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CLASS OF 1878

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LES

Maîtres Musiciens

DE LA

RENAISSANCE FRANÇAISE

ÉDITIONS PUBLIÉES

PAR

M. HENRY EXPERT

Sur les manuscrits les plus authentiques et les meilleurs imprimés du XVIe siècle,
avec variantes,
notes historiques et critiques, transcriptions en notation moderne, etc.

Danceries *(IIe volume)*

CLAUDE GERVAISE, ESTIENNE DU TERTRE
ET ANONYMES

XVIII

PARIS

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LES

Maîtres Musiciens

DE LA

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A Monsieur PAUL GRUNEBAUM-BALLIN,

Maître des Requêtes au Conseil d'Etat,

Chef de cabinet du Garde des Sceaux,

en témoignage de gratitude et de cordiale sympathie

ce livre est dédié.

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AVERTISSEMENT

Nous possédons déjà, en partition, dix livres de **danceries** du XVIe siècle. C'est un ensemble de plusieurs centaines de pièces d'inégale valeur, mais, la plupart, d'une importance très réelle au double point de vue de l'art et de la documentation historique.

La hâte de nos lecteurs, pressés d'aller au meilleur, aux chefs-d'œuvre du passé, et aussi les exigences d'une édition dont nous supportons la lourde charge, nous imposaient un choix.

De là le présent volume, le premier d'une anthologie des danses françaises de la Renaissance.

Nous en avons recueilli les éléments dans les précieux imprimés publiés par Pierre Attaingnant et par sa veuve, de 1547 à 1557 (BIBLIOTHÈQUE NATIONALE. Réserve, Vm, 2713. — Inv. Rés. 376, in-4° obl.).

Pour l'étude technique de ces danses, l'*Orchésographie* de Thoinot Arbeau (Jehan Tabourot), publiée en 1589, fait loi (1).

C'est d'après la doctrine de cet ouvrage fameux que **basses-dances** et **tourdions** ont été présentés en mesure ternaire.

---

(1) Réimpression par Laure Fonta. Paris, Bouillon et Vieweg, 1888. Traduction allemande par Albert Czerwinski. Dantzig, 1878.

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« Vous en treuuerez assez grand nombre dedans les liures de danceries imprimez par feu Attaignant..., et dedans les liures de feu maistre Nicolas du Chemin.... Toutesfois il vous fauldra reduire en mesure ternaire lesdictes basses-dances, lesquelles sont mises en mesure binaire. » (*Orch.* f. 37.)

« ...la dance du tordion, qui est en mesure ternaire comme est la basse-dance. » (*Orch.* f. 28.)

Il sera aisé, par le déplacement des barres, de les ramener au rythme binaire des recueils d'Attaingnant.

D'après la même *Orchésographie*, nous eussions dû écrire à deux temps les **bransles d'Escosse**; mais, à la simple lecture, on comprendra pourquoi, malgré l'autorité de Tabourot, nous préférons conserver le rythme indiqué par Estienne du Tertre. D'ailleurs, là encore, il sera facile de déplacer les barres et d'adopter la battue de l'*Orchésographie*.

Les titres des livres originaux, reproduits ici en fac-similé, indiquent comme auteurs, ou reviseurs, Claude Gervaise pour les livres troisième, quatrième, cinquième et sixième, Estienne du Tertre pour le livre septième. Le second livre (1) ne mentionne aucun nom; encore qu'on l'attribue généralement à Gervaise, nous en désignons les pièces comme *anonymes*, sauf un bransle double, page 63 de notre volume, qui figure aussi parmi les bransles de Champagne du livre cinquième, sous la signature de Gervaise (2).

Les différentes parties de chaque morceau sont indiquées, à la manière des pièces vocales de l'époque, par les mots *Superius*, *Contratenor*, *Tenor*, *Bassus* et, parfois, *Quinta Pars*. Elles n'en sont pas moins instrumentales et s'exécutaient par les familles de violes, de bois, etc., ou encore par le mélange des instruments dont on pouvait disposer.

« On les peult iouer avec violons, espinettes, fluttes traverses et à neuf trous, haulbois et toutes sortes d'instruments, voire chanter avec les voix. » (*Orchésographie*, f. 33.)

Nous traiterons, dans nos commentaires, de cette question,

---

(1) Nous ne disons rien du premier livre de ces *danceries*. Absent du recueil de la Bibliothèque Nationale, il n'a pu être retrouvé jusqu'à ce jour. Le catalogue de Brossard l'identifie, à tort selon nous, avec le *Premier livre de violle, contenant dix chansons avec l'introduction de s'accorder, et apliquer les doits selon la manière qu'on a accoutumé de jouer, le tout de la composition de Claude Gervaise. Imprimé par la veufve de Pierre Attaingnant, demeurant à Paris..., le 14 février 1554.*

(2) Deux autres bransles doubles du livre anonyme, que nous reproduisons pp. 66 et 68, se retrouvent comme bransles de Champagne au livre sixième, mais avec de légères variantes.

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comme de tout ce qui concerne ces musiques si curieuses. Toutefois, dès à présent, il nous paraît nécessaire de signaler le rôle mélodique de la partie de ténor, qu'il conviendra de toujours mettre en valeur.

La réduction que nous ajoutons à la partition n'est pas pianistique; elle n'a pour but que de grouper d'une façon plus étroite l'ensemble des parties concertantes, et si nous la réalisons en valeurs diminuées, c'est afin que les croisements y soient plus facilement figurés.

HENRY EXPERT.

Nous publierons dans nos *Extraits* plusieurs suites des présentes danses, adaptées aux instruments à clavier, aux instruments à cordes, à vent, etc.

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Secõd liure contenãt trois Gaillardes,

TROIS PAVANES, VINGT TROIS BRANLES,

Tant gays, Simples, Que doubles, Douze basses dances, & Neuf tourdions,
En somme Cinquante, Le tout ordonne selon les huict tons. Et
nouuellement imprime en Musique a quatre parties, en ung
liure seul, par Pierre Attaingnant, Imprimeur
de musique du Roy, demourant a Paris
en la Rue de la Harpe, pres
legliſe sainct Cosme.

1547.

BIBLIOTHECA MUSICALIS

Auec prorogation du priuilege du Roy, De nouuel obtenu par ledit attaingnant
Pour les liures la parluy imprimez & quil Imprimera cy apres iuſques a ſix ans.

ii. ii.

TROISIEME LIVRE DE DANCERIES

A QVATRE ET CINQ PARTIES, VEV PAR CLAVDE

Gervaiſe (le tout en vn volume) nouuellement imprimé à Paris par la vefue de Pierre Attaingnant, demourant en la Rue de la Harpe, pres legliſe S. Cosme.

BIBLIOTHECA MUSICALIS

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15. cal. Feb. 1556.

Auec priuilege du Roy, pour neuf ans.

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Quart liure de danceries, A quatre parties Cõtenant xix pauanes & xxxi gaillardes.

EN VNG LIVRE SEVL, VEV ET CORRIGE PAR Claude gervaise ſcauant Muſicien. Et imprimez par Pierre Attaignãt Imprimeur du Roy en muſique. Demeurant á Paris En la Rue de la Harpe pres leſgliſe S. coſme.

19. Auguſti 1550.

Auec priuilege du Roy pour ſix ans

Cinquieſme liure de danceries, A quatre PARTIES, CONTENANT DIX BRANSLES GAYS

Huict branſles de poictou, Trentecinq branſles de Champaigne, Le tout en vng liure ſeul, Veu & corrige par Claude gervaiſe ſcauant Muſicien. Nouuellemẽt imprimez par Pierre Attaignãt Imprimeur du Roy en muſique. Demeurãt á Paris En la Rue de la Harpe pres, leſgliſe S. coſme.

28. Auguſti 1550.

Les dix Branſles gays commencẽt au premier fueillet.
Les huict branſles de poictou au ſixieſme fueillet.
Les trentecinq Branſles de champaigne à lunzieſme fueillet.

Auec priuilege du Roy pour ſix ans

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SIXIEME LIVRE DE DANCERIES.

MIS EN MVSIQVE A QVATRE PARTIES PAR Claude Gervaise, nouuellemẽt imprimé à Paris par la vefue de Pierre Attaingnãt, demourant en la Rue de la Harpe, pres legliſe ſainct Coſme.

Pauanne paſſemaize, & ſa Gaillarde.	Fo. j.
Pauanne des dieux, & ſa gaillarde.	fõl ij.
Pauanne d'Angleterre, auec ſa gaillarde.	fo. iij.
Six gaillardes enſuyuant, dont le premier feuillet eſt	fo. iiij.
S'enſuit apres vne fin de gaillarde.	fo. vj.
Deux branſles ſimples, dont le premier fueillet eſt	vij.
Douze branſles de Champaigne, dont le premier feuillet eſt	fo. ix.
S'enſuyuent apres deux branſles courans.	xvj.
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Plus il ya quatre branſles gays.	fo. xxx.

1555.

Auec priuilege du Roy, pour neuf ans.

SEPTIEME LIVRE DE DANCERIES.

MIS EN MVSIQVE A QVATRE PARTIES. par Eſtienne du Tertre, nouuellement imprimé à Paris par la vefue de Pierre Attaingnant, demourant en la Rue de la Harpe, pres l'egliſe ſainct Coſme.

Premiere Pauane, auec ſa Gaillarde.		Fo. i.	Premiere ſuytte de branſles.		Fo. ix.
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Cinquieme Pauane, auec ſa Gaillarde.		vj.	Six branſles de Poictou.		xxiij.
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1557.

Auec priuilege du Roy, pour neuf ans.

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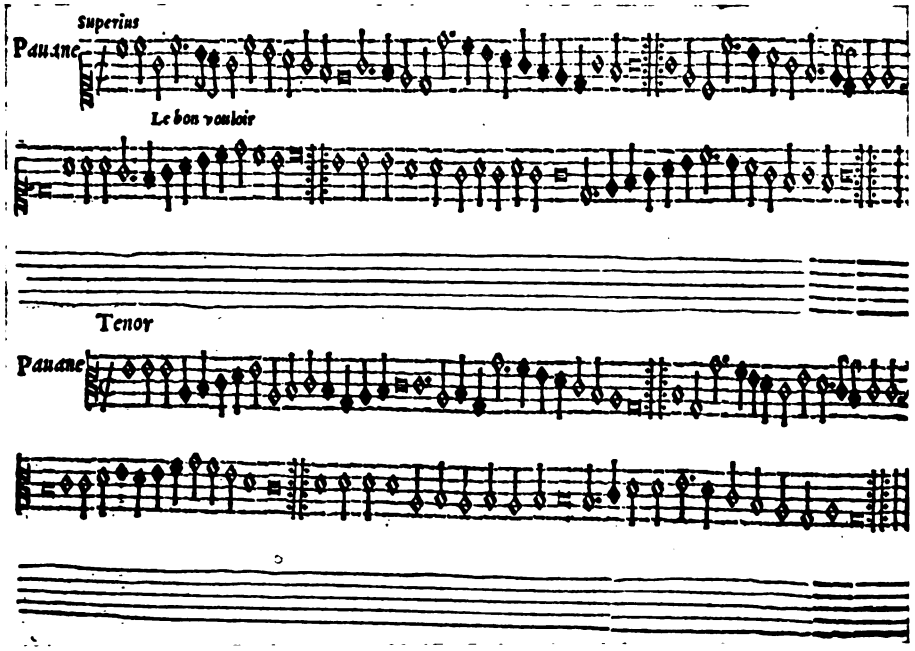

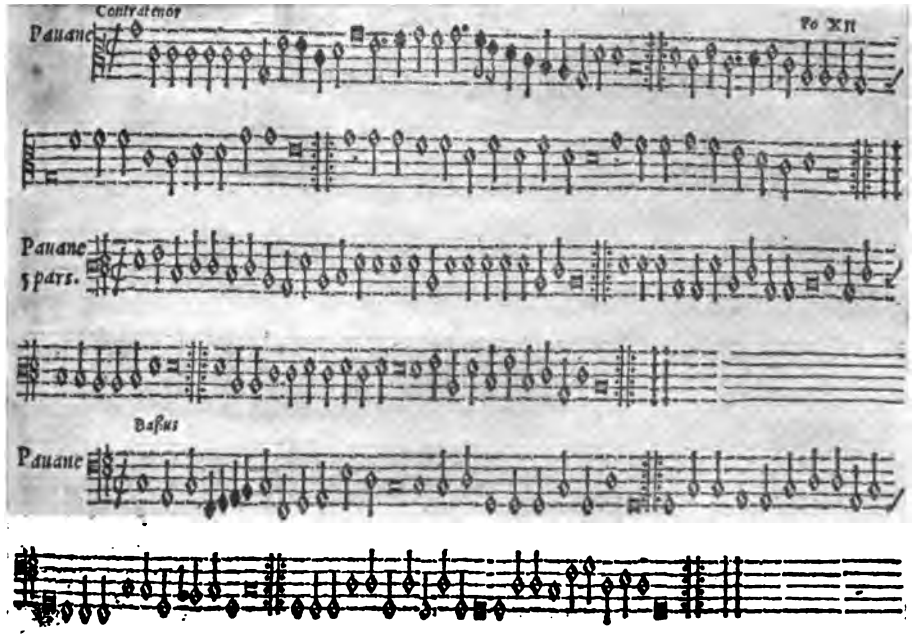

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LES MAÎTRES MUSICIENS DE LA RENAISSANCE FRANÇAISE

DANCERIES

1er VOLUME

I

BASSES DANCES

I

"Celle qui ma le nom damy donne"

ANONYME

NOTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****

RÉDUCTION (o = ρ)

(*) Ramené à la mesure ternaire, selon la doctrine de l'Orchésographie.

Paris, ALPHONSE LEDUC. (Emile Leduc, P. Bertrand & Cie) A. L. 14,052.

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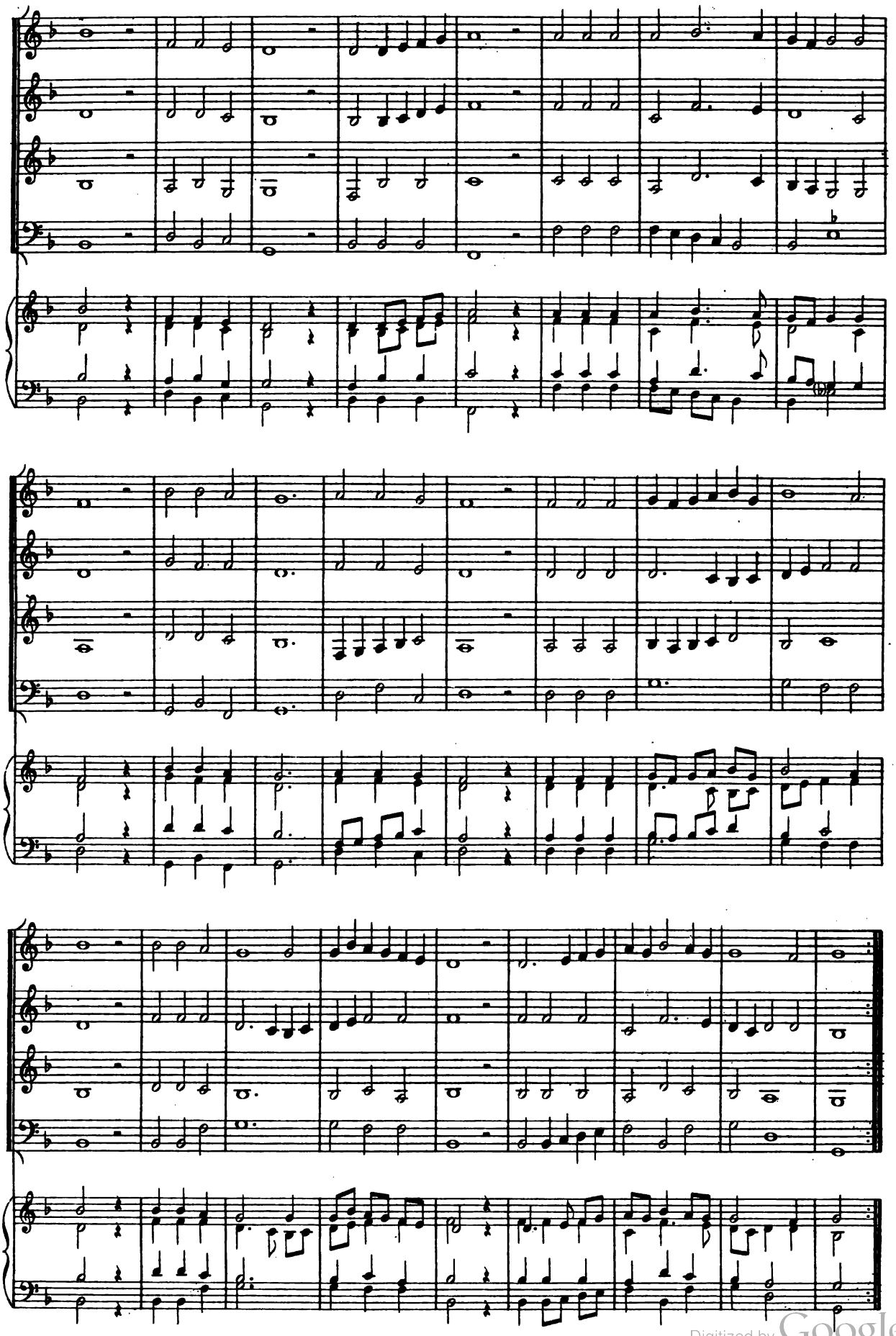

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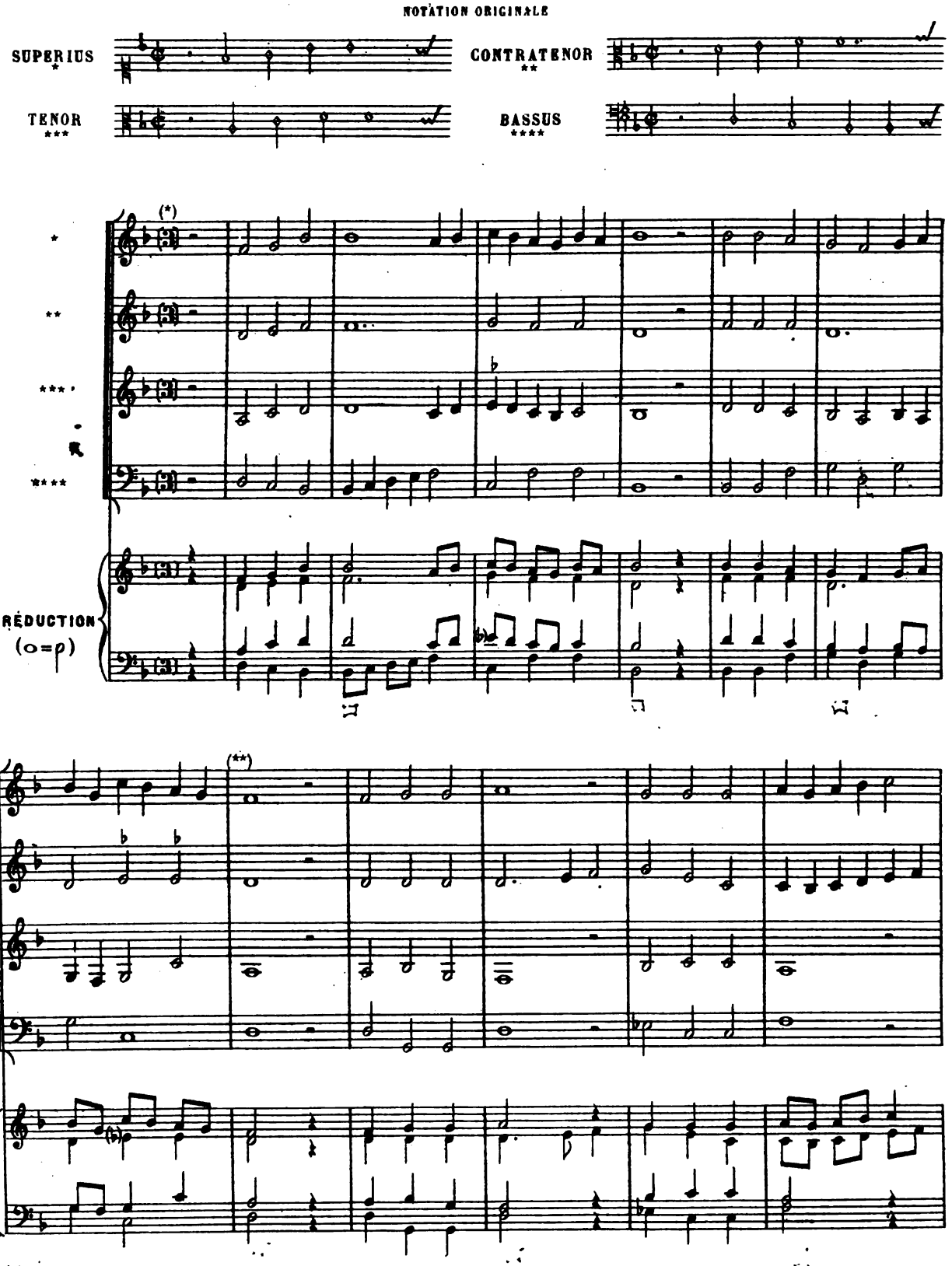
II

"La volunte"

ANONYME

NOTATION ORIGINALE



(*) Mesure ternaire, d'après l'Orchésographie.
(**) Dans l'original, Fa ✱

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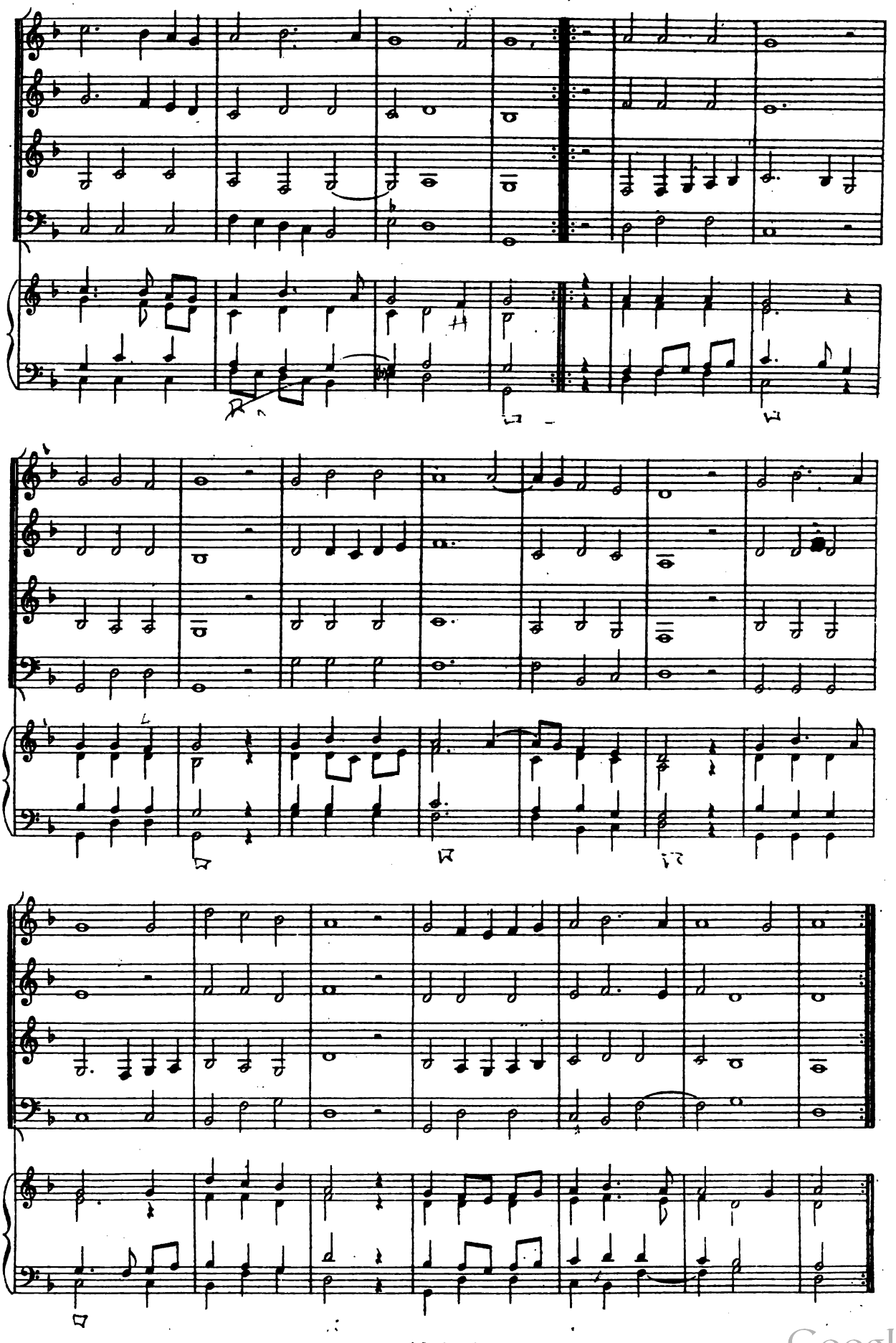

A.L.14,052.

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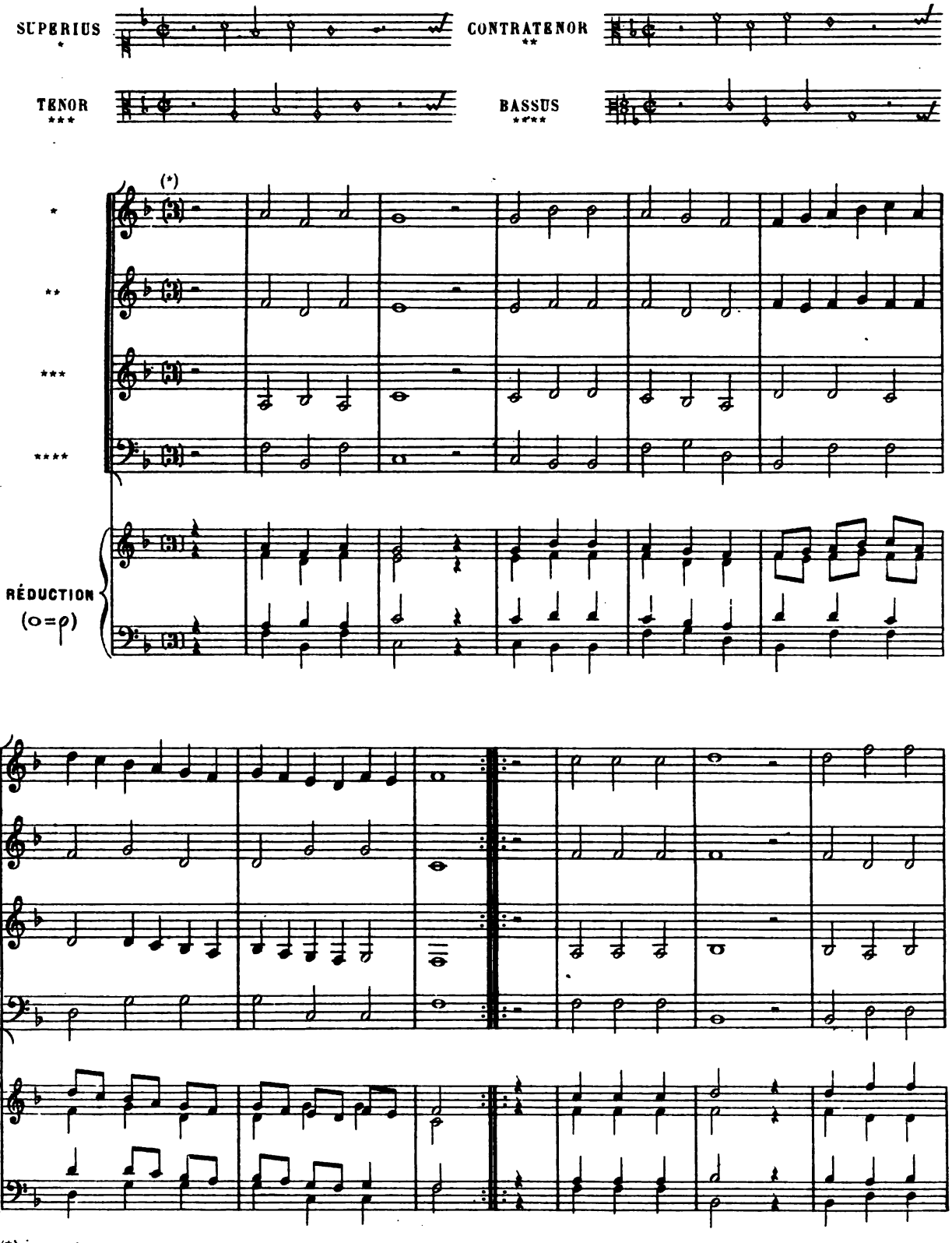
III

"Par fin despit"

ANONYME

NOTATION ORIGINALE



(*) Ramené à la mesure ternaire, d'après l'Orchésographie.

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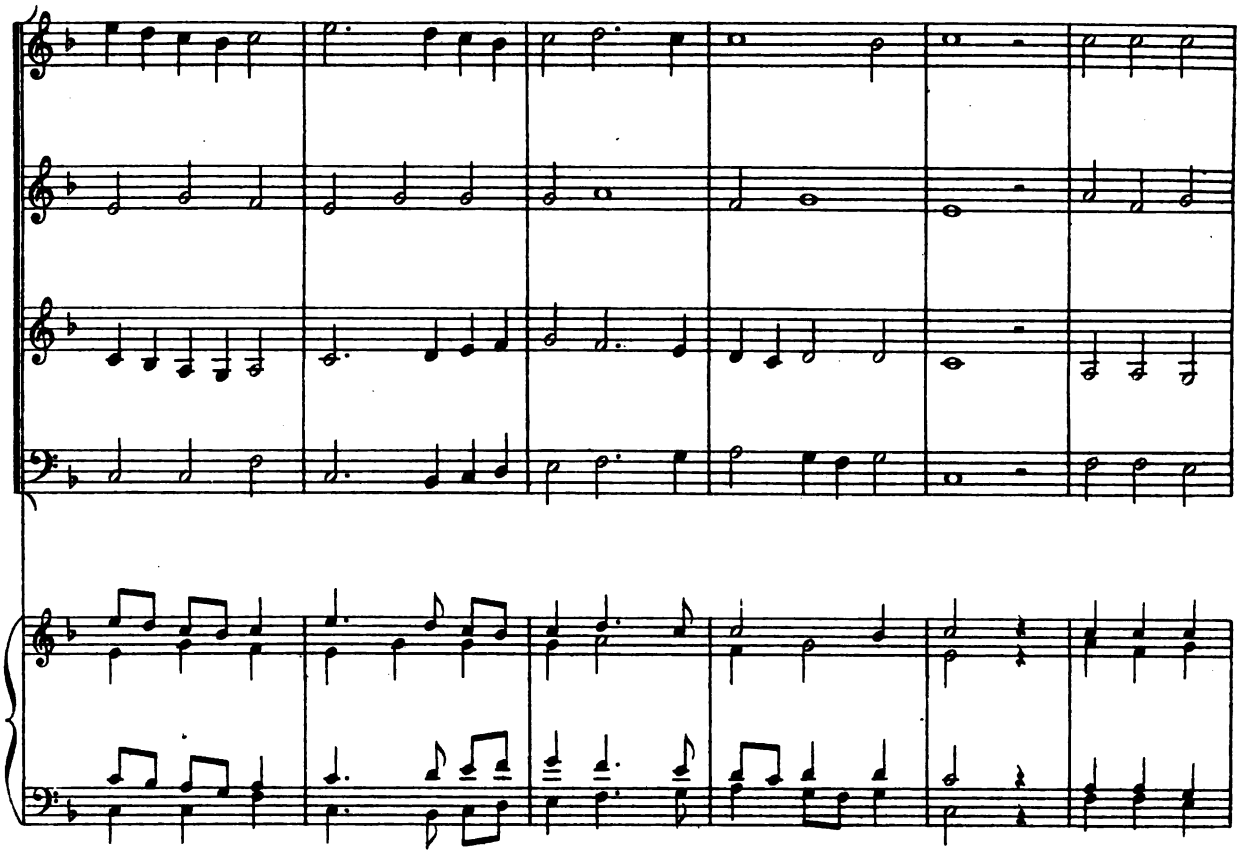

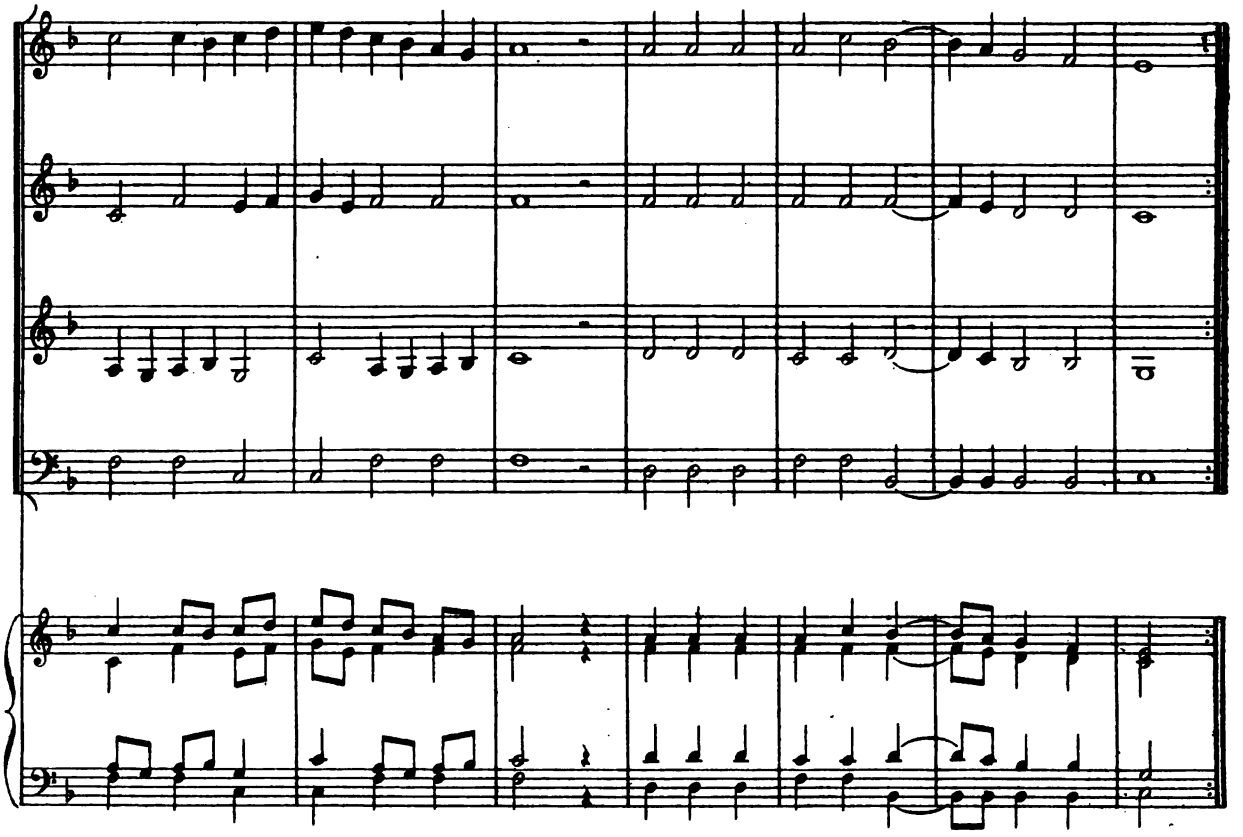

A.L.14.052

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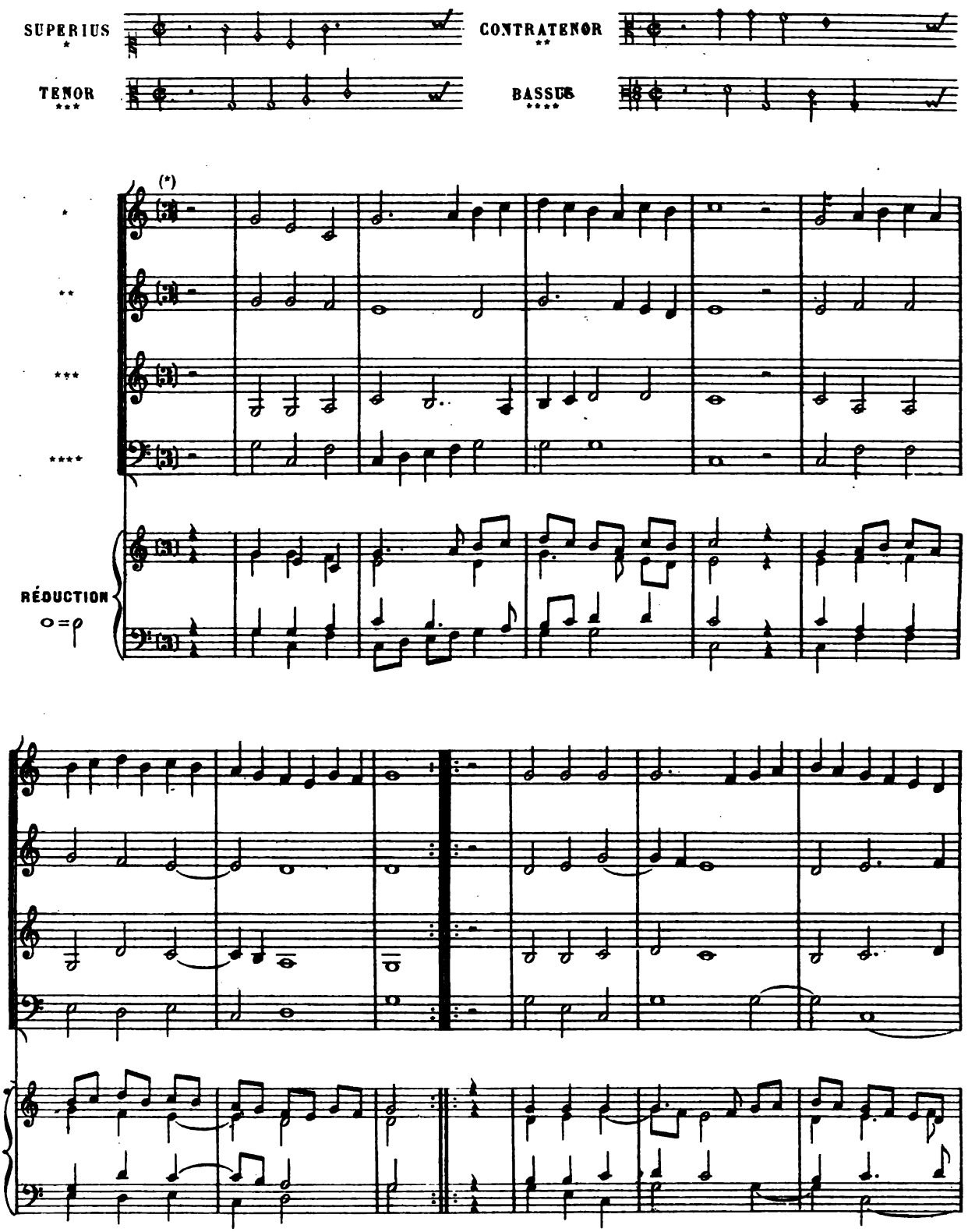
IV

"Trop de regretz"

ANONYME

NOTATION ORIGINALE



(*) Ramené à la mesure ternaire, d'après l'Orchésographie.

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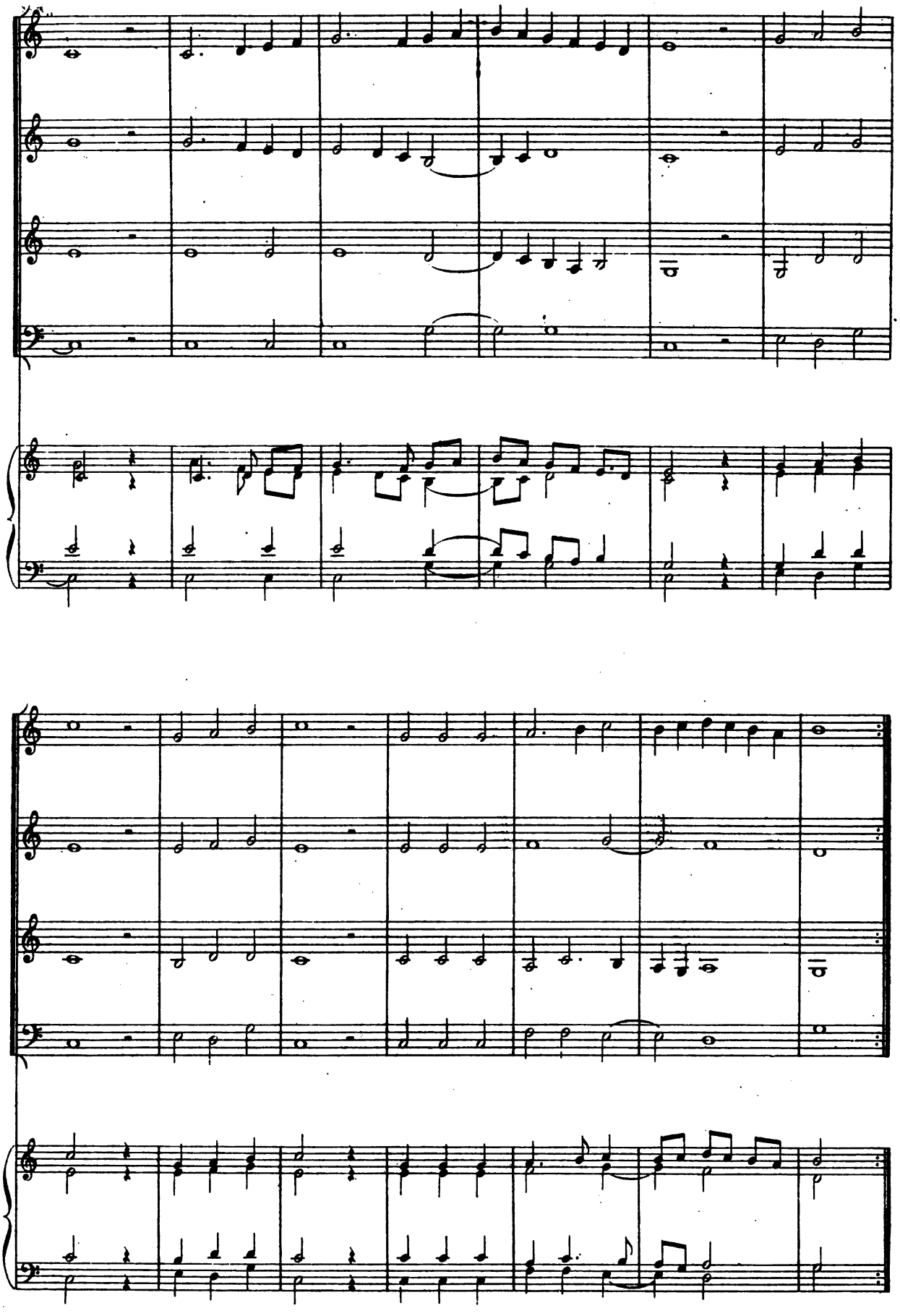

A.L.14,052.

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II

TOURDIONS

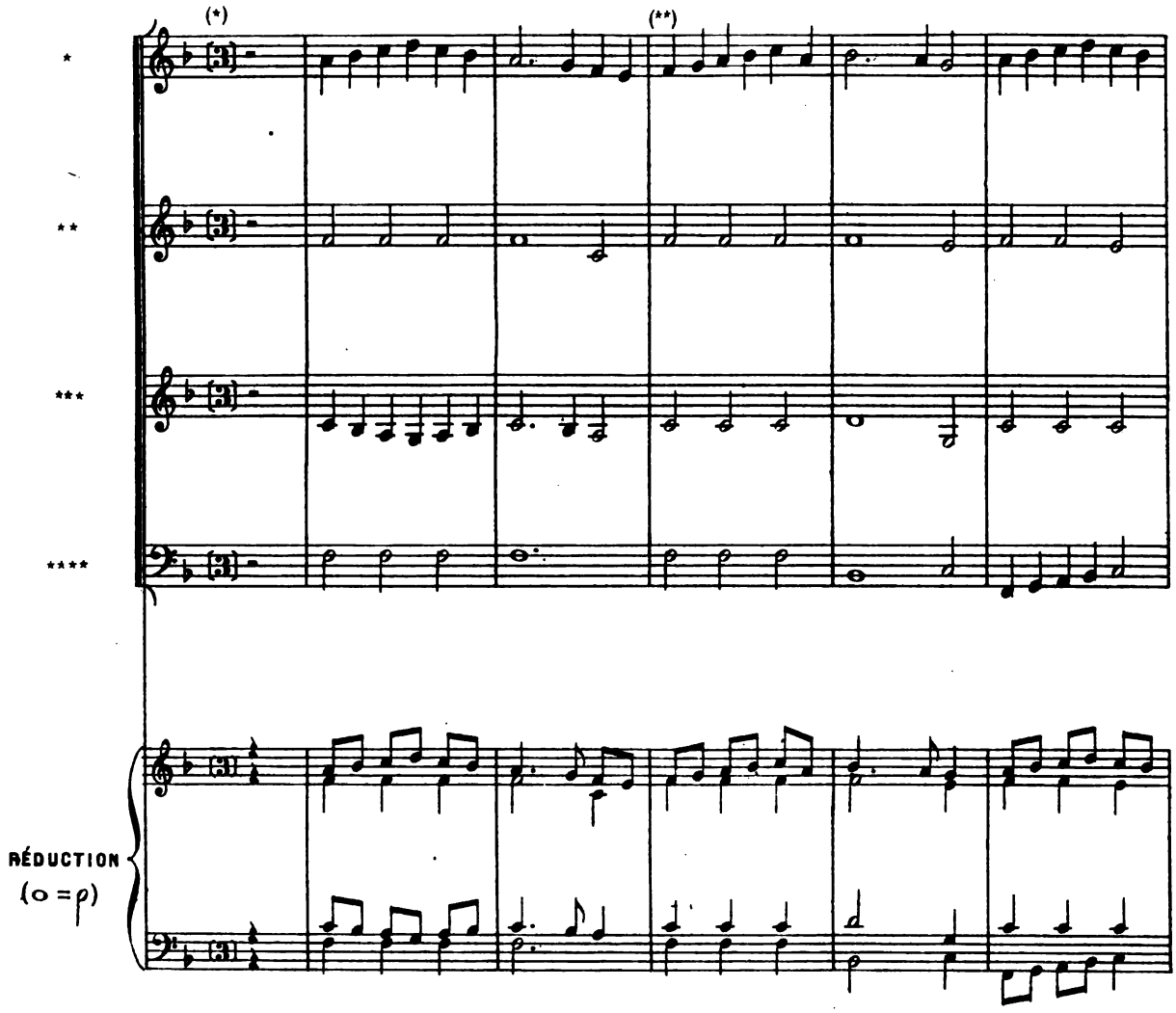
I

ANONYME

NOTATION ORIGINALE

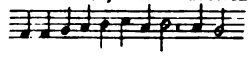
SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****



(*) Remené à la mesure ternaire, selon la doctrine de l'Orchésographie.

(**) Dans l'original:



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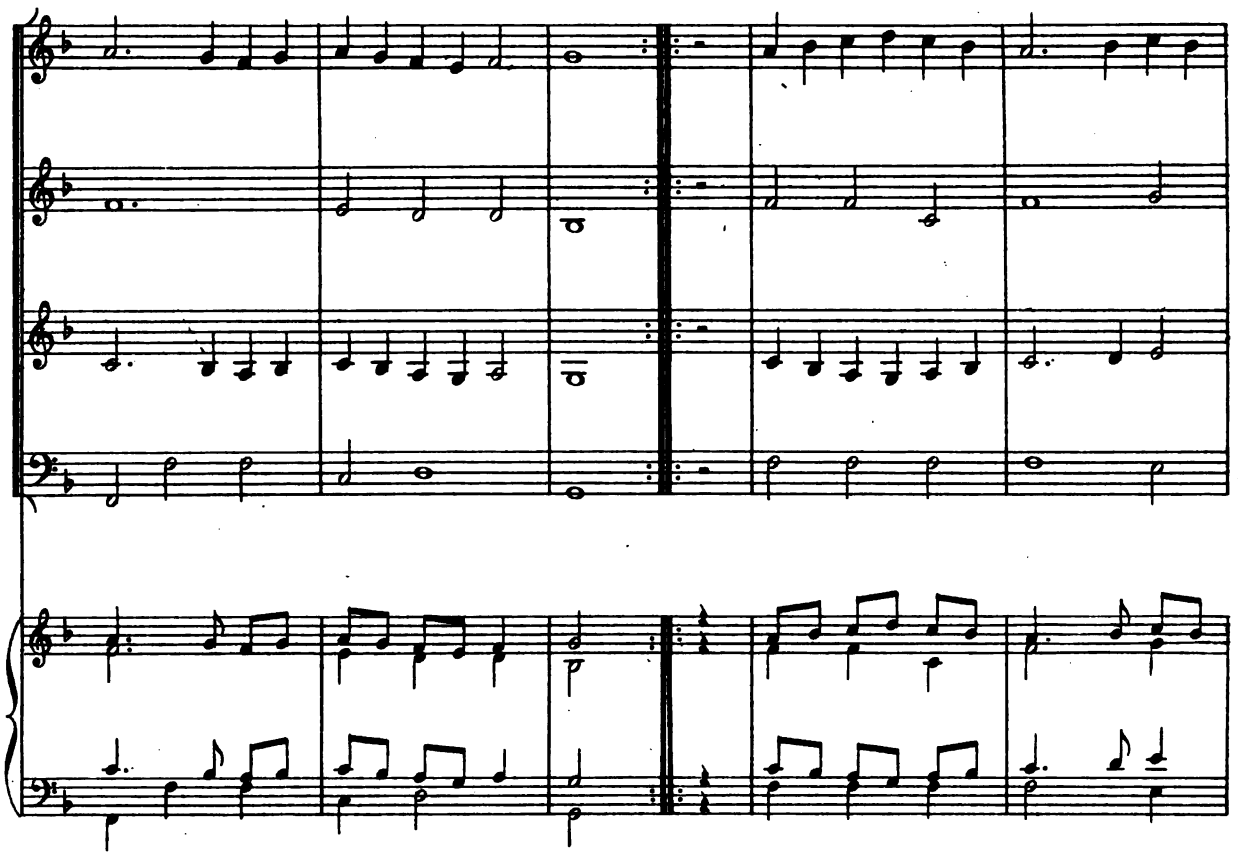

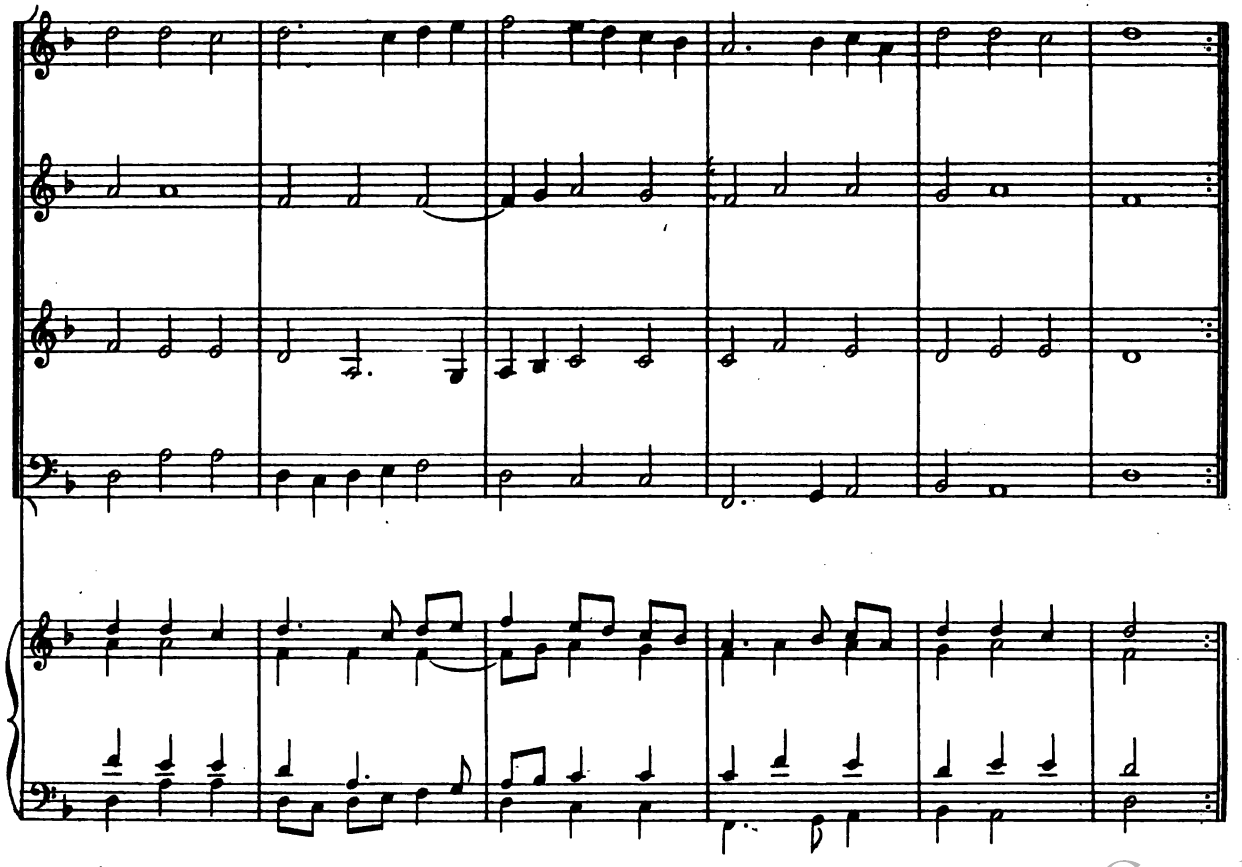

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II

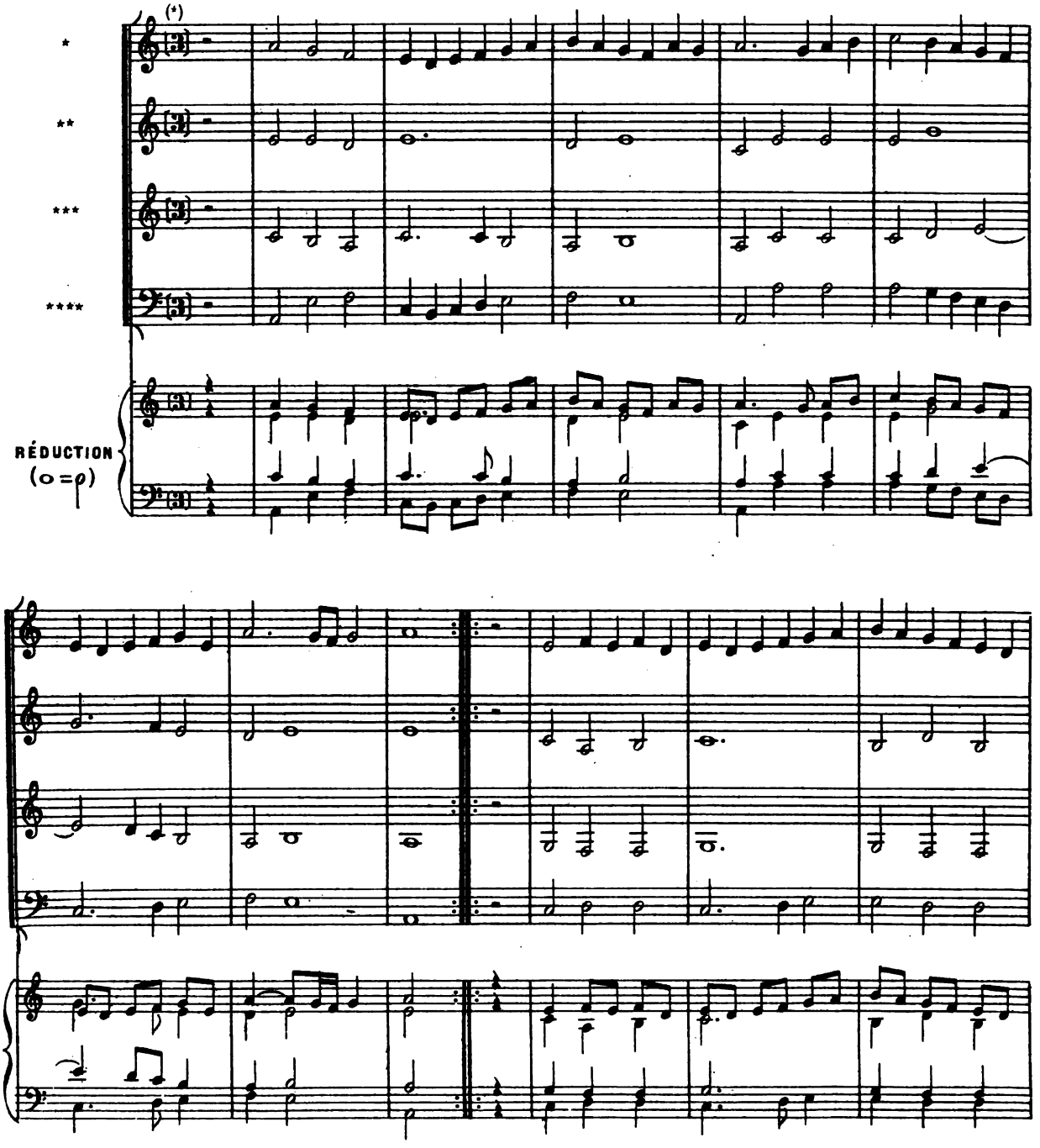
"Cest grand plaisir"

ANONYME

ROTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****



(*) Ramené à la mesure ternaire, d'après l'Orchésographie.

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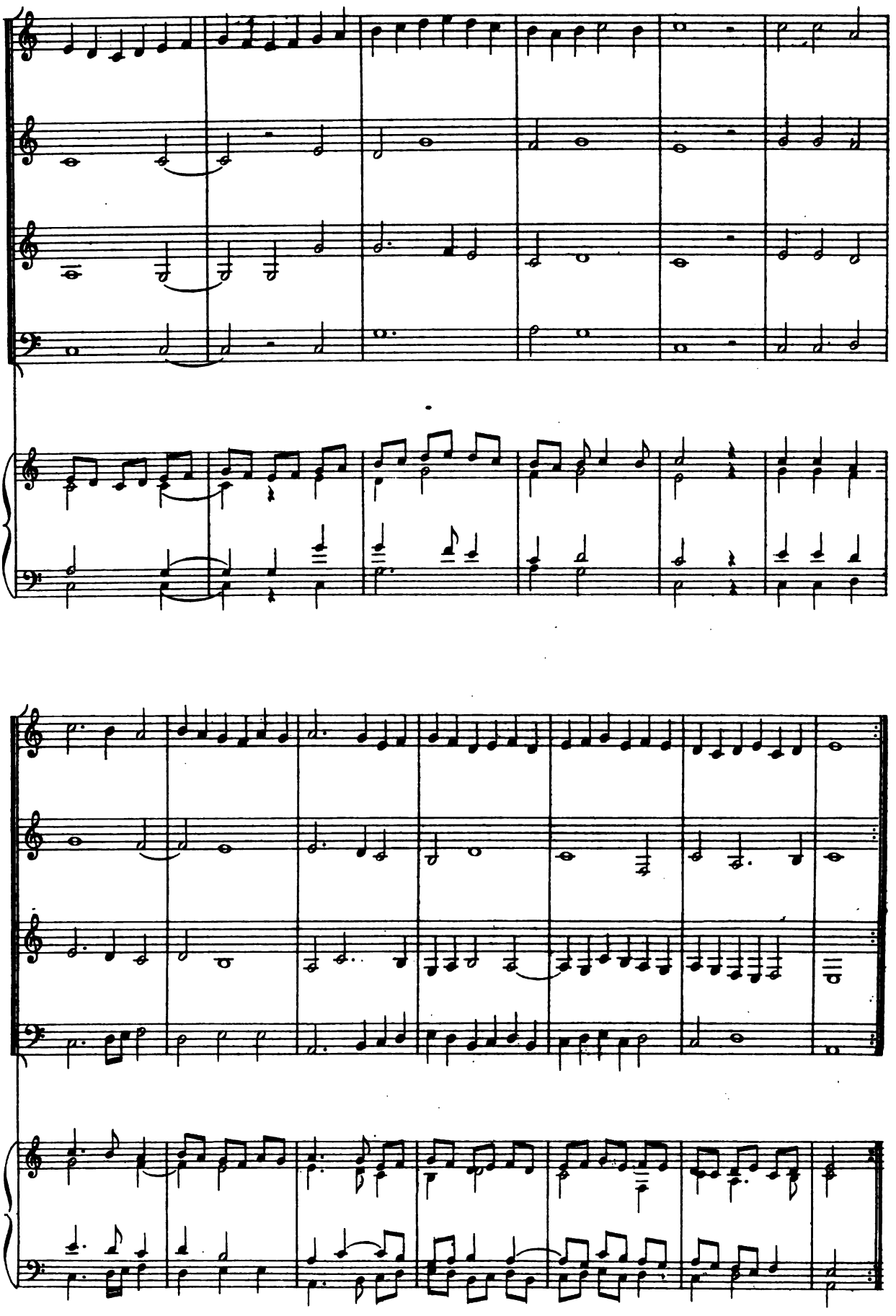

A.L.14,052.

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III

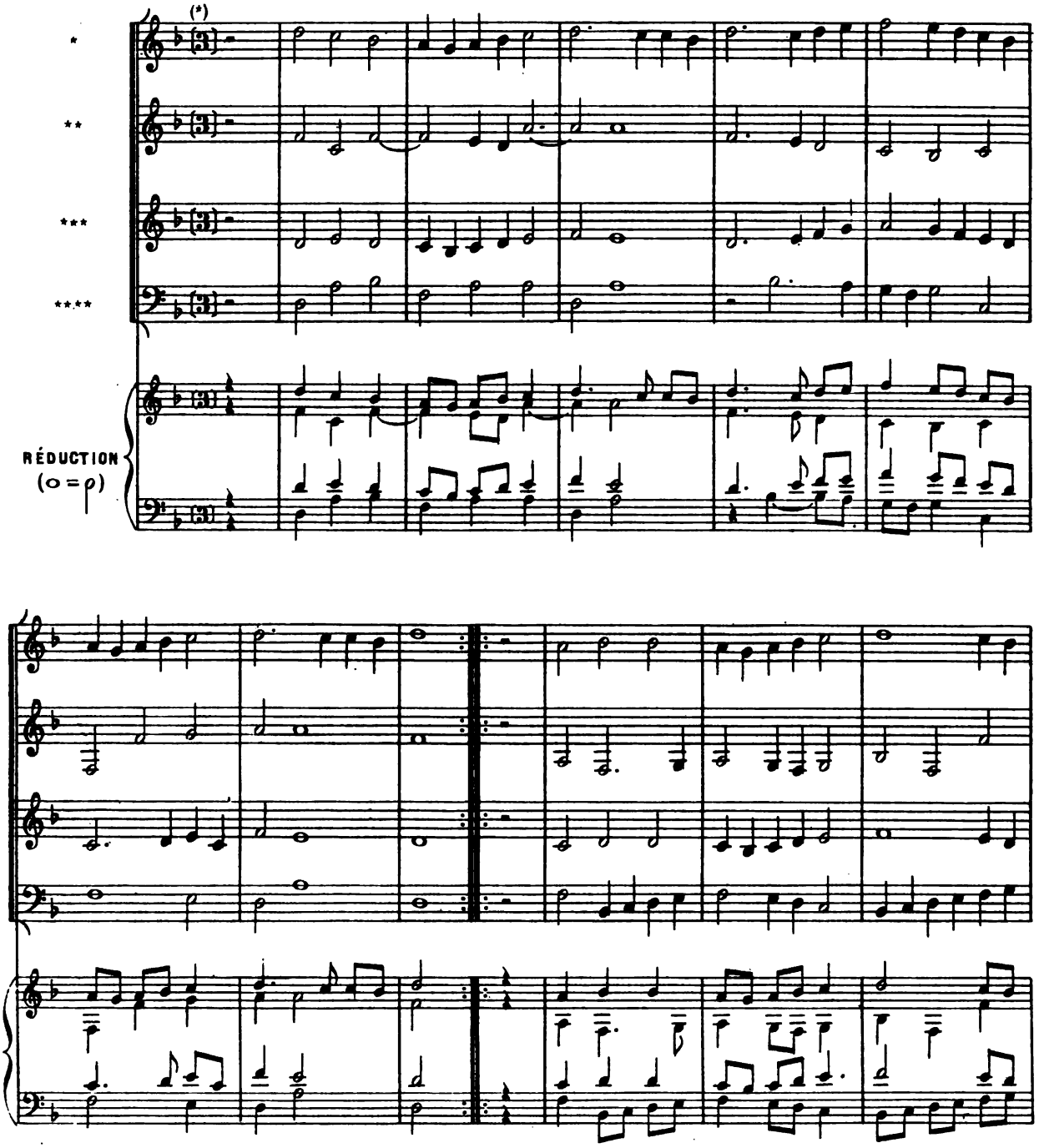
"Vous aurez tout ce qui est myen"

ANONYME

NOTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****



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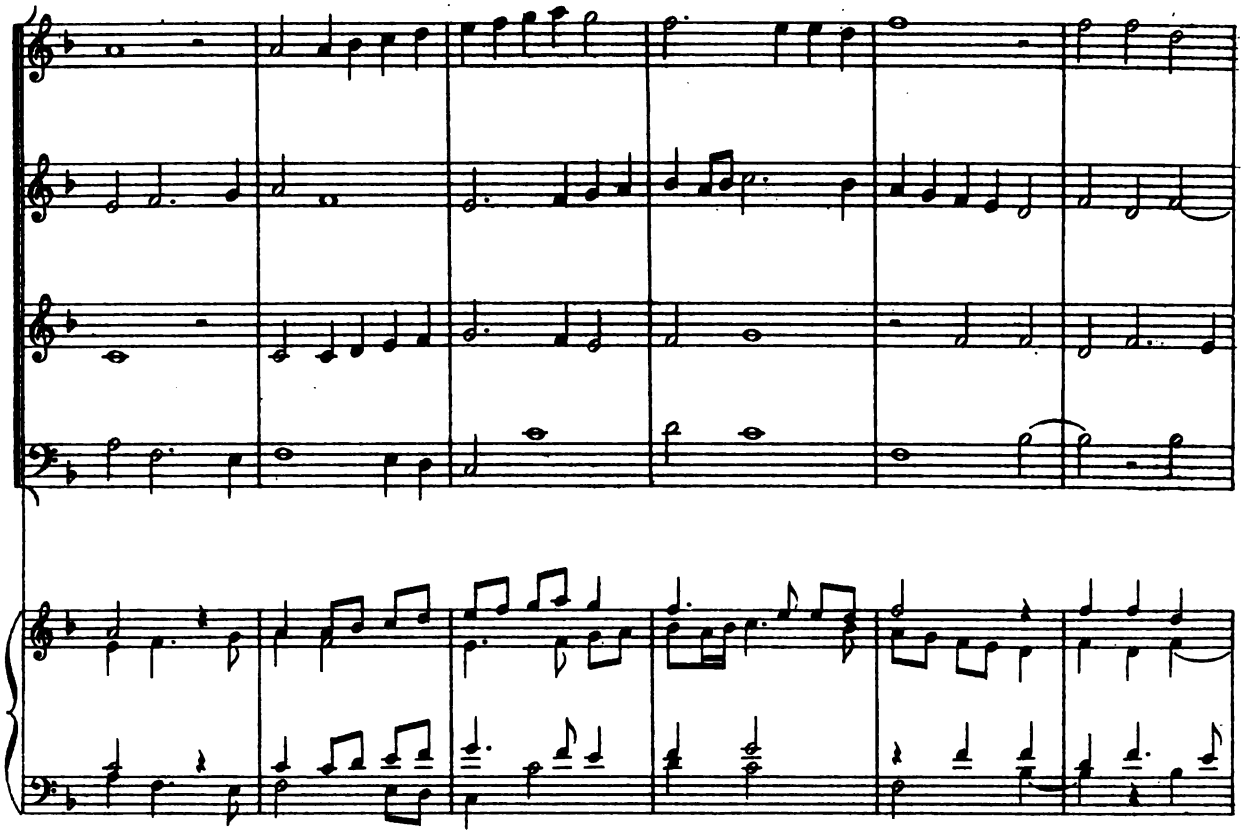

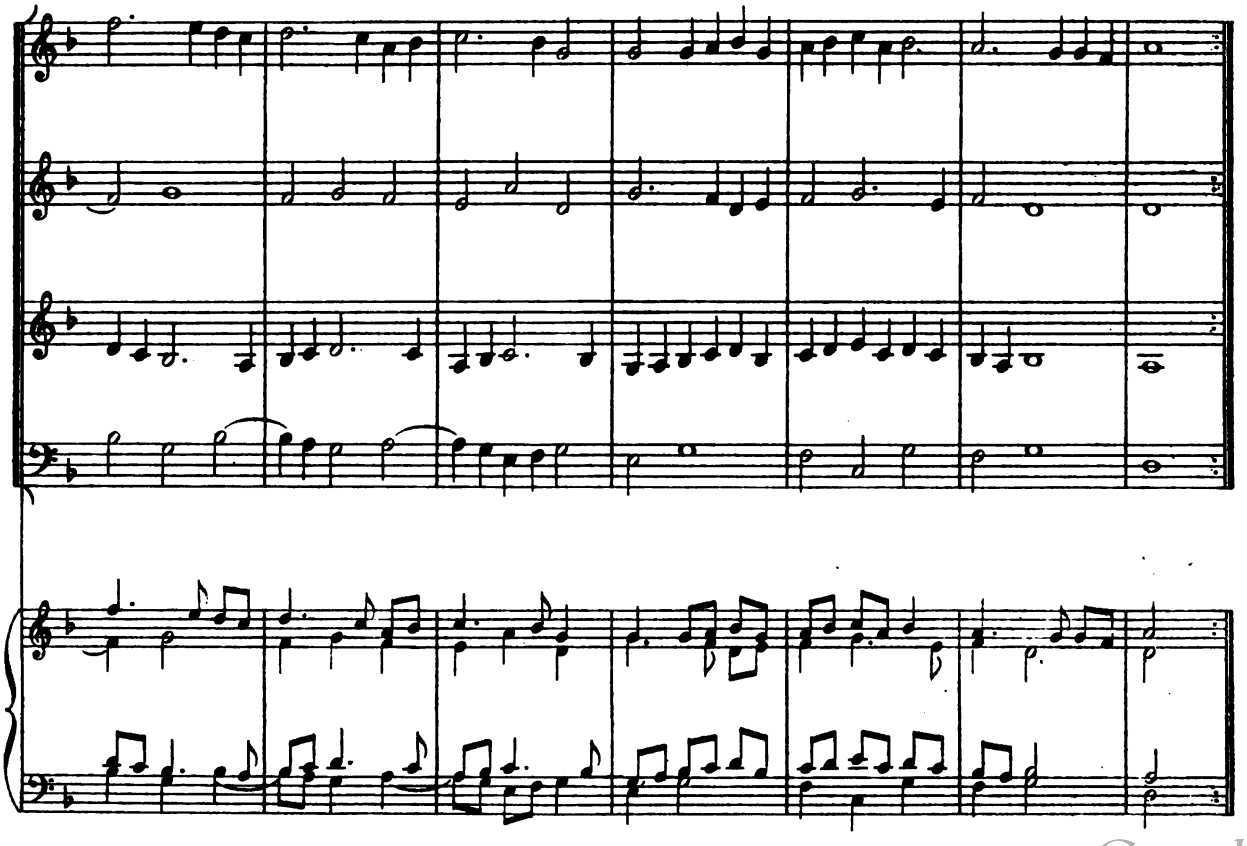

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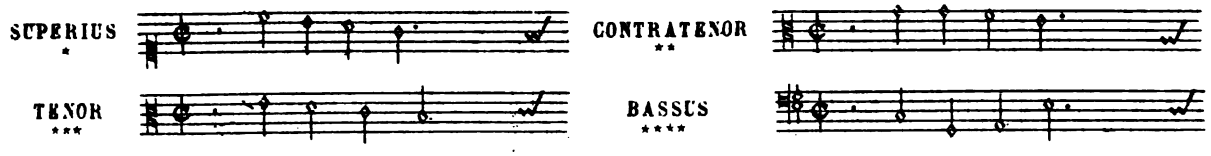
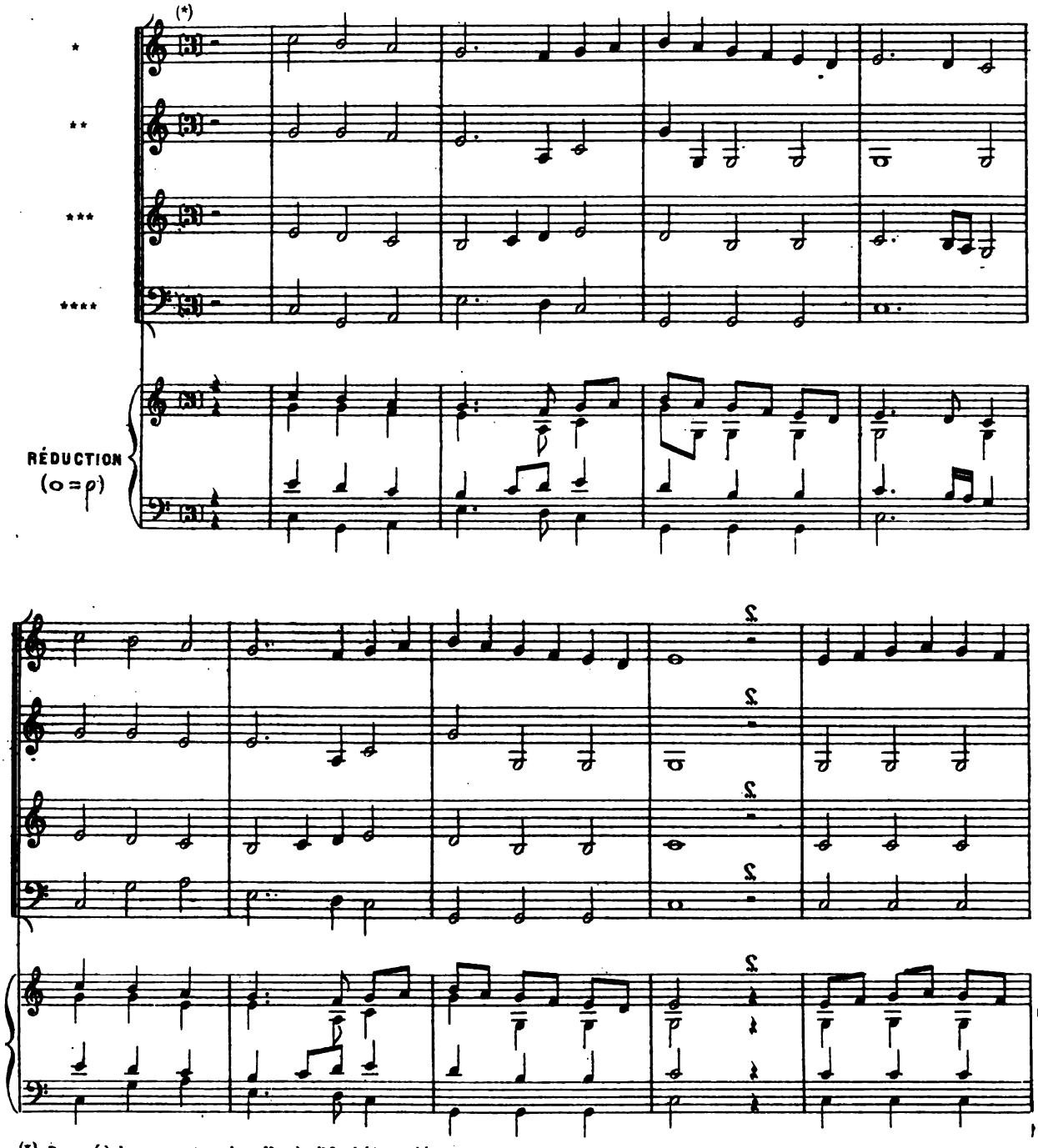
IV

ANONYME

NOTATION ORIGINALE





(*) Ramené à la mesure ternaire, d'après l'Orchésographie.

