

# TIERS LIVRE DE TABVLATURE DE GVITERRE,

Contenant plusieurs Préludes, Chansons, Basse-dances,  
Tourdion, Pavanes, Gaillardes, Allemandes,  
Bransles, tant doubles que simples,  
Le tout composé par :

**ADRIAN LEROY**



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1 2 3 4 5 6 7 8 9 10

Handwritten musical notation for measures 1-10. The notation is on a five-line staff with a treble clef. It features a sequence of notes and rests, with some notes marked with a 'f' (forte) dynamic. The notes are mostly eighth and sixteenth notes, with some quarter notes. The rhythm is consistent throughout the first ten measures.

11 12 13 14 15 16 17 18 19 20

Handwritten musical notation for measures 11-20. The notation continues from the previous system. It includes various note values and rests, with some notes marked with a 'f' dynamic. The melody is intricate, with many sixteenth and thirty-second notes.

21 22 23 24 25 26 27 28 29 30

Handwritten musical notation for measures 21-30. The notation shows a continuation of the melodic line. There are some longer note values and rests, with a 'f' dynamic marking. The overall texture is light and airy.

31 32 33 34 35 36 37 38 39 40

Handwritten musical notation for measures 31-40. This system includes a measure with a fermata over a note. The notation is dense with many sixteenth and thirty-second notes, creating a complex melodic pattern.

41 42 43 44 45 46 47 48 49 50

Handwritten musical notation for measures 41-50. The notation continues with a variety of note values and rests. A 'f' dynamic marking is present. The piece concludes with a final cadence in the last measure.

51 52 53 54 55 56 57 58 59 60

Handwritten musical notation for measures 51-60. This system features a measure with a fermata over a note. The notation is dense with many sixteenth and thirty-second notes, creating a complex melodic pattern.

61 62 63 64 65 66 67 68 69 70

Handwritten musical notation for measures 61-70. The notation continues with a variety of note values and rests. A 'f' dynamic marking is present. The piece concludes with a final cadence in the last measure.



22

28

36

44

51

57

63



9

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\delta$   $r$   $a$   $\delta$   $r$  |  $\delta$   $a$   $\delta$   $r$  |  $\delta$   $a$   $r$   $\delta$  |  $a$   $\delta$   $\delta$  |  $\delta$   $r$   $a$   $\delta$   $r$  |  $\delta$  |  $\delta$   $a$   $r$

$r$   $r$   $r$  |  $a$   $a$   $e$   $r$  |  $e$   $a$   $r$   $e$  |  $a$   $e$   $r$   $a$  |  $r$   $r$   $r$  |  $a$  |  $a$

16

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\delta$   $r$   $\delta$  |  $r$   $\delta$   $r$  |  $\delta$   $r$   $r$  |  $a$   $a$   $r$  |  $\delta$   $r$   $r$  |  $\delta$   $\delta$   $\delta$  |  $a$   $\delta$   $\delta$   $r$

$a$  |  $r$   $e$   $f$  |  $a$   $r$   $r$  |  $a$   $r$   $e$  |  $a$   $r$   $e$  |  $a$   $r$   $r$  |  $e$   $r$   $r$  |  $a$   $r$

23

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$\delta$   $r$   $a$   $\delta$   $r$  |  $r$   $\delta$   $f$   $\delta$   $r$   $a$   $\delta$   $r$  |  $\delta$   $a$   $r$   $\delta$  |  $a$   $\delta$   $\delta$  |  $\delta$   $r$   $a$   $\delta$   $r$  |  $\delta$   $f$

$r$   $r$   $r$  |  $a$  |  $e$   $a$   $r$   $e$  |  $a$   $e$   $r$   $a$  |  $r$   $r$   $r$  |  $a$

29

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$f$   $f$  |  $r$  |  $r$   $r$   $r$  |  $\delta$   $r$   $a$   $\delta$  |  $a$   $r$   $\delta$   $r$  |  $a$   $\delta$   $r$   $a$  |  $a$

$e$  |  $a$   $r$   $e$   $a$  |  $r$   $e$   $a$   $r$  |  $e$   $r$   $a$   $e$  |  $r$   $r$  |  $r$   $r$   $a$  |  $r$   $a$   $r$   $e$

36

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$a$   $r$  |  $r$   $a$   $\delta$   $r$  |  $\delta$   $r$   $a$  |  $r$   $r$  |  $r$   $\delta$  |  $\delta$   $r$   $\delta$   $a$  |  $\delta$   $a$   $r$   $\delta$

