

NOVA

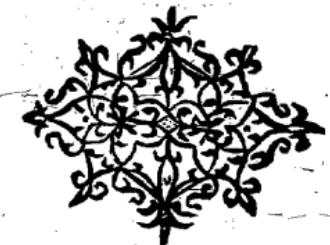
LONGEQVE ELEGANTIS

SIMA CITHARA LVDE NDA CARMINA,
CVM GALLICA TVM ETIAM GERMANICA: FANTASIAE ITEM,

Passomezi, Gailliarde, Branles Almandes etc. Nunc primum ex Musica in usum Ci-
tharæ traducta per Sebastianum Vreedman

Mechlinieniem

*Hu accessit luculenta quadam & perutili institutio qua quisque circa aliquam
subsidium artem Citharisandi facilissime percipiet.*



LOVANNI.

Excudebat Petrus Phalefius Bibliographus Iuratus.

Anno 1568.

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



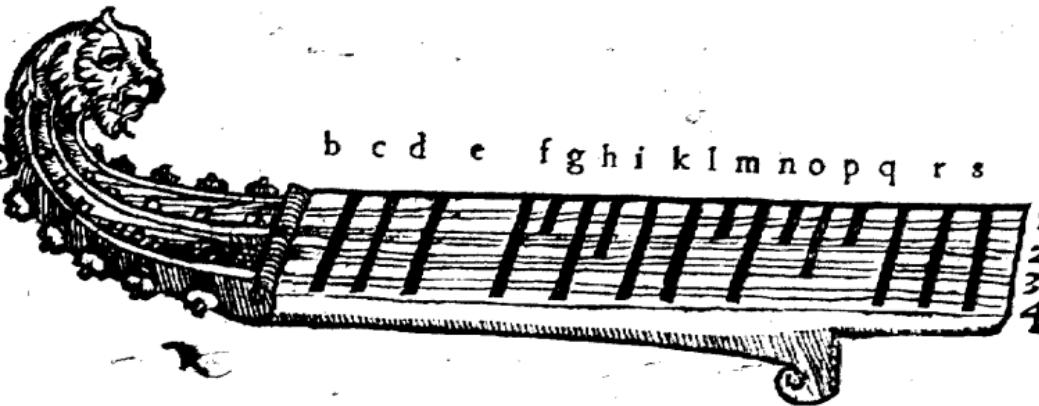
A D L E C T O R E M C A R M E N.

Qvicupis exultas, doctas modulamine Musas,
Huc ades: & præsens perlege Lector opus.
Sumis ab exiguo quem cernis cuncta libello,
Perlege, parua legis, commoda multa feres.
Sepius in modico magnus cinere ignis habetur.
Et breuis ingenti vena redundat aqua.
Nemo leues paleas (*vulgus nam pascitur illis*)
Sanus amat, fruges interiora dabunt.

V M Citharæ usus non sit omnibus planè perspectus atq; cognitus, idcirco quo magis Musices candidatis, & minori sumptu, & breuiori temporis ipacio ars constaret, visum est in eorum fauorem quædam præmittere, quæ aliqui à præceptoribus non nisi longo temporis tractu, & numerato discuntur pretio. Cum ergo omnis vocum modulatio, siue ea voce fiat humana, siue instrumento quopiam Musico in duobus potissimum consistat: nèpē in intentione vocis & eiusdem remissione, & in temporis certa ratione. Et variè ista ab artificiis signatur & perficiantur. Scire conuenienter in Cithara, intentionis vocis limites quatuor nervis seu chordis comprehendi. Dixa esse chordas seu nervos, quæ passim vndeclim cōspiciuntur. Hoc autē ita accipiēdū est, quia terni singuli p vno tātū accipiūt & pulsantur nervo, itaq; tres illæ nervorum terniones singulos tātū valēt nervos, reliqui duo vnicū. Nec sufficiebant quatuor isti nervi ad oēs vocum differentias exprimēdas, nisi quilibet plures haberet differentias. Itaq; in manubrio Citharæ spacia quædam certis distincta interuallis cernuntur, quibus sinistræ manus digitii applicati, pulsante dextra variæ sunt sonorum intentiones & remissiones. Signantur item hæc spacia in manubrio ipsius Citharæ 17. transuersis lineis, quatuor igitur has chordas seu fides, nos in hoc libello quatuor lineis expressimus, ita vt prima linea seu suprema, primū significet nervum qui in Cithara, parvis duabus & sono acutissimus chordis exprimitur. Secunda linea secundum denotat nervum, qui rubris chordis tribus à cæteris distinctus esse solet. Tertia vero linea tertium representat nervū, cōstans duabus parvis, & una maiori chorda, qui vulgo secundus Bassus dicitur. Quarta denique linea quartum & ultimum nervum designat, totidemque chordas vt præcedens comprehendet, diciturq; vñitato nomine primus Bassus. Spacia vero in collo notata literis per alphabeti ordinem signantur hoc modo b,c,d,e,f,g,h,i,k,l,m,n,o,p,q,r,s.

Significat

Significat igitur tibi litera spaciū, cui digitum sinistræ manus applicare oportet. Linea vero
 cui litera inscripta est, neruum notat quem dextra manu pulsare oportet, & cui etiam digitus si-
 nistræ manus, in spacio dicto apponi exacte debet. Cum autem duæ, tres, aut plures litteræ sibi
 in unicum respondent, ac supra in unicem vno ordine collocantur, tum simul duos, pluresne ner-
 uos pulsare coenit, simulq; tot spacijs digitos sinistræ manus applicare, quod litteræ sunt nume-
 ro: nisi cum litera a, ponitur. Hæc enim litera neruum illum pulsandum notat quam linea cui
 a inhaeret significat nullo apposito sinistræ manus digito. Sic igitur habes & litterarum &
 linearum significationes expressas, per quas omnes vocum differētias per-
 ficiuntur. Quæ ut melius intelligantur, subiecimus schema
 manubrij ipsius Citharæ, cum neruis &
 tonorum interuallis
 signatis.



DE TEMPORE ET PAVSIS.

AM vero tempestuum est de temporis mensura rem totam in compendium
 contrahere. Cuius secundum locum diximus esse in Musica: non enim parum
 elegantiae addit harmonia ipsa celeritatis & tarditatis cantus variatio. Hac si-
 quidem magnopere animi mouentur auditorum, in quemcumq; affectum tandem
 placuerit: Ita tristes animi motus lentis grauibusq; prouocantur cantibus. Con-
 tra hilaritatem concitantur animi, concitatori Musica. Verum nos potius no-
 tas hoc loco explicabimus temporis seu mensuræ catus. Quoniam vero Citharæ soni haud diu
 post neruorum pulsum durant, ideo huius instrumenti Musica paucioribus vtitur temporis dif-
 ferentijs 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 Cithara, & metimur illud pulsu imo manus aut pedis. Scribitur autem tale te-
 pus hoc signo . Iam hoc tempus variè diuiditur, primum in duo: atq; tales notæ sic explican-
 tur, Tales enim duæ notæ vnum tempus compleant. Deinde singulæ harum in aliud duas
 notas diuiduntur, quarum notæ haec sunt, que & coiunctim sic scribuntur. Suffi-
 ciebant haec notæ temporisq; distinctiones ad harmonia suavitatem: verum elegantia artis cum
 alias insuper addidit. Diuiferunt ergo vnum tempus in octo spacia, quorunq; notæ sic scribuntur.
 vel coiunctim sic. Tales igitur octo notæ vno temporis spa-
 cio omnes pulsare oportet. Quin etiam aliquando sedecim vno temporis tractu notas percurrunt
 quidam, tales notæ sic scribuntur. Demum & hoc scire con-
 uenit, quod notæ quibus punctus adiacet à latere, ea augentur dimidio sui valoris: vt hæc va-

A iii let tatu-

Iet tantum quantum iste F . Item ista F atum quatum he. Atque haec quam diximus ratio temporis est in vulgari temporis mensura, ac magis trita, quam Musici imperfectam vocant. Est enim aliud tempus quod perfectum vocat, cum vnum tempus tres exacte notas complectitur: quarum tamen singulae rursum in binas minores diuiduntur. Et ne hoc ignores nonnullis locis praeferimus signum perfectionis tale. Hoc igitur significat FFF valere vnum tempus, vel loco earum 1. vel F . Quibus deinde respondent in valore, FFF A vel denique,

FFF FFF Et durat huiusmodi notarum valor in omni carmine vbi signum perfecti temporis repertum fuerit, quo usque aliud signum imperfecti temporis occurrat, talis cuius valorem iam antea explicuimus. De quibus omnibus F de hac modos per mensuras distinctos, primum temporis imperfecti F , FF FF FF F F

FF FF FF FF FF FF FF Sequuntur iam temporis perfecti dimensiones distinctae, FF

FF FF FF Si quando aliqua harum notarum occurrat, quae sub se literam non habet aliquam illa tantisper cessandum esse significat, quantum ipsa in cantu temporis occuparet. Sic enim pausas solemus notare. His igitur modis contenta est Cithara. Neque enim ad harmoniam multum faciunt alii de modo maiori, minori, ac alijs huiusmodi apud Musicos distinctiones, que magis artifices ex cogitarunt, quam natura docuit. Quamobrem haec sufficere pro introductione merito debent. Reliqua vero que ad elegantiam & artificium spectant, vsu frequenti, & indicantibus artificibus additci debent.

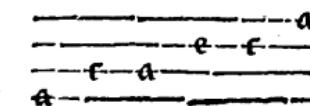
Sunt

Sunt & alia quedam signa q̄ ignorare nō decet artificē tale signum repetitionem significat carminis ab initio vsque ad illum locum priusquam dinceps pergitur hoc signum lōgis simum quem Cithara efficere potest, sonum exigit, cum aliqua cessatione: siue (vt vocant) pauca. In fine semper ponitur, eo quod ultima nota ad arbitrium longa efficitur.

MODVS TENDENDI NERVOS IN CITHARA.



Emūm vt omnibus quibus potuimus modis Musices studiosis subueniamus, subiunximus quoq; modos per quos Citharae nerui seu fides, ad suam quam debent habere intentionem, intendantur. Vbi in primis minores chordæ primi Balsi, ita tendi debent quantum sine earum ligatione fieri potest commodissime, maior verò neruus ad octauam infra a prædictis patuis distet. Proximè deinde sequentes ita concordaueris, si digitum sinistre manus applicas ad c. spacio in tertio neruo ac ita attraxeris minores neruos vt pars sonus illis qui à præcedētibus minoribus editur in quarto neruo nullo applicato digito. Maior verò per octauam quoq; à minoribus disiungatur, quemadmodum de præcedētibus dictum est. Deinde verò secundum neruum sic tēdes, vt rursum digito in e spacio illius nerui collocato, sonus par fiat tertij nerui sonō, maximè verò illi qui à minoribus editur. Primum deniq; neruum sic intendas, vt digito in c, spacio secundi nerui posito, parē reddat sonum secundo neruo. His ritè obseruat Citharam quam perfectissime inteniam reperies secundum figuram hic proximè subiectam.





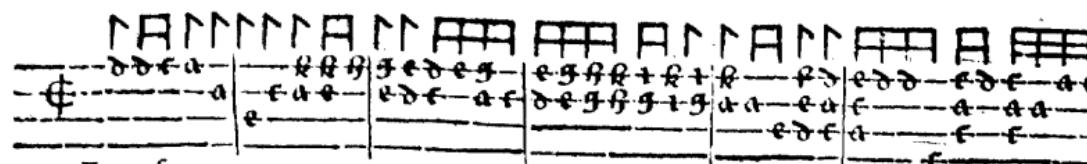
Antasia.

String notation for Antasia, featuring a treble clef and a key signature of one sharp (F#). The notation consists of vertical strokes and horizontal dashes, with some notes having stems and others being whole notes. The melody begins with a series of eighth-note pairs followed by quarter notes.

