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Livre de  
guitarre  
contenant

plusieurs  
pièces...  
Avec la

manière  
de toucher  
[...]

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{ BnF



Carré / Antoine / sieur de La Grange / 0220. Livre de guitare contenant plusieurs pièces... Avec la manière de toucher sur la partie ou basse-continue. 1671.

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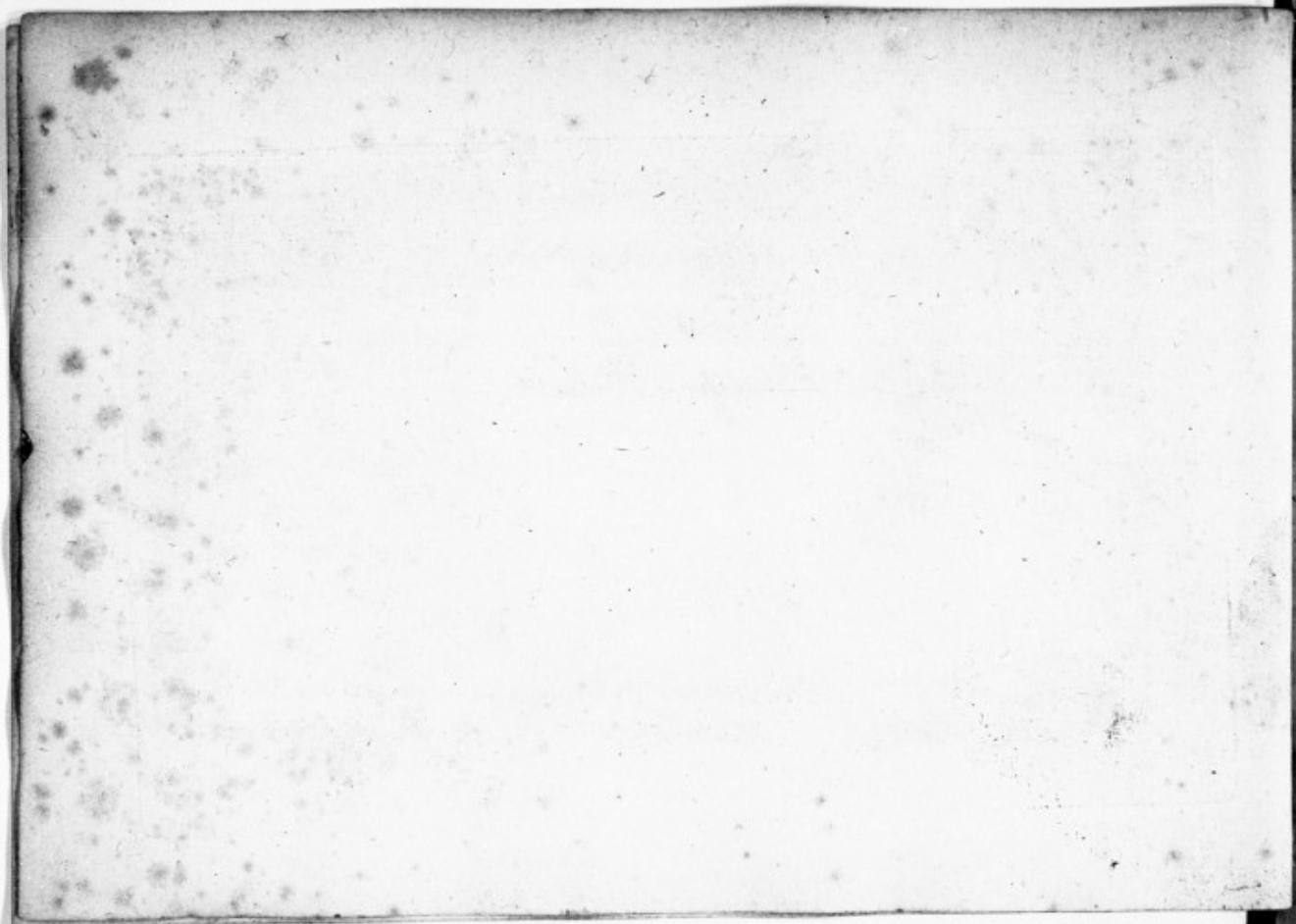
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Liure  
De Guitarre  
Contenant Plusieurs pieces  
Composées et mises au Jour  
Par le sieur. De la Grange  
Avec La Maniere De toucher  
sur La Partie ou basse  
Continüe  
A. Paris  
1671

I

avec privilège Royal.



A  
Son Altesse Serenissime  
Madame  
La Princesse Palatine

Madame

Quand Je serois du Nombre de ces beaux Esprits, qui dans leurs dedicaces se tuent  
de bien dire, autant (Je croy) pour l'immortalité de leurs ouurages, que pour la

Gloire de leurs heros: et que ma plume qui n'est pas seulement bonne a escrire mon Nom, auroit assez de force pour les imiter, et pour les suivre: mon Respect supposeroit bien tost a mon dessein, et me Voyant contraint en parlant de Vos jn signes Vertus, de restreindre En si petit espace, la grandeur d'un merite qui na pour bornes que l'infini. J'aurois poeur de faire Comme le peintre, qui despeignant les beaux Rayons de la lumiere, Est toujours Infirment au dessous de son objet, Mais quand J'aurois assez de temerite pour Vn semblable proiet, et que pour tracer Vos diuines qualitez, ma Main auroit autant de facilite a conduire son pinceau, qu'elle pourroit auoir d'adresse a pincer les cordes de sa guitare, si d'abord que Jeus l'honneur de paroistre deuant Vostre A. S. pour produire deuant Elle Vn eschantillon de mon petit talent. Ma Veue ne fut pas moins esblouie a leclat de ses adorables perfections, que Mon ame fut surprise par l'exces de sa munificence, et de sa generosite. Comment Madame pourroije Resister a Vne plus longue contemplation sans perdre les yeux tout a fait? Non! Madame quoy que Nous autres mortels, puissions

presumer de Nostre capacite, Il n'appartient qu'aux anges qui Vous Ressemblent,  
ou a Vous Madame qui leur Ressemblez de donner au monde les divins traits  
de Vostre portrait. quoy que la Musique dont Je sans profession suis l'Une des plus  
charmantes filles du ciel, croyez Madame que Je N'en suis pas plus celeste, et  
que tous ses secrets Ne M'ont point encore appris a parler des choses surnaturelles.  
Cest pourquoy Madame Vostre A. S. me pourra bien Excuser, si au lieu de luy  
presenter des esloges, ou de l'encens Je luy presente seulement ces pieces de guitare.  
qui estant animees par la plus belle de toutes les Mains du monde, seront possible  
plus agreables a ses oreilles, que toutes les louanges que je luy pourrois donner cest  
sur cette esperance Madame que je les ay mises au jour, mais comme Il  
n'appartient qu'a l'excellence de Vostre Esprit a les connoistre, j'l n'appartient  
aussi qu'a Vostre rare Vertu de les proteger, j'l ne Vous en coustera Madame  
qu'un seul de Vos regards, et quand l'envie jrritee par la douceur de leurs

