LE TRESOR D'ORPHE'E,

LIVRE DE TABLATVRE DE LVTH CONTENANT VNE SVSANE VN IOVR PLVSIEVRS FANTAISIES PRELVDES PASSEmaiſes Gaillardes Pauanes d'Angleterre Pauane Eſpagnolle fin de Gaillarde ſuittes de Branſles tant à cordes aualées qu'auſtres. Voltes & Courantes. miſes par

ANTOINE FRANCISQVE.

A PARIS.

Par la veufue Robert Ballard, & ſon filz Pierre Ballard Imprimeurs du Roy en Muſique Rue Sainct Jean de Beauuais au mont Parnaſſe.

1600

Auec priuilége de ſa Majeſté pour dix ans.

A MONSEIGNEVR LE PRINCE

MONSEIGNEVR,

I'ay prins hardiesse de consacrer aux autelz de vostre clemence ces premices de mes trauaulx non que mon propre merite ou l'excellence de l'œuure me peut induire à l'esmanciper soulz l'authorité de vostre nom ie sçay que tout ainsi que Appelles seul eut pouuoir de peindre Alexandre & Lysippe de l'esleuer en bosse ainsi a vous le plus rare & excellent ieune Prince que le ciel aye donné pour ornement à nostre siecle rien ne doibt estre offert qui ne soit accomply & parfaictement élabouré mais comme ainsi soit qu'entre toutes les vertus dont le ciel vous a richement doüé vous ayez en telle affection les artz Liberaux que vous leur rendez plus d'honneur que vous n'en receuez d'ornement encor que vous y soyez tres accomply ; & bien meritant de ceulx qui les ayment, temoignez vouloir rendre grace aux muses de la recommandation quelles vous ont acquise entre les hommes : Cette clemence dis-ie, m'a faict soubz l'authorité de vostre nom donner iour, à cest abortif à ce que arrozé du nectar de voz faueurs, il puisse prendre vie & que l'autel inuiolable de vostre grandeur le maintienne contre la mesdisance de ceux qui ou iugeants mal de la syncerité de mon affection ou ialoux de mon zele enuers le public, voudroyent auancer quelque chose au preiudice de ma reputation. Ce n'est ny l'arrogance ny le peu de cognoissance de moy mesme qui m'induisent à le ietter en lumiere, ie sçay que Chœrile & Susæne ont perdu plus de credit par vng seul œuure qu'ilz ont publié qu'ilz n'en avoyent onques acquis en toute leur vie : l'instance de mes amis l'ha d'vne violence extraordinaire arraché auant que d'estre

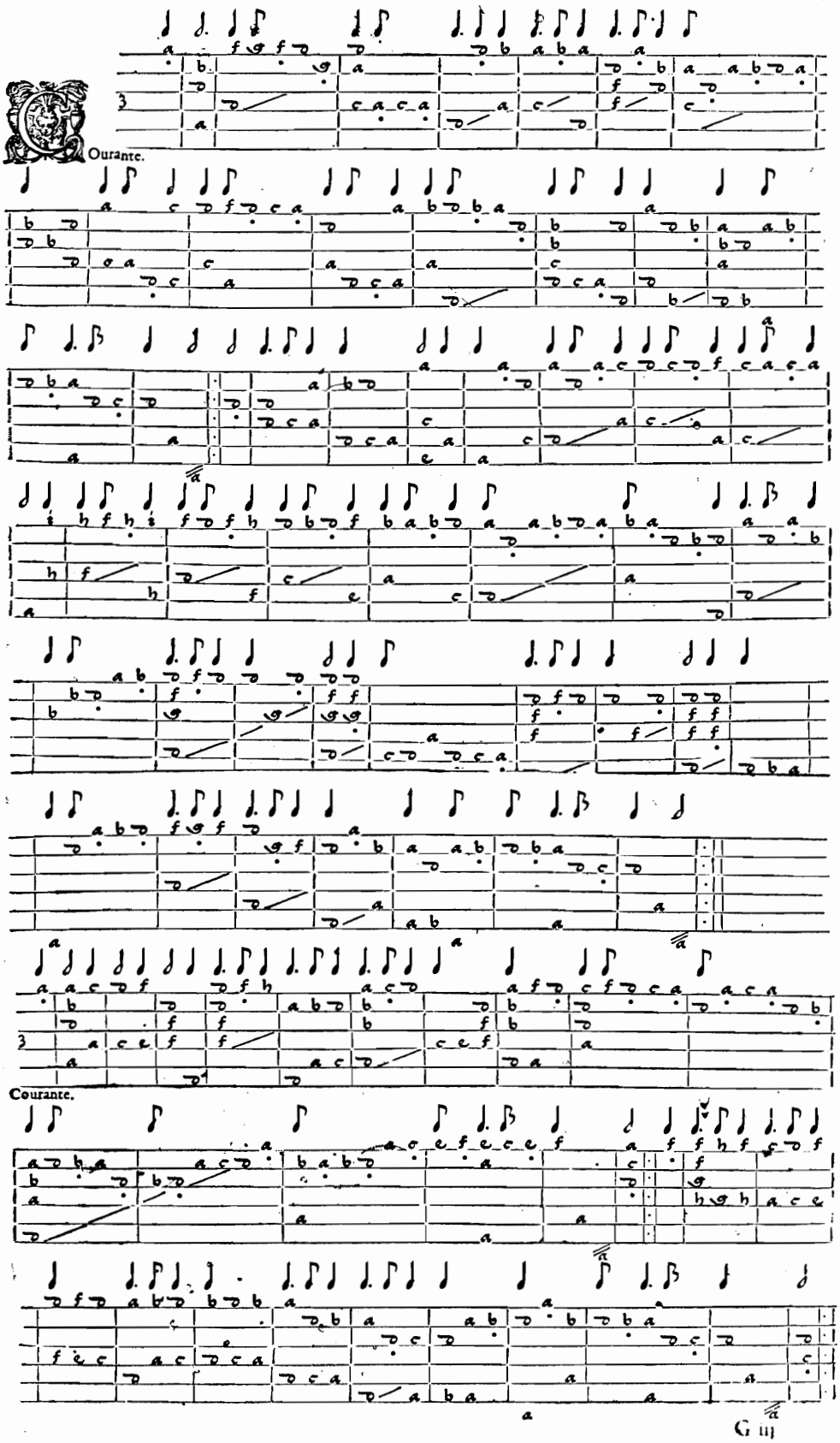
formé, pour le donner disent ilz à l'utilité publique : Encores que ie recognoisse trop l'imbecilite de mes forces & que par l'incapacité de l'œuure ie face recognoistre mon insuffisance, toutefois j'ayme mieux leur complaire avec quelque desaduantage que par leur resister trop opiniatrement acquerir le nom d'ingrat & superbe, plus tost que d'homme bien advise : Que si la candeur de mon affection ne vous est desagreable & vous plaist le prendre en vostre protection, i'espere qu'il ne se trouuera ny Mæuie ny Zoyle ny Thelin qui ose reprouuer ce qui aura esté approuué par vn si puissant, si sage, & si magnanime Prince, & auquel est deu tant de respect pour ses vertus & merites, que son plaisir doit estre l'archetype auquel nous deuons confirmer nos voluntez, c'est donc de vostre seule bonte non de mon merite, que i'espere que cest œuure, quoy que basty auec peine excessiue & diligence exquise, prendra quelque vigueur, & s'il plaist à Dieu le benir de tant, que vostre excellence en reçoiue quelque contentement, ie me tiendray trop honorablement satisfaict de mon trauail en receuant si riche recompense que vostre bonne affection, laquelle ie supply le Createur : me vouloir octroyer & a vous continuer

MONSEIGNEVR,

En parfaicte sante tres longue & heureuse vie

De vostre excellence le tres-humble
& tres-affectione serviteur

ANTHOINE FRANCISQVE.



Fac-simile d'une page de la tablature.

AVERTISSEMENT

L'INSTRUMENT *pour lequel les pièces du Recueil d'Anthoine Francisque sont écrites a gardé l'accord primitif ordinaire, celui que Mersenne nomme* « le vieil ton » : sol, ut, fa, la, ré, sol, *du grave à l'aigu. Trois cordes supplémentaires l'enrichissent au grave. La septième donne* fa, *la neuvième* ut ; *la huitième, suivant le ton,* ré *ou* mi bémol.

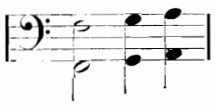
Cet accord n'est modifié que pour les quelques morceaux dits « à cordes avalées ». Quelques-unes des cordes sont en ce cas baissées et l'accord devient celui-ci : si bémol, mi bémol, fa, sol, si bémol, fa, si bémol, ré, sol.

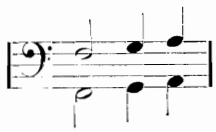
Aucun agrément n'est ici noté dans la tablature. En dehors des lettres et des indices de valeur au-dessus de six lignes, celle-ci ne comporte que le point sous la lettre indiquant que la note doit être pincée de l'index. Elle admet aussi la barre oblique marquant les tenues. Cette barre n'affecte ici que les basses seules.

J'ai cru devoir négliger l'indication relative au pincé, mal aisée à rendre et sans utilité dans une transcription qui vraisemblablement ne sera jouée que sur le clavier. J'ai marqué au contraire avec le plus grand soin, les tenues non seulement des basses, mais de toutes les parties, selon que le sens de la polyphonie l'exigeait et dans la limite où le doigter du luth le rendait praticable. Ceci me semble indispensable pour restituer aux pièces leur physionomie véritable. « Les tenues, dit Mersenne expressément, sont si nécessaires, que sans elles, l'harmonie est du tout imparfaite... Il les faut donc remarquer et pratiquer exactement et quand mesme, il n'y en auroit point de marquées, il ne faut pas laisser de tenir les doigts sur les chordes le plus longtemps que l'on

pourra. Plusieurs les marquent seulement aux basses, mais il est aussi nécessaire d'en user aux autres parties... » (L'Harmonie Universelle : Traité des instruments... II, *p. 84.*)

Bien que les cordes du luth fussent des cordes doubles et que les 5e, 6e, 7e, 8e et 9e rangs donnassent à la fois la note réelle et son octave, je n'ai pas cru devoir tenir compte, pour la clarté, de ces redoublements dans la transcription. J'ai dérogé cependant à cette règle dans deux cas, d'ailleurs assez fréquents : 1° quand une note essentielle se trouve privée (en apparence) de sa résolution, laquelle se trouve être l'octave d'une note exprimée ; 2° Pour éviter, à la basse, des sauts désagréables que le redoublement à l'octave atténue très suffisamment.

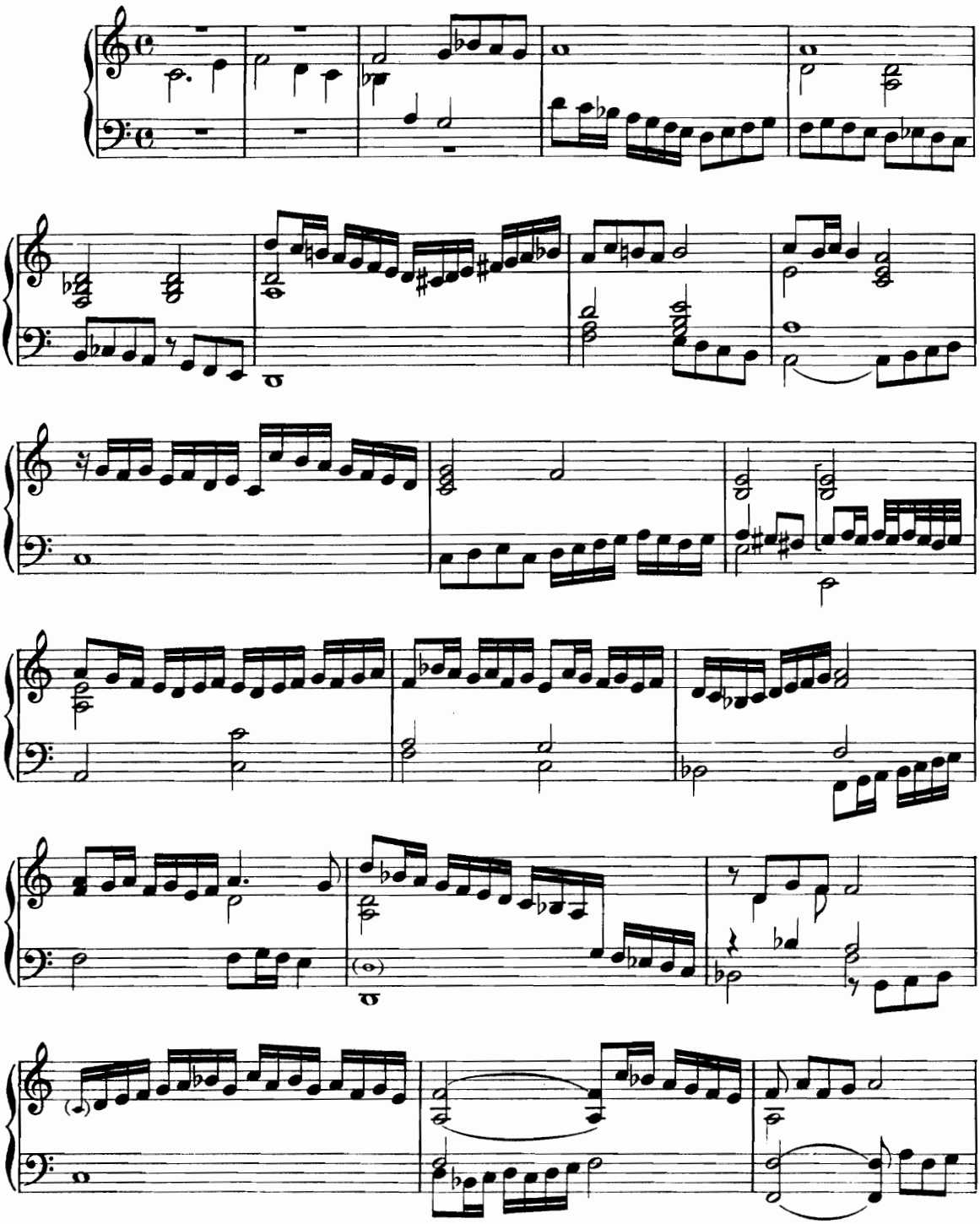
Les notes ainsi ajoutées sont figurées en plus petits caractères ou entre parenthèses. A la basse elles sont marquées (s'il ne s'agit point de rondes) de cette façon : 

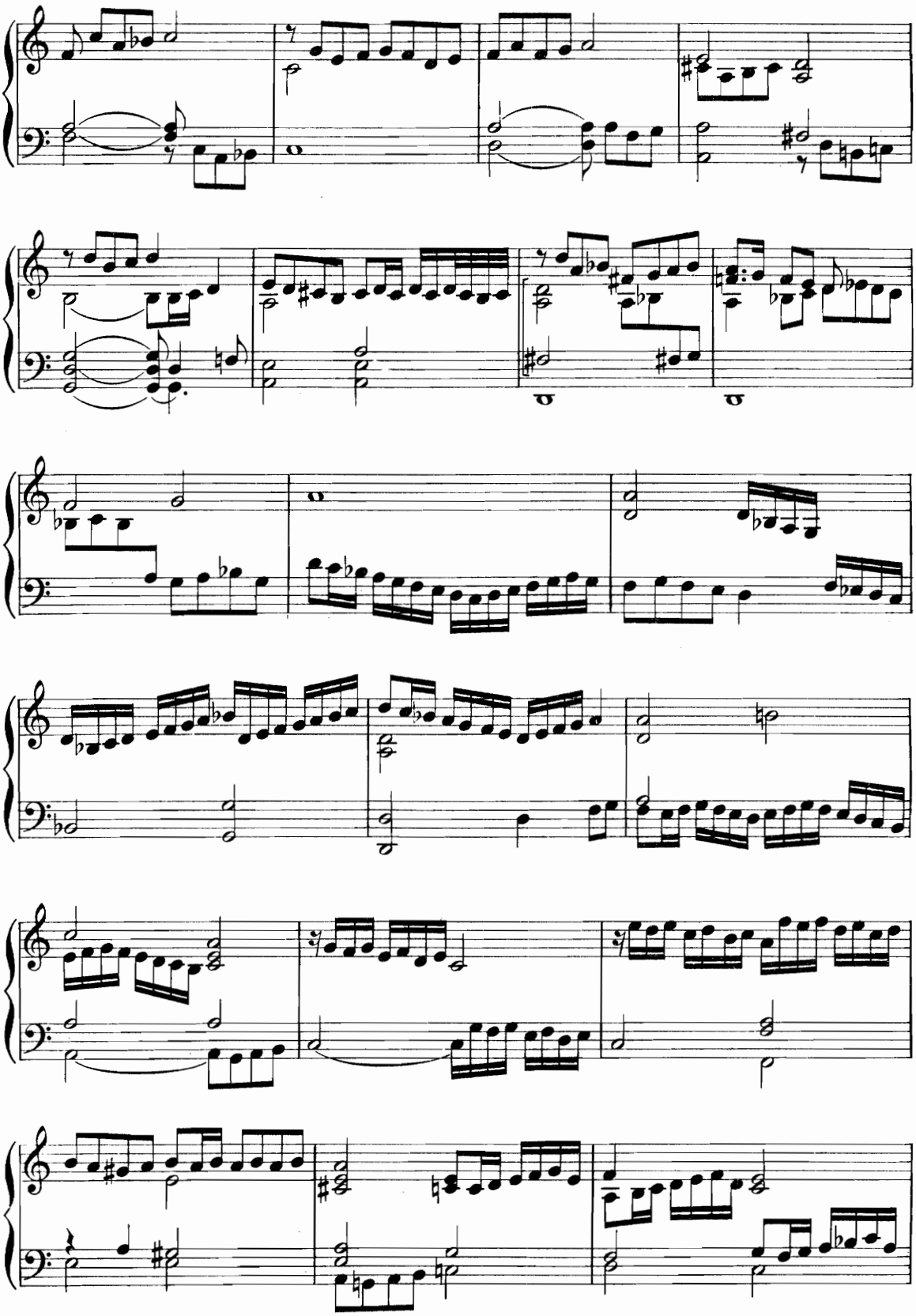
Les mêmes octaves, réalisées sur deux cordes différentes seraient notées, au contraire : 

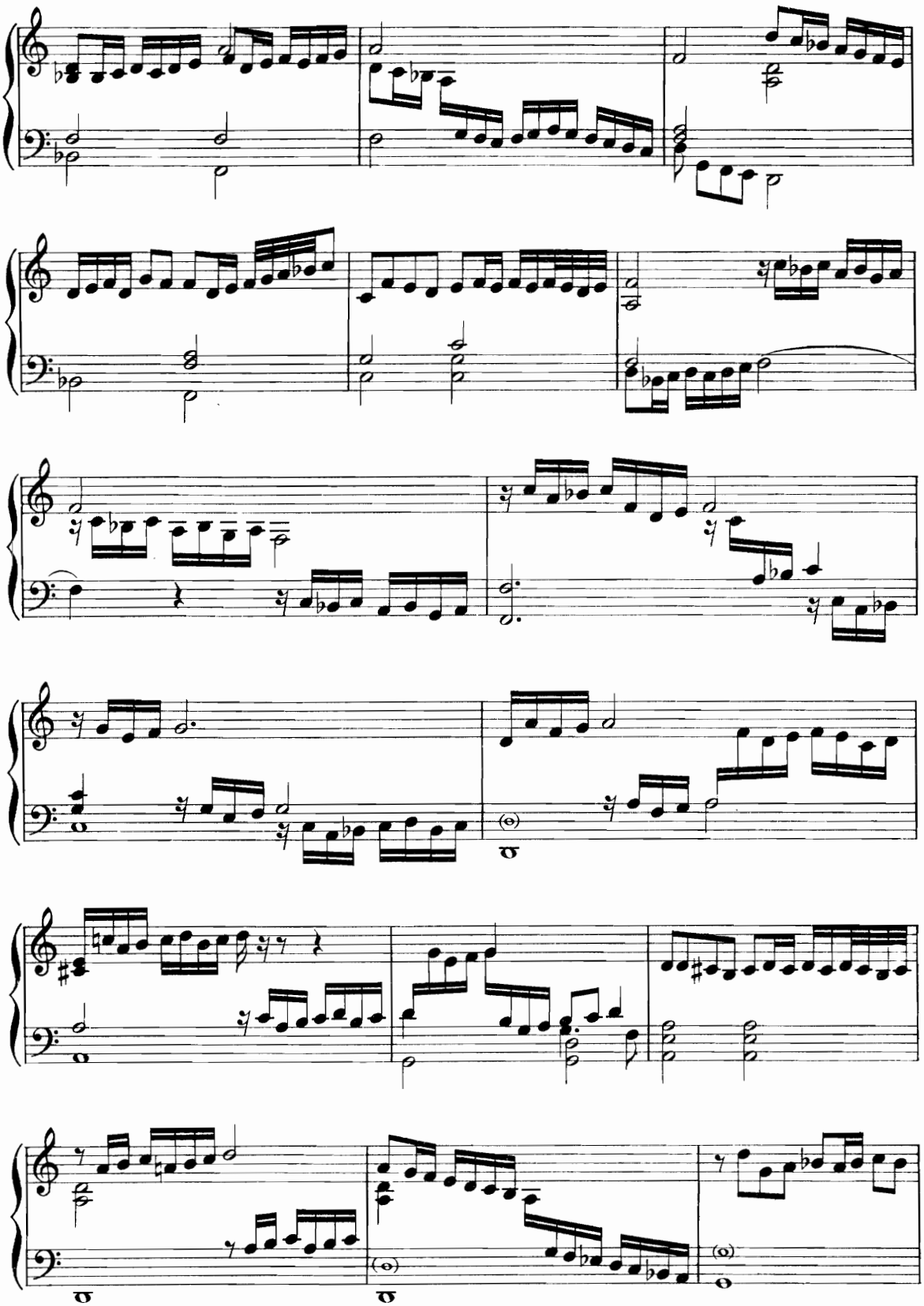
Aucune confusion n'est donc possible et sous la notation moderne, il restera toujours aisé de découvrir la tablature originale.

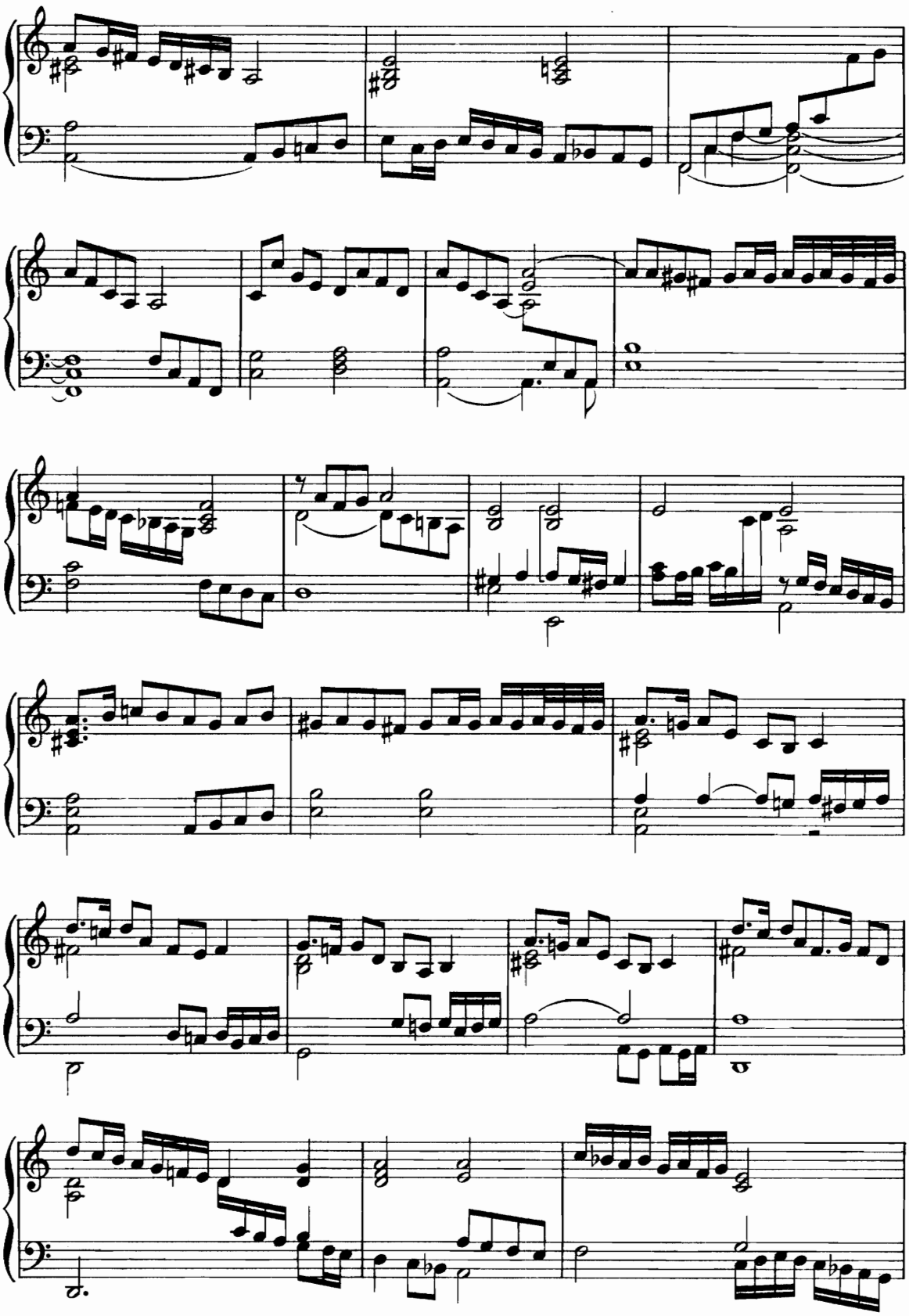
HENRI QUITTARD.

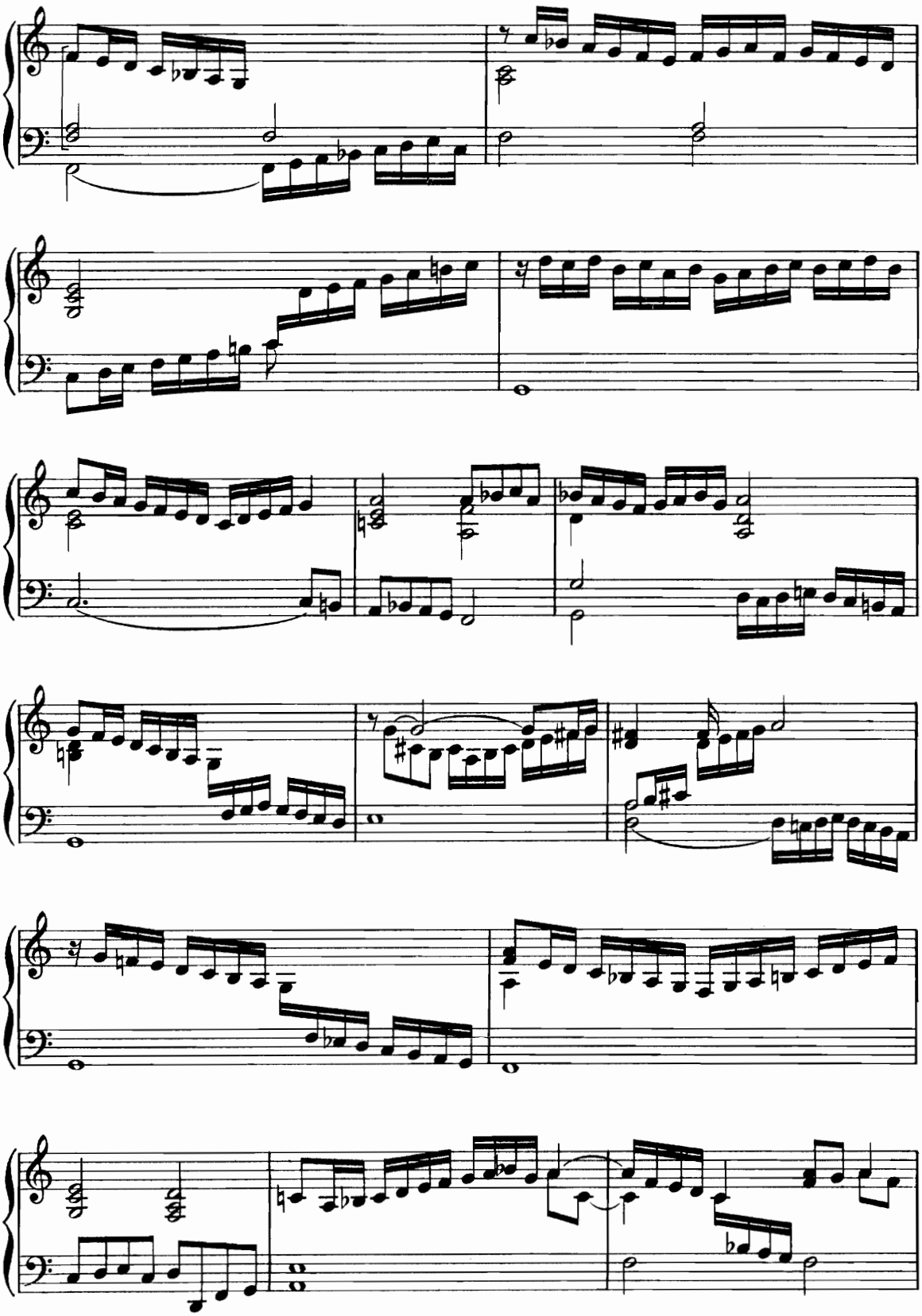
„Susane un jour“ d'Orlande 1.

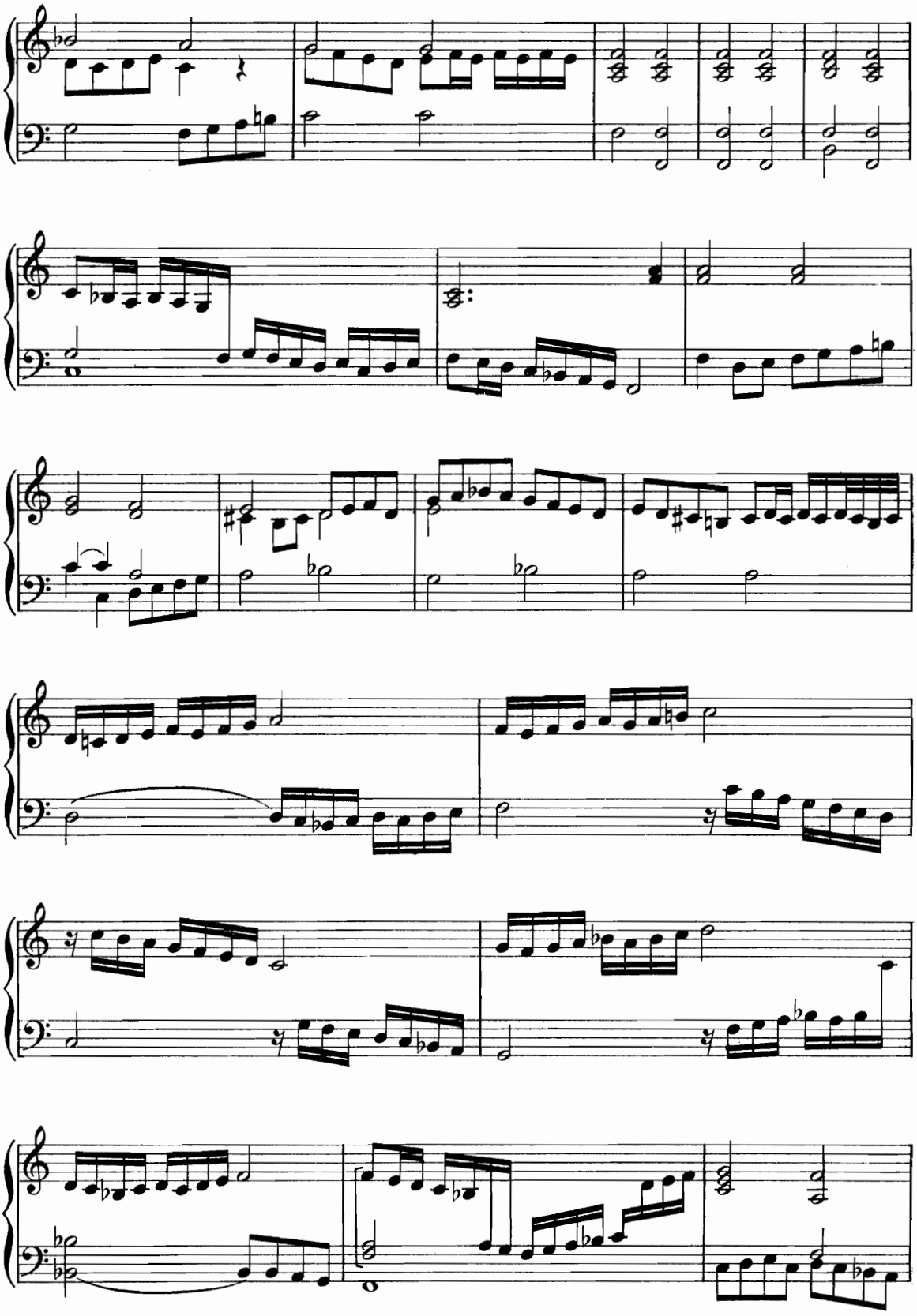


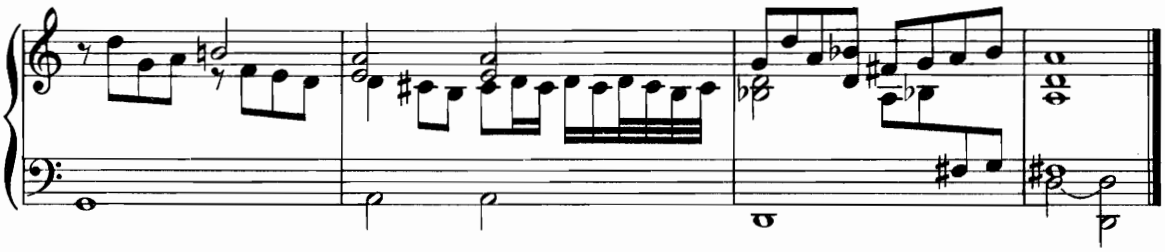






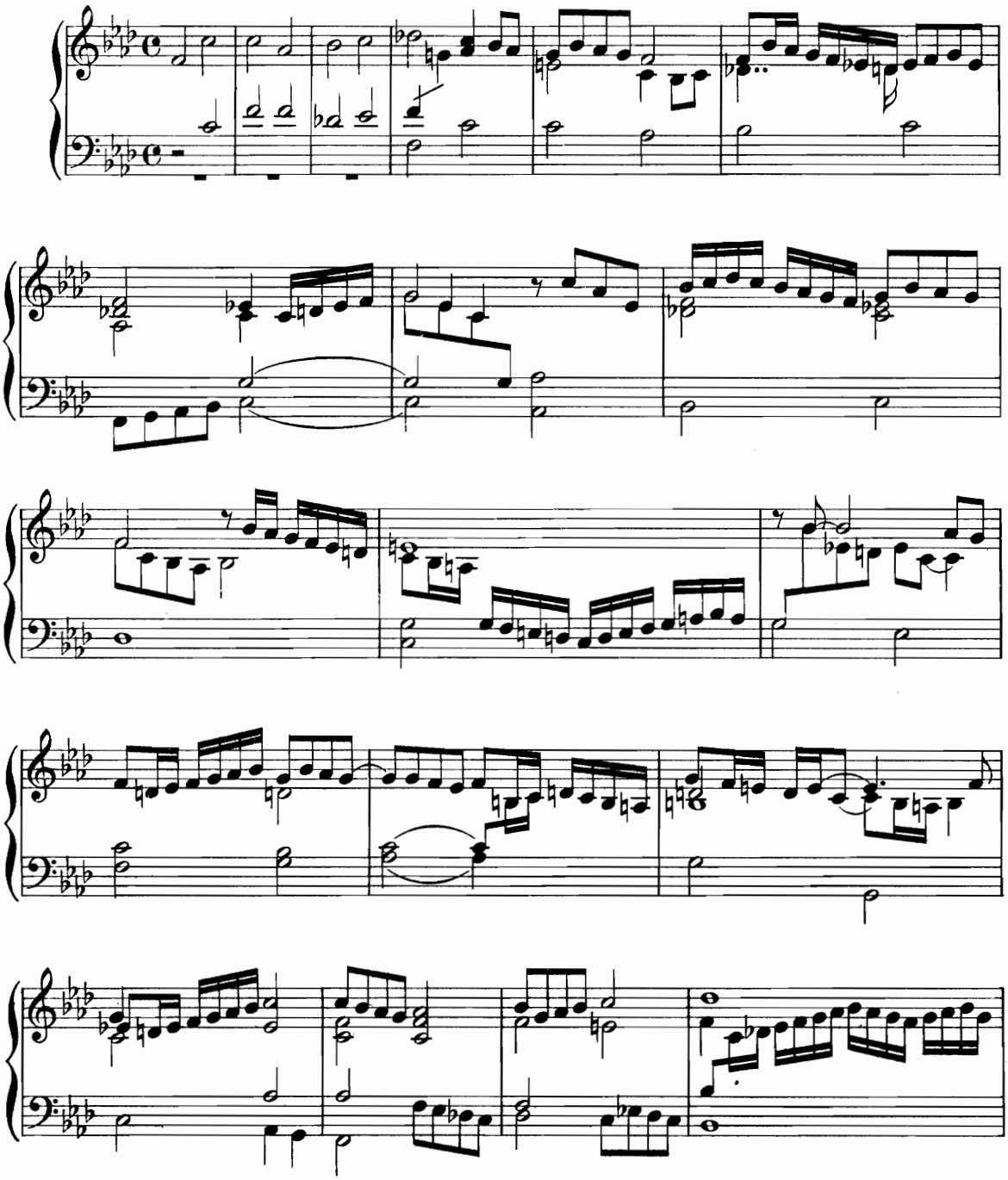


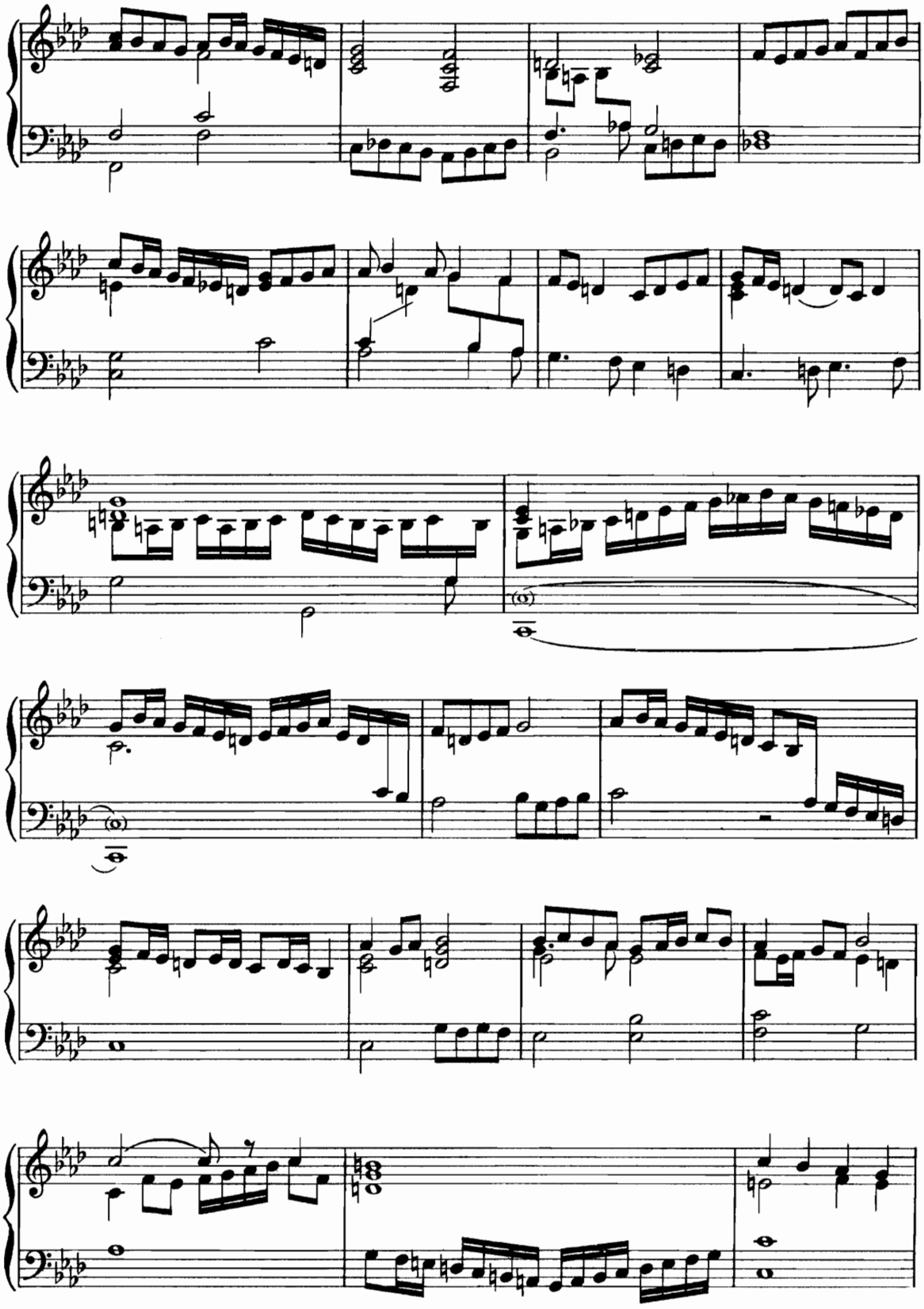


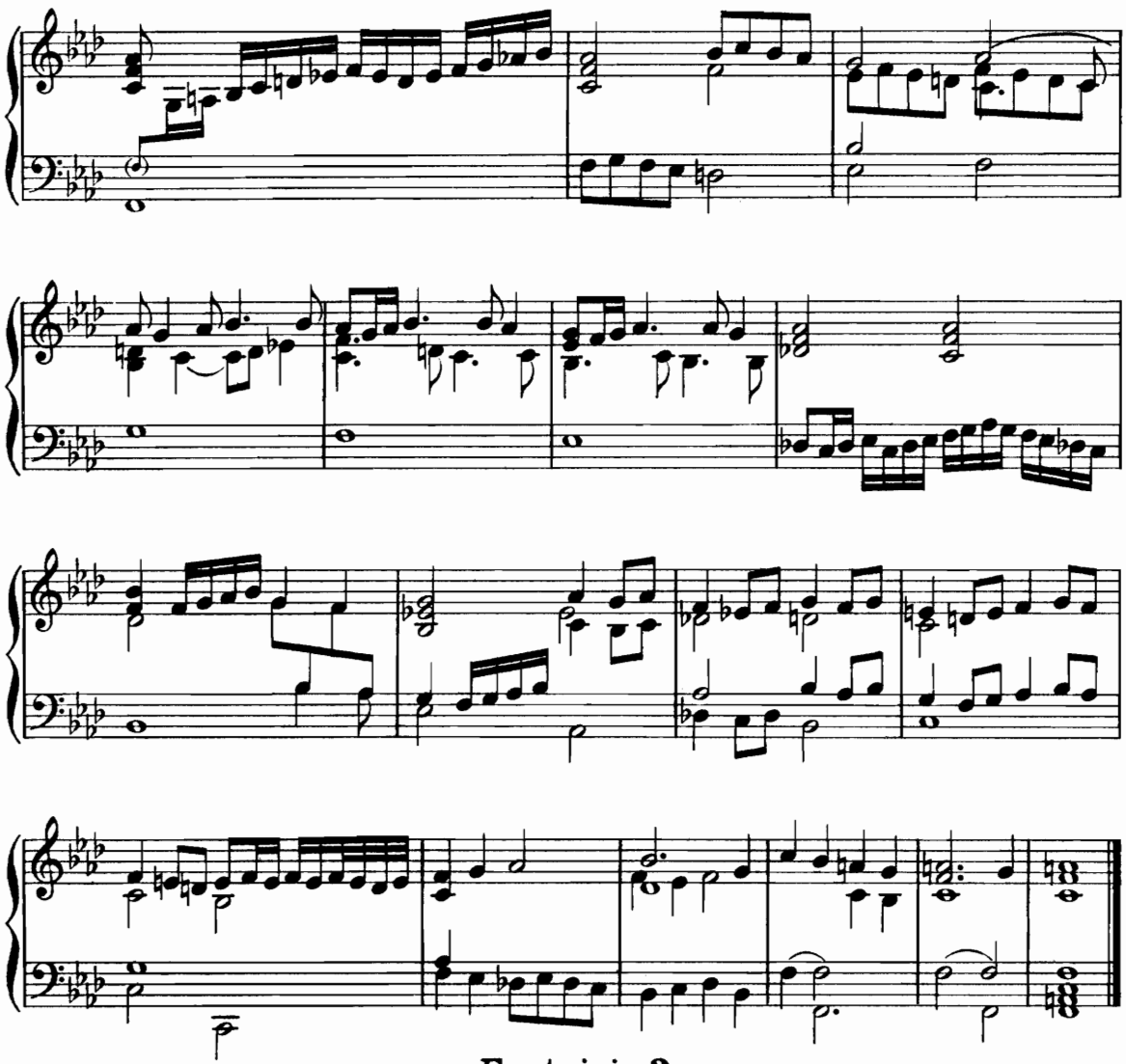


Fantaisie 2.

F° 4.

