VINGT ET CINQ CHANSONS MUSICALES
reduictes en la tabulature des Orgues Espinettes Manichordions / et telz semblables instrumentz musicaulx Imprimees a Paris par Pierre Attaignant demourant en la rue de la Harpe pres leglise saint Colme
Desquelles la table sensuyt. kal. februarii 1530

TWENY-FIVE MUSICAL SONGS
reduced to tabulature for Organs Spinettes Clavichords and other similar musical instruments Printed in Paris by Pierre Attaignant domiciled in Harp Street near the church of Saint Colme
The table of which follows dated February 1530

VINGT ET CINQ CHANSONS MUSICALES REDUICTS EN LA TABULATURE 1530

EDITORIAL NOTES

As far as possible Attaignant's edition has been left in its original form.

Note values are as in the original;

Redundant accidentals have not been supressed.

All editorial matter:- accidentals (including "ficta" indications), note corrections and comments are placed in brackets.

Where accidentals are indicated in the original as dots above or below notes, these have all been retained as clearly marking when notes are to be sharpened or flattened.

"Segno", "Ut supra" signs and repeat bars in most cases have been left as in the original. It is left to the performer to insert repeats and endings and to provide final chords where neccessary.

Allocations of notes to right- and left-hand staves have been conserved as in the original in order to preserve the keyboard technic characteristic of these pieces. Melodic lines and runs of quavers and semi-quavers, whether in left hand or right hand, are played seperately from the other voices so as to be given phrasing and expression, as in lute pieces of the period. Chords are thus usually played with one hand, either on the beat when octaves with open fifths (as in cadences) or, if so desired, "rolled" or "broken" as on the lute, when full chords.

Although titled as chanson transcriptions, these pieces are evidently intended as pure keyboard music. However, it seems essential that the sentiments as expressed in the original songs should be preserved as far as possible when playing these keyboard pieces.

Vingt et cinq châsons musicales reduictes en la tabulature des Orgues Espinettes Manichordions et telz semblables instrumentz musicaulx Imprimees a Paris par Pierre Attaignant demourât en la rue de la Harpe pres leglise saint Cosme Desquelles la table sensuyt, kal. februarii 1530

Twenty five musical songs reduced to tabulature for Organs Spinettes Clavichords and other similar musical instruments Printed in Paris by Pierre Attaignant residing in Harp Street near the Church of Saint Cosme Of which the table follows, Dated February 1530

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24. De toy me plains 37
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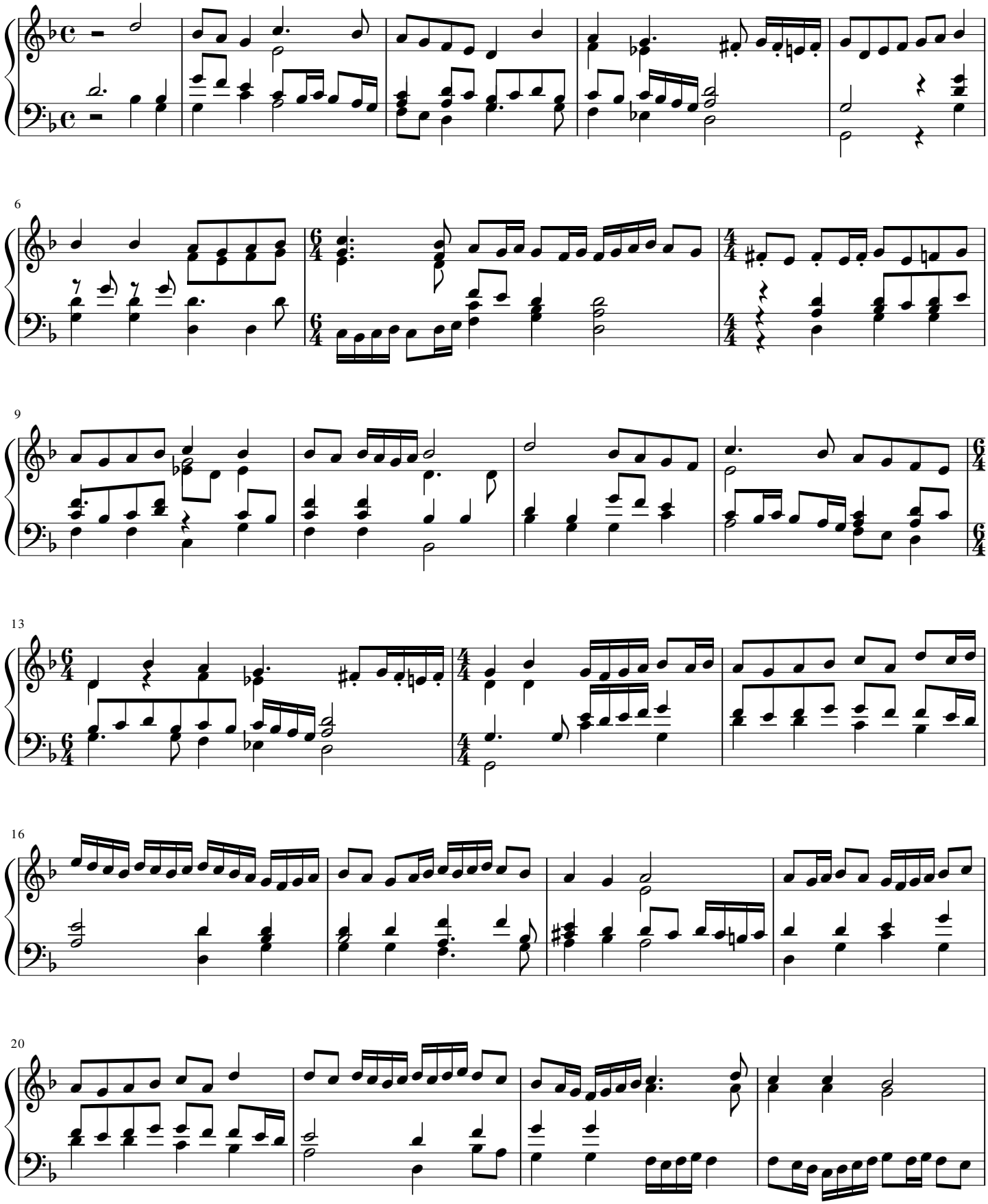
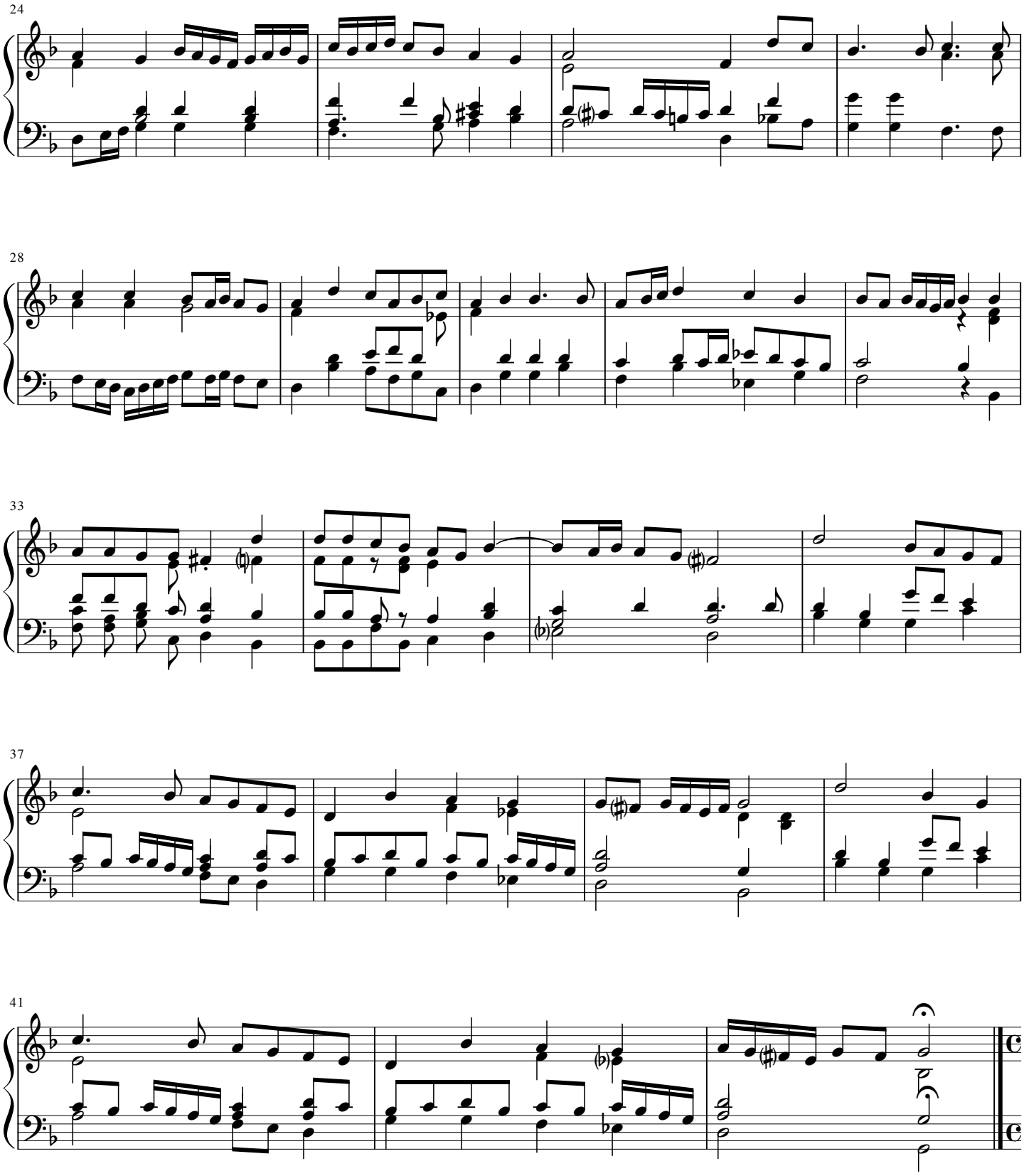
1. Aller my fault sur la verdure

Clément Janequin

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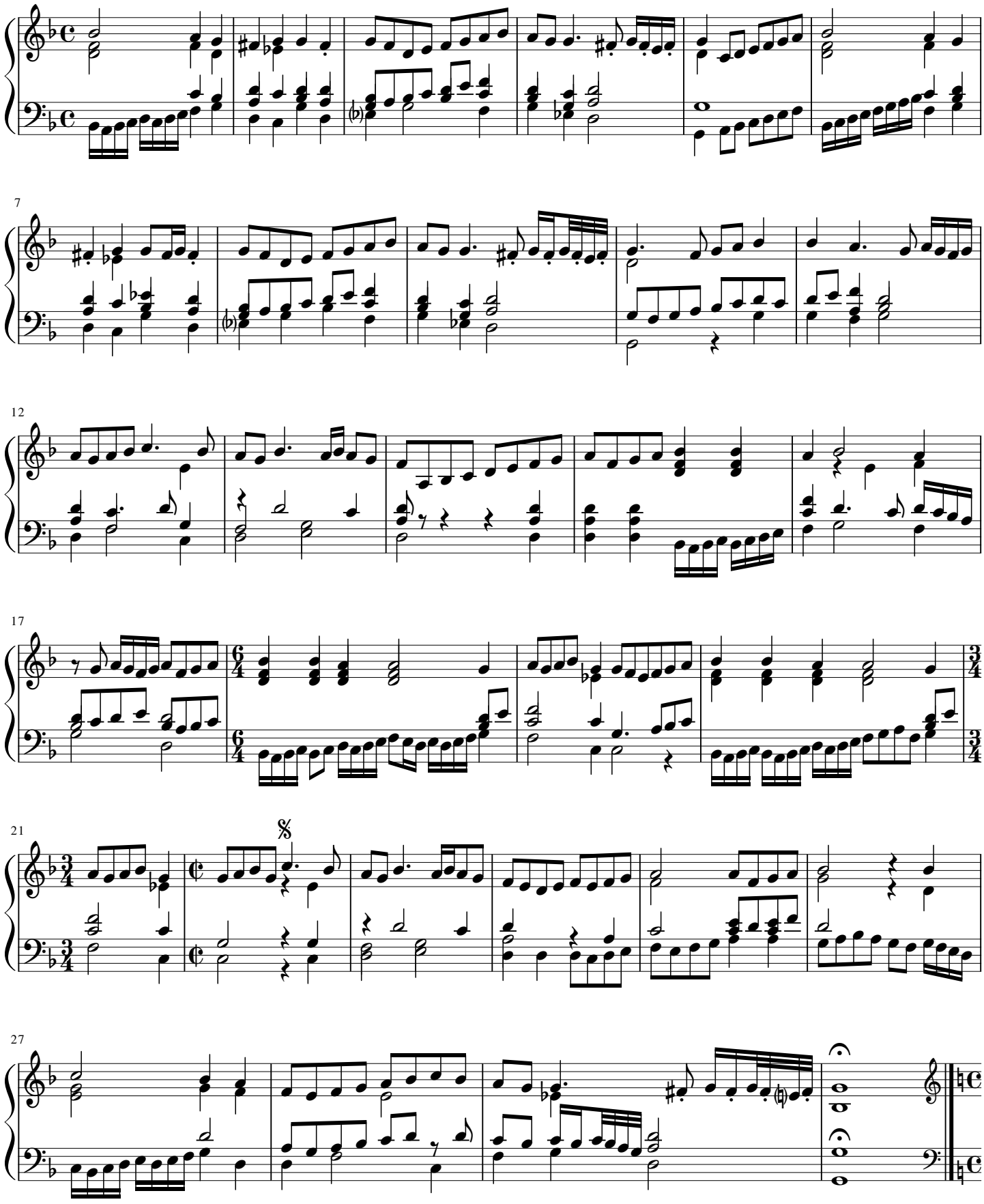
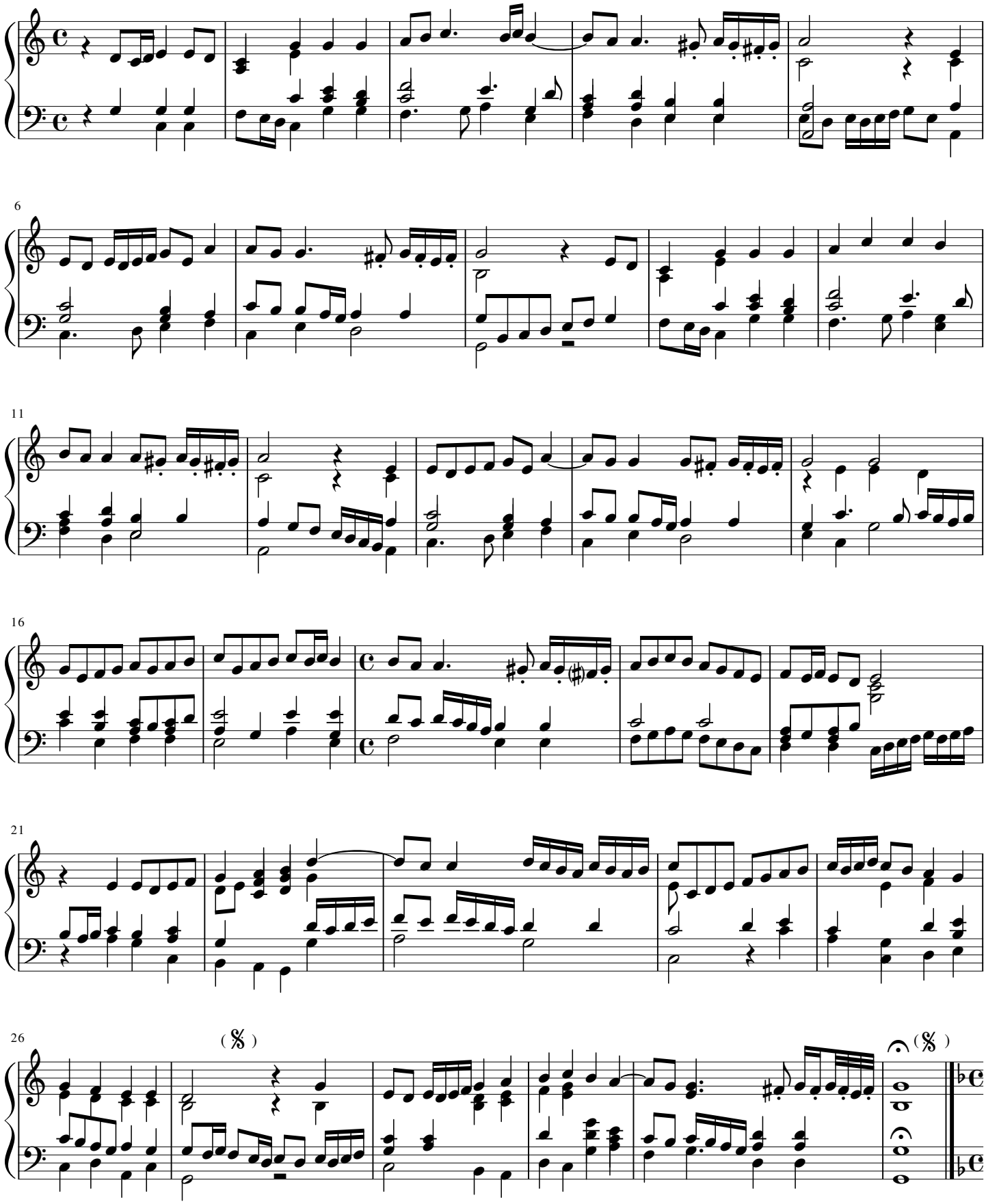
2. Jay contente ma volunte

