

# Des chansons reduictz en tabulature de lut

Published by Pierre Phalèse in Louvain  
[1545]

## Tablature



Phalèse, Louvain 1545

# Table of Contents

1. <i>Fundamentum 1</i>	p. 1
2. <i>Praeludium</i>	p. 2
3. <i>Praeludium</i>	...
4. <i>Aliud praeludium</i>	p. 3
5. <i>Fundamentum 2</i>	...
6. <i>Praeludium 4</i>	p. 5
7. <i>Fantasia 1</i>	p. 6
8. <i>Benedictus Isaac</i>	p. 7
9. <i>Fantasia 2</i>	p. 9
10. <i>Fantasia 3</i>	p. 10
11. <i>Fantasia 4</i>	p. 11
12. <i>Praeludium 5</i>	p. 12
13. <i>Fantasia 5</i>	p. 13
14. <i>Praeludium 6</i>	p. 14
15. <i>Die lustelycke Meyl</i>	p. 15
16. <i>J'ai mis mon coeur</i>	...
17. <i>D'amours je suis déshérité/</i>	p. 16
18. <i>Amour vault trop</i>	p. 17
19. <i>Dolent départ</i>	p. 18
20. <i>Ces facheux sotz</i>	p. 19
21. <i>Il me souffit</i>	p. 20
22. <i>C'est grand plaisir</i>	p. 21
23. <i>Dont vient cela</i>	p. 22
24. <i>Le coeur est bon</i>	p. 23
25. <i>Tous mes amis</i>	p. 24
26. <i>Languir mi fault</i>	...
27. <i>Amis souffrez</i>	p. 25
28. <i>Een vrolic wesen</i>	p. 26
29. <i>Aliud languir</i>	p. 28
30. <i>Tant que vivray</i>	p. 29
31. <i>C'est donc par moy</i>	...
32. <i>Du bon du coeur</i>	p. 31
33. <i>Mein hert heeft altyt verlangen</i>	p. 33
34. <i>Miins liefkens bruyn oogen</i>	p. 34
35. <i>Il me souffit</i>	p. 36
36. <i>Helas, amy</i>	p. 37
37. <i>Aupres de vous</i>	...
38. <i>Ung gay bergier</i>	p. 39
39. <i>D'amour me plains</i>	p. 40
40. <i>Le content est riche</i>	p. 42
41. <i>Plourez, mes yeux</i>	p. 44
42. <i>Jamays n'aymeray masson</i>	p. 45
43. <i>Pour ung petit coup</i>	p. 46

<i>44. Sur tous regres</i>	p. 47
<i>45. Tant que vivray</i>	p. 49
<i>46. Vous perdez temps</i>	p. 50
<i>47. Je prens en gré</i>	p. 51
<i>48. Or sus a coup</i>	p. 52
<i>49. La fillette</i>	p. 53
<i>50. La Bataille Part 1</i>	p. 54
<i>51. La bataille [Part 2]</i>	p. 58
<i>52. La Traditora</i>	p. 64
<i>53. Galliard 1</i>	p. 65
<i>54. Galliard 2</i>	p. 66
<i>55. Galliard 3</i>	p. 67
<i>56. Paduana 1</i>	p. 68
<i>57. Paduana 2</i>	p. 69
<i>58. Paduana 3</i>	p. 70
<i>59. Paduana 4</i>	...
<i>60. Ronde 1</i>	p. 72
<i>61. Ronde 2</i>	...
<i>62. Tripla</i>	p. 73



# 1. Fundamentum 1

Des chansons reduictz en tabulature de lut (1545), p.1.

Anonymous

4

7

10

13

17

# 2. Praeludium

Des chansons reduictz en tabulature de lut (1545), p.2.

Anonymous

h

f

b

c

5

9

13

17

22

### 3. Praeludium

Des chansons reduictz en tabulature de lut (1545), p.3a.

Anonymous

# 4. Aliud praeludium

Des chansons reduictz en tabulature de lut (1545), p.3b.

Anonymous

5

9

14

# 5. Fundamentum 2

Des chansons reduictz en tabulature de lut (1545), p.4.

Anonymous

4

7

10

13

17

21

24

27

31

35





9

14

19

## 8. Benedictus Isaac

Des chansons reduictz en tabulature de lut (1545), p.8.

Heinrich Isaac?

6

11

15

20

Handwritten notes above the staff:  $b \ a \ b \ \flat \ a \ a$

25

Handwritten notes above the staff:  $f \ \flat \ a \ c \ a \ a \ c \ a \ \flat \ c \ a \ \flat \ a \ \flat \ a \ b \ \flat \ \flat \ b \ a \ b \ \flat \ b$

30

Handwritten notes above the staff:  $a \ a \ b \ \flat \ a \ c \ c \ a \ a \ e \ a \ a \ a \ c \ \flat \ f \ h \ f \ a \ \flat \ c$

35

Handwritten notes above the staff:  $a \ \flat \ \flat \ a \ \flat \ a \ \flat \ a \ \flat \ a \ a \ a \ a \ a$

40

Handwritten notes above the staff:  $b \ b \ b \ b \ \flat \ \flat \ \flat \ \flat \ \flat \ a \ \flat \ a \ \flat \ a \ \flat \ a \ b \ a$

46

Handwritten notes above the staff:  $b \ \flat \ b \ a \ b \ a \ \flat \ b \ b \ a \ b \ f \ b \ \flat \ a \ \flat \ a \ \flat \ a$

53

Handwritten notes above the staff:  $c \ \flat \ b \ \flat \ b \ \flat \ a \ b \ a \ a \ b \ \flat \ a \ \flat \ a \ b \ \flat \ a \ b \ \flat \ a \ a \ b \ \flat \ a \ a \ b \ \flat$

60

Handwritten notes above the staff:  $a \ a \ a \ b \ a \ a \ a \ a \ b \ a \ a \ a \ \flat \ a$

# 9. Fantasia 2

Des chansons reduictz en tabulature de lut (1545), p.10.

