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¹²³ **Tabulaturmanuskript des XVIIten Jahrhunderts.** Tabulaturbuch der Isabel van Langshere 1635 (Name und Datum sind in Goldbuchstaben auf beiden Seiten des gleichzeitigen Einbandes eingedruckt). 1 Band quer-4to, alter Lederband mit Goldschmuck. 100. —
Herr Wilhelm Tappert, der vortreffliche Tabulaturkenner war so freundlich dies Manuskript zu prüfen und mir die nachstehend abgedruckte Beschreibung desselben zur Verfügung zu stellen:
Das sehr interessante Manuskript, von verschiedenen Händen geschrieben, enthält auf 104 Seiten geistliche und weltliche Gedichte in holländischer, französischer, italienischer, spanischer und lateinischer Sprache.
Ferner 124 Seiten Musik für die fünfchörige spanische Gitarre, notirt auf 5 Linien, meist ohne Wertzeichen, fast ausschließlich Tänze (Couranten, Sarabanden, Gigen, Gavotten, etc. etc.)
Die Gitarre war allbekannt, daraus erklären sich die stenographischen Notationen:
a) die *italienische*, das sogenannte „Alfabeto“, auf nur einer Linie (kommt noch im 18. Jahrhundert vor).
b) die *französische*, auf dem üblichen 5-Linien-system, auch in den Niederlanden gebräuchlich,
c) die *spanische*, welche nur geringen Anklang fand.
Das vorliegende Buch enthält ausschließlich die französische Art der Kurseschrift für Gitarre und zwar mit einigen interessantesten Nummern denen ich sonst nirgends begegnet bin. Dieser Umstand verleiht dem an sich schon interessanten Manuskripte einen besondern Wert.
B. Dec. 1894. Wilhelm Tappert.



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1176
Si je n'étois que de vaine renommée
Dont l'éclat ne se voit qu'en ce monde
Et mon nom ne s'écrit que sur le sable
Ma haine guerroie avec le silence

2
C'est amour qui fait des vœux agréables
De souffrir d'être en compagnie
Pour celle qui veut être inséparable
Et rejette et ma félicité

O Cœur qui se sentir des peines
Par l'exercice de la rigueur du sort
Et le mal que me venant par les heures
N'est mieux que ce que celui de la mort

O Cœur le Ciel est bien comblé
Des rigeurs dont tu es en France
Andréonnet en voyant sa ruine
Se jure en me reconnoître

Fin

Chanson Spirituel

Adorables effets de sa divine essence Incognus
a nos yeux Un Dieu Jeun infiny Pere de l'innocence
Vient naistre dans ce lieu
Adorons omortelz Adorons omortelz
ce Jeun Dieu supreme
seul semblable a soy mesme

L'Immortel est mortel et l'impasseble endure
pressee par son Amour
Et la Vierge produit l'auteur de la nature
et le maistre du jour
Adorons omortelz et

L'Éternel tout puissant createur de la terre
naist nud foible Impuisant
Le sauueur des hommes le grand Dieu du Tonnerre
pauoit en Innocent
Adorons o mortelz Adorons o mortelz ce seul Dieu
supreme Seul semblable a soy mesme

Fin



Chanson Spirituel
de La Natiuite de Iesus-Christ
Sur l'Air
Quoy qu'Amavilles choisiste

1 Bergeys . la belle Marie
S'accouche du Filz de Dieu .
Quittez tout la bergerie
Pour vous rendre Vers ce lieu .
Chanton d'un air triomphan
Viue la Mere et l'enfan .

2 En son aridante priere
Lors qu'elle est pleine d'amour .
Elle engendre la lumiere
Qui nous redonne le Jour

a Jouvev
eu Dieu

Chantons d'un air triomphant
Vive la mere et l'enfant
3 C'est Vne estoille feconde
Qui produit le beau Soleil
Qui doit esclaire le monde
De son lustre romparés!

Chantons. etz

4. Je vous voy Vierge sacrée,
Pleine de contentement
Dans l'amour qui vous recrée
Dive si cher enfantement

Chantons. etz

Mon Dieu Je Vous remercie
D'une si grande faueur

Chantons etz

14 Pour cela Je Vous honnore
Mon Filz mon Roy mon Seigneur
Mais mon Dieu Je Vous adore
Du plus humble de mon cocur

Chantons etz

15 Par nouveaux oyez Les Anges
Qui Vous appellent icy

L'air est plein de leurs Louanges
Accourez à grand soucy

Chantons etz

16 Venez tous rendre l'hommage
A vostre Roy glorieux
Vous verrez a son Visage
Que cest un enfant des Cieux

Chantons d'un Air triomphant
Viue la mere et l'enfant

Fin



Chanson nouvelle -

1. Puis qu'il faut que ces tres appas
qu'il me soit long permis siluic
de te dire auant mon tropas
maulgre la malice et l'enuic

Adieu adieu adieu siluic

Hélas ie veux mourir

Car une autre que toy ne me peut secourir

2. Si quel point ma reduict le sort
dans ceste dure de partie
qu'ong desir auance ma mort
au lieu de me donner la vie

Adieu adieu adieu siluic

Hélas ie veux mourir

Car une autre que toy ne me peut secourir

3 Le regret de quitter ce lieu
mors e l'esprit et la parole
Au recit de ce mot d'adieu
il sens que mon ame s'envolle.

Adieu adieu adieu si suie et si

meurir ou souffrir

Amour se
entrepre
ses yeux y
A mortel.