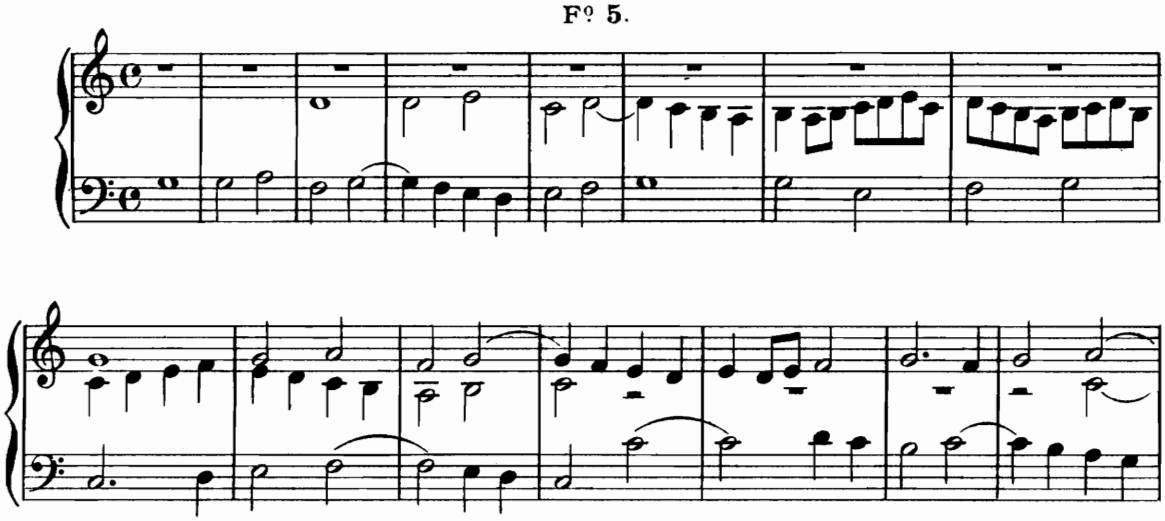


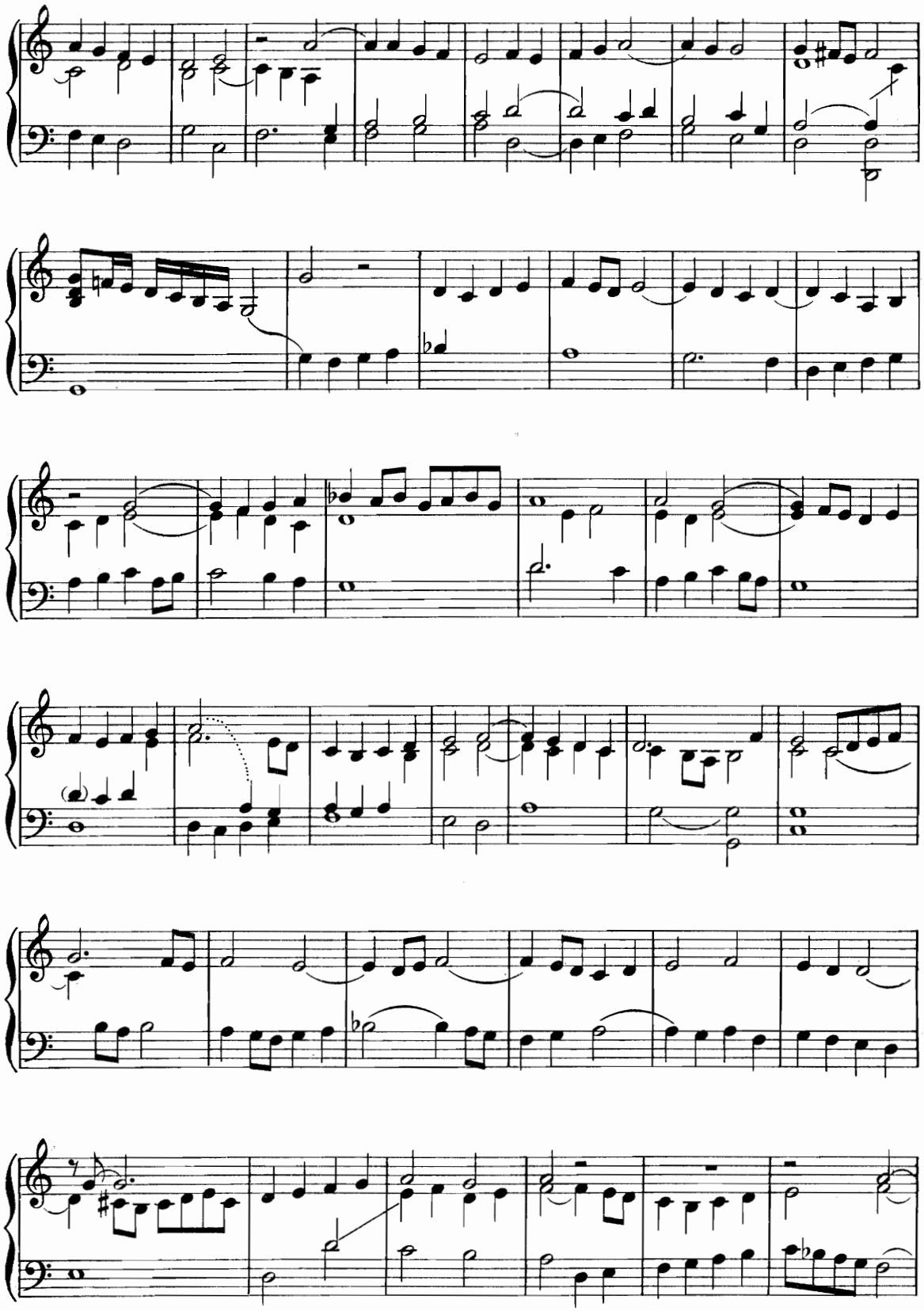


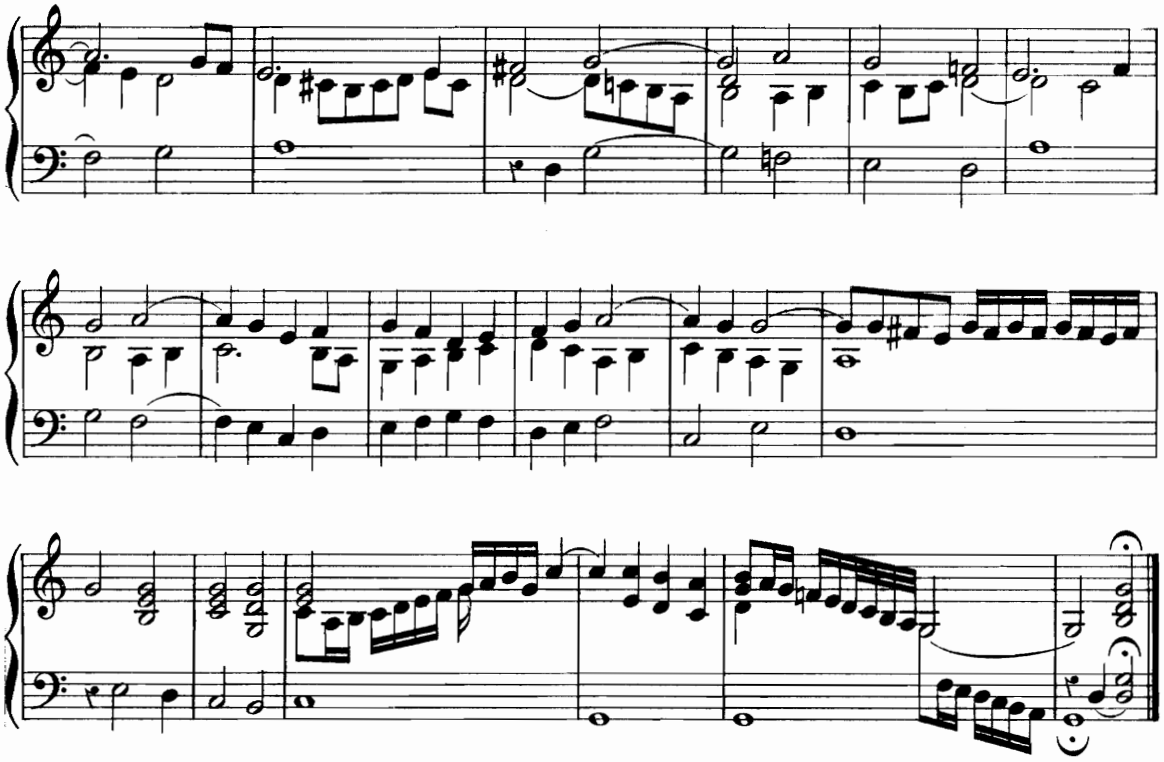


Fantaisie 3.

Fº 5.

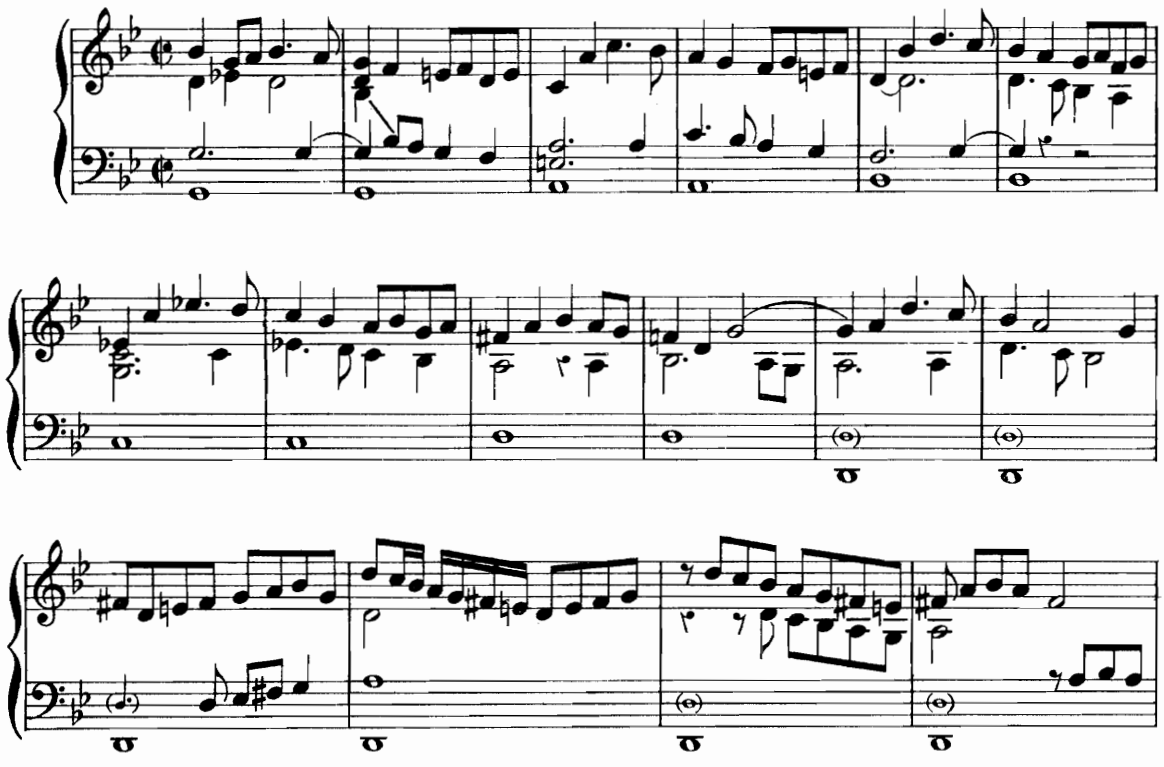


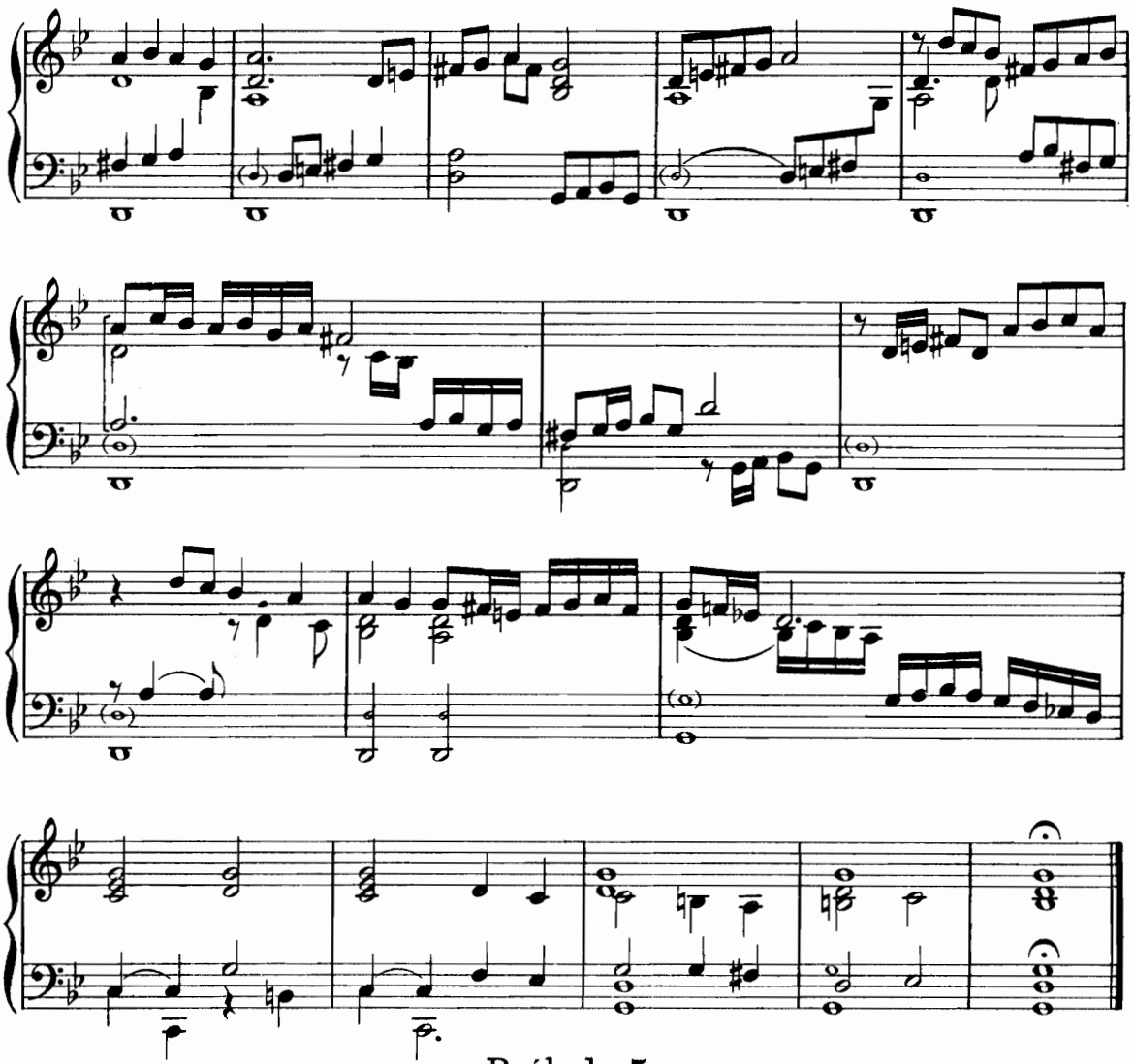




Prélude 4.

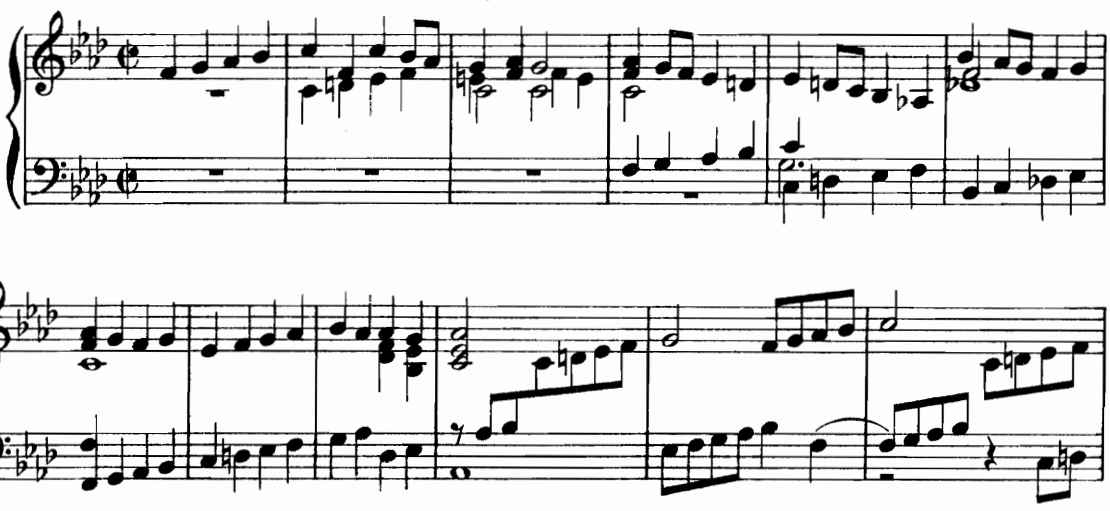
F° 4vo

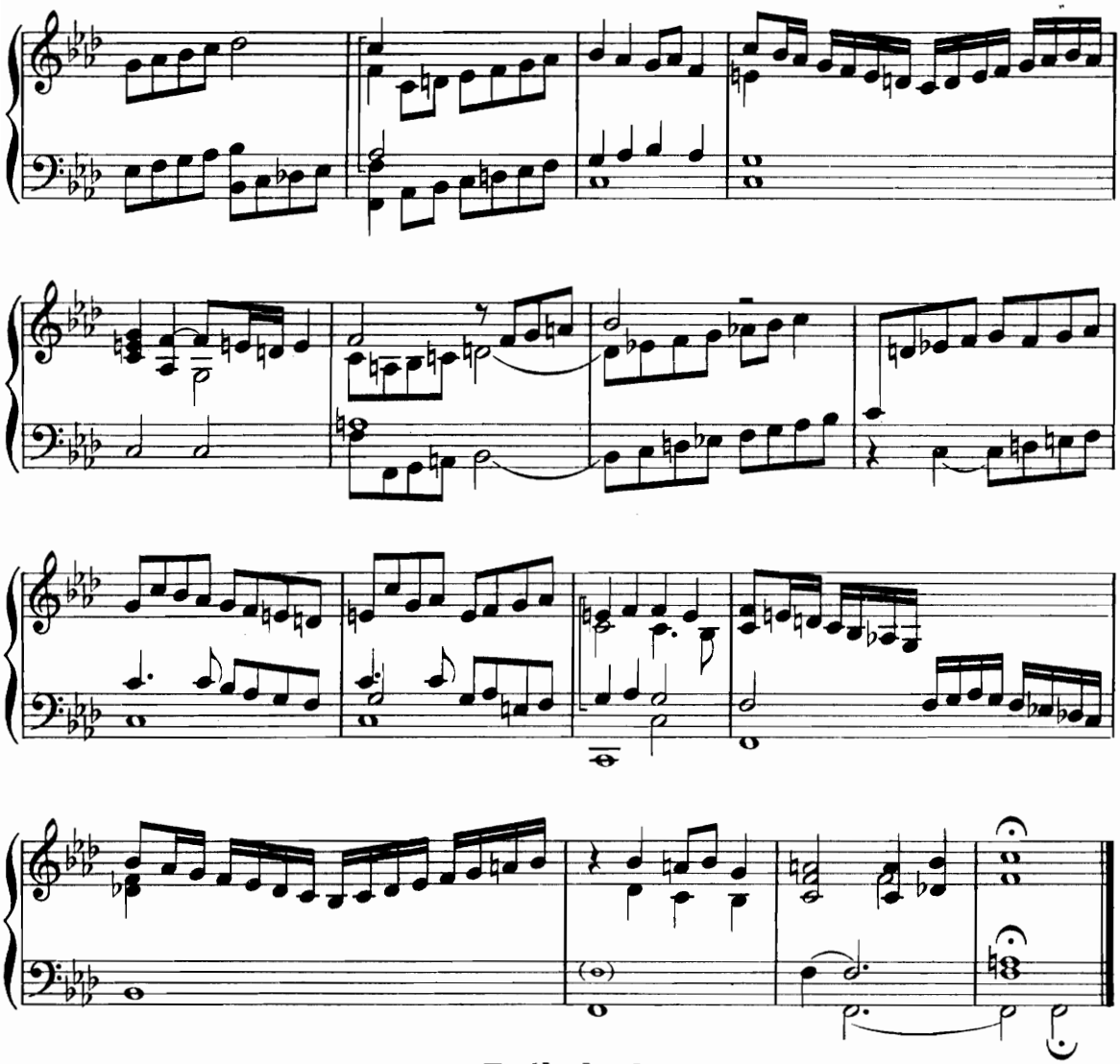




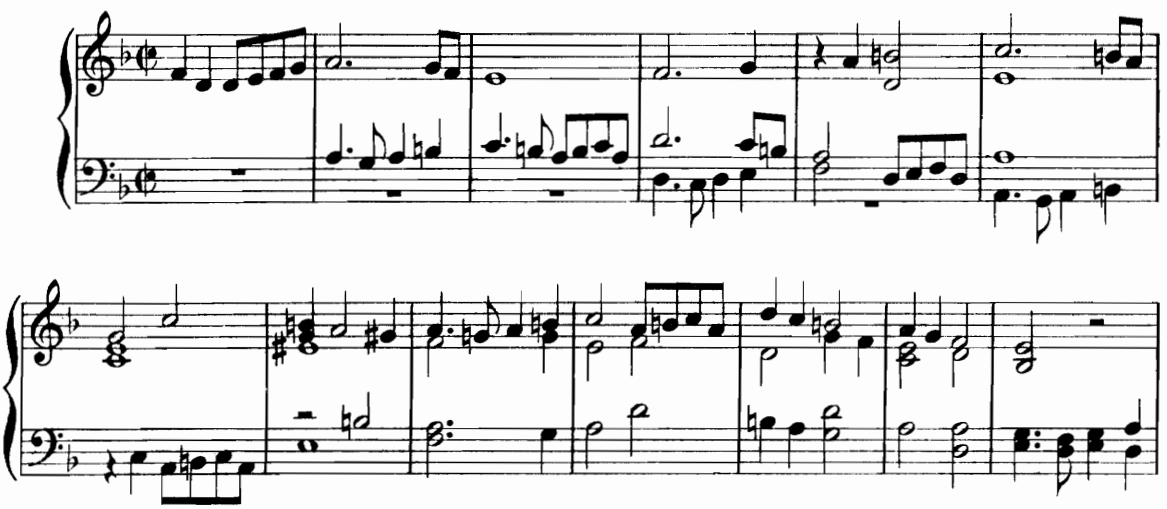
Prélude 5.

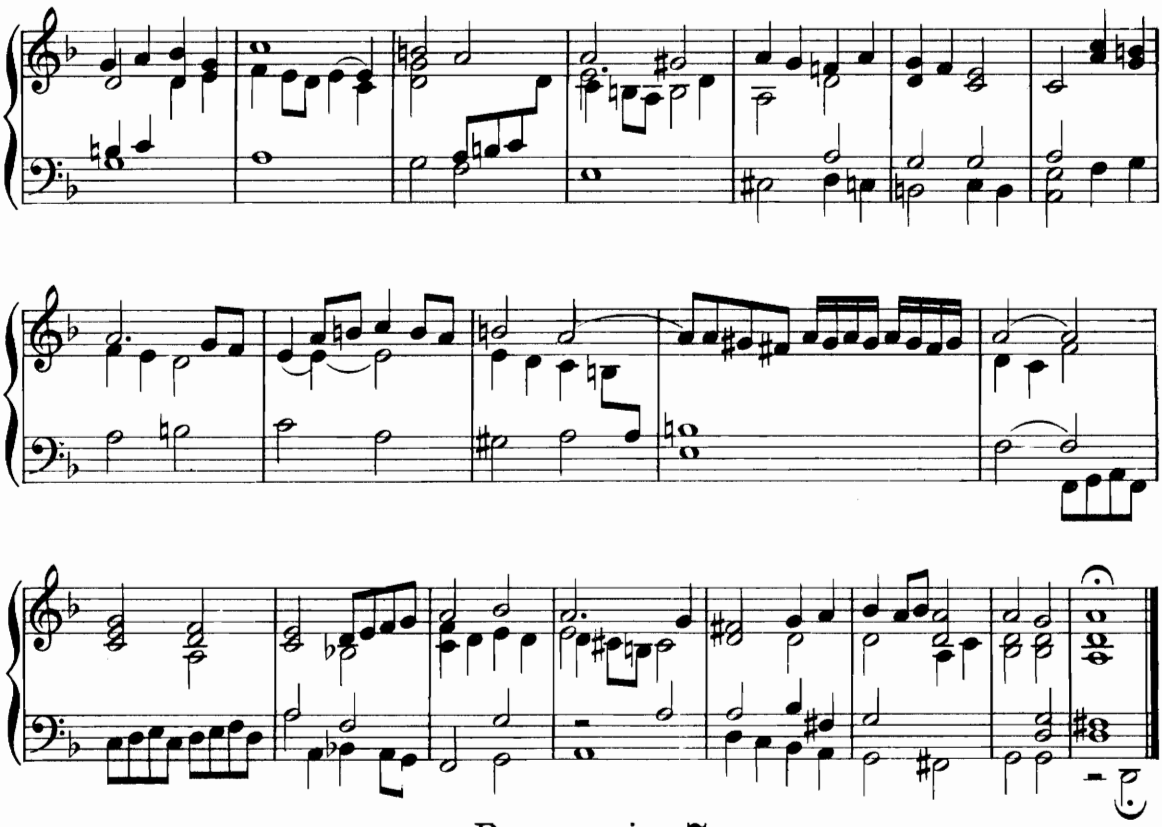
F° 5.





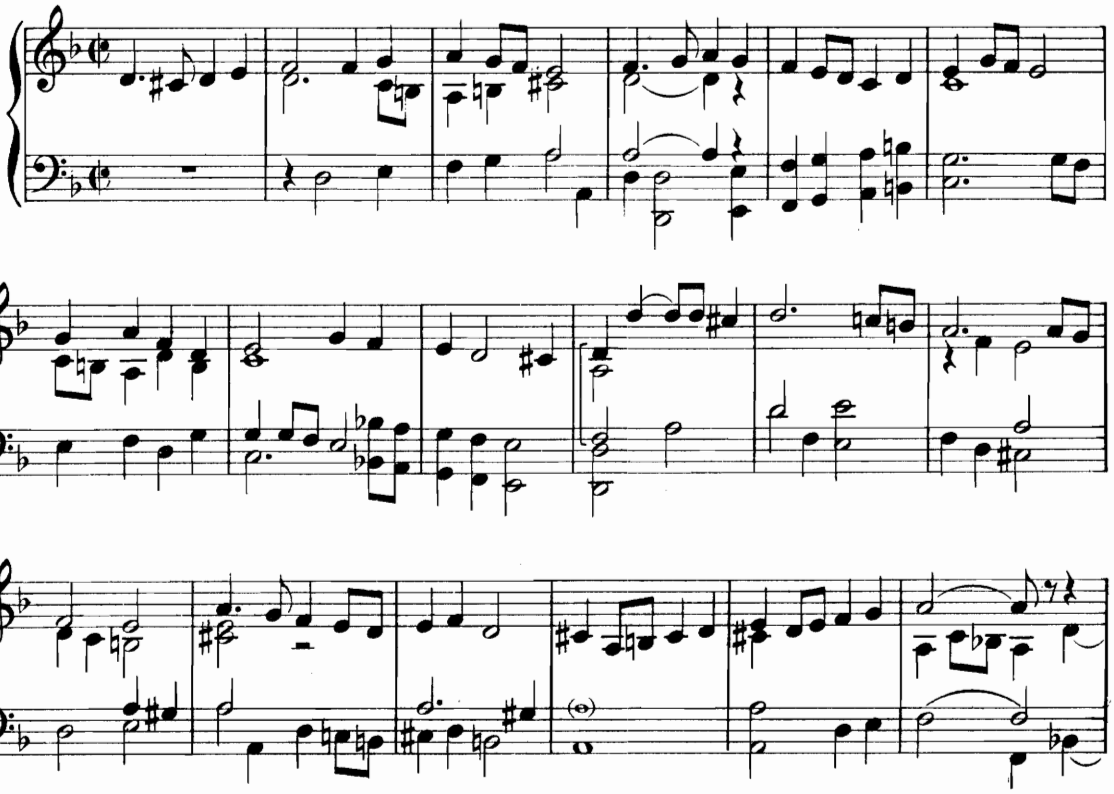
Prélude 6.

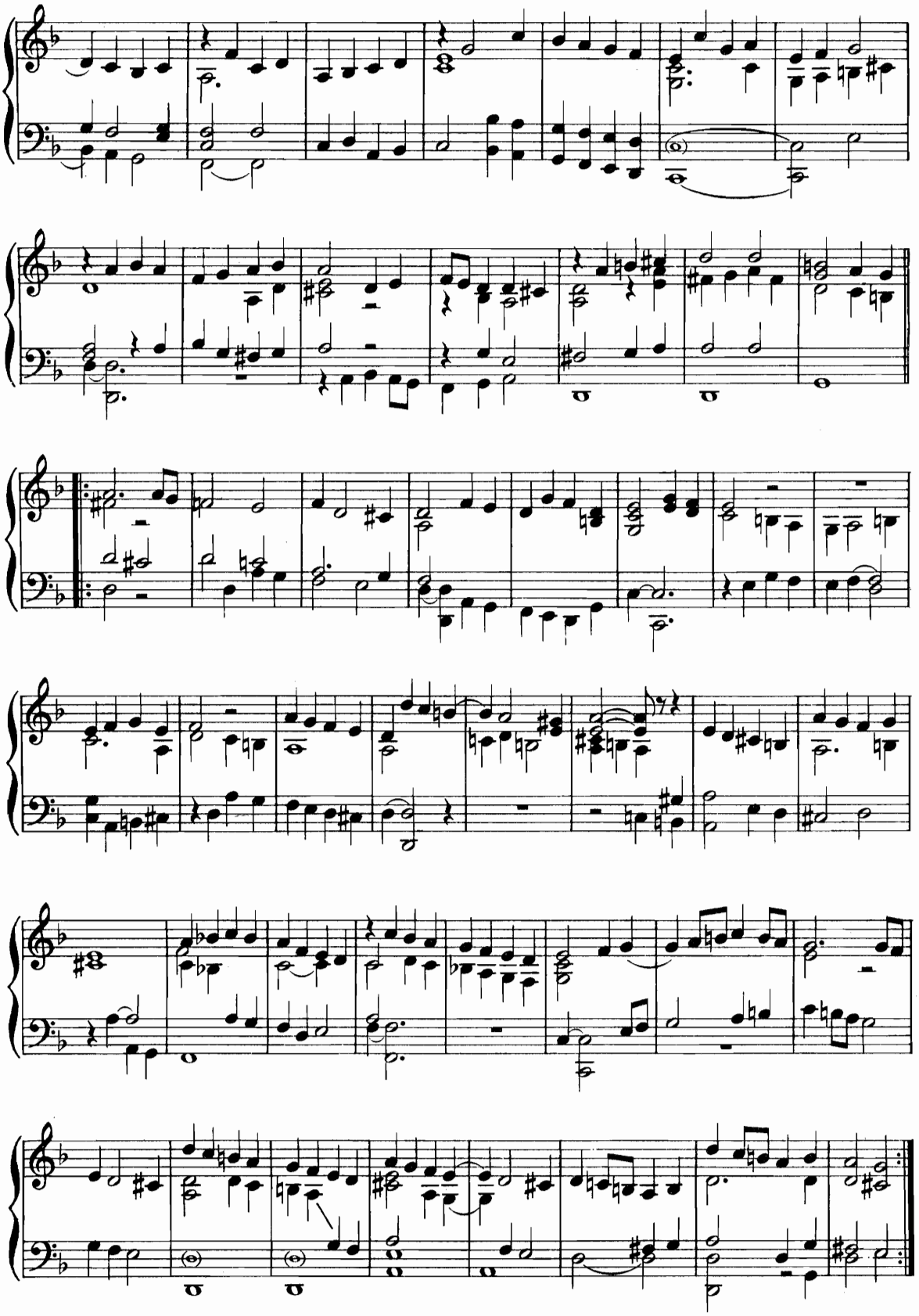


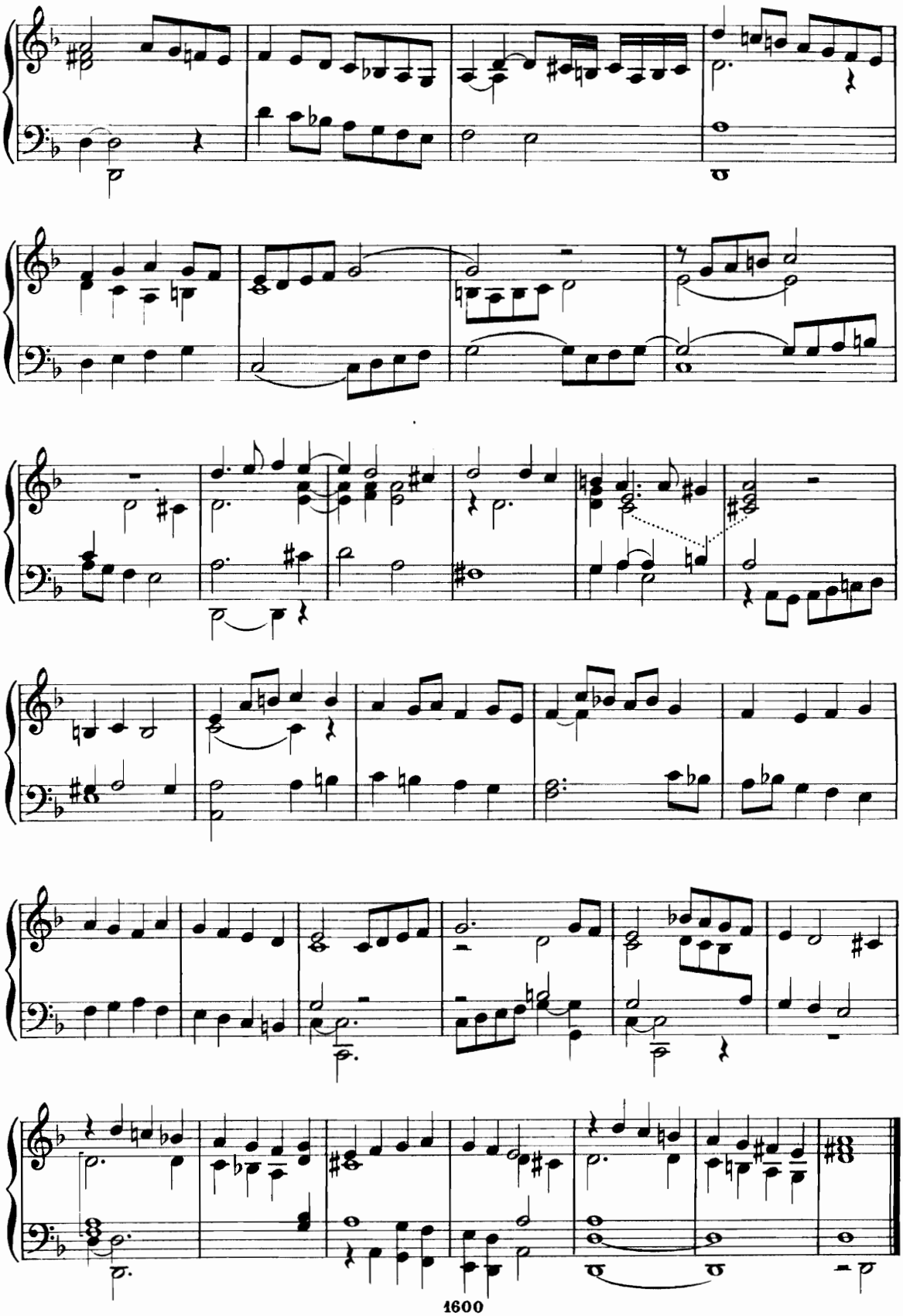


Passemaise 7.

Fº 6.

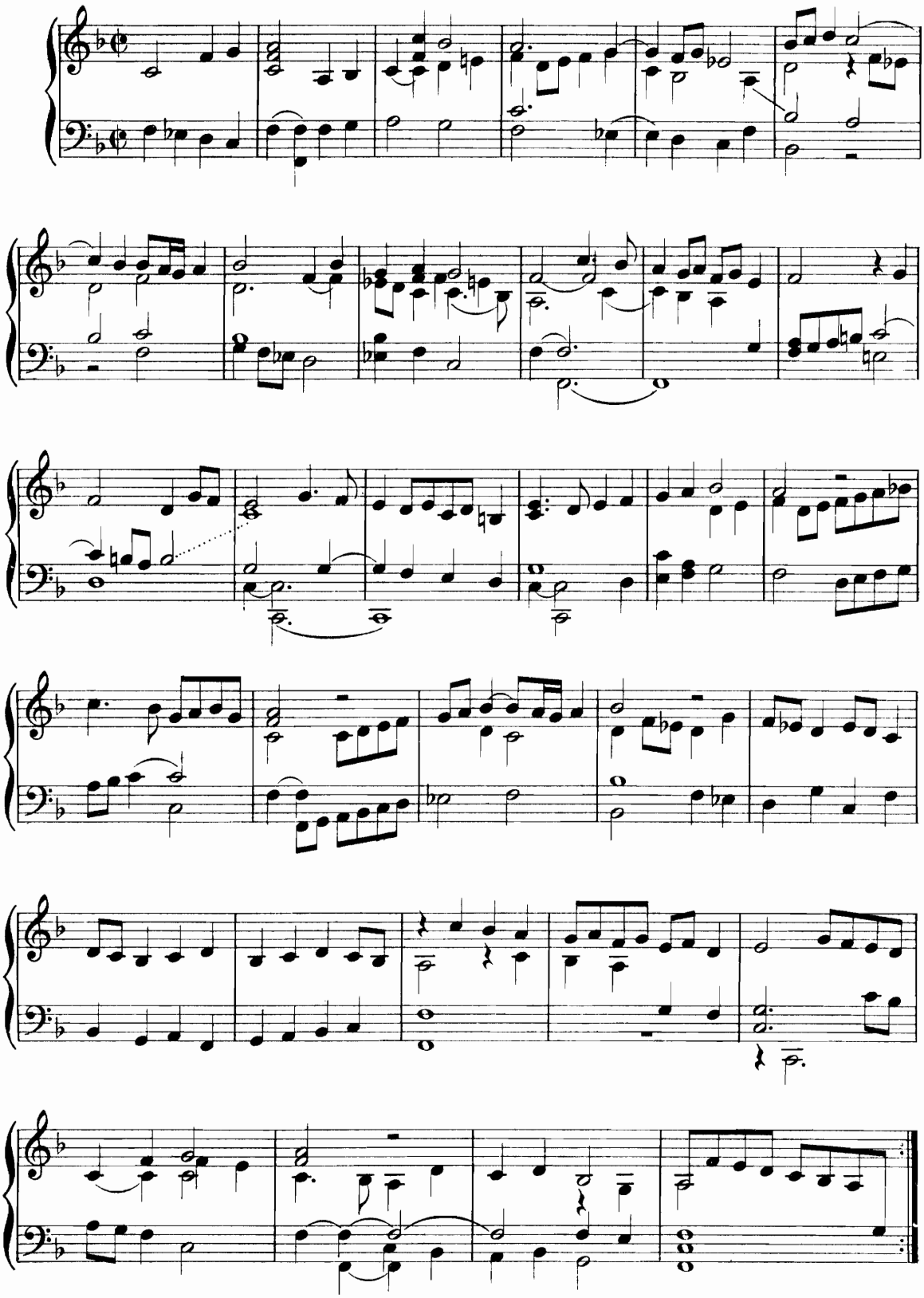


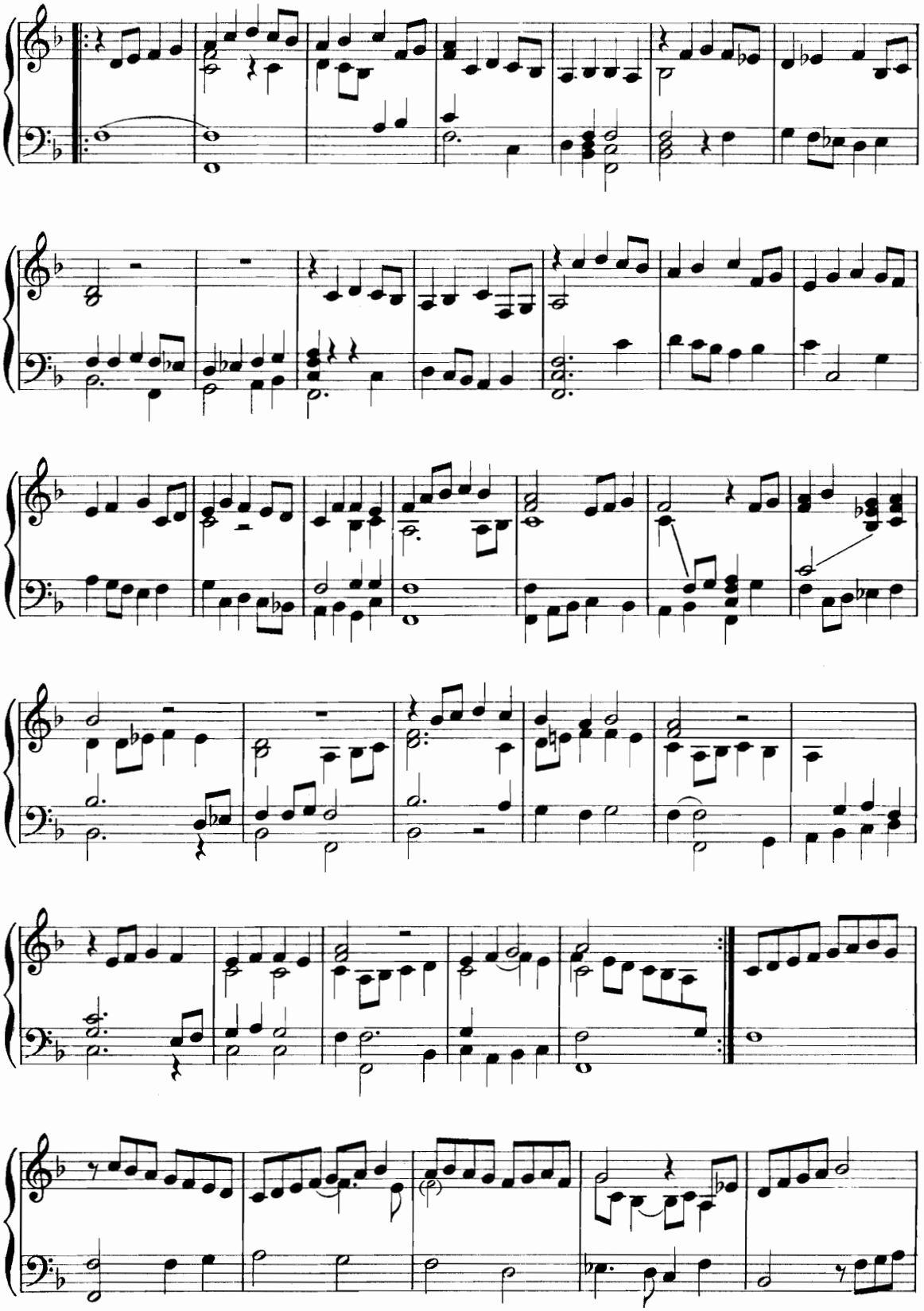


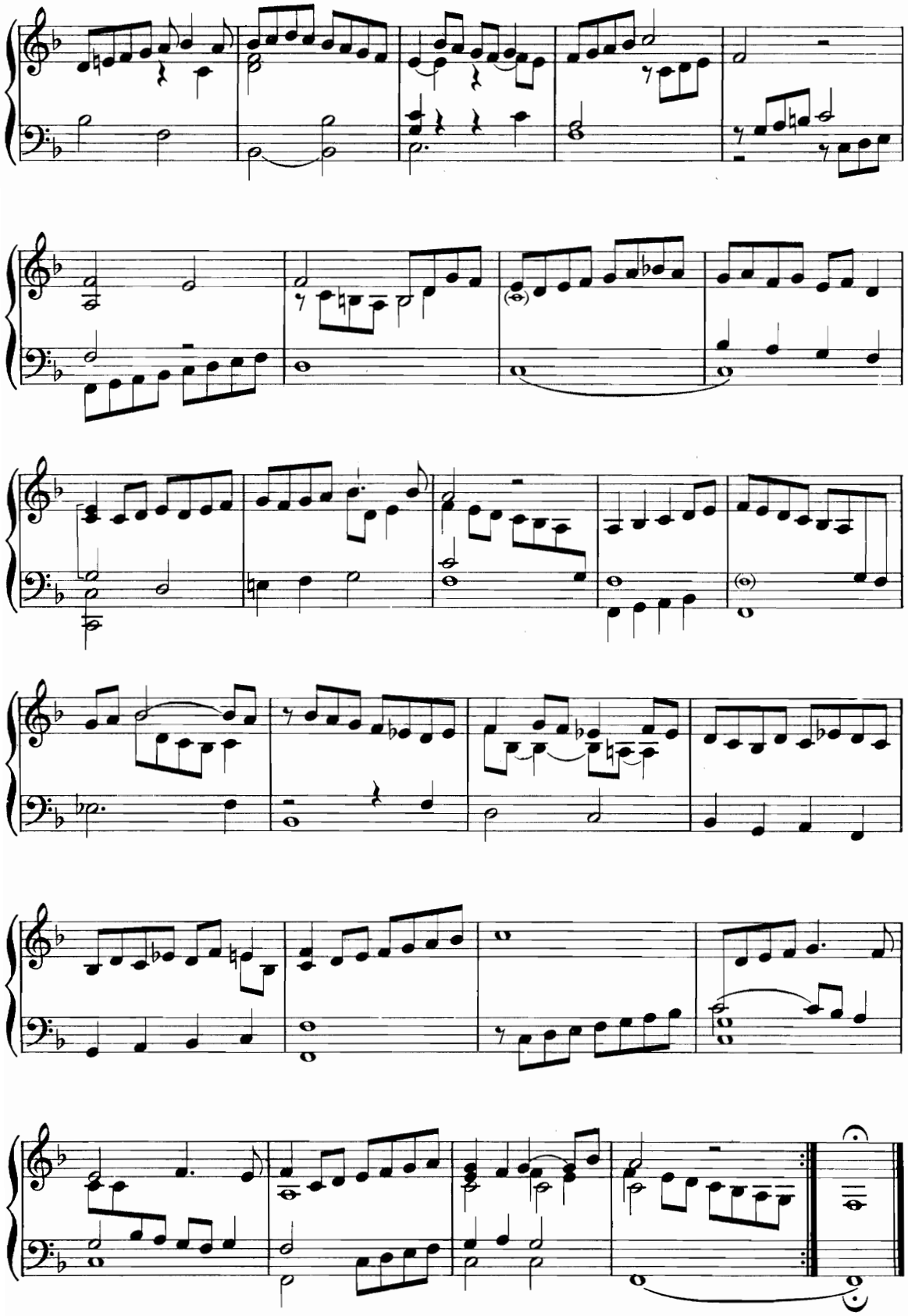


Passemaise 8.

F⁰ 6ᵛᵒ

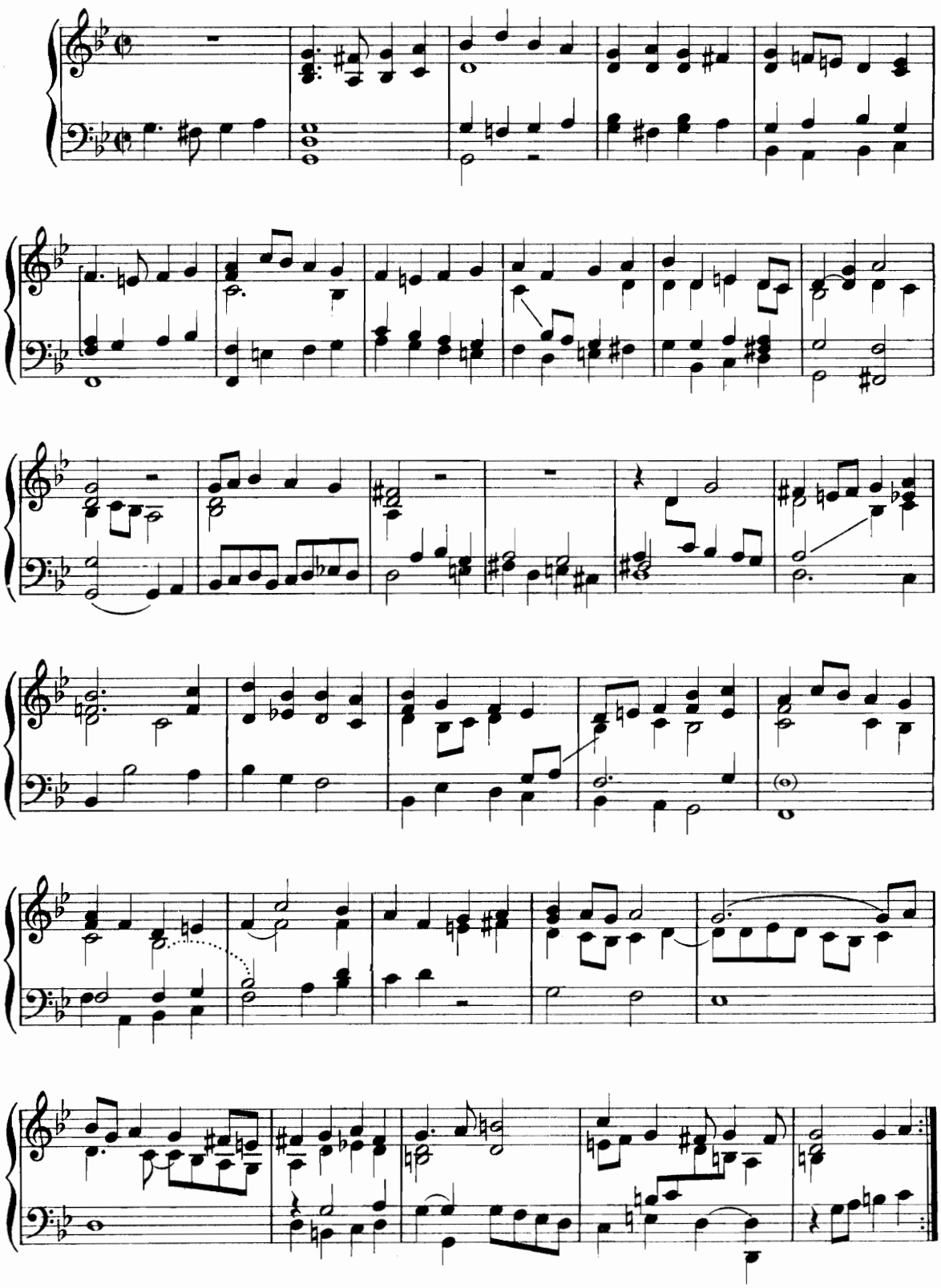


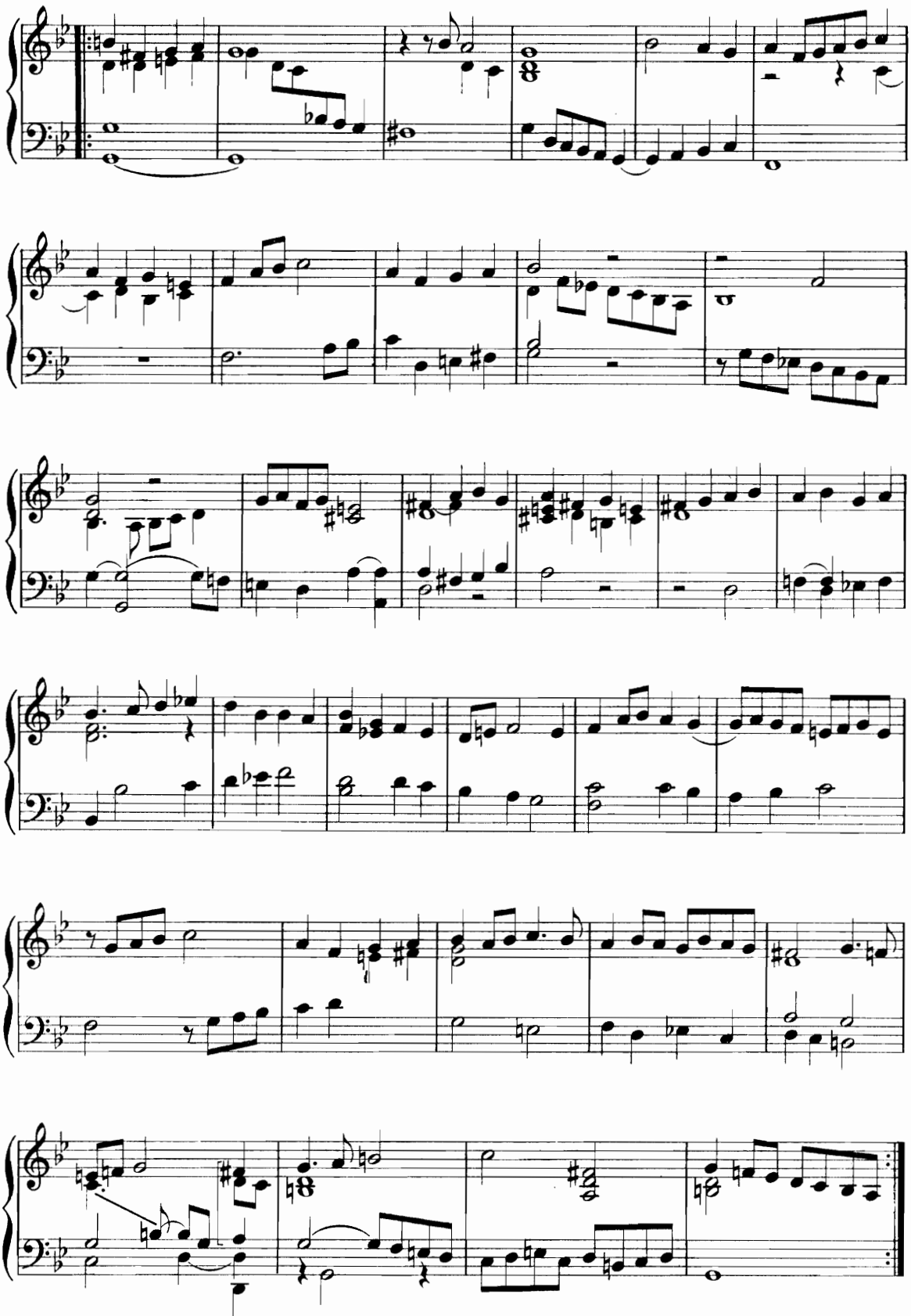


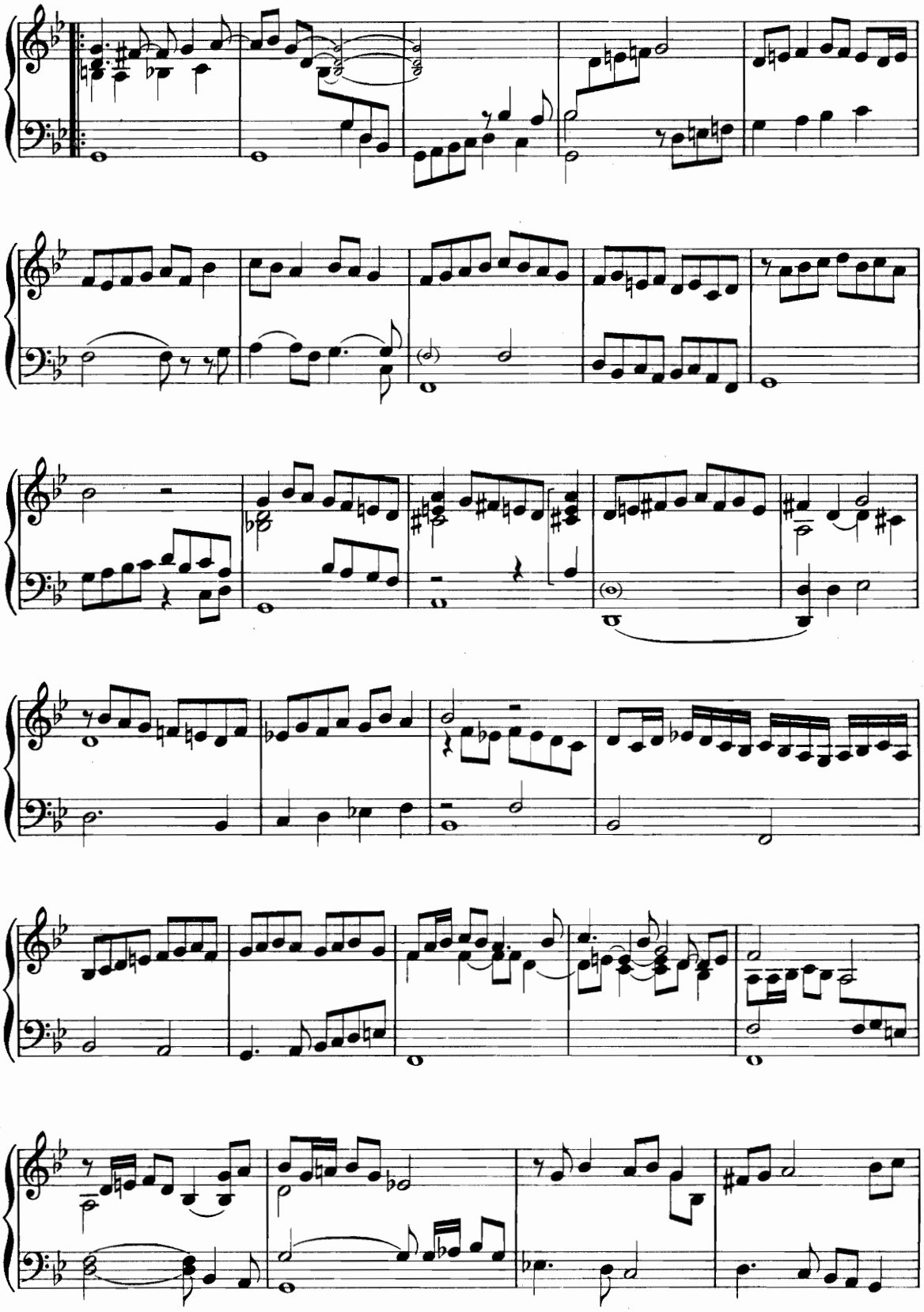


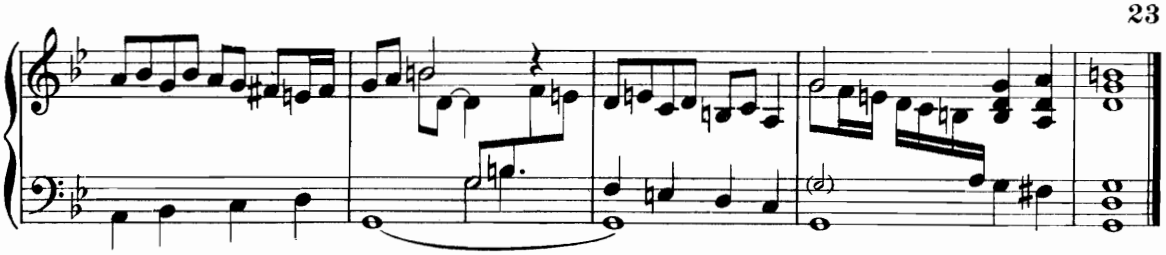
Passemaise 9.