$r$   $a$   $e$   $r$  |  $a$   $r$   $r$  |  $e$   $e$   $e$  |  $e$   $r$   $e$  |  $e$   $e$  |  $e$   $e$   $e$  |  $a$   $a$

43

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$a$   $\delta$   $\delta$  |  $\delta$   $r$   $a$   $\delta$   $r$  |  $\delta$   $r$  |  $\delta$   $a$   $r$  |  $\delta$   $a$   $r$   $\delta$  |  $r$   $\delta$   $r$  |  $\delta$   $r$

$a$   $f$   $e$  |  $r$   $r$   $r$  |  $a$   $r$   $a$  |  $a$   $r$  |  $a$  |  $r$   $e$   $f$  |  $r$   $a$   $r$

50

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$a$   $r$   $a$   $r$  |  $\delta$   $r$   $r$  |  $\delta$   $e$   $\delta$  |  $a$   $\delta$   $\delta$   $r$  |  $\delta$   $r$   $a$   $\delta$   $r$  |  $r$   $a$   $\delta$   $r$  |  $\delta$   $a$   $r$   $\delta$

$a$   $e$  |  $a$  |  $a$  |  $e$  |  $r$   $r$   $r$  |  $a$   $e$   $r$  |  $e$   $a$   $r$   $e$

57

$\beta$   $\beta$   $\beta$

$a$   $r$   $\delta$   $r$   $a$  |  $r$   $\delta$   $r$   $a$   $\delta$   $r$   $\delta$   $r$   $a$   $r$  |  $\delta$   $\delta$   $r$  |  $r$   $\delta$   $r$

$a$  |  $r$   $r$   $r$  |  $a$   $r$   $a$   $r$   $a$   $r$  |  $a$   $r$   $r$  |  $a$





1 2 3 4 5 6 7 8 9 10 11 12

Handwritten musical notation for measures 1-12. The notation is on a five-line staff with a treble clef. It features a sequence of rhythmic figures and notes, including eighth and sixteenth notes, and rests. The notes are labeled with letters 'a', 'r', 'e', 'b', and 'f'. Measure 12 ends with a double bar line and repeat dots.

6 7 8 9 10 11 12

Handwritten musical notation for measures 6-12. The notation is on a five-line staff with a treble clef. It features a sequence of rhythmic figures and notes, including eighth and sixteenth notes, and rests. The notes are labeled with letters 'a', 'r', 'e', 'b', and 'f'. Measure 12 ends with a double bar line and repeat dots.

12 13 14 15 16 17 18 19 20 21 22

Handwritten musical notation for measures 12-22. The notation is on a five-line staff with a treble clef. It features a sequence of rhythmic figures and notes, including eighth and sixteenth notes, and rests. The notes are labeled with letters 'a', 'r', 'e', 'b', and 'f'. Measure 22 ends with a double bar line and repeat dots.

18 19 20 21 22 23 24 25 26 27 28

Handwritten musical notation for measures 18-28. The notation is on a five-line staff with a treble clef. It features a sequence of rhythmic figures and notes, including eighth and sixteenth notes, and rests. The notes are labeled with letters 'a', 'r', 'e', 'b', and 'f'. Measure 28 ends with a double bar line and repeat dots.

24 25 26 27 28 29 30 31 32 33 34

Handwritten musical notation for measures 24-34. The notation is on a five-line staff with a treble clef. It features a sequence of rhythmic figures and notes, including eighth and sixteenth notes, and rests. The notes are labeled with letters 'a', 'r', 'e', 'b', and 'f'. Measure 34 ends with a double bar line and repeat dots.

29 30 31 32 33 34 35 36 37 38 39

Handwritten musical notation for measures 29-39. The notation is on a five-line staff with a treble clef. It features a sequence of rhythmic figures and notes, including eighth and sixteenth notes, and rests. The notes are labeled with letters 'a', 'r', 'e', 'b', and 'f'. Measure 39 ends with a double bar line and repeat dots.

35 36 37 38 39 40 41 42 43 44 45

Handwritten musical notation for measures 35-45. The notation is on a five-line staff with a treble clef. It features a sequence of rhythmic figures and notes, including eighth and sixteenth notes, and rests. The notes are labeled with letters 'a', 'r', 'e', 'b', and 'f'. Measure 45 ends with a double bar line and repeat dots.

