

EARLY MUSIC ONLINE

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W Caryon my wife
Humphrey William: Debe: Edward
William: Debe: Edward
Edward
Edward
John: Debe:

hunc postea per et fortuna dicitur

Maryon my
William Debe
William Debe
John Case
Inueni postea sua et fortuna dante

Ms. de la bibliothèque de la ville de Paris, n. 1024, fol. 102 v. 1024, fol. 102 v.

K 2 h 12

**PREMIER LIVRE DE
TABVLATVRE DE GVITERRE, CONTE-
nant plusieurs Chanfons, Fantasies, Pauanes, Gaillardes, Alman-
des, Branles, tant simples qu'autres:
Le tout composé.**


Par
ADRIAN LE ROY.

T A B L E.				
Deux fantasies.		Fo. 2	Gaillarde, la roque elfuzo.	Fo. 15
Helas mon dieu.	Maillard.	3	Gaillarde, la peronnelle.	16
Je sens l'affection.	Boyuin.	6	Vn Branle simple.	17
Je cherche autant amour.	Boyuin.	7	Deux branles gayz.	18
Pauane si ie m'enuois, avec sa Gaillarde.		8	Deux Almandes.	19
Pauane de la gambe, avec sa Gaillarde.		10	Neuf branles de Bourgongne.	21
Vn autre Gaillarde.		13	La Muniere de Vernon.	24
Gaillarde par deppit.		14	Maniere d'accorder.	24

A P A R I S,

De l'imprimerie, d'Adrian le Roy, & Robert Ballard, rue Saint Iean de
Beauuais, à l'enfeigne Sainte Geneuieuc.

12. Septembre. 1551.

 **Avec priuilege du Roy, pour neuf ans.**

EXTRAICT DV PRIVILEGE.

L est permis à Adrian le Roy, & Robert Ballard, imprimer ou faire imprimer, & exposer en vente tous liures de Musique (tant instrumentale que vocale) qui seront par eulx imprimez. Et ce pour le temps de neuf ans, à compter du iour qu'ilz serôt paracheuez d'imprimer. Sont faites deffences à tous Imprimeurs, libraires & autres, d'iceulx imprimer ne exposer en vente, Sur peine de confiscation des liures: Ensemble d'amende arbitraire, & de tous deppens dommages & interestz. Comme plus à plain est contenu es lettres de Priuilege, Sur ce, Données à Fontainebleau. Le quatorziesme iour d'Aoust. L'an de grace Mil cinq cens cinquante & vn. Et de nostre regne le cinqesme.

Signées Par le Roy en son conseil.

Robillart.

FANTASIE.

2

FANTASIE.

Antasie premiere.

A ij

EXTRAICT DV PRIVILEGE.

L est permis à Adrian le Roy, & Robert Ballard, imprimer ou faire imprimer, & exposer en vente tous liures de Musique (tant instrumentale que vocale) qui seront par eulx imprimez. Et ce pour le temps de neuf ans, à compter du iour qu'ilz ferôt paracheuez d'imprimer. Sont faittes deffences à tous Imprimeurs, libraires & autres, d'iceulx imprimer ne exposer en vente, Sur peine de confiscation de d' liures: Emsemble d'amende arbitraire, & de tous deppens dommages & interestz. Comme plus à plain est contenu es lettres de Priuilege, Sur ce, Données à Fontainebleau. Le quatorziesme iour d'Aouft. L'an de grace Mil cinq cens cinquante & vn. Et de nostre regne le cinqyesme.

Signées Par le Roy en son conseil.

Robillart.



FANTASIE.

The musical score is titled 'FANTASIE.' and is the second page of a piece. It begins with a large, ornate initial 'F' in a decorative frame. Below the initial, the text 'Fantasie premiere.' is written. The score consists of six staves of music, each with a treble clef. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats). The music is written in a style characteristic of the 16th-century French lute or keyboard repertoire. At the bottom right of the page, the text 'A ij' is visible.

FANTASIE.

The first page of the musical score consists of five systems, each with two staves. The notation is a form of early keyboard notation, likely for a lute or harpsichord, using letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i' to represent notes. The music is written in a single melodic line on each staff. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and various rests and accidentals. The piece concludes with a double bar line and a repeat sign.

FANTASIE.

The second page of the musical score consists of four systems, each with two staves. The notation continues from the first page, using the same letter-based notation. It includes dynamic markings like 'f' and 'p'. The piece concludes with a double bar line, a repeat sign, and the word 'FIN.' written on the right-hand staff. Below the staves, there is a signature 'A iij'.

FANTASIE.

Antasie seconde.

The first page of the musical score consists of six staves of music. The first staff begins with a large, ornate initial letter 'A' in a decorative frame. Below the first staff, the text 'Antasie seconde.' is written. The music is written in a historical style, likely lute tablature, with letters 'a', 'b', 'c', 'd', 'e', 'f' placed on the staff lines. The notation includes various rhythmic values and bar lines. The piece concludes with a double bar line and repeat dots.

FANTASIE.