Fº 8vº



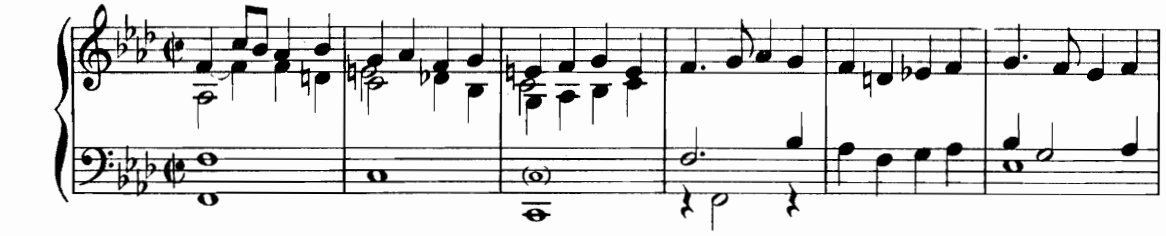


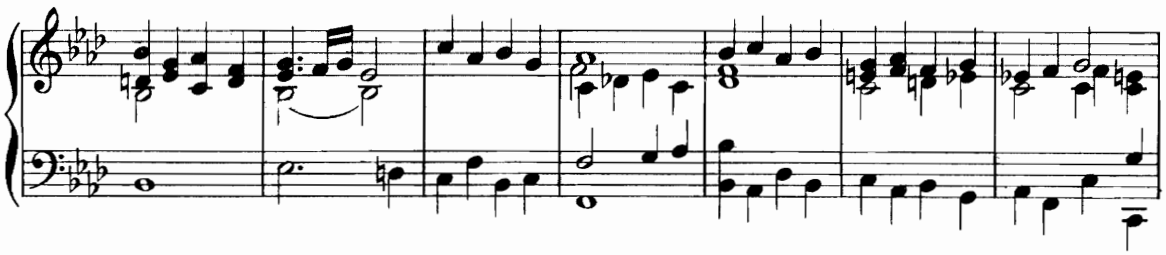


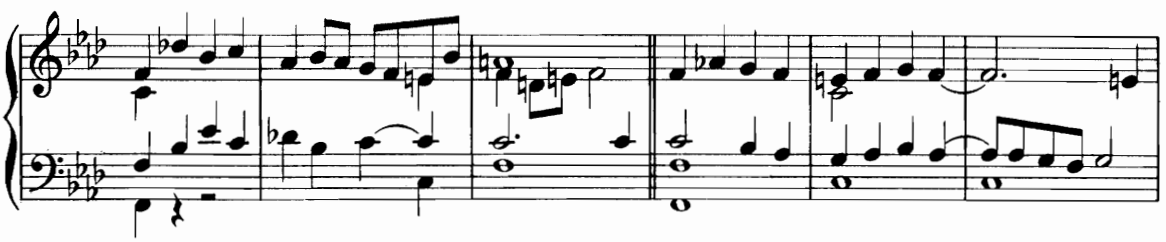


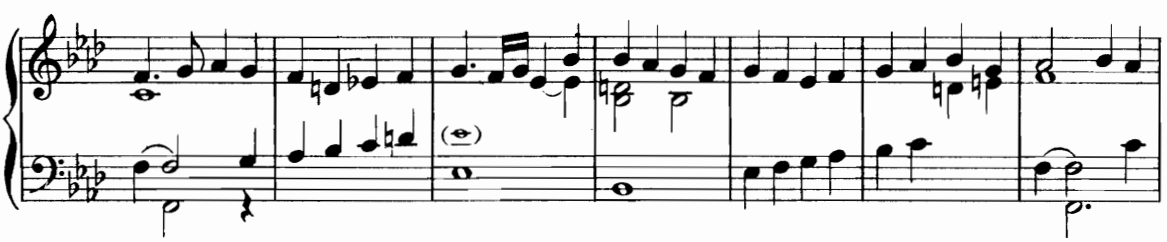
Pavane Espagnolle 10.

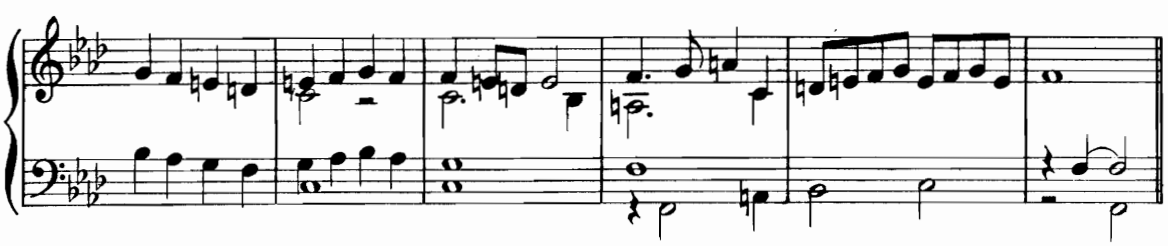
F° 9v°

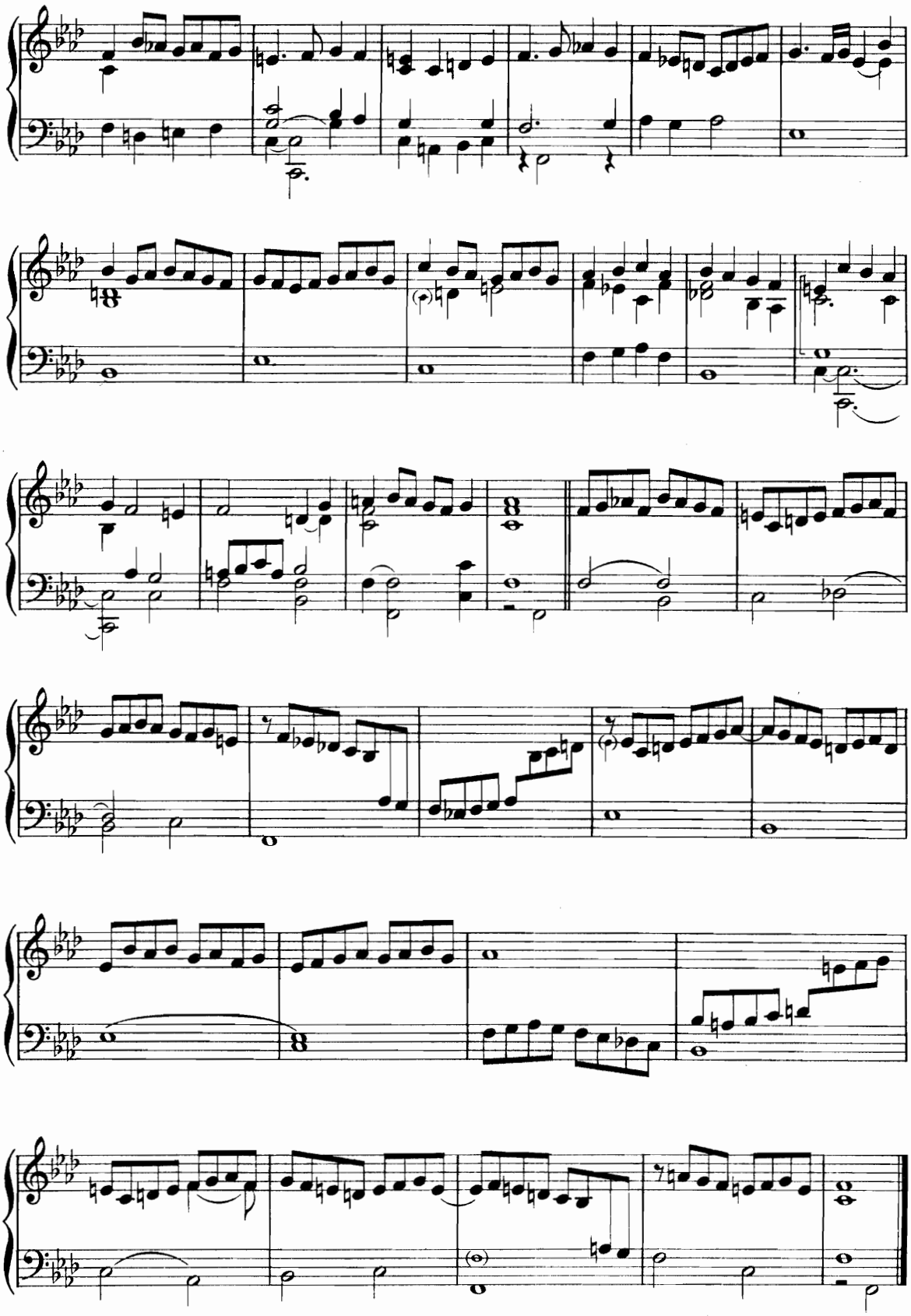






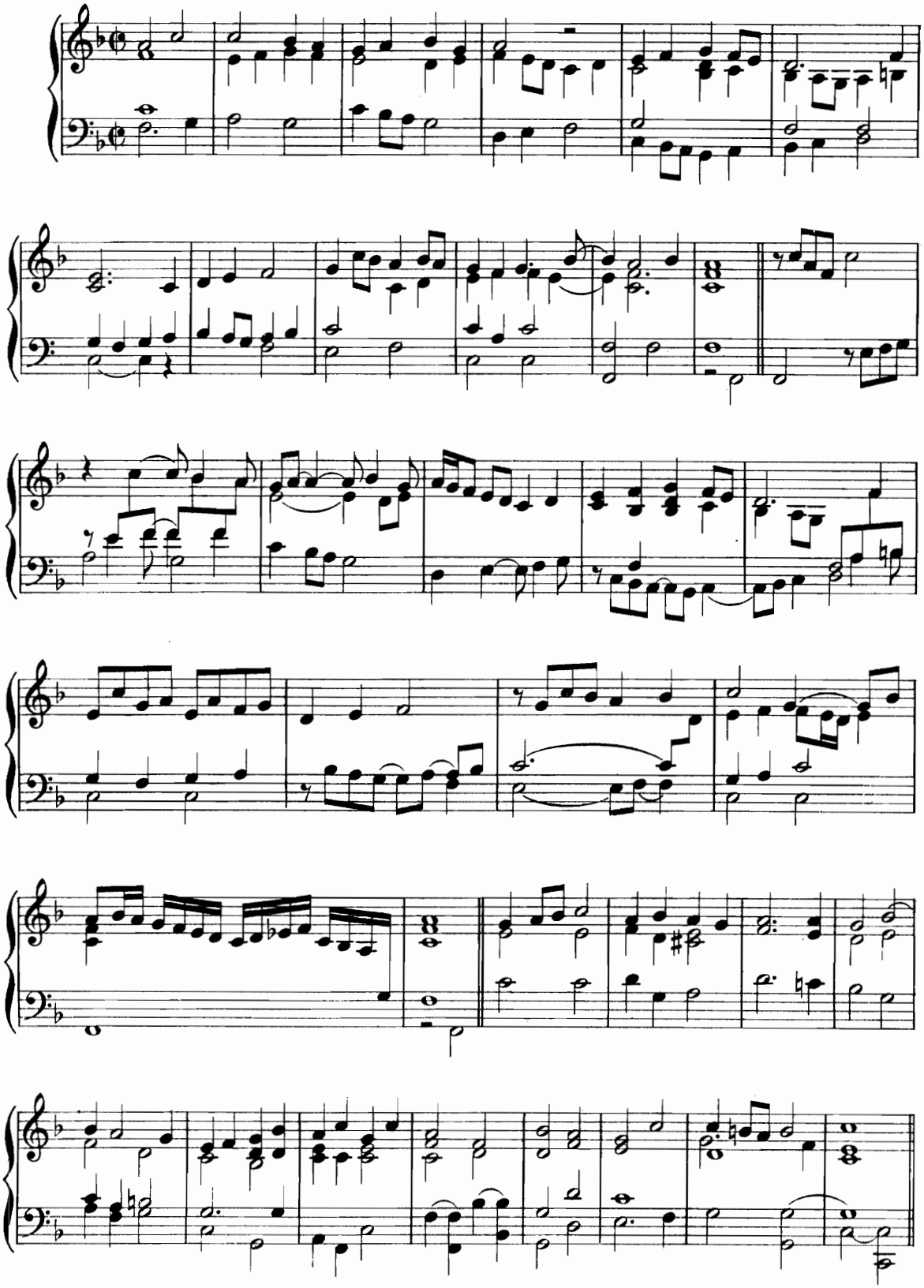


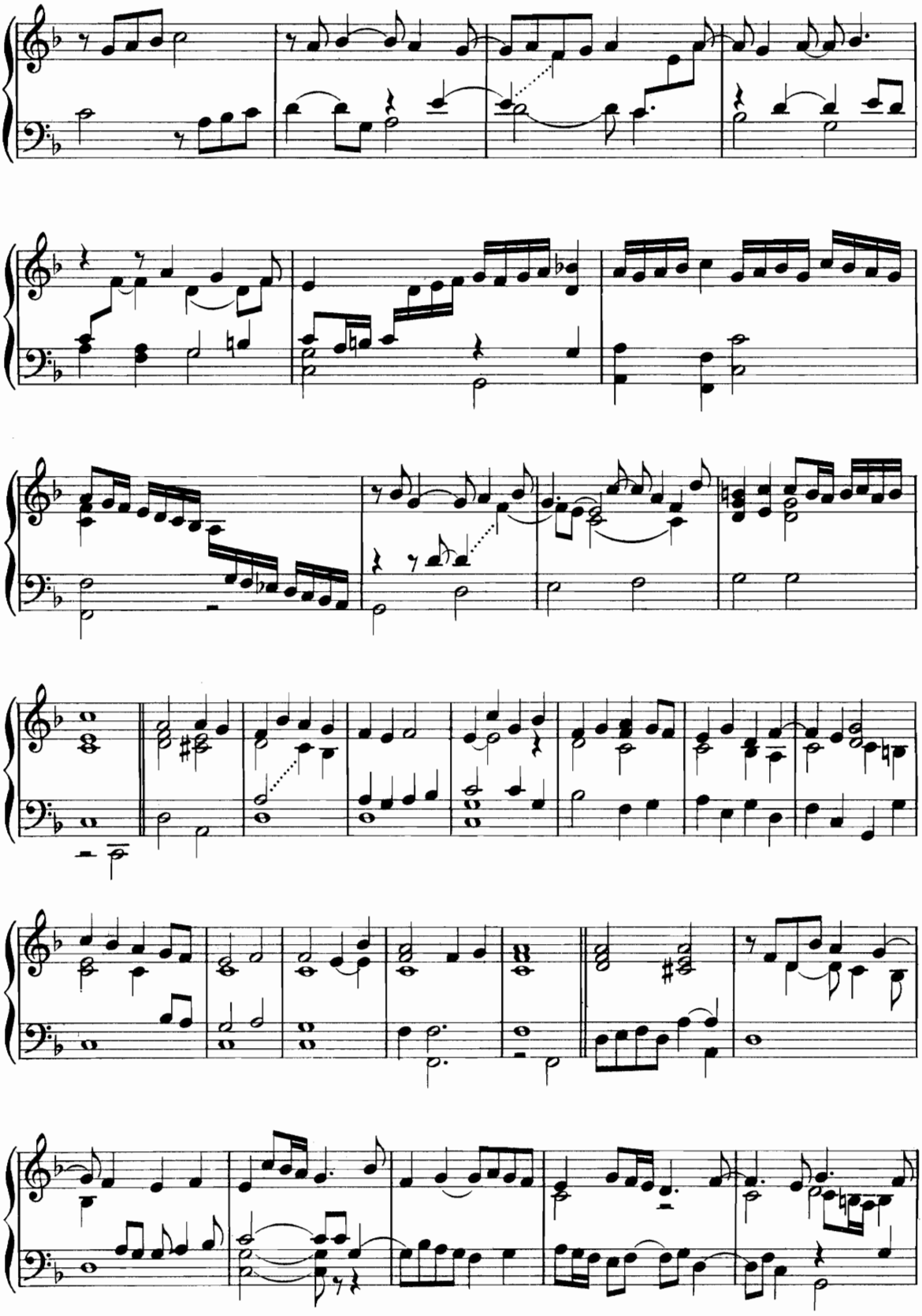


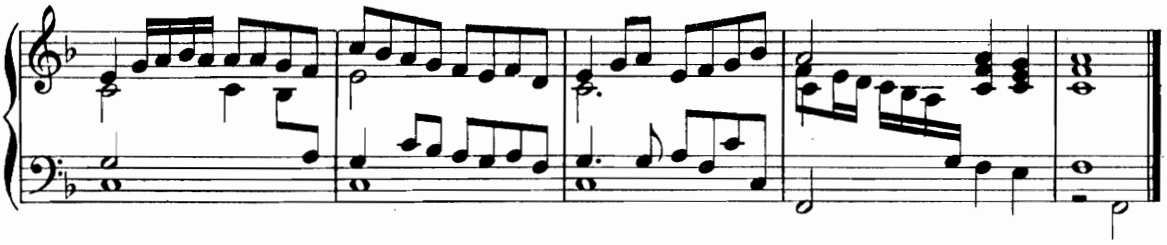


Pavane d'Angleterre 11.

Fº 10.

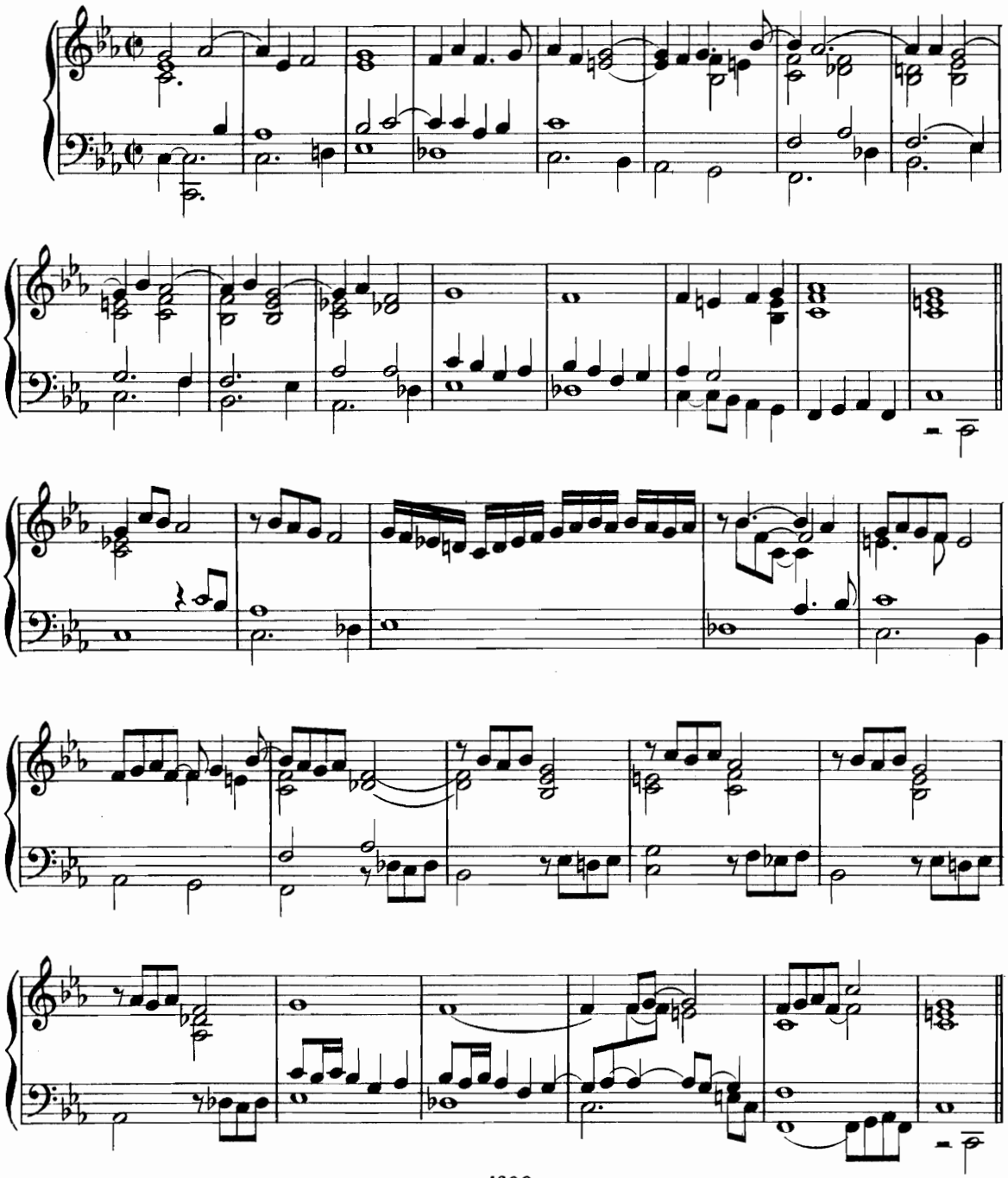


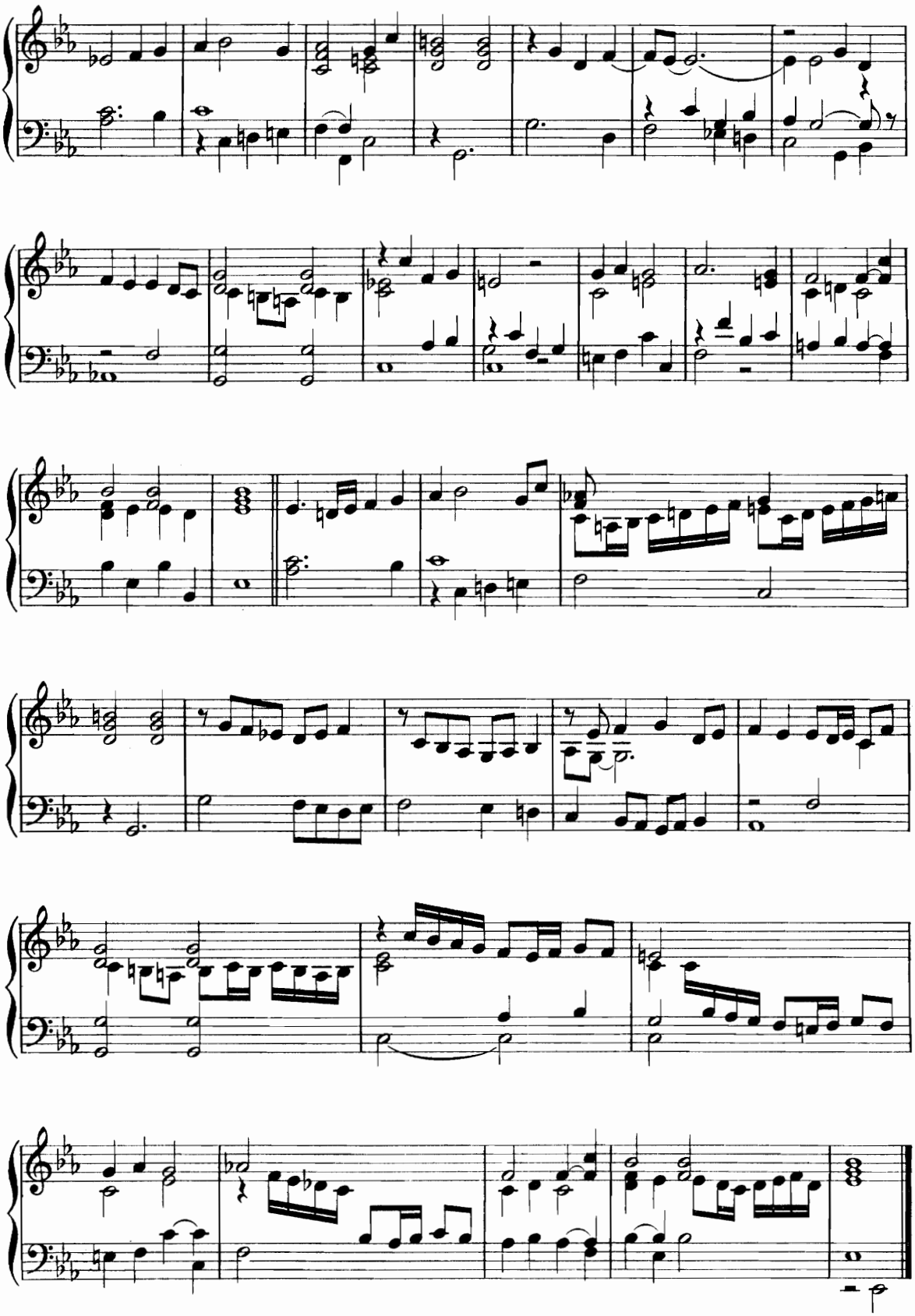


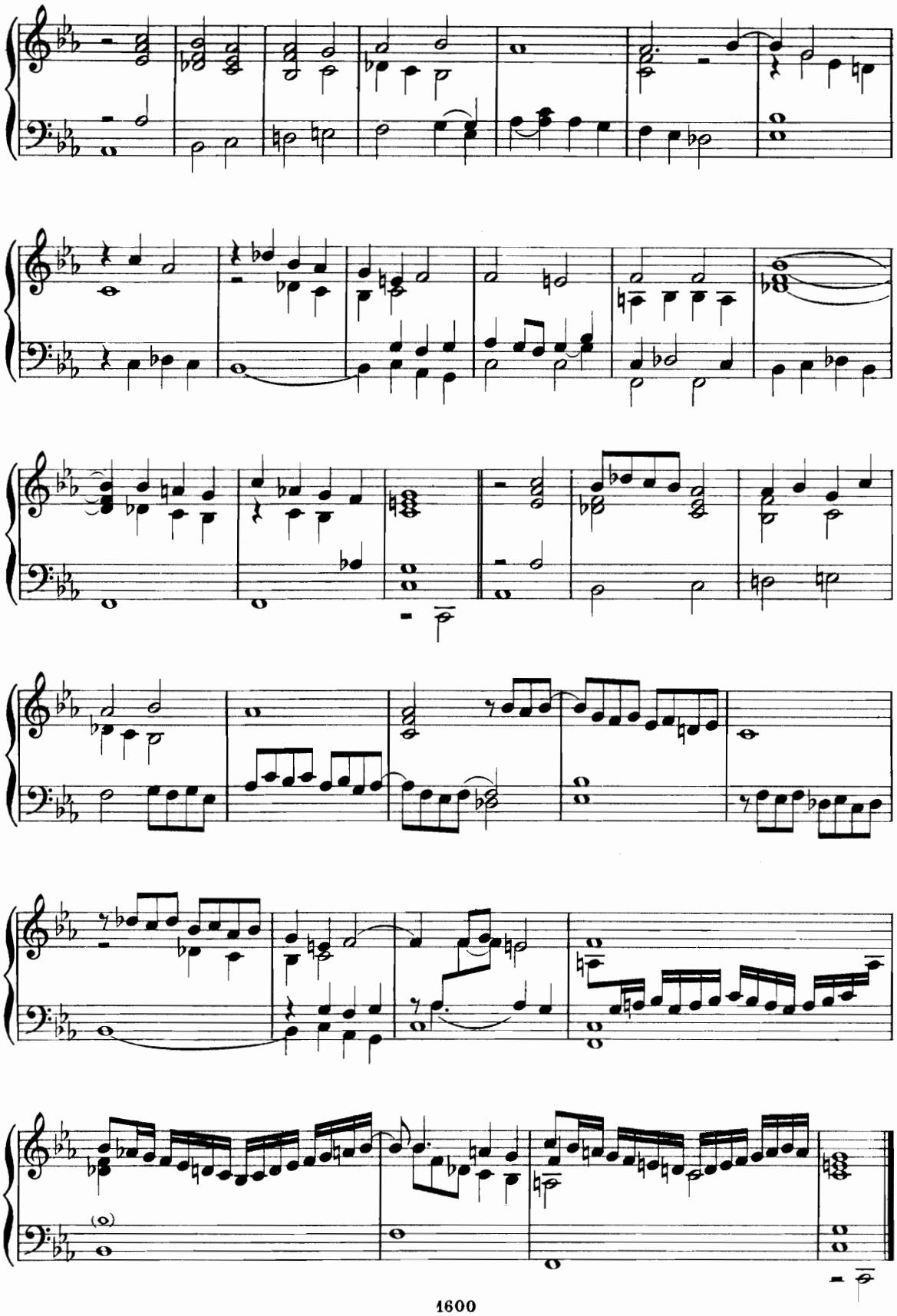


Pavane d'Angleterre 12.

Fº 11.

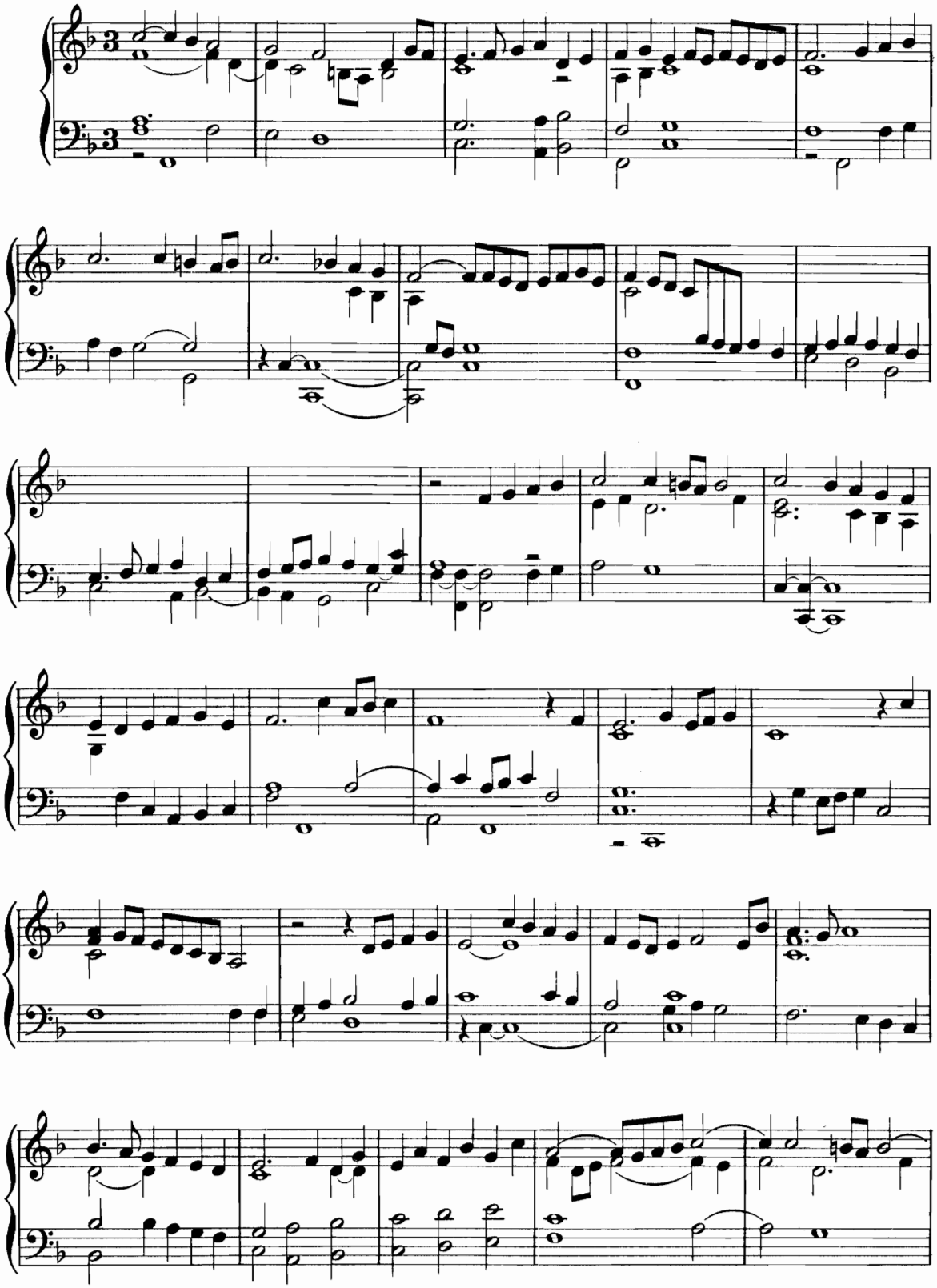


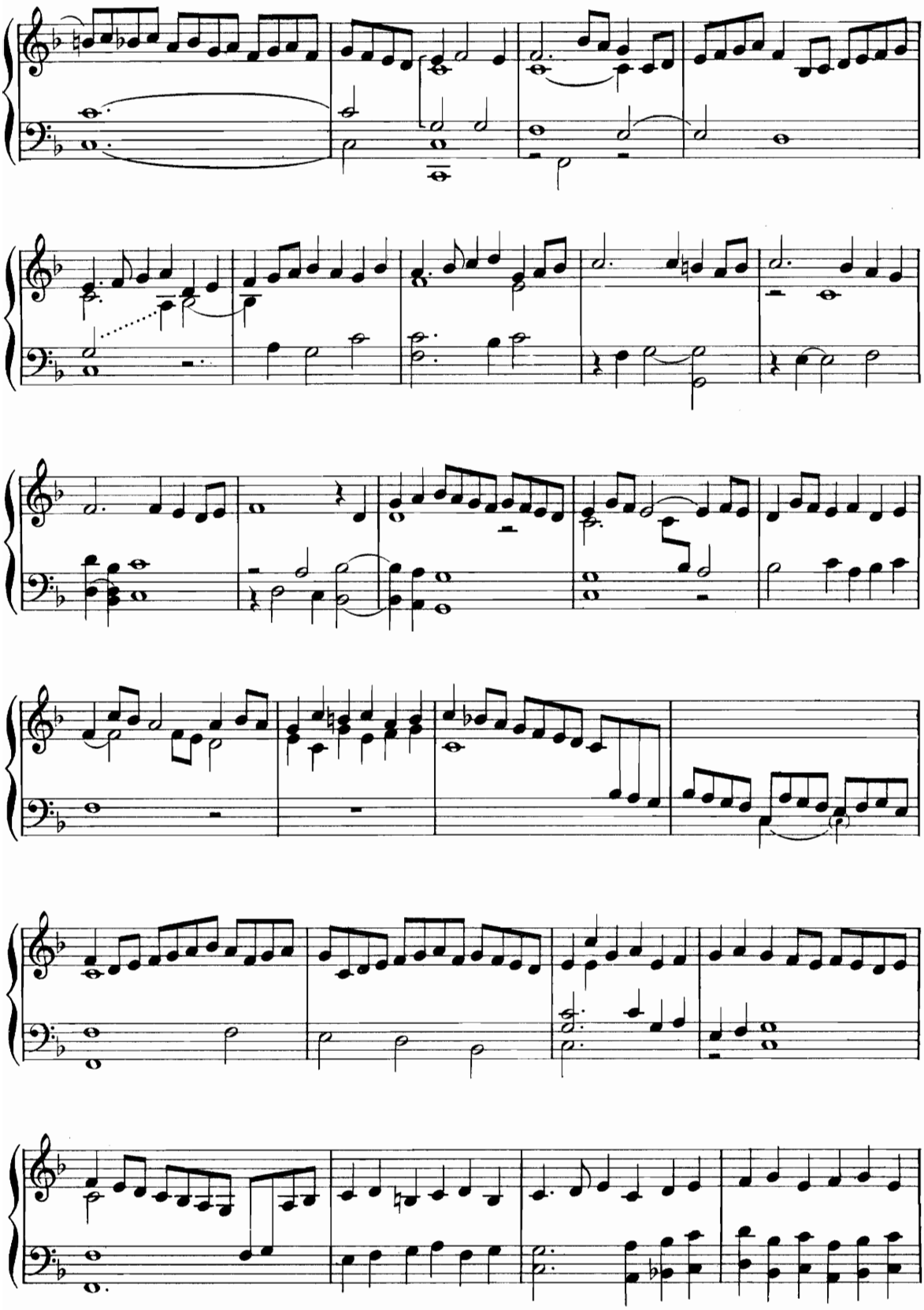


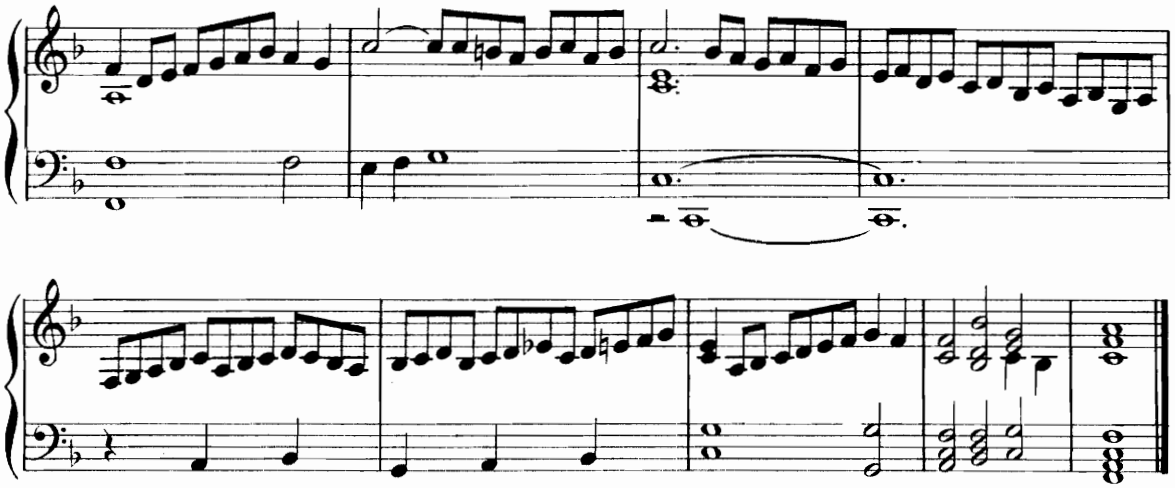


Fin de Gaillarde 13.

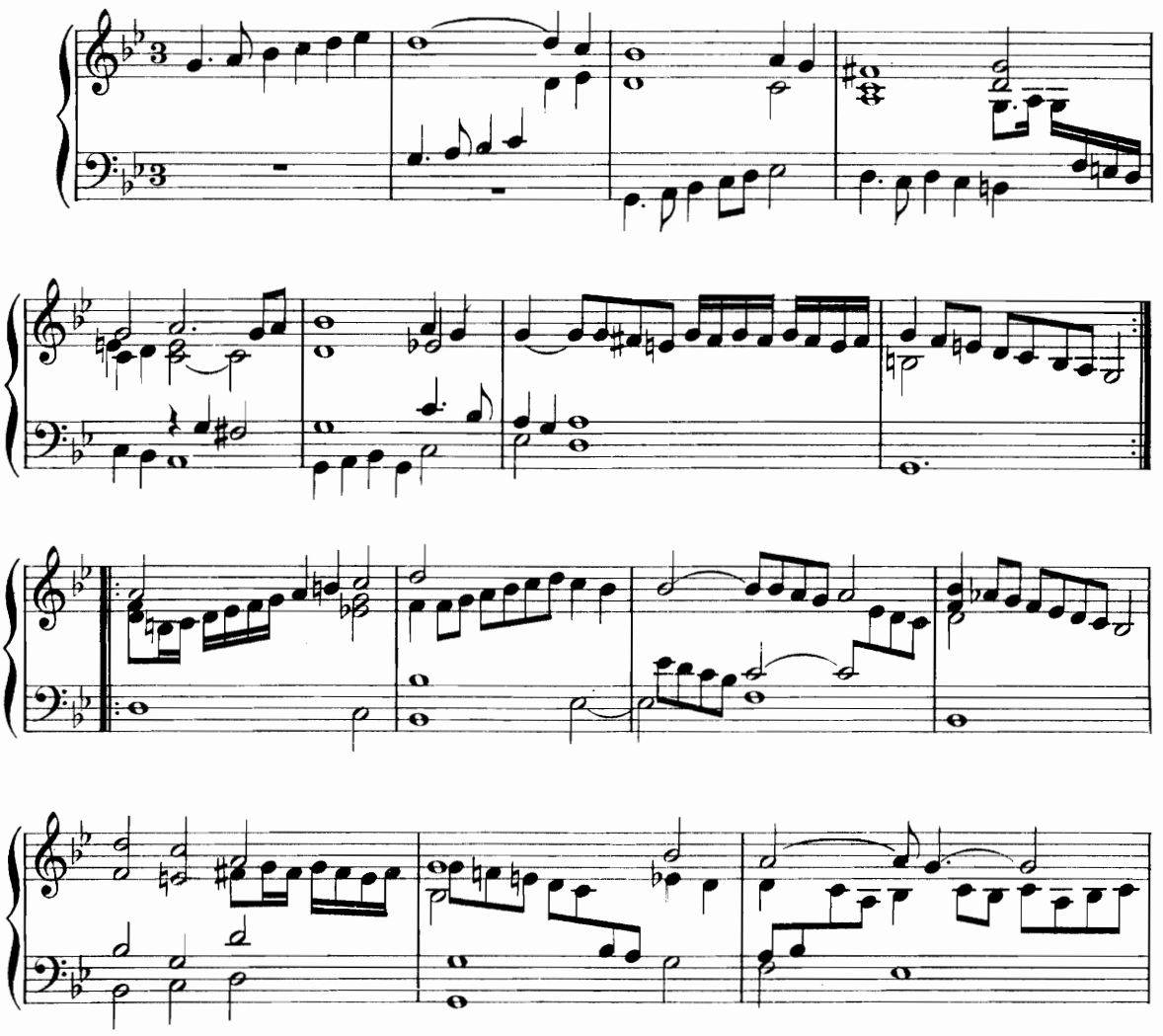
Fº 12.

