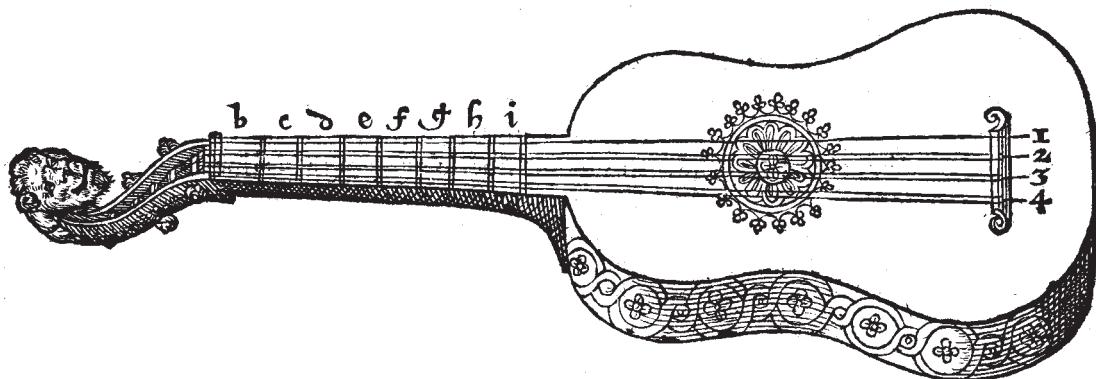


Pierre Phalese

Selectissima Elegantissimaque
Guiterna Carmina

1570



*Fantasias, Songs & Dances
for 4-course Renaissance-Guitar*

TREE EDITION

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for 4-course Renaissance-Guitar*

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Introduction by
Michael Fink

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TREE EDITION
Albert Reyerman

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Introduction¹

Our knowledge of French four-course Renaissance guitar music comes from only three extant sources. The earliest consist of (1) five books of music and one tutor published 1551-1555 by Le Roy & Ballard and (2) four books of tablature published 1551-1553 by Fezandat, both publishers located in Paris. All have survived except the tutor, which probably contained pieces of music: Adrian Le Roy, *Briefve et facile instruction pour apprendre la tabulature a bien accorder, conduire et disposer la main sur la guiterne* (Brown [1551]₄)². (Modern facsimile editions of all nine extant music books have been published³ but are now, unfortunately, out of print.)

Less than two decades after this efflorescence the third source appeared. Pierre Phalèse published a collection in Louvain based on Le Roy & Ballard prints, titled *Selectissima Elegantissima Guiterne Carmina . . .* (Brown 1570₄). This book consisted of six pages of beginners' instruction for the four-course guitar (in Latin) followed by 80 folios of tablature: 108 pieces. The Tree Edition facsimile is the first modern publication of this important print.

Although Phalèse shows no composer attributions, Brown indicates that all but 32 of these pieces are copies from Le Roy & Ballard's five surviving books:

- *Premiere Livre de Tabulature de Guitterre . . .* (1551₃): 26 pieces — fantasies, dances, and chanson intabulations by Adrian Le Roy (c.1520-1598).
- *Second Livre de Guitterre . . .* (1556₈): 23 *voix de villes*, arrangements of chansons for voice and/or guitar by Le Roy.
- *Tiers Livre de Tabulature de Guitterre . . .* (1552₃): 32 pieces — preludes, dances, and chanson intabulations by Le Roy.
- *Quart Livre de Tabulature de Guitterre . . .* (1553₃): 20 pieces — fantasies and intabulations of psalms and chansons by Gregoire Brayssing (fl.1547-60).
- *Cinqiesme Livre de Guitterre . . .* (1554₄): 20 *voix de villes*, arrangements of chansons for voice and/or guitar by Le Roy.

The inclusion of over 30 *voix de villes* from Le Roy's Books II and V is significant to the modern performer. These arrangements of chansons were originally published with a single voice part in mensural notation on the left page, and a guitar part, which included a slightly elaborated version of the vocal line, on the right. In Phalèse, the guitar part printed by itself indicates a performance practice of playing these chanson arrangements as guitar solos.

The Tree Edition facsimile of *Selectissima* gives us access to 76 pieces by Le Roy from valuable books now not readily available. But what can be said about those 32 „lost“ pieces with no known guitar concordances? In an article that delved deeply into *Selectissima*, Daniel Heartz posited the theory that it was in fact a Latin adaptation of the lost Le Roy guitar tutor, pointing out that a great majority of the music had actually come from Le Roy's previously published books⁴. Heartz's proposition that the tutorial section of the Phalèse print is a translation from the lost tutor has since been disproved⁵. However, his assertion about Le Roy's authorship of all 32 of the „lost“ pieces has demonstrable merit.

Four of the 32 pieces are guitar arrangements based on instrumental or vocal models. The remaining 28 are dances. Following are the folio numbers and titles of these tablatures:

Arrangements⁶:

- 67 Troisieme gaillarde milanoise
- 69 Gaillarde Milanoise
- 70 Gaillarde Milanoise
- 77v Branle à la fontaine du pré

Original Dances:

- 57v Pavane des Bouffons
- 58 Gaillarde des Bouffons
- 58 Pavane Romanesque
- 58v Gaillarde de la precedente pavane
- 59 Passemese
- 59v Almande. Les Bouffons
- 59v Plus diminuée
- 61 Almande
- 61v Almande
- 63v Caracossa gaillarda
- 63v Plus diminuée
- 65 Gaillarde la Roque el fuze
- 66 Premiere gaillarde milanoise
- 66v Second gaillarde milanoise
- 67v [Gaillarde la Romanesque.] Plus diminuée
- 69v [Gaillarde.] Plus diminuée
- 75v Branle de la nonnest
- 76 Branle des Lavenieres
- 76 Branle de la Bergerre
- 76v Branle d'ecosse
- 77 [Branle gay.] Plus diminuée
- 77v Branle moresque
- 78 Branle de la torche
- 78v Branle du beau Robert
- 79 Branle. Tenez vos amours secrètes
- 79v Matachins
- 79v Branle
- 80 Branle des Bergers

The reader will notice that five of the dances are marked „plus diminuée“, indicating an elaboration of the preceding piece. This type of pairing is a hallmark of Le Roy’s publications of 1551: the first book for guitar (1551₃), the first book for lute (1551₂), and the cittern tutor (1565₃) originally published in 1551⁷. (The lost guitar tutor was also published in 1551.) As far as we know, no other French Renaissance composer for the lute or guitar wrote any paired pieces in this format. Essentially, the imaginative Le Roy was carrying techniques of elaborate vocal intabulations over to the dance. Inheriting innovative lute techniques from Albert de Rippe (c.1500-1551) during his famous Parisian years, Le Roy took de Rippe’s virtuoso passage work a step further in what Douglas Alton Smith terms „much more exuberant diminution.“ Le Roy’s novel techniques also included broken chords, unusual and unpredictable rhythms often created by syncopated interplay between voices, and broken textures⁸. (Essentially, Le Roy produced an incipient type of *style brisé*.)

As far as was technically possible, Le Roy applied these to the four-course guitar. Playing each of the five pieces mentioned above with its preceding model reveals the same high-spirited style, impulsive energy, rhythmic sophistication, and melodic inventiveness found the pairings of Le Roy’s *Premiere Livre*. This textual and stylistic evidence points to Le Roy as the composer.⁹

The classified table of contents in the present edition gives us a picture of guitarists’ musical tastes around 1570, at least in the view of one of the most successful publishers of the time. Predictably, dances occupy the lion’s share of space (over 50%), comprising pavanes, pavane-gaillard pairs, almandes, single gaillards, branles, and one each tourdion, passameise, and matachins. Only six fantasies are included, but they are varied in length, complexity, and style. A seven-page battle piece, „La guerre, faitte à plaisir“ also graces these pages, composed by Gregoire Brayssing (who actually fled Germany because of war). Perhaps a little surprising, given the Renaissance guitar’s limited range, is the large sampling of vocal intabulations. Forty-five chansons are represented, mirroring the work of composers popular in Paris and elsewhere: Sandrin, Sermisy, Certon, Arcadelt, Jannequin, Le Roy, and others. Five motets round out the series of intabulations.

The original edition is also an important source of iconography. The detailed engraving of and elaborate Renaissance guitar (p. ii and iv of the present edition) is one of only about five extant illustrations of the four-course guitar. It was subsequently copied and inserted into Mersenne’s *Harmonie Universelle* (Paris, 1636).

The guitar tutorial in *Selectissima* is a prize document in the all-too-sparse canon of the Renaissance guitar. Heartz’s English translation¹⁰ is, therefore, very valuable to us. Through the courtesy of The Galpin Society, it is reproduced below.

— Michael Fink

**Brief but Very Useful Instruction
by which Everyone Reading It
Will Easily Receive Understanding
about Playing the Guitar**

THE FIRST RULE

First and foremost it is necessary to know that the compass of tones is comprised within the limits of four strings or cords (which are everywhere seen and observed as seven) because the first three, beginning with the First Bass are doubled, these being six in number. The last, in truth, which makes the seventh string (called commonly the *quinta*) is single and simple but the double strings are considered in the same manner as the single, and so those three double strings are worth as much as a single, that is, the end one which is single.

THE SECOND RULE

The four courses therefore we shall express in this little book by four straight lines so that the first line or highest signifies the highest string which we said was called *quinta*. The second line denotes the second course. The third line represents the third course to be sure, which consists of a small and larger string. It is commonly called the Second Bass. Finally, the fourth line designates the fourth and last course comprising as many strings as the preceding, and is called the First Bass in practice.

THE THIRD RULE

Because these four courses were not sufficient to express all the different voices unless somehow there could be several diverse tones, it was necessary to invent a way by means of which every string would be able to render various and multiple pitches. Therefore, in the neck of this same guitar spaces [henceforth translated as frets] are perceived at certain fixed intervals, to which are applied the fingers of the left hand, while the right in plucking, produces various tones from high to low.

THE FOURTH RULE

The frets on the neck of the guitar are represented by eight transverse lines and these eight on the neck are indicated by eight letters in the order of the alphabet, in this manner: *b c d e f g h i*.

