

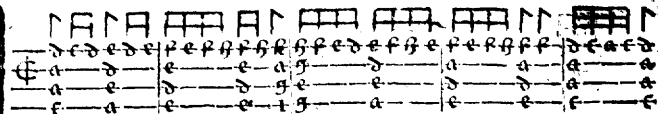
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CARMINVM QVAE CY-
THARA PVL SANTVR LIBER SECVNDVS:
IN QVO SELECTISSIMA QVAEQVE ET IVCVND A CARMI-
na continentur: vt Passomezi, Gailliardes, Branles, Alemande, & alia eius generis per-
multa quæ sua dulcedine auditorum animos mire oblectant.

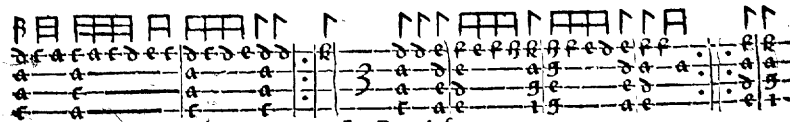
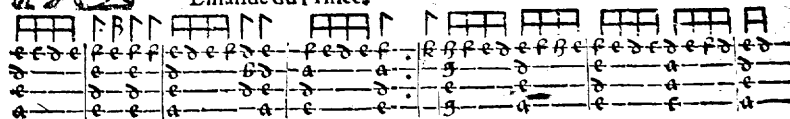
*Nunc primum summa qua fieri potuit facilitate in tyronum vsum
per Sebastianum Vreedman Mechliniensem
composita.*



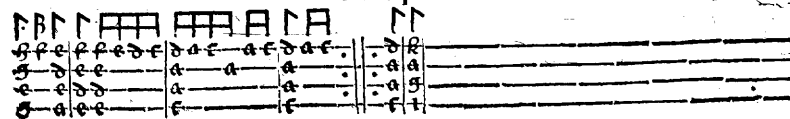
LOVANII.
Excudebat Petrus Phalesius Typographus Iuratus,
Anno M. D. LXIX.

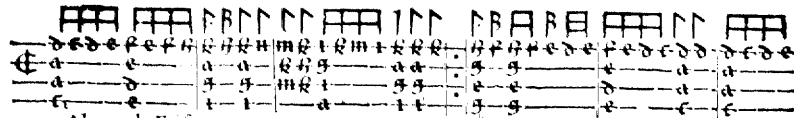


Lmande du Prince.

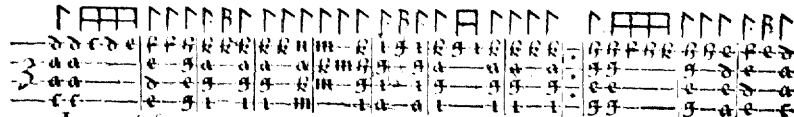
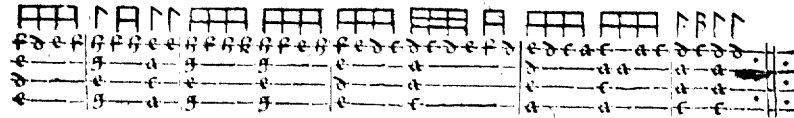


Le Reprinse.

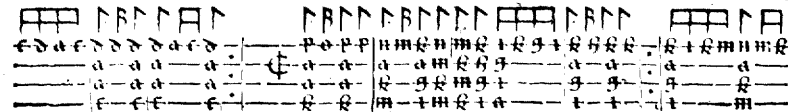
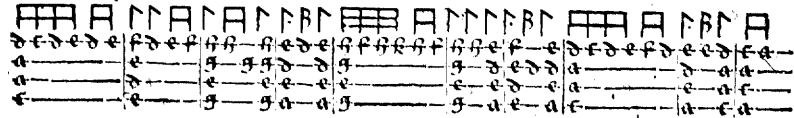




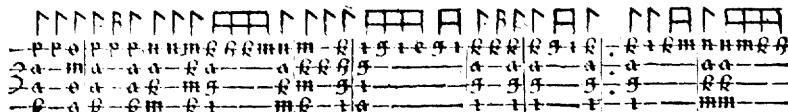
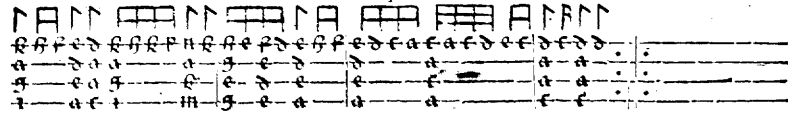
Almande Frison.



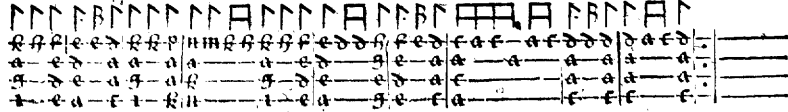
Le reprinle.

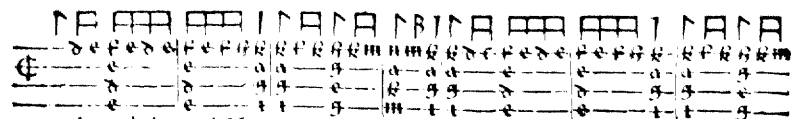


Almande bruynfinedeln.

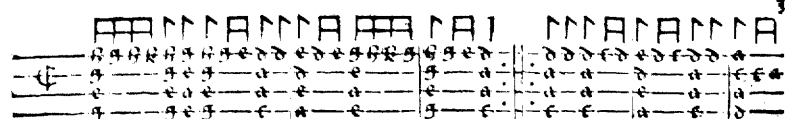
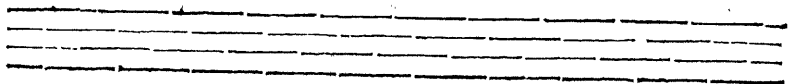
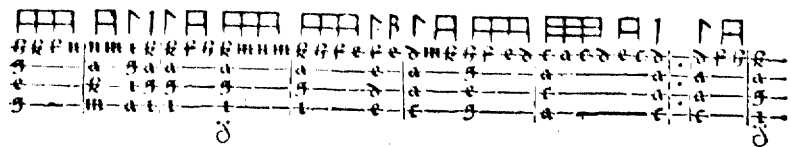
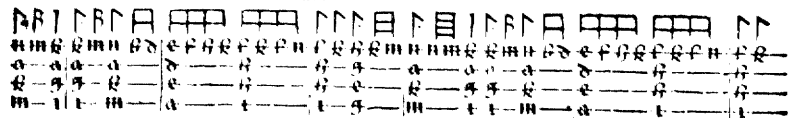


Le reprinle.

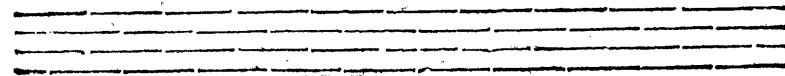
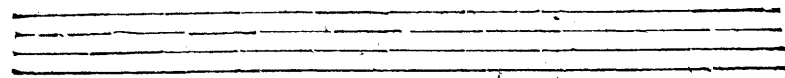
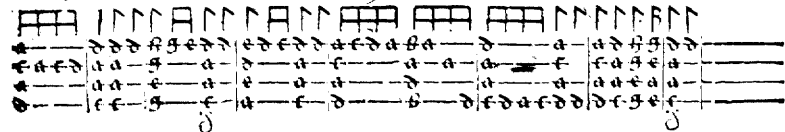




Almande hestoch Mauritius.



Almande Malines.



First system of the musical score for 'Almande des Oesterlings'. It consists of three staves. The top staff contains a series of rhythmic markings (vertical lines) above a line of notes. The middle and bottom staves contain notes and rests. The key signature has one flat (B-flat), and the time signature is 3/4.

Almande des Oesterlings.

Second system of the musical score for 'Almande des Oesterlings'. It consists of three staves with notes and rests, continuing the melody from the first system.

Third system of the musical score for 'Almande des Oesterlings'. It consists of three staves with notes and rests.

Four empty musical staves at the bottom of the left page.

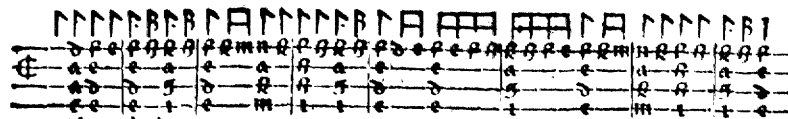
First system of the musical score for 'Le Reprins'. It consists of three staves. The top staff contains a series of rhythmic markings (vertical lines) above a line of notes. The middle and bottom staves contain notes and rests. The key signature has one flat (B-flat), and the time signature is 3/4.

Le Reprins,

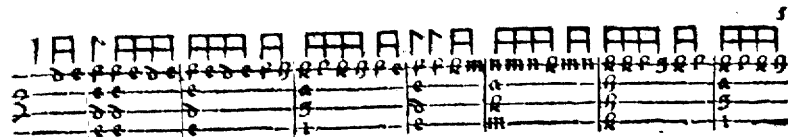
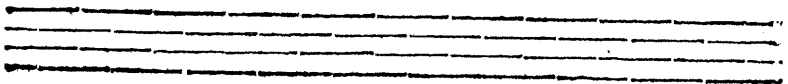
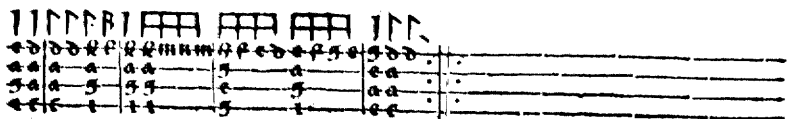
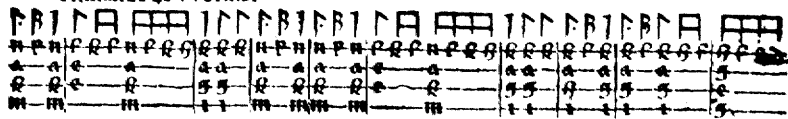
Second system of the musical score for 'Le Reprins'. It consists of three staves with notes and rests, continuing the melody from the first system.

