Michaëlis Prætorij, C.

TERPSICHORE,

Musarum Aoniarum

QVINTA.

Darinnen

Allerley Frantzösische

Däntze vnd Lieder/

Als 21. Branslen:
13. Andere Däntze/ mit sonderbaren Namen.
162. Couranten:
48. Volten:
37. Balletten:
3. Passameze:
23. Gaillarden: vnd
4. Reprinsen.

Mit 4. 5. vnd 6. Stimmen.

Wie dieselbige von den Frantzösischen Dantzmeistern in Franckreich gespielet/ ꝛc. vnnd vor Fürstlichen Taffeln/ auch sonsten in Convivijs zur recreation vnd ergötzung gantz wol gebraucht werden können.

QVINTVS.

ANNO 1612.

V. m
1102
2
1103

Register
Dieser Frantzösischen Däntze.

Num.		Voc.
	BRANSLE.	
1.	1. Bransle simple. 1. 2. - - - -	5.
	Gay. 1. 2. 3. - - - -	
	Poictou. - - - -	
	Gay double. 1. 2. - - -	
	Double de Poictou. 1. 2. -	Francisque Caroubel.
	De Montirande. 1. 2. - -	
	Le Gavottes. 1. 2. 3. 4. 5. 6. 7.	
	La Gilotte. 7. - - -	
2.	2. Bransle simple nouvelle. 1. 2. 3. 4.	
	Gay. 1. 2. - - -	
	De Poictou. 1. 2. 3. 4. - -	
	Duoble. 1. 2. - - -	Mich. Præt. C.
	De Montirande, &c. - - -	
	vide supra.	
3.	3. Bransle simple de Poictou. 1. 2. - -	
	Gay. 1. 2. - - -	
	De Poictou, &c. vide supra. - -	
4.	4. Bransle simple. 1. 2. - -	
	Gay. 1. 2. 3. - - -	
	Double. 1. 2. 3. - - -	
5.	Bransle Gay. 1. 2. 3. 4. 5. 6. -	
6.	Bransle double 1. 2. 3. - -	Franc. Cat.
7.	Courant. 1. 2. - - -	
8.	Bransle Gay double 1. 2. 3. 4. -	
9.	Bransle double de poictou - -	
10.	Gay. - - - -	
11.	De Montirande. - - -	
12.	Bransle simple. - - -	4.
	Gay. 1. 2. 3. - - - -	4.
	Double. 1. 2. - -	4.
13.	Bransle Gentil. - -	4.
14.	Bransle de Vallages. 1. 2. 3. 4. 5. 6.	5.
15.	Bransle de la Torche, sonsser la Bourse. -	5.
16.	La Bohemiene: - -	5.
17.	Bransle de la Royne. - -	5.
18.	Bransle de Lorraine 1. 2. 3. 4. - -	5.

Mich. Præt. C.

[illegible] Bransle

Num.		Voc.
19.	Bransle de la Schappe. 1. 2. 3. 4. –	5.
20.	Bransle de la Grence. 1. 2. 3. 4. – –	4.
21.	Bransle de Picardie. 1. 2. 3. 4. 5. 6. 7. –	5. Mich. Præt. C.
22.	Philon. – – –	4.
23.	1. 2. 3. 4. La Robine.	5. Franc. Car.
		4.
		4. M. P. C.
		4.
24.		5.
25.	1. 2. Les Passepiedz de Bretaigne. – (1. 2. / 1. 2. 3.)	F. C.
26.		4. M. P. C.
27.	1. 2. 3. L'espagnollette: oder Spagnoletta –	5. P. C.
28.		4.
29.		4. M. P. C.
30.	1. 2. La Pavane de Spaigne oder Espagnolle. –	5. F. C.
31.	La Canarie. – – – –	4. M. P. C.
32.	La Bouree. 1. 2. – – –	4.
33.		4.
34.	La Sarabande. – –	5. M. P. C.
		4.
	Courantes. à. 5.	
35.	Courante Illustriss: F. V. D. B. & L. – –	5.
36.	Courante de Monsieur de Terme, extraicte du Ballet de la Royne.	
37.	La Durette. – – – –	
38.	La Sarabande. 1. 2. 3. – – –	M. P. C.
39.		
40.		
41.	La Mouline. – – –	
42.	La Moresq̃. – – –	
43.	Courante. – – –	J. C.
44.	Courante. – – –	Incerti.
D𝄪 45.	Courante. – – –	M. P. C
46.	47. De la guerre. 48. De la Bataglia. 49. –	Incerti.
50.	Courante. – – –	Incerti.
51.		M. P. C
52.	De la Royne. – –	M. P. C.
53.		Incerti.
54.	– – – – –	M. P. C.
55.		Incerti.
57.	56. – – – – –	M. P. C.
58. 59.	– – – – –	Incerti.
60.		M. P. C.
D♭ 61.	Courante de Perichon. – – (1. 2.)	Incerti.
62.		M. P. C.
G♭ 63.		M. P. C.
F♭ 66.	64. 65. – – – – –	M. P. C.
	67. 68. 69. 70. 71. 72. 73. –	M. P. C.

Num.		Voc.
G𝄪 74.	75. – – – – – –	5. F. C.
76.	77. 78. 79. Cour. de la Motte. – –	M. P. C.
80.	81. – – – – – –	Incerti.
G 82.	83. 84. 85. – – – –	M. P. C.
86.	– – – – – –	F. C.
A 87.	88. 89. 90. 91. – – –	M. P. C.
B 92.	93. 94. 95. 96. – – –	F. C.
97.	– – – – – –	M. P. C.
98.	99. 100. Courante de la Volte. 101. 102. –	Incerti.
	Courantes. à. 4.	M. P. C.
103.	La Durette. – – –	
104.		4.
105.	La Sarabande. – – –	1. 2. 3. M. P. C.
106.		
107.	La Mouline. – – –	
108.	La Moresq̃. – – –	
109.	La Roserre. – – –	Incerti.
D𝄪 110.	111. – – – –	
D 112.	113. 114. 115. 116. 117. 118. 119. – –	M. P. C.
	120. 121. 122. 123. 124. 125. 126. – –	
D♭ 127.	128. 129. 130. – – – –	
G♭ 131.	Courante M. VVuitrovv. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. – –	Incerti.
147.		M. P. C.
148.	– – – – –	
F 149.	150. M. VVuitrovv. – – –	Incerti.
F♭ 151.	– – – – –	M. P. C.
152.	153. 154. 155. 156. – –	Incerti.
157.	– – – – –	M. P. C.
G𝄪 158.	159. 160. – – –	Incerti.
G 161.	– – – – –	M. P. C.
162.	163. 164. 165. 166. – –	Incerti.
A 167.	168. 169. 170. 171. 172. 173. – –	M. P. C.
174.	Courante de Perichon. – – –	Incerti.
B 175.	176. 177. 178. 179. 180. 181. 182. –	M. P. C.
C 183.	184. 185. – – – –	Incerti.
186.	187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. –	M. P. C.
	Voltes. à. 5.	
D𝄪 198.	Volte du Philon. – –	5. M. P. C.
199.	Volte du Tambour. – –	

D. Mart. Lutherus.

Choreæ sunt institutæ & Concessæ, ut civilitas discatur in frequentia, &c.

Quintilianus lib. I. cap. II.

Lacedæmonios etiam saltationem quandam, tanquam ad bella quoque utilem, habuisse inter exercitationes accepimus.

Bey Michel Hering/ in Hamburg/ zufinden.

1. BRANSLE. Franc. Caroubel.

1. Bransle simple.

1. Bis.

2. Bransle simple.

2. Bis.

1. Bra. Gay.

1. Semel.

2. Bra. Gay.

2.

A

3. Bransl.

3. Bran. Gay.

Bransle Poictu.

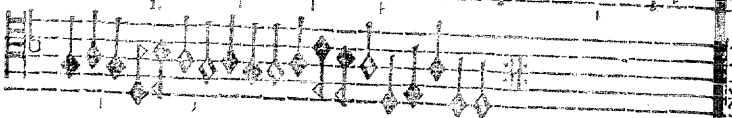
1. Bransle Gay double.

1. Bransle Gay double.

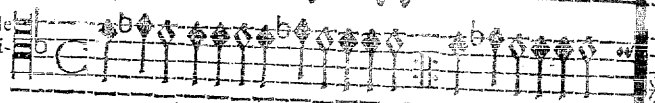
1. Bransle double de Poictu.

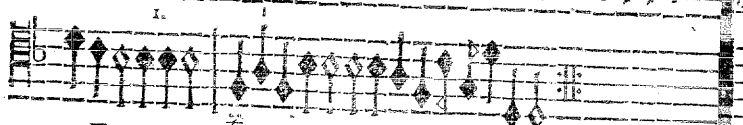
2. Brans. de Poictu.

1. Bransle de Montirande.



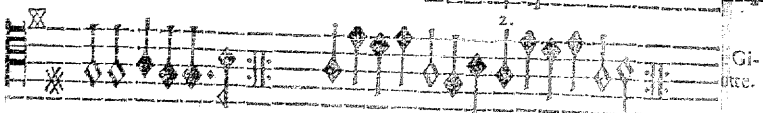
2. Bransle de Montirande.



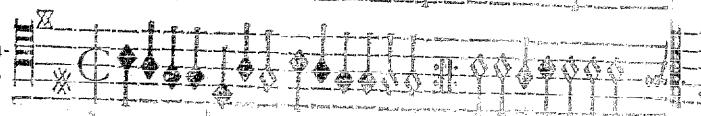


1. Gavotte.

2. Gavotte.

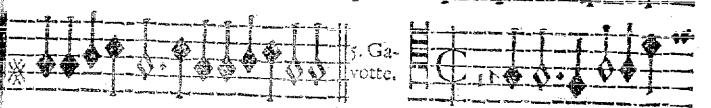


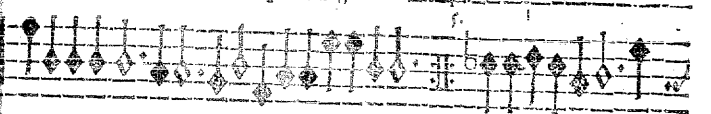
3. Gavotte.



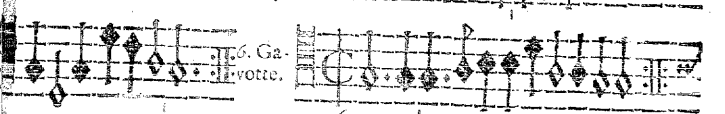
4. Gavotte.

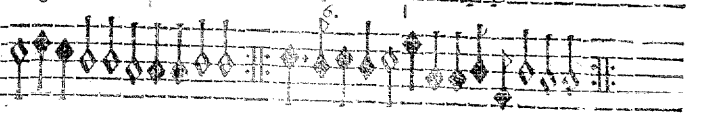
5. Gavotte.





6. Gavotte.





Gigue.

1. In dieſe II. Bransle ſimple de Novelle ſind die erſten 1. 2. 3. 4. Branslen ſimplen; 1. 2. Branslen Gay, vnd Bransle de Poictu, auch einen Ton höher/ gleich als die folgende 2. Br. de Poictu, geſchrieben geweſen: Weil es aber denen/ welche nicht ſonderlich darinnen exercirt ſeynd/ ſehr ſchwehr vnd gar zu frembd vorkömpt/ hab ichs vmb ein Ton niedriger geſetzet/ alſo/ daß die drey ※※※ fornenan auſſen gelaſſen werden.

2. Vber das iſt hierbey auch zu mercken: Wenn an etlichen orten (als Num. 4. im 2. Bransle ſimple, vnd Num. 224. &c.) dieſes 3. | ◇ 𝄽 gefunden wird: So muß die Nota, welche vor dem Striche ſtehet/ als 4. | zum erſten mal gebraucht vnd bald von fornen wieder angefangen; die aber ſo nach dem Strich vor der Repetition, als ◇ :𝄆: , zum andern mal/ wenn man zum folgenden ſchreiten wil/ in acht genommen werden. Vnd weil ſolches etwas ſchwehr zu obſerviren, hab ich es in den Volten, do es gar offt/ alſo geſchrieben geweſen an ſtad der Repetition viel lieber doppelt ſchreiben vnd ſetzen/ als durch ſolche irrige Repetition den Muſicum hindern wollen.

3. Wo auch 3 𝄵 alſo gefunden wird/ daſelbſten kan beydes Tactus inæqualis Triplæ, ad ſignum 3: oder Tactus æqualis Diminutionis a la breve 𝄵 obſervirt vnd zu eines jeden ſelbſt eigenen gefallen/ in acht genommen werden.

2. BRANSLE Simple de Novelle. M. Prætor. C.

1. Bransle ſimple.

2. Bra. ſimple.

2. Bra. mple.

4. Bra. imple.

3. Bra. Gay.

4. Bra. Gay.

1. Brans. de Poictu.

2. Brans. de Poictu.

3. Brans. de Poi-

4. Bransl.

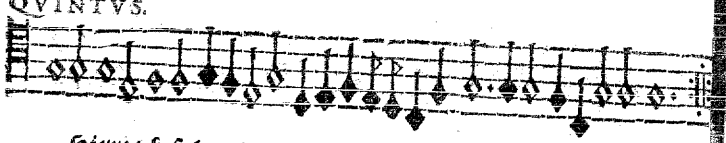
2. Bransl. simpl. de Nov.

II. QVINTVS.

4. Bran. de poictu.

1. Brans. le double.

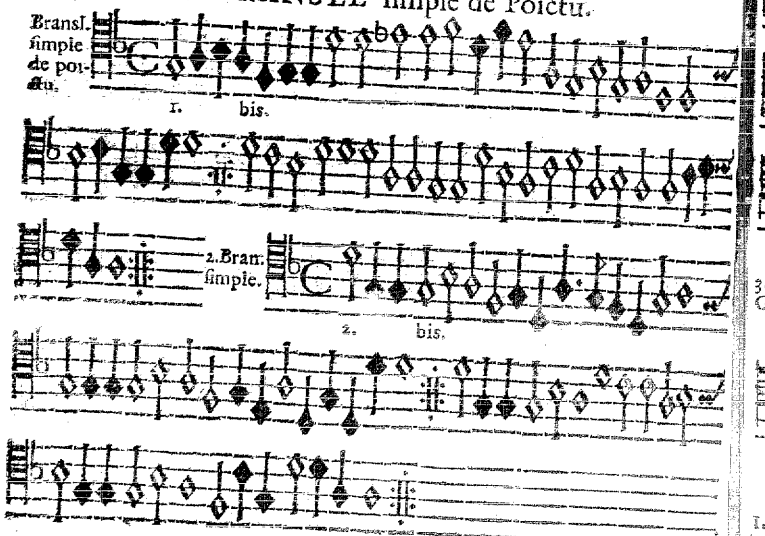
2. Brans. le double.

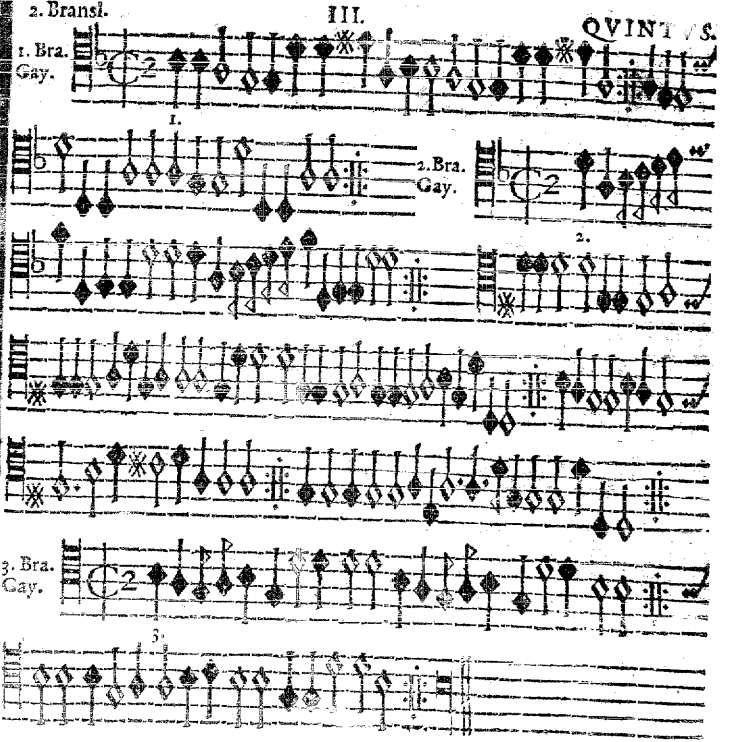


Hiernach folgen die Bransle de Montirande vnnd Le Gavottes, welche im 1. Bransle simple zu finden.

III. à. 5.

3. BRANSLE simple de Poictu.





Bransle Gay double, vnd was mehr darzu gehörig/ist fornen im 1. Bransle simple zu finden.

4. BRANSLE ſimple. F. C.

1. Bran. ſimple.

2. Bran. ſimpl.

2. Bran. Gay.

1. Bran. ſimple.

3. Bran. Gay.

4. Brans. double.

2. Bran. double.

3. Brans. double.

V. à. 5. F. C.

1. Bran. Gay.

2. Bra. Gay.

3. Bran. Gay.

4. Brans.

4.

Bra. ay.

3.

6. Brans.

6. Bran. Gay.

VI. à. 5. F. C.

1. Bran. double.

2. Bran. double.

3. Bran. double.

VII. à. 5. F. C.

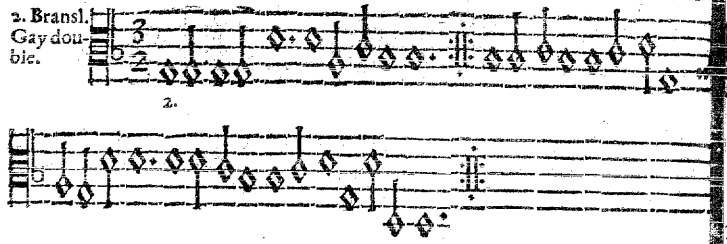
Bransl. Courant.

2. Bran. Courant.

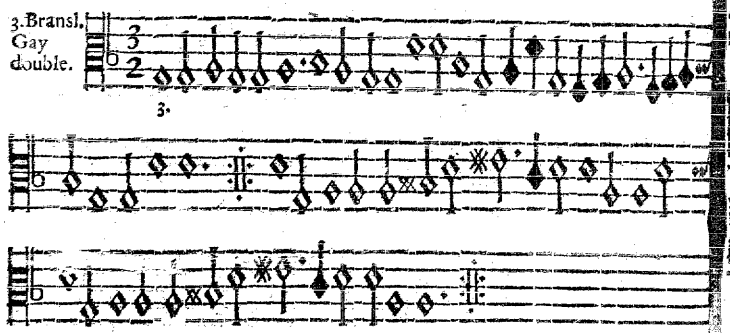
VIII. à. 5. F. C.

1. Bransle Gay double.

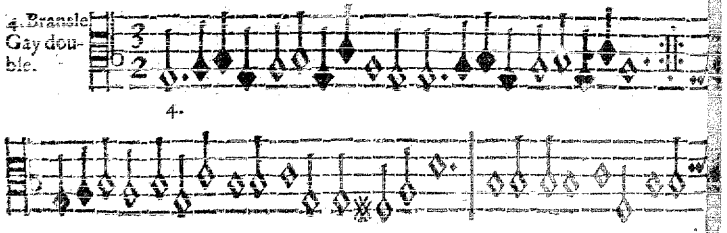
2. Bransl. Gay double.

