

Attaignant, publisher

# *Tres breve et familiere introduction*



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# 1. Prelude 1

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10 15

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25 30

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40 45

H N H T N N N H H H H H T N N H T N N H T N H H T N N H H

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

50

T T T T H H H T H T T T T T T T T T T T T T T T T H T T

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

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2. Prelude 2

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### 3. Prelude 3

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Handwritten musical notation on a five-line staff. Above the staff are rhythmic patterns represented by vertical lines. The notation includes notes and rests with letters 'a', 'b', and 'r' above them. The notes are arranged in a sequence across five measures.

35

Handwritten musical notation on a five-line staff. Above the staff are rhythmic patterns represented by vertical lines. The notation includes notes and rests with letters 'a', 'b', and 'r' above them. The notes are arranged in a sequence across five measures.

40

Handwritten musical notation on a five-line staff. Above the staff are rhythmic patterns represented by vertical lines. The notation includes notes and rests with letters 'a', 'b', and 'r' above them. The notes are arranged in a sequence across five measures.

45



Musical notation for a piece on page 35. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is written on a single staff with notes and rests. Below the staff are four lines of tablature with letters 'a', 'r', and 'd' indicating fret positions. Above the staff are rhythmic diagrams showing the placement of notes on the staff lines. The piece concludes with a fermata over the final note.

5. Also verdémont

Musical notation for measures 1-5. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff with various note values and rests. The bass line is written on a single staff with note values and rests. The piece begins with a forte (f) dynamic.

5

Musical notation for measures 6-10. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff with various note values and rests. The bass line is written on a single staff with note values and rests. The piece continues with a forte (f) dynamic.

10

Musical notation for measures 11-15. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff with various note values and rests. The bass line is written on a single staff with note values and rests. The piece continues with a forte (f) dynamic.

15

Musical notation for measures 16-20. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff with various note values and rests. The bass line is written on a single staff with note values and rests. The piece continues with a forte (f) dynamic.

20

Musical notation for measures 21-30. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff with various note values and rests. The bass line is written on a single staff with note values and rests. The piece continues with a forte (f) dynamic.

25

30

Musical notation for measures 31-35. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody is written on a single staff with various note values and rests. The bass line is written on a single staff with note values and rests. The piece continues with a forte (f) dynamic.

35



6. Dulcis amica

First system of musical notation (measures 1-4). It features a treble clef, a common time signature, and a key signature of one flat (B-flat). The notation includes a series of rhythmic patterns above the staff and a melodic line with notes and rests below. The notes are labeled with letters 'a', 'b', and 'r'.

Second system of musical notation (measures 5-8). It continues the melodic and rhythmic patterns from the first system. The notes are labeled with letters 'a', 'b', and 'r'.

5

Third system of musical notation (measures 9-14). It includes dynamic markings such as 'f' and 'g'. The notes are labeled with letters 'a', 'b', and 'r'.

10

15

Fourth system of musical notation (measures 15-19). It includes a fermata over the final note of the system. The notes are labeled with letters 'a', 'b', and 'r'.

20

Fifth system of musical notation (measures 20-24). It includes a dynamic marking of 'f'. The notes are labeled with letters 'a', 'b', and 'r'.

Sixth system of musical notation (measures 25-29). It concludes the piece with a final melodic phrase. The notes are labeled with letters 'a', 'b', and 'r'.

25







9. Fortune laisse

Handwritten musical notation for measures 1-5. The notation includes rhythmic patterns above the staff and a three-staff system below. The first staff contains rhythmic symbols like vertical lines and slanted lines. The second staff contains notes and rests with letters 'a' and 'r' above them. The third staff contains notes and rests with letters 'e', 'r', and 'a' below them. Dynamic markings like 'f' and 'ff' are present. A common time signature 'C' is at the beginning.

5

Handwritten musical notation for measures 6-10. Similar to the previous system, it features rhythmic patterns above the staff and a three-staff system below with notes and rests labeled with 'a' and 'r'. Dynamic markings like 'f' and 'ff' are used.