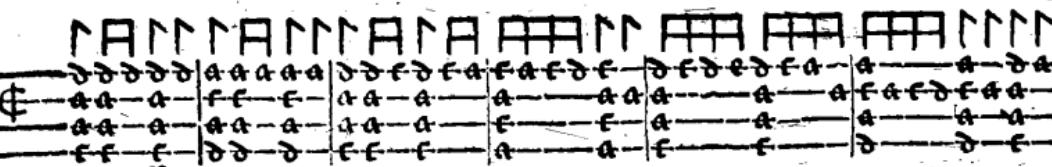
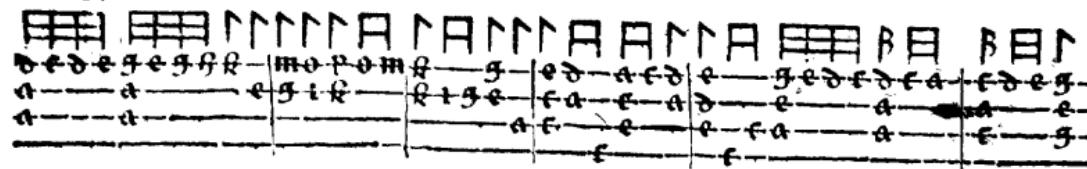
String notation for Antasia, continuing from the previous page. It includes a bass clef and a key signature of one sharp (F#). The notation uses vertical strokes and horizontal dashes, with stems on some notes. The melody continues with eighth-note pairs and quarter notes.

String notation for Antasia, concluding the piece. It features a bass clef and a key signature of one sharp (F#). The notation uses vertical strokes and horizontal dashes, with stems on some notes. The melody ends with a final series of eighth-note pairs and quarter notes.

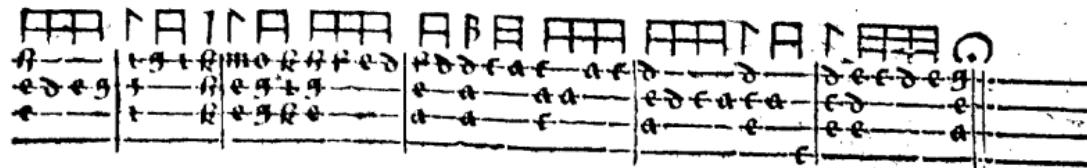
B



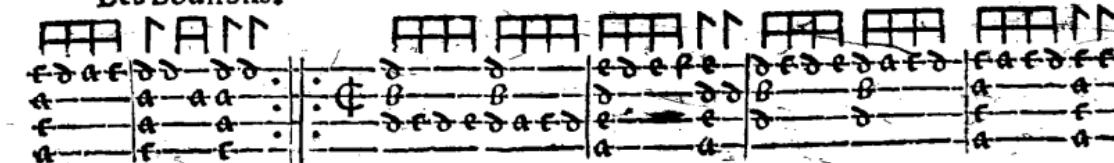
Fantasia.



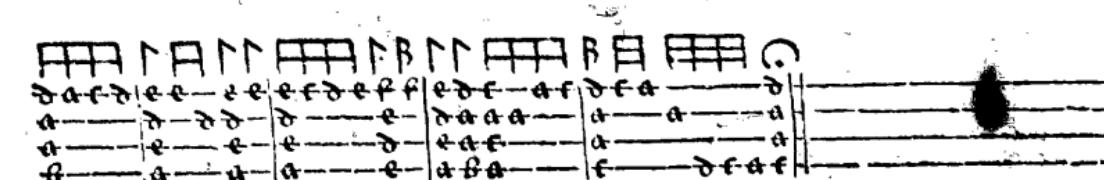
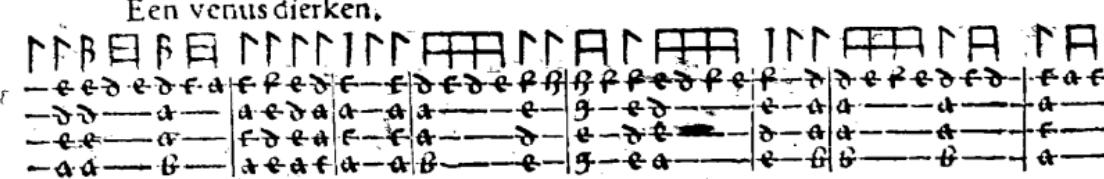
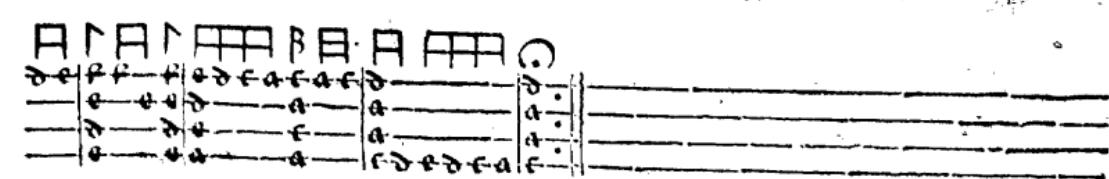
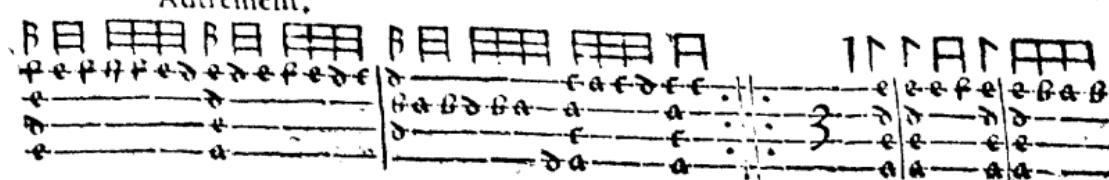
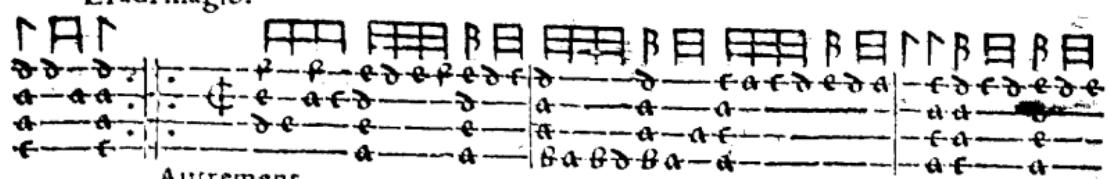
Les Bouffons.



Autrement.



B ij



Musical notation for 'Enamoureux hereghelate.' featuring four staves of square notation with corresponding letter names below them.

Enamoureux hereghelate.

Musical notation for 'Het vvaßer te nacht.' featuring four staves of square notation with corresponding letter names below them.

Het vvaßer te nacht,

Musical notation for 'Vreucht es ons toeghecomen.' featuring four staves of square notation with corresponding letter names below them.

Continuation of the musical notation for 'Vreucht es ons toeghecomen.' featuring four staves of square notation with corresponding letter names below them.

Vreucht es ons toeghecomen.

Continuation of the musical notation for 'Vreucht es ons toeghecomen.' featuring four staves of square notation with corresponding letter names below them.

Continuation of the musical notation for 'Vreucht es ons toeghecomen.' featuring four staves of square notation with corresponding letter names below them.



1 A

d e g h e g g h | g g e d f a f d | e d d f d a f | d d . . .
d d - e - g - | e - a - a - | d - a - a - | a - . . .
a e - a - e g - | a a - e - | e - a f - | a - . . .
f a - e - t e e - | a - a - | a - f a - | f - . . .

Ck legge adieu,

A A A A A A A A A A A A A A A A A A A A

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

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

a - a - f a f d - g g - g g g g e d | f a f e d d | f d e d f a f d . . .
f a - a - a - e g - e e - | g - d - g - z - a - a - . . .
a - f - a - a g - e - a a - | f - e - d - f - f - a - . . .
d - a - f - f d e g - e e - | a - a - d a - a - f - . . .

A A A A A A A A A A A A A A A A A A A A

d d e d b a a e d a b d b a | f e d e d f a e a c e d e d | d e g g h
d d - a a - | e - d - d - a e d - a - a - a - a - a - . . .
a a - a a - | e - f - f - f d e - a - a - a - a - a - . . .
e e - d - a - a - a - a - a - a - a - a - a - a - . . .

Ick hadde een ghestadich minneken.

A A A A A A A A A A A A A A A A A A A A

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

A A A A A A A A A A A A C

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

C

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

Te mey als alle die voghelkens singhen.

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

Een schilderken fracy,

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

En het vvas een aerdich vrouken,

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

C ii

Het sat een schipperiken op sijn schip.
 A musical score for two voices. The top voice starts with a dotted quarter note followed by an eighth note, then a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note. The lyrics are: Het sat een schipperiken op sijn schip.

Het sat een schipperiken op sijn schip.
 A musical score for two voices. The top voice starts with a dotted quarter note followed by an eighth note, then a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note. The lyrics are: Het sat een schipperiken op sijn schip.

Een meysken op een ryuierken sat.
 A musical score for two voices. The top voice starts with a dotted quarter note followed by an eighth note, then a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note. The lyrics are: Een meysken op een ryuierken sat.

Een meysken op een ryuierken sat.
 A musical score for two voices. The top voice starts with a dotted quarter note followed by an eighth note, then a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note. The lyrics are: Een meysken op een ryuierken sat.

Vvnsheyt edel vrouvve.
 A musical score for two voices. The top voice starts with a dotted quarter note followed by an eighth note, then a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note. The lyrics are: Vvnsheyt edel vrouvve.

Vvnsheyt edel vrouvve.
 A musical score for two voices. The top voice starts with a dotted quarter note followed by an eighth note, then a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note. The lyrics are: Vvnsheyt edel vrouvve.

O edel bloem der vrouvven.
 A musical score for two voices. The top voice starts with a dotted quarter note followed by an eighth note, then a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note. The lyrics are: O edel bloem der vrouvven.

O edel bloem der vrouvven.
 A musical score for two voices. The top voice starts with a dotted quarter note followed by an eighth note, then a dotted half note. The bottom voice starts with a dotted half note followed by an eighth note. The lyrics are: O edel bloem der vrouvven.

La bella franciska.

A A A A A A A A

Le souffre passion.