$\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$a a r$  |  $e a b r$  |  $e f e e$  |  $a a a$  |  $e r e a b$  |  $r e a a$

7  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$r e e r$  |  $a a a$  |  $a r a r$  |  $e a b$  |  $a e r e a r e$

12  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$a a a$  |  $e r e a b$  |  $r e a r a$  |  $e a e r e r a r$  |  $a a a$

17  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$r e b r$  |  $e a a$  |  $e b r$  |  $e r$  |  $e a b a$  |  $e a b a$

23  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$e b r e$  |  $a a a$  |  $r a r e r a$  |  $e r e a e$  |  $a a b$  |  $a a a$

29  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$a r a r$  |  $e r a b$  |  $e a e r$  |  $a a a$  |  $e a r e r b$  |  $e r e a e$

35  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

$a b e a b a r$  |  $a a a$  |  $a r a r$  |  $e a b r$  |  $e a a e$  |  $a a a$





5

10

14

19

23

[ pour finir ]

26

Gaillarde de la précédente pavane

Adrian Leroy  
1552 Fol° 8 V°









58

62

67

## La toulouzane gaillarde

Adrian Leroy  
1552 Fol<sup>o</sup> 11 V<sup>o</sup>

8

16

24







Measures 1-6 of the Gaillarde. The notation is on a five-line staff with a treble clef. Measure 1 starts with a triplet of eighth notes (G4, A4, G4) on the first line. Measures 2-6 contain various rhythmic patterns including eighth and sixteenth notes, with some notes beamed together. The piece concludes with a repeat sign at the end of measure 6.

Measures 7-12 of the Gaillarde. Measure 7 begins with a sixteenth rest followed by an eighth note (G4). Measures 8-12 continue with rhythmic patterns, including a repeat sign at the end of measure 10.

Measures 13-16 of the Gaillarde. Measure 13 starts with a sixteenth rest followed by an eighth note (G4). The piece concludes with a repeat sign at the end of measure 16.

[ Gaillarde ] Plus diminuée

Measures 1-3 of the 'Plus diminuée' Gaillarde. Measure 1 starts with a triplet of eighth notes (G4, A4, G4) on the first line. Measures 2-3 contain rhythmic patterns with eighth and sixteenth notes.

Measures 4-6 of the 'Plus diminuée' Gaillarde. Measure 4 begins with a sixteenth rest followed by an eighth note (G4). Measures 5-6 continue with rhythmic patterns, including a repeat sign at the end of measure 6.

Measures 7-9 of the 'Plus diminuée' Gaillarde. Measure 7 starts with a sixteenth rest followed by an eighth note (G4). Measures 8-9 continue with rhythmic patterns, including a repeat sign at the end of measure 9.

Measures 10-12 of the 'Plus diminuée' Gaillarde. Measure 10 begins with a sixteenth rest followed by an eighth note (G4). Measures 11-12 continue with rhythmic patterns, including a repeat sign at the end of measure 12.

13

13

## Gaillarde

Adrian Leroy  
1552 Fol° 14 V°

1

6

6

11

11

16

16

22

22

28

28

3  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

5  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

9  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

13  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

[ La romanesque gaillarde ] Plus diminuée

3  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

4  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

7  $\beta$   $\beta$   $\beta$   $\beta$   $\beta$   $\beta$

10

13

## Almande le pied de cheval

Adrian Leroy  
1552 Fol° 15 V°

8

15

20

25



Musical notation for measures 1-6. The top staff shows rhythmic patterns with notes and rests. The bottom staff shows the corresponding letter-based notation: a r d, a, a r a, r r a r, a r a, a a, a r d, f a r a r.

7
 
  
 Musical notation for measures 7-11. The top staff shows rhythmic patterns. The bottom staff shows letter-based notation: a r a b d a r d, r r r, a r a, r r r, a a a, d r a d r a.

12
 
  
 Musical notation for measures 12-16. The top staff shows rhythmic patterns. The bottom staff shows letter-based notation: r r r r, a r a a d, r d a r, a d d r, d d r.

[ Almande tournée ] Plus diminuée

Musical notation for measures 1-5. The top staff shows rhythmic patterns. The bottom staff shows letter-based notation: a r d, e a r, a r a r a, r r r, d r d a d a r d a r d.

6
 
  
 Musical notation for measures 6-9. The top staff shows rhythmic patterns. The bottom staff shows letter-based notation: f a r d r a r d r a d a d b a, b a b d a r d f d r d f d r a, r r r, d a r a d.

10
 
  
 Musical notation for measures 10-13. The top staff shows rhythmic patterns. The bottom staff shows letter-based notation: a a a, a r d a r d a r d r a d r a, a a a, d a r a r d r a d.