Claudin de Sermisy



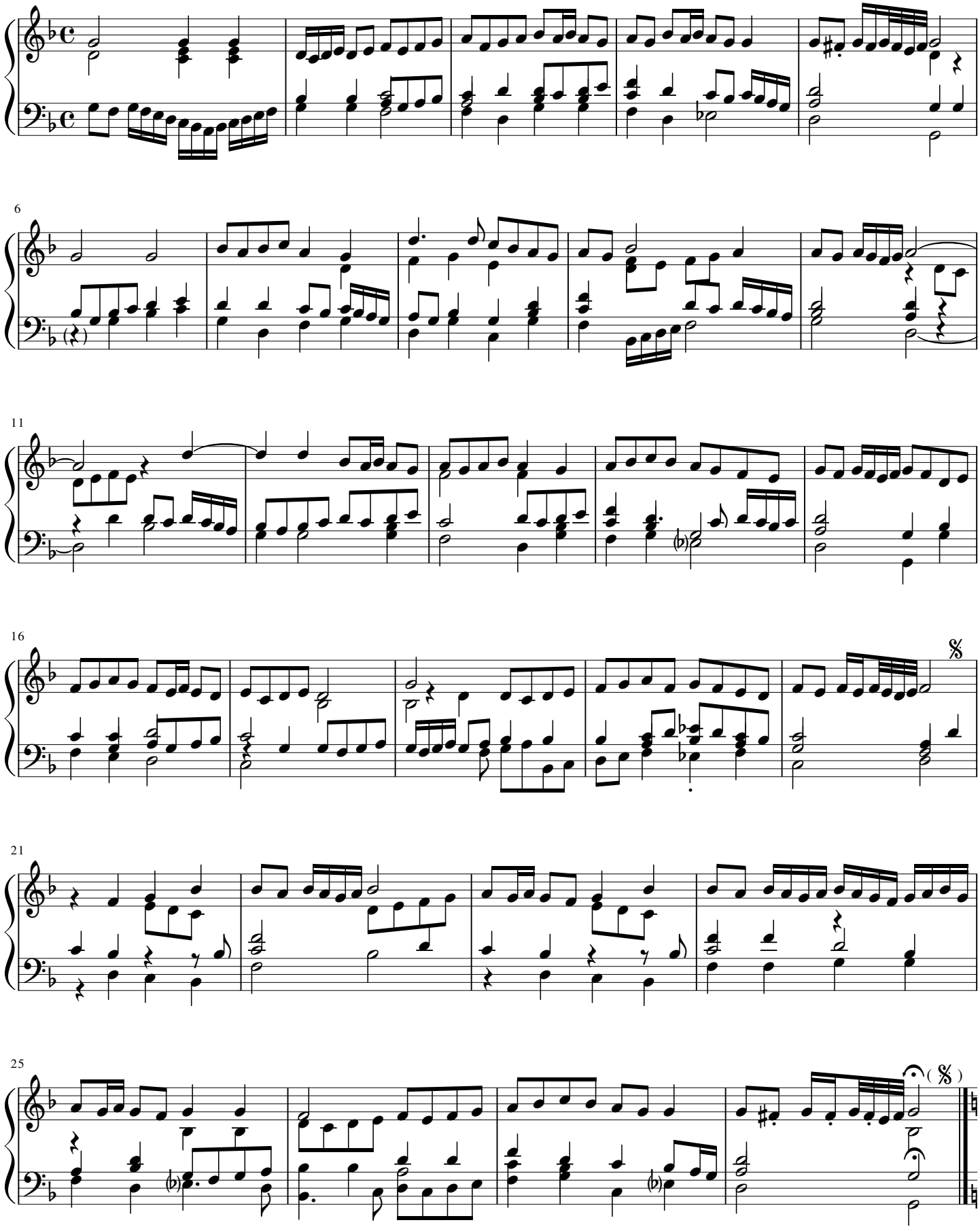
3. Cest une dure departie

Claudin de Sermisy



4. Le cueur de vous

Claudin de Sermisy.



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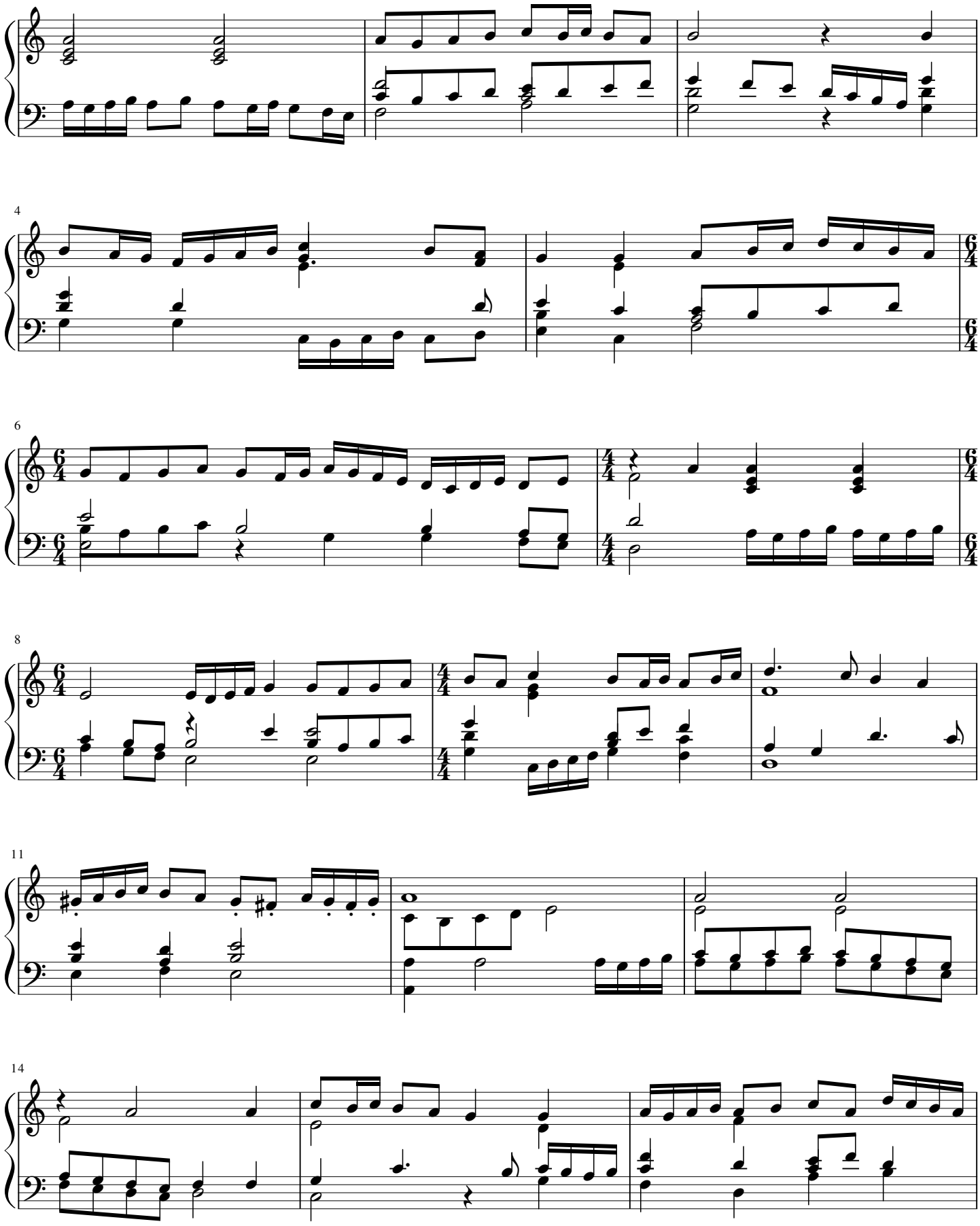
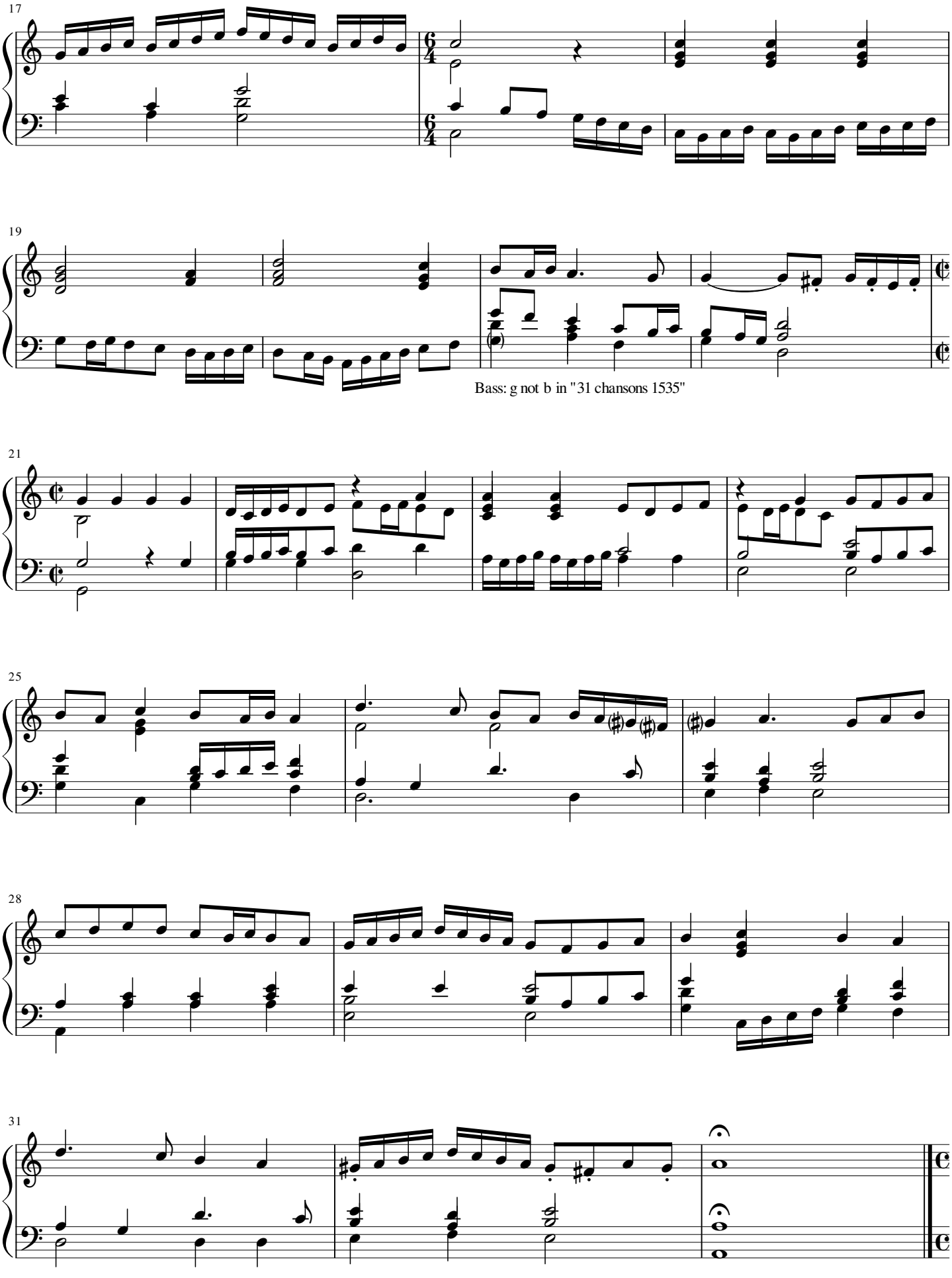
5. Contre raison