THE FIFTH RULE

The first fret is designated by the letter *b*, the second by the *c*, the third by *d* and so on until the eighth and last fret which is designated by *i*, as you may see very well from the figure overleaf (Fig. 1):

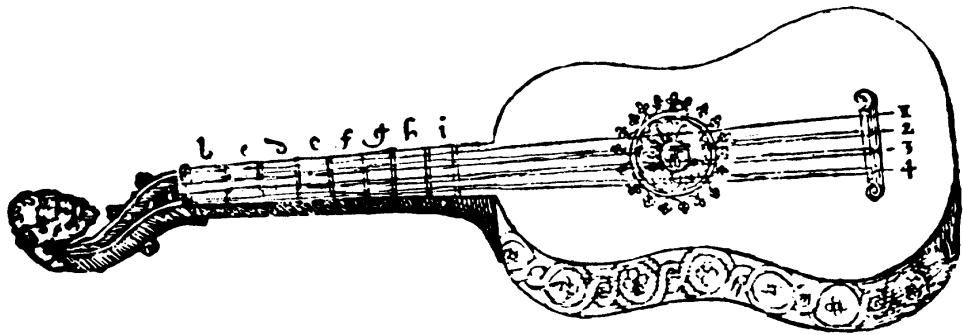
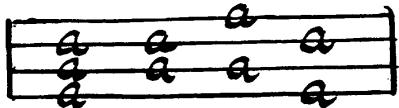


FIG. I

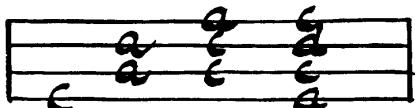
THE SIXTH RULE

As to the letter *a*, we do not enumerate it among the aforementioned eight, because this letter indicates the plucking of a string not stopped by the fingers of the left hand, and if there are several *a*'s in place of one, all are plucked similarly without the application of the left hand. Example:



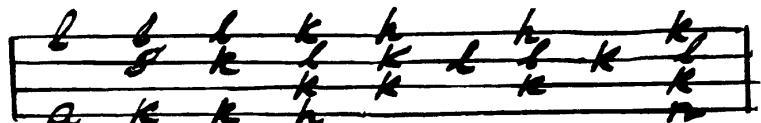
THE SEVENTH RULE

Next it is to be understood concerning the rest of the letters, *b*, *c*, *d*, *e*, *f*, *g*, and so forth, that when two or three or more letters are placed one over another, it behoves one to pluck two or three or more together and likewise to apply as many fingers of the left hand as there are letters. Example:

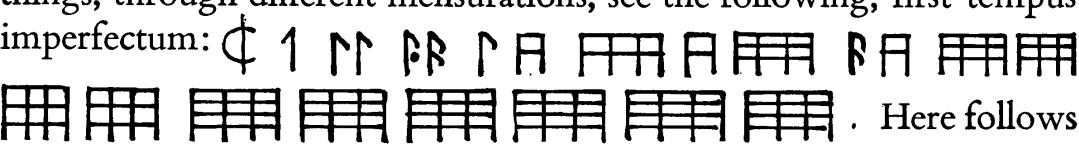


THE EIGHTH RULE

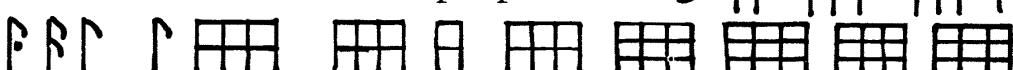
It is also necessary to know that following the letter *i* (which corresponds to the last fret, we said) the letters *k l m n* and the rest have no fixed fret on the neck of the guitar, and when they occur in tablature as occasionally happens, they are to be played according to their order, just as if they did correspond to fixed frets. In truth, this concerns the virtuosi and those who have long practice in the art. Wherever they occur these players render them in such a manner and so perfectly as if they corresponded to frets on the fingerboard. Example:



OF TIME AND OF RESTS

Now it is indeed timely to draw in the whole subject of the measuring of time which we say to be the second condition in music, and which adds not a little to the elegance of harmony in the variation of fast and slow. If indeed the spirits of the hearers are greatly moved by this, it will give pleasure no matter what the affection. Thus sad spirits are moved by the sound of slow and grave motion. On the other hand, spirits are stirred to joy when the music is lively. However, we shall rather explain here the time and mensuration of notes and song. Seeing that the sounds of the guitar continue not at all long after the plucking of the string, the music of this instrument makes use of fewer different values than does the voice. Here neither Maxims, nor Longs nor Breves are used for the reason just given; rather, the longest value notated is the Semibreve, and we therefore call it the primary tempus (*tempus unum*) on the guitar, and beat it thus with hand or foot. This note value is written  and is divided various ways, first in two, as is shown in such notes . These two signs make up one tempus. Then, each single note is further divided in two, which notes are as follows  or written conjunctly . These notes and divisions of the tempus were enough for the sweetness of the harmony, but true elegance demands still further artifice. Thus one tempus is divided into eight parts, which is notated as follows  or conjunctly . Eight such notes must be plucked in the space of one tempus. And in fact sometimes they pluck sixteen in a single tempus, and these are written as follows . Finally it should be known that a note to which a dot is added at the side is augmented by half its value, thus  is worth as much as . And  is worth as much as . This measure which we have been describing is the meter much more common in popular use and is called imperfect by musicians. There is another which they call perfect time, when one tempus contains exactly three notes of which each is divided, on the other hand, into two smaller ones. And so there will be no mistaking we use this sign of perfection . This signifies that  are worth one tempus or stand in place of  or . To these correspond in value  or finally . And the value of these notes lasts throughout the piece where the sign of perfect mensuration shall be found, or until the other sign of imperfect mensuration may occur  the value of which we have previously explained. Concerning all these things, through different mensurations, see the following, first tempus imperfectum: . Here follows

the different varieties of tempus perfectum: 3 1P PPP 1A PA

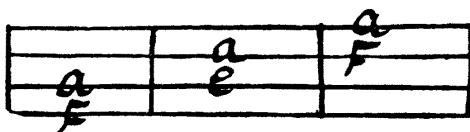


And if any one of these notes occurs which does not have a letter under itself, it signifies that it should cease for as much time as it would occupy in the piece. For thus are we accustomed to notate rests. The guitar is satisfied in this manner. Because they do not make distinctions of major and minor modus and other distinctions of this sort which the *Musicus* uses and which contrive more art than nature exhibits. Wherefore let this suffice for an introduction. The rest which indeed belongs to elegance and artifice should be added by frequent practice and increased skill.

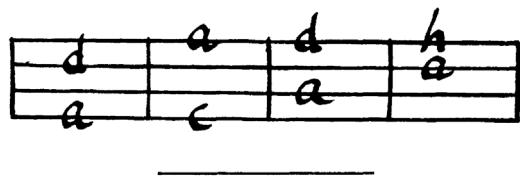
There are certain other signs which ought not to be ignored, such as the sign ::||: which means repeat the piece from the beginning up to the place where this sign is located ♩ which requires the longest sound of which the guitar is capable without pausing. It is placed at the end and makes the last note long *ad libitum*.

THE MANNER OF STRINGING THE GUITAR

Lastly, in order to aid the lovers of music as much as we can, we append something by which whoever must string the guitar himself may easily learn to do so. In the first place the smaller strings [sic] of the First Bass ought to be stretched as high as possible and comfortable without breaking, then the larger string is stretched to the octave below the previous. Next the adjacent string you should so tune that if you apply the finger of the left hand on the *f* fret of the fourth course or First Bass, you will draw out the smaller strings so that the sound will be equal to that given forth from the preceding smaller string when no finger is applied. The larger is separated from the smaller in the manner previously stated. Then you will stretch the second course so that when the finger is moved back to the *e* fret of the third course, the sound shall be like the sound of the third course, especially in fact like that which is given forth from the smaller ones. The first string will then give back a unison when the *f* fret of the second course is stopped. These things properly observed, you will find the guitar as perfectly tuned as possible, after the figure of the following example:



Another way of tuning, by octaves:



¹ Most of the following material originally appeared in articles published in the Lute Society of America *Quarterly*, XLIII, No. 3 (Sept. 2008): 42-43 and 48.

² Howard Mayer Brown, *Instrumental Music Printed Before 1600: A Bibliography* (Cambridge, Mass.: Harvard University Press, 1965).

³ Adrian Le Roy & Robert Ballard: *Five Guitar Books (1551-1555)*, introduction by James Tyler (Monaco: Editions Chanterelle, ©1979); Simon Gorlier & Guillaume Morlaye: *Four Guitar Books (1551-1553)*, introduction by James Tyler (Monaco: Editions Chanterelle, ©1980).

⁴ Daniel Heartz, „An Elizabethan Tutor for the Guitar,“ *Galpin Society Journal*, 16 (1963): 3-21, which also contains an English translation of the tutorial section of the Phalèse print.

⁵ See Charles Dobson, Ephraim Segerman, and James Tyler, „The Tunings of the Four-Course French Cittern and of the Four-Course Guitar in the 16th Century,“ *Lute Society Journal*, 16 (1974): 17-23.

⁶ See Brown [1551]₄ for references to cittern cognates (f. 67 and 69) and ensemble models (f. 70 and 77v).

⁷ In Le Roy’s Book I for the guitar, 13 pieces are diminutions of the preceding dance; Book I for the lute contains pairings in nine of the dances; tablatures in the lute tutor include two pairings; and the cittern tutor also contains two.

⁸ Douglas Alton Smith, *A History of the Lute from Antiquity to the Renaissance* (The Lute Society of America, ©2002), p.204.

⁹ For a transcription and analysis of ornamented versions of two pavanes, six gaillards, and three branles, see Jocelyn Carrie Nelson, „Adrian Le Roy’s *Premiere livre de tabulature de guiterre* (1551): Transcription and analysis of the ornamented pavanes, gaillards, and branles,“ D.M.A. monograph, University of Colorado, 2002.

¹⁰ Heartz, p.9-13.

The original book has an oblong format

ipius Guiterne spacia quædam certis distinctis interallis cernuntur, quibus finitæ manus dìgiti applicati pulsante dextera varie suæ sonorum intentiones & remissiones.

Regula quarta.

Signtur hæc spacia in collo fer manubrio Guiterne octo transuersis lineis spacia verò hæc odo in collo notata literis odo 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 conseqüenter de ceteris vñq; ad octavum & ultimum (pacium quod per i notatur ut ex schemate manubrij subiecto rectissimè intellegas.)

Regula sexta.

Quid ad a literam attrinet eam inter odo prædicta spacia non numerauimus ideo quod hæc litera nōrum illum pulsandum nota, quem linea cui a inheret significat nullo apposito

finitæ manus dìgitio, itaque si plura a supra iniucem uno ordine ponantur simul omnia dextera manus pulsabuntur sine aliquo admixtivo mano finitæ.

Exemplum.

Regula septima.

Dem quod intelligendum est de reliquis literis puta de b c d e f & sic de ceteris, cum enim duæ tres aut plures literes sibi iniucis respondent, nō simul duos tres plures neeros pulsare co-uenit, similiq; tot spacijs dìgitos finitæ manus applicare quot literæ sunt numero. Exemplum.

Regula octava.

Illiud quoque scire conuenit reliquias literas que literam I (quam ultimum spaciū obtinere diximus) sequuntur puta K L M N & reliquæ nullum spaciū certum in manubrio ipius Guiterna habere, si tamen occurant in tabulatura ut nonnunquam accedit pulsari quoque suo ordine debet, perinde ac si certo spaciō comprehenderetur. Verū hoc exercitationes & eos qui hanc artem longo vitæ perfecionem habent potius conferunt. Hi enim literas has quoctuecunque occurunt taliter & tam perfecte pulsant ac si spaciō certo in collo designarentur. Exemplum.

* 3

For the present edition we have rearranged the pages in order to avoid too many page turns.