Third system of the musical score for 'Le Reprins'. It consists of three staves with notes and rests.

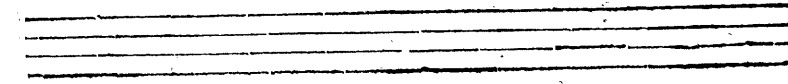
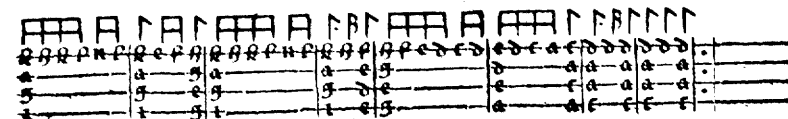
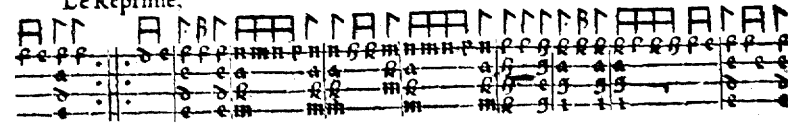
Fourth system of the musical score for 'Le Reprins'. It consists of three staves with notes and rests.

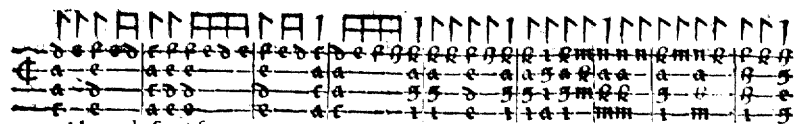


Almande de vvorms.

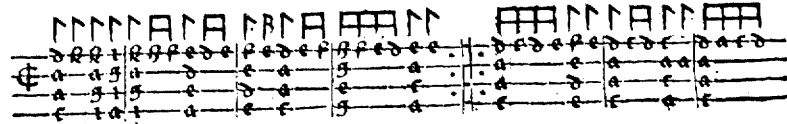
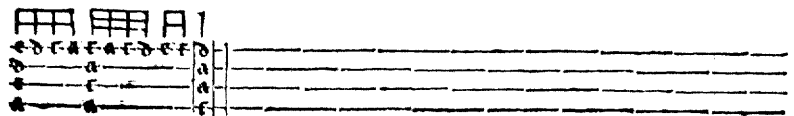
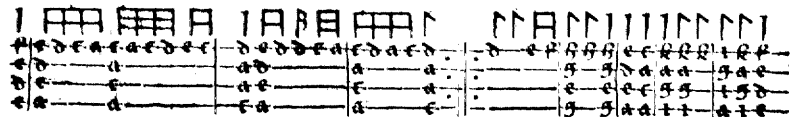
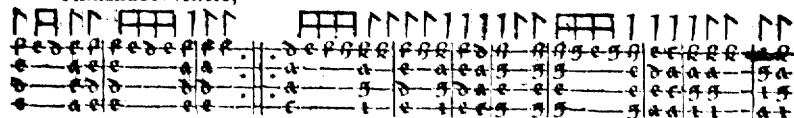


Le Reprinse.

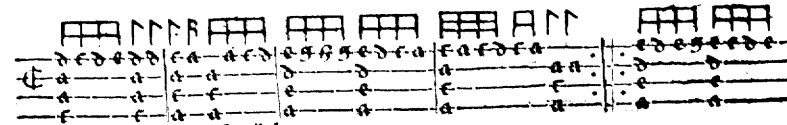




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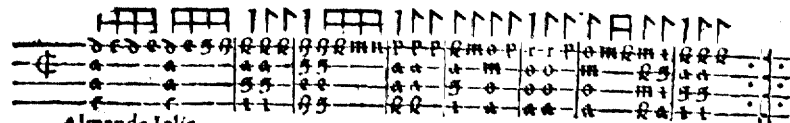


Almande gerre gerre,

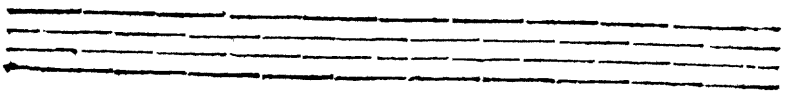
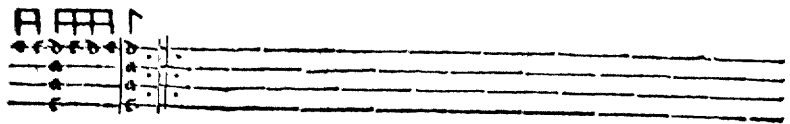
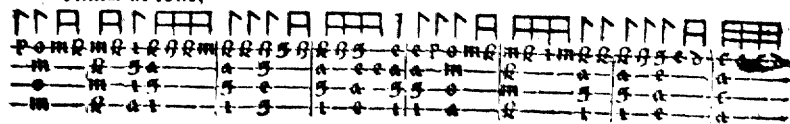


Almande Bruynsvvick

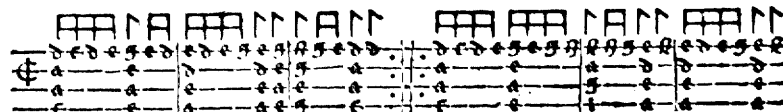
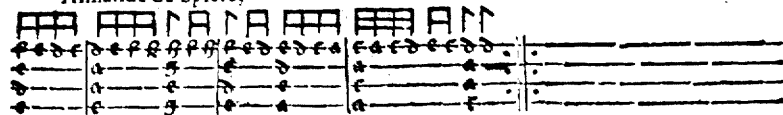




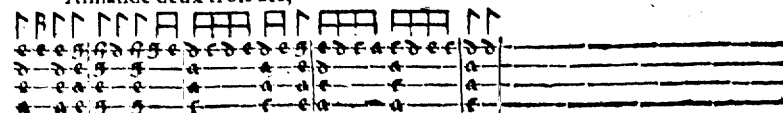
Almande Iolie,

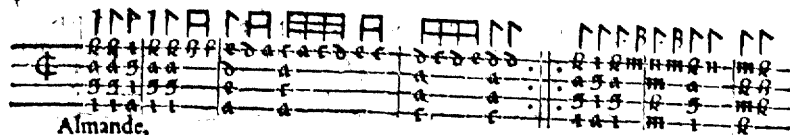


Almande de Spiers,

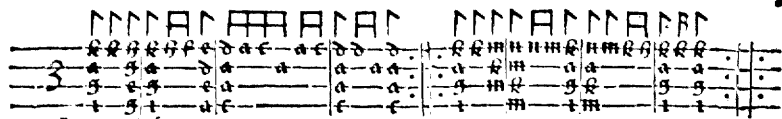
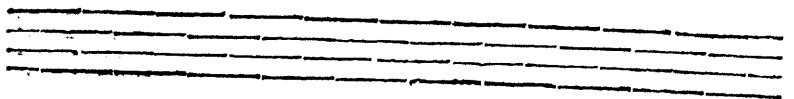
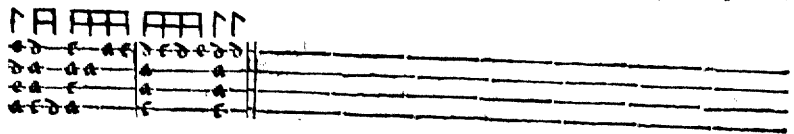
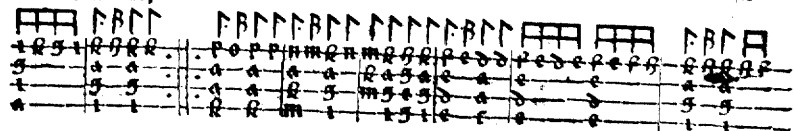


Almande deux trois aes,

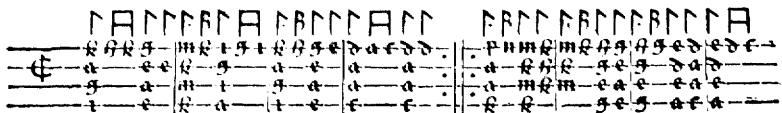
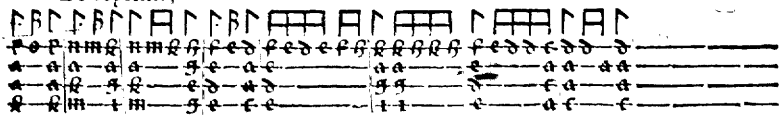




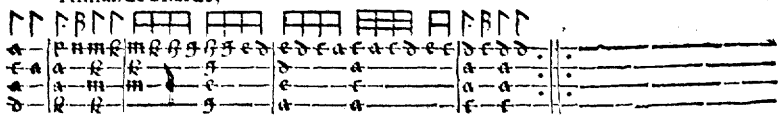
Almande,



Le reprise,



Almande bilarde,



7

c

Handwritten musical notation for the first system of 'Almande dambrugghes'. It consists of three staves. The top staff has a treble clef and a common time signature. The notation includes various rhythmic values (e, g, f, d, c, b, a) and rests. The bottom two staves appear to be for a lower instrument or voice, with similar notation.

Almande dambrugghes.

Handwritten musical notation for the second system of 'Almande dambrugghes'. It continues the piece with three staves, showing more complex rhythmic patterns and melodic lines.

Handwritten musical notation for the third system of 'Almande doufame'. It features three staves with musical notation, including a treble clef and a common time signature.

Almande doufame.

Handwritten musical notation for the fourth system of 'Almande doufame'. It continues the piece with three staves, ending with a double bar line.

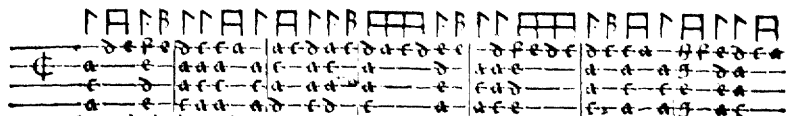
Handwritten musical notation for the first system of 'Le reprinse'. It consists of three staves. The top staff has a treble clef and a common time signature. The notation includes various rhythmic values and rests. The bottom two staves appear to be for a lower instrument or voice, with similar notation.

