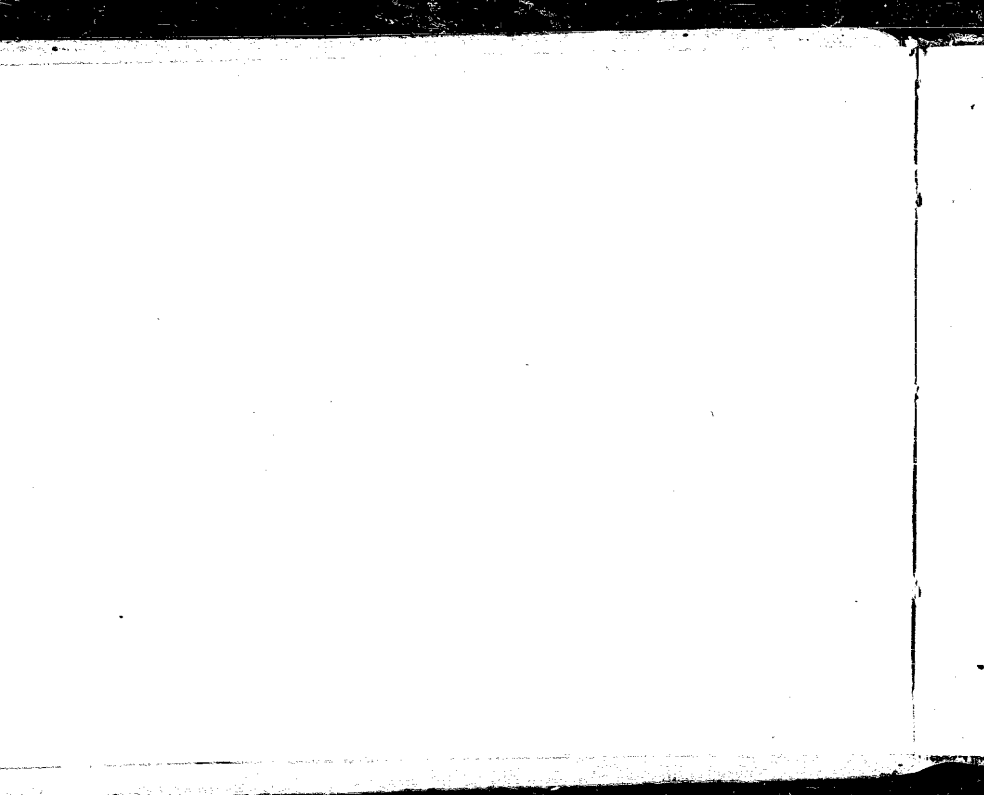
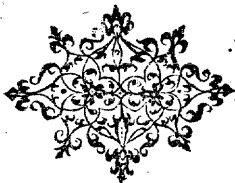


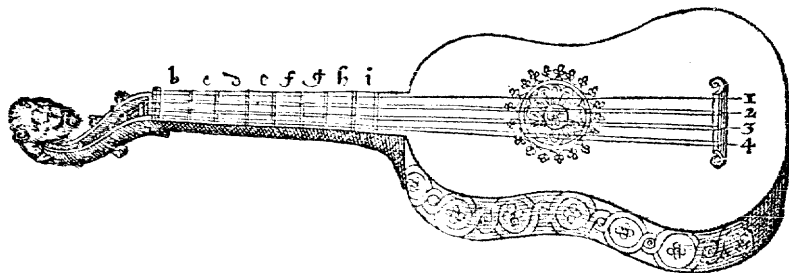


SELECTISSIMA ELEGANTIS-
SIMAQVE, GALLICA, ITALICA ET LATI-
NA IN GVITERNA LV DENDA CARMINA, QVIBVS ADDVN-
tur & Fantasia, Passomezi, Saltarelli, Galliardi, Almādes, Branles & similia, ex optimis
elegantissimisque collecta, & iam cum omni diligentia
recens impressa.

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



Lonanij apud Petrum Phalesium, Ant Vverpie apud Ioannem
Bellerum. Anno M. D. LXX.



BREVIS AC PERVTILIS INSTITVTIO
QVA QVISQVE FACILE EA PERCIPJET QVÆ AD VSVM
Guiterne cognoscendum spectant.

Regula Prima.



Rimum & ante omnia scire oportet in Guiterne intentionis vocum limites quatuor nervis seu chordis comprehendi. Quatuor chordas seu nervos esse dico (quæ pascim septem videntur ac conspiciuntur) ideo quod priores tres, incipiendo à primo basso, duplices sunt quæ sunt sex numero. Vltima verò quæ septimam cordam facit (qui vulgato nomine quintam appellant) sola est ac simplex ac proinde bini singuli pro vno tantum accipiuntur ac pulsantur nervo, itaque tres ille nervorum combinationes singulos tantum valent nervos, ac postremus qui simplex est vnicum quoque valet nervum.

Regula secunda.

Quatuor igitur has chordas seu fides nos in hoc libello quatuor rectis lineis expressimus ita ut prima linea seu suprema primum significet nervum quem diximus quintam appellari. Secunda linea secundum denotat nervum. Tertia verò linea tertium representat nervum constans parva & vna maiori chorda. Secundum bassum vulgò vocat. Quarta deniq; linea quartum & vltimum nervum designat totidemq; chordas ut præcedens comprehendentem, diciturque vtitato nomine primus bassus.

Regula tertia.

Quia autem quatuor isti nervi non sufficiebant ad omnes vocum differentias exprimendas nisi quilibet haberet plures vocum differentias ideo necessarium fuit invenire medium aliquod per quod singulæ chordæ varios & multiplices possēt reddere sonos itaq; in manubrio
* * *
ipfius

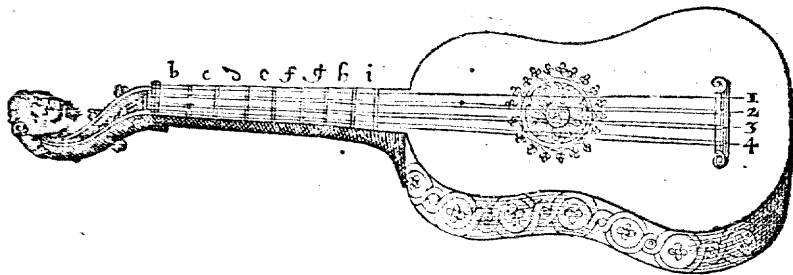
ipſius Guiternæ ſpacia quædam certis diſtinctis internallis cernuntur, quibus ſiniſtræ manus digiti applicati pullante dextera variæ ſunt ſonorum intentiones & remiſſiones.

Regula quarta.

Signantur hæc ſpacia in collo ſeu manubrio Guiternæ octo tranſuerſis lineis ſpacia verò 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 ſpacium in manubrio designatur per literam b. ſecundum per c. tertium per d. & ſic conſequenter de cæteris uſq; ad octauum & vltimum ſpacium quod per i notatur ut ex ſchemate manubrij ſubiecto rectiſſimè intelliges.

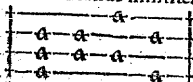


Regula ſexta.

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

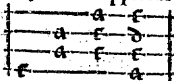
finistrę manus digito, itaque si plura a supra inticem vno ordine ponantur simul omnia dextera manu pulsabuntur sine aliquo adminiculo manus sinistrae.

Exemplum.



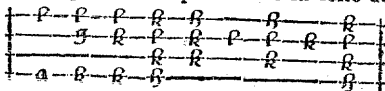
Regula septima.

Idem quod intelligendum est de reliquis literis puta de b c d e f & sic de cæteris, cum enim duæ tres aut plures literę sibi inuicę respondēt, tū simul duos tres pluresue nervos pulsare cōuenit, simulq; tot spacijs digitos sinistrae manus applicare quot literę sunt numero. Exemplū.



Regula octaua.

Illud quoque scire conuenit reliquas literas quæ literam I (quam vltimum spaciū obtinere diximus) sequuntur puta K L M N & reliquæ nullum spaciū certum in manubrio ipsius Guiternæ habere, si tamen occurrant in tabulatura vt nonnunquam accedit pulsari quoque suo ordine debēt, perinde ac si certo spacio cōpræhenderētur. Verū hoc exercitiores & eos qui hanc artem longo vſu perspectam habent potius confert. Hi enim literas has quotiescunque occurrunt taliter & tam perfecte pulsanť ac si spacio certo in collo designarentur Exemplum.



De Tempore & Pausis.



IA 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 maiore pere animi mouentur auditorum, in quaecumque affectum tandem placuerit: ita tunc animi motus lentis grauibuscq; prouocantur cantibus. Contra hilaritatem concitantur animi, concitatori Musica. Verum nos potius notas hoc loco explicabimus temporis seu mensurae catus. Quoniam vero Guiterne soni haud diu post neruorum pulsus durant, ideo huius instrumenti Musica paucioribus utitur temporis differentijs quam vocalis illa. Hic enim neque maximarum, neq; longarum, nec breuium usus est, ob causas iam dictas, sed longissimum tempus semibreui notatur: atq; huius moram vocamus tempus vnum in Guiterna, & metimur illud pulsu imò manus aut pedis. Scribitur autē tale tempus hoc signo J . At hoc tempus variè diuiditur, primum in duo: atq; tales notae sic explicantur.

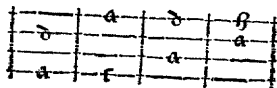
J J Tales enim duae notae vnum tempus complent. Deinde singulae harum in alias duas notas diuiduntur, quarum notae hae sunt, J J J quae & coniunctim sic scribuntur. J J J Sufficiant hae notae temporisq; distinctiones ad harmoniae suauitatem: verum elegantia artificum alias insuper addidit. Diuiserunt ergo vnum tempus in octo spacia, quorum notae sic scribuntur. J J J J J J J J vel coniunctim sic J J J J J J J J Tales igitur octo notae vno temporis spatio omnes pulsare oportet. Quin etiam aliquando sedecim vno temporis tractu notas percurrunt quidam, tales notae sic scribuntur. $\text{J J J J J J J J J J J J J J J J J J}$ Denique & hoc scire conuenit, quod notae quibus punctus adiacet à latere, & augentur dimidio sui valoris: ut haec J valet tantum quantum iste J Item ista J tantum quantum haec J . Atque haec quam diximus ra-

Modus tendendi nervos in Guiterna.

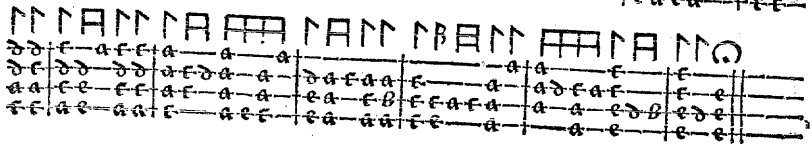
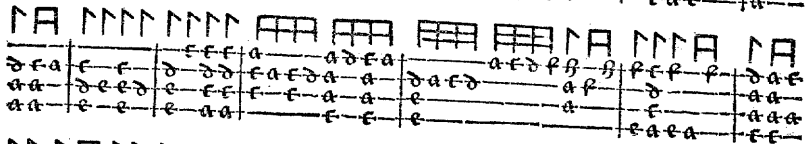
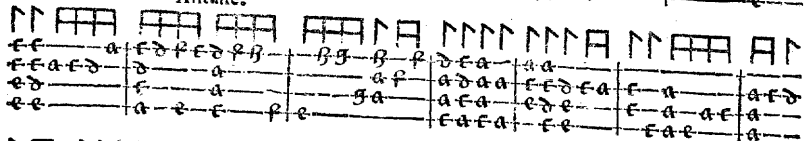
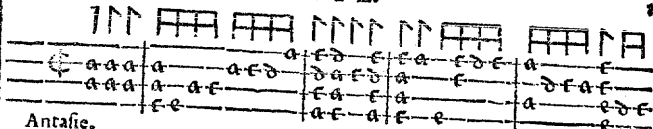
Possemò vt Musices amatoribus omnibus quibus potuimus modis succurramus, modos aliquos subuinximus quos quicque facile nervos seu fides ipsius Guiterne ad suam quam debet habere intencionem tendere poterit. In primis itaque minores chordæ primi Bassi ita tendi debent quâtum sine earum lëfione fieri potest commodissime, maior vero nervus ad octauam infra à prædictis parius distet. Proxime deinde sequentes chordas ita concordaueris si digitum sinistrę manus applicas ad F spacium quarti nerui primi Bassi ac ita attraxeris minores nervos vt pars sit sonus illi qui à præcedentibus minoribus editur in neruo tertio nullo applicato digito. Maior vero per octauam à minoribus disiungantur quemadmodum de præcedentibus dictum est. Deinde vero secundum neruum sic tendes vt rursum digito in E spacio super tertium neruum collocato sonus fiat tertij nerui sono, maxime vero illi quia minoribus editur. Primum de-nique neruum F spacium secundi nerui posito parem reddat sonum secundo neruo. His rite ob-servatis Guiternam quam perfectissime intensam reperiēs secundum figuram hic proxime sub-iectam.



Alius modus tendendi per octauas.



FANTASIE.



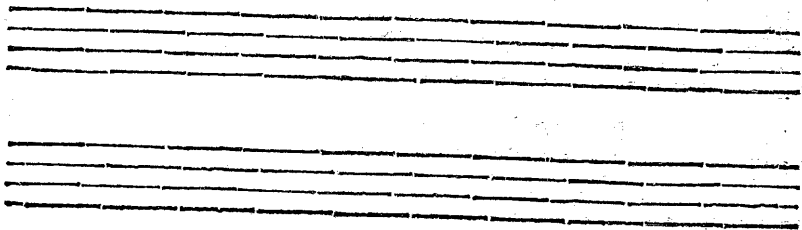
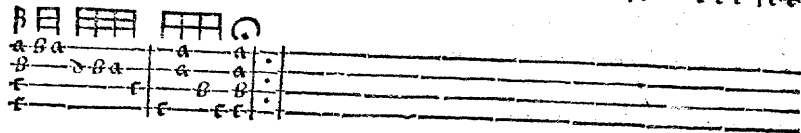
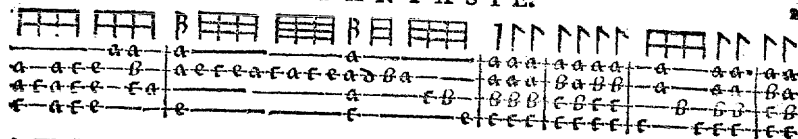
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Fantafie.

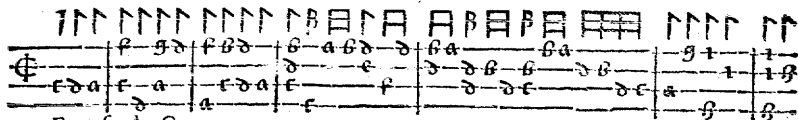
Handwritten musical notation on four staves, featuring various rhythmic symbols and notes.

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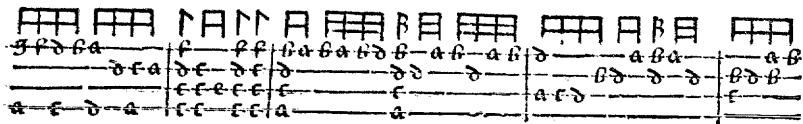
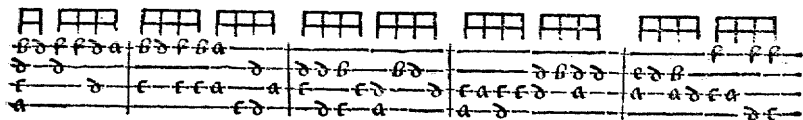
FANTASIE.



FANTASIE.

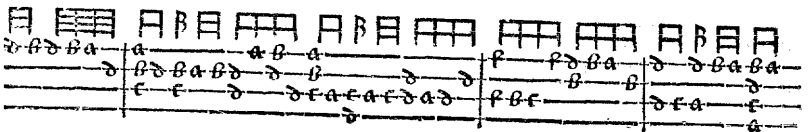
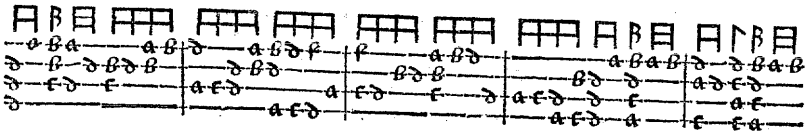
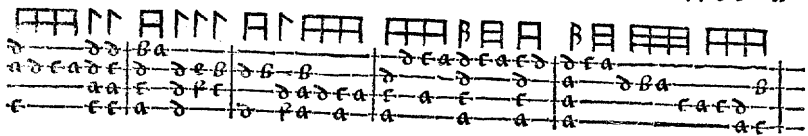
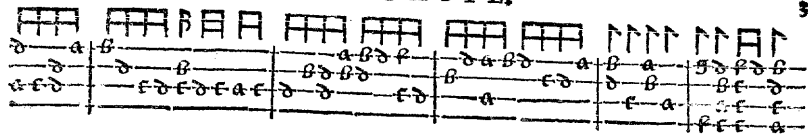


Fantasie, des Grues.



FANTASIE.

3



A 3

FANTASIE.

4

The first system of musical notation for 'Fantasie.' consists of two staves. The top staff begins with a treble clef and a common time signature (C). It contains a series of rhythmic figures represented by vertical lines (flags) and some letter-based notes (a, b, a). The bottom staff contains letter-based notes (a, b, a, f, e, a, a, b, a, e, a, e) and rests.

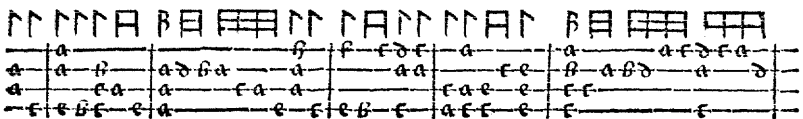
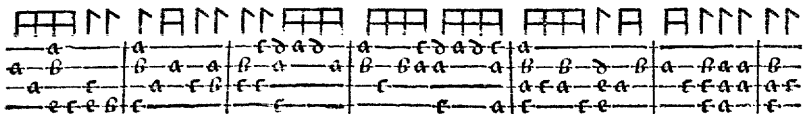
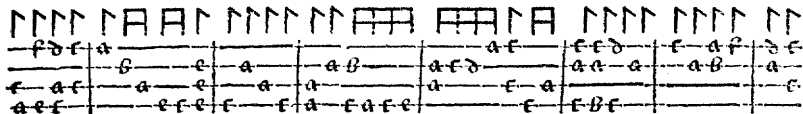
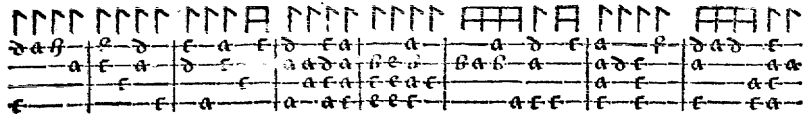
Fantasie.

The second system of musical notation continues the piece. It features two staves with rhythmic flags and letter-based notes (a, a, e, a, a, a, d, f, a, a, b, a, a, a, a, d, f, a, d).

The third system of musical notation continues the piece. It features two staves with rhythmic flags and letter-based notes (a, b, d, b, a, b, a, a, a, a, d, d, f, a, f, e, b, a, f, d, a, f, d, a, f, a).

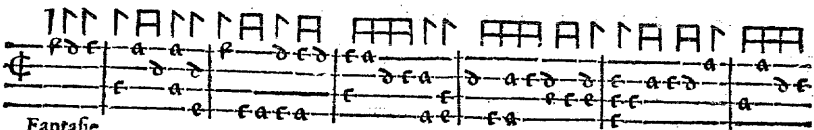
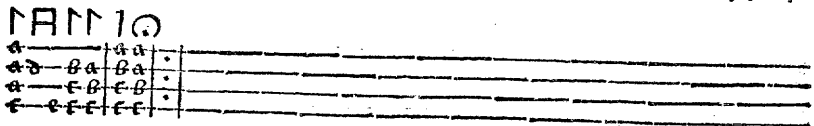
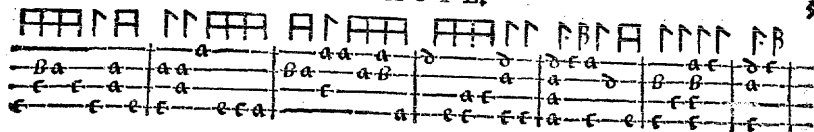
The fourth system of musical notation continues the piece. It features two staves with rhythmic flags and letter-based notes (d, e, d, a, f, a, a, a, a, a, d, a, a, f, d, f, b, a, f, e, e, a, e, f, a, a, e, a, a, a, a, f, a, f, a, f, a, f, b).

FANTASIE.

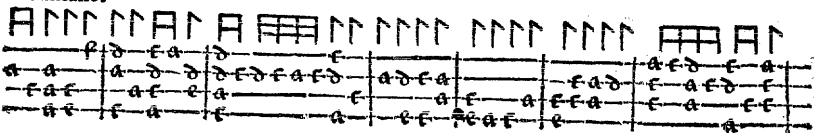


FANTASIE.

3

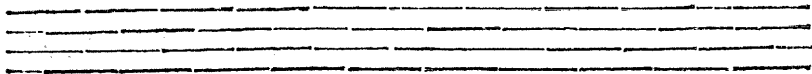
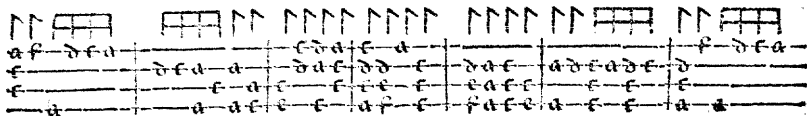


Fantasia.



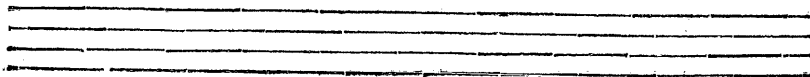
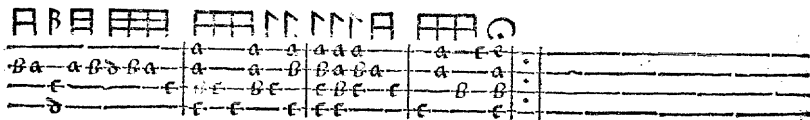
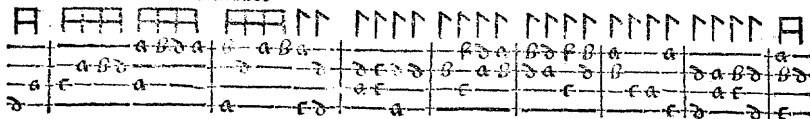
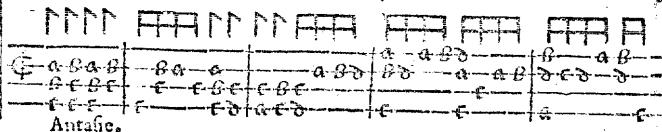
B

Handwritten musical notation on a five-line staff, featuring various rhythmic values (minims, crotchets, quavers) and rests, with some notes beamed together.



