

Reading from Facsimile

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Pennsic 44

Mensurations

Note	Name	Modern Equivalent	Rest
	Longa	<p>Modus Perfectus Modus Imperfectus</p>	<p>Perfect Imperfect</p>
	Breve	<p>Tempus Perfectum Tempus Imperfectum</p>	
	Semibreve	<p>Prolatio Major Prolatio Minor</p>	
	Minim		
	Semiminim (Crotchet)		
	Fusa		

Clefs



C Clef
The line through the clef is Middle C



G Clef
The line the clef curls around is G above Middle C



F Clef
The line through the clef is F below Middle C

C Clef Tricks

C1: What is the Treble note 3rd Lower?



C2: What is the Bass note 1 step up?



C3: What is the Treble note 1 step up?



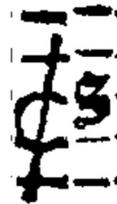
C4: What is the Treble note 1 step down?



Mensuration Signs



Line through Mensuration Sign Called **Alla Breve**
Italian for "At the Breve"
Same Mensuration, but twice as fast.



Alla Breve
Still Imperfectum Minor
3 Indicates Minims are in groups of 3

Other Symbols



Custos
Occurs at the end of a line.
Tells what the pitch of the note on the next line is.



Flat

Sharp



Repeat Sign
Sometimes one like this is at the end of a piece....



Signum Congruentiae
Cadence Point (All voices come together) or
Sign for where to start or end a canon.

Tunes for Archbishop Parker's Psalter

by Thomas Tallis

1567

<https://archive.org/stream/whortran00park#page/n515/mode/2up>

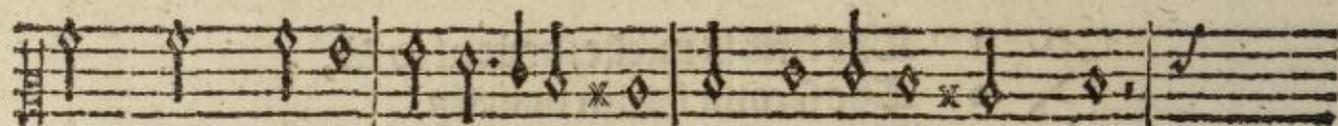


The Meane.

~



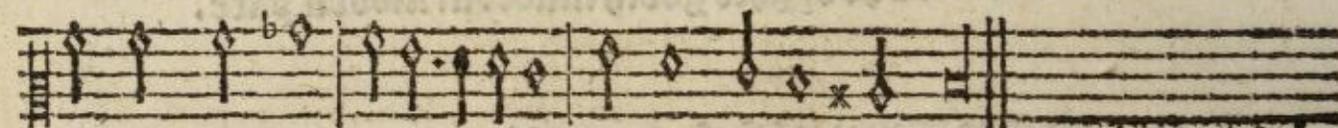
M An blest no dout: who walkth not out: in wycked mens affayres:



And standth no day: in sinners way: nor sitt in scorers chayres



But hath his will: in Gods law skill: this law to loue aright:



And will him vse: on it to muse: to kepe it day and night.

The Contra tenor.



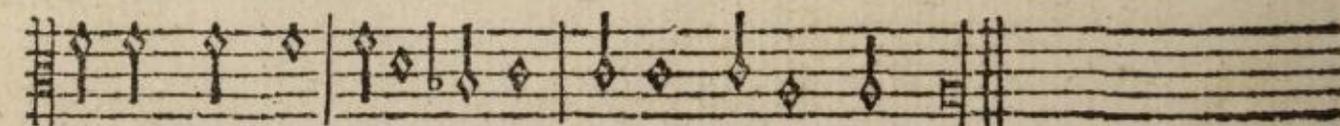
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And standth no day: in sinners way: nor sitt in scorers chayres:

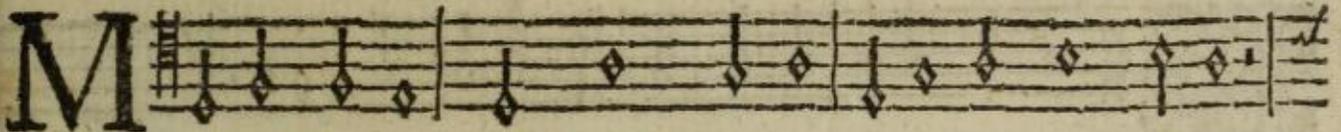


But hath his will: in Gods law skill: this law to loue aright:



And will him vse: on it to muse: to kepe it day and night,

Tenor.



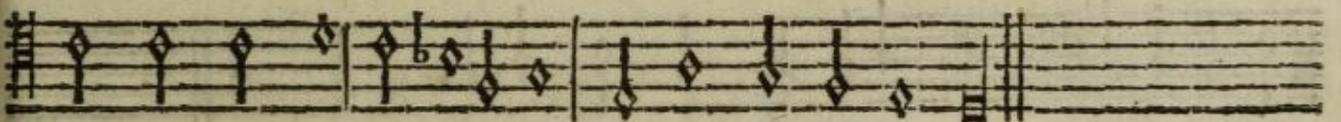
An blest no dout: who walkth not out: in wicked mens affayres,



And standth no day: in sinners way: nor sitt in scorers chayres.

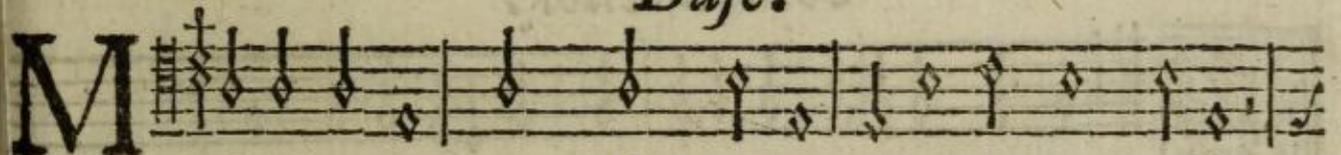


But hath hys will: in Gods law still: this law to loue aright:

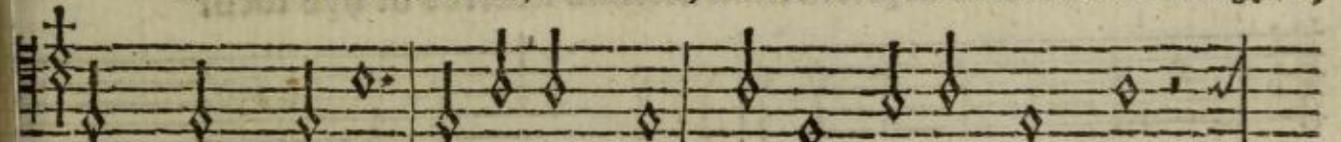


And will him vse: on it to muse: to keepe it day and night.

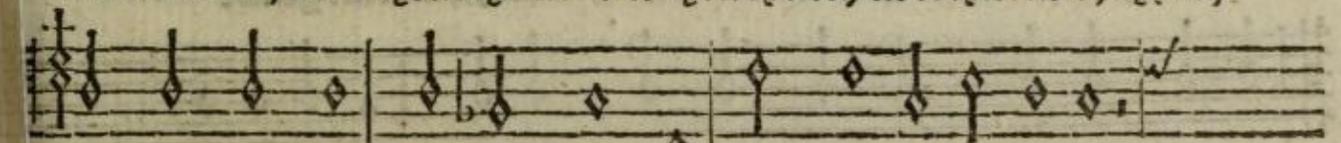
Basse.



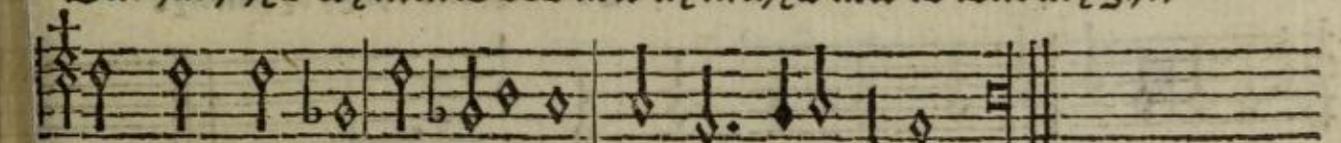
An blest no dout: who walkth not out: in wicked mens affayres,



And standth no day: in synners way: nor sitt in scorers chayres,



But hath hys wyl: in Gods law styll: thys law to loue aright:



And will him vse: on it to muse: to keepe it day and night.

