Michael Praetorius,
Cappelmeister.

Terpsichore,

Musarum Aoniarum QVINTA.

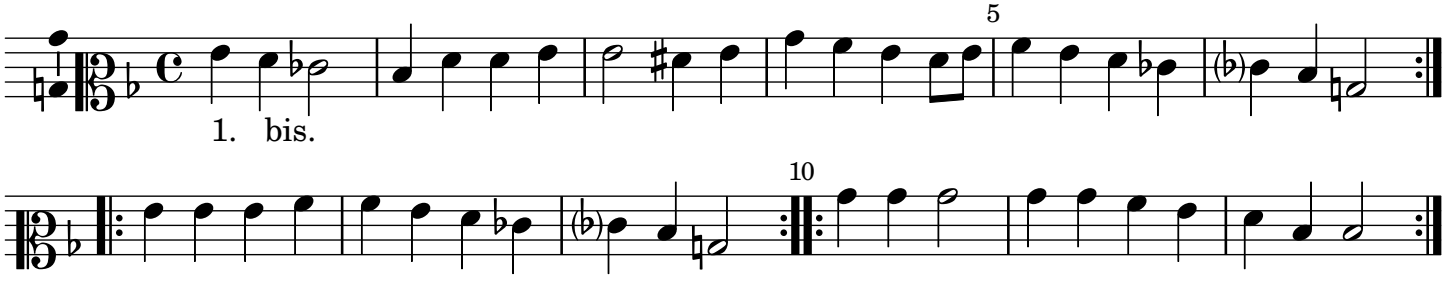
Darinnen
Allerley Frantzösische
Däntze und Lieder.

ALTVS

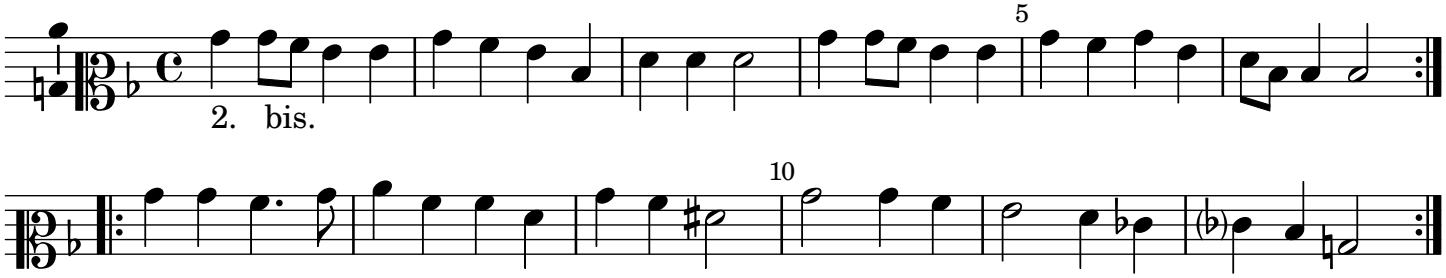
I. à 5.
1. BRANSLE.

Franc. Caroubel.

1. Bransle simple

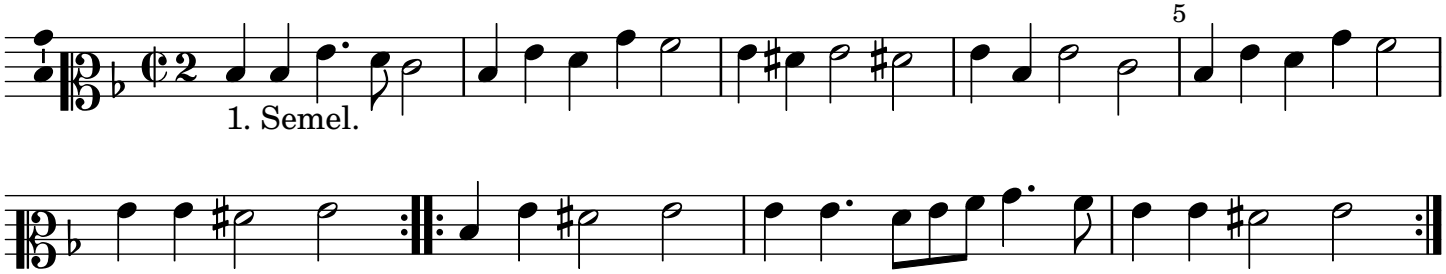


2. Bransle simple.

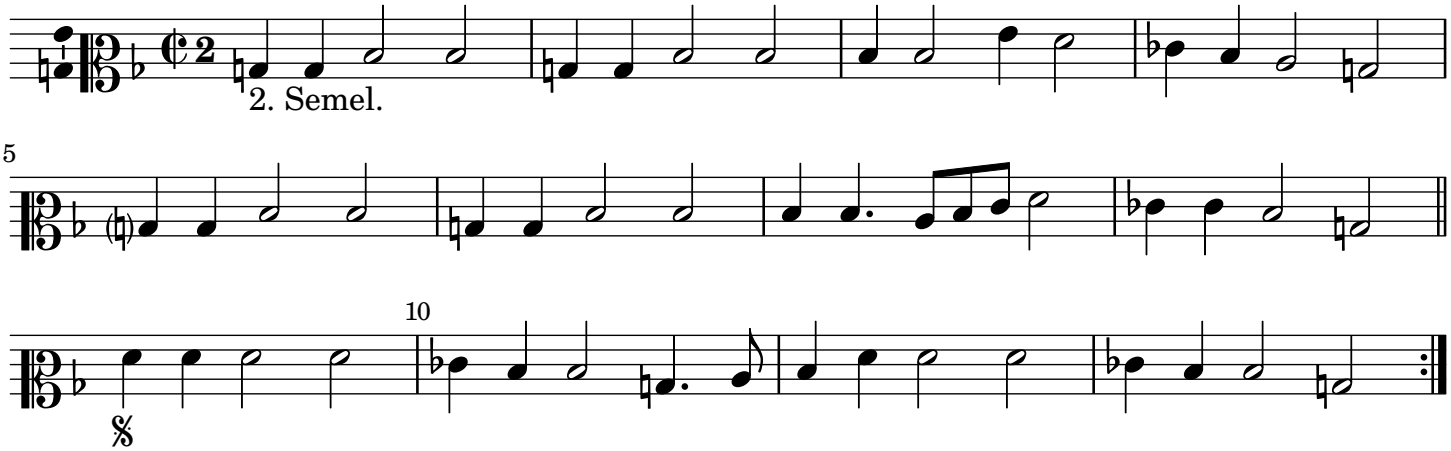


Welcher Gestalt / und uff was für einen Tact die Branslen Gay zum füglichsten können musiciret werden / hab ich in der Præfation ad lectorem angedeutet.

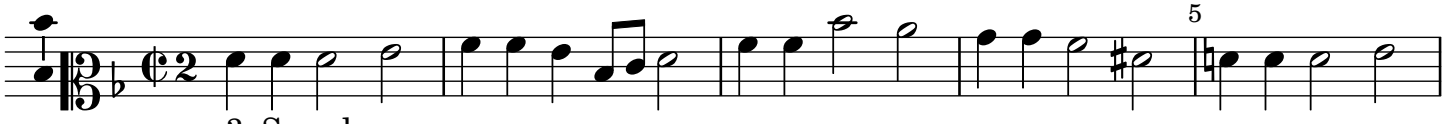
1. Bransle Gay.

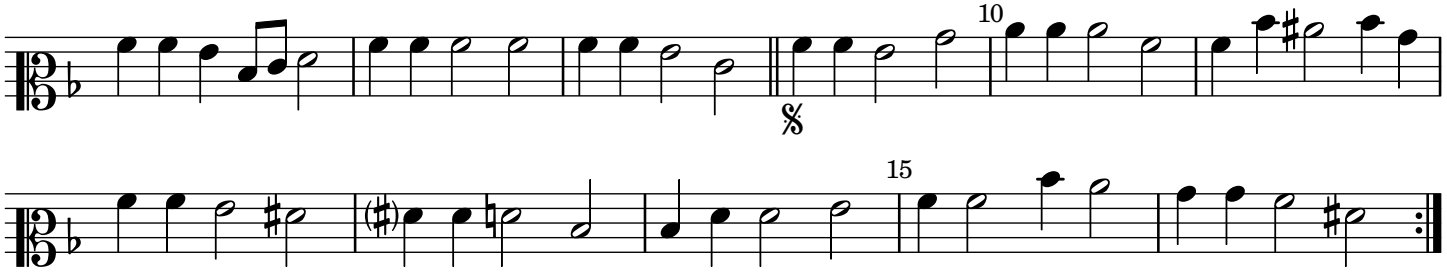


2. Bransle Gay.

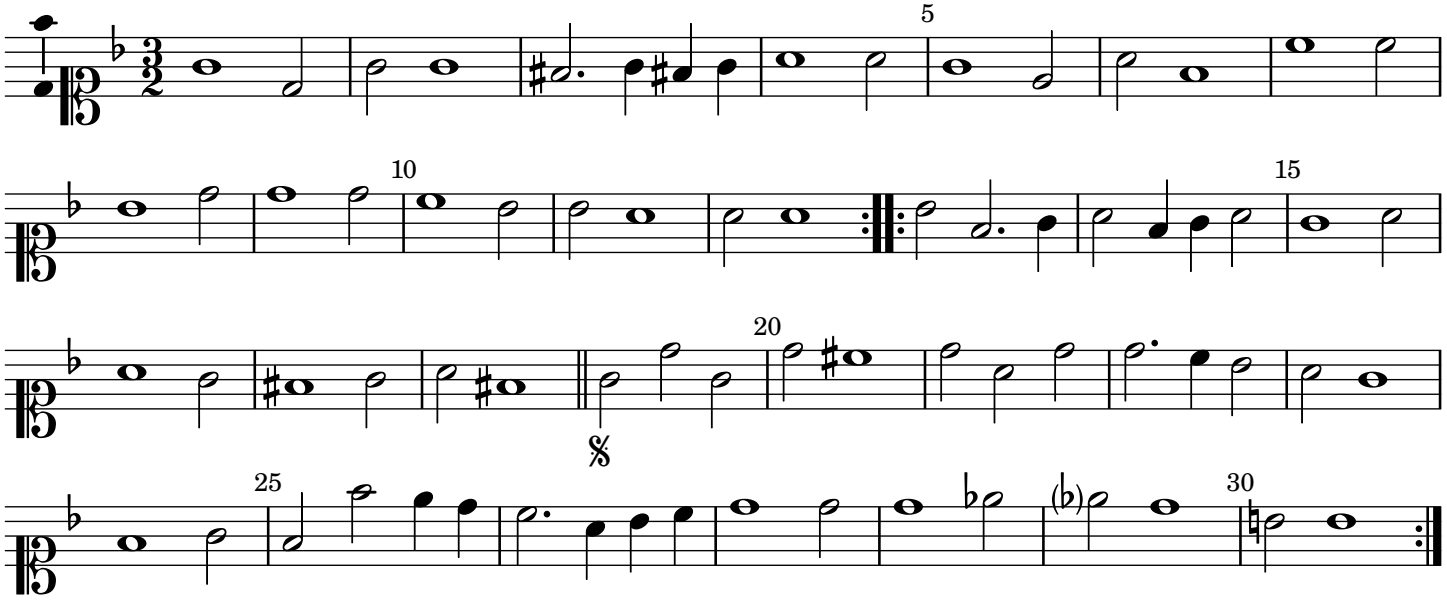


3. Bransle Gay.

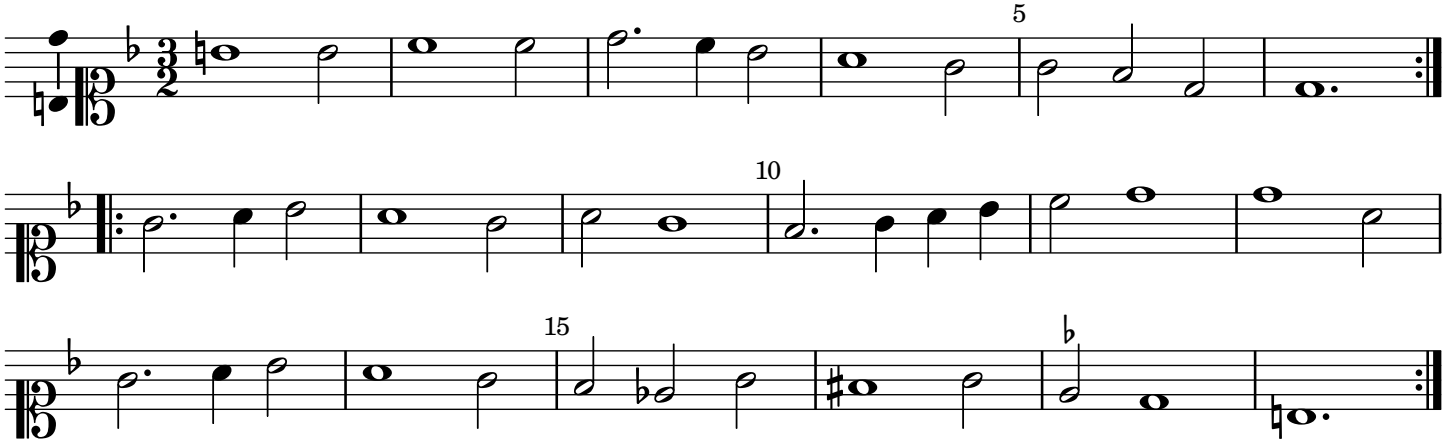




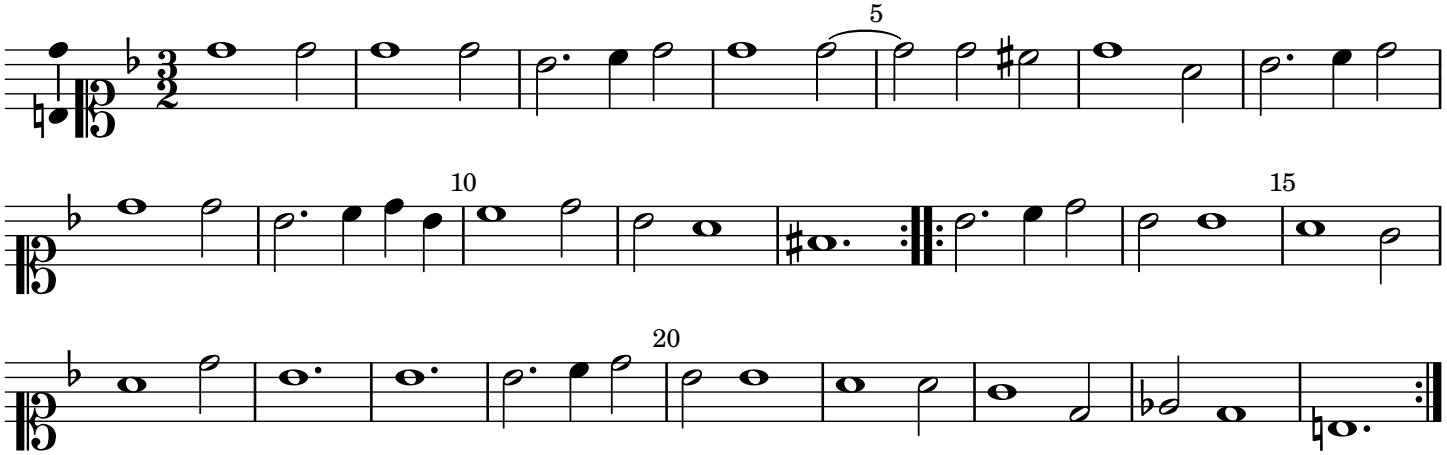
Bransle de poictu.



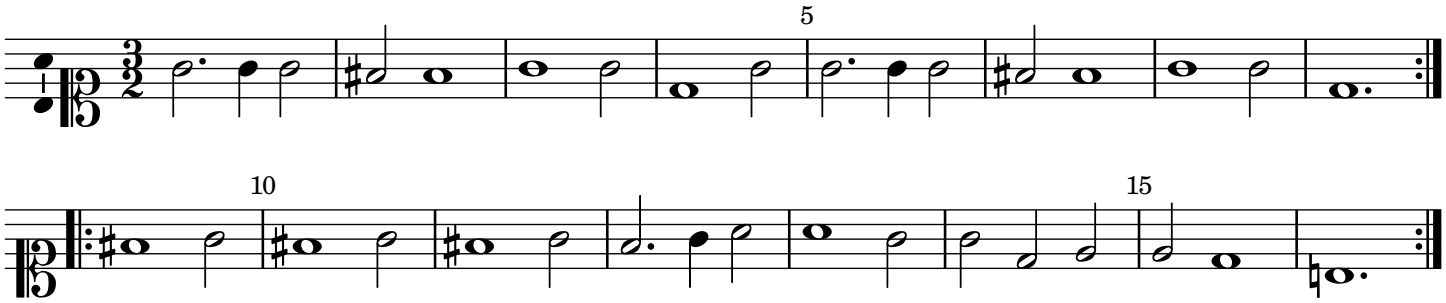
1. Bransle Gay double.



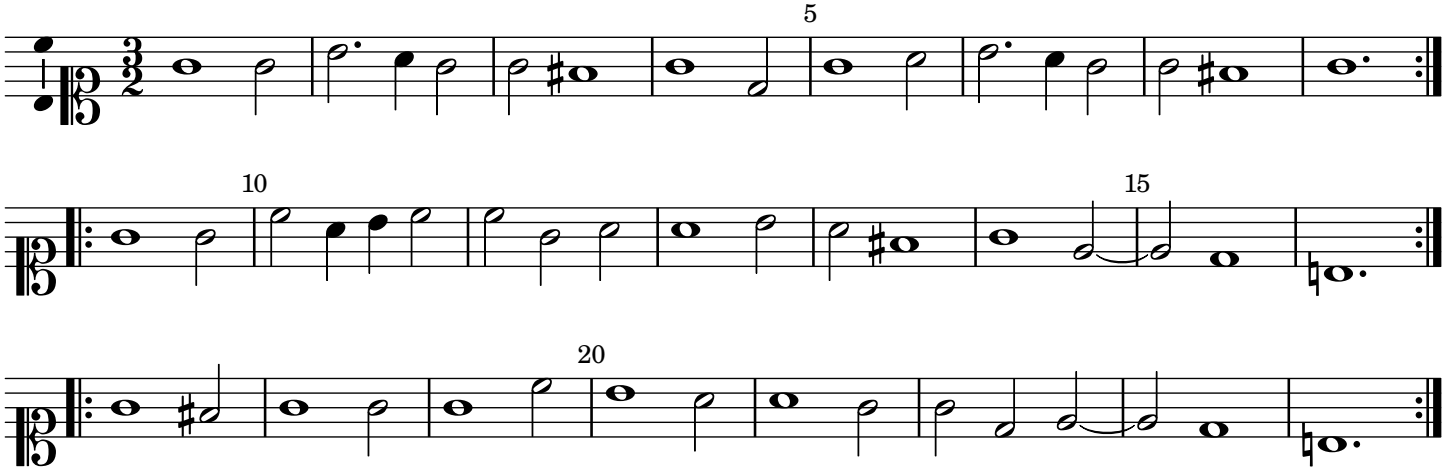
2. Bransle Gay double.



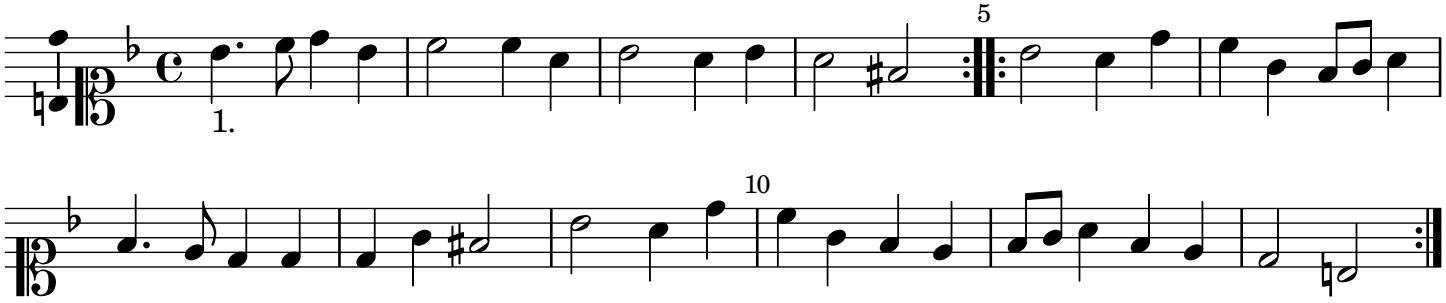
1. Bransle double de Poictu.



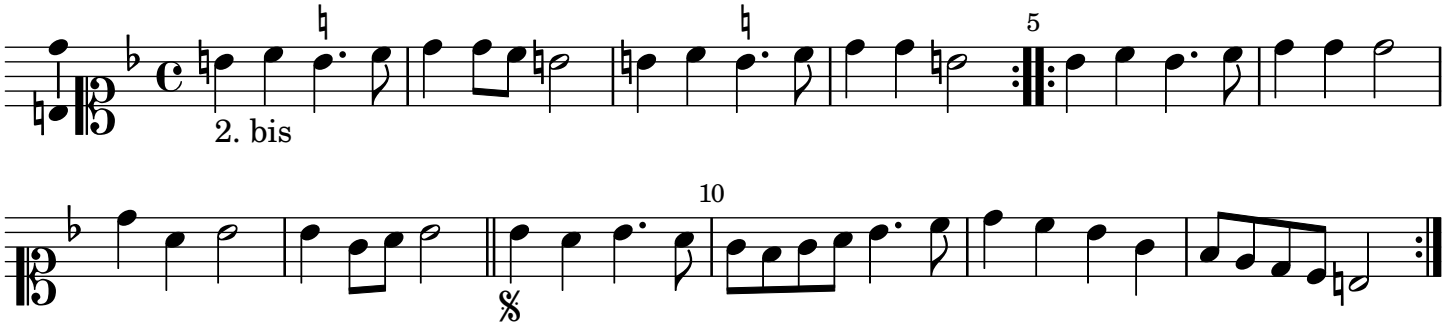
2. Bransle double de Poictu.



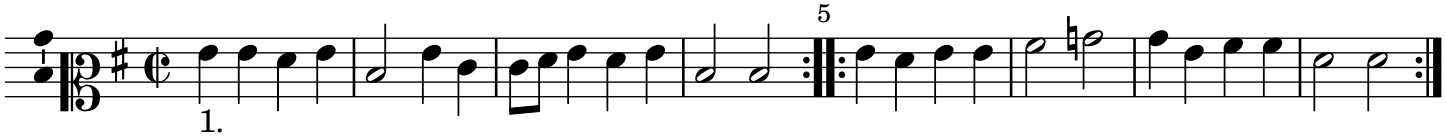
1. Bransle de montirande.



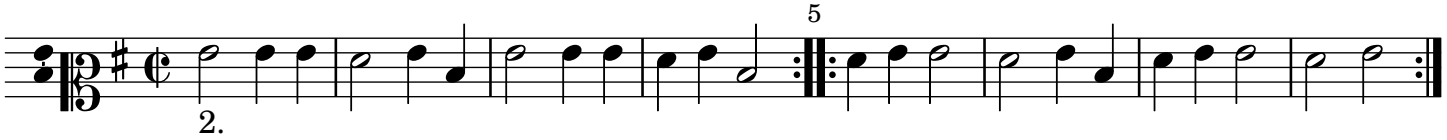
2. Bransle de montirande.



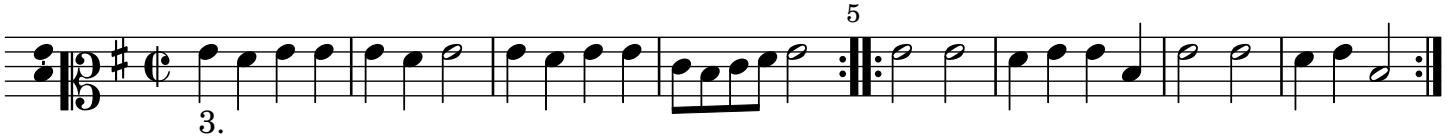
1. Gavotte.



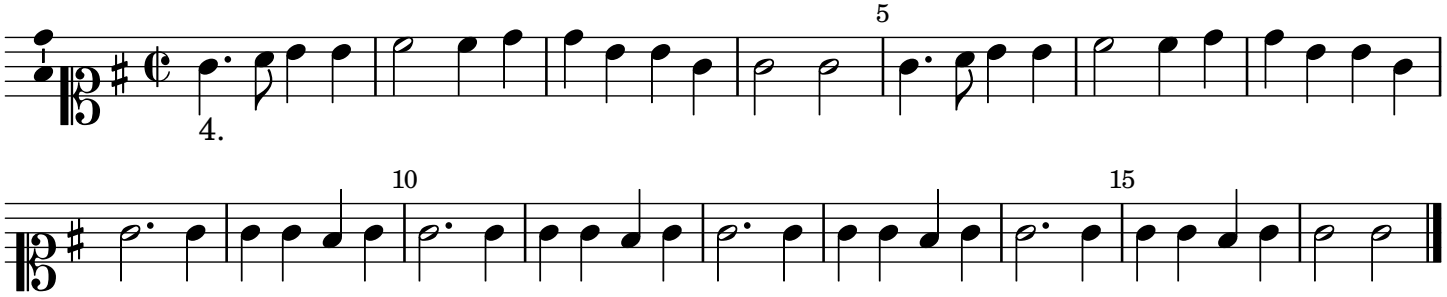
2. Gavotte.



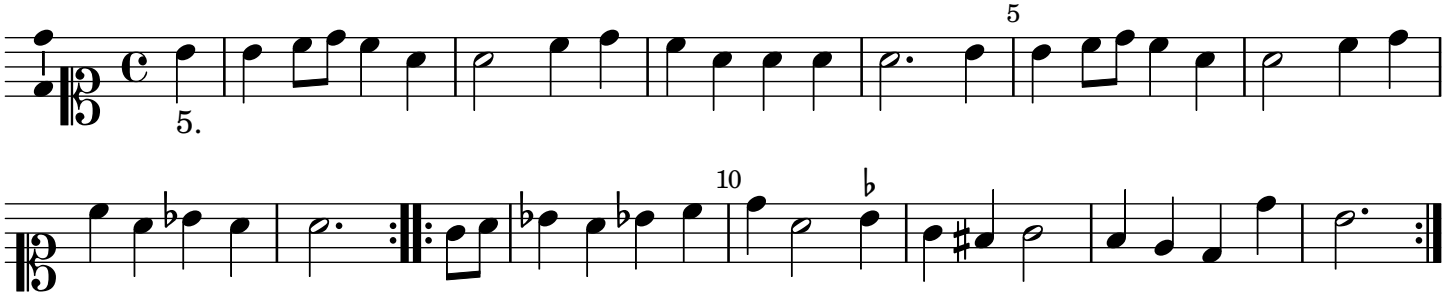
3. Gavotte.



4. Gavotte.



5. Gavotte.



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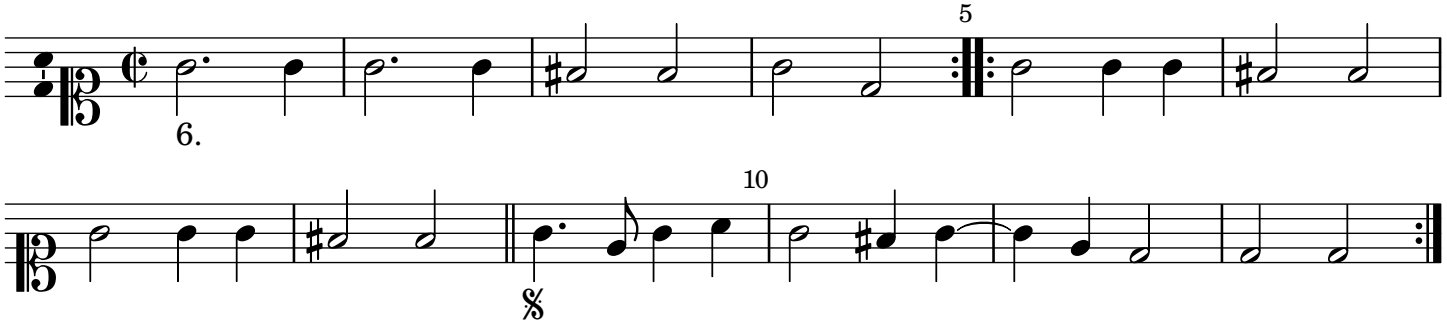
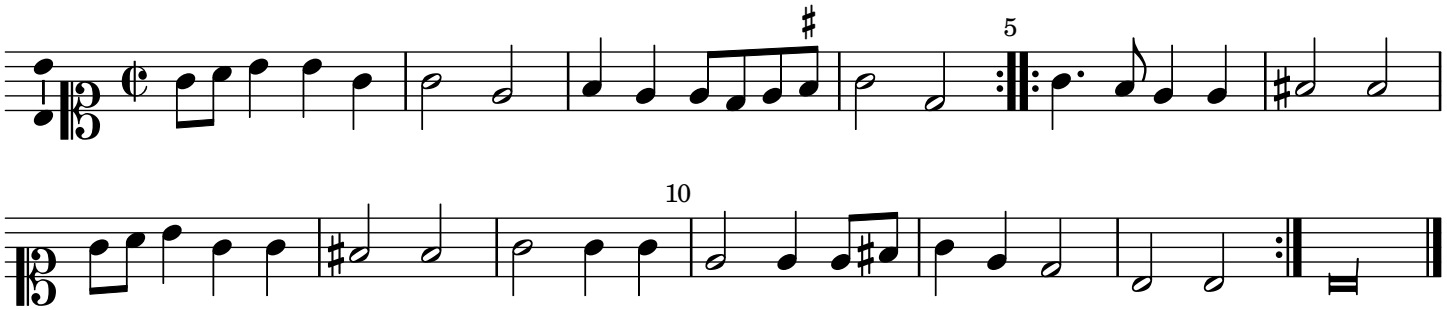


Gilotte.



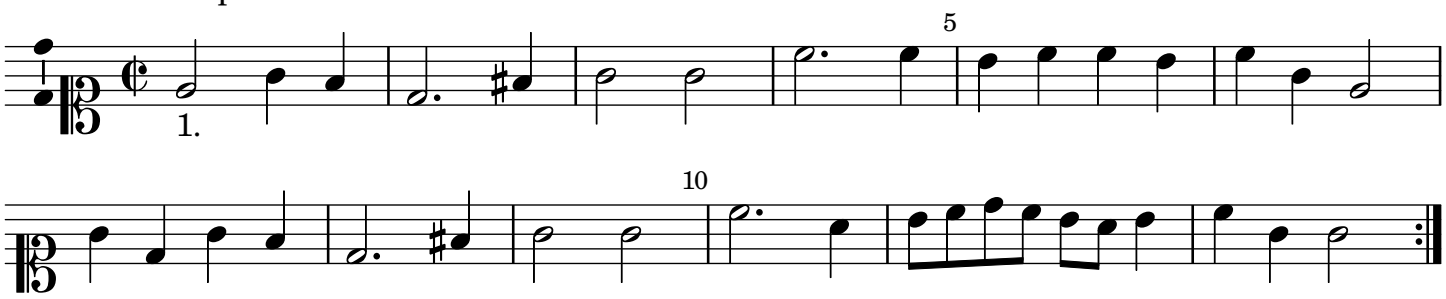
II. à 5.

2. BRANSLE Simple de Novelle.

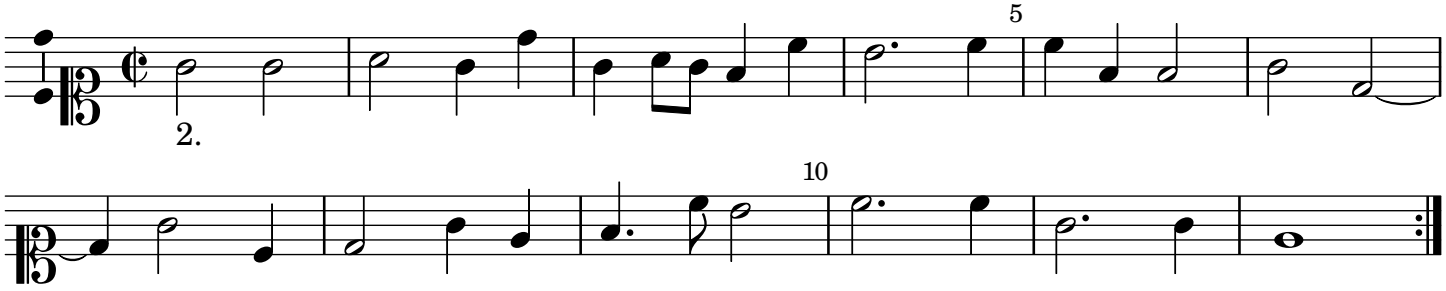
M. Prætor. C.

Worumb ich diese Bransle einen Thon niedriger gesezet / ist hiervon in des Præfation Ursach angezeit.

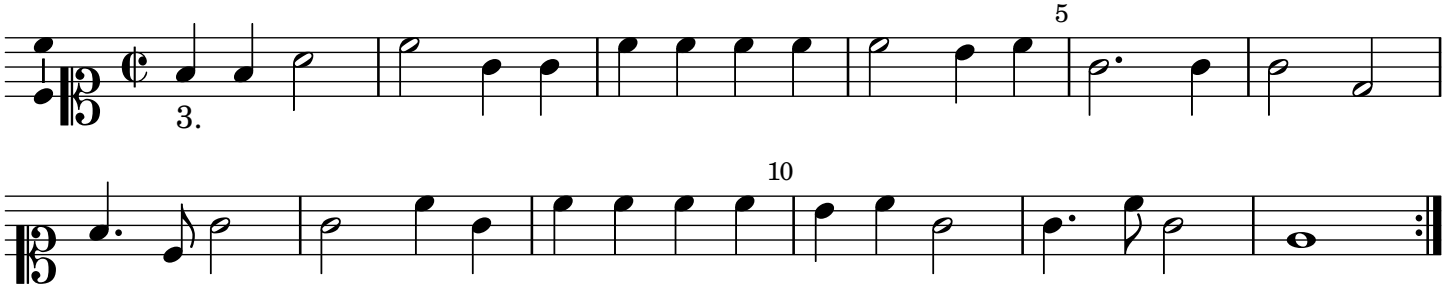
1. Bransle simple.



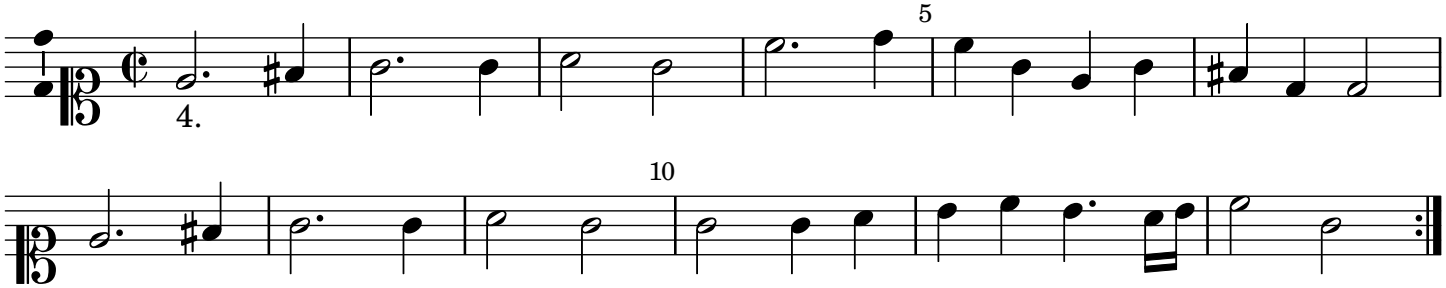
2. Bransle simple.



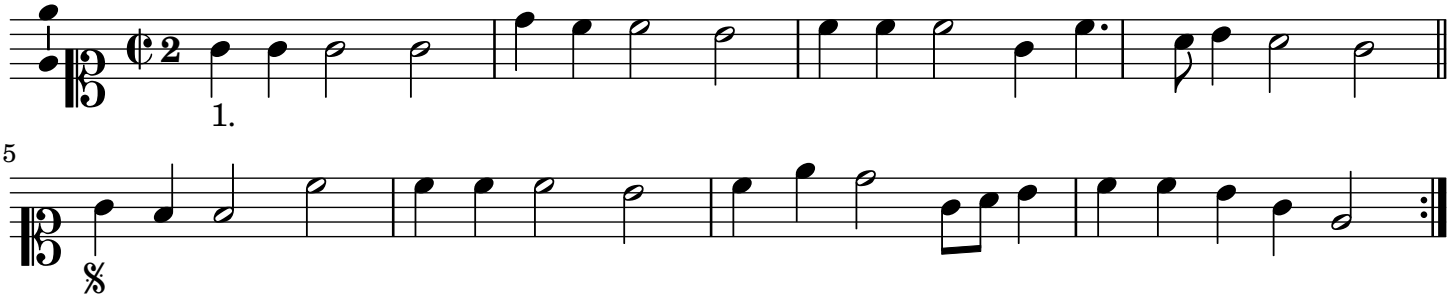
3. Bransle simple.



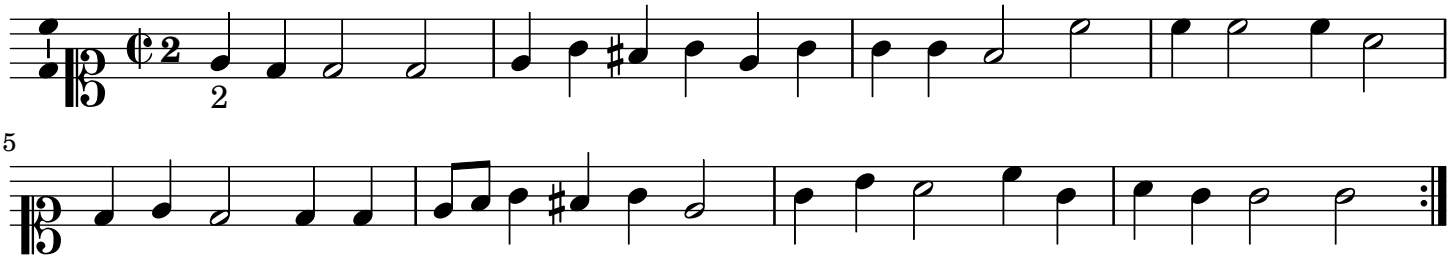
4. Bransle simple.



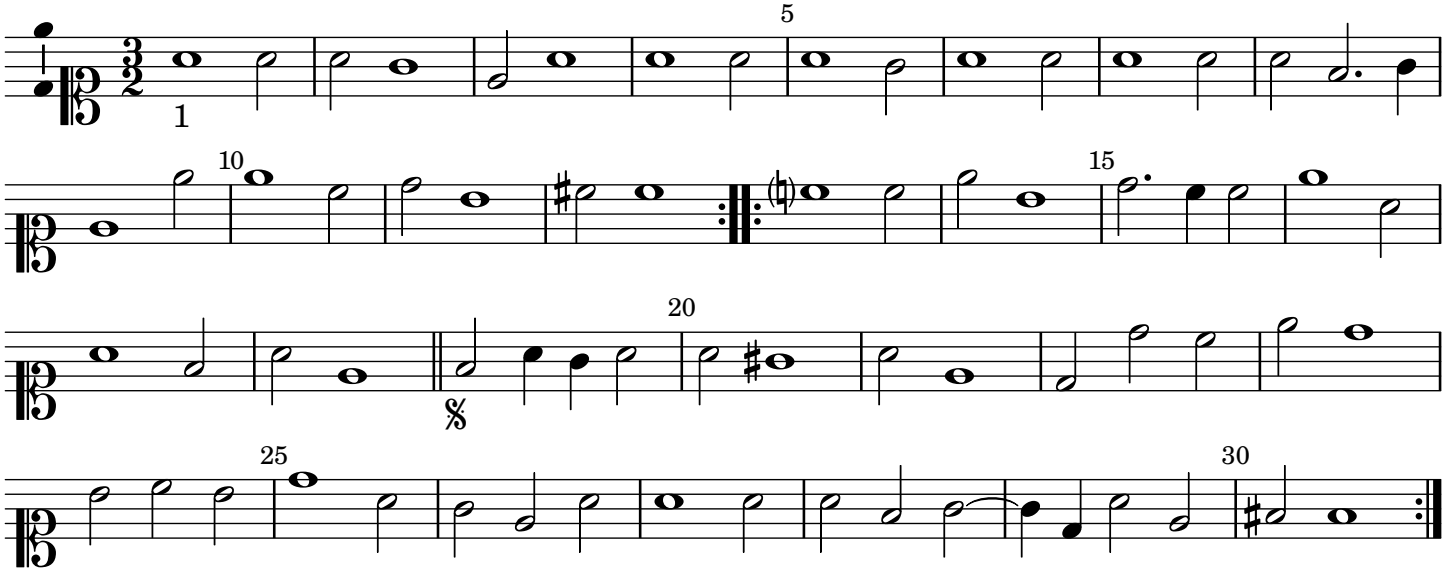
1. Bransle Gay.



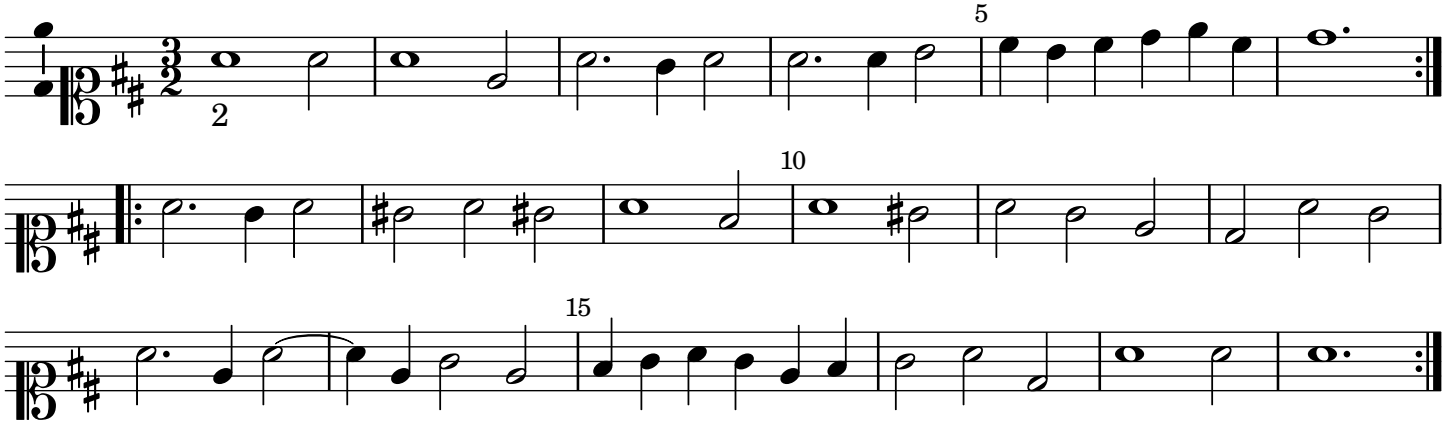
2. Bransle Gay.



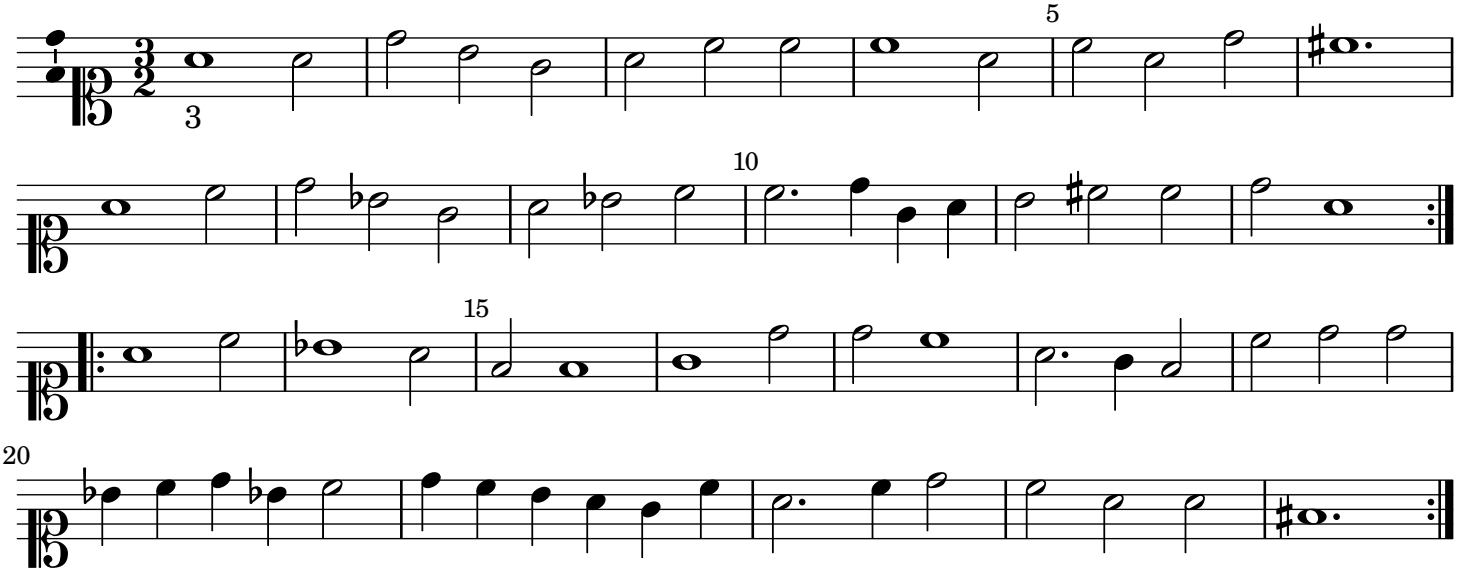
1. Bransle de poictu.



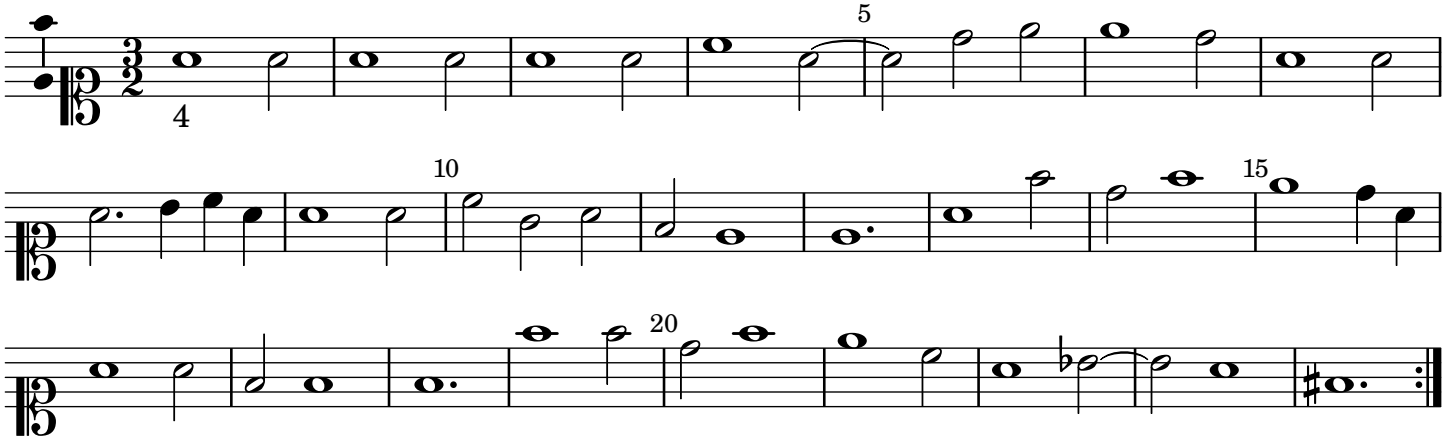
2. Bransle de poictu.



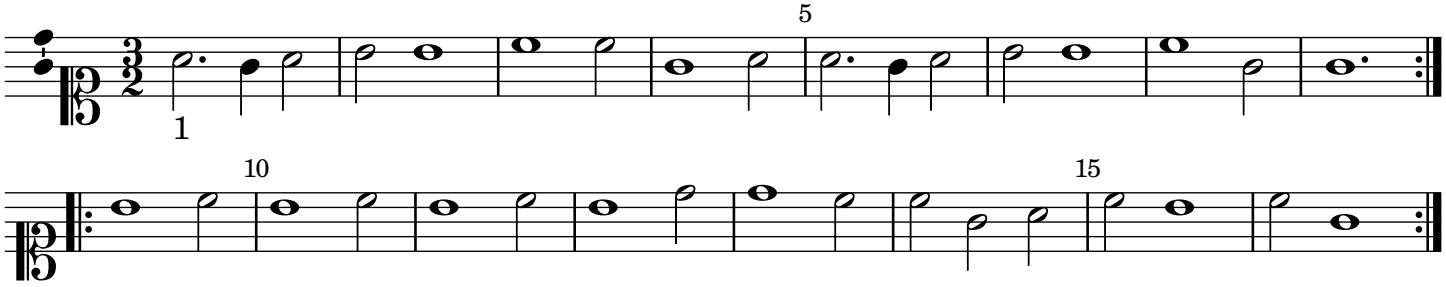
3. Bransle de poictu.



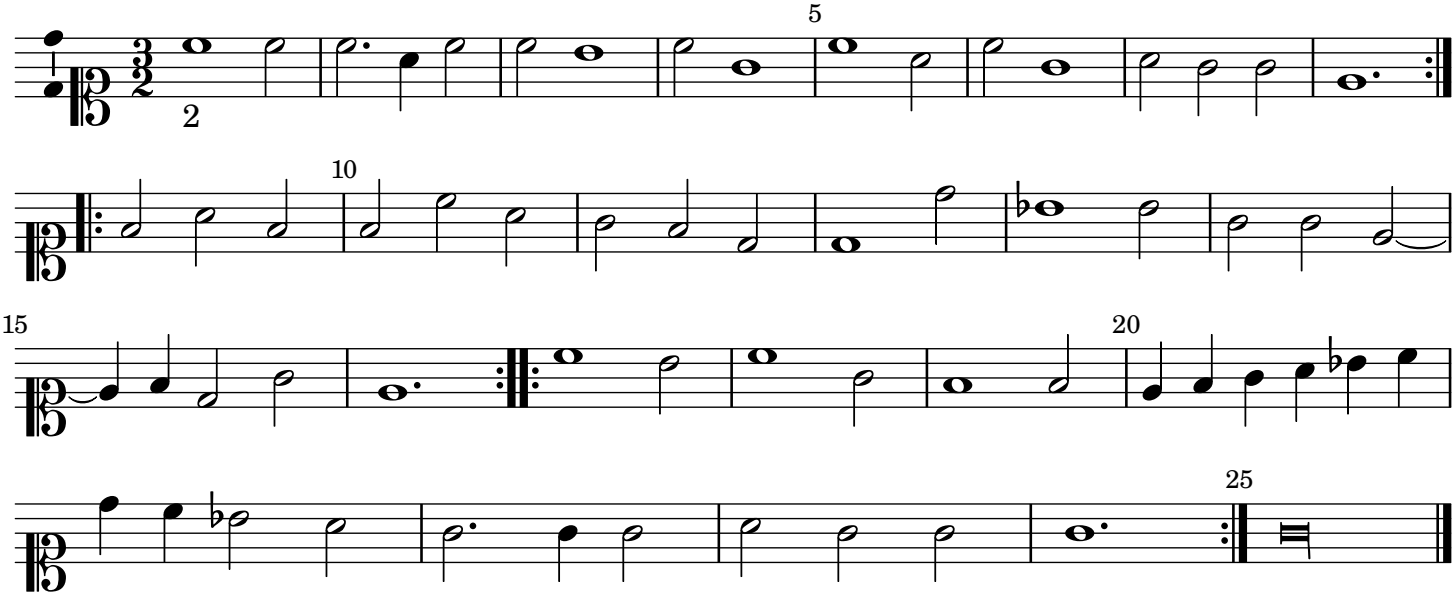
4. Bransle de poictu.



1. Bransle double.



2. Bransle double.



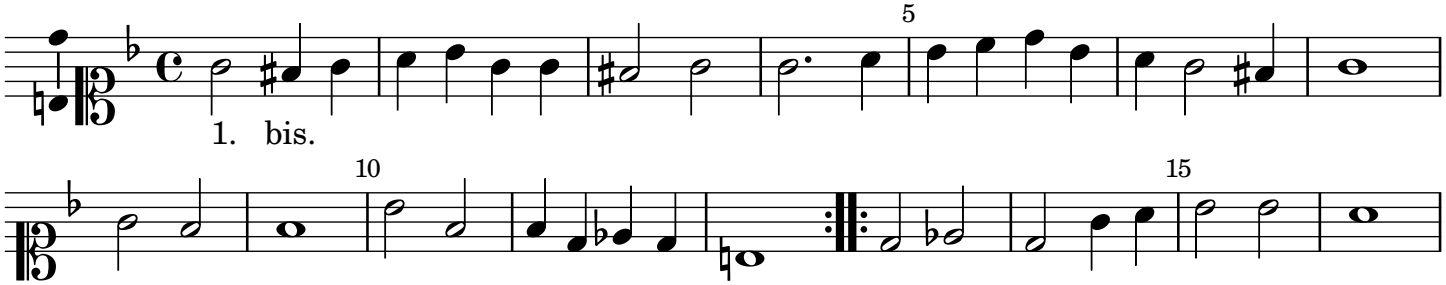
hiernach folgen die Bransle de Montirande unnd le Gavottes, welche im 1. Bransle simple zu finden.

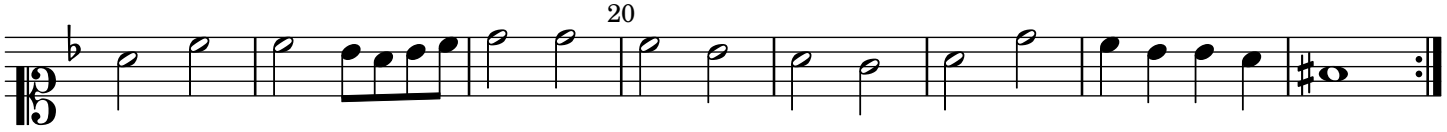
III. à 5.

3. BRANSLE simple de Poictu.

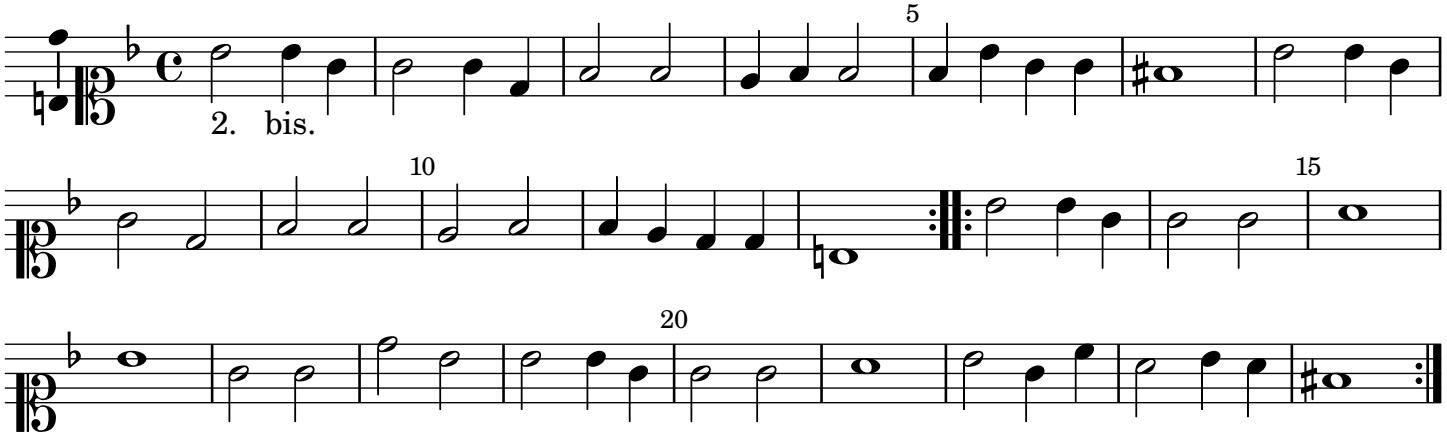
F. C.

1. Bransle simple de poictu.

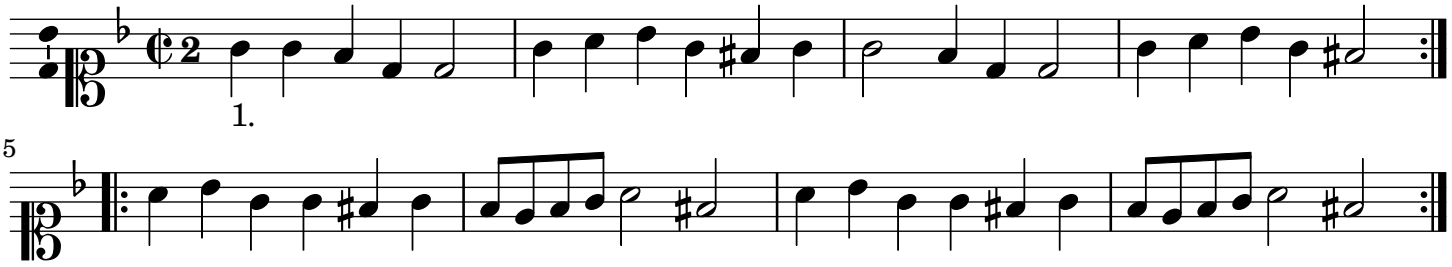




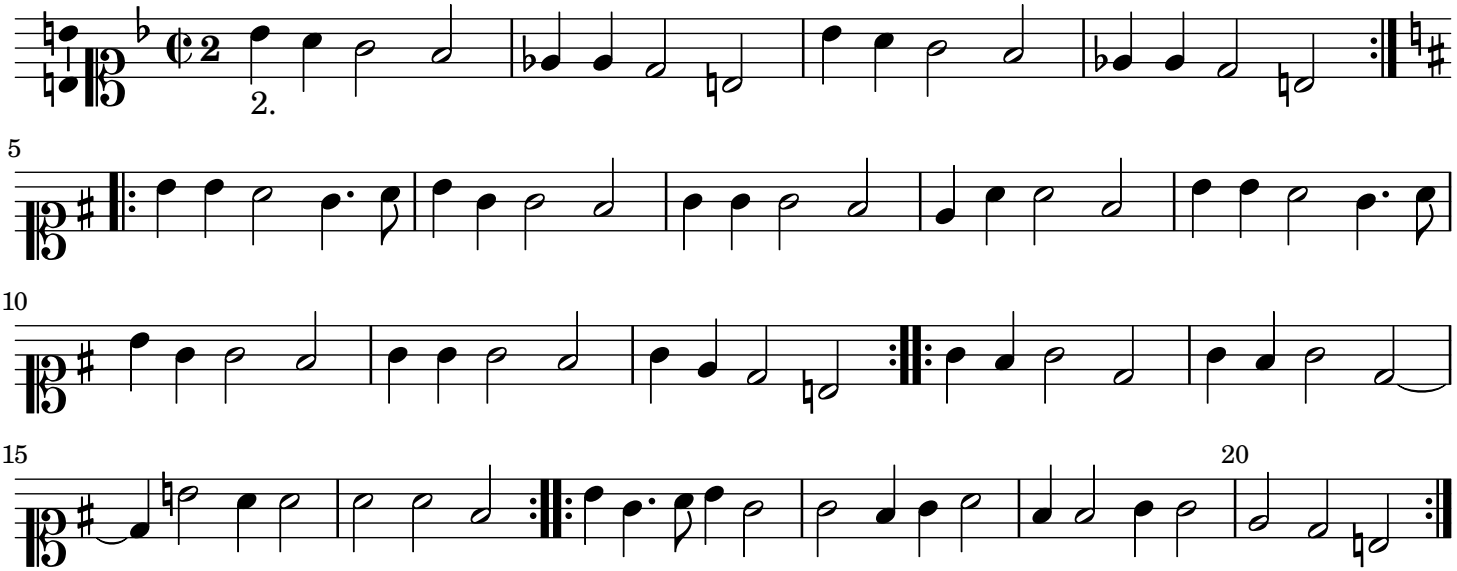
2. Bransle simple.



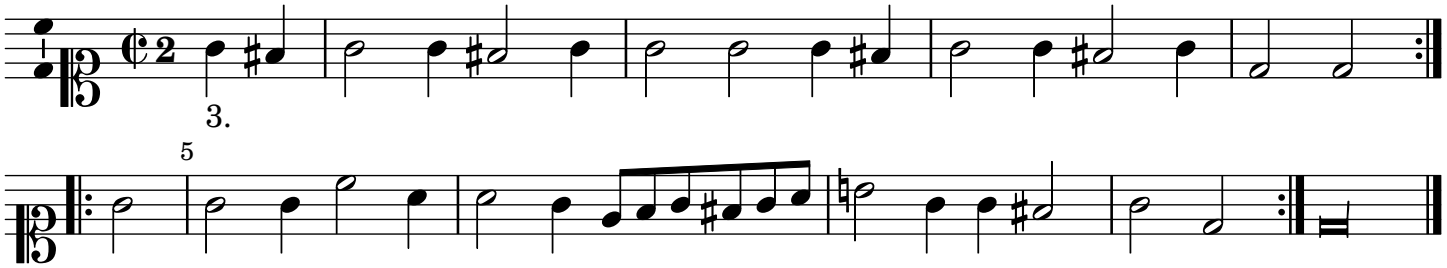
1. Bransle Gay.



2. Bransle Gay.



3. Bransle Gay.



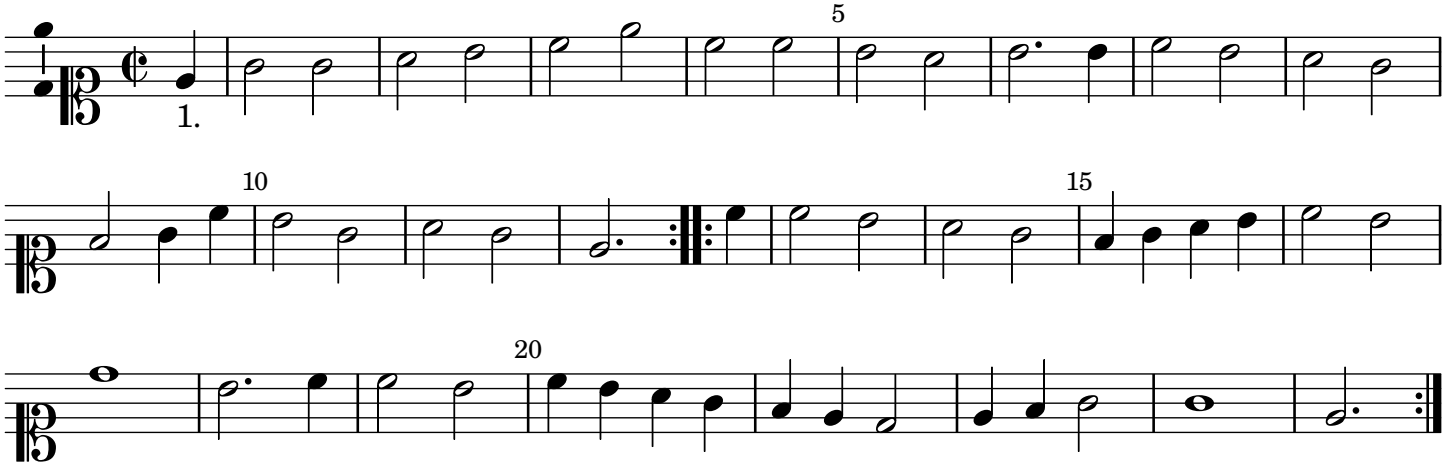
Bransle Gay double, und was darzu gehrig / ist fernen im 1. Bransle simple zu finden.

IV. à 5.

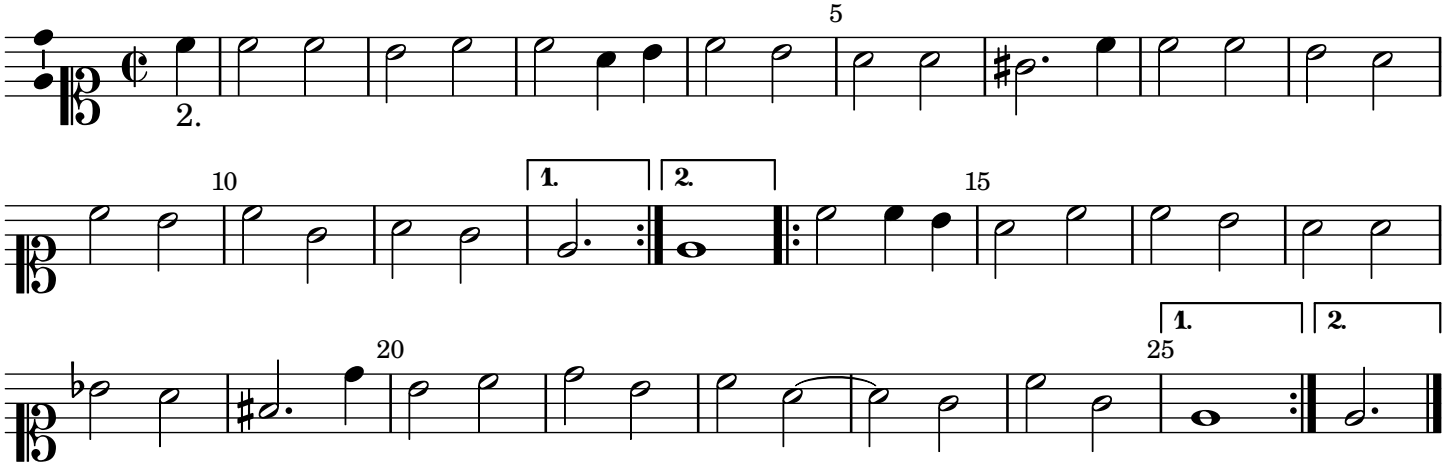
4. BRANSLE simple.

F. C.

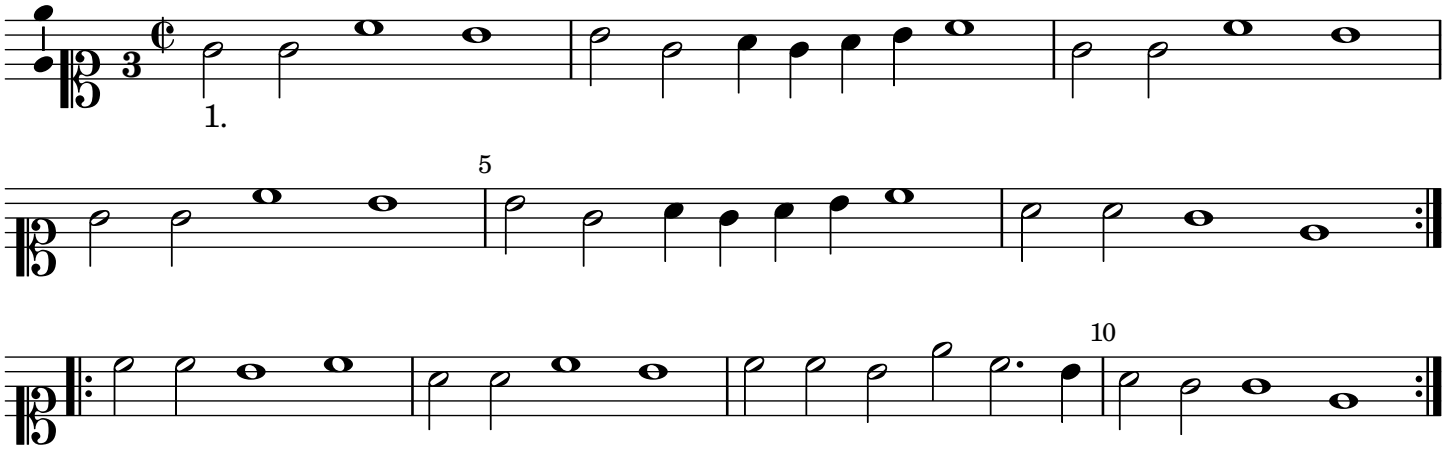
1. Bransle simple.



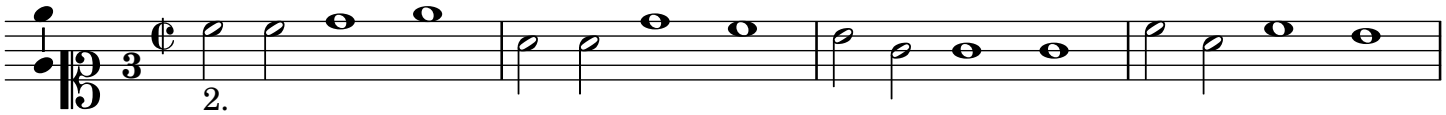
2. Bransle simple.

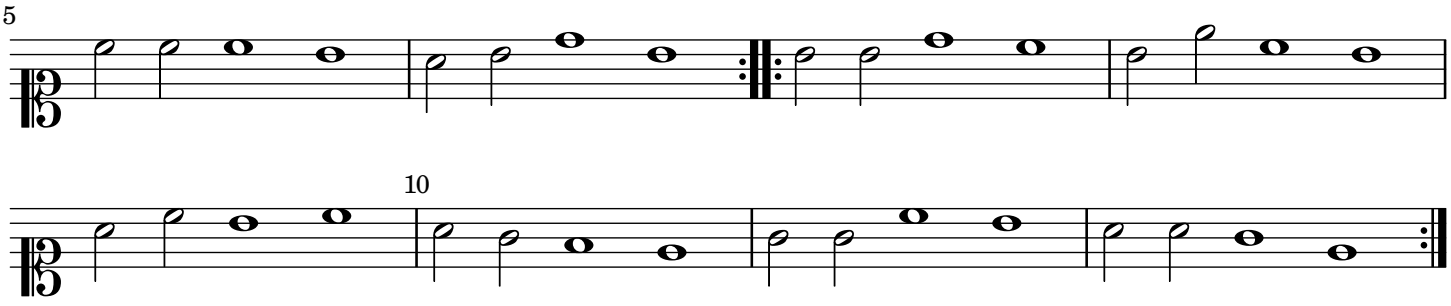


1. Bransle Gay.

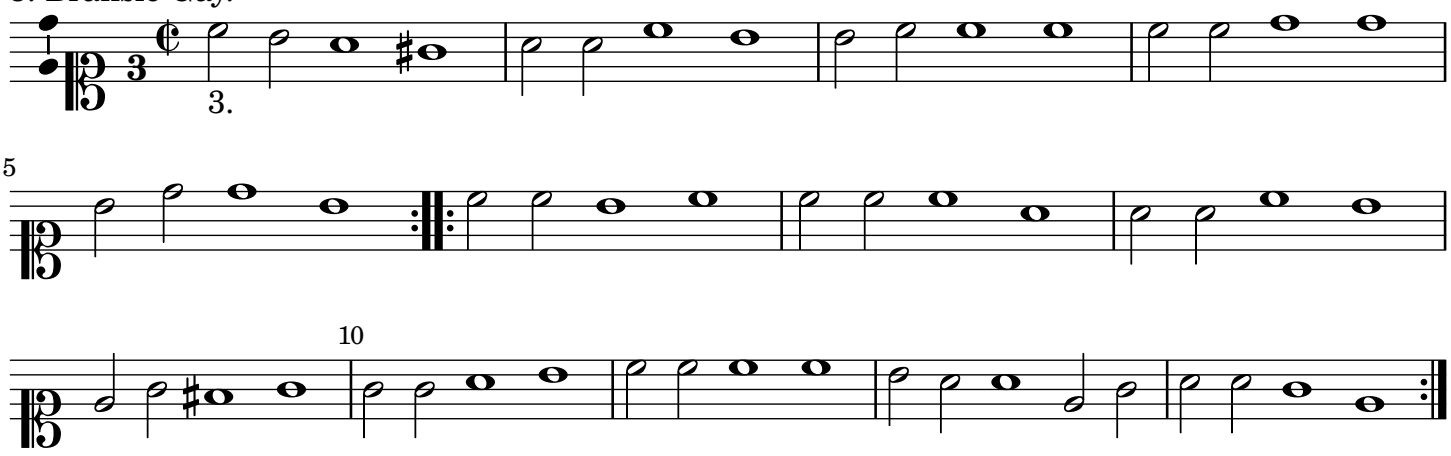


2. Bransle Gay.

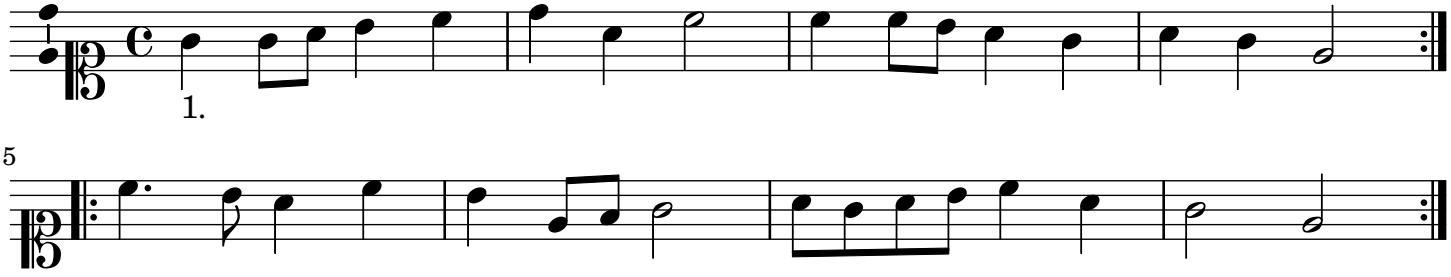




3. Bransle Gay.



1. Bransle double.



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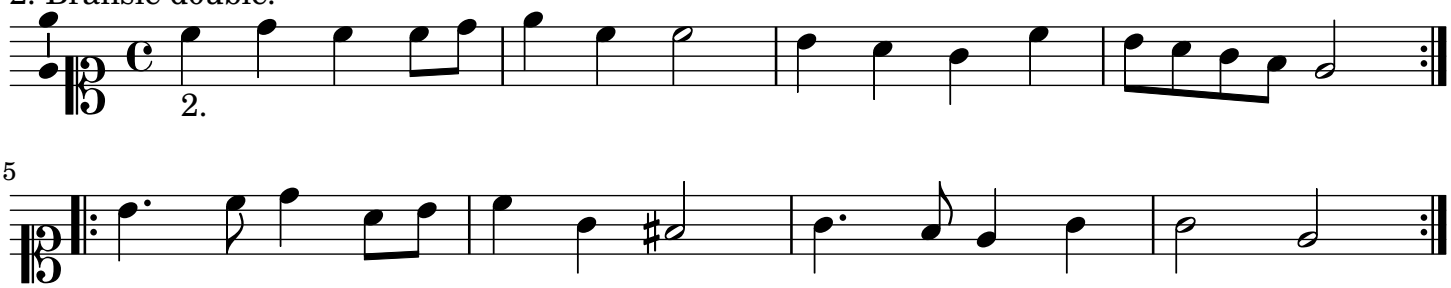

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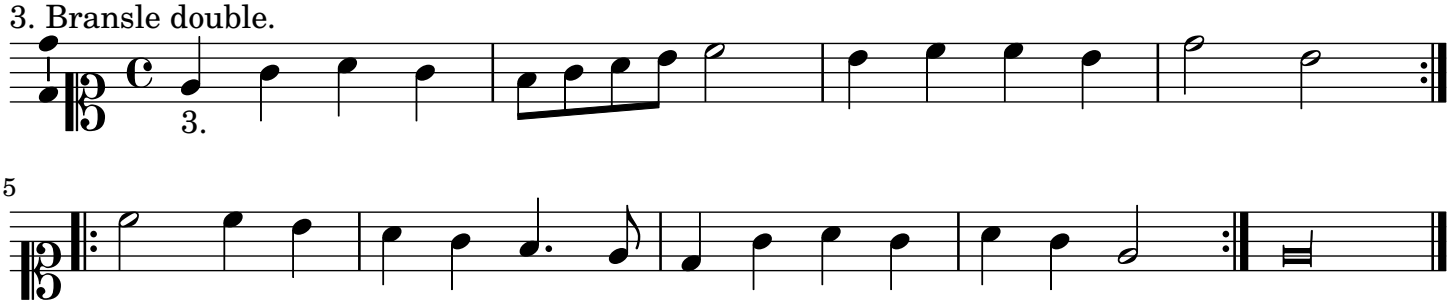
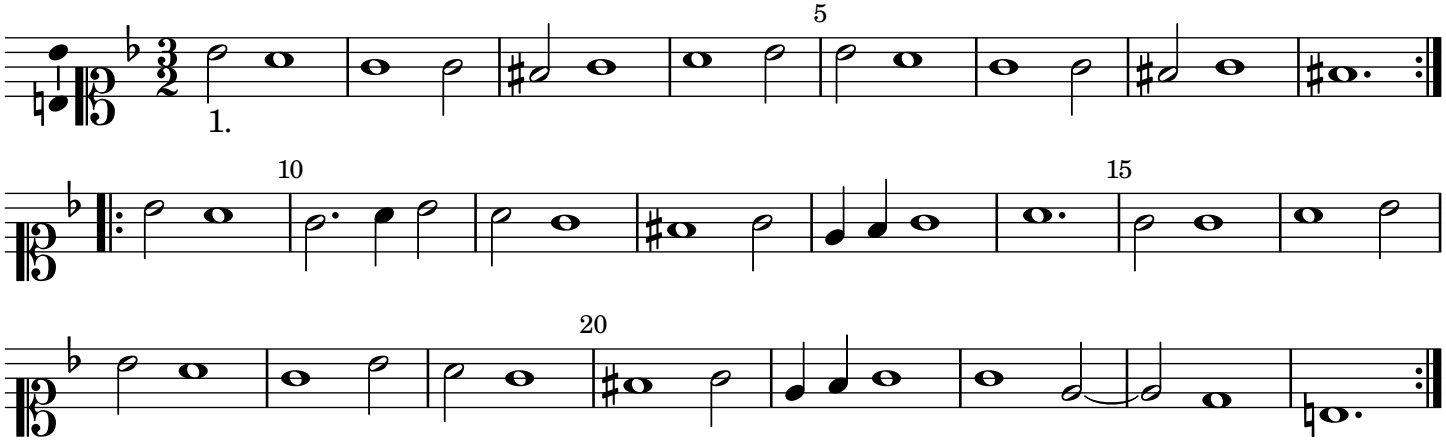


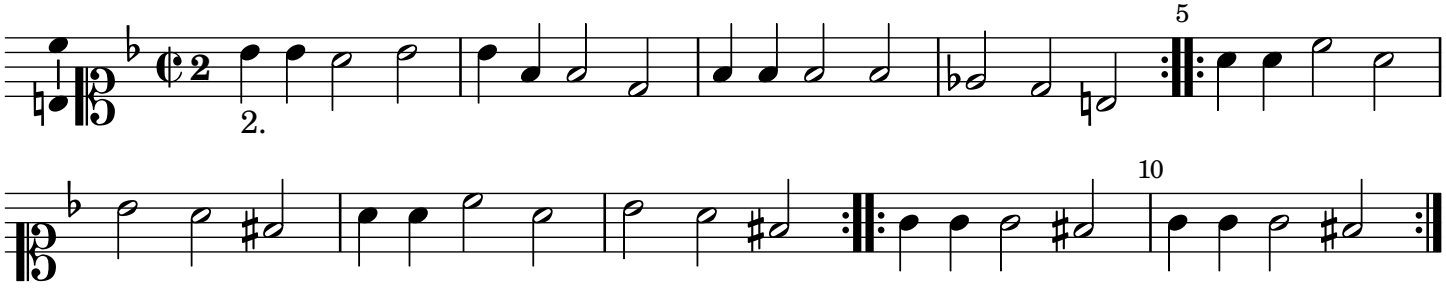
V. à 5.

F. C.

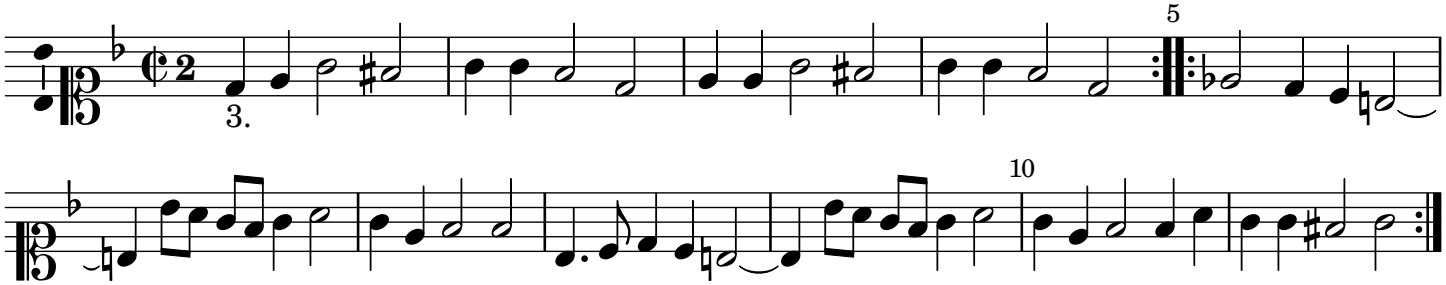
1. Bransle Gay.



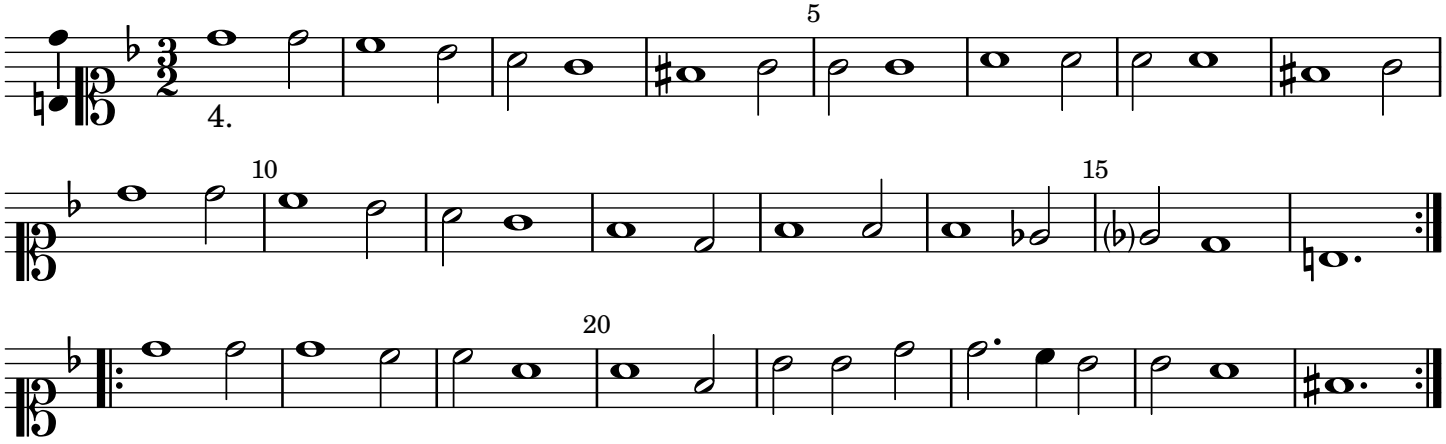
2. Bransle Gay.



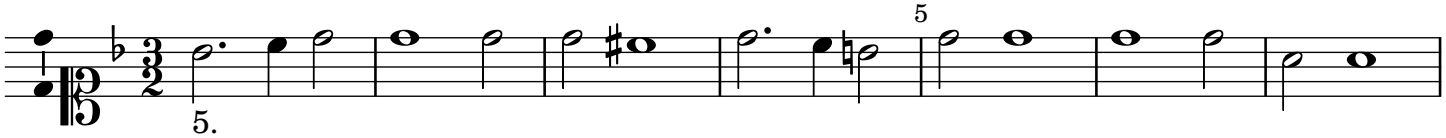
3. Bransle Gay.

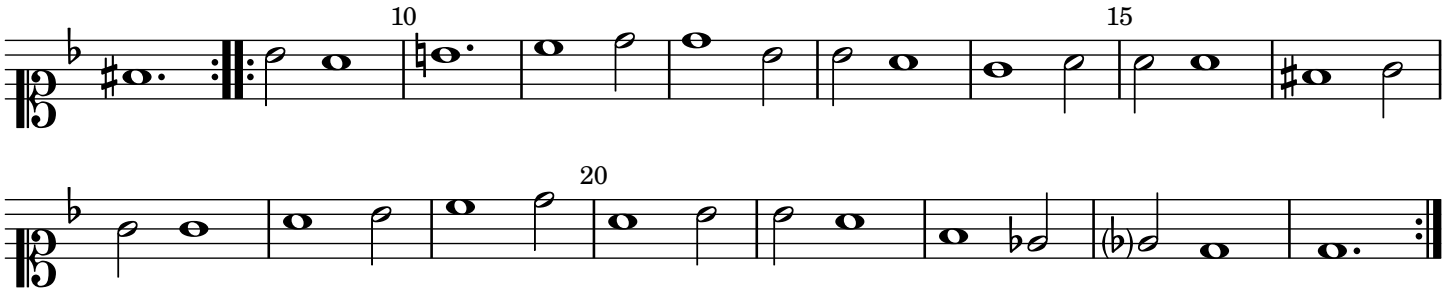


4. Bransle Gay.

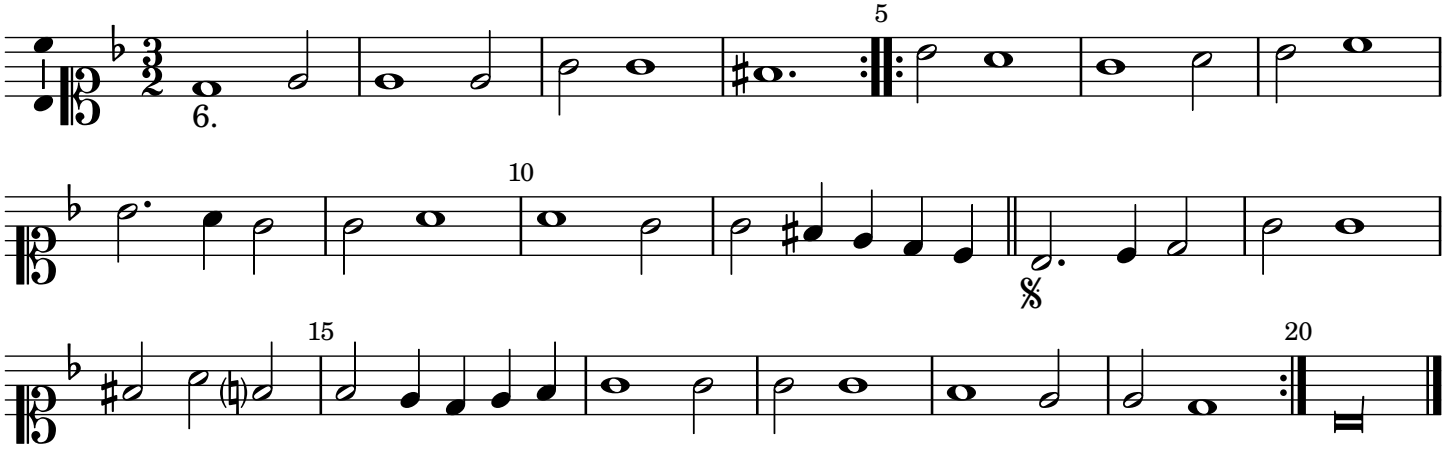


5. Bransle Gay.





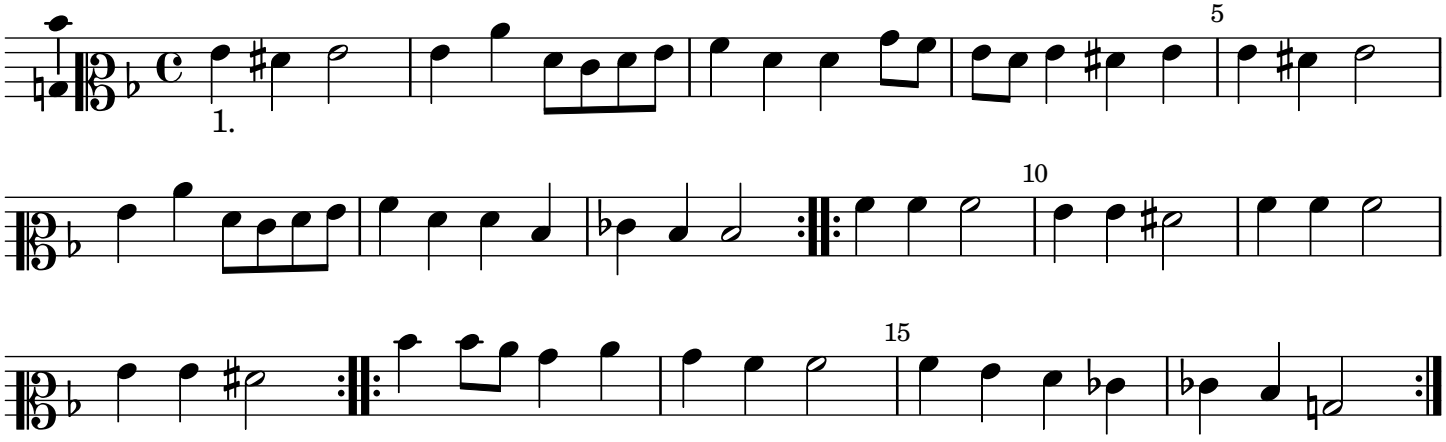
6. Bransle Gay.



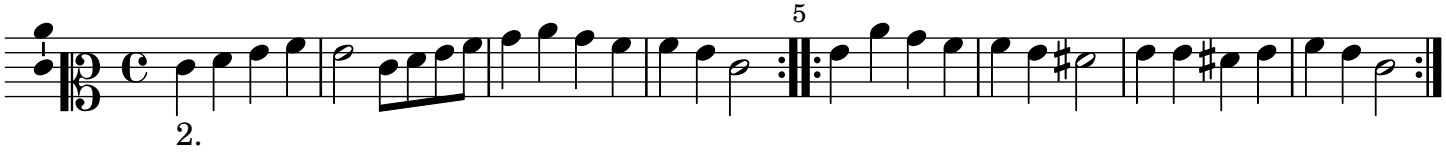
VI. à 5.

F. C.

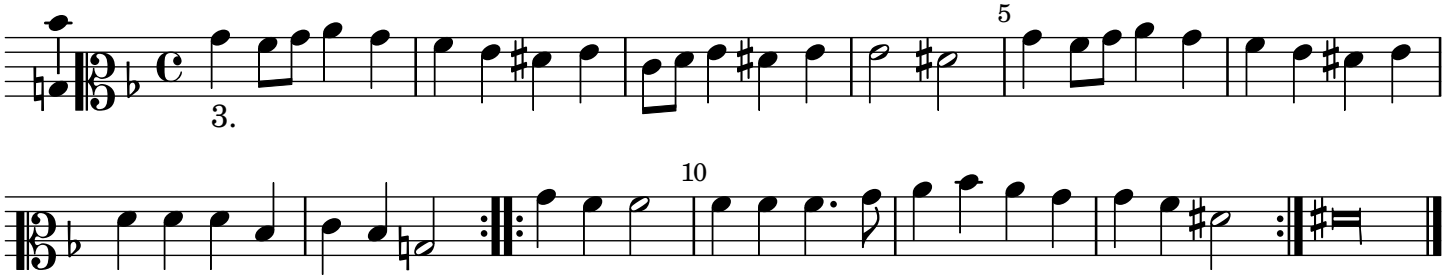
1. Bransle double.



2. Bransle double.



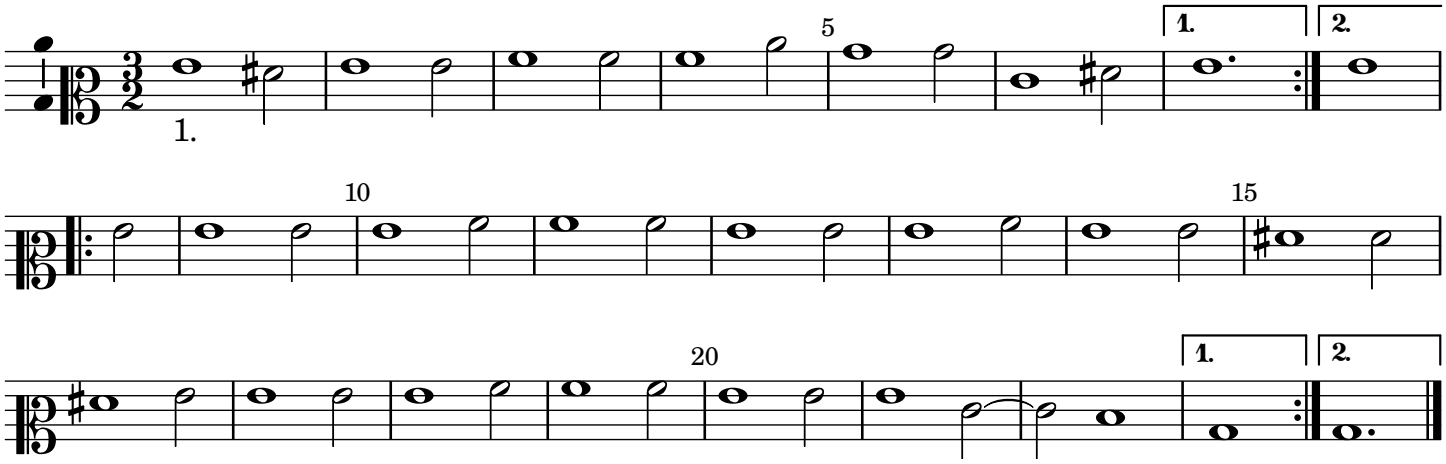
3. Bransle double.



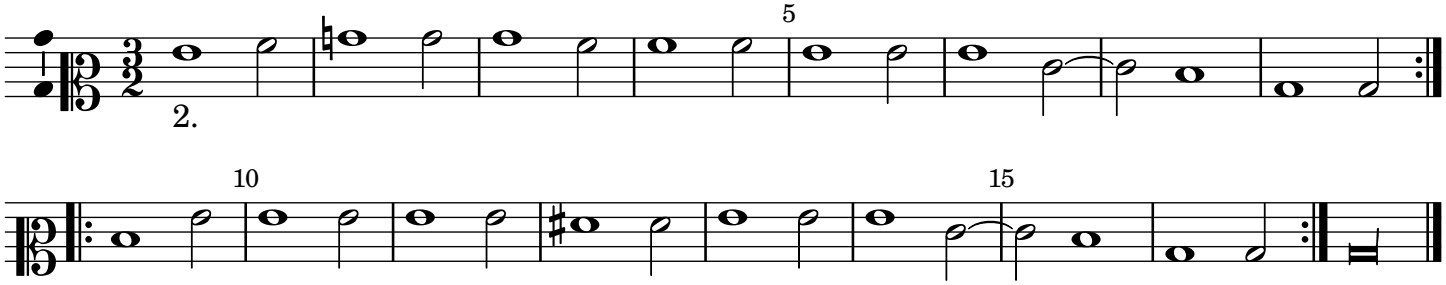
VII. à 5.

F. C.

1. Bransle Courant.



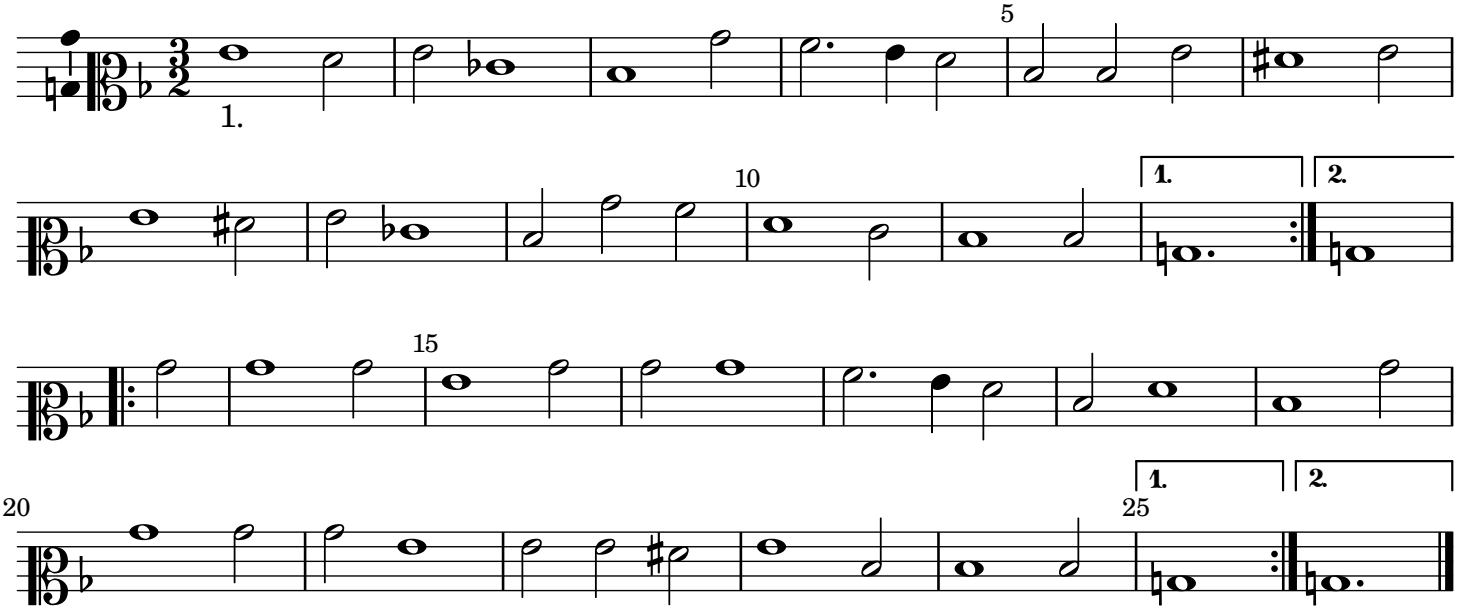
2. Bransle Courant.



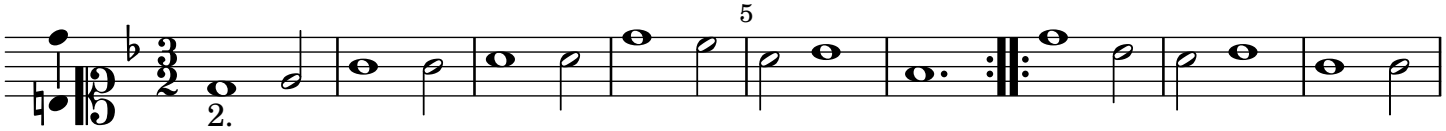
VIII. à 5.

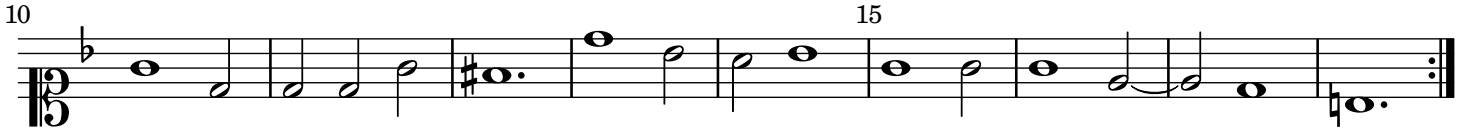
F. C.

1. Bransle Gay double.

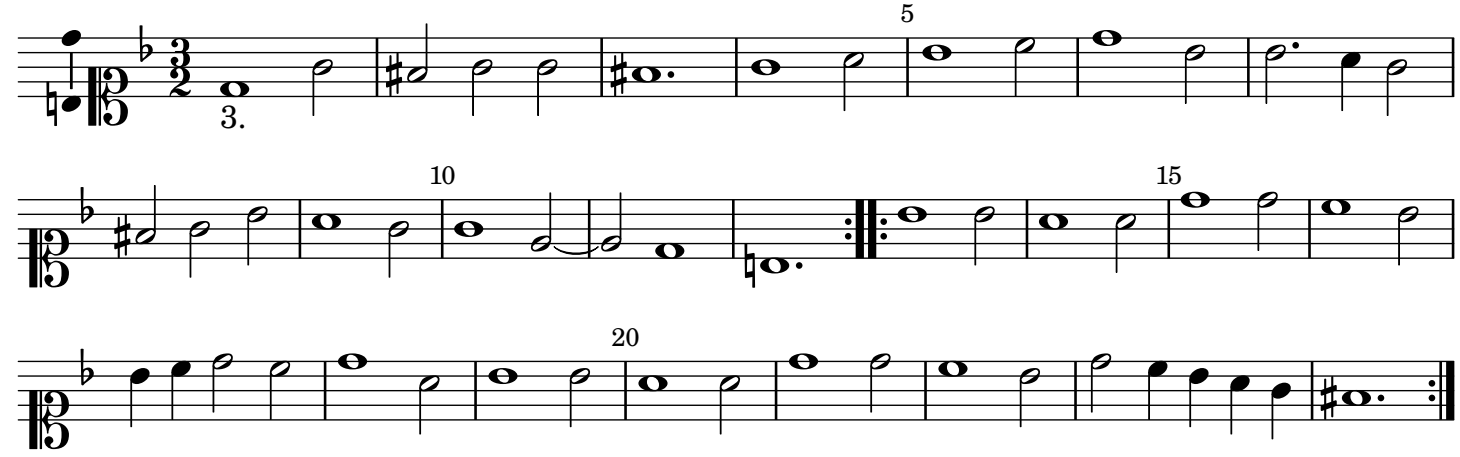


2. Bransle Gay double.

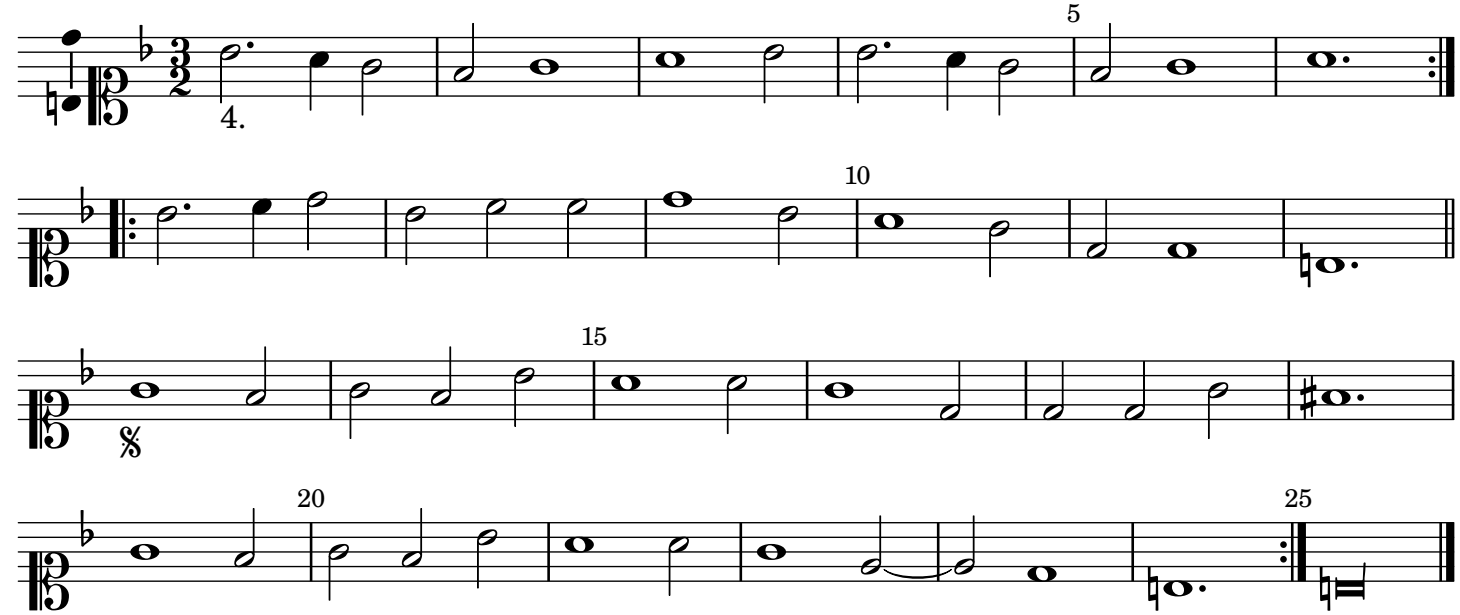




3. Bransle Gay double.



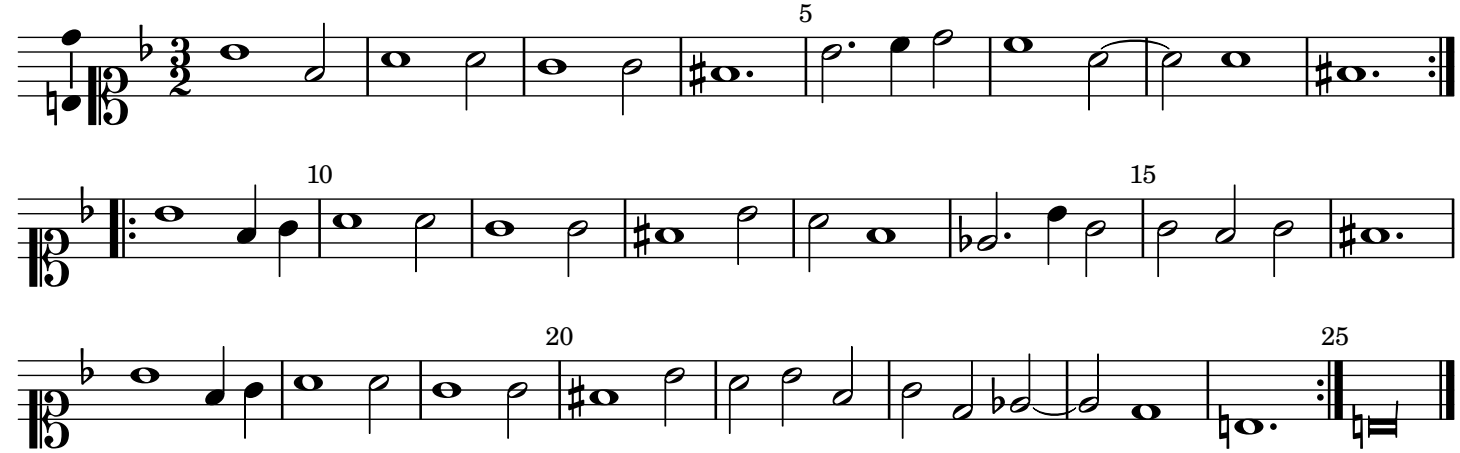
4. Bransle Gay double.



IX. à 5.

F. C.

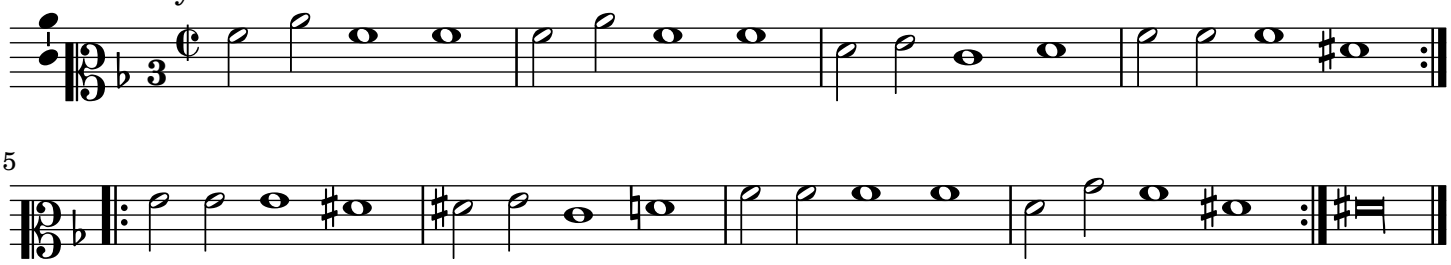
Bransle double de poictu.



X. à 5.

F. C.

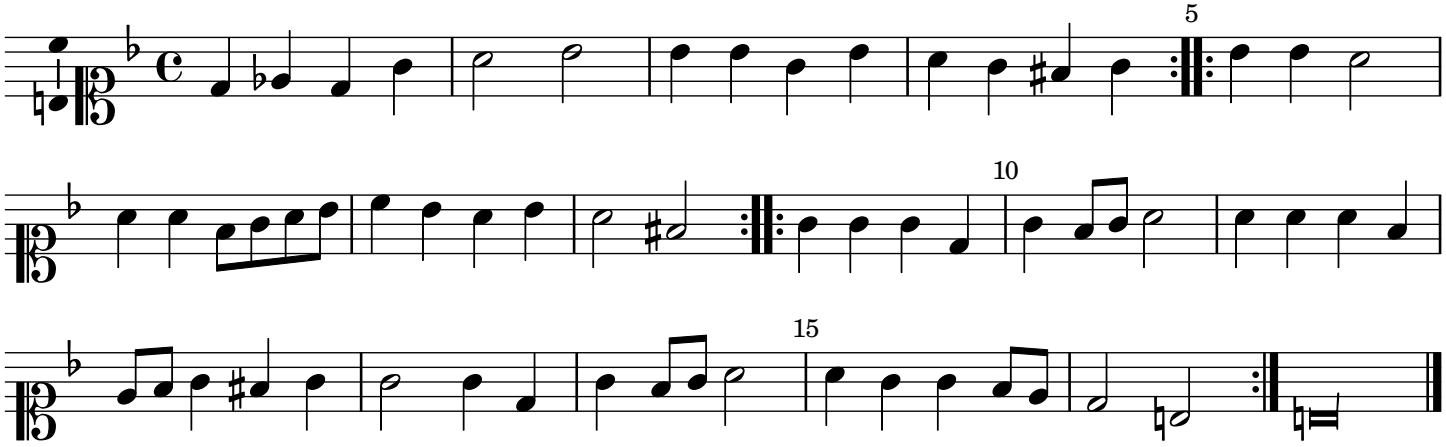
Bransle Gay.



XI. à 5.

F. C.

Bransle de Montirande.

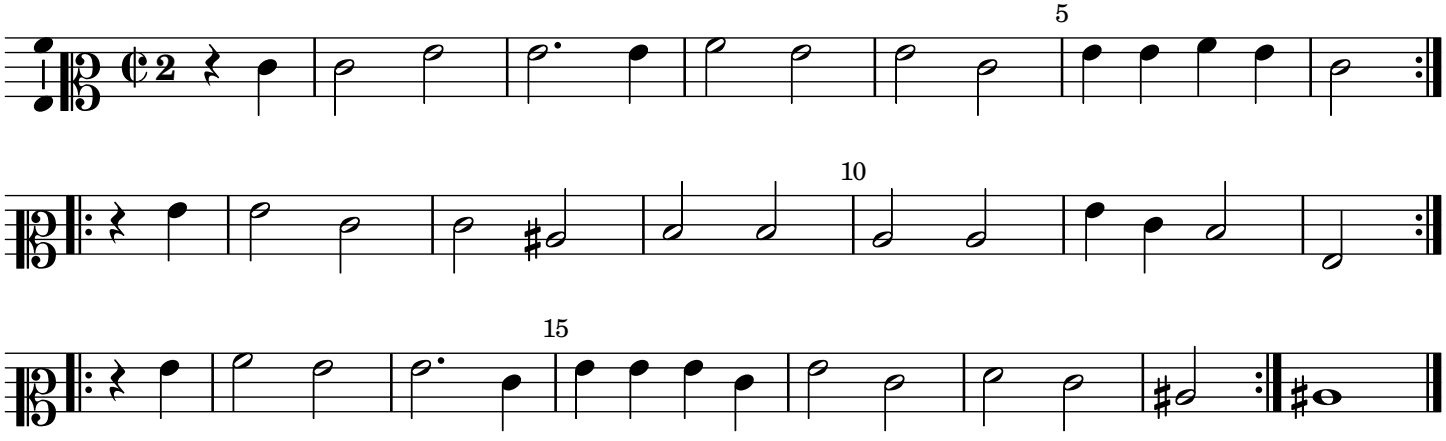


XII. à 4.

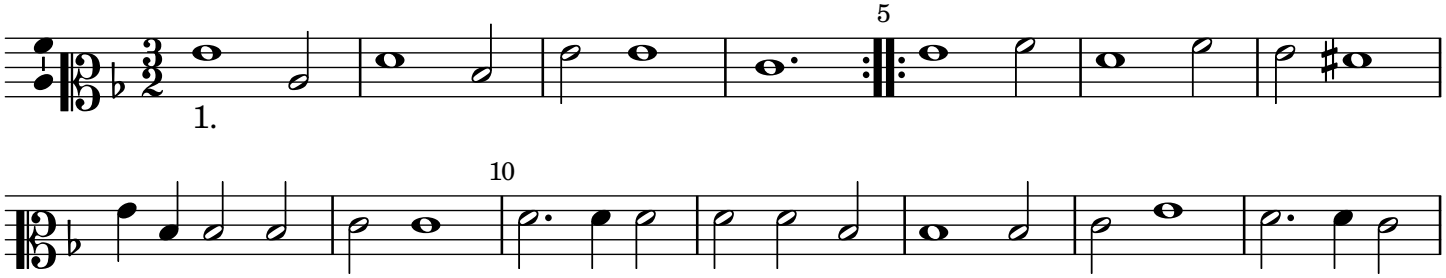
5. BRANSLE Simple.

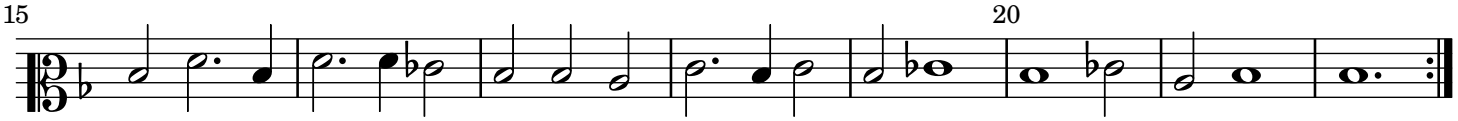
M. P. C.

Bransle simple.

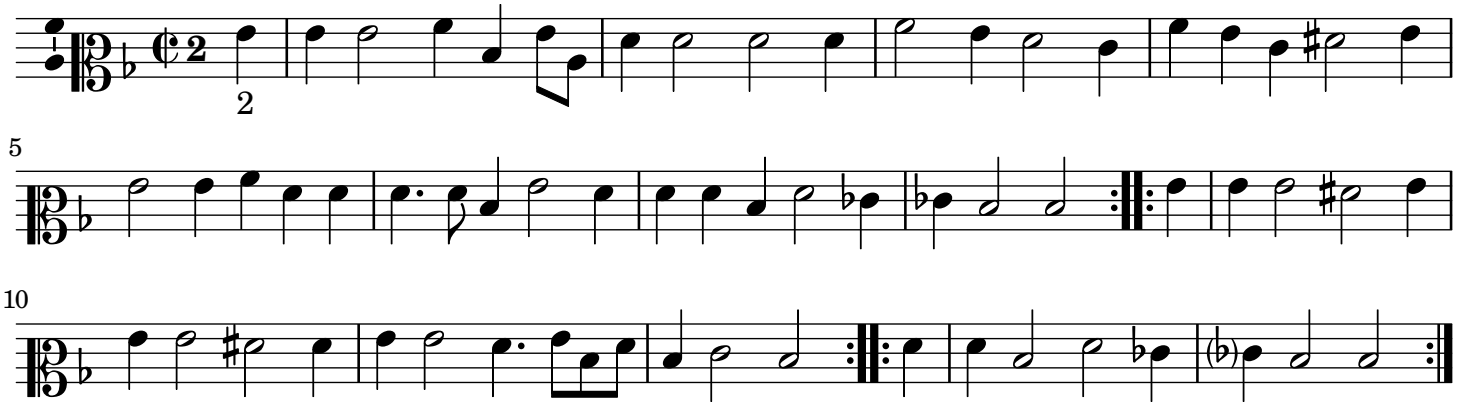


1. Bransle Gay.

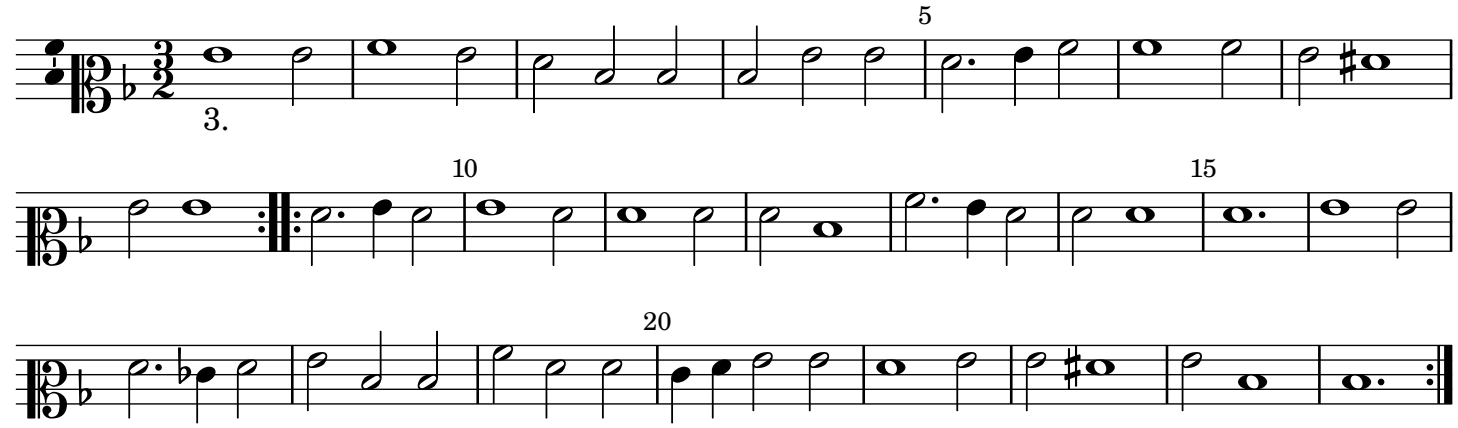




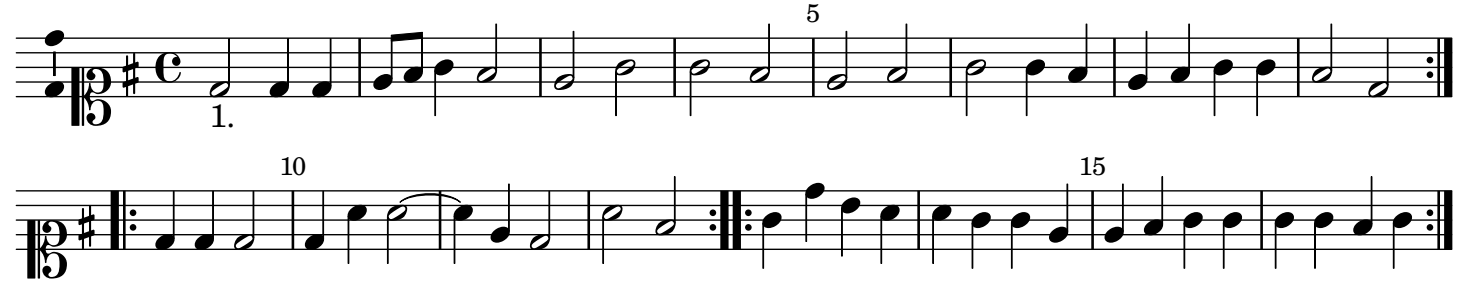
2. Bransle Gay.



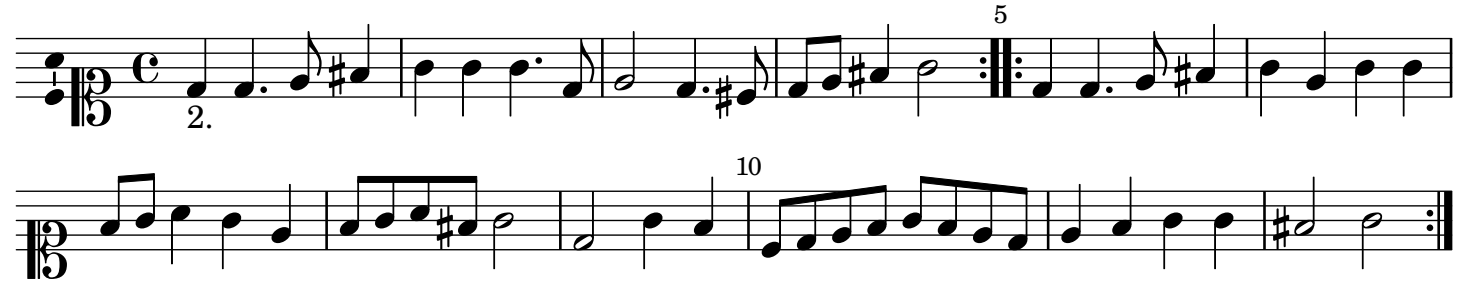
3. Bransle Gay.



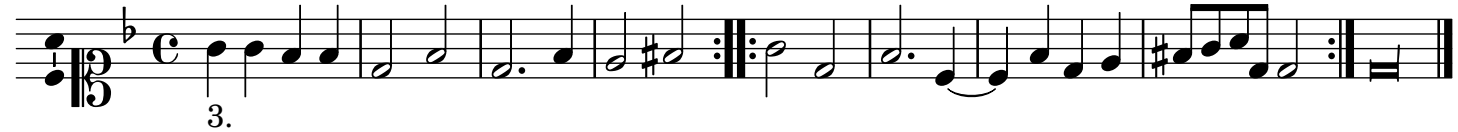
1. Bransle double.



2. Bransle double.



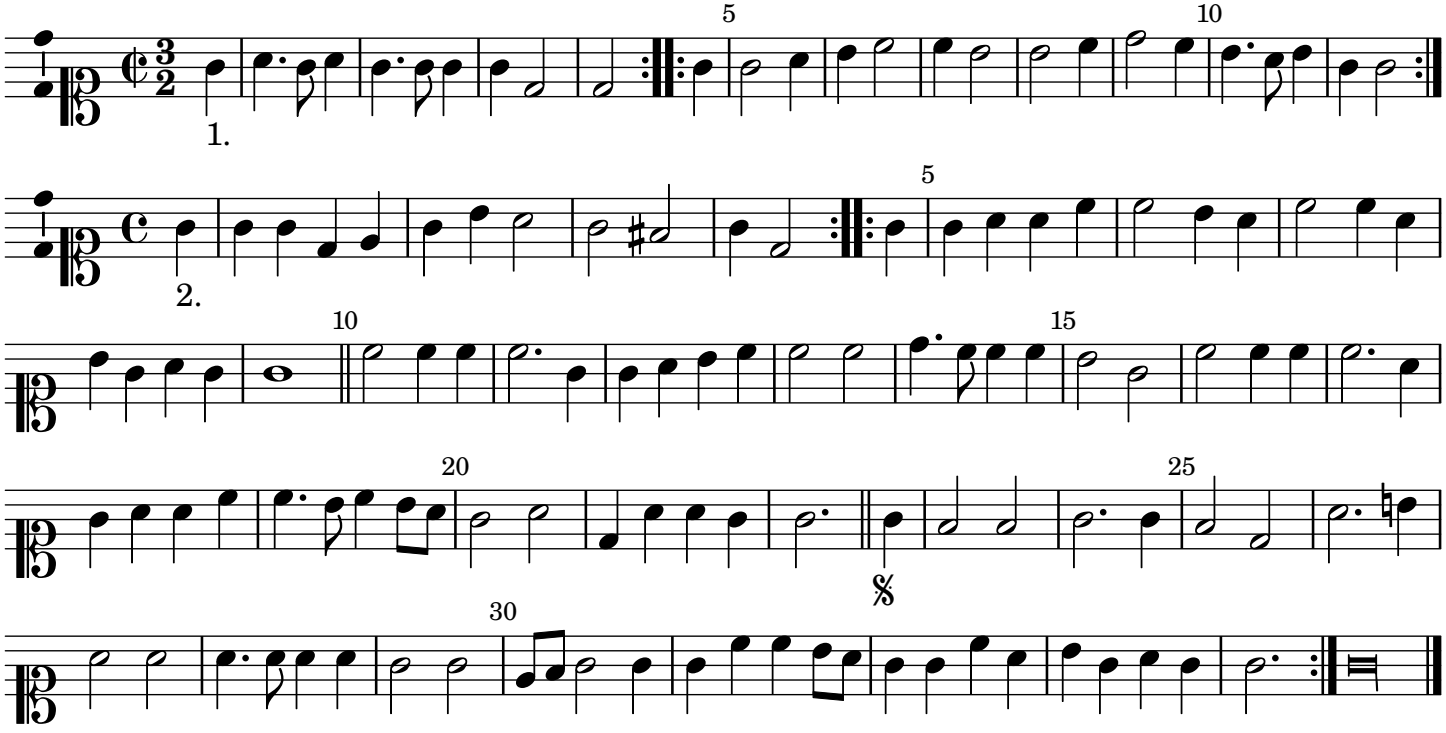
3. Bransle double.



XIII. à 4.
BRANSLE Gentil.

M. P. C.

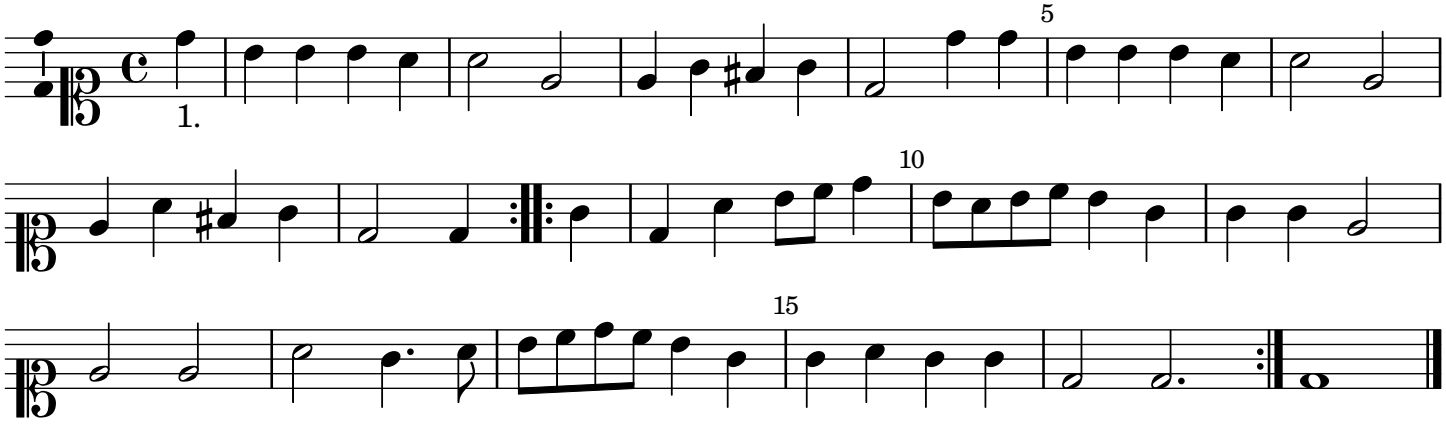
Bransle Gentil.