Anonymous

This image displays a lute tablature for a piece titled '9. Fantasia 2'. The notation is arranged in a system of six staves, with measure numbers 5, 8, 11, 14, 17, 20, and 23 indicated on the left. The tablature uses letters 'a', 'c', 'e', 'f', 'h', and 'b' to denote fret positions on the strings. The first staff begins with a C-clef and a common time signature. The notation includes various rhythmic values such as minims, crotchets, and quavers, often grouped with beams. Some notes are marked with dynamic or articulation symbols like 'f' (forte) and 'h' (accents). The piece concludes with a double bar line and a final 'b' note on the sixth staff.



# 11. Fantasia 4

Des chansons reduictz en tabulature de lut (1545), p.12.

Anonymous

The image displays a lute tablature for '11. Fantasia 4'. It consists of seven systems of music, each with a system number (1, 6, 10, 13, 16, 20, 24) on the left. Each system contains a single staff with six lines. Above the staff are rhythmic flags and beams. Below the staff are letters 'a', 'b', 'c', 'e', and 'f' representing fret positions. The notation is organized into measures, with some measures containing multiple notes. The piece concludes with a final cadence symbol (a circle with a dot) at the end of the 24th system.

# 12. Praeludium 5

Des chansons reduictz en tabulature de lut (1545), p.13.

Anonymous

The image displays a musical score for a lute prelude, consisting of six systems of music. Each system includes a rhythmic staff at the top with various note values and rests, and a tablature staff below with letters (a, b, c) and accidentals (♭) indicating fret positions. The tablature is written on a six-line staff. The score is divided into measures by vertical bar lines. The first system starts with a common time signature (C). The second system begins with a measure number '4'. The third system begins with a measure number '7'. The fourth system begins with a measure number '9'. The fifth system begins with a measure number '13'. The sixth system begins with a measure number '16' and ends with a double bar line and a repeat sign. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with dynamic markings like 'f' (forte) and 'h' (harmonic).

# 13. Fantasia 5

Des chansons reduictz en tabulature de lut (1545), p.14.

Anonymous

5

9

13

18

23

28

33

# 14. Praeludium 6

Des chansons reduictz en tabulature de lut (1545), p.16.

Anonymous

This image shows the lute tablature for '14. Praeludium 6'. The score is written on a six-line staff with a C-clef on the first line. The notation consists of letters (a, c, e, f) placed on the lines to indicate fret positions. Above the staff, rhythmic values are indicated by stems with flags, and some measures contain chord diagrams. The piece is divided into measures, with measure numbers 4, 8, 12, 16, 20, and 24 marked on the left. The tablature includes various musical notations such as accidentals (sharps and naturals), dynamic markings (f), and a repeat sign at the end.

4  
8  
12  
16  
20  
24

# 15. Die lustelycke Mey|

Des chansons reduictz en tabulature de lut (1545), p.17.

Jacques Clément

15

6

10

15

19

Detailed description: This block contains the lute tablature for the piece 'Die lustelycke Mey'. It is written on a six-line staff with a C-clef. The tablature uses letters 'a', 'b', 'c', and 'e' to denote fret positions. Above the staff, rhythmic notation is provided, including vertical stems and beams. The piece is divided into measures, with measure numbers 15, 6, 10, 15, and 19 indicated on the left. The tablature concludes with a circled 'C' symbol.

# 16. J'ai mis mon coeur

Des chansons reduictz en tabulature de lut (1545), p.18.

Anonymous

5

Detailed description: This block contains the lute tablature for the piece 'J'ai mis mon coeur'. It is written on a six-line staff with a C-clef. The tablature uses letters 'a', 'b', 'c', 'e', and 'f' to denote fret positions. Above the staff, rhythmic notation is provided, including vertical stems and beams. The piece is divided into measures, with measure number 5 indicated on the left. The tablature concludes with a circled 'C' symbol.

9

13

18

## 17. D'amours je suis déshérité|

Des chansons reduictz en tabulature de lut (1545), p.19.

Claudin de Sermisy

6

10

14

20

24

## 18. Amour vault trop

Des chansons reduictz en tabulature de lut (1545), p.20.

Anonymous

20

24

## 19. Dolent départ

Des chansons reduictz en tabulature de lut (1545), p.21.

Anonymous

4

5

9

13

16

20

23

## 20. Ces facheux sotsz

Des chansons reduictz en tabulature de lut (1545), p.22.

Anonymous

4

7

10

14

17

21

25

21. Il me souffit

Des chansons reduictz en tablature de lut (1545), p.23.

