

Michaelis Pratorij, C
TERPSICHORE,

Musarum Aoniarum

QVINTA.

V. 102
2

Sirenen

Wisserley Frantzössische ¹⁰³

Dänze vnd Lieder/

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

Mit 4., 5. vnd 6. Stimmen.

Wie dieselbige von den Frantzösischen Tanzmeistern in Frankreich gespielt/ u. vnd vor Fürstlichen Tassen/ auch sonst in Conviviis zur recreation vnd erholung gauv wel gebrachtiwerden können.

Q V I N T V S.

103 (104)

ANNO 1616. 2.

REGISTER
DIESEN FRANZÖSISCHEN TÄNZE.

Num. Voc.

	B R A N S L E,	
1.	Bransle simple. 1. 2. 3. 4. Guy. 1. 2. 3. 4. Pérou. Guy double. 1. 2. Double de Poitou. 1. 2. De Montirande. 1. 2. Le Gavottes. 1. 2. 3. 4. 5. 6. 7. La Gillette. 7.	5.
2.	Bransle simple couruelle. 1. 2. 3. 4. Guy. 1. 2. De Poitou. 1. 2. 3. 4. Double. 1. 2. De Montirande, &c. 2. vide suprà.	5.
3.	Bransle simple de Poitou. 1. 2. Guy. 1. 2. De Poitou, &c. vide suprà.	5.
4.	Bransle simple. 1. 2. Guy. 1. 2. 3. Double. 1. 2. 3.	5.
5.	Bransle Guy. 1. 2. 3. 4. 5. 6. 7. Bransle double. 1. 2. 3. Guyette. 1. 2. 3. Bransle简单 double. 1. 2. 3. 4. Bransle double de poitou. 1. 2. Guyette. 1. 2. 3. 4. Bransle simple. 1. 2. 3. 4. Double. 1. 2. 3. 4. Bransle Courueil. 1. 2. 3. 4. Bransle de Village. 1. 2. 3. 4. 5. 6. 7. Bransle de la Torches, fousfou la Soule. 1. 2. La Bohemienne. 1. 2. Bransle de la Roine. 1. 2. 3. 4. Bransle de Lorraine. 1. 2. 3. 4.	5. Francisque Ca- roubel Mich. Prat. C. Franc. Ca. Mich. Prat. C. no. 12. 13.

Num.

Voc.

19.	Branle de la Schappe.	1. 2. 3. 4. -	{ 5.
20.	Branle de la Grenee.	1. 2. 3. 4. -	{ 4.
21.	Branle de Picardie.	1. 2. 3. 4. 5. 6. 7. -	{ 5.
22.	Philou.	-	{ 4.
23.	{ 1. La Robine.	-	{ 5.
24.	{ 2. -	-	{ 4.
25.	{ 1. Les Puffpicdz de Beraigne.	1. 2.	{ 5.
26.	{ 2. -	1. 2. 3.	{ 4.
27.	{ 1. L'espagnollette: oder Spagnolera	-	{ 5.
28.	{ 2. -	-	{ 4.
29.	{ 1. La Pavane de Spaigne oder Espagnolle.	-	{ 5.
30.	{ 2. -	-	{ 4.
31.	La Cannarie.	-	{ 5.
32.	La Bourree.	1. 2.	{ 4.
33.	{ 1. La Sarabande.	-	{ 5.
34.	{ 2. -	-	{ 4.
COURANTES, à 4.			
35.	Courante Illustris: F. V. D. B. & L.	-	{ 103.
36.	Courante de Monsieur de Termes, extraicté du Boilet de la Roynne.	-	{ 104.
37.	La Durette.	-	{ 105.
38.	{ 1. La Sarabande.	1.	{ 106.
39.	{ 2. -	-	{ 107.
40.	{ 3. -	-	{ 108.
41.	La Mouline.	-	{ 109.
42.	La Moresq;	-	{ 110.
43.	Courante.	-	{ 111.
44.	Courante.	-	{ 112.
45.	Courante.	-	{ 113.
46.	47. De la guerre.	48. De la Bataglia.	{ 114.
50.	Courante.	-	{ 115.
51.	{ 1. De la Roynne.	-	{ 116.
52.	{ 2. -	-	{ 117.
53.	{ 3. -	-	{ 118.
54.	{ 4. -	-	{ 119.
55.	{ 5. -	-	{ 120.
56.	{ 6. -	-	{ 121.
57.	{ 7. -	-	{ 122.
58.	{ 8. -	-	{ 123.
59.	{ 9. -	-	{ 124.
60.	{ 10. -	-	{ 125.
61.	{ 11. Courante de Perichou.	1.	{ 126.
62.	{ 12. -	-	{ 127.
63.	{ 13. -	-	{ 128.
64.	" 65.	-	{ 129.
65.	66. M. 67. M. 68. M. 69. M. 70. M. 71. M. 72. M. 73. M.	-	{ 130.

Num.

Voc.

G.	{ 74.	75.	76. 78. 79. Courte de la Mortre,
	{ 80.	81.	-
G.	{ 82.	83. 84. 85.	-
A.	{ 86.	88.	-
E.	{ 87.	89. 90. 91.	-
	{ 92.	93. 94. 95. 96.	-
	{ 98.	100.	Courante de la Volte. 101. 102.
COURANTES, à 4.			
La Durette.			
D.	{ 112.	113.	La Sarabande,
D.	{ 127.	128.	La Mouline,
D.	{ 131.	132.	La Moresq;
G.	{ 147.	148.	La Rolette.
F.	{ 149.	150.	Courante M. VVustrova.
F.	{ 151.	152.	153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166.
F.	{ 157.	158.	167. 168. 169. 170. 171. 172. 173.
G.	{ 158.	159.	Courante de Perichou.
O.	{ 166.	167.	174.
O.	{ 167.	175.	176. 177. 178. 179. 180. 181. 182.
O.	{ 182.	183.	184. 185.
O.	{ 183.	184.	186. 187. 188. 189. 190. 191. 192. 193. 194.
O.	{ 185.	196.	195. 196. 197.
VOLTEES, à 3.			
D.	{ 193.	194.	Volute du Phifon.
D.	{ 194.	195.	Volute du Tambour.

Voc.

g. R. C.
M. P. C.
Incerti.
M. P. C.
F. C.
M. P. C.
F. C.
Incerti.
M. P. C.

M. P. C.
Incerti.

M. P. C.
Incerti.
M. P. C.
Incerti.
M. P. C.
Incerti.

M. P. C.
Incerti.
M. P. C.
Incerti.
M. P. C.

M. P. C.



D. Mart. Lutherus.

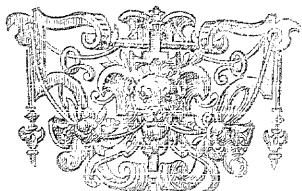
Chorea sunt instituta & Concessa, ut civilitas discatur in frequentia, &c.

Quintilianus lib. I. cap. II.

Lacedamoniis etiam saltationem quandam, tanquam ad bella quoque utilem, habuisse inter exercitationes acceptimus.



Bey Michel Hering / in Hamburg/
geöffnet den



I. à. 5. QUINTVS.

I. BRANSLE. Franc. Caroubel.

1. Bransle simple.

2. Bis. 1

1. Bransle simple.

2. Bis. 1

1. Bra. Gay.

2. Semel.

2. Bra. Gay.

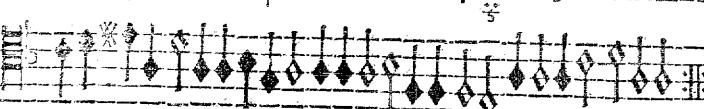
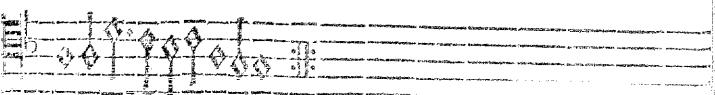
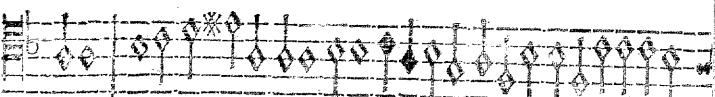
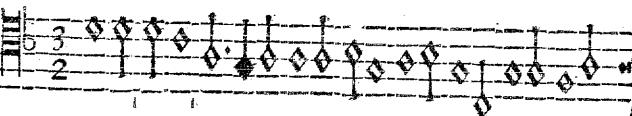
2.