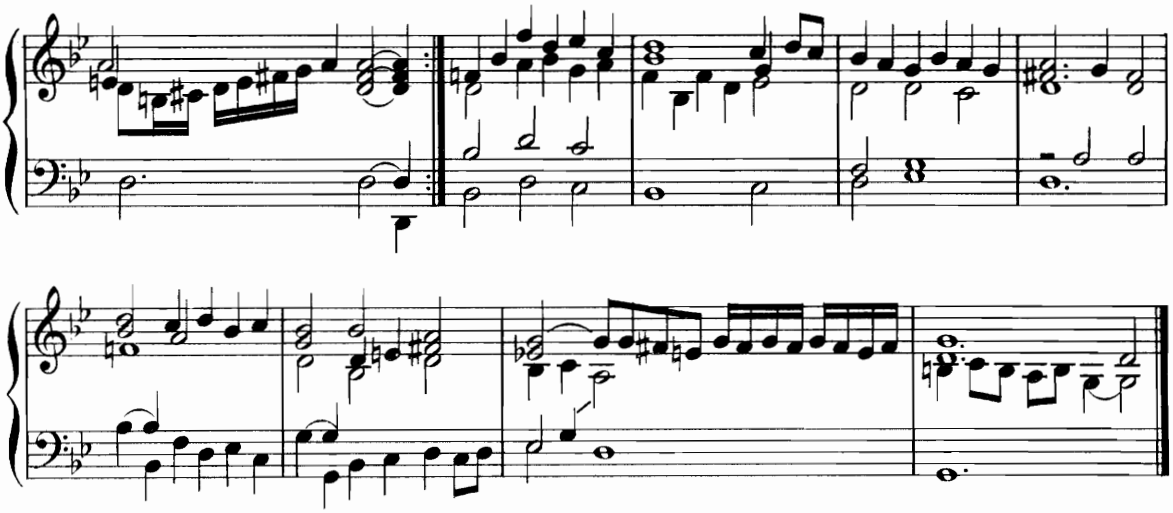






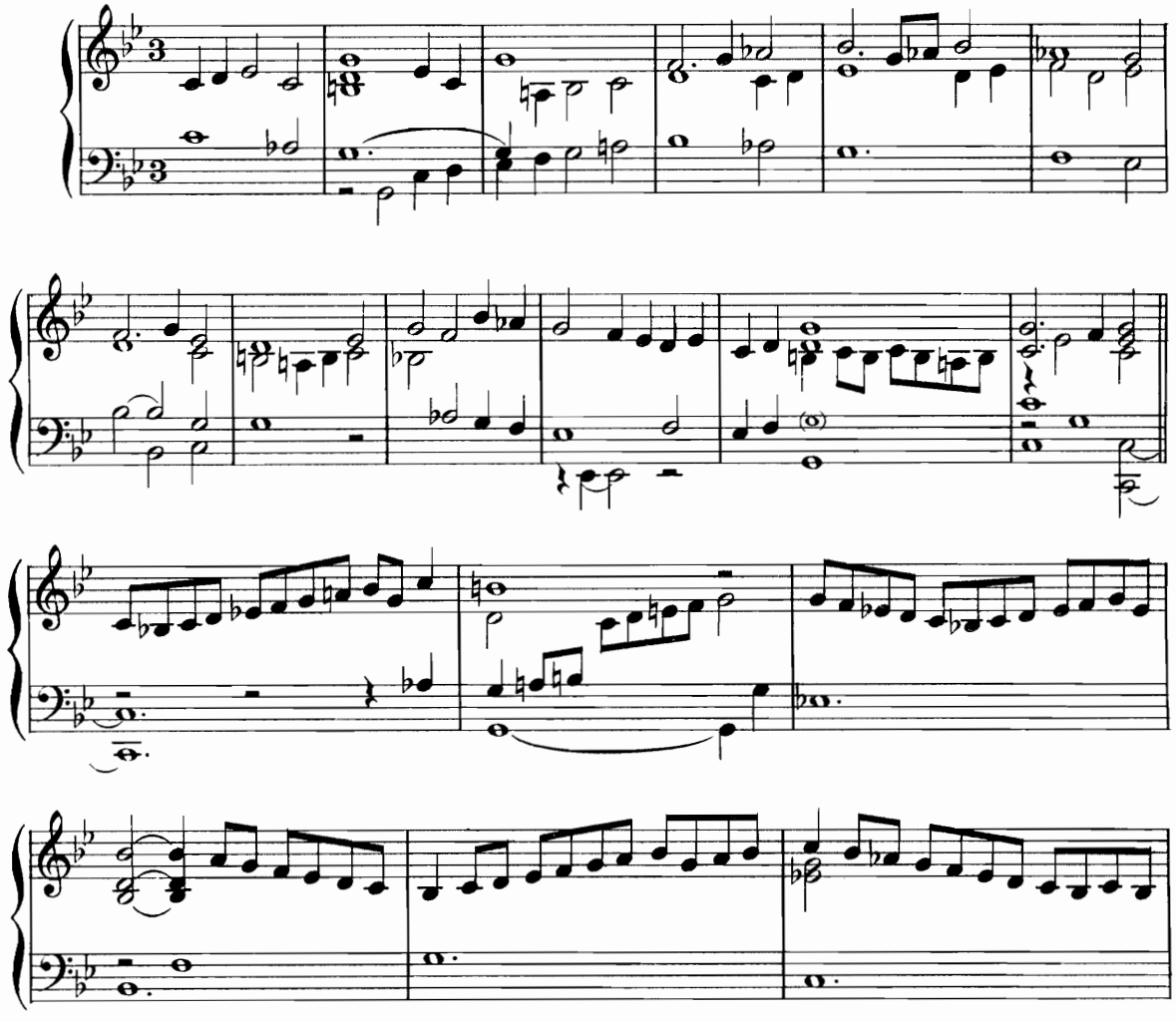
Gaillarde 14.

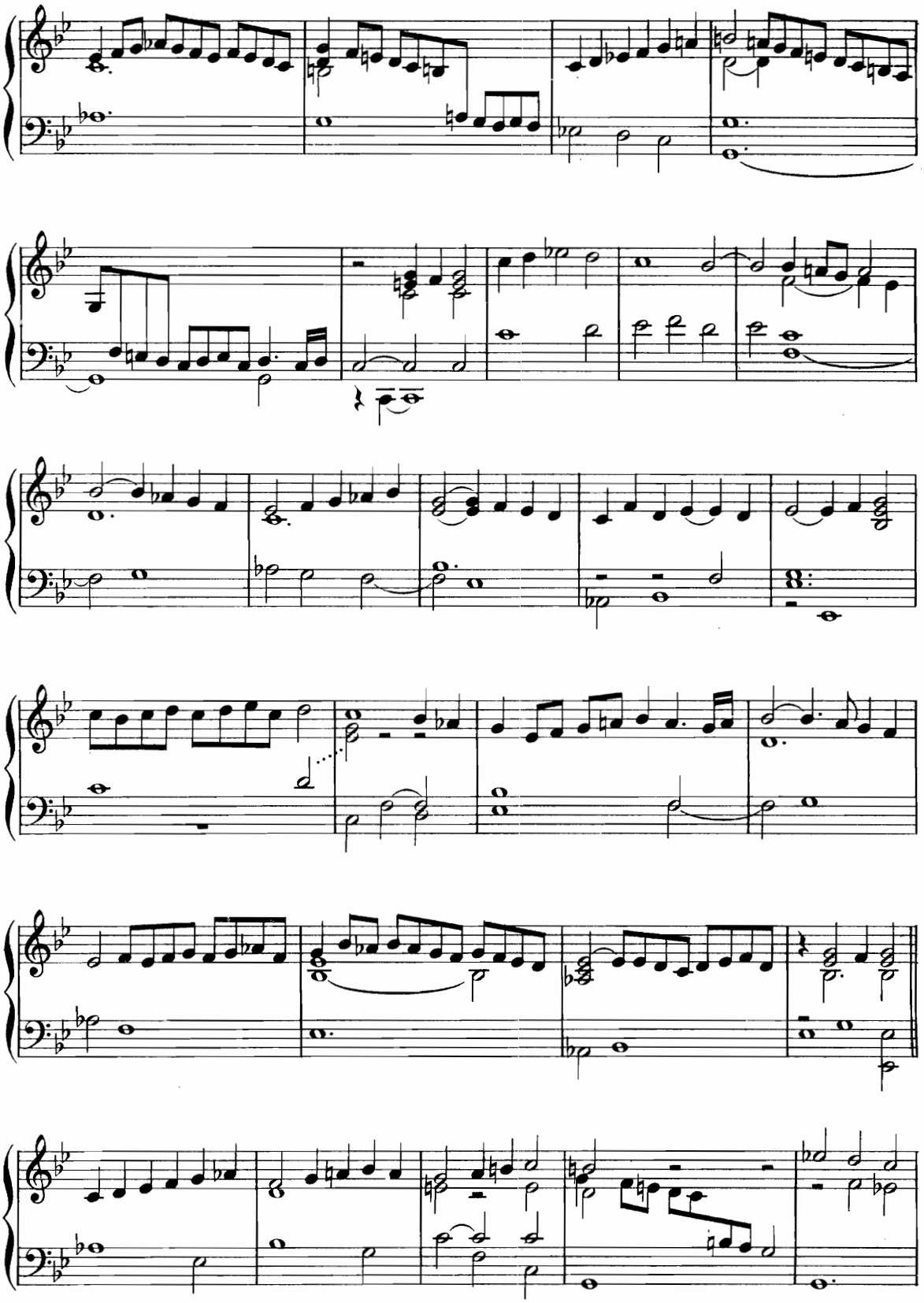


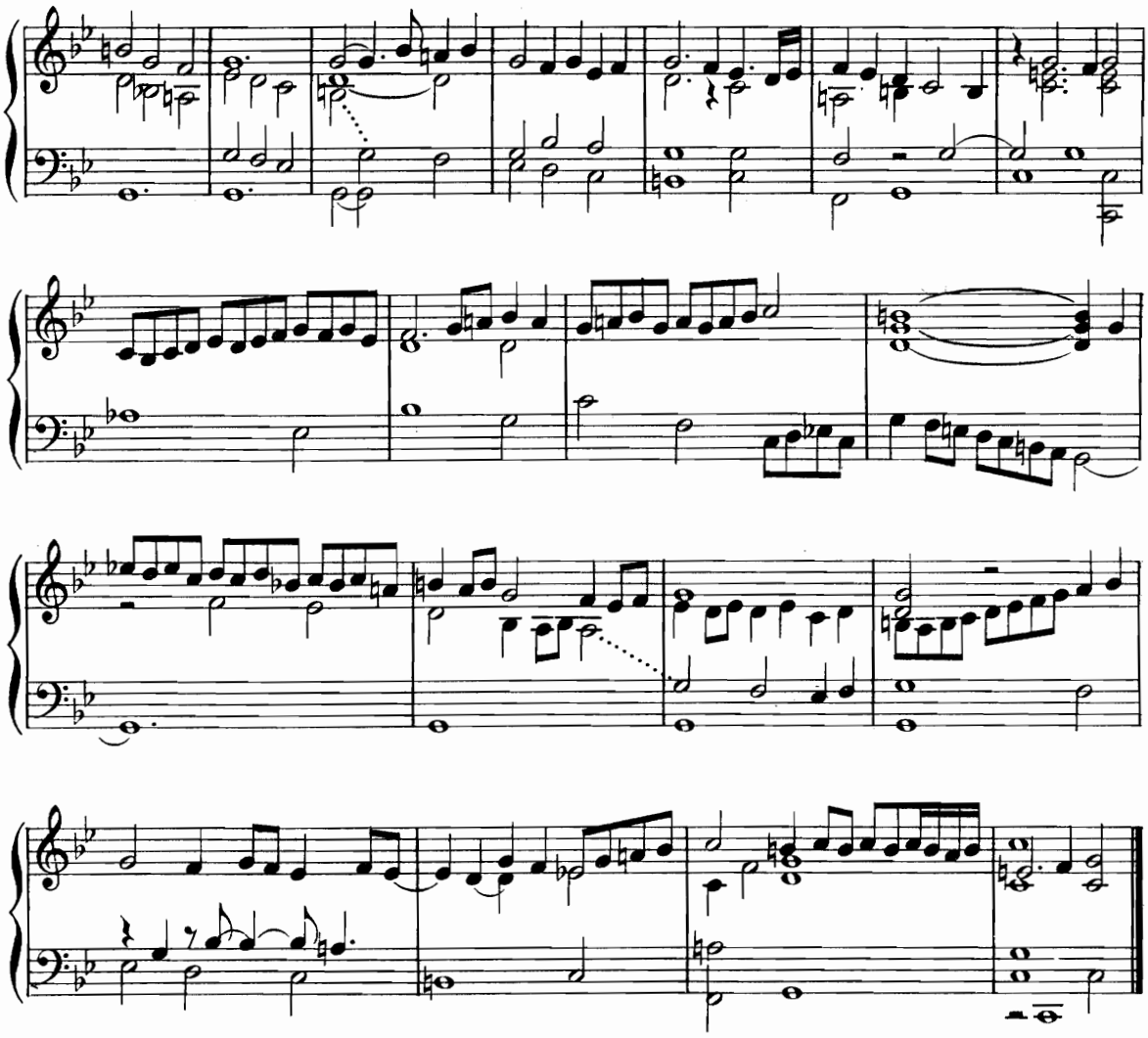


Gaillarde faicte sur une Volte de feu Perrichon **15.**

F.º 13.vº

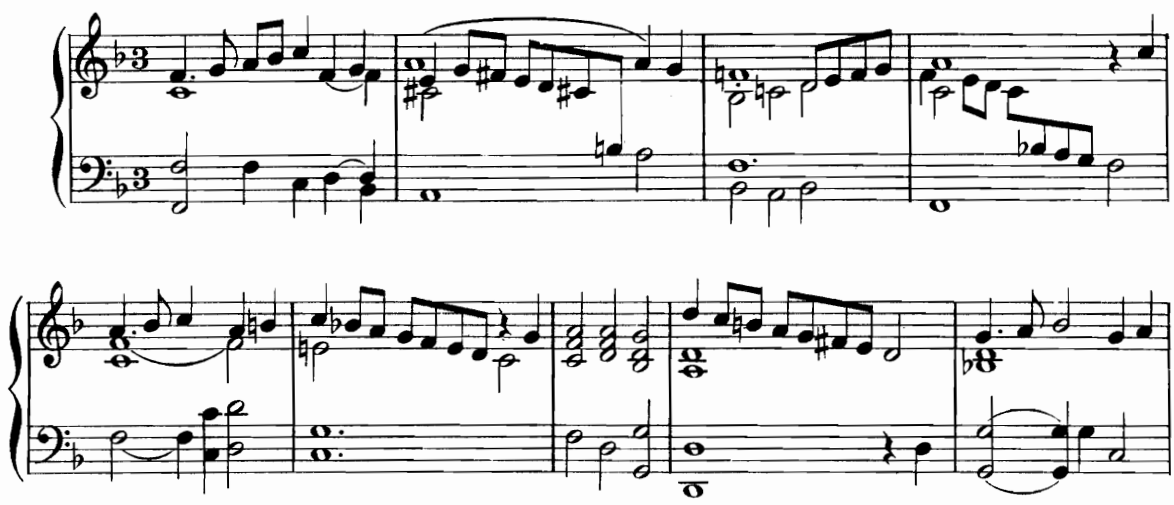


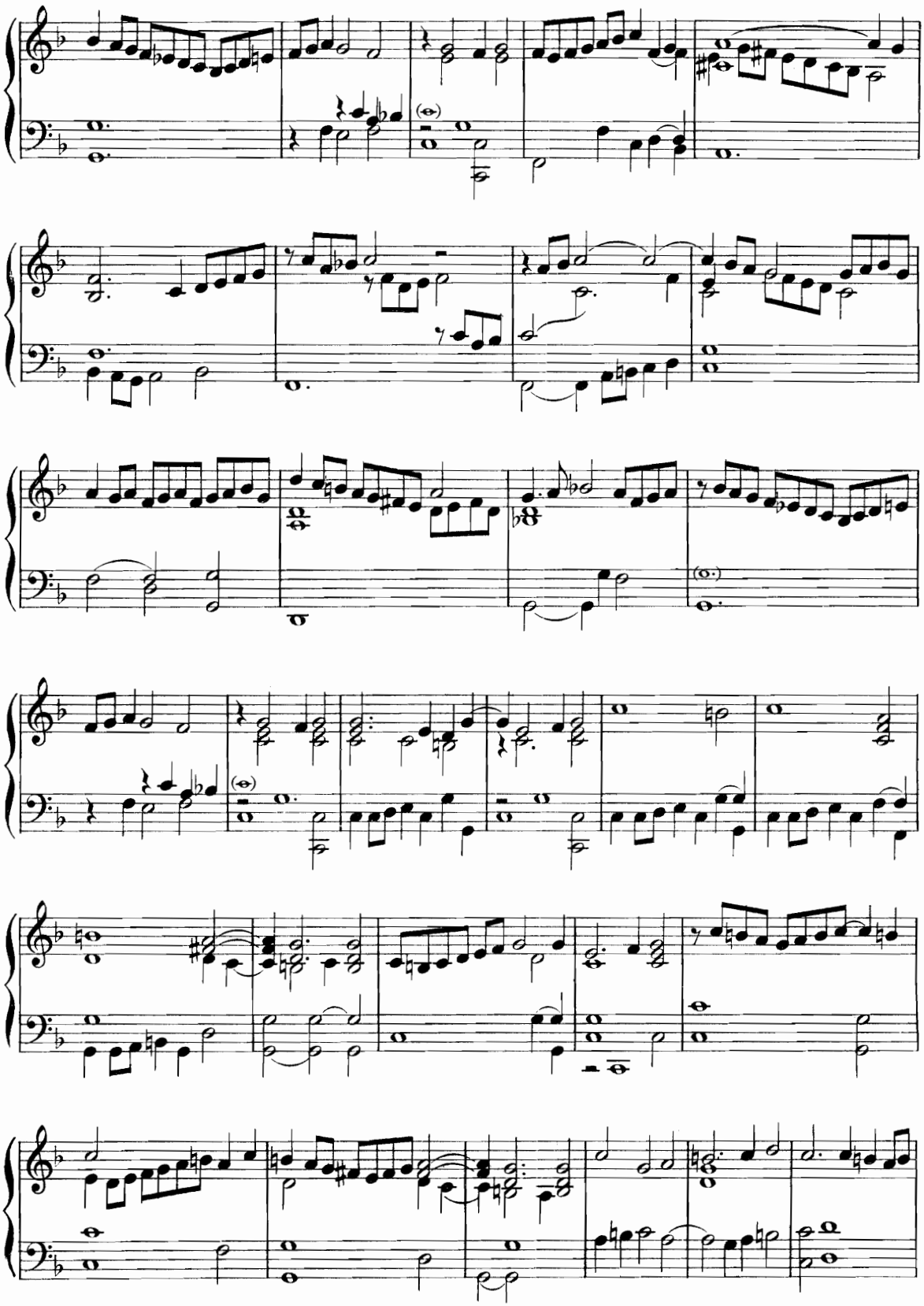


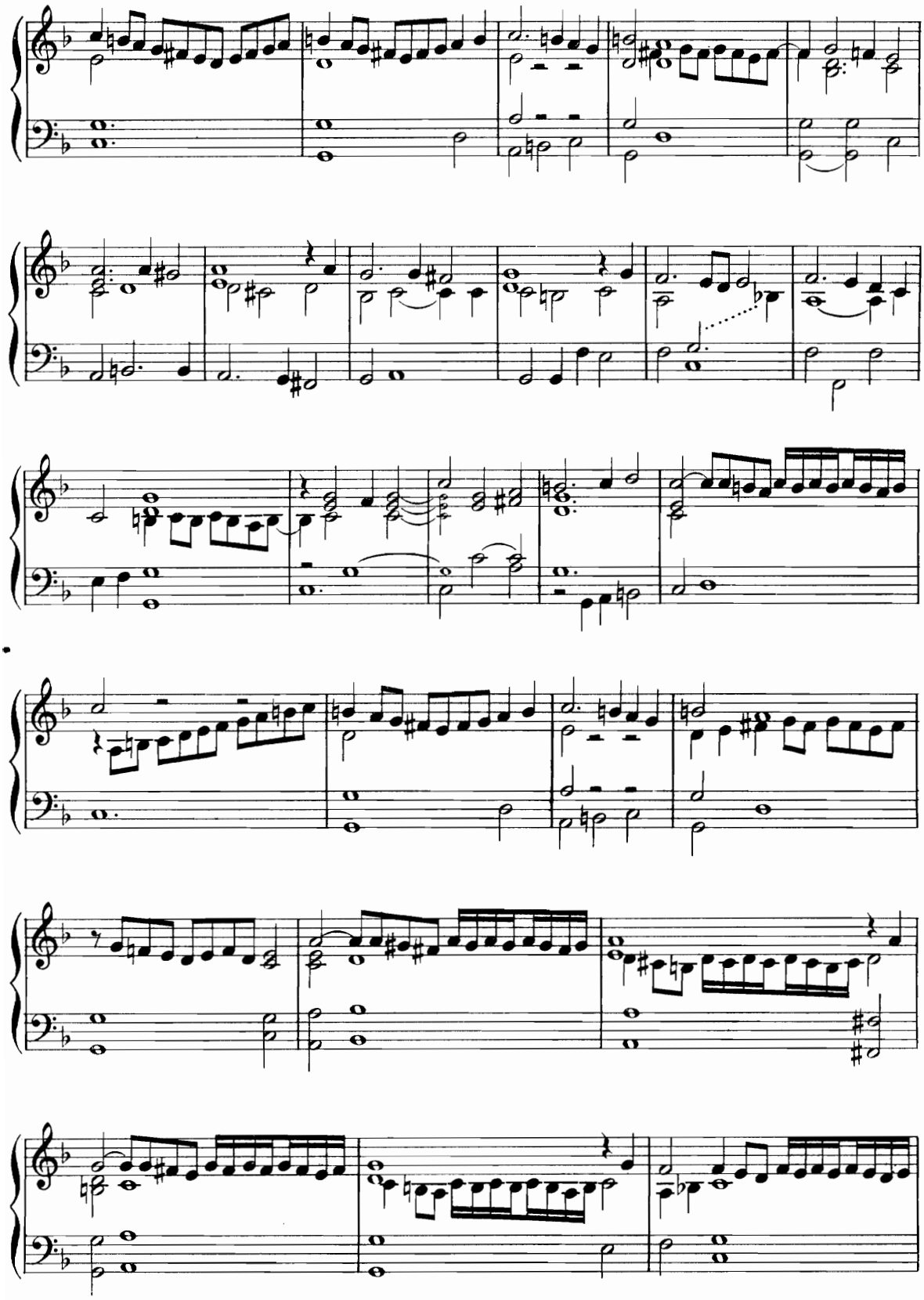


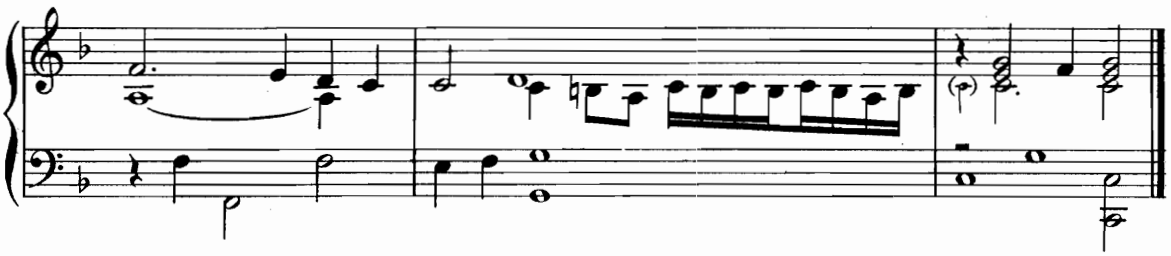
Gaillarde 16.

F°14v°



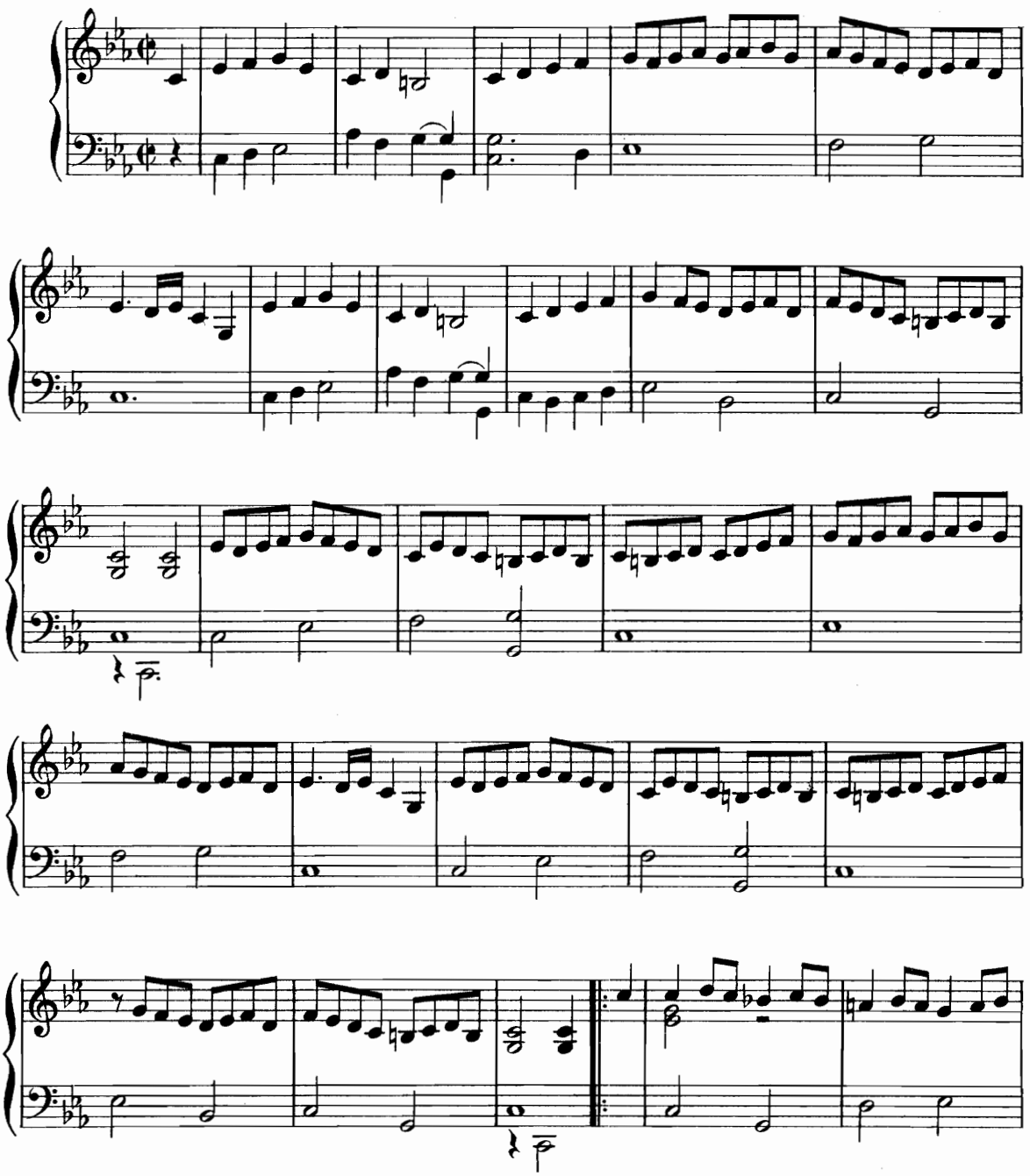


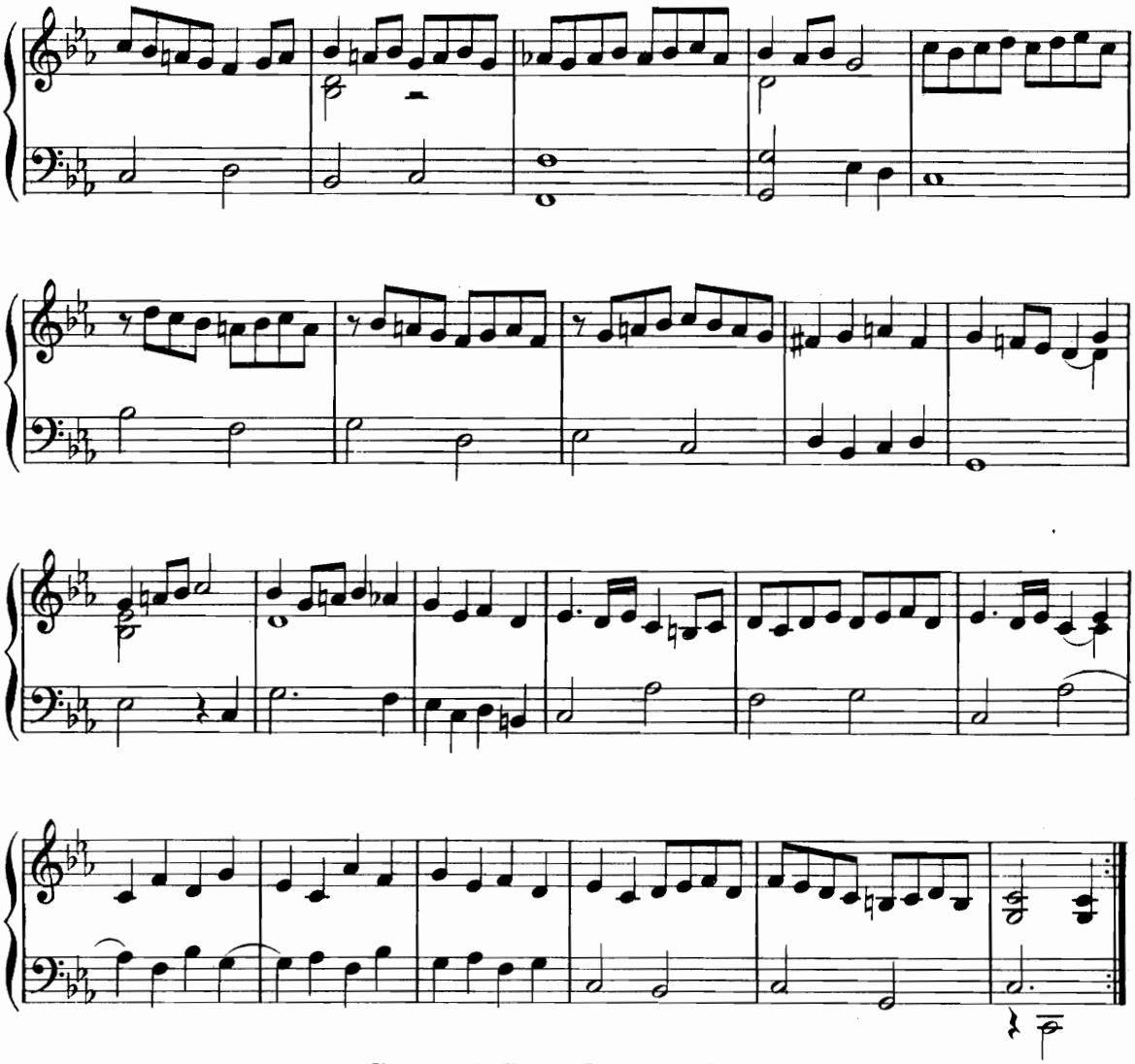




Premier Branle simple 17.

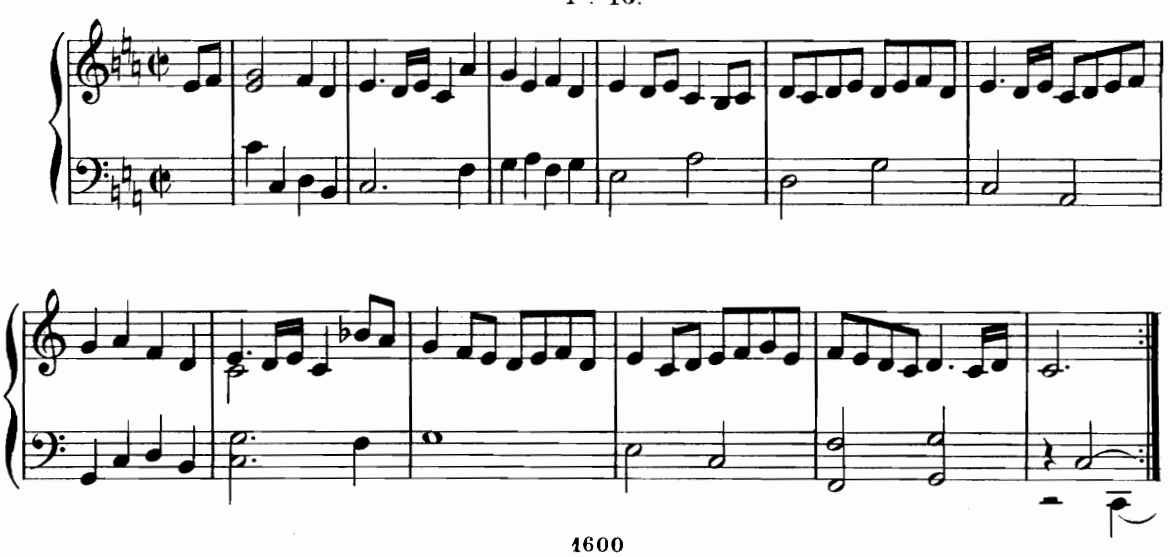
F° 15V°

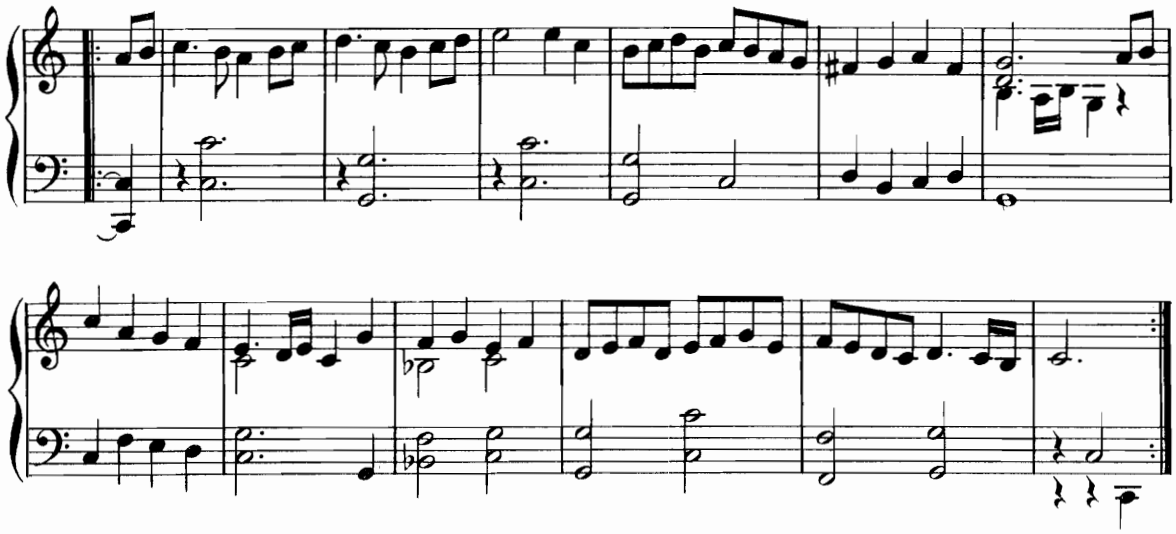




Second Branle simple 18.

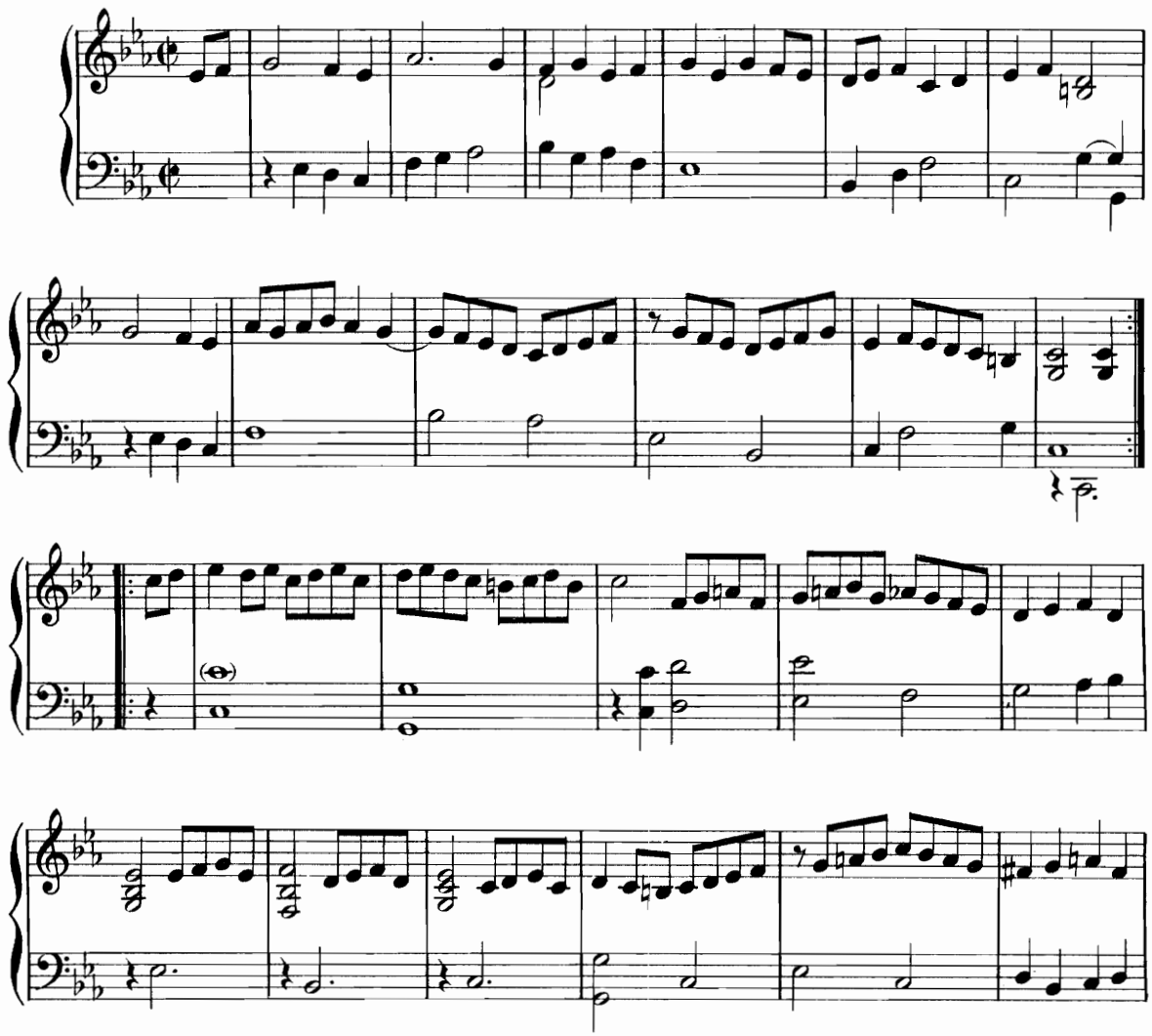
F° 16.

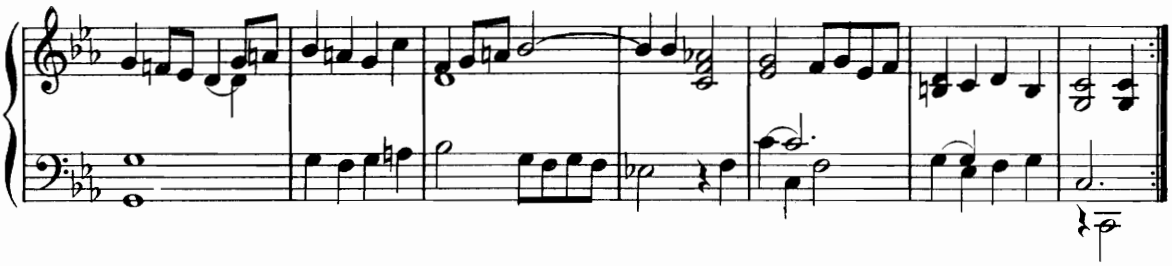




Troisième Branle simple **19.**

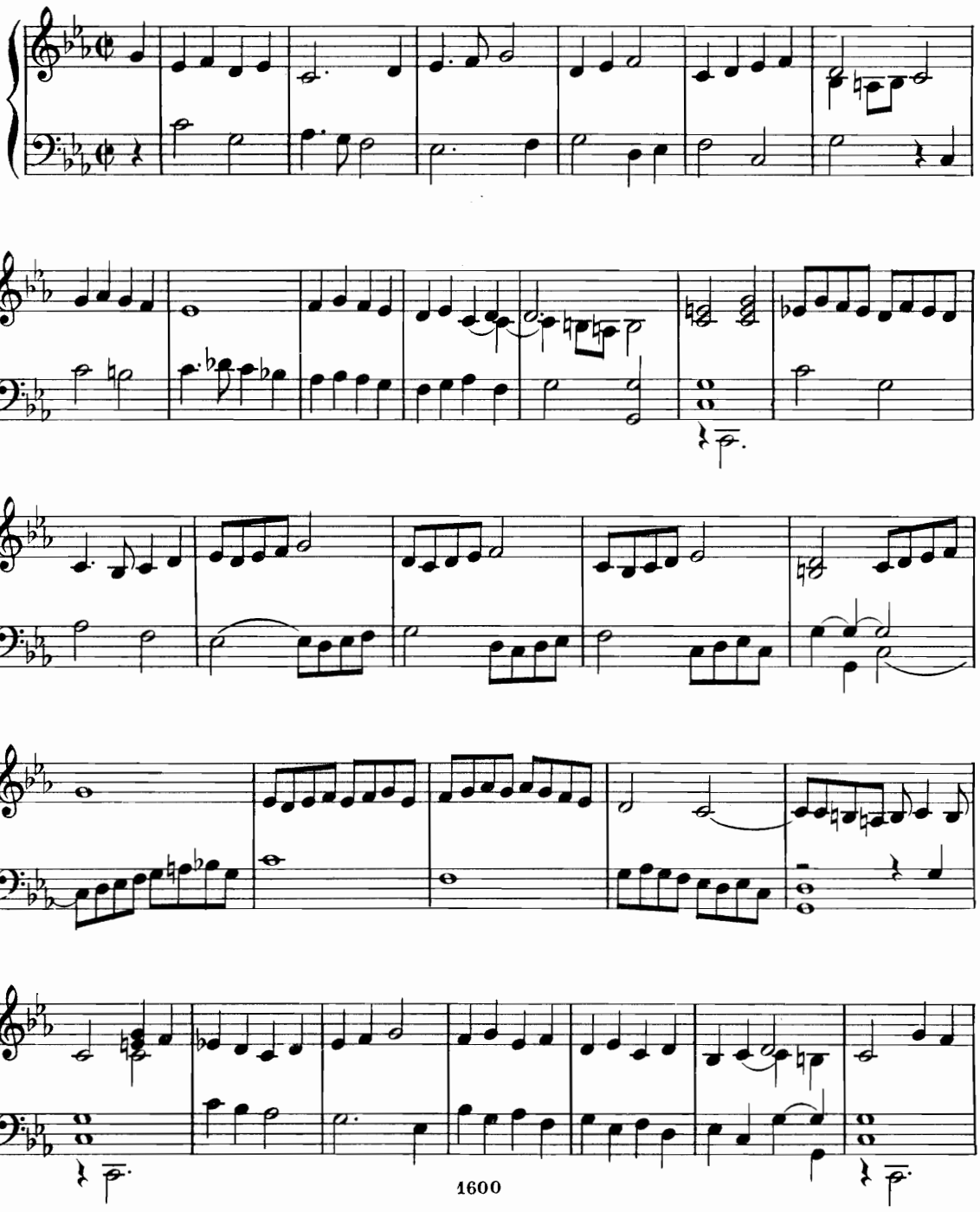
F.° 16.

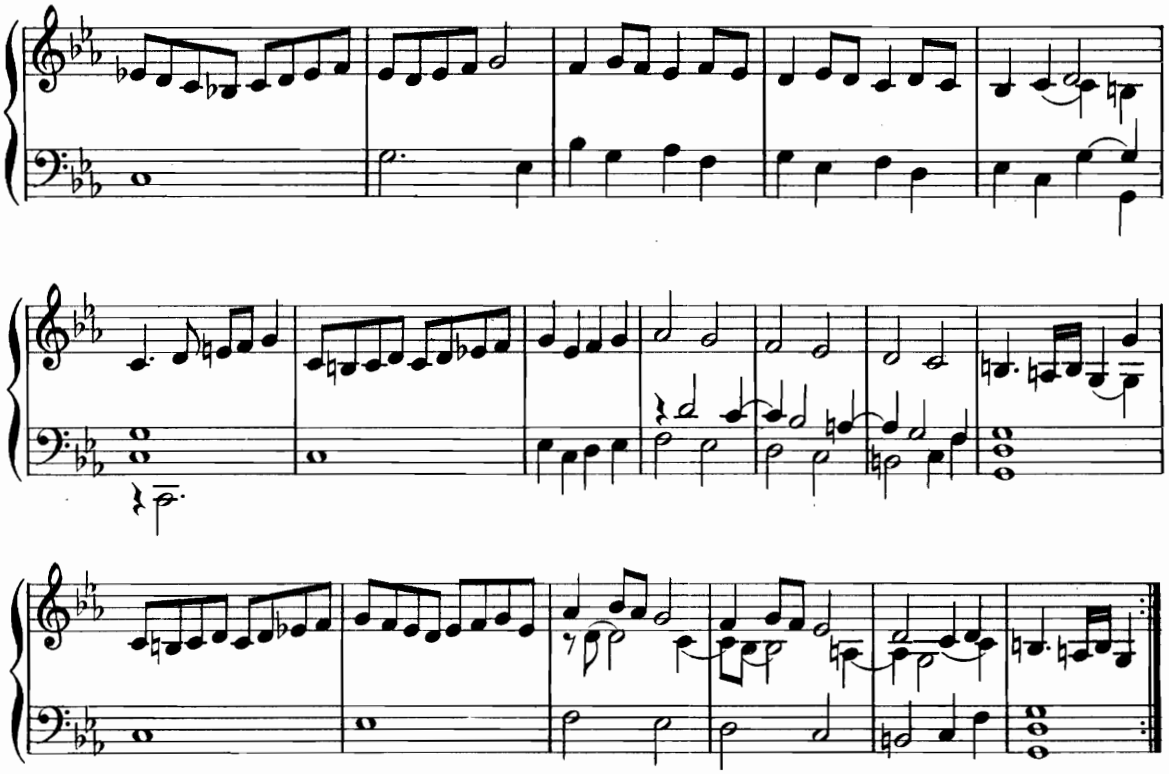




Quatrième Branle simple **20.**

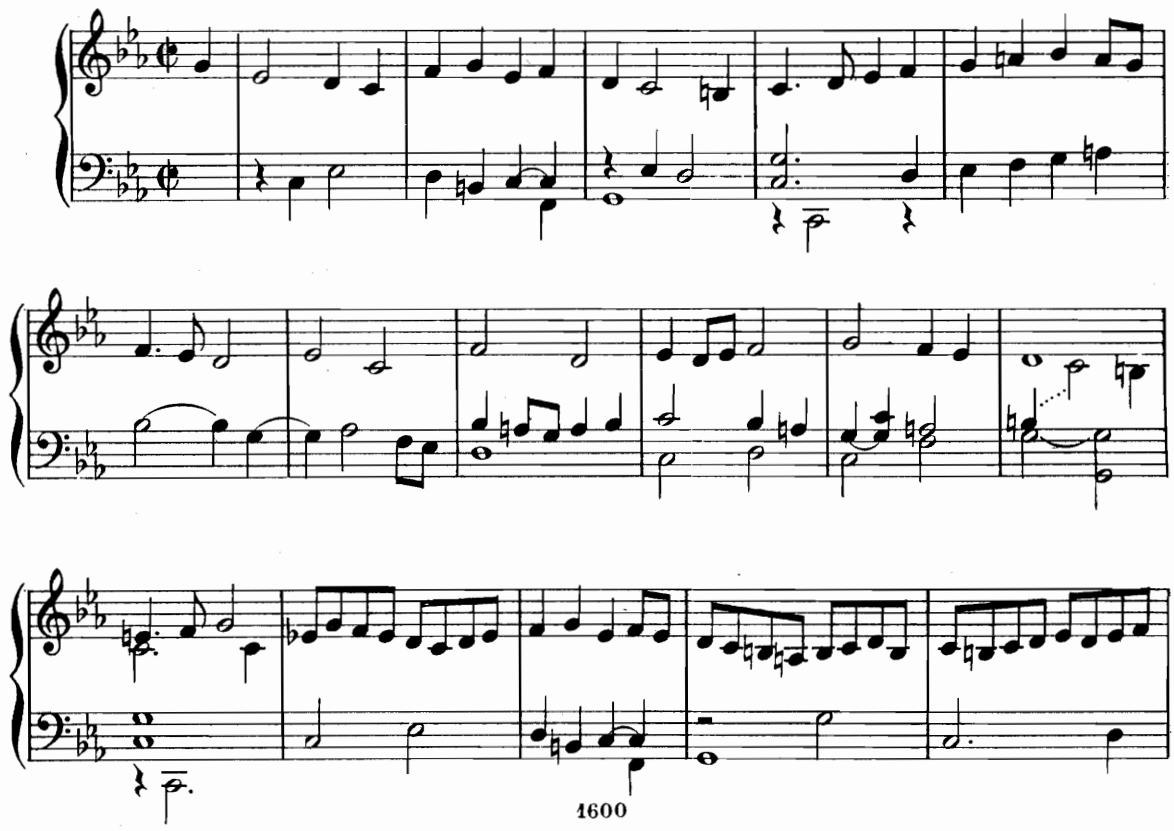
F°. 16vo

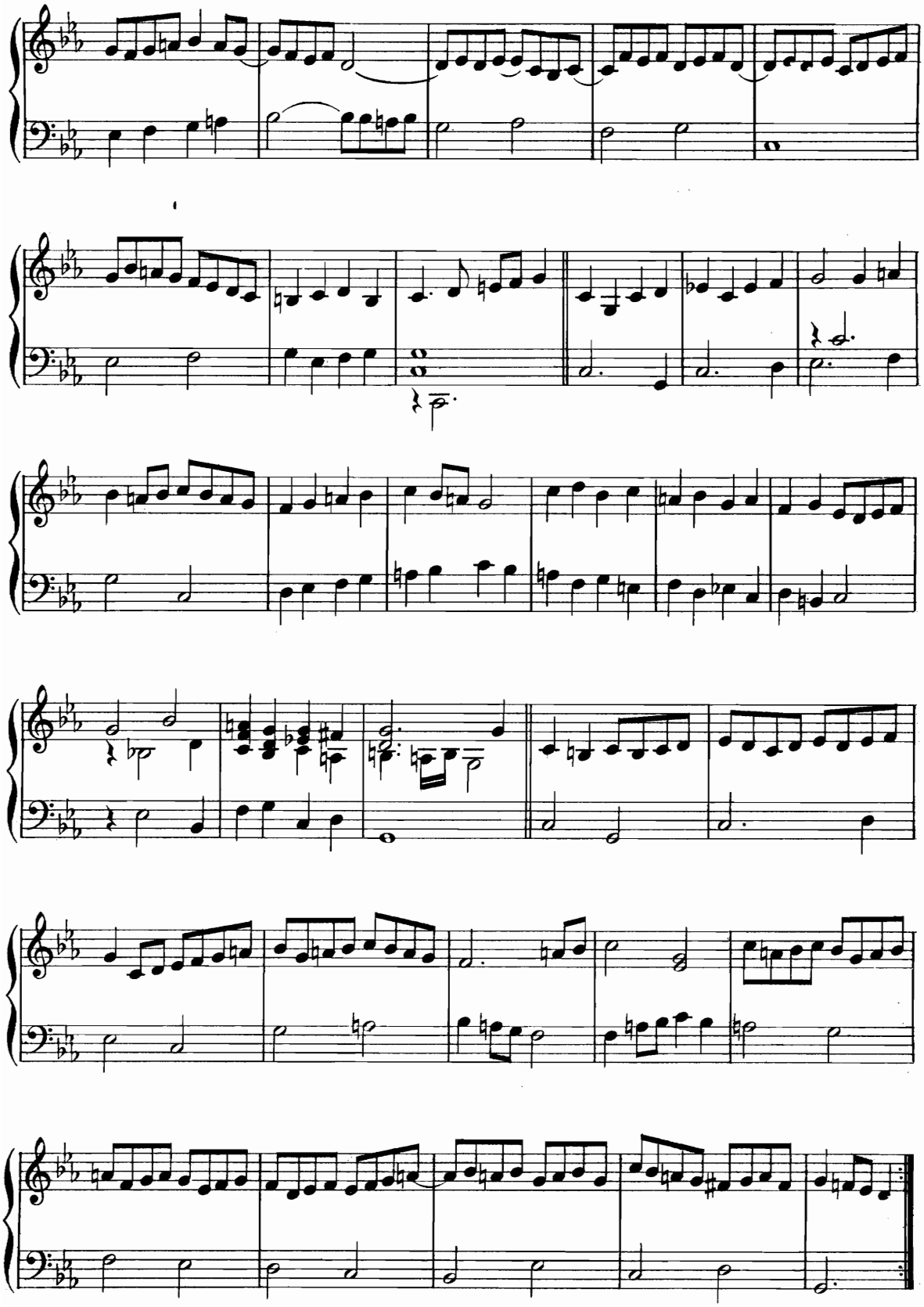




Cinquième Branle simple **21.**

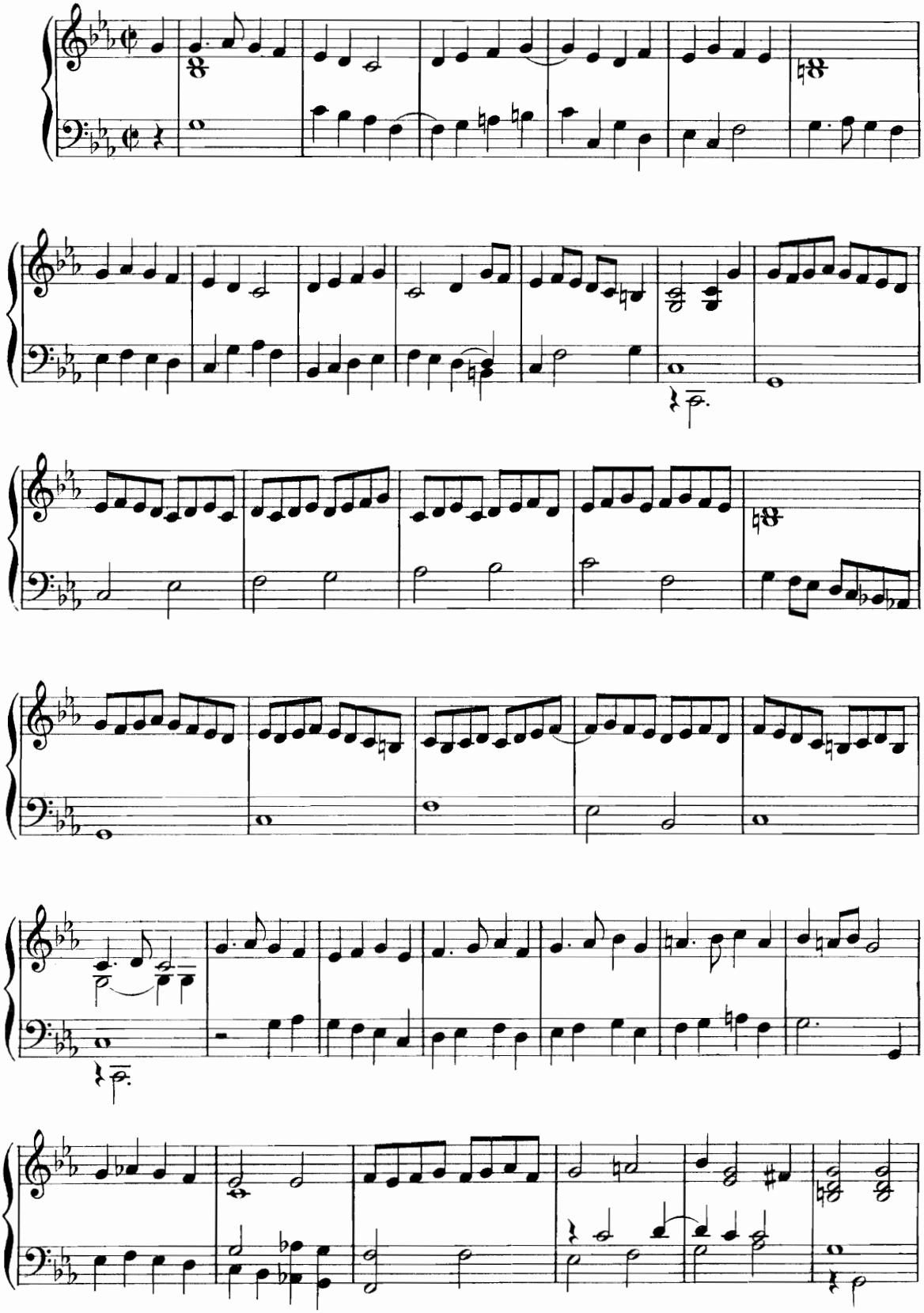
F.º 14.