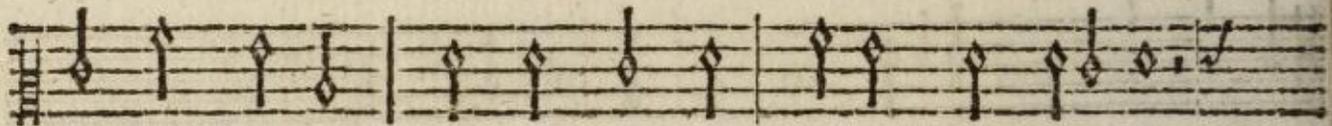
Psalme. 68. The second Tune. *Meane.*



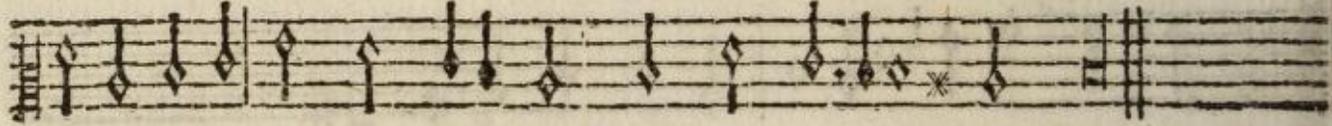
Et God arylse: in maiestie: and scatted be his foes:



Yea flee they all, hys sight in face: to hym which hatefull goes,



As smoke is driven: and comth to nought: repulse they: tyranny:

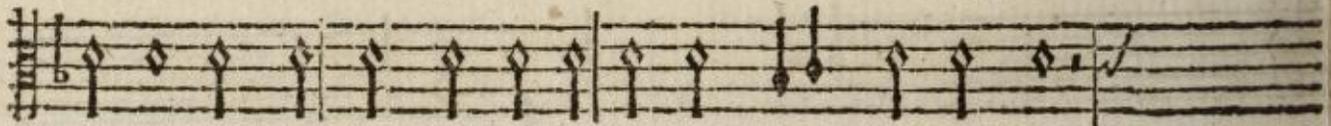


At face of fire: as waxe doth melt: gods face the bad mought fly.

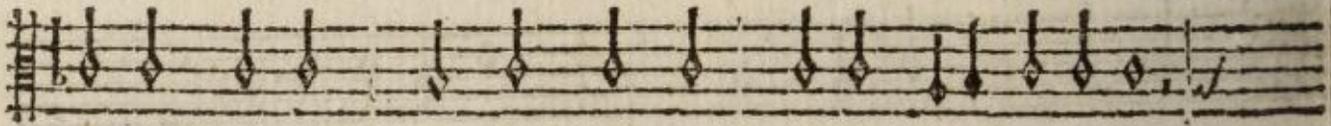
Contra tenor.



Et God arylse: in maiestie: and scatted be hys foes:



Yea flee they all: his sight in face: to him which hatefull goes:



As smoke is driven: and comth to nought: repulse they: tyranny:

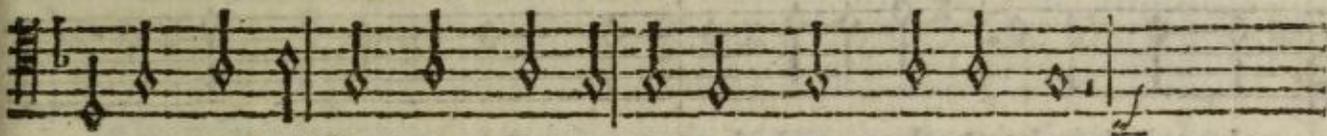


At face of fire: as waxe doth melt: gods face the bad mought fly.

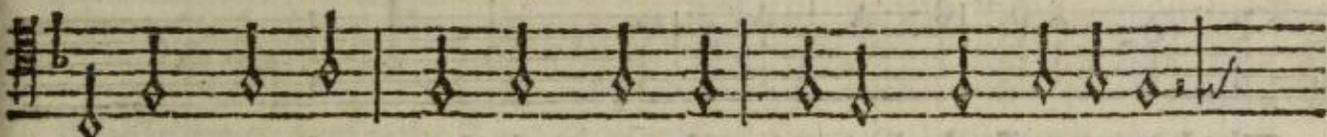
Pfalme. 68. The second Tune. *Tenor.*



L Et God arylse: in maiestie: and scattred be hys foes:



Yea flee they all: hys syght in face: to hym which hatefull goes:

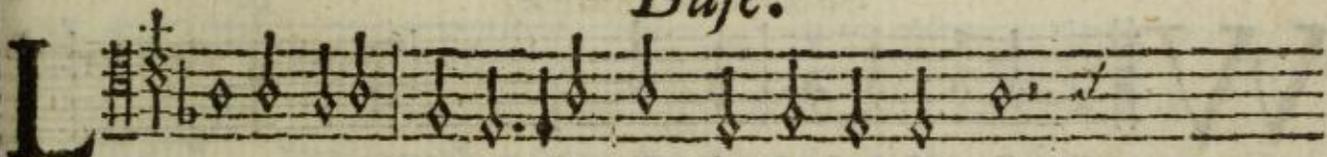


As smoke is dzyuen: and comth to nought: repulse theyr tyranny:



At face of fyre: as waxe doth melt: gods face the bad mought fly.

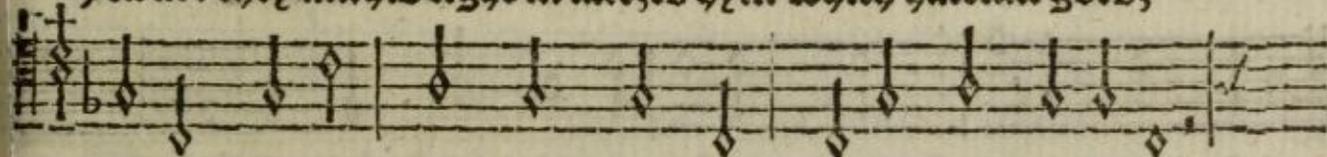
Base.



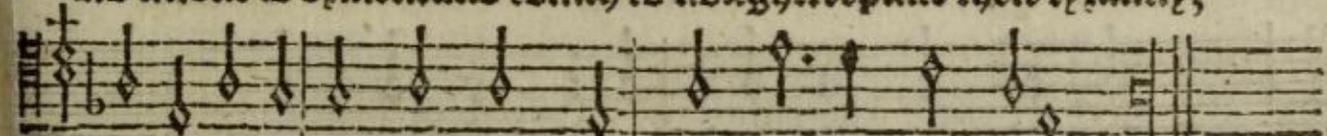
L Et God arylse: in maiestie: and scattred be his foes,



Yea flee they all: his sight in face, to hym which hatefull goes,



As smoke is dzyuen: and comth to nought: repulse their tyranny,



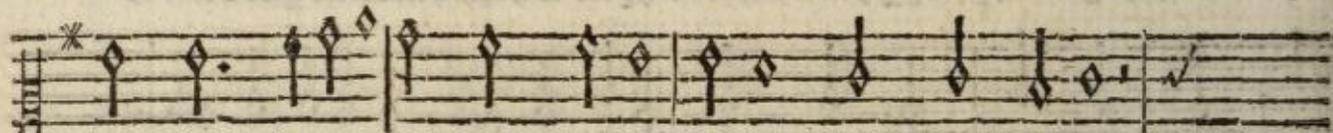
At face of fire: as waxe doth melt: gods face the bad mought fly.



By sumeth in sight: the Gentils spyght: in fury ragyng stout.



why takth in hand: the people fond: vayne thinges to bryng about,

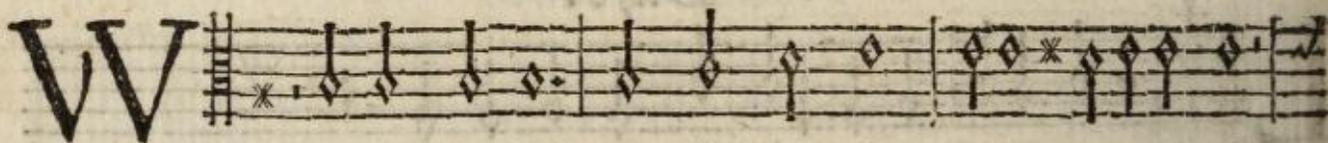


The kyngs arise: the lordes deuise: in counsayles met therto:



Agaynst the Lord: wyth false accord: agaynst hys Christ they go.

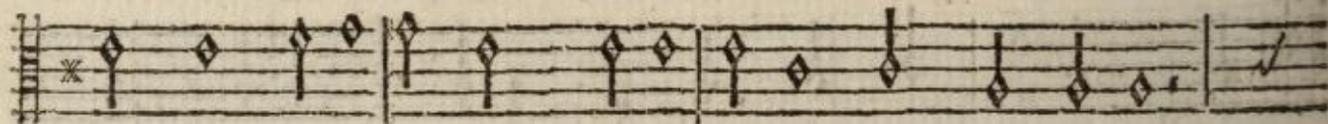
Contra tenor.



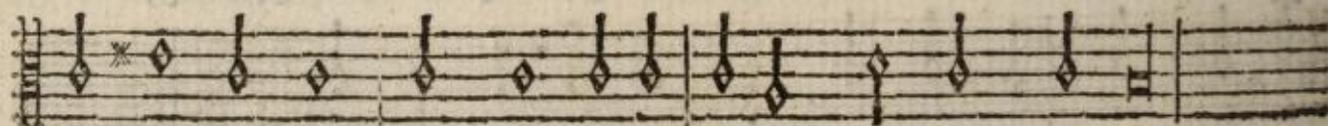
By sumeth in syght: the Gentils spyght: in fury ragyng stout,



why takth in hand: the people fond: vayne thinges to bryng about,



The kyngs aryse: the Lordes deuise: in counsayles met therto,



Agaynst the Lord: wyth false accord: agaynst hys Christ they go.

