



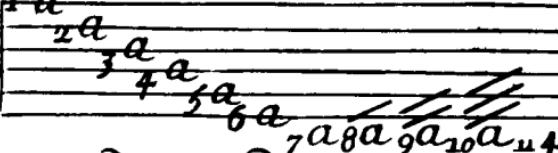
—^o Iure ce vend à Paris, Chez l'auteur, rüe Saint André des Arts,
proche l'hostel de Lion, avec privilége du Roy.

Avertissement
seruant a l'intelligence
des pieces contenues dans
ce present Livre .

Roussel sculptur

ayant

Ayant fait grauer mes ouurages avec beaucoup de soins et d'exactitude les deux mains si trouueront tres bien marqués afin que dans les pays estrangers elles fissent aussi aisée a trouuer que si je les montrois moy même, et comme il se peut encôtrer des curieux qui n'auroient jamais joué du Luth il est apropos de commencer pour ceux là, et leur faire cognoistre les cordes et les touches qui sont les deux premières choses qu'il faut scauoir. Il y avnze rangs dont les deux premiers sont simple et les autres double et se marquent ainsi.



et se nomment aussi quatre. ainsi des autres.

Les touches qui sont des cordes en trauers attachées au manche suivent l'ordre de l'alphabet et la premiere touche commence par le haut proche le sillet qui est vn morceau diuoire ou le paßages

sages des cordes est marqué pour les arrester dans les cheuilles
qui sont à la teste, il y a neuf touches, et la première est le b. la 2^e
le c. l'autre le d. ainsi des autres. Exemple ~~b c d e f g h i K~~ C'en est
pas seulement sur la chantereille qui est la première comme je l'ay
marqué Mais toute la stendue de la touche, la 1^e est toujours le b.
la 2^e touche le c. ainsi des autres; J'ay creu encore apropos de
mettre jcy l'accord ordinaire du Luth. et si les pieces se trouue sur
vn autre accord l'on, mettra seulement les lettres qui changent
dans son lieu; Accord ordinaire par vn issions;

L'epoulce de la main droite se marque avec vne barre au dessous de la lettre
jusqu'à la 5^e car la six^e et le reste des basses ne se marque point
estant toujours du poulce exemple. le 1^e doigt se marque avec vn
point sous la lettre ainsi le 2^e doigt se marque point. exemple



Il faut tenir le petit doigt de la main droite sur la table proz
che le cheualet ou les cordes sont attachées et les autres doigts
en demy cercle pour estre prest a toucher et le poulce auance en
sorte qu'il se trouue tousiours au dessus des doigts.

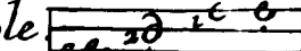
Apres auoir donne des preceptes pour la main droite il est a
propos d'en donner aussi pour la main gauche qui doit estre ad-
uance en sorte que le dedans de la main ne touche jamais au man-
che, qu'avec le poignet la main fasse vn rond, afin que le bout
des doigts se placent aisement sur les cordes et tousjours
proche les touches qui sont en trauers suivant les lettres qu'il
conuiendra faire, que les doigs soient separees les uns des autres,
et ne les leuer que tres peu quand on doit aller d'une lettre avne
autre, ce qui donnera plus de facilite. que le pouce soit place sous
le manche et au bord du costé de la chantrelle et qu'il ne passe -

jamais le milieu quelque accord qu'on puisse faire, il faut qu'il suive
les doigs et qu'il se trouue vis avis le premier doigt ou entre le
premier et le second, et sur tout que la main ne se trouve point con-
trainte, estant vne des choses la plus considerable pour la beaute
du Luth que de jouer facilement aussi bien que de naller pas vite
en jouant, la mesure precipitee nestant pas bien receue parmy
les gens qui ont les oreilles delicates et qui se cognoscent a ce
charmant Roy des instrumens.

J'acheueray par douze exemple pour cognistre le reste des
marques qui sont dans mon liure parmy les quelles j'y en a qui
nont point este faite jusqu'a present et qui rendent les pieces qui
sont dans mon liure aussi facile a apprendre seul comme si
je les montrois moy mesme. I.