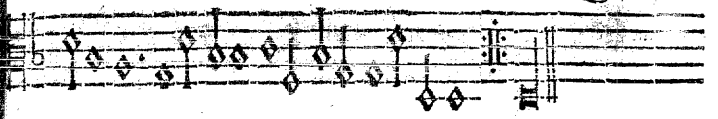


3. Bransl. Gay double.



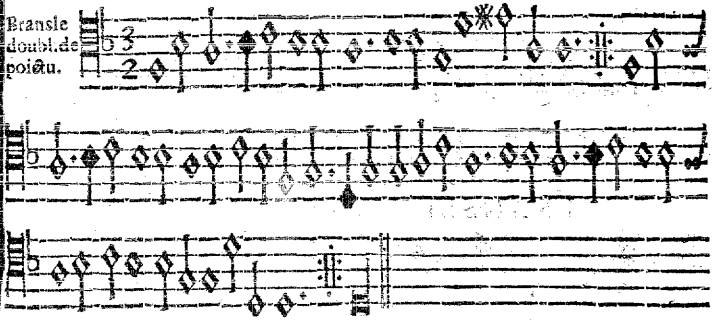
4. Bransle Gay double.





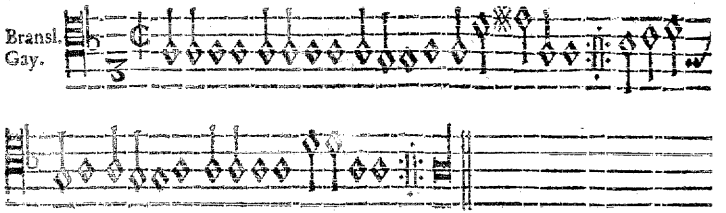
IX. à. 5. F. C.

Bransle doubl. de poictu.

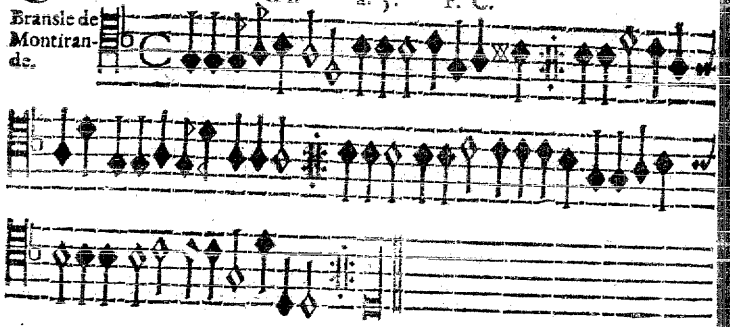


X. à. 5. F. C.

Bransl. Gay.



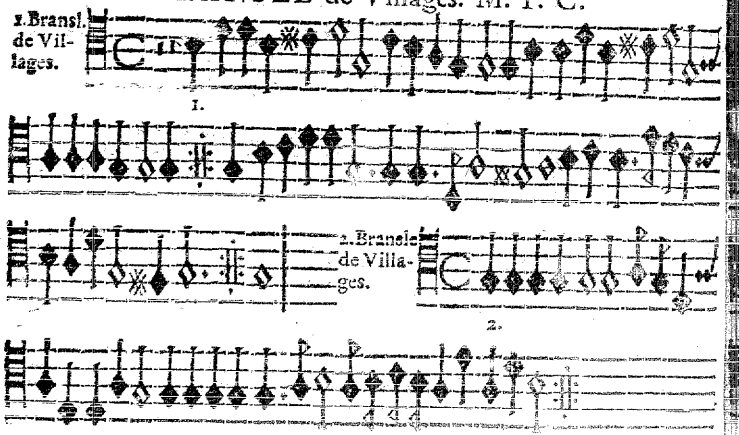
Bransle de Montirande.



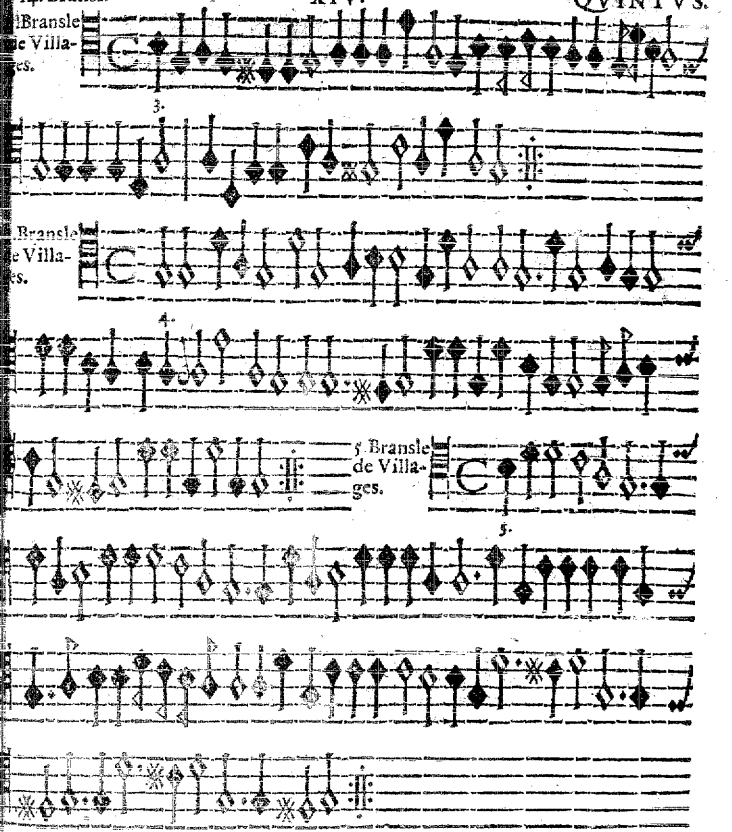
XIV. à. 5.

BRANSLE de Villages. M. P. C.

1. Bransl. de Villages.

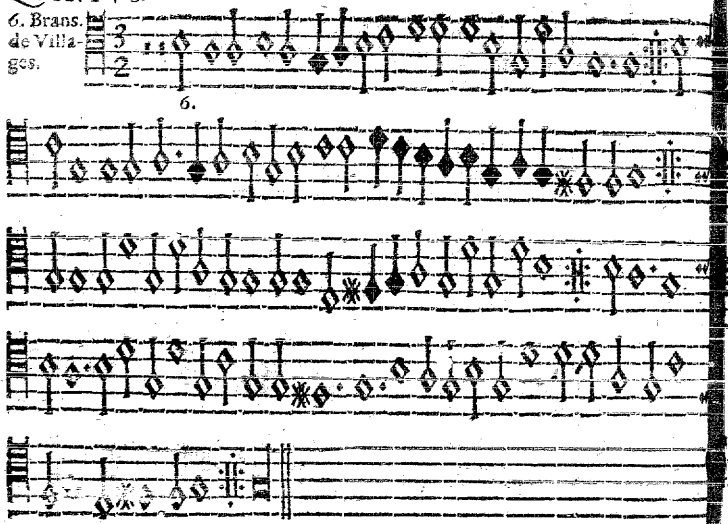


Bransle de Villages.



QVINTVS.

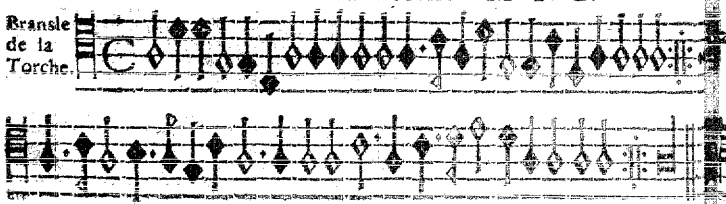
6. Brans. de Villages.



XV. à. 5.

BRANSLE de la Torche. M. P. C.

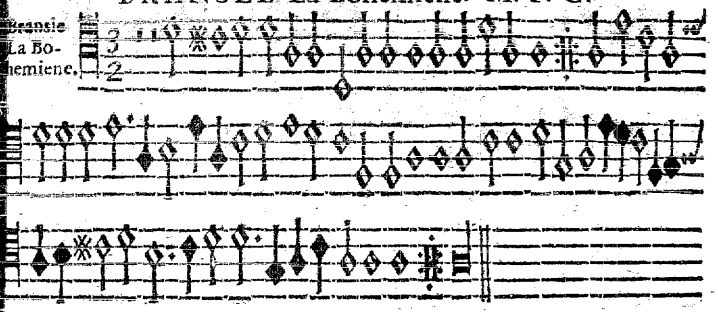
Bransle de la Torche.



XVI. à. 5. QVINTVS.

BRANSLE La Bohemiene. M. P. C.

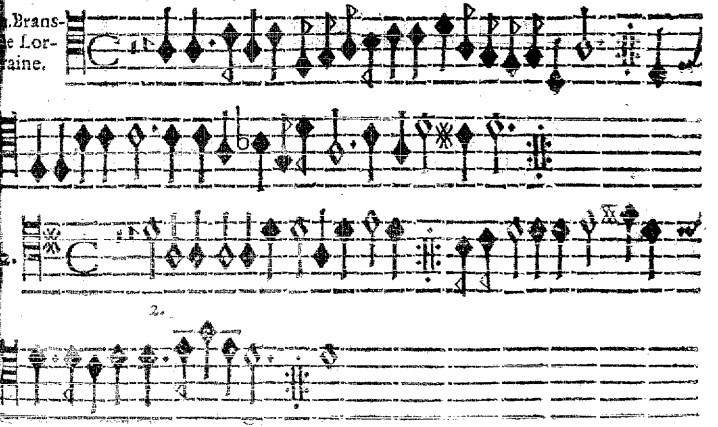
Bransle La Bohemiene.



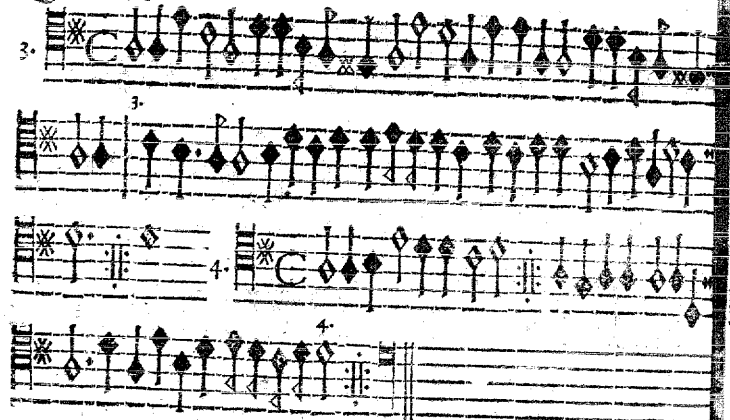
XVIII. à. 5.

BRANSLE Lorraine. M. P. C.

Brans- le Lor- raine.

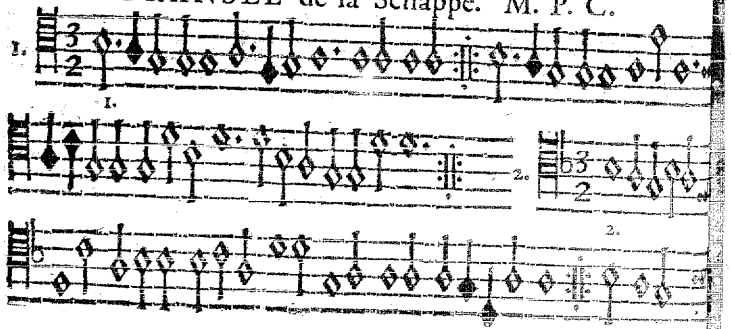


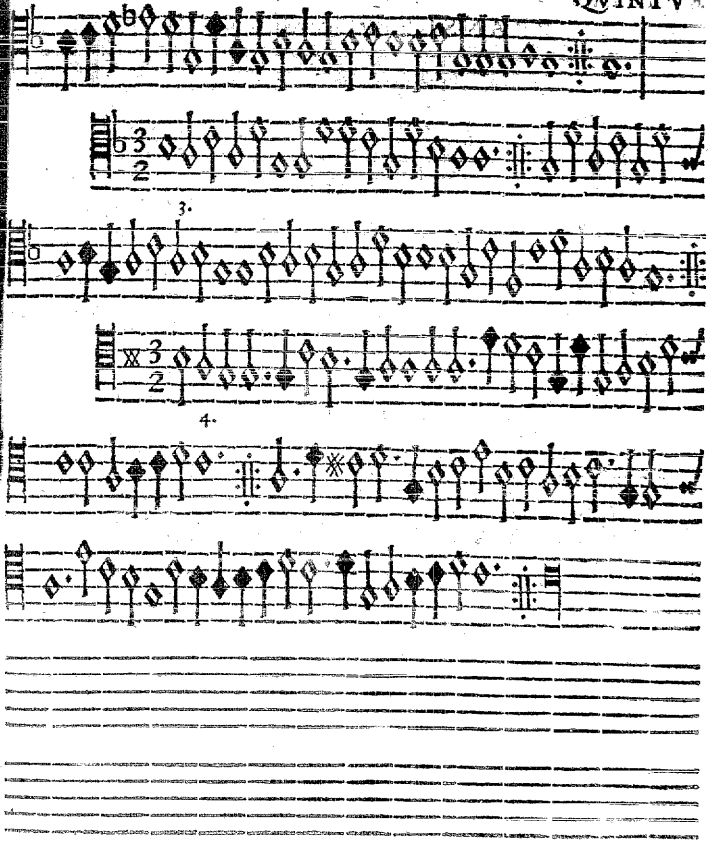
Brans



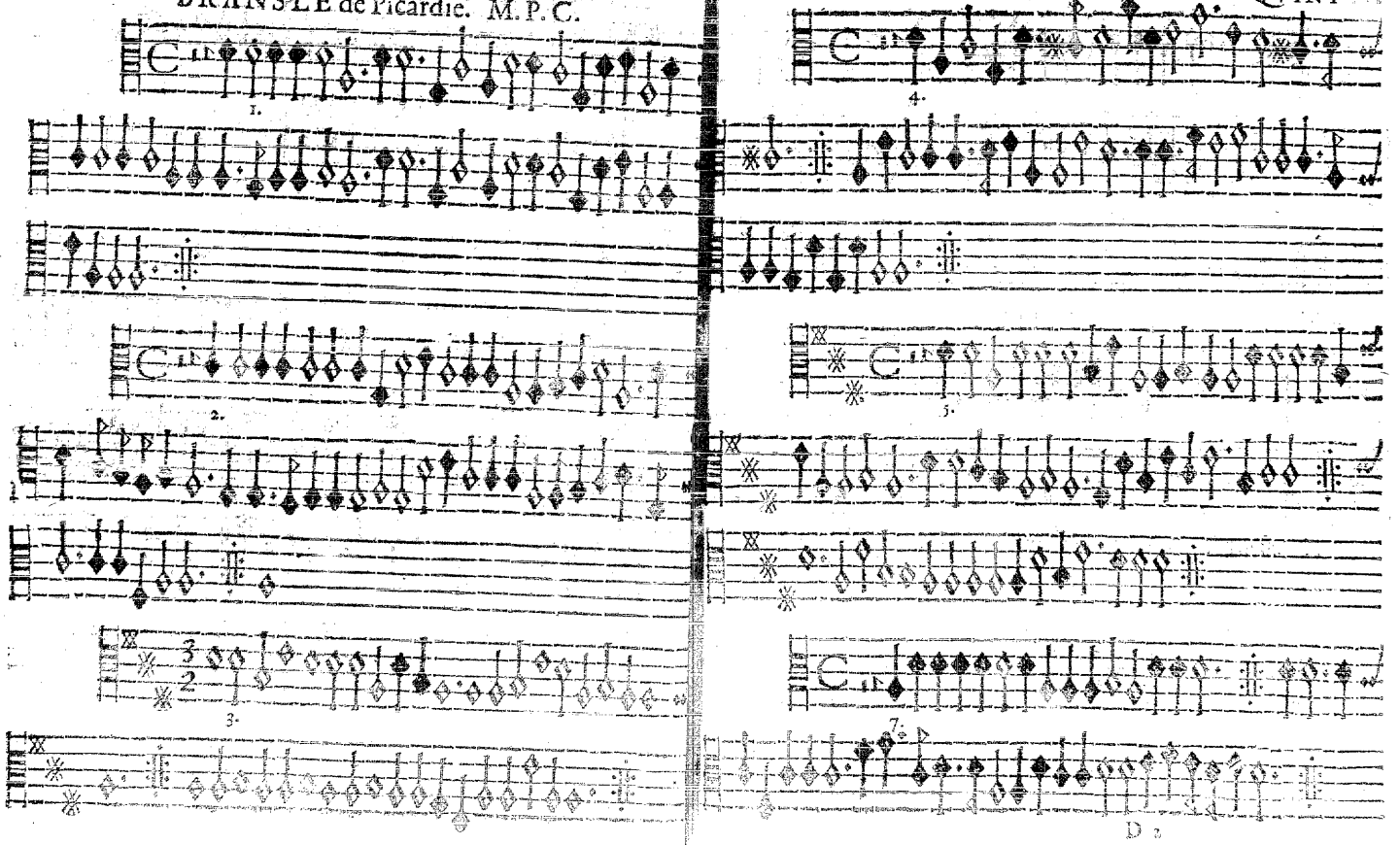
XIX. a. 5.

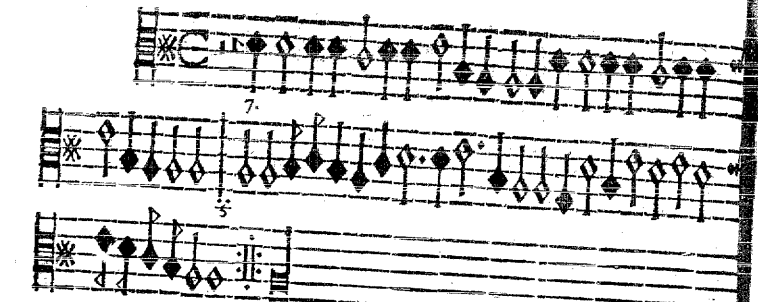
BRANSLE de la Schappe. M. P. C.





BRANSLE de Picardie. M. P. C.

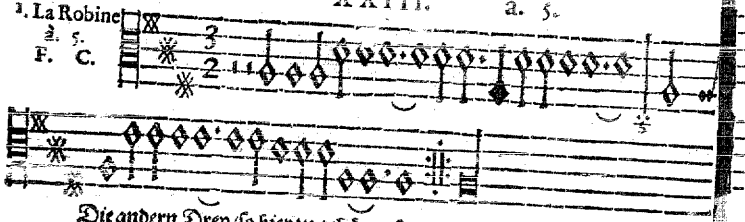




La Robine.

1. La Robine à 5. F. C.

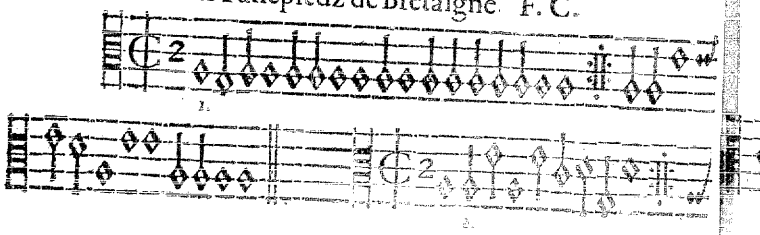
XXIII. à. 5.