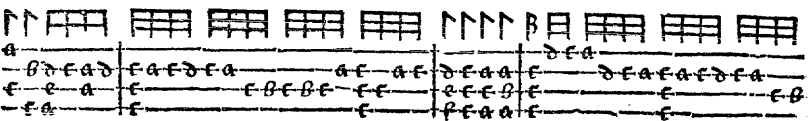
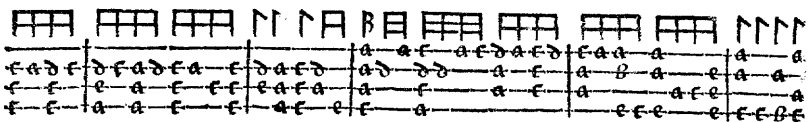
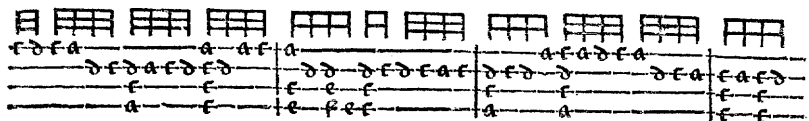
FANTASIE.

6



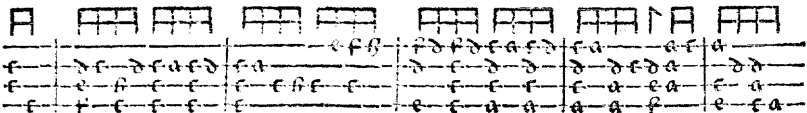
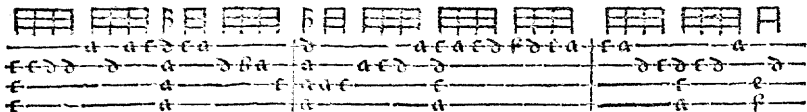
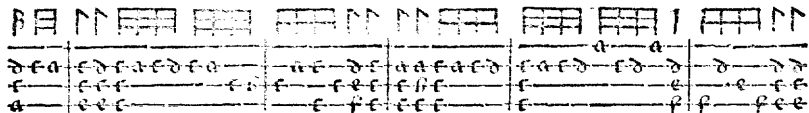
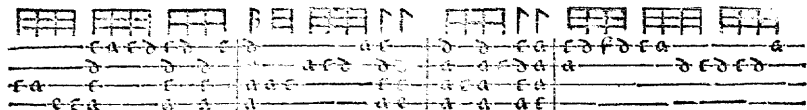
CHANSON.

7



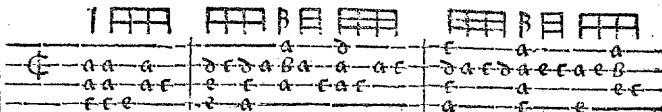
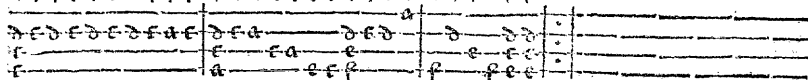
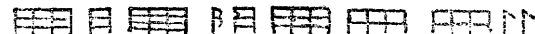
B 3

CHANSON.

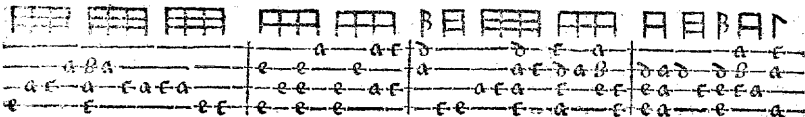
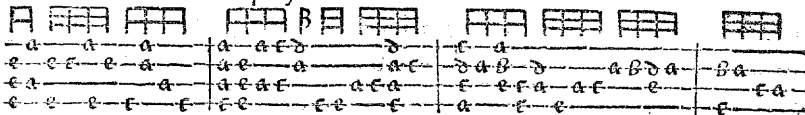


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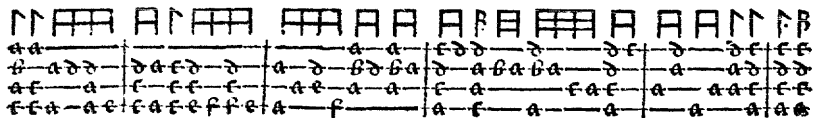
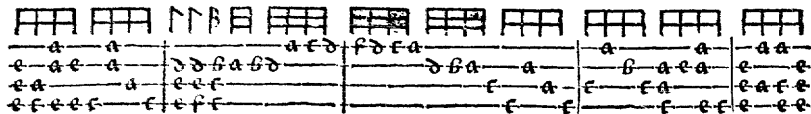
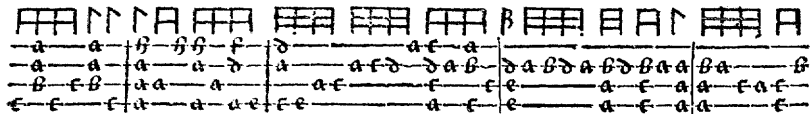
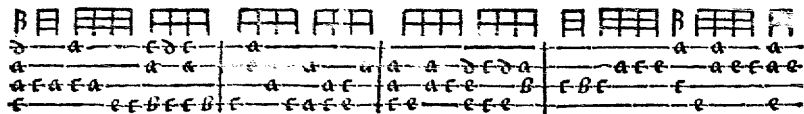
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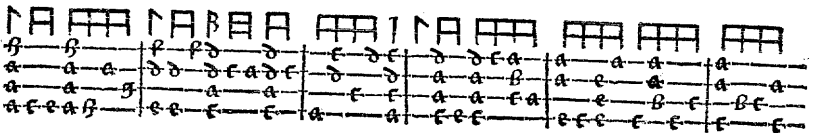
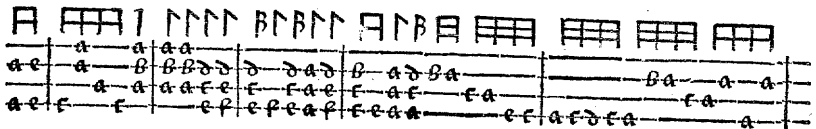
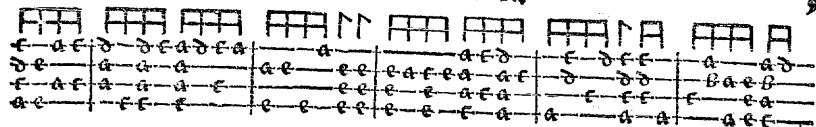
Pasli sparsy.



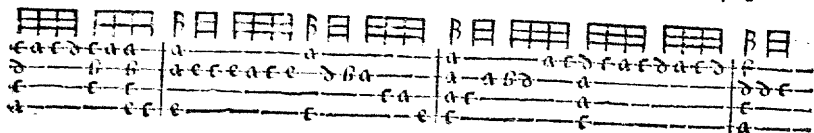
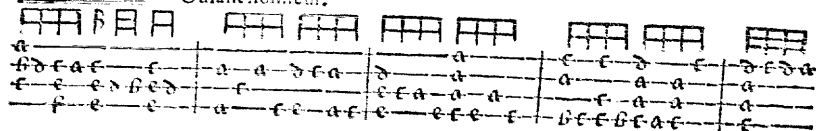
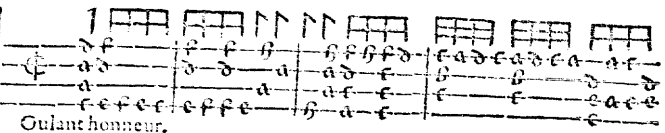
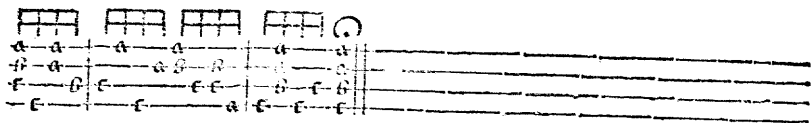
CHANSON.



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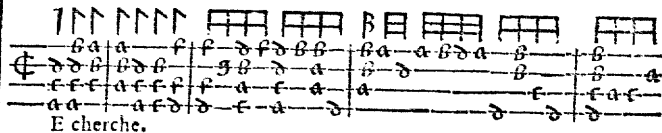
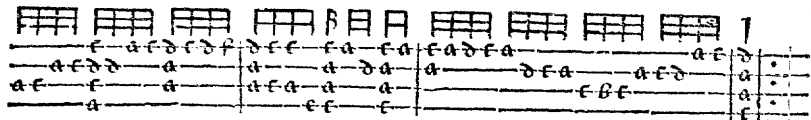
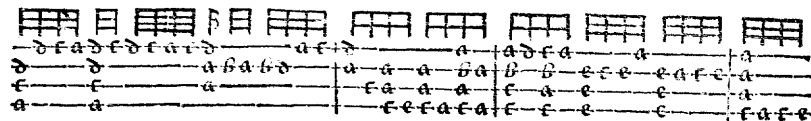
19

A musical score for the song 'The Rose Tree'. It features a single melodic line on a five-line staff. The melody is written in a style that uses letters (a, b, c, d, e) instead of standard musical notes. The score is divided into two measures by a vertical bar line. Above the staff, there are several groups of notes, some enclosed in boxes, which likely represent chords or specific intervals. The notes themselves are placed on the lines and spaces of the staff, corresponding to the letters below them. The first measure contains the notes 'a', 'a', 'a', 'f', 'd', 'f', 'a'. The second measure contains 'c', 'c', 'a', 'a', 'f', 'd', 'a'. The letters 'b' and 'e' are also present in the first measure, but they are not clearly associated with a specific note on the staff.

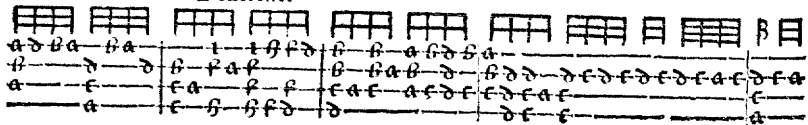
Handwritten musical score for "The Rose Tree" on four staves. The notation includes various note values, rests, and bar lines. Above the staves are several boxes containing numbers, likely representing a cipher or key. The music is written in a historical style with a treble clef and a key signature of one flat.

[illegible]

CHANSON.



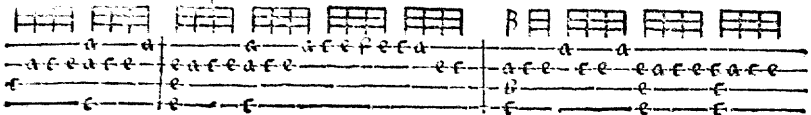
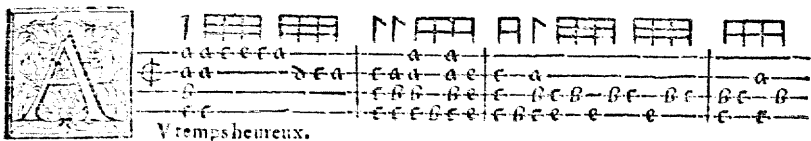
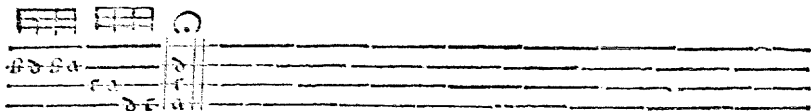
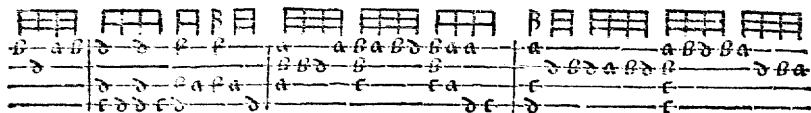
E cherche.



19

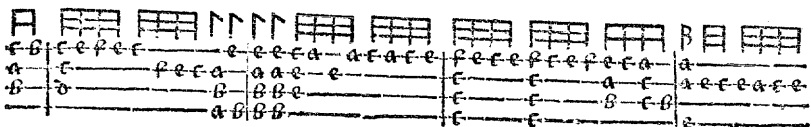
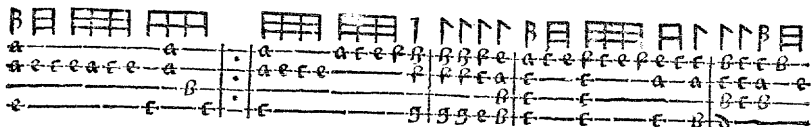
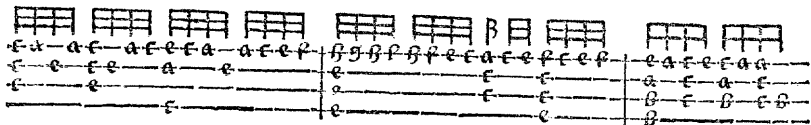
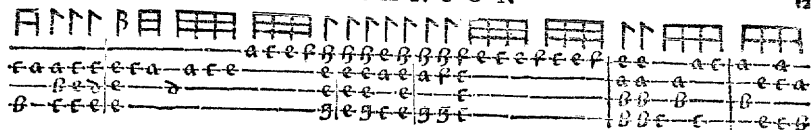
A musical score for the song 'The Rose Tree'. It features a single melodic line on a five-line staff. The melody is written in a style that uses letters (A, B, C, D, E, F, G) instead of standard musical notation. The letters are placed on the lines and spaces of the staff to represent pitch. The rhythm is indicated by vertical stems and beams connecting the letters. The score is divided into measures by vertical bar lines. The melody starts with a series of beamed notes, followed by a sequence of notes that generally move upwards and then downwards. The letters used are A, B, C, D, E, F, and G. The score is presented on a single line of music.

CHANSON.

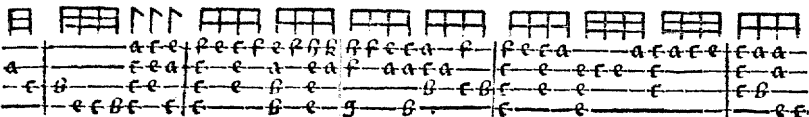


CH ANSON

12

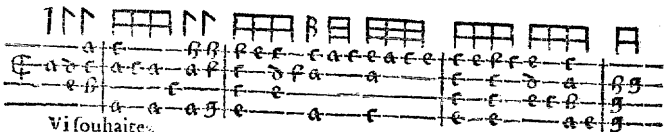
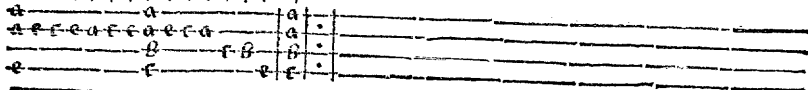
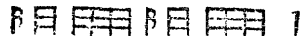


1000

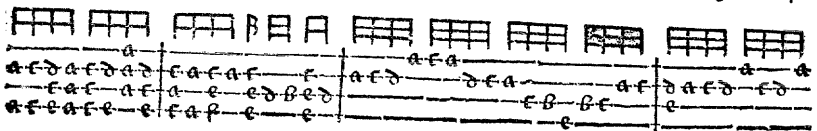
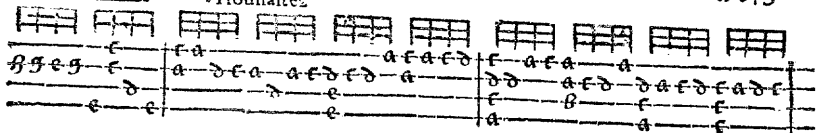


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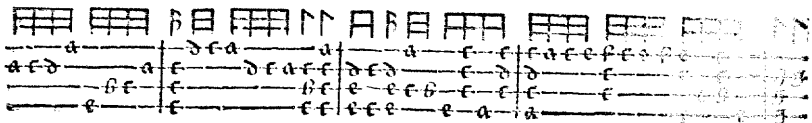
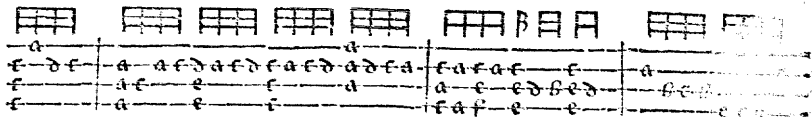
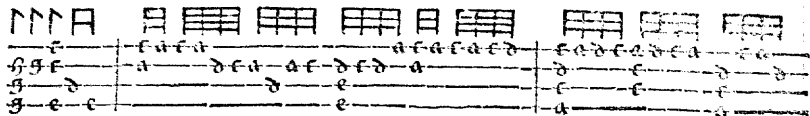
13



Vi fouhaitez

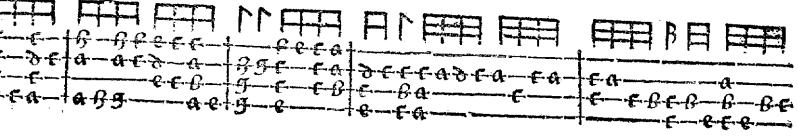
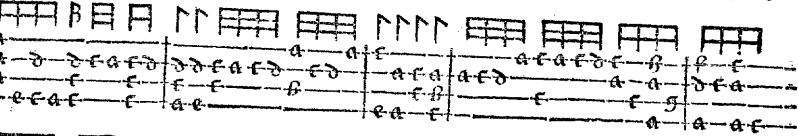
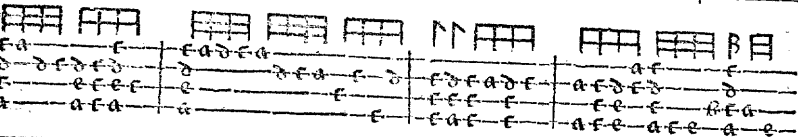
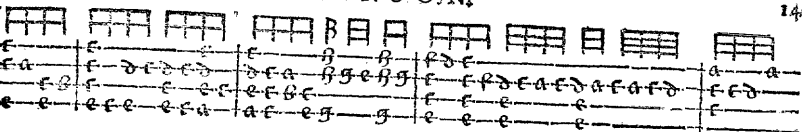


D

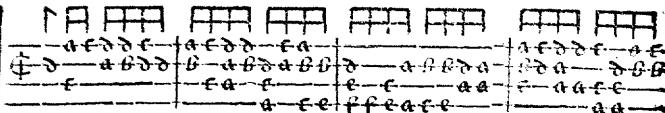
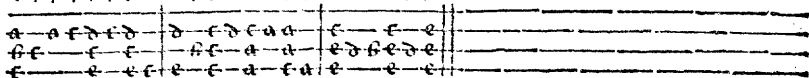
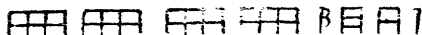


CH ANSON.

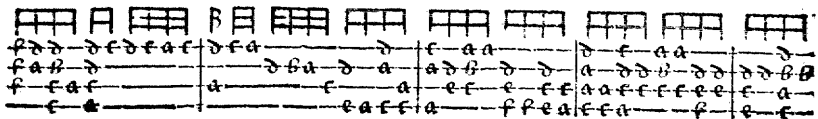
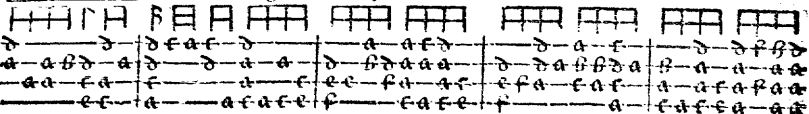
14



CHANSON.



Nmesnagiervillard,



CHANSON.

17

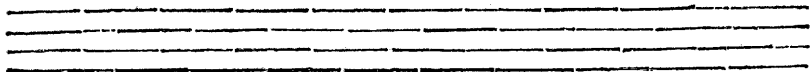
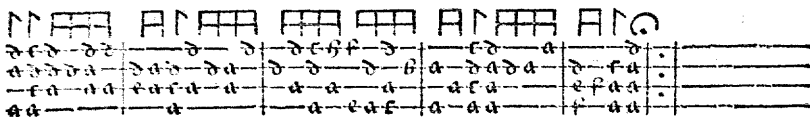
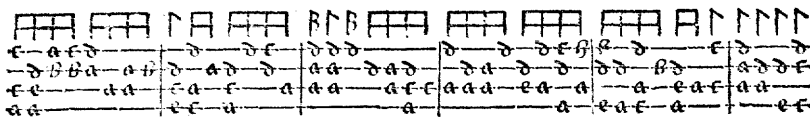
d e a f | d | a a f d | d e d | a a | a f d | d e a f d

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

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

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

5



CHANSON.

16



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

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

 a a f a a f a a f a

'Ayle rebours

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

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

 a a a a f e e e f f f

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

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

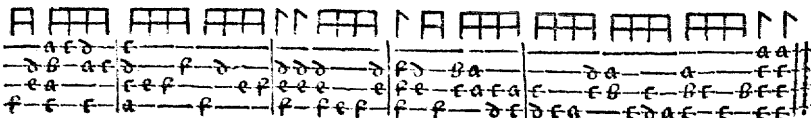
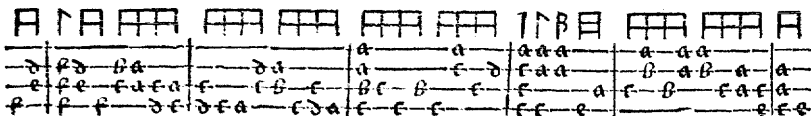
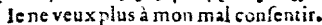
 f f f f d a a a f f f f

a f d f a d b a b a d d a a d b a a :||

 f a f f a f a :||

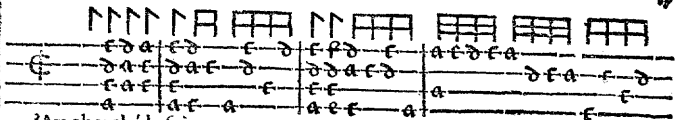
 a a

43

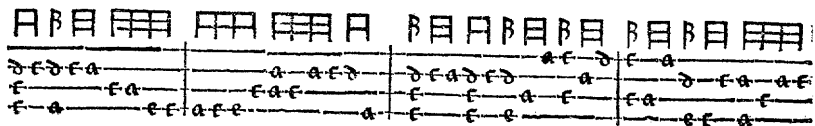
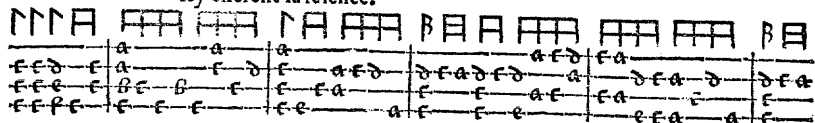


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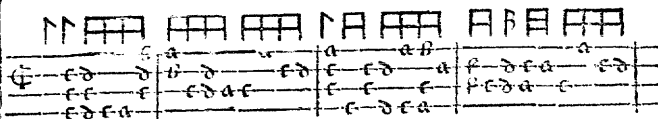
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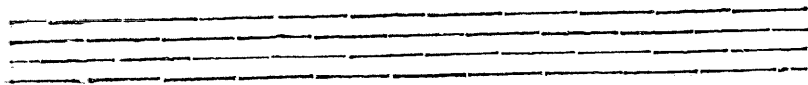
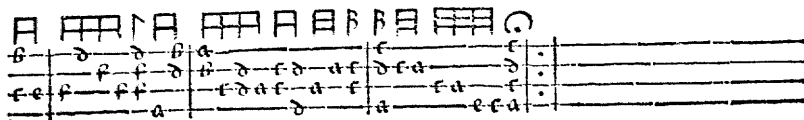
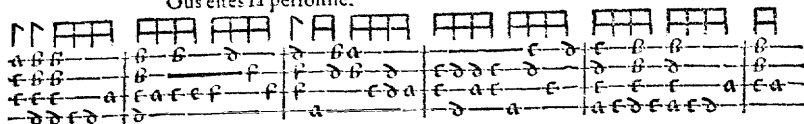
'Ay cherché la science.