The third Tune.

Tenor.

By sumeth in syght: the Gentils spyght: in fury ragyng stout,

why takth in hand: the people fond: vayne thinges to byng about:

The kynges aryle: the Lordes deuyle: in counsayles met therto,

Agaynst the Lord: wyth false accord: agaynst hys Christ they go.

Base.

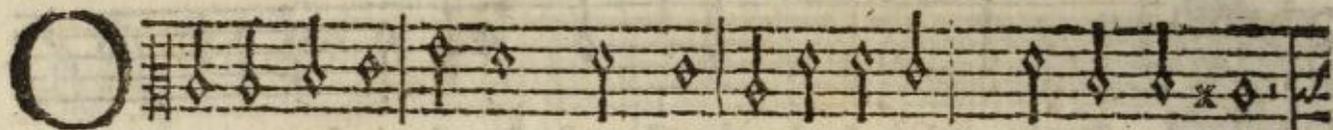
By sumeth in sight: the Gentils spight: in fury raging stout,

why takth in hand: the people fond: vayne thyns to byng about,

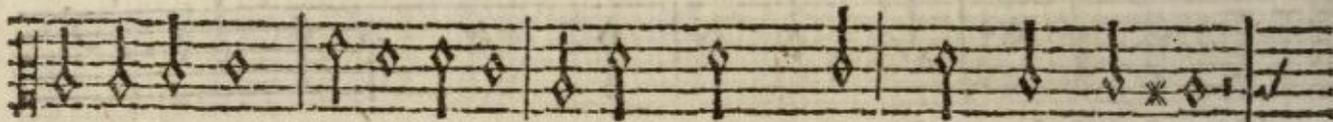
The kyngs aryle: the Lordes deuyle: in counsayles met therto,

Agaynst the Lord: wyth false accord: agaynst hys Christ they go.

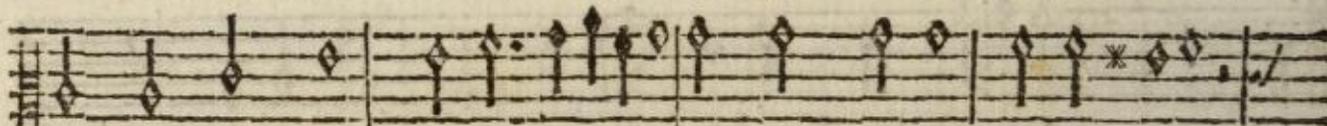
Psalm. 95. The fourth Tune. *Meane.*



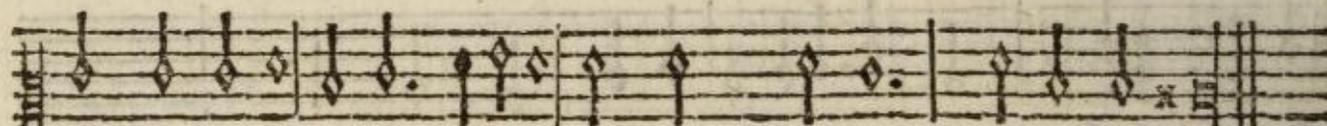
Come in one, to prayse the lord, & him recount: our stay & health,



All harty ioyes, let vs record: to this strong rocke: our Lord of health.



His face with prayse, let vs preuent: his factes in sight, let vs denounce,

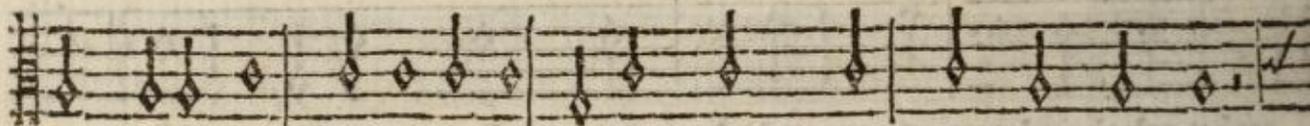


Joyne we I say: in glad assent: our psalmes & hymnes, let vs pronounce.

Contra tenor.



Come in one, to prayse the lord, & him recount, our stay and health,



All harty ioyes, let vs record, to this strong rocke, our Lord of health:



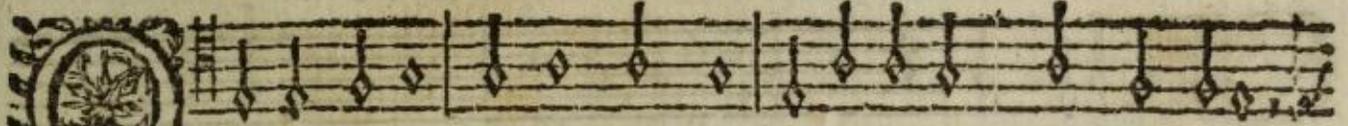
His face wtych prayse: let vs preuent, his factes in sight, let vs denounce,



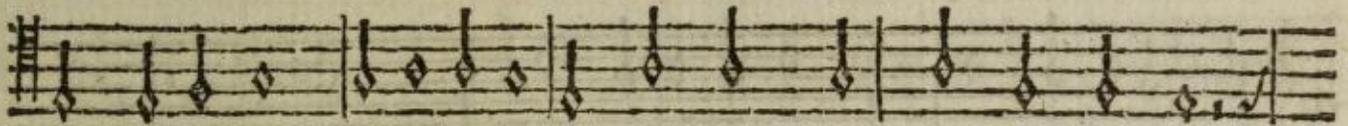
Joyne we I say: in glad assent: our psalmes & hymnes, let vs pronounce.

The fourth Tune.

Tenor.



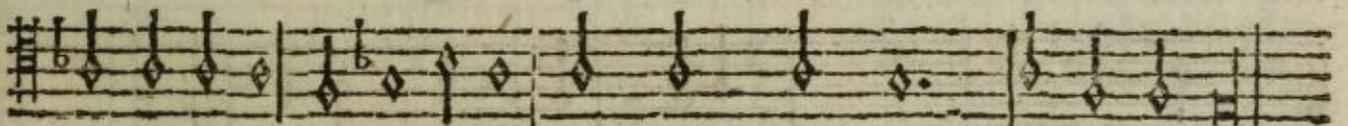
Come in one, to praise the lord, & him recount, our stay & helth,



All hartty ioyes, let vs record, to this strong rocke, our Lord of health,

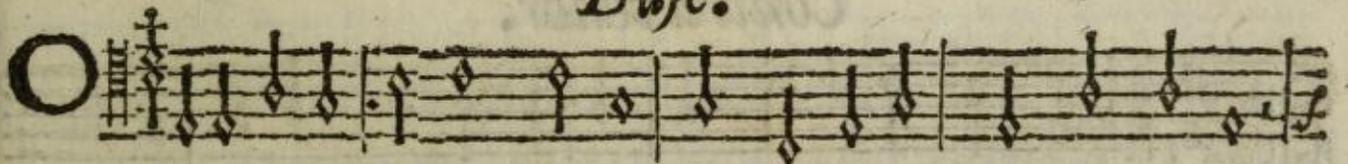


His face wyth prayse, let vs preuent, his factes in sight, let vs denounce,

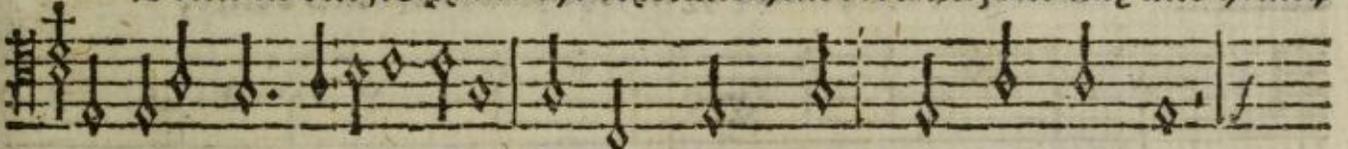


Joyne we I say, in glad assent, our psalmes and hymnes, let vs pronounce

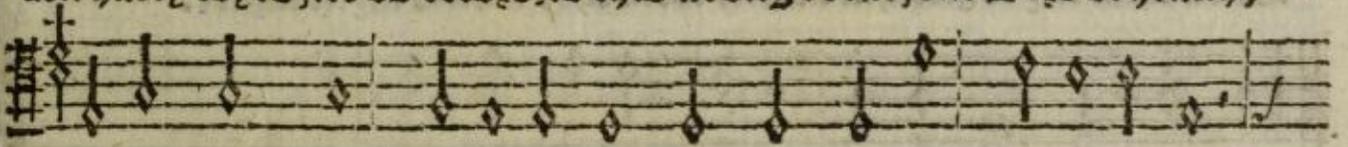
Base.