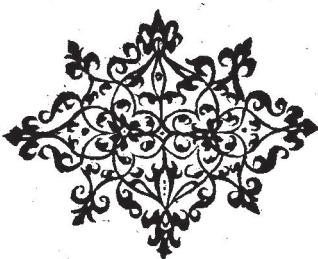
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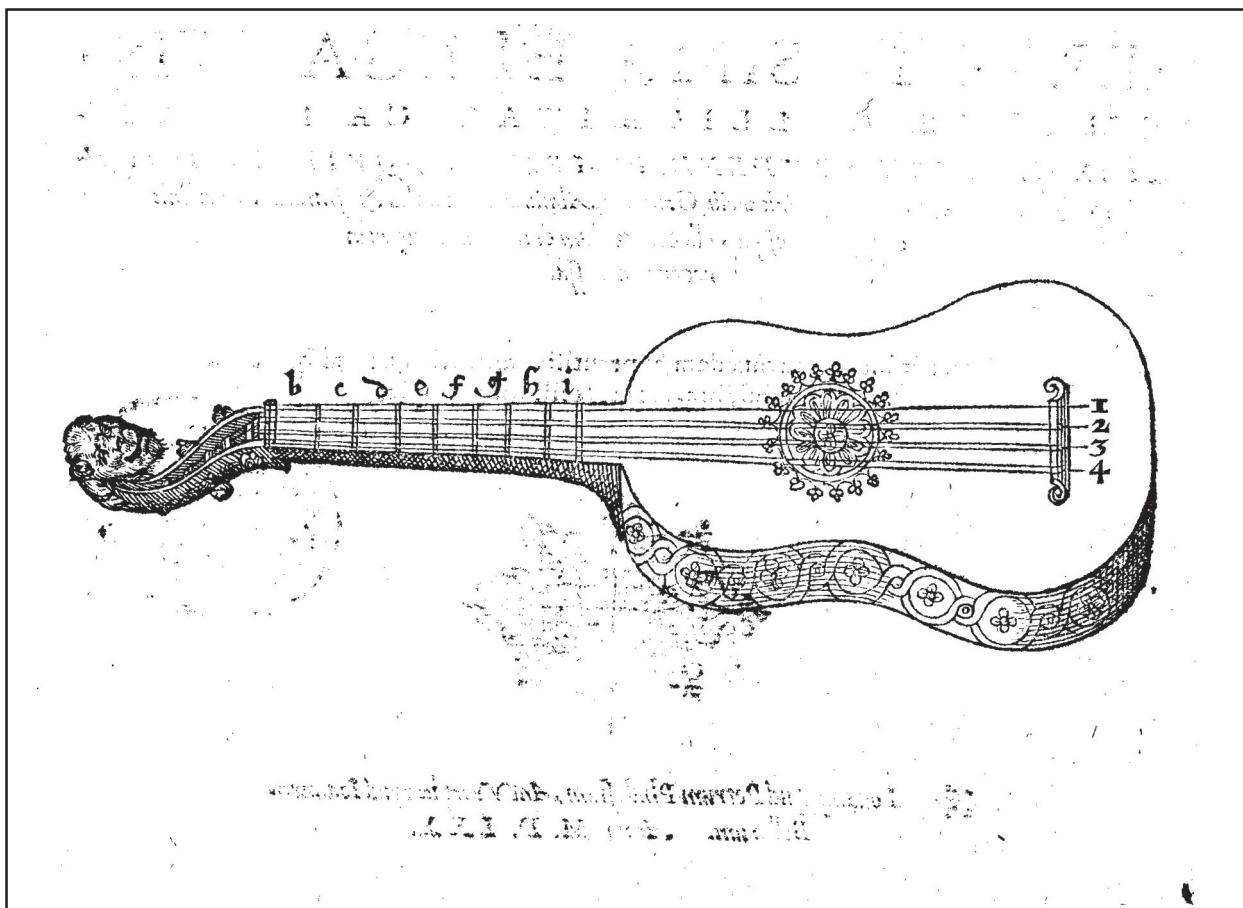
1 5 7 Z

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

His accessit luculenta quædam & perutilia Institutio qua quisque citra
alicuius subsidium artem facillimè percipiet.



 Louani apud Petrum Phalerium, Ant Verpic 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 U T I O
QVA QVISQVE FACILE EA PERCIPIET QVÆ AD VSVM

Guiternæ cognoscendum spectant.

Regula Prima.



Rimum & ante omnia scire oportet in Guiterna intentionis vocum limites quatuor neruis seu chordis comprehendendi. Quatuor chordas seu neruos esse dico (quæ passim septem videntur ac conspiciuntur) id est quod priores tres, incipiendo à primo basso, duplices sunt quæ sunt sex numero. Ultima verò quæ septimam cordam facit (qui vulgato nomine quintam appellant) sola est ac simplex ac proinde bini singuli pro uno tantum accipiuntur ac pulsantur neruo, itaque tres ille neruorum combinationes singulos tantum valent neruos, ac postremus qui simplex est unicum quoque vales neruum.

Regula secunda.

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

Regula tertia.

QVia 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 possent reddere sonos itaq; in manubrio ipsius

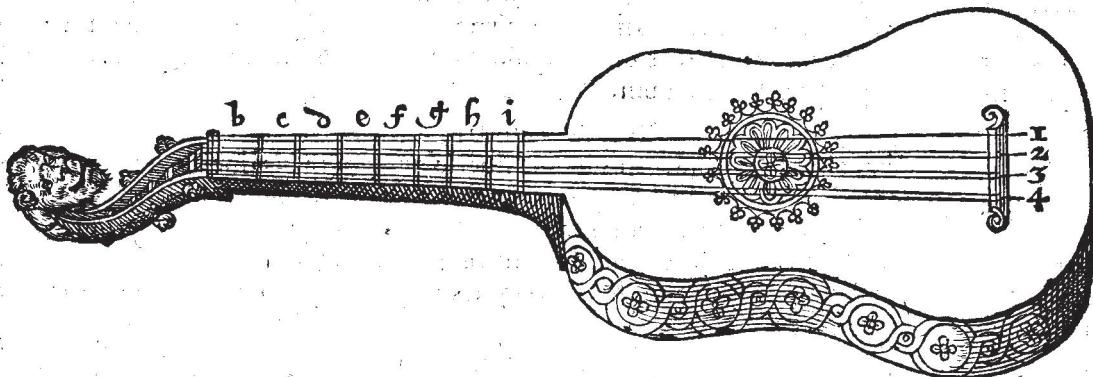
ipsius Guiternæ spacia quædam certis distinctis internalis cernuntur, quibus sinistræ manus dixiti applicati pulsante dextera variæ fiunt sonorum intentiones & remissiones.

Regula quarta.

Signantur 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 consequenter de cæteris usq; ad octauum & ultimum spaciū quod per i notatur ut ex schemate manubrij subiecto rectissime intelliges.

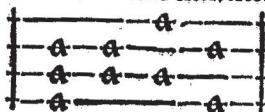


Regula sexta.

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

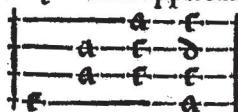
sinistræ manus digito, itaque si plura a supra inuicem uno ordine ponantur simul omnia dextera manus pulsabuntur sine aliquo adminiculo manus sinistræ.

Exemplum.



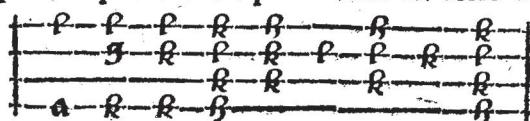
Regula septima.

Idem quod intelligendum est de reliquis literis puta de b c d e f & sic de cæteris, cum enim duæ tres aut plures literæ sibi inuicem respondent, tū simul duos tres pluresue neruos pulsare conuenit, simulq; tot spacijs digitos sinistræ manus applicare quot literæ sunt numero. Exemplū.



Regula octaua.

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 tabulatura ut nonnunquam accedit pulsari quoque suo ordine debet, perinde ac si certo spacio cōpræhenderetur. Verū hoc exercitatores & eos qui hanc artem longo usu perspectam habent potius confernit. Hi enim literas has quotiescumque occurunt taliter & tam perfecte pulsant ac si spacio certo in collo designarentur Exemplum.



De Tempore & Pausis.



A M verò tempestiu[m] est de temporis mensura rem totam in compendium contrahere. Cuius secundum locum diximus esse in Musica: non enim parum elegantiæ addit harmoniæ ipsa celeritatis & tarditatis cantus variatio. Hac si quidem magnopere animi mouentur auditorum, in quēcunq[ue]; affectum tandem placuerit: Ita tristes animi motus lenti grauibusq[ue]; prouocantur cantibus. Contra hilaritatem concitantur animi, concitatori Musica. Verū nos potius notas hoc loco explicabimus temporis seu mensuræ catus. Quoniam verò Guiternæ soni haud diu post neruorum pulsū durant, ideo huius instrumenti Musica paucioribus vtitur temporis differētijs quam vocalis illa. Hic enim neque maximarum, neq[ue] longarum, nec breuium vslus est, ob cautas iam dictas, sed longissimum tempus semibreui notatur: atq[ue] huius moram vocamus tempus vnum in Guiterna, & metimur illud pulsū imo manus aut pedis. Scribitur autē tale tempus hoc s[ic] gno J. am hoc tempus variè diuiditur, primum in duo: atq[ue] tales notæ sic explicātur.

Tales enim duæ notæ vnum tempus complent. Deinde singulæ harum in alias duas notas diuiduntur, quarum notæ hæ sunt, B B B B que & cōiunctim sic scribantur. Sufficiabant hæ notæ temporisq[ue] distinctiones ad harmoniæ suavitatem: verū elegantia artificum alias insuper addidit. Diuiserunt ergo vnum tempus in octo spacia, quorum notæ sic scribuntur, Tales igitur octo notæ vno temporis spacio omnes pulsare oportet. Quin etiam aliquando sedecim vno temporis tractu notas percurrūt quidam, tales notæ sic scribuntur. Denū & hoc icire convenit, quod notæ quibus punctus adiacet à latere, ex augmentur dimidio sui valoris: ut hæc vallet tantum quantum iste Item ista quātum hæc Atque hæc quam diximus ra-

tio temporis est in vulgari temporis mensura, ac magis trita, quam Musici imperfectam vocant. Est enim aliud tempus quod perfectum vocat, cum vnum tempus tres exacte notas completiur: quarum tamen singulæ rursum in binas minores diuiduntur. Et ne hoc ignores nonnullis locis præferimus signum perfectionis tale. Hoc igitur significat valere vnum tempus vel loco earum J. vel J. Quibus deinde respōdent in valore, vel denique, Et durat huiusmodi notarū valor in omni carmine vbi signum perfecti temporis repertum fuerit, quo usque aliud signum imperfecti temporis occurrat tale cuius valorem iam antea explicuimus. De quibus omnibus vide huc modos per menturas distinctos, primum temporis imperfecti B A Sequuntur iam temporis perfecti dimensiones distinctæ, Si quādō aliqua harum notarum occurat, quæ sub se literām non habet aliquam illa tantisper cessandum esse significat, quantum ipsa in cantu temporis occuparet. Sic enim pausas solemus notare. His igitur modis cōtentā est Guiterna. Neq[ue] enim ad harmoniam multum faciunt aliae de modo maiori, minori, ac alijs huiusmodi apud Musicos distinctiones, quæ magis artifices excoxitarūt, quam natura docuit. Quāobrē hæc sufficere pro introductione merito debet. Reliqua verò quæ ad elegantiā & artificium spectat, vsu frequēti, & indicatijs artificibus addisci debet.

Sunt & alia quædam signa quæ ignorare non decet artificem tale signum ://: repetitionē significat carminis ab initio vsque ad illum locum priusquā deinceps pergatur hoc signum (.) longissimum quem Guiterna efficere potest, sonum exigit, cum aliqua cessatione: fine (vt vocant) pausa. In fine tempus ponitur, eo quod ultima nota ad arbitrium longa efficitur.

Modus tendendi neruos in Guiterna.

