

Albert de Rippe

Quart livre de tabulature de luth

Contenant plusieurs Fantasies, Chansons, Pavanes

De l'imprimerie d'Adrian Leroy et Robert Balard,

Paris 1553-1554



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QVART LIVRE DE TABV. LATVRE DE LVTH, CONTENANT

plufieurs Fantasies, Chanfons, & Pauanes:

Composées par feu Maistrz Albert de Rippe de Mantoue, Seigneur du Carois,
ioueur de Luth, & varlet de chambre du Roy nostre sire.

T A B L E

Premiere fantafie.	fueillet	2.	Quando penfo al martire.	f.	16.
La feconde fantafie.		f. 5.	Elle voyant.	f.	18.
La troifieme fantafie.		f. 8.	Pauane, La Romanefque.	f.	20.
La quatrieme fantafie.		f. 11.	Pauane, Est il conclud.	f.	21.
La cinquieme fantafie.		f. 14.	Pauane, P'ay du mal tant tant.	f.	23.

A P A R I S.

De l'imprimerie, d'Adrian leRoy, & Robert Balard, Imprimeurs du Roy, rue
saint Iean de Beauuais, à l'enfeigne sainte Geneuieue.

4. Nouembre.

1553.

Avec priuilege du Roy, pour neuf ans.

Fantasy 1

Tabulature de Leut, v.4 (1553), f.2.

Albert de Rippe

1 | 5 | 10 | 15 | 20 | 25 | 30 | 35 | 40 | 45 | 50 | 55 | 60 | 65 | 70 |

The tablature consists of seven systems of six-line staves. Each system contains several measures of music. The notation includes letters (a, b, c, d, e, f, g, h) placed on the lines of the staff to indicate fret positions. Rhythmic values are indicated by letters (c, b, a) and other symbols. The score is divided into measures by vertical bar lines, with measure numbers 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70 marked at the beginning of their respective systems. Some measures contain slurs or other musical markings.

75 80

85 90

95 100

105 110

115 120

125

130 135

140 145

150 155

160 165 170

175

180 185

190 195

200 205

210 215

220

Handwritten musical notation for measures 225-230. The notation includes notes (a, b, c, d, e, f, g, h, i) and dynamic markings (f, sf, sfz) on a five-line staff. Measure numbers 225, 230, and 235 are indicated above the staff.

Handwritten musical notation for measures 235-240. The notation includes notes and dynamic markings (f, sf, sfz) on a five-line staff. Measure numbers 235 and 240 are indicated above the staff.

Handwritten musical notation for measures 245-250. The notation includes notes and dynamic markings (f, sf, sfz) on a five-line staff. Measure numbers 245 and 250 are indicated above the staff.

Handwritten musical notation for measures 255-260. The notation includes notes and dynamic markings (f, sf, sfz) on a five-line staff. Measure numbers 255 and 260 are indicated above the staff.

Handwritten musical notation for measures 265-270. The notation includes notes and dynamic markings (f, sf, sfz) on a five-line staff. Measure number 265 is indicated above the staff.

Handwritten musical notation for measures 270-275. The notation includes notes and dynamic markings (f, sf, sfz) on a five-line staff. Measure numbers 270 and 275 are indicated above the staff.

Handwritten musical notation for measures 280-285. The notation includes notes and dynamic markings (f, sf, sfz) on a five-line staff. Measure number 280 is indicated above the staff.

155

160

165

170

175

180

185

190

195

200

205

210

215

140

145 150

155 160

165

170 175

180 185

190 195

200 205

65

70

80

90

95

105

115

125

135 140

145 150

155

160 165

170 175

180 185

190 195

200 205

210

	♩					♩		215				♩		♩		♩		220			♩		
♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a
♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a
♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a

	♩					♩		225	♩					♩					♩				
♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a
♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a
♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a

230

♩		♩								♩		♩								♩		⊙	
♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a
♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a
♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a	♩	a