The second page of the musical score continues the piece with six staves of music. The notation is consistent with the first page, using letters 'a', 'b', 'c', 'd', 'e', 'f' on the staff lines. The piece concludes with a double bar line and repeat dots, followed by the word 'FIN.' written in a small font at the bottom right of the page.

CHANSON A QVATRE.

MAILLARD.

Elas mon dieu.

The first page of the musical score features a large, ornate initial 'E' at the beginning of the first staff. The score is written on six staves, each with a treble clef. The music consists of rhythmic patterns and melodic lines. The lyrics 'Elas mon dieu.' are written below the first staff. The notation includes various note values and rests, with some notes marked with 'f' for forte. The piece concludes with a final cadence on the sixth staff.

CHANSON A QVATRE.

MAILLARD.

The second page of the musical score continues the piece on six staves. The notation is consistent with the first page, featuring rhythmic patterns and melodic lines. The piece concludes with a final cadence on the sixth staff, marked with the letter 'Bj'.

CHANSON A QUATRE.

MAILLARD.

CHANSON A QUATRE.

MAILLARD.

CHANSON A QUATRE.

BOYVIN.

Musical score for the first page of 'CHANSON A QUATRE. BOYVIN.' The score consists of five systems of two staves each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). There are also some numerical markings like '3' indicating triplets. The music is written in a style typical of 18th-century manuscript notation.

CHANSON A QUATRE.

BOYVIN

Musical score for the second page of 'CHANSON A QUATRE. BOYVIN.' The score consists of five systems of two staves each. The notation includes various rhythmic values, rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The music concludes with a double bar line and the word 'FIN.' written in the right margin. Below the main score, there are three empty staves. The page number '7' is located in the top right corner.

CHANSON A QVATRE.

BOYVIN.



Cherche autant amour.

Handwritten musical notation on a five-line staff with notes and rests.

Handwritten musical notation on a five-line staff with notes and rests.

Handwritten musical notation on a five-line staff with notes and rests.

Handwritten musical notation on a five-line staff with notes and rests.

Handwritten musical notation on a five-line staff with notes and rests.

Empty musical staves at the bottom of the page.

CHANSON A QVATRE.

MAILLARD.

LA chanson precedente plus diminuee.

Handwritten musical notation on a five-line staff with notes and rests.

Handwritten musical notation on a five-line staff with notes and rests.

Handwritten musical notation on a five-line staff with notes and rests.

Handwritten musical notation on a five-line staff with notes and rests.

Handwritten musical notation on a five-line staff with notes and rests.

Handwritten musical notation on a five-line staff with notes and rests.

Empty musical staves at the bottom of the page.

PAVANE.

Pavane si se ine'nuois.

La Pavane precedente plus diminuee.

PAVANE.

Cj

GAILLARDE.

Aillarde si se in'enuois.

FIN.

GAILLARDE.

A gailarde precedente plus diminuee.

Cij

PAVANE.

FIN.



Auane de la gambe.

PAVANE.

FIN.

LA PAVANE precedente plus diminuee.

PAVANE.

Musical score for PAVANE, consisting of five systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' and 'ff'.

GAILLARDE.

Musical score for GAILLARDE, consisting of seven systems of two staves each. It features a decorative initial 'G' and a section labeled 'Aillarde de la gambe.' The notation includes various rhythmic values, accidentals, and dynamic markings.

GAILLARDE.

This page contains five systems of musical notation, each consisting of two staves. The notation is a form of early keyboard notation with rhythmic flags above the notes. The first system ends with a double bar line and the word "fin.". The second system begins with a large, ornate initial letter 'A' and is followed by the instruction "gaillarde precedente plus duntuee." in a smaller font. The subsequent systems continue the piece with various rhythmic patterns and accidentals.

GAILLARDE.

This page contains five systems of musical notation, each consisting of two staves. The notation continues from the previous page with various rhythmic values and accidentals. The piece concludes with a double bar line and the word "FIN." in the final system.

GAILLARDE.

Aillarde.

Autrement.

FIN.

GAILLARDE.

A gailarde precedente plus diminuee.

FIN.

GAILLARDE.

aillarde par deppit.

FIN.

GAILLARDE.

A gaillarde precedente plus diminuee.

FIN.

GAILLARDE.



First system of musical notation on the left page, featuring a treble clef, a 3/4 time signature, and a common time signature. The notation includes various rhythmic values and accidentals.

Aillarde la rocquo el fuzo.

Second system of musical notation on the left page, continuing the piece with similar notation and a repeat sign at the end.

Third system of musical notation on the left page, featuring a treble clef and various rhythmic values.

Fourth system of musical notation on the left page, continuing the piece with similar notation.

Fifth system of musical notation on the left page, ending with the word "FIN." in a box.

GAILLARDE.



First system of musical notation on the right page, featuring a treble clef, a 3/4 time signature, and a common time signature. The notation includes various rhythmic values and accidentals.

A gailarde preccedente plus diminuee.

Second system of musical notation on the right page, continuing the piece with similar notation.

