

# 2 Fantasien

anonym  
aus „Phalèse“

## I

Part I consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a complex rhythmic pattern with many eighth and sixteenth notes, often beamed together. There are numerous upward-pointing arrows above the notes, indicating fingerings or breath marks. The second staff continues this intricate texture. The third staff shows some changes in the rhythmic density, with some notes held longer. The fourth staff concludes the piece with a final cadence.

## II

Part II also consists of four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff features a more melodic line with some slurs and a few rests. The second staff continues with a similar melodic approach, including some grace notes. The third staff shows a more rhythmic and harmonic texture with many chords and moving lines. The fourth staff concludes with a final cadence, similar to the end of Part I.

## Pavane des bouffons

anonym  
aus „Phalèse“

Musical score for "Pavane des bouffons" in G major and 4/4 time. The score consists of three systems of two staves each. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a double bar line.

## Gagliarde

Musical score for "Gagliarde" in G major and 3/4 time. The score consists of three systems of two staves each. The upper staff contains a rhythmic melody with eighth and sixteenth notes. The lower staff features a bass line with frequent triplets and chords. The piece ends with a double bar line.

## Passamezzo

anonym  
aus „Phalèse“

Musical score for "Passamezzo" in G major and 4/4 time. The score consists of three systems of two staves each. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff features a bass line with chords and moving lines. The piece concludes with a double bar line.

# 2 Gagliarden

anonym  
aus „Phalèse“

## I

The first part of the piece, labeled 'I', consists of five staves of music. It is written in G major (one sharp) and 3/4 time. The melody is primarily in the treble clef, while the bass clef provides harmonic support. The music features a mix of eighth and sixteenth notes, often beamed together. There are several instances of triplets and sixteenth-note runs. The piece concludes with a double bar line and repeat dots.

## II

The second part of the piece, labeled 'II', consists of four staves of music. It continues in G major and 3/4 time. The melody is primarily in the treble clef, with the bass clef providing harmonic support. The music features a mix of eighth and sixteenth notes, often beamed together. There are several instances of triplets and sixteenth-note runs. The piece concludes with a double bar line and repeat dots.

# 3 Branles

anonym  
aus „Phalèse“

## I

Musical score for Branle I, consisting of four staves. The first staff is in 3/4 time and features a melody with a 4-measure rest. The second and third staves provide harmonic accompaniment with chords and moving lines. The fourth staff concludes the piece with a double bar line.

## II

Musical score for Branle II, consisting of three staves. The first staff is in 4/4 time and begins with a 2-measure rest. The second and third staves provide harmonic accompaniment. The piece ends with a double bar line.

## III

Musical score for Branle III, consisting of two staves. The first staff is in 4/4 time and features a melody with several rests. The second staff provides harmonic accompaniment. The piece ends with a double bar line.

# 9 Branles de Bourgogne

anonym  
aus „Phalèse“

## I

Section I consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a style characteristic of medieval manuscripts, with square notes and stems. The first staff contains several measures with upward and downward arrows above the notes, indicating fingerings or breathings. The second staff continues the melody with similar markings. The third and fourth staves feature more complex rhythmic patterns, including eighth and sixteenth notes. The fifth and sixth staves conclude the section with a final cadence.

## II

Section II consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a measure marked 'VII' above it. The music is written in a style characteristic of medieval manuscripts, with square notes and stems. The first staff contains several measures with upward and downward arrows above the notes, indicating fingerings or breathings. The second staff continues the melody with similar markings. The third and fourth staves feature more complex rhythmic patterns, including eighth and sixteenth notes. The section concludes with a final cadence.

III

Musical score for section III, consisting of three staves of music in 4/4 time with a key signature of one sharp (F#). The first staff features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. The second and third staves continue the piece with similar rhythmic patterns and include some triplets and sixteenth-note runs.