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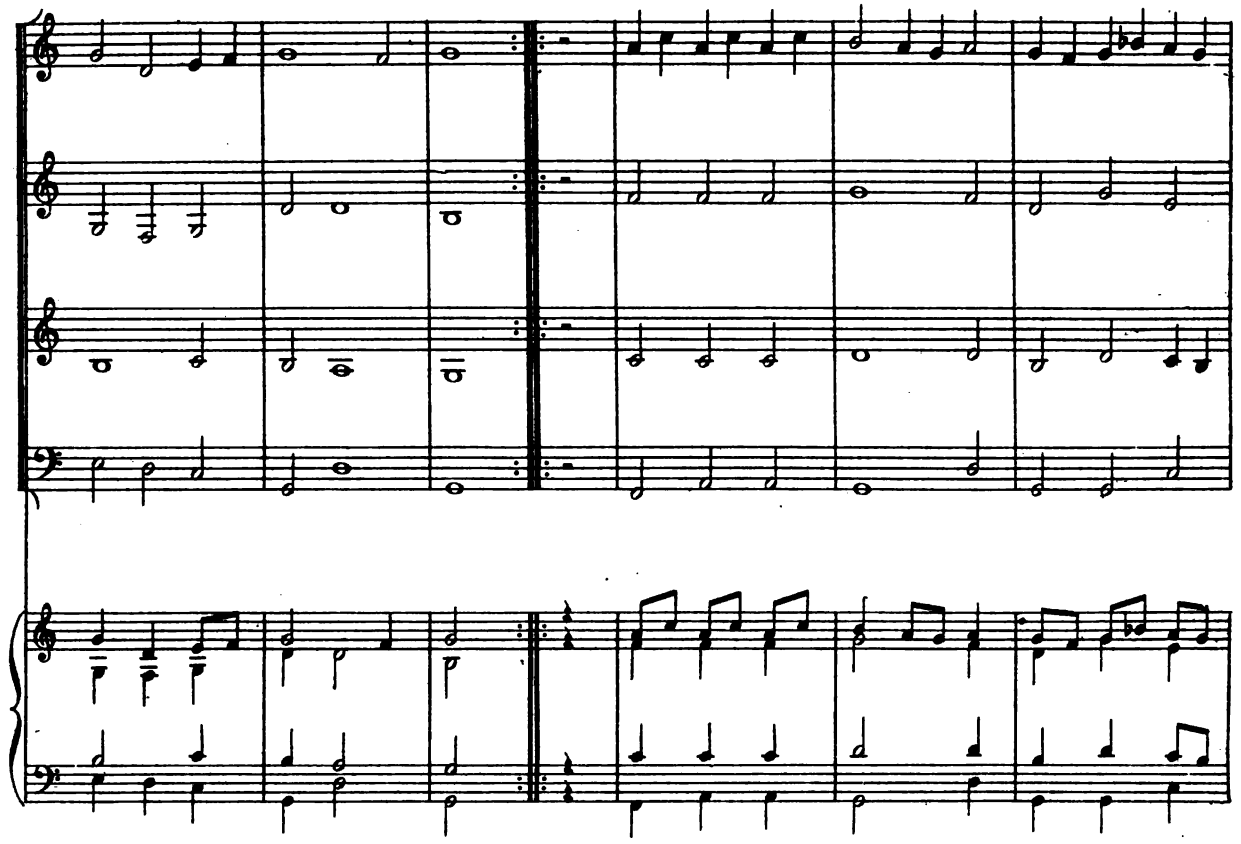

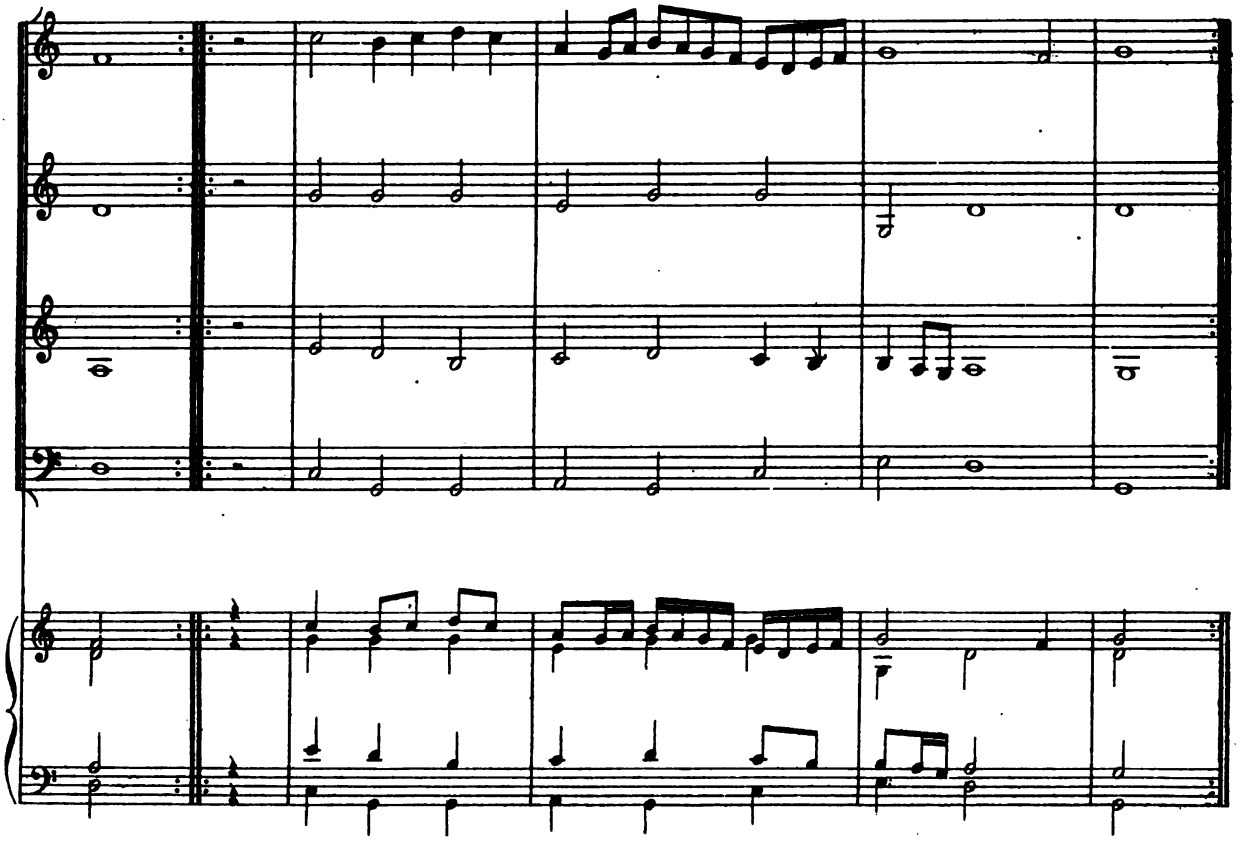

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III

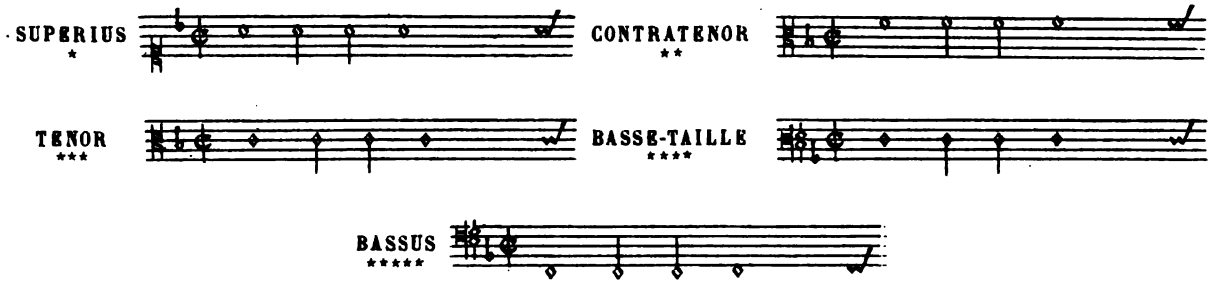
PAVANES AVEC GAILLARDES

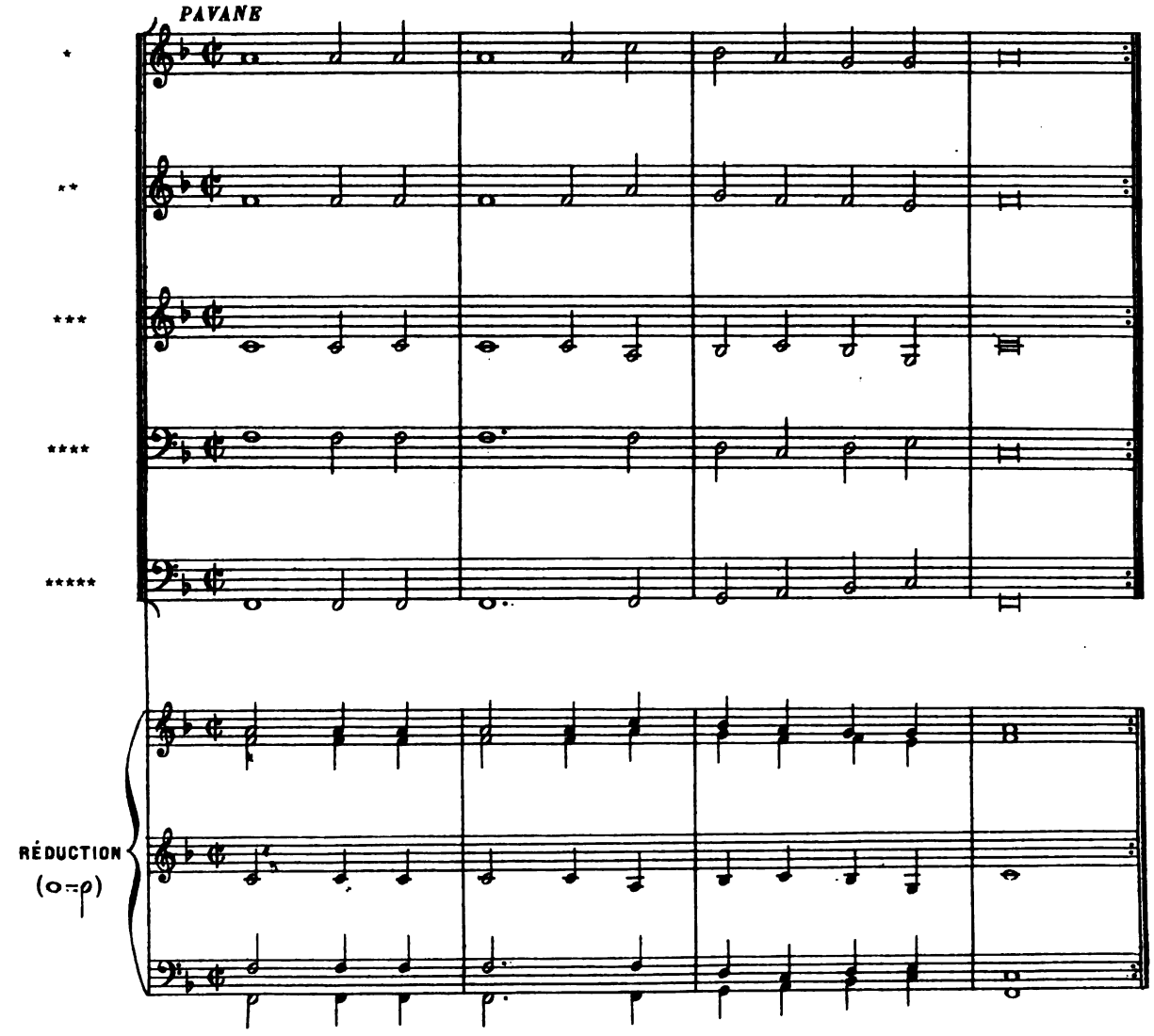
I

PAVANE D'ANGLETERRE

CL. GERVAISE

NOTATION ORIGINALE





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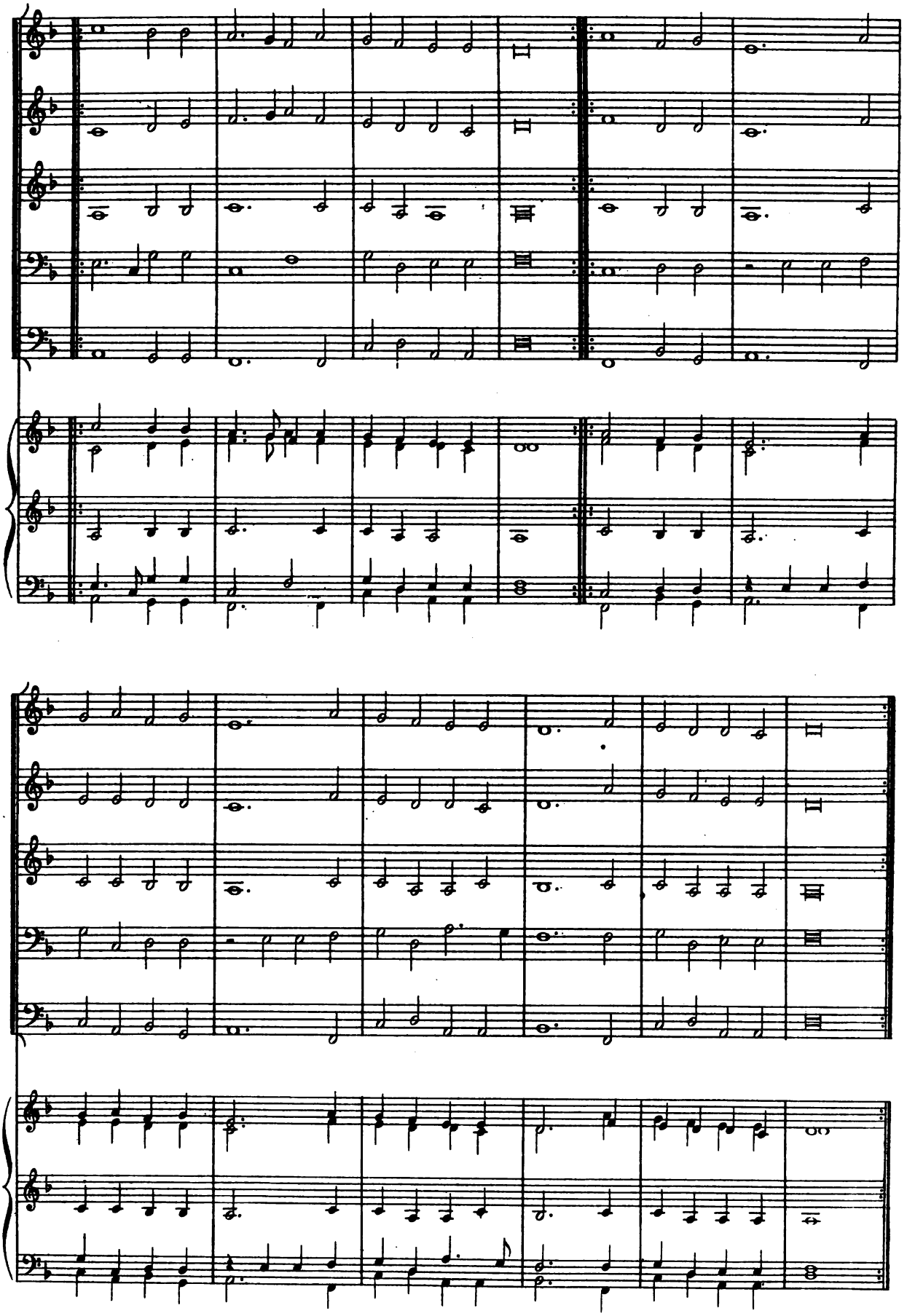

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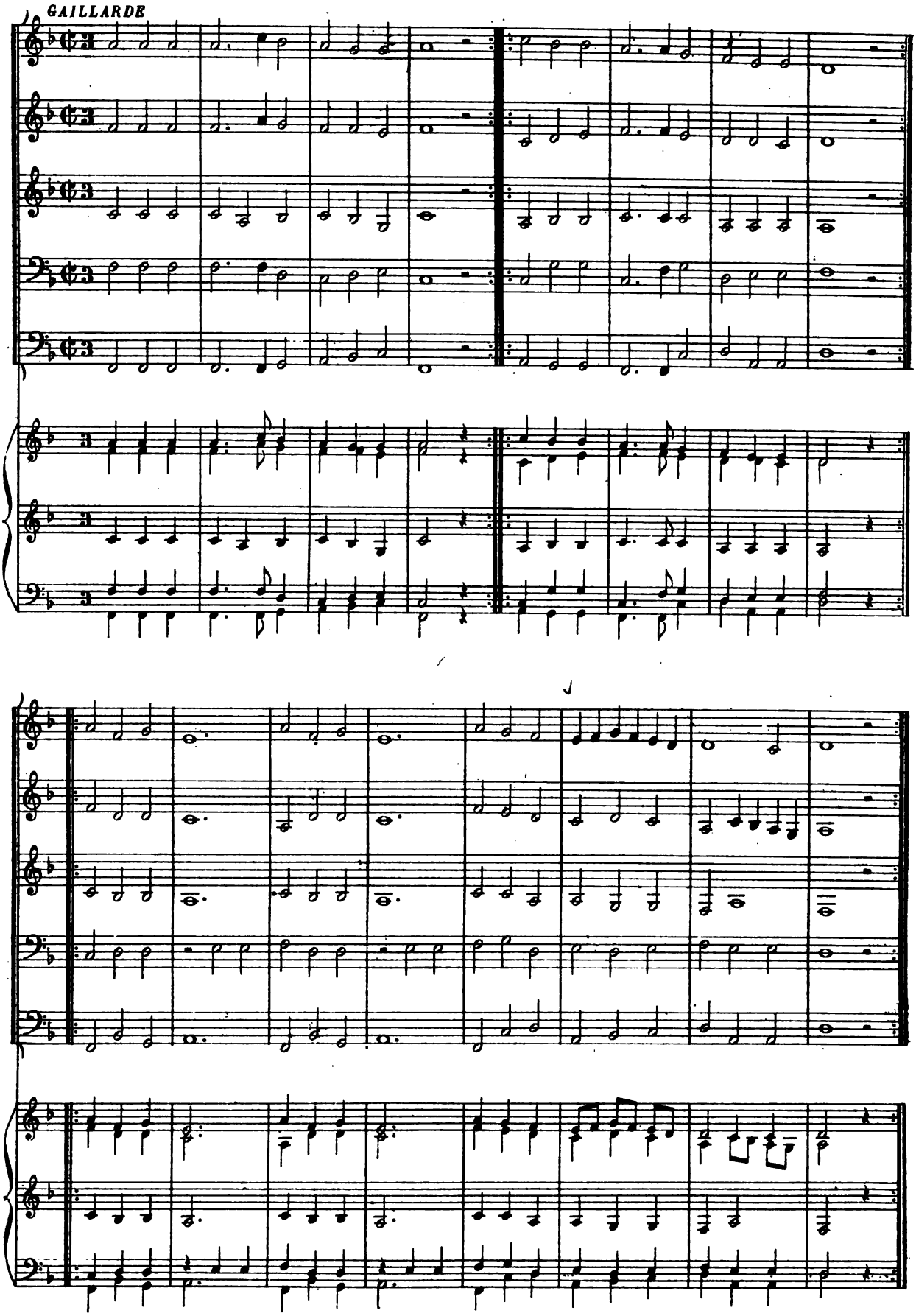

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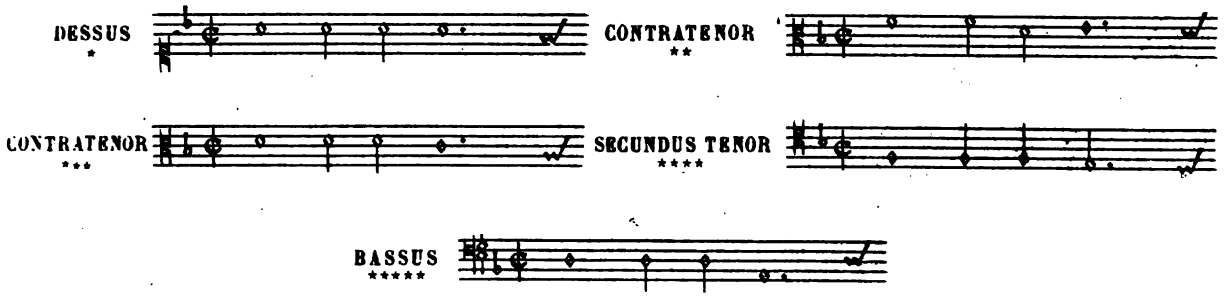
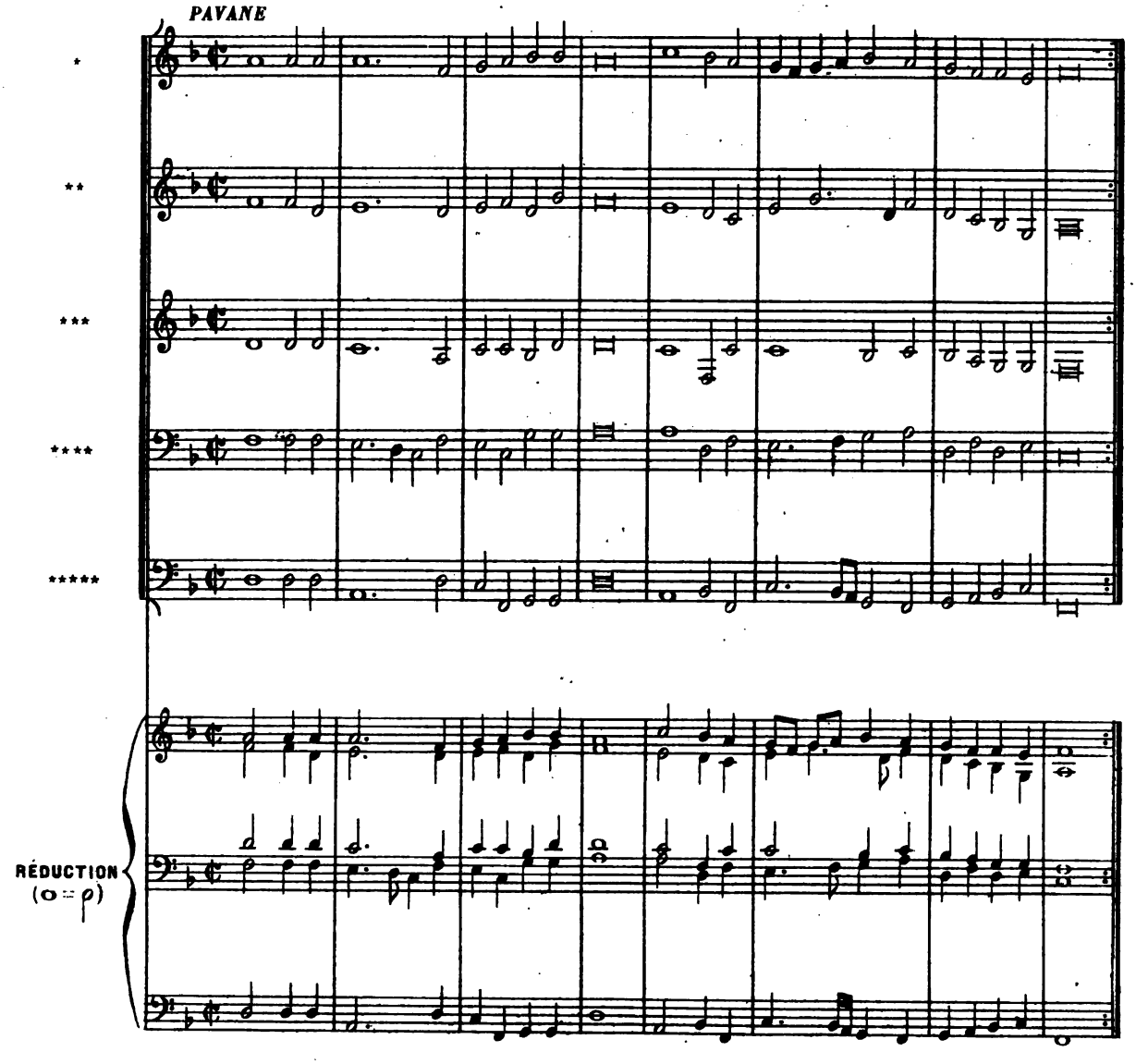
II

Pavane 3

EST. DU TERTRE

NOTATION ORIGINALE





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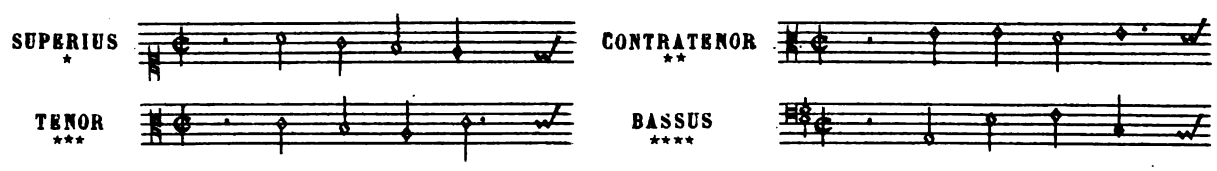
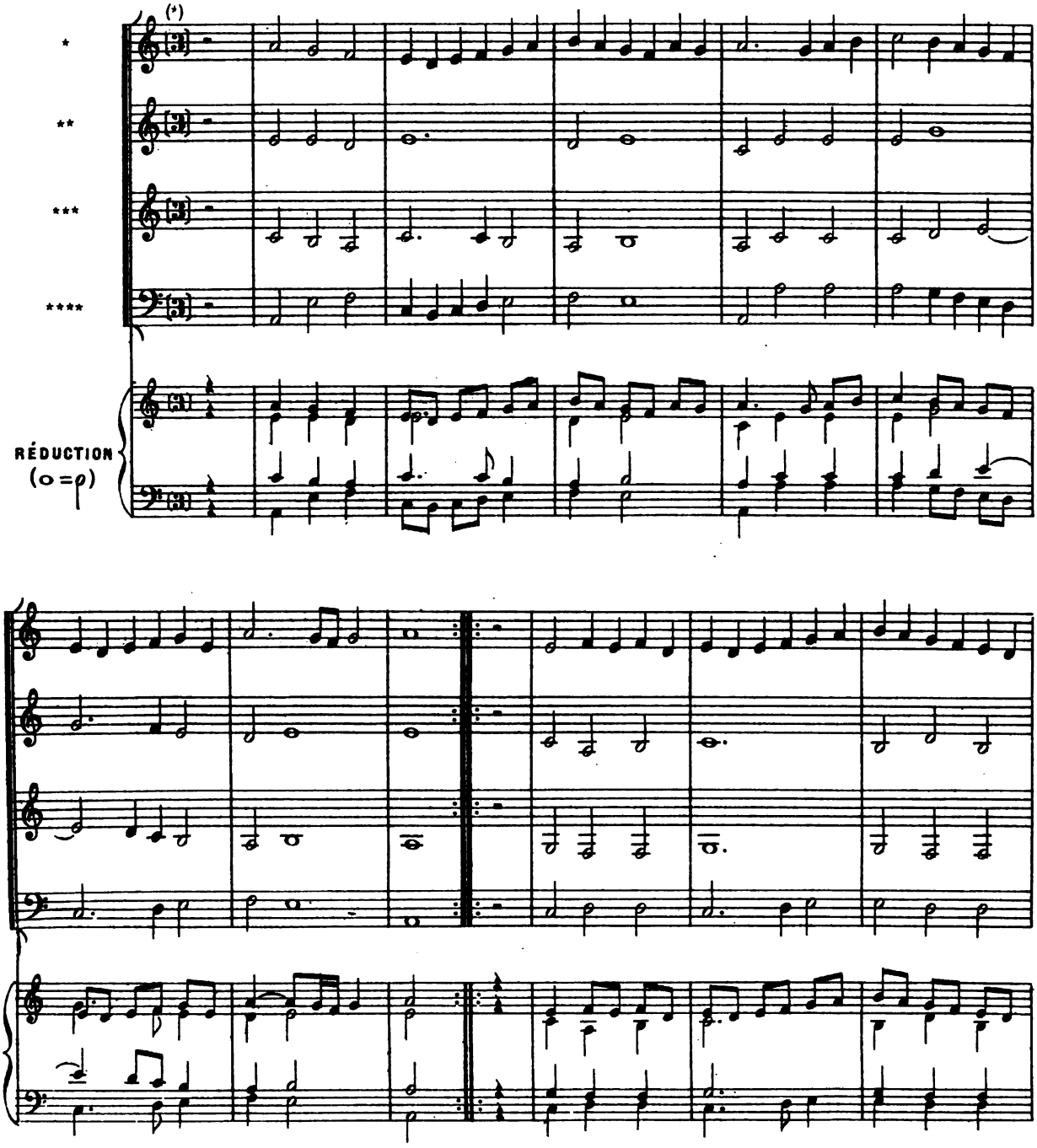
II

"Cest grand plaisir"

ANONYME

NOTATION ORIGINALE





(*) Ramené à la mesure ternaire, d'après l'Orchésographie.

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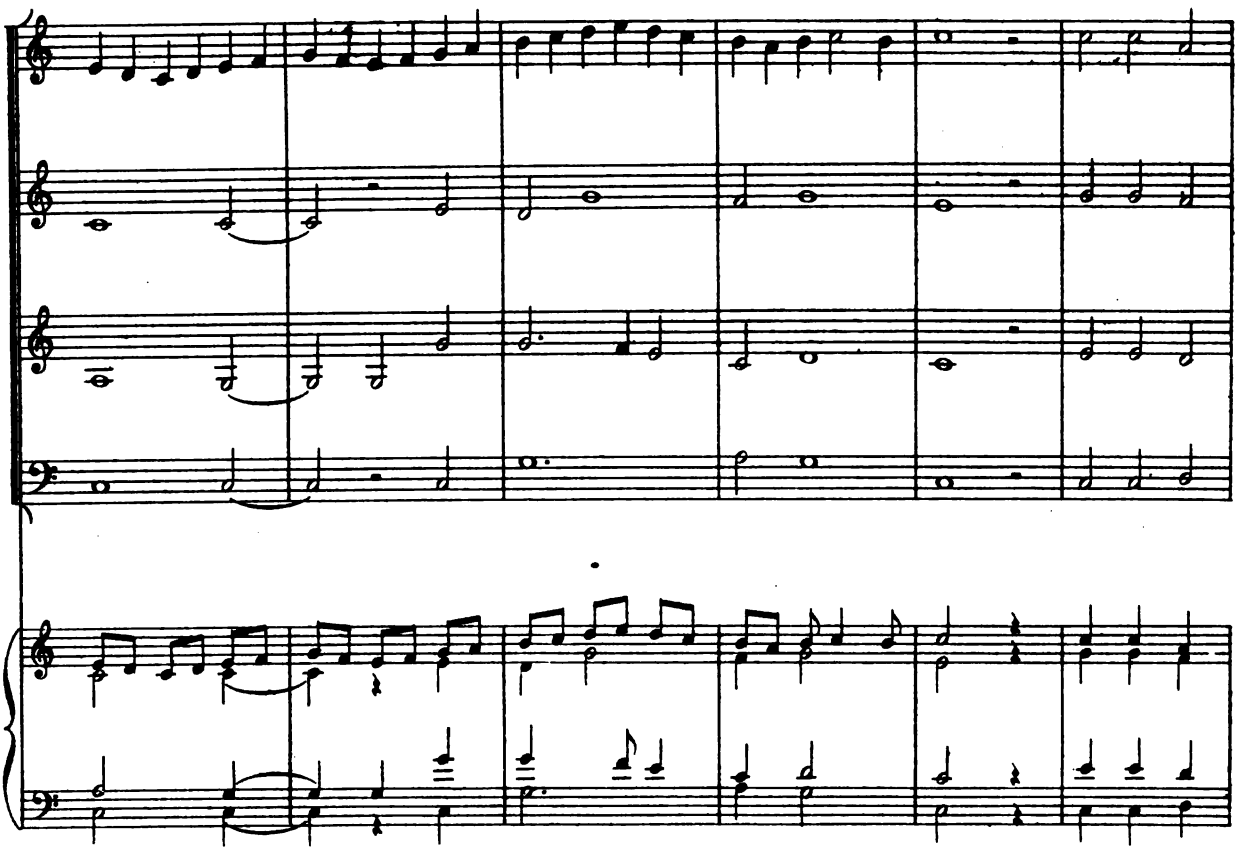

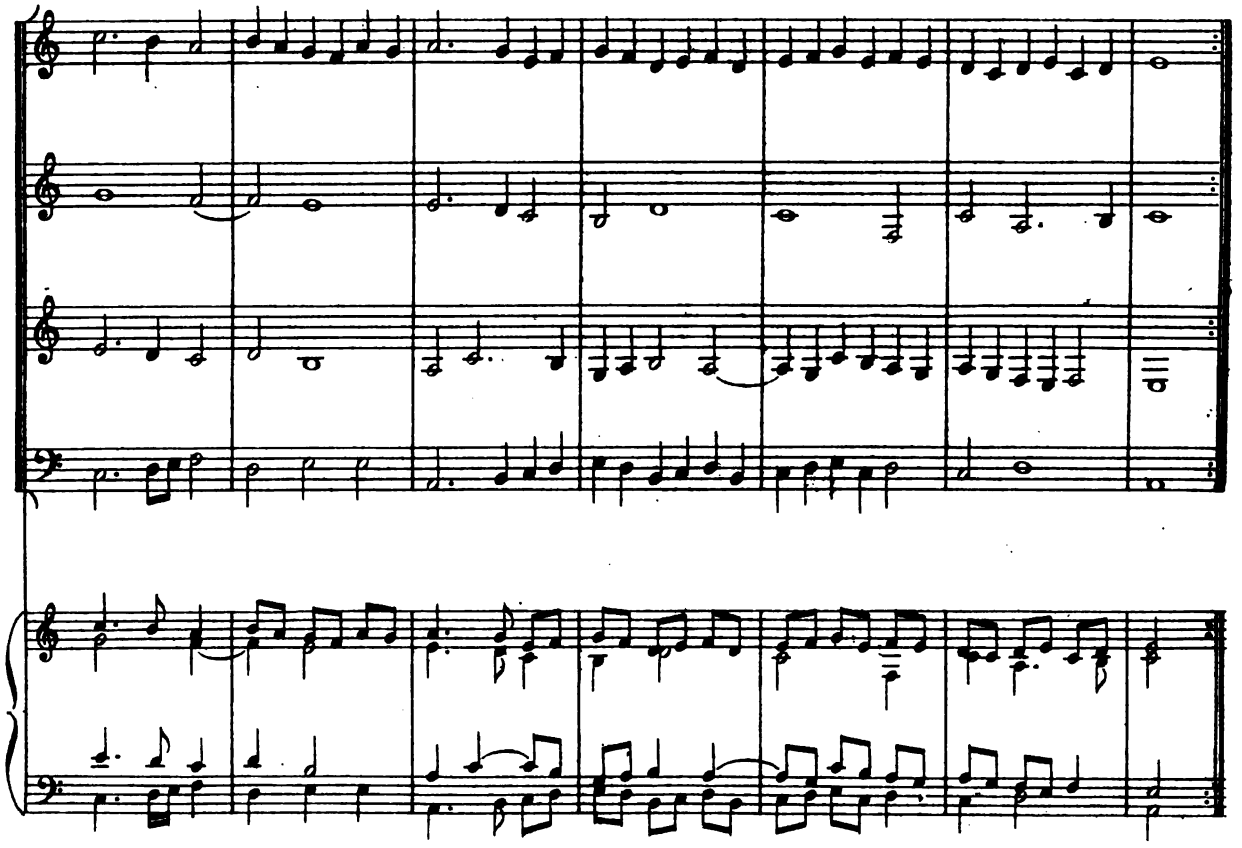

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III

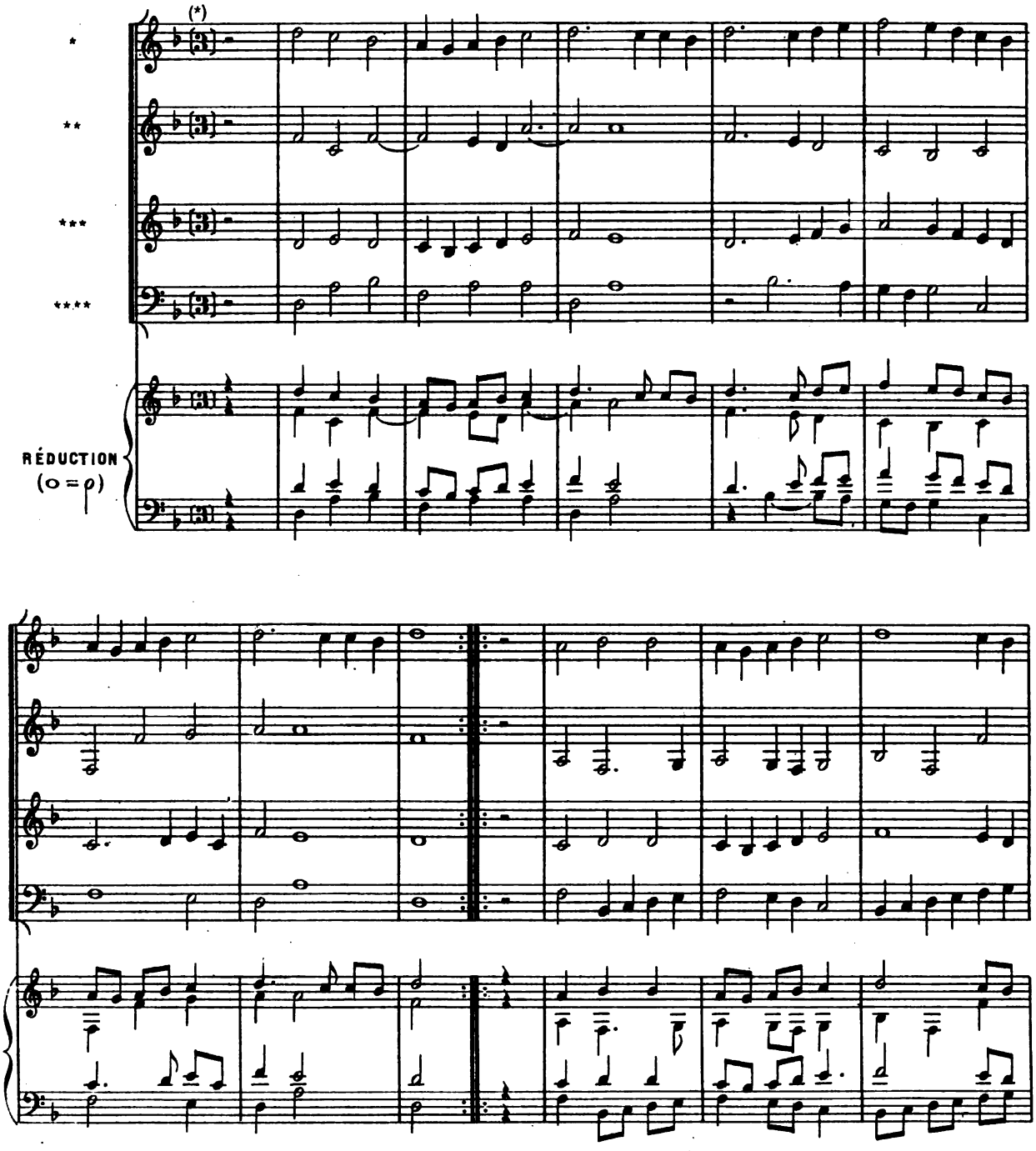
"Vous aurez tout ce qui est myen"

ANONYME

NOTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****



(*) Ramené à la mesure ternaire, d'après l'Orchésographie.

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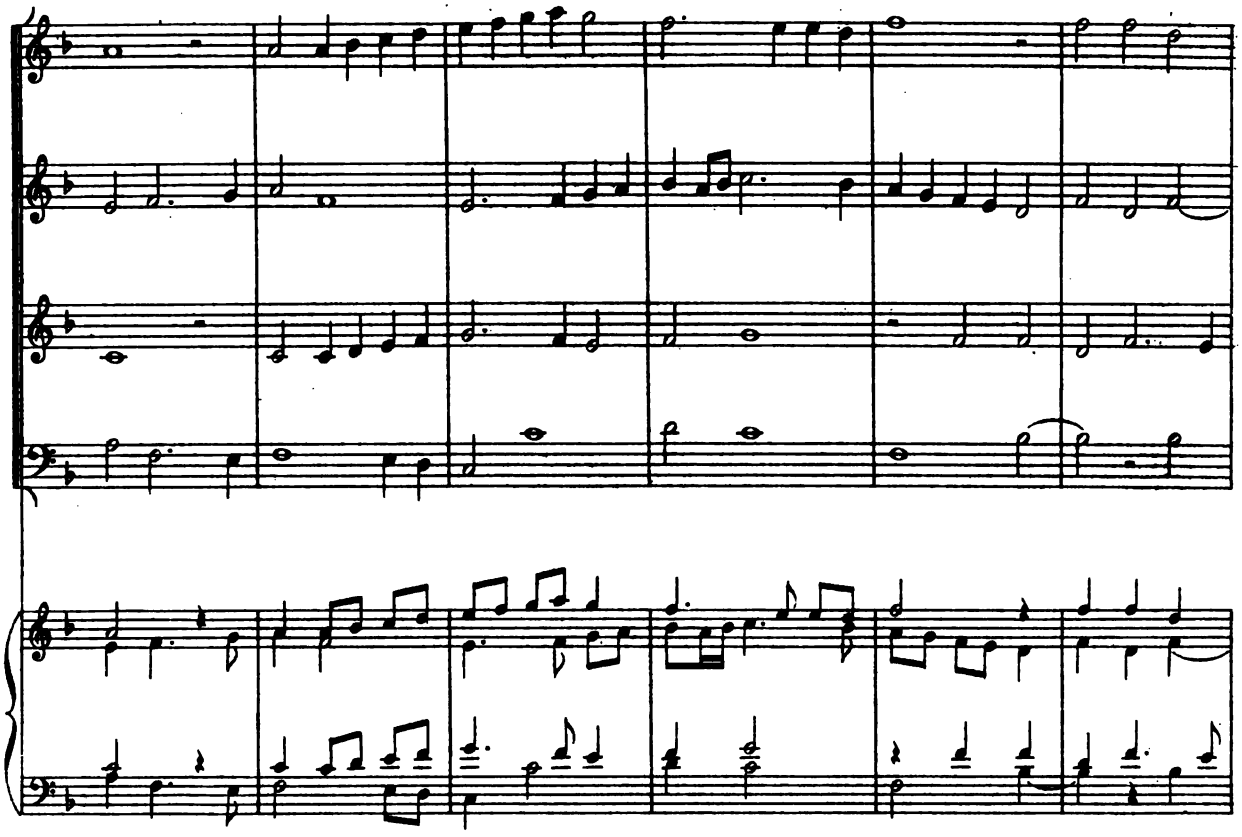

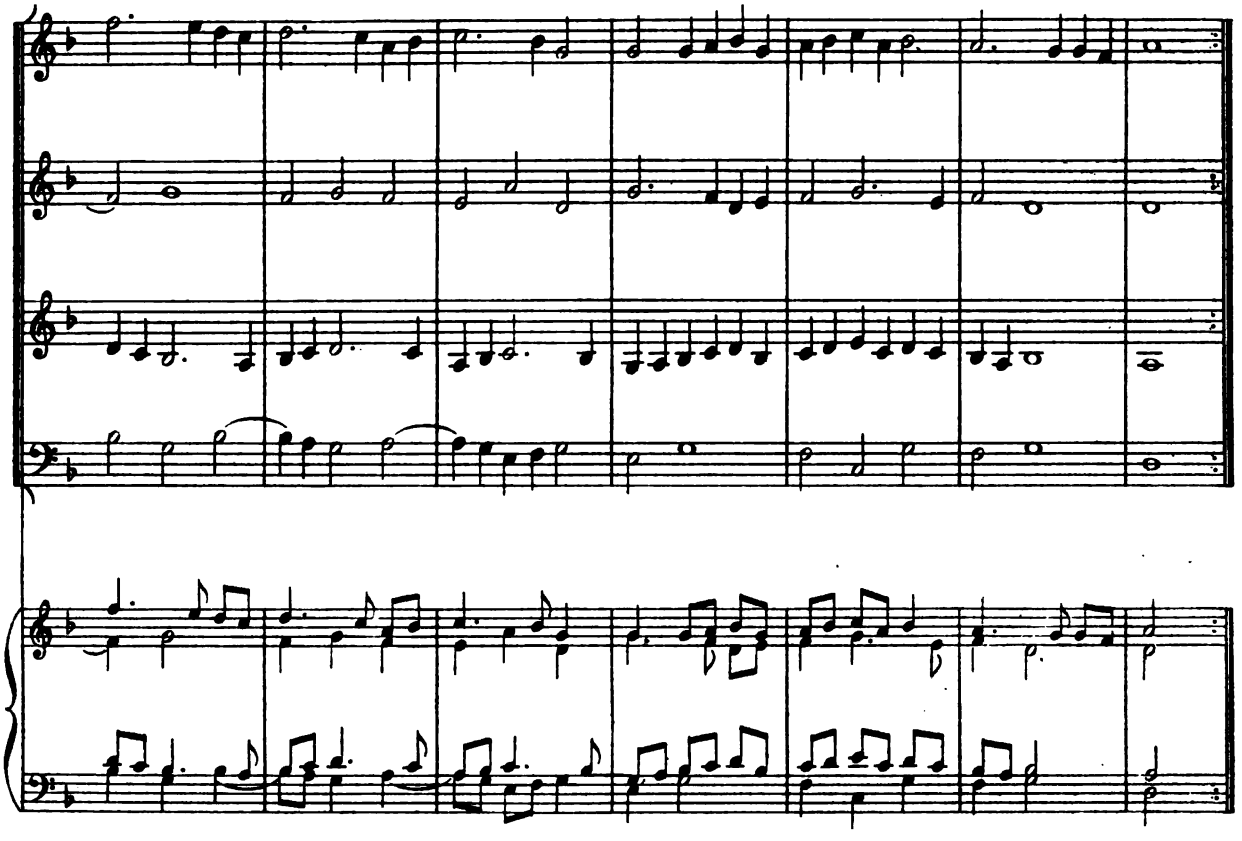

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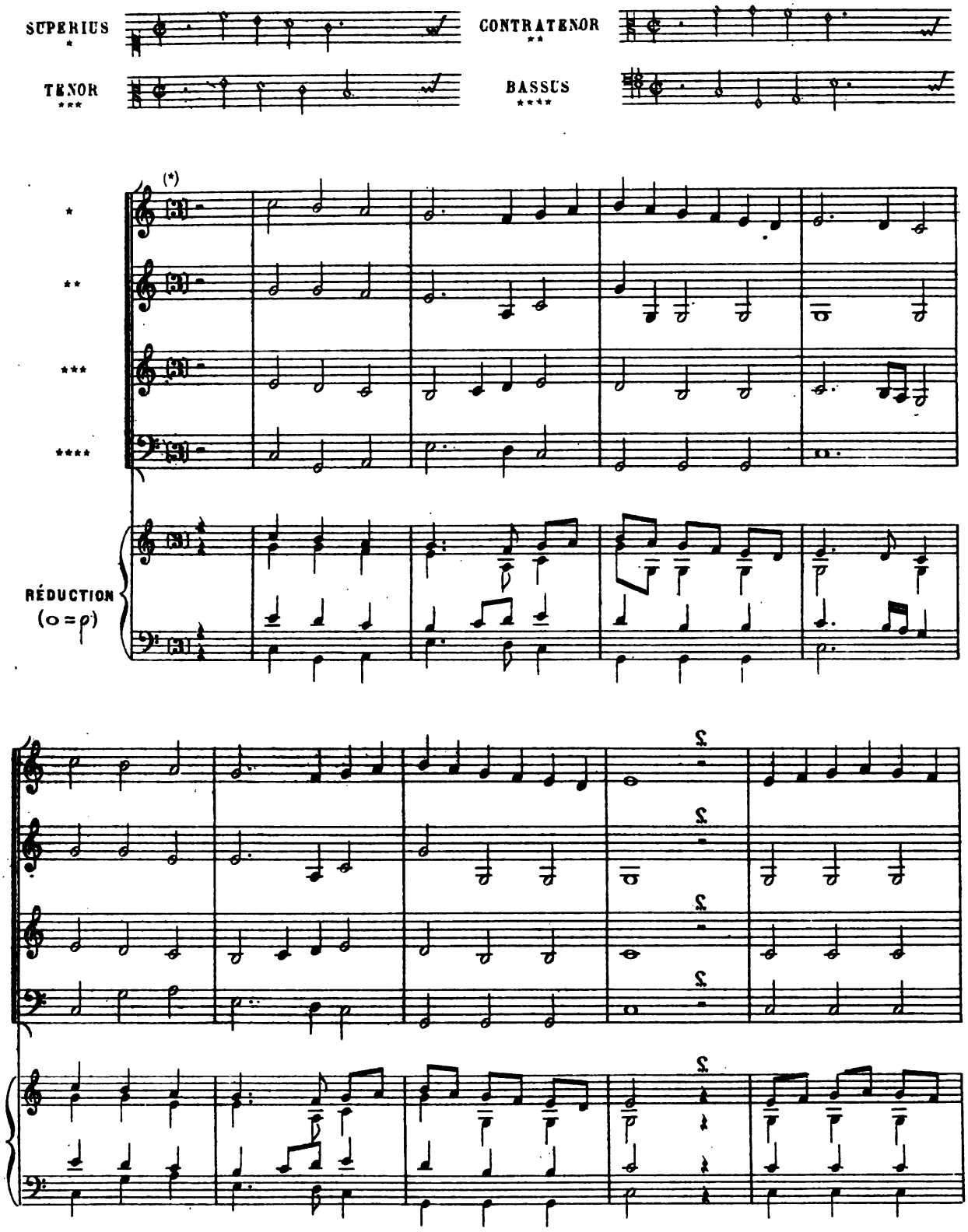
IV

ANONYME

NOTATION ORIGINALE



(*) Ramené à la mesure ternaire, d'après l'Orchésographie.

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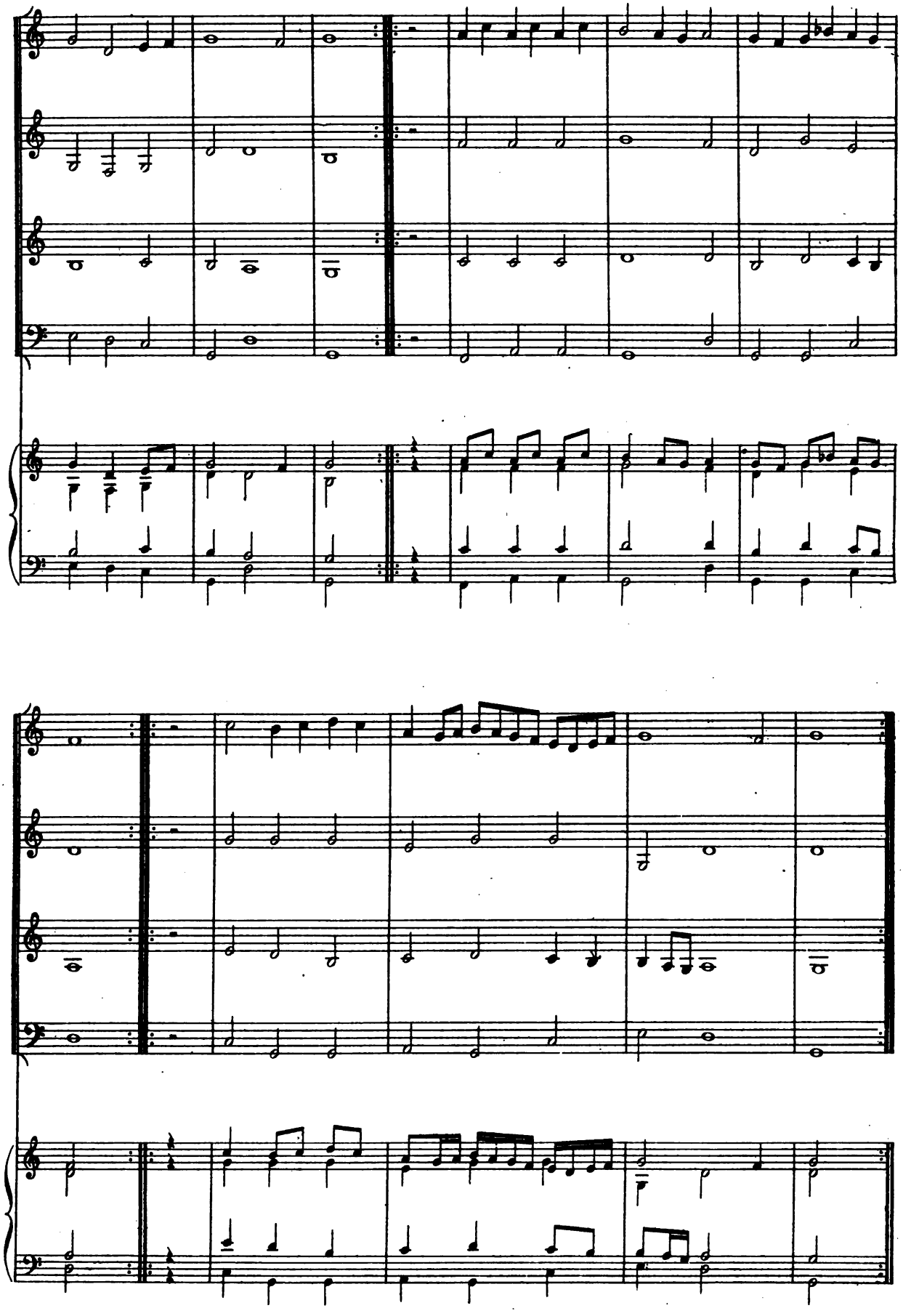

A.L.14,052.

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III

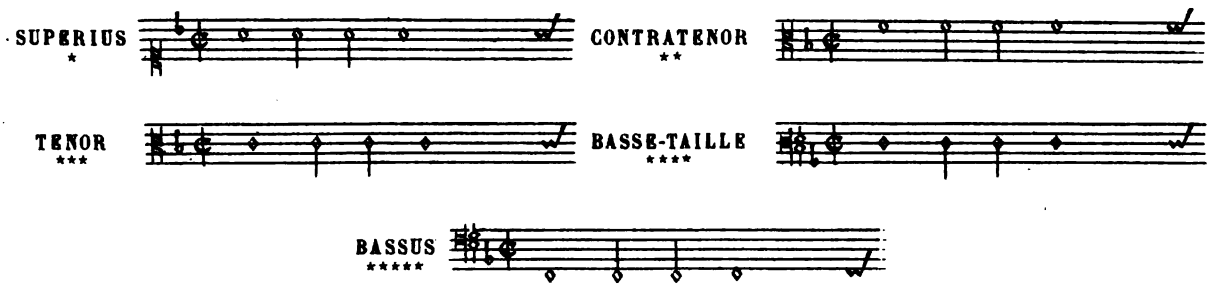
PAVANES AVEC GAILLARDES

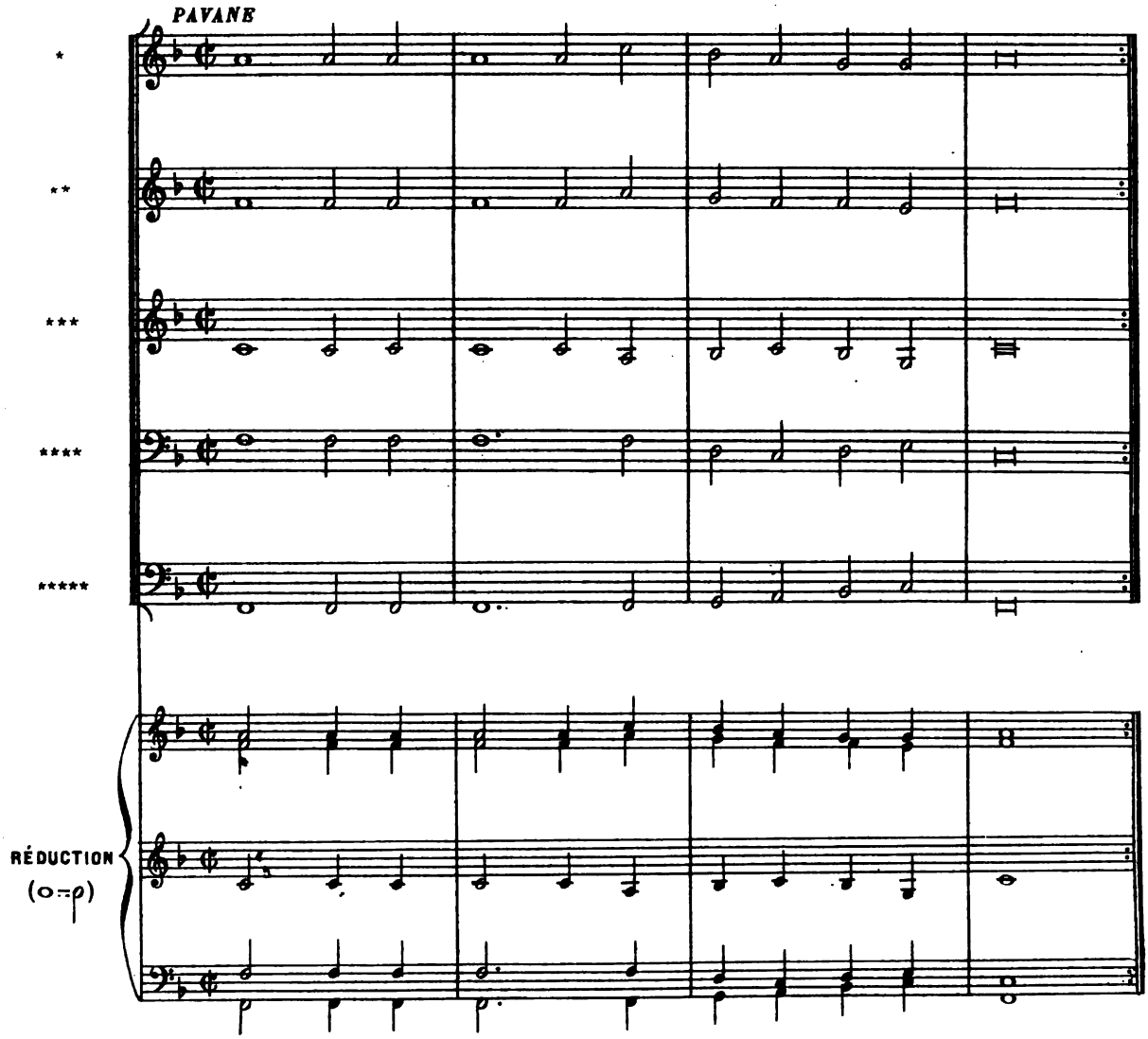
I

PAVANE D'ANGLETERRE

CL. GERVAISE

NOTATION ORIGINALE





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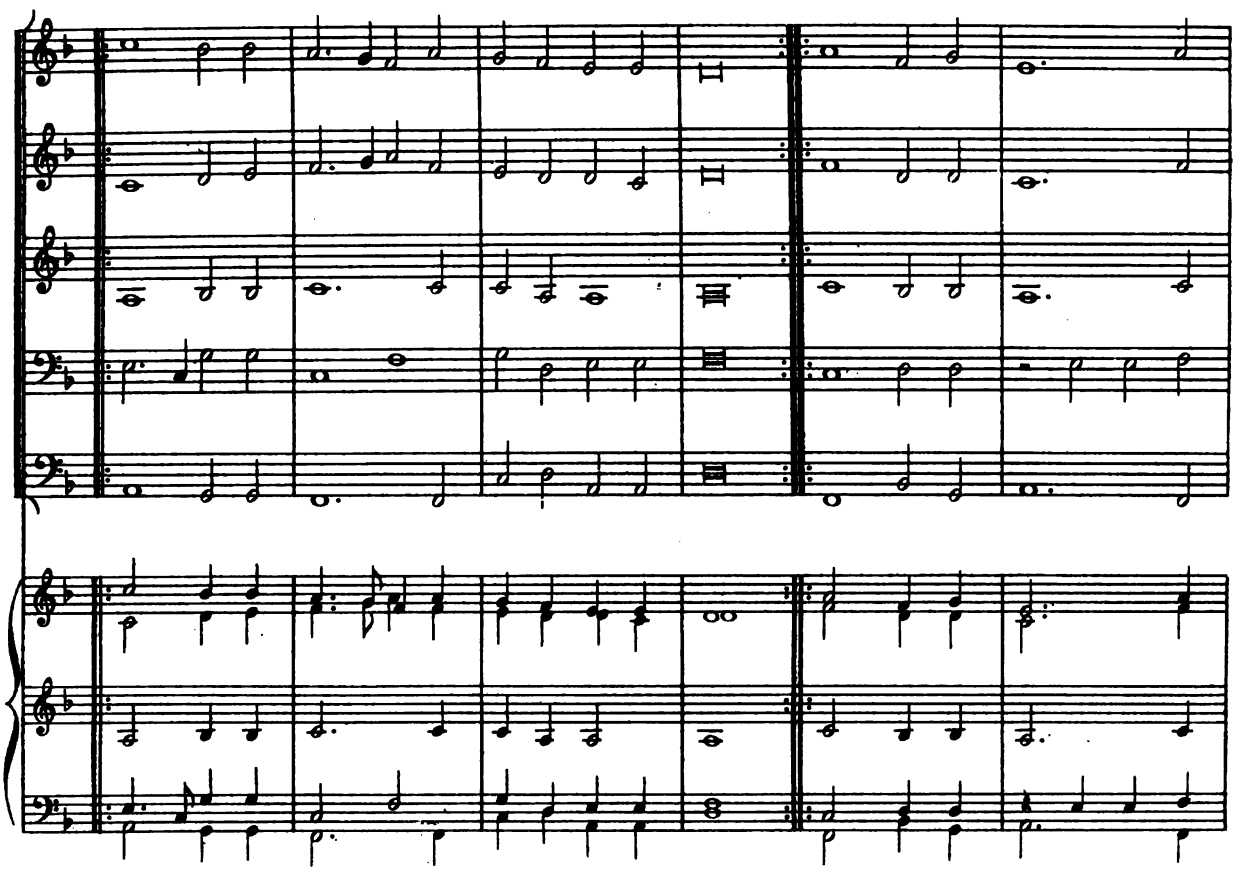

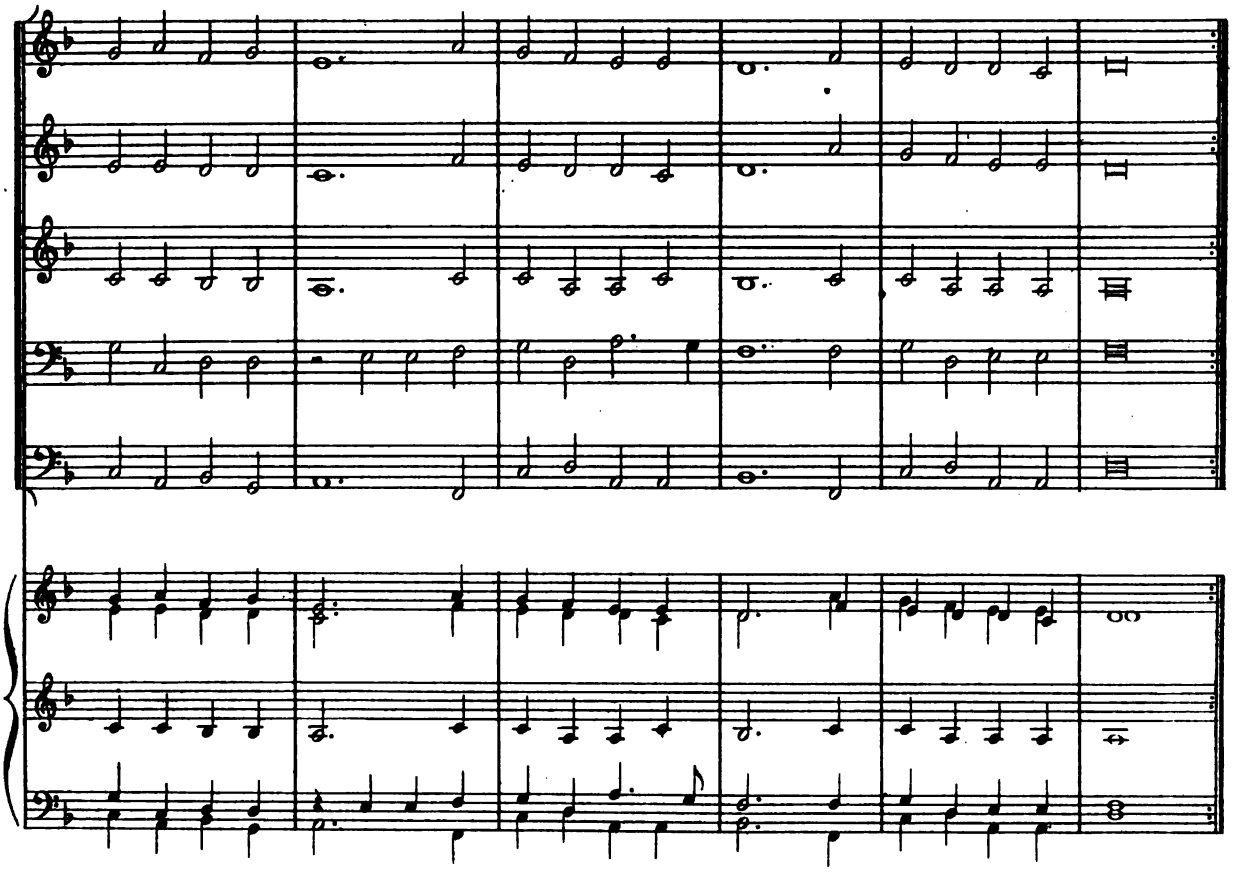

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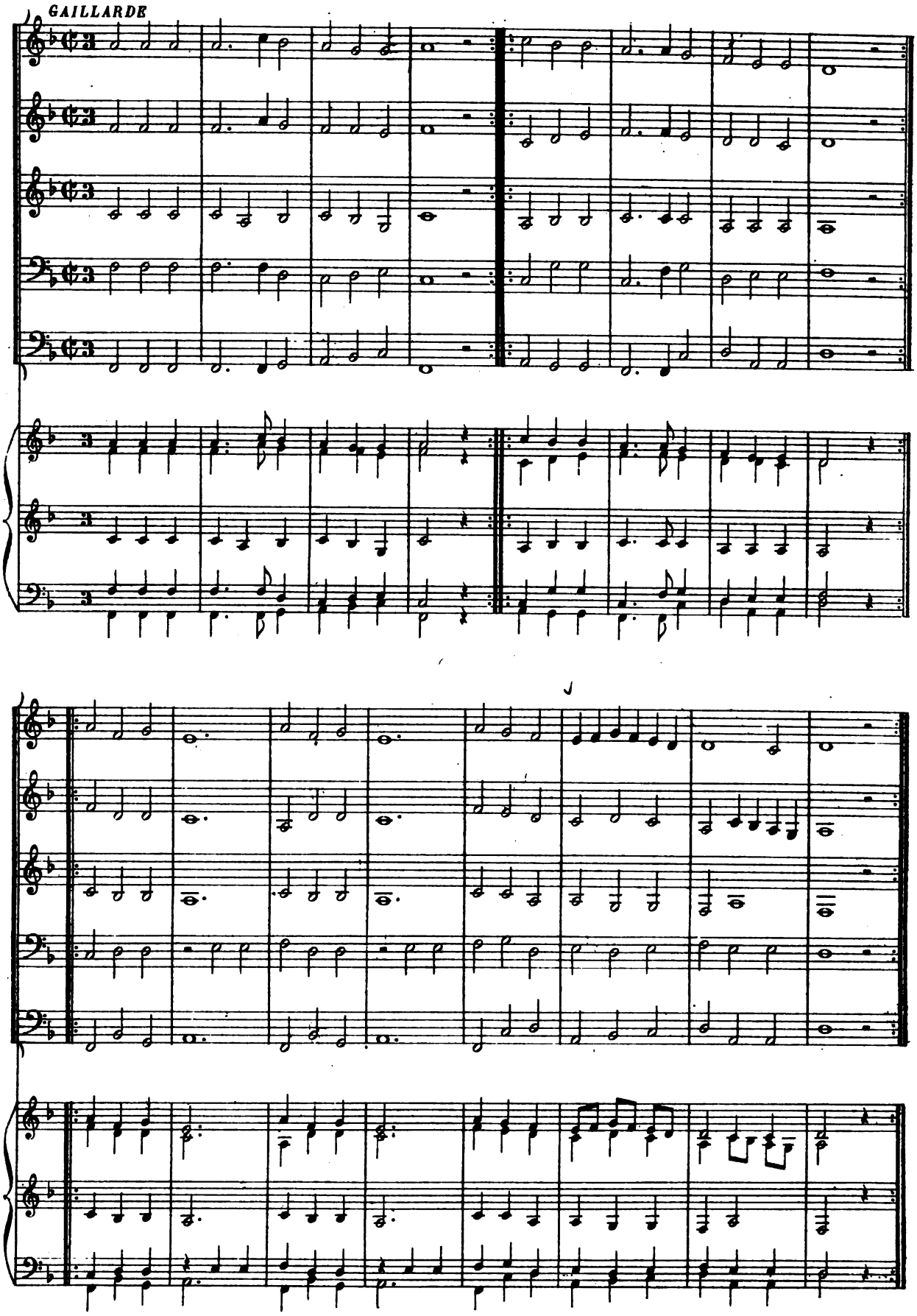

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II V

Femme 3

EST. DU TERTRE

NOTATION ORIGINALE

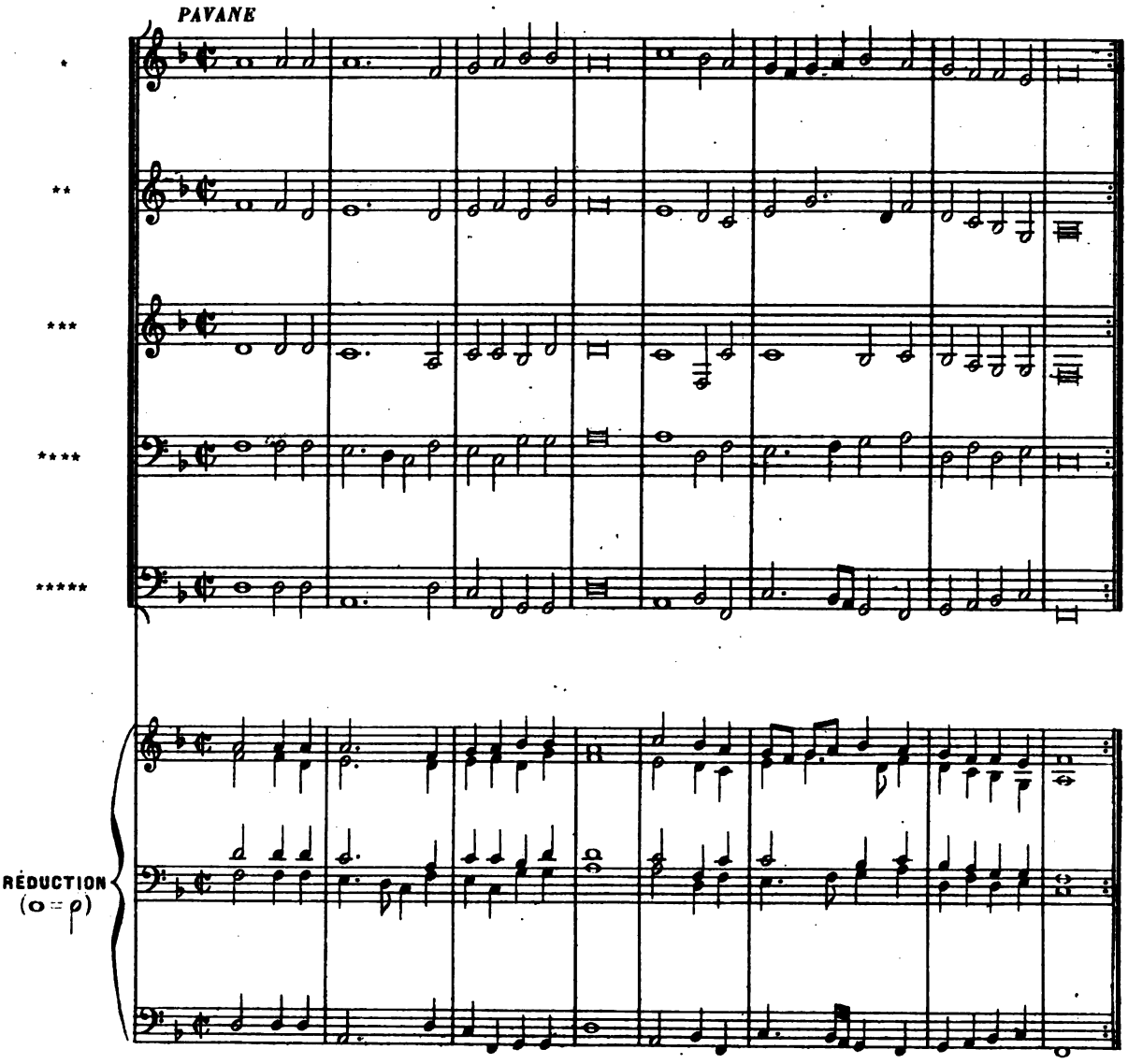
DESSUS *

CONTRATENOR **

CONTRATENOR ***

SECUNDUS TENOR ****

BASSUS *****



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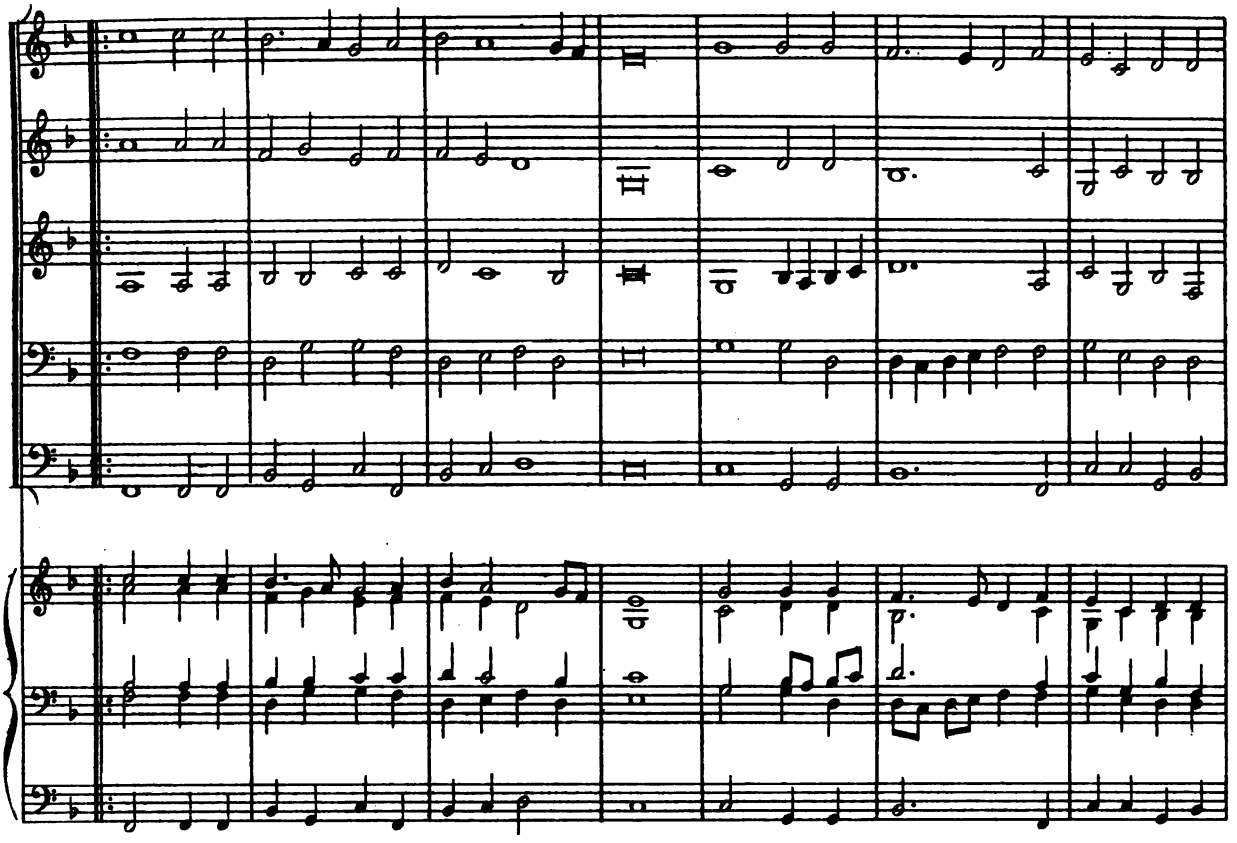
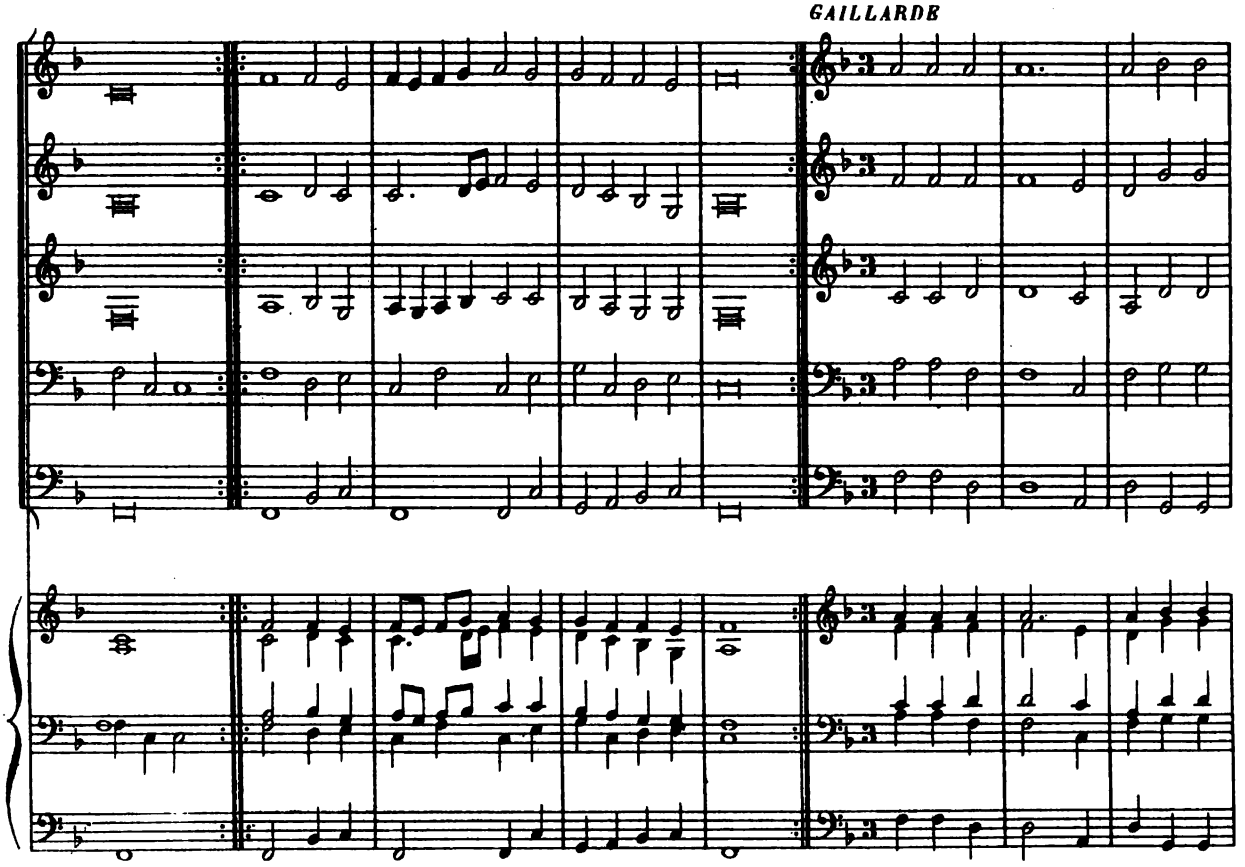


GAILLARDE



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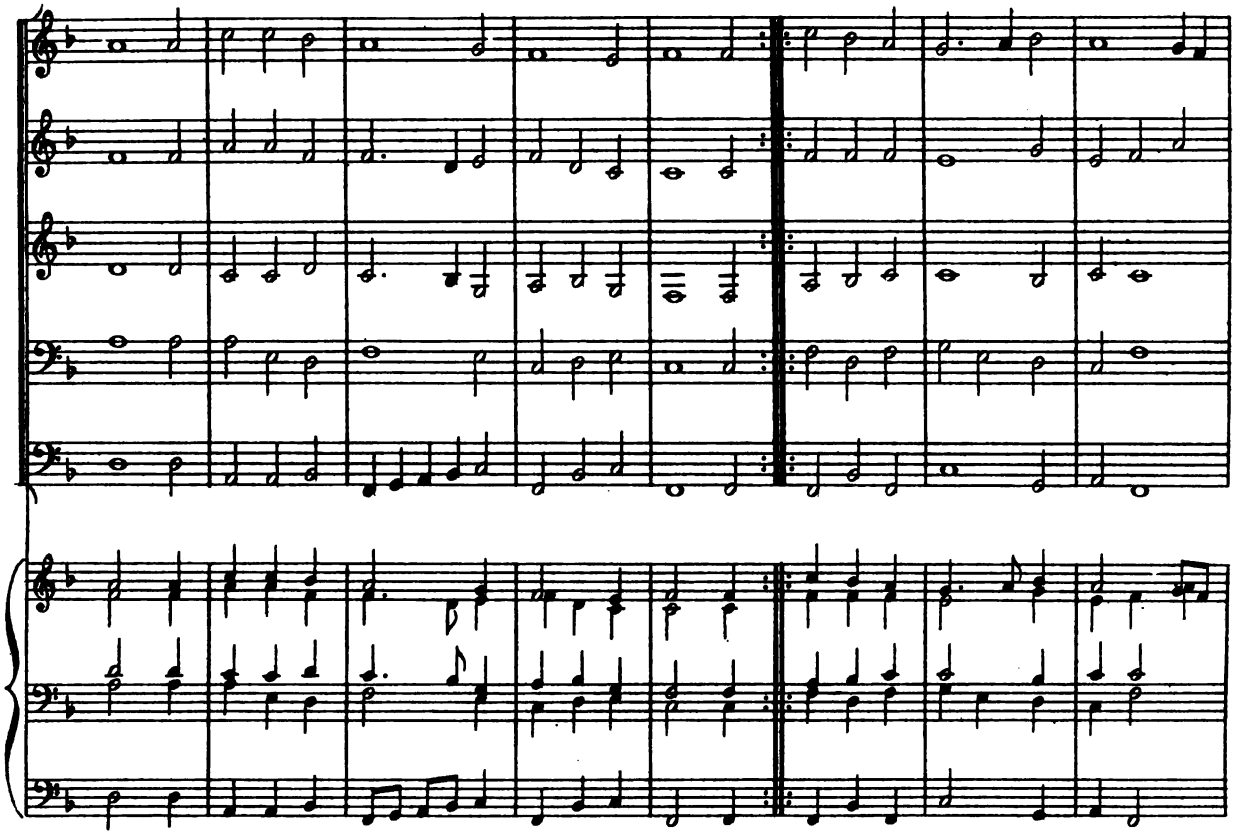

