



Copiste : René Milleran

# Le manuscrit Milleran F-Pn823

*Bibliothèque nationale de France, département Musique, RES-823*

LIVRE DE LUT DE M: MILLERAN  
INTERPR: DU ROY

Recueil des plus belles pièces de lut des meilleurs maîtres...

*Les tablatures*

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# LE MANUSCRIT MILLERAN F-PN823

Le manuscrit de Paris F-Pn823, dit manuscrit Milleran, est aujourd'hui conservé dans le département Musique de la Bibliothèque nationale de France (RES-823).

Ce recueil a été rédigé entre 1692 et 1694. Très bien relié au format paysage « de poche » de 8 x 17,5 cm, il comprend 120 feuillets. Il est rédigé avec soin sur du papier à dessin et sa présentation est très raffinée, avec des couleurs soigneusement choisies et des dessins méticuleux. Sur la page de couverture, dont les quatre coins sont fleurdelisés, est indiqué « LIVRE DE LUT DE M: MILLERAN INTERPR: DU ROY ».

La musique est rédigée sur 3 portées de 6 lignes tracées à l'encre verte ; elle est présentée en tablature française de luth. La lisibilité générale est presque toujours excellente. Toutefois, les indications rythmiques sont souvent plus indicatives que précises. Quelques pièces en sont même dépourvues. En revanche, les doigtés sont notés méticuleusement.

87 pièces sont regroupées selon les modes diatoniques usités à l'époque, avec une scordature des basses adaptée à la tonalité. 77 pièces sont harmonisées pour le luth à 11 chœurs accordé dans l'accord ordinaire de Ré mineur, avec une scordature des basses adaptée à la tonalité de la pièce. Pour les 10 dernières, un accord extraordinaire est imposé ; il correspond à l'accord de La majeur : La Do# Mi avec, aux basses, les trois altérations Fa# Do# Sol#.

Des pages de titre, qui ouvrent chacune une section consacrée à un mode diatonique, séparent le volume. Chaque partie commence par un texte ou une maxime en latin et en français. Certains de ces textes peuvent être attribués à Pierre Corneille qui était décédé une dizaine d'années avant la création de cet opuscule.

Beaucoup de ces pièces sont nommément attribuées à leur compositeur. Au début du volume, René Milleran donne une liste complète des compositeurs du livre. Plusieurs noms qui ne se retrouvent pas dans les titres de pièce, devraient permettre d'attribuer des pièces qui ne le sont pas. En croisant les attributions explicites avec les correspondances dans d'autres manuscrits, nous constatons que si beaucoup sont vérifiées, certaines sont souvent approximatives ou erronées.



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## René Milleran

René Milleran était un personnage plutôt atypique, avec une forte personnalité et des idées réfléchies mais toujours originales.

Comme le révèle ce manuscrit, il fut un luthiste amateur éclairé. Dans la liste des célèbres luthistes qu'il donne au recto de la page 2 de l'ouvrage, il cite plus particulièrement « l'illustre m<sup>r</sup>. Mouton, mon maître » et « m<sup>r</sup>. la Baule mon maître ».

Cependant, dans les autres ouvrages qu'il a fait éditer, il se déclare essentiellement linguiste, professeur de langue française, allemande et anglaise et interprète du roi dans sa Cour de Parlement.

Il rédigea et publia à partir de 1691 des grammaires de la langue française et des aides et instructions aux secrétaires de cour pour la rédaction de lettres du Roi. Il reprit et compléta ces ouvrages à plusieurs reprises. Son objectif était de simplifier l'orthographe en se basant sur la prononciation et en éliminant les complications dues à l'étymologie. Et nous constatons qu'il a scrupuleusement appliqué sa méthode dans tous les textes de son manuscrit de musique.

Dans son ouvrage intitulé « LES DEUX GRAMMAIRES FRANSAIZES, L'ordinaire d'aprezant, et La plus nouvelle qu'on puisse faire sans alterer, ni changer les mots. » qu'il publia à Marseille « aux dépans de l'Oteur »; René Milleran se présente ainsi : « Par RENÉ MILLERAN de Somur, Interprete du Roi, et proféseur de la Langue Fransaize, qu'il anseigne par les Langues Latine, et Italienne, et Alemande, et Angloise. ».

En 1644, il naquit donc à Saumur qu'il déclare, dans un autre ouvrage, la ville de France « où l'on parle le mieux, même mieux qu'à la cour ». Selon Célestin Por<sup>1</sup>, « on peut croire qu'il habita Paris, Lyon, Marseille, Milan, Amsterdam, puisqu'il y imprima quelques-uns de ses livres, Rome, parce qu'une note manuscrite du temps l'indique sur un exemplaire, l'Allemagne et l'Angleterre, puisqu'il enseignait l'allemand et l'anglais. »

Le lieu et la date de sa mort sont inconnus.

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<sup>1</sup> Dictionnaire historique, géographique et biographique de Maine-et-Loire. Partie 2, Tome 2 par M. Célestin Por, édité entre 1874-1880

Célestin Por explique aussi que « l'auteur avait publié précédemment et sans aucun doute, avant sa Gramaire, un Recueil de Lettres, auquel font allusion les vers de Linières » mis en exergue dans le volume « Les deux gramaires fransaizes... ».

« L'auteur semble avoir voulu épuiser ce succès en donnant encore de Nouvelles lettres familières de Messieurs de l'Académie française (Amsterdam, J. Gallet, 1705, et Bruxelles, J. Léonard, 1709, in-12) ; plus tard encore un Nouveau Secrétaire de la Cour (Paris, Nie. Legras, 1714, in-12, et 1737 et plusieurs fois réimprimé).

Le plus singulier peut-être de tous ses livres est son « Dernier discours sur l'humilité de J.-C. et de celle de St Charles-Borromée » fait et prononcé à Milan le 10 avril 1699, vendredi de la Passion, dans la dernière assemblée de la très illustre et très célèbre académie de Son Excellence M<sup>gr</sup> le comte Charles Borromée (Milan, 1699, in-12). La seconde édition est augmentée du « Miroir spirituel qui ne flate point , figuré par le mondain qui flate, comprenant plus de réflexions et de morales chrétiennes qu'il n'en faut dans les deux genres d'écrire en latin et en français et même en italien et en espagnol en quelques endroits, pour ariver au conble de l'humilité et par conséquent pour bien vivre et bien mourir, le tout apuyé de l'histoire sacrée et profane en tems et lieu, avec trois traités d'epitafes assés particuliers. Le premier de quelques saints, le second en faveur de ceux qui ont bien vécu, et le troisième au mépris des autres, etc. »

Et un traité « d'énigmes sur les mots les plus essentiels, sous lesquels il a traité cette morale chrétienne, avec leurs applicacions qu'on pourra trouver au bas, pourvu qu'on y réfléchisse... » (Milan, M.-Ant. Pandolf. Malatesta, 1700, in-12 de 264 p , plus un frontispice gravé et imprimé en vert et le portrait de l'auteur, alors professeur de langues à l'hospice des Pénitenciers) ; le tout mêlé de vers à sa louange, de notes, de lazzis, de proverbes, qui ont surtout pour but sans doute d'exercer les lecteurs aux secrets de la langue populaire.]

Voir le fac-similé du manuscrit sur le site [Gallica de la BnF](#).

# Les différents accords du luth

utilisés dans le

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82



# Accord ordinaire du luth

## Scordature par proches et par octaves

Musical notation for six strings (labeled 1 to 6 on the left). The notes and fingerings are as follows:

String	Notes and Fingerings
1	a
2	a
3	a
4	e
5	f
6	a

Below the strings, a sequence of notes with fingerings is shown: a, f, a, e, f, a, a, r, e, r, a, a, 7a, 8a, 9a, 10a, 11a, 4.

## Accord des 11 chœurs du luth

Musical notation for six strings (labeled 1 to 6 on the left). The notes and fingerings are as follows:

String	Notes and Fingerings
1	a
2	a
3	a
4	a
5	a
6	a

Below the strings, a sequence of notes with fingerings is shown: a, a, a, a, a, a, a, a, a, a, a, 4.

# *Accord ordinaire du luth avec 9<sup>e</sup> chœur abaissé*

*Scordature par proches et par octaves*

1  
2  
3  
4  
5  
6

*a f a e f a*

*a f a e b a*

7 *a* 8 *a* 9 *a* 10 *a* 11 *a* 4

*Il faut accorder la 9 sur le b de la 5.*

*Accord des 11 chœurs du luth*

*a a a a a a*

*a a a a a a* 4

# *L'Acord ordinaire qui est toujours en b qui s'apelle Enrhumé*

*Scordature par proches et par octaves*

Musical notation for 'Scordature par proches et par octaves'. The notation is written on a six-line staff. The notes are: 1st line: a; 2nd line: f; 3rd line: a; 4th line: e; 5th line: f; 6th line: a. Below the staff, there are notes labeled 7a, 8a, 9a, 10a, and 11a, with a '4' at the end. A treble clef and a sharp sign (#) are at the bottom left.

*Accord des 11 chœurs du luth*

Musical notation for 'Accord des 11 chœurs du luth'. The notation is written on a six-line staff. The notes are: 1st line: a; 2nd line: a; 3rd line: a; 4th line: a; 5th line: a; 6th line: a. Below the staff, there are notes labeled a, a, a, a, and a 4. A treble clef and a sharp sign (#) are at the bottom left.

# Le ton de la Chèvre

Scordature par proches et par octaves

Musical notation for 'Scordature par proches et par octaves'. It features a six-line staff with a treble clef and a key signature of two sharps (F# and C#). The notes are written in a cursive style. The notes on the staff are: a, f, a, e, a, f, a, a, e, r, a, e. Below the staff, there are 11 numbered notes: 7 a, 8 a, 9 a, 10 a, 11 a, 4. A large watermark 'Luthiers de France' is visible in the background.

Accord des 11 chœurs du luth

Musical notation for 'Accord des 11 chœurs du luth'. It features a six-line staff with a treble clef and a key signature of two sharps (F# and C#). The notes are written in a cursive style. The notes on the staff are: a, a, a, a, a, a, a, a, a, a, a, 4. Below the staff, there are 11 numbered notes: 7 a, 8 a, 9 a, 10 a, 11 a, 4. A large watermark 'Luthiers de France' is visible in the background.

# Accord extraordinaire du luth

pour les 10 dernières pièces du manuscrit

## Sordature par proches et par octaves

Musical notation for 'Sordature par proches et par octaves'. It features a six-line staff with a treble clef and a key signature of two sharps (F# and C#). The notes are labeled with letters 'a', 'g', 'e', and 'r'. The notes are arranged in a sequence that spans across the six lines of the staff, illustrating the concept of 'sordature' (sordatura) by proximity and octaves. The notes are: a (line 1), g (line 2), e (line 3), g (line 4), a (line 5), e (line 6), a (line 1), r (line 2), a (line 3), r (line 4), a (line 5), e (line 6). The notes are numbered 1 through 14.

## Accord des 11 chœurs du luth

Musical notation for 'Accord des 11 chœurs du luth'. It features a six-line staff with a treble clef and a key signature of two sharps (F# and C#). The notes are labeled with the letter 'a'. The notes are arranged in a sequence that spans across the six lines of the staff, illustrating the concept of 'accord des 11 chœurs' (accord of 11 choirs). The notes are: a (line 1), a (line 2), a (line 3), a (line 4), a (line 5), a (line 6), a (line 1), a (line 2), a (line 3), a (line 4), a (line 5), a (line 6). The notes are numbered 1 through 14.



**Charles Mouton**

*(vers 1626 - vers 1699)*

# [4 pièces]

Tombeau de Madame, Pavane de Mouton,  
Courante de Mouton, Sarabande de Mouton, Gigue

*CLFMou, N°16, 19, 21, 17*

**Do mineur**

*Accord ordinaire avec le 9<sup>e</sup> chœur abaissé*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

**F-Pn ms. Rés. 82**

*Folios 8 v. à 11 r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, pages 428 à 431 - folios 191v à 193r  
Tombeau de Madame Pavane de Mons: Mouton (DBsa4060\_208)*



## Tombeau de Madame, Pavane de Mouton

4  
(1\*)

4

7

10

13

16

1. Original : trois notes de l'accord décalées sur le chœur supérieur. - Three notes on a course higher.

19

22

25

28

31

4

## Courante de Mouton

(1\*)

4

5

11

15

20

4

(2\*)

1. Titre de Charles Mouton : La Délibérée  
 2. Original : indication rythmique de blanche

## Sarabande de Mouton

The image displays a musical score for the Sarabande by Charles Mouton. It consists of five systems of music, each with a treble clef and a 3/4 time signature. The notes are written in a stylized, handwritten font, and the rests are marked with 'r'. The score includes various performance markings such as dynamics (4, a, f, ff), articulation (accents), and phrasing slurs. The first system is marked with a '(1\*)' below it. The second system has a '(2\*)' below it. The fifth system ends with a decorative flourish.