2 Bien que
De mesgale
Aussy ne je
Car mon a

3 Ceste soy
et pour e
Je deffe
et de mos

L'Amour pardonne moy si mon amour extremes
 entreprend sur le tien
 ses yeux qui t'on ravi mon vaur & ses de mesme
 et m'ontent le pouuoir de te celer ce bien

2 Bien que ie se poursuis ie n'ay point Sarrogance
 De mesgaler a toy
 Aussi ne puis-je pas te rendre obissance
 Car mon affection m'ordonne une autre loy

3 Ceste loy dans mon ame est pris sa residence
 et pour en separer
 Je deffie le sort auccq. sa violence
 et de montrer ses yeux que Jy veuue adorer

Si ton pouvoir vainqueur est vaincu par les Charms
de cest aimable objet
que doit un pauvre Amant captif dessous ses armes
sinon vaincre ou mourir pour un si beau subiect

Fin

O Mæg
nu syte
kür sche
Is het
oft bruy
d'welck

Neen de
gheensin
ons groo
is ons

Hoe segte
ick en de
t gene om
want al
men seot
nu ee s.

Den herder,

O Maecht secht my, waarom dat ghy soo vly-
 nu syte en al die hier syn ontrent
 kien schapens hoeden maecht my dat toch bekenet
 Is het een feest, soo tucht mynen gheest
 oft bruyloft van eenick maegdeken soet
 dwelck al dese kenderkens dese vrecht vrendoet
 de herderinne

Neen kender gheen sacken soo syn van onweert
 gheensins veroorsaeken of niet vander aert
 ons groote wyschappen messias voorwaer
 is ons geboren noit byder maer.

Den herder
 Hoe secht ghy dat ick kome nu wt stat
 ick en hebber gehoort of ock niet gezien
 t'genc om alsulcks ceryts slachs te geschien
 want als een groot heer, geboren wort niet eer
 men schoter men spelde men vierden al om
 nu en siet men niet tisser al geheel stom

De Heiderinne

Ick en weet van veel reden ick heb kon gesien
ick heb kon anbeden op hyde myn Eruen
gelust met verkegen syn voettens noch 100
want syn vrou mochter my gunde die eer

Den Herder

3

Ghy doolt misken, ghy simpel sien
siet eenen coninck soo liggen geseet
voor ons gelijcks ock wat slechter bescheet
Princen van macht, die liggen nu geacht
in hare galyen van edel gediect
nimant en naectse ten sy seer goet vrint

De Heiderinne

Ick segk v dat herder dat kyer voracht
hy is een vertreder van eedelen vracht
hy comt ons leeren die schoon Edelheyt
ons selve voorgaonde in oetmoedicheyt

Maer segt
dees eerste
en dese 2

Is een
oft oerbu
dat den

Keen De
syn oib
hoe Chri
soo kast

Maer wae
is het h
dat ick

Maer seght my noch, wie datter v' toek
 dees eerste boetschappe heeft gedaen
 en dese wonderhijt dus doen verstaan
 Ist een Propheet die v' int secret
 oft openbaer hier vercondicht heeft
 dat den messias nu onder ons leeft
 De Heiderinne

Keen D'ingels des heeren in grooter getal
 syn ons camen seeren ons herdenken en
 hoe Christus gebaren te Bethlehem was
 soo kast wy aat hoorden wy lipen daer vas
 Den herden

Maer waer ontrent, ick ben hier onbekent
 is het hys te vinden daer kindeken is
 dat ick het ommers niet en gemis

want als een hert dat seer gejaecht wert
sacht naer een beek van syn safenis
soa ock myn siel naer hem dorstich is

De Herderinne

Wy hebben hem vonden hier by in dit dael
in loexkens gewonden in eennen stael
ocan alle gerive seer arm ende blaet
den koninck van allen leet daer in stroit

Den herder

6 Ock leyt hy daer, ons hier al soo naer
ick wil daer gaen kenen hoe wel arm en lot
om ock te sien den gesafden van godt
want Maeght eersaer v reden seer claer
hebben soo verlicht mijn duyster verstaent
dat ick het geloef al sonder weerstant

Gaet
oit moer
groet
ock ha

7 O slyde
salich de
daer ic
Als ick
ick sal
sonder s

Ick segk
als te aen
ick moe
ick gae

De herderinne
Gaet daen bydelijcke al naer Davit stat
oit moidelijcken aanbiet dien schat
groet mede syn moeder die weerdige maeght
ock haven behoeder eerbiding toedracht

Den herder

7 O blyden tyt, wel gebenedyt
salich doorsaek die my hier brocht
daer ick meer vinde als ick en socht
Als ick aenschau dat kind donckt my nau
ick salder van vrechden beswyken saen
sonder hem en leef ick niet meer vooraen

De herderinne

Ick seck van gelijcke my en lust niet meer
als waenhangen ~~wachten~~ dit kind mynen heer
ick moet daer sy wesen sau ick hebben oec
ick gaent daer nu henen comt herder gaet me
fin

Leijsem

1. Coms horderkens uerlaet u schapen 2
was wiken wy hier soo lang saen gapon
laet ons beddeleom gaen
on dat van soonden aen
ons is daer een klein kinde kon gheboron
van een suuer maghet
dat herodes seer mishaget.