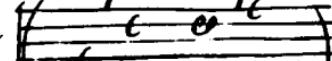
La main gauche se marque avec des chiffres a coste des lettres

par 1.2.3. et le petit doigt ne se marque point ainsi que le second de la main droite affin dévitter la pluralité des marques qui rendroit la tablature plus confuse exemple



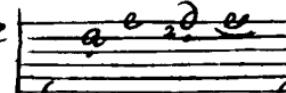
II

Pour coucher le doigt qui est toujours le premier de la main gauche je faiso vn cercle en forme de parentaise lequel doit demeurer couché jusques a ce que la parantaise soit fermee par vn autre cercle exemple



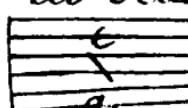
III.

La barre qui prend d'vnne lettre avn autre soit à la basse ou au dessus qu'on appelle tenue depuis le commencement de la barre jusques à l'endroit où elle finit exemple



III

Vne petite barre entravers entre vn dessus et vne basse marque qu'il faut separer les deux lettres quoy quelles soient escriptes ensemble exemple

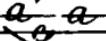


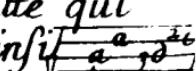
Pour tirer la corde de la main gauche apres l'auoir touchée de la main droite une fois quoy qu'il y ayt deux lettres se marquе avec vn petit cercle au dessous et qui tient les deux lettres ainsi | et quelque fois par un petit crochet en forme de virgule exemple. | qui doit faire le mesme effet. VI.

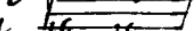
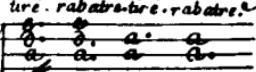
La cheutte qui est de toucher la premier lettre qui est marquе et laisser tomber le doigt sur l'autre se marquе aussi par un petit cercle soubs les deux lettres ainsi | et quelque fois sous une scule qui doit faire le mesme effet exemple | VII.

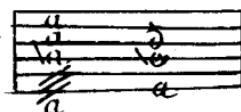
Martellement est quand vous avez le doigt sur une corde et qu'apres l'auoir touchée vous levez le doigt tres peu et le remettez aussitost et cela ne se fait que d'un semy ton et rarement d'un ton il se marque ainsi, exemple. | VIII.

Le tremblement se marque avec une petite croix apres la lettre ainsi |

Les cadences dont les deux premiere lettres se touchent du premier doigt entraînant et la 3.^{me} du second se marque avec une barre entrouverte qui tient les deux première lettres exemple.  **X.**

Quand l'on trouvera sur une basse une même lettres en petit caractère avec une ligne qui joint la grosse lettre avec la petite cela marque qu'il ne faut toucher que la grosse basse seule et arrester le pouce sur la petite qui suit que vous ne toucherez que quand vous trouverez la petite lettre ainsi  **XI.**

Pour tirer un accord du pouce et du j.^e doigt ensemble je met un ou  deux points après les lettres suivant la quantité dont l'accord est composé et quand il faut rabattre l'accord du doigt je met les points en bas du côté des basses ainsi exemple  **XII.**

Il faut quelque  fois prendre un accord entraînant le j.^e doigt comme si c'estoit une cadence et toucher la j.^e lettre du dessus la dernier avec le 2.^e doigt je fait cognoître ces accords avec une petite barre entrouverte qui comprend : Les deux lettres du milieu qu'il faut toucher immédiatement après la basse exemple 

J'ay mis la belle homicide de feu Monsieur Gautier, à cause d'un double que j'y ay fait que l'on a trouué assez parfaictable pour n'en pas priver le public, Cette piece estant d'un merite conues aussi bien que tous les ouvrages de cet illustre auteur, et j'ay creu que le double ayant une liaison nécessaire avec le simple, il ne pouuoit estre l'un sans l'autre.

J'aduertis ceux qui ne seront pas beaucoup avancez au luth, de ne pas commencer par le Tombeau de Gogo qui est la premier picce, estant la plus difficile de toutes, et cela les pourroient rebutter.

