

Dixneuf chãsons musicales redui-
ctes en la tabulature des Orgues Espinettes Manicordions / et tels
semblables instrumentz musicaux Imprimees a Paris par Pierre
Attaingnât demourât en la rue de la Harpe pres leglise saint Cosme
Desquelles la table sensuyt. **Idibus Januarii 1530**

Nineteen musical songs reduced to tablature for Organs, Virginals, Clavichords and similar musical instruments Printed in Paris for Pierre Attaingnant located in the street of the Harp near the church of Saint Cosmo According to the table. Dated February 1530

The following document contains three printed collections of chansons [songs] published by Pierre Attaingnant and arranged for keyboard by an unknown composer. They are among the first known publications of music written out in the grand staff, the method that has continued to be used for keyboard music to this day. Most keyboard music of the day was written in German or Spanish organ tablature, using rows of letters or numbers to represent pitches. Unlike organ tablature, which separates the voices clearly, Attaingnant's staff tablature discards voice leading in the same manner as lute tablature of the time. The main difficulty in reading Attaingnant's tablature for today's keyboardist is that the notes occurring at the same time do not align vertically. This edition is intended to make it easier for today's keyboardists to read this music.

I have tried to be faithful to the original Attaingnant editions as closely as possible, but have made some exceptions:

- ◆ Transcribed marks are in black, while edited marks are in blue.
- ◆ While the original tablature does not preserve voice leading, I have written the pieces in three or four voices as was usual for the period. Voices may be swapped in places as a result.
- ◆ Obvious errors have been corrected according to the rules of composition, with a note near each change describing the original mark.
- ◆ While Attaingnant marks repeats and endings in a majority of the pieces, I have added repeats (*ut supra*) and endings (*fine*) in pieces lacking these marks.
- ◆ Editorial suggestions for ficta (accidentals) have been added above the staff, either in a cadence or to eliminate a tritone between voices.
- ◆ All composer attributions are from other sources — the originals have no composer attributions.

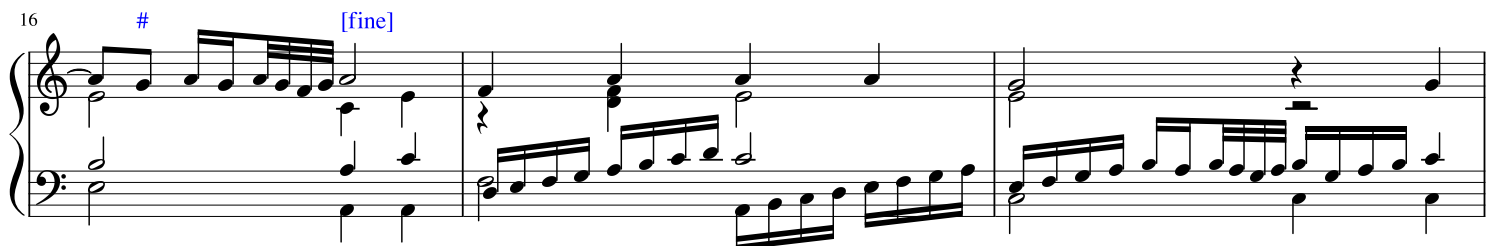
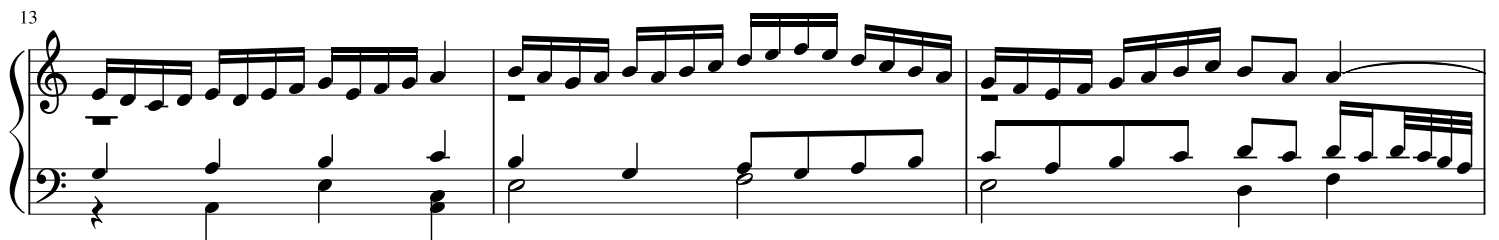
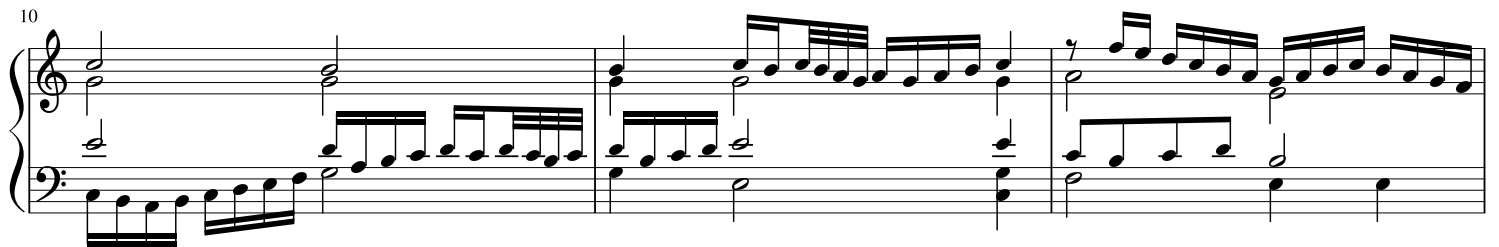
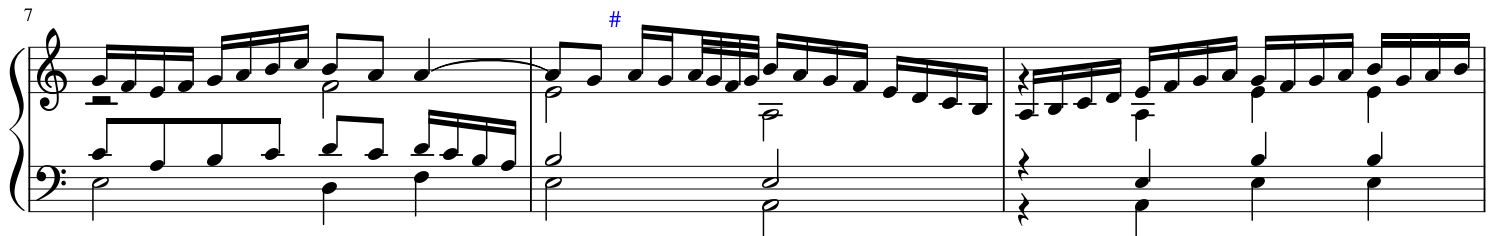
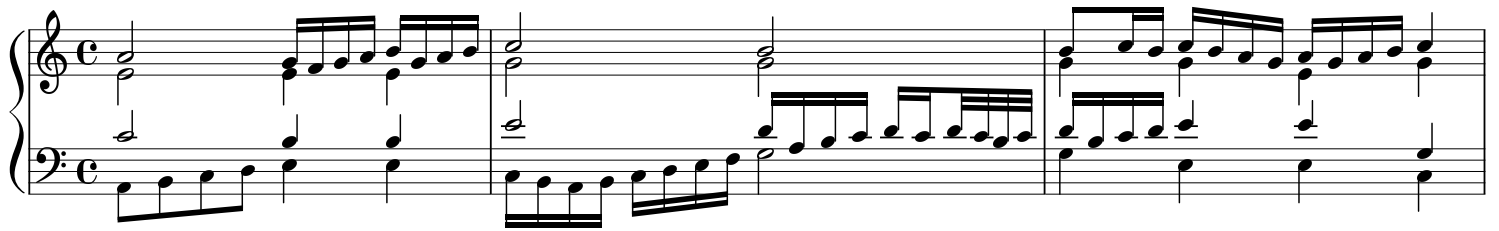
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Transcribed and edited by Chad Goerzen, October 2017.

1. Ung grant plaisir

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

Claudin de Sermisy



19

22

25

28

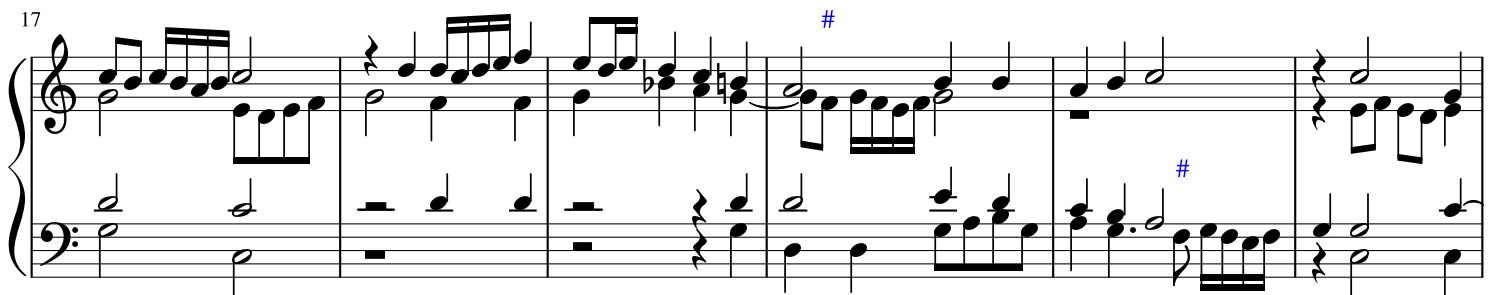
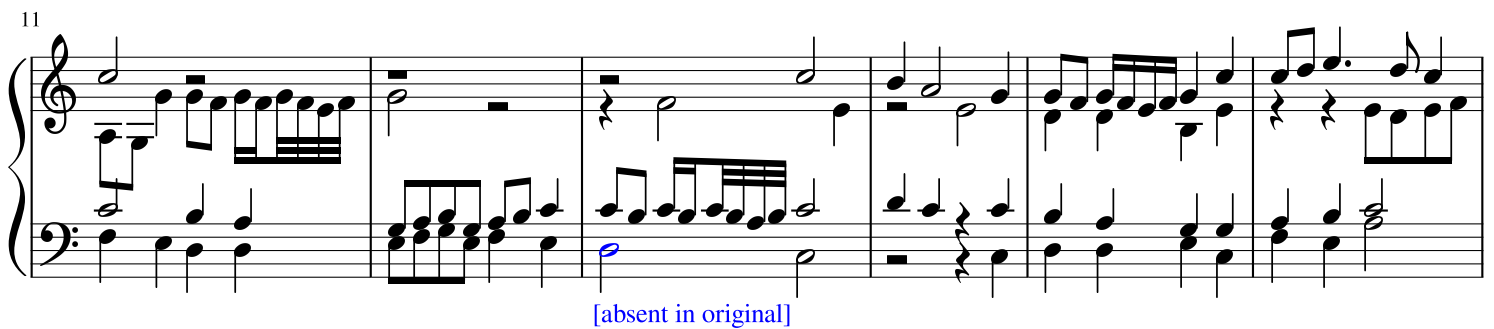
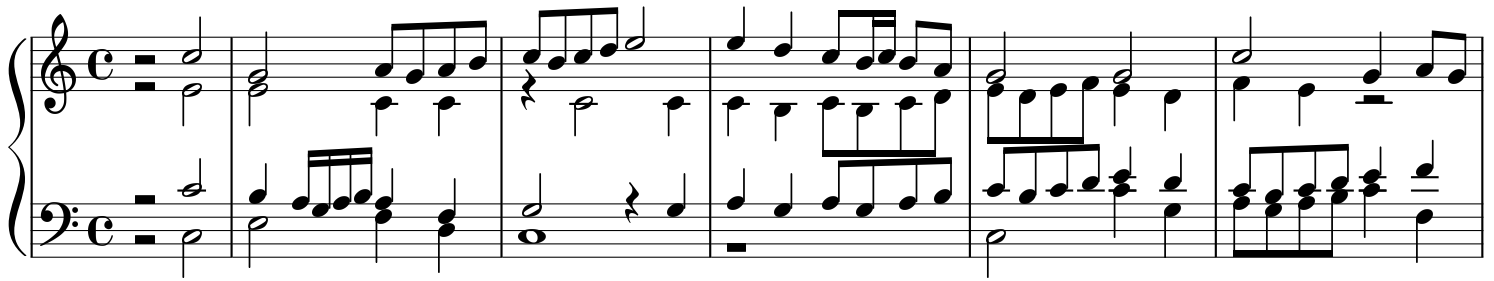
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34

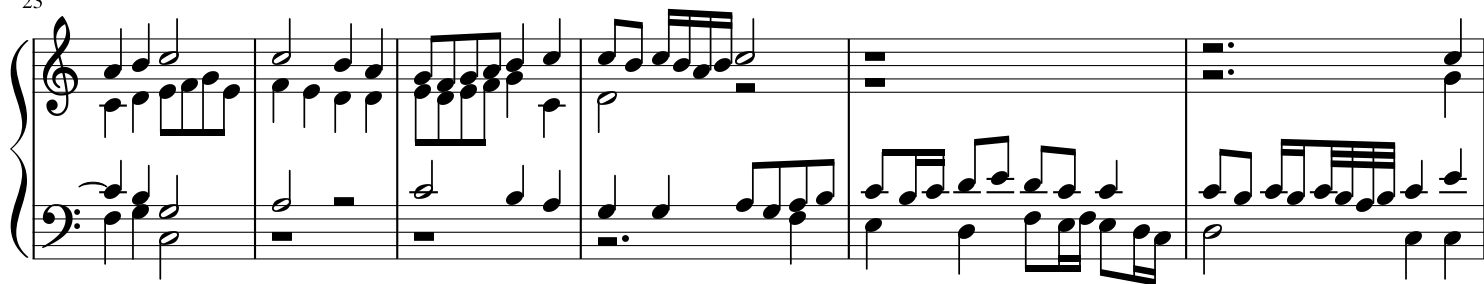
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Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