A. 3. Bransl.

QVINTVS.

I.

1. Bransle.

3. Bran.
Guy.Bransle
Poicu.

<><> <><> <><> <><> <><> <><>

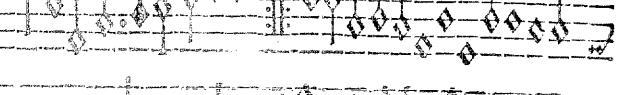
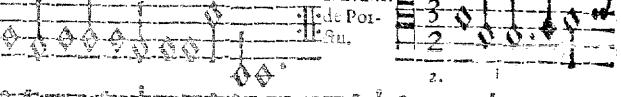
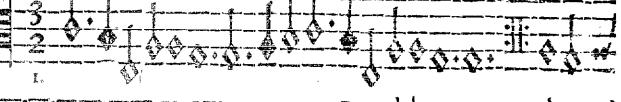
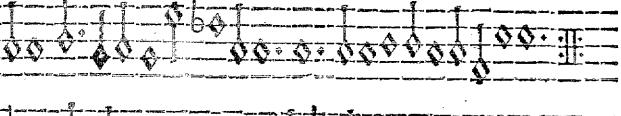
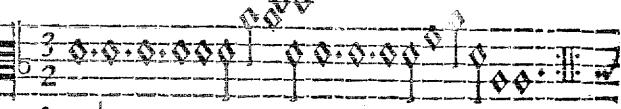
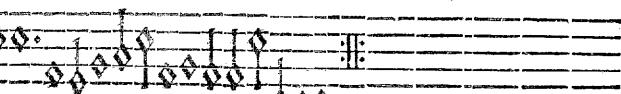
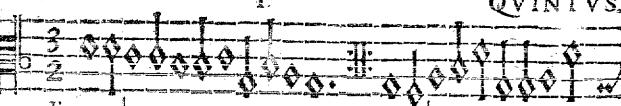
1. Bransle

2. Bransl.

3. Bransle
Guy dou-
ble.

I.

QVINTVS.

1. Bransle
Guy dou-
ble.

A. a

3 Bransl.

QVINTVS.

1. Bransle

de Monti-
rande.

2. Bransle

de Monti-
rande.

3. Ga-

votte.

4. Ga-

votte.

5. Ga-

votte.

I.

I. Bransle.

II. Bransle.

I.

QVINTVS.

3. Bransle

de Monti-
rande.

4. Ga-

votte.

5. Ga-

votte.

6. Ga-

votte.

7. Ga-

votte.

Gi-

otte.

8. Ga-

votte.

9.

A.

QVINTVS.

II. a. 5.

1. In diese II. Bransle simple de Novelle sind die ersten 1. 2. 3. 4. Branslen simplicen; 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/welch nicht sonderlich darinnen exercirt seyn/ sehr schwehr vnd gar zu frembd vorkompt hab ichs vmb ein Ton niedriger gesetzet/ also/ das die drey $\times \times \times$ formen außen gelassen werden.

2. Über das ist hierbei auch zu merken: Wenn an etlichen orten (als Num. 4 im 2. Bransle simple, vnd Num. 224. &c.) dieses 3. 1 6 \sharp gefunden wird: So muss die Nota, welche vor dem Striche steht/ also 6. zum ersten mal gebraucht und bald von formen wie r angefangen; die aber so nach dem Strich vor der Repetition, als $\diamond \sharp$, zum andern mal/ wenn man zum folgenden schreiten will/ in acht genommen werden. Und weil solches etwas schwehr zu observiren, hab ich es in den Volten, do es gar offt/ also geschrieben gewesen an stadt der Repetition viel lieber doppelt schreiben vnd setzen/ als durch solche irrg. Repetition den Musicum hindern wollen.

3. Wo auch 3 C also gefunden wird/ daselbst fan beydes Tactus inæquali Tripla, ad signum 3: oder Tactus æqualis Diminutionis ala breve C observirt vnd zu eines jeden selbst eignen gefallen/ in acht genommen werden.

- 2. R R A N S L E Simple de Novelle. M. Prætor. C.

1. Bransle simple.

The musical notation consists of three staves of music. The first staff starts with a common time (C) signature, a treble clef, and a common key signature. It features a mix of diamond-shaped note heads and vertical stems. The second staff begins with a common time (C) signature, a treble clef, and a common key signature. The third staff begins with a common time (C) signature, a treble clef, and a common key signature.

3. Bransl.

2. Bransle simp. de Nov.

I I.

QVINTVS

The musical notation consists of four staves of music. The first staff starts with a common time (C) signature, a treble clef, and a common key signature. It features a mix of diamond-shaped note heads and vertical stems. The second staff begins with a common time (C) signature, a treble clef, and a common key signature. The third staff begins with a common time (C) signature, a treble clef, and a common key signature. The fourth staff begins with a common time (C) signature, a treble clef, and a common key signature.

3. Bransle

QVINTVS.

1. Brans. de Poi-
et u. 1. II.

2. Fratt. 2. Brans. simpl. de Nov. II.

2. Brans. de Poi-
et u. 4. Bran.
de poi-
et u. QVINTVS.

2. Brans. de Poi-
et u. 2. 1.

3. Brans. de Poi-
et u. 3. 1.

4. Brans. 2.

B Hennach

QVINTVS.

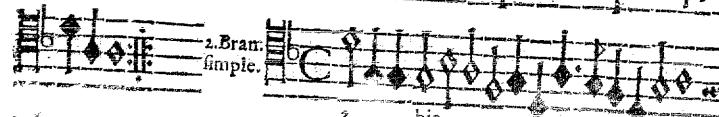
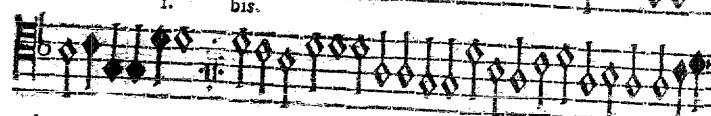
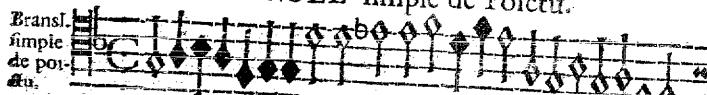


Hier nach folgen die Bransle de Montirande vnd Le Gavottes,
welche im 1. Bransle simple zu finden.



III. a. 5.

3. BRANSLE simple de Poictu.



3. Bransl.

2. Bransl.

1. Bra.
Gay.

III.

QVINTVS.

3. Bra.
Gay.

3.

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

B 2

BRANS.

QVINTVS.

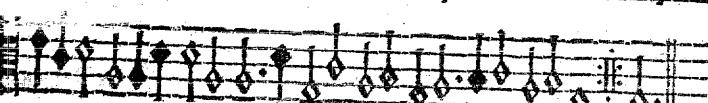
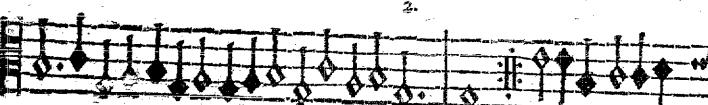
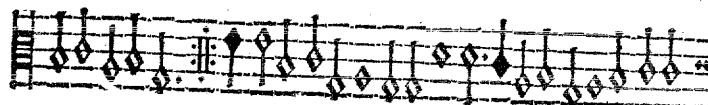
IV. a. f.

4. BRANSLE simple. F. C.

1. Bran.
simple.



I.



2. Bran.
Gay.



I.