14
 
  
 Musical notation for measures 14-16. The top staff shows rhythmic patterns. The bottom staff shows letter-based notation: r r a r a r d a r d r, d r a d a d r a r d r d r a r, d r a r a e r a.

β β β β β β β β β β

8 β β β β β β β β β β

15 β β β β β β β β β β

22 β β β β β β β β β β

29 β β β β β β β β β β

34 β β β β β β β β β β

[ Bransle simple ] Plus diminué

β β β β β β β β β β

6

11

17

21

## Bransle gay

Adrian Leroy  
1552 Fol° 18

10







14

$\text{a}$   $\text{r}$   $\text{a}$  |  $\text{b}$   $\text{d}$   $\text{b}$  |  $\text{d}$   $\text{r}$   $\text{d}$   $\text{a}$   $\text{d}$   $\text{a}$  |  $\text{b}$   $\text{a}$   $\text{d}$   $\text{b}$   $\text{a}$   $\text{r}$  |  $\text{a}$  :||:

## Bransle de Champagne [1]

Adrian Leroy  
1552 Fol° 20

$\text{a}$  |  $\text{b}$   $\text{d}$   $\text{a}$   $\text{b}$   $\text{d}$  |  $\text{b}$   $\text{b}$   $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{b}$   $\text{d}$   $\text{b}$   $\text{d}$   $\text{b}$  |  $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{b}$   $\text{a}$   $\text{b}$

7

$\text{d}$   $\text{a}$   $\text{b}$   $\text{d}$   $\text{b}$   $\text{b}$  |  $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{b}$   $\text{d}$   $\text{b}$  |  $\text{d}$   $\text{b}$   $\text{a}$   $\text{a}$  |  $\text{r}$   $\text{d}$   $\text{d}$  |  $\text{a}$   $\text{a}$   $\text{b}$

12

$\text{a}$   $\text{a}$   $\text{b}$   $\text{d}$   $\text{d}$  |  $\text{a}$   $\text{a}$   $\text{b}$   $\text{r}$   $\text{r}$  |  $\text{a}$   $\text{r}$   $\text{a}$   $\text{b}$   $\text{d}$  |  $\text{b}$   $\text{b}$   $\text{a}$  |  $\text{b}$   $\text{b}$   $\text{d}$   $\text{b}$

17

$\text{a}$   $\text{r}$   $\text{a}$   $\text{b}$   $\text{a}$   $\text{b}$  |  $\text{d}$   $\text{r}$   $\text{a}$   $\text{b}$   $\text{d}$   $\text{a}$  |  $\text{d}$   $\text{b}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$  |  $\text{r}$   $\text{r}$   $\text{a}$   $\text{b}$   $\text{d}$  |  $\text{a}$   $\text{r}$   $\text{d}$   $\text{r}$   $\text{a}$   $\text{d}$   $\text{b}$   $\text{a}$

22

$\text{b}$   $\text{a}$   $\text{b}$   $\text{d}$   $\text{b}$   $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{r}$   $\text{a}$   $\text{b}$   $\text{r}$   $\text{a}$   $\text{b}$  |  $\text{d}$   $\text{a}$   $\text{r}$   $\text{d}$   $\text{r}$   $\text{a}$  |  $\text{d}$   $\text{b}$   $\text{a}$   $\text{r}$   $\text{a}$   $\text{a}$  |  $\text{r}$  :||:

Bransle de Champagne [2]

1 2 3 4 5 6 7 8 9 10

6 7 8 9 10 11 12 13 14 15

11 12 13 14 15 16 17 18 19 20

16 17 18 19 20 21 22 23 24 25

21 22 23 24 25 26 27 28 29 30

Bransle de Champagne [3]

1 2 3 4 5 6 7 8 9 10

8 9 10 11 12 13 14 15 16 17



15

23

## Bransle de Champagne [4]

Adrian Leroy  
1552 Fol° 21

9

15

21

3

3

9

9

17

17

25

25

Pimontoyse

3

3

6

6

11

11





19

## Bransle de Poictou [ 3 ]

Adrian Leroy  
1552 Fol° 23 Fol° 23

10

20

30

40

Autre bransle de Poictou grand bonnet large

Adrian Leroy  
1552 Fol° 23 Fol°

3 3 3 3 3 3 3 3 3

10 3 3 3 3 3 3 3 3

20 3 3 3 3 3 3 3 3 3

Autre Bransle de Poictou

Adrian Leroy  
1552 Fol° 23 Fol°

3 3 3 3 3 3 3 3 3

10 3 3 3 3 3 3 3 3

20 3 3 3 3 3 3 3 3

29 3 3 3 3 3 3 3