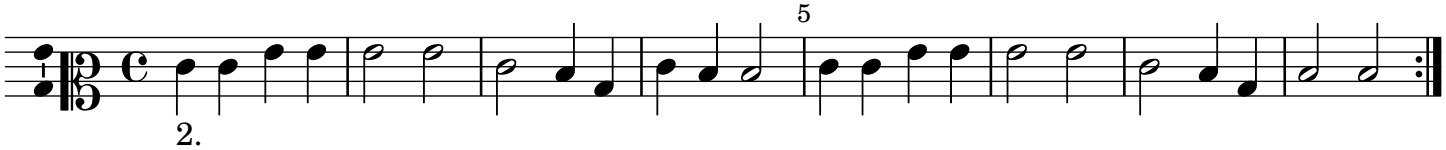
XIV. à 5.
BRANSLE de Villages.

M. P. C.

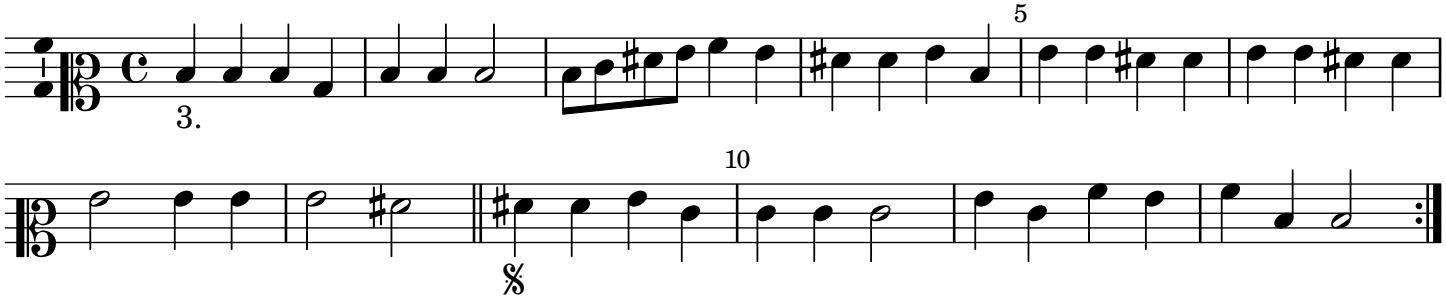
1. Bransle de Villages.



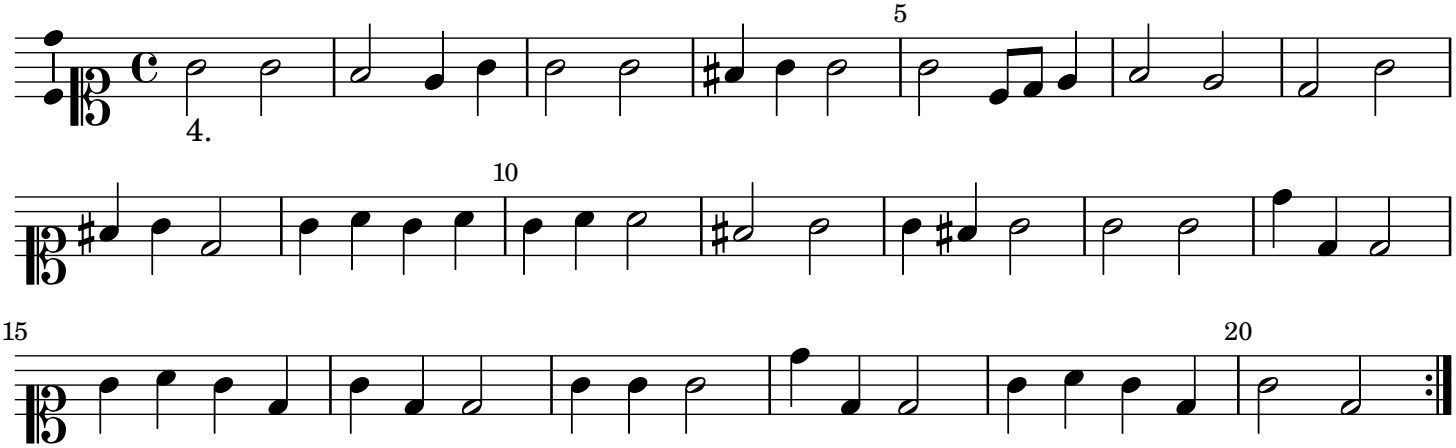
2. Bransle de Villages.



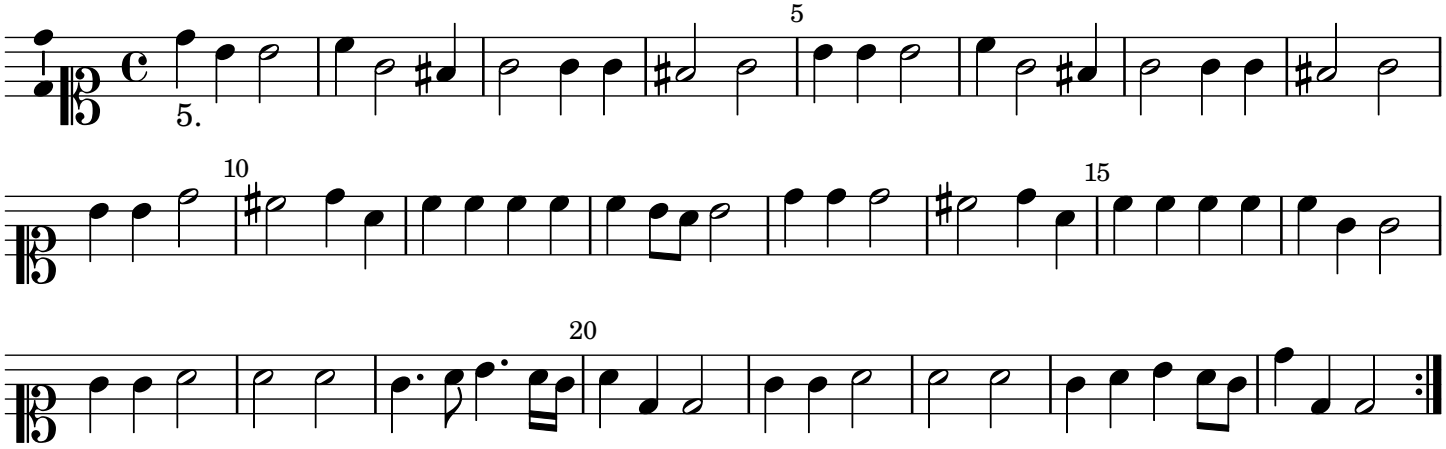
3. Bransle de Villages.



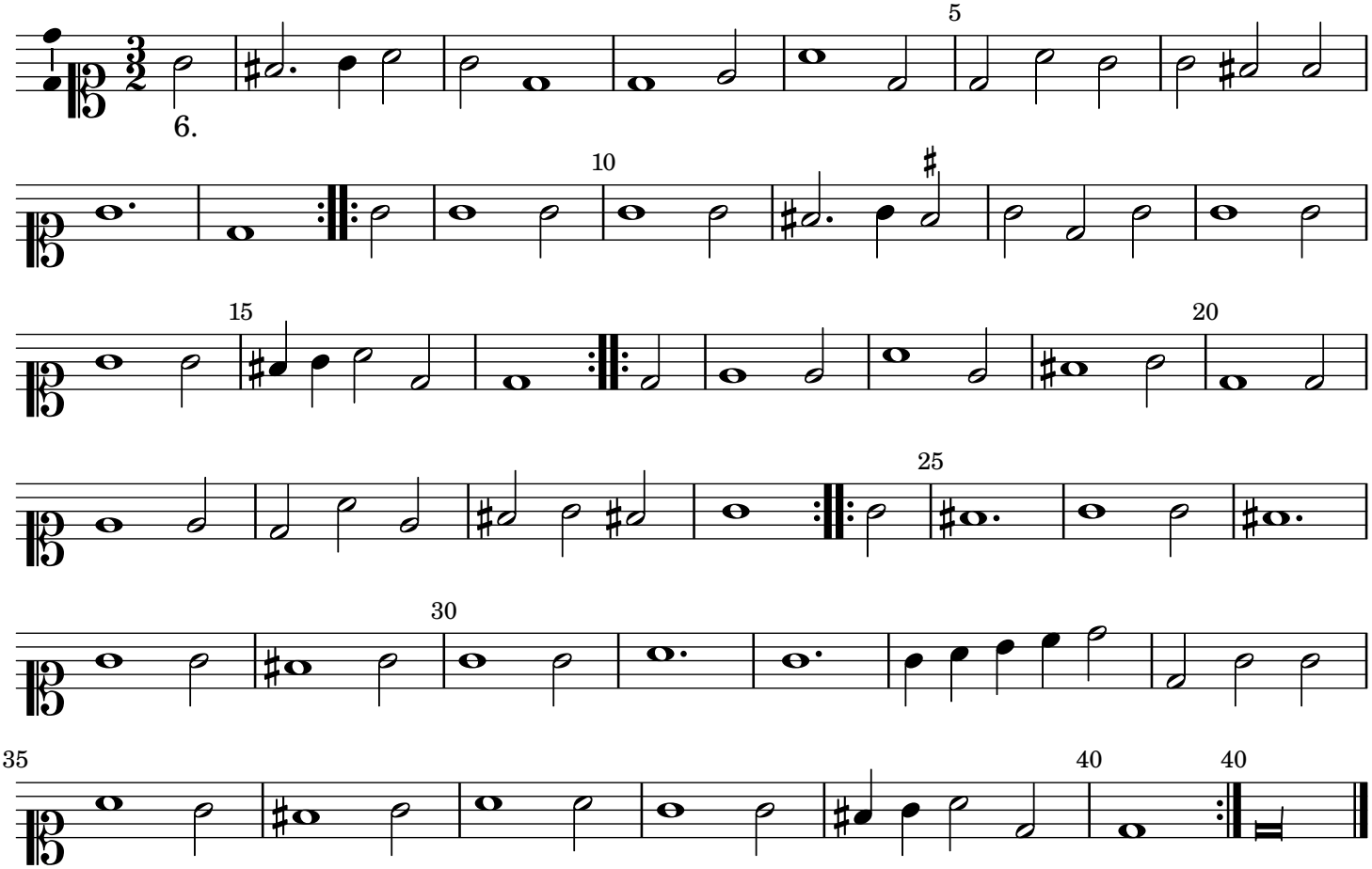
4. Bransle de Villages.



5. Bransle de Villages.



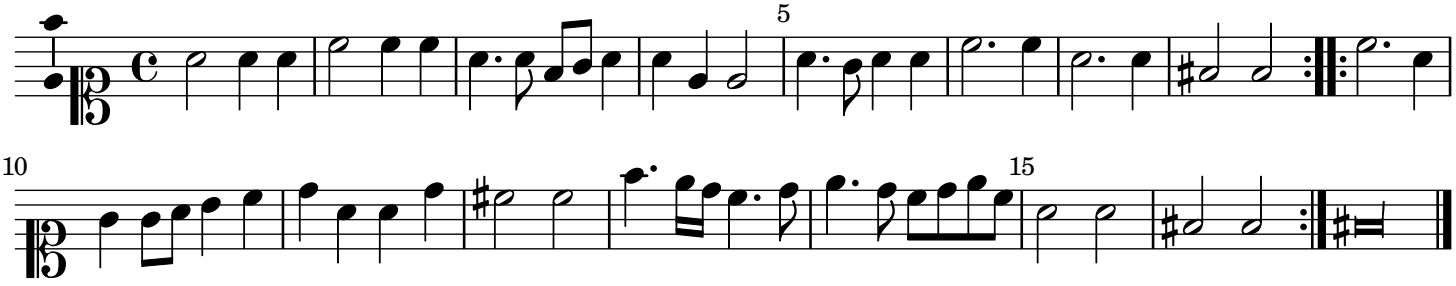
6. Bransle de Villages.



XV. à 5.
BRANSLE de la Torche.

M. P. C.

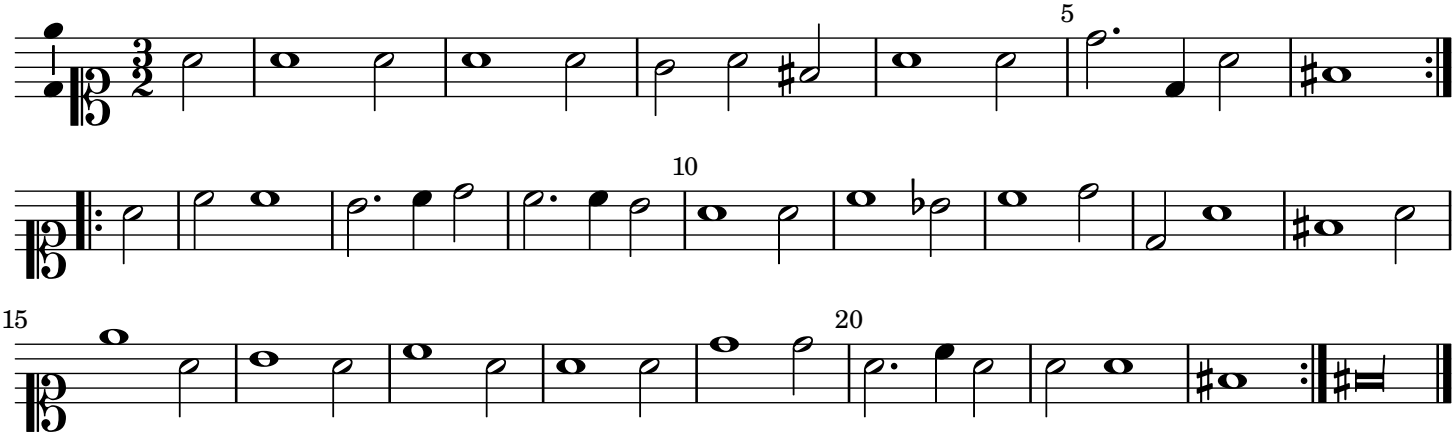
Bransle de la Torche.



XVI. à 5.
BRANSLE la Bohemiene.

M. P. C..

Bransle la Bohemiene.

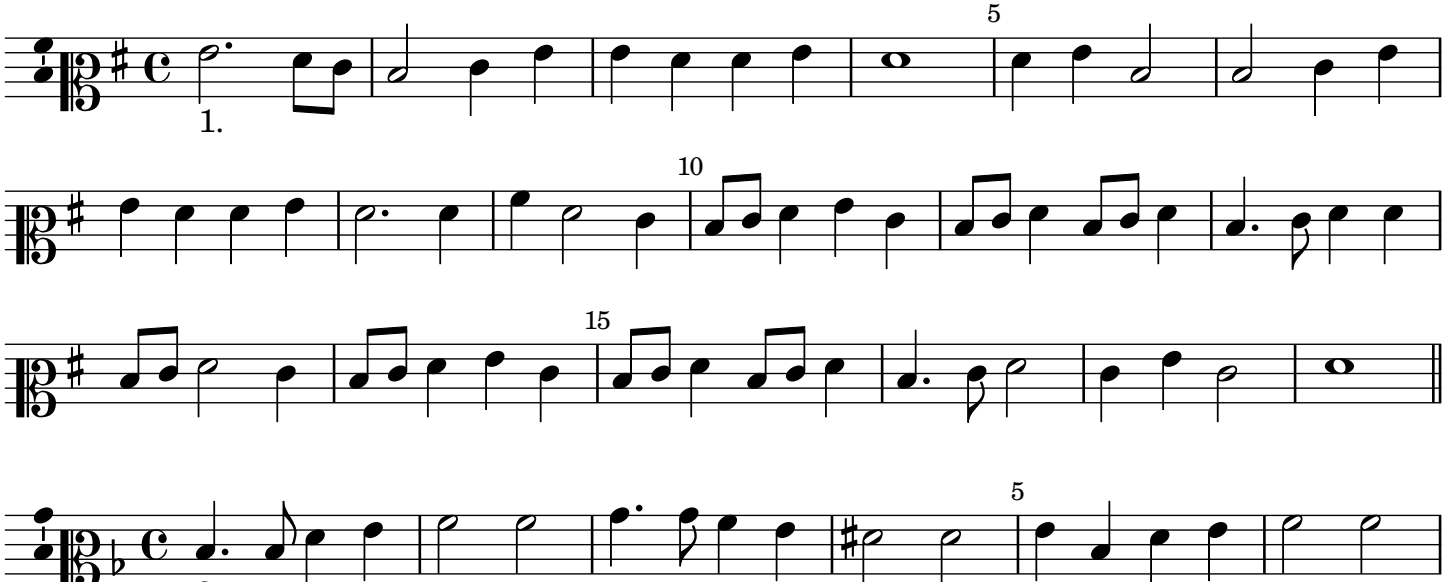


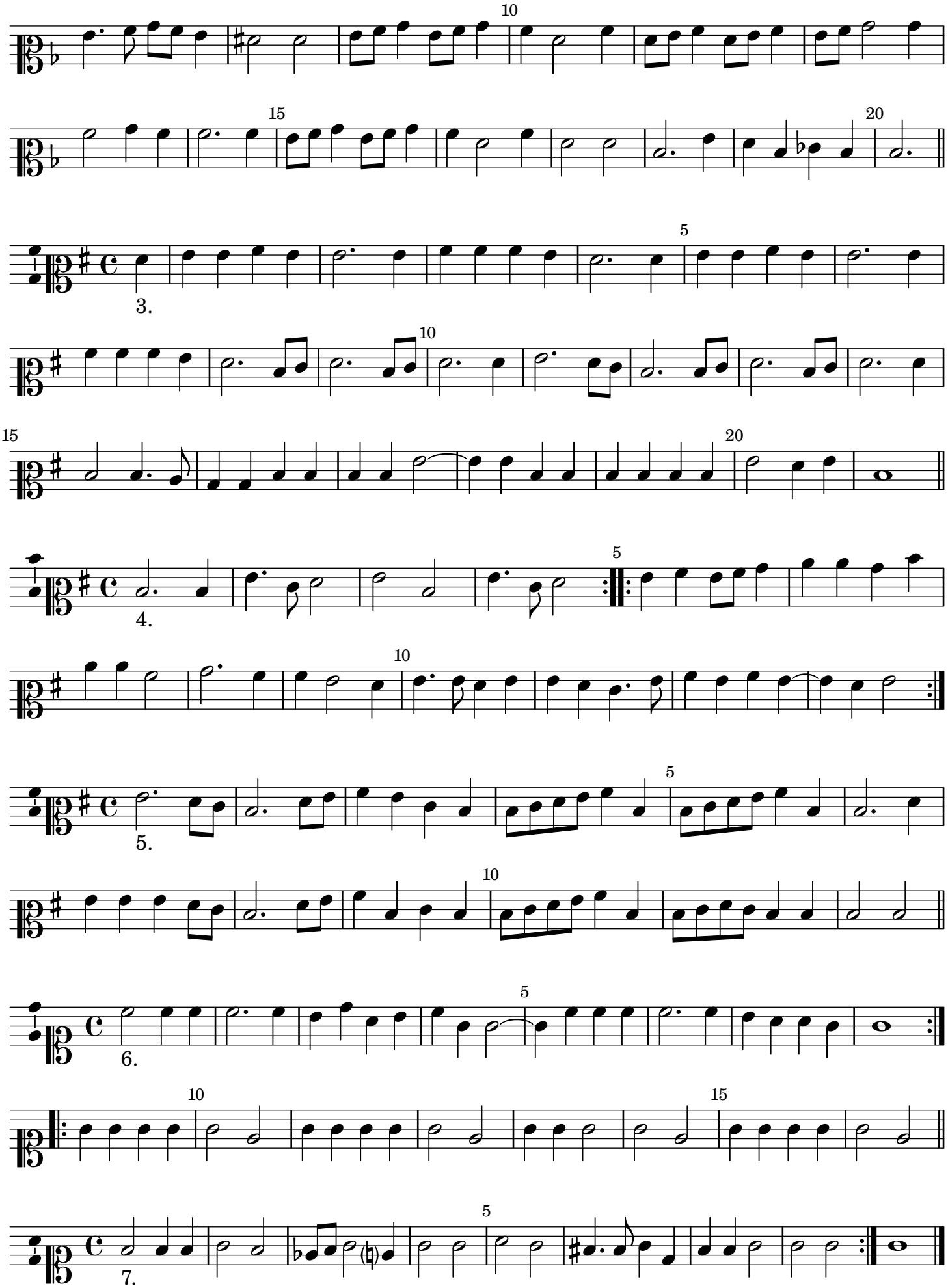
XVII. à 4.
BRANSLE de la Royne.

M. P. C.

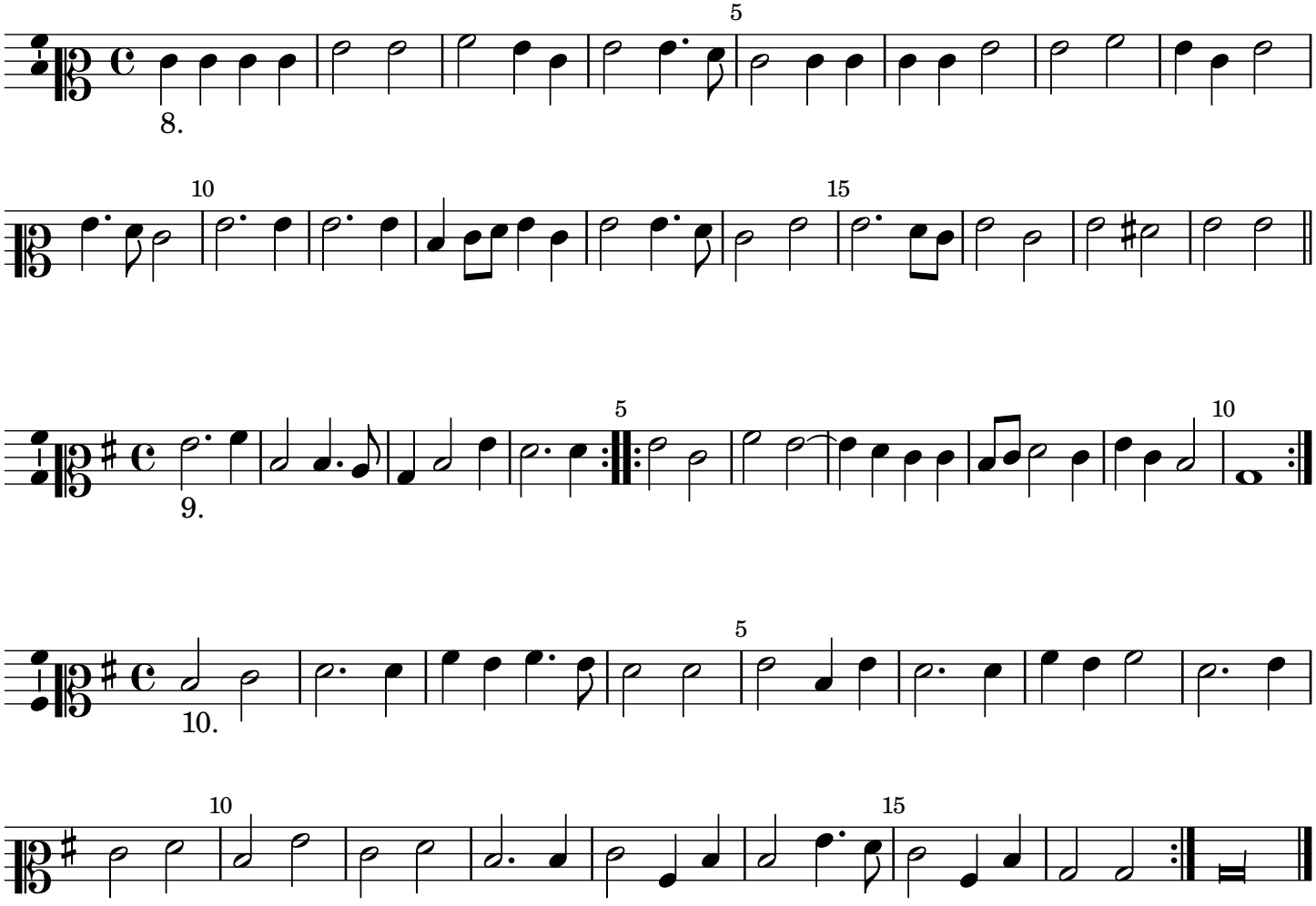
Dieses wird sonsten eine Quinta höher gesetzet: alse weil es dergestalt gar zu frembd und schwehr ist / hab ich es in die Quintam herunter transponiret: Doch kan der Music gelienter solches endern und setzen oder musiciren, wie er wil.

1. Bransle de la Royne.





hier ist das final. Etliche aber brauchen diese nachfolgende auch noch darzu

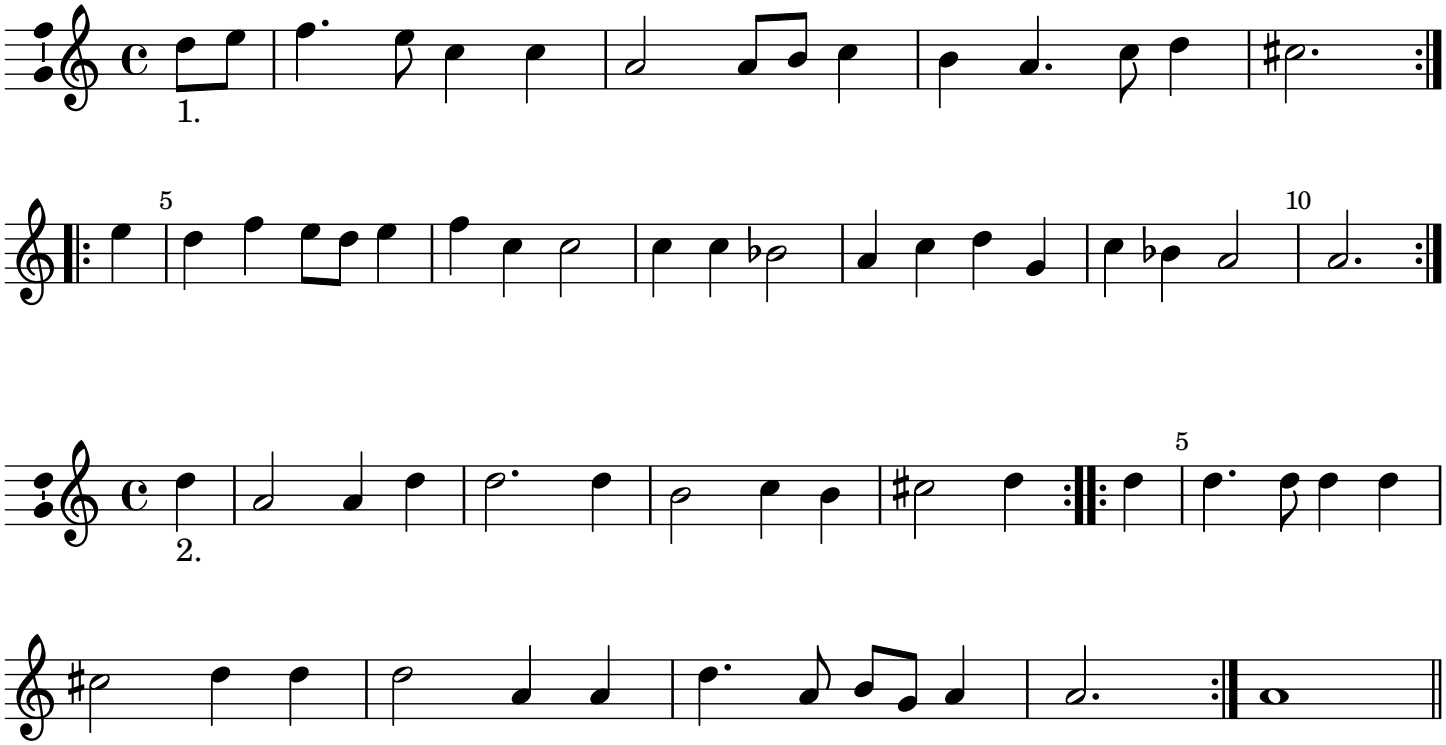


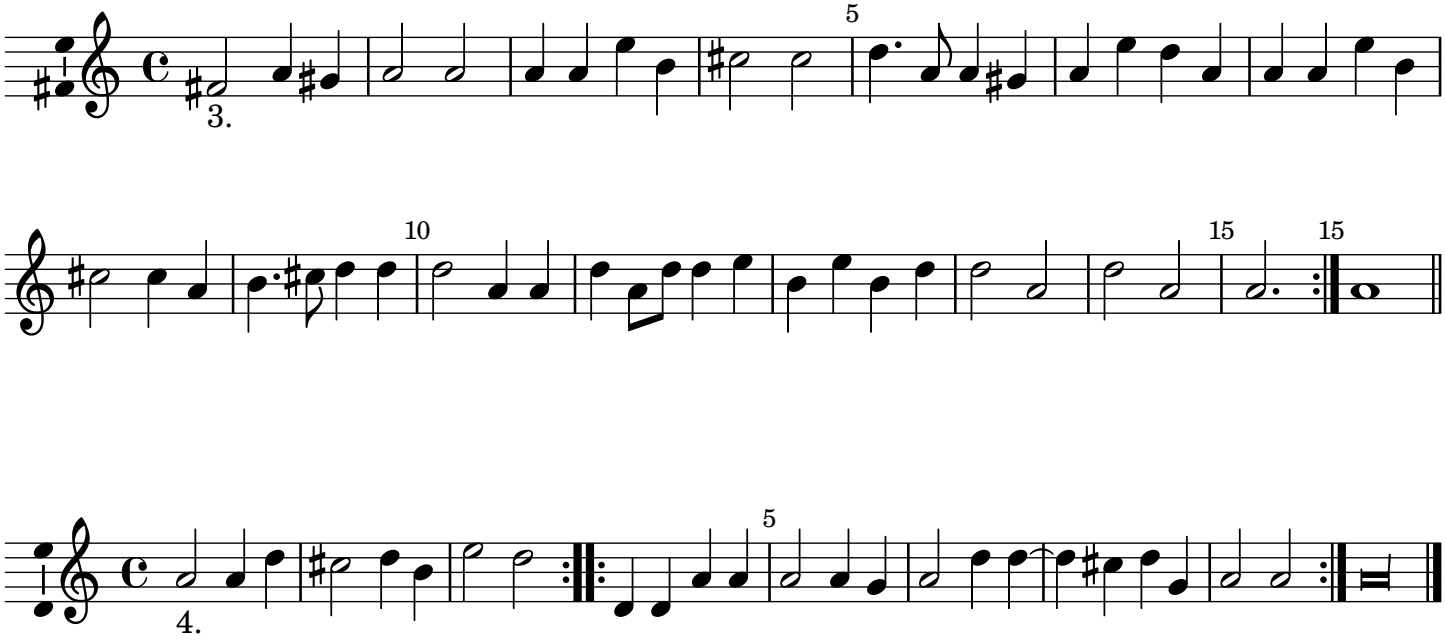
XVIII. à 5.

BRANSLE Lorraine.

M. P. C.

1. Bransle Lorraine.



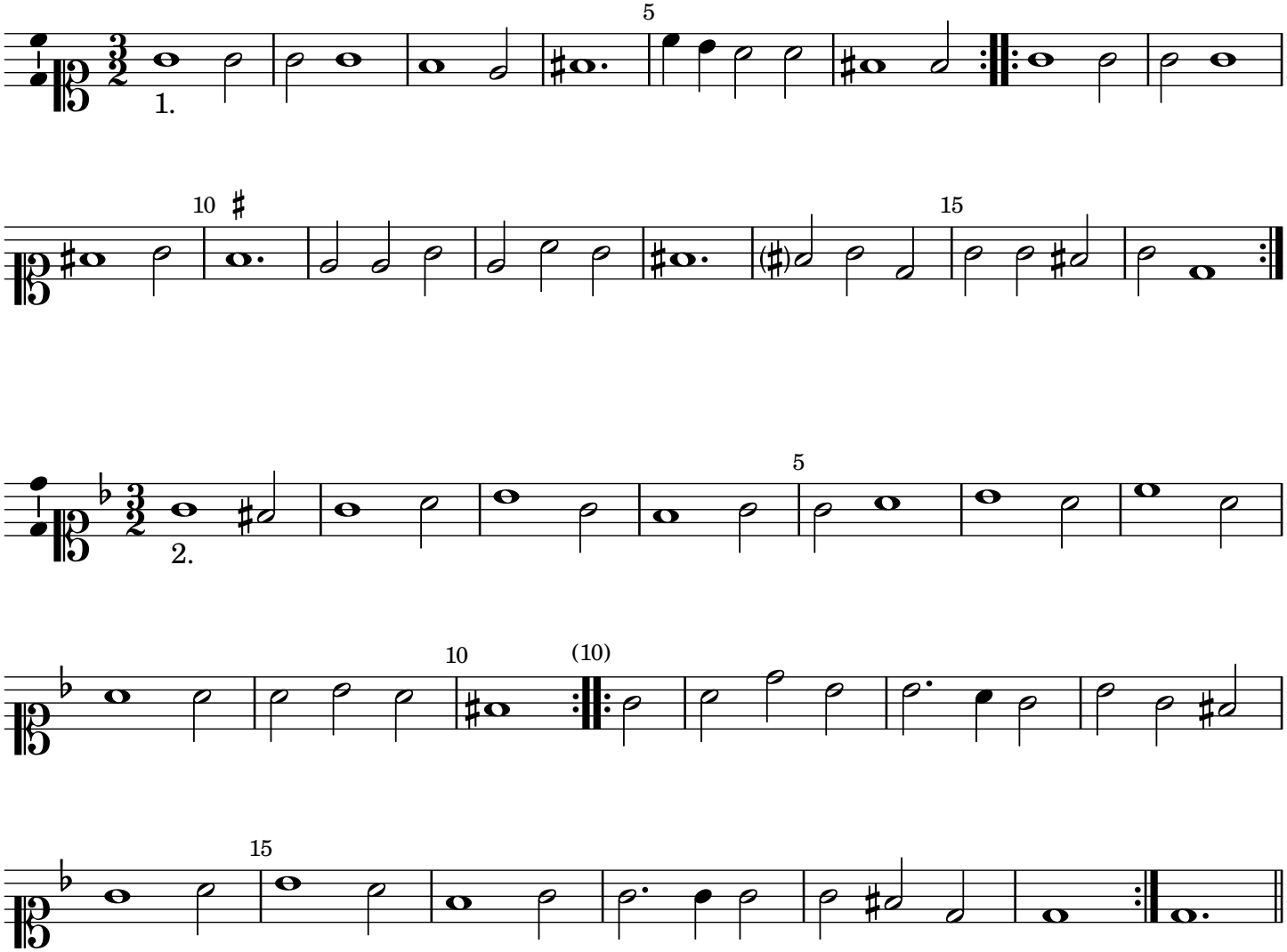


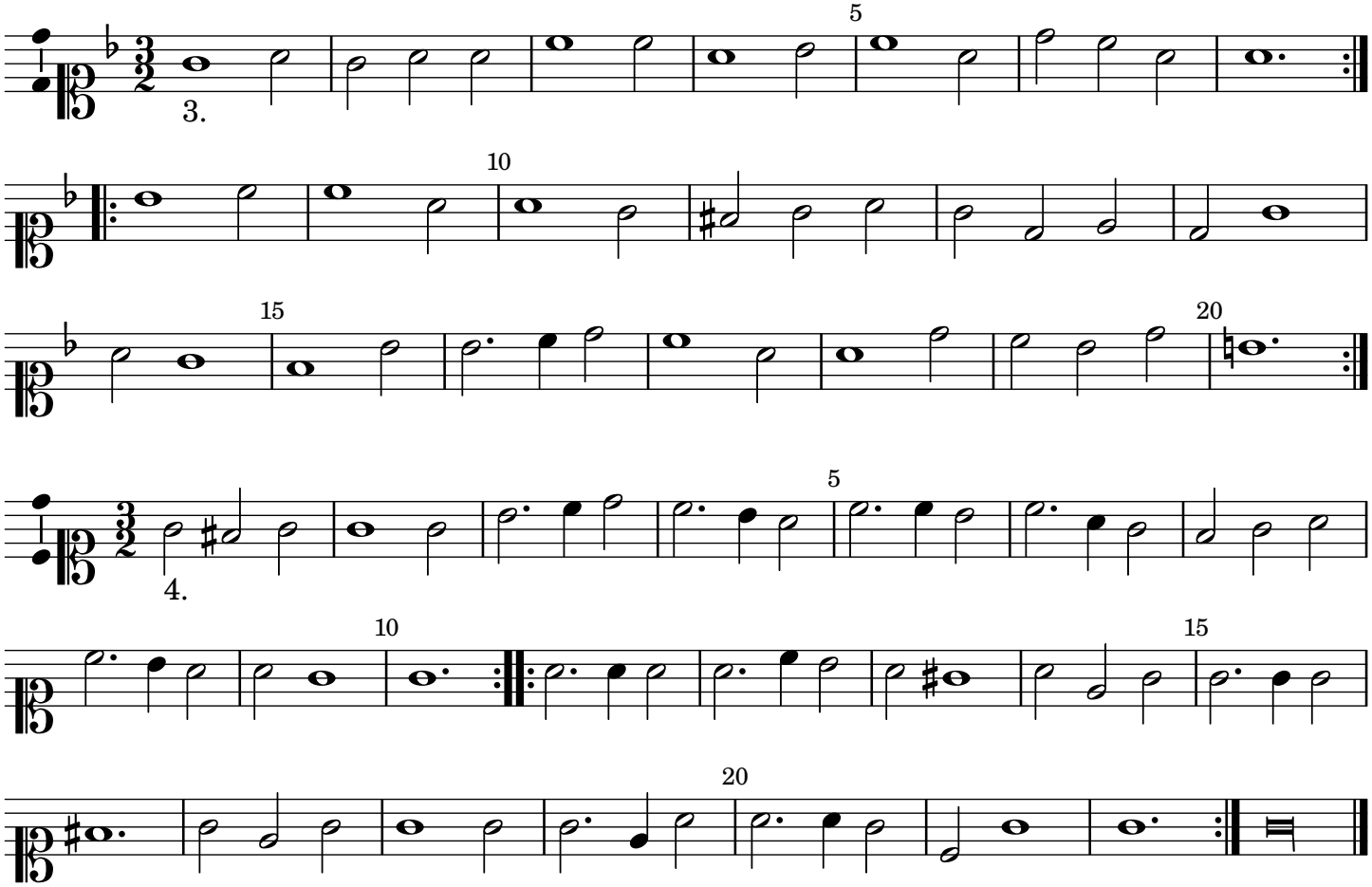
XIX. à 5.

BRANSLE de la Schappe.

M. P. C.

1. Bransle de la Schappe.





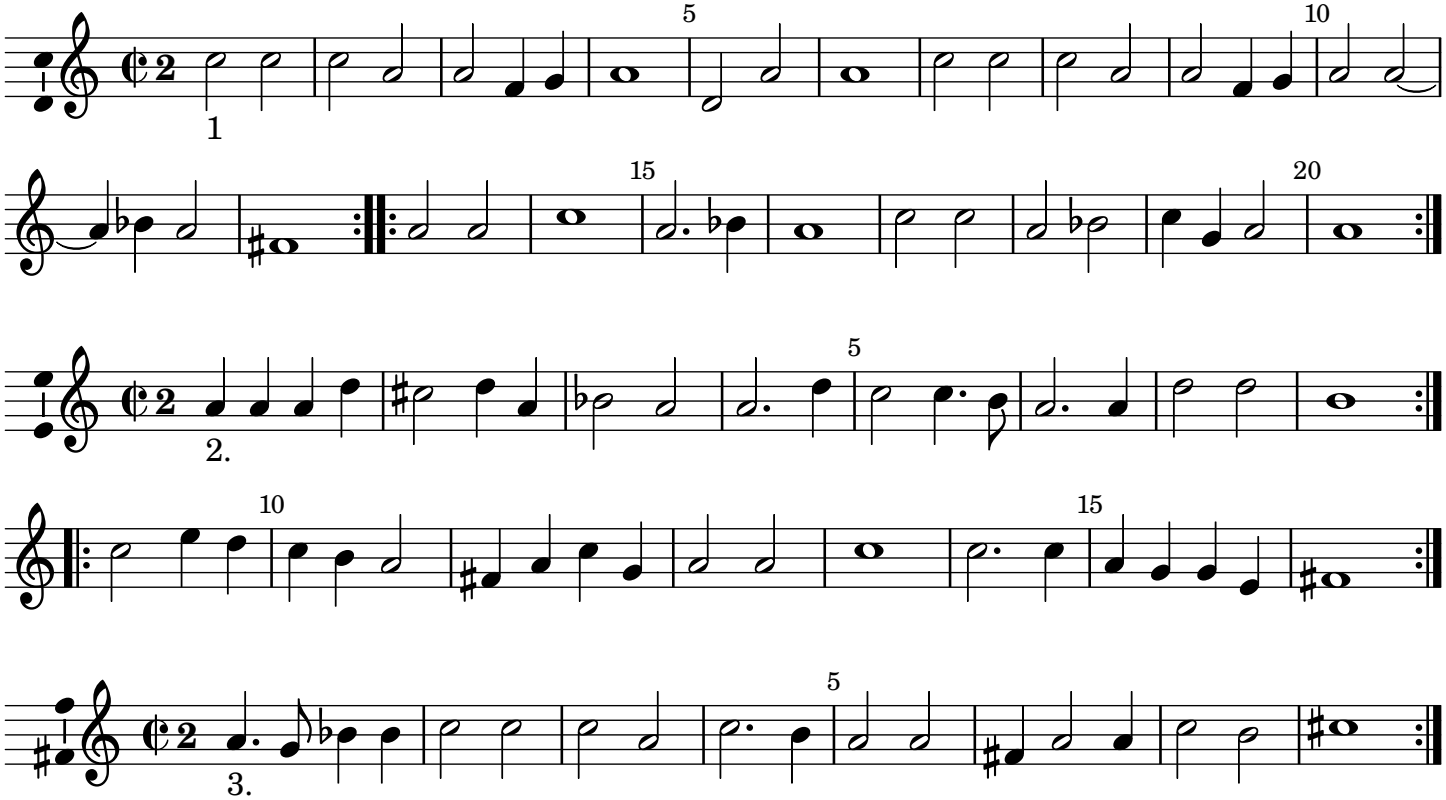
XX. à 4.

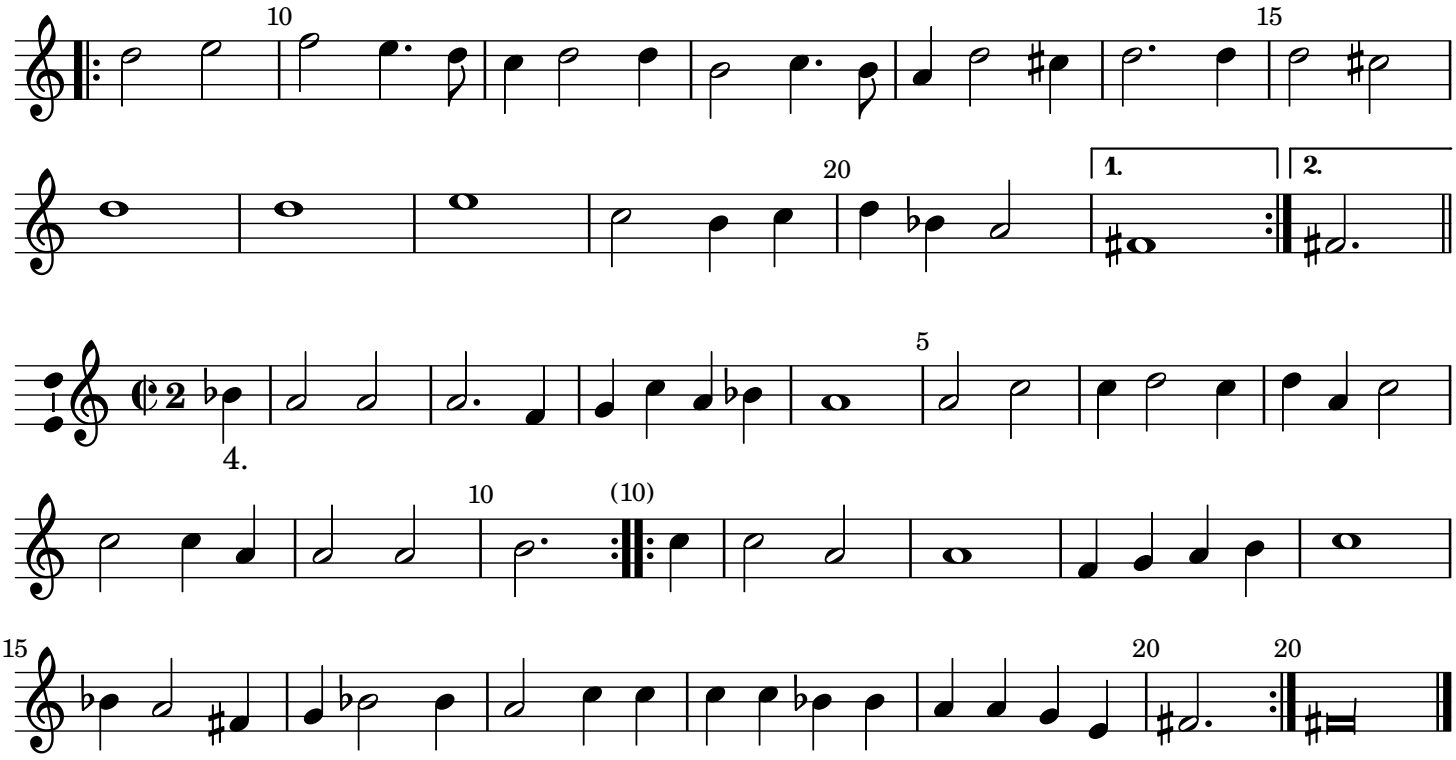
BRANSLE de la Grenee.

M. P. C.

Dieses mus gar geschwinde auffn halben Tact gemensiruret werden: Darumb ich dann auch das Signum Duplæ oder Quadruplæ vorher gesetzet: Darvon in meo Syntagmate Musico Cap.II weiter erinnert wird.

1. Bransle de la Grenee.



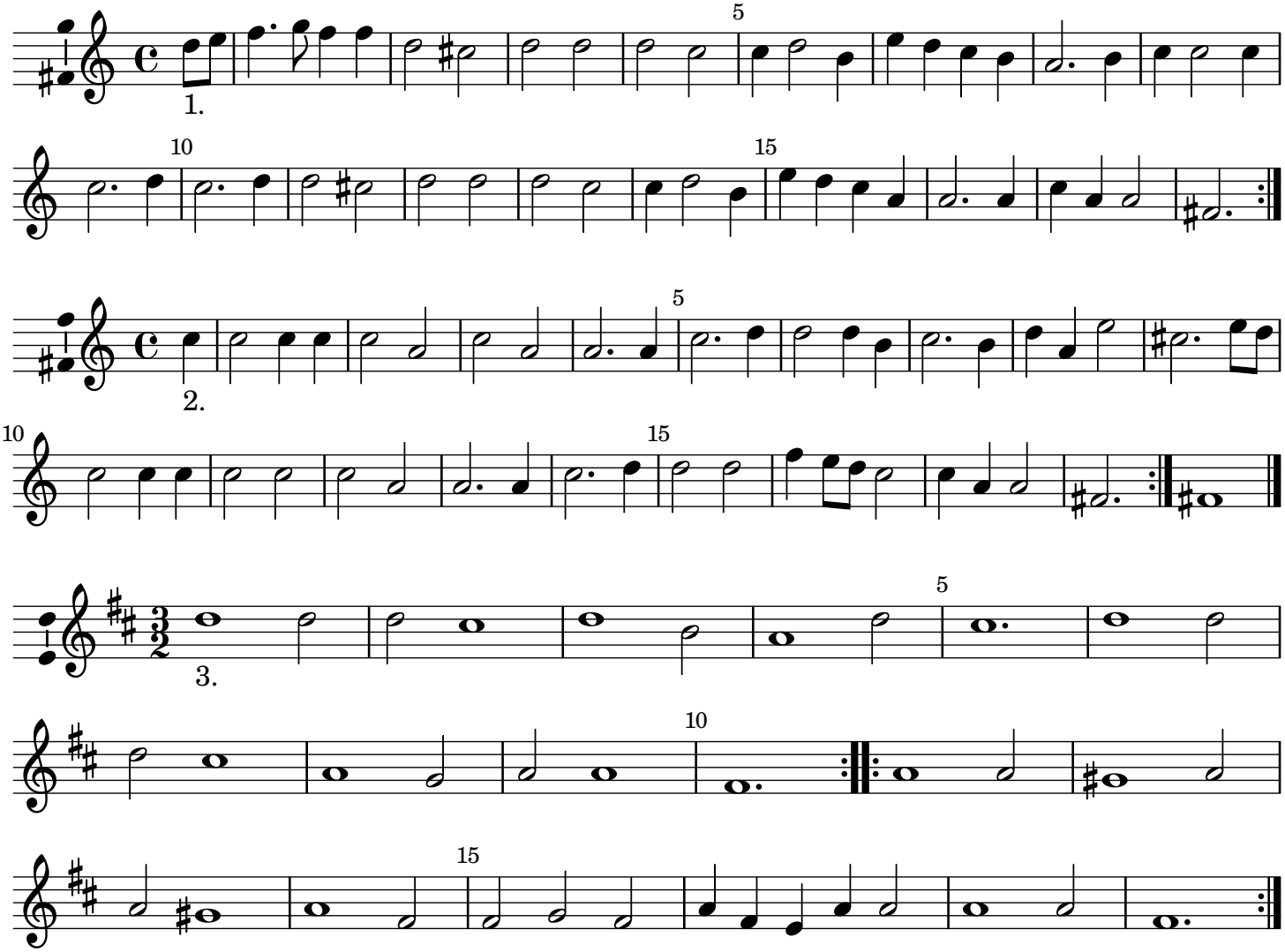


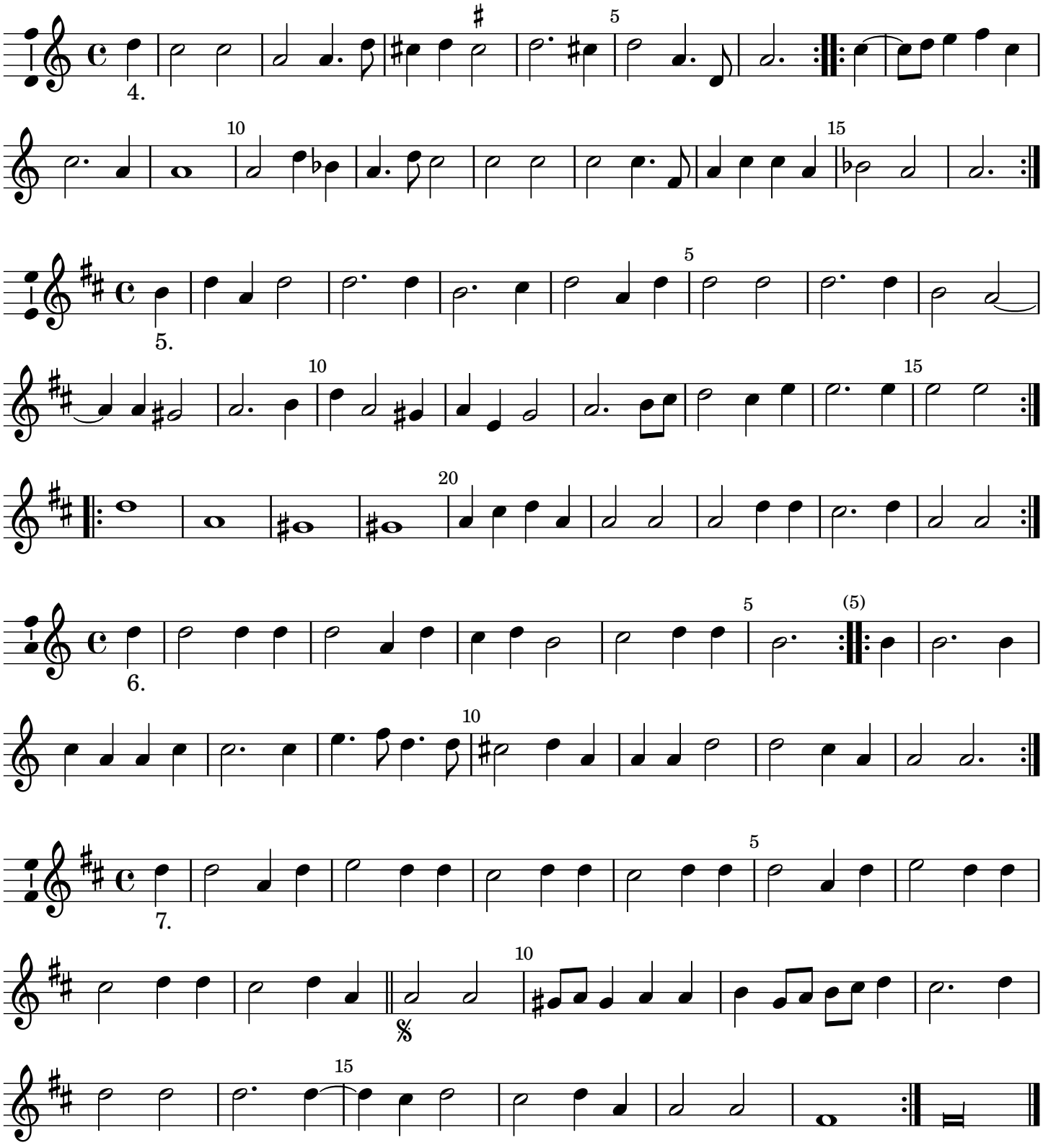
XXI. à 5.

BRANSLE de Picardie.

M. P. C.

1. Bransle de Picardie.

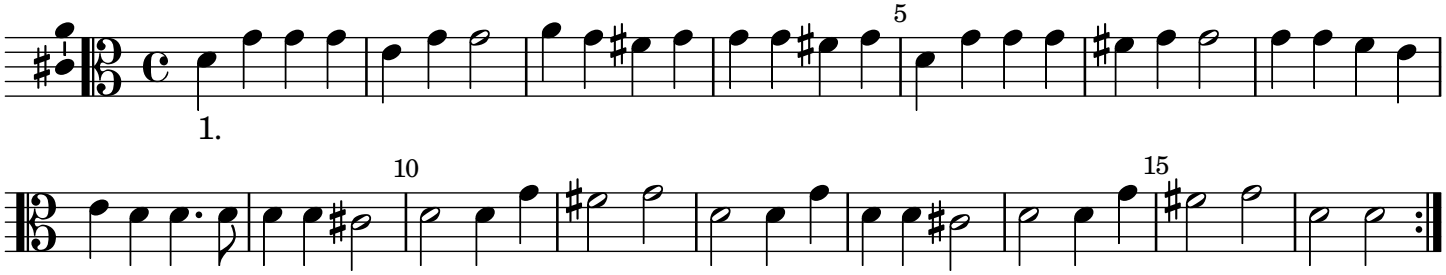


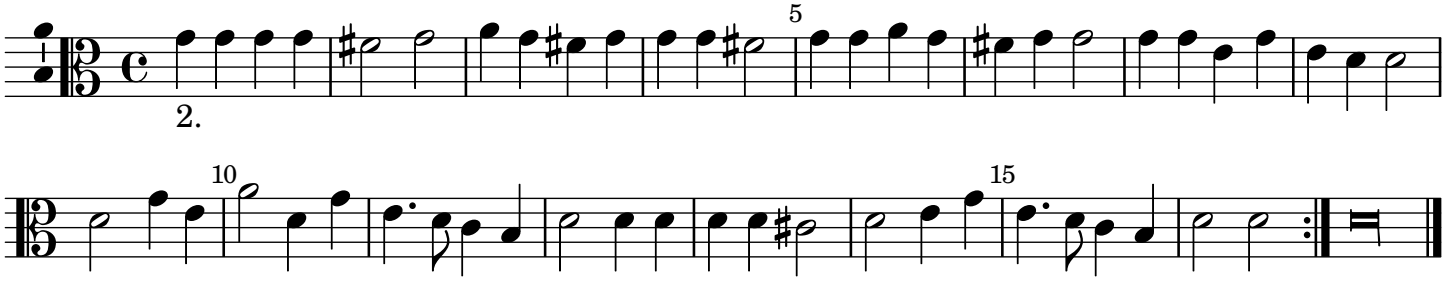


XXII. à 5.

PHILOV.

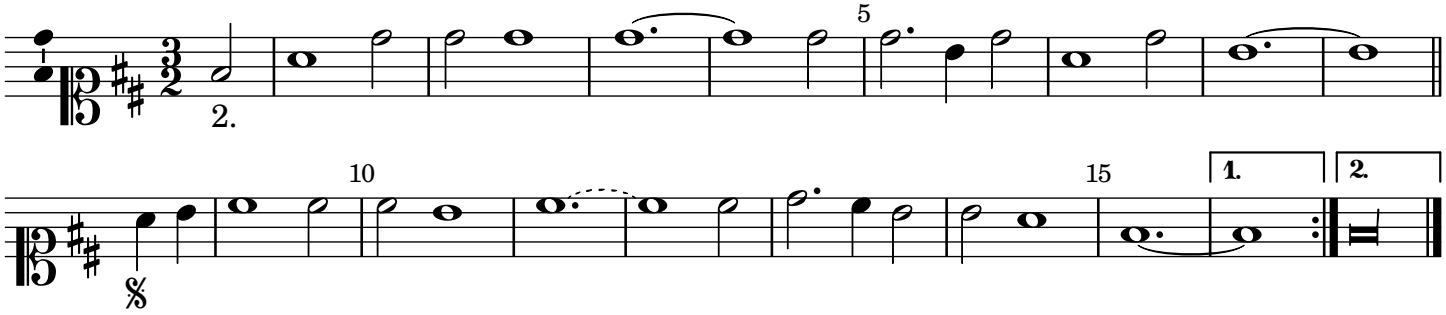
M. P. C.



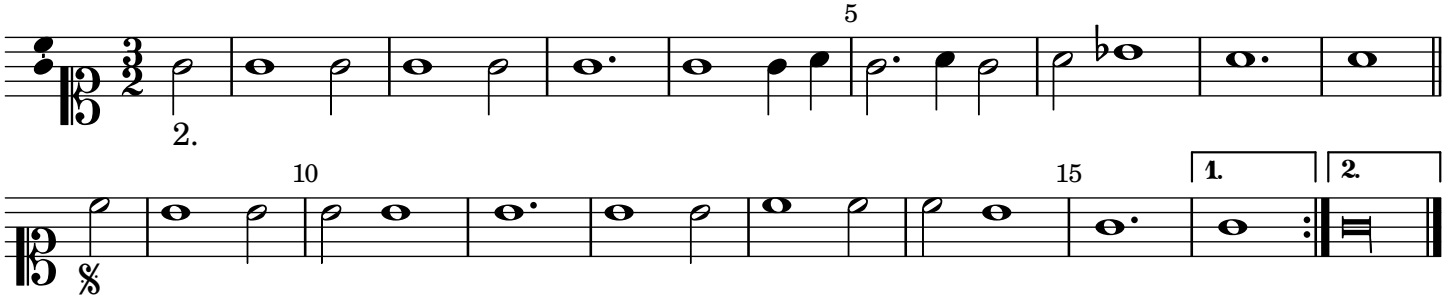


La Robine. XXIII.

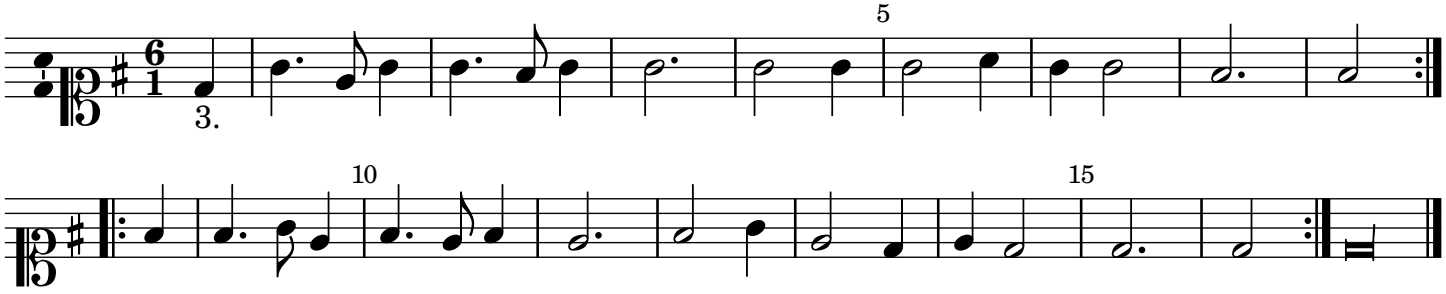
I. La Robine. à 5.



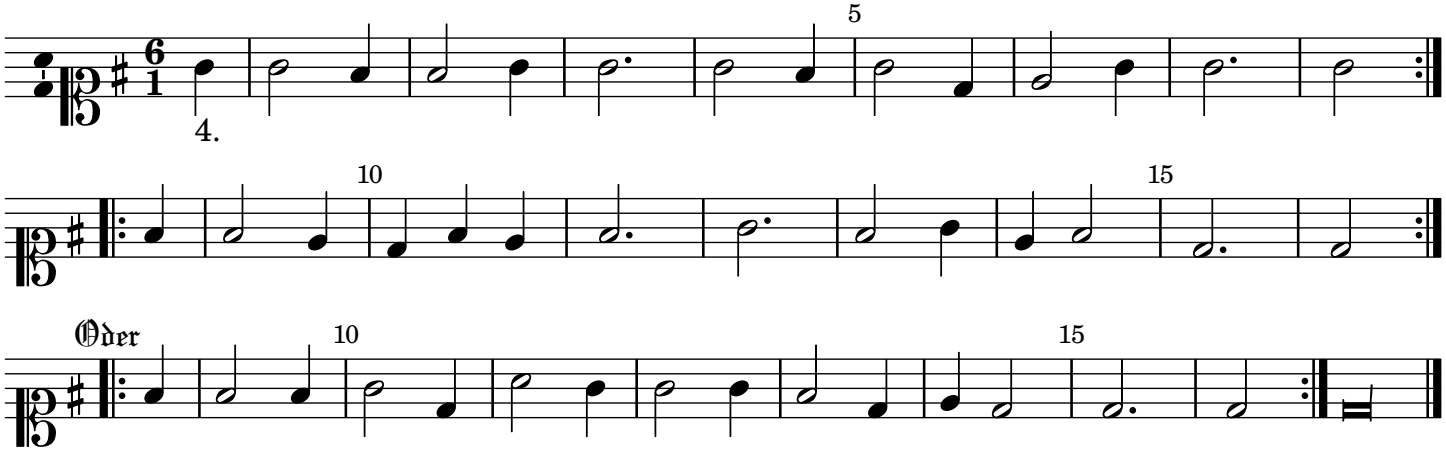
II. La Robine. à 4.



III. La Robine. à 4.



IV. La Robine. à 4.

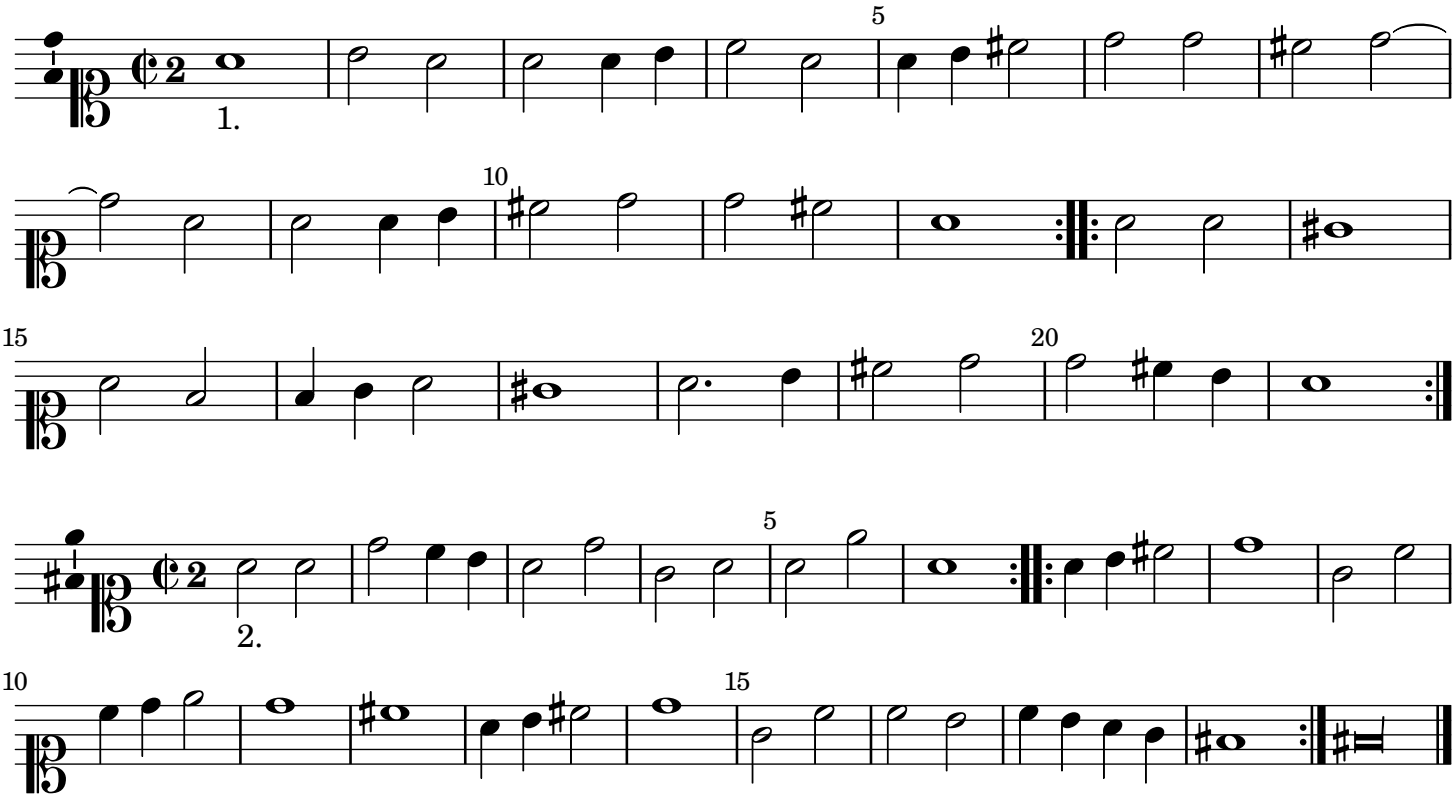


XXIV. à 5.

1. Les Passepiedz de Bretaigne.

F. C.

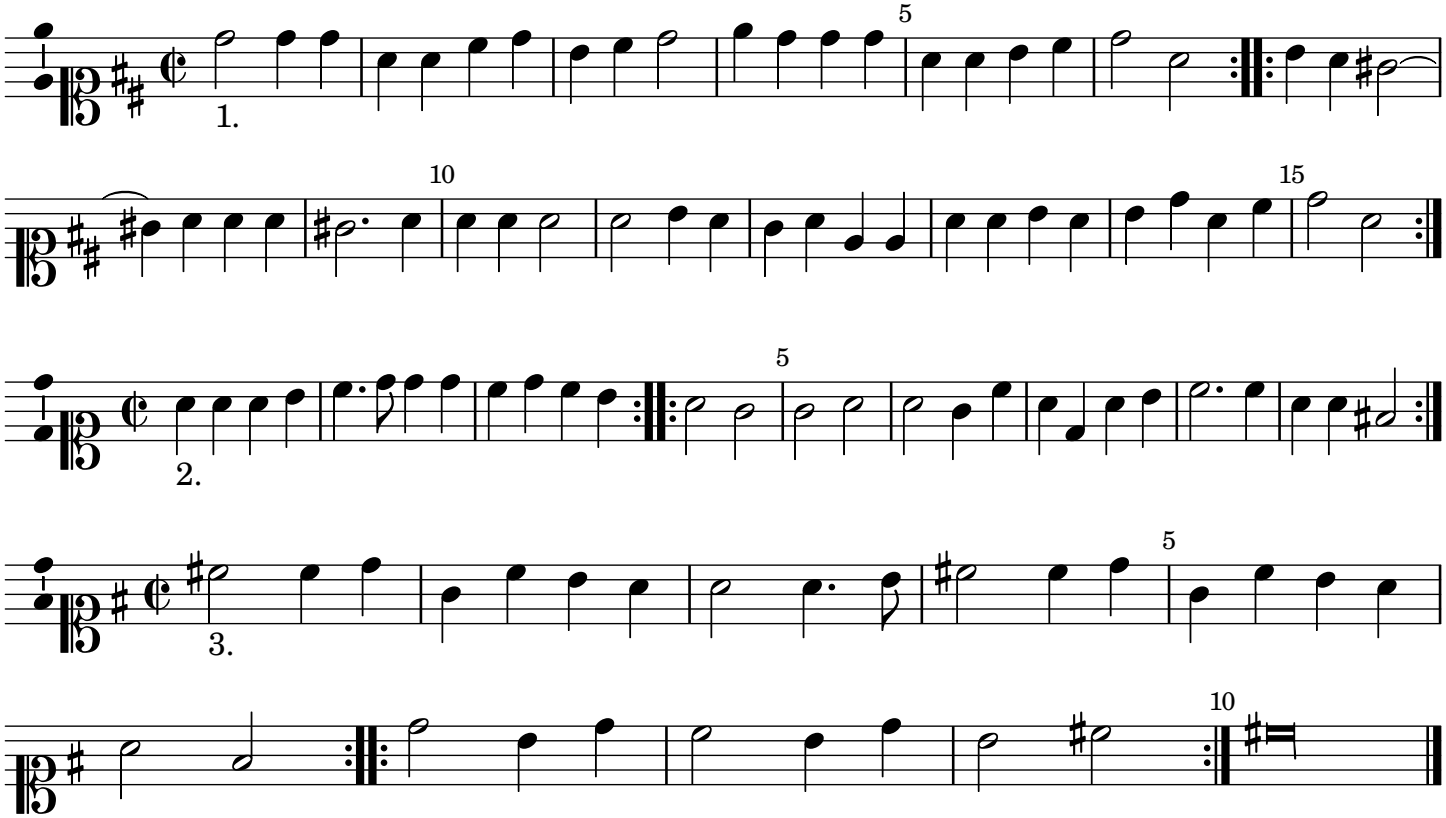
Diesez wird auch so geschwind tactiret, wie das Num. 20. und wie auch im jetzt folgenden 25. die Noten also gesetzet sind.



XXV. à 4.

2. Les Passepiedz de Bretaigne.

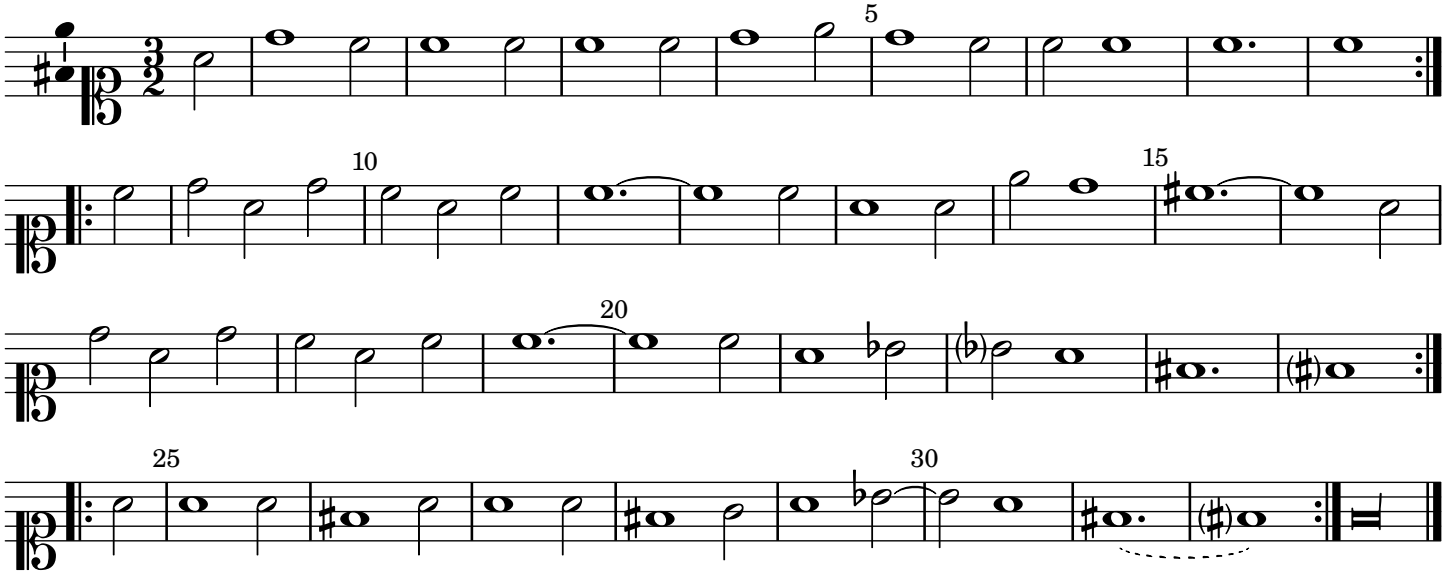
M. P. C.



XXVI. à 5.

1. L'espagnolette.

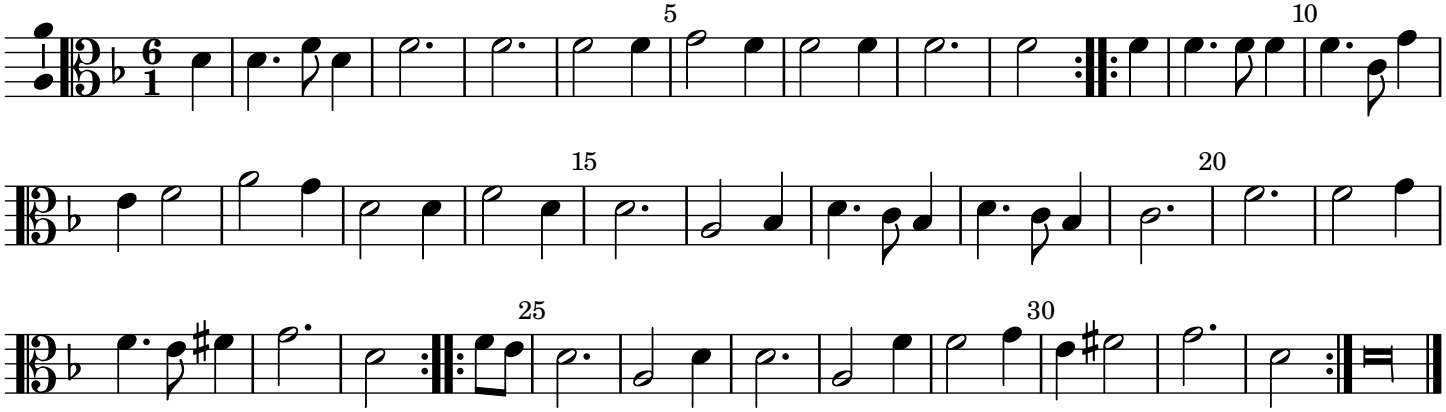
F. C.



XXVII. à 4.

2. Spagnoletta.

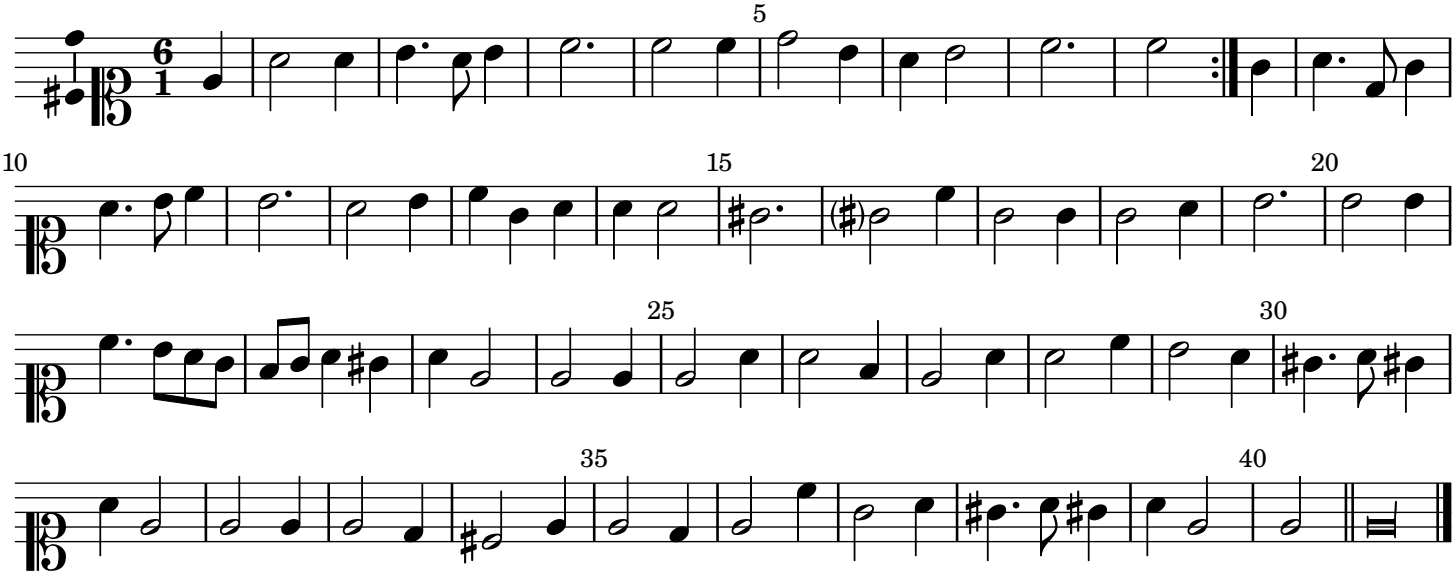
M. P. C.



XXVIII. à 4.

3. Spagnoletta.

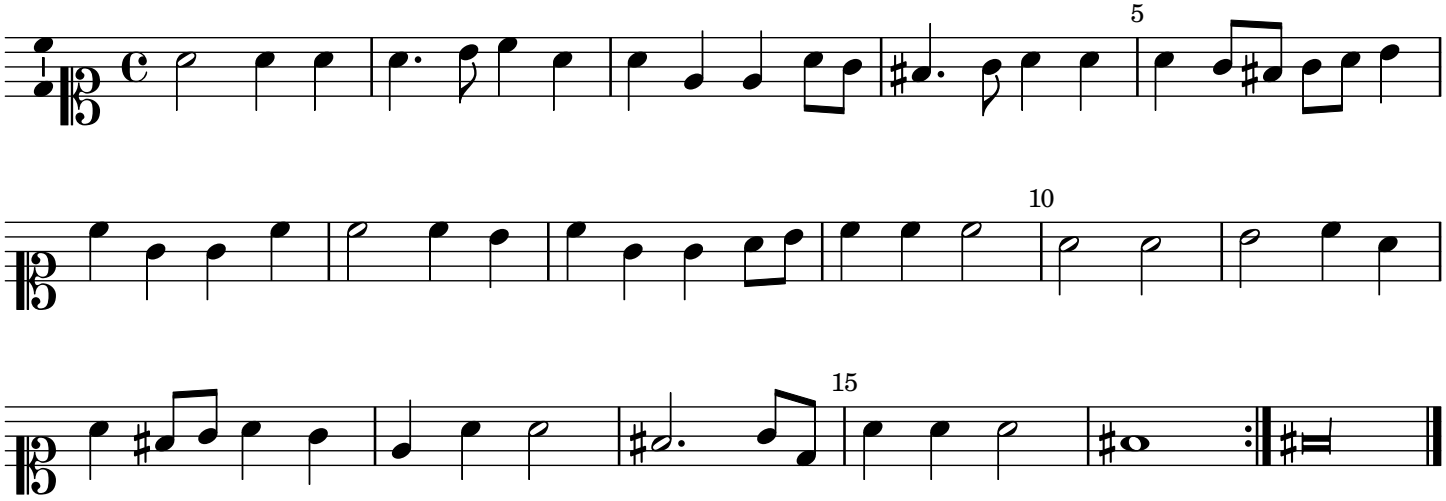
M. P. C.



XXIX. à 5.

1. Pavane de Spaigne.

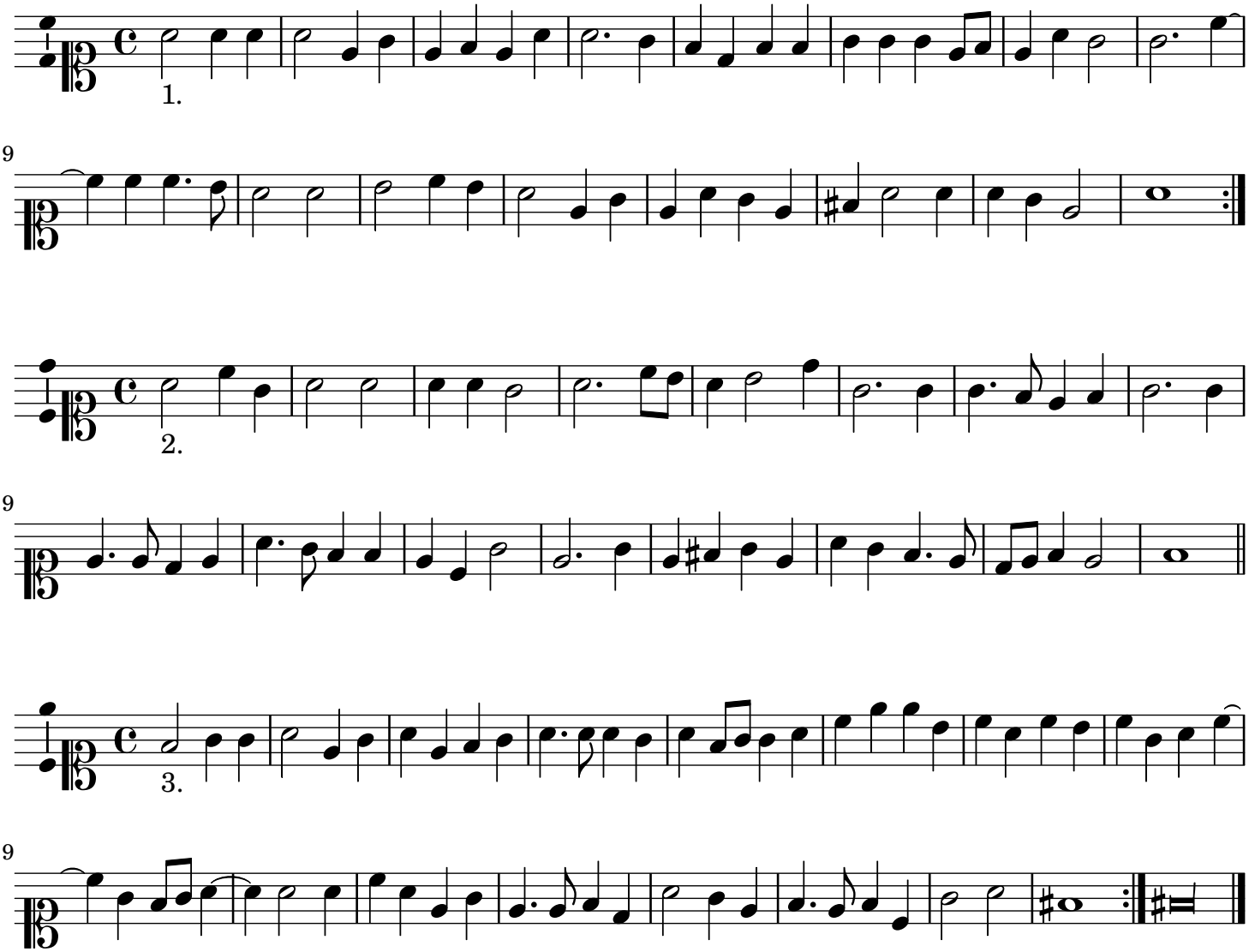
F. C.



XXX. à 4.

2. Pavane de Spaigne.

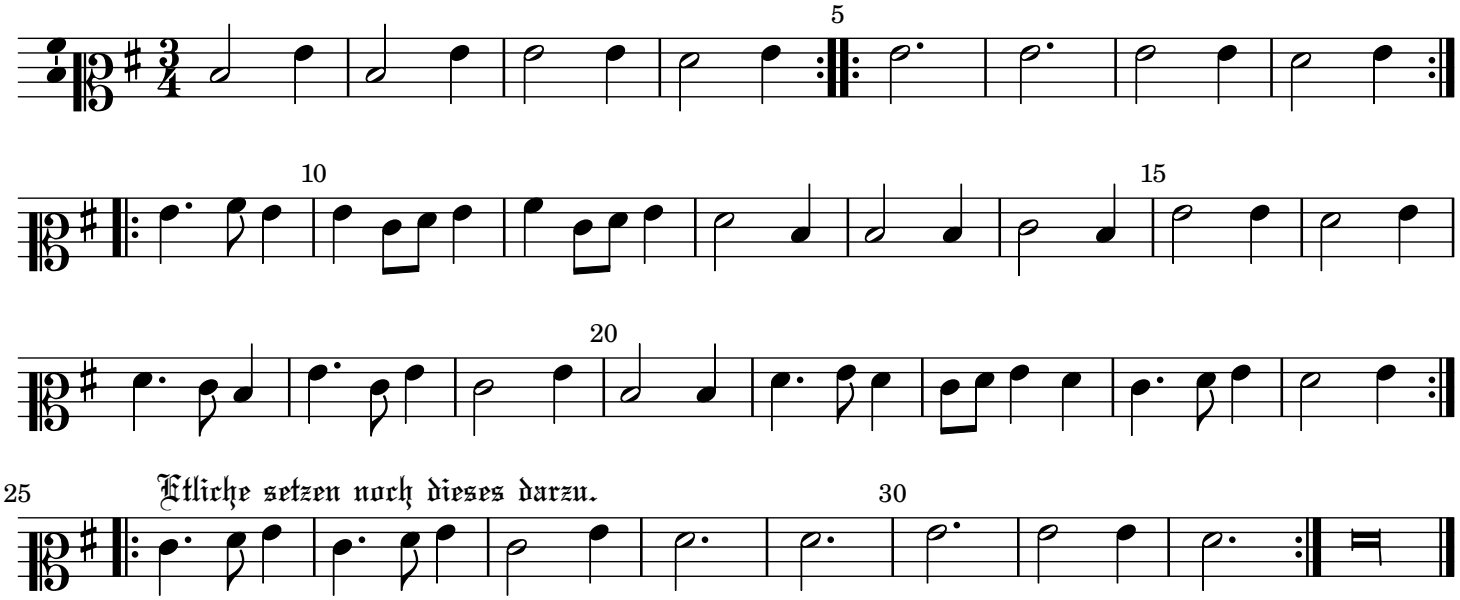
M. P. C.



XXXI. à 4.

La Canarie

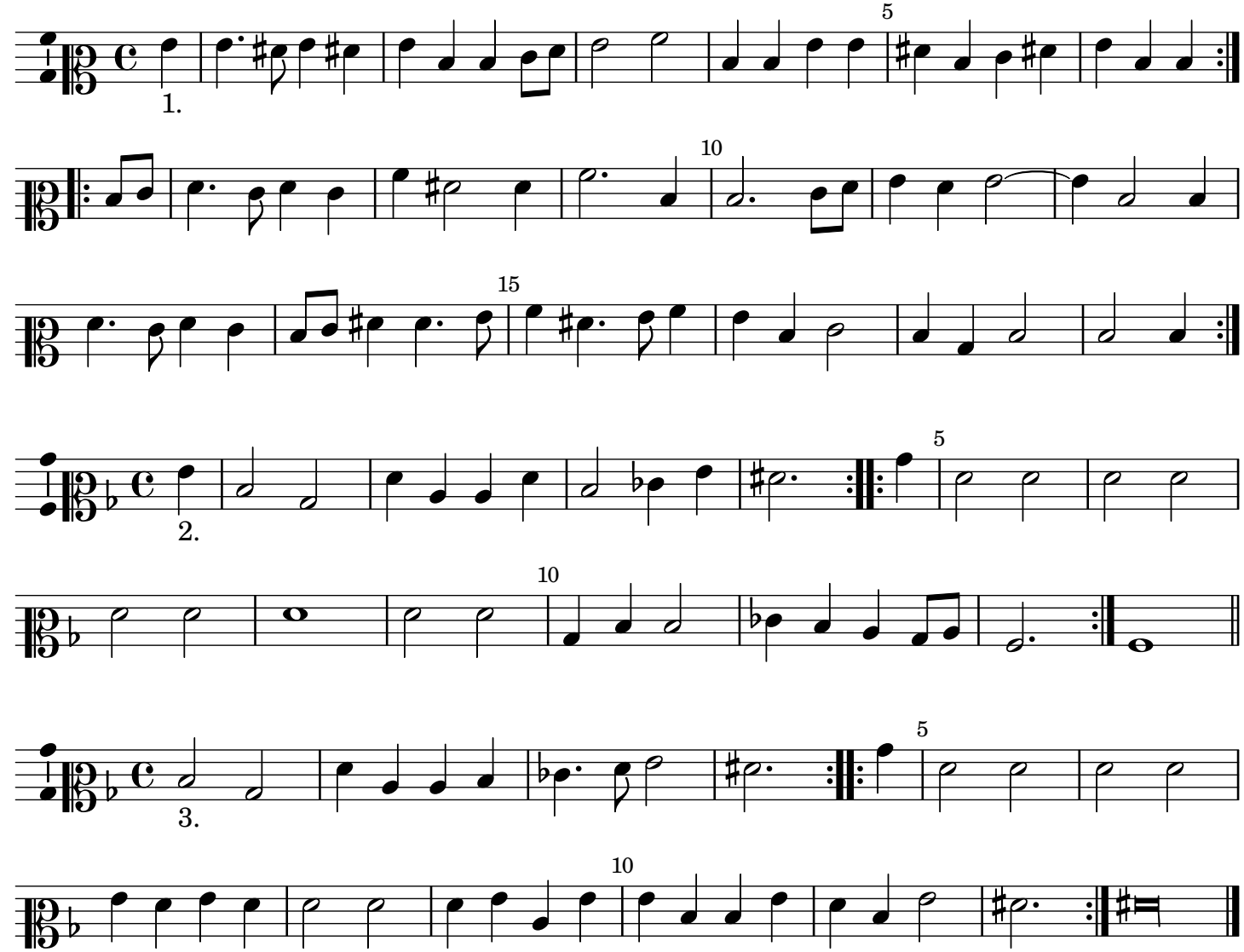
M. P. C.



XXXII. à 4.

La Bouree

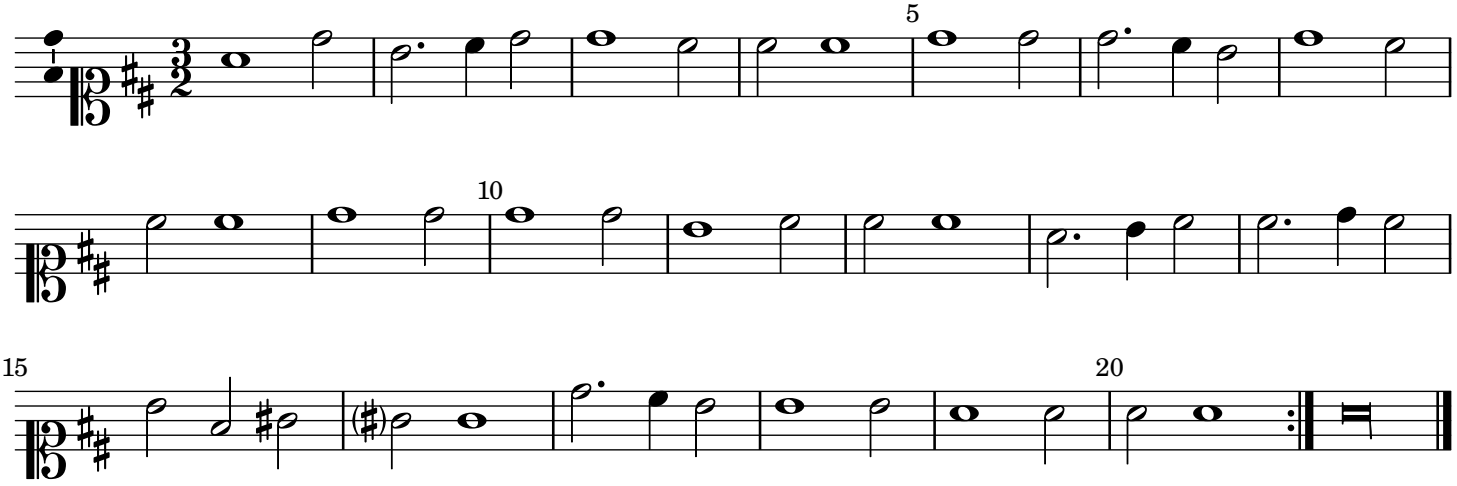
M. P. C.



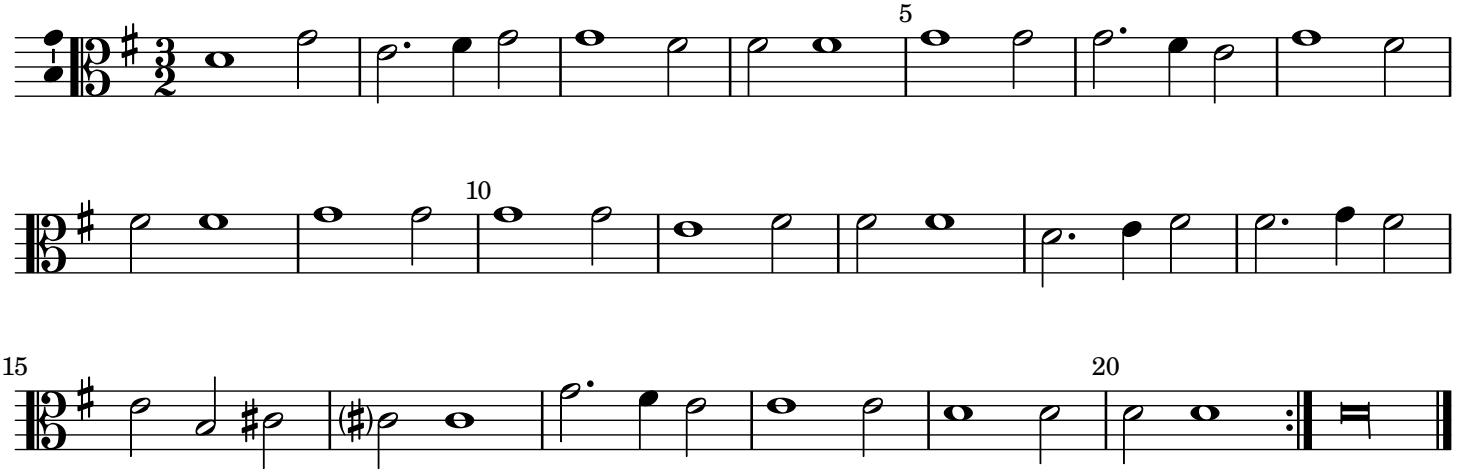
XXXIII. à 5.

La Sarabande.

M. P. C.



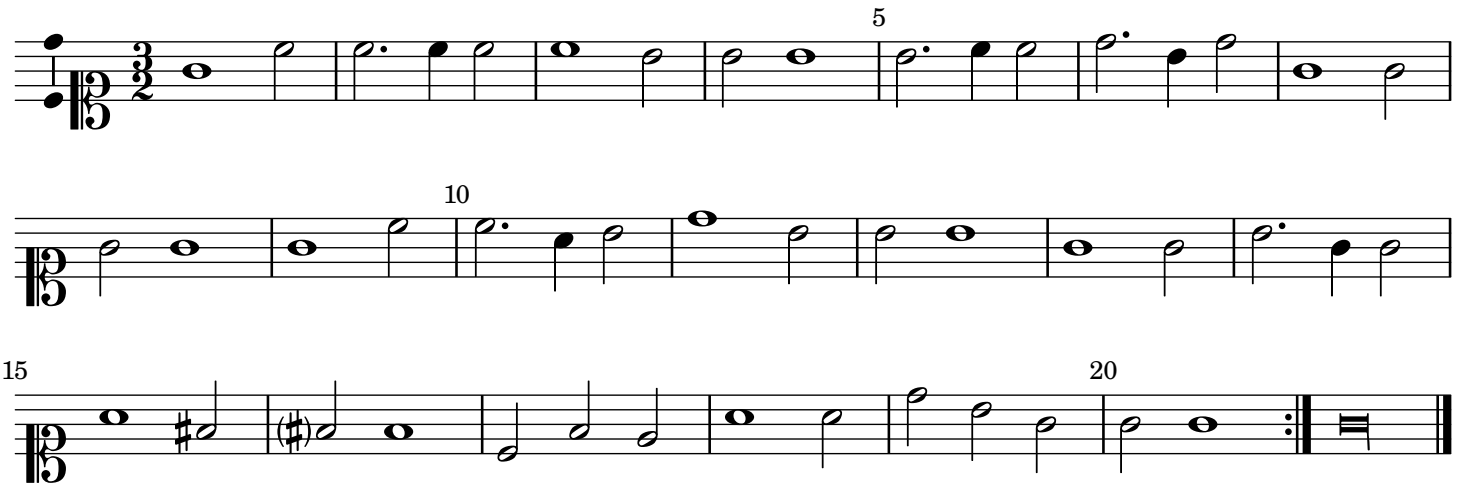
Dieses (wie auch alle / welche also mit den ## in Anfang notiret seyn) kan man 1. per quintam nidriger musiciren, darümb ich dann das Signum 𝄇 auch vorher Gezeichnet. 2. Oder man kan es einem Thon nidriger nemen / da es denn in den rechten Modum eintrit / als im flogenden zusehen



XXXIV. à 4.

La Sarabande.

M. P. C.

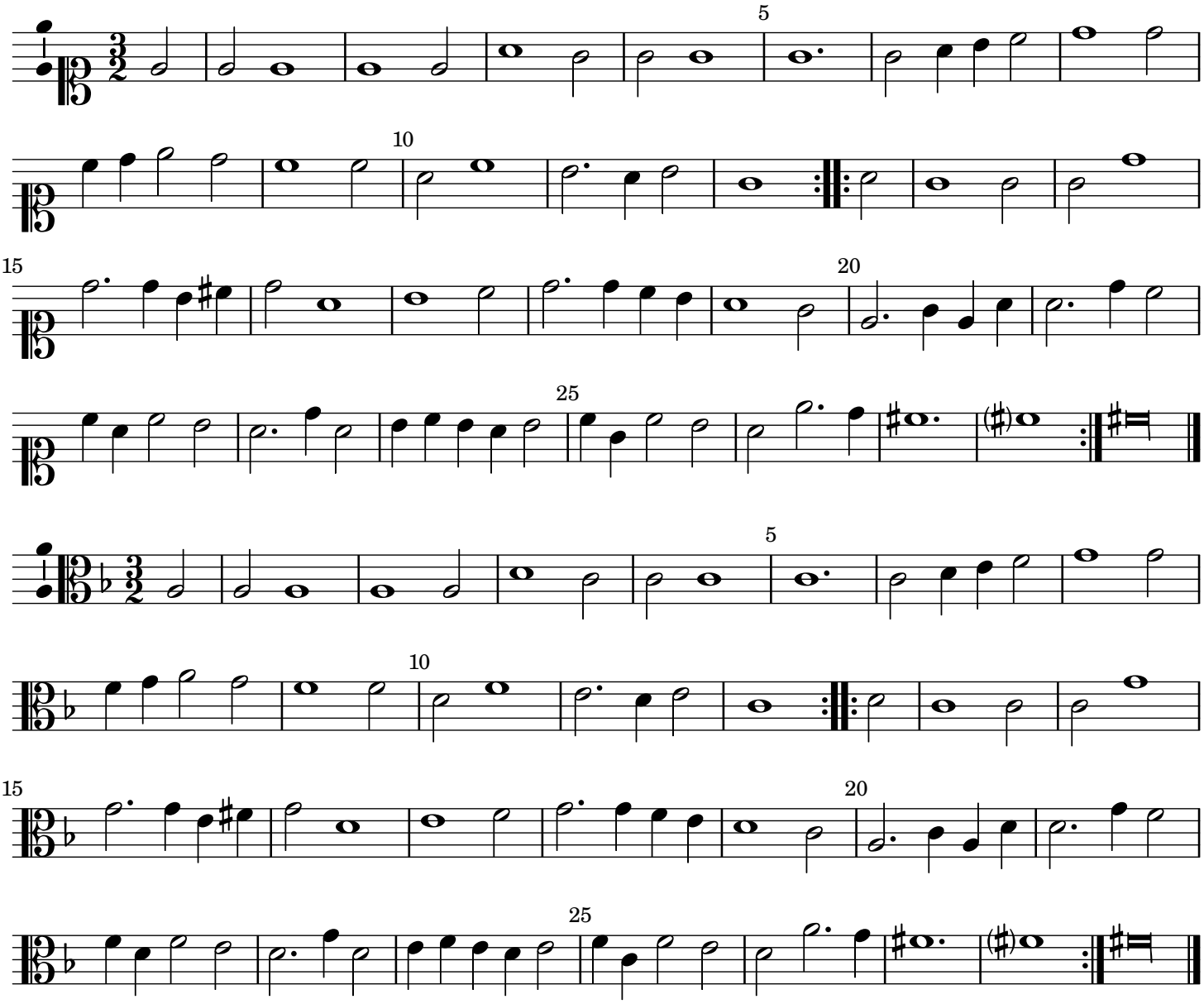


COUVRANTES. à. 5.

XXXV. à 5.

Courrant III. F. V.

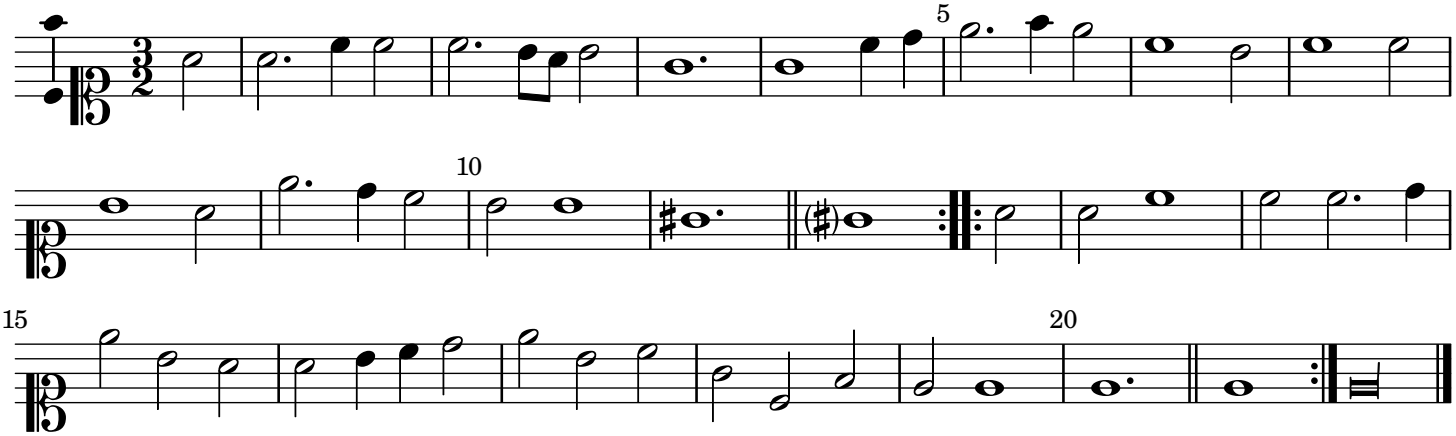
M. P. C.



XXXVI. à 5.

Courrante de monsieur de terme et duex Courrante de Ballet de la Royne.

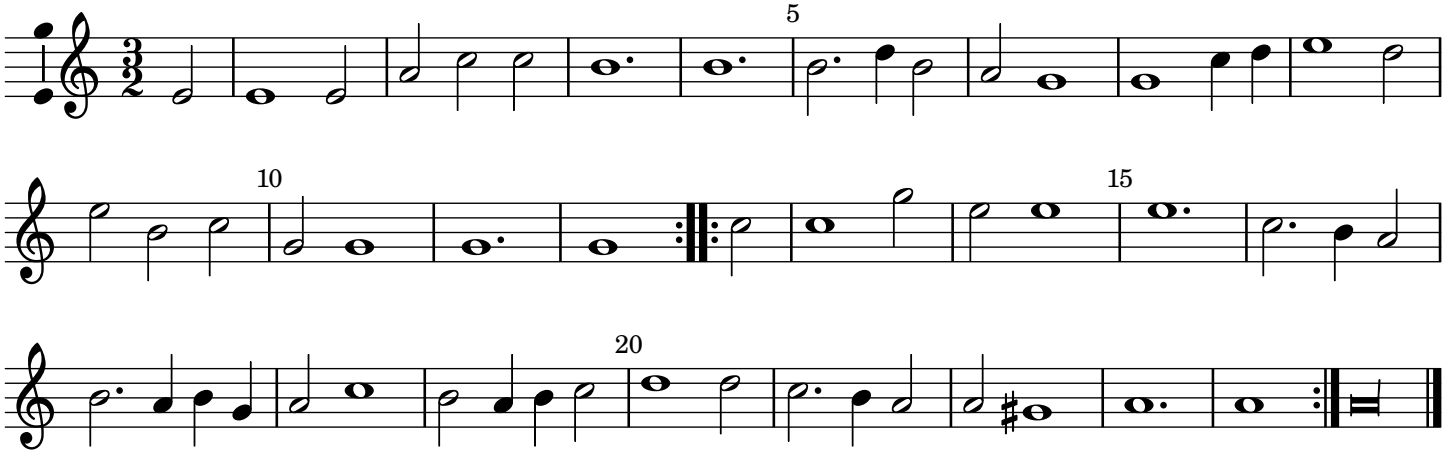
MPC.



XXXVII. à 5.

MPC.

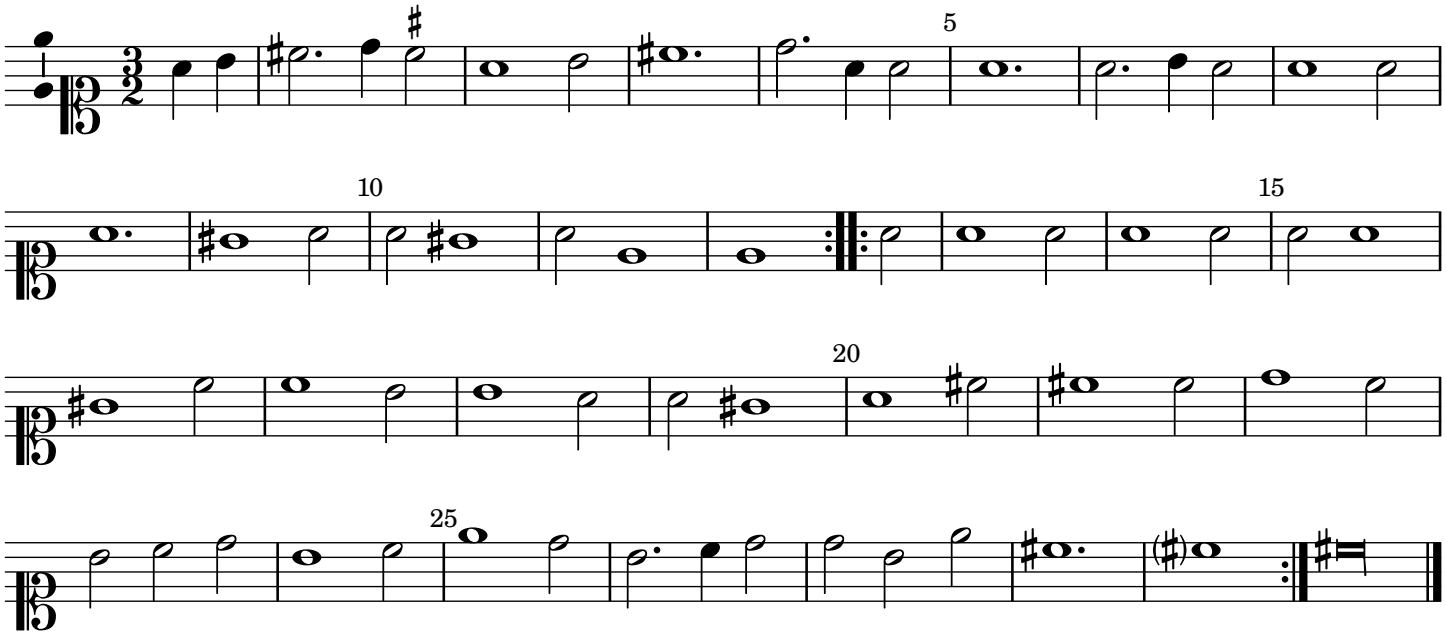
La Durette.



XXXVIII. à 5.

MPC.

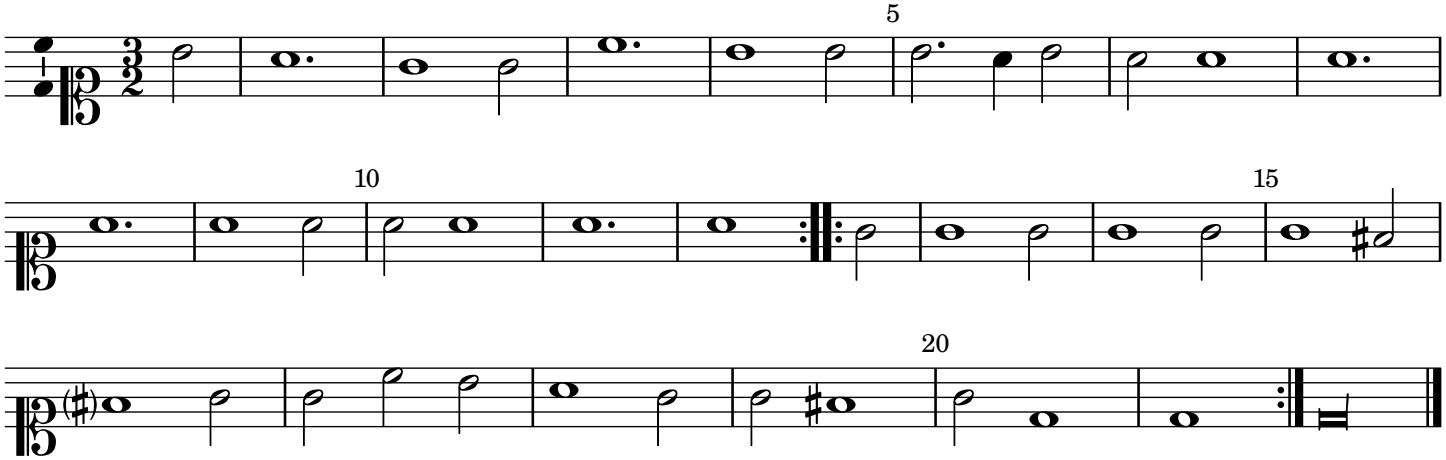
1. Courrant Sarabande.



XXXIX. à 5.

MPC.

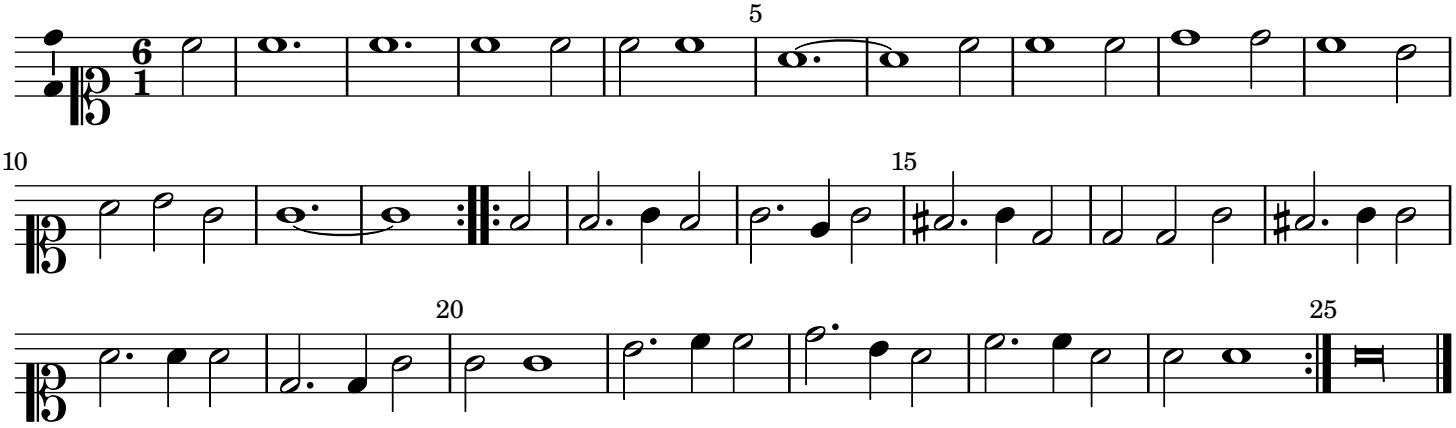
2. Courrant Sarabande.



XL. à 5.

MPC.

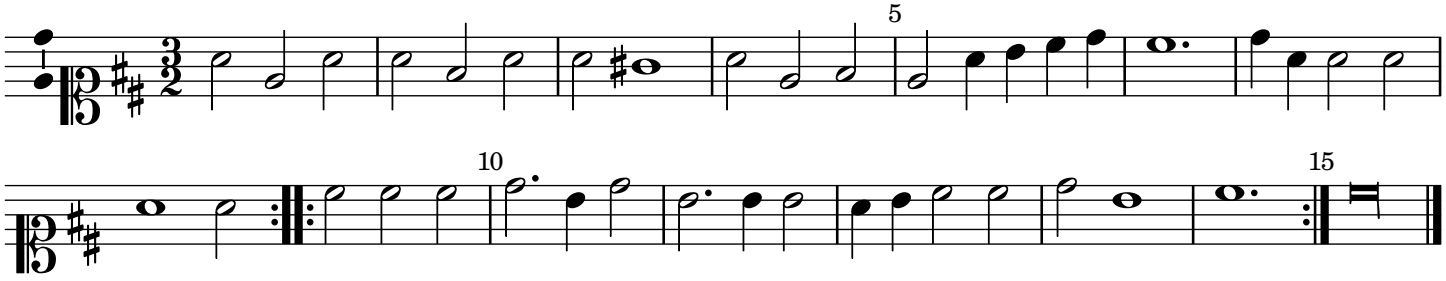
3. Courrant Sarabande.



XLI. à 5.

MPC.

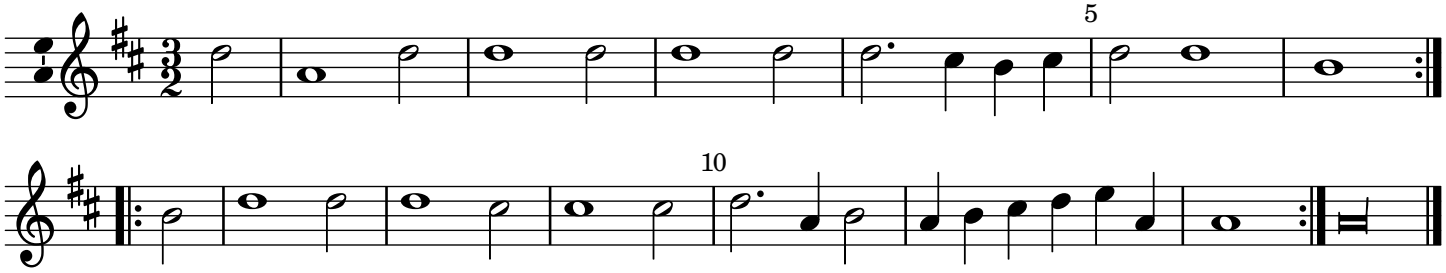
La Mouline.



XLII. à 5.

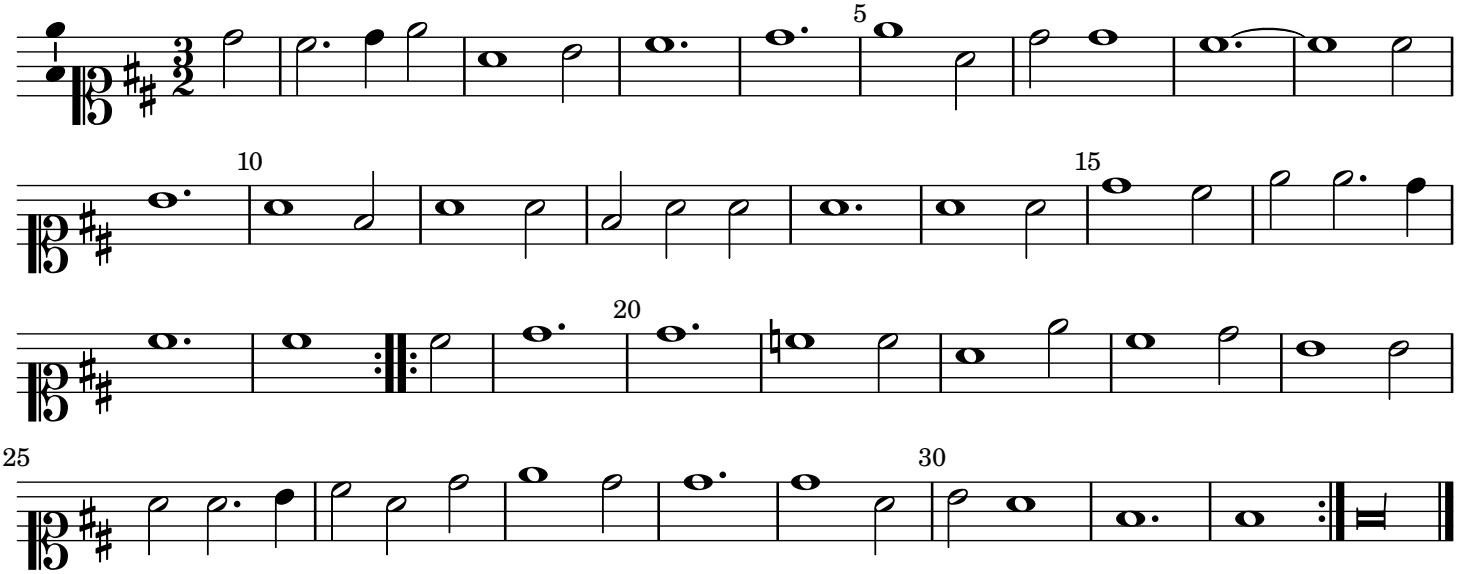
MPC.

La Moresque.



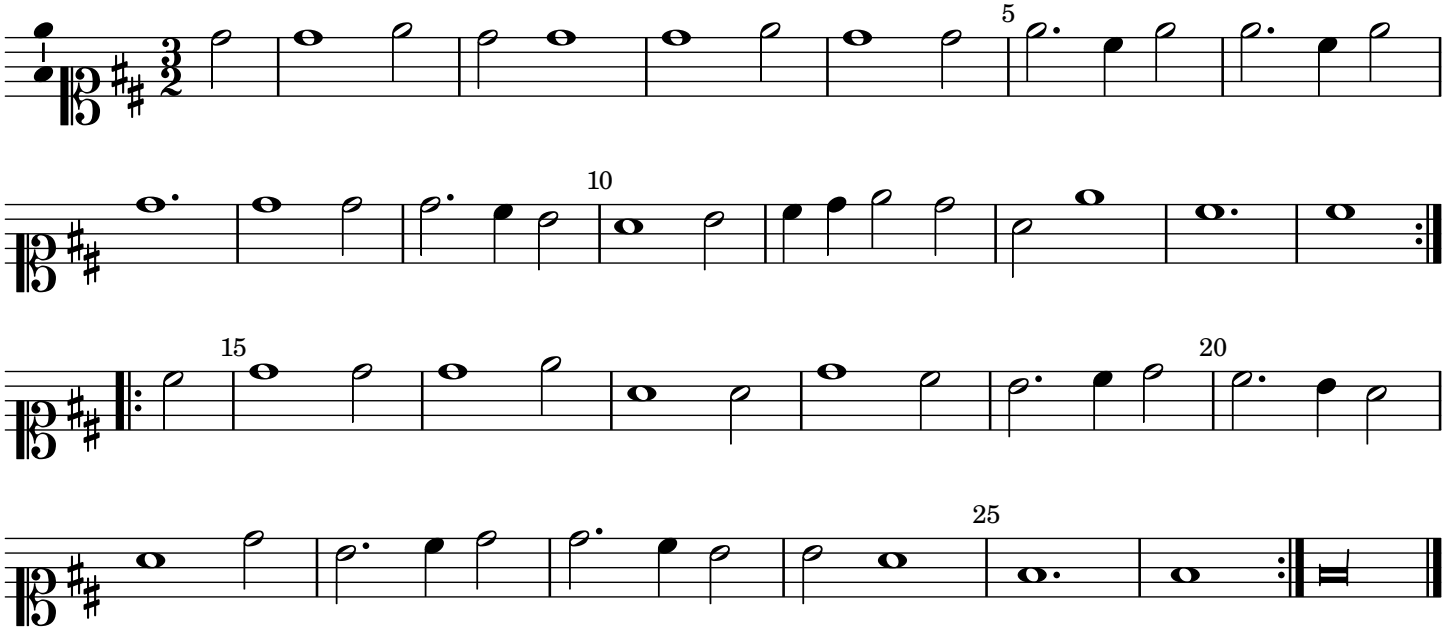
XLIII. à 5.

F. C.



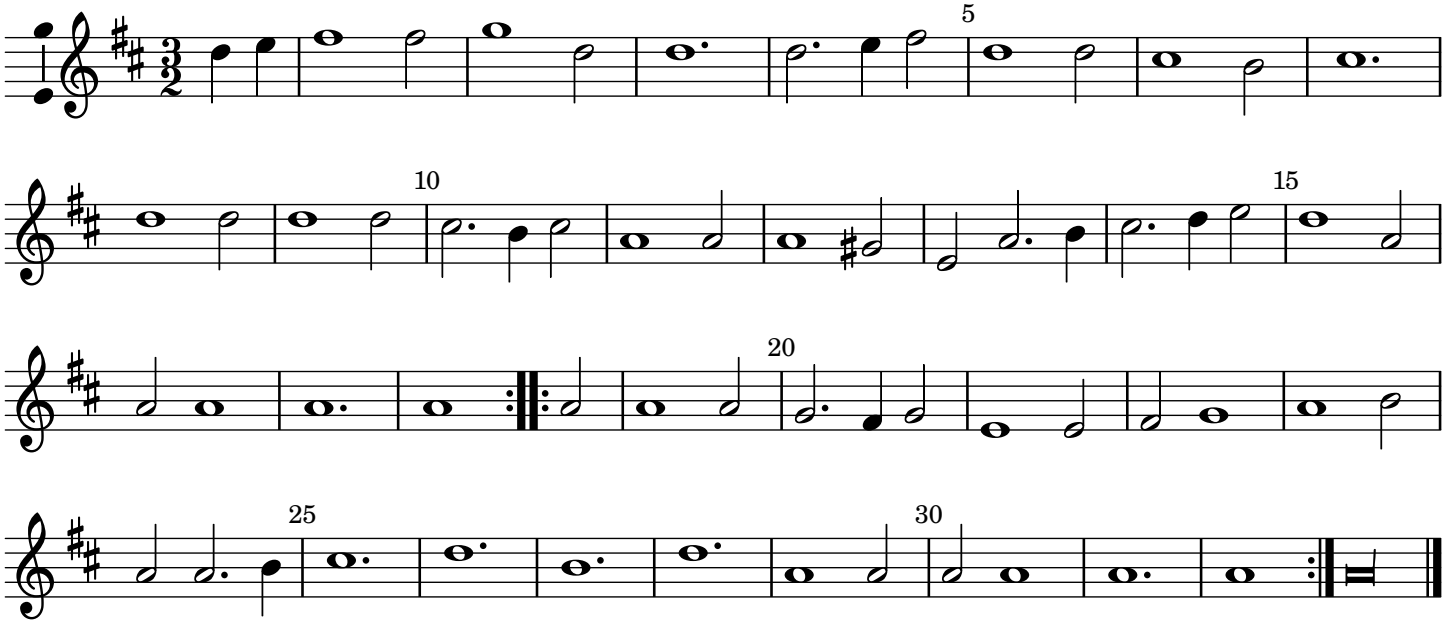
XLIV. à 5.

F. C.



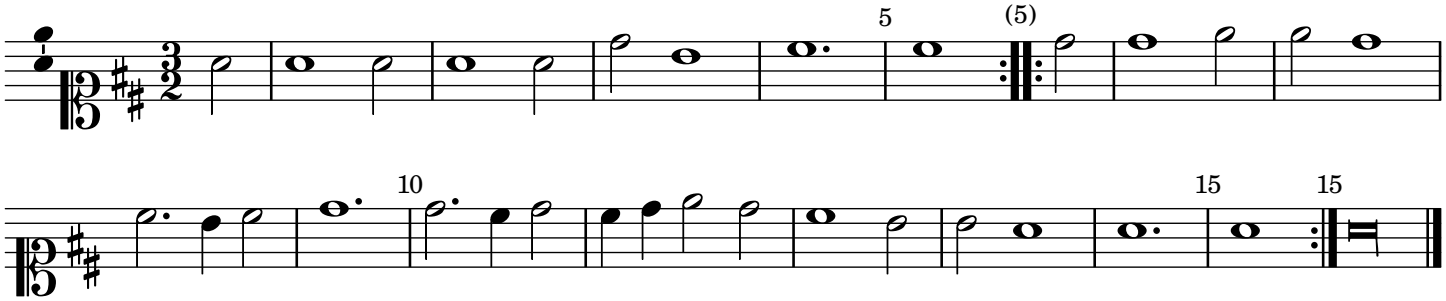
XLV. à 5.