2. Bran.

4. Bransl. simple.

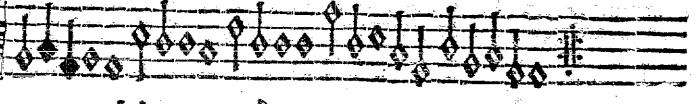
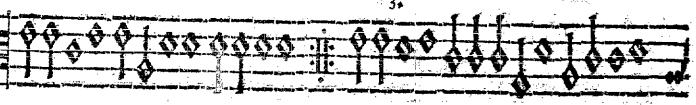
IV.

QVINTVS.

1. Bran.



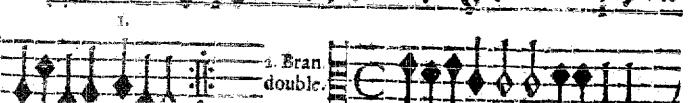
2.



Bransl.
double.



I.



2. Bran.
double.



2.



B 3

3. Bransl.

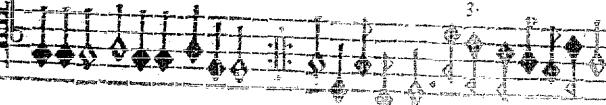
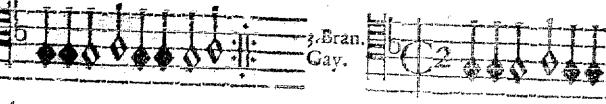
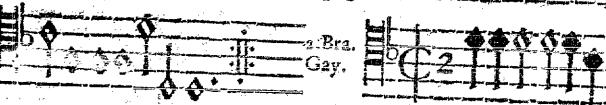
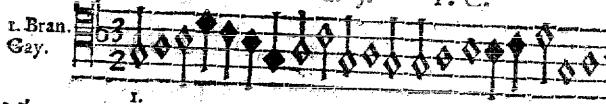
QVINTVS.

3. Brans.
double.



V. a. 5. F. C.

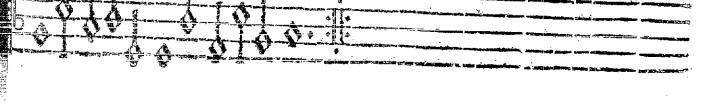
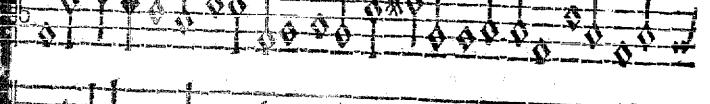
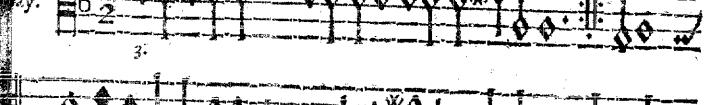
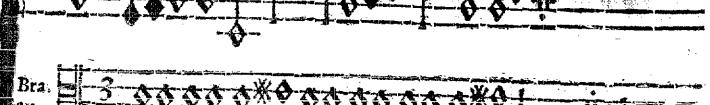
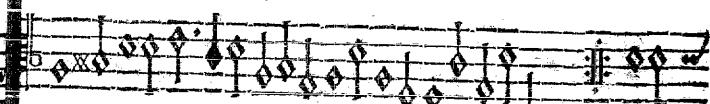
1. Bran.
Gay.



4. Brans.

V.

QVINTVS.

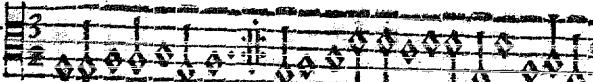


6. Brans.

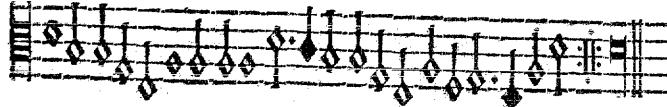
QVINTVS.

6. Bran.

Gay.



6.



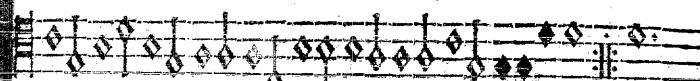
VII. à. 5. F. C.

Branst.

Cou-

rant.

1.



QVINTVS.

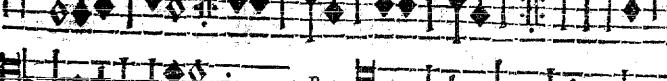
VI. à. 5. F. C.

2. Bran.

duobie.



2.



2.

2. Bran.

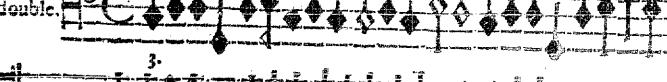
double.



2.

3. Bran.

double.



3.

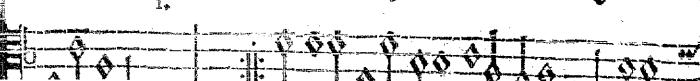
VIII. à. 5. F. C.

Branst.

Gay dou-

ble.

1.



1.



1.

Branst.

C

2. Branst.

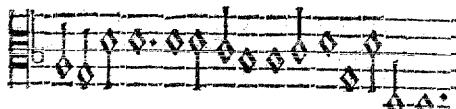
QVINTVS.

VIII.

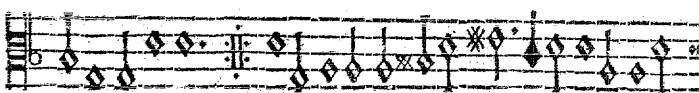
s. Brantl.

2. Bransl.
Gay dou-
ble.

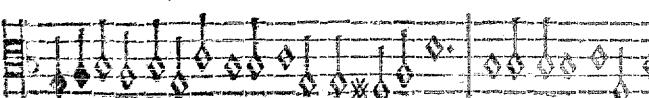
2.

3. Bransl.
Gay
double.

3.

4. Bransle
Gay dou-
ble.

4.



BRANS

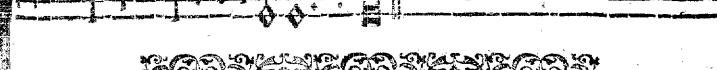
QVINTVS.

XCVI.

IX. à. 5. F. C.

Bransle
doublé de
boiteu.

2.



XCVII.

X. à. 5. F. C.

Bransl.
Gay.

3.



C. 2

Bransl.

QVINTVS.

Bransle de
Montiran-
de.

XL. à. 5. F. C.



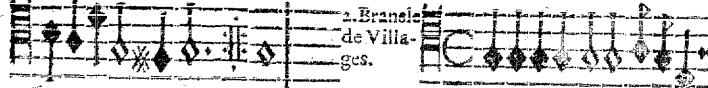
BRANSLE

XIV. à. 5.
BRANSLE de Villages. M. P. C.

1. Bransl.
de Vil-
lages.



2. Bransle
de Villa-
ges.



2.



3. Bransle

14. Bransl.

Bransle
de Villa-
ges.

XIV.

QVINTVS.

Bransle
de Villa-
ges.

4. Bransle
de Villa-
ges.

5. Bransle
de Villa-
ges.

6. Bransle
de Villa-
ges.

7. Bransle
de Villa-
ges.

8. Bransle
de Villa-
ges.

9. Bransle
de Villa-
ges.

10. Bransle
de Villa-
ges.

11. Bransle
de Villa-
ges.

12. Bransle
de Villa-
ges.

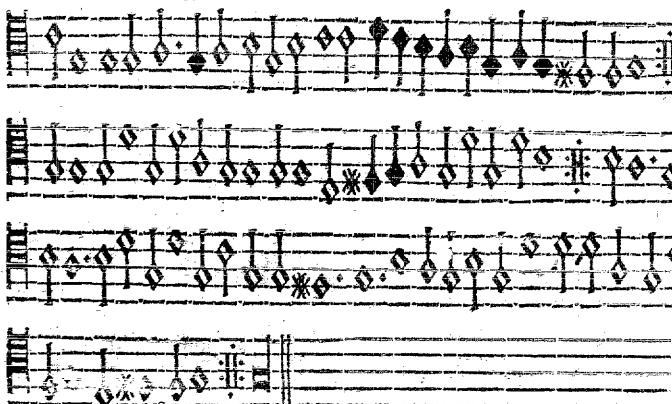
13. Bransle
de Villa-
ges.