Conformances, s'opposeroit a leur gloire. Un seul trait de Vos yeux qui peuvent con-  
server la Vie a tout ce qui est animé, suffira pour les deffendre contre tout ce qui les-  
pourroit attaquer, cest Madame ce qu'elles osent esperer de Vostre generosité. et  
Ce qui attend aujourd'huy de Vostre bonté.

Madame

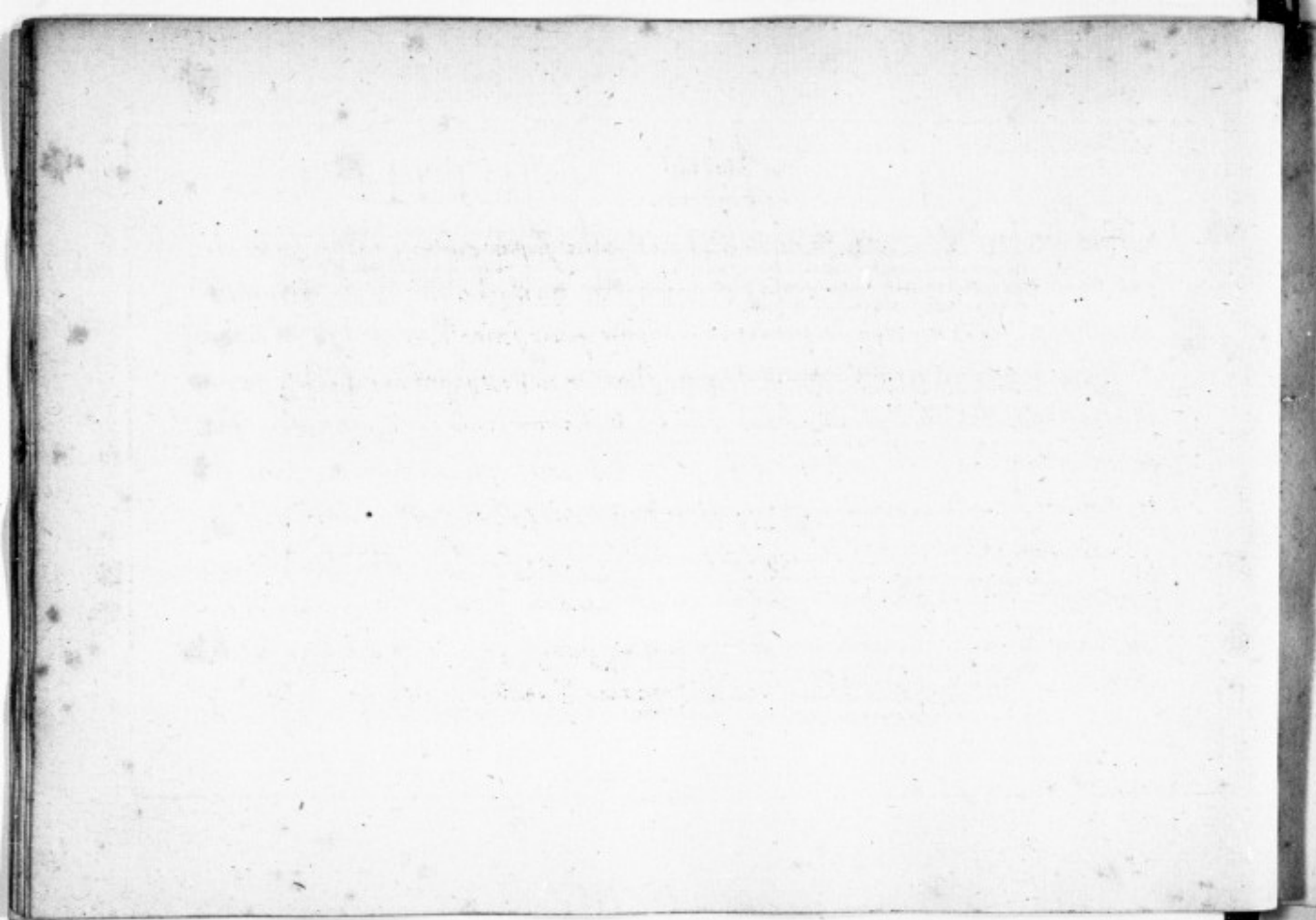
Vostre tres humble  
Et tres obeissant seruiteur  
Carre s. de La Grange

## Avis

aux lecteurs

Cestoit Un abus de croire qu'on ne pût pas jouer sur la guitare, toutes sortes de pieces, l'expérience que j'en ay m'a fait connoître qu'il n'y a rien qu'on n'y puisse executer. je m'y suis attaché particulièrement pour faire Voir que sy on a regardé jusque a present cet instrument comme steril, ce n'estoit point par la faute ny par l'impuissance de l'art; cest ce qui m'a obligé de donner mon livre au public qui pourra estre a l'usage de ceux qui enseignent et de ceux qui apprennent; j'espère qu'ils en auront de la satisfaction; j'ay suivi pour la facilité la tablature ordinaire; j'l n'y a seulement qu'à remarquer que sil se trouve Un point sur Une corde j'l ne la faut pas toucher. Une barre ou tenue sous Un accord qui aille jusque a d'autres lettres j'l faut toucher les lettres avant que de lever la main gauche. sy on y trouve de la difficulté j'l n'y a qu'à Voir l'auteur qui en rendra tousjours l'exécution facile.





