

QVART LIVRE DE TABV- LATVRE DE GVITERRE, CONTENANT

plusieurs Fantasies, Pseaumes, & Chansons: auec L'alouette, & la Guerre,
Composées par M. Gregoire Braysing deaugusta.

T A B L E

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Beati quorum.		12.	La guerre.	f. 76.

A P A R I S.

De l'imprimerie, d'Adrian le Roy, & Robert Balard, Imprimeurs du Roy, rue
saint Iean de Beauvais, à l'enseigne sainte Geneuieue.

26.Nouembre.

1553.

Auec priuilege du Roy, pour neuf ans.

Q A R T I V A
E D E T A B L I
L A T Y R E D E C A V I T A R R E
T I N V I T A
EXTRACT DU PRIVILEGE.

IL est permis à Adrian le Roy, & Robert Ballard, imprimer ou faire imprimer, & exposer en vente tous liures de Musique (tant instrumentale que vocale) qui seront par eux imprimés. Et ce pour le temps de neuf ans, à compter du iour qu'ilz seront paracheuez d'imprimer, iusques à neuf ans finiz & accompliz. Et sont faittes defences à tous Imprimeurs, libraires, & autres, d'iceulx imprimer, ne exposer en vente, Sur peine de confiscation desditz liures: Ensemble d'améde arbitraire, & de tous deppens, dommages & intereflez, comme plus à plain est cötenu es lettres de Priuilege, Sur ce, D'onées à Fontainebleau, le quatorziesme iour d'Aouft. L'an de grace Mil cinq cens cinquante & vn. Et de nostre regne le cinqiesme.

Signées Par le Roy en son conseil,

Robillart.

Ancien Privilege du Roy bon vent au

F A N T A S I E.

2



Antafsie, des Grues.

f	f	g	b	b	a	b	b
c	c	d	a	c	c	c	f
b	a	d	b	a	a		

b	a	f	f	b	a	i	i	i	g	g	f
d	b	b	b	d	b	i	i	i	d	g	
d	c	d	c	a					d		

f	f	f	f	b	a	b	b	f	a	b	d
g	g	g	g	d	b	c	c	c	d	d	
f	f	f	f	c	c	c	c	c	d	c	
d	d	d	d	a	a	c	c	c	d	a	

b	a	f	f	b	a	b	b	f	b	a	
d	c	d	c	d	c	d	c	d	d	b	
c	d	a	c	c	a	c	c	a	c	d	
a	d	c	c	a	a	c	c	c	d	a	

f	f	f	f	b	a	f	f	b	a	b	b
f	f	f	f	b	a	f	f	b	a	b	b
b	b	e	b	c	a	c	a	c	d		
c	a	c	a	a	a	c	a	c	c	c	
a	d	a	a	d	a	c	a	c	c	a	

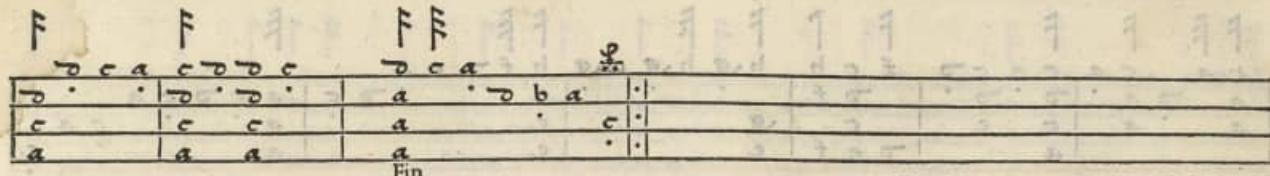
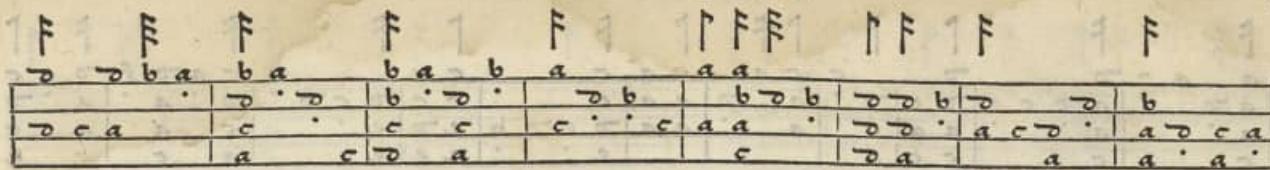
A ij

FANTASIE.

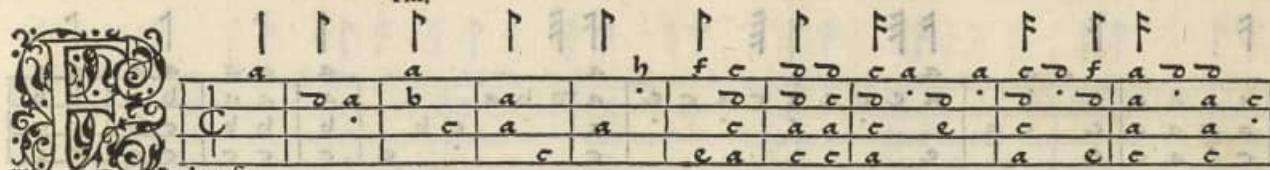
The image shows a handwritten musical score for a fantasie, consisting of five systems of music. Each system is written on four horizontal lines. The notes are represented by various symbols such as F, FF, and vertical strokes, often with dots or dashes indicating pitch and rhythm. The first system starts with a vertical stroke followed by two F's. The second system begins with a vertical stroke, followed by FF, then F, and then a series of vertical strokes. The third system starts with a vertical stroke, followed by FF, then F, then a vertical stroke, and then a sequence of vertical strokes and F's. The fourth system starts with a vertical stroke, followed by FF, then F, then a vertical stroke, and then a sequence of vertical strokes and F's. The fifth system starts with a vertical stroke, followed by FF, then F, then a vertical stroke, and then a sequence of vertical strokes and F's.

FANTASIE.

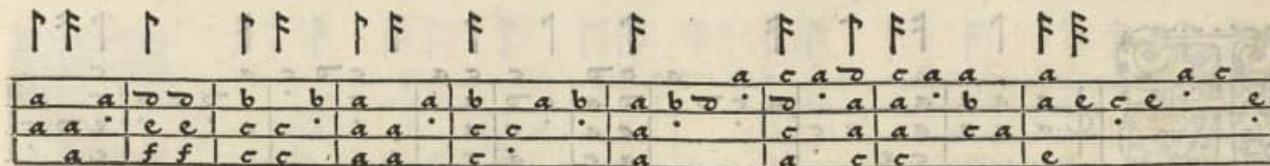
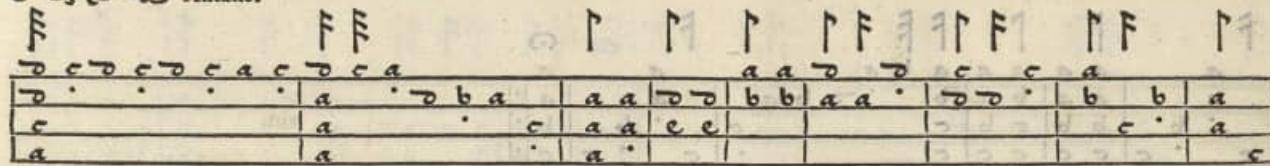
3



Fin.



Antafie.



A iiij

FANTASIE.

