



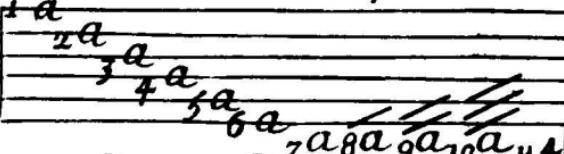
— Jure ce vend à Paris, Chez l'auteur, rüe Saint André des Arts,
proche l'hostel de Lion, avec privilége du Roy.

Avertissement
seruant a l'intelligence
des pieces contenues dans
ce present Livre .

Roussel sculptur

ayant

Ayant fait grauer mes ouurages avec beaucoup de soins et d'exactitude les deux mains si trouueront tres bien marqués afin que dans les pays estrangers elles fissent aussi aisée a trouuer que si je les montrois moy même, et comme il se peut encôtrer des curieux qui n'auroient jamais joué du Luth il est apropos de commencer pour ceux là, et leur faire cognoistre les cordes et les touches qui sont les deux premières choses qu'il faut scauoir. Il y avnze rangs dont les deux premiers sont simple et les autres double et se marquent ainsi.



et se nomment aussi quatre. ainsi des au-
tres.

Les touches qui sont des cordes en trauers attachées au manche suivent l'ordre de l'alphabet et la premiere touche commence par le haut proche le s'illet qui est vn morceau diuoire ou le paßages

sages des cordes est marqué pour les arrester dans les cheuilles
qui sont à la teste, il y a neuf touches, et la première est le b. la 2^e
le c. l'autre le d. ainsi des autres. Exemple ~~b c d e f g h i K~~ Cen'est
pas seulement sur la chantrelle qui est la première comme je l'ay
marqué Mais toute la stendue de la touche, la 1^{er} est toujours le b.
la 2^e touche le c. ainsi des autres; J'ay creu encore apropos de
mettre jcy l'accord ordinaire du Luth. et si les pieces se trouue sur
vn autre accord l'on, mettra seulement les lettres qui changent
dans son lieu; Accord ordinaire par vn issions;



Le pouce de la main droite se marque avec vne barre au dessous de la lettre a jus qu'à la 5^e car la 6^e et le reste des basses ne se marque point estant toujours du pouce exemple. Le 1^{er} doigt se marque avec vn point sous la lettre ainsi le 2^e doigt ne se marque point. exemple

Il faut tenir le petit doigt de la main droite sur la table proz
che le cheualet ou les cordes sont attachées et les autres doigts
en demy cercle pour estre prest a toucher et le poulce auance en
sorte qu'il se trouue tousiours au dessus des doigts.

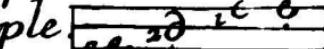
Apres auoir donné des preceptes pour la main droite il est a
propos d'en donner aussi pour la main gauche qui doit estre ad-
uancé en sorte que le dedans de la main ne touche jamais au man-
che, qu'avec le poignet la main fasse vn rond, afin que le bout
des doigts se placent aisement sur les cordes et tousjours
proche les touches qui sont en trauers suivant les lettres qu'il
conuiendra faire, que les doigs soient separées les uns des autres,
et ne les leuer que tres peu quand on doit aller d'une lettre avne
autre, ce qui donnera plus de facilité. que le pouce soit place sous
le manche et au bord du costé de la chantrelle et qu'il ne passe -

jamais le milieu quelque accord qu'on puisse faire, il faut qu'il suive
les doigs et qu'il se trouue vis avis le premier doigt ou entre le
premier et le second, et sur tout que la main ne se trouve point con-
trainte, estant vne des choses la plus considerable pour la beaute
du Luth que de jouer facilement aussi bien que de naller pas vite
en jouant, la mesure precipitee nestant pas bien receue parmy
les gens qui ont les oreilles delicates et qui se cognoscent a ce
charmant Roy des instrumens.

J'acheueray par douze exemple pour cognistre le reste des
marques qui sont dans mon liure parmy les quelles j'y en a qui
nont point este faite jusqu'a present et qui rendent les pieces qui
sont dans mon liure aussi facile a apprendre seul comme si
je les montrois moy mesme. I.

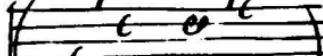
La main gauche se marque avec des chiffres a coste des lettres

par 1.2.3. et le petit doigt ne se marque point ainsi que le second de la main droite affin d'éviter la pluralité des marques qui rendroit la tablature plus confuse exemple



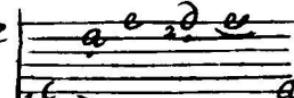
II

Pour coucher le doigt qui est toujours le premier de la main gauche je faisois cercle en forme de parentaise lequel doit demeurer couché jusques a ce que la parentaise soit fermée par vn autre cercle exemple



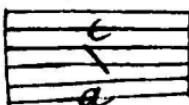
III.

La barre qui prend d'vnne lettre avn autre soit à la basse ou au dessus qu'on appelle tenue depuis le commencement de la barre jusques à l'endroit où elle finit exemple



III

Vne petite barre entravers entre vn dessus et vne basse marque qu'il faut separer les deux lettres quoy quelles soient escriptes ensemble exemple



V.

Pour tirer la corde de la main gauche apres l'auoir touchée de la main droite une fois quoy qu'il y ayt deux lettres se marquе avec un petit cercle au dessous et qui tient les deux lettres ainsi |---| et quelque fois par un petit crochet en forme de virgule exemple |---| qui doit faire le mesme effet. VI.

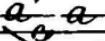
VI.

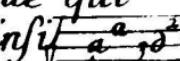
La cheutte qui est de toucher la premier lettre qui est marquе et laisser tomber le doigt sur l'autre se marquе aussi par un petit cercle soubs les deux lettres ainsi |---| et quelque fois sous une scule qui doit faire le mesme effet exemple |---| VII.