Le reprinse.

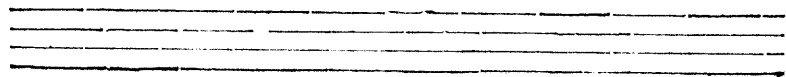
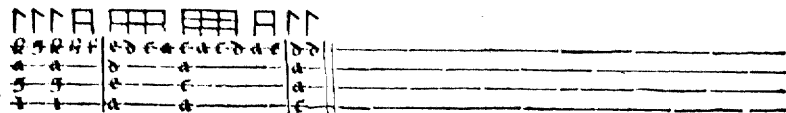
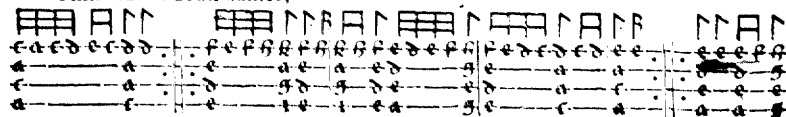
Handwritten musical notation for the second system of 'Le reprinse'. It continues the piece with three staves, showing more complex rhythmic patterns and melodic lines.

Almande la rour.

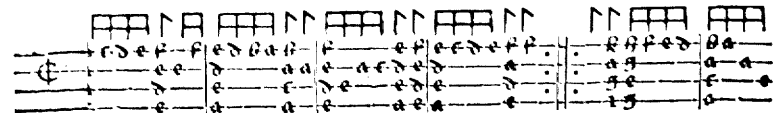
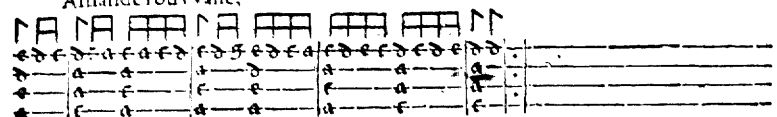
Handwritten musical notation for the third system of 'Almande la rour'. It features three staves with musical notation, including a treble clef and a common time signature.



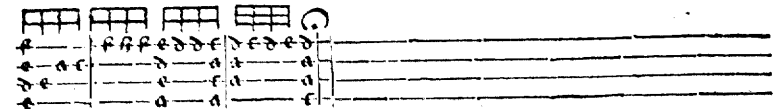
Almande de deux dames,

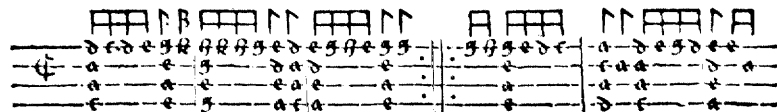


Almande rouvane,

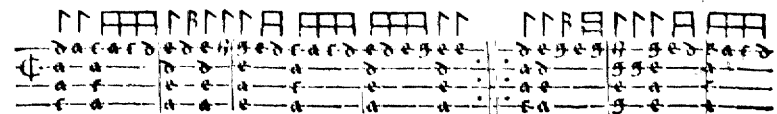
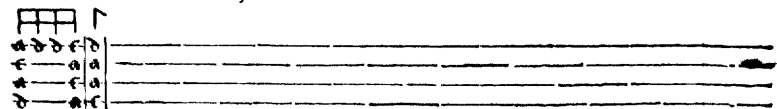


Almande niuelle,

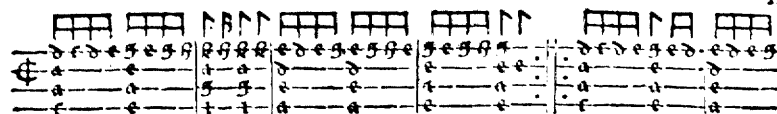
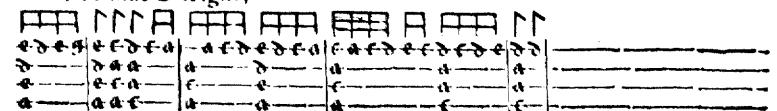




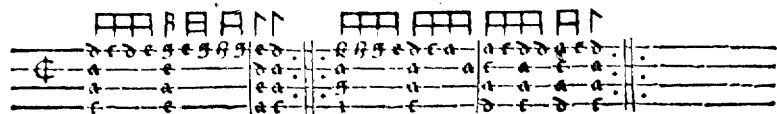
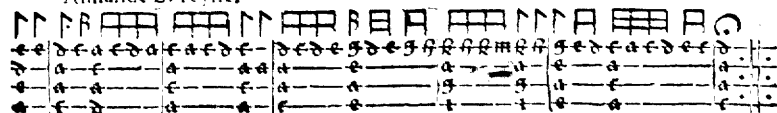
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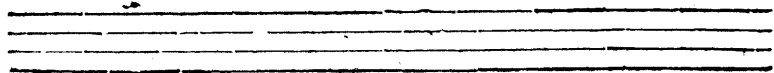
Almande Coloinne,

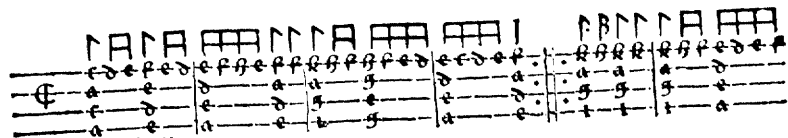


Almande Loreyne.

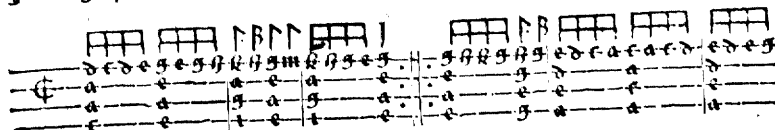


Almande

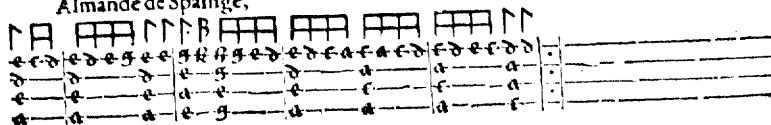




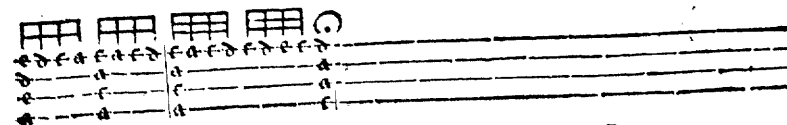
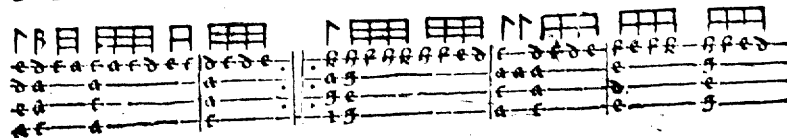
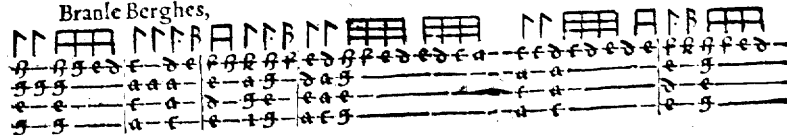
Almande d'anuers,



Almande de Spainge,

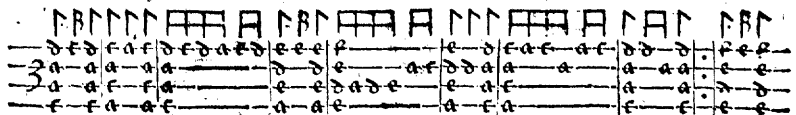
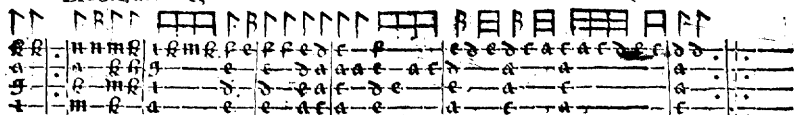


Branle Berghes,

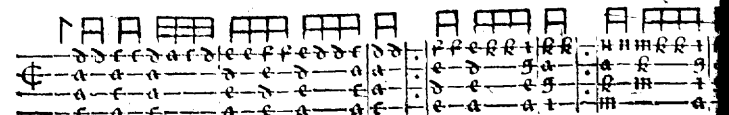
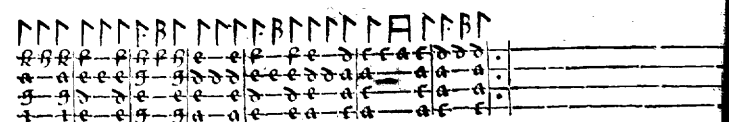
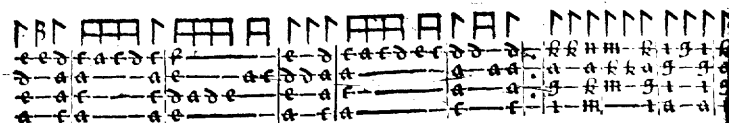
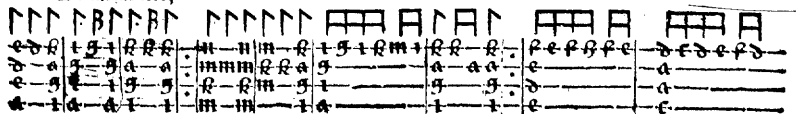




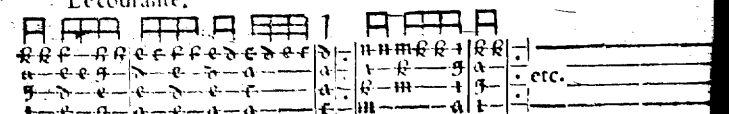
Branle de la c.