C :

6. Bransl.

QVINTVS.

6. Brans.
de Villa
ges.
6.



XVI. à. 5.

BRANSLE La Bohemiene. M. P. C.

Bransle
La Bo-
hemien.



XVIII. à. 5.

BRANSLE Lorraine. M. P. C.

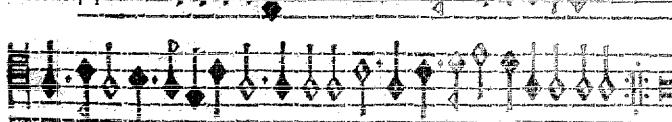
Brans-
le Lor-
aine.



X V. à. 5.

BRANSLE de la Torche. M. P. C.

Bransle
de la
Torche.



Brans-

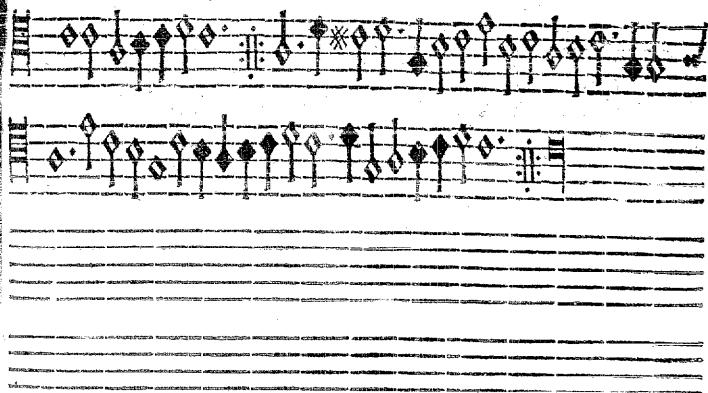
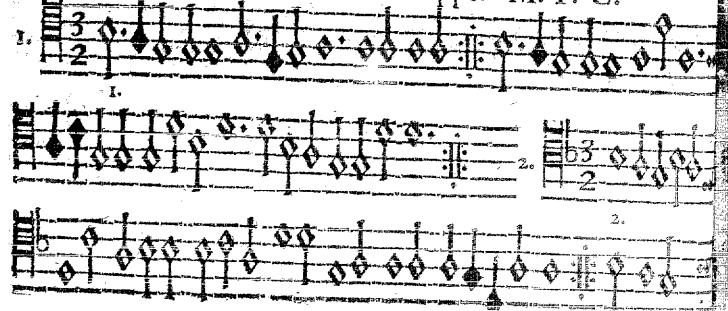
QVINTVS.



QVINTVS



XIX. a. 5.
BRAINSLE de la Schappe. M. P. C.



D

BRAIN

QVINTVS.

XXI. 2. 5.

BRANSLE de Picardie. M. P. C.

Handwritten musical score for 'Bransle de Picardie' in common time. The score consists of eight staves, each with a different rhythmic pattern. The first two staves begin with a 'C' and a 'G' respectively. The third staff begins with a 'C'. The fourth staff begins with a 'P'. The fifth staff begins with an 'X'. The sixth staff begins with an 'X'. The seventh staff begins with an 'X'. The eighth staff begins with an 'X'. Measures are numbered 1 through 5 above the staves. The notation uses vertical stems and diamond-shaped note heads.

Handwritten musical score for 'Bransle de Picardie' in common time. The score consists of eight staves, each with a different rhythmic pattern. The first two staves begin with a 'C' and a 'G' respectively. The third staff begins with an 'X'. The fourth staff begins with an 'X'. The fifth staff begins with an 'X'. The sixth staff begins with an 'X'. The seventh staff begins with an 'X'. The eighth staff begins with an 'X'. Measures are numbered 1 through 7 above the staves. The notation uses vertical stems and diamond-shaped note heads. The letter 'D' is written at the end of the eighth staff.

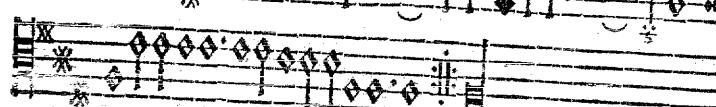
QVINTVS.



La Robine.

1. La Robine

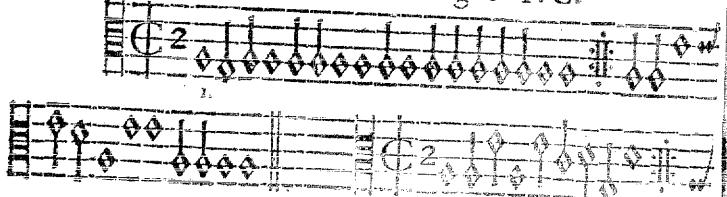
$\frac{2}{4}$. 5.
F. C.



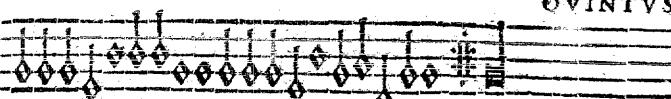
Die andern Drey so hier zu gehoren seynd nur mit vier Stimmen.

XXIII. à. 5.

i. Les Passepiedz de Bretaigne. F. C.



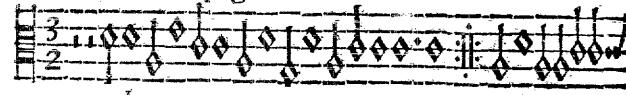
QVINTVS.



Die folgende Passepiedz seynd nur mit vier Stimmen.

XXVI. à. 5.

i. L'espagnollette. F. C.



Die andern Beyde seynd nur mit vier Stimmen.

XXIX. à. 5.

i. Pavane de Spaigne. F. C.



D 3

Lia-

QVINTVS.

XXXIII. à. s.

La Sarabande. M. P. C.



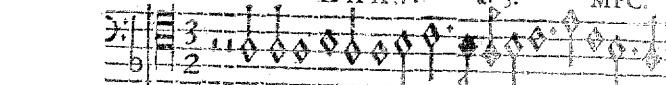
Dieses (wie auch alle / welche also mit den XX im Anfang notirt seyn) kan man 1. per quintam niedriger musiciren, darumb ich dann das Si gnum & auch vorher gezeichnet. 2. Oder man kan es einen Thon niedriger nehmen, da es dest in den rechten Modum eintritt/ als im folgenden 34. zu sehen.



COVRANTES. à. s.

Courante III. F. V.

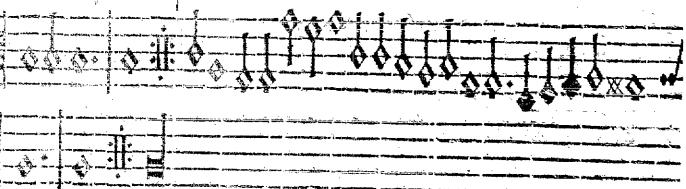
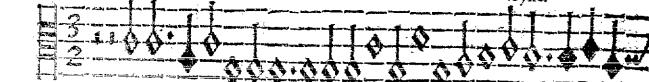
XXXV. à. s. MPC.



QVINTVS.

XXXVI. à. s. MPC.

Courrante de Monsieur de termie & deux Courrante de Baller de la Royn.



XXXVII. à. s. MPC.

a Du-
tette.



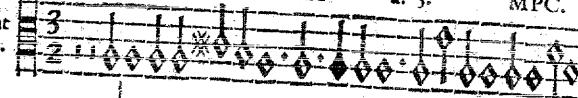
QVINTVS.

XXXVIII.

a. s.

MPC.

1. Courant

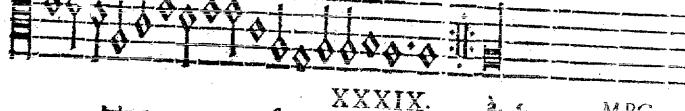


Sarabande.

2.

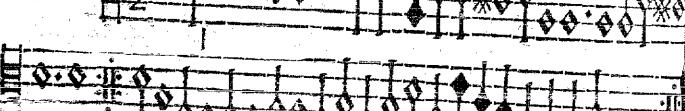


3.