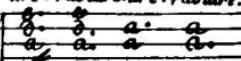
Martellement est quand vous avez le doigt sur une corde et qu'apres l'auoir touchee vous levez le doigt tres peu et le remettez aussitost et cela ne se fait que d'un semy ton et rarement d'un ton il se marque ainsi, exemple |---| VIII.

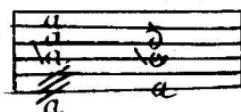
VIII.

Le tremblement se marque avec une petite croix apres la lettre ainsi |---|

Les cadences dont les deux premiere lettres se touchent du premier doigt entraînant et la 3.^{me} du second se marque avec une barre entrouverte qui tient les deux première lettres exemple.  **X.**

Quand l'on trouvera sur une basse une même lettres en petit caractère avec une ligne qui joint la grosse lettre avec la petite cela marque qu'il ne faut toucher que la grosse basse seule et arrester le pouce sur la petite qui suit que vous ne toucherez que quand vous trouverez la petite lettre ainsi 

XI. Pour tirer un accord du pouce et du j.^{er} doigt ensemble je met un ou deux points après les lettres suivant la quantité dont l'accord est composé et quand il faut rabattre l'accord du doigt je met les points en bas du côté des basses ainsi exemple  **XII**

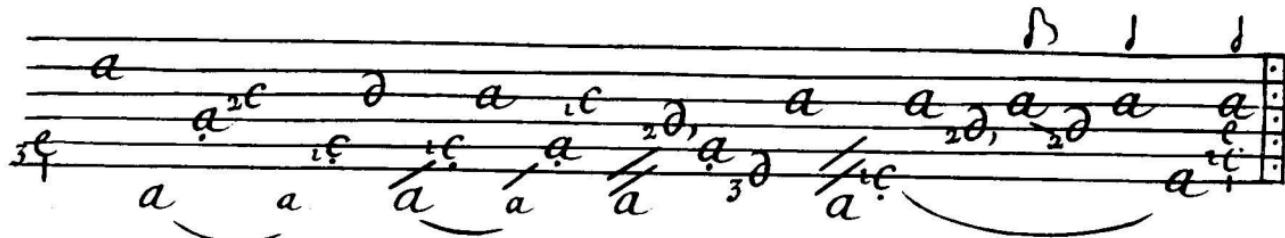
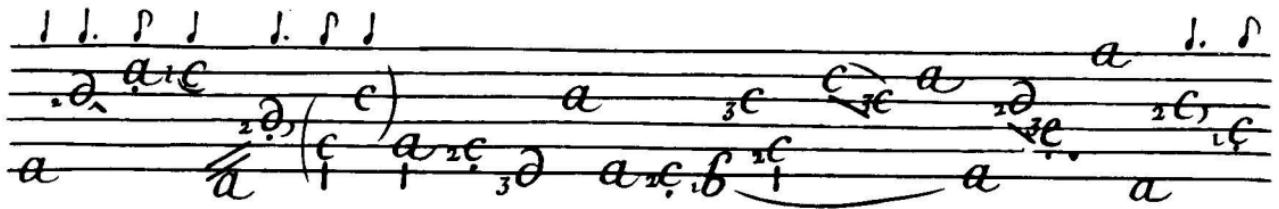
Il faut quelque fois prendre un accord entraînant le j.^{er} doigt comme si c'estoit une cadence et toucher la j.^{er} lettre du dessus la dernier avec le 2.^e doigt je fait cognoistre ces accords avec une petite barre entrouverte qui comprend : Les deux lettres du milieu qu'il faut toucher immédiatement après la basse exemple 

J'ay mis la belle homicide de feu Monsieur Gautier, à cause d'un double que j'y ay fait que l'on a trouué assez parfaictable pour n'en pas priver le public, Cette piece estant d'un merite conues aussi bien que tous les ouvrages de cet illustre auteur, et j'ay creu que le double ayant une liaison nécessaire avec le simple, il ne pouuoit estre l'un sans l'autre.

J'aduertis ceux qui ne seront pas beaucoup avancez au luth, de ne pas commencer par le Tombeau de Gogo qui est la premier picce, estant la plus difficile de toutes, et cela les pourroient rebutter.

Je fais grauer vn second liure, qui sera dans peu de temps au jour.

Grund



Tomeau De gogo Allemande.

2

5

10

3

Handwritten musical score for three staves:

- Staff 1 (Top):** Melodic line with various notes and rests. Bass line below with 'a' markings.
- Staff 2 (Middle):** Bass line with 'a' markings. Melodic line with various notes and rests.
- Staff 3 (Bottom):** Bass line with 'a' markings. Melodic line with various notes and rests.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15¹⁵, 16, 17, 18, 19, 20²⁰.

Notes and rests are written using a combination of Arabic numerals (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20) and Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XVIX, XX, XXI).

4

Courante

5

Handwritten musical score for three staves:

- Staff 1:** 2/4, 3/4, 15/8, 2/4.
- Staff 2:** 1/4, 3/4, 20/8, 1/4.
- Staff 3:** 1/4, 3/4, 5/4, 1/4.

