



Auertisement au Lecteur

Comme iay apres qu'on se plaint que les copies des pieces de Luth que
J'ay composees, et que les copies de celes que M^r. Gaultier S^r. de Nieu
mon cousin a faites, se trouuent fort alterees et mesme quelles sont
remplies de beaucoup de fautes. J'ay crû estre obligé de les faire Gra
uer pour les repreresenter au Naturel. En cet ouvrage afin qu'on les
puît voir de la maniere quelles doiuent estre. Et quelles ne parusent
pas davantage. Ainsi quelles ont este changees et defigurées, et awy
afin quelles ne furent plus enuoyees de cette maniere imparfaite dans
les prouvinces, ny chez les estrangers, ou l'on ne les trouue a present qu'
avec beaucoup de confusion, tant au regard de la Measure, des Tenuies,
des Etofferments, et des Silences, que de la Transposition et du change
ment des lettres, que mesme au regard de la maniere de les toucher;
ce qui empêche d'en pouuoir trouuer le vray mouuem^t et de tirer
du luth ce beau son dont lun et l'autre formet le charme et l'harmonie.

Pour eviter touts ces defauts ou l'on tombe souvant et po empecher qu'on ne soit plus abusé ie mesuis persuadé qu'on seroit bien aise de voir ce qu'il faut obseruer avec iustice tant au regard de la mesure que des Tenures, et mesme au regard de la maniere de bien toucher les cordes, dont ie donne des reigles avec intelligence dicelles par des marques sensibles ainsi qu'on le peut voir cy apres; et cela estant obserué ie suis sûr qu'on en receuera bien de la satisfaction puisque par ce moyen il sera facile d'y bien réussir.

Reigles 1.

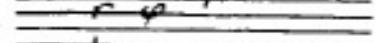
Lors qu'on voit vn point qui est marqué sous vne lettre, cela signifie qu'il faut toucher la lettre du premier doigt. Exemple — ~~a r~~

²

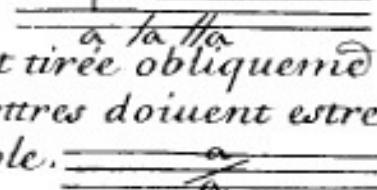
La lettre sous laquelle il ny a aucun point signifie qu'il faut toucher du second doigt de la main droite. Exemple — ~~a r~~

3

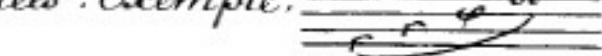
Quand il y a deux lettres qui sont placées directem^t l'une au regard de l'autre avec vne ligne droite entre les deux, ou sans aucune ligne. cela signifie qu'il faudra toucher les deux lettres ensemble. Exemple.



⁴ La ligne qui se trouve marquée de trauers ou qui est tirée obliquement entre deux ou plusieurs lettres, signifie que les deux lettres doivent estre Separées l'une apres l'autre en les touchant. Exemple.

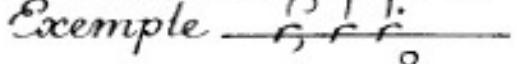


⁵ La ligne qui est obliquem^t tirée, au desus, au desous, ou a costé en cornemant d'vne lettre, et passant a costé de quelques autres lettres qui suivent la premiere; signifie qu'il faut faire la tenue du doigt de la main gauche qui est apuyé sur la première lettre iusques a ce que toutes les autres lettres qui suivent ayant esté touchées. Exemple.

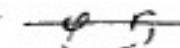


⁶ Lors que lon figure vne petite ligne courbe en forme circulaire au desous d'une lettre cela marque quil faut laisser tomber quelque doigt de la

main gauche. en touchant cette lettre Exemple 6 

Lors quon met vne virgule apres vne lettre cela signifie quil faut tirer la corde de quelque doigt de la main gauche, cest a seauoir vne fois seulement lors quil y a vne crochue sur la lettre, et deux fois lors quil y a vne noire et plus fois quand il y a vne noire et vn point, et en faisant le tremblement iusques a la conclusion de la cadence que lon trouuera marquée. mais il faut obseruer que chacun peut ménager ces especes dagreements, selon la nature du chant de la piece et du mouvement Exemple 

8

Lors quil se trouve vne ligne courbe qui enuirone deux cordes et quil y a vne virgule apres la premiere lettre, il faudra toucher la premiere lettre de quelque doigt de la main droite, et tirer lautre lettre ou est la virgule de lun des doigt de la main gauche Exemple 

9

Quand la ligne circulaire enfermera trois lettres, Il faudra toucher la première lettre de quelque doigt de la main droite, et tirer les deux autres lettres de quelques doigts de la main gauche. Comme — f q, r

10

L'accent est formé de cette sorte. Lors qu'il se trouve au dessous ou après quelque lettre. Cela signifie qu'il faut tirer la lettre de quelque doigt de la main gauche sur la touche précédente au regard de la lettre qui est marquée, et porter aussi tôt le doigt de la main gauche sur cette même lettre qui est marquée et ce à mesme temps qu'on touche la corde de quelque doigt de la main droite. Exemple — q

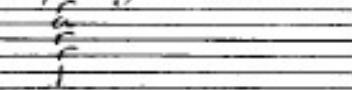
11

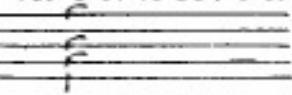
Vne petite ligne tiree obliquemēt au dessous et à costé de deux lettres fait voir qu'il faut toucher ces deux lettres du premier doigt de la main droite a q

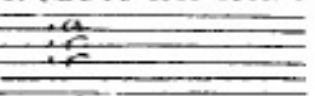
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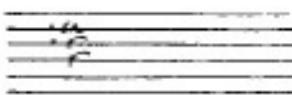
Le toufement se fait lors que l'on touche de quelque doigt de la main droite vne lettre et que l'on apuye à mesme temps le doigt qui est auprès afin dem-

pecher la continuation du son de la corde

¹³
Quand en vn accord il ya quatre ou cinq lettre ensemble par des degres con-
joints et de suite, il faudra toucher toutes les cordes du pouce de la main-
droite a la reserue de la dernière leute dembas qu'il faudra toucher du
second doigt de la main droite Exemple 

Mais quand les lettres d'un accord ne sont pas de suite par degres conjoint
il faudra toucher les deux cordes den haut du pouce et la corde dembas, du
second doigt 

¹⁴
Les points qui sont a coste des leute signifie qu'il faut toucher les cordes
du premier doigt 

Et l'accord qui suit il le faudra rabatre du premier doigt 

L'une des Reigles la plus importante pour bien toucher le luth, est qu'il faut apprendre sans se peiner à Jouer les pieces fort lentement, de peur de tomber dans le defaut ordinaire qui est de brouüler.

16

Il faudra ausy se souuenir d'arester le poulce sur les lettres ou il y a des interuales au regard des autres lettres qui suivent.

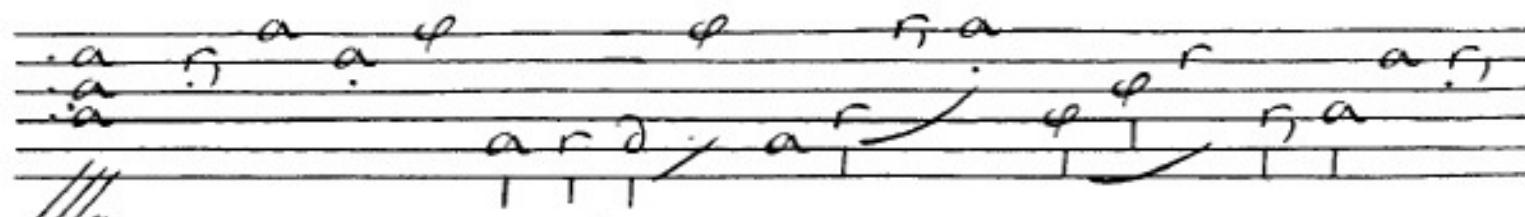
Dans peu de temps on vera vn ouvrage acheué composé par Mon^r de Montarcis selon la Metode de M^r. Gaultier, où il est traité a fond de l'ordre et de la maniere qu'il faut obseruer pour bien toucher le luth, de quelle sorte l'on en pourra tirer le beau son, et l'harmonie, et comment il est possible d'exprimer les chans, les descins, les mouuements et les passions, et mesme l'on y verra ausy la preuve des principes et des maximes dont l'on peut former des rai-sonements et des démonstrations, afin d'estre assuré et conuaincu de la verite et des reigles de cette metode.

On ne traite point icy des preceptes de la musique ny des principes de l'harmonie, ceux qui en sont curieux pourront consulter les auteurs, et voir ce qu'il ont

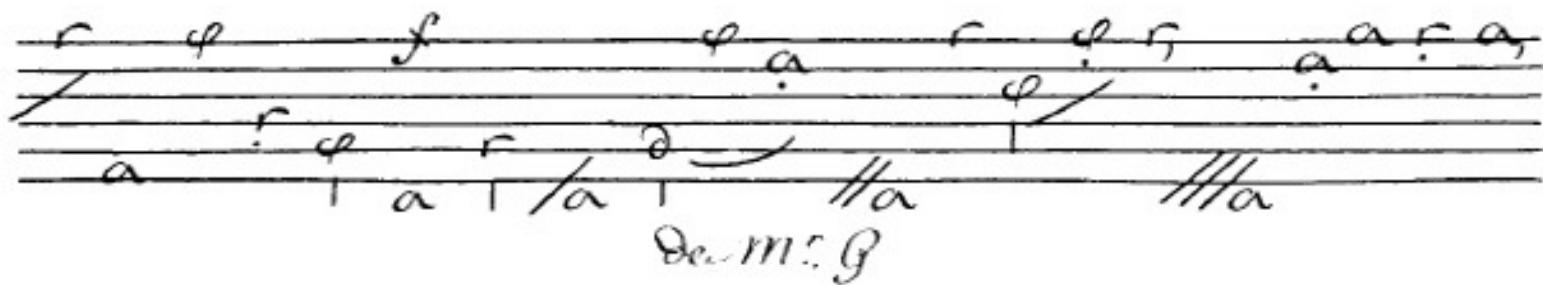
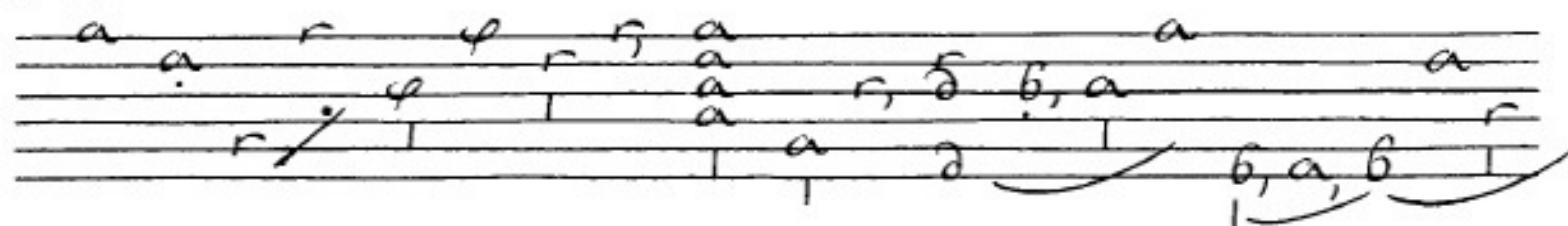
Écrit de plus important touchant cette matière. Il ny a pas longtemps que M^r. de Montarcis a composé des tables ou l'on en voit les principes les règles les raisonnements et les démonstrations, à la pratique et à l'application du Luth, tant au regard de la composition qu'au regard de la division du manche pour trouver la justesse des consonances et des dissonances de chaque mode, ce qui pourra apporter beaucoup de satisfaction à ceux qui aiment de cognoître la raison et le fond des choses.

Il y traite ausy de la fection et de la passion des modes et des parties de la mélodie par où l'on trouve des chans qui en marquent les propriétés par leurs mouvements selon les danses et les expressions des paroles ou des pensées.

6



Prelude



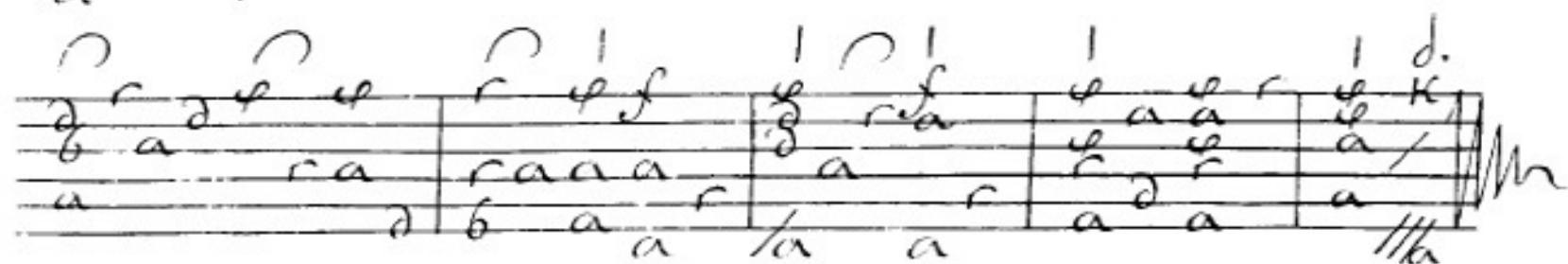
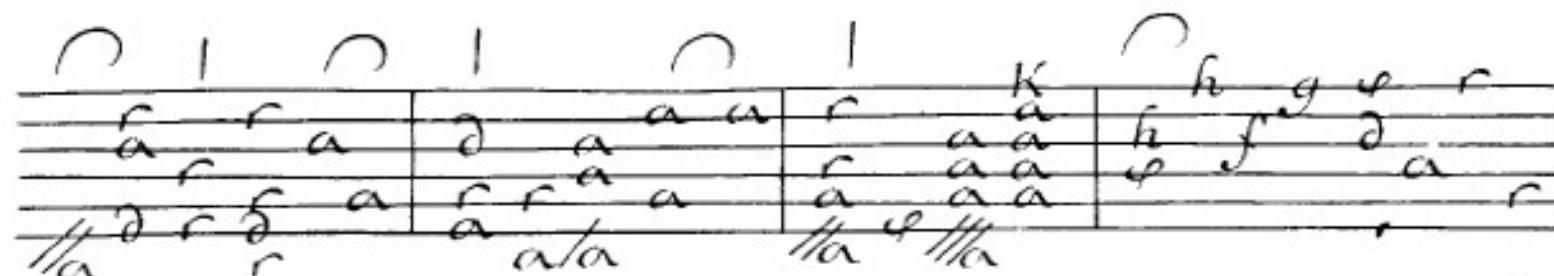
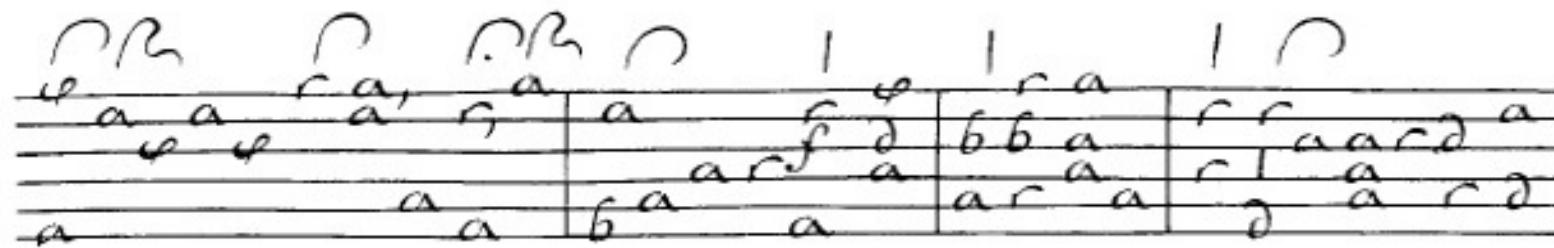
Handwritten lyrics in Spanish are written above a three-line musical staff. The lyrics are: "r a r a r a". The first 'r' has a vertical line above it. The 'a's have horizontal lines above them. The second 'r' has a vertical line above it. The third 'a' has a horizontal line above it. The fourth 'r' has a vertical line above it. The fifth 'a' has a horizontal line above it. The sixth 'r' has a vertical line above it.

a g a f a r a r a
a g a f a r a r a f a t t a t t a 4

Accord par mélismes et octaves

A handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of three systems of measures. The first system starts with a soprano vocal line, followed by alto and bass entries. The second system begins with a bass vocal line. The third system starts with a soprano vocal line. The vocal parts include various note heads (circles, squares, triangles) and rests. The lyrics are written below the notes, primarily using the letter 'a' with various diacritics like acute, grave, circumflex, and diaeresis. The score concludes with a section of lyrics: "Tombeau de Mezangeau, Du vieux Gaultier."

Tombeau de Mezangeau, Du vieux Gaultier.



1. B. C. M. I. N. 1. B. C. M. N.

Gigue
tha

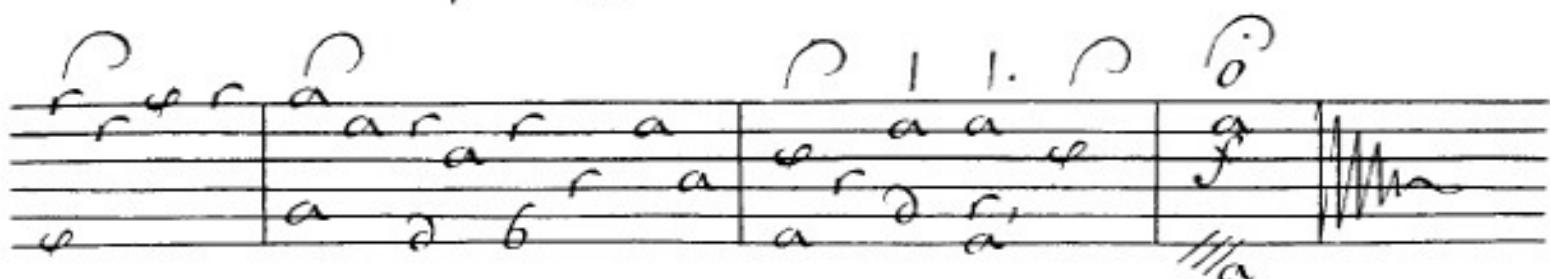
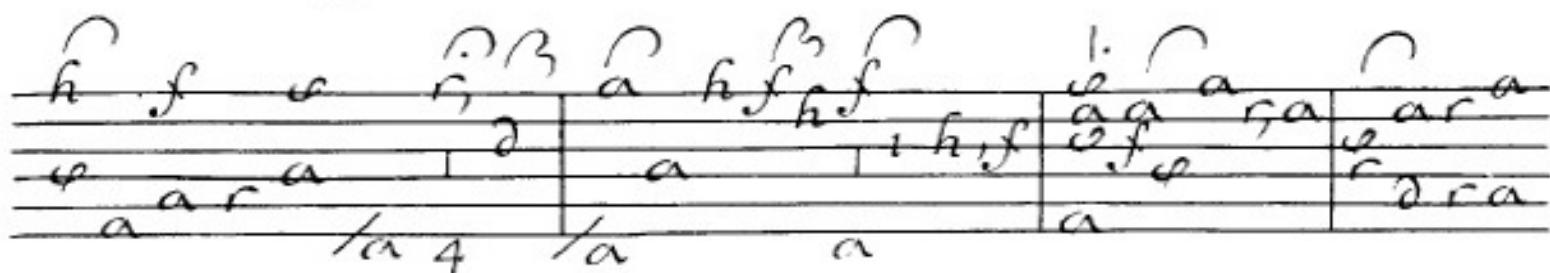
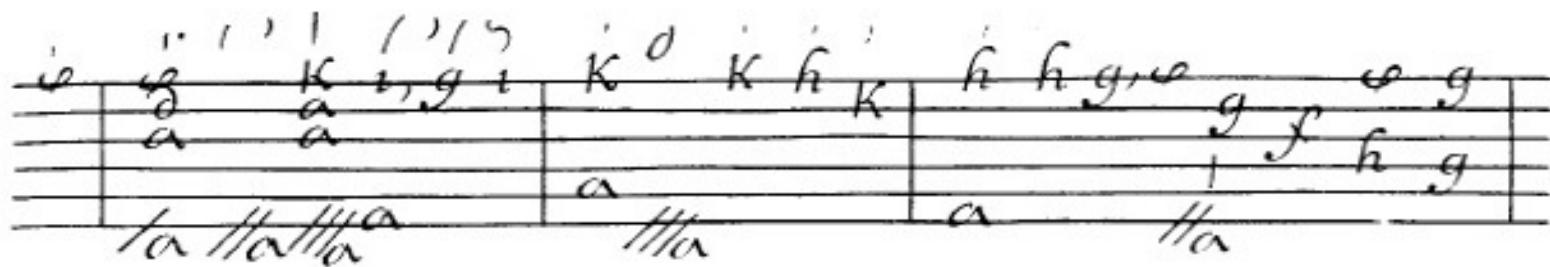
Soprano Alto Bass

1. B. C. M. N. 1. B. C. M. N.

tha tha

Bass

Du vieux g.