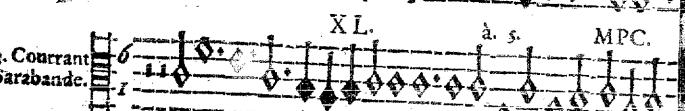


Sarabande.

4.



5.

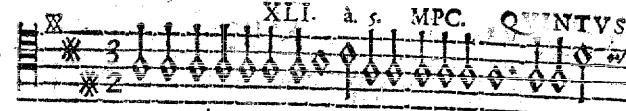


Sarabande.

6.



7.



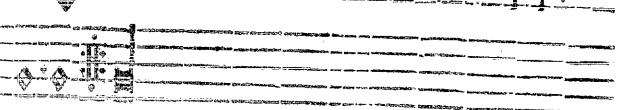
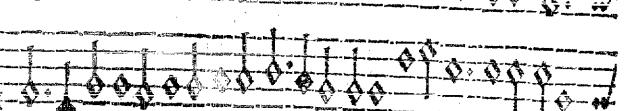
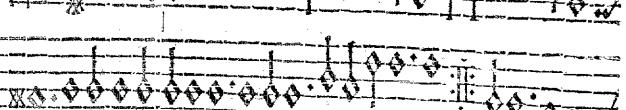
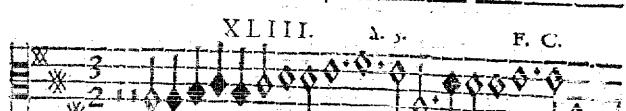
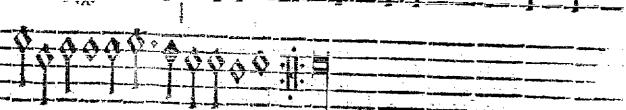
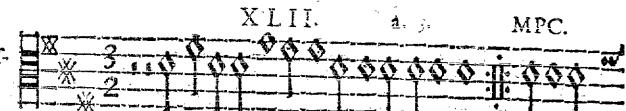
La Moref-

que.



La Moref-

que.



La Mo-

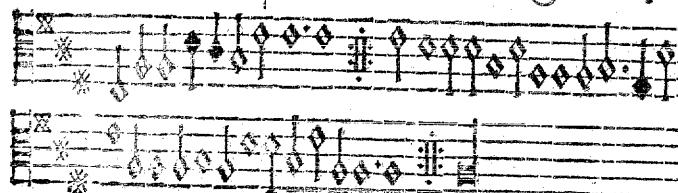
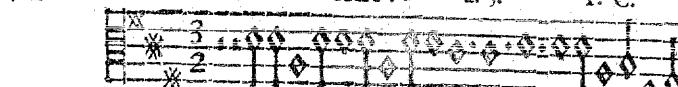


La Moref que.

QVINTVS.

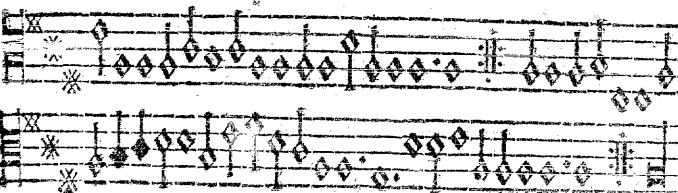
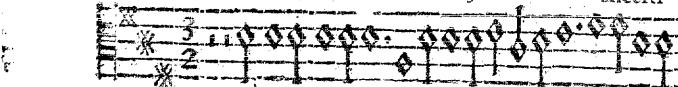
XLIV. a.s.

F.C.



XLV. a.s.

Incerti



XLVI. a.s.

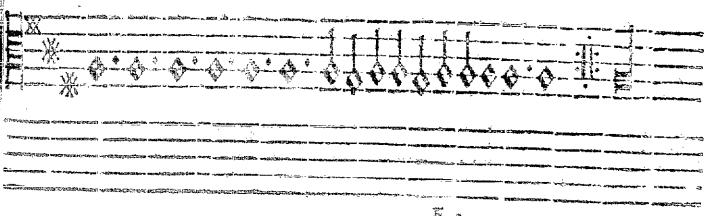
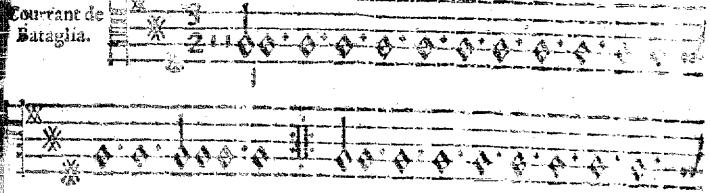
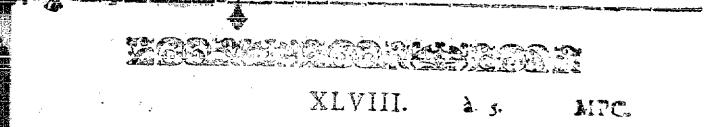
MPC.



Cou.

XLVII. a.s. MPC. QVINTVS.

12



13

QVINTVS

XLIX.

a. s.

MPC.



L. a. s. Incerti.

QVINT / S.

A musical score for three voices. The top voice has a soprano range, indicated by a 'X' above the staff. The middle voice has an alto range, indicated by a '2'. The bottom voice has a bass range, indicated by a '3'. The music consists of six staves of music with various note heads and rests. The vocal parts are separated by vertical bar lines. The score is labeled 'L.' at the top center, with 'a. s.' and 'Incerti.' below it. The vocal parts are labeled 'X', '2', and '3' respectively. The music is written in common time. The score continues from the previous page, with 'QVINT / S.' appearing at the end of section L. and 'LII.' appearing at the beginning of section LII.

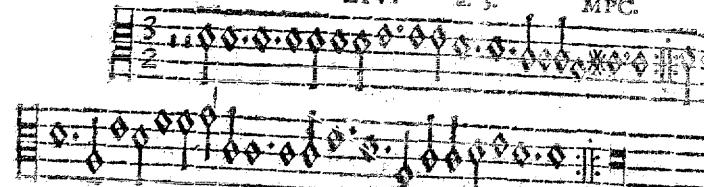
Cour.

QVINTVS

LIV.

a. s.

MPC.



LV.

a. s.
Incerti.



LVI.

a. s.
Incerti.



LVII. a. s. MPC. QVINTVS.



LVIII. a. s. MPC.



QVINTVS.

LIX.

a. s.

MPC.



LXI. a. s. MPC. QVINTVS.

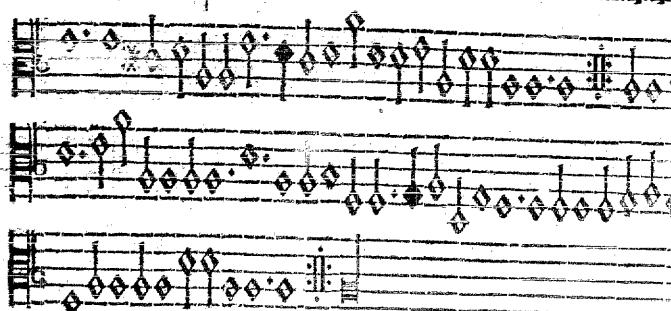
Courrant de
Perichou. 2.



LX.

a. s. Incerti.

Courrant de
Perichou. 1.



QVINTVS.

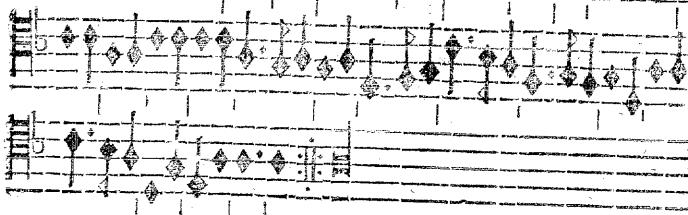
LXII.

a. s.