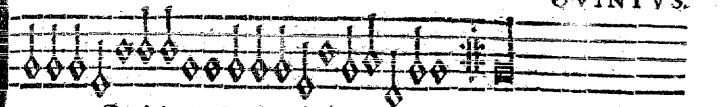


Die andern Drey/ so hier zu gehören/ seynd nur mit vier Stimmen.

XXIV. à. 5.

1. Les Passepiedz de Bretaigne. F. C.

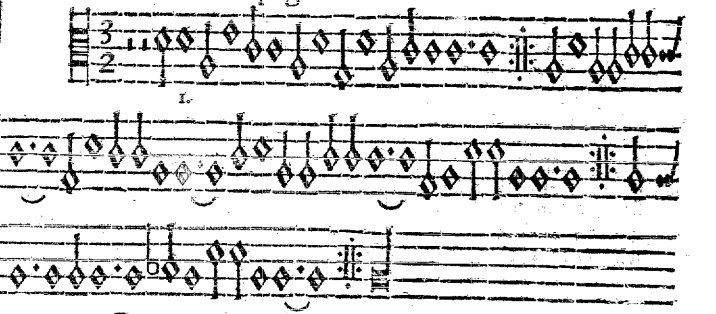




Die folgende Passepiedz seynd nur mit vier Stimmen.

XXVI. à. 5.

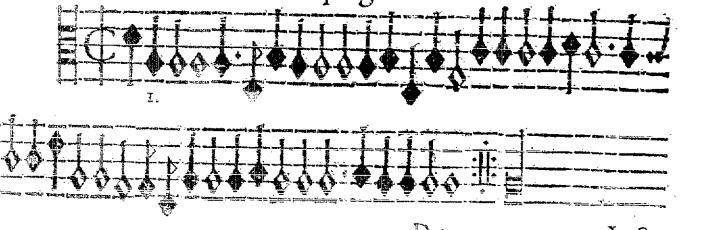
1. L'espagnollette. F. C.



Die andern Beyde seynd nur mit vier Stimmen.

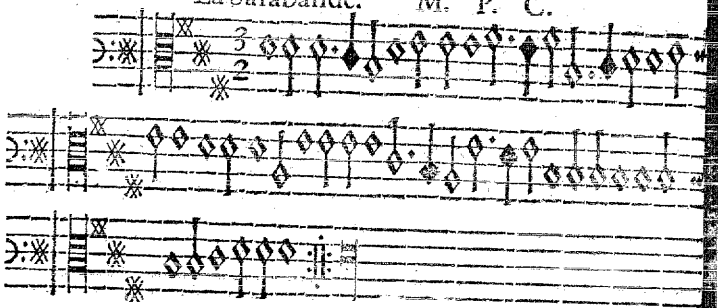
XXIX. à. 5.

1. Pavane de Spaigne. F. C.



XXXIII. à. 5.

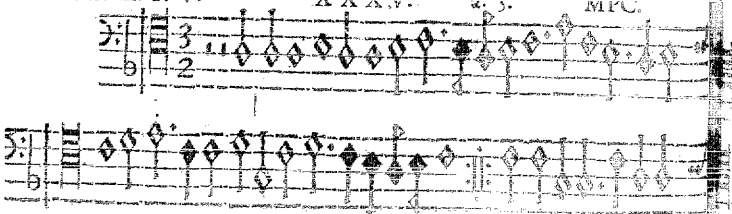
La Sarabande. M. P. C.

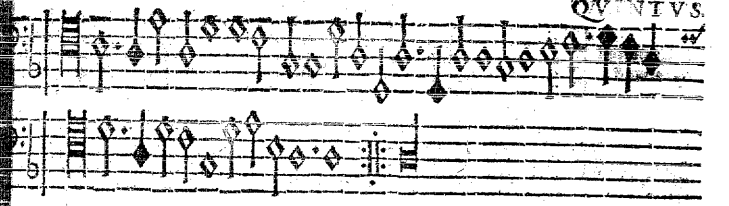


Dieses (wie auch alle / welche also mit den ⧖ ⧖ im Anfang notire seyn) kan man 1. per quintam nidriger musiciren, darümb ich dann das Signum [illegible] auch vorher gezeichnet. 2. Oder man kan es einen Thon nidriger nemen/ da es deñ in den rechten Modum eintrit/ als im folgenden 34. zusehen.

COVRANTES. à. 5.

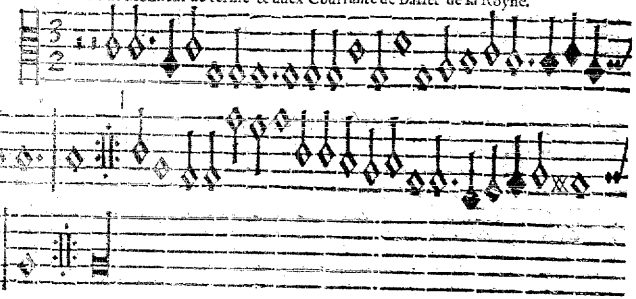
Courrante Ill. F. V. XXXV. à. 5. MPC.





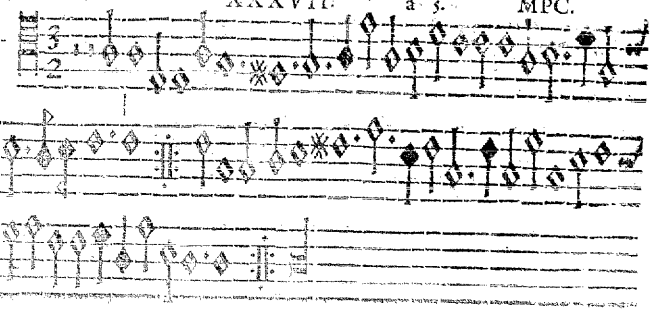
XXXVI. à. 5 MPC.

Courrante de Monsieur de terme & duex Courrante de Ballet de la Royne.



XXXVII. à. 5. MPC.

a 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.

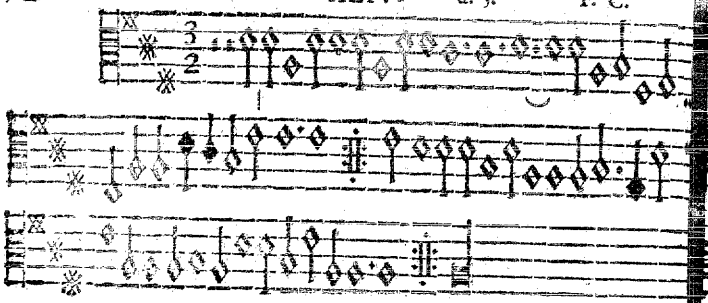
La Mou-
line.

XLII. à. 5. MPC.

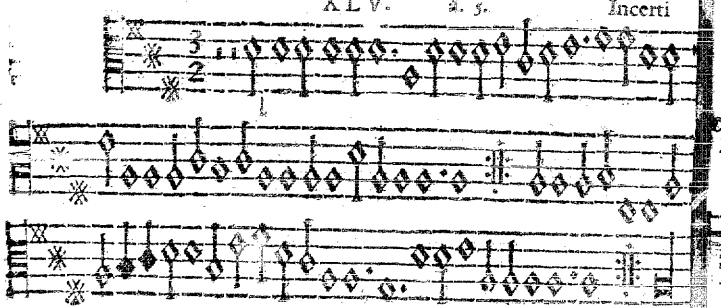
La Moref-
que.

XLIII. à. 5. F. C.

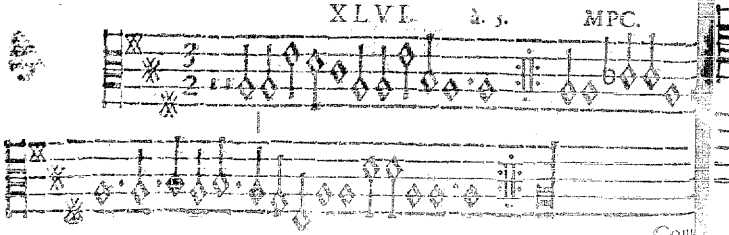
XLIV. à. 5. F. C.



XLV. à. 5. Incerti

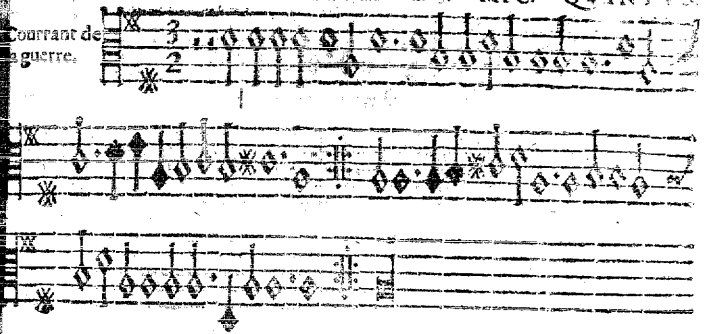


XLVI. à. 5. MPC.



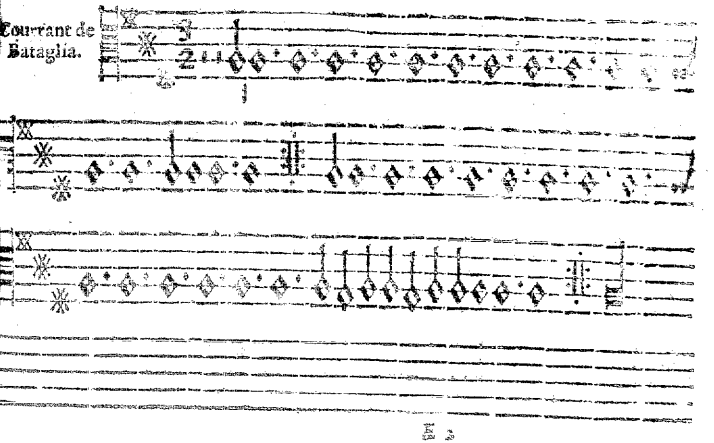
XLVII. à. 5. MPC. QVINTVS.

Courrant de la guerre.

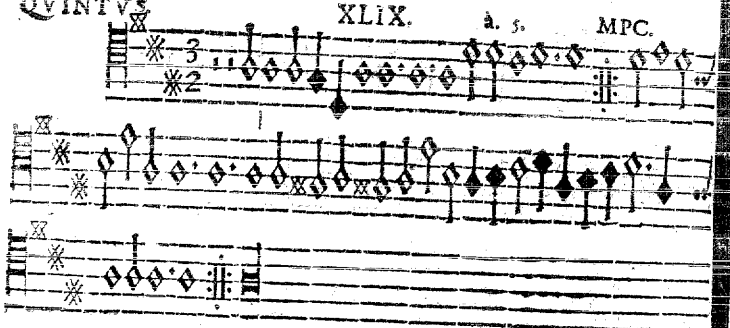


XLVIII. à. 5. MPC.

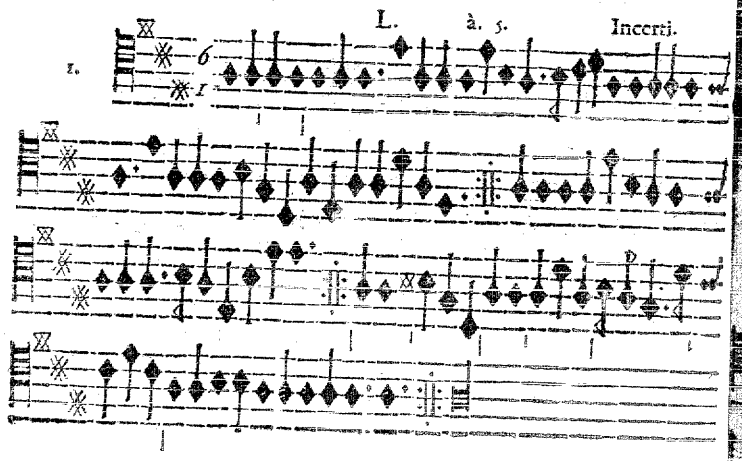
Courrant de Bataglia.



XLIX. à. 5. MPC.

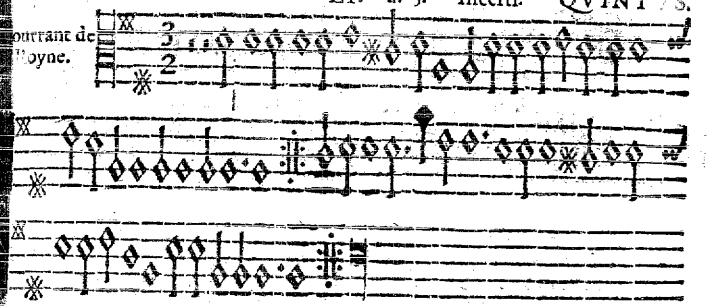


L. à. 5. Incerti.

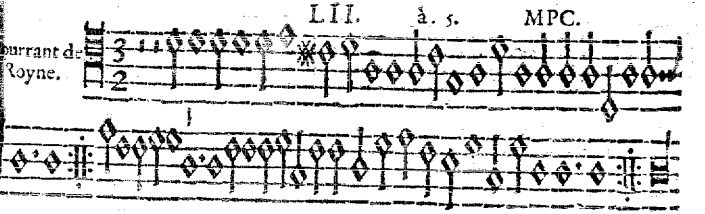


Cour-

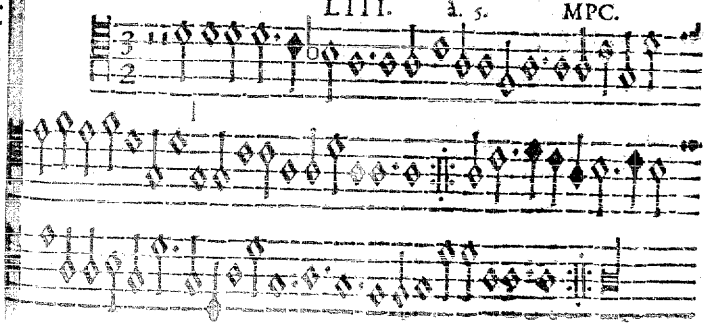
LI. à. 5. Incerti. QVINTVS.



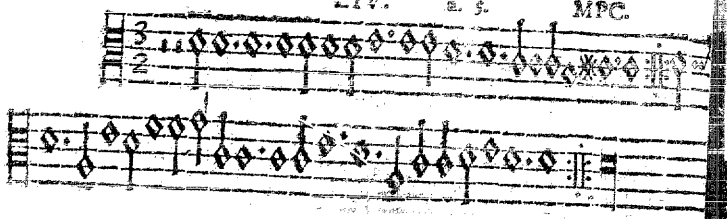
LII. à. 5. MPC.



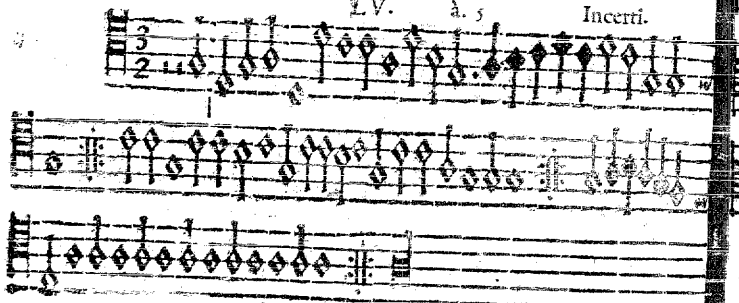
LIII. à. 5. MPC.



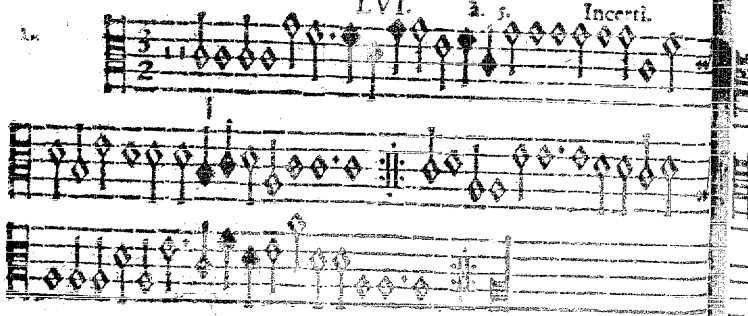
LIV. à. 5. MPC.



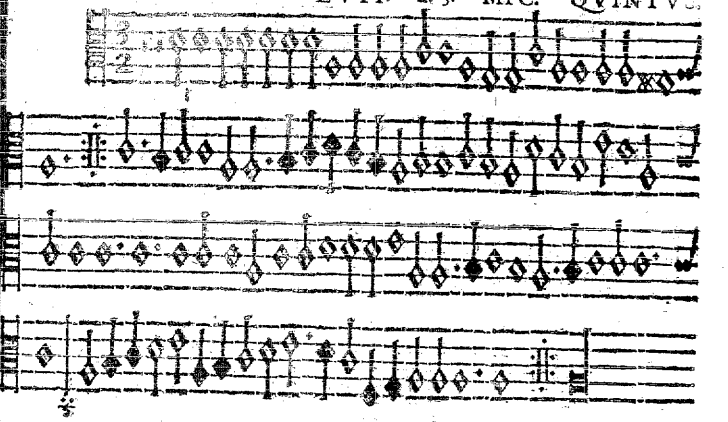
LV. à. 5 Incerti.



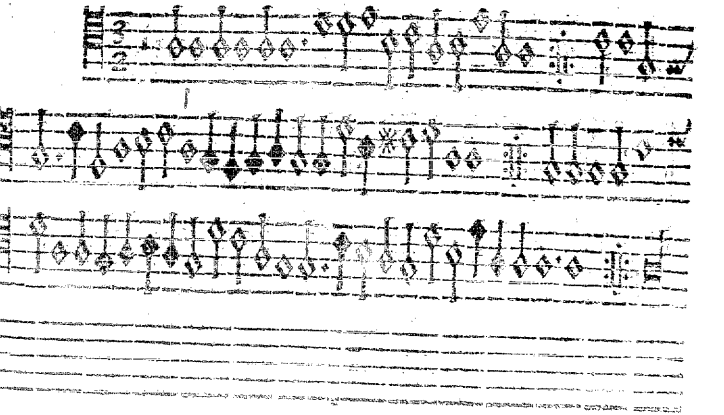
LVI. à. 5. Incerti.



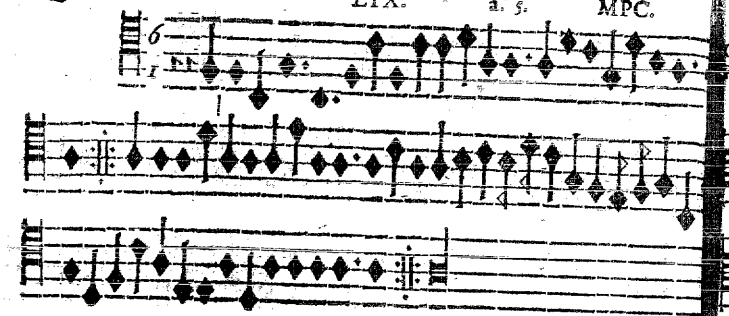
LVII. à. 5. MPC. QVINTVS.