Prelude

The image shows a handwritten musical score for a prelude, consisting of four staves of music. The notation is in a single system with a common time signature (C) and a key signature of one flat (B-flat). The notes are written in a cursive, handwritten style. Above the notes, there are various rhythmic markings, including vertical stems and flags, indicating the timing of the notes. The first staff begins with a treble clef and a B-flat key signature. The music consists of a series of notes, some with accidentals (sharps and flats), and rests. The second staff continues the melody, featuring a double bar line. The third staff shows further development of the piece, with notes and rests. The fourth staff concludes the prelude with a decorative flourish consisting of several overlapping loops. The word "Prelude" is written in a cursive hand to the left of the first staff.

Chaconne

The musical score consists of four systems, each with two staves. The notation is as follows:

- System 1:**
  - Staff 1:  $\flat$   $\cdot$   $d$   $\cdot$   $a$   $\cdot$   $d$   $\cdot$   $\flat a$  |  $\flat$   $\cdot$   $a$  |  $\flat$   $\cdot$   $d$   $\cdot$   $\flat a$  |  $\flat$   $\cdot$  |  $\dots$
  - Staff 2:  $\flat$  |  $d$   $\cdot$   $c$  |  $\epsilon$  |  $d$  |  $\flat$   $\cdot$   $c$  |  $\flat$  |  $\dots$
- System 2:**
  - Staff 1:  $\flat$   $\cdot$   $\cdot$  |  $\flat$   $\cdot$   $\cdot$  |  $\times$   $\flat$   $\cdot$  |  $\cdot$  |  $\flat a$  |  $d$   $\flat$   $\flat$   $\cdot$  |  $\times$   $a$  |  $\flat$   $\cdot$  |  $\dots$
  - Staff 2:  $\epsilon$  |  $\cdot$  |  $\epsilon$  |  $\cdot$  |  $c$  |  $\cdot$  |  $\cdot$  |  $\flat$   $\cdot$  |  $\dots$
- System 3:**
  - Staff 1:  $a$   $\flat$   $d$  |  $\flat$   $\cdot$   $\flat$   $\cdot$  |  $\times$   $a$  |  $\flat$   $\cdot$  |  $\flat$   $\cdot$  |  $a$   $\flat$   $\epsilon$  |  $a$   $\flat$   $\cdot$  |  $\times$   $a$  |  $\flat$   $\cdot$  |  $\dots$
  - Staff 2:  $d$  |  $\flat$   $\cdot$  |  $\epsilon$  |  $d$  |  $a$   $\epsilon$  |  $\flat$   $\cdot$  |  $\flat$   $\cdot$  |  $\times$   $a$  |  $\flat$   $\cdot$  |  $\dots$
- System 4:**
  - Staff 1:  $\flat$   $\cdot$   $\cdot$  |  $d$   $\cdot$   $\flat$   $\times$   $a$  |  $\flat$   $\cdot$  |  $d$   $\flat a$  |  $d$  |  $\flat$  |  $\flat a$  |  $\flat$   $\cdot$  |  $\dots$
  - Staff 2:  $\flat$  |  $c$  |  $\epsilon$  |  $\flat$  |  $d$  |  $c$  |  $a$   $a$  |  $\flat a$  |  $\flat$   $\cdot$  |  $\dots$

Suite

The image shows a handwritten musical score for a piece titled "Suite". It consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat). The notes are written in a style that includes both rhythmic notation (stems and flags) and letter-based notation (a, b, c, d, e, f, g). The first staff begins with a double flat (db) above the first measure. The second staff has a double flat (db) above the first measure. The third staff has a double flat (db) above the first measure. The fourth staff has a double flat (db) above the first measure. The notes are arranged in a way that suggests a specific melodic line. There are some markings like 'x' and 'a' above certain notes. The score is written on aged, slightly yellowed paper.





*Suite*

Handwritten musical notation for a Suite, consisting of four staves. The notation includes notes, rests, and letters (a, b, x) written above and below the staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notes and letters are:  $b \cdot d b \cdot d \cdot d f \cdot a d b \cdot d b a b \cdot b \cdot b \cdot x a b$ . The second staff begins with a treble clef and a key signature of one flat. The notes and letters are:  $d \cdot d \cdot d \cdot d b \cdot a b \cdot d \cdot d \cdot b b \cdot x a b$ . The third staff begins with a treble clef and a key signature of one flat. The notes and letters are:  $d a b d a b \cdot d a b d a b \cdot d b a x \cdot a b b \cdot x a b$ . The fourth staff begins with a treble clef and a key signature of one flat. The notes and letters are:  $a b d \cdot a b d \cdot a \cdot b, b, b x \cdot a \cdot b$ . The notation concludes with a double bar line and a decorative flourish.

Brelude

Handwritten musical score for a prelude, consisting of four staves of music. The notation includes notes, clefs, and various musical symbols. The first staff begins with a treble clef and a common time signature (C). The notes are written in a cursive style, with some notes marked with 'x' or 'f'. The second staff begins with a bass clef. The third and fourth staves also begin with a bass clef. The music is written in a single system, with four staves of music.



Suite.

Musical notation for the piece 'Suite'. It consists of a single staff with a treble clef. The notes are: a, c, d, a, c, d, c, a, c, c, a, c, b, d, a, c, b, a. The notes are connected by a slur. There are some accidentals: a flat under the 'a' at the end, and a sharp under the 'c' before the final 'a'. The piece ends with a decorative flourish.

Pasacail.

Musical notation for the piece 'Pasacail'. It consists of three staves. The first staff has a treble clef and a 2/4 time signature. The notes are: b, a, b, a, x, a, b, a, d, a, b, d, a, c, b, x, a. The second staff has a bass clef and the notes: b, a, c, d, b, a, x, a, c, b, a, d, a, a, b, a, a, b, a. The third staff has a bass clef and the notes: d, a, c, d, b, a, x, a, b, a, d, a, a, b, a, x, a, c. There are various accidentals and slurs throughout the piece.