2. Coms horderinne wils was uerbyden 2
ick sal u ghaen naer besle hem syden
coms sie hier in myn mael
suyhor ende saen
suyhor on saen om pappken te maken.

voor dat soete kint
dat myn herte soo seer ~~beem~~ bemint.

3 T'issor een kinderbet uol wreughden 2
uader en moeder sijn uol deughden
die moeder sonder pijn
baerden dat kindt kint
sij ges sy lauont sij laes hie sij gen
sij trotses sij kast
en mon raeps daer met sus sus.

4 Daer en waren gheon camomieren 2
si wortor ghedint van 4 wee somme dieron
ken isel enden os
sijn liber ende los

verwerpen dat kindeken syn teerre leden
het dippertant van can
daer en is noch vier noch schan.

Herr
roer
proi

Comt herderinne het kint besoecken
wy sullen gaen verwerpen syn doeckens
mynschapen laet ick hier
myn boeckken alle vier
dat kindeken dat salse bewaren
want hy den herder is
den getrausten dior is.

21
Henderinne,
roem weerdich-fleur der wraau
proncuans

1 Adieu mijn vader, adieu mijn vrienden
 adieu Carsteelen adieu mijn Hoff
 adieu mijn Landen adieu die mij dinden
 adieu vorgancelyck aerde en stof
 ick heb een ander rijk inden sin
 daer ick nu haeke met lust en min
 iesus ghij sijt alle mijn goet
 dat mij versact mijn hert en moet

2 Maer Alouwise waer toe verdoren
 allen v vadersijcke eer en staet
 ghij sijt van prinselijc bloot geboren
 waevom v Edelheijt dan versmaet
 wie die fortun aldus tret met den Croet
 en is niet werdlich rijckdom en goet
 maer Alouwise hant v croon
 hant v vaderlant hant uwen troon

3 Om. dat ick ben een Prince doorluchtich
godt is mijn vader en ick ben syn Lint
ben ick van alle ijdelhijt vluchtich
en tot die hemelſche croone gerint
saude een Coninc ſone syn rijck
willen verliesen omt sterffelijc slijc
wie die menschelijcke eere bemint
daelt van de waerhijt verlyt en verblint

4 Maer Alouwise salt v daen niet vaeren
ſoo ſtrongen leuen te leuen voordaen
ſpaert v teer leden ſpaert v we iacven
want v ſchoon dagen comen leest aen
siet alle dinghen ſcheypen hur vrucht
ſoo lanc die ioncheijt haer laet inde ieuight
wilt ghij weſen ontrou en ſtur
tegen die wetten van vwe natuer

ick

5 Mijne natuer is vol vlammen en vieren
moet het vier niet altoos climmen om hooff
moet ick aldaer mijn crachten niet sturen
moet ick niet derwaert stieren mijn hooff
het vier en wilt op de aerde niet syn
hier lanc te blyuen dat doet mij pijn
Jesus ghij sijt allen mijn goet
dat mij versact mijn hert en moet

blint
ren

n
t
ught

Herderinde ^{me}

Stemme Amabilis

voem vreedich fleur der vrare

prone van ons tijt

vels goudinne

hoe lang sulc ghuy my handen in desen strijt

oek vraneer sulc ghuy u ionst mi bidden

dat eens mijn elagen

en stadiet iagen

bemannen, oek vraneer, vraneer vraneer

oek vraneer sals eens geschien

Ock clorinde

hoe lange ist vvel geleden

O Herderkens al roekens en sonder ghetier
messias rust al hoer 2
na na na kindtie klein
slaepst bloem van iesse stam
nat slaepst onnoosel lam
slaepst ~~n~~nieuw geboren vorst van israël
slaepst cleynen koningh ^{slaepst} om an gēl na na ki

2
Goe liekens van buyten al stillekens al
die komt in desen stal 2
na na na kindtie klein. 3

Houdt op va
• tie urven h
na na na k
4
Nu iesu nu si
na slaepst al
na na na ki

Handt of van u stormen ghy nootden vrint
te wren hier dit kindt 2
na na na kindte klynt

Na⁴ iesu nu slacht, nu isset al ghestelt
nu slacht alsoo ghy wilt
na na na kindte klynt

Fin

liedeken van iesusken en st Joanneken,
die spelen met het lammecken.

1. Eerst maal op eenen somersehen dagh
maer hoort vvat ick bevallycks sagh:
Seghe van iesus en ^{mits} ianneken
die spelben met een lammecken
al in dat groen gheklavert landt
met een pappe sohoteltien in hun handt
2. Die witte vette roetiens die waren bloot,
hun lippekens als corael soo root
de soete vette smetken
die saten by de waterkens

3. De catrou
en vande
het lam
en ianne
en
en

4. En als het
soo moest
en iesus
en ianne

Het sommeken dat schein dat soetheit
sij deden malckanderen met melckken brack^{ech}

3 Deentroelde dat lammeken sijn hoot
en vander kiffelde het onder sijnen hoot
het lammeken gingh springen
en ianneken gingh singen
en ~~innet~~ kuffelde en triffelde deur de vrey
en dese crullerlikens die dansten alle vrey