(1\*)

6

11

16

20

(2\*)

## Gigue

(1\*)

4

7

10

12

15

*[Compositeur anonyme]*

# Le Canaris

Do majeur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 11v.*



# Le Canaris

Musical notation for the first system of 'Le Canaris'. It consists of a single staff with six measures. The notes are: *a*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*. The notes are grouped into six measures, each containing two notes. The notes are written in a stylized, handwritten font. There are four '4' symbols below the staff, indicating a four-measure phrase. The notes are: *a*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*.

Musical notation for the second system of 'Le Canaris'. It consists of a single staff with six measures. The notes are: *a*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*. The notes are grouped into six measures, each containing two notes. The notes are written in a stylized, handwritten font. There are four '4' symbols below the staff, indicating a four-measure phrase. The notes are: *a*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*.

Musical notation for the third system of 'Le Canaris'. It consists of a single staff with four measures. The notes are: *a*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*. The notes are grouped into four measures, each containing two notes. The notes are written in a stylized, handwritten font. There are four '4' symbols below the staff, indicating a four-measure phrase. The notes are: *a*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*, *r*, *a*.



*[Compositeur anonyme]*

# Gavote

*Mon mari s'en est alé &e*

Do majeur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 12r.*



# Gavote

*mon mari s'en est alé &e*

4

5

4

9

4

*Charles Mouton*  
(vers 1626 - vers 1699)

# Gavote de Mouton

CLFMou, N° 102

Do majeur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 12r.*



## Gavote de Mouton

The musical score consists of three systems of piano accompaniment, each with two staves. The notes are written in a shorthand style, with stems and flags indicating rhythm. The first system (measures 1-4) has notes: r a, r r a, r r a, r e a. The second system (measures 5-8) has notes: a r, a a a r, r r e, e f e e. The third system (measures 9-12) has notes: r r a, r r a, r e a, r. There are four-measure rests (marked '4') at the end of each system. A decorative floral flourish is at the end of the third system.

**Charles Mouton**  
(vers 1626 - vers 1699)

# Gavote

de l'Opera de Vous Savez L'amour Extreme  
*transpozé par mons.<sup>r</sup> Mouton*

CLFMou, N°103 - LWV 32/7

Do majeur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 12r.*



## De l'Opéra « Ballet des Muses »

de Jean-Baptiste Lully (28 novembre 1632 - 22 mars 1687).

On attribue normalement la conception générale du Ballet et son texte à Isaac de Benserade, mais les paroles de sept airs, dont celui-ci, sont reconnues maintenant comme étant de Philippe Quinault (1635 - 1688).

*Sur un air de Gavote. Un Berger chante les deux premiers vers, & le Chœur les repete.*

Vous sçavez l'amour extrême  
Que j'ay pris dans vos beaux yeux ;

*Le Berger continuë .*

Hastez-vous d'aimer de mesme,  
Les momens sont précieux ;  
Tost ou tard il faut qu'on aime,  
Et le plutost c'est le mieux.

*Le Chœur repete. Un autre Berger chante.*

En douceurs l'Amour abonde,  
Tout se rend à ses appas ;

*Le Chœur repete ces deux vers. Le Berger continuë .*

On ressent ses feux dans l'Onde,  
Et dans les plus frois climas ;  
Il n'est rien qui n'ayme au monde,  
Pourquoy n'aimeriez-vous pas ?

*Le Chœur repete.*

## Gavote

de l'Opera de Vous Savez L'amour Extreme

transposé par mons.<sup>r</sup> Mouton

5

9

Double

3

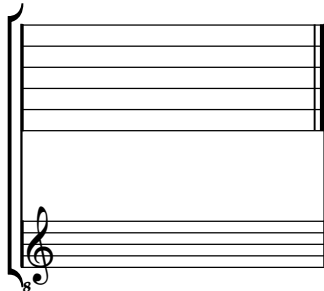
6

9

Tonalité : Do majeur

Accord ordinaire du luth

Scordature par octave



Accord des 11 chœurs du luth



*luthiersroque.fr*



**Charles Mouton**  
(vers 1626 - vers 1699)

# Menuet

de l'Opera d'Andromede  
*transpozé par m.<sup>r</sup> Mouton*

CLFMou, N°104 - LWV 60/72

Do majeur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 12r.*



## **De l'Opéra « Persée ».**

C'est une tragédie lyrique en un prologue et cinq actes représentée en 1682.  
Cet opéra fut composé par Jean-Baptiste Lully (1632 - 1687), sur un livret de  
Philippe Quinault (1635 - 1688), d'après les Métamorphoses d'Ovide.

*luthbaroque.fr*

# Menuet de l'Opera d'Andromede

*transposé par m<sup>r</sup> Mouton*

1. Original : pas d'indication rythmique et pas de barre de mesure à la fin de cette mesure  
 2. Original : indication rythmique de blanche non pointée

[luthbaroque.fr](http://luthbaroque.fr)

*Laurent Dupré*  
(1642 - 1709)

# [4 pièces]

Tombeau de Dufaux, Allemande de Dupré d'Angleterre  
Courante de Dupré d'Angleterre  
Sarabande de Dupré d'Angleterre  
Gavote de Dupré d'Angleterre

Do mineur

*Accord ordinaire avec le 9<sup>e</sup> chœur abaissé*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 15v. à 18r.*



# Tombeau de Dufaux, Allemande de Dupré D'Angleterre

Handwritten musical score for 'Tombeau de Dufaux, Allemande de Dupré D'Angleterre'. The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). It consists of six systems of music, each with a melodic line above and a figured bass line below. The figured bass line includes various symbols such as 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'r', 'l', '4', and '5', along with slurs and other musical notations. The piece is marked with a '4' in the first system, indicating a quadruple meter. The score ends with a double bar line and repeat dots in the final system.

1. Original : barre de mesure absente

# Courante de Dupré D'Angleterre

The image displays a handwritten musical score for the piece 'Courante de Dupré D'Angleterre'. The score is organized into five systems, each consisting of a melodic line and a bass line. The notation includes various note values, rests, and fingerings. A large, semi-transparent watermark 'MUSIC' is overlaid diagonally across the page. The systems are numbered 6, 12, 18, and 24 on the left margin. The final system concludes with a double bar line and a repeat sign.

# Sarabande de Dupré d'Angleterre

4

7

12

4



# Gavote de Dupré d'Angleterre

4

4

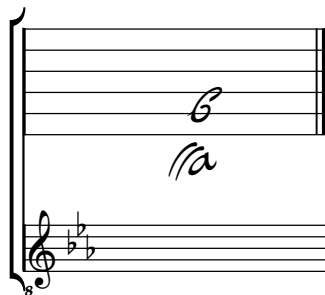
8

4

# Tonalité : Do mineur

Accord des basses du luth : Mi bémol

## Scordature par octave



Il faut accorder la 9 sur le b de la 5.

## Accord des 11 chœurs du luth



**Charles Mouton**  
(vers 1626 - vers 1699)

# Prelude de Mouton

CLFMou, N° 105

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 20r.*



## Prelude de Mouton

The image displays three systems of musical notation for the Prelude de Mouton. Each system consists of a grand staff with a treble and bass clef. The notation includes various notes, rests, and articulations such as slurs, accents, and dynamic markings like 'f' and 'p'. Fingerings are indicated by numbers 1-3. The first system starts with a fermata over a whole note 'a' in the bass clef. The second system begins with a fermata over a whole note 'a' in the bass clef and includes a slur over a sequence of notes. The third system ends with a double bar line and a decorative flourish.

System 1: Treble clef notes:  $\dot{a}$ ,  $\dot{a}$ . Bass clef notes:  $\dot{a}$ . Fingerings: 1, 1. Articulations: slurs, accents, dynamic markings 'f' and 'p'.

System 2: Treble clef notes:  $\dot{a}$ ,  $\dot{a}$ . Bass clef notes:  $\dot{a}$ ,  $\dot{a}$ . Fingerings: 1, 2. Articulations: slurs, accents, dynamic markings 'f' and 'p'.

System 3: Treble clef notes:  $\dot{a}$ ,  $\dot{a}$ . Bass clef notes:  $\dot{a}$ ,  $\dot{a}$ . Fingerings: 1, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3. Articulations: slurs, accents, dynamic markings 'f' and 'p'.

*Ennemonde Gaultier*

*(1575 ? - 1651)*

# Gigue du v. Gaultier

CLFVGa, N°63

Ré mineur

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 20v. et 21r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, pages 168 et 169 - folio 77v et 78r,  
La Poste Gigue de Mons: Gaultier (DBsa4060\_88)*



## Gigue du v. Gautier.

1. Original : pas d'autre indication rythmique dans la mesure  
2. Original : pas d'indication rythmique

**[Ennemond ou Denis] Gaultier**

(1575 ? - 1651) (1603 - 1672)

# Le Canon de Gaultier, Courante

CLFVGa, N°20 - CLFDGa, N°102

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 21v. et 22r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, page 166 - folio 76v, Le Canon Courante de M: Gaultier (DBsa4060\_86)*



# Le Canon de Gautier

## Courante

The image displays a musical score for the piece "Le Canon de Gautier Courante". The score is written for a single melodic line on a five-line staff, with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The score is divided into measures, with measure numbers 4, 5, 9, 14, 18, and 22 indicated on the left. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and ornaments. Fingerings are indicated by numbers 1-4. There are several dynamic markings, including accents and slurs. A large, semi-transparent watermark "MusicalScoreCloud.com" is overlaid diagonally across the page. The score concludes with a double bar line and a decorative flourish.



**[Jean Mercure]**  
(vers 1600 - après 1660)

# Sarabande

CLFMer II, N°16

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 22v. et 23r.*



# Sarabande

Musical notation for measures 1-4. The first staff shows a sequence of notes: e, a, a, a, a, e, e, r, r, a, a, a, a, a, a, a, a, a, a, a. The second staff shows a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. A diagonal line is drawn through the notes in the second staff from measure 2 to measure 4.

5

Musical notation for measures 5-8. The first staff shows a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The second staff shows a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. A diagonal line is drawn through the notes in the second staff from measure 6 to measure 8.

9

Musical notation for measures 9-12. The first staff shows a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The second staff shows a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. A diagonal line is drawn through the notes in the second staff from measure 10 to measure 12.

13

Musical notation for measures 13-16. The first staff shows a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The second staff shows a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. A diagonal line is drawn through the notes in the second staff from measure 14 to measure 16.

17

Musical notation for measures 17-20. The first staff shows a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. The second staff shows a sequence of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. A diagonal line is drawn through the notes in the second staff from measure 18 to measure 20.

***Ennemond Gaultier***

*(1575 ? - 1651)*

# Gigue

CLFVGa, N°--

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 23v. et 24r.*



## Gigue.

Handwritten musical score for Gigue in Ré mineur, showing six systems of music. The notation includes notes, rests, and bar lines, with some notes marked with blue dots. The score is written on a grand staff (treble and bass clefs).

System 1 (Measures 1-3):  
 Treble clef:  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$   
 Bass clef:  $e_7$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $e$ ,  $f$ ,  $a$ ,  $r$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $r$ ,  $a$ ,  $a$ ,  $r$

System 2 (Measures 4-6):  
 Treble clef:  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$   
 Bass clef:  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $e$ ,  $e$ ,  $a$ ,  $r$ ,  $a$ ,  $e$ ,  $r$ ,  $a$ ,  $a$ ,  $e$ ,  $a$ ,  $a$ ,  $r$ ,  $e$ ,  $a$ ,  $a$ ,  $r$

System 3 (Measures 7-9):  
 Treble clef:  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$   
 Bass clef:  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $e$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$

System 4 (Measures 10-12):  
 Treble clef:  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$   
 Bass clef:  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $e$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $a$ ,  $r$ ,  $a$

System 5 (Measures 13-15):  
 Treble clef:  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$   
 Bass clef:  $e$ ,  $r$ ,  $a$ ,  $r$ ,  $e$ ,  $r$ ,  $a$ ,  $e$ ,  $r$ ,  $a$ ,  $r$ ,  $a$ ,  $e$ ,  $r$ ,  $a$ ,  $r$ ,  $a$ ,  $e$ ,  $r$ ,  $a$ ,  $r$ ,  $a$

System 6 (Measures 16-18):  
 Treble clef:  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$ ,  $\dot{1}$ ,  $\dot{2}$ ,  $\dot{3}$ ,  $\dot{4}$   
 Bass clef:  $a$ ,  $a$ ,  $r$ ,  $a$ ,  $e$ ,  $a$ ,  $r$ ,  $e$ ,  $r$ ,  $a$ ,  $e$ ,  $a$ ,  $e$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$ ,  $a$

**Charles Mouton**  
(vers 1626 - vers 1699)

# Menuet

de l'Opera de Bellerofon  
*transpozé par m.<sup>r</sup> Mouton*

CLFMou, N°106 - LWV 57/7

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 24v.*



## **De l'Opéra « Bellérophon ».**

Bellérophon est une tragédie lyrique de Jean-Baptiste Lully (1632 - 1687).