Suite

The musical score is written on four systems of staves. Each system contains two staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *ex* (extremamente). The first system begins with a treble clef and a key signature of one flat. The second system continues the melody and includes a *f* marking. The third system features a *f* marking and a *6x* marking. The fourth system concludes with a *f* marking and a *9* marking. The notation is dense and characteristic of 18th-century manuscript notation.



Allemande

The image shows a handwritten musical score for a piece titled "Allemande". The score is written on four staves. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with some notes marked with an 'x'. The second staff continues the melody with similar rhythmic values and includes a repeat sign. The third staff features a mix of eighth and sixteenth notes, with some notes marked with an 'x' and a repeat sign. The fourth staff concludes the piece with a final cadence, including a repeat sign and a double bar line. The handwriting is in a historical style, and the paper shows signs of age.

*Suite*

Handwritten musical score for a Suite, consisting of five staves of music. The notation includes notes, rests, and a decorative flourish at the end of the fifth staff. The notes are written in a cursive style, and the staff lines are clearly defined. The music appears to be a single melodic line.

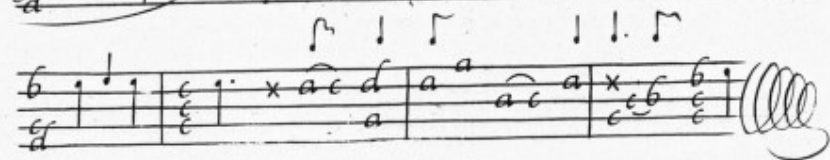
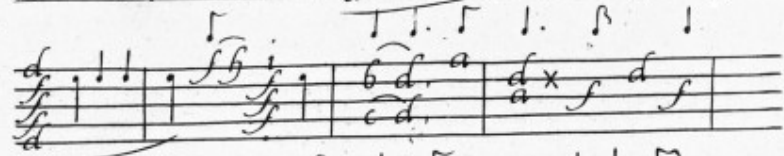
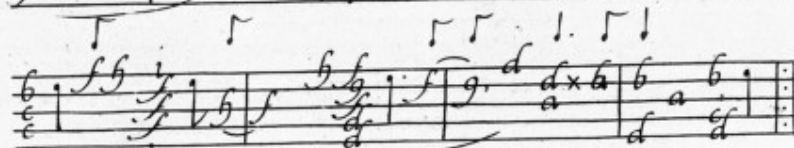
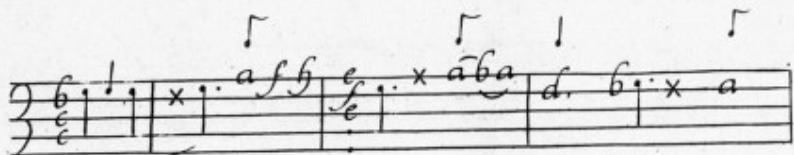
Staff 1:  $d$ ,  $a$ ,  $b$ ,  $a$ ,  $d$ ,  $a$ ,  $x$ ,  $a$ ,  $c$ ,  $d$ ,  $a$ ,  $a$ ,  $e$

Staff 2:  $d$ ,  $b$ ,  $a$ ,  $x$ ,  $e$ ,  $d$ ,  $a$ ,  $c$ ,  $d$ ,  $b$ ,  $x$ ,  $b$ ,  $a$ ,  $b$

Staff 3:  $b$ ,  $a$ ,  $a$ ,  $x$ ,  $a$ ,  $b$ ,  $d$ ,  $e$ ,  $d$ ,  $a$ ,  $b$

Staff 4:  $a$ ,  $a$ ,  $d$ ,  $b$ ,  $a$ ,  $x$ ,  $b$ ,  $e$ ,  $a$ ,  $e$ ,  $e$

Sarabande



Allemande

The image shows a handwritten musical score for an Allemande. It consists of four systems of music, each with a treble clef and a common time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The first system begins with a treble clef and a common time signature. The second system starts with a treble clef and a common time signature. The third system begins with a treble clef and a common time signature. The fourth system starts with a treble clef and a common time signature. The notation is dense and characteristic of 17th or 18th-century manuscript notation.

Suite

Handwritten musical notation for the first system of the Suite. It features a treble clef and a single staff. The notes are: f, h, i, h, f, d, d, f, h, c, x, a, e, a. There are rests and a final flourish at the end of the staff.

Sarabande

Handwritten musical notation for the first system of the Sarabande. It features a 3/4 time signature and a single staff. The notes are: c, d, c, a, c, d, d, f, h, f, x, i, f, h, d, c, d, e, c, c, a. There are rests and a final flourish at the end of the staff.

Handwritten musical notation for the second system of the Sarabande. It features a single staff. The notes are: b, c, d, c, x, a, c, e, e, a, c, d, d, a, e, d, a, c, a, c, a. There are rests and a final flourish at the end of the staff.

Handwritten musical notation for the third system of the Sarabande. It features a single staff. The notes are: f, a, f, f, h, a, f, d, e, x, a, e, a. There are rests and a final flourish at the end of the staff.

*folies*

Handwritten musical notation for 'folies' on four staves. The notation is in a single system with four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a sequence of notes and rests, with various accidentals (sharps, flats, naturals) and a 'b' symbol above some notes. The second staff continues the melody with similar notation. The third staff features a 'b x b' symbol above the first measure and an 'a x d' symbol above the last measure. The fourth staff concludes the piece with a double bar line and a final cadence. The notation is written in a cursive, historical style.



Suite

Handwritten musical notation for the 'Suite' section, consisting of three staves of music. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* and *ff*. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notes are: *d* (with an *x* above it), *g*, *d*, *d*, *x*, *e*, *d*, *d*, *e*, *x*, *d*, *f*, *e*, *a*, *e*, *d*, *a*, *b*, *d*. The second staff continues with notes: *d*, *e*, *a*, *d*, *a*, *f*, *a*, *b*, *a*, *c*, *c*, *e*, *f*, *d*, *f*, *d*, *b*, *a*, *d*. The third staff contains notes: *a*, *d*, *f*, *d*, *d*, *b*, *a*, *a*, *d*, *x*, *e*, *c*, *d*, *f*, *e*, *d*, *a*. The piece concludes with a decorative flourish.