Postremò vt Musices amatoribus omnibus quibus potuimus modis suceurramus, modos aliquot subuinximus qua quisque facile neruos 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 lēsione fieri potest commodissime, maior vero neruus ad octauam infra à p̄dictis parius distet. Proxime deinde sequentes chordas ita concordaueris si digitum sinistre manus applicas ad F spacium quarti nerui primi Bassi ac ita attraxeris minores neruos ut pars sit sonus illi qui à p̄cedentibus minoribus ̄ditur in neruo tertio nullo applicato digito. Maior vero per octauam à minoribus disiungantur quemadmodum de p̄cedentibus dictum est. Deinde vero secundum neruum sic tendes ut rursus digito in E spacio super tertium neruum collocato sonus fiat tertij nerui sono, maxime vero illi quia minoribus ̄ditur. Primum deinde neruum F spacium secundi nerui posito parem reddat sonum secundo neruo. His rite obseruatis Guiternam quam perfectissime intensam reperies secundum figuram hic proxime subiectam.



Alius modus tendendi per octauas.



1

F A N T A S I E.



Antafie.

The musical score consists of four staves of tablature notation. Each staff has six horizontal lines representing the strings of a guitar. The notation uses vertical strokes and horizontal dashes to indicate note heads and stems. The first staff is labeled "Antafie." at the beginning. The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, though some sixteenth-note patterns are also present. The overall style is characteristic of early printed music notation.

A

FANTASIE.

Fantasia.

FANTASIE.

B

A

FANTASIE.

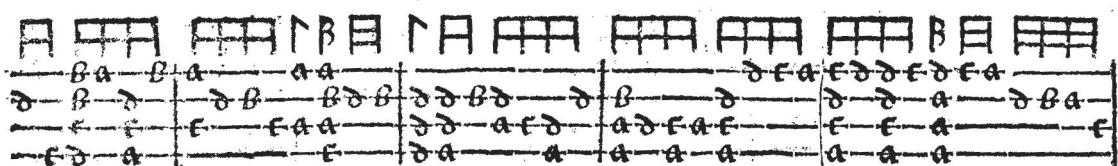
Fantaisie des Grues.

The score consists of five staves of musical notation. The first staff begins with a clef, followed by a series of notes and rests. The second staff starts with a sharp sign. The third staff has a clef and a sharp sign. The fourth staff has a clef and a sharp sign. The fifth staff ends with a sharp sign. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm.

FANTASIE.

The score consists of five staves of musical notation. The first staff begins with a clef, followed by a series of notes and rests. The second staff starts with a sharp sign. The third staff has a clef and a sharp sign. The fourth staff has a clef and a sharp sign. The fifth staff ends with a sharp sign. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm.

FANTASIES



Fantasie.

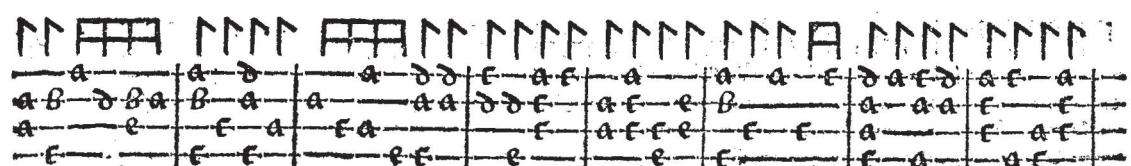
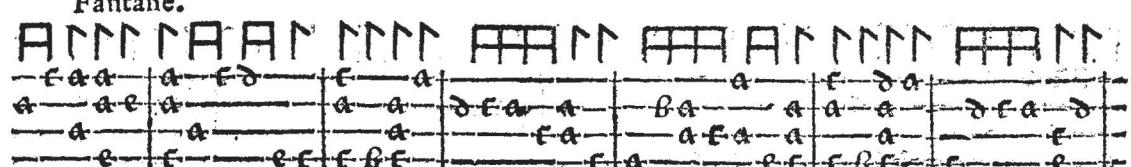
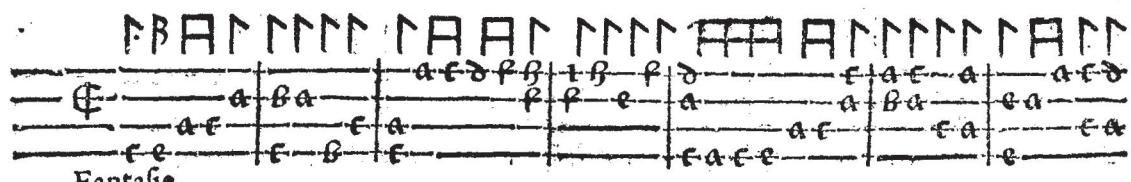


A MUSICOLOGY



FANTASIES

4



FANTASIE.

Handwritten musical score for 'FANTASIE.' on five staves. The notation uses vertical strokes and horizontal dashes to represent pitch and rhythm. The first staff begins with 'dah' and ends with 'dad'. The second staff begins with 'fdca' and ends with 'f'. The third staff begins with 'a' and ends with 'f'. The fourth staff begins with 'a' and ends with 'f'. The fifth staff begins with 'a' and ends with 'f'.

FANTASIE.

Handwritten musical score for 'FANTASIE.' on five staves. The notation uses vertical strokes and horizontal dashes. The first staff begins with 'aa' and ends with 'a'. The second staff begins with 'aa' and ends with 'a'. The third staff begins with 'aa' and ends with 'a'. The fourth staff begins with 'aa' and ends with 'a'. The fifth staff begins with 'aa' and ends with 'a'. Below this section is a section labeled 'Fantasie.' which consists of two staves. The first staff of 'Fantasie.' begins with 'fdca' and ends with 'a'. The second staff of 'Fantasie.' begins with 'fdca' and ends with 'a'.

FANTASIE.



FANTASIE.

2



CHANSON.

CHANSON.

CHANSON.

This page contains four staves of musical notation for a six-string guitar. The top three staves use a 12/8 time signature, indicated by a '12/8' above the first staff. The bottom staff uses a 4/4 time signature, indicated by a '4/4' above the staff. Each staff consists of six horizontal lines representing the strings, with vertical tick marks indicating specific notes or fret positions. The notation includes various note heads (circles, squares, triangles) and stems, along with rests and bar lines.

B 3

CHANSON.



Passi sparsy.

CHANSON.

Four staves of musical notation for a chanson, featuring square note heads and vertical stems. The notation is organized into measures separated by vertical bar lines. The notes are represented by small squares with vertical stems extending from them. The music consists of four voices, each with its own staff. The notes are primarily single vertical stems, though some horizontal stems are present, particularly in the middle voices.

CHANSON.

Four staves of musical notation for a chanson, featuring square note heads and vertical stems. The notation is organized into measures separated by vertical bar lines. The notes are represented by small squares with vertical stems extending from them. The music consists of four voices, each with its own staff. The notes are primarily single vertical stems, though some horizontal stems are present, particularly in the middle voices.

CHANSON.

CHANSON.



1. *Oulant honneur.*

CHANSON.

CHANSON.

10

CHANSON.

CHANSON.

CHANSON.

CHANSON.

CHANSON.



11

CHANSON.

1

11

E cherche.

11

CHANSON

11

CHANSON

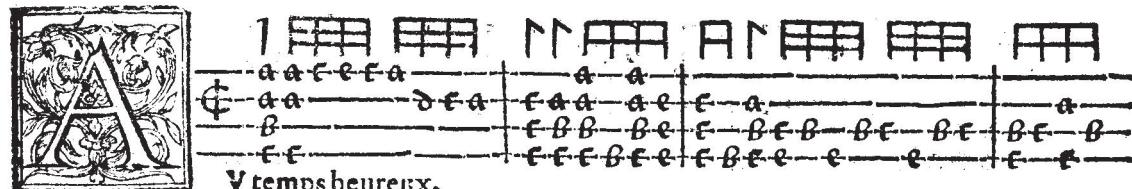
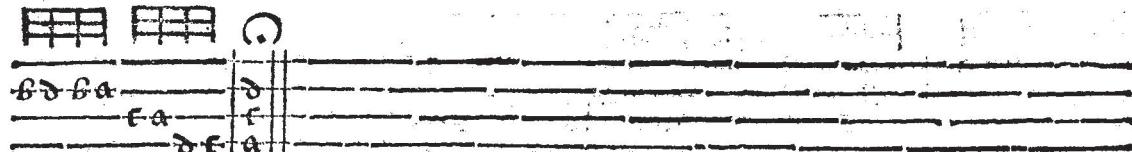
11

11

11

11

CHANSON.



V temps heureux.

CHANSON

CHANSON.

CHANSON.

The musical score consists of four staves, each with five horizontal lines. The notes are represented by small squares with vertical stems. The first staff begins with a long note followed by a series of shorter notes. The second staff starts with a short note. The third staff begins with a long note. The fourth staff starts with a short note. The notation is rhythmic, with each square representing a single beat or pulse.

CHANSON.

13

CHANSON.

The musical score begins with a large, ornate initial 'Q' enclosed in a decorative frame. Following the initial are three staves of musical notation. The first staff starts with a short note. The second staff starts with a long note. The third staff starts with a short note. The notation is rhythmic, with each square representing a single beat or pulse.

D

CHANSON.



C

CHANSON.

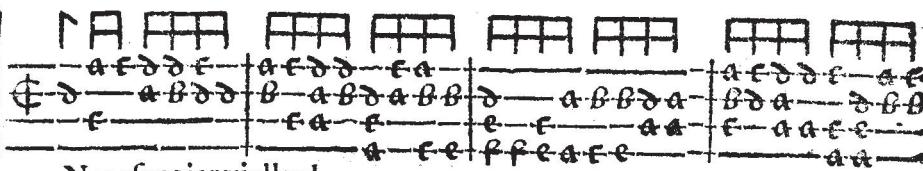
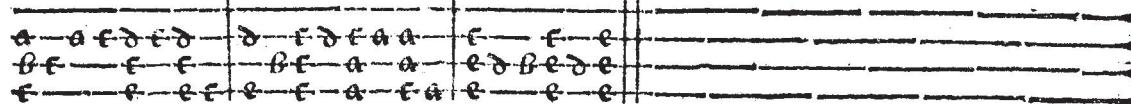
14



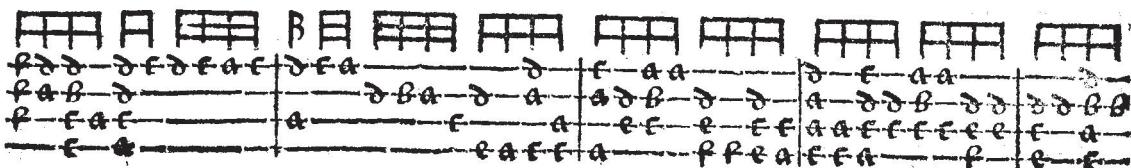
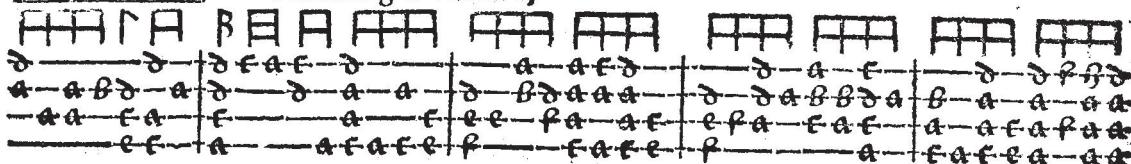
D 2

CHANSON.