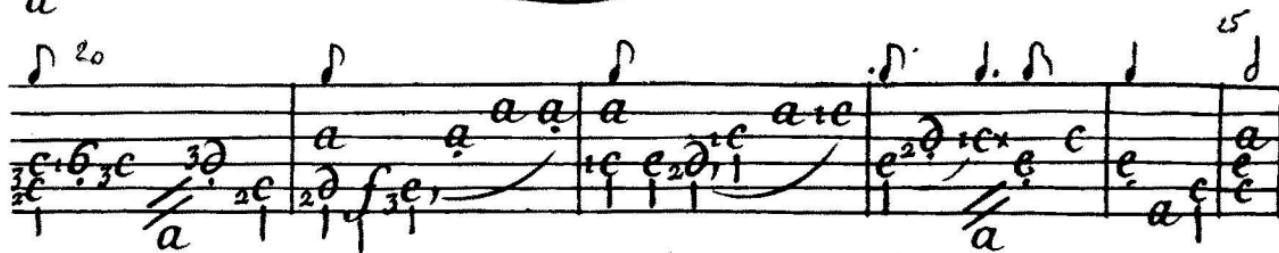
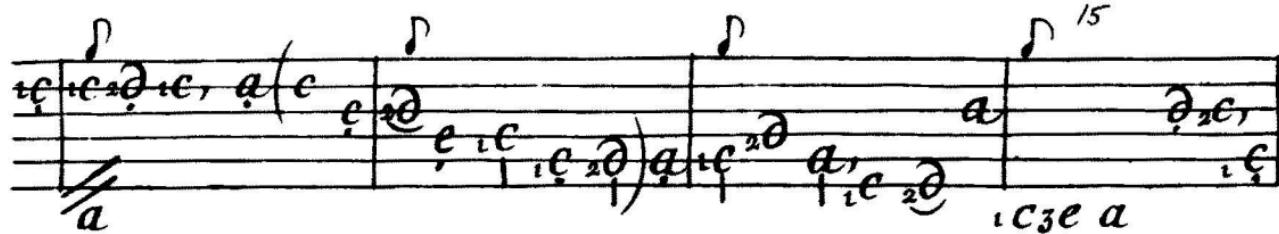
All staves use a common key signature of one sharp. Measures are numbered 1 through 25 above the staff.

6

Double de la Courante cy devant.

The musical score consists of three staves of handwritten notation for a double bass. The notation uses a bass clef and includes various note heads with stems and dashes, indicating pitch and duration. The first staff begins with a note followed by a rest, then a series of eighth-note pairs. The second staff starts with a note, followed by a rest, then a series of eighth-note pairs. The third staff begins with a note, followed by a rest, then a series of eighth-note pairs. The notation is written in a cursive style, with some notes having multiple stems or dashes. There are also some slurs and rests throughout the score.

7



Les Cabrioles courante

8

The score is in 8th time signature. The first staff starts with a note, followed by a rest, then a note, another rest, and a note. The second staff begins with a note, followed by a rest, then a note, another rest, and a note. The third staff starts with a note, followed by a rest, then a note, another rest, and a note.

The music includes various note heads with stems and dots, some with horizontal lines through them, and some with vertical lines through them. There are also rests and a few short vertical strokes.

Handwritten musical score for three staves:

- Staff 1:** Rhythms include eighth and sixteenth notes. Fingerings: 1, 3, e; 2, d; 3, e. Measure 9 is indicated.
- Staff 2:** Rhythms include eighth and sixteenth notes. Fingerings: 1, 3, e; 2, d; 3, e. Measure 10 is indicated.
- Staff 3:** Rhythms include eighth and sixteenth notes. Fingerings: 1, 3, 6; 2, c; 3, e.

Canarie.

10

10

15

20

25

30

1. 30 11

3. 35 11

2. 45 50

La fiere Courante

12

15
 R $\dot{a}_2 c$, $\dot{6}$ $\dot{3} c$ \dot{a} $\dot{a}^2 \dot{c}$ \dot{a} $\dot{2} c$ \dot{a} \dot{a} $\dot{3} c$ $\dot{a} \dot{2} \dot{c}$ $\dot{2} \dot{d}$ $\dot{e}^2 \dot{d}$
 $\dot{2} c$ \dot{a} \dot{a} $\dot{3} d$ $\dot{6}$ $\dot{a}^1 c$ $\dot{3} e$ $\dot{1}$
 R $\dot{2} c$ \dot{a} $\dot{a}^2 c, \dot{a}$ $\dot{2} c$ \dot{a} $\dot{3} c$ $\dot{a}^3 c$ $\dot{6}, \dot{6}^3 c \dot{a}$
 $\dot{3} \dot{d}$ $\dot{1} c, \dot{2} c$ $\dot{1} c$ \dot{a} \dot{a} $\dot{3} c \dot{d}$ $\dot{3} c$ $\dot{6}, \dot{6}^3 c \dot{a}$
 a \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a}
 J. R $\dot{2} c^* a$ $\dot{3} d$ $\dot{a}^2 c$ a $\dot{2} \dot{c}, \dot{2} \dot{d}$ $\dot{1} c$ $\dot{3} e$ $\dot{e} \dot{c} a$ $\dot{1} c a$ $\dot{2} \dot{d} c^* \dot{1} c$ $\dot{e} \dot{c} a$
 J. R $\dot{3} d, \dot{1} c, \dot{1} e$ $\dot{2} \dot{a}$ $\dot{2} \dot{c}$ $\dot{1} c$ $\dot{3} e$ $\dot{e} \dot{c} a$ $\dot{1} c a$ $\dot{2} \dot{d} c^* \dot{1} c$ $\dot{e} \dot{c} a$

20
 R \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a}
 J. R $\dot{2} c^* a$ $\dot{3} d$ $\dot{a}^2 c$ a $\dot{2} \dot{c}, \dot{2} \dot{d}$ $\dot{1} c$ $\dot{3} e$ $\dot{e} \dot{c} a$ $\dot{1} c a$ $\dot{2} \dot{d} c^* \dot{1} c$ $\dot{e} \dot{c} a$
 J. R $\dot{3} d, \dot{1} c, \dot{1} e$ $\dot{2} \dot{a}$ $\dot{2} \dot{c}$ $\dot{1} c$ $\dot{3} e$ $\dot{e} \dot{c} a$ $\dot{1} c a$ $\dot{2} \dot{d} c^* \dot{1} c$ $\dot{e} \dot{c} a$
 J. R $\dot{2} c^* a$ $\dot{3} d$ $\dot{a}^2 c$ a $\dot{2} \dot{c}, \dot{2} \dot{d}$ $\dot{1} c$ $\dot{3} e$ $\dot{e} \dot{c} a$ $\dot{1} c a$ $\dot{2} \dot{d} c^* \dot{1} c$ $\dot{e} \dot{c} a$