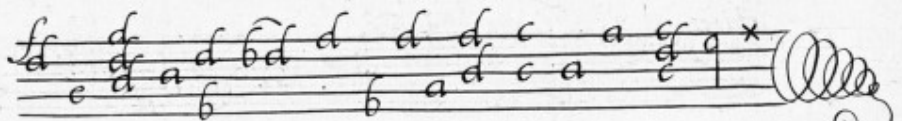
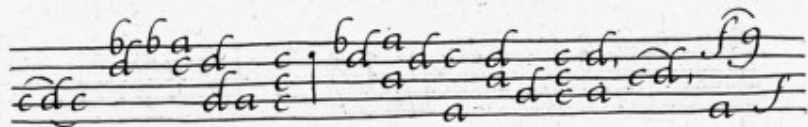
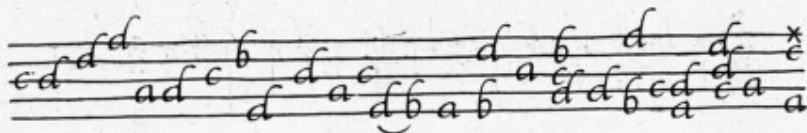
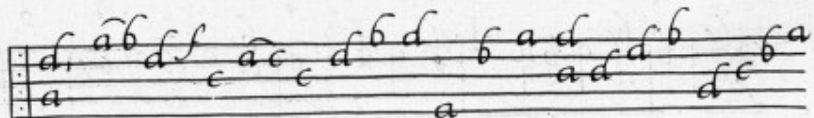
Prelude

Handwritten musical notation for the 'Prelude' section, consisting of a single staff of music. The notation includes various notes (quarter, eighth, and sixteenth notes) and rests. The notes are: *b*, *b*, *a*, *b*, *d*, *f*, *d*, *b*, *a*, *b*, *d*, *e*, *d*, *a*, *b*, *e*, *d*, *a*, *a*, *e*, *a*, *d*, *e*, *a*, *c*, *a*, *e*, *a*, *d*. The piece concludes with a decorative flourish.





Prelude



Chaconne

The musical score consists of four systems of staves. The first system is a grand staff with a treble clef and a bass clef. The second system has a treble clef and a bass clef, with a forte (*ff*) dynamic marking. The third system has a treble clef and a bass clef. The fourth system has a treble clef and a bass clef, with a fortissimo (*ff*) dynamic marking. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Some notes are marked with an 'x' above them. The piece concludes with a double bar line and repeat dots.

*Suite*

The image shows four systems of handwritten musical notation. Each system consists of two staves. The notation includes notes with stems and flags, and various letters (a, c, d, e, x) placed above or below the staves. Some letters are underlined or have dots above them. The first system has notes on the upper staff with letters 'a', 'd', 'a', 'c', 'a', 'a', 'x' above it, and 'a', 'e', 'a', 'x' below it. The second system has notes on the upper staff with letters 'a', 'a', 'd', 'c', 'd', 'e', 'c', 'a', 'c', 'd', 'e', 'c', 'd', 'e', 'a', 'c', 'd', 'd', 'x', 'c' above it, and 'e', 'e', 'e', 'e', 'a', 'a' below it. The third system has notes on the upper staff with letters 'd', 'c', 'd', 'a', 'c', 'd', 'a', 'c', 'd', 'a', 'c', 'e', 'a', 'd', 'e', 'a', 'c', 'd', 'a', 'e', 'x', 'c', 'd', 'e', 'x', 'd' above it, and 'c', 'a', 'a', 'a', 'a', 'a', 'a', 'a' below it. The fourth system has notes on the upper staff with letters 'c', 'd', 'a', 'c', 'd', 'f', 'a', 'c', 'd', 'a', 'c', 'd', 'a', 'c', 'd', 'a', 'c', 'd', 'd', 'a', 'c' above it, and 'a', 'a', 'a', 'a' below it. The notation ends with a large, decorative flourish.

Ritournelle

The musical score consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains notes f, h, i, a, b, d, b, a, a, d, b with various rests and dynamic markings like 'f'. The second staff starts with an 'x' and contains notes a, c, d, a, x, a, d, x, d, d, b, a, f, i. The third staff begins with a bass clef and contains notes x, h, i, l, d, i, h, i, l, d, i, h, i, l, d, i, h. The fourth staff contains notes f, b, b, a, d, a, b, a, d, e, x, f, b, d, a, x, d, a, d, a, c, a.





Suitle

Handwritten musical notation for the 'Suitle' section, consisting of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. The music features various note values, rests, and accidentals, with some notes marked with an 'x'. A large, decorative flourish is present at the end of the second staff.

gigue  
d'Angleterre

Handwritten musical notation for the 'gigue d'Angleterre' section, consisting of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music features various note values, rests, and accidentals, with some notes marked with an 'x'.

*Suitta*

Handwritten musical notation for the 'Suitta' section, consisting of two staves. The notation includes notes, rests, and various letters (e, f, h, i, s, c, x, s, f, i, h, s, d, f, d, a, d, x, d, d, a, b, a, e, d, b, a, x, d, a, b, a, b, b, d, b, e, f, s, x, e, f, a, d, b, a, g, a) written below the notes. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef. The notation is dense and appears to be a form of shorthand or tablature.