4 En als het danssen was ghedaen
soo moest het lammeken eten gaen
en iesus gaf vras broeyken
en ioannes gaf vras hoeyken

ter werelde. wasser noot meerder vrucht
als dese twee conijnties waren verheugt

Joannis sijn clyne neefken nam
en sette hem braen op dat lam
schoon manneken ghij moet reger
el sal u thuis gaen legen

want moercken die sal syn in pijn
vuer dat roij soo langh ghebtenen syn

6 sij saten en reden al ouer handt
en rolden en byymelden in het sandt
en dese twee clyn ionekkens
die deden suttelke spronghokkens



en al de k
tot dat se

7 De moeder
van suijck
Daer sate
Daer uten
en voren
gheen kon

8 Waer tate
en voren

en al de kinderkens saghen hen aen
tot dat se ten lesten syn thuys glegen

7 De moeder die maekte op staende voet.
van suycker en melck een pappcken soot
daer sater de twee babbaertkens
daer aten de twee slabbaertkens
en vonden soo vrolyck en soo blij
gheen koninghs tranquet en heester by

8 Naer tafel soo dancken sy onsen heer
en velen loeyd op hanner kriekens neer

4
Maria gaf een songseken
Daer trou een sugcker-huyseken
en songh hen stillekens inden slaep
en naer het stalleken gingh het schaep

fien

A dieu van moeder onse beaert
weest niet veruort voor ewich quaet
Want is godt en voren heer
gy blyft, gy blyft
Want is godt en voren heer
gy blyft maecht met groote eer

Fin

Tafel liken op de wyse
herderkent al wtrens al sonder getor
Tot vreucht vant geselschap geburken myn
brengh ick v desen wyne
vriecht wt drincket al wt
en lappet in den bagel
machs ijdel den fluyt
ten kost v niet een duyts
laet ons soo drincken den gheelen dach
laet ons drincken soo lang als vresen mach

Jek hebbe gelassen syn recht gedaen
den voer moet bouen saer
vriecht wt drincket al wt ett

Geburken
op dat wy
vriecht v

Jek wil v
ick en kan
en als me v
soo moeter
sa vrynte
al hier lo

45
Geburken dus nemt exempel aen my
op dat wy vrolyc sij
drincht vrb drincket al vrb etc.

fin een andeer op de vrye
van hantsch

Ick wil v de voerlyt seggen
ick en kan niet singen
en als me ick moet singen
soo moeter dat vrynten springen
sa vrynten maekt v daer vrb
al hier loepet men naer mynen buyct

een ander op de roijse
saude vry niet meugen

Sil faut chanter et boire
cest bien mon contentement
sil faut chanter et boire
bouuons a tout moment

Le bois a toi mon compaignon
de cestte liquenr
compaignon faiettes raison
le vin ne fait pas peur
fix

Ca Ca
ons is g
vry moe
ket is ge
te bethlee
om ons t.

Ten is gh
want b
gheboor
versma
gelouen
aen ons t.

CaCa vrolyc en vrel gesint
ons is geboren een elyn kind
wy moeten ons daerom verheugen 2
het is geboren in eenen stad
te bethleem sonder gernal
om ons te brengen tot vreugden 2

Ten is ghen tyt om droef te syn
want ten verlosser van de syn
gheboorte van het ster leuen
vermaden die sterffelycheyt
gelouen die eernicheyt
aen ons alle te geuen

3
Dese blyfchap is al gemijn
die redene vaekt groot en clyn
en past op alle stonden
want altemael soo waeren wy
onderworpen niemant vry
het ceuwrick ioc van deerf sonde

4
Heylich mensch met reden syt verheught
want den loon van vvre deught
die is als nu aenstnende
van gelycken ghy sondaer
want den meester van altegaer
die ryck v wt syn handen

Den heydensche
en omte comen
voort hy van
die het leuen h
met al dat me
al leght hy ar
Siet gods heft he
bot onse nature
vraer door a de
soo dat het insbr
nu voort gebr
maer gods come
fia

Den heydenschen verzest ick niet
 en om te comen wt verriet
 voort hy van gods geroepen
 die het leuen hem presentert
 met al dat men van hem begeert
 al leght hy arm in synre doeken

Siet godt heft hem in desen tyd
 tot onse nature bereyt
 vuer door adam ons kind bederven
 soo dat het instrument van quaet
 nu voort gebruyck tot onser baet
 maer gods comt daer voor steruen
 fia

1
 Kinderen en hebby nix hooren vertellen
 wat te Betslem is gheschied
 ick hebbe thuyt al larek stanbellen
 maer en vreden niemant nix

2
 Myn moeder en mynen vader
 sijn oock zel en vrest nix vrees
 niet ghinder gaen wy wat naerder
 want daer staeter noch een haer
 3
 Cameratiens wilde ons bedieden
 waerom dat ghy hier soo staet
 en datmen soo luttel lieden
 als nu siet of dese strat.