Je fais grauer vn second liure, qui sera dans peu de temps au jour.

Preluder

A handwritten musical score for a single melodic line. The score consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The vocal parts are labeled with 'V.' above them. The first staff starts with a 'D' and ends with a 'C'. The second staff starts with a 'D' and ends with a 'C'. The third staff starts with a 'D' and ends with a 'C'. The fourth staff starts with a 'D' and ends with a 'C'. The vocal parts are labeled with 'V.' above them.

A handwritten musical score for a single melodic line. The score consists of two staves. The top staff starts with a bass clef, followed by a key signature of one sharp (F#), and a common time signature. It contains ten measures of music, each ending with a vertical bar line. The notes are primarily quarter notes, with some eighth and sixteenth note patterns. The bottom staff begins with a treble clef, followed by a key signature of one sharp (F#), and a common time signature. It also contains ten measures of music, ending with a vertical bar line. The notes are mostly quarter notes, with some eighth and sixteenth note patterns. The two staves are connected by a brace.

Tombeau de gogo Allemande.

A handwritten musical score consisting of three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The time signature is common time (indicated by 'P'). The score includes various note heads (circles, squares, triangles) and rests, with some notes having horizontal stems extending to the right. Measures are separated by vertical bar lines. The vocal parts are labeled with letters: 'a' for the soprano, 'e' for the alto, and 'f' for the bass. The score is written on five-line staff paper.

A handwritten musical score for a single melodic line. The score consists of five measures. Measure 1 starts with a whole rest followed by a dotted half note, a quarter note, and a half note. Measures 2-5 each begin with a half note. The vocal line uses various solfège syllables: 'c, a' in measure 1, 'e-f' in measure 2, 'a' in measure 3, 'a' in measure 4, and 'a' in measure 5. The lyrics 'I am a child of God' are written below the staff.

Courante

A handwritten musical score for guitar, page 5, featuring ten measures. The score is written on two staves. The top staff uses a soprano C tuning (A, E, B, G, D, A) and the bottom staff uses a bass G tuning (E, B, G, D, A, E). Measures 1-4: Rhythms include eighth and sixteenth notes. Measure 1: A, E, B, G, D, A. Measure 2: E, B, G, D, A, E. Measure 3: (G, B, E, A, D, G). Measure 4: A, E, B, G, D, A. Measures 5-8: Measures 5 and 6 show a transition with different note groupings. Measure 7: (A, E, B, G, D, A). Measure 8: (A, E, B, G, D, A). Measures 9-10: Measures 9 and 10 conclude the section with a final chord. Measure 10: (A, E, B, G, D, A).

Handwritten musical score for three staves:

- Staff 1:** Starts with a forte dynamic. Measures show various note heads and stems, including a prominent eighth note at measure 15.
- Staff 2:** Starts with a forte dynamic. Measures show various note heads and stems, including a sixteenth-note pattern starting at measure 20.
- Staff 3:** Starts with a forte dynamic. Measures show various note heads and stems, including a sixteenth-note pattern starting at measure 20.

Measure numbers 15 and 20 are written above the staves. Measure 20 is preceded by a wavy line.

6

Double de la Courante cy devant.

The musical score consists of three staves of sixteenth-note patterns, likely for a double bass. The first staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The third staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The notation uses various note heads (circles, squares, triangles) and stems to indicate pitch and rhythm. Measure numbers 6, 5, and 10 are indicated above the staves. Measures 6 and 5 show primarily eighth-note patterns. Measure 10 shows a mix of eighth and sixteenth notes. Measures 11 and 12 conclude the piece.

7

15

20

15

Les Cabrioles courante

8

A handwritten musical score for a six-string guitar, consisting of three staves of tablature. The top staff begins with a measure of eighth notes (B, B, A, B, B, A) followed by a measure of eighth notes (D, B). The middle staff begins with a measure of eighth notes (C, A, D, A, A, D) followed by a measure of eighth notes (E, C, E, C, E, C). The bottom staff begins with a measure of eighth notes (F#-A, F#-A, F#-A, F#-A, F#-A, F#-A) followed by a measure of eighth notes (G, B, G, B, G, B).