Claudin de Sermisy

5

10

14

18

## 22. C'est grand plaisir

Des chansons reduictz en tabulature de lut (1545), p.24.

Damianus Havericq

5

8

12

15

18

21

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

### 23. Dont vient cela

Des chansons reduictz en tabulature de lut (1545), p.26.

Thomas Crécquillon

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

5

d d d d f c c d f h h f d c a a e a e a  
 b b a b d a a b a c d h f d a b a b a e a  
 d d c c a a a a e c a d a c a

11

a c d d a f c d f h a d d d c a a c d f d d c d c a c  
 c c a b a a a a a a a a a a a a a a  
 h c c c c c e a a h

16

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

21

a d d d f c c d f h f d c a a e a e c e a  
 c c c c a d d a c a f d b a b a c c c c c  
 a a e c a f a a c c e c a

# 24. Le coeur est bon

Des chansons reduictz en tabulature de lut (1545), p.26.

Tielman Susato

The image shows a lute tablature for the piece "Le coeur est bon" by Tielman Susato. The score is written on a six-line staff with letters (a, b, c) and rhythmic flags. It includes dynamic markings like "f" and "c". The piece is in common time (C) and consists of 32 measures. The tablature is divided into systems of four measures each, with measure numbers 6, 10, 14, 18, 22, 26, and 29 indicated at the beginning of their respective systems. The notation includes various fretting patterns and rhythmic values, with some measures containing multiple flags to indicate complex rhythms. The piece concludes with a final cadence in the 32nd measure.

# 25. Tous mes amis

Des chansons reduictz en tabulature de lut (1545), p.27.

Claudin de Sermisy

Musical score for 'Tous mes amis' in lute tablature. The score is written on a six-line staff with a C-clef and a common time signature. It consists of five systems of music, each with a measure number (1, 5, 8, 13, 16) on the left. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The letters 'a', 'b', 'c', and 'h' are used to indicate fret positions on the strings. The score includes a repeat sign with first and second endings at the end of the piece. The first ending leads back to the beginning of the piece, and the second ending leads to a final cadence.

# 26. Languir mi fault

Des chansons reduictz en tabulature de lut (1545), p.28.

Claudin de Sermisy

Musical score for 'Languir mi fault' in lute tablature. The score is written on a six-line staff with a C-clef and a common time signature. It consists of two systems of music, each with a measure number (1, 5) on the left. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The letters 'a', 'b', 'c', and 'h' are used to indicate fret positions on the strings. The score includes a repeat sign with first and second endings at the end of the piece. The first ending leads back to the beginning of the piece, and the second ending leads to a final cadence.

10

14

18

23

## 27. Amis souffrez

Des chansons reduictz en tabulature de lut (1545), p.29.

Pierre Moulu

4

7

11

15

21

## 28. Een vrolic wesen

Des chansons reduictz en tabulature de lut (1545), p.30.

Heinrich Isaac

5

9

13

17

20

23

27

31

35

41

# 29. Alién languir

Des chansons reduictz en tabulature de lut (1545), p.32.

Claudin de Sermisy

This image displays the lute tablature for the piece "Alién languir" by Claudin de Sermisy. The notation is organized into systems, each corresponding to a measure number (1, 4, 7, 9, 12, 16, 20, 23). Each system consists of a single staff with six lines, where letters (a, b, c, e, f) are placed on the lines to indicate fret positions. Above the staff, rhythmic flags and bar lines are used to denote the timing of the notes. The piece is written in a common time signature (C). The tablature includes various fretting patterns, such as triplets and sixteenth-note runs, and concludes with a final cadence in measure 23.

# 30. Tant que vivray

Des chansons reduictz en tablature de lut (1545), p.33.

Claudin de Sermisy

The score for 'Tant que vivray' is written on a six-line staff. The top line contains rhythmic notation (vertical stems) and the second line contains lute tablature (letters a, b, c, e, f). The piece is in common time (C). The notation is divided into measures, with some measures containing multiple stems. The score is marked with measure numbers 6, 10, 14, and 18. The piece concludes with a final cadence symbol (a circle with a vertical line) at the end of the fifth measure of the final system.

# 31. C'est donc par moy

Des chansons reduictz en tablature de lut (1545), p.34.

Ninot le Petit

The score for 'C'est donc par moy' is written on a six-line staff. The top line contains rhythmic notation (vertical stems) and the second line contains lute tablature (letters a, b, c). The piece is in common time (C). The notation is divided into measures, with some measures containing multiple stems. The score is marked with measure numbers 4 and 8. The piece concludes with a final cadence symbol (a circle with a vertical line) at the end of the fifth measure of the final system.