Come in one, to praise the lord, and him recount, our stay and health



All hartty ioyes, let vs record, to this strong rocke, our Lord of health,



His face wyth prayse, let vs preuent, his factes in sight, let vs denounce,



Joyne we I say, in glad assent, our psalmes & hymnes, let vs pronounce,

Psalme. 42. The fift Tune. *Meane.*

Wen lyke the hunted hynd: the water brokes desire:

Euen thus my soule: that faintie is: To thee would fayne aspire,

My soule did thirst to God: to God of lyfe and grace:

It sayd euen thus: when shall I come, to see Gods liuely face,

Contra tenor.

Wen lyke the hunted hynd: the water brokes desire,

Euen thus my soule: that faintie is: to thee would fayne aspire:

My soule did thirst to God: to God of lyfe and grace:

It sayd euen thus: when shall I come: to see Gods liuely face,

The fift Tune.

Tenor.

When lyke the hunted hynde: the water brookes desire:

Euen thus my soule: that faintie is, to thee would fayne aspire,

My soule did thirst to God: to God of lyfe and grace,

It sayd euen thus, when shall I come, to see gods liuely face.

Base.

When lyke the hunted hynde: the water brookes desire,

Euen thus my soule: that faintie is: to thee would fayne aspire,

My soule did thirst to God: to God of lyfe and grace,

It sayd euen thus, when shall I come, to see gods liuely face.

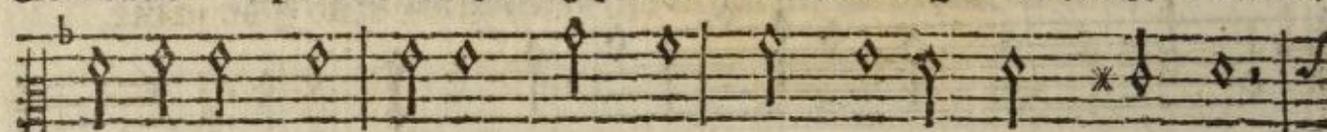
II. j.

q. T alys.

Psalme. 5. The sixt Tune. *Meane.*



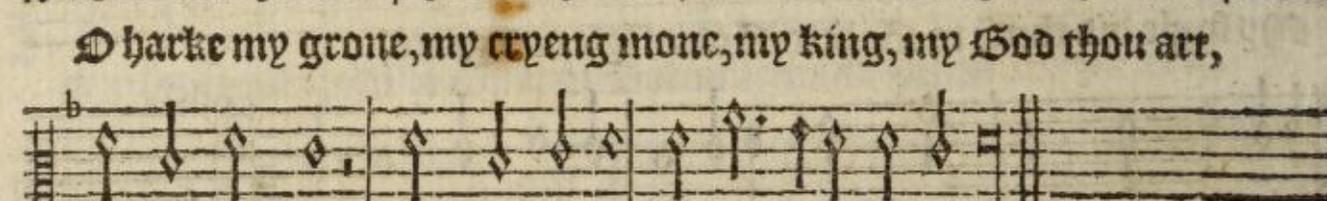
Hpend O Lord: my plaint of worde: in grieffe that I do make,



My musing mynd: recount most kynd: geue eare for thyne owne sake,

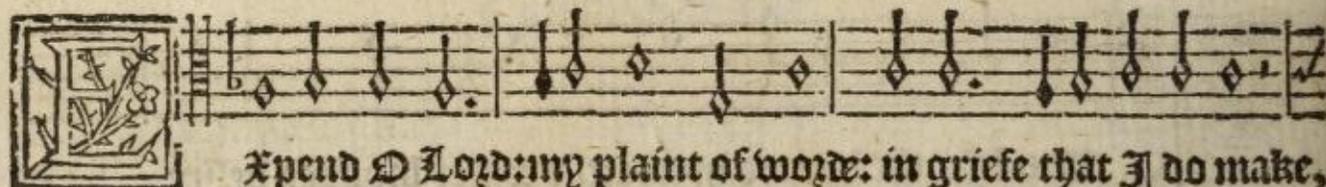


O harke my grone, my cryeng mone, my king, my God thou art,

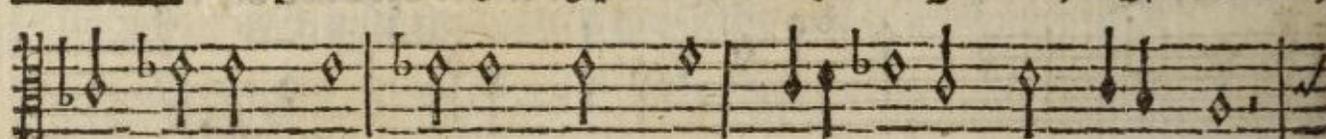


Let me not stray, from thee away: to thee I pray in hart,

Contra tenor.



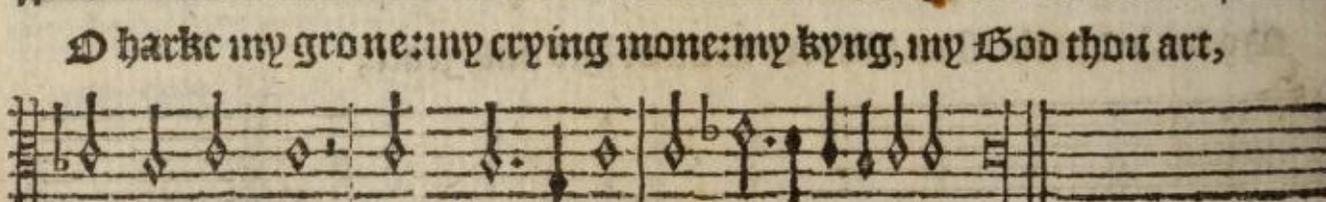
Hpend O Lord: my plaint of worde: in grieffe that I do make,



My musing mynd: recount most kynd: geue eare for thine owne sake,



O harke my grone: my crying mone: my kyng, my God thou art,

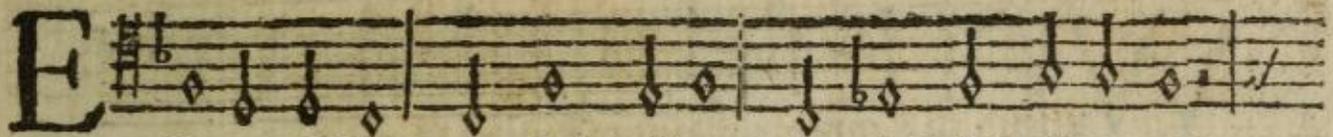


Let me not stray: fr om thee away: to thee I pray in hart,

Let me not stray: fr om thee away: to thee I pray in hart,

The sixt Tune.

Tenor:



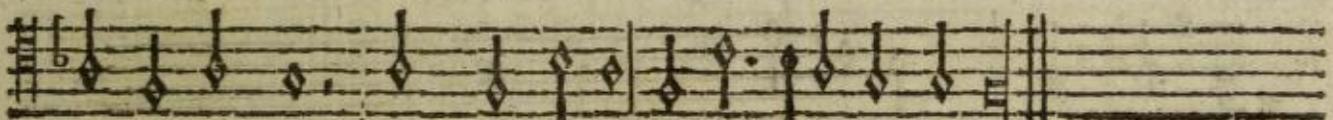
Expend O Lord: my plaint of worde: in grieffe that I do make,



My musing mynd: recount most kynde, geue eare for thine owne sake,

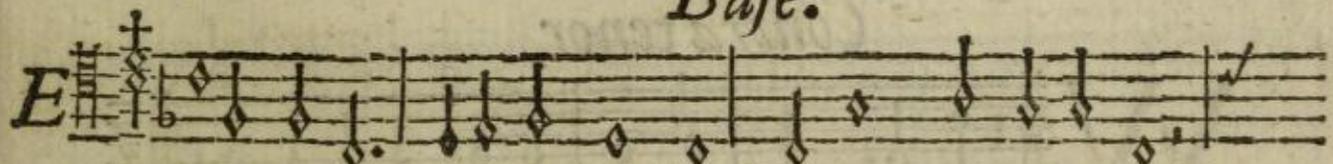


O harke my grone: my crying mone, my kyng, my God thou art,

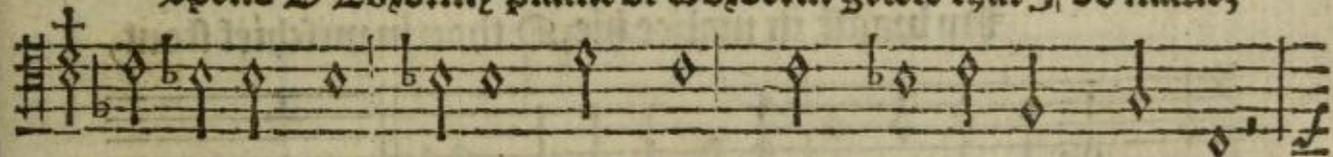


Let me not stray: from thee away: to thee I pray in hart.