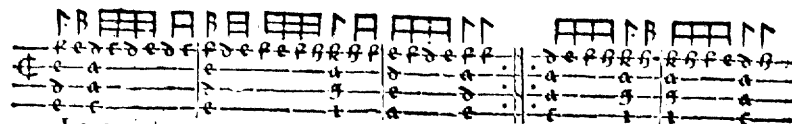


Le saltarelle,

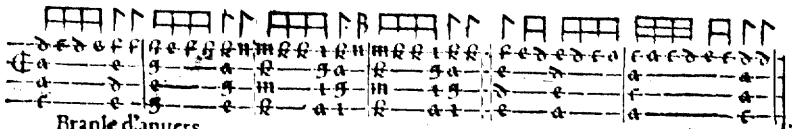
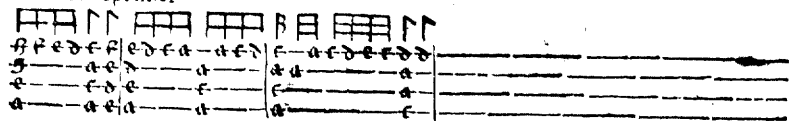


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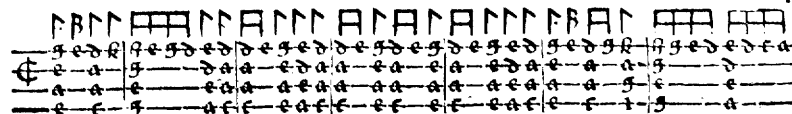
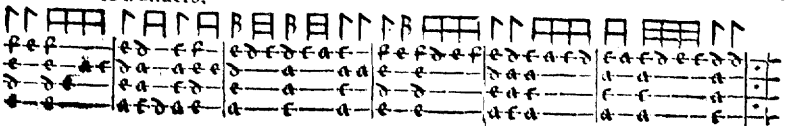




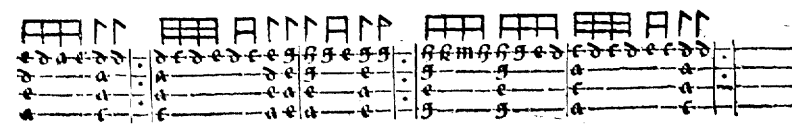
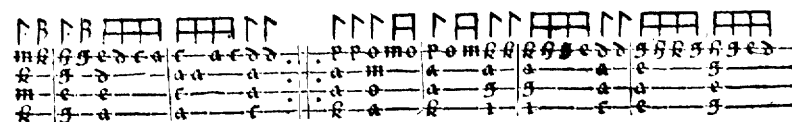
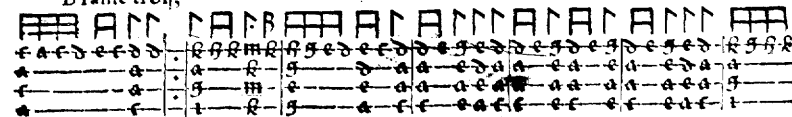
Le reprimle.



Branle d'anuers.



Branle troij,



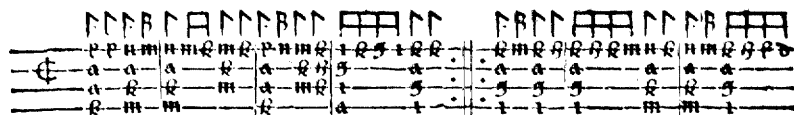
Br anle damours,

van voor toe
hier toe

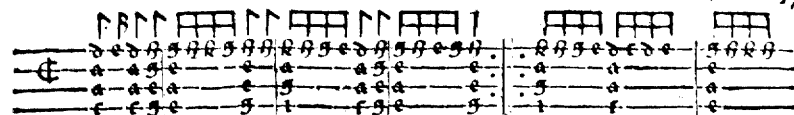
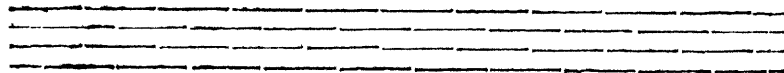
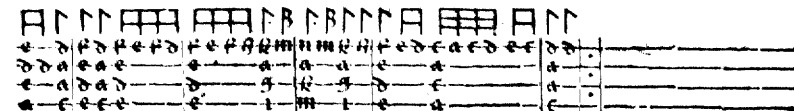
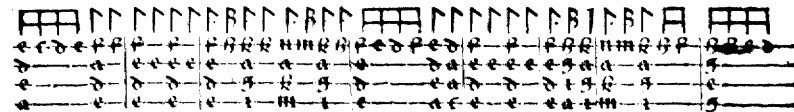
I ranle hoboken,

Den ren,

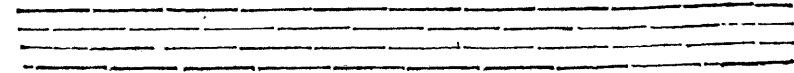
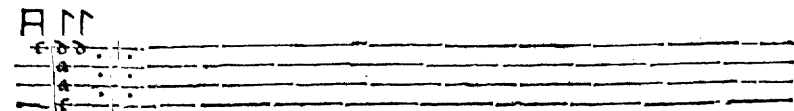
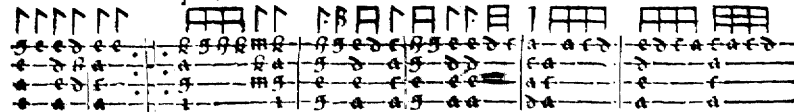
Couquelecock,

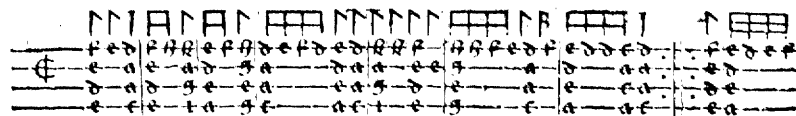


L'homarmé.

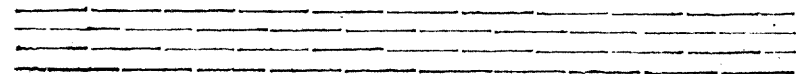
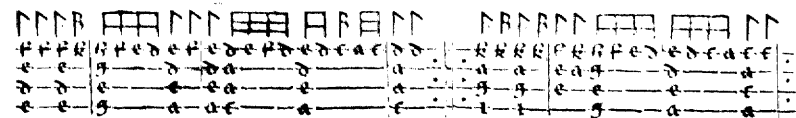
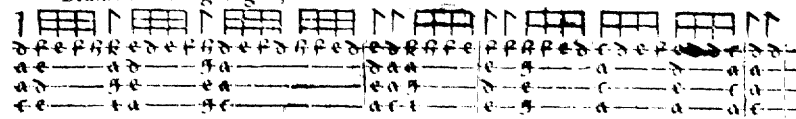


Branle Loreyne.

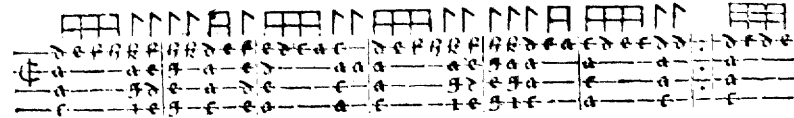
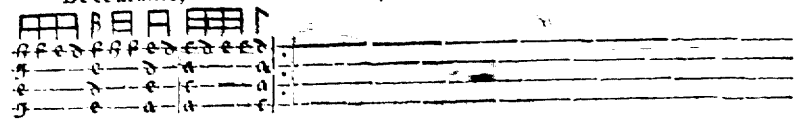




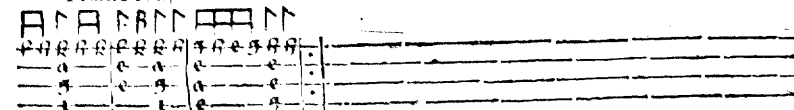
Branle de bourgoingne,



Le courante,



Branle coupe.



Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (e.g., minims, crotchets) and rests, with some notes marked with a 'C' (C-clef). The notation is written in a historical style, likely from a manuscript.

Braule Champagne,

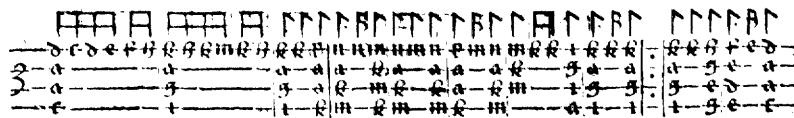
[illegible]

Branle de coloingne

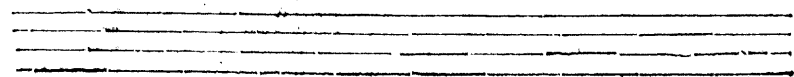
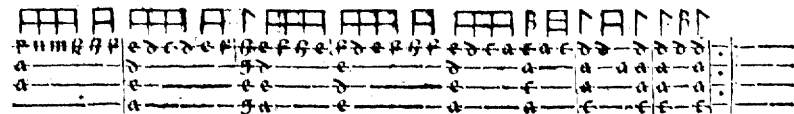
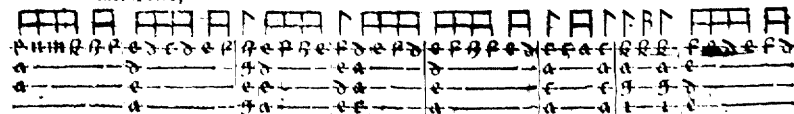
Brante de coloingne

A musical score for a piece titled 'Brante de coloingne'. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. The score is divided into measures by vertical bar lines. The notation is in a historical style, with some letters (like 'a', 'b', 'c') used as note heads or ornaments. The piece ends with a double bar line.

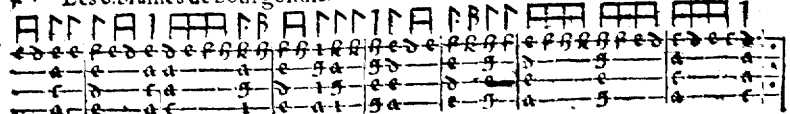
Handwritten musical score for "The Rose Tree" on four staves. The notation includes various note values and rests, with some notes beamed together. The score is written in a historical style with a single key signature and common time.



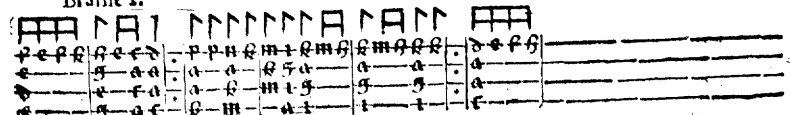
Le saltarelle,



Les 6. branles de bourgoigne.