65 | | 70 | | | | | | | | | |

75 | | | | | | 80 | | | | | |

85 | | | | | | | | | | | |

90 | | | | | | 95 | | | | | |

100 | | | | | | | | | | | |

105 | | | | | | 110 | | | | | |

115 | | | | | | | | | | | |

120 | | | | | | | | | | | |

105

			▷	♯			▷	110			▷	♯	▷			▷
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b

▷ | ♯ 115 ▷

a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c	c
b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b	b
e	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e

120

♯				♯				▷	◡				
a	a	a	a	a	a	a	a	a	a	a	a	a	a
c	c	c	c	c	c	c	c	c	c	c	c	c	c
b	b	b	b	b	b	b	b	b	b	b	b	b	b
e	e	e	e	e	e	e	e	e	e	e	e	e	e

Pavane - La Romanesque

Tabulature de Leut, v.4 (1553), f.19v.

Albert de Rippe

5

10

15

20

25

30

35

40

Pavane Est-il conclud?

Tabulature de Leut, v.4 (1553), f.22.
6th course tuned down a full step

Albert de Rippe

1 | | 5 | | | | |

20 | | | | | | |

25 | | | | | | |

30 | | | | | | |

35 | | | | | | |

40 | | | | | | |

45 | | | | | | |

J'ai du mal tant, tant

Tablature de Leut, v.4 (1553), f.23.
6th course tuned down a full step

Albert de Rippe

5

10

15

20

25

30

35

40 (C)

80 85

90 95

100 105

110 115

120 125

130

135 140

145 150 155

160

165

170

175

180

185

190

195

200

205

210

215

220

225

230

235

240

245

a a a c e h f e c a

250

e a a c e a f e a c e c: c a a e f e c e

255

260

a e e c a e a a a e f e c e a e a a c a

265

270

e c a a a e f e c e a a a c c b c e a c

275

b c b e b c c a c b a c e a a a c c b a e a c

280

285

a e c a a e a c a a a e a c b c a

290

295

a a a c a b c c: a a c c b a

Fantasy Pour jouer sans chanterelle

Tabulature de Leut, v.4b (1554), f.5v.

Albert de Rippe

1 5

10 15

20 25

30 35

40 45

50 55

60 65

70 75

♪ | ♪ |

80

♪ | ♪ |

85

a	a	a	e:	a	a	a	a	a	c	c
b	c	c	e:	a	b	a	a	a	a	c
a	a	e	c	c	c	c	e	a	c	e

| ♪ |

90

♪ | ♪ |

95

♩ ♪ |

e	a	a	a	a	a	a	a	c	a	c
b	a	a	b	a	c	a	a	c	a	b
a	c	c	c	c	c	c	c	c	c	e

| ♪ |

100

105

|

a	c	a	e	e	e	a	a	c	e	a
e	a	a	e	c	c	c	b	c	e	c
e	a	e	c	c	c	c	c	c	c	c

| ♪ | ♪ |

110

| 115 ♪ |

e	b	a	a	a	a	a	c	a	a	a
c	c	c	b	c	c	a	c	a	c	a
e	c	e	a	e	a	e	e	c	a	c

| ♪ | ♪ |

120

| ♪ |

c	c	a	a	a	a	a	a	c	e	c
c	c	c	b	c	c	c	c	c	c	a
c	c	c	c	c	c	c	c	c	c	c

| ♪ 125 | ♪ | ♪ |

130

a	a	a	a	a	a	c	a	a	c	b
c	b	a	c	b	c	b	a	a	b	b
e	c	b	c	e	b	c	e	c	a	c

♪ 135 | ♪ | ♪ | ♪ 140 |

a	a	a	a	a	c	a	a	c	b	c
c	c	c	c	b	c	c	c	c	b	c
e	e	e	c	c	c	e	e	e	c	a

| ♪ 145 | ♪ | ♪ | 150 | ♪ |

c	c	a	a	a	a	a	a	b	c	b
e	b	c	a	c	c	c	c	e	b	c
c	c	c	c	c	c	c	c	c	c	c

Fantasy 3

Tabulature de Leut, v.4b (1554), f.8.