Robin c'est vn galland,

B B B B B B

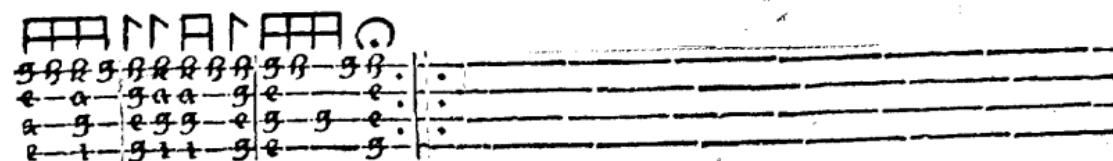
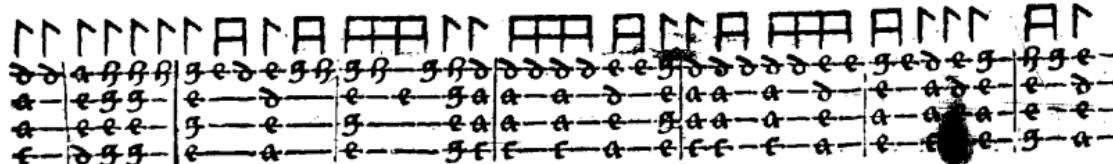
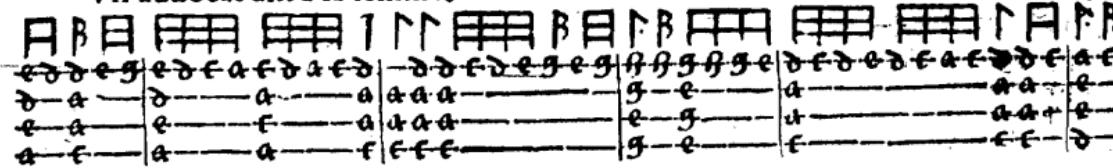
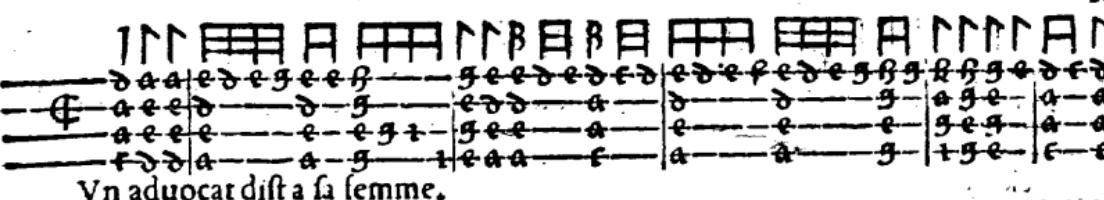
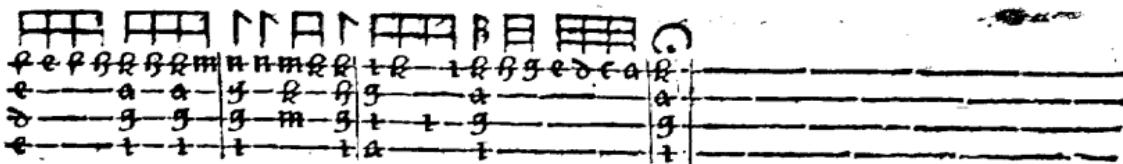
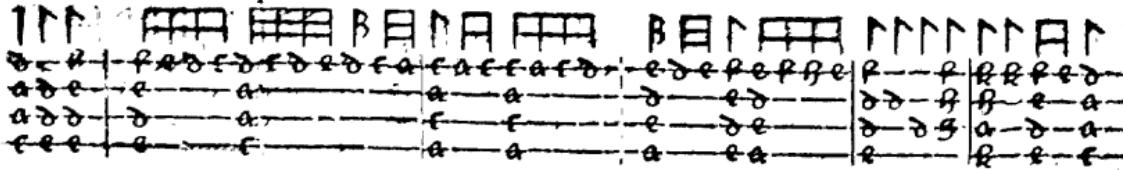
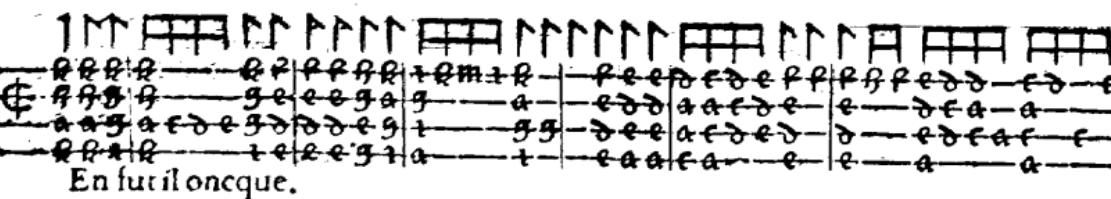
Valla de la roma,

If I pay me off now

le souue la retraicte

A		B		C
f-a-f-d-a-f	d-f-a	-	-	-
a-a-a	a-a-a	a	a	a
f-f-f	a-a-a	-	-	-

1



Ick sach vrou venus bursken.

Den lustleken mey.

D iij

11 B A T R E E E R B T B T
 g d a f d e d f d e g e d e d . . . g e g g e g e g e d e g m g g g g g g g
 e - e a e a - d a - - d a a a . . . e d g e - d g a g g g e - a
 a a e e - e a - - a e a a . . . a e e a - e g m g e - e g g
 e f d a - a e - - e a f a t - e a g e - a - - g g e -
 Voor la que tu me canta.

11 B A T R E E E R B T B T
 f g f . . . f g
 g : a e e - e - g - - d e d a - a - a a d e a - - a a - . . .
 g : a a a - a - e - g e a - f - a a a e - a - - f a - . . .
 g : t e e - e - g - - a e a - a - f f a d d d - a - f - . . .

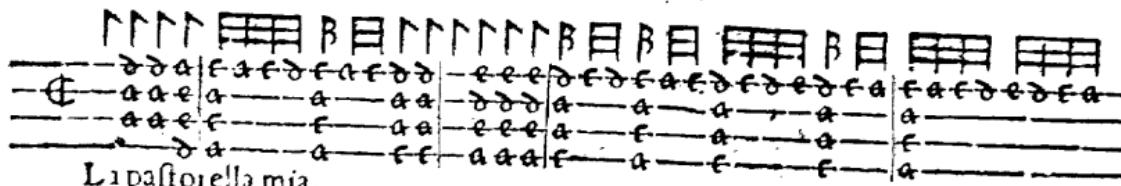
12

1 A R E E E R B T B T
 d e g - g g e - e d e d f d . . . d e g g g g g g g g g g g g g g
 e - a - e - d d a a - a - a a d g g - e e e - d d a - e a - a -
 a - a a a - e - e a - f - a - a - e - e e e - a - a - e - e a - a -
 e - e - a - a f - f - a - g - e - e - a - a f - a - f - f - e

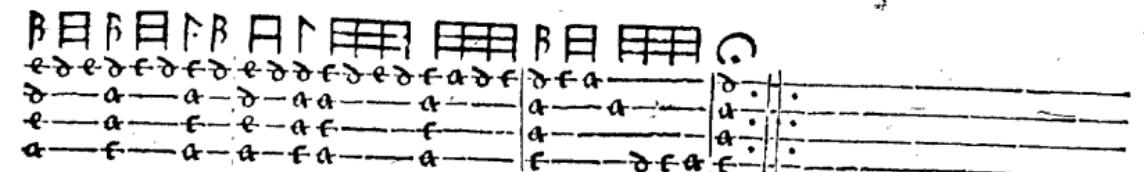
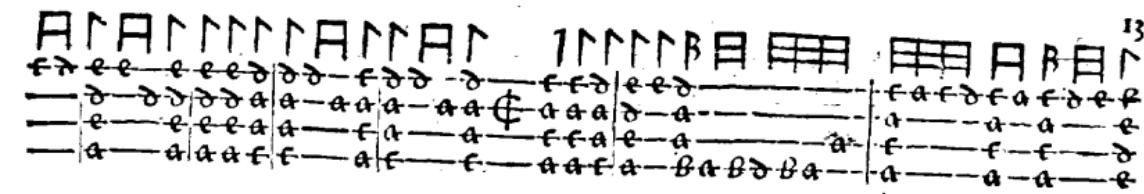
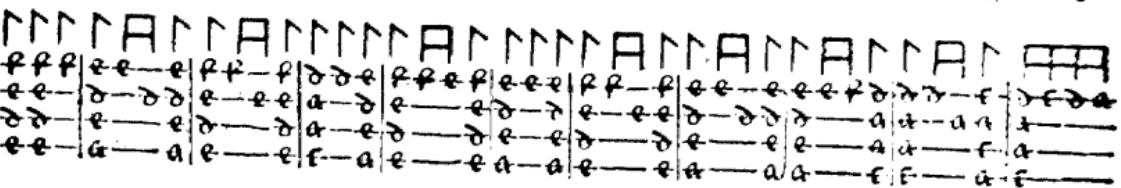
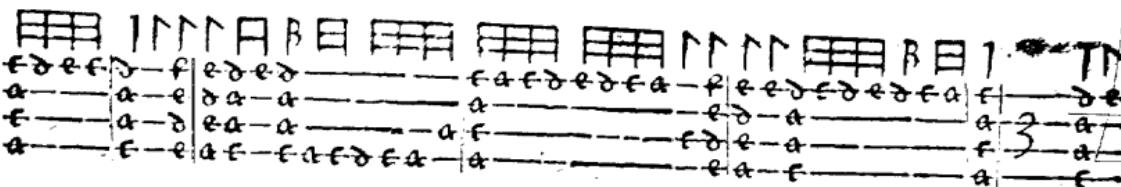
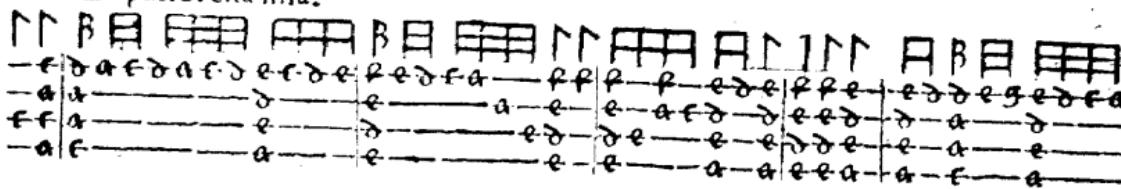
Ma mania.

1 B B B B T B T
 g e d - d e a f a t d . . . d d e g g g g g g g g g g g g g g g g g g g
 e - a - a - a - a - . . . a - e - e - a - a - e - g - e - d - f - e e - a a a -
 a - a a a - f - a - . . . a - a - g - a - a - g - e e e - e - f f - e e - a f -
 e - e - f - a - . . . e - e - e - f - e - e - g - g - a - a - d d - f a a -
 11 B B T B

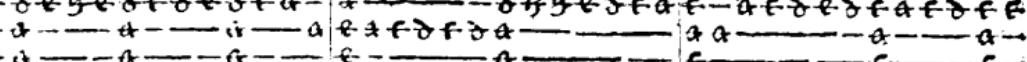
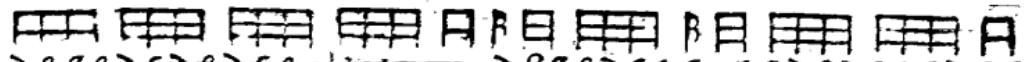
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 e d d e g g g g g e d d a f d e a - d . . .
 e - a - g - e - a a - a - a - a - a : . . .
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 e - e - g - e - e f f - a f - d e a f - . . .