10

Handwritten musical notation for measures 11-15. The notation continues with rhythmic patterns and a three-staff system with notes and rests labeled with 'a' and 'r'. Dynamic markings like 'f' and 'ff' are present.

15

Handwritten musical notation for measures 16-20. The notation includes rhythmic patterns and a three-staff system with notes and rests labeled with 'a' and 'r'. Dynamic markings like 'f' and 'ff' are used.

20

Handwritten musical notation for measures 21-25. The notation features rhythmic patterns and a three-staff system with notes and rests labeled with 'a' and 'r'. Dynamic markings like 'f' and 'ff' are present.

25

Handwritten musical notation for measures 26-30. The notation includes rhythmic patterns and a three-staff system with notes and rests labeled with 'a' and 'r'. Dynamic markings like 'f' and 'ff' are used.

30

Musical notation on a five-line staff with a treble clef. The notation includes various rhythmic values: quarter notes, eighth notes, and sixteenth notes, along with rests. Above the staff are several groups of vertical lines representing chords or fingerings. Below the staff, there are three lines of text containing letters 'a', 'b', and 'r' which likely correspond to notes or fingerings.

9b. Fortune laisse moy la vie

a a	b a b	a b d a	a d b a b a b
a a	r r	a r a r e	e r a r r
	d		

d b d a d b	a a b d b a b		d	d d	d d
a	r	a r	a	a a	a e
a	r d	a r a			

5

10

a a	d d b a	a r d a r	d d r a	d d
r r a r e	a r e	r r	a a	a a

15

<sup>2</sup> r a r a r <sup>4</sup> d	r r a <sup>2</sup> r	<sup>3</sup> d <sup>3</sup> d	a a	a d a b
<sup>3</sup> d <sup>3</sup> d	<sup>3</sup> d <sup>3</sup> d	<sup>4</sup> e <sup>2</sup> r a <sup>4</sup> e	r d r d a	r r
a	a			

20

d d b a	d	a a	b a b	a b d a
a a	a r r	a a	r r	a r a r e
			d	

25

a d b a b a b	d b d a d b	a a b d b a b	d
e r a r r	a	r d	a r a
	a		

30



Musical score for a three-part setting of "Gloria in excelsis Deo". The score consists of three staves: a vocal line with lyrics and dynamics, a piano accompaniment line with notes and rests, and a basso continuo line with notes and rests. Above the vocal line are six chord diagrams and a fermata. The music is in a simple, homophonic style with a clear harmonic structure.

Chord diagrams above the vocal line:

- Diagram 1: C4, E4, G4
- Diagram 2: C4, E4, G4, B4
- Diagram 3: C4, E4, G4, B4
- Diagram 4: C4, E4, G4, B4
- Diagram 5: C4, E4, G4
- Diagram 6: C4, E4, G4, B4

Lyrics and dynamics:

Staff 1 (Vocal): *a* *r* *d* *f* | *a* | *r* *d* *a* | *d* *d* *d* *r* *d* *r* *a* *r* | *d*

Staff 2 (Piano): *d* | *a* *d* | *d* *b* *a* *b* *a* | *d*

Staff 3 (Basso Continuo): *r* *e* *a* *r* *a* *f* *e* *r* | *a* *e* *r* *r* *a* *r* | *a*





11b. J'ai trop aimé

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12a. Si vostre coeur

First system of musical notation (measures 1-4). It features a treble clef and a common time signature. The notation includes a series of rhythmic patterns above the staff, with notes and rests written below. The notes are labeled with letters: 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i'. The first measure starts with a 'C' time signature.

5

Second system of musical notation (measures 5-8). It continues the piece with similar rhythmic patterns and note labels. Dynamic markings 'ff' and 'f' are present above the staff in the later measures.

10

Third system of musical notation (measures 9-12). The notation continues with rhythmic patterns and note labels. The piece concludes this system with a fermata over the final note.

15

Fourth system of musical notation (measures 13-16). It features rhythmic patterns and note labels. The notation includes a variety of note values and rests.

20

Fifth system of musical notation (measures 17-20). It concludes the piece with rhythmic patterns and note labels, ending with a fermata over the final note.