25
 R \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a}
 J. R $\dot{2} c^* a$ $\dot{3} d$ $\dot{a}^2 c$ a $\dot{2} \dot{c}, \dot{2} \dot{d}$ $\dot{1} c$ $\dot{3} e$ $\dot{e} \dot{c} a$ $\dot{1} c a$ $\dot{2} \dot{d} c^* \dot{1} c$ $\dot{e} \dot{c} a$
 J. R $\dot{3} d, \dot{1} c, \dot{1} e$ $\dot{2} \dot{a}$ $\dot{2} \dot{c}$ $\dot{1} c$ $\dot{3} e$ $\dot{e} \dot{c} a$ $\dot{1} c a$ $\dot{2} \dot{d} c^* \dot{1} c$ $\dot{e} \dot{c} a$
 J. R $\dot{2} c^* a$ $\dot{3} d$ $\dot{a}^2 c$ a $\dot{2} \dot{c}, \dot{2} \dot{d}$ $\dot{1} c$ $\dot{3} e$ $\dot{e} \dot{c} a$ $\dot{1} c a$ $\dot{2} \dot{d} c^* \dot{1} c$ $\dot{e} \dot{c} a$

30
 R \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a} \dot{a}
 J. R $\dot{2} c^* a$ $\dot{3} d$ $\dot{a}^2 c$ a $\dot{2} \dot{c}, \dot{2} \dot{d}$ $\dot{1} c$ $\dot{3} e$ $\dot{e} \dot{c} a$ $\dot{1} c a$ $\dot{2} \dot{d} c^* \dot{1} c$ $\dot{e} \dot{c} a$
 J. R $\dot{3} d, \dot{1} c, \dot{1} e$ $\dot{2} \dot{a}$ $\dot{2} \dot{c}$ $\dot{1} c$ $\dot{3} e$ $\dot{e} \dot{c} a$ $\dot{1} c a$ $\dot{2} \dot{d} c^* \dot{1} c$ $\dot{e} \dot{c} a$
 J. R $\dot{2} c^* a$ $\dot{3} d$ $\dot{a}^2 c$ a $\dot{2} \dot{c}, \dot{2} \dot{d}$ $\dot{1} c$ $\dot{3} e$ $\dot{e} \dot{c} a$ $\dot{1} c a$ $\dot{2} \dot{d} c^* \dot{1} c$ $\dot{e} \dot{c} a$

14
 La belle homicide
 Courante de M^r Gautier.

<img alt="Handwritten musical score for three staves. Staff 1: Treble clef, 4/4 time, key signature of one sharp. Staff 2: Bass clef, 4/4 time, key signature of one sharp. Staff 3: Bass clef, 4/4 time, key signature of one sharp. The score consists of three measures per staff, with measure 5 starting on the second staff and measure 10 on the third staff. Measures 1-4: Treble staff has notes e, c, 2d, 1c, a, e. Bass staff has notes a. Measure 5: Treble staff has notes 1c, a. Bass staff has notes 2d. Measure 6: Treble staff has notes a, 1c. Bass staff has notes a. Measure 7: Treble staff has notes 1c, a. Bass staff has notes 2d, 1c, 2d. Measure 8: Treble staff has notes a. Bass staff has notes a. Measure 9: Treble staff has notes 1c, a. Bass staff has notes a. Measure 10: Treble staff has notes 1c, a. Bass staff has notes 3d. Measure 11: Treble staff has notes a. Bass staff has notes 1c, a. Measure 12: Treble staff has notes 1c, a. Bass staff has notes 3d, 1c, 2d. Measure 13: Treble staff has notes a. Bass staff has notes a. Measure 14: Treble staff has notes 1c, a. Bass staff has notes 3d, 1c, 2d.
 </p>

15

A handwritten musical score for two voices, consisting of three systems of music. The top system starts with a treble clef, a key signature of one sharp, and a common time signature. It includes lyrics in Italian (e.g., "dolce", "piange", "languido") and includes measure numbers 15 and 20. The middle system begins with a bass clef and a common time signature. The bottom system continues the bass line. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. Measures 15 through 20 are explicitly labeled with measure numbers.

6

Doublé de l'abvette homicide.

Handwritten musical score for three staves, numbered 17. The score consists of three staves, each with a different rhythmic value (eighth note, sixteenth note, and eighth note).

Staff 1:

- Measures 1-14: The first measure starts with a dotted half note followed by a half note. Measures 2-4 show eighth-note patterns: (c, c), (c, c), (c, c). Measures 5-7 show eighth-note patterns: (c, c), (c, c), (c, c). Measures 8-10 show eighth-note patterns: (c, c), (c, c), (c, c). Measures 11-13 show eighth-note patterns: (c, c), (c, c), (c, c). Measure 14 ends with a half note.

Staff 2:

- Measures 15-19: Measures 15-17 show sixteenth-note patterns: (c, c, c, c), (c, c, c, c), (c, c, c, c). Measures 18-19 show eighth-note patterns: (c, c), (c, c), (c, c).

Staff 3:

- Measures 20-25: Measures 20-22 show eighth-note patterns: (c, c), (c, c), (c, c). Measures 23-25 show eighth-note patterns: (c, c), (c, c), (c, c).