Le livret est de Thomas Corneille et Bernard Le Bouyer de Fontenelle.

Cet opéra fut représenté à Paris par l'Académie royale de musique, le 31 janvier 1679.

luthbaroque.fr

# Menuet de l'Opera de Bellerophon

*transposé par mons.<sup>r</sup> Mouton*

1. Original : pas d'indication rythmique dans la mesure  
2. Original : pas d'indication rythmique

[luthbaroque.fr](http://luthbaroque.fr)



*? . Pasch*

*(? - ?)*

# Allemande

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 25v. et 26r.*

*Voir dans le manuscrit Stålhammar de Kalmar S-Klm21072, folio 6r  
Allemand de Mons. Pasch.*



# Allemande

4

6

10

13

(1\*)

(2\*)

(3\*)

(4\*)

(5\*)

1. Original : indication rythmique de croche pour quatre accords
2. Original : indication rythmique de noire pointée
3. Original : indication rythmique de croche
4. Original : indication rythmique de blanche
5. Original : indication rythmique de croche pour toute la mesure

**Charles Mouton**  
(vers 1626 - vers 1699)

# Gavote

de l'Opera de Psichée  
*transpozée par m<sup>r</sup> Mouton*

CLFMou, N°107 - LWV 45/25

Ré mineur

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 26v.*



## **De l'Opéra « Psychée ».**

Psyché est la sixième tragédie lyrique de Jean-Baptiste Lully. Elle fut représentée pour la première fois le 19 avril 1678 à l'Académie royale de musique, à Paris.

Psychée, Bellérophon, puis Acis et Galathée sont les trois seuls opéras de Lully dont le livret n'est pas de Quinault. Celui-ci avait été exilé de la cour pendant deux ans, car il avait été accusé par une cabale d'avoir représenté dans l'opéra précédent, (Isis, en 1677), la marquise de Montespan sous les traits de Junon s'opposant, par sa jalousie, aux amours volages du grand Roi.

En 1671, Lully avait composé une tragédie-ballet Psychée sur un livret de Molière, Pierre Corneille et Philippe Quinault. Pour cette nouvelle tragédie lyrique du même titre, il en reprit des intermèdes. Le nouveau livret, qui, avec une intrigue très différente, lie ces intermezzos, est de Thomas Corneille. Son neveu Fontenelle (Bernard Le Bouyer de Fontenelle), alors âgé de 22 ans, l'a secondé dans cette tâche, mais, semble-t-il, n'en a pas tiré de satisfaction.

# Gavote de l'Opera de Psychée

*transposée par m<sup>r</sup> Mouton*

e a a f h e i r a e r r r e r a a a r r a  
 a a a a r e a e a a a

7 e i r a r a a a r e f e e e r a

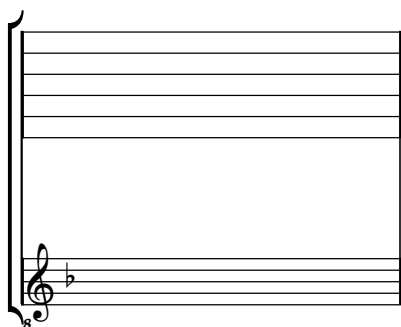
11 f f e r a r a r r r a a e e e r r a

15 a e r a r a r a a a a a

# Tonalité : Ré mineur

*accord ordinaire du luth*

*Scordature par octave*



*Accord des 11 chœurs du luth*



**Charles Mouton**  
(vers 1626 - vers 1699)

# Menuet

de l'Opera de Proserpine  
*transposé par m<sup>r</sup> Mouton*

CLFMou, N°108 - LWV 58/13

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 27r.*



## **De l'Opéra de Proserpine.**

*Proserpine* est une tragédie en musique que composa Jean-Baptiste Lully un an après *Bellerophon*. Le livret est de Philippe Quinault.

L'opéra fut créé à Saint-Germain-en-Laye le 3 février 1680, puis représenté à Paris le 16 novembre de la même année.

M<sup>me</sup> de Sévigné affirmait que *Proserpine* était « au-dessus de tous les autres » opéras.

luthbaroque.fr



# Menuet de l'Opera de Proserpine

*transposé par m<sup>r</sup> Mouton*

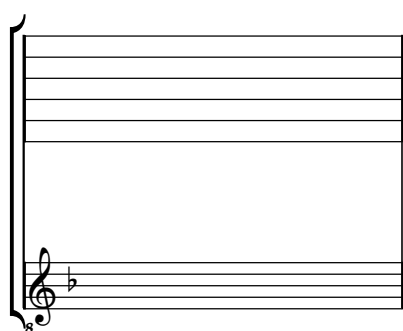
7

11

# Tonalité : Ré mineur

*accord ordinaire du luth*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*

Musical notation for the 11 chords of the lute. The notation is written on a grand staff with two systems of staves. The top system consists of two staves, and the bottom system consists of two staves. The top staff has 11 notes, each labeled with a lowercase 'a'. The bottom staff has 11 notes, each labeled with a lowercase 'a'. The notes are written in a sequence that corresponds to the 11 chords of the lute. The notation is in the key of D minor, as indicated by the flat symbol (b) on the first string.

*[Compositeur anonyme]*

# Sarabandes

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 27v.*



# Sarabandes

5

5

(1\*) (2\*)

1. Original : pas d'indication rythmique  
 2. Original : pas d'indication rythmique

**[Charles Mouton]**

*(vers 1626 - vers 1699)*

**[Germain Pinel]**

*(vers 1600 - octobre 1661)*

# La Gavote Royale, ou Frondeuze

CLFMou, N°113 - CLFPin, N°86

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 28r.*



# La Gavote Royale, ou Frondeuze

Musical score for "La Gavote Royale, ou Frondeuze" by Charles Mouton. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of three systems of music. The first system has four measures, the second has four measures, and the third has five measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-4. A large watermark "LuthiersProble" is visible across the score.

*[Compositeur anonyme]*

# Le Gris de Lin

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 28v.*



# Le Gris de Lin

First system of musical notation. It consists of two staves. The upper staff contains a melodic line with notes and lyrics: a, r, a, r, e, a, r, a, r, e, a. The lower staff contains a bass line with notes: a, a, a, a, a, a. There are two trill ornaments (trills) under the notes 'a' in the second and fifth measures of the lower staff. A repeat sign is present at the end of the system.

Second system of musical notation, starting with a measure number '5'. It consists of two staves. The upper staff contains a melodic line with notes and lyrics: r, e, r, a, e, r, a, r, a, a, r, r, a, a, a, r. The lower staff contains a bass line with notes: a, a, a, a, a, a. There is a trill ornament under the first 'a' in the first measure of the lower staff. A '4' is written below the first measure of the lower staff.

Third system of musical notation, starting with a measure number '9'. It consists of two staves. The upper staff contains a melodic line with notes and lyrics: a, r, a, r, e, e, r, e, r, a, r, e, a. The lower staff contains a bass line with notes: a, a, a, a, a, a. There is a trill ornament under the first 'a' in the first measure of the lower staff. A '4' is written below the first measure of the lower staff. The system ends with a decorative flourish.



*[Compositeur anonyme]*

# La Cardinale

Revenez M<sup>r</sup> le Cardinal, Paris ne vous veut plus de mal

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 29r.*



# La Cardinalle

*Revenez M<sup>r</sup> le Cardinal, Paris ne vous veut plus de mal*

Musical notation for the first system, measures 1-4. The melody is written on a single staff with notes: a, e, e, e, r, e, r, a, r, a, r, e, r, a, r, a, a. The bass line consists of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. A watermark 'Luthiers' is visible across the page.

Musical notation for the second system, measures 5-8. The melody is written on a single staff with notes: r, a, r, a, r, a, a, r, r, r, e, a, r, a, r, a, r. The bass line consists of notes: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a. A watermark 'Luthiers' is visible across the page.

Musical notation for the third system, measures 9-10. The melody is written on a single staff with notes: r, e, r, a, r, a, a, a, a, a. The bass line consists of notes: a, e, a, a, a, a, a, a, a, a. A watermark 'Luthiers' is visible across the page.

*[Compositeur anonyme]*

# Les Tricotins

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 29v.*



# Les Tricotins

First system of musical notation for 'Les Tricotins'. It consists of two staves. The upper staff contains a melody with notes: a, r, a, r, e, r, e, e, r, a, a. The lower staff contains a bass line with notes: a, e, a, a, a, a, a, a, a, a. There are repeat signs and a double bar line with repeat dots at the end of the system.

Second system of musical notation, starting at measure 5. The upper staff contains a melody with notes: r, e, r, a, r, a, a, r, e, a, a, r, a, a. The lower staff contains a bass line with notes: a, a, a, a, a, a, a, a, a, a, a. There are repeat signs and a double bar line with repeat dots at the end of the system.

Third system of musical notation, starting at measure 8. The upper staff contains a melody with notes: r, e, r, a, r, a, r, a, a. The lower staff contains a bass line with notes: a, e, a, a, a. The system ends with a double bar line and a decorative flourish.

*[Compositeur anonyme]*

# Prelude

Ré mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 30r.*



# Prelude

The image displays three systems of musical notation for a prelude. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom staff). The notes are labeled with letters 'a', 'r', 'e', 'f', and 'd'. The piano accompaniment includes various rhythmic markings such as slurs, accents, and dynamic markings like  $\text{ff}$  and  $\text{f}$ . The systems are numbered 1, 2, and 3, with corresponding annotations below them.

System 1: (1\*)

System 2: (2\*)

System 3: (3\*)

1. Original : pas d'indication rythmique
2. Original : pas d'indication rythmique
3. Original : pas d'indication rythmique

*Alexandre Gallot*  
(entre 1625 et 1630 - 1684)

# [2 pièces]

Le Canon du v. Gallot d'Angers. Courante  
Balet polonois du v. gallot d'Angers

Ré mineur  
*accord ordinaire*

## **Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 30v., 31r., 32r.*



# Le Canon du v. Gallot d'Angers. Courante

Handwritten musical score for 'Le Canon du v. Gallot d'Angers. Courante'. The score is written on a single staff with a treble clef and a 3/4 time signature. It consists of five systems of music, each starting with a measure number (1, 5, 9, 14, 19). The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line and a repeat sign.



# Balet polonois du v. gallot d'Angers

Musical notation system 1 (measures 1-3):

Notes: *a* | *a e a* | *r* | *a r a* | *a* | *r e a* | *a*

Handwritten annotations below the staff: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*

Musical notation system 2 (measures 4-6):

Notes: *r a r r e* | *e* | *e h h e* | *r a r e*

Handwritten annotations below the staff: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*

Musical notation system 3 (measures 7-10):

Notes: *ρ e e ρ* | *e e e a* | *a r e e r a* | *r a e r a a*

Handwritten annotations below the staff: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*

Musical notation system 4 (measures 11-12):

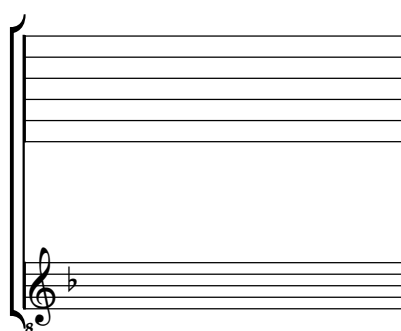
Notes: *r a a a r ρ* | *a a a*

Handwritten annotations below the staff: *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*, *a*

# Tonalité : Ré mineur

*accord ordinaire du luth*

## *Scordature par octave*



## *Accord des 11 chœurs du luth*

The musical notation consists of two staves. The top staff is a six-line lute staff with notes 'a' written above each line. The bottom staff is a standard musical staff with a treble clef, a flat sign, and a bass clef. It contains a sequence of notes: a half note on the first line, followed by quarter notes on the second, third, and fourth lines, then a half note on the first line, followed by quarter notes on the second, third, and fourth lines, and finally a quarter note on the first line. The notes are: a, a, a, a, a, a, a, a, a, a, a.