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12b. Si vostre cueur

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13b. De retourner

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15b. Vivrai-je toujours en souci

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16b. J'attends secours

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17a. Ces facheux sozt

Pierre Attaignant

1 2 3 4 5

5

6 7 8 9 10

10

11 12 13 14 15

15

16 17 18 19 20

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21 22 23 24 25

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17b. Ces fascheux sottz

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18b. Dolent départ


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19a. Je me repens

$\delta \delta a r a r d r d d d$   
 $a a b d a a a$   
 $a r a a$   
 $r r a a a d r a a$   
 $a a b d a b a b a d$   
 $a a r r r a r a r a$   
 $r d d a r e$   
 $a r d r e$   
 $d r r$

5

$d r d r a r d d d a r a r d r r a r r r a r d r a$   
 $d d a a b d b d a d b a a b d a r d d d a d b a d a a b$   
 $r a a r a a a r a a a a$   
 $a r r a a$   
 $d d a d b a d a a b$   
 $r a a r$   
 $d a$   
 $a r$

10

$r a r d r d d d r r a a a d a b d a b a a a d r a a d d r d r a r d$   
 $d d a a a d a b d a b a a a d r a a d d r d r a r d$   
 $a a a a r r r r a r a r a$   
 $r d d a r e a r d r e d r r a$   
 $a$

15

20

19b. Je me repens



a a b	δ δ	a a a	δ a b δ a	b a b	a δ b a	δ
a r	a a r a		a a r r	r a	r r a	r r a
r	e	r δ δ a r e		a r δ e	δ r r a	a a

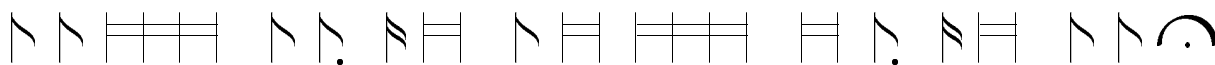
5



a a b	δ b δ a	δ b b	a a b δ a r δ	δ a b δ a δ	b a δ	: a a b δ	δ
a r	a a	a r r	a a		r	: a r a a r a	
r	δ		r	δ	δ a	: r	e

10

15



a a a	δ a b δ a	b a b	a δ b a	δ
	a a	r r	a r a	r r a
r δ δ a r e		a r δ r e	δ r r	a a

20

20a. Je demeure seule

The first system of musical notation consists of a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody is written on a single staff with notes and rests. The bass line is written on a single staff with notes and rests. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z. The system ends with a measure containing a fermata over a note.

5

The second system of musical notation continues the melody and bass line from the first system. It features a treble clef, a common time signature, and a key signature of one flat. The notes are labeled with letters. The system ends with a measure containing a fermata over a note.

10

The third system of musical notation continues the melody and bass line. It features a treble clef, a common time signature, and a key signature of one flat. The notes are labeled with letters. The system ends with a measure containing a fermata over a note.

15

20

The fourth system of musical notation continues the melody and bass line. It features a treble clef, a common time signature, and a key signature of one flat. The notes are labeled with letters. The system ends with a measure containing a fermata over a note.

25

20b. Je demeure seule

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

a	a a	a b d a b	b a		d d b
a a r	r a	a r a r e a r	a r a r	a a	r a
e r r	e r a e		a e r	e r a r	a r a
	<i>f</i>				

5

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

a	a b	a a	a a a	a b d a b	b a
a r a	r a r r a	a a r	r a	a r a r e a r	a r a r e r
d r r	a a a	e r r	e r a e		e
			<i>f</i>		

10

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

a a b d b		a b a b d a b	b	d d d	a b b a	d d	
r a r b r r	r a		r e a a a r a	r	a a r a a		
a	a e r a d a	r a	r d a	<i>f</i>	a d a	a a r a a	a a d a

15

20

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

		a b d	b a a	d	d
r	r	a r	r r r	e	e
e a r r	a r e a	d r a	r r a a	<i>f</i> r	<i>f</i>
a					