B E A R

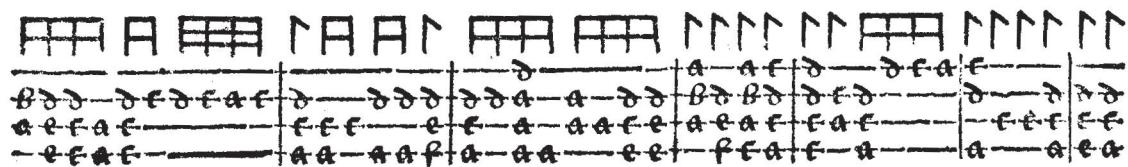
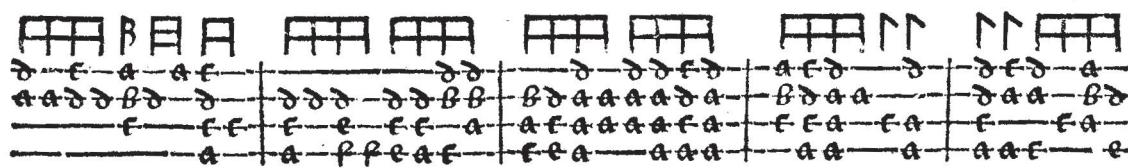
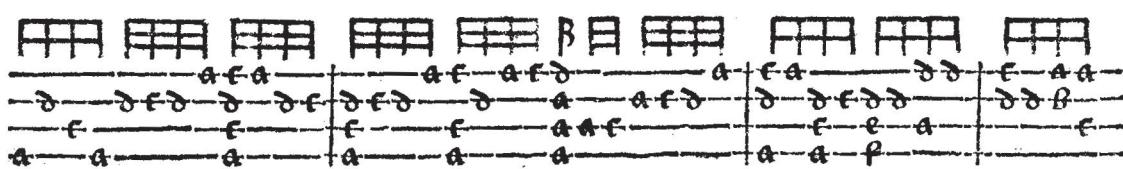
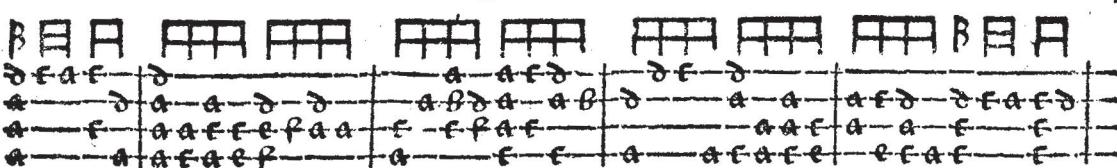


N mesnagier viellard,



CHANSON.

15



CHANSON.

15v

The musical score consists of three staves, each with four horizontal lines. The first staff begins with a vertical bar followed by a series of square neumes. The second staff starts with a vertical bar and a single square neume. The third staff begins with a vertical bar and a single square neume. Below the neumes are vertical stems with note heads containing letters such as 'a', 'c', 'd', 'e', 'f', 'g', 'b', and 'h'. The notation is in common time, indicated by a 'C' at the beginning of the first staff.

CHANSON.

16

16

The musical score consists of three staves, each with four horizontal lines. The first staff features a large, ornate initial 'A' decorated with floral motifs. The second staff begins with a vertical bar and a single square neume. The third staff begins with a vertical bar and a single square neume. Below the neumes are vertical stems with note heads containing letters such as 'a', 'c', 'd', 'e', 'f', 'g', 'b', and 'h'. The notation is in common time, indicated by a 'C' at the beginning of the first staff. A note 'Ayle rebours' is written below the first staff.

CHANSON.

CHANSON.



17

Ay cherché la science.

E



CHANSON.

Ous estes la perionne.

CHANSON.

18

La la ie ne l'ose dire.



CHANSON.

18

Ean de lagni.

Music score for 'CHANSON.' featuring four staves of musical notation with corresponding letter names (a-f) below each note. The lyrics 'Ean de lagni.' are written below the first staff.

CHANSON.

19

19

Music score for 'CHANSON.' featuring four staves of musical notation with corresponding letter names (a-f) below each note.



CHANSON.



CHANSON.

CHANSON.

Vete sert amy d'estre ainsi.

CHANSON.

Le ne scay que c'est qu'il me faut.

CHANSON.

23



F 3

CHANSON.



CHANSON.

1 Ay tant bon credit qu'on voudra.

The musical score consists of three staves of tablature notation. The first staff begins with a large initial 'I'. The lyrics 'Ay tant bon credit qu'on voudra.' are written below the first staff. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The staves are separated by vertical bar lines.

CHANSON.

24



CHANSON.

2 Ce n'est amour qu'est se.

The musical score consists of two staves of tablature notation. The first staff begins with a large initial 'S'. The lyrics 'Ce n'est amour qu'est se.' are written below the first staff. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The staves are separated by vertical bar lines.

A corde auallée.

CHANSON.

Amour ha pouoir sur les dieus.

The lyrics for the first staff are: Amour ha pouoir sur les dieus.

The lyrics for the second staff are: Amour ha pouoir sur les dieus.

The lyrics for the third staff are: Amour ha pouoir sur les dieus.

The lyrics for the fourth staff are: Amour ha pouoir sur les dieus.

CHANSON.

S

Il payme ou non.

The lyrics for the first staff are: Il payme ou non.

The lyrics for the second staff are: Il payme ou non.

The lyrics for the third staff are: Il payme ou non.

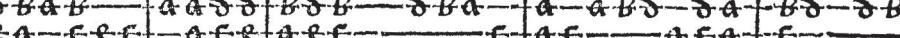
The lyrics for the fourth staff are: Il payme ou non.



CHANSON.

CHANSON.

36



 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



 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

G a

CHANSON.

La pastorella mia.

The musical notation consists of four staves, each with a different pattern of vertical strokes (rhythms) and horizontal dashes (notes). Below each staff, a series of letters (a, b, c, d, e, f, g, etc.) are written under the notes to indicate pitch. The first staff starts with 'a' and ends with 'd'. The second staff starts with 'f' and ends with 'a'. The third staff starts with 'f' and ends with 'd'. The fourth staff starts with 'a' and ends with 'c'.

CHANSON.

27



Argot labourez les vignes.

The musical notation consists of four staves, each with a different pattern of vertical strokes (rhythms) and horizontal dashes (notes). Below each staff, a series of letters (a, b, c, d, e, f, g, etc.) are written under the notes to indicate pitch. The first staff starts with 'a' and ends with 'a'. The second staff starts with 'b' and ends with 'e'. The third staff starts with 'a' and ends with 'a'. The fourth staff starts with 'a' and ends with 'c'.

G 3

CHANSON.



CHANSON.

A mais femme ne sera.

Amour ne sçauriez vous apprendre.

CHANSON.

Amour ne sçauriez vous apprendre.

CHANSON.

28

CHANSON.

Amour ne sçauriez vous apprendre.

CHANSON.

Amour ne sçauriez vous apprendre.

CHANSON.

Amour ne sçauriez vous apprendre.

CHANSON.

Le sonne la retraite.

CHANSON.

89



CHANSON.



CHANSON.

Es pas semez.

CHANSON.

CHANSON.

CHANSON.

CHANSON.

30

CHANSON.

Plus neulx estre à la suite.

Autrement.

CHANSON.

CHANSON.



Yez tous amoureux.

Yez tous amoureux.

CHANSON.



On dieu vostre pitié. A corde auallée.

CHANSON.



N aduocat.

CHANSON.

This image shows a handwritten musical score consisting of three staves, labeled A, B, and C, written on five-line staff paper.

- Staff A:** The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music, ending with a repeat sign and two endings. The first ending continues with six more measures, while the second ending leads to a section starting with a bass clef and a key signature of one flat (B-flat). This section includes a measure with a single note followed by a repeat sign, indicating a return to the previous section.
- Staff B:** The second staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It contains four measures of music, ending with a repeat sign and two endings. The first ending continues with four more measures, while the second ending leads to a section starting with a treble clef and a key signature of one sharp (F#).
- Staff C:** The third staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature. It contains four measures of music, ending with a repeat sign and two endings. The first ending continues with four more measures, while the second ending leads to a section starting with a treble clef and a key signature of one sharp (F#).

The music is written using a combination of vertical stems and horizontal dashes to represent different note heads. Measures are separated by vertical bar lines, and measures within sections are separated by short horizontal lines. The score is written in black ink on white paper.



CHANSON.



CHANSON.

CHANSON.

Scoutez ma complainte.

CHANSON.

34

The page contains two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of four measures of a melody, ending with the word "cafe". The second staff begins with an alto clef, a common time signature, and a key signature of one sharp. It also consists of four measures of a melody, ending with the word "cafe". Below these staves is a large section of blank staves, suggesting a continuation of the musical score.

CHANSON.



Vi pourra dire la douleur.

CHANSON



Esté chault bouilloit.

The image shows a page from a historical music manuscript. At the top, there is a row of vertical musical symbols followed by a row of horizontal symbols. Below this, there are two staves of music. The first staff uses a soprano C-clef, and the second staff uses an alto F-clef. The lyrics "Esté chault bouilloit." are written below the music. To the left of the music is a large, ornate initial 'I' containing a detailed illustration of a plant or flower. The page is filled with musical notation and text in a Gothic script.

M O T E T.



Erba mea.

M O T E T.

37

三

K

M O T E T.



Nexitu Israel de Aegypto.

M O T E T.

38

M O T E T.

MOTET. 38v

The musical score consists of four staves, each with a different pattern of vertical bars and horizontal strokes. The notation is likely a form of early printed music or tablature. The staves are separated by horizontal lines and aligned vertically.

M O T E T.

39

MOTET. 39

The musical score consists of four staves, each with a different pattern of vertical bars and horizontal strokes. The notation is likely a form of early printed music or tablature. The staves are separated by horizontal lines and aligned vertically.

MONTET.

The image shows four systems of musical notation for a string instrument, likely a guitar or banjo, using a five-line staff system. The notation is in common time. The first system begins with a B note, followed by a series of eighth notes. The second system begins with an A note. The third system begins with a D note. The fourth system begins with an A note. The notes are grouped by vertical stems, and the stems are grouped by horizontal dashes.

M O T E T.

Diagram illustrating the relationship between musical notation (staves with notes and rests) and the corresponding tablature (grid patterns). The diagrams show how specific note patterns are mapped onto the grid, often involving multiple staves and grid rows.

M O T E T.

MOTET

dfa dfa a a a a a a
fa a a a a a a a a
e a a a a a a a a
f a a a a a a a a

dfa a a a a a a a a
fa a a a a a a a a
e a a a a a a a a
f a a a a a a a a

dfa a a a a a a a a
fa a a a a a a a a
e a a a a a a a a
f a a a a a a a a

dfa dfa dfa dfa dfa dfa dfa
fa a a a a a a a a
e a a a a a a a a
f a a a a a a a a

M O T E T.

MOTET

dfa a a a a a a a a
fa a a a a a a a a
e a a a a a a a a
f a a a a a a a a

dfa a a a a a a a a
fa a a a a a a a a
e a a a a a a a a
f a a a a a a a a

111 111 111 111 111 111 111 111
e e e a e f e e b b e b b e b b e
e e e b b e e b b e e b b e e b b e
e e e f a e e b b e e b b e e b b e

Vm inuocarem.