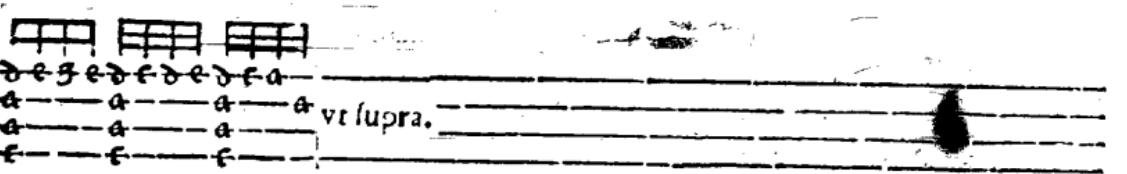
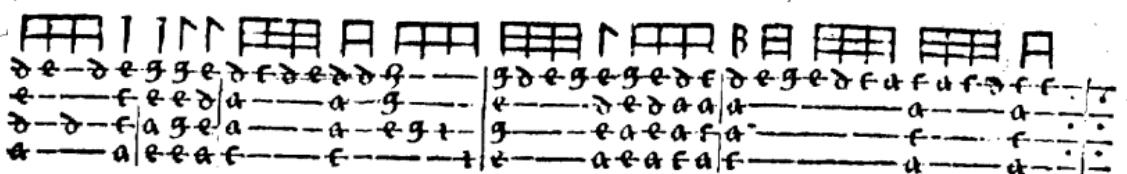
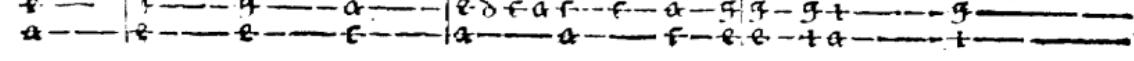
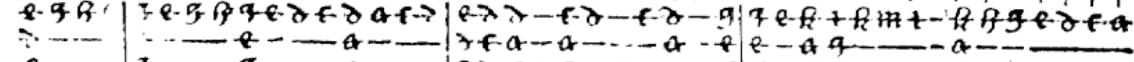
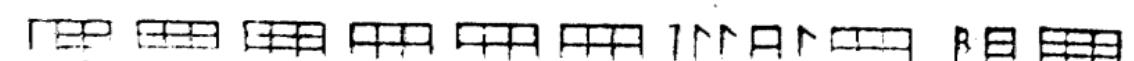
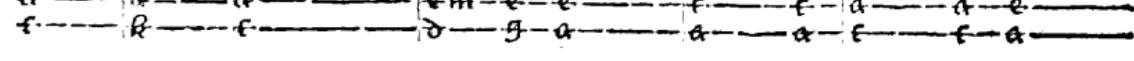
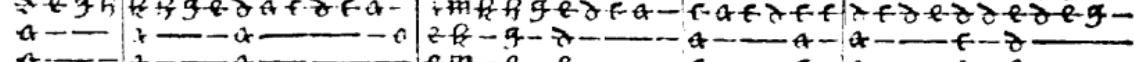
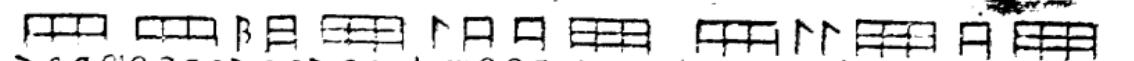
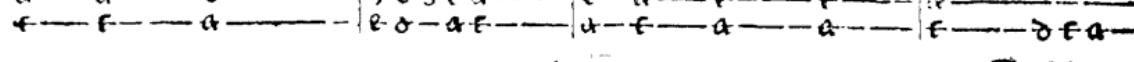
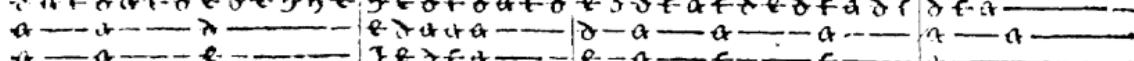
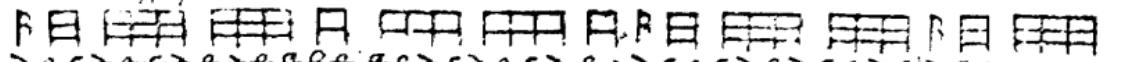
Lipastorella mia.



E



Languyr mefus.



E ij

Tant que vifuray.

Pis ne me peult venir.

C.

1

D'où vient cela.

16

I'ay veu le cerf.

Autrement.

11 A 11 B 11 C 11 D 11 E 11 F

ggegddedegggdedegghgg - gedaeeddadedaf -

ee aa g d a e edd aa a
aa ee e g g eee ac e
ee ff g a t e daa fa a

Puy tropaymer.

B 11 B

de a d dedegeg ggegedegghggmmkk tgg tgg gdeg -

a a a ad e g e akk kg a ea
a a ae g e a gmm kk t gg ga
f de af fa e g t a t ee

A 11 A

ggeg gdeggh - ggeggegkkgg - . ggeg ddggkhee -

e ea a e ee ag ed e . ee a g d a
e aa g e ea ge aea a a e e g
g ee t g ge t g ea e . ee f g a t

11 B 11 B 11 C

gedaeeddafed -

e daa a a :
g eaa f a :
f aff a f :

17

B 11 B

daedafed edefed - d dedafaf - d dedafaf -

f a a d a a a a ff - f a
a a e e a a a f - f a a a u
f f a a a a a a dedafac - a a dedafac -

Iamis n'aymeray.

A 11 A

dedafed dgg dedafaf dedafaf dd - ded -

a a a ee d a u a d a n af - a
a a a ee e r f e a f aa af - o
f f dfa c a a a e a f dedafaf a -

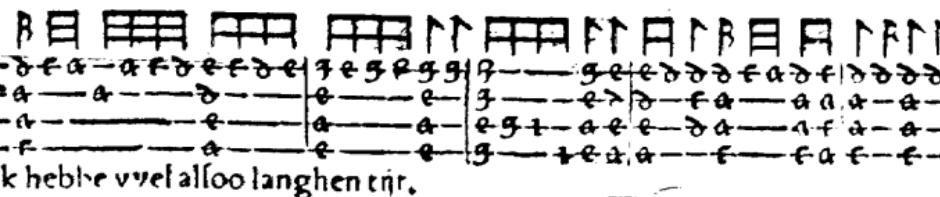
11 B 11 B 11 C 11 D 11 E 11 F

dedafeg - dedafatd - daedafad - a d -

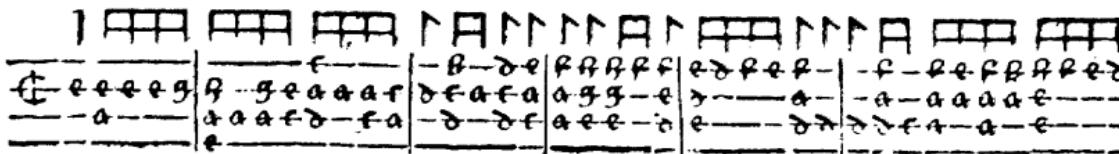
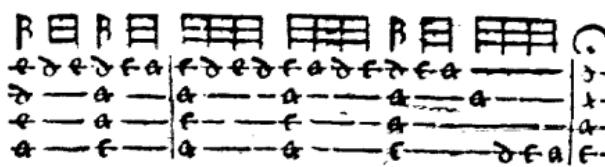
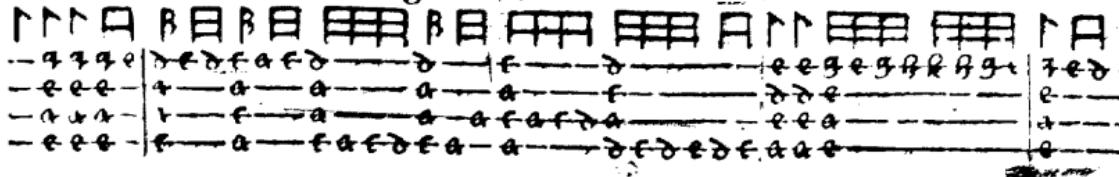
a a a x a f a a a f da -
f a a a a a f a a f a a -
a e deaf - e d a f a f afdeafed -

B 11 B 11 C

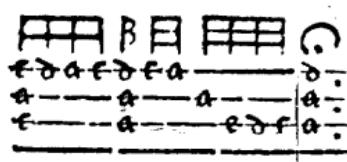
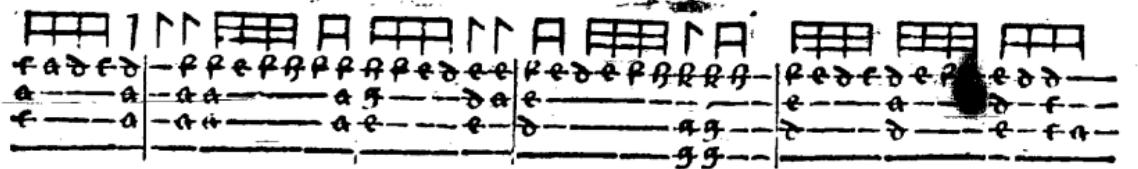
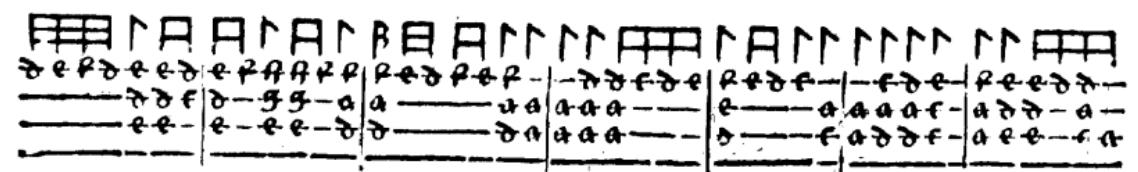
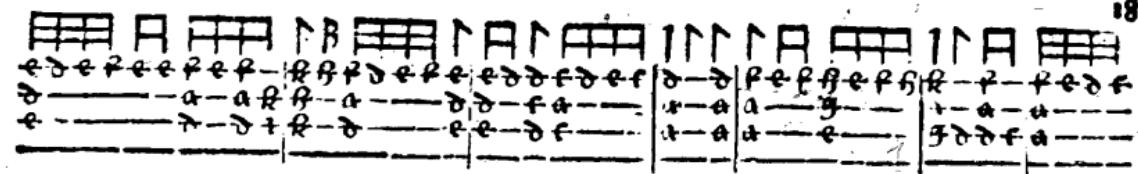
c a d a f d - f :
a - a - a :
f - a - a :
a - e d e a f : -

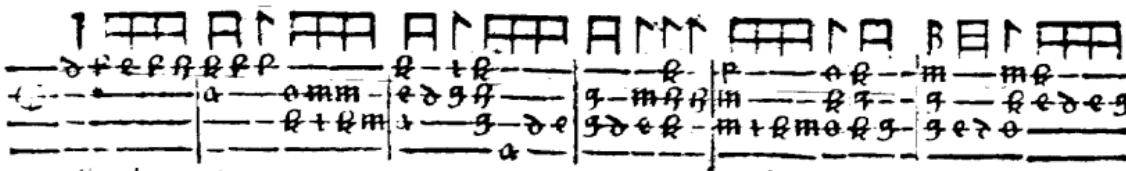


'ck hebbt vvel also langhen dir.

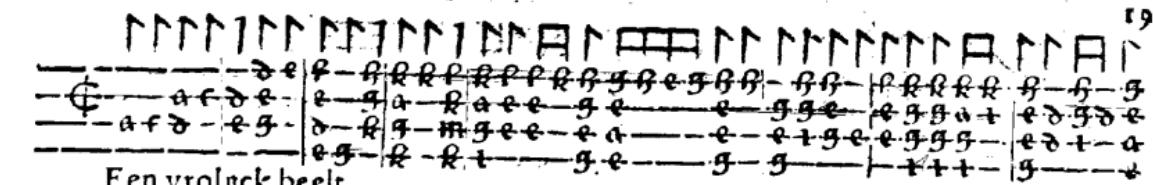
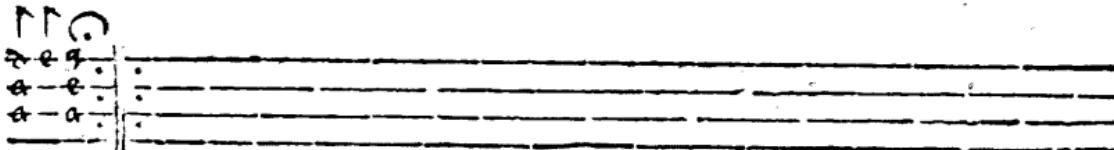
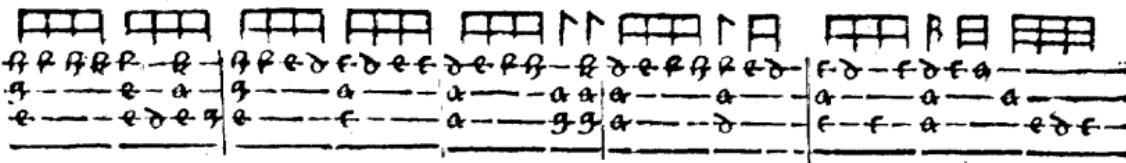


D'où vient cela au contraire.