25

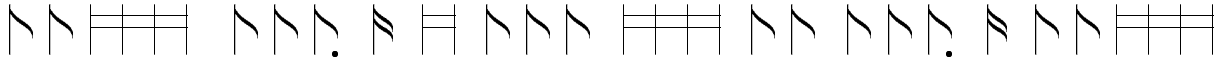


21b. Amour vault trop



a a b	δ a δ b a	b b δ	a b δ δ a	δ b a a b	δ a b δ a δ b a
a a r	a a	r r a a r	a a	a r r	a δ
	r	e	δ	r	δ

5



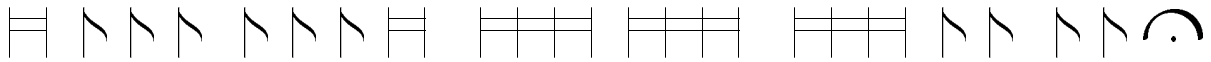
b a	δ	δ a a	δ δ b	δ δ a	δ a δ b a
r r a	r r e	a r a a r	e r a δ a r	a δ r δ	a a
a δ r	a f e			δ r δ	δ

10



b b a	a b δ δ δ	a a b δ a	b δ a	δ δ a r δ	a a δ
r a a r	a a δ	r r a	r a r δ	a	r a r a e
e		r a	r a r δ		a e

15



δ a a	r r δ r	a δ a	δ b a a b	δ :
a r a r	a	b δ a b δ	δ b a a b	r r e :
r	e	r a e r	a δ	a f :

20



Handwritten rhythmic notation consisting of vertical stems and beams.

Musical staff with notes and rests, including a treble clef and a common time signature.

5

Handwritten rhythmic notation consisting of vertical stems and beams.

Musical staff with notes and rests, including a treble clef and a common time signature.

10

15

Handwritten rhythmic notation consisting of vertical stems and beams.

Musical staff with notes and rests, including a treble clef and a common time signature.

20

Handwritten rhythmic notation consisting of vertical stems and beams.

Musical staff with notes and rests, including a treble clef and a common time signature.

25

30

Handwritten rhythmic notation consisting of vertical stems and beams, with first and second endings indicated.

Musical staff with notes and rests, including a treble clef and a common time signature, with first and second endings indicated.

35

23a. D'ou vint cela?

a a a	a d r a	e a r	d a d d	d r d r a r d r
a a	r	e	b r e r a	r r a
r r	a	r e	r e	r a

5

d a d d a r d	a d r r	d a r a	d r a a	a a d	a r a a a	a d r a
a a	b b	a b d b	a	a r a	e a d	e
r r	r r	a	a r a	e r	r r	e
a a	e r a	r a	d	e r	r r	a r e

10

a r	d a d d	d r d r a r d r	d a d d a r d	a d r r	d a r a	d r a a
e	a b a	a a	b b	a b d b	a	a
b r e r a	r r	a	r r	a	a r a	a r d
r e r a	r a	a a	e r a	r a	d	

15

a a	d d a r	d a r	d d d r	a r a	d d r d r a r d r
e	a r	d r d a r d	a a a a	b a	a
e r	r a	r	r r r	r a r	a a
r	r e	r	r e a r	a	a

20 25

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

30

r d a d r	r d a r	a d r a	a a a a	a r d a d	a
b b	a b d	b a	e e	a a	a
r	a	a r a	r e	r	r
a a	e r a	a r	d r	r	r

35

23b. D'ou vint cela?

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15 20

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24a. Il me suffit

Musical notation for measures 1-5. The notation includes a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. The lyrics are written below the staff. The notes are: a d a r d | a d r a d d r d | a b a d b g | d r a f d r | a a a e a

5

Musical notation for measures 6-15. The notation includes a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. The lyrics are written below the staff. The notes are: a d a r d | a d r a d d r d | a b a d b g | d r a f d r | a a a e | a a a r a

10

15

Musical notation for measures 16-20. The notation includes a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. The lyrics are written below the staff. The notes are: d r d a | d d r d r a r d | r a d d a a r d r a a a | e | a d a r d

20

Musical notation for measures 21-25. The notation includes a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. The lyrics are written below the staff. The notes are: a d r a d d r d r a r d | d r a f d r | a a a a a a | a d a r d