Sarabande

18

This block contains three staves of handwritten musical notation for Sarabande. The notation uses a combination of letter and number-based shorthand. The first staff begins with a dotted rhythm followed by eighth notes. The second staff starts with a half note. The third staff begins with a dotted rhythm. Measures 18 through 21 are shown. Measure 21 includes a dynamic instruction f^{10} . Measures 22 through 25 are shown. Measure 25 includes a dynamic instruction f^{15} . Measures 26 through 29 are shown. Measure 29 includes a dynamic instruction f^{16} . Measures 30 through 33 are shown. Measure 33 includes a dynamic instruction f^{17} .

Gauotte

19

The musical score consists of three staves of handwritten musical notation on five-line staffs. The notation uses letters (a, c, e) and numbers (1, 2, 3) to represent notes and rhythms. The first staff begins with a note 'a' followed by a grace note 'c'. The second staff begins with a note 'c'. The third staff begins with a note 'a'. Measure 10 starts with a note 'a'. Measure 11 starts with a note 'a'. Measure 12 starts with a note 'a'.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

Impromptu
Allemande

20

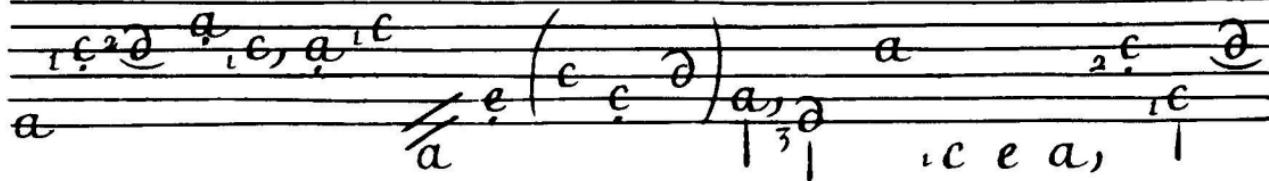
e. c. a. c. d. a. | (c
 3 e. c. d. c.) a. a. 2 c. d. c. a.
 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

a. a. a. e. c. d. c. f. | e. g. g. 2 g. h. 2 g.
 2 e. d. 3 e. 2 d. 3 e. 1 | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

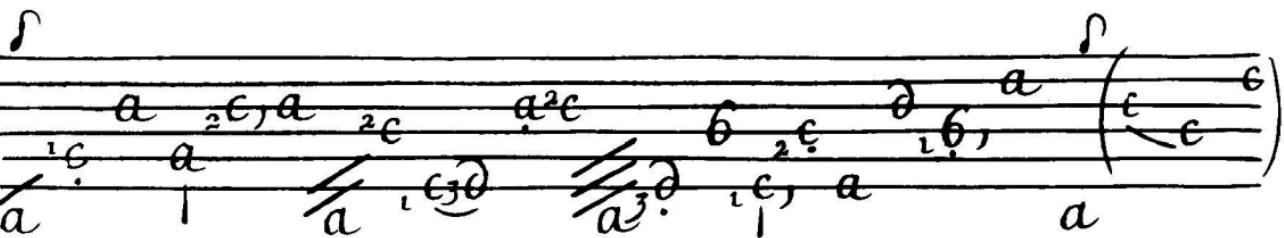
a. e. (c. a. a. | (c. c. 2 d. 2 c. 2 c. a. 2 c. | (c. 2 d. 2 c.
 1

Handwritten musical score for three staves. The top staff has measures 1-10, the middle staff has measures 1-15, and the bottom staff has measures 1-15. Measures 1-10 are in common time, and measures 11-15 are in 2/4 time. The score includes various note heads, stems, and rests, with some notes having numerical subscripts indicating pitch or rhythm. Measure 10 ends with a repeat sign and measure 11 begins with a bass clef.

22



Prelude



1
 c e a $\overset{2}{\partial}$ a $\overset{2}{\partial}$ a g h²g, h, f. h
 cl a $\overset{c}{\cdot}$, e | a a a a a
 K(h, K h h) $\overset{2}{g}$ h²g h²g, f h h²g
 Suite a a a / a | $\overset{2}{g}$ g, h | , g |
 h $\overset{2}{\partial}$, a { c $\overset{c}{\cdot}$ $\overset{2}{\partial}$ e c e
 3 h | a | c | a | $\overset{2}{\partial}$ c e | .
 1 a

24

La Cavalliere; Courante

15

A handwritten musical score consisting of five staves. The notation uses various symbols including 'c', '2d', 'e', 'f', 'g', 'a', 'b', 'r', 'h', and 'x'. The first staff begins with a whole note 'c' followed by a half note '2d'. The second staff starts with a whole note 'f' followed by a half note 'c'. The third staff begins with a whole note '2d' followed by a half note '2d'. The fourth staff starts with a whole note 'a' followed by a half note '2c'. The fifth staff begins with a whole note 'a'. Measures 25 through 30 are indicated above the staff. Measure 30 ends with a single note 'd'. The score includes several grace notes and dynamic markings such as 'f.' and 'p.'. Measures 25-27 show a pattern of eighth notes: 'c', '2d', 'e', 'f', 'g', 'h', 'x', 'r', 'h', 'x', 'h', 'c', 'c', '2d', 'c', 'e'. Measures 28-29 show a pattern of eighth notes: 'a', 'a'. Measures 30-31 show a pattern of eighth notes: 'a', '2d', 'c', 'e', 'c', 'e', 'c', 'e', 'c', 'e', 'c', 'e', 'c', 'e', 'c', 'e'.