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

M O T E T.



M O T E T.





M O T E T.

M O T E T T E

M O T E T.



Vper flumina.

MUSIC STAFF 1:

```

    111  A A B A A B D B A A A A A B
    F D D D B A B D B D B D B D B D B
    F F F F F A F F A F A F A F A F
    A F F F A F D A F A F D A F D A
  
```

MUSIC STAFF 2:

```

    A B A B A B A B A B A B A B A B A
    B A B A B A B A B A B A B A B A B A
    B D B D B D B D B D B D B D B D B
    F A D A F D A F D A F D A F D A
    A D F A
  
```

MUSIC STAFF 3:

```

    A A A A A A A A A A A A A A A A A A
    A B D B A B D B D B A A B A B D B A
    F D D F D D D D D D D D D D D D D D
    F F F F F 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
  
```

MUSIC STAFF 4:

```

    B D A D F D D A B D D B A A B D D F D
    F 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 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
  
```

M O T E T.

44

MUSIC STAFF 1:

```

    F F F F F D B A B A B D B D B A A B A B D B A
    A B A B D B A F D B D B D B D B D B D B D B
    F A F F F F F F F F F F F F F F F F F F F F F
    A D D F A D D F A D D F A D D F A D D F A D D
  
```

MUSIC STAFF 2:

```

    A 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 A B D B D B D B D B D B D B D B D B D B D
    B D B D B D B D B D B D B D B D B D B D B D B D
    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
  
```

MUSIC STAFF 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 B A B D B D B D B D B D B D B D B D B D B D B D
    B D B D B D B D B D B D B D B D B D B D B D B D B D
    F D A F A D A F A D A F A D A F A D A F A D A F A
  
```

MUSIC STAFF 4:

```

    A A 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 A B D B D B D B D B D B D B D B D B D B D B D
    B D B D B D B D B D B D B D B D B D B D B D B D B D
    F D A F A D A F A D A F A D A F A D A F A D A F A
  
```

MUSIC STAFF 5:

```

    A A 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 A B D B D B D B D B D B D B D B D B D B D B D
    B D B D B D B D B D B D B D B D B D B D B D B D B D
    F D A F A D A F A D A F A D A F A D A F A D A F A
  
```



M O T E T.

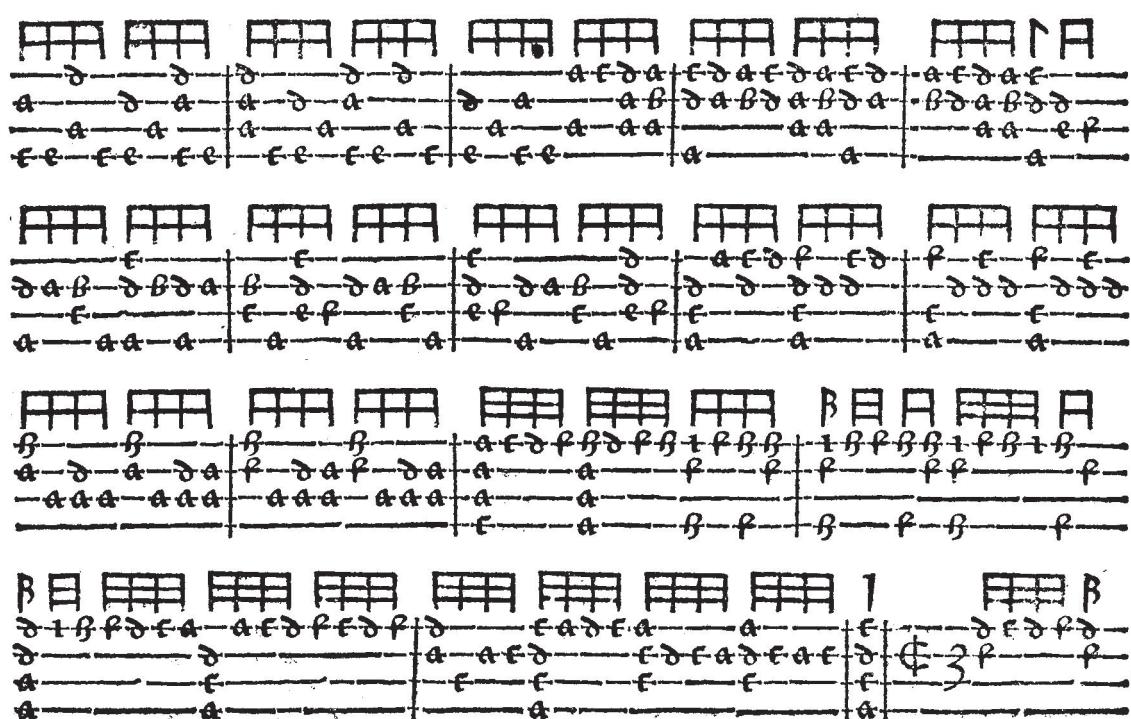
'Alouette

L'A LOVETTE.

45

M

L'AVOLETTE.



L'ALOVETTE.

46



LAVOLETTE.

Four systems of musical notation for a string instrument, each consisting of two horizontal lines and four vertical bar lines. The notation uses vertical strokes of varying heights and horizontal dashes to represent pitch and rhythm. Below each staff is a vocalization (e.g., 'fdd', 'd-a', 'aaaa') and a corresponding letter (e.g., 'f', 'd', 'a').

System 1:

- fdd
- d-a
- aaaa

System 2:

- fdd
- d-a
- aaaa

System 3:

- fdd
- d-a
- aaaa

System 4:

- fdd
- d-a
- aaaa

L'ALOVETTE.

A

B

C

M 3

LA GVERRE.



A guerre,faitte à plaisir.

Music score for 'LA GVERRE' featuring four staves of tablature notation. The notation consists of vertical stems and horizontal dashes indicating pitch and rhythm. The lyrics 'A guerre,faitte à plaisir.' are placed between the first and second staves.

LA GVERRE

48

Music score for 'LA GVERRE' featuring four staves of tablature notation. The notation consists of vertical stems and horizontal dashes indicating pitch and rhythm. The score is divided into four sections by vertical bar lines, each starting with a different symbol (B, B, B, B). The lyrics 'A guerre,faitte à plaisir.' are placed between the first and second staves.

LA GVERRE.

This page contains five staves of musical notation for a string instrument, likely a guitar or banjo. The top staff uses standard musical notation with vertical stems and horizontal bar lines. The following four staves are in tablature, where each horizontal line represents a string and vertical dashes indicate where to pluck or strum. The notation includes various note heads and rests.

LA GVERRE

The image displays four staves of musical notation for a six-string guitar. Each staff consists of six horizontal lines representing the strings. The notation uses vertical stems and horizontal dashes to represent note heads and stems. The first staff shows a repeating pattern of notes across the strings. The second staff shows a more complex pattern with some notes having stems pointing down and others up. The third staff continues the pattern with some variations. The fourth staff concludes the section with a final set of notes.

N

LA GVERRE.



LA GVERRE.

50



LA GVERRE.

PAVANE



Auane si ie m'envoie.

Audire il est en chouois.

N 3

GAILLARDE.



1. **GAILLARDE.**

Aillarde si ie m'enuoisi.

2. **GAILLARDE.**

3. **GAILLARDE.**

PAVANE.



52

1. **PAVANE.**

Auane de la gambe.

2. **PAVANE.**

3. **PAVANE.**

4. **PAVANE.**

PAVANE.

The score consists of four staves of tablature, likely for a string instrument like the lute or vihuela. Below each staff is a row of letters (a, b, d, f, g) corresponding to the tablature positions. The music is divided into measures by vertical bar lines and includes rests indicated by vertical dashes.

La Pauane precedente plus diminuée.

PAVANE.

53

The score consists of four staves of tablature, likely for a string instrument like the lute or vihuela. Below each staff is a row of letters (a, b, d, f, g) corresponding to the tablature positions. The music is divided into measures by vertical bar lines and includes rests indicated by vertical dashes.

O

GAILLARDE.



Aillarde de la gambe.

Three staves of musical notation for the 'GAILLARDE'. The notation consists of vertical strokes and horizontal dashes, with letters (a-f) placed below the notes. The first staff begins with a large decorative initial 'G' containing a lion and floral motifs.

PAVANE.

54

P

Auane l'ay du maltant tant.

Three staves of musical notation for the 'PAVANE'. The notation consists of vertical strokes and horizontal dashes, with letters (a-f) placed below the notes. The first staff begins with a large decorative initial 'P' containing a lion and floral motifs.

PAVANE.

Gaillarde de la precedente pauane.

T O V R D I O N.



The image shows a page from a historical music manuscript. At the top, there are two staves of music with square note heads and vertical stems. Below these are two rows of musical symbols: 'd a b d d' and 'e a f e e'. The next section features a decorative illustration of a still life arrangement with a vase, a book, and other objects. Following this is another staff of music with square note heads and vertical stems. Below this staff are two rows of musical symbols: 'd e a d d d' and 'a a a a a'. The title 'Ourdion.' is written below the first staff. The bottom half of the page contains a single staff of music with square note heads and vertical stems, with musical symbols 'f a c d e a f' and 'e a g a a' written above it.



PAVANE ET

Auane de la guerre.

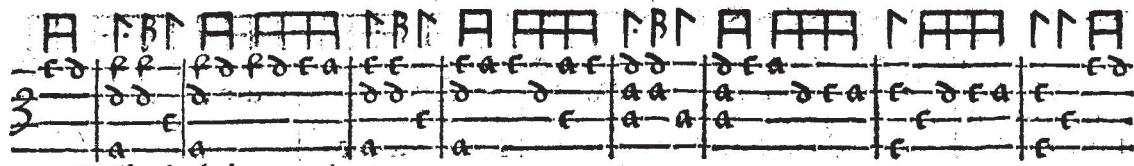
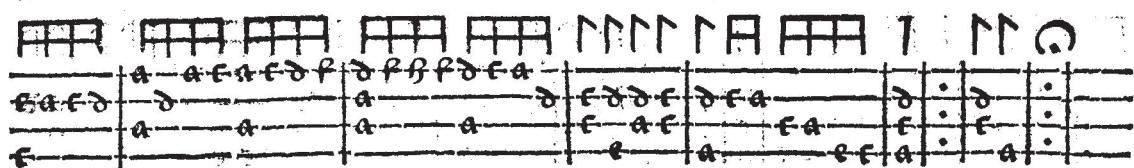
The musical score consists of four staves of tablature notation, likely for a stringed instrument like a lute or vihuela. Below each staff is a row of letters (a, d, f, e, c) corresponding to the tablature positions. The music is divided into measures by vertical bar lines, and the notes are represented by vertical strokes in the tablature.

PAVANE

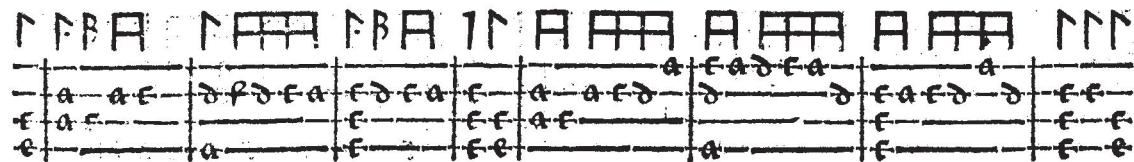
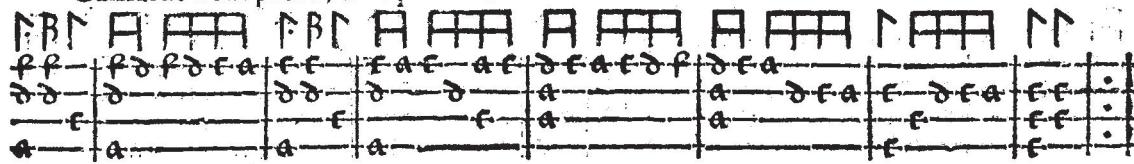
56

The musical score consists of four staves of tablature notation, likely for a stringed instrument like a lute or vihuela. Below each staff is a row of letters (a, d, f, e, c) corresponding to the tablature positions. The music is divided into measures by vertical bar lines, and the notes are represented by vertical strokes in the tablature.

GAILLARDE.

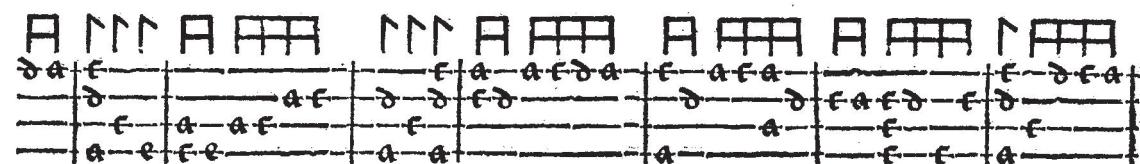
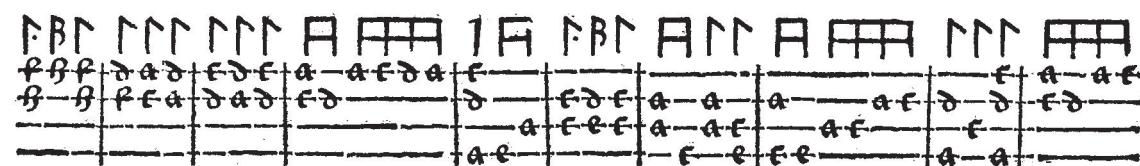
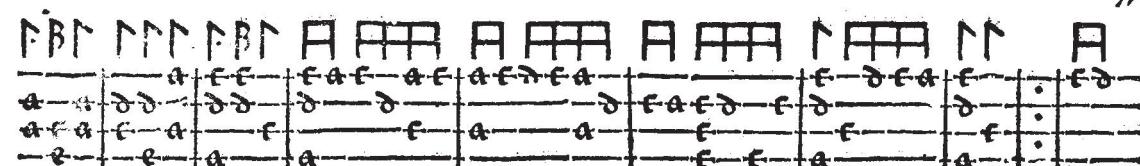


Gaillarde de la precedente pauane.



GAILLARDE.

57



GAILLARDE.

Musical notation for GAILLARDE, featuring five staves of rhythmic patterns (A, B, C, D, E) and corresponding lettered note heads (a-f). The notation is in common time. The piece concludes with a section labeled "Pauane des Bouffons." followed by two additional staves of music.

GAILLARDE.

58

Musical notation for GAILLARDE, featuring five staves of rhythmic patterns (A, B, C, D, E) and corresponding lettered note heads (a-f). The notation is in common time. The piece concludes with a section labeled "Gaillarde des Bouffons." followed by two additional staves of music.



Musical notation for Auane Romanesque, featuring five staves of rhythmic patterns (A, B, C, D, E) and corresponding lettered note heads (a-f). The notation is in common time.

Auane Romanesque.

Continuation of musical notation for Auane Romanesque, featuring five staves of rhythmic patterns (A, B, C, D, E) and corresponding lettered note heads (a-f). The notation is in common time.

GAILLARDE.