IV

Musical score for section IV, consisting of three staves of music in 4/4 time with a key signature of one sharp (F#). This section is characterized by more complex rhythmic patterns, including sixteenth-note runs and triplets. A 'III' marking appears above the second staff, indicating a triplet. The piece concludes with a final chord marked with an upward-pointing arrow.

V

Musical score for section V, consisting of four staves of music in 4/4 time with a key signature of one sharp (F#). This section features intricate sixteenth-note passages and complex rhythmic structures. The notation includes various rests and dynamic markings. The piece ends with a final chord marked with an upward-pointing arrow.

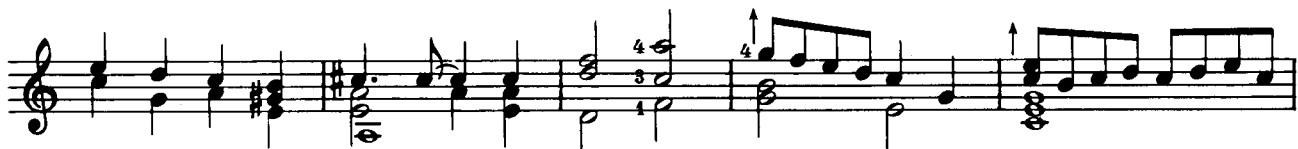
VI

Musical score for section VI, consisting of four staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex melodic line with many sixteenth and thirty-second notes, and a bass line with chords and some melodic movement. Fingerings are indicated by numbers 1-4. There are several accents and slurs throughout the piece.

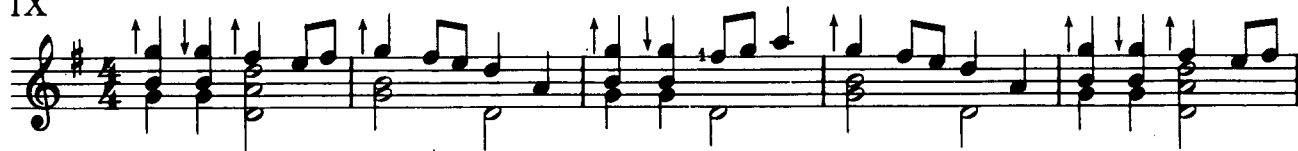
VII

Musical score for section VII, consisting of five staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with a complex melodic line and a bass line. It includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'. Fingerings are also indicated.

## VIII



## IX



## 4 Allemanden

I

anonym  
aus „Phalèse“

The first part of the piece, labeled 'I', consists of five staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a single melodic line on a treble clef staff. The first staff begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes. The second staff continues with a quarter note B4, followed by a quarter note C5, and then a series of eighth notes. The third staff continues with a quarter note D5, followed by a quarter note E5, and then a series of eighth notes. The fourth staff continues with a quarter note F#5, followed by a quarter note G5, and then a series of eighth notes. The fifth staff concludes with a quarter note A5, followed by a quarter note B5, and then a series of eighth notes.

II

The second part of the piece, labeled 'II', consists of four staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a single melodic line on a treble clef staff. The first staff begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes. The second staff continues with a quarter note B4, followed by a quarter note C5, and then a series of eighth notes. The third staff continues with a quarter note D5, followed by a quarter note E5, and then a series of eighth notes. The fourth staff concludes with a quarter note F#5, followed by a quarter note G5, and then a series of eighth notes.

III

Musical score for section III, consisting of three staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains a melody with a dotted quarter note followed by eighth notes, and a bass line with a dotted half note. The second staff features a more active melody with sixteenth notes and a bass line with a dotted half note. The third staff continues the melodic and harmonic development, ending with a double bar line and repeat dots.

IV

Musical score for section IV, consisting of six staves of music in 4/4 time with a key signature of one sharp (F#). The first staff shows a melody with dotted quarter notes and eighth notes, and a bass line with a dotted half note. The second and third staves continue the melodic line with various rhythmic patterns. The fourth staff introduces a more complex melodic line with sixteenth notes and a bass line with a dotted half note. The fifth and sixth staves conclude the section with sustained notes and a final cadence.