26

Chaconne

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

26

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

suite de la Chaconne

The musical score consists of three staves of handwritten notation. The notation uses vertical stems with horizontal dashes to indicate pitch and duration. The first staff begins with a note 'a' followed by a bracketed group of notes: '(c 2. a 3. e)'. The second staff begins with a note 'a' followed by a bracketed group of notes: '(a 2. c 1. e)'. The third staff begins with a note 'a' followed by a bracketed group of notes: '(c 2. a 3. e)'. The score continues with various notes and rests, including a double bar line with repeat dots. The notation is dense and requires careful reading.

28

La Princesse Sarabande

1. β 29
 J. β J. β J. β J. β J. β J. β 15 β
 ? a 2c a 2c a 2c (8) e 2d , a a ?
 a 1c , a a 1c (8) e 2d , a a 2d
 J. β J. β J. β J. β J. β J. β
 2c e 1c e a 2c (8) e 2d , a a 2d
 / a / a / a / a / a / a /
 J. β 20 J.
 2c * e 1c e a |||||
 / a / a / a / a / a / a /

30
Prelude en C. sol. ont b.mol.



Suite du prélude

1

S 2. e g h 2. g f f. b 2. g f. 2. g h f. h f. h f. f. f. 2. e
a a f f
a
2. e f f. f. 2. e a 2. f f f. a 2. e 2. a 2. c 2. a 2. a
f. f.
2. e g f. 2. f 2. e 2. a 2. f f a 2. e
a
S
6. a 2. c 5. a
6. a 2. c 5. a 2. c 2. c 2. a 2. c 2. a 2. a 2. a 2. a
4 a Accord

Tombéau de Madame. Pauanne



10 33

The score consists of three staves, each with five horizontal lines. Measure 10 starts with a note on the top line. Measure 11 begins with a note on the bottom line. Measure 12 starts with a note on the top line. Measure 13 begins with a note on the bottom line. Measure 14 begins with a note on the top line. Measure 15 begins with a note on the bottom line. Measures 10-13 are on the first staff, measures 10-15 are on the second staff, and measures 10-13 are on the third staff. The notes are represented by vertical stems with horizontal dashes at the top. Some notes have small numbers above them, such as '2' or '3'. There are also some 'x' marks under certain notes. Measure 14 contains a dynamic instruction 'f' (fortissimo) and a tempo instruction 'p' (pianissimo). Measure 15 contains a dynamic instruction 'f' (fortissimo).

34

Suite du Tombeau

A handwritten musical score for a string instrument, likely cello or bass. The score consists of three staves of music. The top staff begins with a melodic line starting on 'a'. The middle staff continues the melody, featuring a prominent eighth-note pattern. The bottom staff provides harmonic support with sustained notes. The score is written on five-line staff paper, with various弓头 (bow strokes) and fingerings indicated above the notes.

36]

La belle Anglaise
Gigue

A handwritten musical score on three staves. Staff 1: Starts with a note 'a', followed by a measure with '6' and '3c'. The next measure contains '6' and '2c'. Staff 2: Starts with a note 'h', followed by 'fif'. The next measure contains 'g' and 'f'. Staff 3: Starts with a note 'a', followed by '6'. The score continues with various notes and rests, ending with a final measure on staff 3. Measure numbers 10 and 37 are indicated above the staves. The notation includes various note heads and stems, some with arrows indicating direction.

La Libertin Canarie

38

4 10 15 20

A musical score for a string instrument, likely a bowed instrument like a cello or double bass, featuring three staves of music. The music is written in common time (indicated by 'C') and includes various dynamics and performance instructions.

Staff 1: This staff uses a soprano C-clef. It begins with a series of eighth-note pairs followed by sixteenth-note pairs. Measure 30 starts with a sixteenth-note pair, followed by eighth-note pairs. Measures 35-39 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. The notation includes fingerings such as 'a' and '6' above the notes, and dynamic markings like 'c' (forte) and 'f' (fortissimo). Measure 30 has a tempo marking of '30'. Measures 35-39 have a tempo marking of '39'.

Staff 2: This staff uses an alto F-clef. It continues the rhythmic patterns established in Staff 1. Measures 30-39 show a mix of eighth-note pairs and sixteenth-note pairs. Fingerings like 'a', '6', and '2' are present, along with dynamic markings like 'c' and 'f'.

Staff 3: This staff uses a bass G-clef. It follows the same rhythmic scheme. Measures 30-39 show eighth-note pairs and sixteenth-note pairs. Fingerings like 'a', '6', and '2' are used, along with dynamic markings like 'c' and 'f'.

4° La délibérée Courante

4° La délibérée Courante

1. *L.* *S.* *(6)*
~~a~~ *(6)* *a* *(6)* *a* *(6)* *a* *(6)* *a* *(6)* *a* *(6)* *a*

2. *S.* *L.* *S.* *S.* *S.*

3. *a* *a* *6* *a* *a* *6* *c* *a* *a* *6* *a* *a* *6* *a* *6*

4. *a* *a* *6* *a* *a* *6* *c* *a* *a* *6* *a* *a* *6* *a* *6*

5. *a* *a* *6* *a* *a* *6* *c* *a* *a* *6* *a* *a* *6* *a* *6*

6. *a* *a* *6* *a* *a* *6* *c* *a* *a* *6* *a* *a* *6* *a* *6*

A handwritten musical score consisting of three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The time signature is common time (indicated by '1'). The key signature is A major (no sharps or flats). The score includes various dynamics such as *f*, *ff*, *sf*, *e.s.*, *e.f.*, *c.s.*, and *c.f.*. Measures 1 through 19 are written on the first two staves, with measure 19 ending on the bass staff. Measure 20 begins on the soprano staff. Measure 21 starts on the alto staff. Measure 22 begins on the bass staff. Measure 23 continues on the bass staff. Measure 24 concludes on the bass staff. Measure 25 begins on the soprano staff. Measure 26 begins on the alto staff. Measure 27 begins on the bass staff. Measure 28 concludes on the bass staff. Measure 29 begins on the soprano staff. Measure 30 begins on the alto staff. Measure 31 begins on the bass staff. Measure 32 concludes on the bass staff. Measure 33 begins on the soprano staff. Measure 34 begins on the alto staff. Measure 35 begins on the bass staff. Measure 36 concludes on the bass staff. Measure 37 begins on the soprano staff. Measure 38 begins on the alto staff. Measure 39 begins on the bass staff. Measure 40 concludes on the bass staff. Measure 41 begins on the soprano staff.