CHANSON.

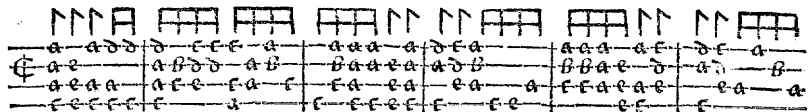


Ous estes la perlonne.

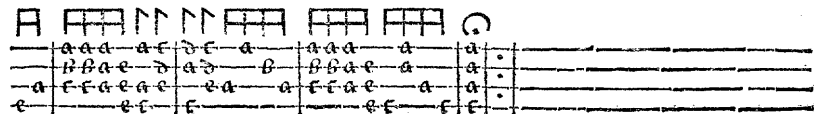
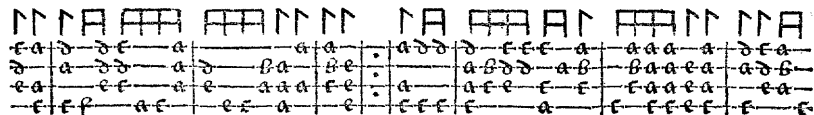
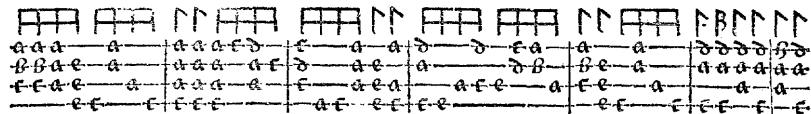


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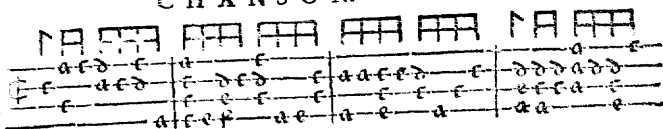
18



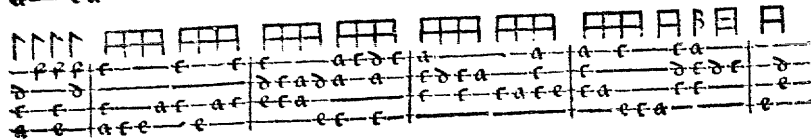
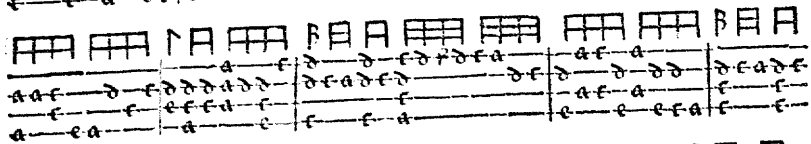
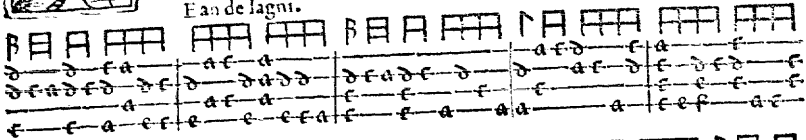
La la ie ne l'ose dire.



CHANSON.

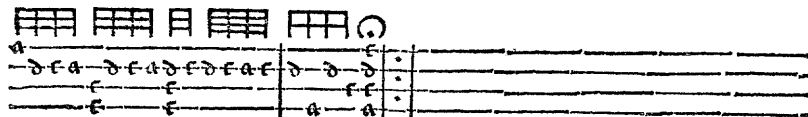
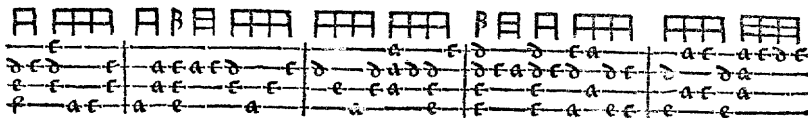
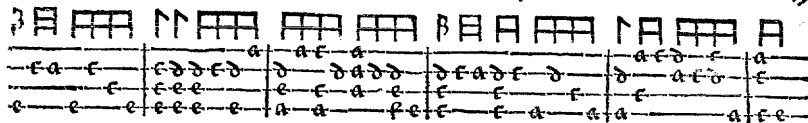


Ean de lagni.

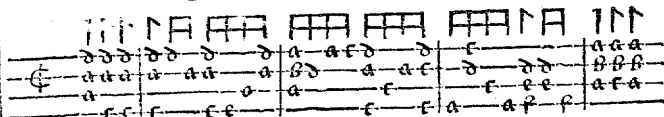


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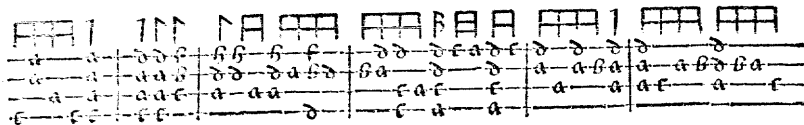
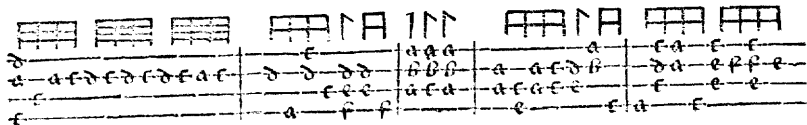
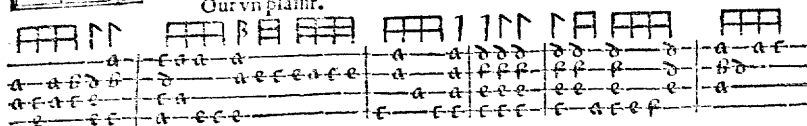
19



CHANSON.

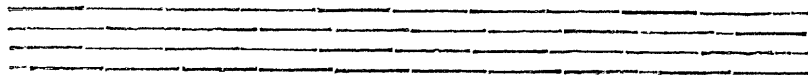
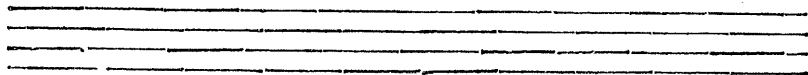
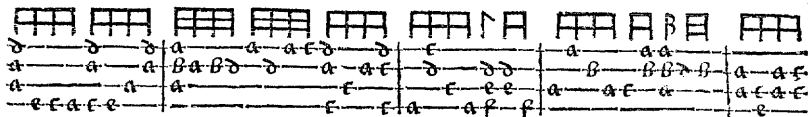


Our vn plaisir.



CH ANSON.

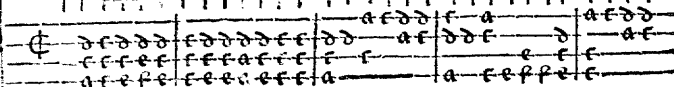
20



CHANSON.

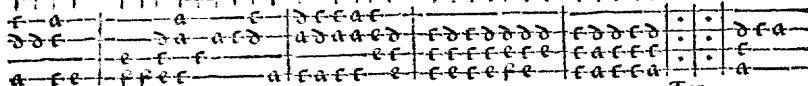


MA MA MA MA MA MA MA MA



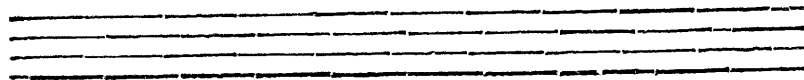
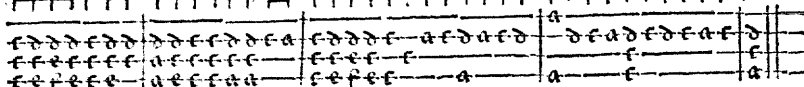
Vivra au jour.

MA MA MA MA MA MA MA MA



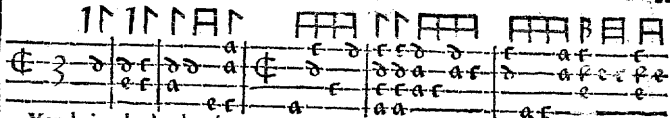
Ter.

MA MA MA MA MA MA MA MA

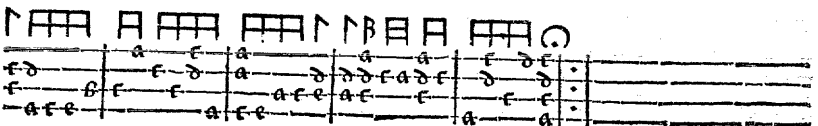
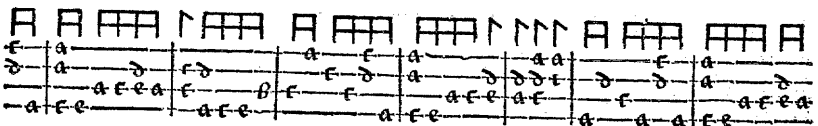
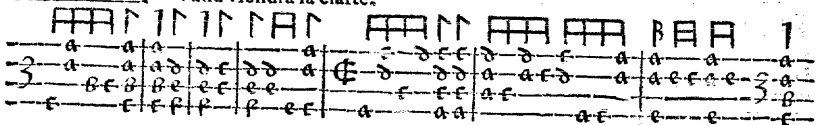


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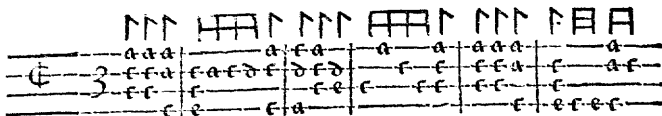
21



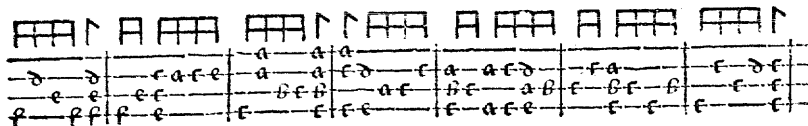
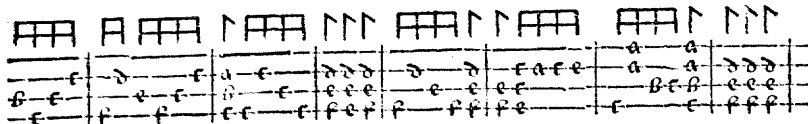
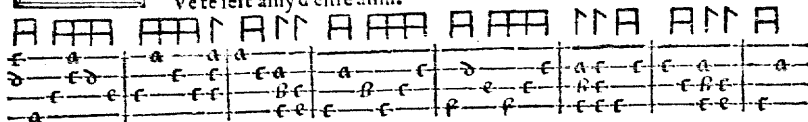
Vand viendra la clarté.



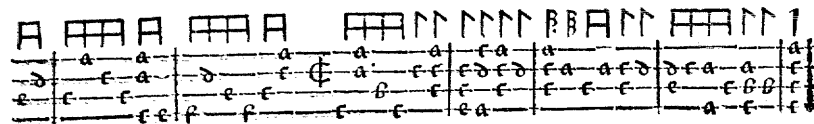
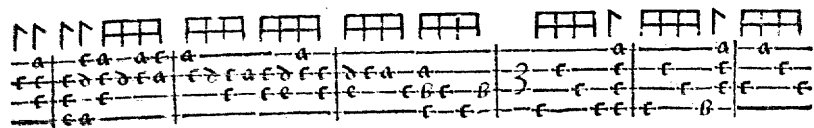
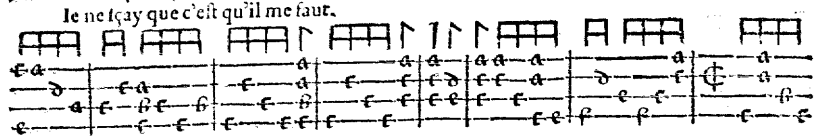
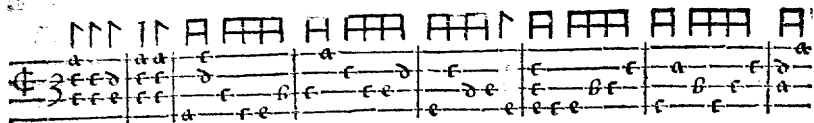
CHANSON.



Vete fest amy d'estre ainfi.



CHANSON.



CHANSON.

23



En'est bien ny plaisir.

Handwritten musical notation on a five-line staff. The notation includes rhythmic symbols (vertical strokes) and letter-based notes (a, c, d, e, f). A treble clef is visible at the beginning of the staff.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and letter-based notes.

Handwritten musical notation on a five-line staff, continuing the piece. It features rhythmic symbols and letter-based notes.

Handwritten musical notation on a five-line staff, concluding the piece with a final cadence symbol.

CHANDSON.



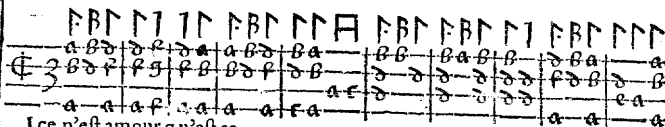
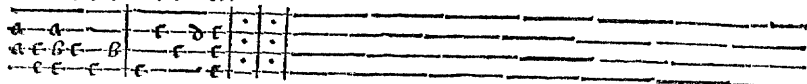
1A11 1111 1A11 1111 1111

³ Ay tant bon credit qu'on voudra.

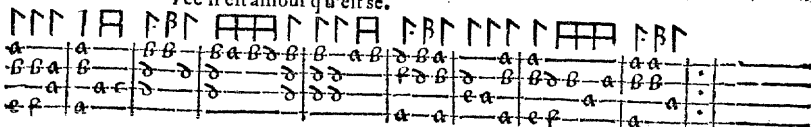
[illegible]

CHANSON.

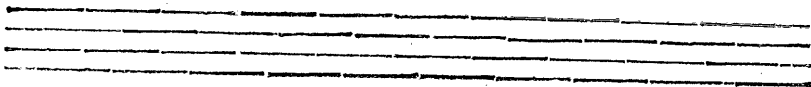
24



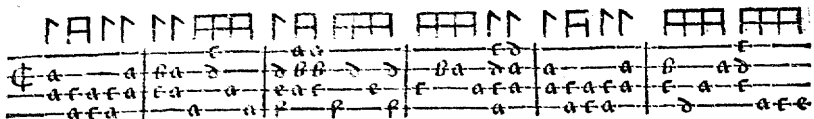
I ce n'est amour qu'est se.



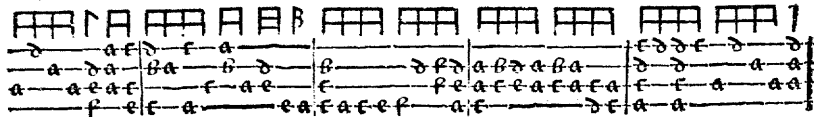
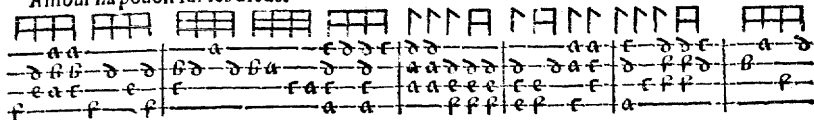
A corde auallée.



CHANSO N.



Amour ha pouvoir sur les dieus.





CHANSON.

25

IIIIII IIIII IIIII IIIII IIIII IIIII IIIII IIIII

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

Il Payme ou non.

IIIIII IIIII IIIII IIIII IIIII IIIII IIIII IIIII

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

IIIIII IIIII IIIII IIIII IIIII IIIII IIIII IIIII

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

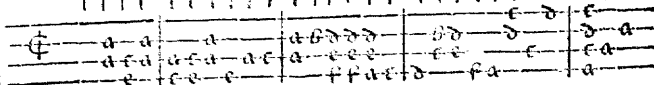
IIIIII IIIII IIIII IIIII IIIII IIIII IIIII IIIII

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

CHANSON.

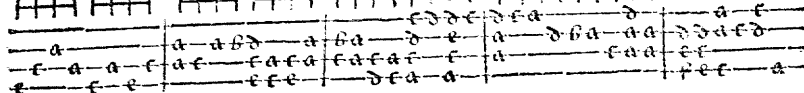


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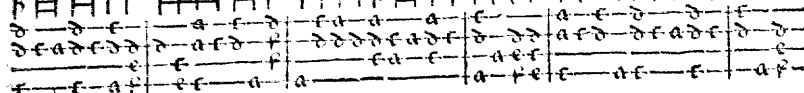


Ous voyons que les hommes.

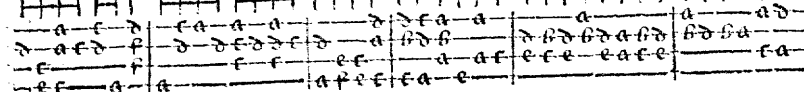
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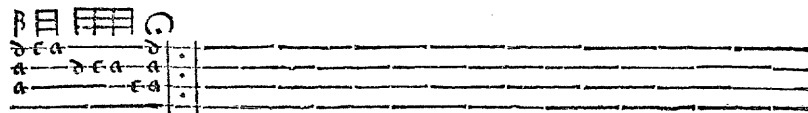
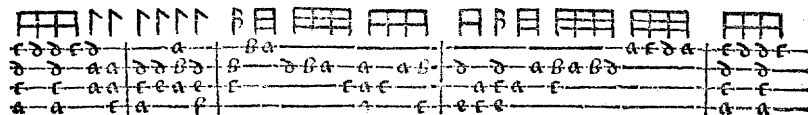
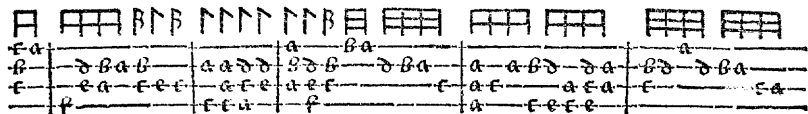
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84



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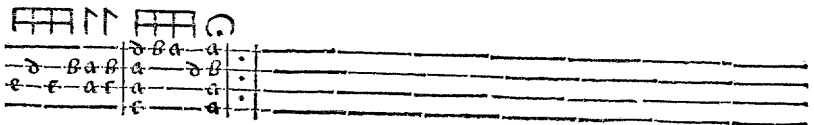
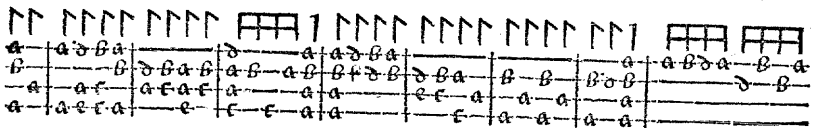
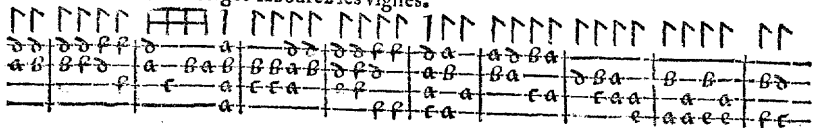
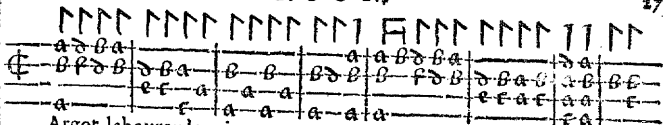
La pantheoniana

The musical score for 'La pantheoniana' is written on four staves. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes) and rests, with some notes beamed together. The score is divided into measures by vertical bar lines. The notation is characteristic of early printed music, with some notes having a 'C' time signature and others having a 'V' time signature.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line (soprano), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and folk-like, with a repeating pattern of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The song ends with a final chord on the piano staff.

CHANSON,

27

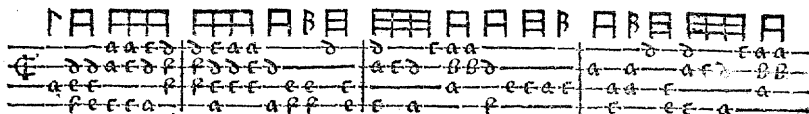


CHANSON.

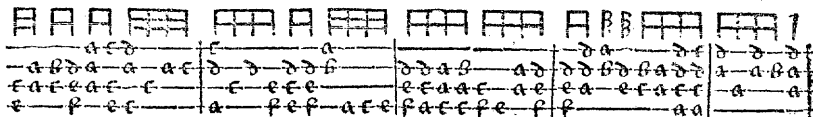
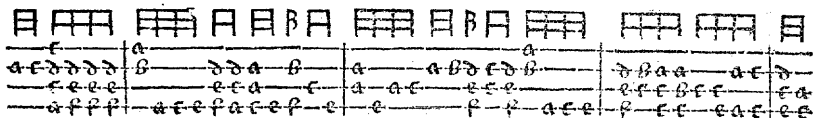
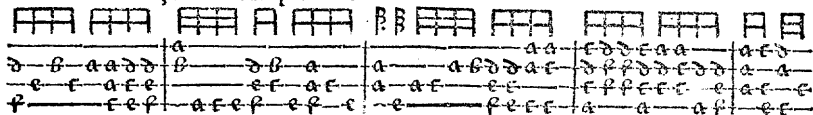


CHANDSON.

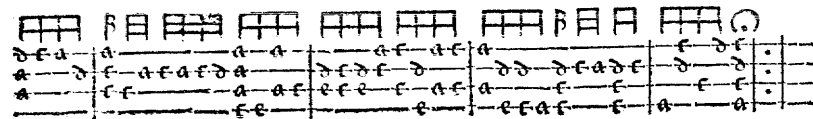
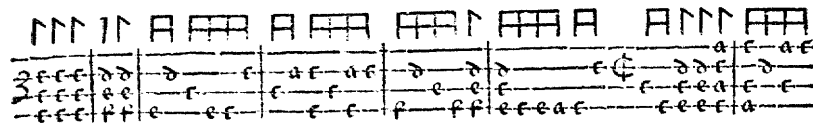
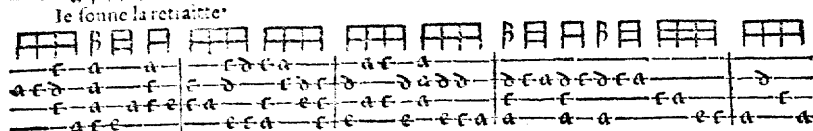
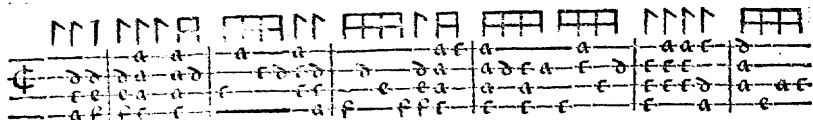
23



Amour ne sçauriez vous apprendre.