103 2 3 2 3 2 3 2 3 2 3 2 3
 a a a a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a a a a
 Ma
 Allemande

2 3 2 3 2 3 2 3 2 3 2 3 2 3
 r a a a a a a a a a a a a a a a a a
 r a a a a a a a a a a a a a a a a a
 Ma

2 3 2 3 2 3 2 3 2 3 2 3 2 3
 a a a a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a a a a
 Du vieux G.

1. Ma Pi Lai Ma Pi Lai
Ma Pi Lai Ma Pi Lai

'3

Ma Pi Lai Ma Pi Lai
Ma Pi Lai Ma Pi Lai

Ma Pi Lai Ma Pi Lai
Ma Pi Lai Ma Pi Lai
Ma Pi Lai Ma Pi Lai
Ma Pi Lai Ma Pi Lai
Ma Pi Lai Ma Pi Lai

14

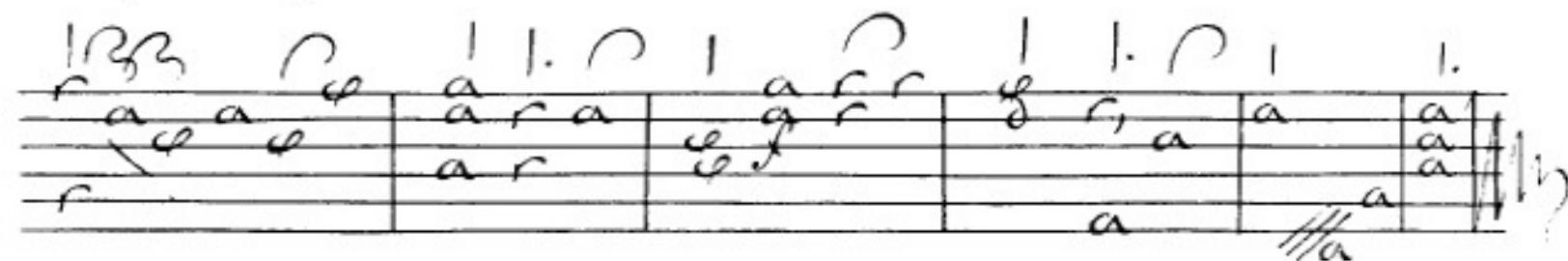
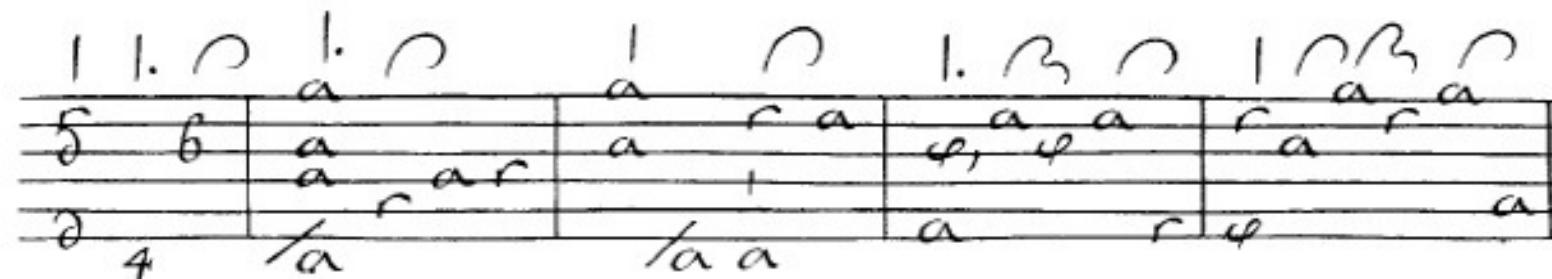
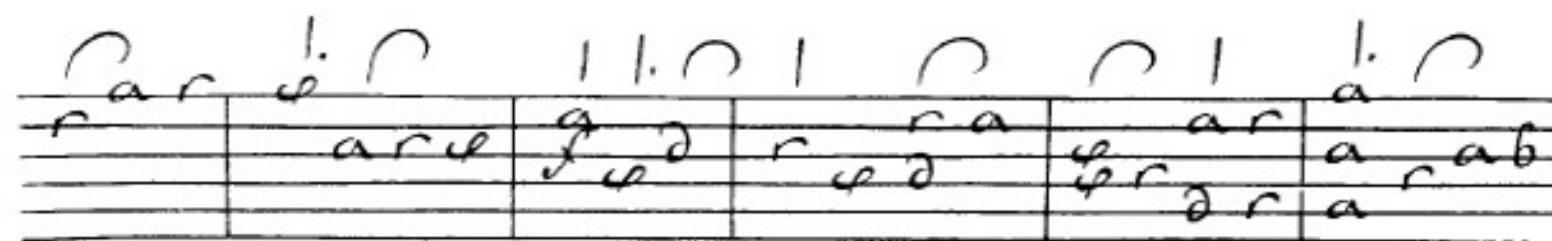
C l. C l. C l. C l. C
 a s r g u r a a a a r a a r a a r
 a a a a a a a a a a a a a a a a a a

Courante.

l. C C l. l. a r r a a a a a a a a
 a a a a a a a a a a a a a a a a a a

l. C l. C l. l. a a a a a a a a a a a
 a r b r g a l a a a a a a a a a a a a

Du vieux G.



16

RB | C | I | I | I nB | I | C
 a φ f a r a g a a r a c a r a c
 Ma φ r Ma 4

Courante.
 I. C | I C | I C | I C | I C | I C |
 a d a r a c a a a a r a d φ r f f
 a d a r a φ Ma Ma Ma Ma

I C I. C | d . I. C | I C
 r r φ a c a φ a c a r φ r
 r b a a ta Ma

Du vieux g.

C I I. C I C I I. C
 a a a a a a a a a a a a
 //a a a a a a a a a a a a
 Ma a a a a a a a a a a a a

I I. C I C I I C I I C I
 r r a b b b a a a a a a a a
 a a a a a a a a a a a a a a
 4 a a a a a a a a a a a a a a

4

I C C I. M I d. d
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a

4 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a

1. .C1 1. C1 1. C1 1. C1 1. C1 1. C1 1. C1 1. C1

a s φ f r φ a φ φ r a, r a a

Canaries

1. C1 d 1. C1

φ a s φ f r φ a φ φ r a r a a a //a

1. C1. C1 1. C1

φ s φ a c a φ f φ a c φ g φ h φ, f a r r a a a a

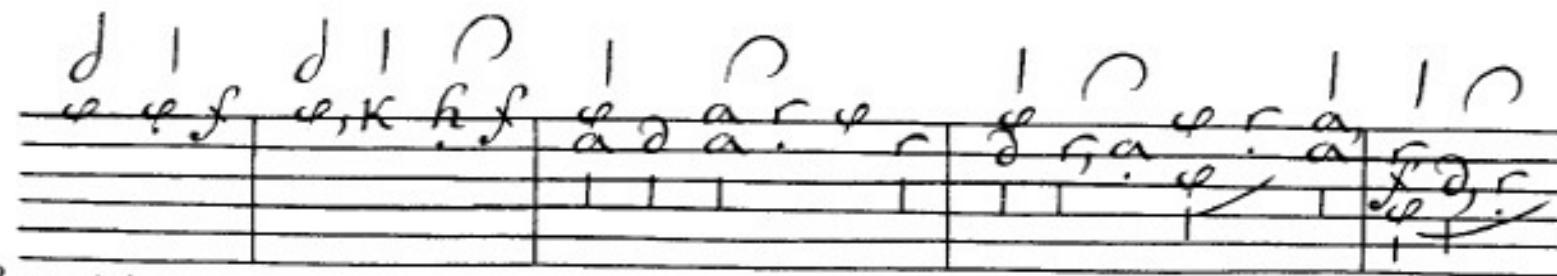
du vieux g.

I. PI I. PI II. PI. PI I. PI I. PI I. PI I. PI I. PI
 ar a r qa a r a a + a f a r r + a f a r r a ar
 ar a a a a a a a a a a
 6 a a a a a a a a a a

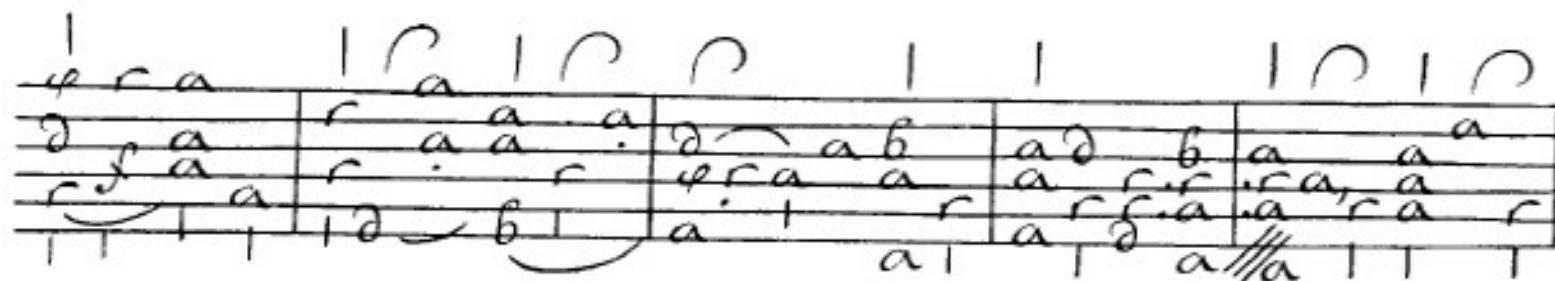
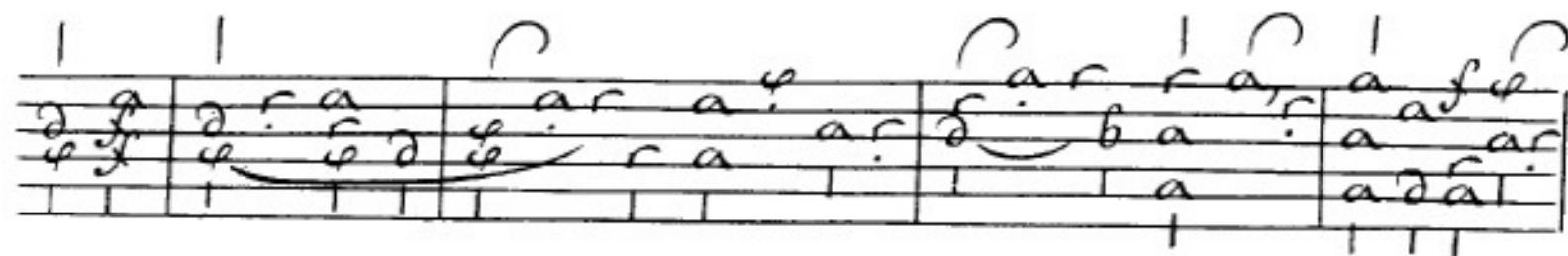
II. PI d I I. PI I. PI I. PI I. PI I. PI I. PI
 r + a a a a r a a a a f h a r a
 a a a a a a r a a a r a a a
 a a a a a a r a a a a
 a Ma 4 ta

d I I. PI d
 a a a a r a a a r a a a a a a
 r a a a a r a a r a a a a
 a a a a a a r a a a a
 a a a a a a Ma a a a a

20



Fantaisies



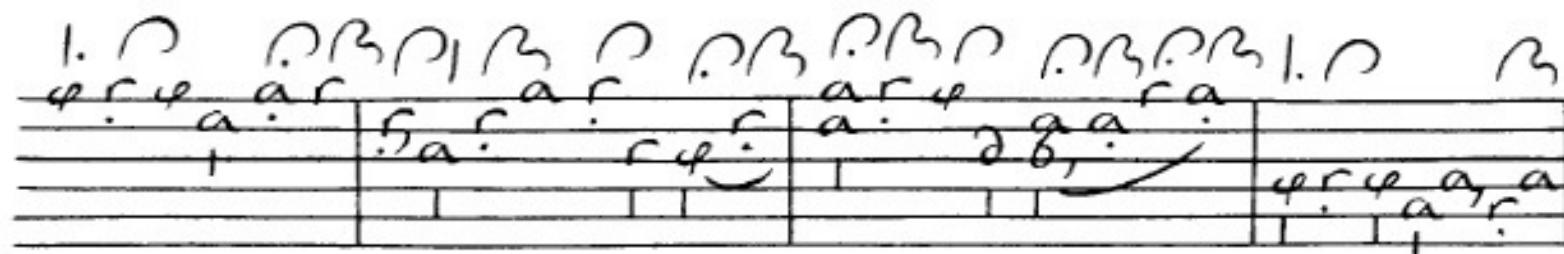
De M. G.

Ca | ci | ci | ci | l | a | fa | fa | r | a | ca, | a | c |
 a | a | ga | a | a | a | a | a | a | a | a | a | a | a |
 ar | a | r | a | r | a | r | a | r | a | r | a | a | a |
 ar | a | r | a | r | a | r | a | r | a | r | a | a | a |

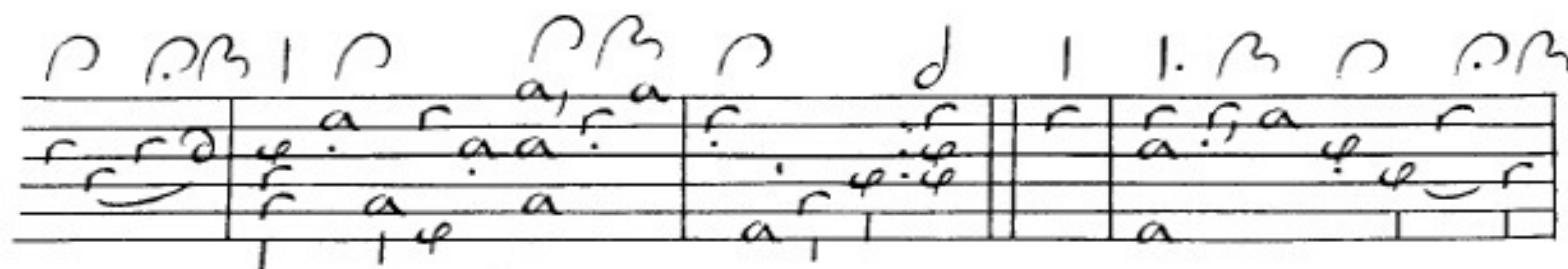
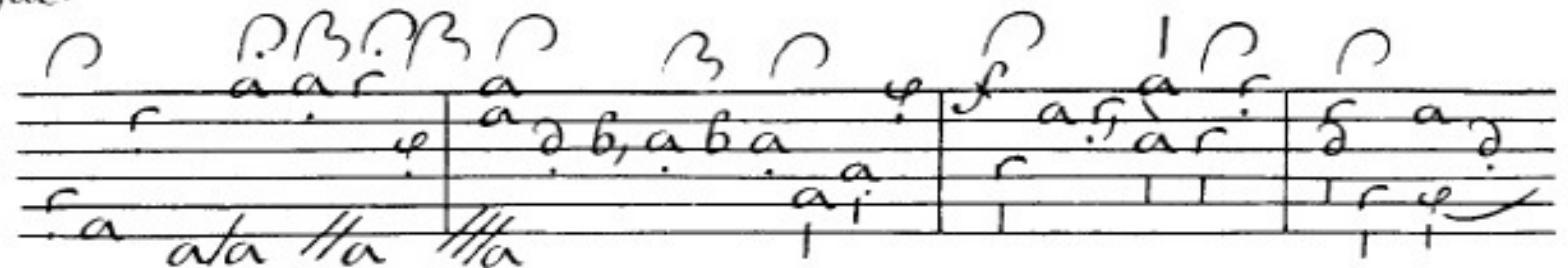
a | c | a | i | c | a | n | a | n | a | n | a | n | a |
 a | r | a | a | b | a | a | a | a | a | a | a | a | a |
 a | r | a | a | a | a | a | a | a | a | a | a | a | a |
 a | b | a | a | b | b | a | a | a | a | a | a | a | a |

I | a | a | a | a | a | a | a | a | a | a | a | a | a |
 a | a | a | a | a | a | a | a | a | a | a | a | a | a |
 a | a | a | a | a | a | a | a | a | a | a | a | a | a |

22



Gigue.



demr. G.

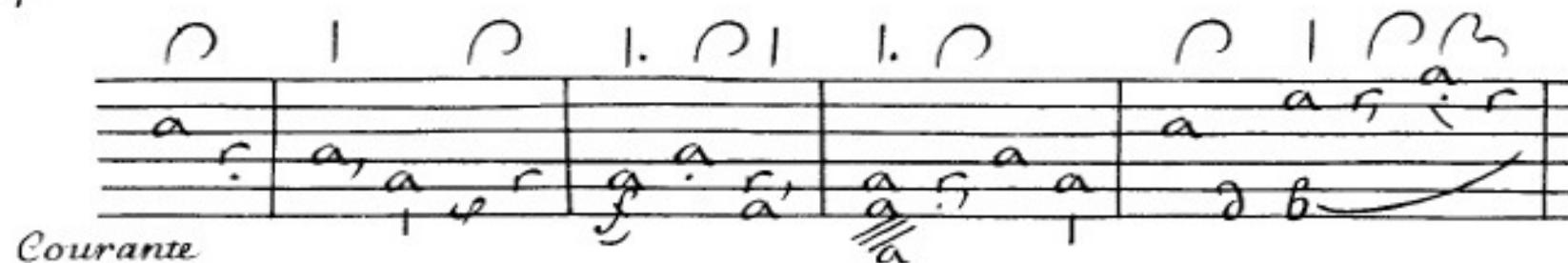
23

C R C C B C C C B C M
 aa a a a aa a s r a a a a b,
 a a a a a a d a r a
 T i g a r/a, ta th m a t t i a

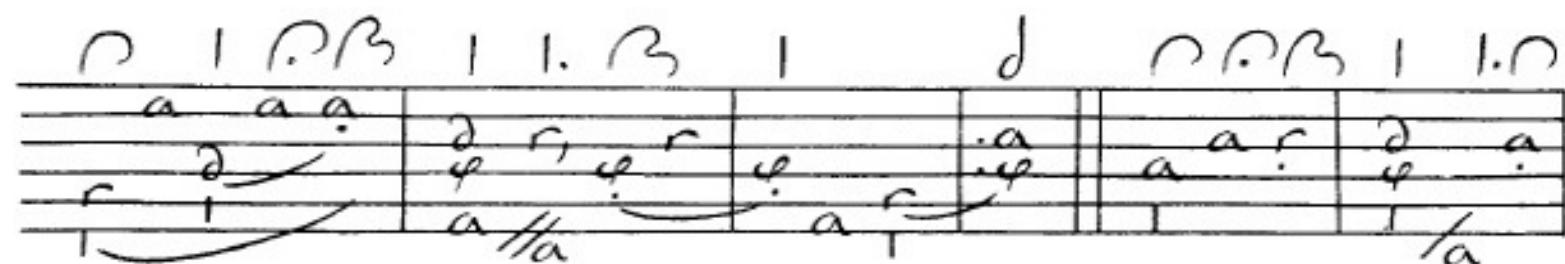
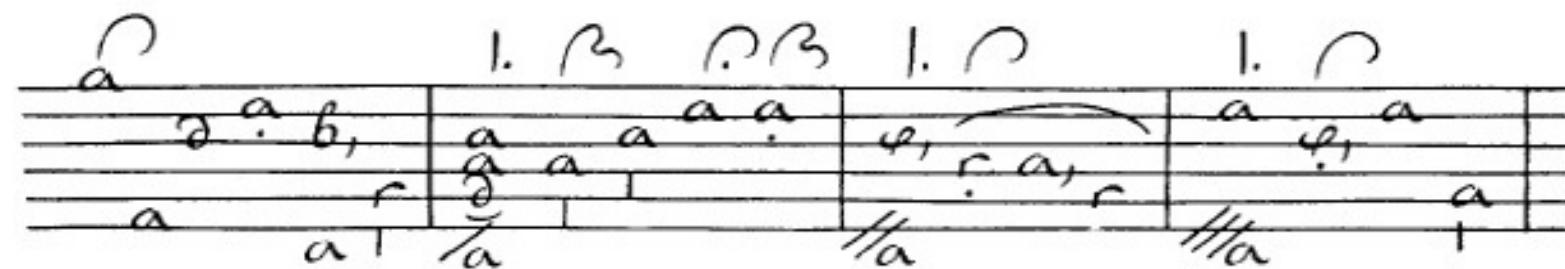
C a r a e g h i f h f h f f h f
 a a a a a a a a a a a a a a a a
 a l a b a ha ta 4 f f h

I C B C C B C M C J
 8 5 ? r, a a a a a a a a a a a a a a
 ar a

24



Courante

de m^r G.

1. O R I O 1. O R O O

ra a a b
a i tta
la 4

Ca r a
a a a r a
a a a r a

a a a
a a a r a
a a a r a

Ca l R
a a a
a a a r a
a a a r a

a a a
a a a r a
a a a r a

26

1 dPPI | P a | d a c | l. P | l. P
 a. a f. a. a | a. a | a. a | a. a | a. a
 Ma a Ma a a a
 courante

h f h | f h | f h | f h | f a a | a. a
 h f h f h f h f a a | a. a

4

r a. a | d | l. P | a a | a a
 a. a | a | a. a | a. a | a. a

dem'g.