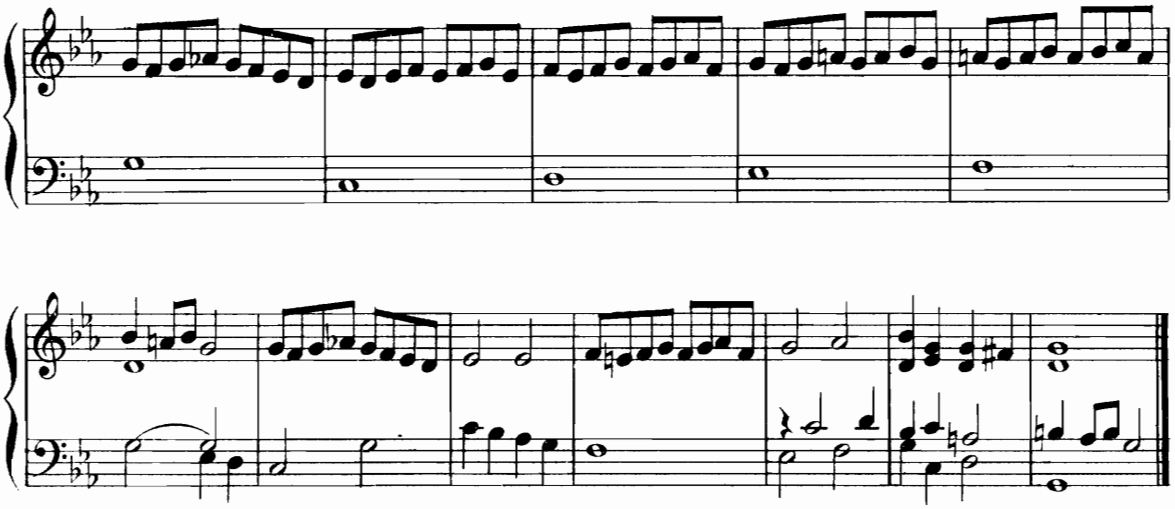




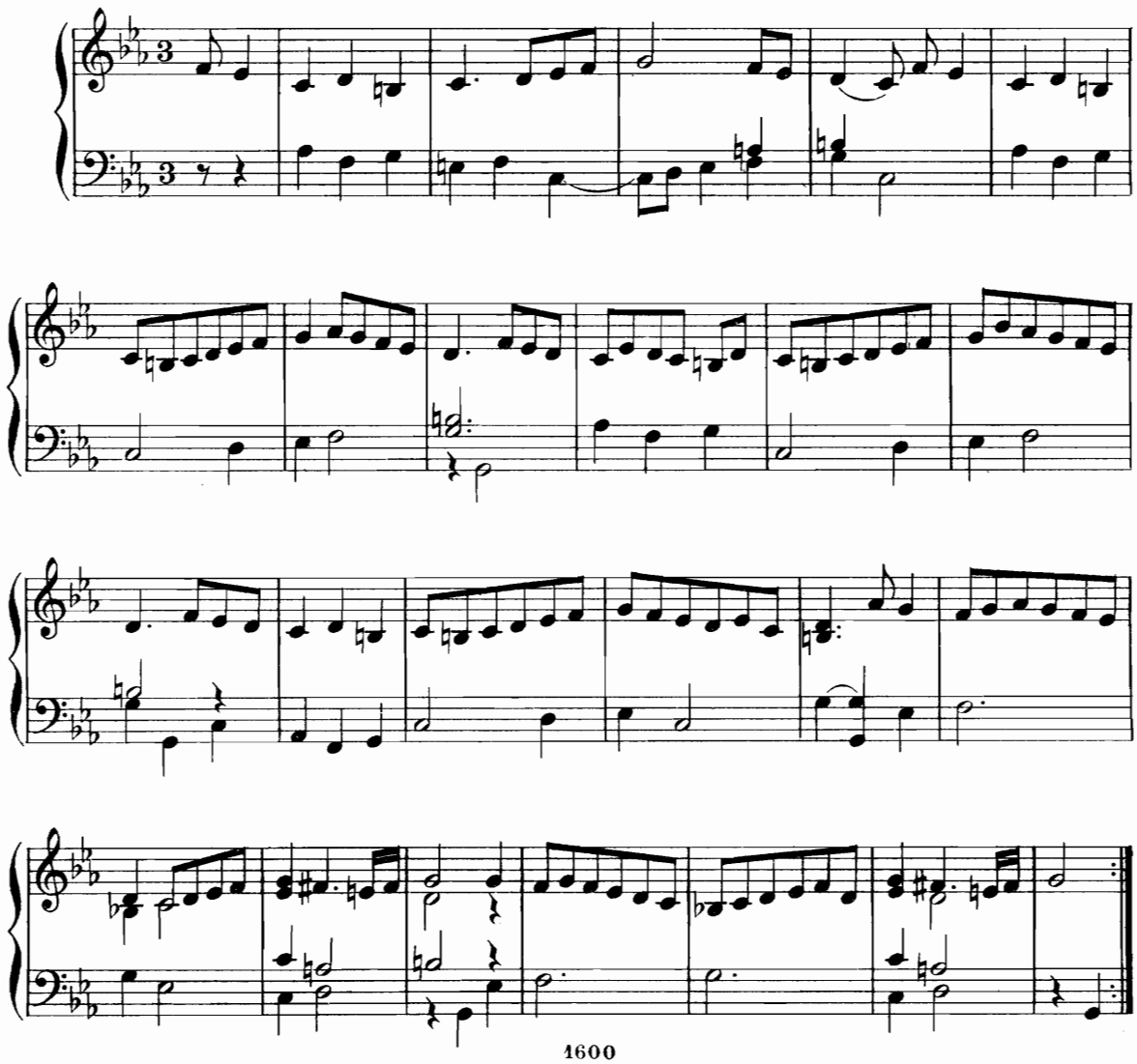
Sixième Branle simple **22.**

F° 14v°

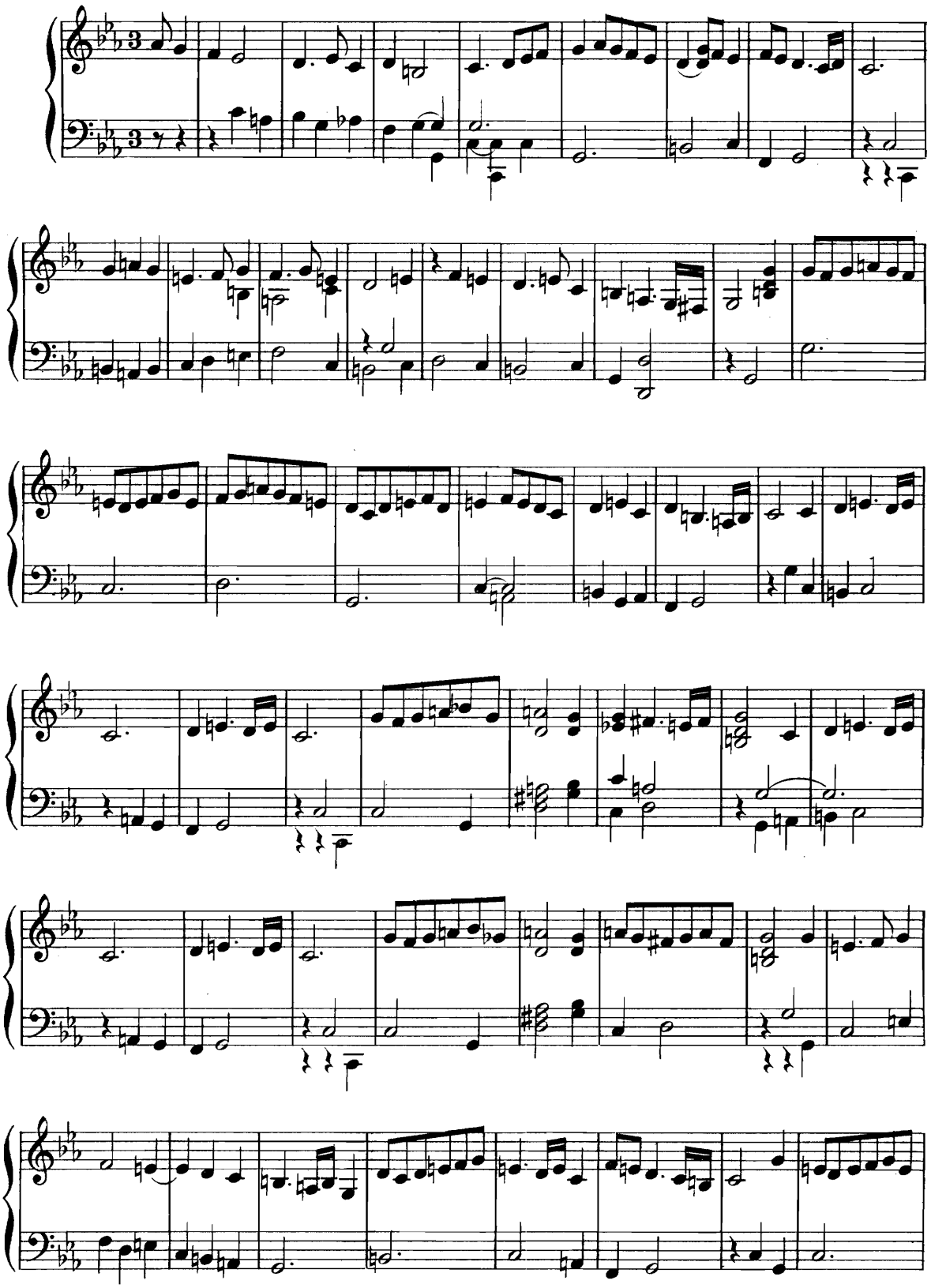


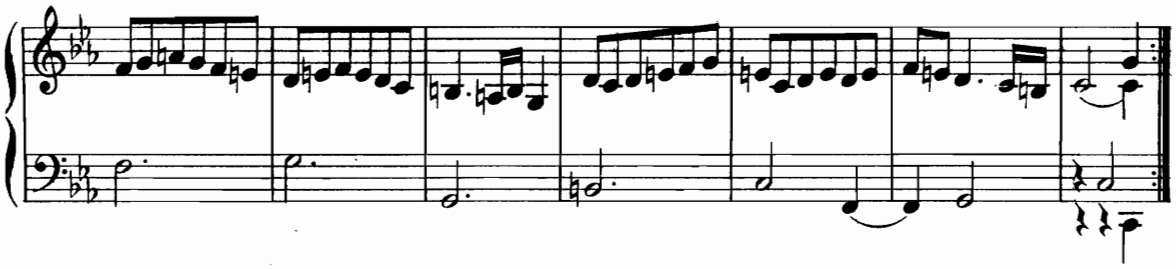


Premier Branle gay **23**.



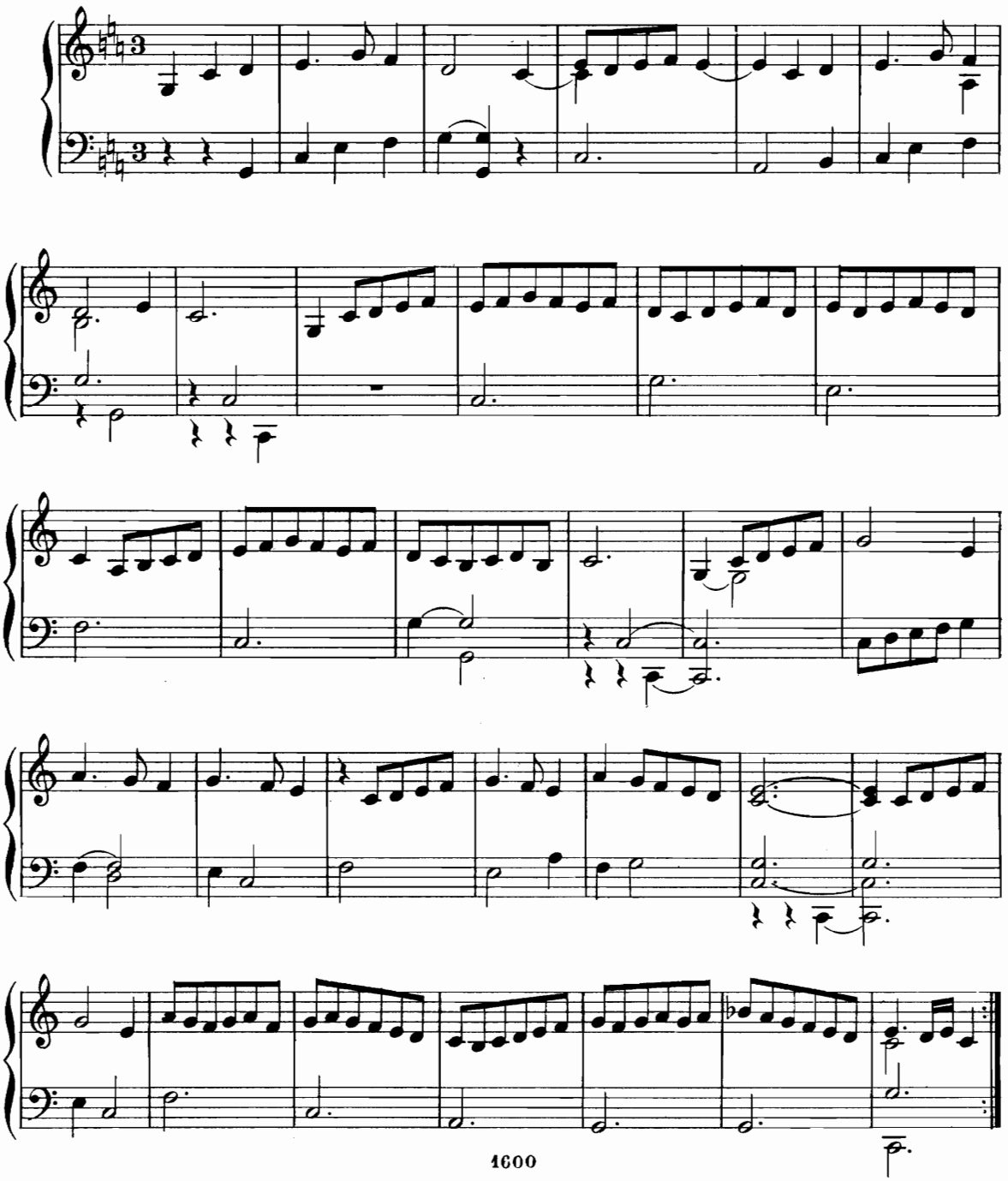
Second Branle gay 24.





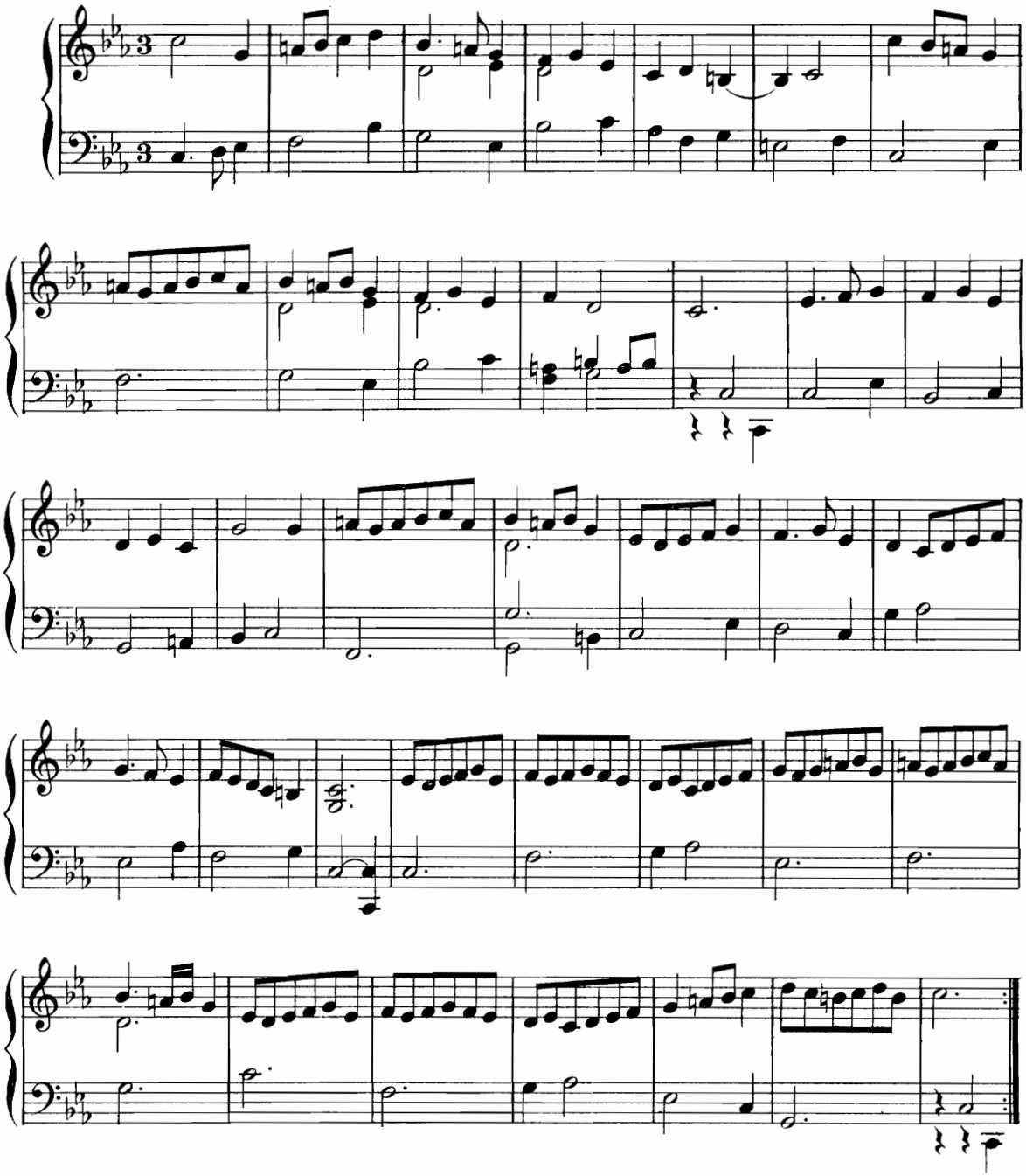
Troisième Branle gay 25.

F° 18v°

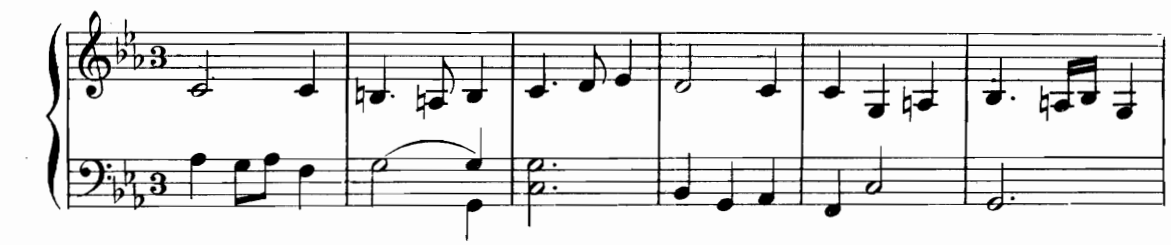


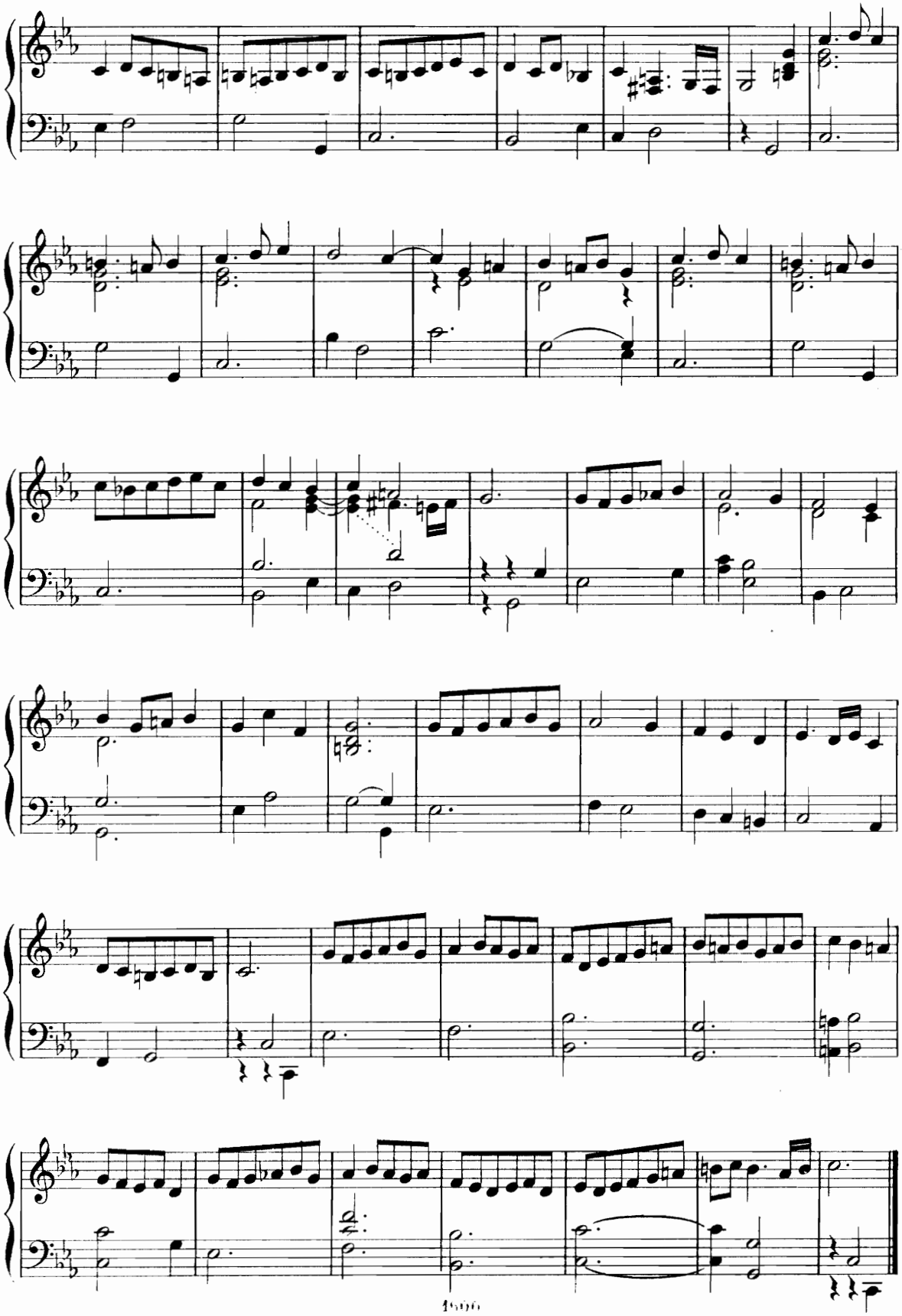
Premier Branle de Poitou **26**

F.r 19.

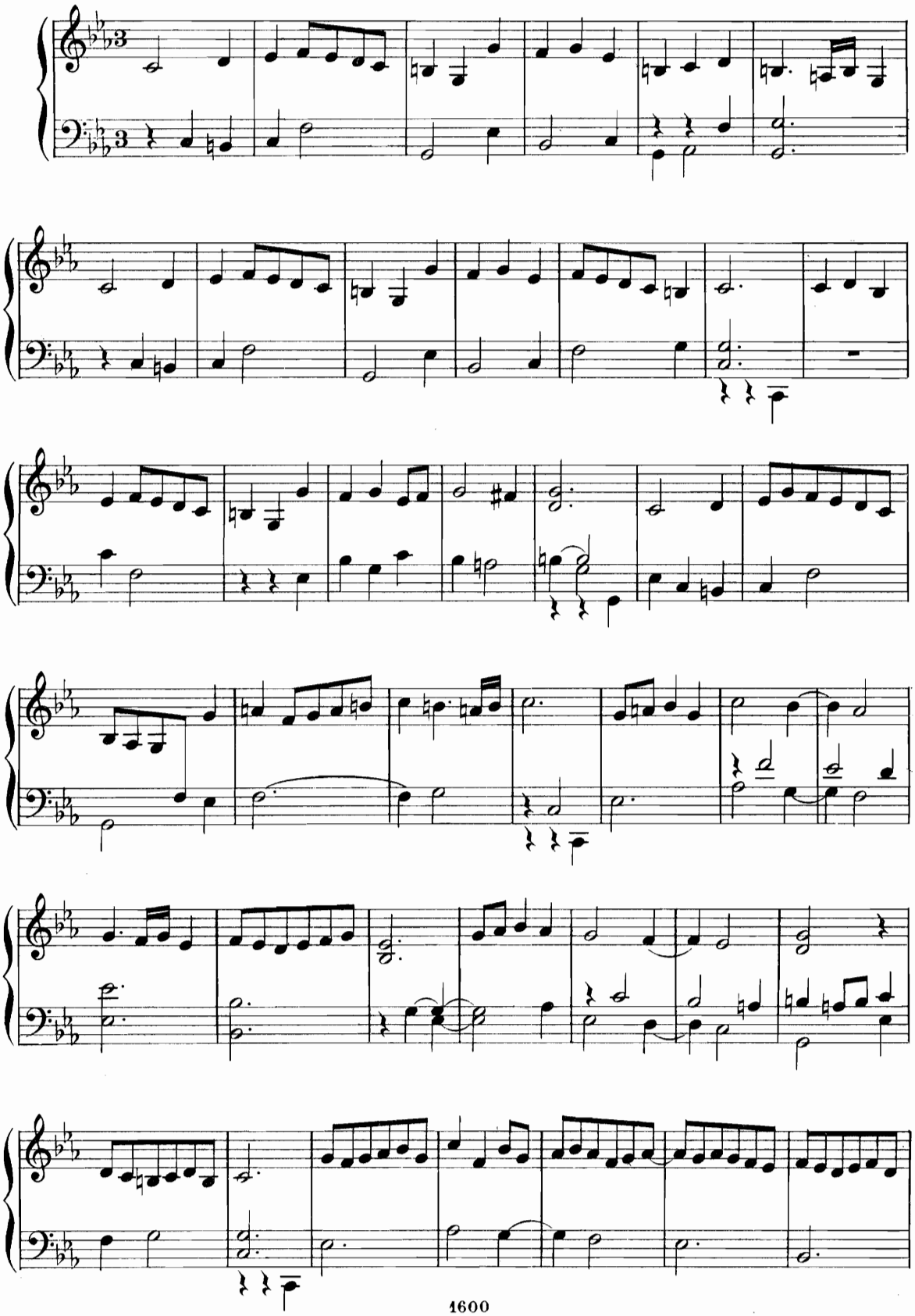


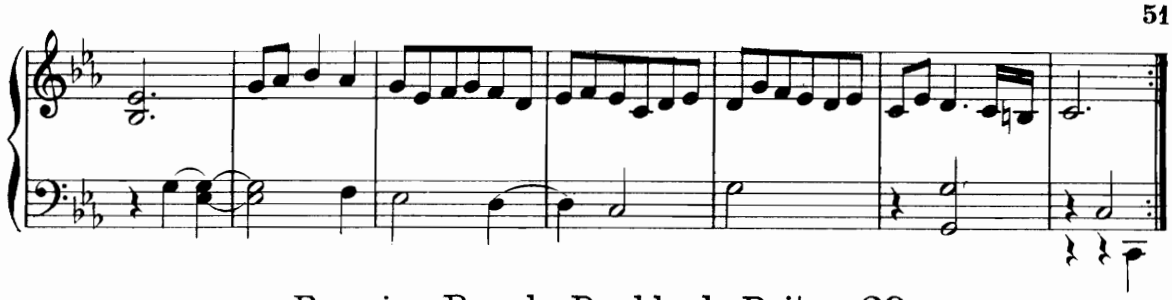
Second Branle de Poitou **27**.





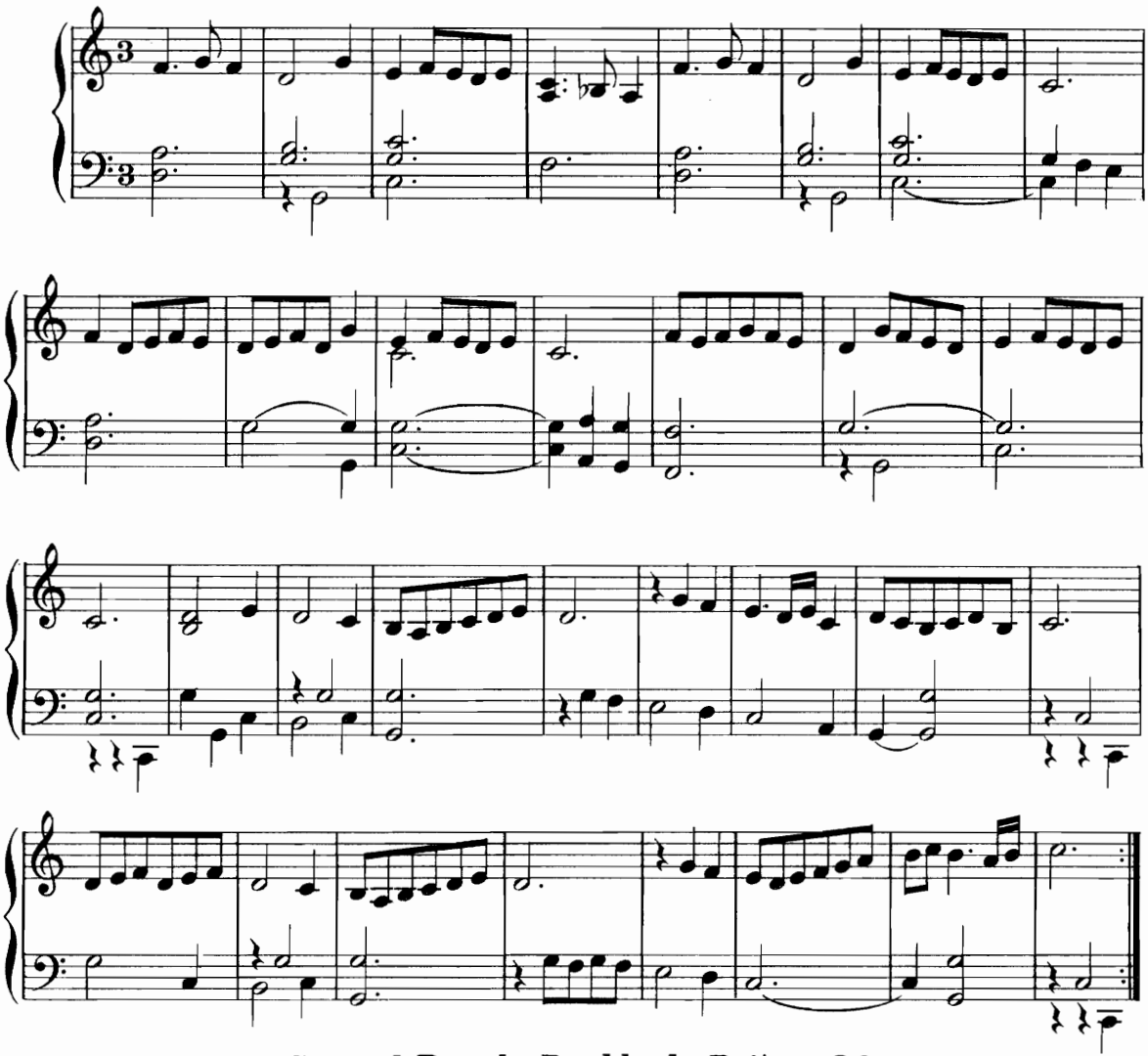
Troisième Branle simple de Poitou 28.





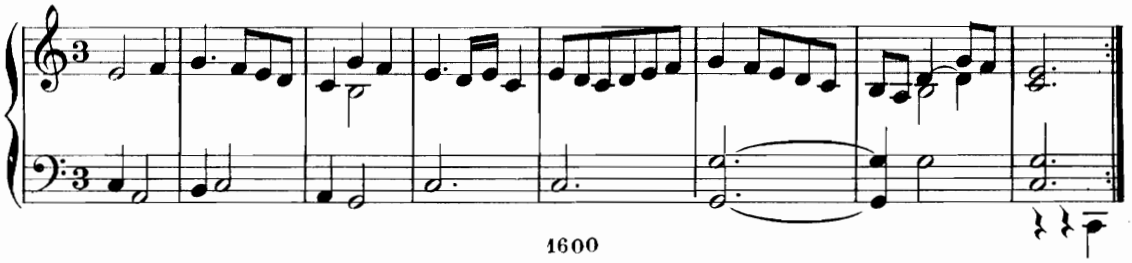
Premier Branle Double de Poitou **29.**

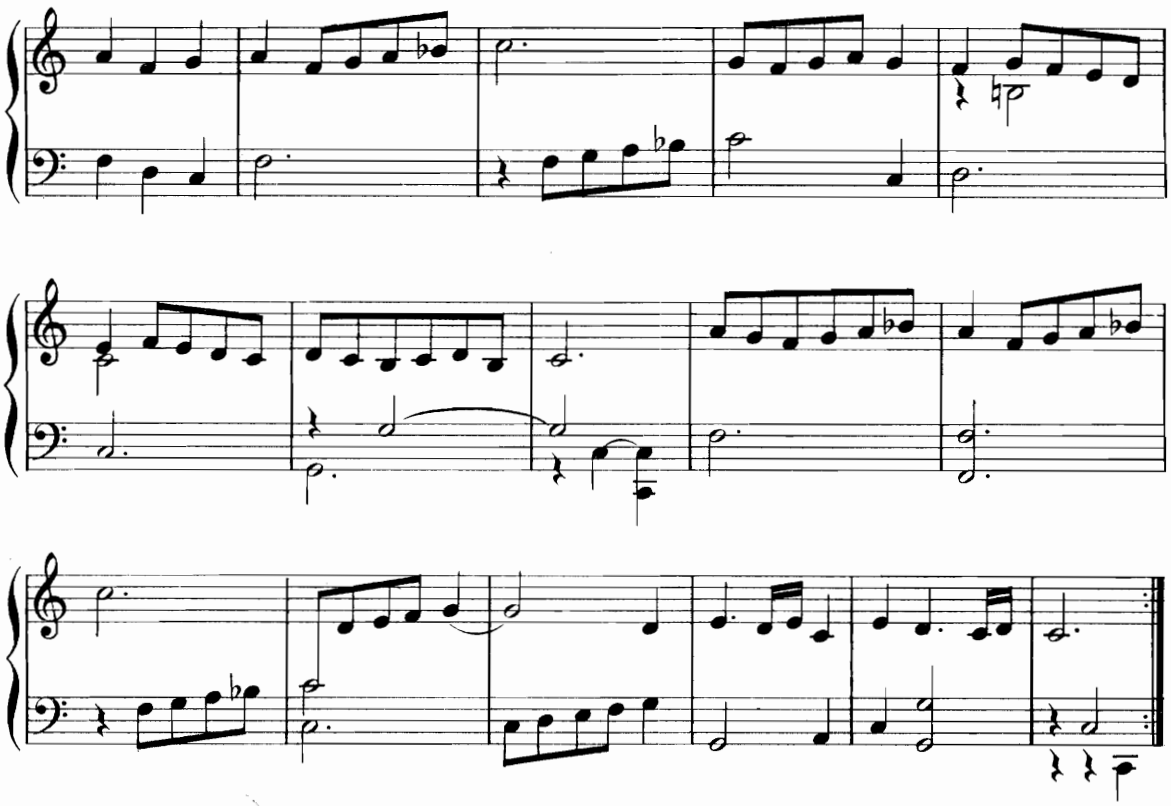
Fº 20.



Second Branle Double de Poitou **30.**

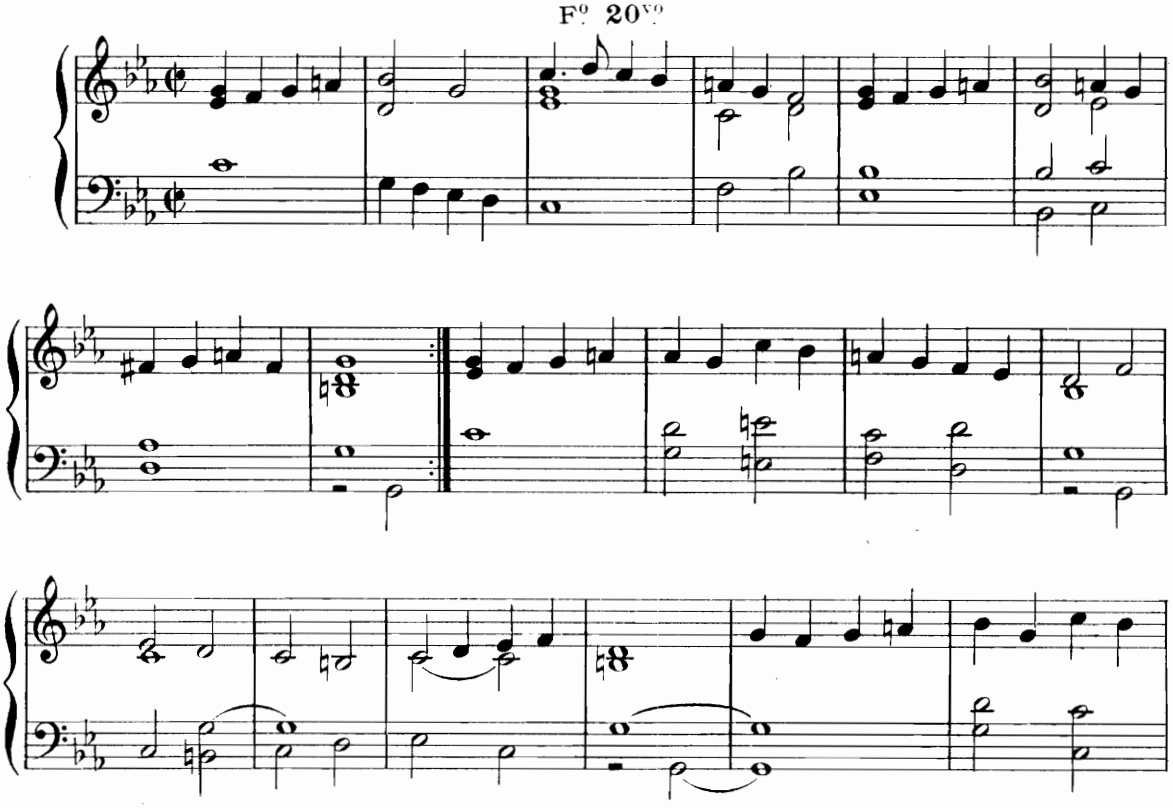
Fº 20.

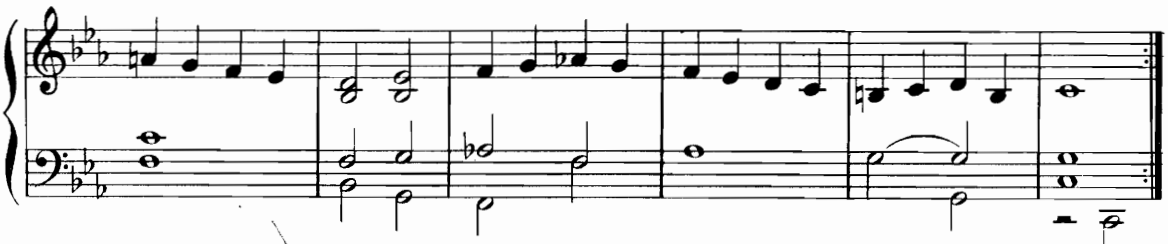




Premier Branle de Montirandé **31.**

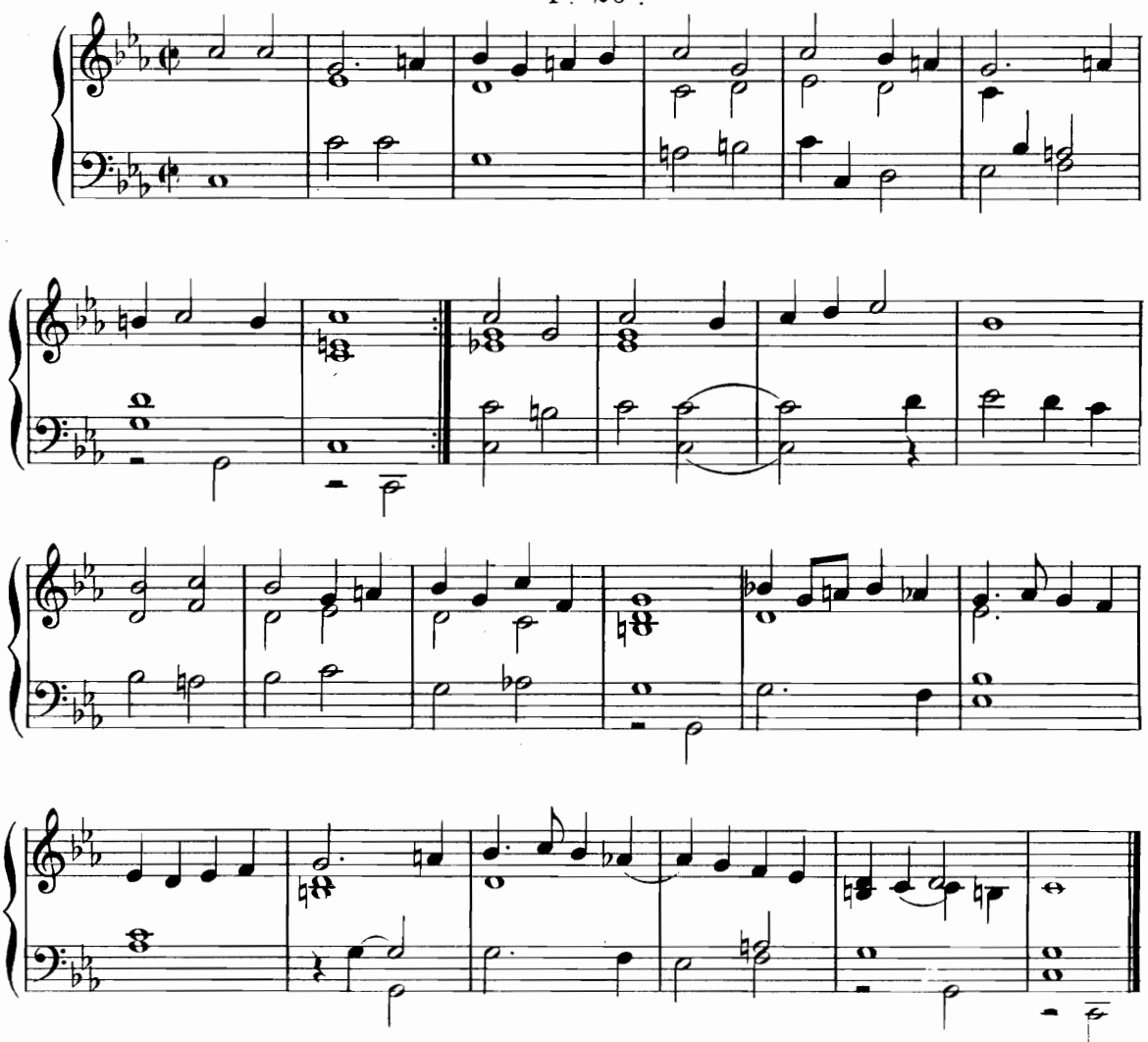
F° 20v°





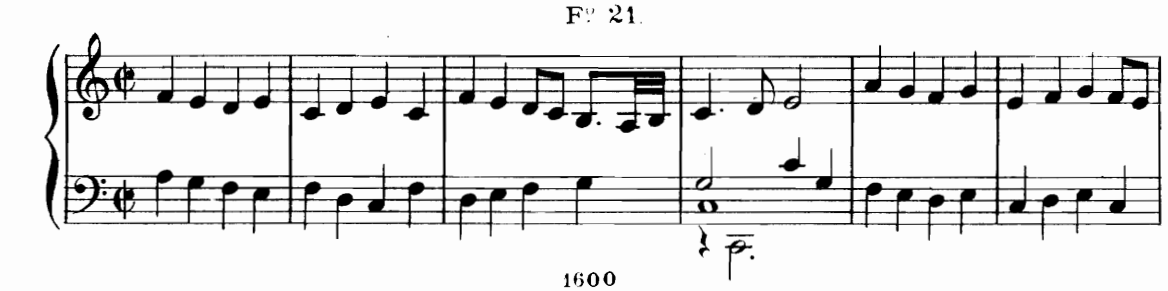
Second Branle de Montirandé 32.