Gaillarde de la precedente pauane.

PASSEMEZE.

37



Assamese

ALMANDE.

Esbourfons.

Plus diminuée.



ALMANDE.



ALMANAC

61

15

ALMANDE.

Almande.

Almande.

Almande.

Almande.

Almande.

Almande.

ALMANDE.

61



Lmande Lamon amy la.

11

P2



GAILLARDE.

A toulouzane gaillarde.

3d

A N C



GAILLARDE.

63

Aillard de la Lionnoye.

A N C

Q3

GAILLARDE.



Aracossa gaillarda.

Musical notation for the first section of the Gaillarde, consisting of two staves of tablature. The notation uses vertical strokes for note heads and horizontal dashes for stems. The notes are labeled with letters such as 'a', 'b', 'c', 'd', 'e', and 'f'. The first staff ends with a repeat sign and the instruction 'Aracossa gaillarda.' The second staff continues the melody.

Plus diminuée.

Musical notation for the second section of the Gaillarde, consisting of two staves of tablature. The notation uses vertical strokes for note heads and horizontal dashes for stems. The notes are labeled with letters such as 'a', 'b', 'c', 'd', 'e', and 'f'. The first staff ends with a repeat sign and the instruction 'Plus diminuée.' The second staff continues the melody.

GAILLARDE.

64

Musical notation for the third section of the Gaillarde, consisting of three staves of tablature. The notation uses vertical strokes for note heads and horizontal dashes for stems. The notes are labeled with letters such as 'a', 'b', 'c', 'd', 'e', and 'f'. The first staff ends with a repeat sign. The second staff continues the melody. The third staff concludes the piece.

GAILLARDE.

Gaillarde.

GAILLARDE.

Gaillarde la Roque el fuze.

. . . G A I L L A R D E.



Ennuy qui me tourmente Gaillarde.

Three staves of musical notation in tablature form, each with five horizontal lines. The notation consists of vertical strokes and small letters (a, b, d, f, g) indicating pitch and rhythm. The lyrics "Ennuy qui me tourmente Gaillarde." are written below the first staff.

G A I L L A R D E. 66



Remiere gaillarde milanoise.

Three staves of musical notation in tablature form, each with five horizontal lines. The notation consists of vertical strokes and small letters (a, b, d, f, g) indicating pitch and rhythm. The lyrics "Remiere gaillarde milanoise." are written below the first staff.

R. 2

GAILLARDE.

22

Seconde gaillarde Milanaise.

The score consists of four staves of music in GAILLARDE notation, with a tempo marking of 'Allegro animato' above the third staff. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The score is divided into measures by vertical bar lines.

GAILLARDE.

67

Troisième gaillarde Milanaise.

The score consists of four staves of music in GAILLARDE notation, with a tempo marking of 'Allegro animato' above the third staff. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The score is divided into measures by vertical bar lines. A small square emblem or stamp is visible on the right side of the page.

GAILLARDE.

68

The page contains five staves of musical notation. The first four staves are in common time and feature a repeating pattern of vertical strokes and horizontal dashes. The fifth staff begins with a large decorative initial 'G' containing a portrait, followed by a staff of vertical strokes and horizontal dashes.

Aillarde La Peronelle.

28

GAILLARDE.



Aillarde.

Autrement

Autrement

GAILLARDE.

69

Gaillarde Milanoise.

GAILLARDE.

A musical score for a string instrument, likely a cello or bass, featuring four staves of music with various notes and rests.

Gaillarde.

Plus diminuée,

GAILLARDÉS

Gaillarde Milanoise.

八

GAILLARDE.

Musical notation for GAILLARDE, consisting of five staves of music. The notation uses vertical strokes and horizontal dashes to represent pitch and rhythm. The first staff begins with a vertical stroke, followed by a series of vertical strokes and dashes. The second staff starts with a vertical stroke, followed by a series of vertical strokes and dashes. The third staff begins with a vertical stroke, followed by a series of vertical strokes and dashes. The fourth staff starts with a vertical stroke, followed by a series of vertical strokes and dashes. The fifth staff begins with a vertical stroke, followed by a series of vertical strokes and dashes.

Gaillarde par deppit.

GAILLARDE.

Musical notation for GAILLARDE, consisting of five staves of music. The notation uses vertical strokes and horizontal dashes to represent pitch and rhythm. The first staff begins with a vertical stroke, followed by a series of vertical strokes and dashes. The second staff starts with a vertical stroke, followed by a series of vertical strokes and dashes. The third staff begins with a vertical stroke, followed by a series of vertical strokes and dashes. The fourth staff starts with a vertical stroke, followed by a series of vertical strokes and dashes. The fifth staff begins with a vertical stroke, followed by a series of vertical strokes and dashes.

Gaillarde.

B R A I N L E S



Remier Branle de Bourgongne.

Renier Blanle de Bourgongne.

DE BOVRGONGNE.

72



A B A B A

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

A B A B A B A B A B A

P P R G R P P P P
P P P P P P P P
P P P P P P P P
P P P P P P P P
P P P P P P P P

Econde Branle.

A B A B A B A B A B A B A

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

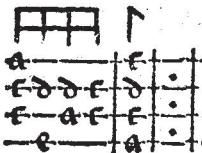
A B A B A B A B A B A B A

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

BRANLES



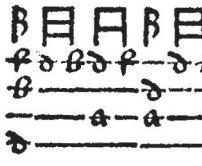
Roisieme Branle.



DE BOVRGONGNE.



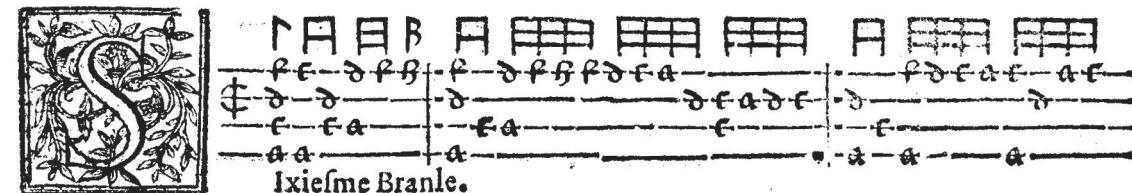
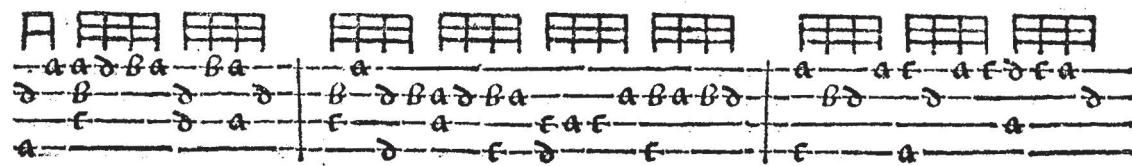
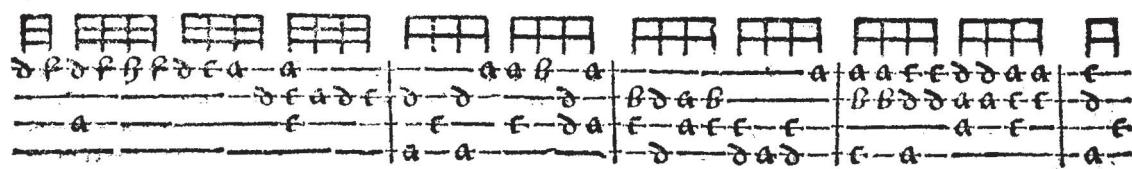
Vatriesme Branle.



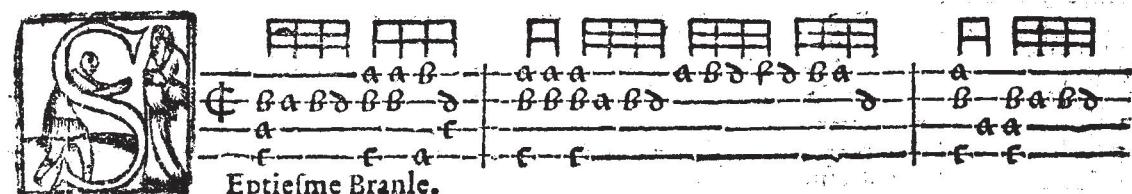
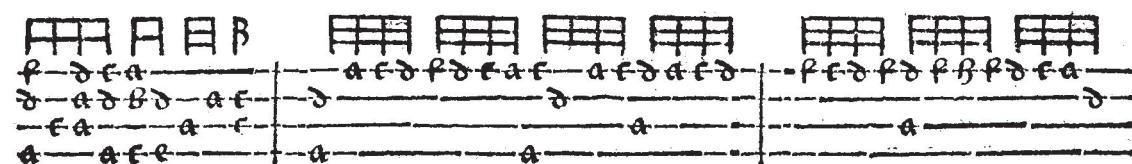
Inquiesme Branle.

T

BRANLES



DE BOVRGONGNE.



B R A N L E S

DE BOVRGONGNE.

B A B A B A B A B A B A B A B A B A

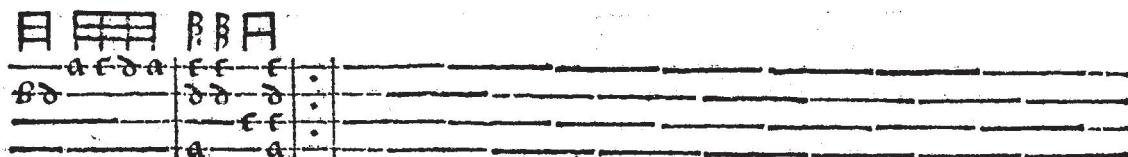
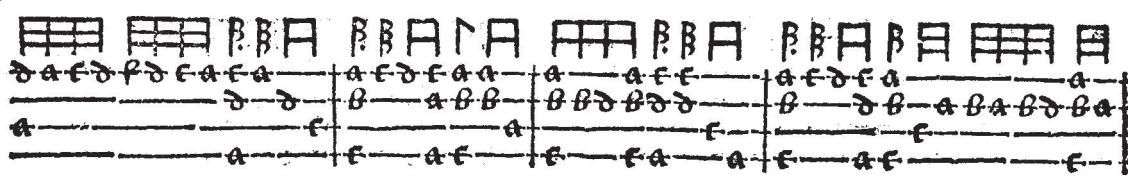
d d d d d d d d d d d d d d

f f f f f f f f f f f f f f

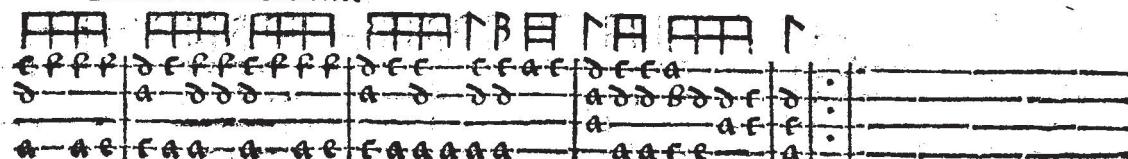
g g g g g g g g g g g g g g

N

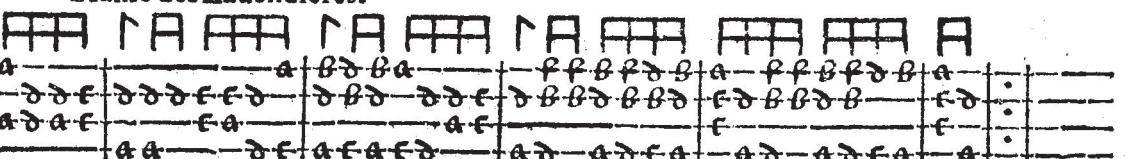
BRANLE.



Branle de la nonneste.



Branle des Lauendieres.



Branle de la Bergerre.



B R A N L E



Ranle d'Écosse.

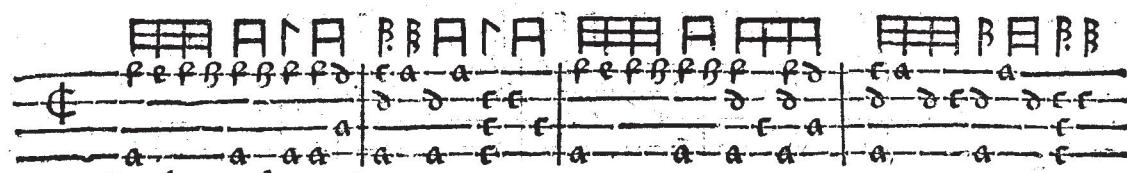
BRANLIE

77

Bransle gay.

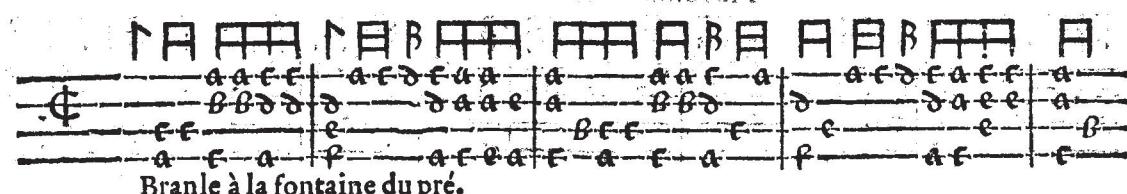
Plus diminuée.

BRANLE.

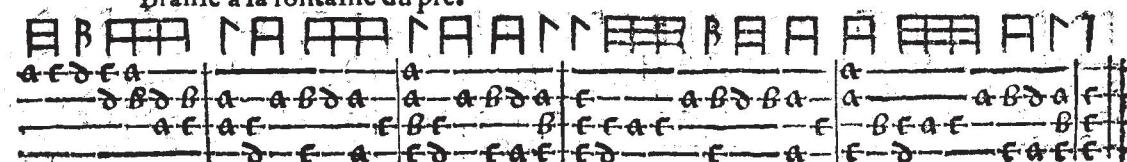


Branle moreisque.



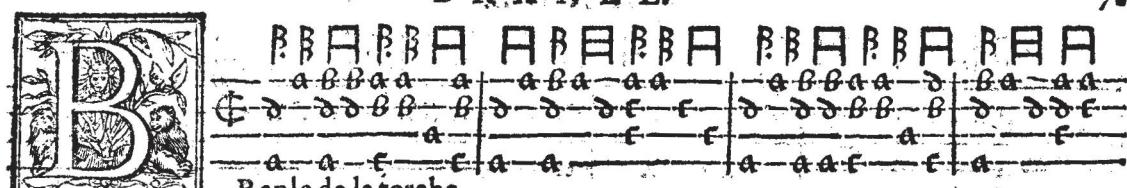


Branle à la fontaine du pré.

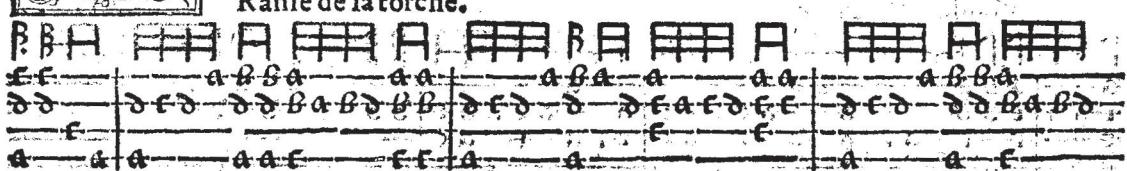


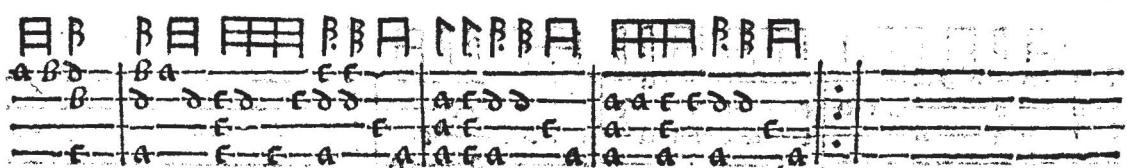
BRANLE.

78



Ranle de la torche.





B R A N L E .

Branle du beau Robert.

B R A N L E .

79

Branle. Tenez voz amours secrettes.

BRANLE.

Matachins.

BRANLE.

BRANLE.

BRANLE.

Branle.

BRANLE.

BRANLE.

80

Branle des Bergers.

BRANLE.

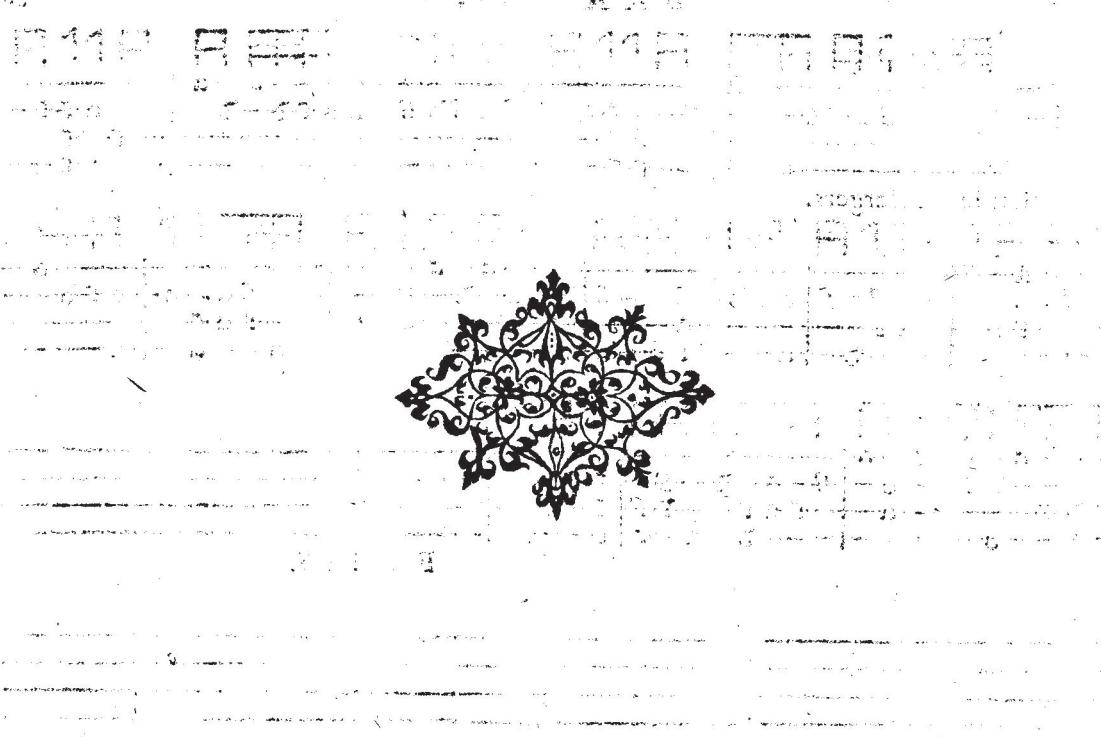
BRANLE.

BRANLE.

BRANLE.

FINIS.

42





TREE EDITION