Claudin de Sermisy

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Bass: g not b in "31 chansons 1535"
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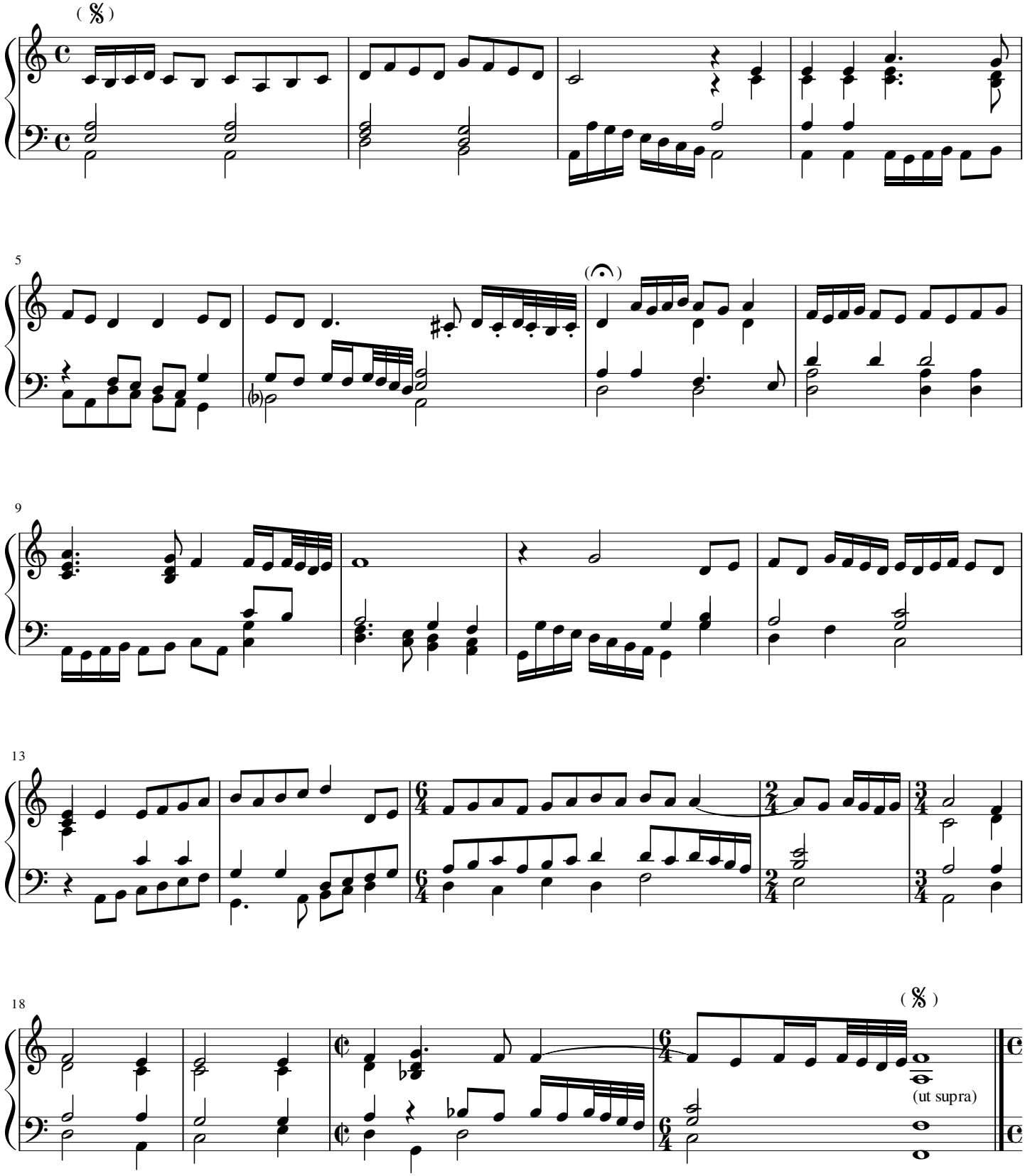
6. L'heur de mon bien

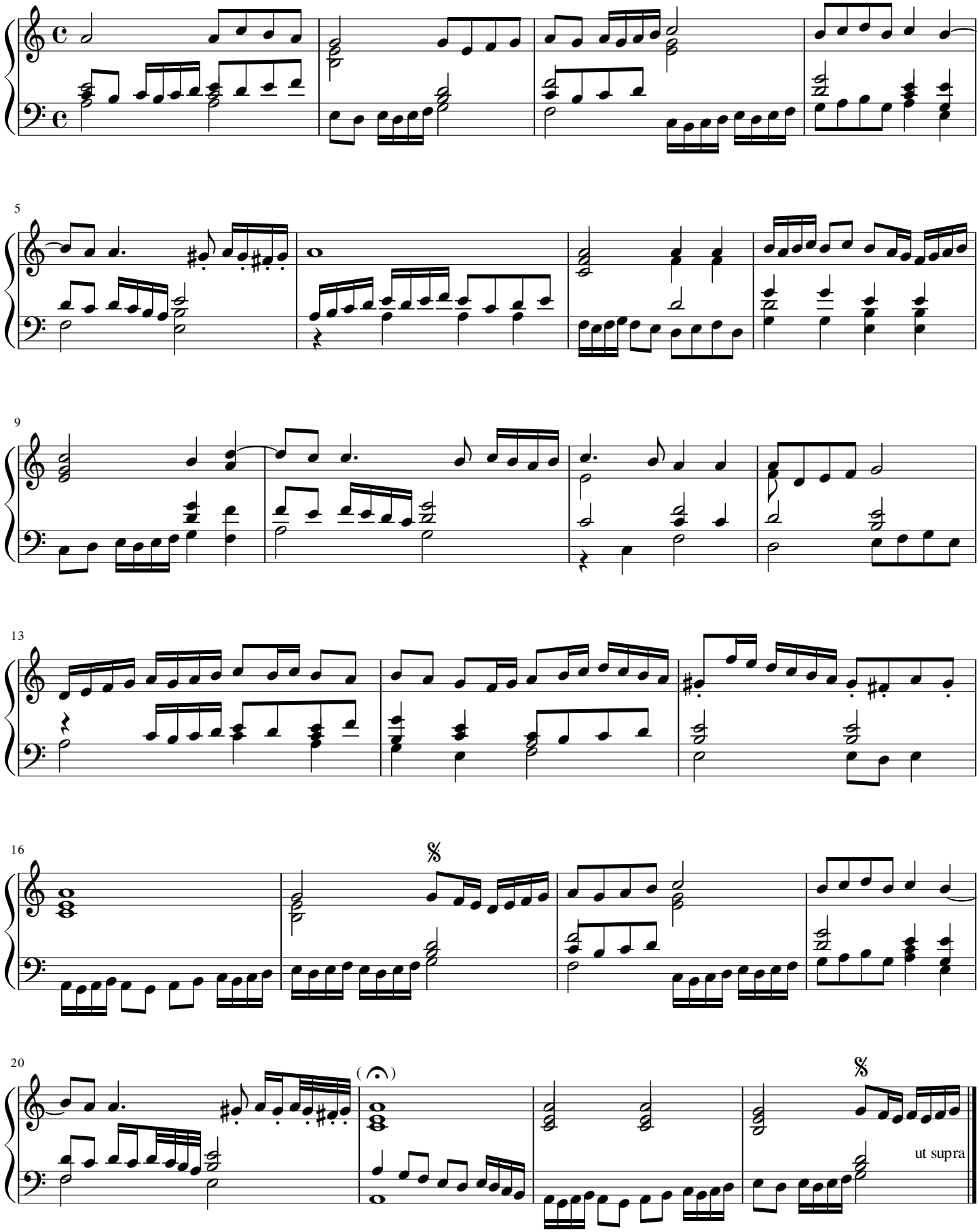
anon.



(The "petite reprise" i.e. bars 1-7, is sung twice in the 1529 chanson)

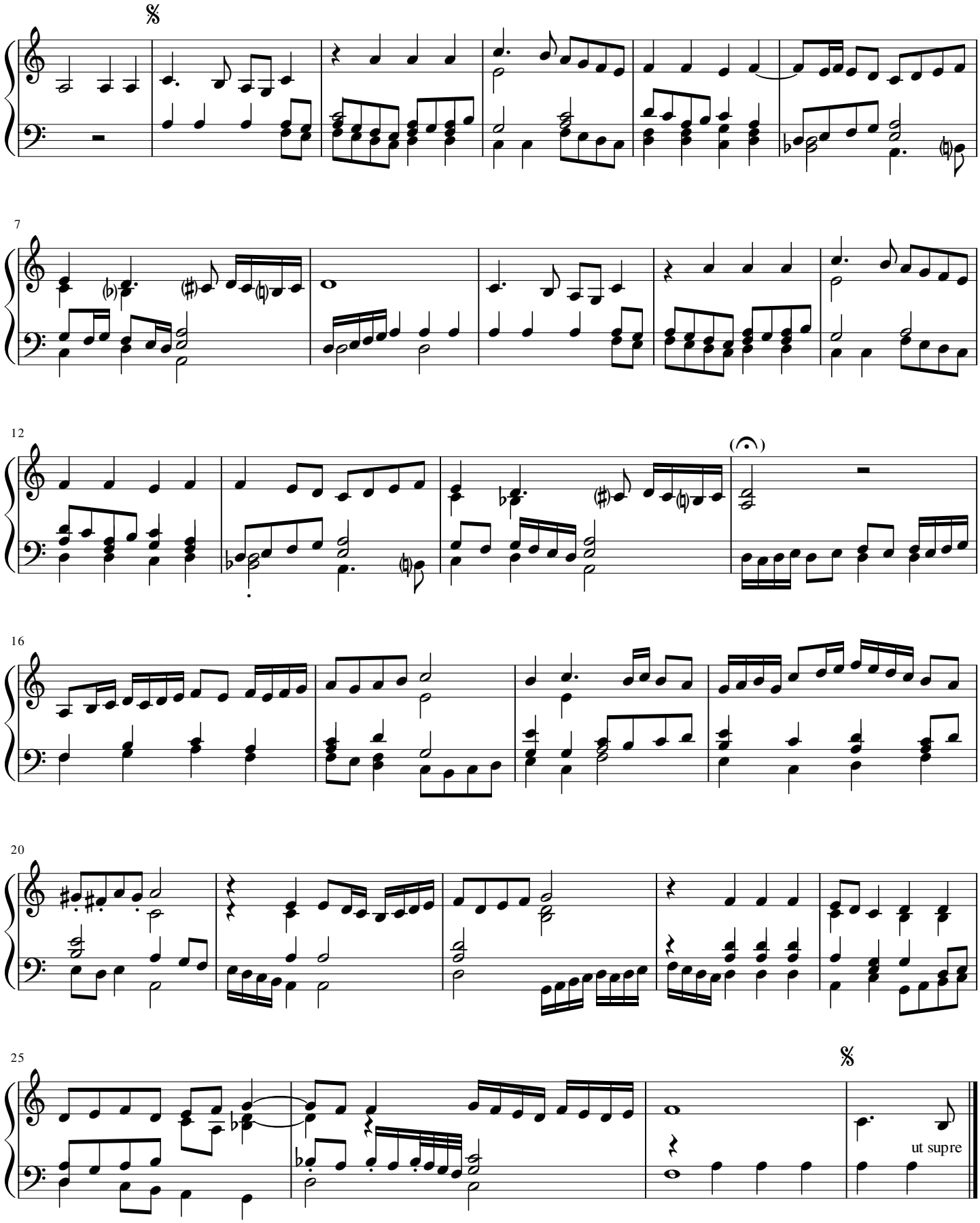
7. Du bien que loeil

Anon.



8. Mon cueur en vous

Anon.



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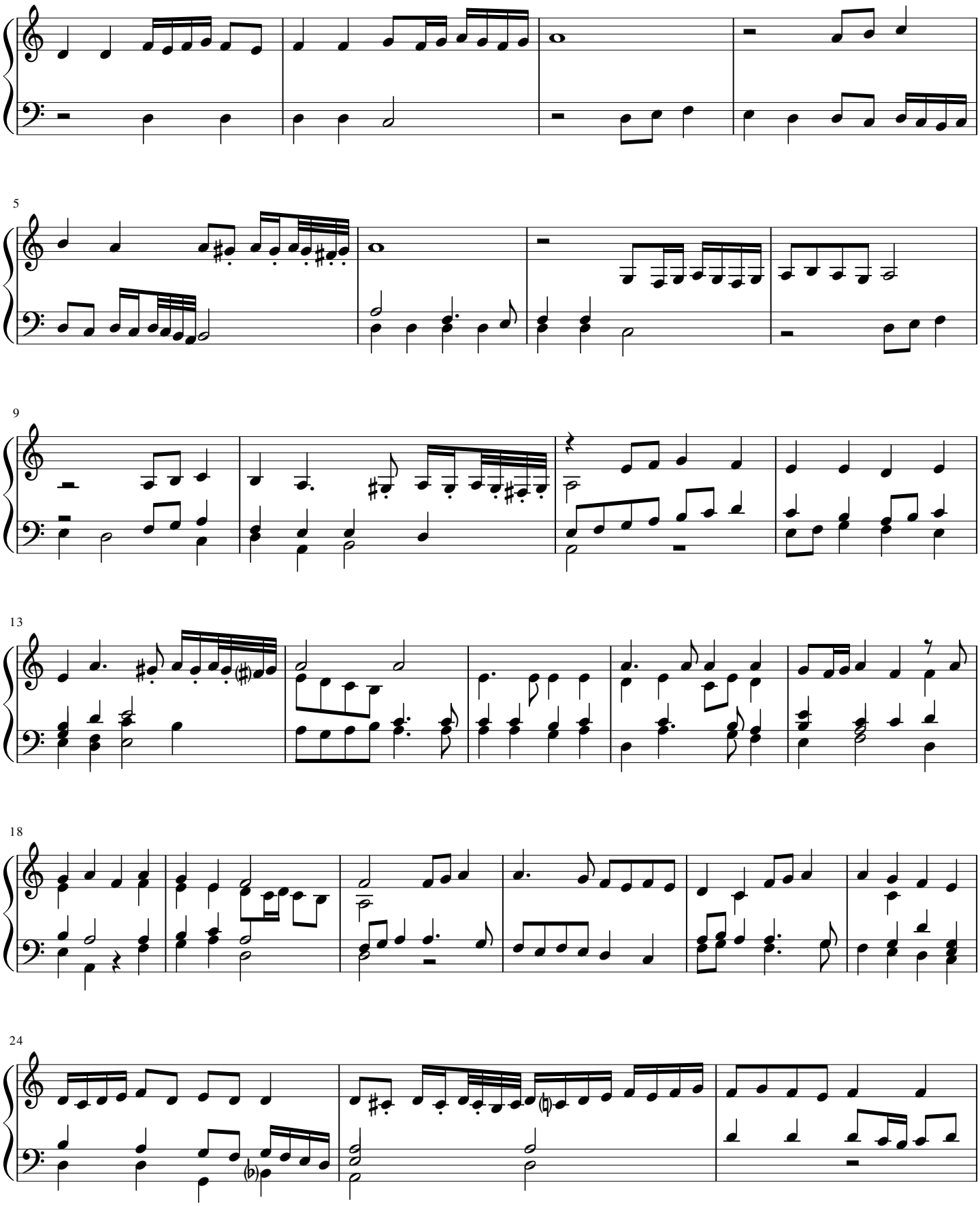
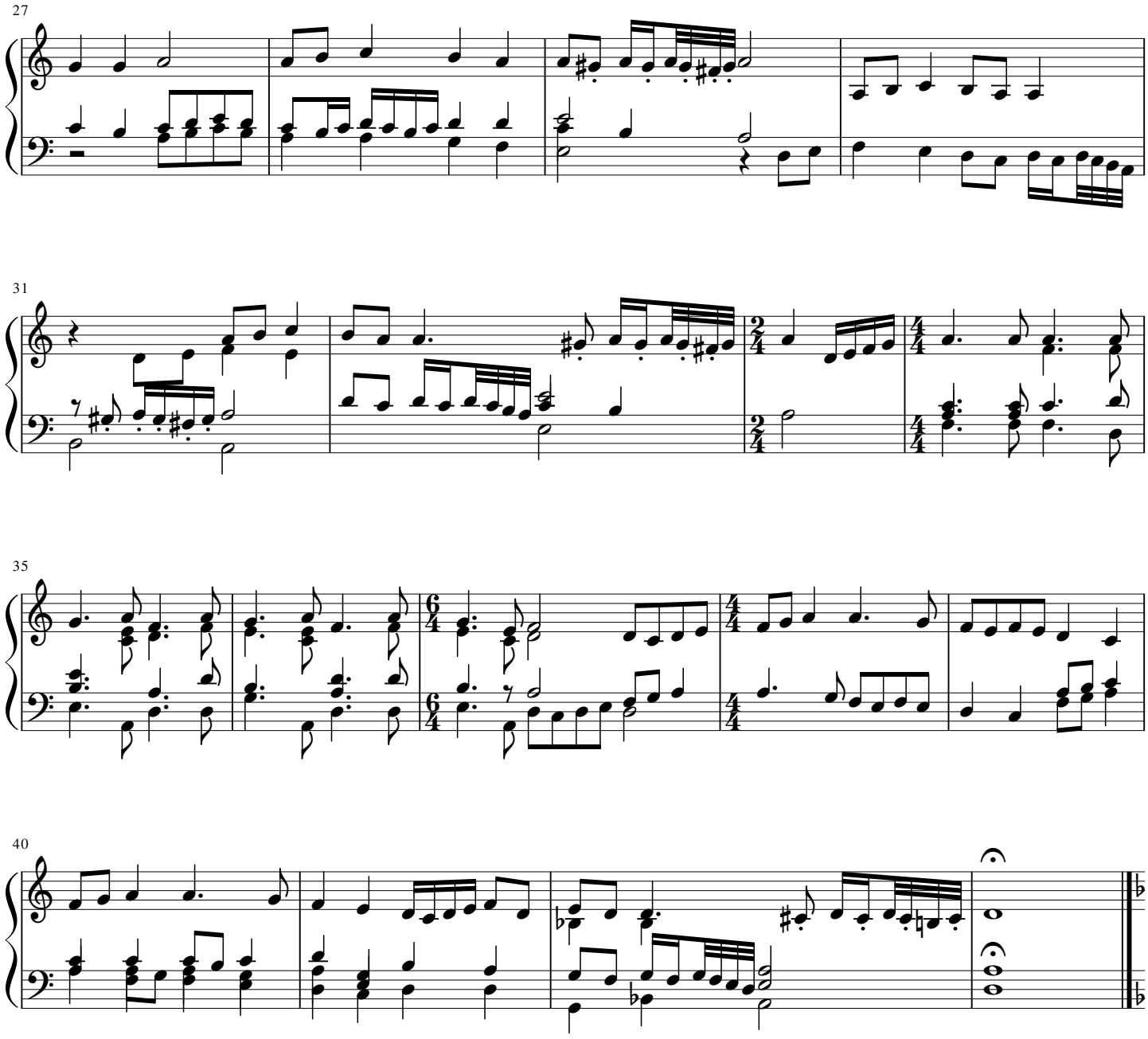
9. Dessus le marche darras