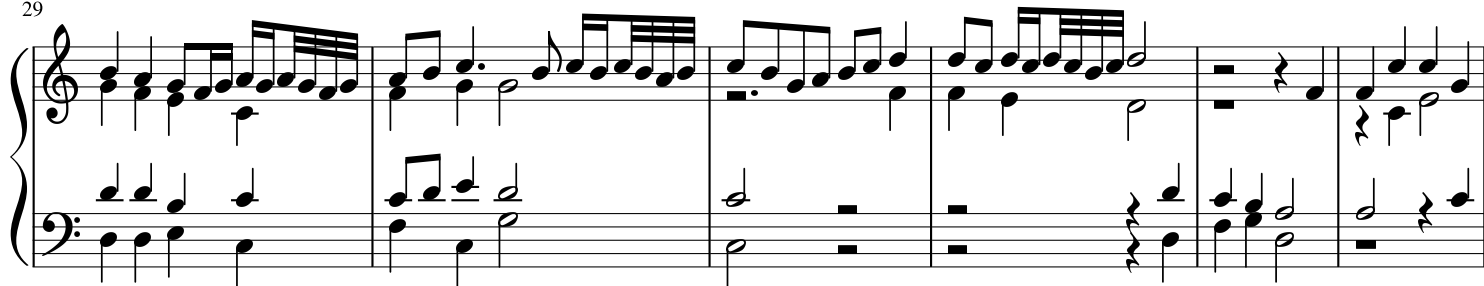
Claudin de Sermisy



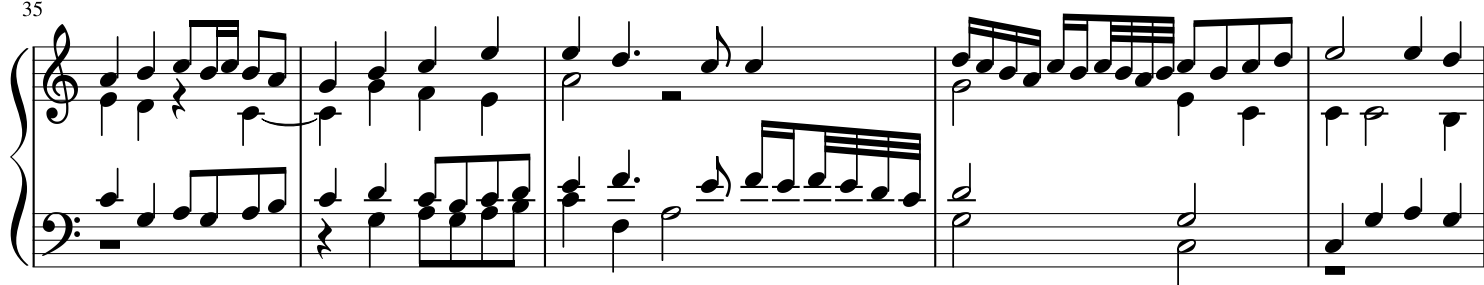
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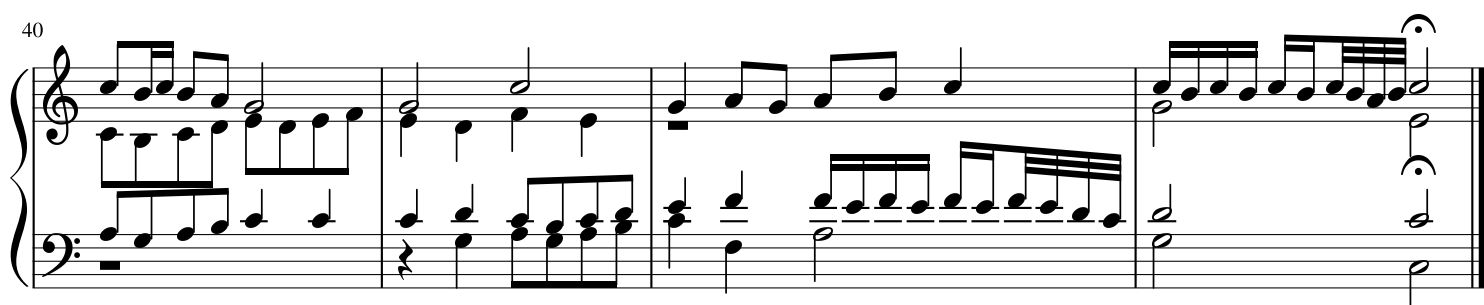
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35



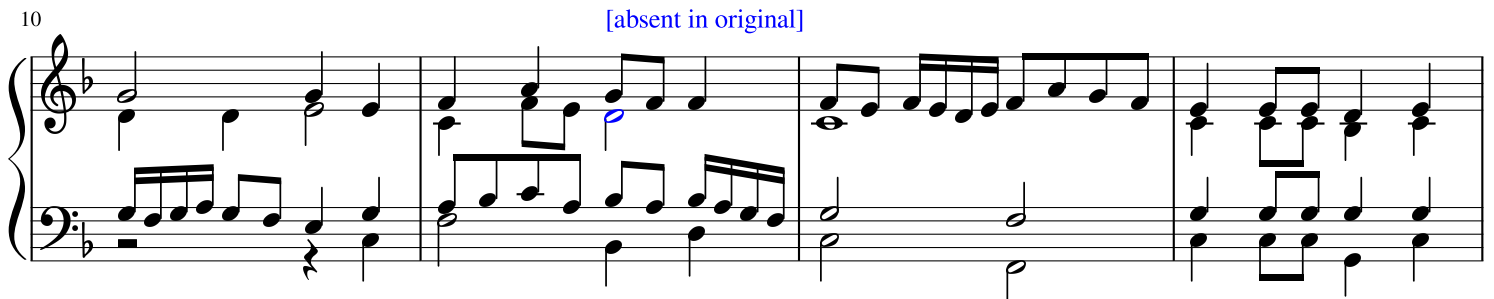
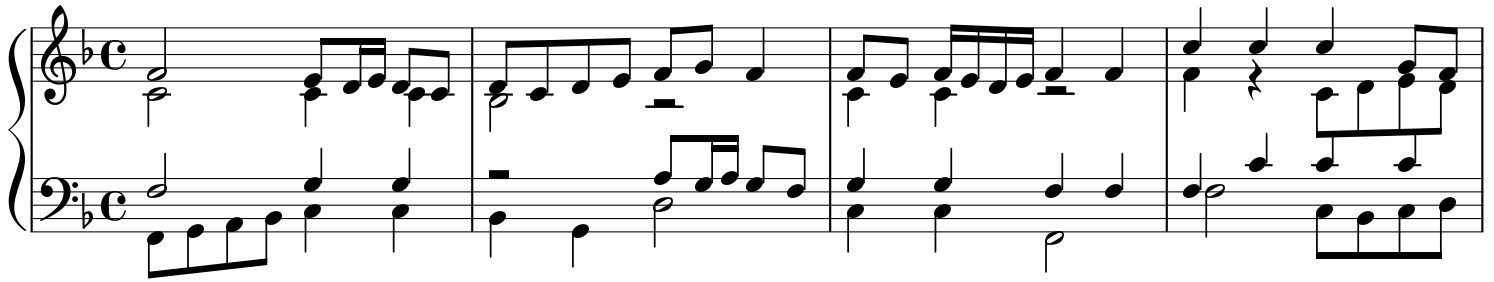
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3. Mon cuer e souvent bien marry

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

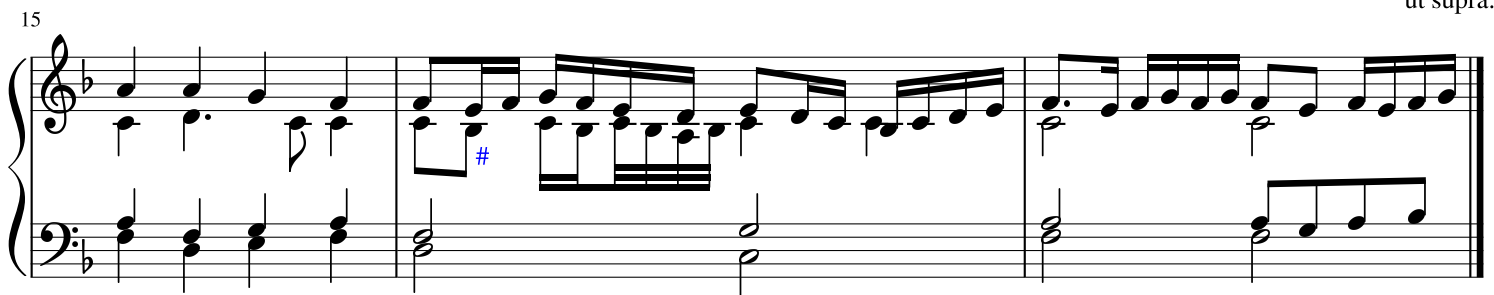
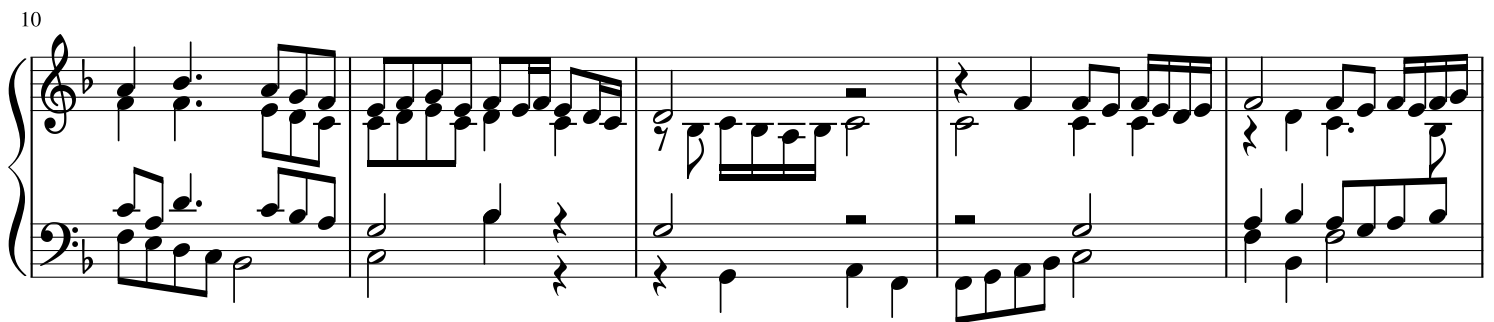
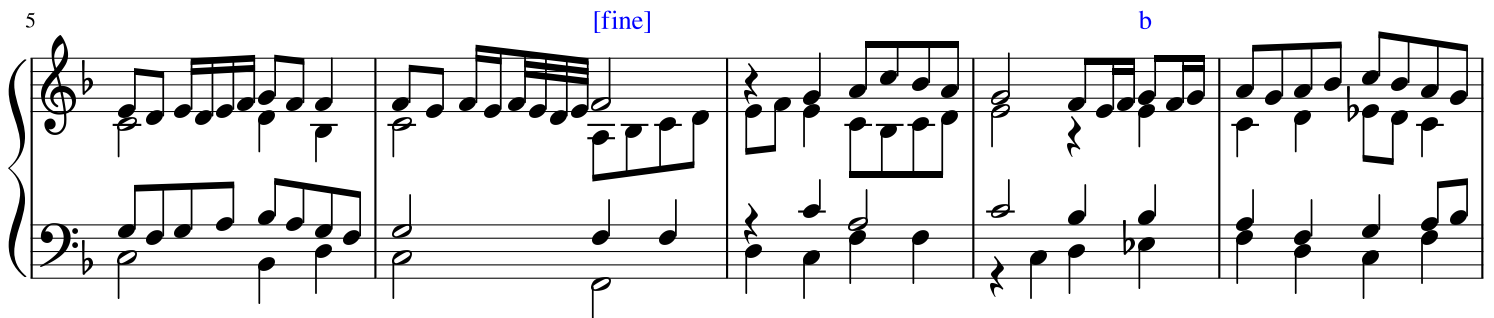
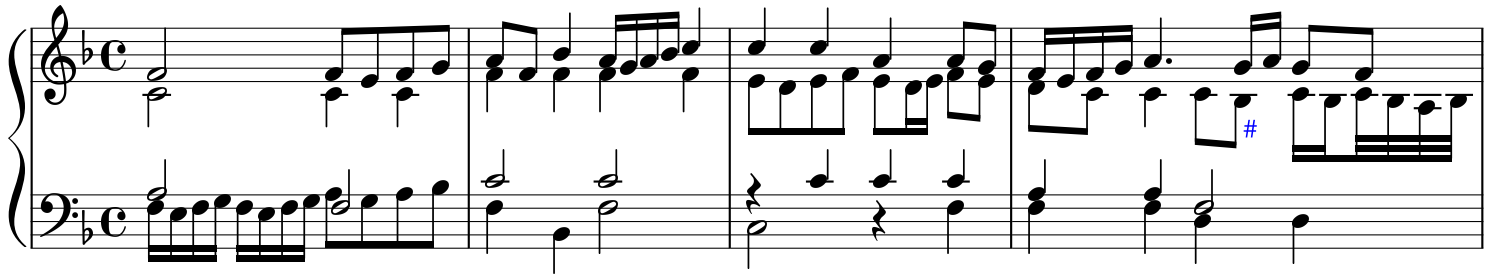
Claudin de Sermisy



4. Amours partes

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

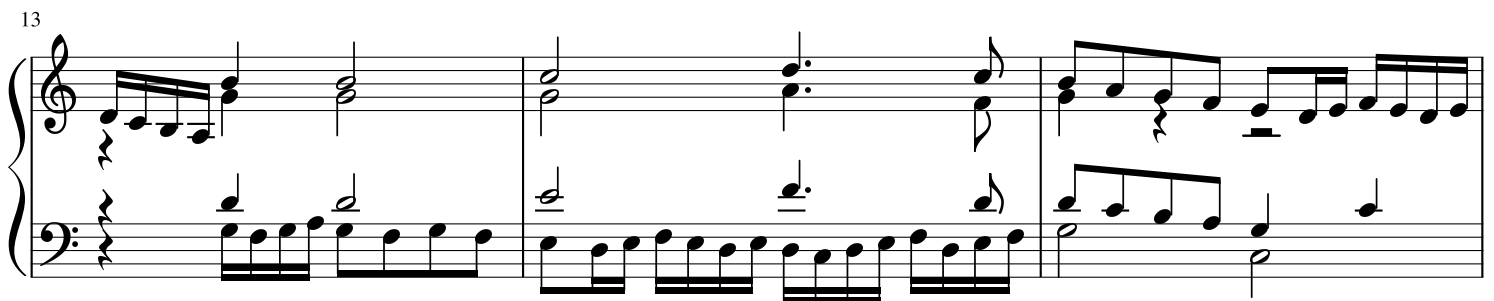
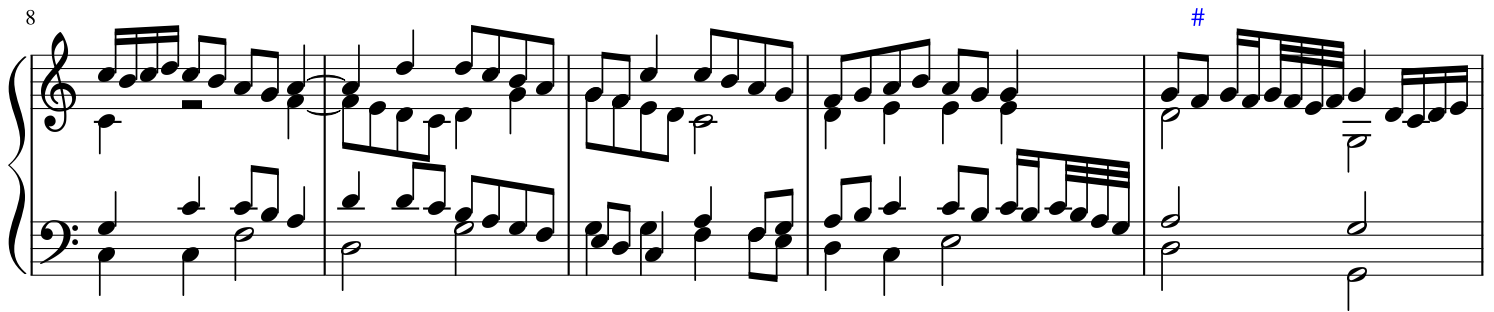
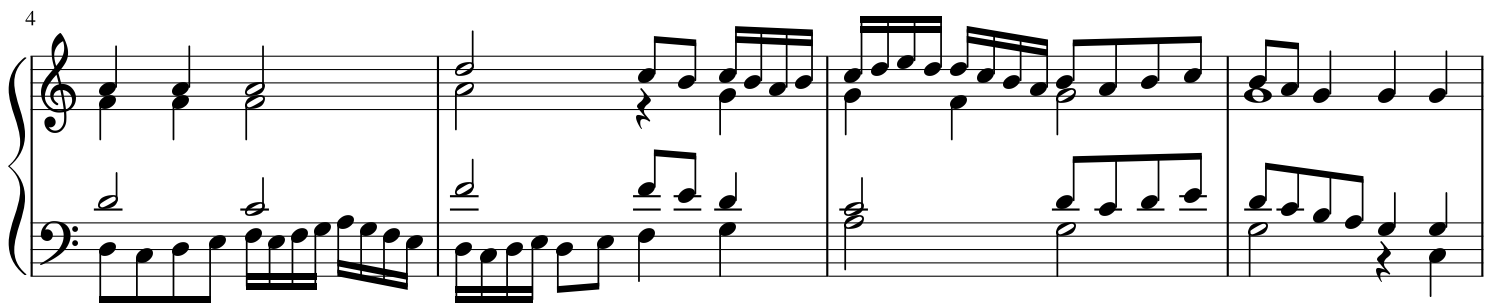
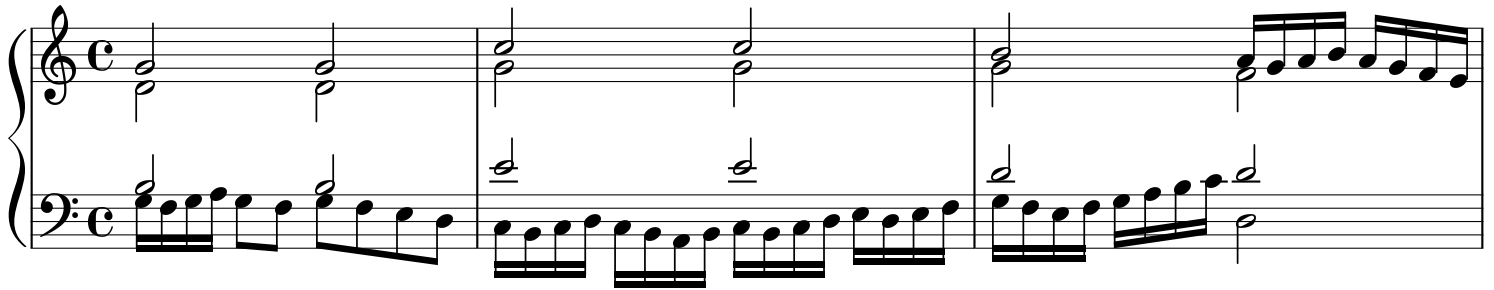
Claudin de Sermisy



5. A bien grant tort

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

Nicolas Gombert?