LVIII. à. 5. MPC.

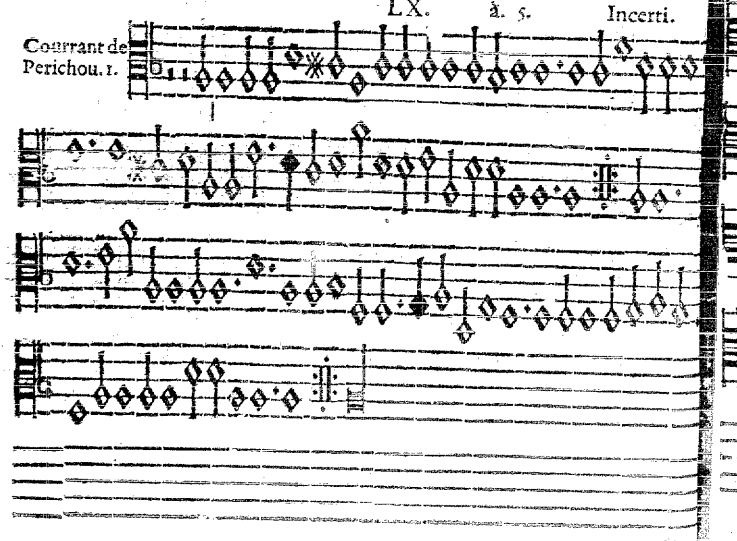


LIX. à. 5. MPC.



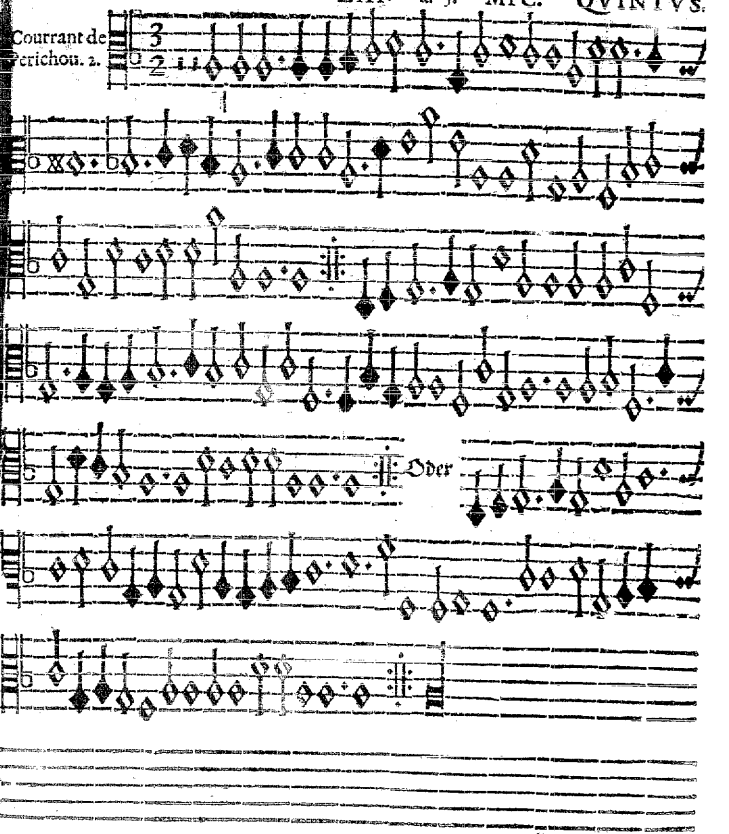
LX. à. 5. Incerti.

Courrant de Perichou. 1.



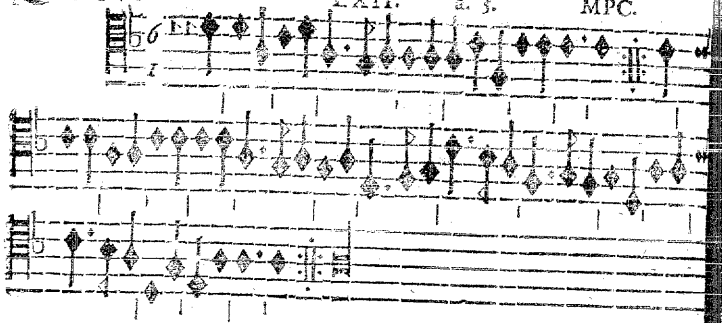
LXI. à. 5. MPC.

Courrant de Perichou. 2.

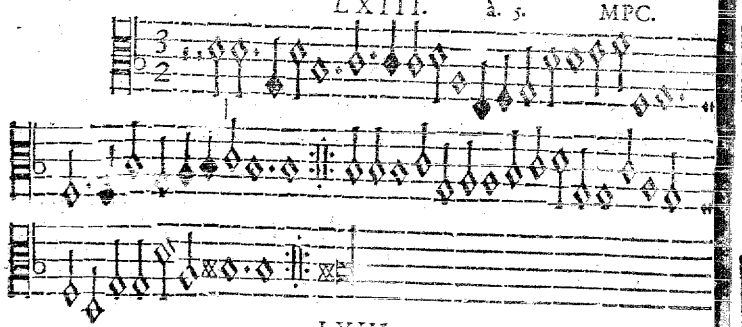


QVINTVS.

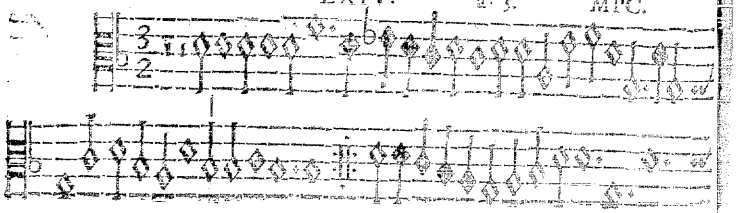
LXII. à. 5. MPC.



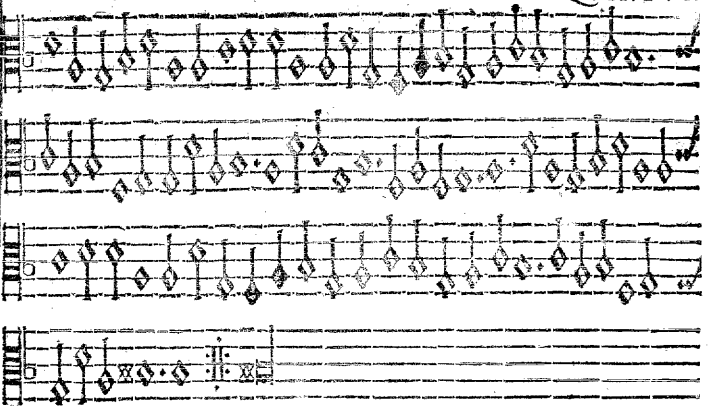
LXIII. à. 5. MPC.



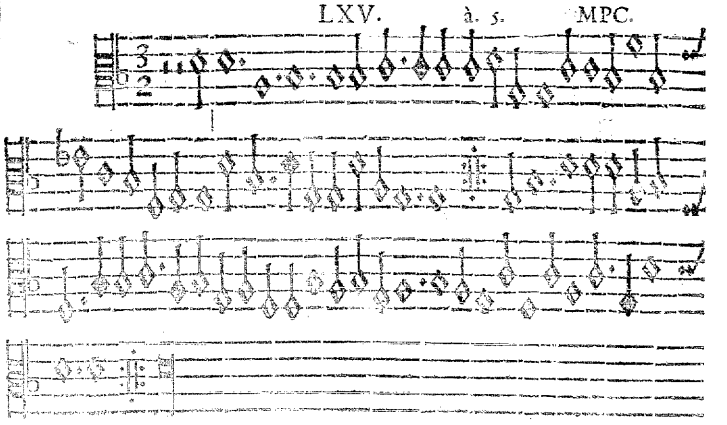
LXIV. à. 5. MPC.



QVINTVS.

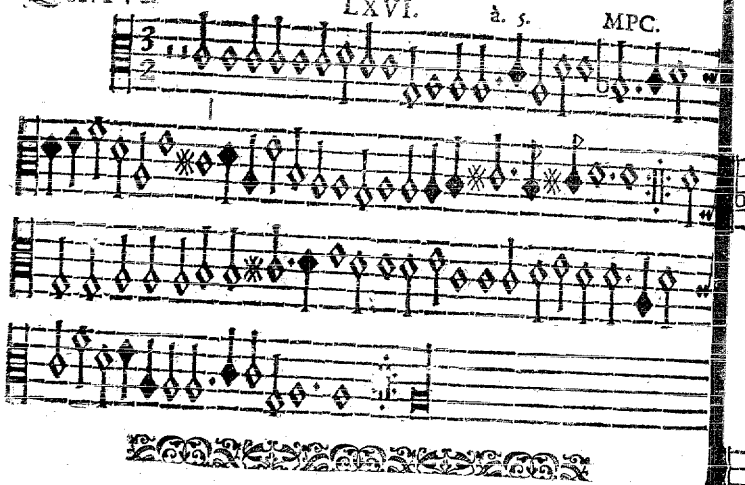


LXV. à. 5. MPC.

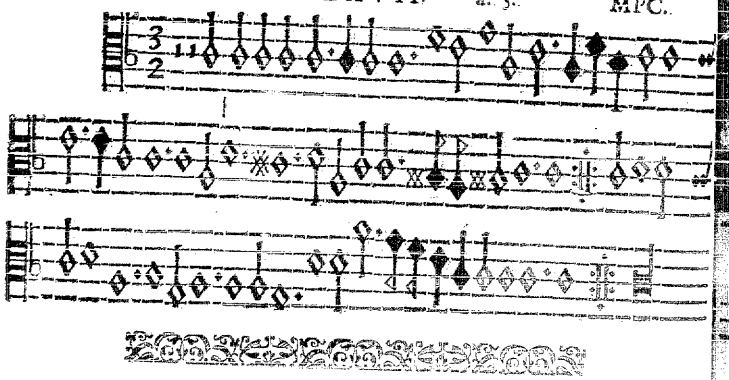


QVINTVS.

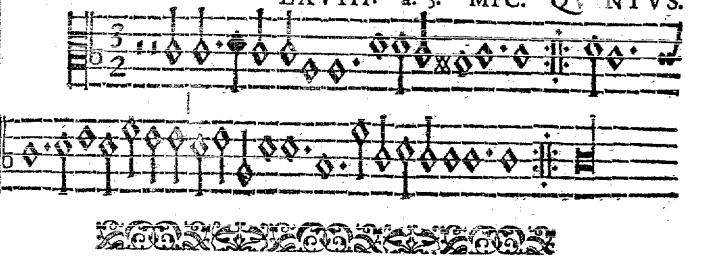
LXVI. à. 5. MPC.



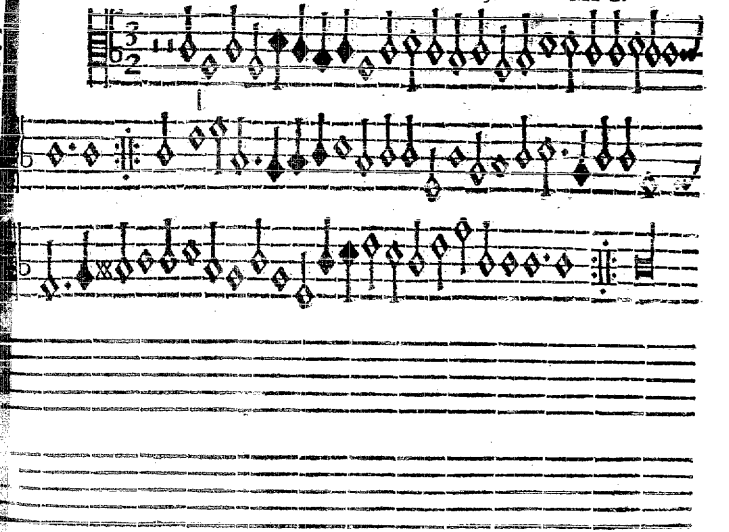
LXVII. à. 5. MPC.



LXVIII. à. 5. MPC. QVINTVS.

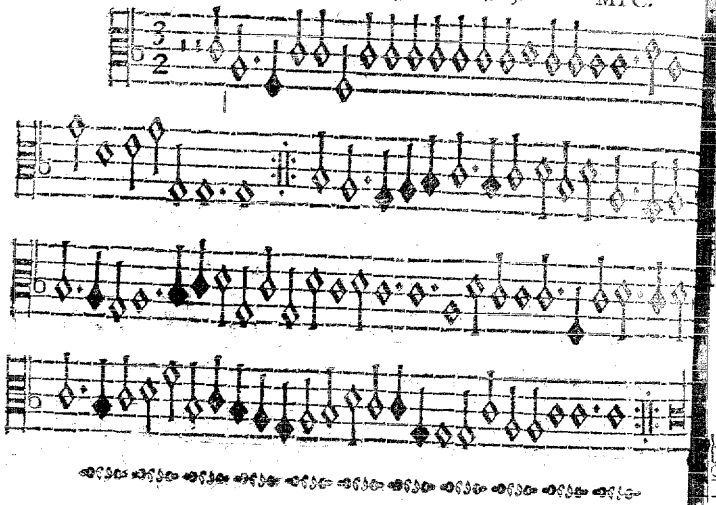


LXIX. à. 5. MPC.

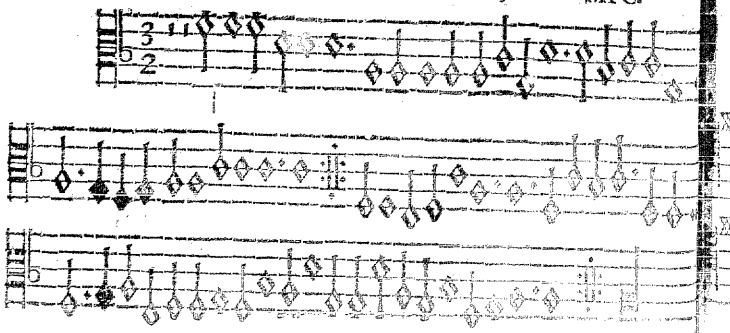


QVINTVS.

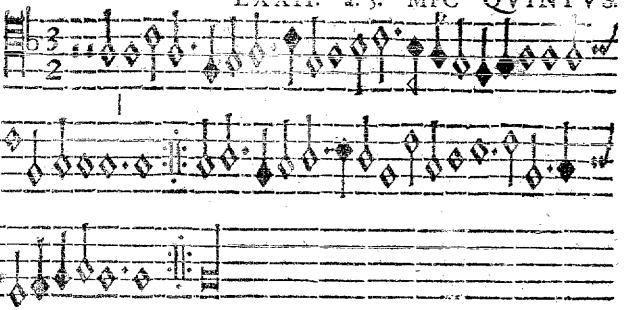
LXX. à. 5. MPC.



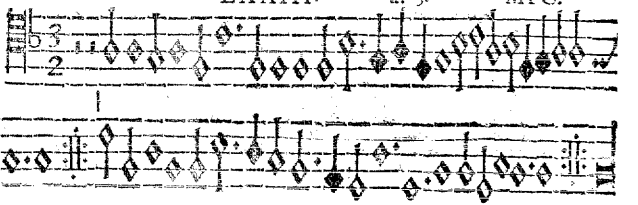
LXXI. à. 5. MPC.



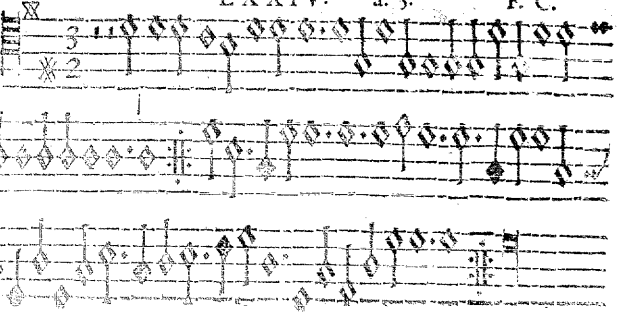
LXXII. à. 5. MPC QVINTVS.



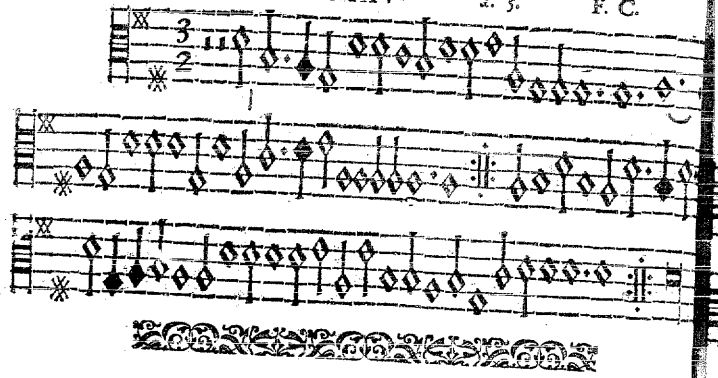
LXXIII. à. 5. MPC.



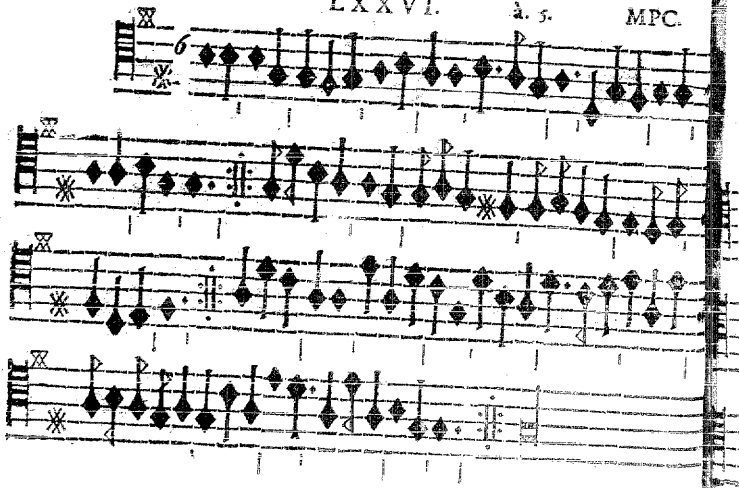
LXXIV. a. 5. F. C.



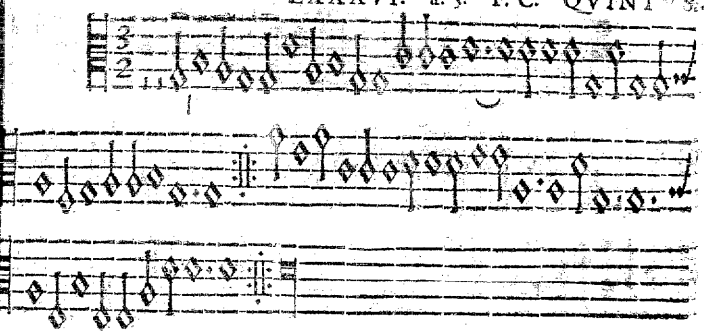
LXXV. à. 5. F. C.