8

12

15

19

22

25

27

31



9

$\flat$  a c  $\flat$  c a c a c c a  $\flat$  c a c c c a  $\flat$

13

c  $\flat$  a  $\flat$  b a c a c  $\flat$  c  $\flat$  c a c  $\flat$  a c a b  $\flat$   $\flat$   $\flat$  a  $\flat$  b a

16

$\flat$  a b a  $\flat$  a a c c a  $\flat$   $\flat$   $\flat$  b a c a e a c a e c c a a a  $\flat$

20

$\flat$  a b a c a c  $\flat$  c a c  $\flat$  a c  $\flat$   $\flat$   $\flat$  a c  $\flat$   $\flat$  b a b  $\flat$  c  $\flat$  c a c

23

a c c f f f  $\flat$  c a c a  $\flat$  c a c  $\flat$  c a c  $\flat$  c a c

28

$\flat$  c a  $\flat$  a  $\flat$  c a c c c c  $\flat$  c a c  $\flat$  f a  $\flat$  c  $\flat$  c a c a  $\flat$

32

c a c e a c a  $\flat$  c a  $\flat$  c a  $\flat$  c  $\flat$  c a  $\flat$  c a b a c

36

a a a a a  $\flat$  a  $\flat$   $\flat$   $\flat$  a  $\flat$  c a a  $\flat$  b c  $\flat$  c a c  $\flat$  a  $\flat$

# 33. Mein hert heeft altyt verlangen

Des chansons reduictz en tabulature de lut (1545), p.39.

Pierre de la Rue

The image shows a lute tablature score for the piece 'Mein hert heeft altyt verlangen' by Pierre de la Rue. The score is written on a six-line staff with letters (a, b, c, e, f) and rhythmic flags. It is divided into systems of four measures each, with measure numbers 5, 8, 12, 16, 20, 23, and 26. The piece is in common time (C). The tablature consists of six lines, with the top line being the highest and the bottom line the lowest. The letters are placed on the lines to indicate fret positions. Rhythmic flags are placed above the letters to indicate the rhythm of the notes. The score is written in a style typical of 16th-century lute tablature.

30

$\overset{a}{c}$   $\flat$   $c$   $a$   $e$   $c$   $a$   $e$  |  $a$   $a$   $b$   $a$   $b$   $\flat$   $\overset{a}{b}$   $a$   $c$  |  $a$   $b$   $\flat$   $b$   $\flat$   $a$   $\overset{a}{b}$   $a$   $b$   $a$   $b$   $\flat$

33

$\overset{a}{b}$   $a$   $a$   $a$   $\flat$  |  $a$   $\flat$   $c$   $\flat$   $f$   $\flat$   $c$   $a$  |  $c$   $a$   $\overset{a}{b}$   $a$   $b$   $\flat$   $b$   $\flat$

36

$b$   $a$   $a$  |  $c$   $a$   $\overset{a}{a}$   $b$   $a$  |  $\flat$   $a$   $b$   $a$   $c$  |  $a$   $\flat$   $a$   $c$

40

$\flat$   $a$   $c$   $\overset{a}{a}$   $b$   $a$   $b$   $\flat$  |  $\overset{a}{b}$   $\flat$   $b$   $a$   $\overset{a}{c}$   $a$   $e$   $c$   $a$   $e$  |  $a$   $\flat$   $b$   $a$   $c$   $a$   $c$

43

$c$   $\overset{a}{c}$   $a$   $\overset{c}{\flat}$  |  $\overset{a}{b}$   $a$   $a$   $c$  |  $c$   $a$   $a$   $a$   $e$   $c$   $a$   $e$  |  $a$

### 34. Miins liefkens bruyn oogen

Des chansons reduictz en tabulature de lut (1545), p.41.

Jheronimus Vinders

$c$  |  $\overset{c}{a}$   $\flat$   $a$   $\flat$   $c$   $a$  |  $\overset{c}{a}$   $\overset{a}{b}$   $f$   $\flat$

4

$a$   $a$   $c$   $e$   $f$  |  $a$   $\flat$   $a$   $c$  |  $\overset{a}{b}$   $\flat$   $b$   $\flat$   $\flat$   $b$  |  $a$   $\flat$   $b$   $a$

8

a e c a e c e a a a h f h h i l a  
 a c c c b b a h f a h a f  
 c a h h [i] [h]

12

a b a c c a c b c b f h a b f h a h h h a b  
 e c a a c f a c a f b f h f h i  
 a a c b f h f h i

16

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

19

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

22

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

25

a a b a h l i h f h a f b c a c b c b f h f  
 c c h h f f f a h a c a  
 a h h f f

29

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

32

f b c a c a e a e c e a a b a h l i  
 b b a c a b a e a e c e c c h h f a f  
 a c a b c h h f f

36

40

### 35. Il me souffit

Des chansons reduictz en tablature de lut (1545), p.42.

Claudin de Sermisy

4

8

11

# 36. Helas, amy

Des chansons reduictz en tabulature de lut (1545), p.43.

Pierre Sandrin

The score for 'Helas, amy' consists of five systems of music. Each system includes a vocal line with a treble clef and a lute tablature line with a C-clef. The tablature uses letters 'a', 'b', 'c', 'd', 'e' to denote fret positions. The piece begins with a common time signature (C) and a key signature of one flat (B-flat). The first system (measures 1-3) shows the vocal line starting with 'c a b' and the lute line with 'c a b'. The second system (measures 4-6) continues the vocal line with 'a c b' and the lute line with 'a c b'. The third system (measures 7-9) features a 'Fine' marking and ends with 'a a'. The fourth system (measures 10-12) continues with 'a a' and 'a a'. The fifth system (measures 13-15) concludes the piece with 'a a' and 'a a'. The lute line includes various rhythmic values and accidentals, such as flats and naturals, to indicate specific fretting techniques.

# 37. Aupres de vous

Des chansons reduictz en tabulature de lut (1545), p.44.