A handwritten musical score consisting of three staves, likely for three voices (Soprano, Alto, and Bass). The music is written in common time.

Staff 1 (Top):

- Measure 1: $\text{A} \cdot$ | $\text{I. C} \cdot$ | $\text{I. C} \cdot$
- Measure 2: $\text{a} \cdot$ | $\text{f} \cdot \delta$ | f
- Measure 3: $\text{b} \cdot \text{a}$ | $\text{a} \cdot \text{ta}$ | $4 \cdot \text{d}$
- Measure 4: $\text{f} \cdot \text{c} \cdot \text{c}$ | $\text{f} \cdot \text{c} \cdot \text{c}$ | $\text{f} \cdot \text{c} \cdot \text{c}$ | I. C
- Measure 5: $\text{b} \cdot \text{a} \cdot \text{f}$

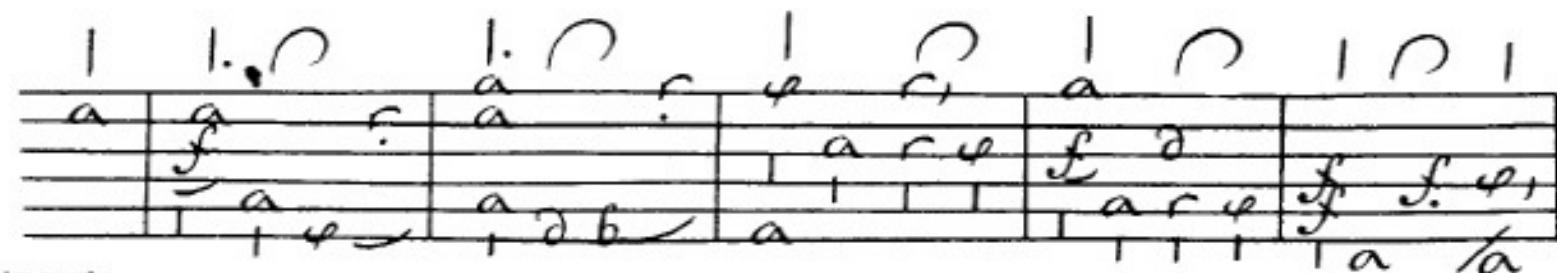
Staff 2 (Middle):

- Measure 1: a | I. C | I. C
- Measure 2: $\text{a} \cdot \text{a} \cdot \text{aa}$ | $\text{r} \cdot \text{ra}$ | $\text{r} \cdot \text{ra} \cdot \text{a}$ | $\text{f} \cdot \text{f} \cdot \text{ff}$
- Measure 3: a | ta | a | $\text{f} \cdot \text{c} \cdot \text{c}$

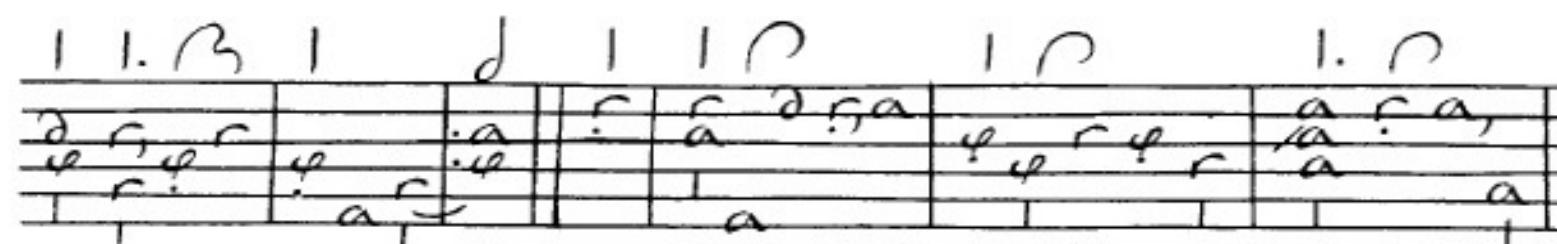
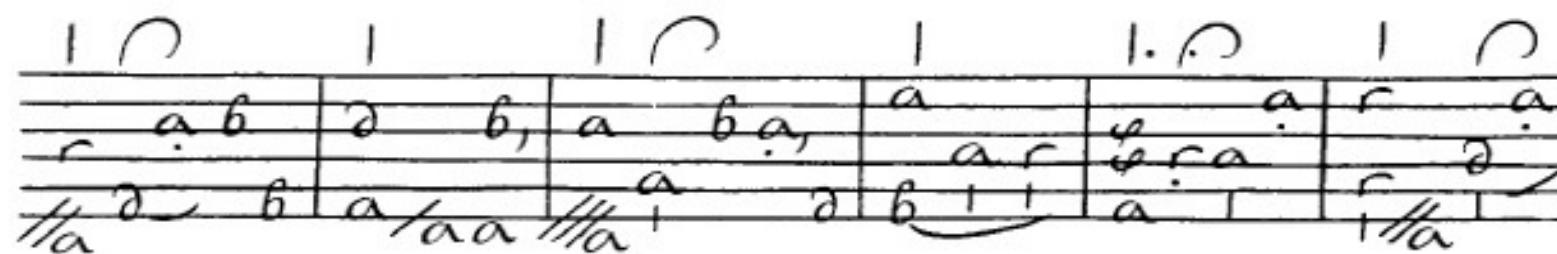
Staff 3 (Bottom):

- Measure 1: $\text{a} \cdot \text{l. B}$ | I
- Measure 2: $\text{a} \cdot \text{r}, \text{a} \cdot \text{a}$ | a
- Measure 3: $\text{a} \cdot \text{a}$ | $\text{f} \cdot \text{a}$ | $\text{a} \cdot \text{a}$ | $\text{f} \cdot \text{a}$
- Measure 4: $\text{a} \cdot \text{a}$ | $\text{f} \cdot \text{a}$ | $\text{a} \cdot \text{a}$ | $\text{f} \cdot \text{a}$

28



Courante



de M. G.

29

A handwritten musical score consisting of three staves, each with six measures. The music is written in common time.

Staff 1:

- Measure 1: $\text{C}\text{C} \text{I}\text{I}$, $\text{O}\text{O} \text{I}\text{I}$
- Measure 2: $\text{a}\text{b}\text{a}, \text{r}$, $\text{c}\text{f}:\text{a}$
- Measure 3: aaa. r , aa. b
- Measure 4: aa. r , b, b. b. a
- Measure 5: a a a. r , b a

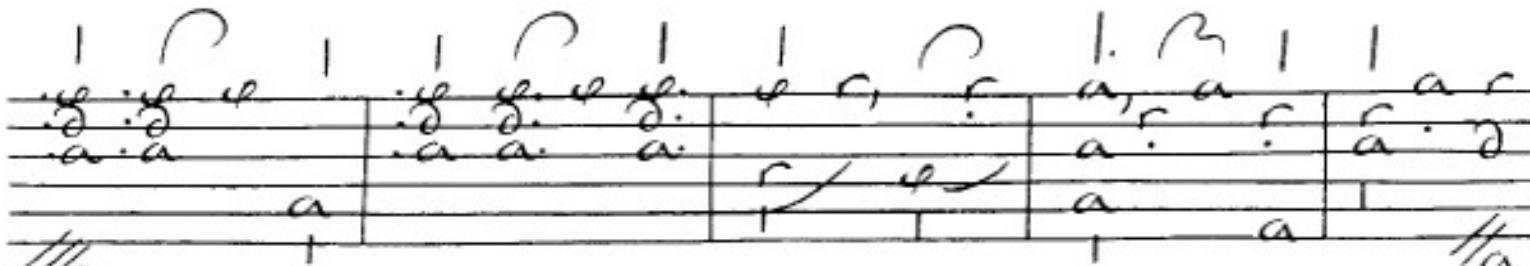
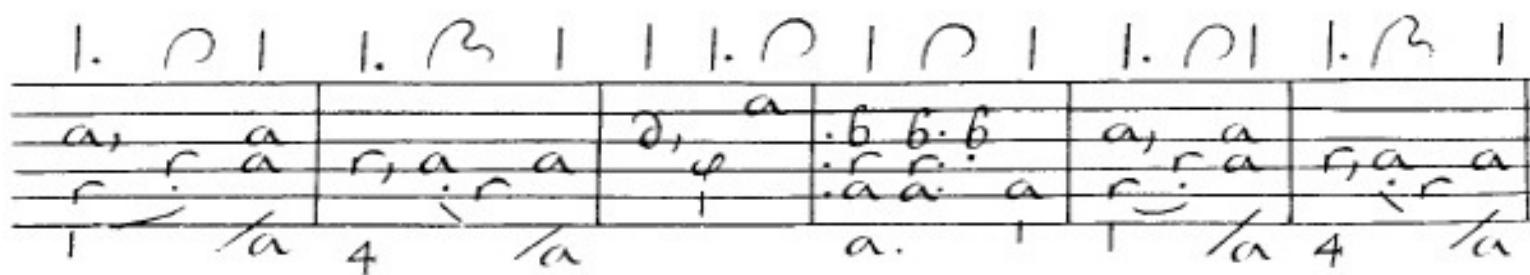
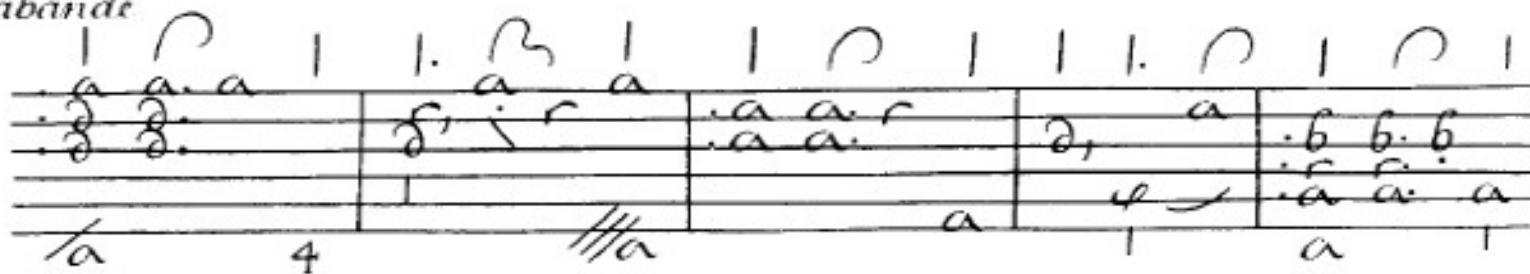
Staff 2:

- Measure 1: $\text{I}\text{I. R}\text{I. C}$
- Measure 2: $\text{a}\text{r}\text{a}\text{s. a}\text{r}$
- Measure 3: $\text{a}\text{a}\text{a}\text{a}\text{a}\text{a}$
- Measure 4: $\text{a}\text{a}\text{a}\text{a}\text{a}\text{a}$
- Measure 5: $\text{a}\text{a}\text{a}\text{a}\text{a}\text{a}$

Staff 3:

- Measure 1: $\text{I. C}\text{I}\text{C}\text{I}\text{C}\text{I}$
- Measure 2: $\text{a}\text{a}\text{a}\text{a}\text{a}\text{a}$
- Measure 3: $\text{a}\text{a}\text{a}\text{a}\text{a}\text{a}$
- Measure 4: $\text{a}\text{a}\text{a}\text{a}\text{a}\text{a}$
- Measure 5: $\text{a}\text{a}\text{a}\text{a}\text{a}\text{a}$

30

*sarabande**de m'g.*

3c

1 0 1 1 0 1 1 1. 0 d. 1 0 1 0 1 1 1. 0

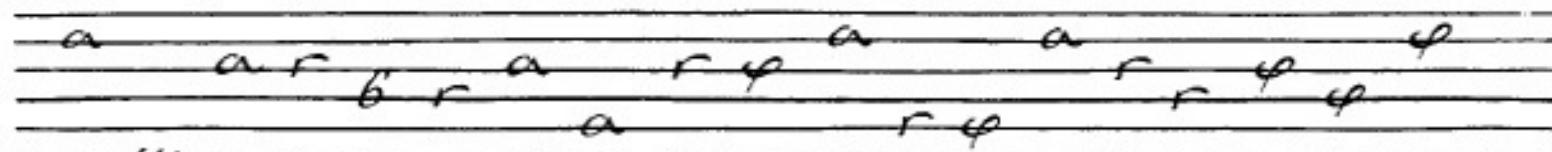
.a.a.a | .a.a.a.a | r, a : b | .a.a.a.s | a : a | r a |
 g g. r, | g a a a | r, : a | .a a | r, a | / a, |
 ta | | 4 | a / a | | |

0 1 0 1 1 0 1 0 1 1. 0 1

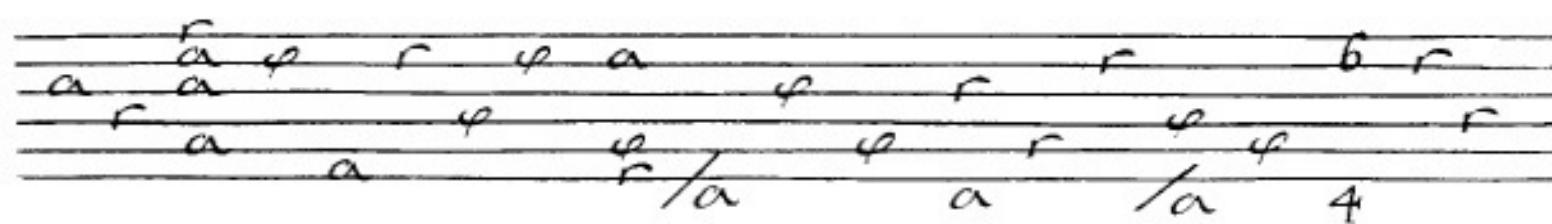
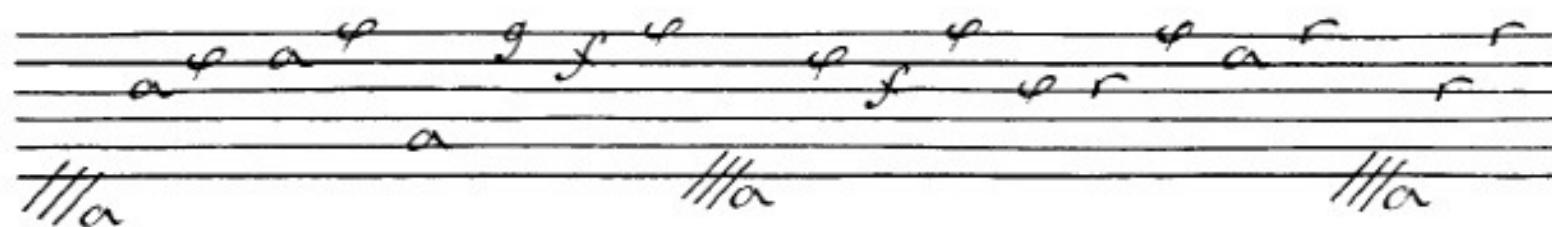
a | a | a | a | a | a | a | a | a | a |
 a, a | a, r, | a, a |
 ta | | 1 | a | | a | | a | / a |

0 1 1 0 1 0 1 1. 0 1

a | a | a | a | a | a | a | a | a | a |
 a, r, | a, a |
 ta | | 1 | a | | a | | a | / a |



Prelude $\frac{3}{4}$



de m: g.

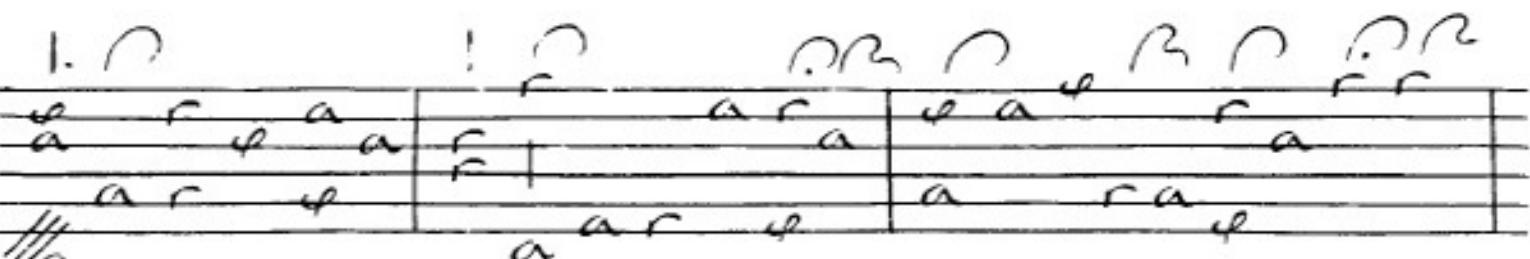
aa ar rr q q a r q ar
 q d q / r d q / r q q d a r q ar
 Ha Ha a a

q r q r f q q f q q f f f a a q
 q f / r q / r q f f f q r a a q f
 ta Ha a a q f a f a f a f a f

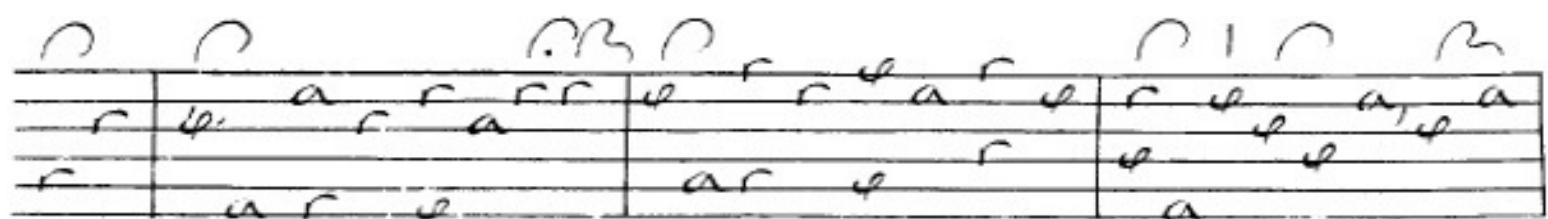
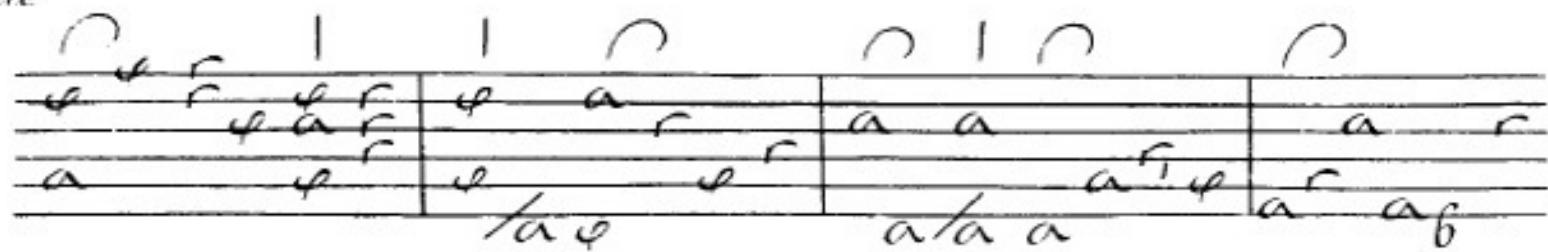
1.

ca C'est le même accord du ton précédent il faut seulement monter
 .c la huitième et la onzième d'un degré ton Exemple. q
 tta } ta q 4

34



Gigue



(Du vieux Gaultier)

A handwritten musical score consisting of three vocal parts (Soprano, Alto, and Bass) on five-line staves. The music is divided into measures by vertical bar lines. The vocal parts are written in a cursive, expressive hand.

Soprano (Top Staff):

- Measures 1-2: $\text{I} \text{ d}$, I. m , C , C .
- Measures 3-4: f , f , f , f .
- Measures 5-6: f , r , a , s , a , aa .
- Measures 7-8: a , a , a , a .