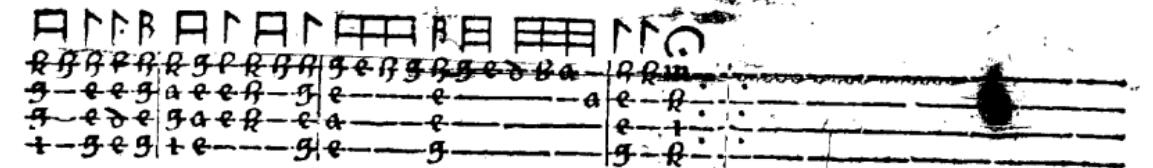
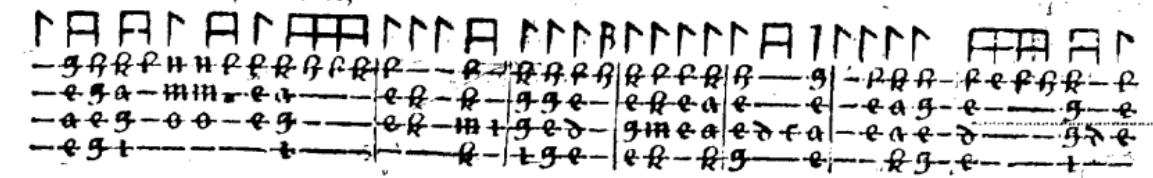




Sur le pont.



Een vrolijk beelt,



F iii

Meisken vildiv

Meisken vildiv

Meisken vildiv

Meisken vildiv

Meisken vildiv

1

1

1

1

1

B

B

B

B

20

Het soude een proper meisken.

A

A

A

A

Het vva seen aerdich vrouken.

B

B

B

B

Edelbloem bouen alle vrouwen.

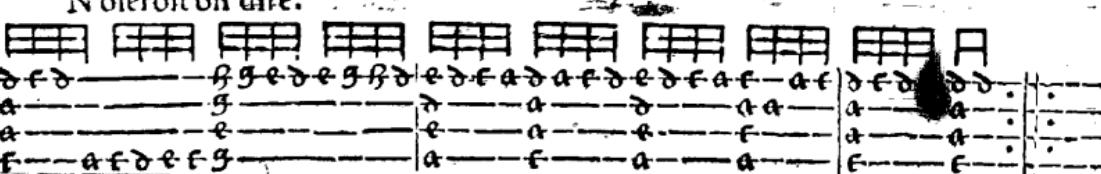
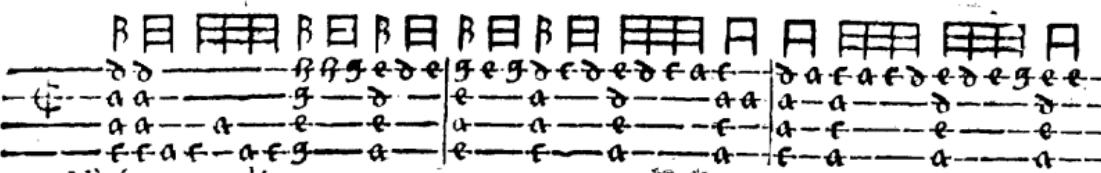
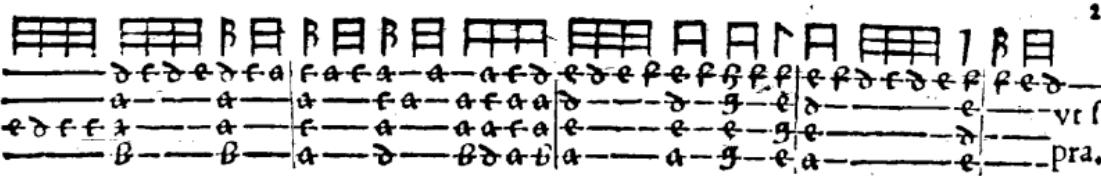
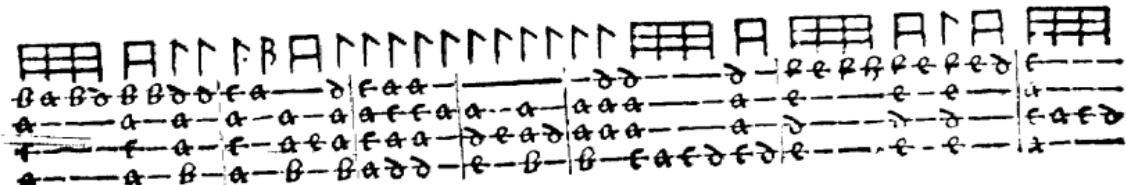
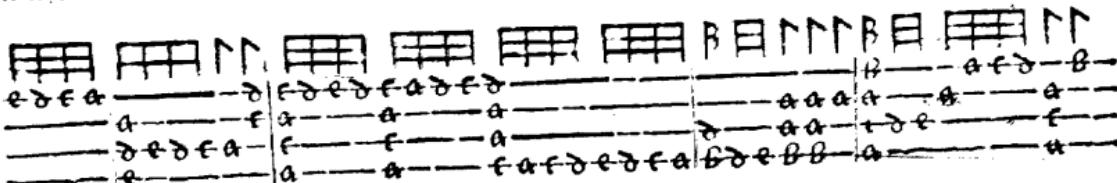
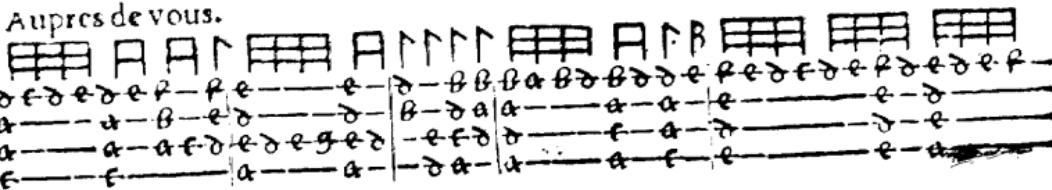
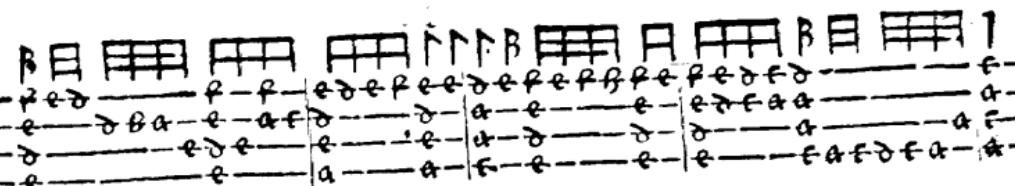
Cupido triumphant.

1

Le petit Paraille.

- Vous perdez temps.

G ii)



Si partì guardo.



• 11

Or puis qu'amour.

Ghepeis ghij doet mij trueren.

26

Ghepeis ghij doet mij trueren.

Hij

Niet dan drucken linden.

Sloef sloef vvaer hebdī ghevveest,

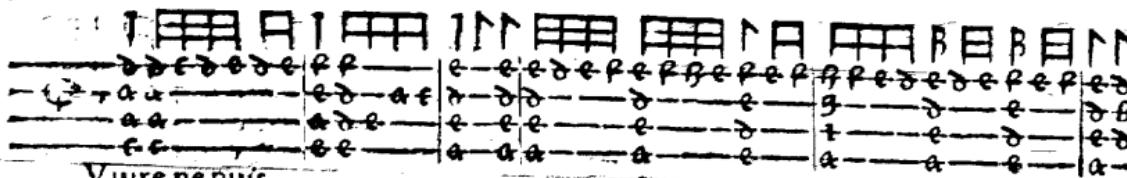
Allezez moy,

1B

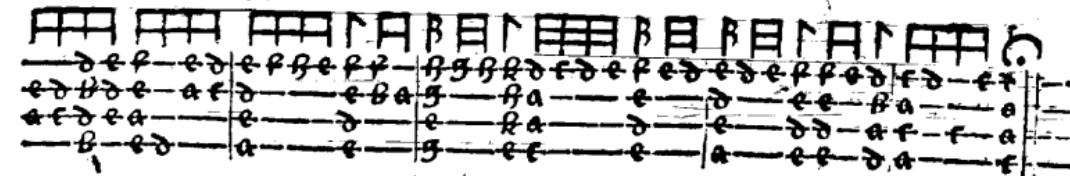
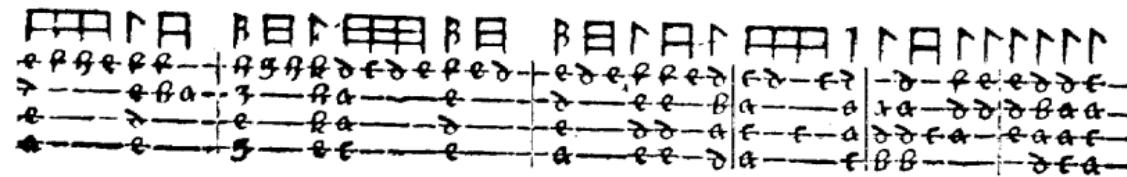
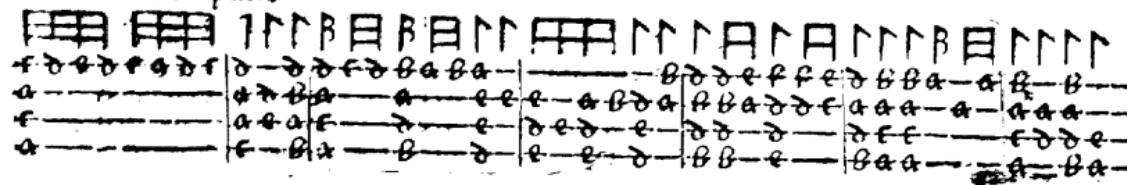
38

Misericorde.

Misericorde.



Viure ne puis,



Content desire. Response.

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

B 月 2018

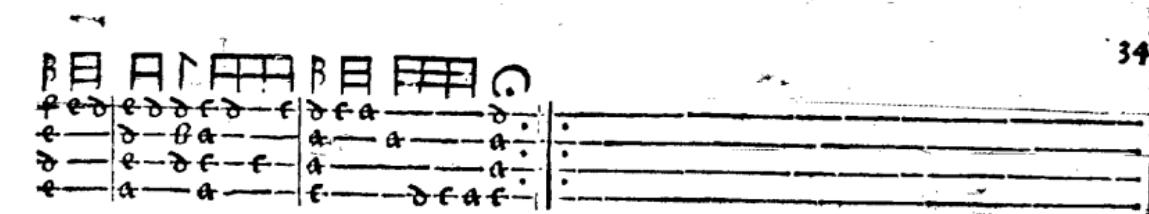
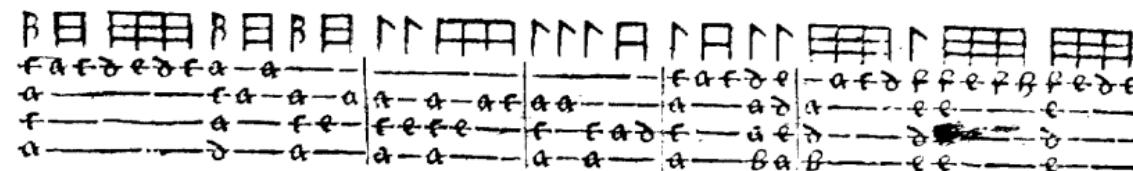
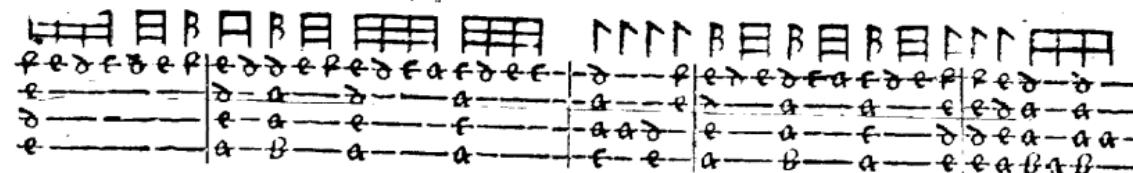
$\text{d} \text{f} \text{a}$ — d : |
 a — a — a : |
 a — a —
 f — $\text{d} \text{f} \text{a} \text{f}$ —

Susanne vngjour.