Albert de Rippe

1 | 5 | 10 | 15 | 20 | 25 | 30 | 35 | 40 | 45 | 50 | 55 | 60 | 65

The tablature consists of a single six-line staff. The notes are represented by letters: 'a' (1st fret), 'b' (2nd), 'c' (3rd), 'd' (4th), 'e' (5th), 'f' (6th), and 'g' (7th). The piece is in a common time signature (C). Measure numbers are placed above the staff at intervals of 5 measures. The notation includes various rhythmic values such as minims, crotchets, and quavers, often beamed together. Dynamic markings like 'f' (forte) are used throughout. The piece concludes with a final cadence in measure 65.

| P
 $\text{a} \cdot \text{b} \text{ c} \cdot \text{a}$ | $\text{b} \cdot \text{b} \text{ a} \text{ c}$ | $\text{b} \text{ a} \cdot \text{c} \text{ a} \cdot \text{b}$ | $\text{b} \cdot \text{a} \text{ c} \cdot \text{b}$ | $\text{a} \cdot \text{b} \text{ c} \cdot \text{a}$ | c | $\text{c} \cdot \text{c}$
 a | $\text{a} \text{ c} \text{ e}$ | $\text{a} \text{ c} \text{ e}$ | a | a | $\text{a} \text{ c} \text{ e}$ | $\text{a} \text{ c} \text{ e}$ | a

P P ⁷⁵ | P P | P ⁸⁰
 $\text{c} \cdot \text{b} \text{ a} \cdot \text{c} \cdot \text{b} \text{ c} \cdot \text{a} \cdot \text{c}$ | $\text{a} \cdot \text{b} \text{ c} \cdot \text{a}$ | $\text{b} \cdot \text{b} \text{ b} \cdot \text{b} \text{ a}$ | $\text{e} \cdot \text{b} \text{ f}$ | $\text{e} \cdot \text{b} \text{ a}$ | $\text{e} \cdot \text{a} \text{ c}$ | $\text{a} \cdot \text{c} \cdot \text{b} \cdot \text{a}$

| P ⁸⁵ | P | P P
 $\text{c} \cdot \text{a}$ | $\text{b} \cdot \text{c}$ | $\text{b} \cdot \text{a}$ | $\text{b} \cdot \text{a} \text{ c} \text{ a}$ | $\text{a} \cdot \text{b}$ | $\text{a} \cdot \text{b}$ | $\text{a} \cdot \text{b}$ | $\text{c} \cdot \text{a} \cdot \text{b} \cdot \text{c} \cdot \text{a} \cdot \text{c}$
 a | $\text{e} \text{ a} \text{ c}$ | $\text{e} \cdot \text{a} \text{ c} \text{ a}$ | $\text{e} \text{ c} \text{ a} \text{ e}$ | a | a | a | a

| P ⁹⁰ | P | P | P ⁹⁵ | P | P
 $\text{b} \cdot \text{a} \cdot \text{d}$ | b | b | $\text{a} \cdot \text{c}$ | $\text{a} \cdot \text{b}$ | $\text{a} \cdot \text{b}$ | a | b | $\text{c} \cdot \text{b} \cdot \text{c} \cdot \text{a}$
 b | a | $\text{c} \cdot \text{b}$ | a | a | $\text{a} \cdot \text{b} \text{ a}$ | a | b | $\text{c} \cdot \text{b} \cdot \text{c} \cdot \text{a}$

P P P ¹⁰⁰ | P | P P P P
 $\text{b} \cdot \text{c} \cdot \text{b} \cdot \text{c} \cdot \text{a} \cdot \text{c}$ | $\text{c} \cdot \text{b} \cdot \text{a}$ | $\text{c} \cdot \text{b}$ | $\text{a} \cdot \text{b}$ | $\text{c} \cdot \text{b} \cdot \text{c} \cdot \text{a} \cdot \text{c}$ | $\text{c} \cdot \text{a}$ | $\text{a} \cdot \text{c} \cdot \text{b} \cdot \text{a}$
 a | a | a | a | c | c | b