Alto (Middle Staff):

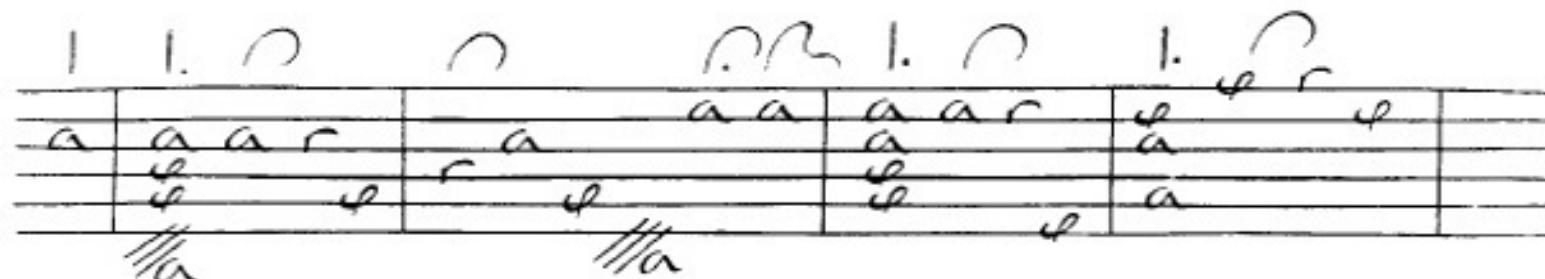
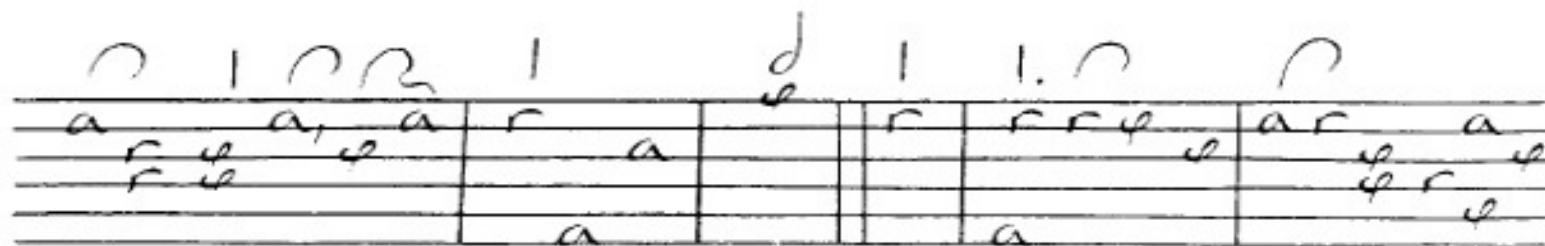
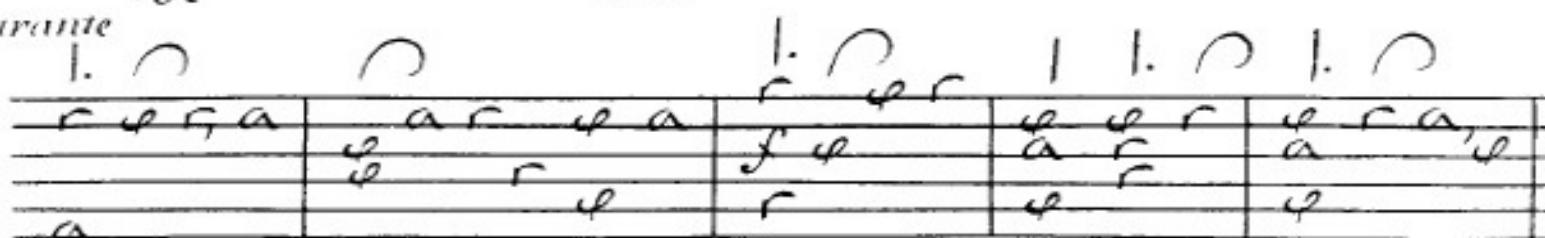
- Measures 1-2: a , a , a , a .
- Measures 3-4: a , a , a , a .
- Measures 5-6: a , a , a , a .
- Measures 7-8: a , a , a , a .

Bass (Bottom Staff):

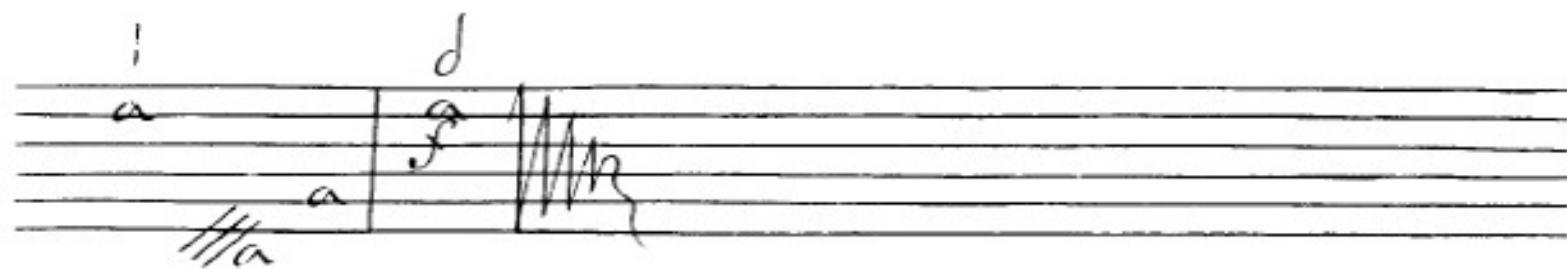
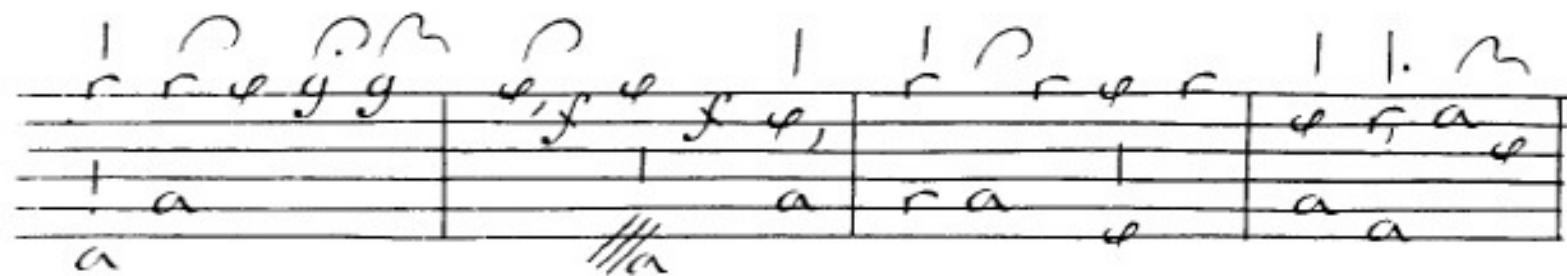
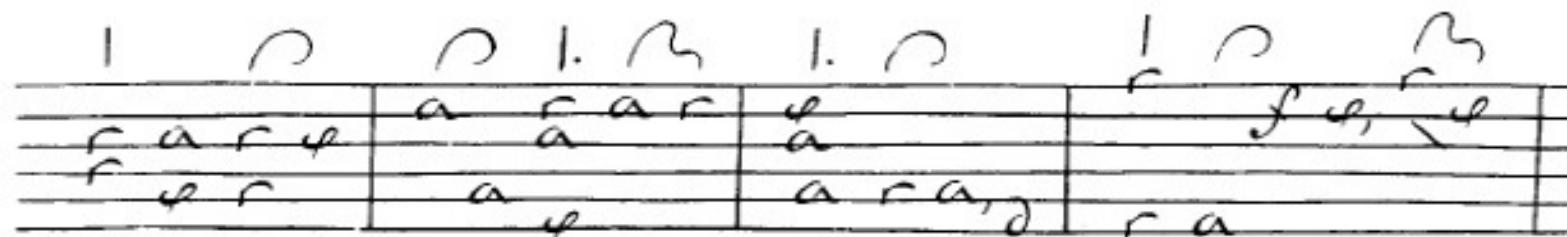
- Measures 1-2: a , a , a , a .
- Measures 3-4: f , a , f , a .
- Measures 5-6: a , f , a , a .
- Measures 7-8: f , a , f , a .

The score concludes with a final measure ending on a dominant chord, indicated by a double bar line and a brace over the last two staves.

36

*Courante*

du vieux g.



38

a rata tha a rata tha a rata tha

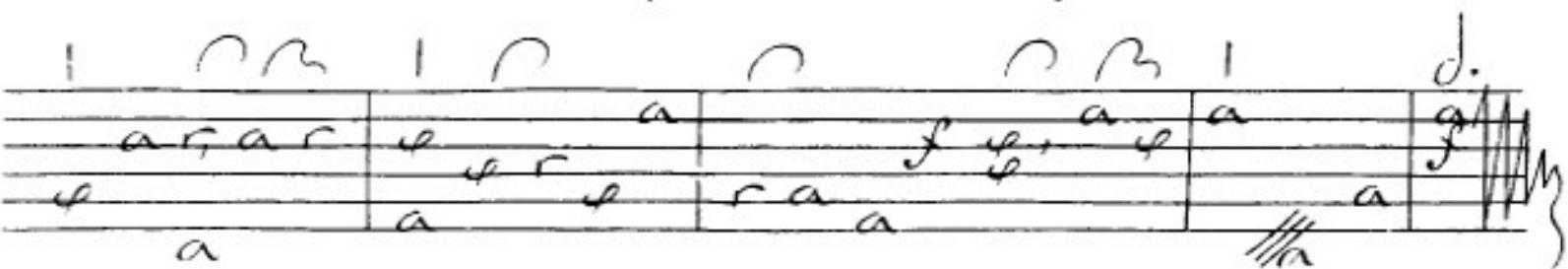
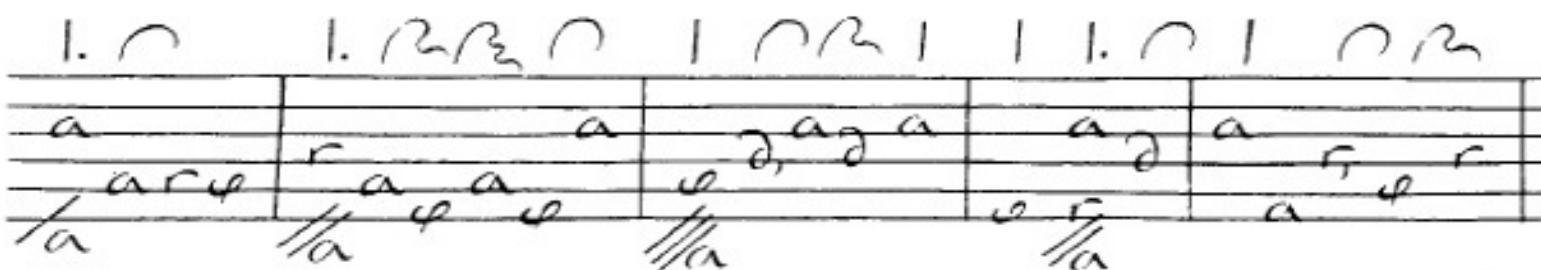
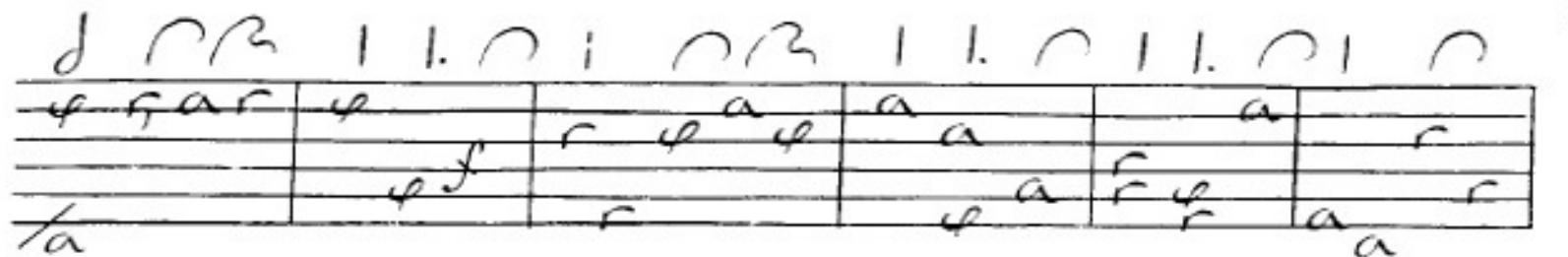
Courante.

tha a rata tha a rata tha a rata tha

a rata a rata a rata a rata

Du vieux Gaultier

33



40

III I C I I C I C I C I C

$\begin{matrix} 3 \\ 3 \end{matrix}$

$\begin{matrix} a & a & a \\ \cancel{e} & \cancel{e} & \cancel{e} \\ \cancel{e} & \cancel{e} & \cancel{e} \end{matrix}$ $\begin{matrix} r & r & r & r \\ r & r & r & r \\ a \end{matrix}$ $\begin{matrix} e & e \\ e & e \\ a & \cancel{e} \end{matrix}$ $\begin{matrix} a & a \\ a & a \\ r & e \end{matrix}$

$\cancel{H}\cancel{a}$ a a^4 r^4 e^4

sarabande

I C r e $\begin{matrix} e \\ a \end{matrix}$ I C r $\begin{matrix} e \\ a \end{matrix}$ I d d I I C I I C

$\begin{matrix} e & a \\ a & r \\ a & r \end{matrix}$ $\begin{matrix} e & a \\ r & e \\ a \end{matrix}$ $\begin{matrix} r \\ e \\ a \end{matrix}$ $\begin{matrix} a & a & a \\ \cancel{e} & \cancel{e} & \cancel{e} \\ \cancel{e} & \cancel{e} & \cancel{e} \end{matrix}$ $\begin{matrix} r & r & r & r \\ r & r & r & r \\ a \end{matrix}$

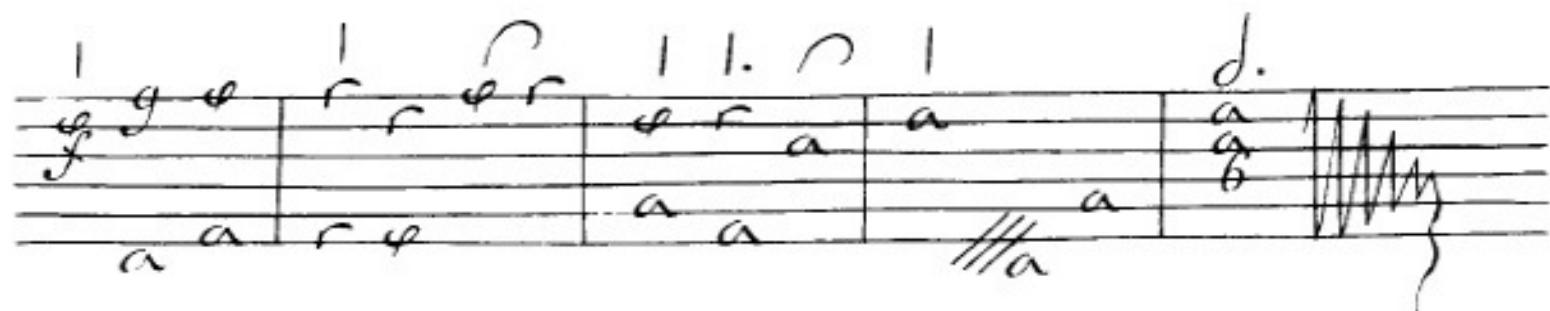
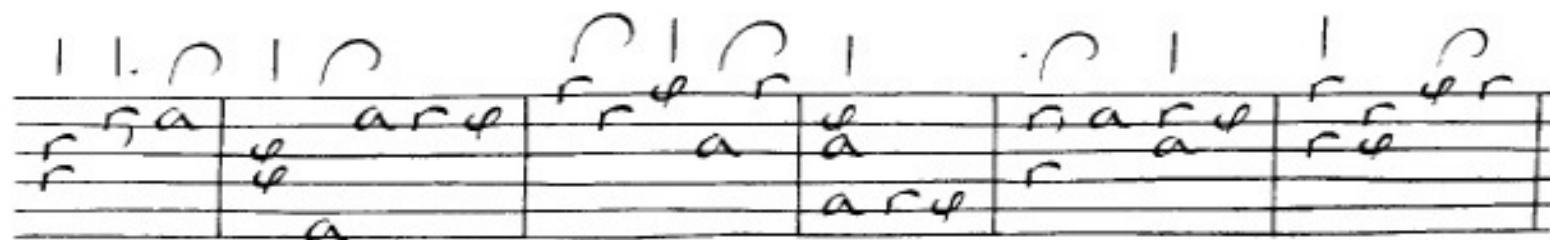
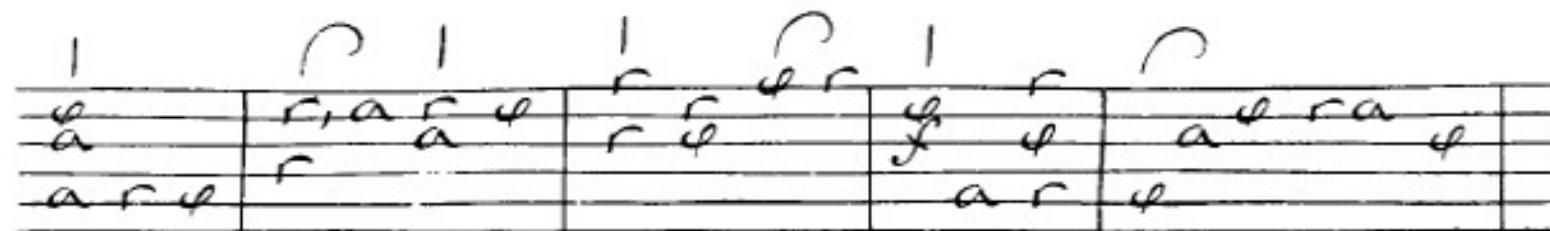
$\cancel{H}\cancel{a}$ a $\cancel{H}\cancel{a}$ a

I C I C I C I e r C I C I d

$\begin{matrix} e & e \\ a & r \\ a & r \end{matrix}$ $\begin{matrix} a & r \\ a & r \end{matrix}$ $\begin{matrix} e & r \\ a & r \end{matrix}$ $\begin{matrix} e & r \\ a & r \end{matrix}$ $\begin{matrix} r \\ a \\ a \end{matrix}$ $\begin{matrix} a \\ a \\ \cancel{H}\cancel{a} \end{matrix}$

du vieux g.

41



42

1. Br. o o o o o o o o o o o o o o o o o o

o o

ta ta

1 o

o o

ta ta

1 o

o o

ta ta

La Dedicace ou L'auanne de m^r. G.

1 1 0 1 0 0 1 0 C 0 1 0 0 0 1 0
 gr ra a raa a : ar : a : er a
 fr fr fr fr fr fr fr fr fr
 s : r f a / atata ta Ma ta ta
(1)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 r b : c a r : 4 : f : g g f g g : 4 : f : g g : 4 : a : r :
 a : 4 : 4 : 4 : 4 : 4 : 4 : 4 : 4 : 4 : 4 : 4 : 4 : 4 : 4 : 4 :
 t o tata ta Ma ta ta ta ta ta

2 1 0 1 0 0 0 0 0 0 0 0 0 0 0
 ar : a r : 6 a : r a : 4 : r : a : a : a : a : a :
 r a : tata tata tata tata tata tata Ma : a : 6 : 8 : 6 : 8 :

44

1. C C C B B B | C C C C C C

a. a. a. a. a. a. a. a. a. a.

a. a. a. a. a. a. a. a. a. a.