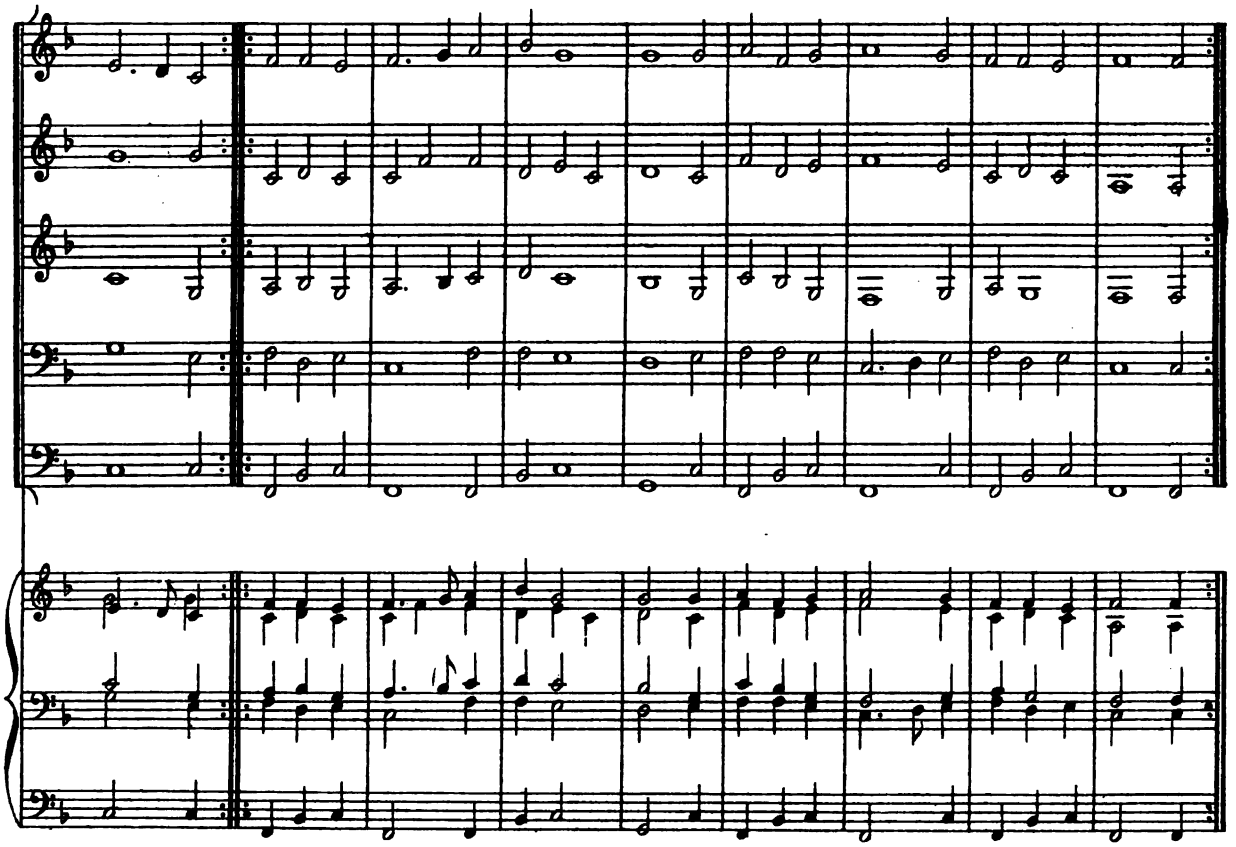

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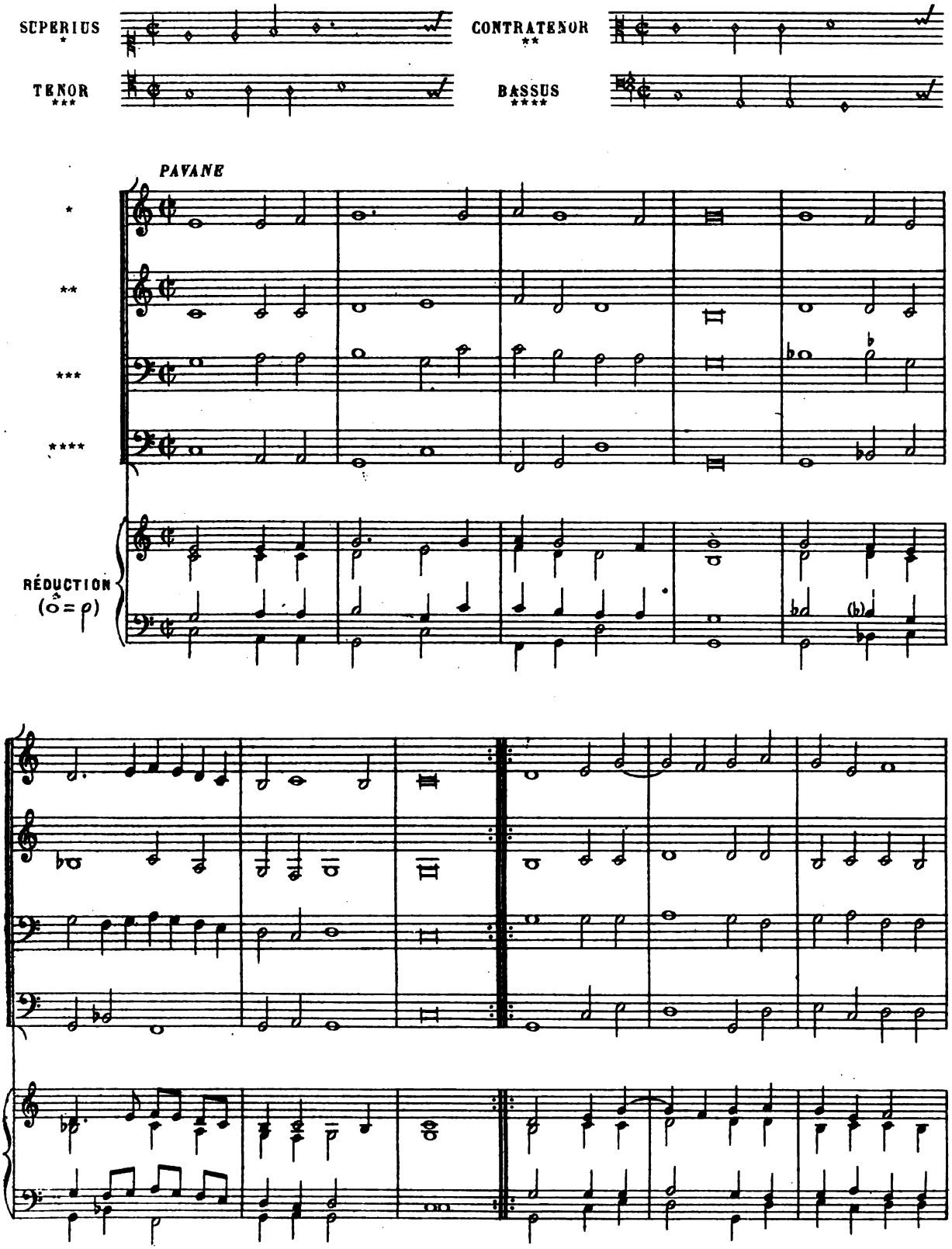
III

"Mamye est tant honneste et saige"

CL. GERVAISE

NOTATION ORIGINALE



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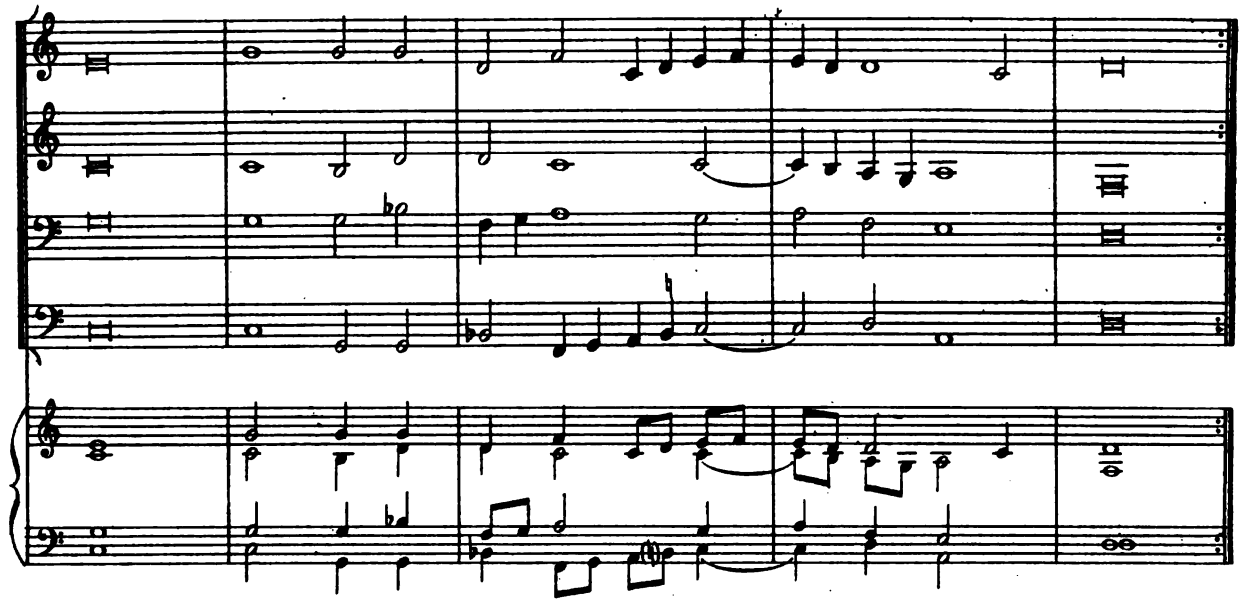

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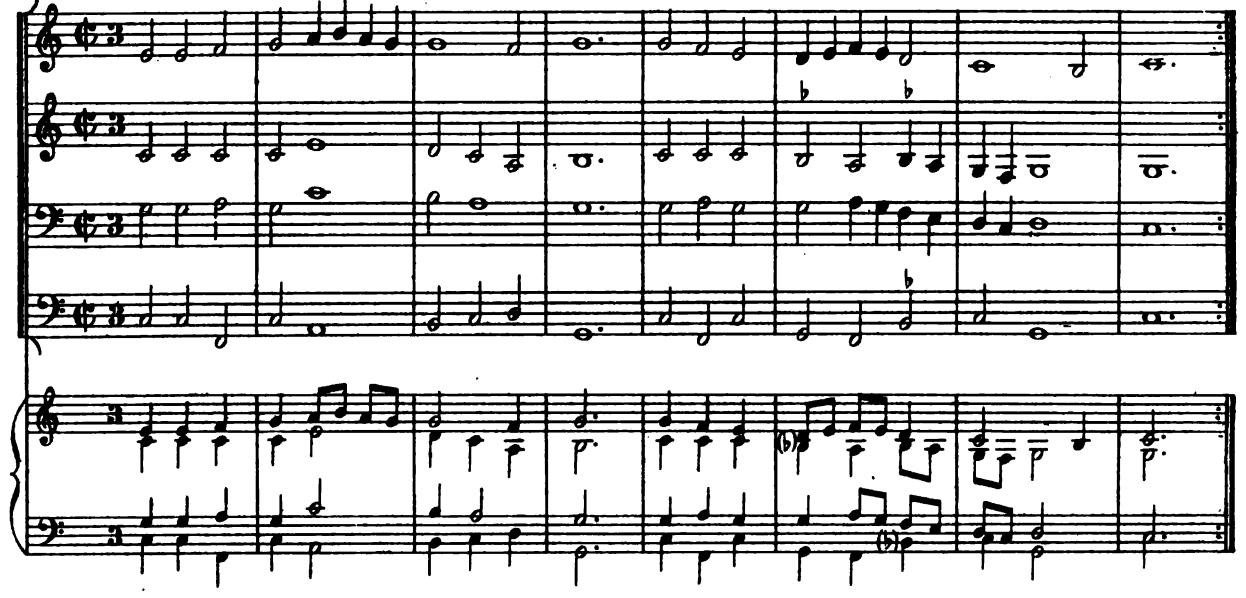

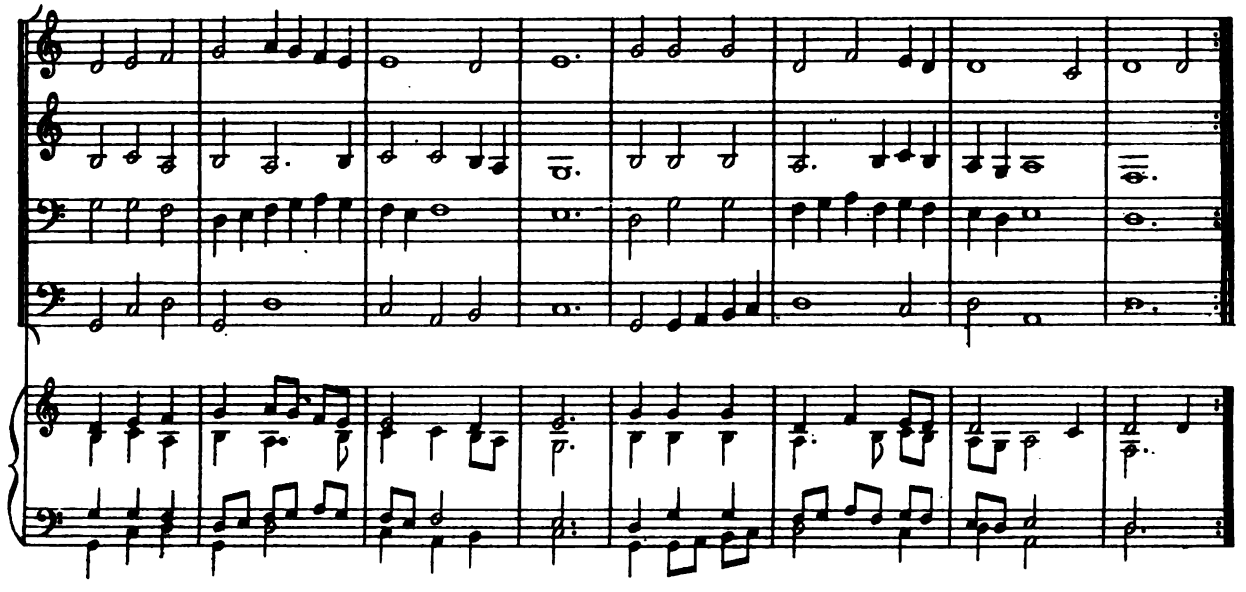

A.L.14,052.

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Pavane 6

IV

EST. DU TERTRE

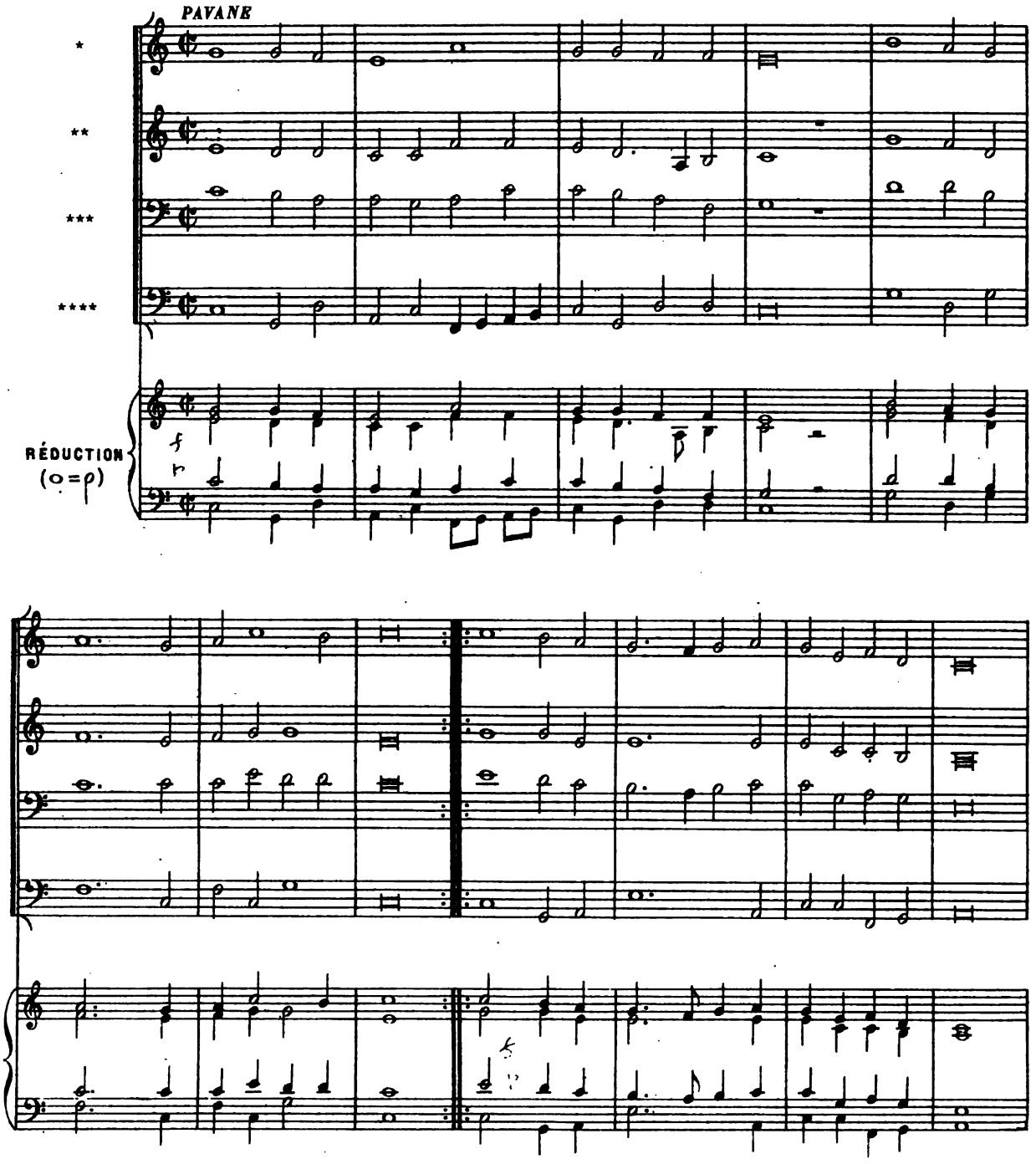
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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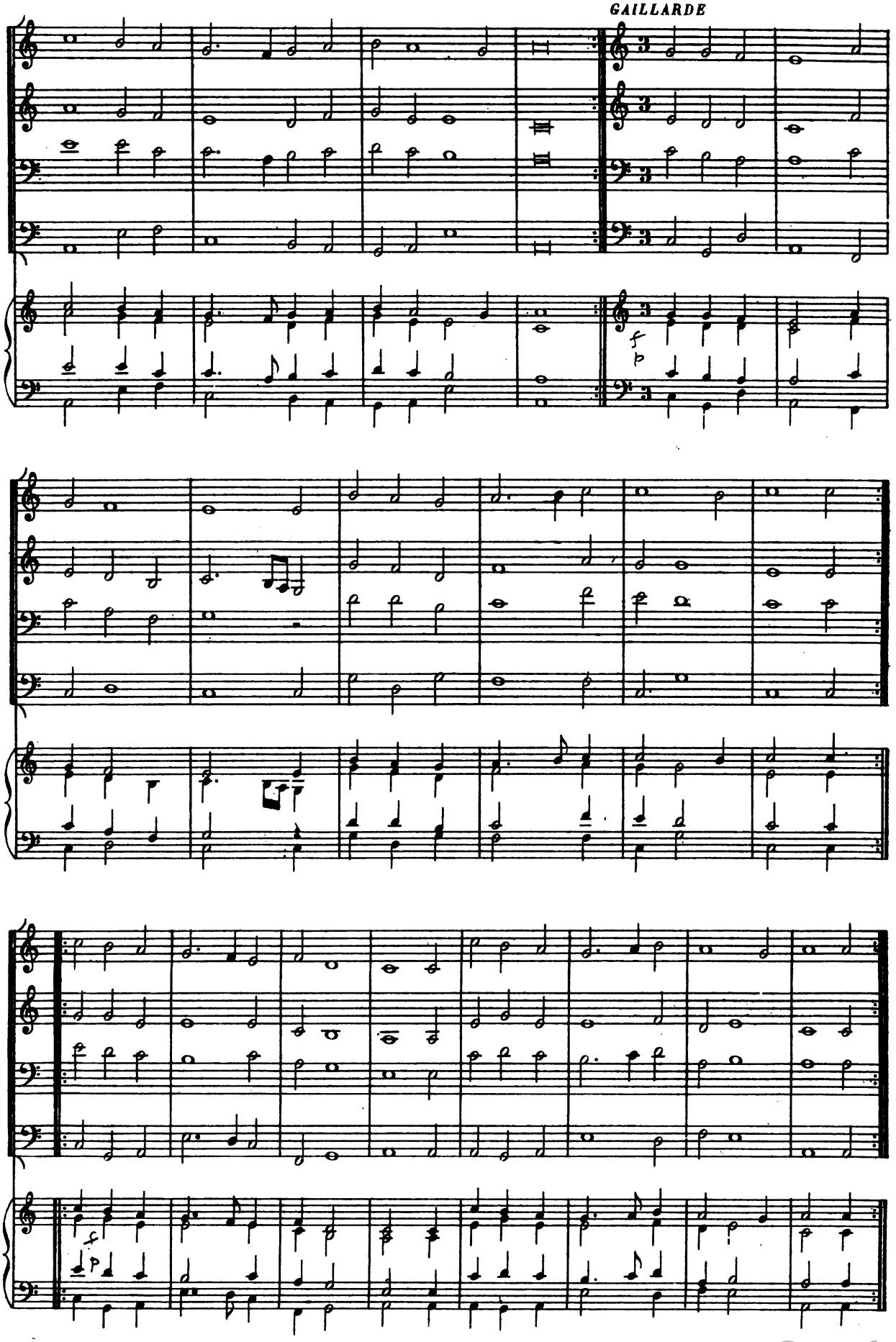

A.L.14,052.

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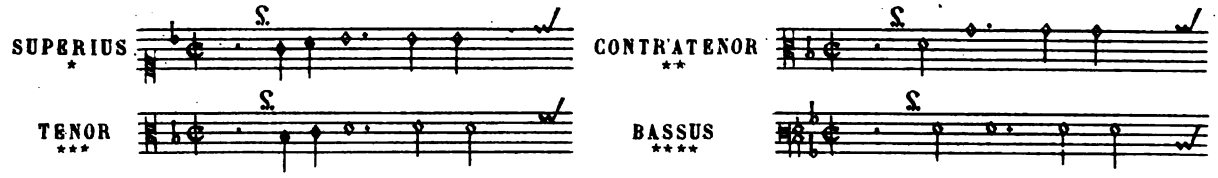
V

PAVANE PASSEMAIZE

CL. GERVAISE

NOTATION ORIGINALE



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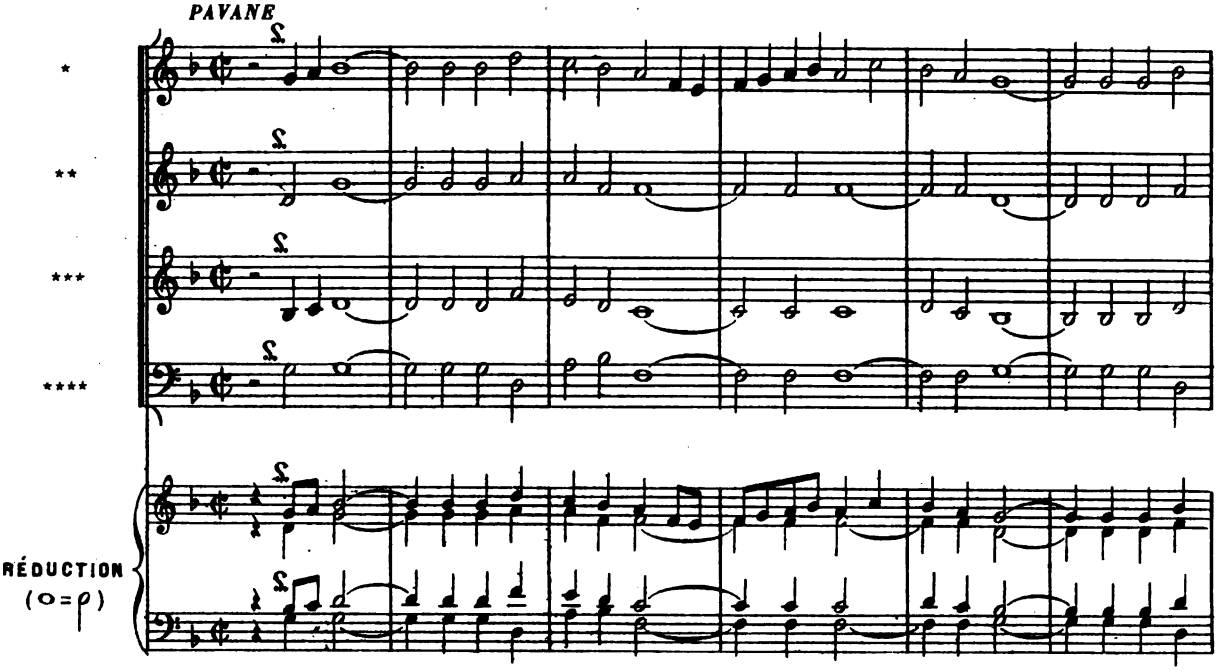

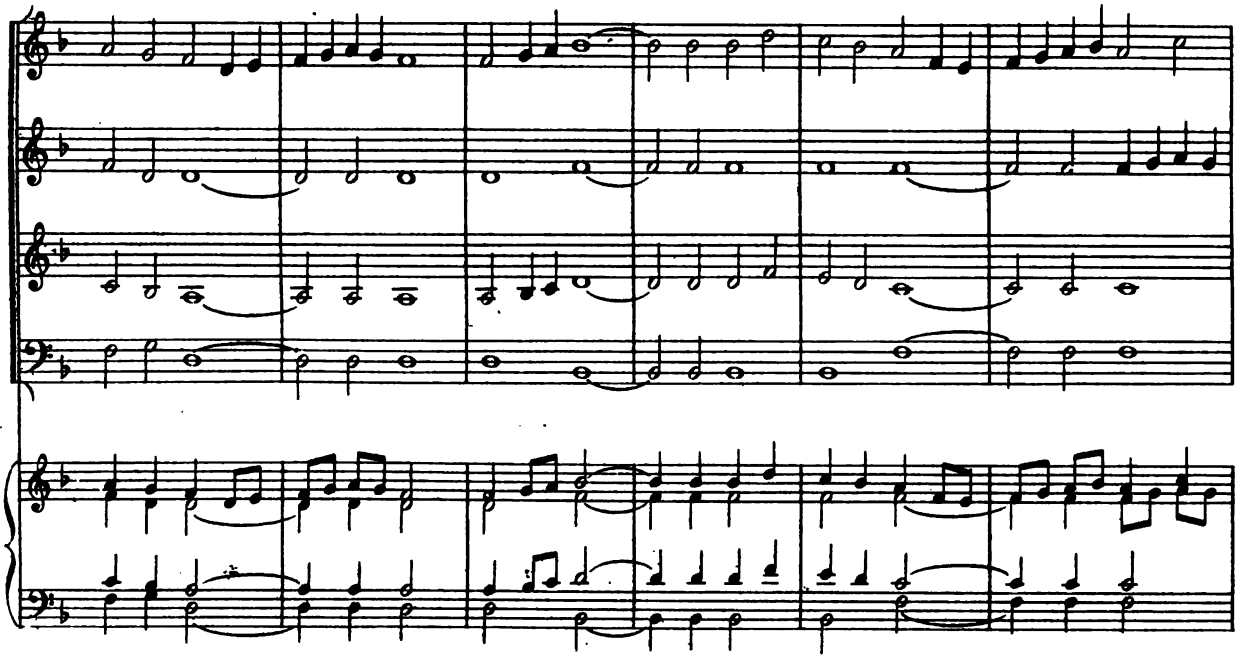

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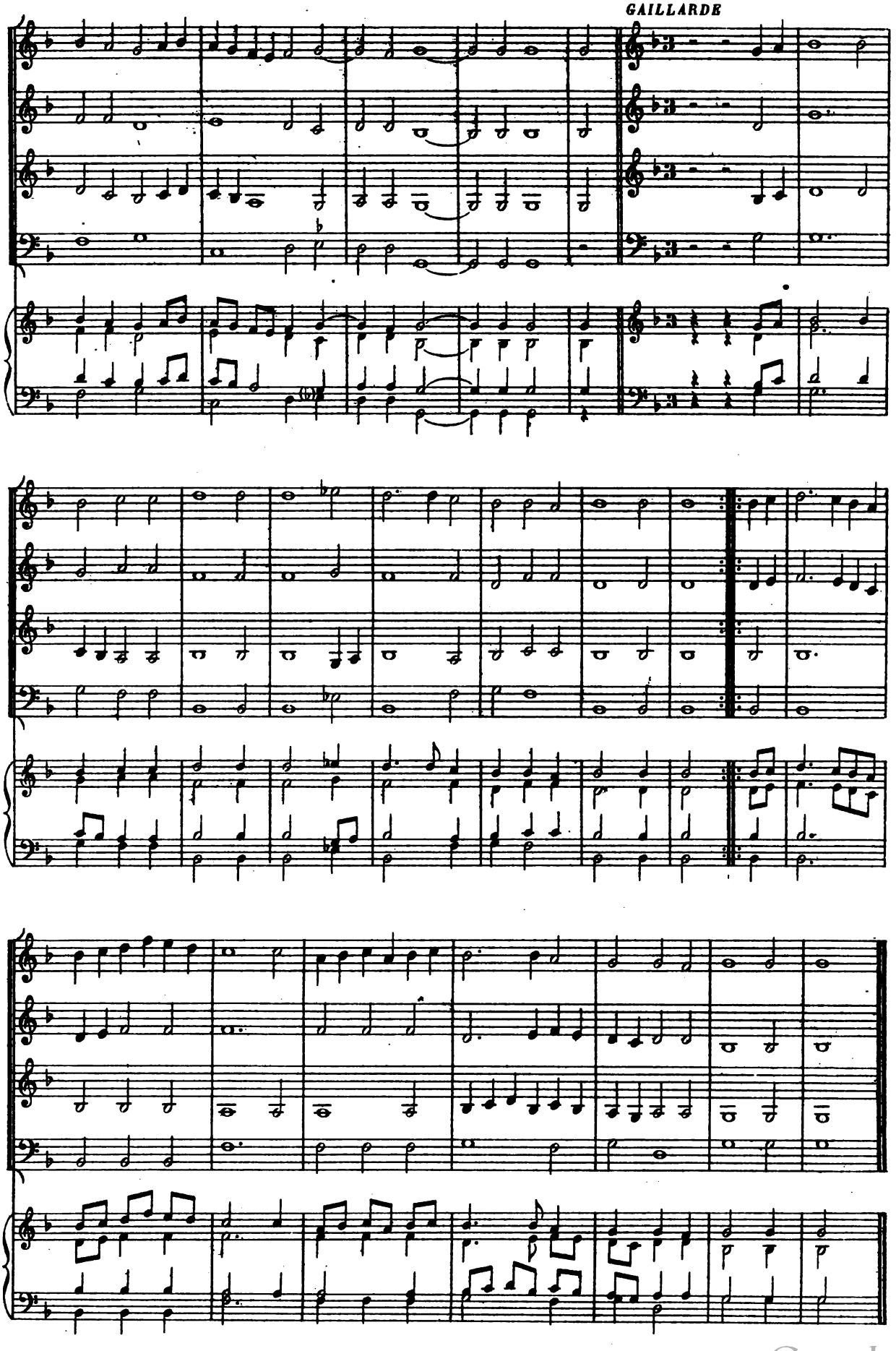
GAILLARDE



A.L.14,052.

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IV

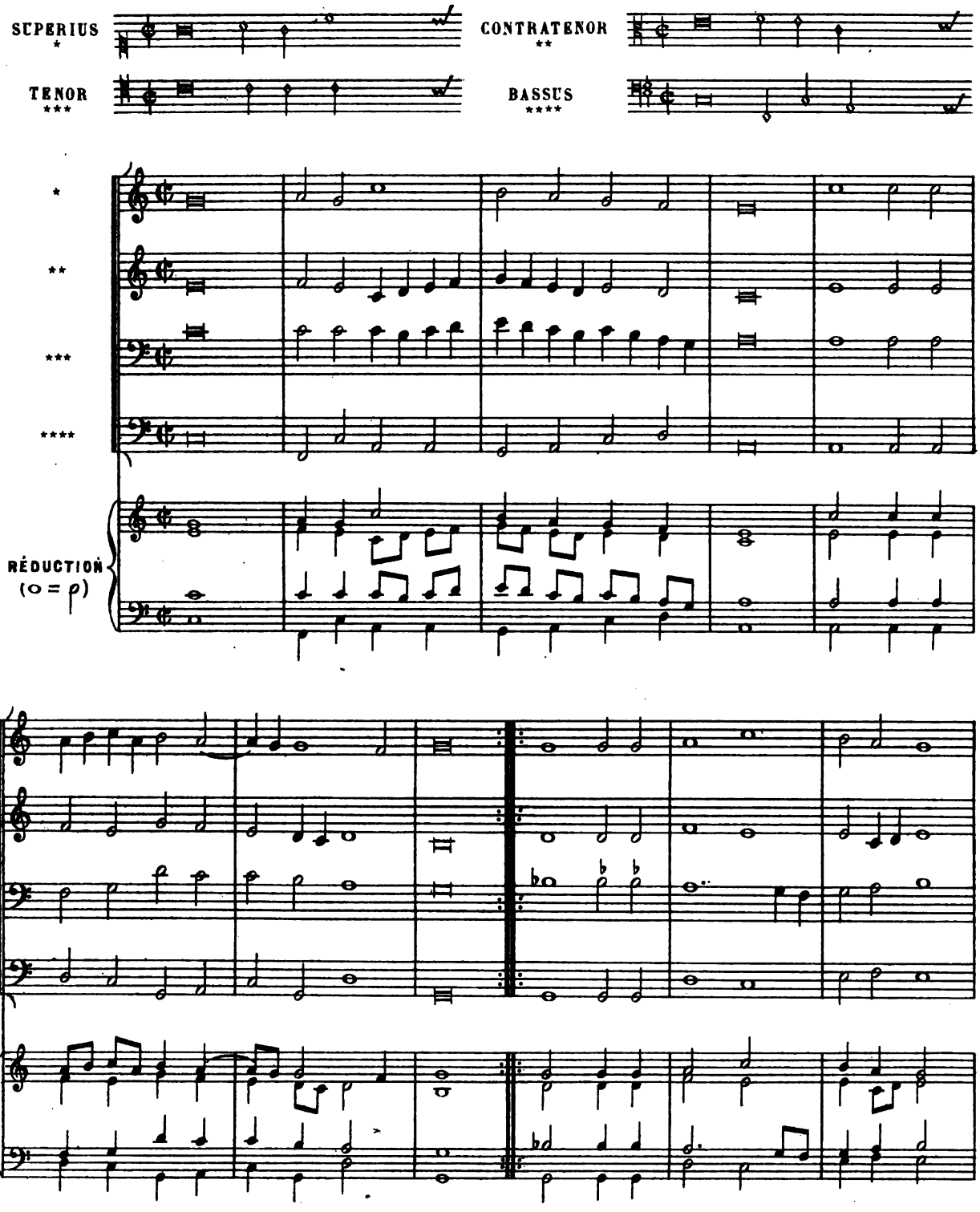
PAVANES

I

"O foyble esprit"

CL. GERVAISE

NOTATION ORIGINALE



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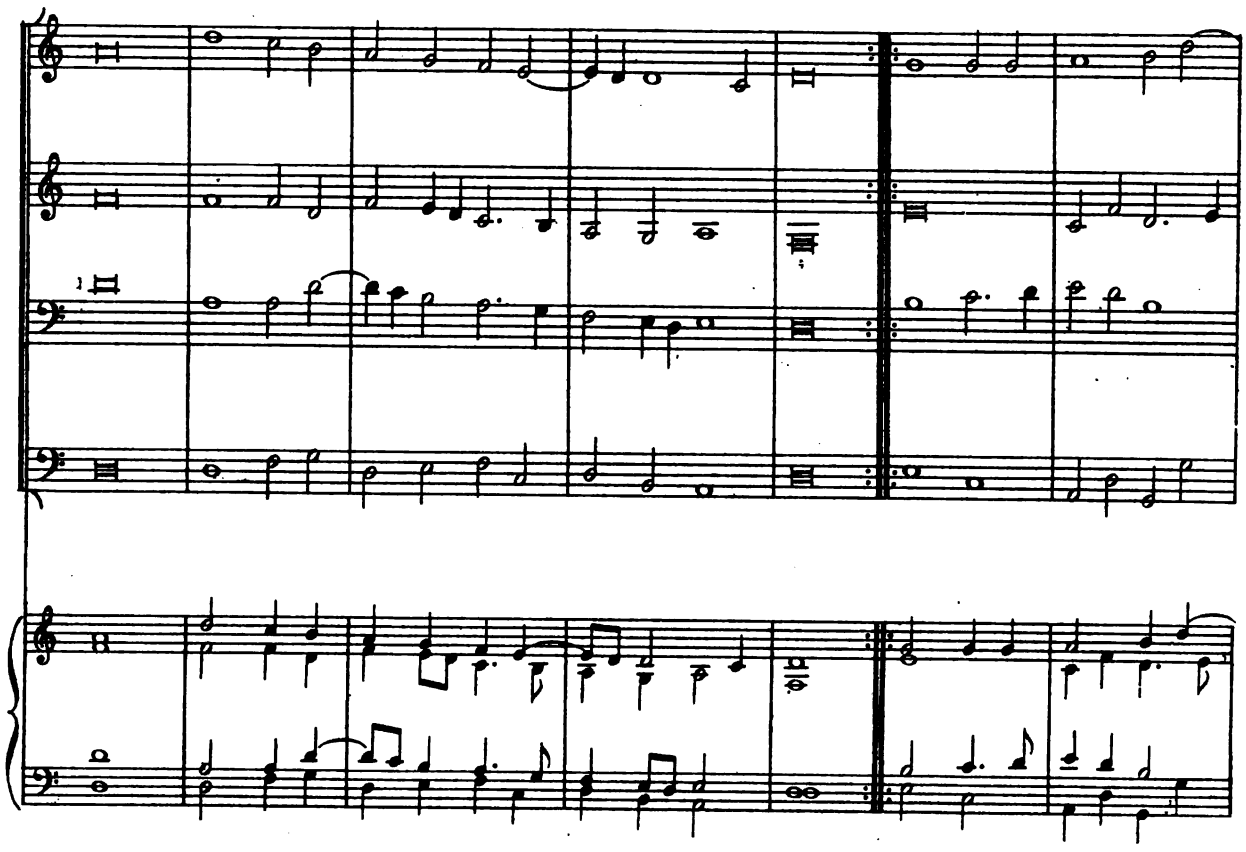

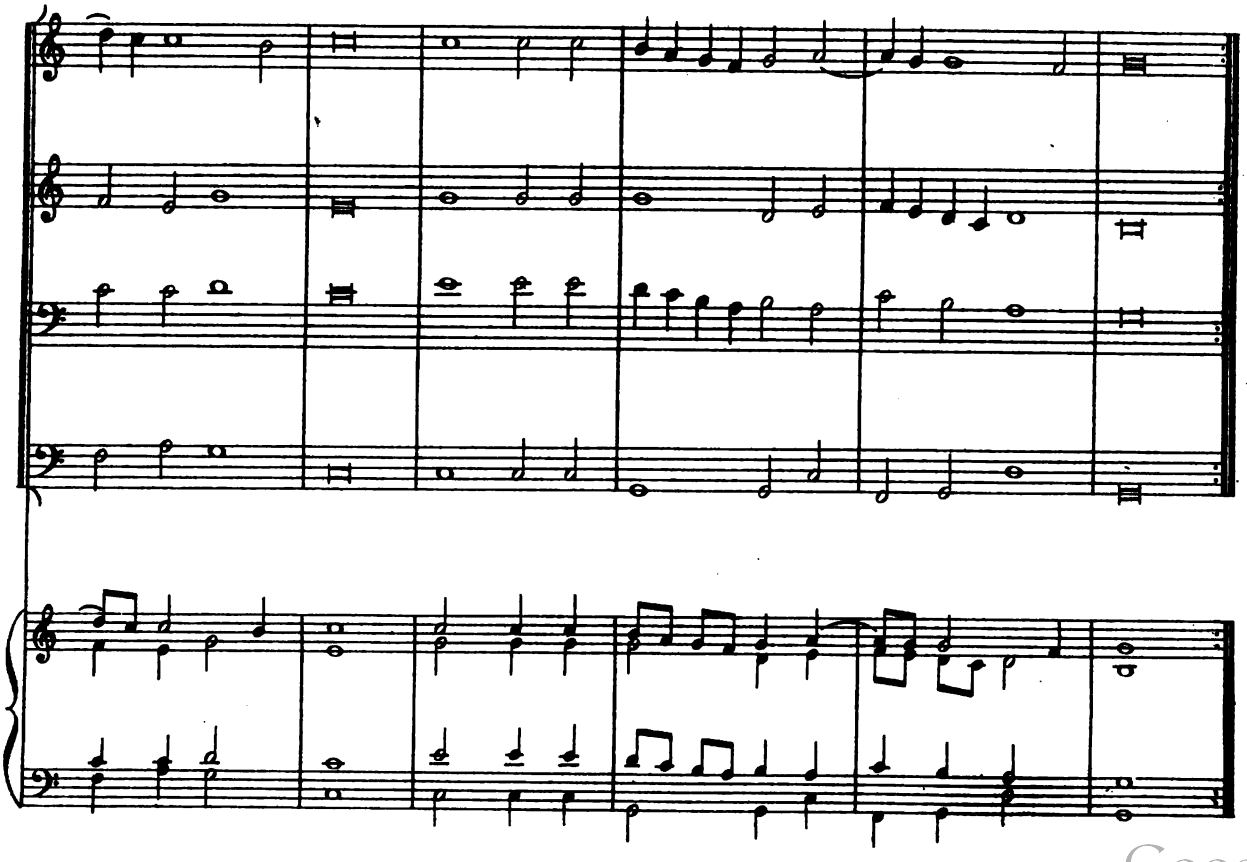

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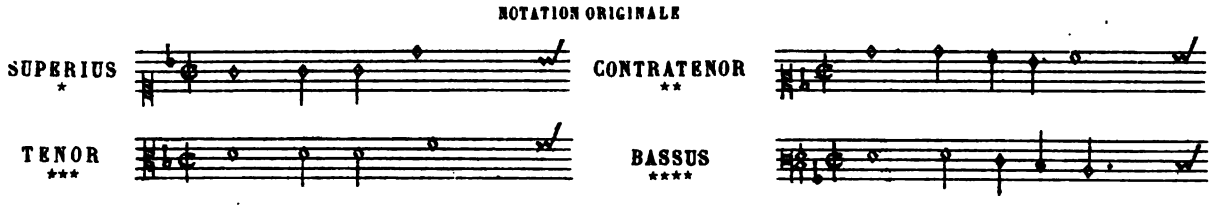
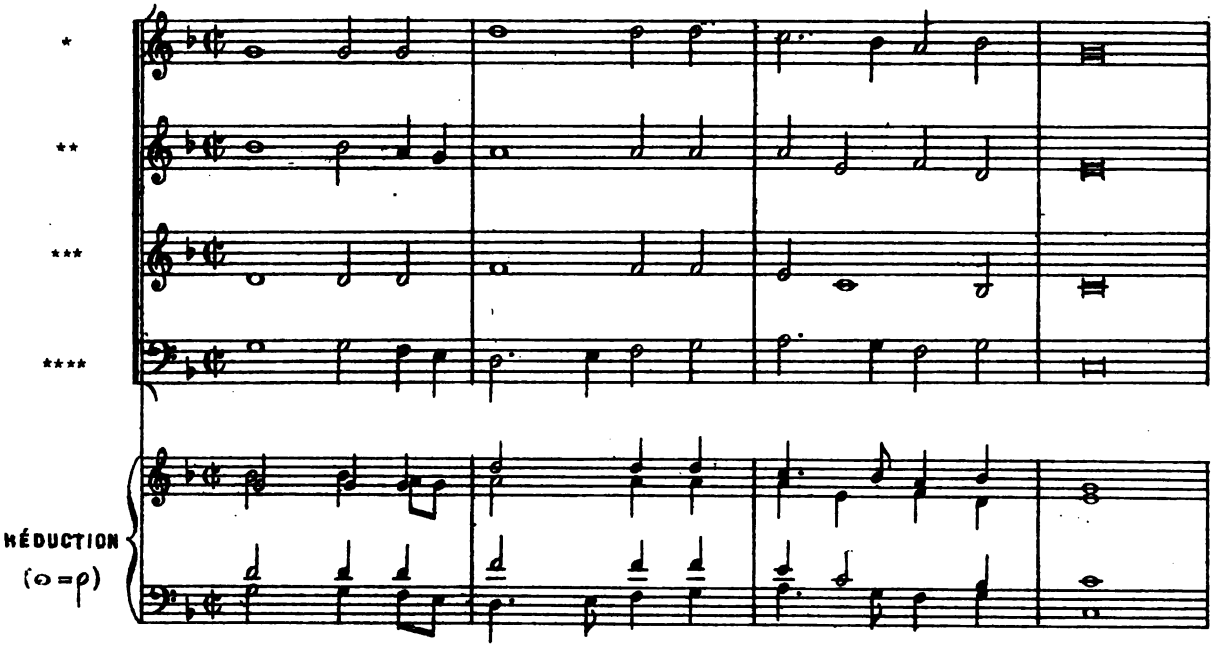
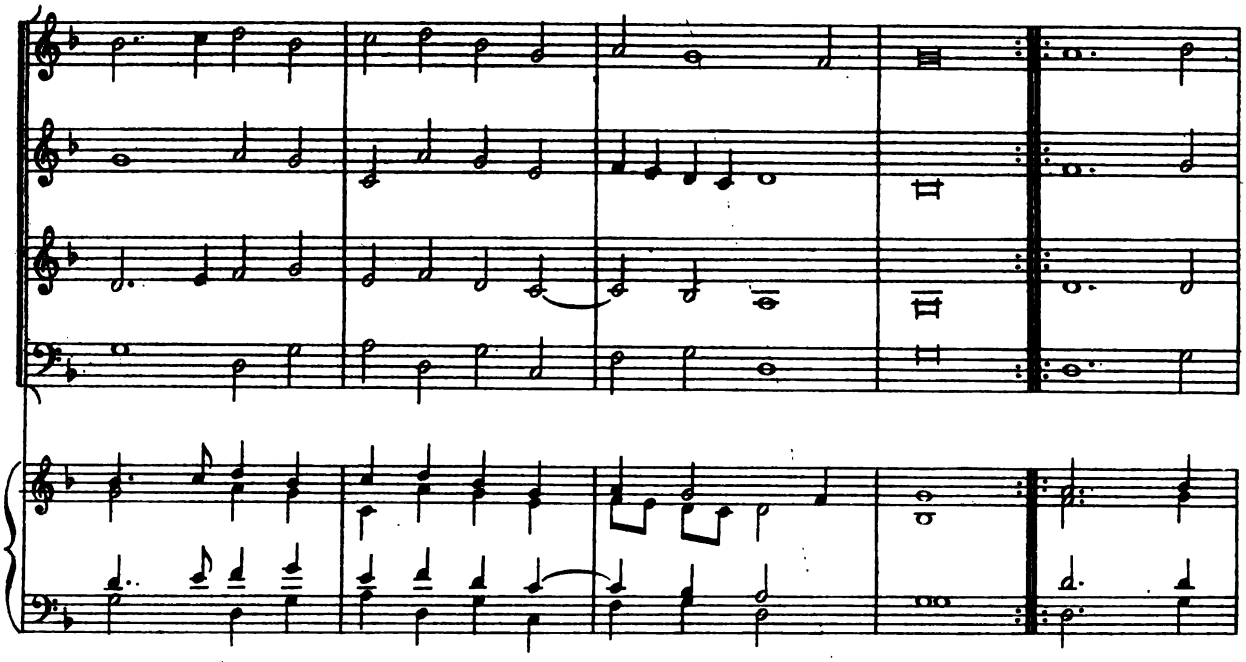
II

CL. GERVAISE

NOTATION ORIGINALE







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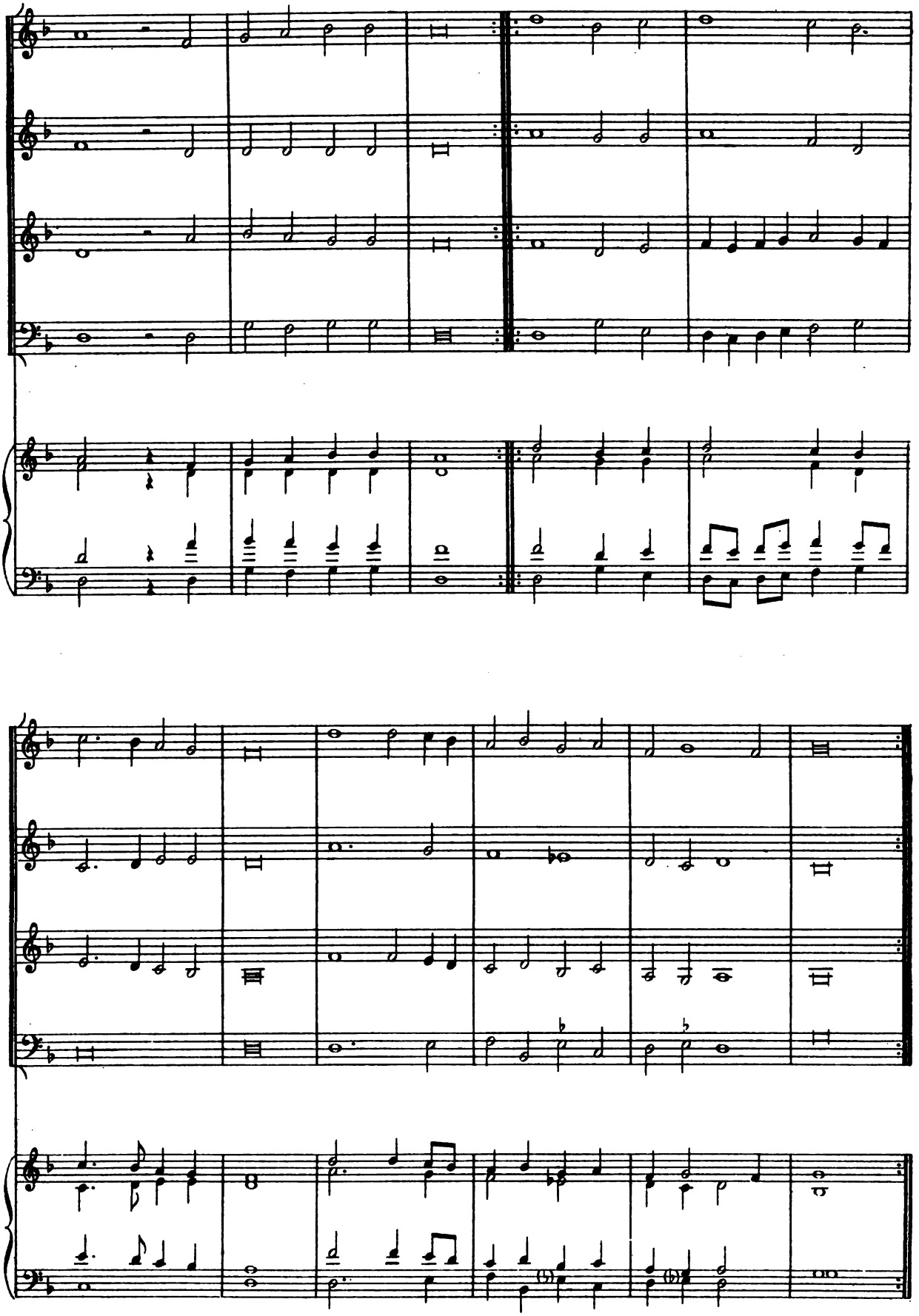

A L.14,052.

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III

CL. GERVAISE

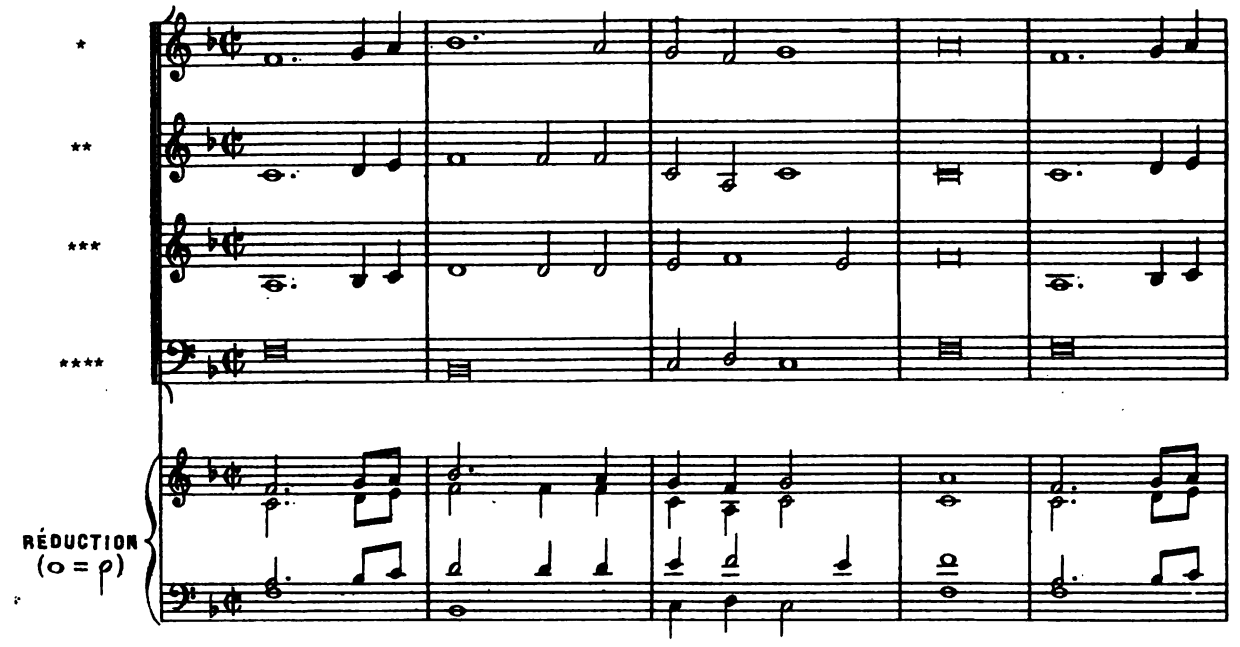
NOTATION ORIGINALE

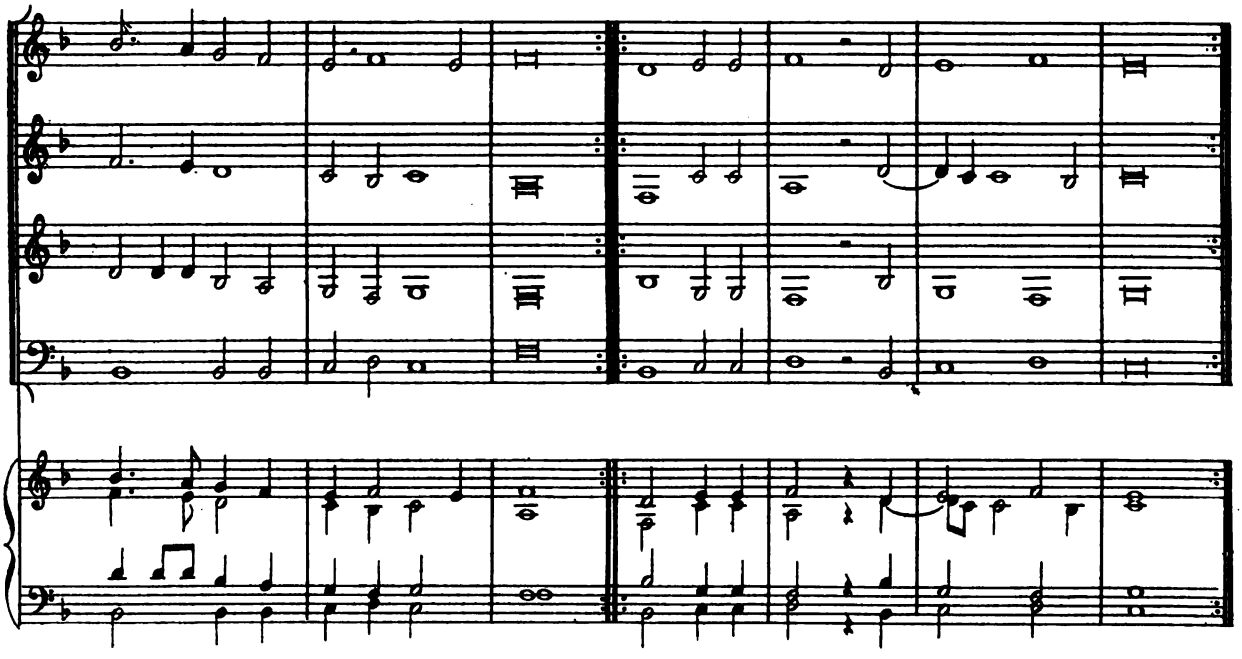
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****





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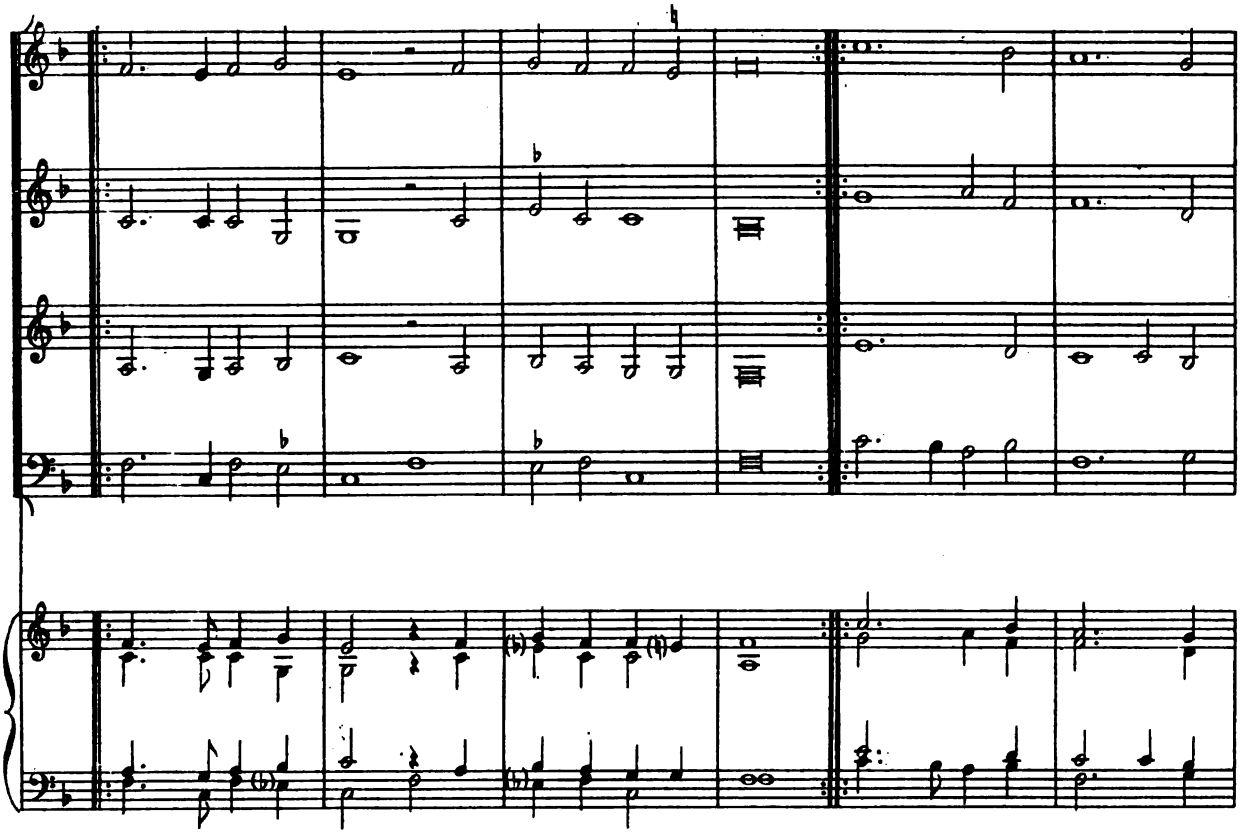

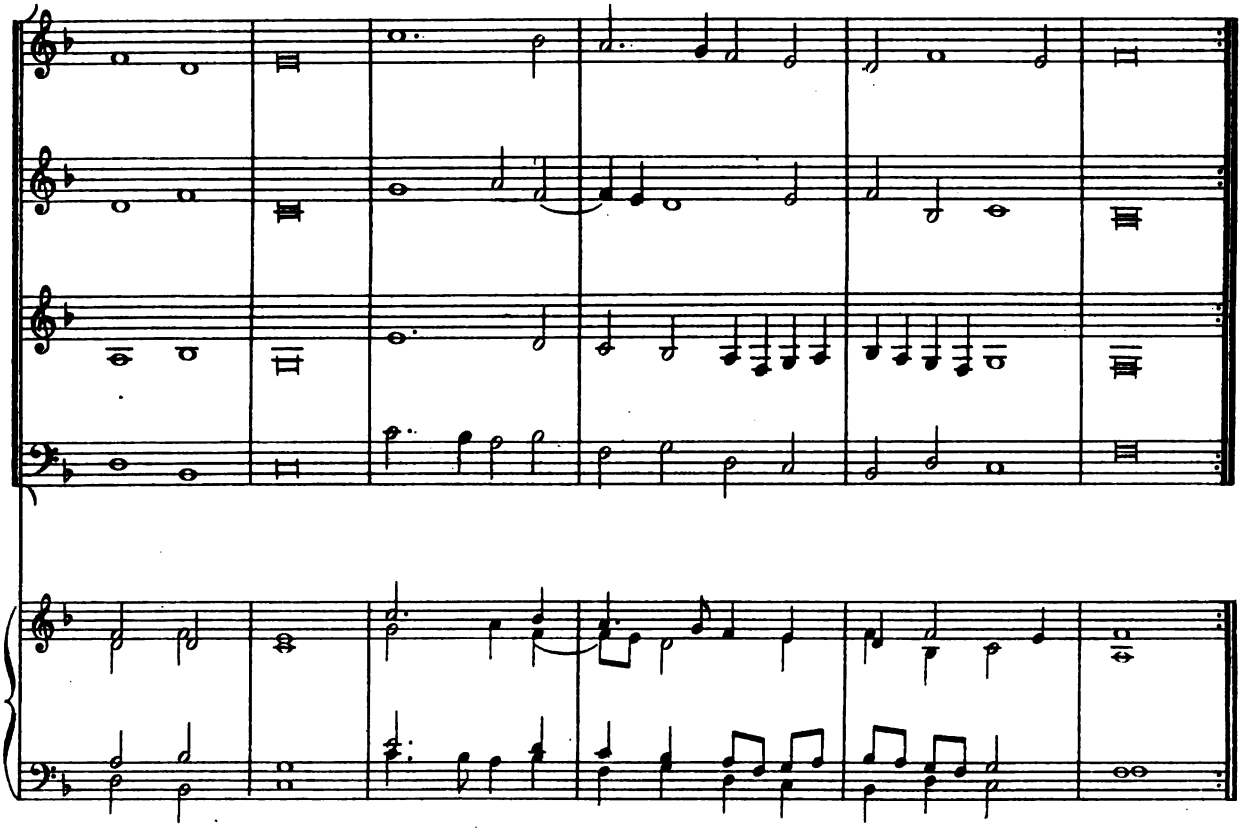

A L.14,052.

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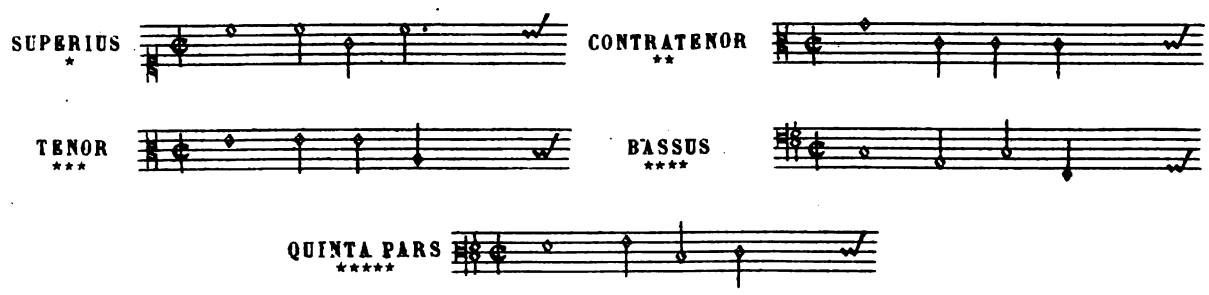
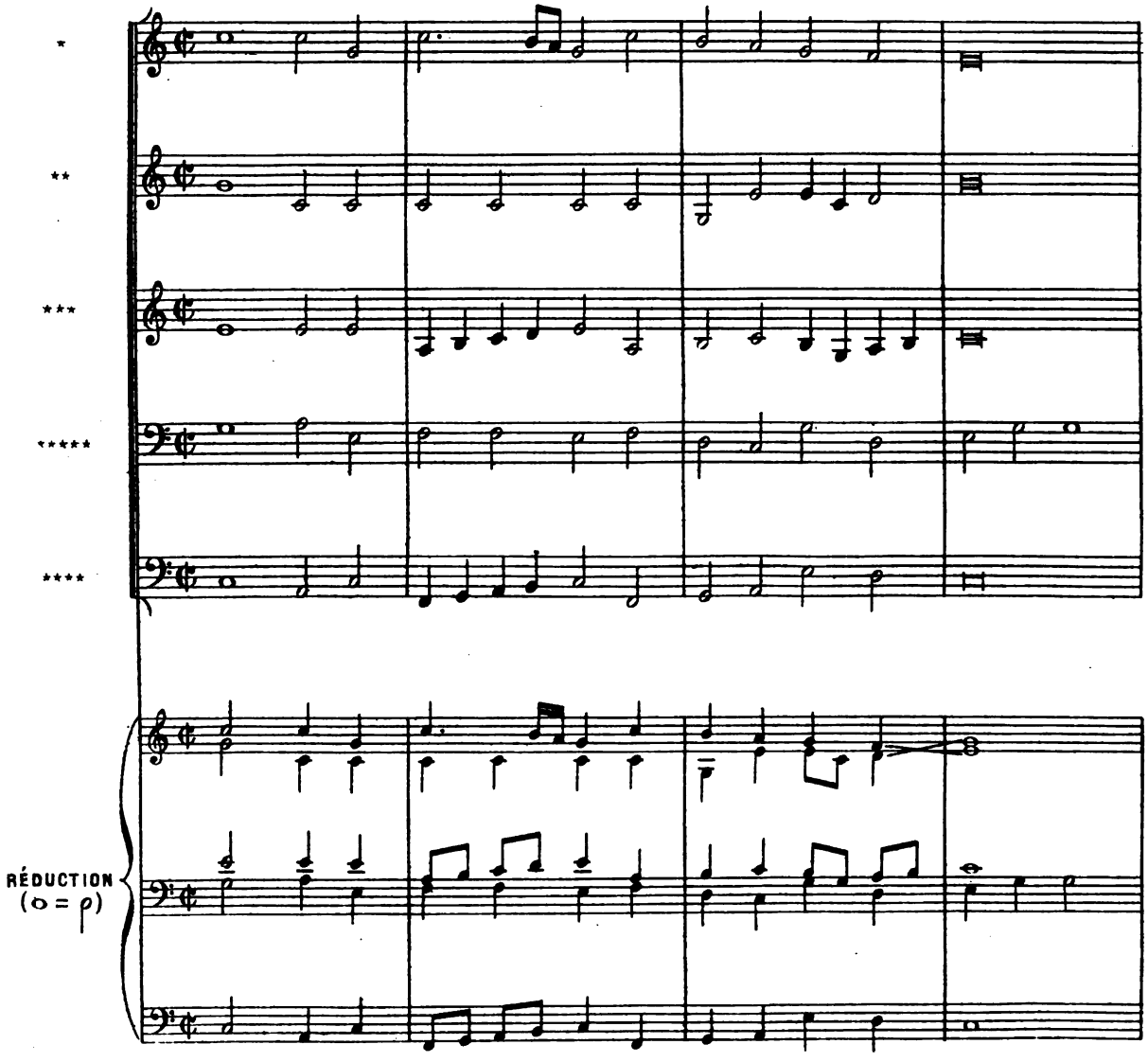
IV

"Le bon vouloir"

CL. GERVAISE

NOTATION ORIGINALE





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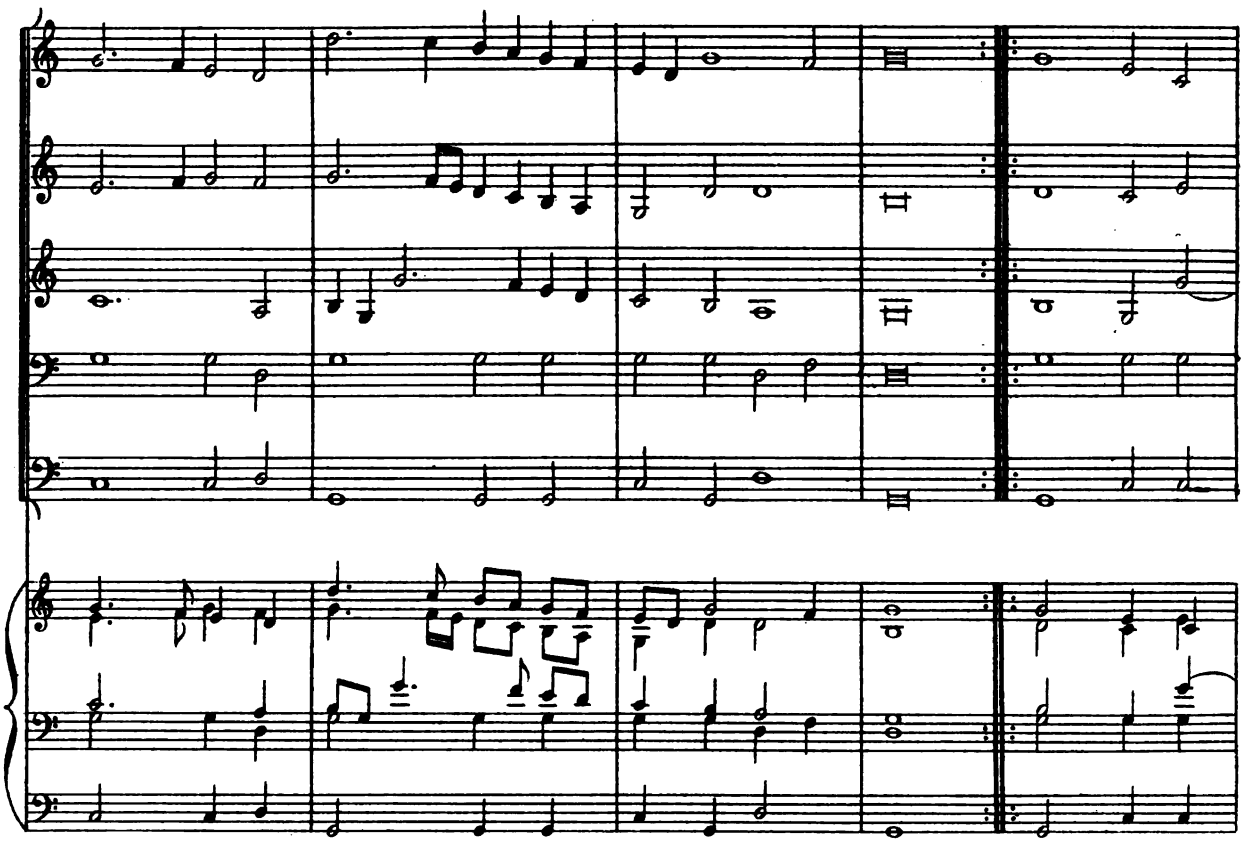

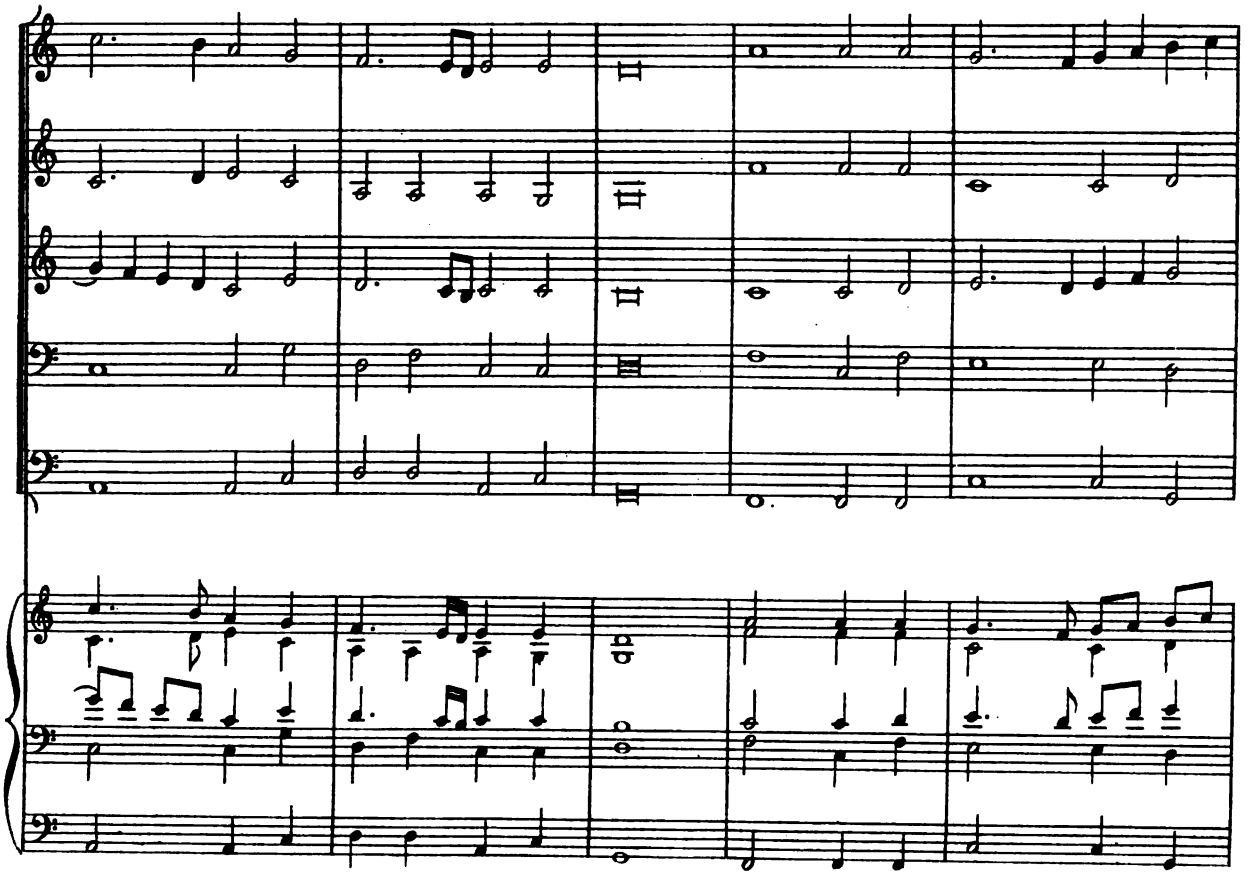

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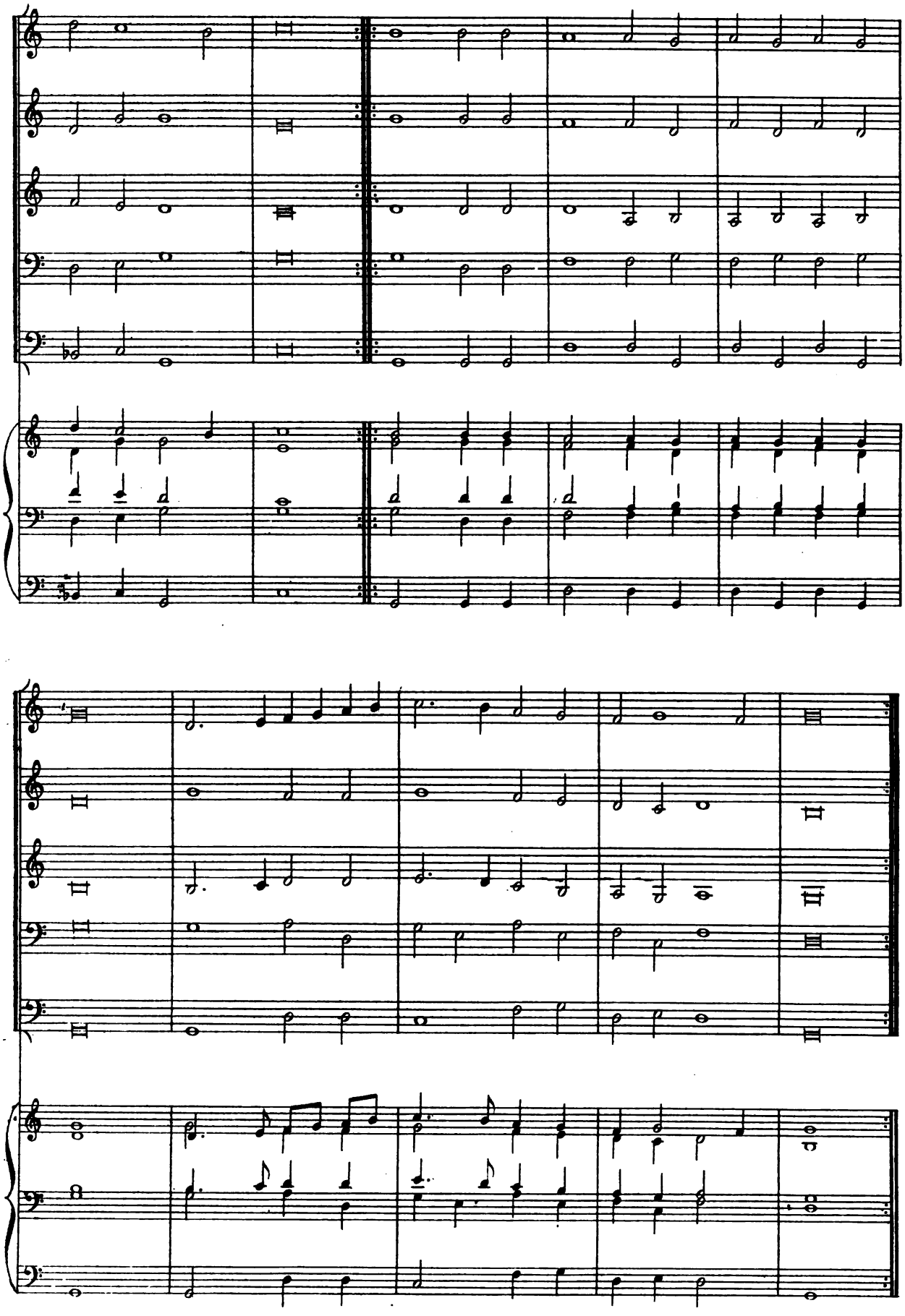

A L.14,052.