¹⁰⁵ P ¹¹⁰ P P P
 $\text{a} \cdot \text{b}$ | $\text{a} \cdot \text{b}$ | $\text{b} \cdot \text{a}$ | b | b | a | $\text{b} \text{ a}$
 $\text{a} \cdot \text{b}$ | $\text{c} \cdot \text{e} \cdot \text{f}$ | $\text{b} \text{ c} \text{ a}$ | $\text{a} \text{ c} \text{ [b]} \text{ a}$ | $\text{c} \cdot \text{a}$ | $\text{f} \cdot \text{e} \cdot \text{f} \cdot \text{e} \cdot \text{c} \cdot \text{e}$ | $\text{a} \text{ e} \text{ a} \text{ c}$

P | P P ¹¹⁵ | P | P | P | P | P
 $\text{b} \cdot \text{c} \cdot \text{b}$ | $\text{c} \cdot \text{b} \text{ c} \text{ a}$ | $\text{c} \cdot \text{b} \cdot \text{c} \cdot \text{b} \cdot \text{c} \cdot \text{a} \cdot \text{c}$ | $\text{b} \cdot \text{a}$ | $\text{a} \cdot \text{c}$ | $\text{b} \cdot \text{a}$ | $\text{a} \cdot \text{c}$ | $\text{c} \cdot \text{a} \text{ a}$
 b | a | a | a | a | a | a | a

¹²⁰ P | P P | P | P ¹²⁵ | P | P
 $\text{a} \cdot \text{b}$ | $\text{b} \text{ c} \text{ a}$ | $\text{b} \cdot \text{c} \cdot \text{b} \cdot \text{c} \cdot \text{a} \cdot \text{c}$ | $\text{a} \cdot \text{b}$ | a | a | $\text{c} \cdot \text{b} \text{ c} \text{ a}$
 $\text{c} \text{ a}$ | c | $\text{c} \text{ a} \text{ b}$ | $\text{a} \text{ c}$ | $\text{c} \text{ c}$ | $\text{c} \text{ b}$ | $\text{c} \text{ b} \text{ c} \text{ a}$

\mathcal{P}	\mathcal{P}	130	\mathcal{P}		\mathcal{P}	135	
a				a	c	a	
$c \cdot \mathcal{P} \cdot \mathcal{P}$	$c \cdot a \cdot \mathcal{P}$	a	$c \cdot \mathcal{P} \cdot c \cdot a \cdot c$	$\mathcal{P} \cdot \mathcal{P}$	$a \cdot \mathcal{P} \cdot c \cdot a$	$c \cdot a \cdot \mathcal{P} \cdot b$	$\mathcal{P} \cdot \mathcal{P} \cdot \mathcal{P} \cdot a$
	a	a	$a \cdot e$	c	a	a	$\mathcal{P} \cdot \mathcal{P}$

\mathcal{P}	\mathcal{P}	\mathcal{P}		\mathcal{P}	140		\mathcal{P}
$\mathcal{P} \cdot \mathcal{P} \cdot \mathcal{P}$	$\mathcal{P} \cdot \mathcal{P}$	$\mathcal{P} \cdot c \cdot \mathcal{P} \cdot c \cdot a \cdot c$	$\mathcal{P} \cdot \mathcal{P} \cdot \mathcal{P}$	$c \cdot a \cdot \mathcal{P} \cdot b$	$\mathcal{P} \cdot \mathcal{P} \cdot \mathcal{P}$	$\mathcal{P} \cdot \mathcal{P}$	$\mathcal{P} \cdot \mathcal{P} \cdot \mathcal{P}$
\mathcal{P}	a	a	a	a	$\mathcal{P} \cdot c$	\mathcal{P}	\mathcal{P}

55

60

65

75

85

90

100

110

115 120

125 130

135

140

145 150

155 160

165

170 | 175

180

185 | 190

195

200 | 205

Verbum iniquum Motet

Tabulature de Leut, v.4b (1554), f.14.