16

This block contains measures 16, 17, and 18 of the musical score. Measure 16 begins with a treble clef and a bass clef. The treble staff has a whole note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G3, followed by a half note A3, and then a half note B3. Measure 17 continues with the treble staff having a half note C5, followed by a half note D5, and then a half note E5. The bass staff has a half note C4, followed by a half note D4, and then a half note E4. Measure 18 concludes with the treble staff having a half note F5, followed by a half note G5, and then a half note A5. The bass staff has a half note F4, followed by a half note G4, and then a half note A4.

19

22

Musical score for measures 22-25. Measure 22: Treble clef has a half note G4, quarter note A4, eighth note B4, and eighth note A4. Bass clef has a whole note G3. Measure 23: Treble clef has a half note F#4, quarter note G4, and half note A4. Bass clef has a whole note F#3. Measure 24: Treble clef has a half note G4, quarter note A4, eighth note B4, and eighth note A4. Bass clef has a whole note G3. Measure 25: Treble clef has a half note F#4, quarter note G4, and half note A4. Bass clef has a whole note F#3.

26

[edited to match two bars ahead]

30

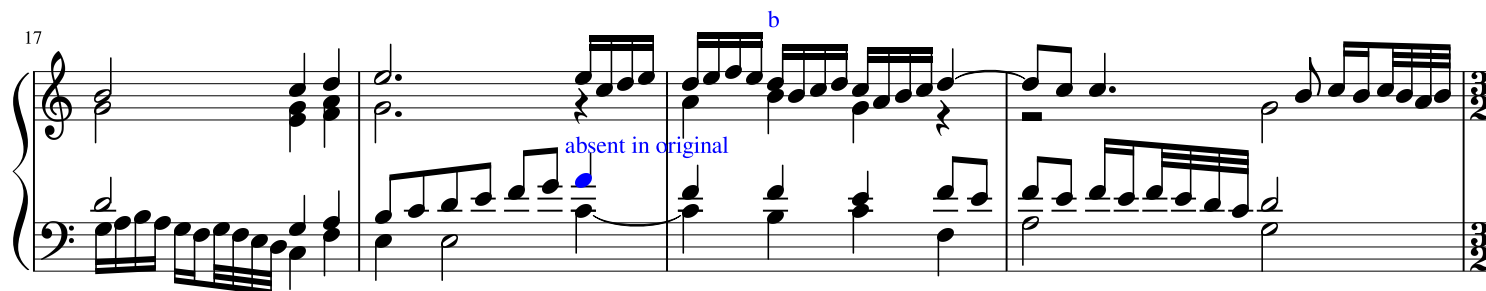
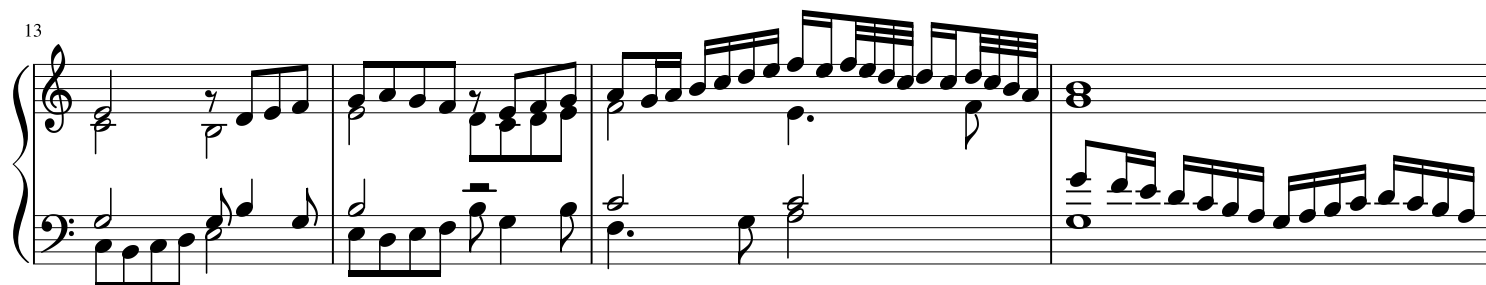
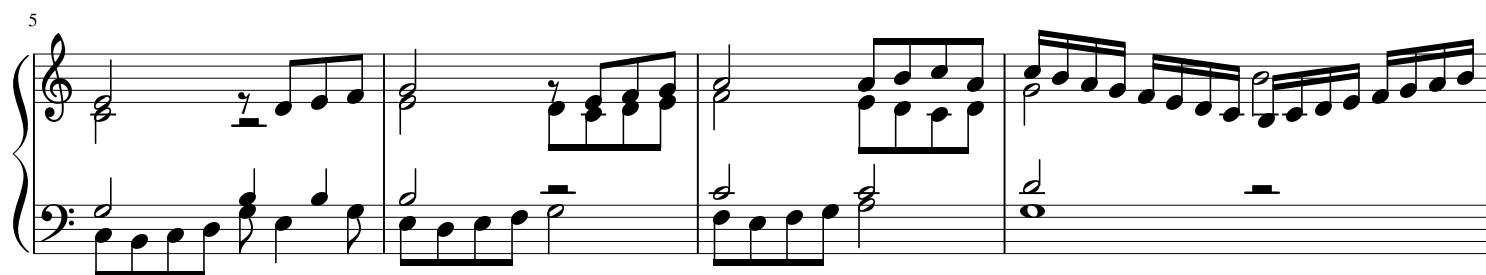
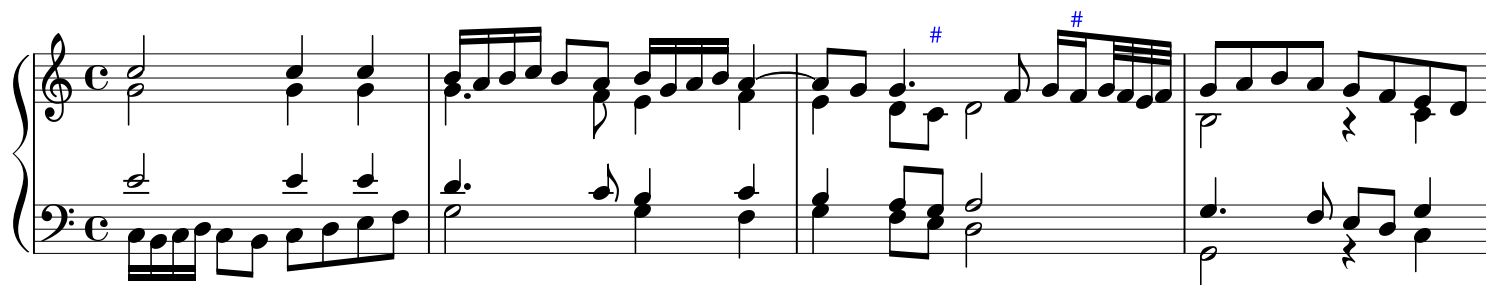
31

32

6. Celle qui ma tant pourmene

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

Gombert?



21 b

System 21: Treble and bass staves. Treble staff has a blue 'b' above the first measure. The system contains four measures of music.

25 # 4 bars: C clef in original misplaced

System 25: Treble and bass staves. Treble staff has a blue '#' above the second measure. A blue annotation '4 bars: C clef in original misplaced' is above the system. The system contains four measures of music.

28

System 28: Treble and bass staves. The system contains four measures of music.

33 %

System 33: Treble and bass staves. Treble staff has a '%' symbol above the first measure. The system contains four measures of music.

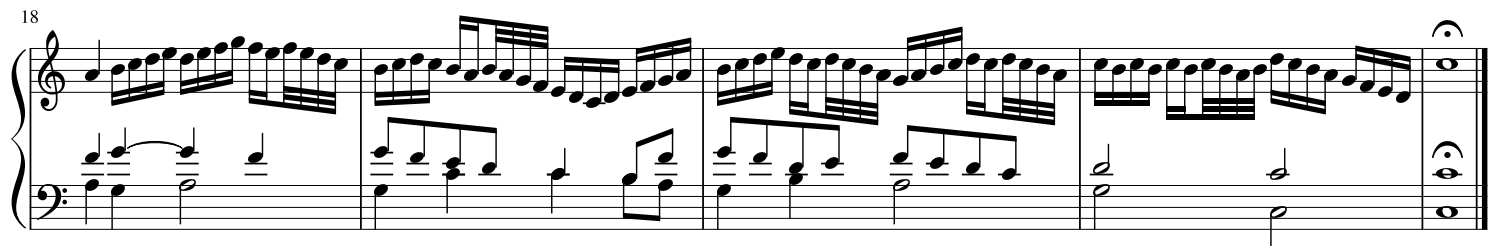
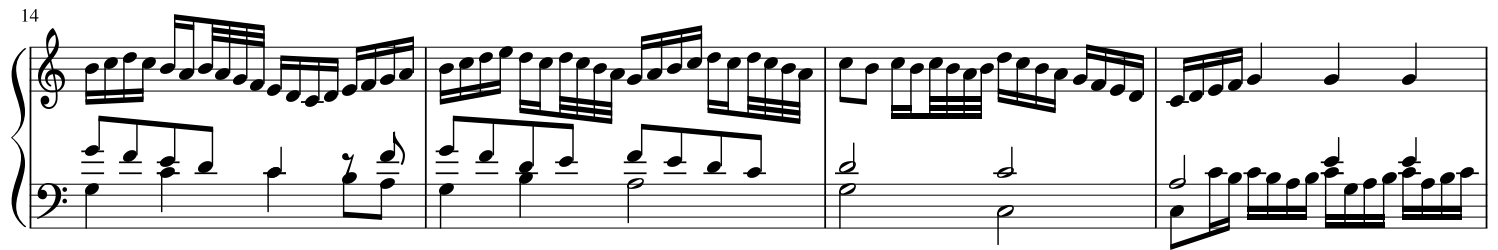
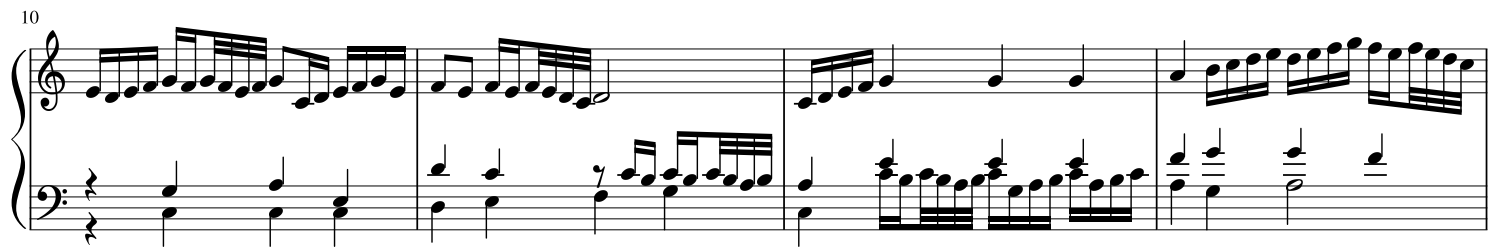
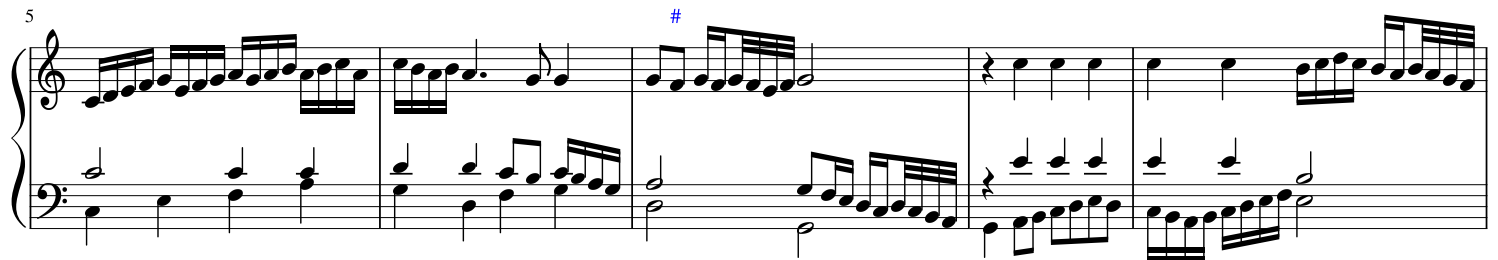
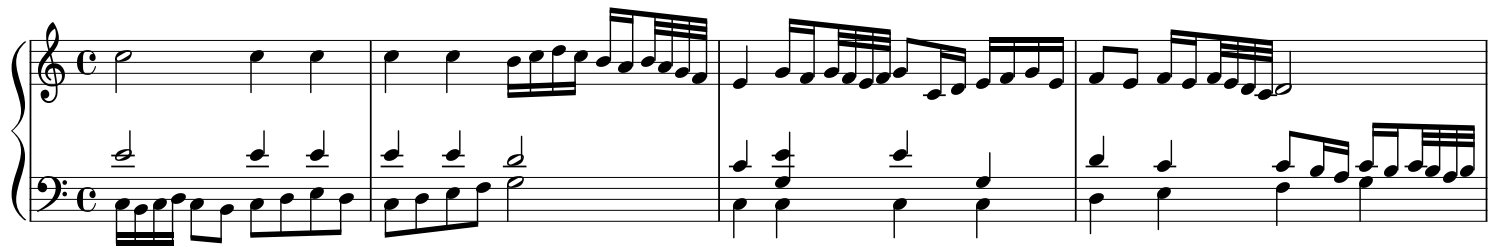
37 [fine, C cadence] [ut supra.]

System 37: Treble and bass staves. Treble staff has a blue '[fine, C cadence]' above the first measure. A blue '[ut supra.]' is at the end of the system. The system contains four measures of music.