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V

CL. GERVAISE

NOTATION ORIGINALE

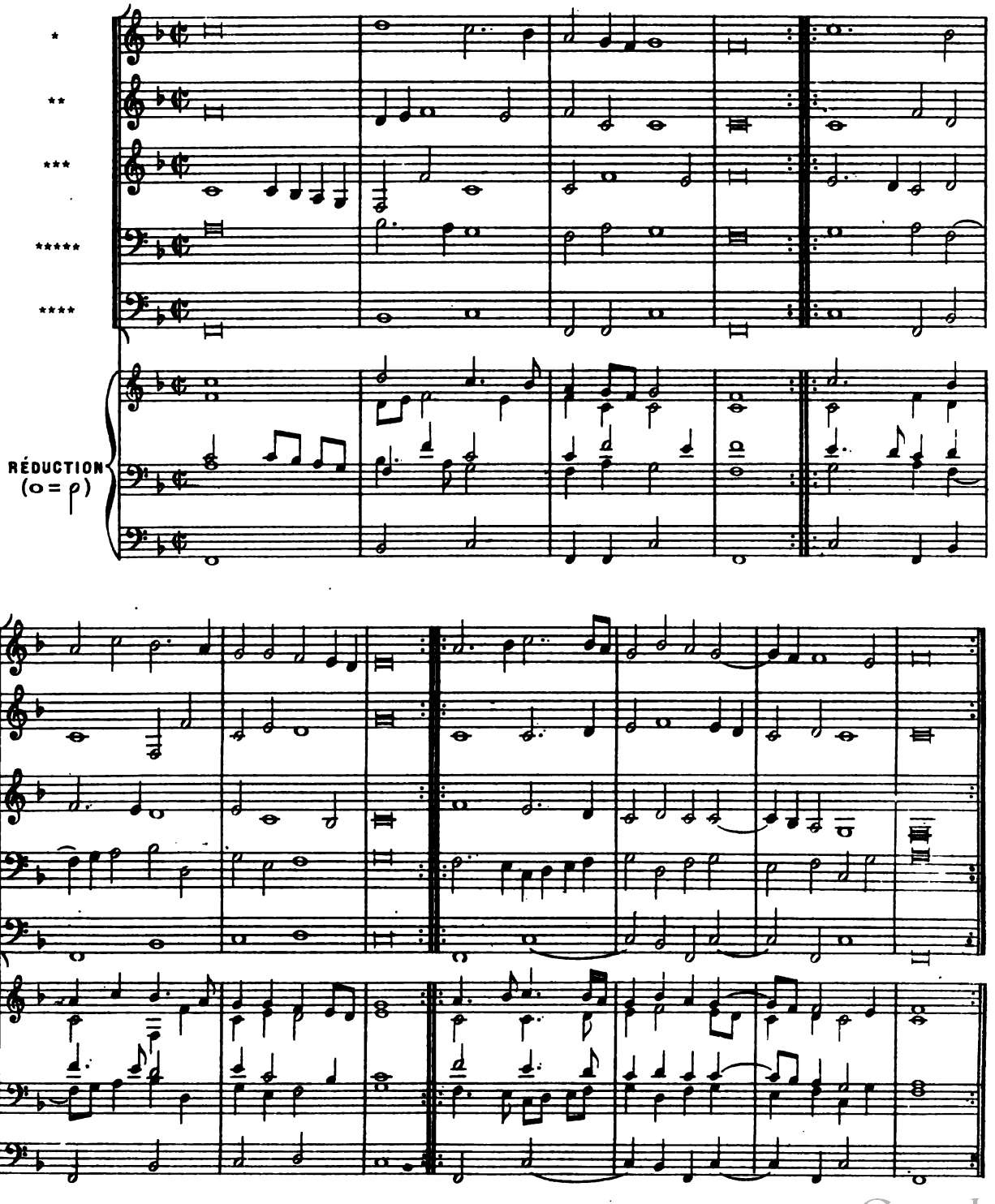
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****

QUINTA PARS *****



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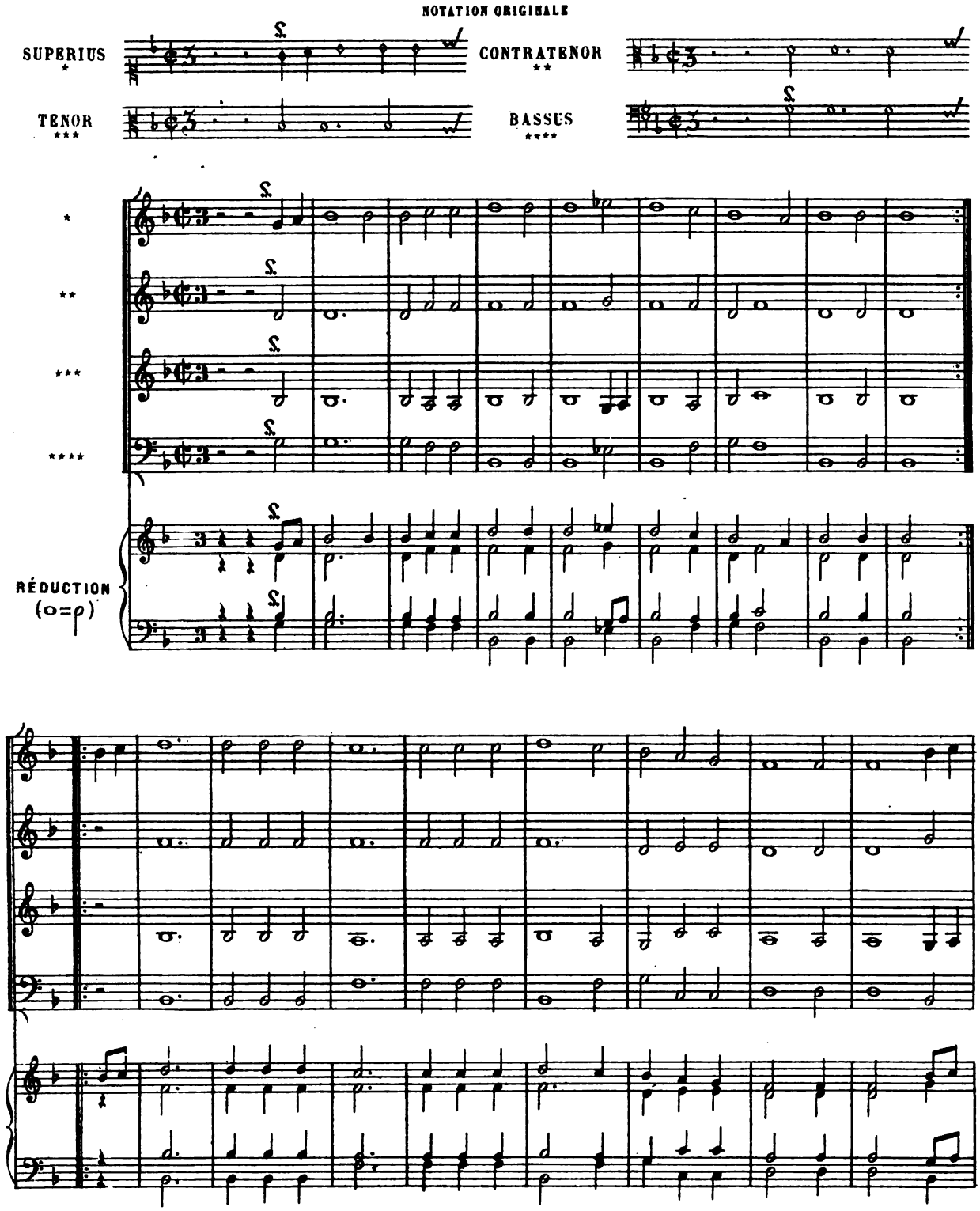
V

GAILLARDES

I

CL. GERVAISE



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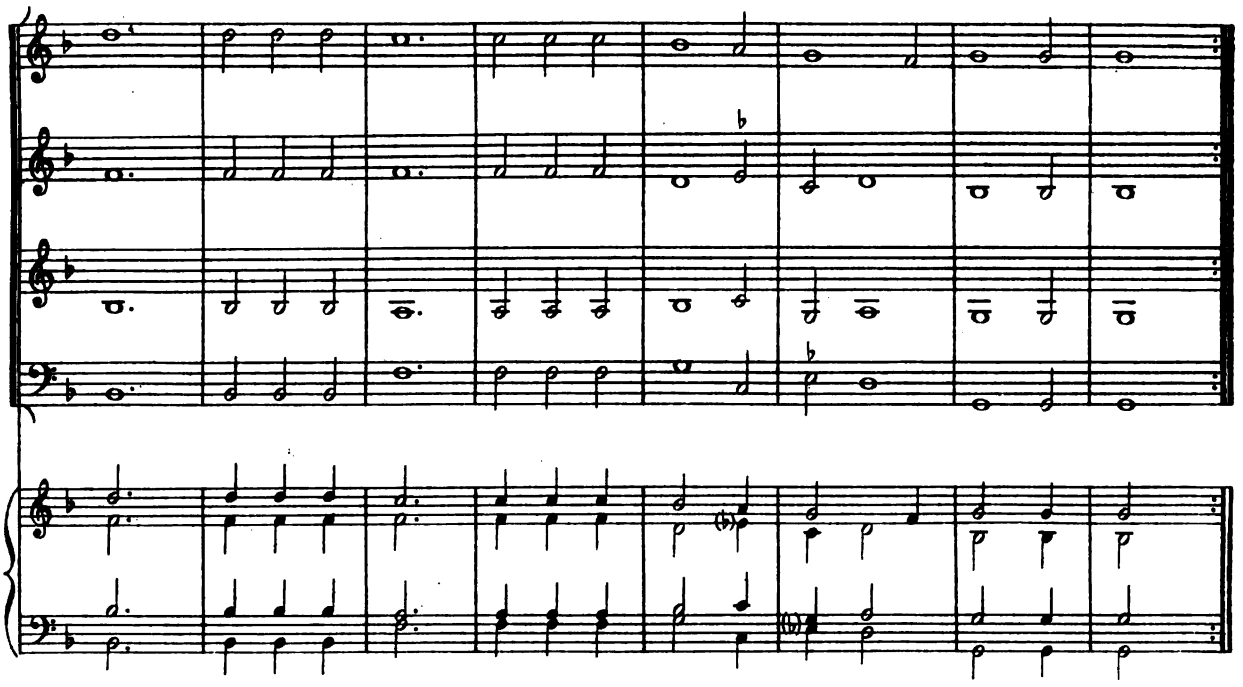


II

CL. GERVAISE

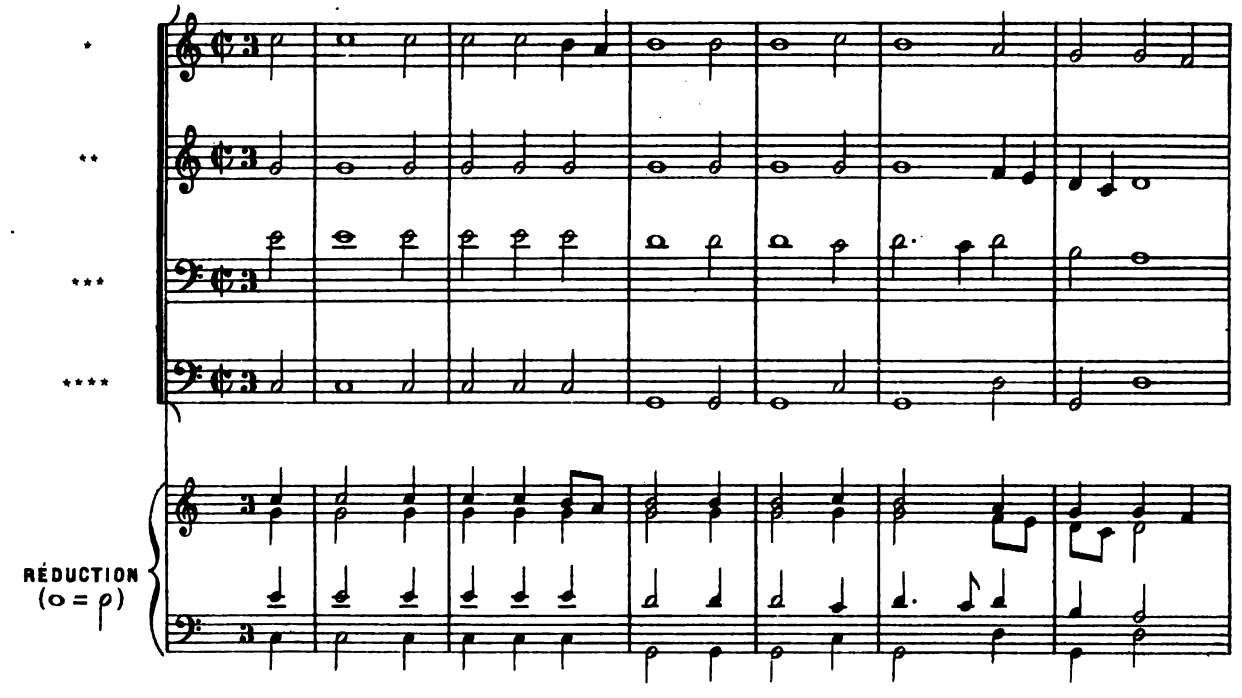
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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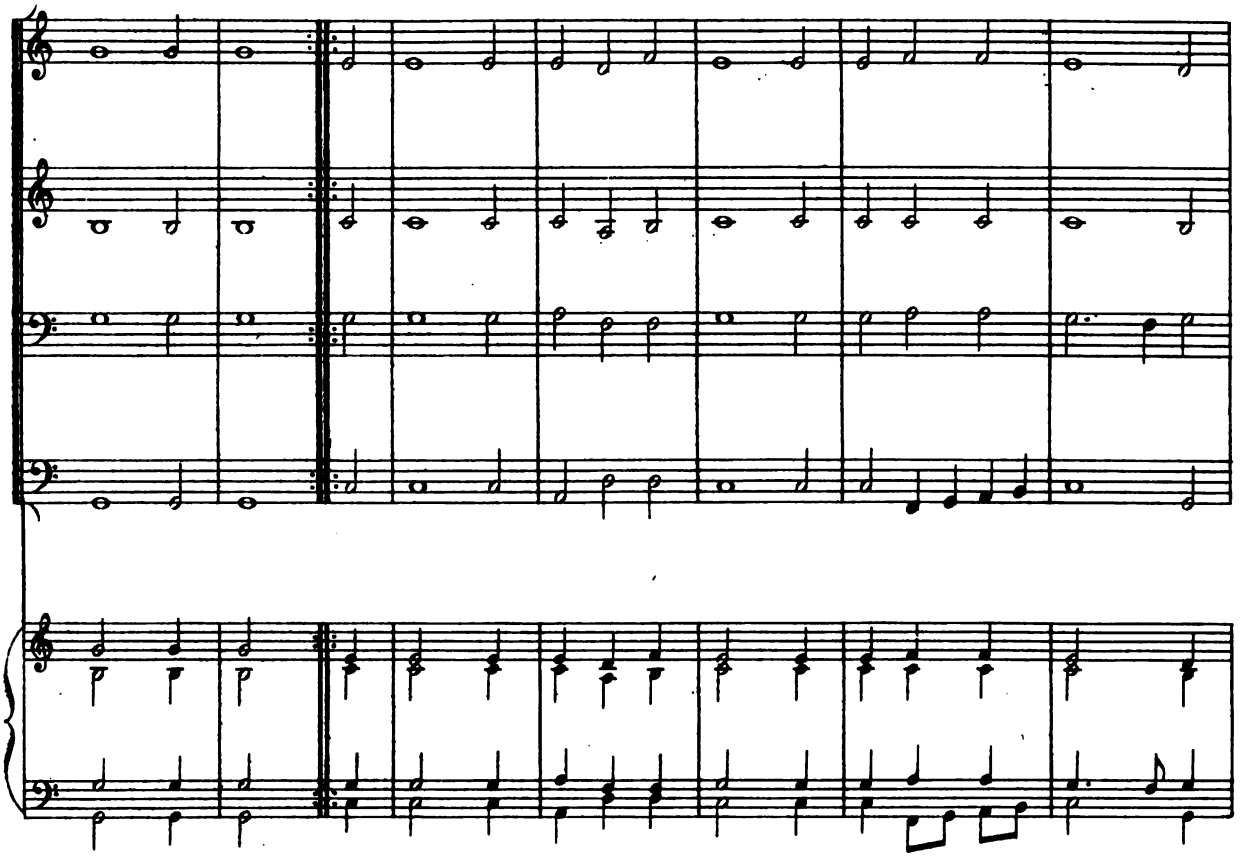

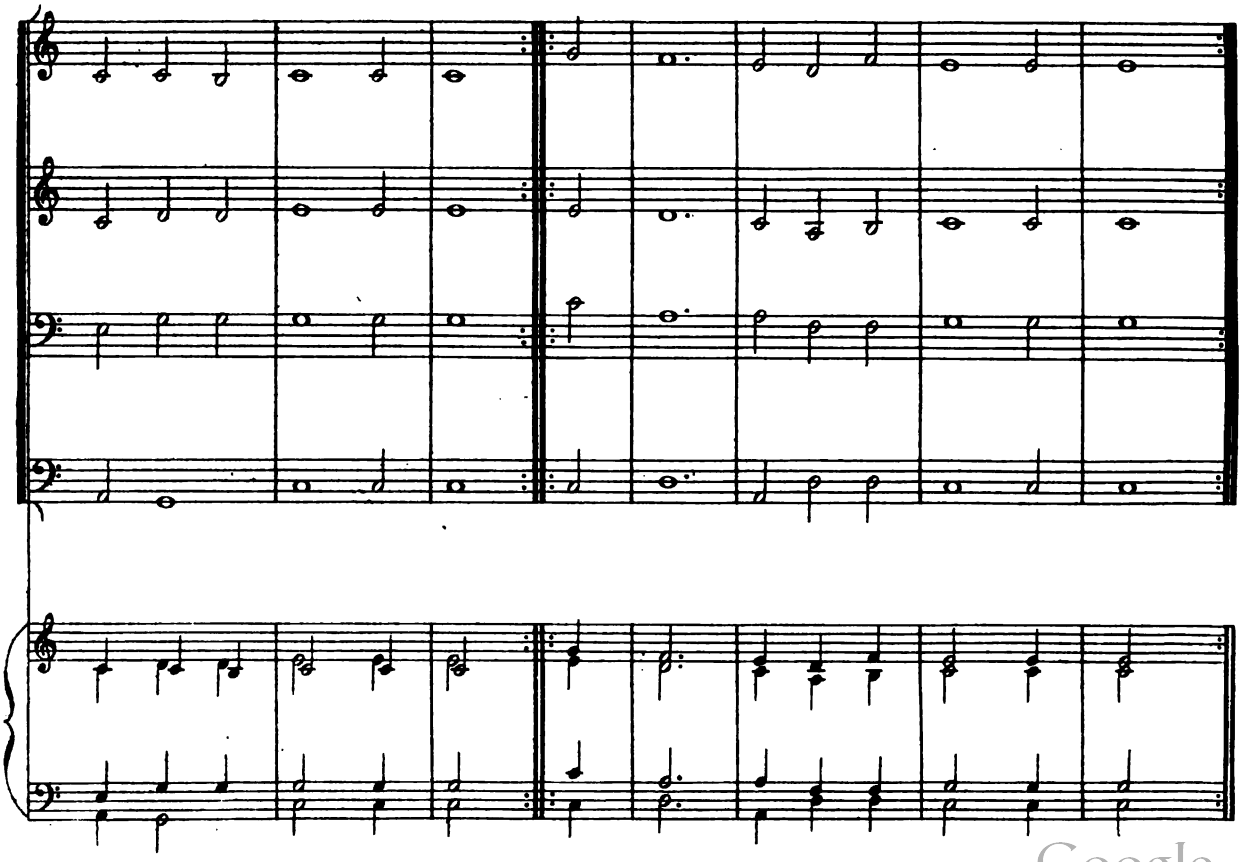

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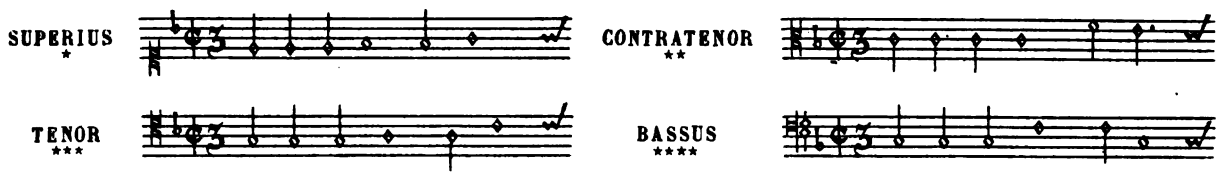
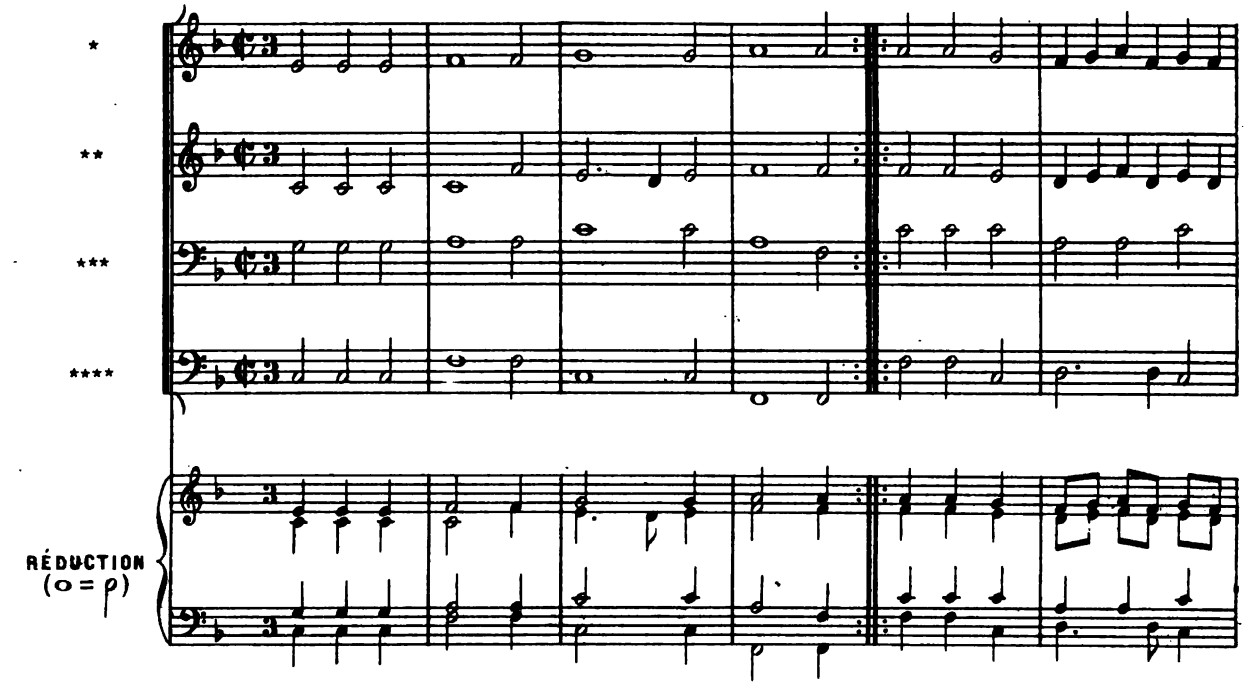
A.L.14,052.

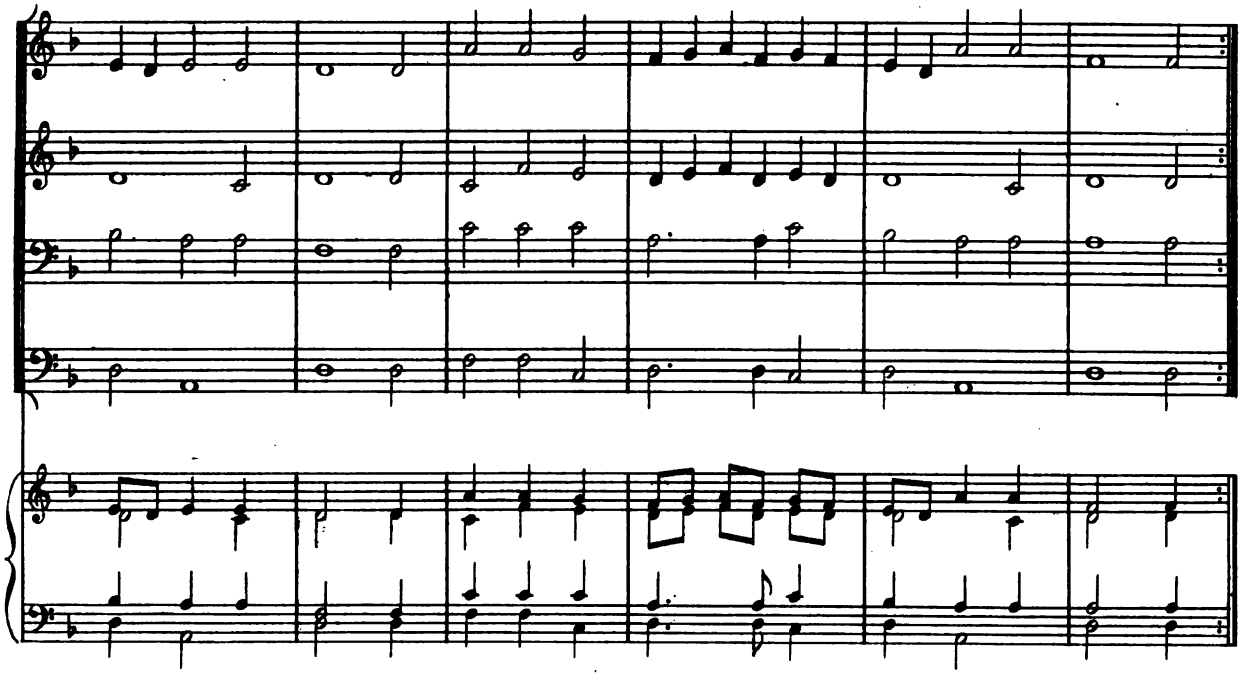
III

CL. GERVAISE

NOTATION ORIGINALE







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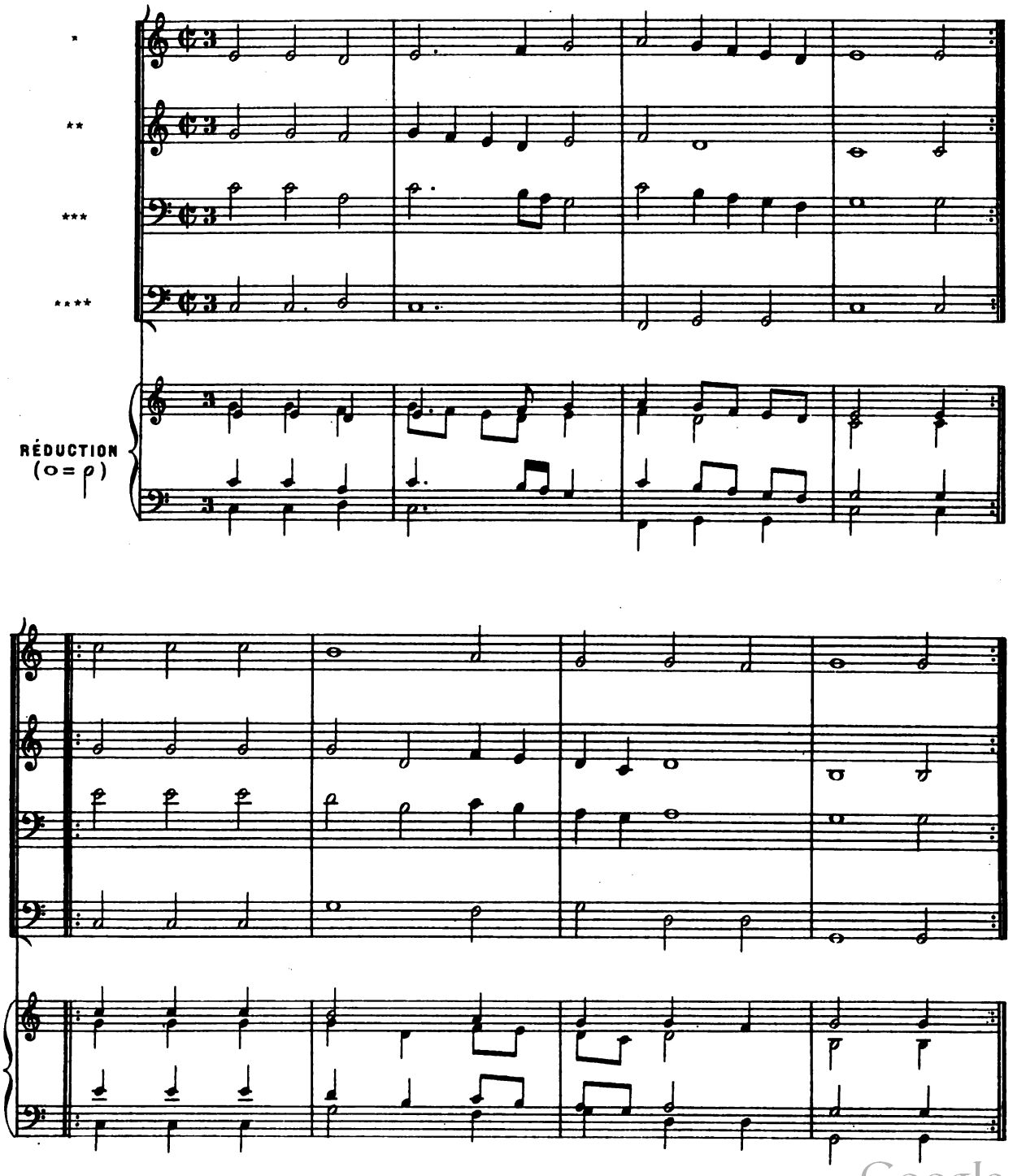
IV

CL. GERVAISE

NOTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****



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V

CL. GERVAISE

NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****

RÉDUCTION (○ = ♩)

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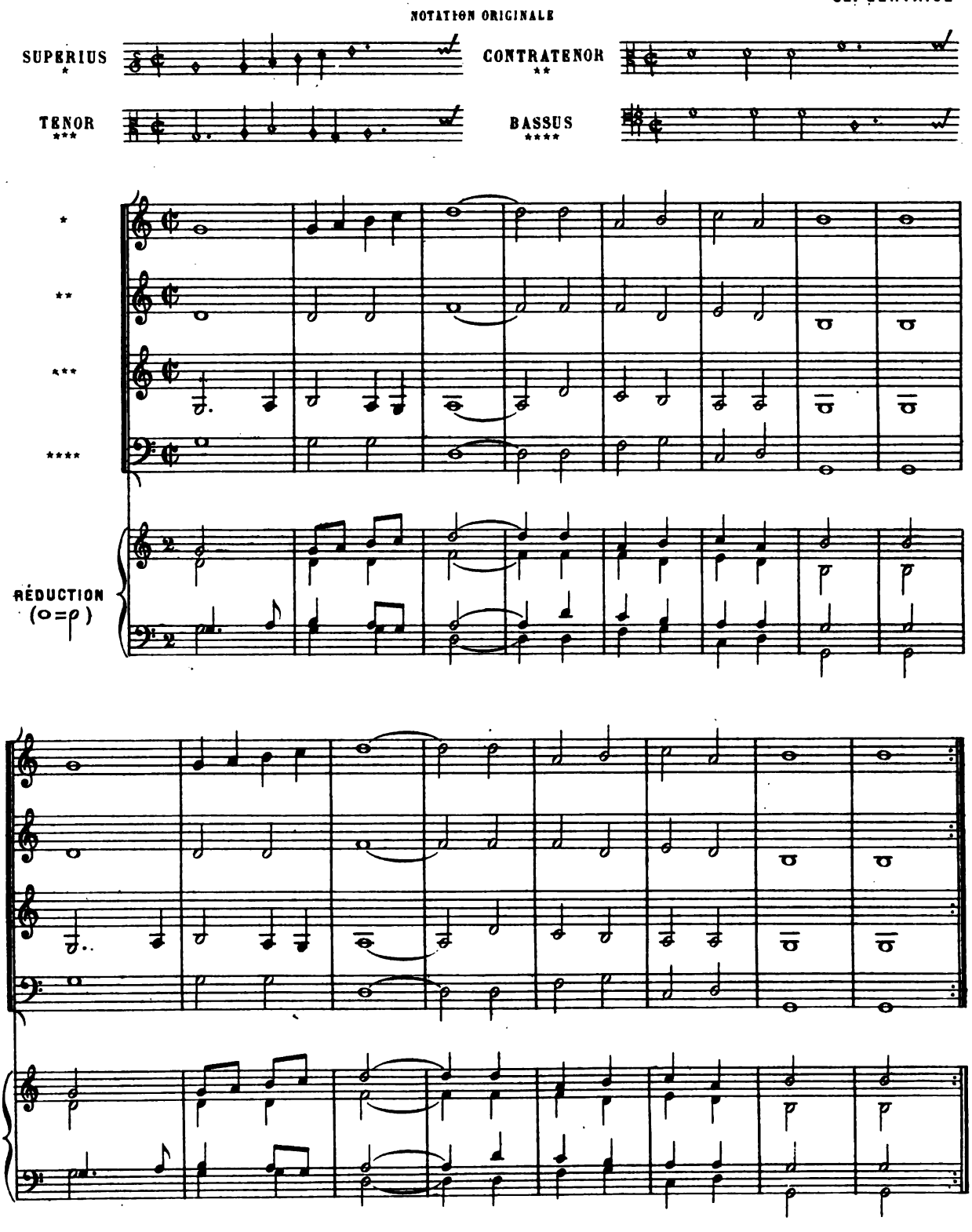
VI

ALLEMANDES

I

CL. GERVAISE

NOTATION ORIGINALE



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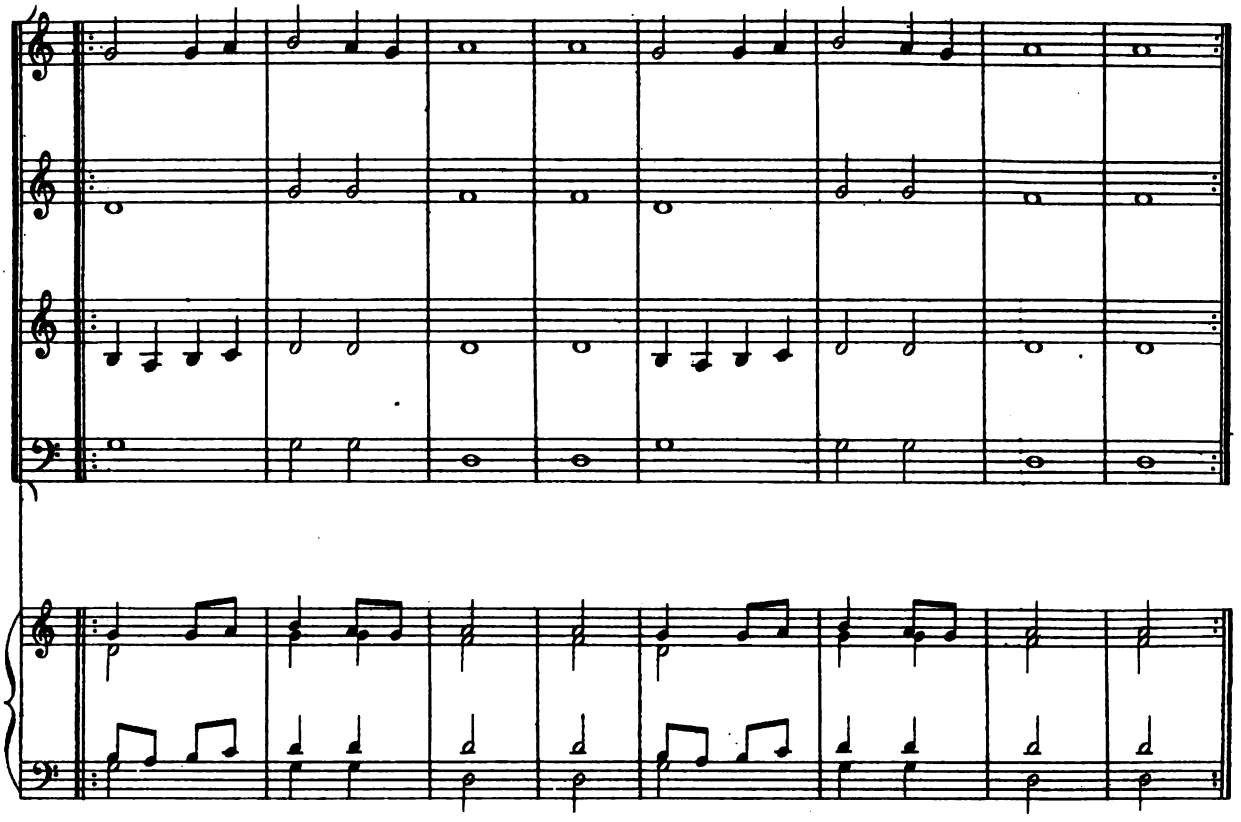

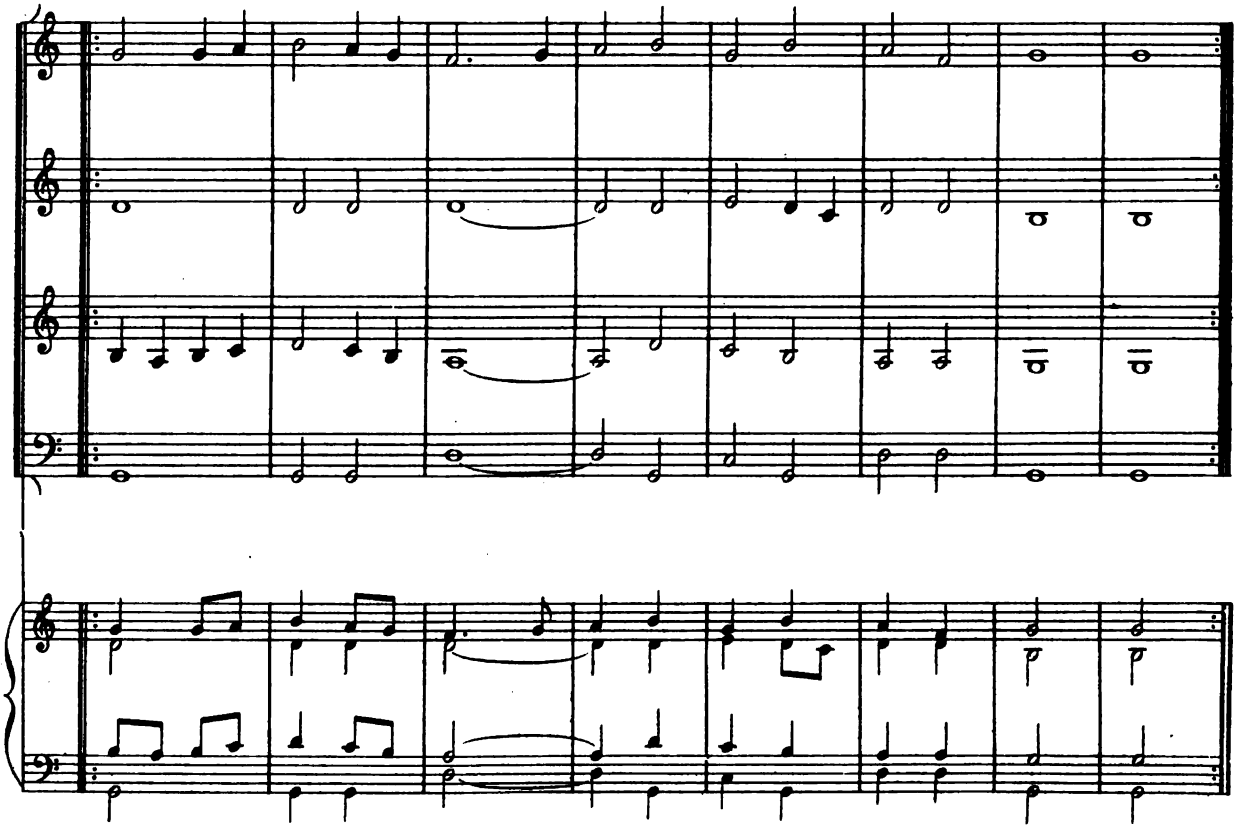

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II

CL. GERVAISE

NOTATION ORIGINALE

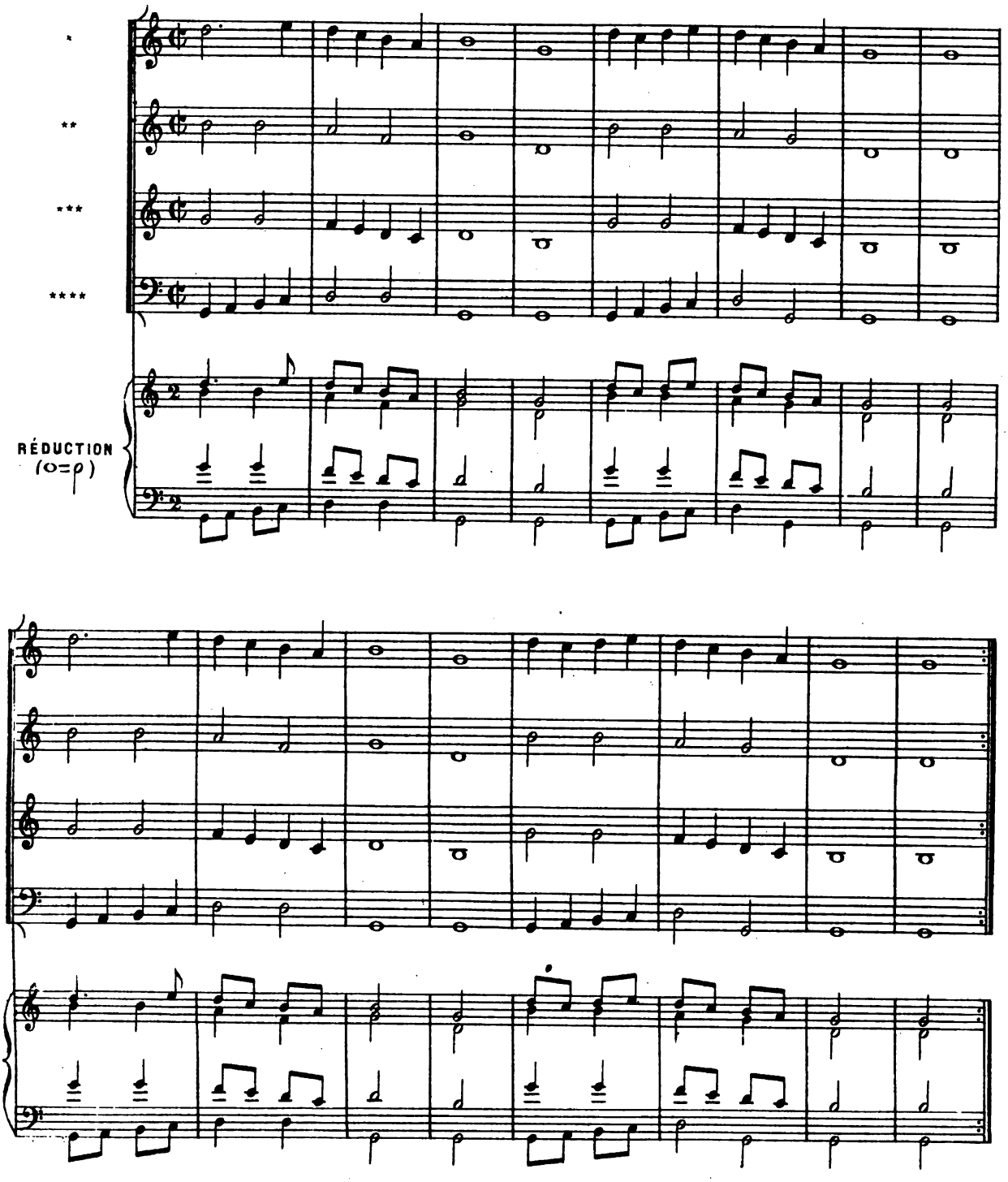
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****

RÉDUCTION (o=ρ)



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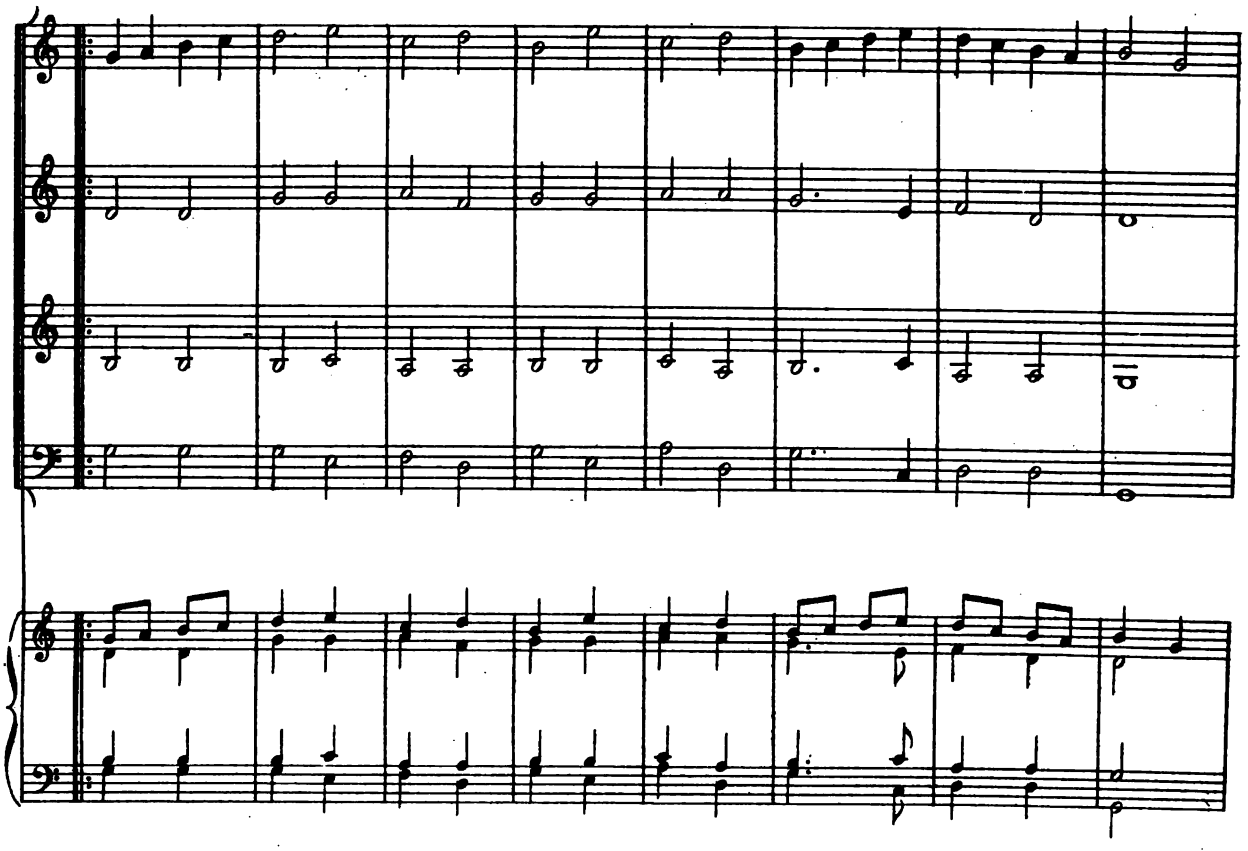

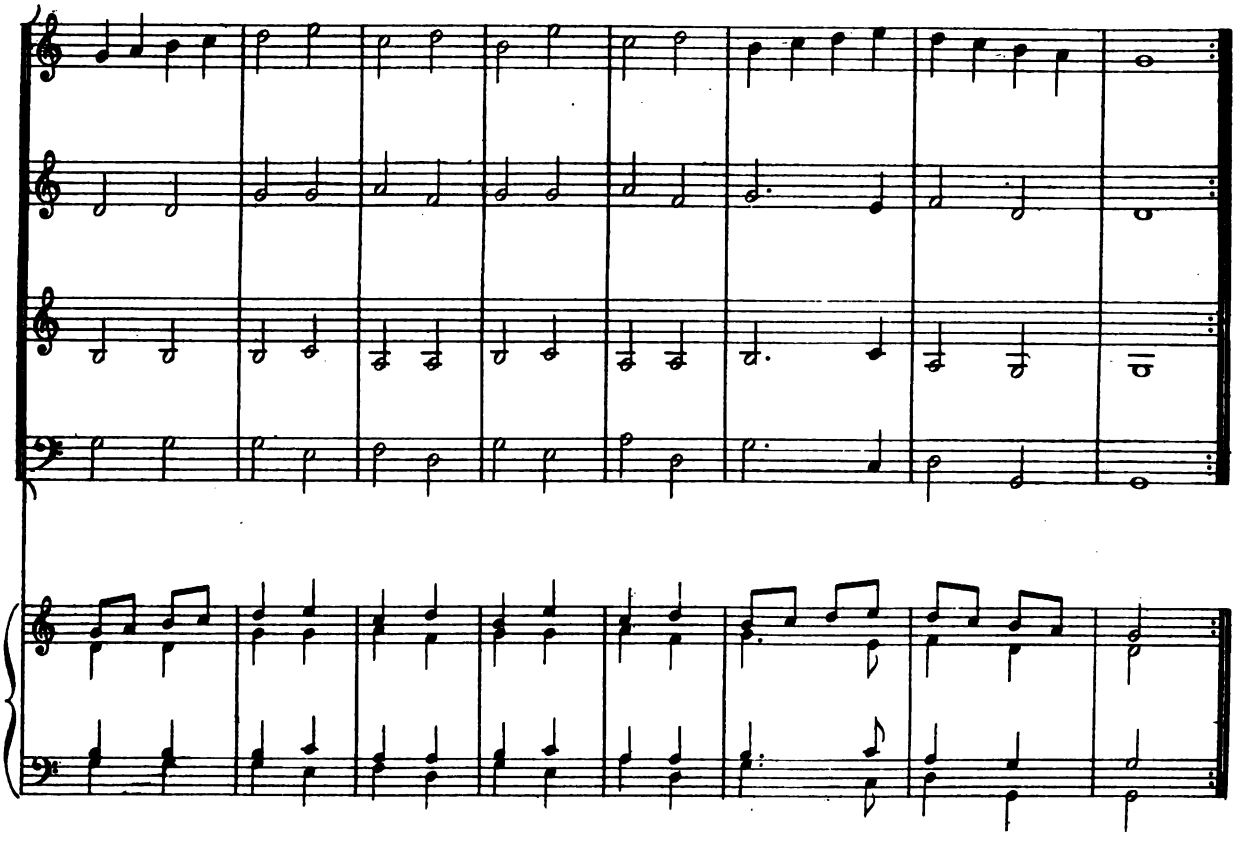

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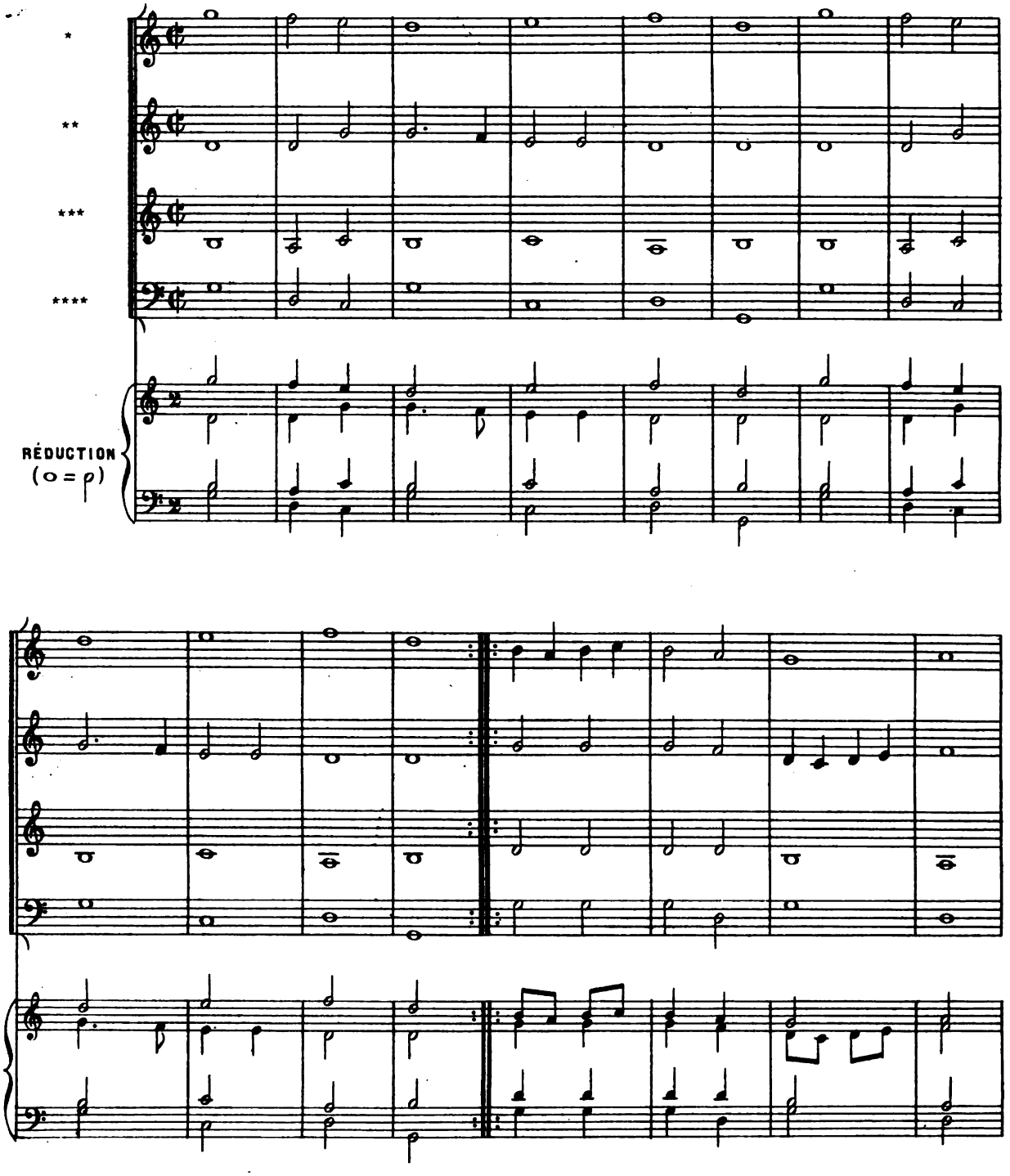
III

CL. GERVAISE

NOTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****



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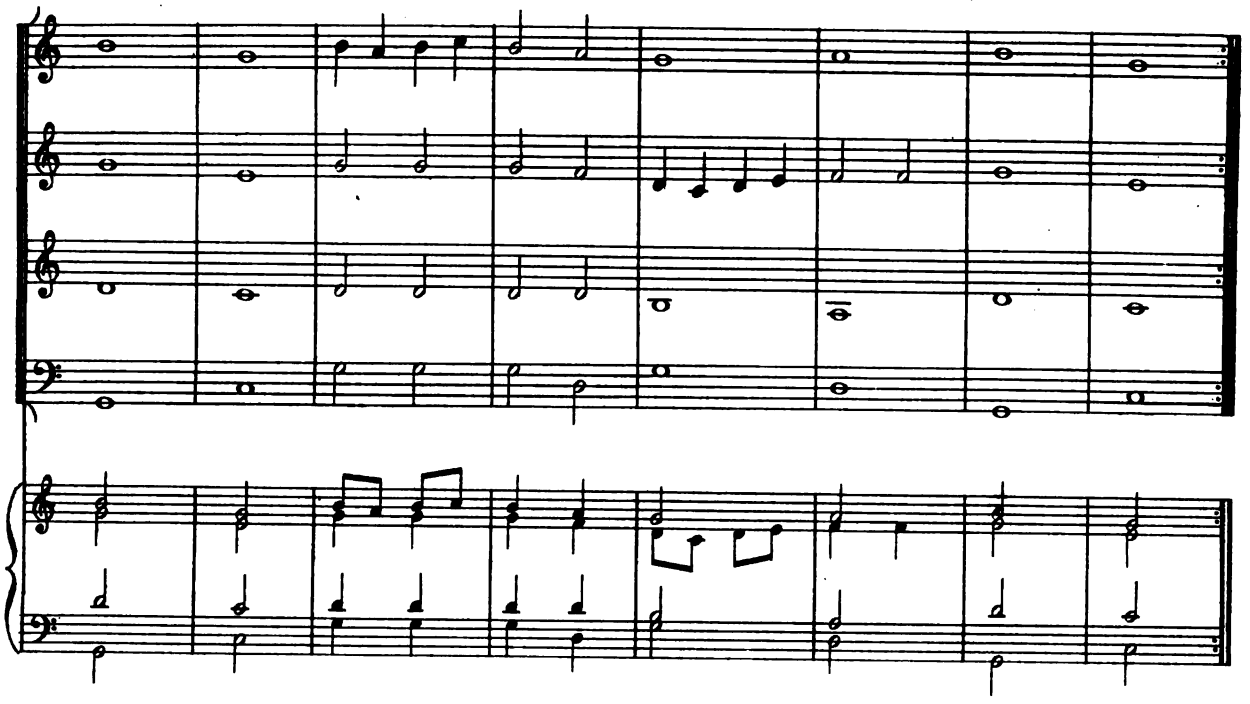


IV

CL. GERVAISE

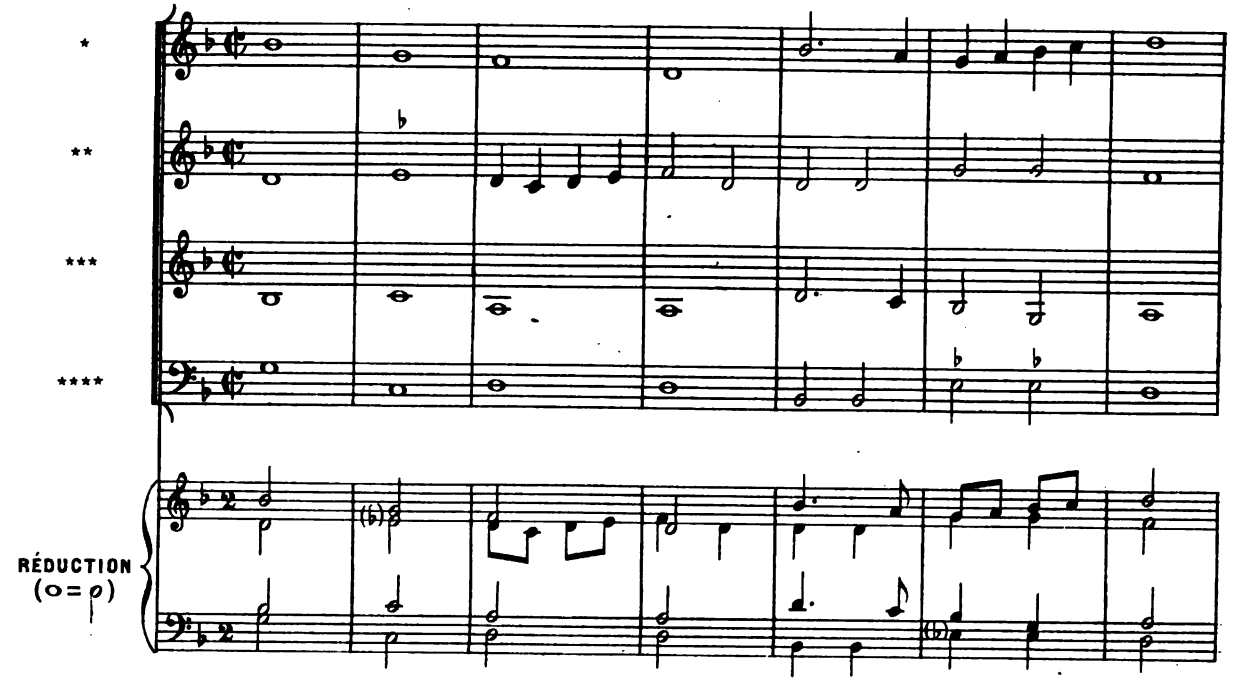
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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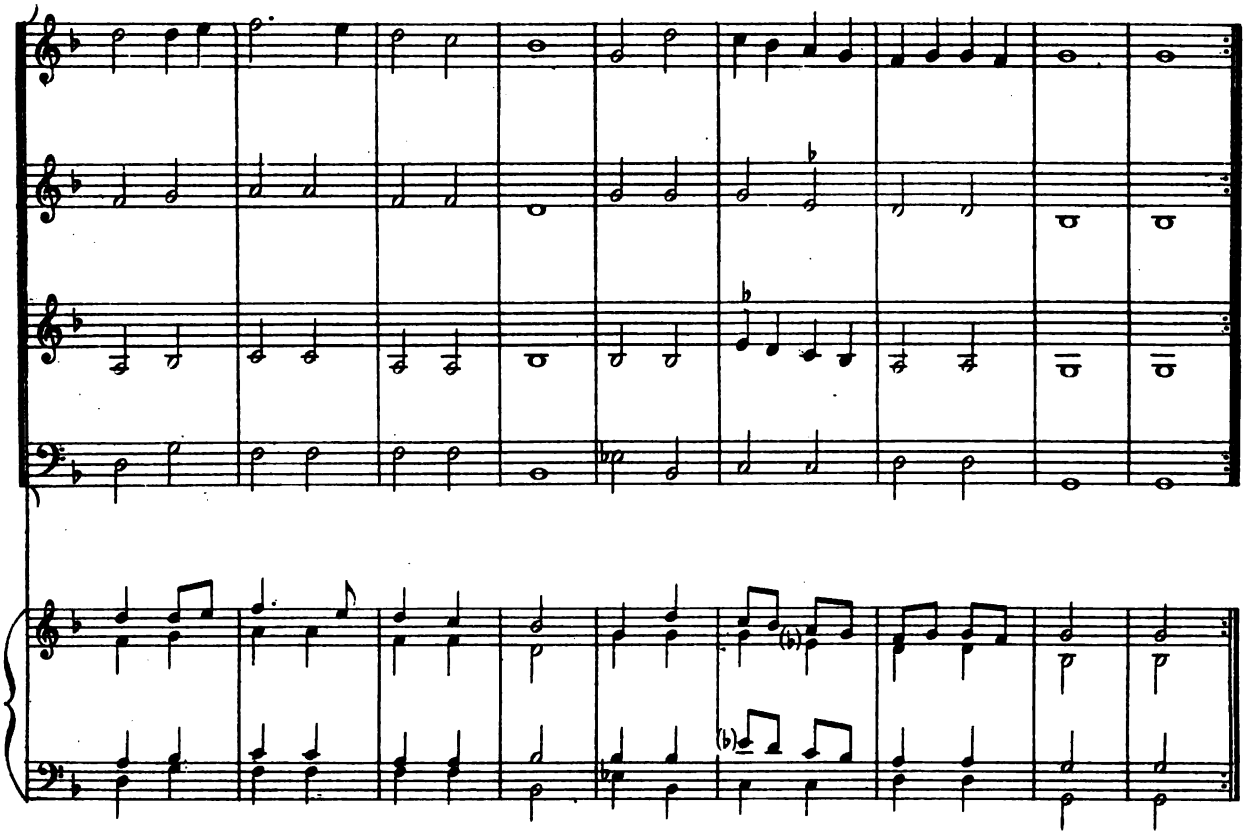

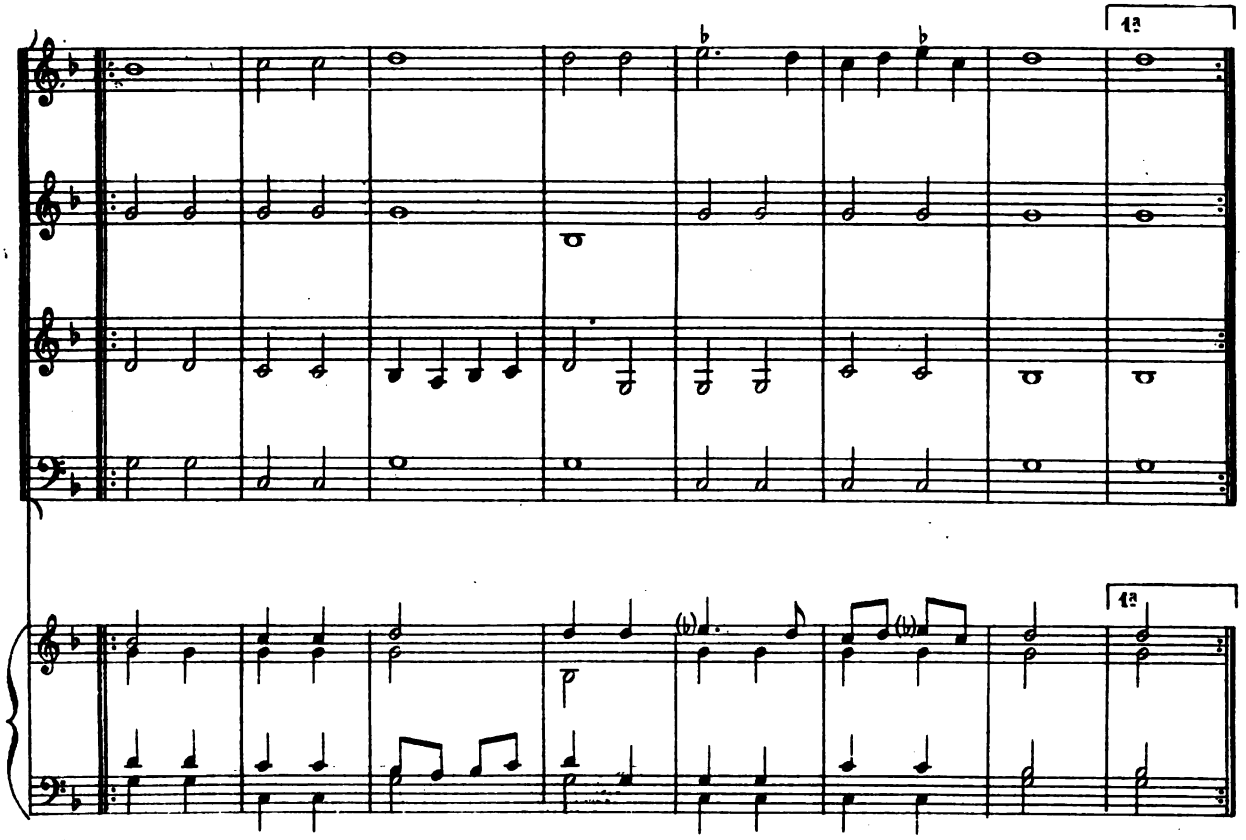

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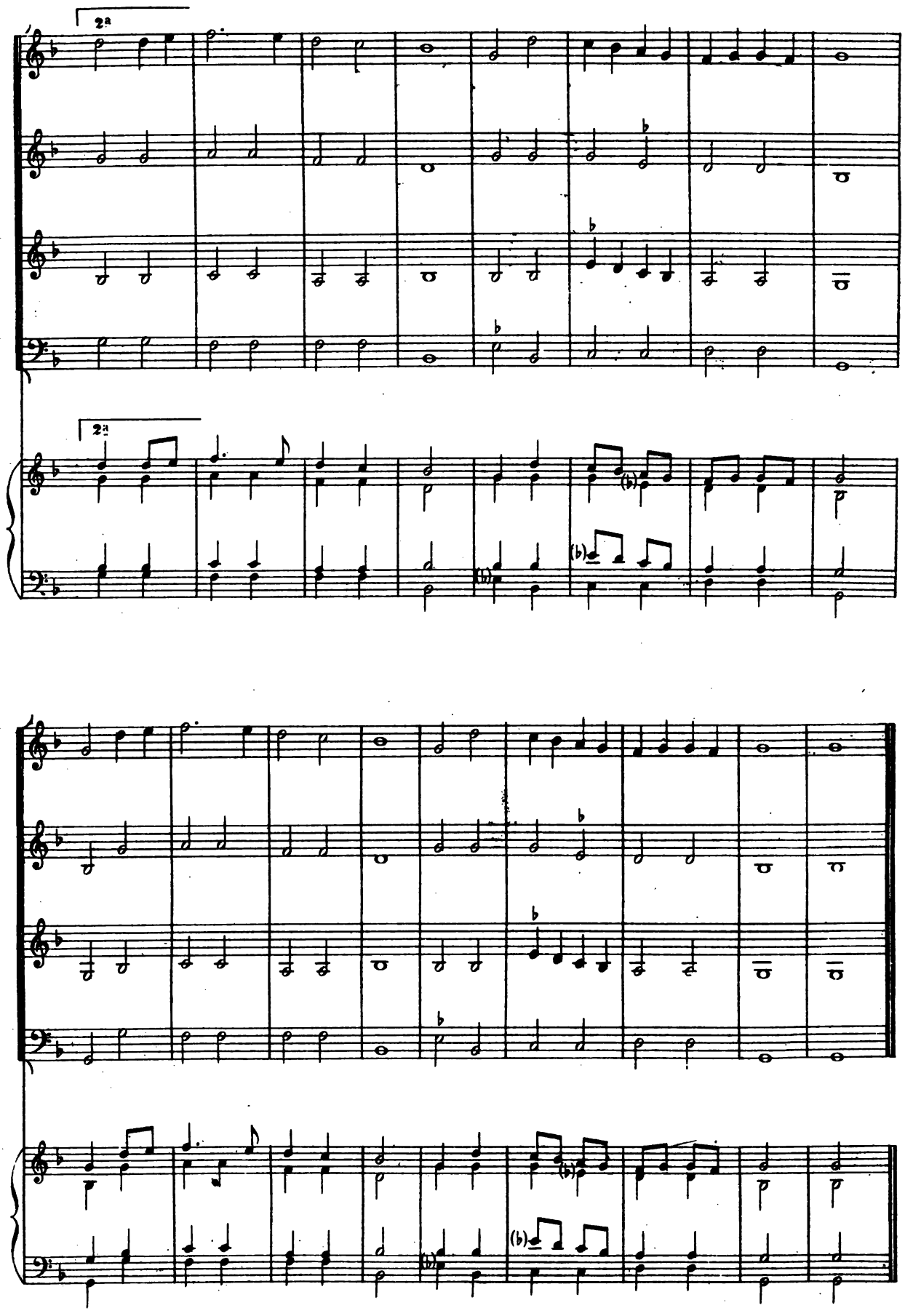

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VII

BRANSLES SIMPLES

I

ANONYME

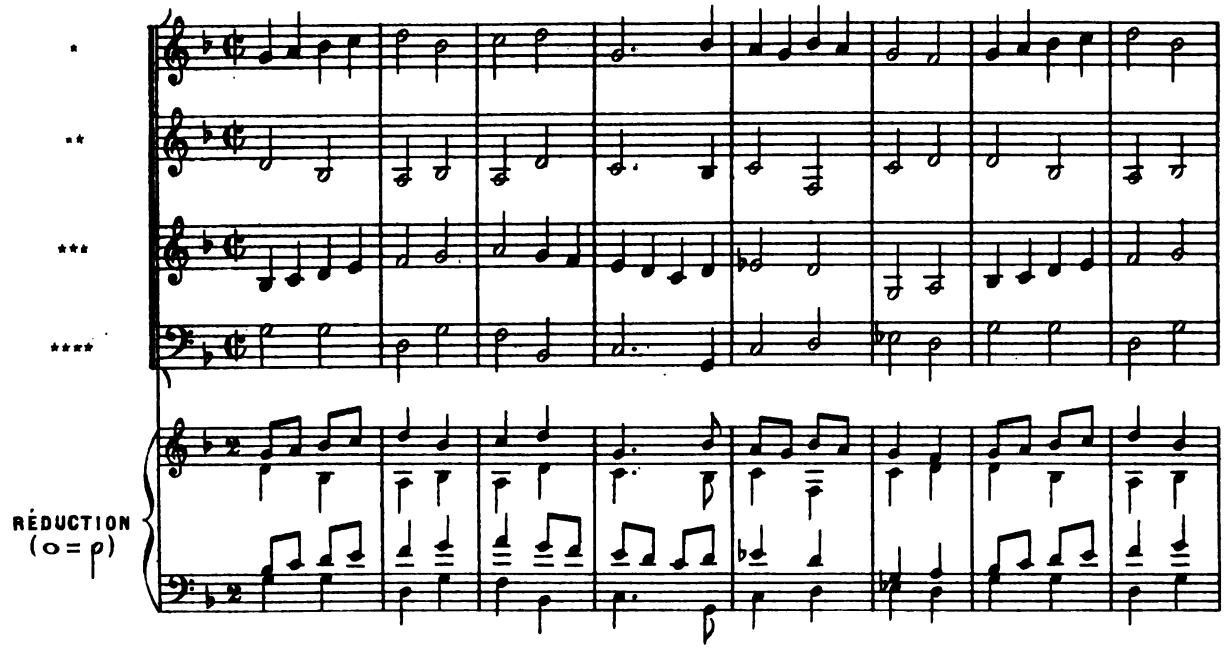
NOTATION ORIGINALE

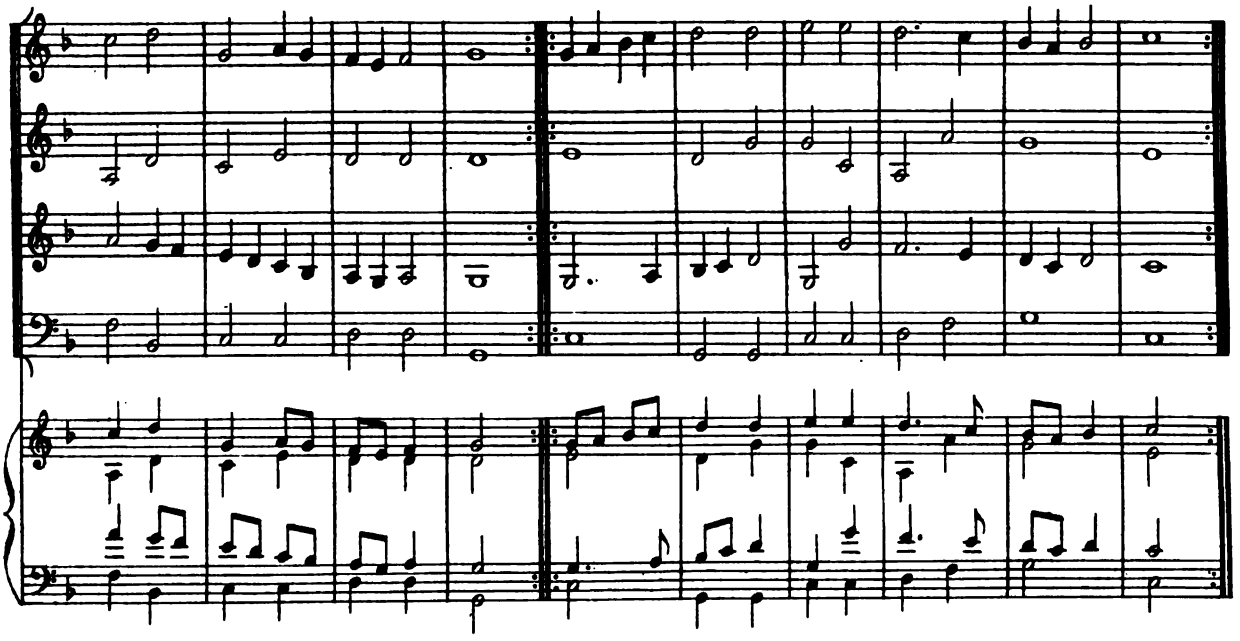
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****