Adrian Willaert

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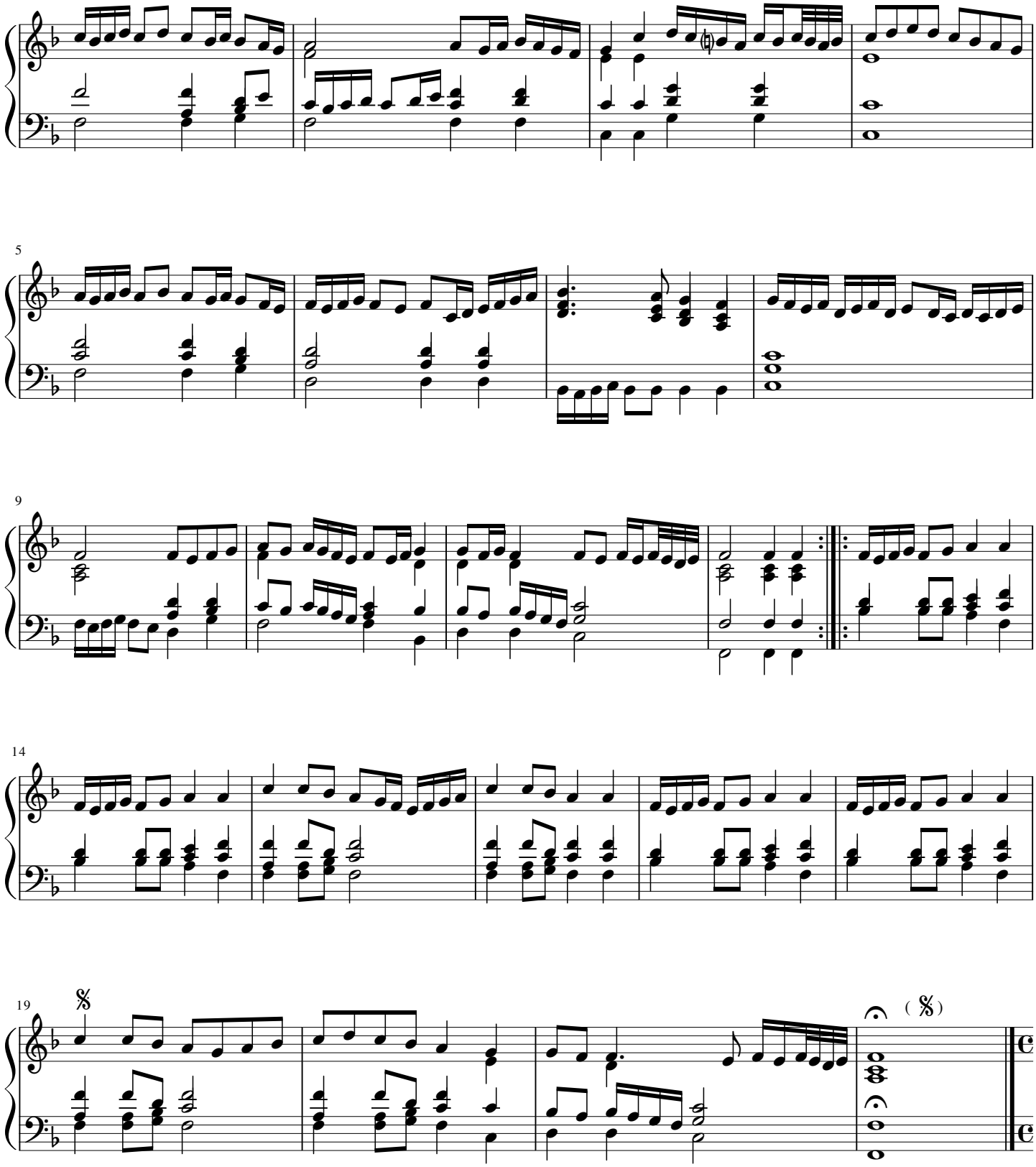
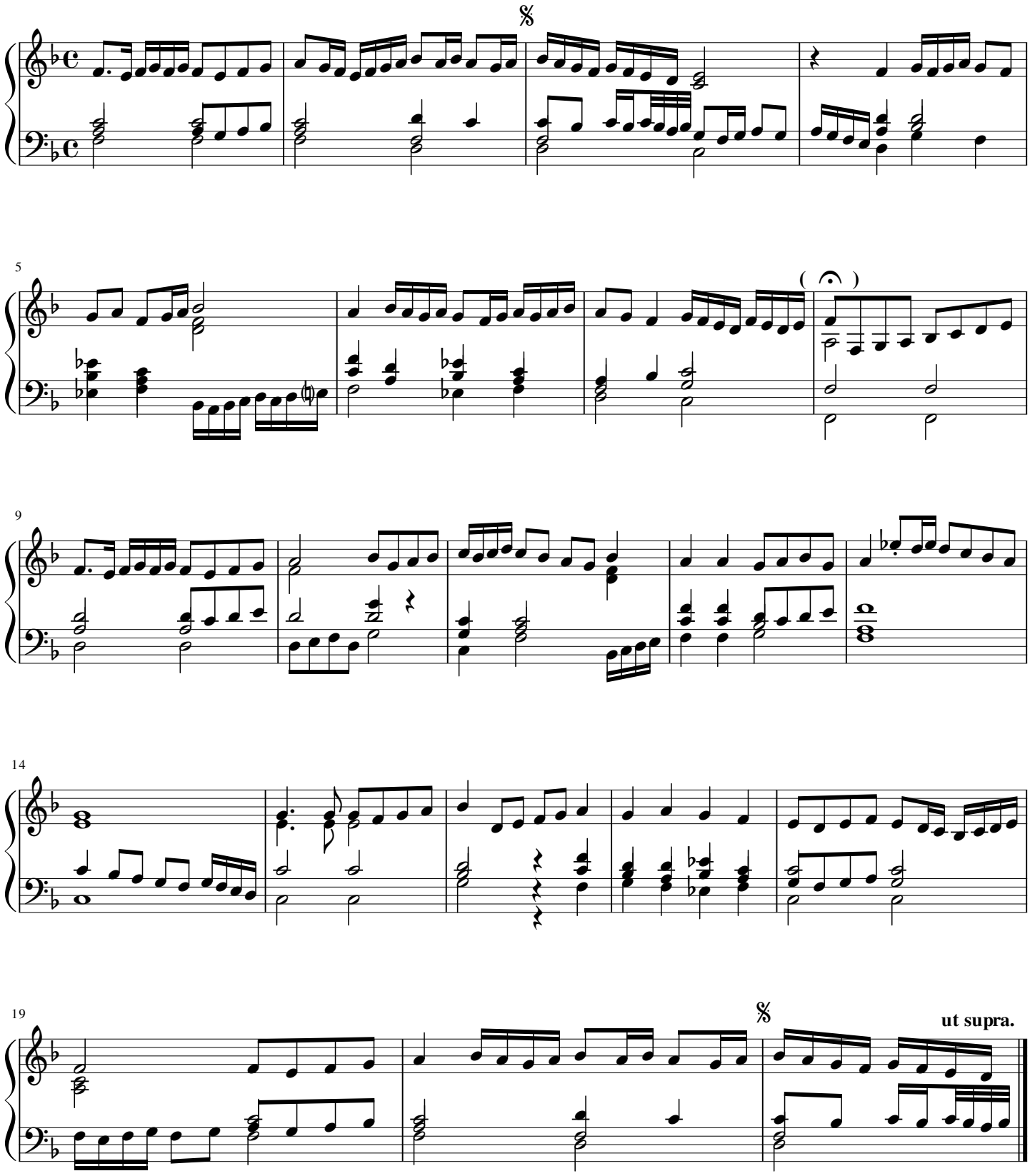
10. Tant que vivray