Incerti.



XLVI. à 5.

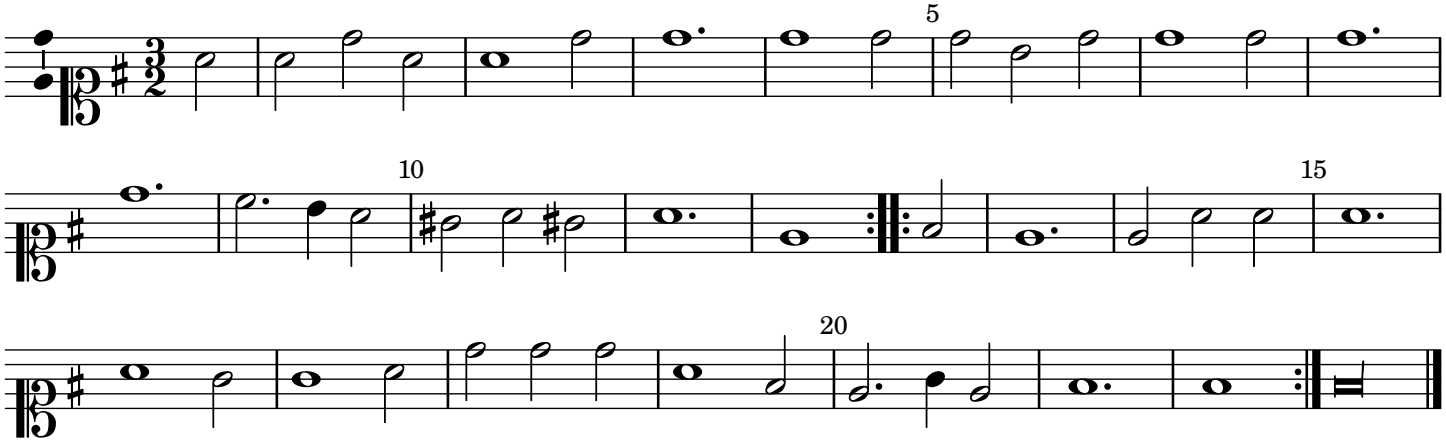
MPC.



XLVII. à 5.

MPC.

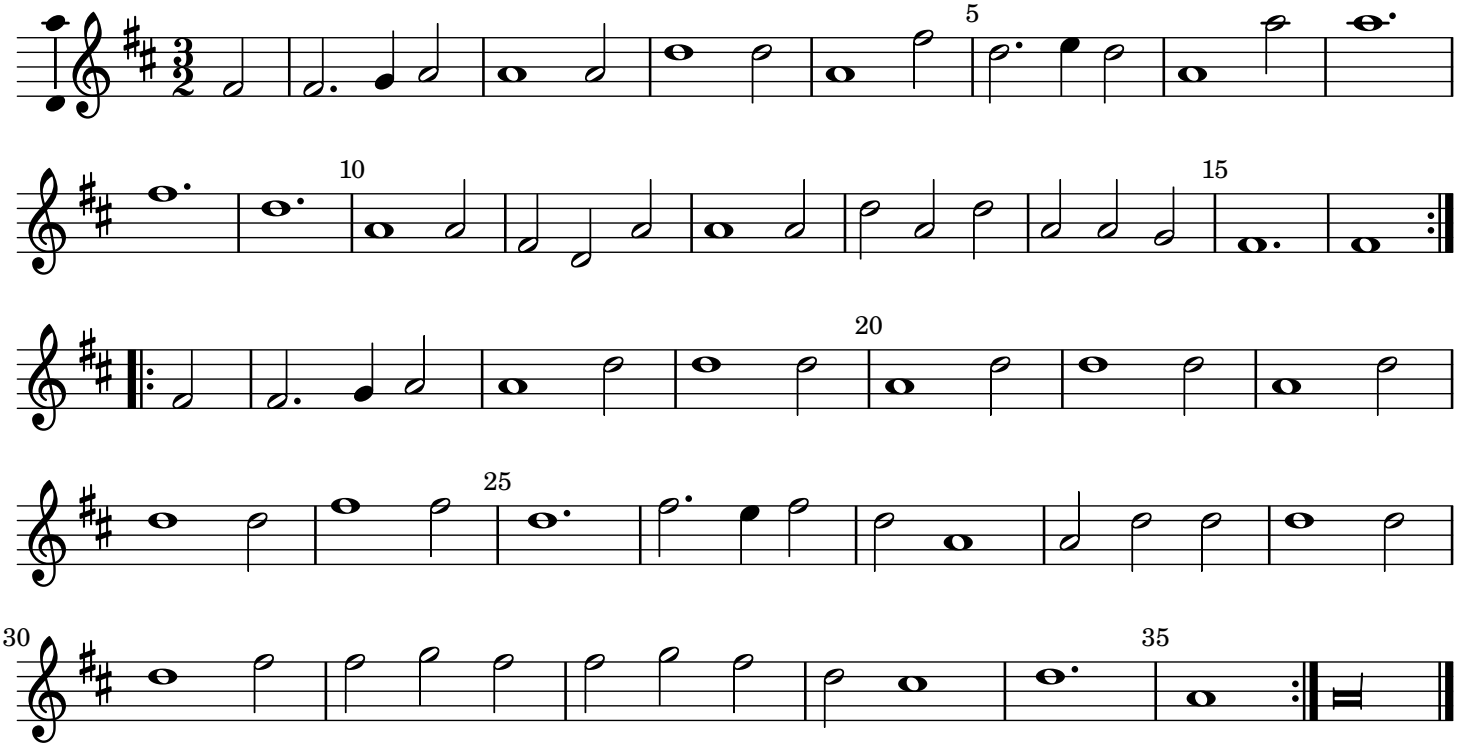
Courrant de la guerre.



XLVIII. à 5.

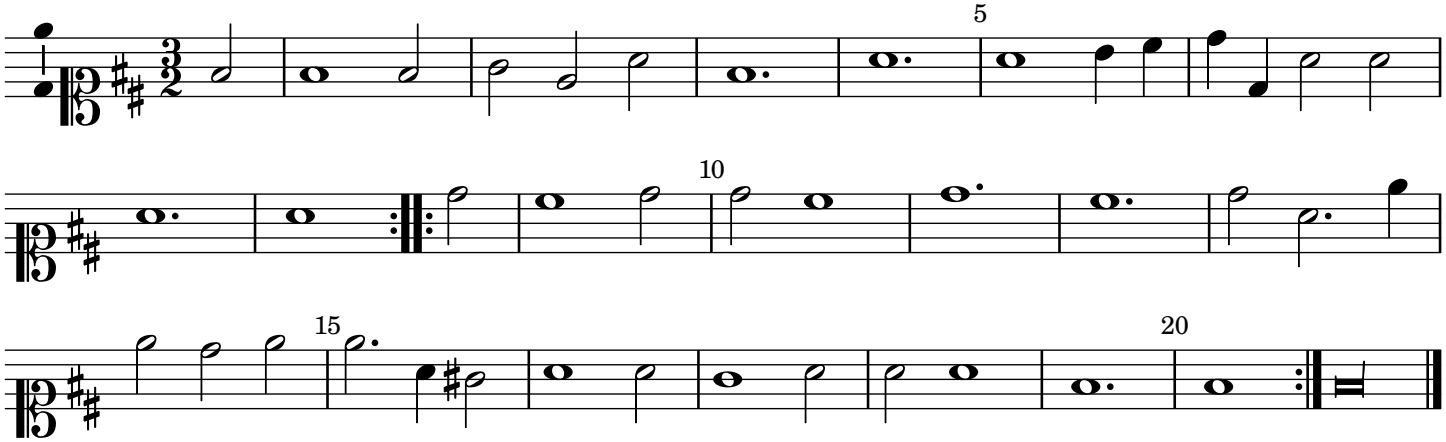
MPC.

Courrant de Bataglia.



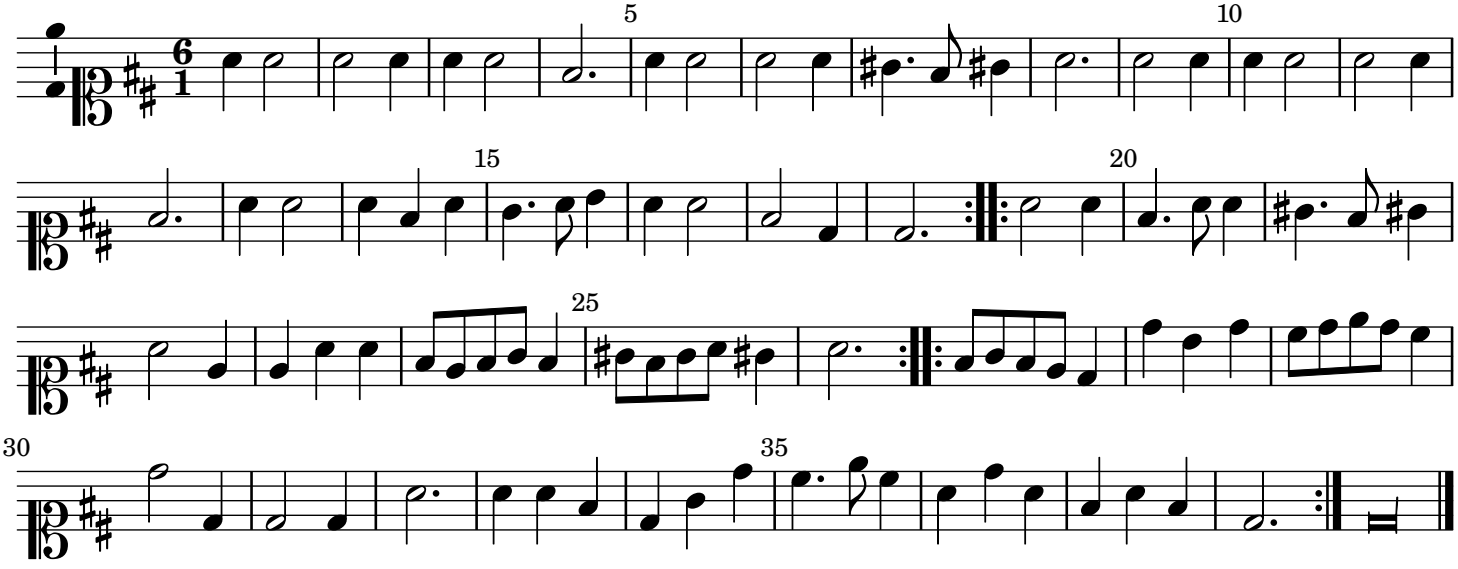
XLIX. à 5.

MPC.



L. à 5.

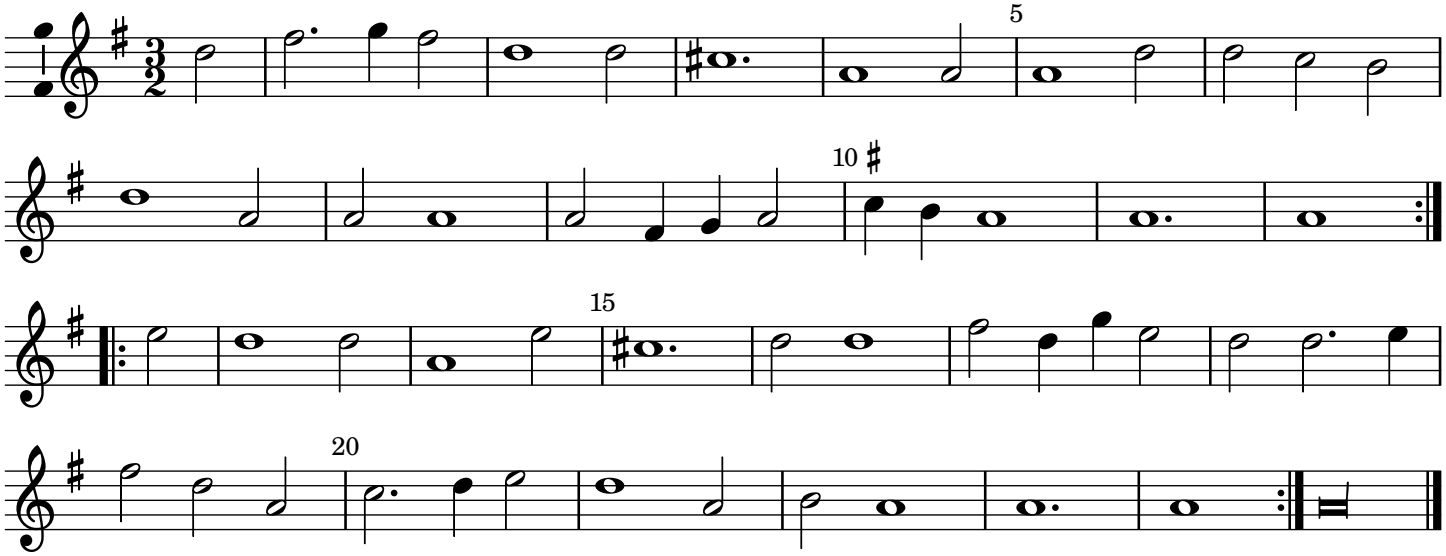
Incerti.



LI. à 5.

Incerti.

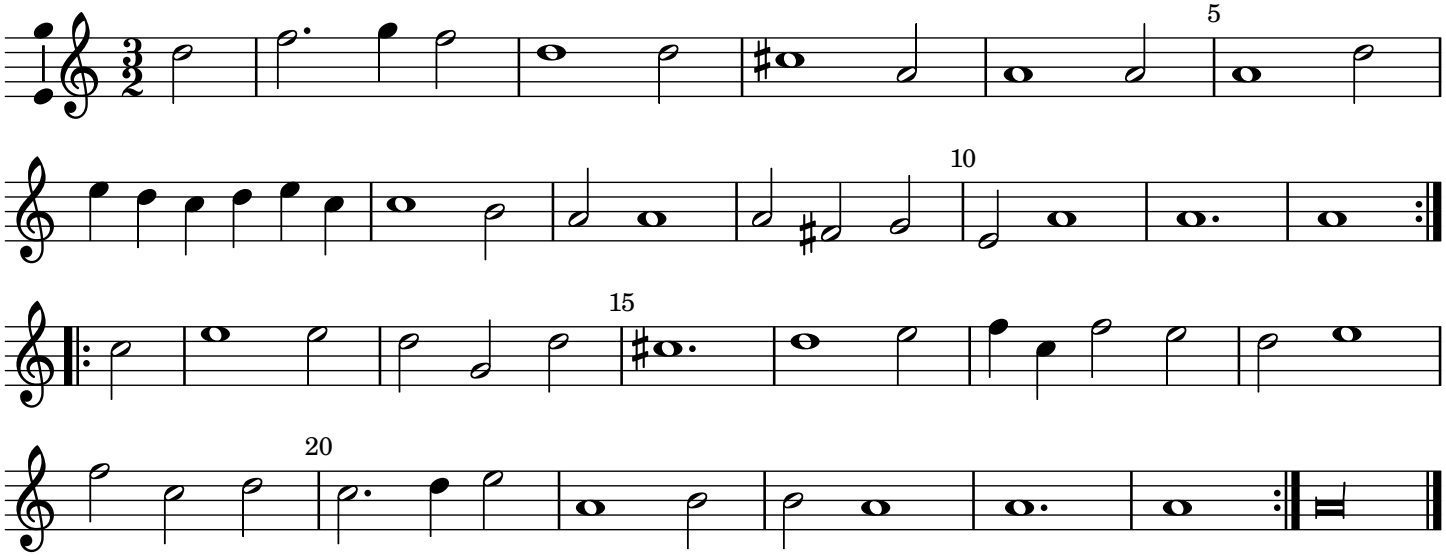
Courrant de la Royne.



LII. à 5.

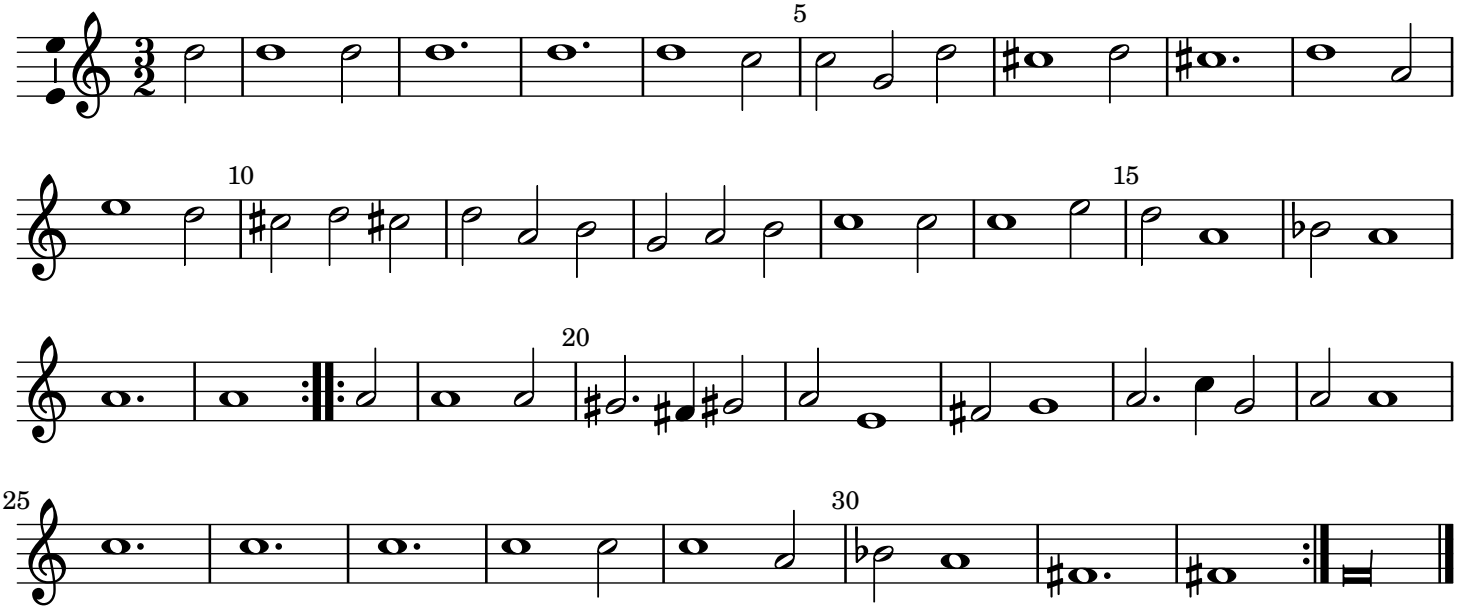
MPC.

Courrant de la Royne.



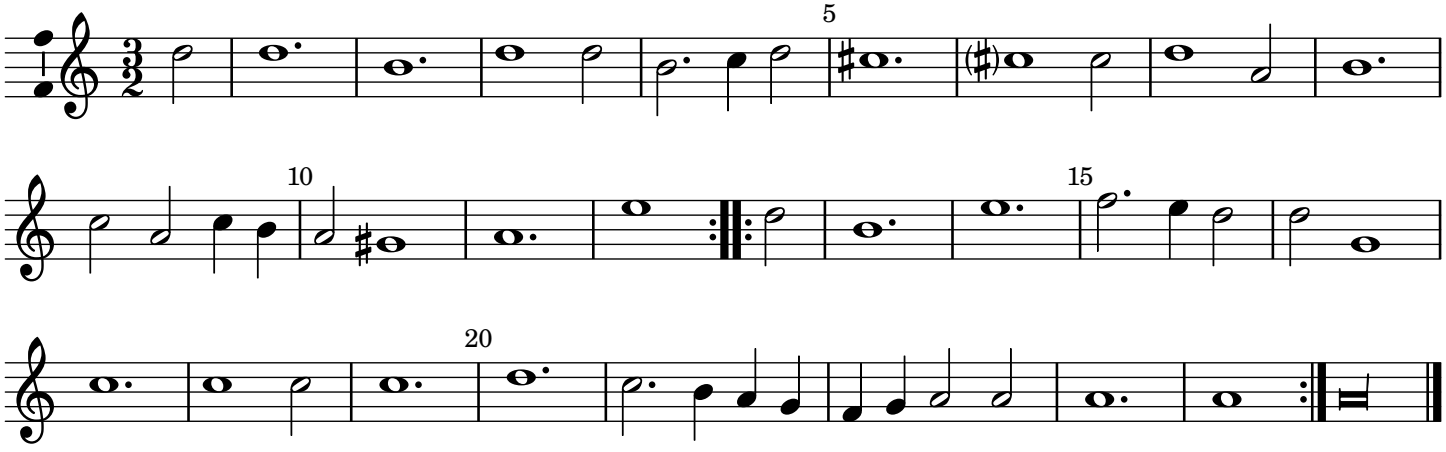
LIII. à 5.

MPC.



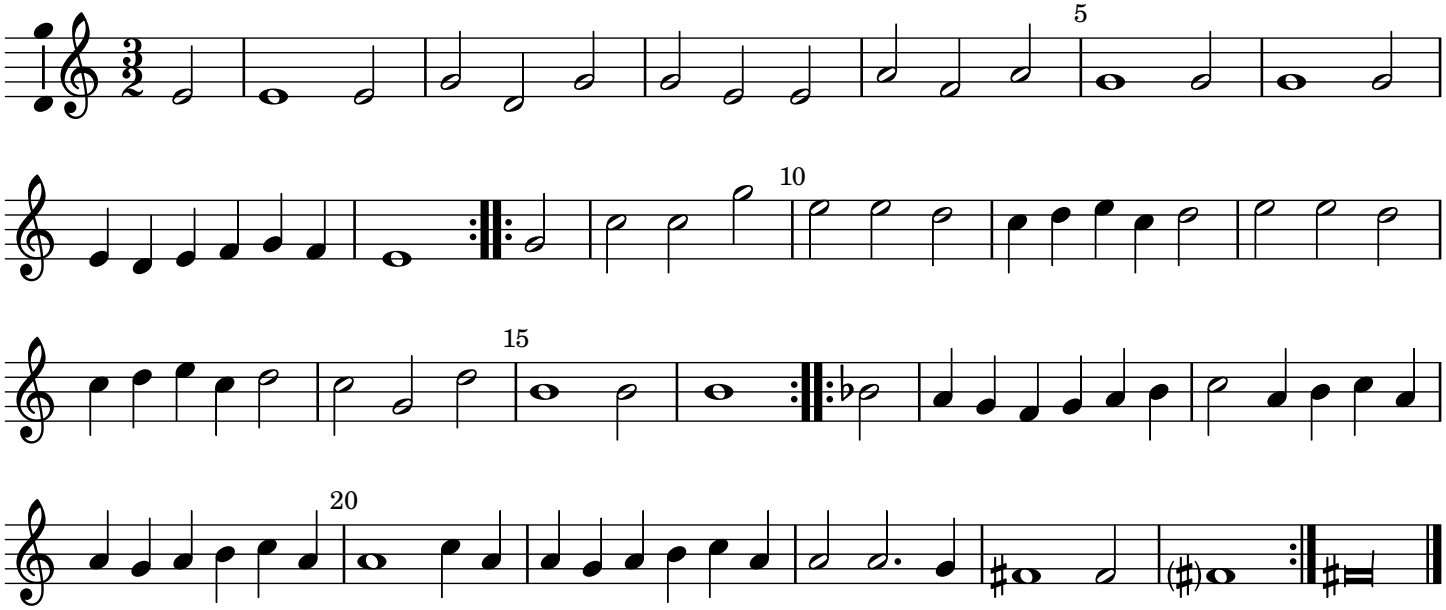
LIV. à 5.

MPC.



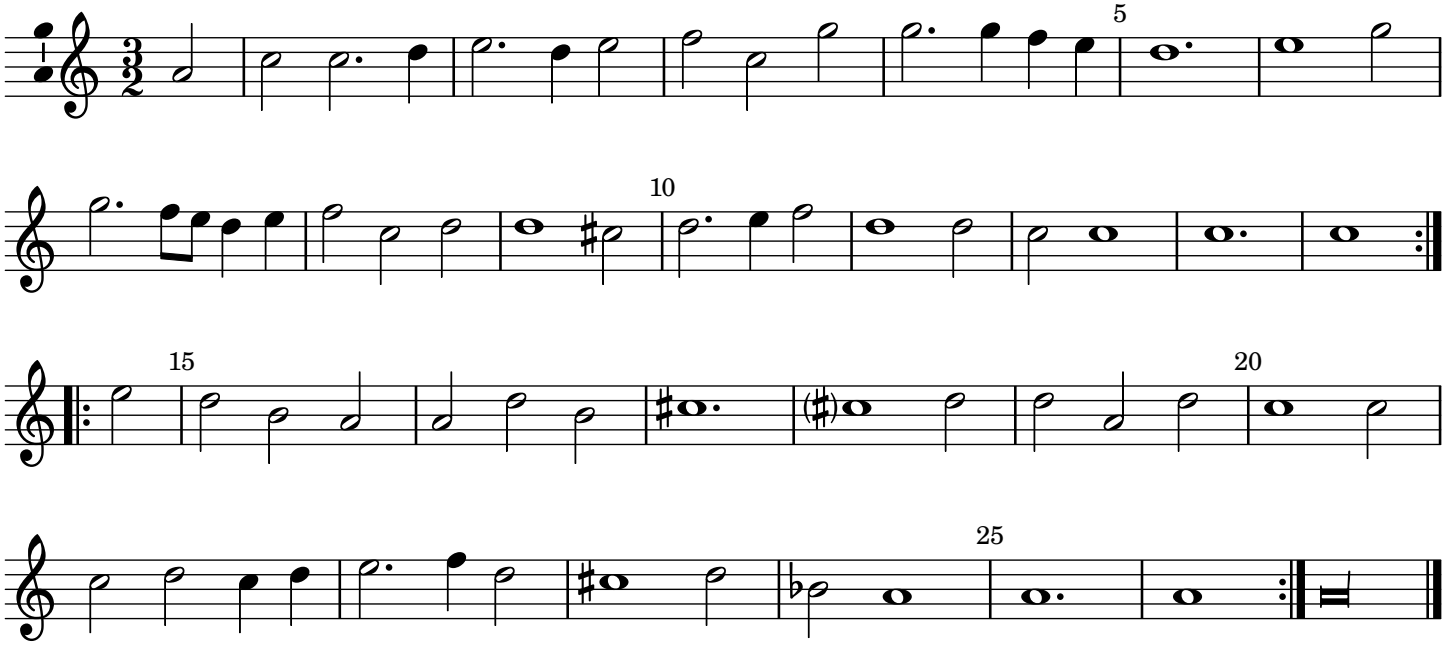
LV. à 5.

Incerti.



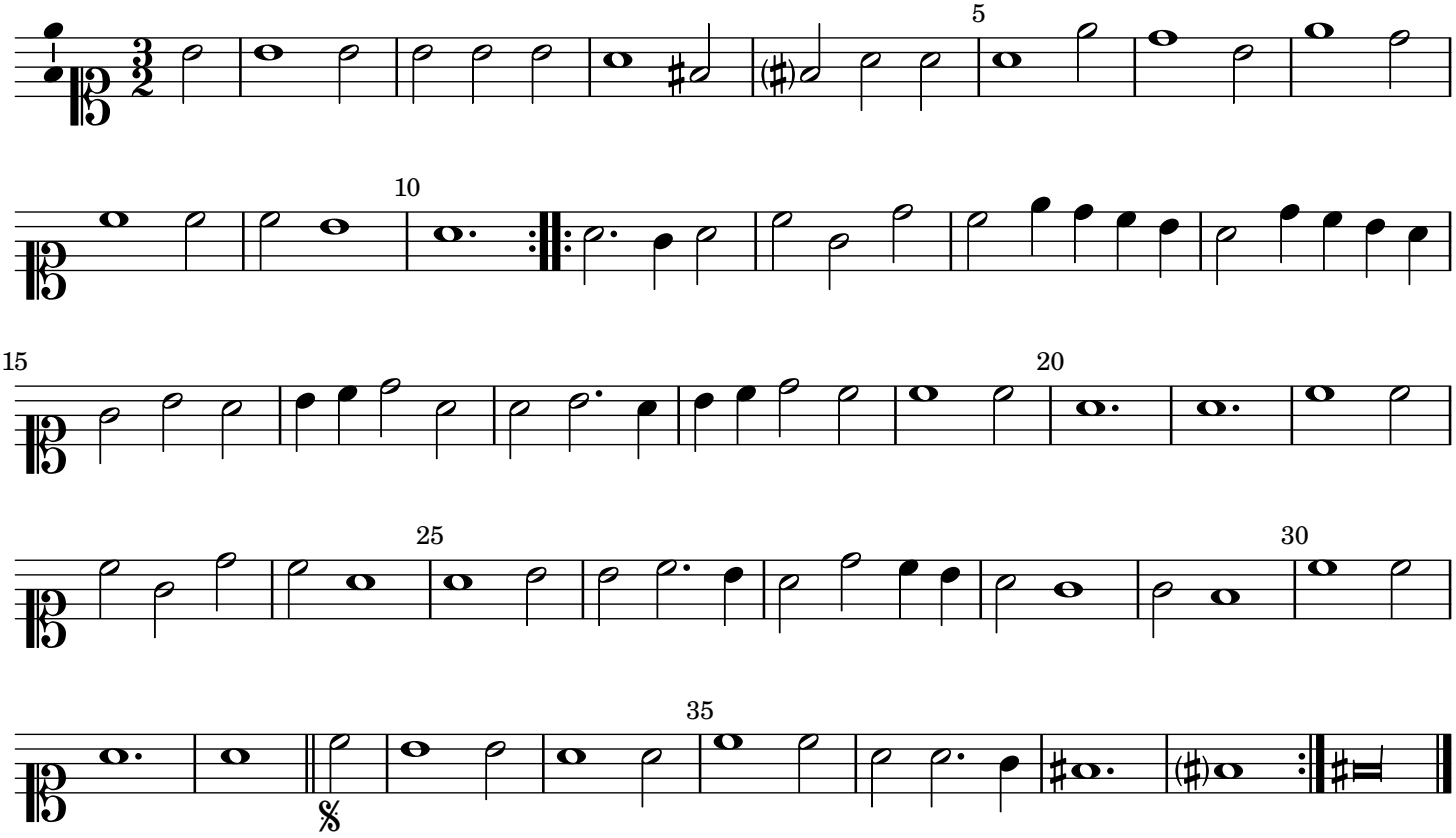
LVI. à 5.

Incerti.



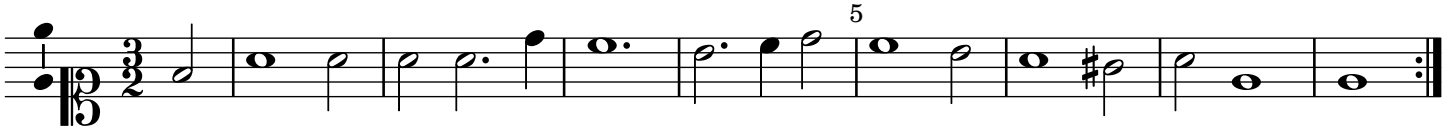
LVII. à 5.

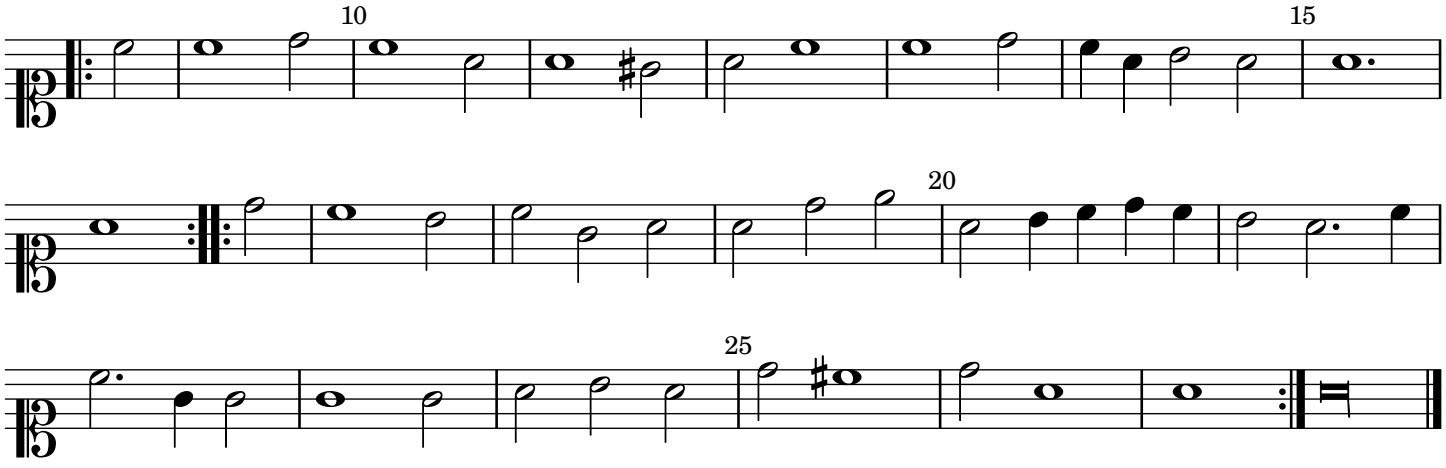
MPC.



LVIII. à 5.

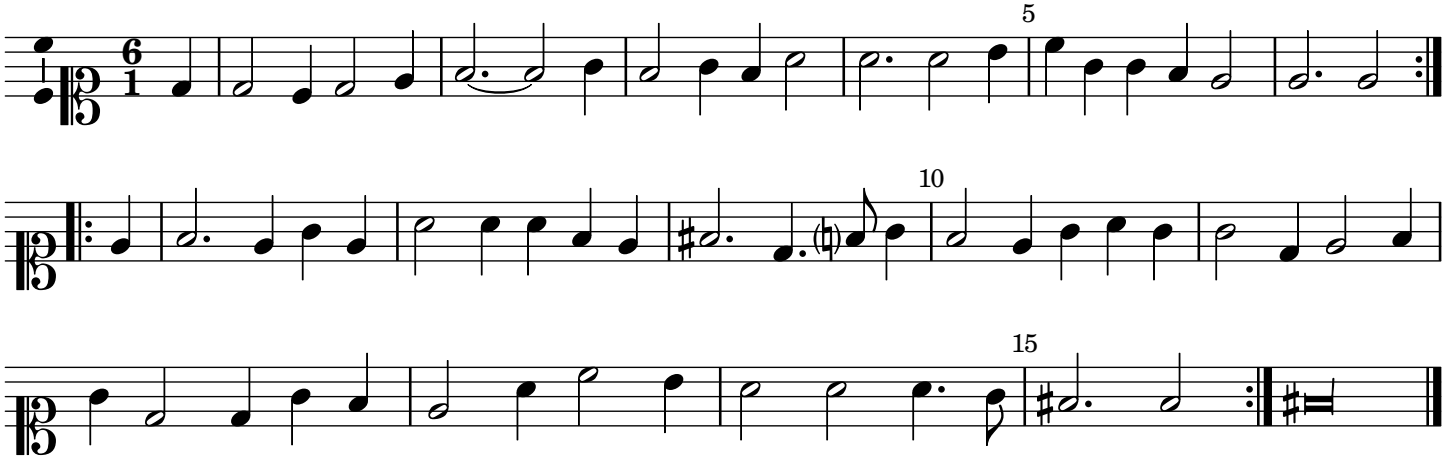
MPC.





LIX. à 5.

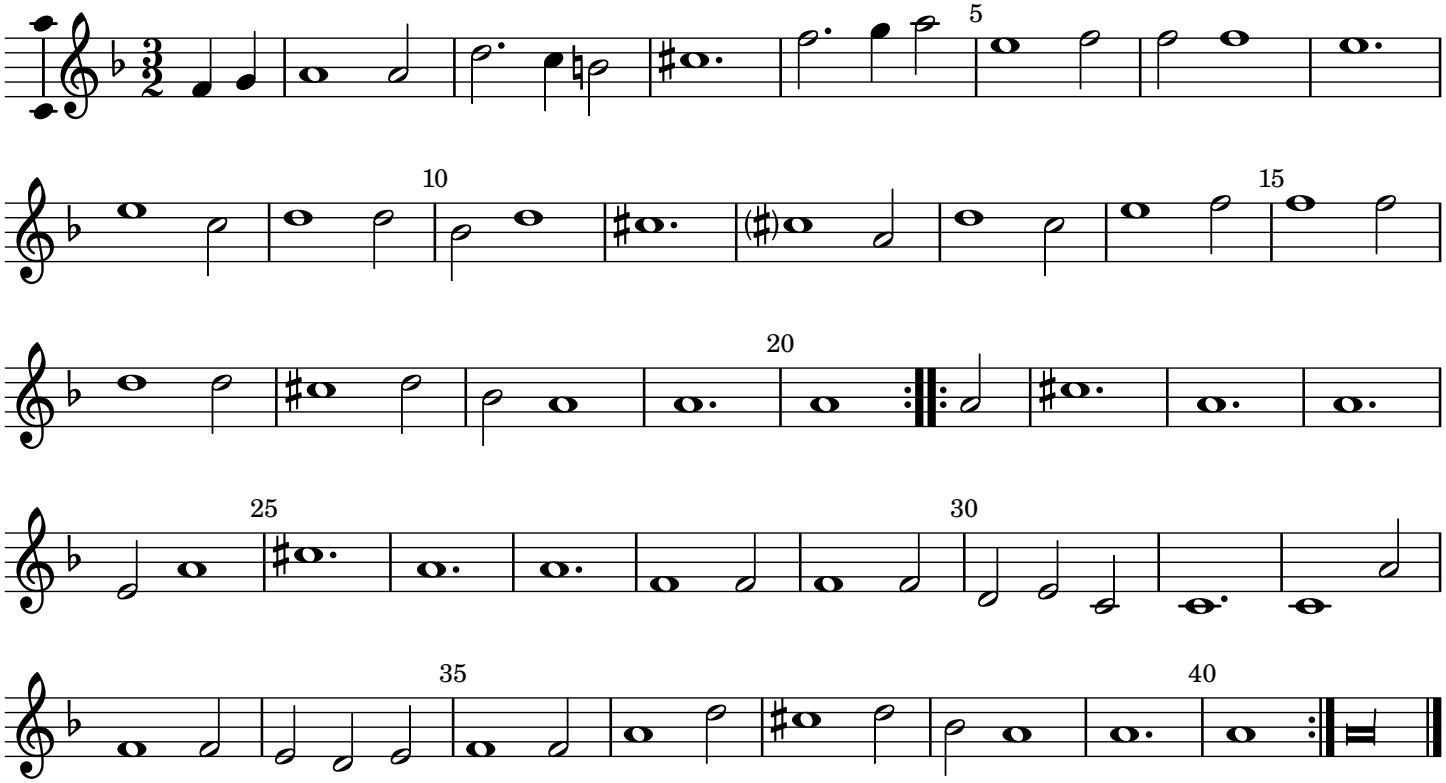
MPC.



LX. à 5.

Incerti.

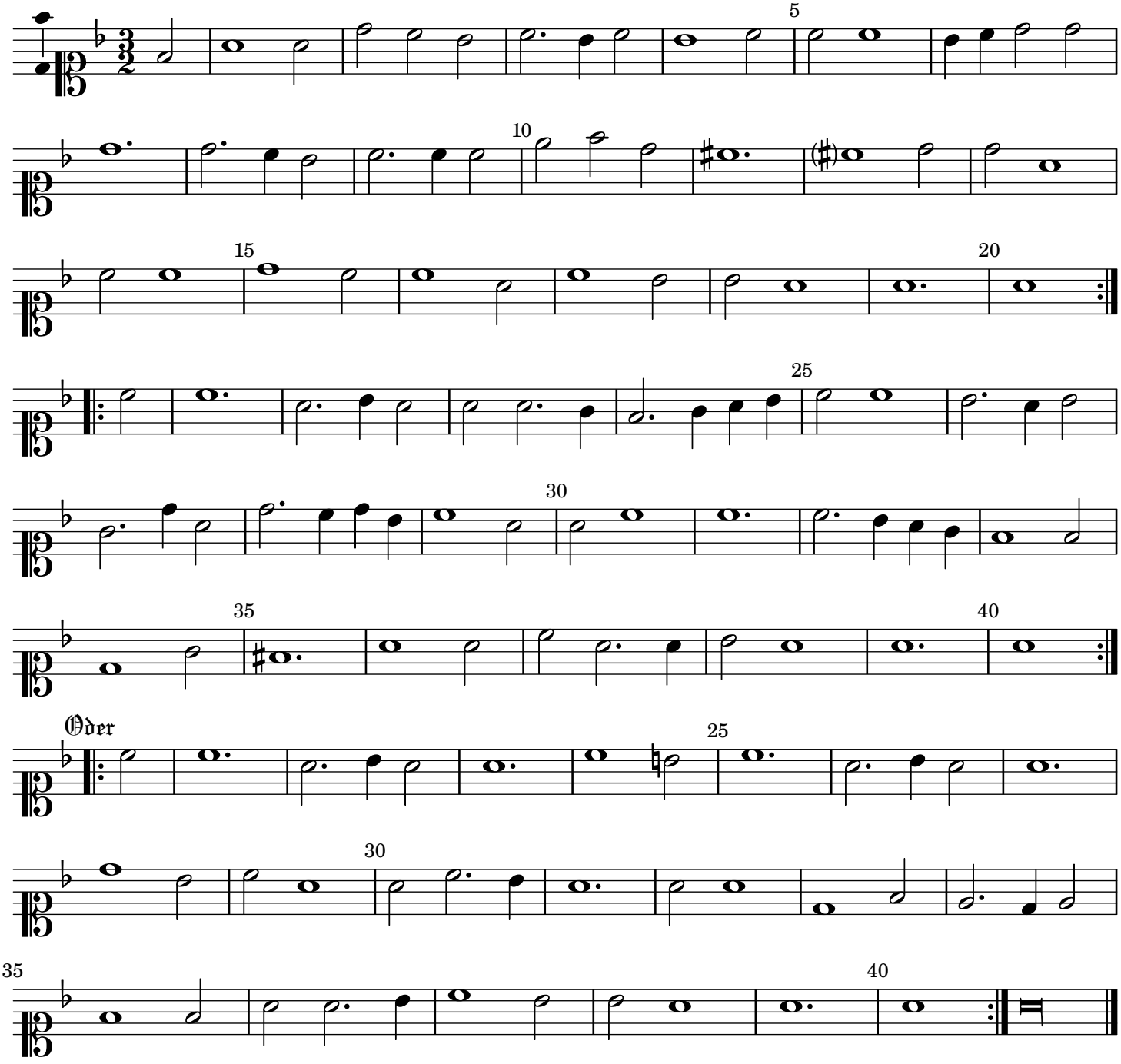
Courrant de Perichou. 1.



LXI. à 5.

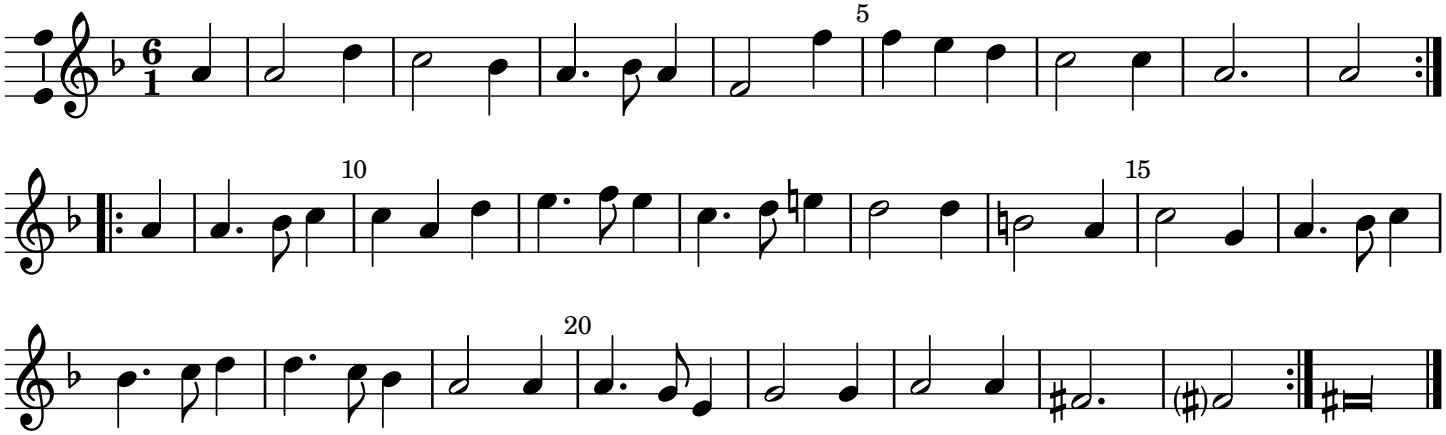
MPC.

Courrant de Perichou. 2.



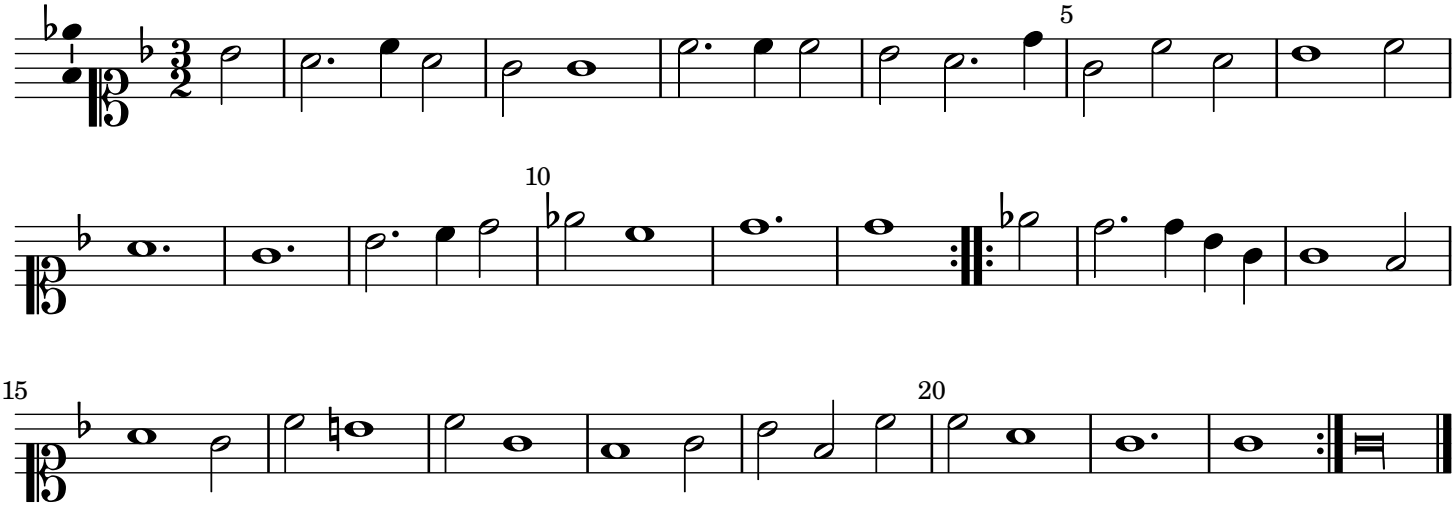
LXII. à 5.

MPC.



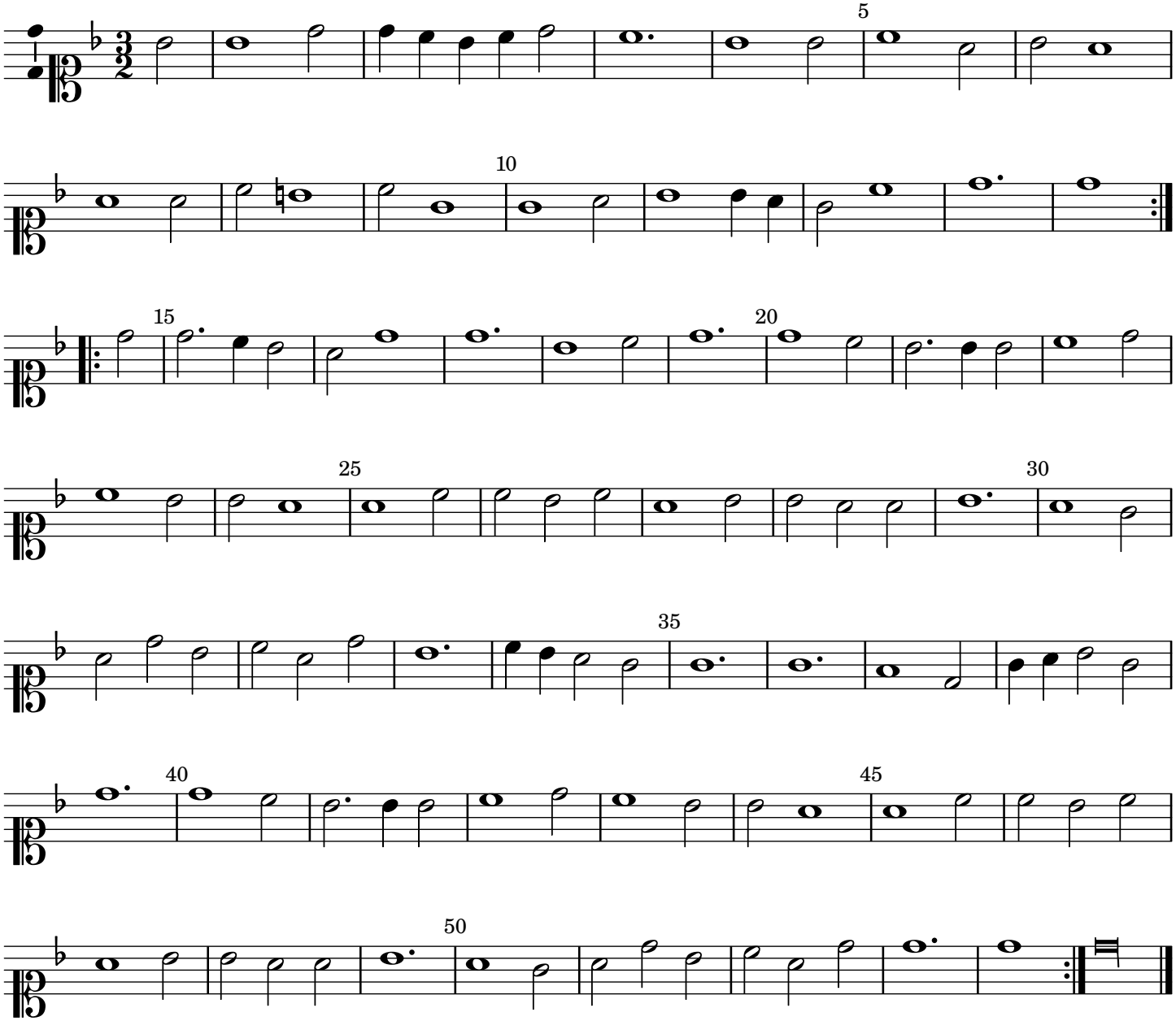
LXIII. à 5.

MPC.



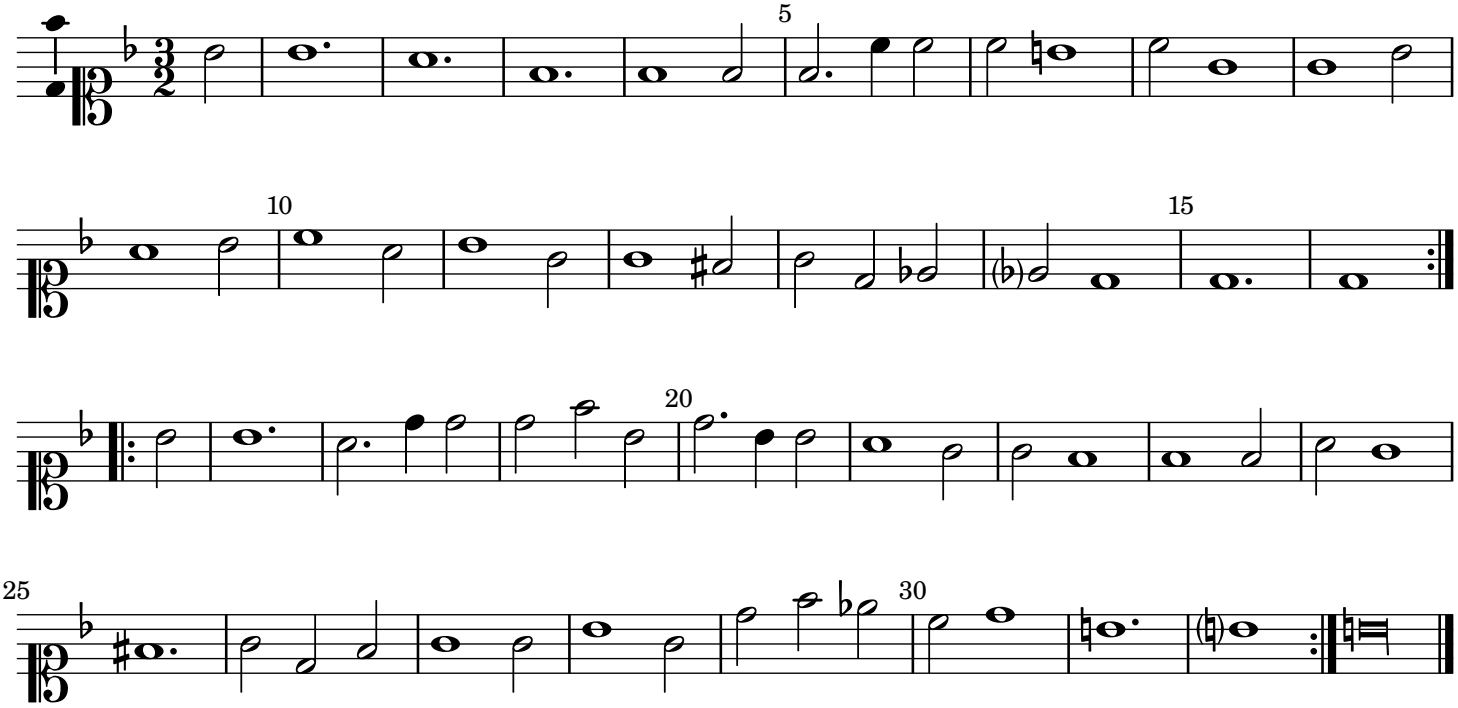
LXIV. à 5.

MPC.



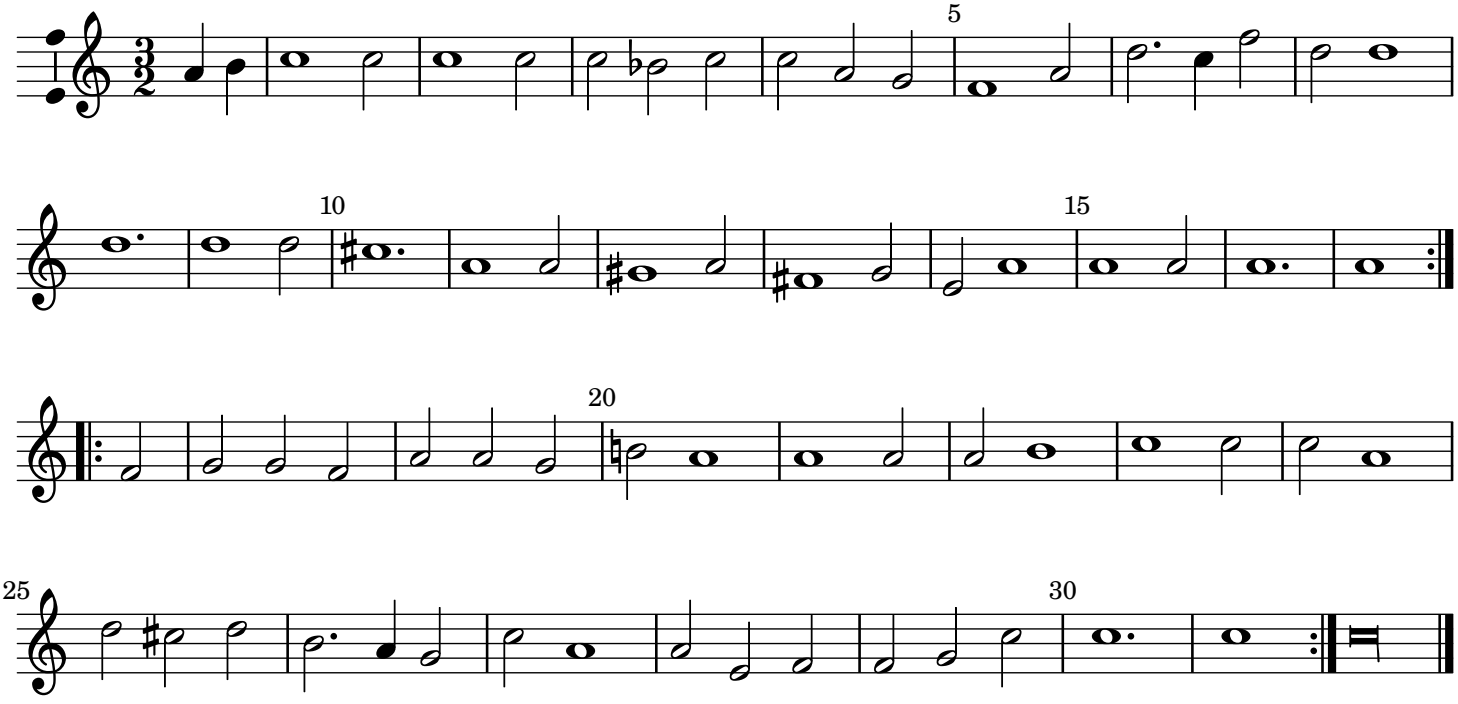
LXV. à 5.

MPC.



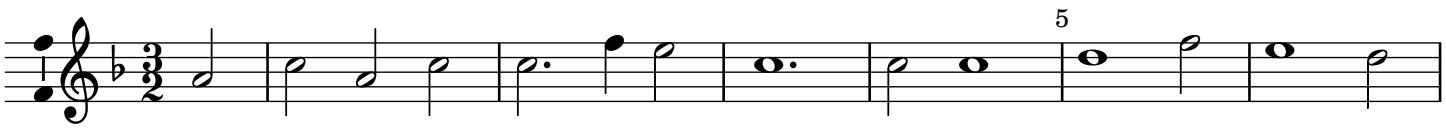
LXVI. à 5.

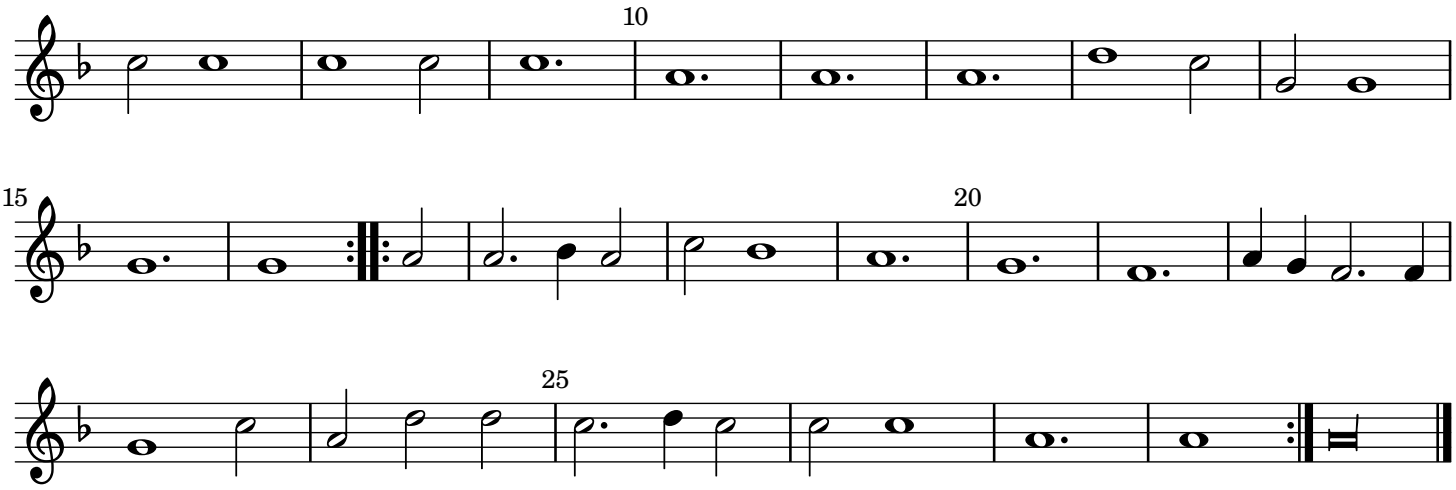
MPC.



LXVII. à 5.

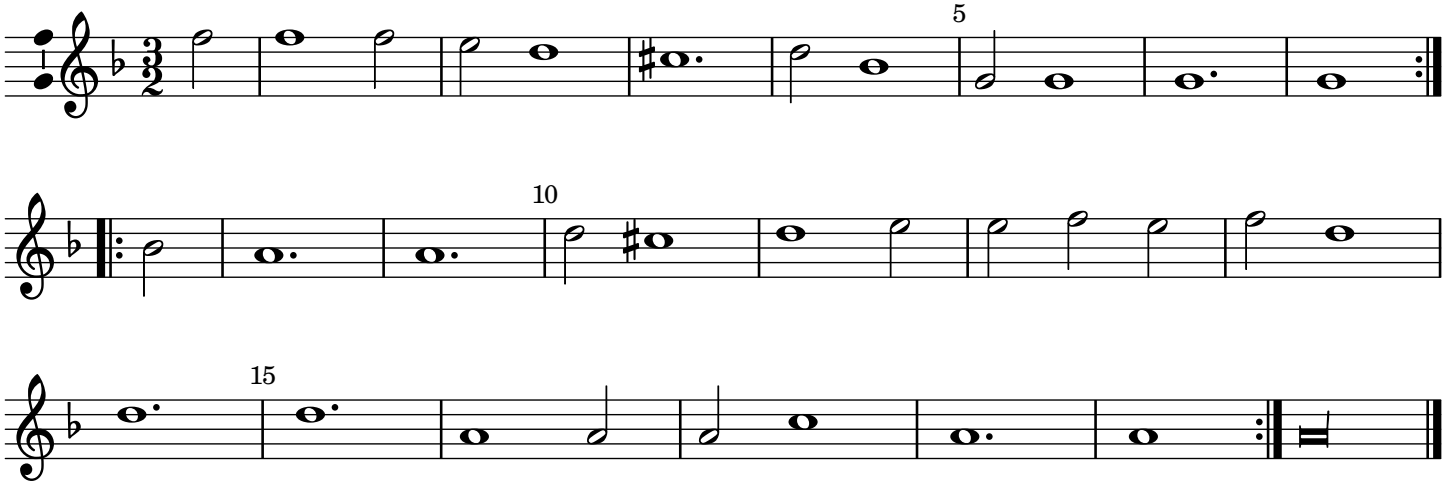
MPC.





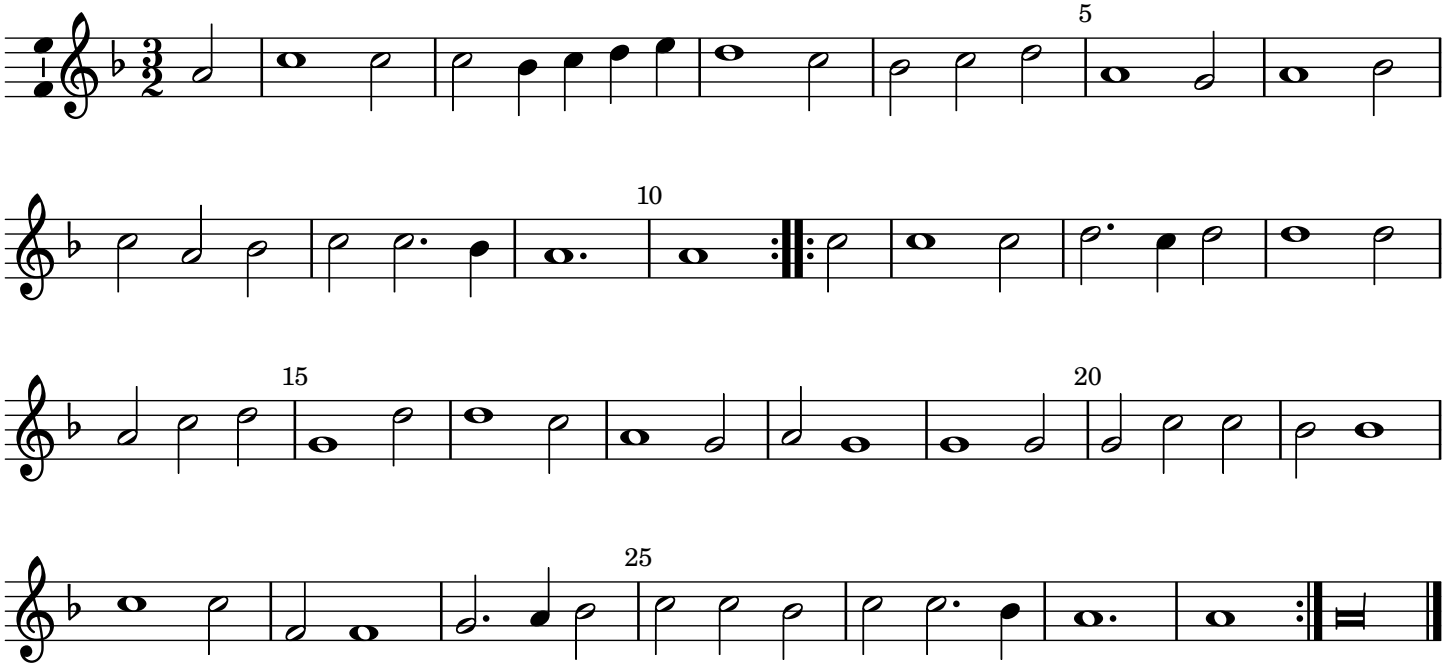
LXVIII. à 5.

MPC.



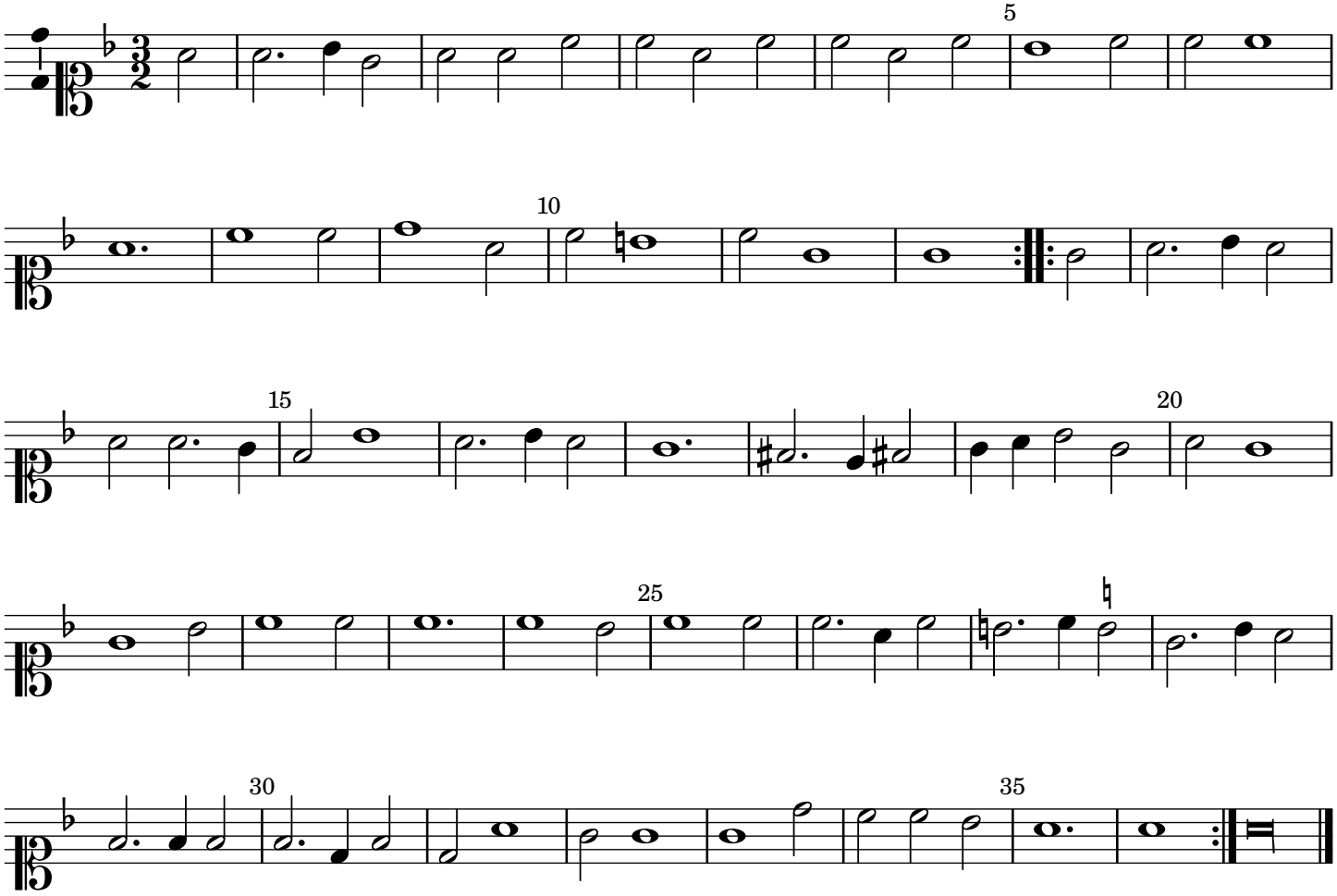
LXIX. à 5.

MPC.



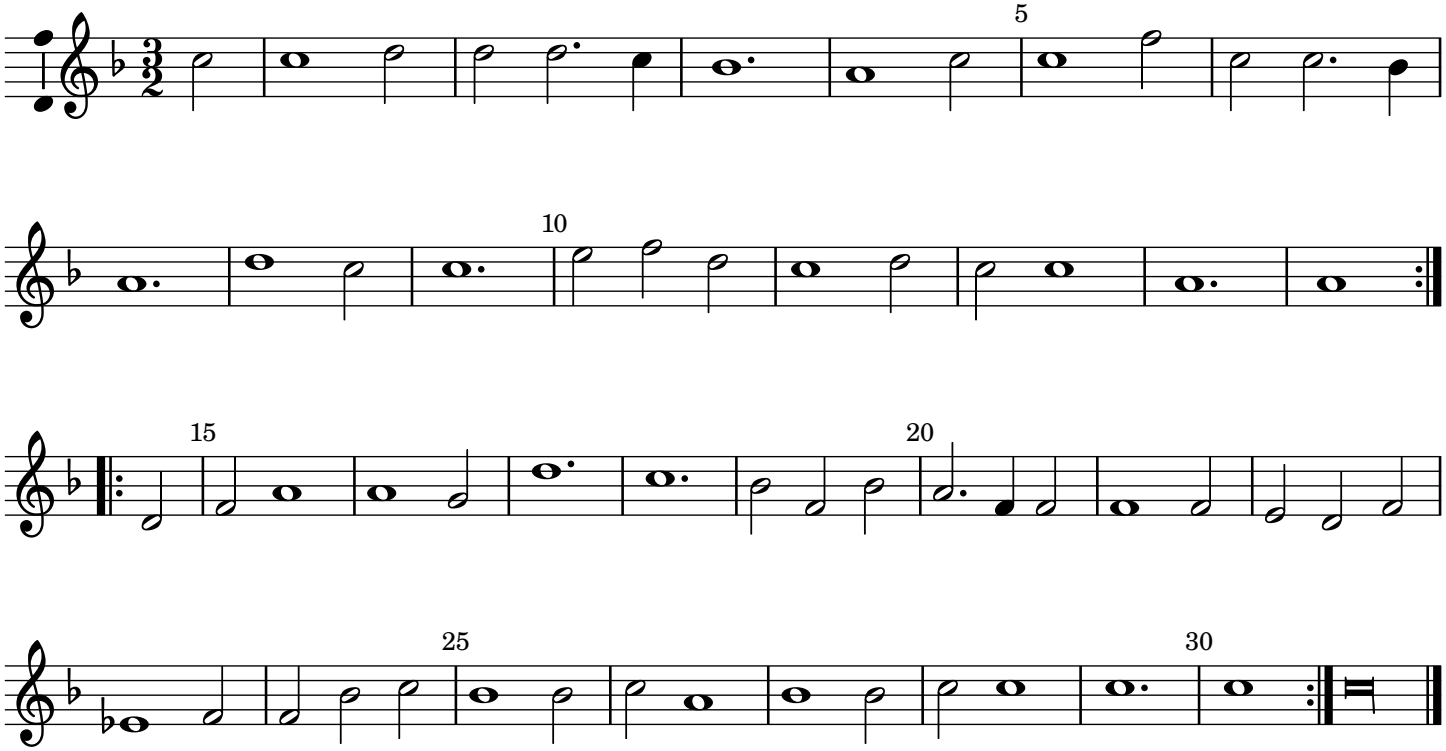
LXX. à 5.

MPC.



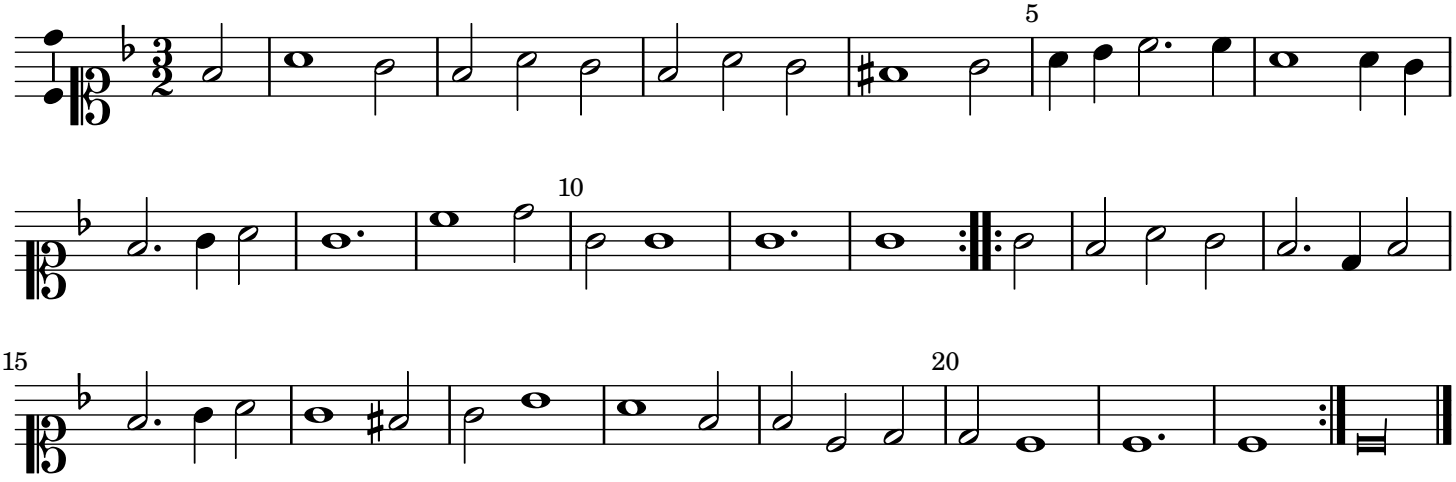
LXXI. à 5.

MPC.



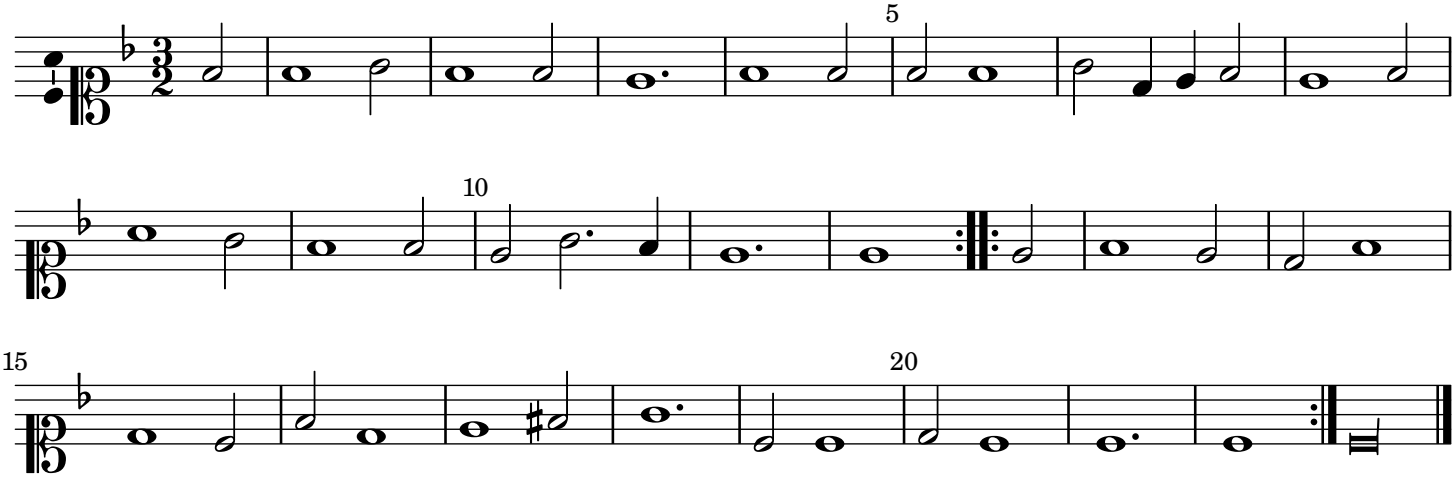
LXXII. à 5.

MPC.



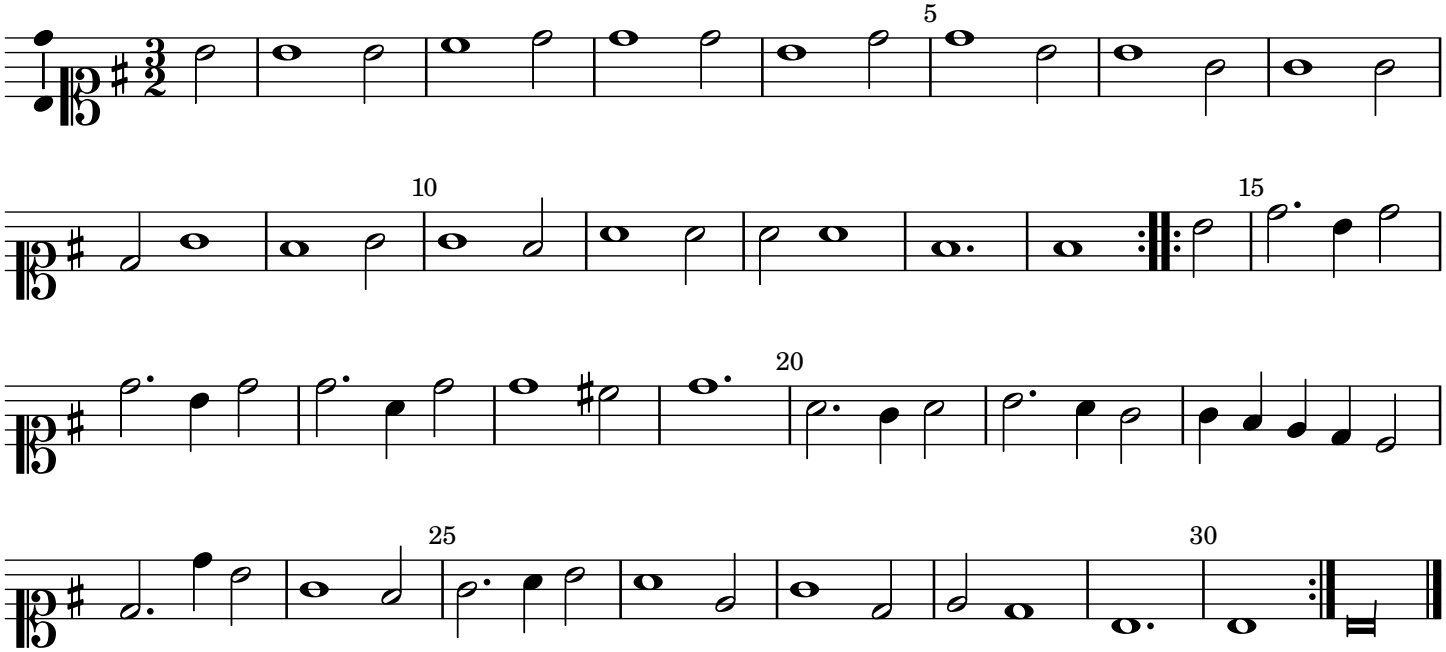
LXXIII. à 5.

MPC.



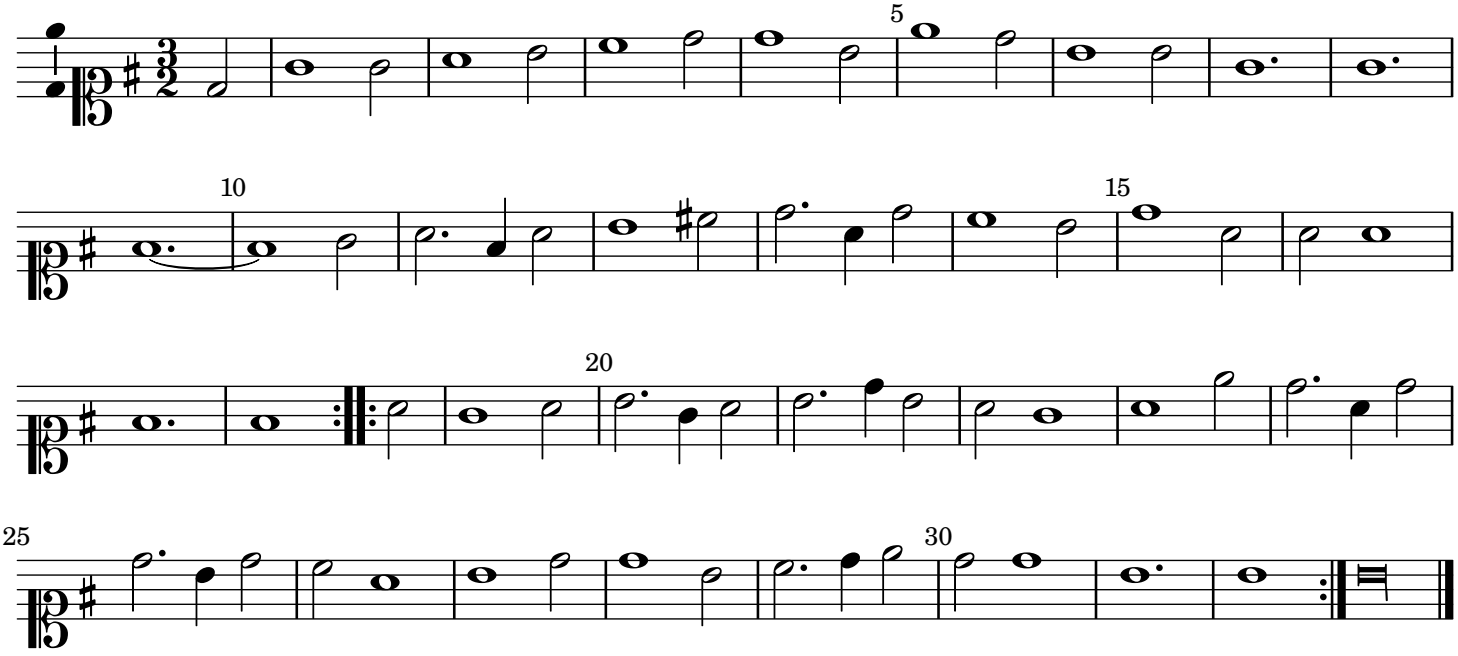
LXXIV. à 5.

F. C.



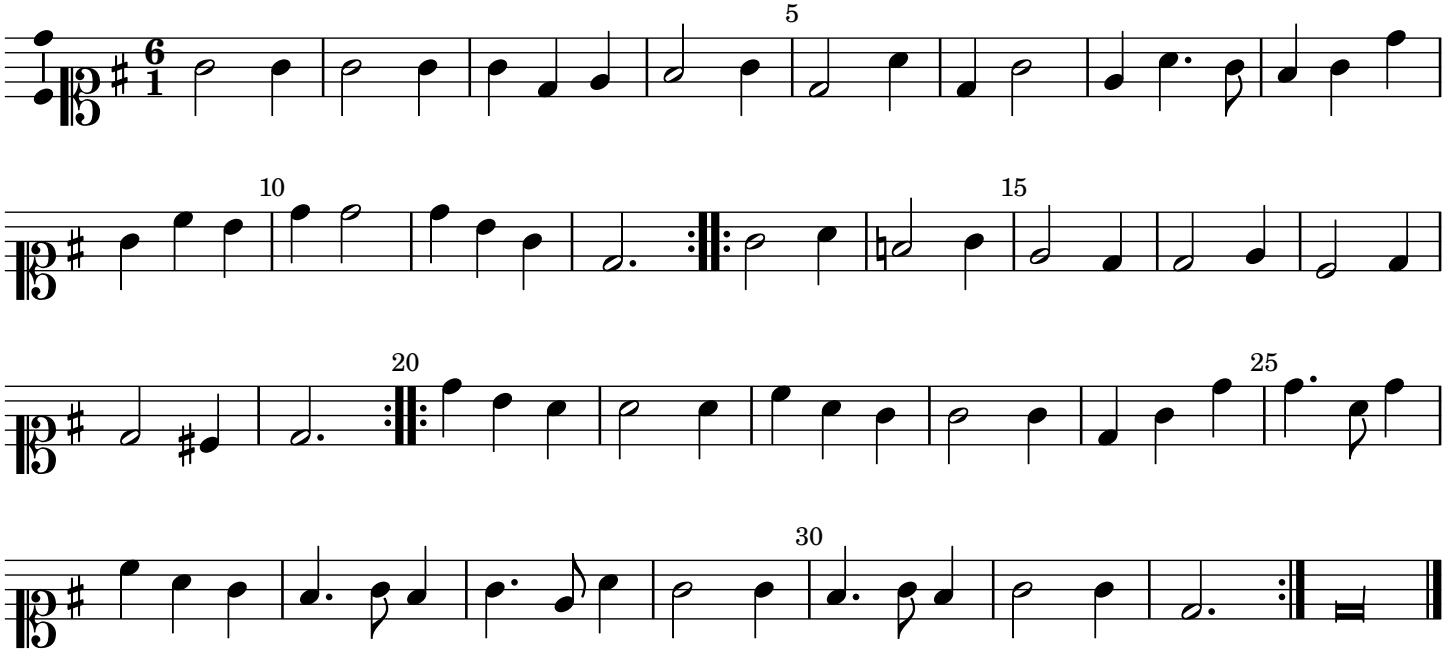
LXXV. à 5.

MPC.



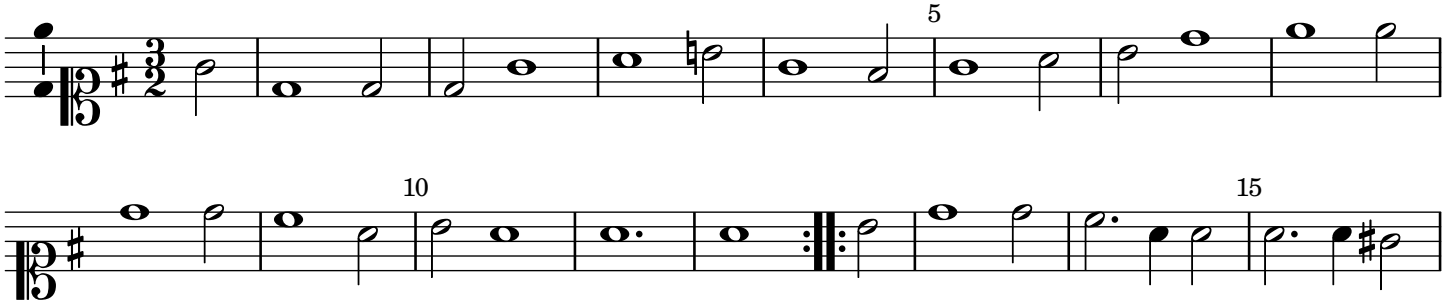
LXXVI. à 5.

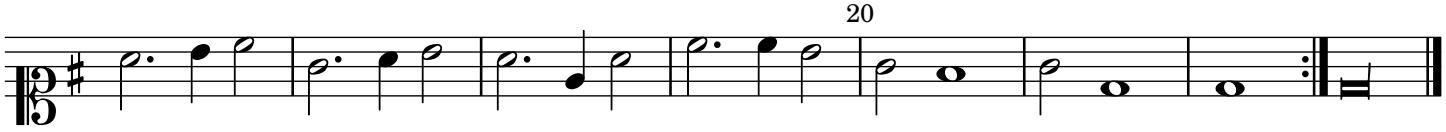
MPC.



LXXVII. à 5.

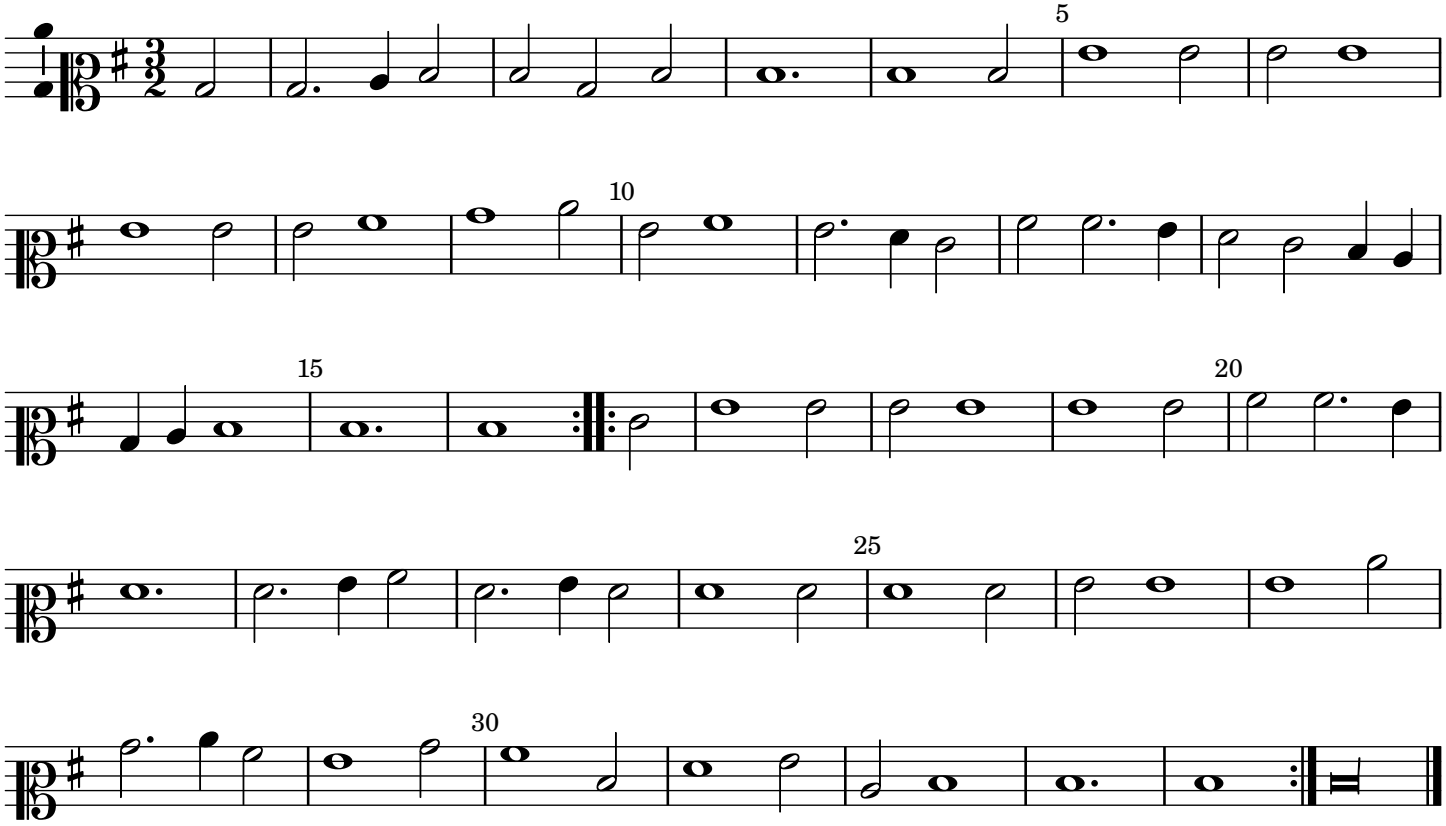
MPC.





LXXVIII. à 5.

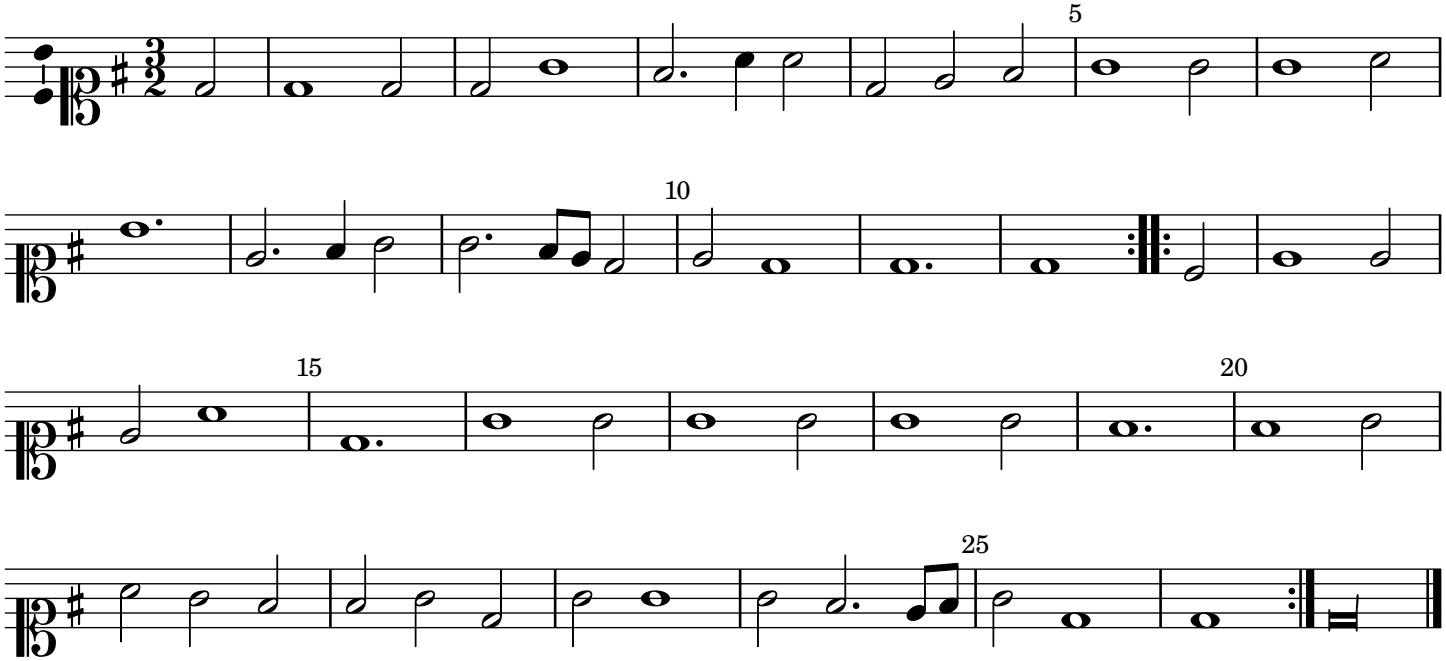
MPC.



LXXIX. à 5.

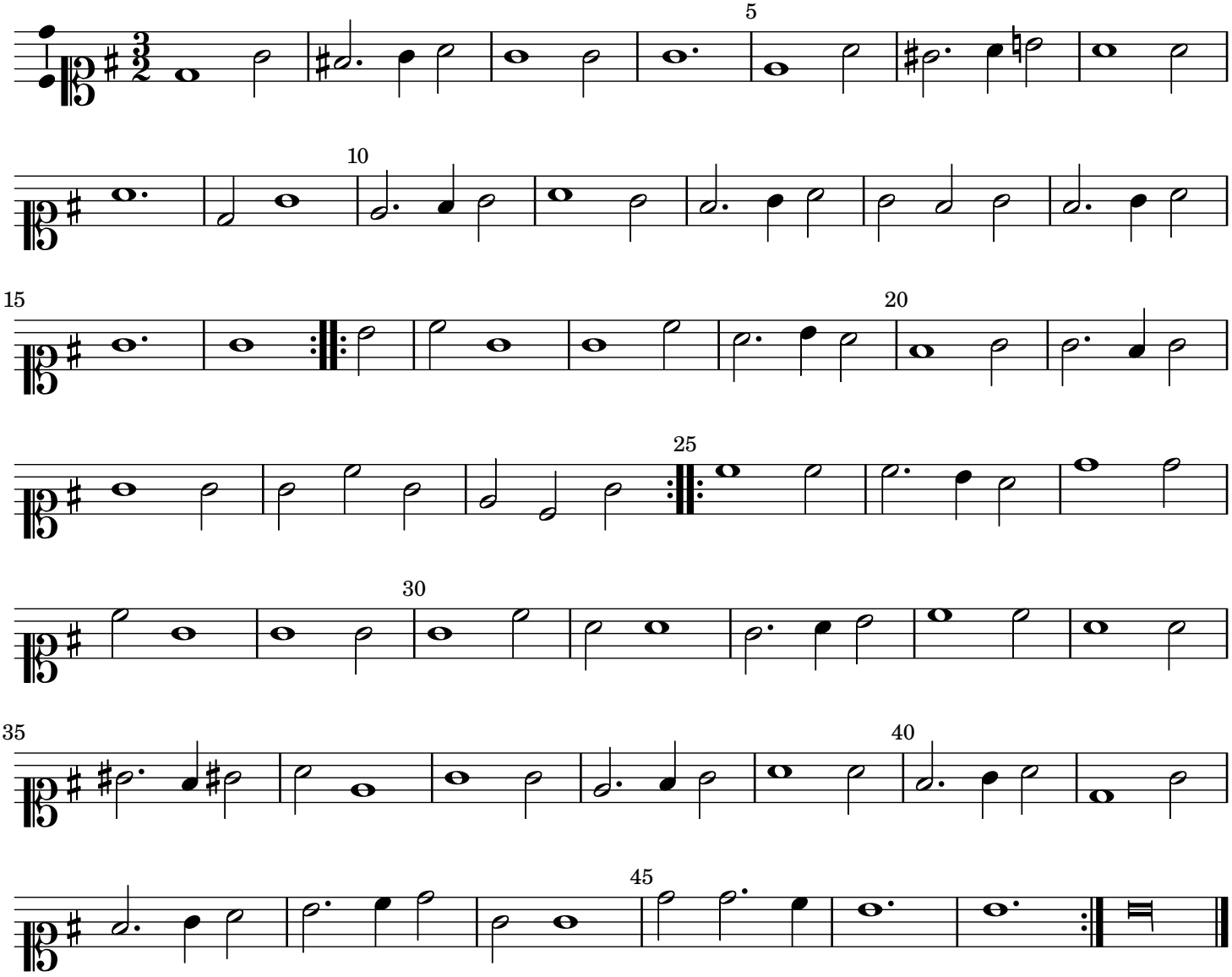
MPC.

Courrant de Mons: de la Moth.



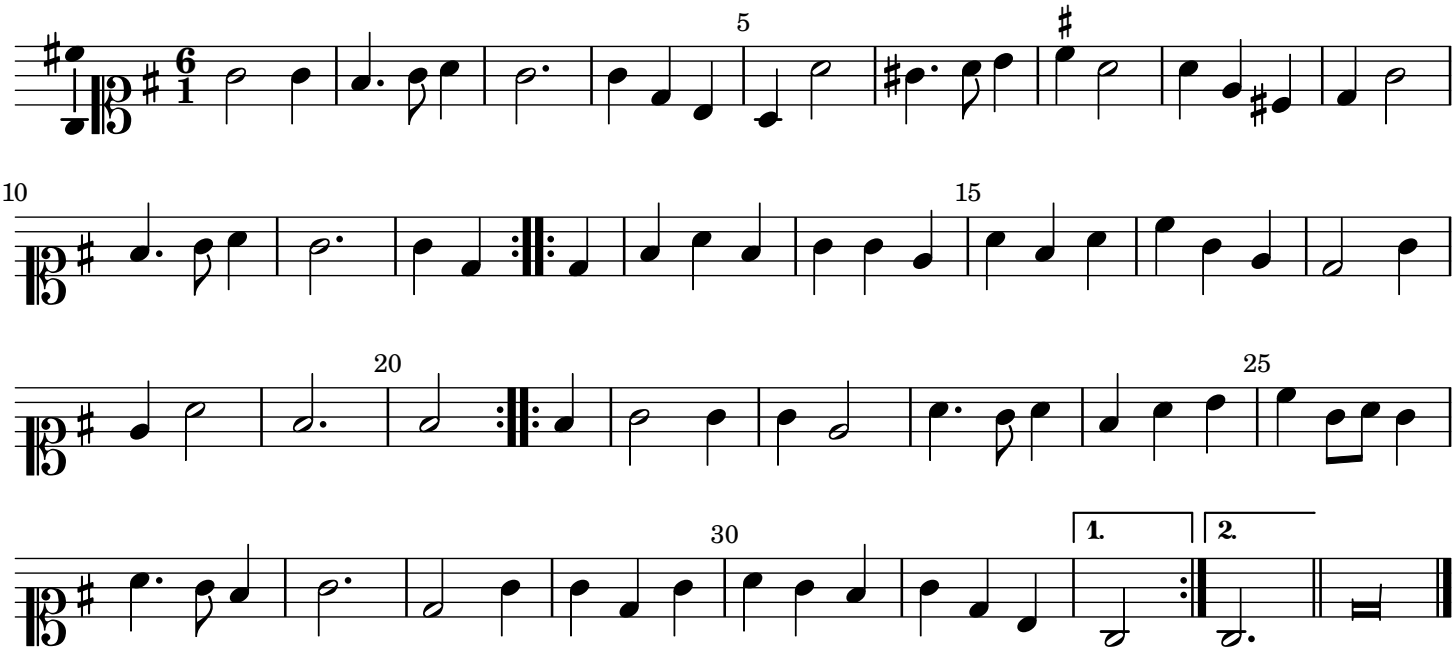
LXXX. à 5.

Incerti.



LXXXI. à 5.

Incerti.



LXXXII. à 5.

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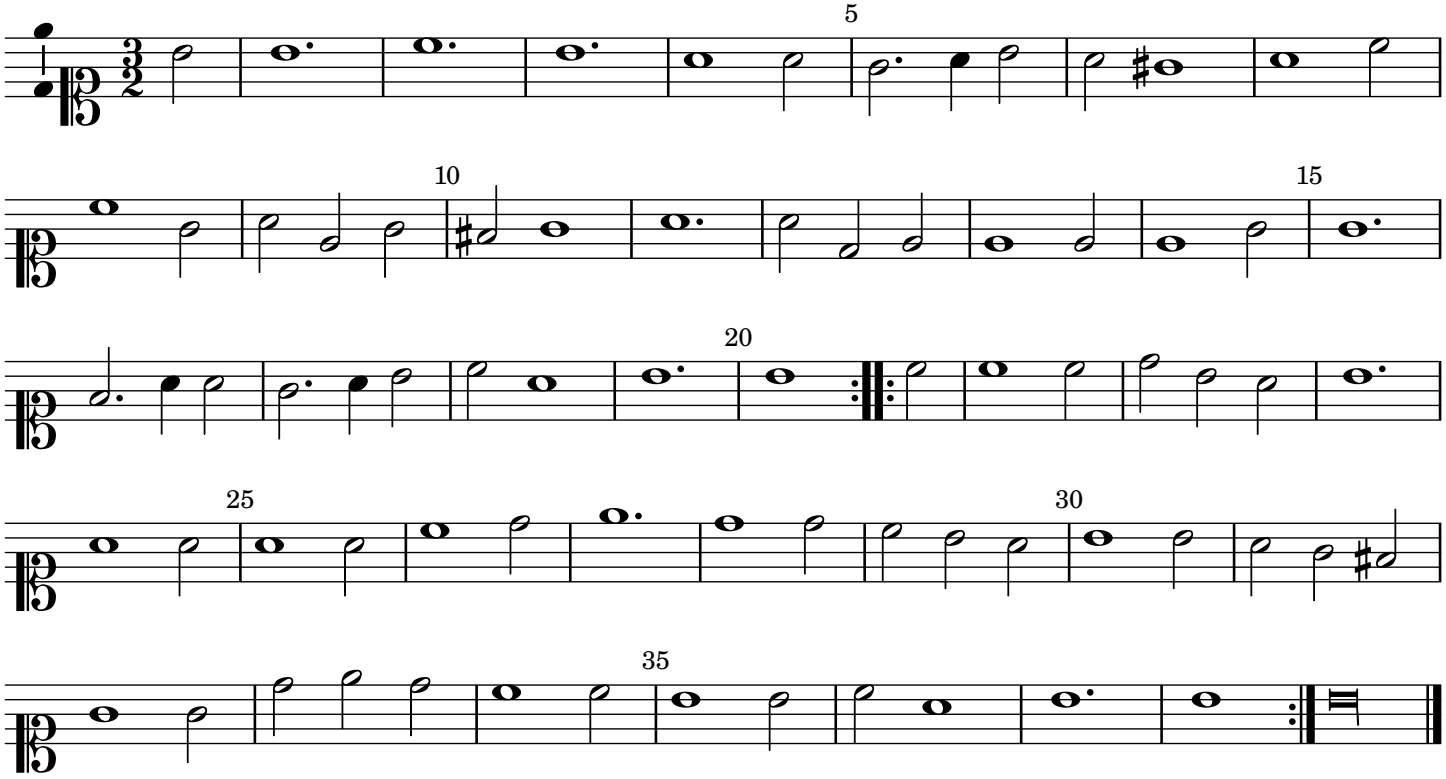

LXXXIII. à 5.

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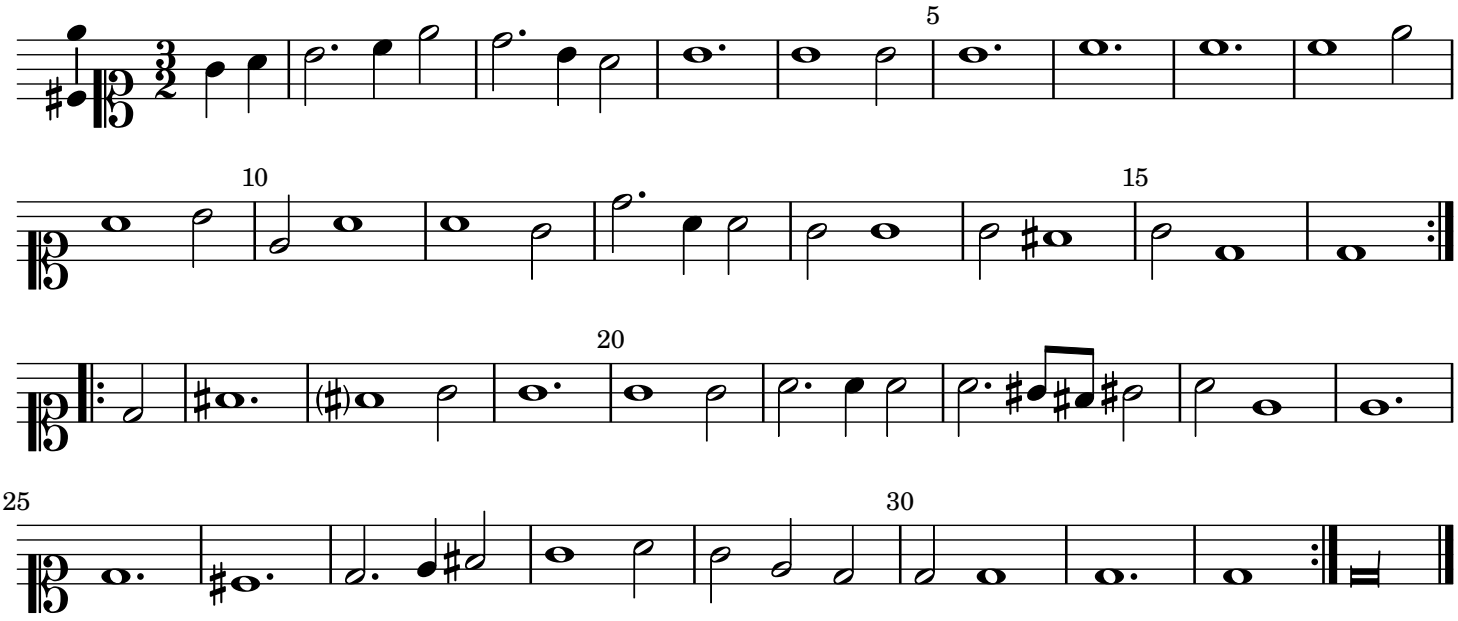
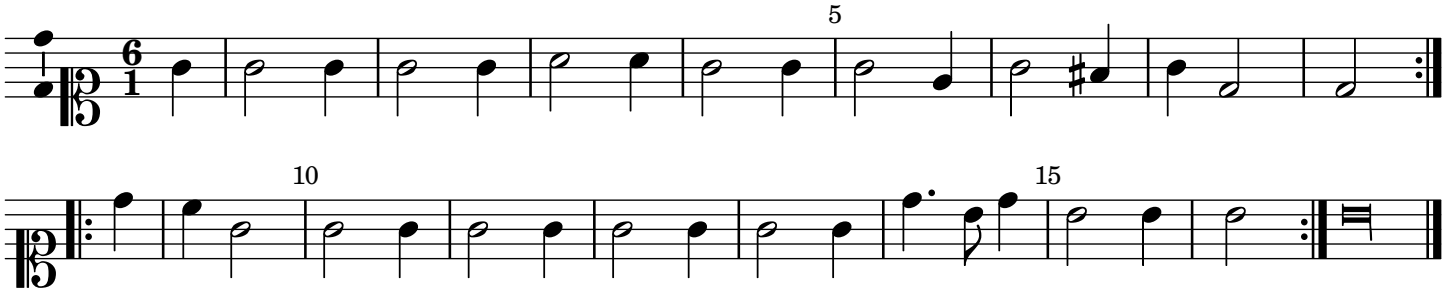


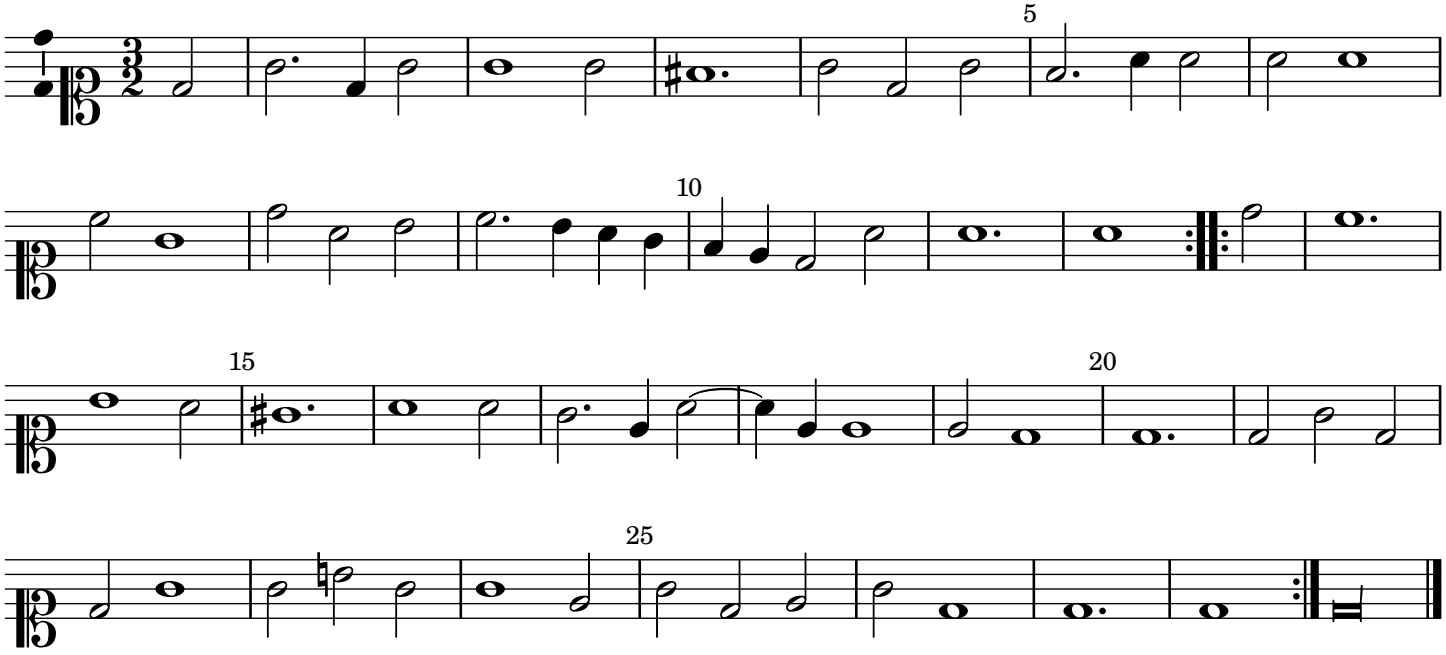
LXXXIV. à 5.

MPC.



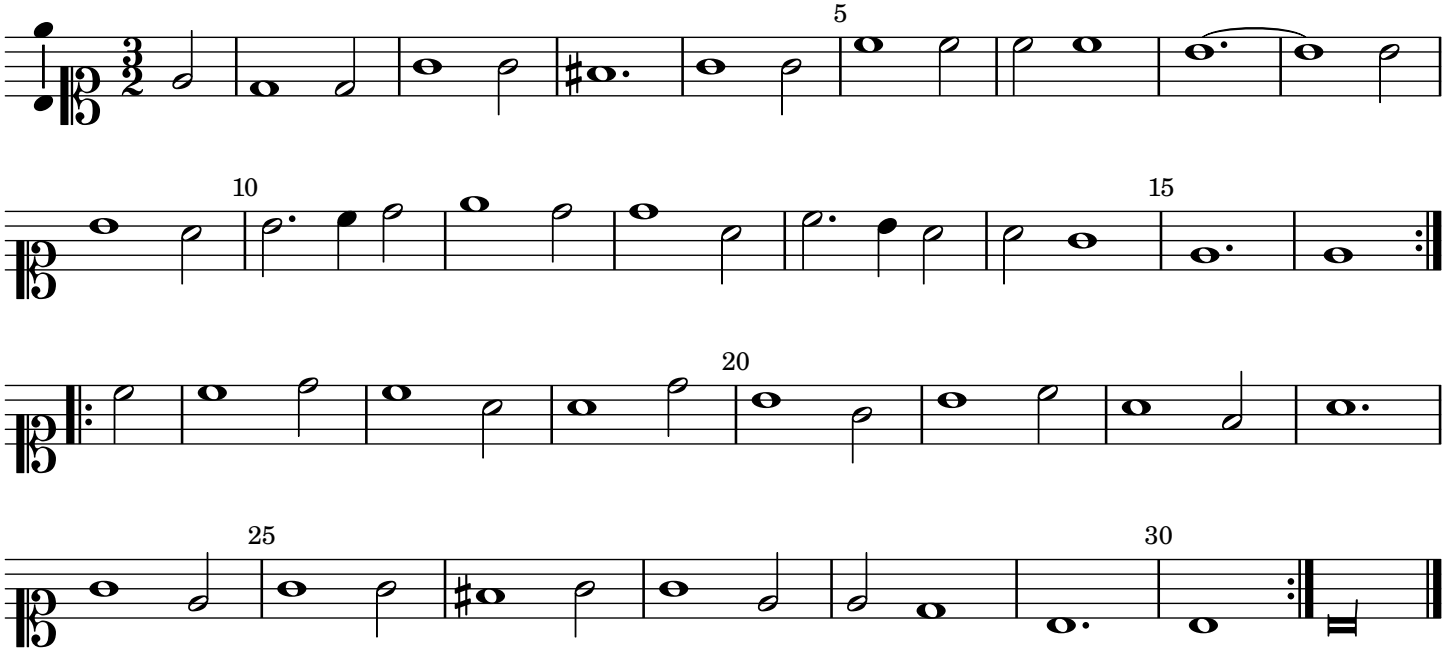
LXXXV. à 5.

MPC.



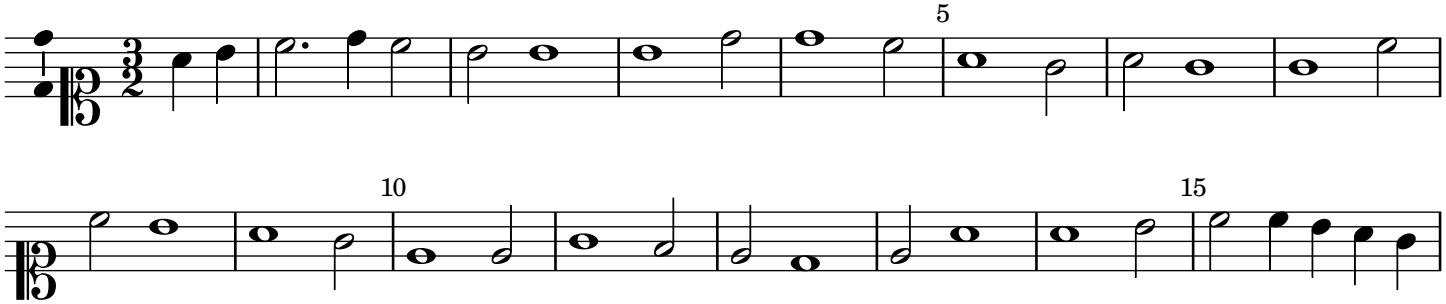
LXXXVI. à 5.

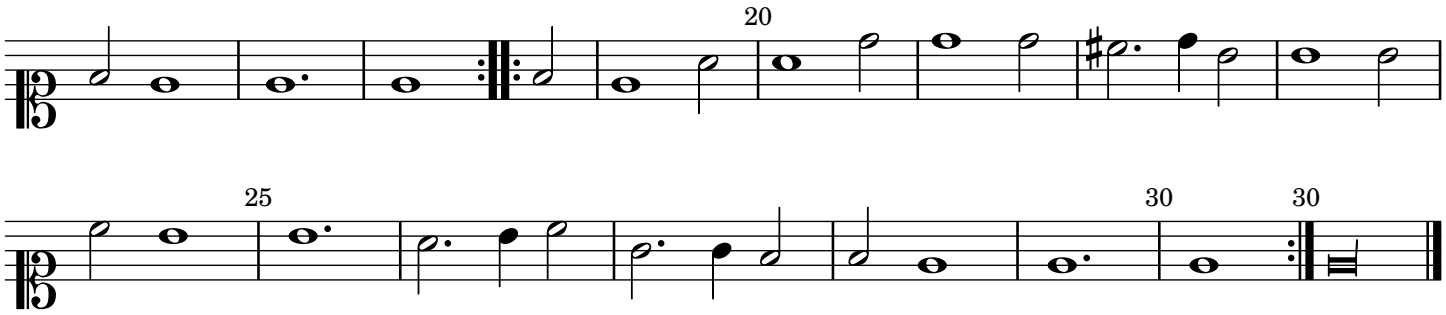
MPC.



LXXXVII. à 5.

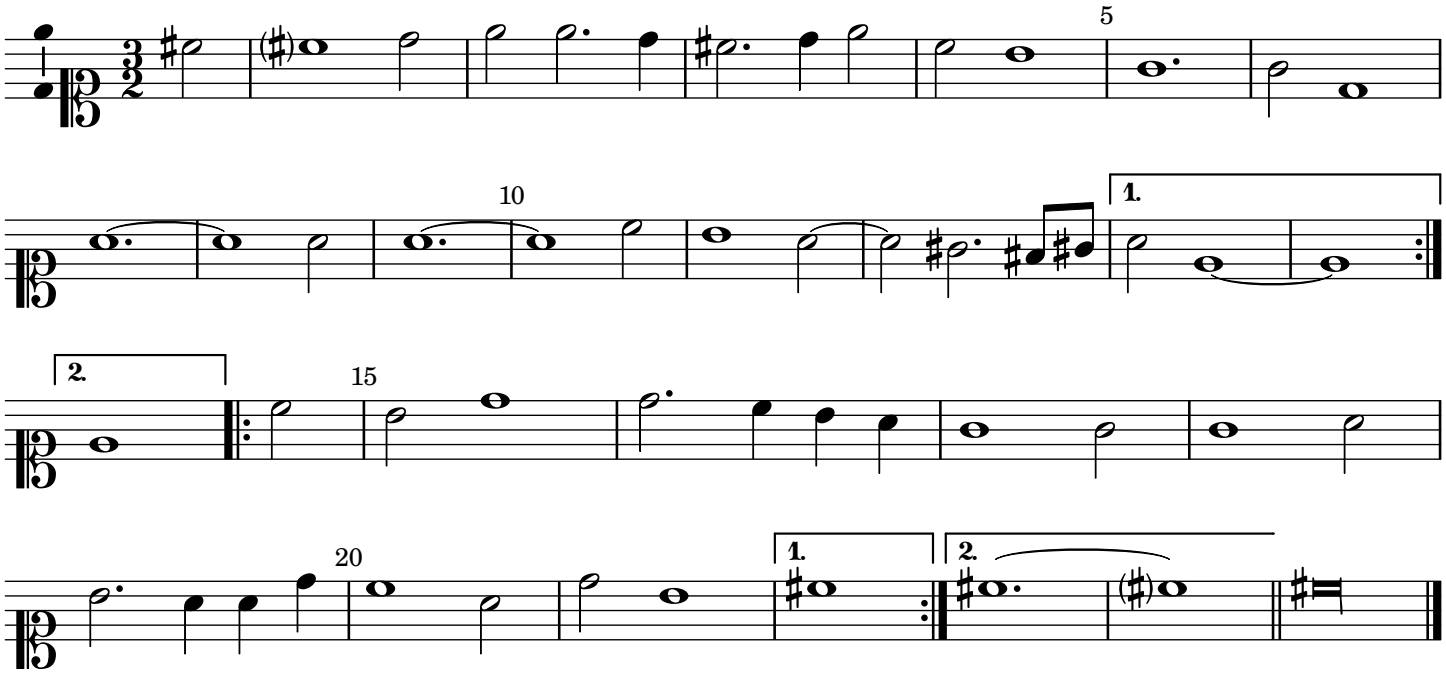
MPC.





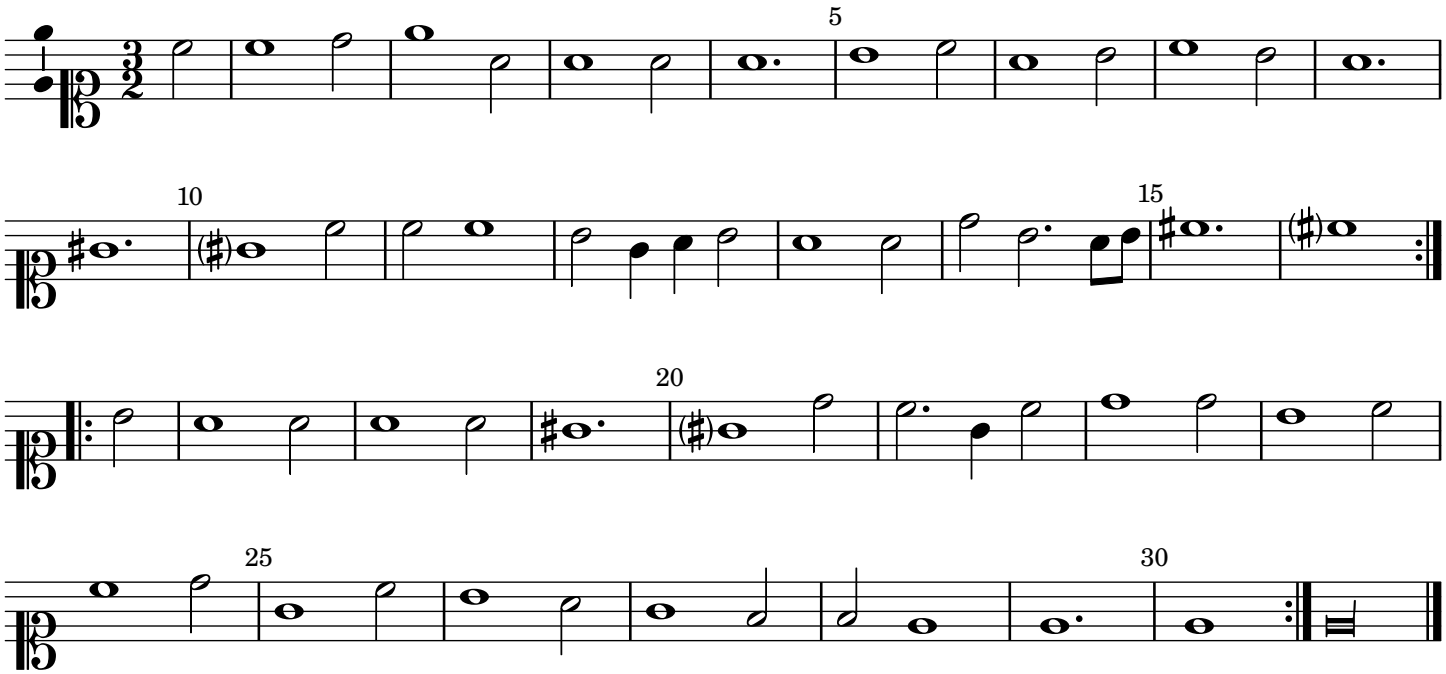
LXXXVIII. à 5.