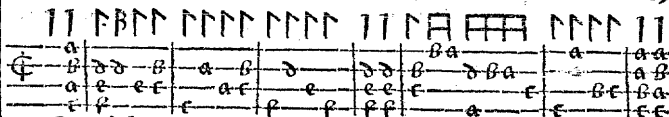


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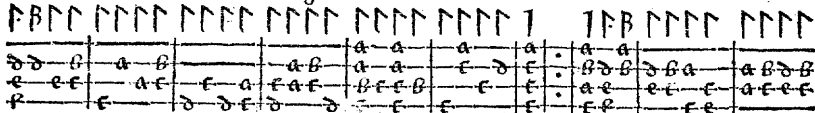


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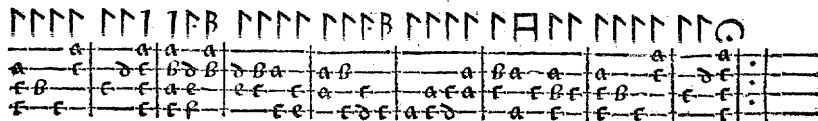
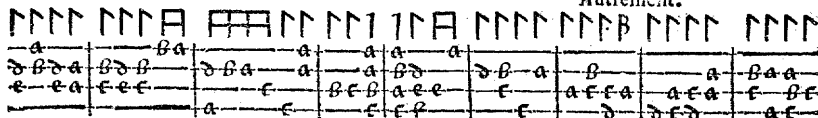
29



Cur m'ellongner.

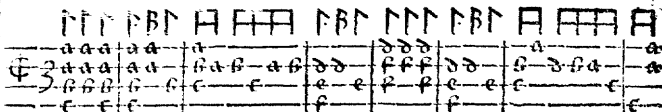


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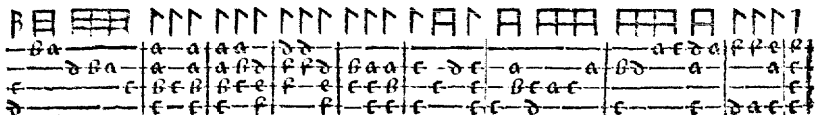
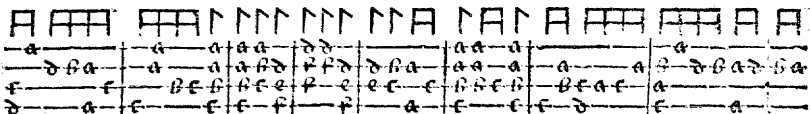
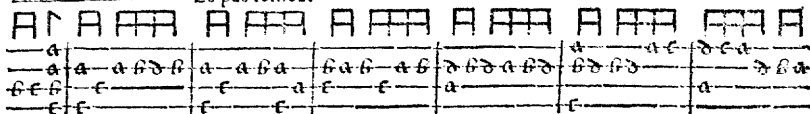


H

CHANSON.

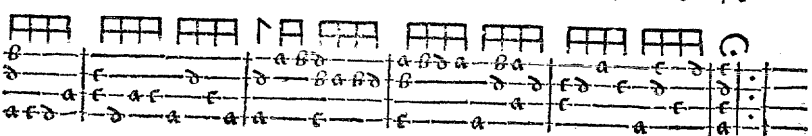
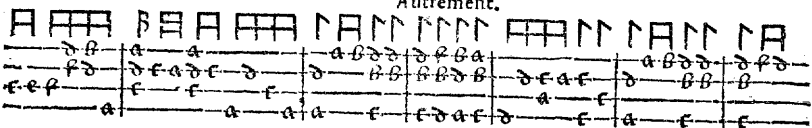
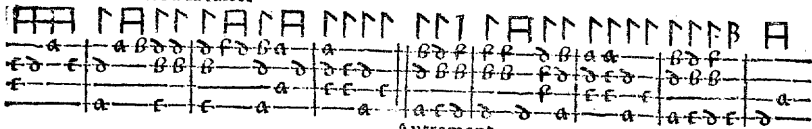


Es pas femez.



CHANSON.

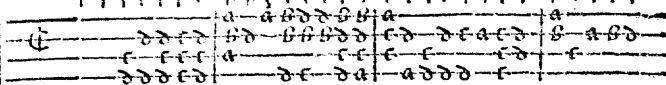
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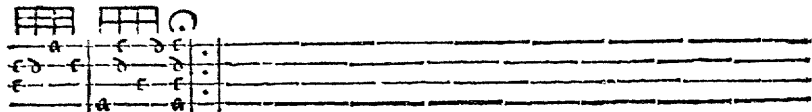
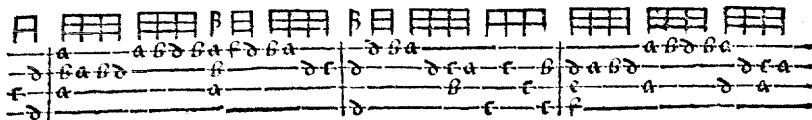
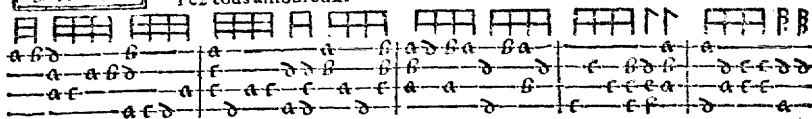
CHANSON.



CHANSON.

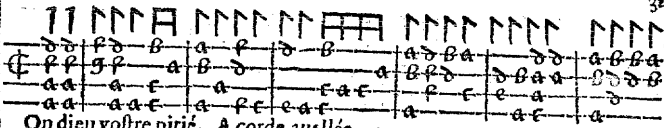


Vez tous amoureux.

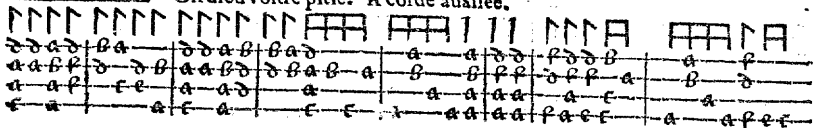


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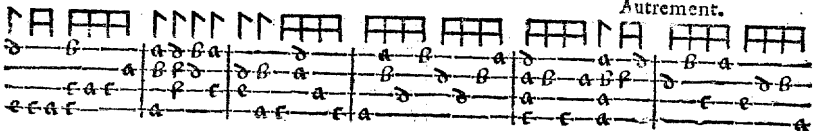
34



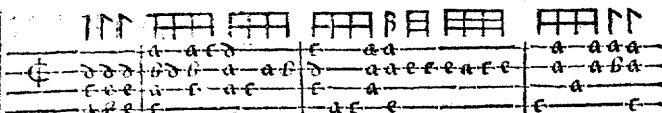
On dieu vostre pitié. A corde auallée.



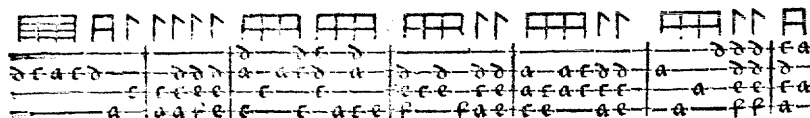
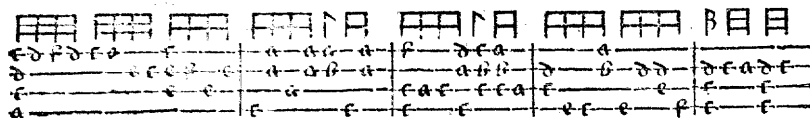
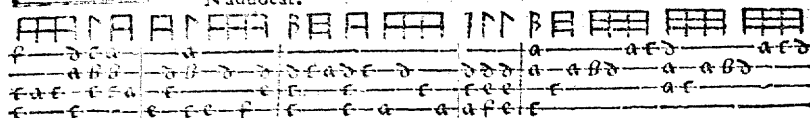
Autrement.



CHANSON.

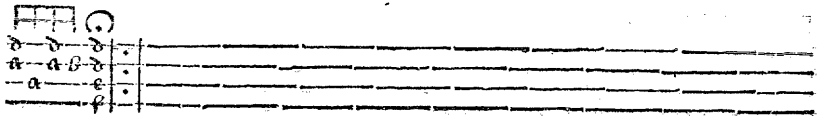
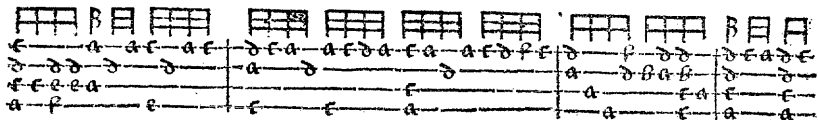
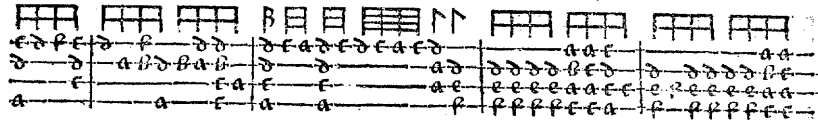
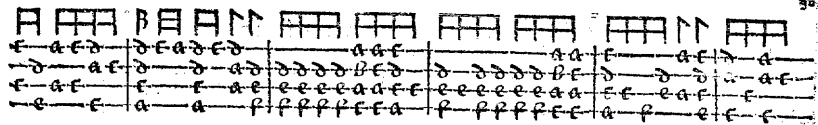


Naduocat.



CHANSON.

38



CHANDSON, D.



Aidez la verte couleur.



CHANSON.

31



First line of the song, featuring a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff with various note values (minims, crotchets, quavers) and rests. The lyrics 'E ne me confesseray point d'auoir aymé.' are written below the staff.

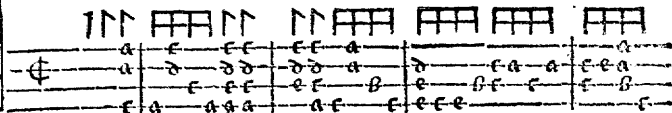
E ne me confesseray point d'auoir aymé.

Second line of the song, continuing the melody and lyrics. The staff shows a continuation of the musical notation with various note values and rests.

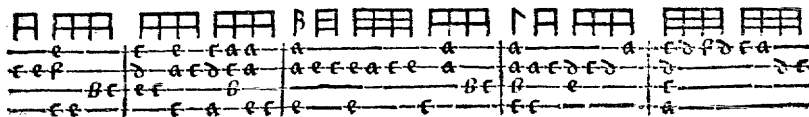
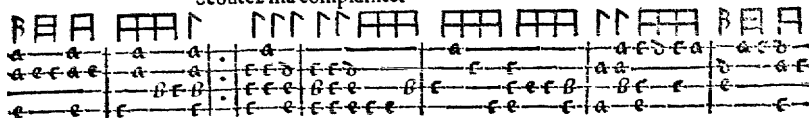
Third line of the song, continuing the melody and lyrics. The staff shows a continuation of the musical notation with various note values and rests.

Fourth line of the song, concluding the melody and lyrics. The staff shows a continuation of the musical notation with various note values and rests, ending with a final cadence.

CHANSON.

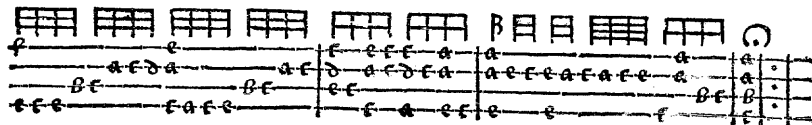
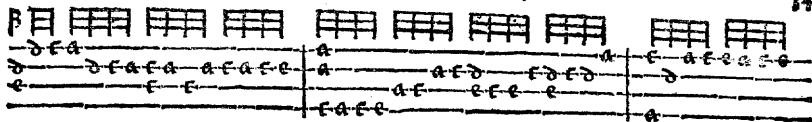


Scoutez ma complainte.

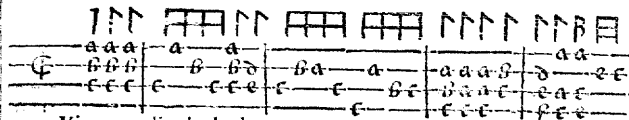


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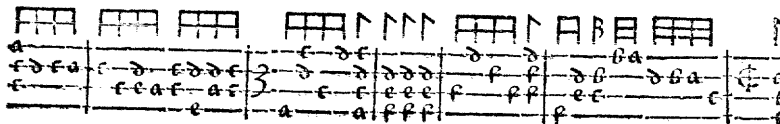
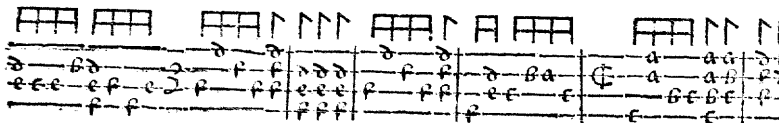
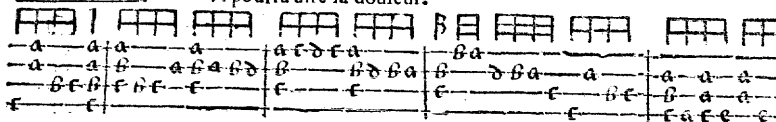
14



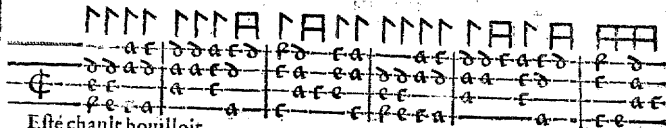
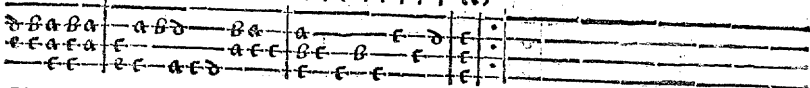
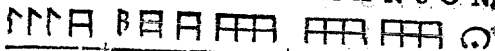
CHANSON.



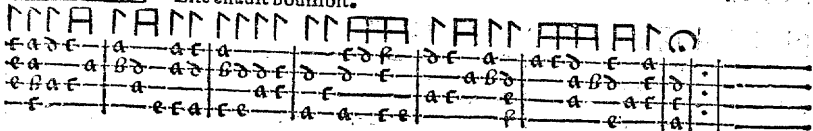
Vi pourra dire la douleur.



CHANSON



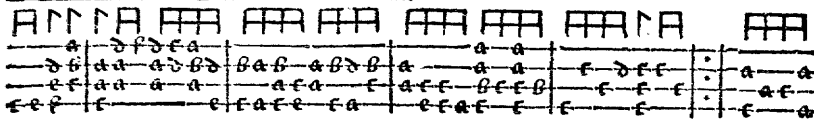
Esté chaut bouilloit.



CHANDSON.

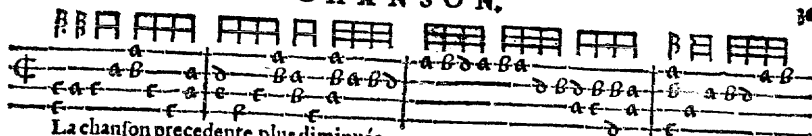


E cherche autant amour.

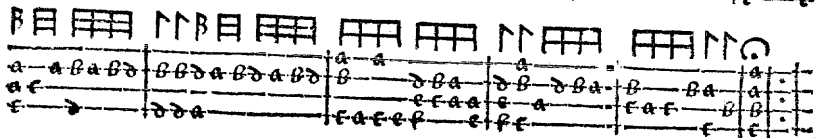
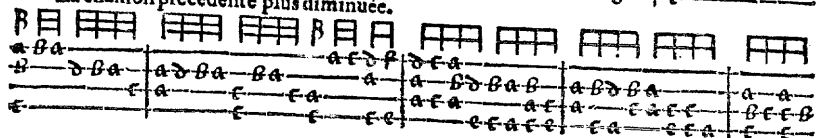


CHANSON.

36



La chanson precedente plus diminuée.



MOTET.



IN THE NAME OF THE FATHER AND OF THE SON OF THE
 GOD ALMIGHTY AMEN
 Erba mea.

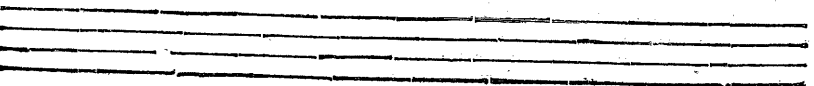
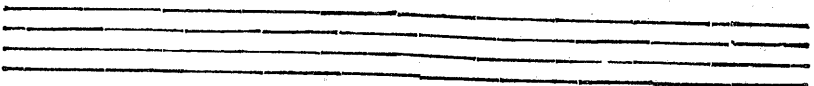
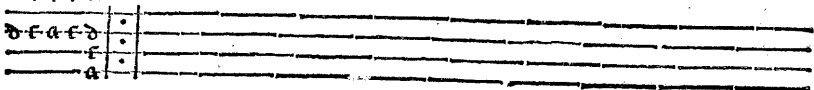
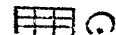
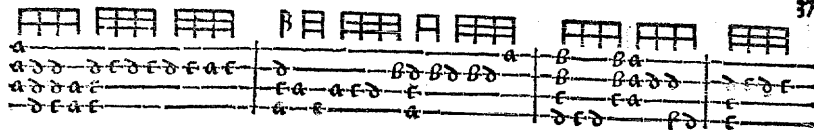
IN THE NAME OF THE FATHER AND OF THE SON OF THE
 GOD ALMIGHTY AMEN
 Erba mea.

IN THE NAME OF THE FATHER AND OF THE SON OF THE
 GOD ALMIGHTY AMEN
 Erba mea.

IN THE NAME OF THE FATHER AND OF THE SON OF THE
 GOD ALMIGHTY AMEN
 Erba mea.

MOTET.

37

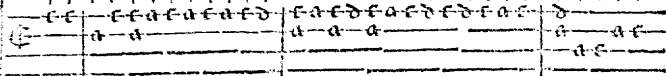


K

MOTET.

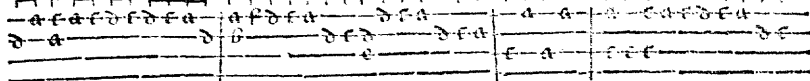


INGRESSUS

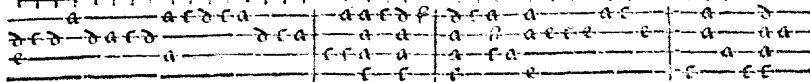


Nexitu Israel de Aegypto.

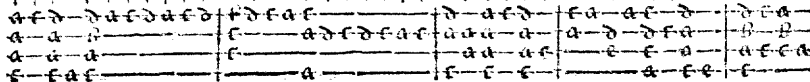
INGRESSUS



INGRESSUS



INGRESSUS

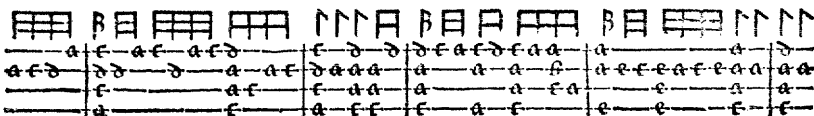
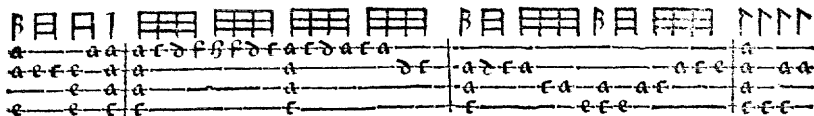
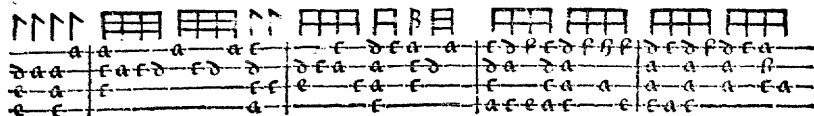


38

Handwritten musical notation on a four-staff system. The notation includes various rhythmic values (e.g., minims, crotchets) and rests, with some notes written in a shorthand style. The system is divided into measures by vertical bar lines.

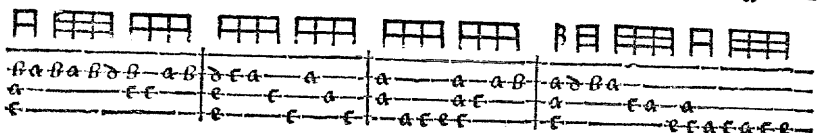
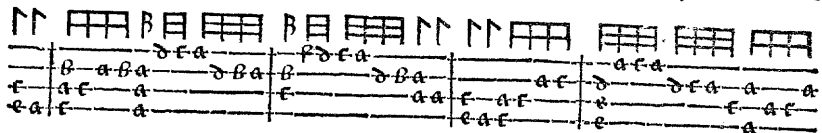
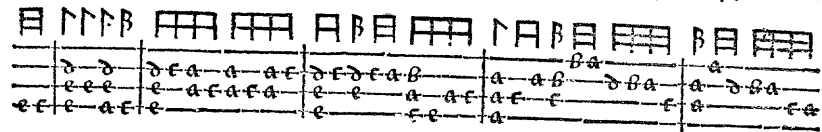
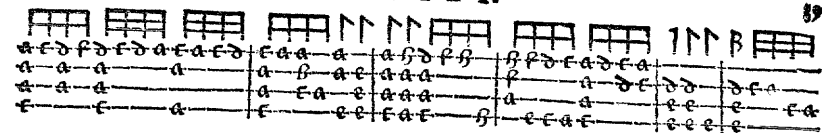
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M O T E T.



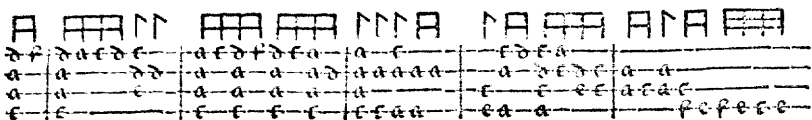
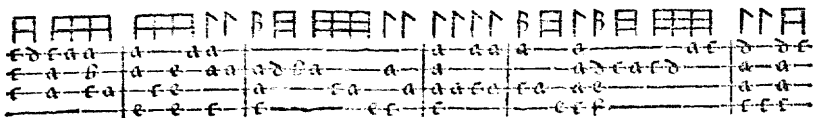
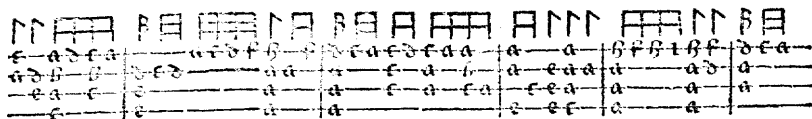
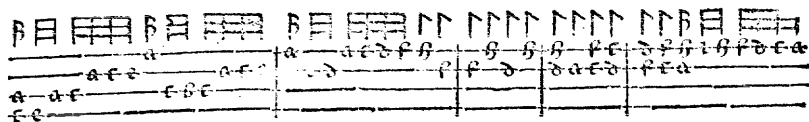
MOTET.

39



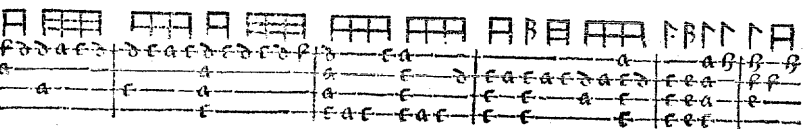
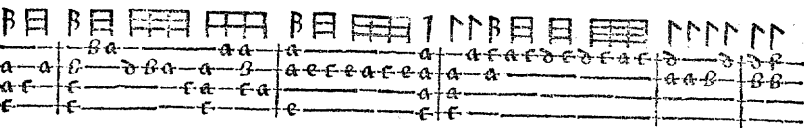
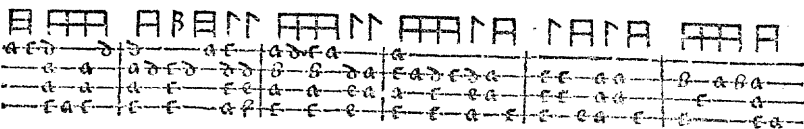
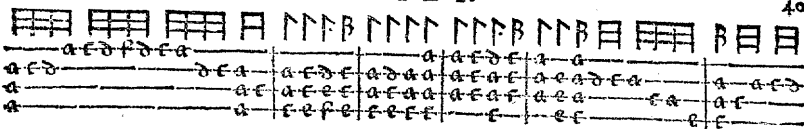
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MOTET.