Handwritten musical score for fantasie, featuring five systems of music with tablature-like notation. The score includes a large initial decorated letter 'F' at the beginning of the first system.

System 1:

F	F	F	F	F	F	F	F
a a c d	d c c a	c a c a c	c c	a c a d f d c c			
a d . a d c a d c o . a d a a c	d c c a d c o . d a a a c	c c d c o . d a a a c					
a . a . a a c a . a a a d e o b e d e .	a a a d e o b e d e .	c a a a c					
c c c c a	c e . e c c e	a c c a					

System 2:

F F	F F	F F	F F	F F	F F	F F	F F
c a c a c a c d	f c h h g h g e g h f d c a						
a d a d . d . d .	d f c . . . d c .	a c d c a					
a . a c e	c g	e	a .	c a			
a	o a f	e	a	c			

System 3:

F	F	F	F	F	F	F	F
a a a a	a a a a	a a a a	a a a a	a a a a	a a a a	a a a a	a a a a
a a c e . b	a e c e a c a c e	a d b a	a a a b a b b	a a a b a b b	a a a b a b b	a a a b a b b	a a a b a b b
a c a c e c a	a . c b	b b b c b c c	b b b c b c c	b b b c b c c	b b b c b c c	b b b c b c c
c ' a c e e	e	c . e	c c c c e c c c	c c c c e c c c	c c c c e c c c	c c c c e c c c	c c c c e c c c

System 4:

F	F	F	F	F	F	F	F
a a a a a a b a	a a						
a a a b a b . d b a	a a						
b b b c b c . c . b b .	a . a .						
c . c c c c c c . c . c c .	c . c .						

fin.

System 5:

F	F	F	F	F	F	F	F
a a a a a a a a	a c d . d a c d a .	c . d c a c					
C a a a a a c	c a . c a .	a . a . e d c					
c e .	a c a c e	e .					

Antasie.

FANTASIE.

The image shows a handwritten musical score for 'FANTASIE.' consisting of five systems of music, each with three staves. The music is written in a cursive hand and includes note heads and stems. The first system starts with a treble clef, the second with a bass clef, and the third with a tenor clef. The fourth system returns to a treble clef, and the fifth to a bass clef. The notation is rhythmic, with various note values indicated by vertical stems and horizontal dashes.

System 1:

a	a	c	d	c	a	a	c	d	c	a	a	c	d	c	a	a	b	a
c	a	a	.	a	c	a	.	a	a	.	a	a	c	a	.	c	a	
c	a	c	a	.	a	a	.	a	a	.	a	c	c	b	c	.	c	

System 2:

a	c	d	a	a	a	a	.	a	c	a	b	a	b	a	a	a	a	c
a	a	a	.	a	a	a	.	a	a	a	c	a	a	a	a	a	a	c
a	a	a	.	c	a	c	a	c	a	c	e	c	a	c	a	a	c	

System 3:

a	a	a	c	d	a	c	d	a	c	a	d	c	a	c	a	a	a	a
a	c	e	b	.	a	a	c	a	c	c	e	a	d	c	a	c	a	b
a	c	c	c	c	a	a	c	a	c	c	a	c	c	a	c	a	c	

System 4:

a	d	a	a	c	d	f	h	a	a	c	a	a	c	a	a	c	a	a
a	a	e	.	.	a	a	c	a	a	c	a	a	c	a	a	c	a	
c	a	a	.	.	a	a	c	a	a	c	a	a	c	a	a	c		

System 5:

d	c	a	a	a	d	c	a	a	d	c	a	a	c	a	a	c	a	a
a	a	d	a	b	e	b	a	.	a	d	c	a	.	a	a	c	a	
a	c	a	c	c	e	a	.	a	a	c	a	c	a	c	a	c		

FANTASIE.

5

FANTASIE.

The score is composed of five systems of music notation:

- System 1:** Measures 1-10. Letters: a, b, c, a, b, a, c, d, a, b, c, a, f, d, c.
- System 2:** Measures 11-20. Letters: a, b, a, b, a, b, a, b, a, b, b, a, c, d, a, d, c, a.
- System 3:** Measures 21-30. Letters: a, b, a, b, a, b, a, b, a, b, b, a, c, d, a, c, e, a.
- System 4:** Measures 31-40. Letters: a, b, a, b, a, b, a, b, a, b, b, a, c, d, a, c, e, e.
- System 5:** Measures 41-50. Letters: a, b, a, b, a, b, a, a, a, a, b, a, c, d, a, c, e, e.

Below System 5, there is a section labeled "Fin".

B

FANTASIE.



F F F F F F F F F F F F F F F F

a c d f b f c d c a c a c d c c f f d b a a a a
 a a a . d d c d . . | d b . b b b b b d b
 C a a c a a c | c a a c .
 c c f e a c c a

Antafie.

F F F F F F F F F F F F F F F F

d d d c a a a a h i h f c d d c a a
 a a a a c d a b e a . | d d c d d c c d a c c d c c
 a a c . c a c e a c a a c e c c e e d e c c
 c a c c e c h f e a c c a e e e e e l c c

F F F F F F F F F F F F F F F F

c a a a a a a c d c a a
 d b a e a a . a d b a b a b a a . |
 c c a e b b b . c b c . c b . fin.
 a e c e c c c c . c c . c .

F F F F F F F F F F F F F F F F

f d c a a f d c d c a
 C c . a c a c a a e c a
 Antafie.

F F F F F F F F F F F F F F F F

a a f d c a a f d c d c a c d a d c a
 c c . a c a c a c a c a c a c a
 a a e c a c a c a c a c a c a

FANTASIE.

6

The musical score consists of four systems of music, each with two staves. The lyrics are written below the notes in a French-like script. The first system starts with a single note followed by a measure of three notes. The second system begins with a single note, followed by measures of two notes each. The third system starts with a single note, followed by measures of three notes each. The fourth system starts with a single note, followed by measures of two notes each. The lyrics are as follows:

System 1: *a c d*, *c a*, *f o a c e f*, *a f*

System 2: *c a d*, *c a c d*, *c a d*, *c a c d*, *c a c d*, *c a c d*

System 3: *d c a a c a*, *a*, *d c*, *d a f*, *d c a*, *f*, *p*

System 4: *a c d*, *d c d c a d*, *c d*, *a c*, *d c a a*, *a c*, *c a*

System 5: *c d a c a*, *a*, *f a f a a l a*, *a*, *a a*

System 6: *d a c d*, *c d a c a d*, *c a d c d*, *d*, *d c a a*, *d*, *d c f*

System 7: *c c c e l*, *c e a c c*, *c c*, *c a*, *c c*, *a a*

System 8: *e c a f*, *c f a c e l a*, *c c a a*, *a a*

System 9: *d c a*, *d c a a*, *d c*

FIN DES FANTASIES.

Bij

P S E A V L M E.

N

Erbamea.

The musical score is organized into five systems, each containing six staves (one for each voice). The voices are labeled as follows:

- First Voice (f): f f h i f h i b a b b a a
- Second Voice (g): f i . a f a b . b . b b b a b a b
- Third Voice (h): f . a f a c c . a c c c a c .
- Fourth Voice (i): h a b a l o o c c c .
- Fifth Voice (b): a b d f h i h i l i i h f f d a b d f f e f e f e f e e
- Sixth Voice (c): b d . f . f f . f f f . b . f . c e c .