*Ennemonde Gaultier*

*(1575 ? - 1651)*

# [Trois pièces]

Le Loup du v. Gaultier Canaris  
La Conquerante du v. Gaultier Courante  
Double

CLFVGa, N°53, 37

Ré majeur et Mi mineur  
*accord enrhumé*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 32v. et 33r. à 37r.*



[luthbaroque.fr](http://luthbaroque.fr)

## Le Loup du v. Gautier - Canaris

The image shows a musical score for a piece titled "Le Loup du v. Gautier - Canaris". The score is written on a grand staff (treble and bass clefs) and consists of 48 measures, grouped into eight systems of six measures each. The notation includes various rhythmic values (quarter notes, eighth notes, sixteenth notes), accidentals (sharps, flats, naturals), and dynamic markings (f, p). There are also some handwritten annotations in red ink, such as "a" and "a" with a tilde symbol, and a circled "a" with a tilde symbol. The score ends with a double bar line and a fermata.

1. Original : indication rythmique de croche

## La Conquerante du v. Gautier - Courante

(1<sup>st</sup>)

The image displays a musical score for a piece titled 'La Conquerante du v. Gautier - Courante'. The score is written on a grand staff with two staves per system. The notation includes rhythmic values (quarter, eighth, and sixteenth notes), rests, and various ornaments such as mordents and grace notes. The piece is marked with a first ending '(1<sup>st</sup>)' at the beginning. The score is divided into systems, with measure numbers 6, 11, 16, 21, 25, and 30 indicated on the left. The final system ends with a decorative flourish. The notation is somewhat complex, with many notes and ornaments that are difficult to transcribe precisely. The key signature is one flat (B-flat), and the time signature is 3/4.

1. Original : dans ces deux pièces, les signes rythmiques sont souvent approximatifs et plus indicatifs que précis.

# Double

6

11

15

20

25

29

2 H Double Cadance

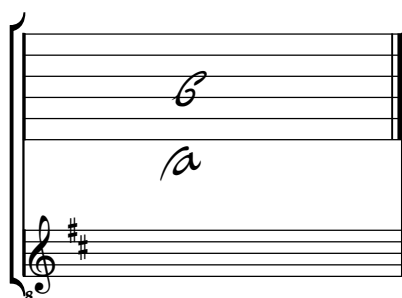
4

1. Original : indication rythmique de noire et croche sur la basse suivante
2. Original : indication rythmique de noire
3. Original : quatre mesures sans aucune indication rythmique
4. Original : indication rythmique de croche

# Tonalités : Ré majeur et Mi mineur

*Accord des basses du luth : 1 dièse*

*Scordature par octave*



*Accord des 10 chœurs du luth*





**Charles Mouton**  
(vers 1626 - vers 1699)

# [7 pièces]

Prélude de Mouton, Alemande de Mouton  
Départ de feu Madame. Courante de Mouton, Double,  
Sarabande de Mouton, Le Mouton Canaris de Mouton,  
Le Toxin de Mouton Gigue, Gavote de Mouton

*CLFMou, N°109, 37, 32, 32bis, 34, 39, 31, 35*

**Fa dièse mineur**  
*accord du Ton de la Chèvre*

## **Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

**F-Pn ms. Rés. 82**

*Folios 41r. à 47v.*



## Prelude de Mouton

1

5

9

*rall*

4

## Alemande de Mouton

1

3

5

7

10

12

4

4

4

4

## Départ de feu Madame. Courante de Mouton

The image shows a musical score for a piece titled "Départ de feu Madame. Courante de Mouton". The score is written on a grand staff with two staves per system. The music is in a 3/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes fingerings (1-3), breath marks (a), and dynamic markings (f). The score is divided into measures, with measure numbers 6, 11, 16, 21, 26, and 30 indicated. The piece concludes with a double bar line and a decorative flourish.

6

11

16

21

26

30

## Double

Musical score for "Double" by Charles Mouton. The score is written on a single melodic line with various rhythmic and articulation markings. The piece is in Ré mineur (one flat) and consists of 30 measures. The notation includes notes, rests, and dynamic markings such as *a*, *f*, and *h*. There are also some unusual markings like *k* and *i*. The score is divided into systems of four measures each, with measure numbers 5, 9, 13, 18, 22, 26, and 30 indicated. A decorative flourish is present at the end of the piece.

1. Original : indication rythmique de blanche

## Sarabande de Mouton

The image displays a musical score for the Sarabande de Mouton, consisting of four systems of music. Each system includes a vocal line with notes and lyrics, and a piano accompaniment line with chords and fingerings. Handwritten annotations in blue ink are present throughout the score.

**System 1 (Measures 1-4):** The vocal line begins with a half note 'a'. The piano accompaniment features a series of chords. Handwritten annotations include 'a' below the first measure, '4' below the second measure, and 'r r a' below the third measure.

**System 2 (Measures 5-8):** The vocal line continues with notes 'a', 'a', 'a', and 'e'. The piano accompaniment includes chords and a melodic line. Handwritten annotations include 'a' below the second measure, 'a r' below the third measure, and '4' below the fourth measure.

**System 3 (Measures 9-12):** The vocal line features notes 'a', 'a', 'a', and 'a'. The piano accompaniment includes chords and a melodic line. Handwritten annotations include 'a' below the second measure, 'a' below the third measure, and 'a' below the fourth measure.

**System 4 (Measures 13-16):** The vocal line continues with notes 'a', 'a', 'a', and 'a'. The piano accompaniment includes chords and a melodic line. Handwritten annotations include 'a' below the second measure, 'a' below the third measure, and 'a' below the fourth measure.

## Le Mouton - Canaris de Mouton

7

13

19

25

31

38

Ms. Milleran F-Pn823, Charles Mouton, [7 pièces], en Ré mineur. (Mil33) Page 6

## Le Toxin de Mouton - Gigue

Musical score for "Le Toxin de Mouton - Gigue" by Charles Mouton. The score is written for a single melodic line on a five-line staff. It consists of 13 measures, grouped into four systems. The first system has three measures, the second and third systems have three measures each, and the fourth system has four measures. The music features a mix of eighth and sixteenth notes, often beamed together in groups of two or four. There are numerous triplets and slurs throughout. Fingering numbers (1-4) are indicated below many notes. The piece concludes with a double bar line and a decorative flourish. A large, semi-transparent watermark "MILLERAN" is visible across the center of the page.



## Gavote de Mouton

The musical score for "Gavote de Mouton" is presented in four systems, each with a treble and bass staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks. Fingerings are indicated by numbers 1-3. The piece concludes with a double bar line and a decorative floral flourish.

**System 1:** Treble clef, starting with a half note 'e' and a quarter note 'a'. Bass clef starts with a half note 'a'. Includes a trill on 'e' in the treble and a triplet 'e r e' in the bass.

**System 2:** Treble clef starts with a quarter note 'a' and a quarter rest. Bass clef starts with a quarter note 'a'. Includes a trill on 'a' in the treble and a triplet 'e r e' in the bass.

**System 3:** Treble clef starts with a quarter note 'a' and a quarter rest. Bass clef starts with a quarter note 'a'. Includes a trill on 'a' in the treble and a triplet 'e r e' in the bass.

**System 4:** Treble clef starts with a quarter note 'e' and a quarter rest. Bass clef starts with a quarter note 'e'. Ends with a double bar line and a decorative flourish.

# Tonalité : Fa dièse mineur

Accord des basses du luth : Fa, Do et Sol dièse

## Scordature par octave

Musical notation for Scordature par octave. It shows a lute tablature on a six-line staff with notes 'e', 'a', 'e', 'a' and a '4' below the second line. Below the tablature is a treble clef with a key signature of two sharps (F# and C#).

## Accord des 11 chœurs du luth

Musical notation for Accord des 11 chœurs du luth. It shows a lute tablature on a six-line staff with notes 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a' and a '4' below the second line. Below the tablature is a treble clef with a key signature of two sharps (F# and C#).

*[Compositeur anonyme]*

# Prelude

Fa dièse mineur  
*accord du Ton de la Chèvre*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 51v. et 52r.*



# Prelude

The image displays a handwritten musical score for a prelude, organized into five systems of staves. The notation is in a cursive style, featuring various note values, rests, and performance markings such as slurs, ties, and dynamic markings. The score begins with a treble clef and a key signature of one flat (B-flat). The first system (measures 1-5) includes a 7-measure rest and a 4-measure rest. The second system (measures 6-10) starts with a 6-measure rest. The third system (measures 11-15) features a 4-measure rest and a 4-measure rest. The fourth system (measures 16-20) includes a 4-measure rest and a 4-measure rest. The fifth system (measures 21-24) concludes with a double bar line and a decorative flourish.

**[Ennemond ou Denis] Gaultier**

(1575 ? - 1651) (1603 - 1672)

# Courante

## de Gaultier pour la Reine de Suède

CLFVGa, N°21 - CLFDGa, N°66

Fa dièse mineur  
*accord du Ton de la Chèvre*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 52v. et 53r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, pages 737 et 738 - folios 318v et 319r, Courante du même (DBsa4060\_341)*



# Courante de Gautier pour la Reine de Suede

(1\*)

6

12

17

22

27

*[Ennemonde ou Denis] Gaultier*

(1575 ? - 1651) (1603 - 1672)

[2 pièces]

Courante de Gaultier,  
Double

CLFVGa, N°.. - CLFDGa, N°..

La majeur

*accord du Ton de la Chèvre*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 53v. à 55r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, pages 737 à 740, folios 318v. à 320r.  
Courante du même (DBsa4060\_341)*

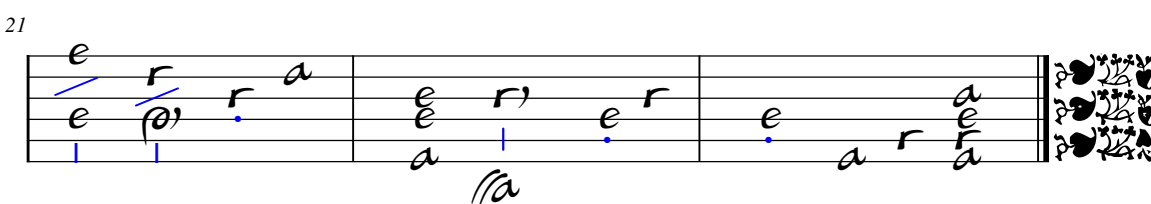
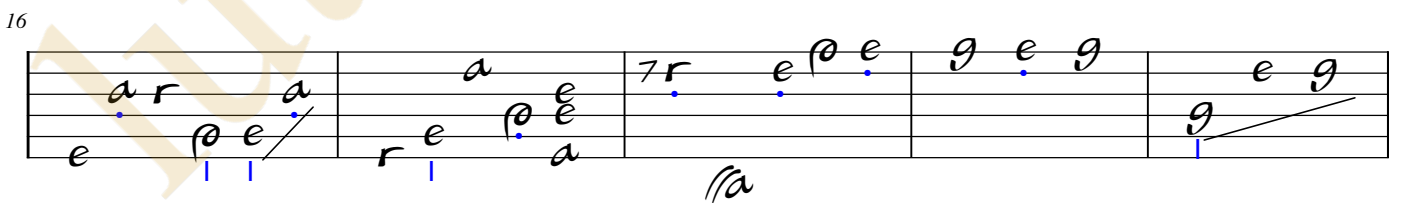
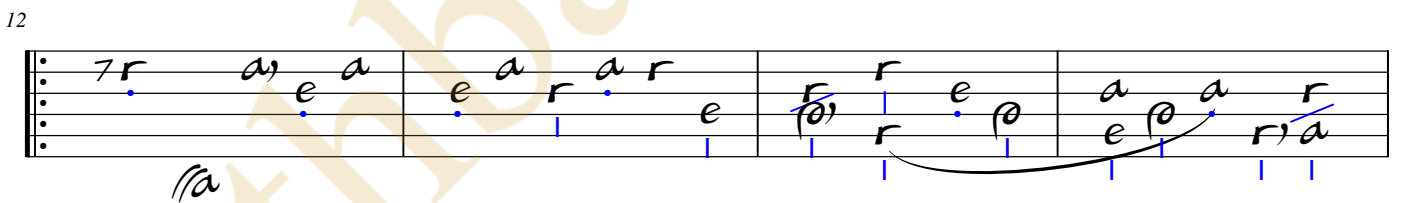
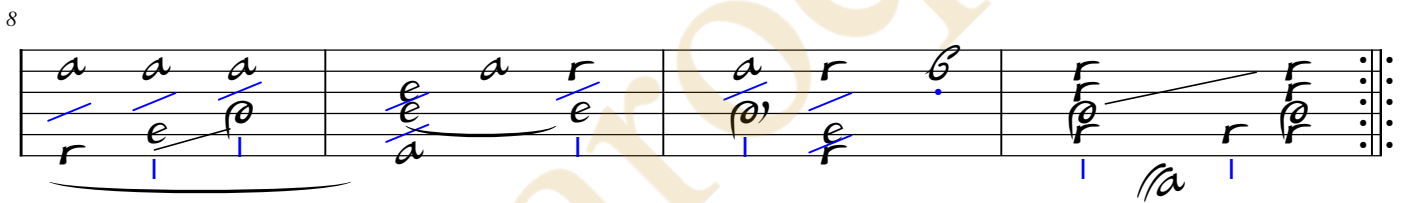
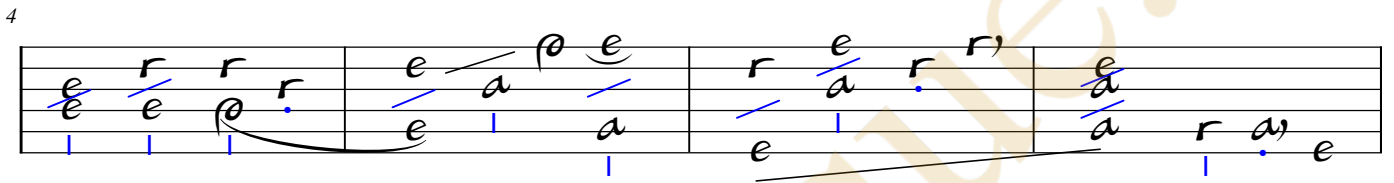
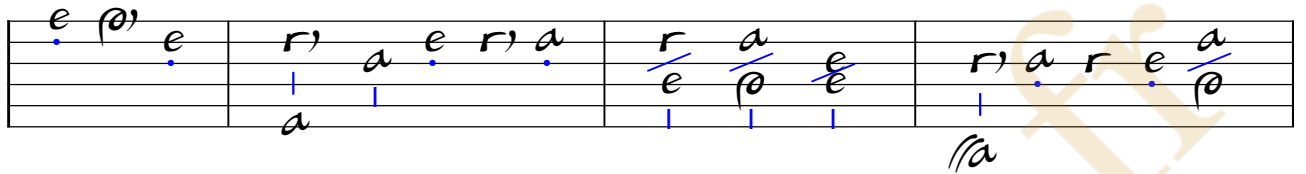