25

Musical notation for measures 26-35. The notation includes a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. The lyrics are written below the staff. The notes are: a d r a d d r d r a r d | d r a f d r | a a a a a a | a d a r d

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24b. Il me suffit

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25a. Las las pourquoi

The first system of musical notation consists of a rhythmic staff at the top with various note values and rests. Below it is a three-staff system. The top staff contains letters 'a', 'b', 'r', 'e' with rhythmic markings above them. The middle staff contains letters 'a', 'b', 'r', 'e' with rhythmic markings below them. The bottom staff contains letters 'a', 'b', 'r', 'e' with rhythmic markings below them. The system is divided into six measures.

5

The second system of musical notation consists of a rhythmic staff at the top with various note values and rests. Below it is a three-staff system. The top staff contains letters 'a', 'b', 'r', 'e' with rhythmic markings above them. The middle staff contains letters 'a', 'b', 'r', 'e' with rhythmic markings below them. The bottom staff contains letters 'a', 'b', 'r', 'e' with rhythmic markings below them. The system is divided into six measures.

10

The third system of musical notation consists of a rhythmic staff at the top with various note values and rests. Below it is a three-staff system. The top staff contains letters 'a', 'b', 'r', 'e' with rhythmic markings above them. The middle staff contains letters 'a', 'b', 'r', 'e' with rhythmic markings below them. The bottom staff contains letters 'a', 'b', 'r', 'e' with rhythmic markings below them. The system is divided into five measures.

15







27. Le dur regret

Measures 1-5 of the piece. The notation includes a treble clef, a common time signature, and a key signature of one flat (B-flat). The melody is written on a single staff with notes and rests. Below the staff, there are three lines of rhythmic notation: a line with letters 'a', 'b', and 'd' representing notes, a line with letters 'r' representing rests, and a line with letters 'a', 'b', and 'd' representing notes. The notes are written in a shorthand style, often with stems and flags. The rests are indicated by 'r' and their duration by a horizontal line above them. The notes are often beamed together in groups.

5

Measures 6-10 of the piece. The notation continues with the same style as the previous system. The melody and rhythmic notation are consistent. The notes and rests are written in a shorthand style, often with stems and flags. The rests are indicated by 'r' and their duration by a horizontal line above them. The notes are often beamed together in groups.

10

Measures 11-15 of the piece. The notation continues with the same style as the previous systems. The melody and rhythmic notation are consistent. The notes and rests are written in a shorthand style, often with stems and flags. The rests are indicated by 'r' and their duration by a horizontal line above them. The notes are often beamed together in groups.

15

Measures 16-25 of the piece. The notation continues with the same style as the previous systems. The melody and rhythmic notation are consistent. The notes and rests are written in a shorthand style, often with stems and flags. The rests are indicated by 'r' and their duration by a horizontal line above them. The notes are often beamed together in groups.

20

25

Measures 26-30 of the piece. The notation continues with the same style as the previous systems. The melody and rhythmic notation are consistent. The notes and rests are written in a shorthand style, often with stems and flags. The rests are indicated by 'r' and their duration by a horizontal line above them. The notes are often beamed together in groups.

30

28a. Une bergerote - 1

5

10 15

20

25



29a. Las il faudra

$\delta$   $\delta$   $r a$   $\delta$   $\delta a$  |  $\delta$   $a r$   $\delta$   $a$   $\delta$   $\delta r$  |  $\delta$   $\delta$   $a r a$  |  $r a r \delta r a$  |  $\delta$   $r r a$   $\delta$

$a$   $a$   $\delta$   $\delta a$  |  $\delta$  |  $a$   $\delta$   $a r a$  |  $\delta$   $\delta$   $a$

$a$   $a$  |  $r$  |  $\delta$  |  $r$   $r e$   $a r$  |  $a$   $a$   $r$

5

$r a$   $a$   $\delta$   $\delta$  |  $\delta$   $r \delta r a r \delta$  |  $r$   $\delta$  |  $r \delta a r f$   $e f e r e f$  |  $\delta$   $r a \delta$   $r r$