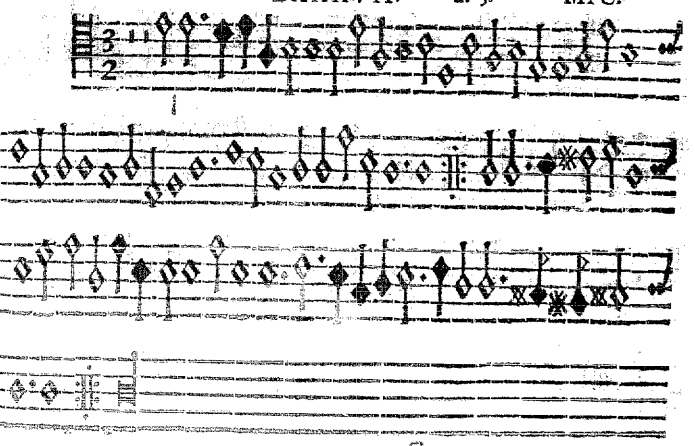
LXXVI. à. 5. MPC.



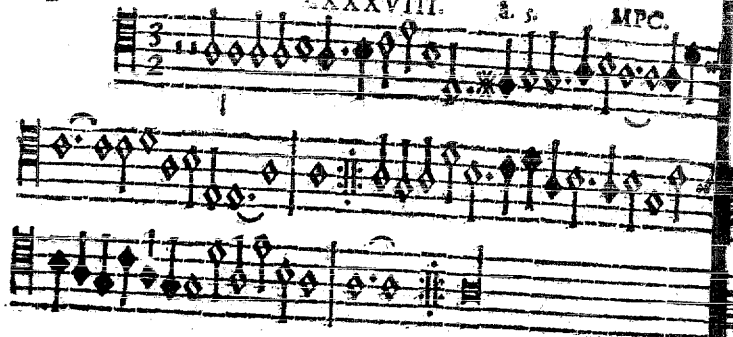
LXXVI. à. 5. F. C. QVINTVS. 22



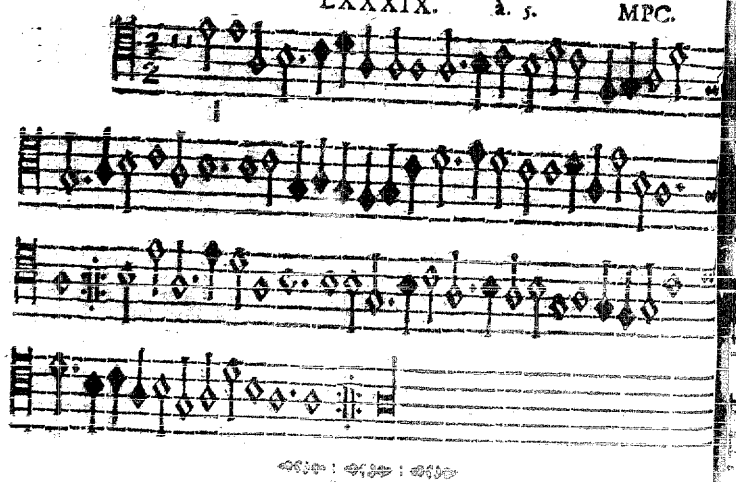
LXXXVII. à. 5. MPC.



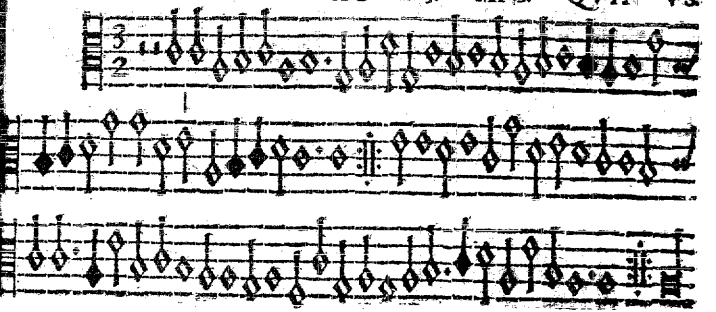
QVINTVS. LXXXVIII. à. 5. MPC.



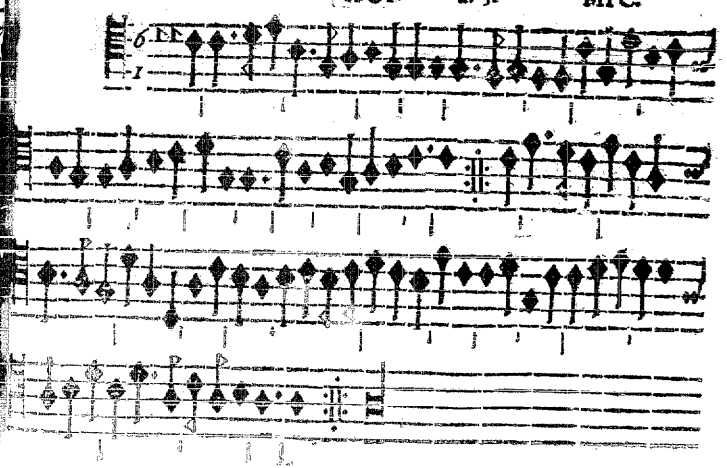
LXXXIX. à. 5. MPC.



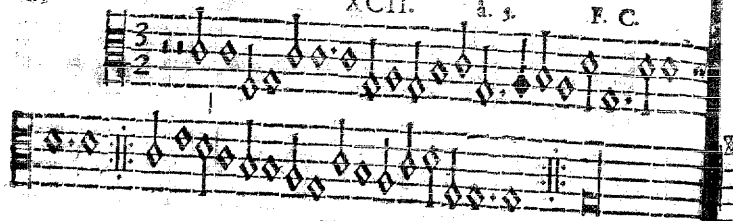
XC. à. 5. MPC. QVINTVS.



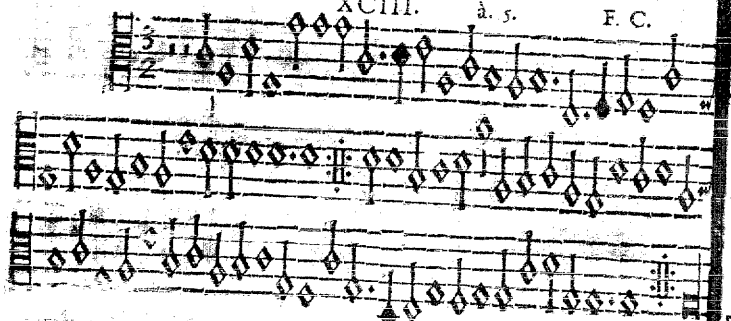
XCI. à. 5. MPC.



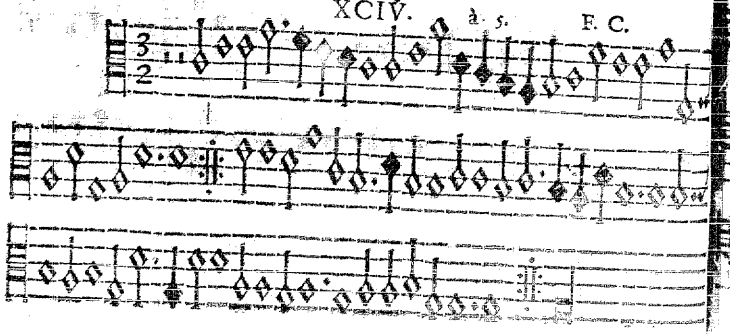
XCII. à. 5. F. C.



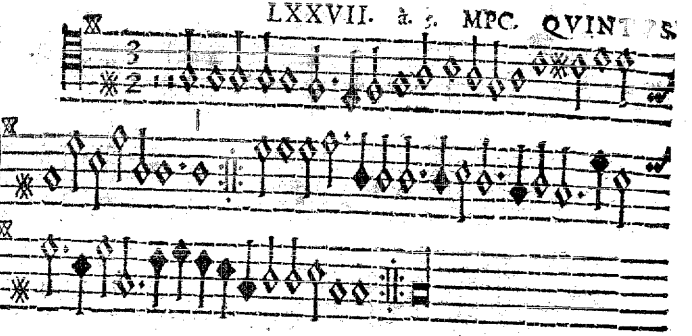
XCIII. à. 5. F. C.



XCIV. à. 5. F. C.



LXXVII. à. 5. MPC. QVINTVS



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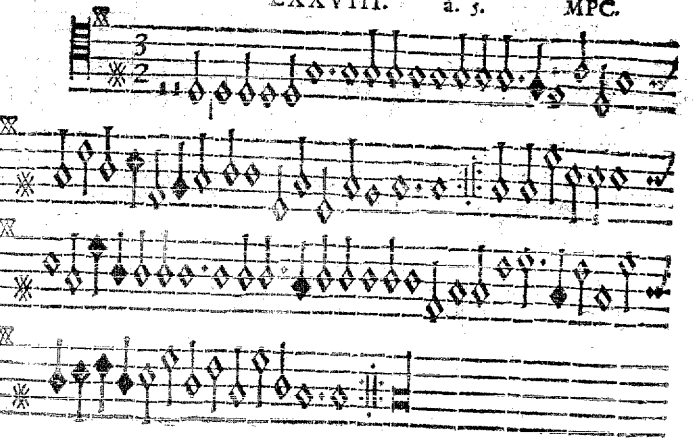
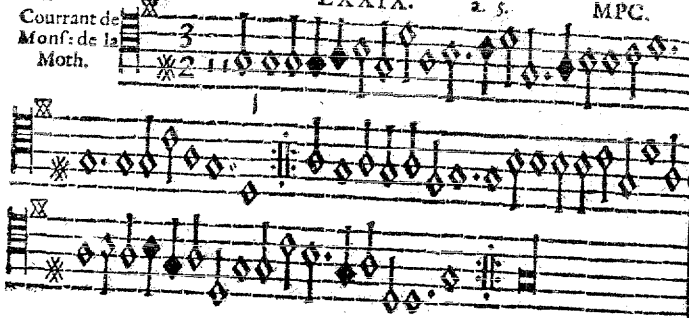
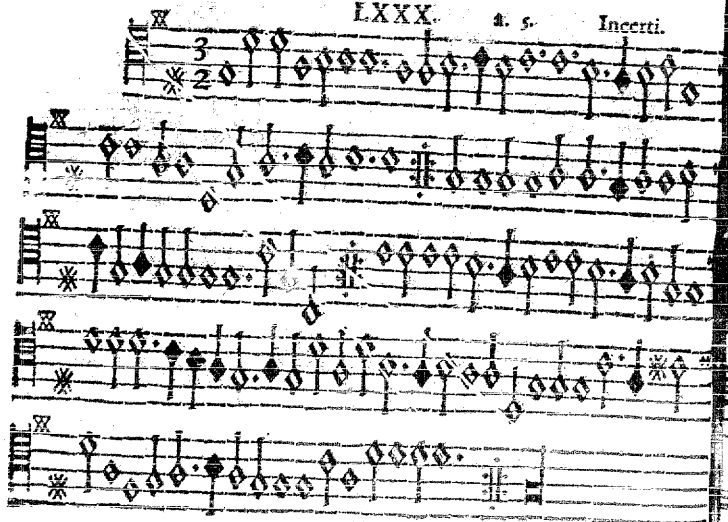


Courrant de Monſ: de la Moth.

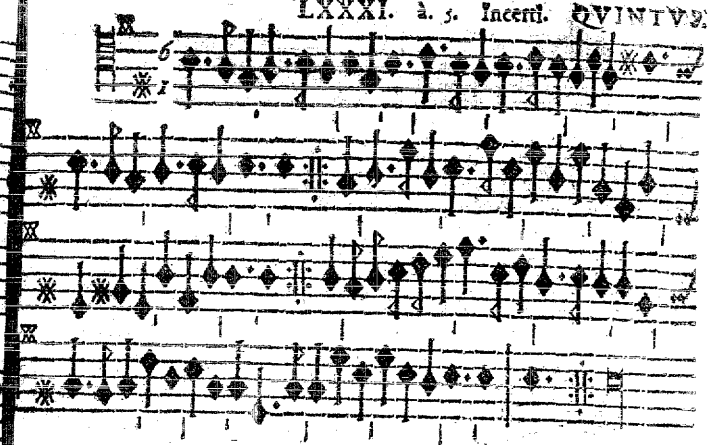
LXXIX. à. 5. MPC.



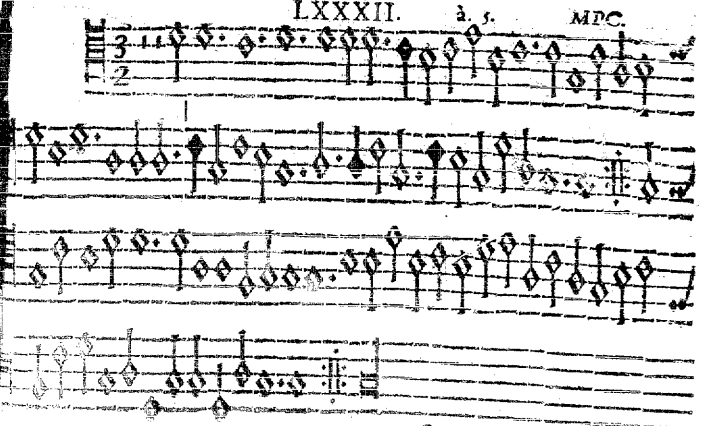
LXXX. à. 5. Incerti.



LXXXI. à. 5. Incerti. QVINTVS.

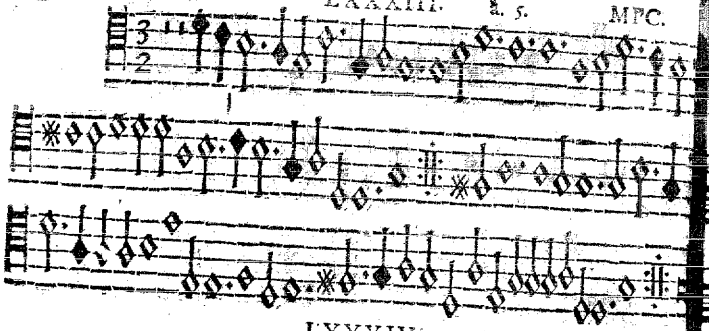


LXXXII. à. 5. MPC.

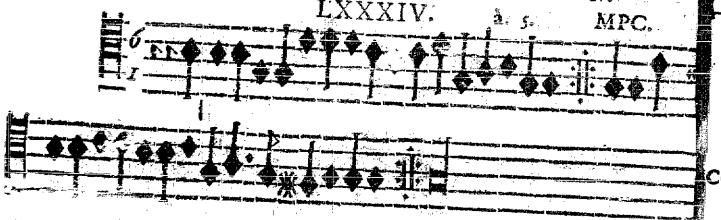


QVINTVS.

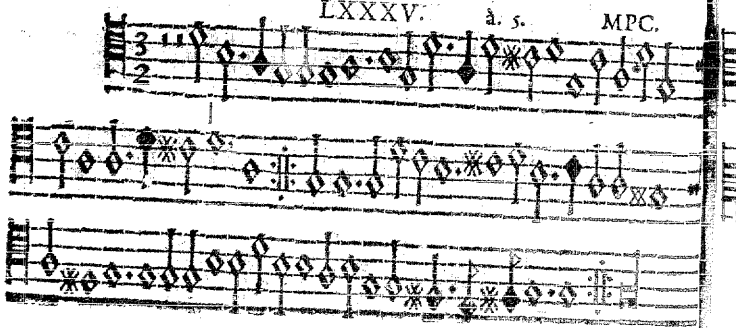
LXXXIII. à. 5. MPC.



LXXXIV. à. 5. MPC.

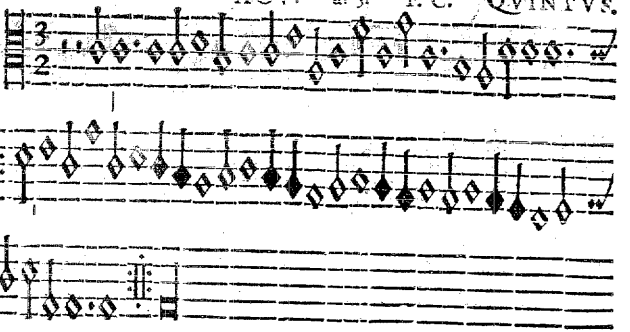


LXXXV. à. 5. MPC.



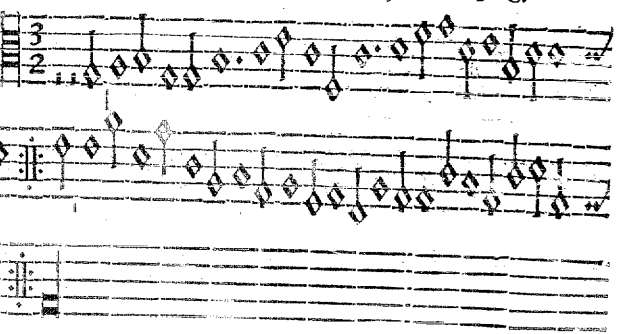
XCV. à. 5. F. C. QVINTVS.

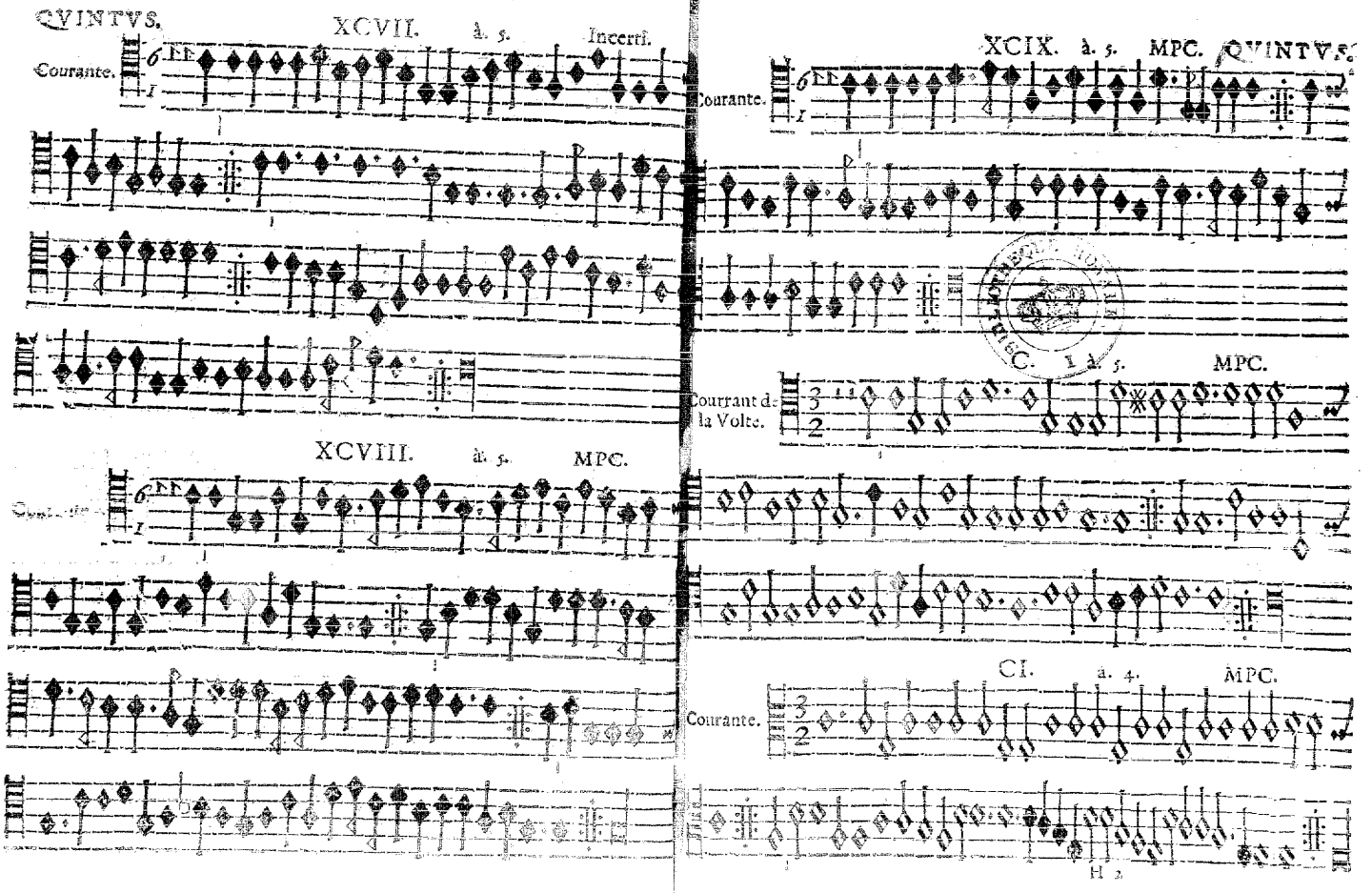
Courante.