Base.



Expend O Lord: my plaint of worde: in grieffe that I do make,



My musing mynd: recount most kynde: geue eare for thine owne sake,



O harke my grone: my crying mone: my kyng, my God thou art,

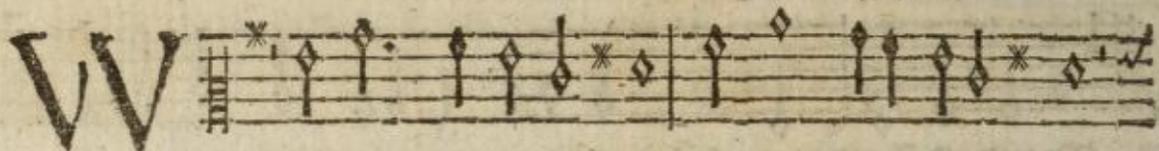


Let me not stray: from thee away: to thee I pray in hart.

II. y.

q. T alys.

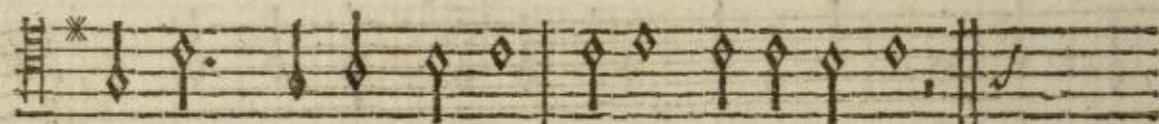
Meane



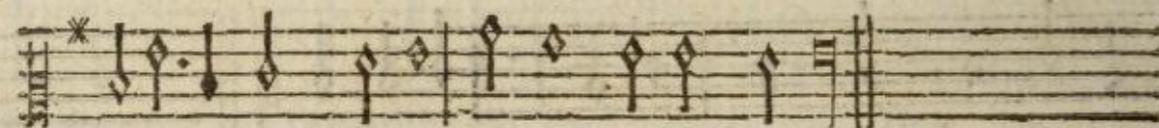
Hy bragst in malice hie, D thou in mischief stout,



Gods goodnes yet is nye, all day to me no doubt,

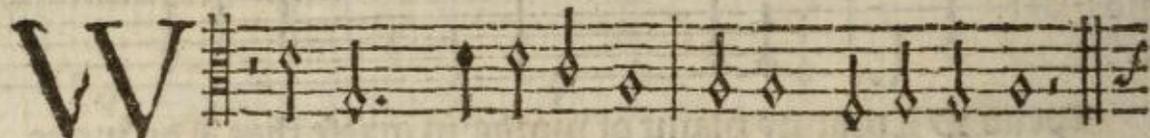


Thy tongue to muse all euill, it doth it selfe in bre:

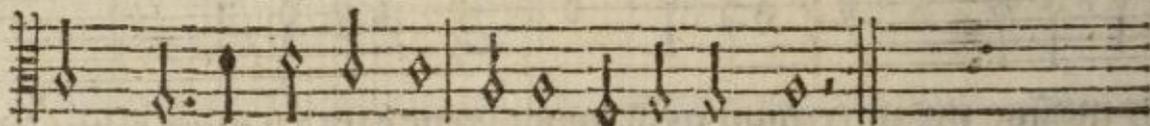


As rasoz Sharpe to spill, all guile it doth procure.

Contra tenor



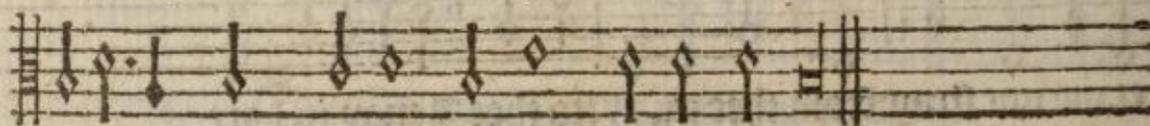
Hy bragst in malice hie, D thou in mischief stout,



Gods goodnes yet is nye, all day to me no doubt :



Thy tonge to muse all euill, it doth it selfe in bre :

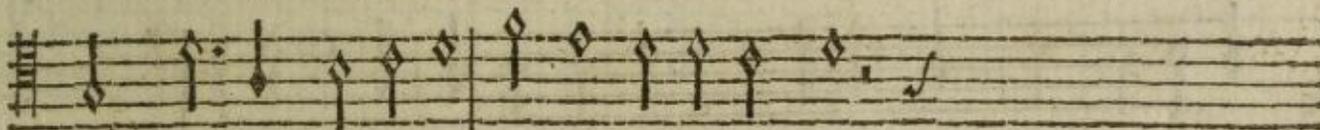


As rasoz Sharpe to spill, all guile it doth procure.

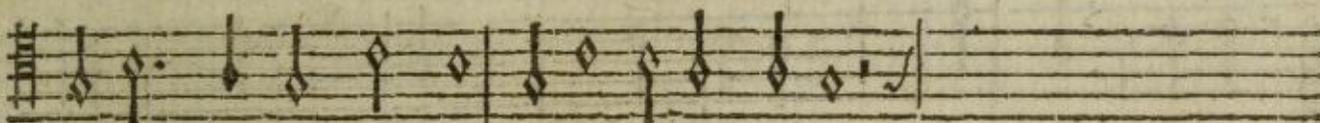
Psalme. 52. The seventh Tune. *Tenor.*



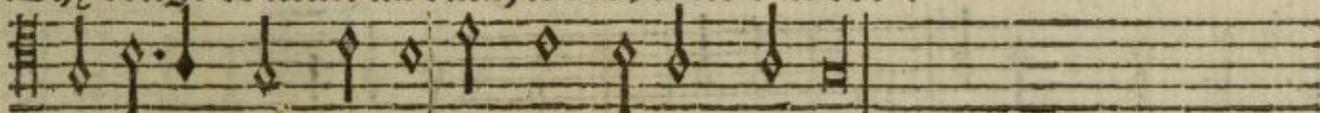
Vhy bragst in malice hie, & thou in mischief stout,



Gods godnes yet is nye, all day to me no doubt:

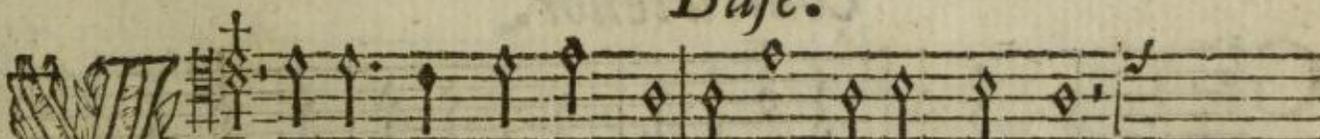


Thy tonge to muse all euill, it doth it selfe in bre :

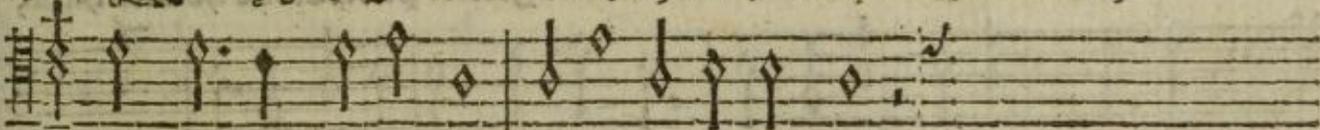


As rasoz sharpe to spill, all guile it doth procure.

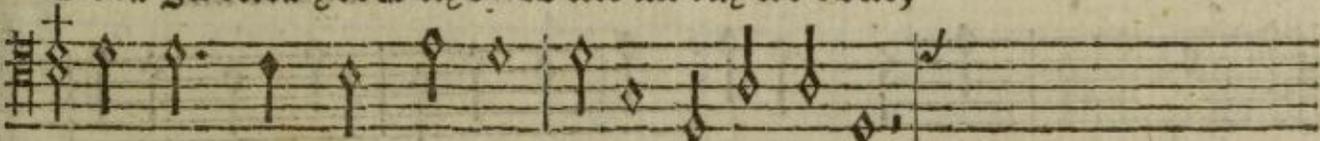
Base.



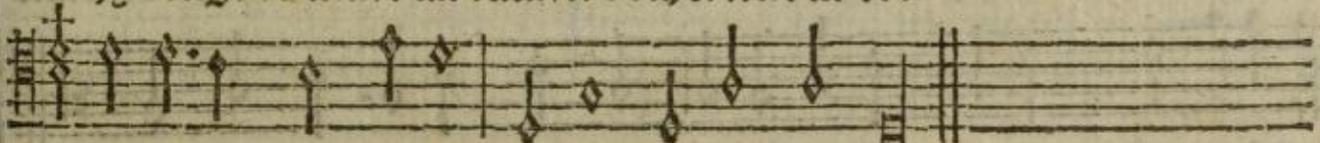
Vhy bragst in malice hie, & thou in mischief stout,



Gods godnes yet is nye : to me all day no dout,



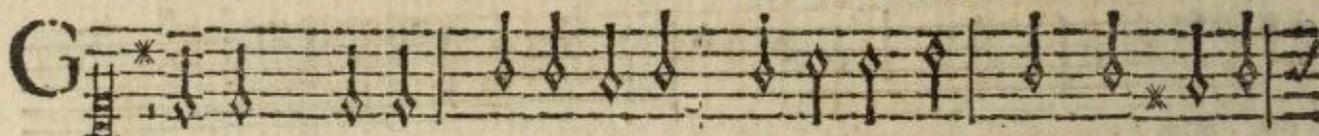
Thy tonge to muse all euill: it doth it selfe in bre:



As rasoz sharpe to spill, all guile it doth appeare.