Claudin de Sermisy



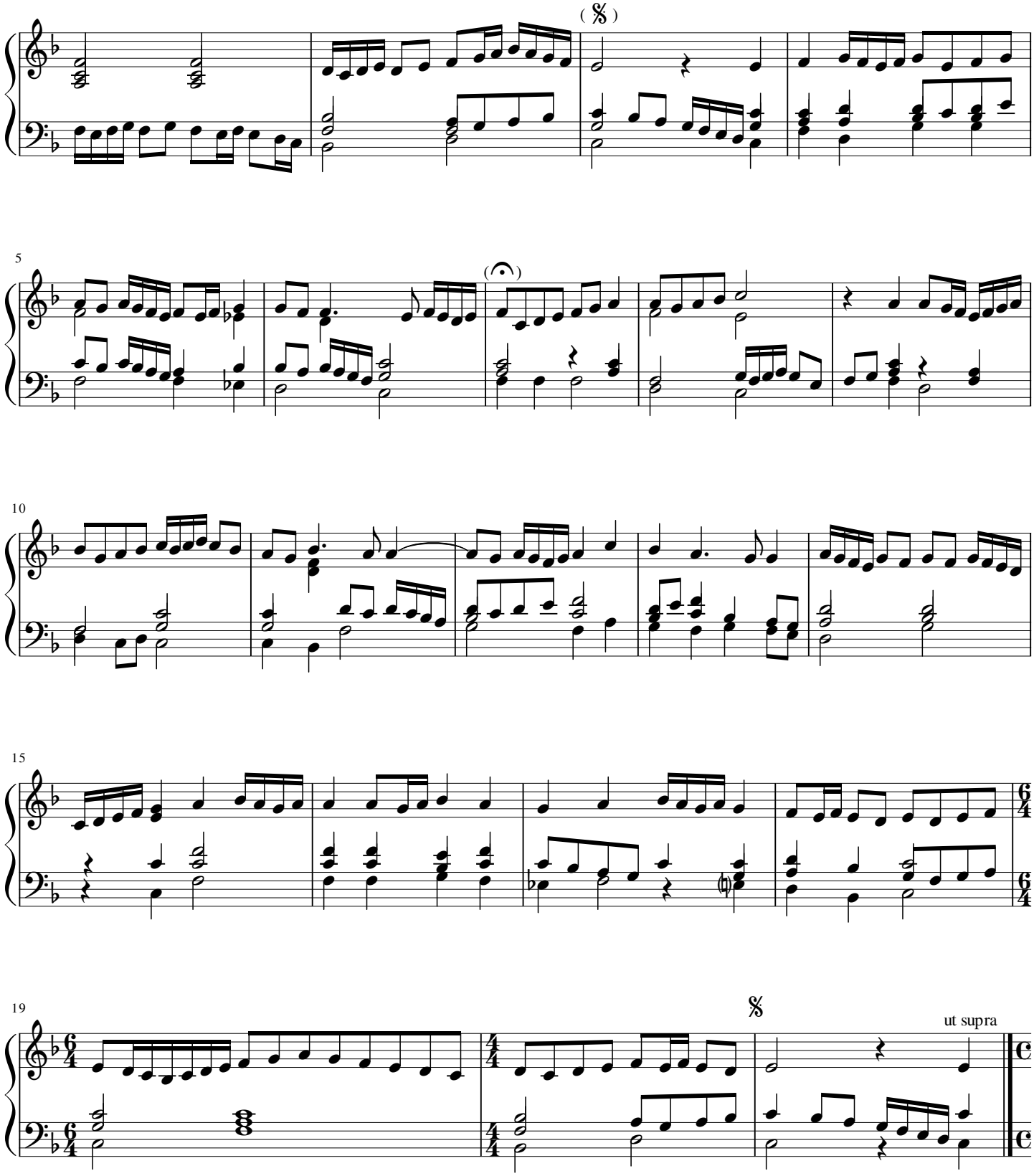
11. Jatens secours

Claudin de Sermisy



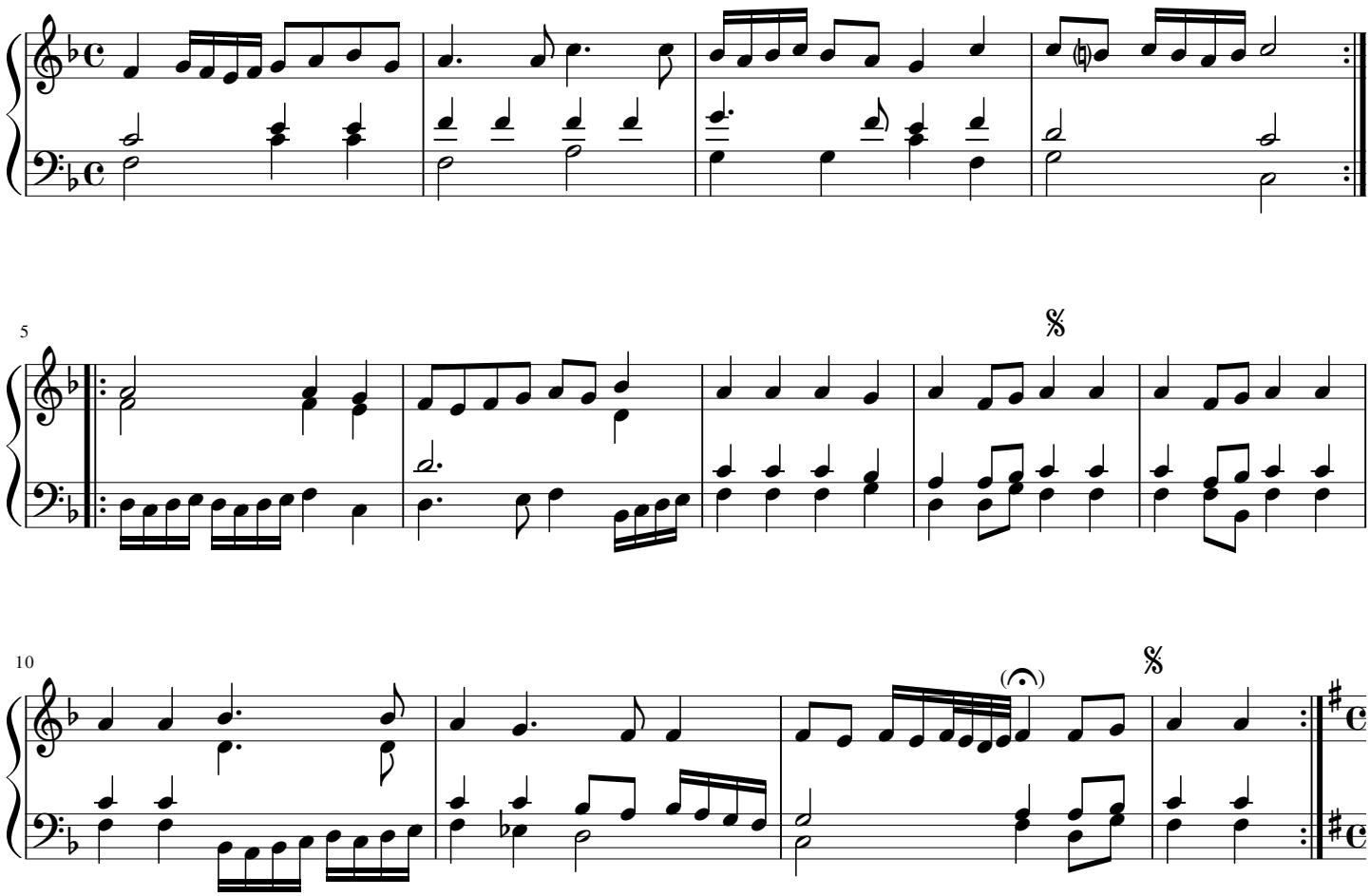
12. Languir me fais

Claudin de Sermisy



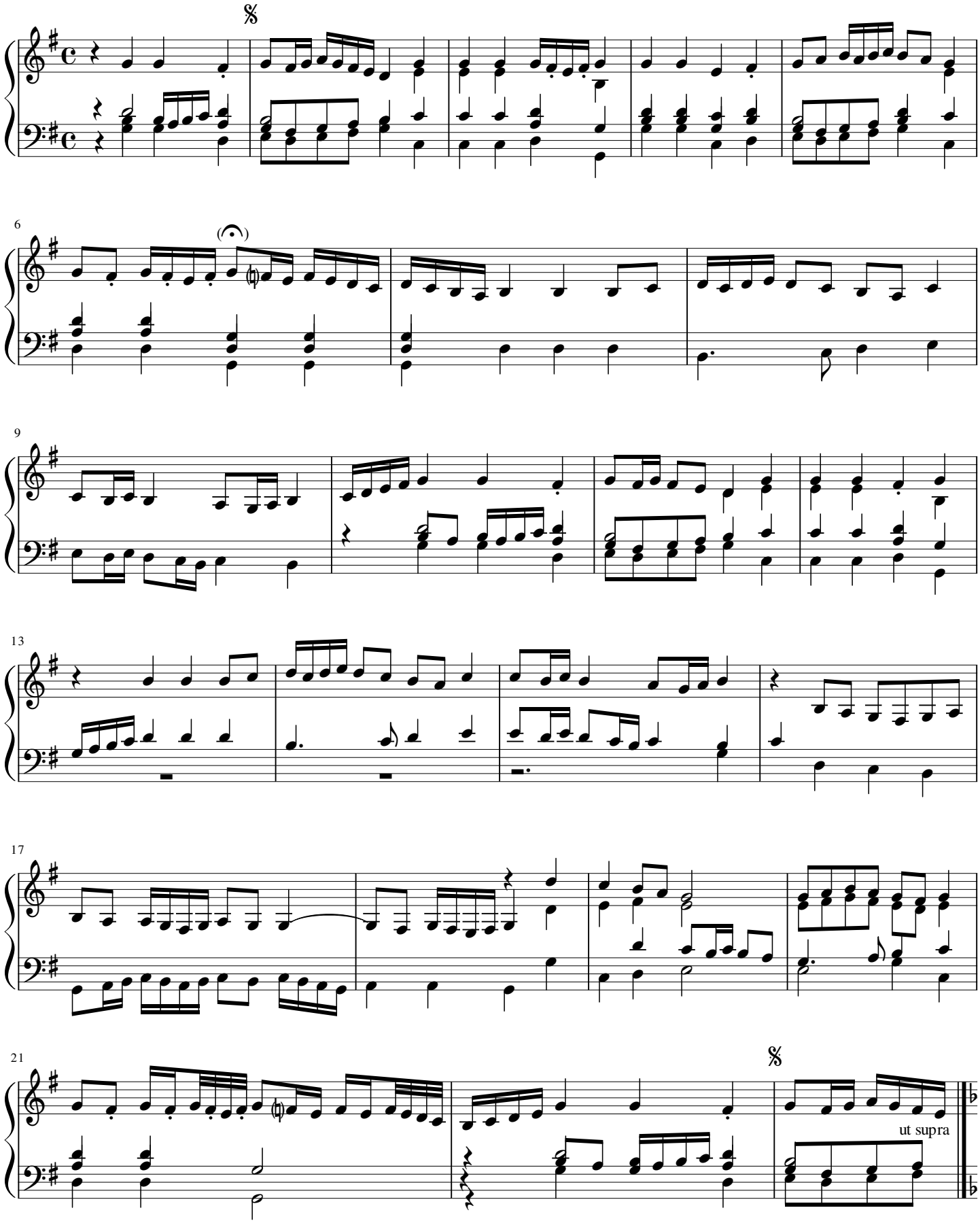
13. Au joly bois

Claudin de Sermisy



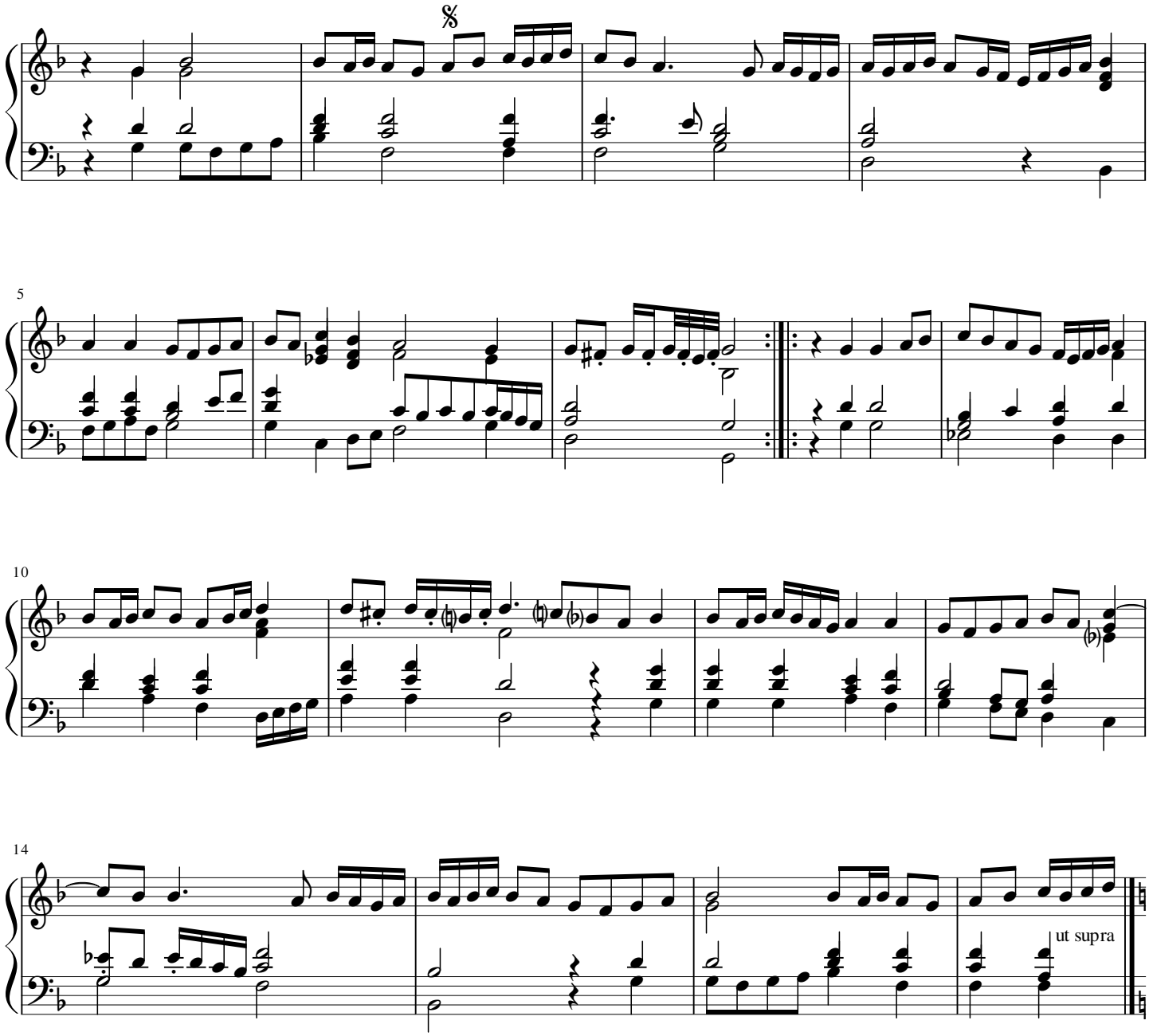
14. Vignon vignon vignette

Claudin de Sermisy



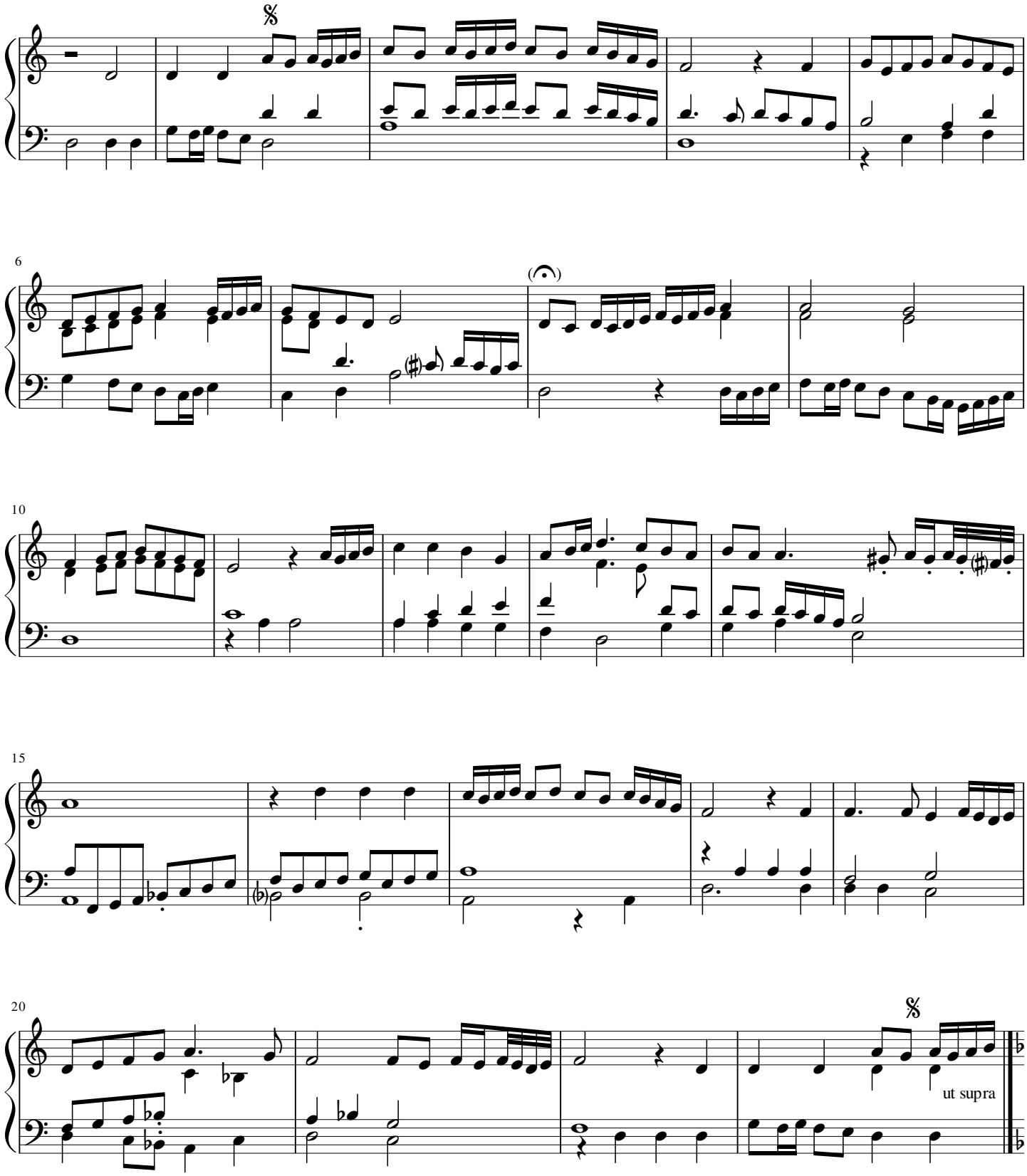
15. Le jaulne et bleu

Anon.



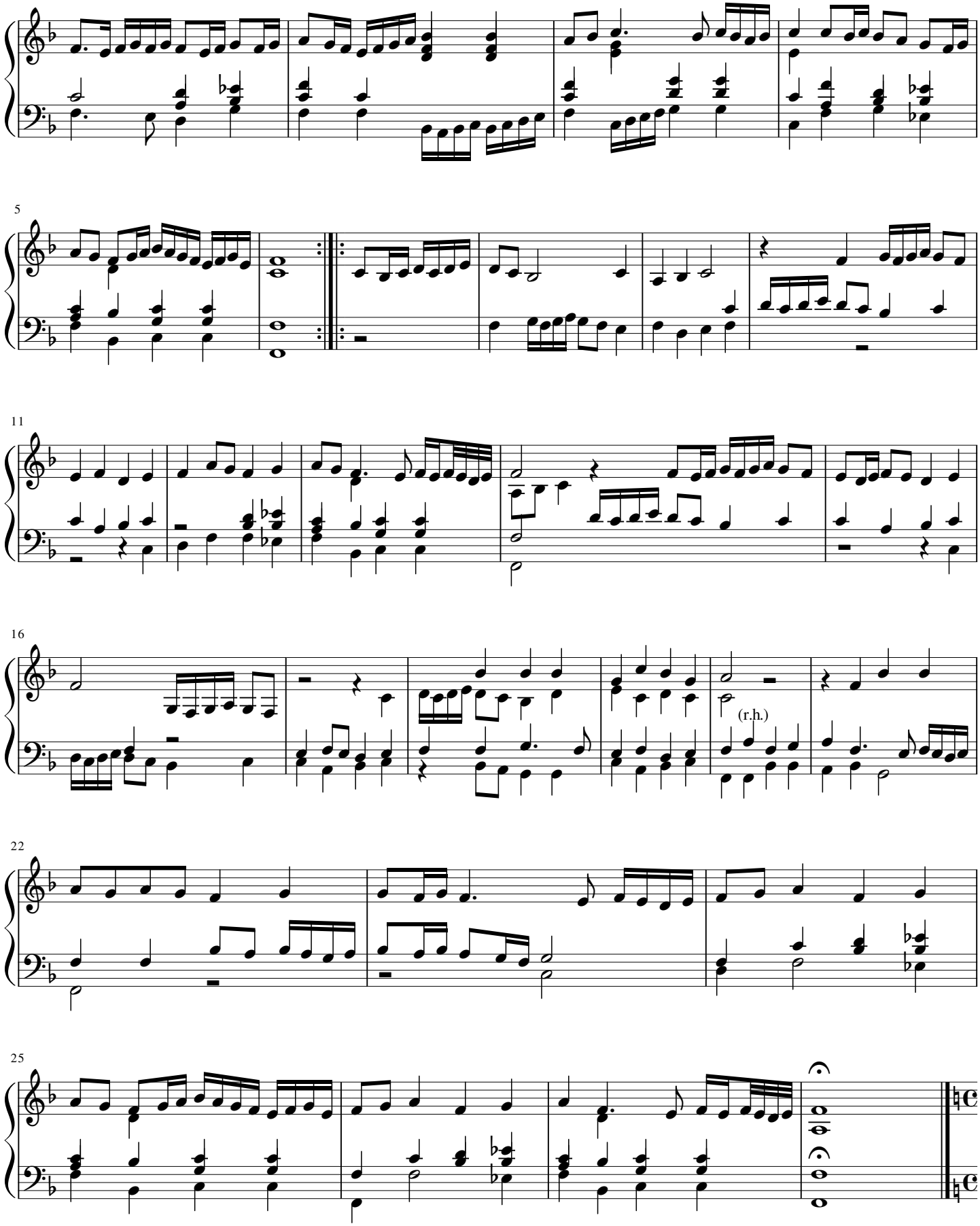
16. Le cueur est mien

anon.