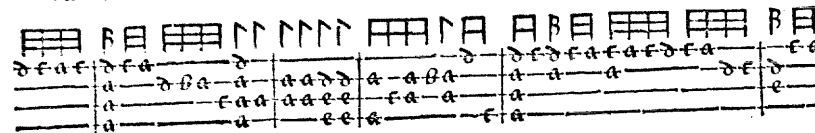
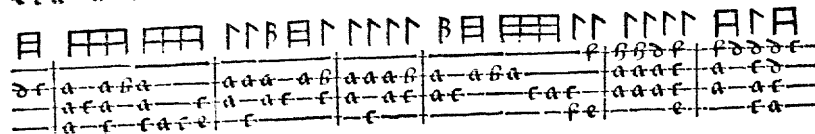
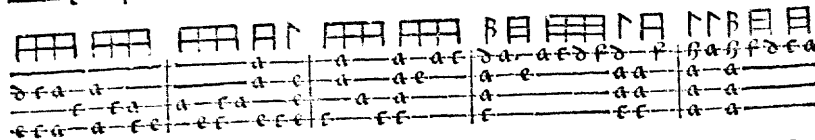
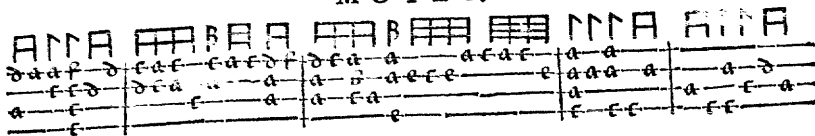


M O T E T.

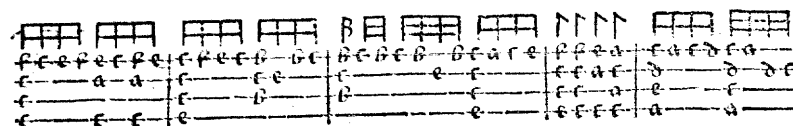
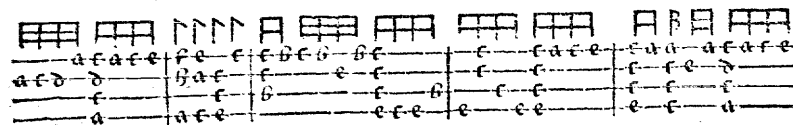
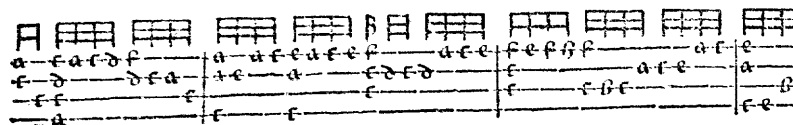
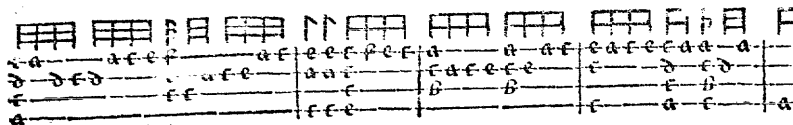
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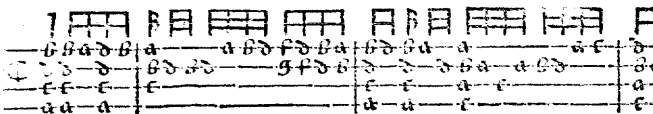
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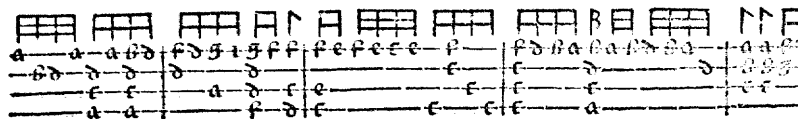
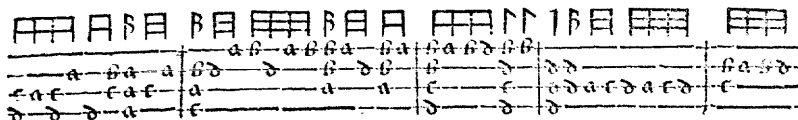
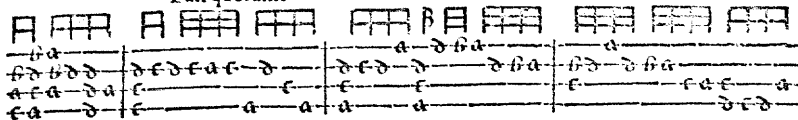
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L 2

MOTET.

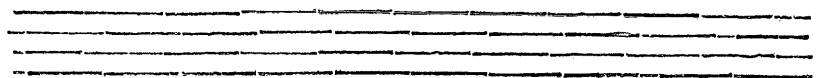
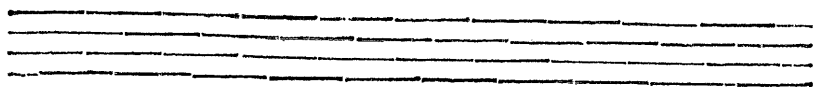
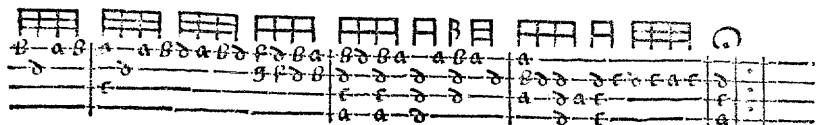
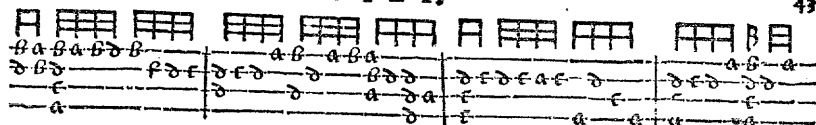


lati quorum.

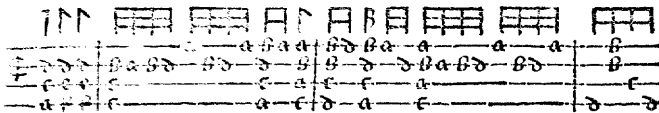


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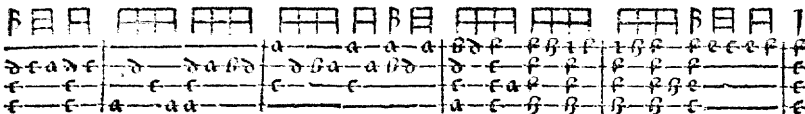
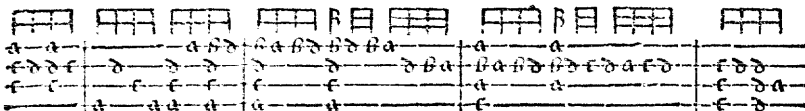
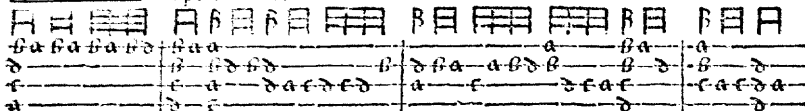
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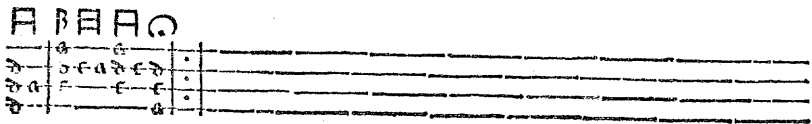
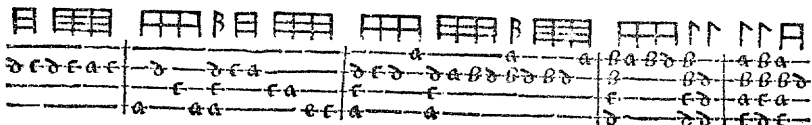
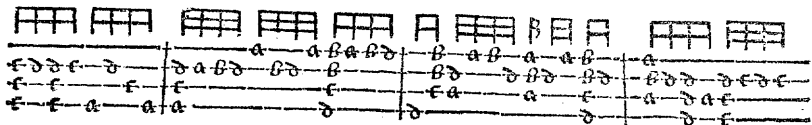
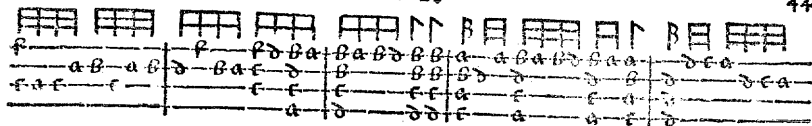


Vper flumina.

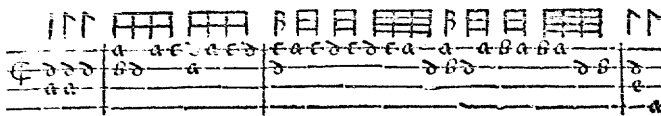
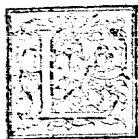


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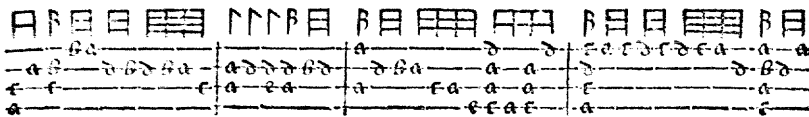
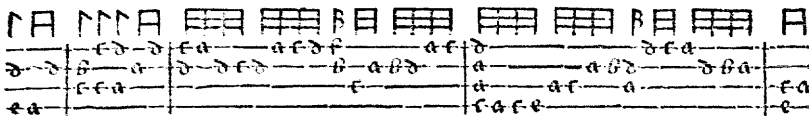
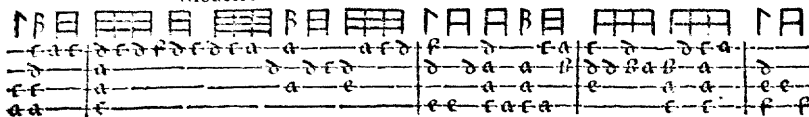
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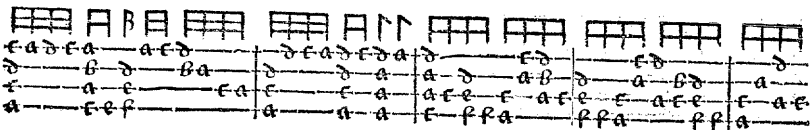
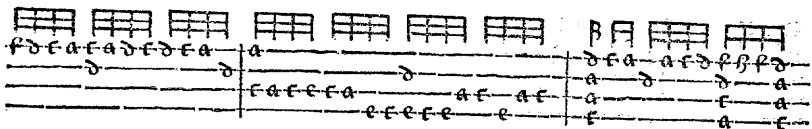
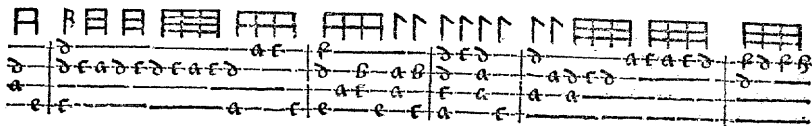
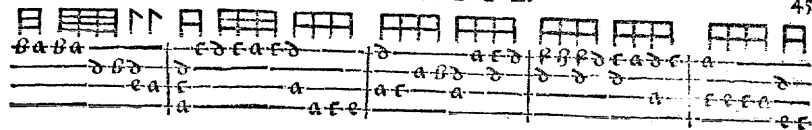


Alouette



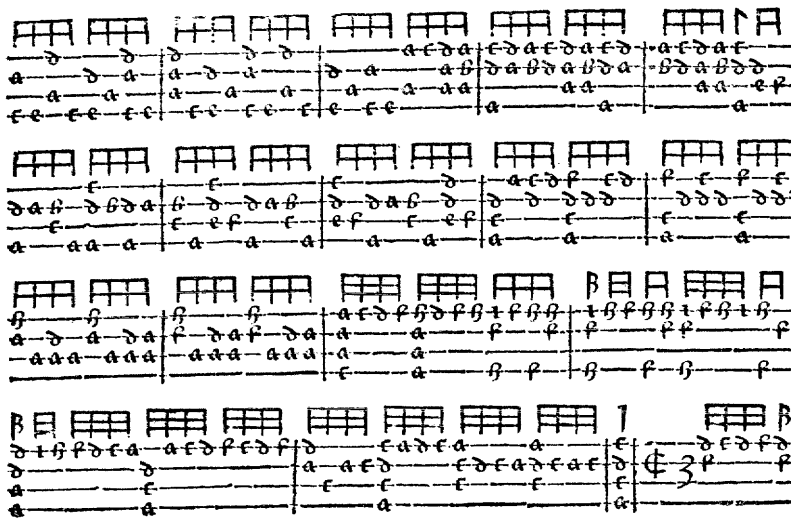
L'ALOVETTE.

45



M

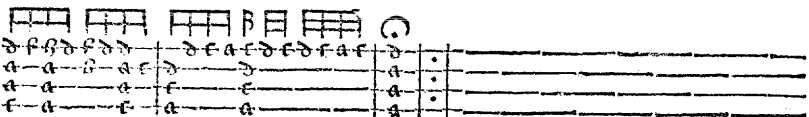
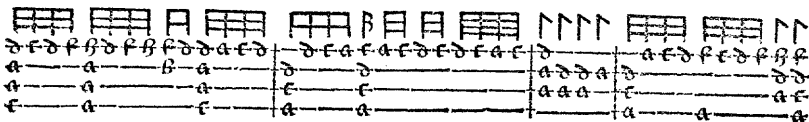
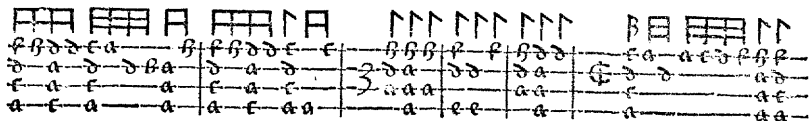
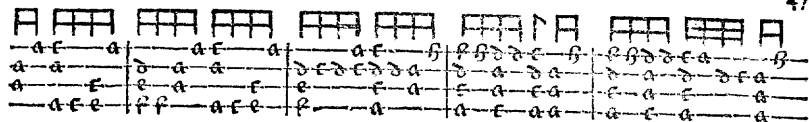
L'AVOLETTE.



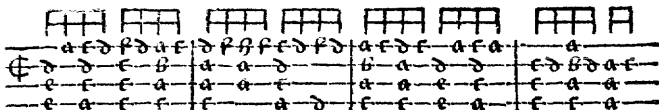
46

L'ALOVETTE.

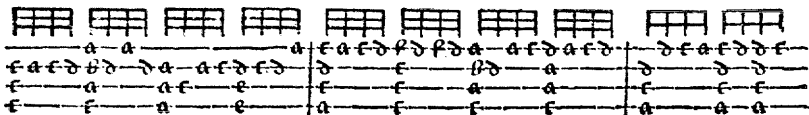
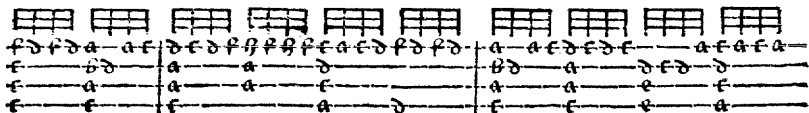
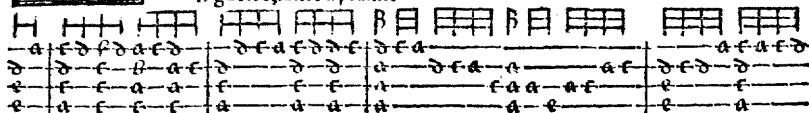
47



LA GUERRE.



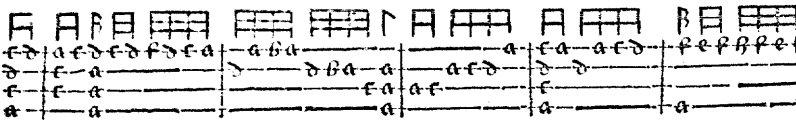
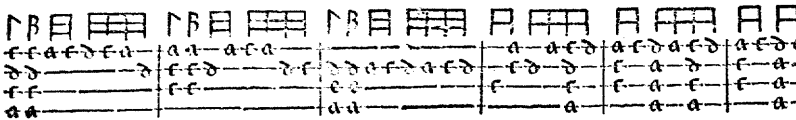
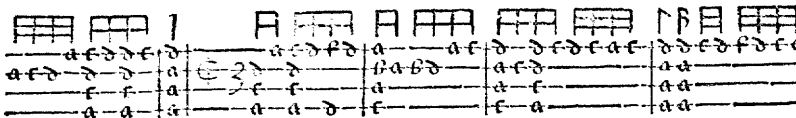
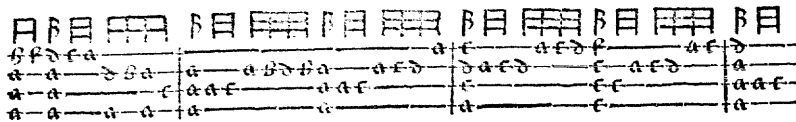
A guerre, faitte à plaisir.



48

a ————— d f a f d e d f d d d ————— d f ————— b f i —————
 d f d — d b a — a — a b a ————— a ————— a ————— a a ————— a — d b a — a ————— a i a —————
 f ————— f ————— f a f ————— a f a ————— a ————— a ————— a a ————— a ————— a a ————— a a —————
 a ————— a ————— a ————— a ————— e a ————— a ————— a a ————— a ————— a ————— a ————— a —————

LA G V E R R E.



LA GVERRE.

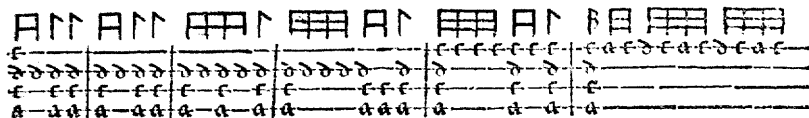
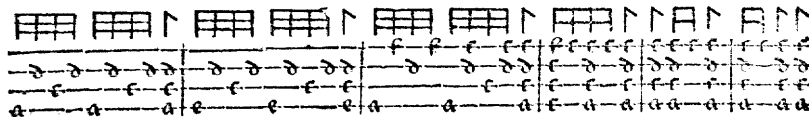
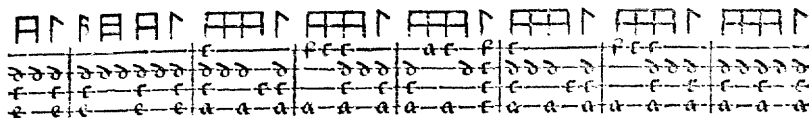
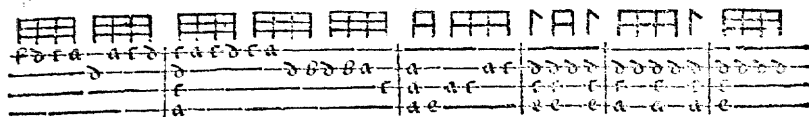
The second system of musical notation continues the piece. It features a single melodic line on a five-line staff. The notation includes various rhythmic values represented by vertical stems and beams, and pitch values indicated by letters (a, e, f) and accidentals (sharps and flats). The system concludes with a double bar line.

[illegible]

The Rose Tree

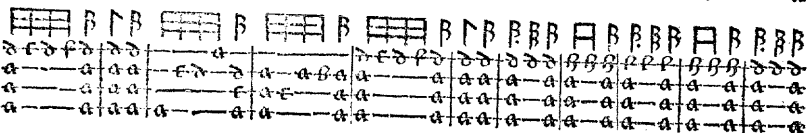
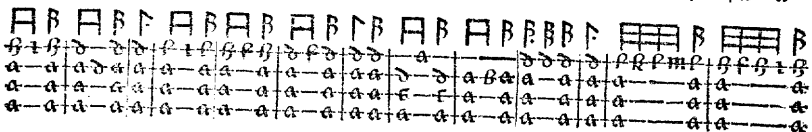
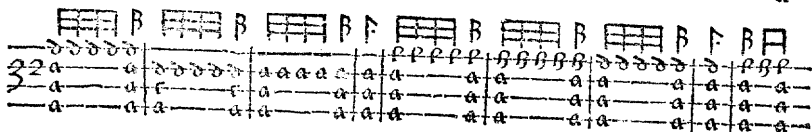
Handwritten musical notation for 'The Rose Tree' on a three-staff system. The melody is written on the top staff with a treble clef and a key signature of one flat (B-flat). The lyrics 'The Rose Tree' are written below the first staff. The notation includes various musical symbols such as notes, rests, and bar lines.

LA G V E R R E.

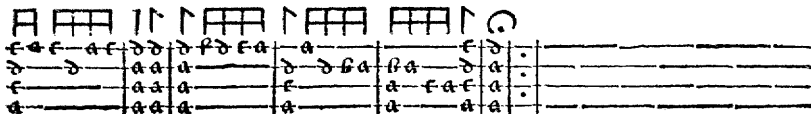
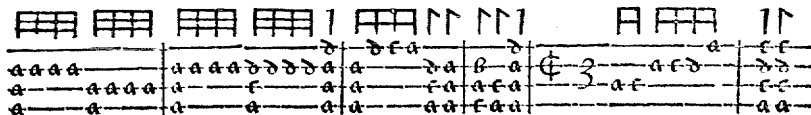
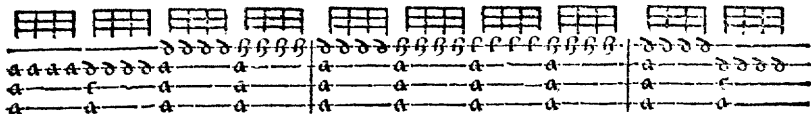


LA GVERRE.

50

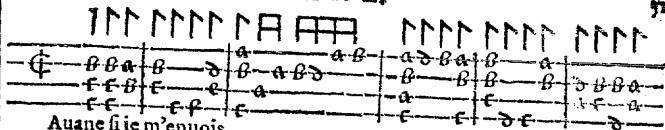


LA G V E R R E.

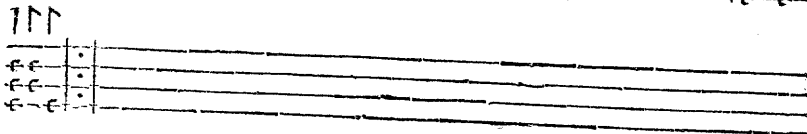
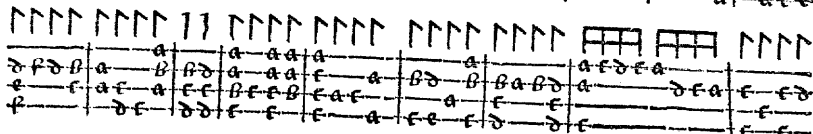
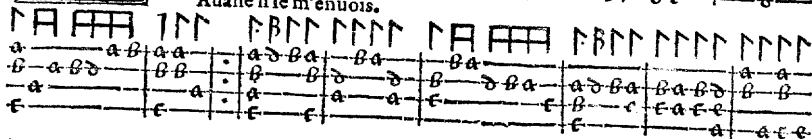


PAVANE.