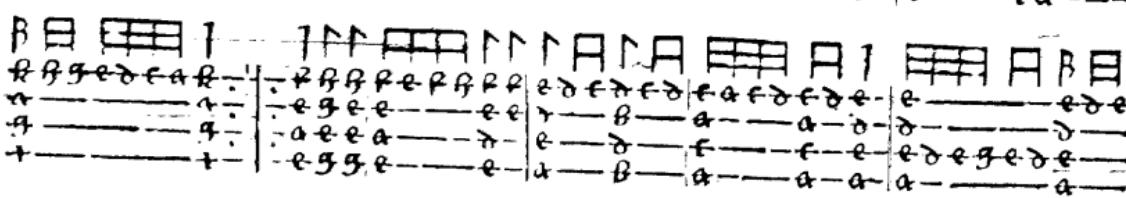
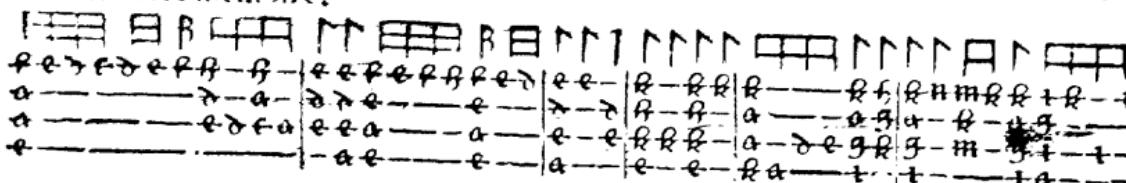
32

Dames qui au plaisir Response.

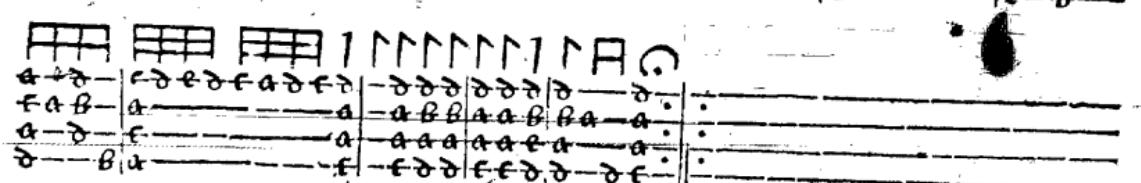
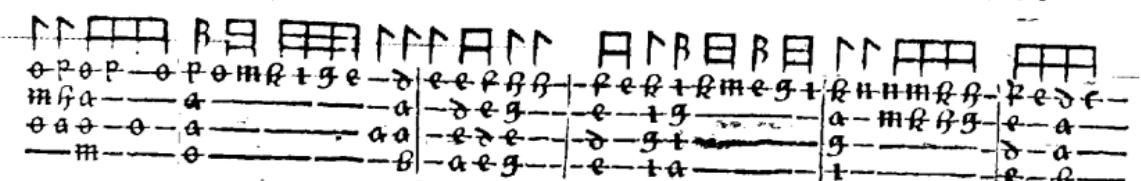
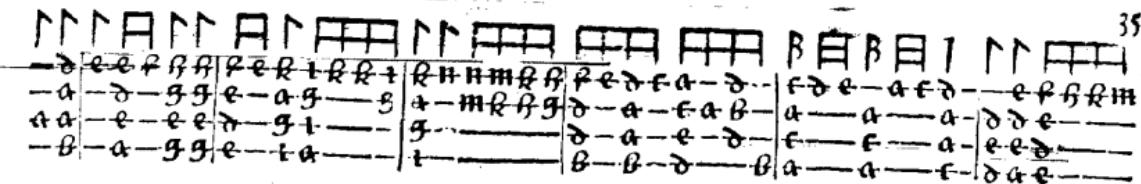
Vndoulx nenny.

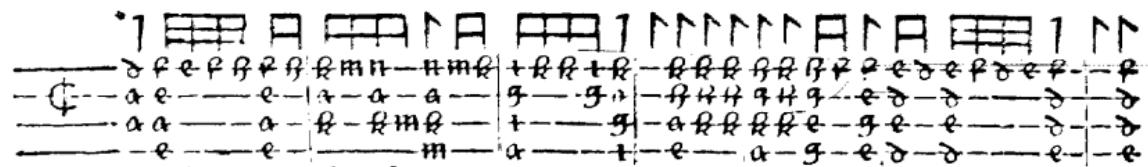


18

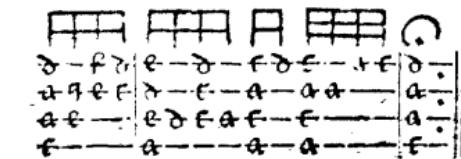
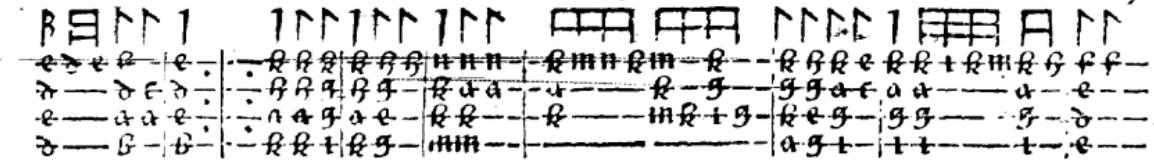
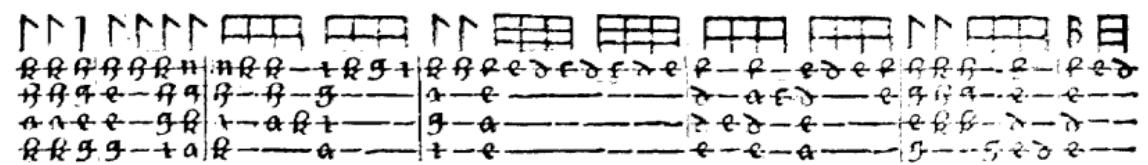
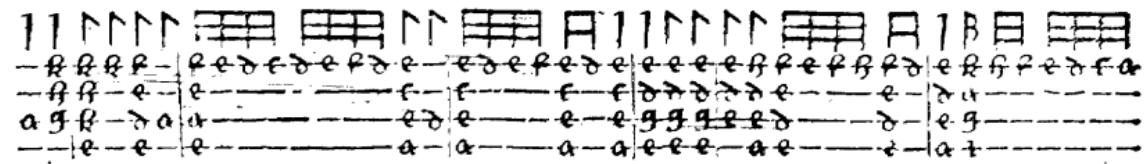
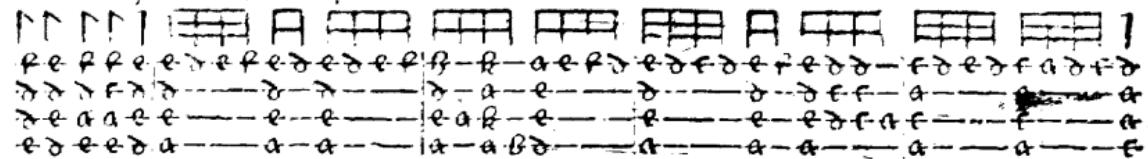


35





Finylebien, Response.



FB FB FB FB FB FB FB FB FB

d d f - a f f | e d f a f d e d e n f a | B - a B B | d f d e d f d f a f a f d

G - a a - a | d - a | a a - a | a - a - a | a - a | a - a - a | a - a - a |

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

B B - - - d - d - d - d - a - B - a - a B - B - d - - -

O combien est.

FB FB FB FB FB FB FB FB FB

e e - - - e d e d e d f - f a c d | B d - d a f a f d e d d - f d e d -

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

e e - e - - - a -

d d - e - e e d - B - - - a -

FB FB FB FB FB FB FB FB FB

f a d f - d f a -

a - a - a -

a - a - a -

e - d f a f -

FB FB FB FB FB FB FB FB FB

f - e e d -

e - a f d - f -

d - e a - e -

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

FB FB FB FB FB FB FB FB FB

e -

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

e -

d - e - e - e - e e d - B - a - B d d B - a - a - a - a - a - a - a - a -

FB FB FB FB FB FB FB FB FB

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

d - d - d a - a - a - a - a - a - a - a - a - a - a - a - a - a - a - a -

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

e - e e d B - B - a B d - d - B - a - a - a - a - a - a - a - a - a -

1 ॥ A B B B ॥ 1 ॥ A B B B ॥ 1 ॥ A B B B ॥

f f e d f d e - f e p e d e a a g d f d e - f f f e p e - e d f - d a a -
 f - e e - e - d - e e a - a f d - e d f a - e a a - a e e -
 a a - a - e - e e a - a - e - a g e d - e e f a - e e -
 e e - e - d - d d b - b d - e e - a a a b - d d -

Le mal,

1 ॥ A B B B ॥ 1 ॥ A B B B ॥ 1 ॥ A B B B ॥

f - e - f e d f a - a - b - d e a f d e a f - d f a - d - . . . a f -
 f e o d f - a e - e - a a b a - a - a - a - a - a - a -
 e - e - d e - f e d e - e d e - e d e - e d e - e - a - g e g + k -
 d - e a - a d - d e a a - a - a - f - d e a f - + k -

1 ॥ A B B B ॥ 1 ॥ A B B B ॥ 1 ॥ A B B B ॥

f f e - a - b - b - f - f e d - f a f d e - f e p e d e - d f d e d d e -
 g e t - e a b a - a - a - e d a b - a - a - d - d - a - b - d -
 e d - g e t f a d e - e g a b - g e d e f e a f - f - d - e - a - a - e -
 a f e - b a b b - g a - e d a b - a - a - e - d - b - d - a -

1 ॥ A B B B ॥ 1 ॥ A B B B ॥ 1 ॥ A B B B ॥

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

29

1 ॥ A B B B ॥ 1 ॥ A B B B ॥ 1 ॥ A B B B ॥

d f b a b d b d e f e p e f e r - f e f e d e e a f d e - d f d e d d f a - d f a f d e -
 b a a - a - d - d - e - d - a - a - a - d a - a a a - d -
 d e d - d - d - d - d a - e - f - a - e a - a f - e -
 b a b - b - e - e e - a - a - a - a - b - d b - b a - d -