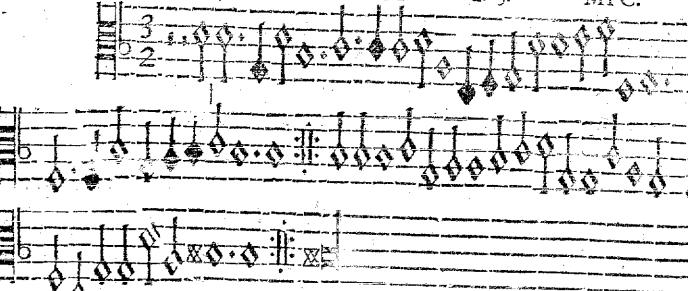
MPC.



QVINTVS.



LXIII. a. s. MPC.



LXV. a. s. MPC.



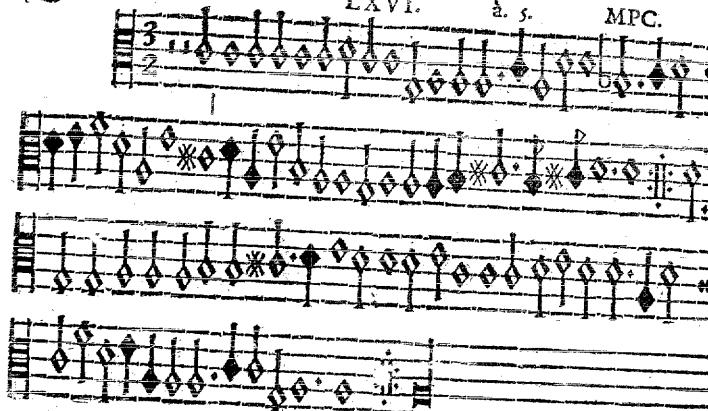
The right side of the musical score, continuing from the previous page. It features two systems of four measures each. The top system (measures 69-72) shows the bass part starting with a bass note, followed by the alto and tenor parts with eighth-note patterns. The bottom system (measures 73-76) shows the bass part starting with a bass note, followed by the alto and tenor parts with eighth-note patterns.

QVINTVS.

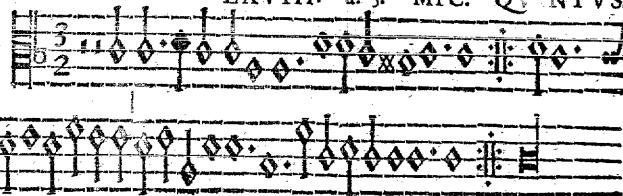
LXVI.

a. s.

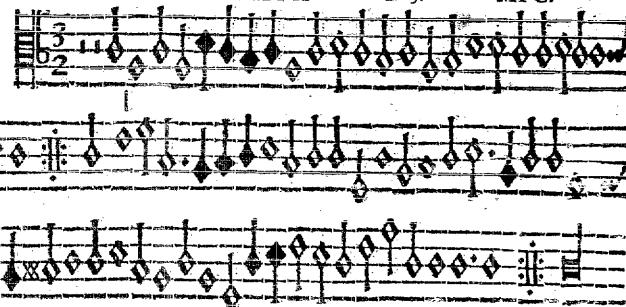
MPC.



LXVIII. a. s. MPC. QVINTVS.



LXIX. a. s. MPC.



LXVII. a. s.

MPC.

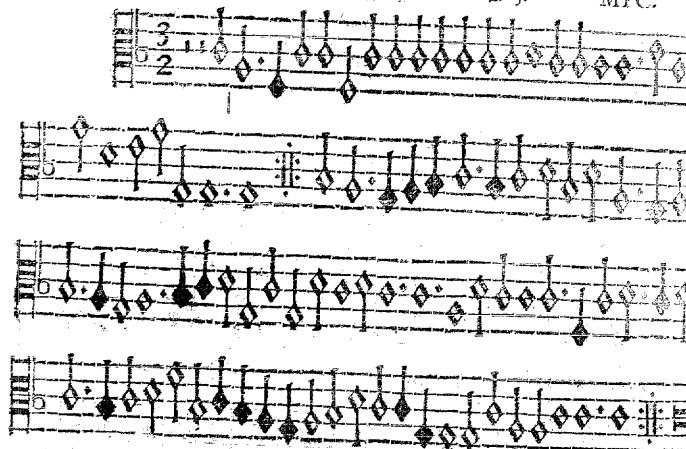


QVINTVS.

LXX.

a. s.

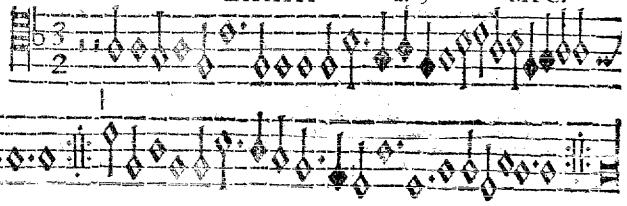
MPC.



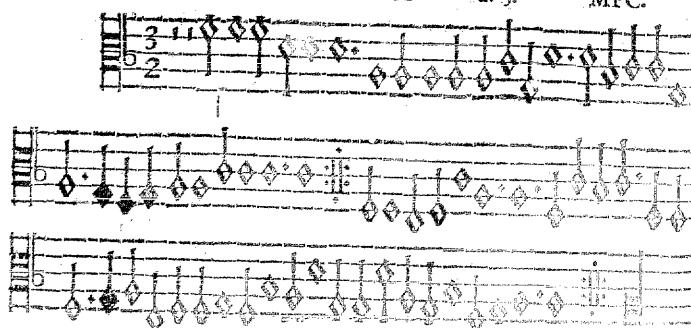
LXXII. a. s. MPC QVINTVS.



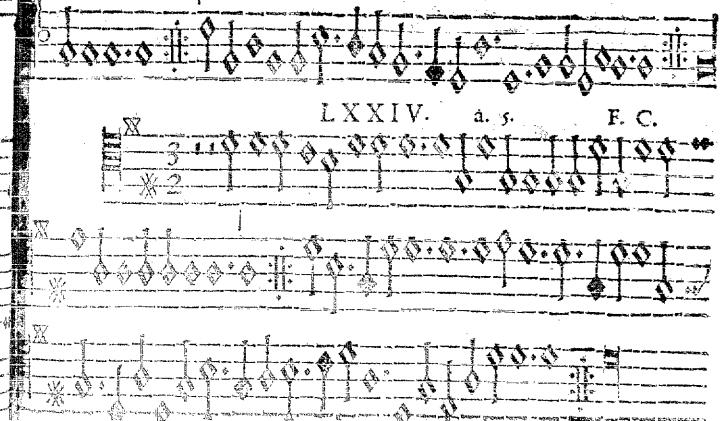
LXXIII. a. s. MPC.



LXXI. a. s. MPC.



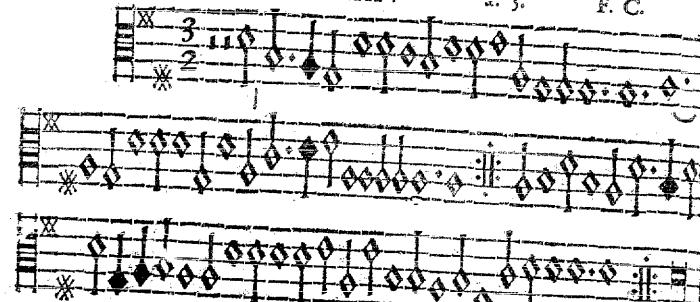
LXXIV. a. s. F. C.



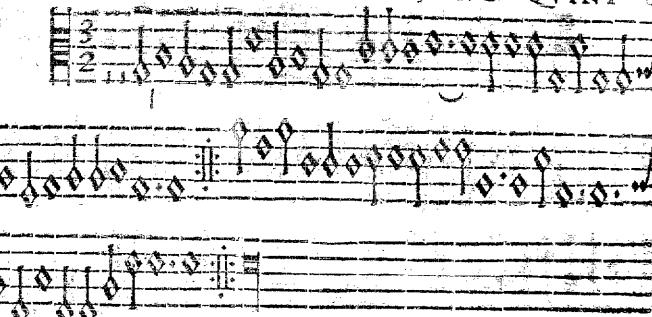
QVINTVS.