*chacone*

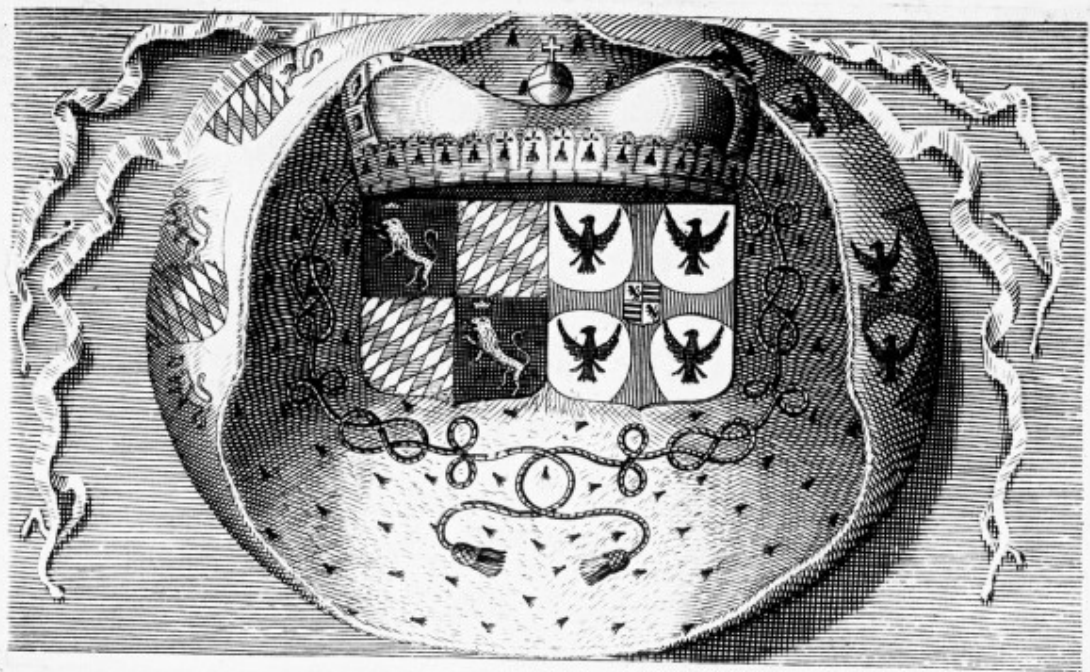
Handwritten musical notation for the 'chacone' section, consisting of two staves. The notation includes notes, rests, and various letters (d, e, x, d, b, e, d, d, x, e, d, a, e, f, x, d, b, a, e, a, e, x, a, e, d, e, a, e, x, a, e, d, e) written below the notes. The first staff begins with a bass clef. The second staff begins with a treble clef. The notation is dense and appears to be a form of shorthand or tablature.

Suitle

Handwritten musical score for 'Suitle'. The score is written on four systems of two staves each. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The notes are primarily lowercase letters 'd' and 'a', with some 'x' and 'b' markings. The first system begins with a treble clef and a common time signature. The second system starts with a bass clef. The third system begins with a treble clef. The fourth system starts with a bass clef. The score concludes with repeat signs and double bar lines.









Eschelle de  
B. Mot.

The image shows a handwritten musical score on aged paper. It consists of two systems of staves. Each system has a vocal line (top staff) and a guitar line (bottom staff). The vocal line uses a soprano clef (C1) and a key signature of one flat (B-flat). The notes are half notes. The guitar line uses a treble clef (C4) and a key signature of one flat. The notes are also half notes. The notes in the guitar line are written in a way that suggests they are to be played on a guitar, with some notes having a 'b' (basso) or 'a' (alto) above them, possibly indicating fingerings or positions. The notes in the guitar line are: b, a, b, a, b, a, b, d, a, b, d, f, h. The notes in the vocal line are: b, a, b, a, b, a, b, d, a, c, d, f, h. The notes in the guitar line are written in a way that suggests they are to be played on a guitar, with some notes having a 'b' (basso) or 'a' (alto) above them, possibly indicating fingerings or positions. The notes in the guitar line are: b, a, b, a, b, a, b, d, a, b, d, f, h. The notes in the vocal line are: b, a, b, a, b, a, b, d, a, c, d, f, h.

*seult mettez a la guitare  
Pre octave or quaterzime*



Eschelle de  
B. Car.

The image shows a handwritten musical score on aged paper. It consists of two systems of staves. Each system has a treble clef staff with whole notes and a bass clef staff with letter-based notes. The notes in the bass clef are arranged in a grid-like fashion, with some notes appearing in multiple positions across the staff.

**System 1:**

- Treble clef staff: 11 whole notes ascending from G4 to G5.
- Bass clef staff: Notes d, a, a, e, d, a, e, d, a, e, e, f, h.

**System 2:**

- Treble clef staff: 11 whole notes ascending from G4 to G5.
- Bass clef staff: Notes b, d, a, g, a, b, a, b, d, a, g, d, f, g, h.

Acords.

3 $\sharp$  3 $\flat$  6 $\sharp$ /<sub>4</sub> 6 $\flat$ /<sub>4</sub> 3 $\flat$  3 $\sharp$  6 $\flat$ /<sub>4</sub> 6 $\sharp$ /<sub>4</sub>

F. Vi. Fa.

O:  $\flat$

o	o	o	o	$\sharp$ o	$\sharp$ o	$\sharp$ o	$\sharp$ o
b <sup>8</sup>	b <sup>8</sup>	b <sup>8</sup>	b <sup>8</sup>	c <sup>8</sup>	c <sup>8</sup>	c <sup>8</sup>	c <sup>8</sup>
b <sup>3</sup>	b <sup>3</sup>	a <sup>6</sup>	a <sup>6</sup>	c <sup>3</sup>	c <sup>3</sup>	a <sup>6</sup>	a <sup>6</sup>
a <sup>3</sup>	a <sup>3</sup>	a <sup>4</sup>	a <sup>4</sup>	e <sup>3</sup>	e <sup>3</sup>	e <sup>4</sup>	e <sup>4</sup>

3 $\flat$  3 $\sharp$  6 $\sharp$ /<sub>4</sub> 6 $\flat$ /<sub>4</sub> 3 $\flat$  3 $\sharp$  6 $\sharp$ /<sub>4</sub> 6 $\sharp$ /<sub>4</sub> 6 $\flat$

G. Re. Sol.

O:  $\flat$

o	o	o	o	$\sharp$ o	$\sharp$ o	$\flat$ o	$\flat$ o	$\sharp$ o
a	a	a	a	a <sup>3</sup>	b <sup>3</sup>	b <sup>6</sup>	b <sup>6</sup>	a <sup>6</sup>
a <sup>3</sup>	a <sup>3</sup>	a <sup>6</sup>	a <sup>6</sup>	b <sup>3</sup>	b <sup>3</sup>	b <sup>3</sup>	b <sup>4</sup>	a <sup>4</sup>
b <sup>3</sup>	c <sup>3</sup>	d <sup>4</sup>	d <sup>4</sup>	b <sup>3</sup>	b <sup>3</sup>	b <sup>3</sup>	b <sup>4</sup>	b <sup>4</sup>