Canarie.

10

10

5

15

10

20

15

25

6,

La fiere Courante

12

15
 a₂c, 6 3c
 a²c 2c a 3c a 2c a 2c
 2c a 2c a 3d 6
 a¹c 3e e²d
 a²c d a²c a 2c a 3d 6
 a¹c 3e e²d
 20
 a²c d a²c, a²c a 2c a 3c 6³c
 a²c a 2c a 3d 3e 6, 6³c d a
 a²c a 2c a 3d 3e 6, 6³c d a
 25
 a²c a 2c a 2c, 2d 5e 1c a 2c a 2c a 2c
 13d 3d c, 1²a 1c a 2c a 2c a 2c

Labelle homicide

Courante

de M^r. Gautier.

14

<img alt="Handwritten musical score for a three-string instrument, likely a bowed psaltery or similar plucked instrument. The score consists of three staves, each with six horizontal lines. The top staff starts with a note 'e' followed by a grace note 'c' and a note 'd'. The middle staff starts with a note 'e' followed by a grace note 'c' and a note 'd'. The bottom staff starts with a note 'a'. The music is divided into measures by vertical bar lines. The notes are indicated by letters (e, a) and numbers (1, 2, 3, 4, 5, 10) above them, suggesting fingerings or specific note heads. The score includes several grace notes and sustained notes. Measures 1 through 4 are shown on the first two staves, and measure 5 is shown on the third staff. Measure 10 begins on the third staff. Measures 11 and 12 are indicated by a bracket under the third staff. Measures 13 and 14 are indicated by a bracket under the first two staves. Measures 15 and 16 are indicated by a bracket under the first two staves. Measures 17 and 18 are indicated by a bracket under the first two staves. Measures 19 and 20 are indicated by a bracket under the first two staves. Measures 21 and 22 are indicated by a bracket under the first two staves. Measures 23 and 24 are indicated by a bracket under the first two staves. Measures 25 and 26 are indicated by a bracket under the first two staves. Measures 27 and 28 are indicated by a bracket under the first two staves. Measures 29 and 30 are indicated by a bracket under the first two staves. Measures 31 and 32 are indicated by a bracket under the first two staves. Measures 33 and 34 are indicated by a bracket under the first two staves. Measures 35 and 36 are indicated by a bracket under the first two staves. Measures 37 and 38 are indicated by a bracket under the first two staves. Measures 39 and 40 are indicated by a bracket under the first two staves. 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Measures 717 and 718 are indicated by a bracket under the first two staves. Measures 719 and 720 are indicated by a bracket under the first two staves. Measures 721 and 722 are indicated by a bracket under the first two staves. Measures 723 and 724 are indicated by a bracket under the first two staves. Measures 725 and 726 are indicated by a bracket under the first two staves. Measures 727 and 728 are indicated by a bracket under the first two staves. Measures 729 and 730 are indicated by a bracket under the first two staves. Measures 731 and 732 are indicated by a bracket under the first two staves. Measures 733 and 734 are indicated by a bracket under the first two staves. Measures 735 and 736 are indicated by a bracket under the first two staves. Measures 737 and 738 are indicated by a bracket under the first two staves. Measures 739 and 740 are indicated by a bracket under the first two staves. Measures 741 and 742 are indicated by a bracket under the first two staves. 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Measures 821 and 822 are indicated by a bracket under the first two staves. Measures 823 and 824 are indicated by a bracket under the first two staves. Measures 825 and 826 are indicated by a bracket under the first two staves. Measures 827 and 828 are indicated by a bracket under the first two staves. Measures 829 and 830 are indicated by a bracket under the first two staves. Measures 831 and 832 are indicated by a bracket under the first two staves. Measures 833 and 834 are indicated by a bracket under the first two staves. Measures 835 and 836 are indicated by a bracket under the first two staves. Measures 837 and 838 are indicated by a bracket under the first two staves. Measures 839 and 840 are indicated by a bracket under the first two staves. Measures 841 and 842 are indicated by a bracket under the first two staves. Measures 843 and 844 are indicated by a bracket under the first two staves. Measures 845 and 846 are indicated by a bracket under the first two staves. 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Measures 899 and 900 are indicated by a bracket under the first two staves. Measures 901 and 902 are indicated by a bracket under the first two staves. Measures 903 and 904 are indicated by a bracket under the first two staves. Measures 905 and 906 are indicated by a bracket under the first two staves. Measures 907 and 908 are indicated by a bracket under the first two staves. Measures 909 and 910 are indicated by a bracket under the first two staves. Measures 911 and 912 are indicated by a bracket under the first two staves. Measures 913 and 914 are indicated by a bracket under the first two staves. Measures 915 and 916 are indicated by a bracket under the first two staves. Measures 917 and 918 are indicated by a bracket under the first two staves. Measures 919 and 920 are indicated by a bracket under the first two staves. Measures 921 and 922 are indicated by a bracket under the first two staves. Measures 923 and 924 are indicated by a bracket under the first two staves. 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Measures 977 and 978 are indicated by a bracket under the first two staves. Measures 979 and 980 are indicated by a bracket under the first two staves. Measures 981 and 982 are indicated by a bracket under the first two staves. Measures 983 and 984 are indicated by a bracket under the first two staves. Measures 985 and 986 are indicated by a bracket under the first two staves. Measures 987 and 988 are indicated by a bracket under the first two staves. Measures 989 and 990 are indicated by a bracket under the first two staves. Measures 991 and 992 are indicated by a bracket under the first two staves. Measures 993 and 994 are indicated by a bracket under the first two staves. Measures 995 and 996 are indicated by a bracket under the first two staves. Measures 997 and 998 are indicated by a bracket under the first two staves. Measures 999 and 1000 are indicated by a bracket under the first two staves.</p>