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II

ANONYME

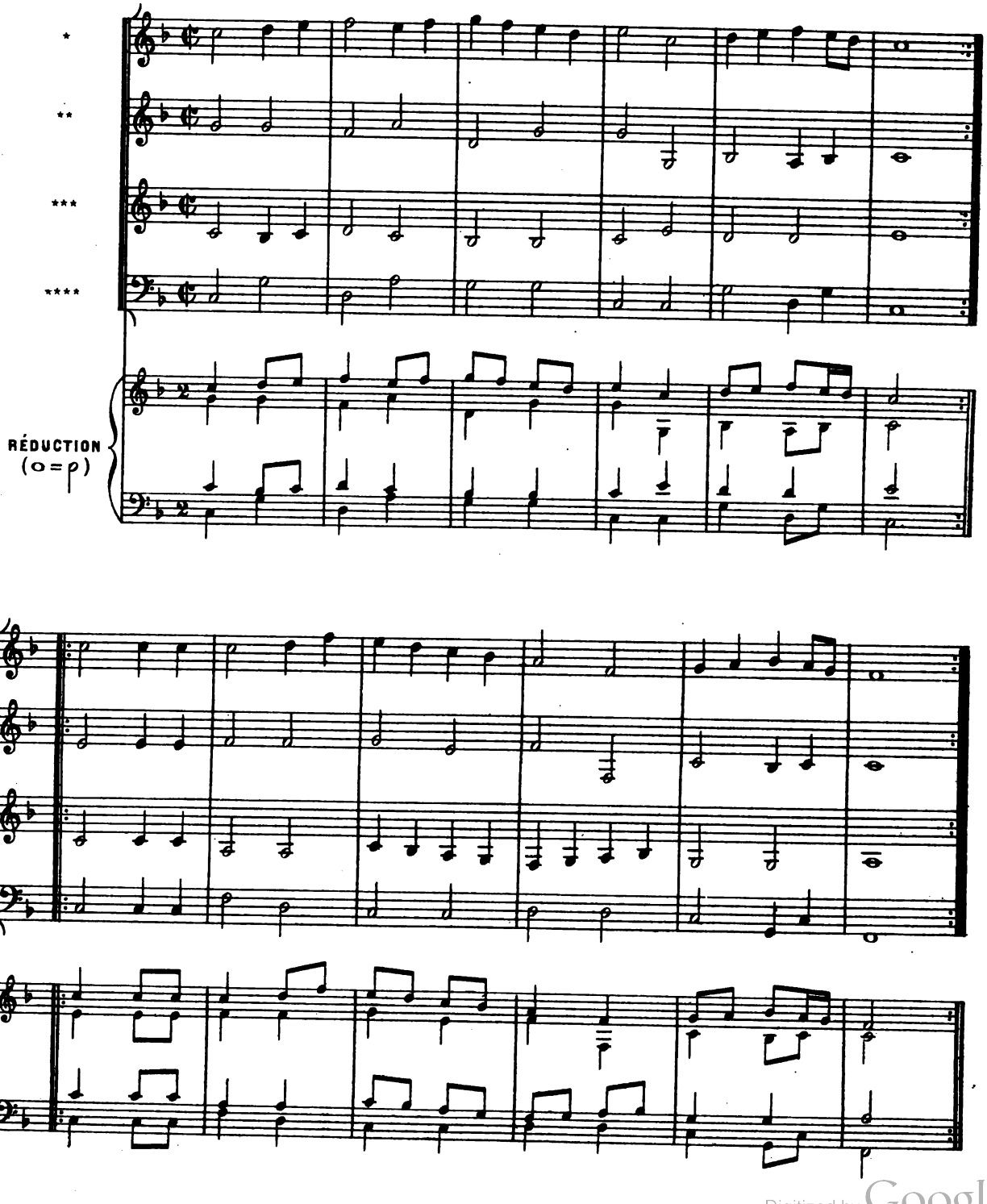
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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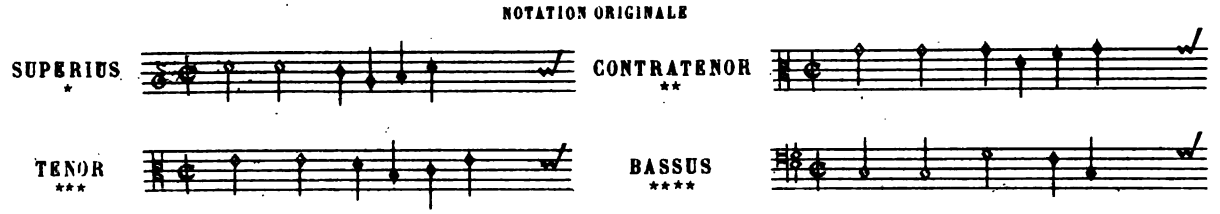
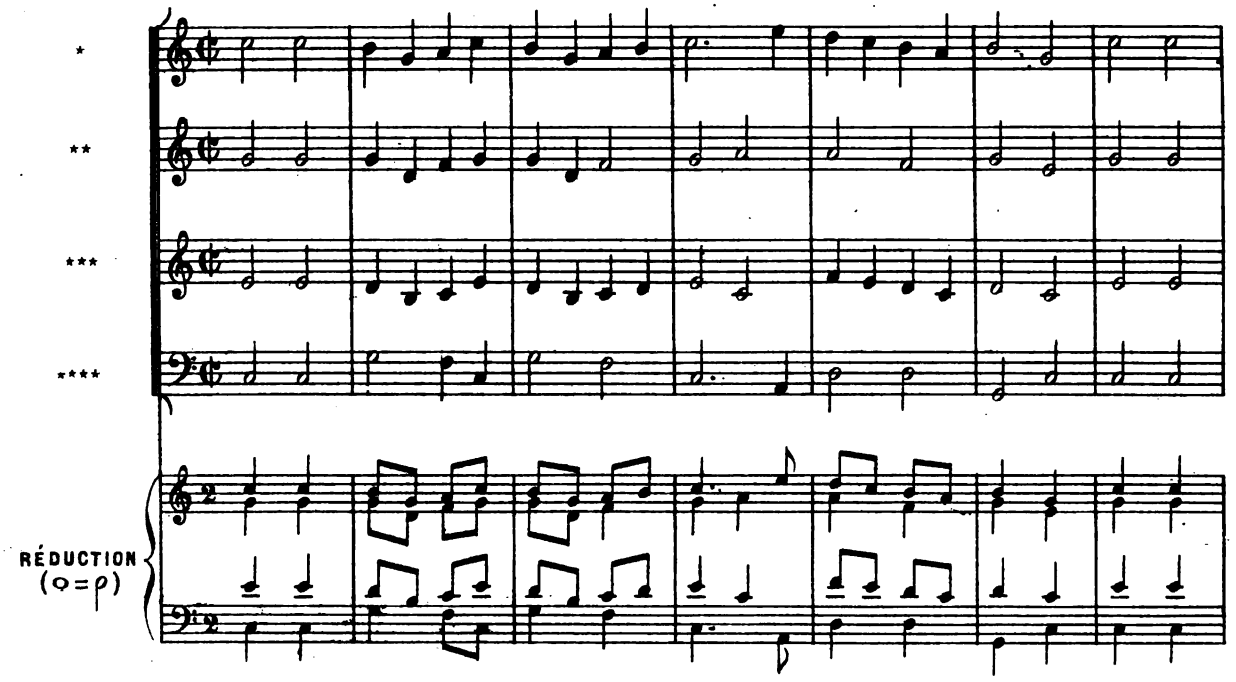
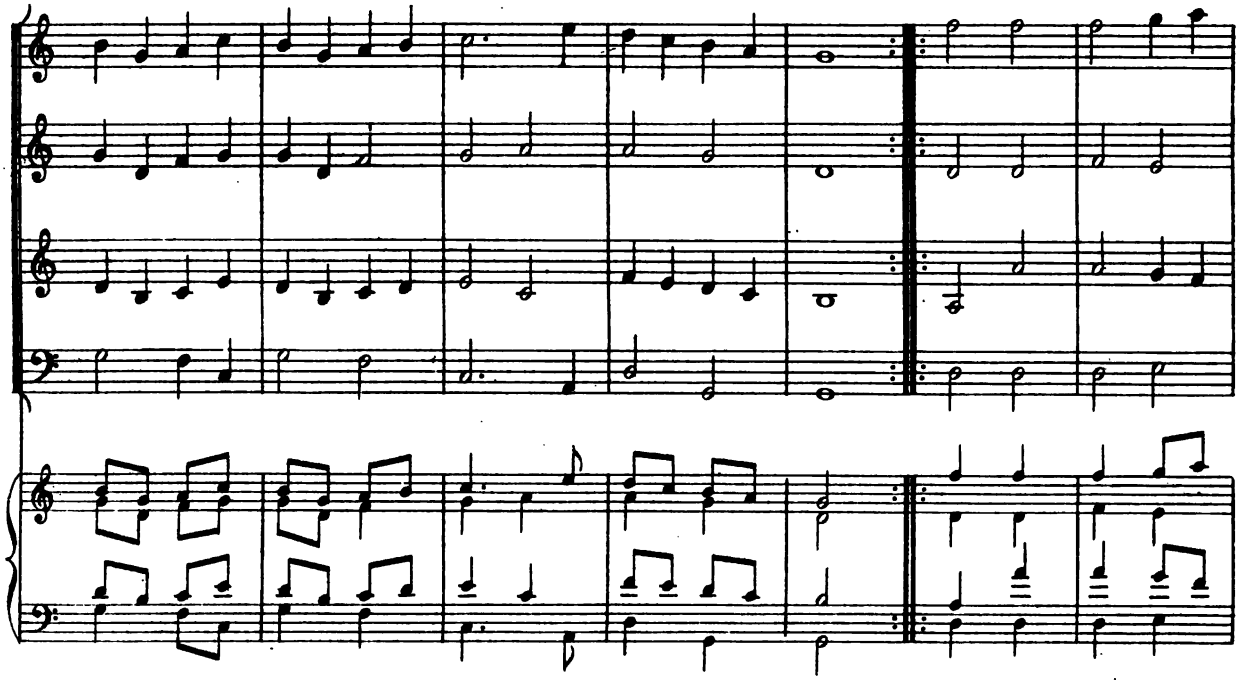
III

ANONYME

NOTATION ORIGINALE







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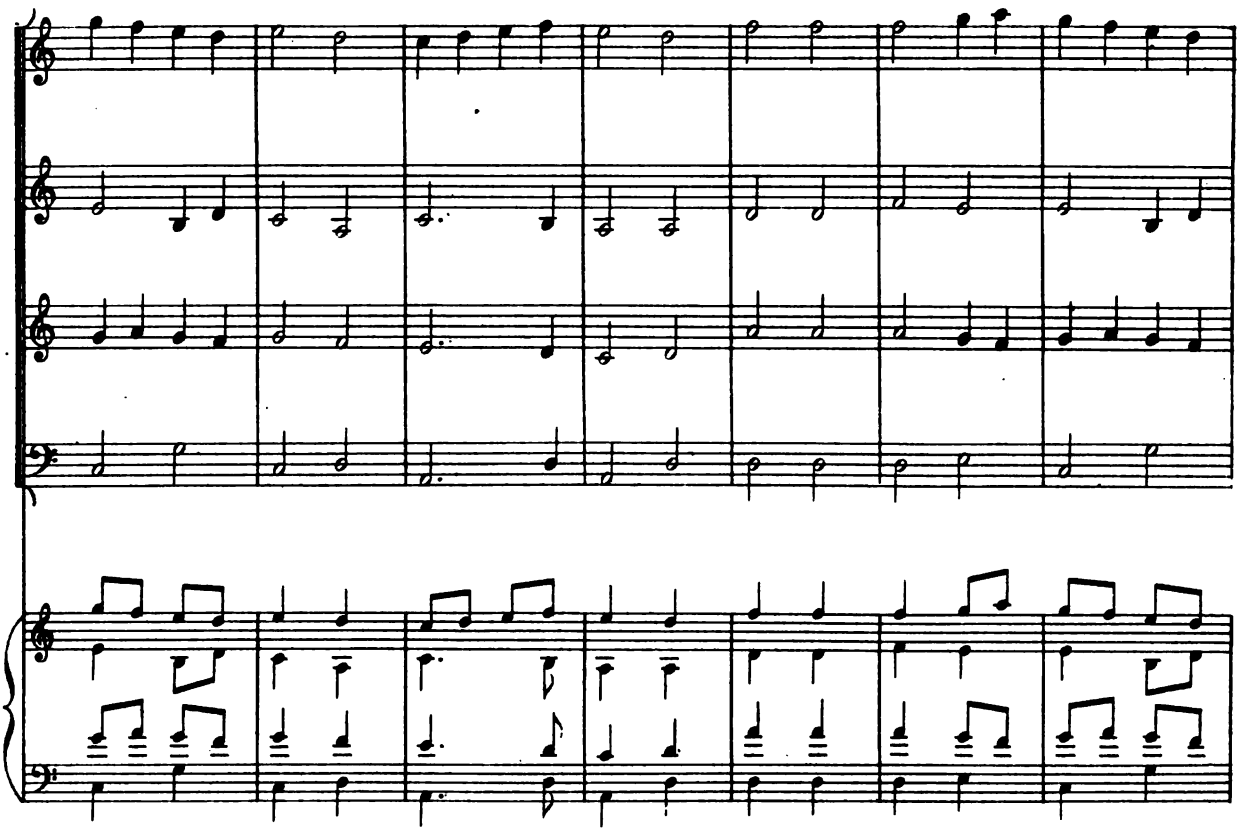

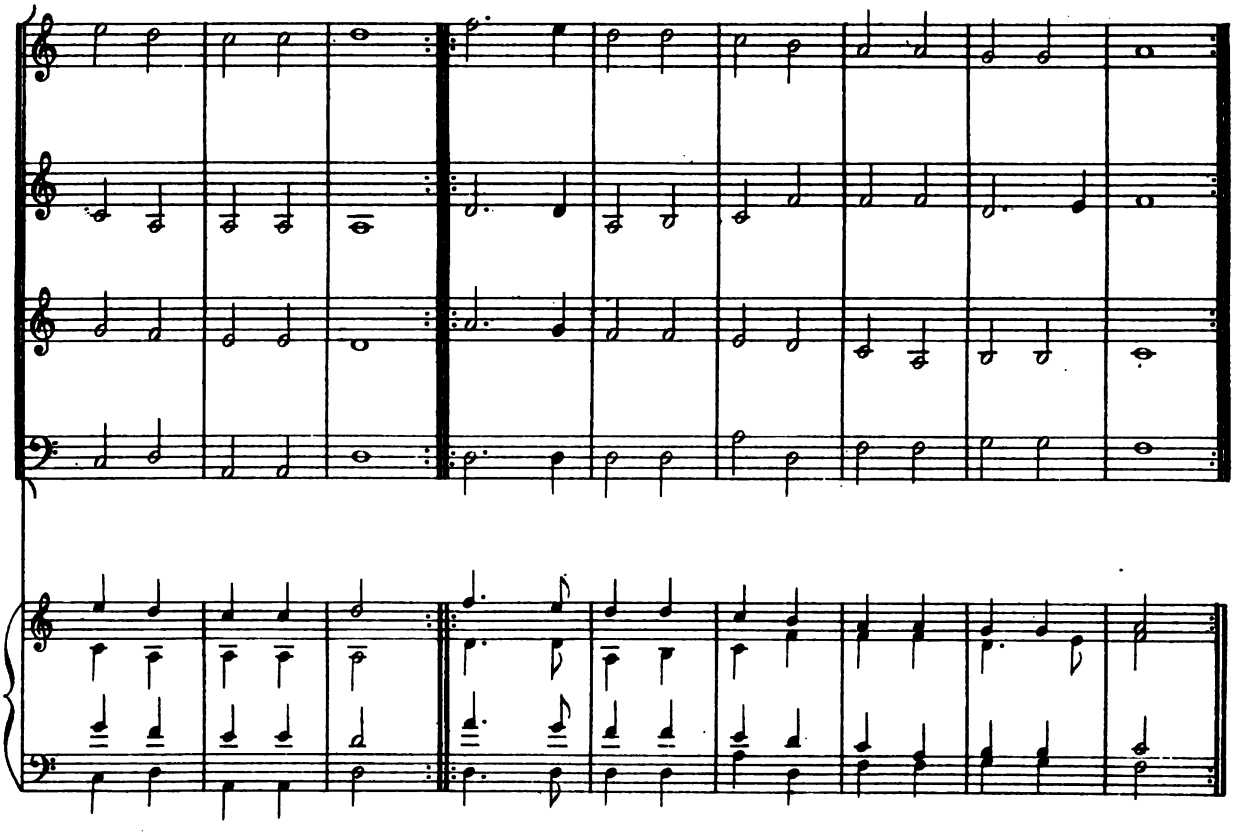

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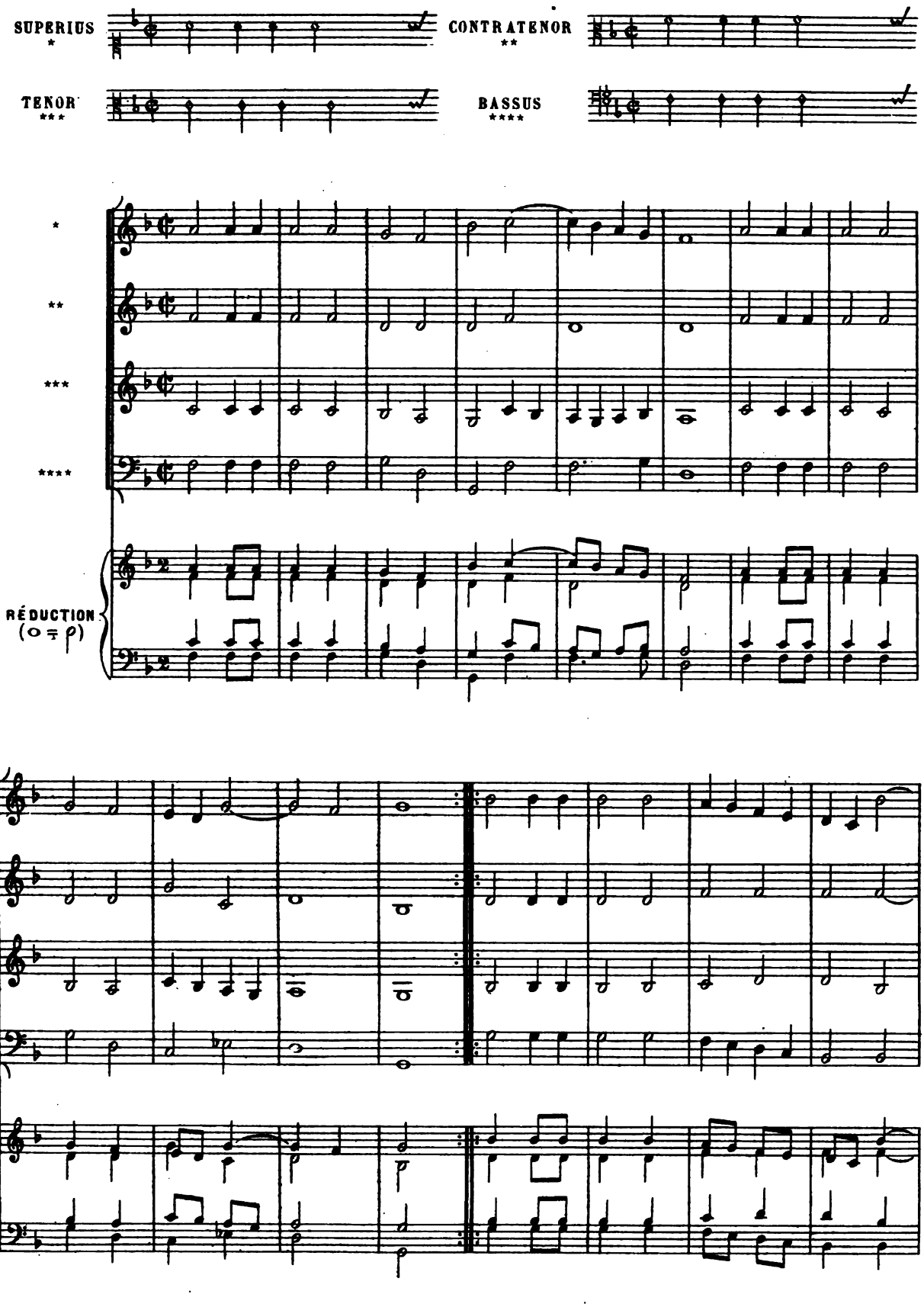
IV

ANONYME

NOTATION ORIGINALE



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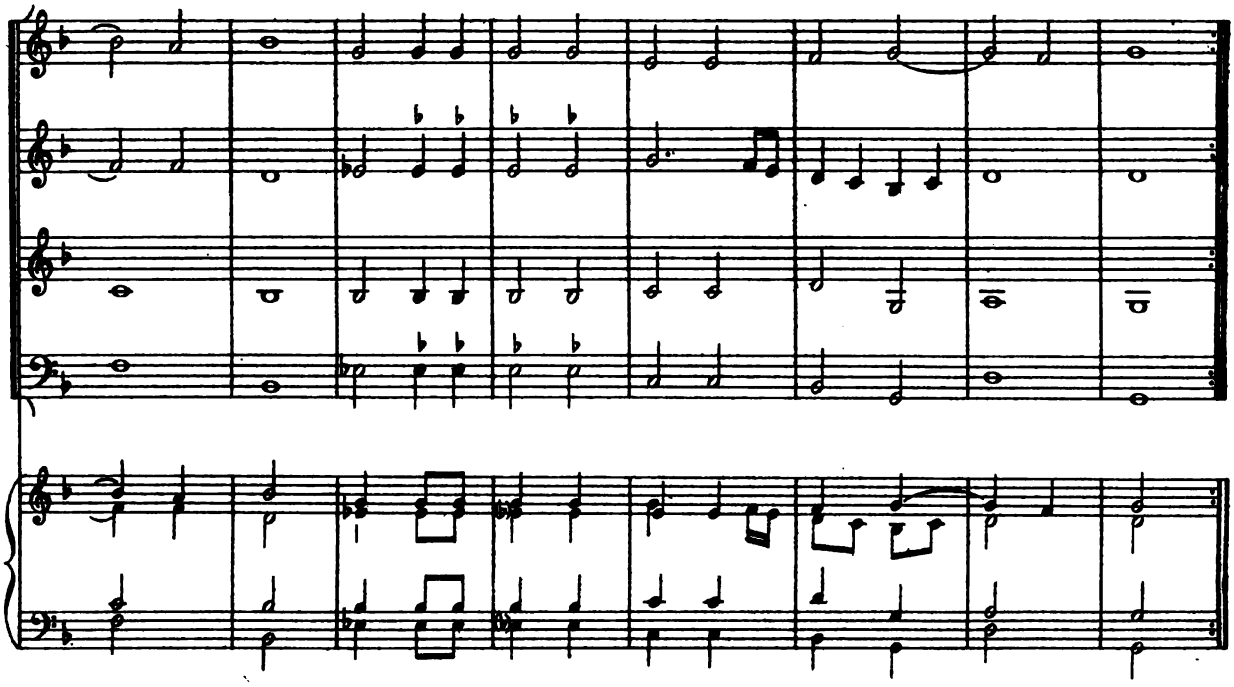


V

CL. GERVAISE

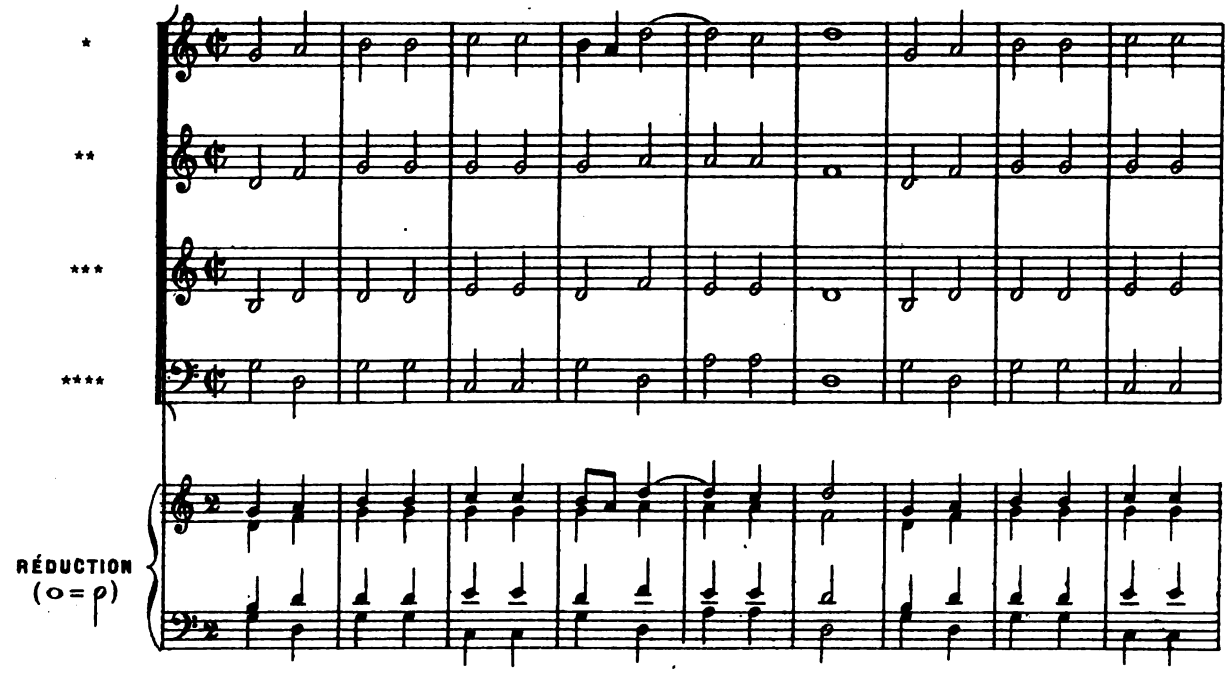
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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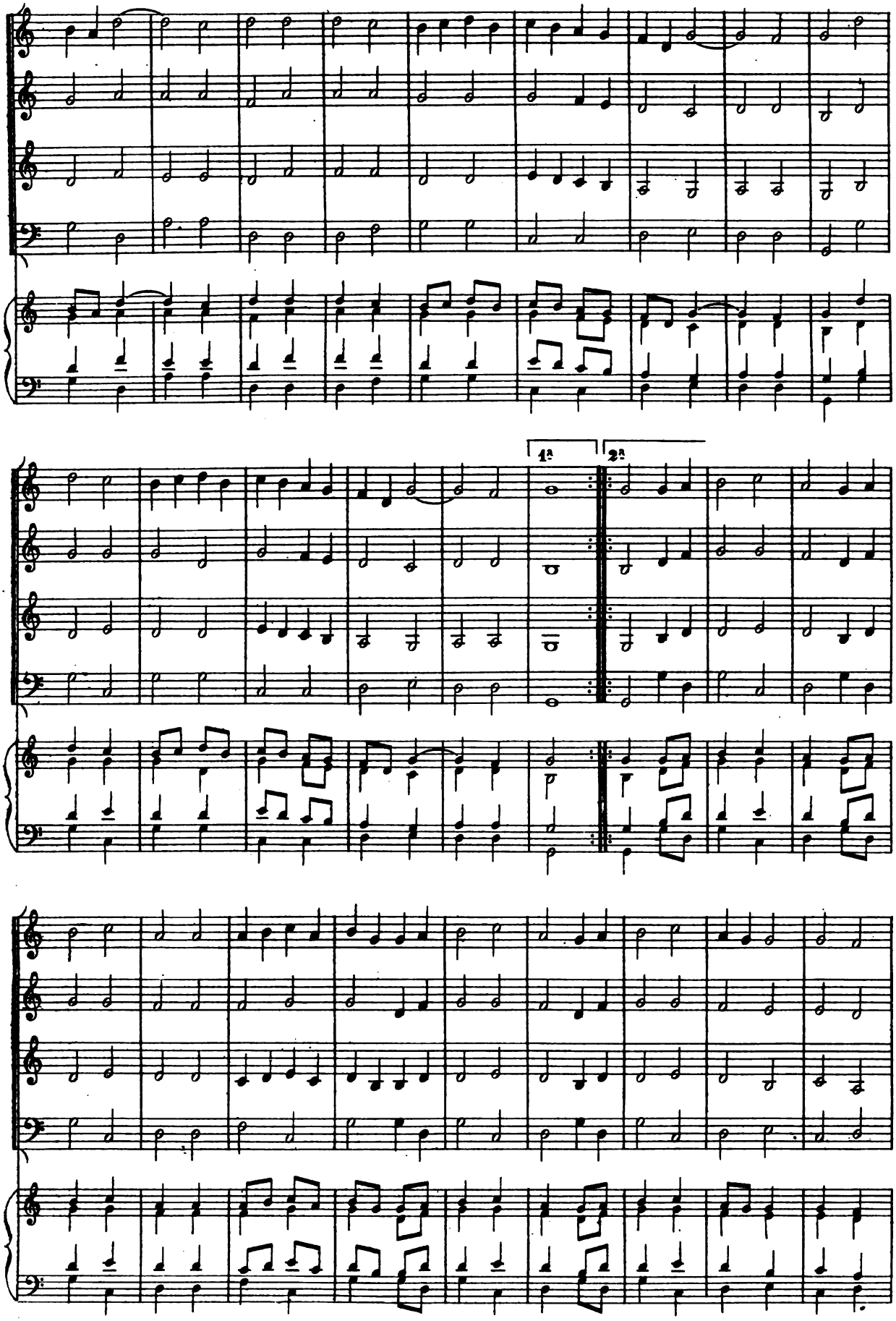

A L 14,052

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VI

NOTATION ORIGINALE

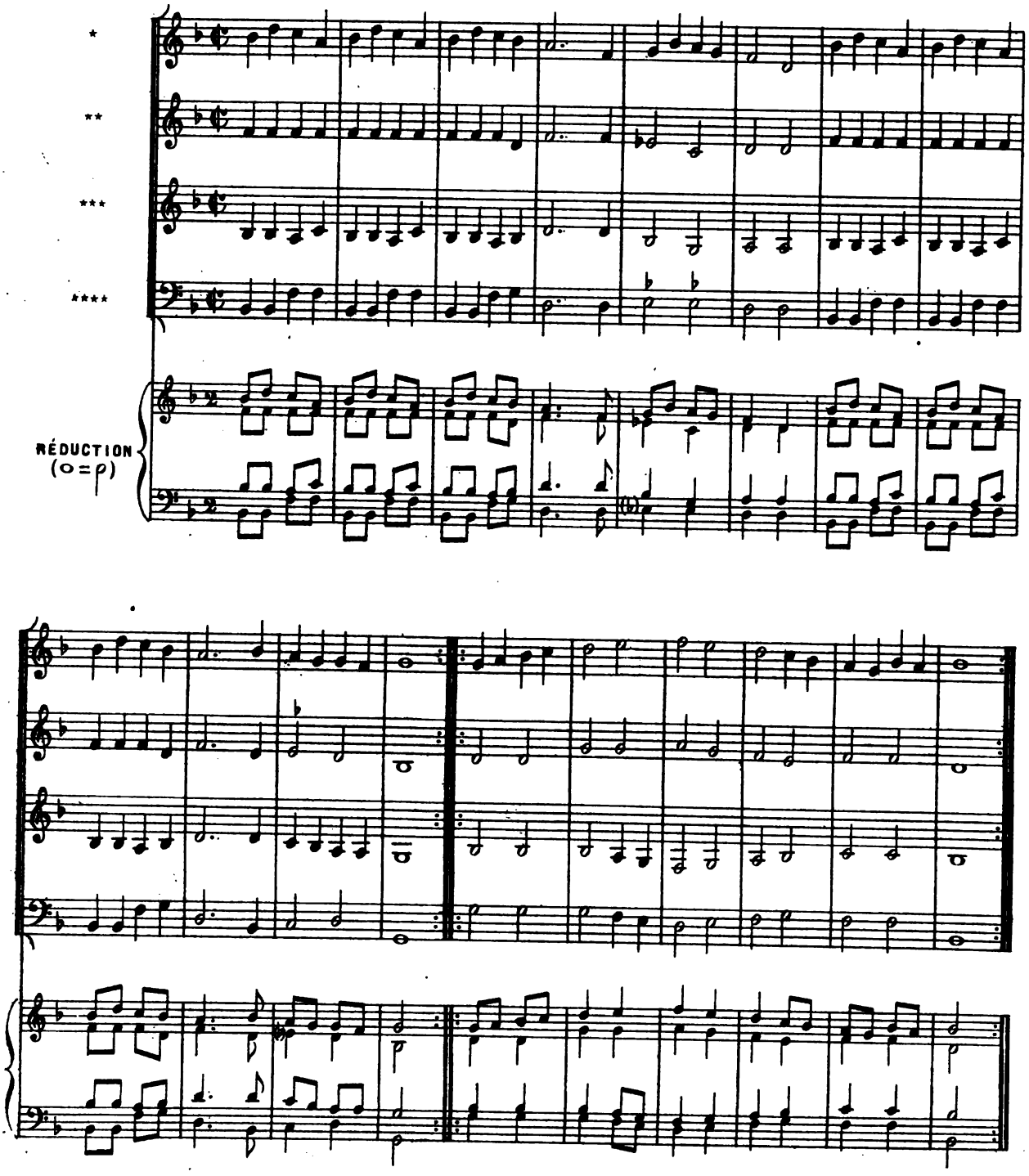
CL. GERVAISE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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VIII

BRANSLES DOUBLES

I

CL. GERVAISE(*)

NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****

RÉDUCTION (o = ρ)

(*) Cette pièce figure aussi comme Branle de Champagne au livre 5me des Danceries.

A.L.14,052.

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II

ANONYME

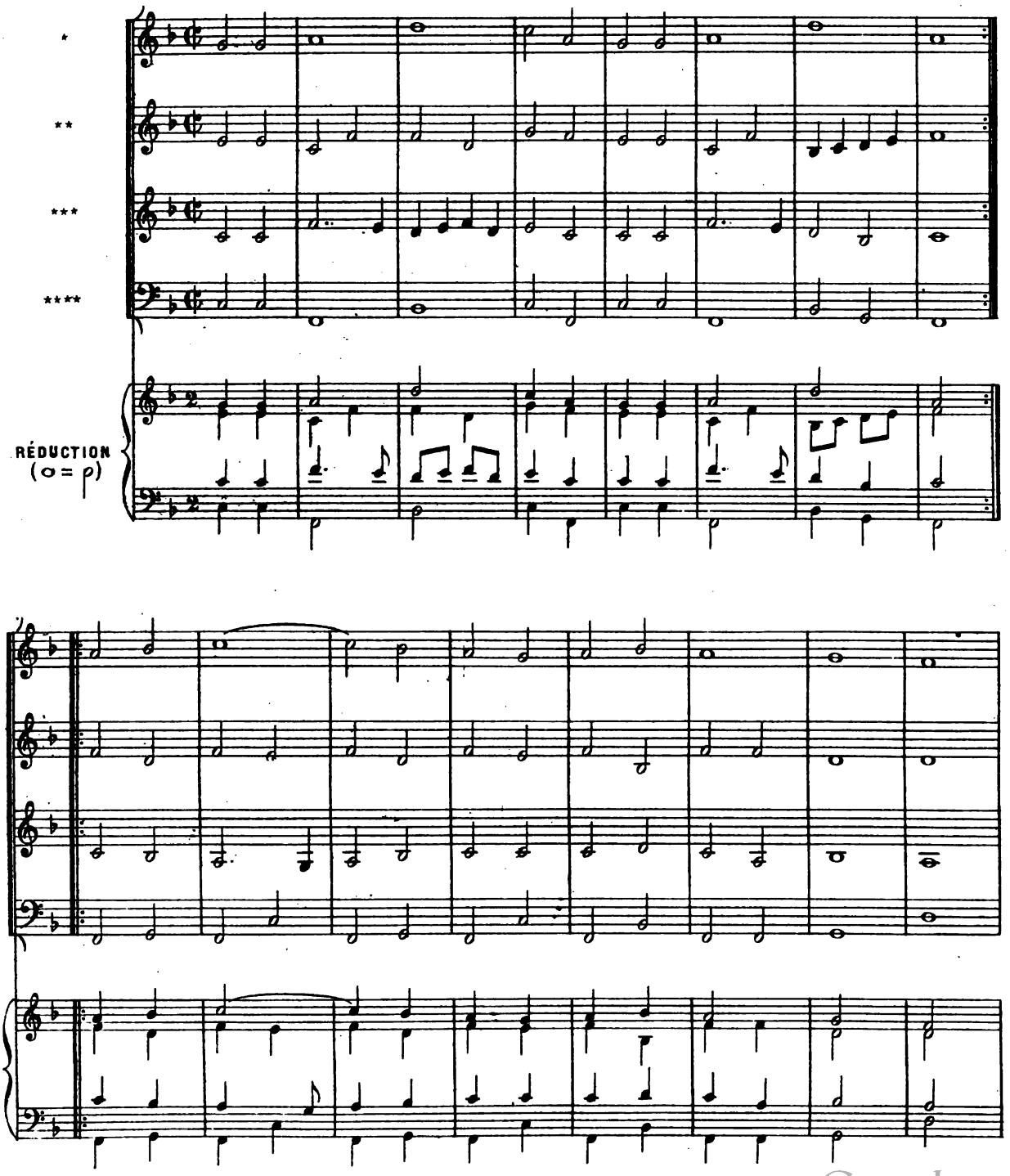
NOTATION ORIGINALE

SUPERIUS *

CONTRA-TENOR **

TENOR ***

BASSUS ****



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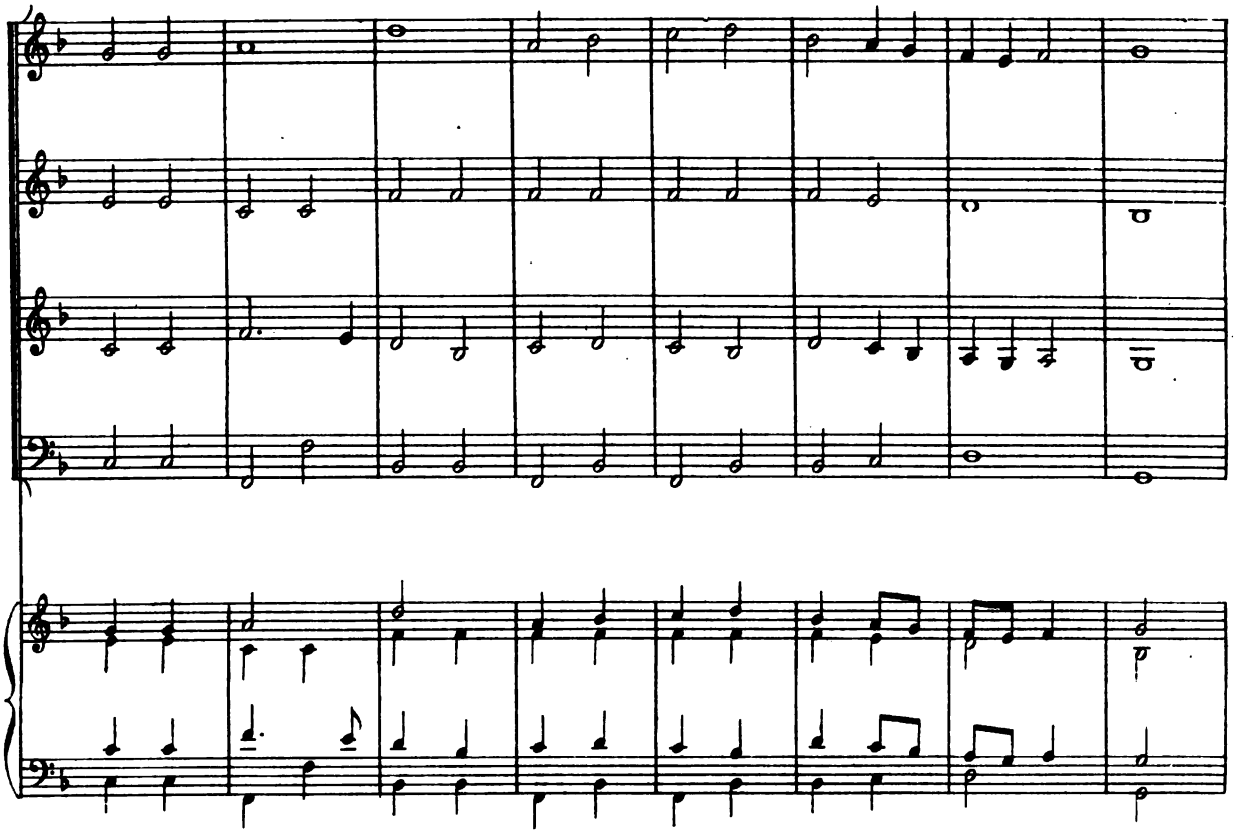

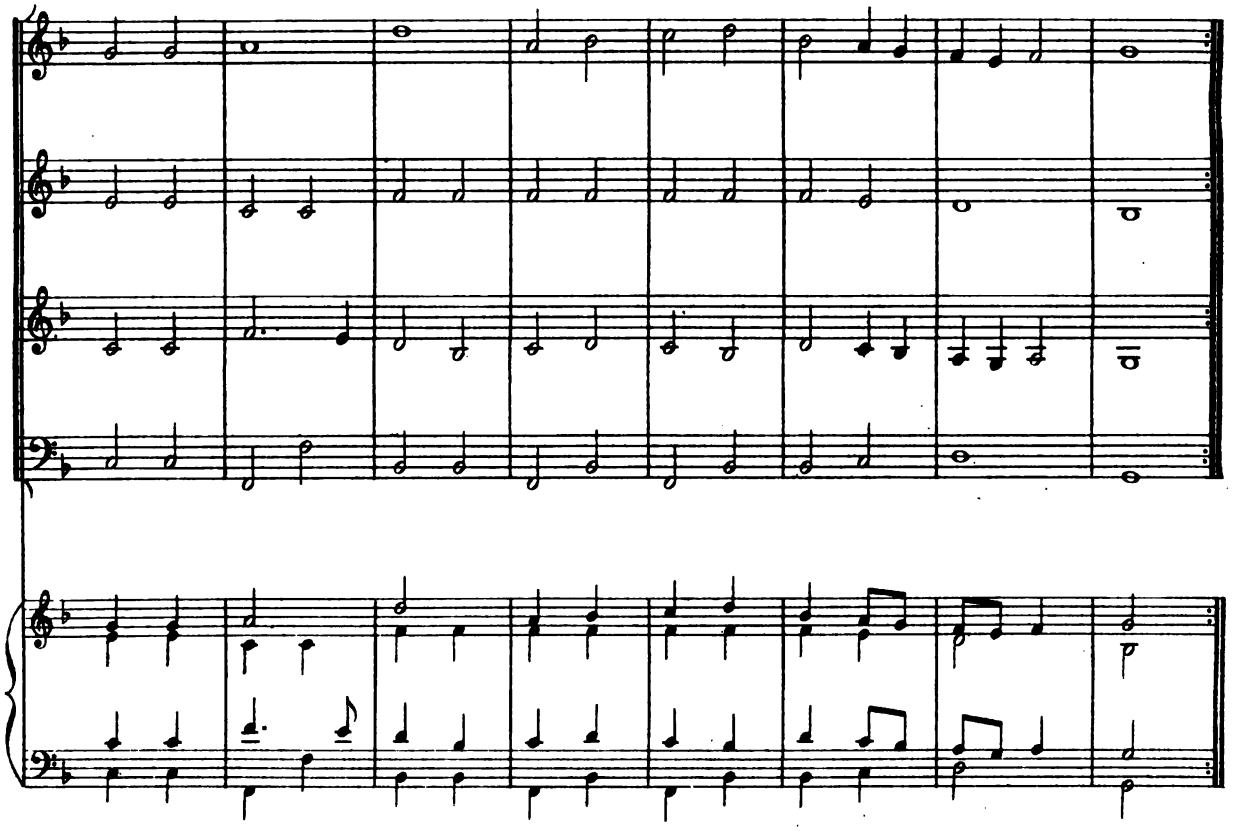

A.L.14,052.

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III

ANONYME

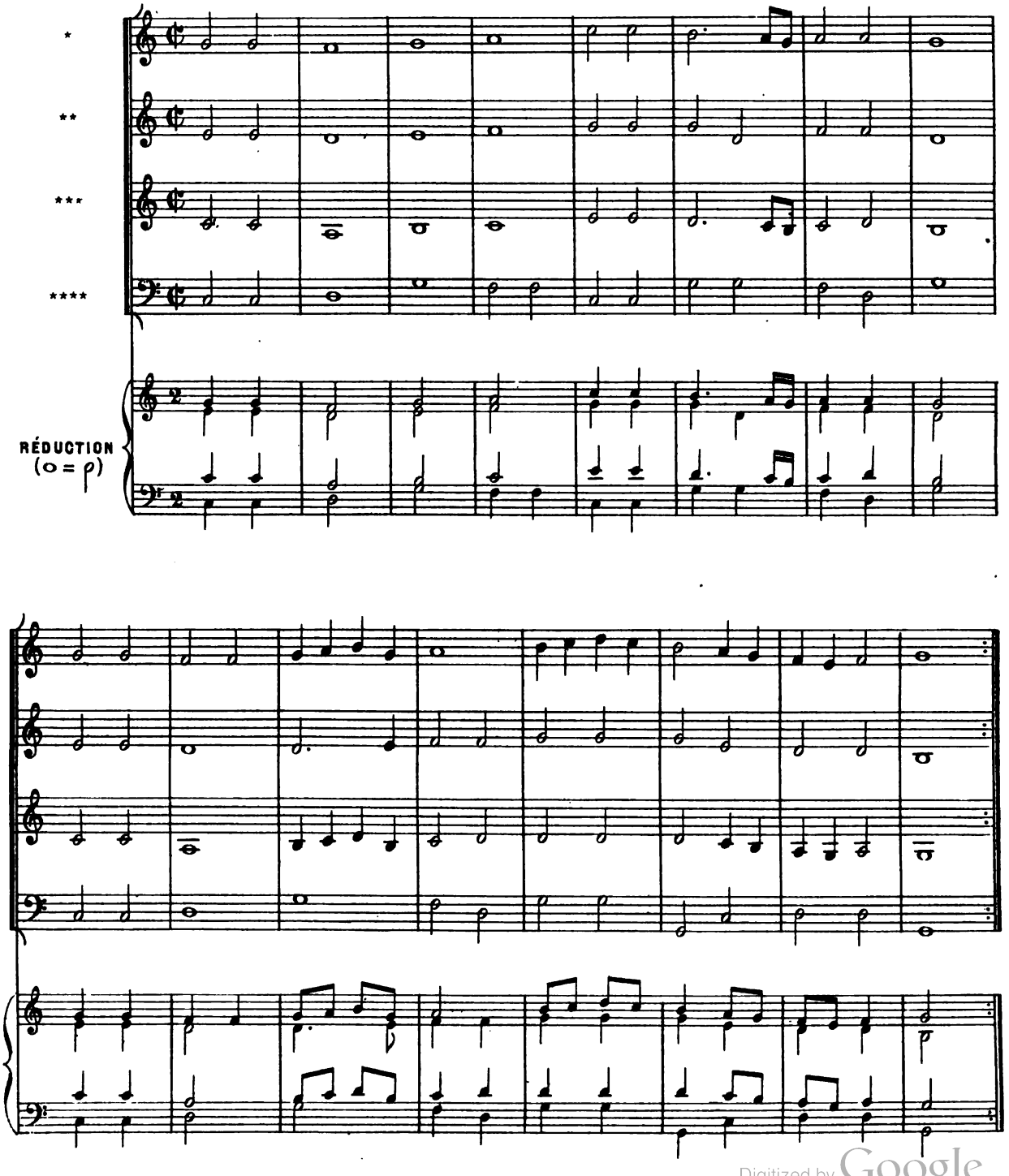
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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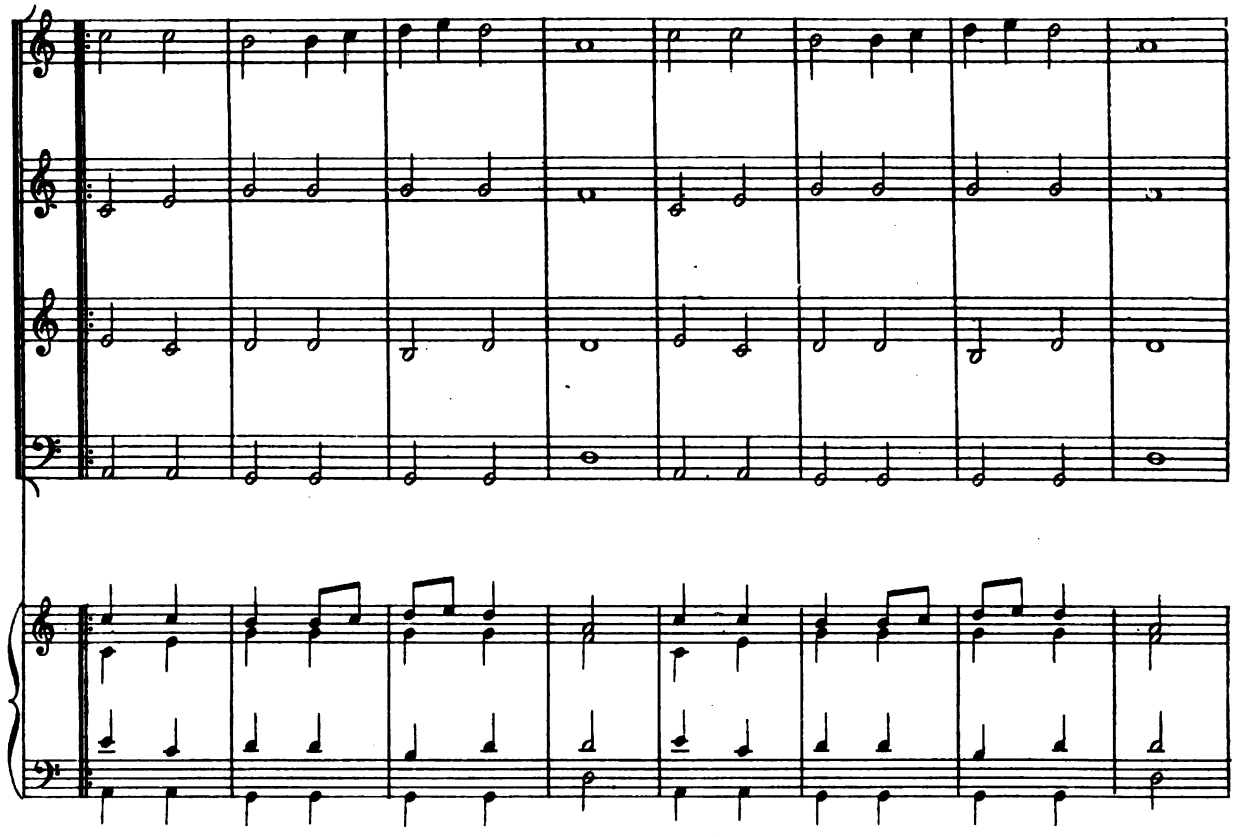

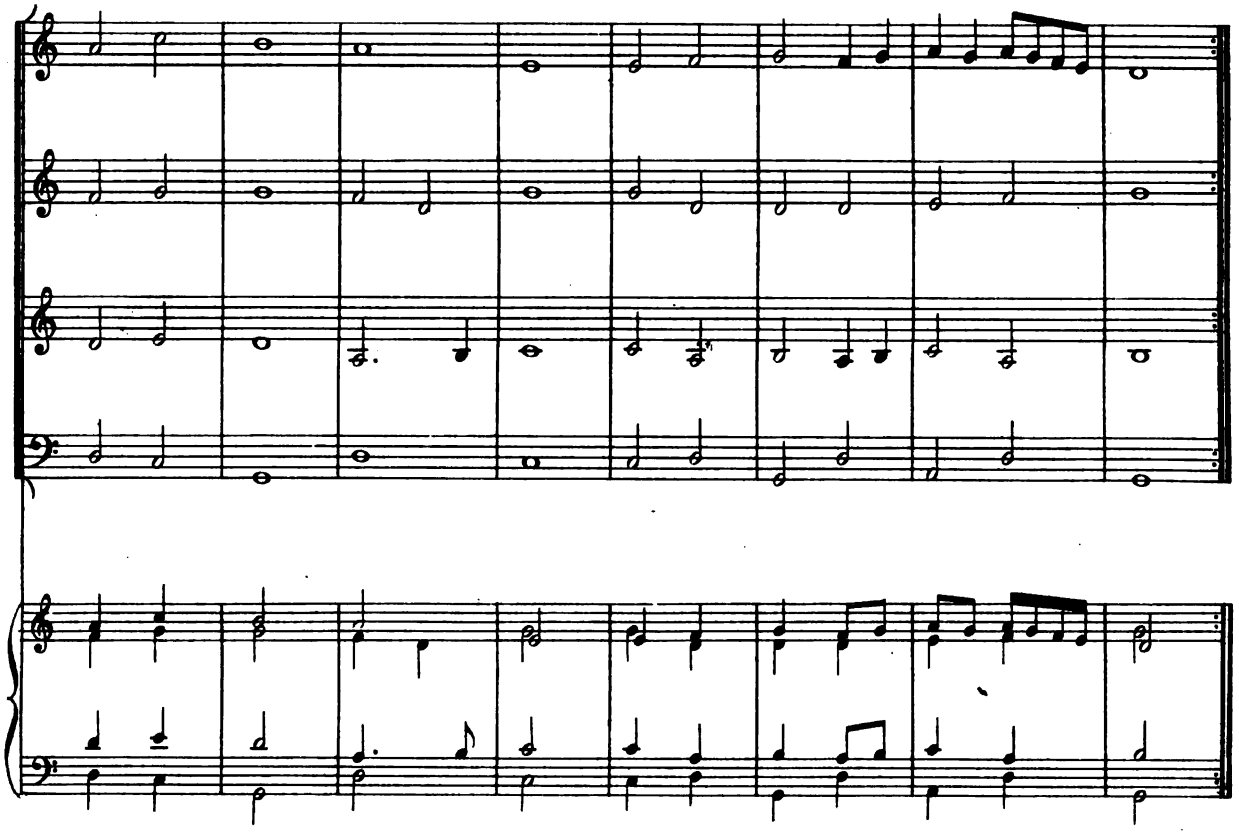

A.L.14,052.

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IV

ANONYME

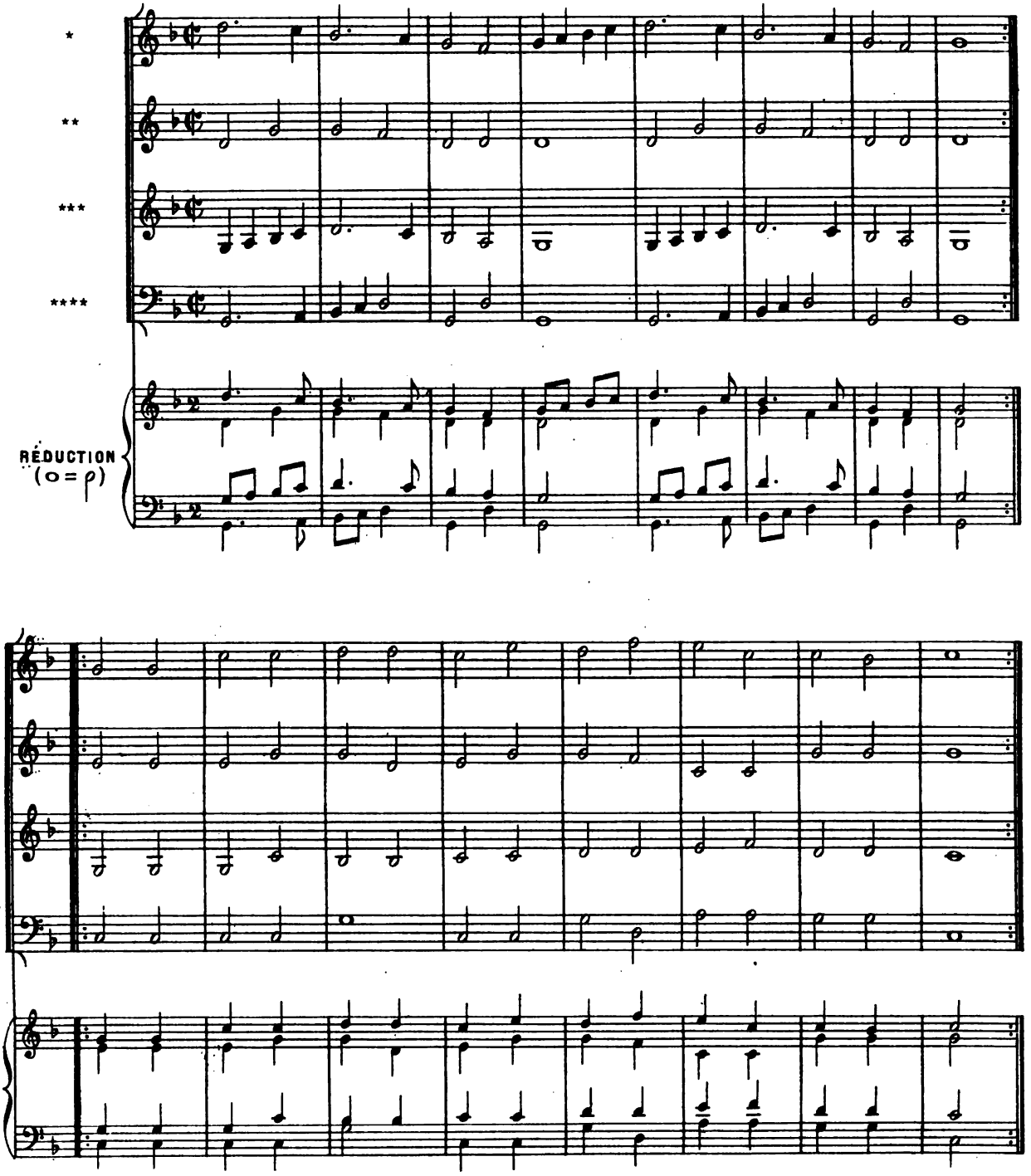
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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IX

BRANSLES GAYS

I

"Que ie chatoulle ta fossette"

NOTATION ORIGINALE

ANONYME

SUPERIUS *

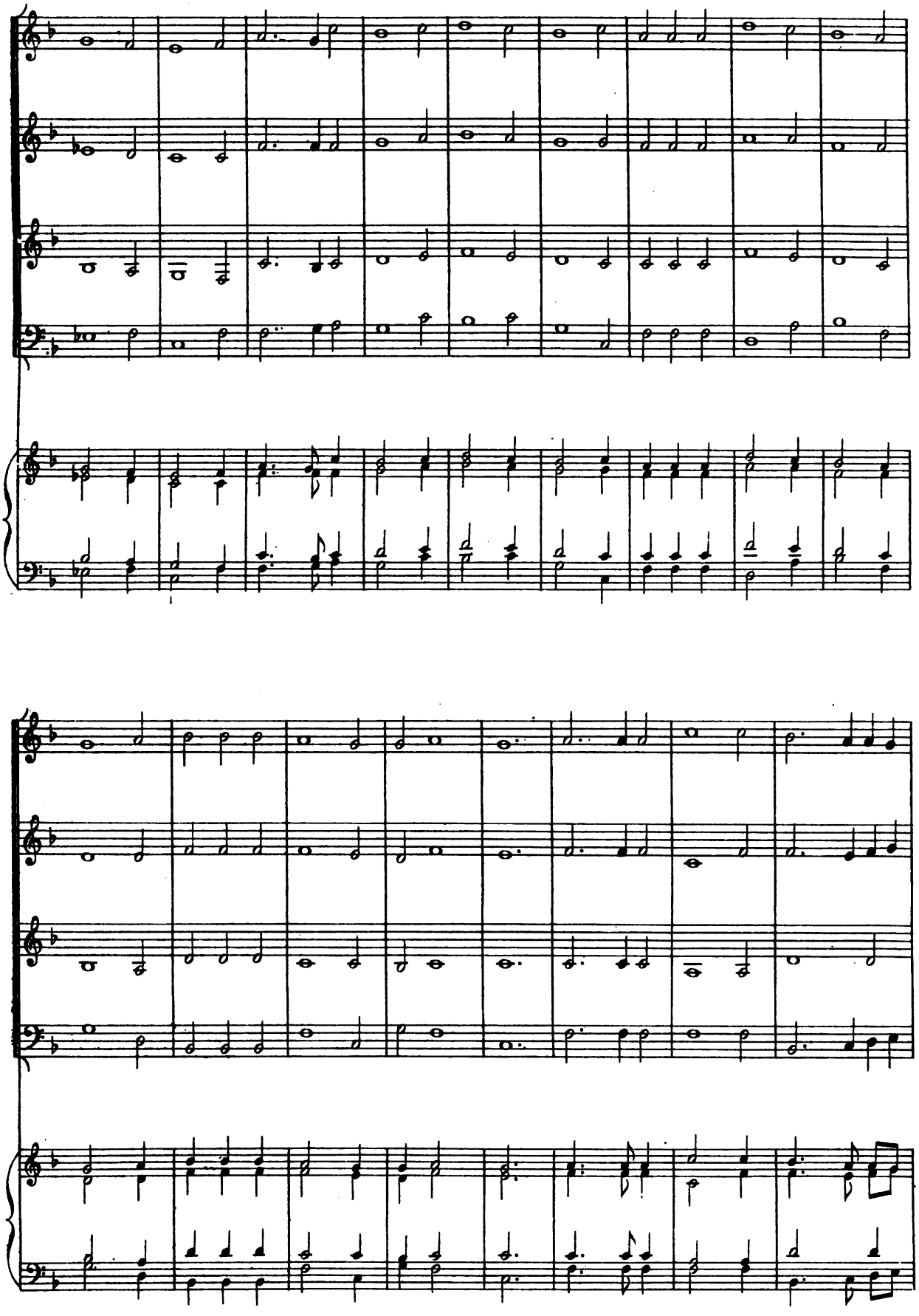
CONTRATENOR **

TENOR ***

BASSUS ****

RÉDUCTION (o = ρ)

Digitized by Google



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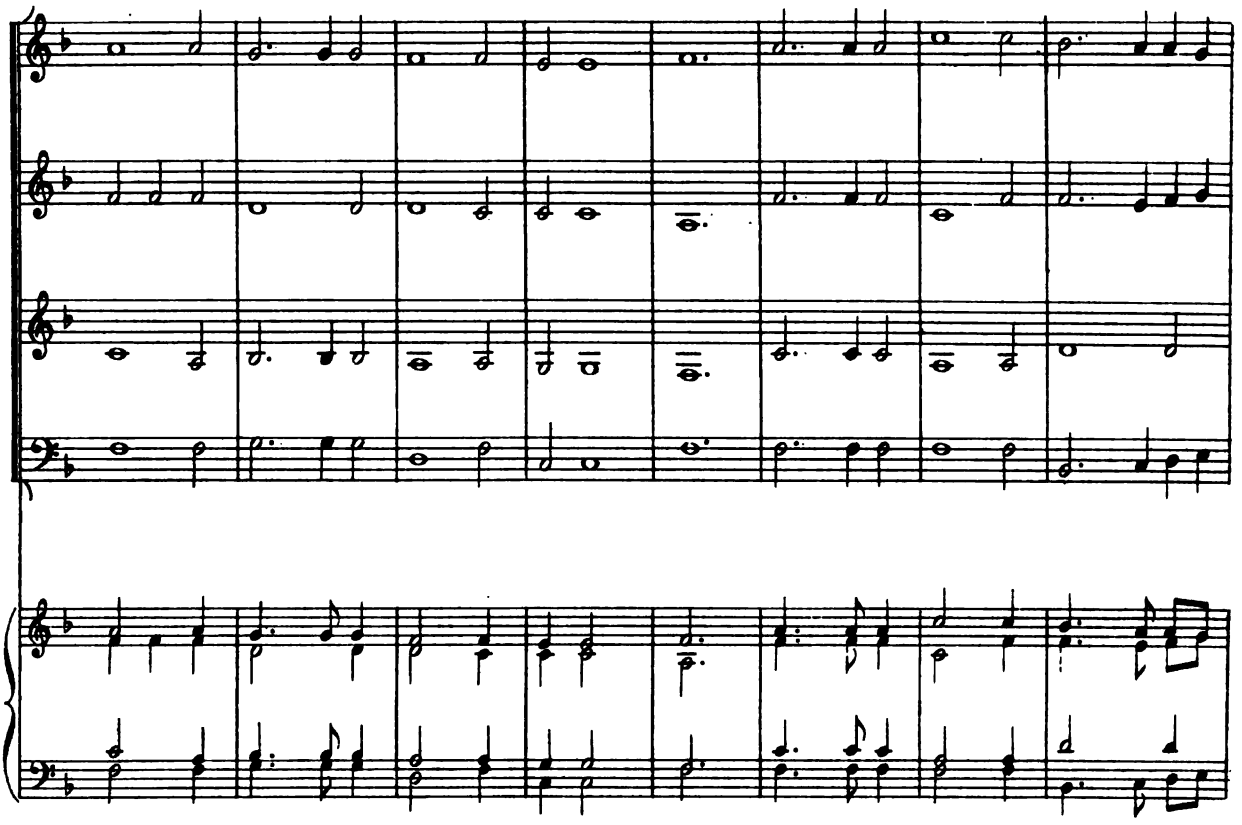

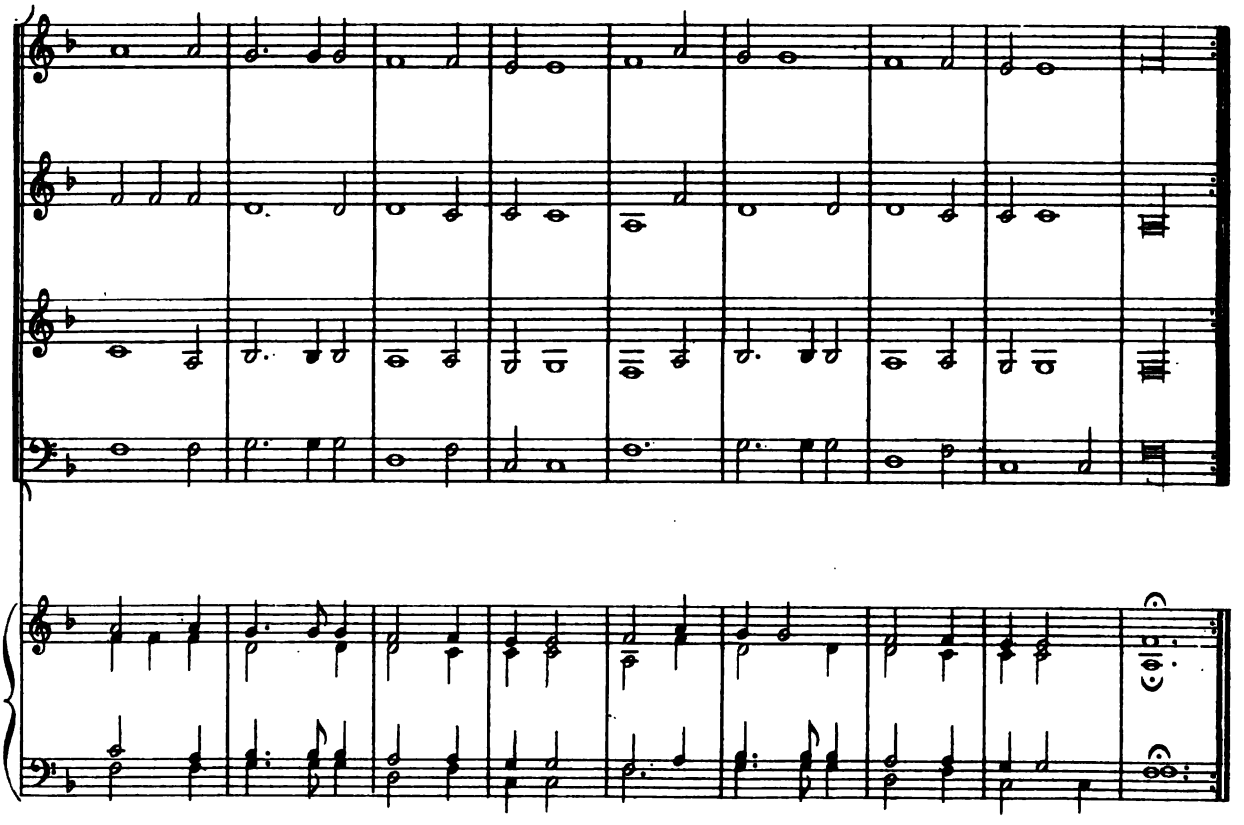

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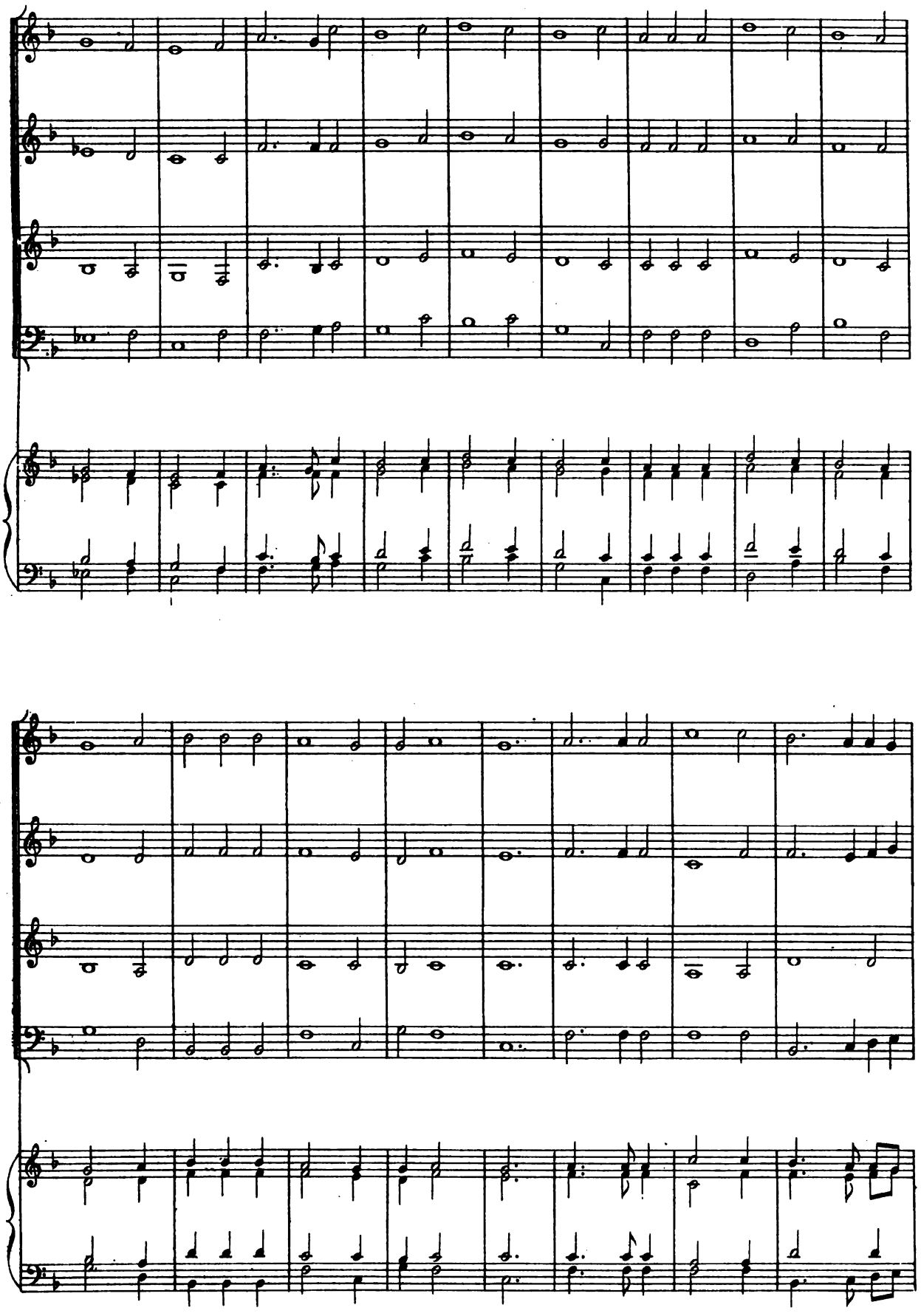

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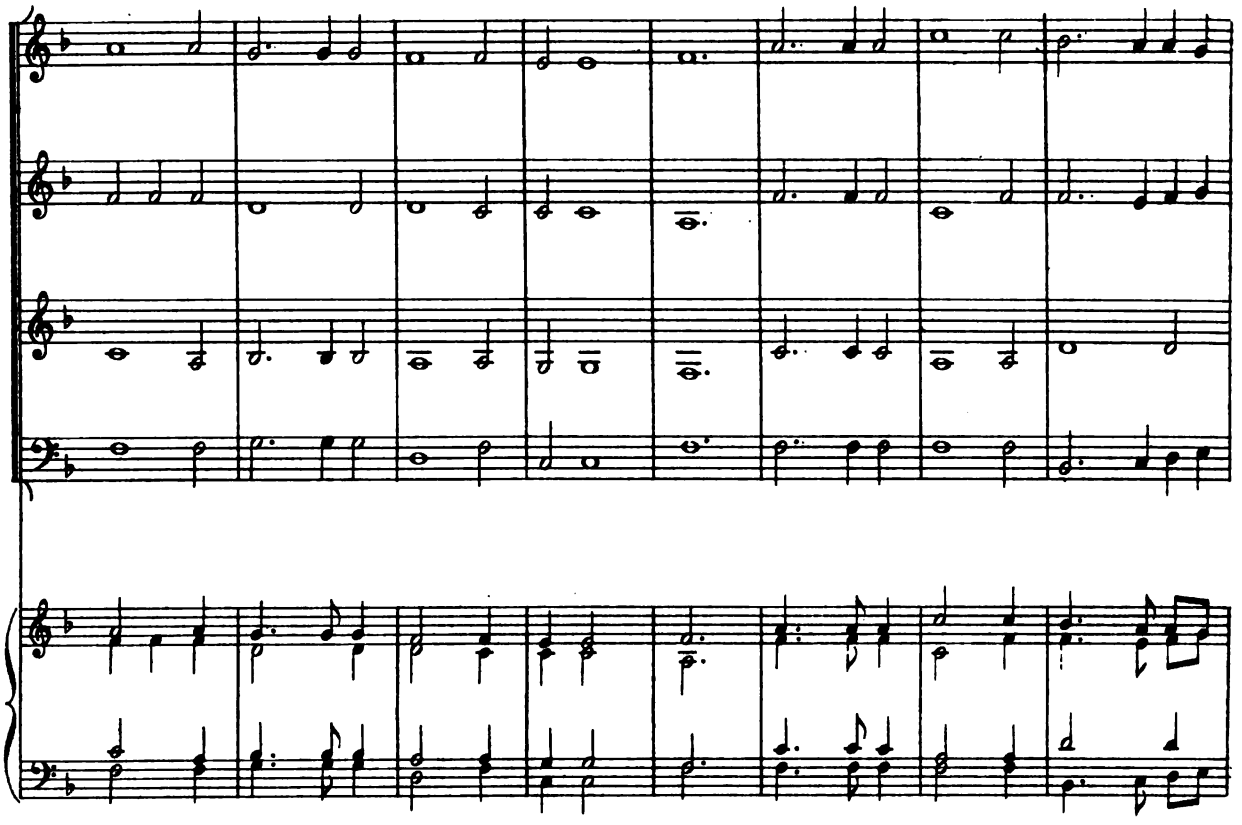

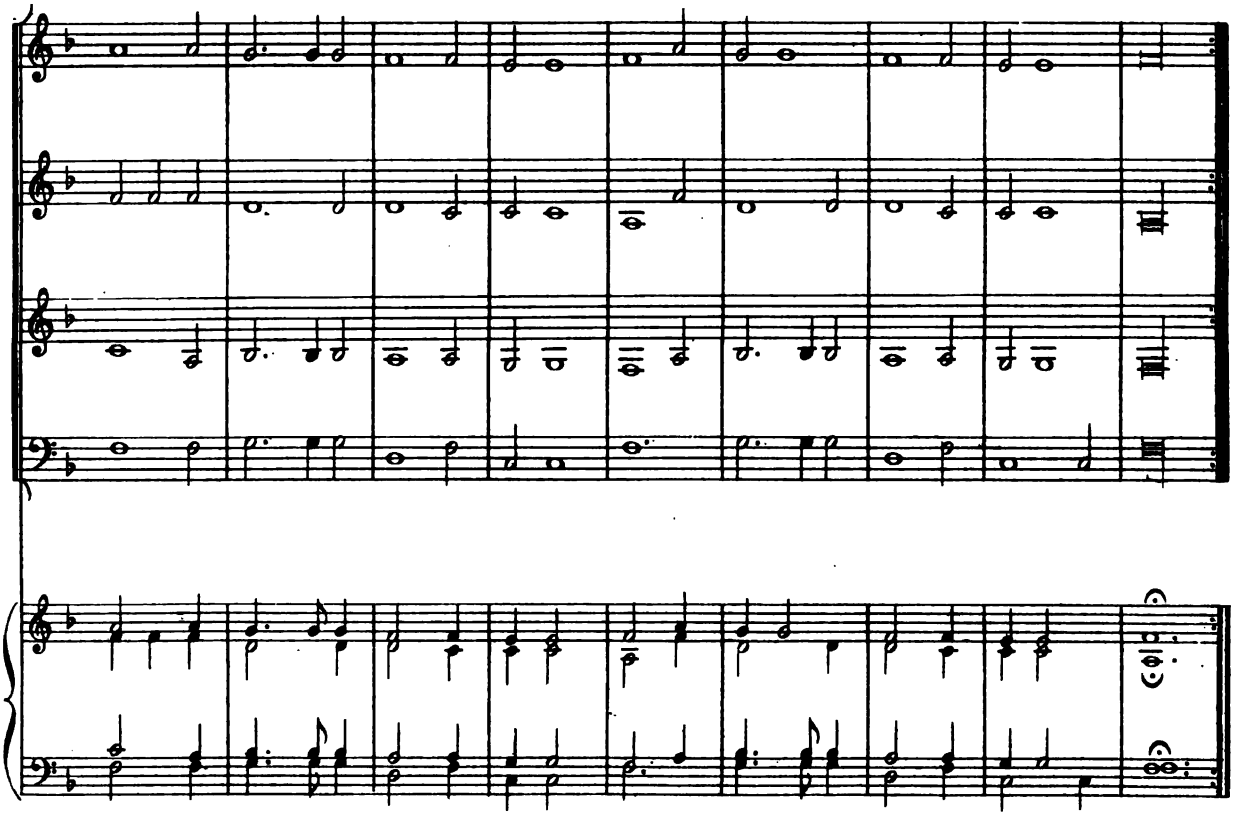

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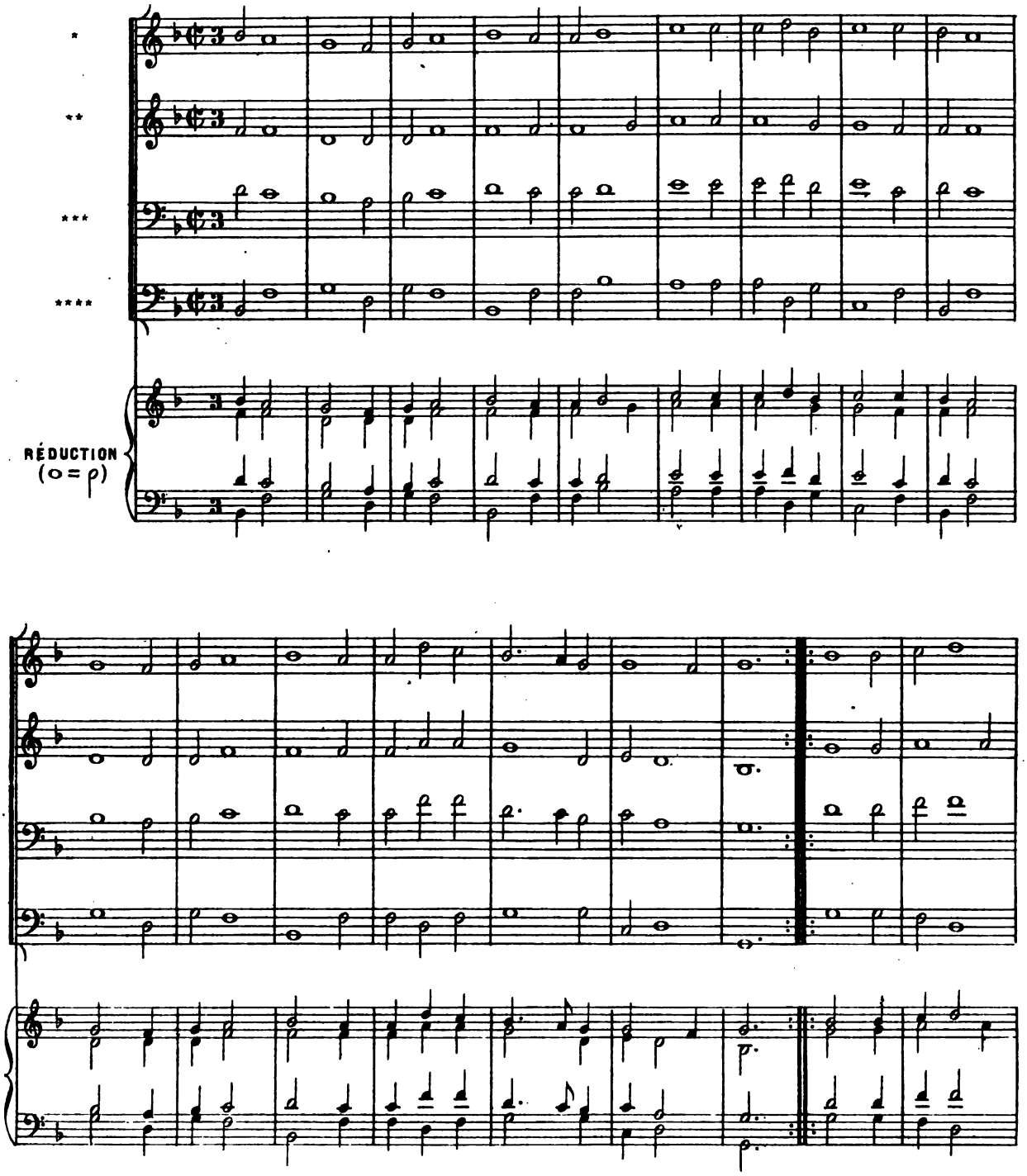
II