Wet ghy niet dat is gheboren
te betken in enen stal
van een maghet bij vyl ver eeren
godd den koninck bouen al

³
Jaet ons derwaersooick gaen loopen
want myn anders doen my syn
door dieck den en door hoopen
om te sien off sy daer syn

⁴
Och wat eenen hoop van menschen
sien ick ginder ty een staen
wy mochten voorwaer wel wenschen
dat ons reys waer wel vergaen

Ick sien v
ons gheboren
ick sien v
heer moet syn
Sietdy wel da
becheynt heb is
och moech ick
heb vwaer we
Ick en d
waet ick he
nochtans he
als icker
wy syn
wy en sulle
laet ons si
en ons di

Ick sien v vader en v moeder
ons gheburen allgaer
ick sien v suster en v broeder
haer moet sijn wat grootds voormer

Sie bidy veel dat kinden slapen
tricheynt heb is veel meer als mensci
och moech ick hier lanc staengapen
heb vvaer veel mynen wensch

Ick en doeruct niet aenschauwen
want ick het niet woerdich ben
nochtans het sal my berauwen
als icker sal sijn van hem
Wij sijn kinders sande stracten
wij en sullen niet misdoen
laet ons sien en suttel waten
en ons dwaghen met goet faitsioen

53
Comt het kindeken moeten ²laete
ons anders sijn naer hujs gelyert
morghen loopen wy haect ter straten
om hier te comen algereet

Inde slaecte van te spelen
sal ick comen naer desen stal
want mijn kert dat sandede quete
niet te sien tschoonste van al

1
Mortels il n'est plus a propos
que vous veniez les armes
des ormais plus d'alarmes
ne troubleront vostre repos
Loing d'ici mars infortune
desistez de troubler la terre
puis que le roi, puis que le Roi de paix est ne
nous n'aurons plus ca bas ca bas la guerre

2
Ce soir un homme dieu naissant
merueilleux stratageme
prend la foiblesse mesme
pour desarmer le plus puissant
Loing d'ici mars

Il
n'ay
pour
enfa

Cest
quil
il co
pour

que
Le c
La f
et. Lo

Il vient en ce monde incognu
 n'ayant rien que des larme
 pour ses plus fortes armes
 enfant tendre pauvre tout nud
 Loing dici mars

4

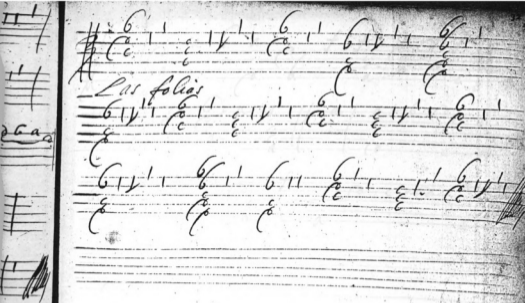
Cest pour esteindre nos chaleurs
 qui souffre la froidure
 il couche sur la dure
 pour nous donner des lits des fleurs
 Loing dici mars

que le canon cede a nos voix
 Le cris a nos canticques
 La fife a nos musicques
 et la trompette a nos hauts bois
 Loing dici mars

3

Handwritten musical score on five staves. The notation includes various notes, rests, and clefs. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of early manuscript notation, with some notes having stems and flags. There are several bar lines and repeat signs throughout the piece.

Handwritten musical score on the right page. It features a treble clef and a common time signature. The text "Las fol" is written across the staves. The notation includes notes and rests, with some notes having stems and flags. The page appears to be a continuation of the piece from the left page.



Handwritten musical notation on a page with a treble clef and a common time signature. The word "Courant" is written in the first system. The notation consists of three systems of staves with various notes and rests.

System 1: *Courant*
 Staff 1: a b a c f f b c f b x
 Staff 2: a b a c a a e a

System 2:
 Staff 1: a b a c f c e c a b
 Staff 2: a b a c a a a c a

System 3:
 Staff 1: a x c c a
 Staff 2: a a

Handwritten musical notation on a page with a treble clef and a common time signature. The word "Courant" is written in the first system. The notation consists of three systems of staves with various notes and rests.

System 1: *Courant*
 Staff 1: f f g a
 Staff 2: a c c

System 2:
 Staff 1: a x a a
 Staff 2: a

System 3:
 Staff 1: b a b x b
 Staff 2: a

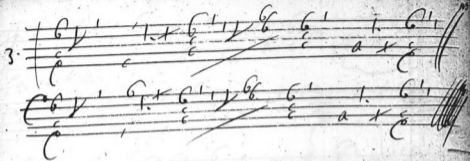
Handwritten musical score on a page numbered 59. The score consists of three systems of music, each with a treble clef staff and a bass clef staff. The word "Courante" is written in the first system. The notation includes various rhythmic values (e.g., eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The music is written in a style characteristic of 17th or 18th-century manuscript notation.

Handwritten musical score on the left page of an open manuscript. It features three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests, with some notes marked with 'a'. The second staff continues the melody and includes a double bar line followed by a section with a different key signature (two sharps, F# and C#). The third staff concludes with a section of six vertical lines and the word "Sarabande" written in cursive. Below the staves are several empty lines.

Handwritten musical score on the right page of an open manuscript. It features three staves of music. The notation includes various note values and rests, with some notes marked with 'a'. The word "Sarabande" is written in cursive at the bottom of the page.

Handwritten musical notation on a page with five staves. The notation includes rhythmic markings (accents, slurs, and a double bar line) and various letters (a, b, c, x, e, r, o) written below the staves. A double bar line is present on the third staff, with the word *ganottiv* written above it. The page shows signs of age and wear.