MPC.



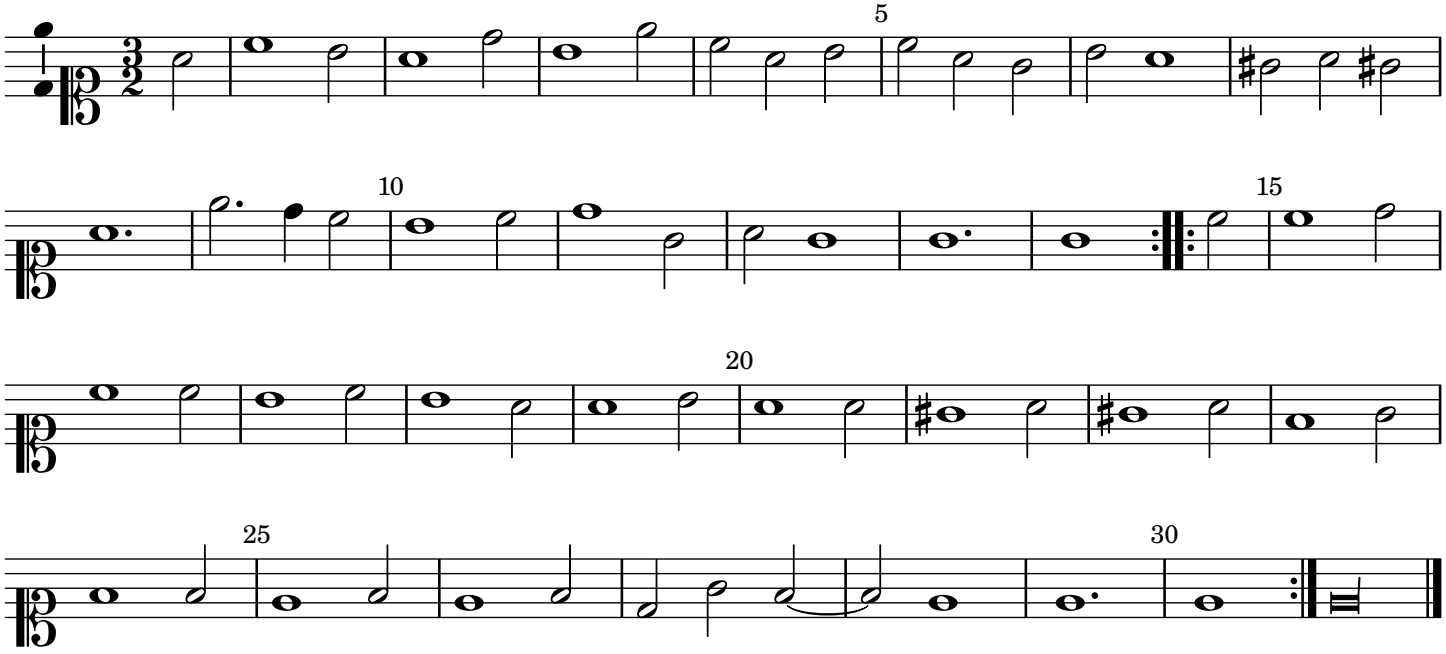
LXXXIX. à 5.

MPC.



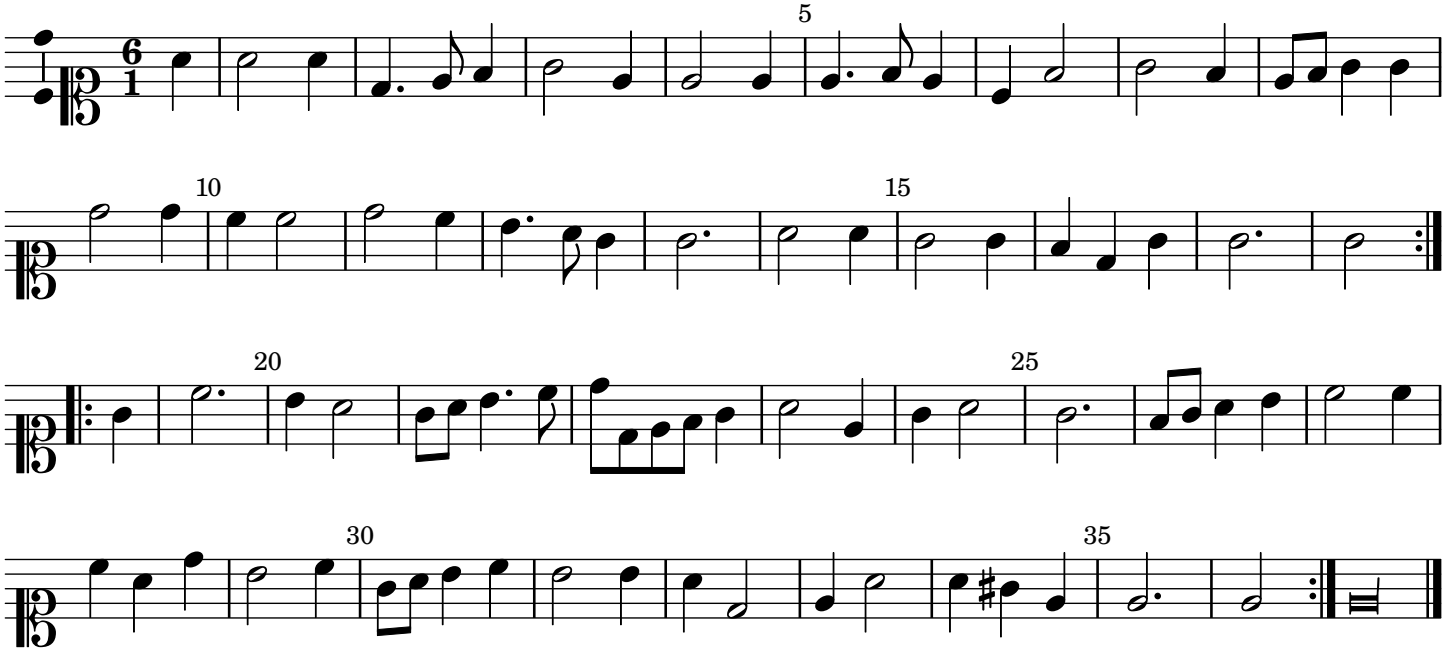
XC. à 5.

MPC.



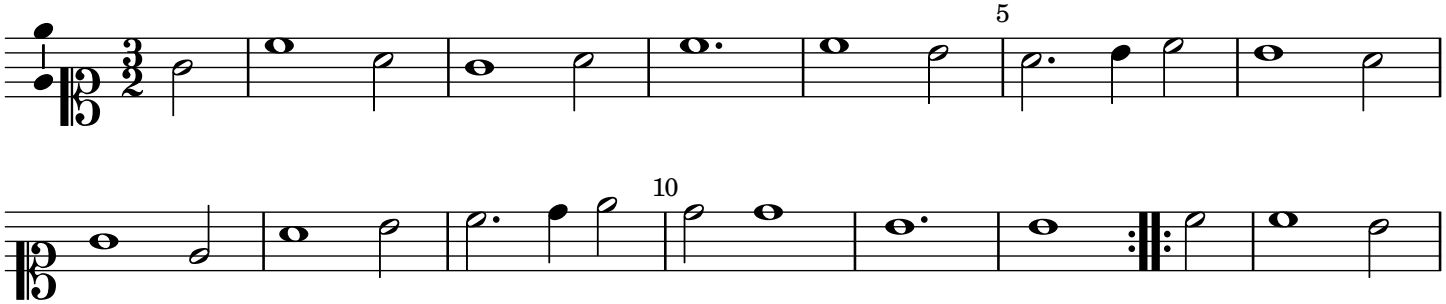
XCI. à 5.

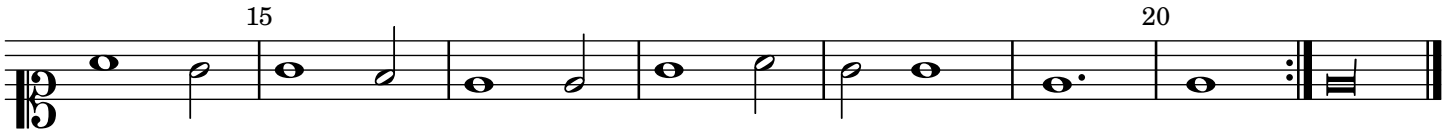
MPC.



XCII. à 5.

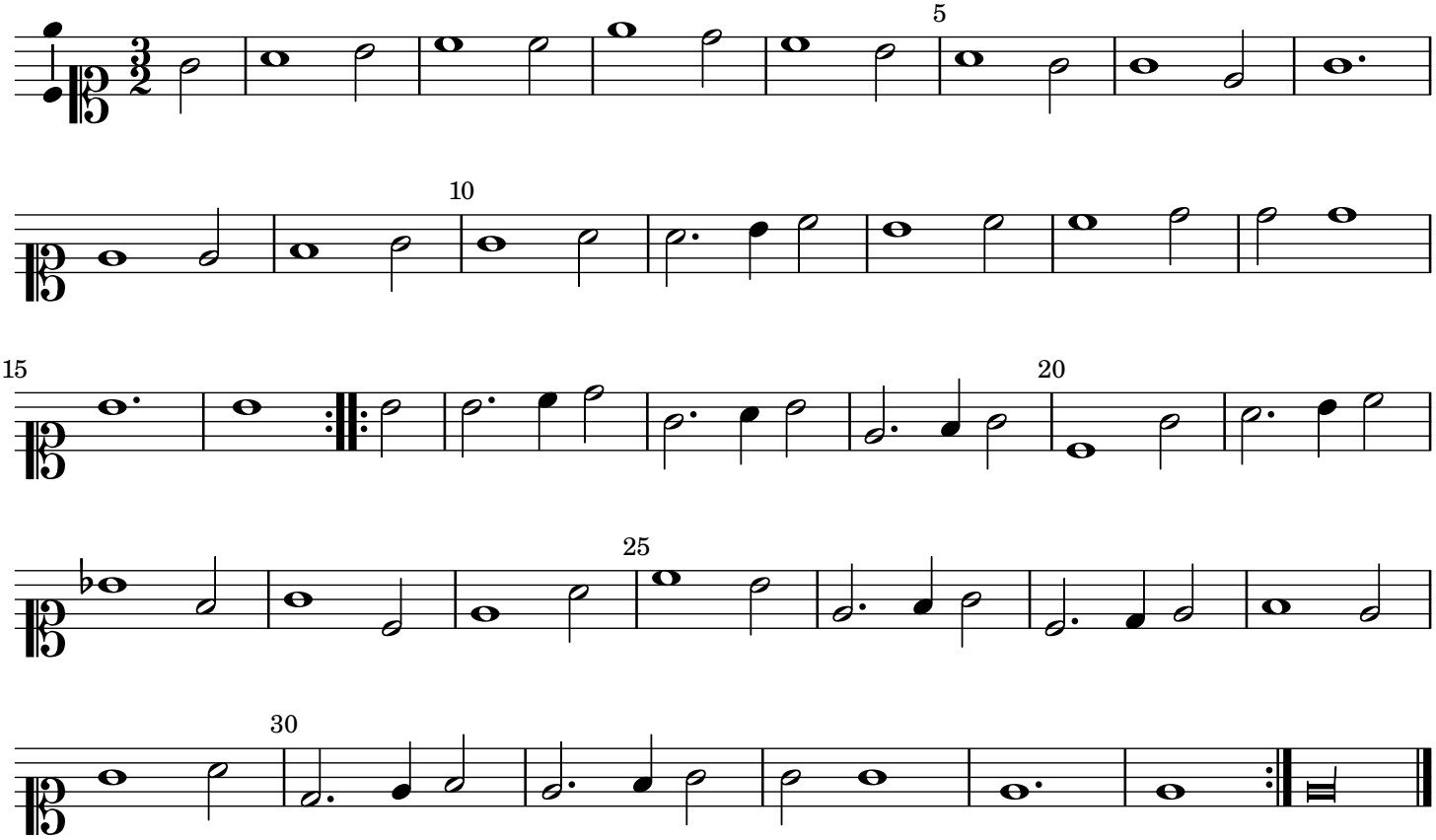
F. C.





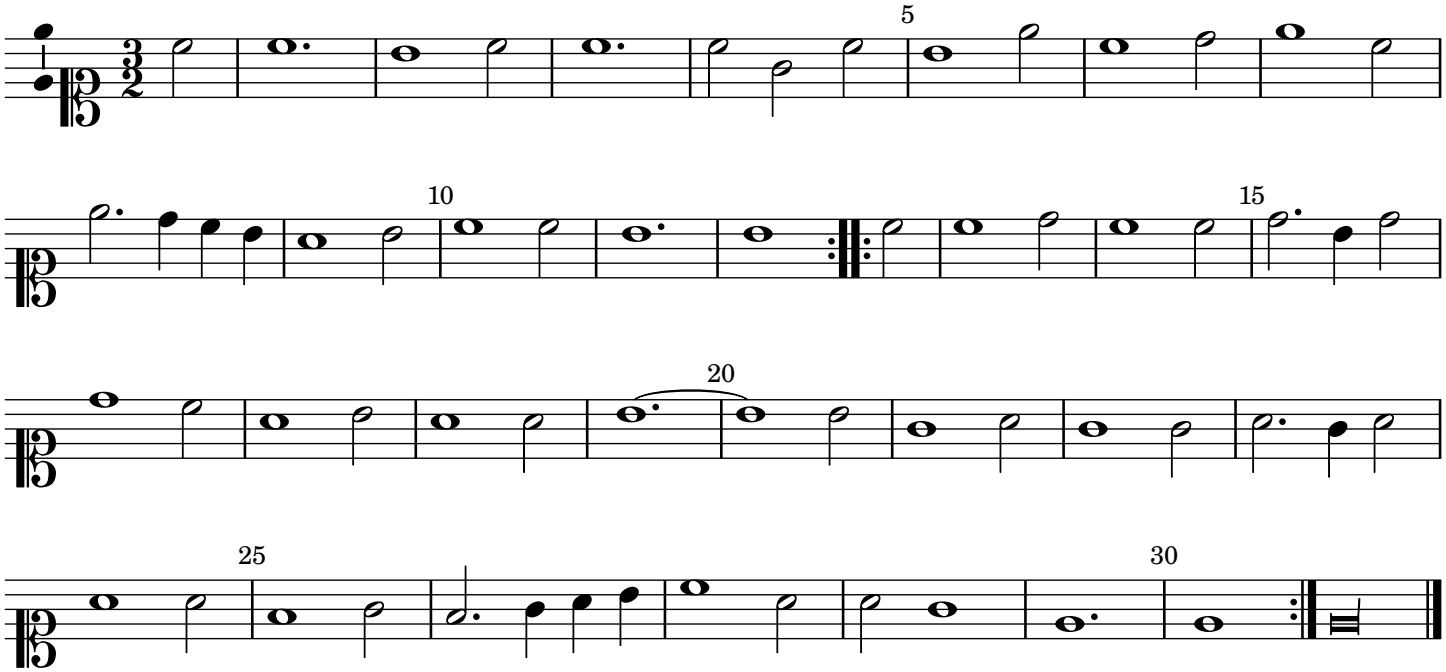
XCIII. à 5.

F. C.



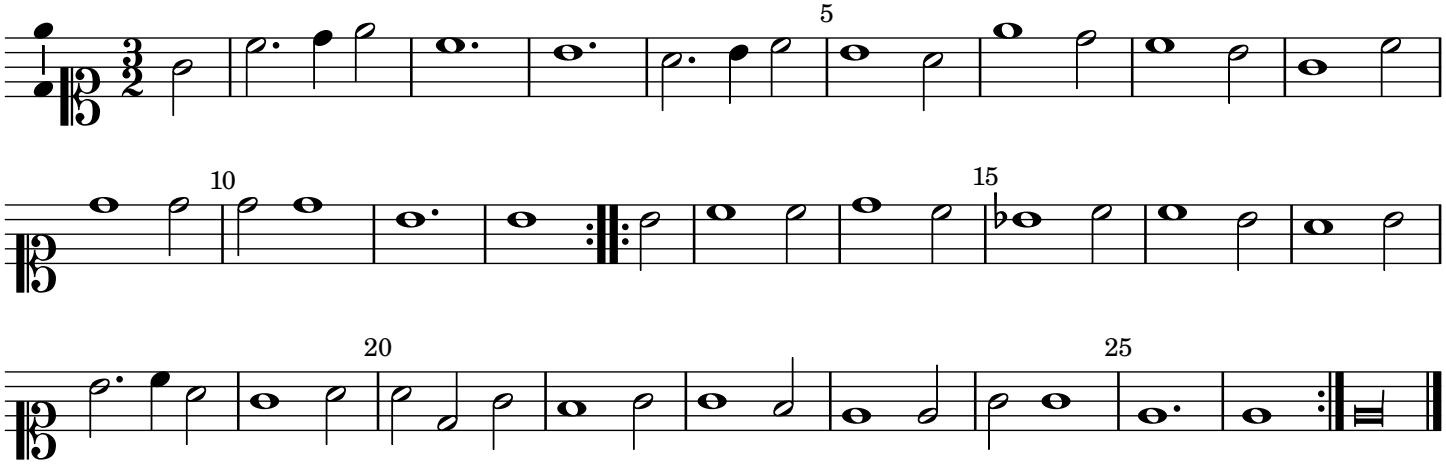
XCIV. à 5.

F. C.



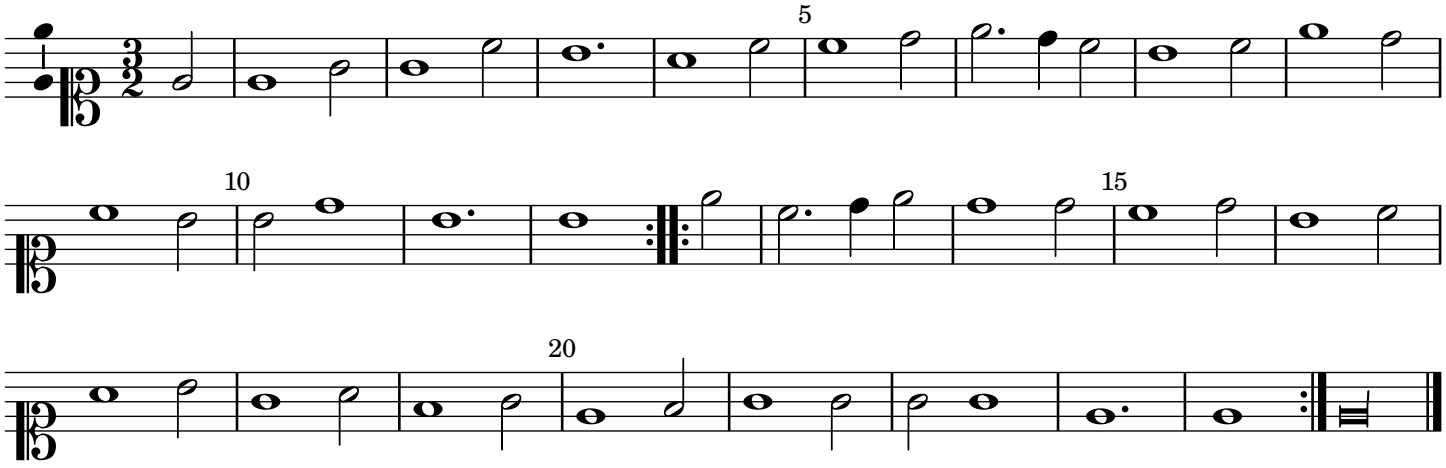
XCV. à 5.

F. C.



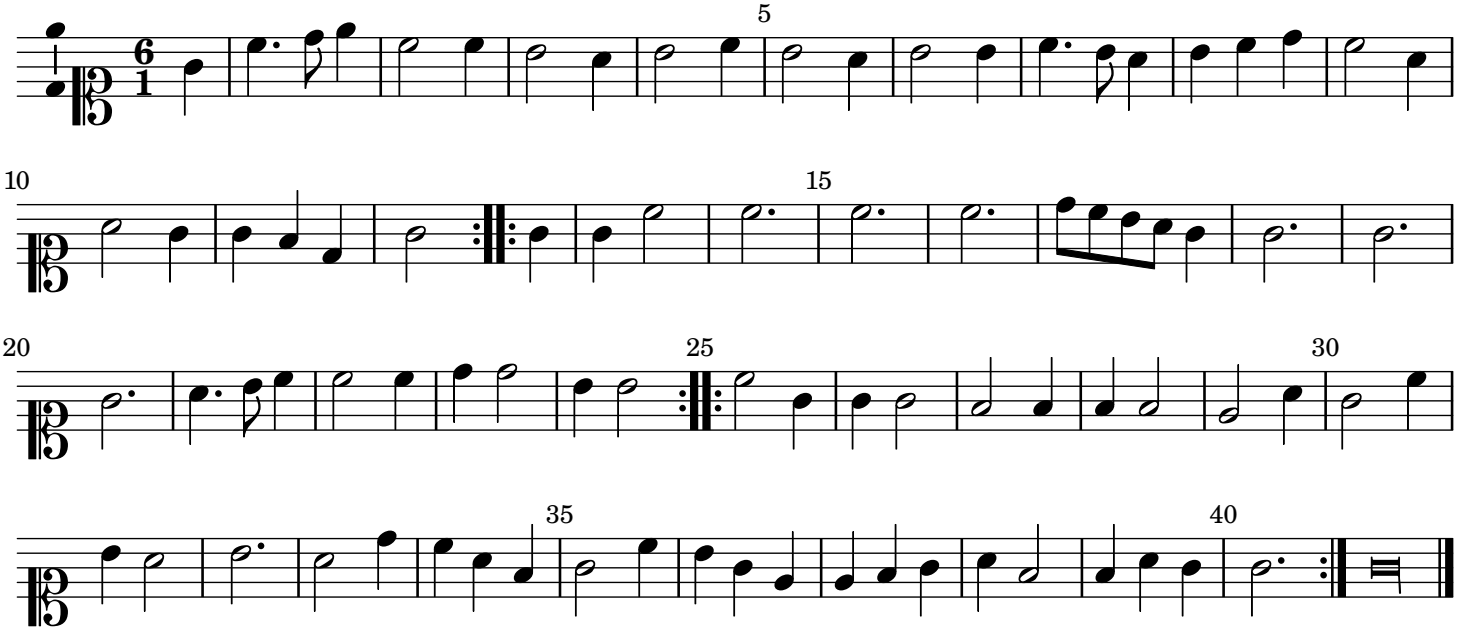
XCVI. à 5.

F. C.



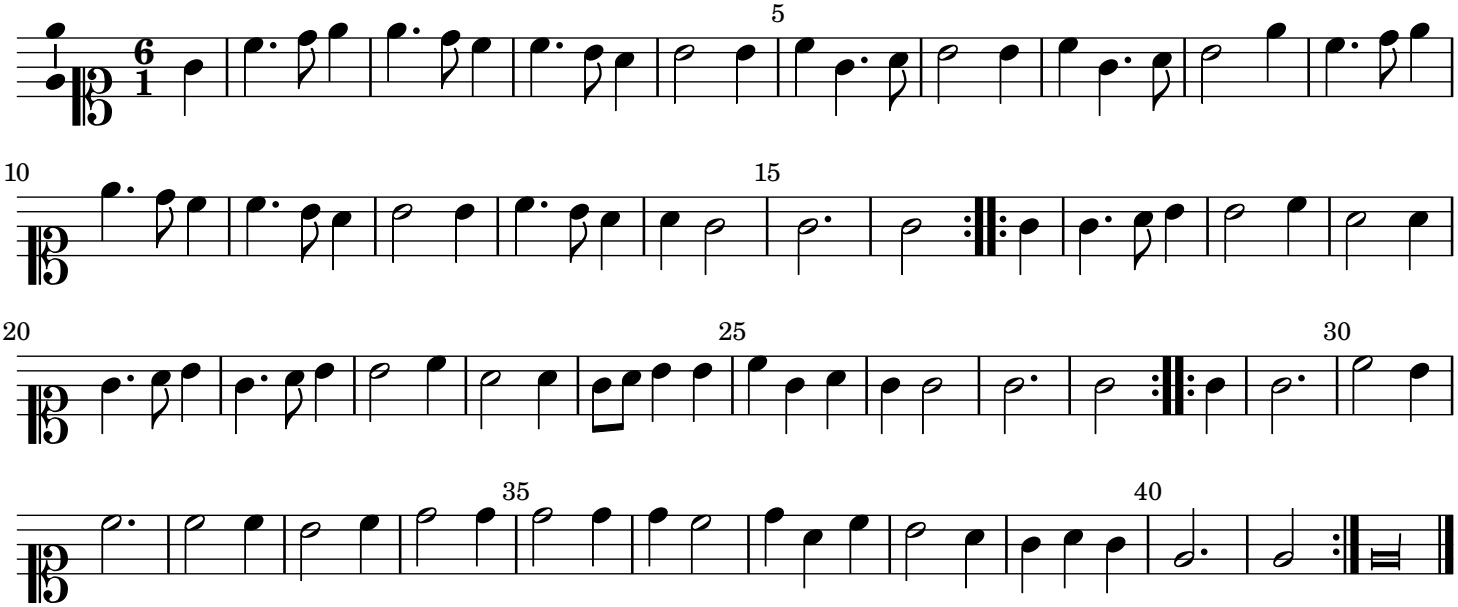
XCVII. à 5.

Incerti.



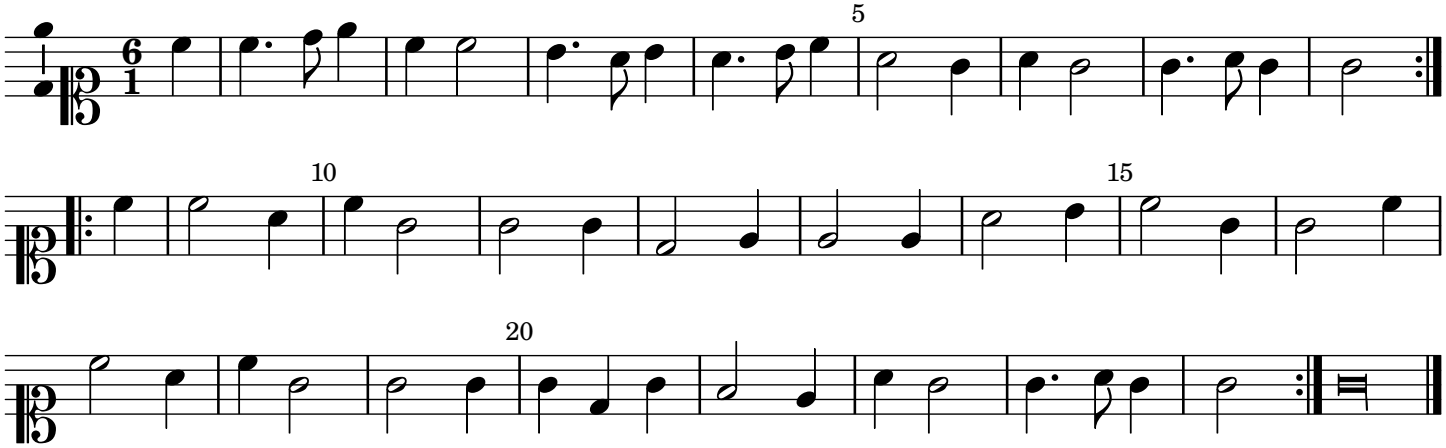
XCVIII. à 5.

MPC.



XCIX. à 5.

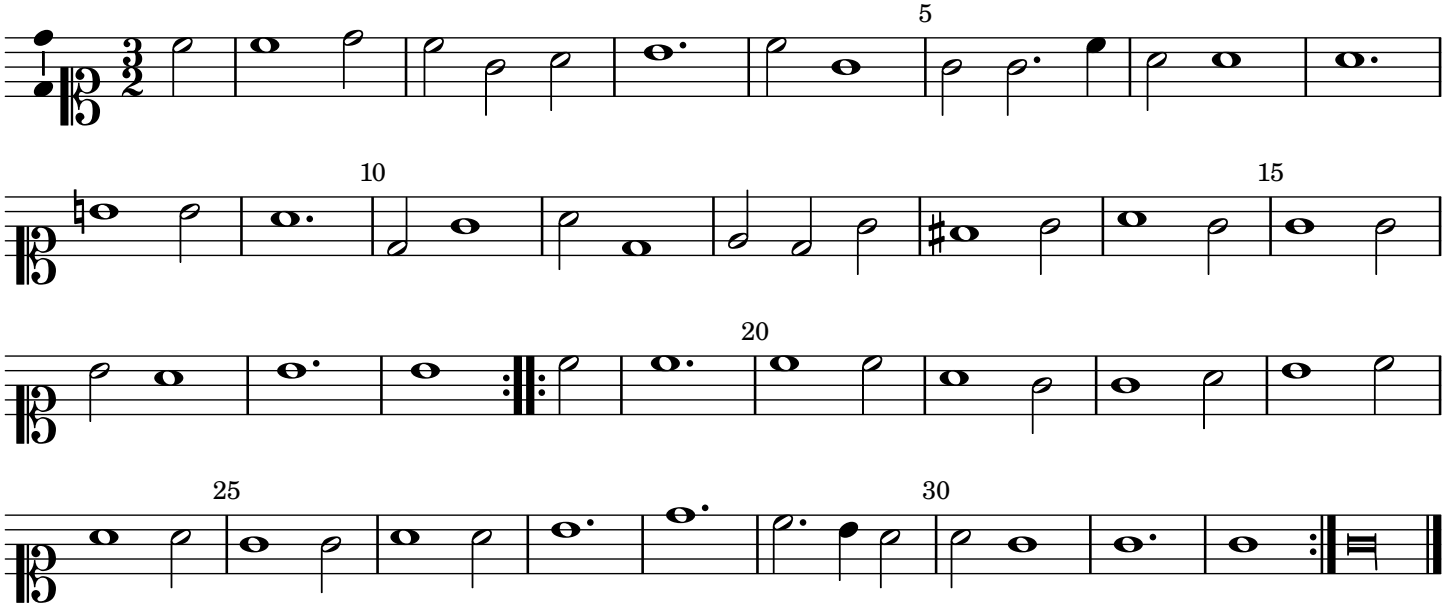
MPC.



C. à 5.

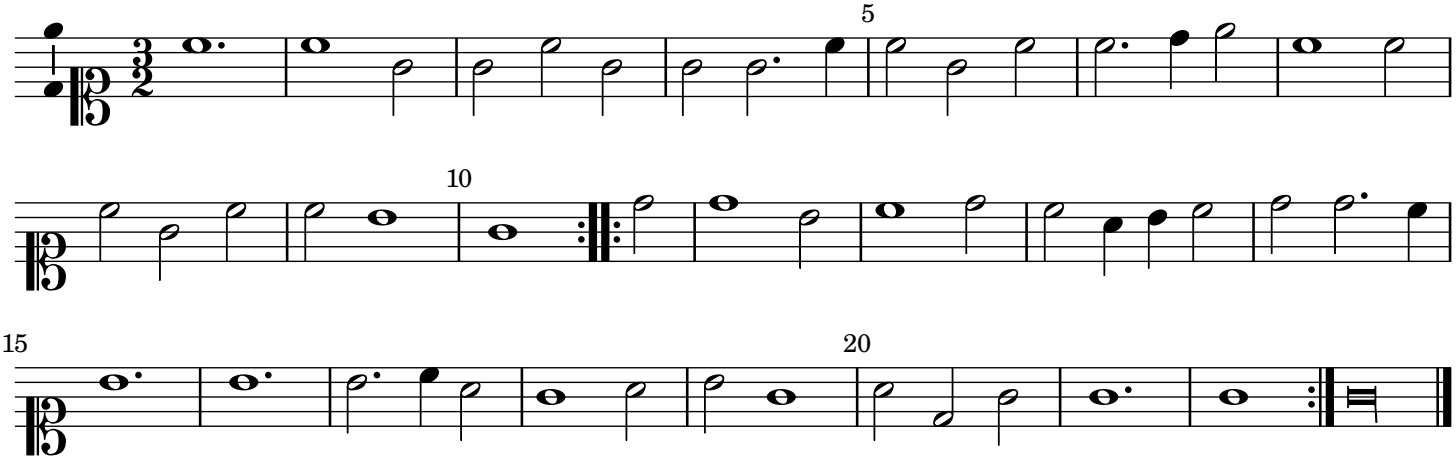
MPC.

Courrant de la Volte.



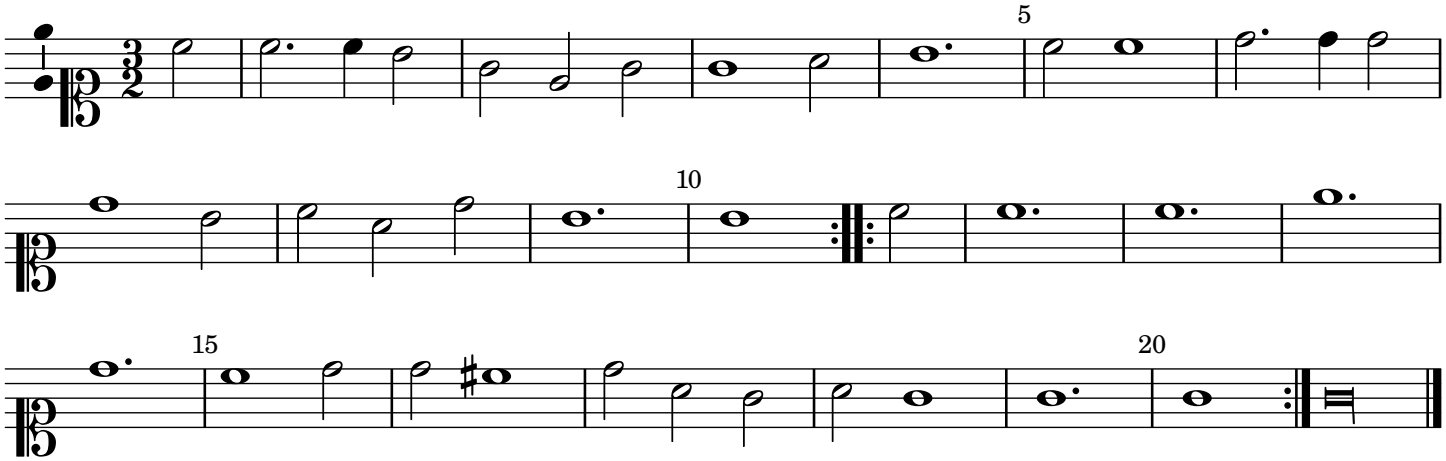
CI. à 5.

MPC.



CII. à 5.

MPC.

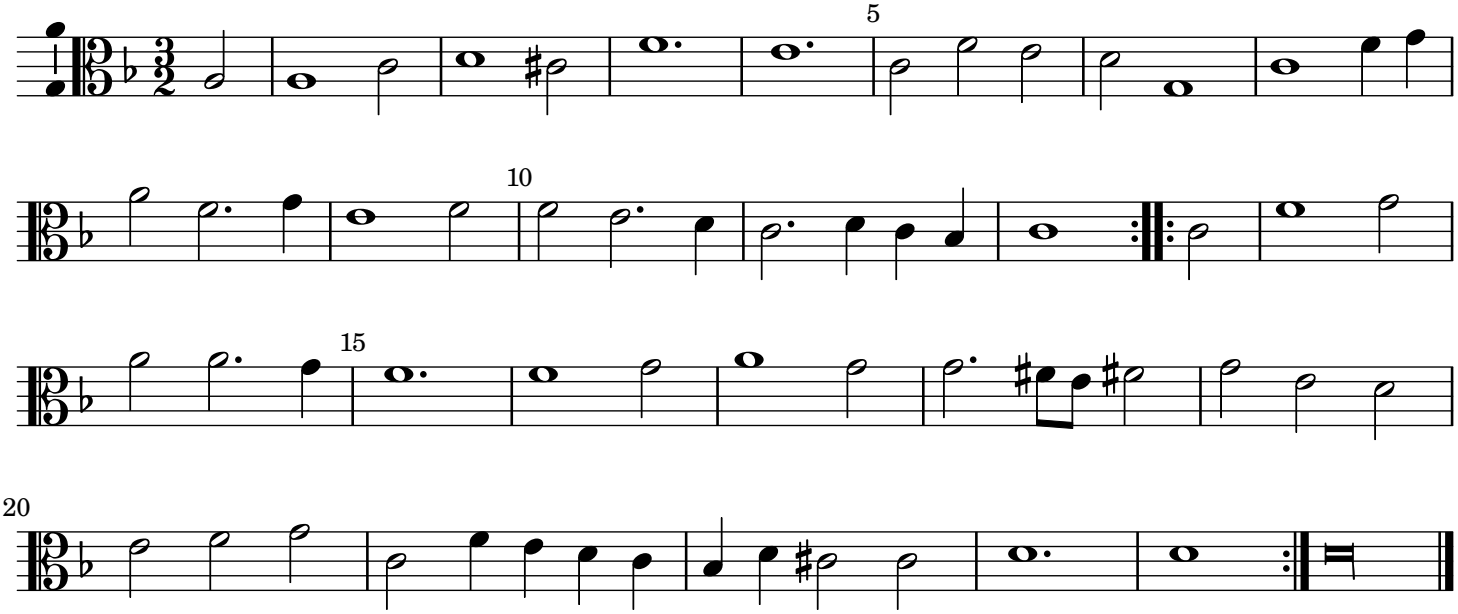


COVRANTES. à. 4.

CIII. à 4.

MPC.

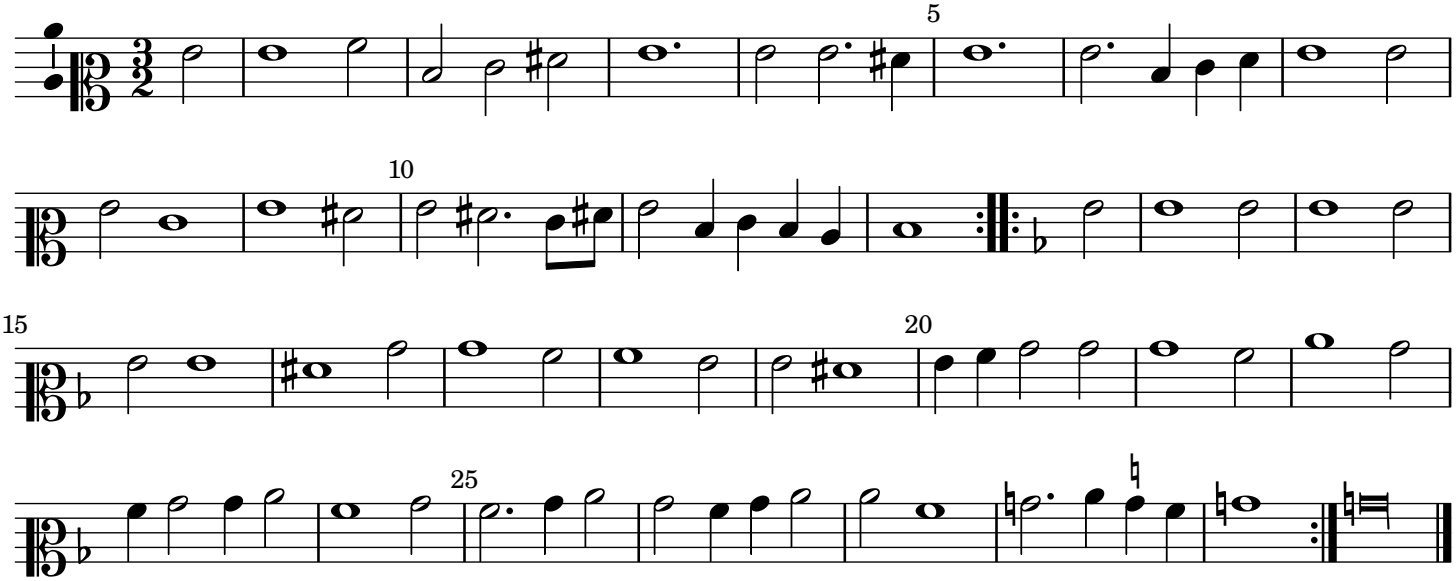
La Durette.



CIV. à 5.

MPC.

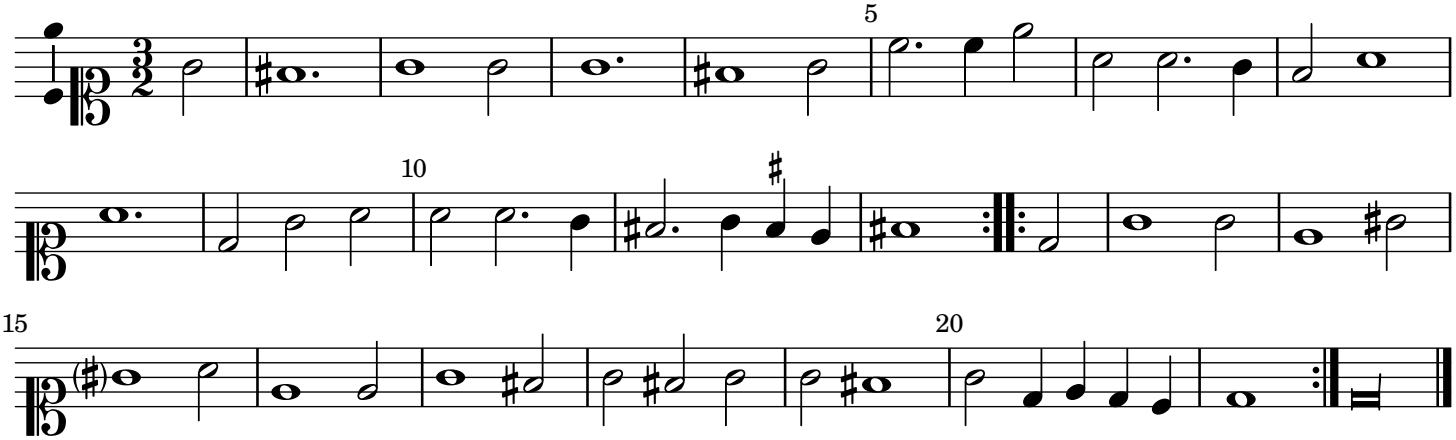
1. Courrant Sarabande.



CV. à 5.

MPC.

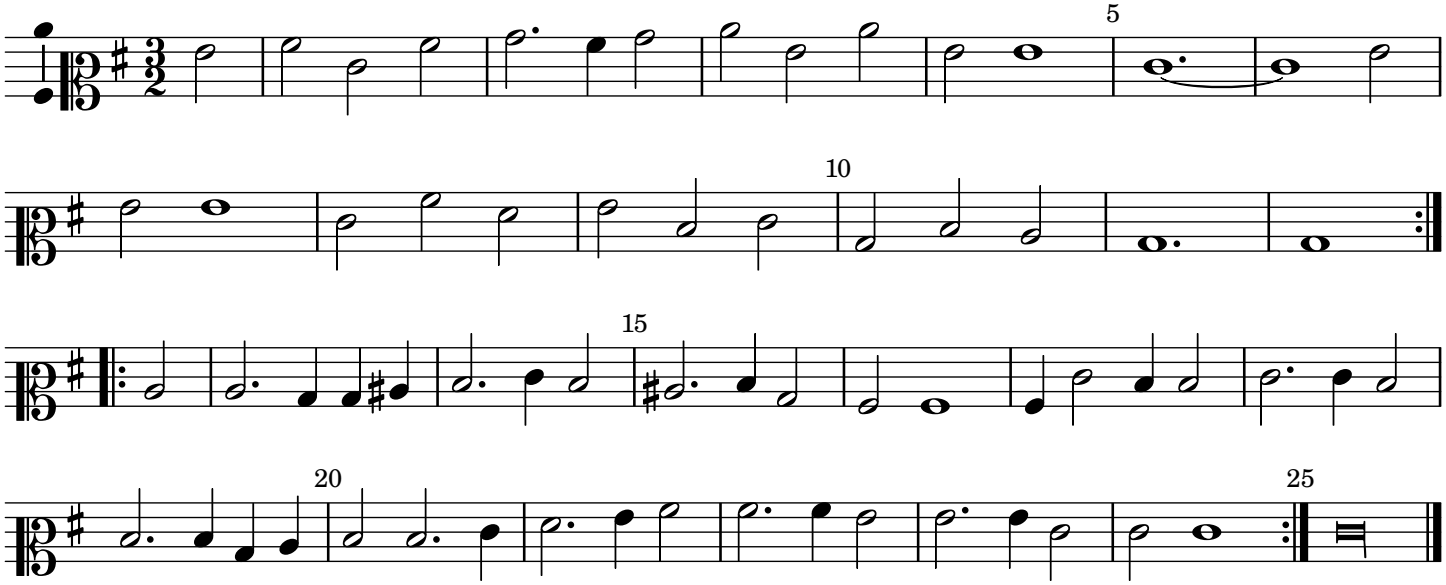
2. Courrant Sarabande.



CVI. à 5.

MPC.

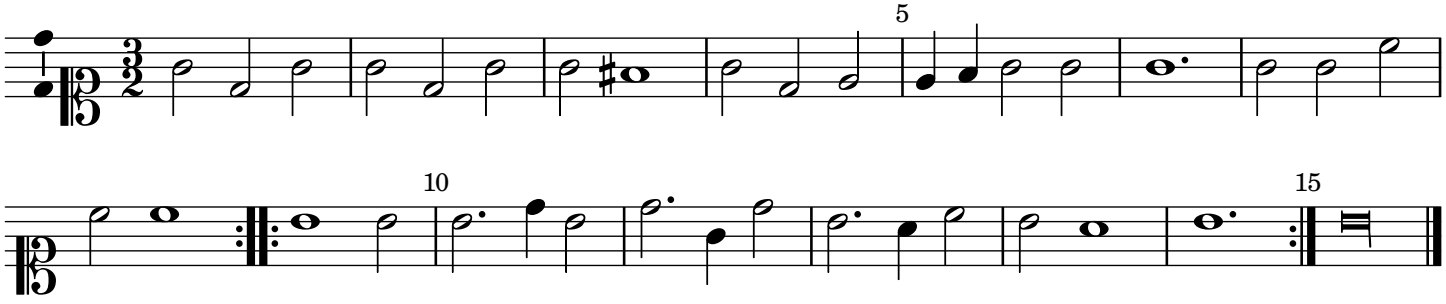
3. Courrant Sarabande.



CVII. à 5.

MPC.

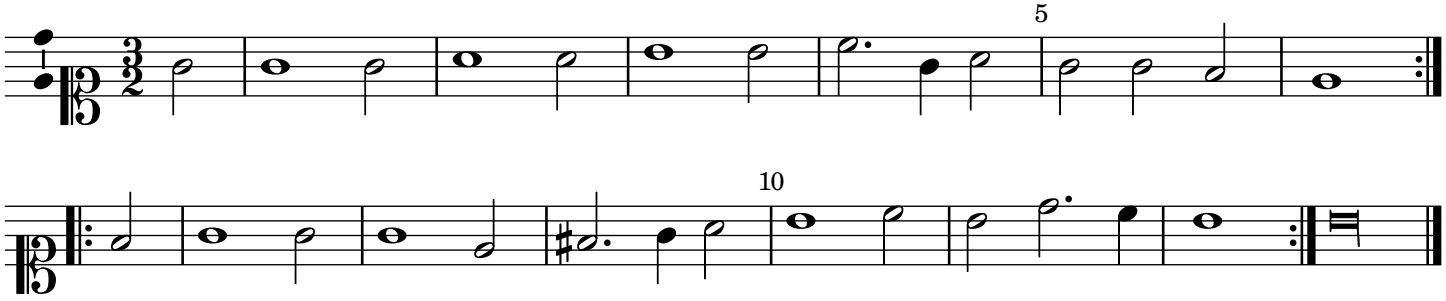
La Mouline.



CVIII. à 5.

MPC.

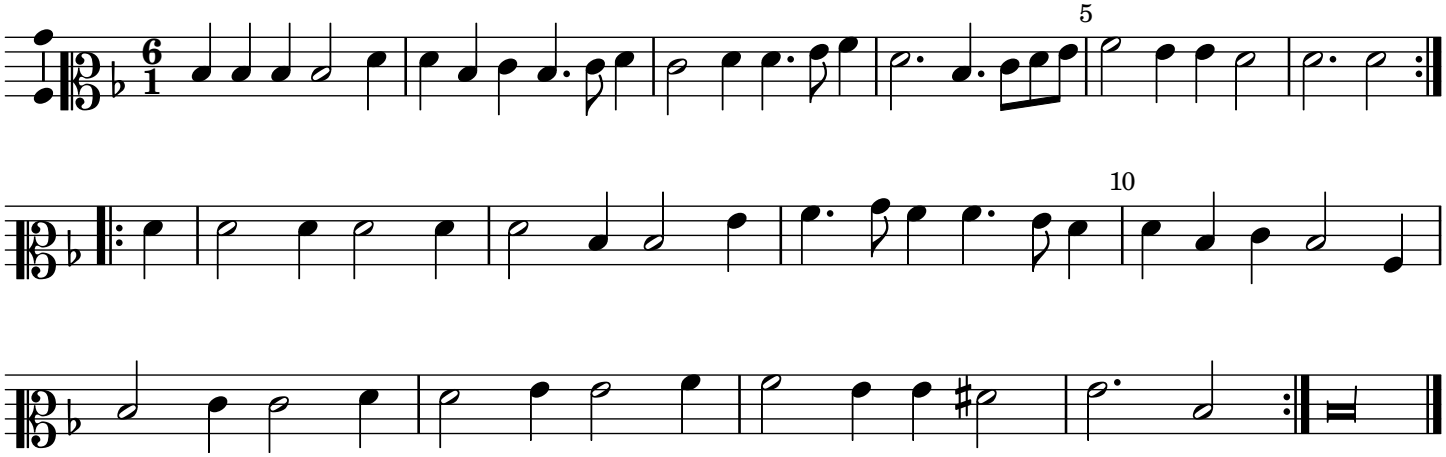
La Moresque.



CIX. à 5.

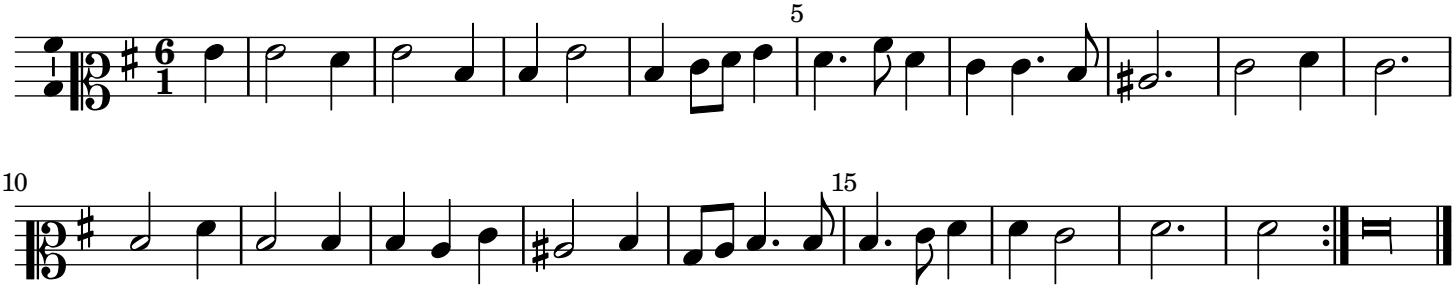
Incerti.

La Rosette



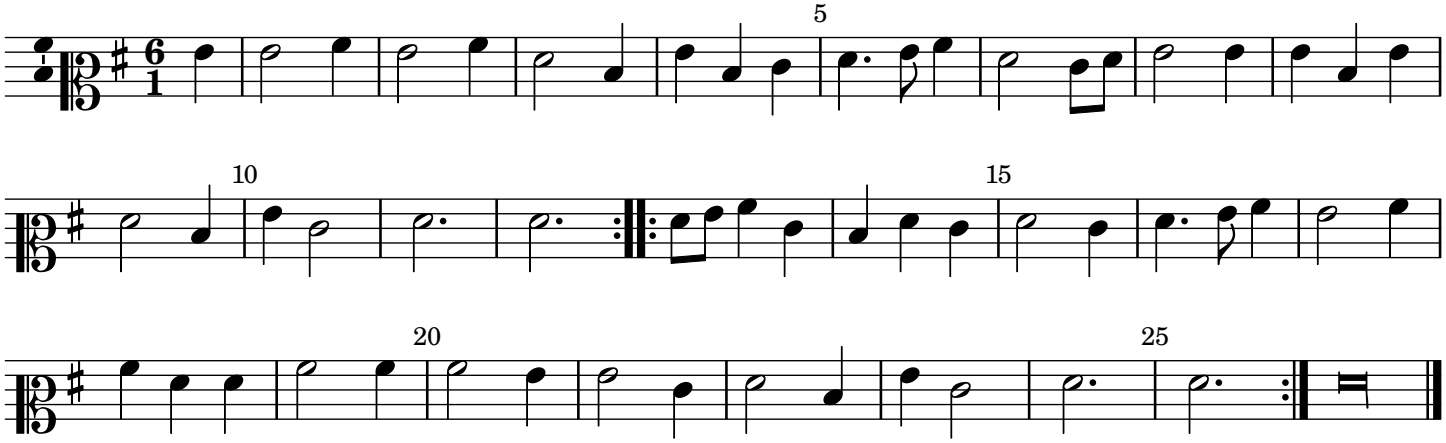
CX. à 5.

MPC.



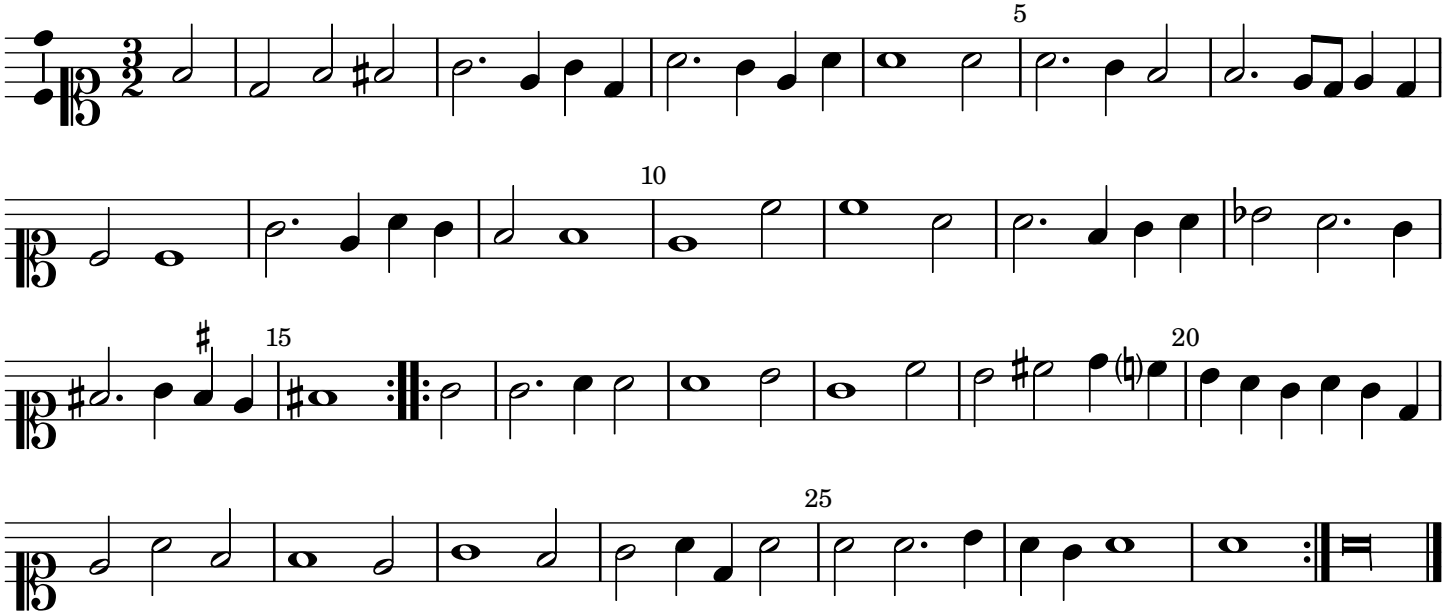
CXI. à 5.

MPC.



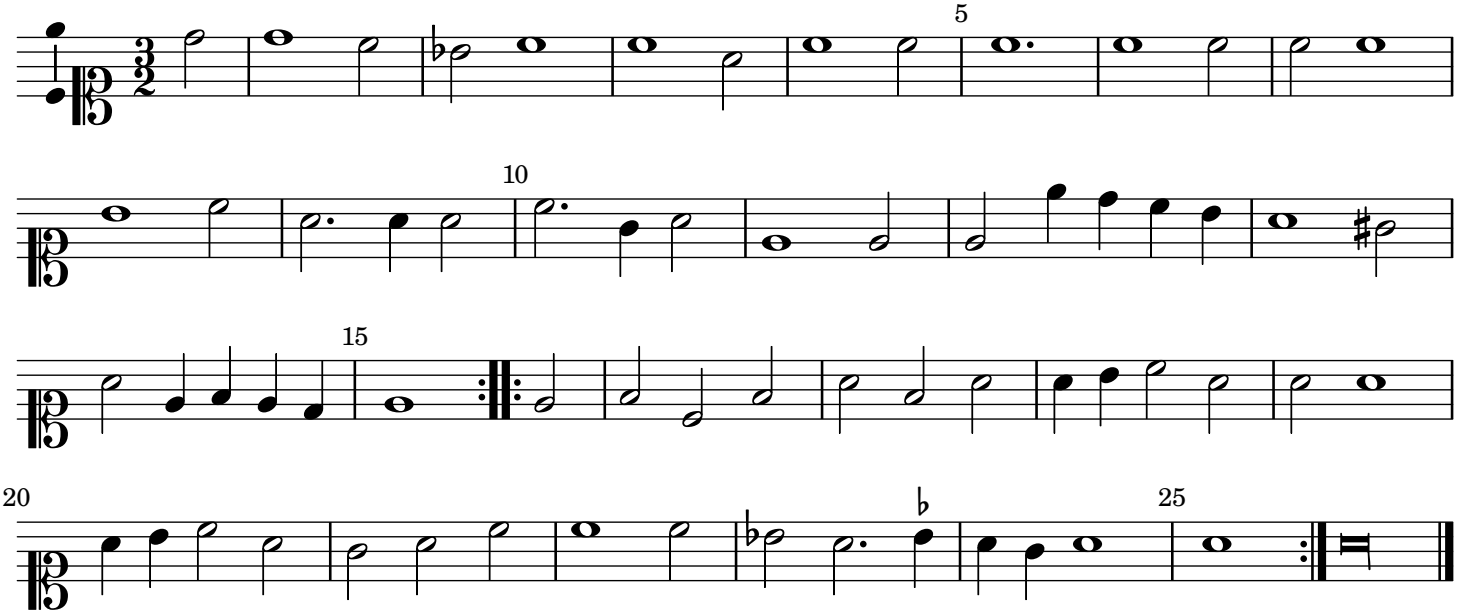
CXII. à 5.

MPC.



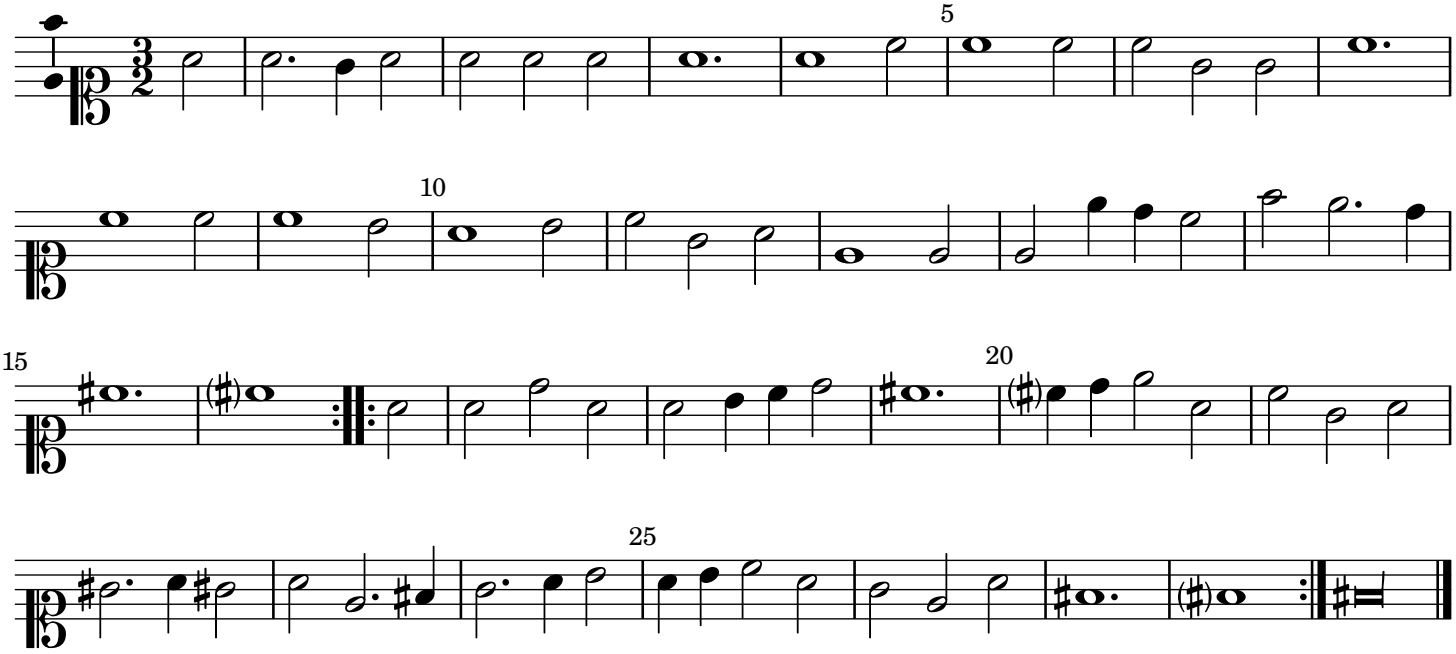
CXIII. à 5.

MPC.



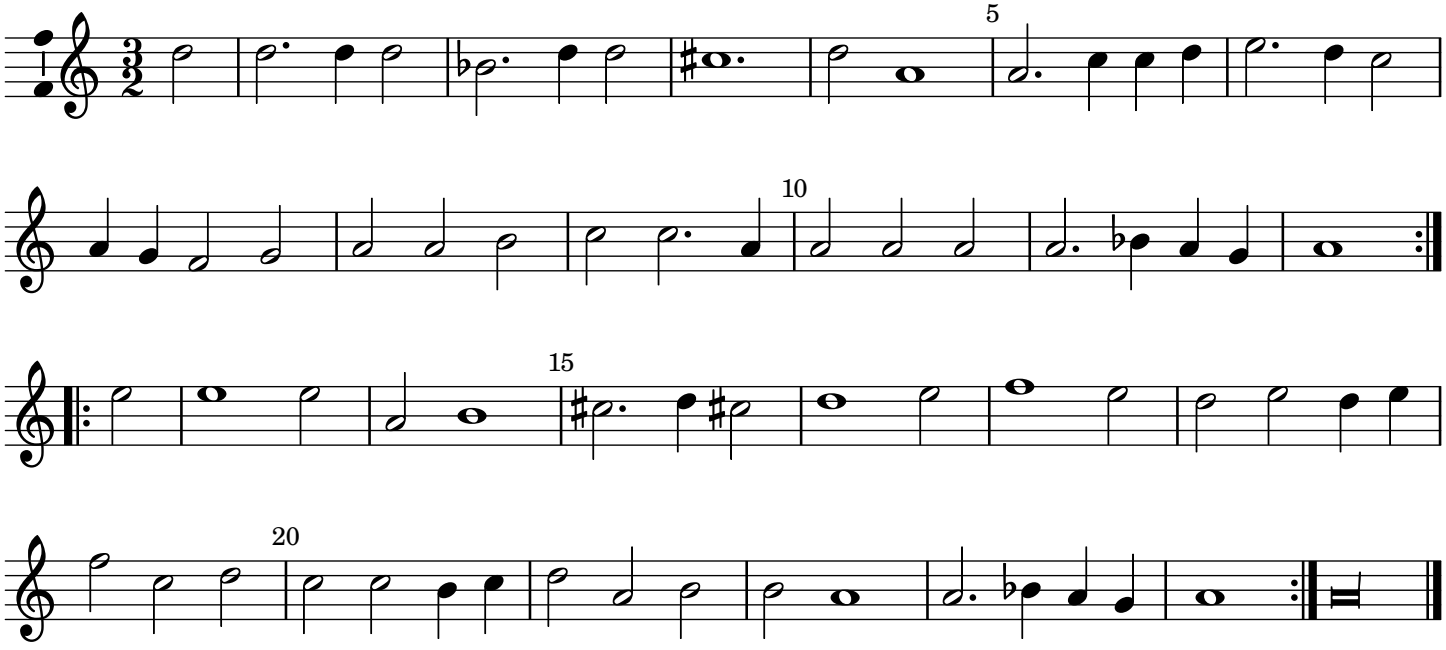
CXIV. à 5.

MPC.



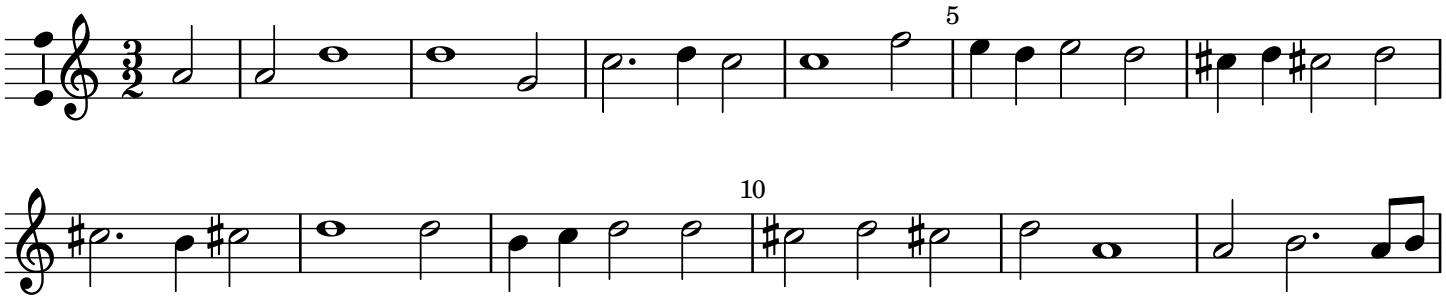
CXV. à 5.

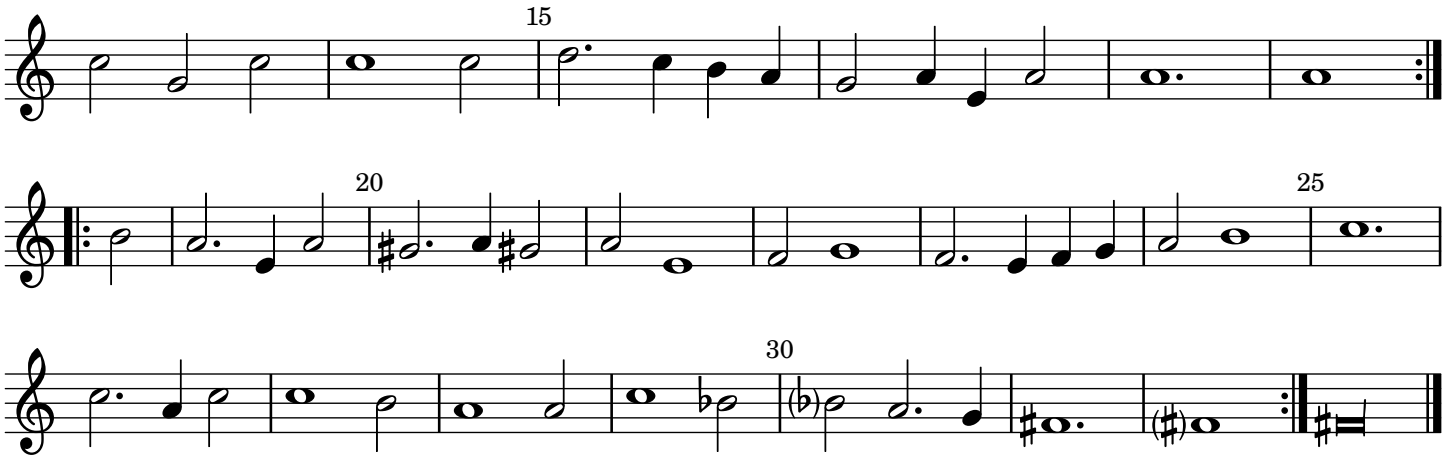
MPC.



CXVI. à 5.

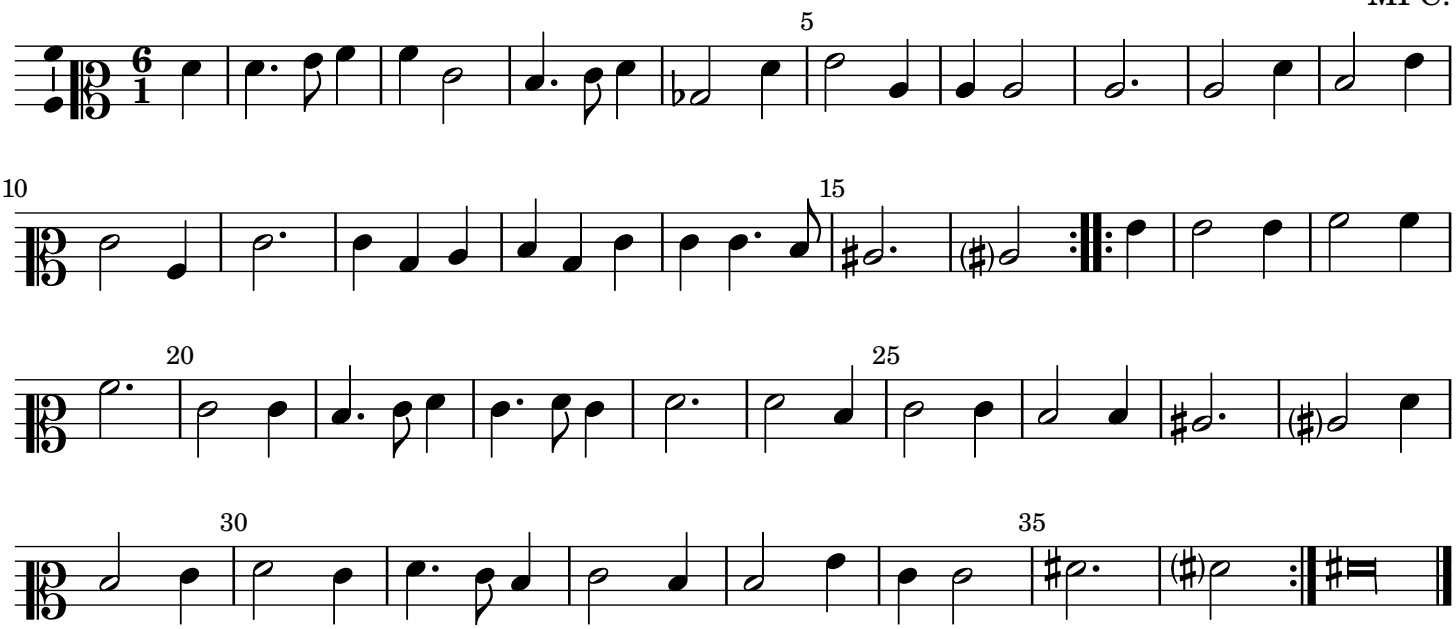
MPC.





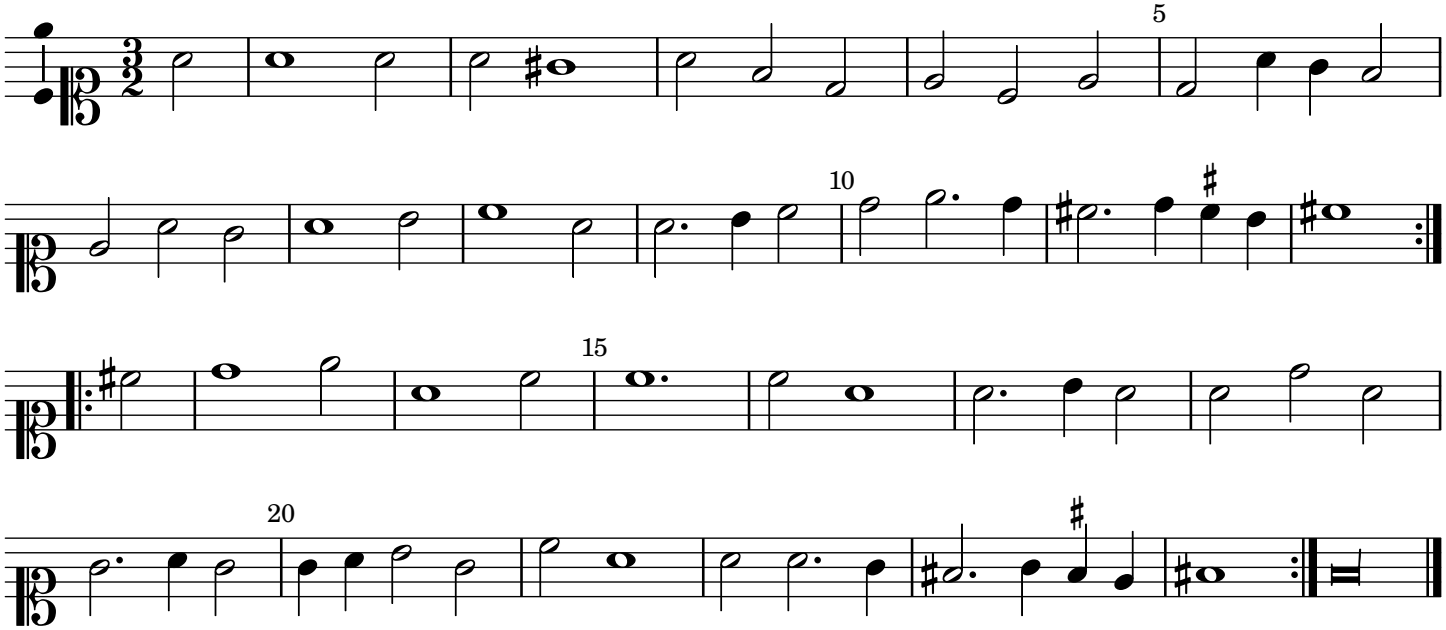
CXVII. à 5.

MPC.



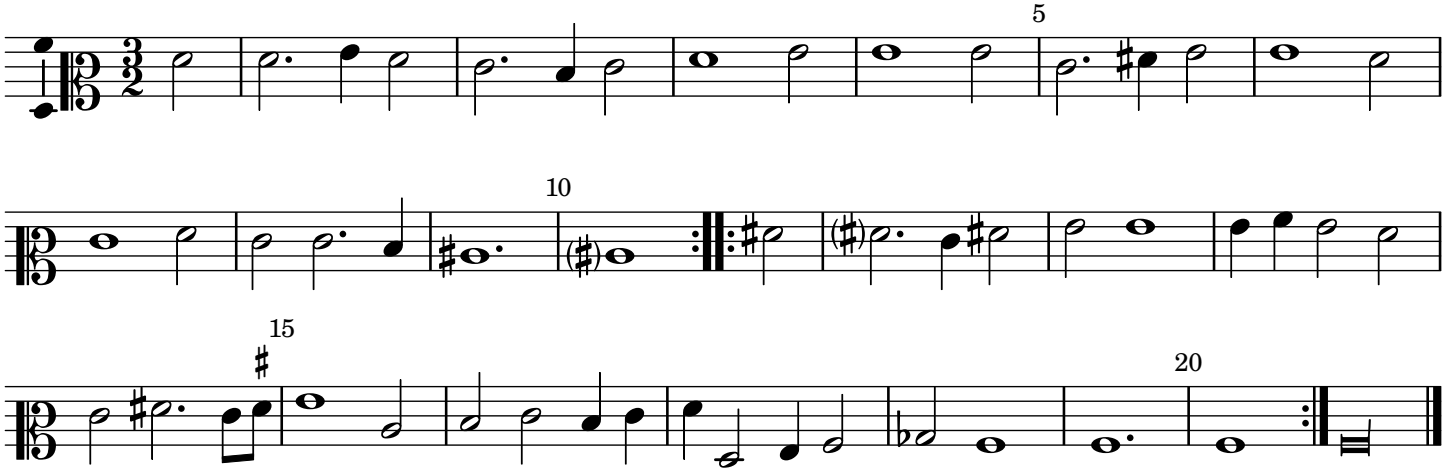
CXVIII. à 5.

MPC.



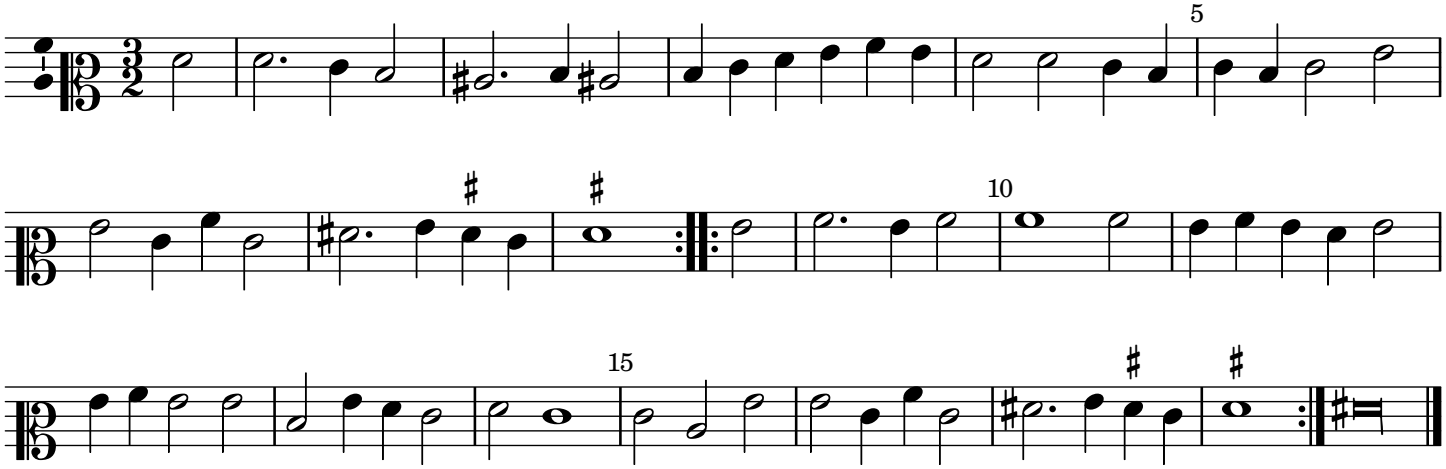
CXIX. à 5.

MPC.



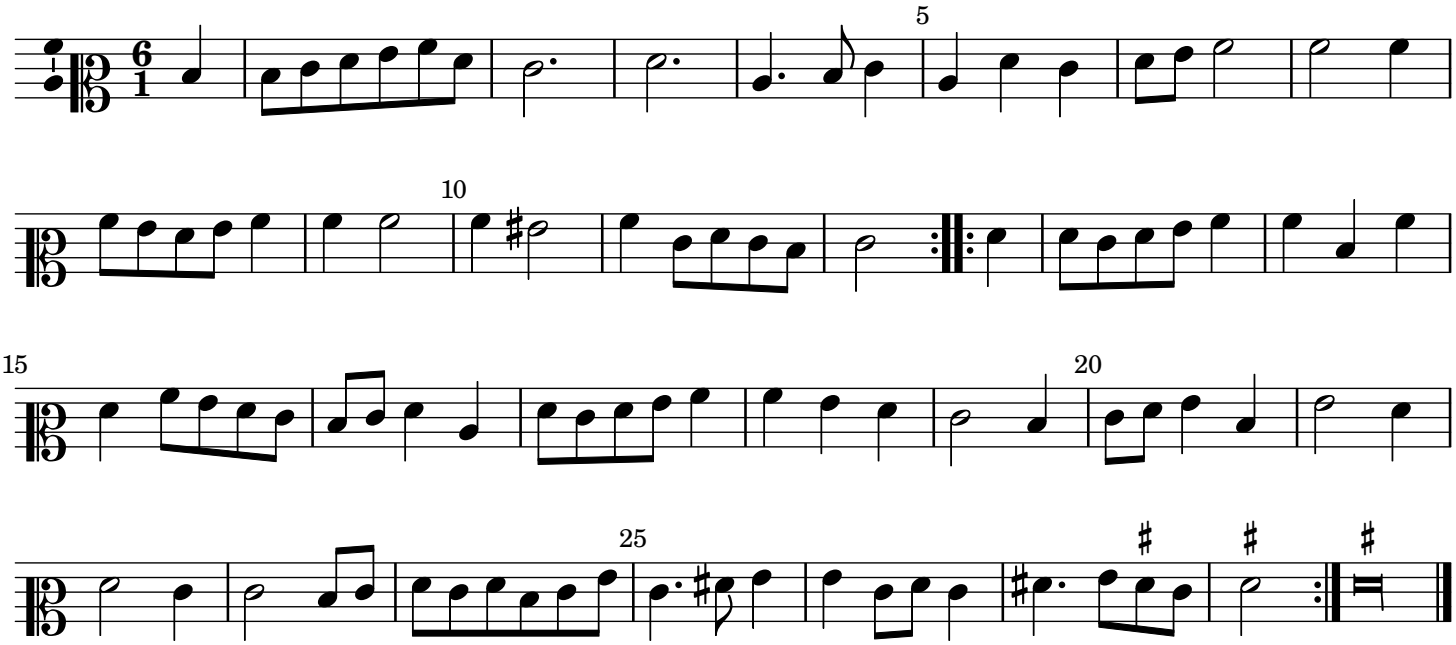
CXX. à 5.

MPC.



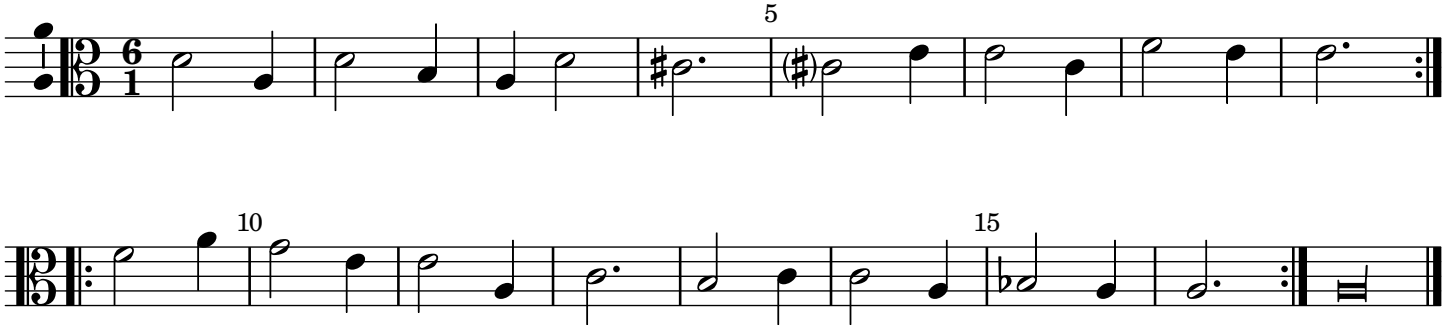
CXXI. à 5.

MPC.



CXXII. à 5.

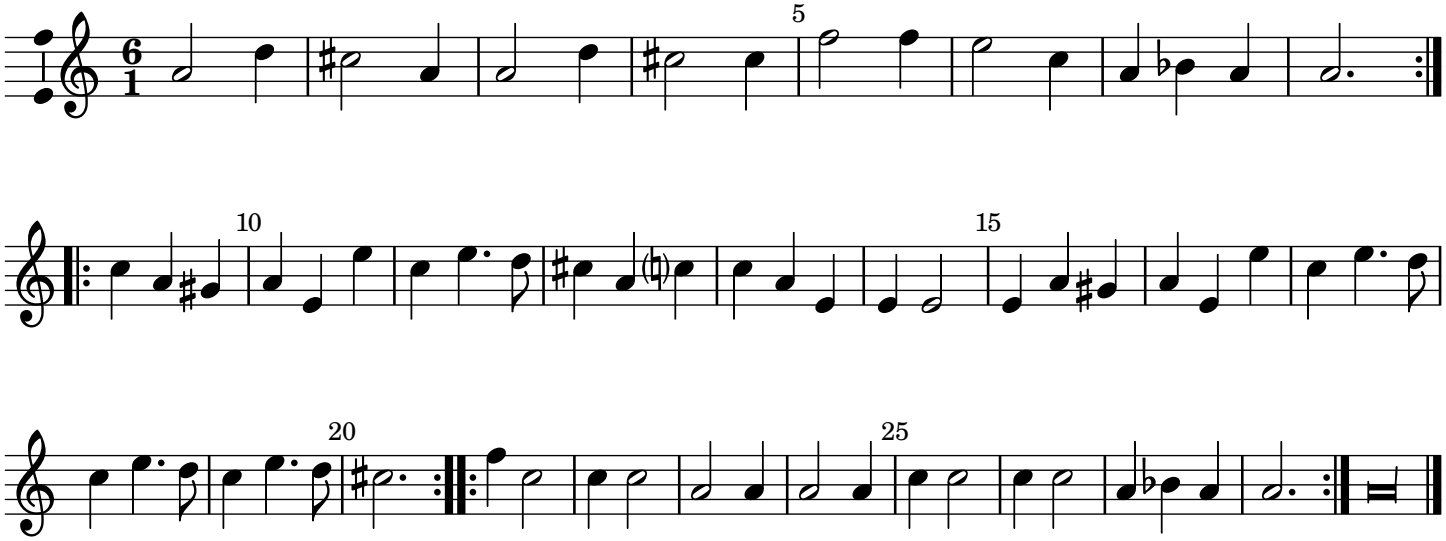
MPC.



CXXIII. à 5.

MPC.

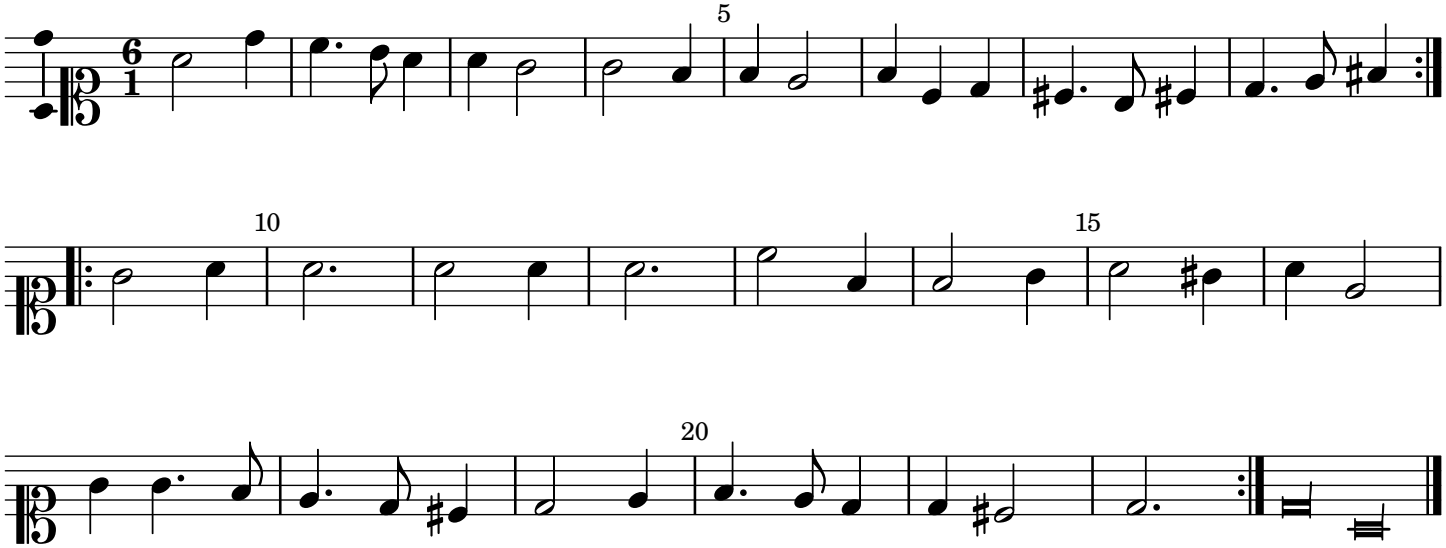
Courante.



CXXIV. à 5.

MPC.

Courante.



CXXV. à 5.

MPC.

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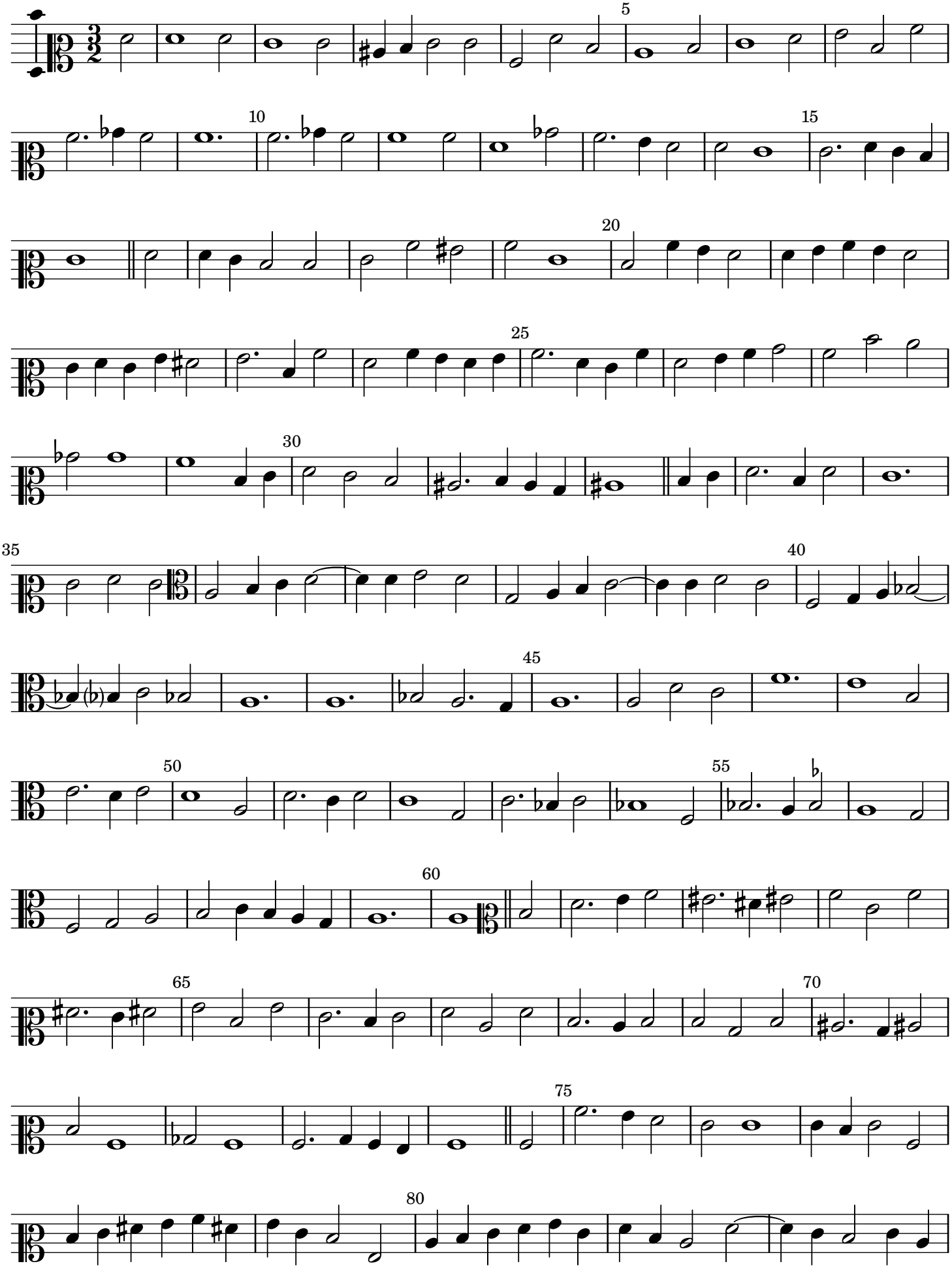

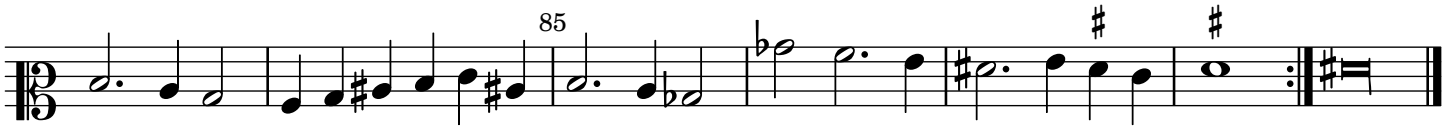

CXXVI. à 5.

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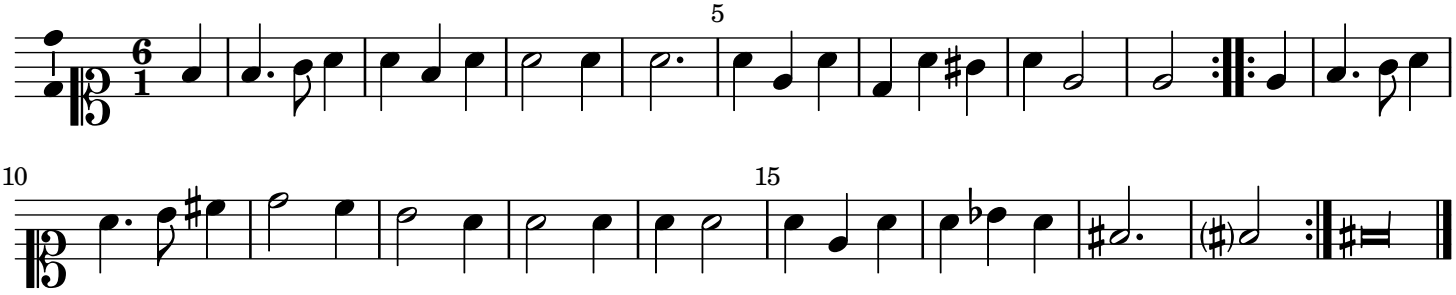

CXXVII. à 5.

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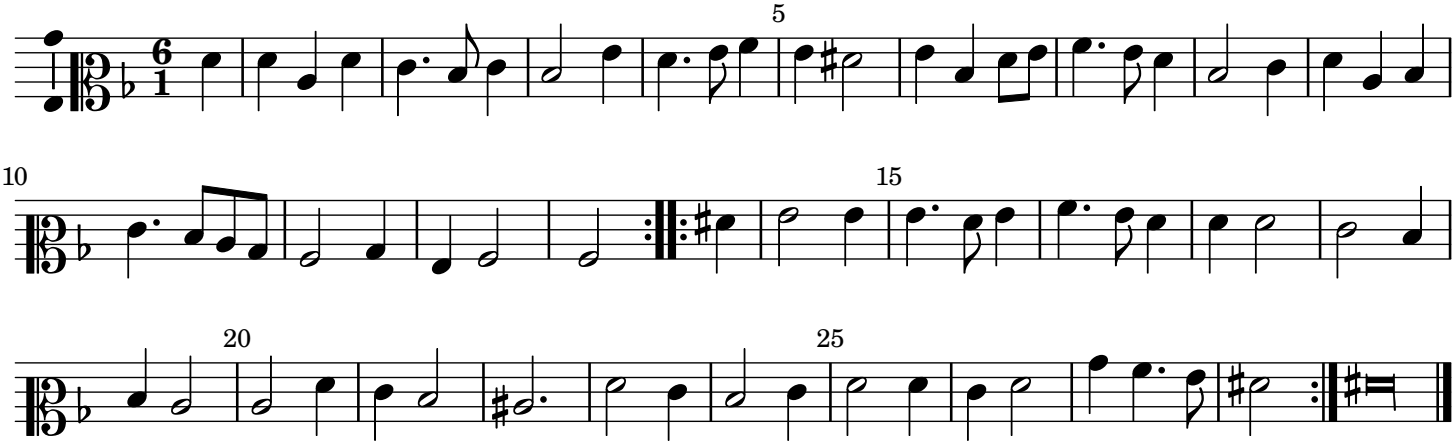

CXXVIII. à 5.

MPC.

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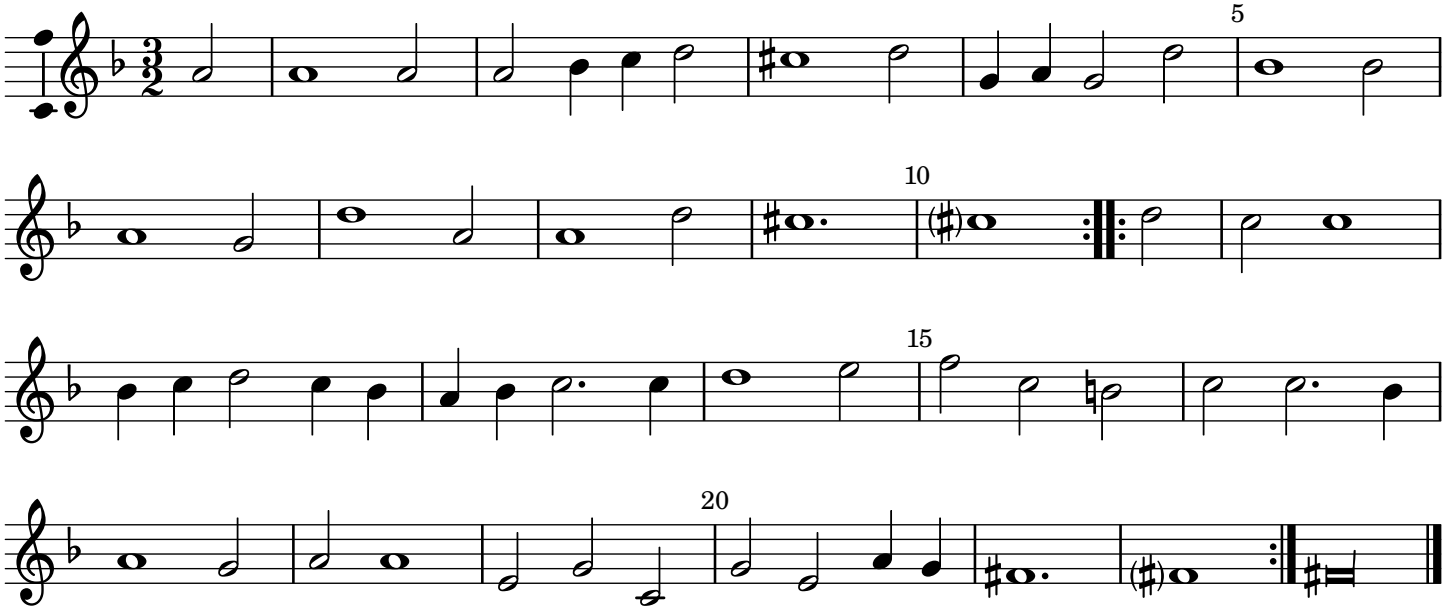

CXXIX. à 5.

MPC.

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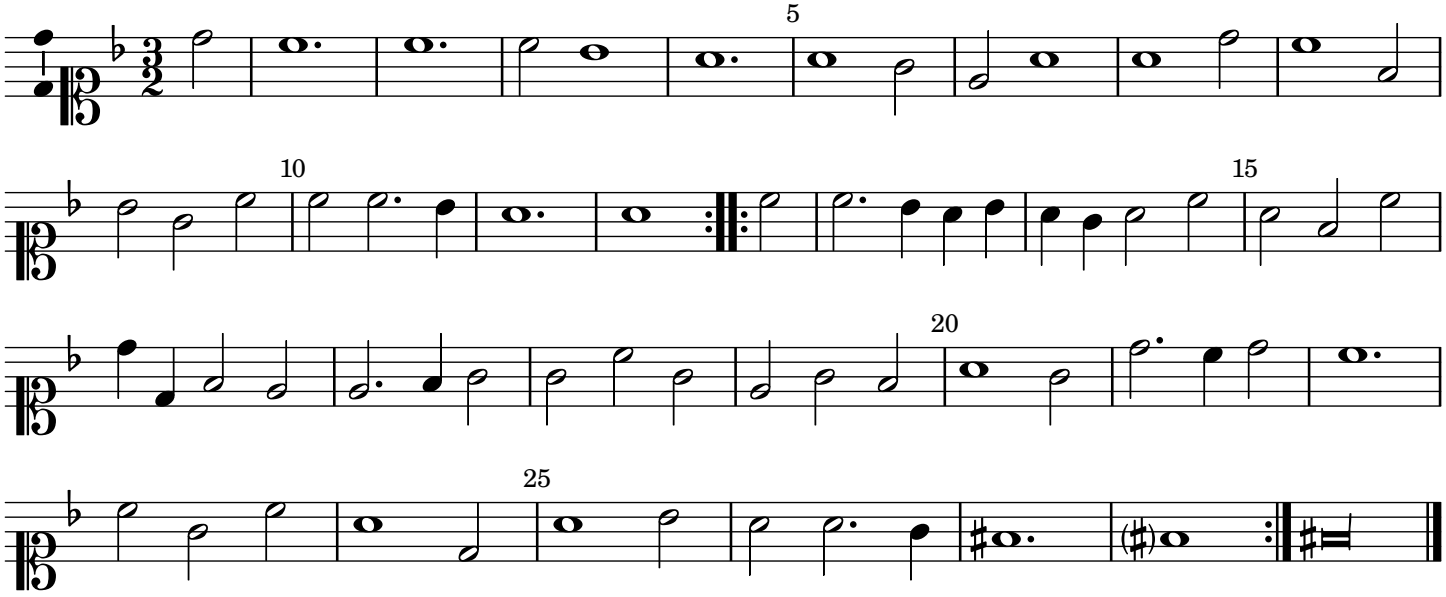
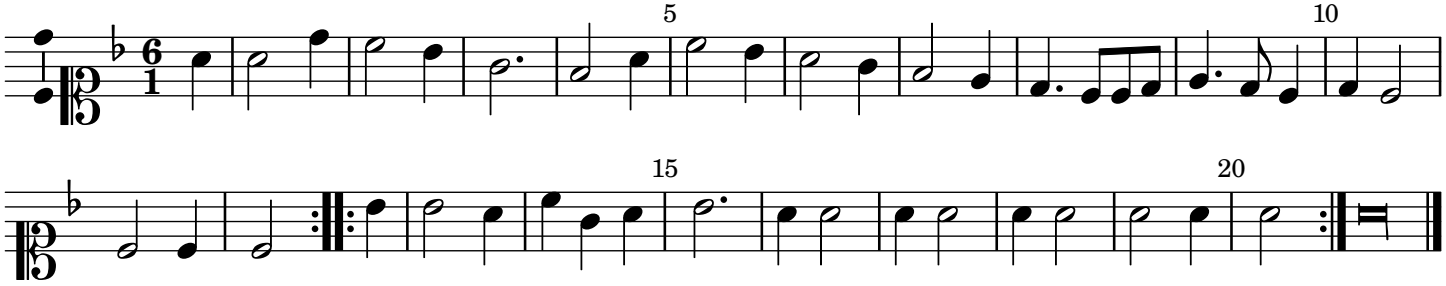


CXXX. à 5.

MPC.

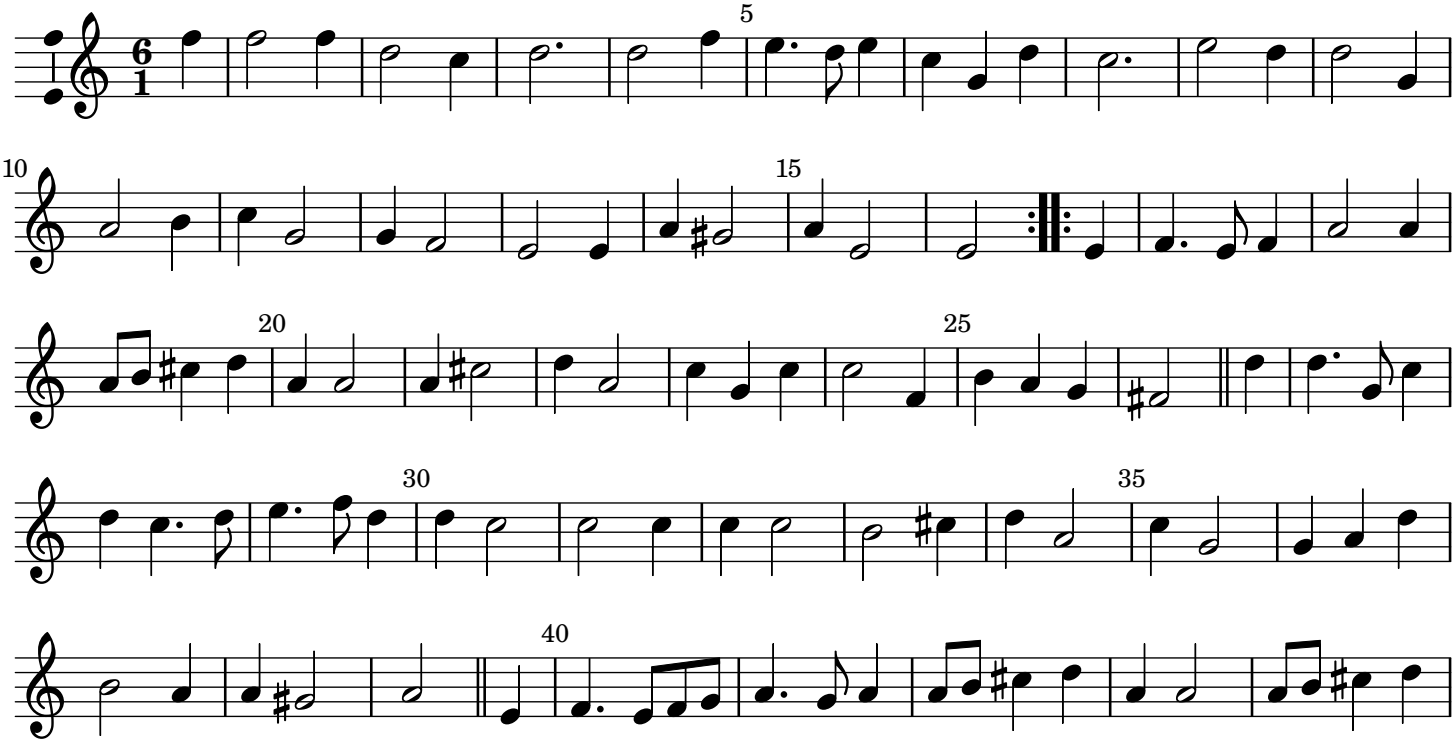
Courante.

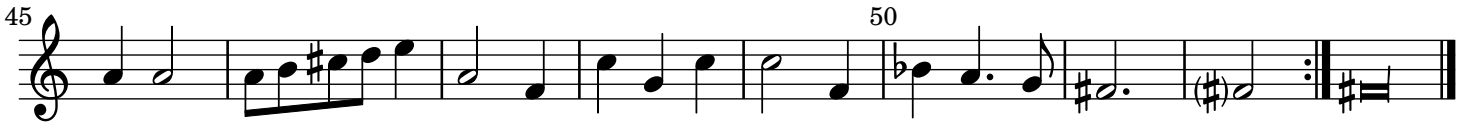


CXXXI. à 5.

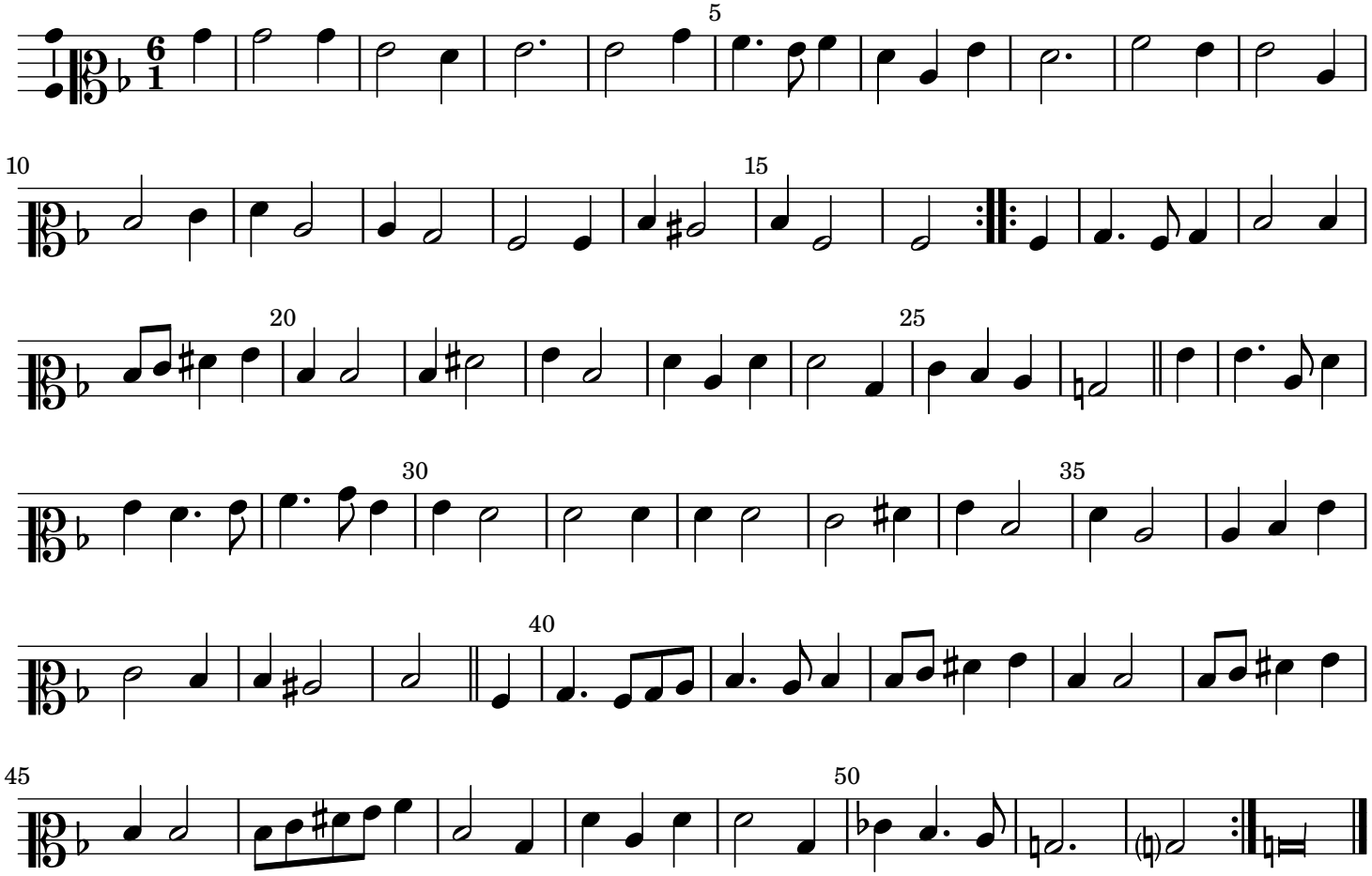
MPC.

Courante M. M. Wüstrow.





Dieses kan eine Quinta höher gemacht werden / wann man sich imaginiret / als stünde der Clavis Signata g auff der untersten Linien: wie ich dann auch in allen Stimmen den andern Clavem Signatam vornher gezeichnet: und in der Præfation weitleufftiger hiervon berichtet worden.



CXXXII. à 5.

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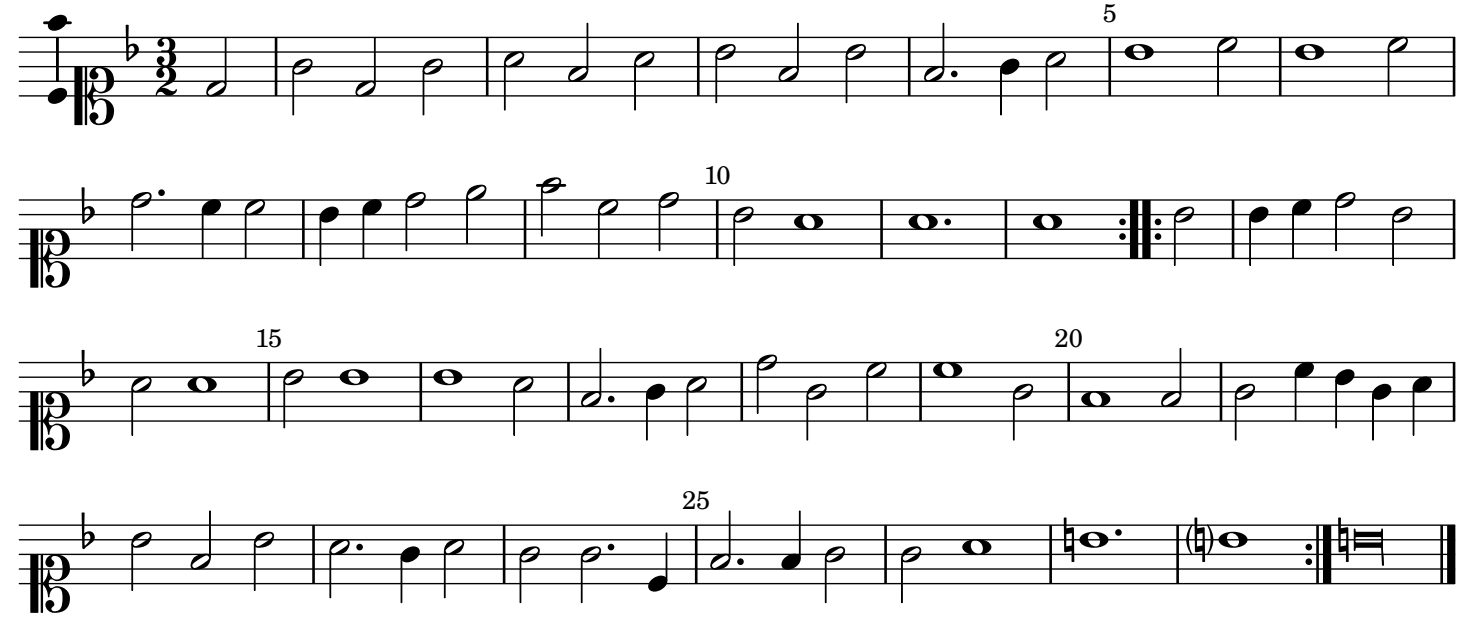

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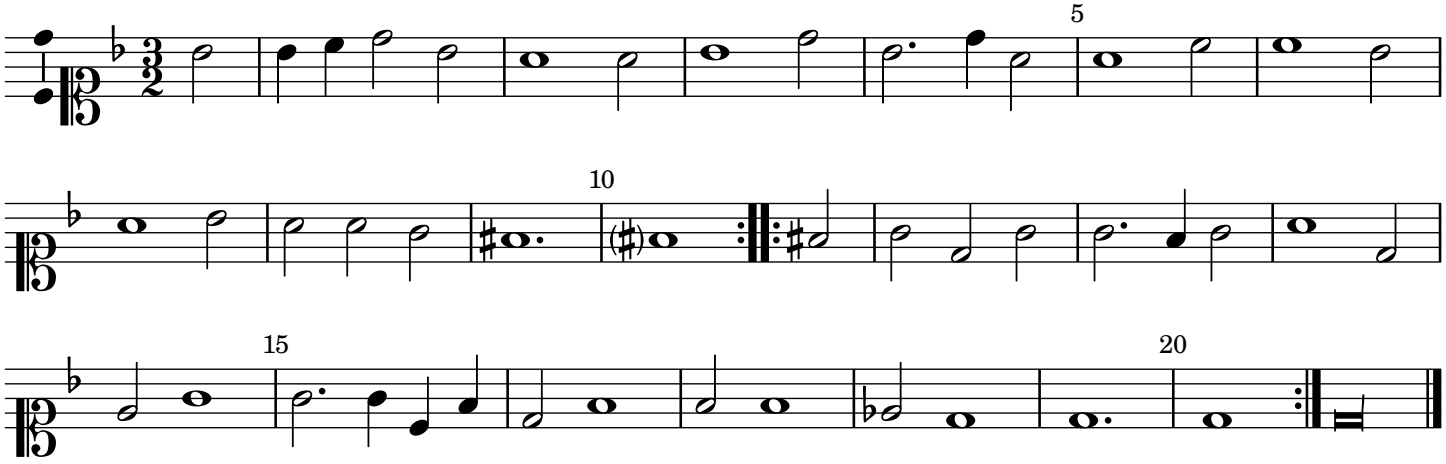

CXXXIV. à 5.

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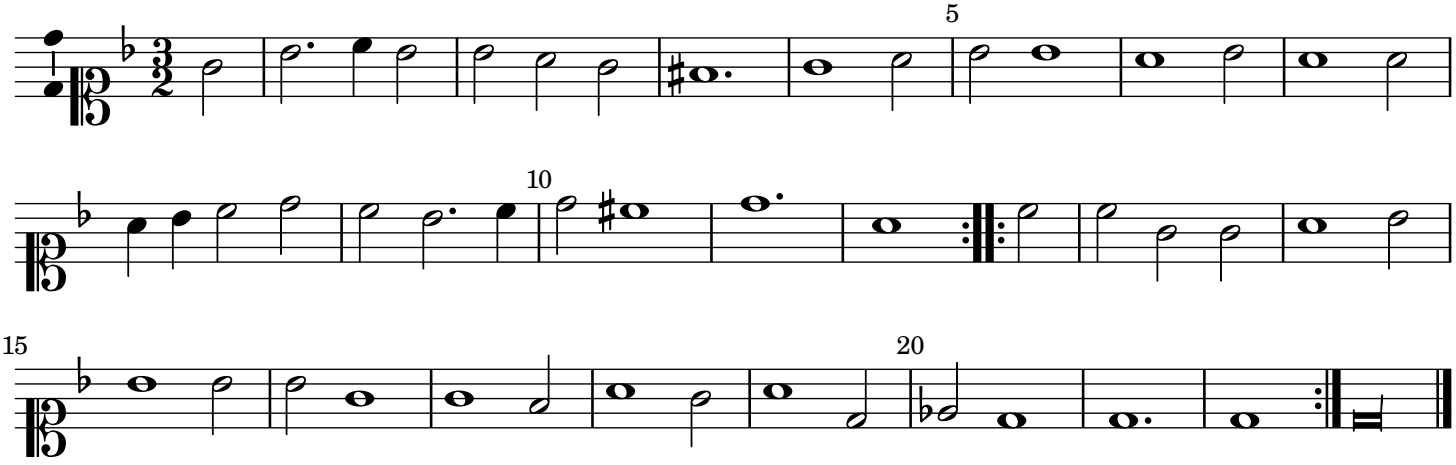

CXXXV. à 5.

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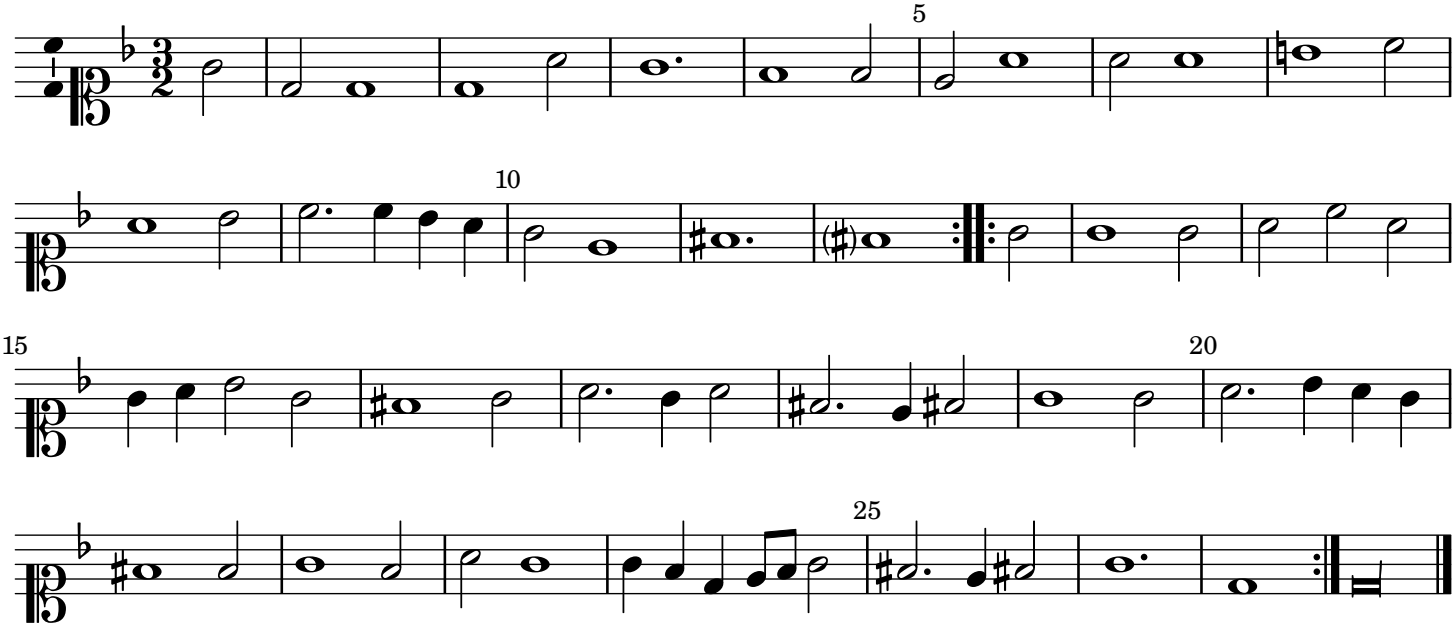

CXXXVI. à 5.

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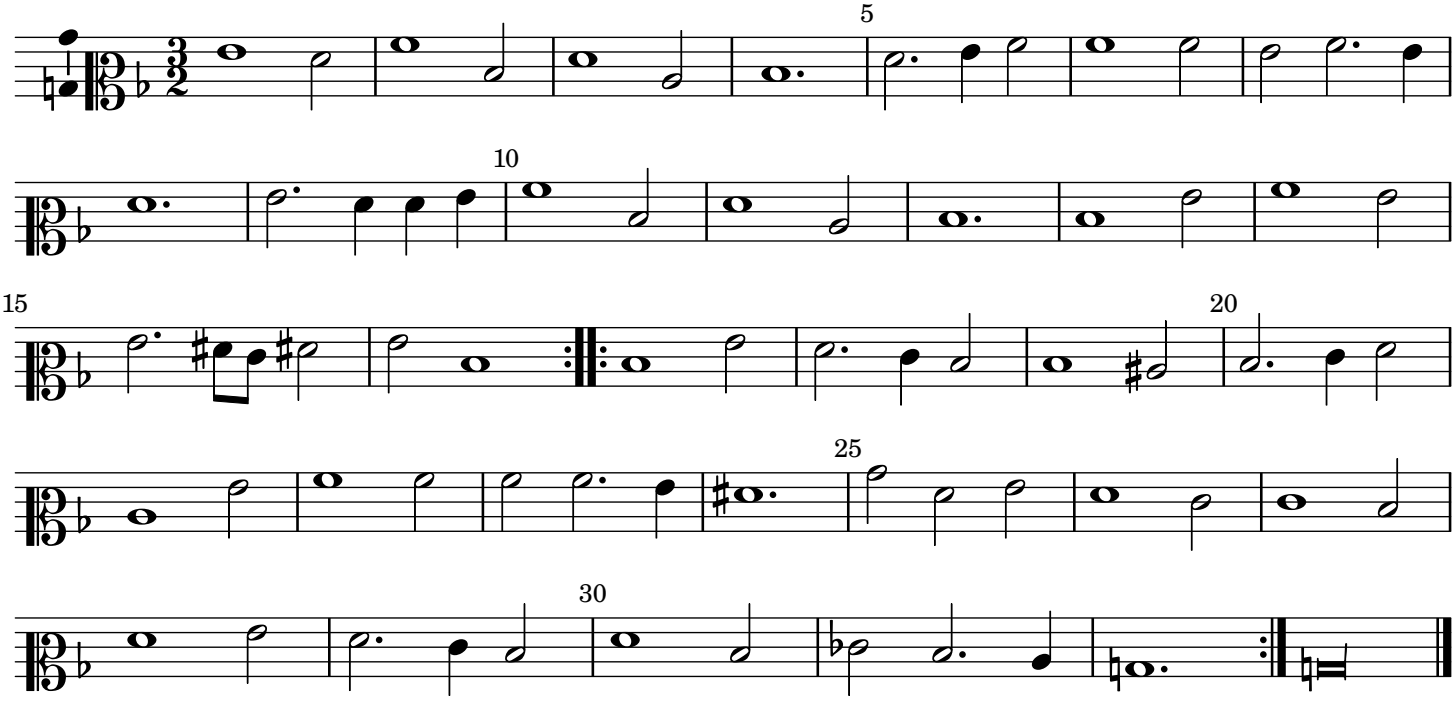

CXXXVII. à 5.

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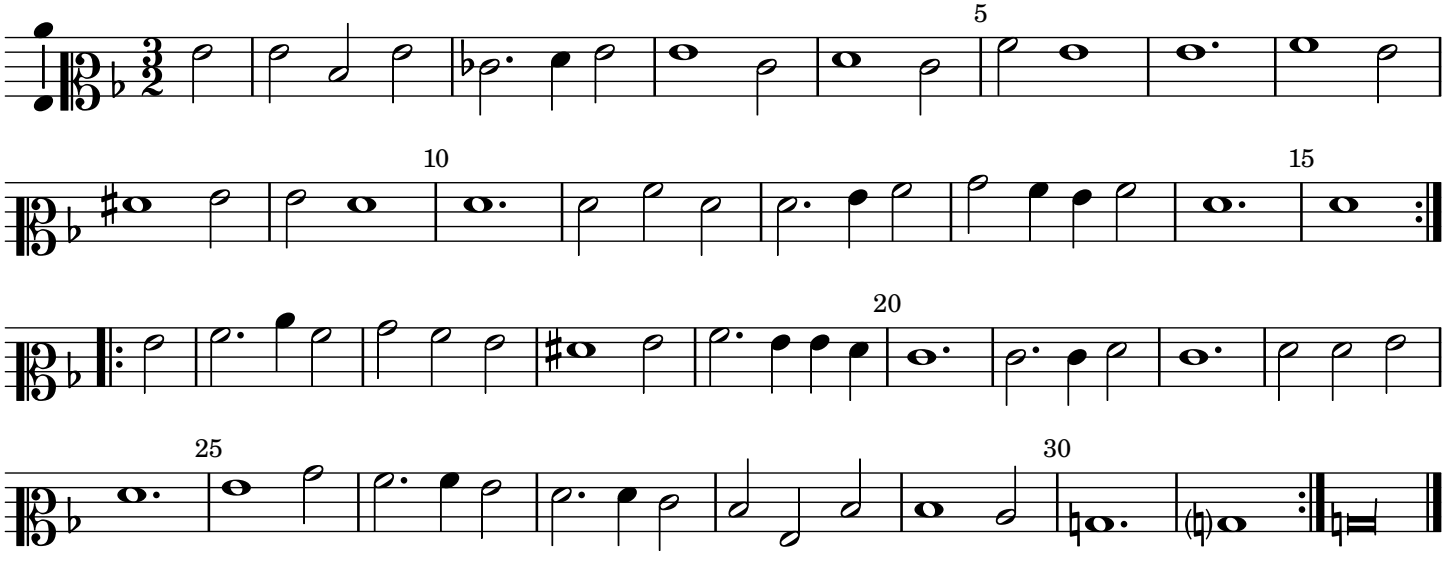

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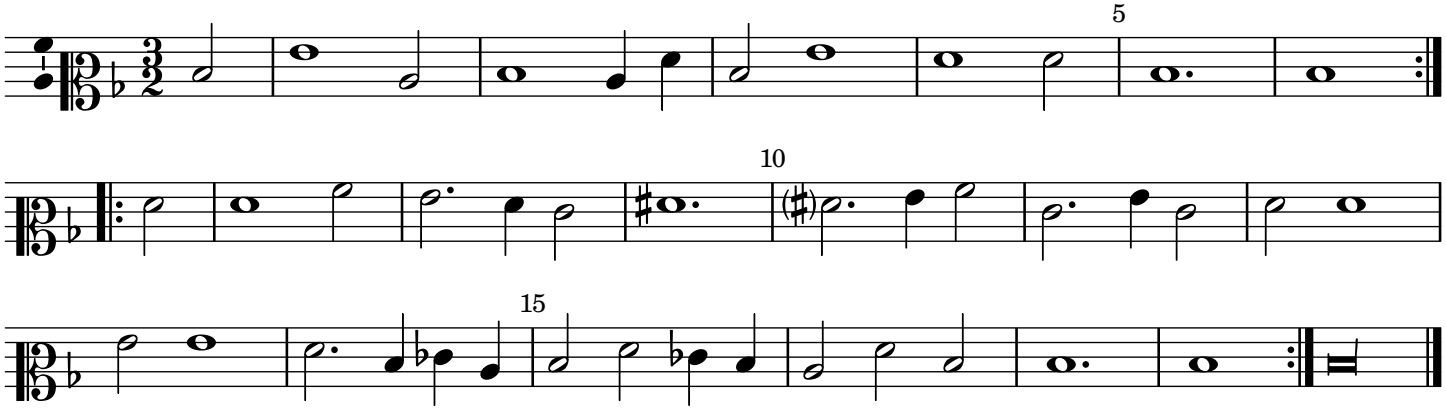

CXXXIX. à 5.

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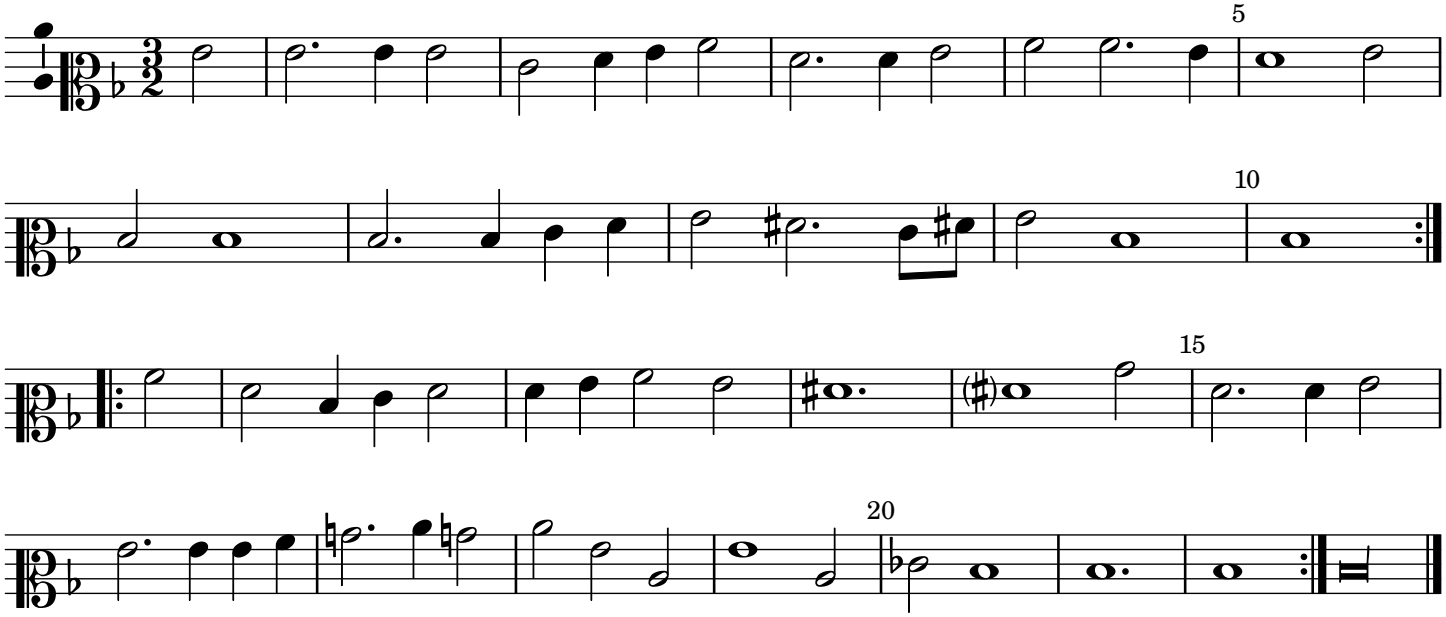
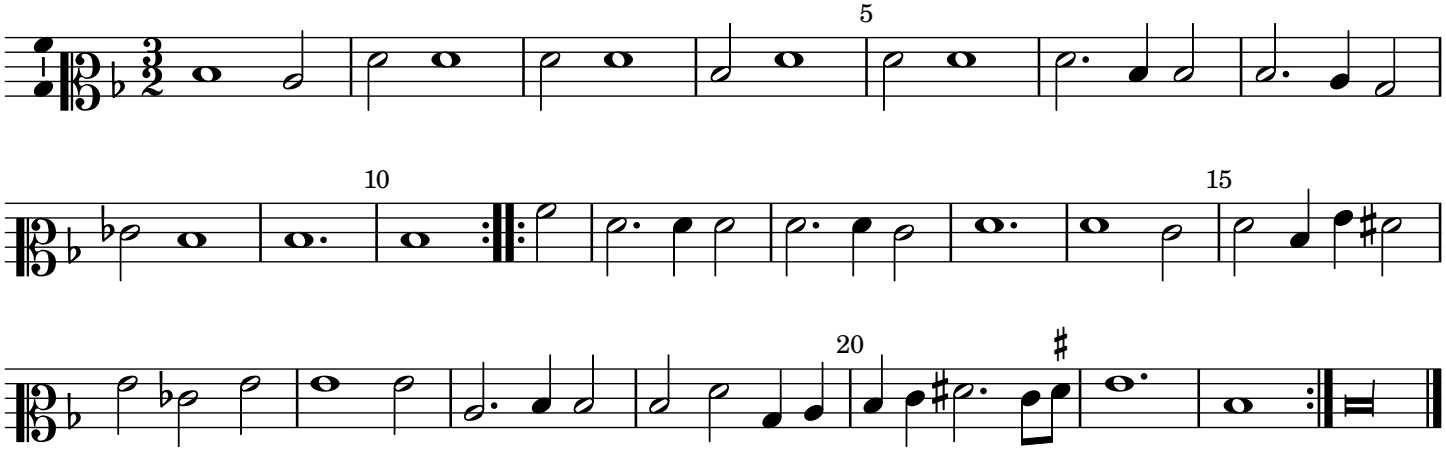


CXL. à 5.

MPC.

