

TIERS LIVRE DE TABVLATURE DE GVITERRE,
Contenant plusieurs Préludes, Chansons, Basse-dances,
Tourdion, Pavanes, Gaillardes, Allemandes,
Bransles, tant doubles que simples,
Le tout composé par :
ADRIAN LEROY



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- Adrian le Roy, _Robert Ballard - Paris - 1552 -

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Prélude

1552 Fol° 1 V°

Adrian Leroy

Handwritten musical score for a piece titled "Prélude". The score is written on a five-line staff with a treble clef. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The piece is divided into measures by vertical bar lines. The score includes dynamic markings such as *f* (forte) and *h* (halte). The piece concludes with a double bar line and repeat dots. The score is numbered 11, 20, 28, 32, 36, and 40, indicating measure numbers.

11

20

28

32

36

40

Autre prélude

1552 Fol° 2

Adrian Leroy

Musical score for 'Autre prélude'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The score consists of 31 measures, divided into four systems. The first system contains 9 measures, the second 9 measures, the third 9 measures, and the fourth 4 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). There are also some ligatures and slurs. The score ends with a double bar line and repeat dots.

Un advocat [dit à sa femme]

1552 Fol° 2 V°

Adrian Leroy

Musical score for 'Un advocat [dit à sa femme]'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The score consists of 26 measures, divided into three systems. The first system contains 9 measures, the second 9 measures, and the third 8 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). There are also some ligatures and slurs. The score ends with a double bar line and repeat dots.

22

28

36

44

51

57

63

La la la je ne [l'ose dire]

1552 Fol^o 3 V^o

Adrian Leroy

9

16

25

33

41

Jean de Lagny

1552 Fol° 4

Adrian Leroy

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-

9

16

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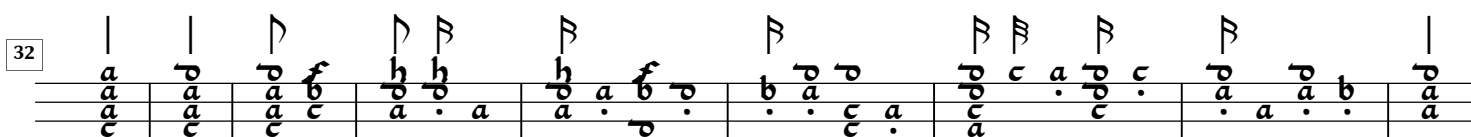
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Pour un plaisir que si peu dure

1552 Fol° 4 V°

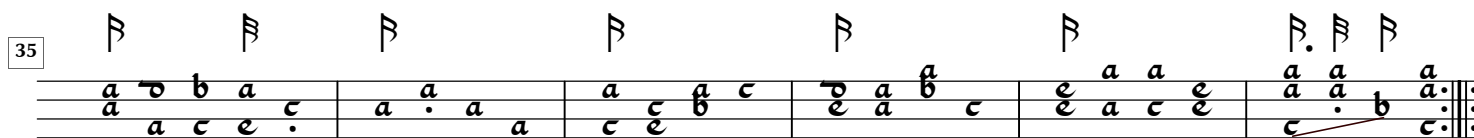
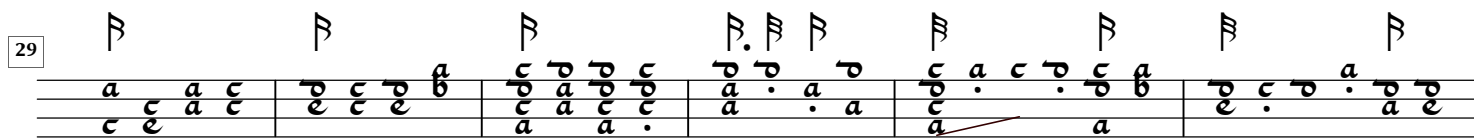
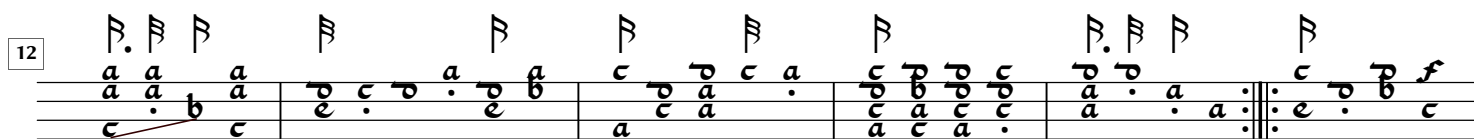
Adrian Leroy