7. Je ne scay pas comment

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

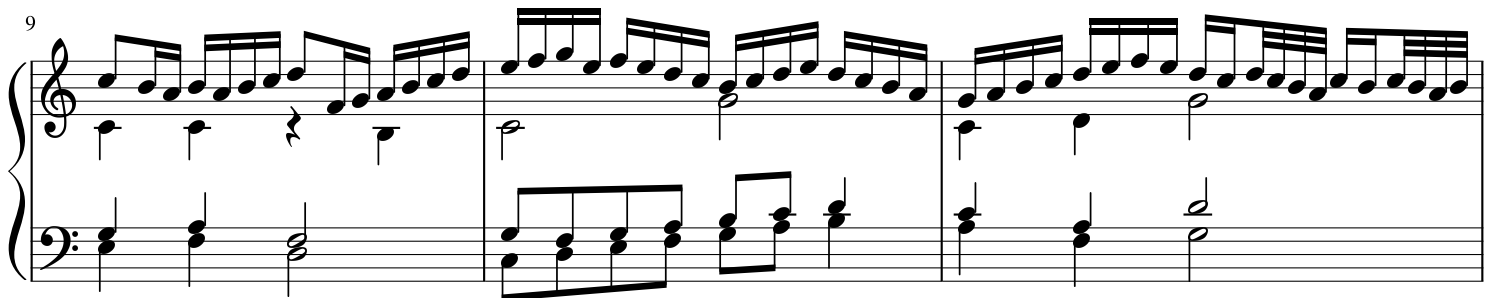
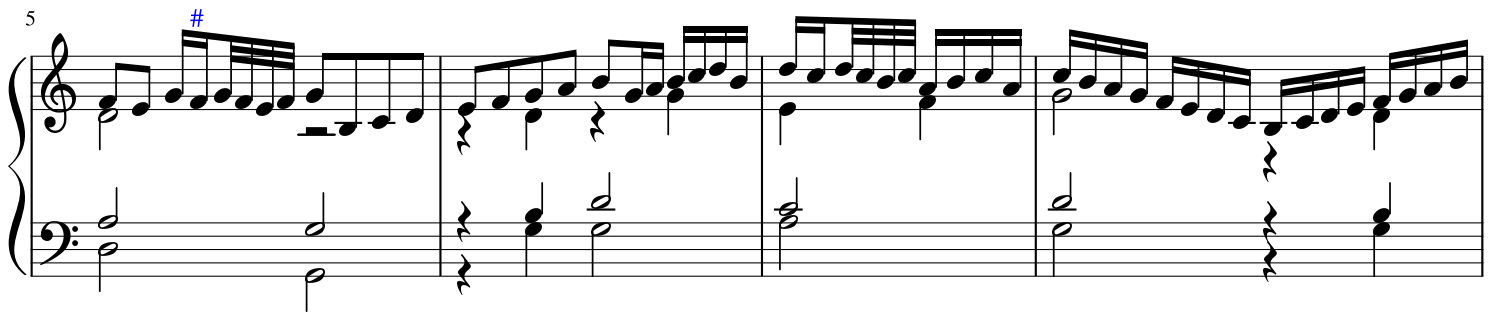
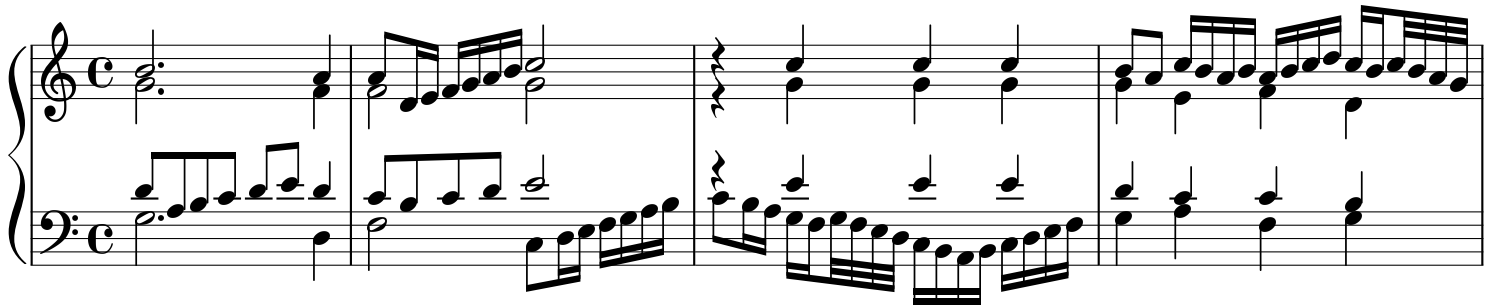
anon.



8. Elle sen va de moy

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

anon



16

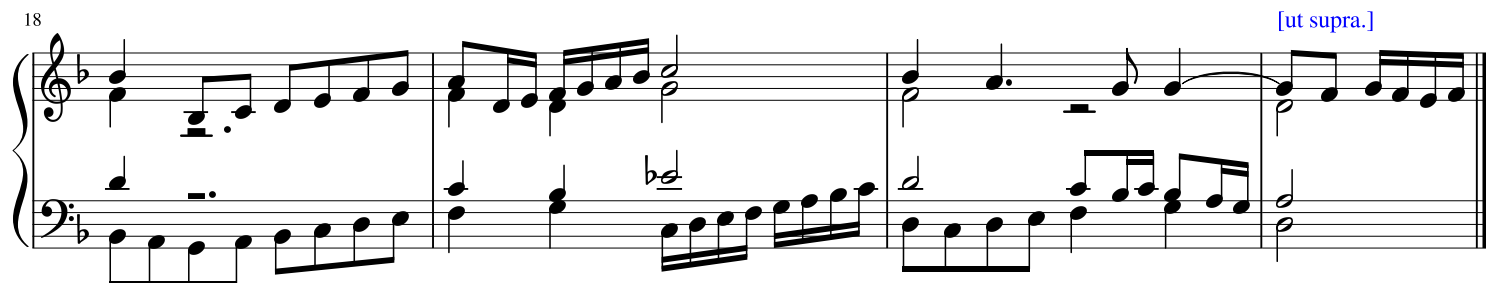
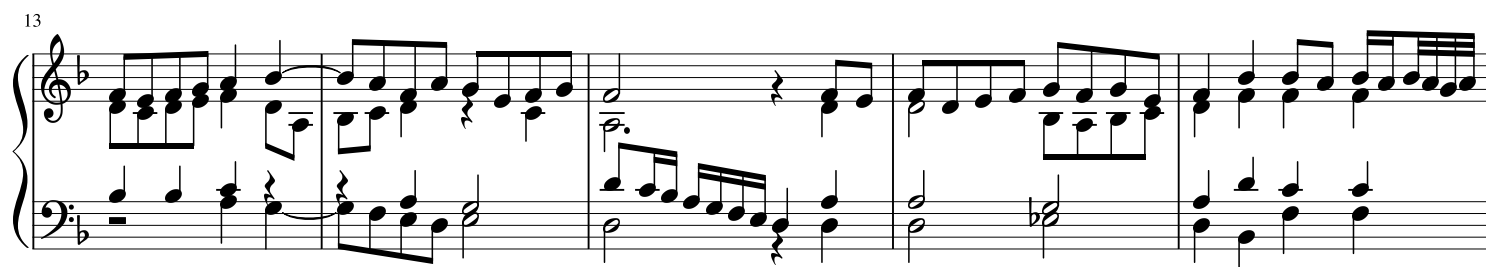
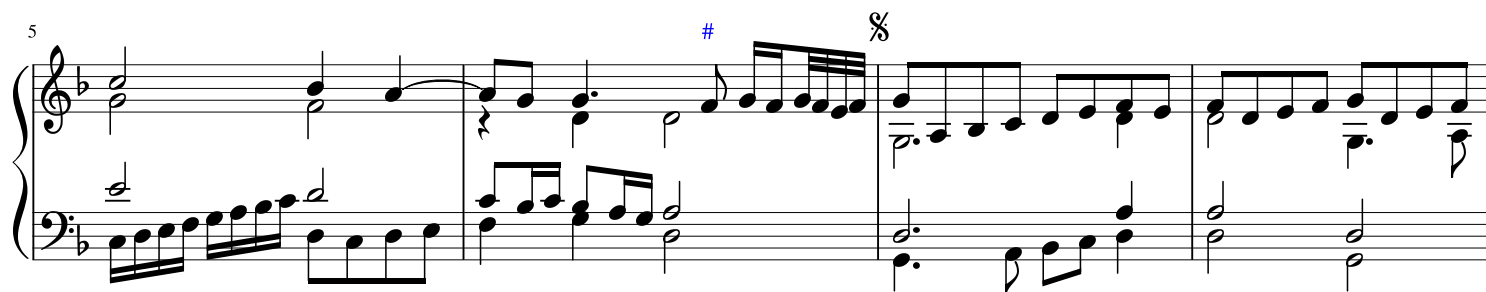
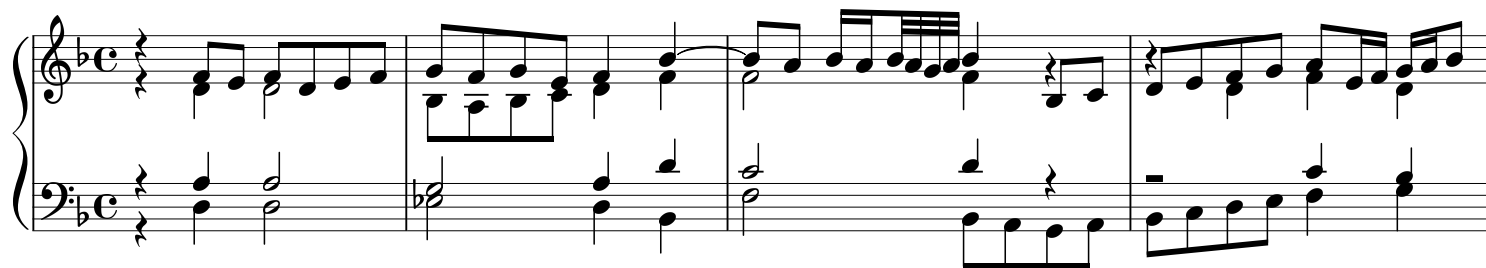
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23

9. Il me suffit de tous

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

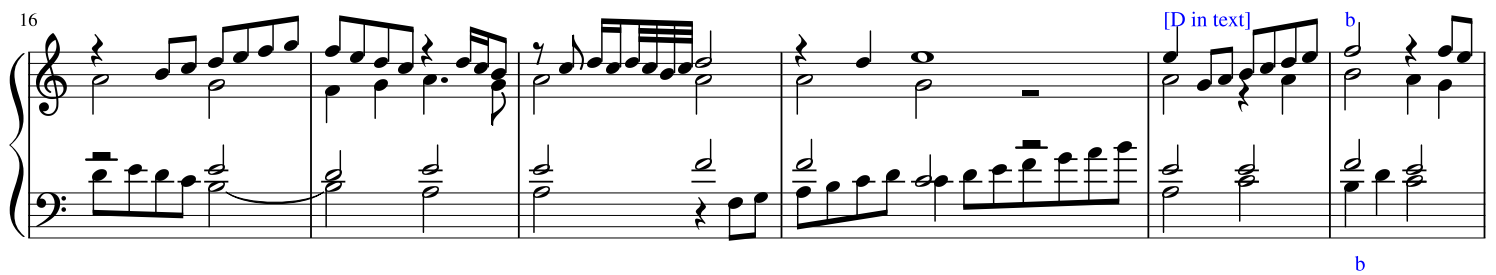
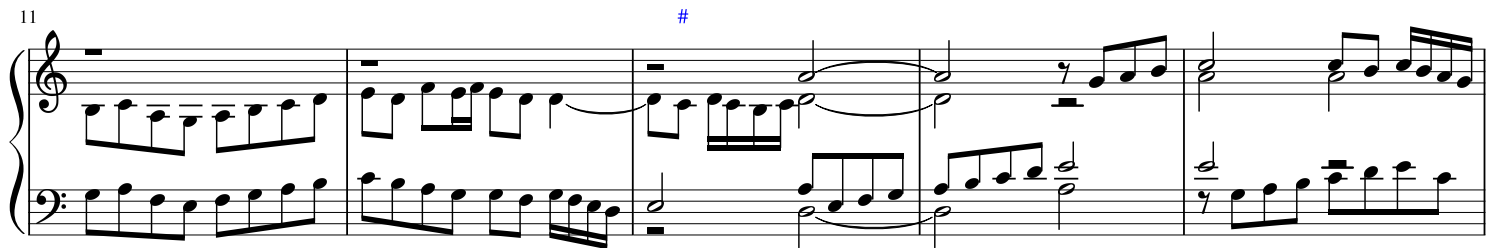
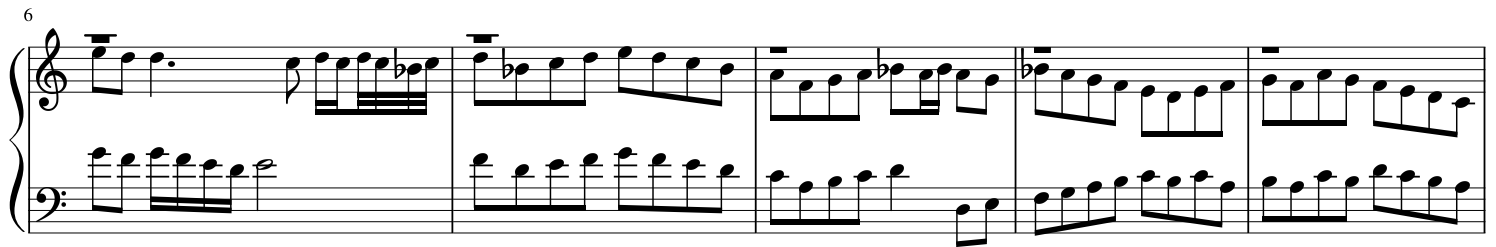
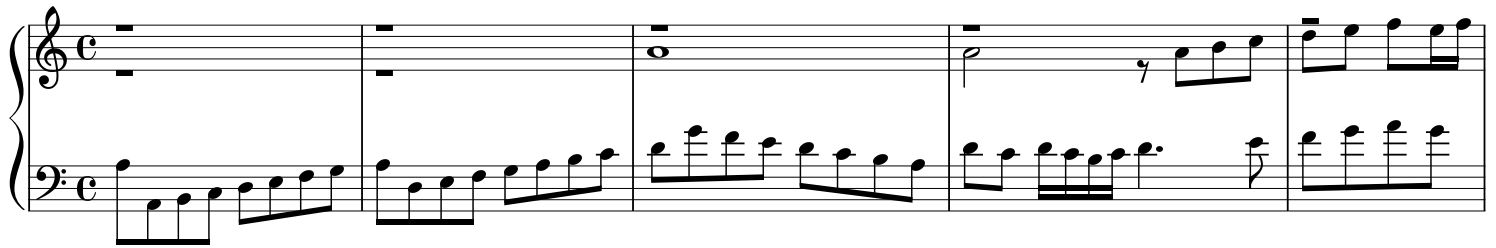
Claudin de Sermisy



10. Fors seulement

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

anon



28

System 28: Treble and bass staves. Treble staff has a sharp (#) on the 11th measure. Bass staff has a sharp (#) on the 11th measure.

34

System 34: Treble and bass staves. Treble staff has a sharp (#) on the 11th measure. Bass staff has a sharp (#) on the 11th measure.

39

System 39: Treble and bass staves. Treble staff has a sharp (#) on the 11th measure. Bass staff has a sharp (#) on the 11th measure.

44

System 44: Treble and bass staves. Treble staff has a sharp (#) on the 11th measure. Bass staff has a sharp (#) on the 11th measure.

49

System 49: Treble and bass staves. Treble staff has a sharp (#) on the 11th measure. Bass staff has a sharp (#) on the 11th measure.