Below the fifth system, there is a section of music where the voices are labeled with lowercase letters:

- f f f g f d f . g f d b b d c d a b d f f
- f h f h . d . d c a c a c a c d c d

At the bottom of the page, there is another section of music with the following labels:

- d a b d b a b b a b a b b c d b
- a . b d . b d b . b c d b b b b a
- a c . a . a c . d c a . c . c a c a d d a
- c d . d . d c a . d . d c a .

P S E A V L M E.

7

Musical notation on four-line staff with vertical bar lines and note heads. The notes are represented by vertical strokes with horizontal dashes at different heights. There are two measures of music followed by a repeat sign (double vertical bar) and another two measures.

Musical notation on four-line staff with vertical bar lines and note heads. The notes are represented by vertical strokes with horizontal dashes at different heights. This section ends with a fermata (fin.) and a repeat sign (double vertical bar).

Musical notation on four-line staff with vertical bar lines and note heads. The notes are represented by vertical strokes with horizontal dashes at different heights. The first measure starts with a large decorative initial 'N'.

N exitu israel de Aegypto.

Musical notation on four-line staff with vertical bar lines and note heads. The notes are represented by vertical strokes with horizontal dashes at different heights. The first measure starts with a large decorative initial 'N'.

Musical notation on four-line staff with vertical bar lines and note heads. The notes are represented by vertical strokes with horizontal dashes at different heights. The first measure starts with a large decorative initial 'N'.

B iiij

P S E A V L M E.

P S E A V L M E.

F F F F F F F
 d c a a e c e a c a a a a b . . . c .
 a b a e c e . e a a a a a a a a c
 a c a . a a a a a a a a a a c
 c e c c c c c a c c

F F F F F F F | F
 c d a c o c a a a a a a a a a a a a a a a
 a d c o c a c a a a a a a a a a a a a a a a
 a a a a a c c a c c a a c c a c c a c c

F F F F F F F
 c d c d c a c d a c d a c a c a c d c a
 c . . . c . . . a . . . a . . . c
 c

F F F F F F F | F
 a c a c d c d b a d a c d d c d c a c d . . . c
 a c a c d . . . a c c a c e . . . c c c c c

F F F F F F F
 a c d f d c a a a a a a a a a a a a a a a a
 a a b a e c e a c a c a c e . a a a a a a a a c
 c a a c a . e c a c a c e c c c c c

P S E A V L M E.

8

Handwritten musical score for three voices. The score consists of five systems of notation, each with a single vertical bar at the beginning and a double vertical bar at the end.

- System 1:** Single vertical bar, double vertical bar, single vertical bar.
- System 2:** Single vertical bar, double vertical bar, single vertical bar.
- System 3:** Single vertical bar, double vertical bar, single vertical bar.
- System 4:** Single vertical bar, double vertical bar, single vertical bar.
- System 5:** Single vertical bar, double vertical bar, single vertical bar.

The vocal parts are represented by three staves, each with three voices. The notation uses stylized letters (a, b, c) and rhythmic markings (dots, dashes, vertical bars).

P S E A V L M E.

F F | P F | F F | F | P P F F F F |

a c a c a c d
c c a a c . c . a c . d a a a a a a
f e c e e . a c . c . a c c c c a

F F F | P P F F | F | F F | F | P |

c a a a a a a d a c d f d c d a c a c a a
a b a e c c a c e a a a a a a a a a b a e
a r a c . c . a a a a a a a a a c a e
c a c e c c l c c c c a c c e c

P F | F | F | F | P F F | F F F | P |

a h d f h h f d c a d c a
a a a a f a d c d d c a d d d c a
a a a a a a e e e c a e e e e a c
c a c h e c a c e e e e c c c a c e

F F F F | P F F F | F F | F F | P |

a a c d c d c a b a a a b a b a a b a
a c a e c a a a c a c c c a a c a c
l c c c a

F F F | F F | F F | P P F | F F | P |

b a b a d b a b d b a a a c a c a c a
a c a a c c a a a c a c a c
c a

P S E A V L M E.

9

F F F F F F F F

a a b a b a b . b a b d c a a a a a ab
 a c a . a . c c . c . c . a a a a a c .
 a . c e . c . c . a c e c .

FF FF FF FF FF

a d b a a a a a a a a a a a a a a a a
 a . c a a a a a a a a a a a a a a a a
 c . c a c a c a c a c a c a c a c a c .

P P P P P F F F F F F F F

h f d c a c d c a a a h f h i h f d c a c a d c a
 . f f . d a c d f c a . a d b b . d c d .
 e a c e .
 c e

P P P P P F F F F F F F F

h f d c a c d c a a a a h f h i h f d c a c d c a a
 a a . a c . a b a c a a a a a d a . c . a b
 a a c a c a c e a a a a a a c a c a
 a a c e c c a a

F P FF F F F F F F F

a a a a a a a a a a a a a a
 a e . a a a a d b a a a a a a a a
 c e . a . c a a a a a a a a a a
 e e . c . e c c c c c c c

C

PSEAVUME.

F F F F F F F F F F F F F F

d c d f d a c d c a c d f d c a a c c d c a

a . a . a . . d a . a . a a a a a a a . d c o c a a

a a a a e . a a a a a a a . c c e c a c a

c c c c c c l c c a a a a a a a a

F F F F F F F F F F F F F F

a c d f d c a

a c d . . d c a a c d c a d a a a c a c a c

c a . a c a c e c a c a a a a a c a c a c

f c f e c c a a . c e f c c c c l c e

F F F F F F F F F F F F F F

a a c d d d a c c a d a

a d c a a a c d a a a a . a d c d . d d b . b . d a

a . c a a c . a a a a a c c e a a a e a

c . c l c c a c c c a f c c c e

F F F F F F F F F F F F F F

a a

c a d c d a c c l a a b a b a a b . d b a a . b

a . c . e a c c l a a c . a a c . c . a a c a c a

c c a . c c e a . c c c a c c . c a c . c . c

F F F F F F F F F F F F F F

a a c a c d c a c c a c . d

a e c e a c e a a a . a a b . b b a . a

c c c c c c

P S E A V L M E.

10

The manuscript contains five systems of music notation, each with four staves. The notation is as follows:

- System 1:** Bass clef. Measures 1-4: F F | F F | F F | F F |
- System 2:** Soprano clef. Measures 1-4: F F | F F | F F | F F |
- System 3:** Alto clef. Measures 1-4: F F | F F | F F | F F |
- System 4:** Soprano clef. Measures 1-4: F F | F F | F F | F F |
- System 5:** Soprano clef. Measures 1-4: F F | F F | F F | F F |

Below the music, there is a section of text in a cursive script, likely lyrics or a title, which appears to read:

PS E A V L M E.
F F F F F F F F F F F F F F F F
F F F F F F F F F F F F F F F F
F F F F F F F F F F F F F F F F
F F F F F F F F F F F F F F F F
F F F F F F F F F F F F F F F F

Cij

P S E A V L M E.