~Psalme. 67. The eight Tune.

Meane



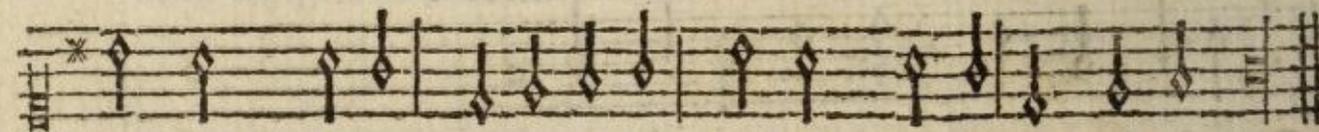
Do graunt vs grace, he vs imbrace: in gentle part: blesse he our hart,



with louing face: shine he in place: his mercies all: on vs to fall:

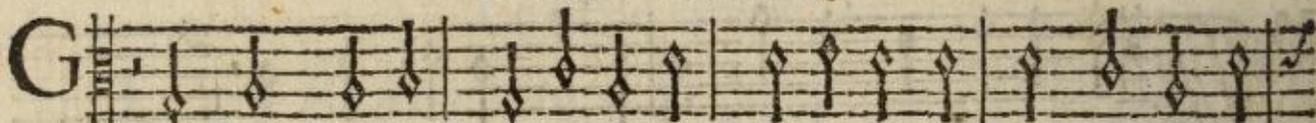


That we thy way: may know al day: while we do saile: this world so fraile

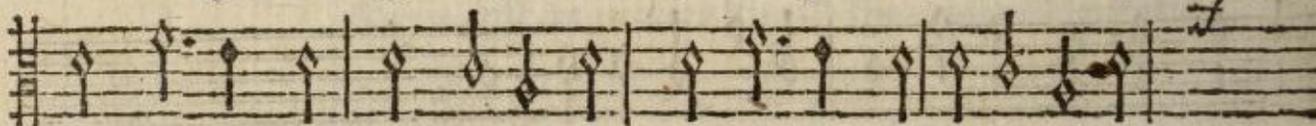


Thy healthes reward: is nye declar'd: as playne as eye: all Gentils spy.

Contra tenor.



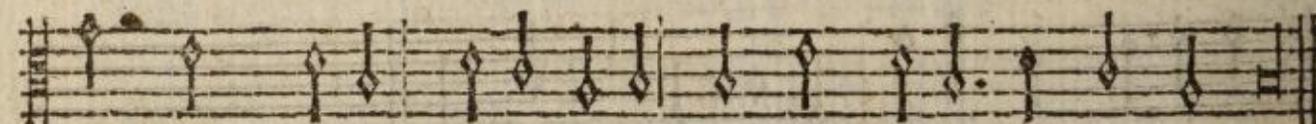
Do graunt vs grace: he vs imbrace: in gentle part: blesse he our hart,



with louing face: shine he in place: his mercies all: on vs to fall.



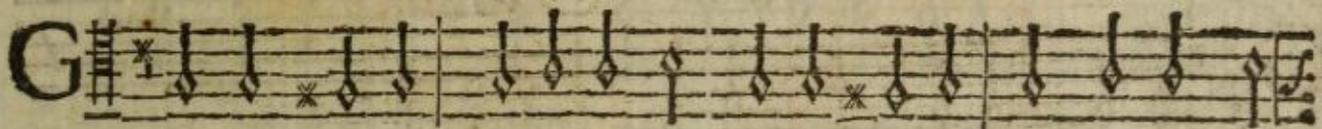
That we thy way: may know al day: while we do saile: this world so fraile



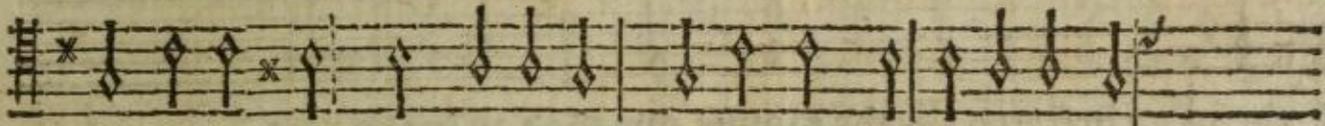
Thy healthes reward: is nye declar'd: as playne as eye: all Gentils spy.

Psalme. 67. The eight Tune.

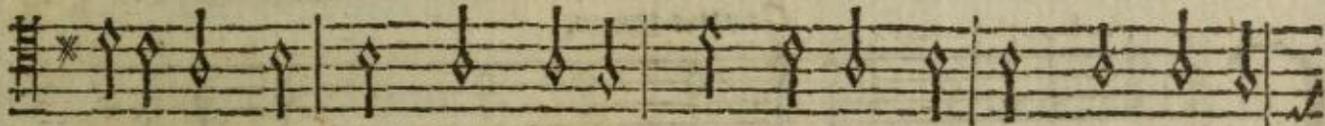
Tenor.



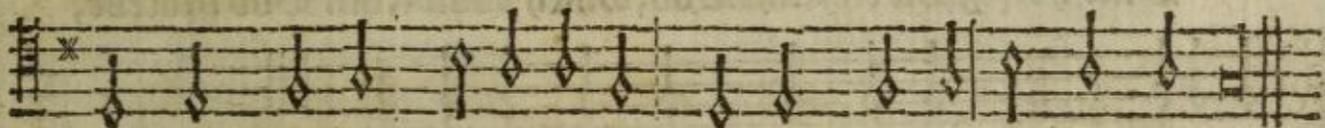
Do graunt vs grace: he vs embrace, in gentle part, blesse he our hart,



with louing face: shine he in place: his mercies all: on vs to fall,

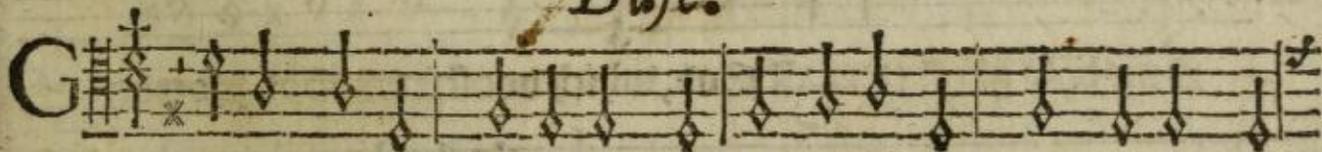


That we thy way: may know al day: while we do saile, this world so fraile



Thy healthes reward: is nye declar'd: as playne as eye, all Gentils spy.

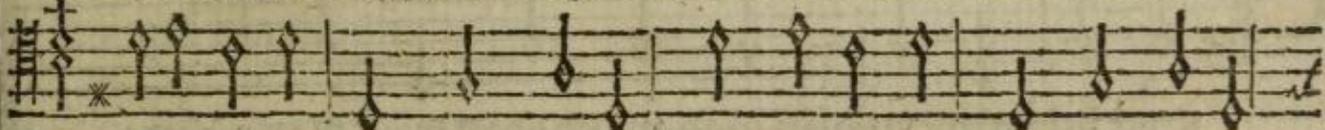
Basse.



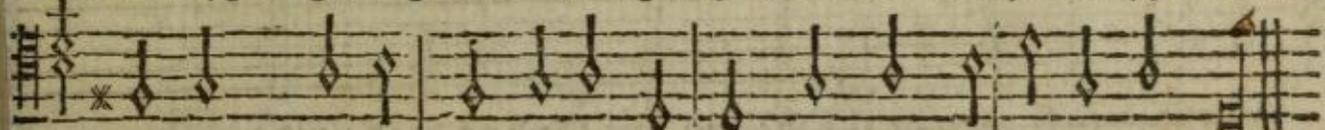
Do graunt vs grace: he vs embrace, in gentle part: blesse he our hart,



with louing face: shine he in place: his mercies all: on vs to fall:

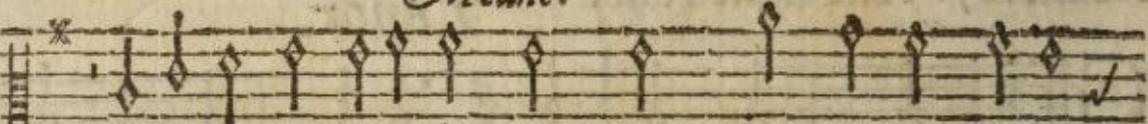


That we thy way: may know al day: while we do saile: this world so fraile

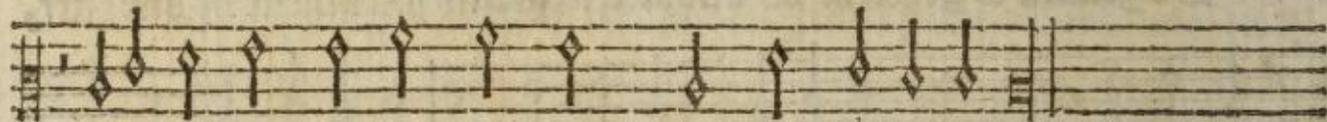


Thy healthes reward: is nye declar'd: as plaine as eye: all Gentils spy.