## Courante de Gautier

Handwritten musical score for "Courante de Gautier" in G major, 3/4 time. The score consists of six systems of music, each with a treble clef and a key signature of one sharp (F#). The notes are written in a shorthand style with stems and flags. The first system (measures 1-5) starts with a treble clef and a key signature of one sharp. The second system (measures 6-9) starts with a treble clef and a key signature of one sharp. The third system (measures 10-14) starts with a treble clef and a key signature of one sharp. The fourth system (measures 15-19) starts with a treble clef and a key signature of one sharp. The fifth system (measures 20-24) starts with a treble clef and a key signature of one sharp. The score includes various musical notations such as slurs, ties, and repeat signs. A large watermark "Musique de France" is visible across the page.



## Double



[luthbaroque.fr](http://luthbaroque.fr)

*Ennemonde Gaultier*

(1575 ? - 1651)

# La Chevre du v. Gaultier. Canaris

CLFVGa, N°54

Fa dièse mineur  
*accord du Ton de la Chèvre*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 53v. à 55r.*



## La Chevre du v. Gautier. Canaris

The musical score is written on a grand staff with a treble clef and a 3/4 time signature. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The vocal line features a variety of note values including quarter, eighth, and sixteenth notes, along with rests. The piano accompaniment includes chords, single notes, and rests, with some measures marked with a '4' indicating a specific rhythmic pattern. The score includes dynamic markings such as *ff* and *f*, and articulation marks like slurs and accents. The piece concludes with a double bar line and repeat dots.

6

13

19

25

30

37

42

48

*partie manquante, reconstituée*

53

60

[luthbaroque.fr](http://luthbaroque.fr)

***Claude Emond***

(XVII<sup>e</sup> siècle)

# [3 pièces]

Courante d'Emond, Double,  
Gigue

Fa dièse mineur  
*accord du Ton de la Chèvre*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 56v. à 59r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, pages 711 et 712 - folios 306v  
et 307r, Courante de Mons: Emons, Gigue (DBsa4060\_327)*



# Courante d'Emond

The musical score for 'Courante d'Emond' consists of five systems of music, each with a single melodic line. The notes are written in a shorthand style with stems and flags, and are accompanied by a series of rhythmic markings below the staff. The piece begins with a series of eighth and sixteenth notes, followed by a repeat sign at measure 10. The final measure of the piece is decorated with a complex floral ornament.

System 1 (Measures 1-5):  
 Notes: e, e, e, r, a, e, e, e, e, e, e, r, a, r  
 Rhythmic markings: a, a, a, a, a

System 2 (Measures 6-10):  
 Notes: e, a, e, a, r, a, a, a, r, e, e, e, e, e, r, e, r  
 Rhythmic markings: a, a, a, a, a, a, a, a, a, 4, a

System 3 (Measures 11-15):  
 Notes: a, e, r, e, r, e, a, r, a, e, r, e, a, e, a, e, r, e  
 Rhythmic markings: a, a, a, a, a, a, a, 4

System 4 (Measures 16-20):  
 Notes: e, e, e, e, r, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e  
 Rhythmic markings: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a

System 5 (Measures 21-25):  
 Notes: e, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e, e  
 Rhythmic markings: a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a, a



# Double

Musical notation for measures 1-4. The staff shows notes e, a, e, r, a, a, e, e, e, a, e, a. There are slurs and accents (a) under the notes. A large watermark 'Musique' is visible in the background.

4

Musical notation for measures 5-8. The staff shows notes a, a, r, e, r, e, a, r, a, a, a, r, e, e, a. There are slurs and accents (a) under the notes. A large watermark 'Musique' is visible in the background.

8

Musical notation for measures 9-12. The staff shows notes e, a, e, e, e, r, a, r, e, r, a, e, r, e, a, r, e. There are slurs and accents (a) under the notes. A large watermark 'Musique' is visible in the background.

12

Musical notation for measures 13-16. The staff shows notes r, r, e, a, e, a, e, r, e, r, a, a, e, e. There are slurs and accents (a) under the notes. A large watermark 'Musique' is visible in the background.

16

Musical notation for measures 17-20. The staff shows notes r, a, a, r, e, a, e, e, e, a, e, e, e, e, e, r, a. There are slurs and accents (a) under the notes. A large watermark 'Musique' is visible in the background.

20

Musical notation for measures 21-24. The staff shows notes e, r, e, a, r, a, e, a, e, e, e, e, e, e, e, e. There are slurs and accents (a) under the notes. A large watermark 'Musique' is visible in the background.

# Gigue

Musical score for Gigue, featuring a single staff with a treble clef and a key signature of one flat. The score consists of 15 measures, divided into five systems of three measures each. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-4. A large watermark "Musique & Co" is visible across the page.

Measure 1:  $e$   $e$   $r$   $e$   $r$  |  $a$   $a$  |  $a$   $4$   $a$

Measure 2:  $r$   $e$   $r$   $e$   $r$  |  $r$   $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$

Measure 3:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 4:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 5:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 6:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 7:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 8:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 9:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 10:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 11:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 12:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 13:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 14:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

Measure 15:  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$   $r$  |  $e$   $r$   $e$

**Jacques Gallot**  
(ca 1625 - après 1690)

# [3 pièces]

La Lucesse du v. gallot de paris. Alemande  
La Royale du v. gallot de paris. Sarabande  
Gavote du vieux gallot de paris

*CLFGal, N°3, 61, 6*

Fa dièse mineur  
*accord du Ton de la Chèvre*

## **Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 59v. à 62r.*



## La Lucesse du v. gallot de paris. Alemande

The image shows a musical score for a piece titled "La Lucesse du v. gallot de paris. Alemande". The score is written on a single staff with a treble clef and a key signature of one flat (Fa dièse mineur). The music is in a 3/4 time signature. The score is divided into measures, with some measures containing multiple notes and rests. The notes are written in a stylized, handwritten font. The score is numbered 1 through 10, indicating the measure number. The notes are: 1. a, 2. r, e, r, e, 3. a, 4. e, e, e, e, 5. a, 6. e, e, e, e, 7. a, 8. a, a, a, 9. a, 10. a, a, a, a. The notes are written in a stylized, handwritten font. The score is numbered 1 through 10, indicating the measure number. The notes are: 1. a, 2. r, e, r, e, 3. a, 4. e, e, e, e, 5. a, 6. e, e, e, e, 7. a, 8. a, a, a, 9. a, 10. a, a, a, a. The notes are written in a stylized, handwritten font. The score is numbered 1 through 10, indicating the measure number. The notes are: 1. a, 2. r, e, r, e, 3. a, 4. e, e, e, e, 5. a, 6. e, e, e, e, 7. a, 8. a, a, a, 9. a, 10. a, a, a, a.

12

14

16

18

(\*)

## La Royale du v. gallot de paris. Sarabande

6

13

19

24

## Gavote du vieux gallot de paris

The musical score is written on a grand staff with two staves per system. It consists of five systems of music, each starting with a measure number (4, 4, 8, 12, 16) on the left. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and accidentals. Fingerings are indicated by numbers 1-4. A large, semi-transparent watermark 'MUSICOLO' is overlaid diagonally across the page. The score concludes with a decorative flourish at the end of the final system.

[luthbaroque.fr](http://luthbaroque.fr)



*Henri De Launay*

(16?? - 1695 ?)

# Alemannde de delaunai Le pere

Fa majeur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 65v. et 66r .*



# Alemannde de delaunai Le pere

The image shows a musical score for a piece titled "Alemannde de delaunai Le pere". The score is written on a grand staff with two staves per system. The notes are labeled with letters 'a', 'r', and 'e', representing the notes A, R, and E. The score is divided into measures, with some measures containing a '4' indicating a 4-measure rest. There are several ornaments and trills indicated by symbols like 'a' with a vertical line or 'r' with a vertical line. The score is numbered 1 through 13. There are two footnotes: (1\*) and (2\*). The score ends with a decorative flourish.

1. Original : indication rythmique de croche  
 2. Original : indication rythmique de blanche

**Charles Mouton**  
(vers 1626 - vers 1699)

# Gavote

de l'Opera d'Isis  
*transpozée par m<sup>r</sup> Mouton*

CLFMou, N°110 - LWV 54/4

Fa majeur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 66v et 67r.*



## **De l'Opéra d'Isis.**

Isis est une « Tragédie en musique en un prologue et cinq actes » que composa Jean-Baptiste Lully. Le livret est de Philippe Quinault.

L'opéra fut créé à Saint-Germain-en-Laye le 5 janvier 1677. Il marie la mythologie romaine et l'Égypte ancienne : Jupiter tente de séduire la nymphe Io, au grand déplaisir de son épouse Junon ; celle-ci, jalouse, va les traquer jusqu'aux Enfers !

L'argument d'Isis provoqua une grande agitation à la Cour. Madame de Montespan crut reconnaître en Jupiter et Io le Roi et sa maîtresse ; elle punit cet affront public en condamnant Quinault à l'exil.

Dans Isis, les rebondissements et les transformations se multiplient (par exemple, Io devient la déesse Isis). Lully déploie dans cet opéra toute son imagination et son savoir-faire musical. La partition regorge de merveilles évocatrices ou imitatrices qui eurent un grand retentissement sur le public. Ainsi, Purcell s'inspirera du chœur « des peuples des climats glacés » pour son Air du froid du Roi Arthur.

# Gavote de L'Opera d'Isis

transposée par m<sup>r</sup> Mouton

Handwritten musical score for Gavote de L'Opera d'Isis, transposed by Charles Mouton. The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). It consists of five systems of music, each with a vocal line and a piano accompaniment line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings and articulation marks are indicated throughout. The piece concludes with a double bar line and repeat signs.

[luthbaroque.fr](http://luthbaroque.fr)

*[Ennemonde Gaultier]*

*(1575 ? - 1651)*

# Passacaille

CLFVGa, N°89

Fa majeur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 67v et 68r.*



## Passacaille

1. Original : pas d'indication rythmique



*[Denis] Gaultier*  
(1603 - 1672)

# Courante de Gaultier

CLFDGa, N°3

Sol majeur  
*accord enrhumé*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 71v. et 72r.*



## Courante de Gautier

The image displays a musical score for the piece 'Courante de Gautier'. The score is written on a grand staff (treble and bass clefs) and consists of 24 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *a* (accents). Fingerings are indicated by numbers 1-4. There are also performance markings like slurs, ties, and repeat signs. The score is divided into systems, with measure numbers 6, 11, 15, 19, and 24 marking the beginning of new systems. A large, semi-transparent watermark 'MUSICALBOOKS' is overlaid diagonally across the page.