Albert de Rippe

This image shows a page of lute tablature for the motet 'Verbum iniquum'. The score is written on a six-line staff with letters (c, e, a, b) and accidentals (f, b) placed on the lines to indicate fret positions. The music is organized into measures, with bar lines and measure numbers (1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55) marking the beginning of new sections. The notation includes various rhythmic values and dynamic markings such as 'f' (forte) and 'b' (basso). The piece concludes with a final cadence at measure 55.

60

Handwritten musical notation for measures 60-65. The notation includes notes on a five-line staff with dynamic markings such as *f* and *ff*. Measure numbers 60, 65, and 70 are indicated above the staff.

70

Handwritten musical notation for measures 70-75. The notation includes notes on a five-line staff with dynamic markings such as *f* and *ff*. Measure numbers 70 and 75 are indicated above the staff.

75

80

Handwritten musical notation for measures 75-80. The notation includes notes on a five-line staff with dynamic markings such as *f* and *ff*. Measure numbers 75 and 80 are indicated above the staff.

85

Handwritten musical notation for measures 85-90. The notation includes notes on a five-line staff with dynamic markings such as *f* and *ff*. Measure number 85 is indicated above the staff.

90

95

Handwritten musical notation for measures 90-95. The notation includes notes on a five-line staff with dynamic markings such as *f* and *ff*. Measure numbers 90 and 95 are indicated above the staff.

100

Handwritten musical notation for measures 95-100. The notation includes notes on a five-line staff with dynamic markings such as *f* and *ff*. Measure number 100 is indicated above the staff.

105

110

Handwritten musical notation for measures 100-105. The notation includes notes on a five-line staff with dynamic markings such as *f* and *ff*. Measure numbers 105 and 110 are indicated above the staff.

115

Handwritten musical notation for measures 105-110. The notation includes notes on a five-line staff with dynamic markings such as *f* and *ff*. Measure number 115 is indicated above the staff.

120

125

130

135

140

145

150

155

N'avez point veu mal assenée

Tabulature de Leut, v.4b (1554), f.16v.

Albert de Rippe

5

10

15

20

25

30

35

40

45

50

55

60

65

70

70

70 | | 75

c *b* *c* | *a* *e* *e* *e* | *c* *c* *e* *e* | *f* *c* *e* *f* | *e* *c* *a*

c *b* | *c* *e* *e* *e* | *c* *c* *e* *e* | *f* *c* *e* *f* | *e* *c* *a*

e *e* | *e* *c* | *e* *c* *e* *c* | *e* *c* *e* *a* | *c* *c* | *a* *a* | *c* *e* | *e* *f* *e* *c* *e*

80

80 | | 85

a | *a* *a* *a* | *a* *c* *a* | *c* *a* *c* | *a* *a* | *c* *e* *a* | *e* | *c* *a* *c*

c *a* *c* | *c* *a* *e* | *a* *c* *a* | *c* *a* *c* | *a* *a* | *c* *e* *a* | *e* | *c* *a* *c*

a | *a* | *a* | *a* | *e* *a* *c* | *a* *e* *e* | *c* *c* *e* *c* | *a*

90

90 | |

e *c* *a* | *a* | *c* *c* | *e* | *e* | *f* *c* *a* | *f* *e* *f* *c* | *e* *a* *c* *e*

a *c* *b* | *c* *a* *c* | *b* | *c* *b* *c* *a* | *c* *a* | *f* *c* *a* | *c* *e* *f* *c* | *a* *a* *c* *e*

c | *e* | *c* *a* *c* | *a* | *a* | *a* | *a* *a* | *c* *c*

95

95 | | 100

c *f* *e* *c* | *g* *c* | *h* *h* *h* | *e* *f* | *h* *e* | *e* *c* | *e* *a* *c* *a* | *c* *b* *c*

c *f* *a* *c* | *g* *c* *f* *b* | *c* *e* *g* | *e* *g* | *c* *c* | *e* *c* | *f* *b* *a* *b* *c* *a* | *c* *b* *c*

a | *e* | *h* *h* *h* | *e* *e* | *h* *a* | *f* *f* | *g* | *e*

105

105 | | 110

c *e* *f* *c* | *e* *h* | *f* *e* *c* | *a* *f* | *e* *c* *a* | *a* *c* *e* | *c* *a* *a* | *f* *e* *c* *f* *e* *c* *e*