Claudin de Sermisy

The score for 'Aupres de vous' consists of two systems of music. Each system includes a vocal line with a treble clef and a lute tablature line with a C-clef. The tablature uses letters 'a', 'b', 'c', 'd', 'e' to denote fret positions. The piece begins with a common time signature (C) and a key signature of one flat (B-flat). The first system (measures 1-3) shows the vocal line starting with 'f e f' and the lute line with 'a c a c'. The second system (measures 4-6) continues the vocal line with 'a b a c' and the lute line with 'a b a b'. The lute line includes various rhythmic values and accidentals, such as flats and naturals, to indicate specific fretting techniques.

6

9

12

16

20

23

# 38. Ung gay bergier

Des chansons reduictz en tabulature de lut (1545), p.46.

Thomas Crécquillon

5

9

12

15

18

23

27

3

34

38

41

45

48

### 39. D'amour me plains

Des chansons reduictz en tablature de lut (1545), p.48.

Rogier Pathie

6th course tuned down whole step

4

7

7

*f*

10

10

*f*

12

12

*f*

15

15

*f*

19

19

*f*

22

22

*f*

26

26

*f*

30

30

*f*

33

37

### 40. Le content est riche

Des chansons reduictz en tabulature de lut (1545), p.50.

Claudin de Sermisy

4

7

11

16



# 41. Plourez, mes yeux

Des chansons reduictz en tabulature de lut (1545), p.52.

Pierre Sandrin

This image displays a lute tablature for the piece 'Plourez, mes yeux' by Pierre Sandrin. The score is written on a six-line staff with a C-clef on the first line, indicating a soprano clef. The music is in a 3/4 time signature, as indicated by the 'C' time signature symbol. The tablature uses letters 'a', 'b', 'c', and 'e' to denote fret positions on the strings. The piece is divided into measures, with measure numbers 4, 8, 12, 15, 18, 22, and 25 marked on the left side of the staff. The notation includes various rhythmic values and fingerings, with some measures containing multiple notes on a single string. The piece concludes with a final cadence marked by a double bar line and a circled 'C' symbol.

# 42. Jamays n'aymeray masson

Des chansons reduictz en tabulature de lut (1545), p.53.

Anonymous

The image displays a lute tablature for the piece 'Jamays n'aymeray masson'. It consists of six systems of music, each with a system number (1, 5, 7, 10, 13, 16) on the left. Each system is written on a six-line staff. The notes are represented by letters 'a', 'b', 'c', 'd', 'e', and 'f' placed on the lines. Above the staff, rhythmic values are indicated by vertical stems with flags. Some notes are marked with a 'f' for forte. The piece begins with a C-clef on the first line. A double bar line with repeat dots appears after the 7th system. The piece concludes with a C-clef on the first line at the end of the 16th system.

# 43. Pour ung petit coup

Des chansons reduictz en tabulature de lut (1545), p.54.

Anonymous

The image displays a lute tablature for the piece 'Pour ung petit coup'. It consists of seven systems of three-line staves, each representing a string. The notation includes letters (a, c, e, f) and numbers (0-6) indicating fret positions. Above the staves, rhythmic values are written as vertical stems with flags. The piece begins in common time (C) and ends with a double bar line. A 3/4 time signature is present at the beginning of the sixth system. The tablature is annotated with various musical symbols such as accents, slurs, and dynamic markings like 'f'.

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

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

8 c a a [e] c e a b c a a a c e a e a c a c f e f a a h

12 c a c a c e f e f h f e c a a c e c c b f b c f a a c e h

16 h f h k h f e c a b f e c b c a a c b c a a e e e

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

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

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

# 44. Sur tous regres

Des chansons reduictz en tablature de lut (1545), p.56.

Jean Richafort

The image shows a lute tablature score for the piece "Sur tous regres" by Jean Richafort. The score is written on a six-line staff with letters (a, b, c, e) and rhythmic flags. It includes a treble clef and a common time signature. The piece is divided into measures, with measure numbers 5, 9, 12, 15, 18, 22, and 25 marked on the left. The notation includes various lute-specific symbols like beams and flags.

Measure 1: *a* c c a c e c e

Measure 2: *a* c *e* b *e* a

Measure 3: b a *e* b *e* b a b

Measure 4: a b *e* b a c a c *e*

Measure 5: *a* b b *e* a b

Measure 6: a a a a

Measure 7: a a c a

Measure 8: a a c a

Measure 9: c *e* a e c e a

Measure 10: a e a e c e b a

Measure 11: a a c a

Measure 12: a b *e* b *e* a

Measure 13: b a a *e* b a

Measure 14: a c *e* c *e* b c a c a

Measure 15: c a *e* c a *e* b *e* b *e*

Measure 16: a a c a e c e a c e

Measure 17: a a b

Measure 18: a a b *e* e

Measure 19: a a

Measure 20: c a a c

Measure 21: a a a c *e* a c

Measure 22: a b *e* a c *e* a *e*

Measure 23: a c *e* a b *e* a c *e* a *e*

Measure 24: a a c a e c e

Measure 25: a c a a e c e

28

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

31

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

35

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

39

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

43

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

47

a a b a a a a a a b a a a a c a a a b a c  
 c c c b c b a b c c a a c c a c c c

# 45. Tant que vivray

Des chansons reduictz en tabulature de lut (1545), p.58.