Courante.



CXLI. à 5.

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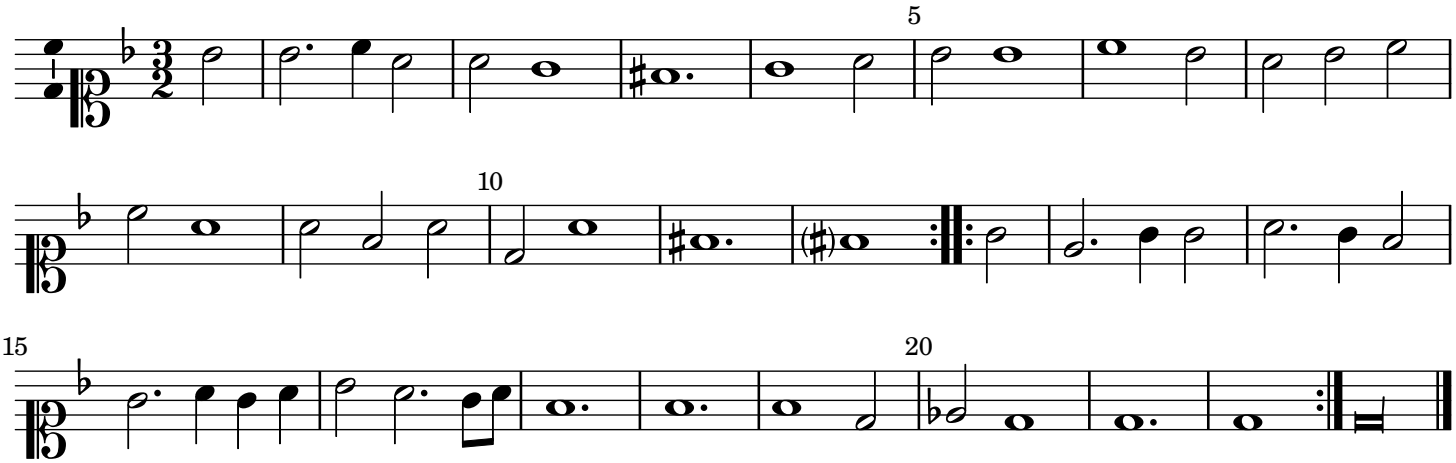
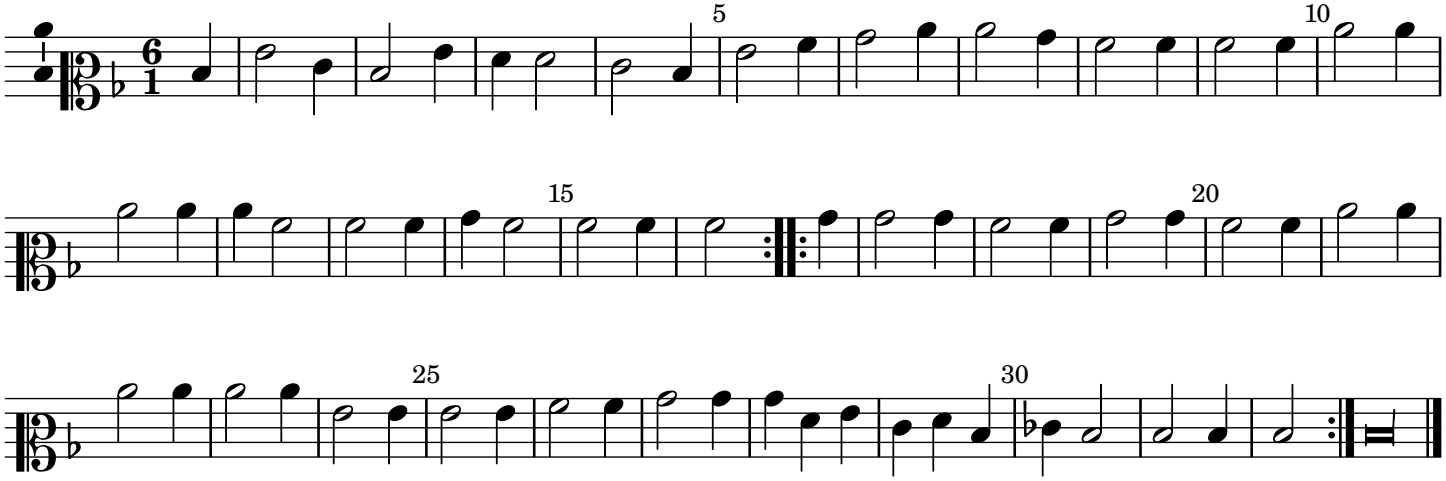


CXLII. à 5.

MPC.

Courante.



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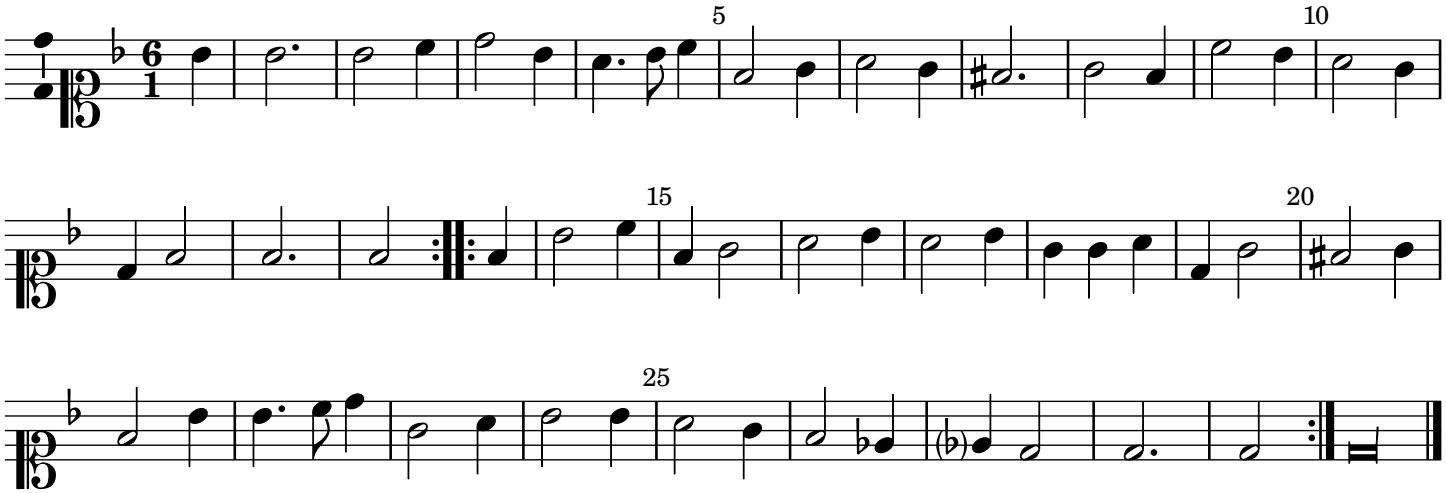

CXLIV. à 5.

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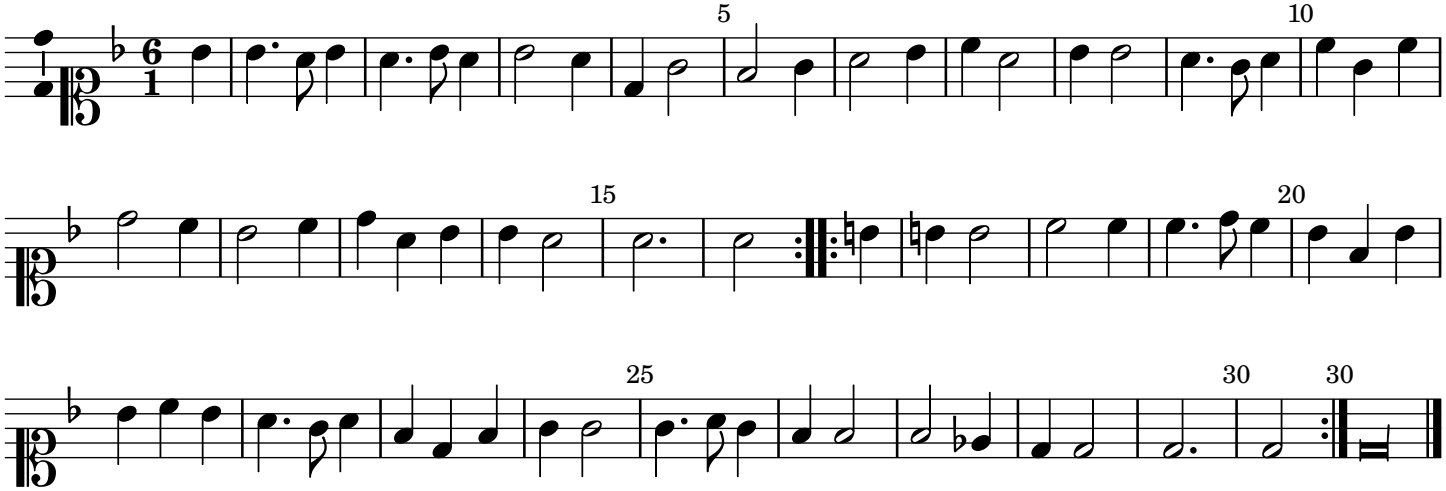

CXLV. à 5.

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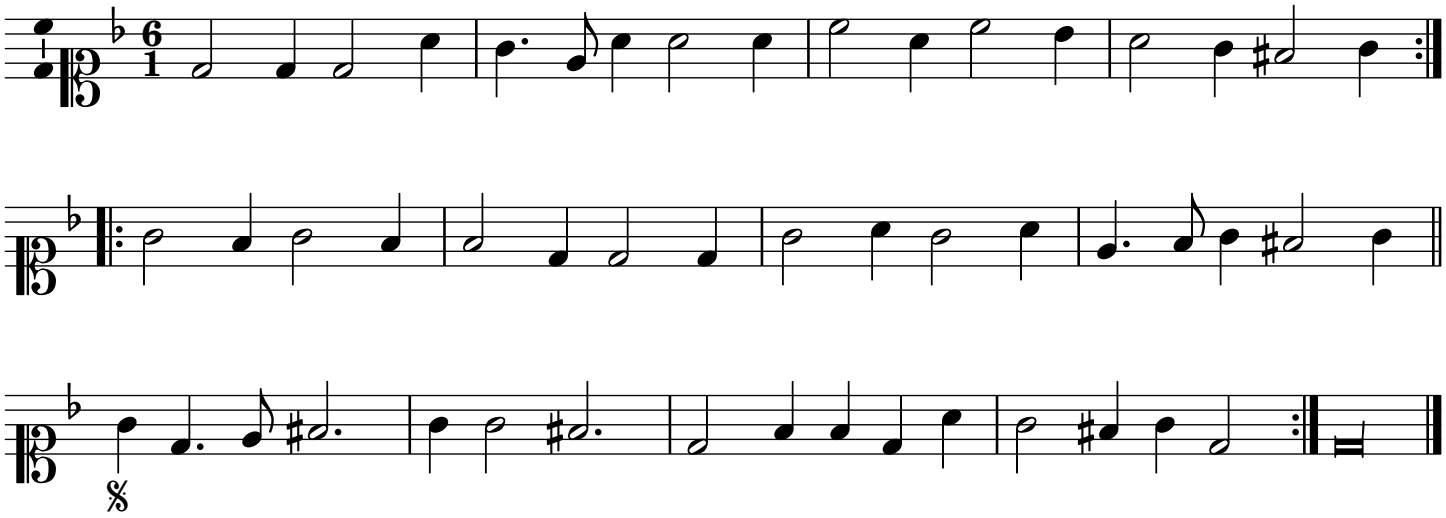
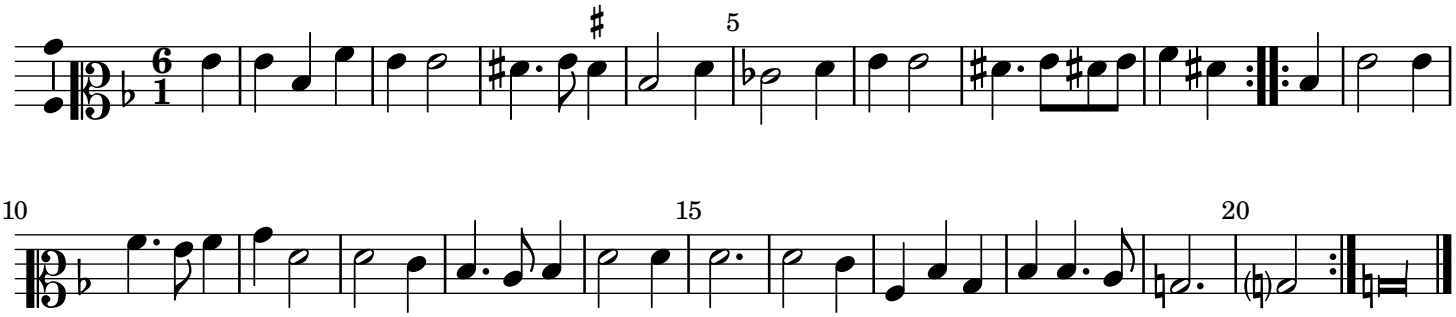


CXLVI. à 5.

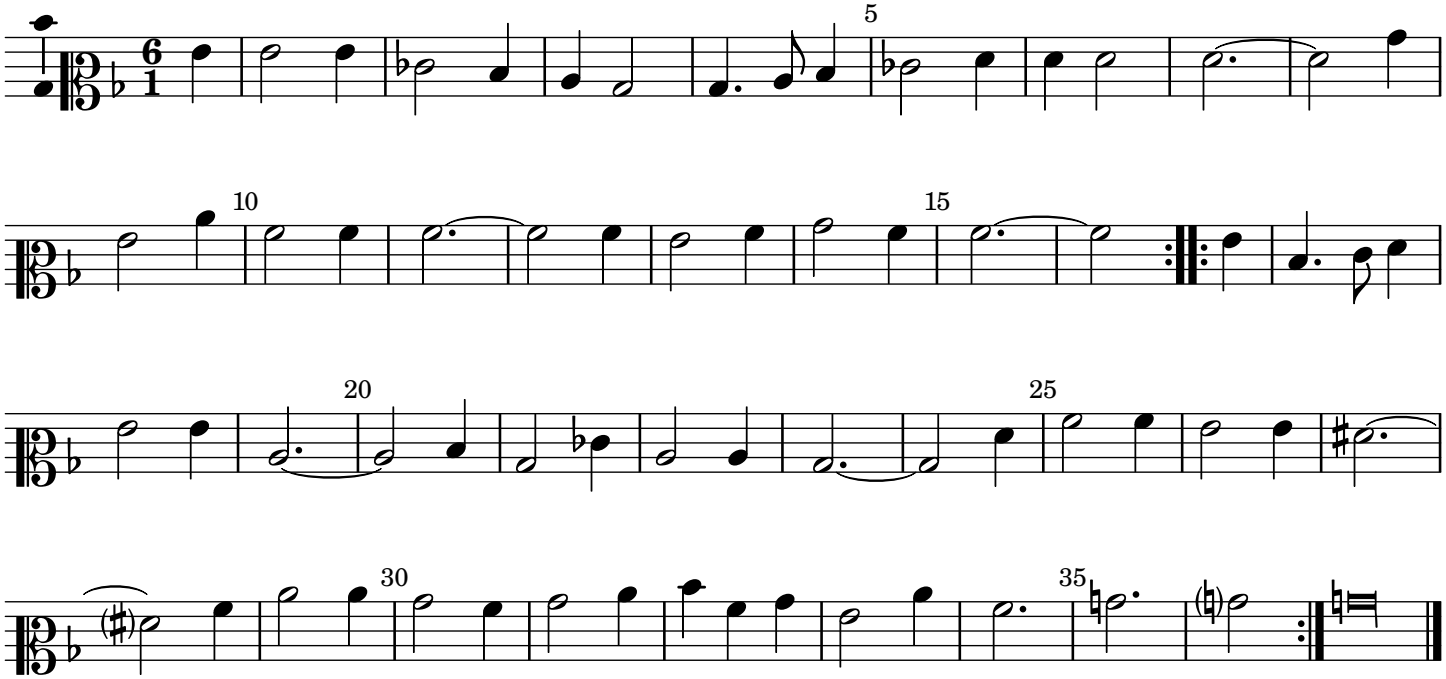
MPC.



CXLVII. à 5.

Incerti.

Courante.



CXLVIII. à 5.

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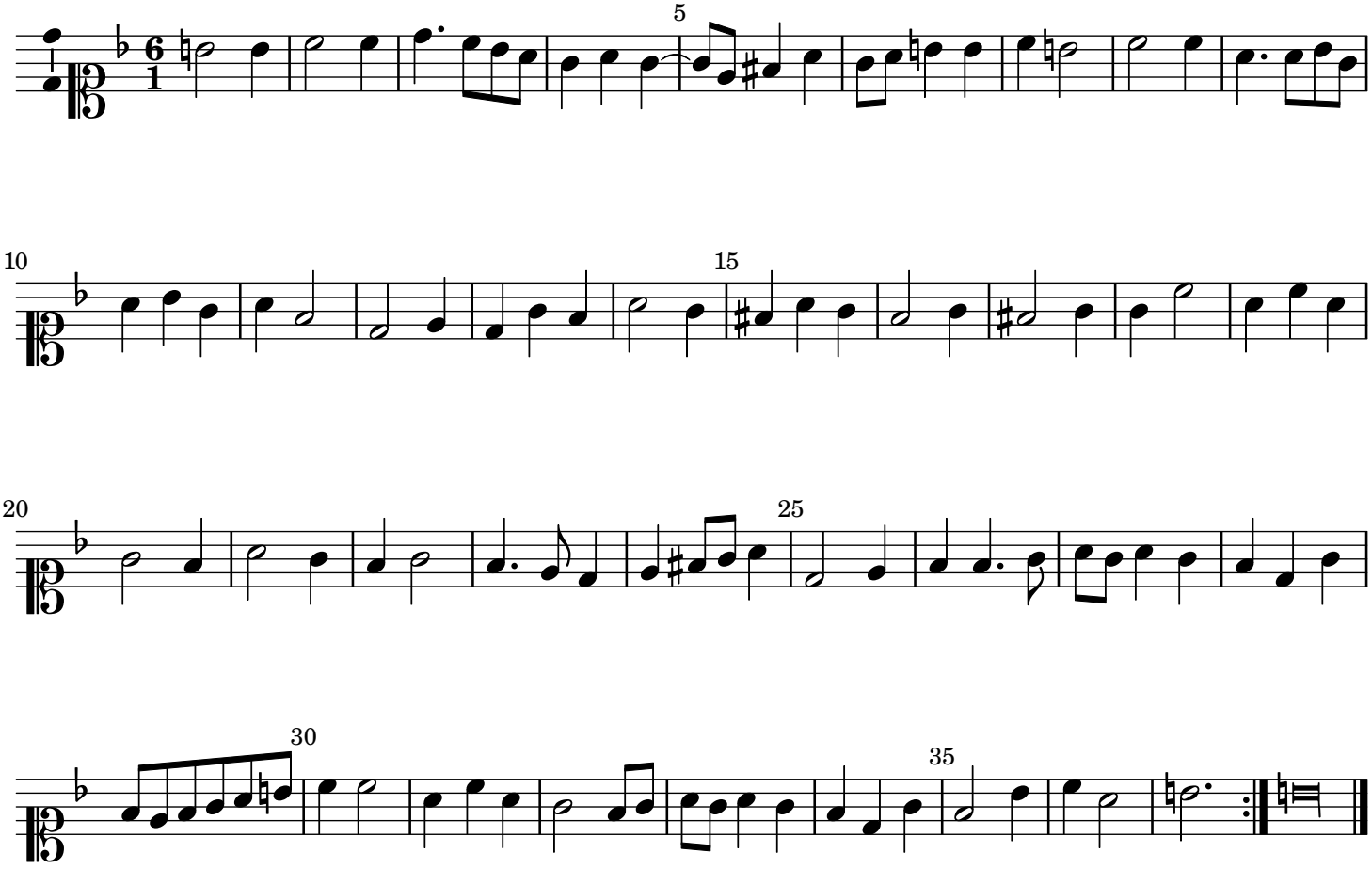

CXLIX. à 5.

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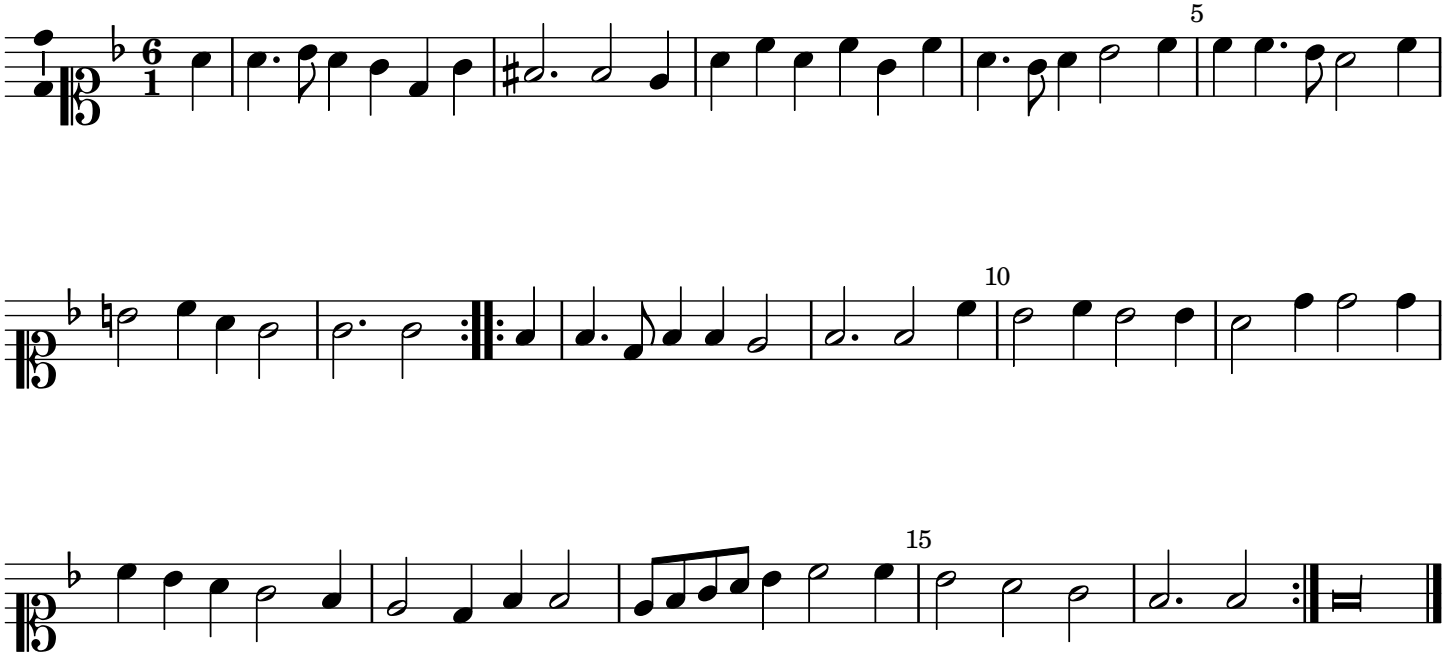
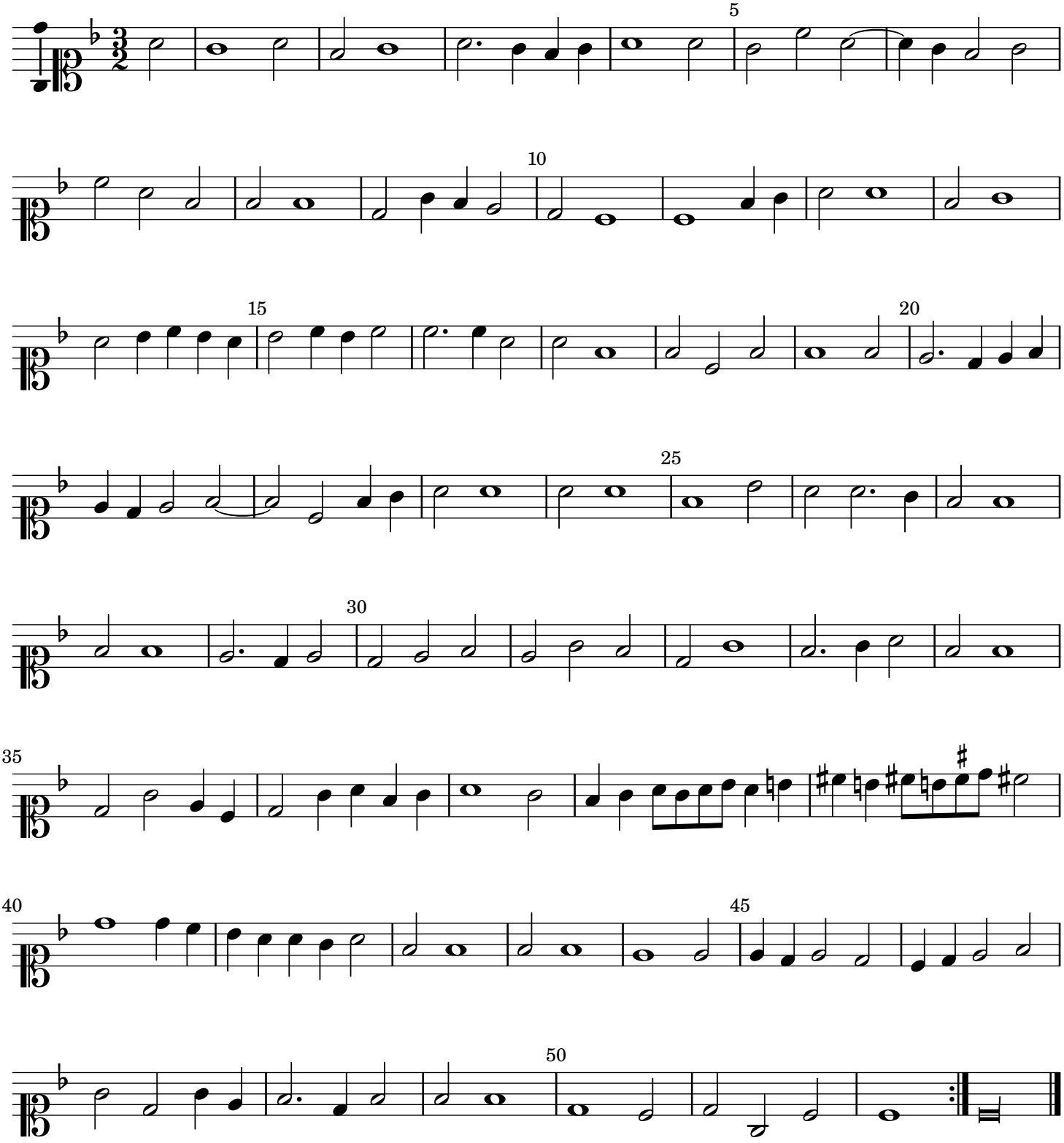


CL. à 5.

MPC.

Courante M. M. V. Wüstrow.



CLI. à 5.

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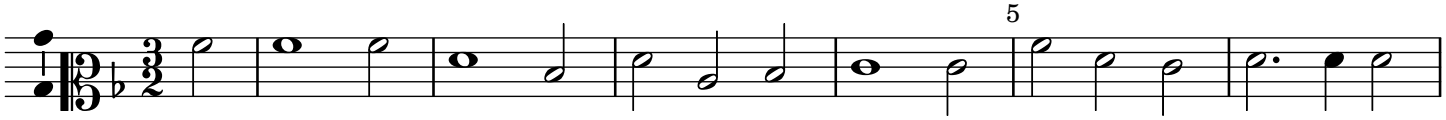
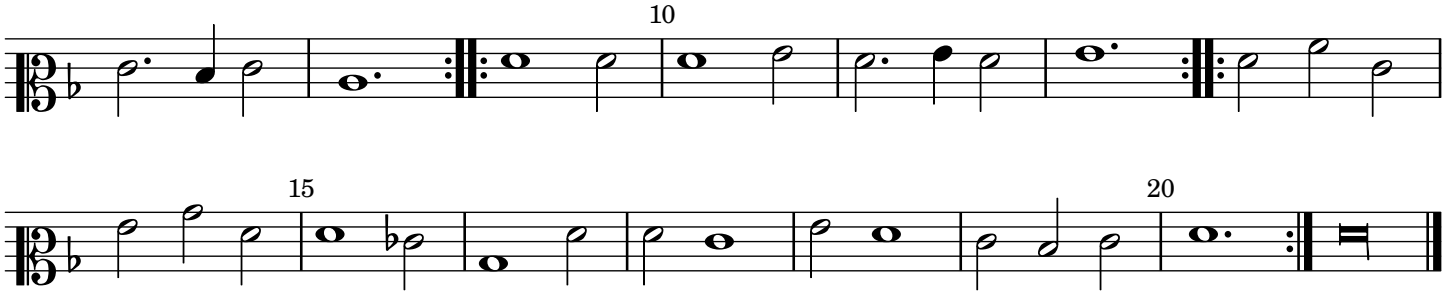
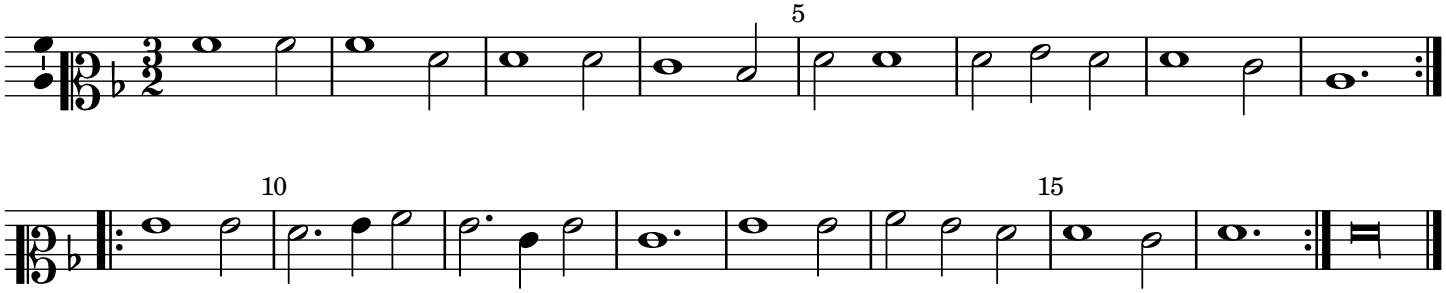




CLII. à 5.

MPC.

Courante.



CLIII. à 5.

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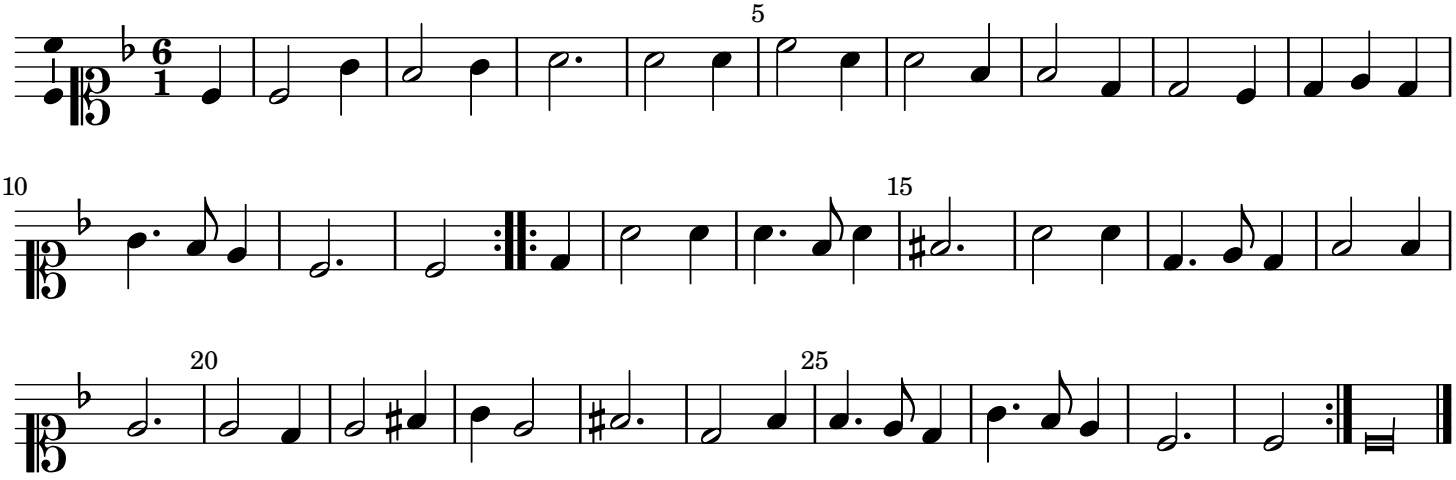
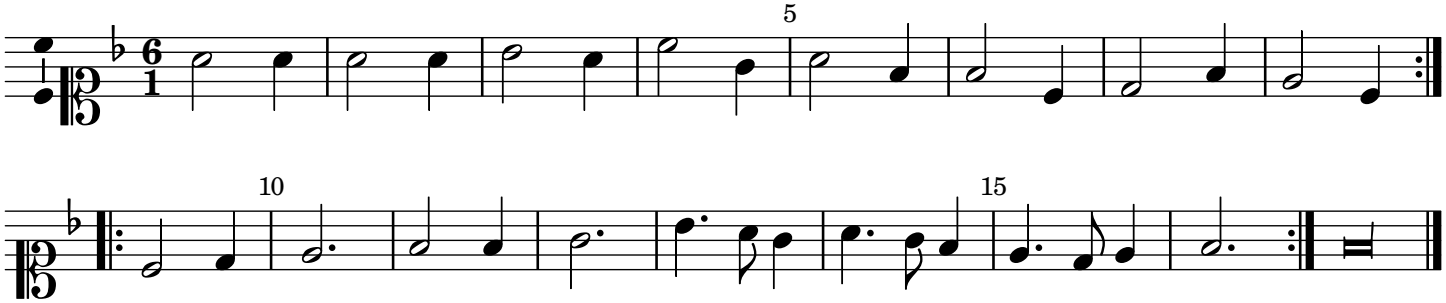


CLIV. à 5.

MPC.

Courante.



CLV. à 5.

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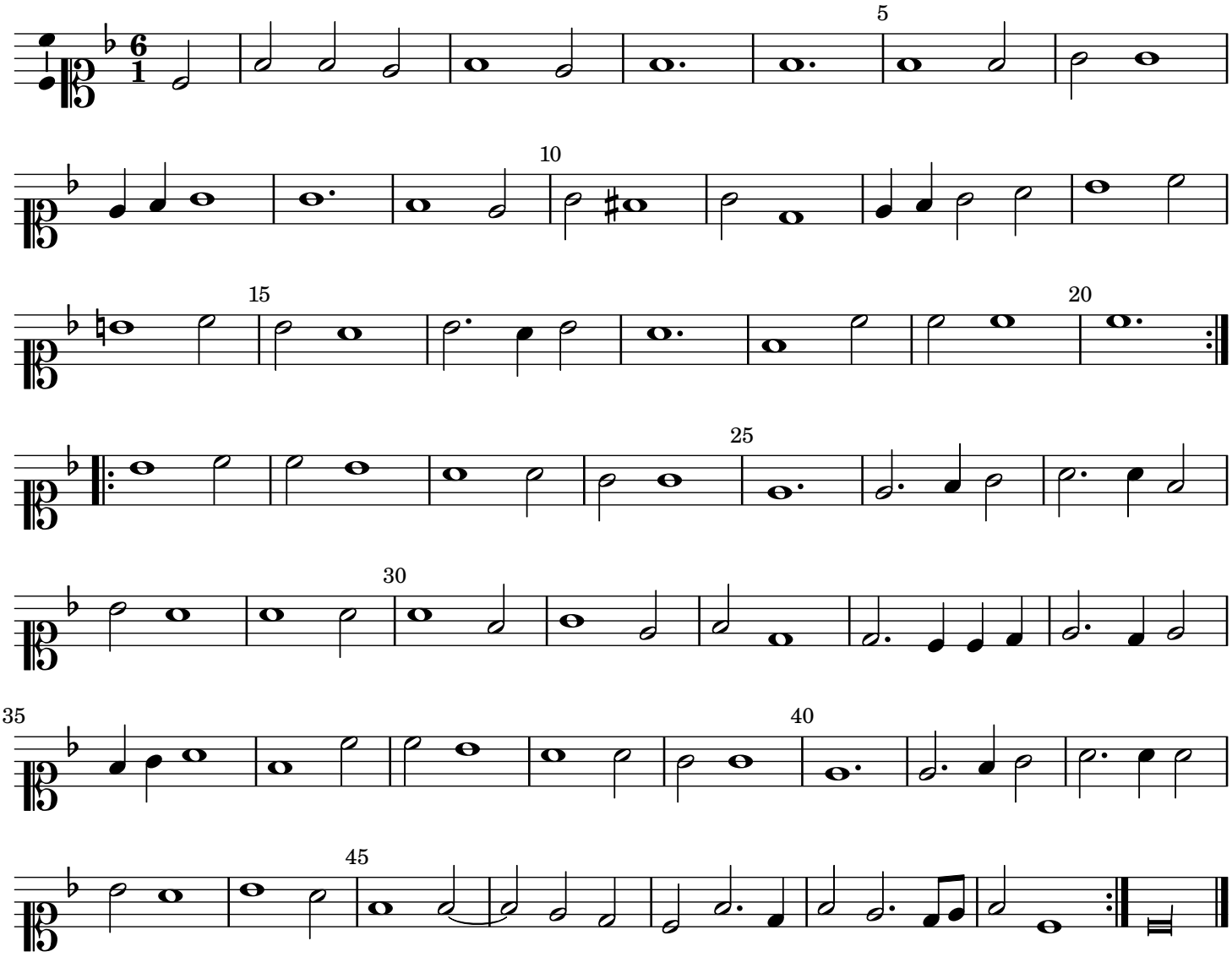

CLVI. à 4.

MPC.

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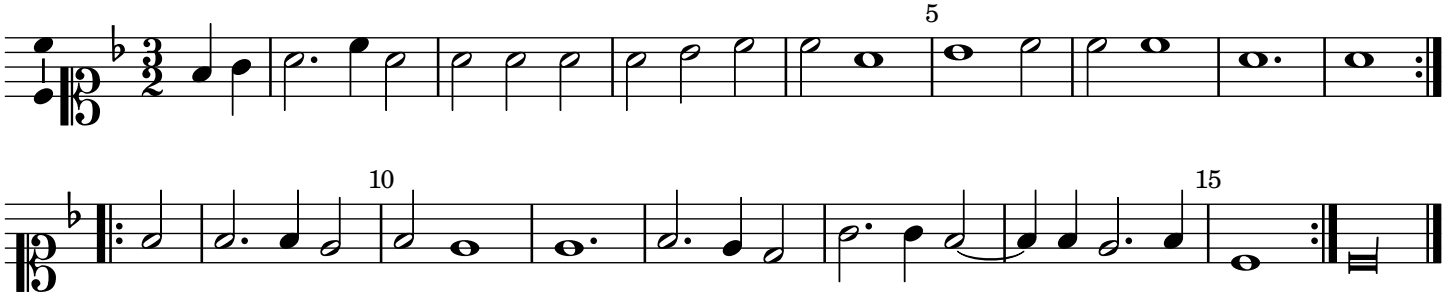
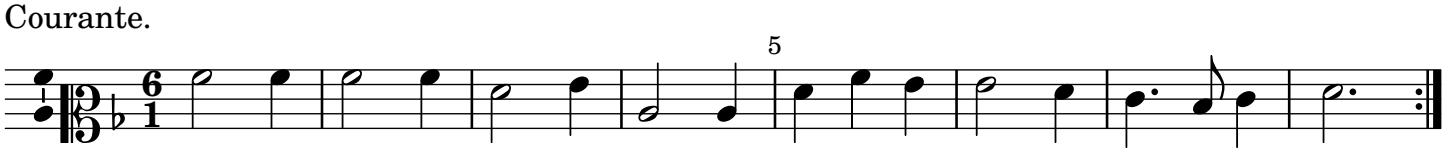
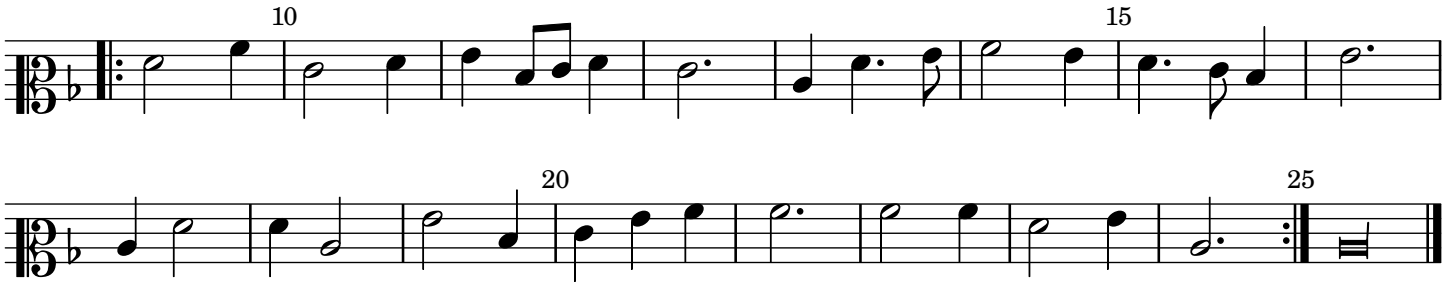


CLVII. à 4.

Incerti.

Courante.





CLVIII. à 4.

MPC.

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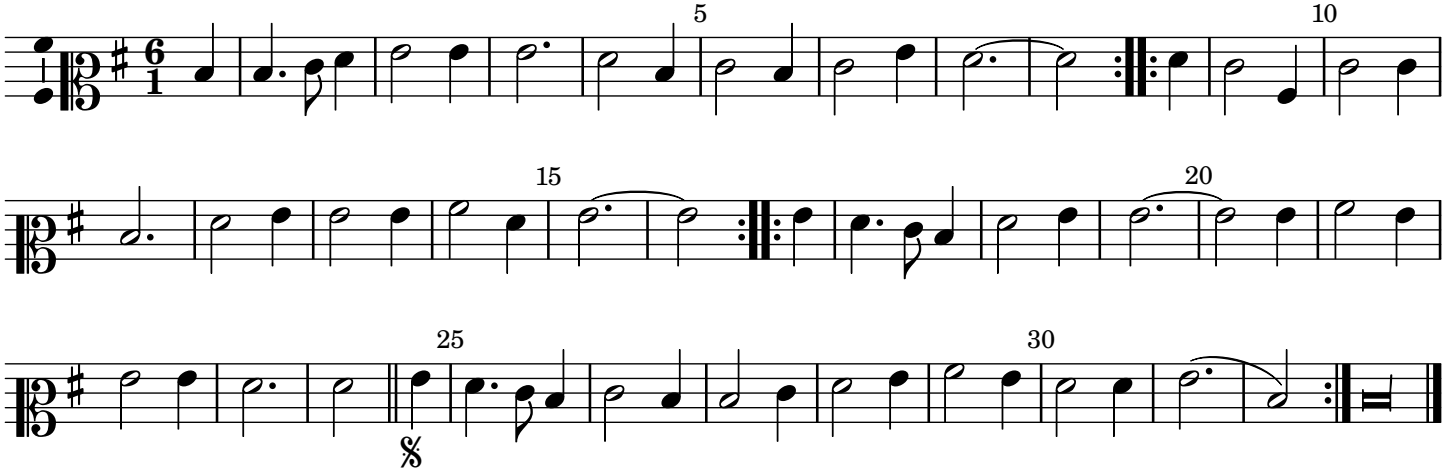

CLIX. à 4.

MPC.

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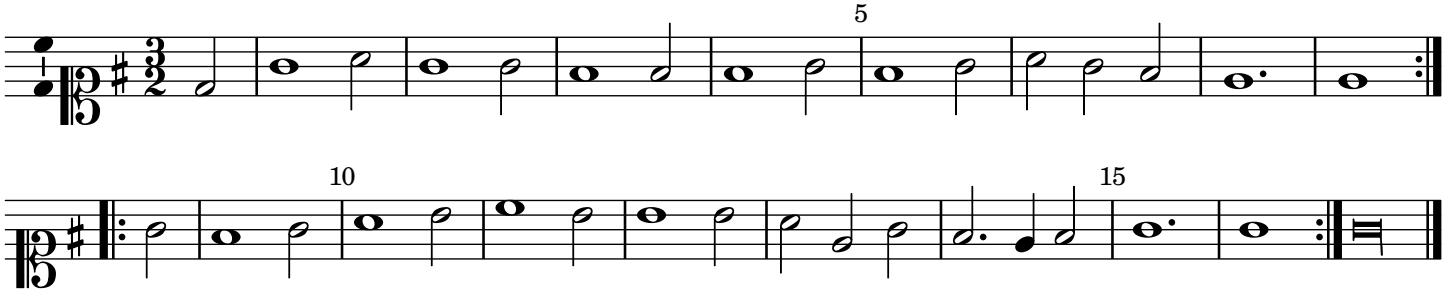

CLX. à 4.

MPC.

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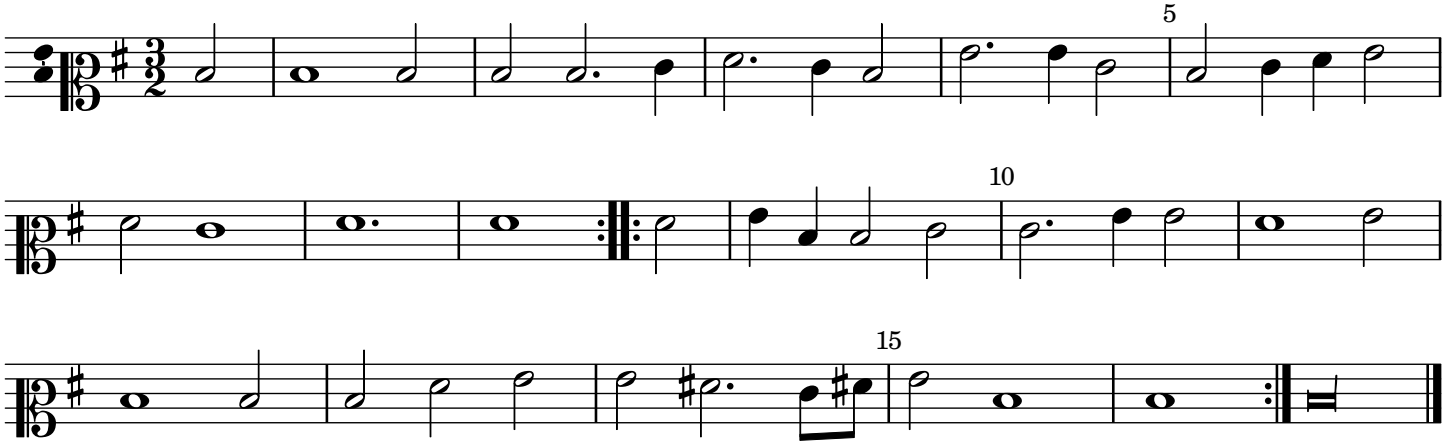
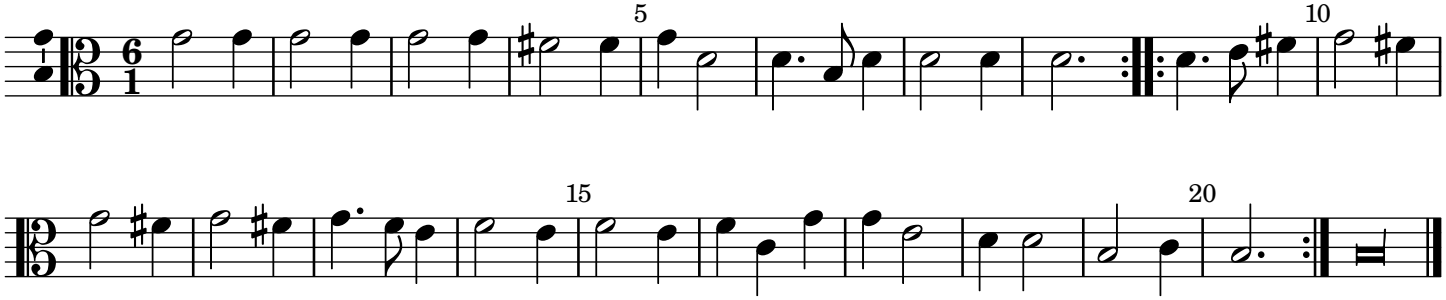


CLXI. à 4.

Incerti.

Courante.



CLXII. à 4.

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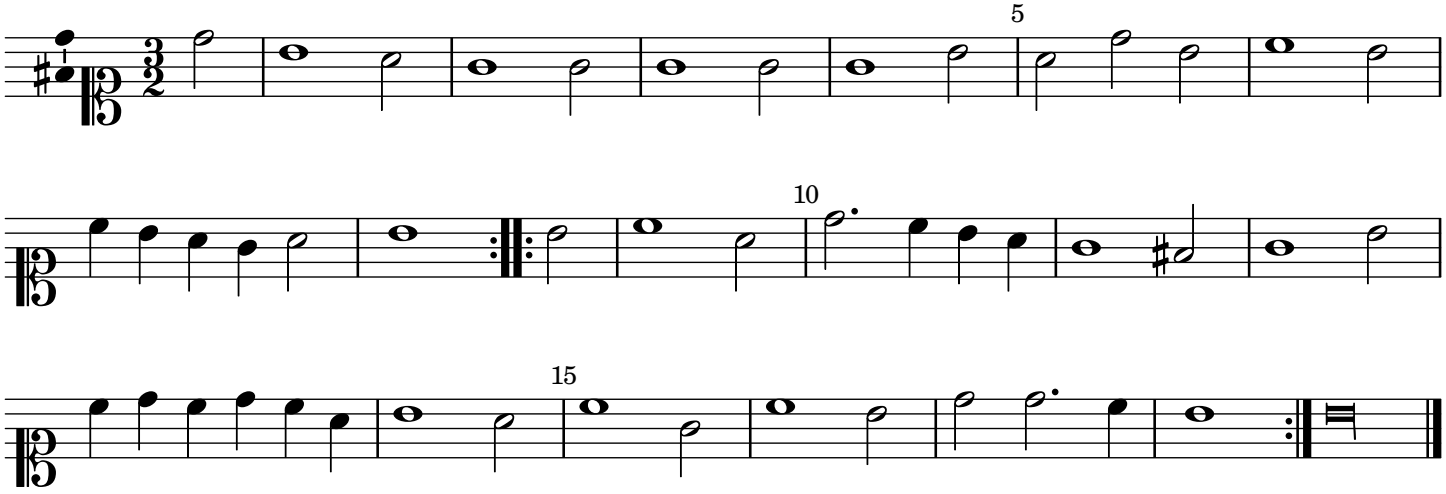

CLXIII. à 4.

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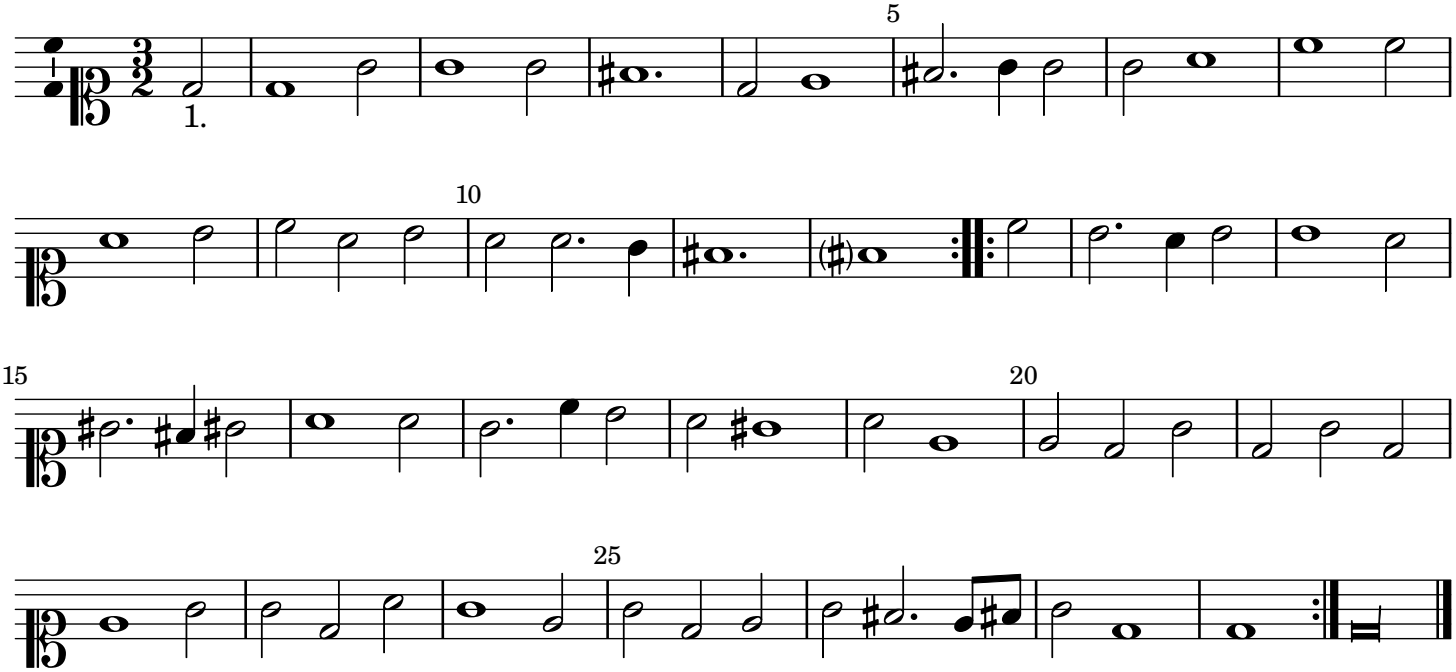

CLXIV. à 4.

MPC.

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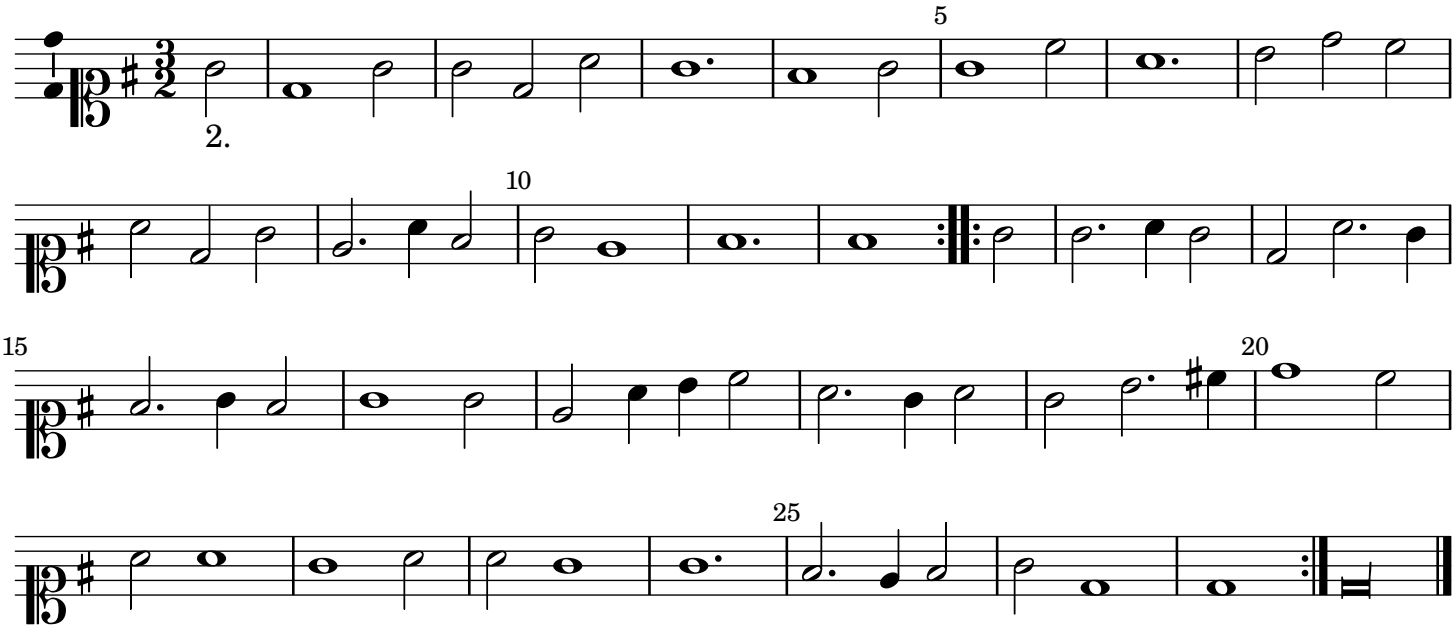
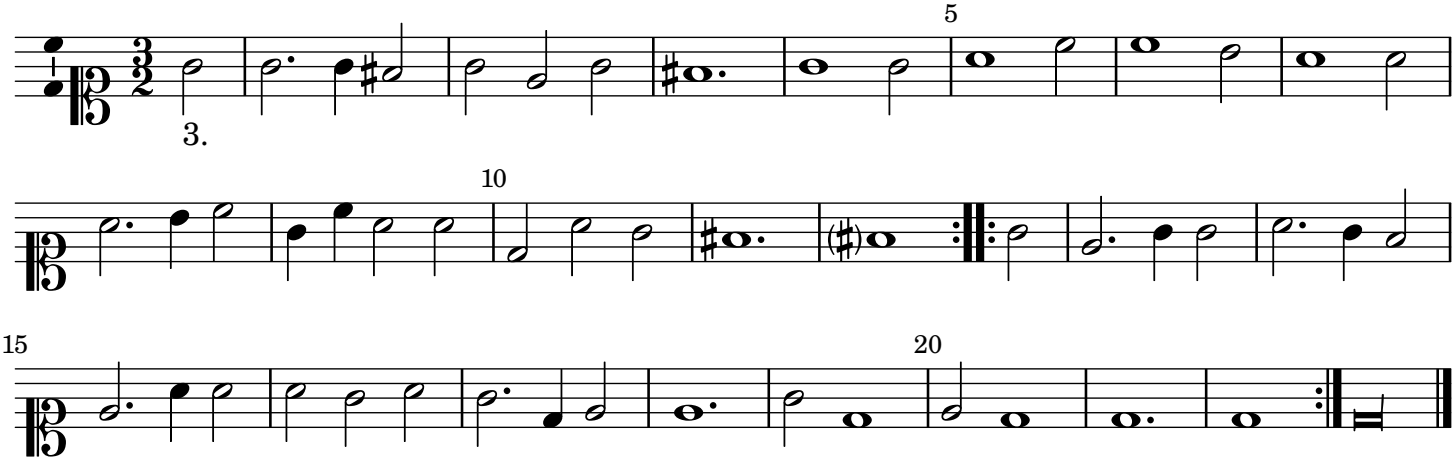


CLXV. à 4.

MPC.

Courante.



CLXVI. à 4.

MPC.

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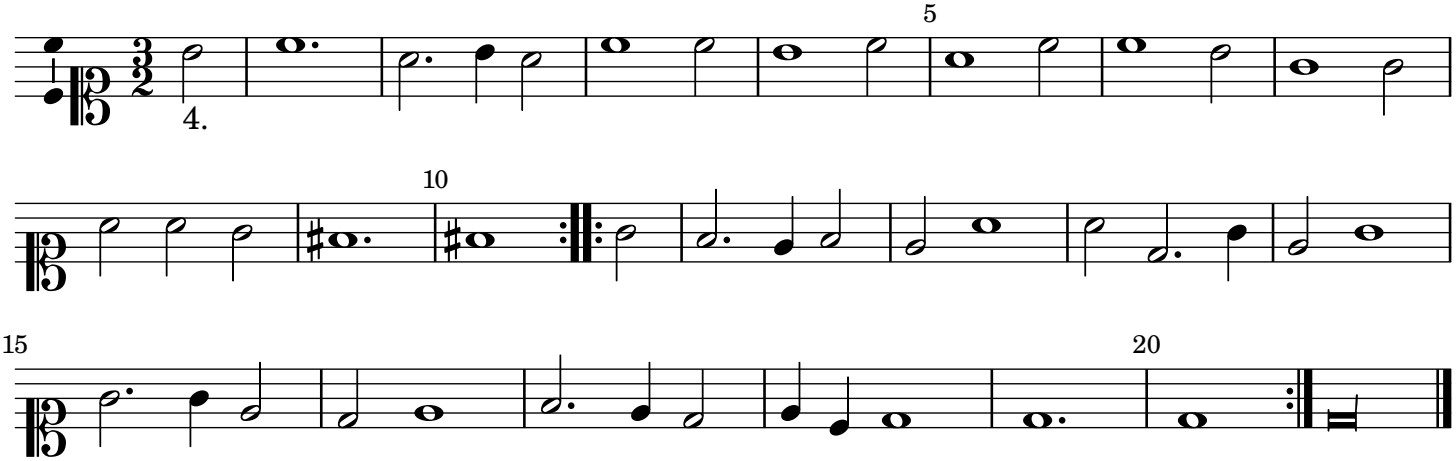

CLXVII. à 4.

MPC.

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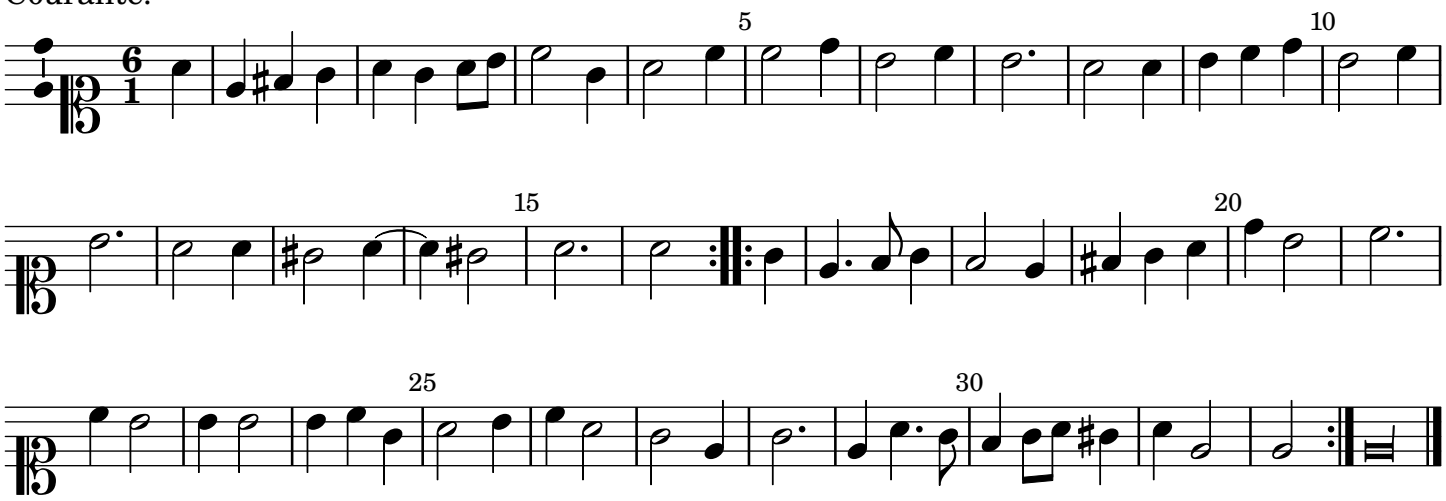

CLXVIII. à 4.

MPC.

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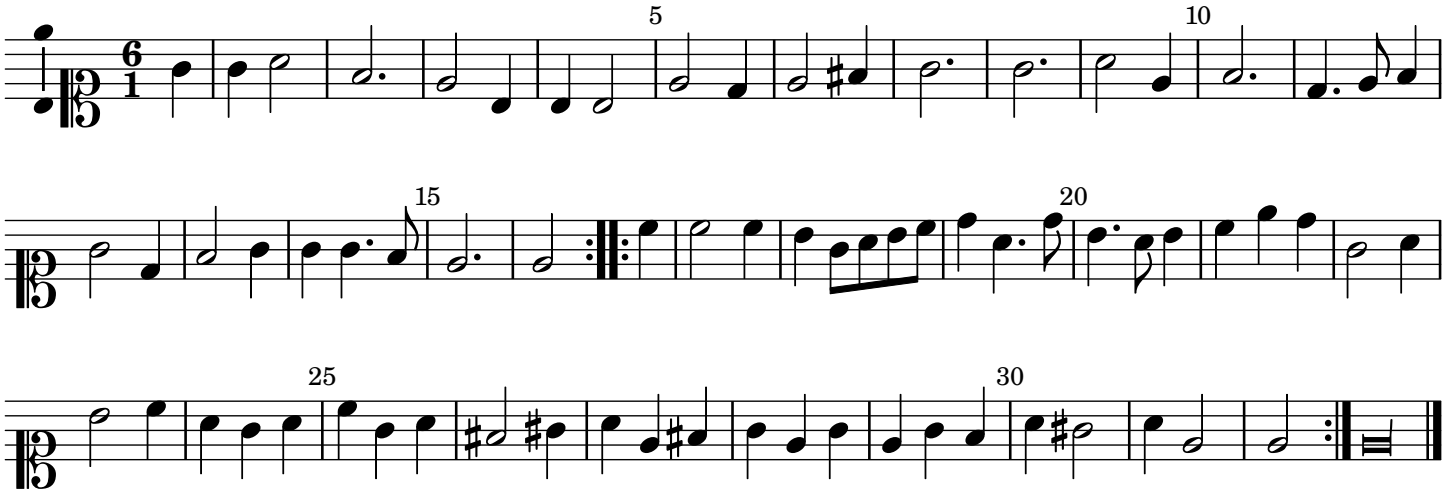

CLXIX. à 4.

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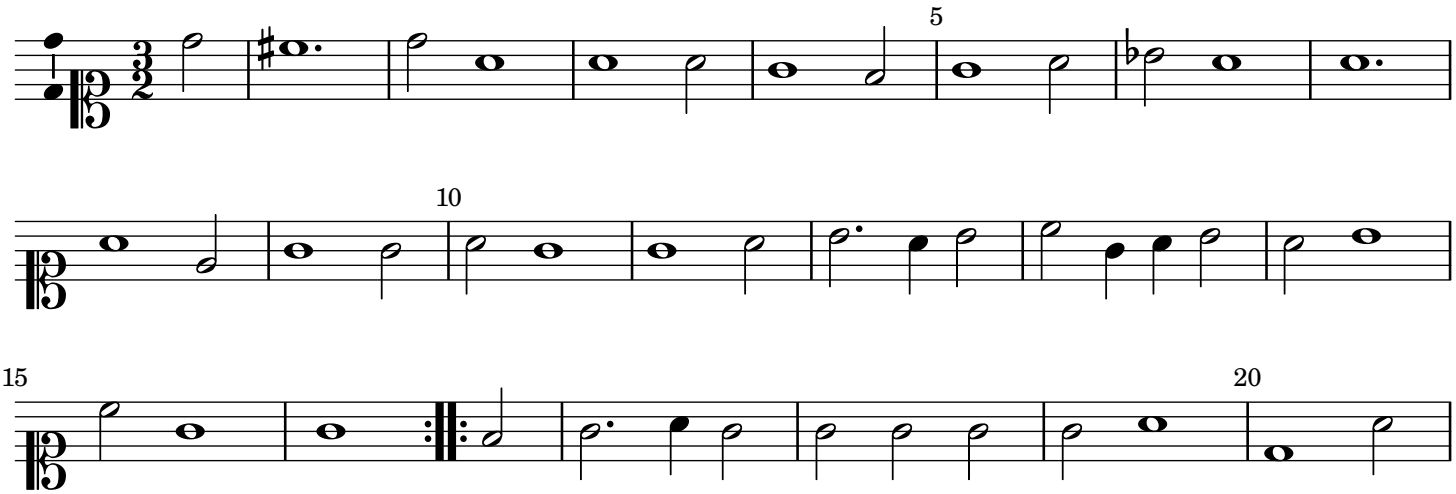

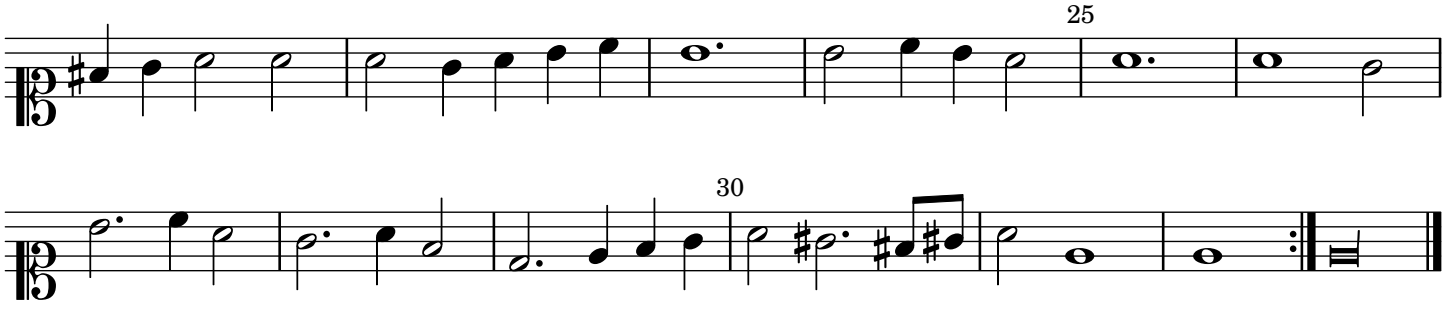

CLXX. à 4.

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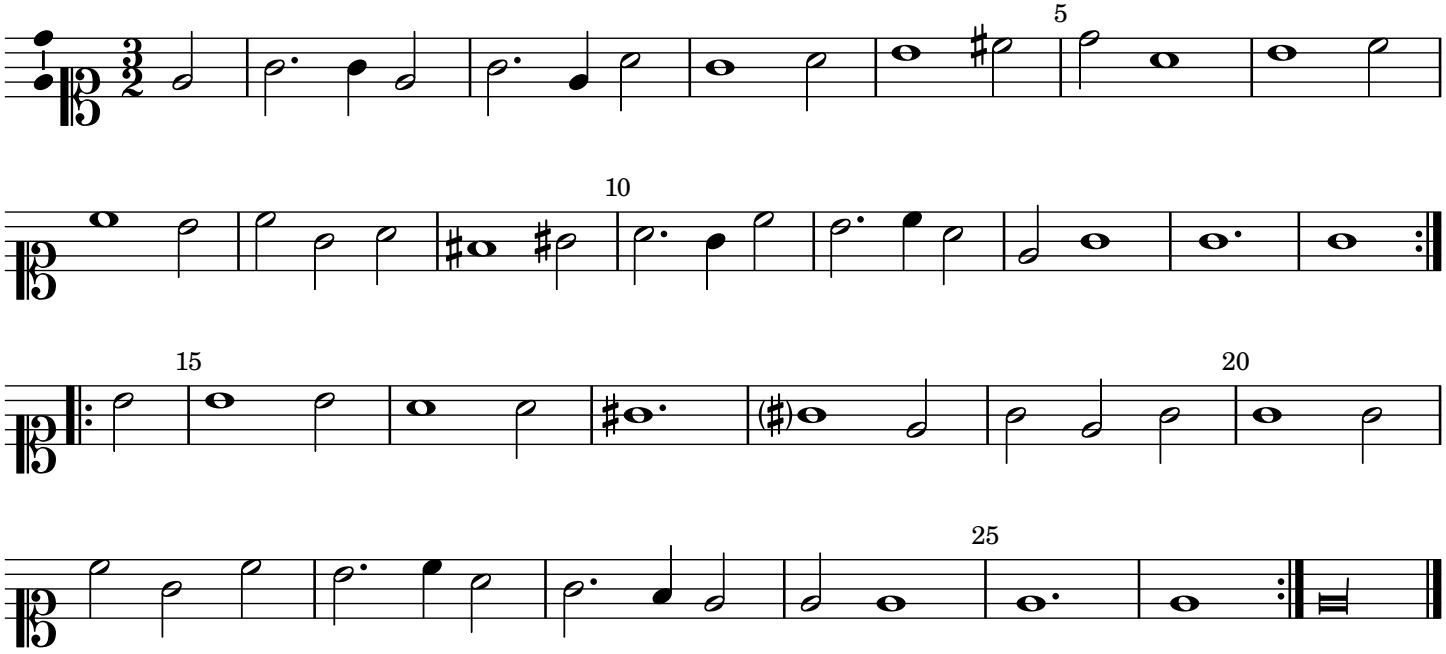

CLXXI. à 4.

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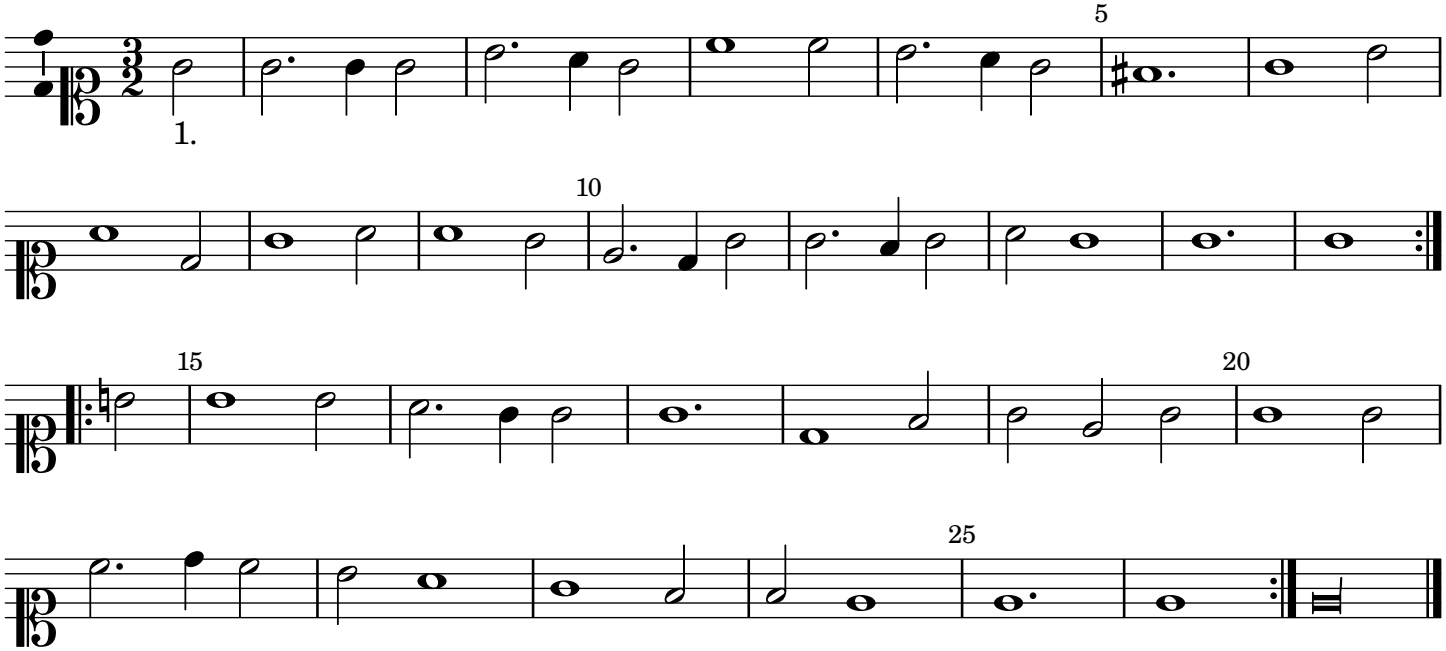

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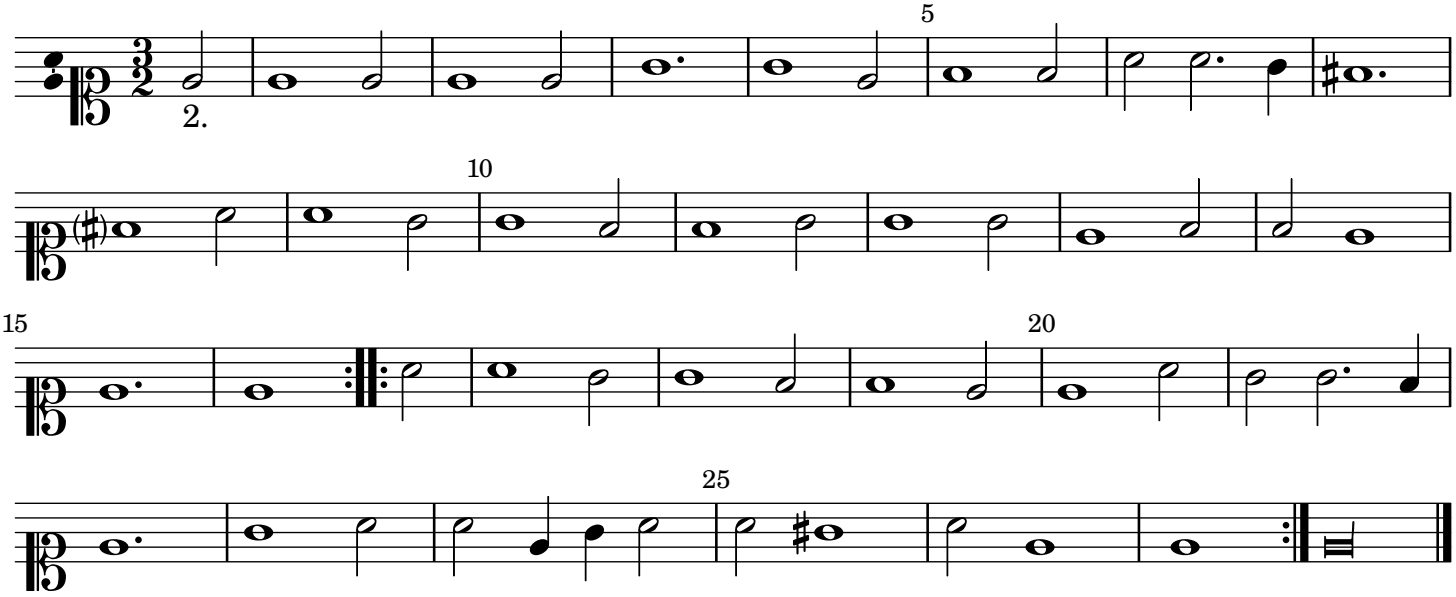

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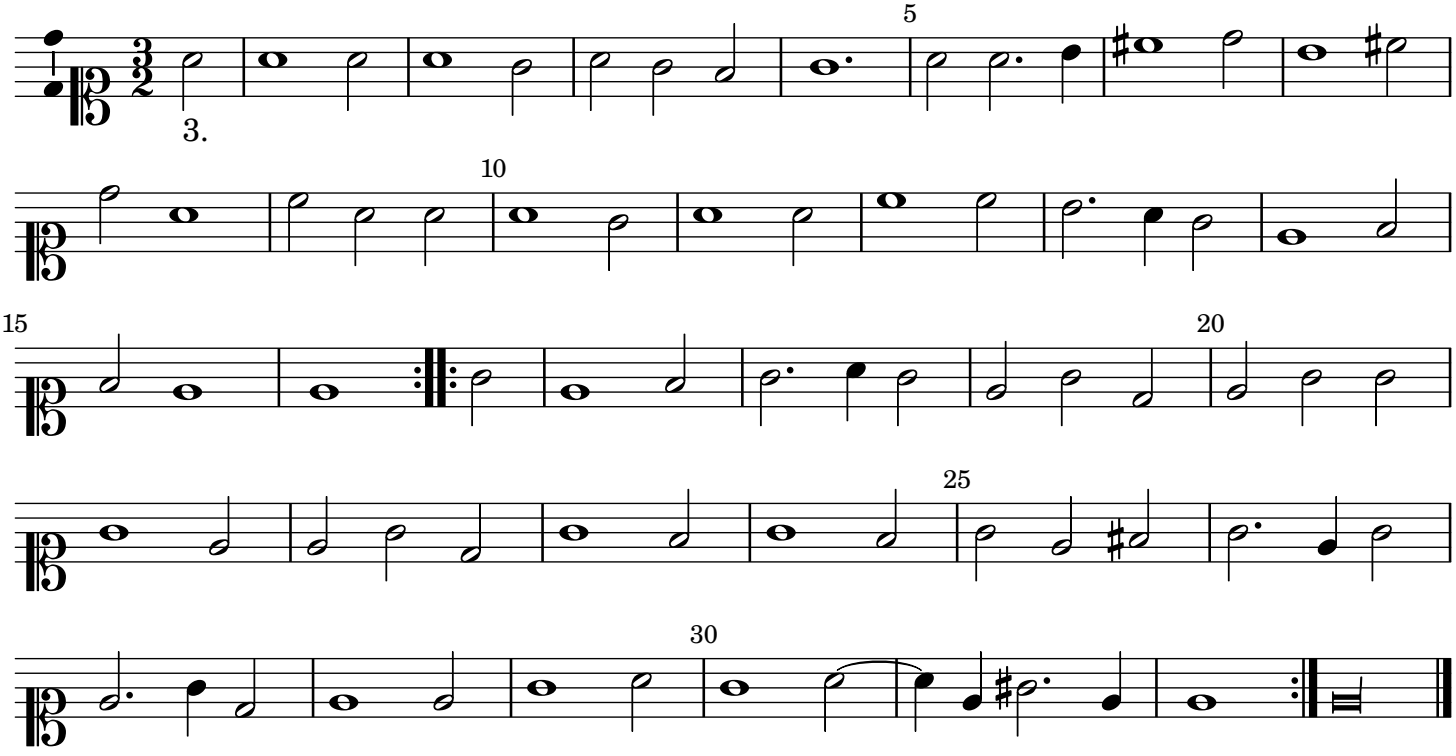

CLXXIV. à 4.

Incerti.

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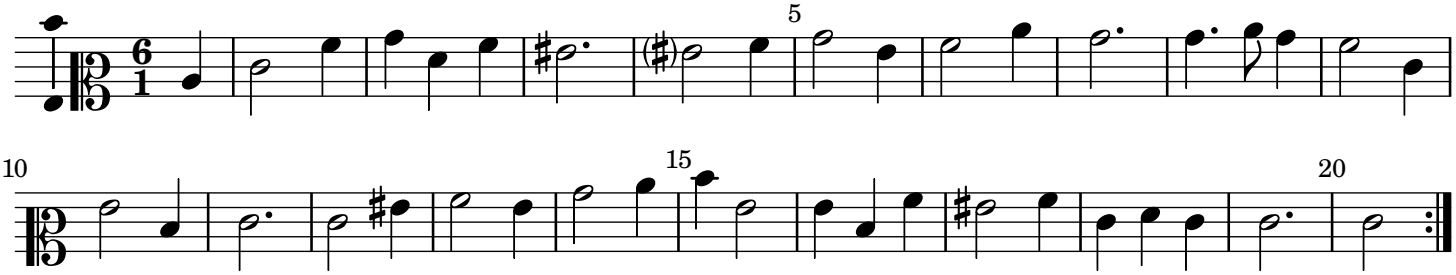

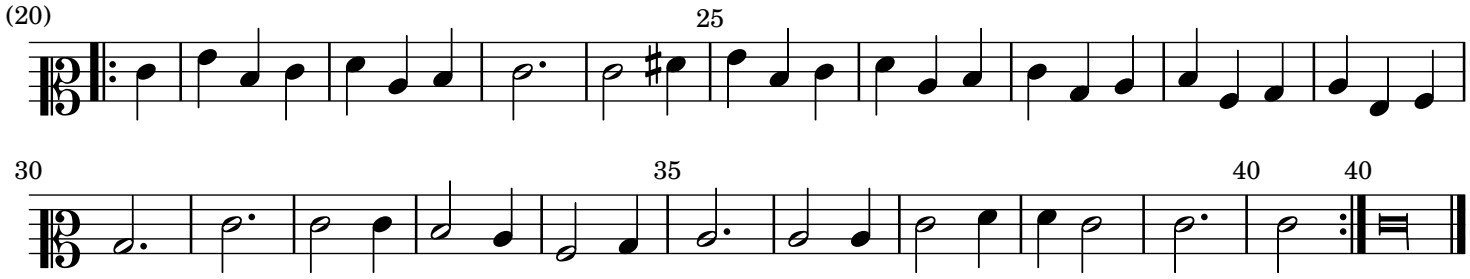

CLXXV. à 4.

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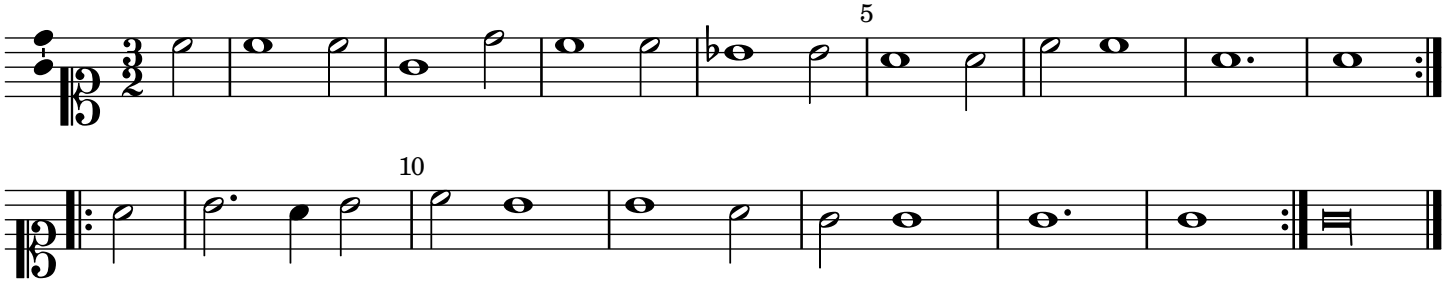

CLXXVI. à 4.

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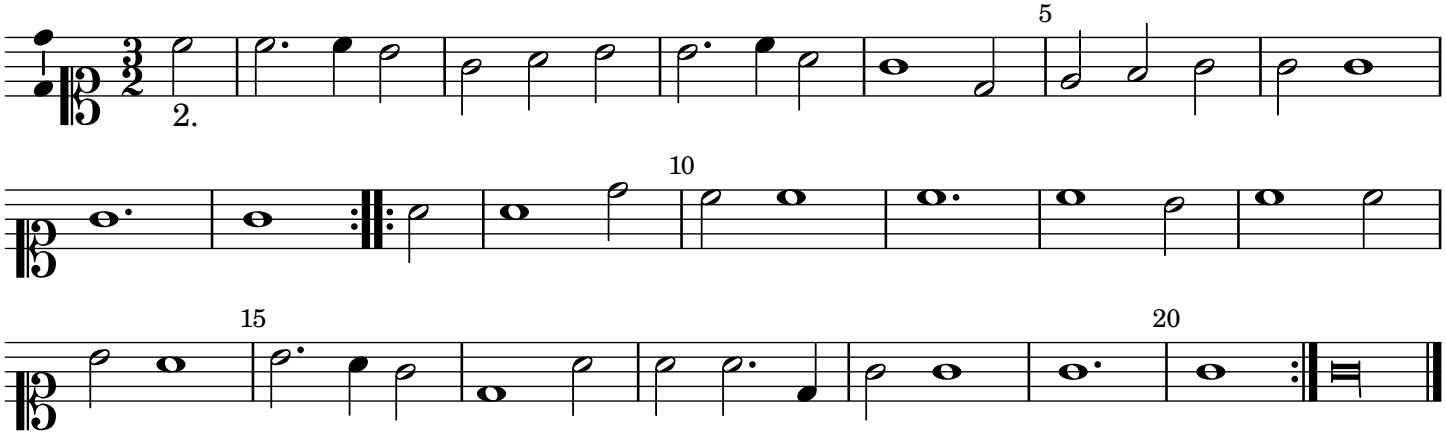

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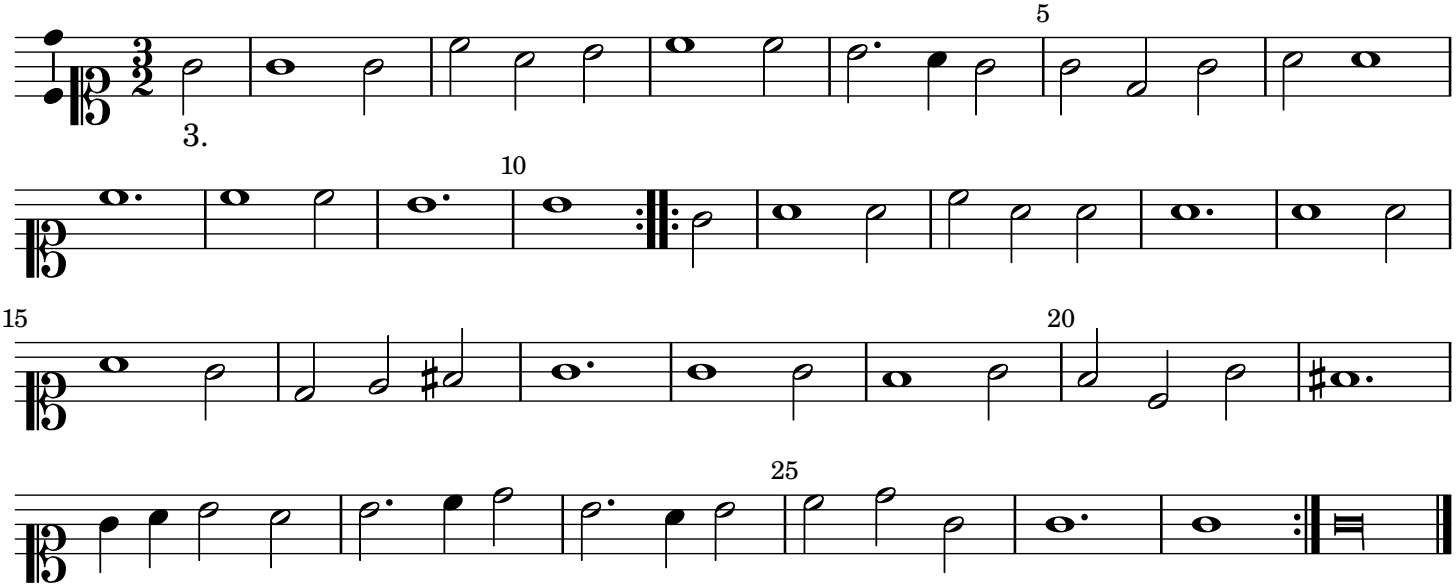

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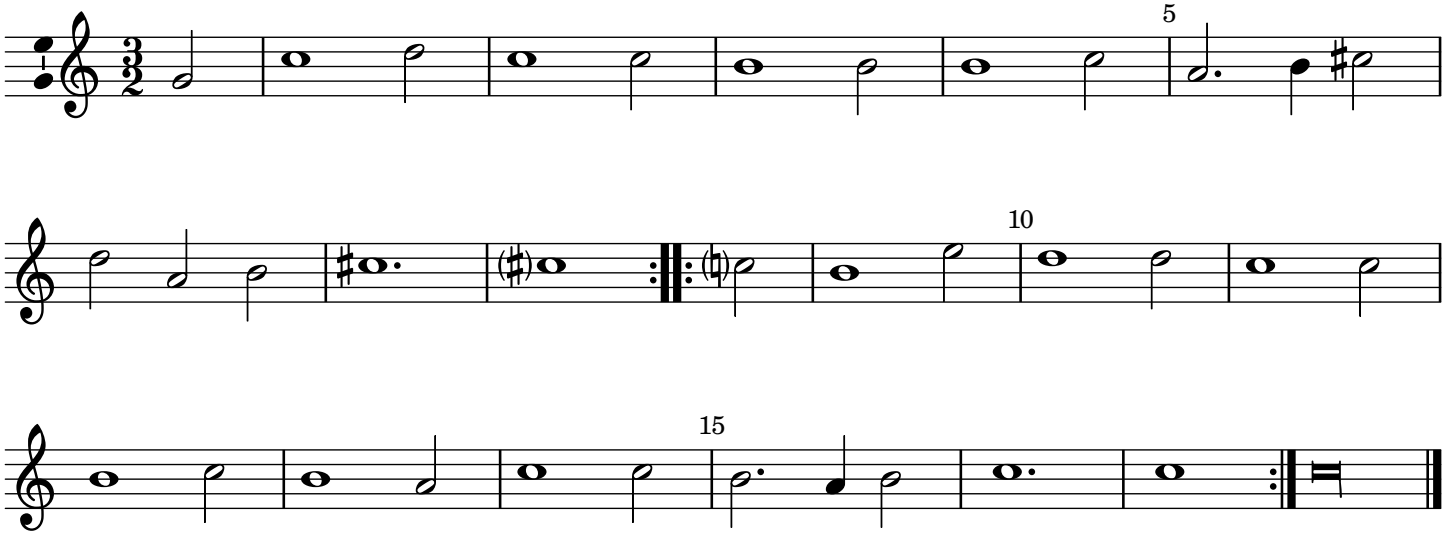

CLXXIX. à 4.

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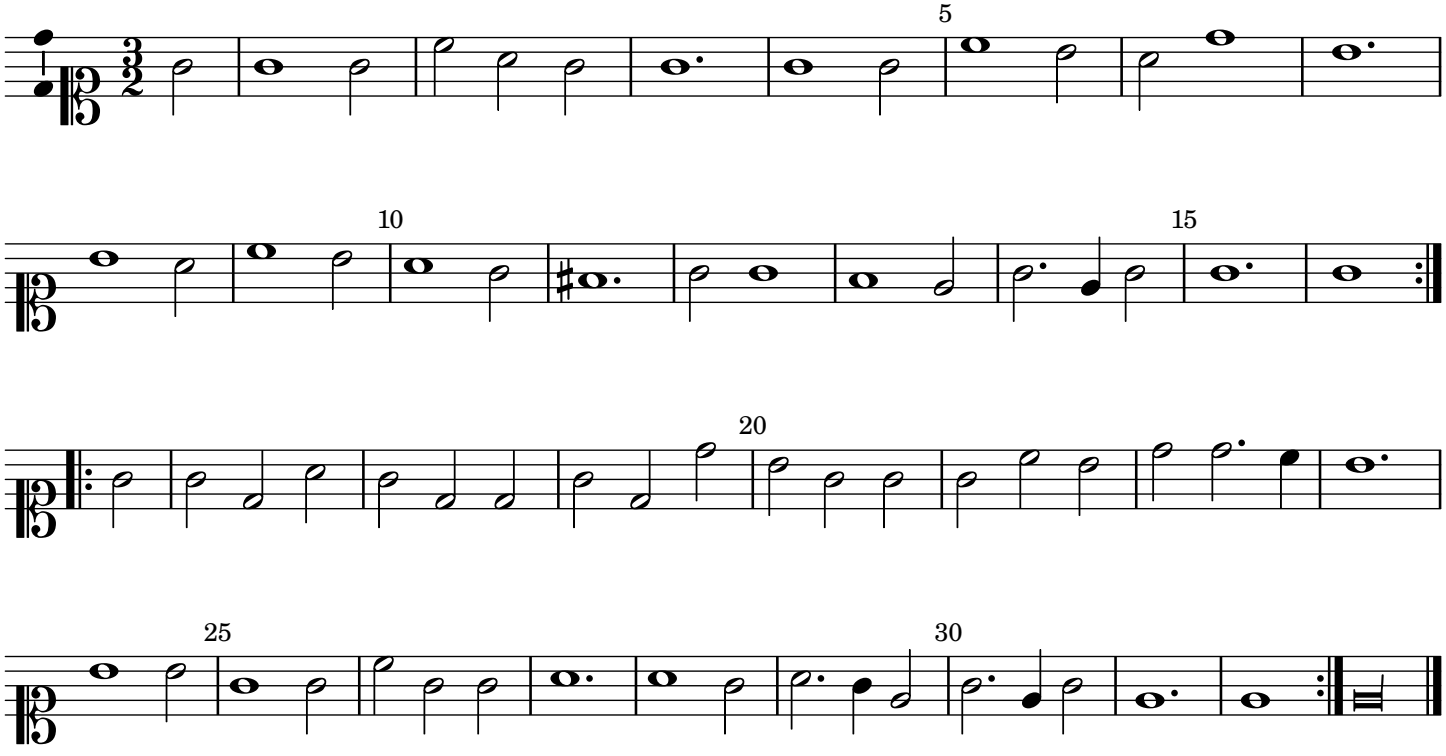

CLXXX. à 4.

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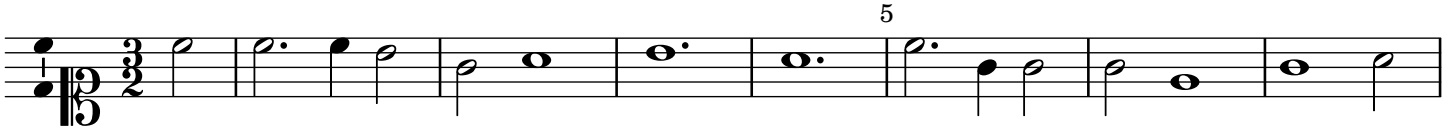

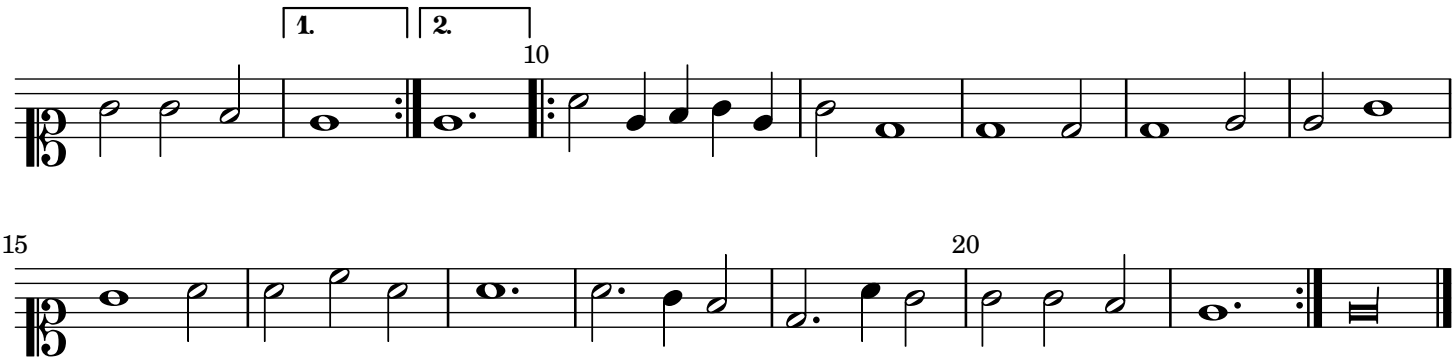

CLXXXI. à 4.

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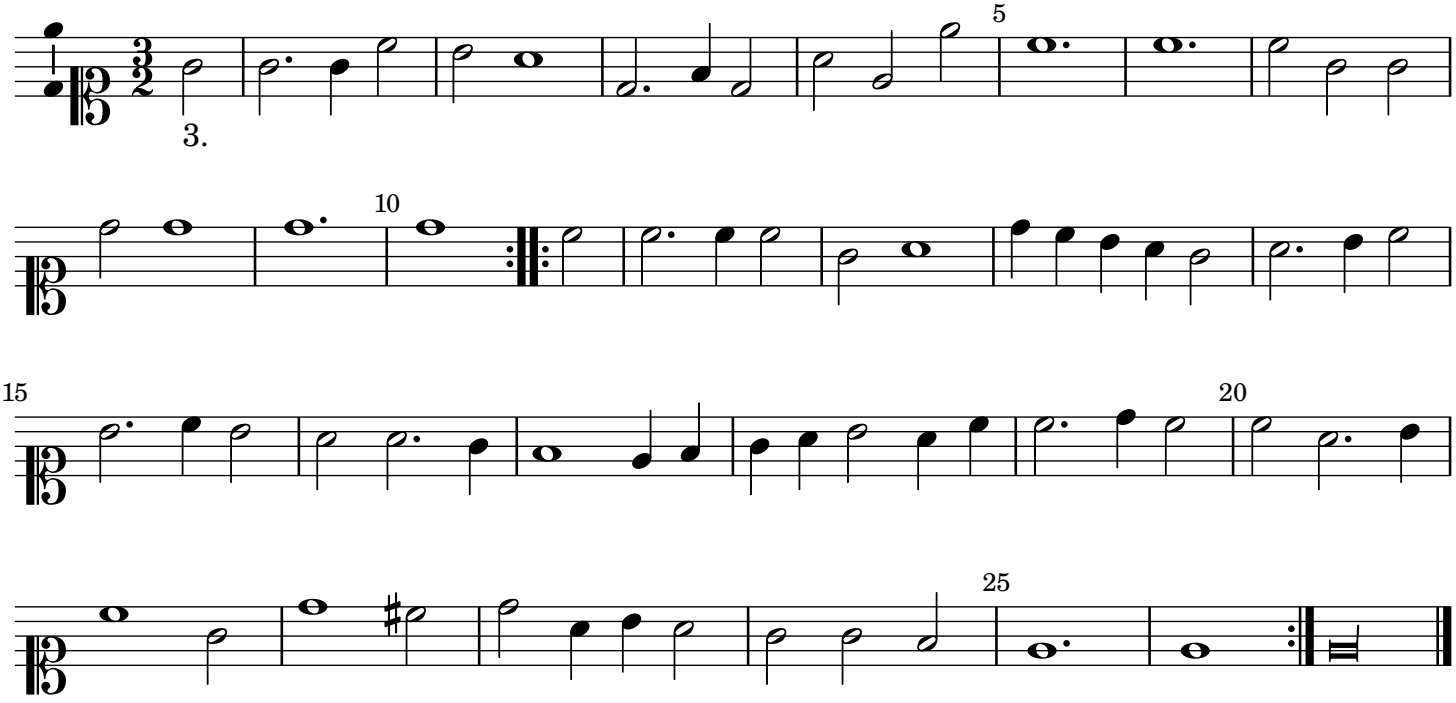

CLXXXII. à 4.

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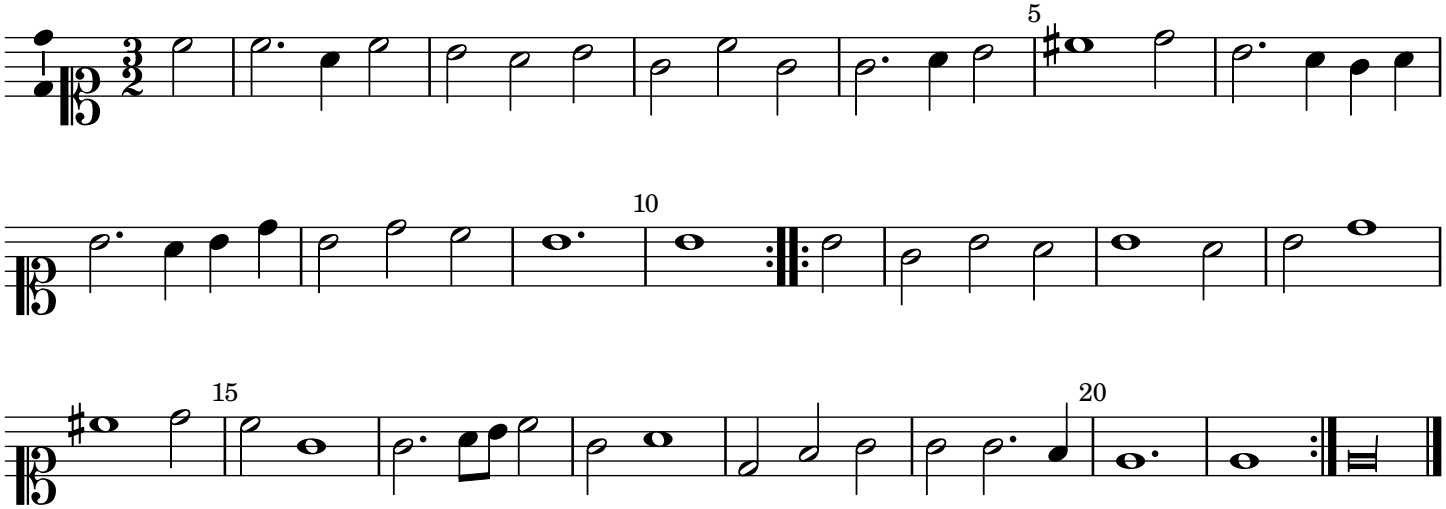

CLXXXIII. à 4.

Incerti.

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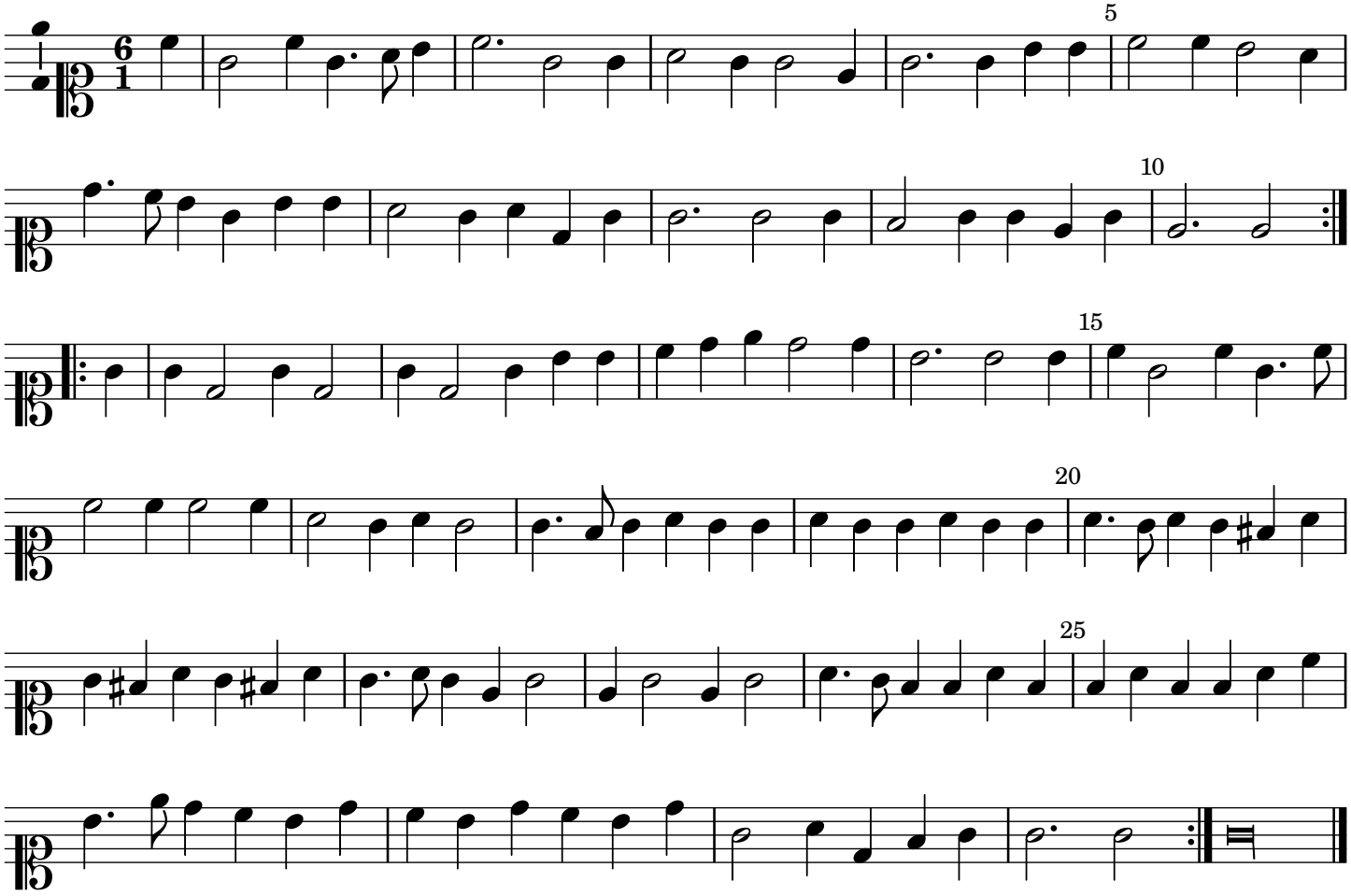

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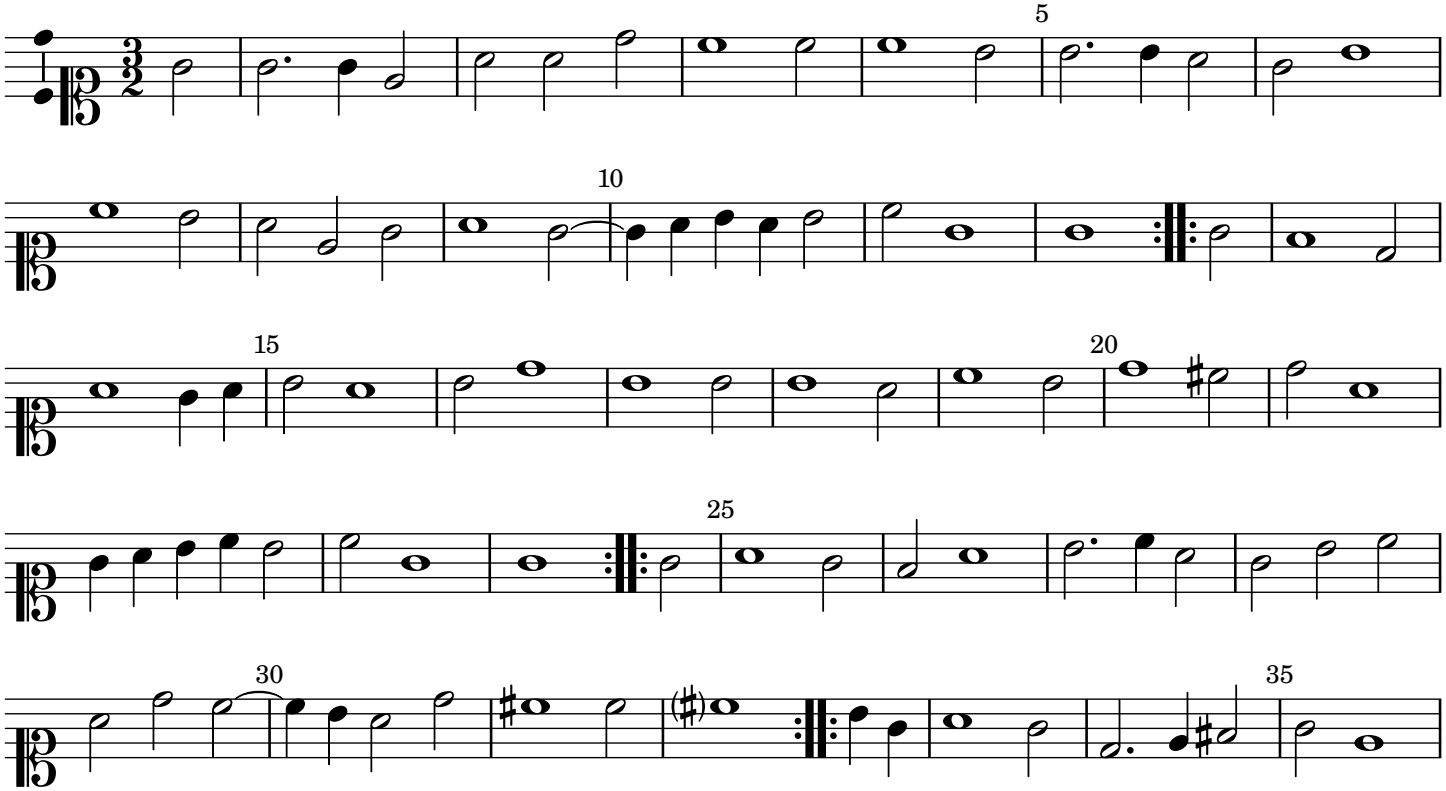
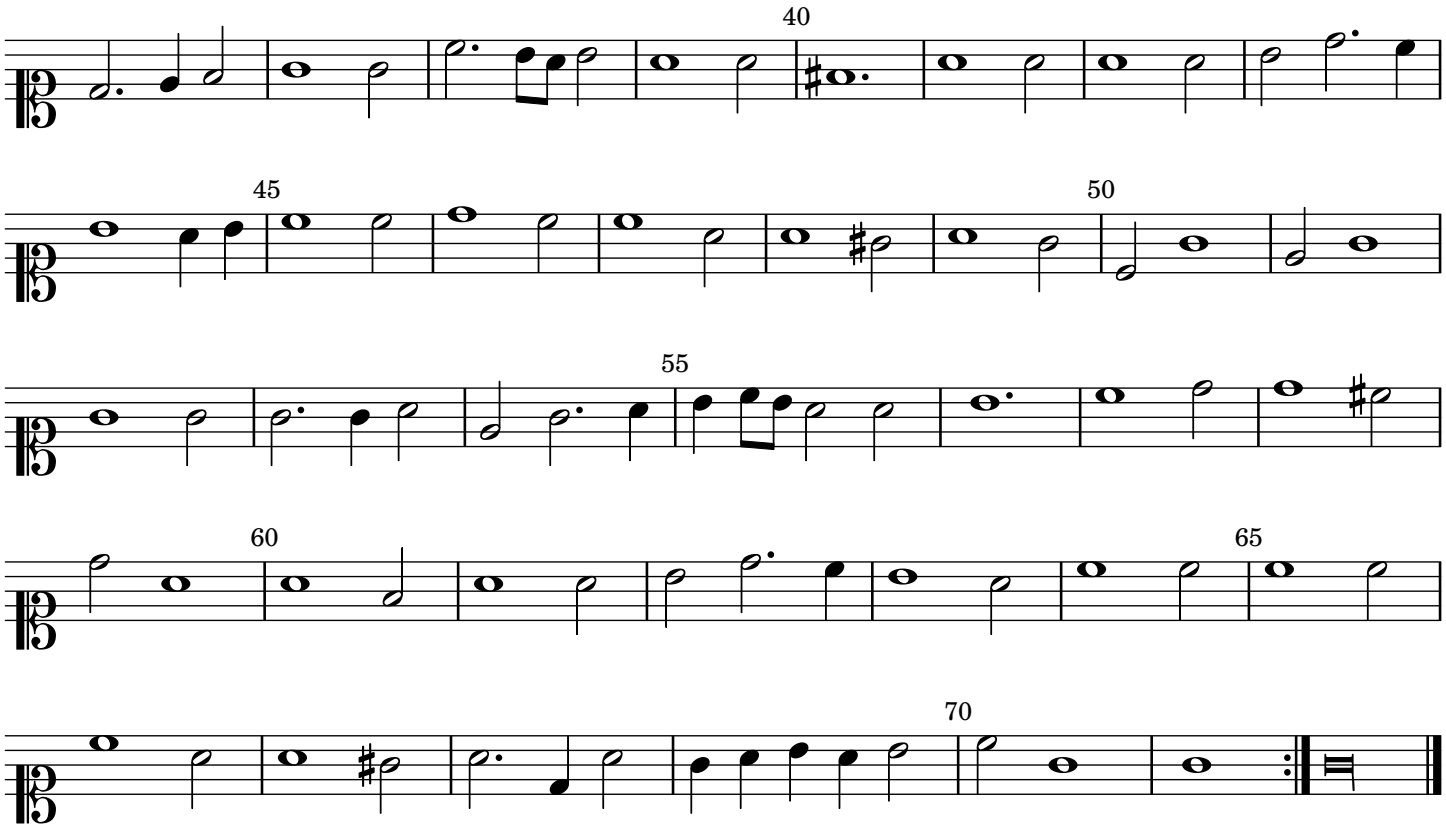
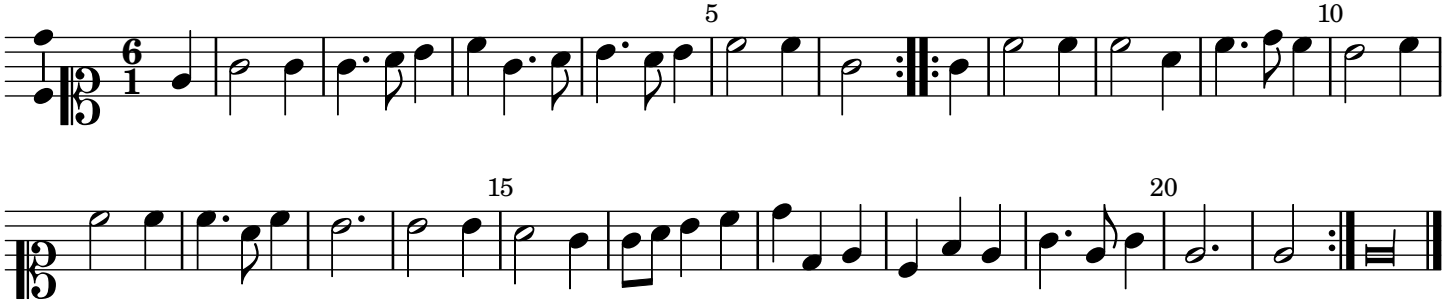




CLXXXV. à 4.

Incerti.