 P | 1 | 1 | F | 1 | F | F | F | FF
 a a a o o a a b a . a a . a . . . d c d c a c a c o c a c a
 a a a a a e e c a . a a a . . . d c d c a c a c . c
 a l e e a . c c

 FF | 1 | F | F | F | F | F | F | FF | F | 1 | F | F |
 a d a h i h f d o c d f d c a a a a a a a a a a
 a a a a a f d b a a a a e c e a a a a a a a a a
 a a a a a a c c a c c e a a a a a a a a a a
 c c c c a

 F | 1 | F | F | 1 | F | F | F | F | 1 | F | F | F |
 a a a a c d c a h f d c a a a a
 b a a e a e . a a a a a a a a a
 a i c a c a c a c e a a a a a a a a a a
 e c e c e e c c a c c e c c c e c

 1 | 1 | F | F | F | F | F | F | FF | 1 | 1 | F |
 c c c a e c a c f e c b b c b c b b c b c
 f c c c c d b c . . c e . c e . c f e c e f .
 f c c c b c c c b . b . b . b .
 f e e e c a e e

 Vm inuocarem.
 FF | F | F | F | F | F | F |
 e c a a c e f e f e f e a c a c e c b c b c b b c c
 a t e . . d . . d . . c . c . c . c . c . c . c
 c e e a c e c

PSEA V LME.

ii

F F F F F F F
 c c e c a a c a a c e f a c e e c c f e c a
 c f c e d d c d c a c e a a c c
 c c c c c c c c c c b b
 e e c a c e e c c e

 F F F F F F F
 a a c e a c e c a a a c a c a c o f a a c e a c e
 c c c c c b c b c c c a c a c a c a c a c
 b b c c a c a c a c a c a c a c a c

 F F F F F F F
 f f ace f e f h f ace e a a c o d o b a
 c d c d c c b c c b c c b c c a a c a c e f e
 c c b b c b b c b b c b b c b b c b b

 P F F F F F F F F F F F F F
 c c b c b b c c a c e c a a a c a c e f e f
 c c b b c b b c b b c b b c b b c b b c b b
 e e c e c e c e c e c a a c

 F F F F F F F F F F F F F
 e e f e c f e c b b c b b c b b c a c e f f e a c a c o
 a a c c b b c c b b c c b b c c b b c c a c o
 c c b b c c b b c c b b c c b b c c a c e
 e e e e e e e e e e e e e e e e

C iiij

P S E A V L M E.

F F F F F F F F F F F F

c a .	a .	a .	a c c .	f e f h f f .	e e c b c f c c .
d o c a .	a .	a d c o .	c .	c c l a a c c c .	
c . c b .	b c b .	b .	c .	c b c .	
a . c c .	c c .	c .	c .	c c c c e .	

F F F F F F F F F F F F

b . b c . b . b .	b c b .	b .	b .	b .	b .	b .	b .	b .	b .	b .	b .	b .
c e . c . c .	c c .	c e .	c c .	c c .	c b a . c .	c c .	c c .	c c .	c a c o .			
b .	b .	b .	c e .	c e .	c e .	c e .	c e .	c e .	c .			

F F F F F F F F F F F F

f e c a .	f c c f e c c a .	b c c b c b .	b c .	c .
c . d c a l c .	a . c c c c d c .	c .	c .	
c .	c b e b c b .	d .	Fin.	
c .	c e c .	c .		

B F F F F F F F F F F F F

b . b a d b a .	a b d .	f d b a .	b d b a .	a .	a c .
b d d . b d b d .	b d b d .	f d b d .	d b a .	a b d .	
c c a c . c .	c b e b c b .	c c .	a . c .		
a a a .	a a .	a a .	c .		

Eati quorum.

F F F F F F F F F F F F

b a b d . b d .	b d .	d c d c a c .	d .	d c d .	d .	d b a .
a . a c a . d a c .	a .	a .	c .	c .	c .	b a .
c c a . d . c .	c .	a .	a a .	a .	a .	

PSEA VLM.E.

12

F F F F F F F F F

a b a b b a b a
c c a c a c c a
d d d d d a c

F F F F F F F F F

b a b d b b
b b d d d
c d a c d a c
d d d . . .

F F F F F F F F F

f f f f f f
f d b a b a b a
c c c c c c
c c c c a

F F F F F F F F F

a b a b a
d d d d d
d a c c c
d c a a a

F F F F F F F F F

a a b d a b d f d b a b d b a
c c c c a a a a

P S E A V L M E.

S

Vper flumina.

The vocal parts are labeled with letters: a, b, c, d, e. The music is written in common time with a mix of quarter and eighth notes. The first system starts with a single measure for the 'S' part, followed by measures for voices b, c, d, and e. The second system starts with a single measure for the 'S' part, followed by measures for voices a, b, c, and d. The third system starts with a single measure for the 'S' part, followed by measures for voices a, b, c, and d. The fourth system starts with a single measure for the 'S' part, followed by measures for voices a, b, c, and d. The fifth system starts with a single measure for the 'S' part, followed by measures for voices a, b, c, and d.

P S E A V L M E.

13

F F F P FF F F F

f f o b a b a b o b b a a b a b o b a a o c a

o b a c o d . b . b b b o d o . b . c a c a c . c . a c a c o c a

a o d o d c a . c . c . c . c . c . c . a . c . a . c . a . a .

F F

c o o o c o a b o b o b . b o b o b o b o b o b o b o b o b

c . c . c . c . c . c . c . c . c . c . c . c . c . a . c . a . o a .

c c a

F F

o c o c o c o c a c o c a c o c o c o c a c o c a c o c a c o c a c

c . c . c . c . c . c . c . c . c . c . c . c . c . c . c . c . c . c . c .

c a

F P F F F C

b a b o b a b a b a a a

b . b o b b b b o a c o c o c o

c o a c a a c a c a c c c a

o o c o c o c o a a

FIN DES P S E A V L M E S.

D

CHANSON.

H

Elas mon Dieu, ton ire s'est tournée.

The lyrics are as follows:

Elas mon Dieu, ton ire s'est tournée.
 c a a a
 d . a a e c c e a c e d . .
 c a c | c . . . a .
 a c | c | c f f a e c
 c a a c a
 d . d c d c . . d d d c d c d c a c | d . .
 c c a c c c c . c . . . c .
 a a a c e f c c | a
 c a c d c a a
 d . d c d c d . d d d b a a b d a .
 c c c . a .
 a c e a
 d c a a
 d . d b a d . .
 a . c a c | c
 a . a . a a a
 d c a a d c a a

CHANSON.

14

The image shows a handwritten musical score for a chanson. It consists of six staves of music, each with a different rhythmic pattern indicated by vertical strokes. The lyrics are written below each staff in a cursive hand. The first staff starts with 'a c d f d c a c a' and ends with 'f'. The second staff starts with 'a . . . e c a e a . . .'. The third staff starts with 'e' and ends with 'c'. The fourth staff starts with 'd d c a c d c a c a' and ends with 'f f'. The fifth staff starts with 'a . a | d . . d c a | c a c d c a d | d c a d | c a c | d a c d | c a' and ends with 'f'. The sixth staff starts with 'a c a c d a c d c a a' and ends with 'f'. The lyrics are in French, using letters like 'a', 'c', 'd', 'f', 'b', 'e', 'g', and 'i'.

Cij

CHANSON.

F F F F F F

c a c d c d c d a a c d . d d a a c d a a . d c
 c a c c c c a a c . c c a c a c a
 c e c a a a a a . a c a a a a c

F F F F F F

d c d d o c a c d c a a c d c a a a c a c d
 c c c c c b c c c c c b c c
 a e e c c . c f c c c c

F F F F F F

c a c d c d a a d d c a c d d a a c d o c a
 c c c c c c c c c c a a . a a . b a
 c f f f e e c c - a a . c

F F F F F F

a a c d a a c d f d o c a c a a a
 a a c . c c . d c d c d . c . c . b .
 a a . a a a a a f c . c f c

F F F F F F

c a c d c a . d . d c . d d c a . d a . d d
 c c c c c b c c c c a a . e a c . a
 c c c c c . e c a a a f c e c a

CHANSON.