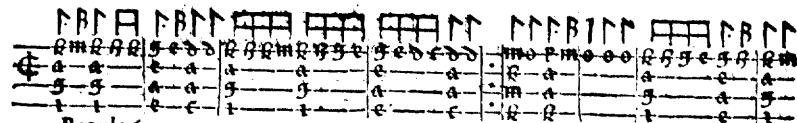
Branle 1.



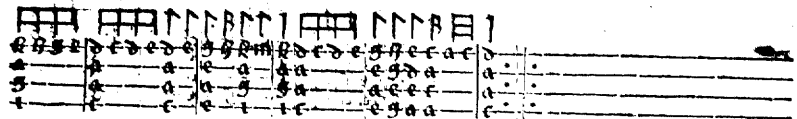
Branle 3.

Branle 4.

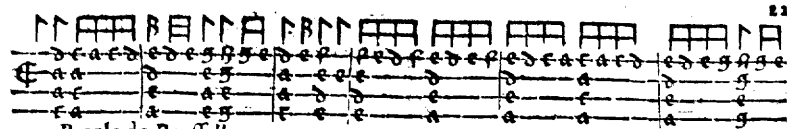
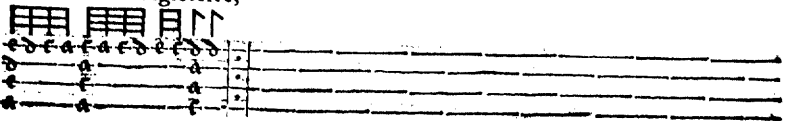
Branle 5.



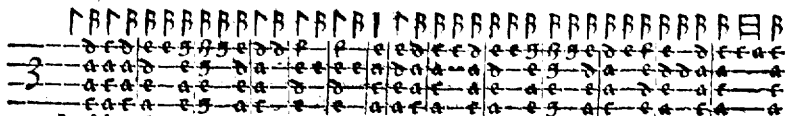
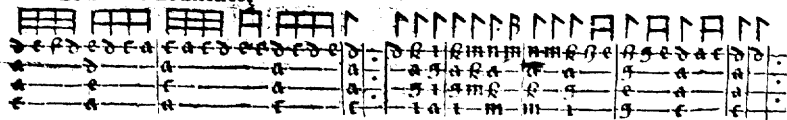
Branle 6.



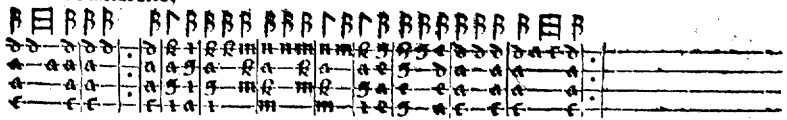
Branle d'angleterre.



Branle de Bruffelles.

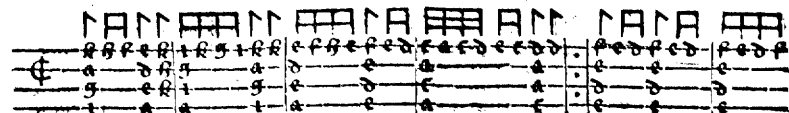


Le saltarelle.

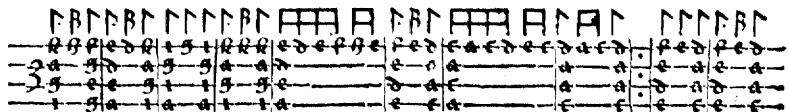
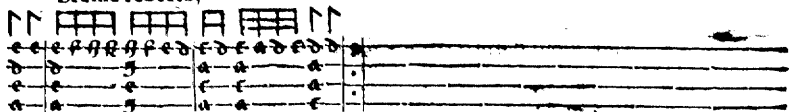


Quaterbrant,

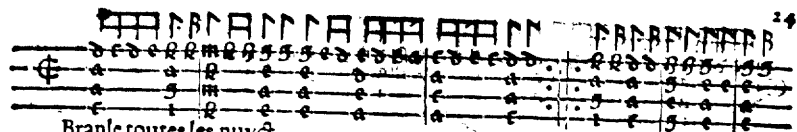
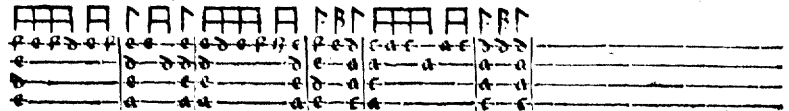
Le lagot,



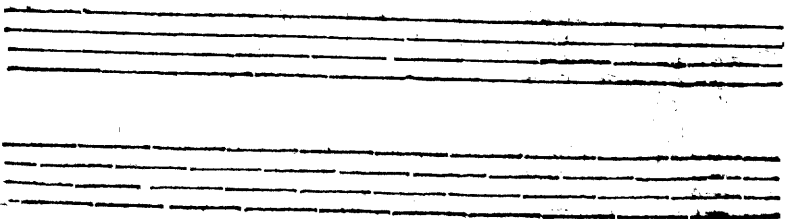
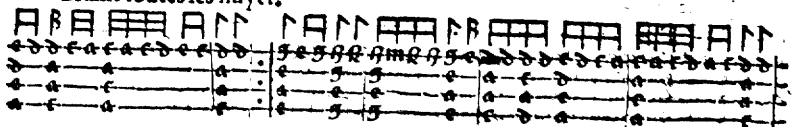
Branle rebecca,

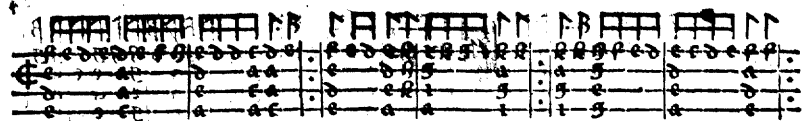


Le saltarelle,

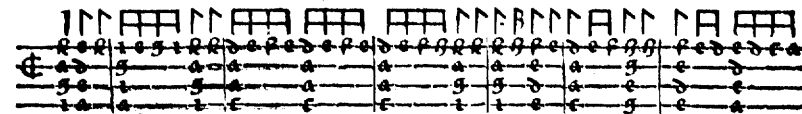


Branle toutes les nuyct.

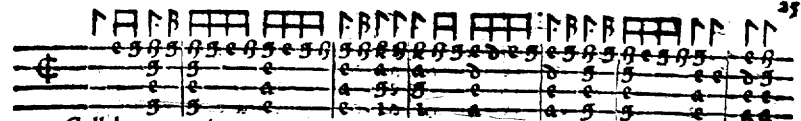
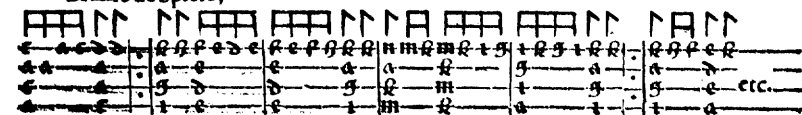




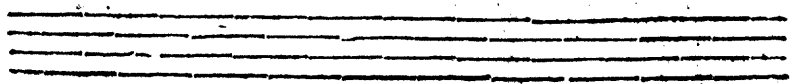
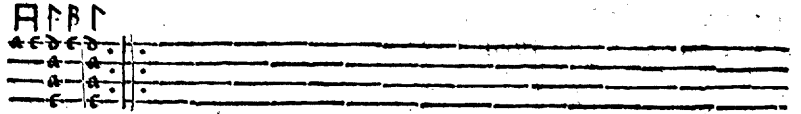
Branle simple,

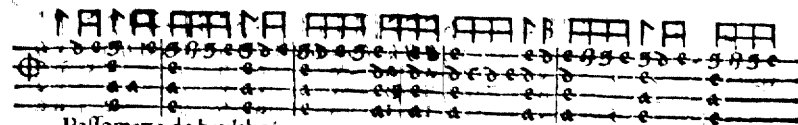


Branle de Spiers,

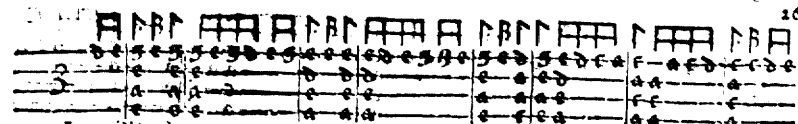
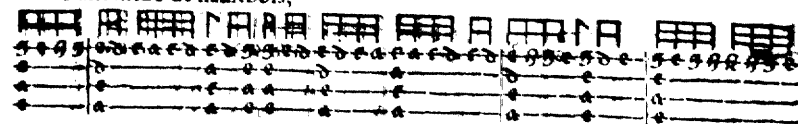


Calleken van nieuwoorte.