Willelm von Naff



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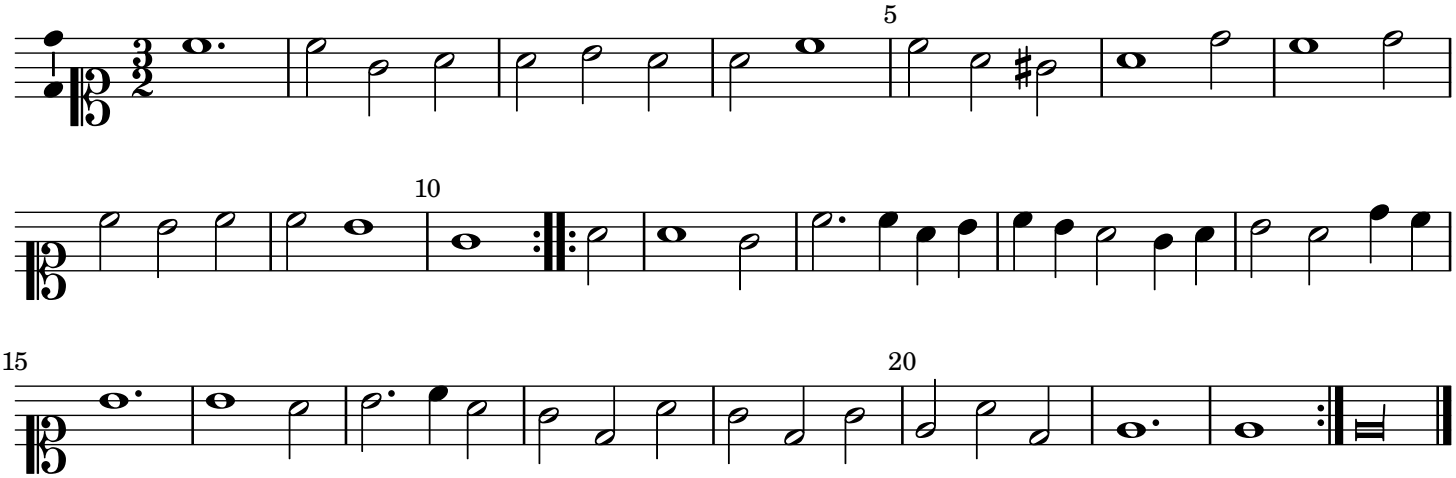

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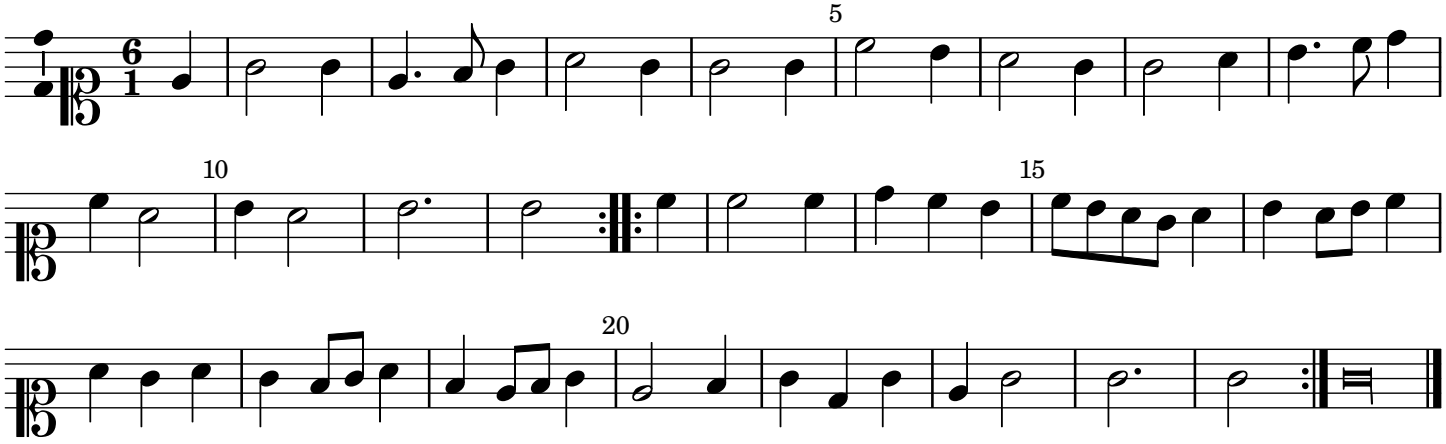

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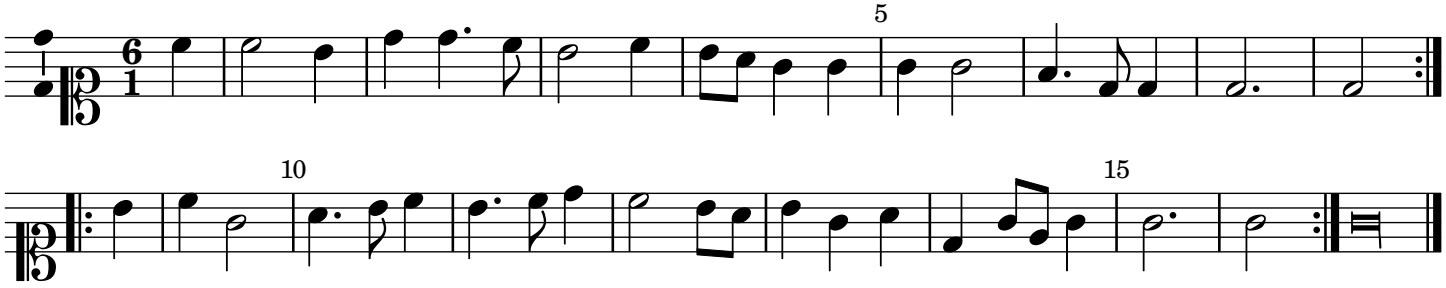

CLXXXIX. à 4.

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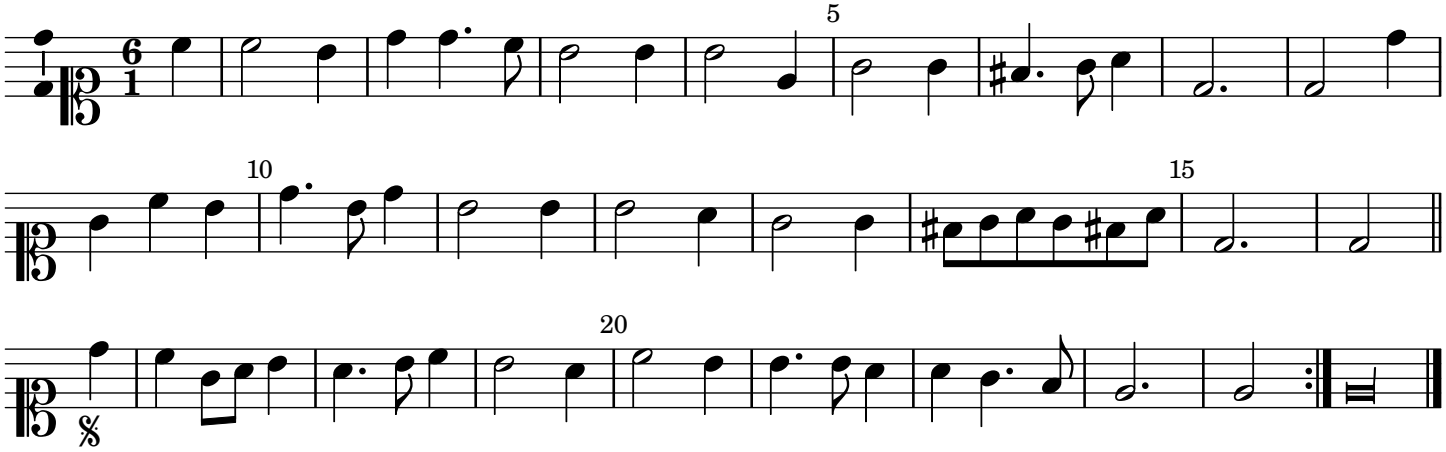

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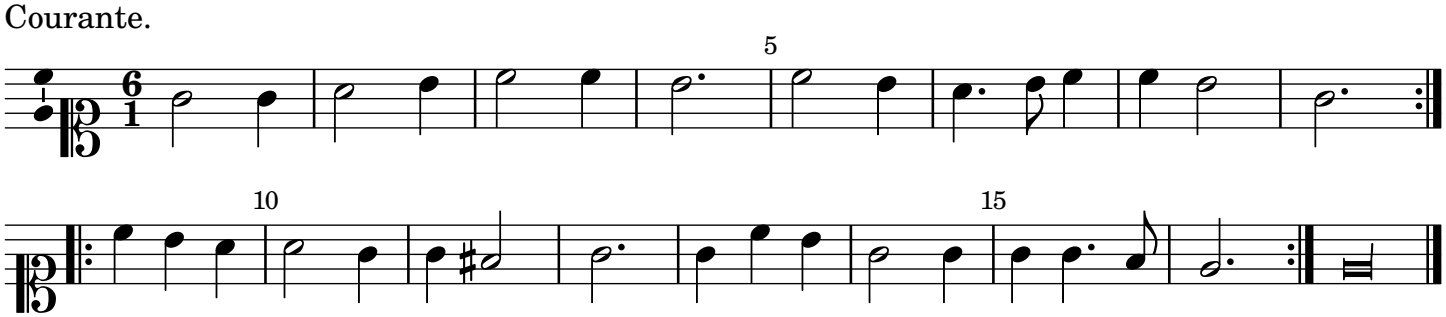

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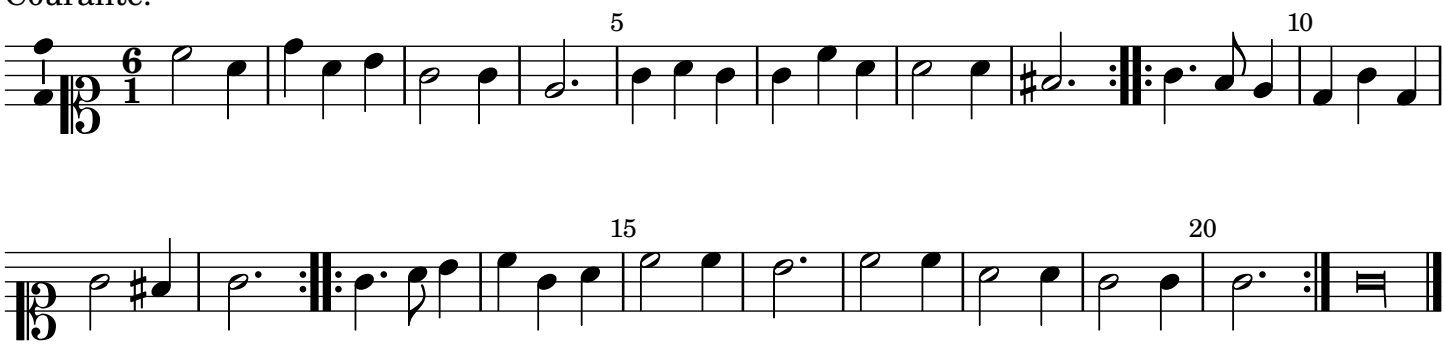

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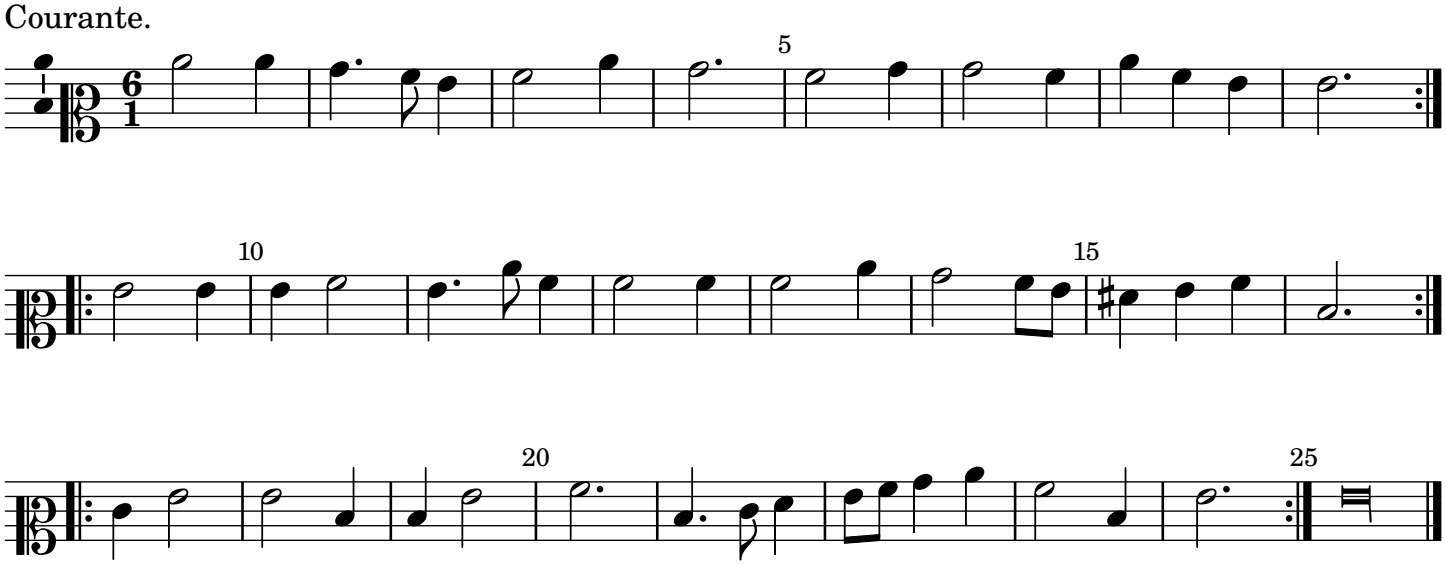

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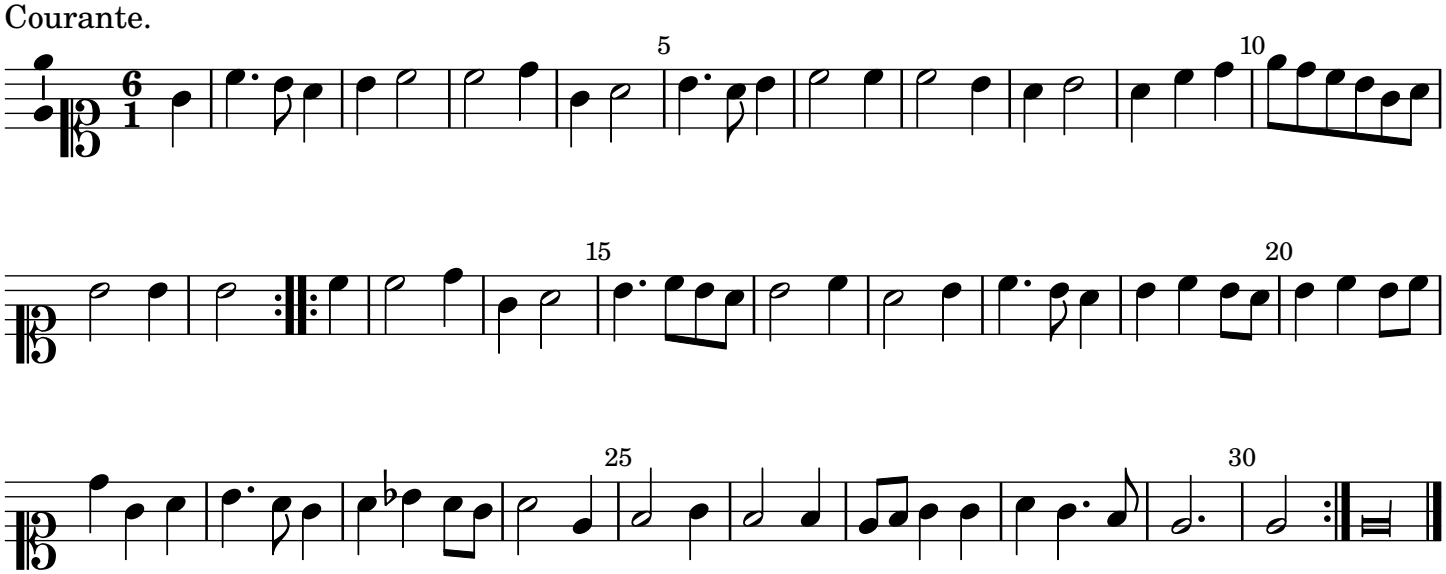

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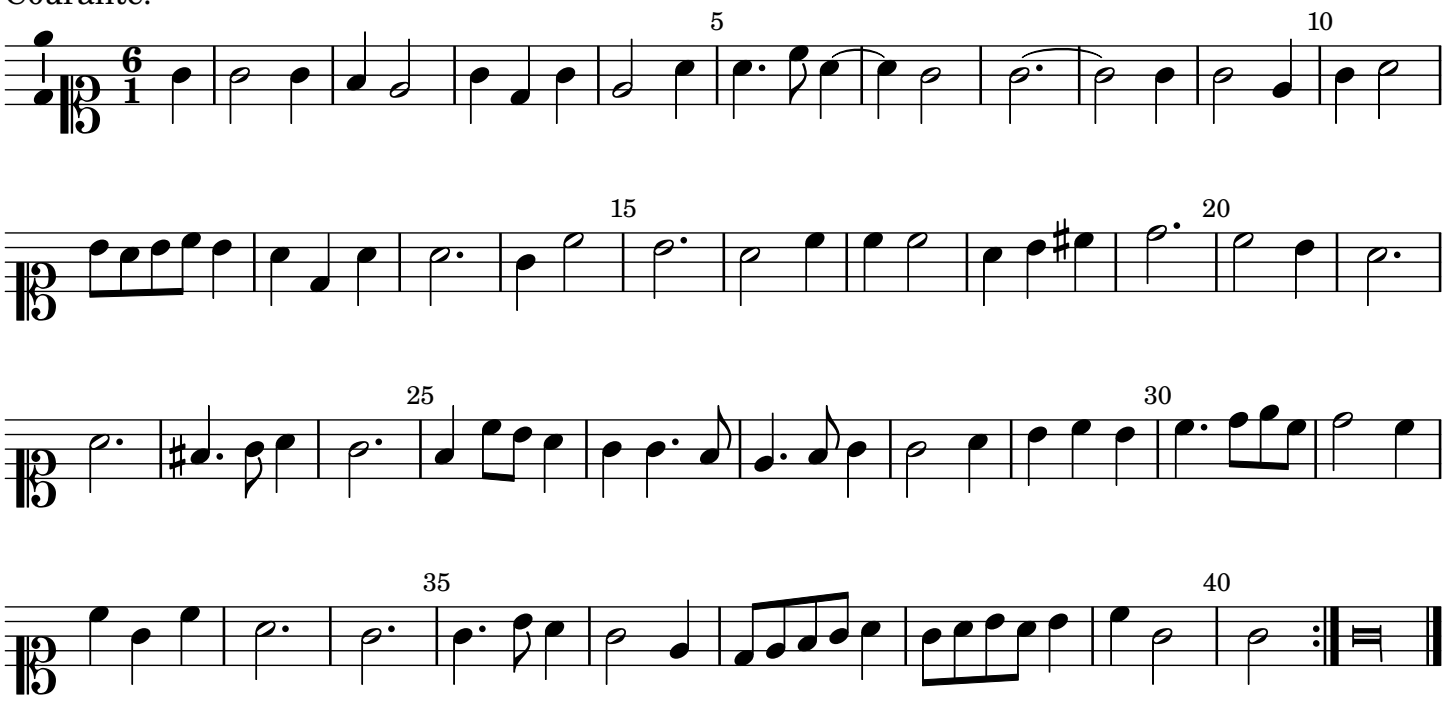

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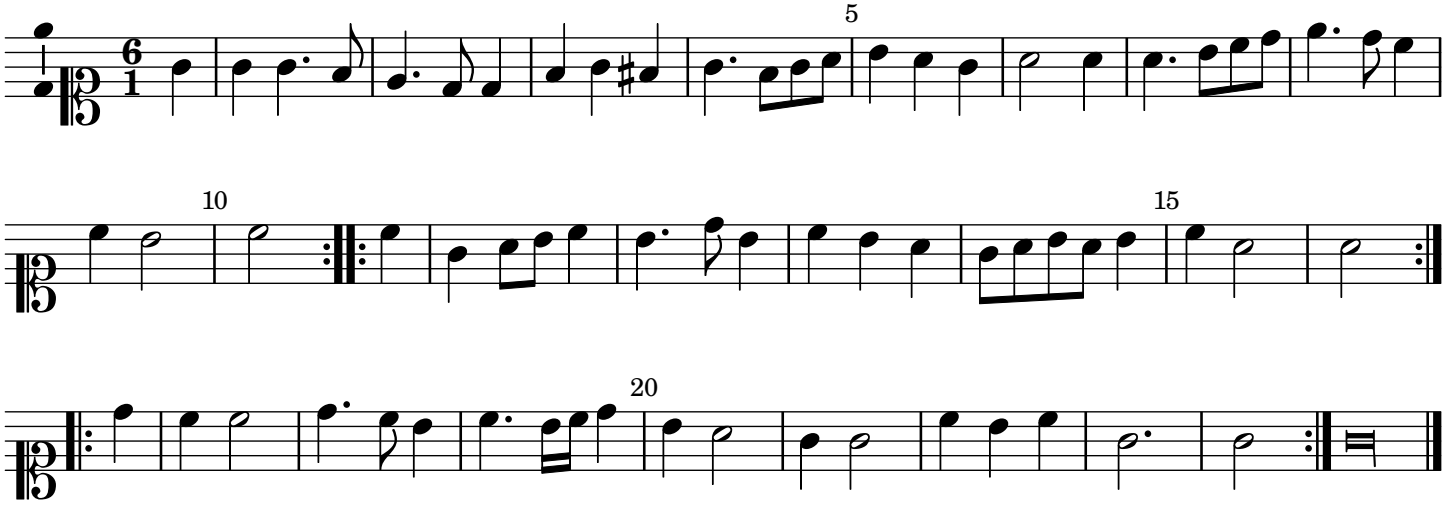

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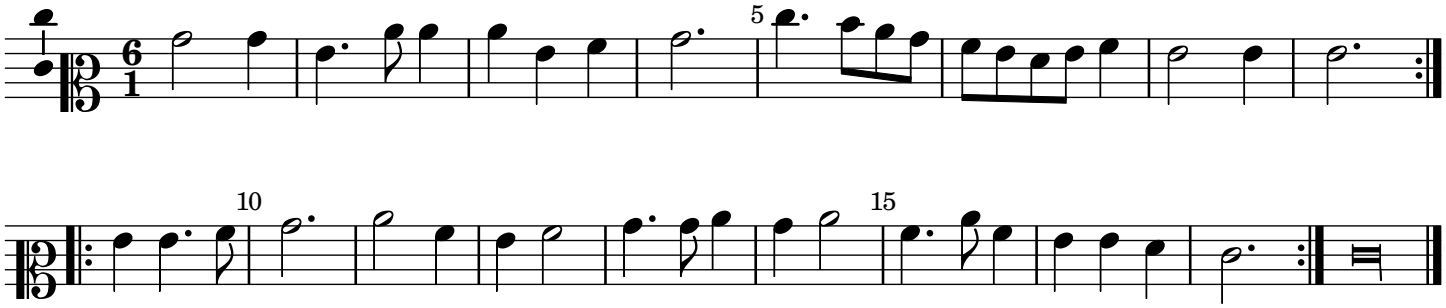

CXCVII. à 4.

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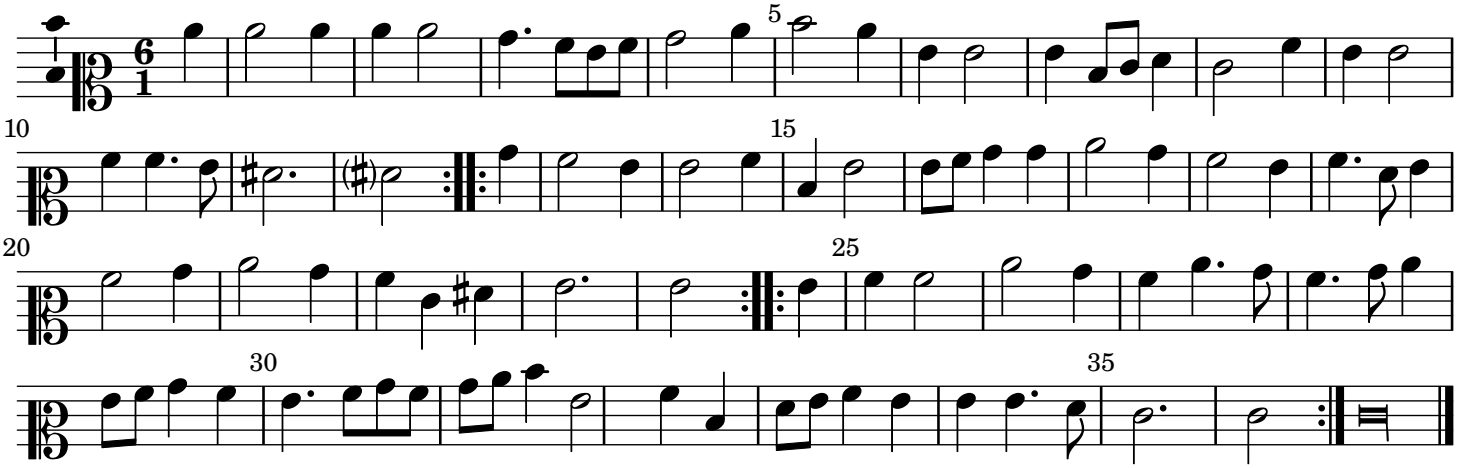


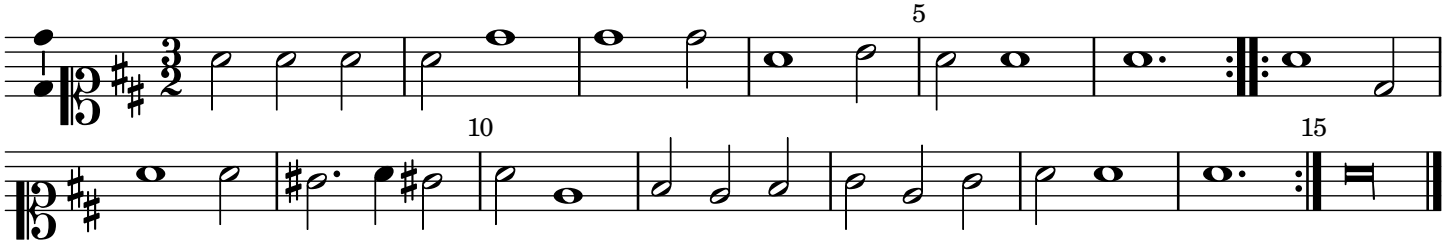
VOLTES. à. 5.

Welcher gestaldt die Volten auff mancherlen Tact zum besten misiciret / ist fornen in der Præfation zufinden.

CXCVIII. à 5.

MPC.

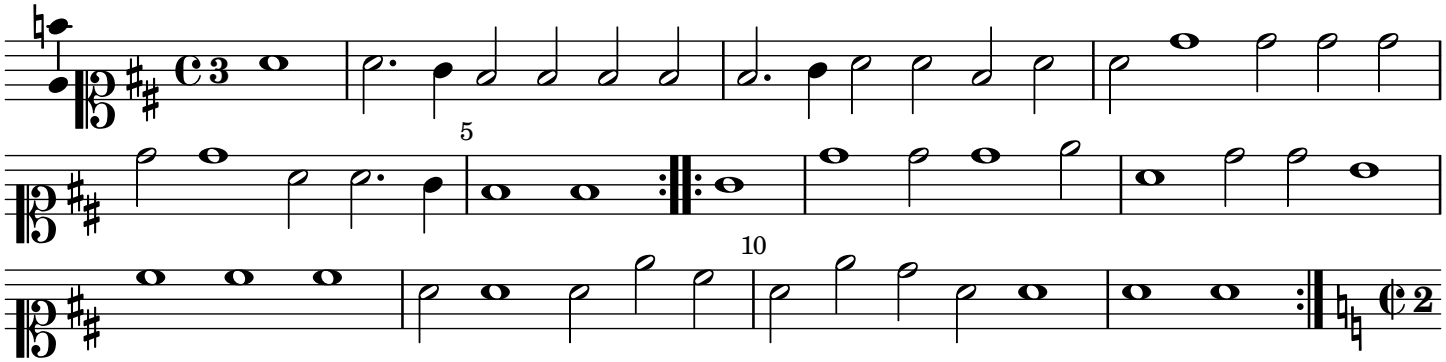
Volte du Philou.



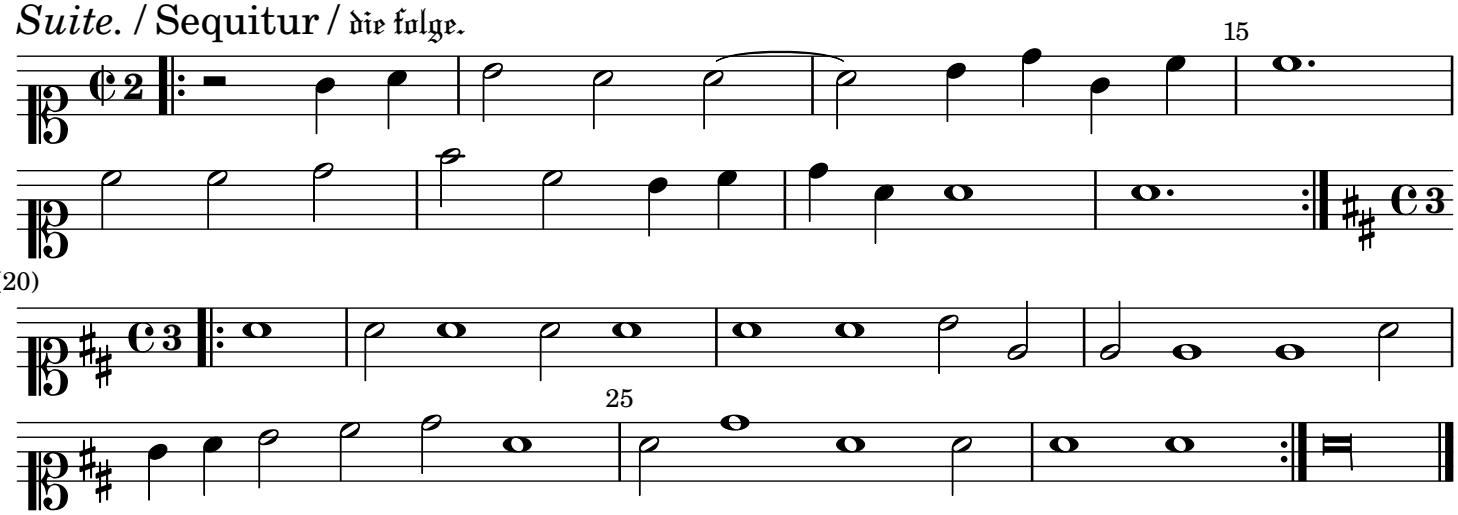
CXCIX. à 5.

MPC.

Volte du Tambuor.



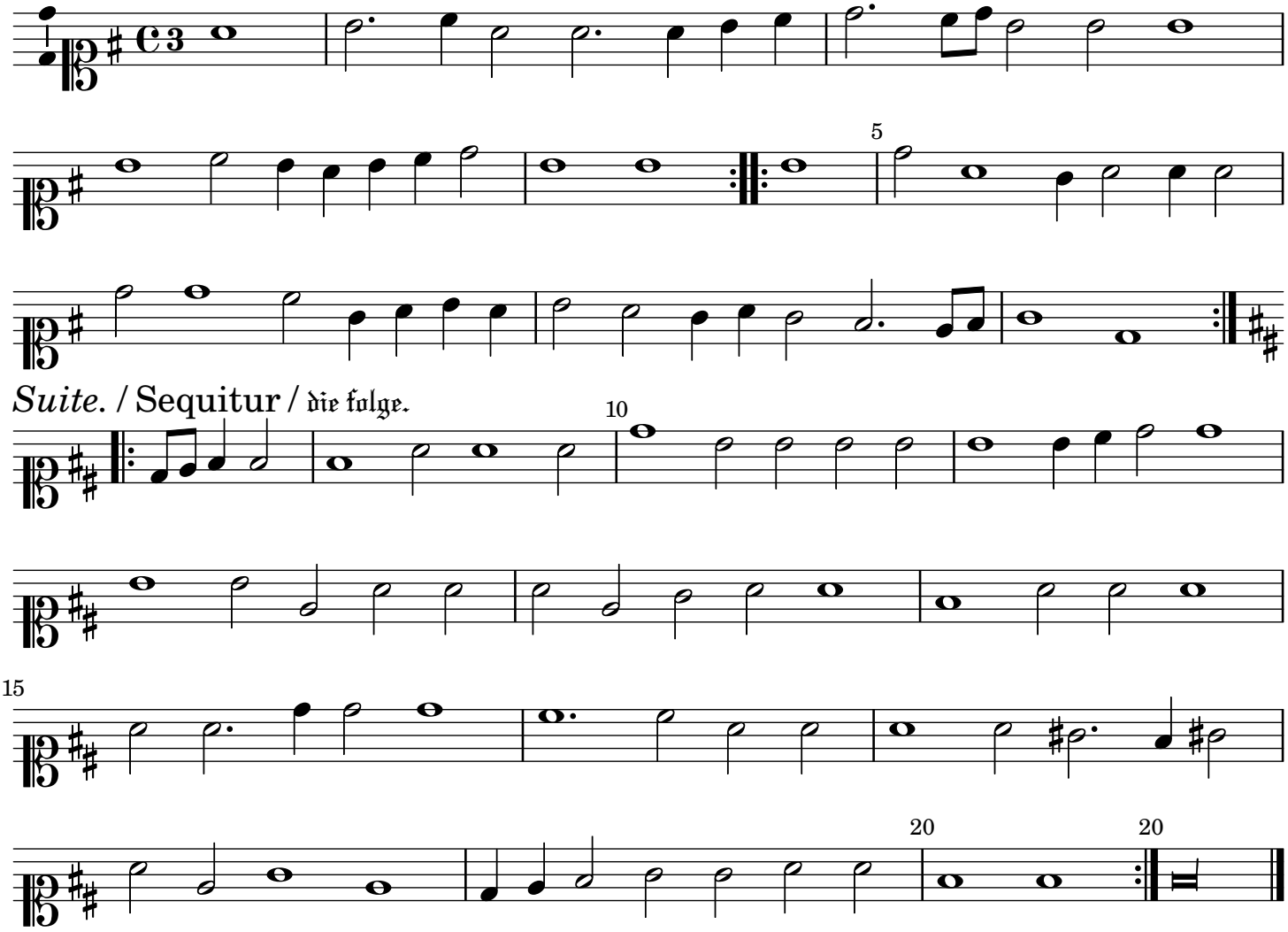
Suite. / Sequitur / die folge.



CC. à 5.

MPC.

Volte.

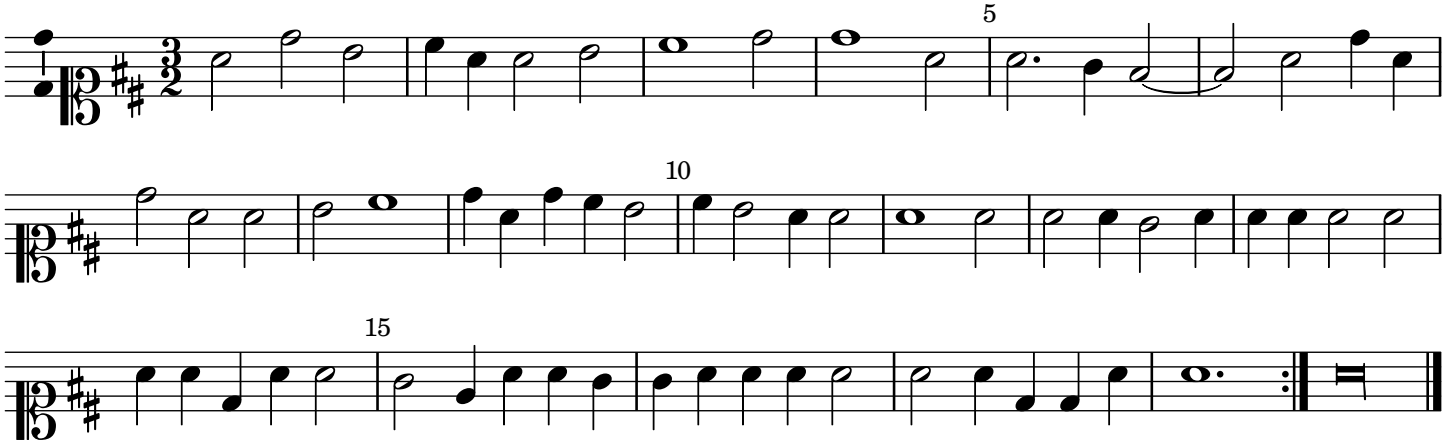


Suite. / Sequitur / die folge.

CCI. à 5.

MPC.

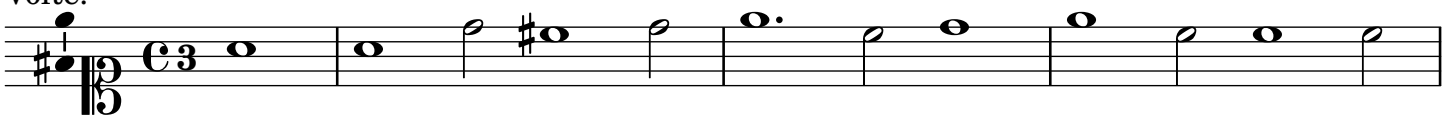
Volte.

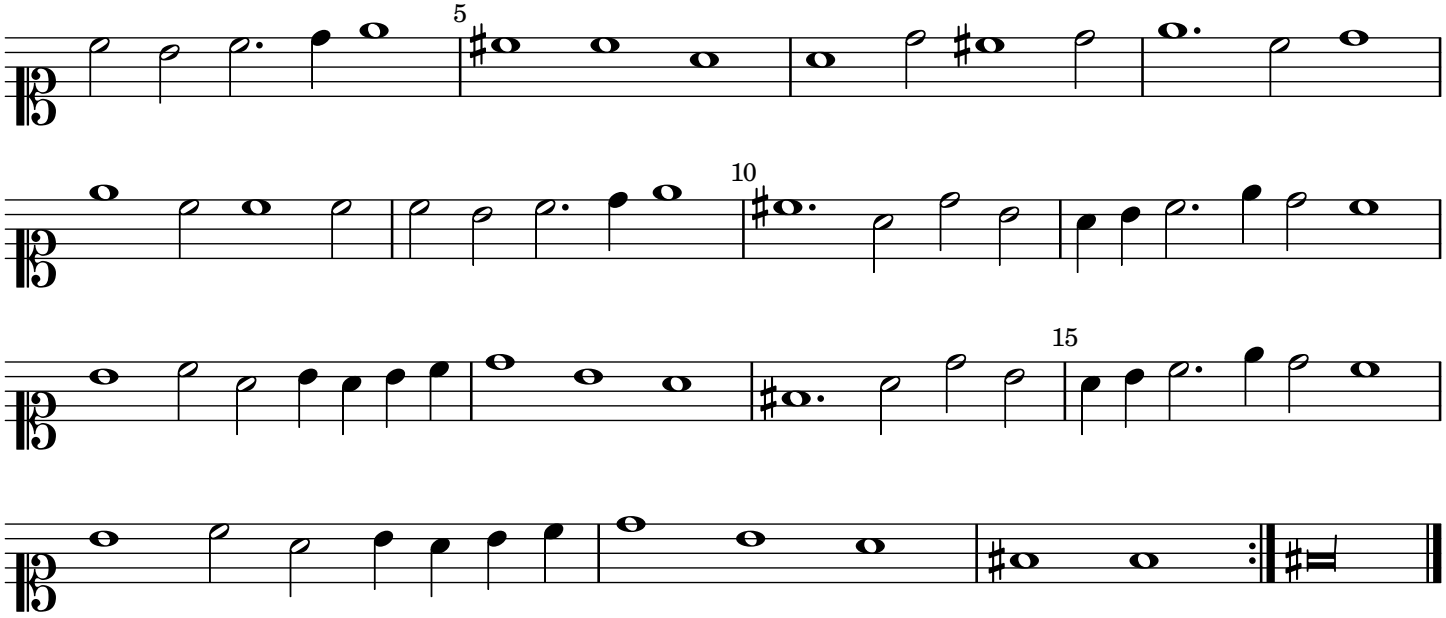


CCII. à 5.

F. C.

Volte.

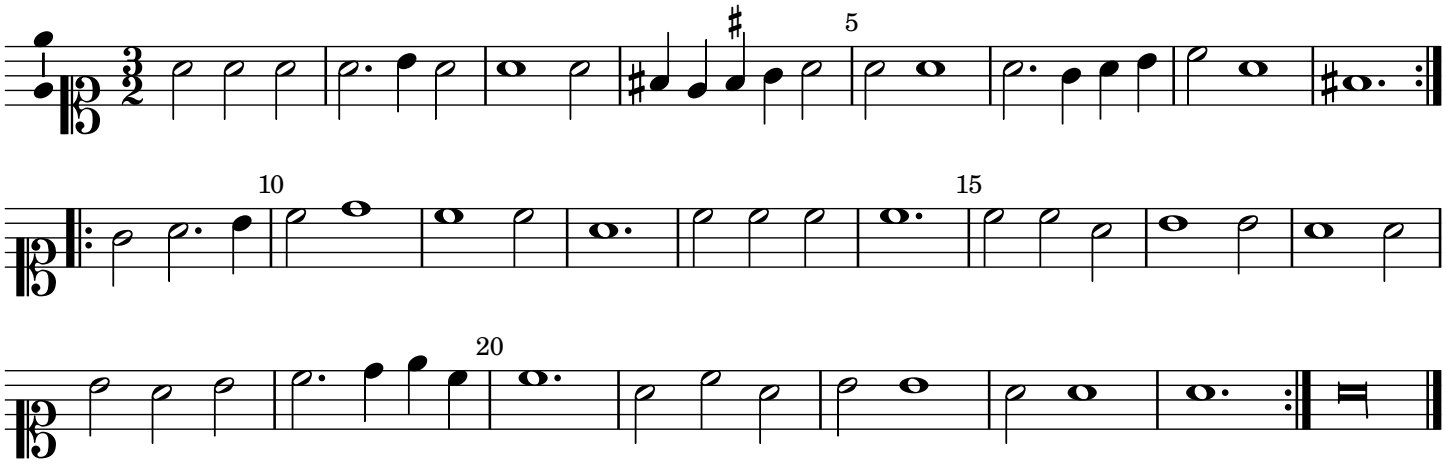




CCIII. à 5.

MPC.

La Volte du Roy.



CCIV. à 5.

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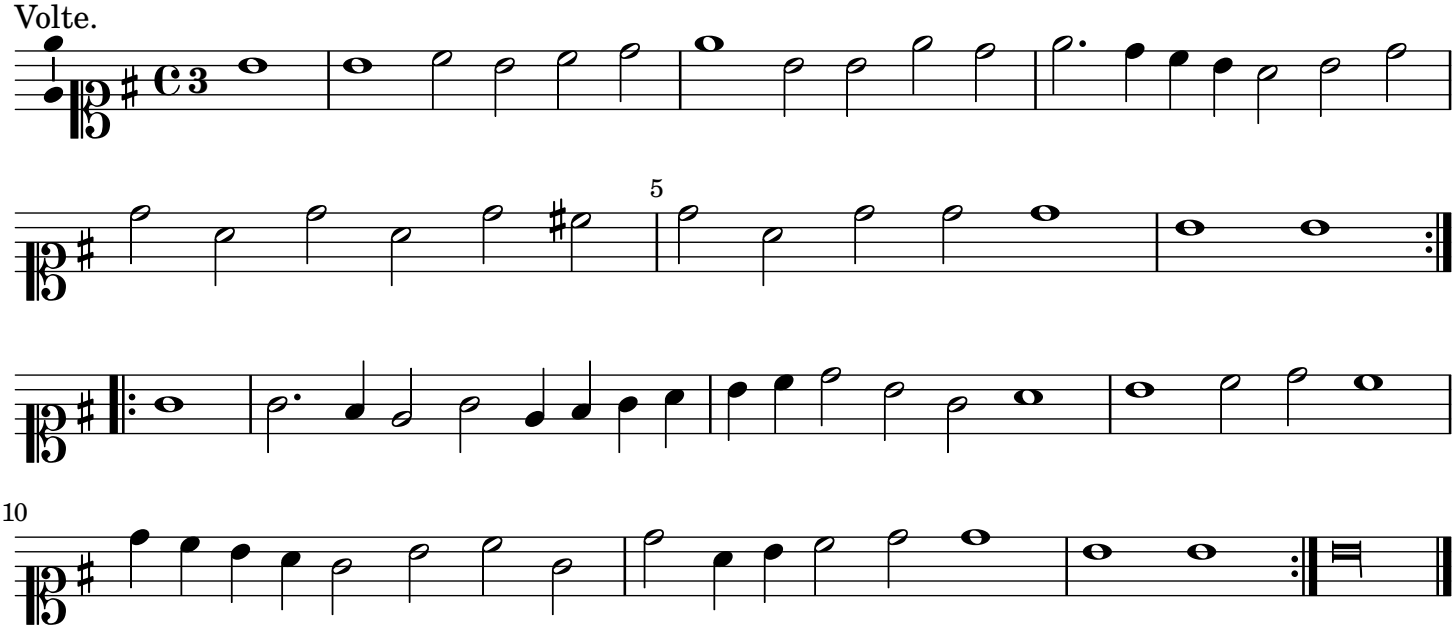
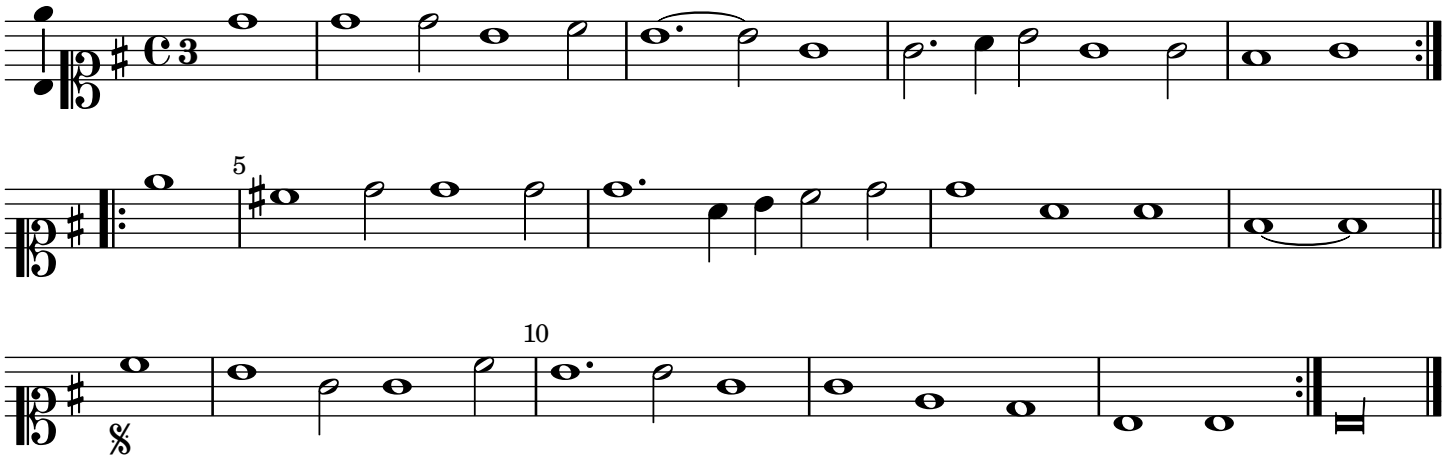
Volte.



CCV. à 5.

F. C.

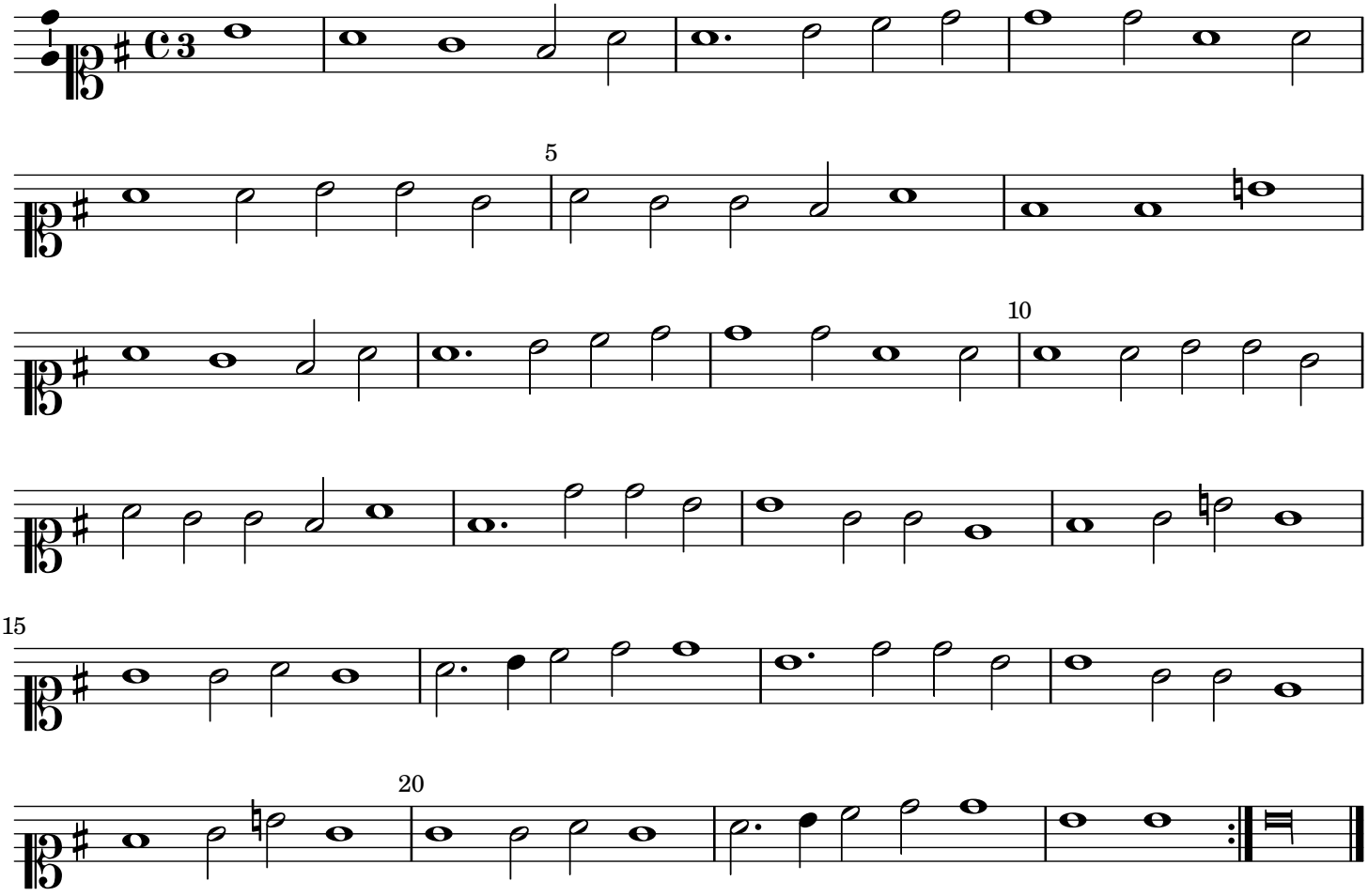
Volte.



CCVI. à 5.

F. C.

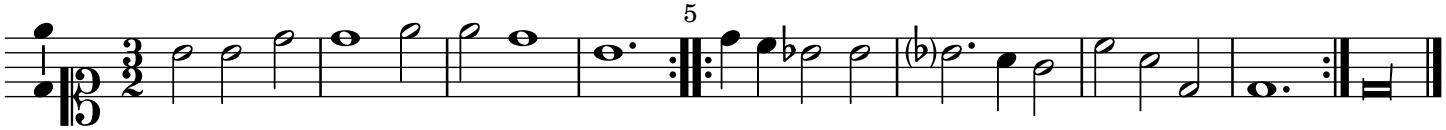
Volte.



CCVII. à 5.

MPC.

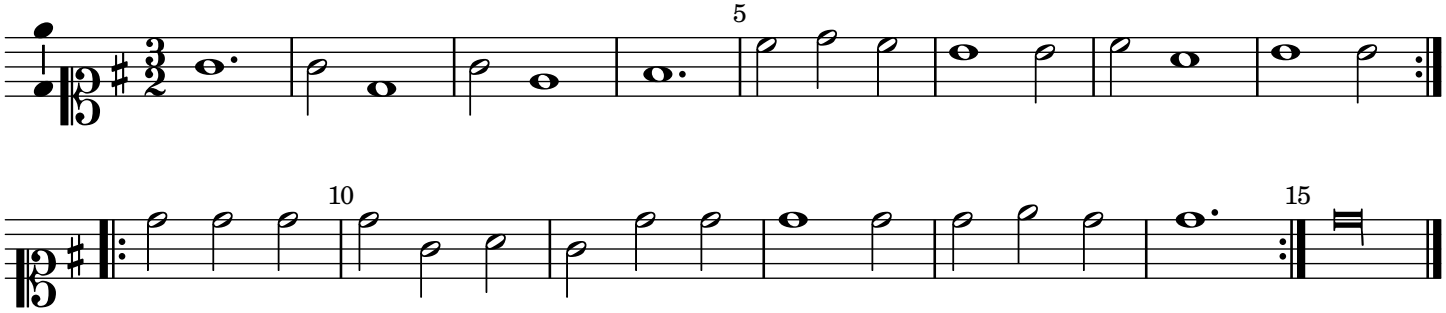
1. La Volte du Roy.



CCVIII. à 5.

MPC.

2. La Volte du Roy.



CCIX. à 5.

F. C.

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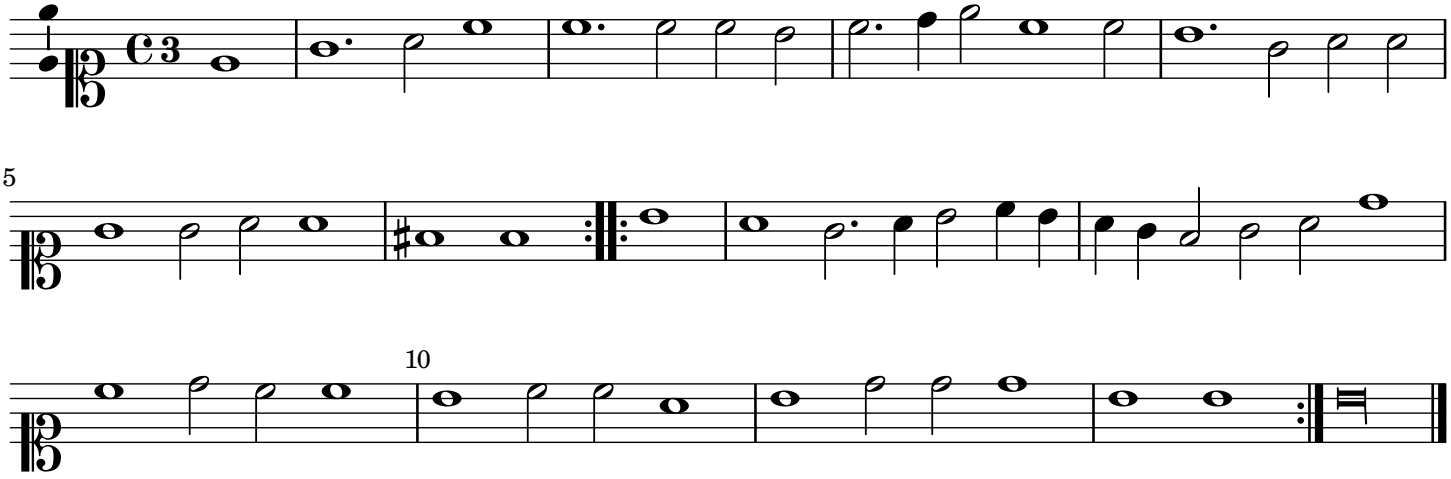
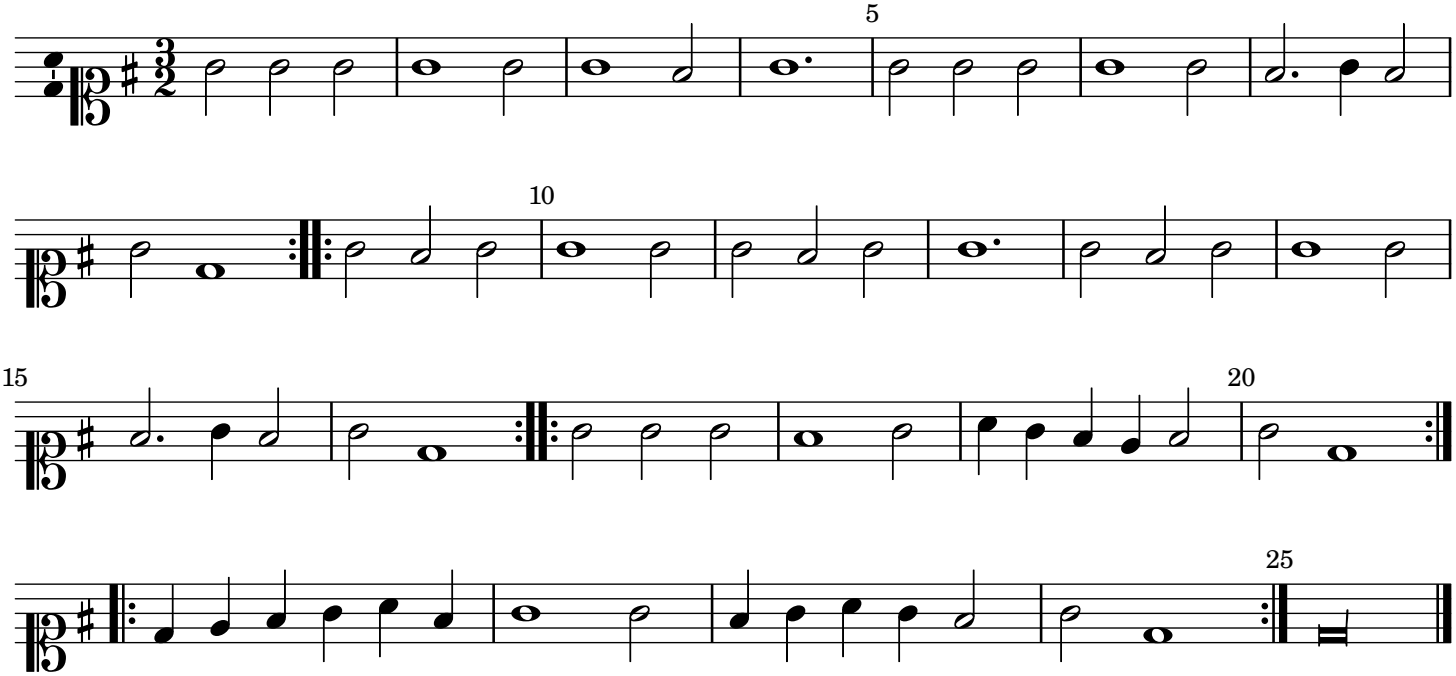


CCX. à 5.

MPC.

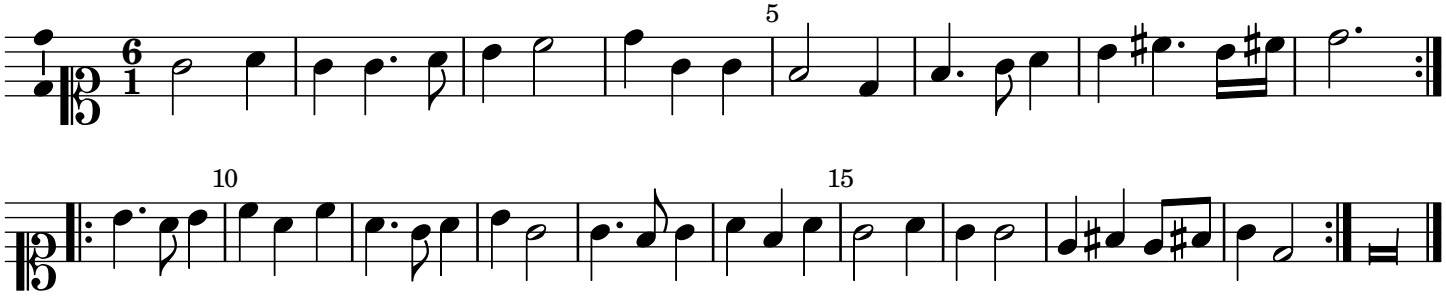
Volte.



CCXI. à 5.

MPC.

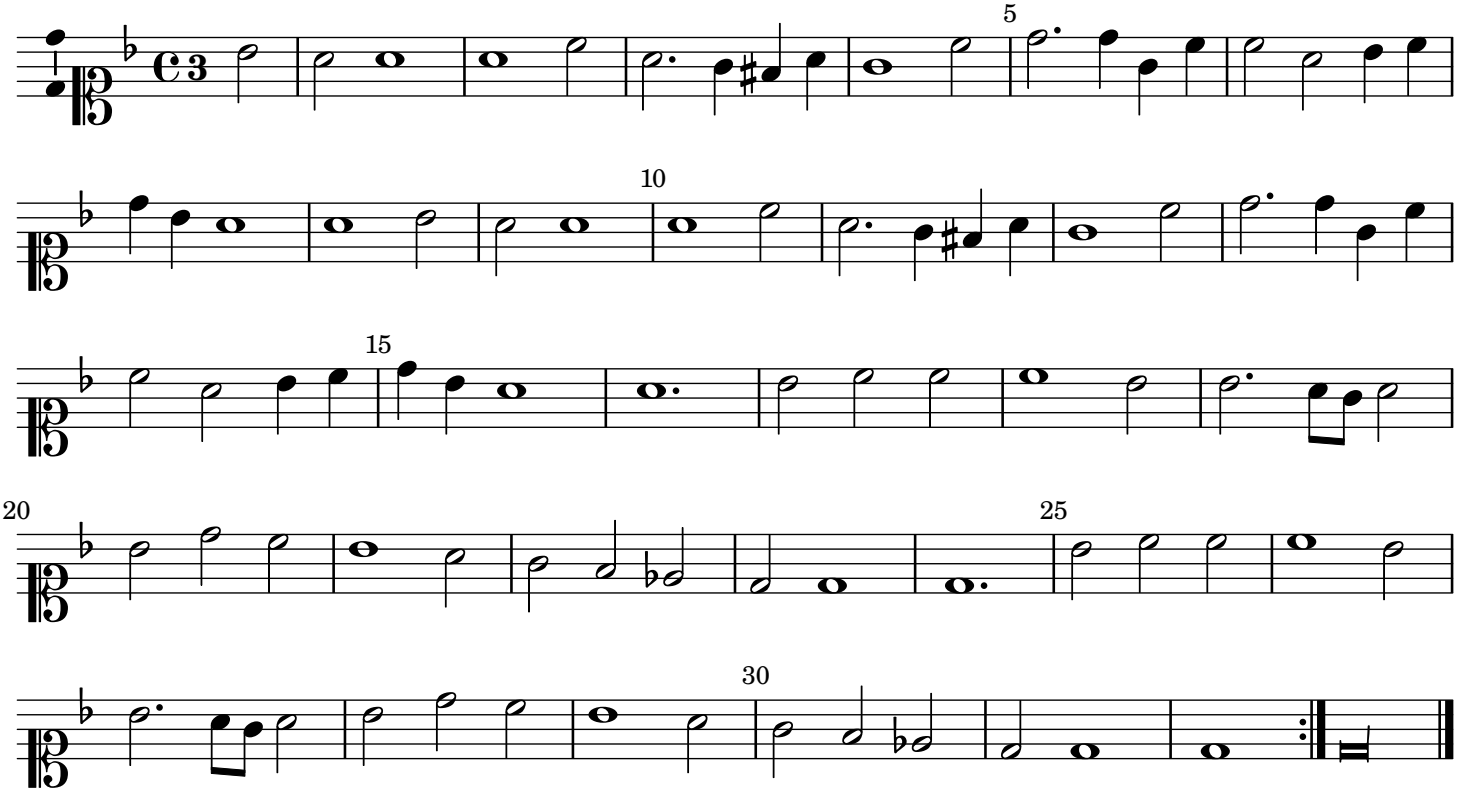
Volte.



CCXII. à 5.

MPC.

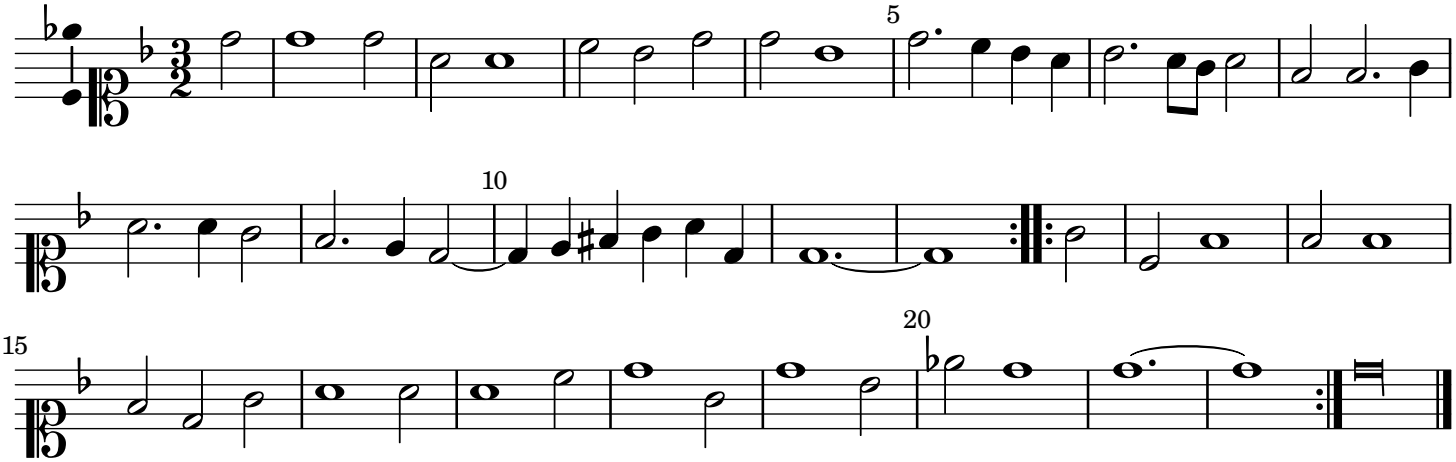
Volte.



CCXIII. à 5.

MPC.

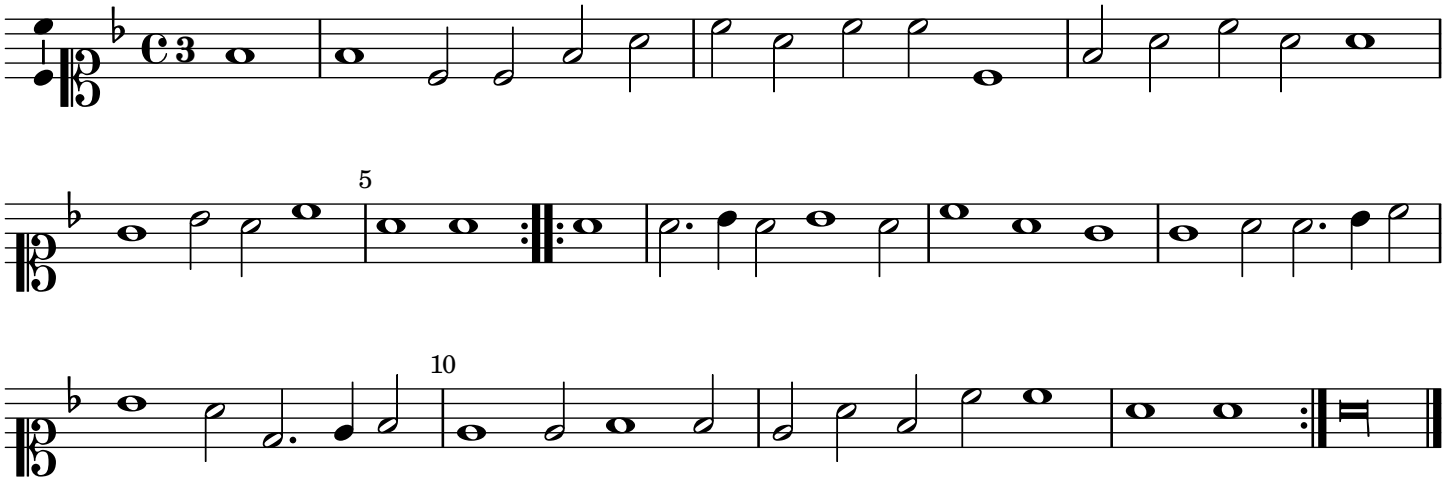
Volte.



CCXIV. à 5.

MPC.

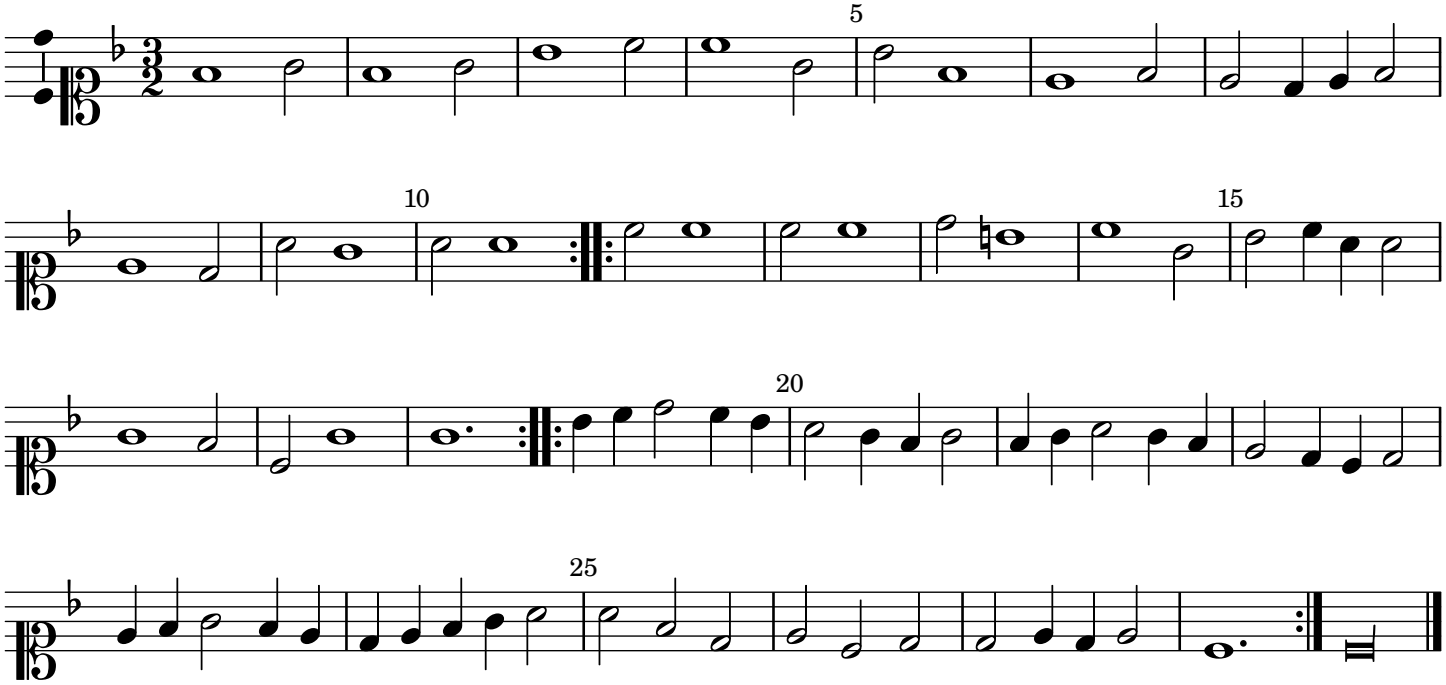
Volte.



CCXV. à 5.

MPC.

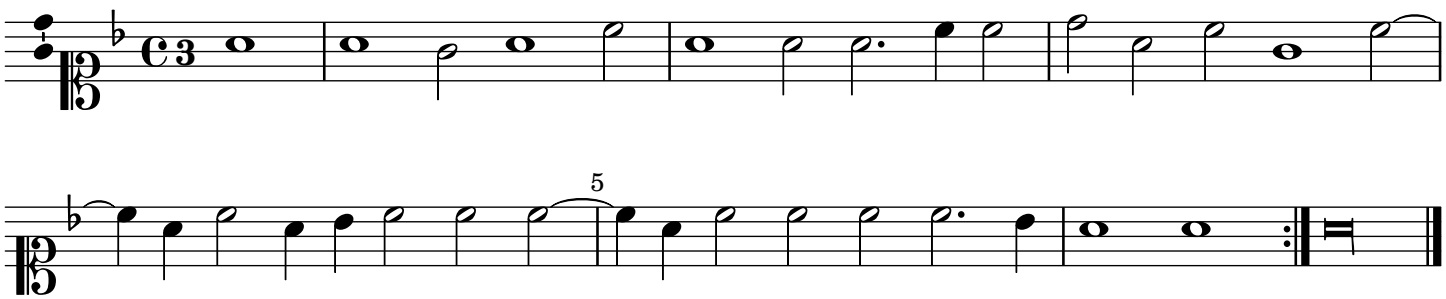
Volte.



CCXVI. à 5.

MPC.

Volte.



CCXVII. à 5.

MPC.

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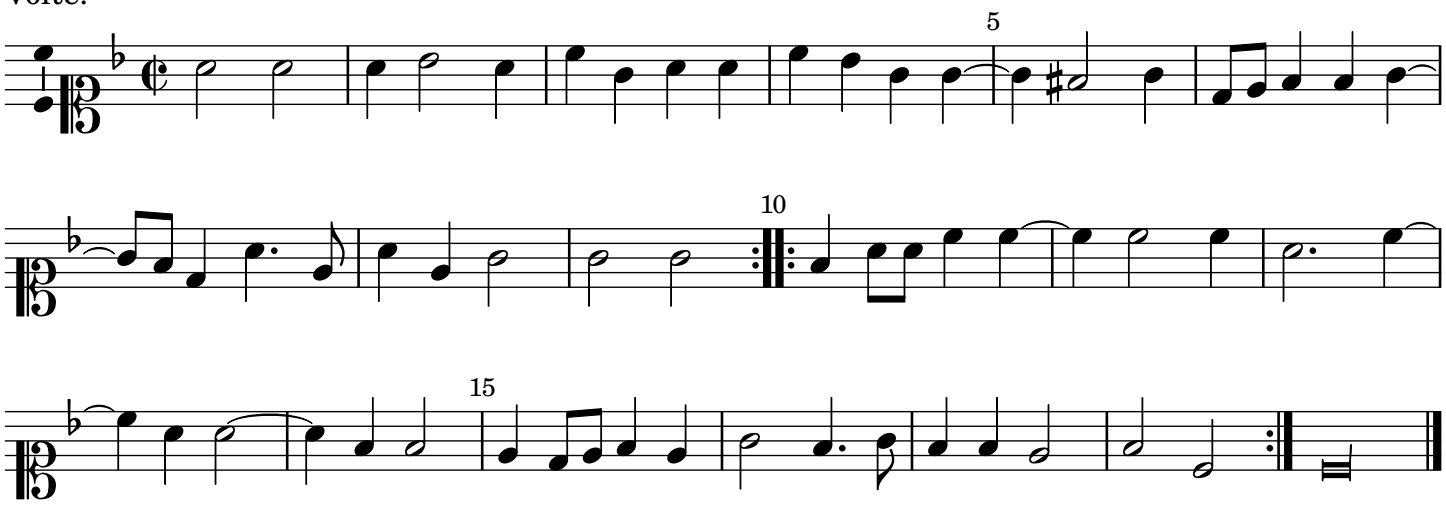

CCXVIII. à 5.

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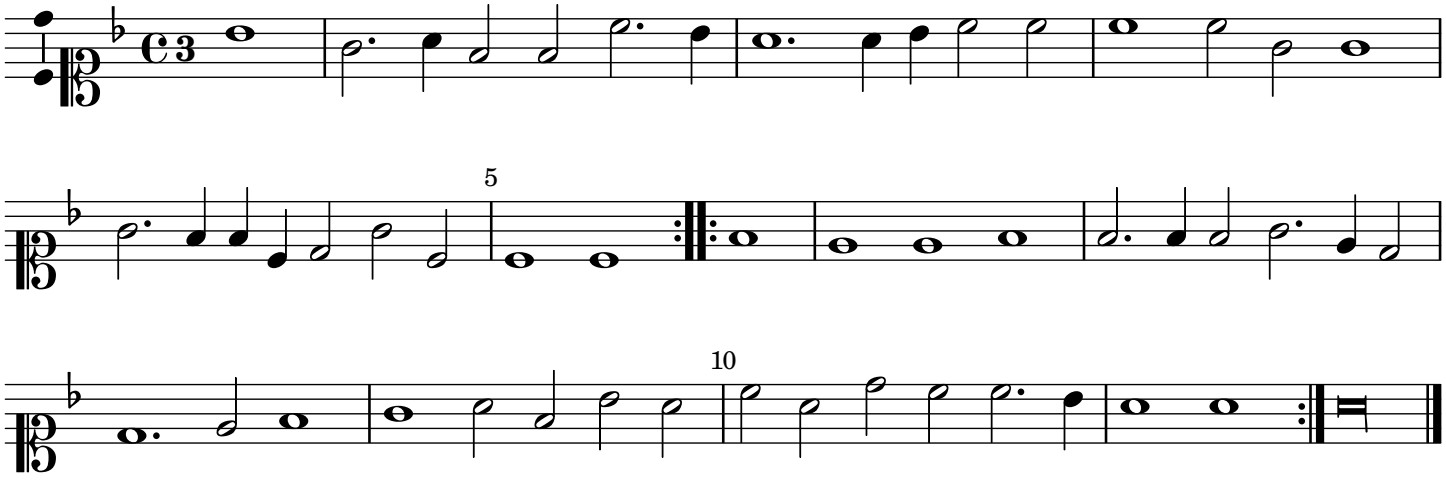

CCXIX. à 5.

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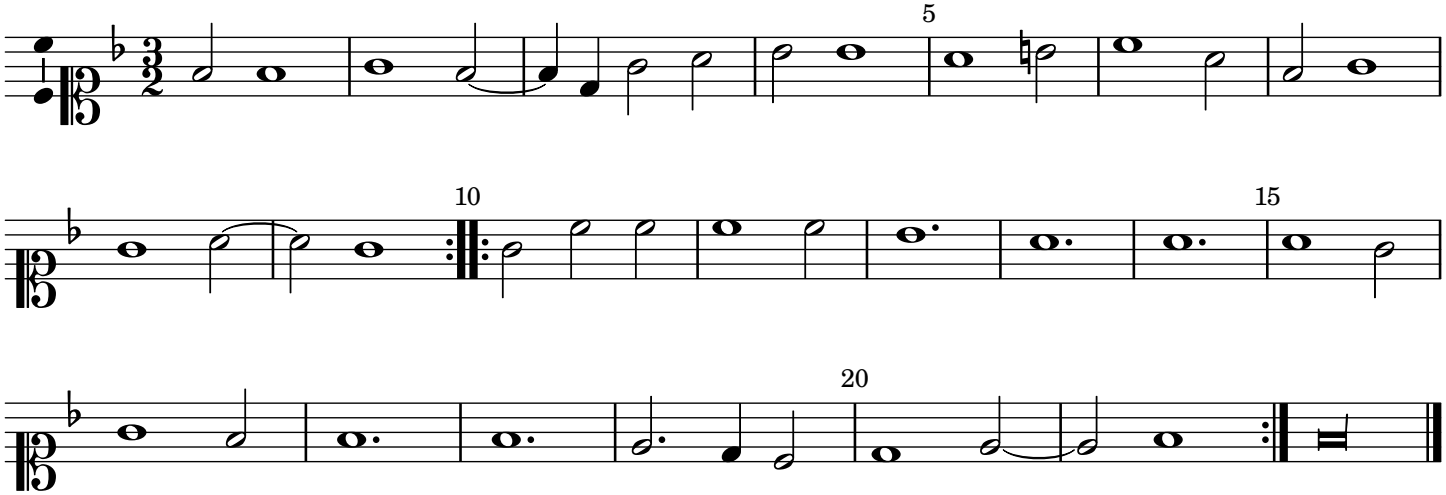
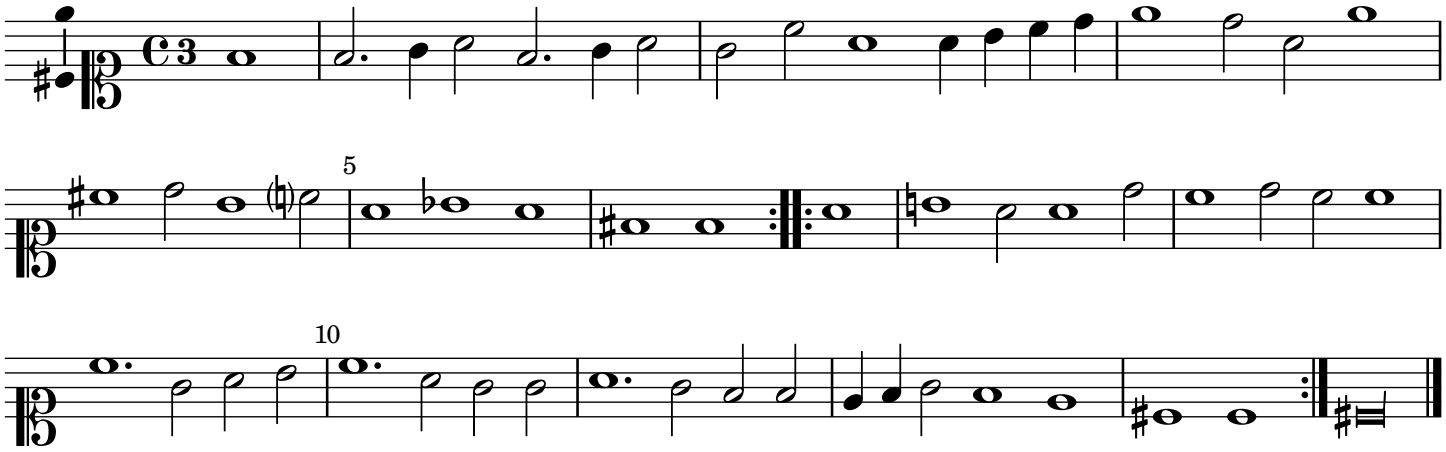


CCXX. à 5.

F. C.

Volte.



CCXXI. à 5.

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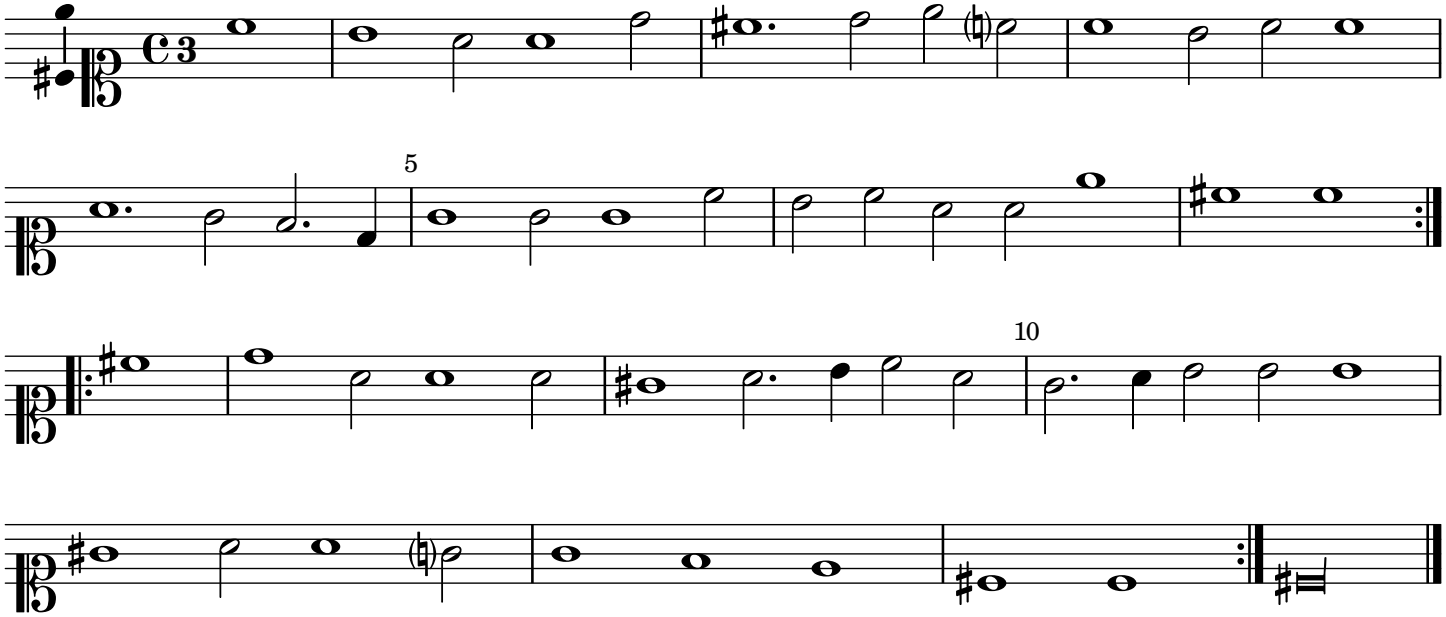

CCXXII. à 5.

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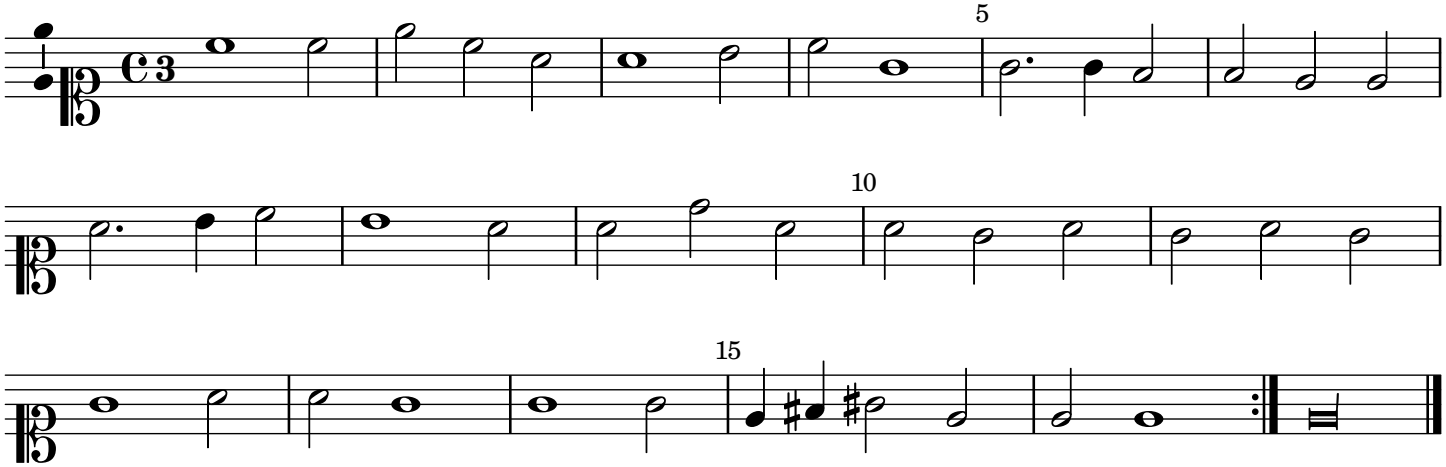

CCXXIII. à 5.

F. C.

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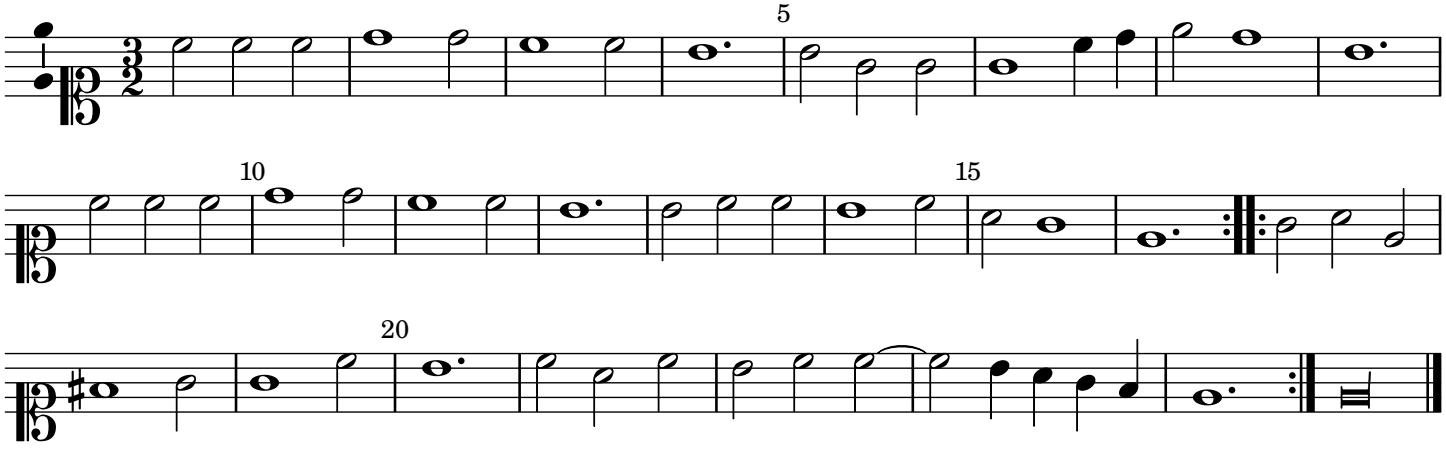
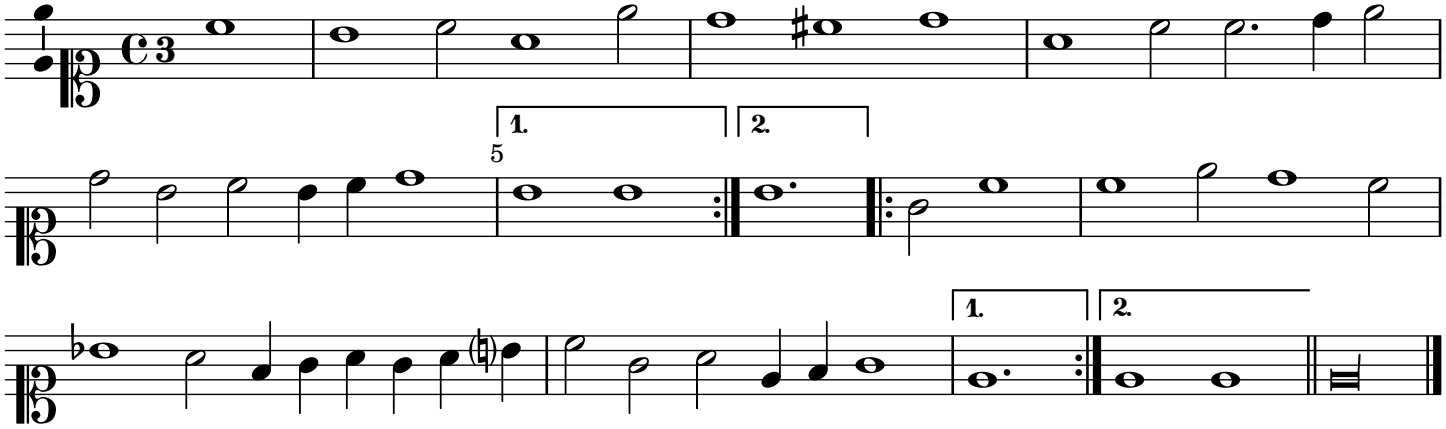


CCXXIV. à 5.

F. C.

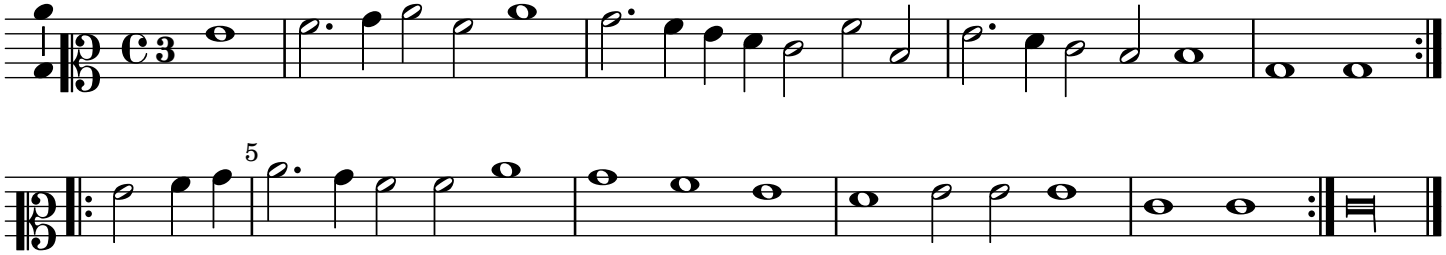
Volte.



CCXXV. à 5.

F. C.

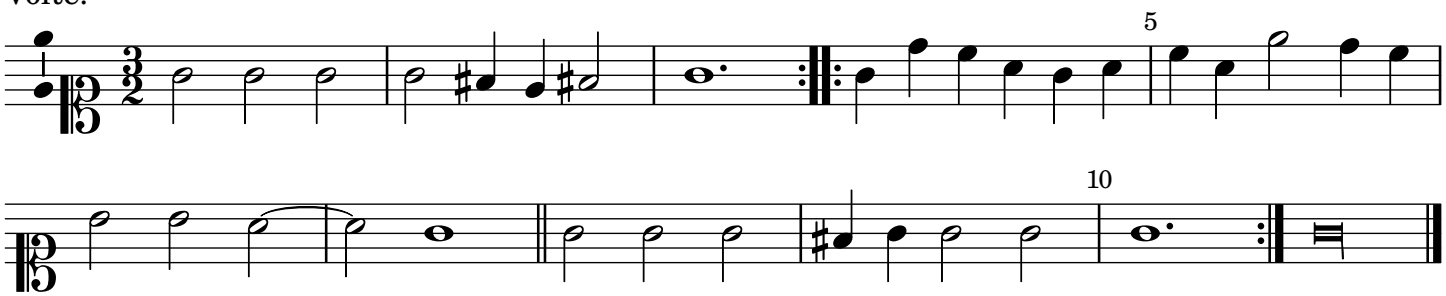
Volte.



CCXXVI. à 5.

MPC.

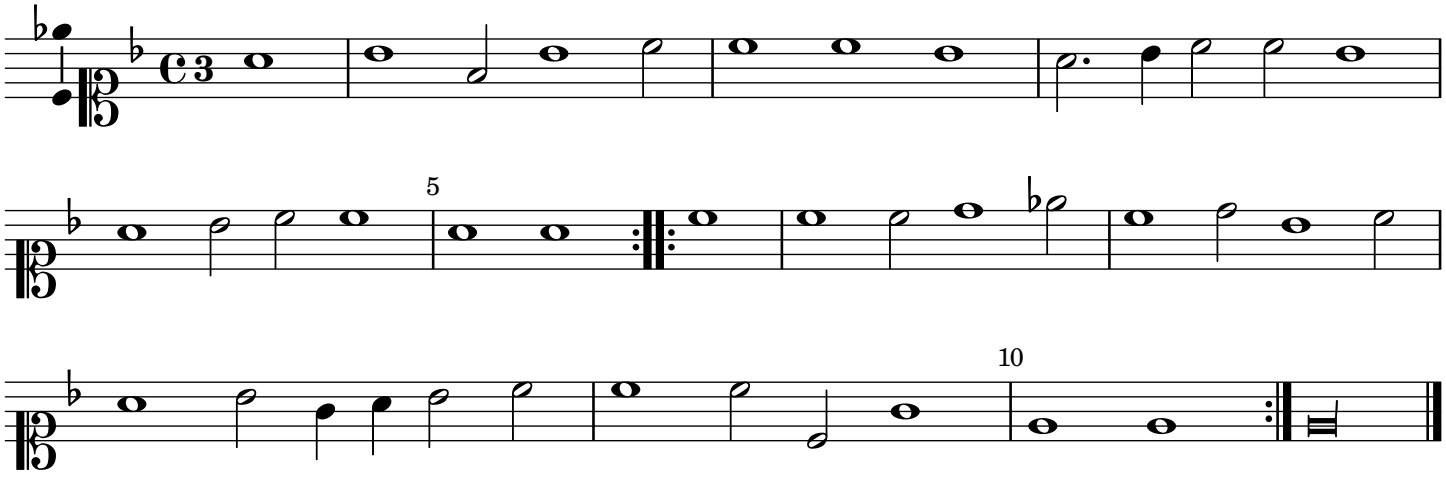
Volte.



CCXXVII. à 5.

F. C.

Volte.

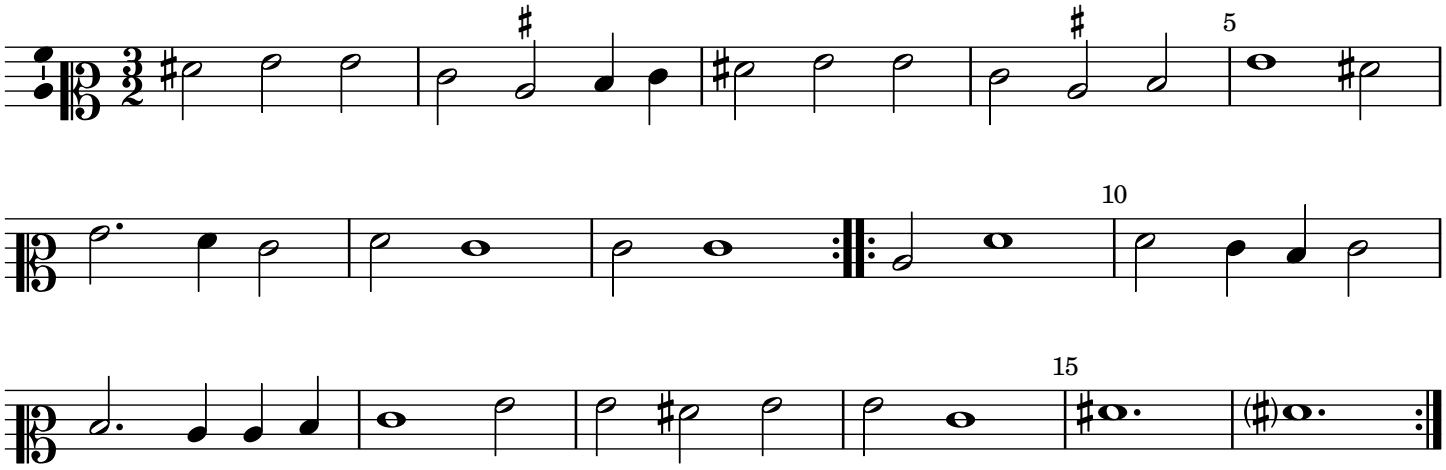


VOLTES. à. 4.

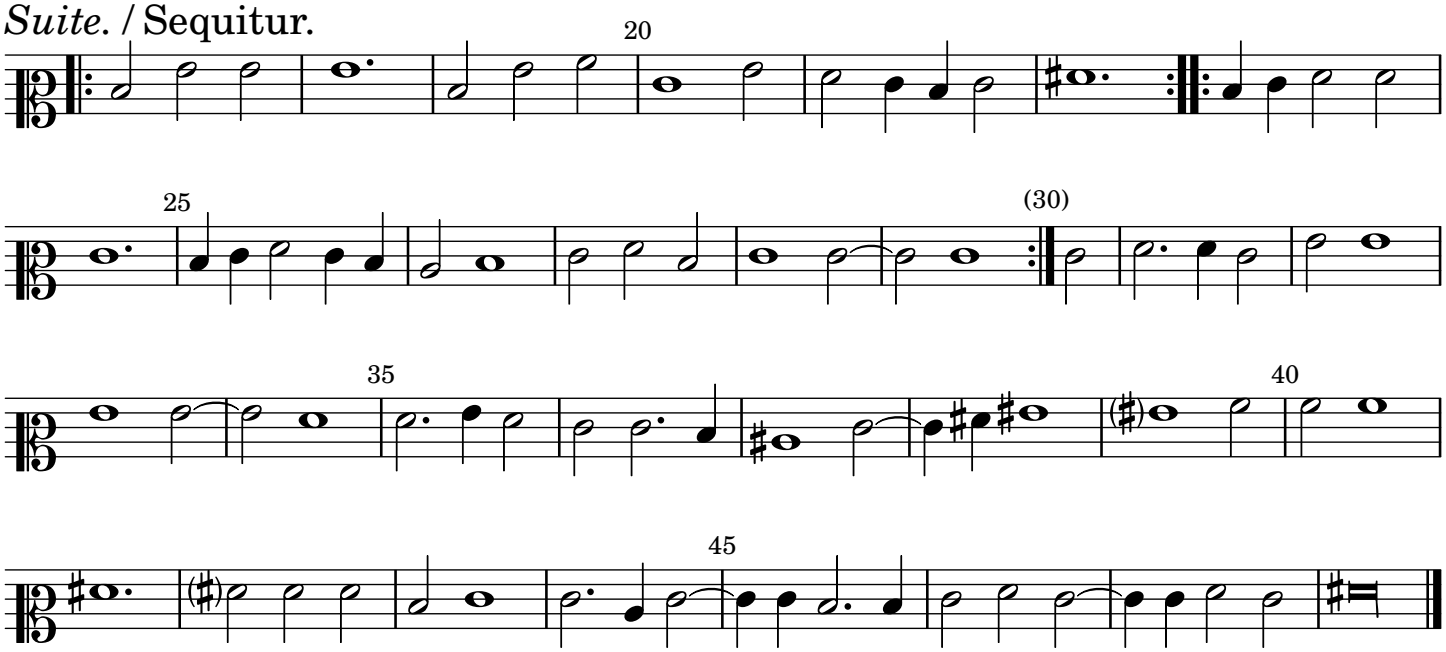
CCXXVIII. à 4.

MPC.

Volte.



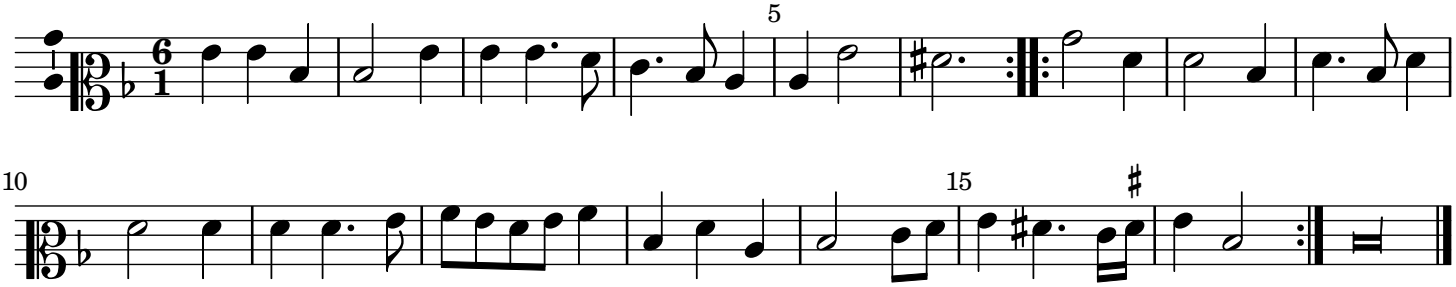
Suite. / Sequitur.



CCXXIX. à 4.

MPC.

Volte.



CCXXX. à 4.

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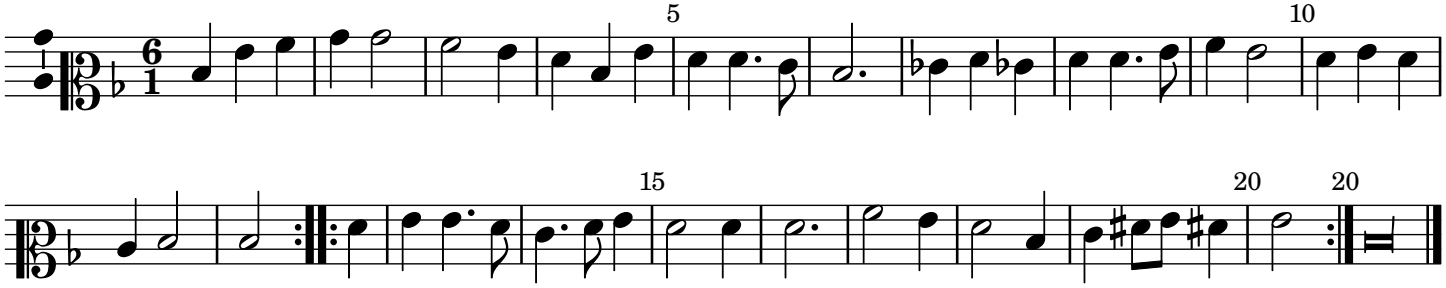
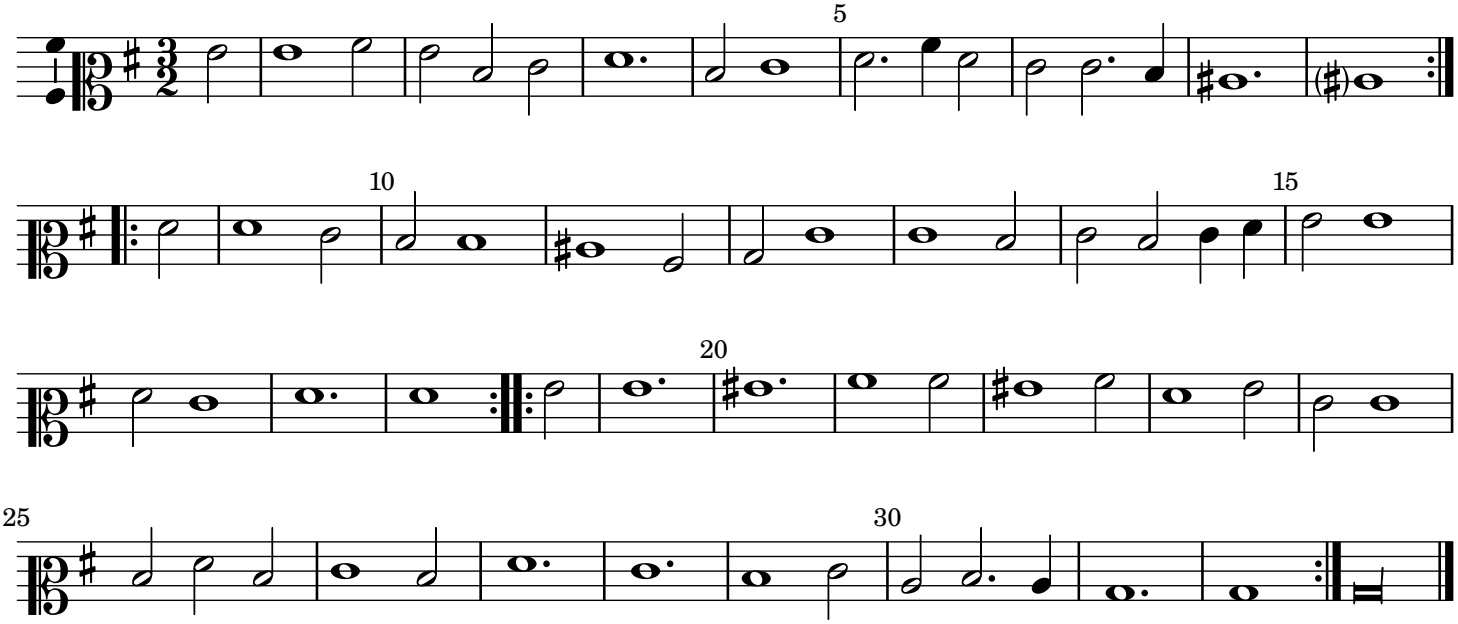
Volte.



CCXXXI. à 4.

MPC.

Volte.



CCXXXII. à 4.

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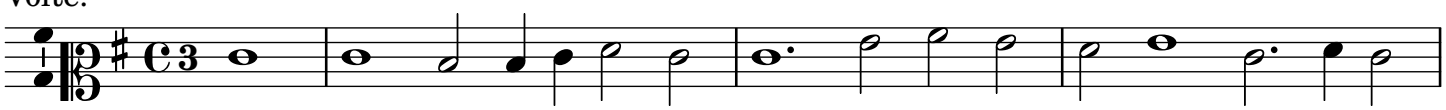
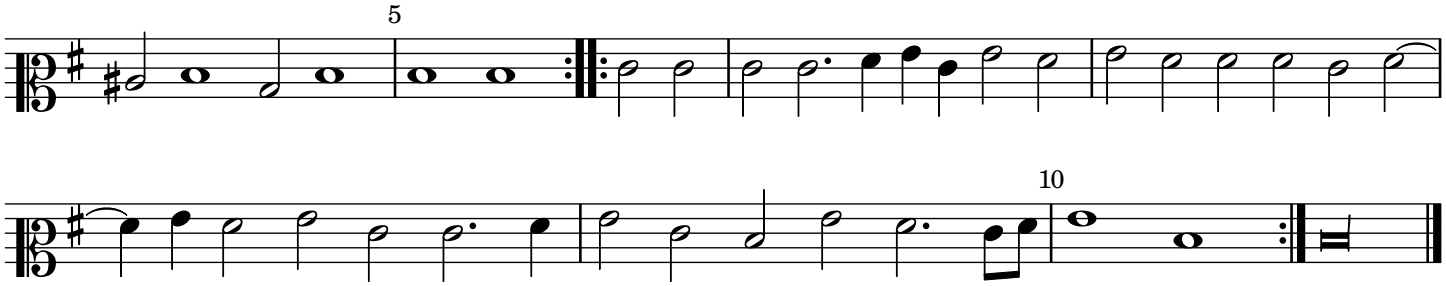
Volte.





CCXXXIII. à 4.

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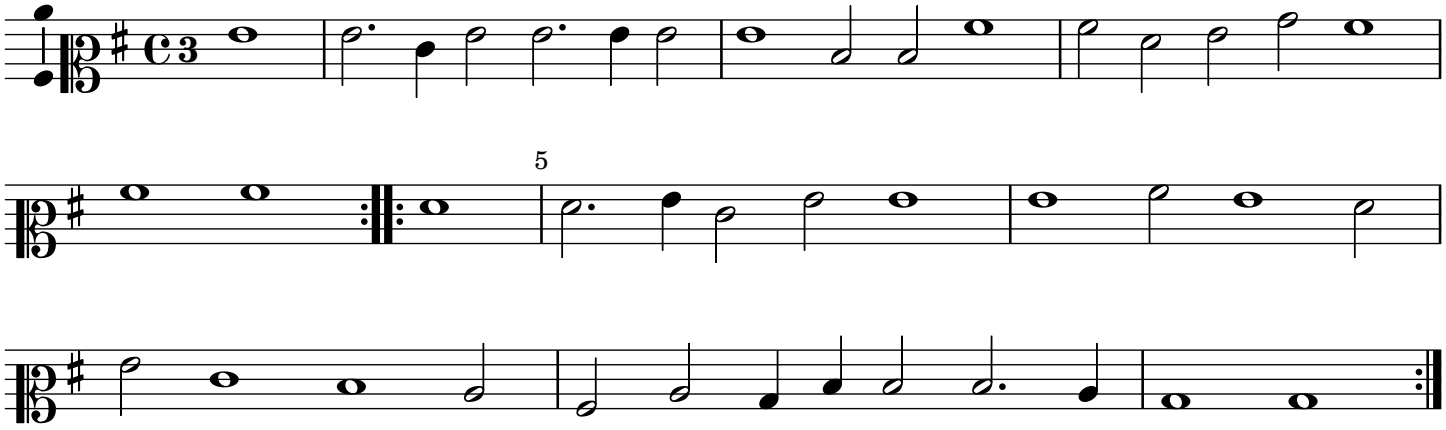
Volte.



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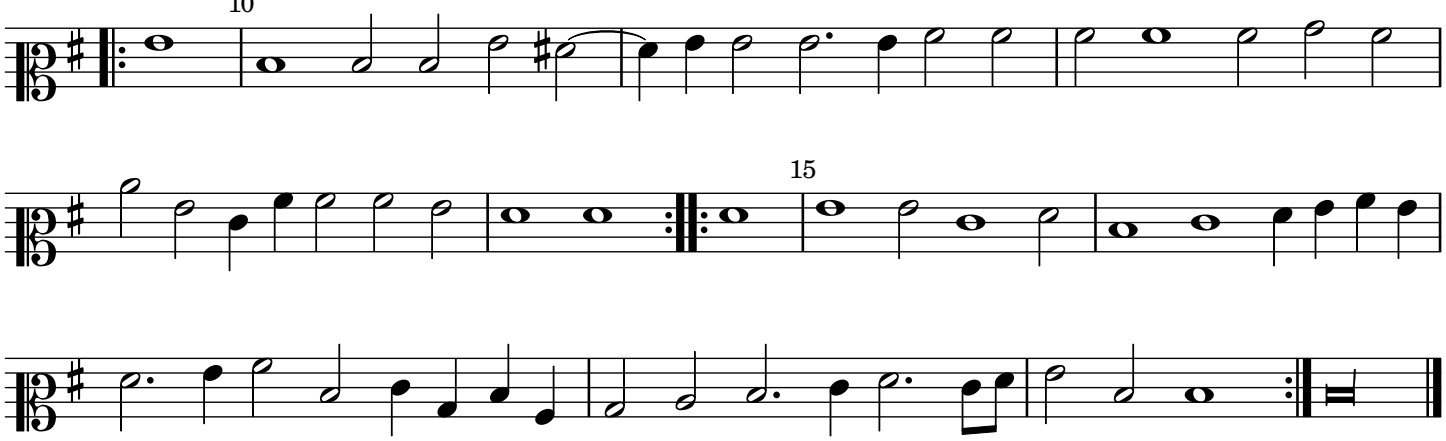

CCXXXIV. à 4.

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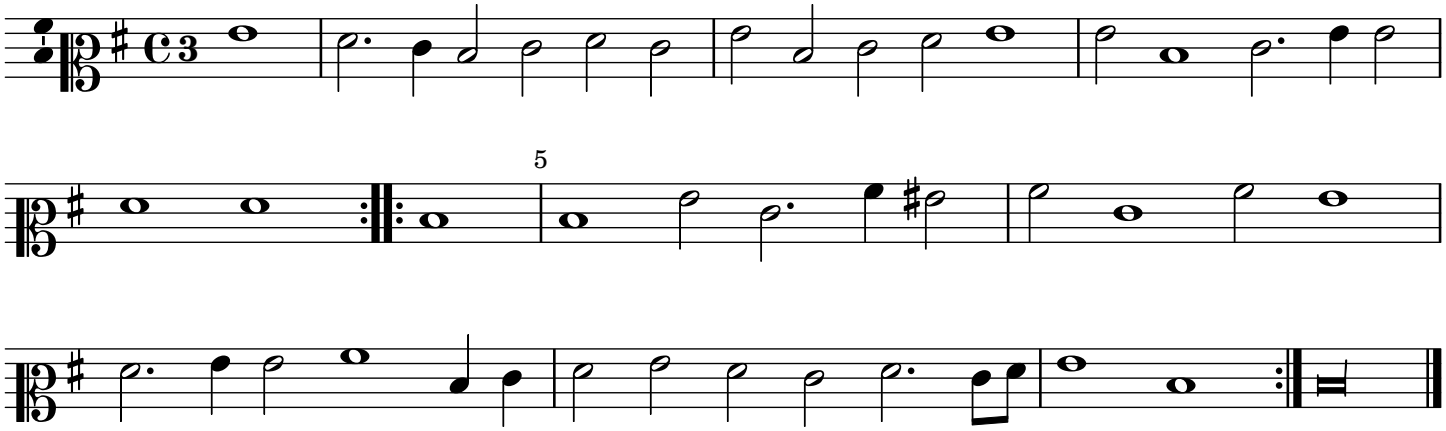
Volte.



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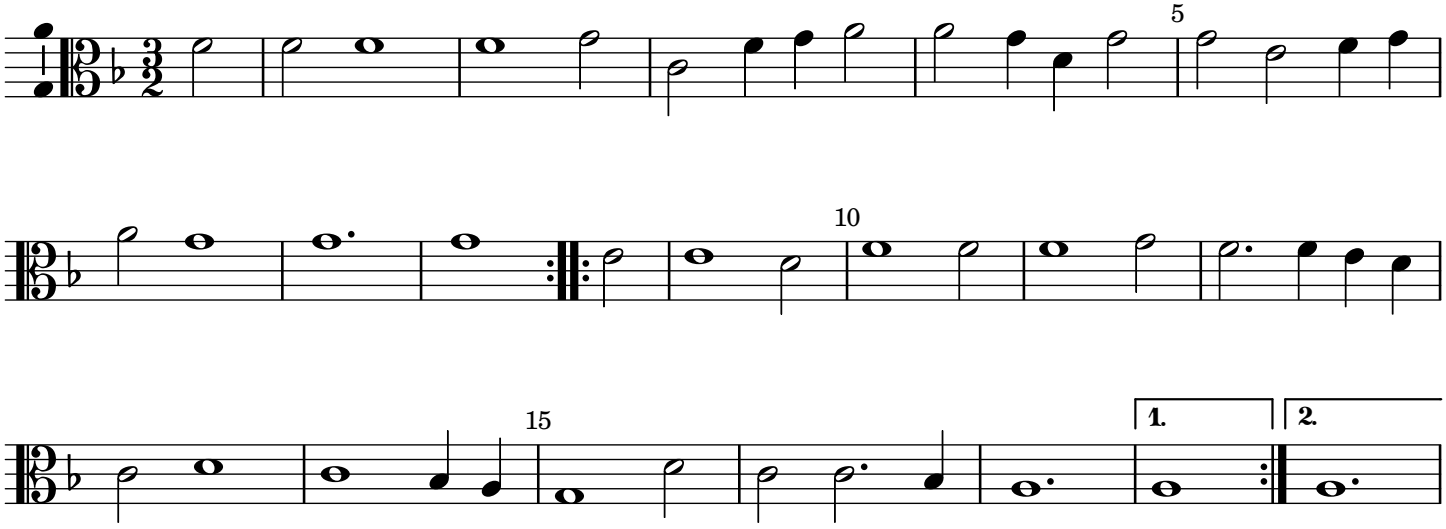
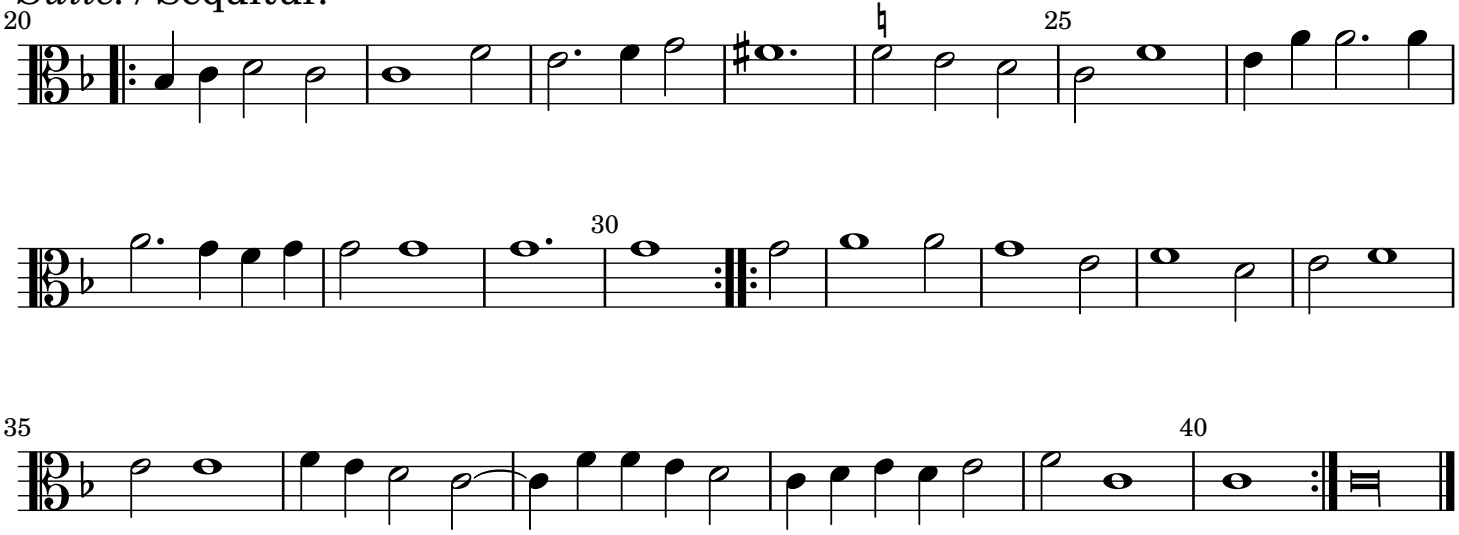


Suite. / Sequitur.