Sarabande



Allegretto

Sarabanda

Bourne

6 a b a 6 6 a 6 a f
a a a

Bourree
f f f f f a b a
a a

6 a b a f a a
c c a a

6 a x c c a
a a a

Handwritten musical notation on a page with four staves. The notation includes notes, rests, and dynamic markings such as *allegretto*, *ff*, and *f*. The notes are written in a cursive style, and there are some annotations above the notes, possibly indicating fingerings or breath marks. The first staff begins with a treble clef and a common time signature. The word "allegretto" is written below the first staff. The notation continues across the four staves with various rhythmic values and dynamic changes.

Handwritten musical notation on a page with five staves. The notation is sparse, consisting of a few notes and rests on each staff. The notes are written in a cursive style, and there are some annotations above the notes. The notation is arranged in a vertical column on the right side of the page.

Handwritten musical notation on a page with five staves. The notation consists of letters (c, a, f, h) and symbols (circles, crosses) placed on and around the staves. The first staff has 'c x a' above the first line and 'c a' below the second line. The second staff has 'c a' above the first line and 'a' below the second line. The third staff has 'i h f h f x a a' above the first line and 'a a' below the second line. The fourth staff has 'c a' above the first line and 'c a a' below the second line. The fifth staff is mostly empty with some faint lines.

fantasia

Handwritten musical notation on a five-line staff. The notation consists of letters (a, b, c, x) and rhythmic symbols (circles) connected by lines and slurs. The word "fantasia" is written in the first measure. The notation is dense and appears to be a form of shorthand or tablature.

Handwritten musical notation on a five-line staff, continuing from the previous page. It features letters (a, b, c, e, f) and rhythmic symbols (circles) with slurs and accents. The notation is consistent with the style of the first page.

2
6
6
6
6
6

Handwritten musical notation on five staves. The notation includes various notes, rests, and dynamic markings such as *f* and *ff*. The music is written in a cursive style with some slurs and phrasing marks. In the top right corner, there are handwritten numbers "66" and "149". The notation concludes with a double bar line and a large scribble.

Handwritten musical score on a page with three staves. The notation includes notes, rests, and dynamic markings like 'f' and 'gigolo'. The word 'gigolo' is written vertically on the left side of the first staff. The score ends with a double bar line and repeat signs.

Partial view of a handwritten musical score on the right page of the manuscript, showing the continuation of the notation from the left page.

a
c

a a e a a a a a a

xih

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

a
a

a e d c a f a f a x a a

a a x c a a a a a a a a

autre

autre Parabande.

68
113

Handwritten musical score for 'autre Parabande'. The score is written on four staves. The first staff contains a melodic line with various rhythmic values and accidentals. The second and third staves contain a bass line with notes and rests. The fourth staff contains a bass line with notes and rests, ending with a double bar line and a scribble. The notation is in a historical style, possibly from the 16th or 17th century.

Handwritten musical score on a single page, consisting of five systems of staves. The notation includes various notes, rests, and clefs. The word "gimno" is written in the second system. The score concludes with a double bar line and a key signature change to two sharps.

Partial view of a handwritten musical score on the right page of an open book, showing several staves with notes and clefs.

60



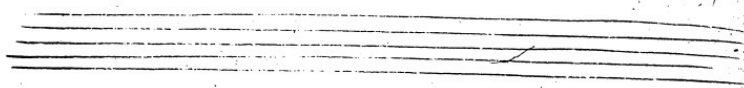
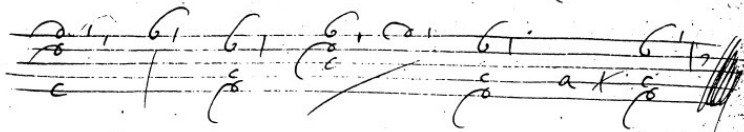
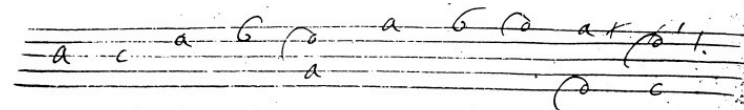
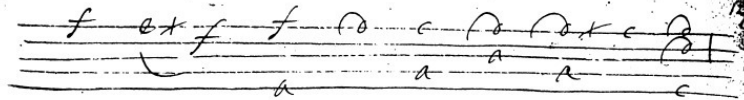
a



a



bx



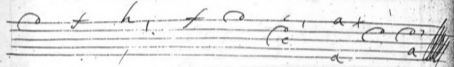
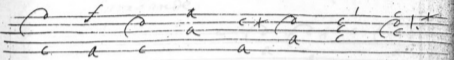
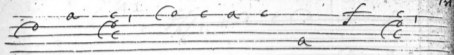
71
119
b a x b a . c b x a b a
a c

b c b c a b a x a c
a

b a f b a a a
a a x

b a b l. *Wap*
c

Handwritten musical score for "Les menues Cour Roy". The score is written on four systems of two staves each. The first system includes the title "Les menues Cour Roy" written in cursive between the staves. The notation includes various notes, rests, and dynamic markings such as "f" and "ff".

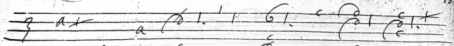


Handwritten musical score for a piece titled "Sarabande". The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking "Allegretto" is written above the first few notes. The piece is marked "Sarabande" in a large, decorative script. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and a fermata.