Meane.

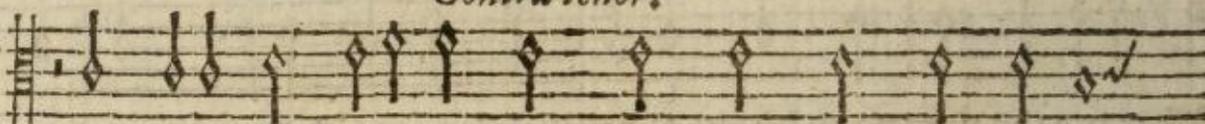


One holy ghost eternall God, which doost fro God procede,



the father first, and eke the Sonne, one God as we do rede.

Contra tenor.

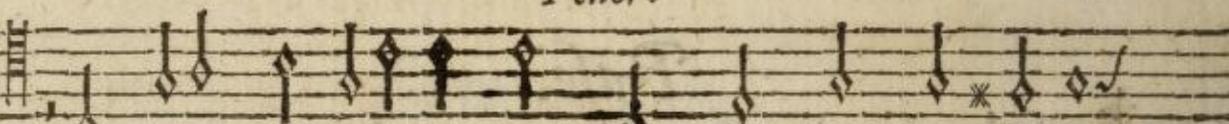
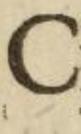


One holy ghost eternall God, which doost from God procede,

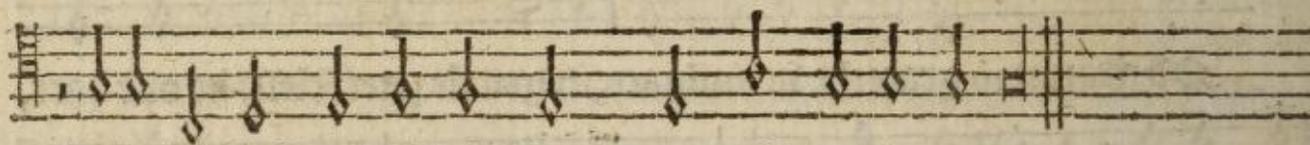


the father first, and eke the Sonne, one God as we do rede.

Tenor.

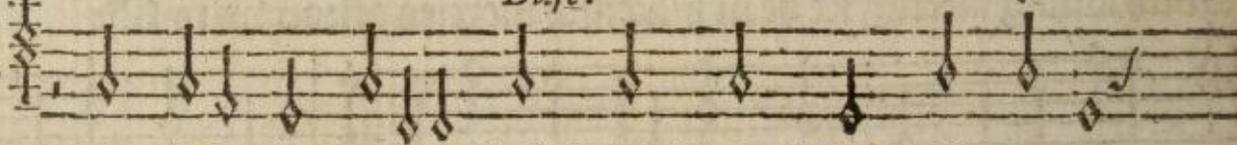


One holy ghost eternall God, which doost from God procede,

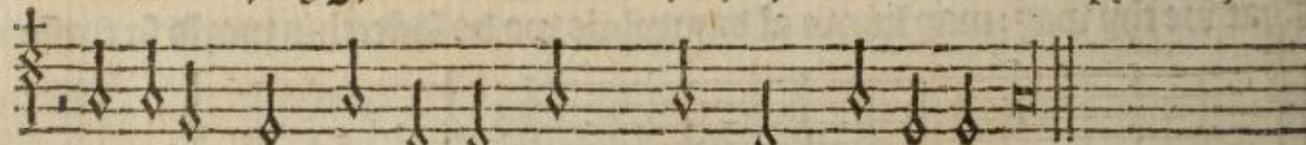


the father first, and eke the Sonne, one God as we do rede.

Base.



One holy ghost eternall God, which doost from God procede,



the father first, and eke the Sonne, one God as we do rede.

q. Talys.

Selections From
Quart Livre de Dancieries

by Claude Gervaise

1550

[http://imslp.org/wiki/Dancieries,_Livre_4_\(Attaignant,_Pierre\)](http://imslp.org/wiki/Dancieries,_Livre_4_(Attaignant,_Pierre))

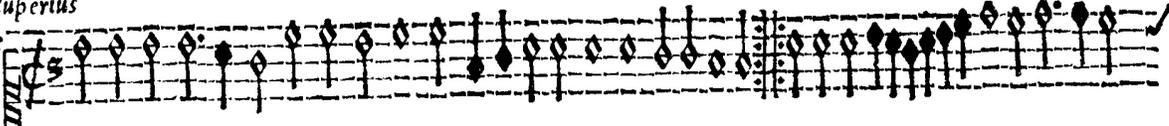


St. Cecilia Press Project for Transcribing this book of dances

https://github.com/st-cecilia-press/gervaise_quart_livre_de_dancieries

Galliarde 20

Superius
Galliarde
j



The first system of the Superius part consists of a single staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a rhythmic pattern of eighth and sixteenth notes, with a final cadence marked by a checkmark.



The second system of the Superius part continues the melody from the first system, maintaining the same rhythmic and melodic patterns.



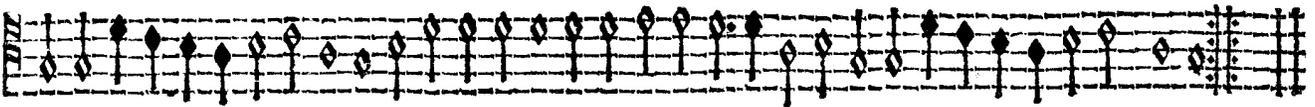
Two empty musical staves, likely intended for a lute or other instrumental accompaniment.

Tenor.

Galliarde



The first system of the Tenor part consists of a single staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a rhythmic pattern of eighth and sixteenth notes, with a final cadence marked by a checkmark.

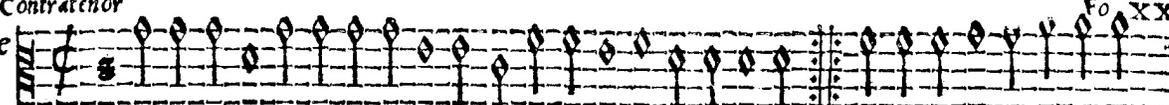


The second system of the Tenor part continues the melody from the first system, maintaining the same rhythmic and melodic patterns.

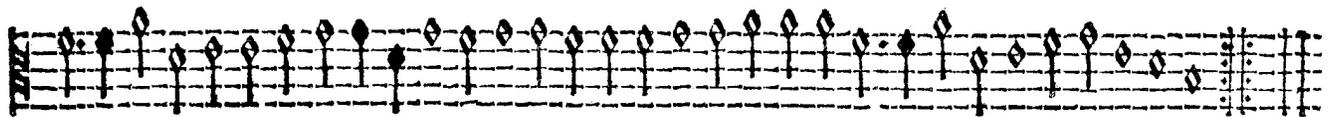


Two empty musical staves, likely intended for a lute or other instrumental accompaniment.

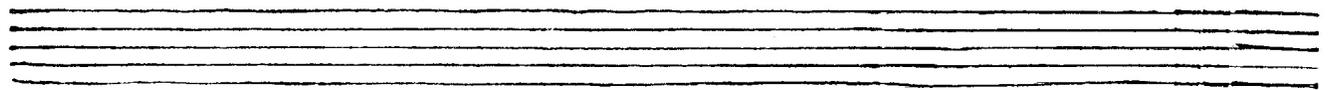
Contratenor
Galliarde



The first system of the Contratenor part consists of a single staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a rhythmic pattern of eighth and sixteenth notes, with a final cadence marked by a checkmark and the Roman numeral *Fo XXI*.



The second system of the Contratenor part continues the melody from the first system, maintaining the same rhythmic and melodic patterns.



Two empty musical staves, likely intended for a lute or other instrumental accompaniment.

Bassus

Galliarde



The first system of the Bassus part consists of a single staff of music. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a rhythmic pattern of eighth and sixteenth notes, with a final cadence marked by a checkmark.



The second system of the Bassus part continues the melody from the first system, maintaining the same rhythmic and melodic patterns.



Two empty musical staves, likely intended for a lute or other instrumental accompaniment.