15

F F F F F F F

do do do do do do
c
c

do a a e
c . c a e .
a : e c f

do d
e . e c c .
f . f e e .

fin.

Pas de sparsy.

F F F F F F F

a a a a a a a
C a a a a c e . c .
c c e e a a

do a a a a a a a
a a a a a a a
a a a a a a a

do c a a a a a a
a c a c
a c c e

F F F F F F F

b a a b a a b a
. c a a c . a c a c a
c . c i c . e c e e e

do a c d o a a
e a c e c a a c a c a
e a c e a c . c b c c b c

do c a a a a a a
a a a a a a a
a a a a a a a

do d o a a a a a
e a c e c a a c a c e b
e a c e a c . c b c c b c

D iii

CHANSON.

F F F F F F F F F F F F

a a a a a b b b f d a
 c b c . c b c b a a a a a c .
 e e c c c i a a a e c c e

F F F F F F F F F F F F

c a d a b d a b d b a a b c a e a a d d
 c . c c . a c . a a a c a c a a c c
 a c a c a a a c e c e c c f

F F F F F F F F F F F F

b a b d a c d f d c a a a a a a a a
 c . c . c . a c . c a c a c a c a c
 c . c . c . c e c e c e c c

F F F F F F F F F F F F

a d d d c d d a d b d b a d b a b a d c d d a
 a a c c c c a e a a a c a . c a c a a
 a a e c a c e f f e a a f a c a a a a

F F F F F F F F F F F F

d c c c c a c d d c a d c a a a a a a a a
 a d d d d e a a a a a c e c e c a c a a c d
 a c c c c a c a a a c a c e c e c a c a c
 a a a a e c c i c l e e c c e e c a a a

CHANSON.

16

FF F F F F F F F F F F
 cc a adca a p a acda
 dd bae b c e a c c ca a ac . c . c
 aa a acc c . e e e a e e e a a
 F F F F F F | P P F P F P
 a a e ab a ca ba a a a a a a a a
 a a c ec . ac . a ca a a b b b d d d d a
 ce le . e c c c ca e c c a a a a c e c a e
 F P F F F F F F F F F F
 b a d b a ba a a a a a a a a d d
 c a c . c a . c a . a a a a a a a
 ce a a c c a c a . a a a a a a a
 FF F F | P F F : F F F F F F
 d c a d c d c a a a a a a a a a a
 a a . c c a a c a e b c b c c . b
 c c a a c e c c e c c c c c c
 F F F a
 a a b b a a
 c . c c b c b
 c a l c c c
 Fin.

CHANSON.

N

f f h h f h f o c a d c a d c a g c
 f f f f a a a d c b b b b d
 a a a a c c c c c e a c e
 c c f f e f f e f f h a c h a c
 Oulant honneur.

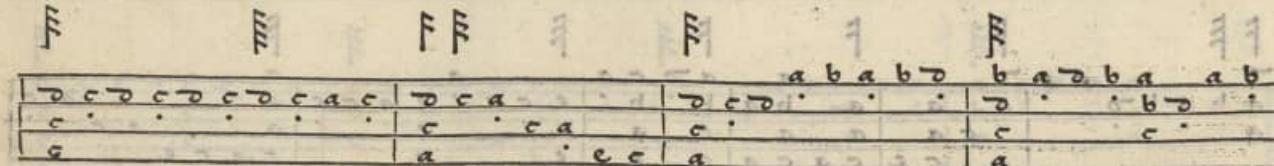
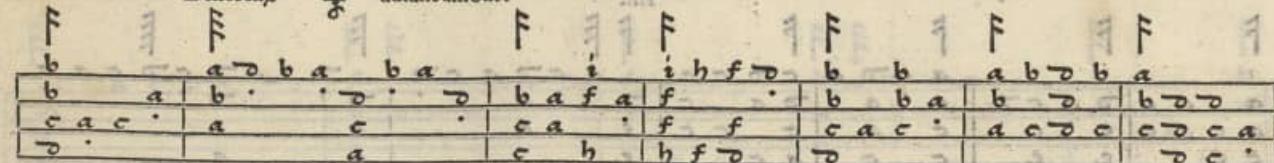
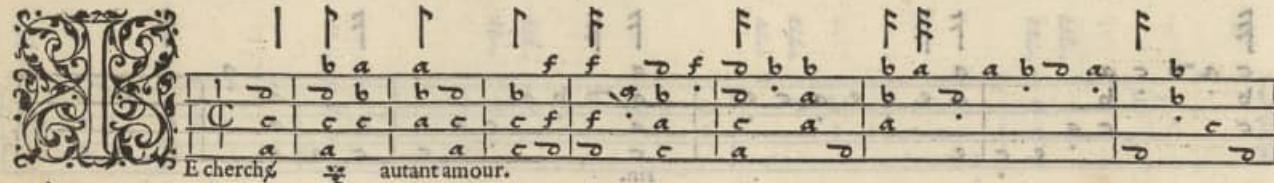
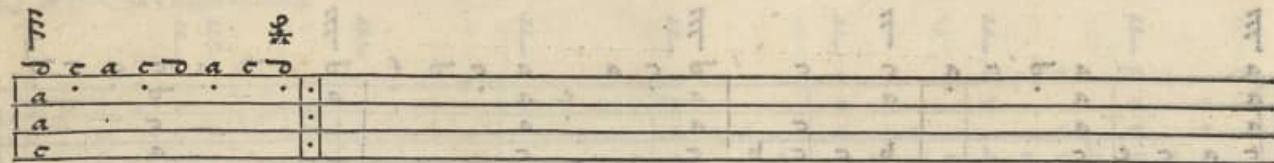
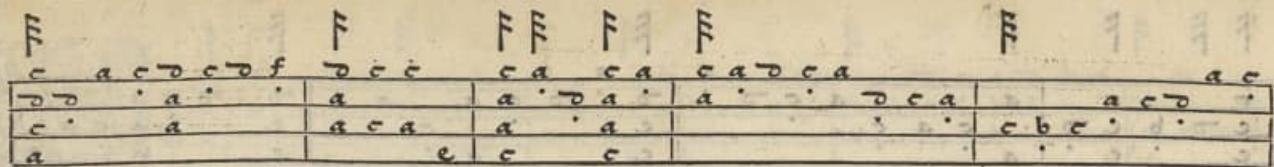
a b d c a c c a a a d c a d o a a a a a a
 c c c c c o b e d c c e c a a a a a a a a
 f f c c e a a c e a c e e c c c b c c b c a c
 d c a d a c d c a a a a a a a a a a a a a
 a a d b d b b a c c e a c e a c a b d
 a c c c c c c c a c a a c
 c a e c e c e c c
 d c a d a c d f a c d o f f h f o c a
 a a a a c a a a a b a a a a
 a c a a e f f e
 f f h f o c a c a d c a d c a
 d c d c b b a c a a c c d c a
 c c c a c e c
 a c

CHANSON.

17

The musical score is organized into five systems, each containing four staves. The notation is characterized by vertical stems and letter heads (a, b, c). Measure separations are indicated by vertical bar lines. The systems begin with different clef-like symbols: the first with a F-shaped brace, the second with a vertical F, the third with a vertical F, the fourth with a vertical F, and the fifth with a vertical F.