1 ॥ A B B B ॥ 1 ॥ A B B B ॥ 1 ॥ A B B B ॥

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

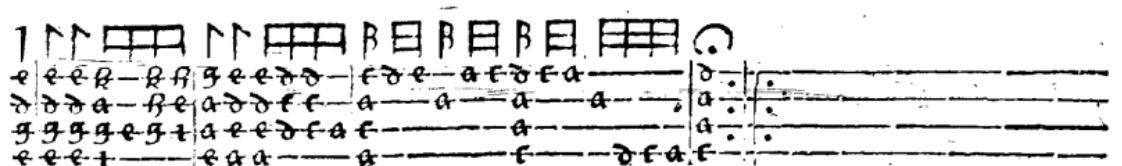
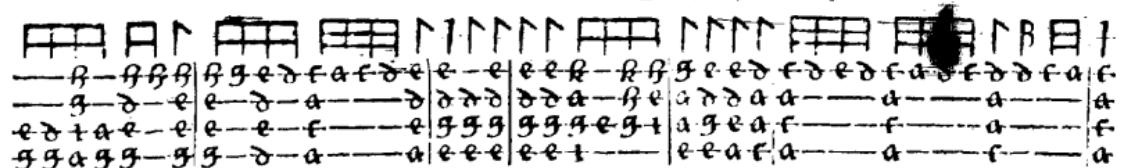
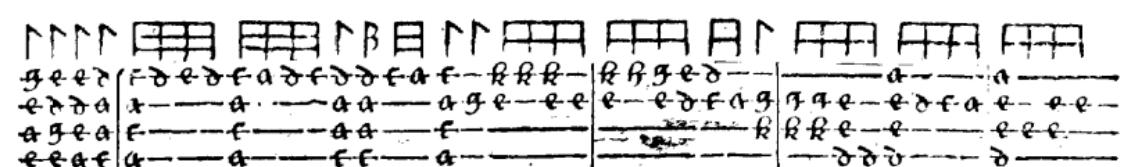
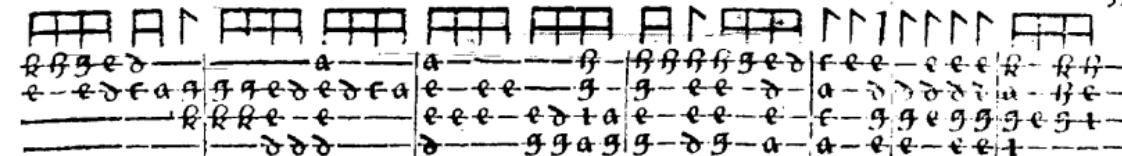
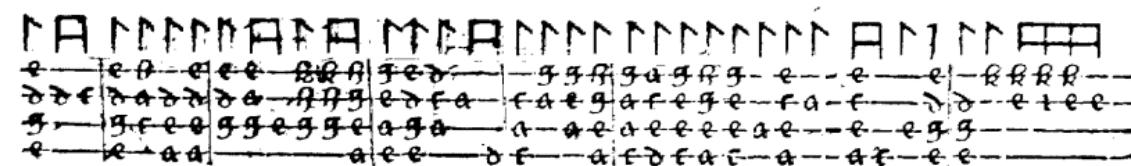
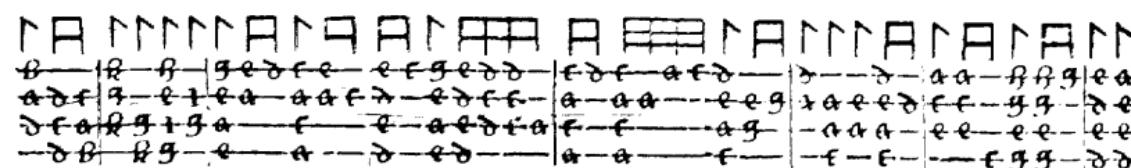
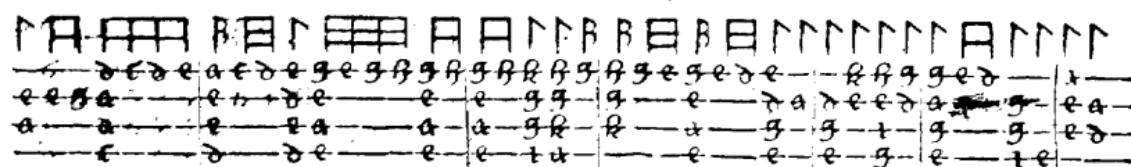
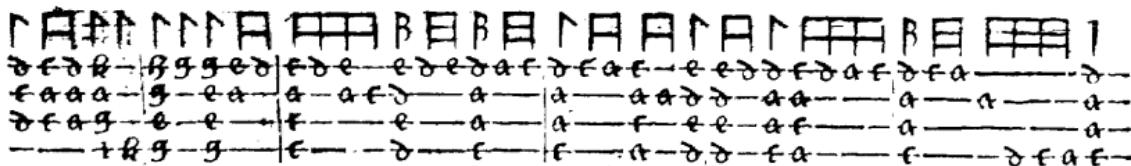
B B B B C

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

1 ॥ A B B B ॥ 1 ॥ A B B B ॥ 1 ॥ A B B B ॥

- d f d e d f a e g g g g g g g g g g g g g - k - k g g g e - a -
 f a - e d f - e g g - g - e - d a - d e e - e - e a -
 - a - e e a - a - g g - k - a - g - g - + - + - q - e d -
 - f - d d - e - e + a - a - e - e - e - e - g - g - e - d -

le pren en gré.



18 日

o d f a f a f d e g - g g g f f - e - e k k k k g g g e d e d e d e g
d e - e a e g e e - f a - e - d g - a g e - d a - a
g a - g a - a a - e f - e - g g - a t a - g a - a
e e e e g g - g - e a - e g e t - g g e - e - e
Morir me suelt. Kelponte.

g g g g - g g - e d f a f d e d f a - d e e g e g g g g g g g e - e - e g g
e - e d f f a - e - d f f a - a d - e - e - a g e d - f - d e a
e - k k k - g - g a f - a g - a - t - a g e - g g - g a g
g - g t - e f a - f e - e - e - e - e - e - e - e - e - e - e - e - e - e - e

g g g g - e d e r f a f d e d f a f d e d f a f d e g e d e d f a f d - d - - f
g e - d - a - a - a - a - e d - a f - a a - a - g - e e e
t + z e - a - f - f - a - a e - a a - f a - a - a f + g a - a a
a - d - f - a - a - f - e d - e d - a e d f a f a - a - e - f

f - g - g e g - a - g g + g g + g - d g g g g g g g e - f - f g g e - f -
a - e g - d g - d g - g + g e a g a - a e e e a g e d e t - a g e d - +
g + g - e - a - g g e + g g + g g - a - a g g g g g a e a - e g g e g
t - - g - - a f d e e - a k a - t - - e - e e , e t - e d d - t - e d +

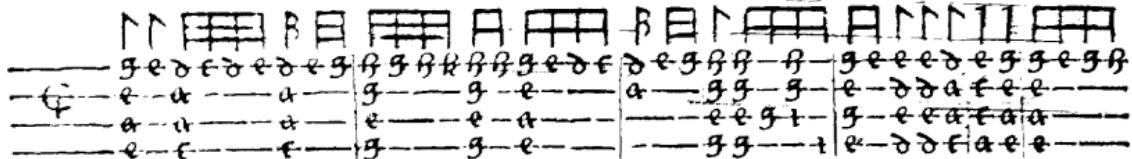
40

g g g g -

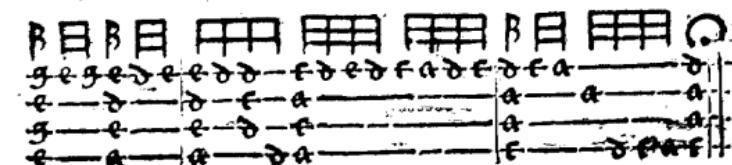
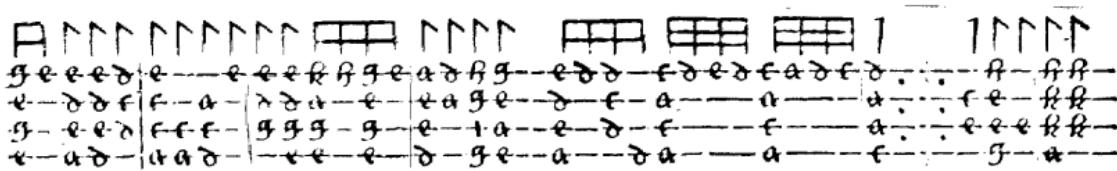
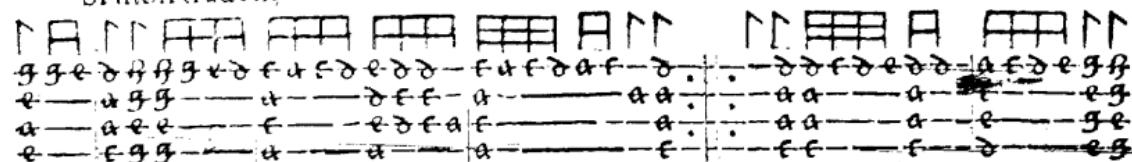
g e e d - f f g g e d | c . . . d d f a f d e g g g g e g g g g g e d f a f d
g g e e d f s g e e d - a . . . a f - a d e - e - e e e e - o -
g - a g e - e g g e - f . . . a a - a e a - a - a a e a - e -
a - e g a - g e e d - a . . . f a e - e - e k g g e - a -

g g g g -

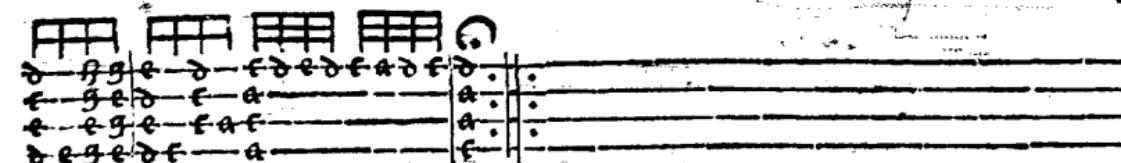
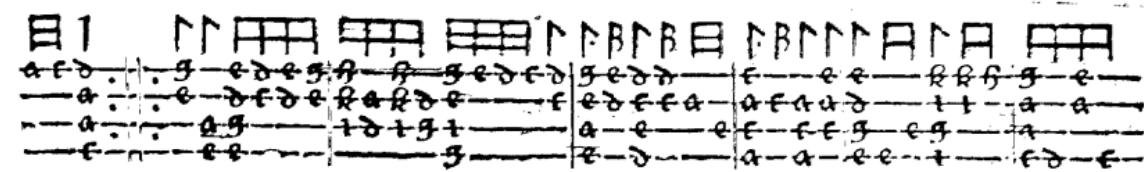
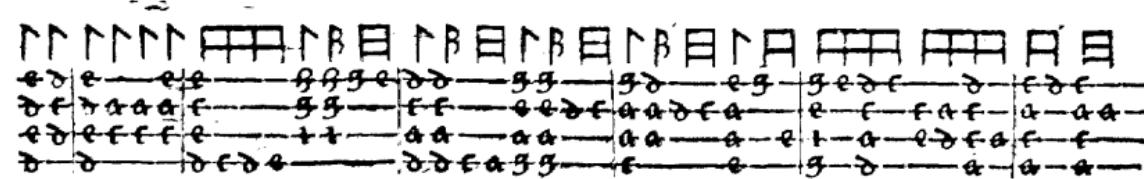
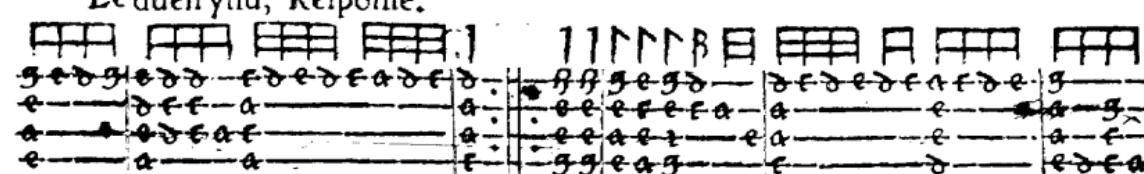
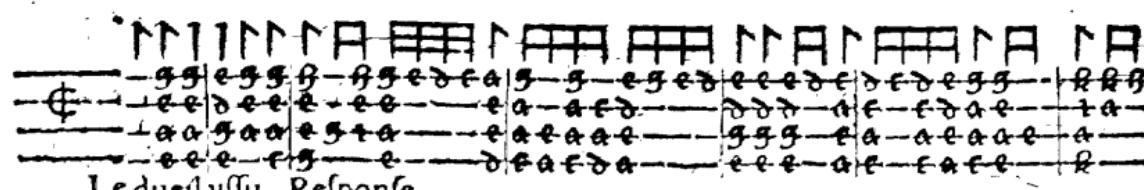
- e e d e p d e d e - a f d a f d - . . .
- d f - a - f a a a - a . . .
- e g - a - e a f - a . . .
- a a - e a a - f . . .