Galliarde 29

Superius

Gaillarde ij

Tenor

Gaillarde

Contratenor

Gaillarde

Bassus

Gaillarde

Gaillarde 30

Superius
Gaillarde *ij*

Tenor
Gaillarde

Contratenor
Gaillarde

Fo. XXVIII

Bassus
Gaillarde

Galliarde 31

Gaillarde *Superius*
iiiij

Gaillarde *Tenor*

Gaillarde *Contratenor*

Gaillarde *Bassus*

Galliarde 32

** In C section, rests in Tenor and Bass should be at the beginning of section.*

Superius

Gaillarde
v

Tenor

Gaillarde

Contratenor

Gaillarde

Bassus

Gaillarde

Galliarde 33

Superius

Gaillarde
vj

The Superius part of Gaillarde 33 is written on a single five-line staff. It begins with a treble clef and a common time signature. The melody consists of a series of eighth and sixteenth notes, with some rests, creating a rhythmic pattern. The notation includes various note heads and stems, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

Tenor

Gaillarde

The Tenor part of Gaillarde 33 is written on a single five-line staff. It begins with a treble clef and a common time signature. The melody is similar in style to the Superius part, featuring eighth and sixteenth notes. The notation includes various note heads and stems, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

Contratenor

Gaillarde

The Contratenor part of Gaillarde 33 is written on a single five-line staff. It begins with a treble clef and a common time signature. The melody is similar in style to the other parts, featuring eighth and sixteenth notes. The notation includes various note heads and stems, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

Fo. XXIX

Bassus

Gaillarde

The Bassus part of Gaillarde 33 is written on a single five-line staff. It begins with a bass clef and a common time signature. The melody is similar in style to the other parts, featuring eighth and sixteenth notes. The notation includes various note heads and stems, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

Galliarde 34

Superius

Gaillarde vij

The Superius part of Galliarde 34 is written on a single five-line staff. It begins with a treble clef and a common time signature. The melody consists of a series of eighth and sixteenth notes, with some rests and repeat signs. The piece concludes with a double bar line and repeat dots.

Tenor

Gaillarde

The Tenor part of Galliarde 34 is written on a single five-line staff. It begins with a treble clef and a common time signature. The melody is similar to the Superius part but adapted for a lower voice range. It features eighth and sixteenth notes and ends with a double bar line and repeat dots.

Contratenor

Gaillarde

The Contratenor part of Galliarde 34 is written on a single five-line staff. It begins with a treble clef and a common time signature. The melody is a variation of the main theme, written for a contratenor voice. It includes eighth and sixteenth notes and concludes with a double bar line and repeat dots.

Bassus

Gaillarde

The Bassus part of Galliarde 34 is written on a single five-line staff. It begins with a bass clef and a common time signature. The melody is adapted for a bass voice, featuring eighth and sixteenth notes. The piece ends with a double bar line and repeat dots.

Galliarde 35

* *Leading Rests are incorrect.*

* *Tenor is missing final whole rest.*

Superius

Gaillarde
viii

Tenor

Gaillarde

Contratenor

Gaillarde

Bassus

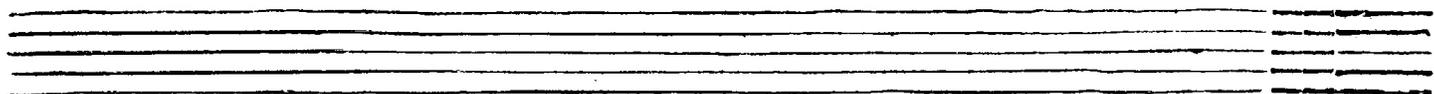
Gaillarde

Galliarde 39

Superius
Gaillarde
xij

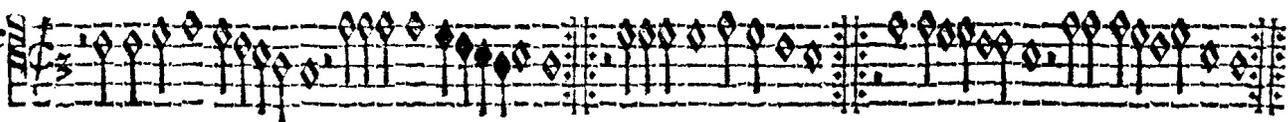


Musical notation for the Superius part of Gaillarde xij, featuring a treble clef and a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some rests and repeat signs.



Tenor.

Gaillarde
xij



Musical notation for the Tenor part of Gaillarde xij, featuring a treble clef and a 3/4 time signature. The melody is similar to the Superius part but lower in pitch.

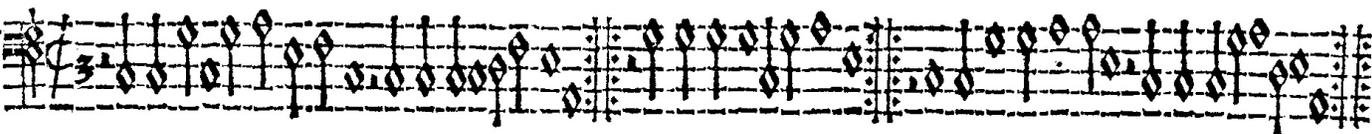
Contratenor
Gaillarde
Fo XXXI



Musical notation for the Contratenor part of Gaillarde Fo XXXI, featuring a treble clef and a 3/4 time signature. The melody is similar to the other parts but even lower in pitch.

Bassus

Gaillarde



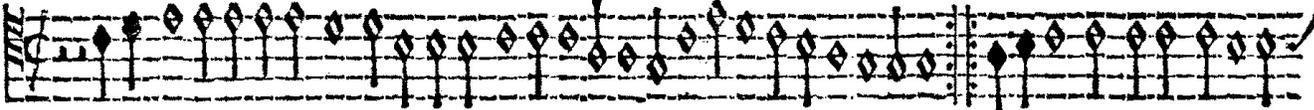
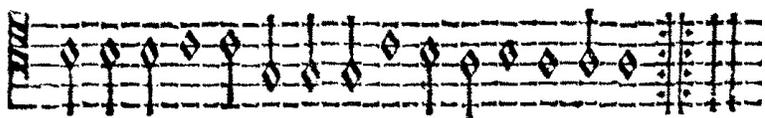
Musical notation for the Bassus part of Gaillarde, featuring a bass clef and a 3/4 time signature. The melody is similar to the other parts but in the lowest register.

Galliarde 41

Superius
Gaillarde
xiiiij.

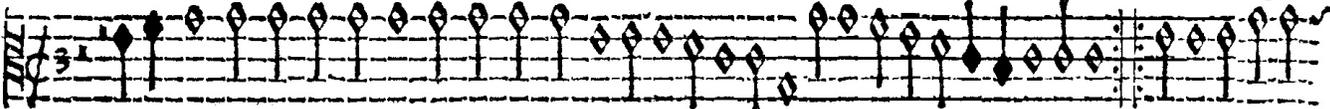
Musical notation for the Superius part of Galliarde 41, first system. It features a treble clef, a 3/4 time signature, and a key signature of one flat. The melody consists of a series of eighth and sixteenth notes, with some beamed pairs. The system ends with a double bar line and a repeat sign.Musical notation for the Superius part of Galliarde 41, second system. It continues the melody from the first system, ending with a double bar line and a repeat sign.

Tenor
Gaillarde

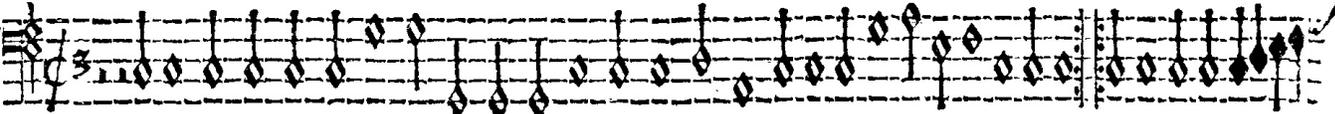
Musical notation for the Tenor part of Galliarde 41, first system. It features a treble clef, a 3/4 time signature, and a key signature of one flat. The melody consists of a series of eighth and sixteenth notes, with some beamed pairs. The system ends with a double bar line and a repeat sign.Musical notation for the Tenor part of Galliarde 41, second system. It continues the melody from the first system, ending with a double bar line and a repeat sign.

Contratenor
Gaillarde

Fo. XXXII

Musical notation for the Contratenor part of Galliarde 41, first system. It features a treble clef, a 3/4 time signature, and a key signature of one flat. The melody consists of a series of eighth and sixteenth notes, with some beamed pairs. The system ends with a double bar line and a repeat sign.Musical notation for the Contratenor part of Galliarde 41, second system. It continues the melody from the first system, ending with a double bar line and a repeat sign.

Bassus
Gaillarde

Musical notation for the Bassus part of Galliarde 41, first system. It features a bass clef, a 3/4 time signature, and a key signature of one flat. The melody consists of a series of eighth and sixteenth notes, with some beamed pairs. The system ends with a double bar line and a repeat sign.Musical notation for the Bassus part of Galliarde 41, second system. It continues the melody from the first system, ending with a double bar line and a repeat sign.