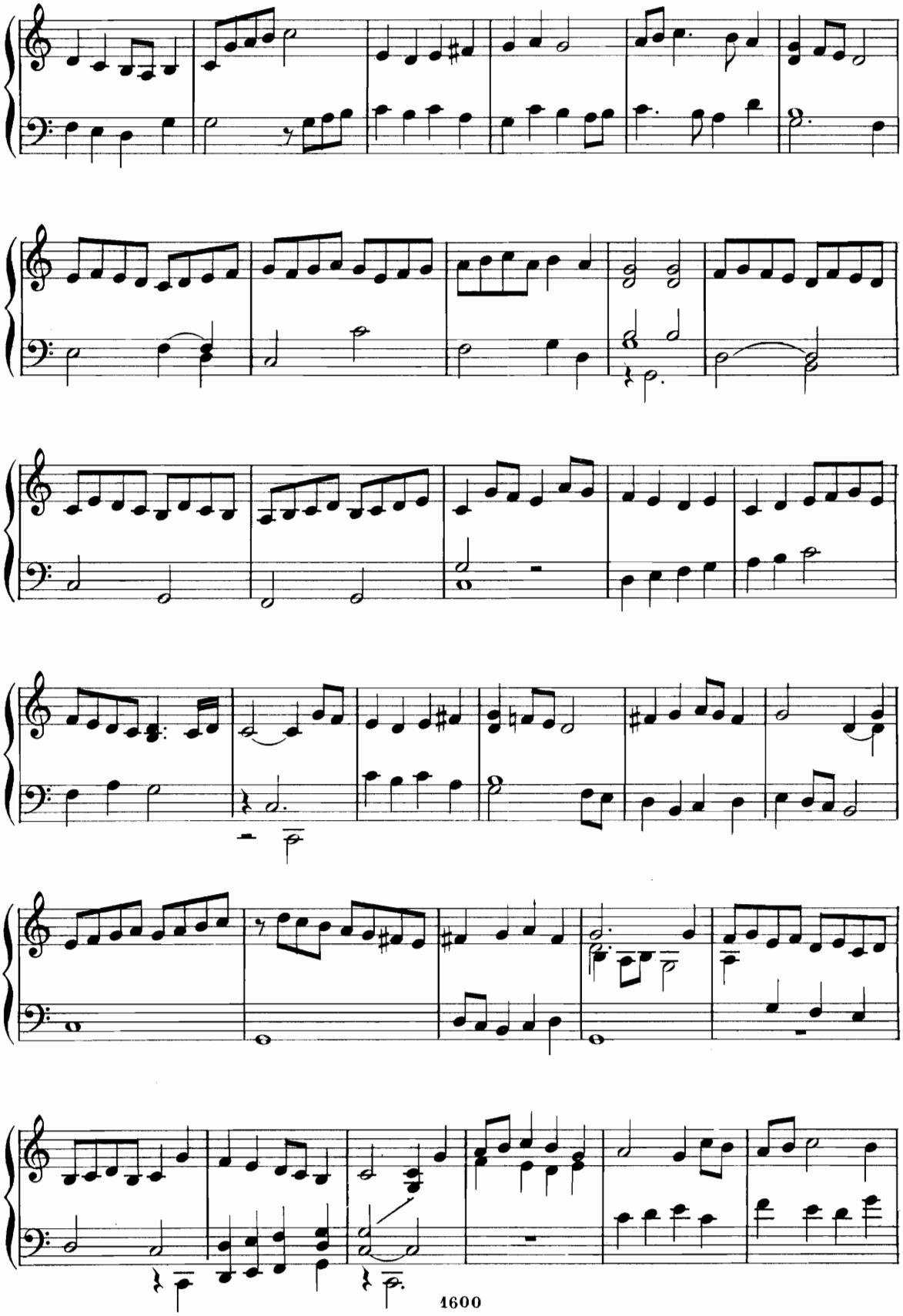
F° 20v°



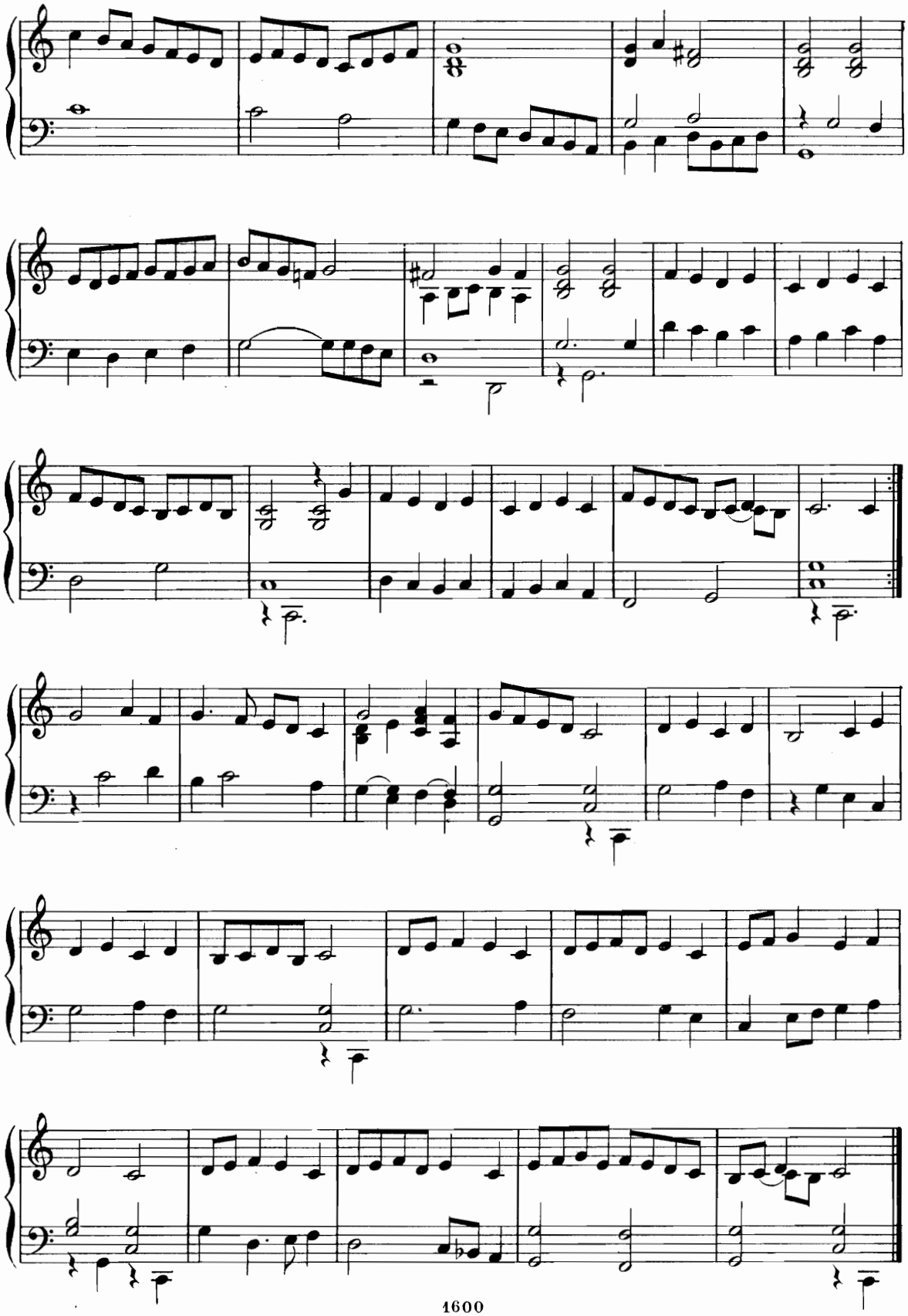
La Gavotte 33.

F° 21.

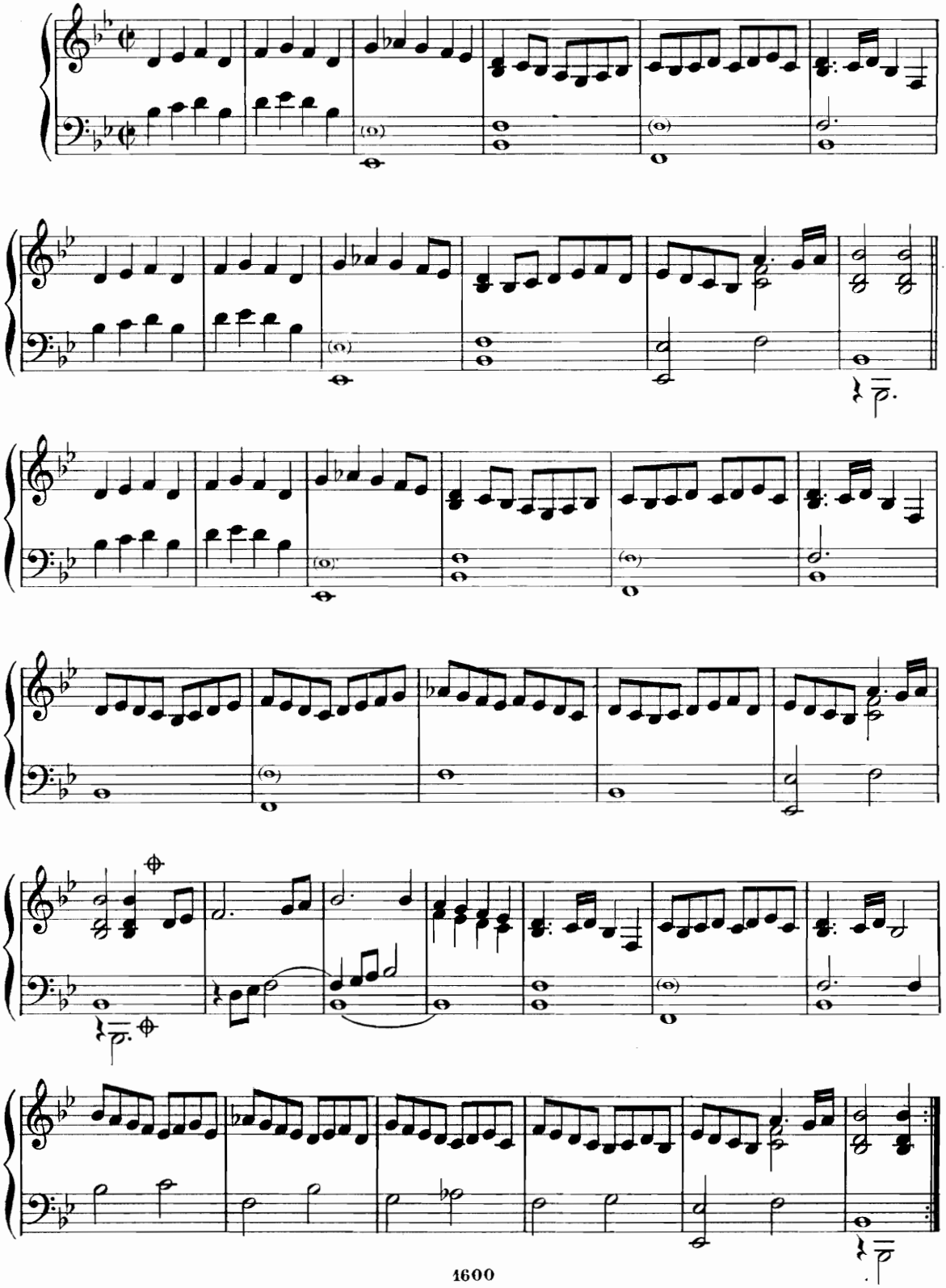




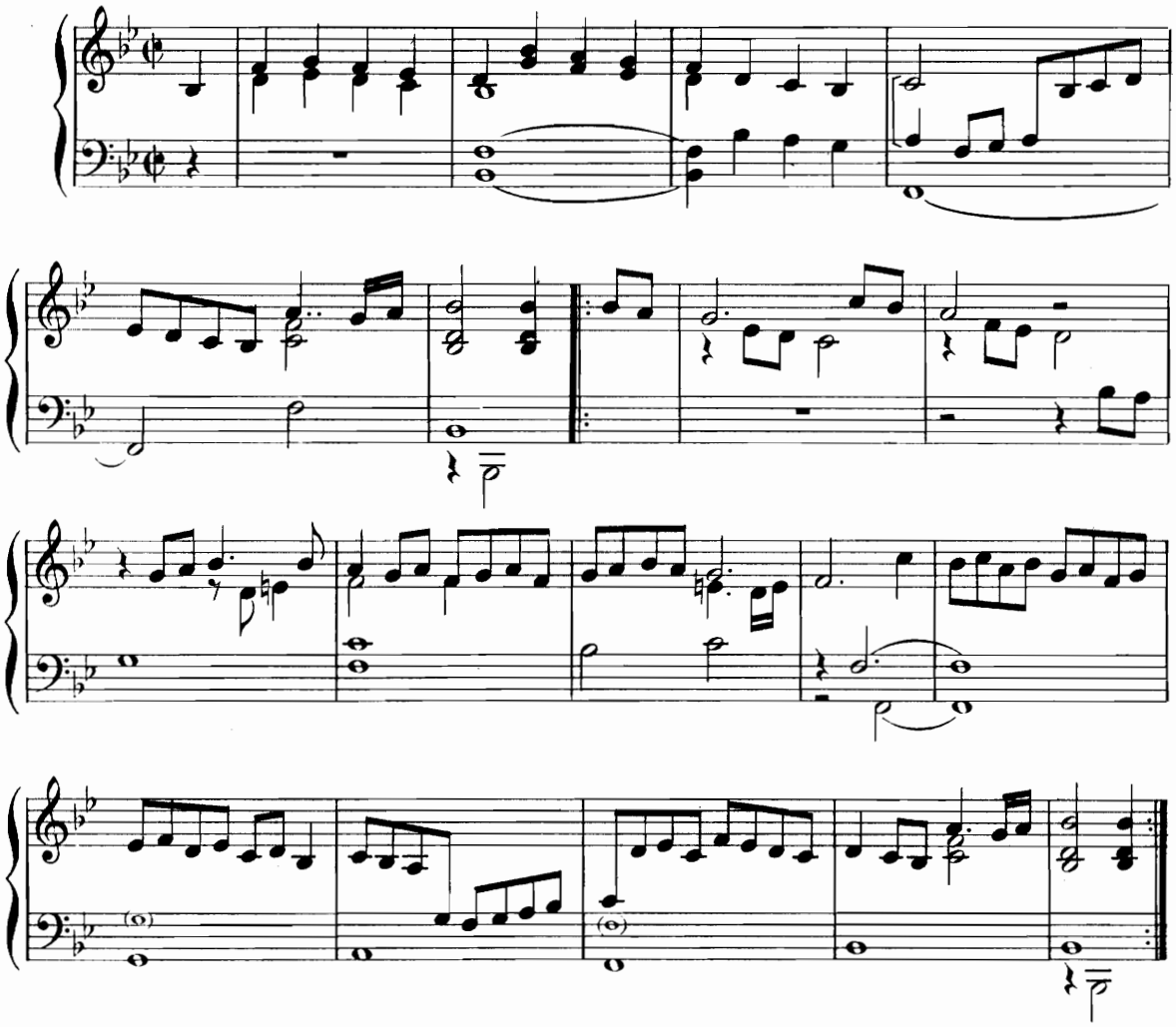
1600



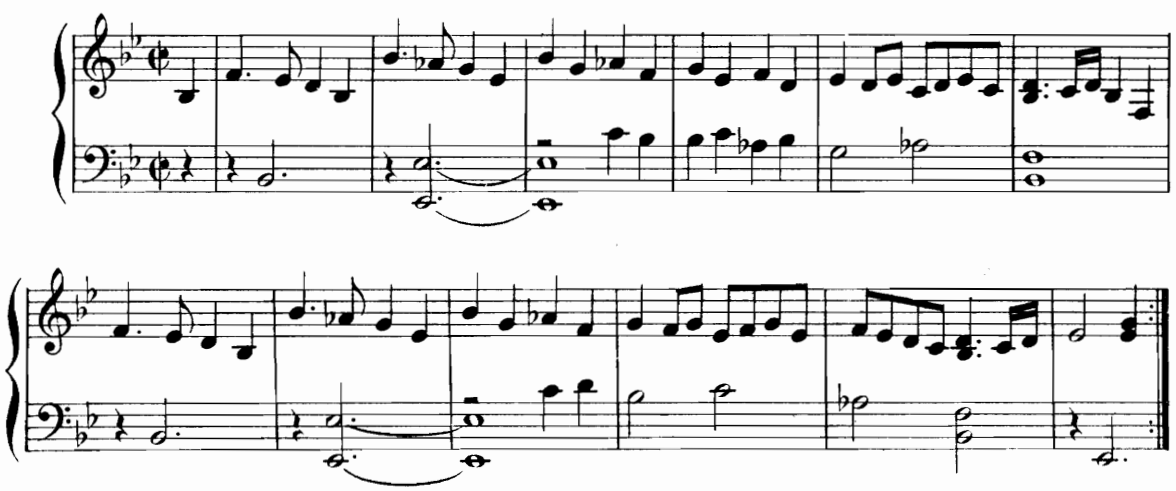
Premier Branle simple à cordes avalées **34**.

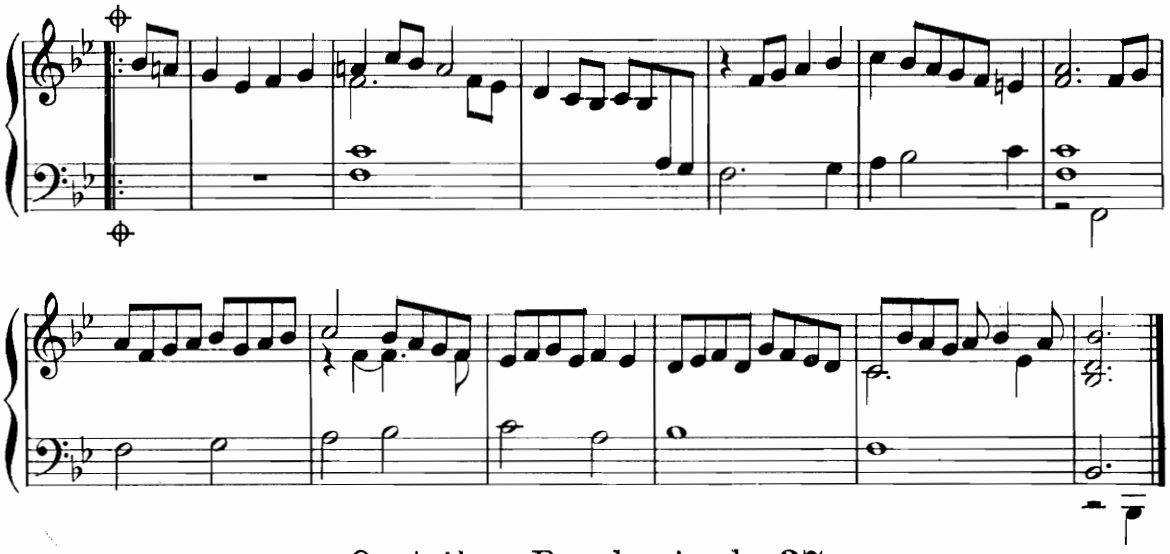


Second Branle simple 35.



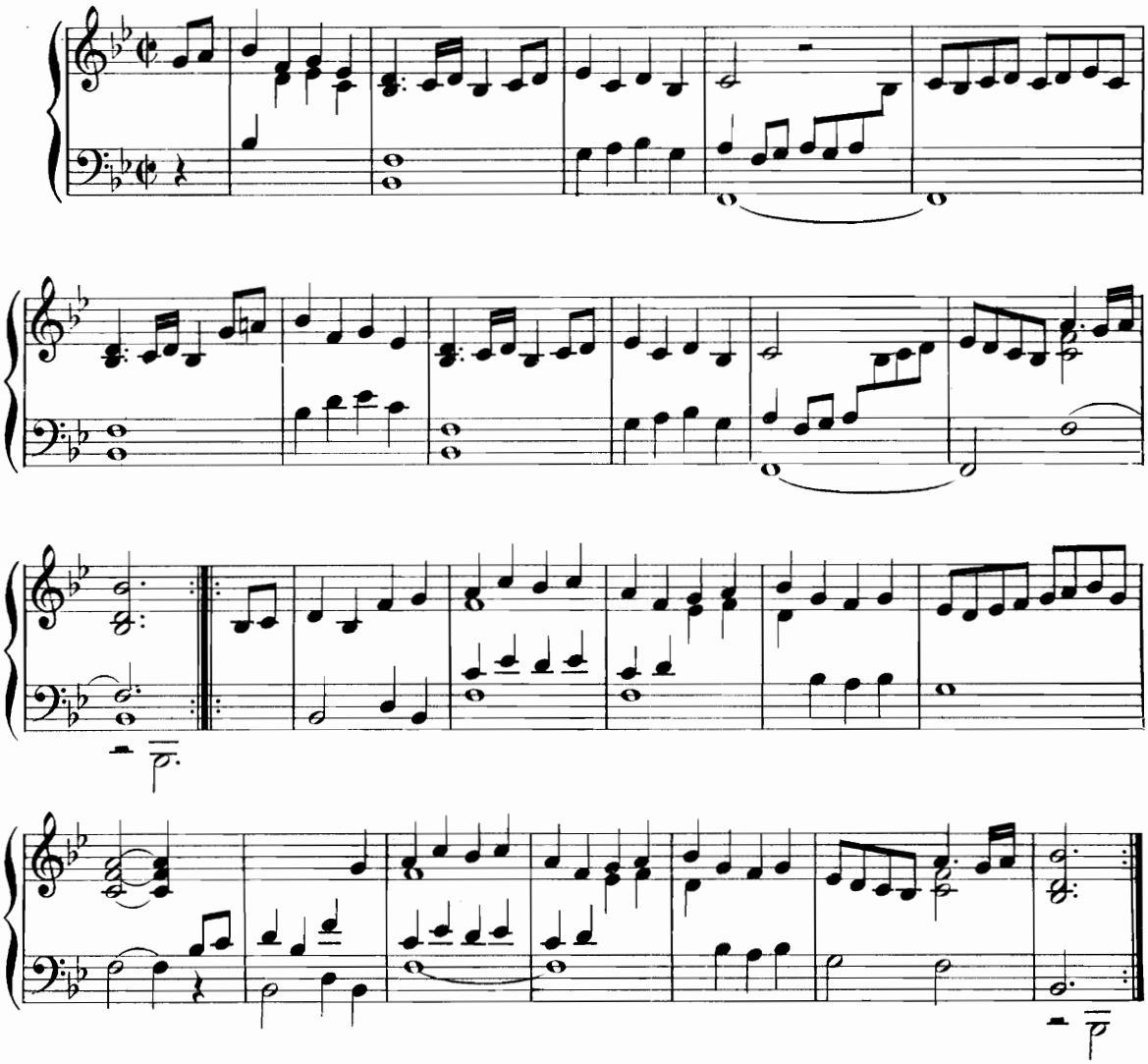
Troisième Branle simple 36.





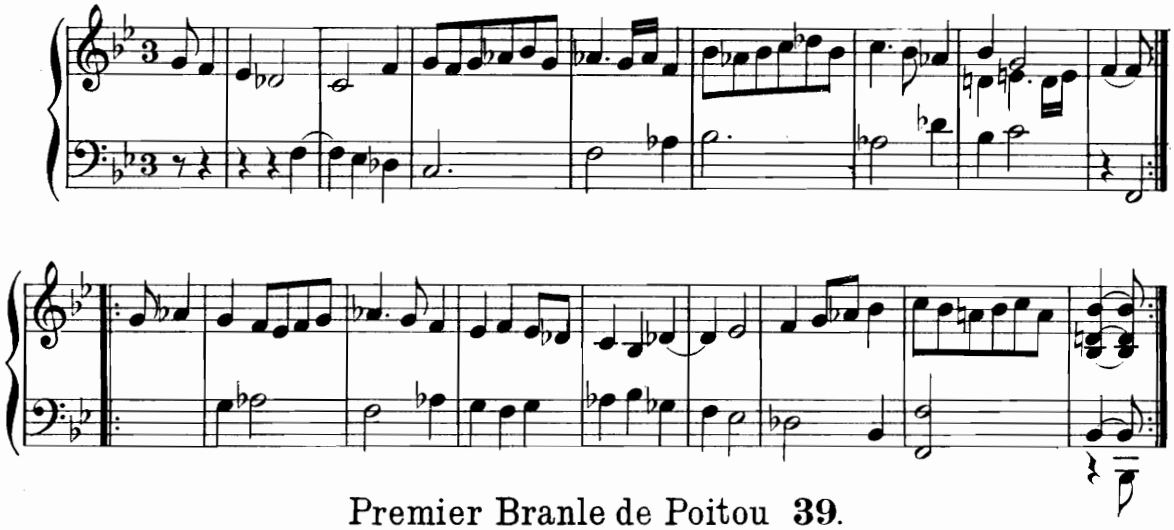
Quatrième Branle simple **37**.

F.° 23.



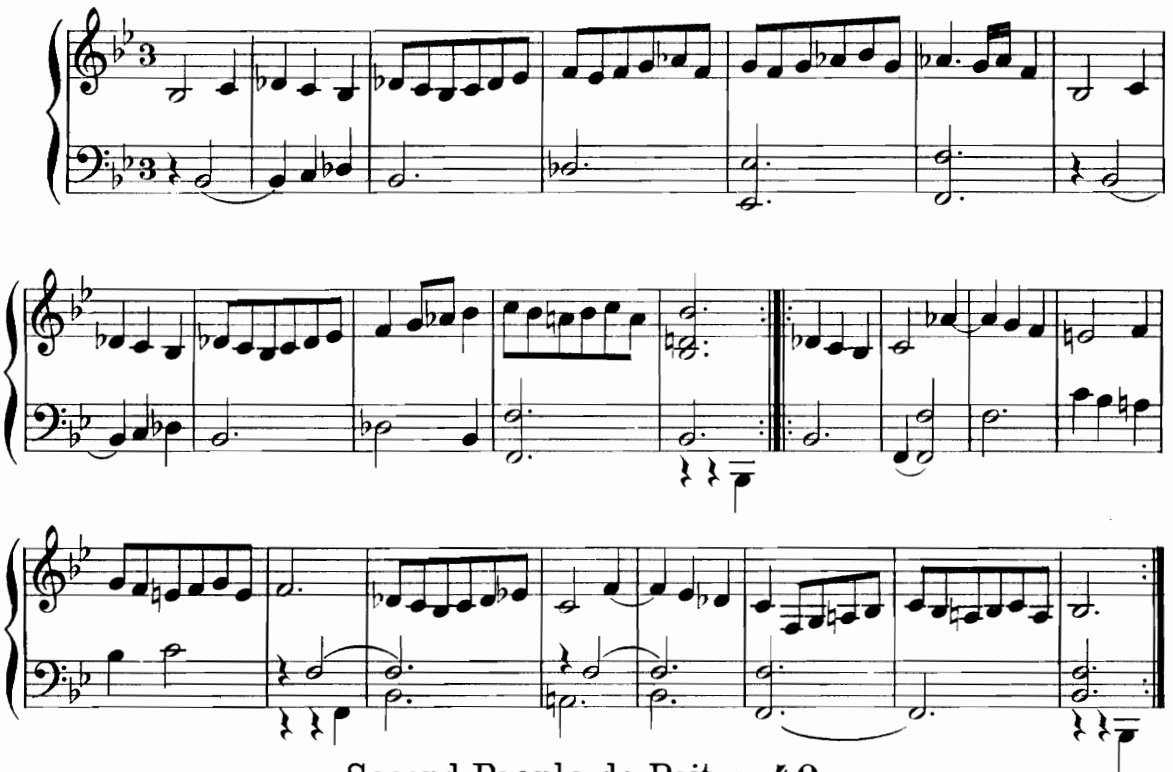
Branle gay 38.

F.º 23.vº



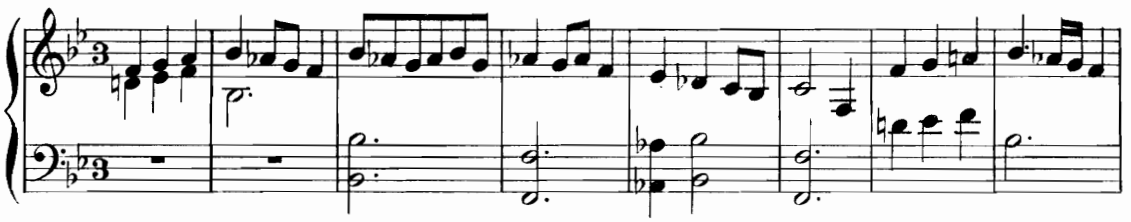
Premier Branle de Poitou 39.

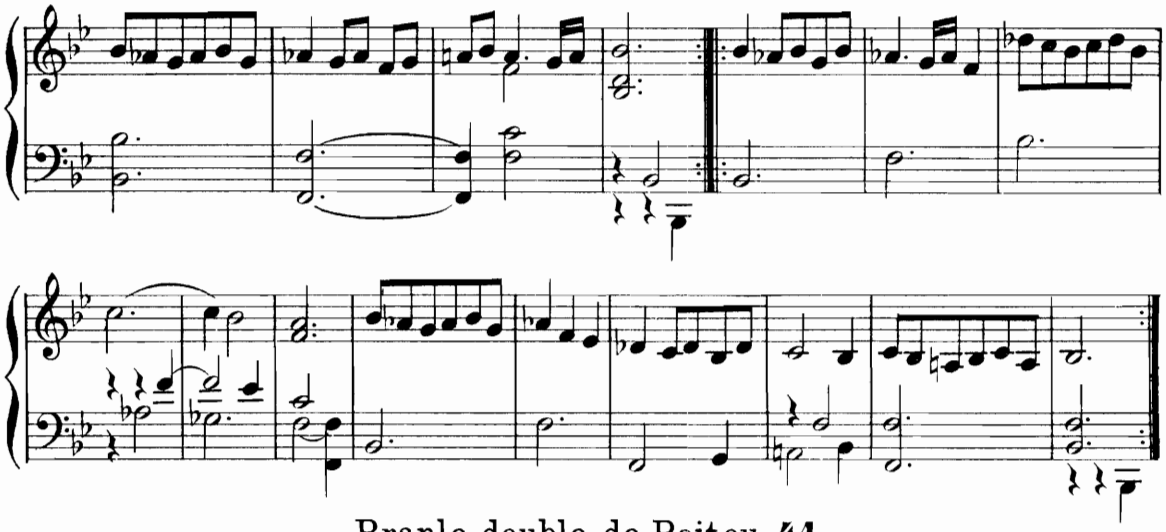
F.º 23.vº



Second Branle de Poitou 40.

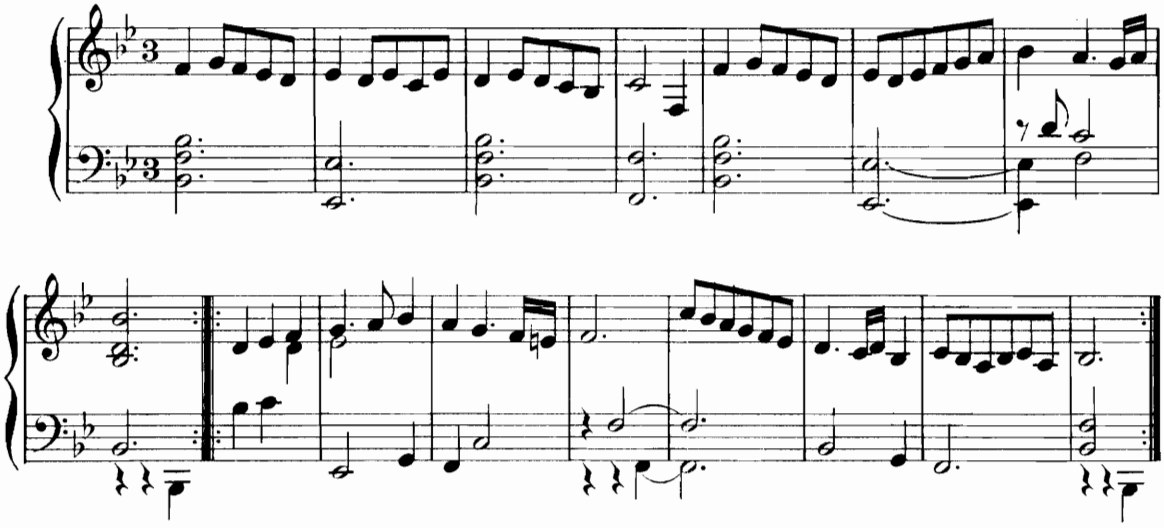
F.º 23.vº



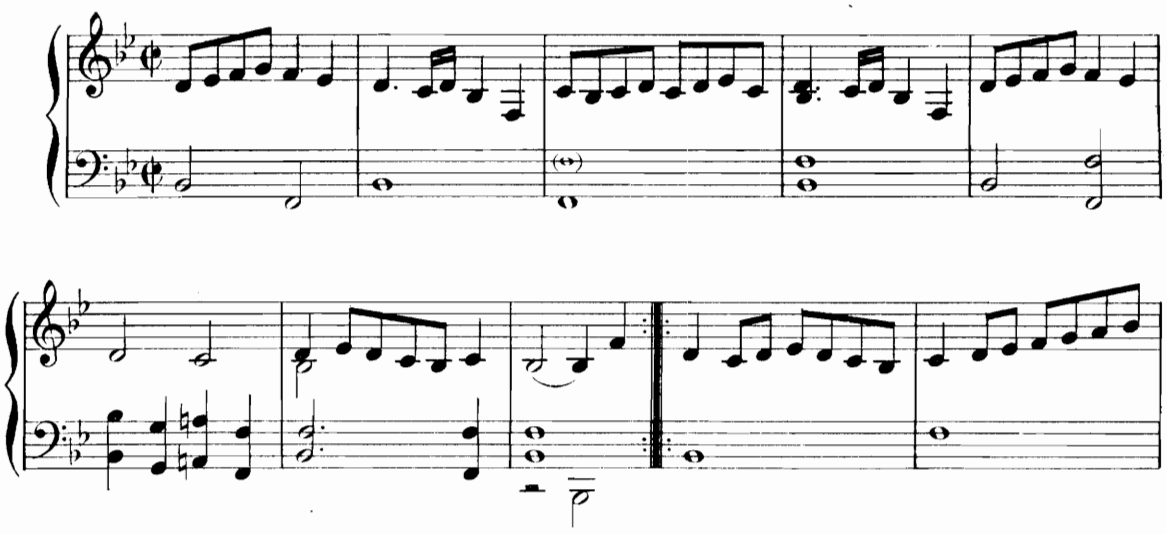


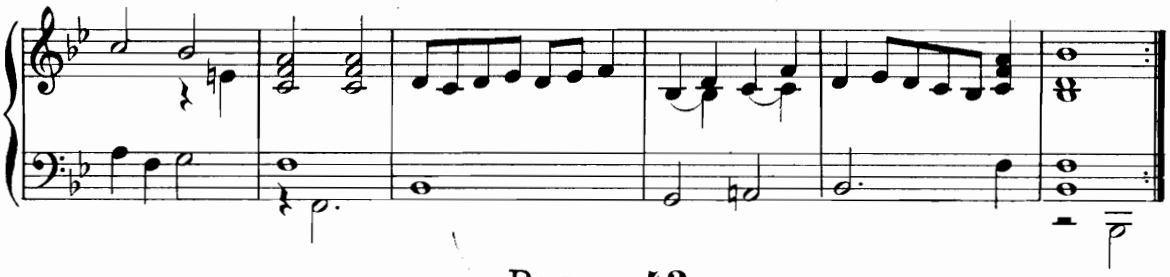
Branle double de Poitou 41.

F° 24.



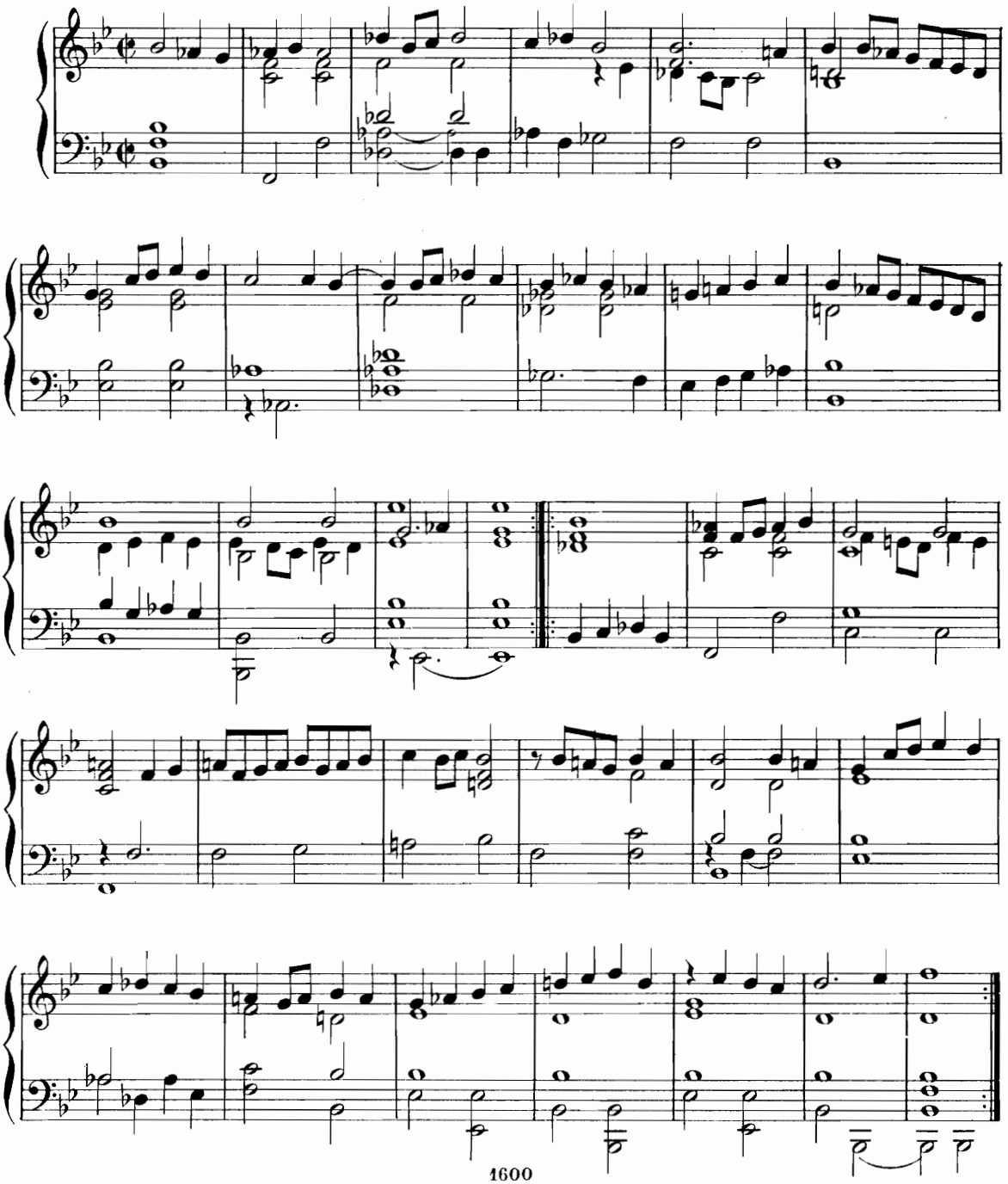
Gavotte 42.





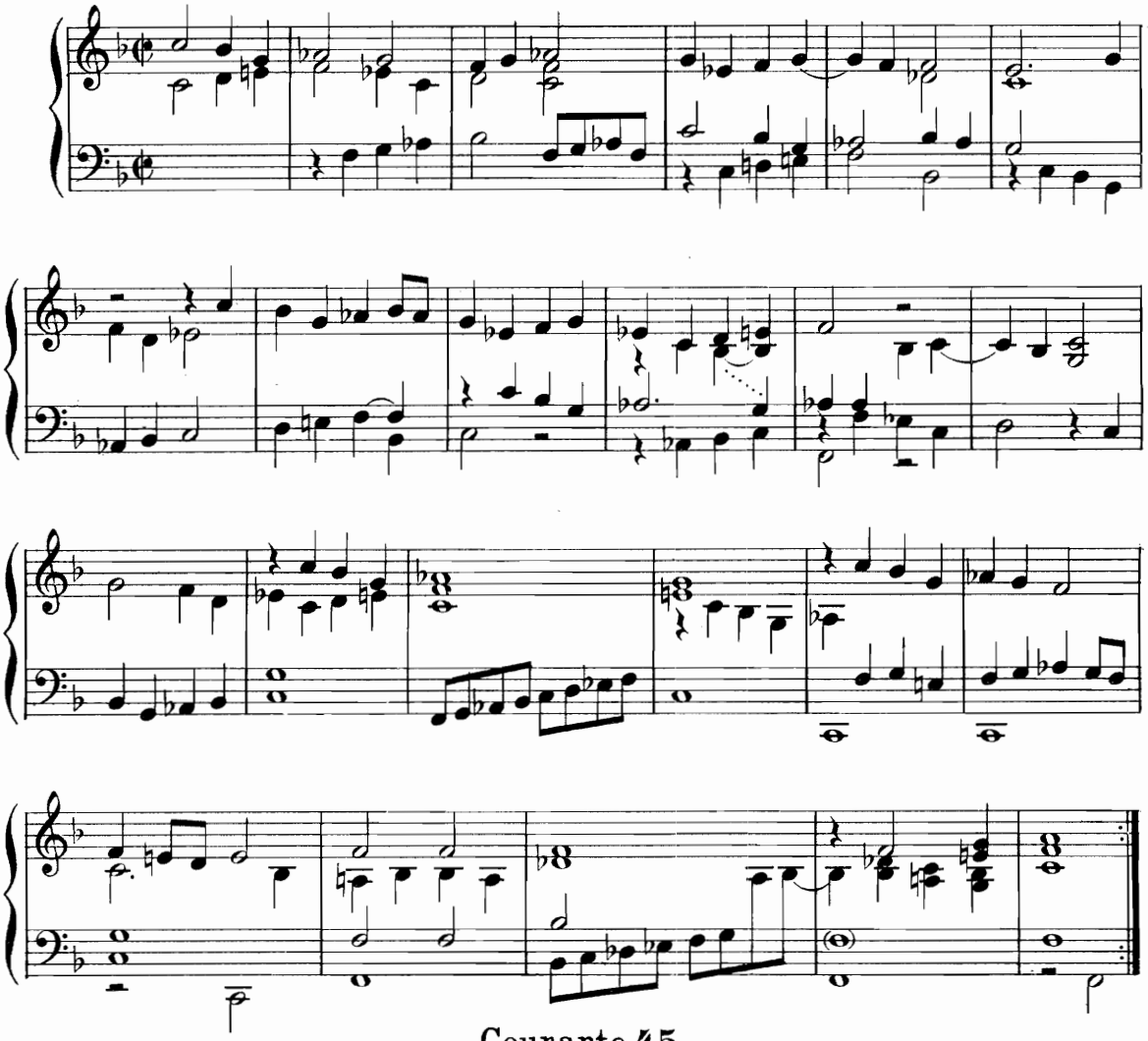
Pavane 43.

F^{o} 24vo.



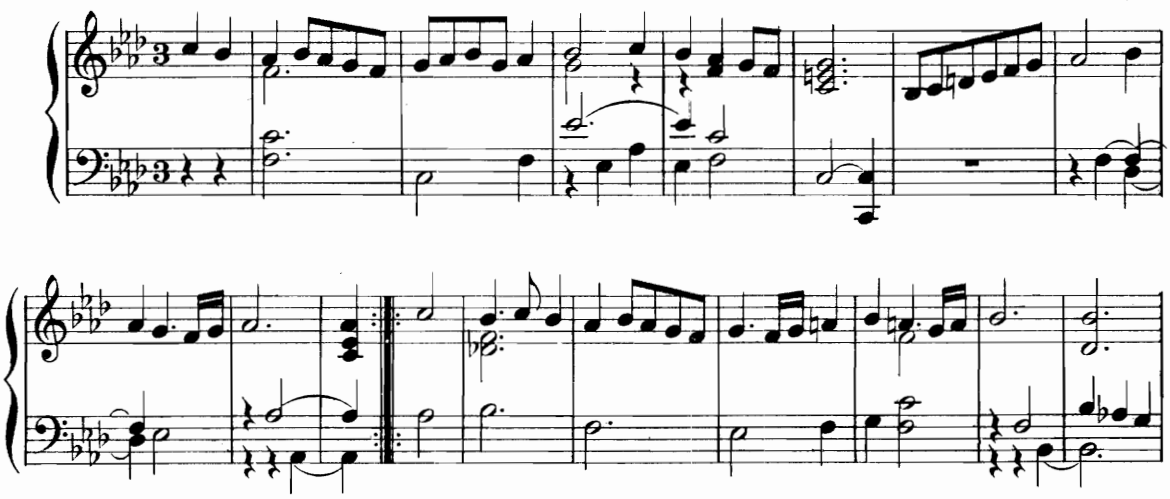
Prélude 44.

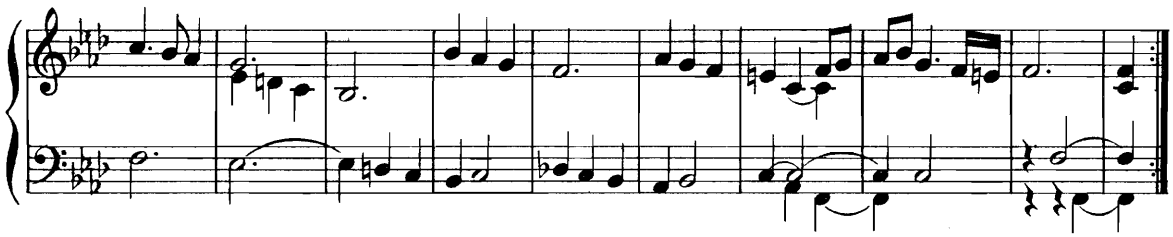
F.º 25.



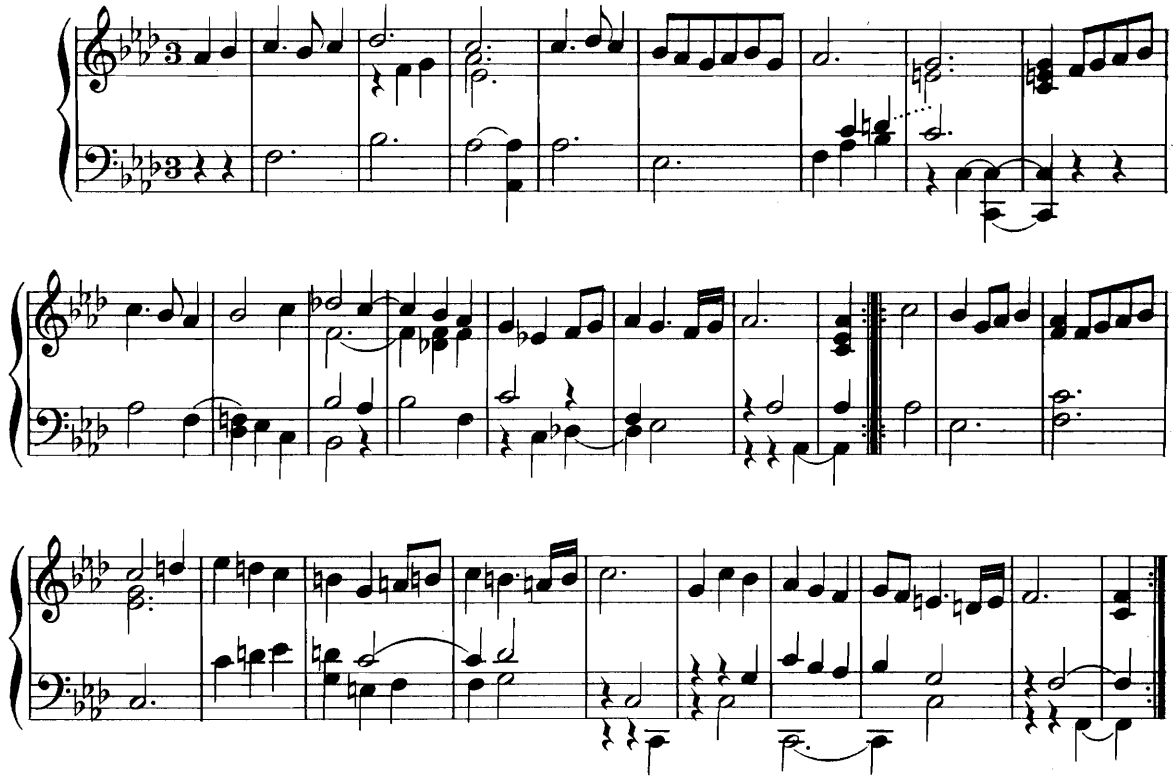
Courante 45.