*[François Dufaut]*  
*(avant 1604 - avant 1672)*

# Sarabande

CLFDuf, N°139

Sol majeur  
*accord enrhumé*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 72v.*



## Sarabande

Musical score for Sarabande, CLFDuf, N°139. The score is in G major and consists of 14 measures. The notation includes a single melodic line on a five-line staff with various rhythmic values and articulations. Fingerings are indicated by numbers 1-4. Dynamics include accents and slurs. The piece ends with a decorative flourish.

Measure 1:  $\text{a}$   $\text{a}$   $\text{a}$  |  $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{r}$   $\text{a}$   $\text{r}$   $\text{a}$  |  $\text{a}$   $\text{r}$   $\text{a}$

Measure 5:  $\text{a}$   $\text{e}$   $\text{r}$   $\text{a}$  |  $\text{e}$   $\text{f}$   $\text{e}$   $\text{a}$  |  $\text{a}$   $\text{a}$   $\text{a}$   $\text{e}$  |  $\text{a}$   $\text{a}$   $\text{a}$

Measure 10:  $\text{a}$   $\text{a}$  |  $\text{r}$   $\text{a}$  |  $\text{r}$   $\text{r}$   $\text{a}$  |  $\text{a}$   $\text{a}$   $\text{a}$   $\text{r}$

Measure 14:  $\text{a}$   $\text{a}$  |  $\text{r}$   $\text{a}$   $\text{r}$  |  $\text{a}$   $\text{r}$   $\text{a}$

**[Denis] Gaultier**  
(1603 - 1672)

# [2 pièces]

Gigue de Gaultier, Canaris de Gaultier

CLFDGa, N°11, 13

Sol majeur  
*accord enrhumé*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 73v. à 75r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, page 550 et 551 - folio 234v et 235r, Gigue de Mons: Mouton (DBsa4060\_252)*



## Gigue de Gautier

1

4

7

10

13

16

19

The musical score for "Gigue de Gautier" consists of 19 staves. Each staff is numbered at the beginning. The notation includes rhythmic symbols (quarter, eighth, and sixteenth notes) above the staves and fingerings (letters 'a', 'e', 'f', 'r') below. A large, semi-transparent watermark "MusicalBook" is overlaid diagonally across the page. The piece concludes with a decorative flourish at the end of the 19th staff.

## Canaris de Gautier

Musical score for "Canaris de Gautier" (CLFDGa, N°13). The score is written for a single melodic line with a piano accompaniment. The notation includes notes, rests, and dynamic markings (p, f). The score is divided into systems, with measure numbers 8, 15, 23, 31, 39, 47, and 54 indicated. The key signature is one sharp (F#), and the time signature is 2/4. The score concludes with a double bar line and a fermata.

The score consists of the following systems:

- System 1: Measures 1-7. Melody:  $\text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ . Accompaniment:  $\text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ .
- System 2: Measures 8-14. Melody:  $\text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a}$ . Accompaniment:  $\text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ .
- System 3: Measures 15-22. Melody:  $\text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ . Accompaniment:  $\text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ .
- System 4: Measures 23-30. Melody:  $\text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ . Accompaniment:  $\text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ .
- System 5: Measures 31-38. Melody:  $\text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ . Accompaniment:  $\text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ .
- System 6: Measures 39-46. Melody:  $\text{e} \cdot \text{e} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a}$ . Accompaniment:  $\text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ .
- System 7: Measures 47-53. Melody:  $\text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a}$ . Accompaniment:  $\text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ .
- System 8: Measures 54-60. Melody:  $\text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a}$ . Accompaniment:  $\text{r} \cdot \text{a} \cdot \text{r} \cdot \text{a} \cdot \text{r} \cdot \text{e} \cdot \text{r} \cdot \text{a}$ .

[luthbaroque.fr](http://luthbaroque.fr)



*[Compositeur anonyme]*

# Tanbour des SuisSES

Sol majeur  
*accord enrhumé*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 75v. et 76r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, page 534 et 535 - folio 226v et 227r, SuisSES pas, ou Tambour de SuisSES (DBsa4060\_245)*



## *Tambour des Suisses*

Instrument à percussion plus haut que les tambours modernes et ayant beaucoup de sonorité. Le peuple, ayant remarqué que les tambours des régiments des Suisses, au service de la France, étaient des instruments très puissants de son, disait et dit encore quelquefois en entendant le tonnerre : « C'est le tambour des Suisses ».

*Dictionnaire des instruments de musique, Albert Jacquot 1886*

*luthbaroque.fr*

# Tanbour des Suisses

Musical score for Tanbour des Suisses, showing measures 1 through 26. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The notation includes rhythmic values (quarter, eighth, and sixteenth notes), rests, and articulation marks. The notes are labeled with letters 'a', 'r', and 'e'.

Measure 1: *a* *a* *r* *a* | *r* *r* *a* *a* | *a* *r* *e* *r* *r* | *r* *a* *r* *a*

Measure 5: *r* *r* *a* *r* | *a* *a* *a* *r* | *e* *a* *a* *a* | *a* *a* *a* *a*

Measure 10: *r* *a* *a* | *a* | *r* *a* *r* *e* | *r* *a* *r* *e*

Measure 14: *r* *e* *r* *r* | *r* *a* *r* *e* | *r* *e* *r* *e* *r* *e* | *e* *r* *e* *r* *e*

Measure 18: *e* *r* *e* *r* *e* *r* *e* | *r* *e* *r* *a* *r* *r* | *r* *r* *a* *e* | *r* *r* *a* *r*

Measure 22: *e* *r* *e* *r* | *a* *a* *a* *a* | *a* *a* *a* *a* | *r* *a* *r* *a*

Measure 26: *a* *a* *r* *a* | *a* *r* *a* *a* | *a* *r* *a* *r* *a* | *r*

[luthbaroque.fr](http://luthbaroque.fr)

*[Denis] Gaultier*  
(1603 - 1672)

# Courante de Gaultier

CLFDGa, N°4

Sol majeur  
*accord enrhumé*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 76v. et 77r.*



## Courante de Gautier

Musical score for Courante de Gautier, showing staves with notes, rests, and dynamic markings. The score is divided into systems, with measure numbers 5, 11, 16, 21, and 26 indicated. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *a* (accents). The piece concludes with a decorative flourish.

System 1 (Measures 1-4):  
 Staff 1:  $\dot{a}$  |  $\dot{a} \dot{a} \dot{a} \dot{r}$  |  $\dot{r} \dot{a}$  |  $\dot{r} \dot{a} \dot{r} \dot{e}$  |  $\dot{r} \dot{r} \dot{e} \dot{r}$   
 Staff 2: | |  $\dot{a}$  | |  $\dot{a} \dot{a}$  |  $\dot{a}$

System 2 (Measures 5-10):  
 Staff 1:  $\dot{r} \dot{r}$  |  $\dot{r} \dot{e} \dot{r}$  |  $\dot{e} \dot{a} \dot{g}$  |  $\dot{g} \dot{h} \dot{f}$  |  $\dot{e} \dot{r}$  |  $\dot{e}$   
 Staff 2:  $\dot{a}$  |  $\dot{r}$  |  $\dot{a}$  |  $\dot{a}$  |  $\dot{a}$  |  $\dot{a}$

System 3 (Measures 11-15):  
 Staff 1:  $\dot{e}$  |  $\dot{a} \dot{e} \dot{r}$  |  $\dot{f} \dot{e} \dot{f} \dot{e}$  |  $\dot{a}$  |  $\dot{a} \dot{g}$  |  $\dot{e} \dot{g} \dot{e} \dot{f}$   
 Staff 2: | |  $\dot{a}$  | | | |

System 4 (Measures 16-20):  
 Staff 1:  $\dot{e}$  |  $\dot{k} \dot{h}$  |  $\dot{g}$  |  $\dot{e} \dot{g}$  |  $\dot{h} \dot{r}$  |  $\dot{r}$  |  $\dot{r}$  |  $\dot{e} \dot{r} \dot{e}$   
 Staff 2:  $\dot{a}$  | |  $\dot{a} \dot{f} \dot{e} \dot{g}$  |  $\dot{h} \dot{g}$  |  $\dot{e}$  |  $\dot{r}$  |  $\dot{r}$  |  $\dot{e} \dot{r} \dot{e}$

System 5 (Measures 21-25):  
 Staff 1:  $\dot{r} \dot{e}$  |  $\dot{e} \dot{r} \dot{e} \dot{r}$  |  $\dot{e} \dot{e} \dot{r} \dot{e}$  |  $\dot{r} \dot{e} \dot{r}$  |  $\dot{e}$  |  $\dot{e}$   
 Staff 2: | |  $\dot{a}$  | |  $\dot{a} \dot{r}$  |  $\dot{e}$  |  $\dot{a}$

System 6 (Measures 26-28):  
 Staff 1:  $\dot{r} \dot{e}$  |  $\dot{r} \dot{e}$  |  $\dot{r}$  |  $\dot{r} \dot{a}$  |  $\dot{r}$  |  $\dot{r}$   
 Staff 2: | |  $\dot{a}$  | |  $\dot{a}$  |  $\dot{r}$  |  $\dot{a}$

**Charles Mouton**  
(vers 1626 - vers 1699)

# Chaconne de Mouton

CLFMou, N°122

Sol majeur  
*accord enrhumé*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 77v à 79r.*



## Chaconne de Mouton

1

5

9

14

18

22

26

(\*)



30

34

39

45

50

55

60

[luthbaroque.fr](http://luthbaroque.fr)

**Charles Mouton**  
(vers 1626 - vers 1699)

# [4 pièces]

Prelude de Mouton,  
Tombeau de Gogo. Alemande de Mouton  
Courante de Mouton  
Sarabande de Mouton

CLFMou, N°1, 2, 3, 14

La mineur

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 83r. à 86r.*



# Prelude de Mouton

The image displays a handwritten musical score for a prelude, organized into four systems. Each system consists of two staves. The notation includes various rhythmic values, accidentals, and fingerings. The notes are primarily lowercase letters 'a', 'r', and 'e'. The first system begins with a treble clef and a common time signature. The second system starts with a '2' above the staff. The third system starts with a '3' above the staff. The fourth system starts with a '4' above the staff and concludes with a double bar line and a decorative flourish. A large, semi-transparent watermark reading 'MUSICPROFILES' is overlaid diagonally across the entire page.

## Tonbeau de Gogo. Alemande de mouton

The musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of 19 measures, divided into systems of three measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and ornaments (trills, mordents, and grace notes). Fingerings are indicated by numbers 1-4. A large watermark 'MILLERAN' is visible across the score.

Measure 1:  $\text{a}^1 \text{r} \text{a}^2 \text{r} \text{a}^2$

Measure 2:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$

Measure 3:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$  (with a trill on the final note)

Measure 4:  $\text{r} \text{a}^2 \text{e} \text{g} \text{h} \text{e} \text{g} \text{h}$

Measure 5:  $\text{h} \text{e} \text{g} \text{h} \text{e} \text{g} \text{h} \text{e} \text{g} \text{h}$

Measure 6:  $\text{h} \text{e} \text{g} \text{h} \text{e} \text{g} \text{h} \text{e} \text{g} \text{h}$  (with a trill on the final note)

Measure 7:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$

Measure 8:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$

Measure 9:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$

Measure 10:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$  (with a trill on the final note)

Measure 11:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$

Measure 12:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$

Measure 13:  $\text{g} \text{e} \text{e} \text{e} \text{e} \text{e} \text{e} \text{e} \text{e}$

Measure 14:  $\text{e} \text{r} \text{e} \text{r} \text{e} \text{r} \text{e} \text{r} \text{e}$

Measure 15:  $\text{e} \text{r} \text{e} \text{r} \text{e} \text{r} \text{e} \text{r} \text{e}$

Measure 16:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$

Measure 17:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$

Measure 18:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$

Measure 19:  $\text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2 \text{r} \text{a}^2$  (with a trill on the final note)

## Courante de mouton

1  
2 1 r i a

2  
2 e 1 r a

3  
4 e 1 r a

4  
r a

5  
1 2 1 a

6  
2 e 1 r a

7  
2 a r a r

8  
1 r a i r a

9  
1 r

10  
3 r r r

11  
4 a a a

12  
1 r

13  
1 r a r r

14  
4 a a a

15  
4 a r r r

16  
4 a r

17  
1 r a

18  
2 r a

19  
2 e 2 e

20  
1 r a

21  
3 r r r

22  
1 r

23  
2 a a a a

24  
1 r 4 r a r

25  
4 e r e r

26  
e a r

27  
a r e

## Sarabande de mouton

[luthbaroque.fr](http://luthbaroque.fr)



**Charles Mouton**  
(vers 1626 - vers 1699)

# Menuet

de L'opera du Trionfe de L'amour  
*transpozé par m<sup>r</sup> mouton*

CLFMou, N°111 - LWV 59/70

Fa majeur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 87v. et 88r.*



## **De l'opéra du Triomphe de L'amour.**

Le Triomphe de l'Amour est un ballet royal mis en musique, constitué de vingt petites entrées. La musique fut composée par Jean-Baptiste Lully sur des vers de Philippe Quinault et Isaac de Benserade. La chorégraphie est de Pécourt et Beauchamp (Guillaume Louis Pécourt et Pierre Beauchamp), les décors et les costumes sont de Jean Berain. C'est en 1681 que ce ballet royal fut créé au château de Saint-Germain-en-Laye.