Ma *Ma* *Ma* *Ma* *Ma* *Ma* *Ma*

Allemande

C C C B B B | C C C C C C

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

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

Ma *Ma* *Ma* *Ma* *Ma* *Ma* *Ma*

C C C C C C | C C C C C C

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

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

Ma *Ma* *Ma* *Ma* *Ma* *Ma* *Ma*

d 1. C C C C | C C C C C C

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

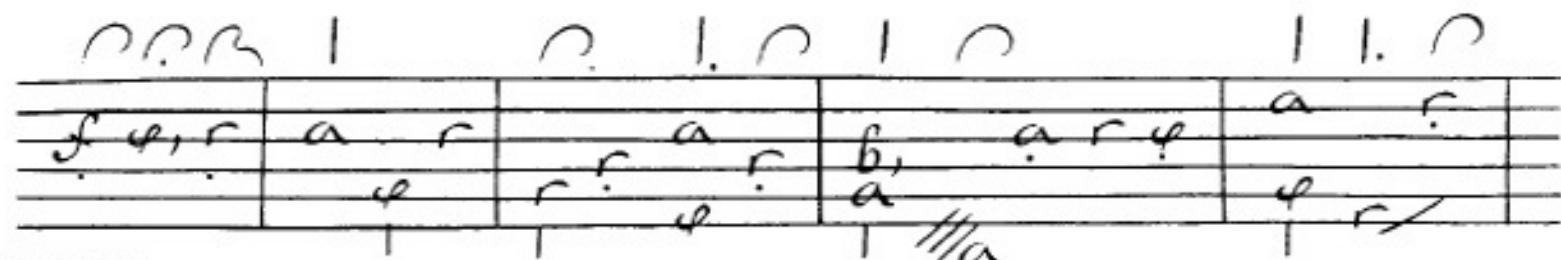
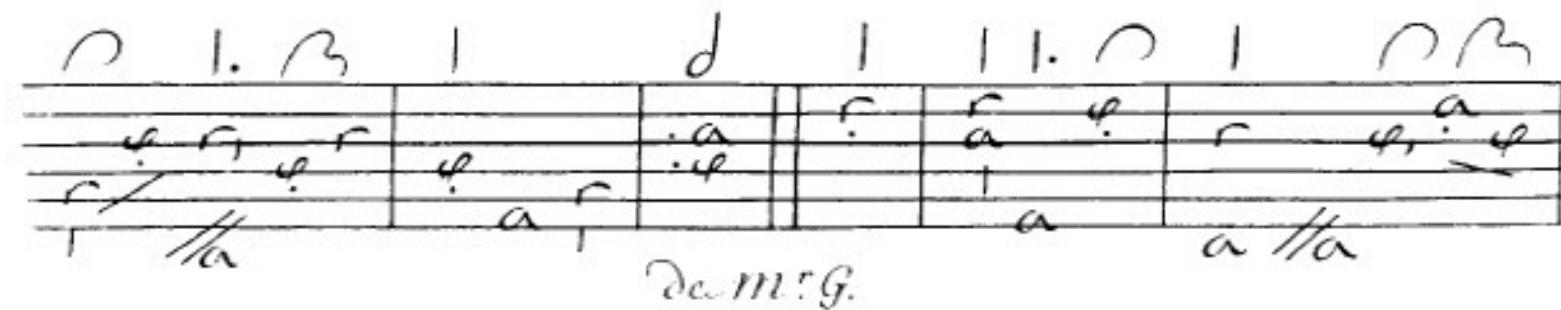
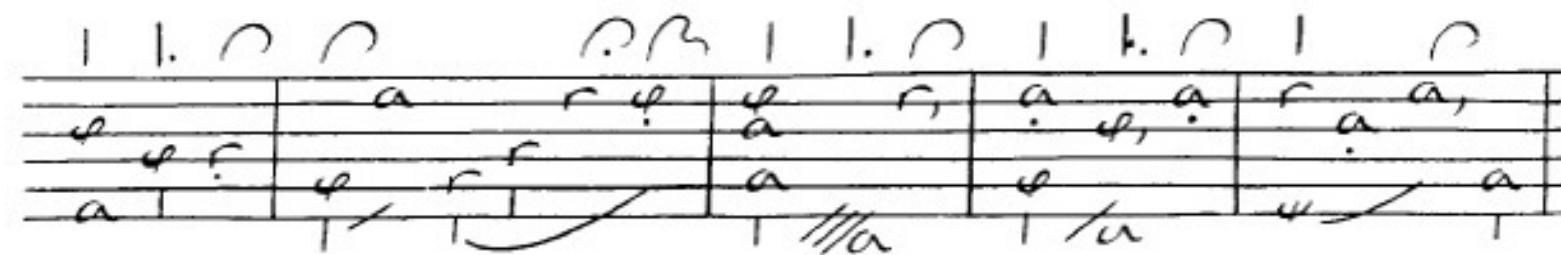
a a a a a a a a a a a a

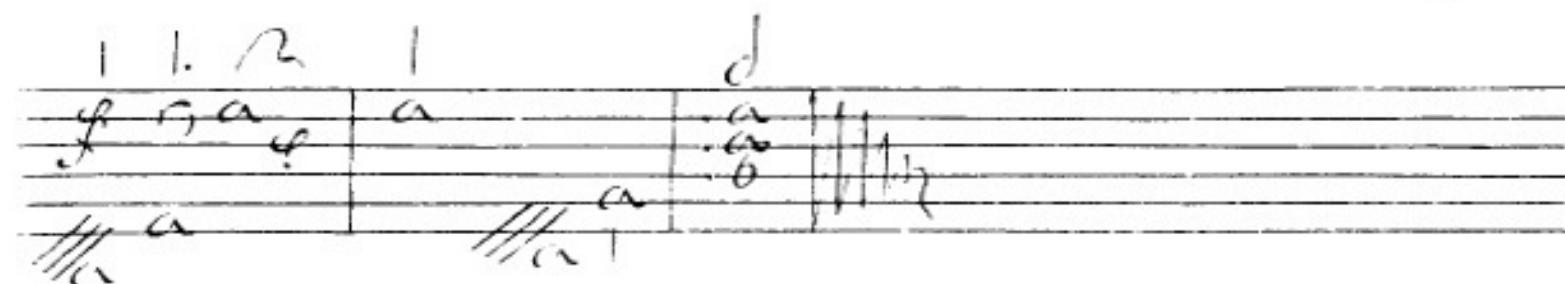
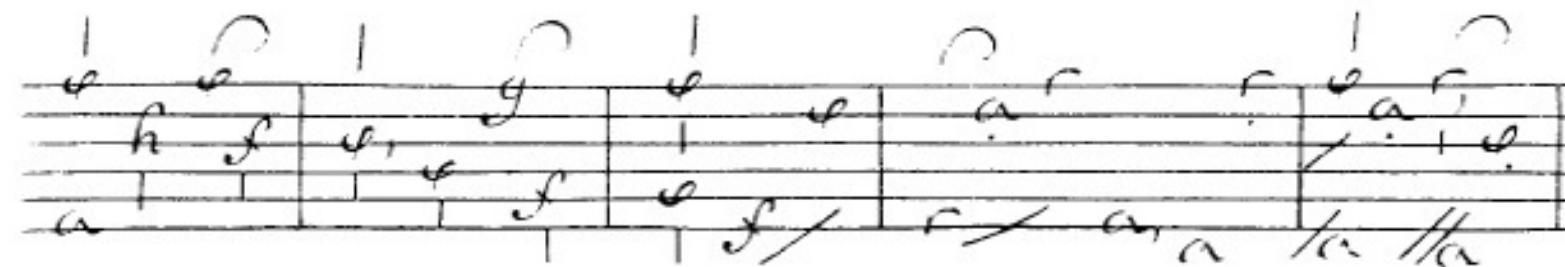
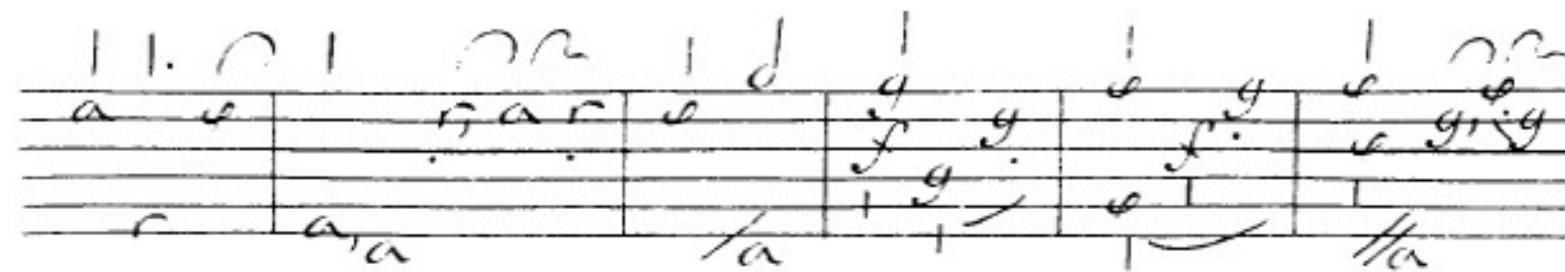
Ma *Ma* *Ma* *Ma* *Ma* *Ma* *Ma*

de m'r G.

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of three systems of measures. The first system has four measures: Soprano starts with a dotted half note followed by a quarter note, Alto has a half note, Bass has a half note. The second system has four measures: Soprano has a half note, Alto has a half note, Bass has a half note. The third system has four measures: Soprano has a half note, Alto has a half note, Bass has a half note. Below the staffs, lyrics are written: '6 tha' under the first measure of the first system, 'Matta ta' under the second measure of the first system, '6 tha' under the first measure of the second system, 'Matta ta' under the second measure of the second system, and 'a +' under the first measure of the third system. Measure numbers 1, 2, 3, 4, and 5 are placed above the first, second, third, fourth, and fifth measures respectively. Measures 1 through 4 have a common time signature, while measure 5 has a different time signature indicated by a '6' above the staff.

45

*Courante.**de m:G.*



48

Courante

1. *Courante*

1. *Courante*

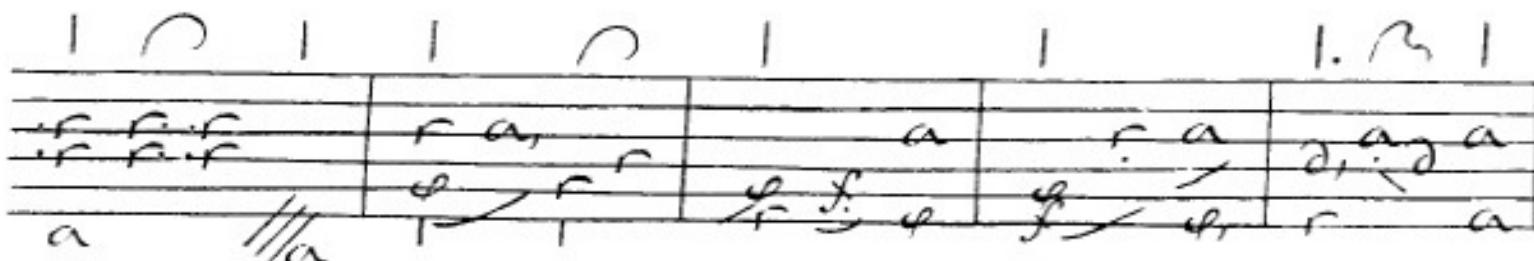
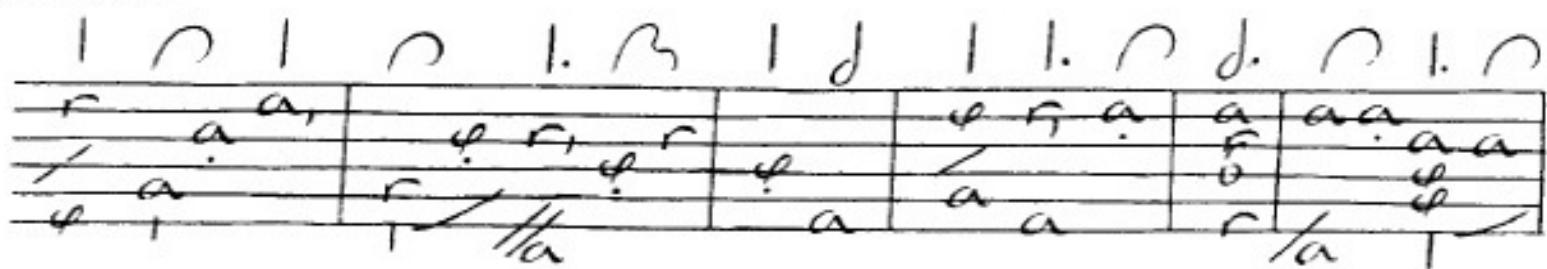
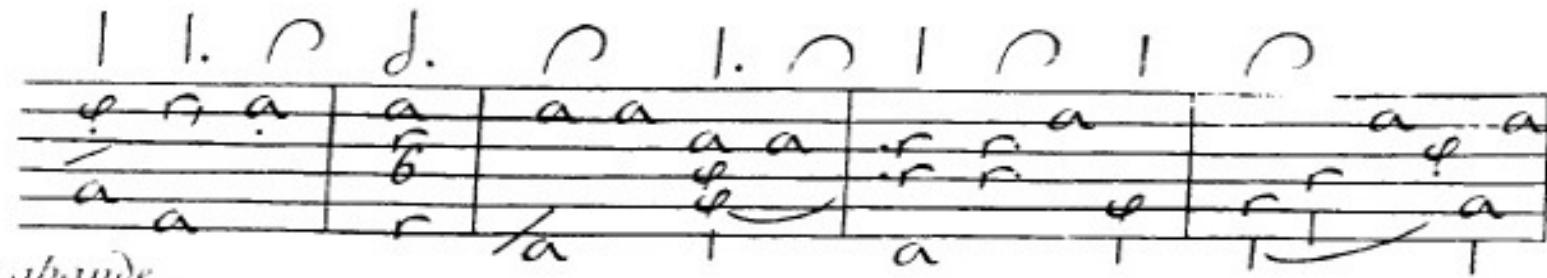
1. *Courante*

dem^rg.

49

A handwritten musical score for voice and piano. The score consists of three systems of music. The top system has lyrics in Italian: "O mio ben", "a la mia", and "la". The middle system has lyrics: "a a a a", "ra . ia", and "ta". The bottom system has lyrics: "ha", "ha a", and "ha a". The score is written on five-line staves with various musical markings like fermatas and slurs. The piano part includes dynamic markings like ff (fortissimo) and p (pianissimo). The vocal parts have slurs and some grace notes.

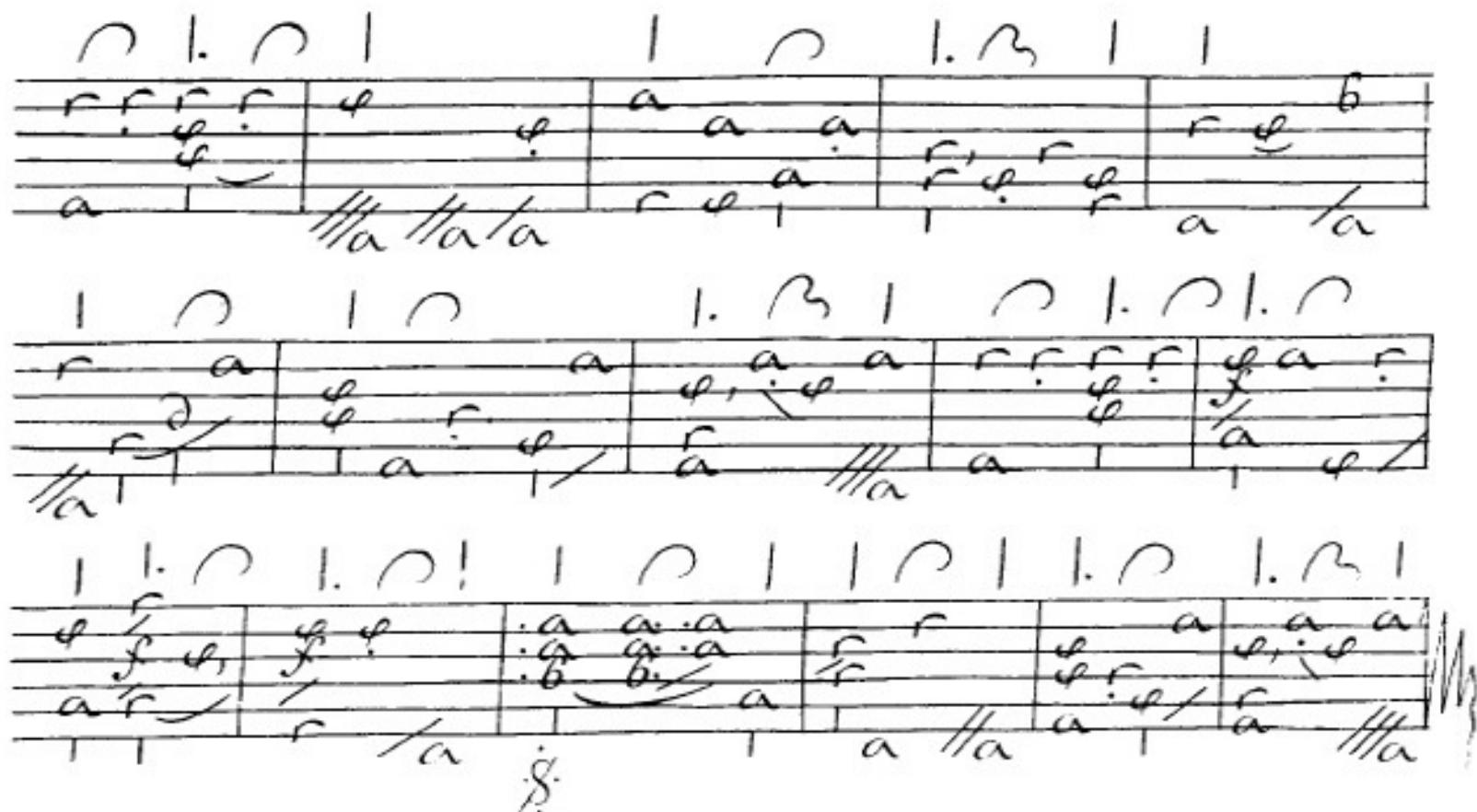
50



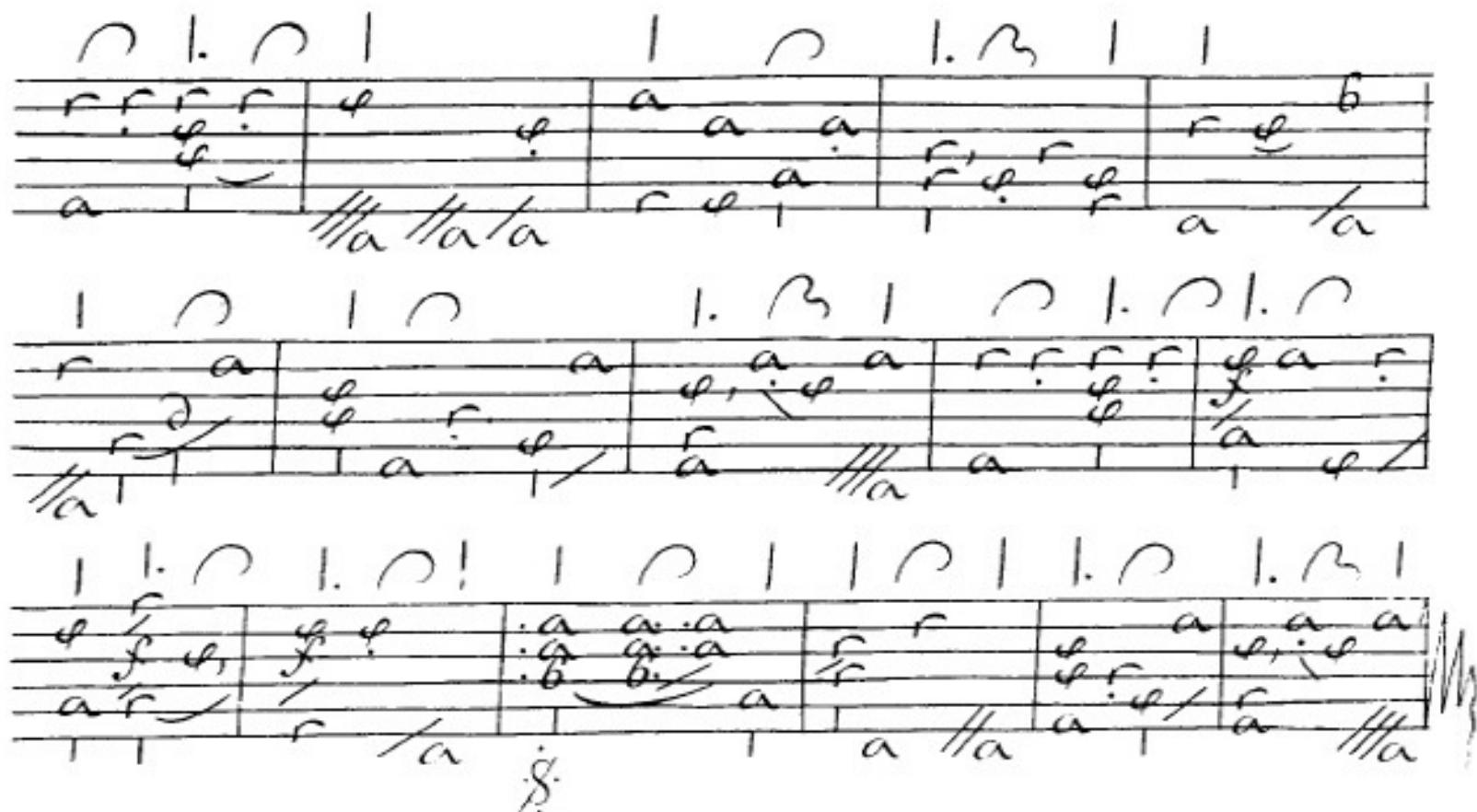
De M. G.

51

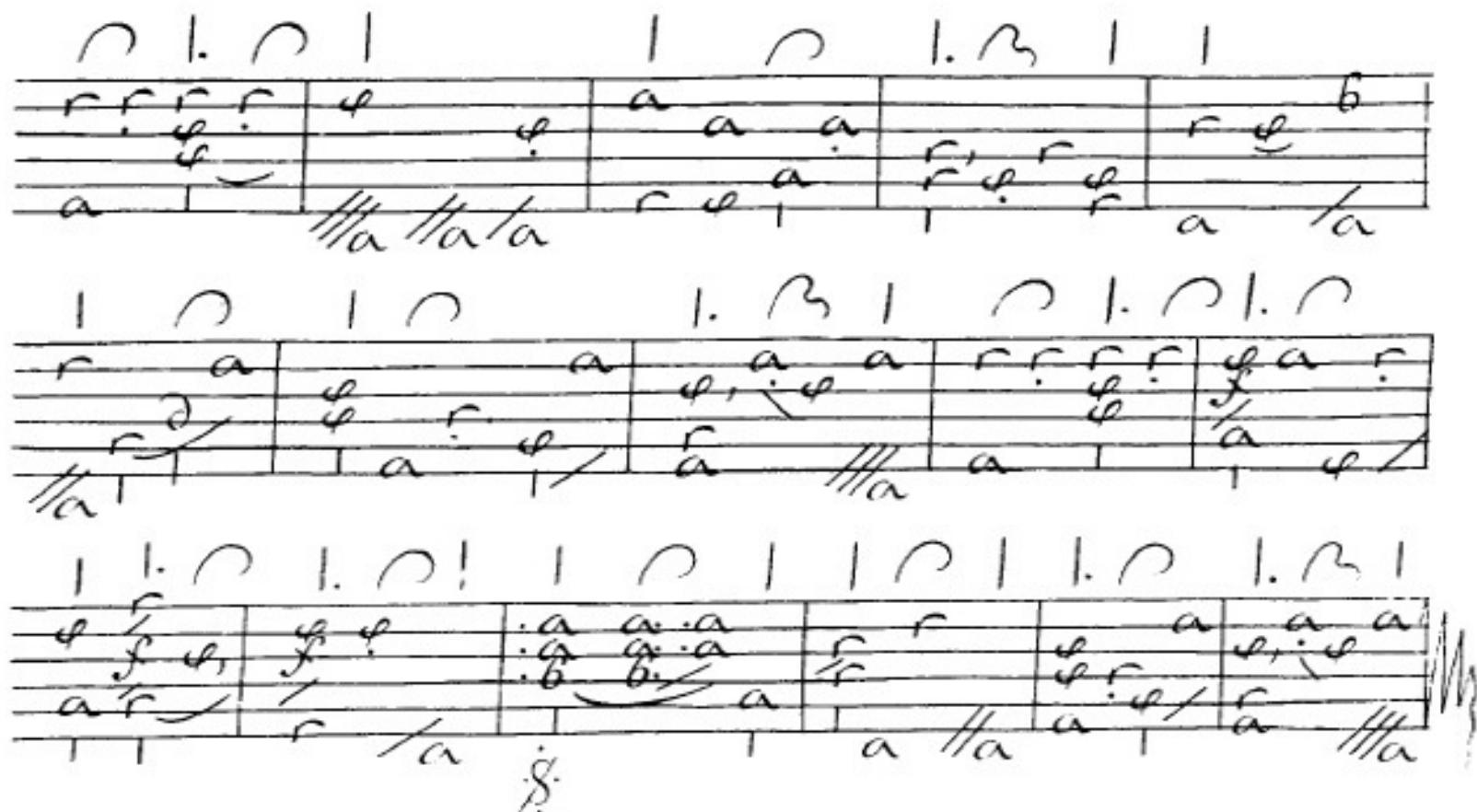
1. 1. 1. | 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1.