2
 J'abell'e Piedmontaise; Courante

2
 J'abell'e Piedmontaise; Courante

4
 5

1. J. 5 ♂
 a a 3c a, b
 2c 1c
 a

J. ♂
 2c x 1c
 a 3d 1b,
 a

♂ 2c
 a 1c
 3d 6 a

43

J. ♂
 (f h f 2g) K. h K. h K.
 2c a
 a

J. ♂
 a 2c a 1b
 2c 2c 1b
 3d a 1c

♂ 2c
 a

♂ 2c * 2c
 a 6 a a
 2c 3c
 1b a
 3d 4

44

15
 a a²c a²c a¹b | c²c¹c a²c a³d¹b, a | c²c d²c a c²a¹b a |
 a a²c a²c a³d¹b, a | c²c d²c a c²a¹b a |

45
 b (f. h f. h ²⁰g.) K, h K, h K, c a²c a¹b d²c¹b d²c¹b |
 a a a

25
 a c²d s.d s.d a¹b a²c¹d a¹b a²c¹d a¹b a²c¹d |
 a a a a³d¹b a¹b a³d¹b a¹b

4 6

16



La Bergerie sarabande

J. P J. P J. P J. P²⁰ J. P 47

2c
 2c
 2c
 2c
 2c

4

J. P J. P J. P²⁵ J. P

2c
 2c
 2c
 2c

4

J. P

2c
 2c

a

48

f *h* *h²* *g* *h* (*f,g*) *f,h* *f** *f,f*) *s* *a·6* *a* *2* *c* *6,2* *a* *c*

Prelude

4

i. *s* *a,* *a* *2* *a·6* *a* *s* (*e* *s* *i.* *f*) *s* *i.* *c* *i.* *s* *f* (*a,* *a,c* *2* *a* *a* *2* *a* *a* *2* *a* *c,* *a* *2* *a* *c,* *a* *2* *a*)

f. *a* *2* *a,f* *f* *a* *2* *g* *2* *f.* *g* *a* *2* *f.* *a* *2* *f.* *g* *a* *2* *f.* *a* *2* *a*)

49

Staff 1:

- Measure 1: $\frac{2}{4}$ time signature. Notes: $a\dot{6} \dot{3}\dot{0}$, $a\dot{3}\dot{0} \dot{1}\dot{c}$, $a\dot{6}$, $a\dot{3}\dot{0}$, $a\dot{6}$.
- Measure 2: $a\dot{1}$, $a\dot{3}\dot{0}$, $a\dot{6}$.
- Measure 3: $a\dot{1}\dot{6}$, $a\dot{3}\dot{0}$, $a\dot{6}$.
- Measure 4: $a\dot{1}\dot{6} \dot{3}\dot{0}$, $a\dot{6}$.
- Measure 5: $a\dot{1}\dot{6}$, $a\dot{3}\dot{0}$, $a\dot{6}$.
- Measure 6: $a\dot{1}\dot{6}$, $a\dot{3}\dot{0}$, $a\dot{6}$.

Staff 2:

- Measure 3: $a\dot{1}\dot{6}$, $a\dot{3}\dot{0}$, $a\dot{6}$.
- Measure 4: $a\dot{1}\dot{6} \dot{3}\dot{0}$, $a\dot{6}$.

Staff 3:

- Measure 5: $a\dot{1}\dot{6} \dot{3}\dot{0}$, $a\dot{6}$.
- Measure 6: $a\dot{1}\dot{6} \dot{3}\dot{0}$, $a\dot{6}$.

50
 a Complayante. Allemande

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score includes dynamic markings like f , ff , and s , and various rests. The vocal parts are labeled Soprano (S), Alto (A), and Bass (B). The score is numbered 51 at the top right.

52

The score consists of three staves of handwritten musical notation:

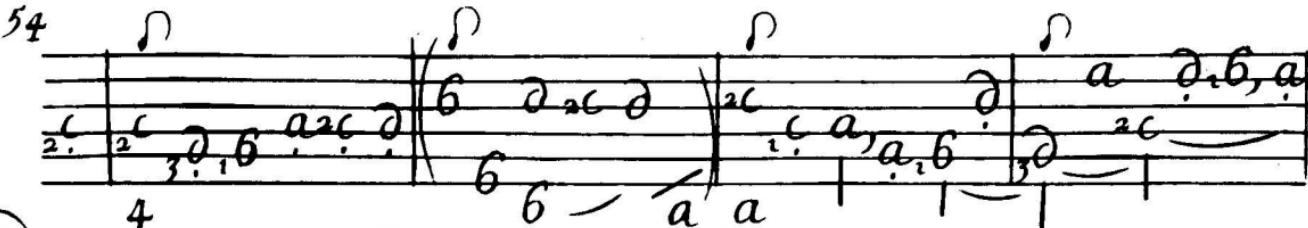
- Top Staff:** Features six measures. Measure 1 starts with a fermata over a note, followed by a note with a grace note. Measures 2-4 show eighth-note patterns with grace notes. Measure 5 has a fermata over a note, followed by a grace note. Measure 6 ends with a fermata over a note.
- Middle Staff:** Starts with a measure containing a grace note and a note with a fermata. Measures 2-4 show eighth-note patterns with grace notes. Measure 5 has a fermata over a note, followed by a grace note. Measure 6 ends with a fermata over a note.
- Bottom Staff:** Starts with a measure containing a grace note and a note with a fermata. Measures 2-4 show eighth-note patterns with grace notes. Measure 5 has a fermata over a note, followed by a grace note. Measure 6 ends with a fermata over a note.