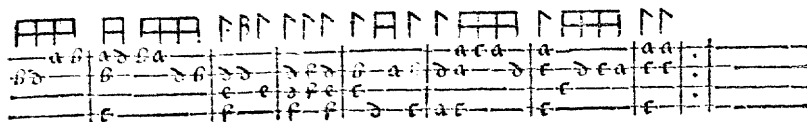
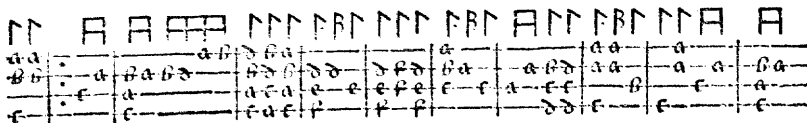
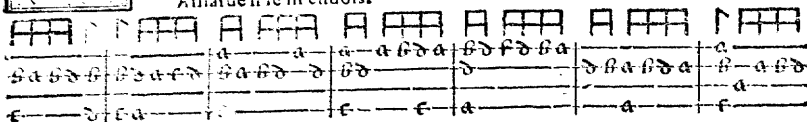
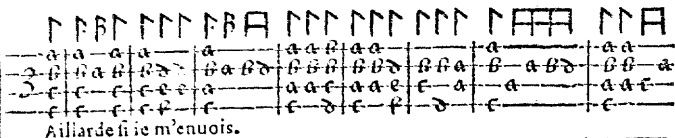
77



Auane si e m'enuois.



GAILLARDE.



PAVANE.

52



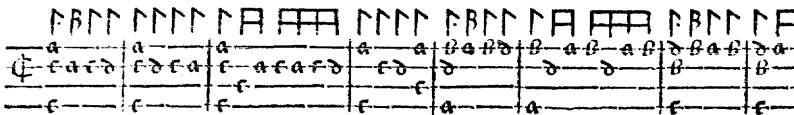
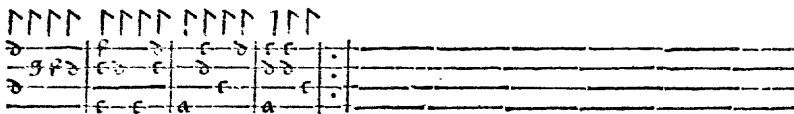
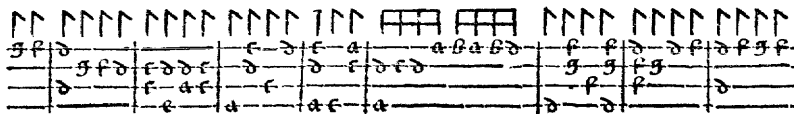
First system of musical notation for the Pavan. It consists of a single staff with a treble clef and a common time signature (C). The notation is a sequence of rhythmic flags (vertical strokes) and letters (a, b, c, d, e, f, g) placed above the staff. Below the staff, the text "Auane de la gambe." is written.

Second system of musical notation, continuing the sequence of rhythmic flags and letters on a single staff.

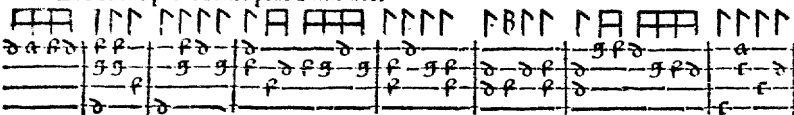
Third system of musical notation, continuing the sequence of rhythmic flags and letters on a single staff.

Fourth system of musical notation, continuing the sequence of rhythmic flags and letters on a single staff.

PAVANE.



La Pavane precedente plus diminuée.

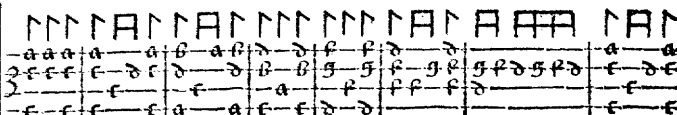
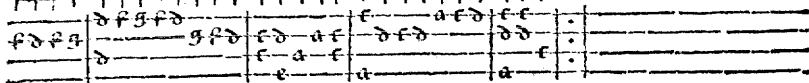
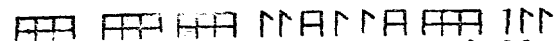


PAVANE.

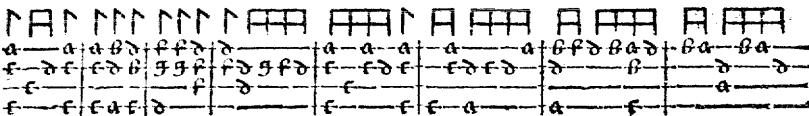
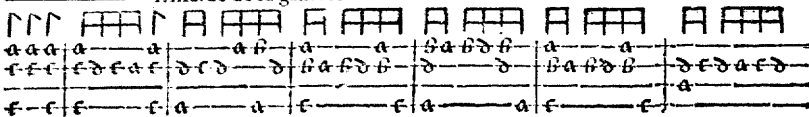
53

The musical score is organized into four systems, each consisting of three staves. The notation is a form of early printed music, likely from a 16th-century manuscript. It uses vertical stems and beams to indicate rhythm, and letters (a, b, c, d, e, f, g) to represent pitch. The first system begins with a treble clef and a key signature of one flat. The notation is dense, with many beamed notes indicating a fast or complex rhythmic pattern. The second system continues the piece, showing a variety of rhythmic values and letter-based notes. The third system features more complex rhythmic groupings, including some notes with flags or beams. The fourth system concludes the piece with a final cadence, marked by a double bar line and a key signature change to one sharp (F#).

GAILLARDE.

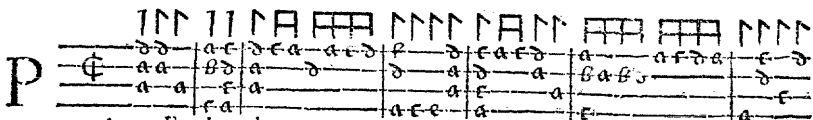
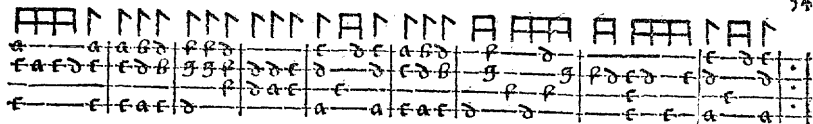


Aillarde de la gambe.

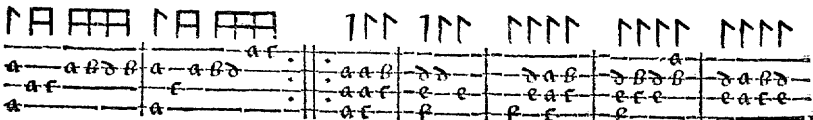
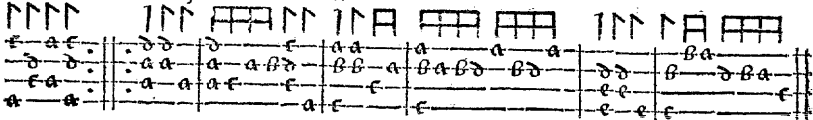


PAVANÉ.

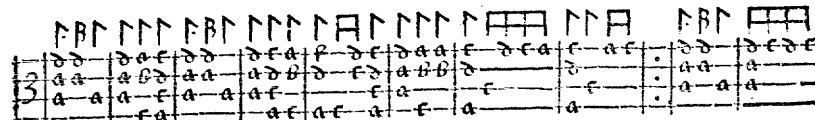
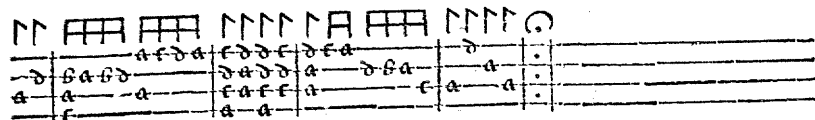
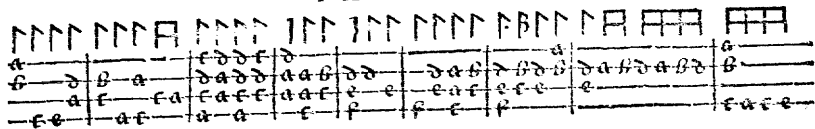
54



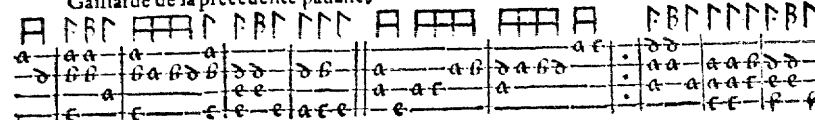
Auane l'ay du mal tancant.



PAVANE.

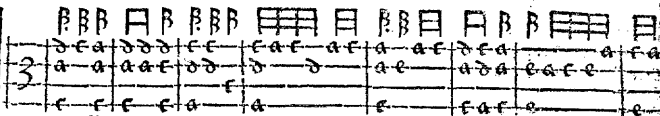
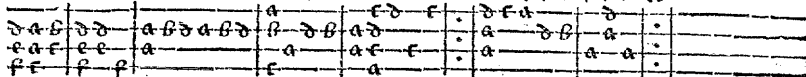


Gaillarde de la precedente pavana.

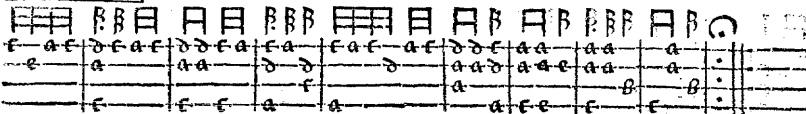


TOVRDION:

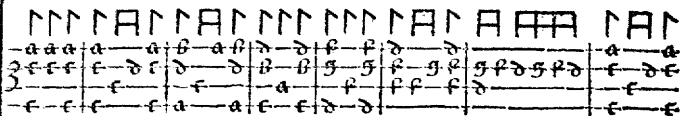
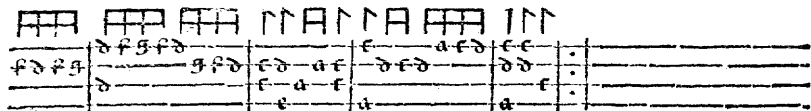
39



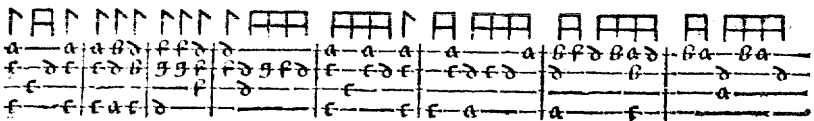
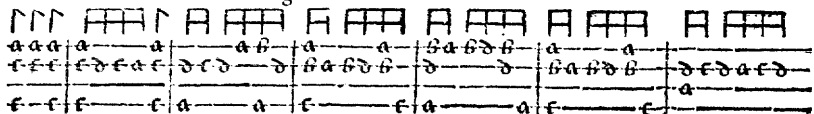
Ourdion.



GAILLARDE.

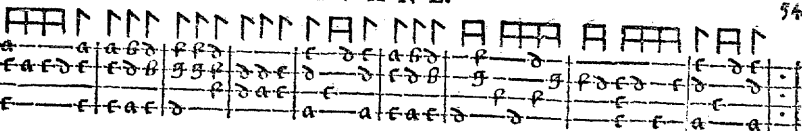


Gaillarde de la gambe.

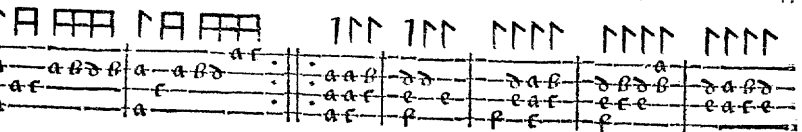
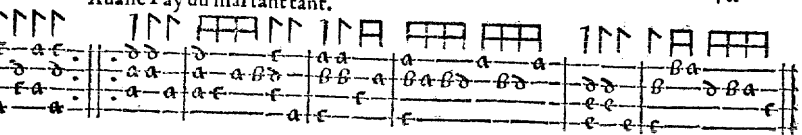


PAVANÉ.

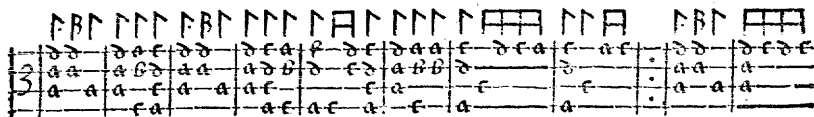
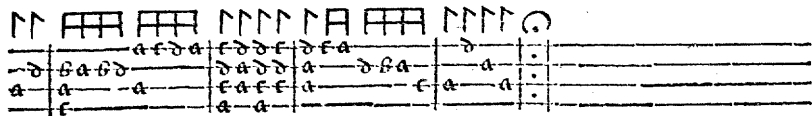
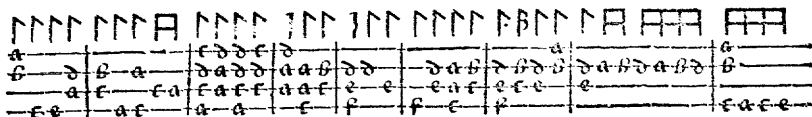
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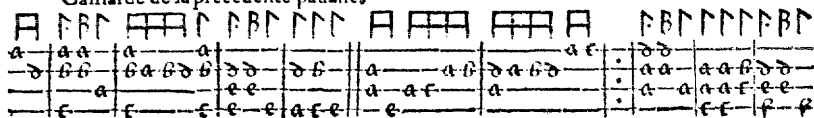
Auane l'ay du mal tant tant.



PAVANE.



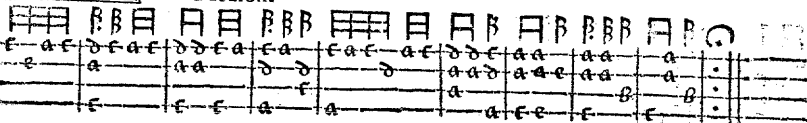
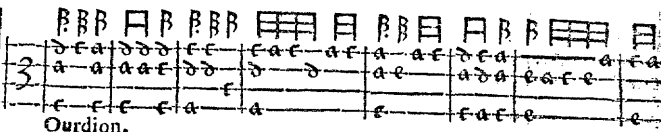
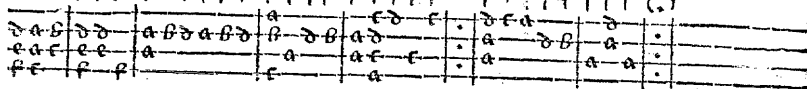
Gaillarde de la precedente pavane.



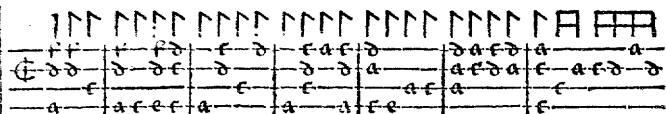
TOVRDION.

57

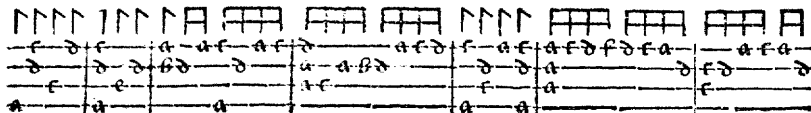
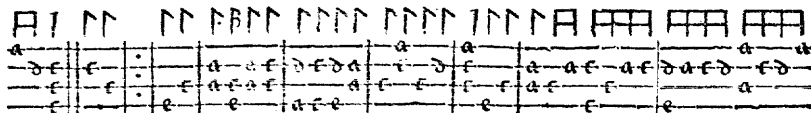
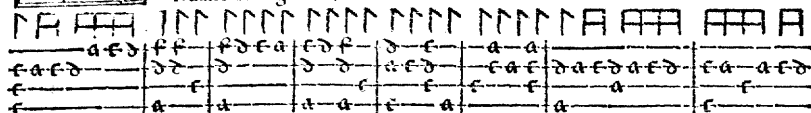
III IIII A AAA IAI IAA I IIII



PAVANE.



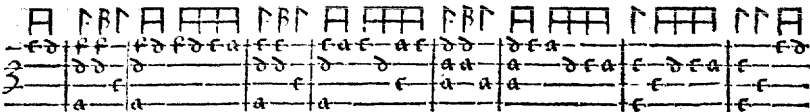
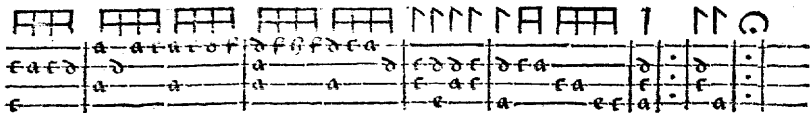
Auane de la guerre.



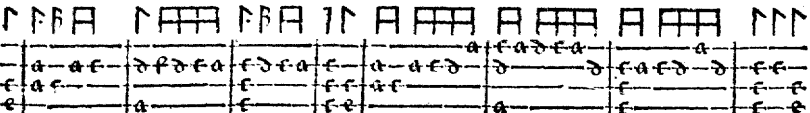
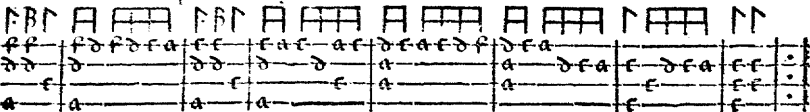
36



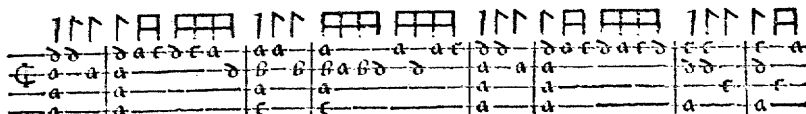
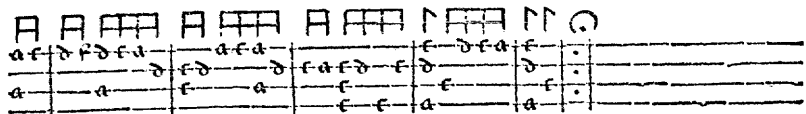
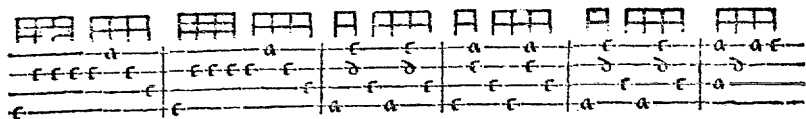
GAILLARD E.



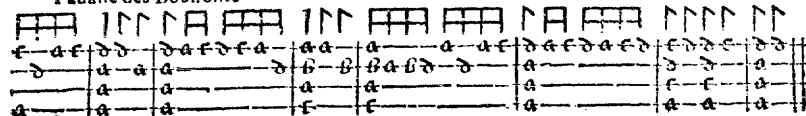
Gaillarde de la precedente pauane.



GAILLARDE.

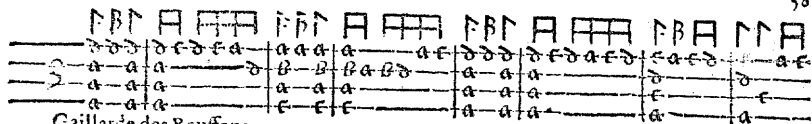


Pauane des Bouffons.

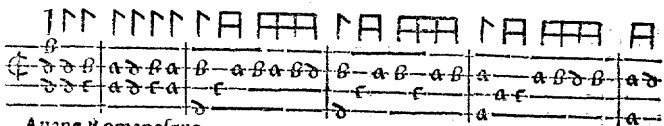
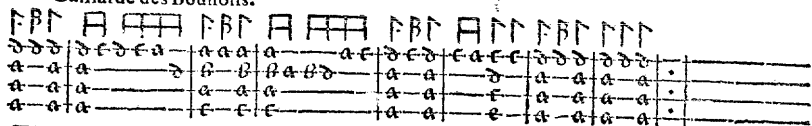


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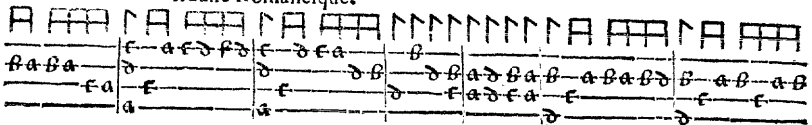
58



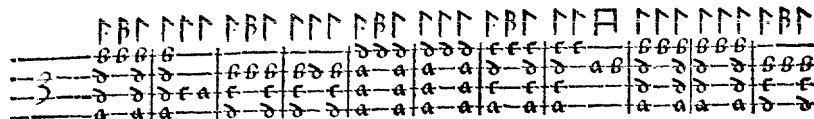
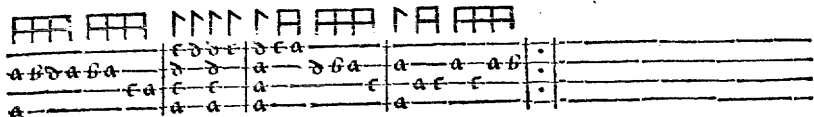
Gaillarde des Bouffons.



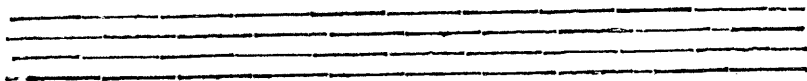
Auane Romanesque.



GAILLARDE.



Gaillarde de la precedente pauane.



PASSEMEZE.

97



First system of musical notation for 'PASSEMEZE'. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats). The middle and bottom staves appear to be for a lower voice or instrument, with similar notation. The word 'Allemese' is written below the first staff.

Second system of musical notation, continuing the piece. It follows the same three-staff format with treble clef and one flat key signature. The notation continues with various rhythmic patterns and accidentals.

Third system of musical notation, continuing the piece. It follows the same three-staff format with treble clef and one flat key signature. The notation continues with various rhythmic patterns and accidentals.

A L M A N D E.

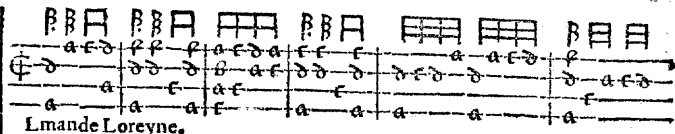
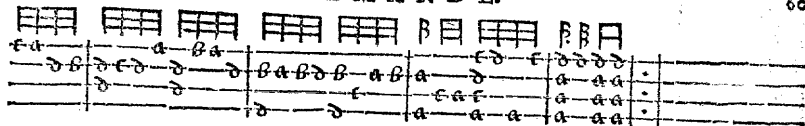




 Es boubbons.

ALMANDE.