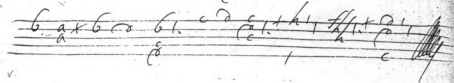
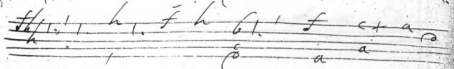
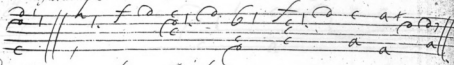
Handwritten musical score on the right page, showing the continuation of the piece. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo marking "Allegretto" is present. The notation includes various rhythmic values and rests, ending with a double bar line and a fermata.

42

73
153



Sarabande



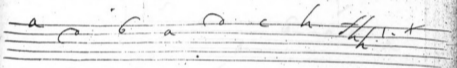
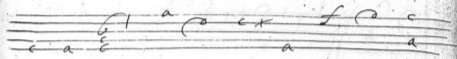
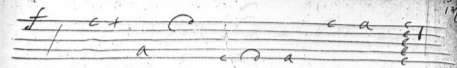
Handwritten musical score on a single page, featuring three systems of music. The first system includes the word "zigue" written in a cursive hand. The notation consists of notes on a five-line staff with various clefs and dynamic markings like "f" and "ff".

Partial view of a handwritten musical score on the adjacent page, showing the right edge of the staff with notes and clefs.

Handwritten musical notation on four staves. The notation includes notes, rests, and dynamic markings such as *f* and *mf*. The notes are written in a cursive style, with some letters like 'a', 'c', 'b', and 'f' appearing below the staff lines. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a dynamic marking of *f*. The third staff begins with a dynamic marking of *mf*. The fourth staff contains a few notes and a large diagonal scribble.

Partial view of handwritten musical notation on the left side of the page, showing the right ends of several staves.

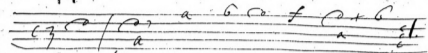
20
197



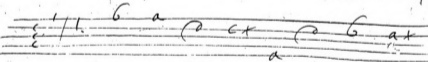
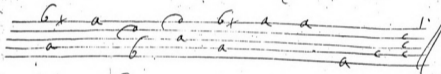
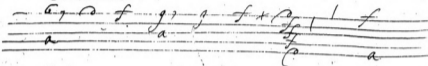
Handwritten musical score on a page with four staves. The notation includes notes, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff is labeled "air de ballet" and includes a forte dynamic marking. The piece concludes with a double bar line and a large scribble.

Handwritten musical score on a page with four staves. The notation includes notes and rests. The second staff is labeled "gavotte" and includes a treble clef and a common time signature. The piece concludes with a double bar line and a scribble.

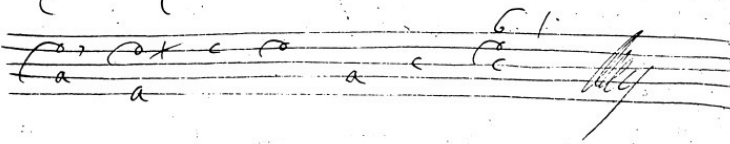
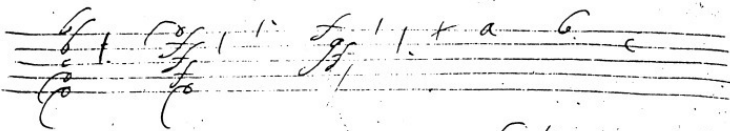
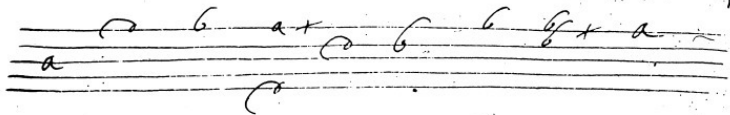
4A



Courante



73
14



Handwritten musical score on a page with four staves. The notation includes notes, rests, and dynamic markings like 'f' and 'p'. The word "gialotto" is written above the second staff. The page is numbered 132.

Partial view of the next page of the musical manuscript, showing the continuation of the notation on several staves.

Handwritten musical notation on a five-line staff. The notation consists of two systems of notes. The first system has notes on the first and second lines, with some notes marked with 'x' and 'c'. The second system has notes on the first and second lines, with some notes marked with 'x' and 'c'. There are also some notes on the third line in the second system. The notation is written in a cursive style.

Four empty five-line musical staves, arranged vertically.

Handwritten musical score for a piece titled "Sarabande". The score is written on four systems of staves. The first system includes the title "Sarabande" and a key signature of one flat (B-flat). The second system shows a change in key signature to two flats (B-flat and E-flat) and a time signature of 3/4. The notation includes various rhythmic values such as half notes, quarter notes, and eighth notes, along with dynamic markings like "f" (forte) and "ff" (fortissimo). The piece concludes with a double bar line and repeat signs.

Handwritten musical notation on the right page, consisting of five systems of staves. The notation is sparse, with some notes and rests visible, but it is largely illegible due to the handwriting and the quality of the scan.

80
197

Handwritten musical notation on two staves. The first staff contains notes 'a', 'x', 'a', 'b', 'a', 'b', 'a', 'a' with various markings. The second staff contains notes 'x', 'a', 'a', 'a', 'a', 'b' with a large scribble at the end.