CL. GERVAISE

NOTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****



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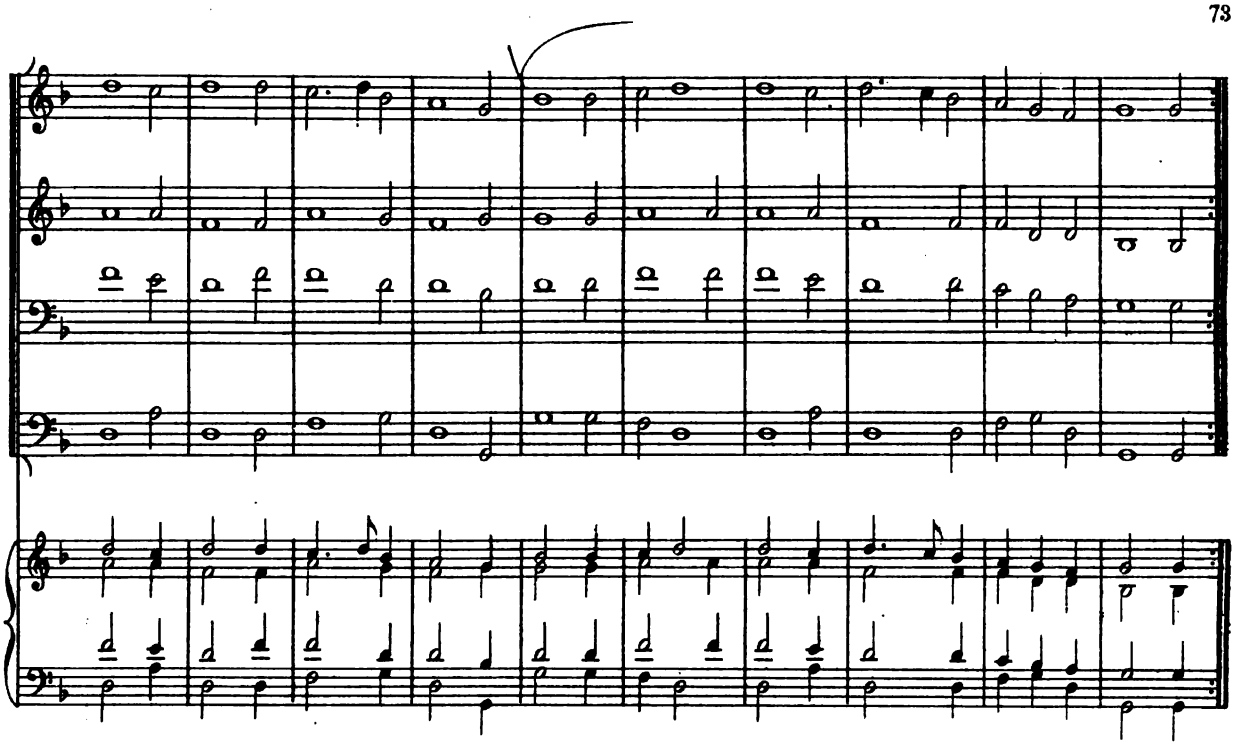


III

"Mari ie songeois laultre iour"

ANONYME

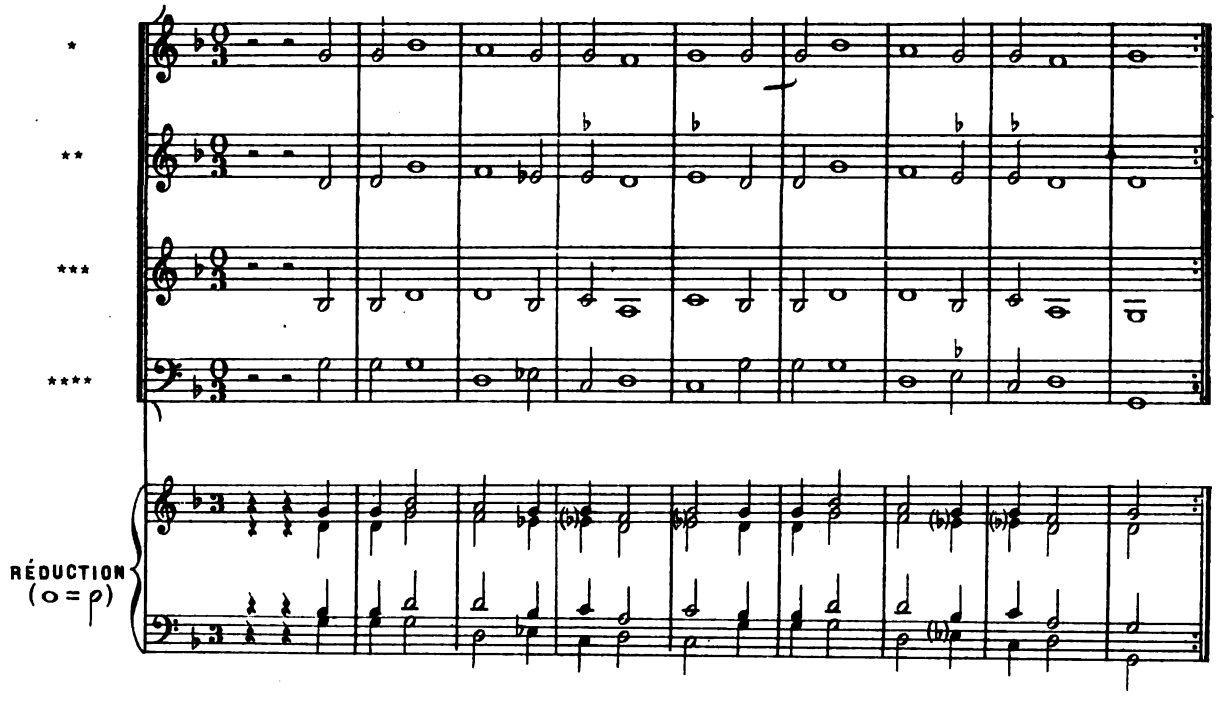
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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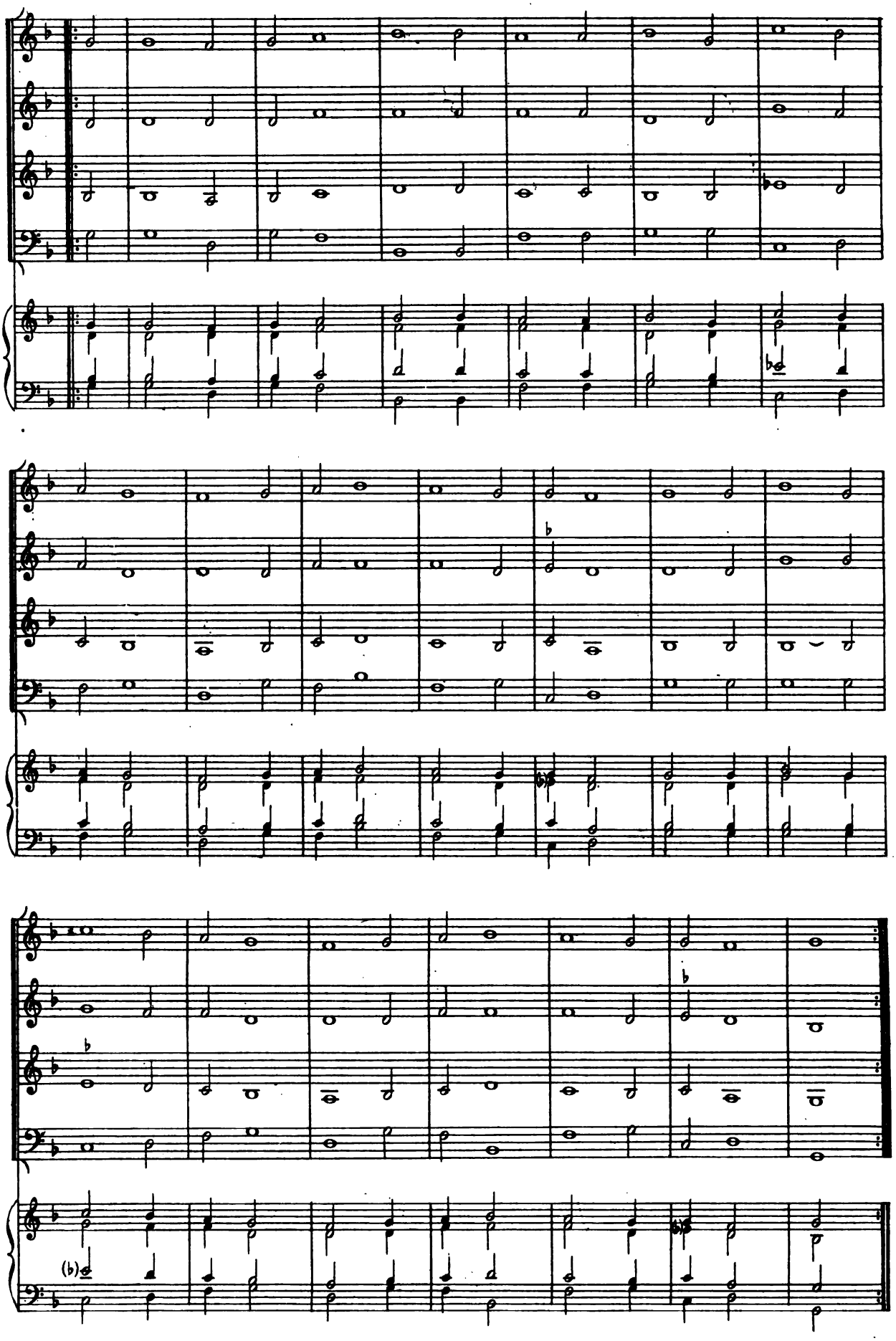

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IV

ANONYME

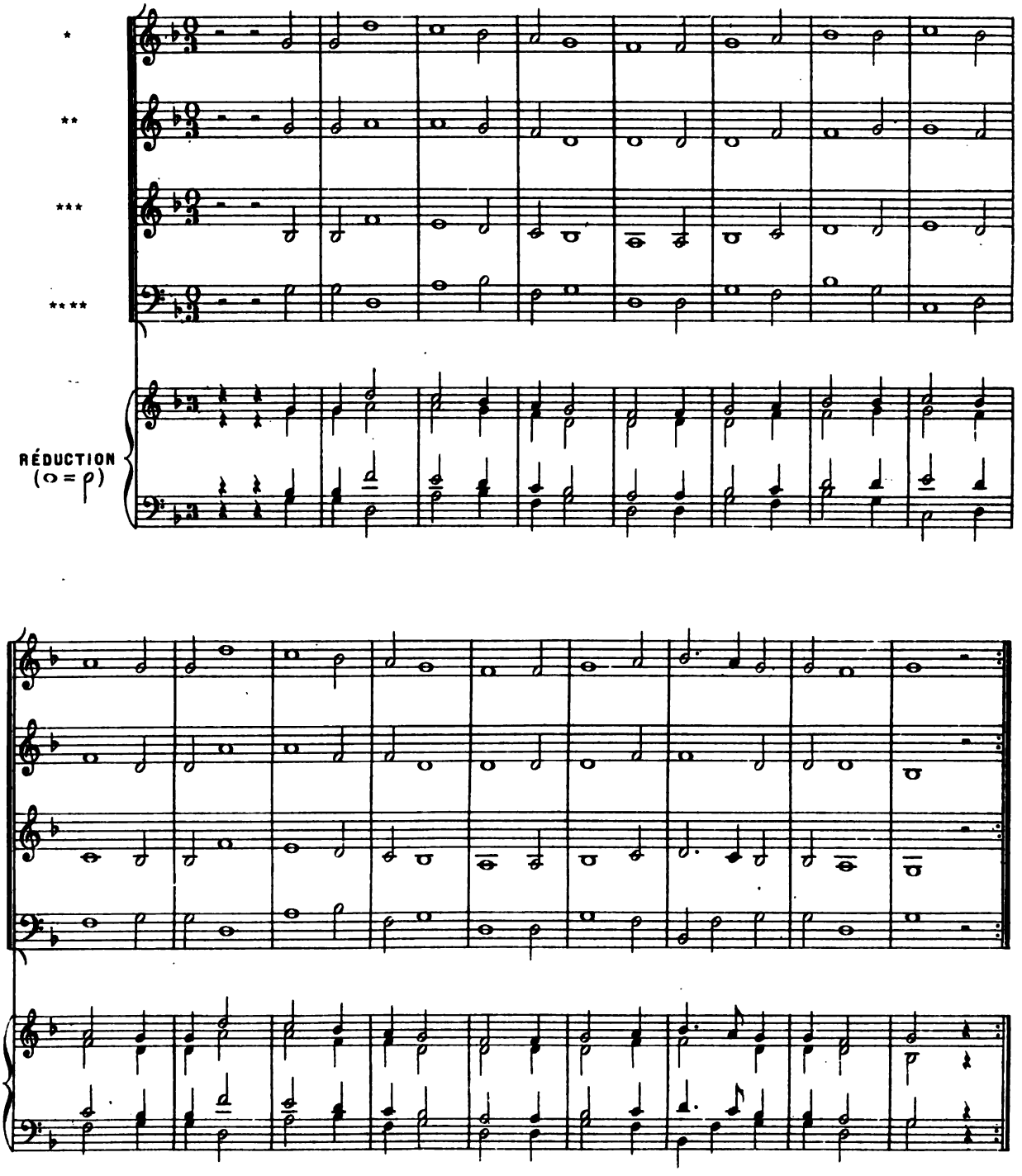
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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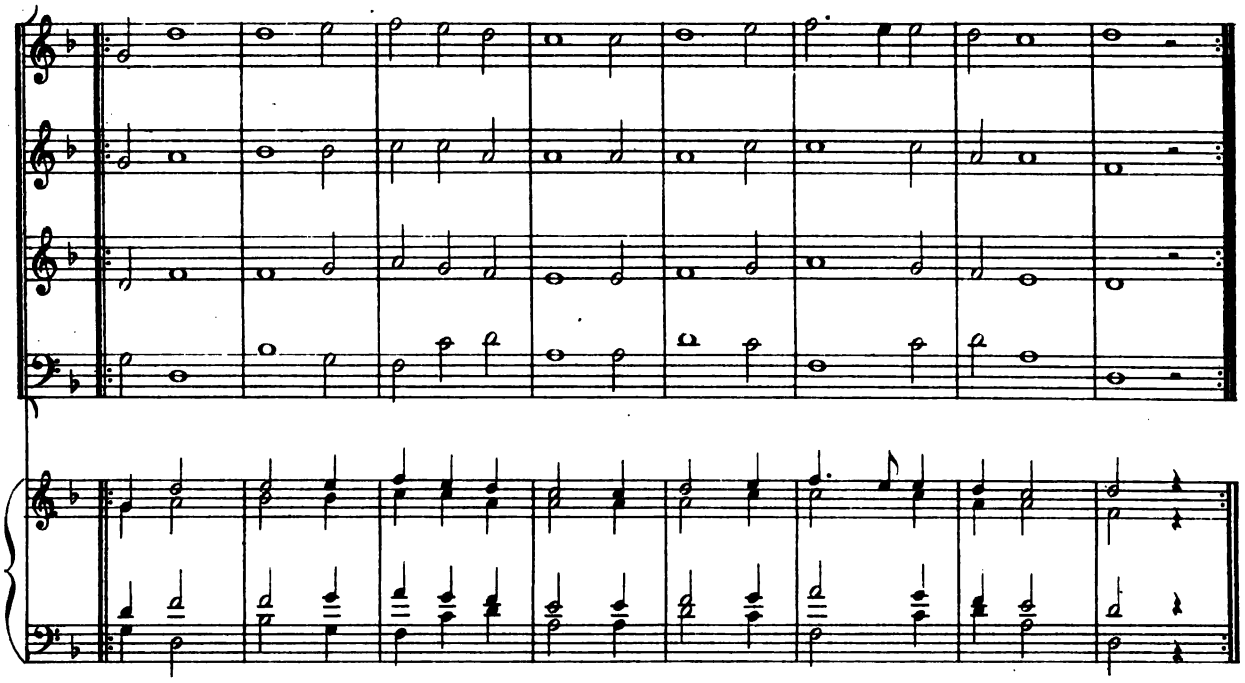
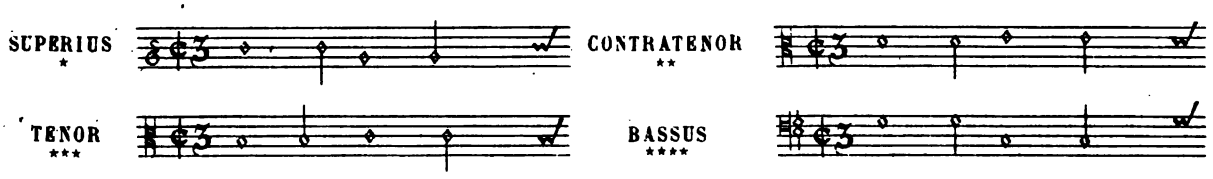
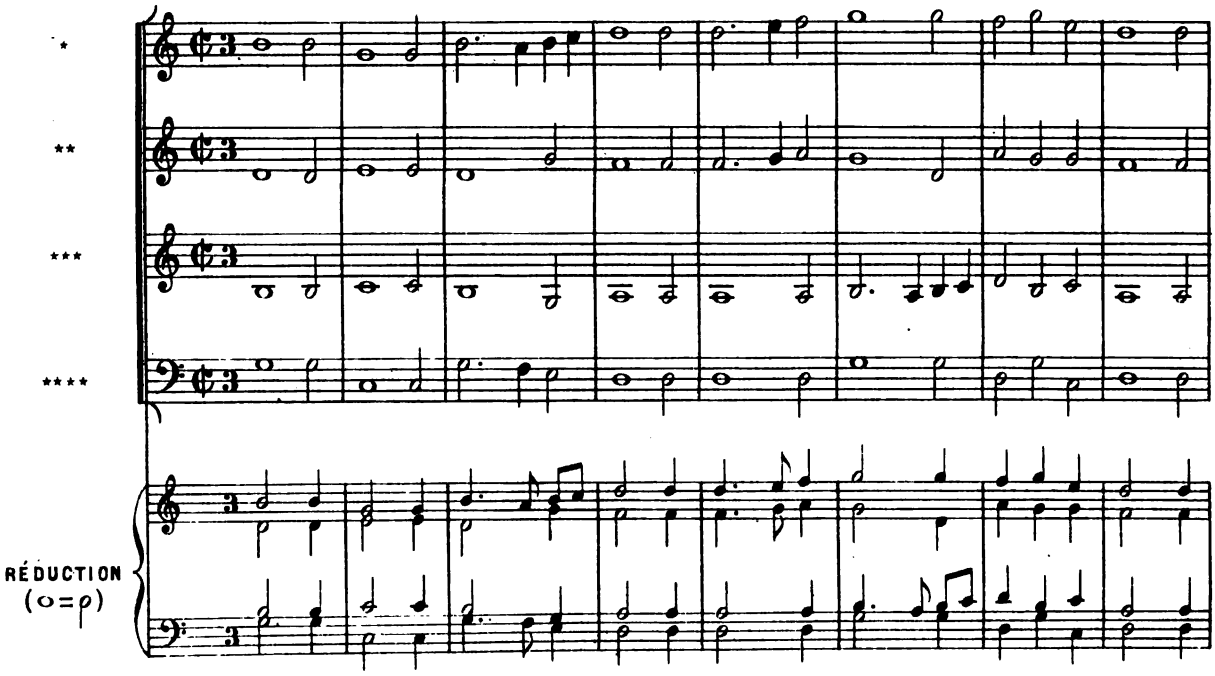


V

CL. GERVAISE

NOTATION ORIGINALE





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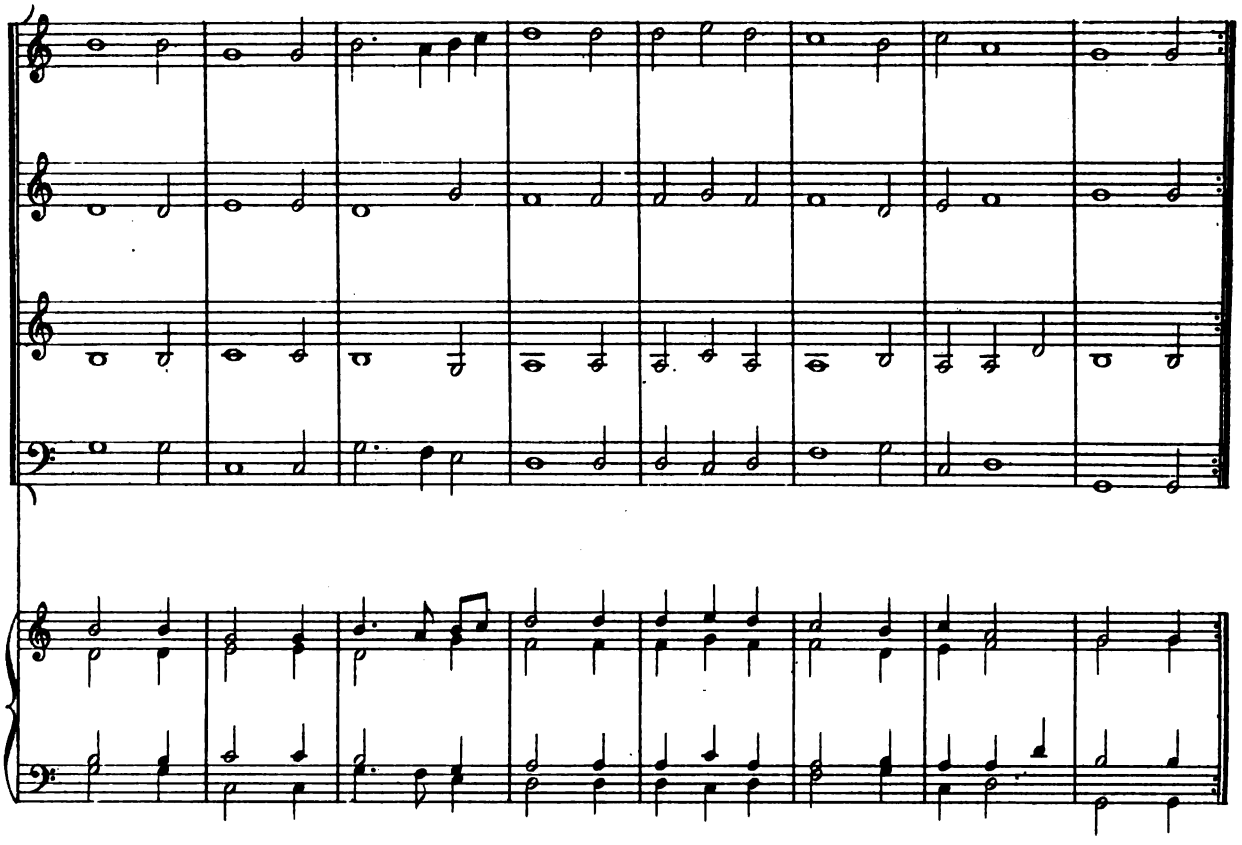

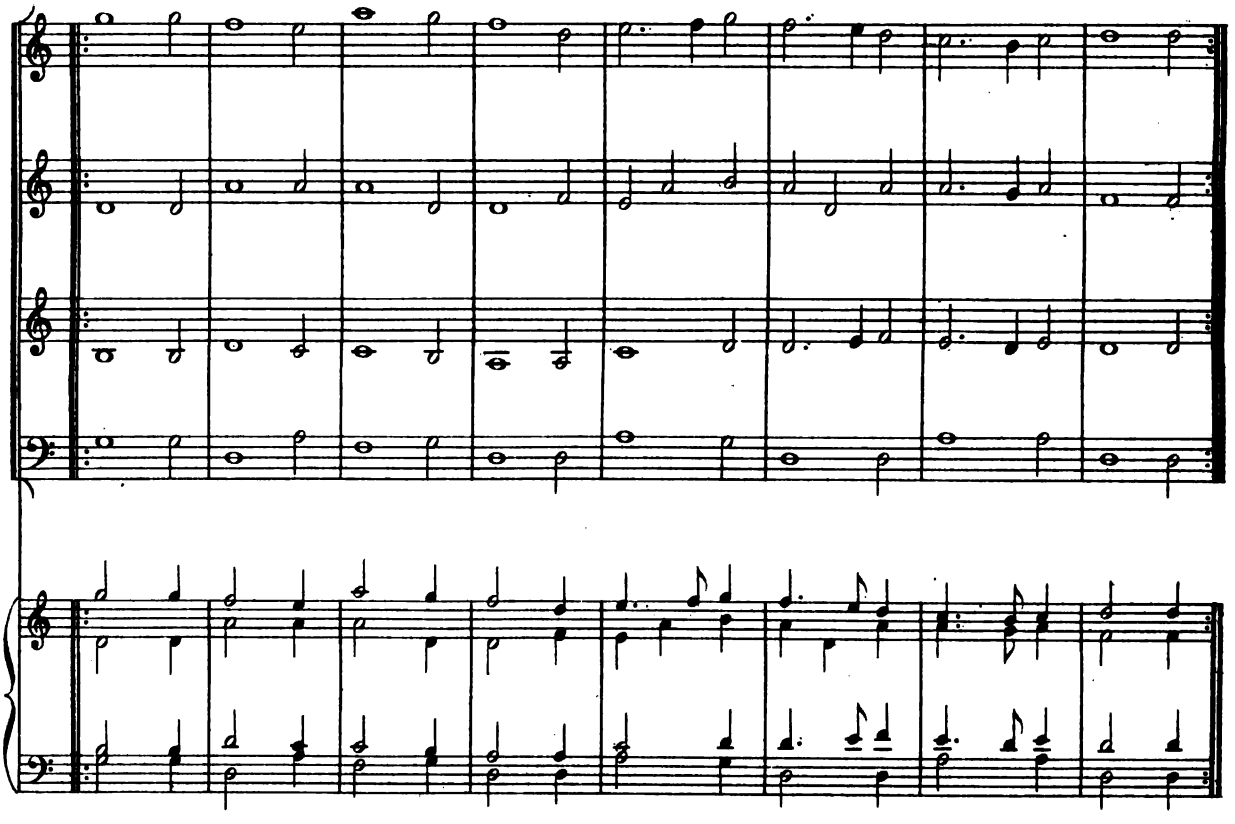

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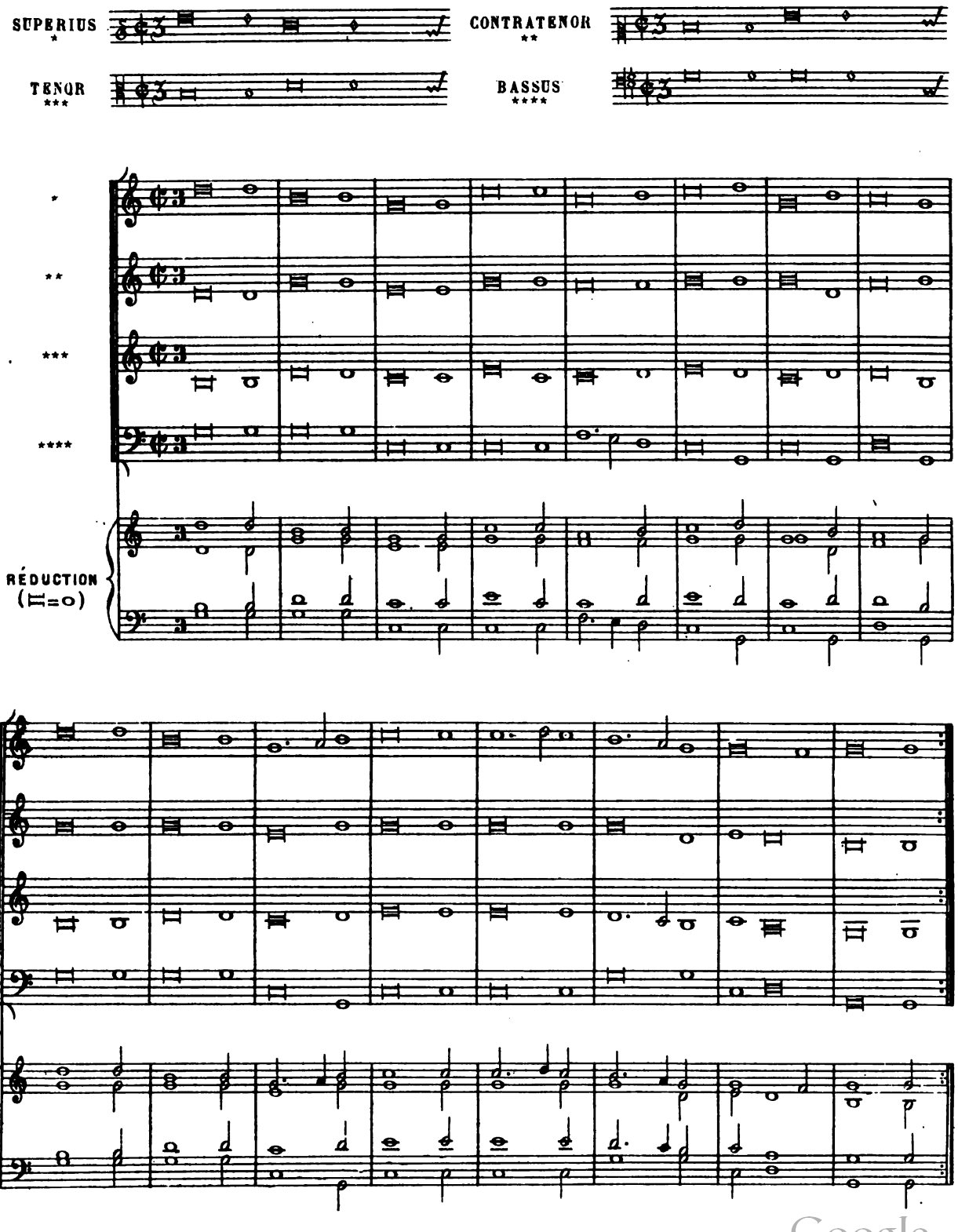
X

BRANSLES COURANS

I

CL. GERVAISE

NOTATION ORIGINALE



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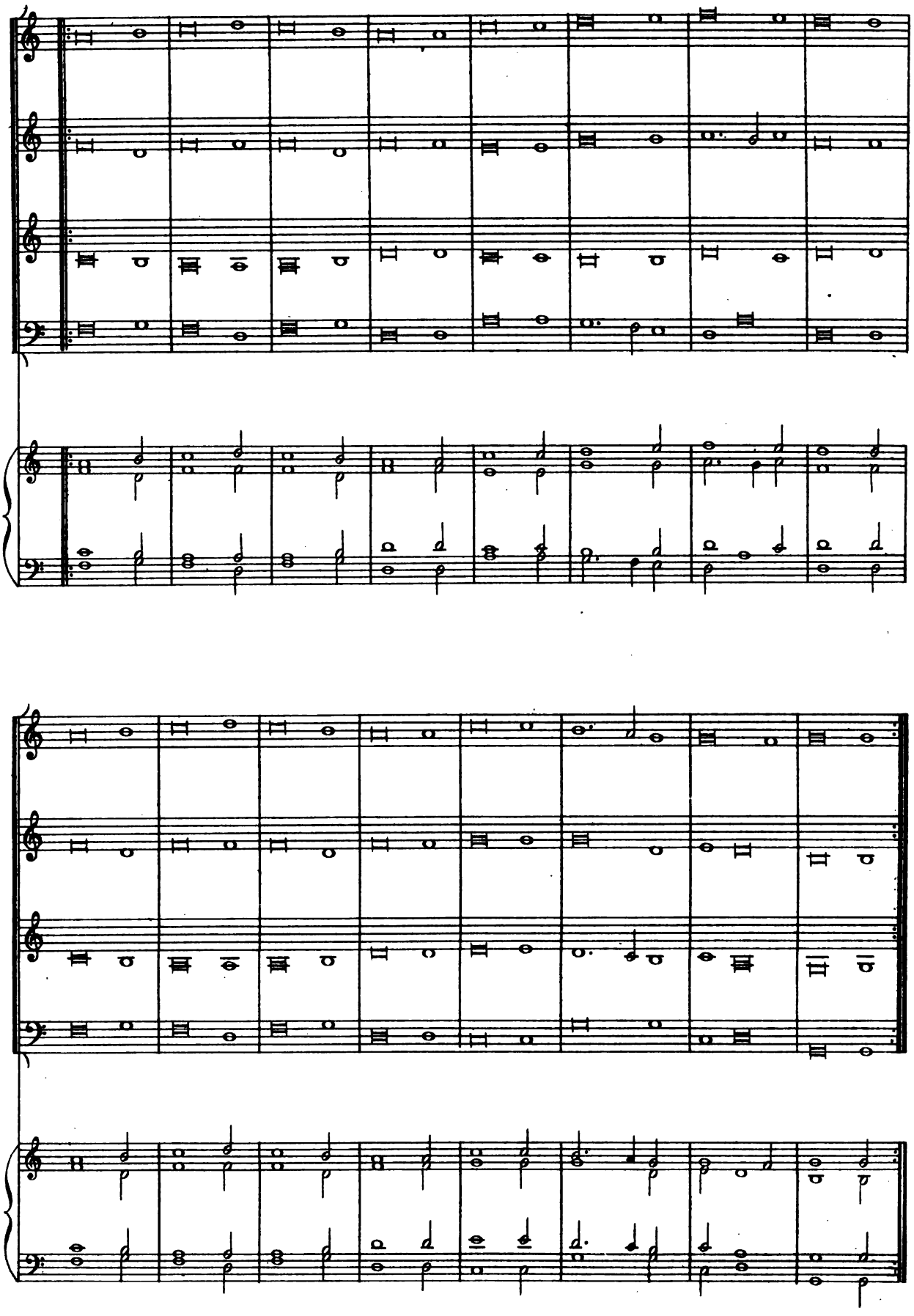

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II

NOTATION ORIGINALE

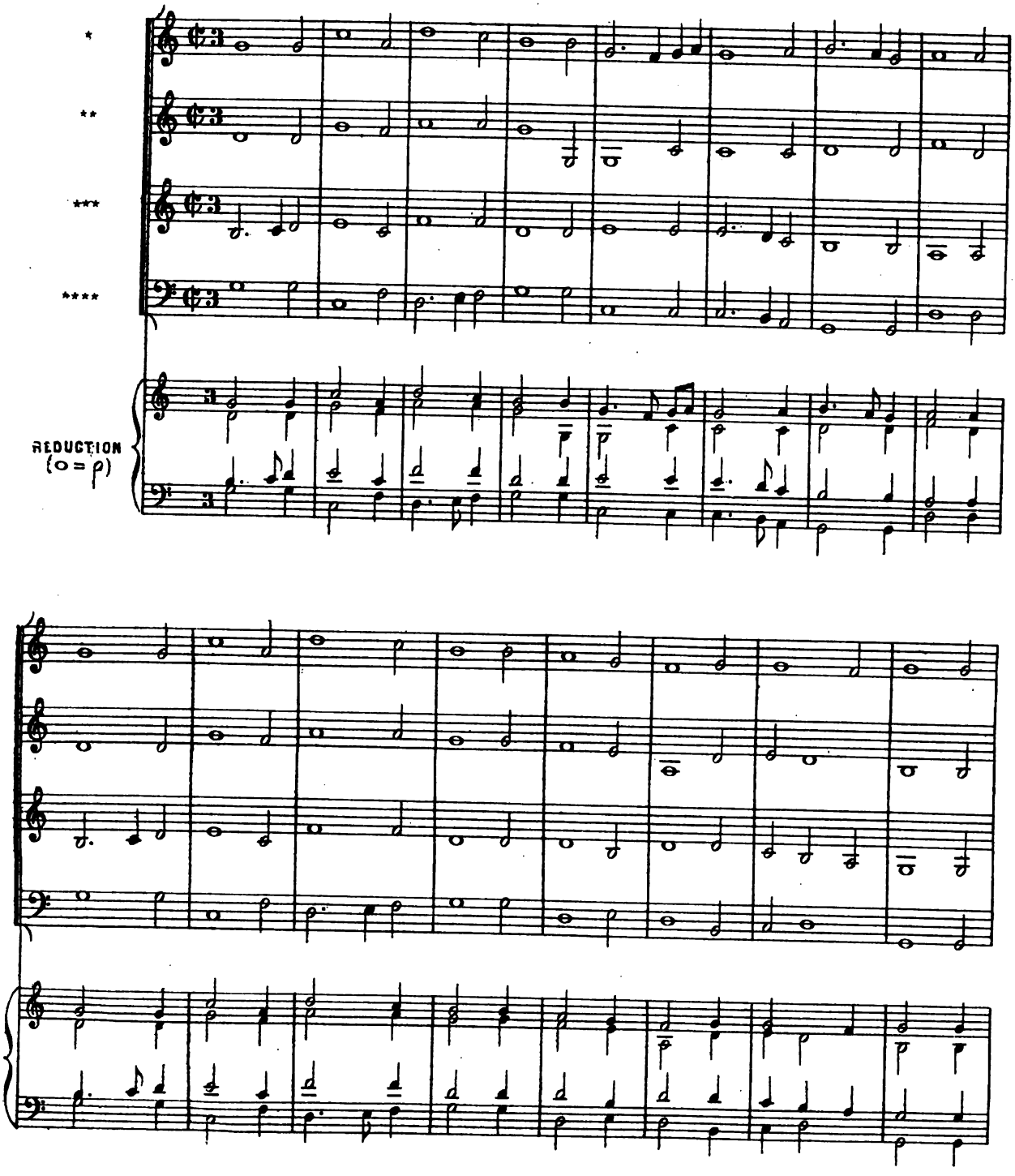
CL. GERVAISE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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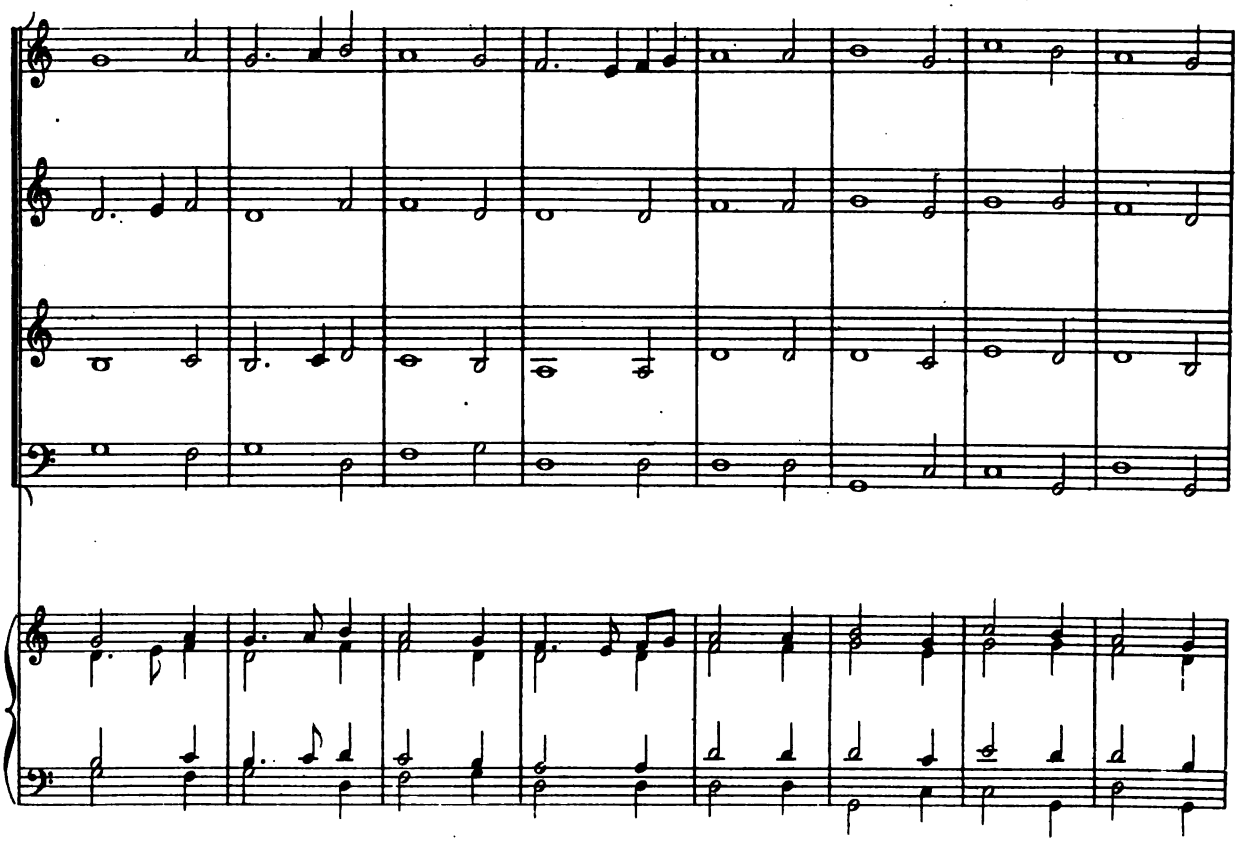

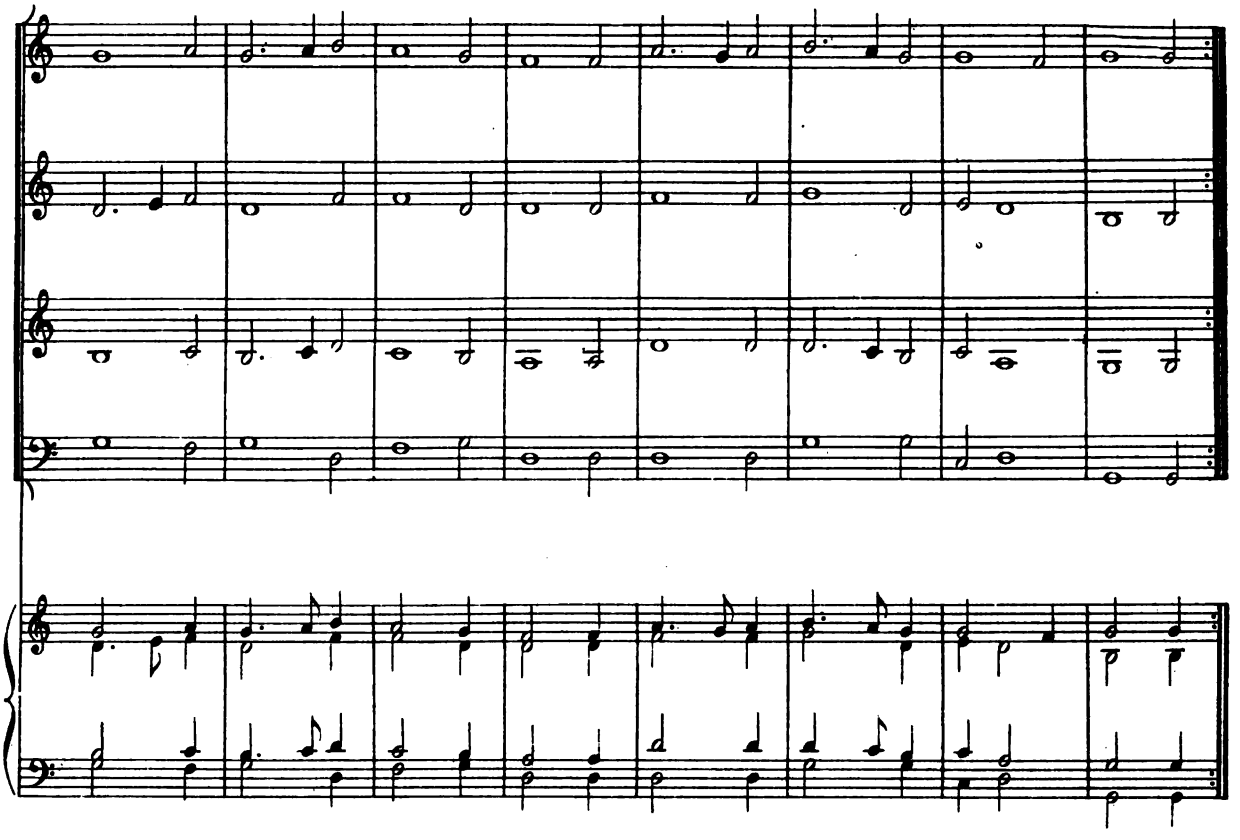

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XI

BRANSLES DE BOURGONGNE

I

CL. GERVAISE

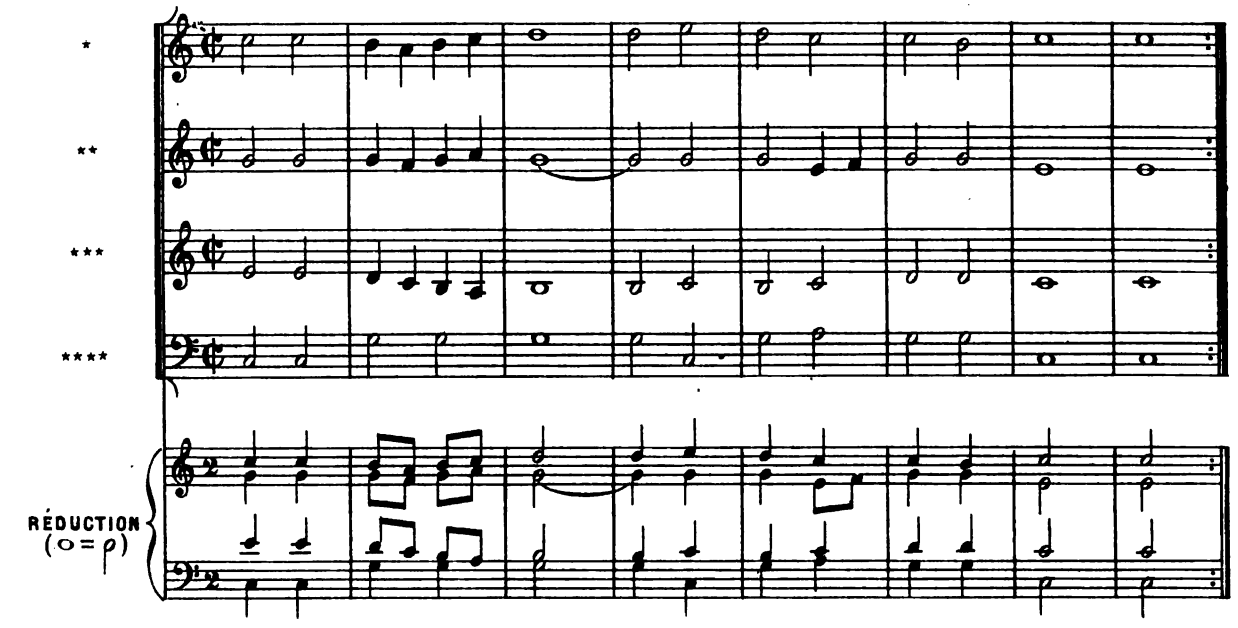
NOTATION ORIGINALE

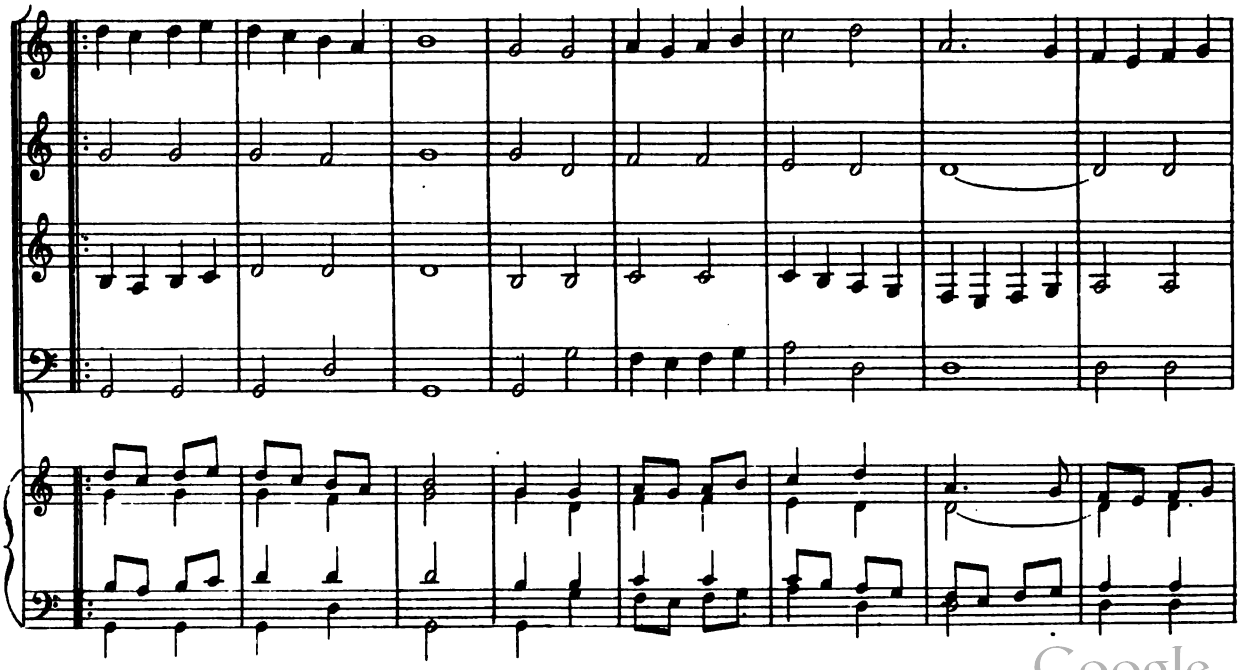
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****





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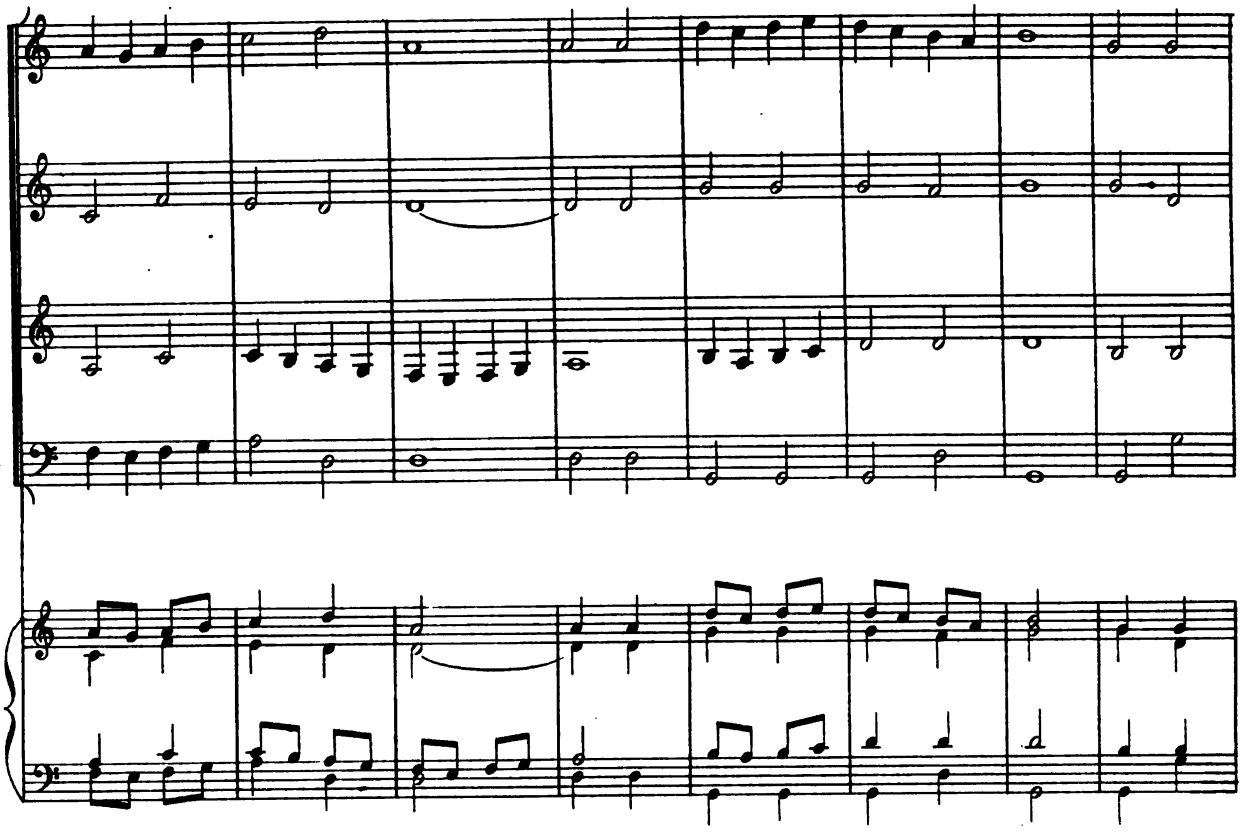

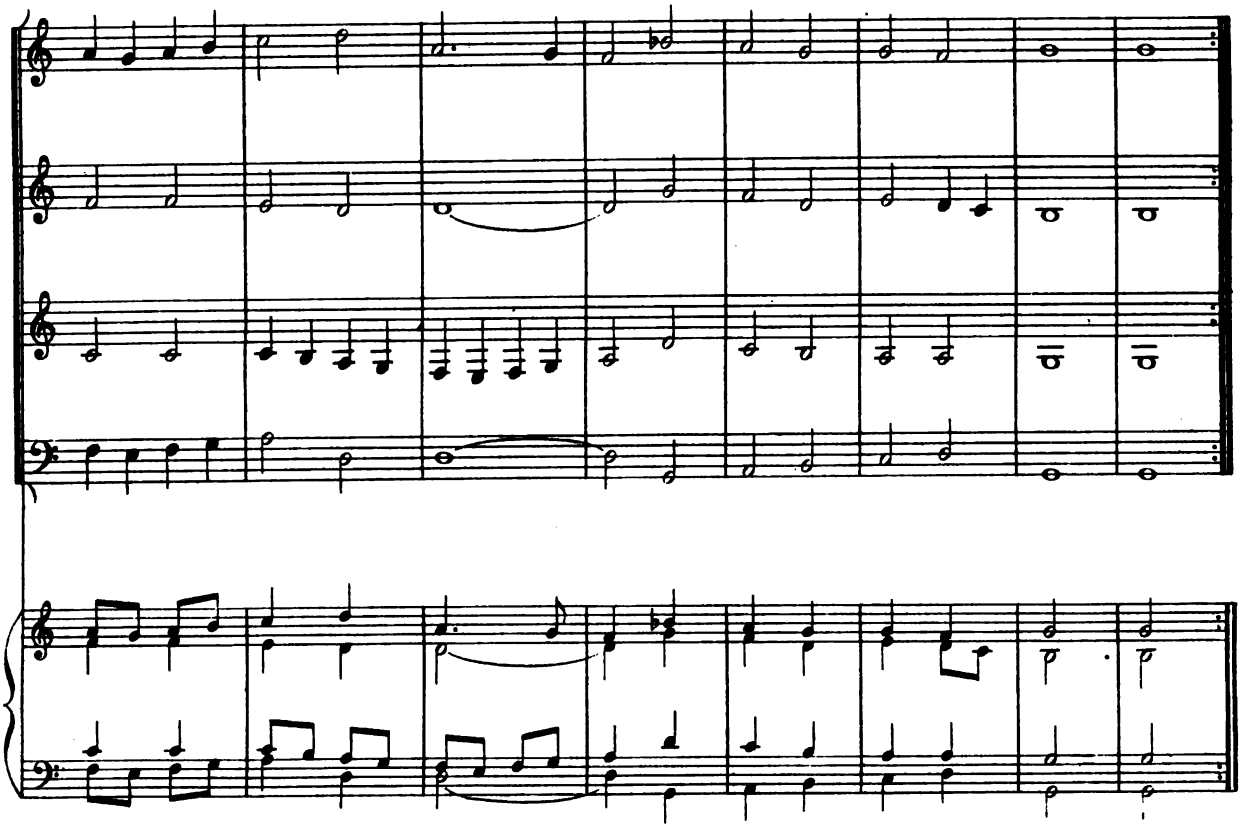

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II

CL. GERVAISE

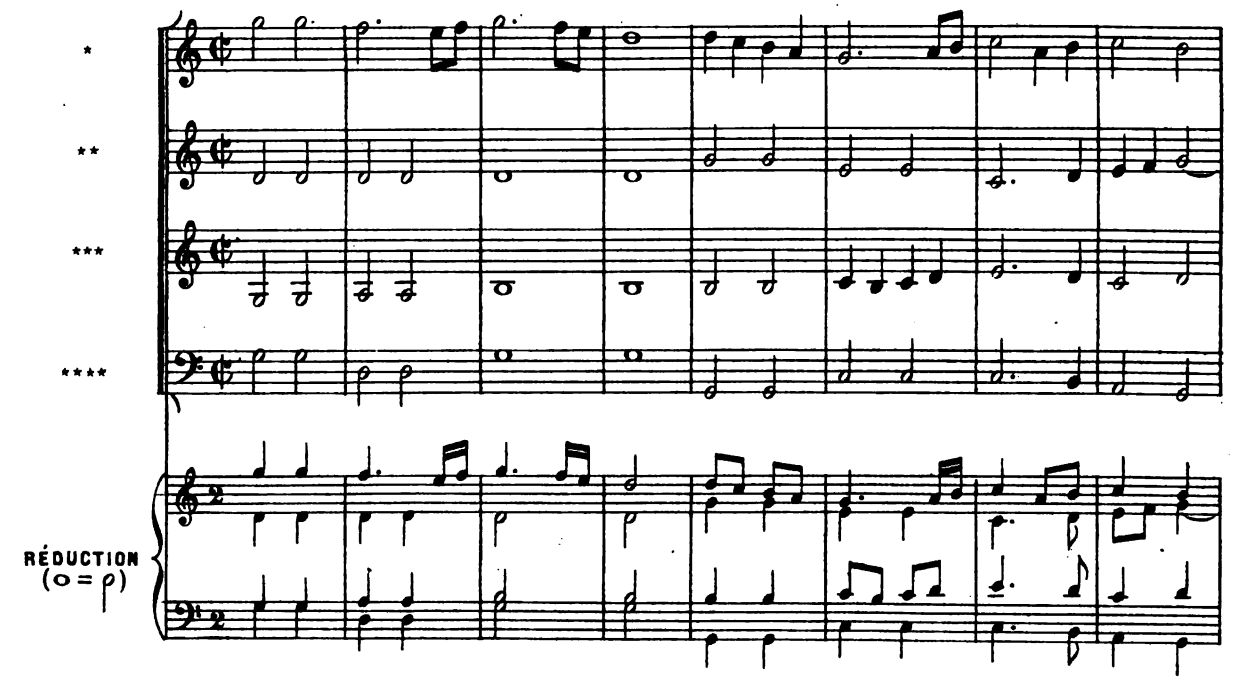
NOTATION ORIGINALE

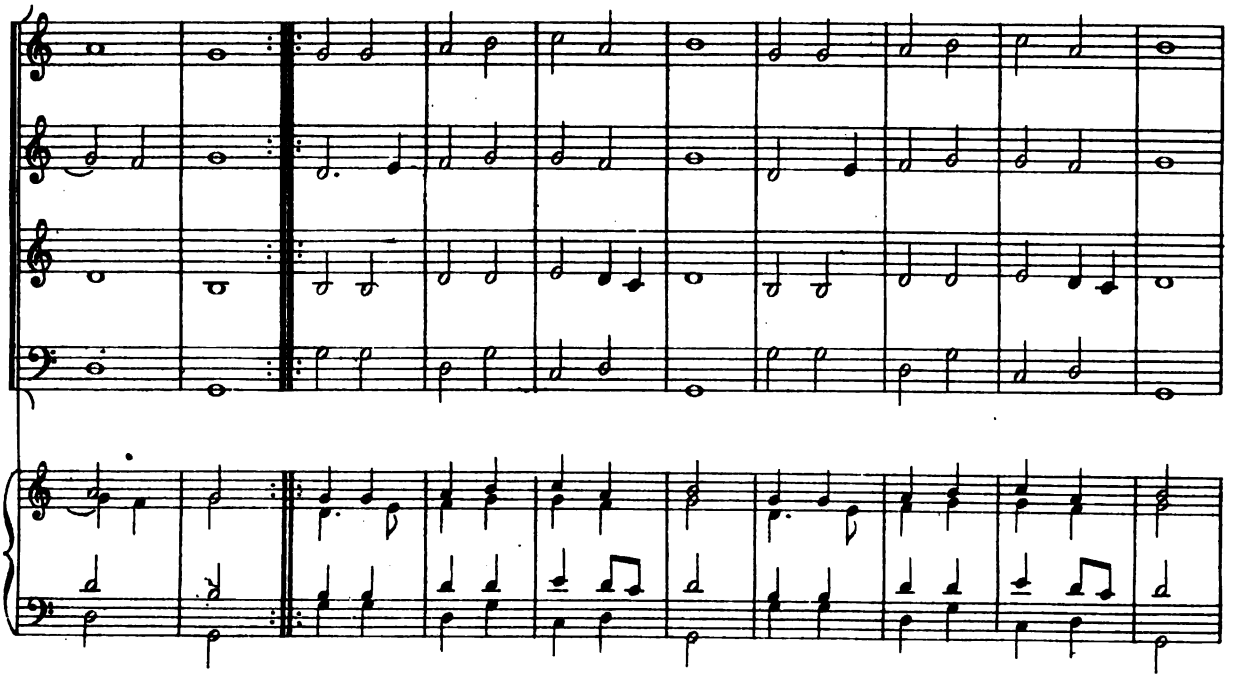
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****





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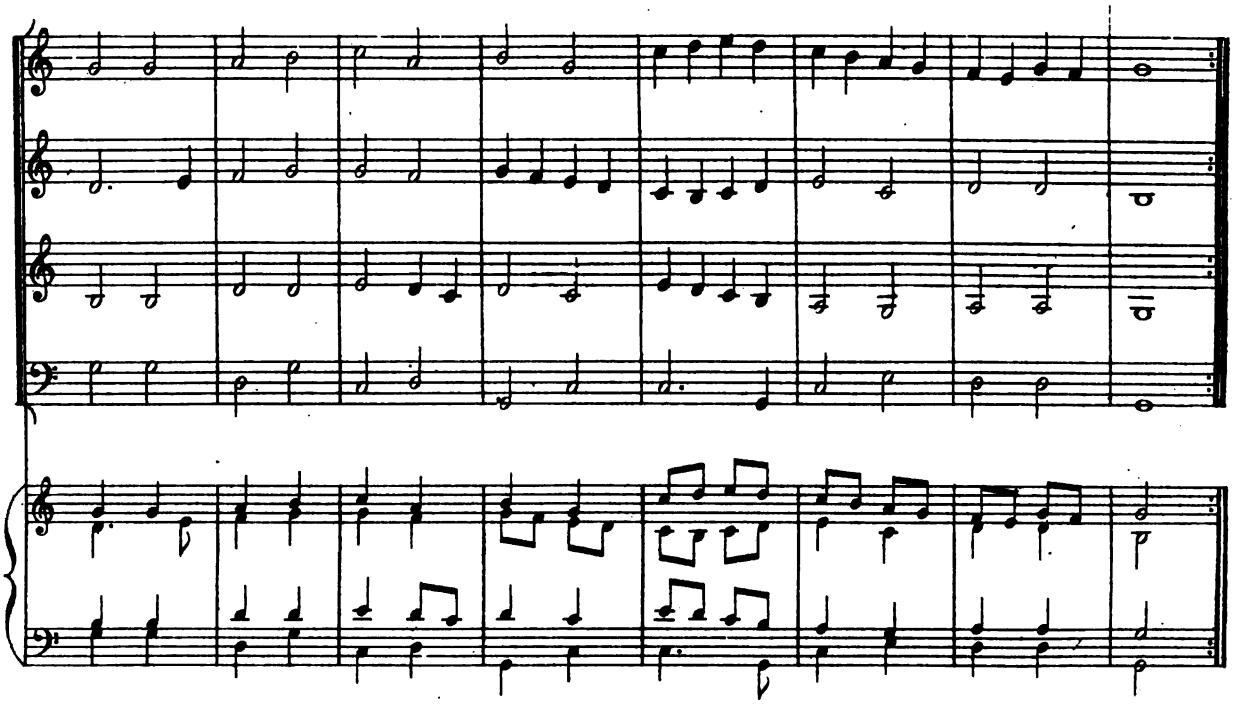


III

CL. GERVAISE

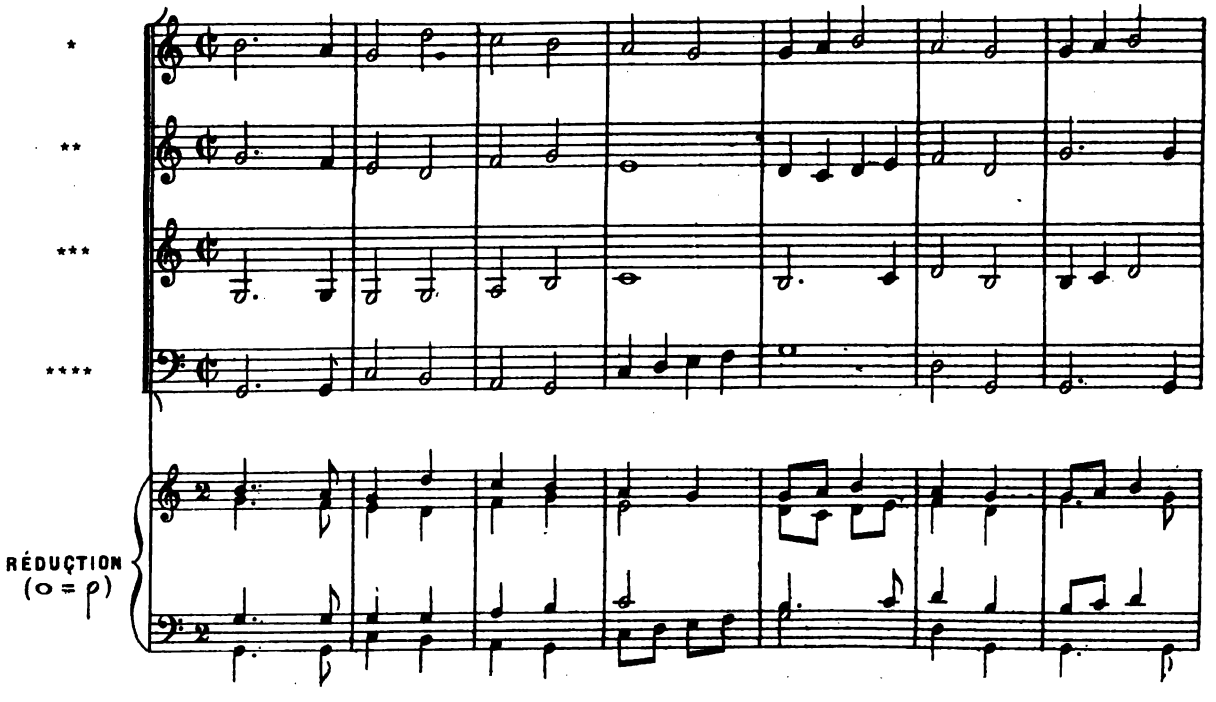
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ***



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II

CL. GERVAISE

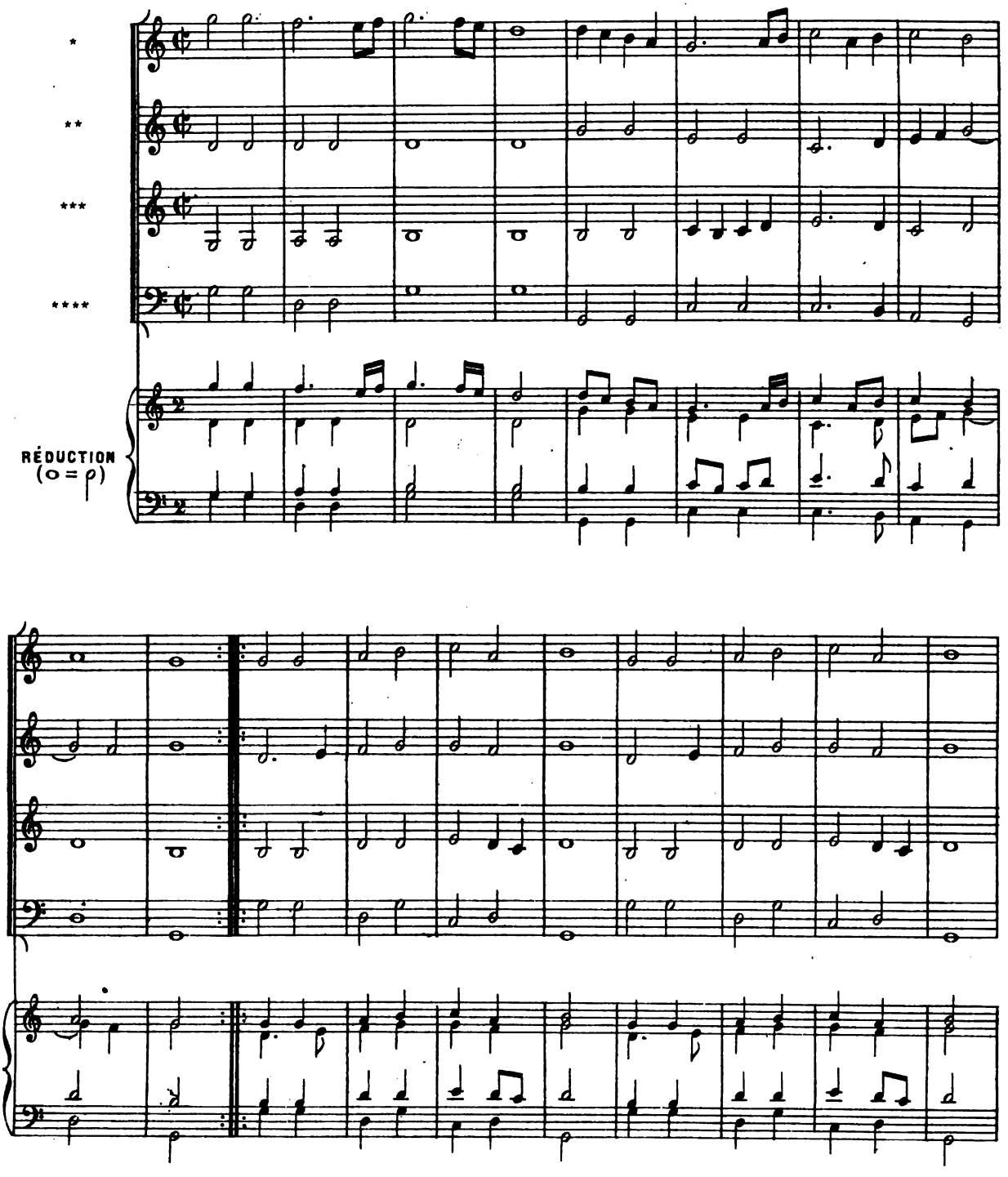
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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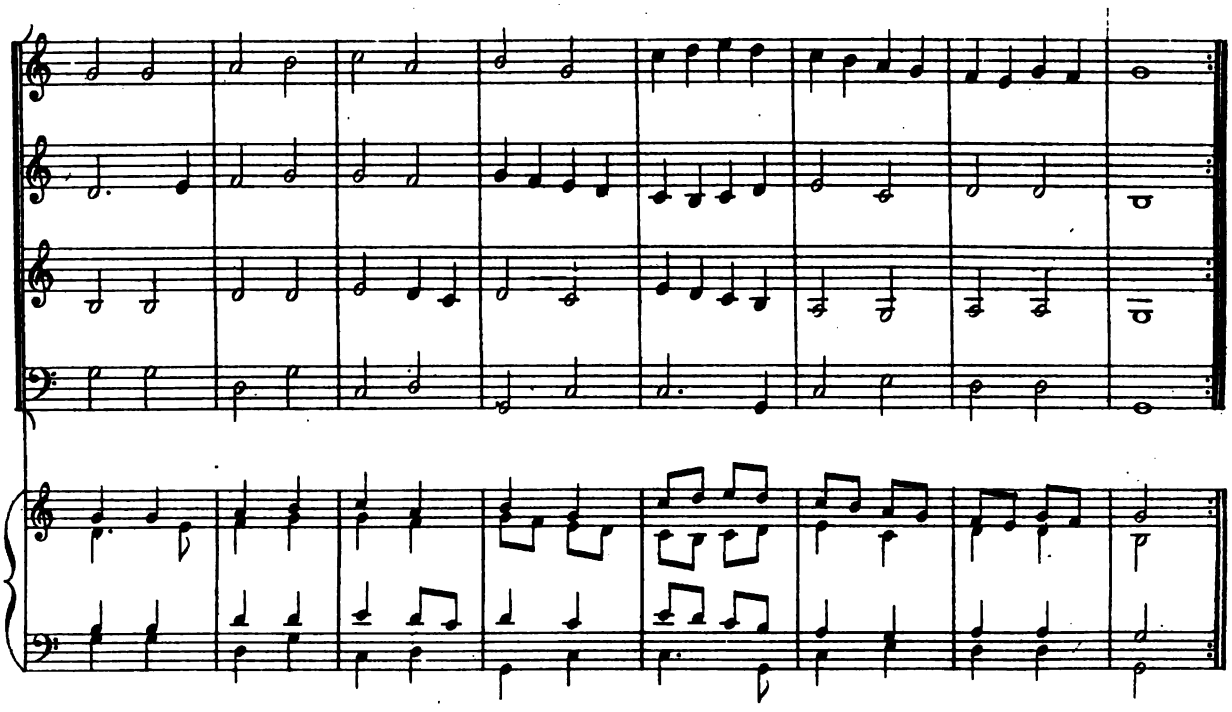


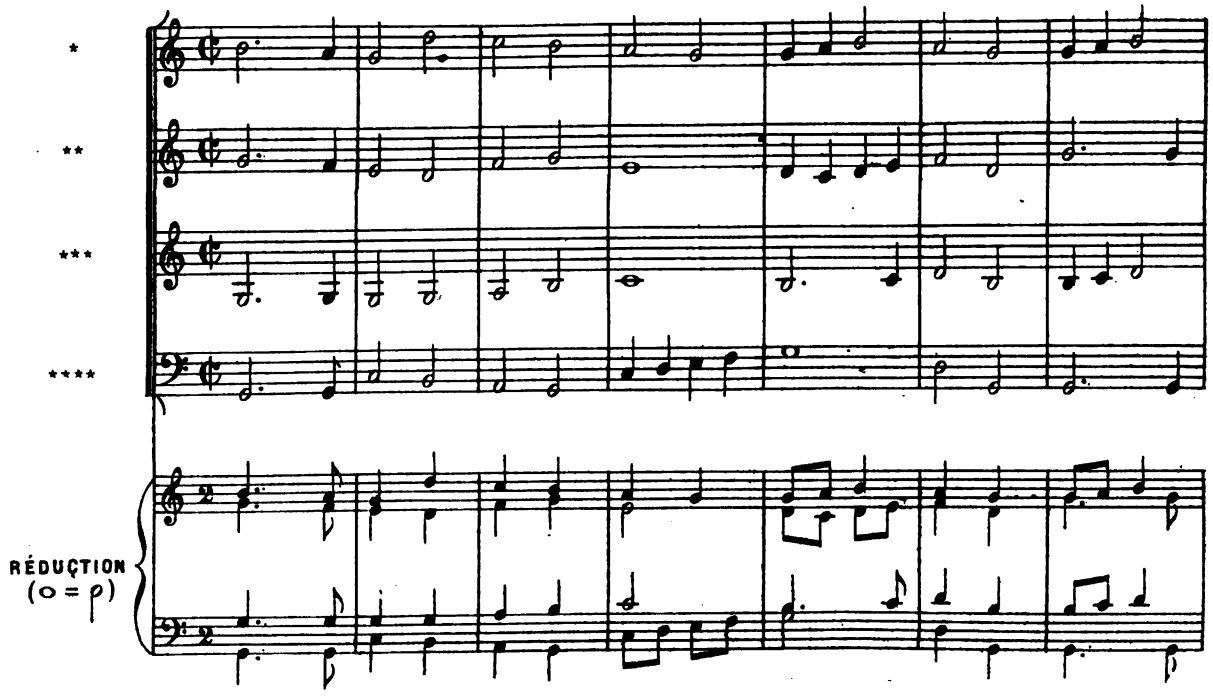
III

CL. GERVAISE

NOTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ***



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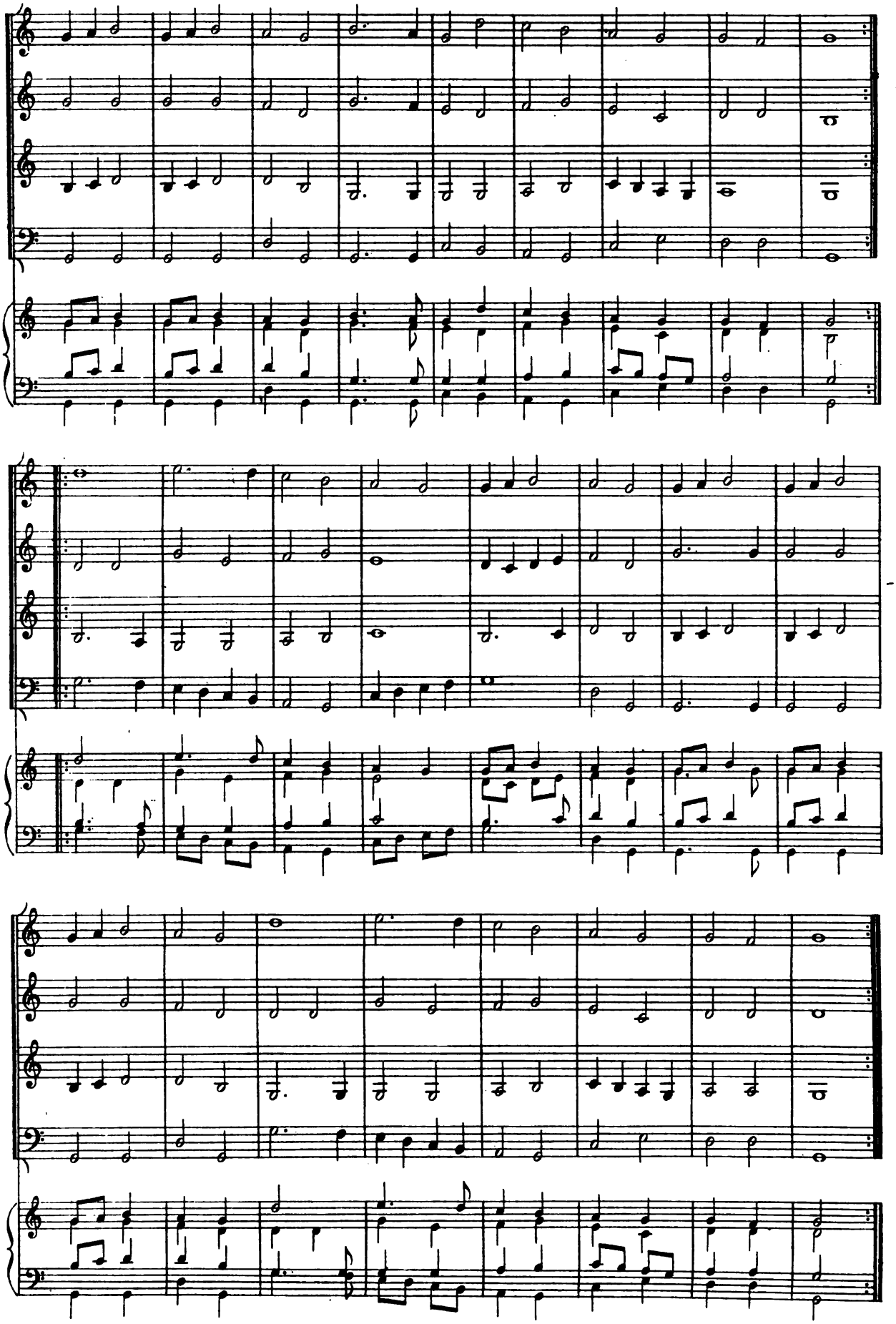