Il estoit une fillette en basse dance

1552 Fol° 5 V°

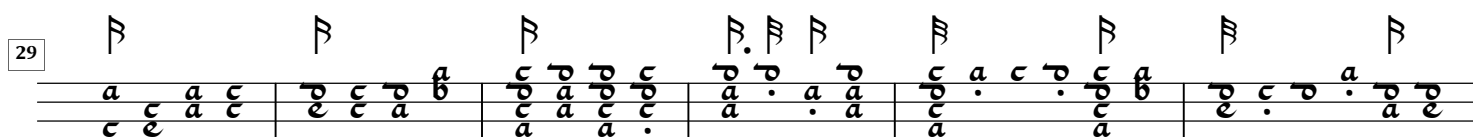
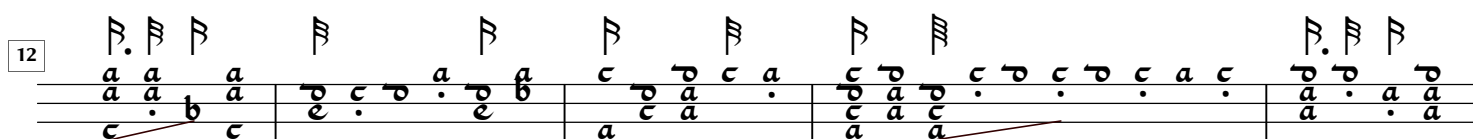
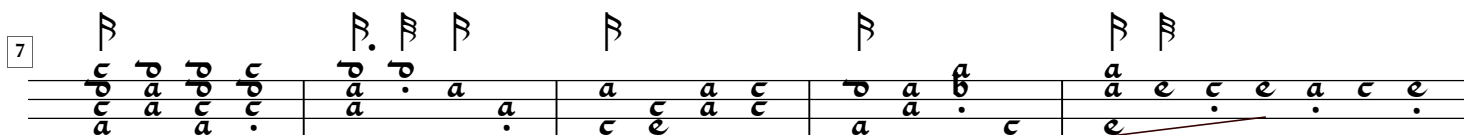
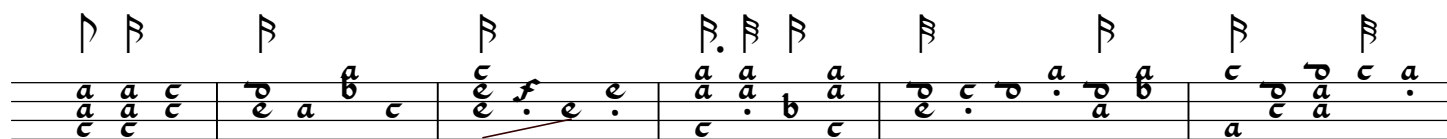
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Demie basse-dance [Il estoit une fillette]

1552 Fol° 6

Adrian Leroy



Tourdion

1552 Fol° 6 V°

Adrian Leroy

7

13

[Tourdion] Plus diminué

1552 Fol° 7

Adrian Leroy

6

11

Pavane J'ay du mal tant tant

1552 Fol°7

Adrian Leroy

7

13

19

25

30

The musical score is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The score consists of 30 measures, divided into six systems of five measures each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Measure numbers 7, 13, 19, 25, and 30 are indicated in small boxes at the beginning of their respective systems. The score concludes with a double bar line and repeat dots in the final measure.

[Pavane J'ay du mal tant tant] Plus diminuée

1552 Fol° 7 V°

Adrian Leroy

The musical score is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The score consists of 4 measures. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The score concludes with a double bar line and repeat dots in the final measure.