En France, ce fut la première fois que des danseuses furent admises à danser à l'Opéra.

luthbaroque.fr

# Menuet de L'opera du Trionfe de L'amour

*transposé par m<sup>r</sup> mouton*

1 *a* <sup>3</sup>*r* | *ρ* <sup>2</sup>*r*) *a* | *r a* ( *r* | <sup>2</sup>*ρ* <sup>2</sup>*ρ* <sup>2</sup>*ρ* | *r*) *a* <sup>3</sup>*r*

5 *ρ* <sup>2</sup>*r*) *a* | *r e* *ρ* | *e* ( *e* <sup>2</sup>*ρ*) | *e* :| :| *ρ a* | <sup>2</sup>*r* <sup>2</sup>*r*) *ρ*

10 <sup>2</sup>*r* *r* <sup>2</sup>*r*) | *a a*) | *a* <sup>2</sup>*r* | *a* <sup>2</sup>*r* | *e a*) *a* | <sup>2</sup>*r* *ρ* | *a a*) *ρ a*

16 *ρ* <sup>2</sup>*r* *a* | <sup>2</sup>*e* *a* <sup>2</sup>*r* | *a* *a* | <sup>2</sup>*ρ* *a* <sup>2</sup>*r* | <sup>2</sup>*ρ* *a* <sup>2</sup>*r* | <sup>2</sup>*ρ* *r* <sup>2</sup>*ρ*

21 <sup>2</sup>*e*) *a* *r* | <sup>2</sup>*ρ* *a* *r* | <sup>2</sup>*ρ* *r*) *a* *ρ* | *a* :| :|

[luthbaroque.fr](http://luthbaroque.fr)

**[Ennemonde ou Denis] Gautier**

(1575 ? - 1651) (1603 - 1672)

# [3 pièces]

Tombeau de Lenclos Allemande du v. Gautier,  
La Champré Courante de Gautier,  
Double

CLFVGa, N°11, 36, 36bis - CLFDGa, N°29/96, 91, 91bis?

La mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 88v. et 91r.*

*Voir le manuscrit de Berlin D-Bsa4060, pages 32 à 37 (folios 16v à 19r),  
Allemande de Mons: Gautier, Courante Gautier, Double  
(DBsa4060\_18)*



# Tombeau de Lenclos : Alemande du v. Gautier

The musical score is written in G minor (one flat) and 4/4 time. It consists of six systems of music, each with a treble clef. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and fingerings. There are several slurs and accents throughout. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

## La Champré Courante de Gaultier

Handwritten musical score for 'La Champré Courante de Gaultier'. The score is written on a grand staff (treble and bass clefs) and consists of several systems of music. The notation includes notes, rests, and various ornaments (trills, mordents, etc.). Fingerings are indicated by numbers 1-4. The score is marked with measure numbers 5, 10, 15, 19, 24, and 28. The piece concludes with a double bar line and a repeat sign.

Measure numbers: 5, 10, 15, 19, 24, 28.

# Double

The musical score consists of eight systems of music, each with a vocal line above and a guitar line below. The guitar line uses a six-string staff with fret numbers and chord diagrams. The notation includes various rhythmic values and articulations. A large, semi-transparent watermark is overlaid across the center of the page.

System 1: Measures 1-4. Includes a double bar line and a fermata over the final measure.

System 2: Measures 5-8. Includes a fermata over the final measure.

System 3: Measures 9-13. Includes a fermata over the final measure.

System 4: Measures 14-18. Includes a double bar line and a fermata over the final measure.

System 5: Measures 19-23. Includes a double bar line and a fermata over the final measure.

System 6: Measures 24-27. Includes a double bar line and a fermata over the final measure.

System 7: Measures 28-31. Includes a double bar line and a fermata over the final measure.

A small musical notation fragment consisting of a single staff with a treble clef and a key signature of one flat. It contains the notes G4, A4, Bb4, and C5, with a fermata over the final note. The staff is positioned below the main score.



**[Ennemonde ou Denis] Gaultier**

(1575 ? - 1651) (1603 - 1672)

**Charles Mouton**

(vers 1626 - vers 1699)

# La Belle Homicide

Courante de Gaultier,  
Double

CLFDGa, N°89 - CLFVGa, N°19 - CLFMou, N°7, 7bis

La mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 91v. et 93r.*

*Voir dans le manuscrit de Kraków (Cracovie) PL-Kj40633, folio 29v  
Courante de Mr: Gaultier (PLKj40633\_30)*

*Voir dans le manuscrit de Berlin D-Bsa4060, pages 112 et 113 - folios 55v  
et 56r, La belle homicide. Courante par Mons. Gaultier (DBsa4060\_61)*



## La Belle Homicide Courante de Gautier

The image shows a musical score for a piece titled "La Belle Homicide Courante de Gautier". The score is written on a grand staff (treble and bass clefs) and consists of several systems of music. The notation includes notes, rests, and various ornaments (trills, mordents, etc.). There are also some handwritten annotations and markings, such as "a", "r", "e", and "a" written below the notes, and "4" written below some measures. The score is divided into measures, with measure numbers 6, 11, 15, 20, and 24 indicated. The piece ends with a double bar line and a decorative flourish.

1. Original : la seule indication rythmique de cette mesure est une croche au début.

2. Original : pas d'indication rythmique

# Double

5

10

15

19

24

ff

f

(1\*)

(2\*)

1. Original : pas d'indication rythmique.

2. Original : indication rythmique de noire pointée

[luthbaroque.fr](http://luthbaroque.fr)

*[Denis] Gaultier*  
(1603 - 1672)

# La Belle Tenebreuze

## Courante de Gaultier

CLFDGa, N°93

La mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

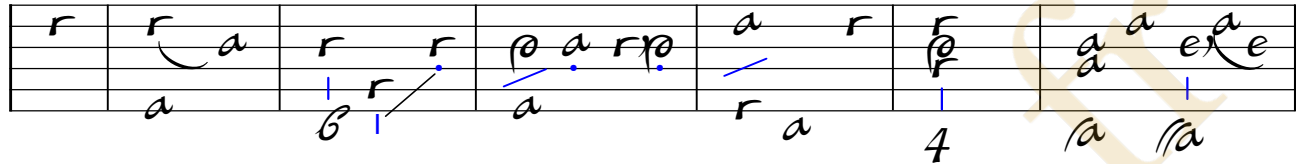
*Folios 93v. et 94r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, pages 110 et 111 (folios 54v et 55r), La belle tenebreuse de Mons: Gaultier Courante (DBsa4060\_60)*

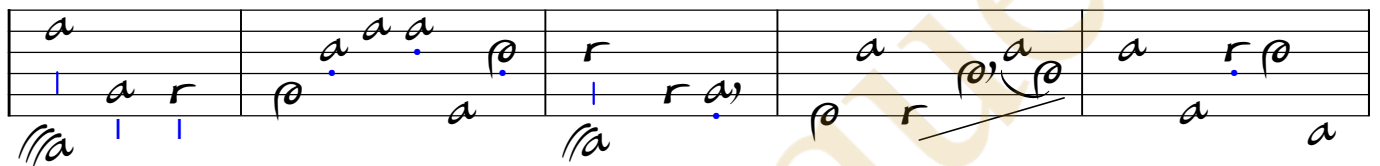


## La Belle Tenebreuze Courante de Gaultier

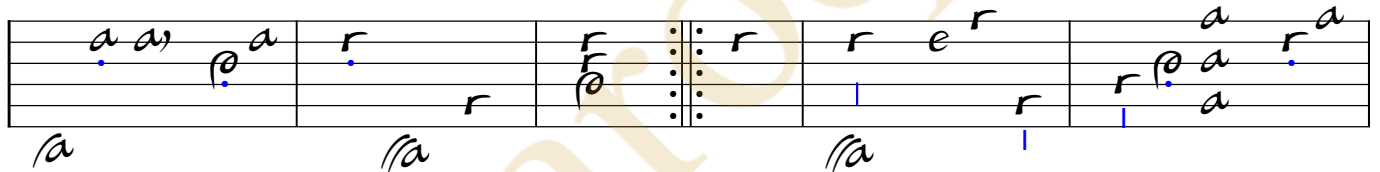
(1\*)



7



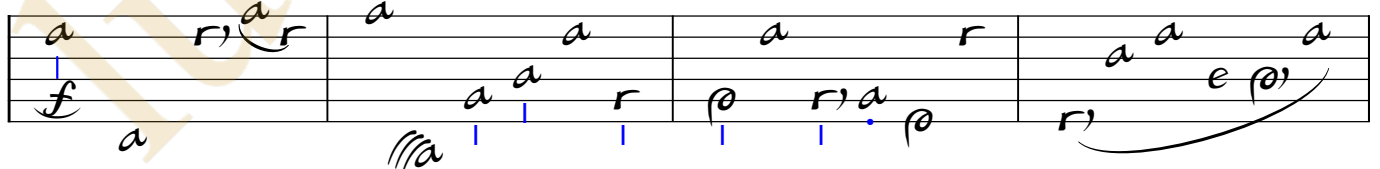
12



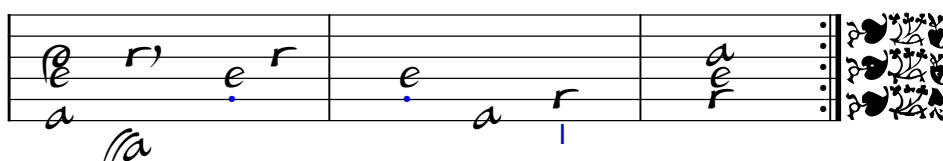
17



22



26



## La Belle Tenebreuze Courante de Gautier

(1\*)

7

12

17

22

26

[luthbaroque.fr](http://luthbaroque.fr)



*[Mlle Anne ou Marguerite ?] Bocquet*  
*(début XVII<sup>e</sup> siècle - après 1661)*

# Alemannde de Boquet

CLFBocII, N°10 (CLFVGa, N°6)

La mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 94v. et 95r.*



# Alemannde de Boquet

The image displays a handwritten musical score for the piece 'Alemannde de Boquet'. The score is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The music is organized into measures, with measure numbers 4, 7, 10, 13, and 16 clearly marked. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-4. The score is heavily annotated with blue ink, including slurs, ties, and vertical lines. A large, semi-transparent watermark 'Mila' is visible across the center of the page. The piece concludes with a double bar line and repeat dots at the end of the final measure.

**[Claude Emond]**

(XVII<sup>e</sup> siècle)

# Gigue

La mineur

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 95v. à 96r.*



# Gigue

♩. ♩ ♩ ♩ ♩ ♩ ♩ ♩

Handwritten musical notation for the first system, consisting of two staves. The top staff contains notes with slurs and accents. The bottom staff contains notes with slurs and accents. A large watermark is visible across the page.

4

Handwritten musical notation for the second system, starting at measure 4. It features two staves with notes, slurs, and accents. A large watermark is visible across the page.

7

Handwritten musical notation for the third system, starting at measure 7. It features two staves with notes, slurs, and accents. A large watermark is visible across the page.

9

Handwritten musical notation for the fourth system, starting at measure 9. It features two staves with notes, slurs, and accents. A large watermark is visible across the page.

13

Handwritten musical notation for the fifth system, starting at measure 13. It features two staves with notes, slurs, and accents. A large watermark is visible across the page.

16

Handwritten musical notation for the sixth system, starting at measure 16. It features two staves with notes, slurs, and accents. A large watermark is visible across the page.