CHANSON.



CHANSON.

18

F F F F F F

a b d b a f f d f d b b b a a b d a b
 b . . d b a b a g f . d a b . . . b
 c c . c a f f . f c c a a . . . c
 c . d a d a d a . . . d

F F F F F F

a b a b a i i h f d b b b a b d b
 b a b d d d b a f f b b a b d
 c a c a c a c a c a f c a c a c a c
 d c d . . . a c c h h f d d . . . a c

F F F F F F

b d d d c d c a c d b a b a b a b d a b b d a
 a d c a c c . . . c c . . . c c . . . a .
 d c a c a . . . a c . . . a

F F F F F F

b f d b b a a a
 b a b b d b d a b d a b a
 c f a c a c a c a c . . . c b c b b c c . . .
 d d d . . . c d c d c . . . c

F F F F F F

a b a a b a b d d f f a a b a b d
 b a b d b d . . . b d d f a f a a b b d b . . .
 c c . d . . . c d d f a f a a . c

Eij

CHANSON.


A
 a a c c c a
 a a . . . d c a c a a a c c a a
 b . . . c b b b c b c b b c b c
 c l c c c c b c c c c e c
 V temps heureux.

a a c c c a
 a a . . . d c a c a a a c c a a
 b c b c . . . c . . . c . . . c . . .
 c c . . . c . . . c . . . c . . . c . . .

a a c c c a
 a a . . . d c a c a a a c c a a
 b . . . c . . . c . . . b e d c . . . c . . .
 c . . . c . . . b . . . c c e c g

a h h f c c e f c e c a c a a c a a c a c
 a e a f c . . . a a a a . . . e c a c e c e .
 e c b b b b c c e c b

CHANSON.

19

F F F F F F F F F F F F

ec a a c e f h a h l h f e c a c e f e e f e a c e e c a
 a · c . e · . c · . c · . a · c · a · c
 c e c b c b c b

F F F F F F F F F F F F

a a a a a a c e f h h h f e a c e f e e f e e c
 a c e a c e a b a e c e f f f c a c c · c · a · a
 c c c c c c g g g g b b c c b c b

F F F F F F F F F F F F

b c e b c b c e f e c e c a a c a c e f e e f e e f
 c c a e a · c · f e c a a a e · e · c · c ·
 b c b b b b b b b c c c

F F F F F F F F F F F F

ec a a a a a a a a a a
 a · c a c e a a c e c a a c a c e c a
 b c b b b b b b b c c c c

F F F F F F F F F F F F

a a a a a a a a a a a a
 a a a c c c e c a a c e e c a a c a c e c a
 b b b c b c c b c c b b c b c

E iiij

CHANSON.

F FF F F F F

c c e ca a . c b c . e c b c a . c a . c . c .

a . a . e ca a . c b c . e c b c a . c a . c . c .

c | c . c b c . e c b c a . c a . c . c .

b c c b c . e c b c a . c a . c . c .

F F F F F F F F F F F

e c f e f e c b h h h e f h e e c e c e c a

a . c . d . a . c e c e a c e a c f c . a . e c a c

c c b c e c c . c . c . c . c . c .

c c a a g e o c c c c . c . c . c .

F F F F F F F F F F

e c f e c f e f h b h f c c a f f c e a a c a c e c a

e a c . e . a . f . a a c a c . e . e c e . c . c a

e c e b e b . c b c e c e . c . c .

c c b e g b c e c e c .

F F F F

a e c e a c e a . a . b . c b . c . c .

a e c a a . b . c b . c . c .

a . a . h .

Fin.

F F F F F F F F F F

a c h h f e c e c e a c e a c e c e f e c e c

a d c a c a a f c d f a a . . . c . c . d a

c b . c c e . c . c . c . c . c .

a a . a g e a c e e e a c .



Vi souhaitez.

CHANSON.

20

F F F . F F F F F F F F

h a g h e g | c a · d c a a c d c d a : a c a c d c a c a a

g . . . ? . . ? . e . . . c . b .

g e e

F F F F F F F F F F F F

d a c d c a d c a d c a d c a c a c a c a c a c a

c . c . c a c a c a c e d b c d .

a . c a c a c a c a f e . c .

F F F F F F F F F F F F

a a c h f e f h e f h f e c

a a c d a c d c d a a c d c a a c d o f

c b b c . e . . . c . . . c . . . c . c .

. e . a . . . a . . . a . c .

F F F F F F F F F F F F

c a c e a c c e f c c f e c c c a c a c a

a c i a c d c f . . . d a h g c a . d c a a c

a . c . . . c . . . e c b g . p . . . a c . . . p .

a c a c g e . e .

F F F F F F F F F F F F

a c a c a c d c a d c a d c a c a a

d c d a . . . d . . . c . . . d . . . d c . . . d c a a c d a c p

e . . . c . . . c . . . c . . . c . . . a c . . . e .

e a a a c a a c a a . . . a c . . . e .

CHANSON.

F F F F F F F F

a
 c a c d a d o c a | c a c a | c . c . | a . | a c a c d o . a .
 c . . a . . a e . e d b e d | b c b . . . | b c .
 c . . . c a f e . e . . . c c a . . . e .

F F F F F F F F

d c a a a c c a c e f c e f c e c
 c . d c a c c d c o | c d o . i c . . | a c . b g .
 c . . b c e e c b c c c c c | c b g .
 c . c c e c e e c a . a . . . c c g .

F F F F F F F F

c c c c h h h f e c
 c a c d c d o d c a h g e h g c . c f d o c a c d a c d o .
 c . b c . c e c e c b c . . . c c . e . . . c .
 c e . e c e e c a . a c e g . g e e e e e

F F F F F F F F

a a c a c c a d c a | a . . . a c a | c d c d c a d c a c d o | a .
 c . c . c e c e c e . . . c . c c c . c . c e
 a a c a . a . . . c c a c c a c e

F F F F F F F F

c c a a d c a c d o d o | c a c d o c d . a a c e . a c a | a c a
 c b c a a c . c . c c . b . | c b .
 a c e a c e c a c c a c a e | e a c

CHANSON.

21

F F F F F F F
 a c a c d c b f c c c h h f e c c f e c a
 a c d . . a a d o c a c d c a a c d a h g c c a
 . . c . c g . c c . c c . c e c b g . c c b
 a . a a c e c a l a h g a c g e

 F F F F F F F
 d e c c a d o c a c a c a a a a a c d o c d d c d
 c b a . . c . c c b c b b b c b c . c . c b c .
 e c a . . c . c e c e . c . c e c c e . c .

 F F F F F F F
 c a a c c e e e l a a c d a c d . .
 a . a c d b e d e e e l c . c . .
 a c a e . c . c . a .
 Fin.

N
 F F F F F F F
 a c d d c a c d d c a a c d d
 1 - o - a b d o b a b d a b b l o a b b d a b d a
 C c c a c l e c a a c e l f f c a c e
 n mesnagier vieillard recru d'ahan.

 F F F F F F F
 c a c d d c a c d d c a a c d d
 d b b a a b d a d . d l a a a d b d a a a d o a
 c e . a a . c a . c . l a c e c e f a a c e f a .
 a a e c a a a c a c e f c a c e f

F

CHANSON.