XCVI à. 5. F. C.

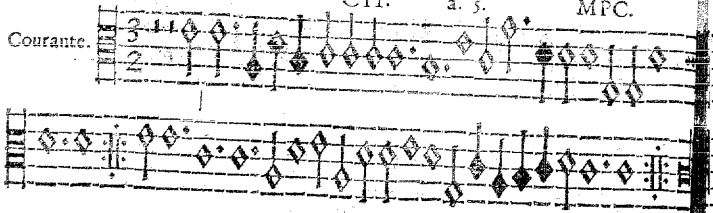
Courante.




QVINTVS.
XCVII. à. 5. Incerti.
Courante.
XCVIII. à. 5. MPC.
Courante.
XCIX. à. 5. MPC. QVINTVS.
Courante.
Courrant de la Volte.
C. à. 5. MPC.
CI. a. 4. MPC.
Courante.

CII. à. 5. MPC.

Courante.

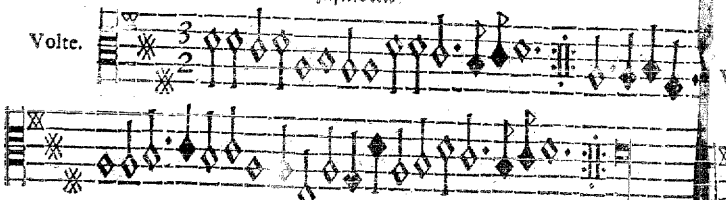


VOLTES. à. 5.

CXCV'II. à. 5. MPC.

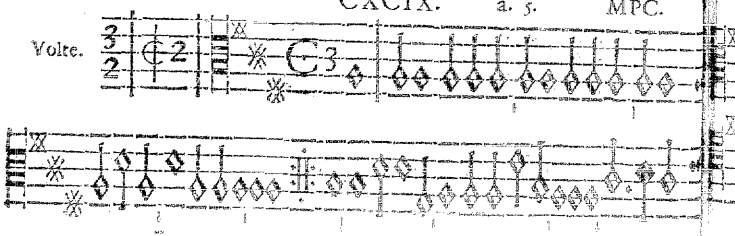
Welchergestaldt die Volten auff mancherley Tact zum besten musiciret werden ist fornen in der Præfation zufinden.

Volte.

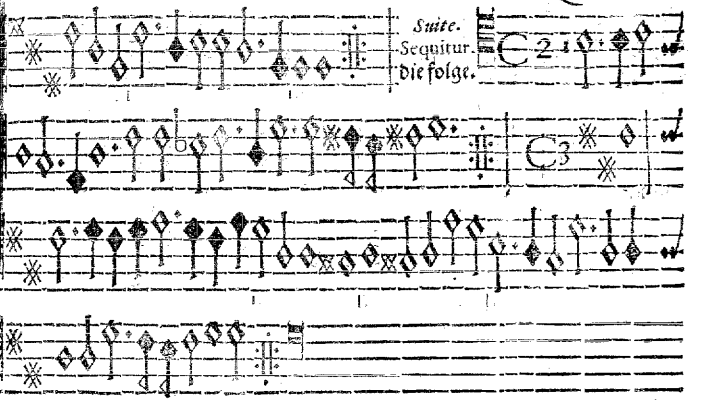


CXCIX. à. 5. MPC.

Volte.

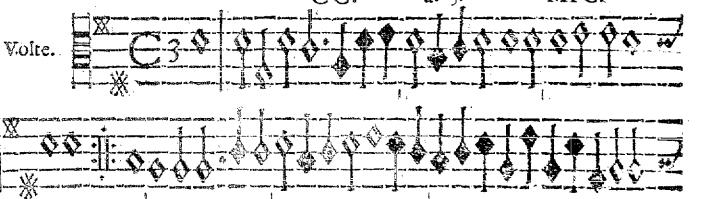


Suite. Sequitur die folge.

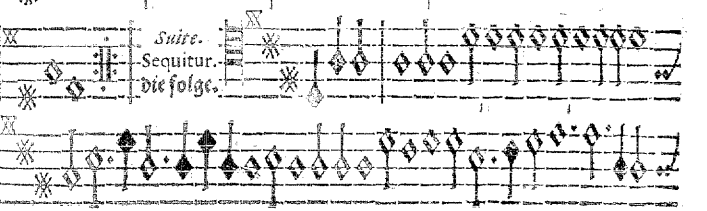


CC. à. 5. MPC.

Volte.



Suite. Sequitur die folge.



QVINTVS.

CCI. à. 5. MPC.

Volte.

CCII. à. 5. F. C.

Volte.

CCIII. à. 5. MPC. QVINTVS.

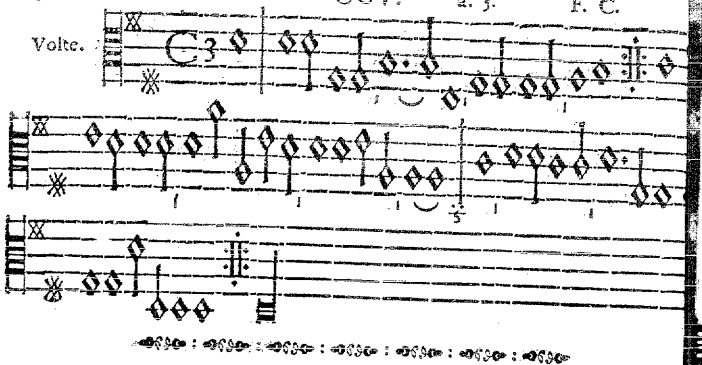
Volte.

CCIV. à. 5. F. C.

Volte.

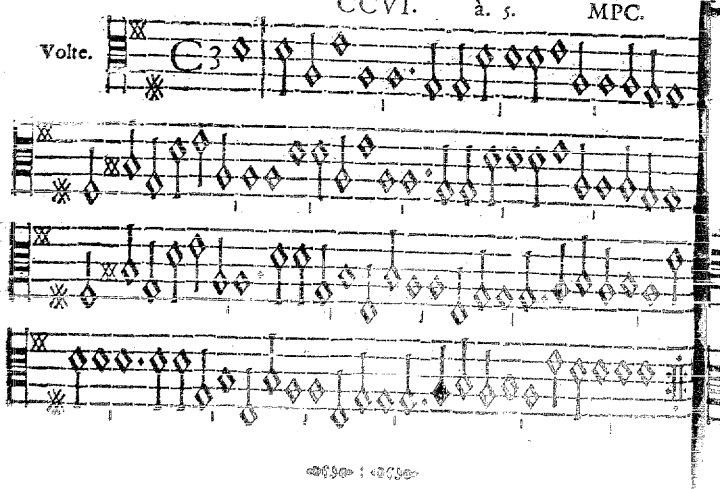
CCV. à. 5. F. C.

Volte.



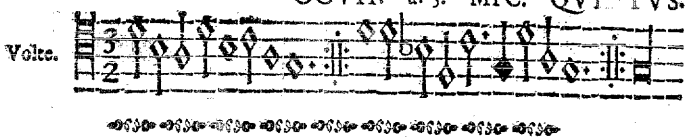
CCVI. à. 5. MPC.

Volte.



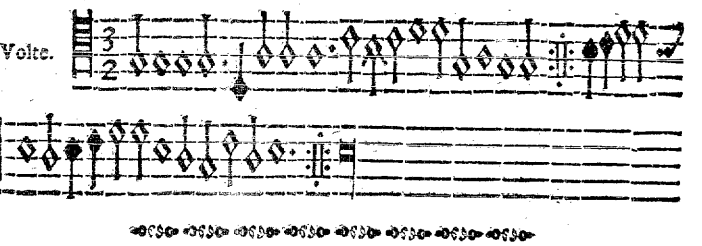
CCVII. à. 5. MPC. QVINTVS.

Volte.



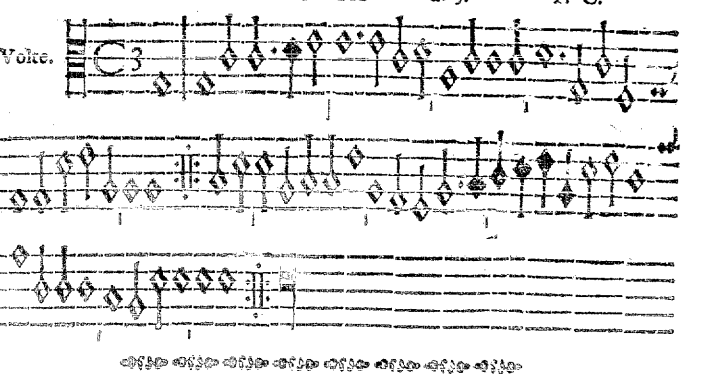
CCVIII. à. 5. MPC.

Volte.



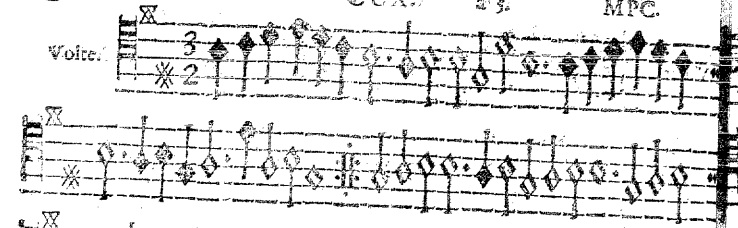
CCIX. à. 5. F. C.

Volte.



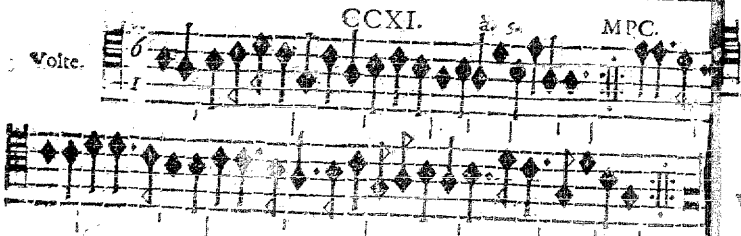
CCX. à 5. MPC.

Volte.



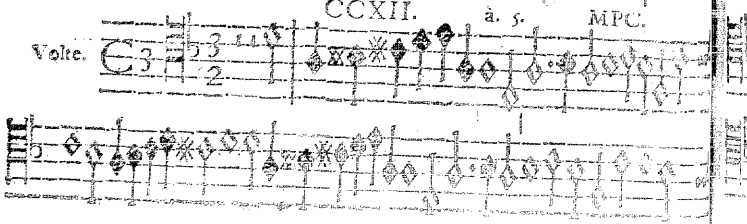
CCXI. à 5. MPC.

Volte.



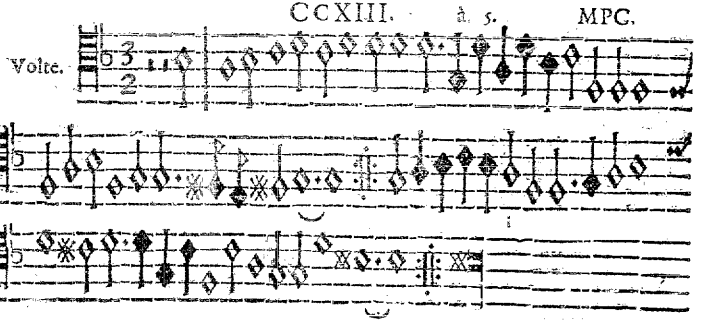
CCXII. à 5. MPC.

Volte.



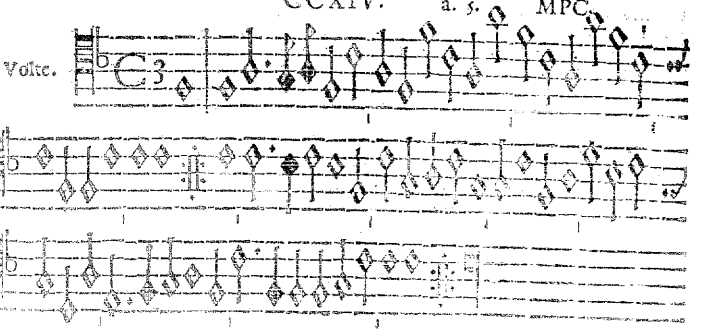
CCXIII. à 5. MPC.

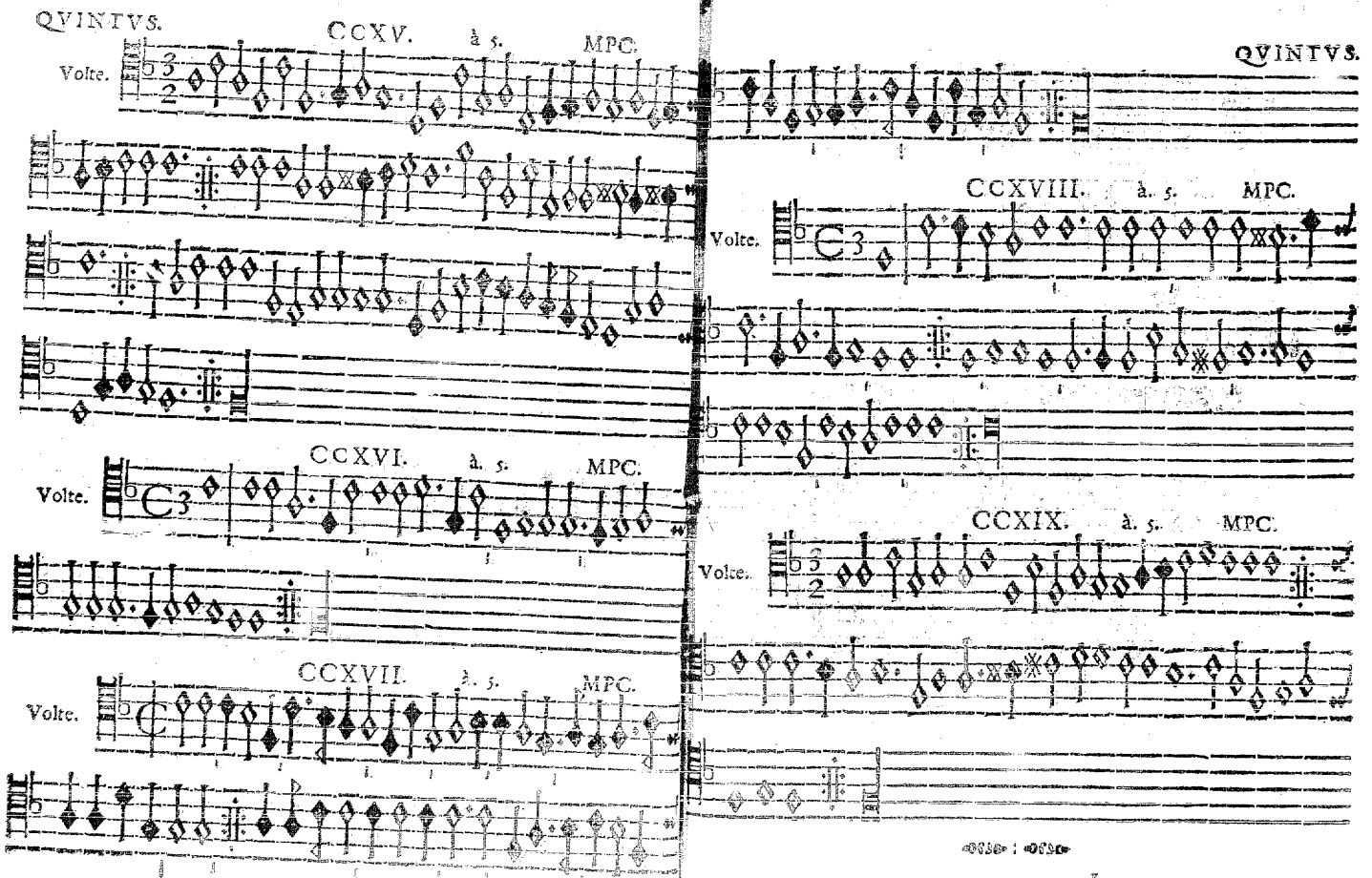
Volte.



CCXIV. à 5. MPC.

Volte.

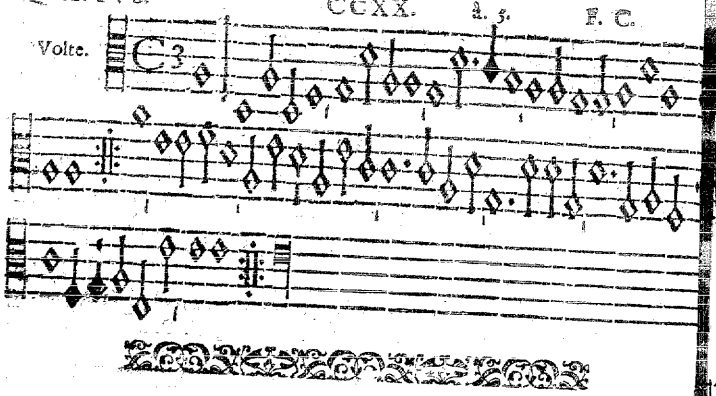



QVINTVS.
CCXV. à 5. MPC.
Volte.
CCXVI. à 5. MPC.
Volte.
CCXVII. à 5. MPC.
Volte.
QVINTVS.
CCXVIII. à 5. MPC.
Volte.
CCXIX. à 5. MPC.
Volte.

QVINTVS.

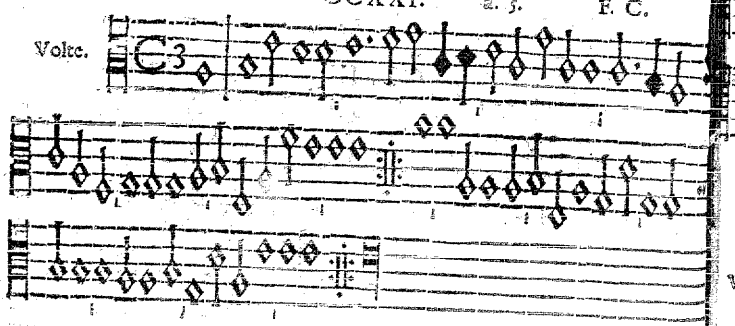
CCXX. à. 5. F. C.