Claudin de Sermisy

The image displays a lute tablature for the piece "Tant que vivray" by Claudin de Sermisy. The notation is presented on a six-line staff, where letters (a, b, c, d, e, f, h) indicate the fret positions for each string. The piece begins with a treble clef and a common time signature. The notation includes various musical symbols such as beams, slurs, and dynamic markings like 'f' and 'h'. The score is divided into measures, with measure numbers 4, 7, 10, 14, 18, 21, and 24 marked on the left side of the staff. The piece concludes with a final cadence marked by a double bar line and a circled 'C'.

# 46. Vous perdez temps

Des chansons reduictz en tablature de lut (1545), p.60.

Claudin de Sermisy

The image displays a lute tablature for the piece "Vous perdez temps" by Claudin de Sermisy. The notation is organized into systems of four measures each. Measure numbers 5, 9, 13, 17, 20, 23, and 26 are indicated at the start of their respective systems. The tablature uses letters (a, b, c, e, f) to denote fret positions on the strings, with rhythmic values indicated by flags above the notes. The piece is in a common time signature (C). The notation is written on six-line staves, with the top line representing the first string and the bottom line representing the sixth string.

29

## 47. Je prens en gré

Des chansons reduictz en tabulature de lut (1545), p.62.

Jacques Clément

5

9

12

16

20

22

25

29

32

## 48. Or sus a coup

Des chansons reduictz en tabulature de lut (1545), p.64.

Orlando di Lasso?

4

8

12

16

19

22

## 49. La fillette

Des chansons reduictz en tabulature de lut (1545), p.66.

Clément Janequin

5

8

11

14

16

19

## 50. La Bataille Part 1

Des chansons reduictz en tabulature de lut (1545), p.67.

Clément Janequin

6th course tuned a full step down

4

7

11

Musical notation for system 11, measures 11-13. It features a treble clef and a key signature of one flat. The notation includes a series of chords and melodic lines with notes a, b, c, d, e, f. Measure 11 starts with a treble clef and a series of chords. Measure 12 continues with chords and a melodic line. Measure 13 ends with a treble clef and a series of chords.

14

Musical notation for system 14, measures 14-16. It features a treble clef and a key signature of one flat. The notation includes a series of chords and melodic lines with notes a, b, c, d, e, f. Measure 14 starts with a treble clef and a series of chords. Measure 15 continues with chords and a melodic line. Measure 16 ends with a treble clef and a series of chords.

17

Musical notation for system 17, measures 17-20. It features a treble clef and a key signature of one flat. The notation includes a series of chords and melodic lines with notes a, b, c, d, e, f. Measure 17 starts with a treble clef and a series of chords. Measure 18 continues with chords and a melodic line. Measure 19 continues with chords and a melodic line. Measure 20 ends with a treble clef and a series of chords.

21

Musical notation for system 21, measures 21-23. It features a treble clef and a key signature of one flat. The notation includes a series of chords and melodic lines with notes a, b, c, d, e, f. Measure 21 starts with a treble clef and a series of chords. Measure 22 continues with chords and a melodic line. Measure 23 ends with a treble clef and a series of chords.

24

Musical notation for system 24, measures 24-26. It features a treble clef and a key signature of one flat. The notation includes a series of chords and melodic lines with notes a, b, c, d, e, f. Measure 24 starts with a treble clef and a series of chords. Measure 25 continues with chords and a melodic line. Measure 26 ends with a treble clef and a series of chords.

27

Musical notation for system 27, measures 27-29. It features a treble clef and a key signature of one flat. The notation includes a series of chords and melodic lines with notes a, b, c, d, e, f. Measure 27 starts with a treble clef and a series of chords. Measure 28 continues with chords and a melodic line. Measure 29 ends with a treble clef and a series of chords.

29

Musical notation for system 29, measures 30-32. It features a treble clef and a key signature of one flat. The notation includes a series of chords and melodic lines with notes a, b, c, d, e, f. Measure 30 starts with a treble clef and a series of chords. Measure 31 continues with chords and a melodic line. Measure 32 ends with a treble clef and a series of chords.

33

Musical notation for system 33, measures 33-35. It features a treble clef and a key signature of one flat. The notation includes a series of chords and melodic lines with notes a, b, c, d, e, f. Measure 33 starts with a treble clef and a series of chords. Measure 34 continues with chords and a melodic line. Measure 35 ends with a treble clef and a series of chords.

36

41

46

53

58

62

67

70

74

78

83

86

89

3

93

99

103

108

114

## 51. La bataille [Part 2]

Des chansons reduictz en tabulature de lut (1545), p.67.