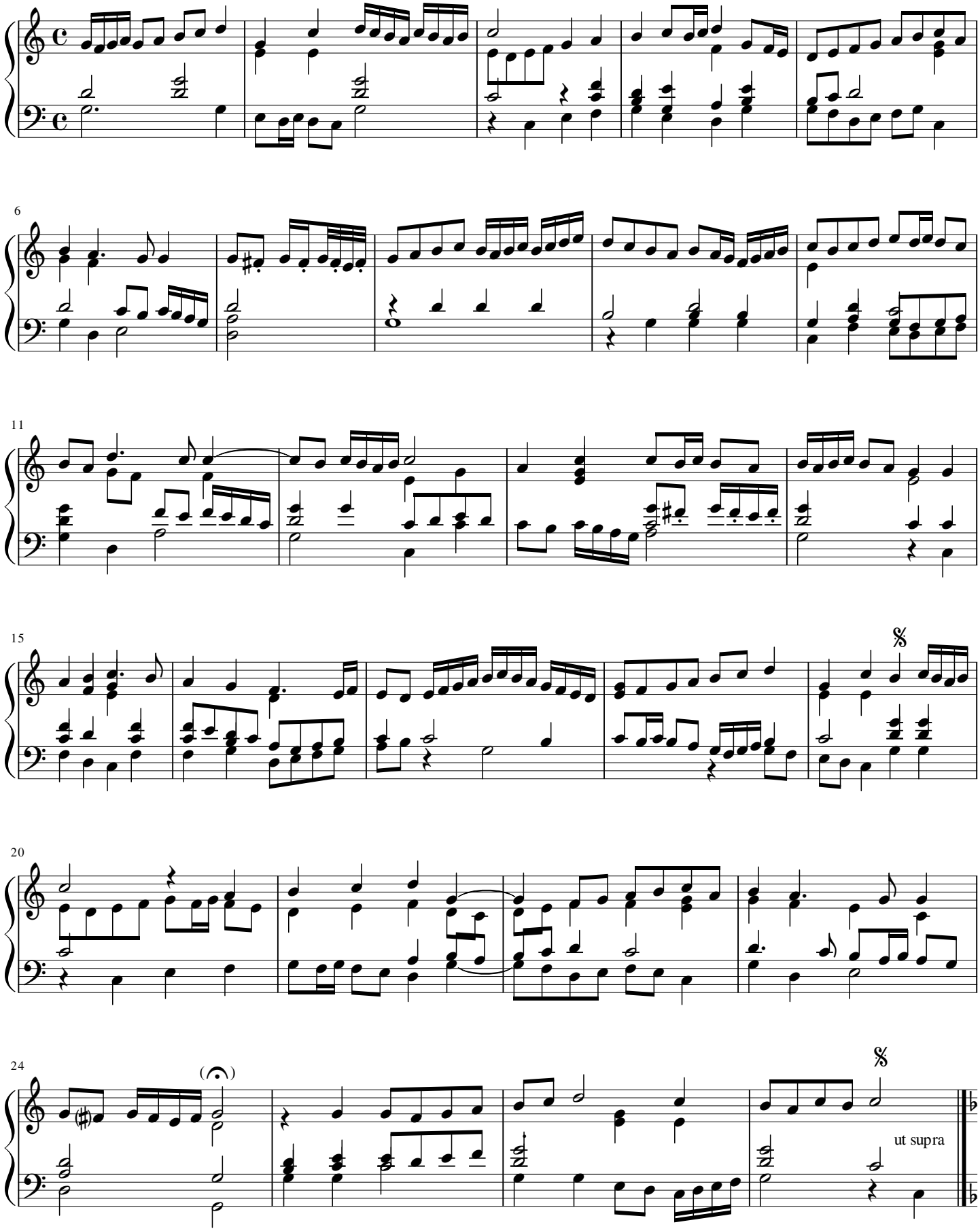
17. Ung jour robin

Claudin de Sermisy



18. Cest a grant tort

Claudin de Sermisy



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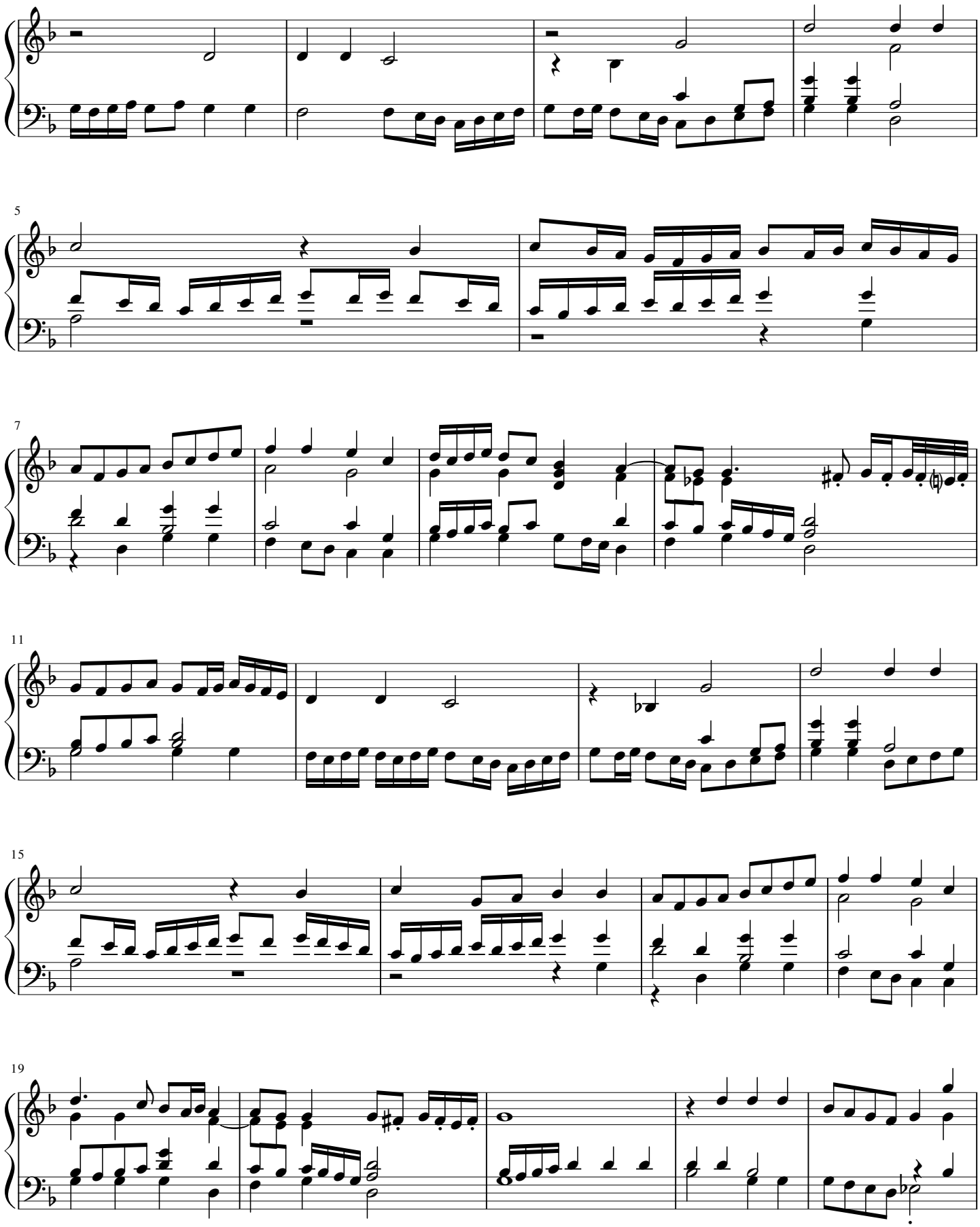
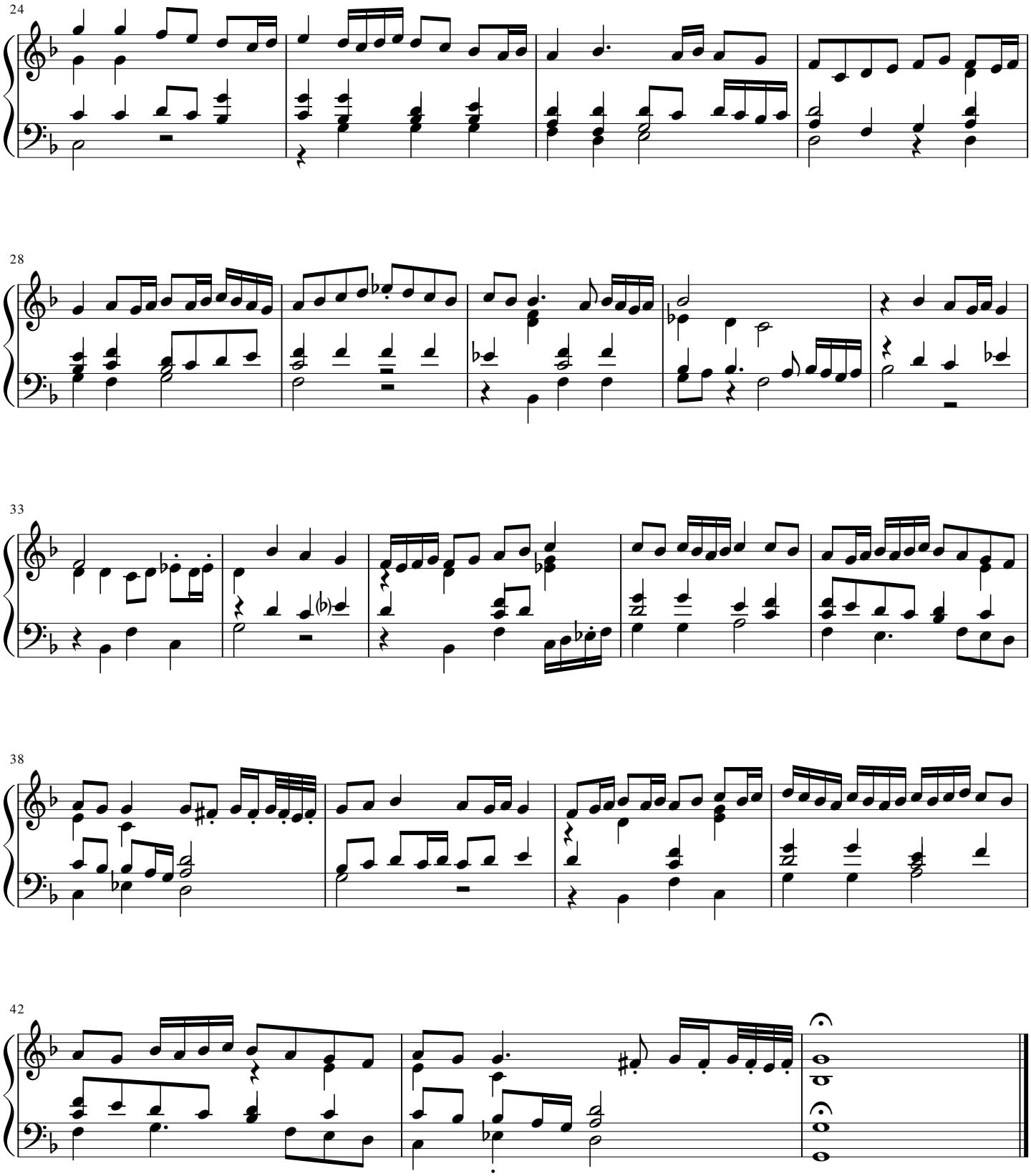
19. Changeons propos