F.º 25.

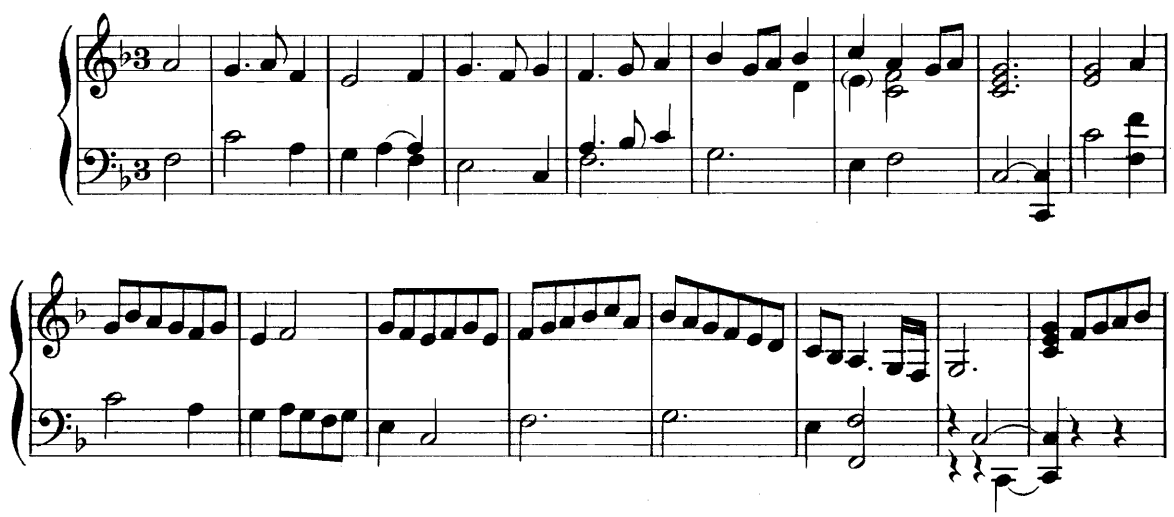


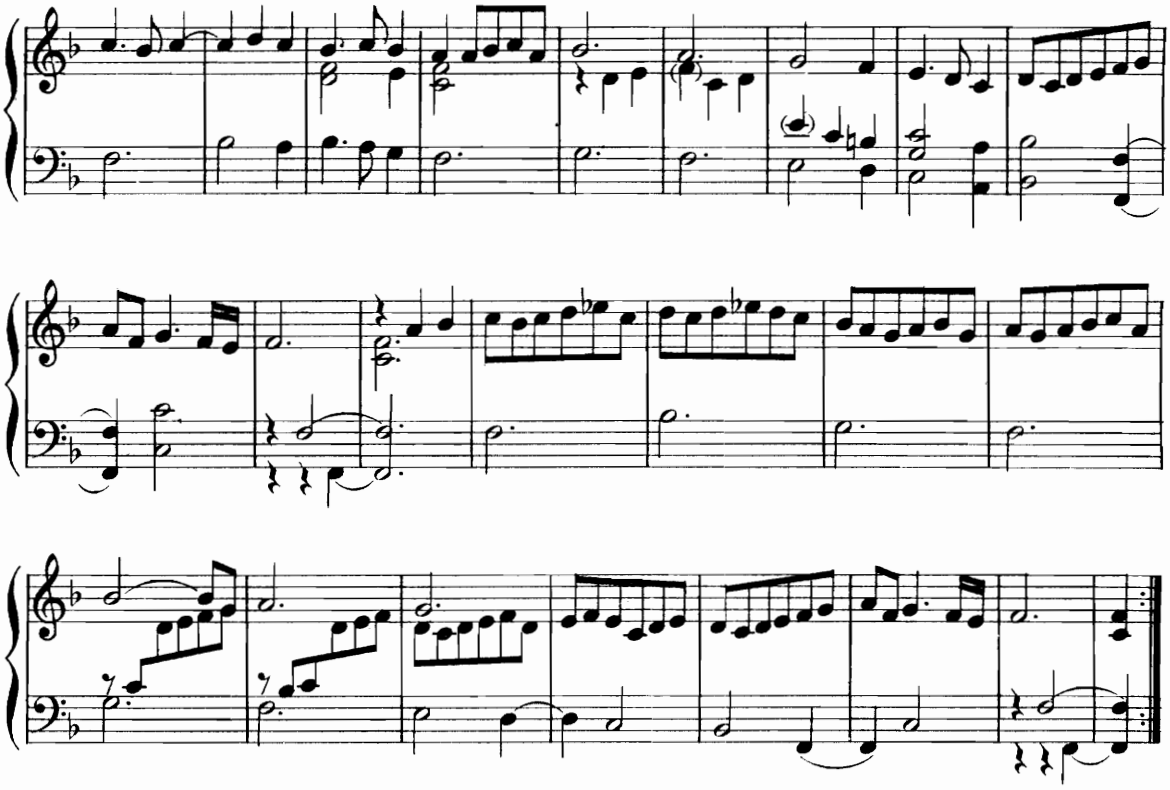


Courante 46.



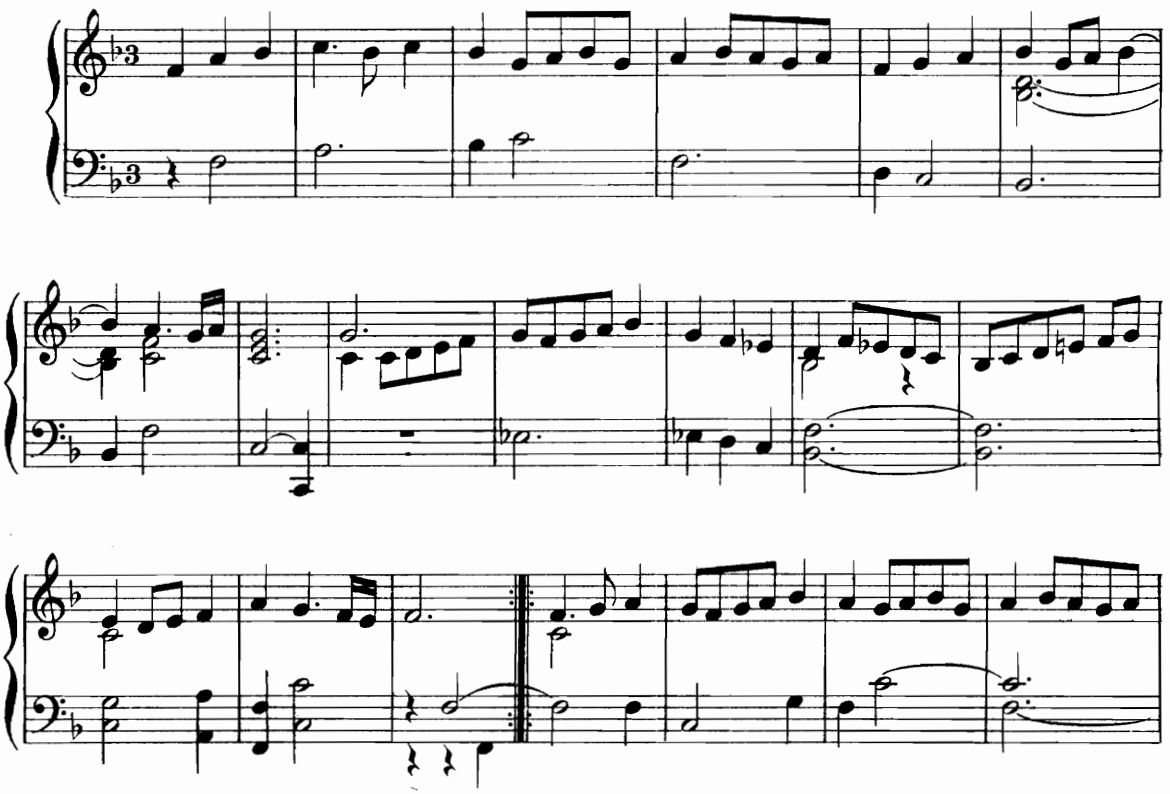
Courante 47.

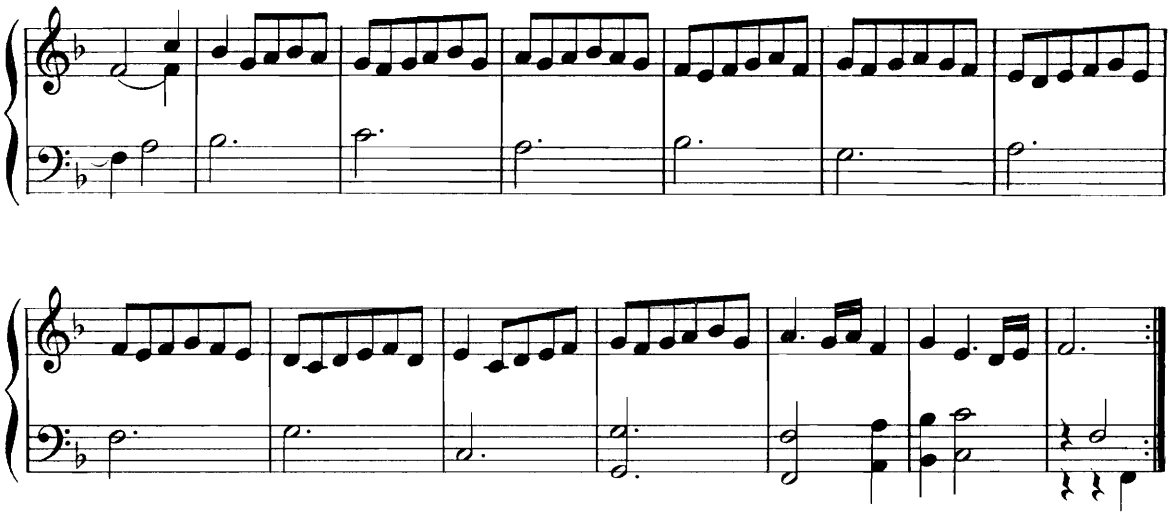




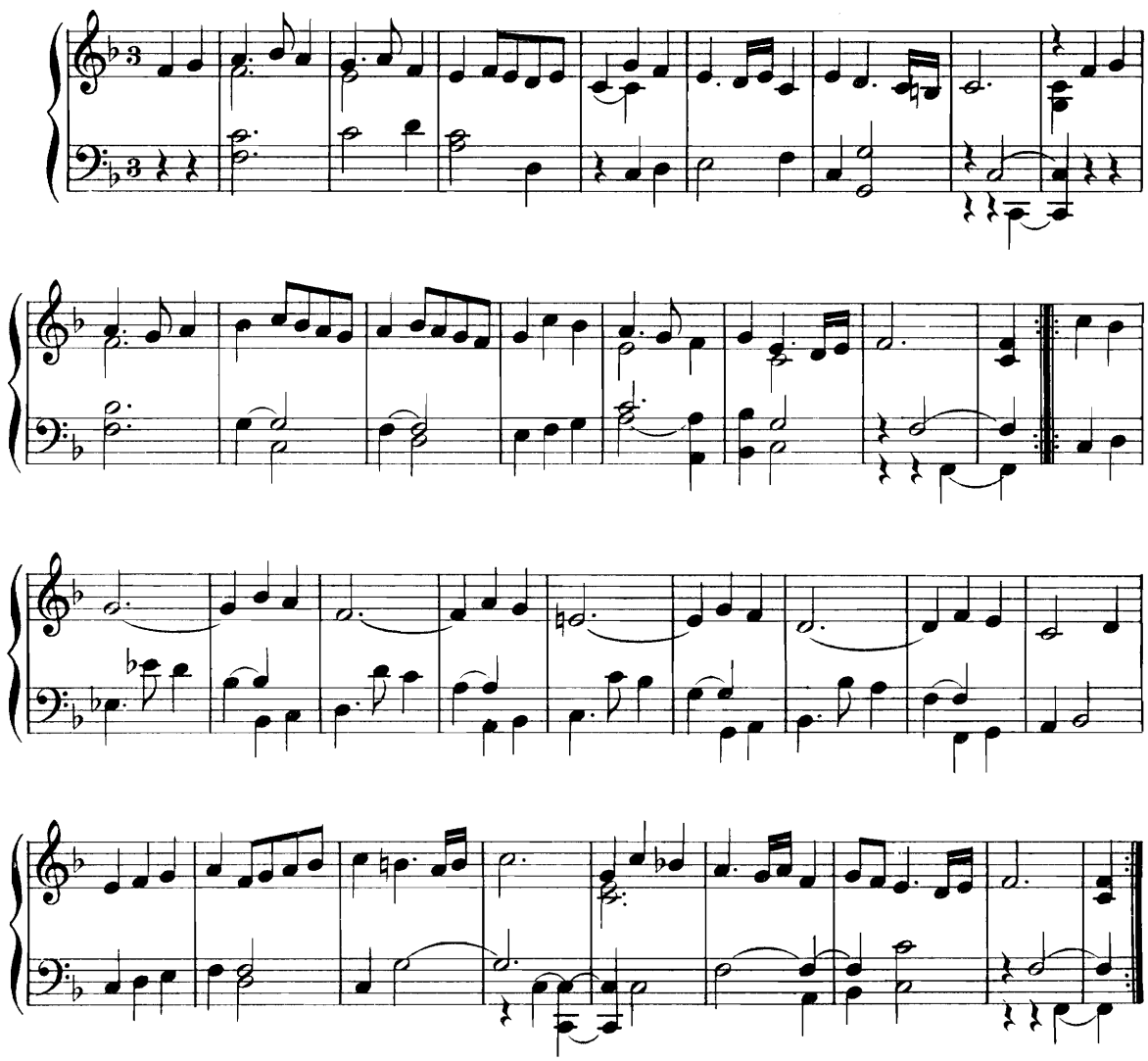
Courante 48.

F.º 24.

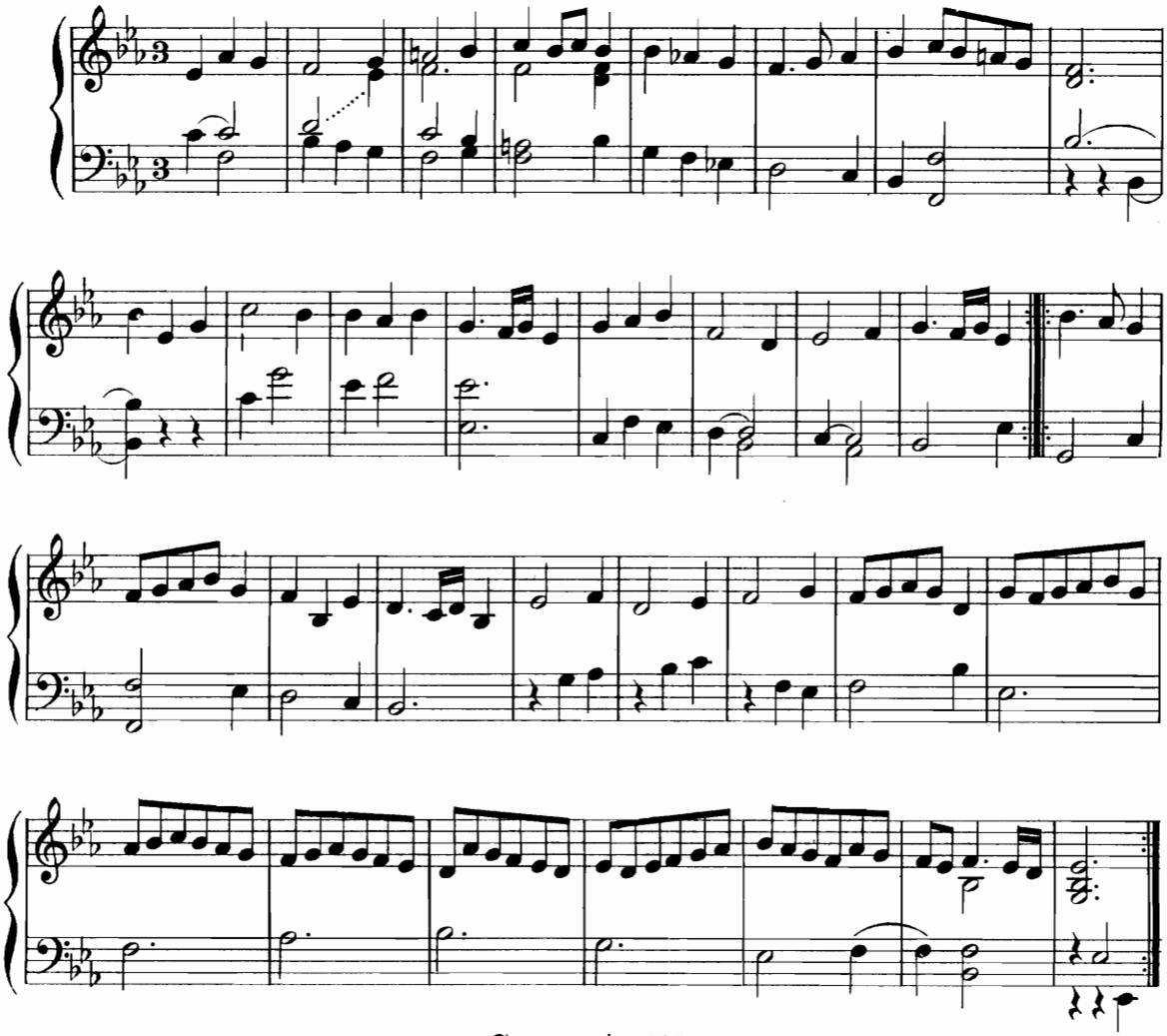




Courante 49.

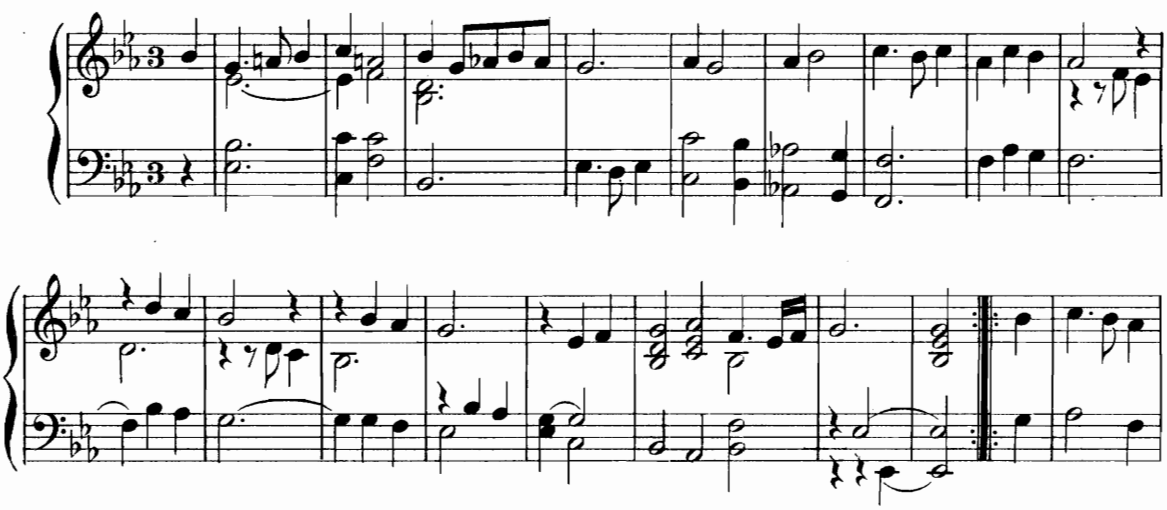


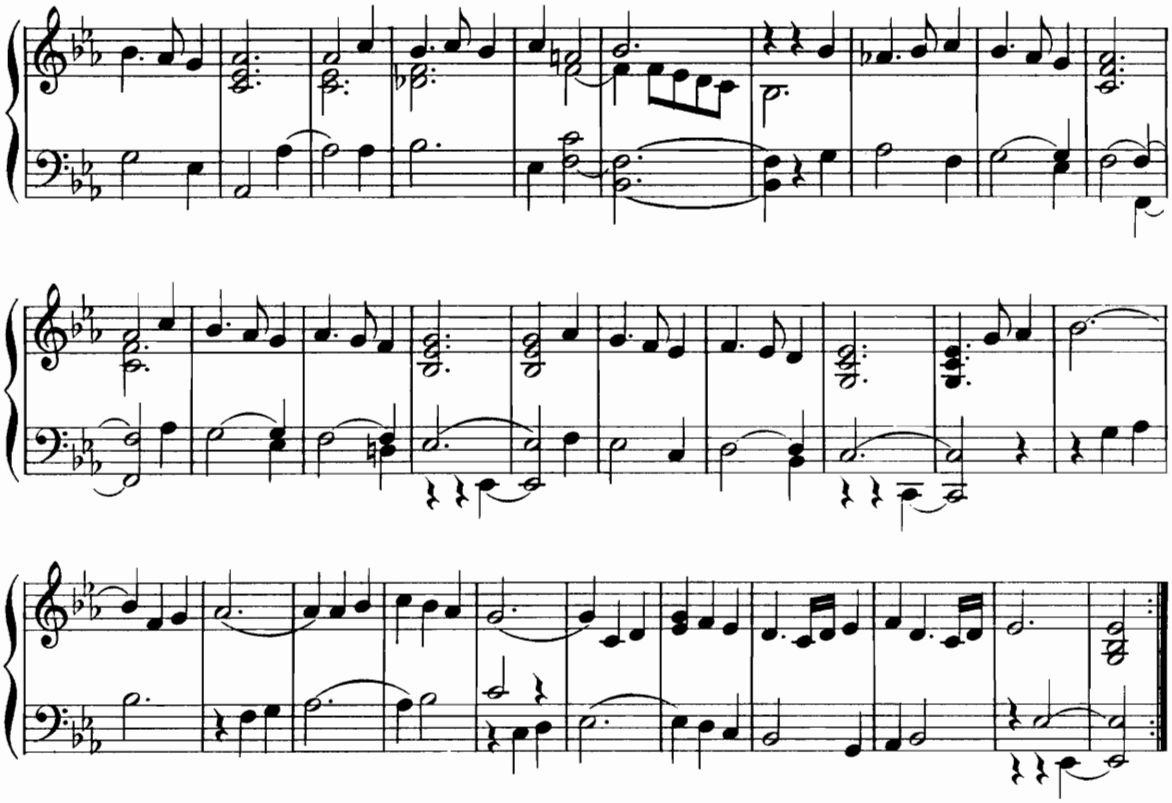
Courante 50.



Courante 51.

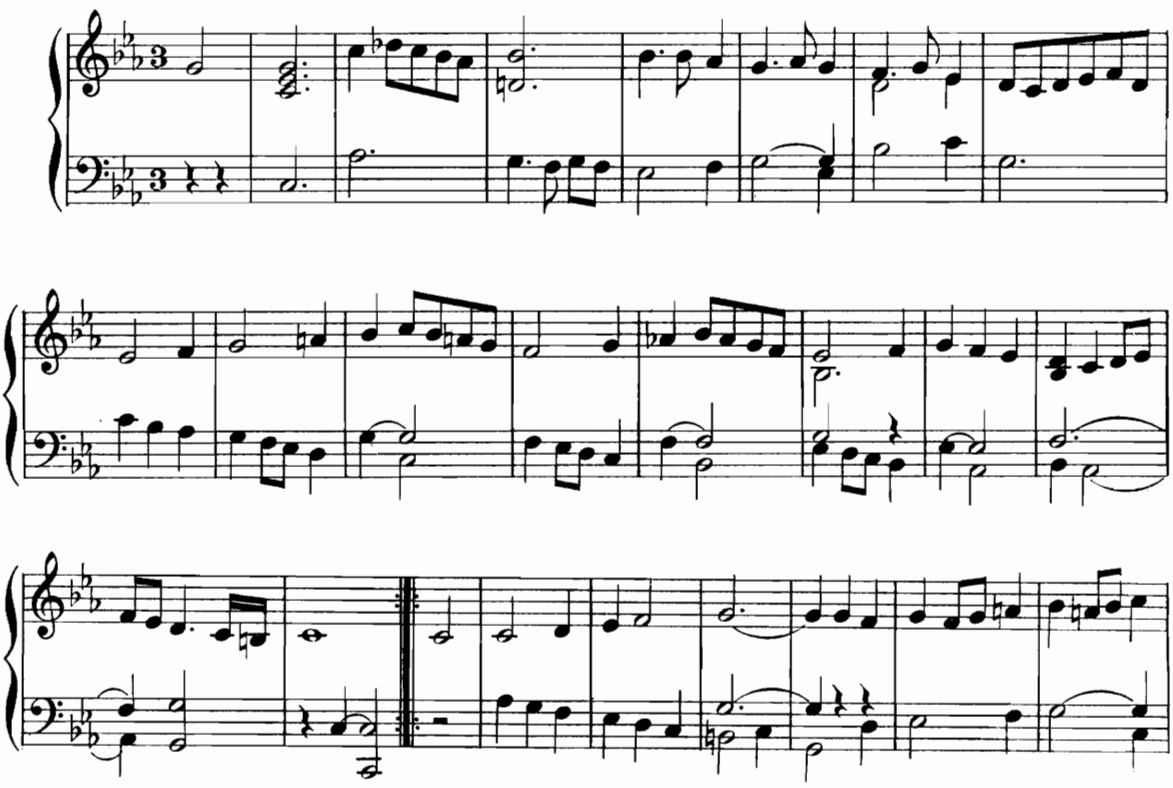
F.º 28.

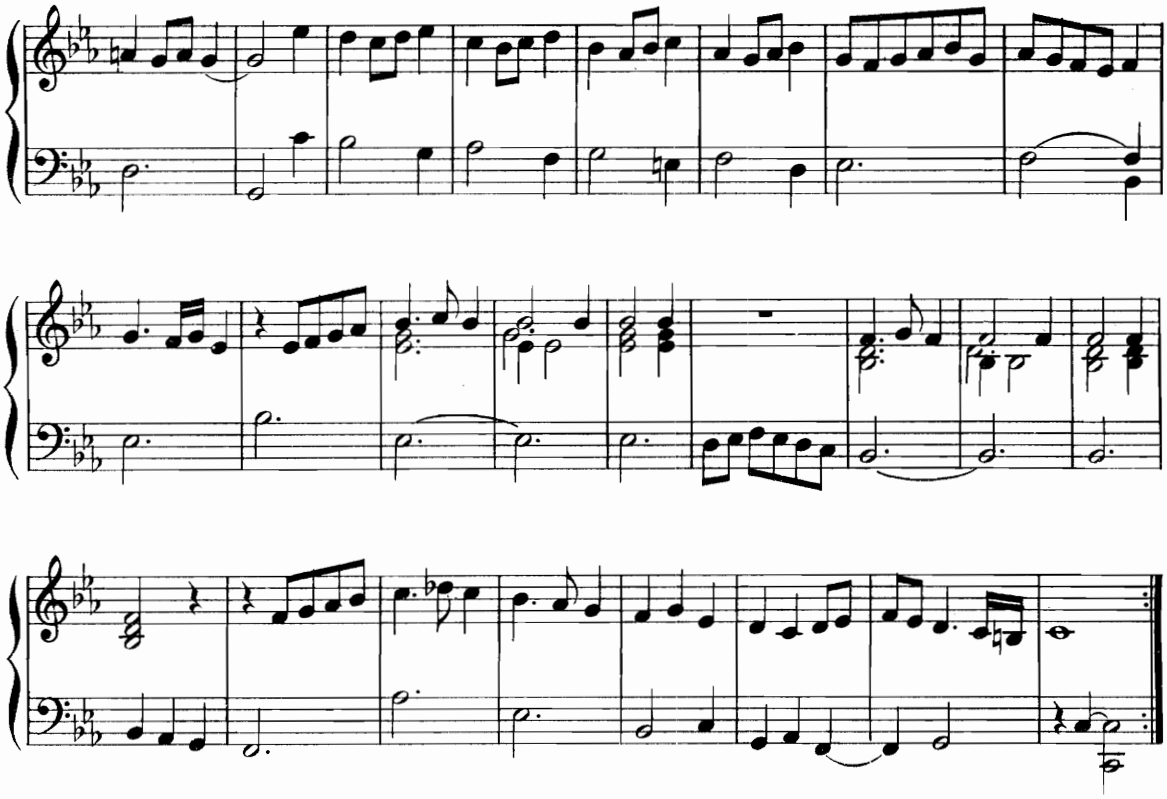




Courante 52.

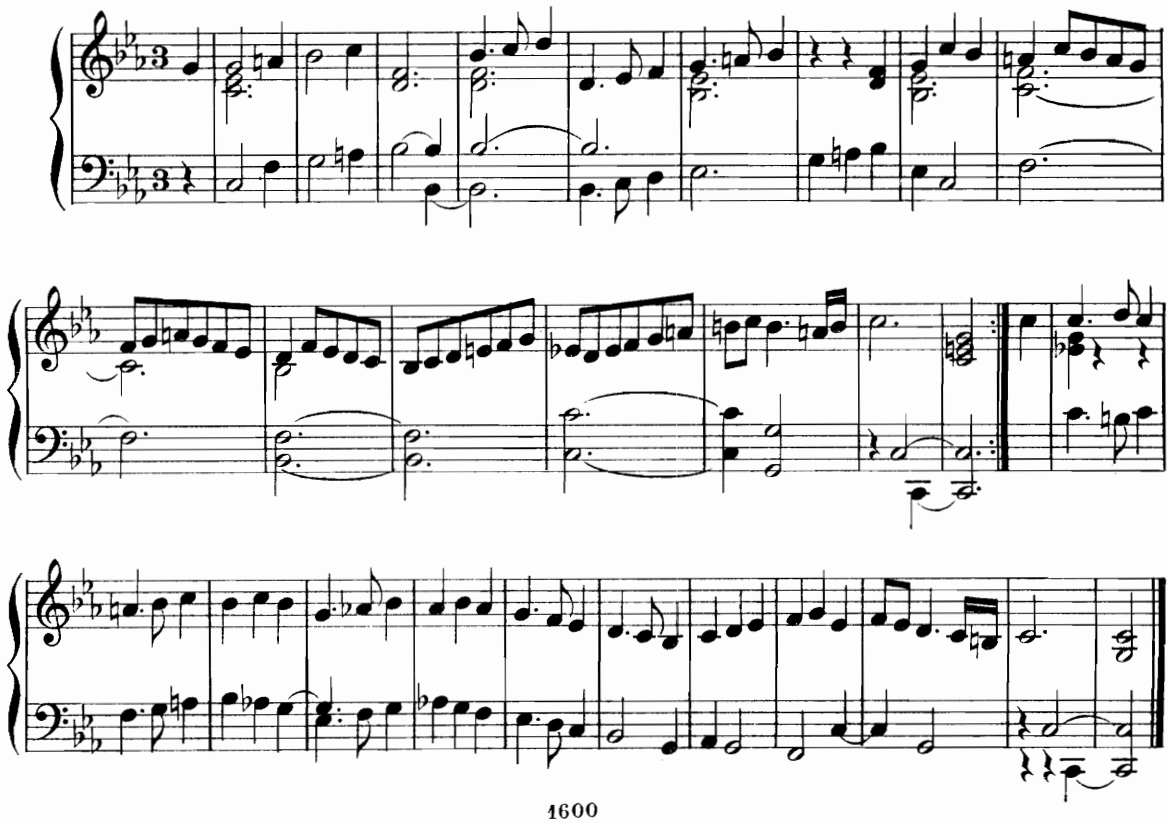
F.º 27.





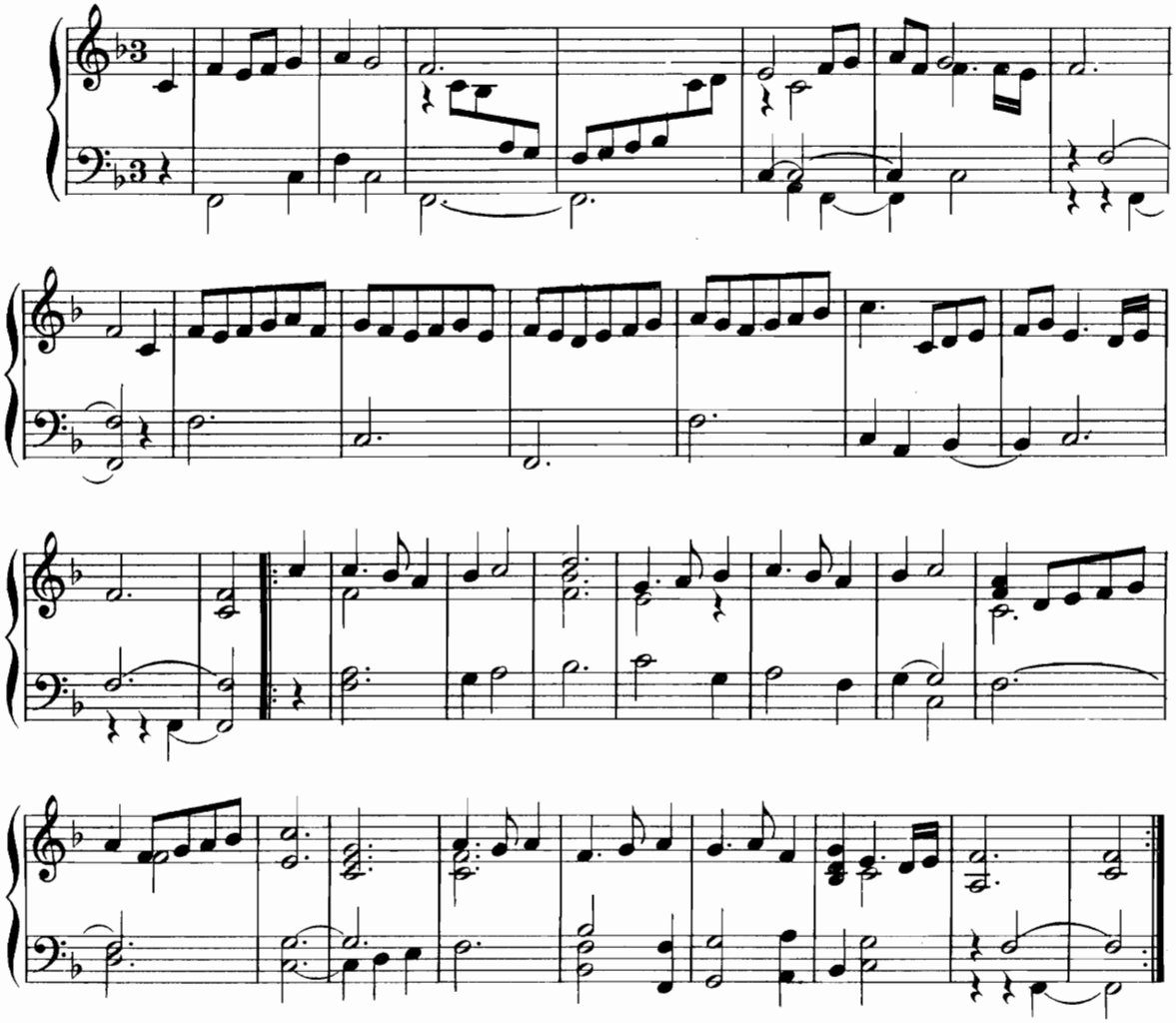
Courante 53.

F.° 25.

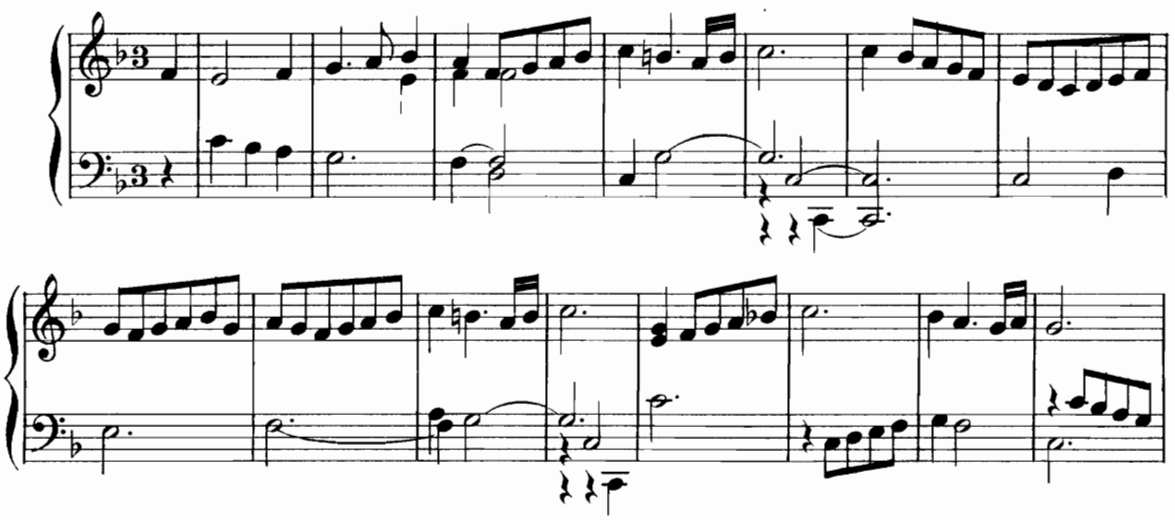


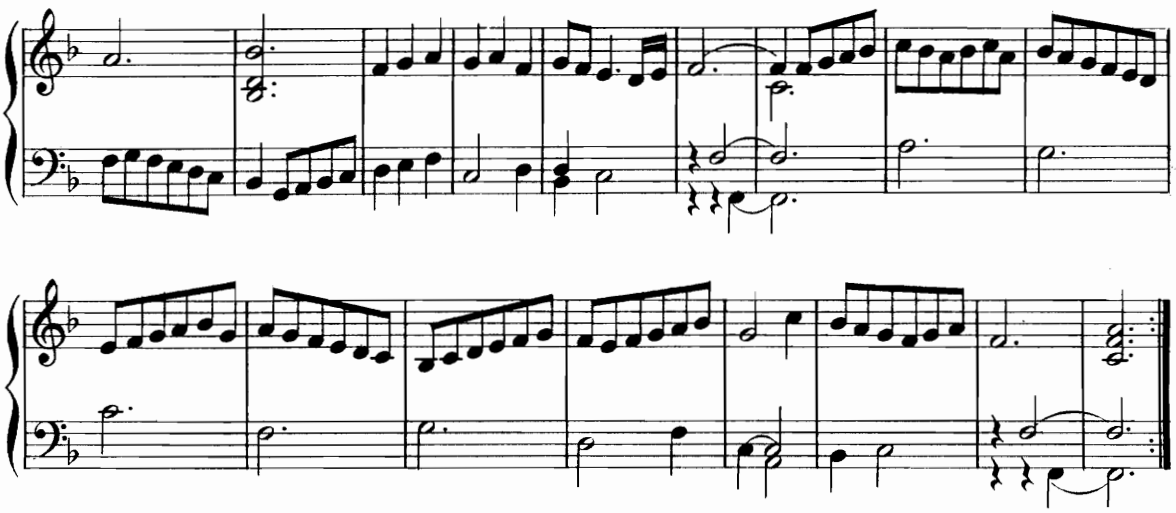
Courante 54.

F°. 27V°.



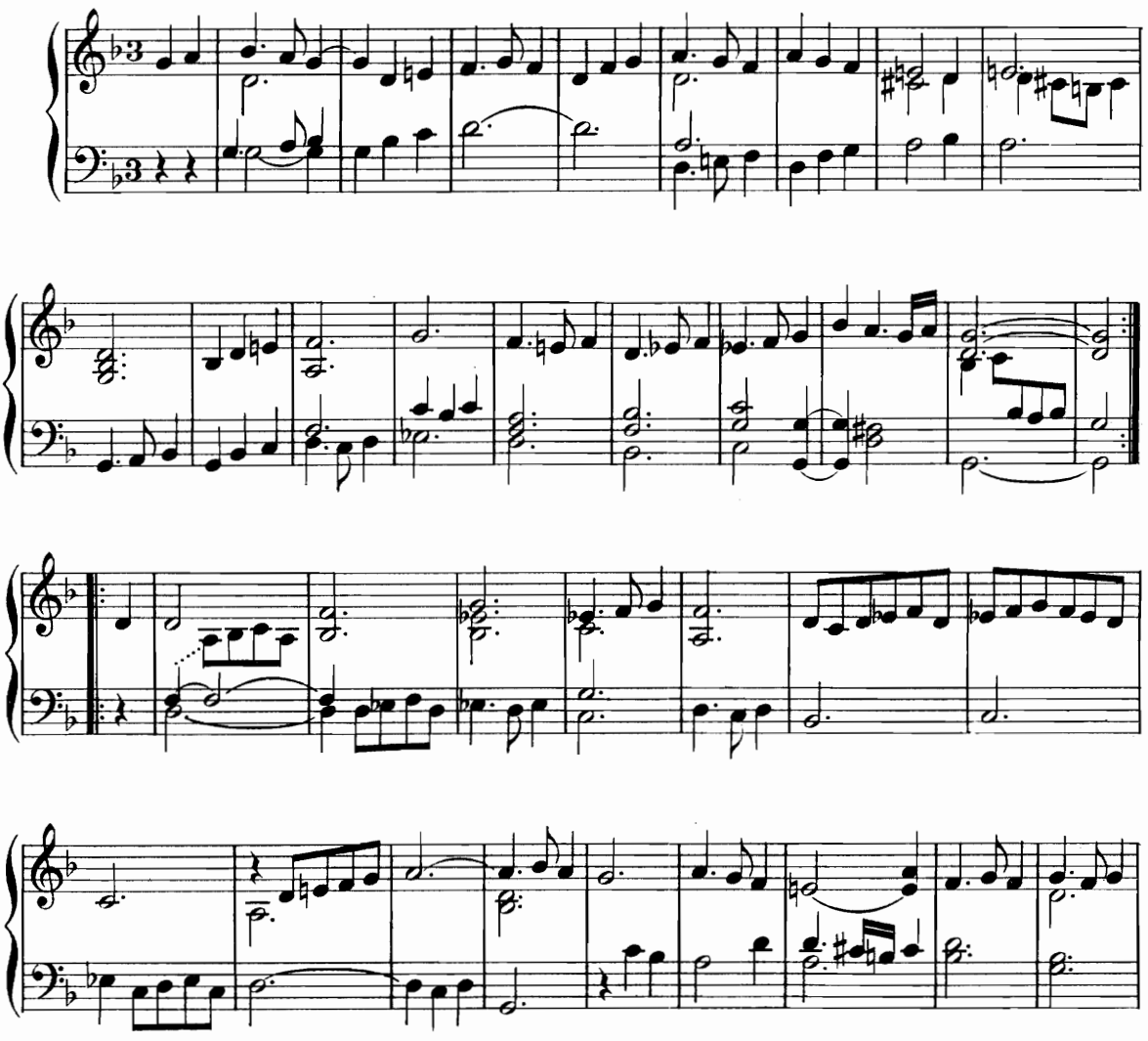
Courante 55.

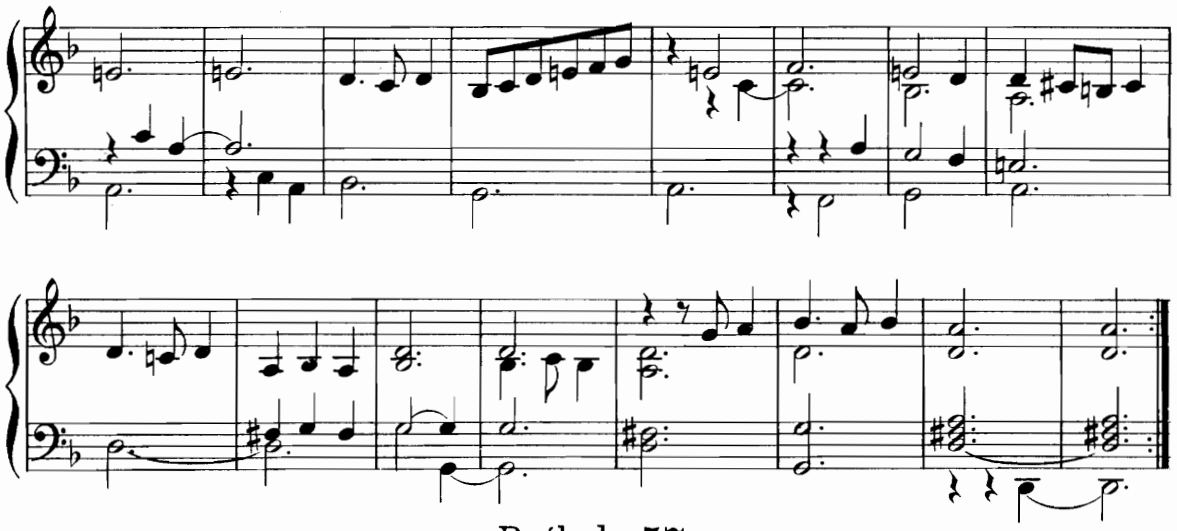




Courante 56.

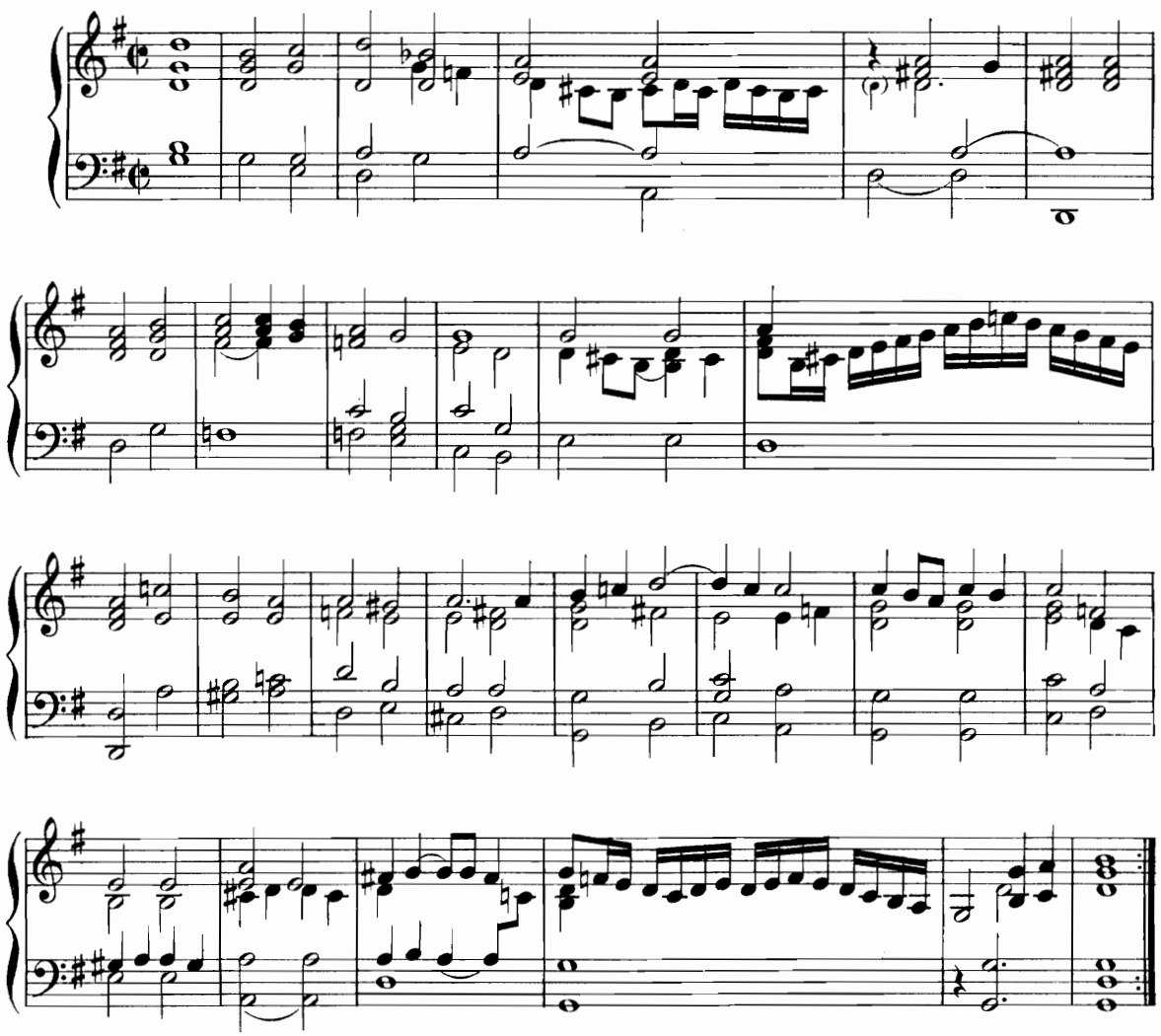
F° 28.