$\delta$   $\delta$   $\delta a \delta$  |  $a$  |  $\delta$   $a$  |  $\delta$   $\delta$  |  $a$   $r$   $\delta$  |  $\delta$   $a$   $\delta$   $\delta a$

$r a r$  |  $a$   $a$  |  $r$  |  $r$   $a$   $r$  |  $a$   $a$

$a$  |  $r$  |  $a$  |  $r$  |  $a$  |  $\delta$

10

$a r a$   $\delta$   $a r$  |  $a$   $r r r$  |  $a$   $a$   $\delta$   $a$  |  $r a$   $\delta$   $r$  |  $a$   $\delta$   $r \delta$

$\delta$   $a$  |  $a$   $\delta$  |  $\delta$   $a$   $a$  |  $\delta$   $\delta$   $a$   $\delta$  |  $\delta$   $\delta$   $a$   $a \delta$

$r$  |  $r$   $a$   $a$  |  $a$   $a$   $r$   $\delta$  |  $a$   $r$   $a$  |  $r$   $r$

15

$r$   $\delta$   $r a$   $\delta$   $\delta$  |  $\delta$   $a r \delta$   $a$   $\delta$   $\delta r$  |  $\delta$   $r a$   $\delta$   $a$

$\delta$   $\delta a$   $\delta$  |  $a$   $a$   $\delta$   $\delta a$  |  $\delta$  |  $a$   $\delta$   $a$

$r$   $r a$   $r$  |  $a$   $a r a$  |  $r$  |  $\delta$

$a$   $e r a$  |  $e$  |  $\delta$   $\delta$  |  $r$   $\delta$   $a r e$

20

$r a r \delta r a$  |  $\delta$   $r r a$   $\delta$  |  $r a a$   $\delta$   $\delta$  |  $\delta$   $r \delta r a r$   $\delta$

$\delta$   $\delta$   $\delta$  |  $a$  |  $\delta$   $\delta$   $a \delta$  |  $\delta$   $\delta$   $\delta$

$a$   $a$  |  $r$   $r a$   $a$   $r$  |  $a$   $r a$  |  $r$

$a$  |  $r$   $e r$  |  $a$   $\delta$  |  $a$

$f$



30a. Le jaune et blanc

The first system of musical notation consists of three staves. The top staff contains rhythmic notation with vertical stems and beams. The middle staff contains a sequence of notes: a, b, d, a, d, b, e, a, a, d, b, d. The bottom staff contains a sequence of notes: r, r, a, a, a, a, r, r, a, d, a, r. A dynamic marking 'f' is placed above the second measure.

5

The second system of musical notation consists of three staves. The top staff contains rhythmic notation. The middle staff contains notes: a, a, a, e, e, e, d, a, a, a, d, a, a, r, a, d, d, b, a, a, d, b, e. The bottom staff contains notes: a, r, d, a, r, r, r, r, a, r, a, a, a, r. Dynamic markings 'f' and 'h' are present above the 11th and 13th measures respectively.

10

The third system of musical notation consists of three staves. The top staff contains rhythmic notation. The middle staff contains notes: a, a, b, d, d, b, d, g, a, d, d, b, a, a, e, d, d, a, r, a, a, a, d. The bottom staff contains notes: r, d, a, a, r, a, r, d, d, a, r, r, r, a, e, r, d. Dynamic markings 'f' and 'h' are present above the 2nd and 4th measures respectively.

15

The fourth system of musical notation consists of three staves. The top staff contains rhythmic notation. The middle staff contains notes: a, r, d, f, r, h, g, h, g, e, g, h, h, d, d, d, r, r, a, d, a, r, d, a. The bottom staff contains notes: f, e, a, e, r, r, r, e, e, r, a, r. Dynamic markings 'f' and 'h' are present above the 2nd and 4th measures respectively.

20

The fifth system of musical notation consists of three staves. The top staff contains rhythmic notation. The middle staff contains notes: f, d, d, d, r, d, r, a, d, d, r, d, f, a, d, d, r, f, d, r, r, a, r, a, a, r, d. The bottom staff contains notes: a, d, b, d, b, a, a, b, d, b, d, a, d, d, b, e, a, a, d, r, a, d, r, a, r, d. Dynamic markings 'f' and 'h' are present above the 2nd and 4th measures respectively.