Notation includes various弓 (bowed strokes), grace notes (indicated by a small 'g' or a short vertical line), and fermatas (indicated by a small 'f'). Fingerings like 1, 2, 3, 4, 5, 6, and 7 are also present. The staff lines are numbered 1 through 6 from bottom to top.

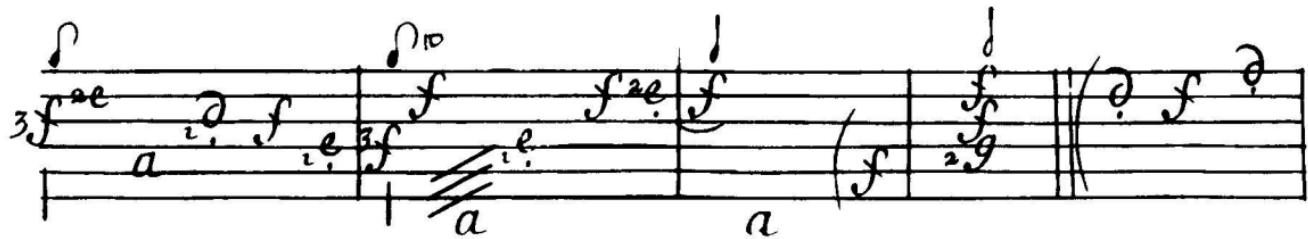
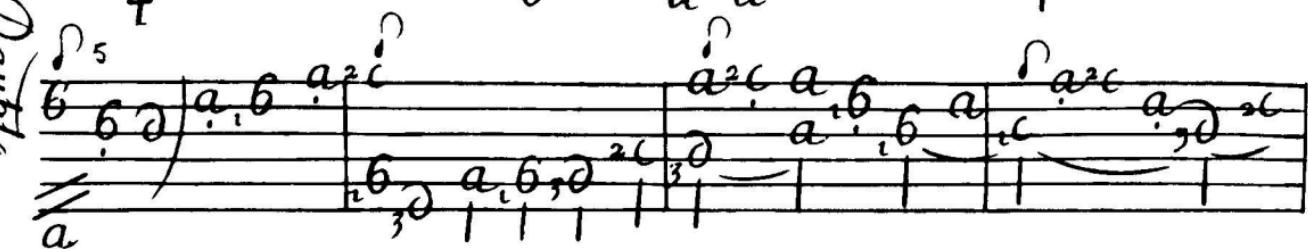
A handwritten musical score consisting of three staves. The top staff has a key signature of one sharp, indicated by a circle with a sharp sign. The middle staff has a key signature of one flat, indicated by a circle with a flat sign. The bottom staff has a key signature of one sharp. Measures 1 through 15 are on the first system. Measure 16 begins a new system. The score includes dynamic markings such as *f*, *ff*, and *sf*. Fingerings like $\frac{1}{2}$, $\frac{3}{4}$, and $\frac{5}{6}$ are also present. The page number 53 is in the top right corner.

53

54



Double



15

55

20

25

4

4

56

Le retour du Dépit

10

15
 f ? (f f h ! (f f f) f) f a a a
 a a a . 6 . c 2^c

 20
 a b a , c c c a a a a a a a a a a
 a , 6 , c 3 a 3 a 3 a 3 a 3 a 3 a 3 a 3 a

 25
 f h) f 2g * f f h f 2g f f
 f 2g a f i 2g (f f / 4 3 a 2 6

58

double

4

(d.f.) ? *(f_{2g}, f, h)* *f.* *(d, f.)* *f.* *b_f* *a* *d, c, a* *a* 59

6 *c, d* *a, 6* *a* *a, 6, ?* *a, 6* *a, 6* *a* *a, 6* *a* *f, d, f.* *e, g.*

f_{2g}, h *f_{2g}, h* *f* *h* *f_{2g}* *f, h* *h, g.* *h* *h* 4

f_{2g} *f_{2g}* *a* *f, a*

La belle Florantine. Sarabande

60

1 5

Handwritten musical score for a six-string instrument, likely guitar, featuring three staves of tablature. The score includes dynamic markings such as f , $f.f.$, $f.f.f.$, and ff . The first staff starts at measure 1, the second staff at measure 25, and the third staff at measure 30. Measures 1-24 are indicated by dots above the staff.

Measure 1:

1. $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

2. $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$

3. $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

Measure 25:

1. $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

2. $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$

3. $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

Measure 30:

1. $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

2. $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$

3. $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$ $\textcircled{1}$

61

62. 1 2
 La belle Espagnole Chaconne.

Staff 1 (Measures 1-15):
 6/8 time. Notes are mostly eighth notes with some sixteenth-note patterns. Fingerings like '6' and 'a' are used. Measures end with a repeat sign and '1 2'.

Staff 2 (Measures 10-15):
 6/8 time. Continues the pattern from Staff 1.

Staff 3 (Measures 4-15):
 4/4 time. Notes are mostly eighth notes. Fingerings like '6', 'a', 'c', '2c', and '3c' are used. Measures end with a repeat sign and '1 2'.

The score is handwritten on three staves. The first staff starts with a fermata over two measures, followed by a dynamic 'f' and a bowing 'b' over two measures. The second staff begins with a dynamic 'ff' and a bowing 'b' over two measures. The third staff starts with a dynamic 'ff' and a bowing 'b' over two measures.

6

La belle Dancenre ; Gauotte