Claudin de Sermisy

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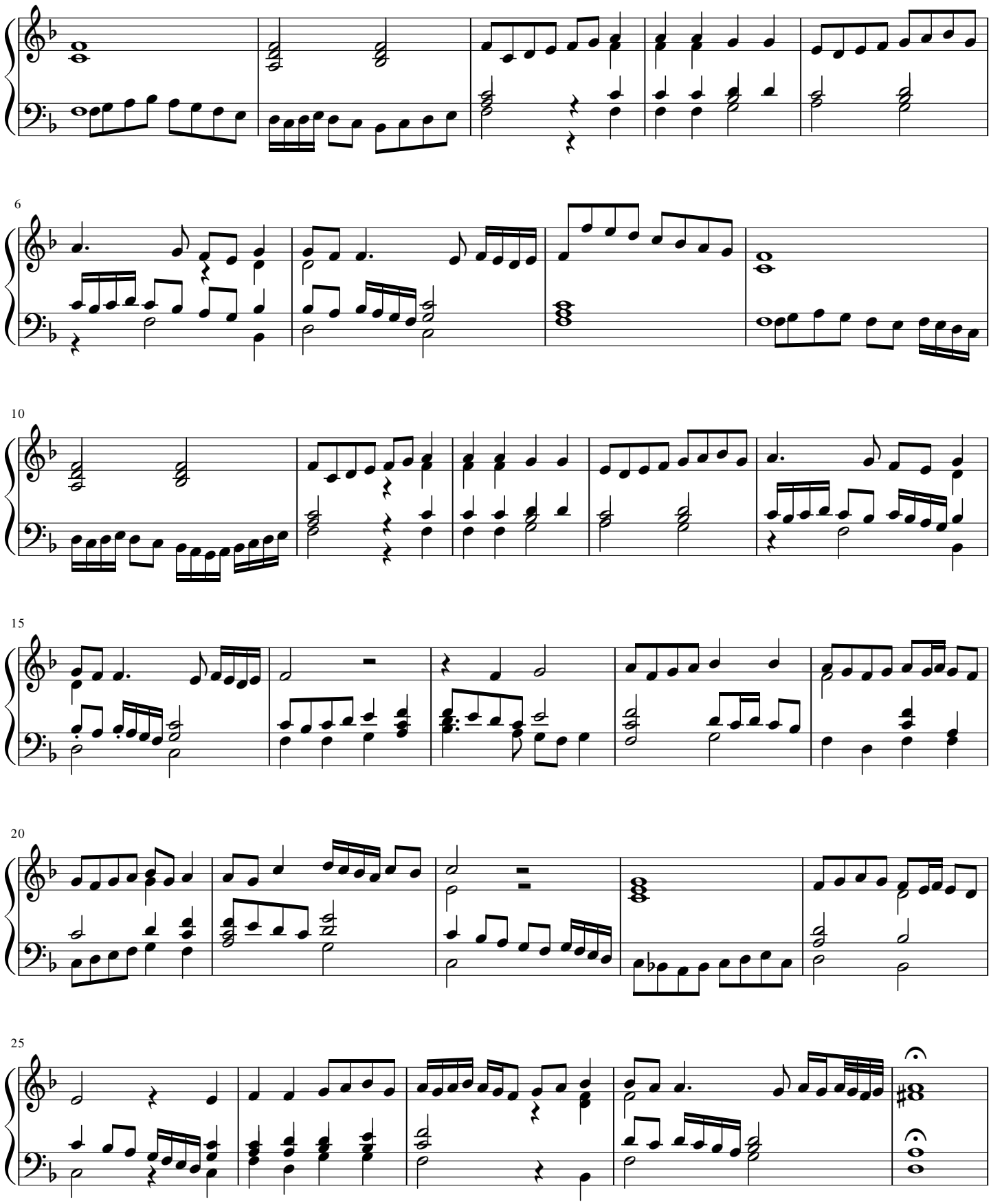
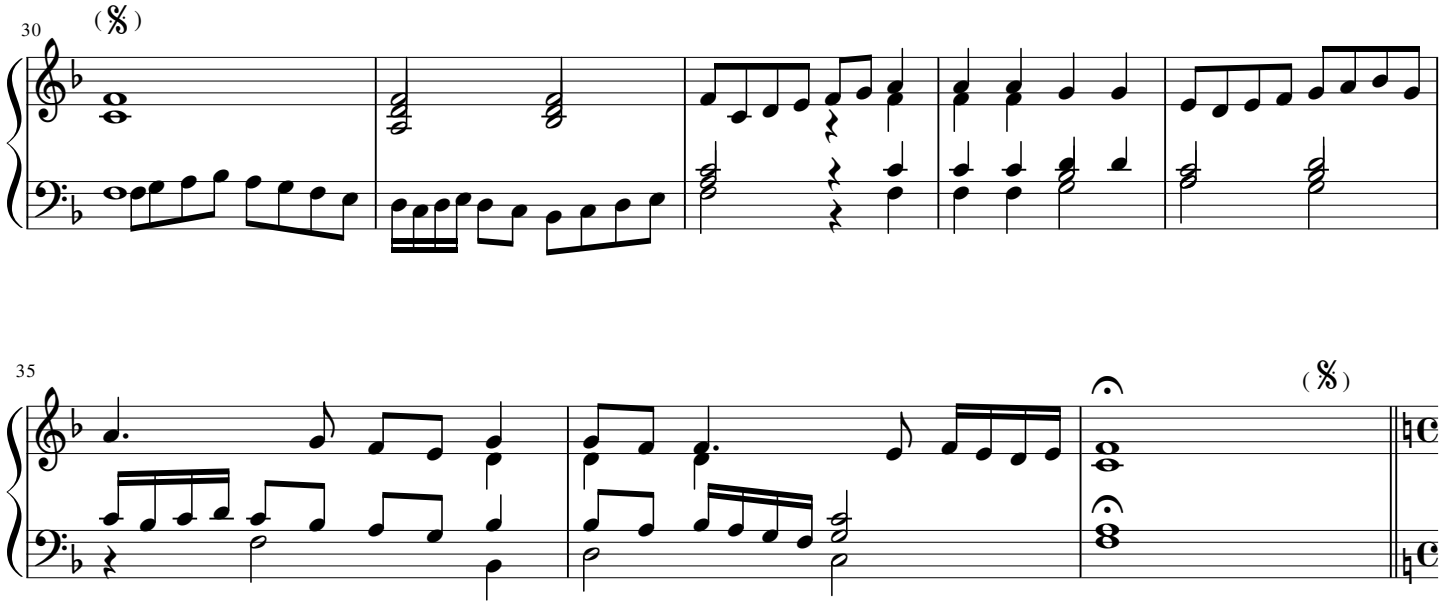
20. Maulgre moy viz

Claudin de Sermisy

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(𝄋)

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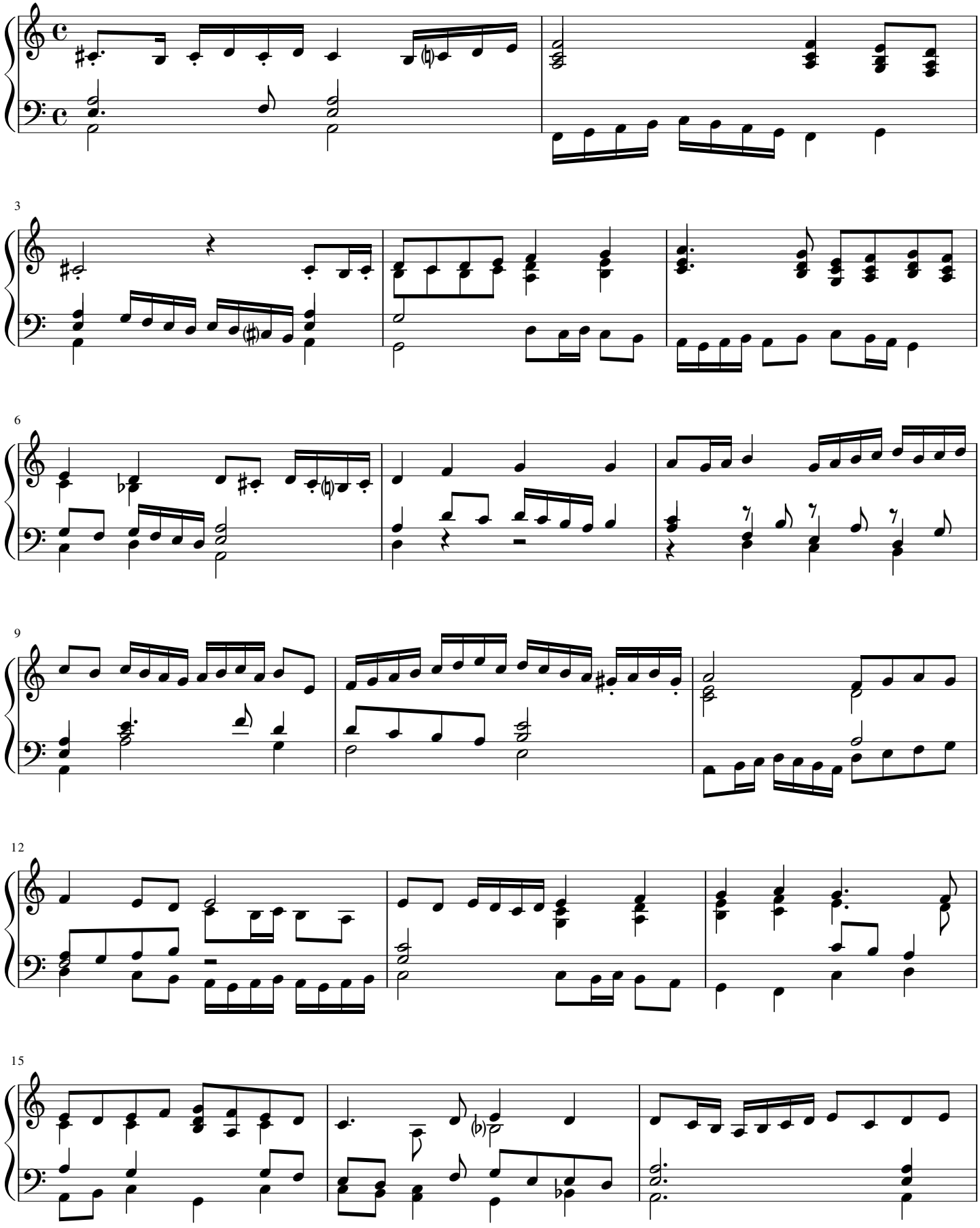
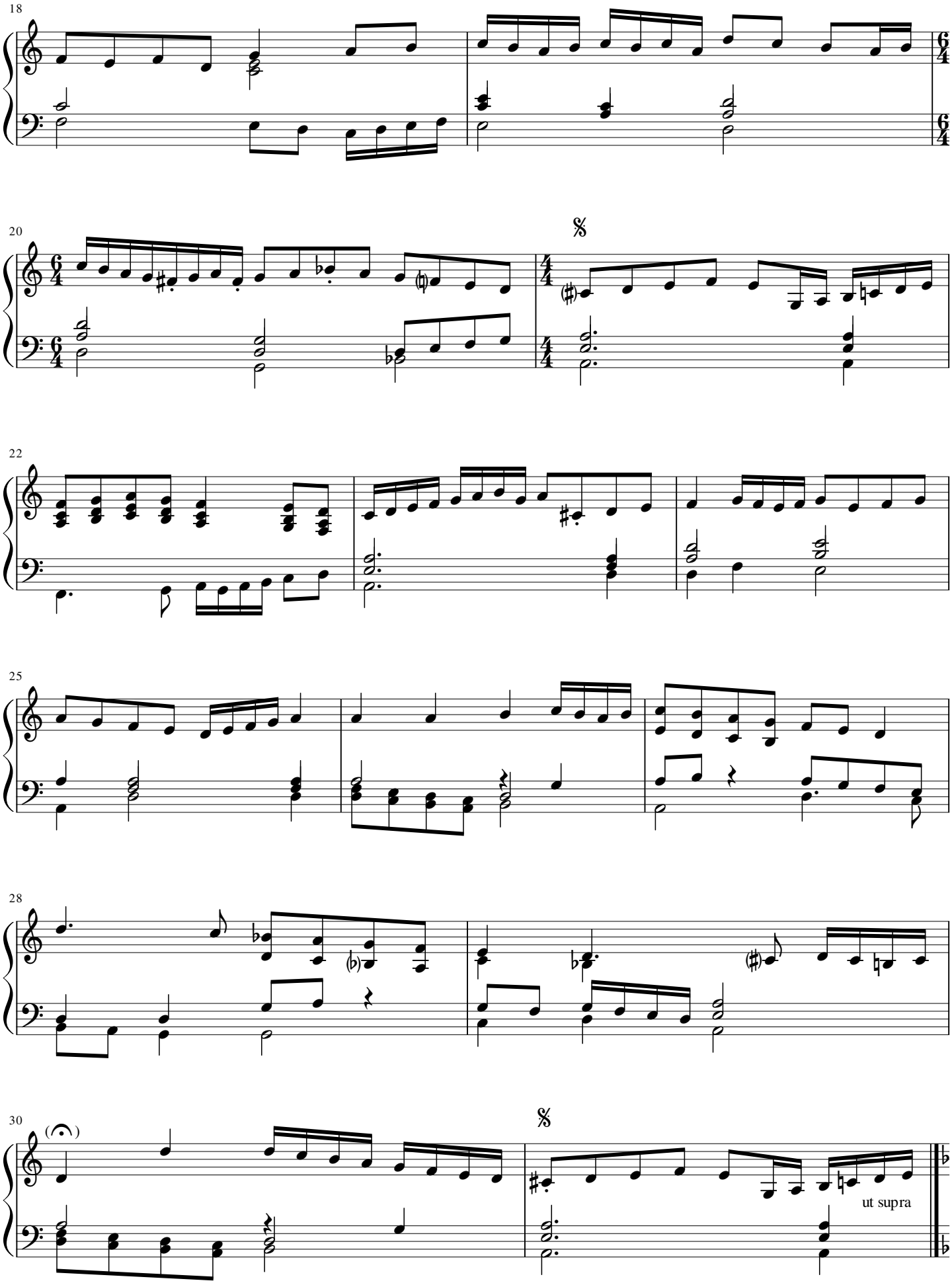
(𝄋)

21. Longtemps y a que je viz

Anon.