F F F F F F F
 a c d f h d f d d p c d c a c d c a
 b b d a l b a a a a f a b p d b a d a
 c a c a c a f a a f c a c a a c a
 a c a c e l a a a c a c a c a c c

 F F F F F F F F F
 c a a d c a a d c a c a c a c a a d
 a d b d d d a d d b d d d b b a d a a d d
 e c e c c a a c c c c c c c a a c a a a c e f a a
 a f f e a c c a f e c a a a c a c e f

 F F F F F F F F F
 a a c d d c a a a a a c d d c a c d d c a
 a b d a a b d d c a a a a a c d d c a c d d c a
 c c f a c . a a c a a a c . c c . c . c
 a c c a a a c a c e c a c a c a a

 F F F F F F F F
 a c a a c a c d a c a a c d d c a c d d c a
 p c d d d c d d c d d d a a c d d c d d c a
 c c c c a a c a a a c a c c a c e a c
 a a a a a a a a a a a f

 F F F F F F P P
 d c a a c d d d d d d d d d d d d d d
 a a d d b d d d d d d d d d d d d d d d d
 c c c c e c c a a c a a a a c a c c a c a c
 a a a a f f e a c c e a a a a a a a a a a

CHANSON.

22

F F F F F F F F F F F F F F F F F F

a b d b d d | d c d c a c | d d d d d d a | a d d b d b d b d c |
c a a c a c . . | c c c e c . a | a a c c a c a c a | e c f c a c . |
c . e c c a c | a . a a f a a a | e c f c a c . |

F F F F F F F F F F F F F F F F F F

d c a c | d d d d | d d d d | d d d d | a c d d c a c |
c | c c c c c a e a c | c a . a | a b d d b a b | c a |
a | a a c a a e a . a c c . | a c c . | c a |

F F F F F F F F F F F F F F F F F F

c a a c d d c a c d | d b b d a b d a | d b b d a b d a | a d d a d d a |
c . c c a a c a a c | a a . c a . c . a a a |
a c e f f e a c c | a a e c a a | e c a |

F F F F F F F F F F F F F F F F F F

d a d d a d d | d a . d d d d b | d a d d c a d d | d d a d d a d |
. a c c a a a e a a a a a | a a c a c a c | c a a a a c a c | a |
a . a e a c a a | e c a a |

F F F F F F F F F F F F

d a . d d | d b a d a d a | d a d a | a a |
a . a a a a a | a a c a | e f a a | f . a a |

Fin.

Fij

L'ALOVETTE.

The manuscript contains five staves of musical notation, each with four lines. The notation is a form of early printed music where vertical stems and horizontal strokes indicate pitch and rhythm. Below each staff, there are lyrics written in a cursive hand. The first staff begins with a large decorative initial 'L'. The lyrics for all staves are identical:

'Alouette.
C a a . . .
c a c a . . .
a a a c . . .
b a . | o a . . .
a a e e . . .
c c f f e a . . .
d c a a b . . .
a a c . a . . .
c a c e . . .
o b a a a . . .
a c a a a c . . .
a a b a b a . . .
b a . . . a . . .
c a . . . e a . . .
o b a a b a b a . . .
a c a a c a a c . . .
a a b a b a b a . . .
b a . . . a . . .
c a . . . e a . . .

L'ALOVETTE.

23

The musical score consists of six staves of music, each with a different clef (F, E, F, F, F, F). The notes are represented by letters: a, b, c, d, e, f, and rests (indicated by a dot). The music is divided into measures by vertical bar lines. The first staff begins with a dotted half note (d), followed by a quarter note (c), an eighth note (b), a sixteenth note (a), a sixteenth note (c), a sixteenth note (a), and a sixteenth note (d). The second staff begins with a dotted half note (d), followed by a quarter note (c), an eighth note (b), a sixteenth note (a), a sixteenth note (c), a sixteenth note (a), and a sixteenth note (d). The third staff begins with a dotted half note (d), followed by a quarter note (c), an eighth note (b), a sixteenth note (a), a sixteenth note (c), a sixteenth note (a), and a sixteenth note (d). The fourth staff begins with a dotted half note (d), followed by a quarter note (c), an eighth note (b), a sixteenth note (a), a sixteenth note (c), a sixteenth note (a), and a sixteenth note (d). The fifth staff begins with a dotted half note (d), followed by a quarter note (c), an eighth note (b), a sixteenth note (a), a sixteenth note (c), a sixteenth note (a), and a sixteenth note (d). The sixth staff begins with a dotted half note (d), followed by a quarter note (c), an eighth note (b), a sixteenth note (a), a sixteenth note (c), a sixteenth note (a), and a sixteenth note (d).

F iiij

L'ALOVETTE.

The image shows a handwritten musical score for a piece titled "L'ALOVETTE". The score consists of five systems of music, each with two staves. The notation is a form of early printed music with square neumes on a four-line staff. Below each neume is a French word or syllable, likely indicating the pitch or rhythm. The lyrics are as follows:

System 1:

F	F	F	F	F	F	F	F
d d	a c d o a	c d a c	d a c o	a c d o	a c d a	c	
a a	d a b	d a b d	a b d a	b d a b	d d	d a b	
a a	a a a a	a a a a	a a	a a	a a	e f	i c
c e c e c e	a	a	a	a	a	a a	a a a a

System 2:

F	F	F	F	F	F	F	F
c	b d a	b d	d a b	c	d a	b d	a c d f
c e f	c e f	c f	c e f i c	c f	c e f i c	c	c
a a	a a	a a	a a	a a	a a	a a	a a

System 3:

F	F	F	F	F	F	F	F
f c	h	h	h	h	a c d f h d f h	i f h h	
c	a d	a d a f	f d a	f d a	a	i f f	
a a a a a a a a	a a a a a a a a	a a a a a a a a	a a a a a a a a	a a a a a a a a	a	a	
a				c a	h f		

System 4:

F	F	F	F	F	F	F	F
i h f h h	i f h i h	d i h f d c a	a c d f c d f	d	a c d c		
f f	f f	f d	f c	d	a a c d		
h f	h f	a	a	c	c c		
				a	a		

System 5:

F	F	F	F	F	F	F	F
a a	c	d c d f d c a c	d f . f d . . d	b a b d b	d . . d	d c a c d c	
c . c .	c .	c	C 3	a	c	c	
a				c	c a	a	

L'ALOVETTE.

24

The image shows a handwritten musical score for "L'Allovette" across five systems. Each system consists of a top staff with musical symbols like F, FF, and various dots, and a bottom staff with corresponding vocalizations such as "f f f f", "ff ff", and "a a a a". The vocalizations are written in a cursive script, often with dots indicating pitch or rhythm. The music is divided into measures by vertical bar lines.

L'ALOVETTE.