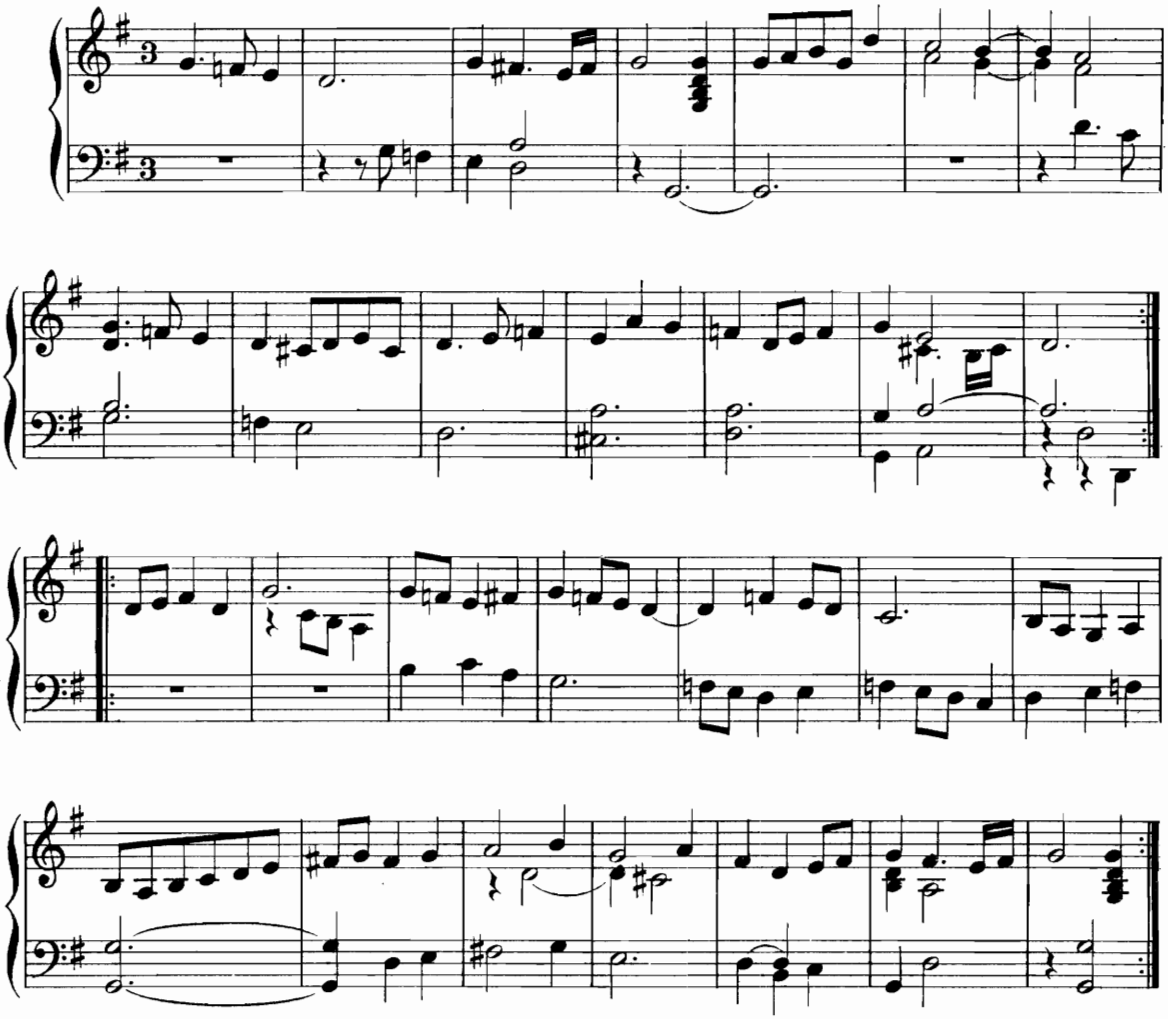


Prélude 57.

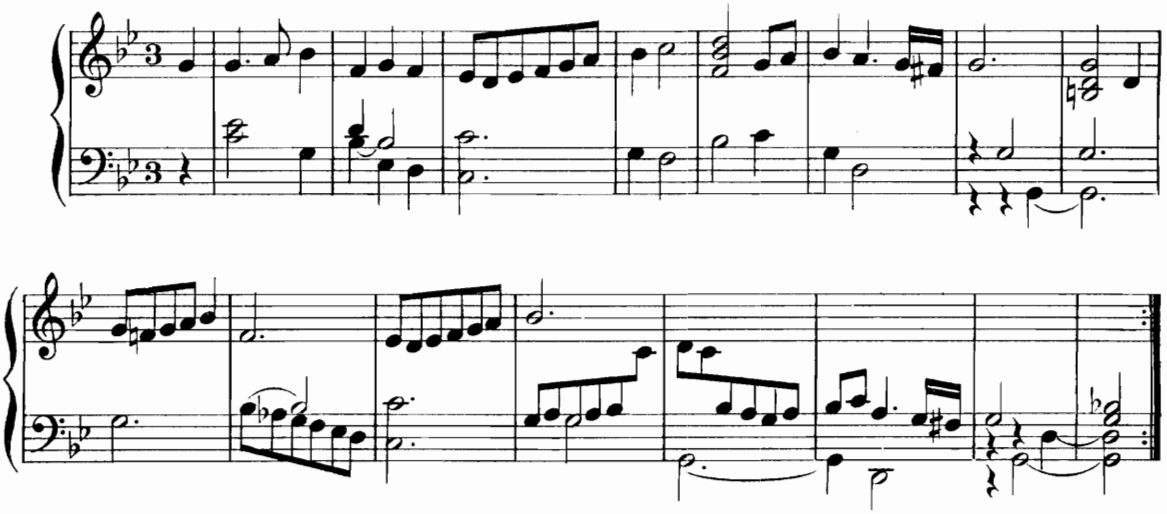
F.º 28V.º

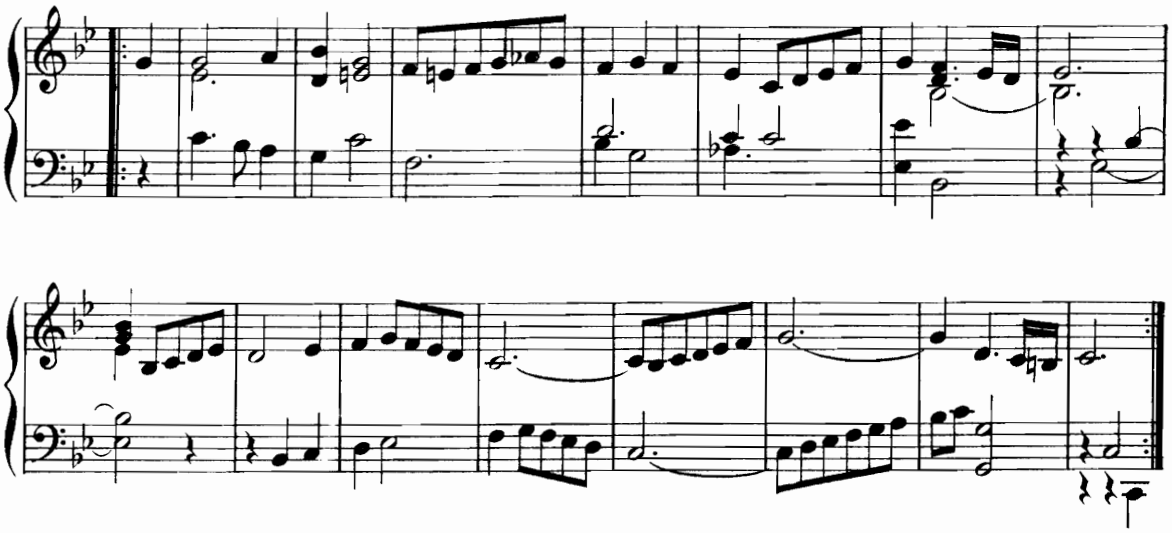


Volte 58.



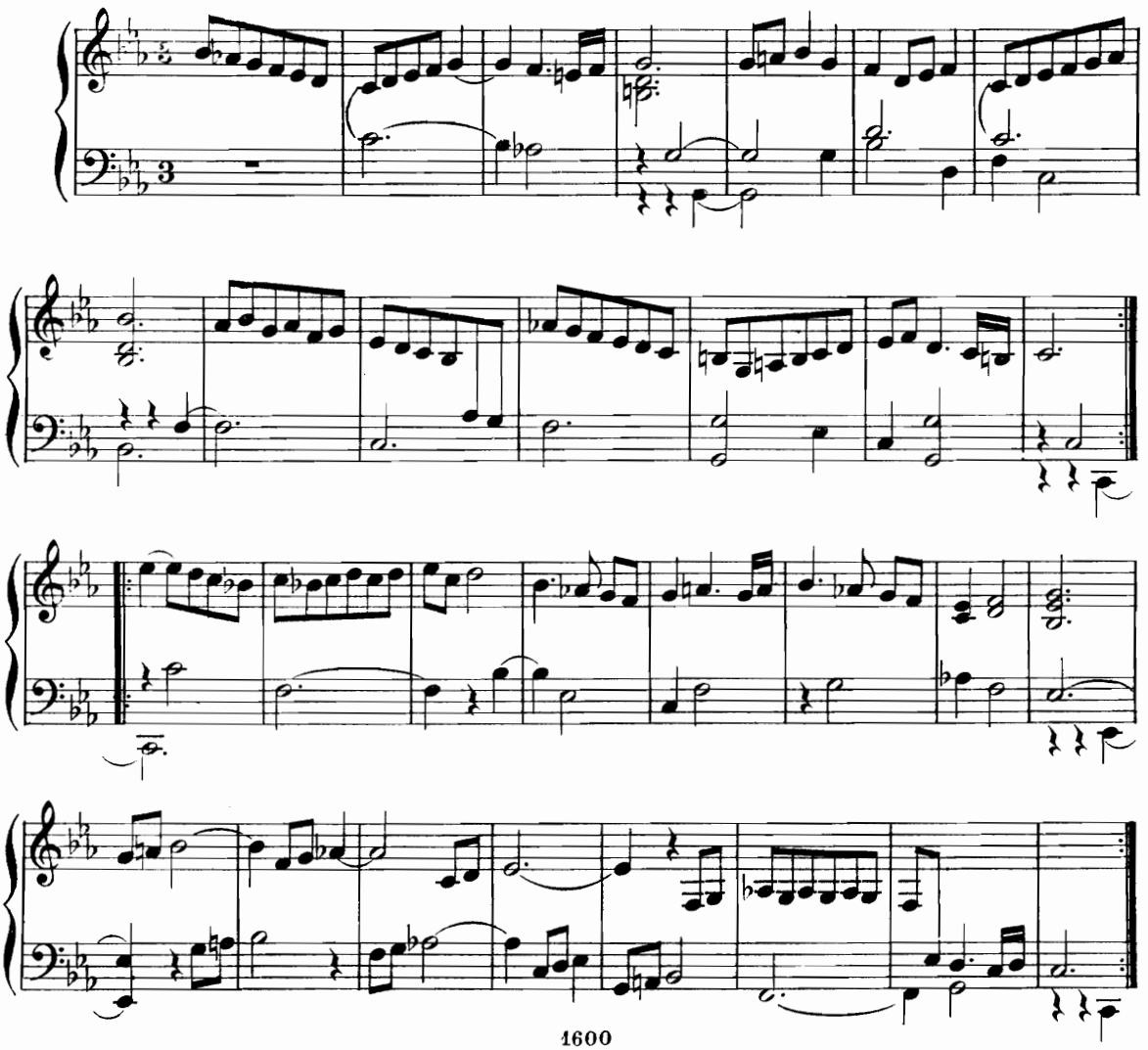
Volte 59.





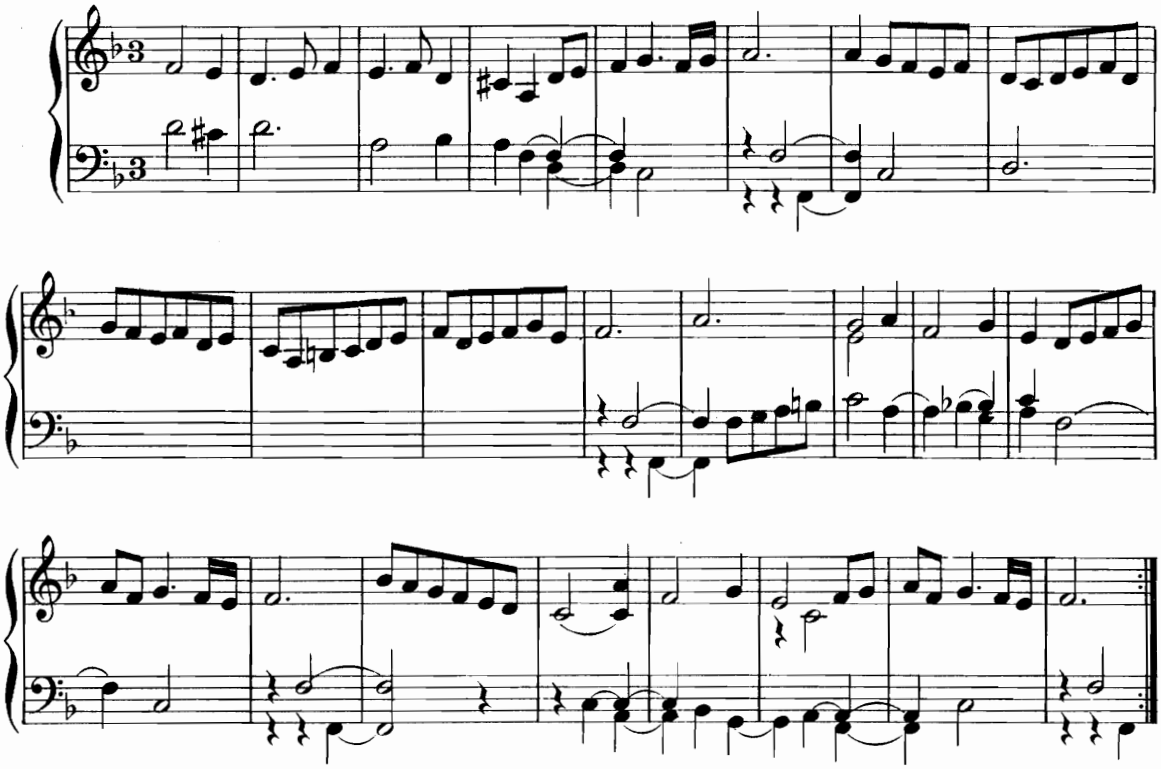
Volte 60.

F.° 29.

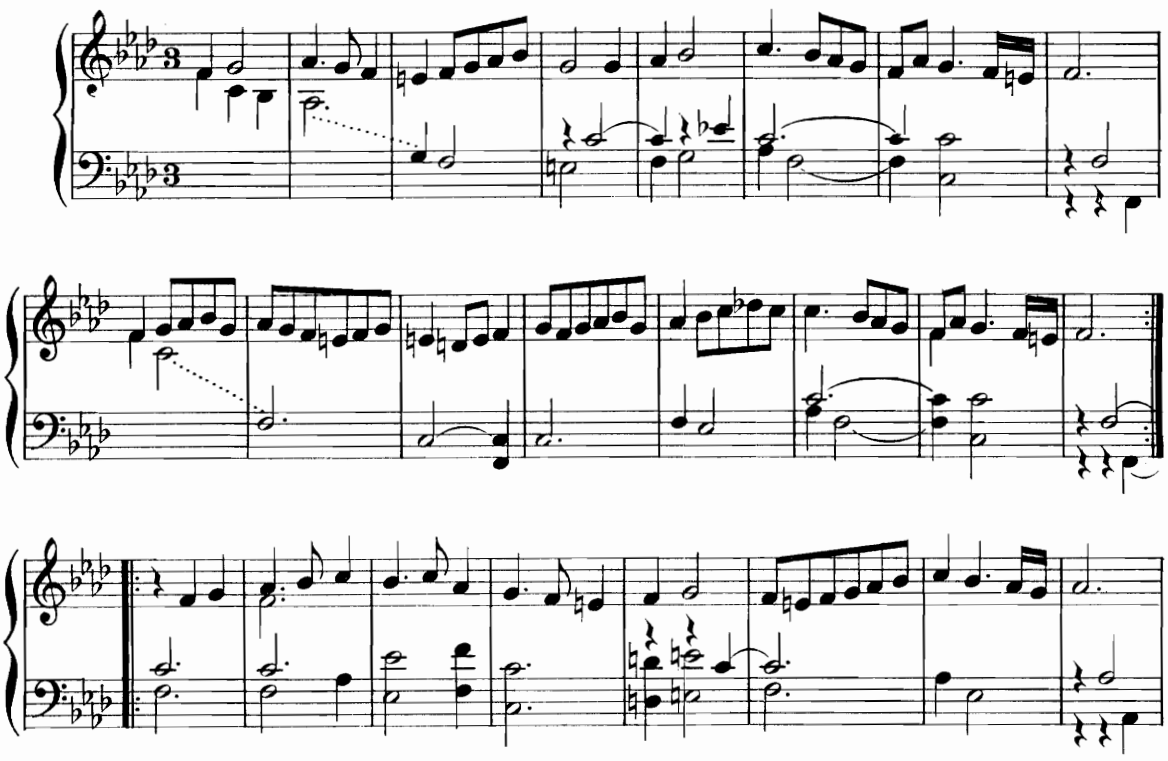


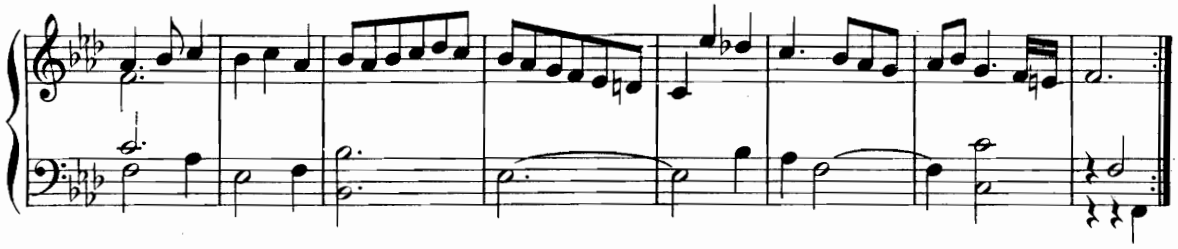
Volte 61.

F°. 29vo.



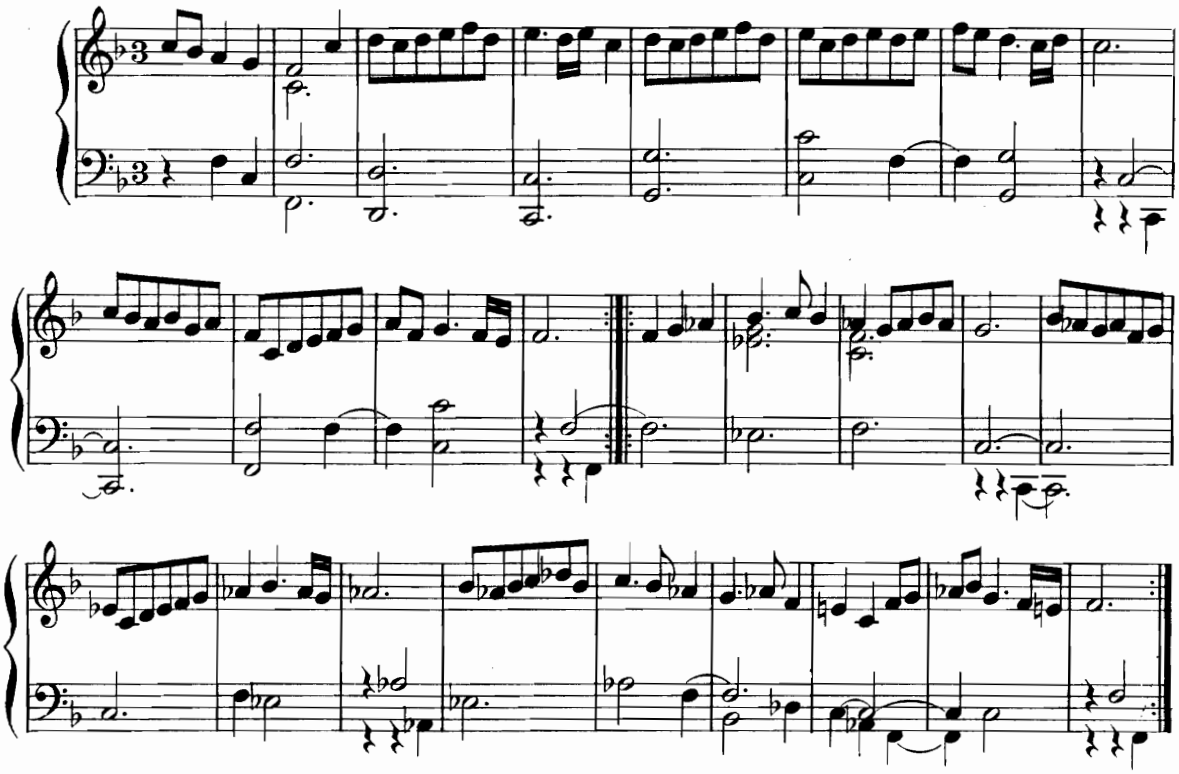
Volte 62.





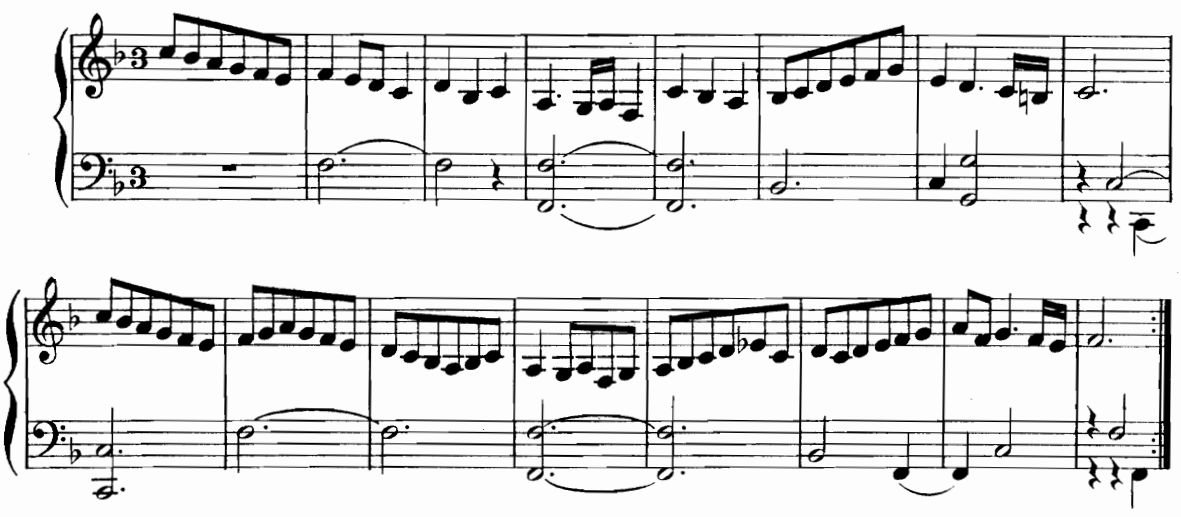
Volte 63.

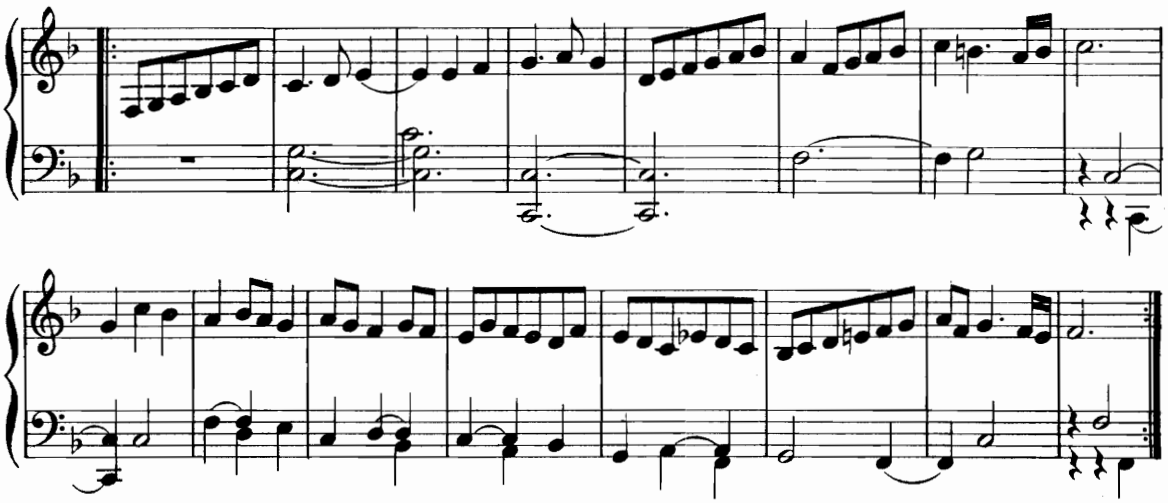
F.º 30.



Volte 64.

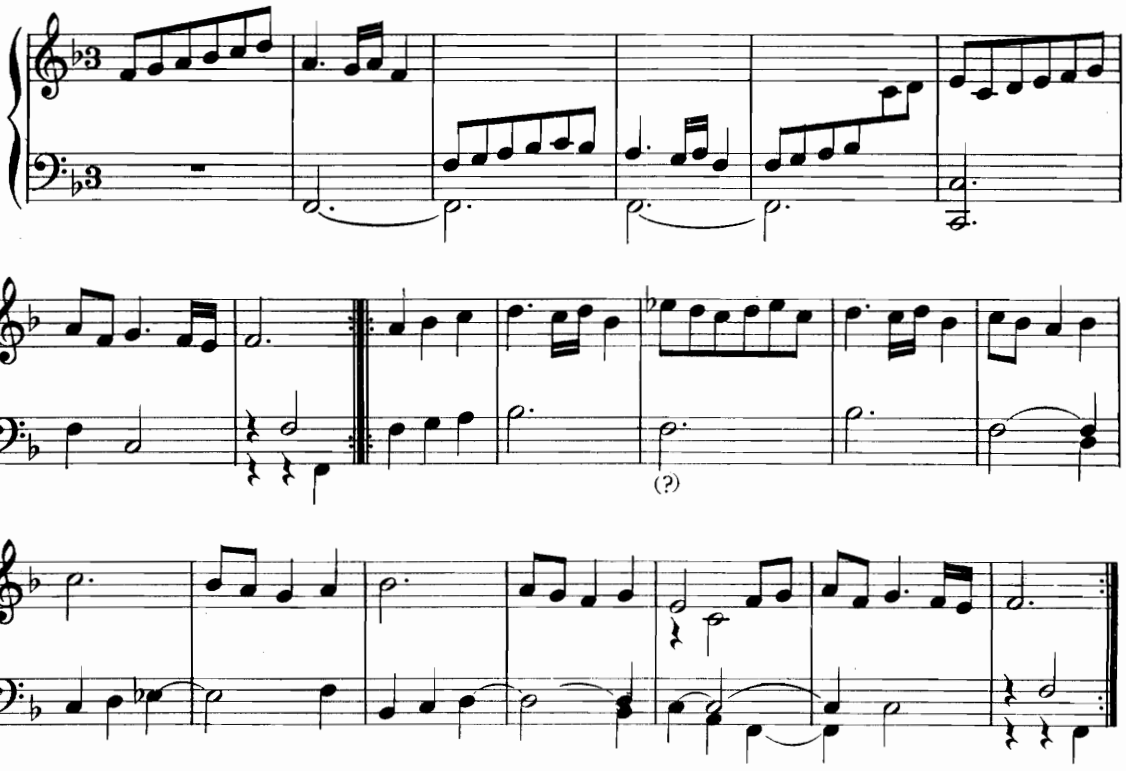
F.º 30.





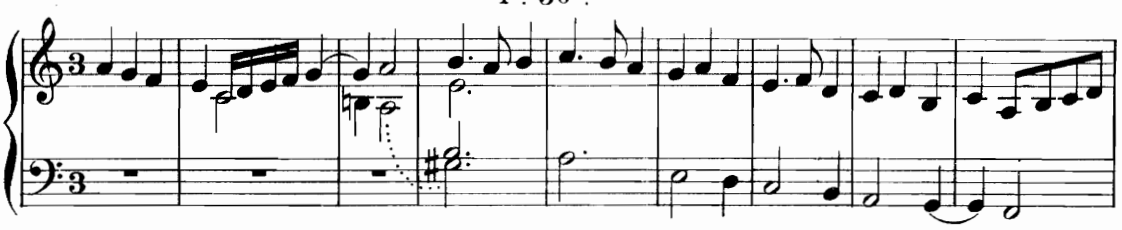
Volte 65.

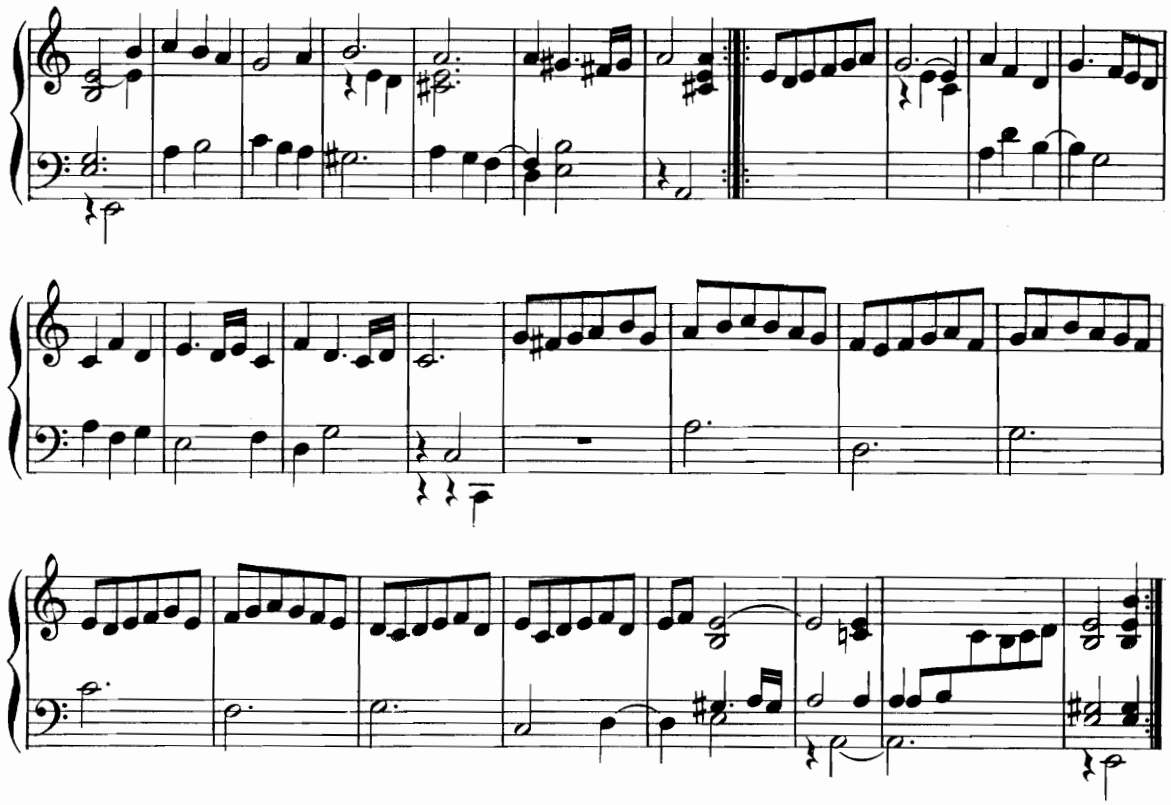
F° 30v°



Volte 66.

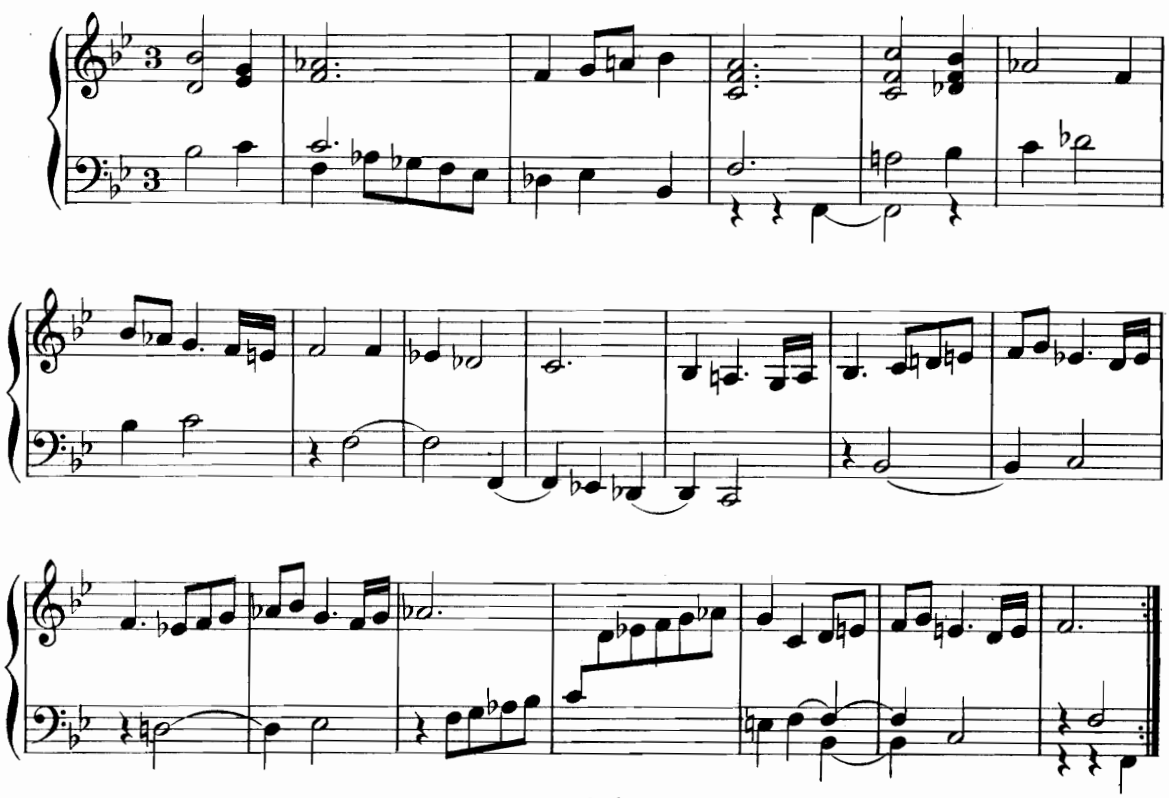
F° 30v°

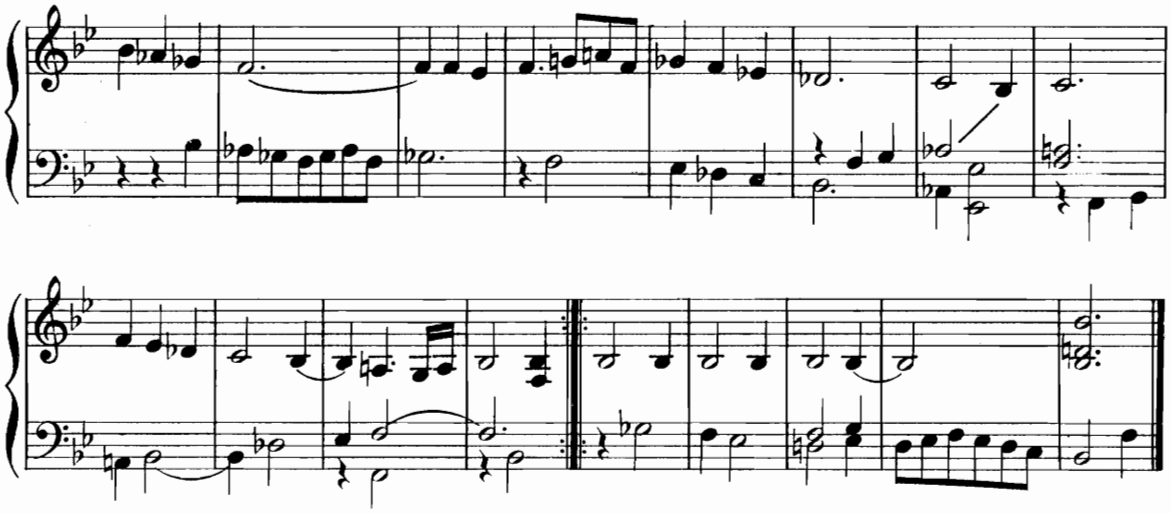




Volte 67.

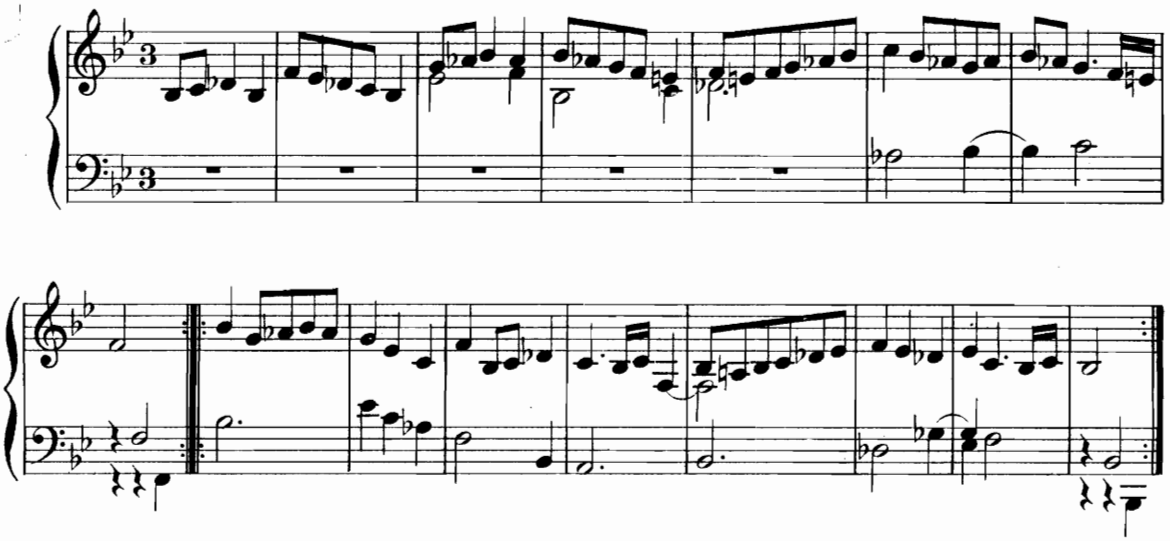
F° 31.



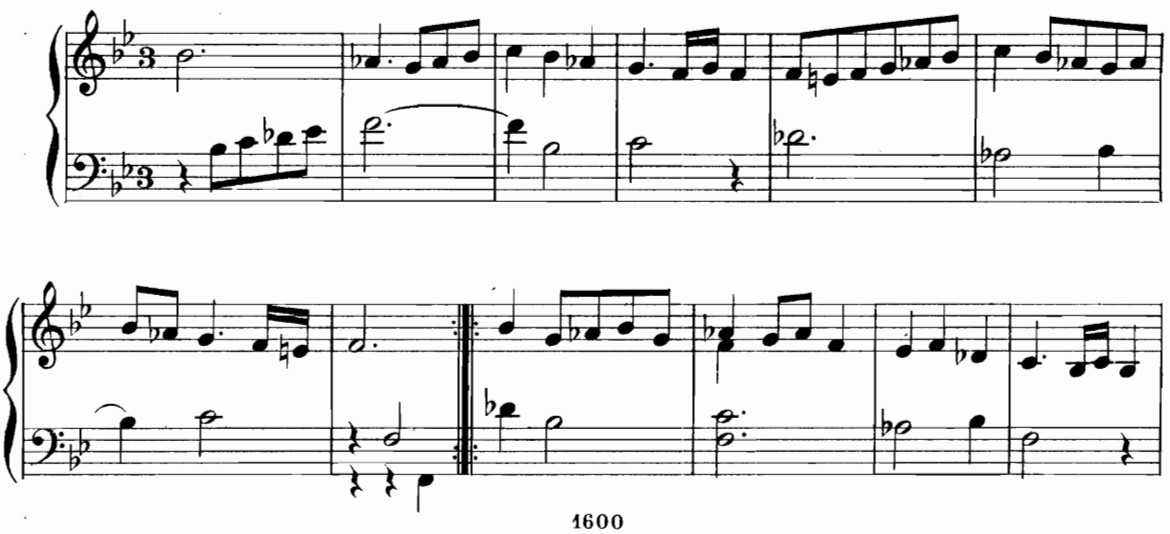


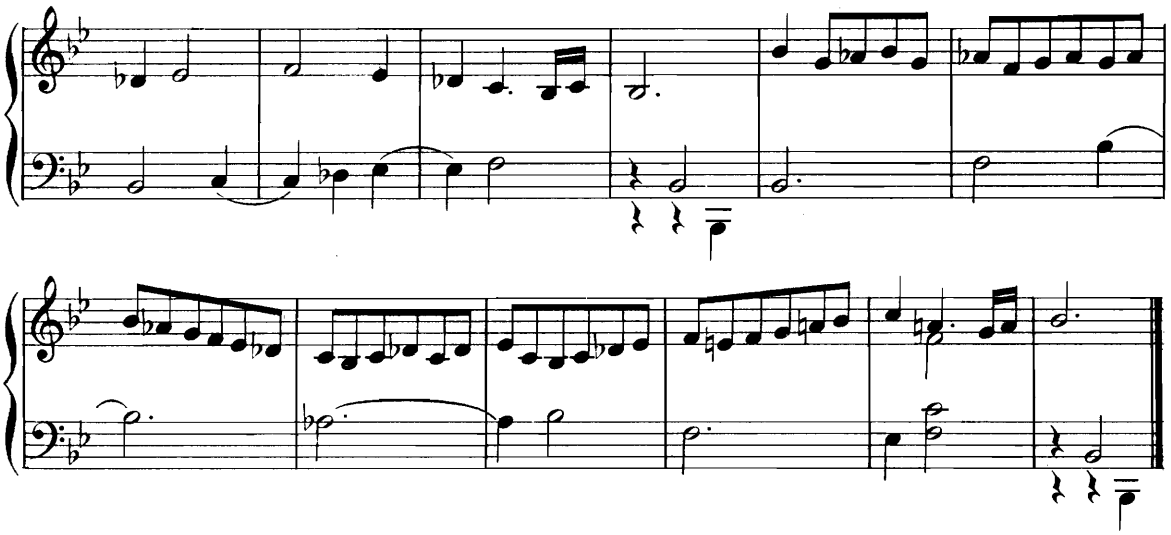
Volte à cordes avalées **67**.

F.º 31.

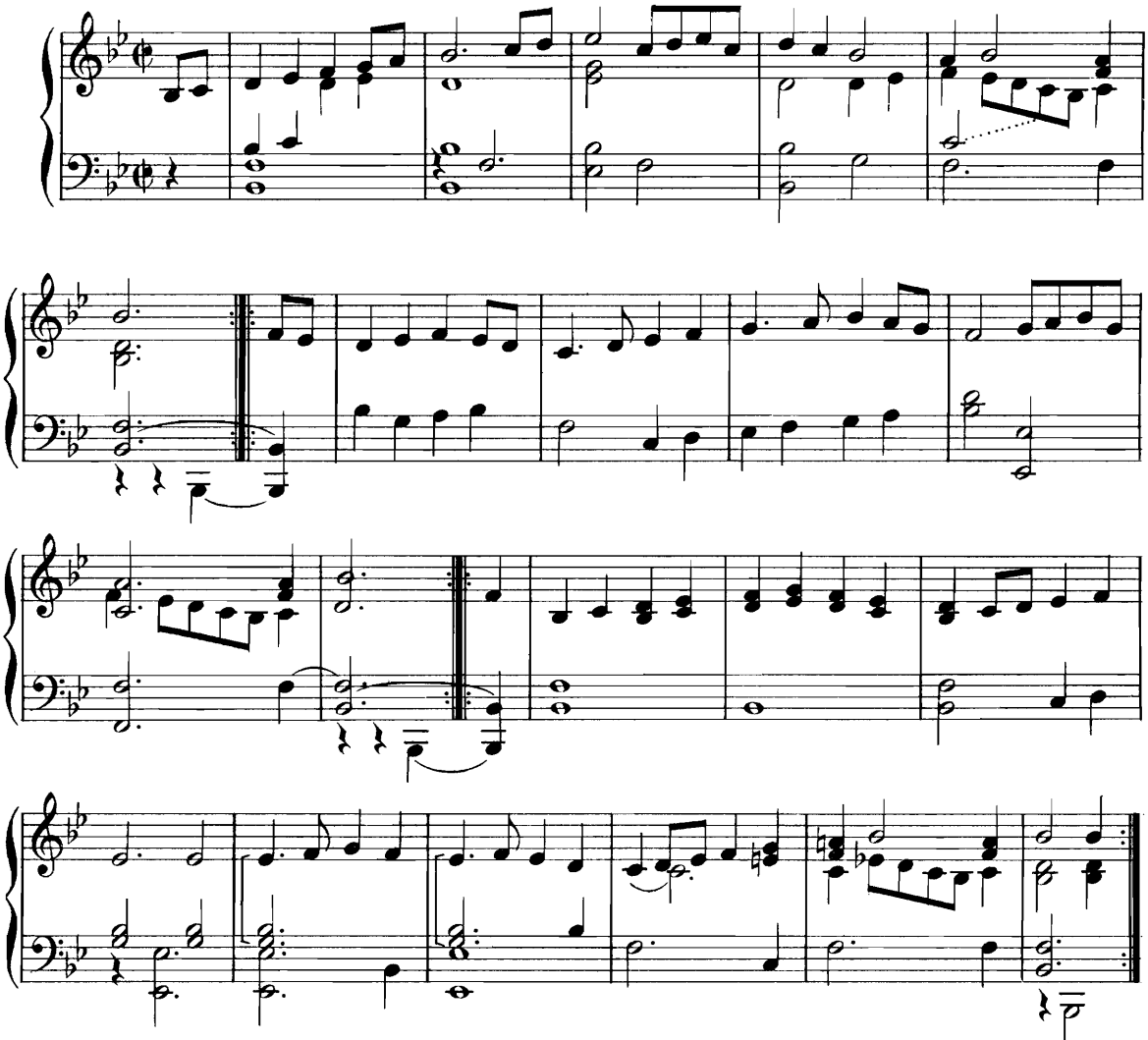
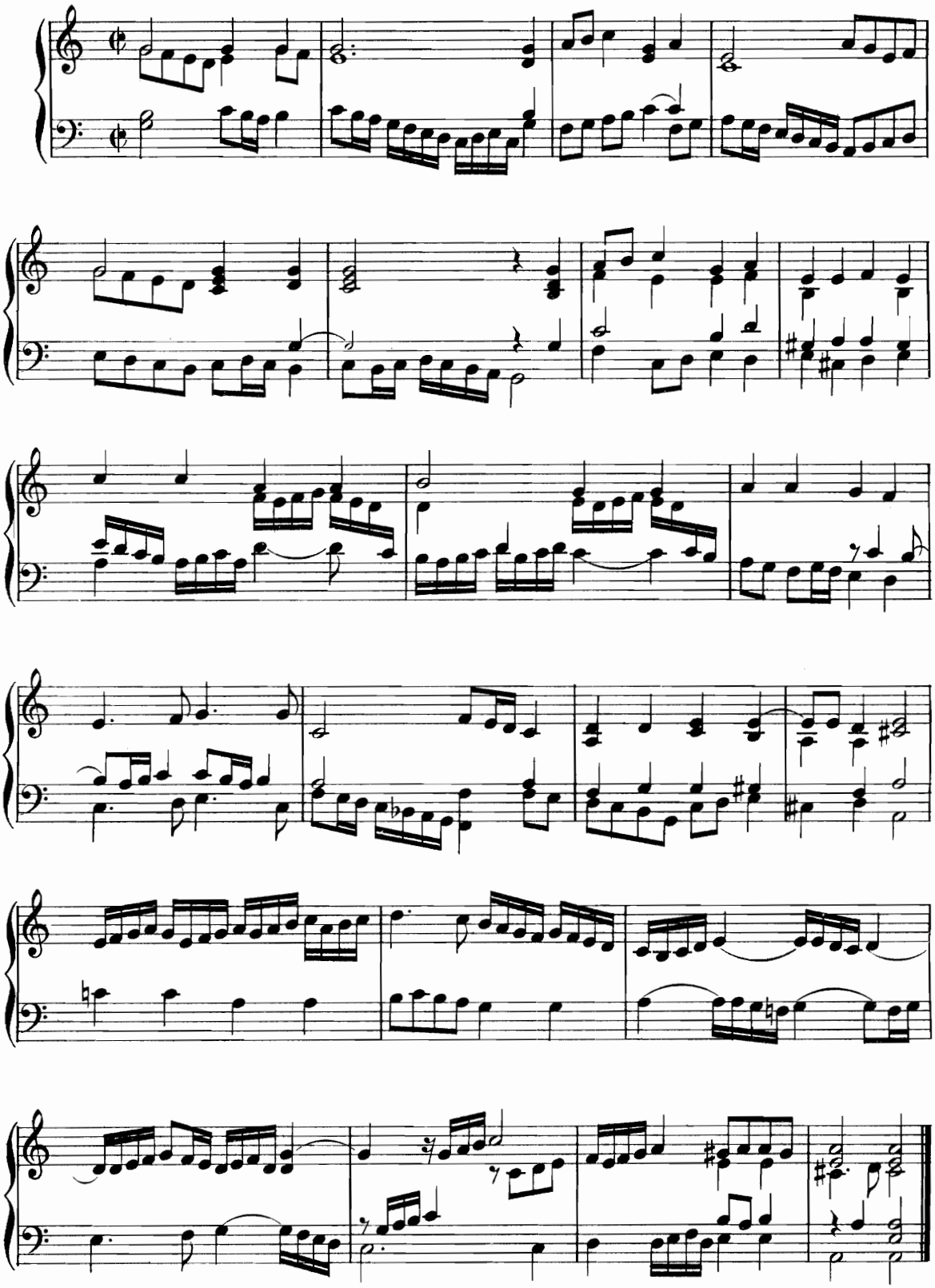


Volte à cordes avalées **69**.





Ballet à cordes avalées 70.



La Cassandre 71.