Gaillarde de la précédente pavane

1552 Fol° 8 V°

Adrian Leroy



8

15

21

Pavane de la guerre

1552 Fol° 9 V°

Adrian Leroy

8

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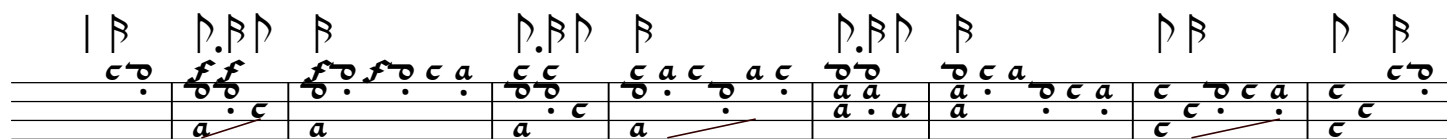
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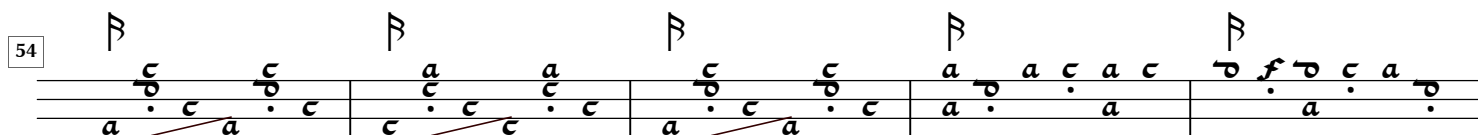
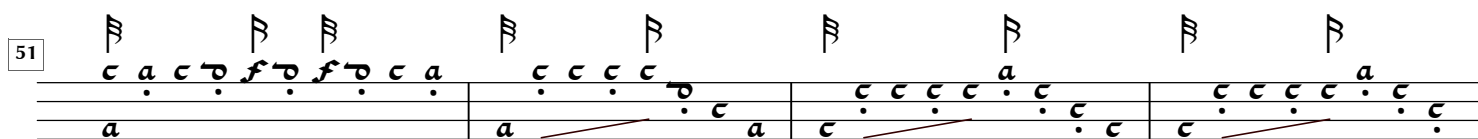
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Gaillarde de la précédente pavane

1552 Fol^o 10 V^o

Adrian Leroy

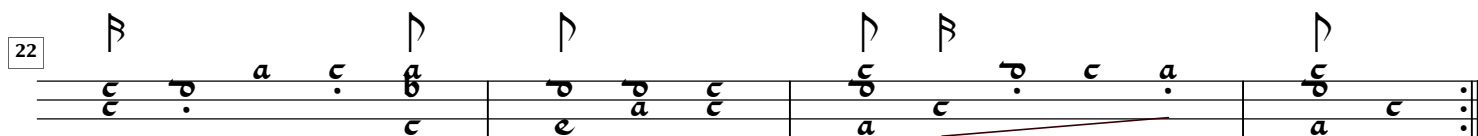
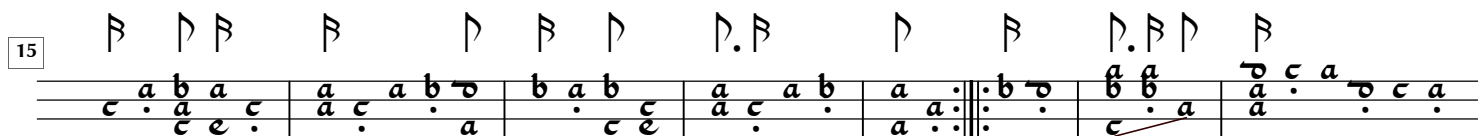