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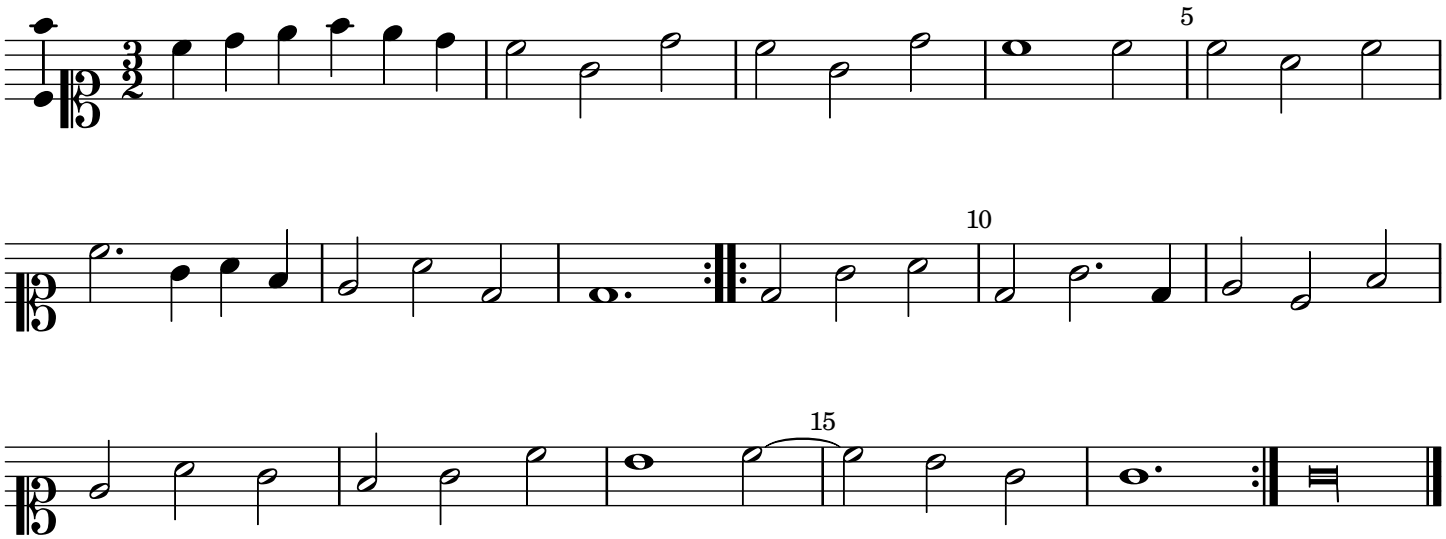

CCXXXVII. à 4.

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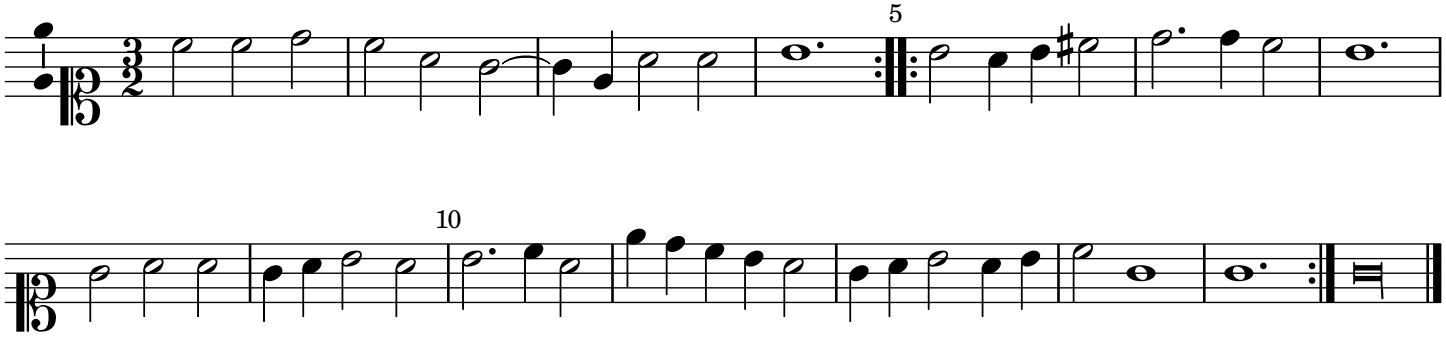

CCXXXVIII. à 4.

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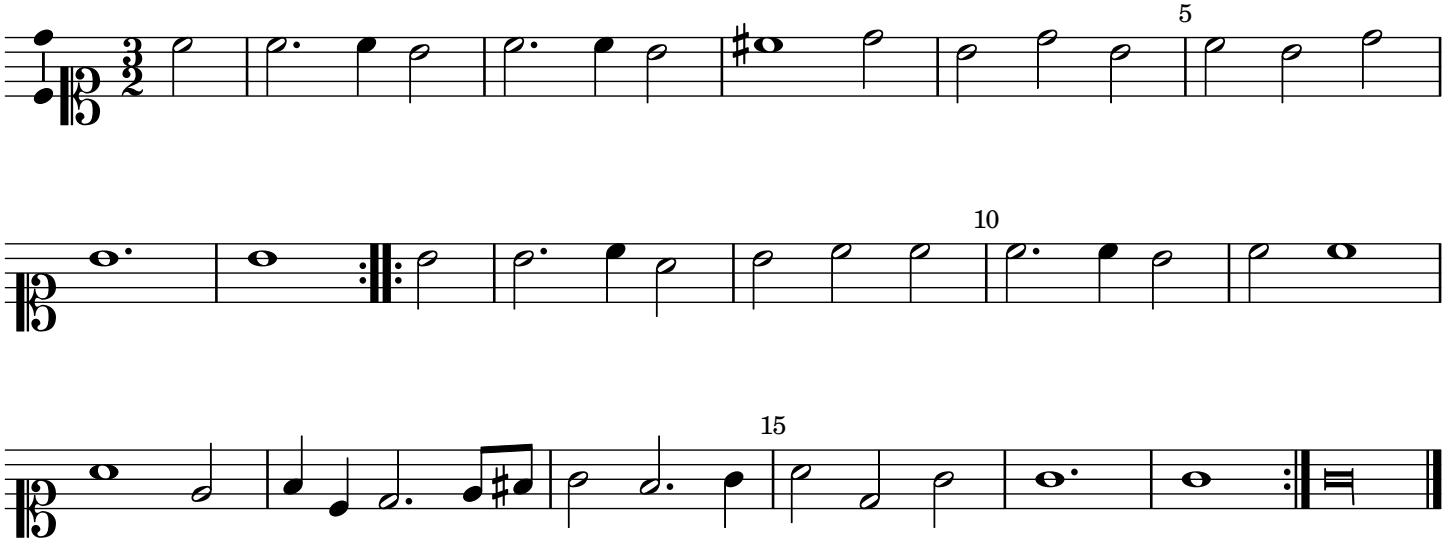

CCXXXIX. à 4.

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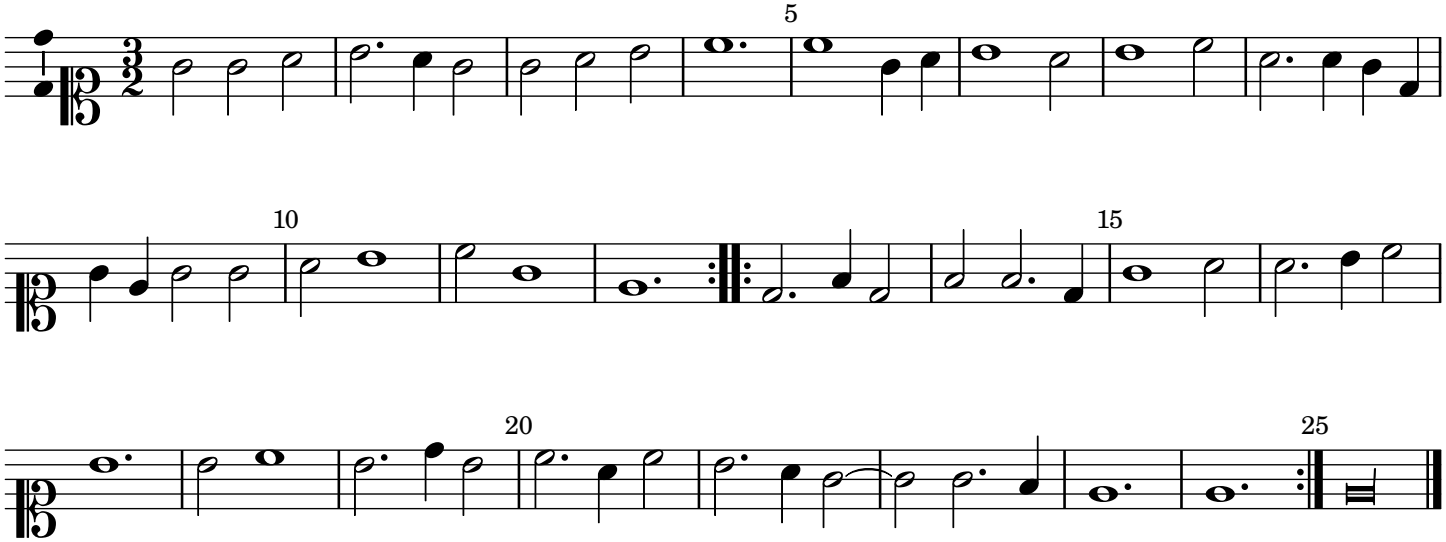
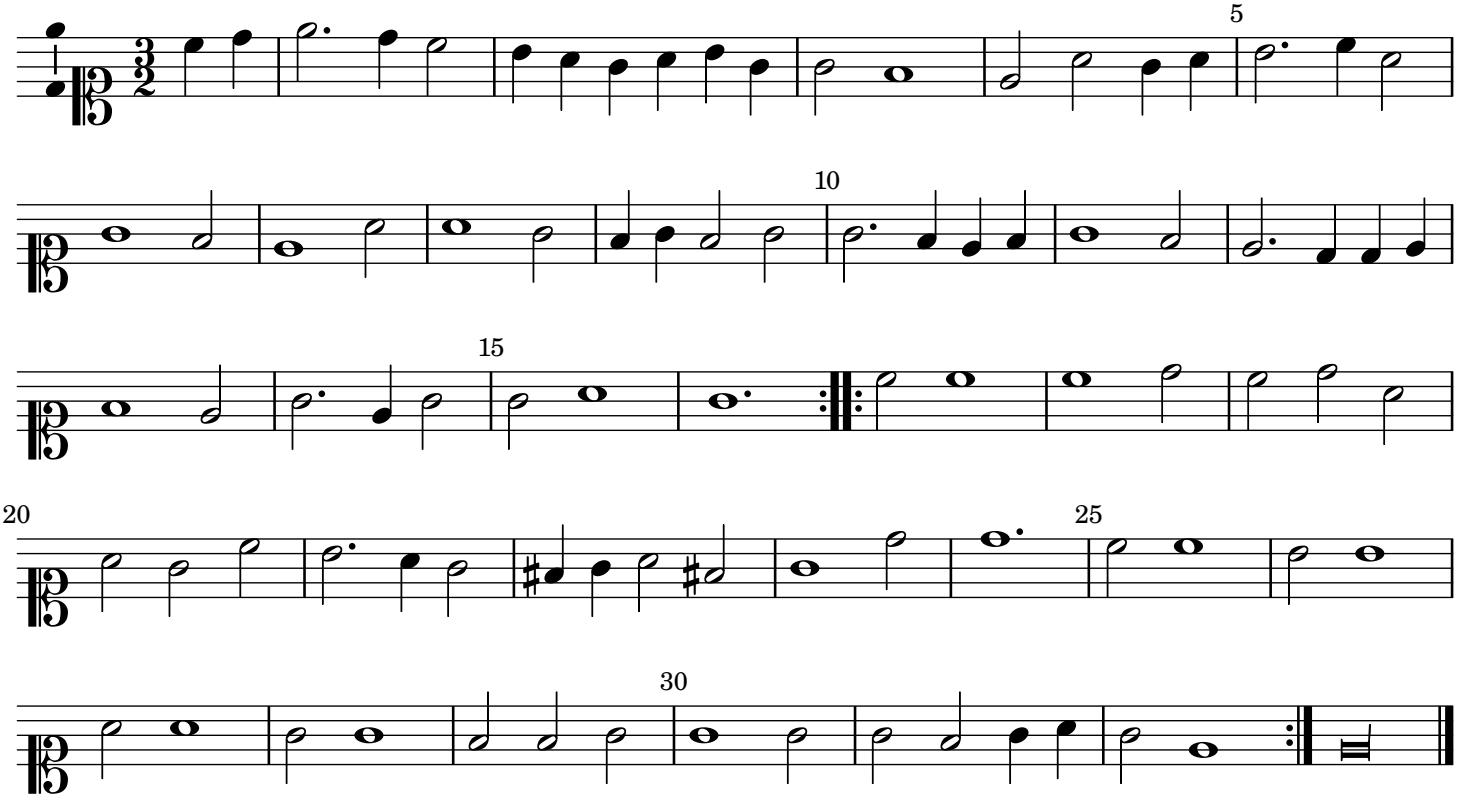


CCXL. à 4.

MPC.

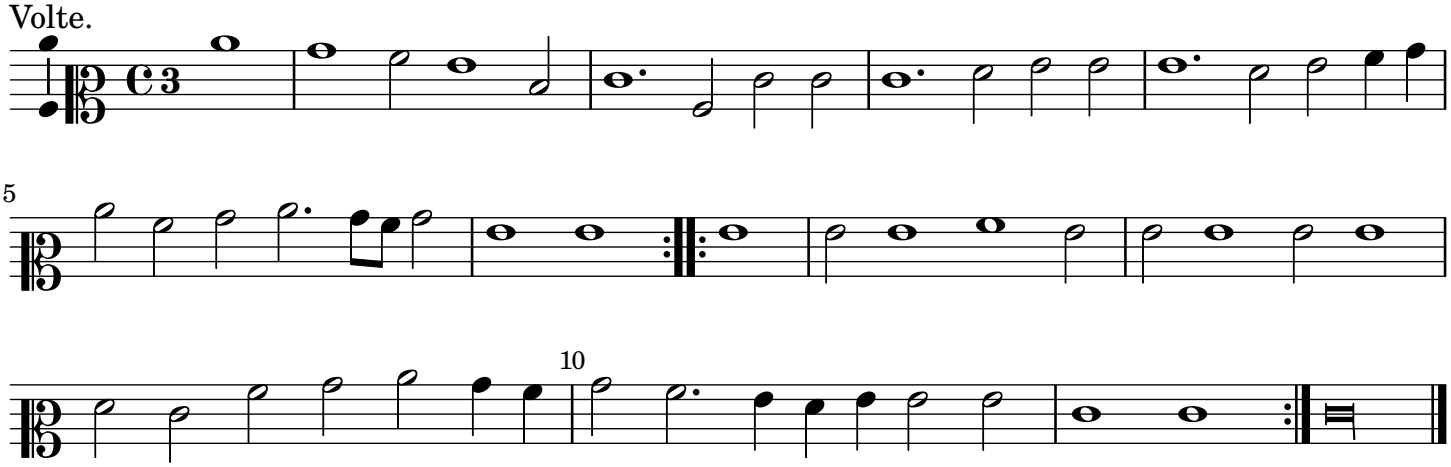
Volte.



CCXLI. à 4.

MPC.

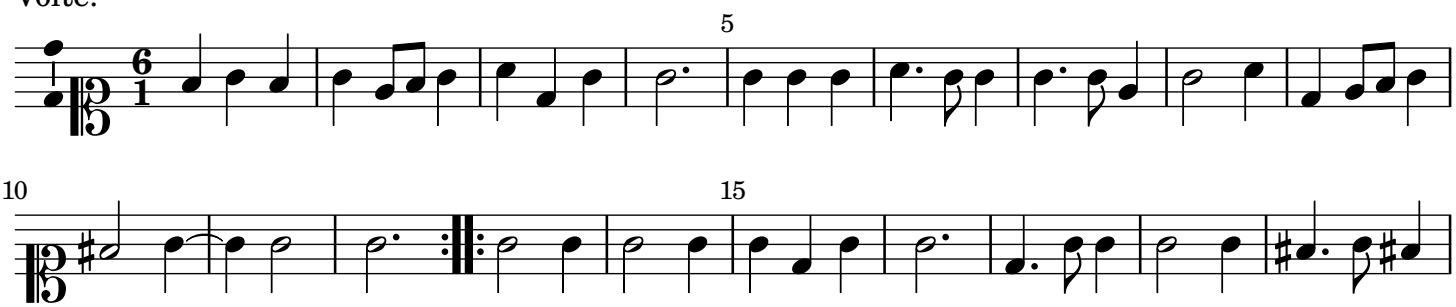
Volte.

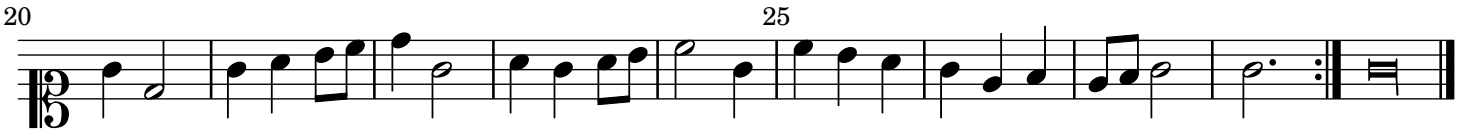


CCXLII. à 4.

MPC.

Volte.

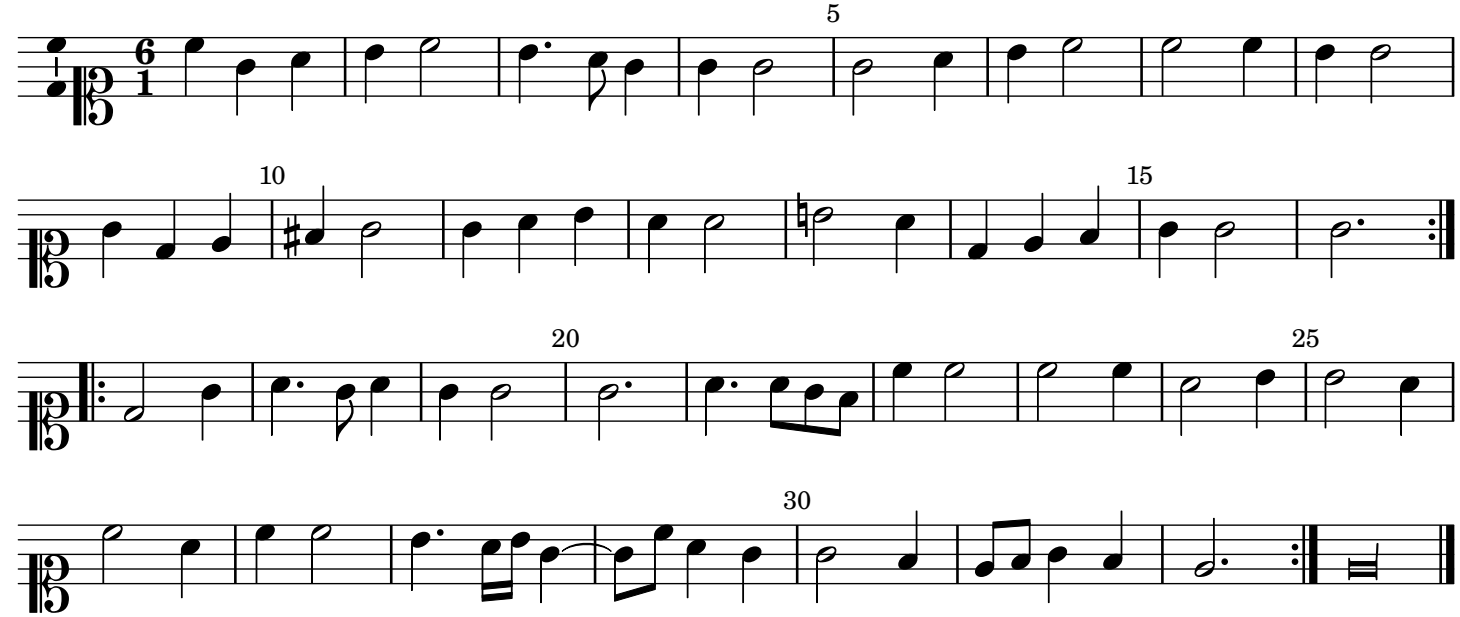




CCXLIII. à 4.

MPC.

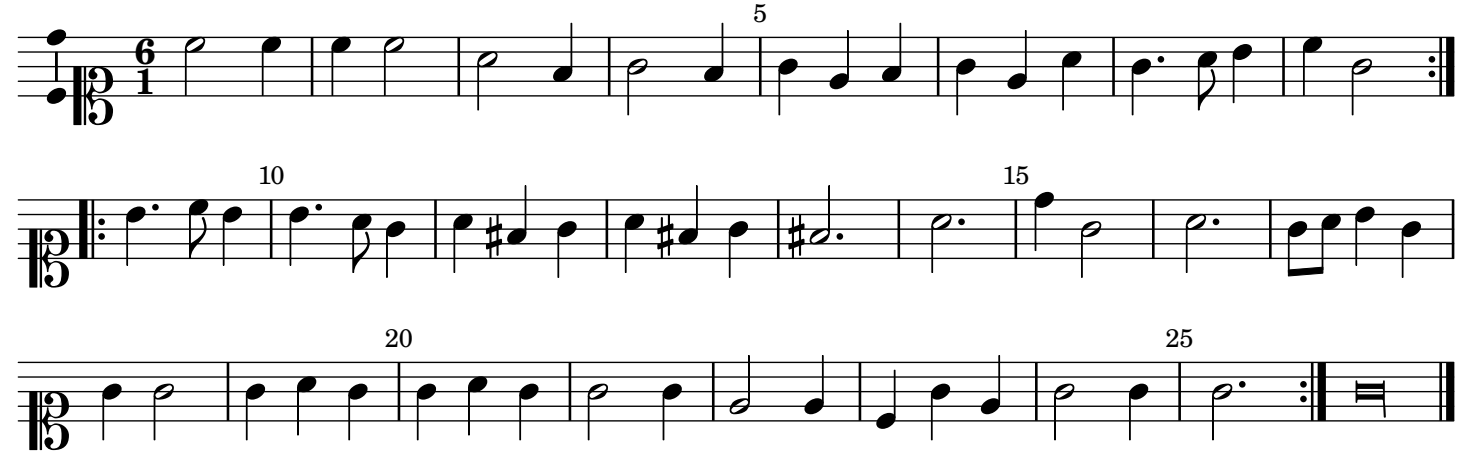
Volte.



CCXLIV. à 4.

MPC.

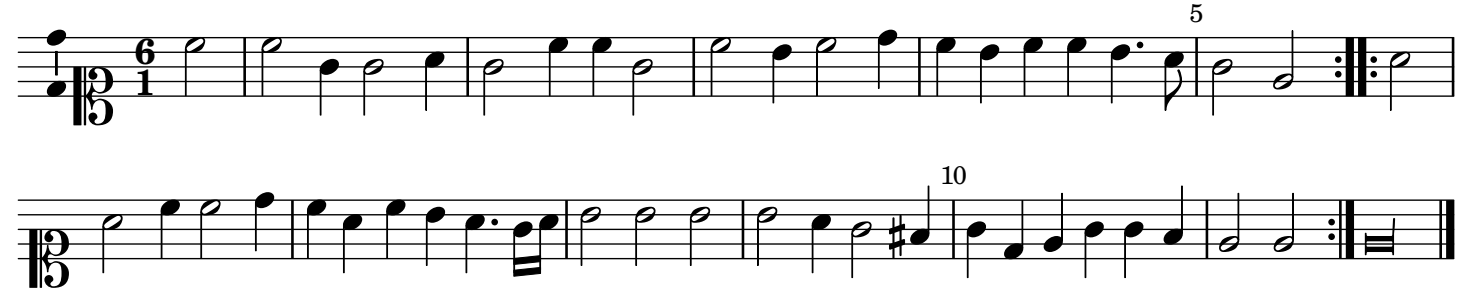
Volte.



CCXLV. à 4.

MPC.

Volte du Tambour.



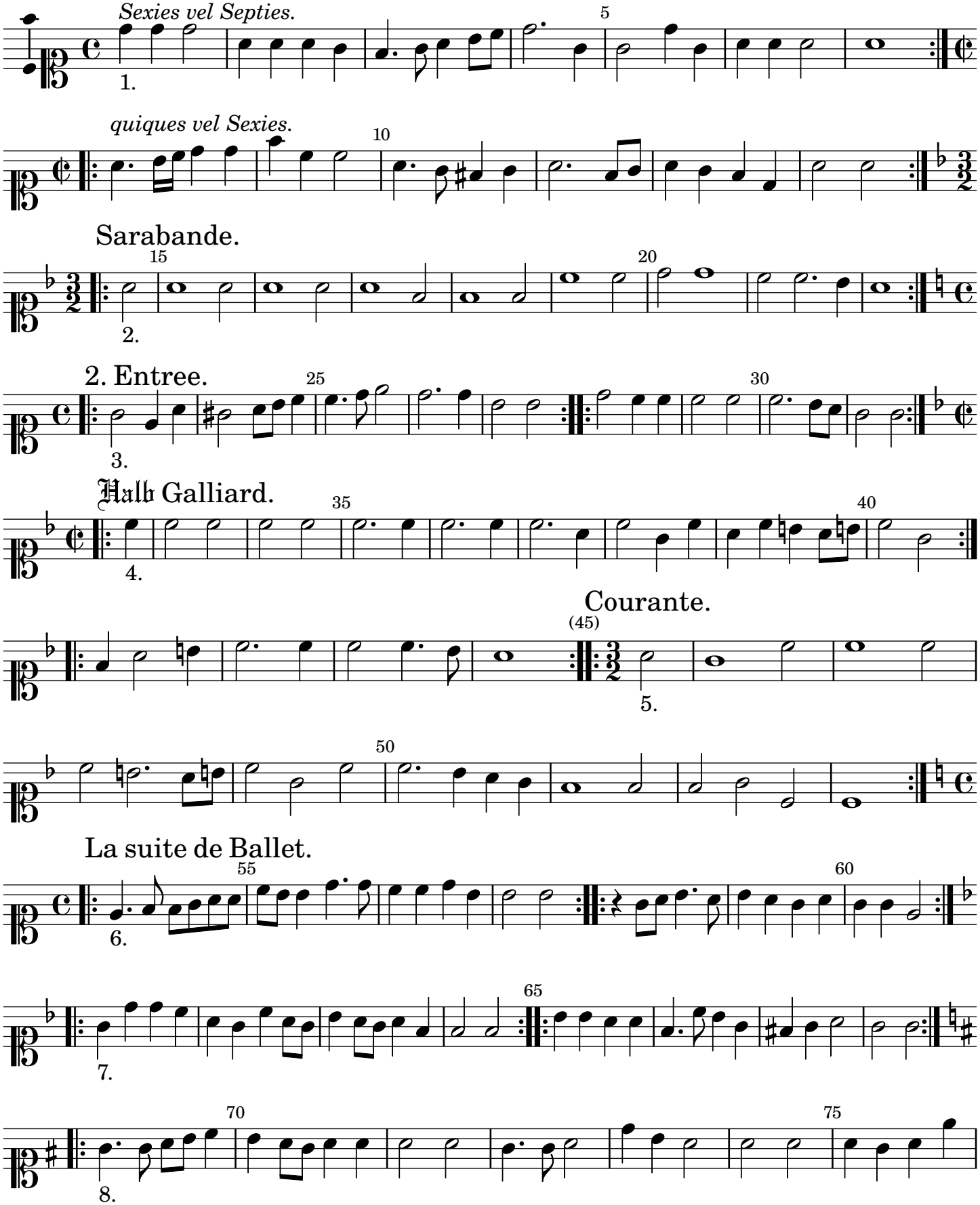
BALLETTI. à. 5.

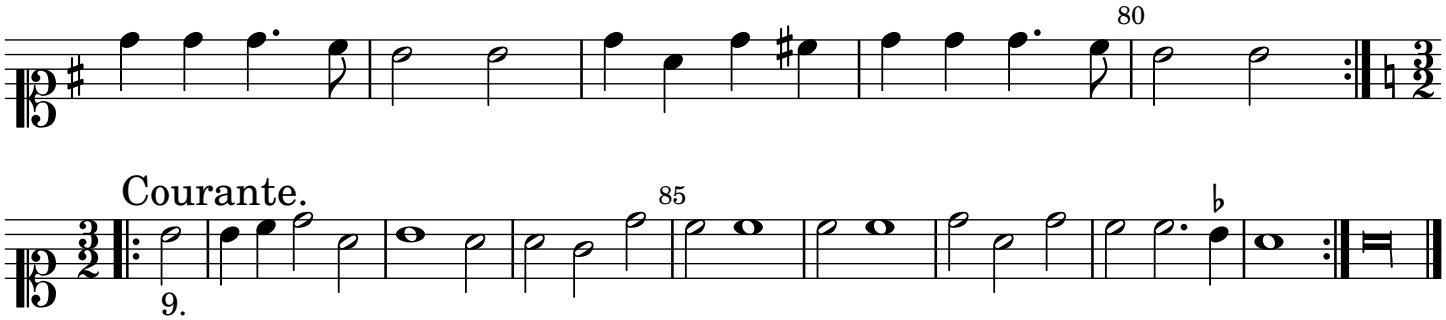
CCXLVI. à 5.

Ballet de Monseigneur le Prince de Brunswieg.

MPC.

1. Entree.




80

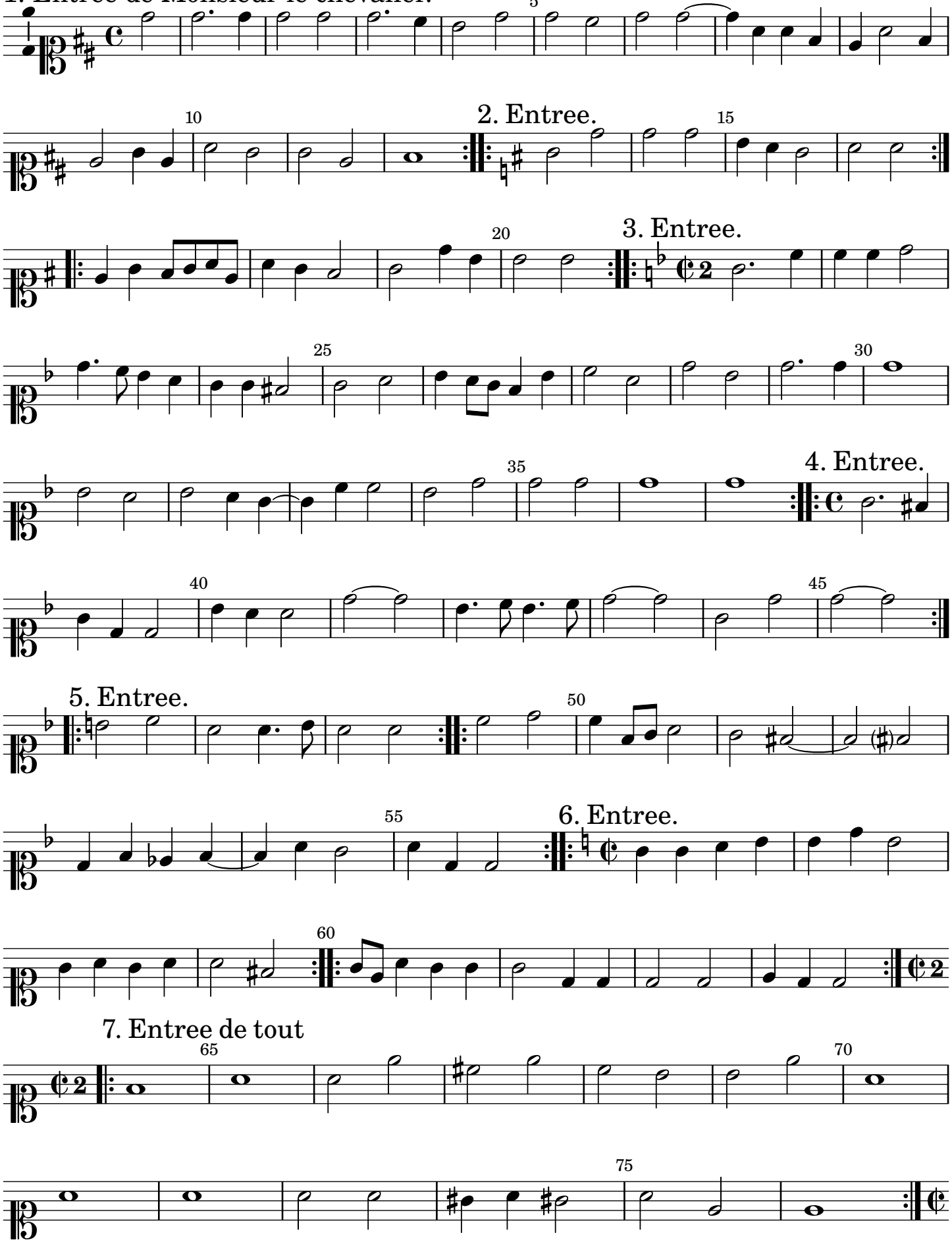
Courante.
85
9.

CCXLVII. à 5.

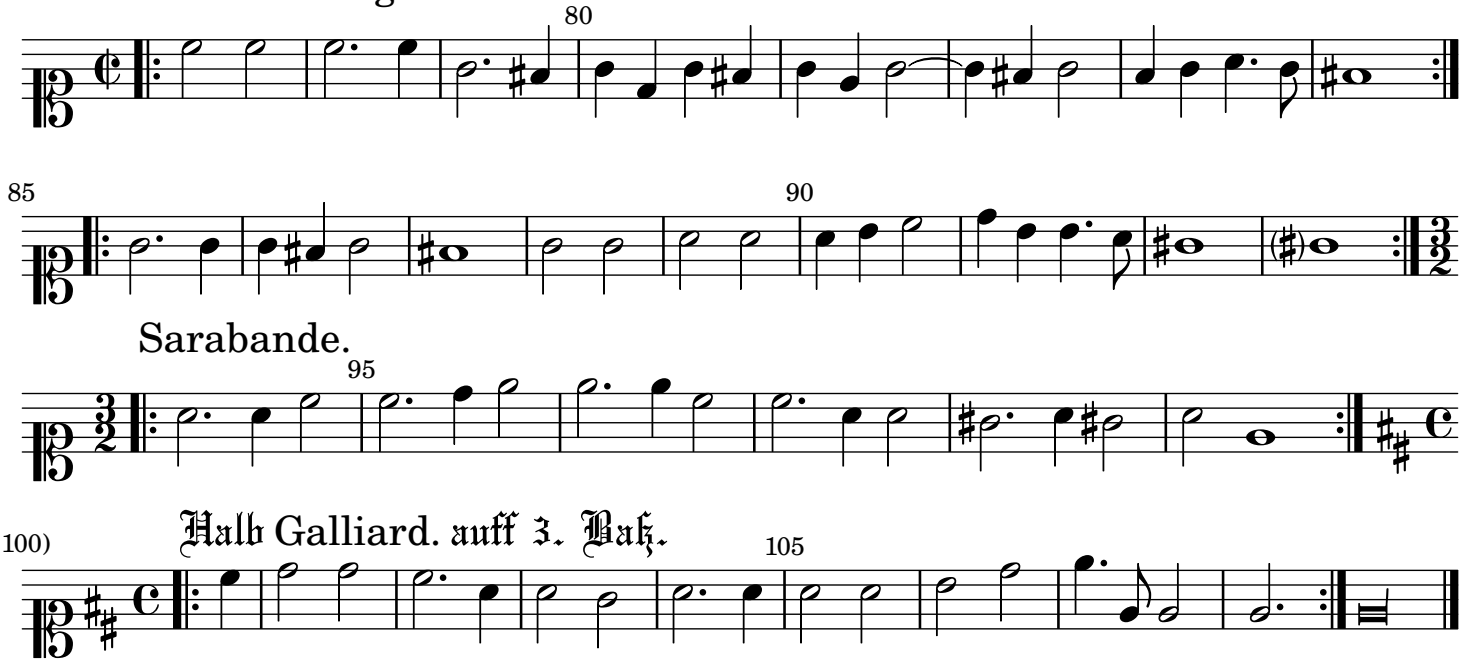
Ballet de Monsieur de vendosme faict à Fontainebleau.

MPC.

1. Entree de Monsieur le chevalier.



8. Entree de gran ballet.



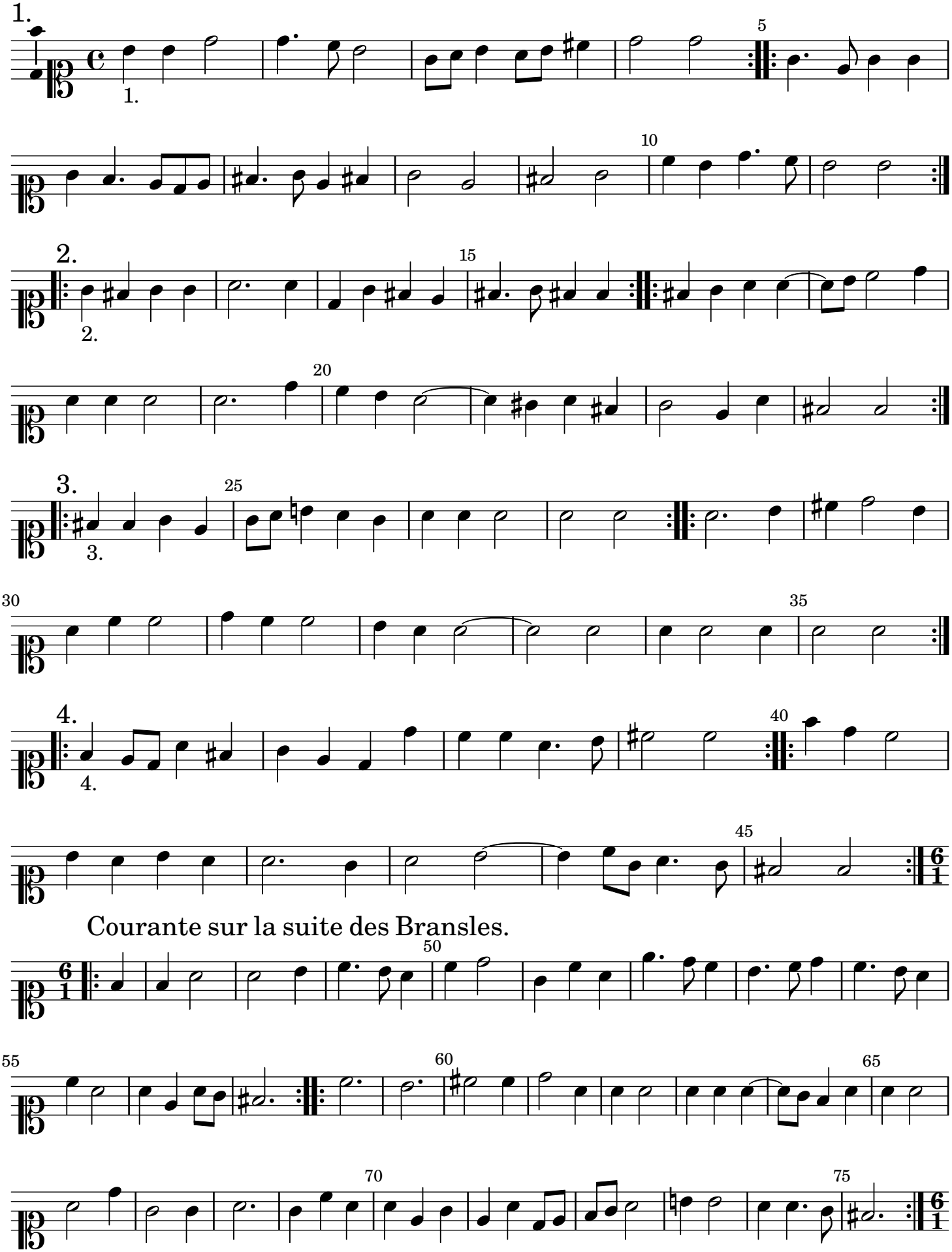
Sarabande.

Halb Galliard. auff 3. Bak.

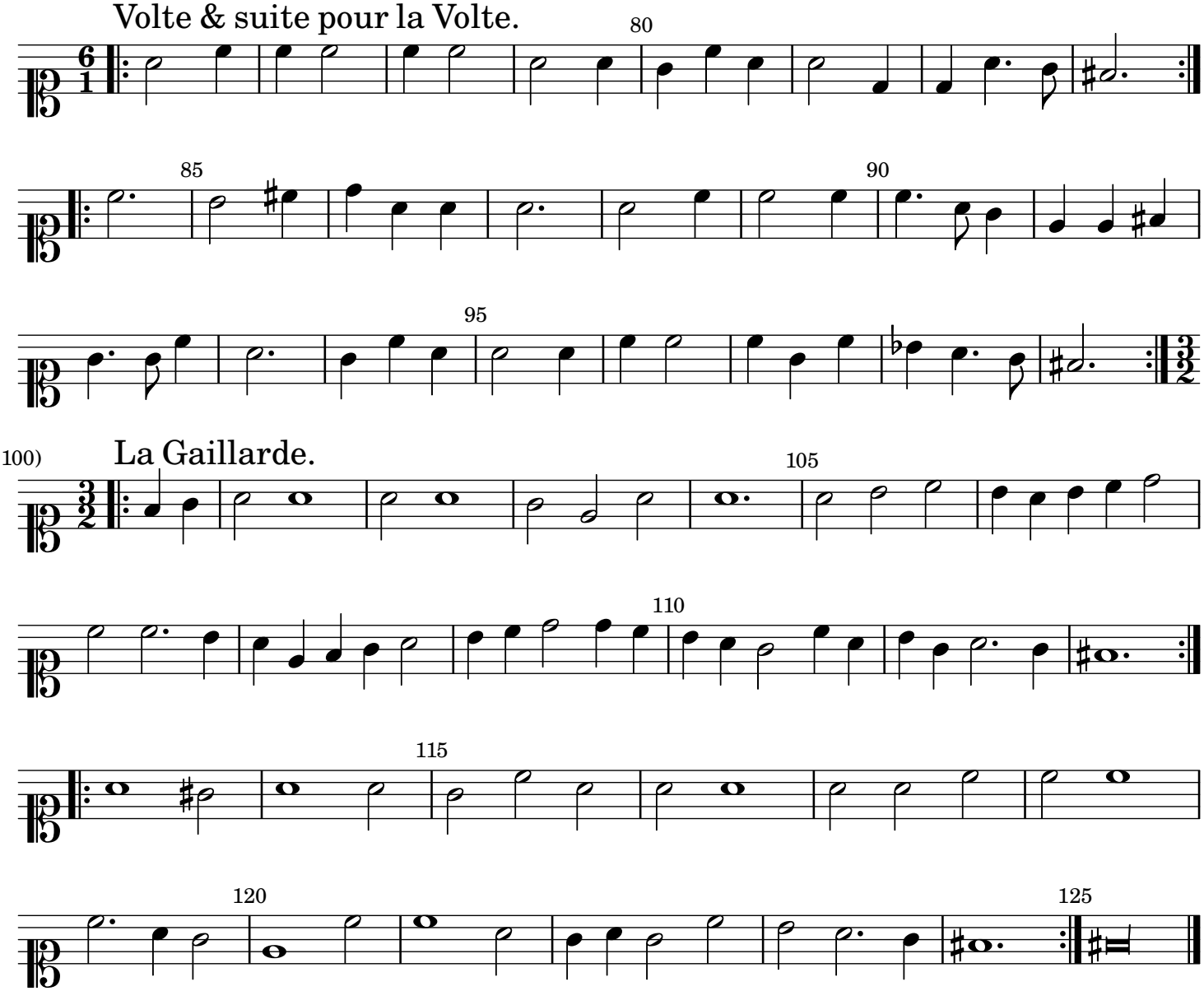
CCXLVIII. à 5.

Bransles en forme de Ballet.

MPC.



Volte & suite pour la Volte.

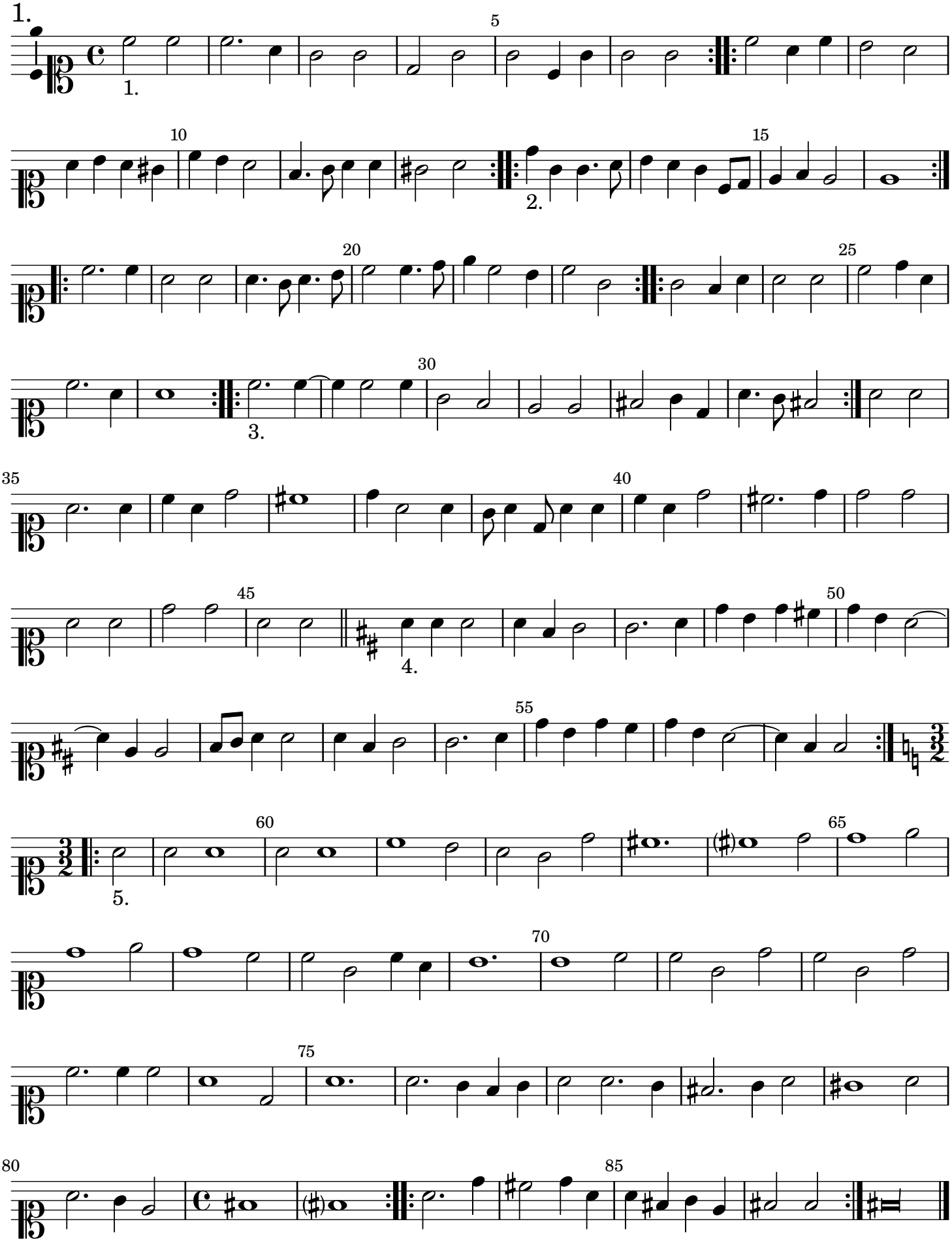


(100) La Gaillarde.

CCXLIX. à 5.

Ballet dernier de Monsieur de Neumours.

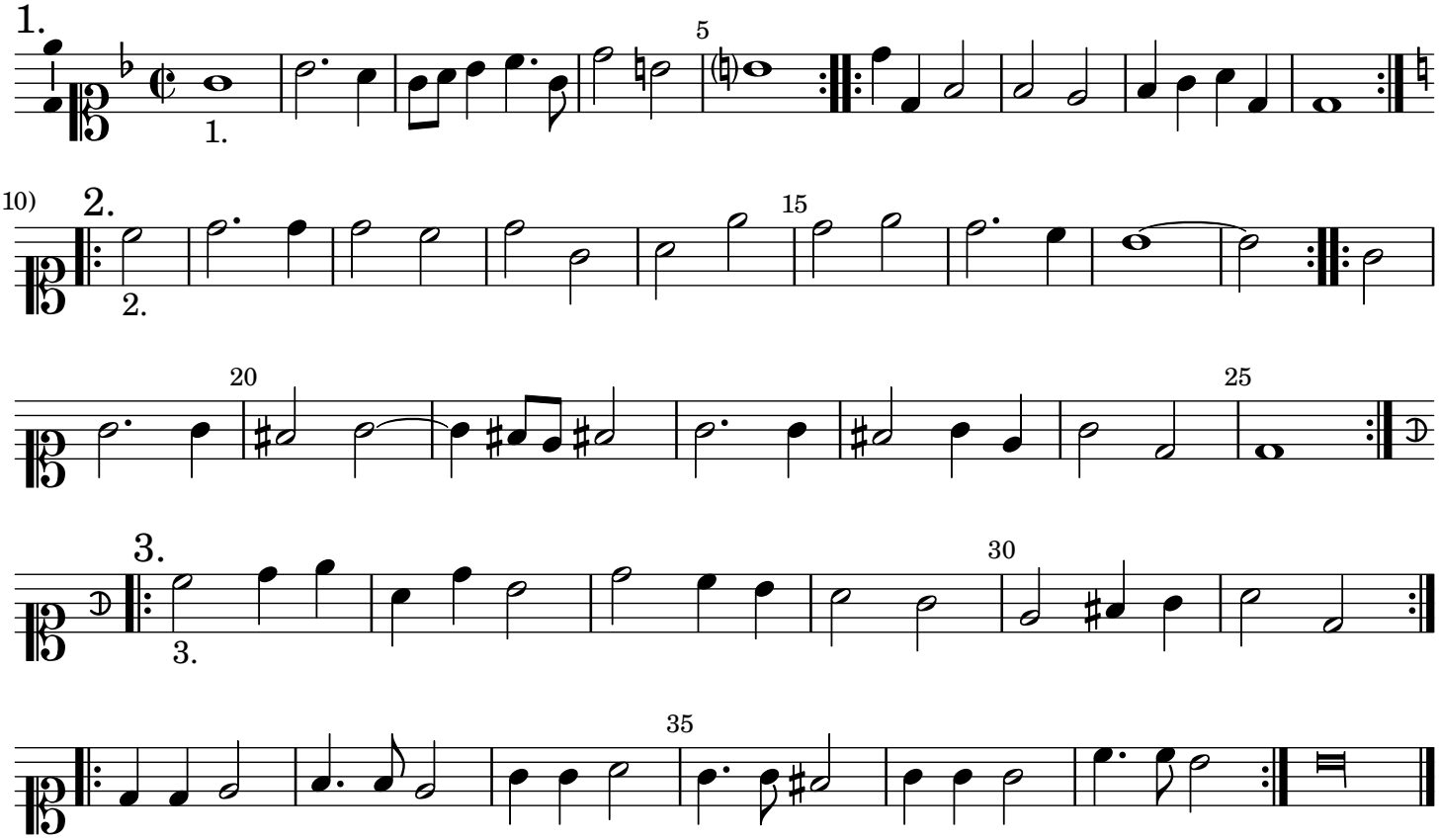
MPC.



CCL. à 5.

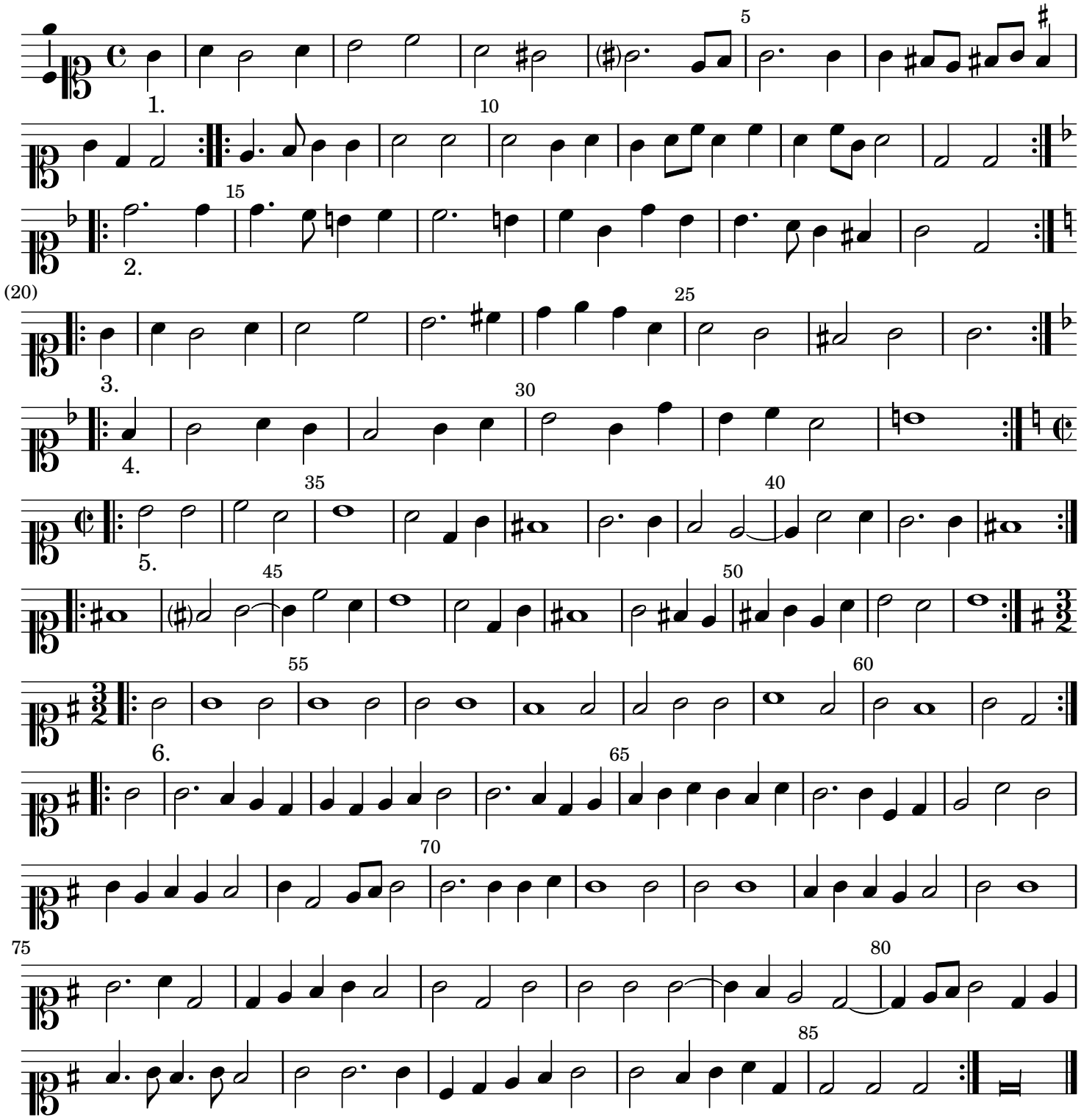
Ballet de Maistre Guillaume.

MPC.



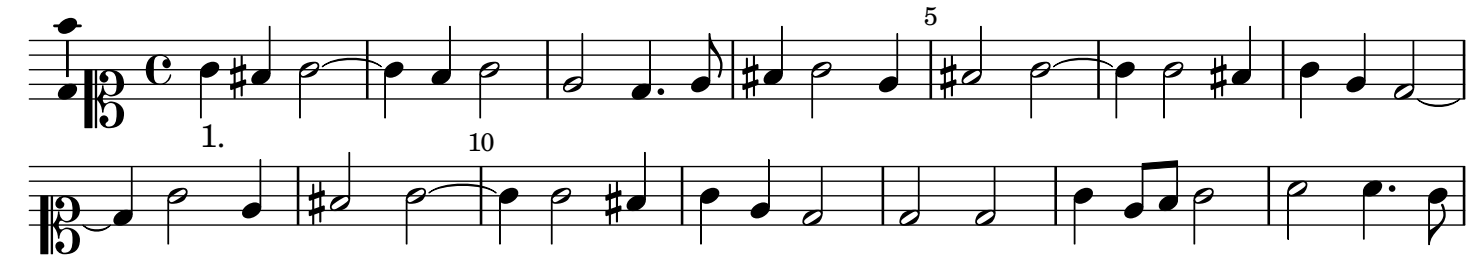
CCLI. à 5.
Ballet de la Royne.

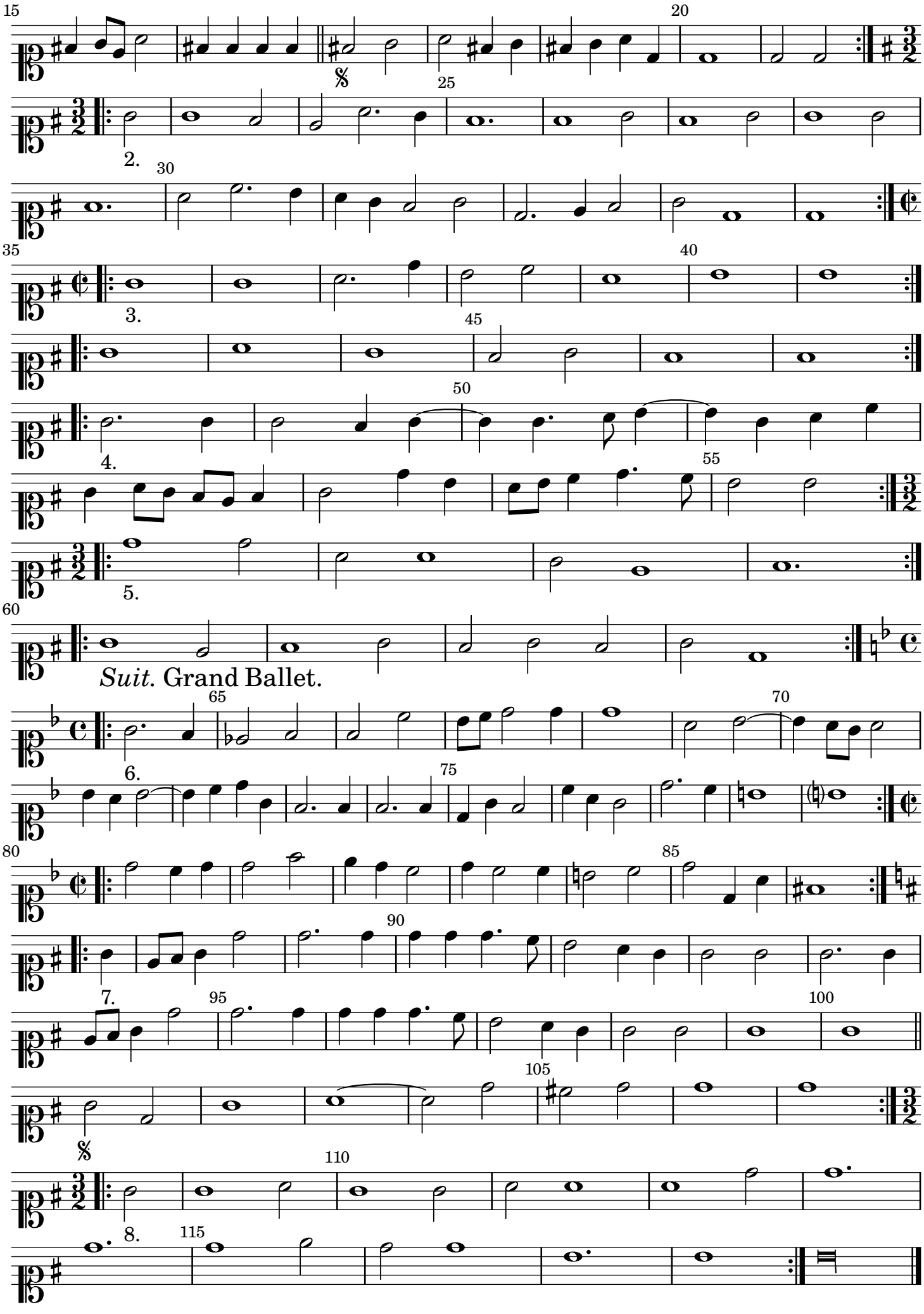
MPC.



CCLII. à 5.
Ballet de grenouille.

MPC.

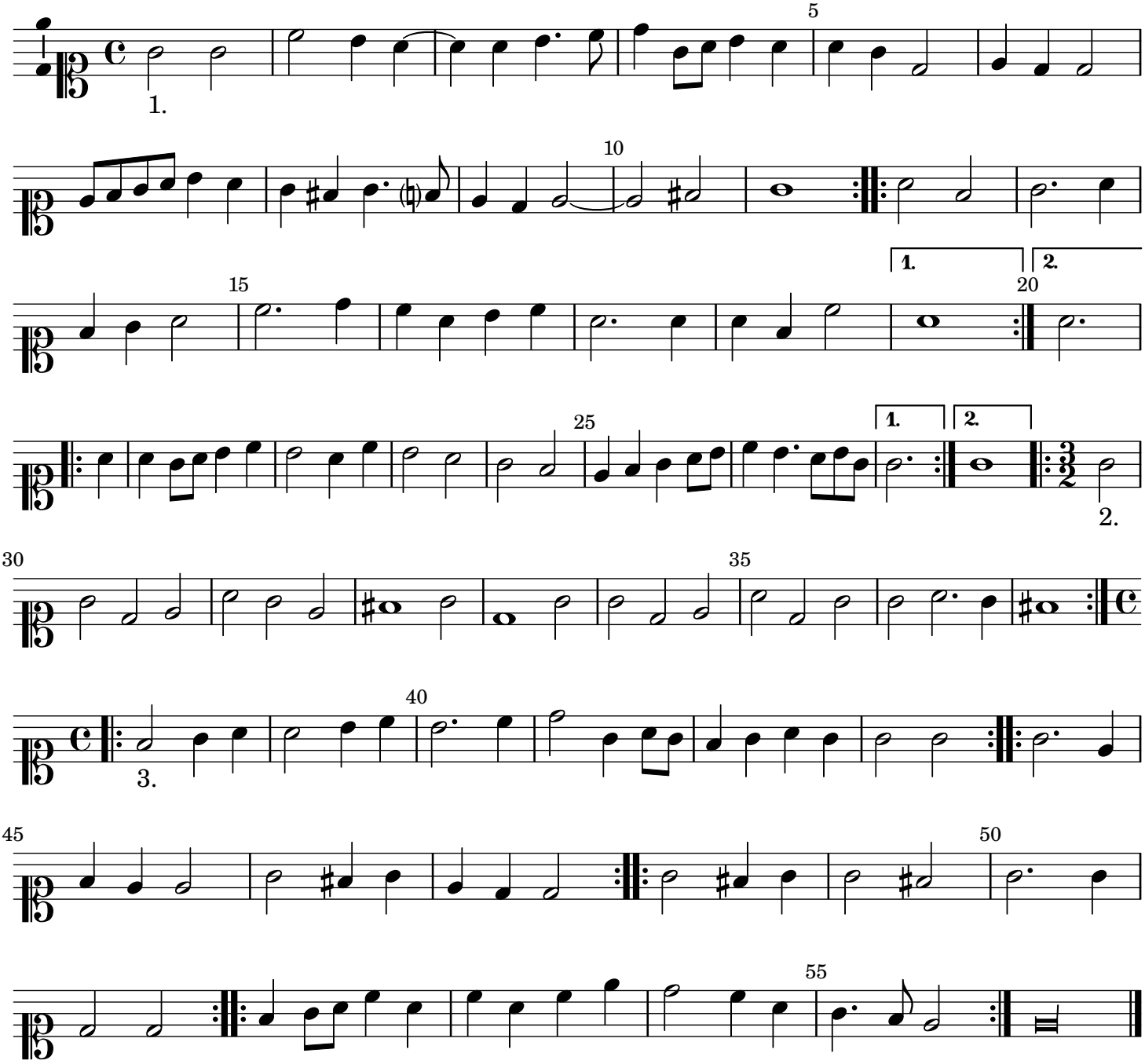



15
20
25
2.
30
35
40
3.
45
50
4.
55
5.
60
Suit. Grand Ballet.
65
70
6.
75
80
85
90
7.
95
100
105
8.
110
115

CCLIII. à 5.

Ballet de Monsieur de Nemours.

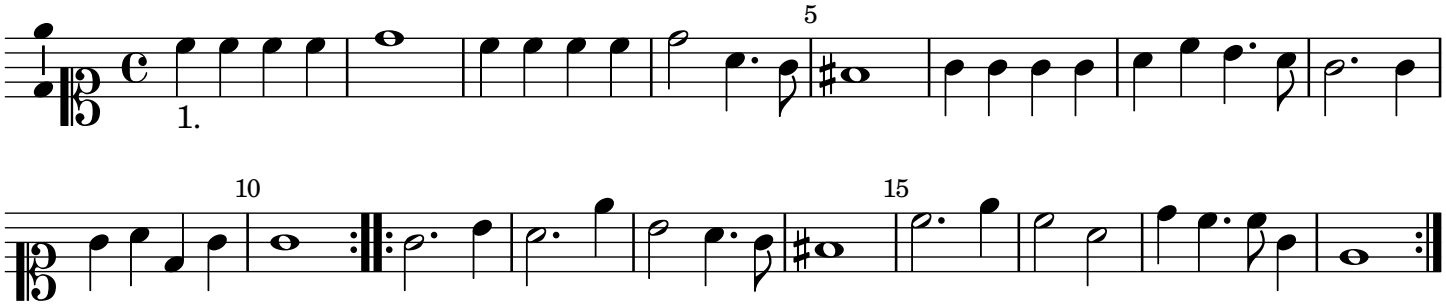
MPC.

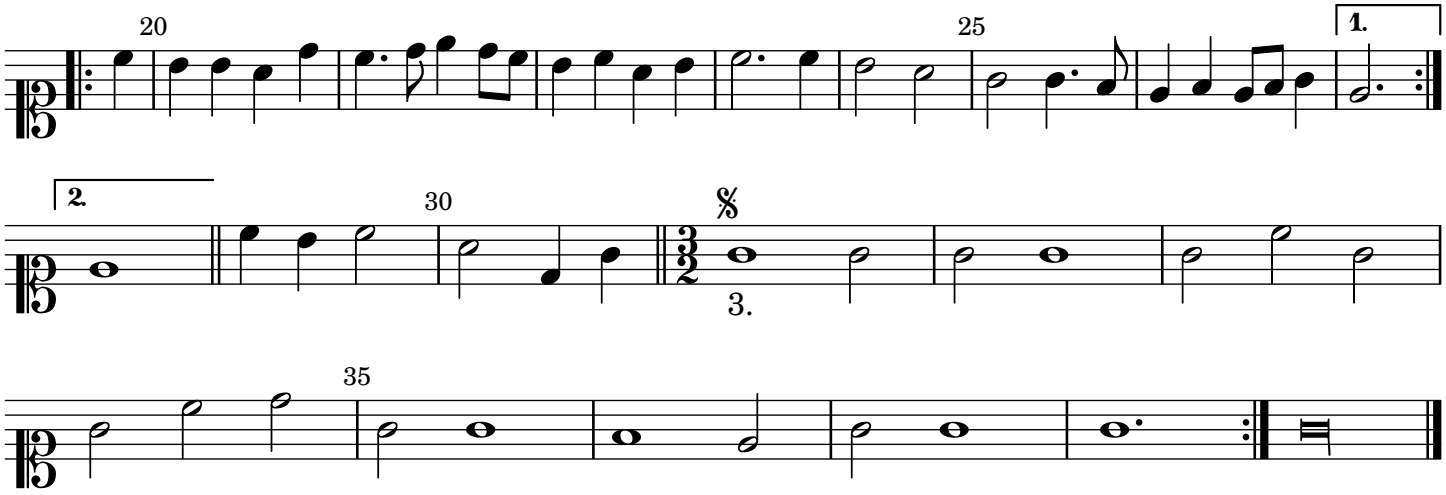


CCLIV. à 5.

Ballet des coqs.

MPC.



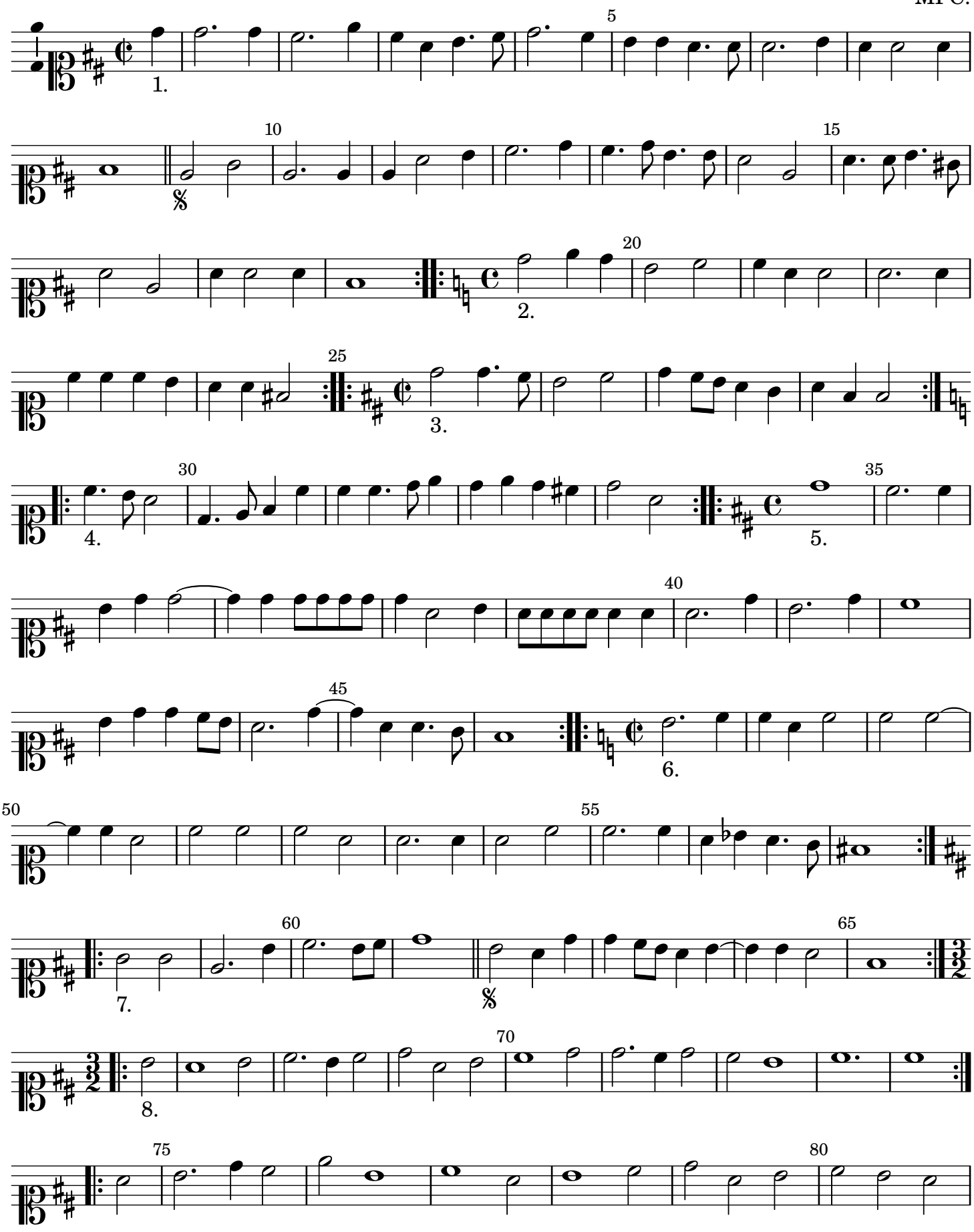

20
25
1.
2.
30
3.
35

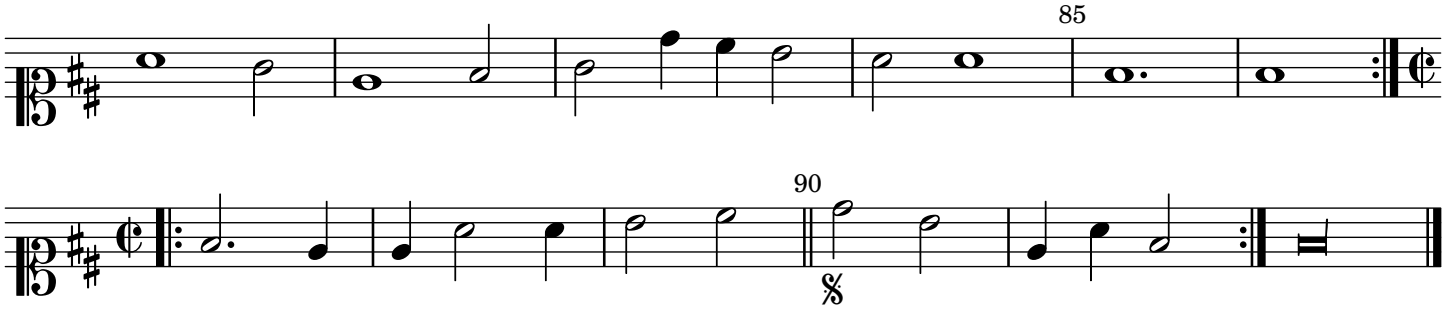
BALLETTI. à. 4.

CCLV. à 5.

Ballet de la Comedie.

MPC.



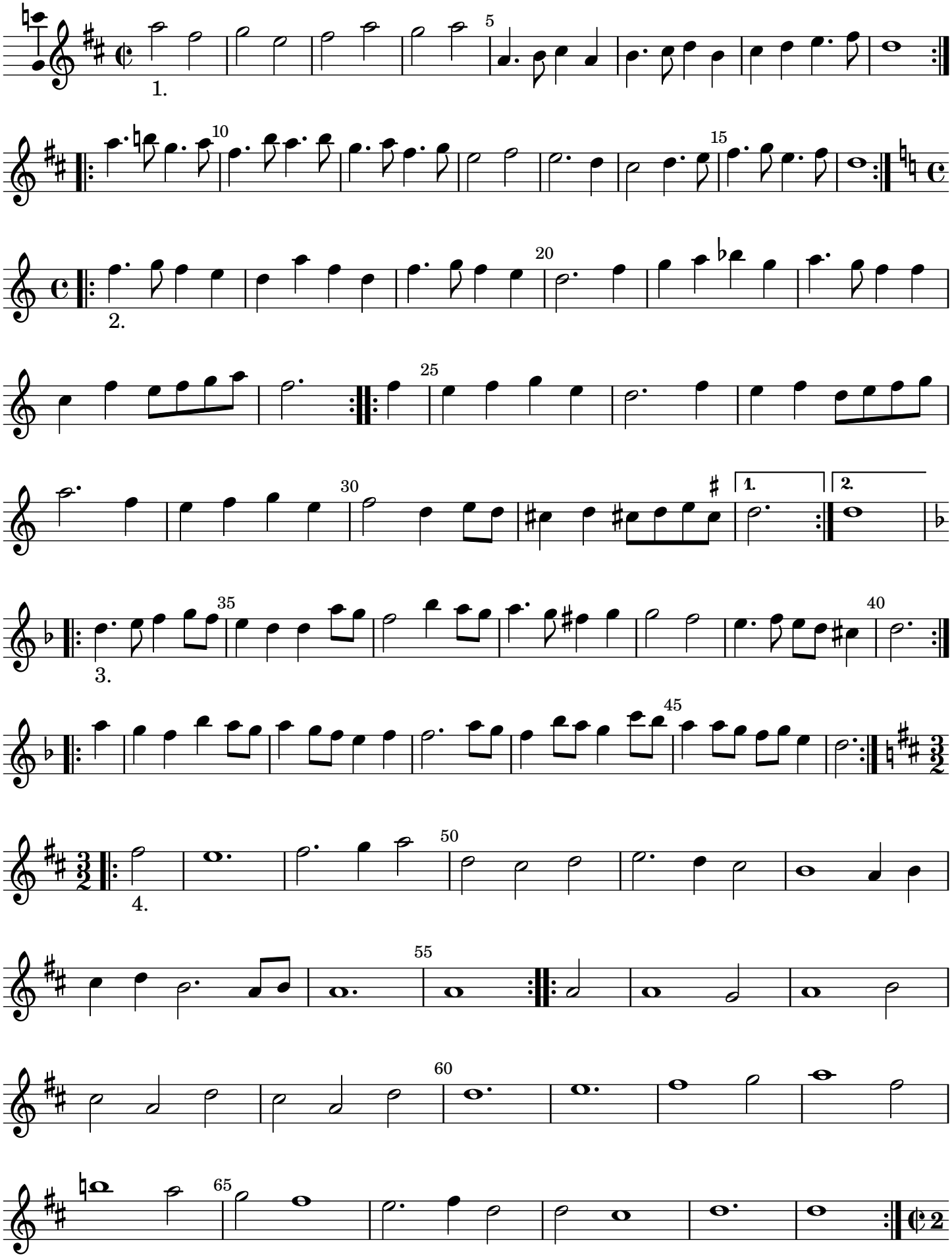

85

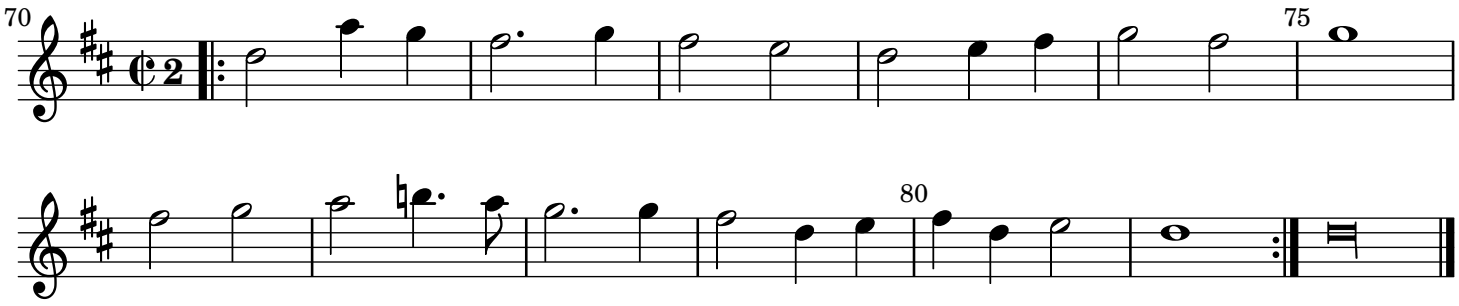
90

CCLVI. à 4.

Ballet de trois aages.

MPC.

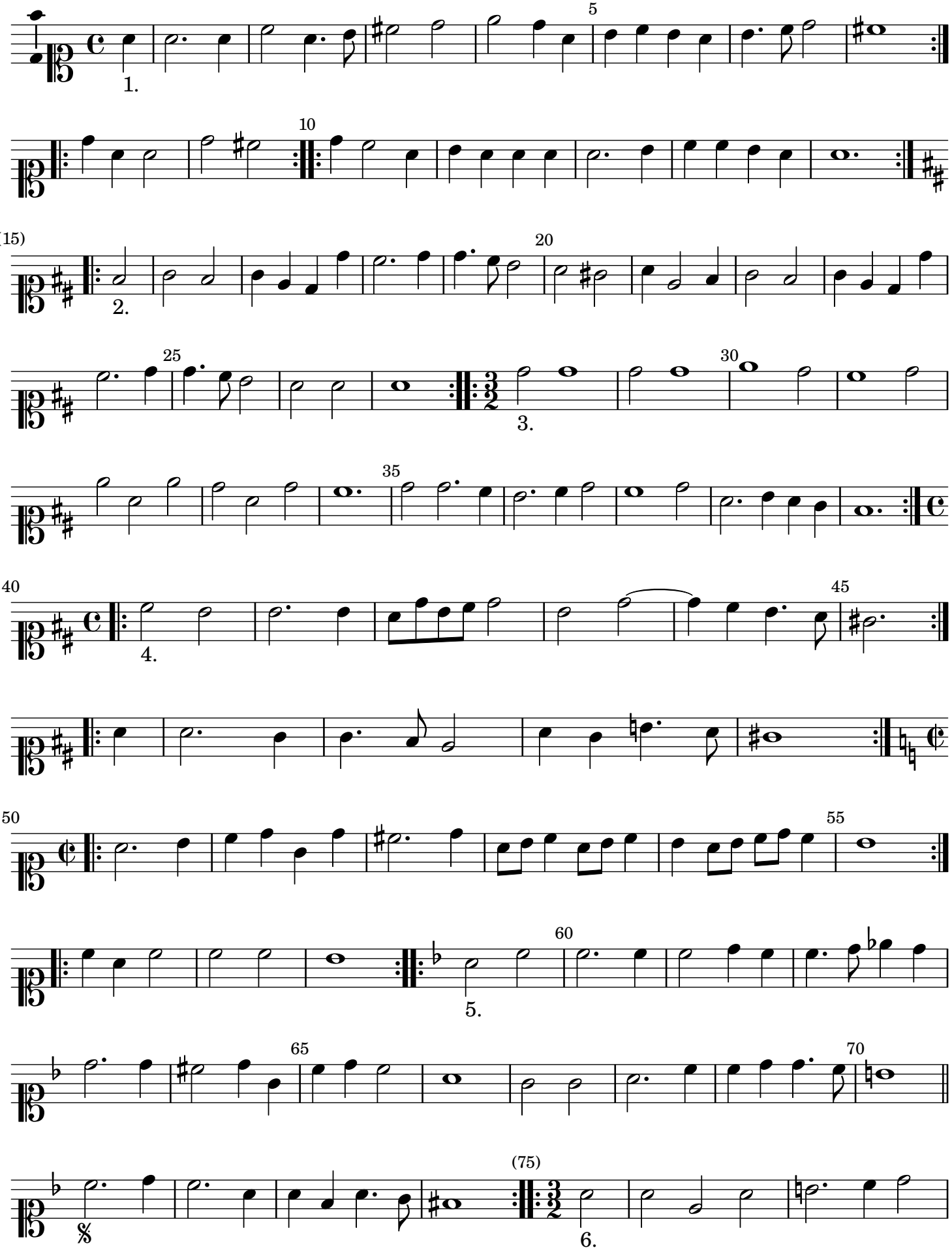


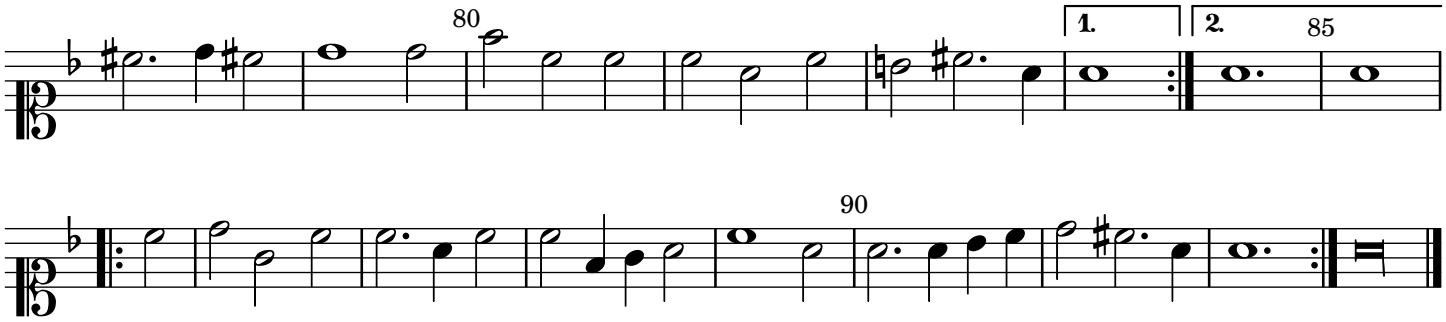

70
75
80

CCLVII. à 4.

Ballet de Bouteille.

MPC.



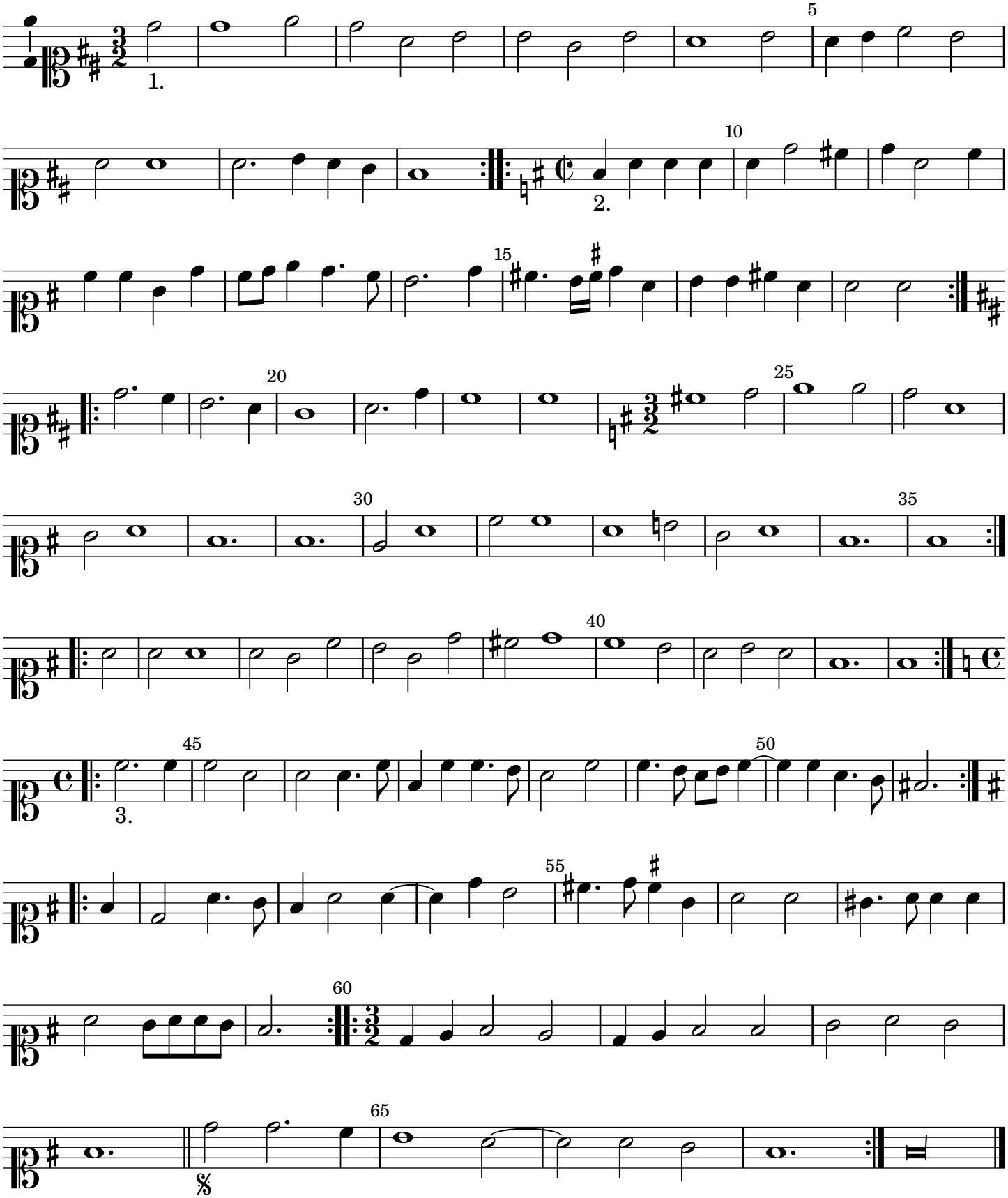

80
1.
2.
85

90

CCLVIII. à 4.

MPC.

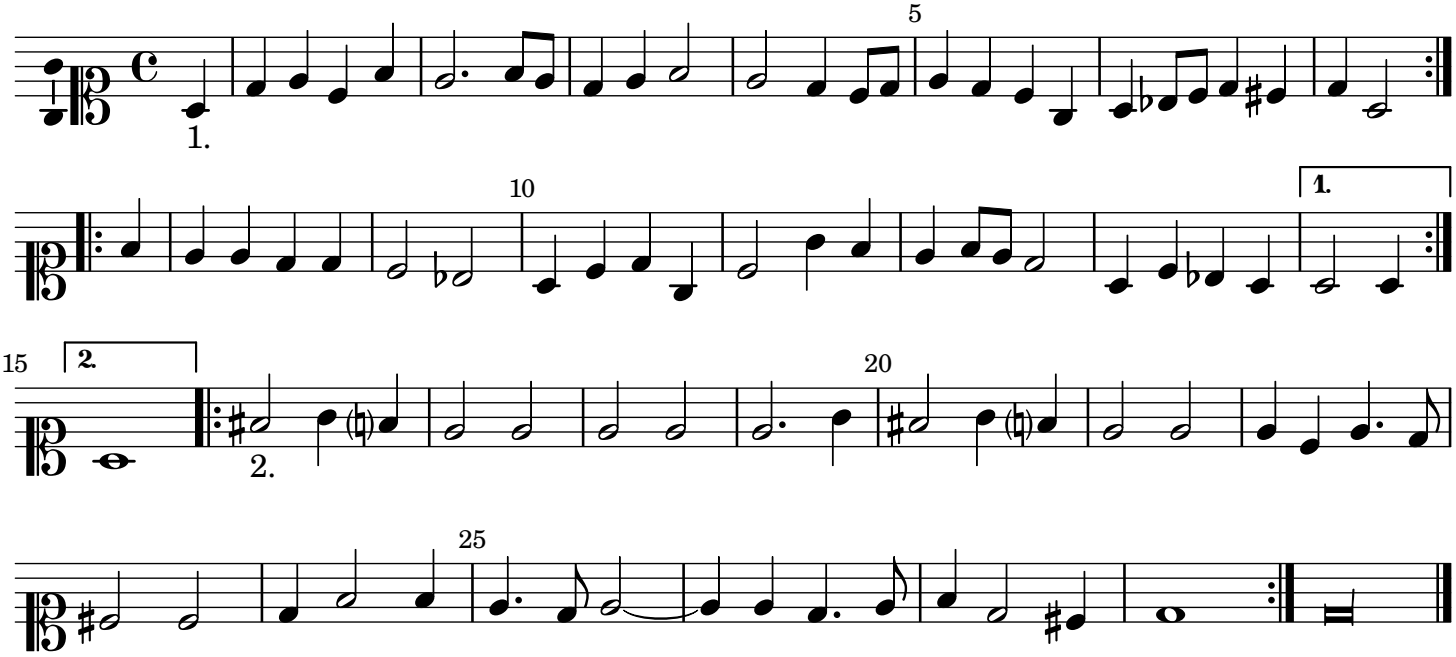
Ballet.



CCLIX. à 4.

Incerti.

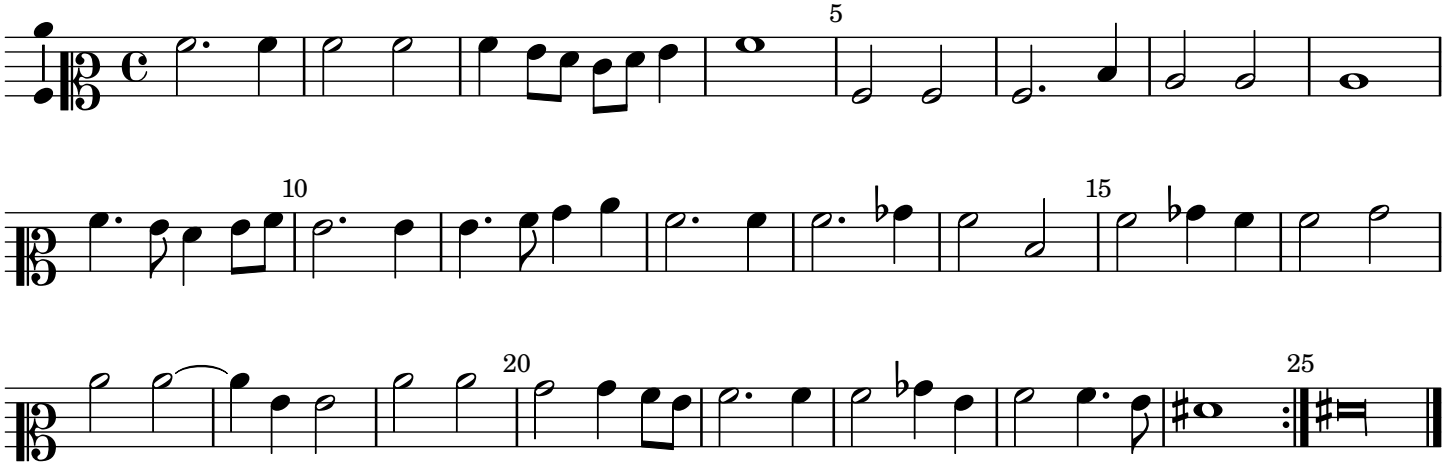
Ballet.



CCLX. à 4.

Incerti.

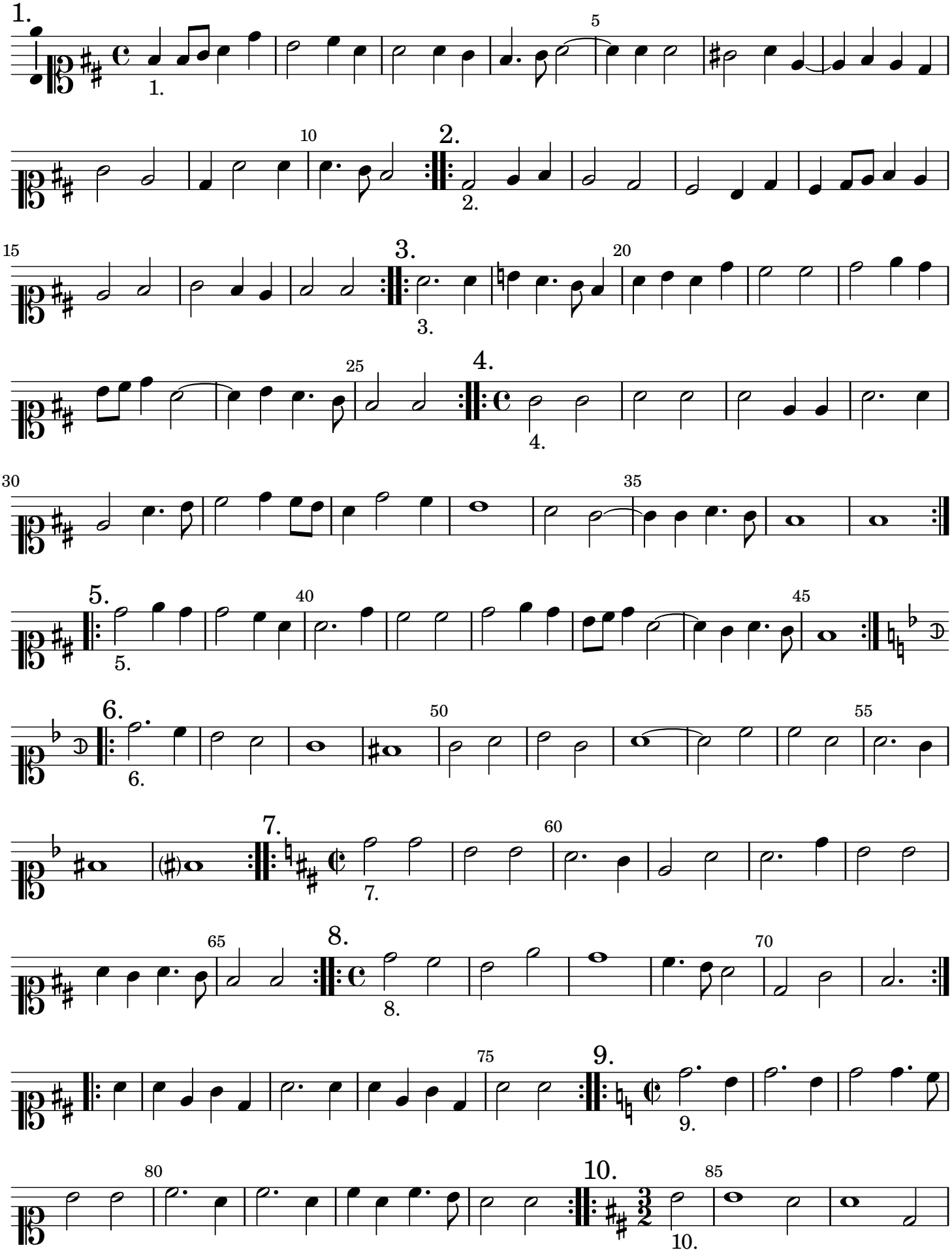
Ballet.

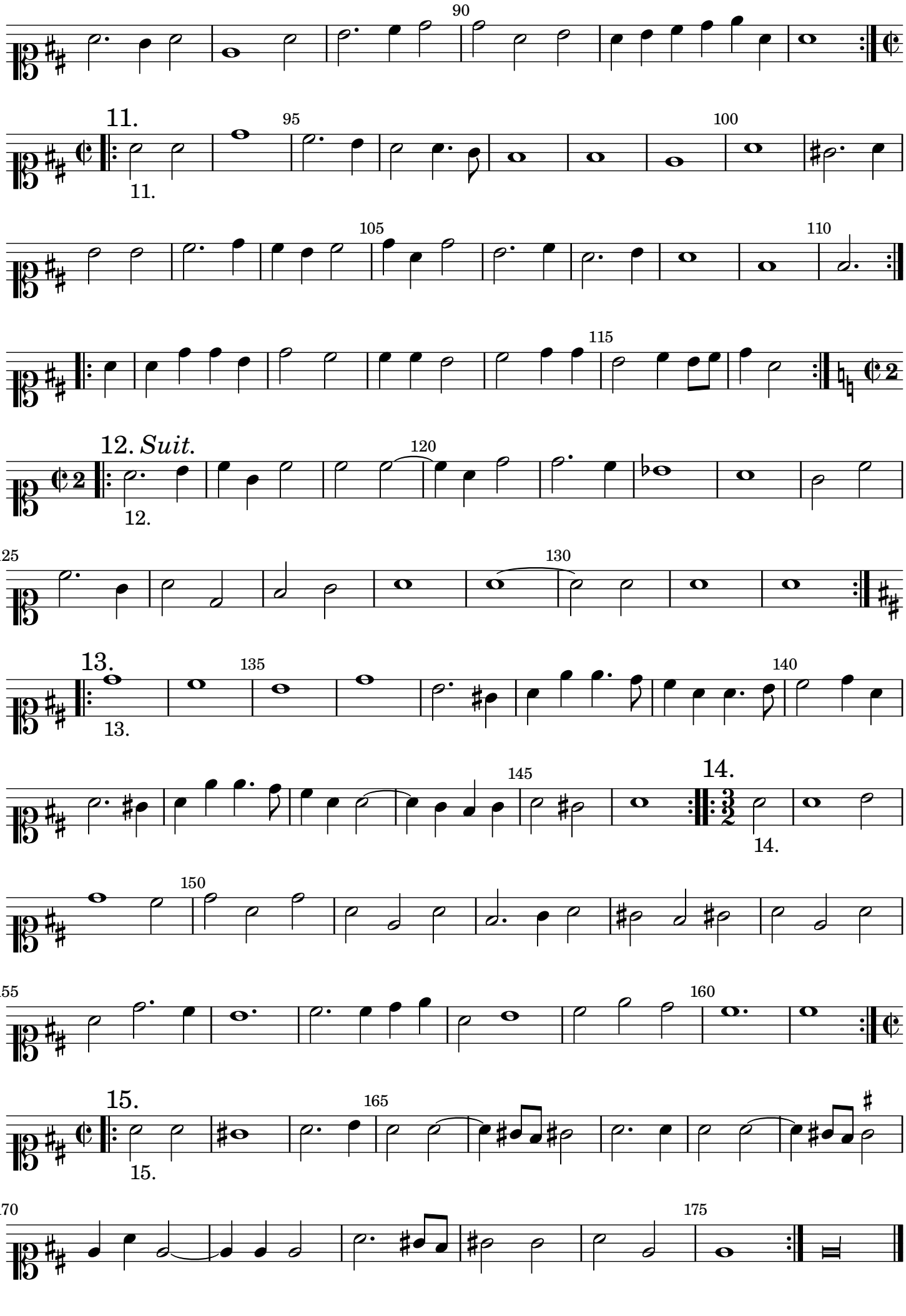


CCLXI. à 4.

Ballet du filou.

MPC.

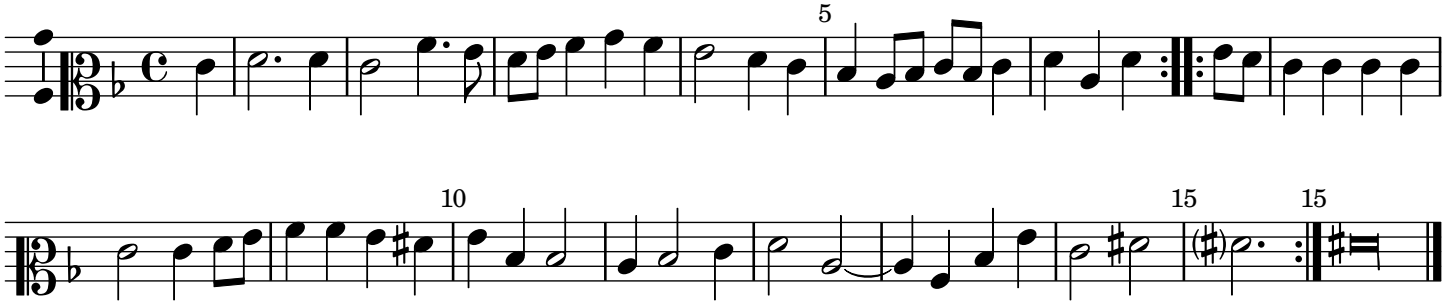



90
11.
11.
95
100
105
110
115
12. *Suit.*
12.
120
125
130
13.
13.
135
140
145
14.
14.
150
155
160
15.
15.
165
170
175

CCLXII. à 4.

Ballet des sorciers qu'il faut sonner avant le Ballet du Roy.

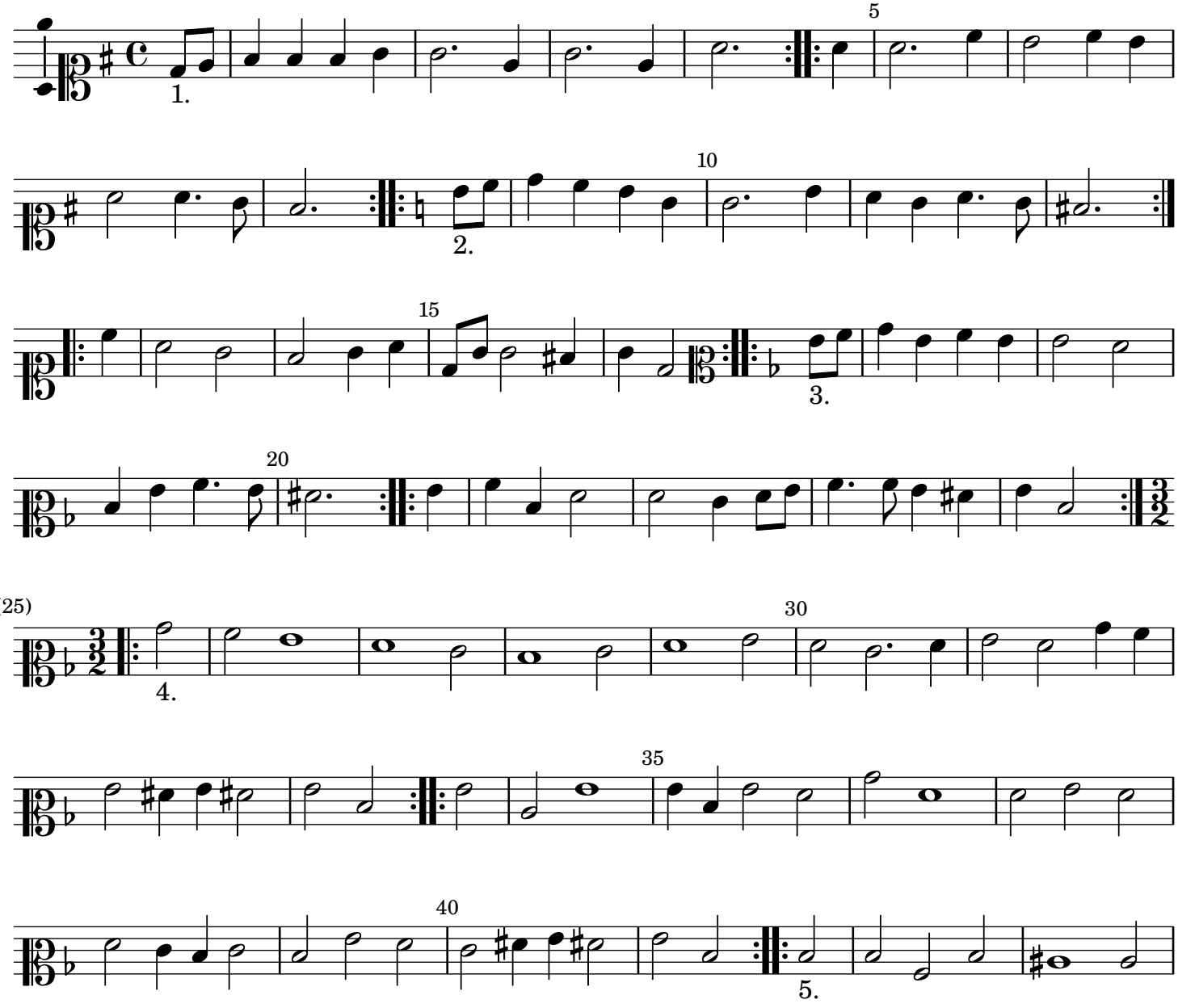
MPC.

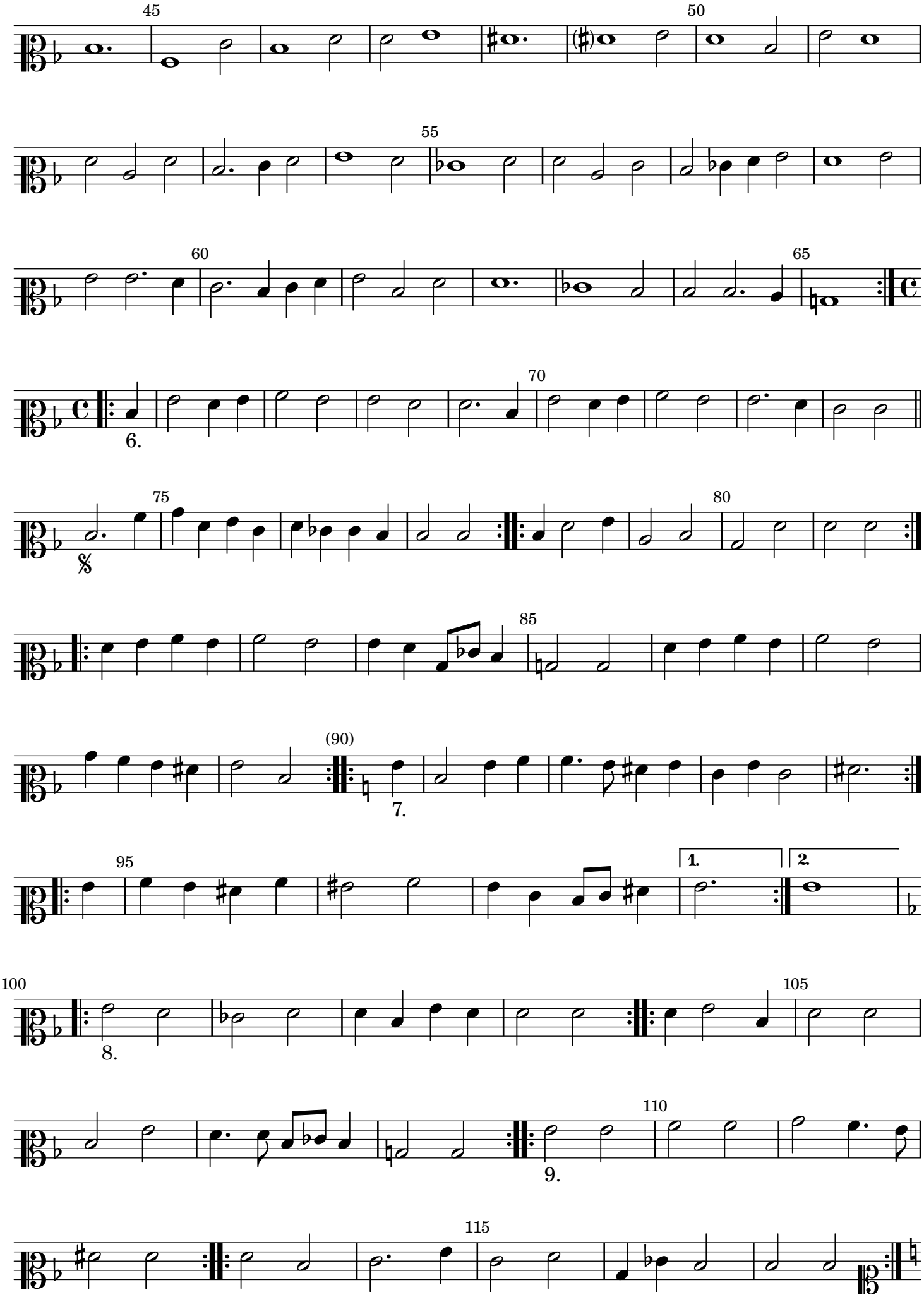


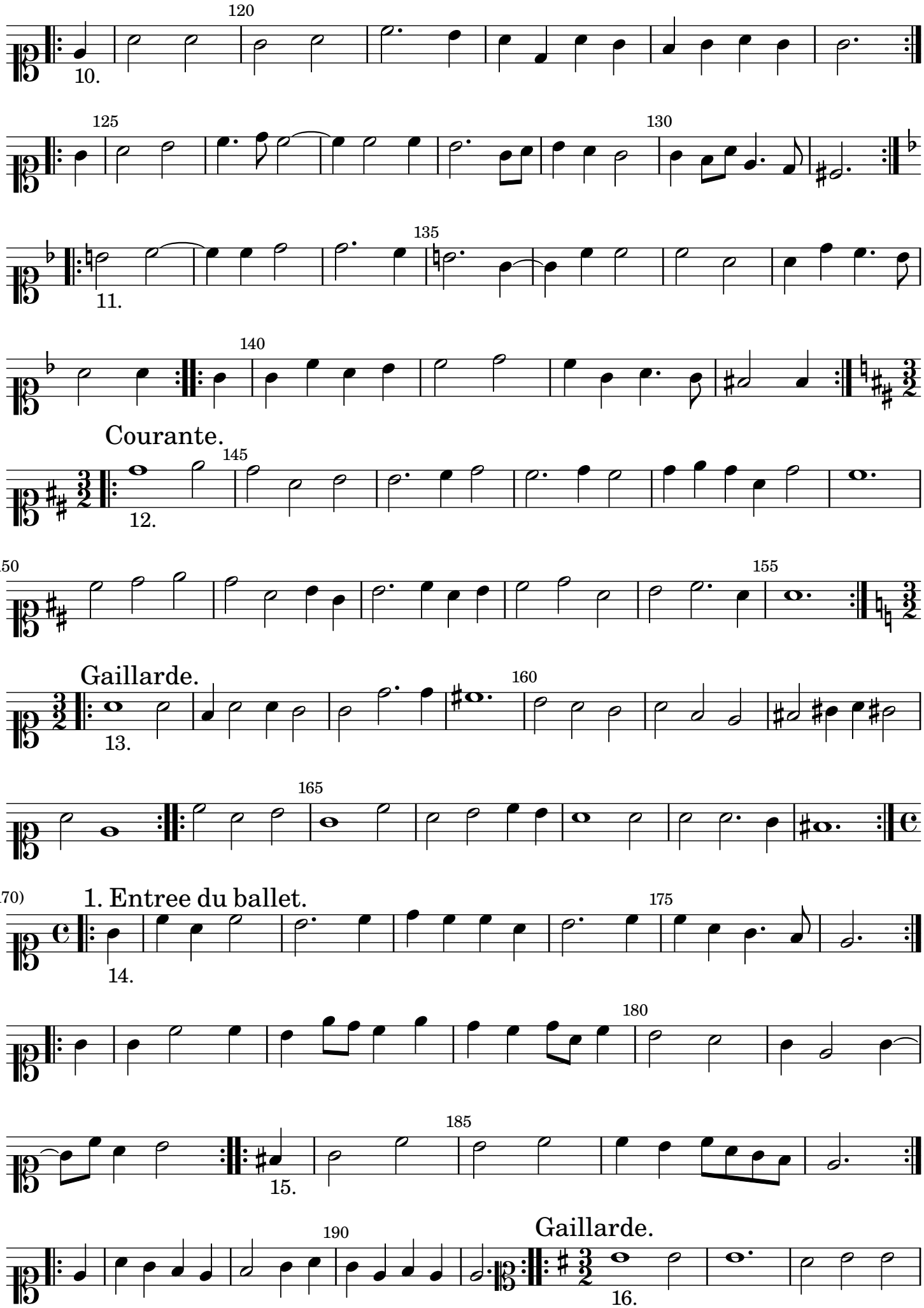
CCLXIII. à 4.

Ballet de la Royne.

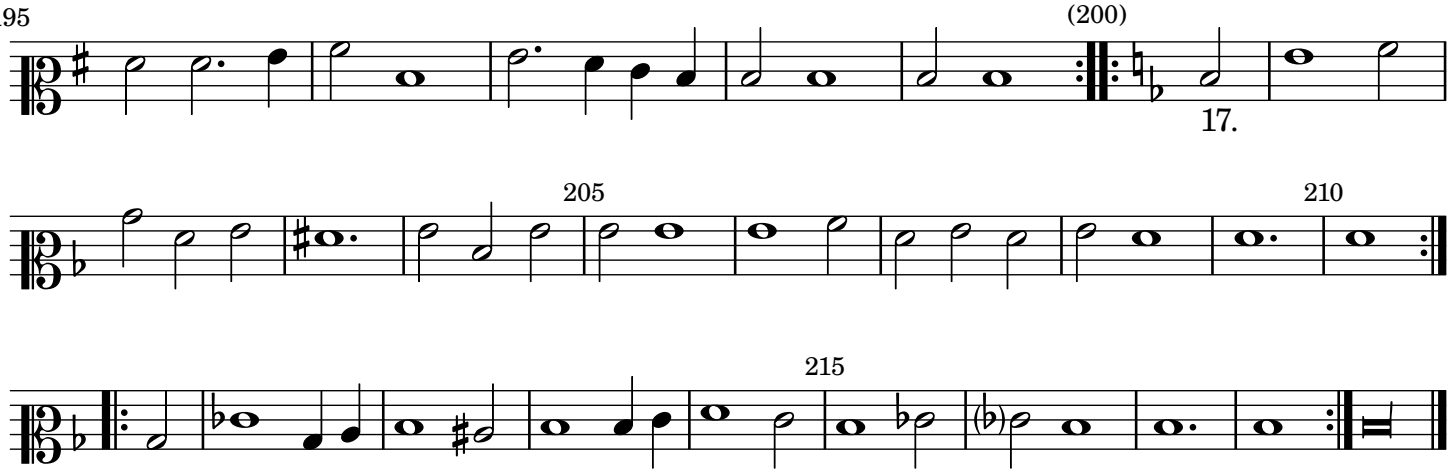
MPC.




45
50
55
60
65
6.
70
75
80
85
(90)
7.
95
1.
2.
100
8.
105
110
9.
115


120
10.
125
130
135
11.
140
Courante.
145
12.
150
155
Gaillarde.
160
13.
165
(170)
1. Entree du ballet.
14.
175
180
185
15.
190
Gaillarde.
16.

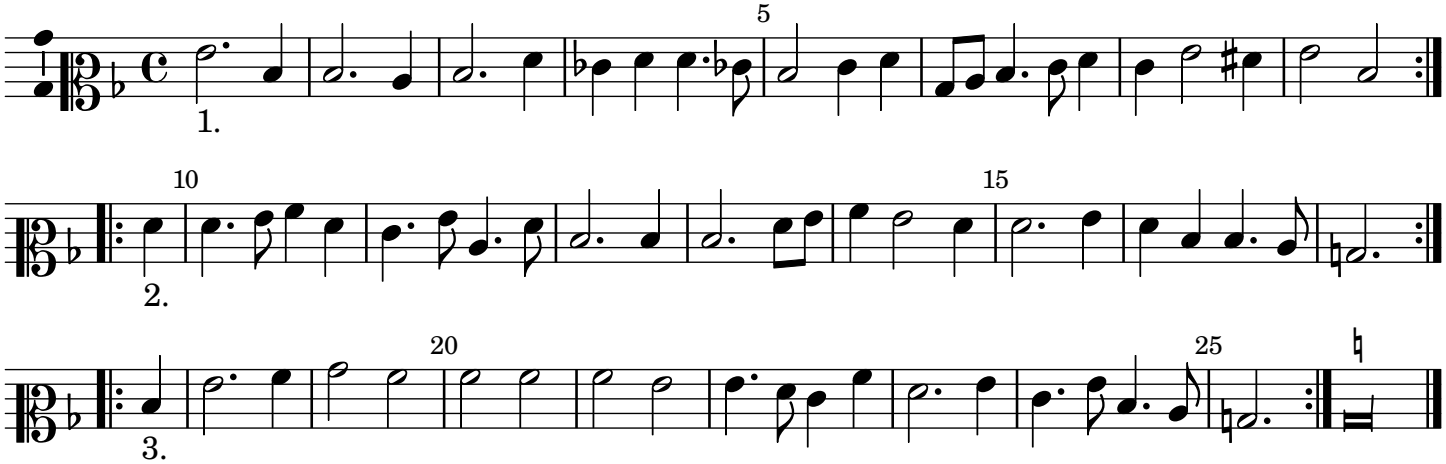
Courante.



CCLXIV. à 4.

Incerti.

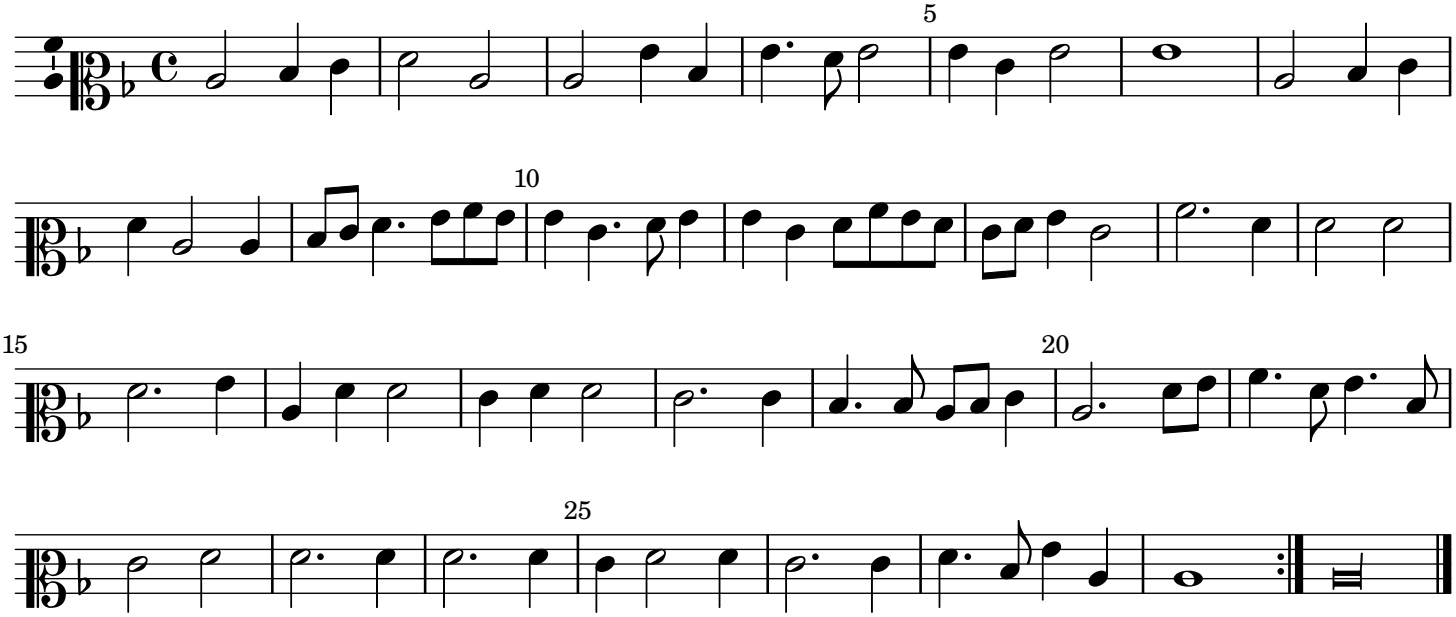
Ballet.



CCLXV. à 4.

Incerti.

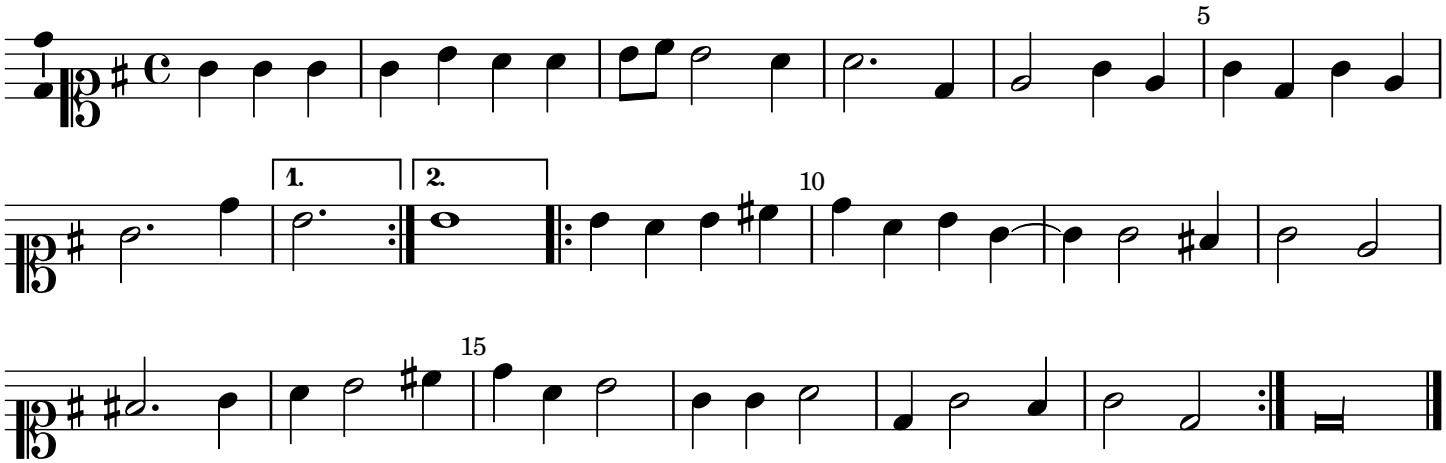
Ballet.



CCLXVI. à 4.

Incerti.

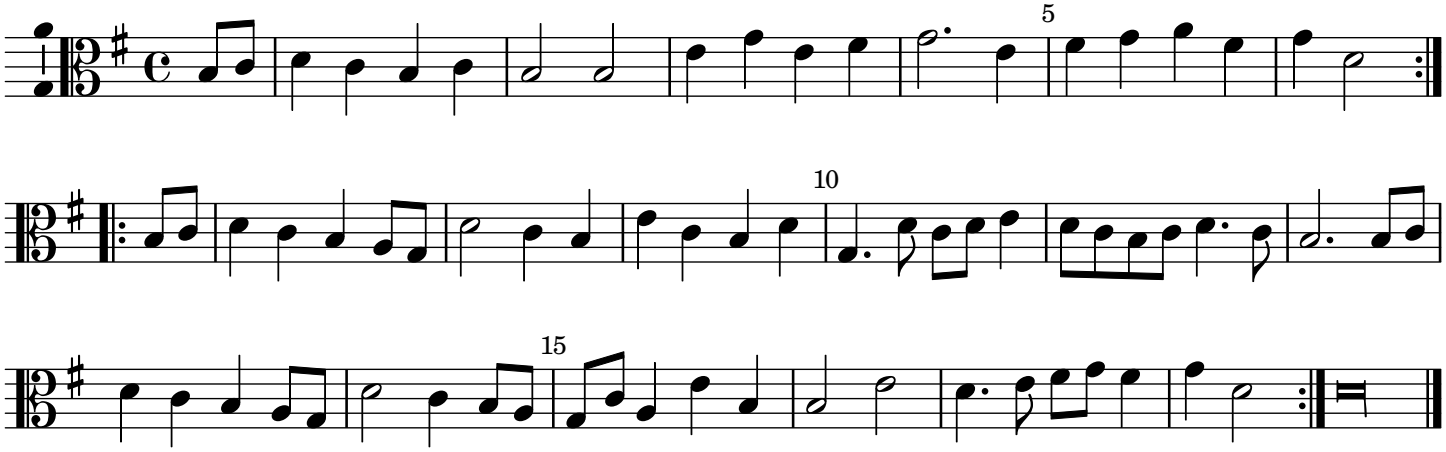
Ballet.



CCLXVII. à 4.

Incerti.

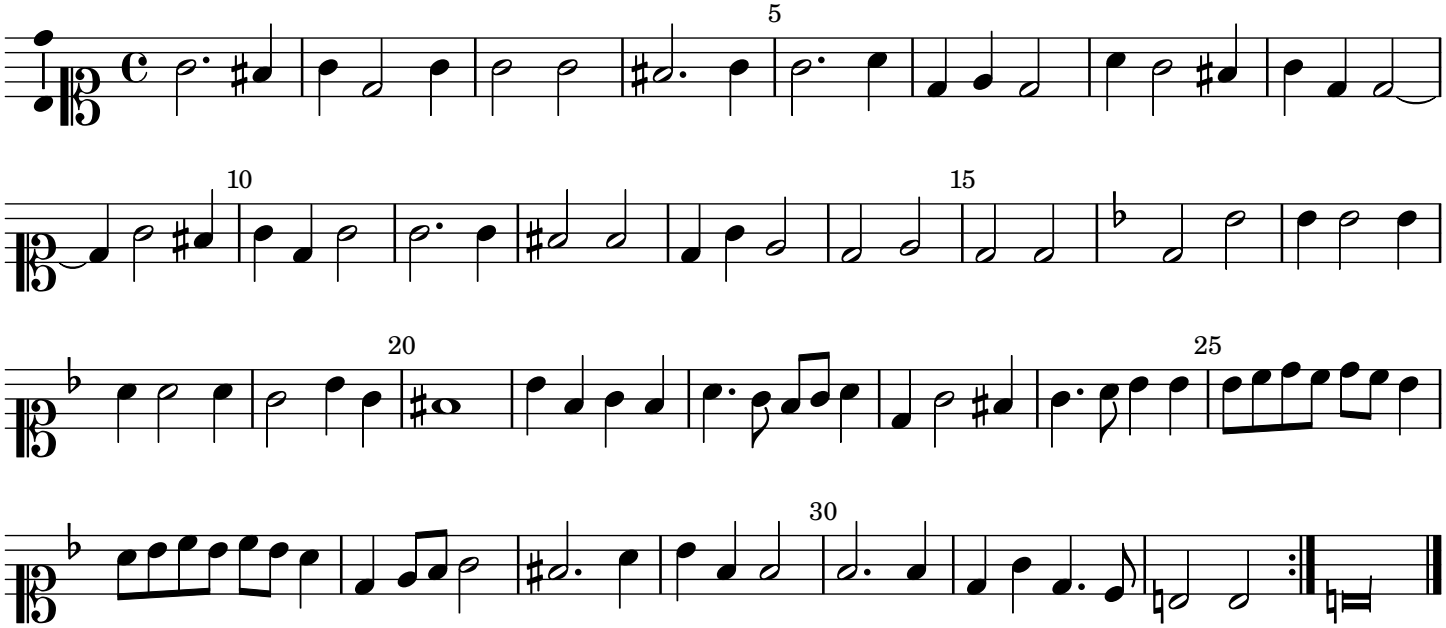
Ballet.



CCLXVIII. à 4.

Incerti.

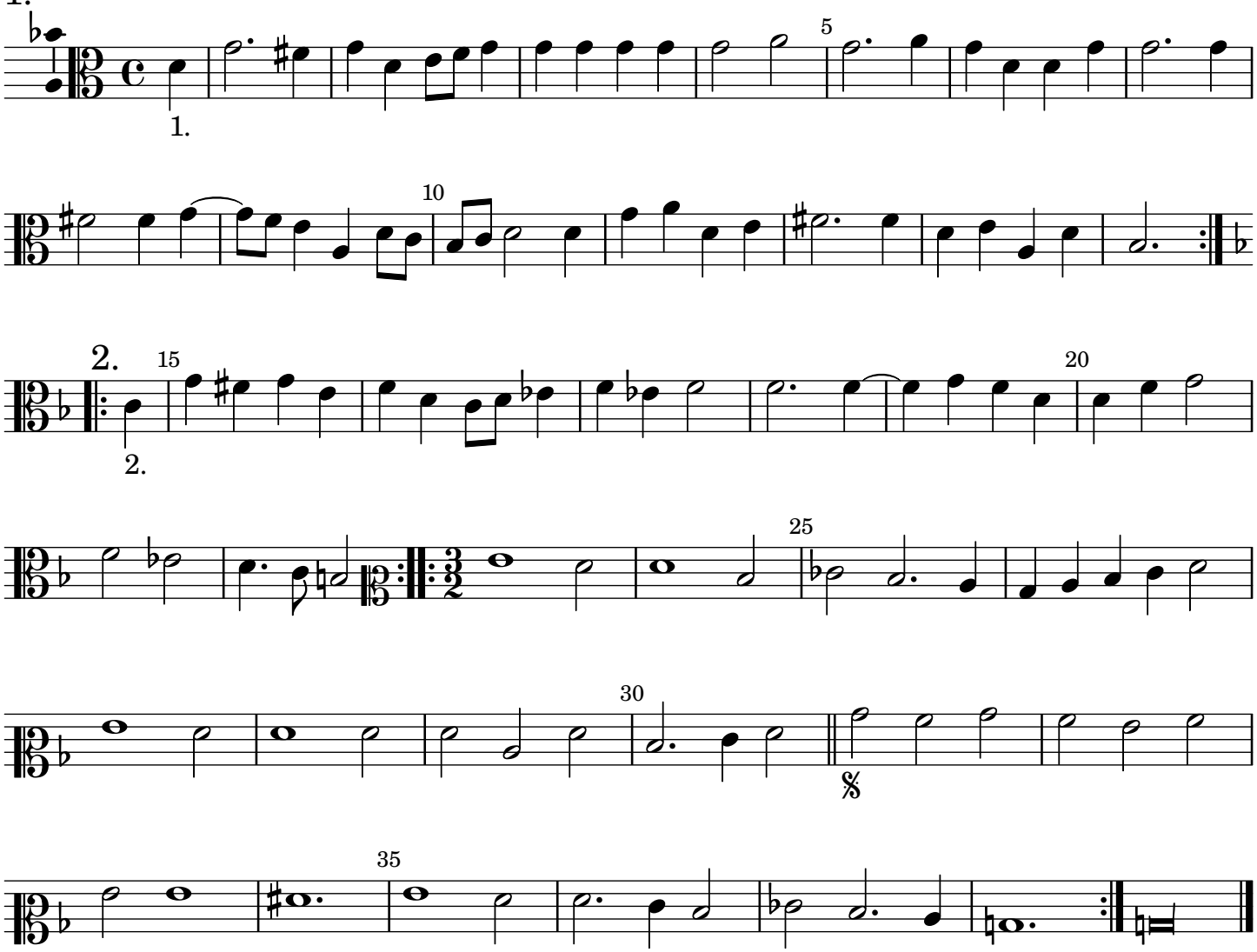
Ballet.