Acordes

A. My. La

B. Fa. Sy.

	3b	3 $\sharp$	6b 4	6 $\sharp$ 4 $\sharp$	3 $\sharp$	3b	6 $\sharp$ 4 $\sharp$	6b 4b
<i>D:</i>	$\flat$	$\flat$	$\flat$	$\flat$	$\flat$	$\flat$	$\flat$	$\flat$
<i>A:</i>	o	o	o	o	8	8	b6	a6
<i>E:</i>	a $\sharp$ b $\sharp$ c	a $\sharp$ c $\sharp$ e	b6 d4 e	c6 d4 e	e $\sharp$ b $\sharp$ b	e $\sharp$ a $\sharp$ b	b6 c4 b	a6 c4 b
<i>G:</i>	a	a	a	a				
<i>B:</i>	3 $\sharp$	3b	6 $\sharp$ 4 $\sharp$	6b 4b	3b	3 $\sharp$	6b	6 $\sharp$
<i>D:</i>	$\flat$	$\flat$	$\flat$	$\flat$	$\flat$	$\flat$	$\flat$	$\flat$
<i>A:</i>	o	o	o	o	o	o	o	o
<i>E:</i>	b $\sharp$ a $\sharp$ a	b $\sharp$ g $\sharp$ a	c6 b4 b	c6 b4 b	g $\sharp$ e $\sharp$ c	c $\sharp$ e $\sharp$ c	d6 a $\sharp$ c	e6 a c
<i>G:</i>	a	a	a	a				
<i>B:</i>								

Acords

3<sup>♯</sup> 3<sup>b</sup> 6<sup>♯</sup>/<sub>4</sub> 6<sup>b</sup> 3<sup>b</sup> 3<sup>♯</sup> 6<sup>♯</sup>/<sub>4</sub> 6<sup>b</sup>/<sub>4</sub>

D<sup>♯</sup>  
b 0 0 0 0 0 0 0 0

C. Sol. 7c

a<sup>3</sup> b<sup>6</sup> c<sup>5</sup> e<sup>5</sup> g<sup>6</sup> f<sup>6</sup>  
 b<sup>5</sup> a<sup>5</sup> g<sup>5</sup> a<sup>5</sup> g<sup>4</sup> a<sup>4</sup>  
 d a<sup>3</sup> b<sup>4</sup> a<sup>4</sup> c e e e

3<sup>b</sup> 3<sup>♯</sup> 6<sup>b</sup>/<sub>4</sub> 6<sup>♯</sup>/<sub>4</sub> 3<sup>b</sup>

D<sup>♯</sup>  
b 0 0 0 0 : e e

D. Lat. Re.

b<sup>3</sup> c<sup>3</sup> d<sup>4</sup> d<sup>4</sup>  
 d c<sup>3</sup> d a<sup>6</sup> d<sup>6</sup>  
 a a a a

Accords

Ei Sy My

F. Ft. fa

	3b	3 <sup>o</sup>	6b 4b	6 <sup>o</sup> 4 <sup>o</sup>	3 <sup>o</sup>	3b	6 <sup>o</sup> 4 <sup>o</sup>	6b 4b	
D <sub>1</sub> b	o	o	o	o	bo	bo	bo	bo	
	a	a	a	a	d	c	b	a	
	a <sup>3</sup>	a <sup>3</sup>	b <sup>6</sup>	c <sup>6</sup>	e <sup>3</sup>	a <sup>3</sup>	b <sup>6</sup>	a <sup>6</sup>	
	c	c	c <sup>4</sup>	c <sup>4</sup>	b	b	b <sup>4</sup>	b <sup>4</sup>	
D <sub>1</sub> b	3 <sup>o</sup>	3b	6 <sup>o</sup> 4 <sup>o</sup>	6b 4b	3b	3 <sup>o</sup>	6b 4b	6 <sup>o</sup> 4 <sup>o</sup>	6b
	o	o	o	o	o	o	o	o	o
	8	8	8	8	8	8	8	8	8
	b <sup>3</sup>	b <sup>3</sup>	b <sup>6</sup>	b <sup>6</sup>	c <sup>3</sup>	c <sup>3</sup>	c <sup>6</sup>	c <sup>6</sup>	a <sup>6</sup>
	a <sup>3</sup>	a <sup>3</sup>	d <sup>6</sup>	d <sup>6</sup>	e <sup>3</sup>	e <sup>3</sup>	d <sup>6</sup>	e <sup>6</sup>	a <sup>6</sup>
	a	a	a <sup>4</sup>	a <sup>4</sup>	e	e	e <sup>4</sup>	e <sup>4</sup>	e
							a <sup>6</sup> e		

Acords

3b 3x 6 4x 6 4b 3x 3b 36

0: b

0 0 0 0 0 0 0 0

G. Re. Sol

d 8 d 8

a 5 a 5

b 3 c 3

a 6 a 6

b 4 b 4

c 3 c 3

b 3 b 3

a 6 a 6

b 3 b 3

3b 3x 6 4b 6 4x 3b 3x 6 4x 6 4b

0 0 0 0 b0 b0 b0 b0

A My. La

a 5 a 5

b 3 c 3

b 6 b 6

c 4 c 4

a 6 a 6

c 4 c 4

e 8 e 8

b 3 b 3

b 6 b 6

a 6 a 6

c 4 c 4

Acords

$\begin{matrix} 3\cancel{\vee} \\ 0 \end{matrix}$	$\begin{matrix} 3b \\ 0 \end{matrix}$	$\begin{matrix} 6\cancel{\vee} \\ 4\cancel{\vee} \\ 0 \end{matrix}$	$\begin{matrix} 6b \\ 4\cancel{\vee} \\ 0 \end{matrix}$	$\begin{matrix} 3b \\ \cancel{\vee}0 \end{matrix}$	$\begin{matrix} 3\cancel{\vee} \\ \cancel{\vee}0 \end{matrix}$		
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$\text{D}_b$

B Fa Sy

$\begin{matrix} b \\ d \end{matrix} \frac{3}{3}$	$\begin{matrix} b \\ d \end{matrix} \frac{3}{3}$	$\begin{matrix} d \\ a \end{matrix} \frac{6}{4}$	$\begin{matrix} c \\ g \end{matrix} \frac{6}{4}$	$\begin{matrix} c \\ e \end{matrix} \frac{6\cancel{\vee}}{3}$	$\begin{matrix} c \\ e \end{matrix} \frac{3}{3}$		
--	--	--	--	---	--	--	--