18
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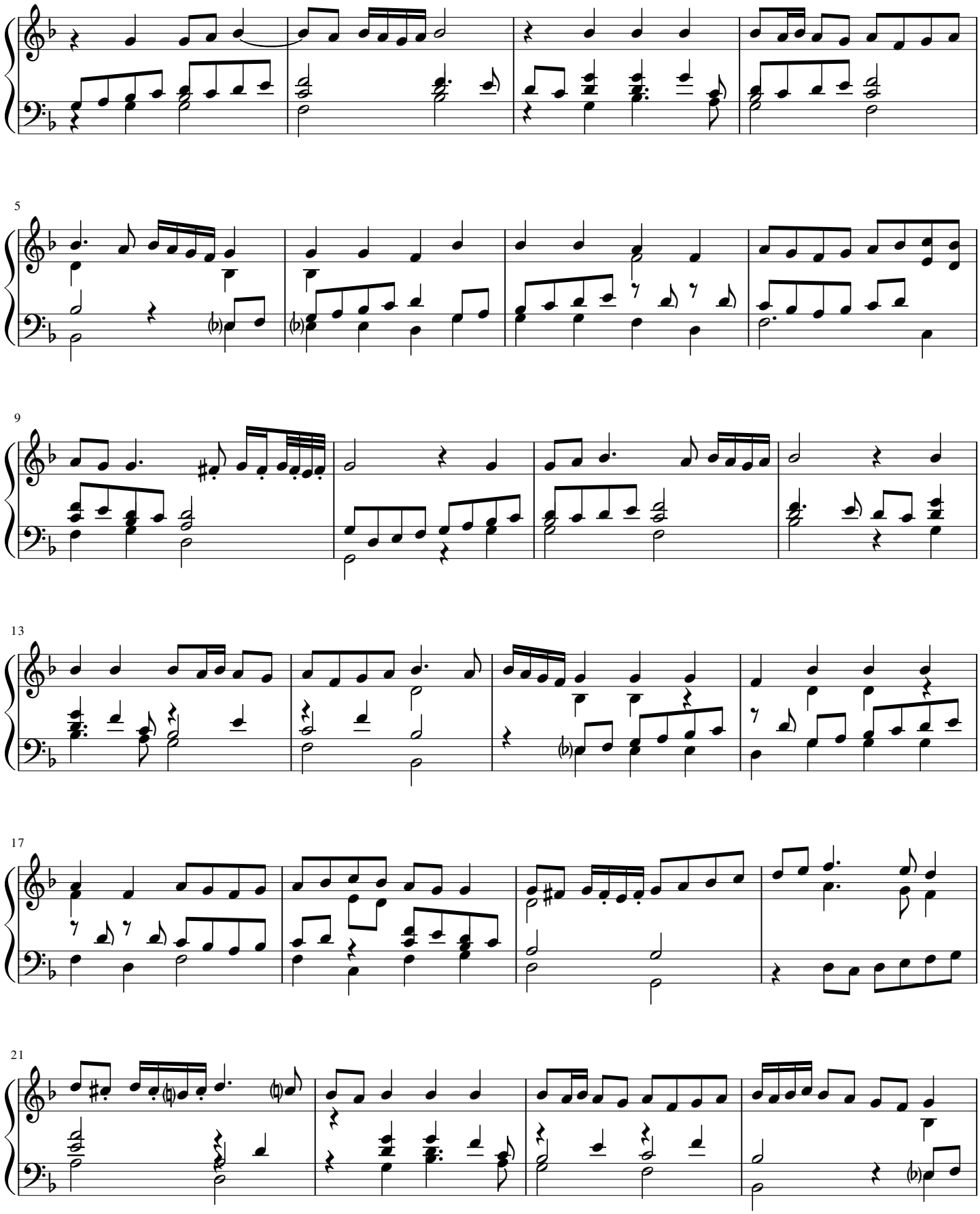
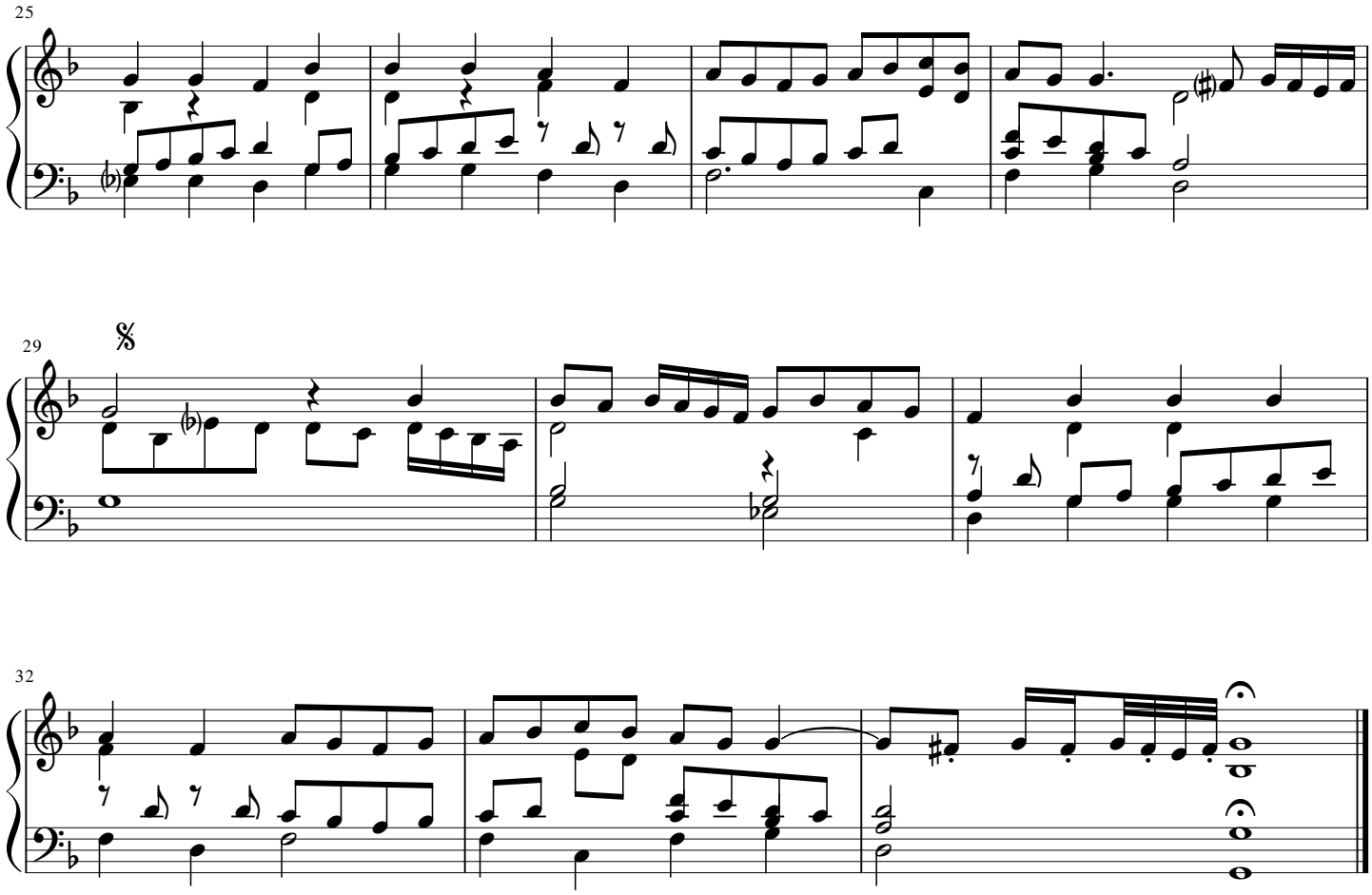
ut supra

22. Secourez moy

Claudin de Sermisy

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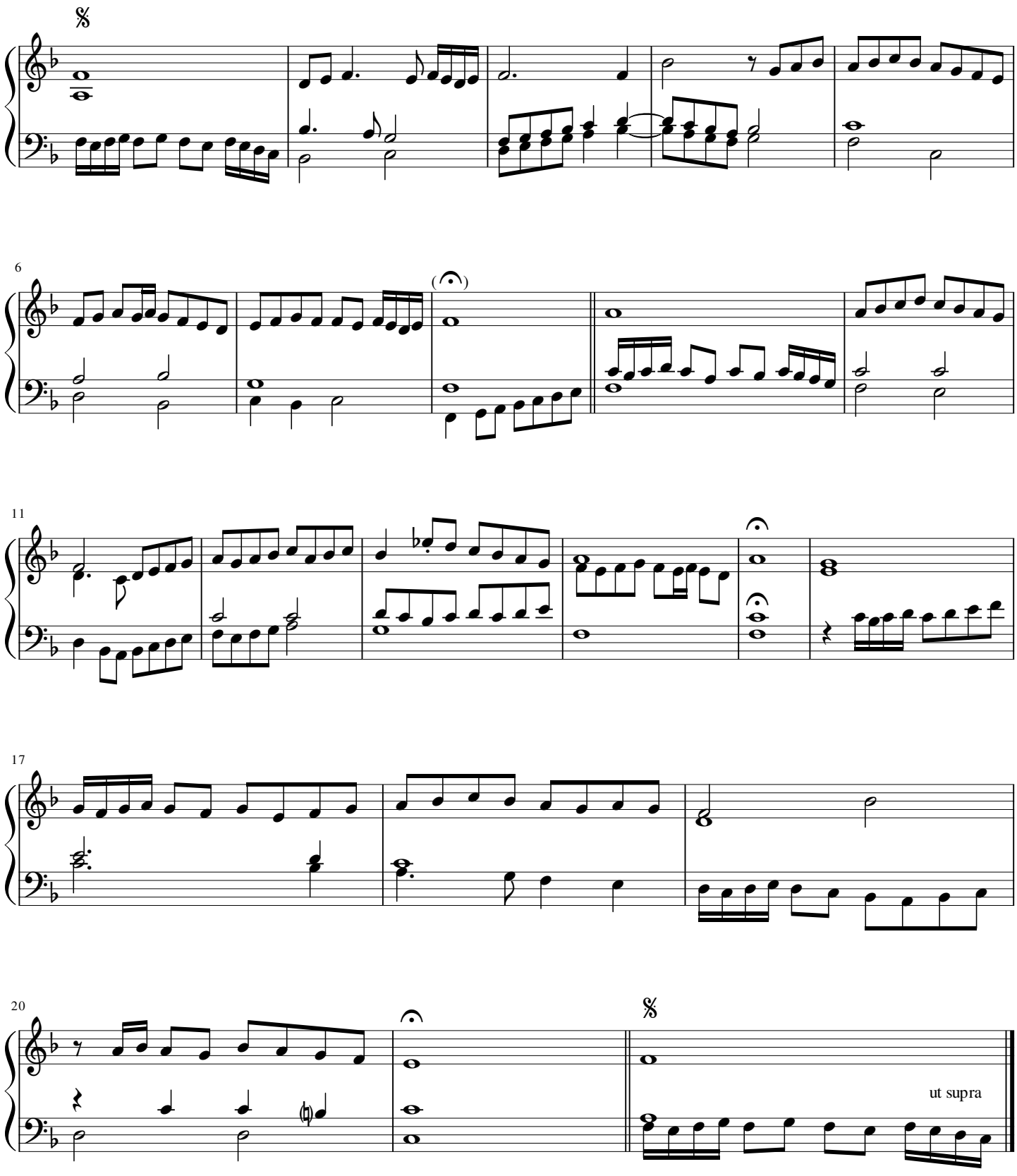
23. Fortune

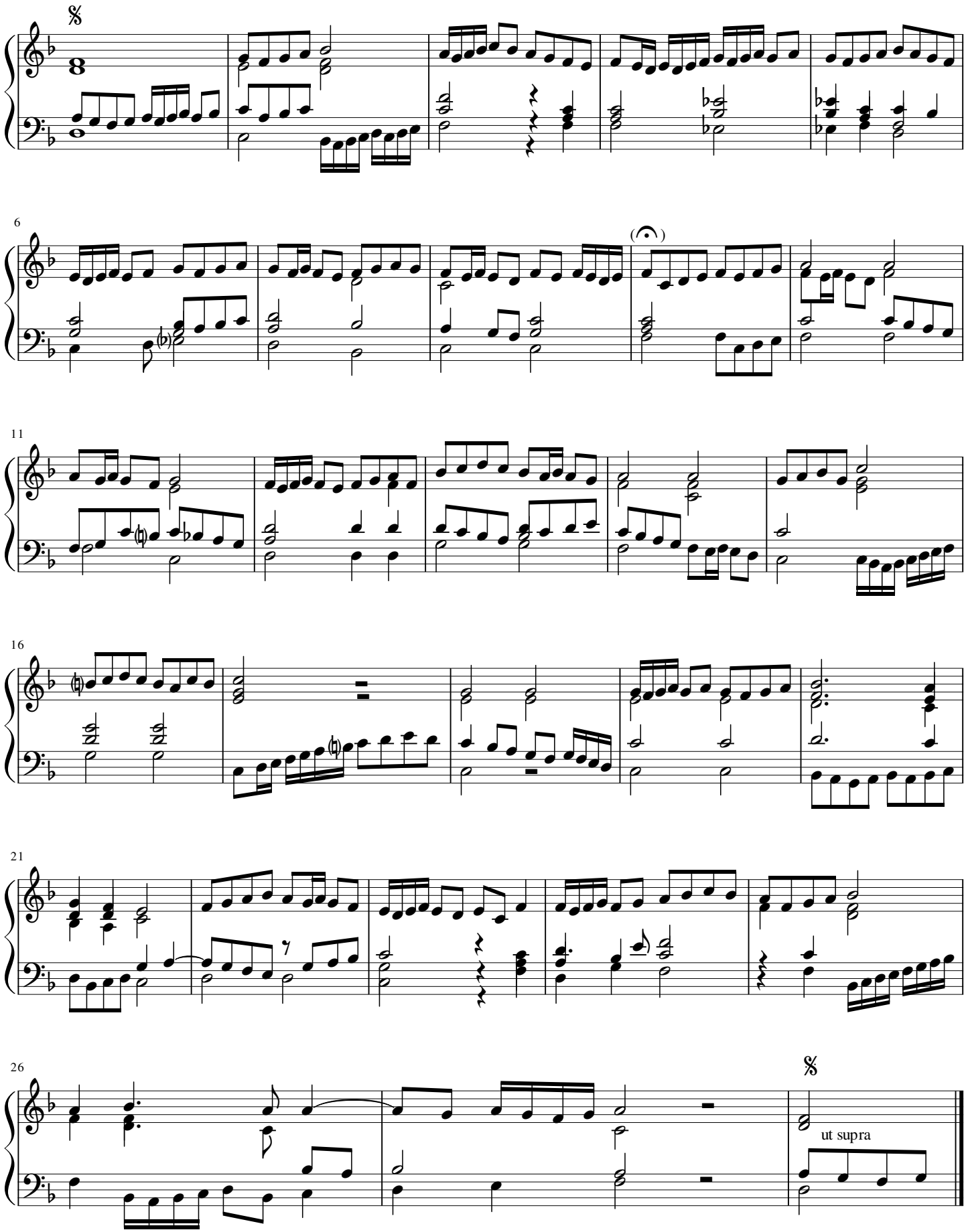
anon.

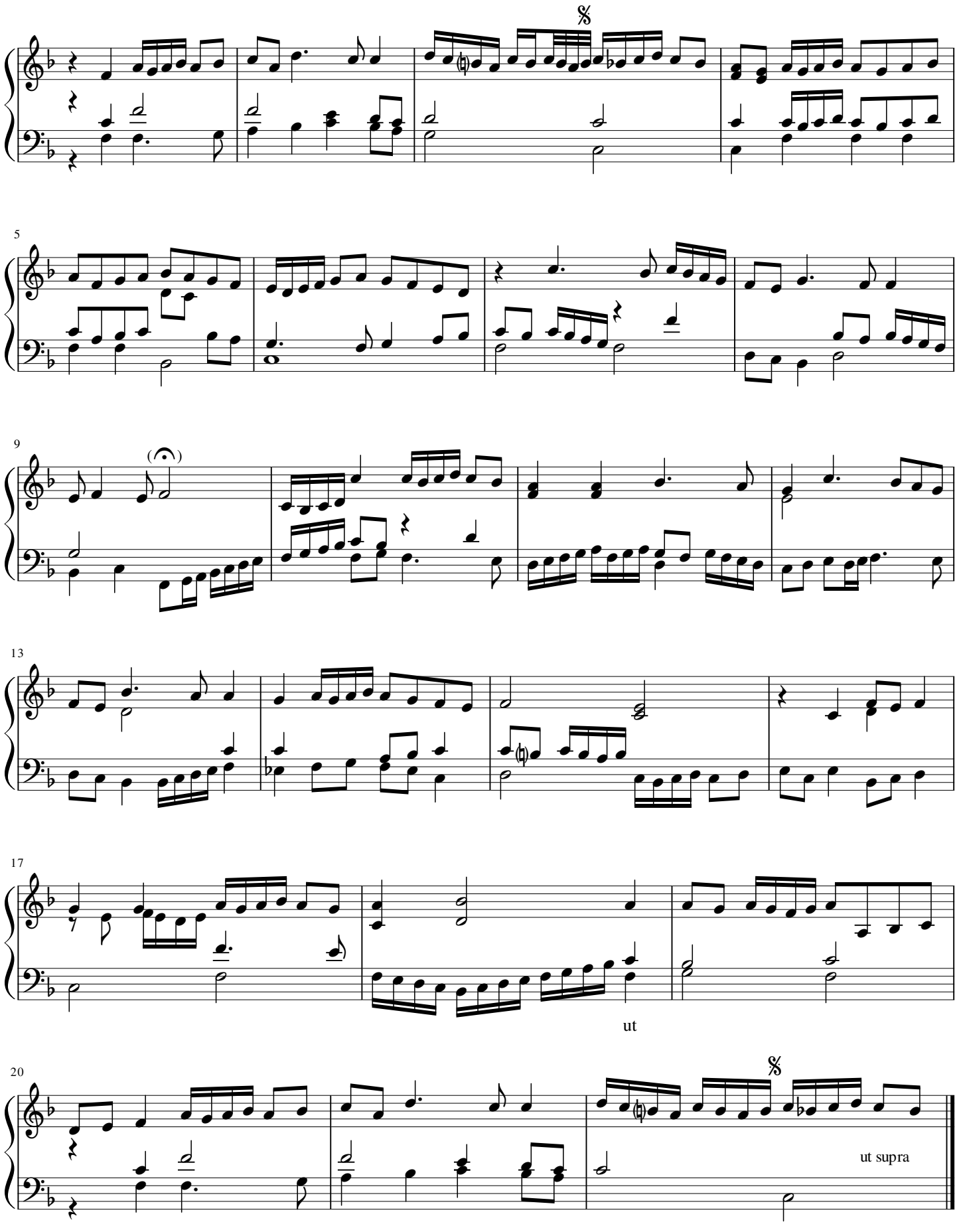


("Reprise" bars 1-8 to be played twice.)

24. De toy me plains

anon.



25. Ces facheux sotz

anon.