Handwritten musical notation on a page with four staves. The notation includes notes, rests, and dynamic markings such as *allegretto*, *ff*, and *f*. The notes are written in a cursive style, with some letters (a, b, c, f, h, i, k) appearing below the staves, possibly indicating fingerings or specific notes. The first staff begins with a treble clef and a common time signature. The second staff has the word *allegretto* written below it. The third and fourth staves contain more complex rhythmic patterns and dynamic markings.

Handwritten musical notation on a page with five staves. The notation includes notes and rests, with some letters (c, a, i, h, a) appearing below the staves. The notation is less dense than the left page, with several empty staves at the bottom.

Handwritten musical notation on a page with five staves. The notation includes various notes, rests, and symbols such as 'c', 'a', 'f', 'h', 'x', and 'ab'. There are also some markings above the notes, possibly indicating fingerings or dynamics.

60



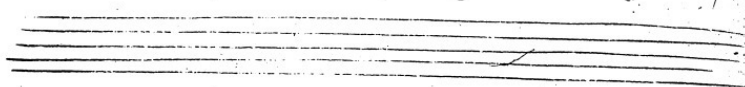
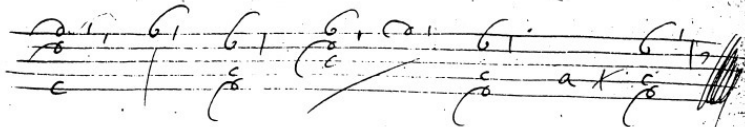
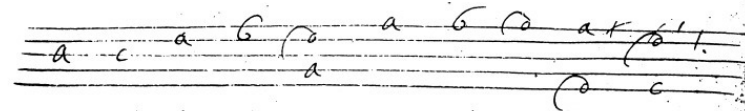
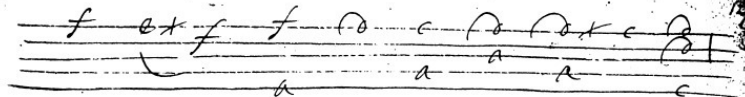
a



a



bx



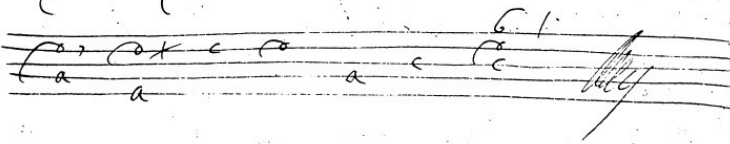
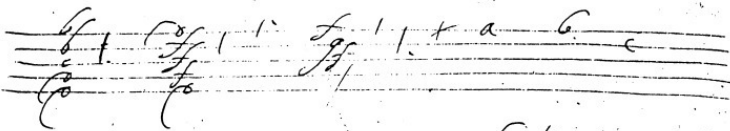
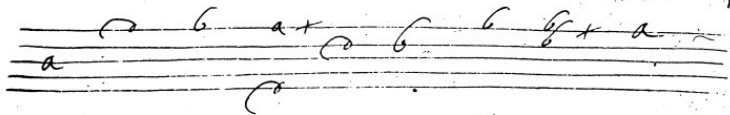
Handwritten musical score for a piece titled "Sarabande". The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking "Sarabande" is written below the first staff. The notation includes various notes, rests, and dynamic markings such as "ff" (fortissimo) and "h" (pizzicato). The piece concludes with a double bar line and a diagonal slash.

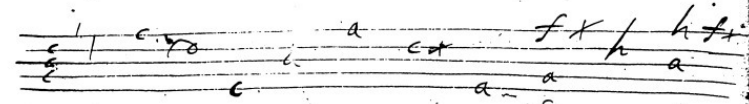
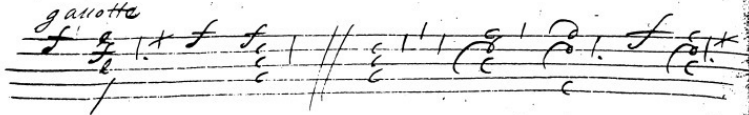
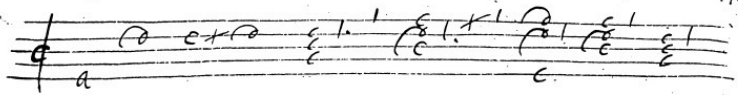
Partial view of a handwritten musical score on the right page of the manuscript. It shows the continuation of the piece, including a treble clef, a key signature of one sharp, and a 3/4 time signature. The tempo marking "Sarabande" is visible. The notation includes notes and rests, ending with a double bar line and a diagonal slash.

Handwritten musical notation on four staves. The notation includes notes, rests, and dynamic markings such as 'f' and 'c'. The notes are written in a cursive style, and some are accompanied by small letters like 'a' and 'c'. The first staff begins with a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. There are some additional markings and a large diagonal slash at the end of the fourth staff.

Partial view of handwritten musical notation on the left side of the page, showing the right ends of several staves.

73
14

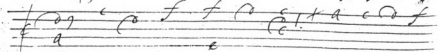




Handwritten musical notation on a five-line staff. The notation consists of two systems of notes. The first system has notes on the first and second lines, with some notes marked with 'x' and 'c'. The second system has notes on the first and second lines, with some notes marked with 'x' and 'c'. The notation is written in a cursive style.

Four empty five-line musical staves, positioned below the first two systems of notation.

l. r n n n n



gavotte