La toulouzane gaillarde

1552 Fol° 11 V°

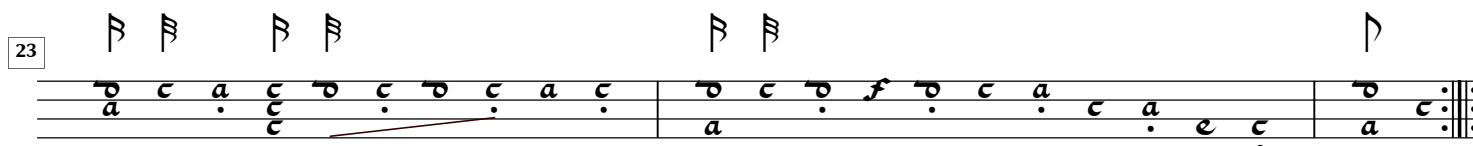
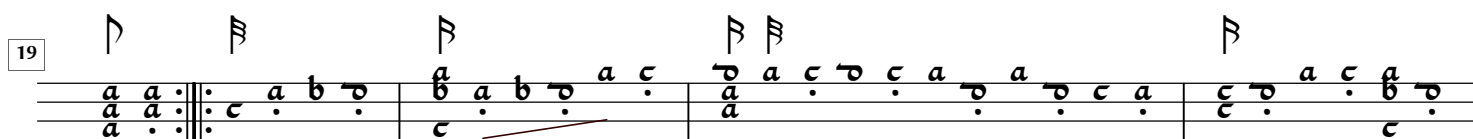
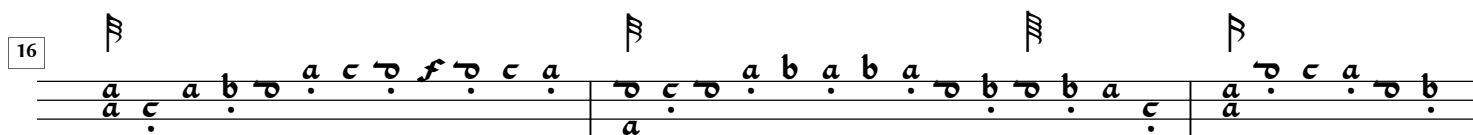
Adrian Leroy



[La toulouzane gaillarde] Plus diminuée

1552 Fol^o 13

Adrian Leroy



La lionnoyse gaillarde

1552 Fol° 13 V°

Adrian Leroy

6

11

16

20

24

[La lionnoyse gaillarde] Plus diminuée

1552 Fol° 13 V°

Adrian Leroy

6

10

14

19

23

28

33

Gaillarde

Adrian Leroy

1552 Fol° 13 V°

Measures 1-13 of the Gaillarde piece. The notation is on a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 3/4. The music features a mix of eighth and sixteenth notes, often beamed together. Measure 13 ends with a repeat sign and a fermata over the final note.

[Gaillarde] Plus diminuée

Adrian Leroy

1552 Fol° 14

Measures 1-10 of the [Gaillarde] Plus diminuée piece. The notation is on a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 3/4. The music is characterized by a slower tempo and features a mix of eighth and sixteenth notes, often beamed together. Measure 10 ends with a repeat sign and a fermata over the final note.

13

Gaillarde

Adrian Leroy

1552 Fol° 14 V°

5

10

15

21

27

La romanesque gaillarde

Adrian Leroy

1552 Fol^o 15

Handwritten musical score for 'La romanesque gaillarde'. The score is written on four systems of two staves each. The first system starts with a treble clef and a 3/4 time signature. The notation includes various note values (minims, crotchets, quavers) and rests, with some notes marked with a '3' indicating a triplet. The second system begins with a measure number '5' in a box. The third system begins with a measure number '9' in a box. The fourth system begins with a measure number '13' in a box and ends with a double bar line and repeat dots. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

[La romanesque gaillarde] Plus diminuée

Adrian Leroy

1552 Fol^o 15

Handwritten musical score for '[La romanesque gaillarde] Plus diminuée'. The score is written on three systems of two staves each. The first system starts with a treble clef and a 3/4 time signature. The notation includes various note values and rests, with some notes marked with a '3' indicating a triplet. The second system begins with a measure number '4' in a box. The third system begins with a measure number '7' in a box. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

10

13

Almande le pied de cheval

Adrian Leroy

1552 Fol° 15 V°

8

15

20

25

Almande tournée [Allemande Loreyne]

Adrian Leroy

1552 Fol° 16

Handwritten musical score for 'Almande tournée [Allemande Loreyne]'. The score is written on a five-line staff with a treble clef. It consists of 12 measures, divided into three systems of four measures each. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The first measure is marked with a box containing the number 7. The second measure is marked with a box containing the number 12. The score ends with a double bar line and repeat dots.

[Almande tournée] Plus diminuée

Adrian Leroy

1552 Fol° 16 V°

Handwritten musical score for '[Almande tournée] Plus diminuée'. The score is written on a five-line staff with a treble clef. It consists of 14 measures, divided into four systems of four measures each. The notation includes various note values (minims, crotchets, quavers), rests, and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The first measure is marked with a box containing the number 6. The second measure is marked with a box containing the number 10. The score ends with a double bar line and repeat dots.