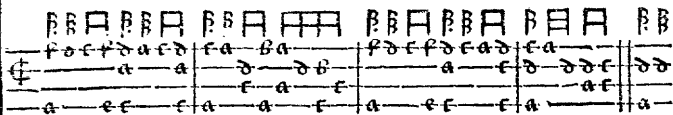
60



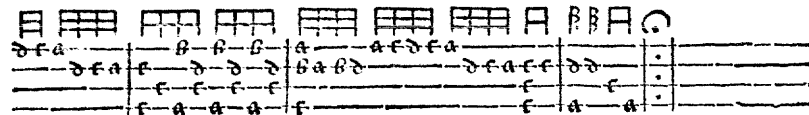
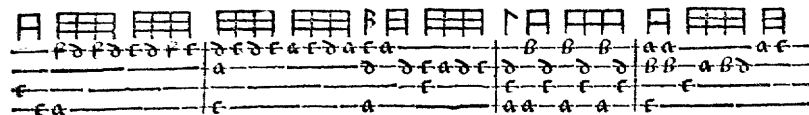
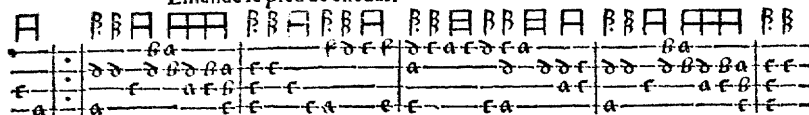
Lmande Loreyne.



ALMANDE.



Lmande le pied de cheual.



ALMANDE.

61

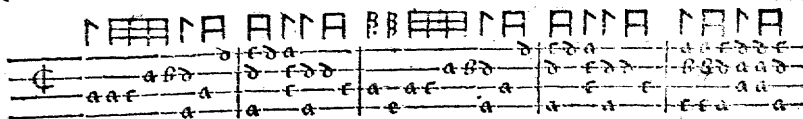


First system of musical notation for the 'ALMANDE' piece. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of rhythmic figures (A, B, C, D, E, F, G, A) and a corresponding melody line. The word 'Lmande.' is written below the first staff.

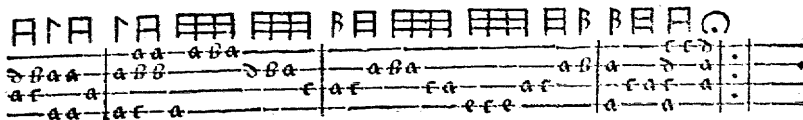
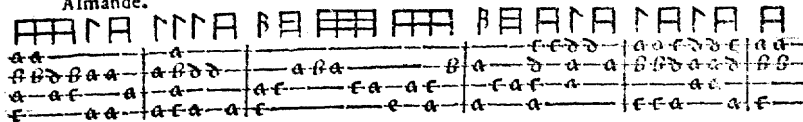
Second system of musical notation, continuing the piece. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of rhythmic figures (A, B, C, D, E, F, G, A) and a corresponding melody line.

Third system of musical notation, continuing the piece. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of rhythmic figures (A, B, C, D, E, F, G, A) and a corresponding melody line.

ALMANDE.



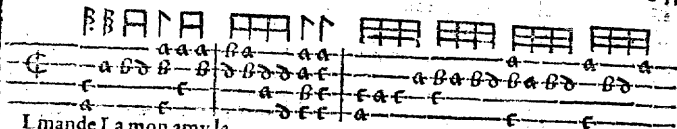
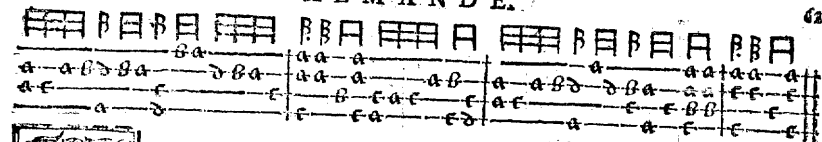
Almande.



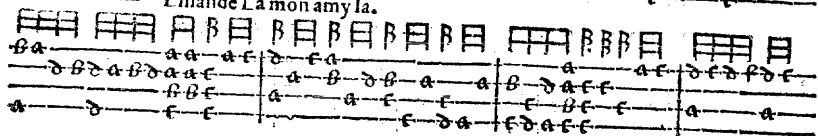
Almande.

ALMANDE.

62

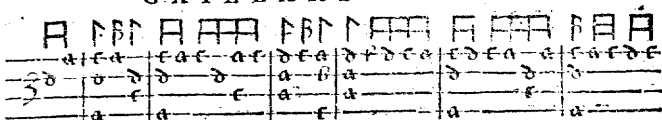


Lmande La mon amy la.

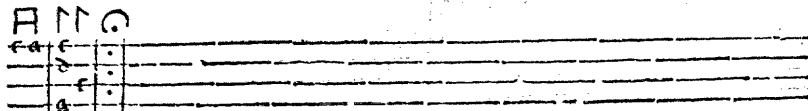
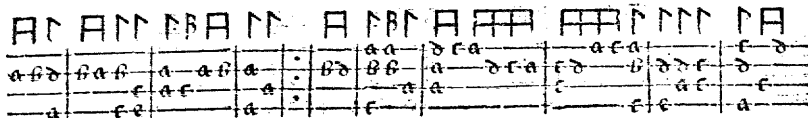
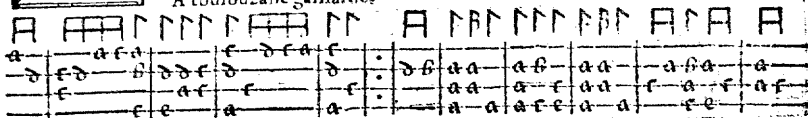


Q3

GAILLARD E.



A toulouzane gaillarde.



G A I L L A R D E.

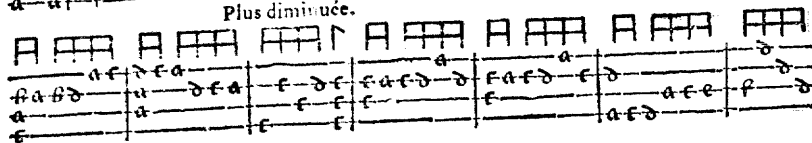
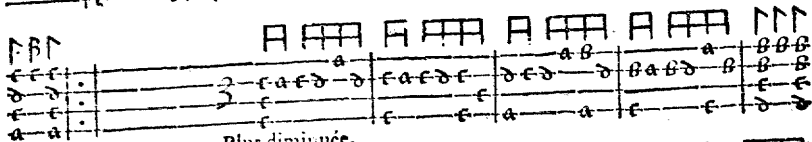
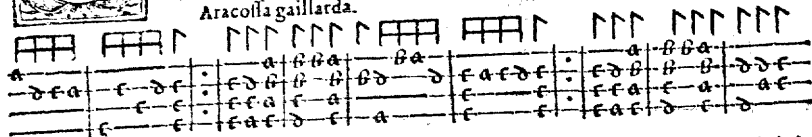
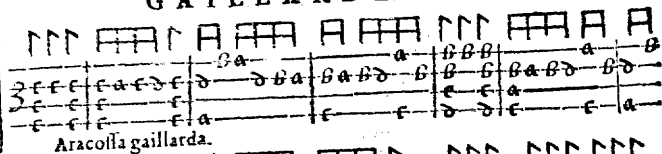
63



Aillarde la Lionnoyse.

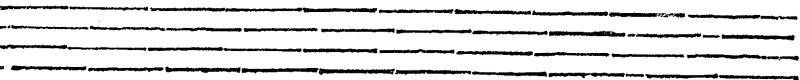
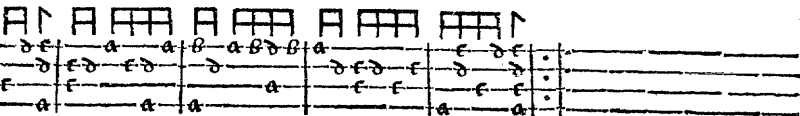
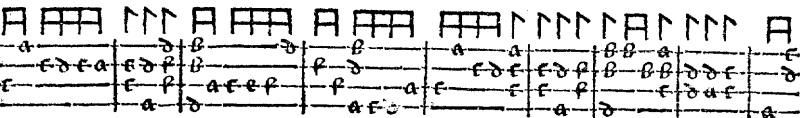
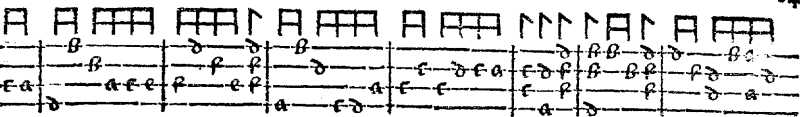


GAILLARDE.

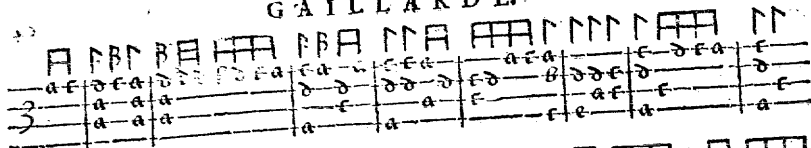


GAILLARDE

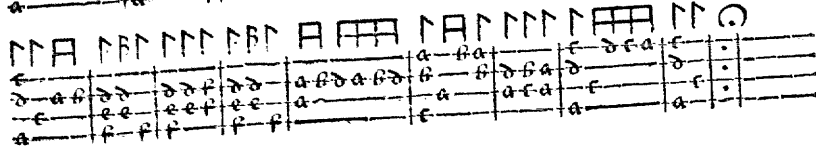
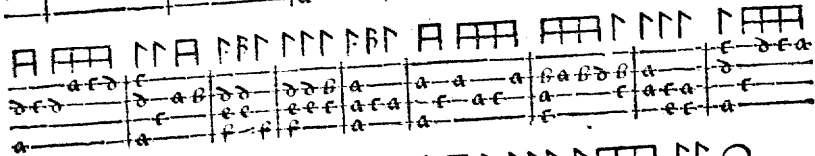
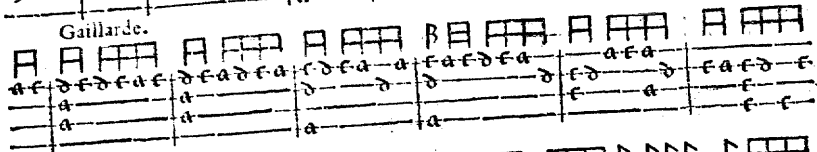
64



GAILLARDE.

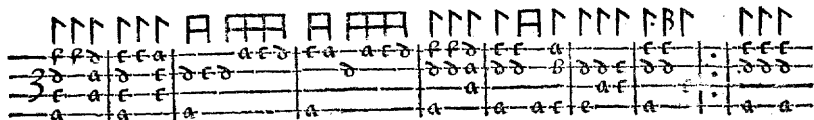


Gaillarde.

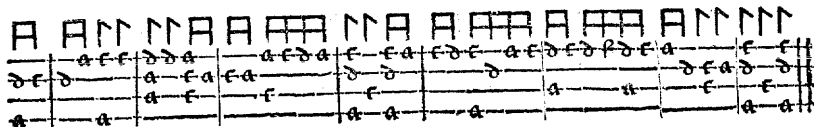
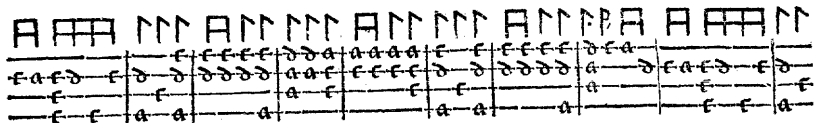
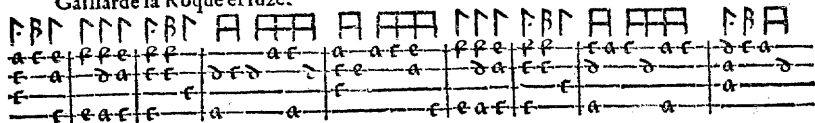


GAILLARDE.

67

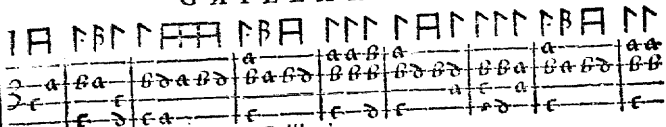


Gaillarde la Roque el fuze.

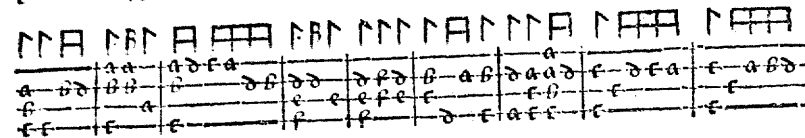
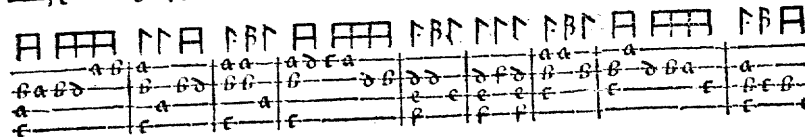
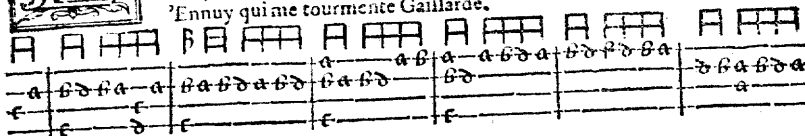


R

GAILLARDE.

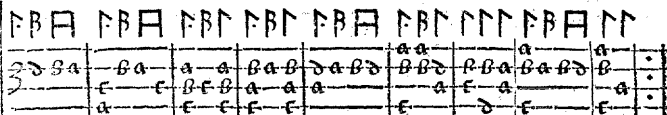
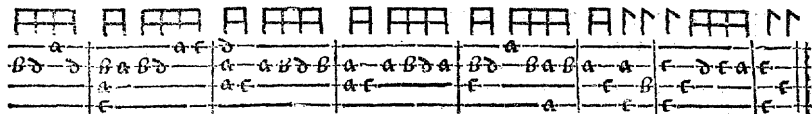
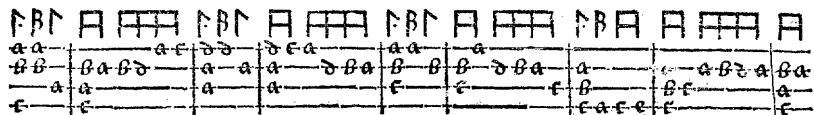


'Ennuy qui me tourmente Gaillarde.

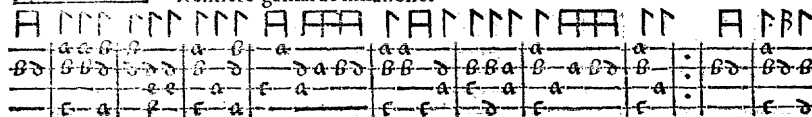


GAILLARDE.

66



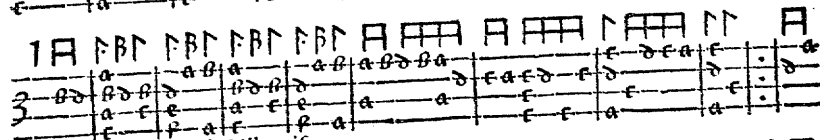
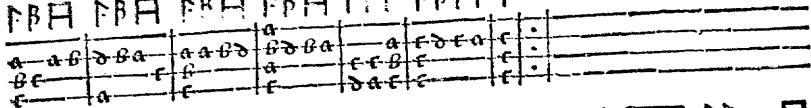
Remiere gaillarde milanoise.



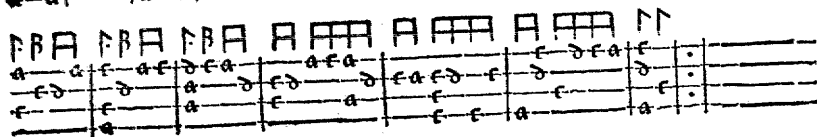
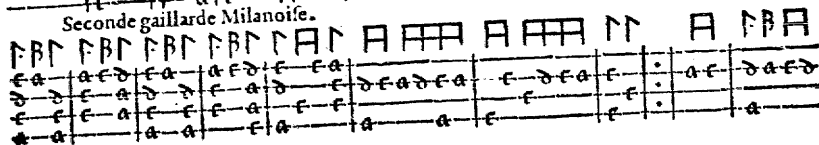
R 2

GAILLARDE.

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 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000



Seconde gaillarde Milanoise.



GAILLARD E.

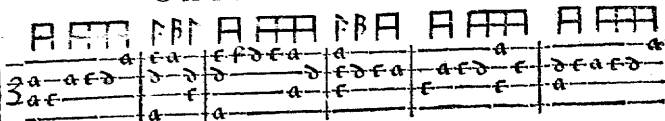
47

67
 3
 3
 Troisième gailarde Milanoise

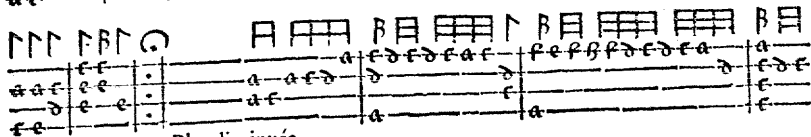
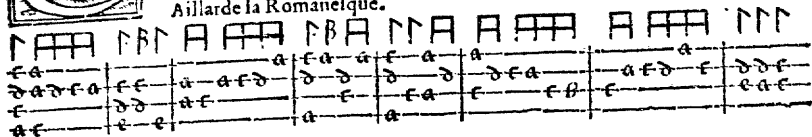
Handwritten musical notation on a four-line staff. The notation consists of letters (A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 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) written above and below the staff lines. The letters are arranged in groups, often with numbers below them. The numbers are written in a small, cursive script. The notation is a form of shorthand or cipher.

Handwritten musical notation for "The Rose Tree" on a four-staff system. The notation includes rhythmic symbols (vertical lines with flags) and letter-based notes (a, e, f, d, c, b) on the staves. The first staff has a treble clef and a key signature of one flat. The music is divided into measures by vertical bar lines.

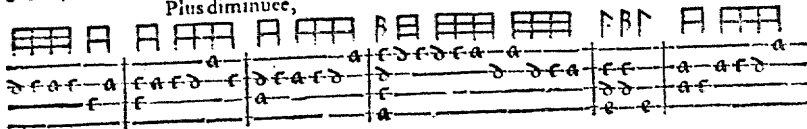
GAILLARDE.



Aillarde la Romanesque.

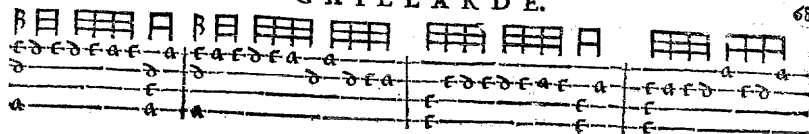


Pius diminuée,



GAILLARDE.

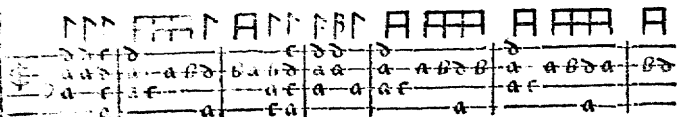
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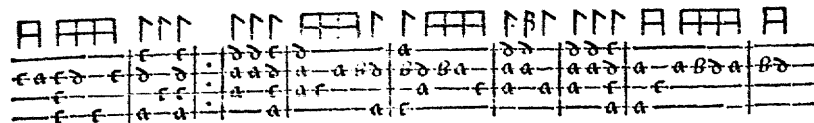
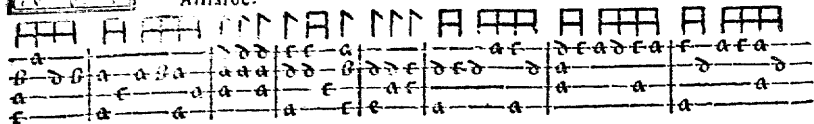
Aillarde La Peronnelle.



GAILLARDE.



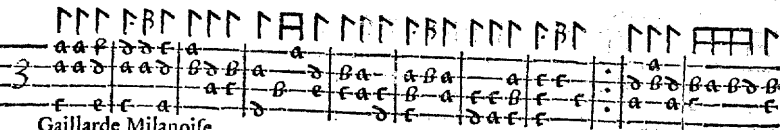
Gaillarde.



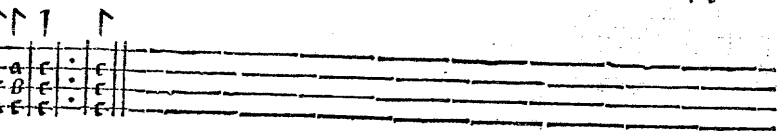
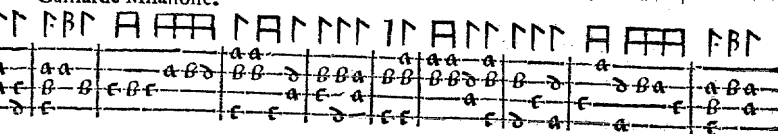
Autrement



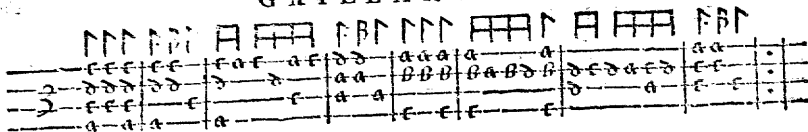
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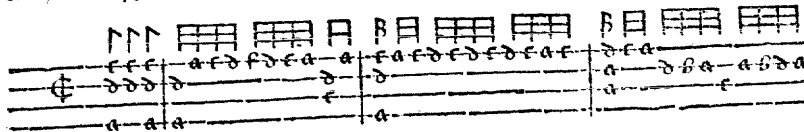
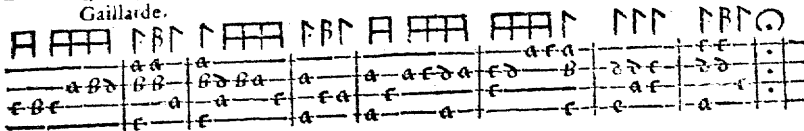
Gaillarde Milanoise.



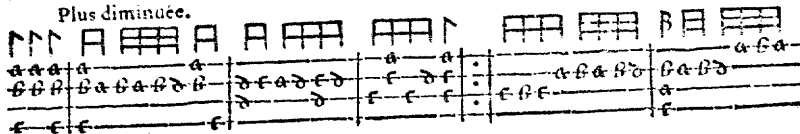
GAILLARDE.



Gaillarde.

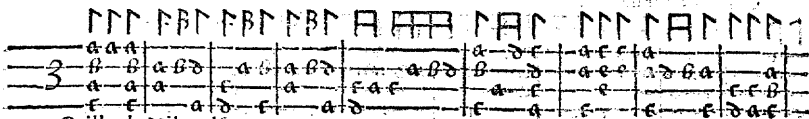
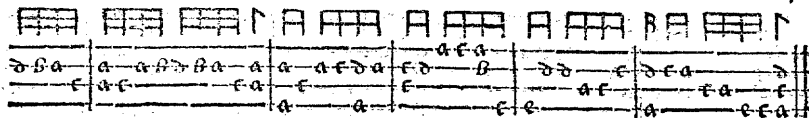


Plus diminuée.