1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1.



1. 1. 1. 1. 1. | 1. 1. 1. 1. 1. | 1. 1. 1. 1. 1.



52

Courante

Handwritten musical score for a three-part Courante. The top part consists of six measures of sixteenth-note patterns. The middle part is labeled "Courante" and has six measures. The bottom part has six measures. Measures are separated by vertical bar lines.

Handwritten musical score for a three-part Courante, continuing from the previous section. It shows the continuation of the sixteenth-note patterns from the previous section, maintaining the three-part structure with measures separated by vertical bar lines.

Handwritten musical score for a three-part Courante, concluding the piece. It shows the final six measures of the piece, concluding the three-part structure with measures separated by vertical bar lines.

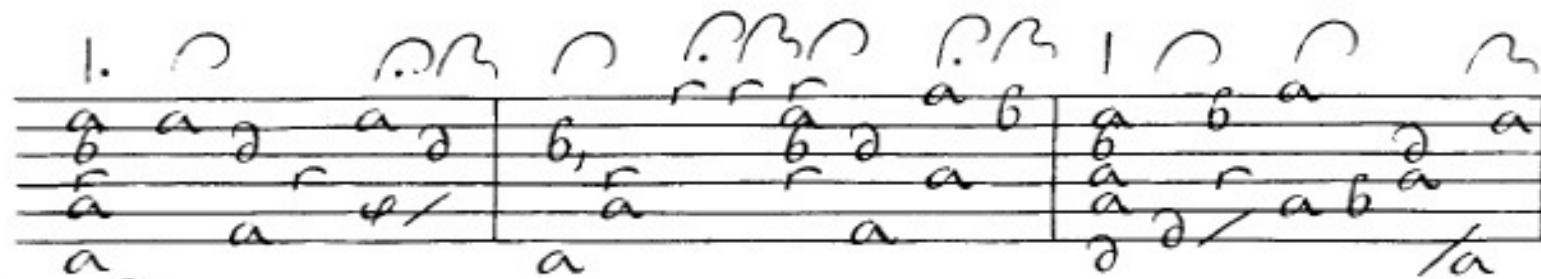
du vieux G.

53

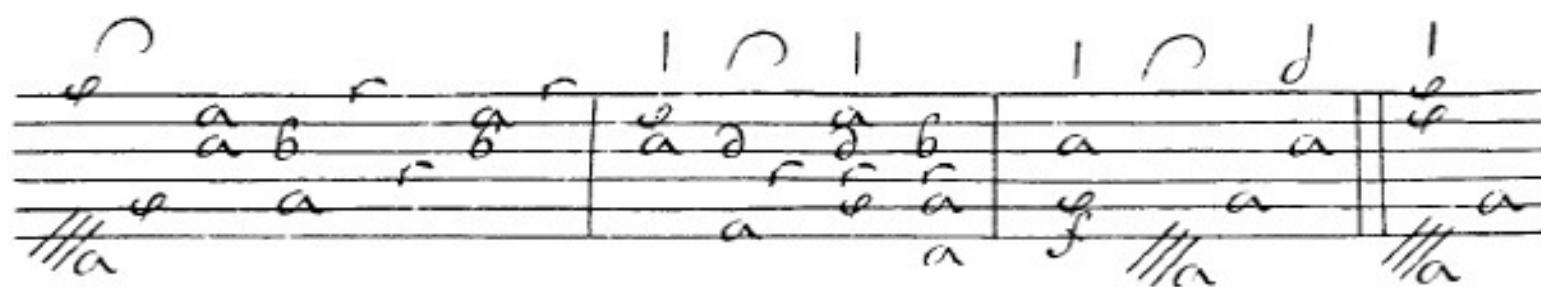
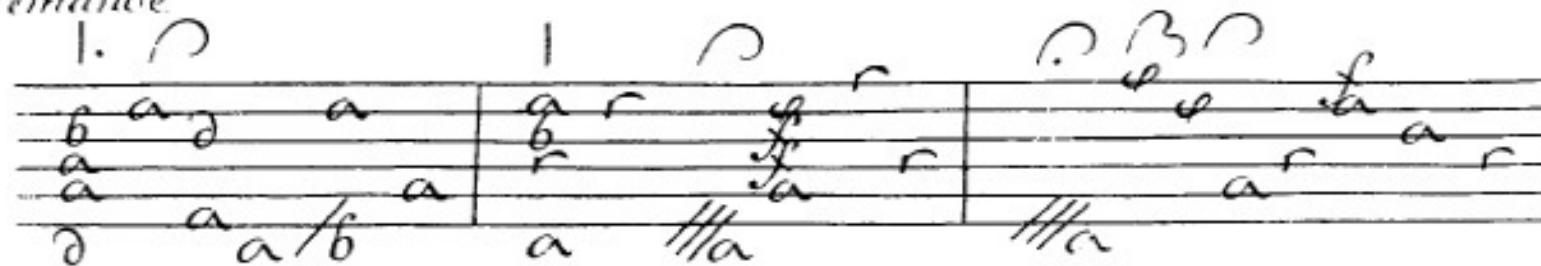
A handwritten musical score for two voices, likely for soprano and alto, on five-line staves. The music consists of two systems. The first system begins with a soprano vocal entry, indicated by a circled 'C' above the staff. The lyrics 'd d a b' are written above the notes. The alto vocal entry follows, indicated by a circled 'A' above the staff, with lyrics '6 a a'. The soprano then continues with 'd, s d' and the alto with 's b r'. The second system begins with the soprano continuing 'r' and the alto starting 'l. R'. The soprano then has a sustained note 'l.' followed by 'l. C' and 'r'. The alto has 'f φ' and 'φ' followed by a sustained note 'a'. The soprano concludes with 'r' and the alto with 'r' and a series of eighth-note strokes.

A continuation of the handwritten musical score on five-line staves. It shows a soprano vocal entry with lyrics 'd 6' and an alto vocal entry with lyrics 'accord ta tta'.

54



Allemande



Du vieux Gaultier

55

A handwritten musical score for three voices (Soprano, Alto, and Bass) on five-line staves. The music consists of three systems of measures. The vocal parts are written in a cursive, rhythmic style with various note heads and stems. The lyrics are written below each staff, corresponding to the vocal parts. The score is numbered 55 in the top right corner.

The first system starts with a bass entry:

Bass: $\text{f} \text{ a}$
Alto: aa a a
Soprano: a a r a r a

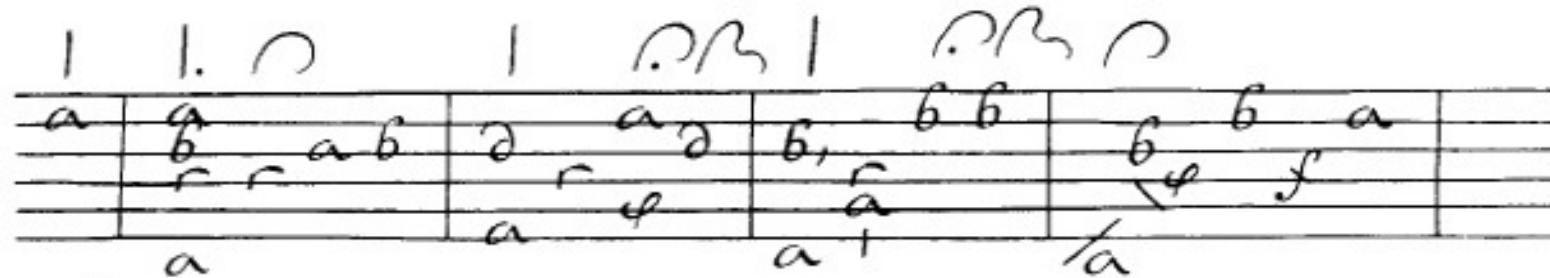
The second system begins with a bass entry:

Bass: a a a a a a
Alto: a a a a a a
Soprano: a a a a a a

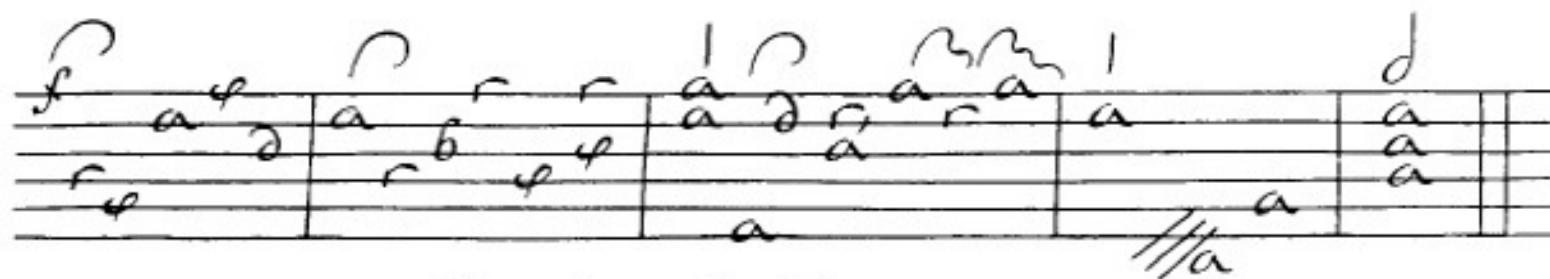
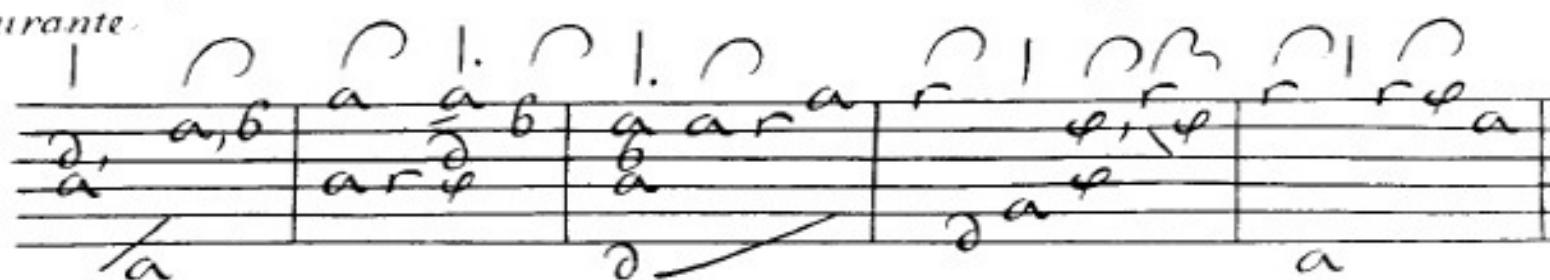
The third system begins with a bass entry:

Bass: a a a a a a
Alto: a a a a a a
Soprano: a a a a a a

56



Courante.

*Du vieux Gaultier*

1. C | 1. C | C a b | C a
 f f f f f f f f | f f f f f f f f | r a b a a b a | r a
 Ma a a a a a a a a | a a a a a a a a | a a a a a a a a | a a a a a a a a |
 1. C | 1. C d. c c | 1. C | 1. C | 1. C |
 a a a a a a a a | a a a a a a a a | r f a r f a r f a r f a | r f a r f a r f a |
 ta a a a a a a a a | a a a a a a a a | a a a a a a a a | a a a a a a a a |
 1. C | C 1. C | C C 1. C | 1. C |
 a f a f a f a f a | a f a f a f a f a | a f a f a f a f a | a f a f a f a f a |
 a a a a a a a a | a a a a a a a a | a a a a a a a a | a a a a a a a a |
 Ma a a a a a a a a | a a a a a a a a | a a a a a a a a | a a a a a a a a |

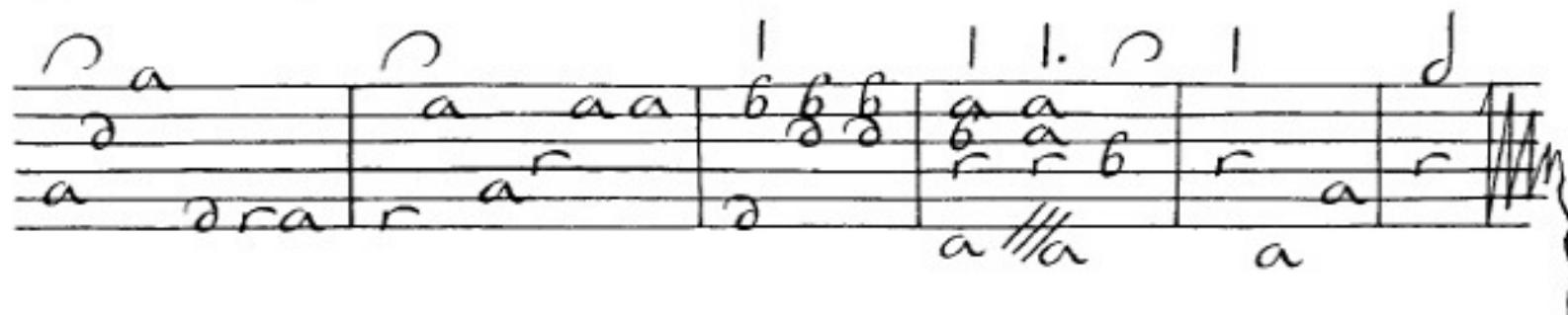
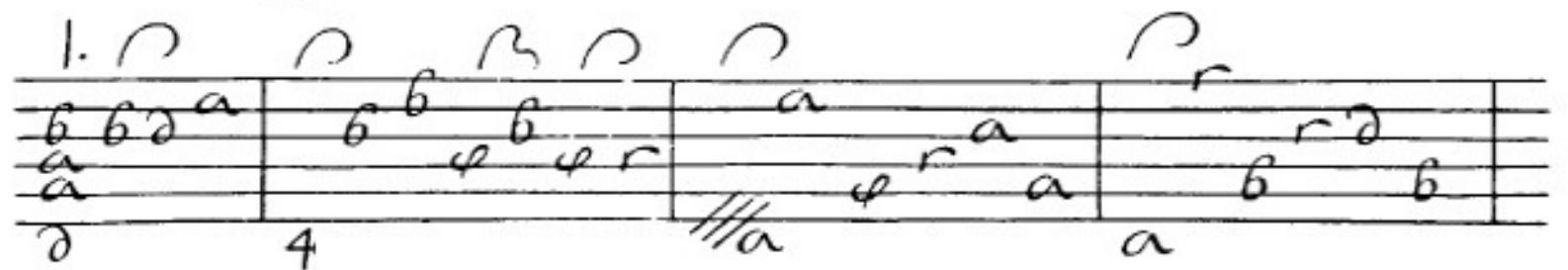
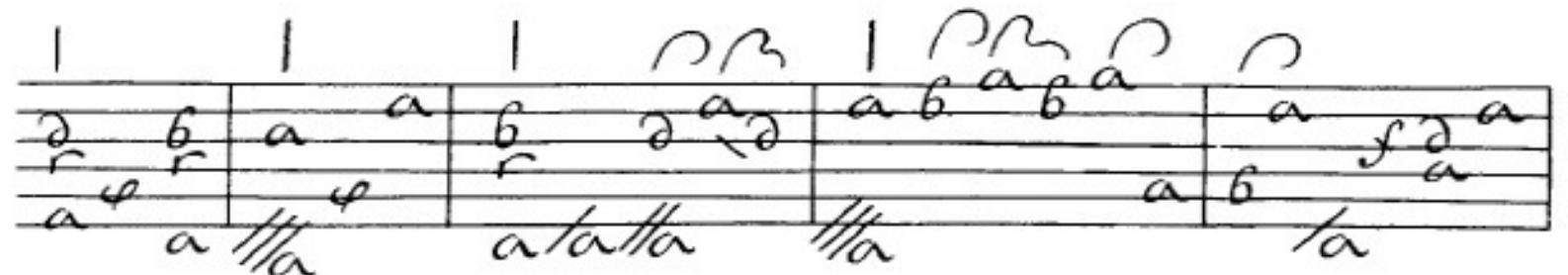
58

BORI | C C | .C C | a a
 a, a | f f | a a f f | a a a a
 a a a a | a a a a | a a a a
 Courante a Ma

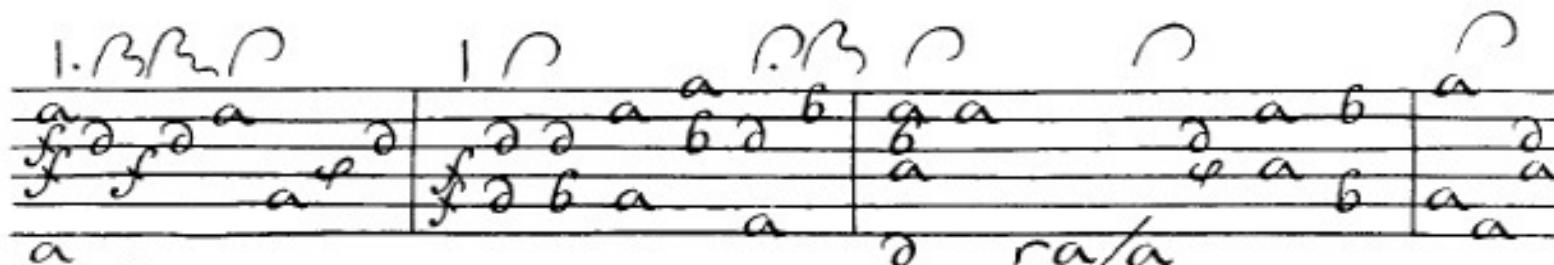
C d C | .C C | + a f f | C C C | C C
 a r | a r a | a a a | a a a | a a
 a a a a | a a a a | a a a a

C C a b | C a b a | C C C | C C C | C C C
 a a a a | a a a a | a a a a | a a a a | a a a a
 a a a a | a a a a | a a a a | a a a a

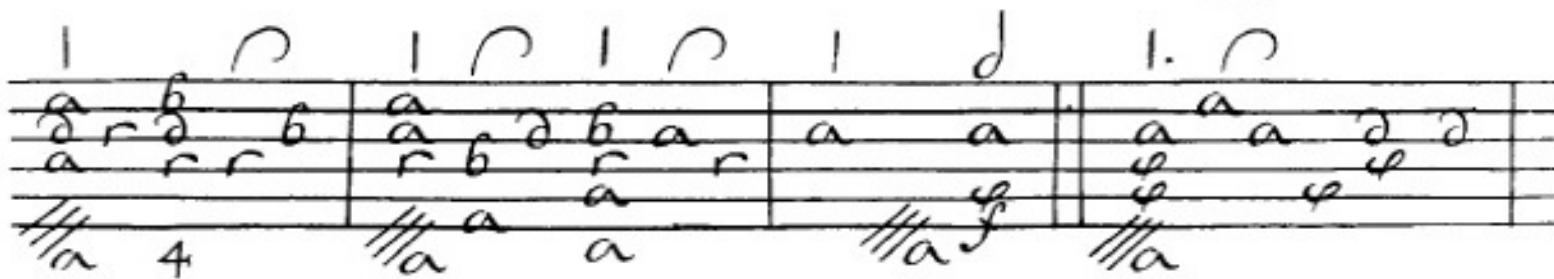
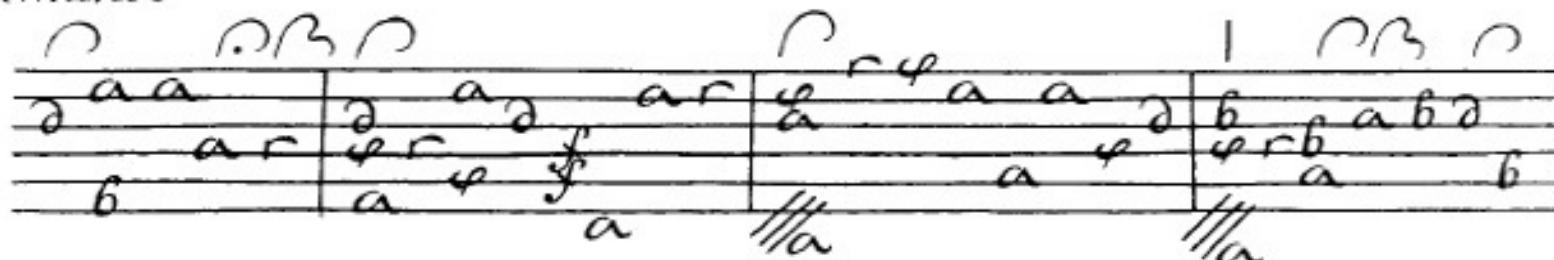
Du vieux Gaultier



50



Allemande

*Du vieux Gaultier*

61

C C I O O M I M P I O N
 f a r a b g a r a c a a b a b a a
 f f a f a g g r a a a b a a r a a
 o b o o | f g f a a f a s e a f
 b a a a b a b r f g r c a a a r a a
 o o o o | o o o o o o o o o o o o
 l r l o l o l
 a f f a r g a a
 f f a

62

Pauanne

The musical score consists of three staves of handwritten notation on five-line staff paper. The first two staves begin with a dynamic 'f' and continue with various notes and rests. The third staff begins with a dynamic 'ff' and continues with notes and rests. The lyrics are written below the notes, primarily in French, with some 'a's and 'aa's. The score concludes with a dynamic marking 'dim:G.'.

dim:G.