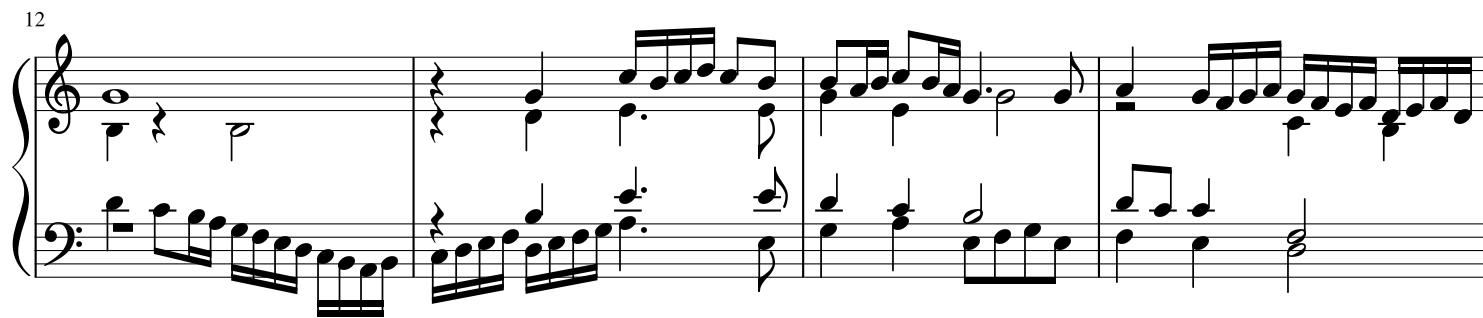
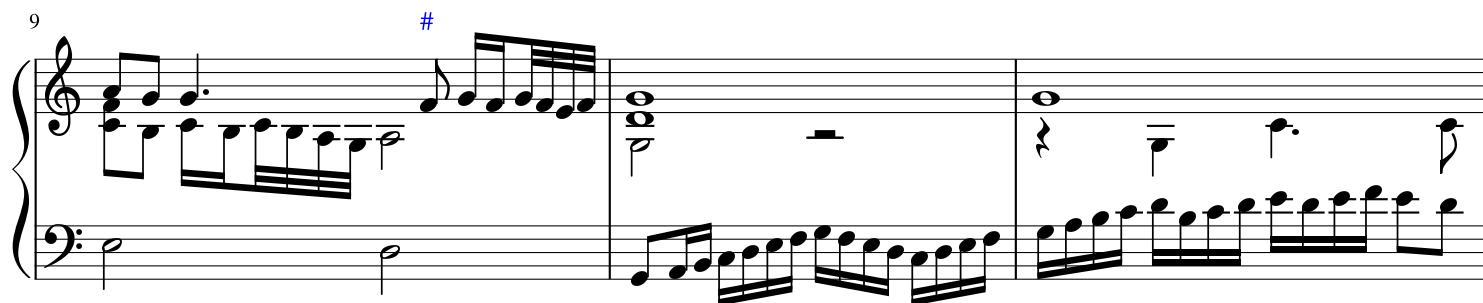
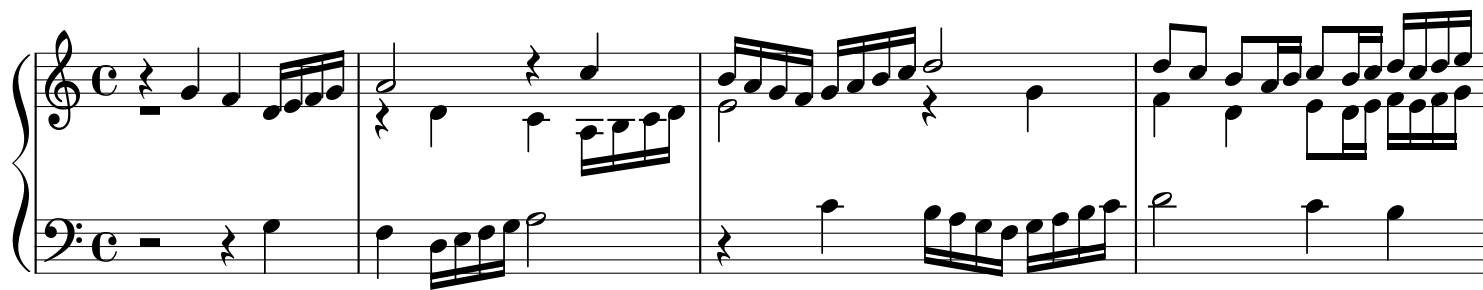
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System 54: Treble and bass staves. Treble staff has a sharp (#) on the 11th measure. Bass staff has a sharp (#) on the 11th measure.

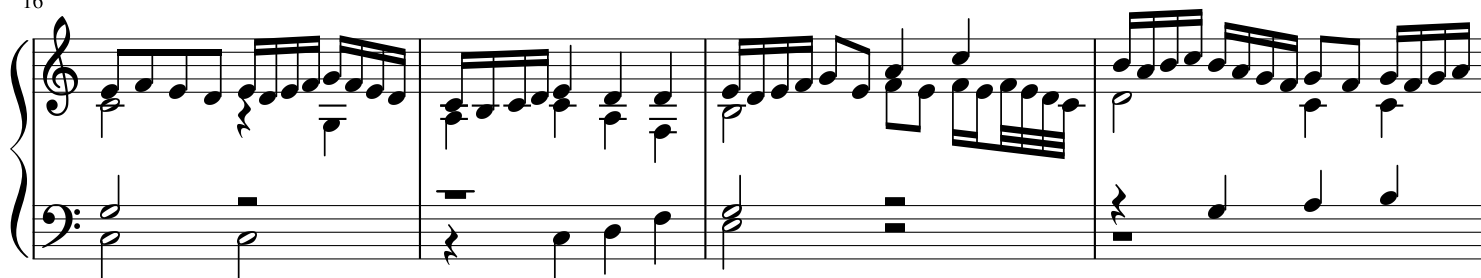
11. Le coeur est bon

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

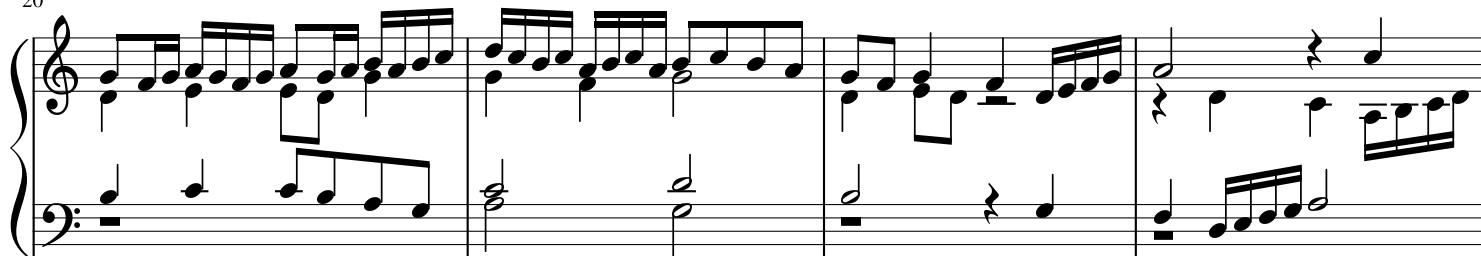
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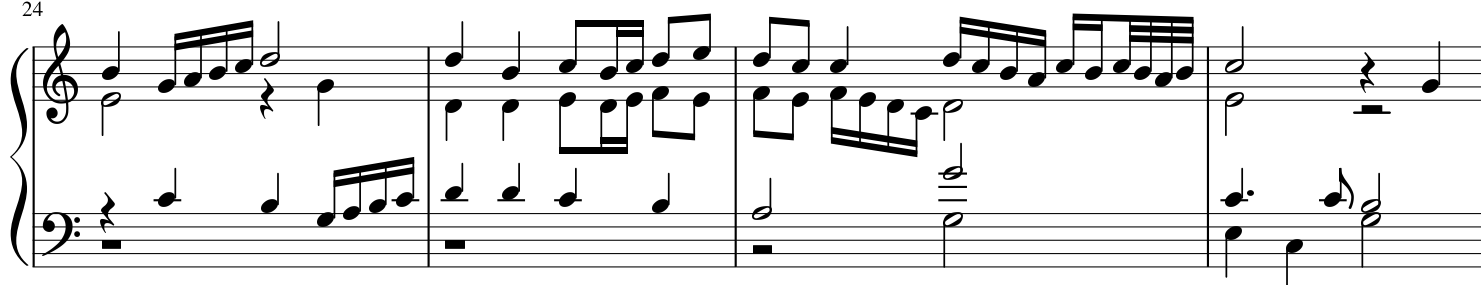
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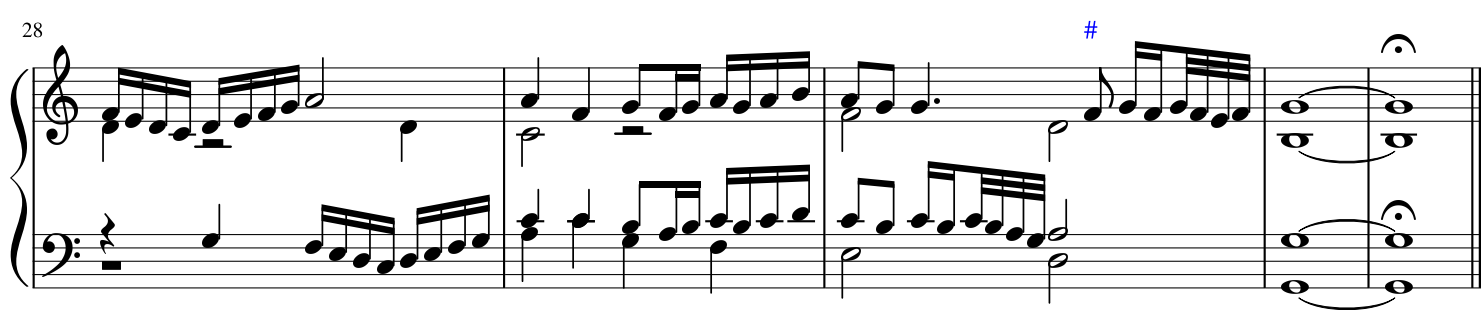
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24



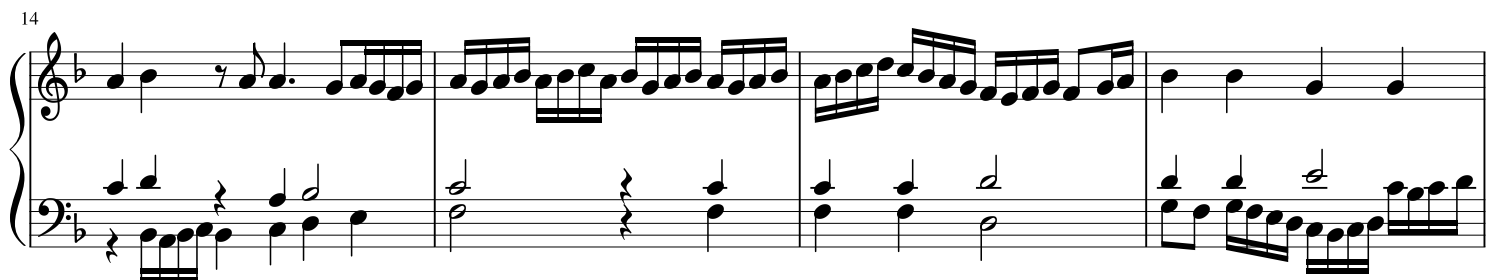
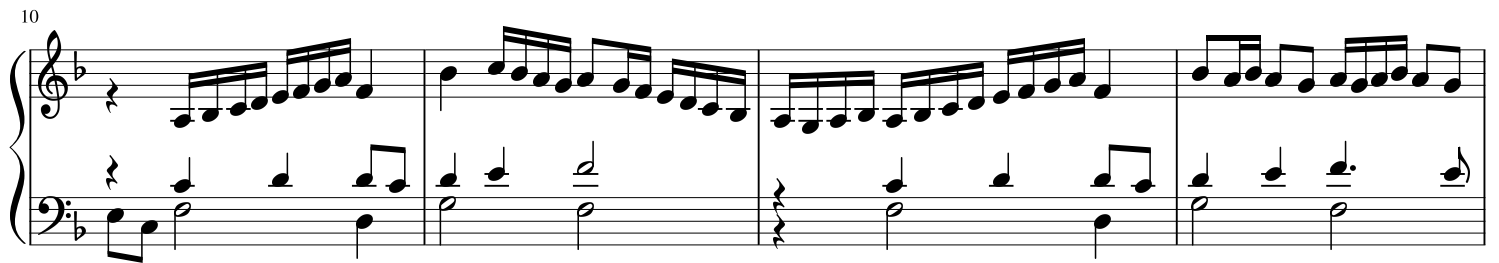
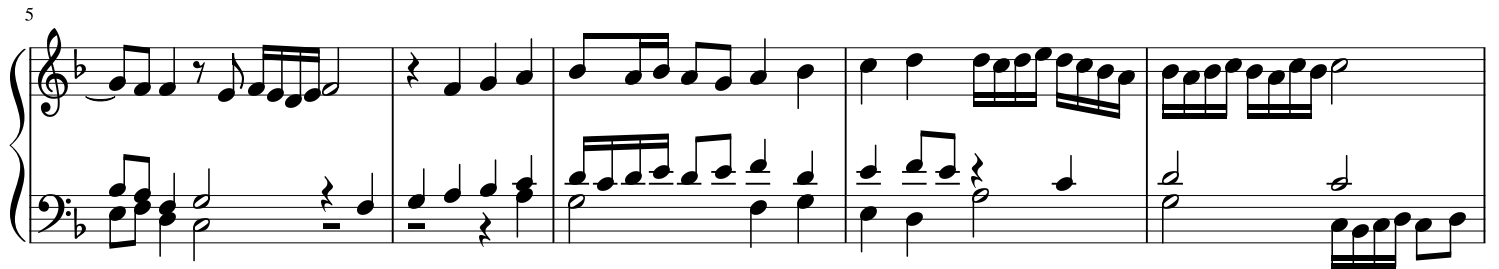
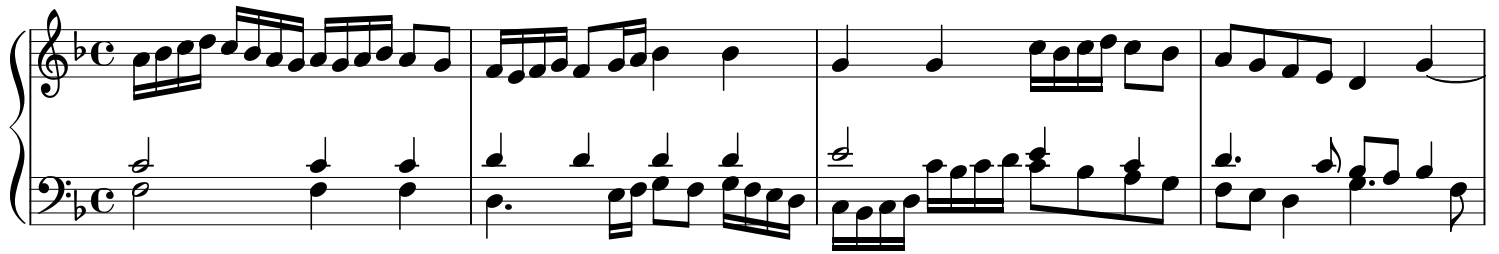
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12. Jay trop ayme