CCLXIX. à 4.

Ballet du Roy pour sonner apres.

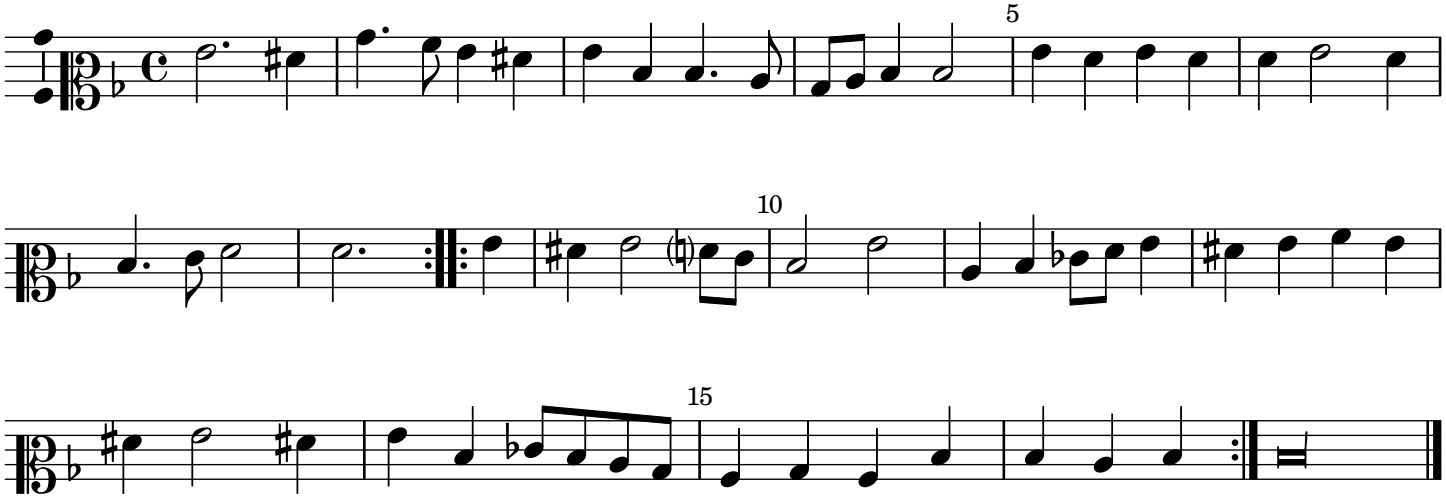
MPC.



CCLXX. à 4.

Ballet des Amazones.

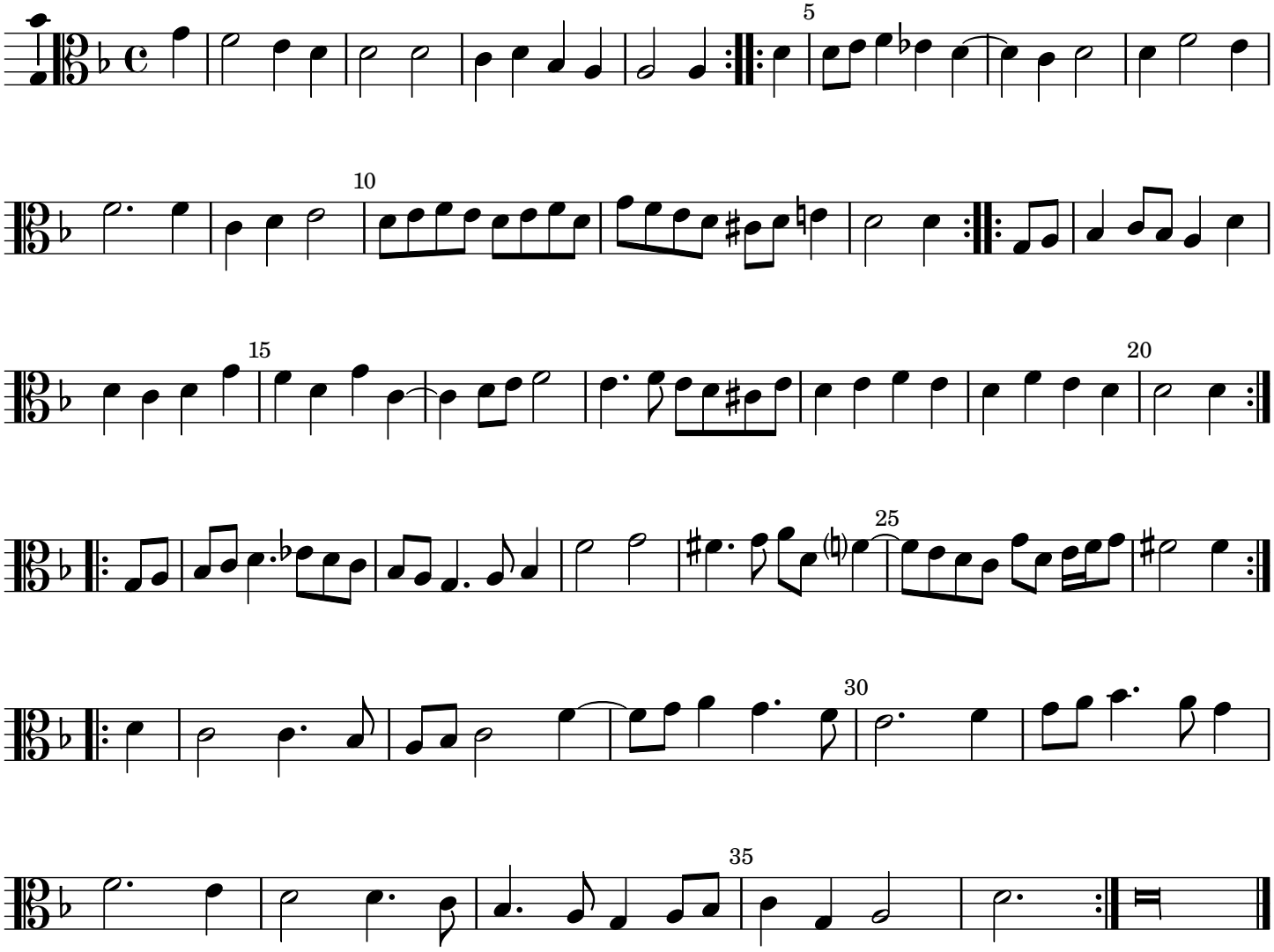
Incerti.



CCLXXI. à 4.

Ballet des Anglois.

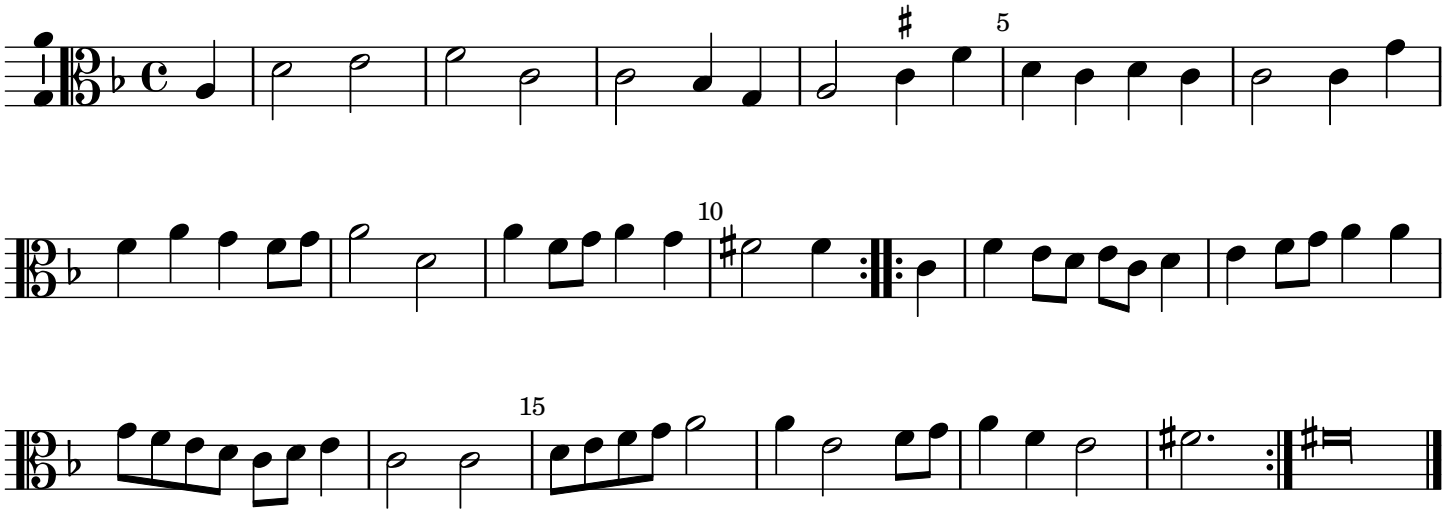
Incerti.



CCLXXII. à 4.

Ballet Anglois.

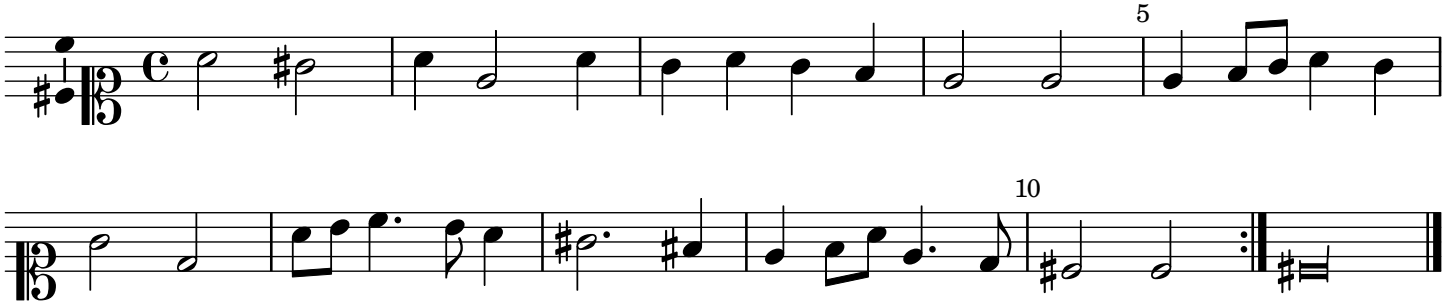
Incerti.



CCLXXIII. à 4.

Incerti.

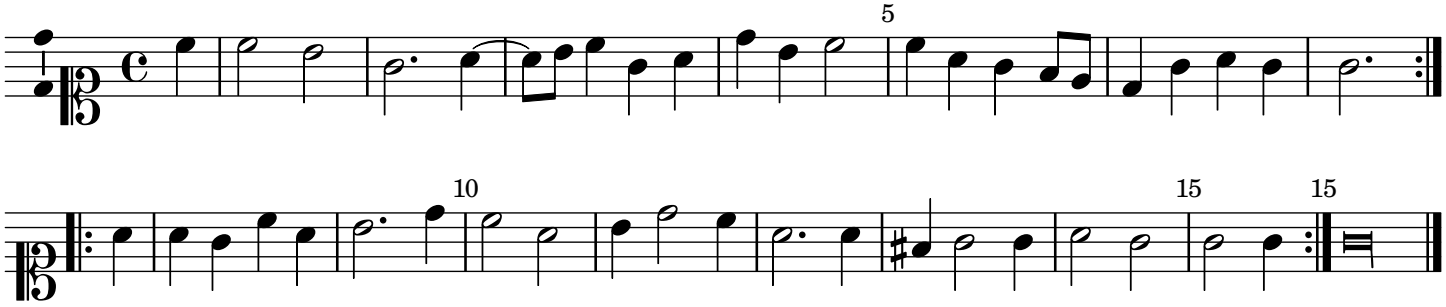
Ballet.



CCLXXIV. à 4.

Incerti.

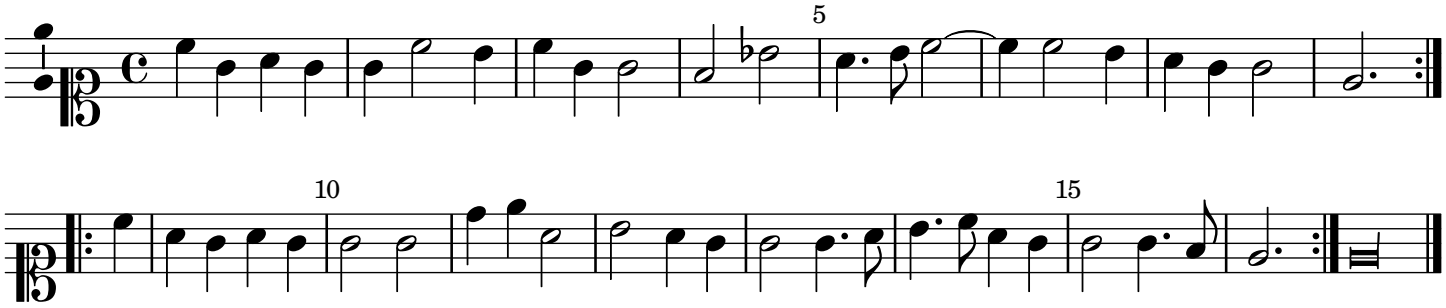
Ballet.



CCLXXV. à 4.

Incerti.

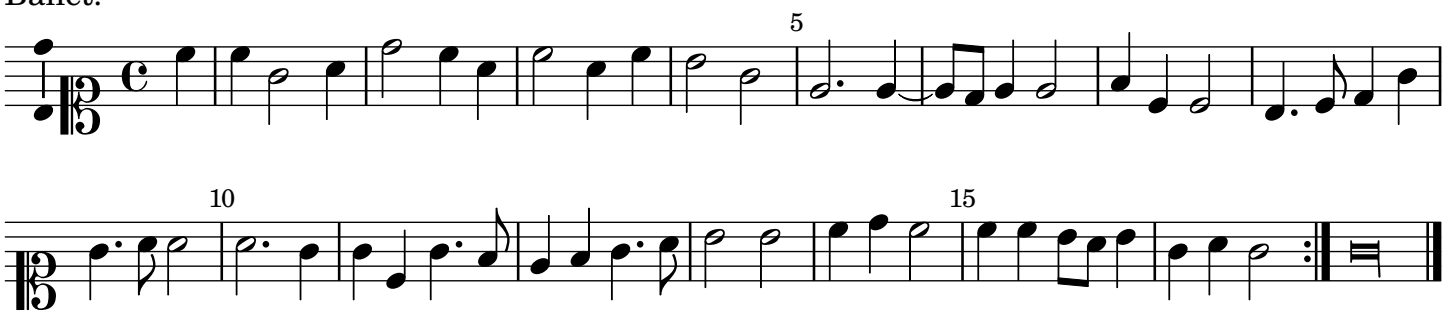
Ballet.



CCLXXVI. à 4.

Incerti.

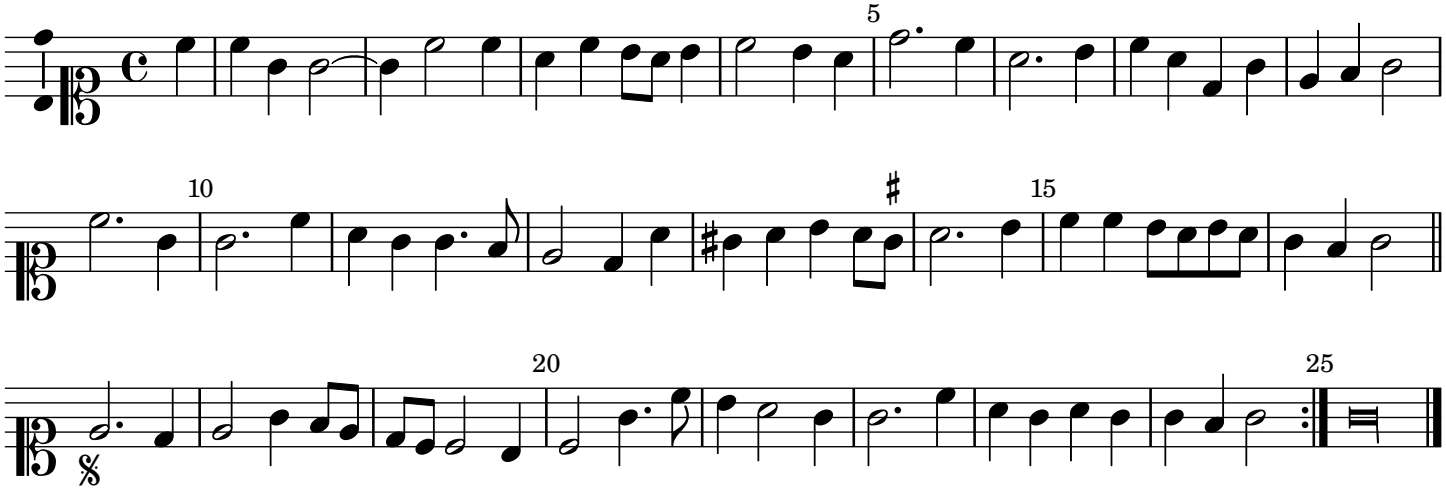
Ballet.



CCLXXVII. à 4.

Ballet des Princesses.

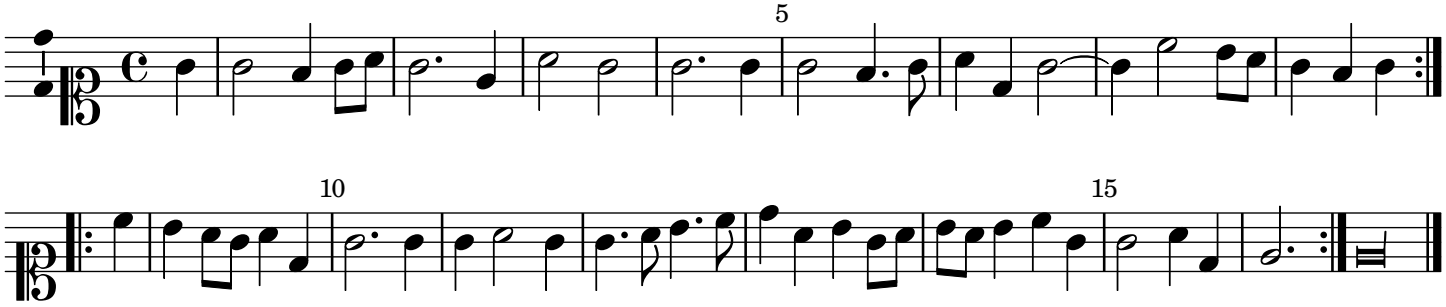
Incerti.



CCLXXVIII. à 4.

Ballet des Baccanales.

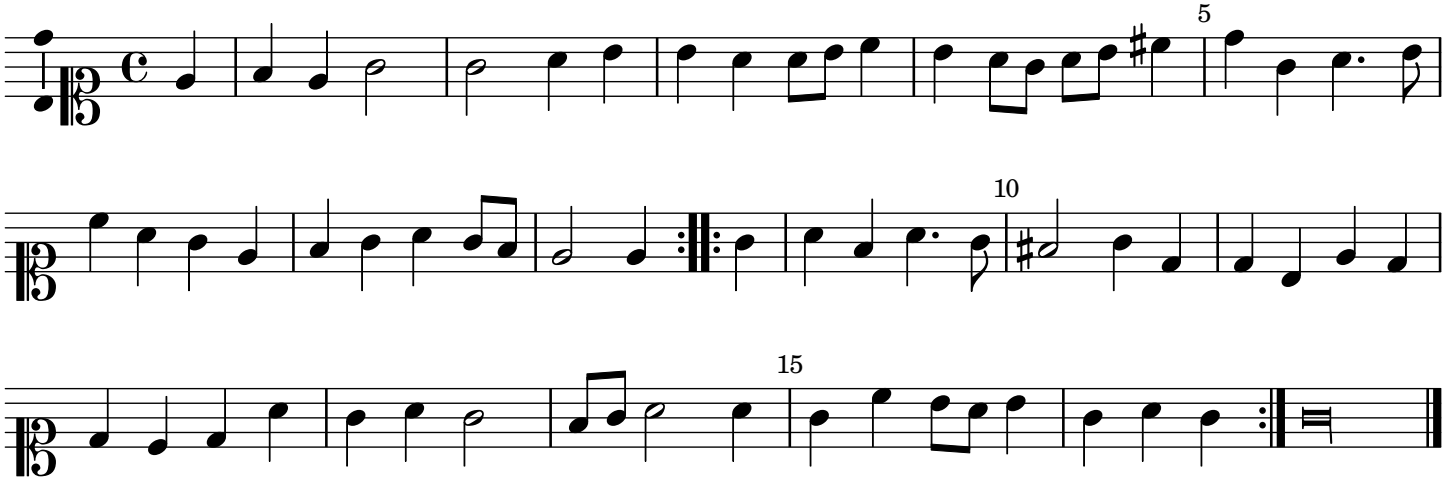
Incerti.



CCLXXIX. à 4.

Ballet des feus.

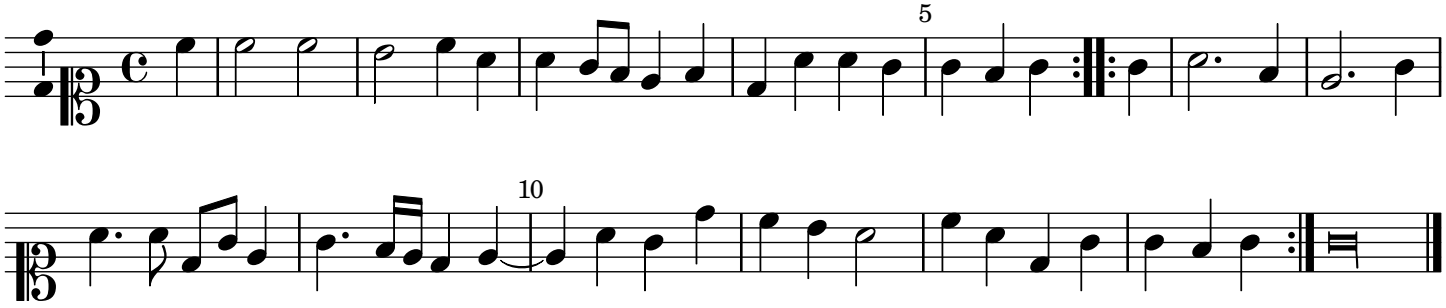
MPC.



CCLXXX. à 4.

Ballet des Matelotz.

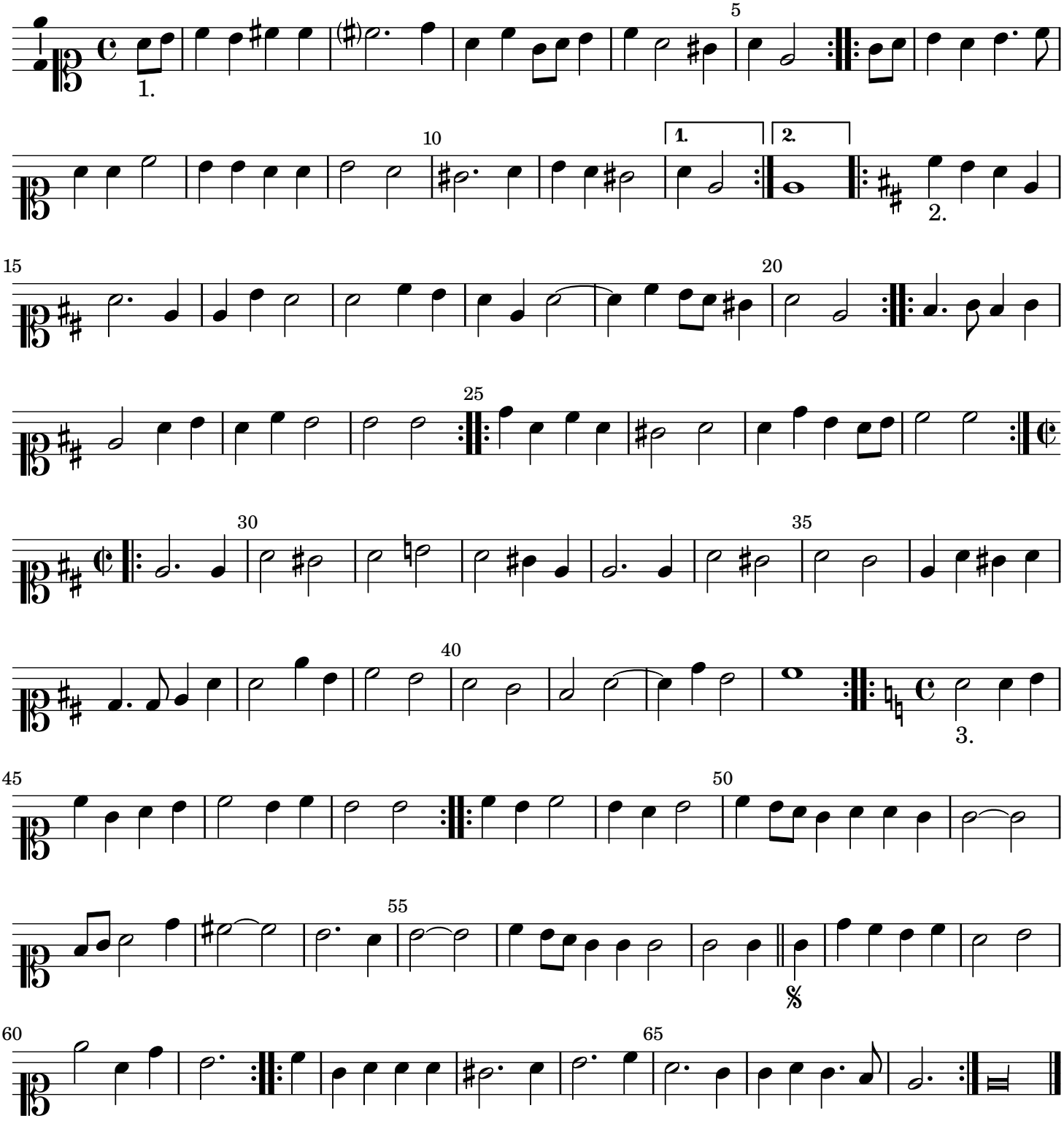
MPC.



CCLXXXI. à 4.

Ballet des Aveugles.

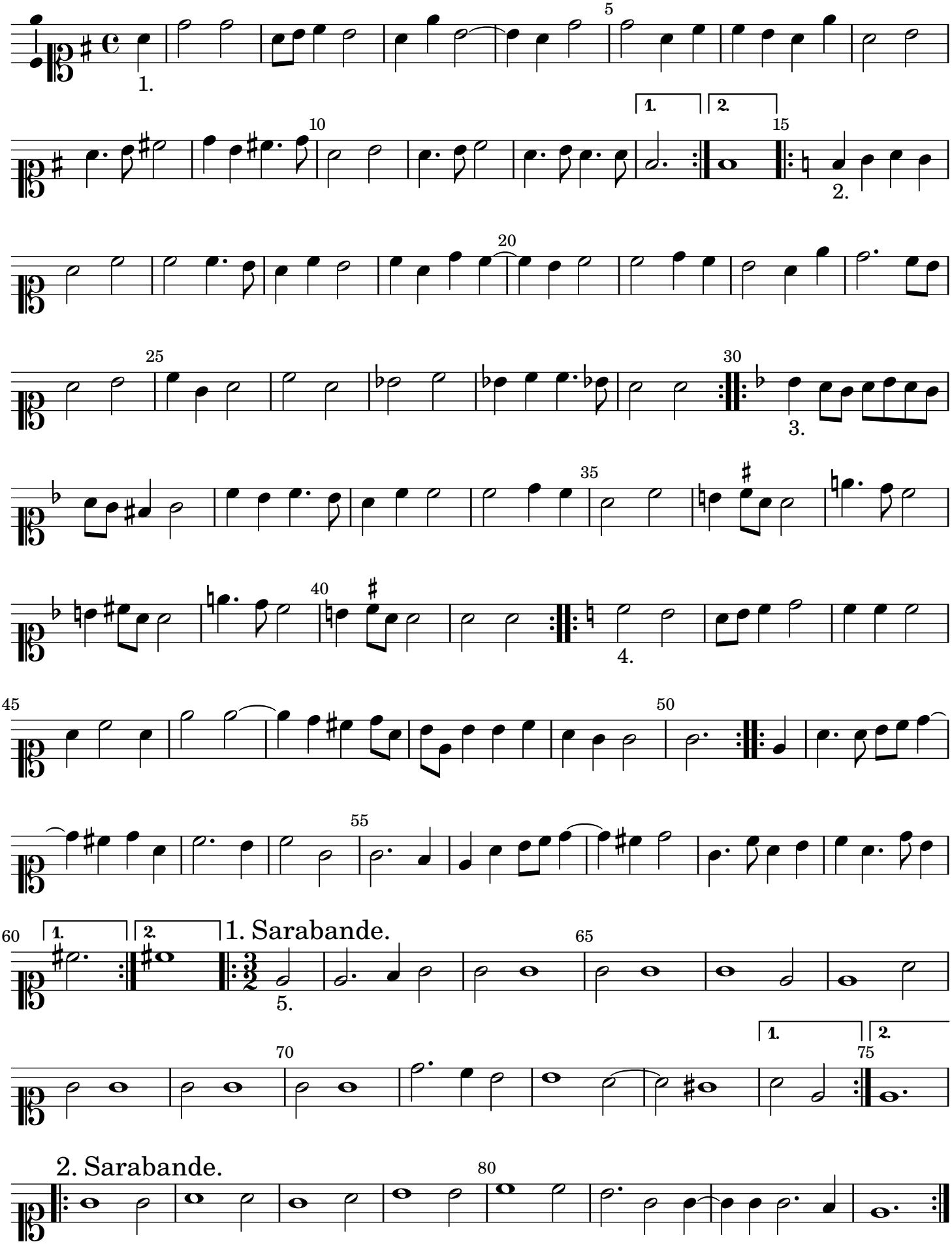
MPC.

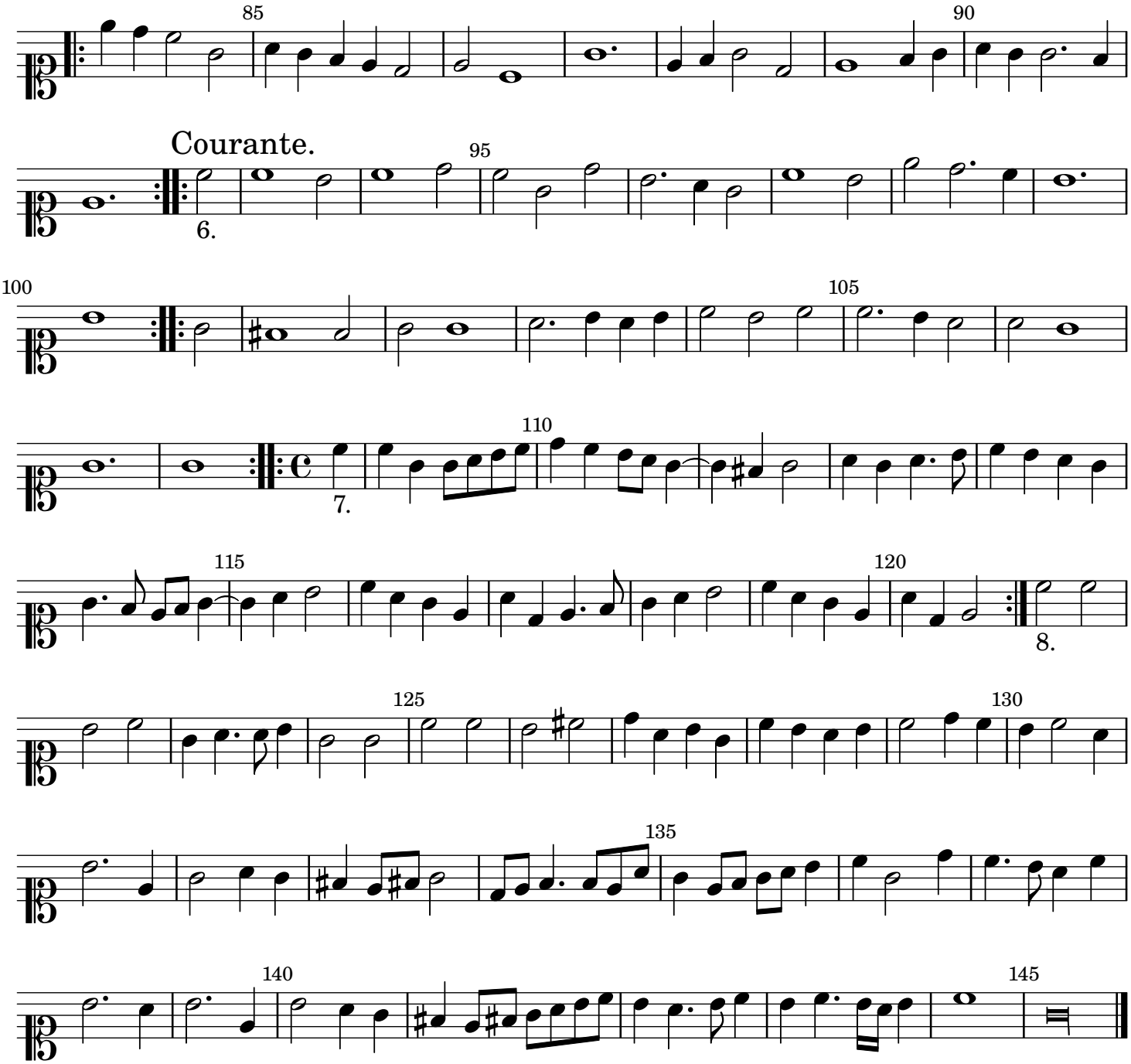


CCLXXXII. à 4.

Ballet de Monseigneur de Navarre.

MPC.



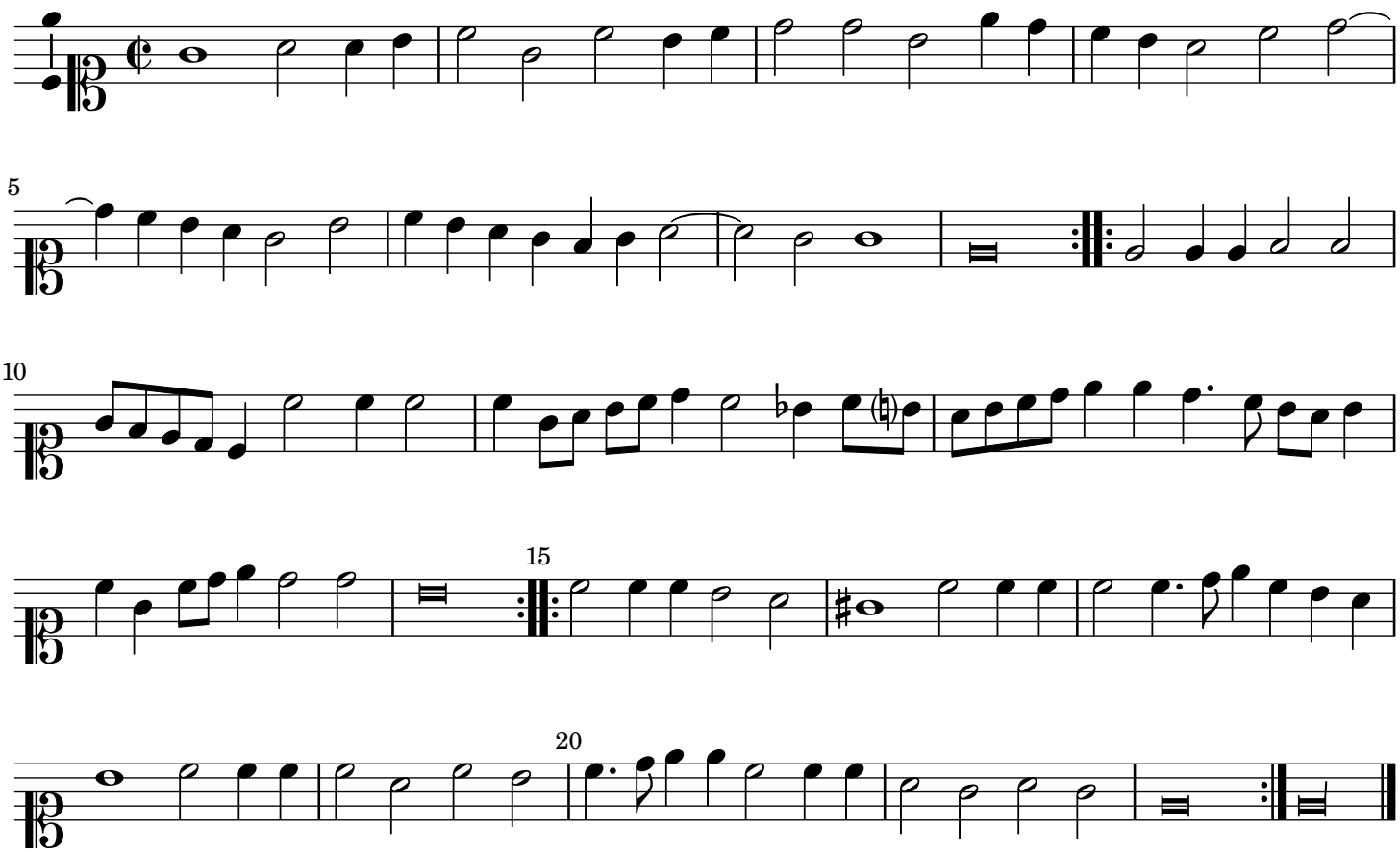

85
90
Courante.
95
6.
100
105
110
7.
115
120
8.
125
130
135
140
145

PASSAMEZE & GAILLARDE.

CCLXXXIII. à 5.

F. C.

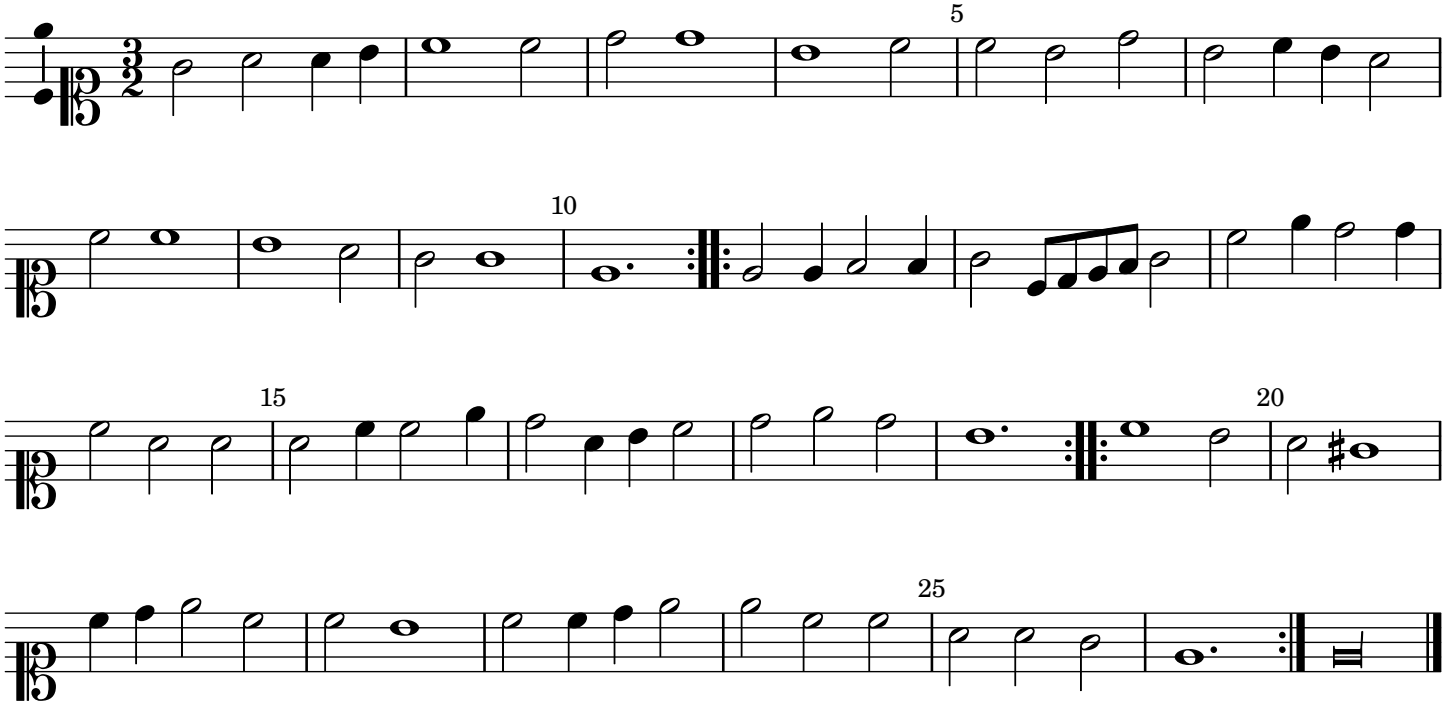
1. Passameze.



CCLXXXIV. à 5.

F. C.

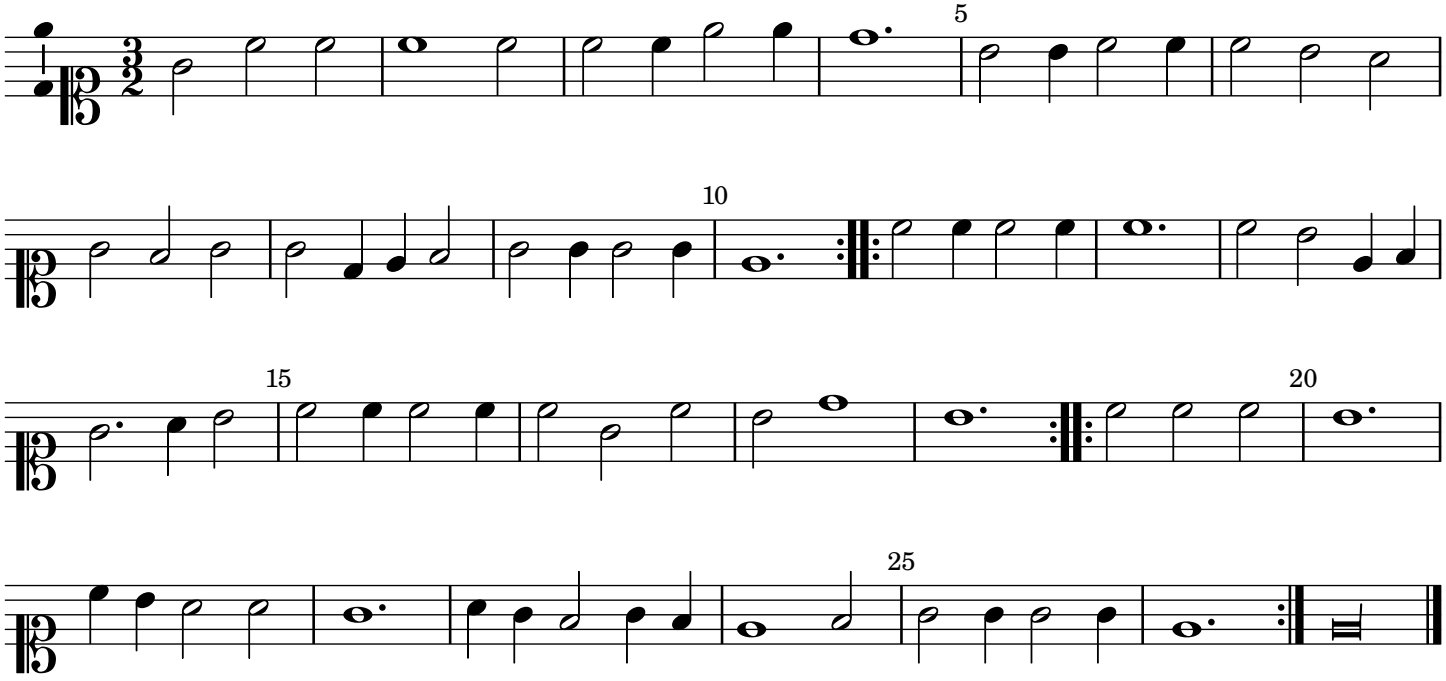
Gaillarde.



CCLXXXV. à 5.

F. C.

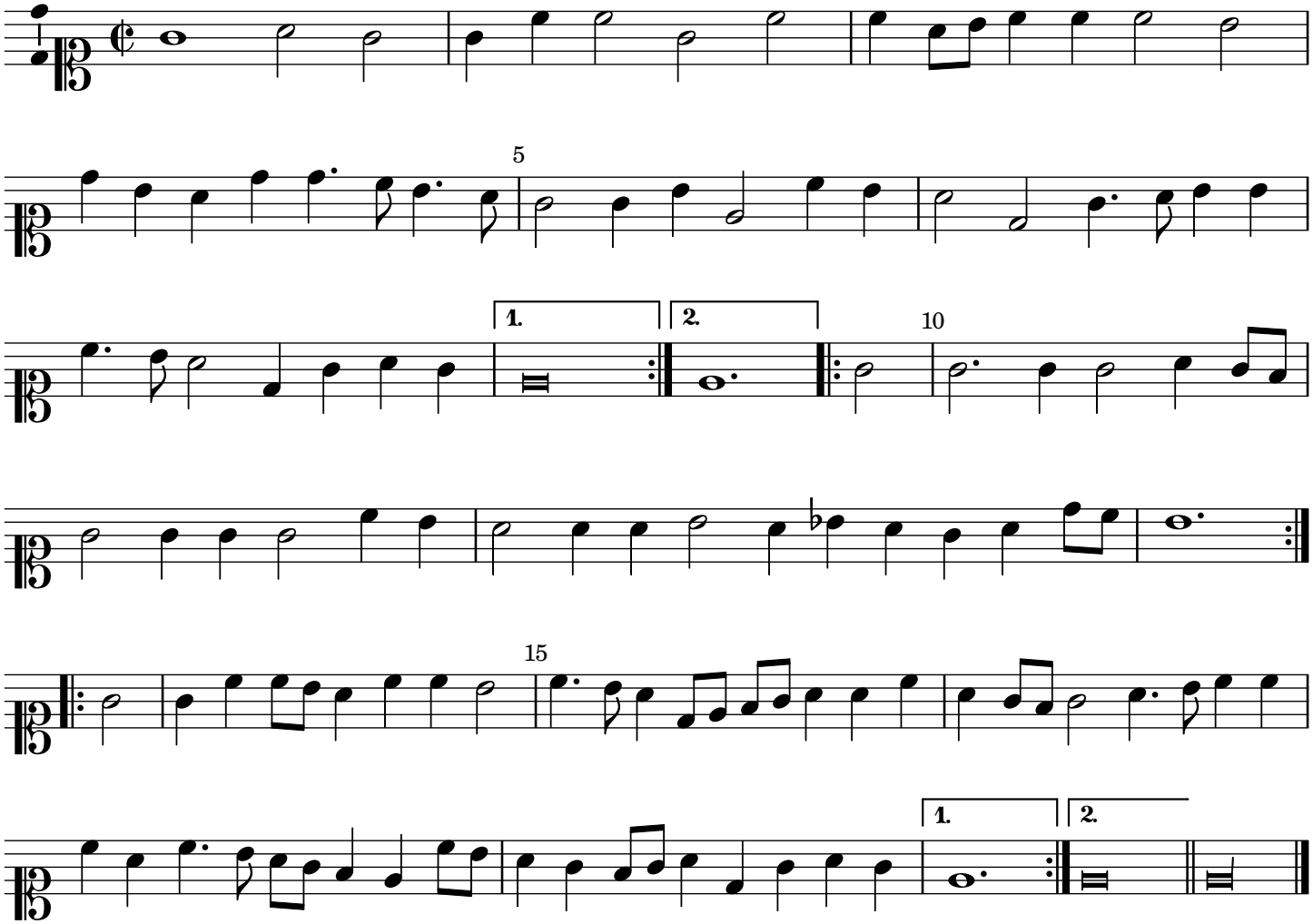
Gaillarde.



CCLXXXVI. à 6.

F. C.

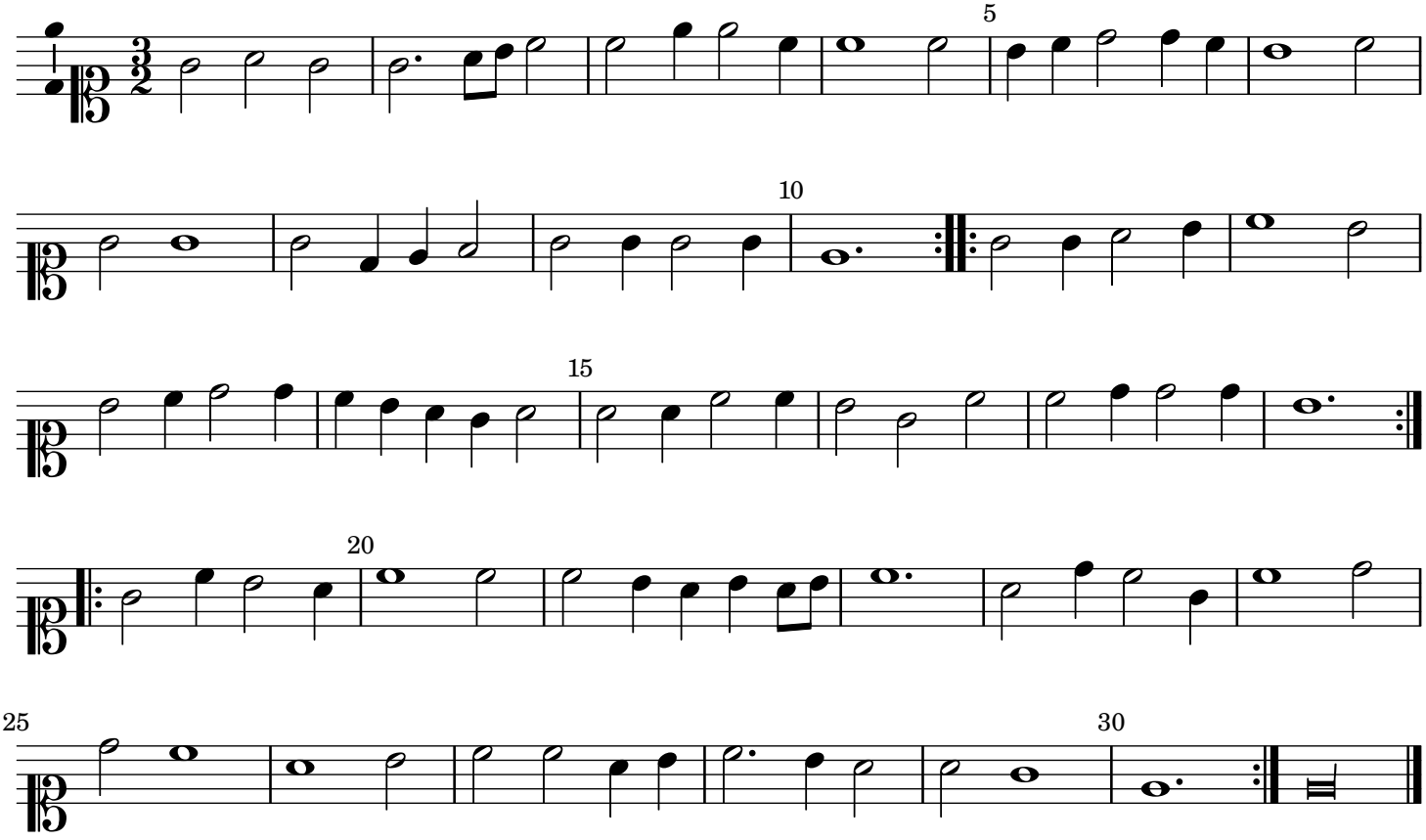
2. Passameze.



CCLXXXVII. à 5.

MPC.

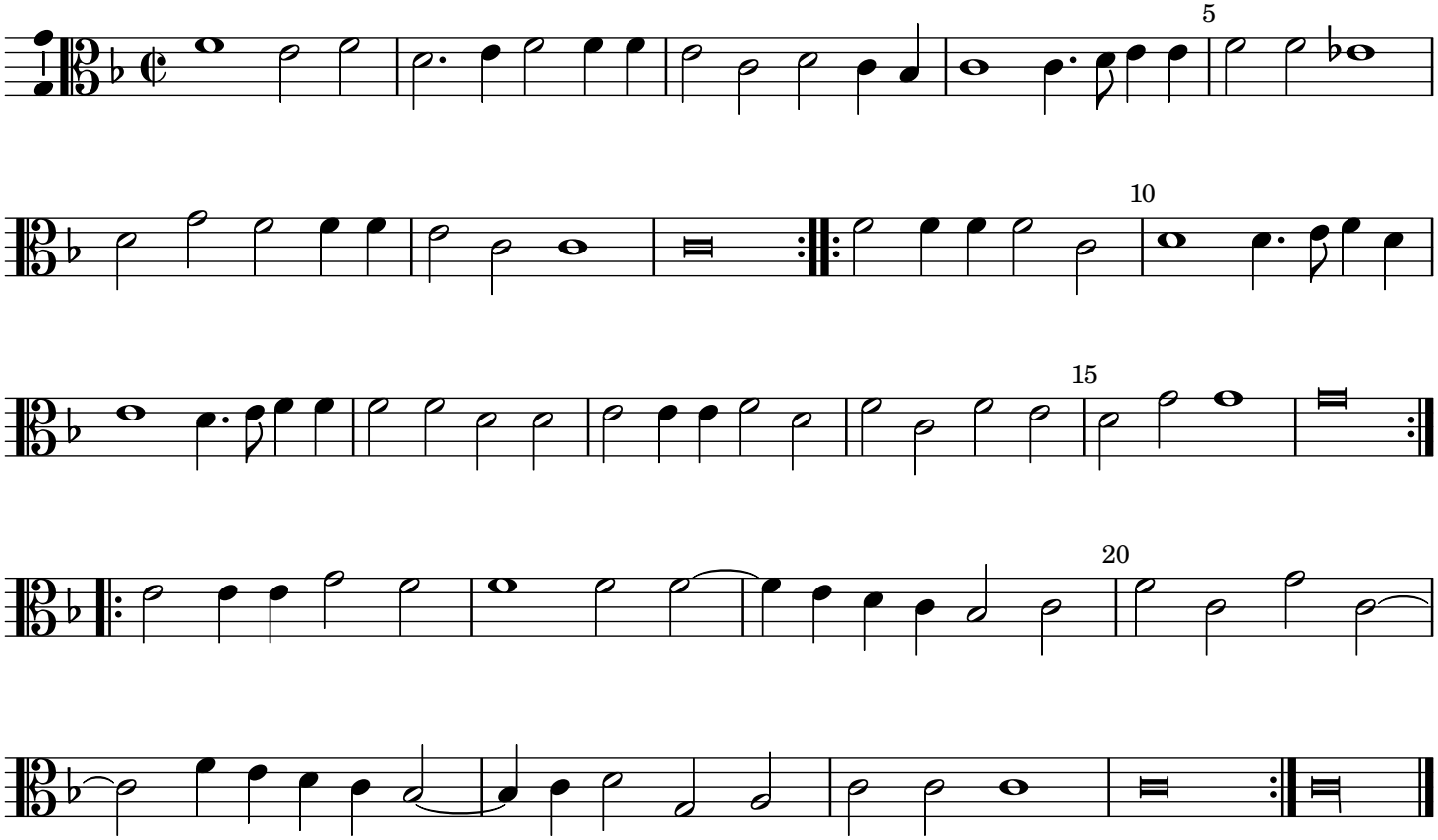
Gaillarde.



CCLXXXVIII. à 6.

F.C.

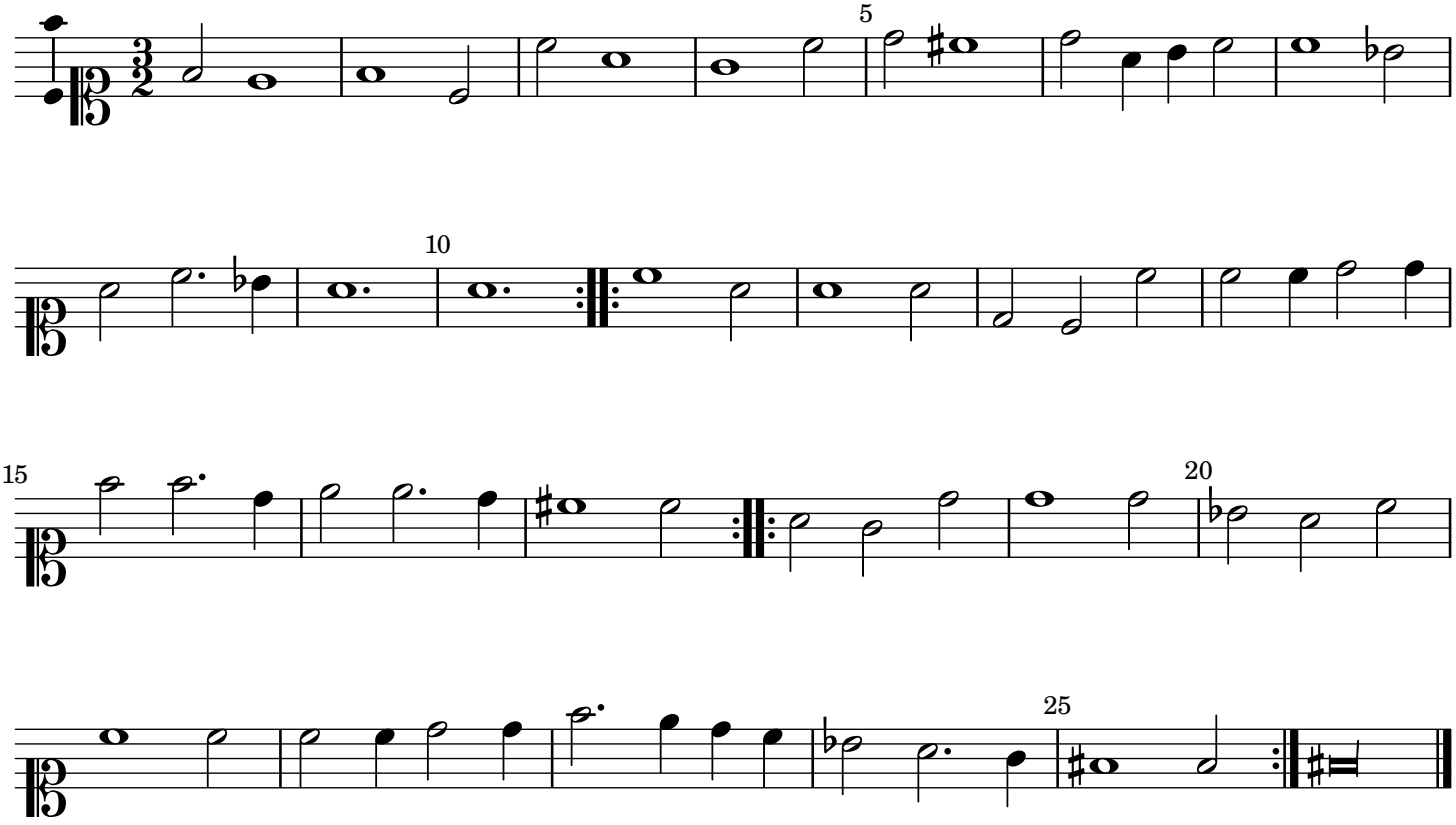
3. Passameze pour les cornetz.



CCLXXXIX. à 5.

MPC.

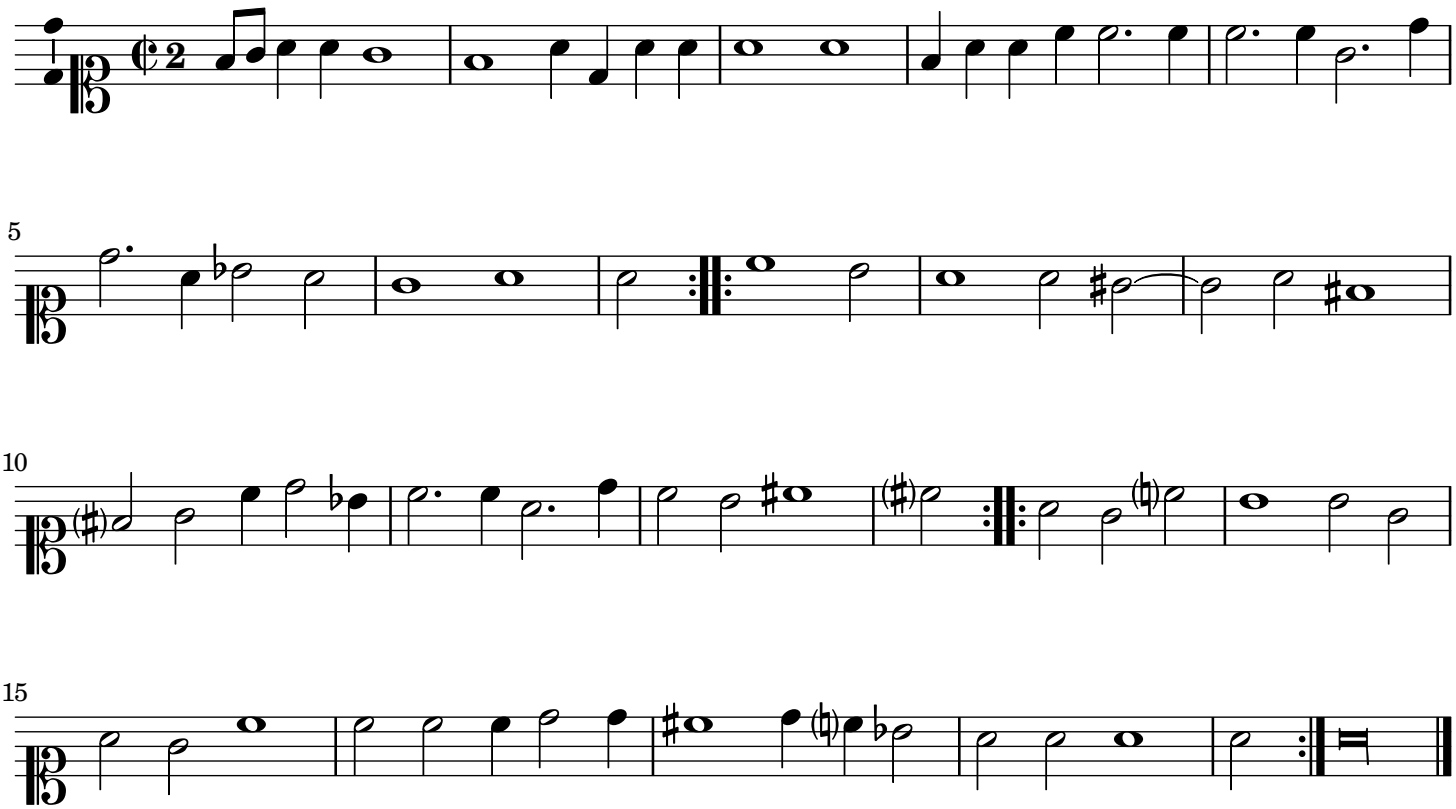
Gaillarde de Monsieur Wüstrow.



CCXC. à 5.

MPC.

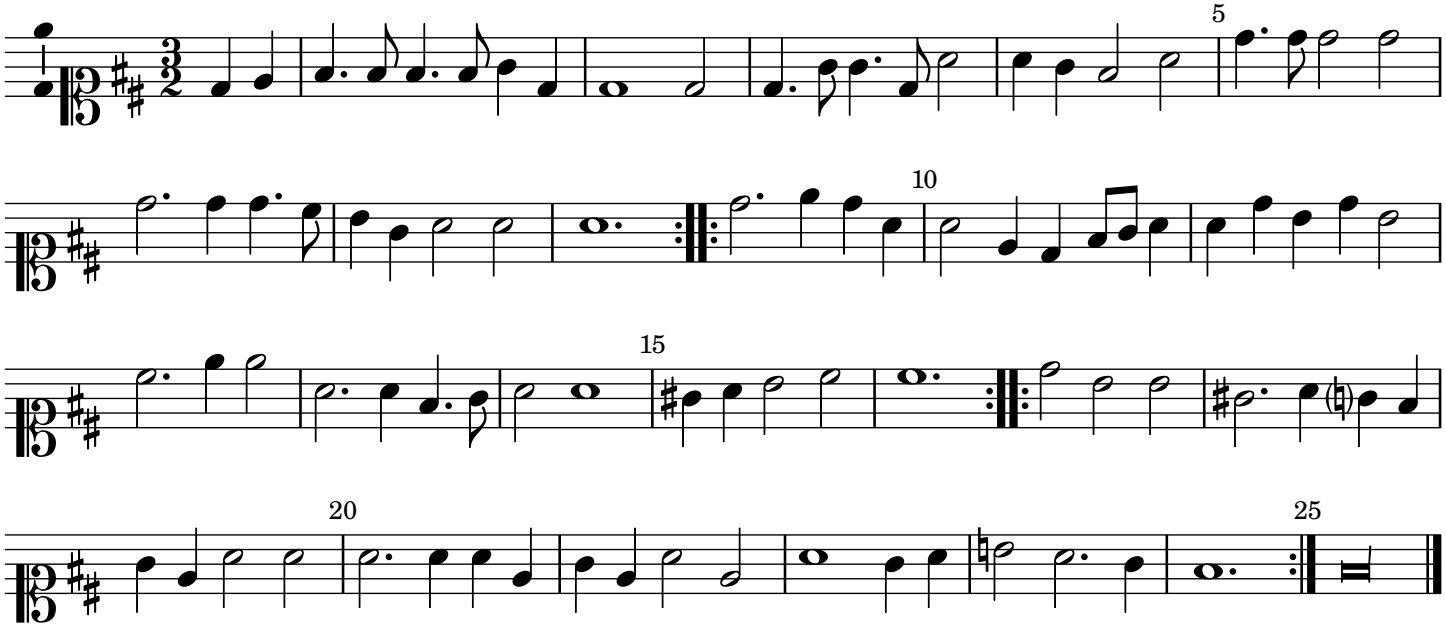
Gaillarde de la guerre.



CCXCI. à 5.

MPC.

Galliarde.



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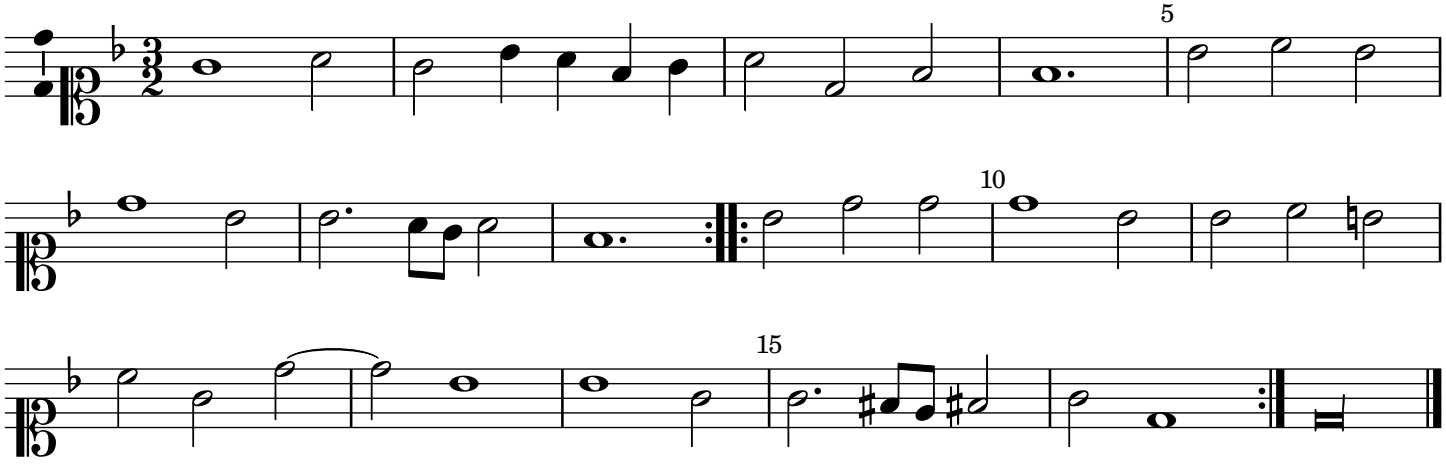

CCXCIII. à 5.

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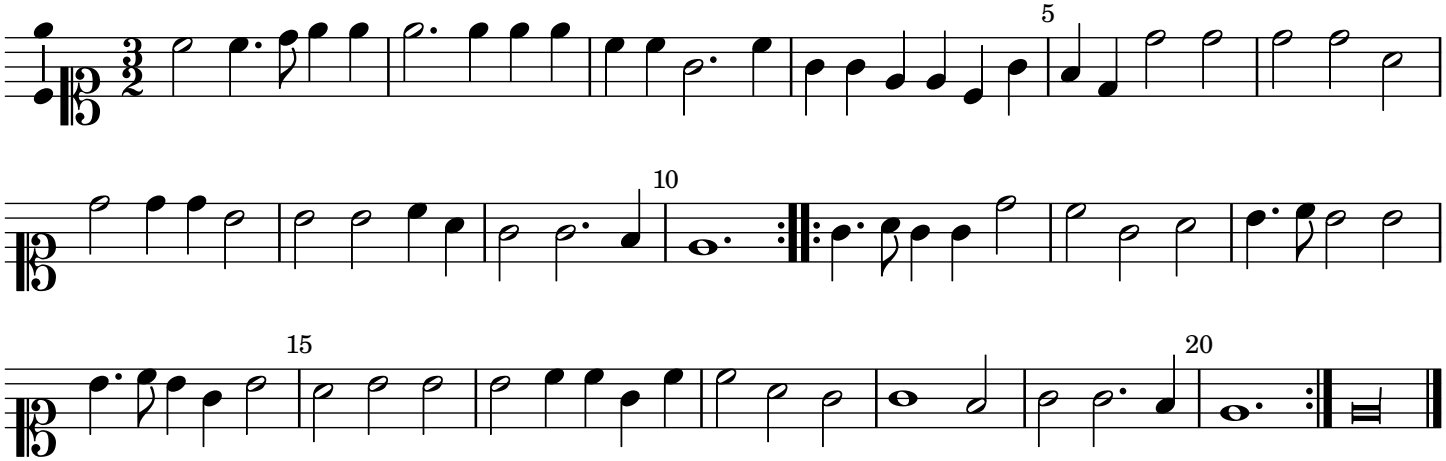

CCXCIV. à 4.

MPC.

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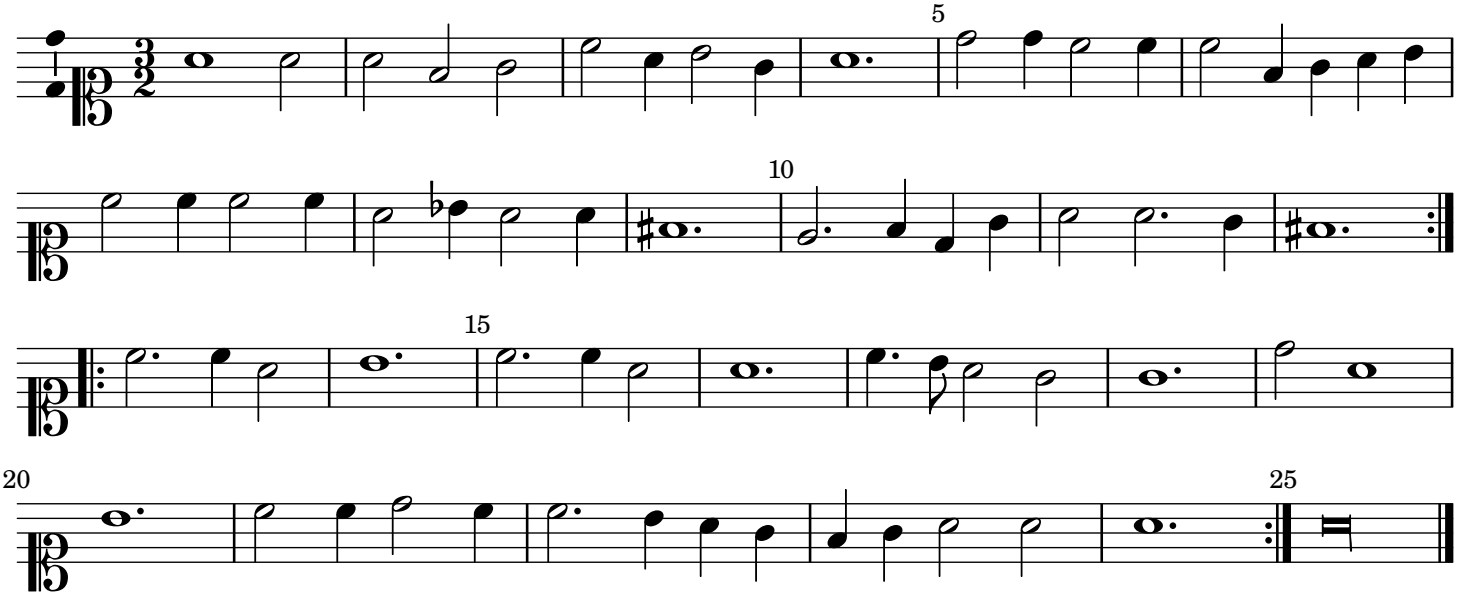
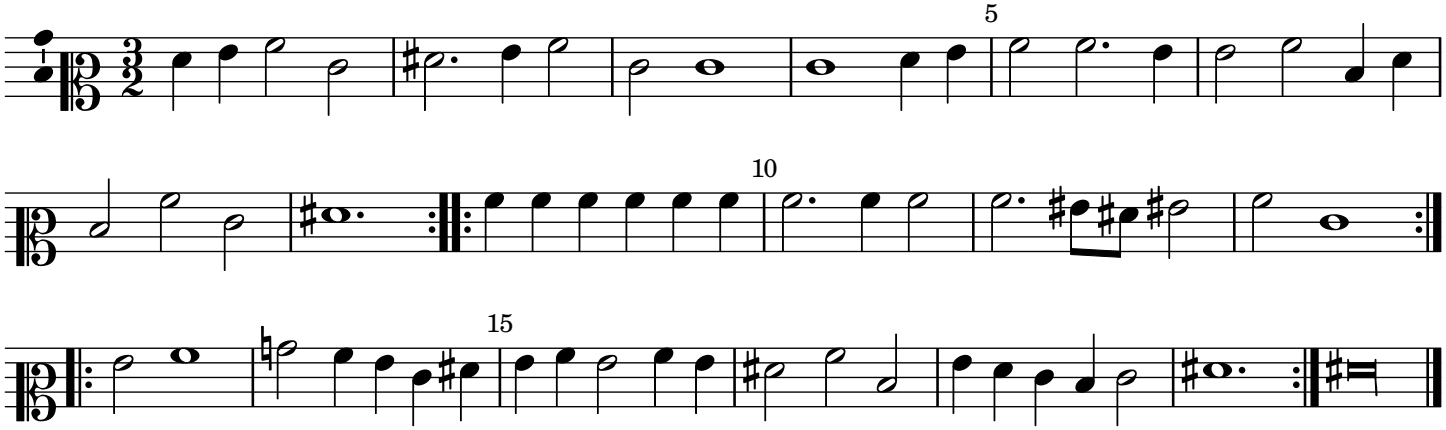


CCXCV. à 4.

Incerti.

Gaillarde.



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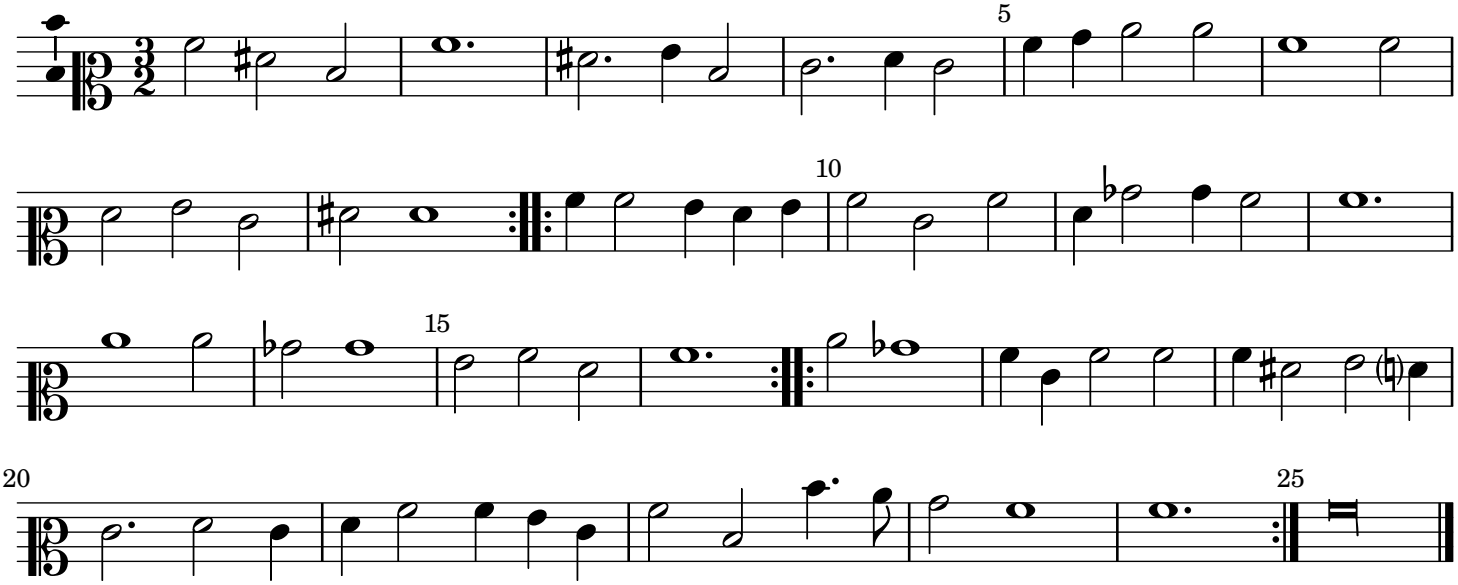

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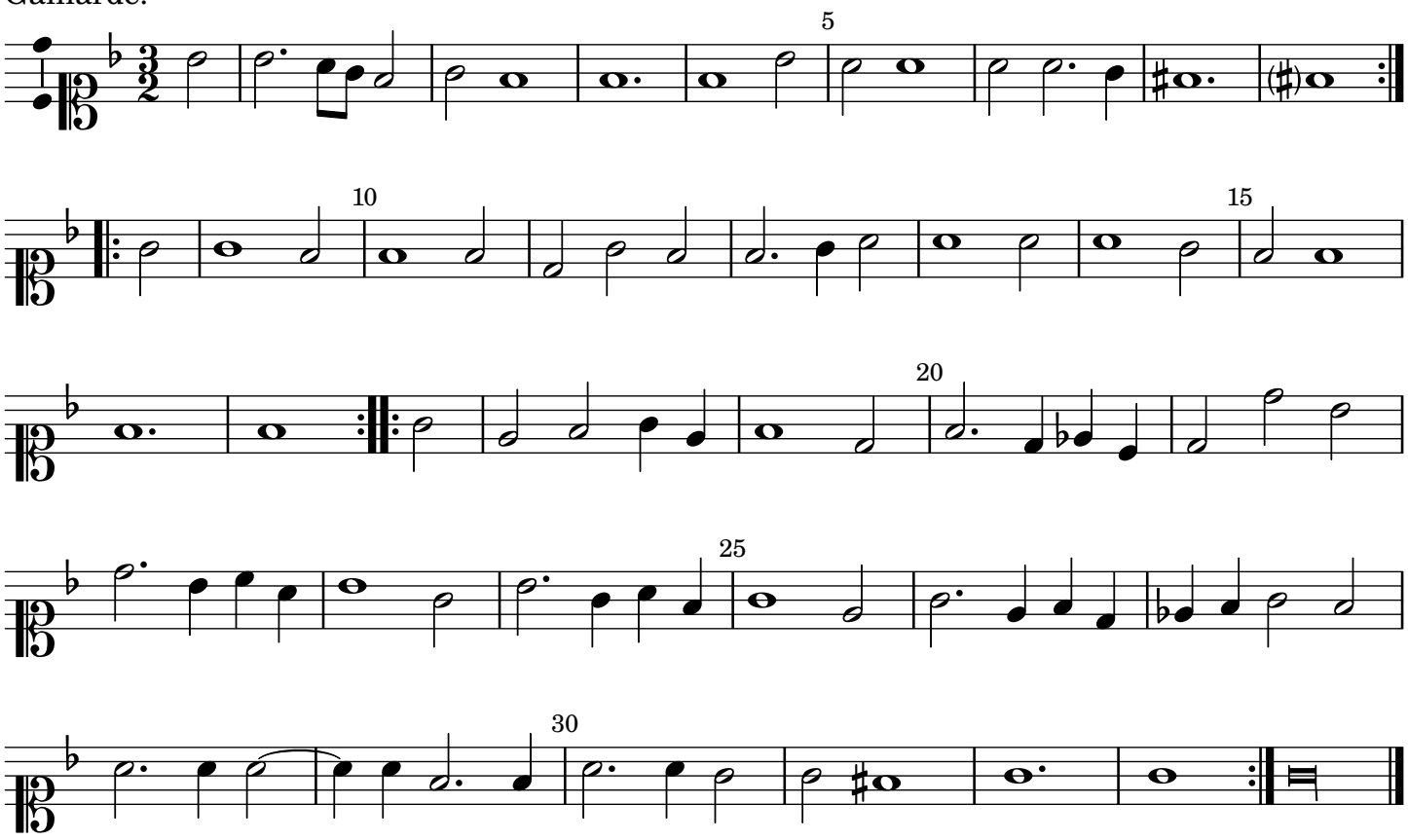

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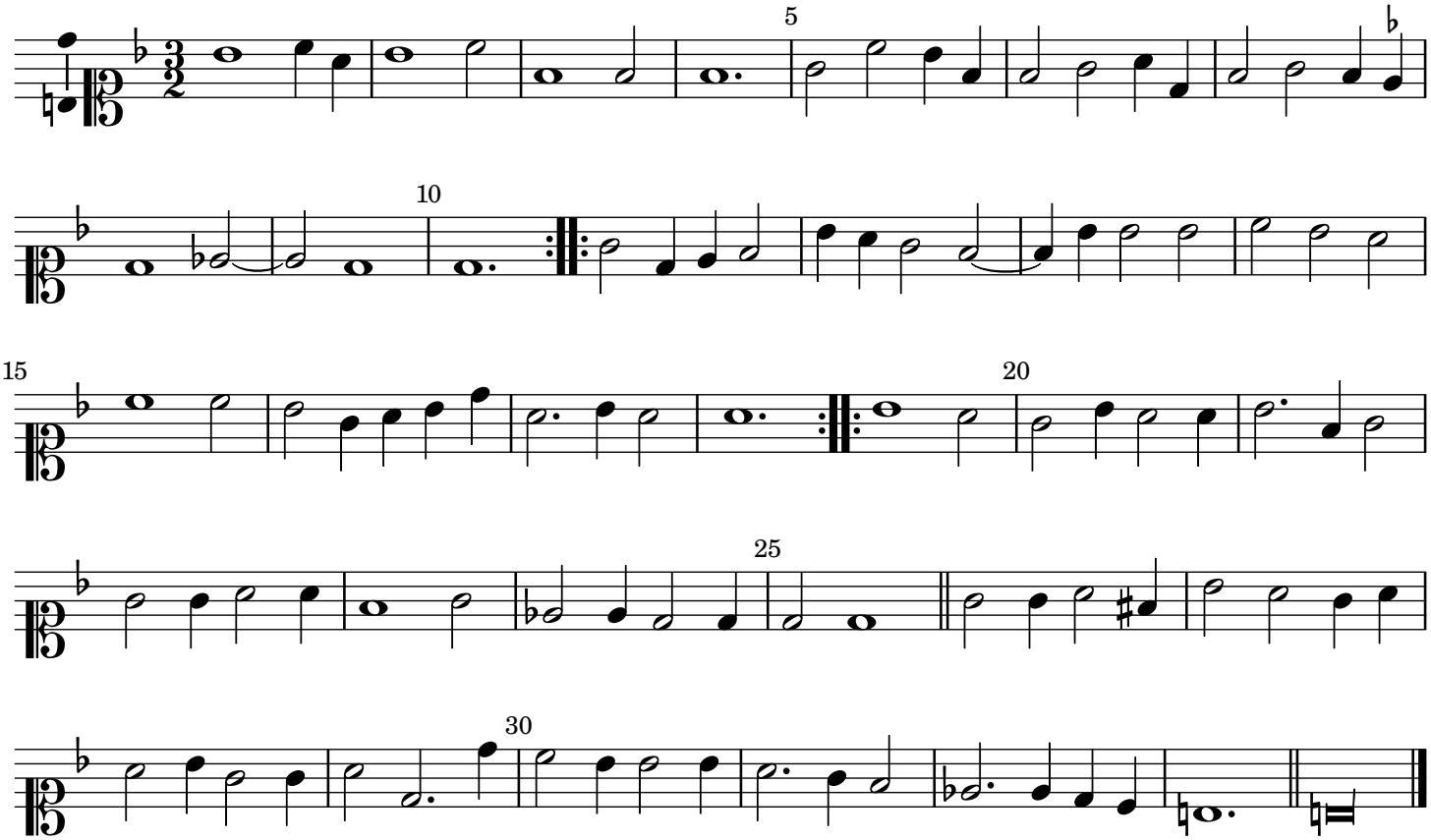

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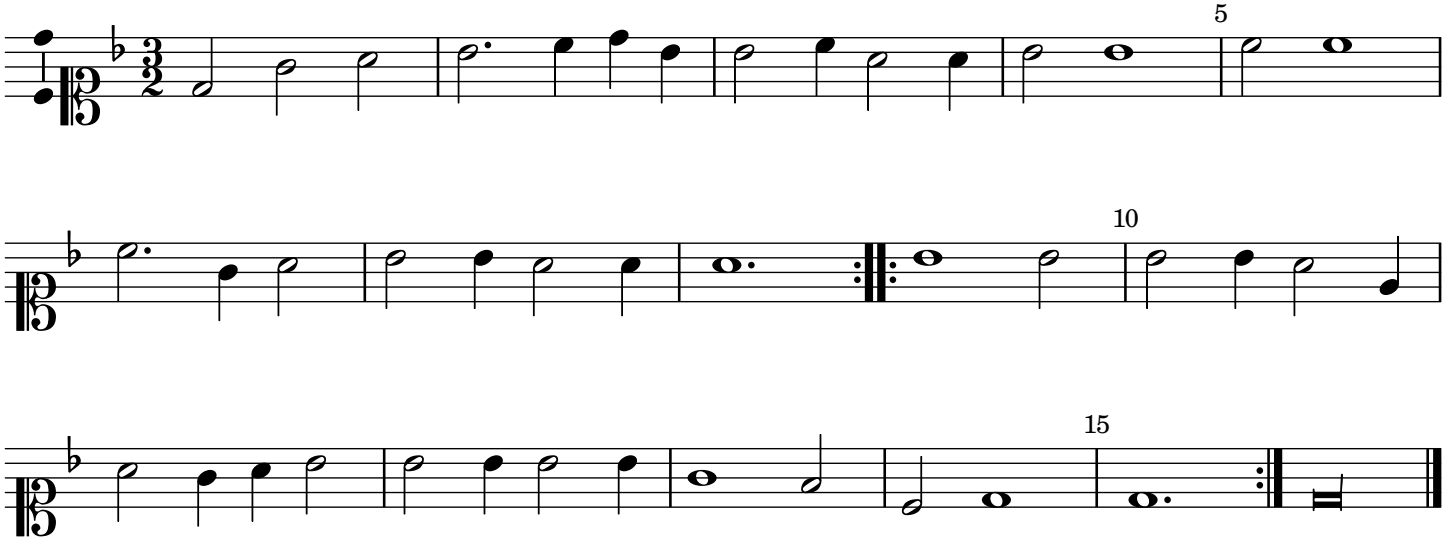

CCC. à 4.

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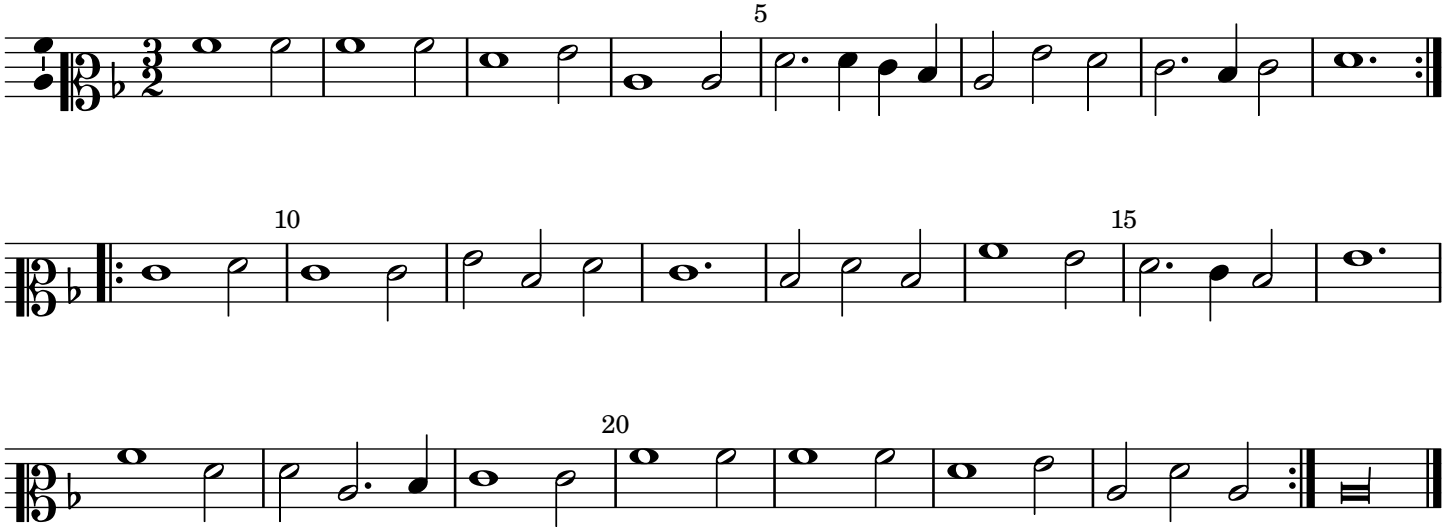
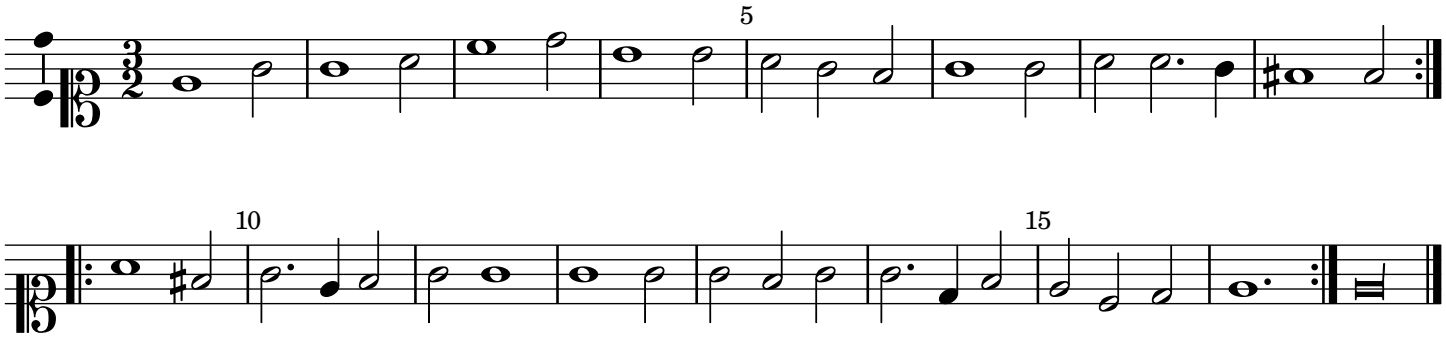


CCCI. à 4.

Incerti.

Gaillarde de la guerre.



CCCII. à 4.

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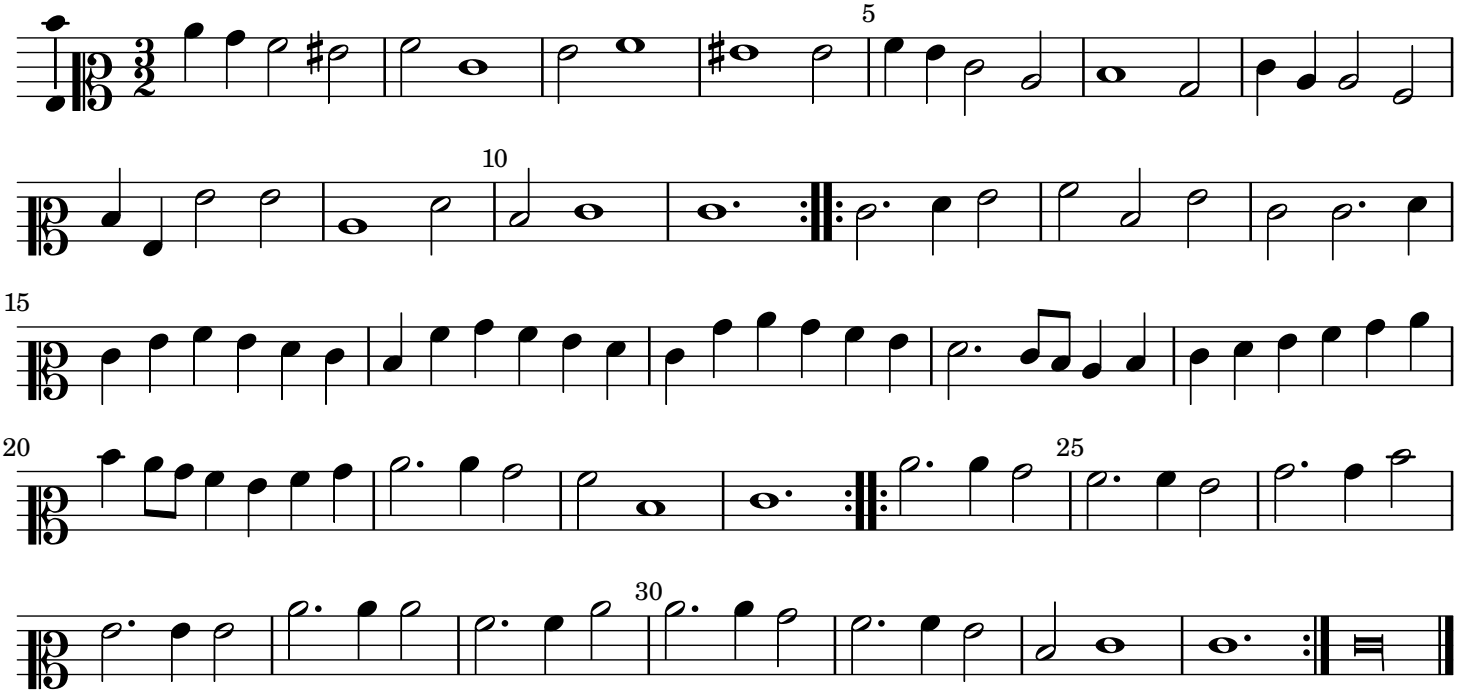

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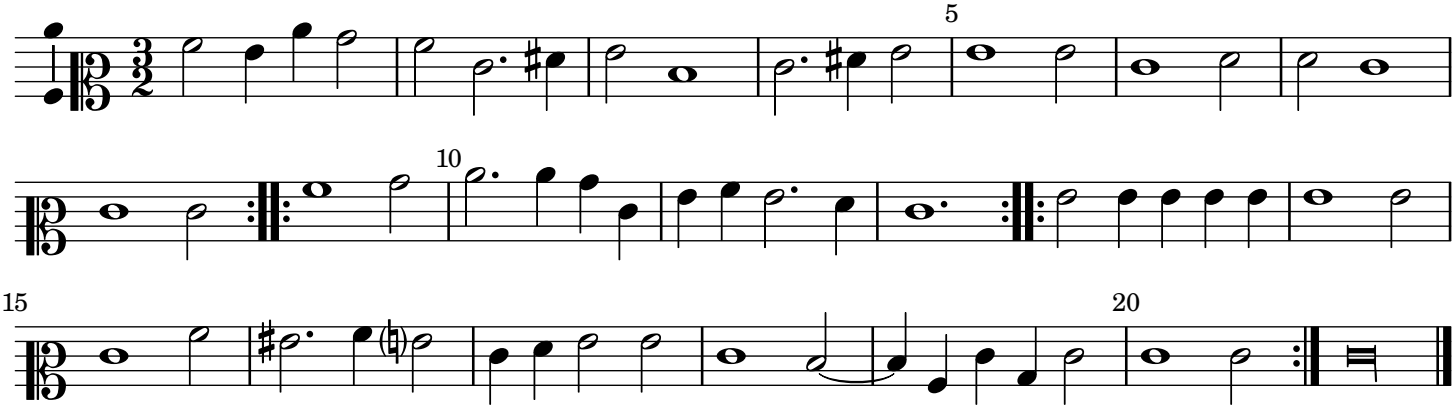

CCCIV. à 4.

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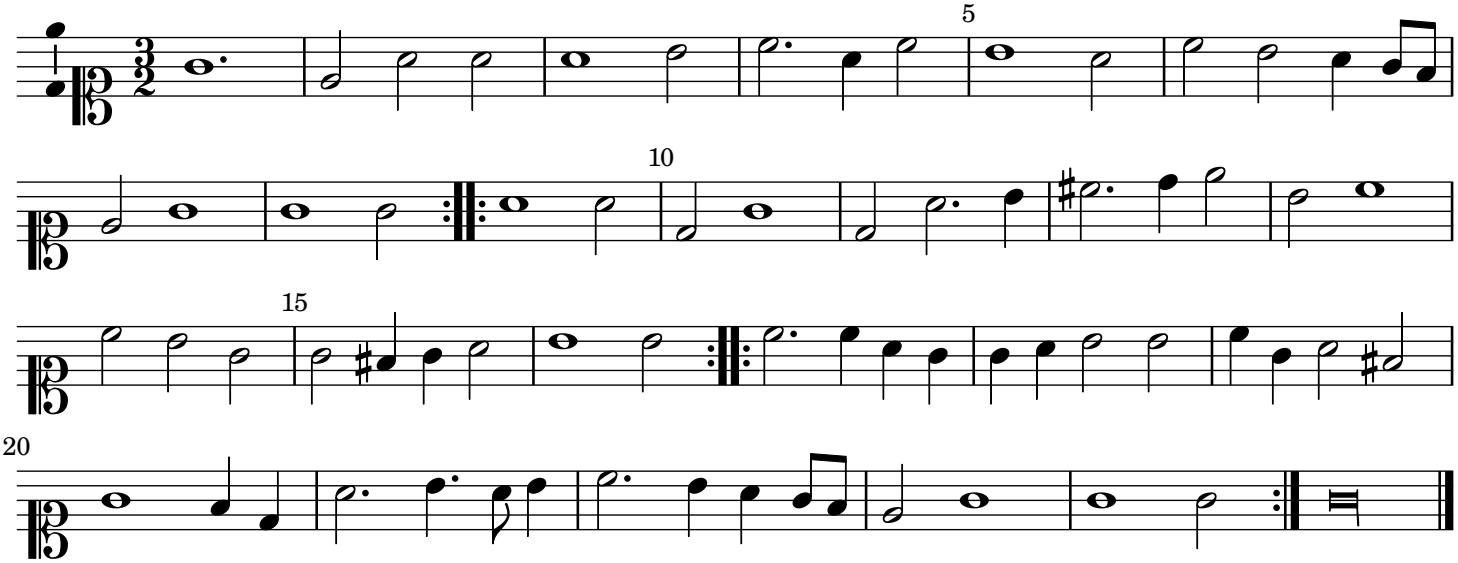

CCCV. à 4.

Incerti.

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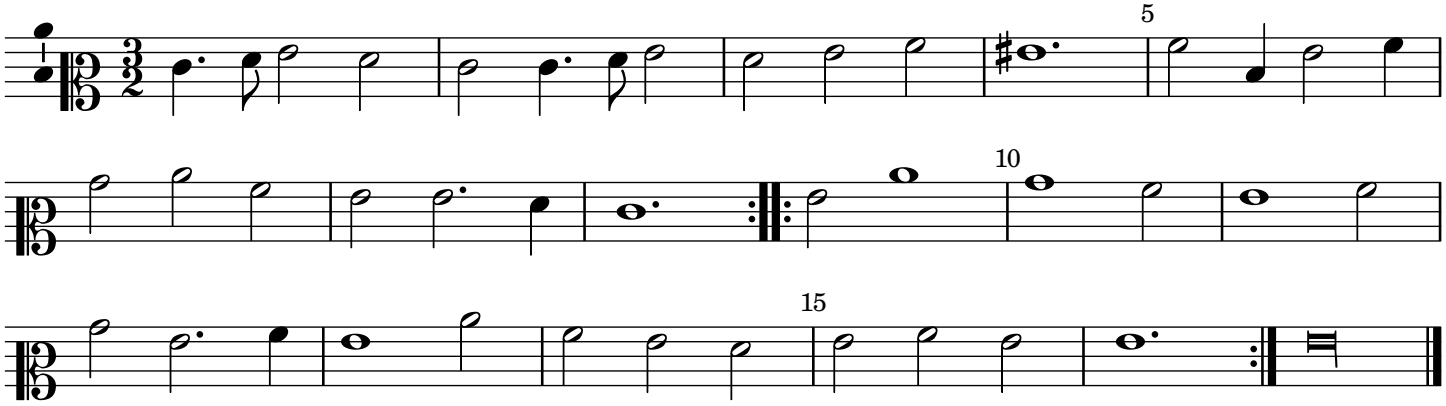

CCCVI. à 4.

Incerti.

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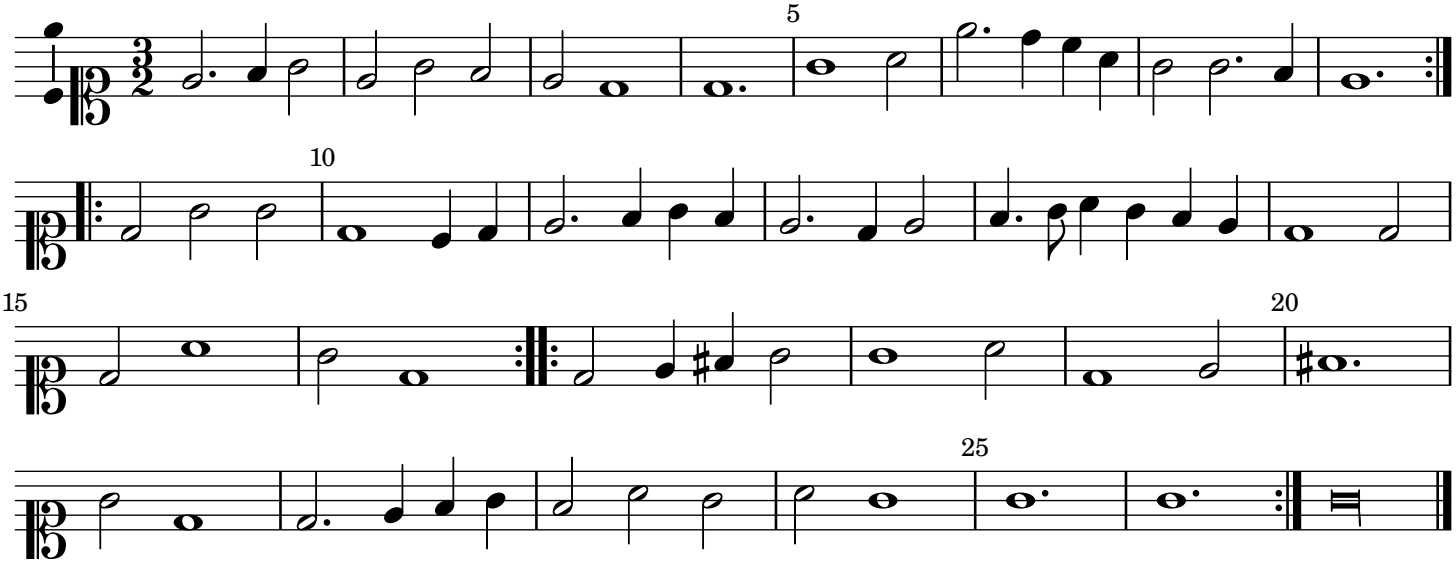

CCCVII. à 4.

Incerti.

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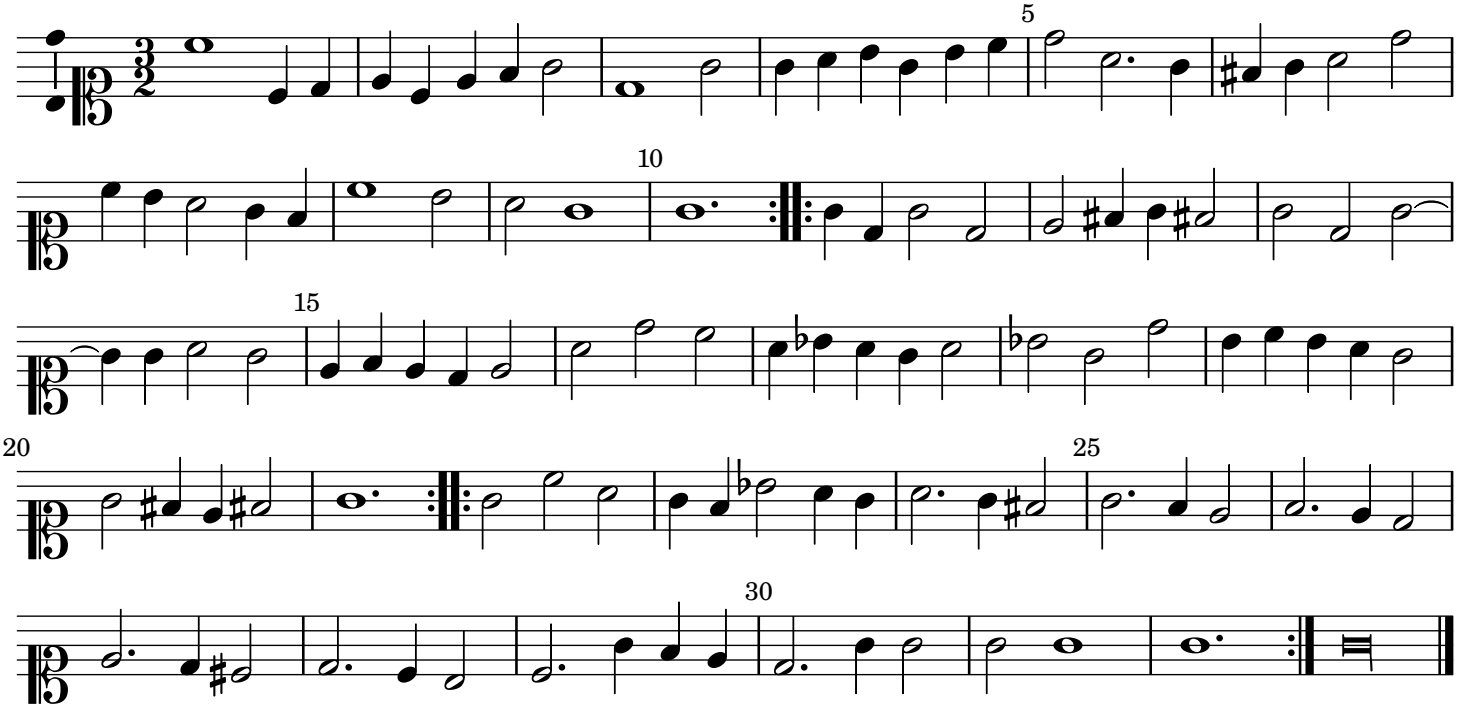

CCCVIII. à 4.

MPC.

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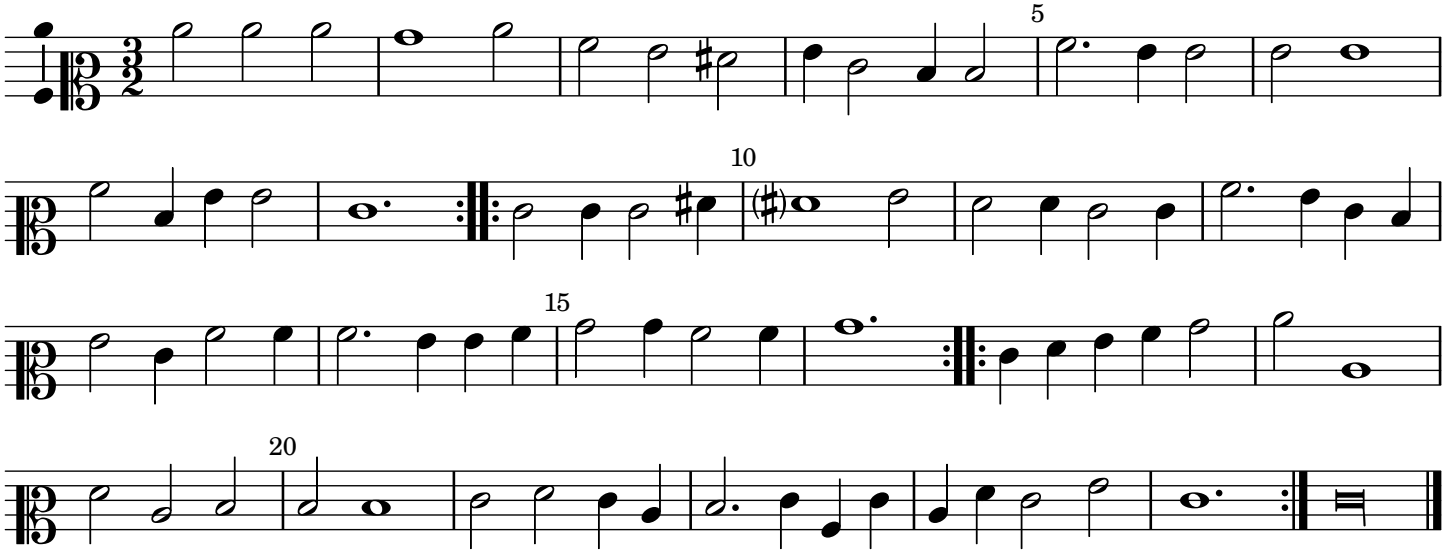
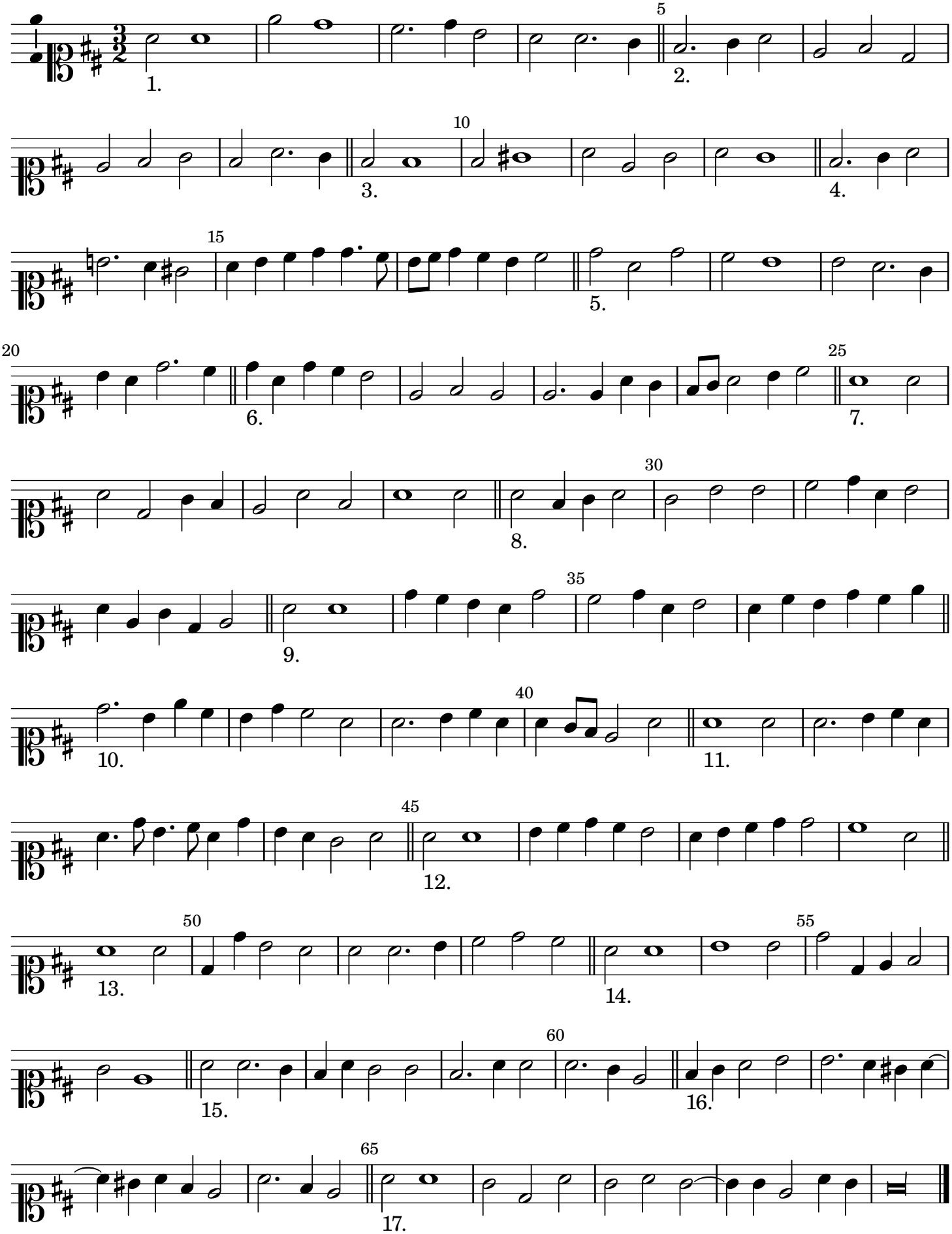


Folgen vier Reprinse, zum Beschluß der Gaillarden, Wie dieselbe von den Frantzösischen Dantzmeistern diminuiret und coloriret werden.

CCCIX. à 4.

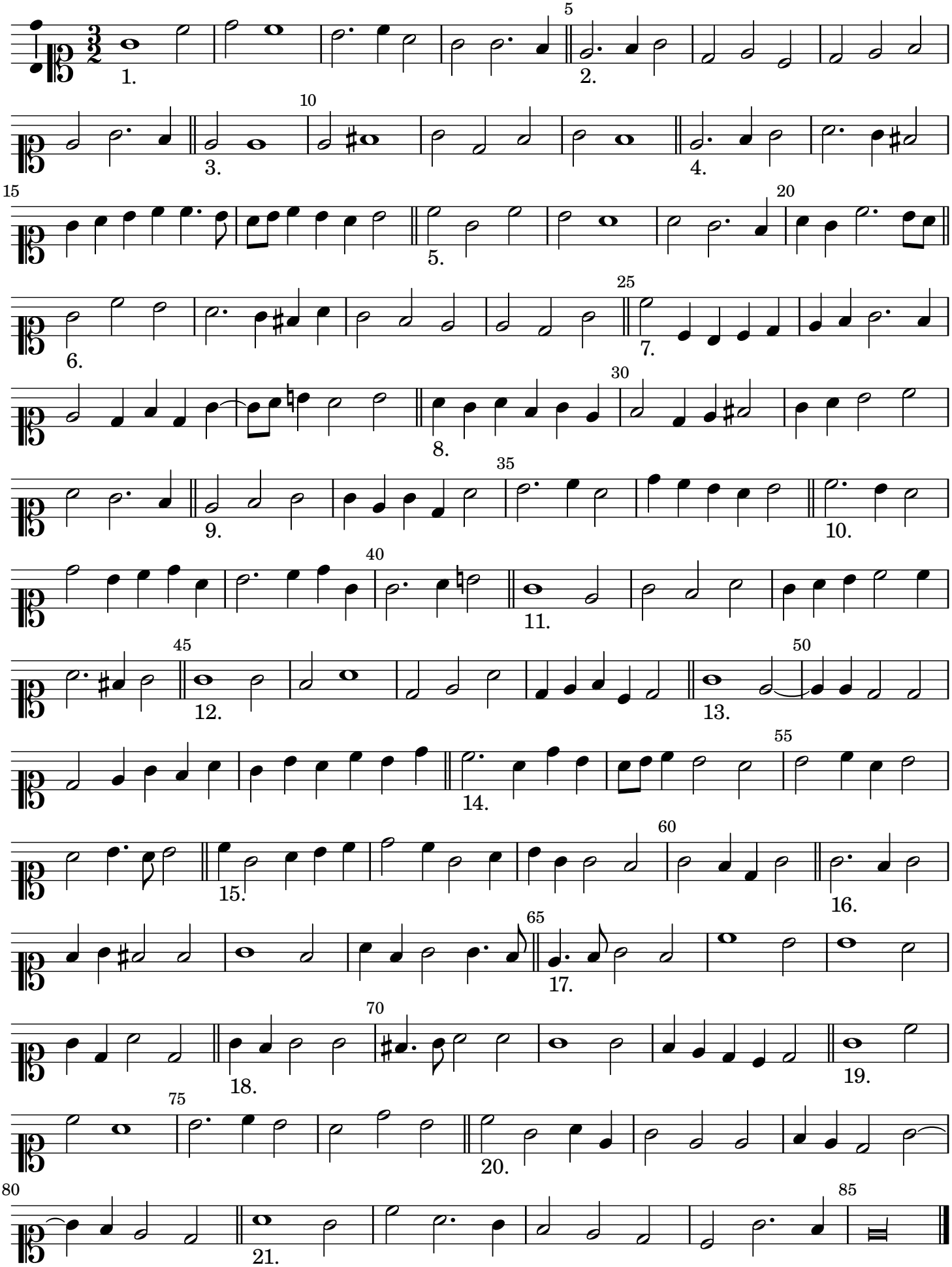
MPC.



CCCX. à 4.

MPC.

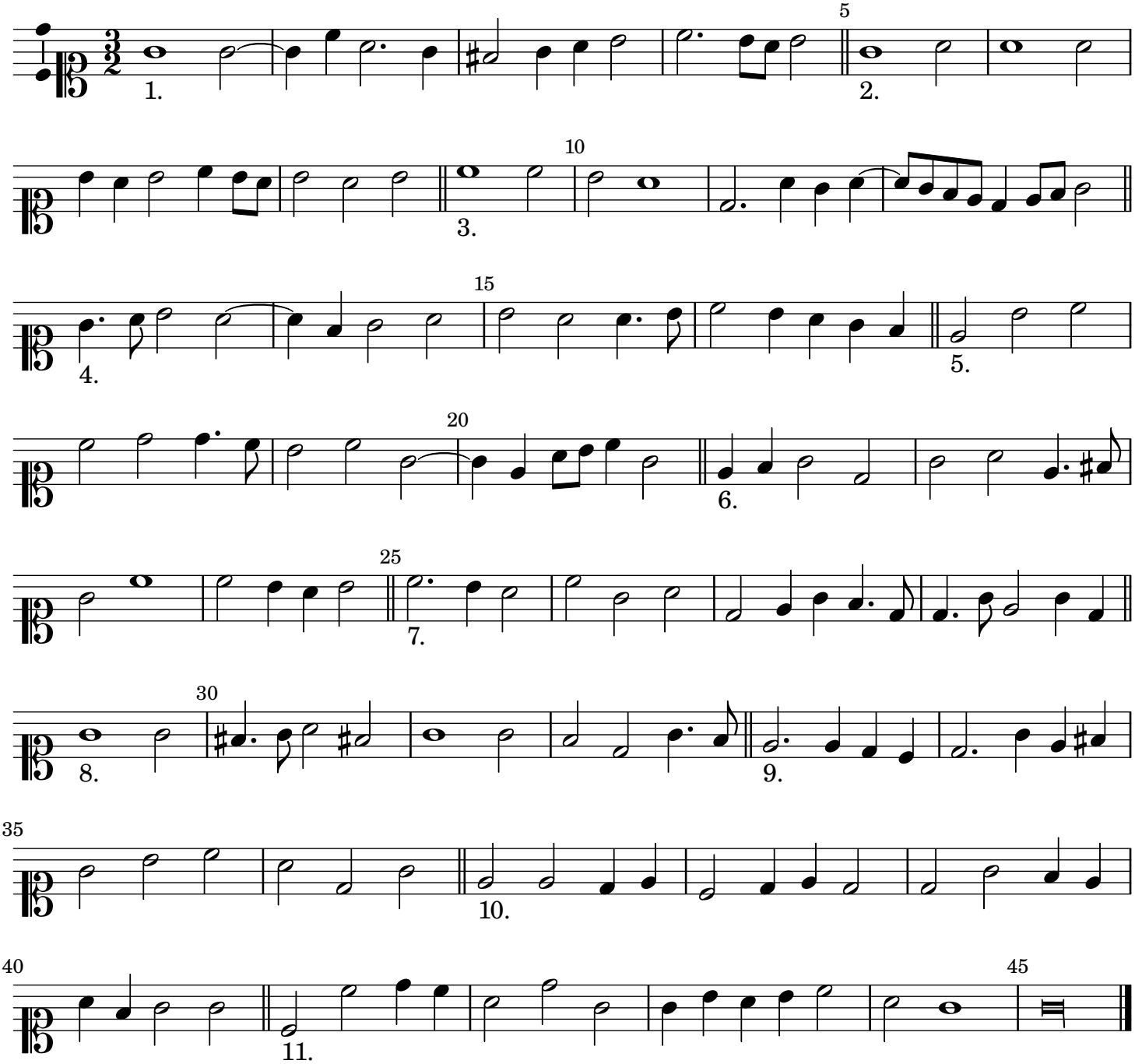
2. Reprinse per secundam inferius.



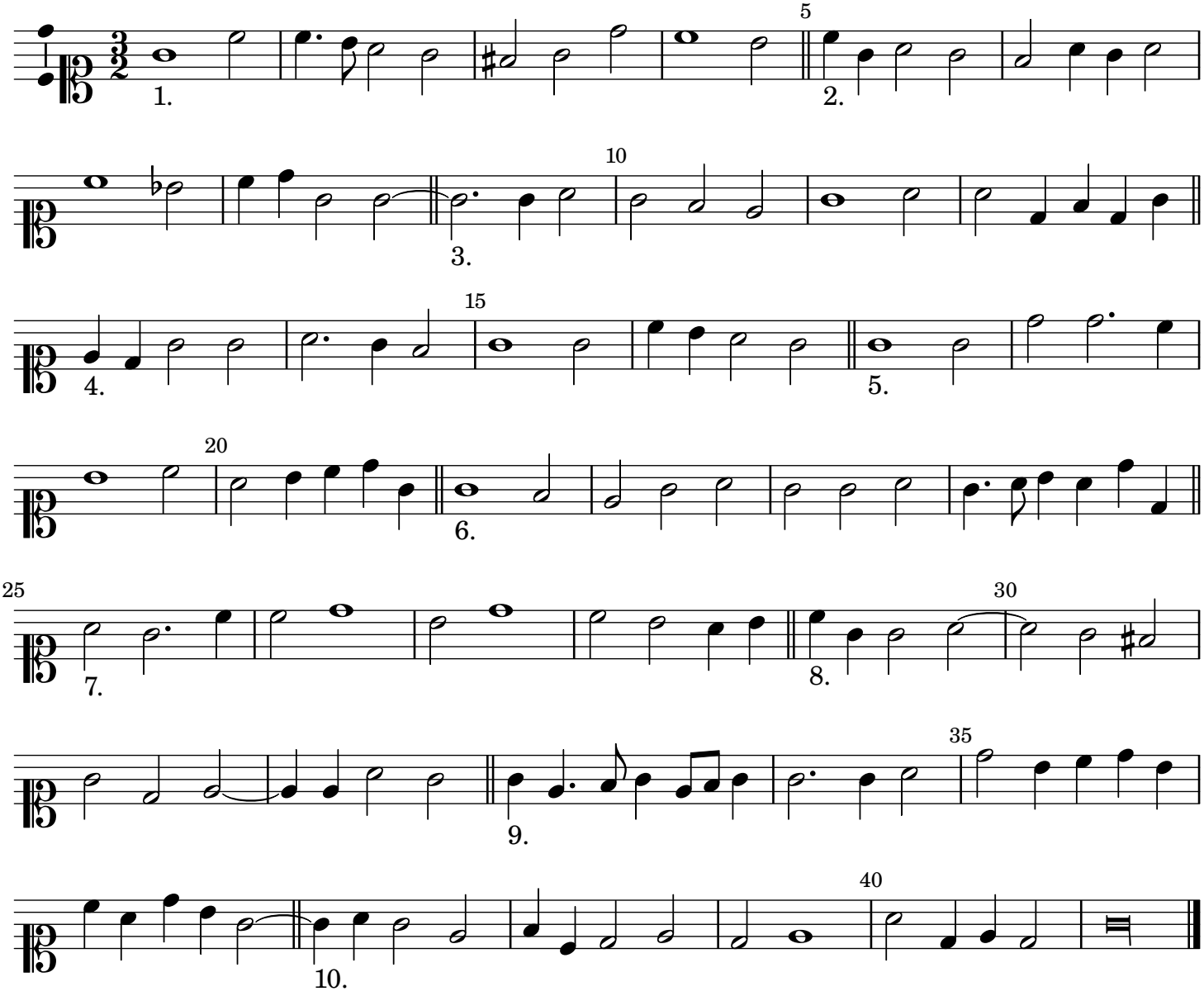
CCCXI. à 4.

MPC.

3. Reprinse.



CCCXII. à 4.

MPC.

4. Reprinse.