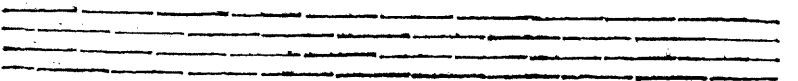
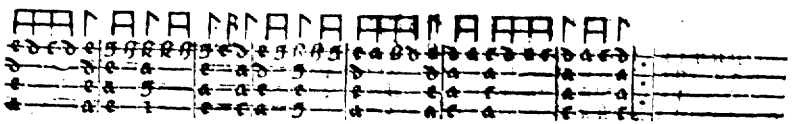
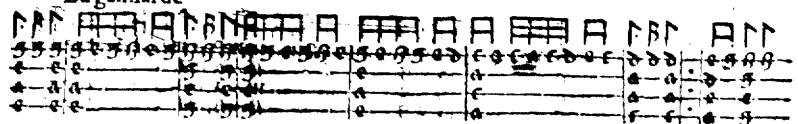


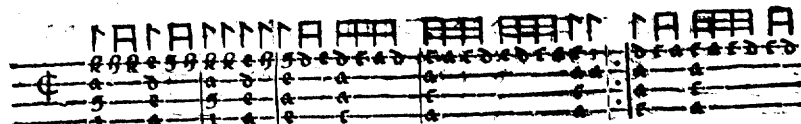


Passamezzo de haultbois,

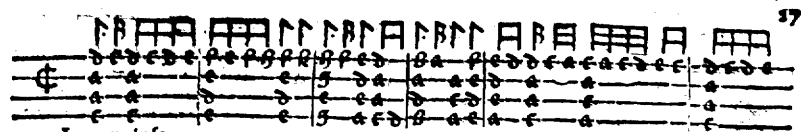
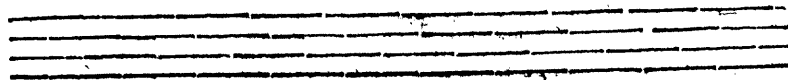
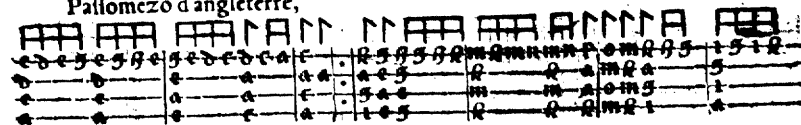


La gailliarde

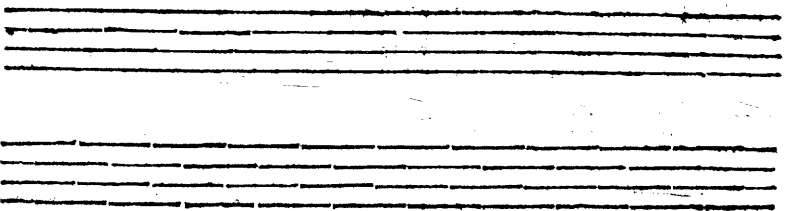
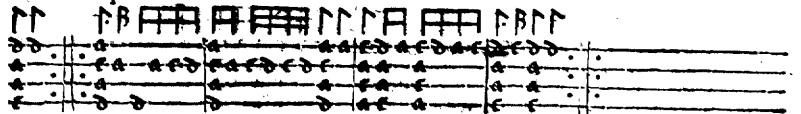


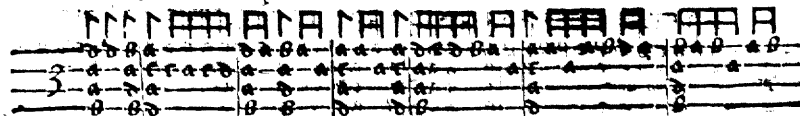


Passamezzo d'angleterre,

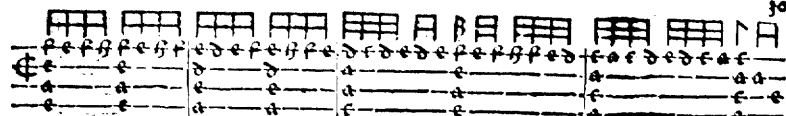
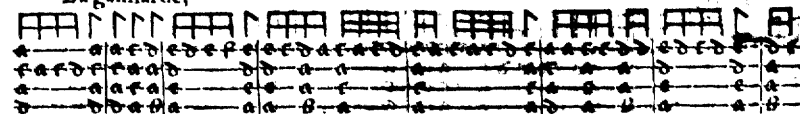


Lereprise.

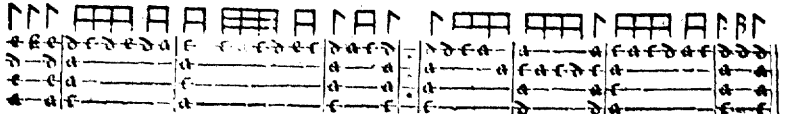
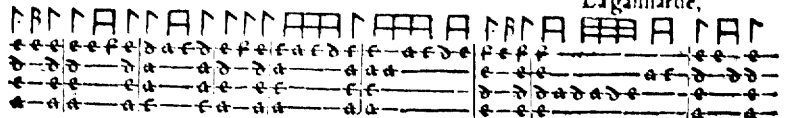
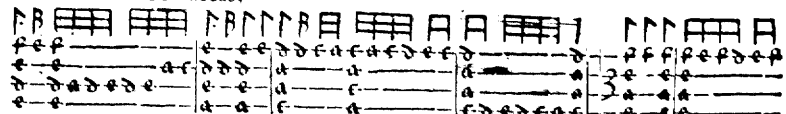


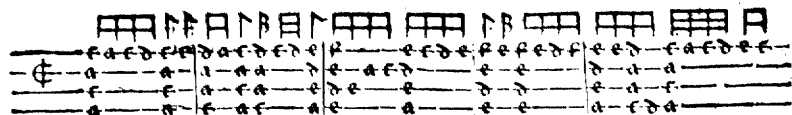


La gailliarde,

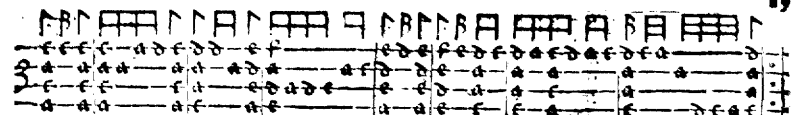
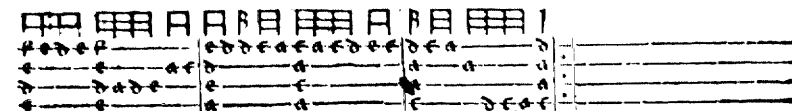
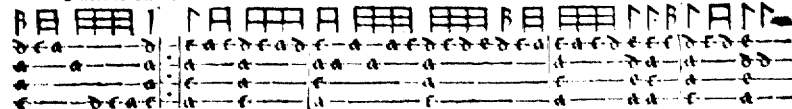


Padoana de vaecas,

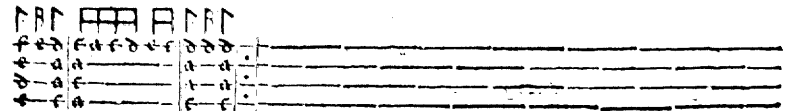
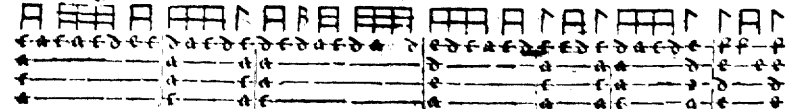


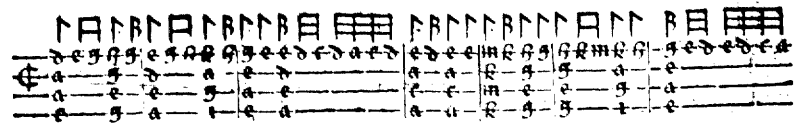


Pallomezo Padua.

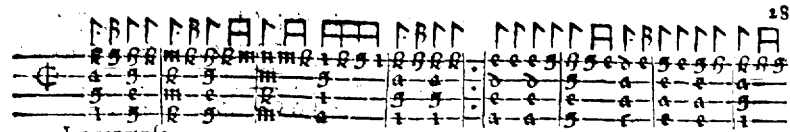
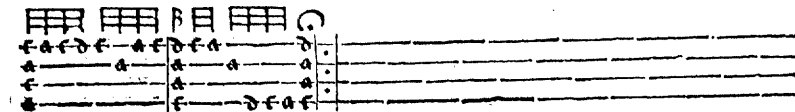
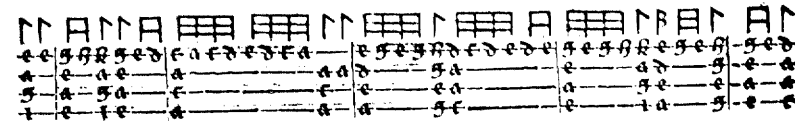
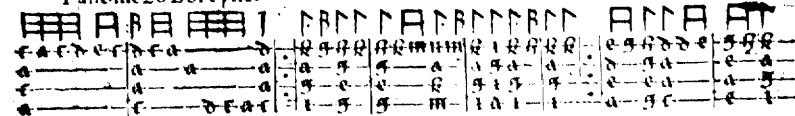


Lagailliarde.

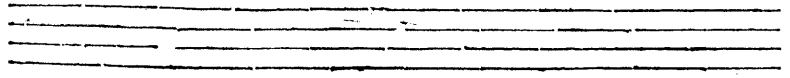
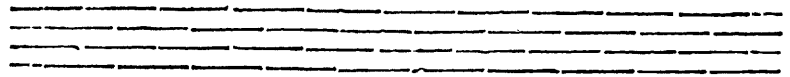


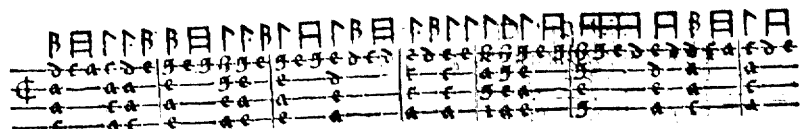


Pallomezo Loreyne.