63

Handwritten musical score for three voices (Soprano, Alto, Bass) on three staves. The music consists of three measures per staff, with a total of nine measures across the three staves.

Staff 1 (Soprano):

- Measure 1: C , $\text{I} \text{ La.}$, $\text{a.}^6 \text{ a}$
- Measure 2: $\text{a a.}^6 \text{ a.}^6 \text{ a}$, $\text{a.}^6 \text{ a.}^6 \text{ a}$
- Measure 3: $\text{a a.}^6 \text{ a.}^6 \text{ a}$, $\text{a a.}^6 \text{ a.}^6 \text{ a}$
- Measure 4: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 5: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 6: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 7: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 8: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 9: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$

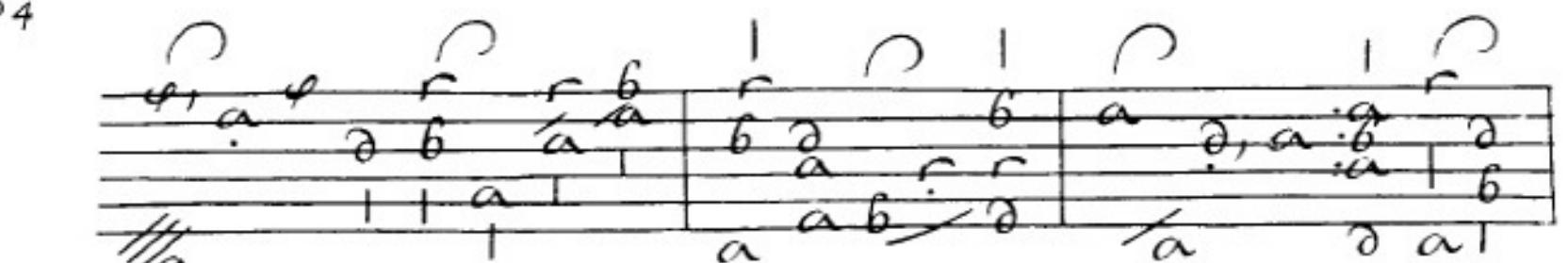
Staff 2 (Alto):

- Measure 1: C , $\text{I} \text{ La.}$, $\text{a.}^6 \text{ a}$
- Measure 2: $\text{a a.}^6 \text{ a.}^6 \text{ a}$, $\text{a a.}^6 \text{ a.}^6 \text{ a}$
- Measure 3: $\text{a a.}^6 \text{ a.}^6 \text{ a}$, $\text{a a.}^6 \text{ a.}^6 \text{ a}$
- Measure 4: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 5: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 6: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 7: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 8: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 9: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$

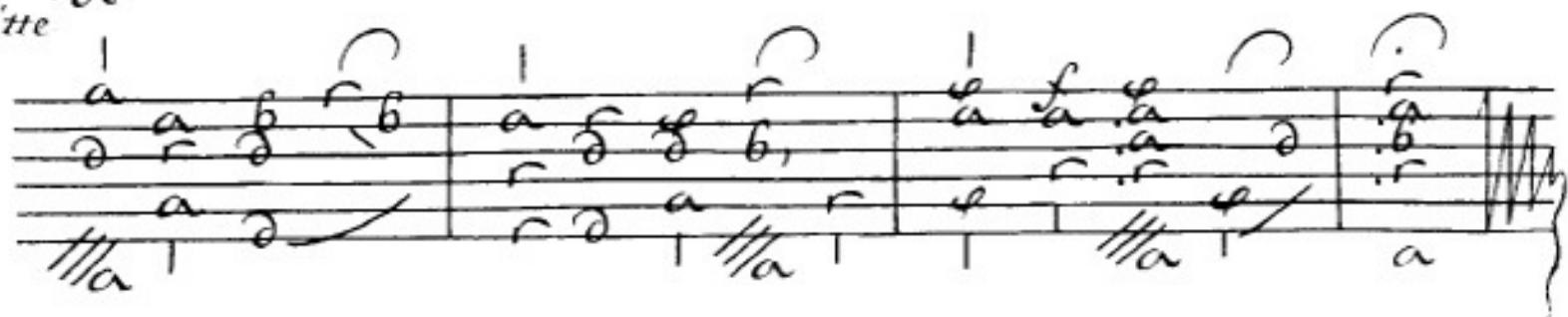
Staff 3 (Bass):

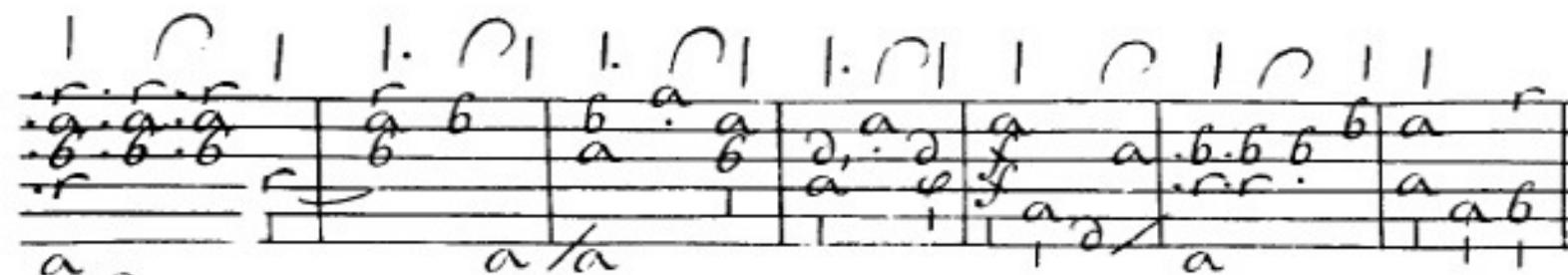
- Measure 1: C , $\text{I} \text{ La.}$, $\text{a.}^6 \text{ a}$
- Measure 2: $\text{a a.}^6 \text{ a.}^6 \text{ a}$, $\text{a a.}^6 \text{ a.}^6 \text{ a}$
- Measure 3: $\text{a a.}^6 \text{ a.}^6 \text{ a}$, $\text{a a.}^6 \text{ a.}^6 \text{ a}$
- Measure 4: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 5: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 6: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 7: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 8: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$
- Measure 9: $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$, $\text{La.}^6 \text{ a.}^6 \text{ a.}^6 \text{ a}$

64

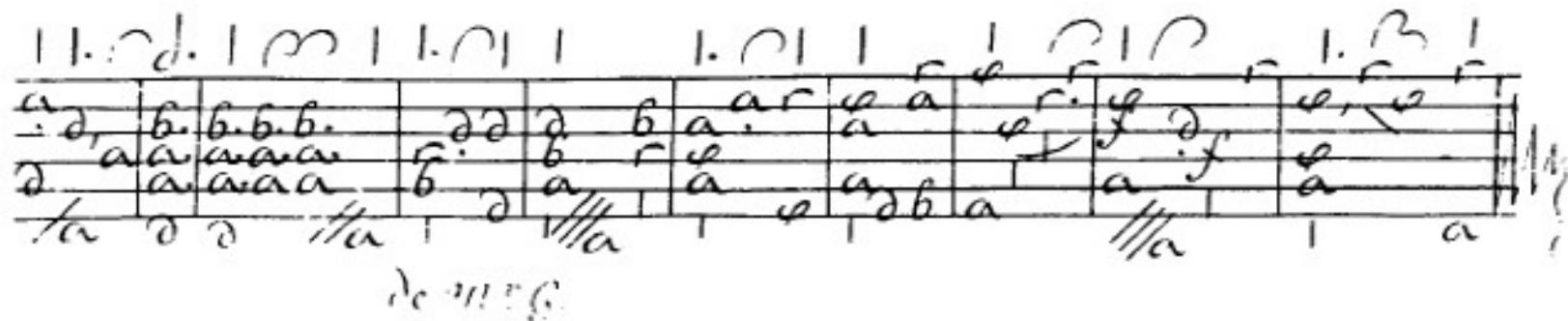
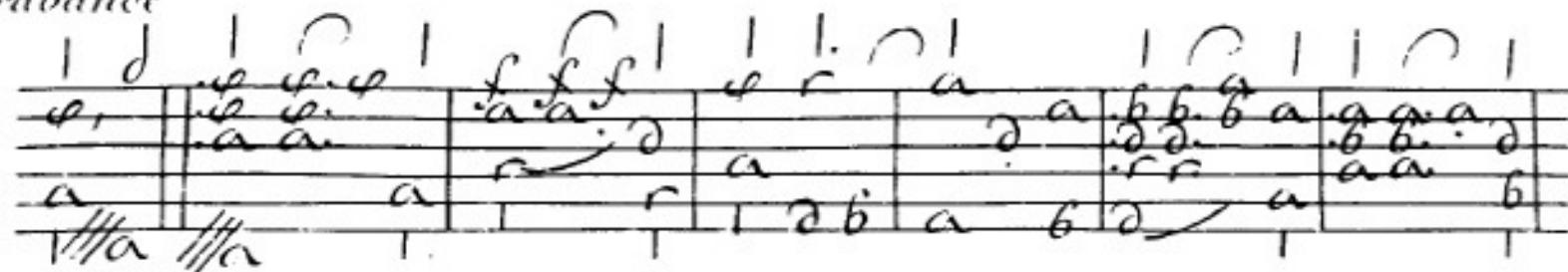


suite

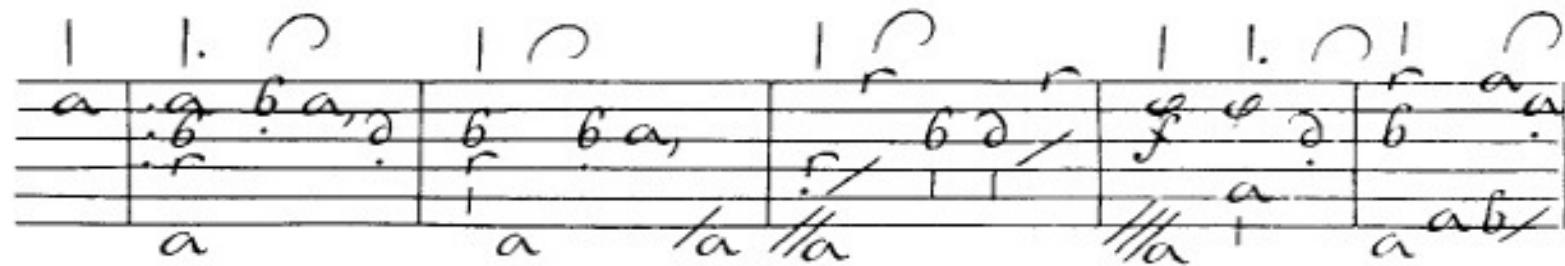
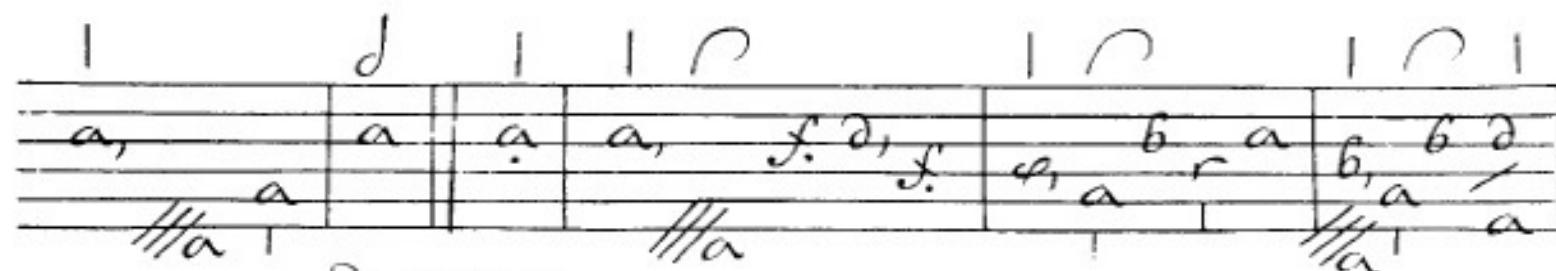
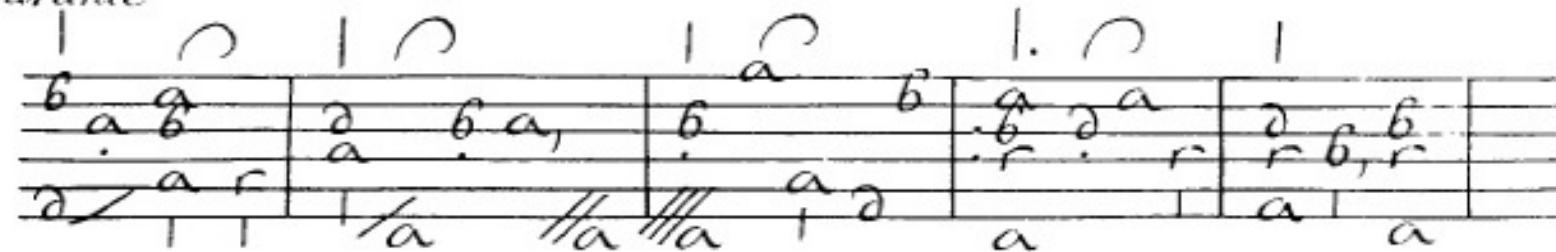




sarabande



de n. 16

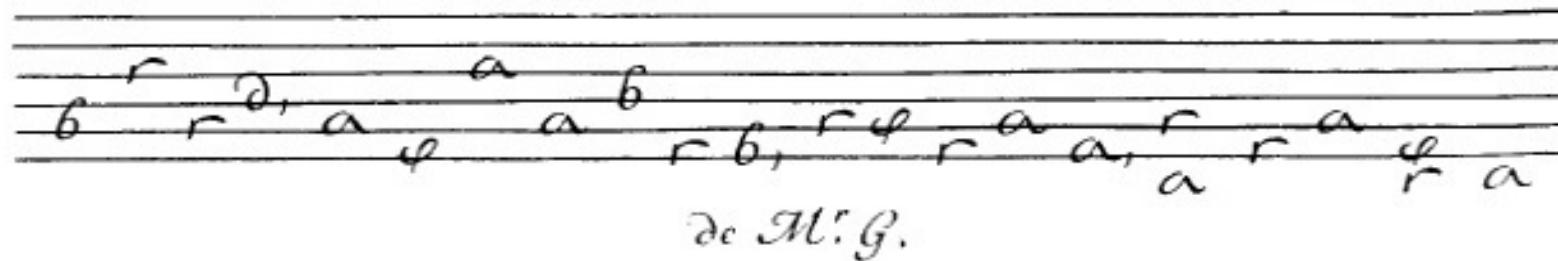
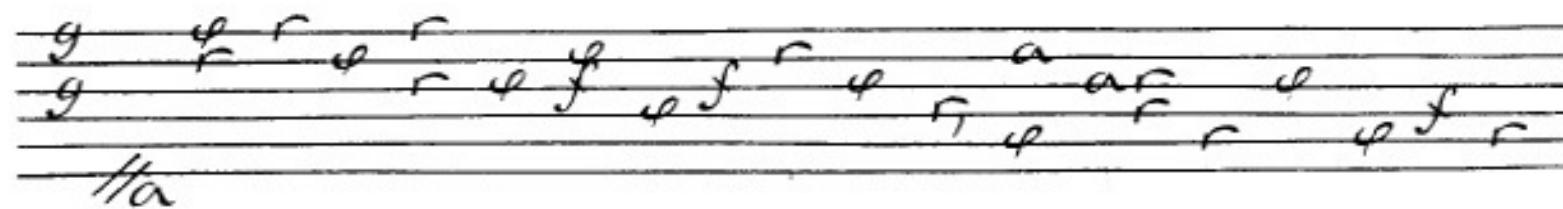
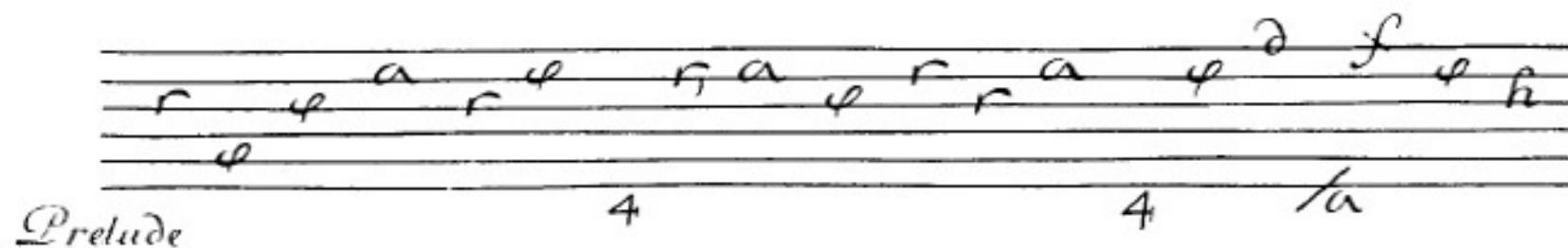
*Courante*

de M. G.

67

1. C. l. P. P. 1 1 C. 1 1. C.

accord des pieces suivantes



r 6 2 a r
ta ta ta ta ta ta ta ta 4 r a a a

r a a a r a a a a r r
r a a a r a a a a r r
ta ta ta ta ta ta ta ta

a a a a r a a a a f a f f g g
ta ta ta ta ta ta ta ta

70

f h f g f g f h f, g f g f g f g f

ta ta ta

g g g f g f f n a a r s

g f f f f n o ar s

ta a //a

r r r a r r r a dia a a r o

ta r a ta a //a r a

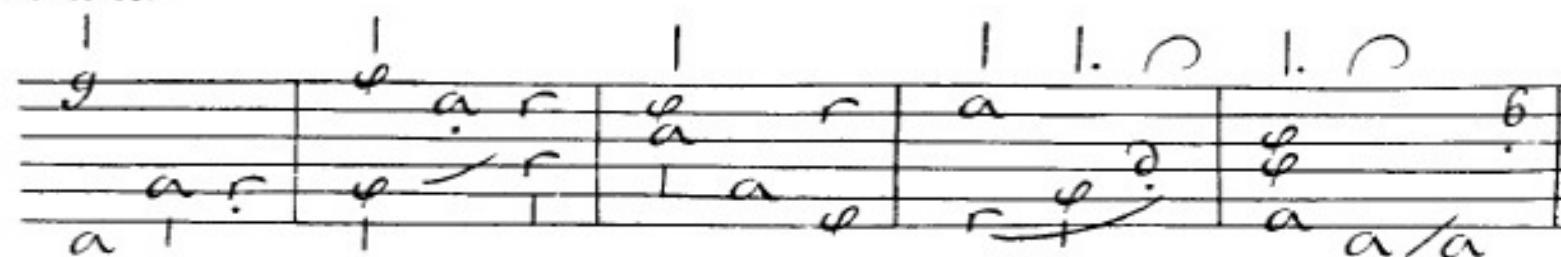
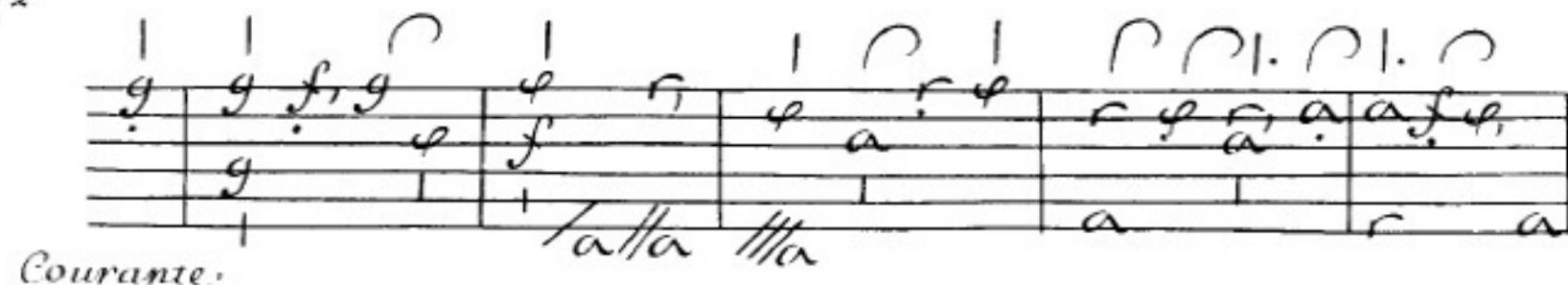
A handwritten musical score for voice and piano. The score consists of three systems of music, each with two staves. The top staff of each system is for the voice, and the bottom staff is for the piano. The vocal parts are written in a cursive script, while the piano parts use musical notation with stems and rests.