*Ennemonde Gaultier*

*(1575 ? - 1651)*

# Les Larmes de Bosset ou La Volte. Courante du v. Gaultier

CLFDGa, N°51

La mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 96v. et 97r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, pages 104 et 105 (folios 51v et 52r), Les larmes de Boisset par Mons: Gaultier. (DBsa4060\_58)*



# Les Larmes de Boset, ou La Volte.

## Courante du v. Gautier

The image displays a musical score for a piece titled "Les Larmes de Boset, ou La Volte. Courante du v. Gautier". The score is written on a grand staff with two systems of staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ff* and *f*. Fingerings are indicated by numbers 1-4. There are several slurs and ties across measures. The score is divided into systems, with measure numbers 6, 11, 17, 21, and 27 marked at the beginning of their respective systems. A large, semi-transparent watermark "MUSICAL" is overlaid diagonally across the center of the page. At the bottom left, there is a footnote: "1. Original : pas d'indication rythmique et pas de barre de mesure jusqu'à la barre de reprise". At the bottom right, the page number "174/196" is printed.

**[Ennemonde] Gautier**

(1575 ? - 1651)

# Courante de Gautier

CLFVGa, N°33 - CLFVGa, N°80

La mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 97v. et 98r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, pages 14 à 17 (folios 7v à 9r), Courante Gautier et Double. (DBsa4060\_8)*



## Courante de Gautier

The musical score is written on a grand staff (treble and bass clefs) and consists of six systems of music. The notes are primarily eighth and sixteenth notes, with some quarter notes. Fingerings are indicated by numbers 1-4. There are several dynamic markings, including accents and slurs. The piece concludes with a double bar line and a decorative flourish.

System 1: Measures 1-5. Notes: e, f, a, r, e, r, a, f, r, a, e, f, e, f, a, r.

System 2: Measures 6-11. Notes: r, a, f, a, a, r, r, f, r, e, f, r, e, f, a, r, a.

System 3: Measures 12-17. Notes: r, f, a, r, a, r, r, a, f, e, f, r, e, f, a, r. Includes a 4-measure rest and a first ending bracket labeled (1\*).

System 4: Measures 18-23. Notes: e, e, f, e, r, a, a, r, a, r, a, a, r, a, a, a, r. Includes slurs and accents.

System 5: Measures 24-29. Notes: f, a, r, a, r, a, r, a, r, a, r, a, a. Includes slurs and accents.

System 6: Measures 30-32. Notes: f, e, f, a, a, e. Ends with a double bar line and a decorative flourish. Includes a second ending bracket labeled (2\*).

1. Original : pas de barre de mesure et pas de prolongation de durée

2. Original : pas de prolongation de durée



*[Compositeur anonyme]*

# Preludes

La mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 98v. et 99r.*



# Preludes

Handwritten musical score for Preludes, en La mineur. The score consists of five systems of two staves each. The notation includes various rhythmic values, accidentals, and fingerings. A large watermark "Musique" is visible across the page.

System 1: Measures 1-4. Melody: quarter notes, eighth notes, quarter notes. Bass line: quarter notes, eighth notes, quarter notes. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 2: Measures 5-8. Melody: quarter notes, eighth notes, quarter notes. Bass line: quarter notes, eighth notes, quarter notes. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 3: Measures 9-12. Melody: quarter notes, eighth notes, quarter notes. Bass line: quarter notes, eighth notes, quarter notes. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 4: Measures 13-16. Melody: quarter notes, eighth notes, quarter notes. Bass line: quarter notes, eighth notes, quarter notes. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 5: Measures 17-20. Melody: quarter notes, eighth notes, quarter notes. Bass line: quarter notes, eighth notes, quarter notes. Fingering: 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

**[Denis Gaultier]**  
(1603 - 1672)

# Sarabande

CLFDGa, N°31

La mineur  
*accord ordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 100v. et 101r.*

*Voir dans le manuscrit de Berlin D-Bsa4060, pages 128 et 129 (folio 63v et 64r, Sarabande de Mons: Gautier et Double (DBsa4060\_70)*



## Sarabande.

Musical score for Sarabande, en La mineur. The score is written on a grand staff with a treble and bass clef. It consists of five systems of music. The first system has five measures. The second system starts at measure 6 and has five measures, including a repeat sign. The third system starts at measure 12 and has five measures. The fourth system starts at measure 17 and has four measures, ending with a decorative flourish. The score includes various musical notations such as notes, rests, and ornaments, along with handwritten annotations like 'a', 'r', 'e', 'f', and '4'.

*[Compositeur anonyme]*

# Prelude

La majeur  
*accord extraordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 104r.*



# Prelude

The image displays a handwritten musical score for a piano prelude, consisting of four systems of music. Each system is written on a grand staff (treble and bass clefs) but contains only a single melodic line. The notation includes various ornaments such as mordents, grace notes, and slurs, along with detailed fingerings (e.g., 1, 2, 3, 4) and articulation marks. The piece is marked with a tempo of 'Allegro' and a 4/4 time signature. The first system ends with a measure containing a '4' below the staff. The second system begins with a measure containing a '7' and ends with a measure containing a '4'. The third system begins with a measure containing a '12' and ends with a double bar line. The fourth system begins with a measure containing a '16' and ends with a double bar line. A large, semi-transparent watermark reading 'MUSICOPIA' is overlaid diagonally across the page.

*[Compositeur anonyme]*

# Alemannde

La majeur  
*accord extraordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 104v. et 105r.*



# Alemannde

The musical score for 'Alemannde' is presented in a single system with six staves. The notation includes a variety of rhythmic values (quarter, eighth, and sixteenth notes) and rests. The melody is characterized by frequent ornaments, such as grace notes and mordents, and is often accompanied by complex rhythmic patterns. The score is divided into measures, with measure numbers 4, 8, 11, 15, and 19 clearly marked. The piece concludes with a double bar line and repeat dots.



*Alexandre Gallot*  
(entre 1625 et 1630 - 1684)

# La Gallote.

Courante du v. Gallot d'Angers

CLFGal, N°84

La majeur

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 105v. et 106r.*



# La Gallote.

## Courante du v. Gallot d'Angers

The image displays a musical score for a piece titled "La Gallote. Courante du v. Gallot d'Angers". The score is written on a grand staff with a treble clef and a common time signature (C). The music is in the key of La major. The score is divided into systems, with measure numbers 5, 9, 13, 18, and 22 indicated at the beginning of each system. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* and *ff*. Fingerings are indicated by numbers 1-4 above or below notes. Trills and ornaments are also present. The score concludes with a double bar line and repeat signs.

*[Compositeur anonyme]*

# [5 pièces]

Courante, Sarabande, Gaillarde, Alemande,  
Mazabella

La majeur  
*accord extraordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 106v. et 110r.*



# Courante

Musical notation for measures 1-5. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: 1. a; 2. a, a, r, a; 3. a, a, r; 4. e, a; 5. a, e, r, a, r. Fingerings and slurs are indicated. A large watermark 'MILLERAN' is visible across the page.

Musical notation for measures 6-10. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: 6. a, a, r; 7. a, a, r; 8. a, r, r; 9. e; 10. e. Fingerings and slurs are indicated. A large watermark 'MILLERAN' is visible across the page.

Musical notation for measures 11-15. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: 11. a, a, r, a; 12. a, r, a; 13. a, r, a; 14. a, r, a; 15. a, r, a. Fingerings and slurs are indicated. A large watermark 'MILLERAN' is visible across the page.

Musical notation for measures 16-18. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: 16. a, r, a, e; 17. a, r, a; 18. a, r, a. Fingerings and slurs are indicated. A large watermark 'MILLERAN' is visible across the page.

Musical notation for measures 19-20. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: 19. a; 20. a. The piece ends with a decorative flourish. A large watermark 'MILLERAN' is visible across the page.

# Sarabande

5

1. Pas d'indication rythmique dans la mesure

# Gaillarde.

Musical notation system 1 (measures 1-3). The staff contains notes with stems and flags, indicating eighth notes. The notes are: a, a<sub>2</sub>, a, d, a, a, a, a, a, a, r, a, a, r, a, e, r. The bottom line shows fingerings: a, a, a, a, a, a, a, a, a, a, a, a.

Musical notation system 2 (measures 4-6). The staff contains notes with stems and flags, indicating eighth notes. The notes are: a, r, e, r, a, a, r, e, a, r, e, r, h, f. The bottom line shows fingerings: a, a, a, a, a, a, a, a, a, a, a, a.

Musical notation system 3 (measures 7-9). The staff contains notes with stems and flags, indicating eighth notes. The notes are: e, f, a, f, a, a, r, a, r, a, r, a, e, a. The bottom line shows fingerings: a, 4, a, 2, r, 4, e, a, a, a, a, a.

# Alemannde.

Handwritten musical score for 'Alemannde' in G major. The score consists of a single melodic line with rhythmic notation and fingerings. The piece is in 4/4 time and consists of 19 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (f, f). Fingerings are indicated by numbers 1-4. The score is divided into systems of four measures each, with a final system of three measures ending with a double bar line and a decorative flourish.

Measures 1-4: *f* *f* *e* *f* | *a* *r* *a* *b* | *a* *r* *a* *a* | *r* *a* *r* *b*

Measures 5-8: *b* *b* *a* *r* | *a* *r* *e* *f* | *r* *r* *a* *b* | *a* *r* *a* *a* *b*

Measures 9-12: *b* *a* *r* *a* | *a* *r* *r* | *r* *r* | *r* *e* *f* | *h* *b* *h* *f*

Measures 13-15: *e* *e* *f* | *r* *a* *b* *a* | *a* *a* *b* *b* | *a* *a* *b* *b*

Measures 16-18: *r* *r* *a* *b* | *a* *r* *a* *b* | *r* *a* *b* *a* *r* *e* *f*

Measures 19-21: *f* *f* *e* *r* | *f* *e* *b* | *f* *e* *b*

1. Original : présence d'une barre de mesure devant cet accord

# Mazabella.

Musical notation for measures 1-5. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: 1. a, r; 2. a, a, r; 3. a, b; 4. a, a; 5. a, b, a. Fingerings and accents are indicated with blue lines and numbers. A dynamic marking *ff* is present at the end of the system.

Musical notation for measures 6-10. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: 6. r, a; 7. a, r, a; 8. a; 9. a, a; 10. a, a, b. A repeat sign is present between measures 8 and 9. Fingerings and accents are indicated with blue lines and numbers. A dynamic marking *ff* is present at the beginning of the system.

Musical notation for measures 11-15. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: 11. r, a, b, a; 12. a, b, a; 13. a, r, a; 14. r, a, r; 15. r, a. Fingerings and accents are indicated with blue lines and numbers. A dynamic marking *ff* is present at the end of the system.

Musical notation for measures 16-20. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: 16. r, a, r; 17. r; 18. a, b, a; 19. a, r, r; 20. a, r. A repeat sign is present at the end of the system. Fingerings and accents are indicated with blue lines and numbers. A dynamic marking *ff* is present at the beginning of the system.



*Alexandre Gallot*  
(entre 1625 et 1630 - 1684)

# La Bourée

de Batiste Lulli florentin  
surinten<sup>t</sup> de La musique du Roi

LWV 31/17

La majeur  
*accord extraordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folios 110v. et 111r.*



# La Bourée de Batiste Lulli florentin surinten<sup>t</sup> de La musique du Roi

Handwritten musical score for La Bourée de Batiste Lulli florentin, surinten<sup>t</sup> de La musique du Roi. The score is in G major and 3/4 time, featuring a single melodic line with various ornaments and fingerings. The piece is divided into measures 1-4, 4-9, 9-13, 13-17, 17-21, and 21-25. The notation includes notes, rests, and dynamic markings such as 'f' and 'ff'. The score concludes with a double bar line and repeat signs.

*Alexandre Gallot*  
(entre 1625 et 1630 - 1684)

# Balet polonois

transposé par mons.<sup>r</sup> Gallot  
d'Angers

CLFGal, N°2

Fa dièse mineur  
*accord extraordinaire*

**Manuscrit Milleran F-Pn82**

*Paris, Bibliothèque Nationale*

F-Pn ms. Rés. 82

*Folio 111v.*



# Balet polonois

## transposé par mons.<sup>r</sup> Gallot d'Angers

Musical score for Balet polonois, transposed by mons.<sup>r</sup> Gallot d'Angers. The score is in Fa dièse mineur (F# minor) and consists of three systems of music. The first system has four measures, the second has four measures, and the third has four measures. The notation includes notes, rests, and fingerings, with some notes marked with 'a', 'e', 'h', 'k', 'f', and 'r'. The score ends with a decorative flourish.