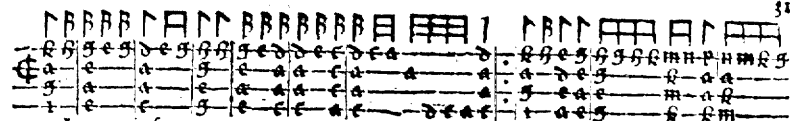
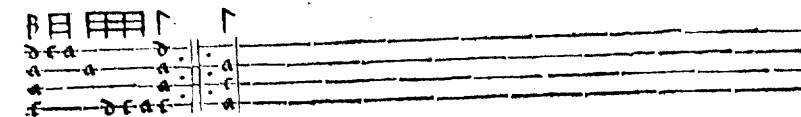
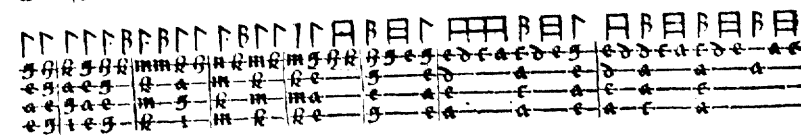
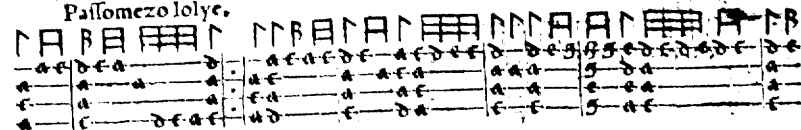


Le reprise,

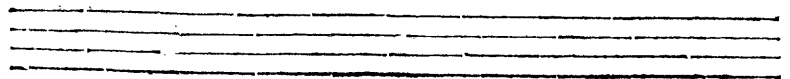
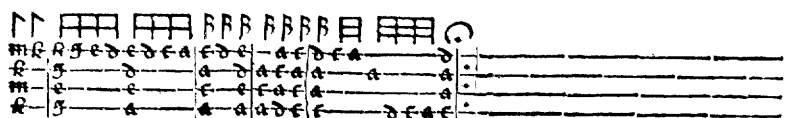
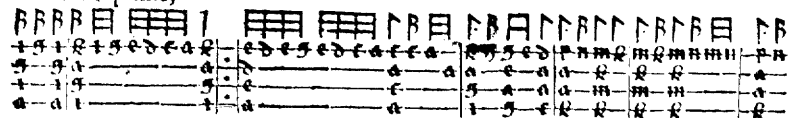


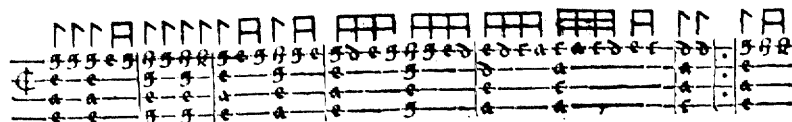


Passomezo lolye.

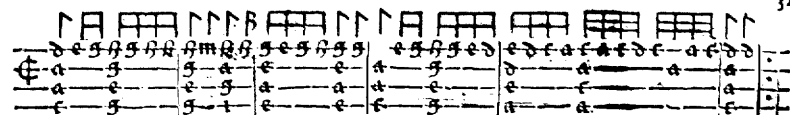
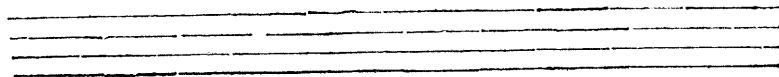
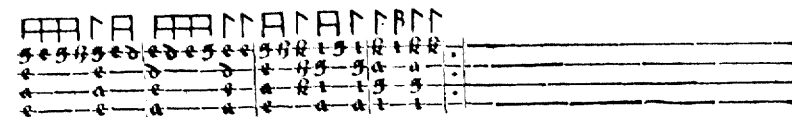
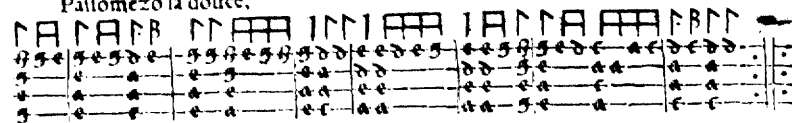


Le reprinte,

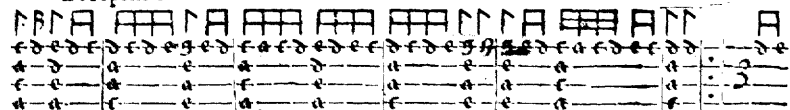




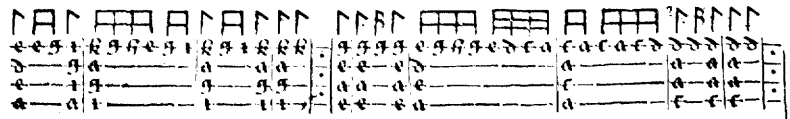
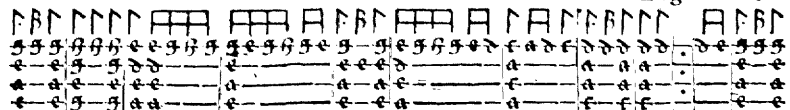
Passomezo la douce,



Lereprinse.



La gaillarde.



Padoana de elperance.

Handwritten musical score for "The Rose Tree" on five-line staves. The score is written in a four-part vocal setting (Soprano, Alto, Tenor, Bass) using a system of letters (A, B, C, D, E, F, G) placed on the lines and spaces of the staves. The melody is written in a single line at the top, with the four parts following below. The lyrics "The Rose Tree" are written below the staves. The score is divided into measures by vertical bar lines. The notation is a form of early musical shorthand, likely from a 16th-century manuscript.

A musical score for 'The Song of the Lark' by J. S. Bach. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. The piece is marked 'Allegretto' and 'Crescendo'.

La gaillarde.

This image shows a page from a musical manuscript, likely a score for a vocal or instrumental work. The page is filled with musical notation, including staves, notes, rests, and bar lines. The notation is dense and complex, characteristic of Baroque or Classical era music. The page is numbered '12' in the top right corner. The title 'Gloria' is visible at the top left, and the name 'Johann Sebastian Bach' is written at the bottom right. The manuscript is written in ink on aged paper.

A handwritten musical score on four five-line staves. The notation consists of various note heads (some filled, some open) and stems, connected by horizontal lines. There are bar lines present, dividing the music into measures. The handwriting is somewhat stylized and appears to be from a historical manuscript.

Musical notation for 'Padoana de Prince.' The piece is written on three staves. The first staff begins with a treble clef and a common time signature (C). The notation consists of rhythmic patterns represented by vertical stems and beams, with some letters (e, a, g) placed below the notes. The music is divided into measures by vertical bar lines.

Padoana de Prince.

Continuation of the musical notation for 'Padoana de Prince.' on three staves, following the same notation style as the previous block.

Continuation of the musical notation for 'Padoana de Prince.' on three staves, following the same notation style as the previous blocks.

Four empty musical staves at the bottom of the left page.

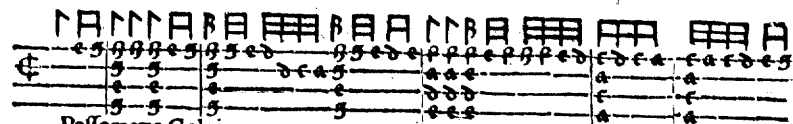
Musical notation for 'Le gailliarde.' The piece is written on three staves. The notation consists of rhythmic patterns represented by vertical stems and beams, with some letters (e, a, g) placed below the notes. The music is divided into measures by vertical bar lines.

Le gailliarde.

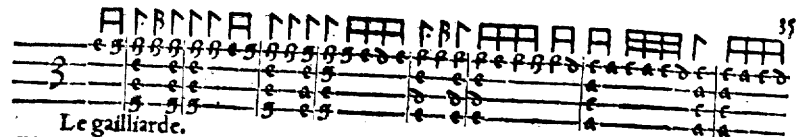
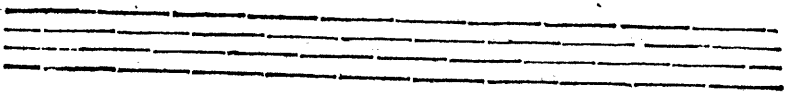
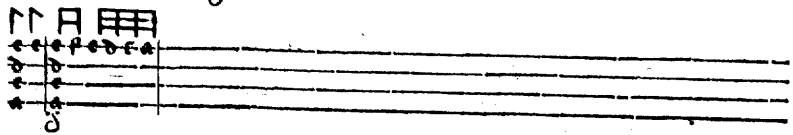
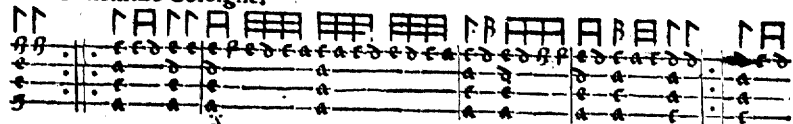
Continuation of the musical notation for 'Le gailliarde.' on three staves, following the same notation style as the previous block.

Continuation of the musical notation for 'Le gailliarde.' on three staves, following the same notation style as the previous blocks.

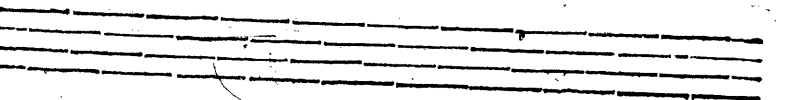
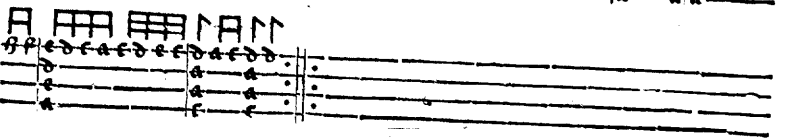
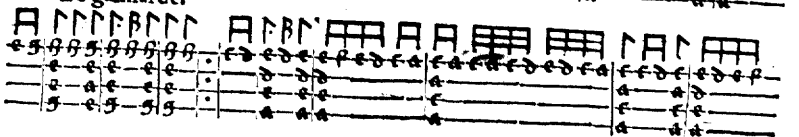
Four empty musical staves at the bottom of the right page.

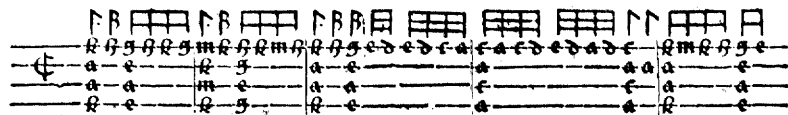


Passomezo Coloigne.

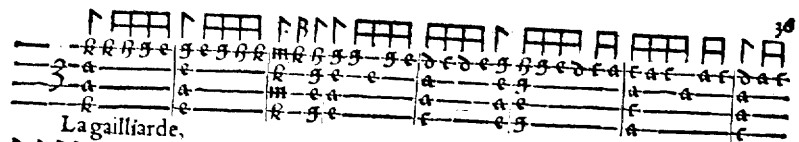
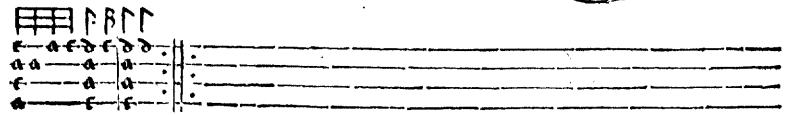
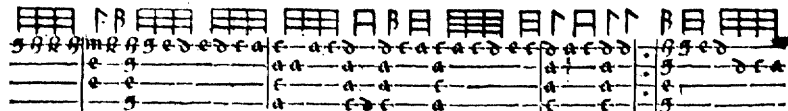


Legalliarde.