25

The sixth system of musical notation consists of three staves. The top staff contains rhythmic notation. The middle staff contains notes: r, r, a, d, a, r, d, a, f, a, d, r, r, a, a, a, e, e, a, a. The bottom staff contains notes: d, d, b, d, g, d, d, b, a, a, a, r, a, r, a. The system concludes with a fermata over the final note.

30



31a. Jouissance

Musical notation for measures 1-5. The score consists of two staves. The upper staff features rhythmic patterns of eighth and sixteenth notes, with some groups of sixteenth notes beamed together. The lower staff contains a melodic line with notes labeled 'a', 'b', and 'r'. Dynamic markings include 'f' (forte) and 'ff' (fortissimo). Measure numbers 1, 5, and 10 are indicated below the staff.

Musical notation for measures 6-10. The notation continues with rhythmic patterns and melodic lines. The lower staff includes notes labeled 'a', 'b', and 'r'. Dynamic markings include 'f' and 'ff'. Measure numbers 10 and 15 are indicated below the staff.

Musical notation for measures 11-15. The notation continues with rhythmic patterns and melodic lines. The lower staff includes notes labeled 'a', 'b', and 'r'. Dynamic markings include 'f', 'ff', and 'ef'. Measure numbers 15 and 20 are indicated below the staff.

Musical notation for measures 16-20. The notation continues with rhythmic patterns and melodic lines. The lower staff includes notes labeled 'a', 'b', and 'r'. Dynamic markings include 'f' and 'ff'. Measure numbers 20 and 25 are indicated below the staff.

Musical notation for measures 21-25. The notation continues with rhythmic patterns and melodic lines. The lower staff includes notes labeled 'a', 'b', and 'r'. Dynamic markings include 'f', 'ff', and 'ef'. Measure numbers 25 and 30 are indicated below the staff.

Musical notation for measures 26-30. The notation continues with rhythmic patterns and melodic lines. The lower staff includes notes labeled 'a', 'b', and 'r'. Dynamic markings include 'f', 'ff', and 'ef'. Measure numbers 30 and 35 are indicated below the staff.

31b. Jouissance

5

10

15

20

25



32b. Destre amoureux

5

10

15 20

25



33b. Tant que vivray

5

10

15

20

25

30



34b. Si j'ai pour vous

5

10 15

20

25 30

Replaced bars 18-22

5

# 35. D'amour je suis

| 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1 | 1 1 1 1 1 |

a a    d r a r    d a r    r r a a    d r d a a    d r d a r a

5

d f f r d r a    r a r a r d a    d d d r d r a r    d    f f f o r a    d r d a r a d

10

r r r a    r r a    r a d r a    d    d a r d a r d a r

15

d r a r d a    a d r a r d a r a    r r r a a    r d r d a    a d r d a r a r d

20

a    r d f r    d r a    r d a    d d    d r d r a r d    d

25

36. De toy me plains

| HHHH HHHH //HHH |. //HH | HHHH //HH HHHH  
 a a a b | a b a | a r a a | a r a a | a r a a | a b a b  
 r r r | a | a | a | a | a r a r

\HH HHHH HHHH \HH HHHH \HH HHHH // // \HHH HHHH HHHH  
 a r a b r a | r a r a | a r a r a r a | r r a r a | a r a r a b  
 b a | r r r | a | a r a r | a a a  
 a r | a b | r | a a

5

10

//HHH //HH HHH HHH H \HH HHHH //HHH HHHH HHHH HHHH  
 r a r a a a r a r a | a f | a b a b a a b | r r a r d a f  
 a | a | r r r a r a r e r a a | a a a  
 a | r r | e e r a a r e a

15

\HH // // \HH HHHH HHH HHHH | \HH \HH \HH \HH HHHH \HH  
 f e r e f e f a | a a a a r a b r a | a a a b a r a | a a a  
 r r | a a r a | a a | a a | a a | a a  
 a a e r a a | a a | a a | a a | a a | a a