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

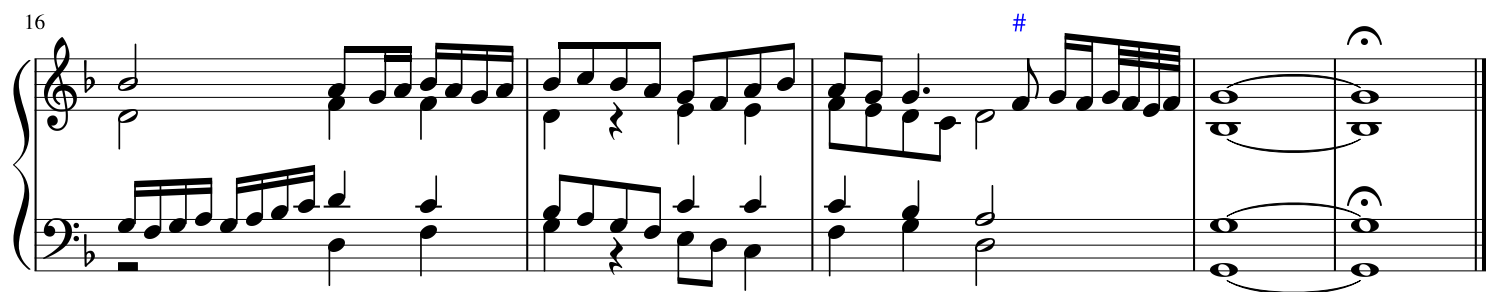
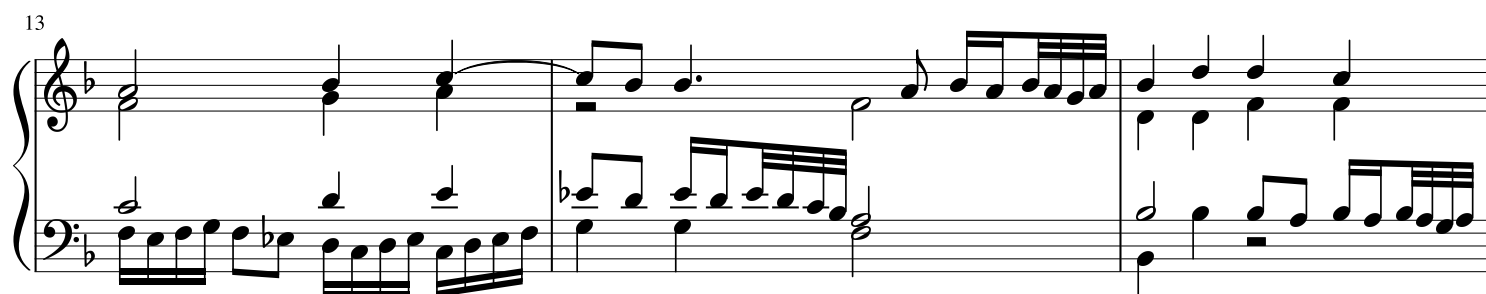
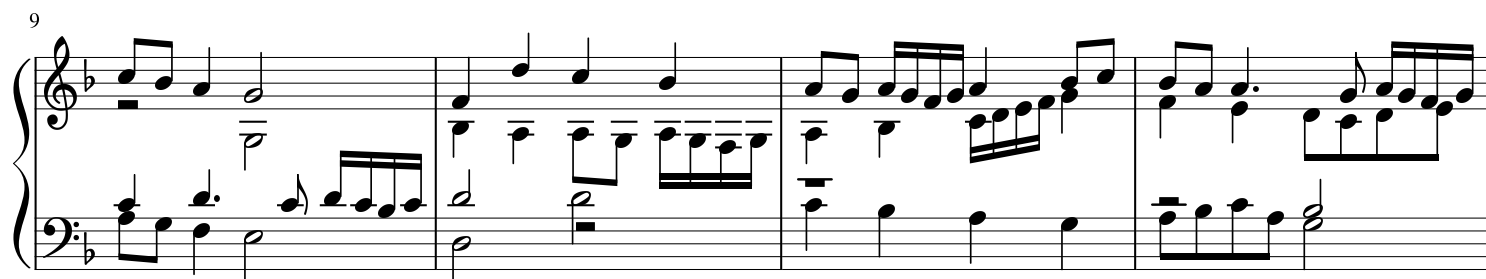
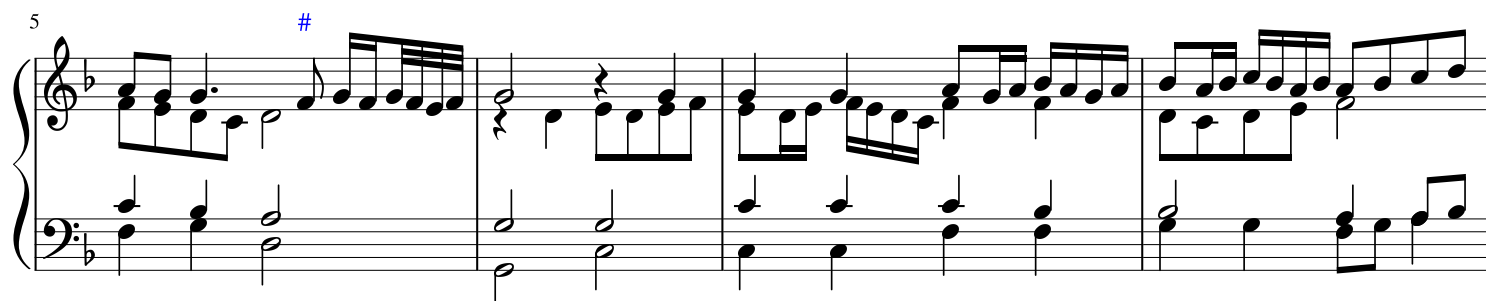
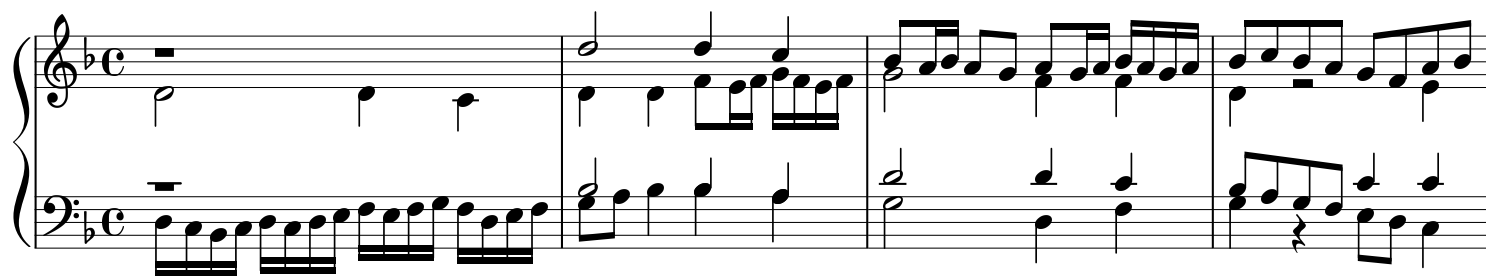
anon.



13. A desiuner la belle

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

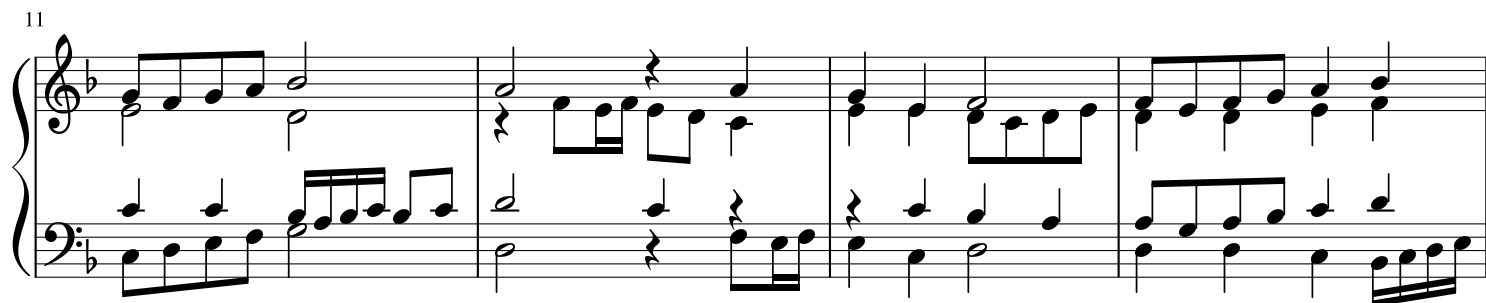
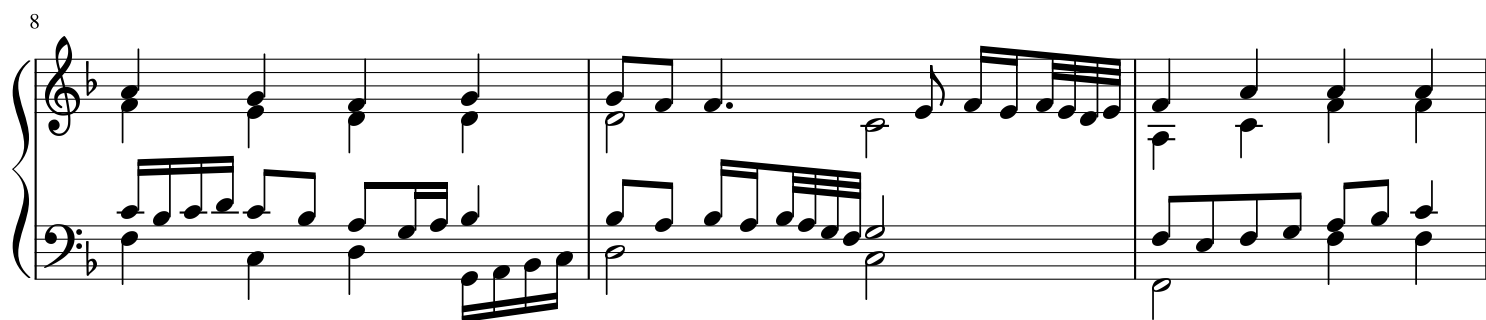
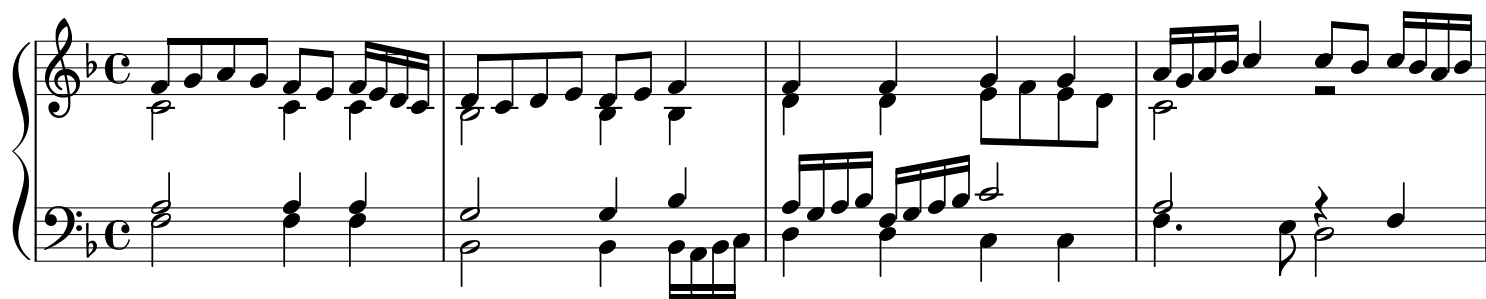
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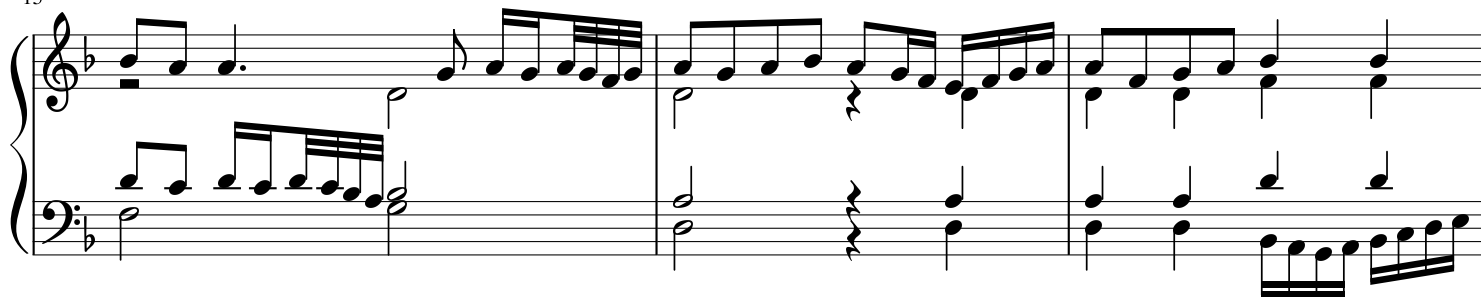
14. Mauldicte soit la mondaine richesse

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

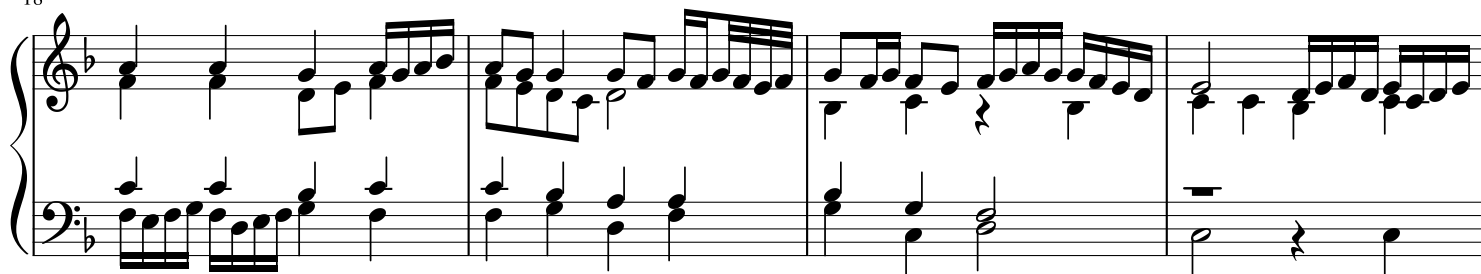
Claudin de Sermisy



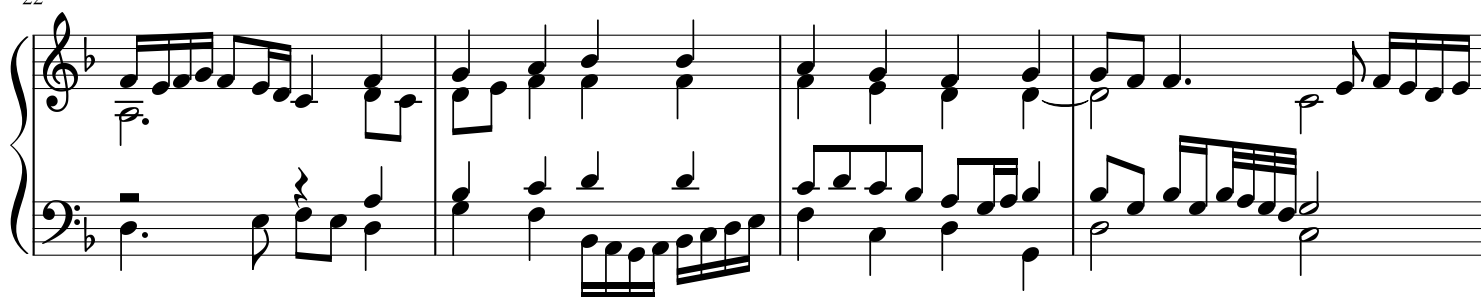
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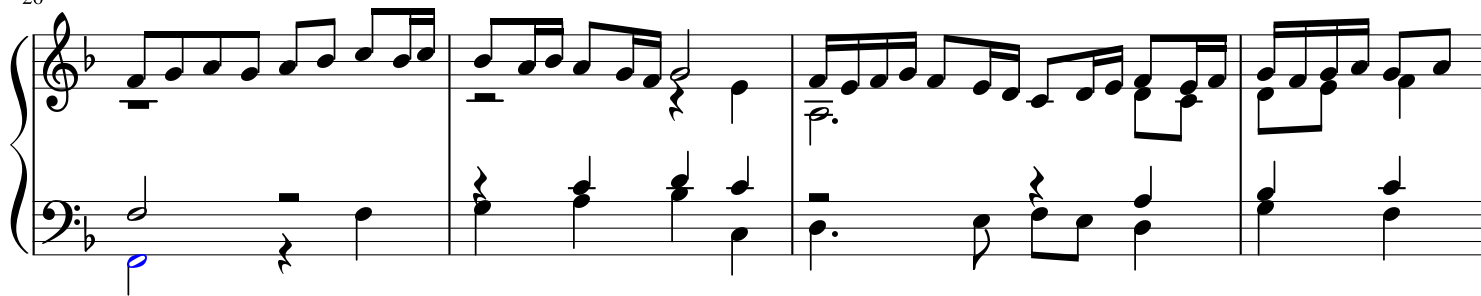
18