$\begin{matrix} 3b \\ 0 \end{matrix}$	$\begin{matrix} 3\cancel{\vee} \\ 0 \end{matrix}$	$\begin{matrix} 6\cancel{\vee} \\ 4\cancel{\vee} \\ 0 \end{matrix}$	$\begin{matrix} 6b \\ 4\cancel{\vee} \\ 0 \end{matrix}$	$\begin{matrix} 3b \\ \cancel{\vee}0 \end{matrix}$	$\begin{matrix} 3\cancel{\vee} \\ \cancel{\vee}0 \end{matrix}$	$\begin{matrix} 6\cancel{\vee} \\ 4\cancel{\vee} \\ 0 \end{matrix}$	$\begin{matrix} 6b \\ 4\cancel{\vee} \\ 0 \end{matrix}$
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$\text{D}_b$

C Sol Vt

$\begin{matrix} d \\ f \end{matrix} \frac{3}{3}$	$\begin{matrix} d \\ f \end{matrix} \frac{3}{3}$	$\begin{matrix} f \\ g \end{matrix} \frac{6}{4}$	$\begin{matrix} e \\ g \end{matrix} \frac{6}{4}$	$\begin{matrix} e \\ g \end{matrix} \frac{3}{3}$	$\begin{matrix} e \\ g \end{matrix} \frac{3}{3}$	$\begin{matrix} g \\ a \end{matrix} \frac{6}{4}$	$\begin{matrix} f \\ g \end{matrix} \frac{6}{4}$
--	--	--	--	--	--	--	--

Acords.

3 <sup>b</sup> 0	3 <sup>v</sup> 0	6 <sup>v</sup> 4 <sup>v</sup> 0	6 <sup>b</sup> 4 <sup>b</sup> 0	3 <sup>v</sup> b0	3 <sup>b</sup> b0	6 <sup>v</sup> 4 <sup>v</sup> b0	6 <sup>b</sup> 4 <sup>b</sup> b0
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D<sub>b</sub>

D<sub>b</sub> Re.

f <sup>h</sup> $\frac{5}{3}$	f <sup>h</sup> $\frac{5}{3}$	h <sup>h</sup> $\frac{6}{4}$	g <sup>h</sup> $\frac{6}{4}$	c <sup>g</sup> $\frac{5}{3}$	c <sup>g</sup> $\frac{5}{3}$	g <sup>h</sup> $\frac{6}{4}$	f <sup>h</sup> $\frac{6}{4}$
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Acords.

56	7	6	4	4	6	6	76
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D<sub>b</sub>

0	0	0	0	0	0	0	0
d <sup>a</sup>	b	b	d	b	d	c	c <sup>a</sup>
a	a	a	a	a	a	e	b

F<sub>1</sub>



Accords.

	43 <sup>o</sup>	76	343	76	6	6 <sup>o</sup>	65	56
<i>Di</i>		o		bo			o	o
<i>b</i>	o		o		o	o		
<i>:</i>	d c	b a	a b b a	d b	b	c	b a	
<i>:</i>		a c						c d
<i>:</i>	a		d d	b	b	a	c	a
	4 <sup>2</sup>	34 <sup>o</sup>	65	3b	6	43	34	56
<i>Di</i>	o		bo	bo	o	bo	o	o
<i>b</i>		bo	bo	o	bo	o	o	o
<i>:</i>	b		d c	d	b		c d	d a
<i>:</i>	a	a c		e		d c		a
<i>:</i>	a	b	c	d	b	d	a	a

Acords.

	65	56	$\frac{6}{3}5$	765	43 $\diamond$	3 $\diamond$	4 $\diamond$	
D:	$\diamond$ o	o	$\diamond$ o	o	o		bo	:
	f e b d	e g a	d c	a	b			:
	e b e e	d c a	a	a	b b			:
	7	4	$\diamond$	76	76	4	6	6
D:	o	o	o	o	o	o	o	o
	d	d	a	d c	b	d	c	
	c	a	a	a	c b	d	c	a

Acords.

	$\frac{6}{3} 4$	$\diamond$	4	6	$\diamond$	6
<i>D:</i>	o	o	o	o	o	o
:	b d	g	b	d	a	f
:	a	a	a	d	b	d
:	e	a			e	
	4 $\diamond$	7 6	b			
<i>D:</i>		bo.	o	bo		
	o					
.	f e		b	a		
:	c	c a	a	e		
:		b	a			

Cadance

Handwritten musical notation for the first 'Cadance' section, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melody line and three lines of letter-based notation below it.

Cadance

Handwritten musical notation for the second 'Cadance' section, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melody line and three lines of letter-based notation below it.



L'auteur A Son Livre  
Sizain

Petit Livre Passe En Tous Lieux  
Malgre le critique enuieux  
Sy les censeurs le font outrage  
Nen fails paroistre aucun desdain  
quils Mettent la plume a la Main  
et quils en facent dauantage

Extrait Du Priuilege  
Du Roy.

Par grace Et Priuilege Du Roy: donne' a Paris le Dix huitiel Iour de feb.<sup>re</sup> lan de grace 1671. signe Par le Roy  
en son Con.<sup>seil</sup> Guillonneau. Il est permis a Antoine Carre S.<sup>r</sup> De La grange d'imprimer ou  
faire j'mprimer Vn liure intitulé, liure de guitare Contenant plusieurs pieces a jouer sur la guitare avec  
la Maniere de toucher sur la partie ou basse Continue et deffences Sont faittes a toutes  
Personnes, de quelque qualite et condition qu'ils soient, d'imprimer ou faire j'mprimer Vendre ni debiter  
ledit liure sans le Consentement dudit exposant, ou de ceux qui auront droit de luy, durant le temp et espace  
de neuf années a Compter du jour que ledit liure sera acheué d'imprimer pour la pre.<sup>miere</sup> fois a peine Contre  
les contreueneurs de deux mil liures d'amandes, et de tous despens, dommages et jnterests, Coe? Il est plus  
amplement porte par lesdites lettres de priuilege .