Volte.



CCXXI. à. 5. F. C.

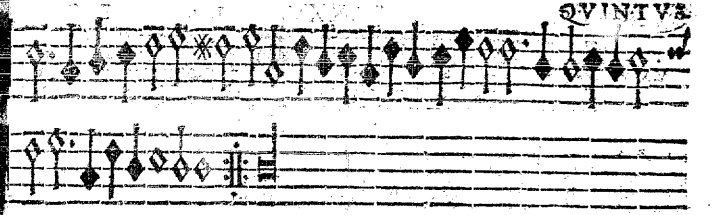
Volte.



CCXII. à. 5. MPC.

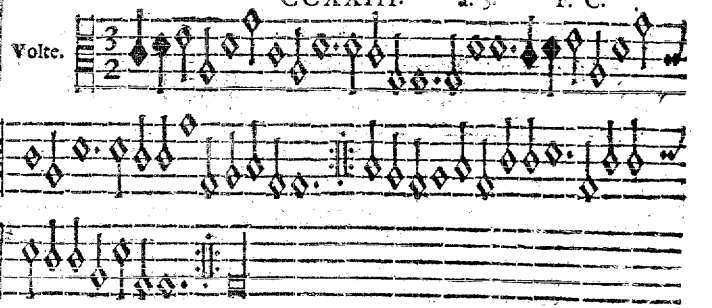
Volte.

QVINTVS.



CCXXIII. à. 5. F. C.

Volte.



CCXXIV. à. 5. F. C.

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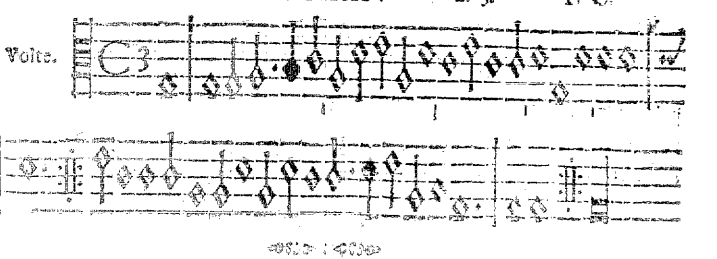
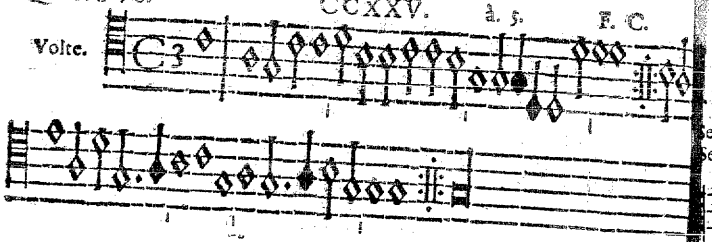


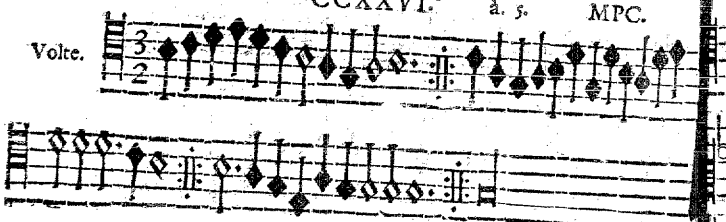
CCXXV. à. 5. F. C.

Volte.



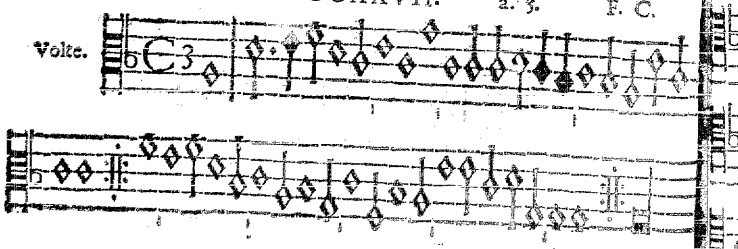
CCXXVI. à. 5. MPC.

Volte.



CCXXVII. à. 5. F. C.

Volte.

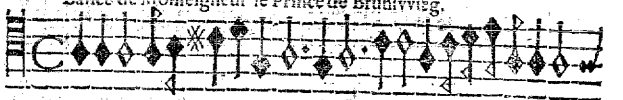


BALLETTI. à. 5. QVINTVS.

CCXLVI. à. 5. MPC.

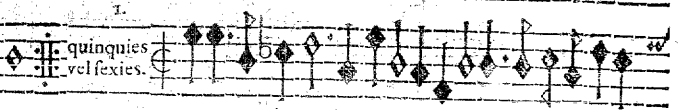
Ballet de Monseigneur le Prince de Brunsvvieg.

Entree.

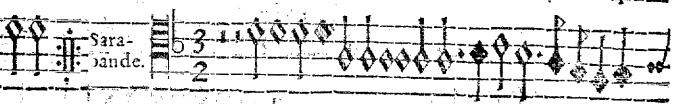


sexies vel septies.

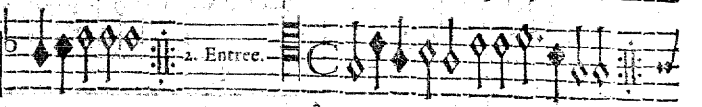
1.



quinquies vel sexies.

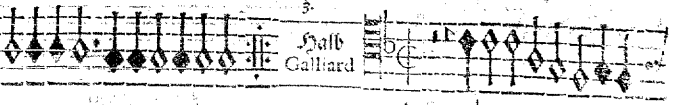


Sara-bande.

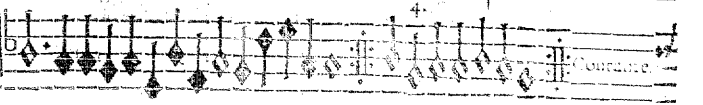


2. Entree.

3.

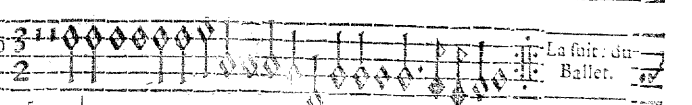


Halb Galliard



4.

Courante.



La suite du Ballet.

5.

7.

8.

Courante.

CCXLVII. à. 5. MPC.

Ballet de Monsieur de vendos me faict à Fontaine bleau.

1. Entree de Monsieur le chevallier

2. Entree.

3. Entree.

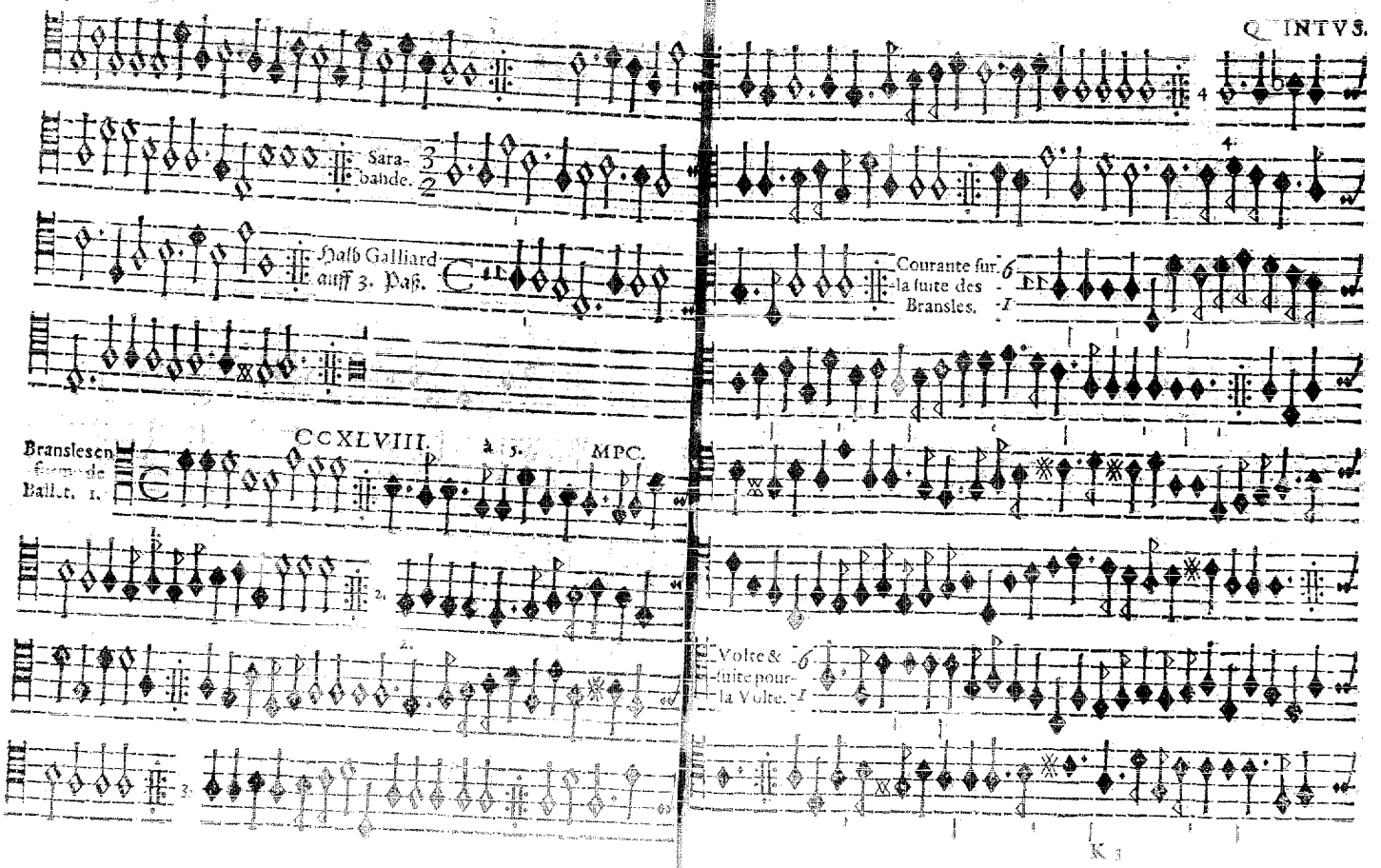
4. Entree.

5. Entree.

6. Entree.

7. Entree de tout.

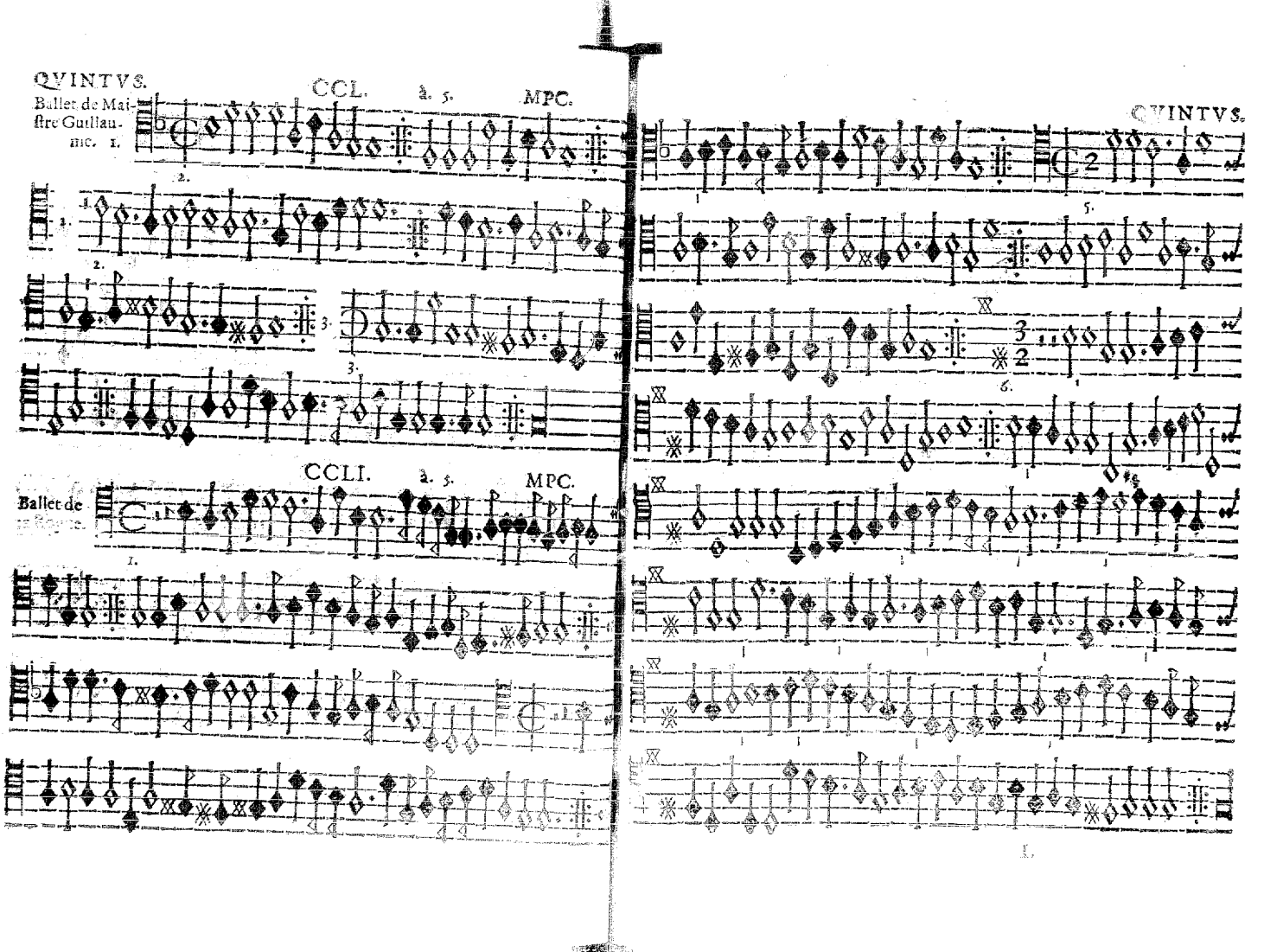
8. Entree de granballet.


Sara-
bande.
Halb Galliard
auff 3. Paß.
Courante fur
la suite des
Bransles.
CCXLVIII. à 5. MPC.
Bransles en
forme de
Ballet. 1.
Volte &
suite pour
la Volte.

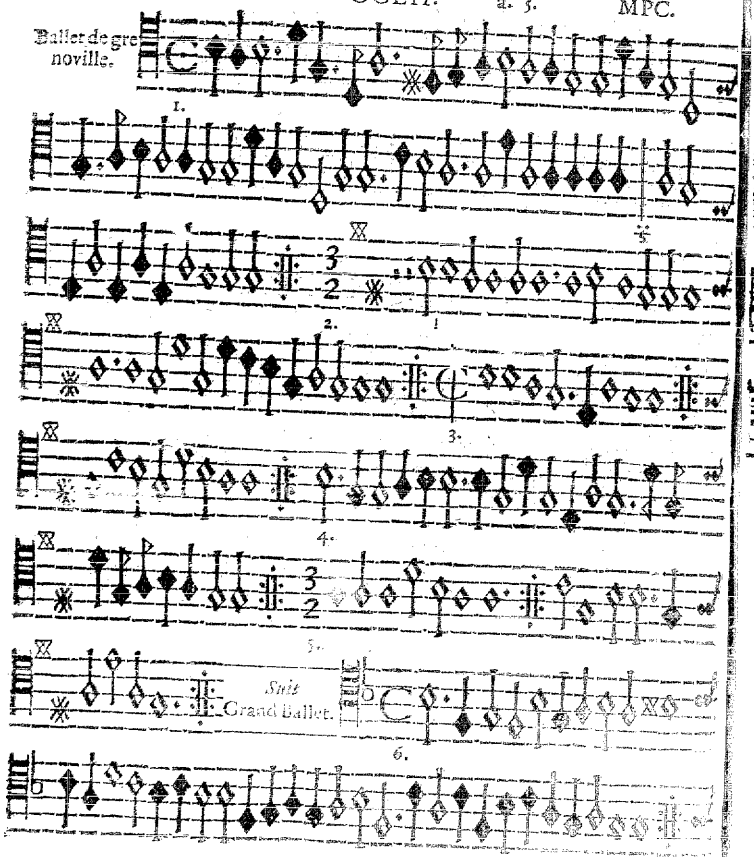
La Galliarde. 3/2

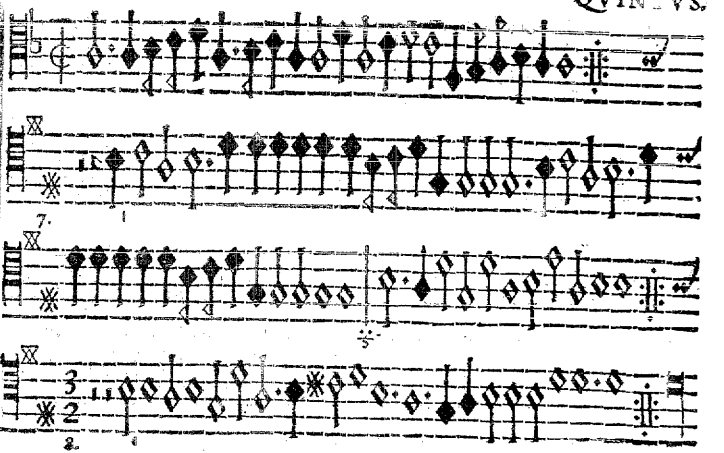
CCXLIX. à. 5. MPC.

Ballet dernier de Monsieur de Nemours.

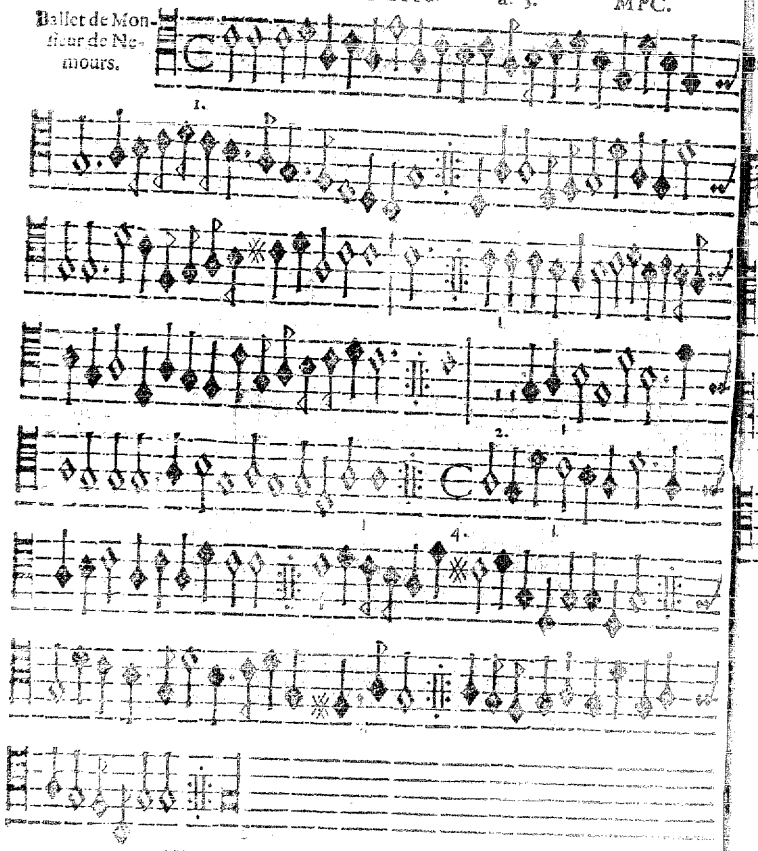

QVINTVS.
CCL. à. 5. MPC.
Ballet de Maistre Guillaume. 1.
CCLI. à. 5. MPC.
Ballet de
QVINTVS.