LXXV.

a. s. F.C.



LXXXVI. a. s. F.C. QVINTVS. 23

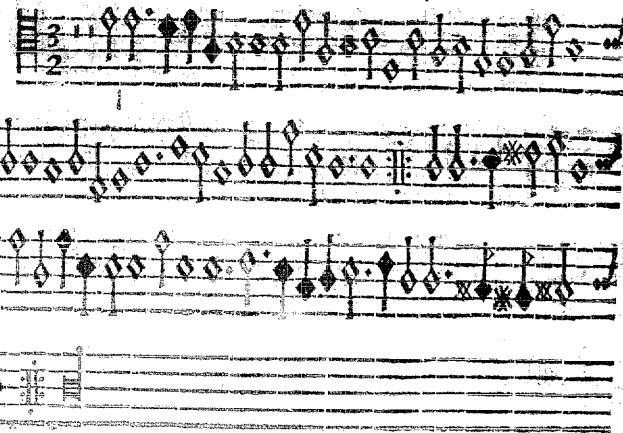


LXXVI.

a. s. MPC.



LXXXVII. a. s. MPC.



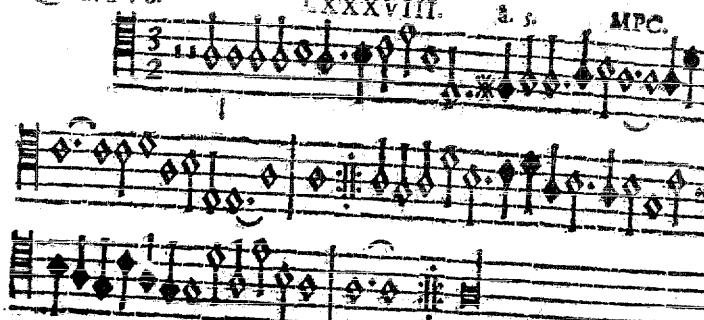
6

QVINTVS.

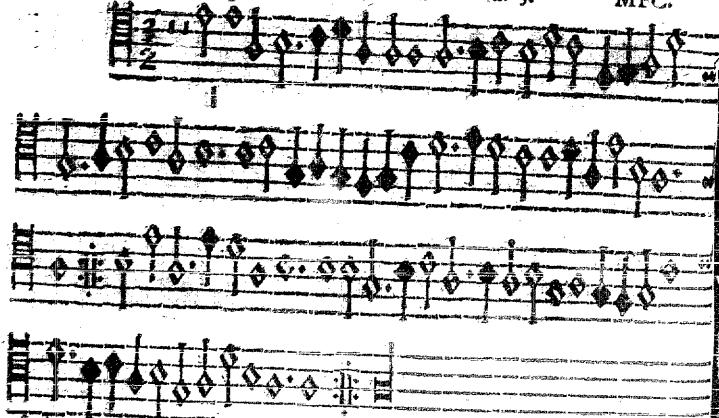
LXXXVIII.

a. s.

MPC.



LXXXIX. a. s. MPC.



88 89

XC. a. s. MPC QVIN VS



XCI. a. s. MPC

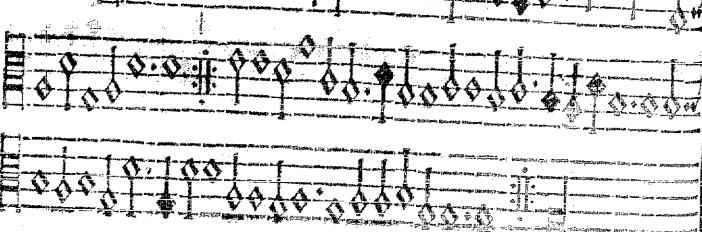
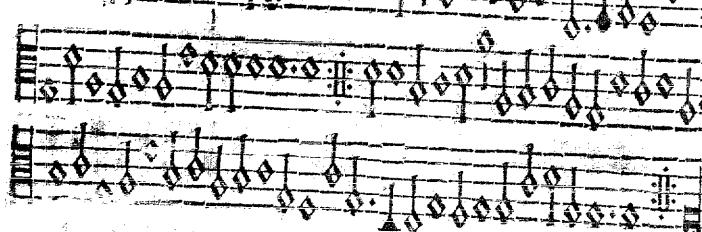
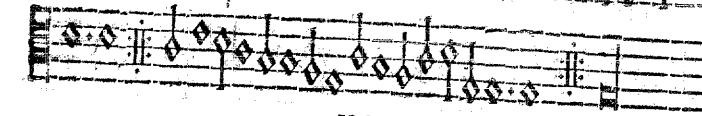
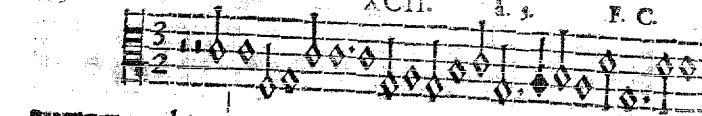


QVINTVS.

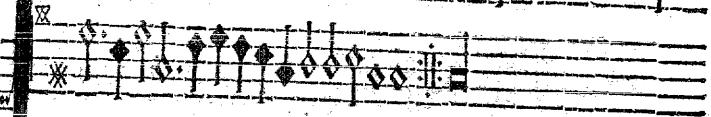
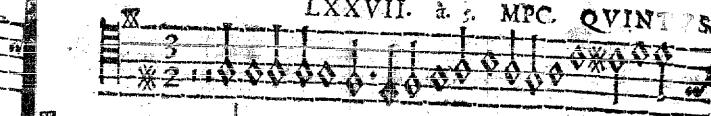
XCI.

a. s.

F.C.

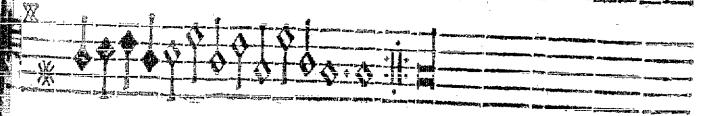
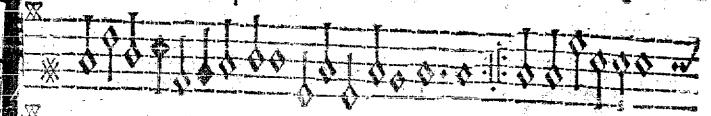
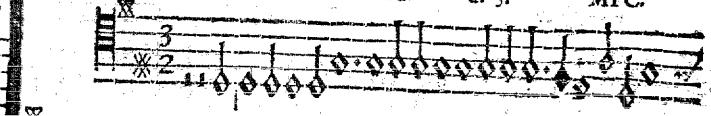


LXXVII. a. s. MPC. QVINTVS



QVINTVS. QVINTVS. QVINTVS.

LXXVIII. a. s. MPC.



G

Cou.

QVINTVS

Courant de
Mons: de la
Moth.

LXXIX.

a. s.

MPC.

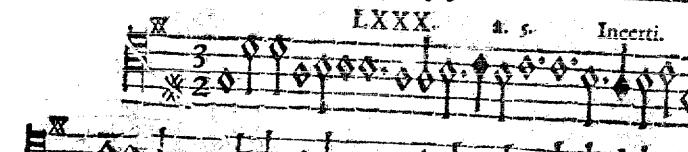


LXXXI. a. s. Incerti. QVINTVS

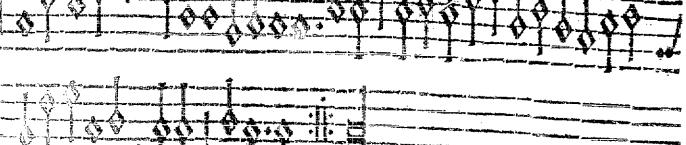
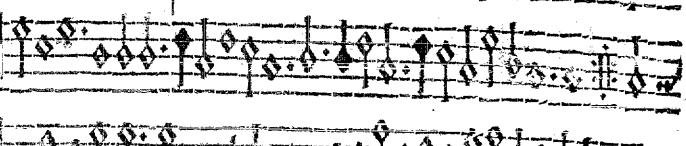
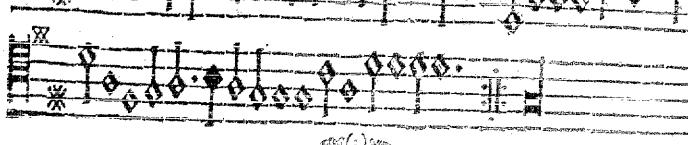
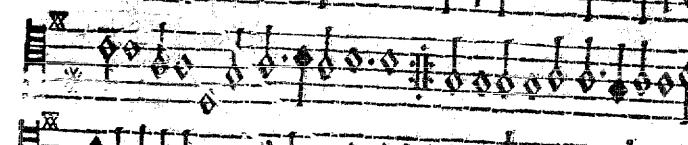


LXXX.

a. s.
Incerti.