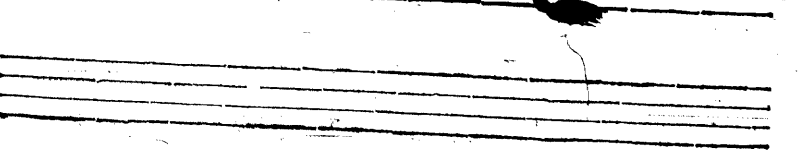
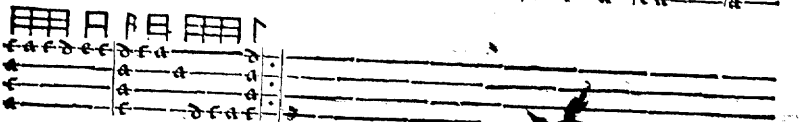
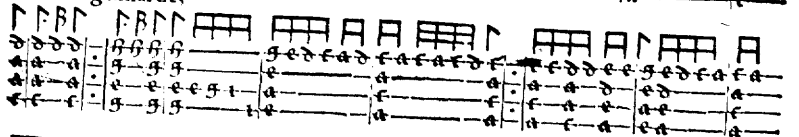


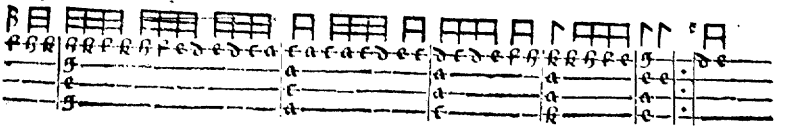
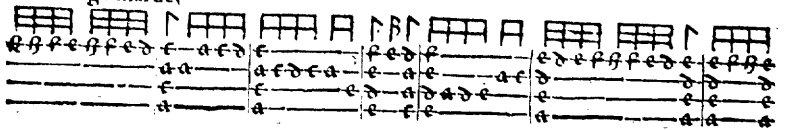
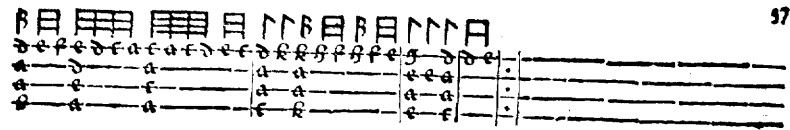
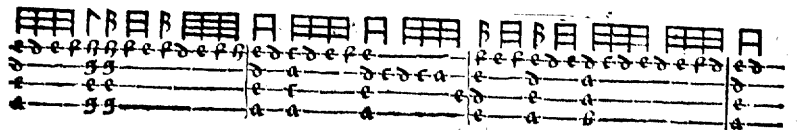
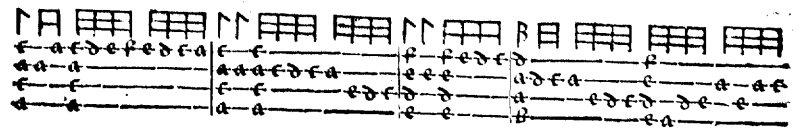
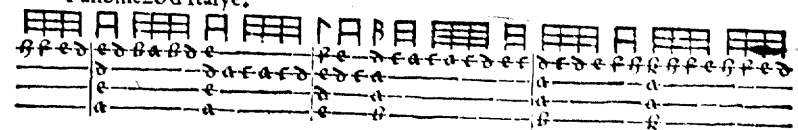
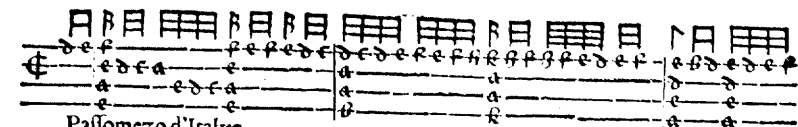


Padoanale braue.



La gailliarde.





Paduana damours.

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Le gailliarde.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical lines with flags) and letters (a, b, c, d, e, f, g) placed above and below the staff lines. The piece is titled "Passomezo Frison." below the staff.

Handwritten musical notation on a five-line staff, continuing the piece "Passomezo Frison." It features rhythmic symbols and letters (a, b, c, d, e, f, g) above and below the staff lines.

Handwritten musical notation on a five-line staff, continuing the piece "Passomezo Frison." It features rhythmic symbols and letters (a, b, c, d, e, f, g) above and below the staff lines.

Handwritten musical notation on a five-line staff, continuing the piece "Passomezo Frison." It features rhythmic symbols and letters (a, b, c, d, e, f, g) above and below the staff lines.

Handwritten musical notation on a five-line staff. The notation consists of rhythmic symbols (vertical lines with flags) and letters (a, b, c, d, e, f, g) placed above and below the staff lines. The piece is titled "La gaillarde." below the staff.

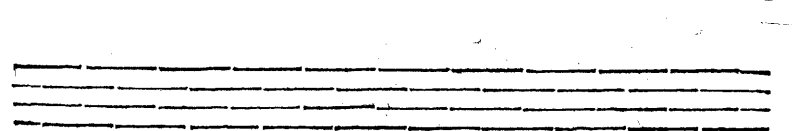
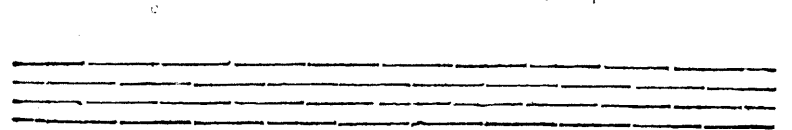
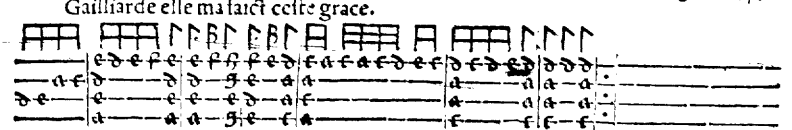
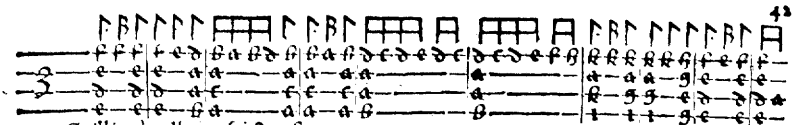
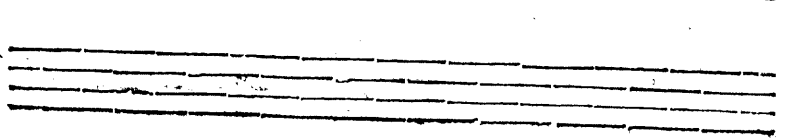
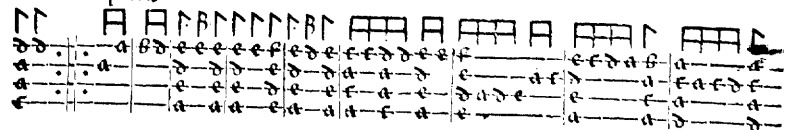
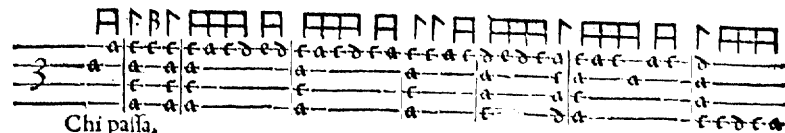
Handwritten musical notation on a five-line staff, continuing the piece "La gaillarde." It features rhythmic symbols and letters (a, b, c, d, e, f, g) above and below the staff lines.

Handwritten musical notation on a five-line staff, continuing the piece "La gaillarde." It features rhythmic symbols and letters (a, b, c, d, e, f, g) above and below the staff lines.

Handwritten musical notation on a five-line staff, continuing the piece "La gaillarde." It features rhythmic symbols and letters (a, b, c, d, e, f, g) above and below the staff lines.

Caracolla.

Ad unement.



Gaillarde Berghentine

Gaillarde Boet v koexkens vel.

Musical notation for the first system of the piece. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The piece is in 3/4 time.

Gailliarde o ma gente brunette.

Musical notation for the second system of the piece. It continues the melody and accompaniment from the first system.

Musical notation for the third system of the piece. It concludes the piece with a final cadence.

Four empty musical staves, likely for a second system or for a different instrument.

Musical notation for the first system of the piece. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The notation includes various note values and rests. The piece is in 3/4 time.

La gailliarde del duc.

Musical notation for the second system of the piece. It continues the melody and accompaniment from the first system.

Musical notation for the third system of the piece. It concludes the piece with a final cadence.

Four empty musical staves, likely for a second system or for a different instrument.

Gaiarda la royne d'Ecole:

Gaiarda la Moretta.

First system of musical notation for 'Gailliarde de Bataille'. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a common time signature. The notation includes various rhythmic values and accidentals.

Gailliarde de Bataille.

Second system of musical notation for 'Gailliarde de Bataille'. It consists of three staves, continuing the piece from the first system.

Third system of musical notation for 'Gailliarde de Bataille'. It consists of three staves, continuing the piece.

Fourth system of musical notation for 'Gailliarde de Bataille'. It consists of three staves, continuing the piece.

First system of musical notation for 'Marchese de gaffo gailliarde'. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a common time signature.

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Second system of musical notation for 'Marchese de gaffo gailliarde'. It consists of three staves, continuing the piece.

Third system of musical notation for 'Marchese de gaffo gailliarde'. It consists of three staves, continuing the piece.

Fourth system of musical notation for 'Marchese de gaffo gailliarde'. It consists of three staves, continuing the piece.

Gailliarda

Gailliarda

[illegible]