4

6

9

12

15

18

21

24

27

29

32

34

36

38

42

46

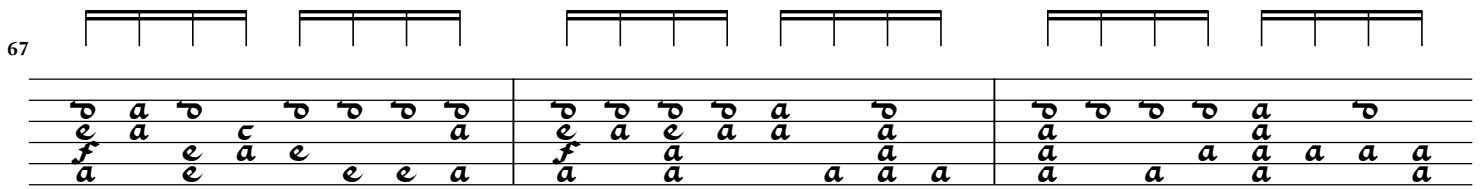
51

56

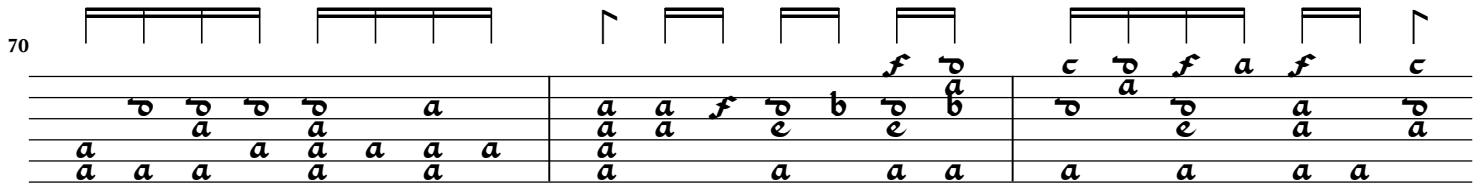
60

64

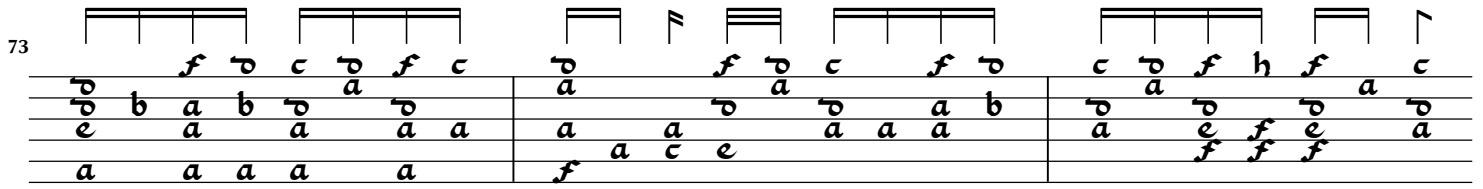
67



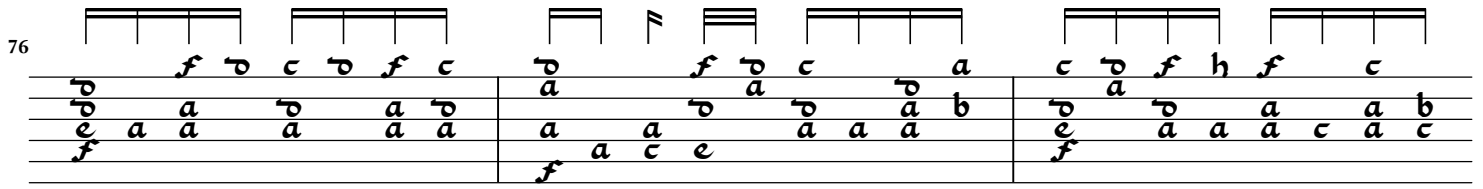
70



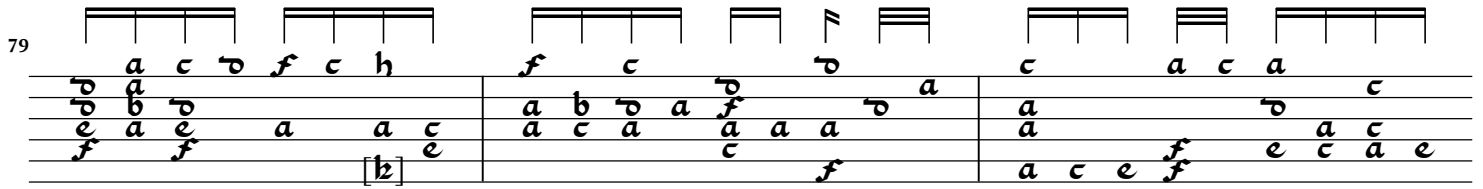
73



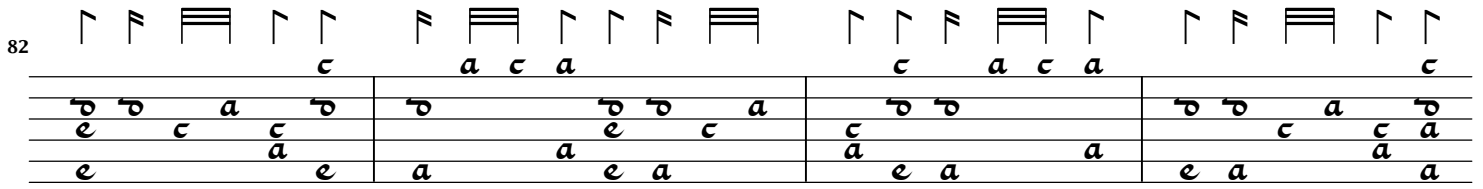
76



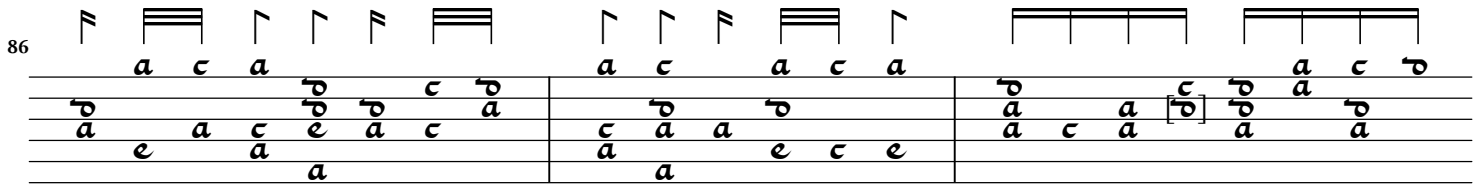
79



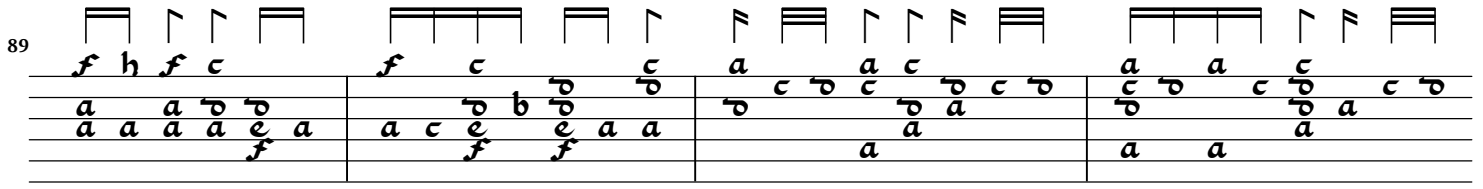
82



86



89



93

93

97

97

100

100

103

103

106

106

109

109

112

112

116

116

119

3  
4

122

128

132

138

145

150

154

# 52. La Traditora

Des chansons reduictz en tabulature de lut (1545), p.77.

Marco dall'Aquila

The tablature is organized into systems of six-line staves. Each system contains several measures of music. The notation uses letters 'a', 'c', 'e', and 'f' to denote fret positions on the strings, with 'b' and 'c' used for accidentals. The piece begins with a 3/4 time signature. The first system (measures 1-5) includes a 3/4 time signature and a key signature of one flat. The second system (measures 6-9) continues the piece. The third system (measures 10-13) includes a measure with a bracketed 'c' above it. The fourth system (measures 14-16) continues the piece. The fifth system (measures 17-20) continues the piece. The sixth system (measures 21-24) continues the piece. The seventh system (measures 25-28) continues the piece. The eighth system (measures 29-32) concludes the piece with a final cadence.

34

38

43

48

## 53. Galliard 1

Des chansons reduictz en tabulature de lut (1545), p.79.

Anonymous

3

7

12

17

21

25

## 54. Galliard 2

Des chansons reduictz en tablature de lut (1545), p.80.

Anonymous

3

7

13

18

24

30

### 55. Galliard 3

Des chansons reduictz en tablature de lut (1545), p.81.

Anonymous

3

6

11

16

22

27

a b a b a a a a b a b a a a c a c a c b b a a a

## 56. Paduana 1

Des chansons reduictz en tabulature de lut (1545), p.82.

Anonymous

a b a b a a b a c a c a b a a a b a a b a a b a a