Bransle simple

Adrian Leroy

1552 Fol° 17

8

15

22

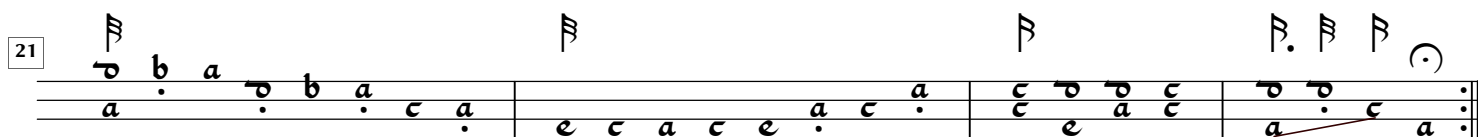
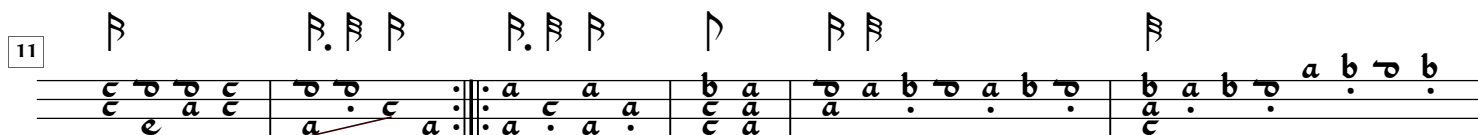
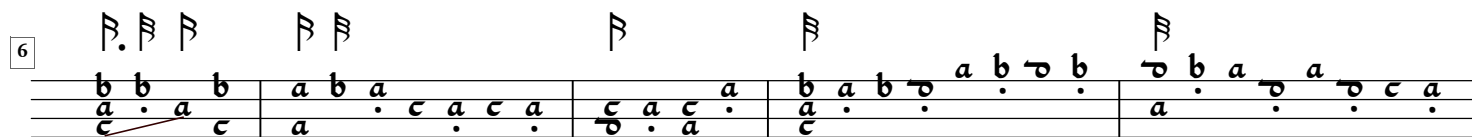
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34

[Bransle simple] Plus diminué

Adrian Leroy

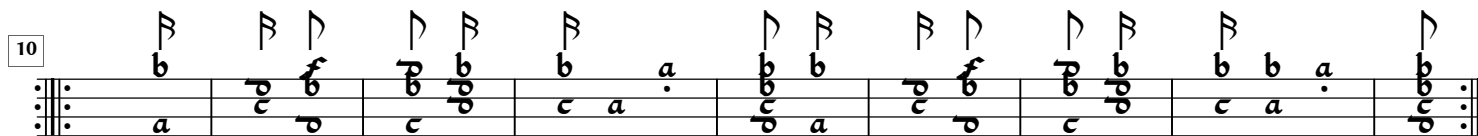
1552 Fol° 17 V°



Bransle gay

Adrian Leroy

1552 Fol° 18



[Bransle gay] Plus diminué

Adrian Leroy

1552 Fol° 18

Musical score for 'Bransle gay Plus diminué'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The score consists of 25 measures, divided into four systems. The first system contains 8 measures, the second 8 measures, the third 8 measures, and the fourth 1 measure. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The final measure of the fourth system is a double bar line with repeat dots.

Bransle gay la ceinture que je porte

Adrian Leroy

1552 Fol° 18 V°

Musical score for 'Bransle gay la ceinture que je porte'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The score consists of 20 measures, divided into three systems. The first system contains 10 measures, the second 8 measures, and the third 2 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. The final measure of the third system is a double bar line with repeat dots.

29

39

[Bransle gay la ceinture que je porte] Plus diminué

Adrian Leroy

1552 Fol^o18 V^o-19

8

14

20

26

33

39

Bransle gay je ne seray plus jamais bergere

Adrian Leroy

1552 Fol^o 19 V^o

10

[Bransle gay je ne seray plus jamais bergere] Plus diminué

Adrian Leroy

1552 Fol^o 19 V^o

6

12

Bransle de Champagne [1]

Bransle de Champagne [1]

Adrian Leroy

1552 Fol° 20

7

12

17

22

Bransle de Champagne [1]

Bransle de Champagne [2]

Adrian Leroy

1552 Fol° 20 V°

Handwritten musical score for Bransle de Champagne [2]. The score is written on five systems of two staves each. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The score is numbered 6, 11, 16, and 21 at the beginning of each system. The final measure of the fifth system ends with a double bar line and repeat dots.