22



26



G in original

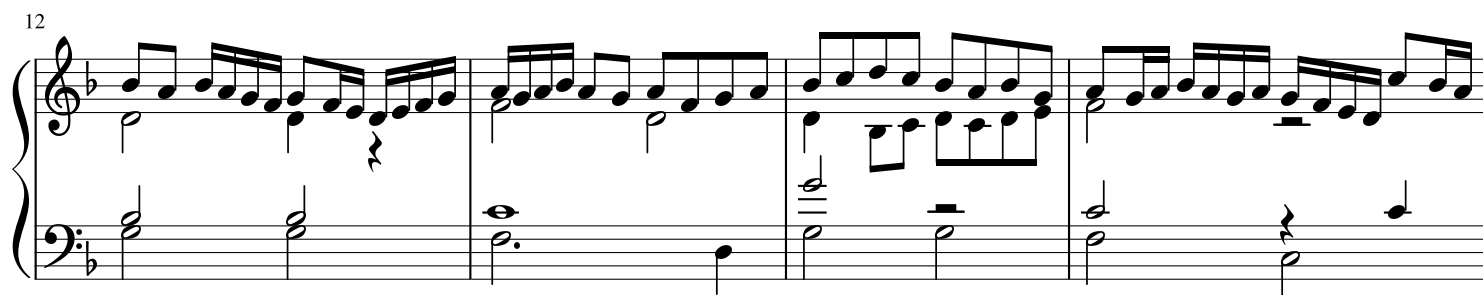
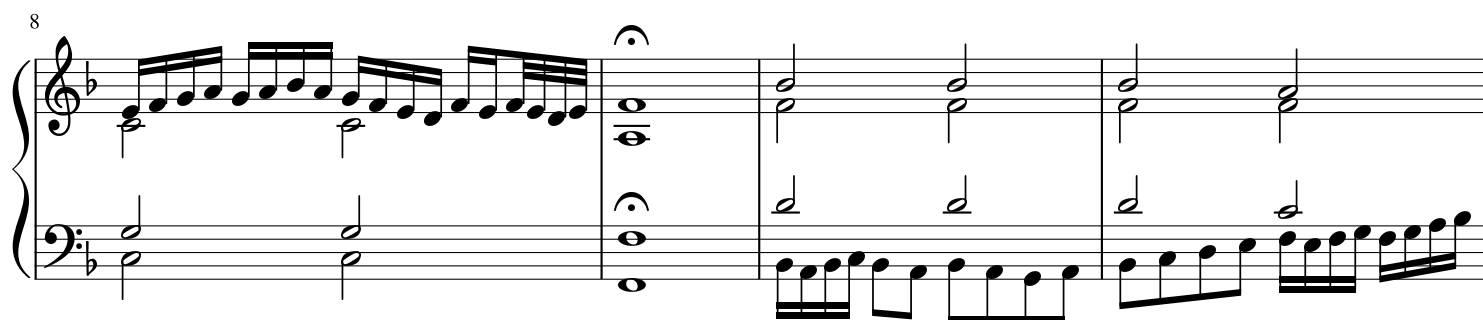
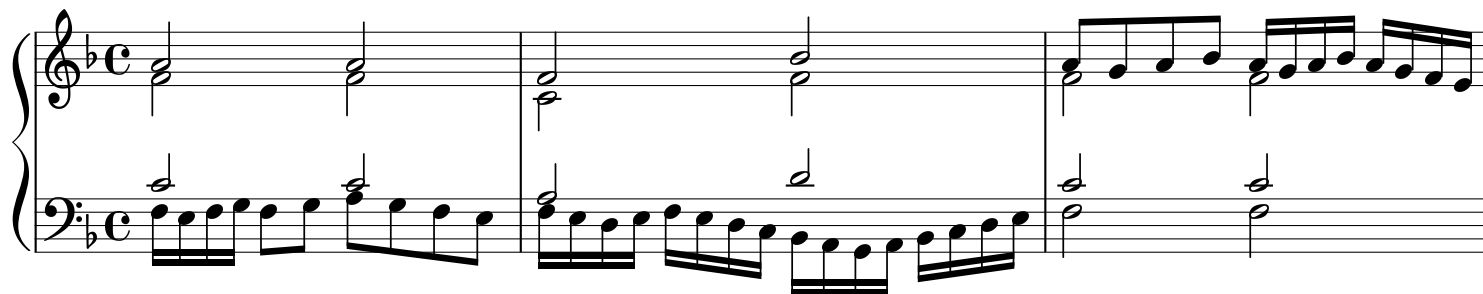
30



15. Dolent depart

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

anon.



16

System 16-20: Treble and bass staves. Treble staff has a blue sharp (#) above the 18th measure. The system ends with a repeat sign in the treble staff.

21

System 21-25: Treble and bass staves. The system ends with a repeat sign in the treble staff.

26

System 26-30: Treble and bass staves. The system ends with a repeat sign in the treble staff.

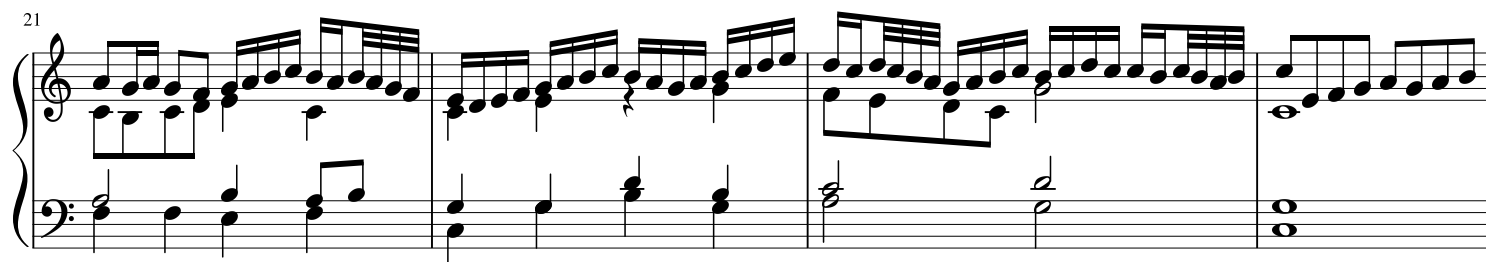
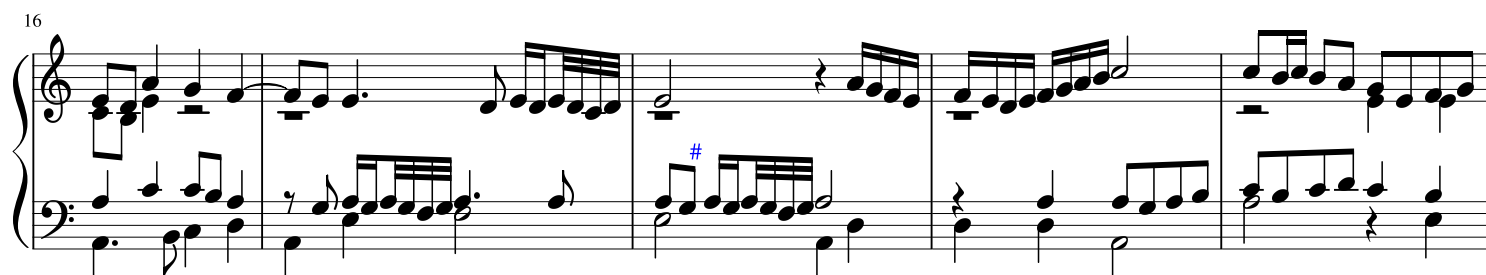
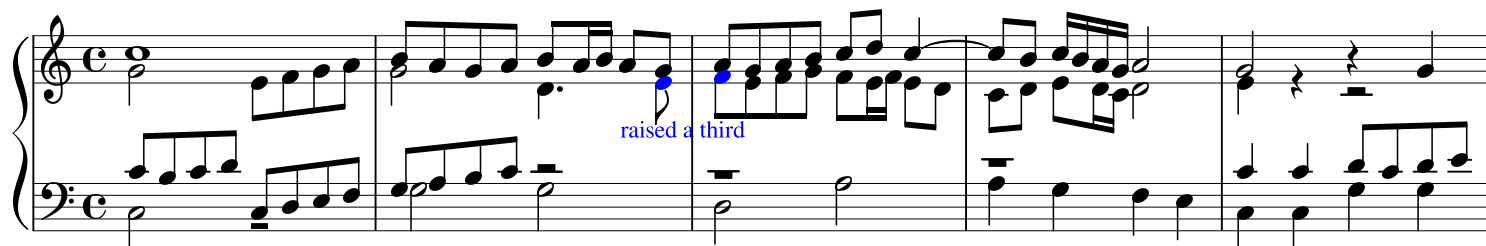
30

System 30-34: Treble and bass staves. Treble staff has a blue flat (b) below the 31st measure. The system ends with a repeat sign in the treble staff.

16. Aupres de vous secretement

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

Claudin de Sermisy



25

tenor transposed this measure

30

35

38

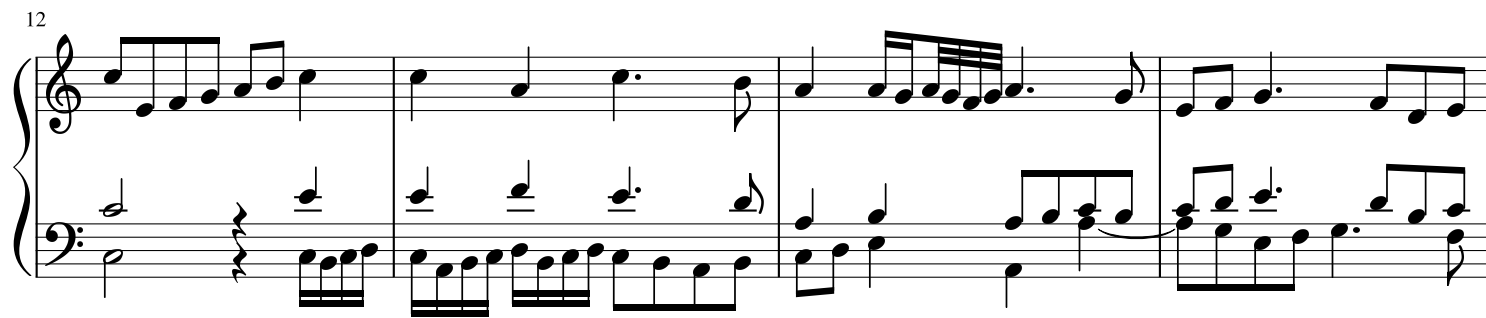
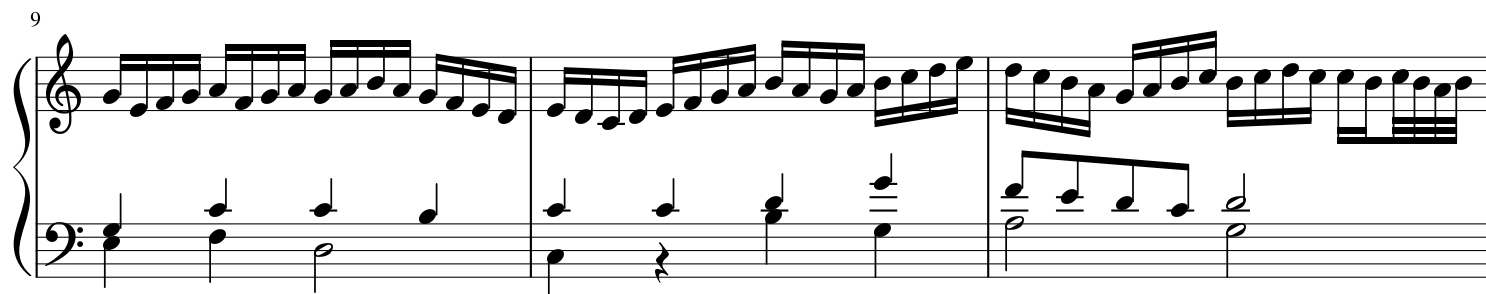
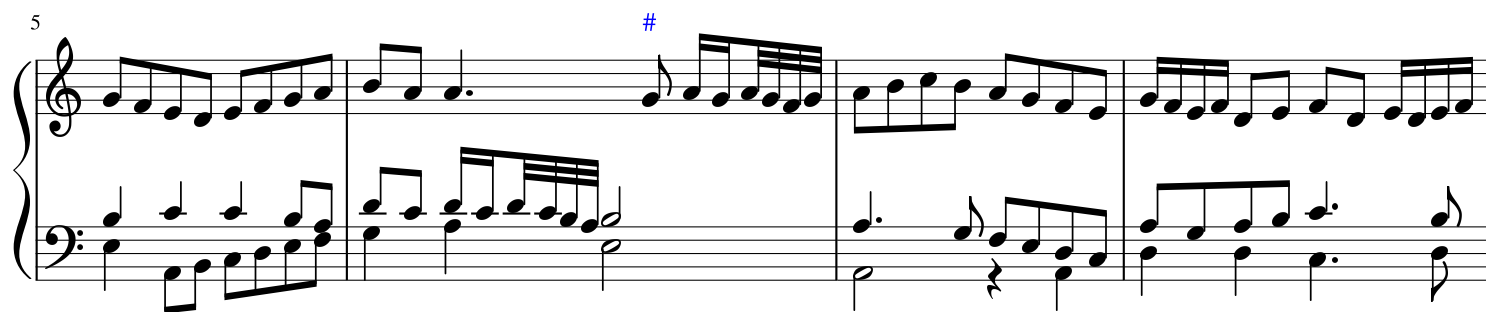
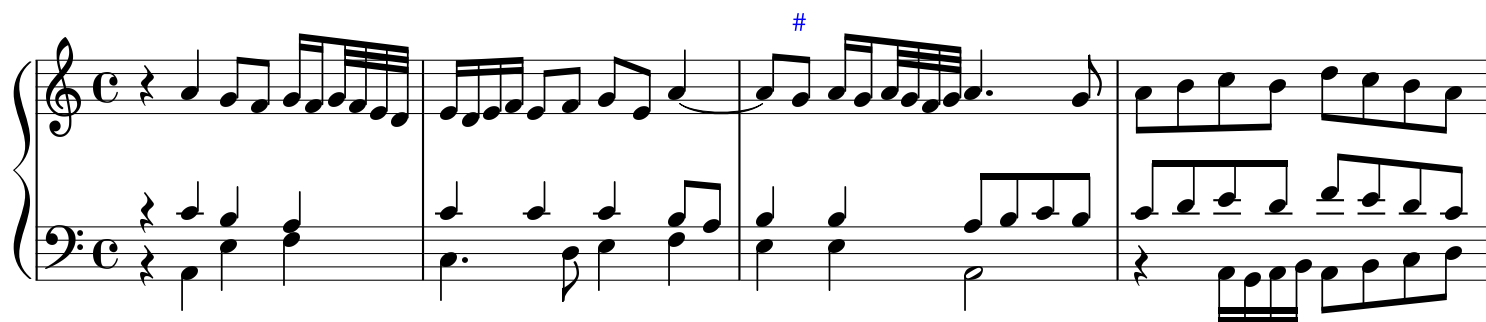
43