15

A handwritten musical score for two voices, consisting of three systems of music. The top system starts with a treble clef, a common time signature, and a key signature of one sharp. The vocal parts are written on five-line staves. The lyrics are in a language using the letters 'c' and 'a'. The first system ends with a double bar line and a repeat sign. The second system begins with a repeat sign and continues with the same vocal parts. The third system concludes with a final double bar line. The bottom system starts with a bass clef, a common time signature, and a key signature of one sharp. It features a single bass staff with lyrics in the same 'c' and 'a' language. The score is written on a grid of horizontal lines, with some vertical lines indicating specific notes or rests.

6

Doublé de l'abette homicide.

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score includes lyrics in German and musical markings like dynamics (e.g., f, p), rests, and measure numbers (e.g., 1, 4, 15, 20, 25). The vocal parts are labeled S, A, and B.

Sarabande

18

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score includes dynamic markings like forte (f), piano (p), and sforzando (sf). The vocal parts are labeled Soprano (S.), Alto (A.), and Bass (B.). The score consists of three systems of music.

Gauotte

19

The musical score consists of three staves of handwritten notation. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass F-clef. The notation includes various note heads (c, a, e, g) with stems and rests, some with numerical subscripts (e.g., 1, 2, 3). Measures are separated by vertical bar lines. Measure 1 (top staff) starts with a half note 'a'. Measure 2 starts with a quarter note 'c'. Measure 3 starts with a half note 'a'. Measure 4 (middle staff) starts with a half note 'c'. Measure 5 (middle staff) starts with a half note 'a'. Measure 6 (bottom staff) starts with a half note 'a'. Measure 7 (bottom staff) starts with a half note 'a'. Measure 8 (bottom staff) starts with a half note 'a'. Measure 9 (bottom staff) starts with a half note 'a'. Measure 10 (bottom staff) starts with a half note 'a'. Measure 11 (bottom staff) starts with a half note 'a'.

20

Impromptu
Allemande

5