Bransle de Champagne [3]

Adrian Leroy

1552 Fol° 21

Handwritten musical score for Bransle de Champagne [3]. The score is written on two systems of two staves each. The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The score is numbered 8 at the beginning of the first system. The final measure of the second system ends with a double bar line and repeat dots.

15

23

Bransle de Champagne [4]

Adrian Leroy

1552 Fol° 21

8

14

20

Bransle Haulbaroys

Adrian Leroy

1552 Fol° 21 V°

Measures 1-23 of the Bransle Haulbaroys. The score is written on a three-line staff. The first measure is a triplet of eighth notes (a, b, a). Measures 2-8 show various rhythmic patterns with eighth and sixteenth notes, often beamed together. Measures 9-15 continue the melodic and rhythmic development. Measures 16-22 show more complex rhythmic figures, including some with ties. Measure 23 ends with a repeat sign and a fermata over the final note.

Pimontoyse

Adrian Leroy

1552 Fol° 22

Measures 1-9 of the Pimontoyse. The score is written on a three-line staff. Measures 1-5 show a series of eighth and sixteenth notes, often beamed together. Measures 6-8 show more complex rhythmic figures, including some with ties. Measure 9 ends with a repeat sign and a fermata over the final note.

[Pimontoyse] Plus diminuée

Adrian Leroy

1552 Fol° 22 V°

Measures 1-28 of the musical score for [Pimontoyse] Plus diminuée. The score is written on a five-line staff with a treble clef. The key signature has one flat (B-flat). The time signature is common time (C). The notation includes various note values (minims, crotchets, quavers, and sixteenth notes) and rests. Measure numbers 8, 15, 23, and 29 are indicated in boxes on the left. A red line connects the first and last notes of measures 1, 8, 15, 23, and 29, indicating a melodic line. The score ends with a double bar line and repeat dots in measure 28.

Bransle de Poictou [1]

Adrian Leroy

1552 Fol° 21 Fol° 23 V°

Measures 1-10 of the musical score for Bransle de Poictou [1]. The score is written on a five-line staff with a treble clef. The key signature has one flat (B-flat). The time signature is common time (C). The notation includes various note values (minims, crotchets, quavers, and sixteenth notes) and rests. Measure numbers 11 and 11 are indicated in boxes on the left. A red line connects the first and last notes of measures 1, 11, and 11, indicating a melodic line. The score ends with a double bar line and repeat dots in measure 10.

19

[Bransle de Poictou 1] Plus diminué

Adrian Leroy

1552 Fol° 23

11

18

Br(a)nsle de poictou [2]

Adrian Leroy

1552 Fol° 23

10

19

Bransle de Poictou [3]

Adrian Leroy

1552 Fol° 23 Fol° 23 V°

9

18

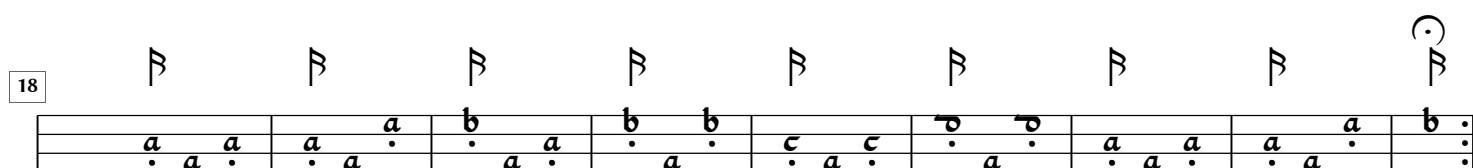
27

36

Autre bransle de Poictou grand bonnet large

Adrian Leroy

1552 Fol° 23 Fol° 24



Autre Bransle de Poictou

Adrian Leroy

1552 Fol° 23 Fol° 24