20

HHHH H \HH \HH \HH HHHH HHHH \HH \HH \HH \HH HHHH \HH  
 r a r a r a | a r a r a r a r a | a r a r a r a r a | a r a r a r a r a  
 a a b a | a a | a a | a a | a a | a a  
 a r | a r e a | a r e a | a r e a | a r e a

25

37. Elle s'en va

r r a a a d a r d r a a d d d r a d d d r d r a r d r a d b a  
 d d d b a b d a d a a a d b a r d a r a a a r  
 a a a d d a r d a r a r a a a r

5

r r a r d r d a r a r d r d f h d r a f d d r r r  
 d d d b d d a b g f g i a d a b b g a a d  
 a a a r a a r d a r a r a

10

d r a r d r a a a d r d b a b d a r d r d f h f f e f e r e f  
 b b b d d b d g a d a d b a  
 d a r d a r a a r d a r a r a a r

15

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

20

Original bars 10-12

h d r a f d d r d r d r a r d r a d  
 g i a b b a b d b b a b  
 d a r d a r r a

38. La guerre

First system of musical notation for 'La guerre', measures 1-10. It features a treble clef and a key signature of one flat. The notation includes rhythmic patterns of eighth and sixteenth notes, with dynamic markings such as *ff* and *fff*. The bottom staff contains the letter 'a' as a vocal line.

Second system of musical notation, measures 11-20. It continues the rhythmic and melodic patterns, with dynamic markings like *ffff* and *fffff*. The bottom staff contains the letter 'a'.

Third system of musical notation, measures 21-30. It includes dynamic markings such as *ffff* and *fffff*. The bottom staff contains the letter 'a'.

Fourth system of musical notation, measures 31-40. It features dynamic markings like *f*, *er*, *ar*, *caref*, *ferr*, and *ar*. The bottom staff contains the letter 'a'.

Fifth system of musical notation, measures 41-50. It includes dynamic markings such as *ff*, *fff*, and *ffff*. The bottom staff contains the letter 'a'.

Sixth system of musical notation, measures 51-60. It features dynamic markings like *fff*, *ffff*, *fffff*, and *fffff*. The bottom staff contains the letter 'a'.



Handwritten Piece 1

Handwritten musical notation for measures 1-5. The notation consists of two staves. The upper staff contains rhythmic patterns and notes, with some notes marked with 'f' (forte). The lower staff contains notes and rests. The notes are written in a shorthand style, often with stems and flags. The measures are numbered 1 through 5 below the staff.

Handwritten musical notation for measures 6-10. The notation consists of two staves. The upper staff contains rhythmic patterns and notes, with some notes marked with 'f' (forte). The lower staff contains notes and rests. The notes are written in a shorthand style, often with stems and flags. The measures are numbered 10 through 15 below the staff.

Handwritten musical notation for measures 11-25. The notation consists of two staves. The upper staff contains rhythmic patterns and notes, with some notes marked with 'f' (forte). The lower staff contains notes and rests. The notes are written in a shorthand style, often with stems and flags. The measures are numbered 20 through 25 below the staff.

Handwritten musical notation for measures 26-35. The notation consists of two staves. The upper staff contains rhythmic patterns and notes, with some notes marked with 'f' (forte). The lower staff contains notes and rests. The notes are written in a shorthand style, often with stems and flags. The measures are numbered 30 through 35 below the staff.

Handwritten Piece 2

Handwritten musical notation for measures 1-10. The notation consists of three staves. The top staff contains rhythmic symbols (vertical lines with flags) and some notes. The middle staff contains notes and rests, with a measure rest in measure 5. The bottom staff contains notes and rests. Measure numbers 5 and 10 are indicated below the staves.

Handwritten musical notation for measures 11-15. The notation consists of three staves. The top staff contains rhythmic symbols and notes. The middle staff contains notes and rests. The bottom staff contains notes and rests. Measure number 15 is indicated below the staves.

Handwritten musical notation for measures 16-20. The notation consists of three staves. The top staff contains rhythmic symbols and notes. The middle staff contains notes and rests, with a measure rest in measure 16. The bottom staff contains notes and rests. Measure number 20 is indicated below the staves.