The first system starts with "ra" on the first staff and "r" on the second staff. It continues with "a" on the first staff and "ra" on the second staff, followed by "ra" on the first staff and "Ma" on the second staff. The vocal part then continues with "ta" on the first staff and "ta" on the second staff.

The second system starts with "a" on the first staff and "a" on the second staff. It continues with "a" on the first staff and "ra" on the second staff, followed by "a" on the first staff and "Ma" on the second staff. The vocal part then continues with "ta" on the first staff and "ta" on the second staff.

The third system starts with "ha" on the first staff and "ha" on the second staff. It continues with "ha" on the first staff and "la" on the second staff, followed by "ha" on the first staff and "Ma" on the second staff. The vocal part then continues with "ta" on the first staff and "ta" on the second staff.

72



de m'g.

A handwritten musical score consisting of three staves, likely for a three-part composition (e.g., SATB). The music is written in common time.

Staff 1:

- Measures 1-4: Notes include $\text{f} \text{ h} \text{ f}$, $\text{g} \text{ f} \text{ h}$, $\text{f} \text{ g}$, and $\text{f} \text{ g} \text{ a}$.
- Measure 5: Notes include $\text{f} \text{ g} \text{ a}$.
- Measure 6: Notes include $\text{f} \text{ g} \text{ a}$.

Staff 2:

- Measures 1-4: Notes include $\text{a} \text{ f} \text{ a} \text{ f}$, $\text{a} \text{ f} \text{ a} \text{ f}$, $\text{r} \text{ f} \text{ r} \text{ f}$, and $\text{r} \text{ f} \text{ a} \text{ f}$.
- Measure 5: Notes include $\text{r} \text{ f} \text{ a} \text{ f}$.
- Measure 6: Notes include $\text{r} \text{ b} \text{ a}$.

Staff 3:

- Measures 1-4: Notes include $\text{a} \text{ f} \text{ a} \text{ f}$, $\text{a} \text{ f} \text{ a} \text{ f}$, $\text{a} \text{ f} \text{ a} \text{ f}$, and $\text{r} \text{ f} \text{ a} \text{ f}$.
- Measure 5: Notes include $\text{r} \text{ f} \text{ a} \text{ f}$.
- Measure 6: Notes include $\text{r} \text{ f} \text{ a} \text{ f}$.

74

1 1 2 1 2 1 2 1 2 1 2 1 2
a g f, a ? a a, ? s f, f, ? g a ?
4 ta 4 a ac

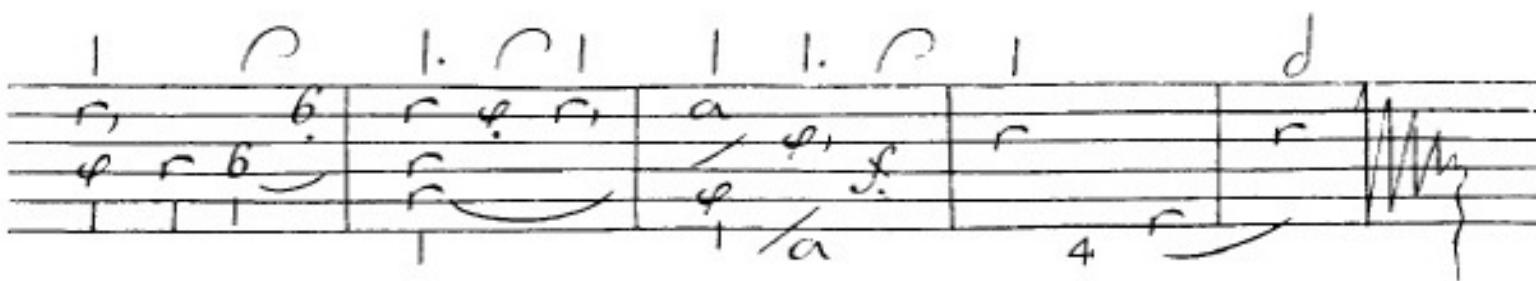
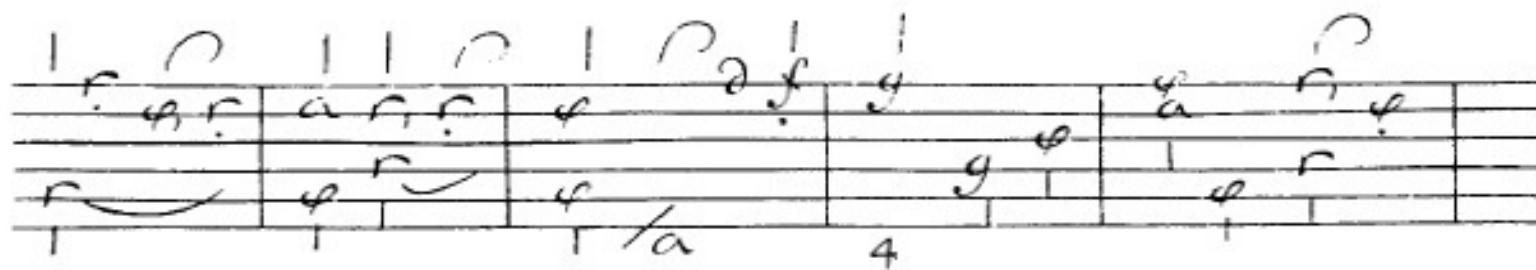
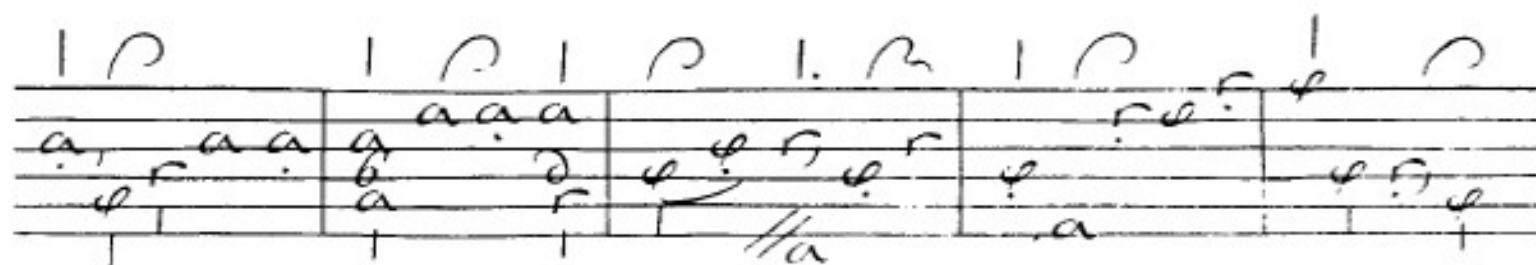
Courante

1 2 1 2 1 2 1 2 1 2 1 2
f a r g ? f f f f f f f f f f
ta a Ha ta a Ha ta a Ha ta a Ha

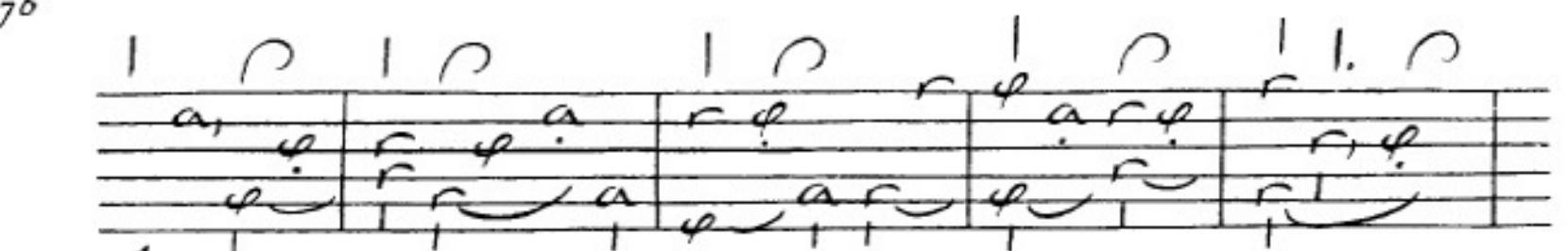
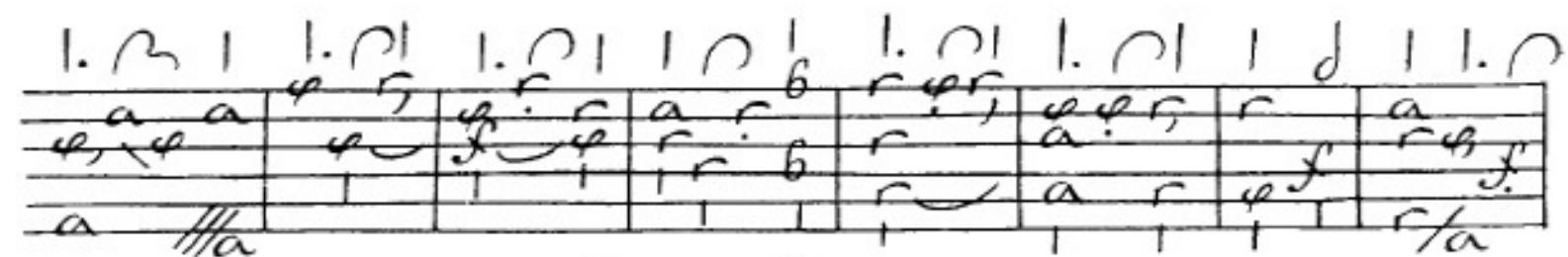
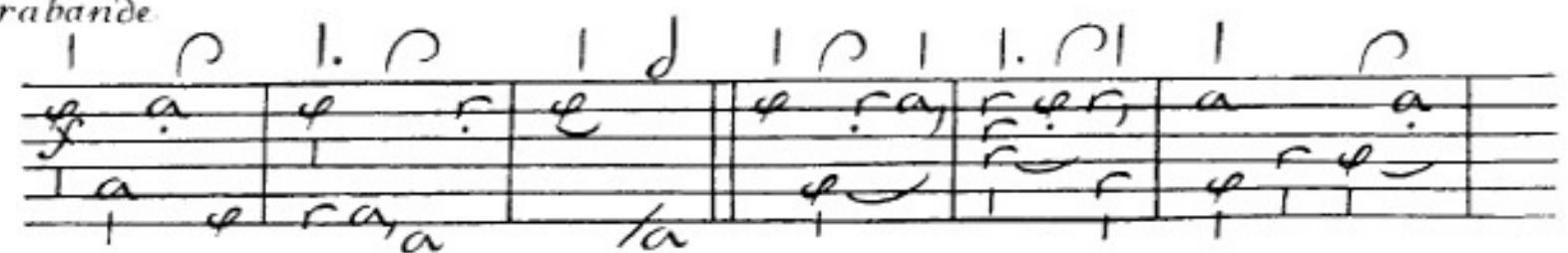
1 2 1 2 1 2 1 2 1 2 1 2 1 2
b r g a a a a r g a f f s f g, a g g g a a
ta Ha Ha Ha Ha Ha ta ta ta ta

de Mr. G.

75



76

⁴
sarabande

de M. G.

77

1 d | 1 0 | 1 0 | 1 | 1 0 | 1 0 | 1 1. 0
 r | 6 0 a g g a g | 6 6 6 | 6 6 6 | 6, 6 r 6 | a r, f.
 4 | r 4 | a | alla | ta | 1 | ra |

1 0 | 0 3 | 0 3 | 0 1. 0 | 6 6 6 | 1 1. 0 | 1. 0
 6 | a a, a | a | a | 6 | r | a, r, a | a
 a | r | a | r | 6 | r | a | a

1. 0 | 1 0 | 1 | 1 0 | 1 1. 0 | 1 d
 r | 6 | r | a | 6 6 6 | a | a, f.
 r | 6 | r | 6 | 6 | r | a | 4

78

1 P . | 2 2 | 1 1 2

Allemande Graue | 1 2 2 1 1 2

de m: G.

I P P I P P d I P M
 ra 6:6 2 ar 6:6 2 a 6:6 2 q, r
 2 6:6 ra 2 q, 2 2 a 6:6 2 q, r
 q, a, i ta q, a, 2 a, 2 a, ta ta

P P I M P P a a q, r q, a
 a a 6:6 a a a a q, r q, a
 a a a a a a a a a a
 a a a a a a a a a a

P P P P P P g: g: g: g:
 q, r q, r

q, r q, r q, r q, r q, r q, r q, r q, r q, r q, r

A handwritten musical score for voice and piano. The score consists of three staves. The top staff is for the voice, featuring lyrics in Spanish: "Perdona mi amor" followed by "ra raa" and "ella atta". The middle staff is for the piano, with a bass line consisting of eighth-note patterns: "a r b, a r b, a r b, a r b". The bottom staff is also for the piano, showing a treble line with eighth-note patterns: "fa fa fa fa fa fa fa fa". The score is divided into measures by vertical bar lines. The vocal line includes several grace notes and slurs. The piano parts feature sixteenth-note patterns in the bass and eighth-note patterns in the treble.

81

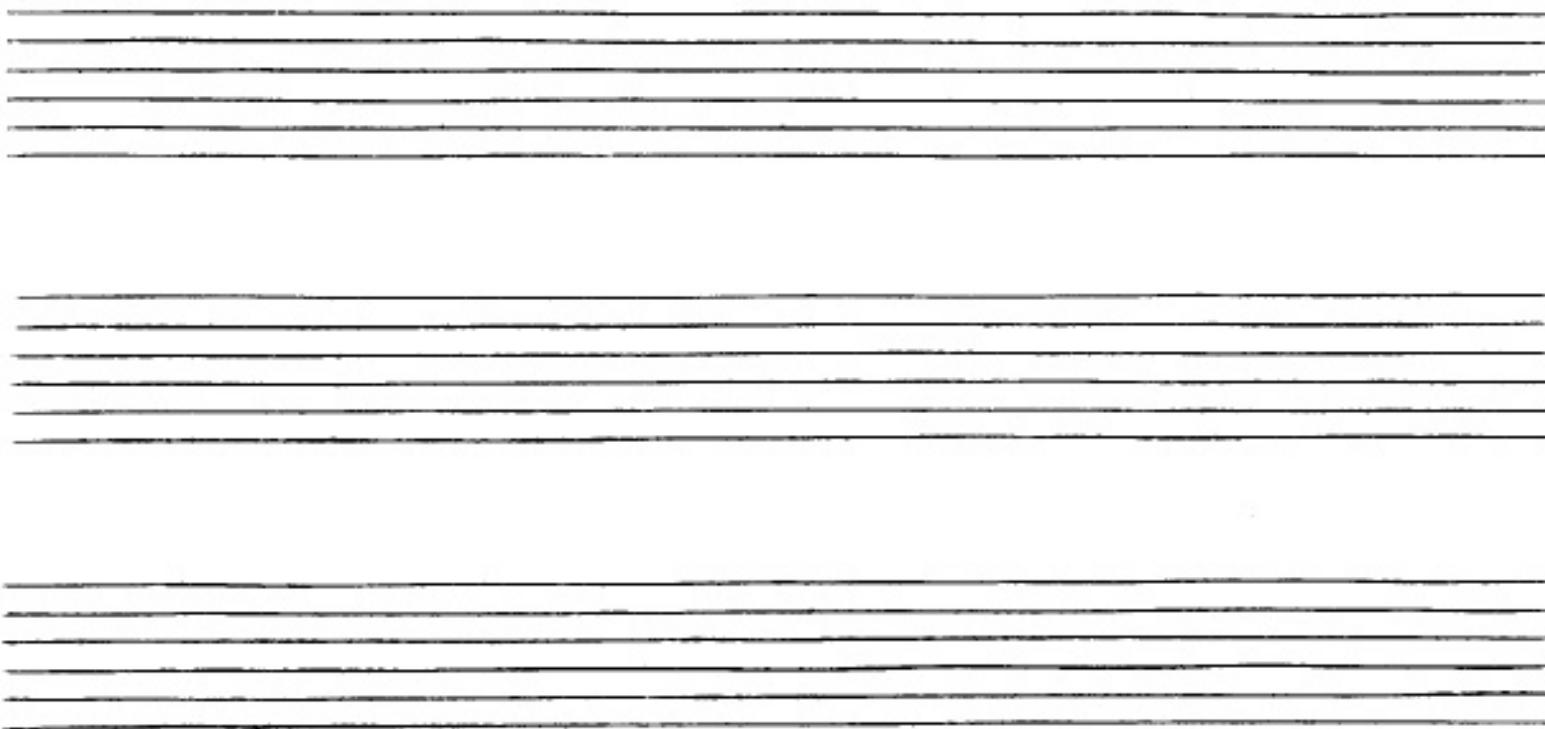


R I. R I. R I. R I. R I. R
 r f, f, a r a f, a r a f, a a a a a a a
 f f f f f f f f f f f f f
 /a
farabande
 I R I.
 r f f f f f f f f f f f f f
 f f f f f f f f f f f f f
 a r a l a l a l a l a l a l a l a l a
 4 /a
 I R I.
 r f f f f f f f f f f f f f
 f f f f f f f f f f f f f
 a r a r a r a r a r a r a r a r a r a
 /a
 dem:G.

83

84

A handwritten musical score for two voices, consisting of two staves. The top staff begins with a forte dynamic (f) and a fermata over the first note. The lyrics "I. P!" are written above the notes. The bottom staff begins with a forte dynamic (f) and a fermata over the first note. The lyrics "I. P!" are written above the notes. The music continues with various dynamics, including soft (p), forte (f), and piano (p), and includes slurs, grace notes, and a fermata. The lyrics "I. P!" appear above the notes in both staves. The score concludes with a single note on the second staff followed by a rest.



1.
 The score consists of three staves of music for voices. The first staff begins with a fermata over a note, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics "Caro rasa alata" are written below the notes. The second staff starts with a fermata over a note, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics "Caro rasa alata" are written below the notes. The third staff starts with a fermata over a note, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics "Caro rasa alata" are written below the notes.

*Gigue, ou
Tocxin*

The score continues with three more staves. The first staff begins with a fermata over a note, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics "Caro rasa alata" are written below the notes. The second staff starts with a fermata over a note, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics "Caro rasa alata" are written below the notes. The third staff starts with a fermata over a note, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics "Caro rasa alata" are written below the notes.

The score concludes with three staves. The first staff begins with a fermata over a note, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics "Caro rasa alata" are written below the notes. The second staff starts with a fermata over a note, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics "Caro rasa alata" are written below the notes. The third staff starts with a fermata over a note, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics "Caro rasa alata" are written below the notes.

d.c.m.:G.

Handwritten musical score for three voices (Soprano, Alto, Bass) on three staves.

Staff 1 (Soprano):

- Measure 1: $\text{C} \quad \varphi \quad \varphi : \varphi \quad \varphi \quad \text{f} \quad \text{r} \quad \text{d}$
- Measure 2: $\text{a} \quad \text{r} \quad \varphi \quad \varphi \quad \text{g} \quad \text{g} \quad \text{h}$
- Measure 3: $\text{g} \quad \text{g} \quad \varphi \quad \text{r}, \quad \varphi \quad \text{r}$

Staff 2 (Alto):

- Measure 1: $4 \quad \text{f} \quad \text{a} \quad \varphi \quad \text{r} \quad \text{a}$
- Measure 2: $4 \quad \text{r} \quad \varphi \quad \text{a} \quad \varphi \quad \text{r} \quad \text{d}$
- Measure 3: $4 \quad \text{r} \quad \varphi \quad \varphi \quad \text{r} \quad \varphi \quad \text{g} \quad \varphi \quad \text{r} \quad \varphi$
- Measure 4: $6 \quad 6 \quad 6 \quad 6 \quad 6 \quad 6$

Staff 3 (Bass):

- Measure 1: $\text{r} \quad \text{r} \quad 6 \quad \text{r}$
- Measure 2: $6 \quad 6 \quad 6 \quad 6 \quad 6 \quad 6$
- Measure 3: $6 \quad 6 \quad \text{r} \quad \text{r} \quad \varphi \quad \text{r}$
- Measure 4: $4 \quad \text{r} \quad \varphi \quad \text{r} \quad 6$
- Measure 5: $4 \quad \text{r} \quad \text{r} \quad 6 \quad \text{r}$
- Measure 6: $\text{r} \quad \text{r} \quad \text{r} \quad \text{r} \quad \text{r} \quad \text{r}$