Third system of musical notation on the right page, featuring a treble clef and various rhythmic values.

Fourth system of musical notation on the right page, continuing the piece with similar notation.

Fifth system of musical notation on the right page, ending with a repeat sign.

GAILLARDE.

Musical notation for the first system of the Gaillarde on page 16, consisting of two staves with notes and rests.

Musical notation for the second system of the Gaillarde on page 16, ending with the word "FIN."

Musical notation for the third system of the Gaillarde on page 16, featuring a large decorative initial 'G' and the text "Gaillarde la peronnelle."

Musical notation for the fourth system of the Gaillarde on page 16.

Musical notation for the fifth system of the Gaillarde on page 16, ending with the word "FIN."

GAILLARDE.

Musical notation for the first system of the Gaillarde on page 17, featuring a large decorative initial 'G' and the text "A gaillarde precedente plus diminuee."

Musical notation for the second system of the Gaillarde on page 17.

Musical notation for the third system of the Gaillarde on page 17.

Musical notation for the fourth system of the Gaillarde on page 17.

Musical notation for the fifth system of the Gaillarde on page 17, ending with the word "FIN."

BRANLE SIMPLE.

Branle simple. n'aurez uous point de moy pitie.

FIN.

BRANLE SIMPLE.

E Branle precedent plus diminue.

FIN.

BRANLE GAY.

Branle gay.

fin.

Branle precedent plus diminue.

fin.

BRANLE GAY.

fin.

Branle gay.

fin.

BRANLE GAY.



 E Branle precedent plus diminuee.



 Almande.

FIN.

ALMANDE.



 Almande precedente plus diminuee.

FIN.

ALMANDE.

BRANLE DE BOVRGONGNE.

BRANLES.

Second Branle.

FIN.

DE BOVRGONGNE.

Troisieme Branle.

FIN.

Quatrieme Branle.

FIN.

BRANLES.

First system of musical notation for 'BRANLES', consisting of two staves with notes and rests.

Second system of musical notation for 'BRANLES', starting with a decorative initial 'S' and the label 'Inquiesme Branle.' below it.

Third system of musical notation for 'BRANLES'.

Fourth system of musical notation for 'BRANLES'.

Fifth system of musical notation for 'BRANLES', ending with the word 'FIN.' at the bottom right.

DE BOVRGONGNE.

First system of musical notation for 'DE BOVRGONGNE', starting with a decorative initial 'S' and the label 'Ixieme Branle.' below it.

Second system of musical notation for 'DE BOVRGONGNE'.

Third system of musical notation for 'DE BOVRGONGNE'.

Fourth system of musical notation for 'DE BOVRGONGNE', ending with the word 'FIN.' at the bottom right.

Fifth system of musical notation for 'DE BOVRGONGNE', starting with a decorative initial 'S' and the label 'Eeptiesme Branle.' below it, and ending with 'F iij' at the bottom right.

BRANLES.

Musical notation for Branles, consisting of five systems of two staves each. The notation includes rhythmic flags and letter-based notes (a, b, c, f, e). The first system ends with "FIN." on the bottom staff. The fourth system begins with a decorative initial "V" and is labeled "Vitielme Branle." below it. The fifth system ends with "FIN." on the bottom staff.

DE BOVRGONGNE.

Musical notation for DE BOVRGONGNE, consisting of five systems of two staves each. The notation includes rhythmic flags and letter-based notes (a, b, c, f, e). The second system ends with "FIN." on the bottom staff. The fourth system begins with a decorative initial "E" and is labeled "Eufyefine Branle." below it. The fifth system ends with "FIN." on the bottom staff.

CHANSON.

A Muniere de Vernon.

FIN.

ACCORDS.

Fin du premier liure.



SECONDLIVRE DE GVI.

TERRE, CONTENANT PLUSIEURS CHANSONS EN

forme de voix de ville: nouvellement remises en tabulature,
par Adrian le Roy.

T A B L E.

A mes peines & ennuits	15	O combien est heureuse	6
C'est de la peine dure	13	O la mal assignée	20
Helas mon dieu y ha il en ce monde	14	Oyez tous amoureux	21
I'ay le rebours de ce que ie souhaite	3	O madame, perds-ie mon temps	23
Ie ne suis moins aimable	7	Puis que viure en seruitute	4
Ie ne veux plus à mon mal consentir	10	Pour m'eslongner	5
I'ay cherché la science	17	Plus ne veux estre à la suite	11
Laissez la verte couleur	2	Puis que nouvelle affection	16
L'ennuy qui me tourmente	12	Quand i'entens le perdu temps	9
Mes pas semez	8	Vous estes la personne	18
Maintenant c'est vn cas estrange	22	Vne m'auoit promis	19
Mon dieu vostre pitié	2		

A P A R I S.

Del'imprimerie, d'Adrian le Roy, & Robert Balard, Imprimeurs du Roy, rue
saint Iean de Beauuais, à l'enseigne sainte Geneuieue.
5. Ianuier.

1555.

Auec priuilege du Roy, pour neuf ans.