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XV

CL. GERVAISE

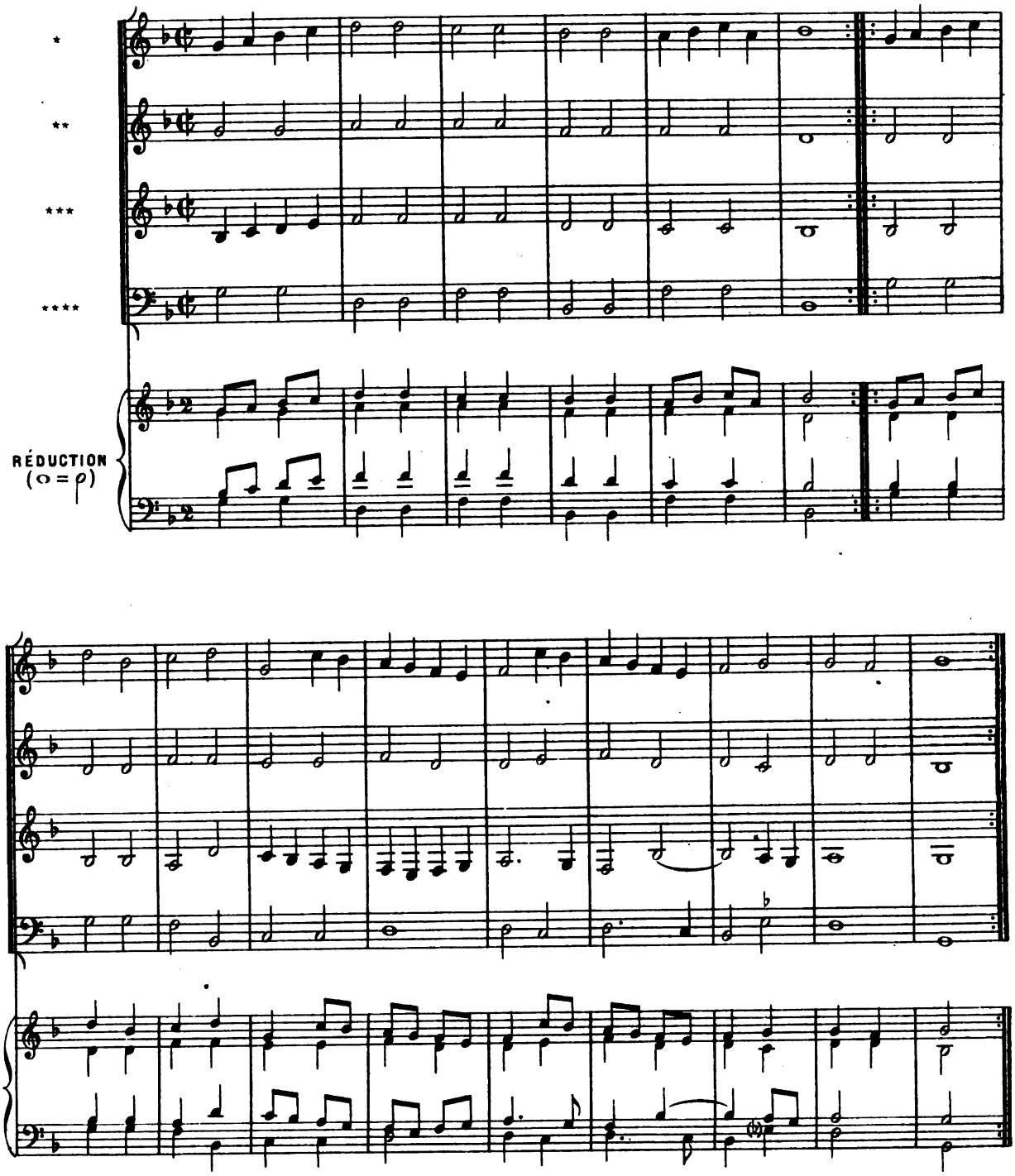
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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V

CL. GERVAISE

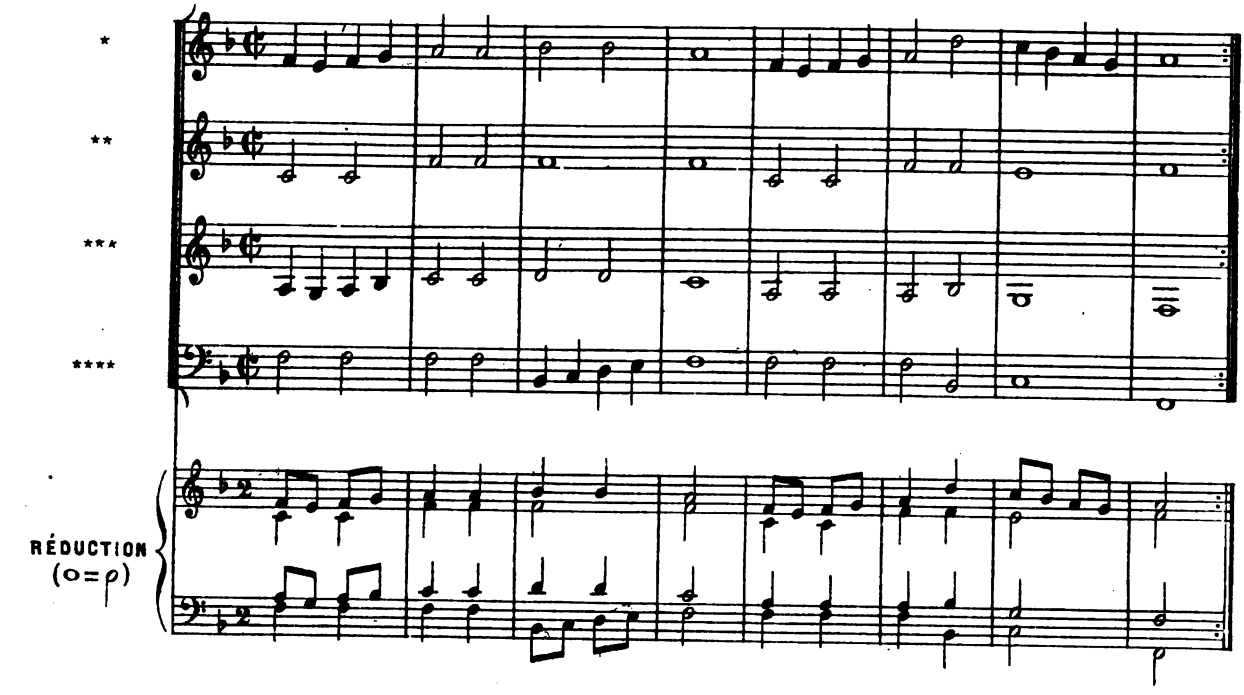
NOTATION ORIGINALE

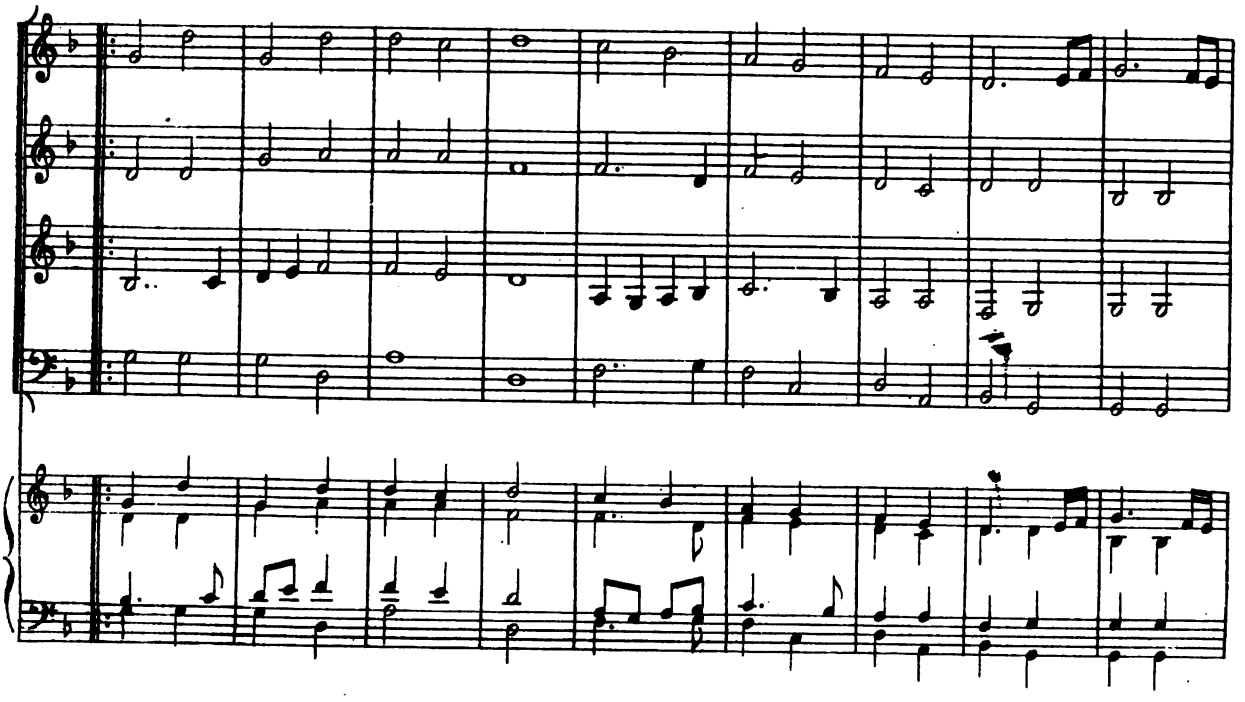
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****





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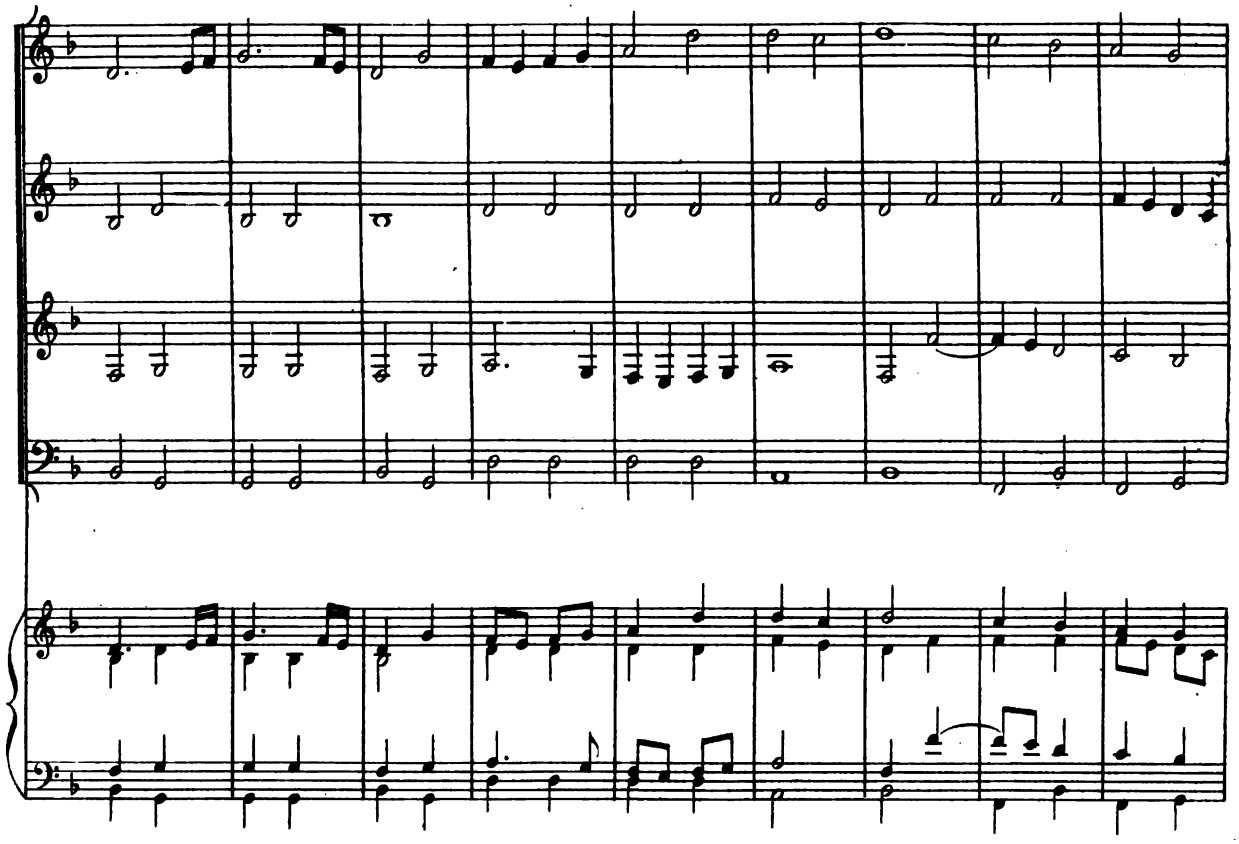

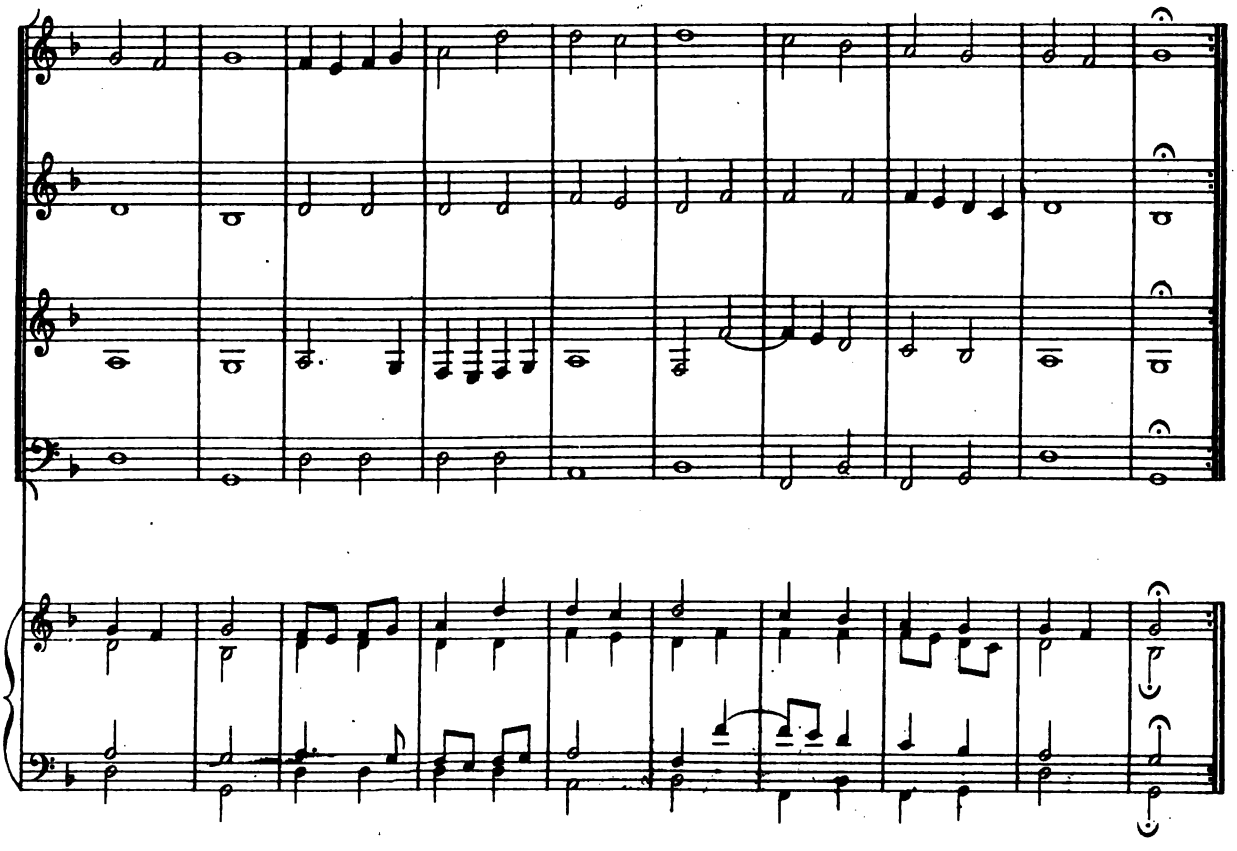

A.L.14,052.

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VI

CL. GERVAISE

NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ***

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RÉDUCTION (o = p)

A.L.14,052.

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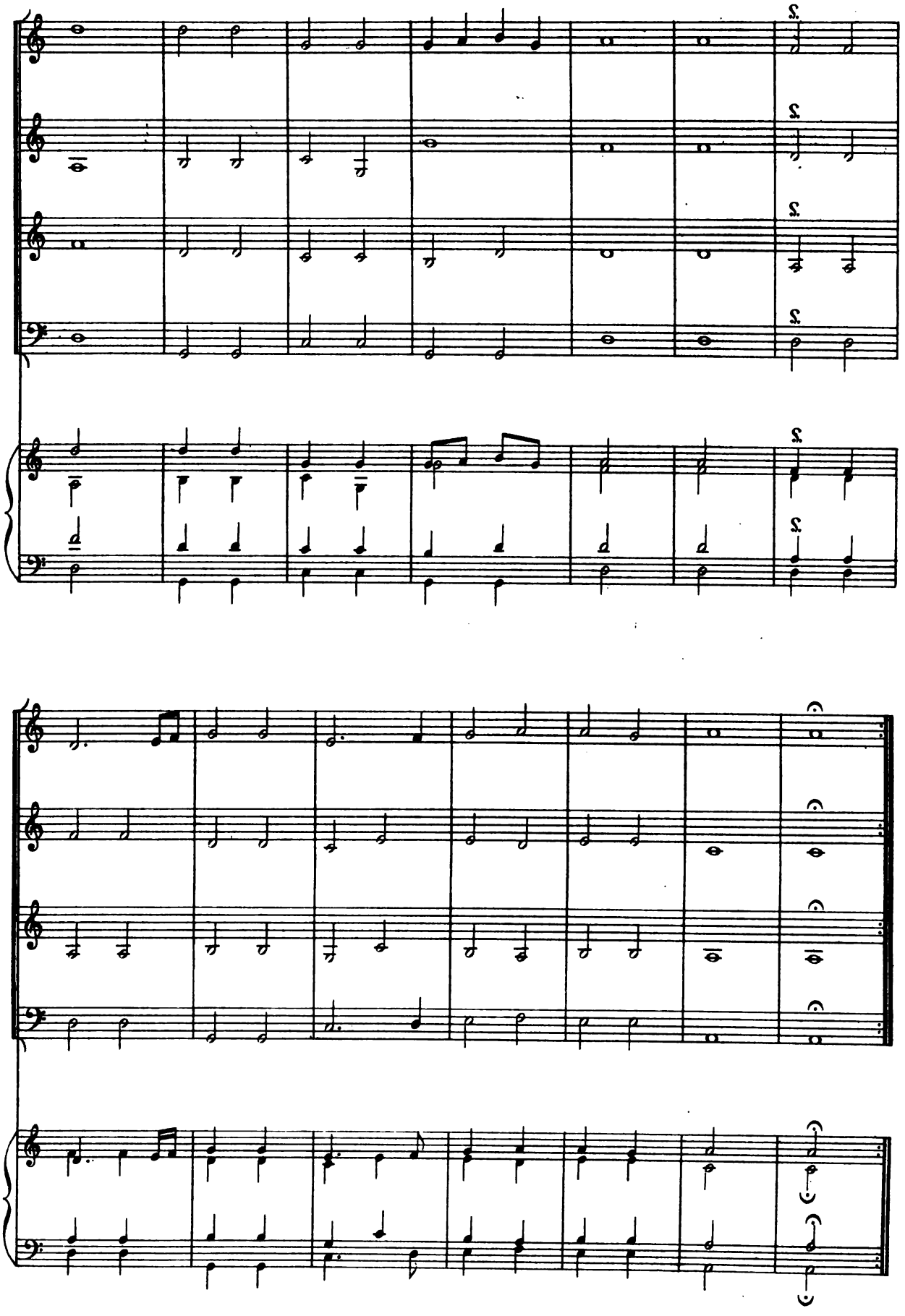

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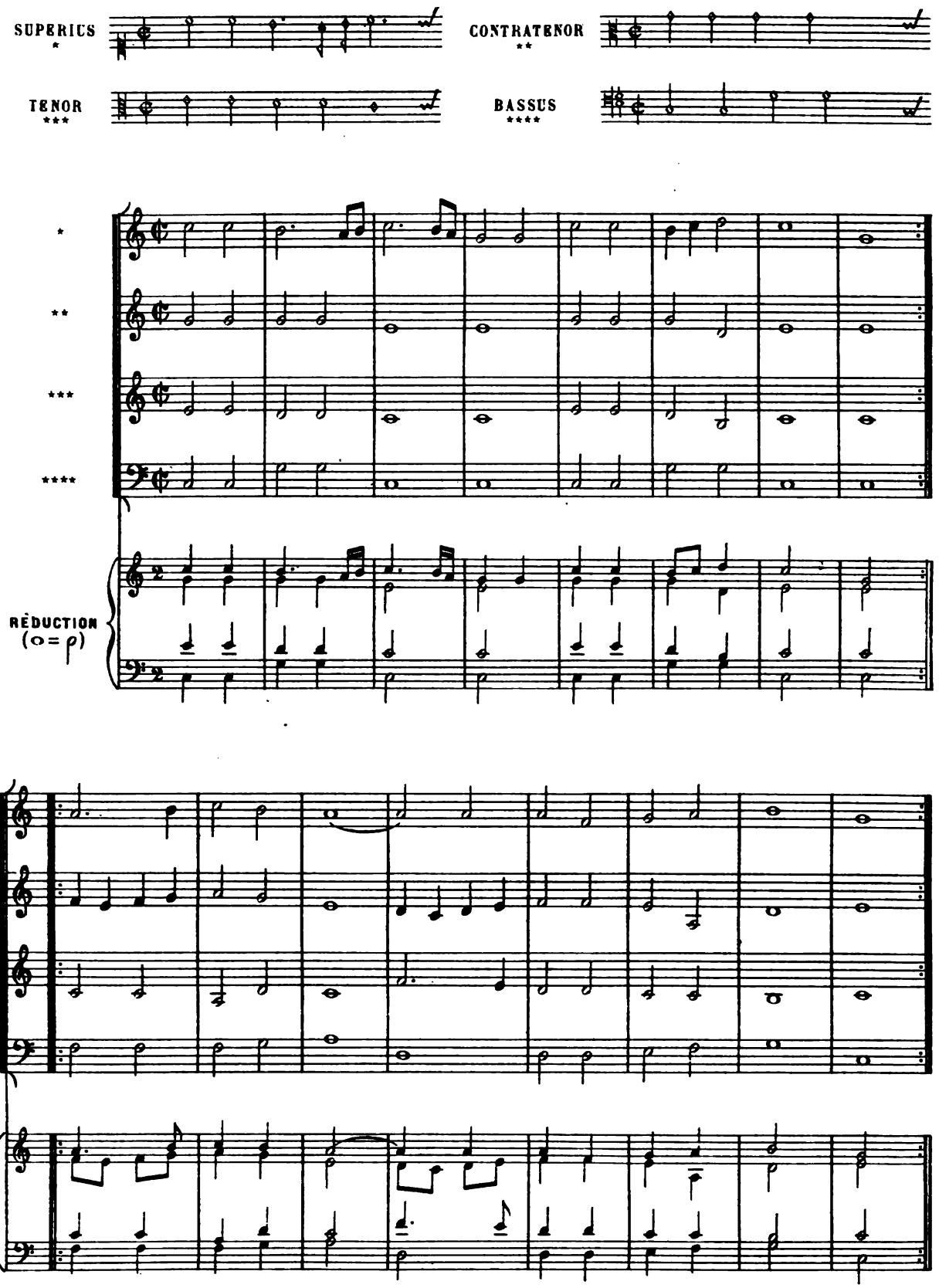
VII

CL. GERVAISE

NOTATION ORIGINALE



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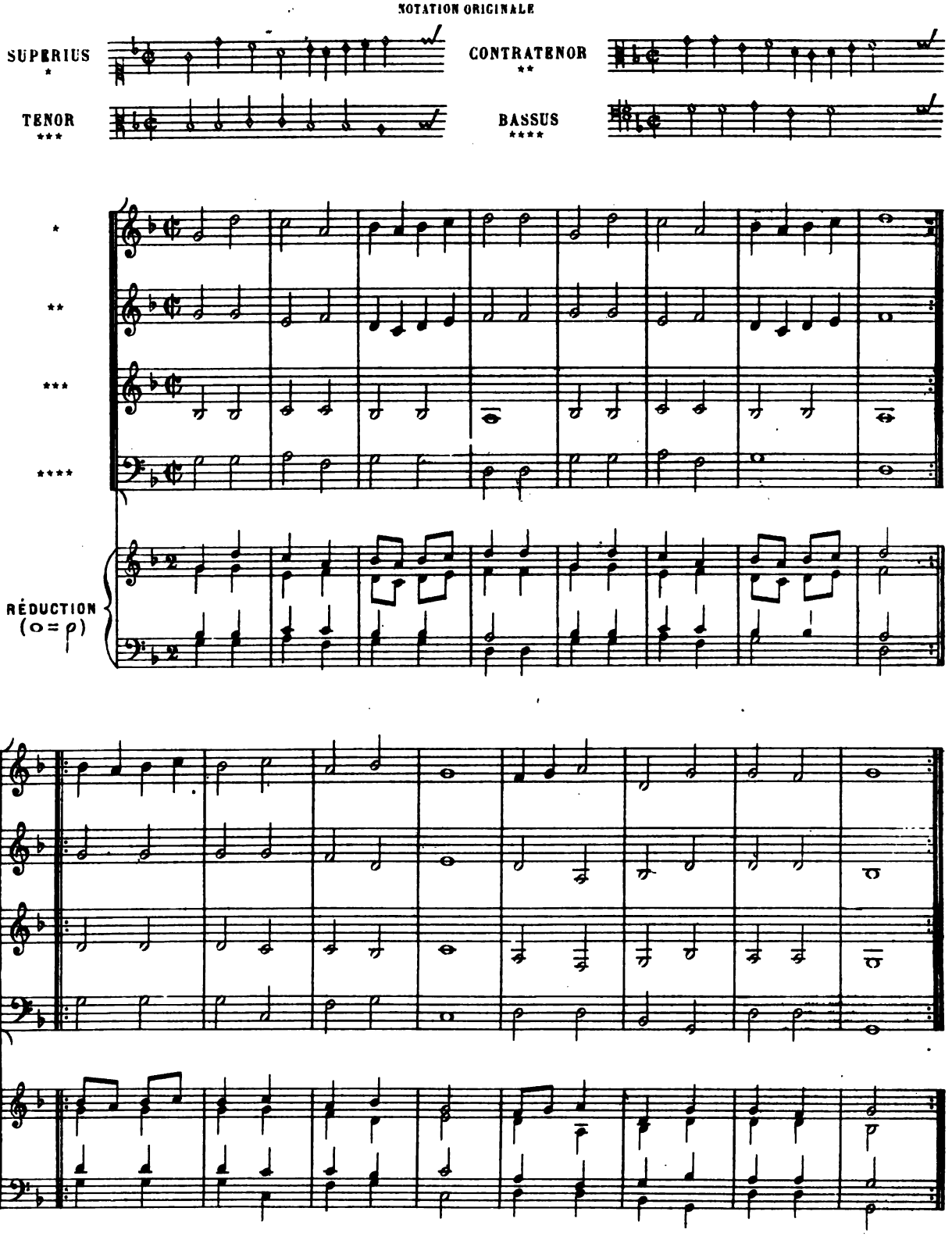
XII

BRANSLES DE CHAMPAIGNE

I

CL. GERVAISE

NOTATION ORIGINALE



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VII

CL. GERVAISE

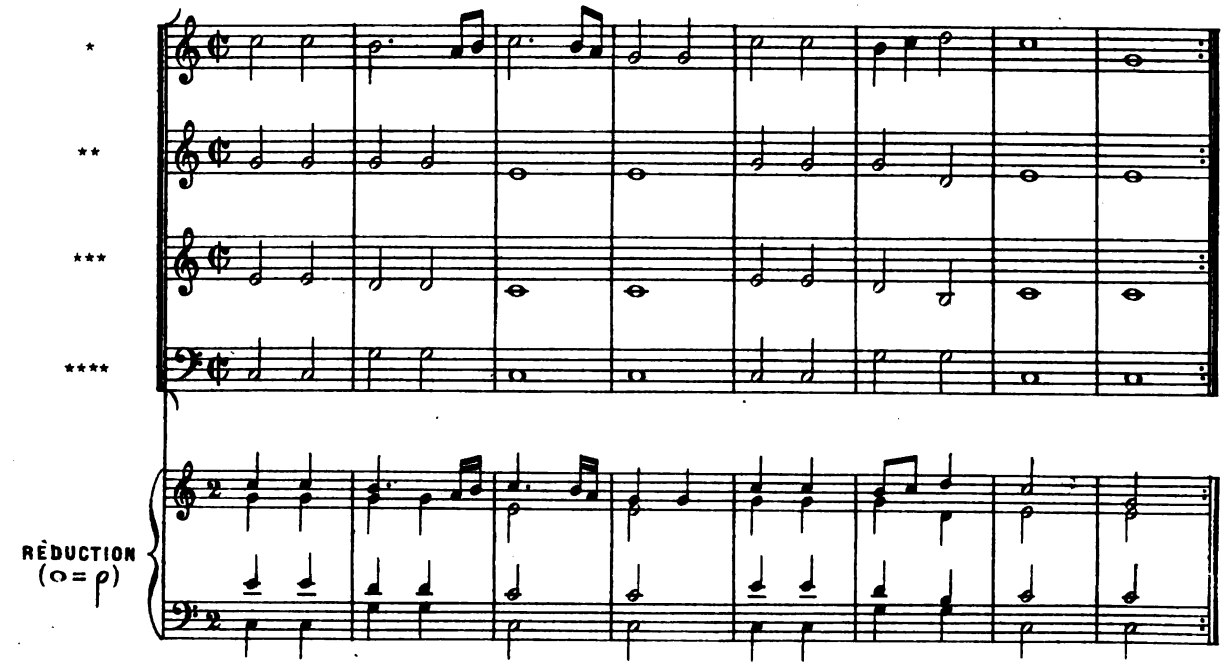
NOTATION ORIGINALE

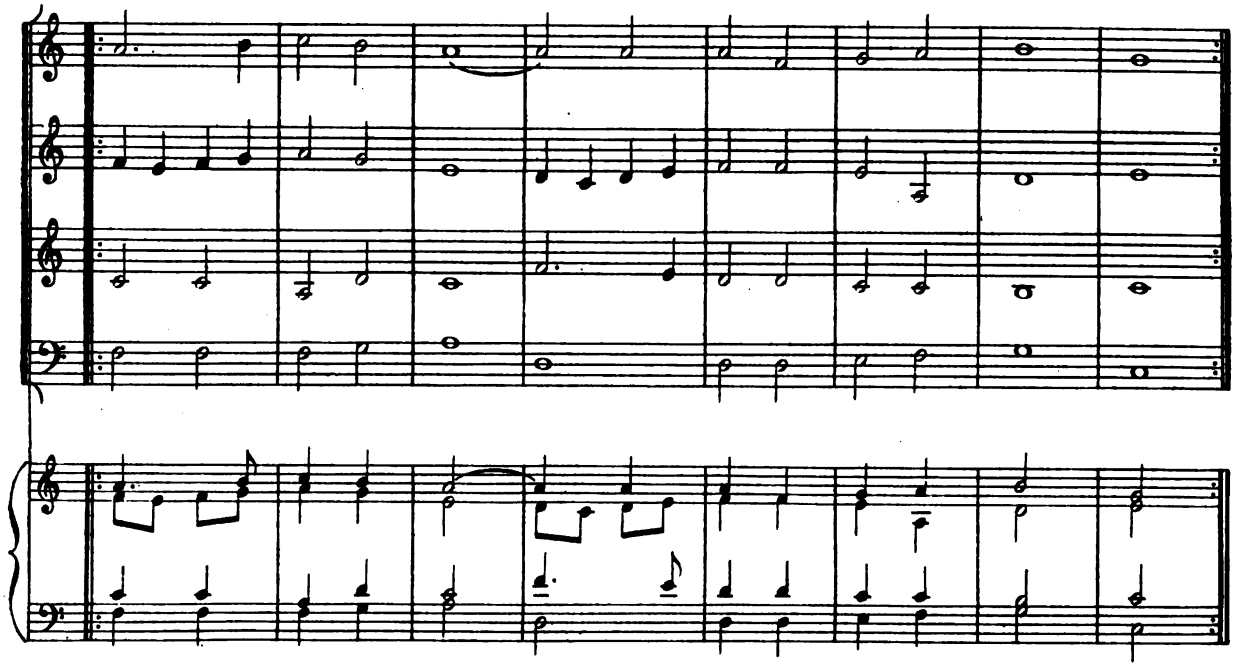
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****





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XII

BRANSLES DE CHAMPAIGNE

I

CL. GERVAISE

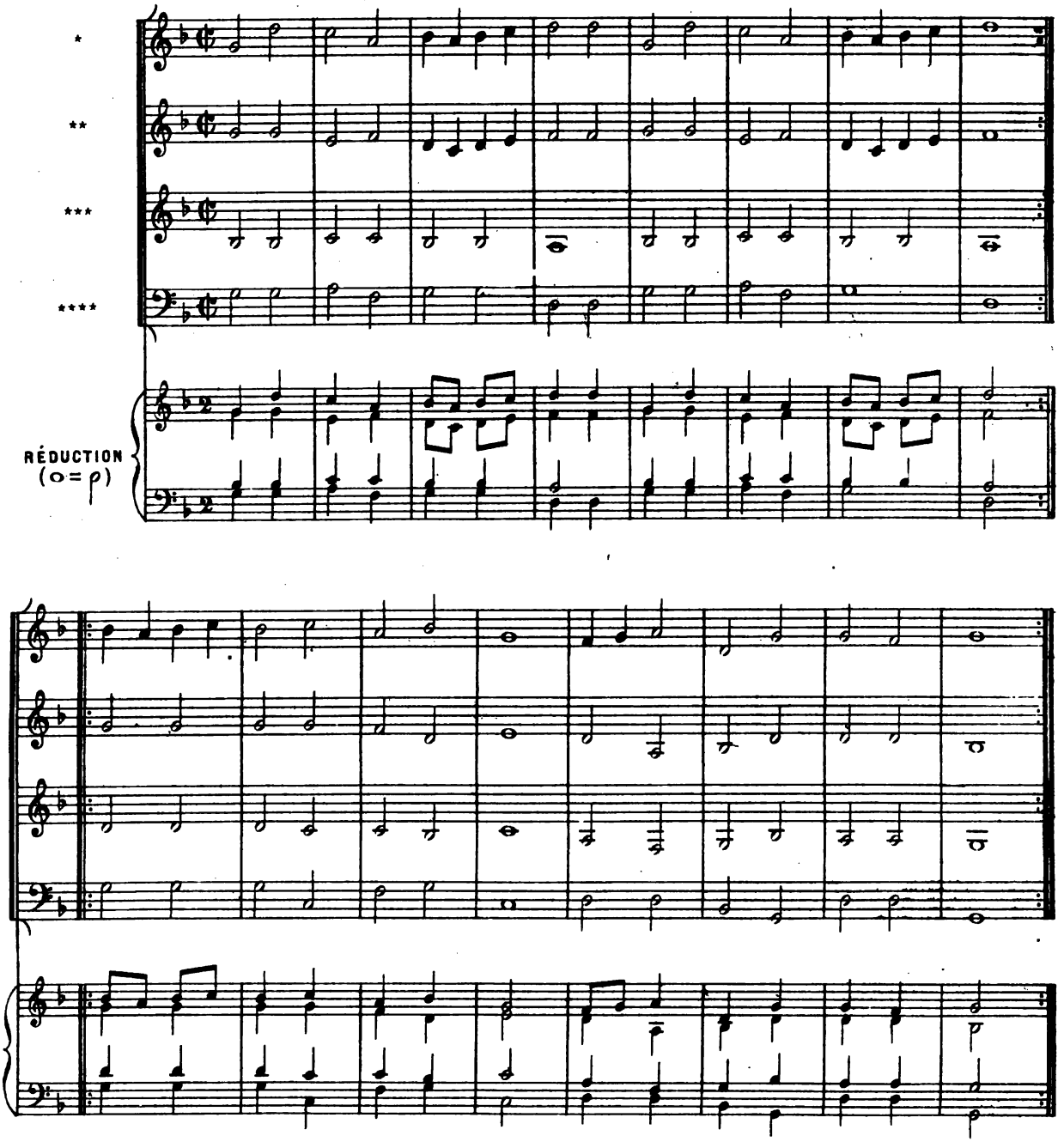
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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II

CL. GERVAISE

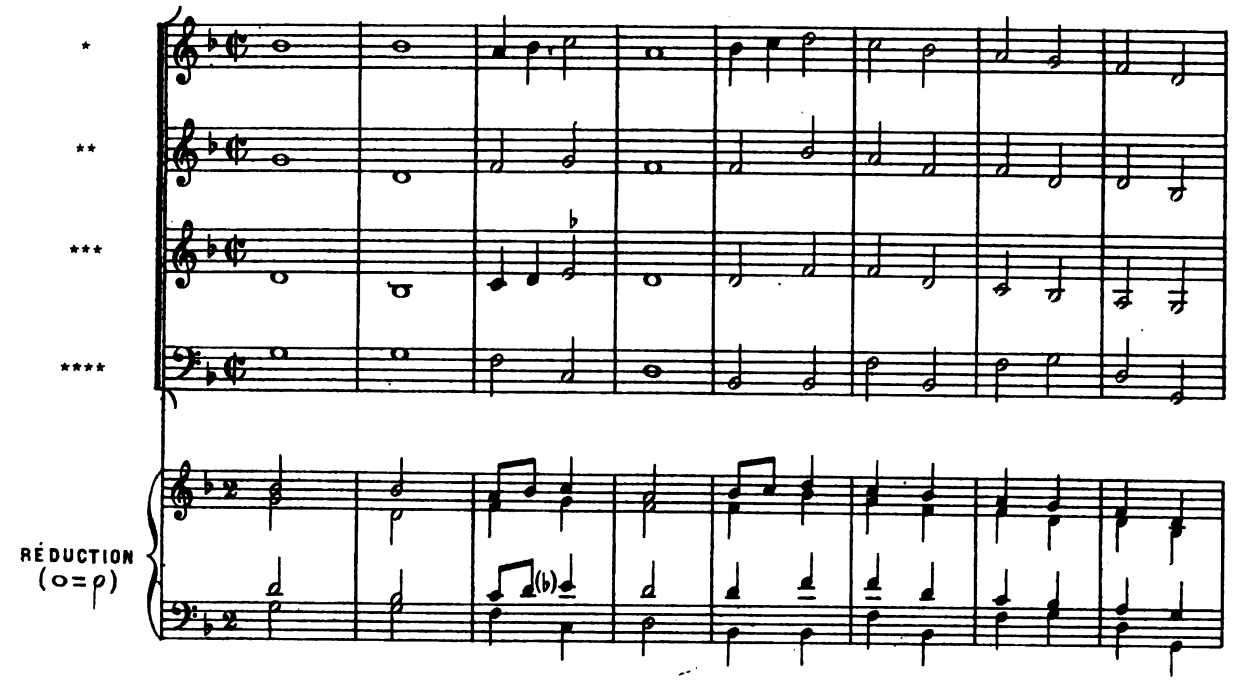
NOTATION ORIGINALE

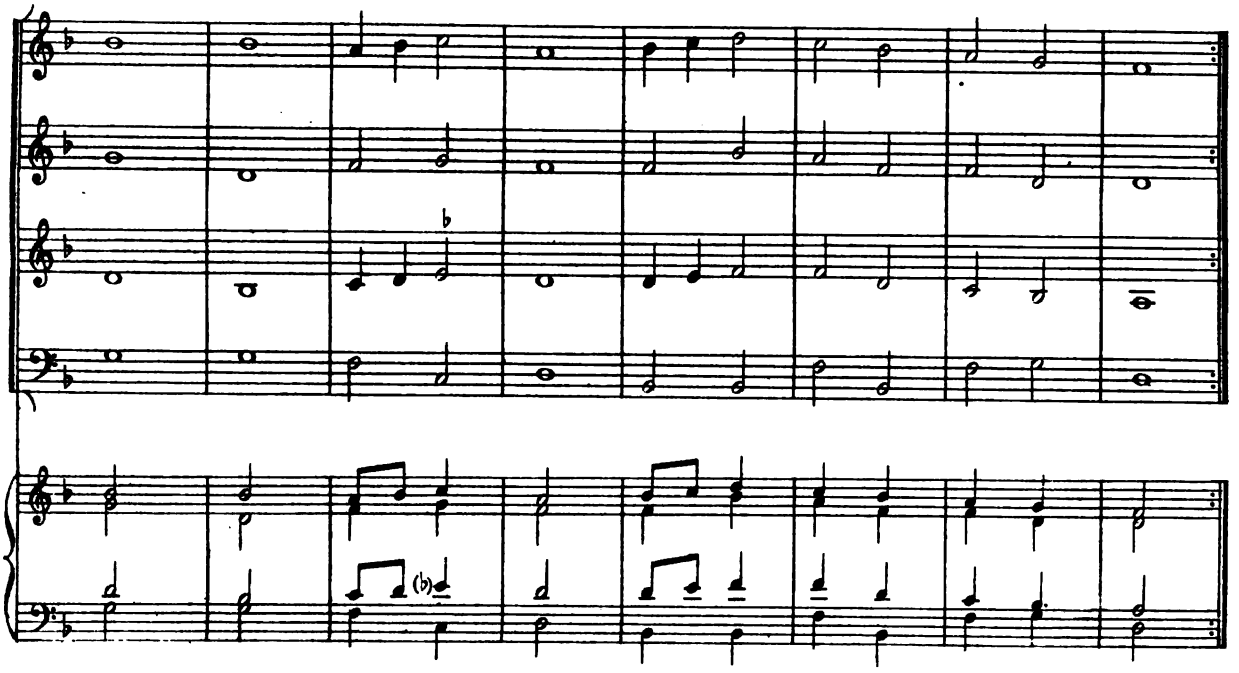
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****





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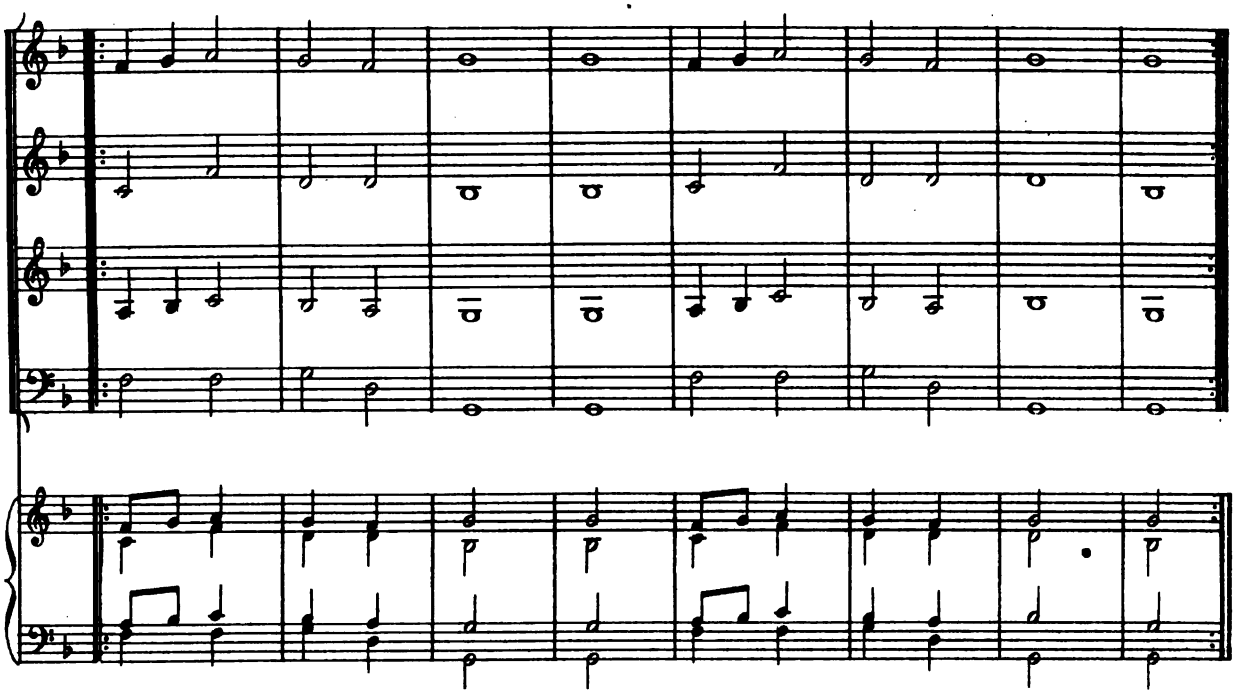


III

CL. GERVAISE

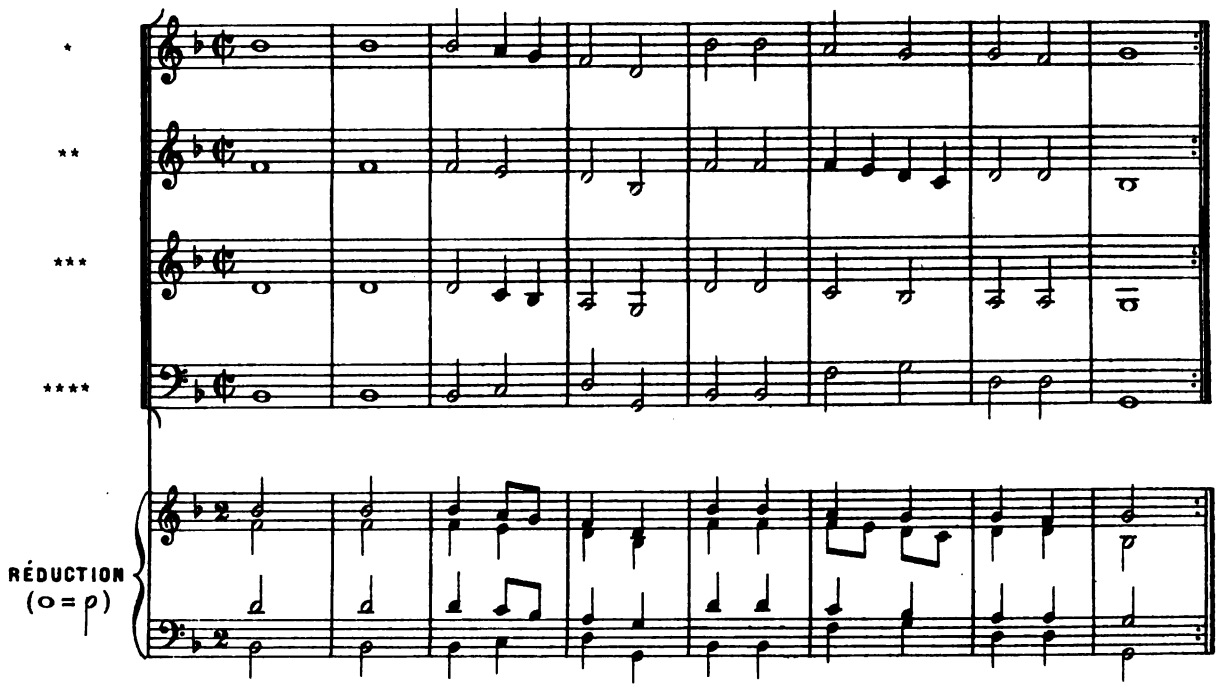
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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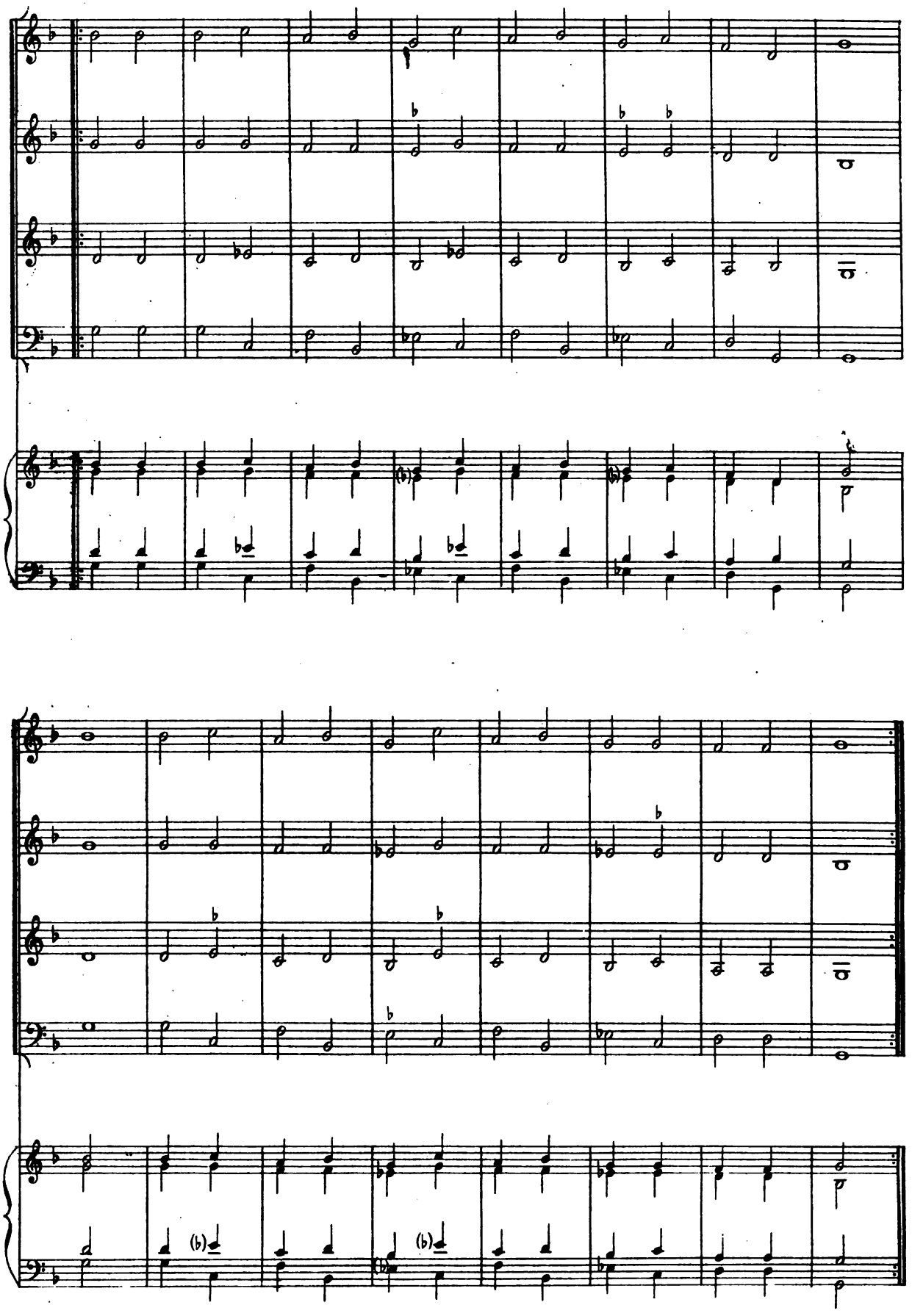

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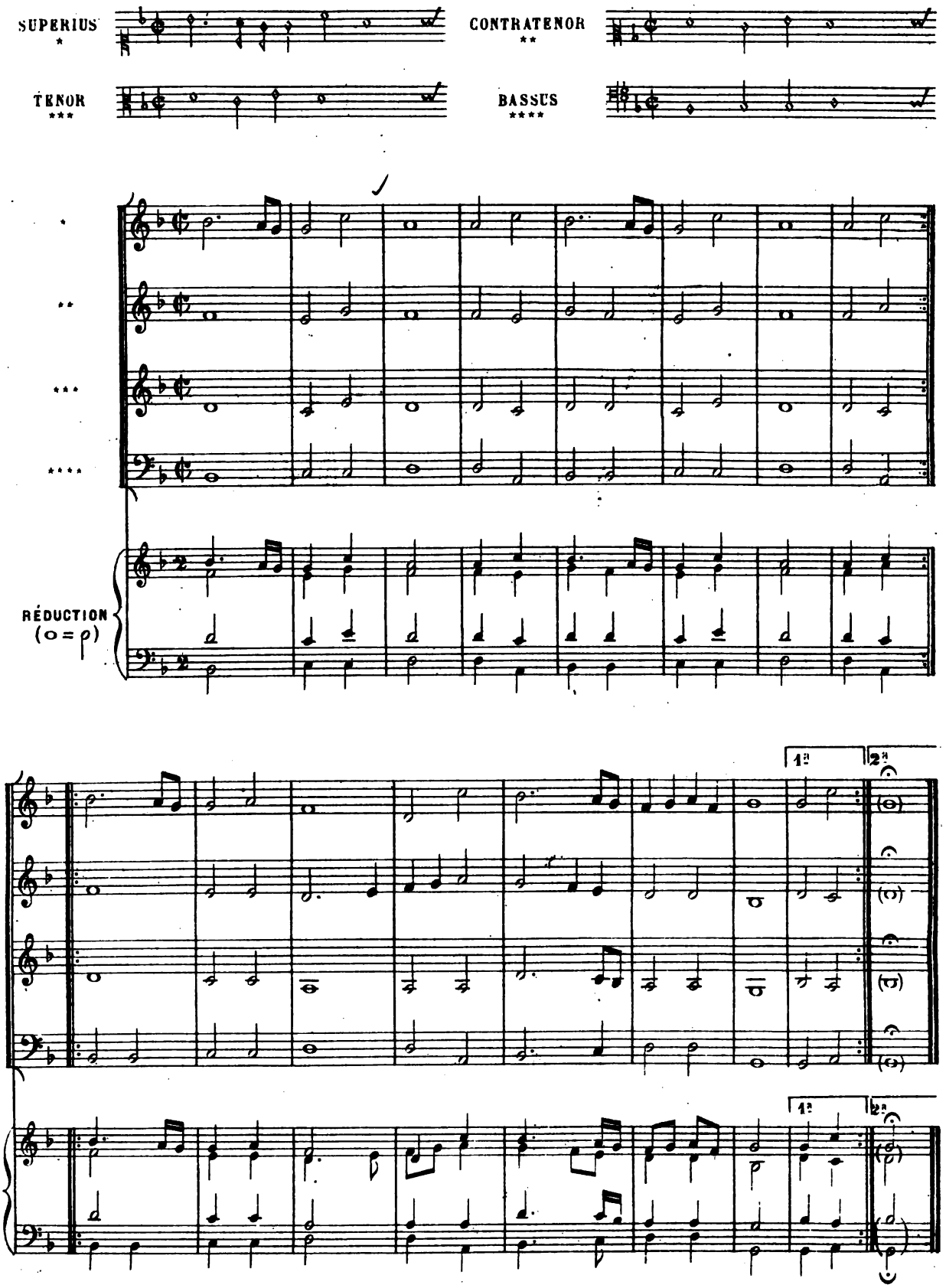
IV

CL. GERVAISE

NOTATION ORIGINALE



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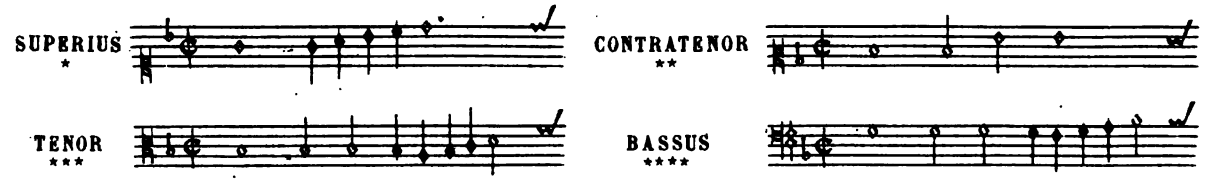
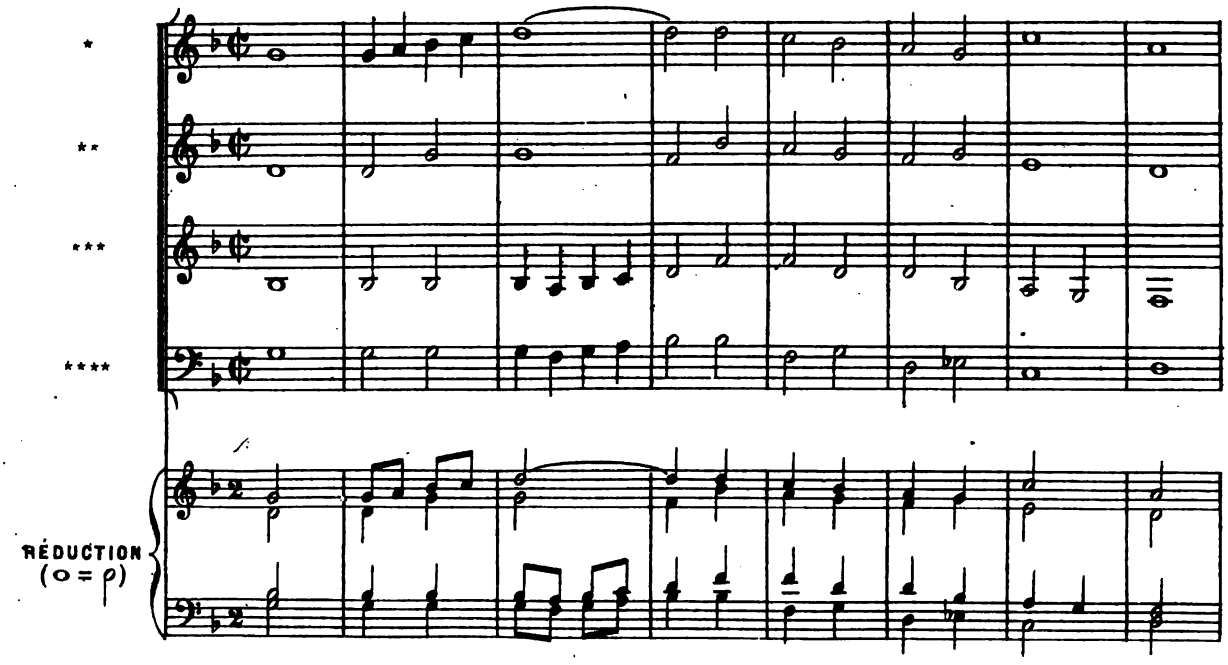
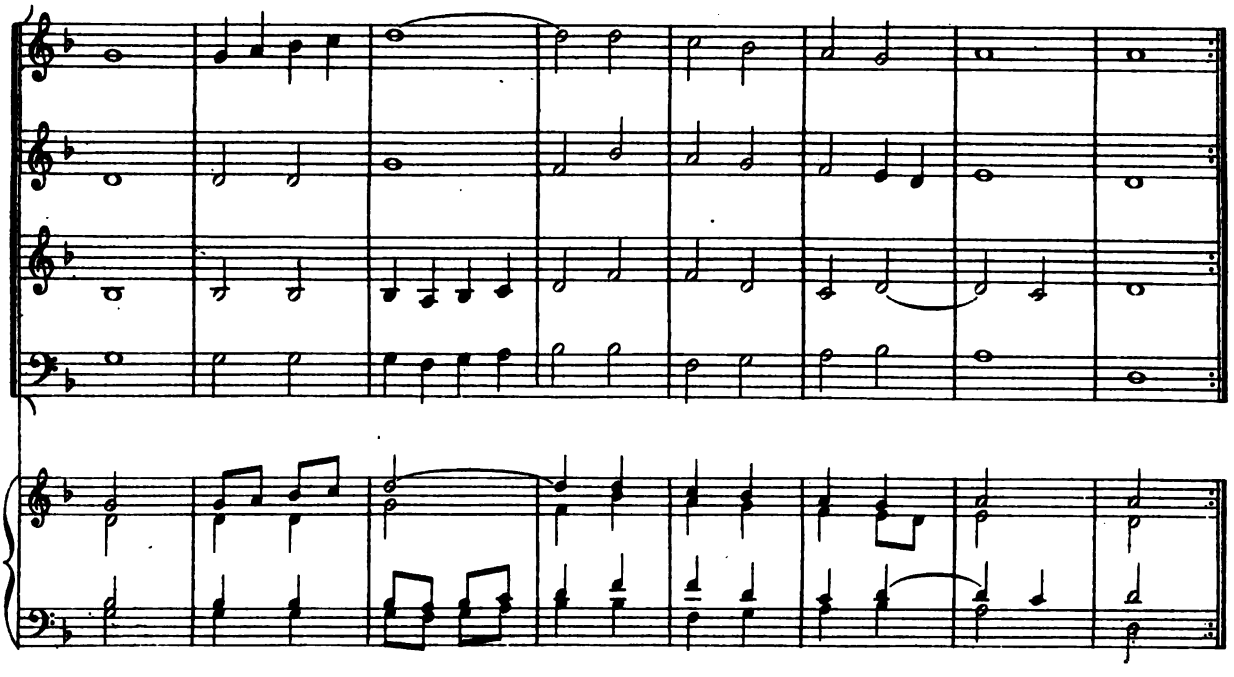
V

CL. GERVAISE

NOTATION ORIGINALE







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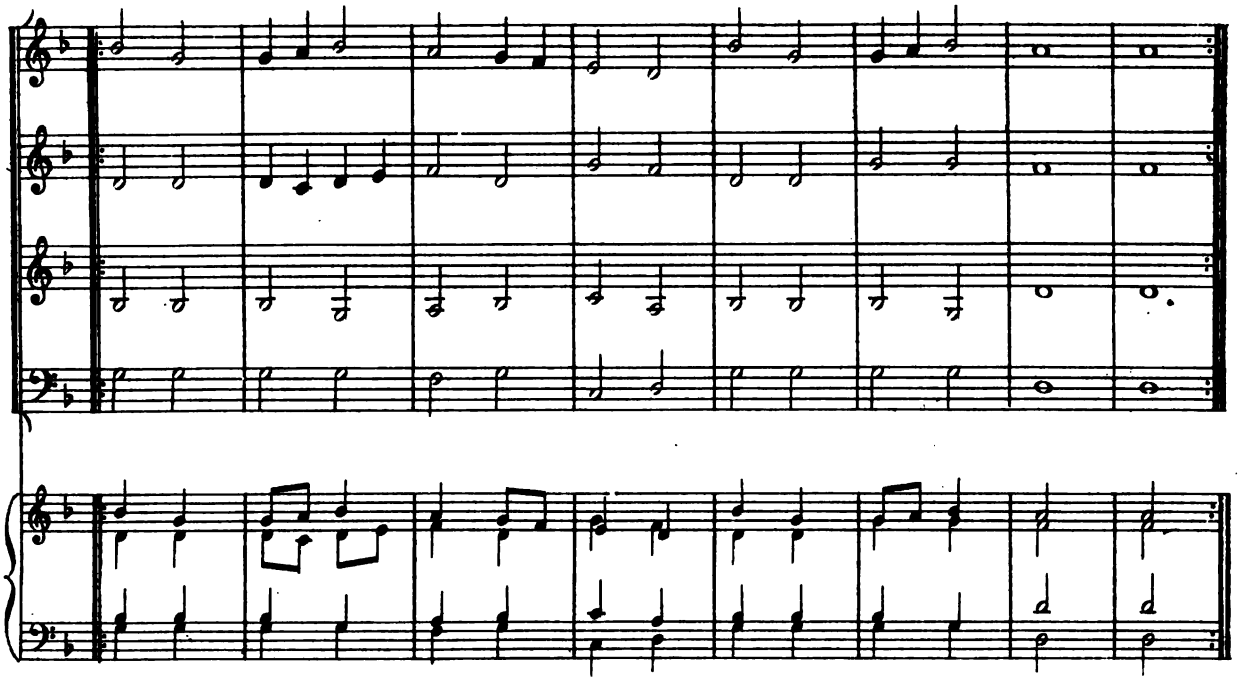


VI

CL. GERVAISE

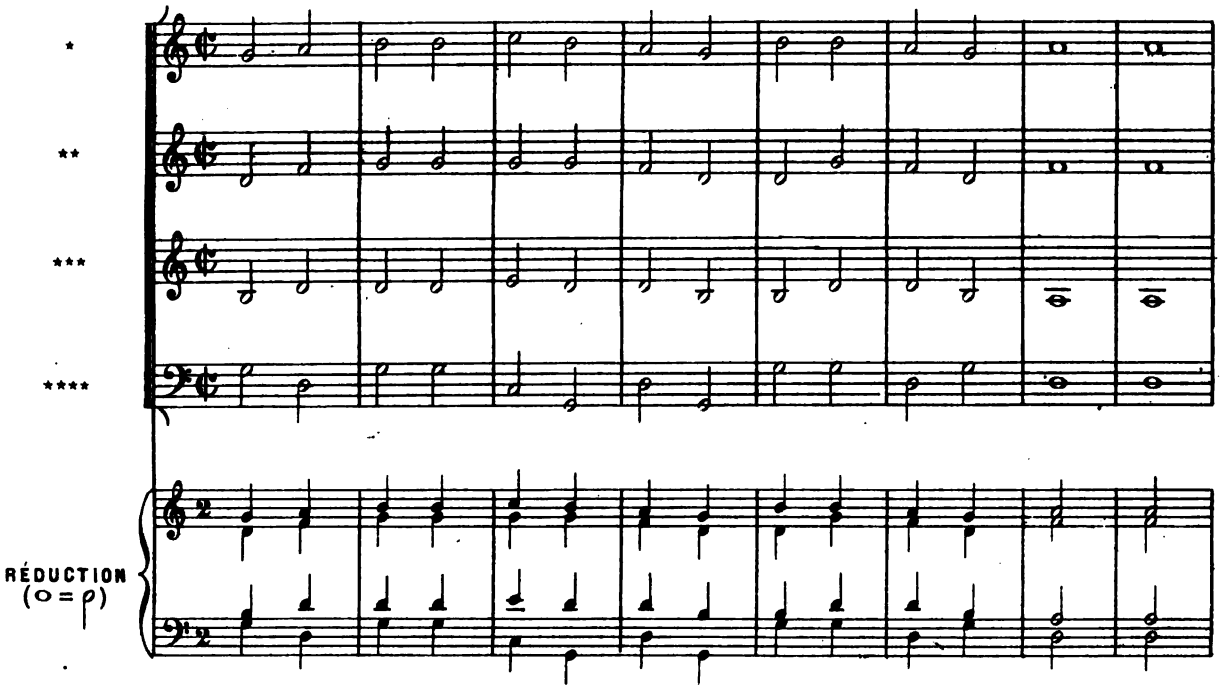
NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****



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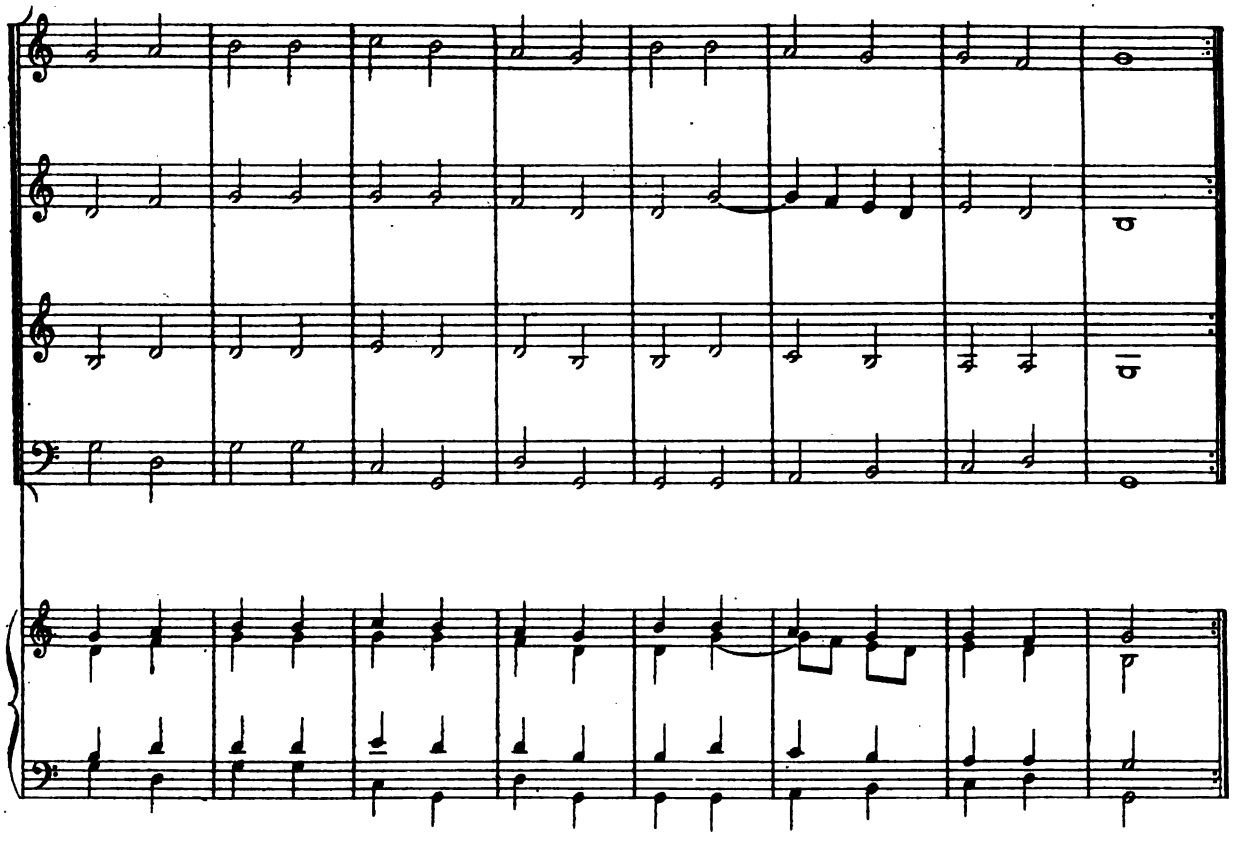

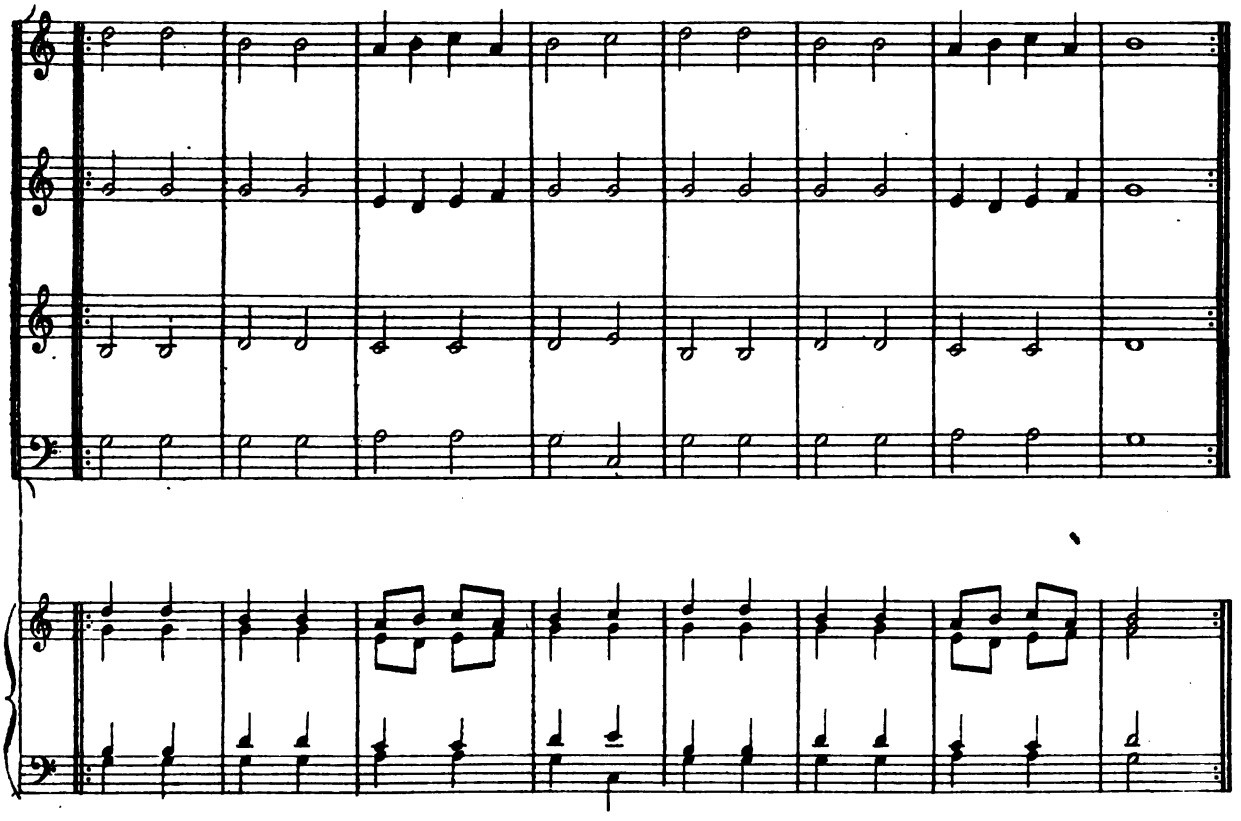

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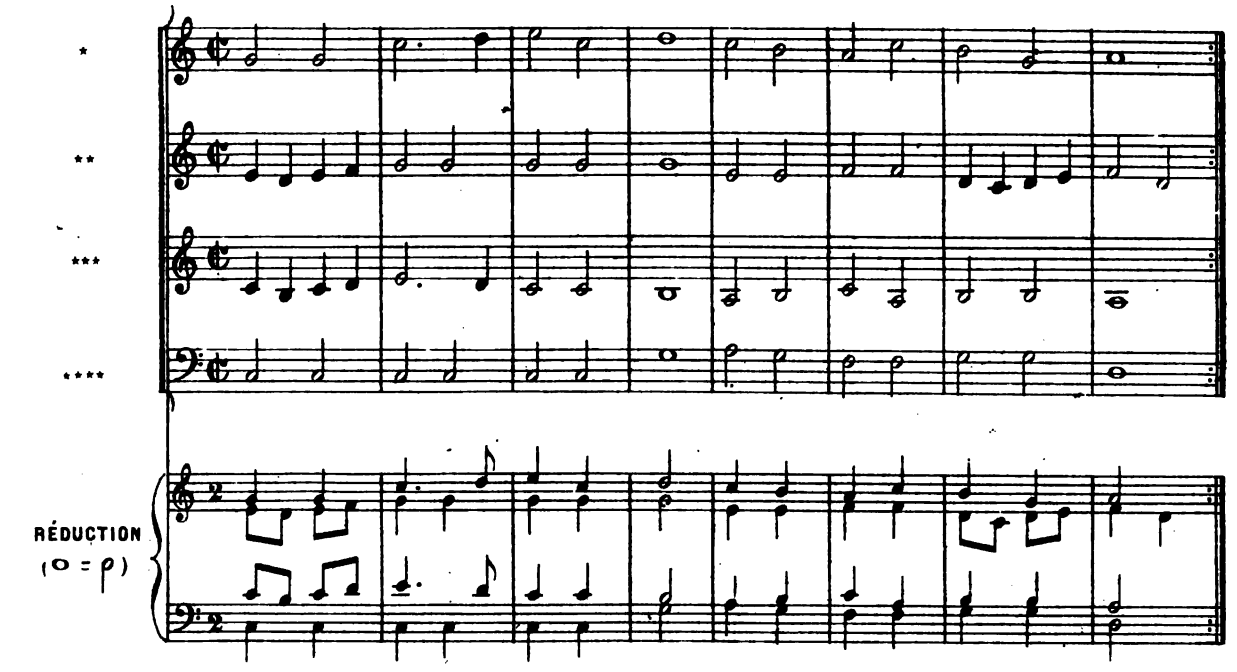
VII

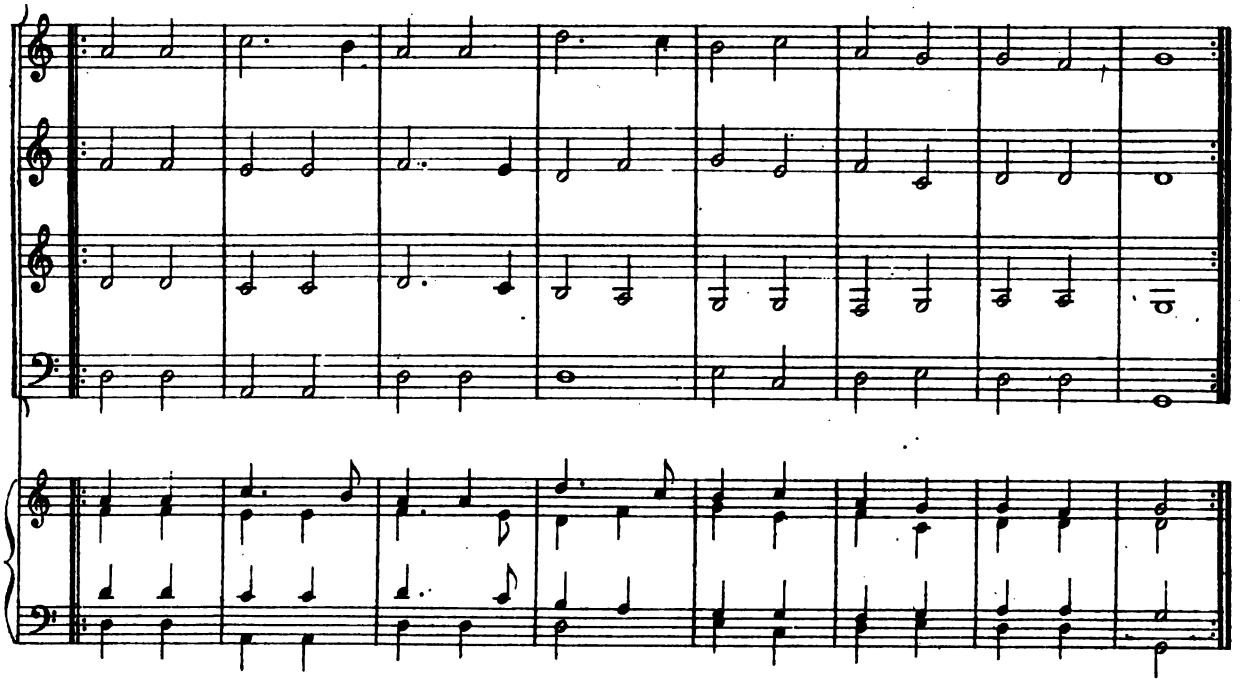
CL. GERVAISE

NOTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****





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VIII

CL. GERVAISE

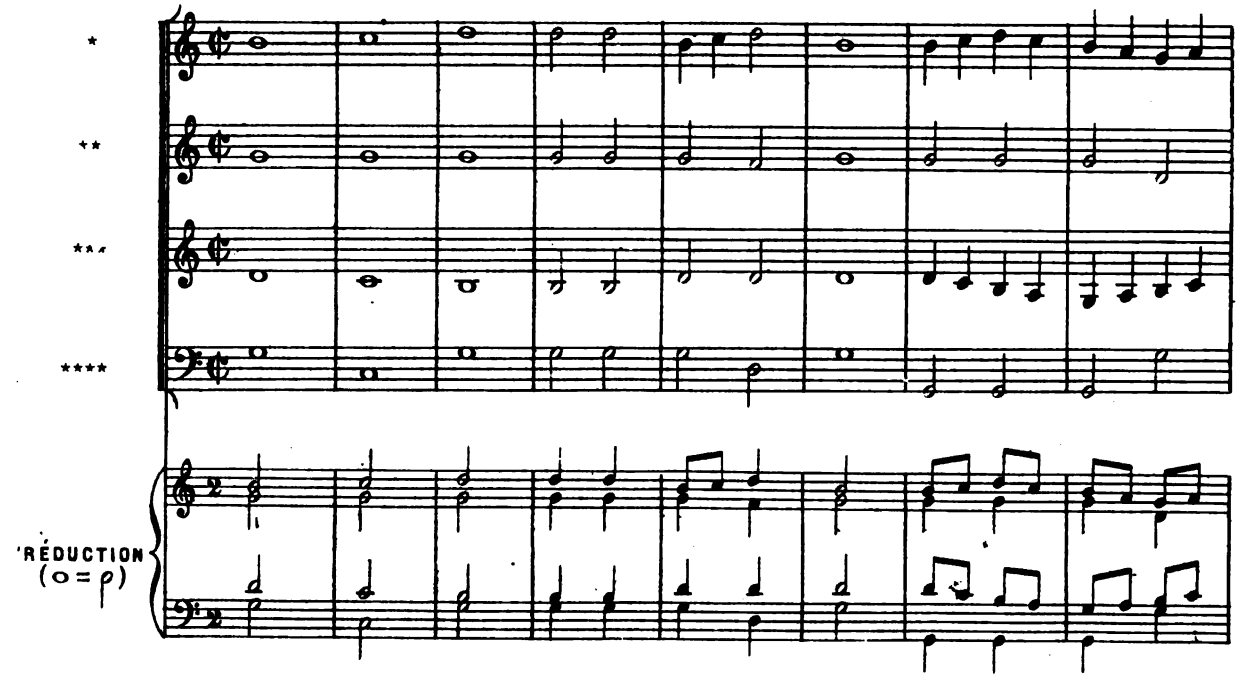
NOTATION ORIGINALE

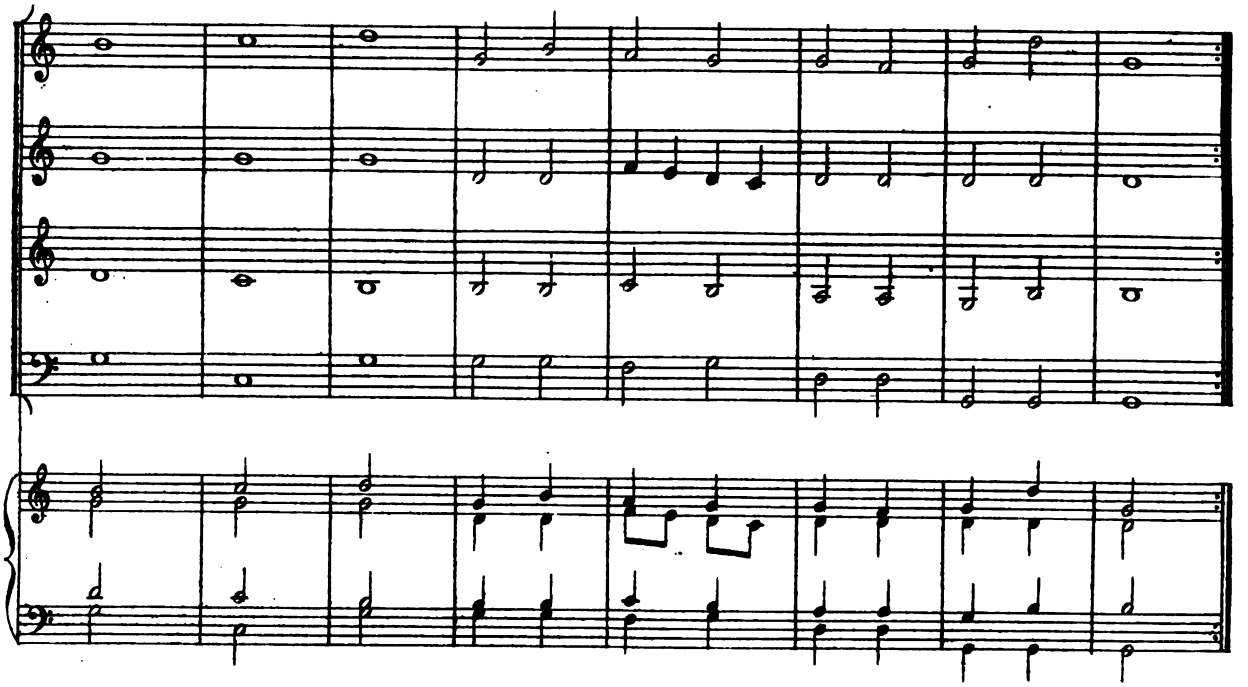
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****