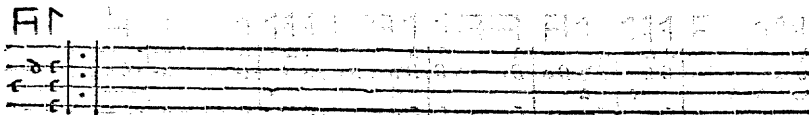
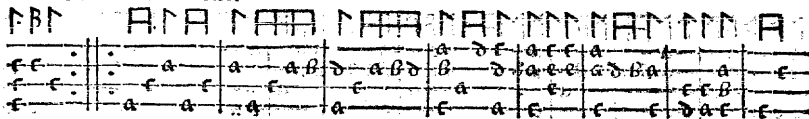


GAILLARDE.

70

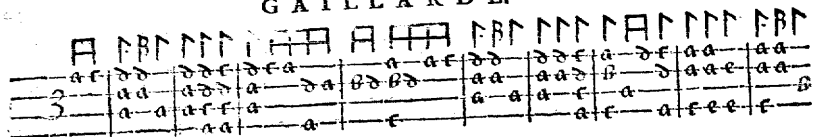


Gaillarde Milanoise.

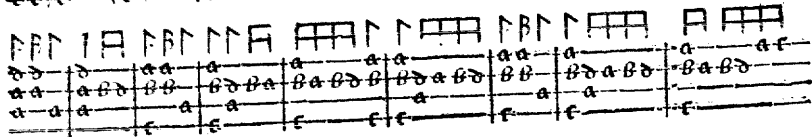
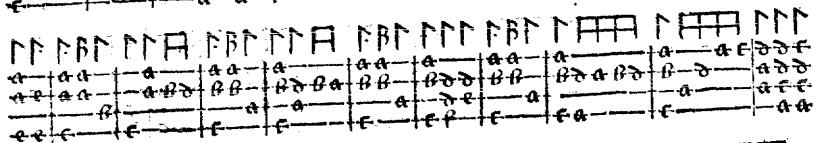
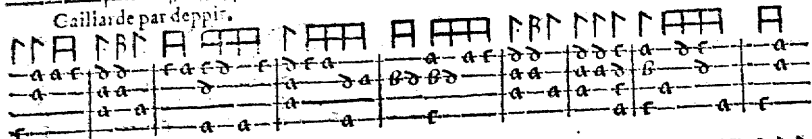


S 2

GAILLARDE.

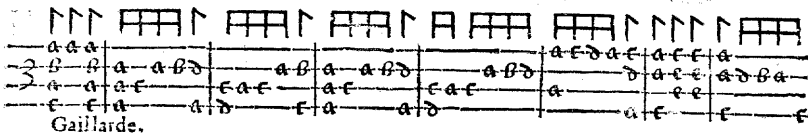
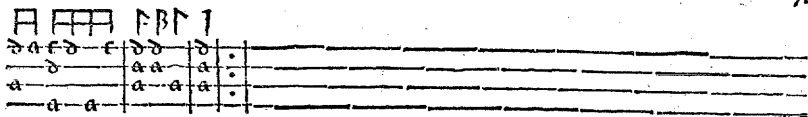


Gaillarde par deppir.

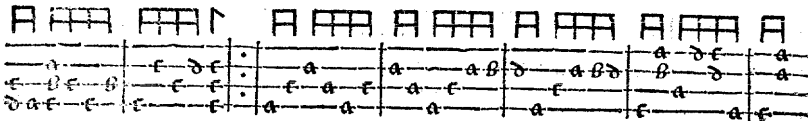


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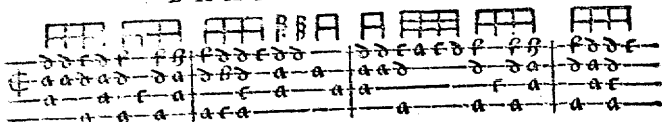
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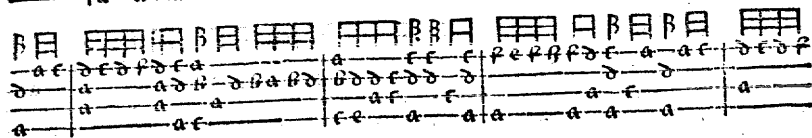
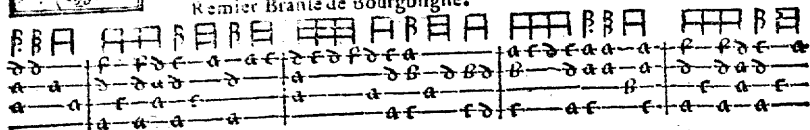
Gaillarde.



BRANLES

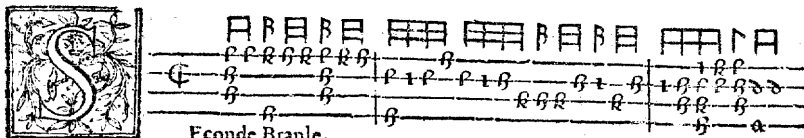
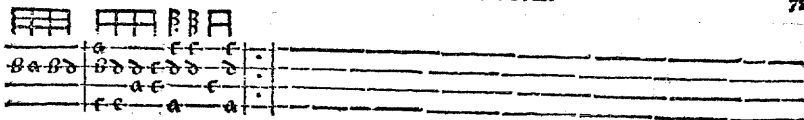


Remier Branle de Bourgongne.

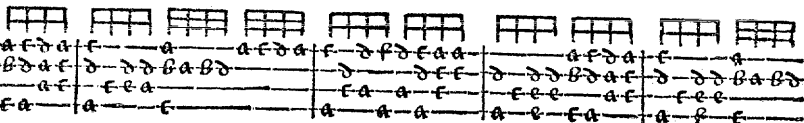
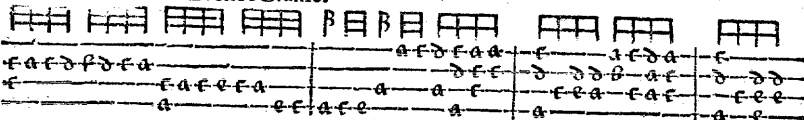


DE BOVRGONGNE.

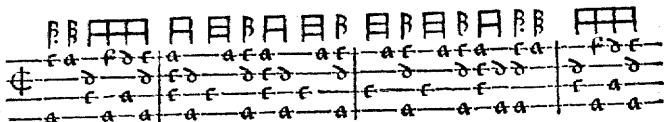
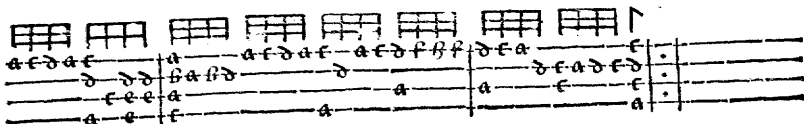
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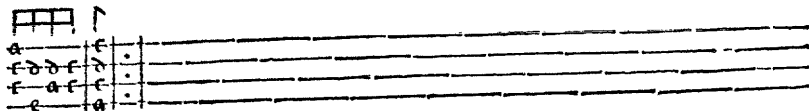
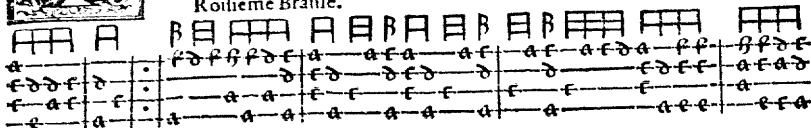
Econde Branle.



BRANLES

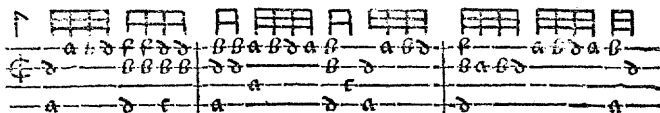


Rouffime Branle.

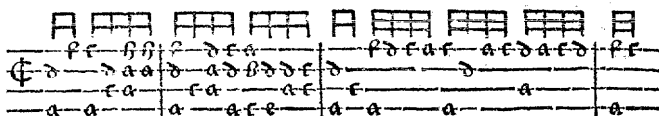
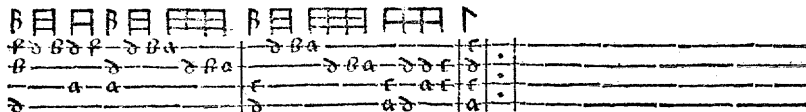
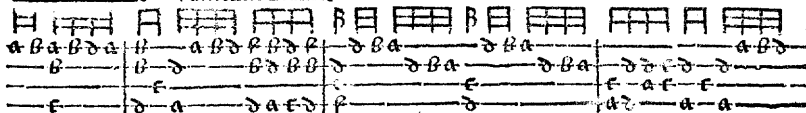


DE BOVRGONGNE.

73



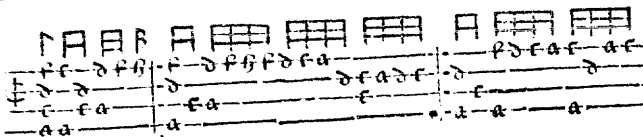
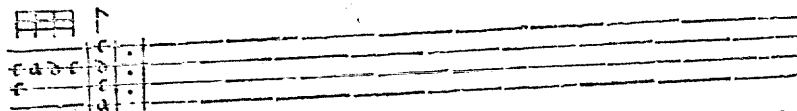
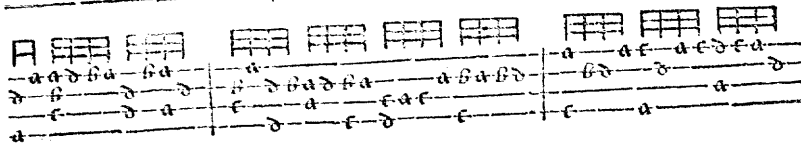
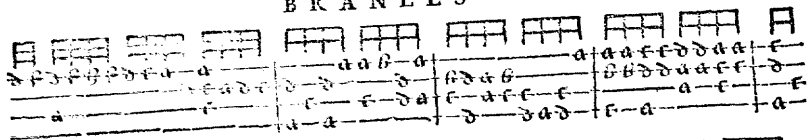
Vatriefme Branle.



Inquiesme Branle.

T

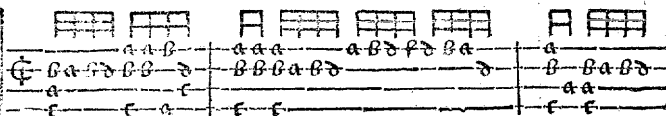
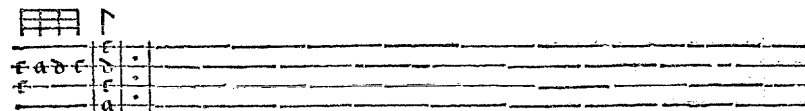
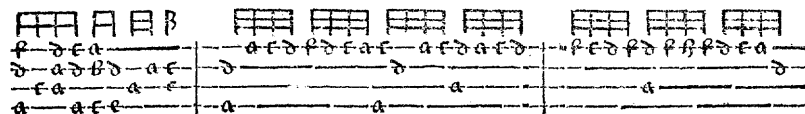
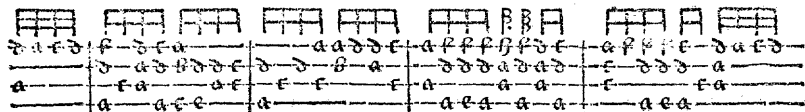
BRANLES



Ixiefme Branle.

DE BOVRGONGNE.

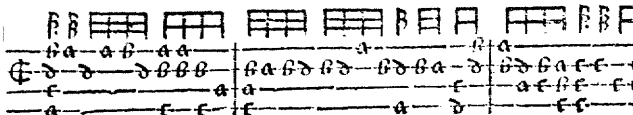
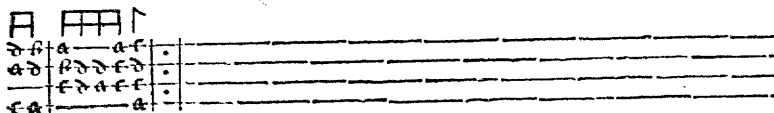
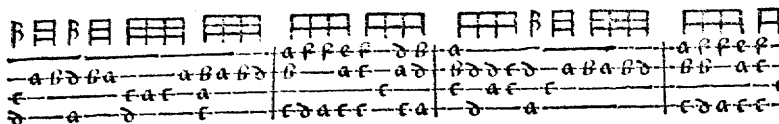
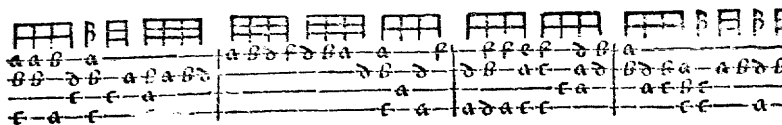
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Septiesme Branle.

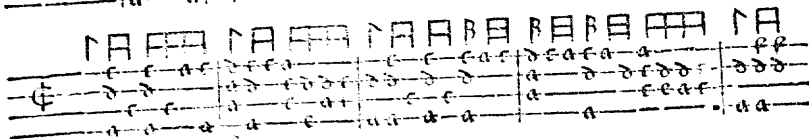
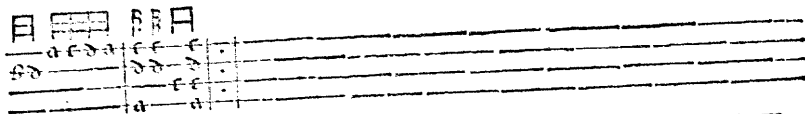
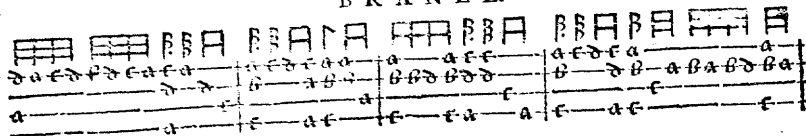
T 2

BRANLES

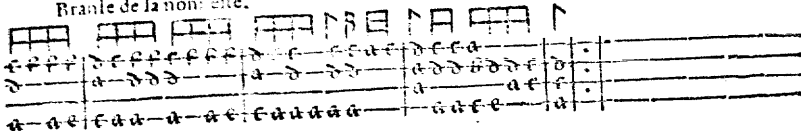


Vitiefme Branle.

BRANLE.



Branle de la nouvelle.



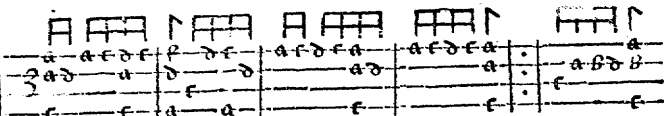
BRANLE.

76

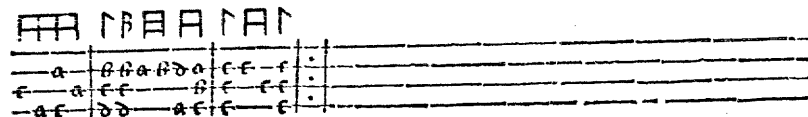
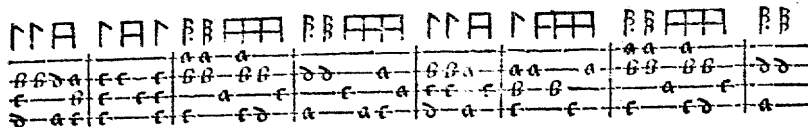
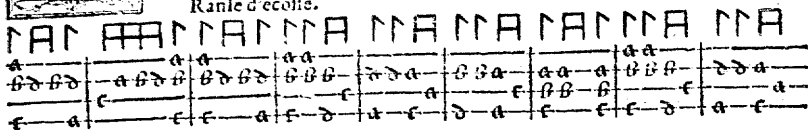
Branle des Lauendieres.

Branle de la Bergère.

BRANLE.

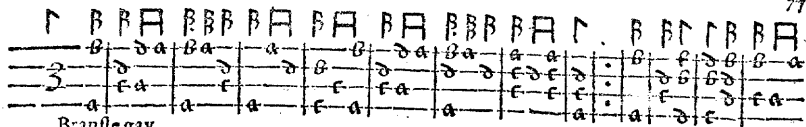


Ranle d'écoss.

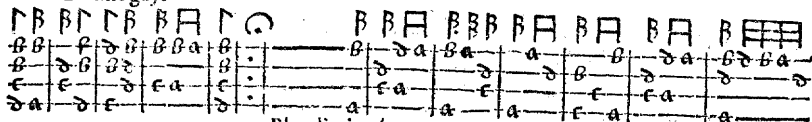


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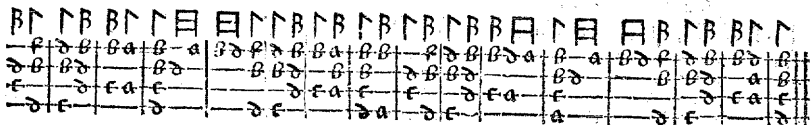
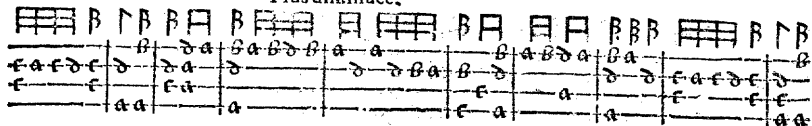
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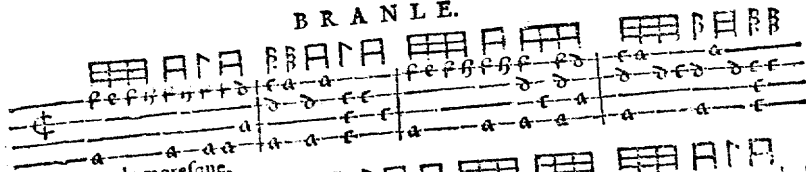
Branle gay.



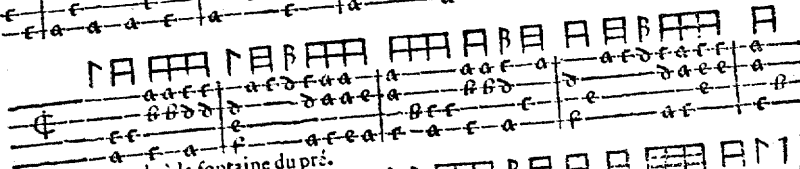
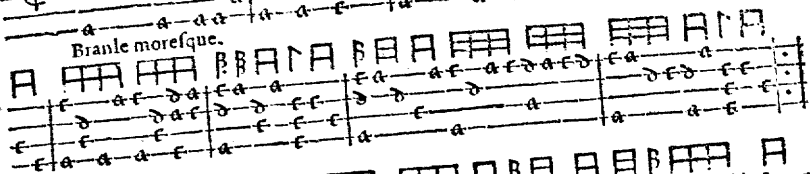
Plus diminuée.



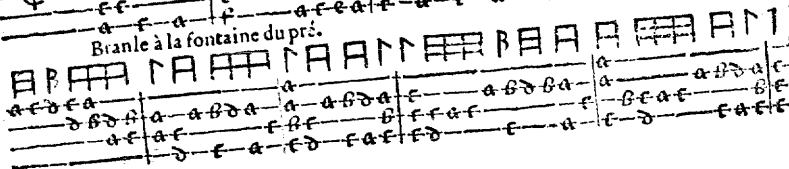
BRANLE.



Branle morelque.



Branle à la fontaine du pré.



BRANLE.

78



BBBAAA ABBBBA BBBBBA BAAA

a-b-b-a-a-a | a-b-a-a-a | a-b-b-a-a-d | b-a-a-a-

d-d-b-b-b-b | d-d-d-f-f-f | d-d-b-b-b-b | d-d-d-f-

a-a-f-f-a-a | a-a-a-f-f-f | a-a-a-f-f-f | a-f-

Ranle de la torche.

BBB AAAA AAAA A BBBBBA BBBBBA BBBBBA

f-f | a-b-b-a-a-a | a-b-a-a-a-a | a-b-b-a-

d-d | d-f-d-d-d-b-a-b-d-b-b | d-f-d-d-d-f-a-f-d-f-f | d-f-d-d-d-b-a-b-d-

a-a-a-a-a-f-f-f | a-a-a-f-f-f | a-a-a-f-f-f | a-a-f-

BBB BAAA BBBBBA BBBBBA BBBBBA

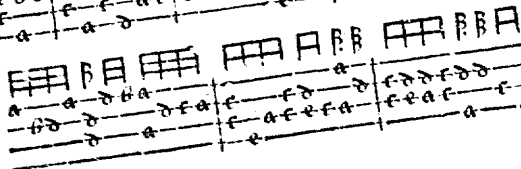
a-b-d-b-a-f-f | a-f-d-d-d | a-a-f-f-d-d | .

b-d-d-f-d-f-d-d | a-f-d-d | a-a-f-f-d-d | .

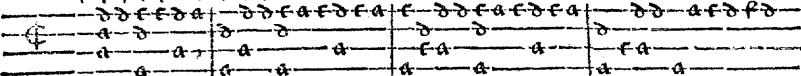
f-a-f-f-a-a-a-a-f-f-a-a-a-a-a-a | .

BRANLE.

Branle du beau Robert.



79













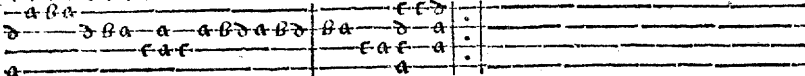
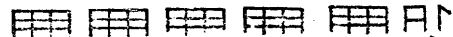
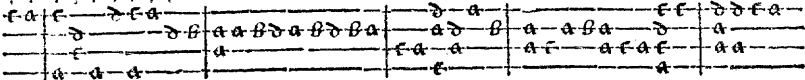




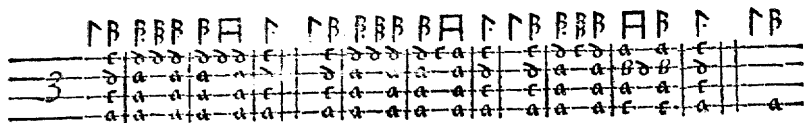




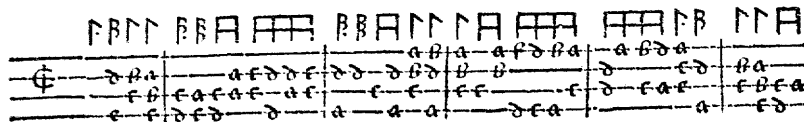


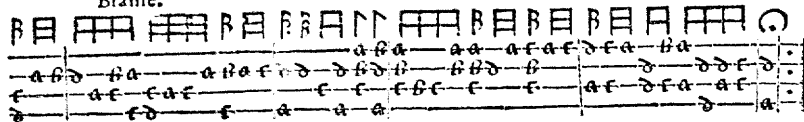
BRANLE.



Matachina.

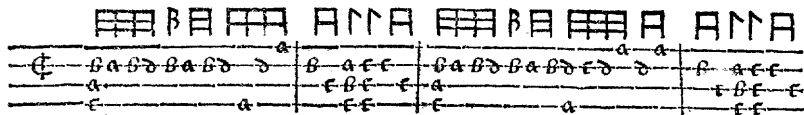


Branle.

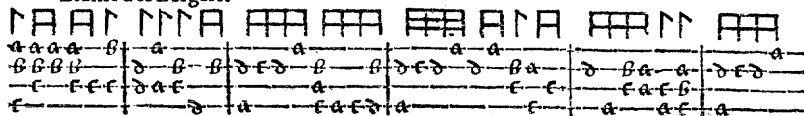


BRANLE.

30



Branle des Bergers.



FINIS.