Ballet de gre noville.

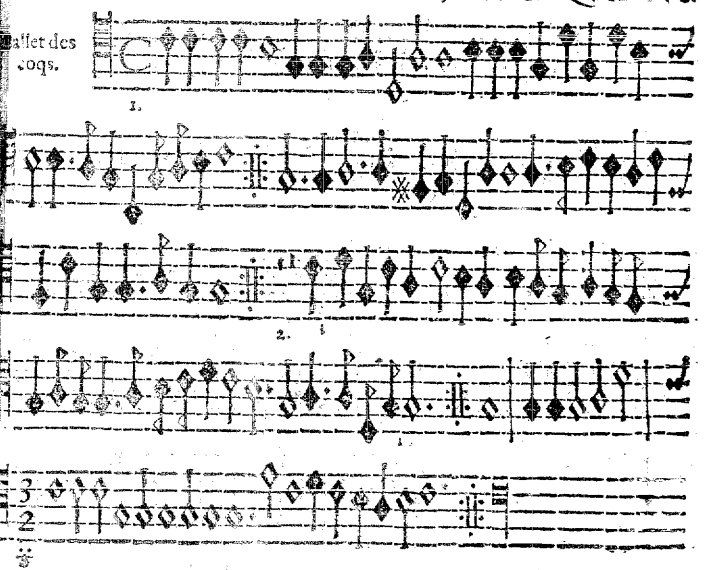




Ballet de Monsieur de Nemours.



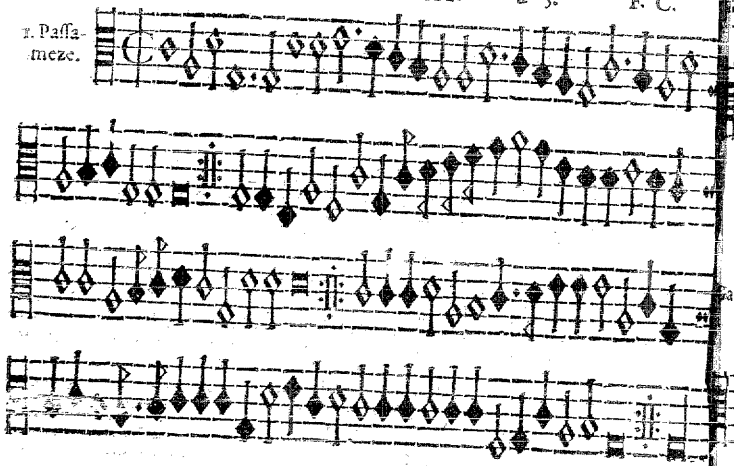
Ballet des coqs.



PASSAMEZE & GAILLARDE.

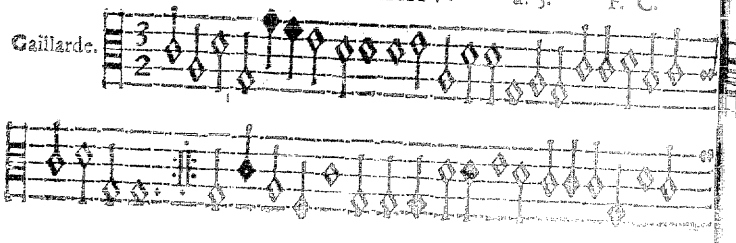
CCLXXXIII. à 5. F. C.

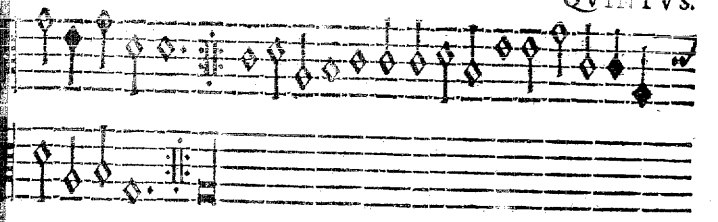
1. Passa-meze.



CCLXXXIV. à 5. F. C.

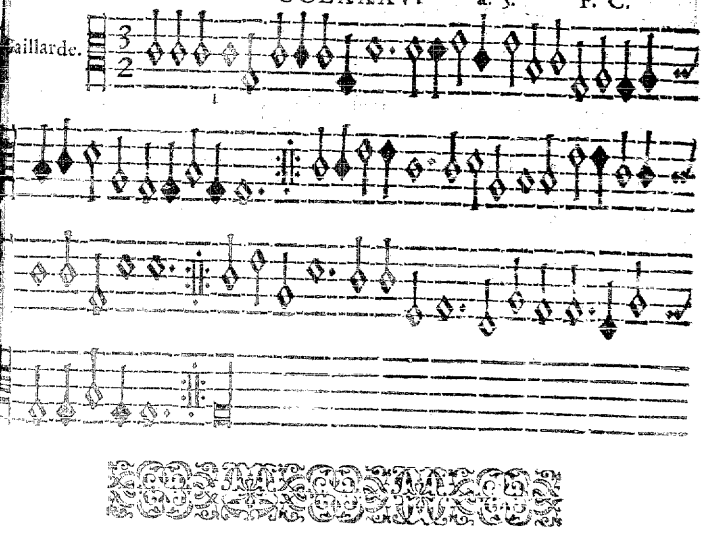
Gaillarde.





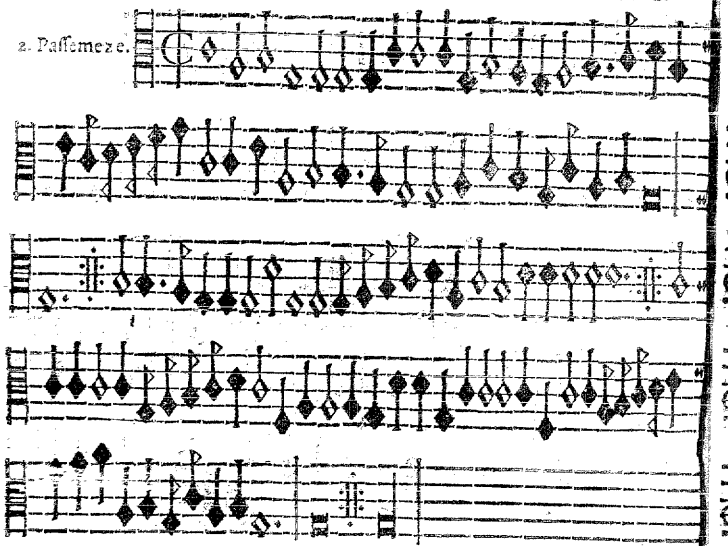
CCLXXXV. à 5. F. C.

Gaillarde.



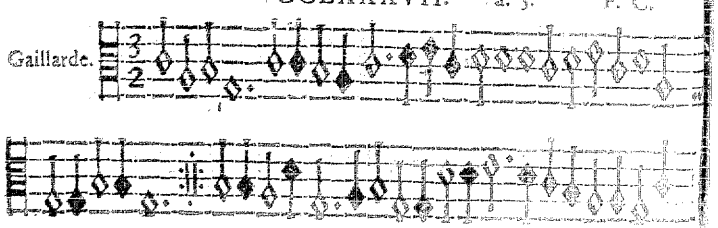
QVINTVS. CCLXXXVI. à. 6. F. C.

2. Paſſemeze.



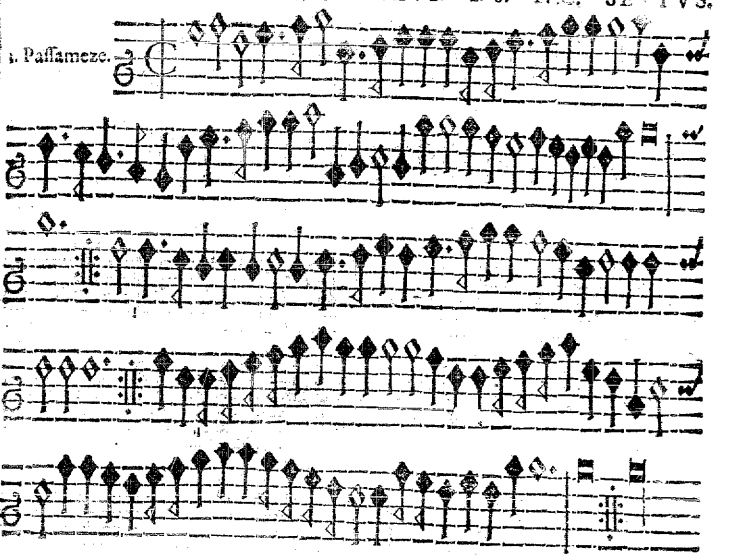
CCLXXXVII. à. 5. F. C.

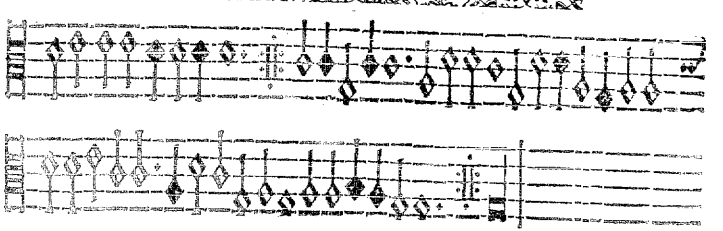
Gaillarde.



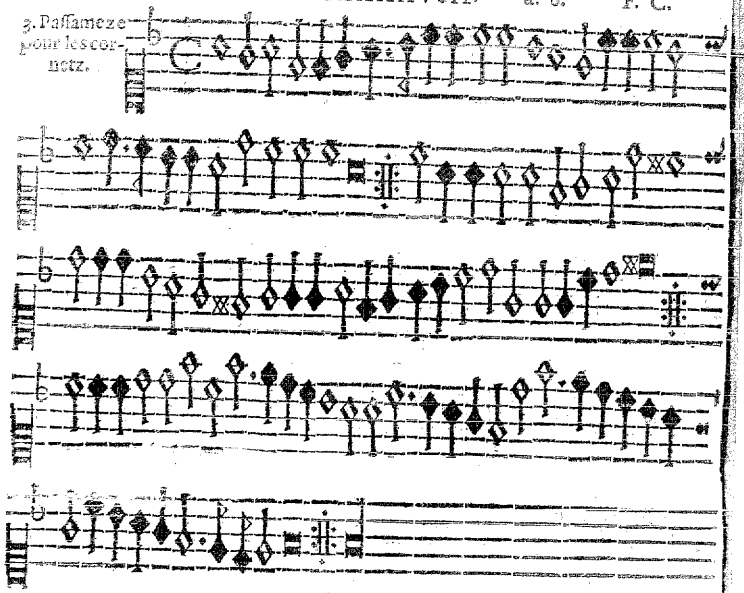
CCLXXXVI. à. 6. F. C. SEXTVS.

1. Paſſemeze.

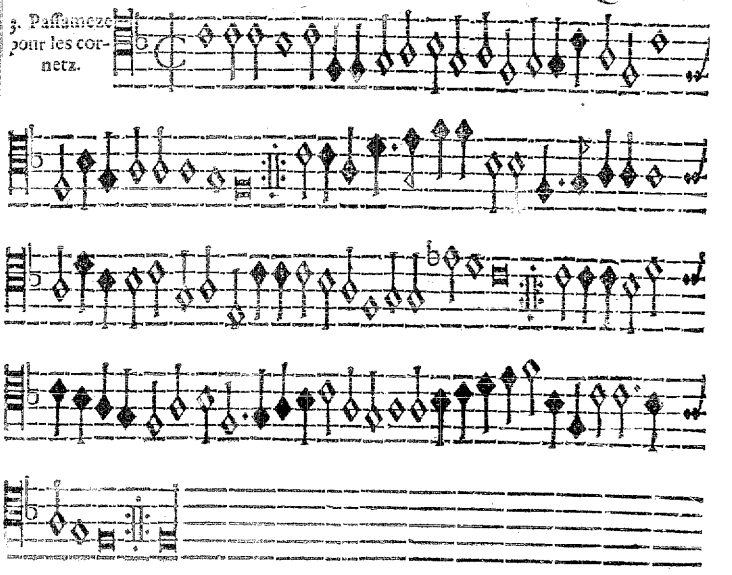




3. Passameze pour les cornetz.



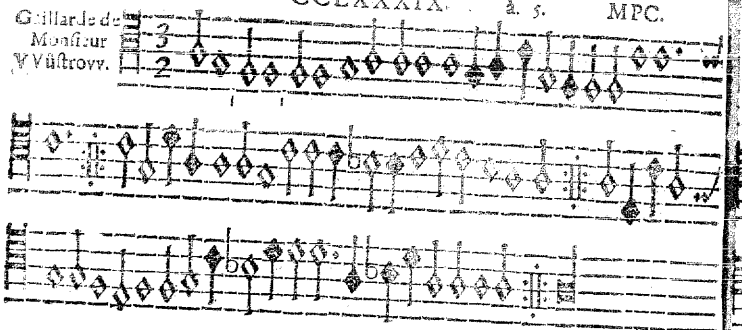
3. Passameze pour les cornetz.



QVINTVS.

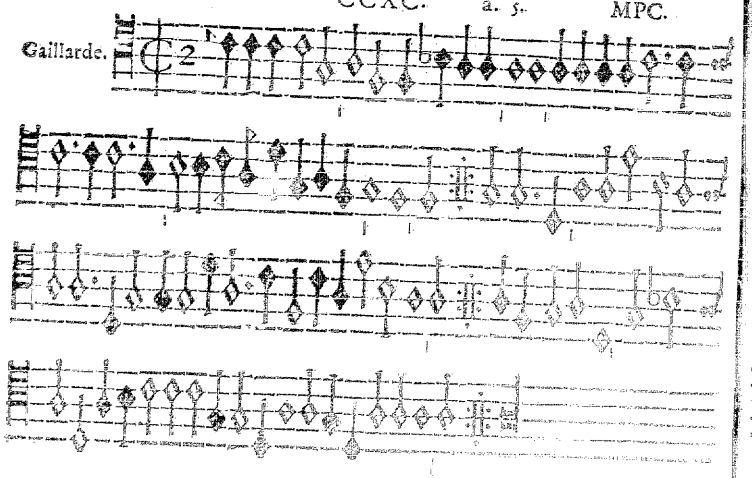
CCLXXXIX. à. 5. MPC.

Gaillarde de Monſieur VVüſtrovv.



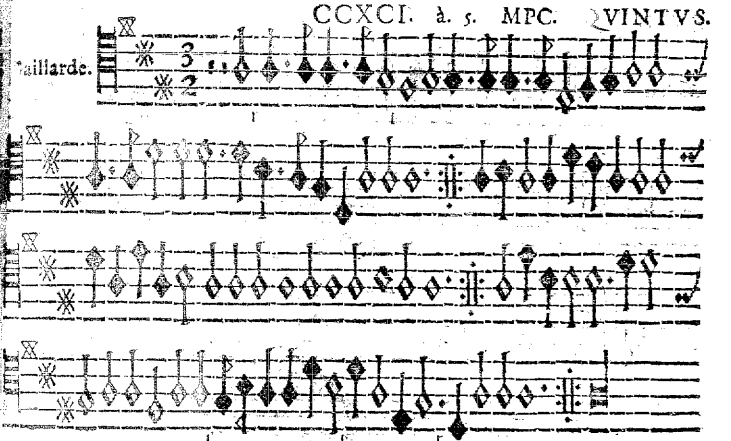
CCXC. à. 5. MPC.

Gaillarde.



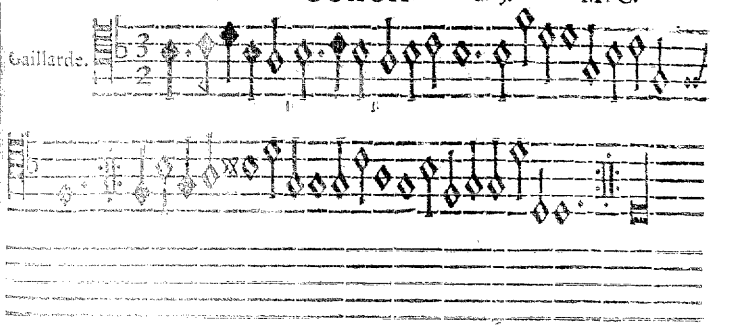
CCXCI. à. 5. MPC. QVINTVS.

Gaillarde.



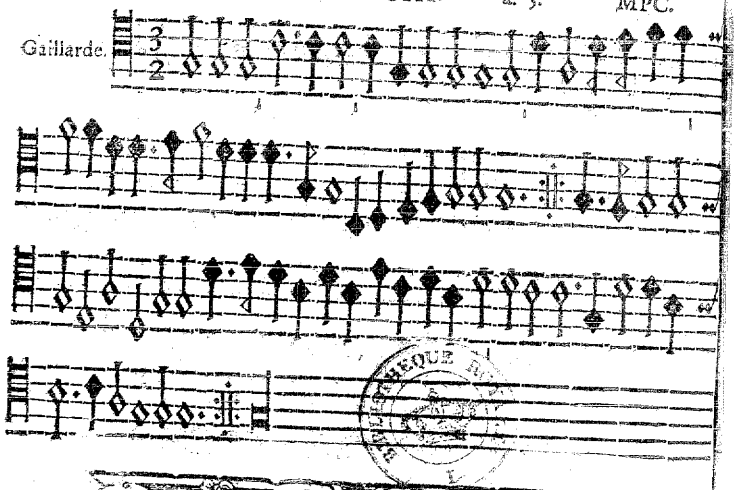
CCXCII. à. 5. MPC.

Gaillarde.



QVINTVS. CCXCIII. à 5. MPC.

Gaillarde.



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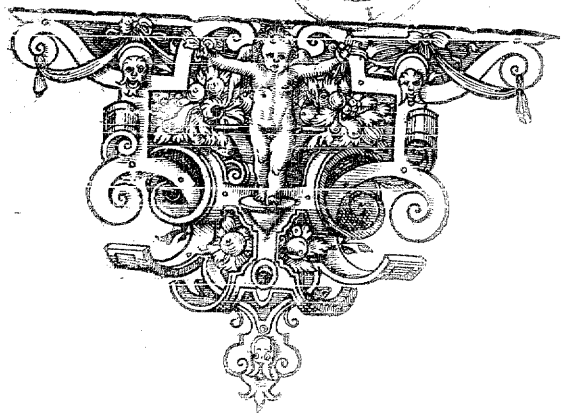

Wolffenbättel/

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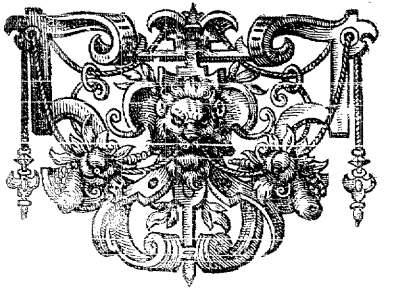
In verlegung des AVTORIS.

Im Jahr

M. DC. XII.