e *e* | *c* *e* *f* | *a* *f* | *c* *b* | *c* *b* | *c* *e* *a* | *e* *a* *c* *e* | *c* *a* *a* | *f* *e* *c* *f* *e* *c* *e*

c *c* | *a* *c* | *a* *a* | *e* *c* *a* *e* | *c* *c* | *c* *a* | *e* | *c*

115

115 | | 120

a *b* *c* *a* | *h* *h* *h* | *e* *f* *f* | *h* *e* | *e* *c* *c* | *e* *a* *b* *c* *a* | *c* *b* *c* | *c* *e* *a* | *f* *c*

c *b* *c* *a* | *c* *g* | *e* *g* | *c* *c* | *e* *c* | *f* *b* *a* *b* *c* *a* | *c* *b* *c* | *f* *a* | *c* *e*

a | *a* *h* | *h* *h* | *e* *e* | *h* *a* | *f* *f* | *g* | *e* *c* *c* | *a* *c*

125

125 | | 130

e *h* | *f* *e* *c* | *a* *f* | *e* *c* | *e* *a* *c* *e* | *c* *a* *a* | *f* *e* *c* *f* *e* *c* *e* | *a* | *a*

a *f* | *c* *a* *b* | *c* *b* | *c* *e* *f* | *a* *c* *b* | *c* *a* *a* | *f* *e* *c* *f* *e* *c* *e* | *a* *c* *b* | *a*

a *a* | *e* *c* *a* *e* | *c* *c* | *c* *a* | [a] | *c* *c* | *a* *a* | *a*

O Verdémont

Tabulature de Leut, v.4b (1554), f.20v.

Albert de Rippe

1 5 10 15 20 25 30 35 40 45 50

Tablature notation including letters (a, b, c, d, e, f, g, h) and rhythmic flags (vertical lines) on a six-line staff.

Soleil qui tout voit

Tabulature de Leut, v.4b (1554), f.22v.

Albert de Rippe

1

Musical notation for measures 1-5. The first measure starts with a treble clef and a common time signature. The notation consists of three staves with letters (h, a, c, b, e) and rhythmic symbols (vertical lines with flags) indicating pitch and rhythm. Measure numbers 1, 5, and 10 are indicated above the staff.

10

Musical notation for measures 6-10. The notation continues with three staves and includes a red diagonal line in the bottom staff of measure 10.

15

Musical notation for measures 11-15. The notation continues with three staves and includes a red diagonal line in the bottom staff of measure 15.

20

Musical notation for measures 16-20. The notation continues with three staves and includes a red diagonal line in the bottom staff of measure 20.

25

Musical notation for measures 21-25. The notation continues with three staves and includes a red diagonal line in the bottom staff of measure 25.

30

Musical notation for measures 26-30. The notation continues with three staves and includes a red diagonal line in the bottom staff of measure 30.

35

Musical notation for measures 31-35. The notation continues with three staves and includes a red diagonal line in the bottom staff of measure 35.

40

Musical notation for measures 36-40. The notation continues with three staves and includes a red diagonal line in the bottom staff of measure 40.

45

45

a a c a c d c d f | h f d c | c a d c | a d c d | a d c d

50

50

a h | h f | a c | c a | d c

55

55

a c | c a | a c | a c | a c

60

60

a c | d a | a a | f e | f e

Trop plus penser

Tabulature de Leut, v.4b (1554), f.24.

Albert de Rippe

The tablature consists of six systems of six-line staves. Each system contains several measures of music. The notation includes letters (a, b, c, d, e, f) placed on the lines to indicate fret positions. There are also rhythmic values (e.g., 3, 1, 10, 15, 20, 25) and various symbols (e.g., vertical lines, slurs, and a final cadence symbol) used to denote musical structure and performance instructions. The piece ends with a final cadence symbol (a circle with a dot) in the last measure.

Foot notes:

Bar 8: "b" in orig.

Bar 19: One course higher in orig.