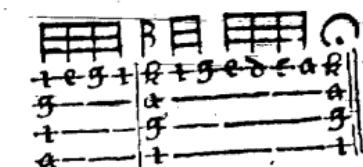
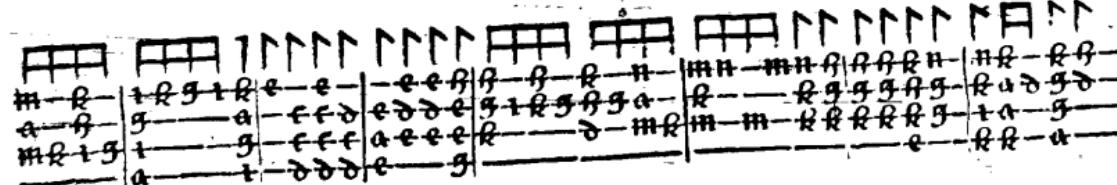
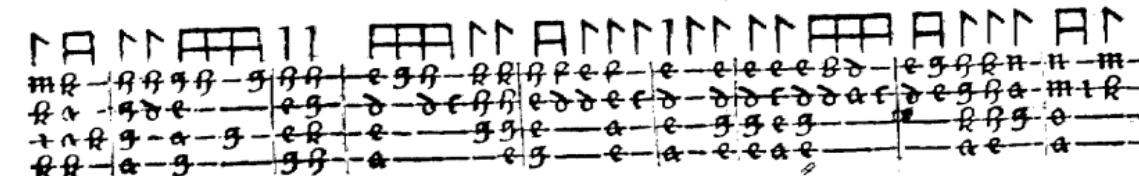
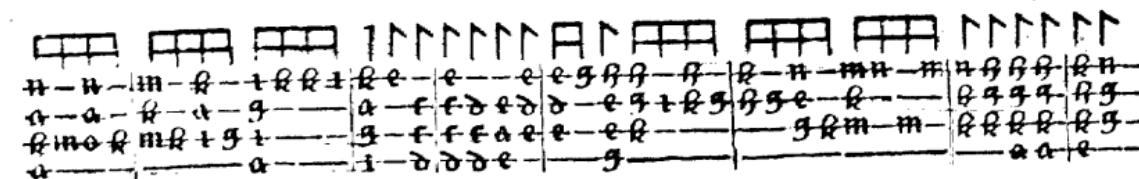
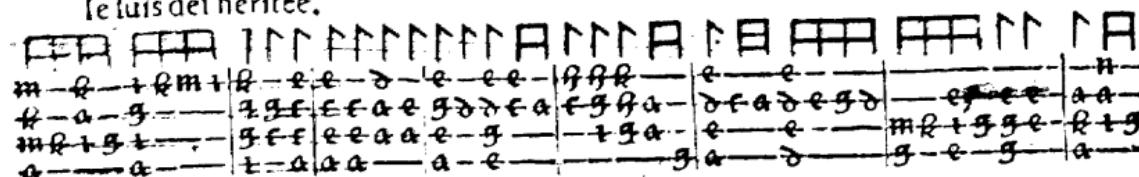
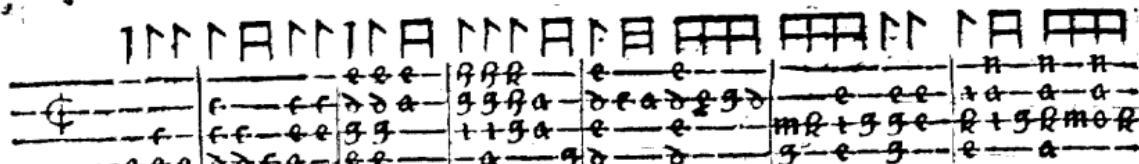
Simon trauel,



M



M ij



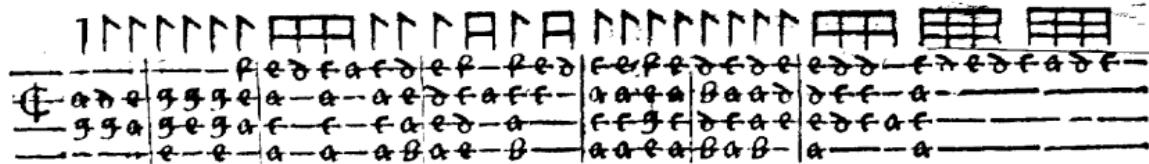
M iii

Horsenwiculx.

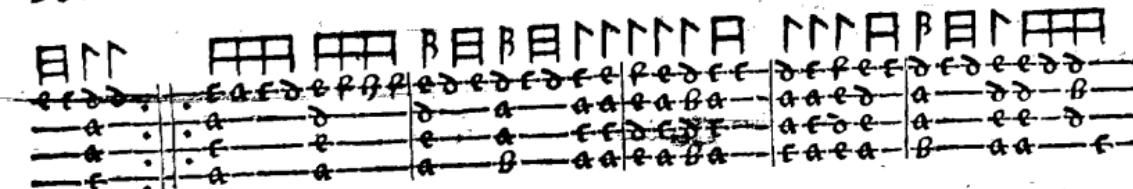
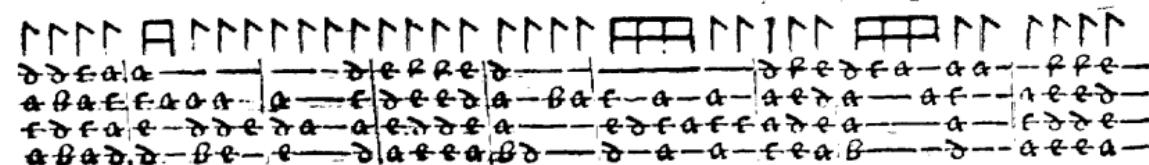
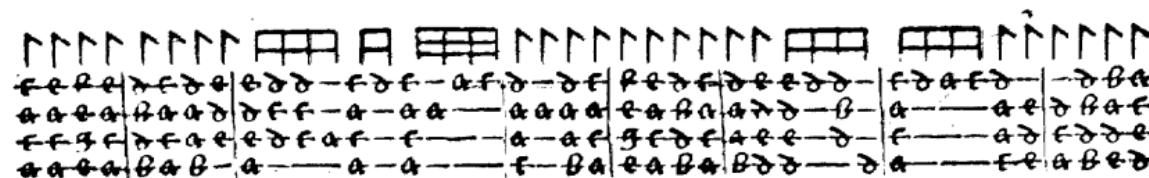
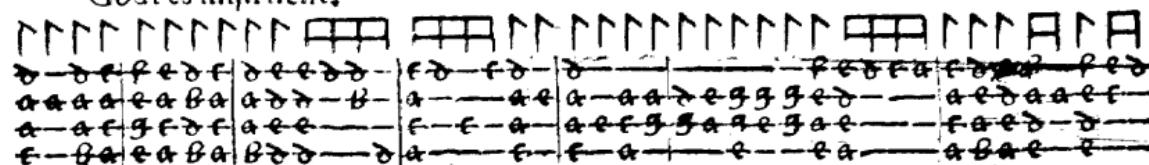
1

B

C



Godres mgnlicht.



A handwritten musical score for a stringed instrument, likely a lute or guitar. The score consists of two systems of music. The first system starts with a treble clef, followed by a bass clef. The second system starts with a bass clef, followed by a treble clef. Both systems feature a grid-based tablature system with vertical stems and horizontal strokes indicating pitch and rhythm. Below the first system, the lyrics "Toute les nuyt." are written.

Continuation of the handwritten musical score from page 45. It contains two systems of music, each with a treble clef and a bass clef. The music is written in tablature with vertical stems and horizontal strokes. The lyrics "Toute les nuyt." are repeated at the beginning of the second section.

Continuation of the handwritten musical score from page 45. It contains two systems of music, each with a treble clef and a bass clef. The music is written in tablature with vertical stems and horizontal strokes. The lyrics "Toute les nuyt." are repeated at the beginning of the third section.

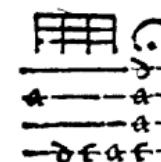
Continuation of the handwritten musical score from page 45. It contains two systems of music, each with a treble clef and a bass clef. The music is written in tablature with vertical stems and horizontal strokes. The lyrics "Toute les nuyt." are repeated at the beginning of the fourth section.

A handwritten musical score for a stringed instrument, likely a lute or guitar. The score consists of two systems of music. The first system starts with a treble clef, followed by a bass clef. The second system starts with a bass clef, followed by a treble clef. Both systems feature a grid-based tablature system with vertical stems and horizontal strokes indicating pitch and rhythm.

Continuation of the handwritten musical score from page 46. It contains two systems of music, each with a treble clef and a bass clef. The music is written in tablature with vertical stems and horizontal strokes.

Continuation of the handwritten musical score from page 46. It contains two systems of music, each with a treble clef and a bass clef. The music is written in tablature with vertical stems and horizontal strokes.

The page contains four staves of musical notation. The first staff begins with two vertical strokes (|) followed by a group of six horizontal dashes (- - - - - -). The second staff starts with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots. The third staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots. The fourth staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots.



Cemois de may.

The page contains four staves of musical notation. The first staff begins with a vertical stroke (|) and a vertical dash (|). The second staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots. The third staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots. The fourth staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots.

The page contains four staves of musical notation. The first staff begins with a vertical stroke (|) and a vertical dash (|). The second staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots. The third staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots. The fourth staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots.

The page contains four staves of musical notation. The first staff begins with a vertical stroke (|) and a vertical dash (|). The second staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots. The third staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots. The fourth staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots.

The page contains four staves of musical notation. The first staff begins with a vertical stroke (|) and a vertical dash (|). The second staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots. The third staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots. The fourth staff begins with a vertical stroke (|), followed by a vertical dash (|), and then a series of horizontal dashes and vertical dots.

M. Simon & Leurart.

Nepenseplus.

Handwritten musical score for two voices (M. Simon and Leurart) using a unique vertical stem notation. The score is divided into measures by vertical bar lines. The vocal parts are separated by a double bar line with repeat dots.

Handwritten musical score for two voices (M. Simon and Leurart) using a unique vertical stem notation. The score is divided into measures by vertical bar lines. The vocal parts are separated by a double bar line with repeat dots.

Handwritten musical score for two voices (M. Simon and Leurart) using a unique vertical stem notation. The score is divided into measures by vertical bar lines. The vocal parts are separated by a double bar line with repeat dots.

Handwritten musical score for two voices (M. Simon and Leurart) using a unique vertical stem notation. The score is divided into measures by vertical bar lines. The vocal parts are separated by a double bar line with repeat dots.

Handwritten musical score for two voices (M. Simon and Leurart) using a unique vertical stem notation. The score is divided into measures by vertical bar lines. The vocal parts are separated by a double bar line with repeat dots.

Handwritten musical score for two voices (M. Simon and Leurart) using a unique vertical stem notation. The score is divided into measures by vertical bar lines. The vocal parts are separated by a double bar line with repeat dots.

Handwritten musical score for two voices (M. Simon and Leurart) using a unique vertical stem notation. The score is divided into measures by vertical bar lines. The vocal parts are separated by a double bar line with repeat dots.

Handwritten musical score for two voices (M. Simon and Leurart) using a unique vertical stem notation. The score is divided into measures by vertical bar lines. The vocal parts are separated by a double bar line with repeat dots.

Handwritten musical notation on five-line staves. The notation uses vertical strokes for pitch and horizontal dashes for duration. The lyrics "Angelus Domini." are written below the first staff.

49

Handwritten musical notation on five-line staves. The notation uses vertical strokes for pitch and horizontal dashes for duration.

Handwritten musical notation on five-line staves. The notation uses vertical strokes for pitch and horizontal dashes for duration.

Handwritten musical notation on five-line staves. The notation uses vertical strokes for pitch and horizontal dashes for duration.

Handwritten musical notation on five-line staves. The notation uses vertical strokes for pitch and horizontal dashes for duration. The letter 'C' is written at the end of the staff.

Huiusmodi & denotat istum semitonium quod est inter d & e.

M. Simon
Leurart.

Chorea Dianae.

50

Passomezo d'yralye.

Gaill. VVn sal mi troiclen.

Gaill. Si pour t'aymer.

Almande damours.

Almande de lignes,

Almande à deux pas.

Brande d'artois.

FINIS.