System 1:
 Top Staff: $\text{F} \quad \text{F} \quad \text{F} \quad \text{F}$
 Bottom Staff: $f \cdot \text{d} \cdot \text{a} \cdot \text{d} \cdot \text{a} \quad \text{a} \cdot \text{a} \cdot \text{d} \cdot \text{a} \cdot \text{a} \quad \text{f} \text{d} \cdot \text{a} \cdot \text{d} \cdot \text{a} \quad \text{f} \text{d} \cdot \text{a} \cdot \text{d} \cdot \text{a}$
 Vocal: $a \quad a \quad a \quad a$

 System 2:
 Top Staff: $\text{F} \quad \text{F} \quad \text{F} \quad \text{F}$
 Bottom Staff: $\text{f} \text{d} \cdot \text{a} \cdot \text{d} \cdot \text{a} \quad \text{f} \text{d} \cdot \text{a} \cdot \text{d} \cdot \text{a} \quad \text{f} \text{d} \cdot \text{a} \cdot \text{d} \cdot \text{a} \quad \text{f} \text{d} \cdot \text{a} \cdot \text{d} \cdot \text{a}$
 Vocal: $a \quad a \quad a \quad a$

 System 3:
 Top Staff: $\text{F} \quad \text{F} \quad \text{F} \quad \text{F}$
 Bottom Staff: $\text{d} \cdot \text{a} \cdot \text{f} \text{d} \text{d} \cdot \text{d} \cdot \text{a} \cdot \text{d} \cdot \text{a} \quad \text{a} \text{d} \text{a} \text{d} \quad \text{a} \text{d} \text{a} \text{d} \quad \text{a} \text{d} \text{a} \text{d}$
 Vocal: $a \quad a \quad a \quad a$

 System 4:
 Top Staff: $\text{F} \quad \text{F} \quad \text{F} \quad \text{F}$
 Bottom Staff: $\text{d} \cdot \text{c} \cdot \text{d} \cdot \text{d} \cdot \text{a} \quad \text{d} \cdot \text{d} \cdot \text{d} \cdot \text{a} \quad \text{a} \text{f} \text{a} \text{i} \text{h} \text{i} \quad \text{h} \text{f} \text{d} \text{c} \text{d} \text{c} \text{a}$
 Vocal: $a \quad a \quad e \quad a$

 System 5:
 Top Staff: $\text{F} \quad \text{F} \quad \text{F} \quad \text{F}$
 Bottom Staff: $\text{c} \text{a} \text{a} \text{c} \quad \text{d} \text{a} \text{a} \text{c} \quad \text{a} \text{c} \text{a} \text{c} \quad \text{a} \text{c} \text{a} \text{c} \quad \text{a} \text{c} \text{a} \text{c} \quad \text{h} \text{f} \text{d} \text{d}$
 Vocal: $a \quad a \quad c \quad a \quad a \quad c$

L'ALOVETTE.

25

The musical score consists of four systems of notation, each with three staves. The first system uses vertical strokes and horizontal dashes. The second system uses vertical strokes and horizontal dashes with a treble clef. The third system uses vertical strokes and horizontal dashes with a bass clef. The fourth system uses vertical strokes and horizontal dashes with a soprano clef. The score concludes with a final section labeled "Fin.".

G

LA GVERRE.



A guerre, faitte à plaisir.

Four systems of musical notation for a harpsichord or organ. Each system consists of two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. The music is written in common time with a basso continuo style, indicated by a bass clef and a 'P' (pedal) symbol. The notation includes various note heads (a, b, c, d, e, f, g, h) and rests, separated by vertical bar lines. The first system begins with a forte dynamic (F).

Veldschlacht Vriedeloblicher Churfärt herzogt Johans
Friderich Von Sachsen Vor Mulberg gefangen ist Vorden.

LA GVERRE.

26

The score consists of five systems of music, each with three staves. The notation is a form of early printed music where stems represent pitch and dashes/dots indicate note value. The lyrics, written below the notes, are mostly the letter 'a' with some variations like 'aa', 'ab', and 'ac'. The first system starts with 'd o c a' and ends with 'f h f d o c a'. The second system starts with 'd h h h h f' and ends with 'f'. The third system starts with 'l l l l l l' and ends with 'f'. The fourth system starts with 'l l l l l h h h h' and ends with 'f'. The fifth system starts with 'd c d f d d' and ends with 'f'.

Gij

LA GVERRE.

The image shows a handwritten musical score for a stringed instrument, likely a harp or lute, titled "LA GVERRE.". The score consists of five systems of music, each with four-line staves and tablature-like notation. The notation uses letters (a, c, d, f, h) and vertical strokes to indicate pitch and rhythm. The first system starts with two F-shaped chords. The second system begins with a single F chord. The third system starts with a single F chord. The fourth system begins with a single F chord. The fifth system starts with a single F chord.

System 1:

F	F
c a c d	a c d f
d a c d	c a c d
c a	c a

System 2:

F	F
a c d	a c d
b a b d	a c d
a .	a . c
c	c a

System 3:

F	F
a a a c a	a a c d a c d a c d
c c d	c d d c d a c d
c c	c e e . . .
a a	c . c a c c a c

System 4:

F	F
a c d c d f d c a	a b a
c . a	d . d b a a
c a	c a
a	a

System 5:

F	F
f e f h f e f h f e f	h g h i h g h i h g h
a	a
a	a

LA GVERRE.

27

LA GVERRE.

F F F F F

F F F F F

F F F F F

F F F F F

F F F F F

G iiij

LA GVERRE.

The musical score is organized into five staves, each consisting of a single horizontal line. The notation uses vertical stems with heads, some of which are marked with letters: 'c' (common time), 'f' (common time), 'cc' (common time), 'ac' (common time), and 'f.c.' (common time). The lyrics are written in French and follow a repeating pattern of 'a' and 'aa' under each staff. The manuscript shows signs of age, including yellowing and foxing.

LA GVERRE.

LA GVERRE.

LA GVERRE.

LA GVERRE.

LA GVERRE.

LA GVERRE.

28

LA GVERRE.
 This is a handwritten musical score for 'LA GVERRE.' It consists of five systems of notation, each with a corresponding vocal line below it. The notation includes various symbols such as F, H, L, and C, likely representing different instruments or voices. The vocal lines are composed of short, repetitive syllables like 'a', 'aa', 'aaa', 'a.', 'c.', 'ca.', and 'ca'. The score is written on five-line staves with a mix of common time and irregular time signatures indicated by arrows and dots.

System 1:
 F F F F F F F F F F F F F
 h h h h h h h h h h h h h
 l l l l l l l l l l l l l
 b b b b b b b b b b b b b
 l b l b l b l b l b l b
 i i i i i i i i i i i i i
 a a a a a a a a a a a a a
 a a a a a a a a a a a a a
 a a a a a a a a a a a a a

System 2:
 F F F F F F F F F F F F F
 h f h f h f h f h f h f h f
 l i l h f h o f d o d o d o d
 a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a

System 3:
 F F F F F F F F F F F F F
 h f h i h d c d f d d d d
 a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a a

System 4:
 F F F F F F F F F F F F F
 h h h h h h h h h h h h h
 l l l l h h h h h h h h
 o o o o o o o o o o o o
 d d d d d d d d d d d d
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a
 a a a a a a a a a a a a a a

System 5:
 F F F F F F F F F F F F F
 l l l l h h h h h h h h
 o o o o o o o o o o o o
 d d d d d d d d d d d d
 a a a a a a a a a a a a a
 a a a a a a a a a a a a a
 a a a a a a a a a a a a a

LA GVERRE.

F F F F

d d d h h h h l l l h h h h c c
 a . a . a . a . a . a . a . a . a . a . a .
 a a a a a a a a a a a a a a a .

F | F | F | F | F | F | F | F |

d d ca d a b a l a c d d d d d .
 a . c . a a c a a c a C 3 a c c c c .
 a a a a a a a a a a a a a a a a a a .

| F | F | F | F | F | F |

d d f d c a a a c d
 a a a . . d b a b a d a .
 a a a c . a c a c a .
 a a a a a a a a a a .

FIN.