4

a c a c a c a c a a b a a b a a b a a c

6

a c a b a a a b a a b a a b a a b a a b a a b a a

9

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

11

a b a a b a a b a a c a b a b a a b a a b a a b a

14

a c a b a a b a b a a c a c a c a c a c a c a c a

# 57. Paduana 2

Des chansons reduictz en tablature de lut (1545), p.83.

Anonymous

The score for Paduana 2 consists of six systems of lute tablature. Each system is written on a six-line staff with a common time signature (C). The notation includes letters 'a', 'b', and 'c' representing fret positions, and rhythmic flags indicating note values. Above the staff, horizontal lines indicate fingerings for the left hand. The piece includes several measures with repeat signs, including first and second endings. The systems are numbered 6, 10, 15, 18, and 23.

# 58. Paduana 3

Des chansons reduictz en tablature de lut (1545), p.84.

Anonymous

The score for Paduana 3 is a single system of lute tablature on a six-line staff with a common time signature (C). The notation uses letters 'a', 'b', and 'c' for fret positions and rhythmic flags for note values. Fingerings are indicated by horizontal lines above the staff. The piece concludes with a final cadence symbol.

7

12

17

22

28

## 59. Paduana 4

Des chansons reduictz en tabulature de lut (1545), p.85.

Anonymous

4

7

c a a a  
 a a c a a  
 c a a  
 c a

9

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

13

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

16

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

18

c a c a e c  
 a a e c a c  
 a e c  
 c a e c a

21

a a c e a c a  
 c a a e  
 a  
 e a c

## 60. Ronde 1

Des chansons reduictz en tabulature de lut (1545), p.86.

Anonymous

a a c b c b  
 a b c a b a b c a  
 a  
 a

5

9

13

17

## 61. Ronde 2

Des chansons reduictz en tabulature de lut (1545), p.87a.

Anonymous

10

13

## 62. Tripla

Des chansons reduictz en tabulature de lut (1545), p.87b.

Anonymous

3

7

14

20

26