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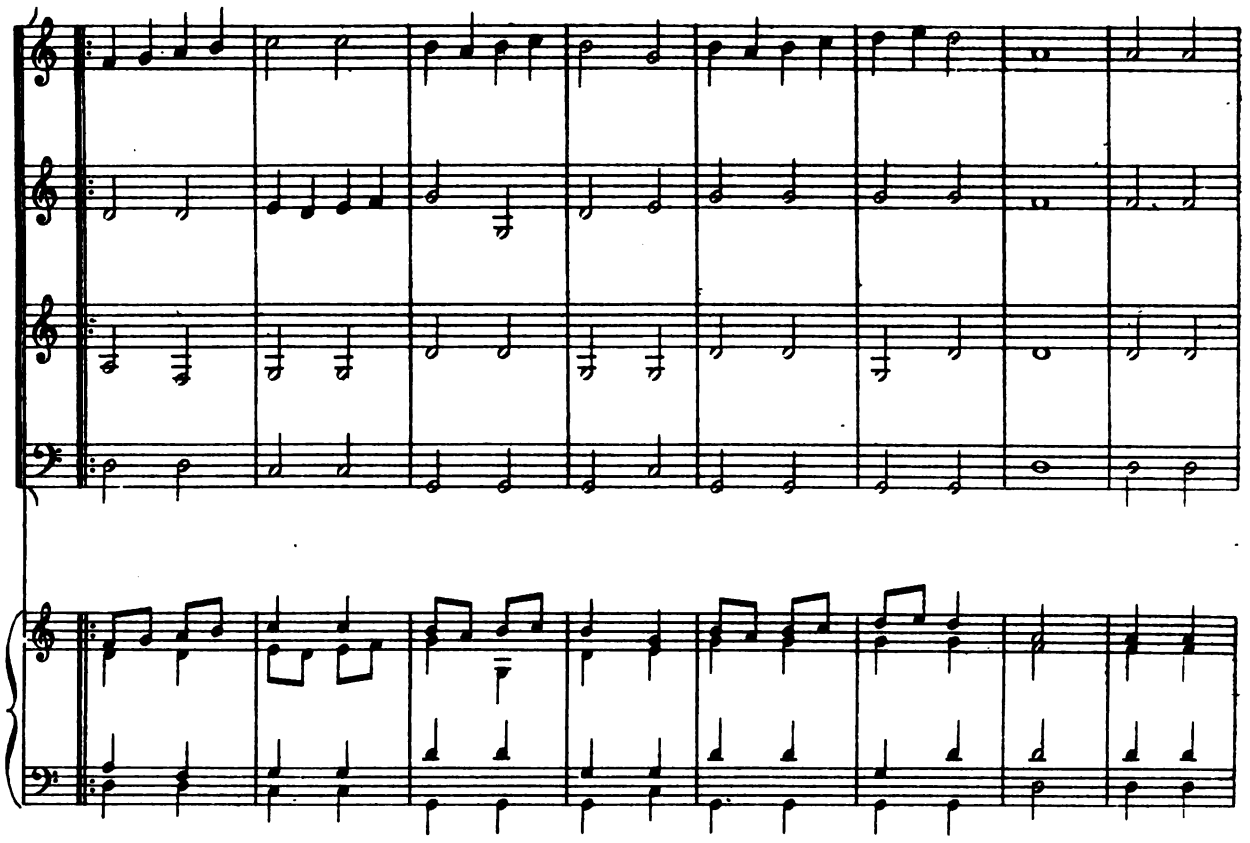

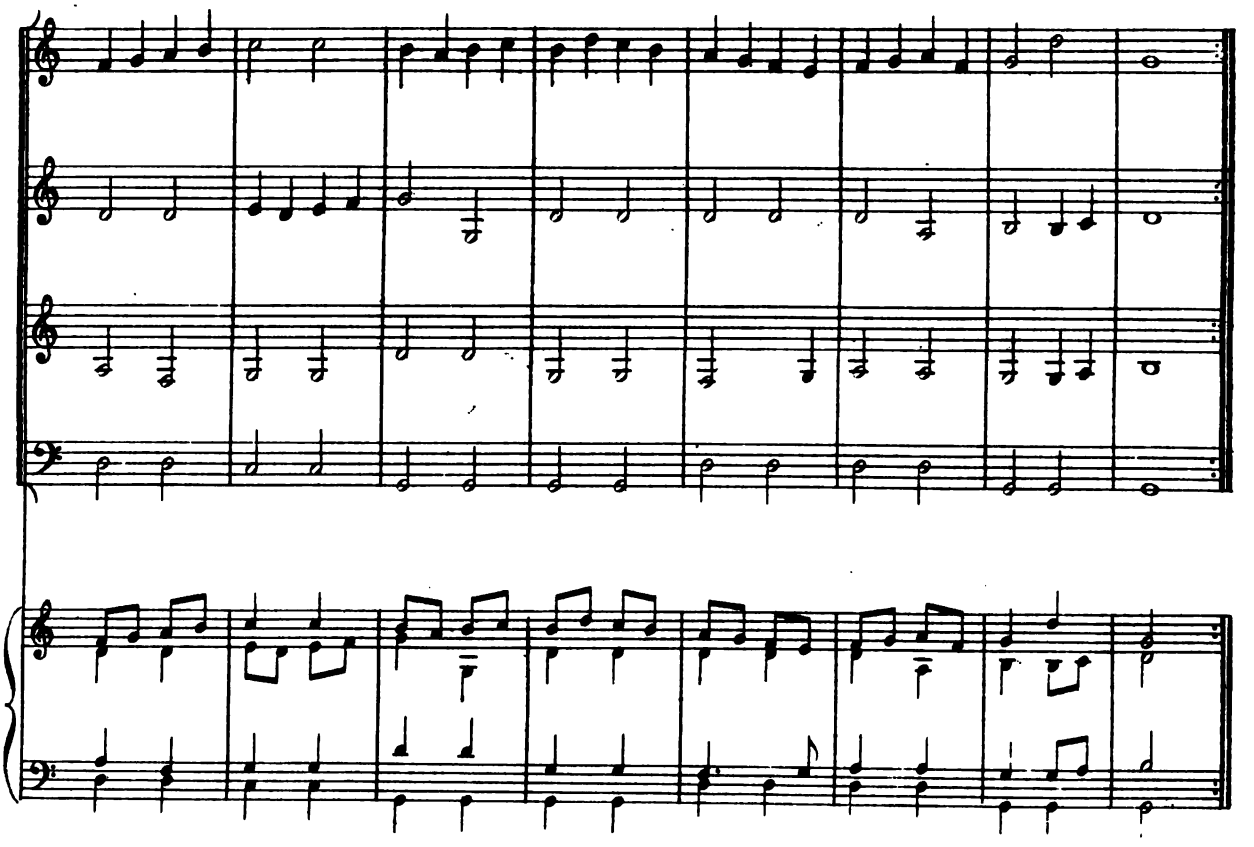

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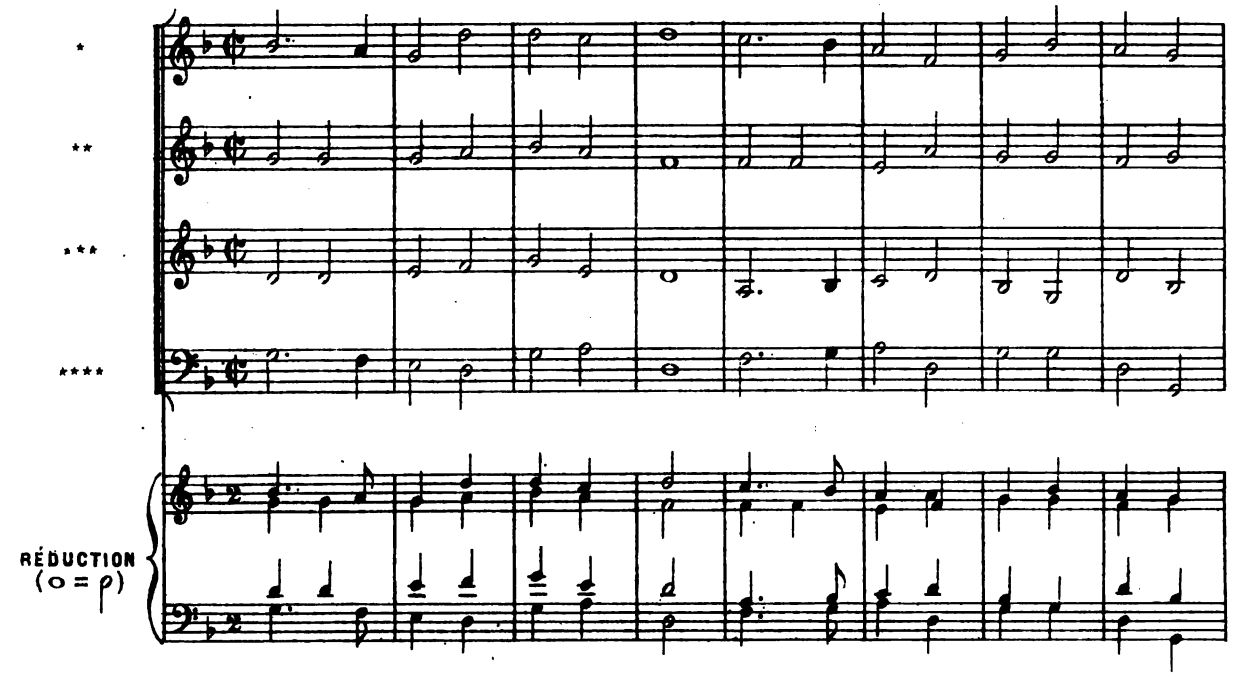
IX

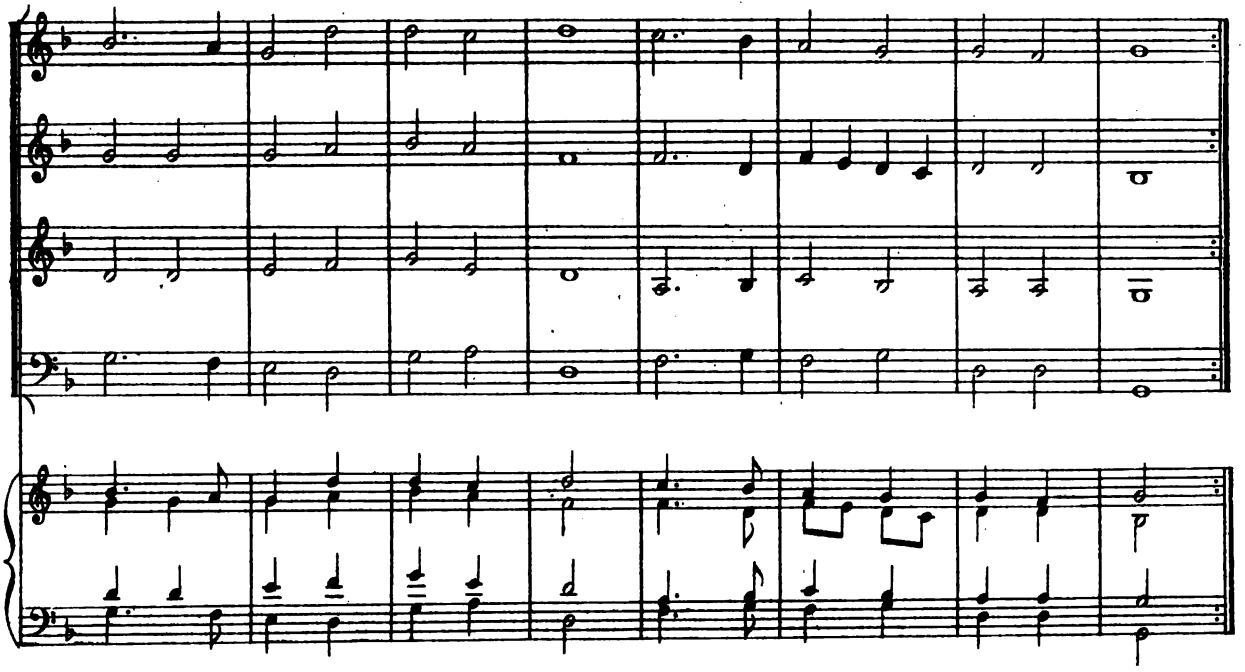
CL. GERVAISE

NOTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****





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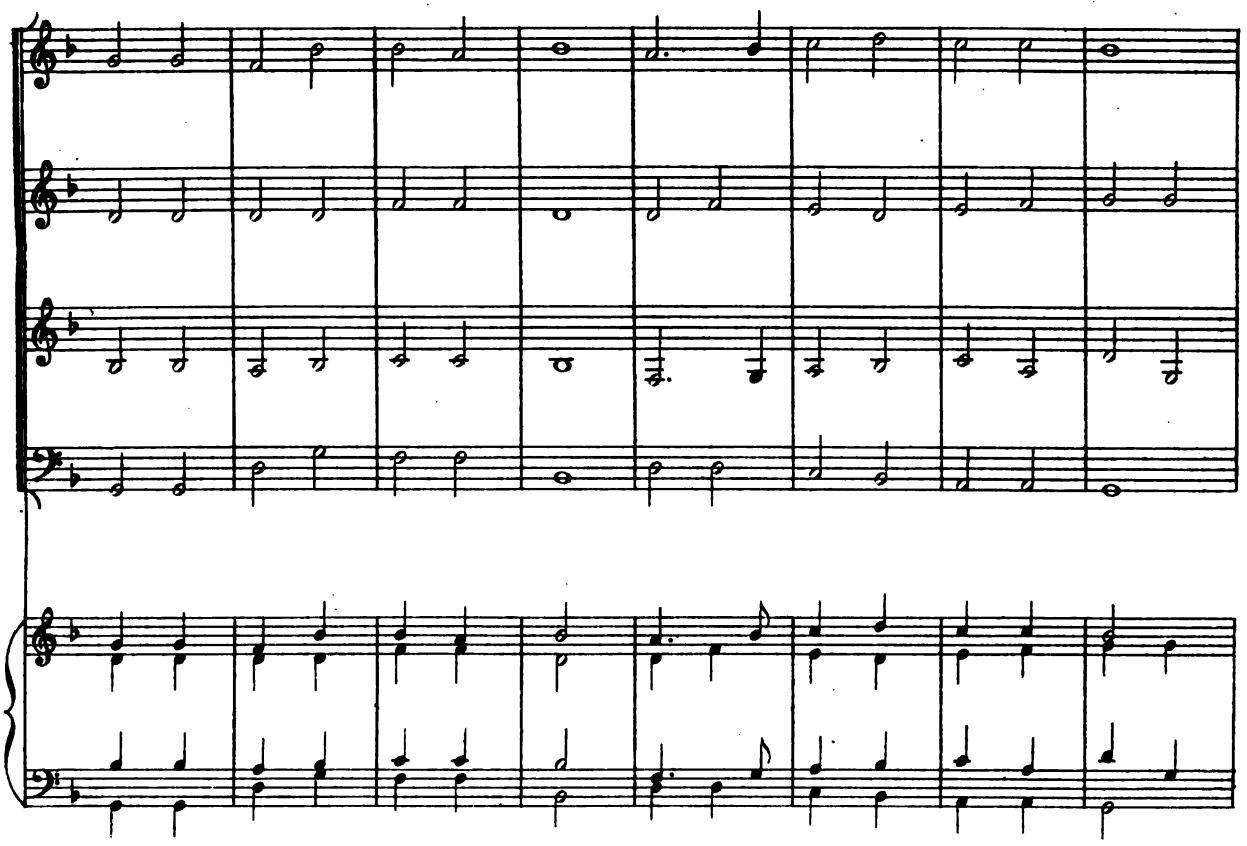

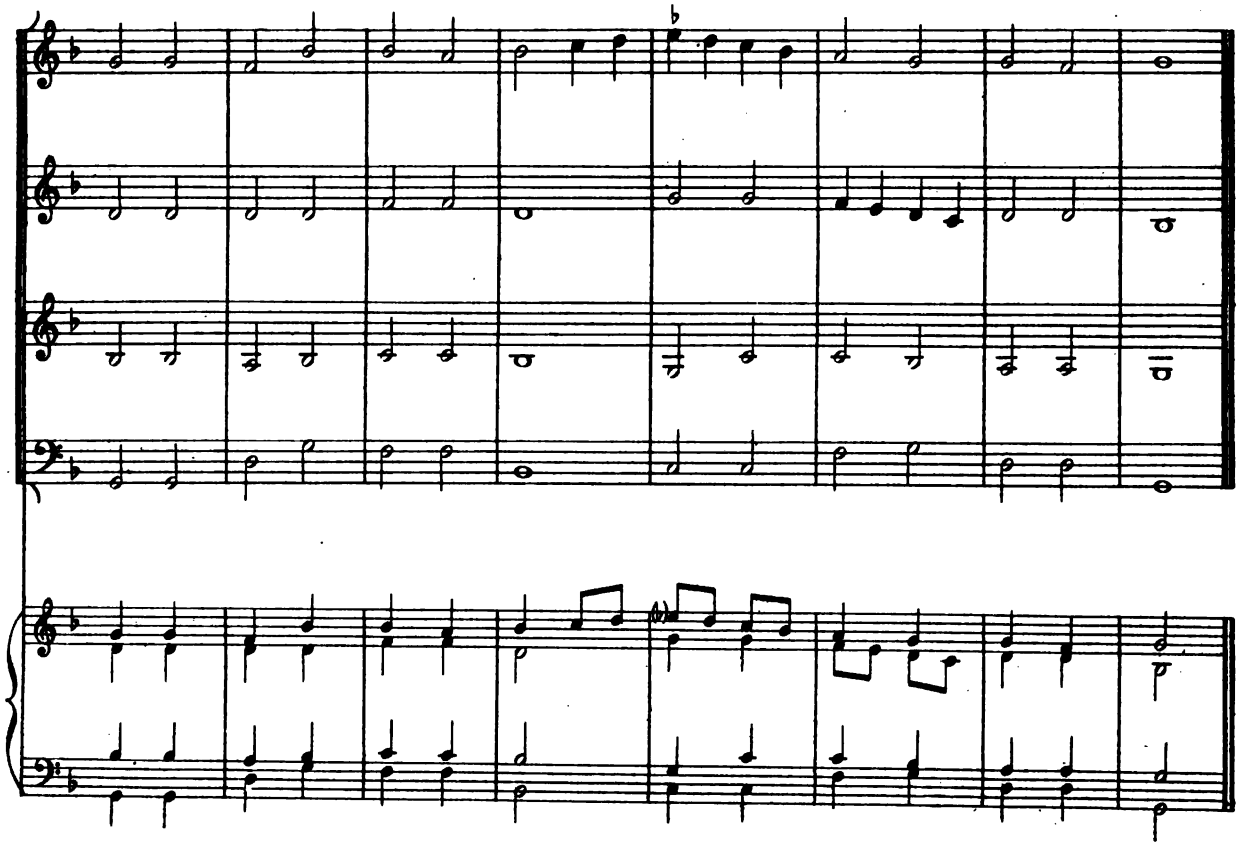

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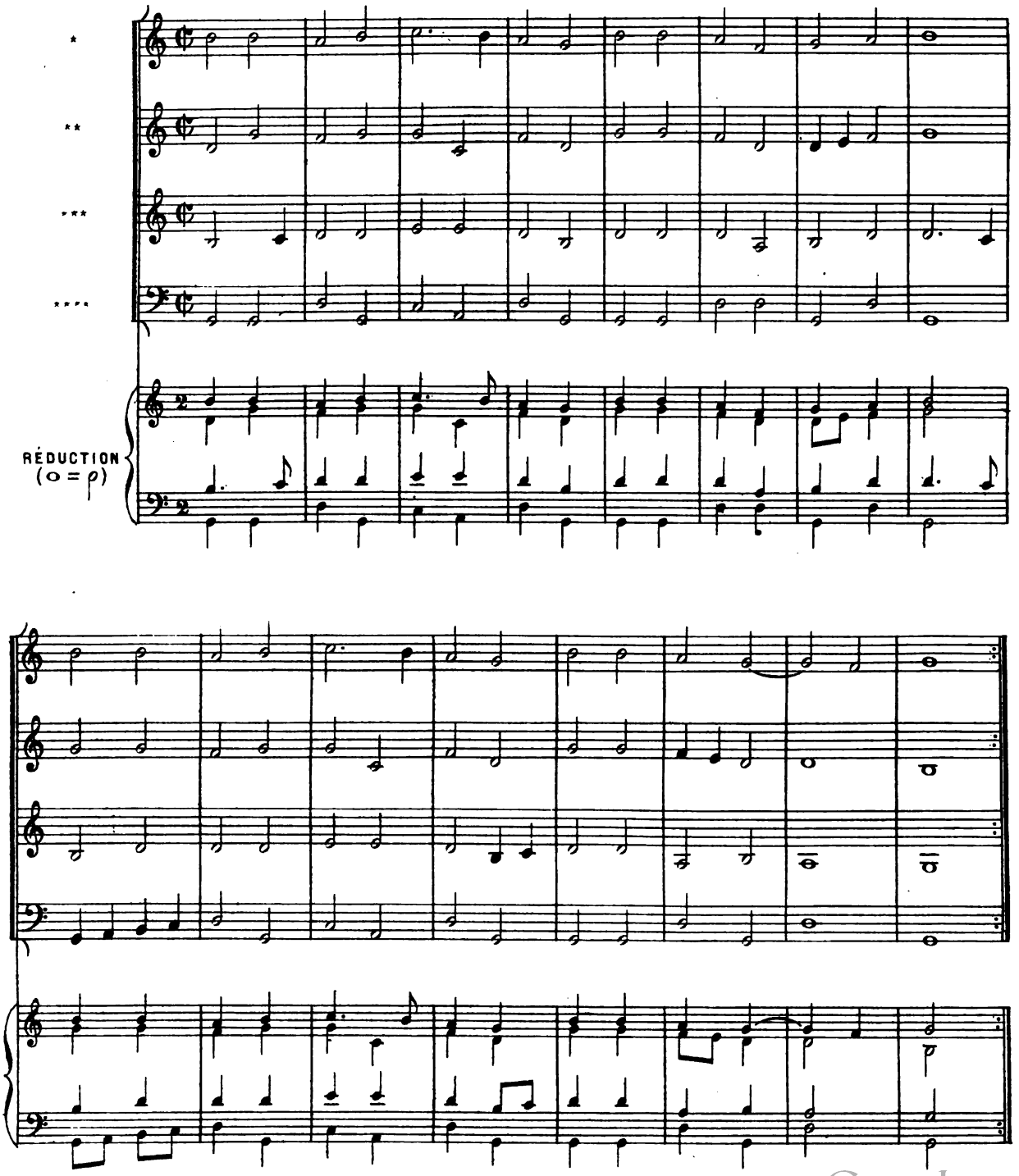
X

CL. GERVAISE

NOTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****



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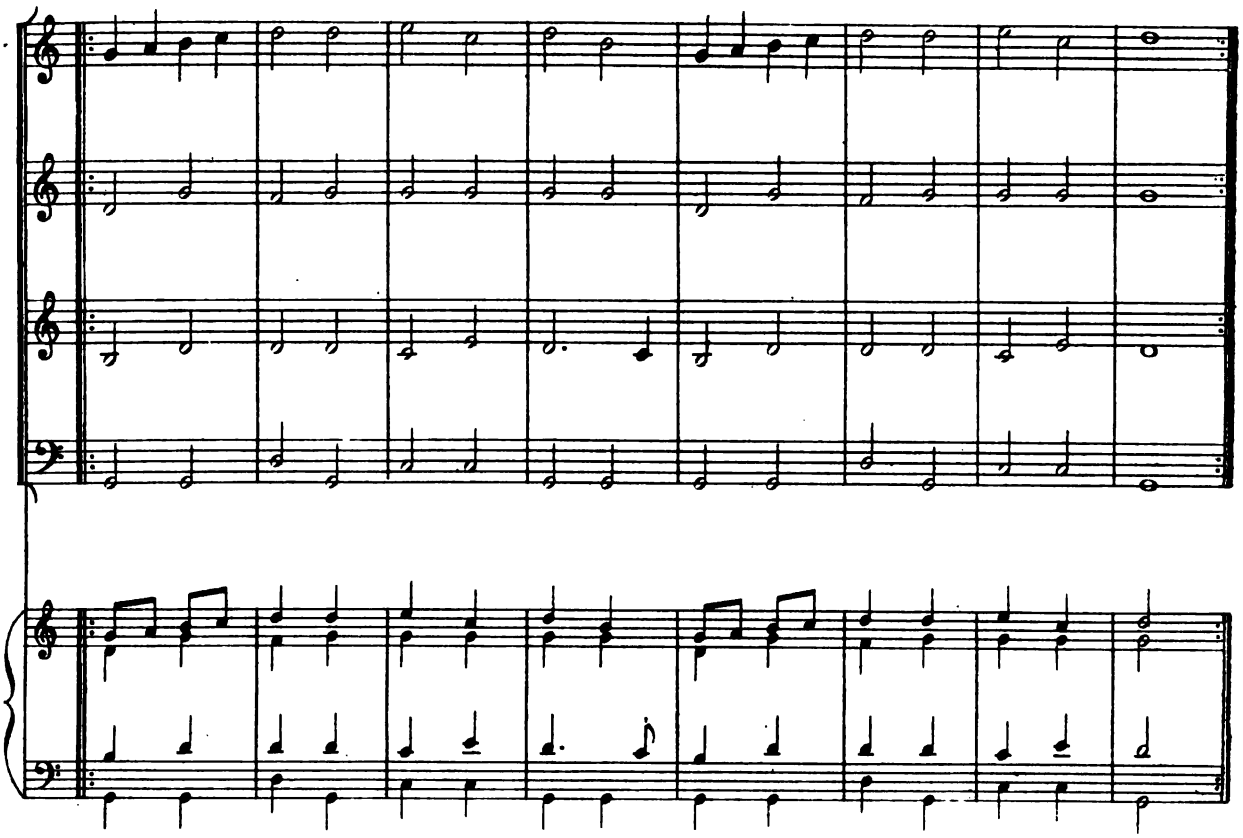

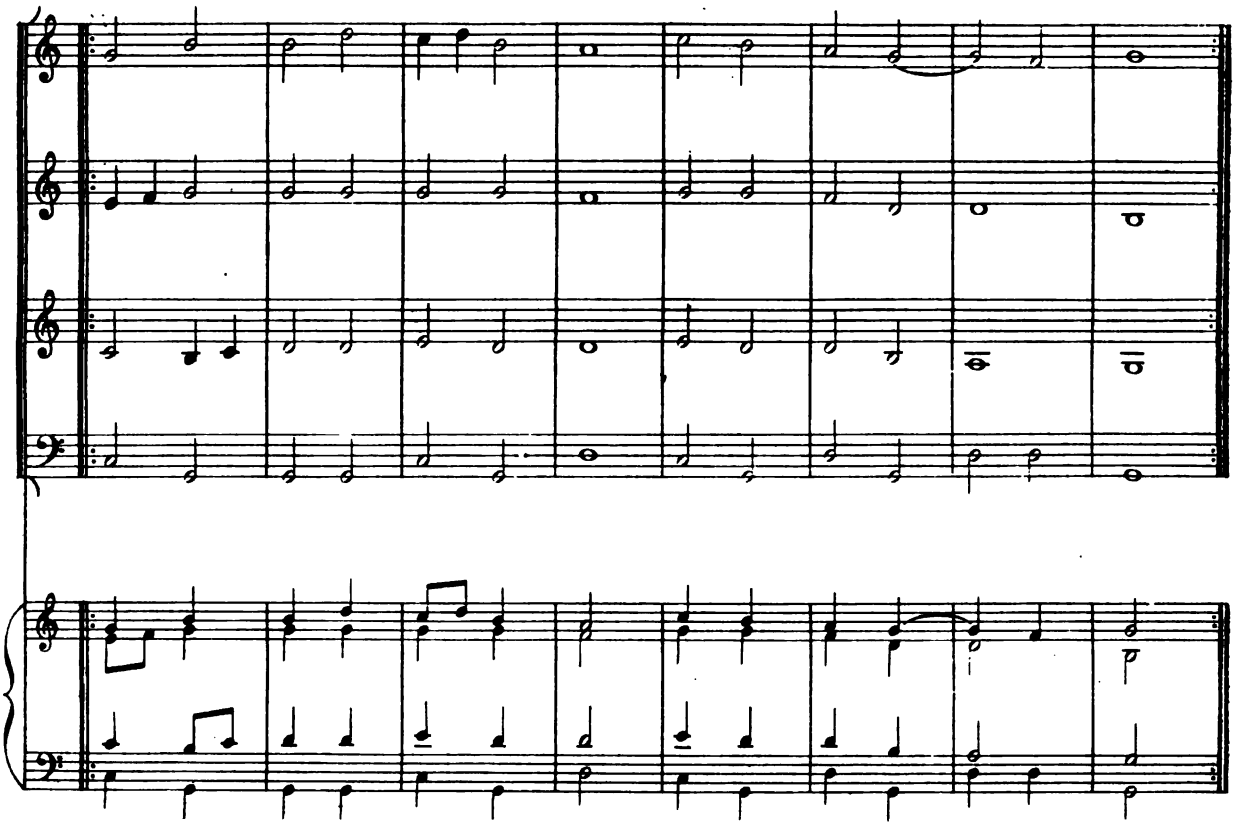

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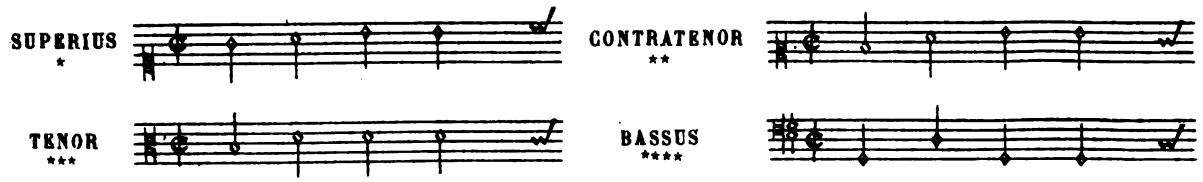
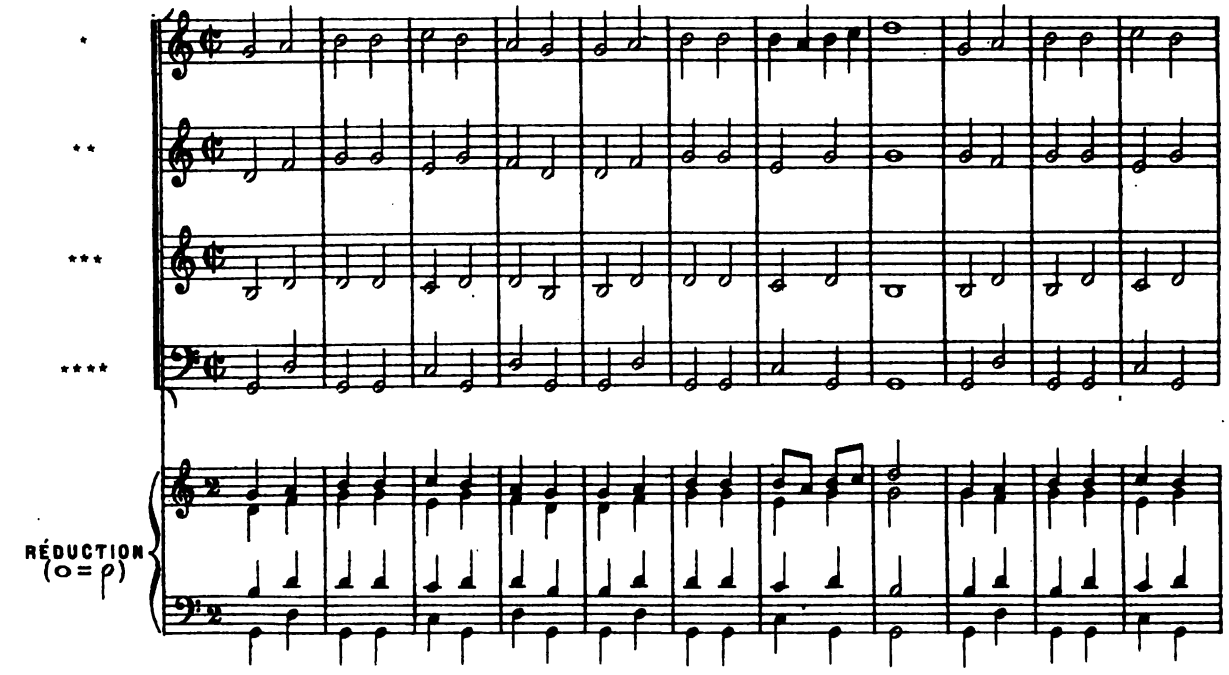
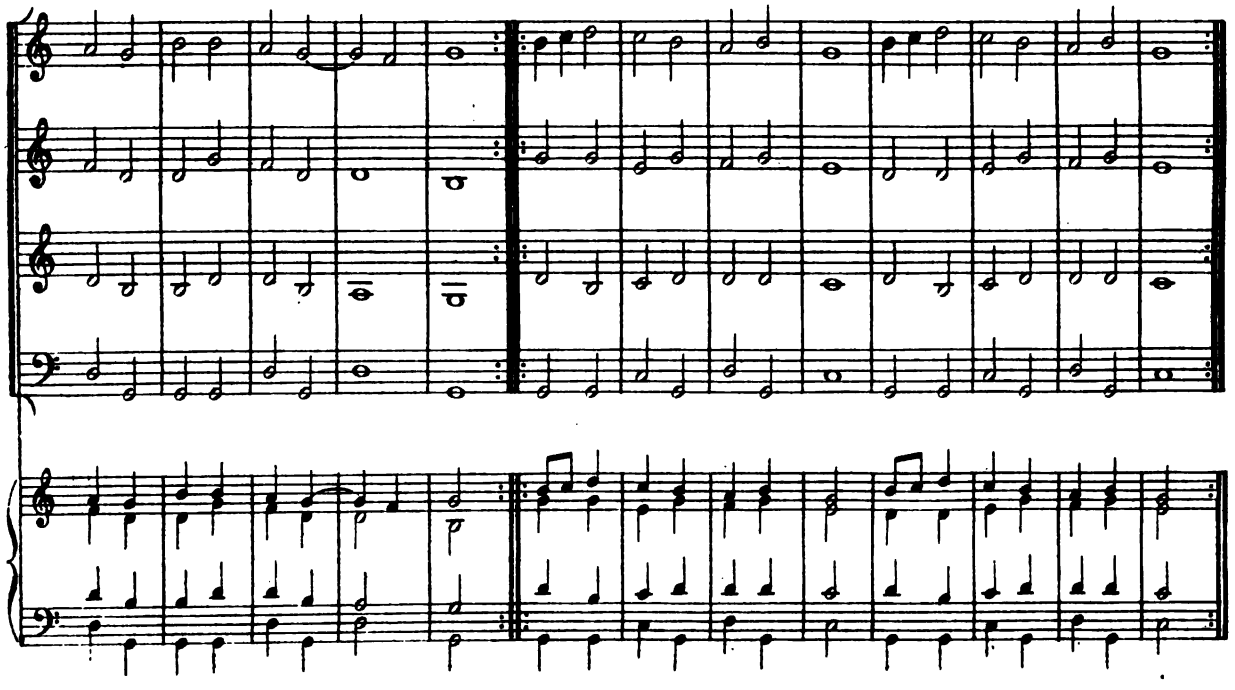
XI

CL. GERVAISE

NOTATION ORIGINALE







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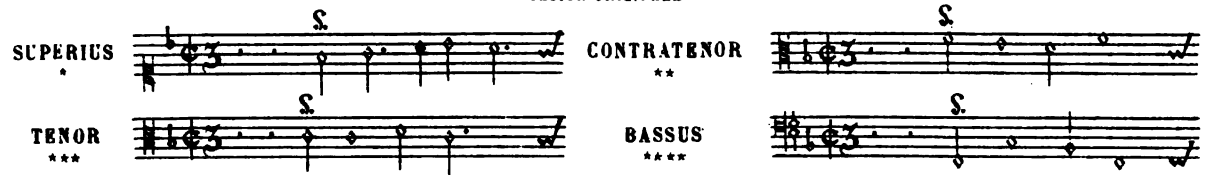
XIII

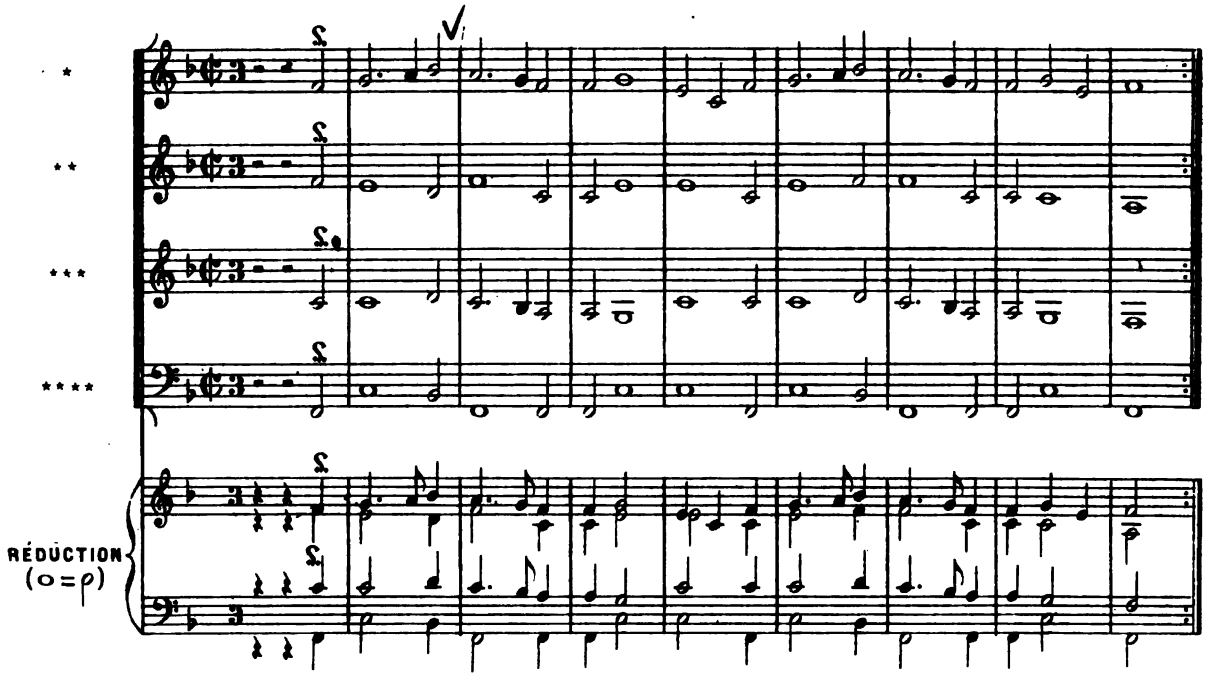
BRANSLES DE POICTOU

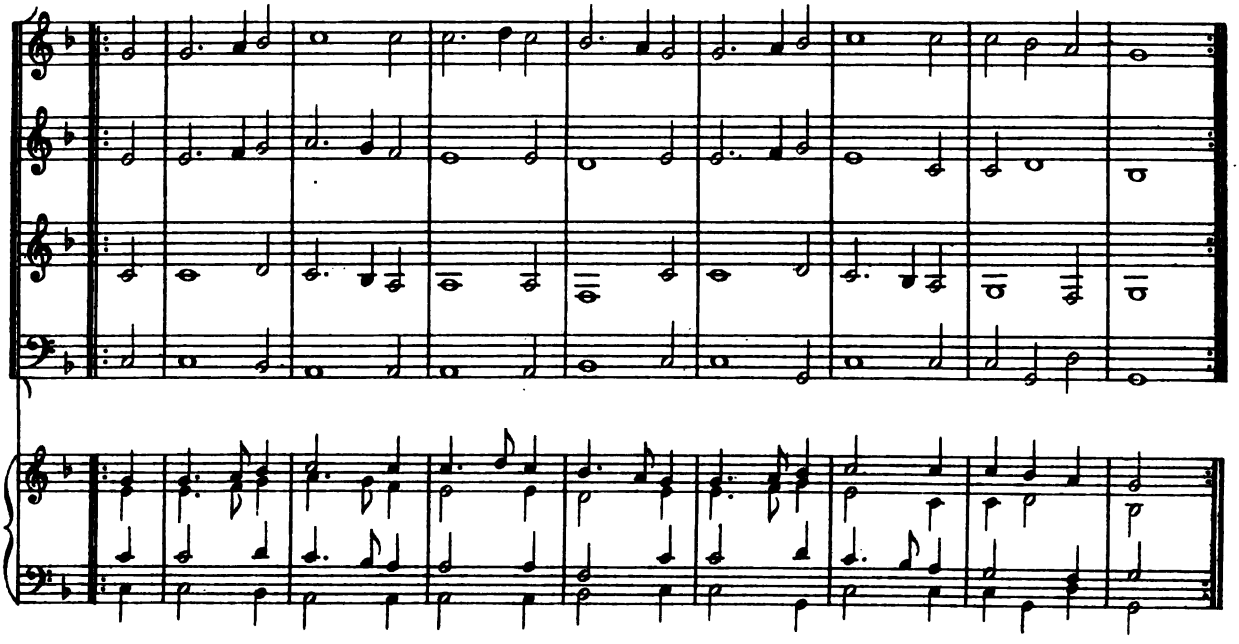
I

CL. GERVAISE

NOTATION ORIGINALE







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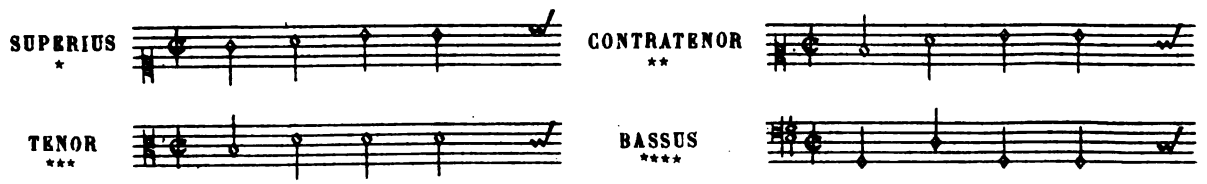
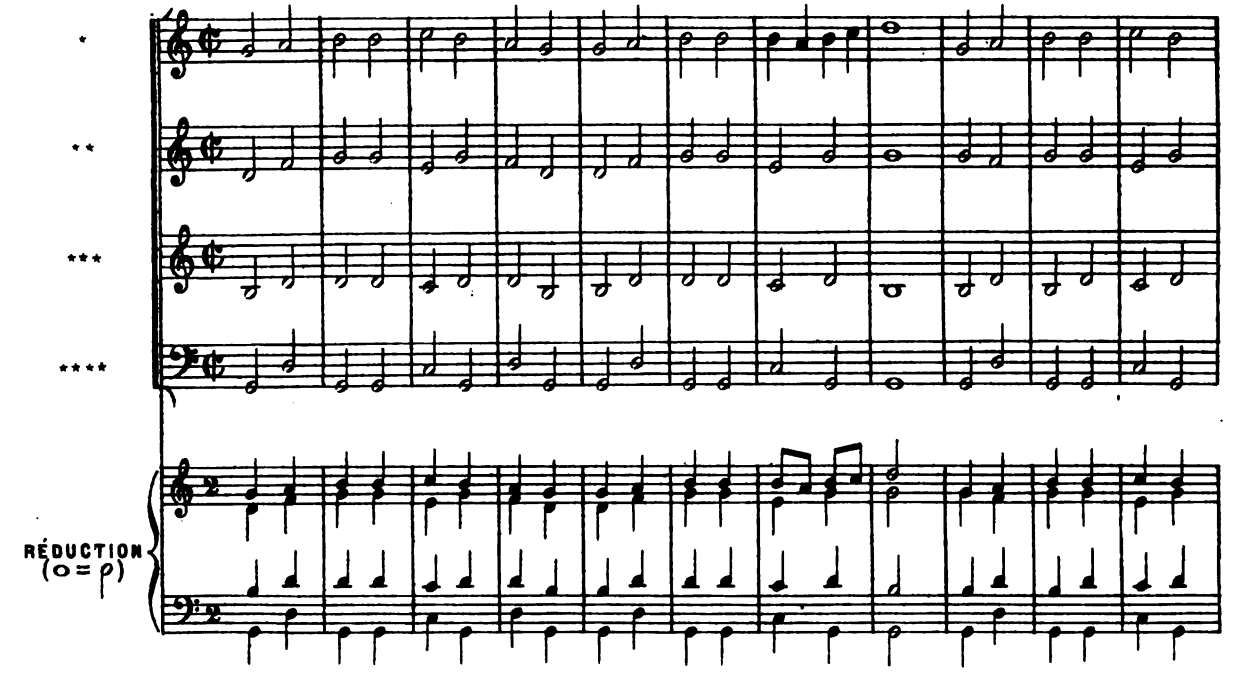
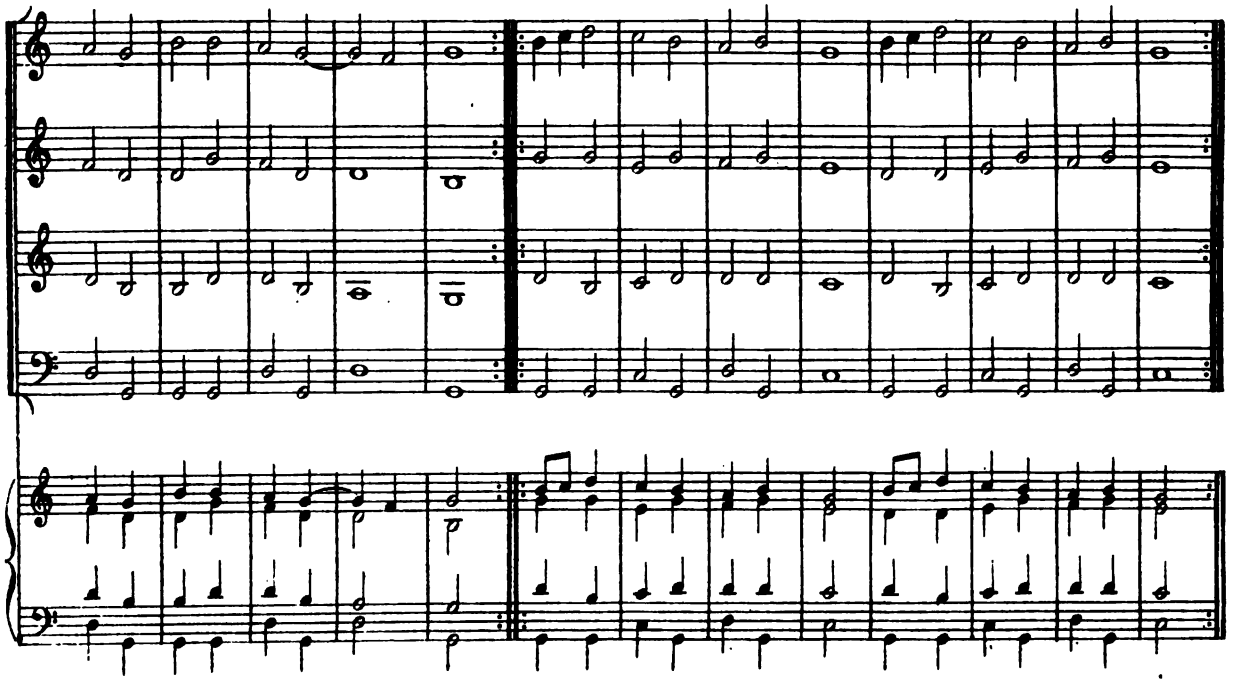
XI

CL. GERVAISE

NOTATION ORIGINALE







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XIII

BRANSLES DE POICTOU

I

NOTATION ORIGINALE

CL. GERVAISE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****

RÉDUCTION (o = ρ)

Digitized by Google

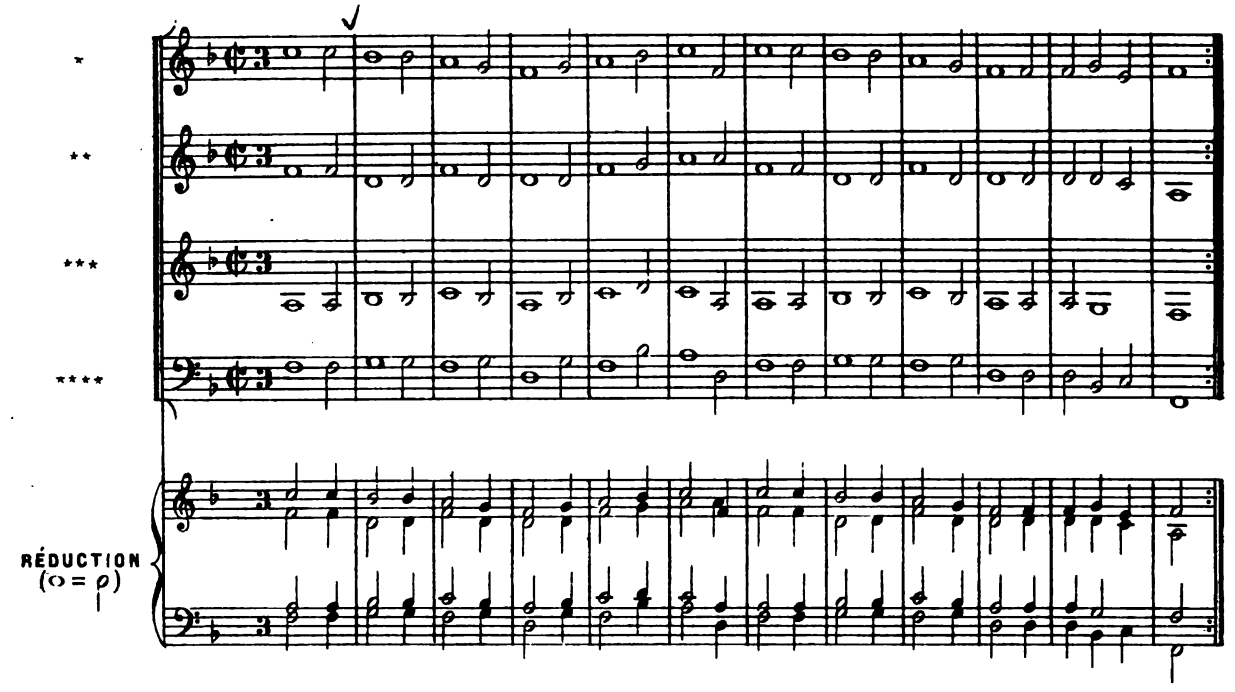
II

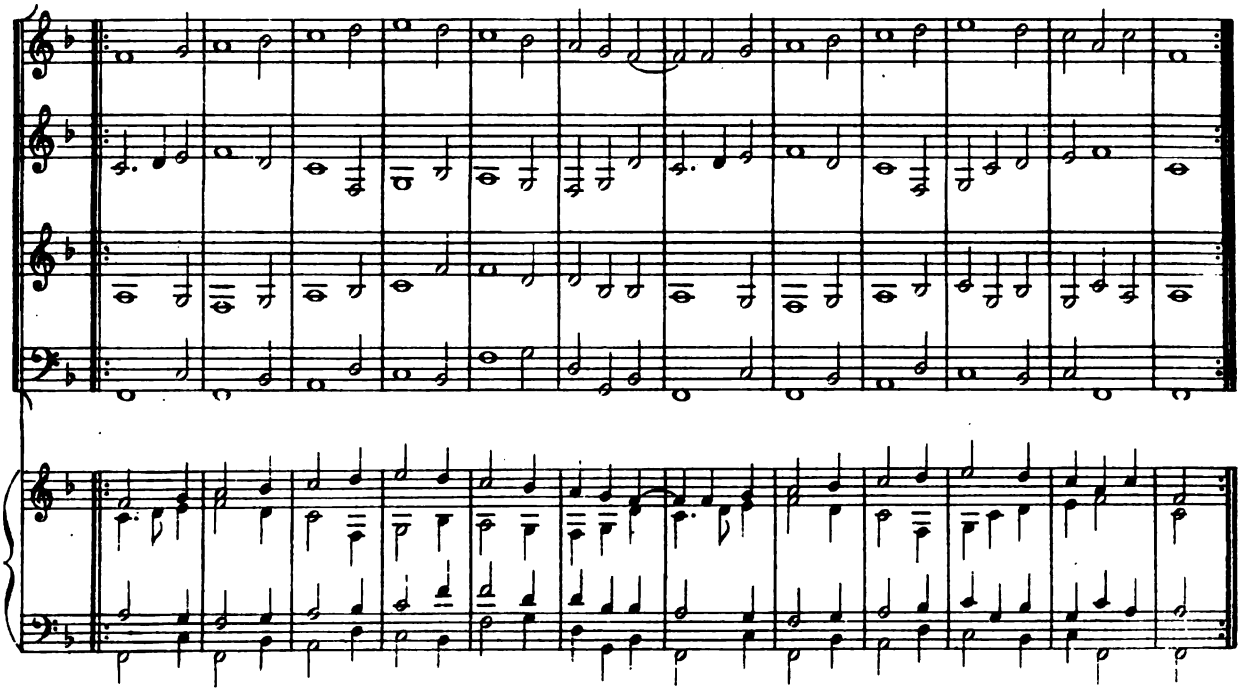
CL. GERVAISE

NOTATION ORIGINALE

SUPERIUS * CONTRATENOR **

TENOR *** BASSUS ****





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III

CL. GERVAISE

NOTATION ORIGINALE

SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****

RÉDUCTION (o = ρ)

Digitized by Google

IV

CL. GERVAISE

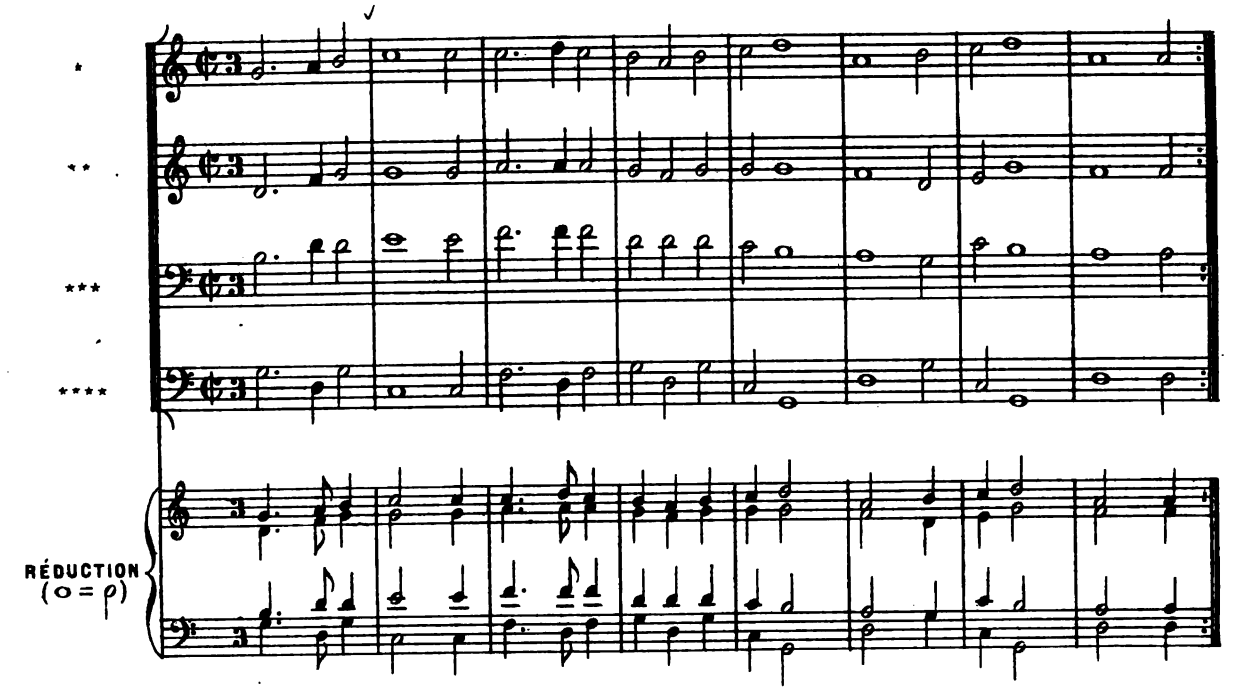
NOTATION ORIGINALE

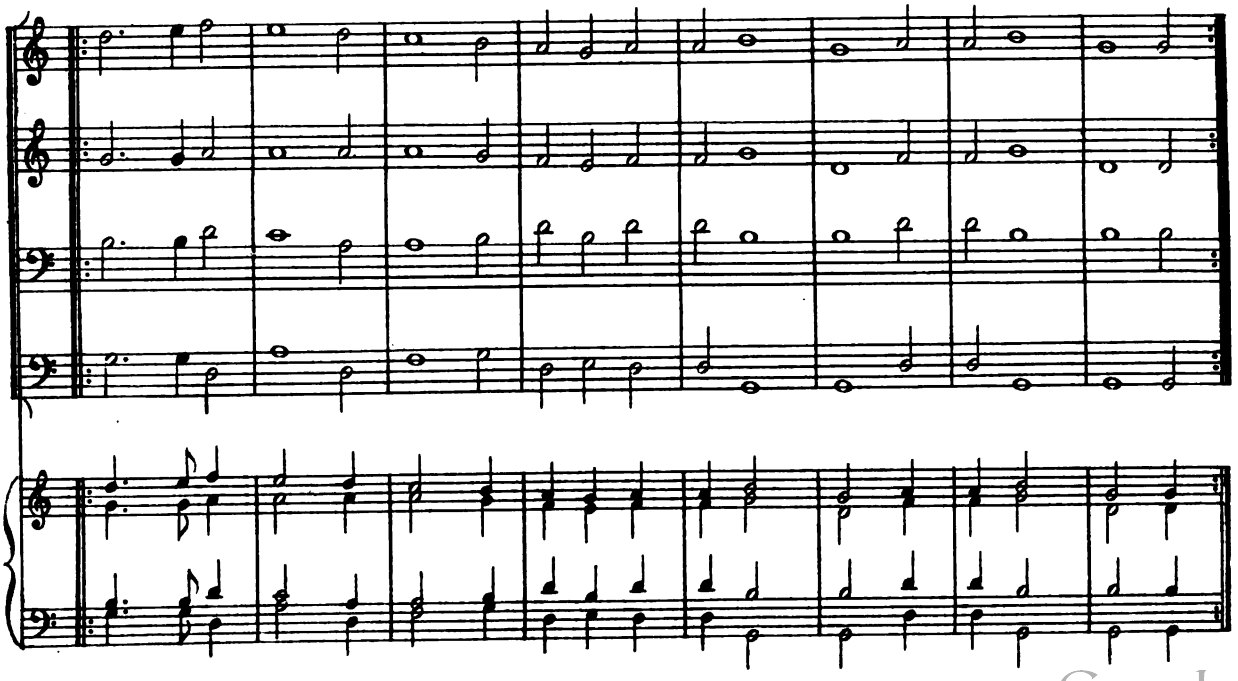
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****





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V

CL. GERVAISE

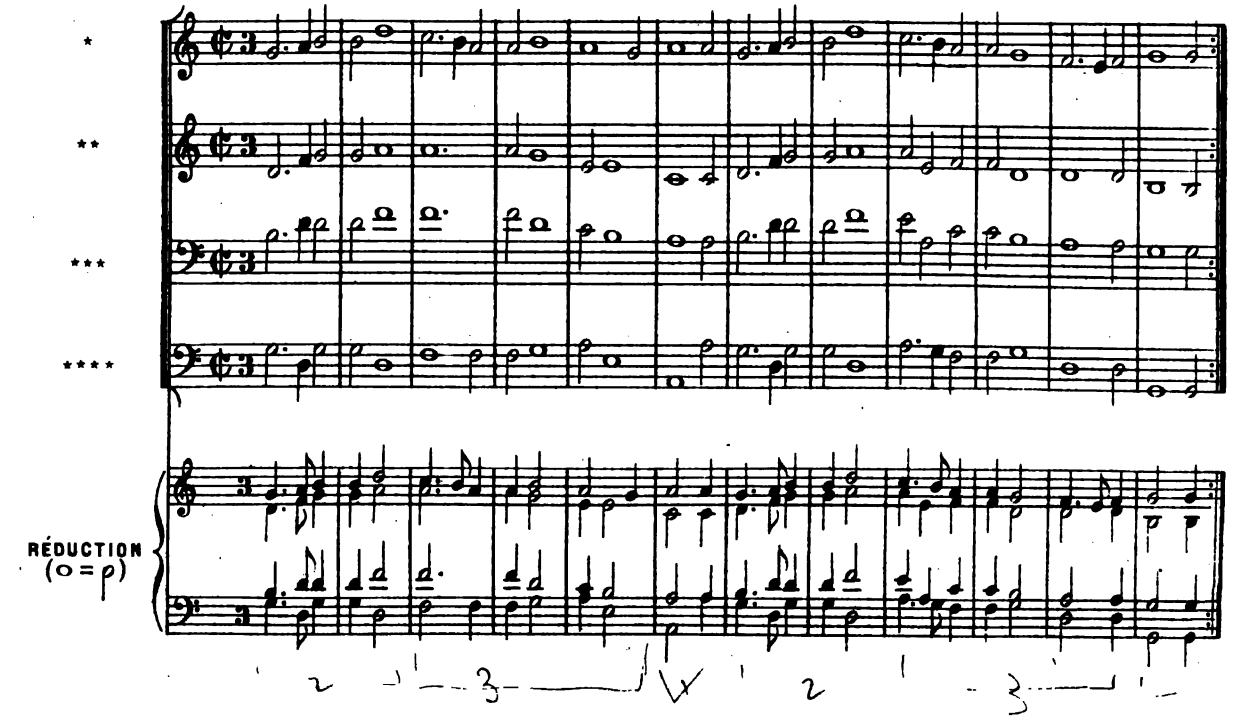
NOTATIO' ORIGINALE

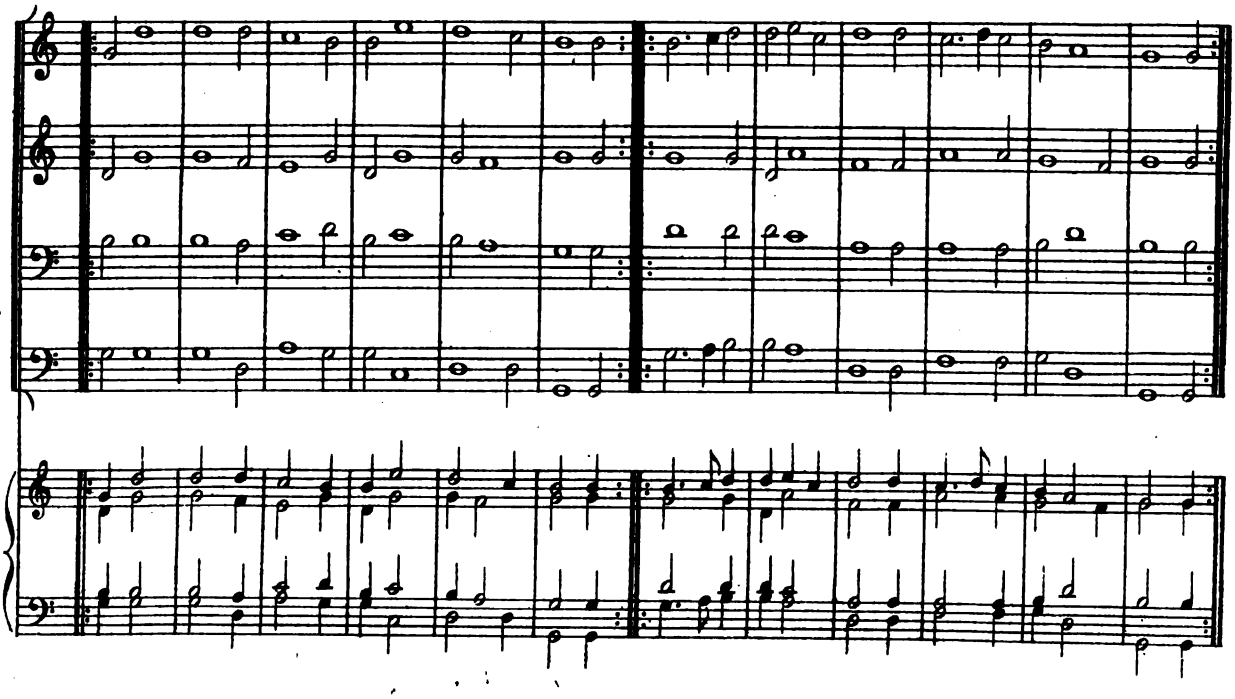
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****





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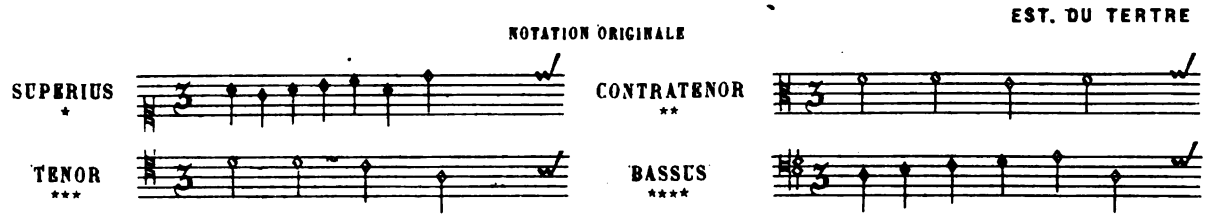
XIV

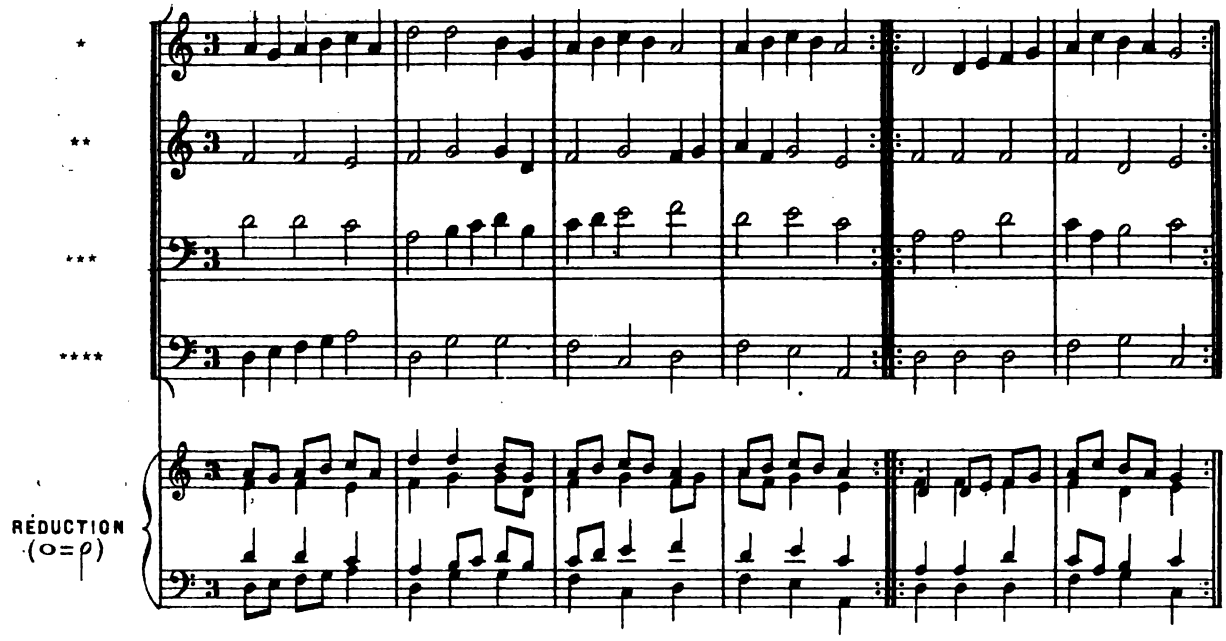
BRANSLES D'ESCOSSE

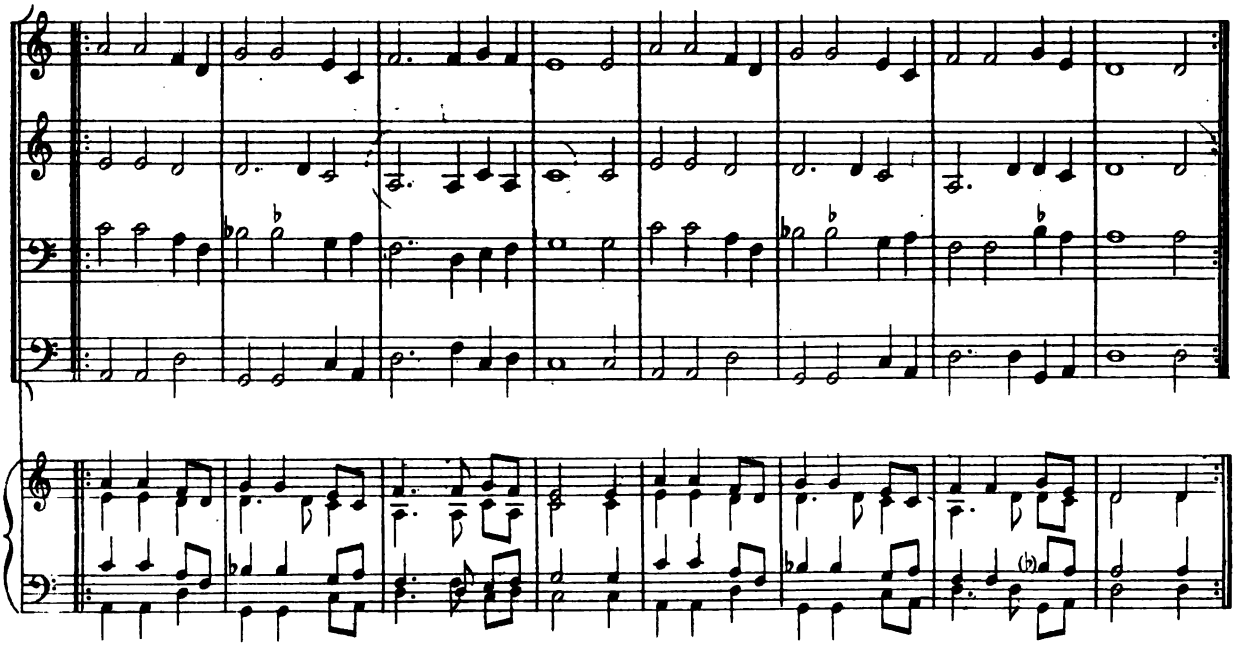
I

NOTATION ORIGINALE

EST. DU TERTRE







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II

EST. DU TERTRE

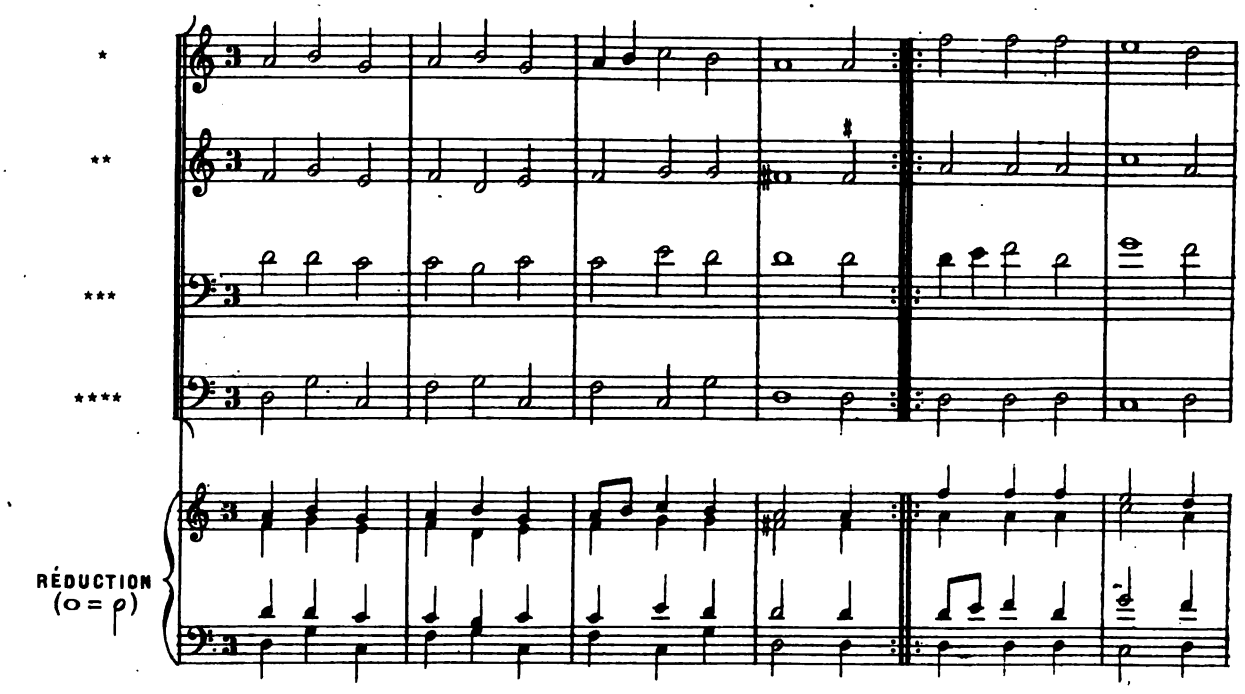
NOTATION ORIGINALE

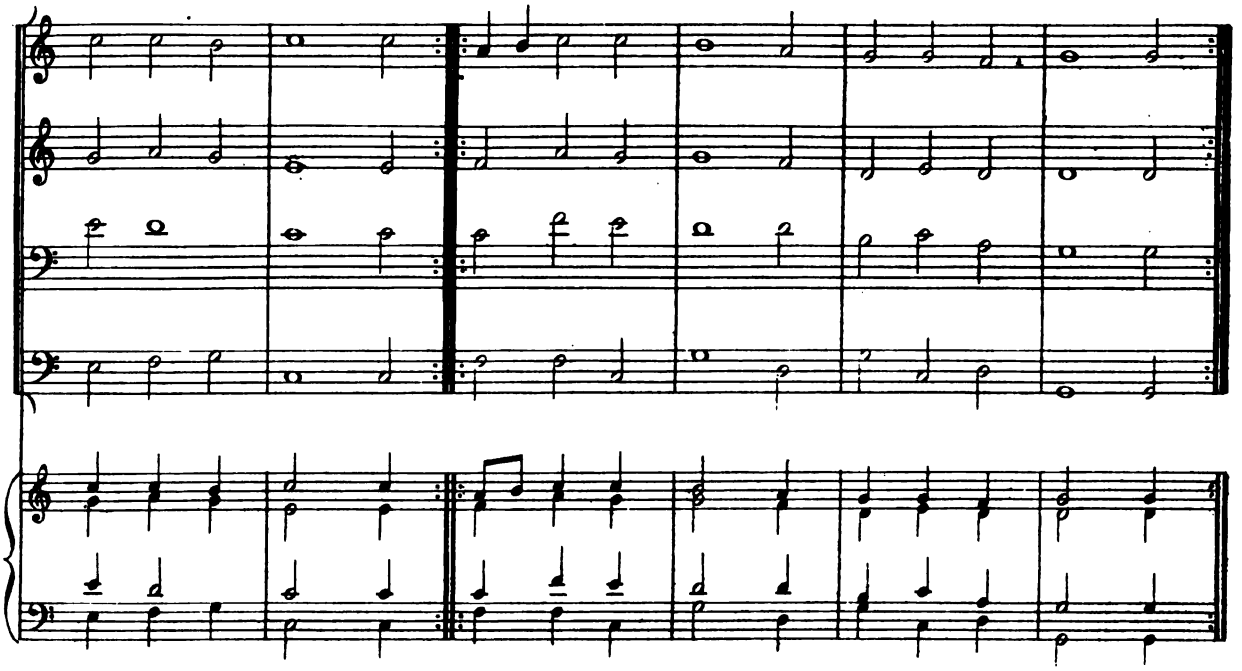
SUPERIUS *

CONTRATENOR **

TENOR ***

BASSUS ****





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