46

17. Cest grant plaisir

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

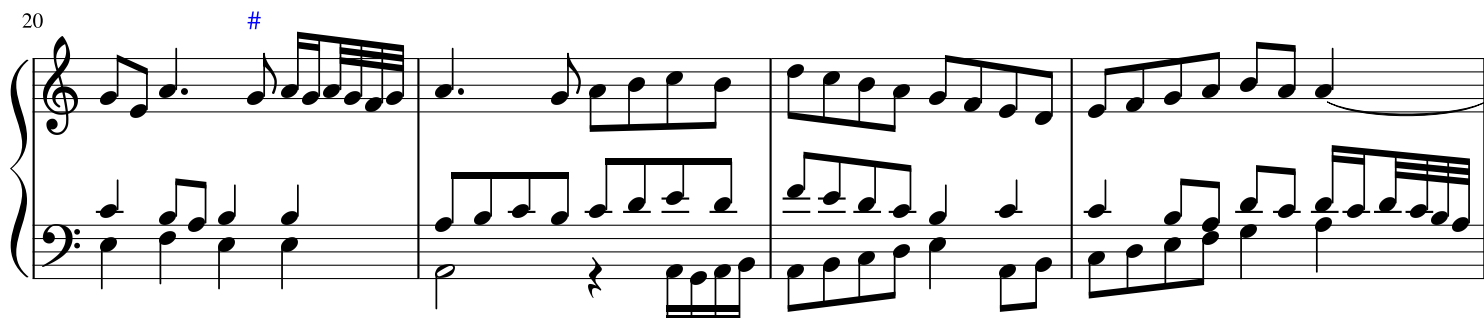
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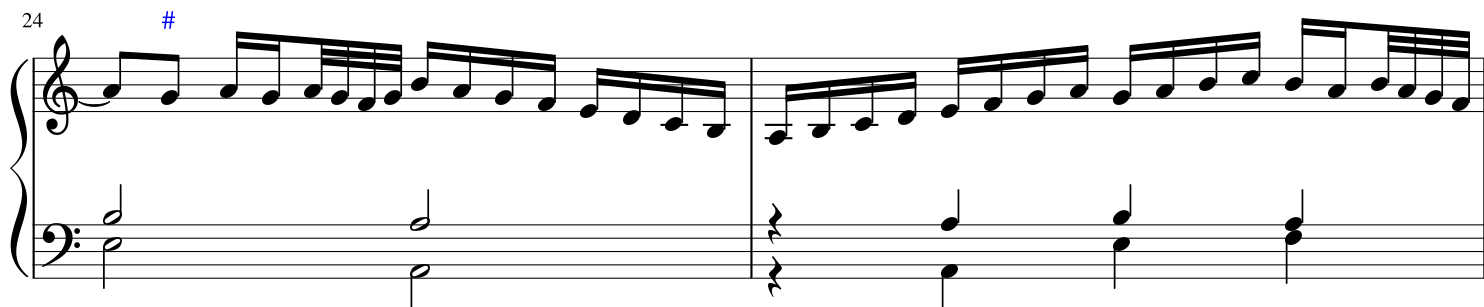
16



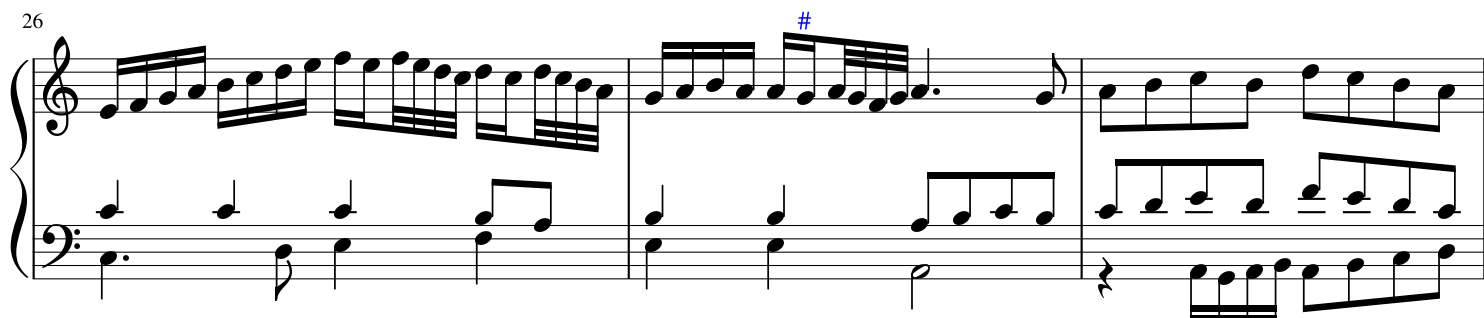
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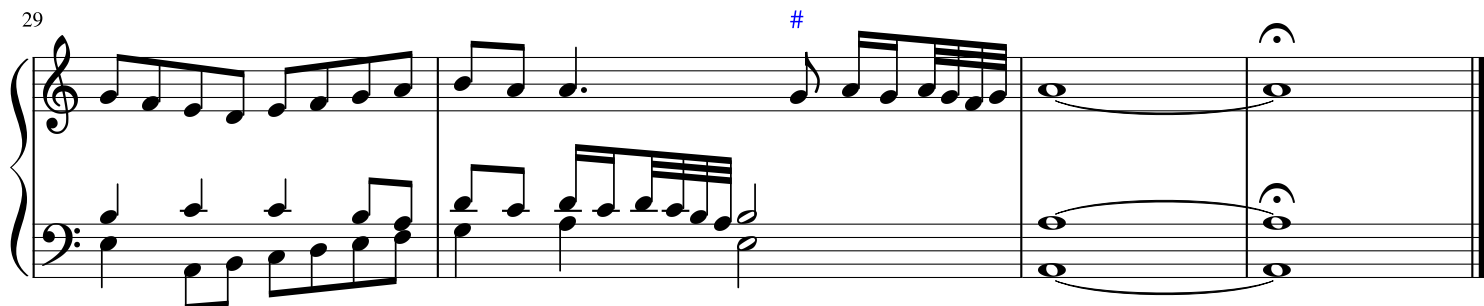
24



26



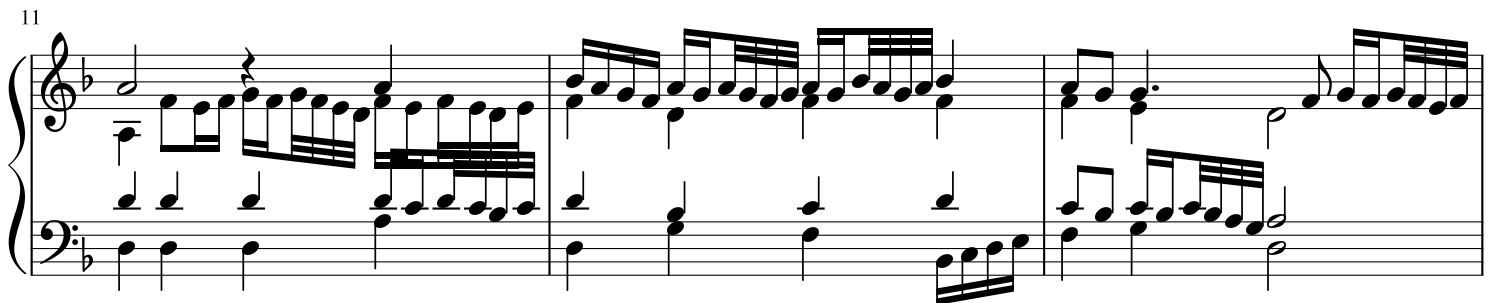
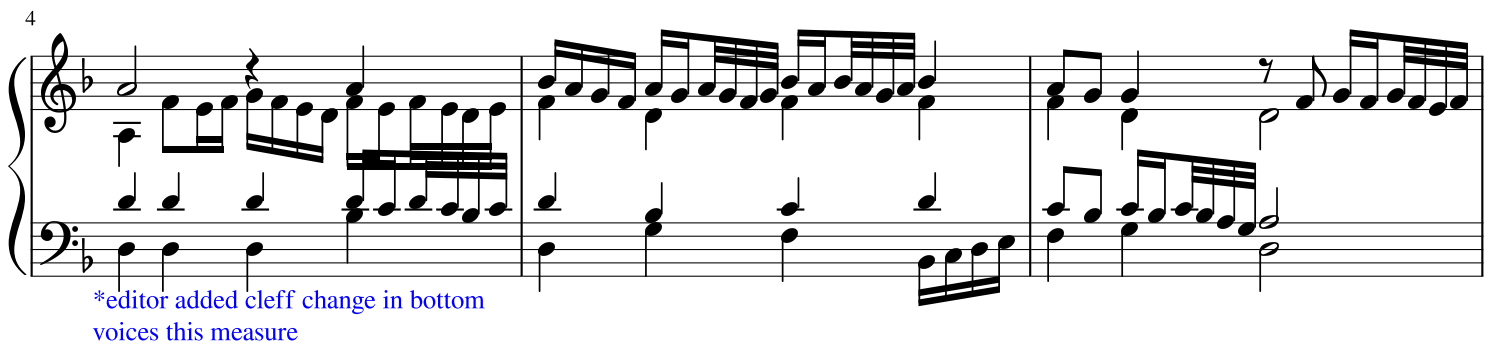
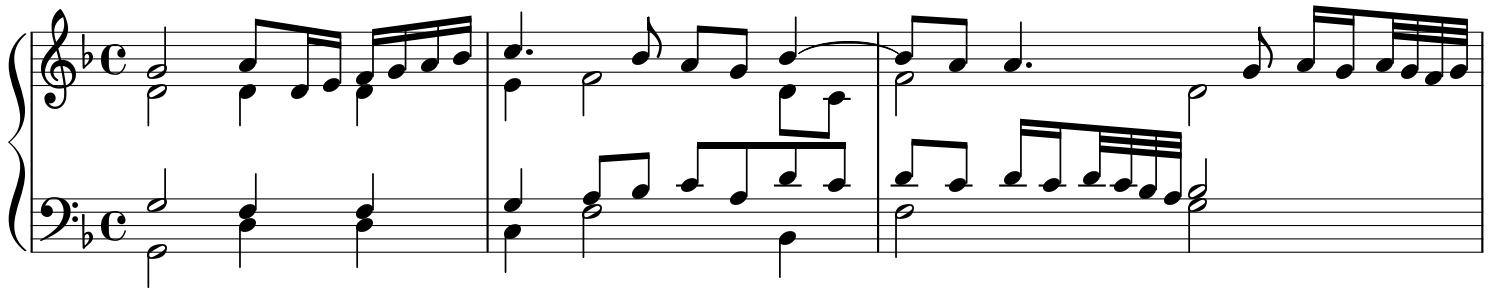
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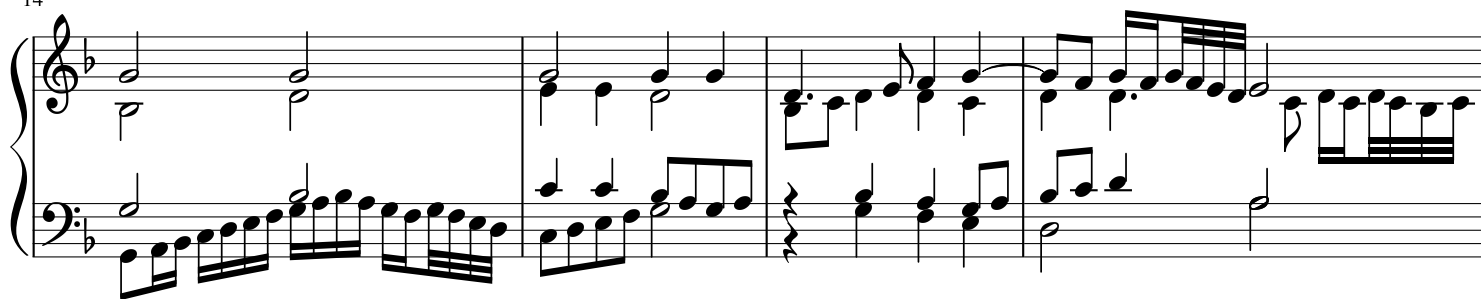
18. D'ung nouveau dart

Dixneuf chansons musicales reduictes en la tabulature; Attaignant 1530

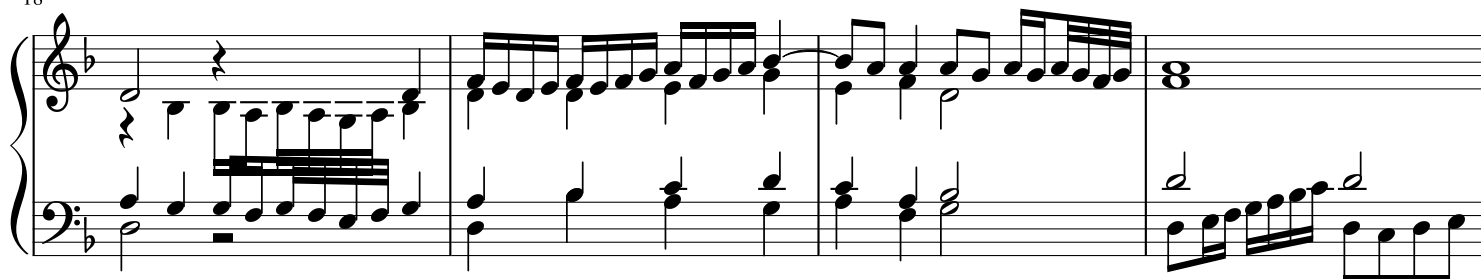
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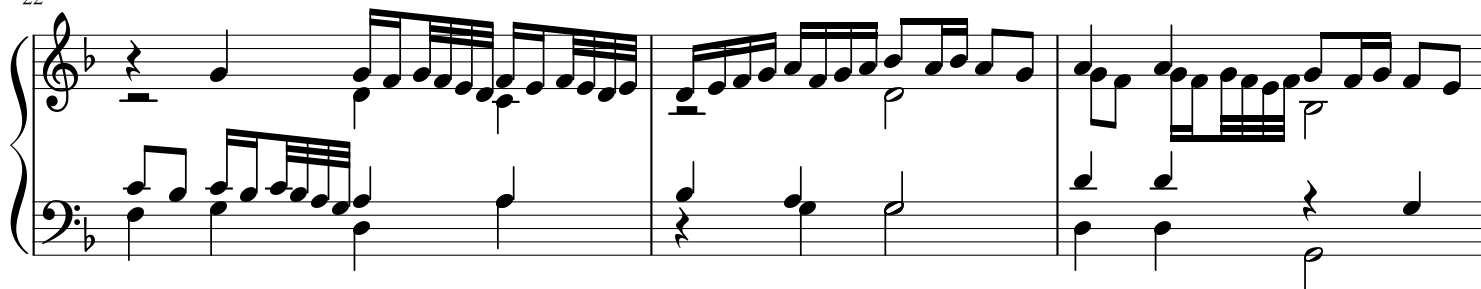
14



18

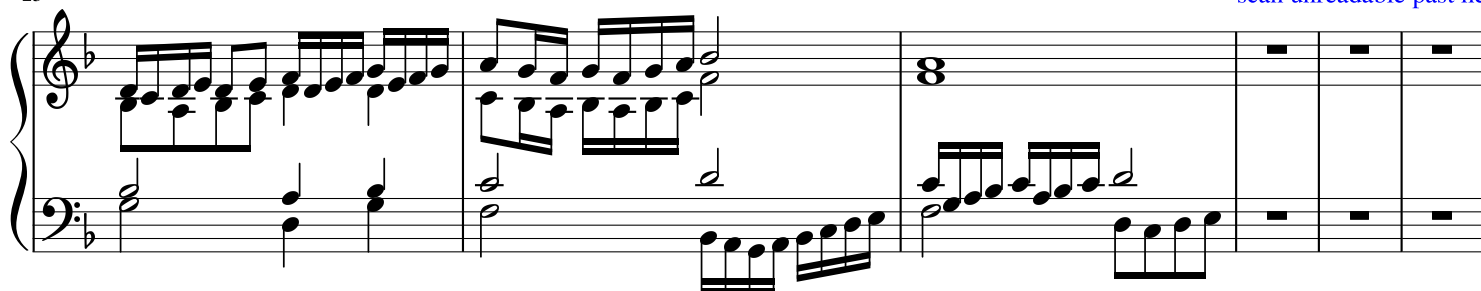


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