LXXXII. a. s. MPC.



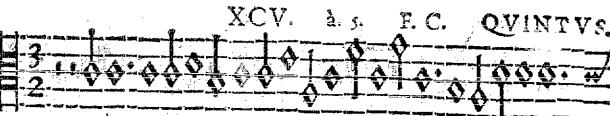
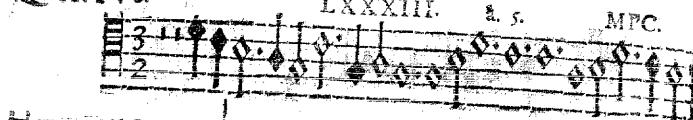
46

6

QVINTVS.

LXXXIII. a. s.

MPC.



Courante.

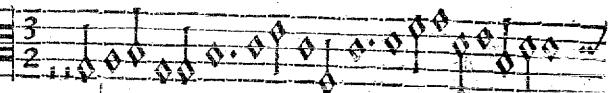
LXXXIV. a. s.

MPC.



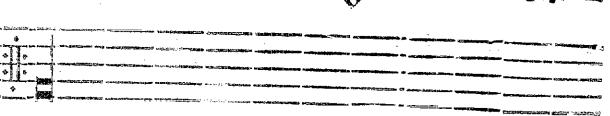
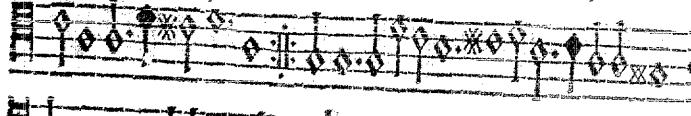
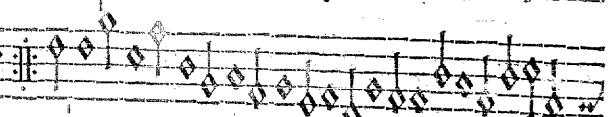
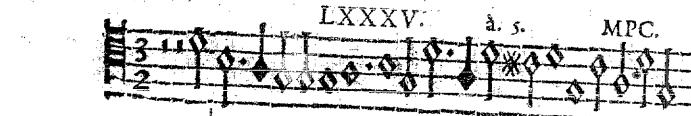
XCVI. a. s. F. C.

Courante.



LXXXV. a. s.

MPC.



QVINTVS.

XCVII.

a. s.

Incerti.

Courante.



XCIX. a. s. MPC. QVINTVS.

Courante.



XCVIII. a. s. MPC.

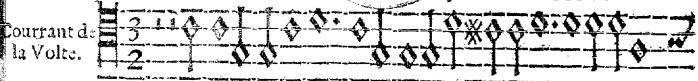
Courant d.

la Volte.



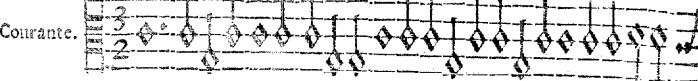
MPC.

Courrant d.
la Volte.



CI. a. 4. MPC.

Courante.



H. 2

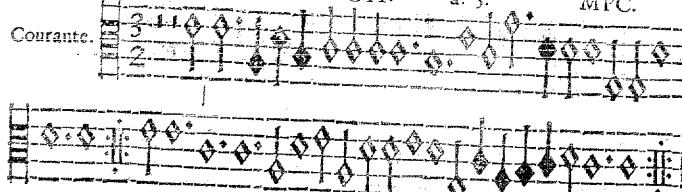
QVINTVS.

CII.

a. s.

MPC.

Courante.



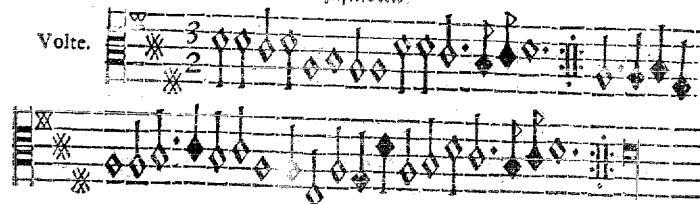
VOLTES. a. s.

CXCVII. a. s.

MPC.

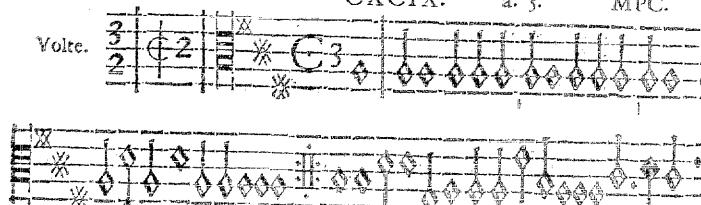
Welcher gestalte die Volten auß mancherley Tact zum besten musiciret werden
sij fornien in der Präfation zu finden.

Volte.



CXCIX. a. s. MPC.

Volte.



QVINTVS.

35

Suite.

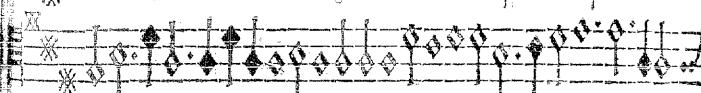
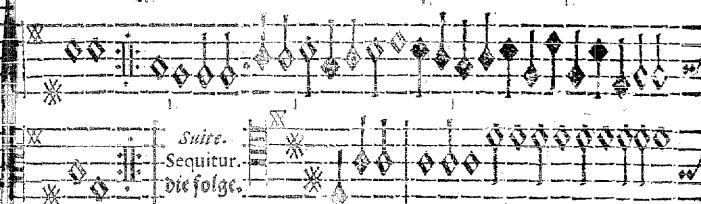
Sequitur.

die folge.



CC. a. s. MPC.

Volte.



QVINTVS.

A musical score page featuring a single staff with six measures. The first measure contains a whole note followed by a half note. The second measure has a quarter note followed by a eighth note. The third measure consists of two eighth notes. The fourth measure features a half note followed by a quarter note. The fifth measure contains a quarter note followed by a eighth note. The sixth measure ends with a half note. A large number '3' is placed above the staff, likely indicating a triplet. The page is numbered '11' in the bottom right corner.

CCI. a. s. MPC

A horizontal line of musical notation on four-line staff paper. The notes are represented by diamond-shaped heads, some with vertical stems extending upwards or downwards. There are also several rests indicated by small circles or open diamonds. The notation is organized into measures separated by vertical bar lines.

A musical score page featuring a single staff. The staff begins with a clef symbol, followed by a key signature of one sharp (F#). The first measure contains a quarter note, a eighth note, a sixteenth note, a eighth note, and a sixteenth note. The second measure starts with a rest followed by a eighth note, a sixteenth note, a eighth note, and a sixteenth note.

CCII. a. s. F. C.

CCIII. à. s. MPC. QVINTVS

25

A musical score page featuring a single staff on five-line paper. The staff contains several note heads and rests of different shapes and sizes, including circles, diamonds, and vertical dashes. Some notes have stems pointing up or down, while others are simple heads without stems. The music is divided by vertical bar lines.

CCIV. 2. 5. F. C.

A horizontal line with a small square box containing the number 'X' at its left end.

A musical score for the first section of "The Star-Spangled Banner". The score consists of two staves. The top staff uses a soprano C-clef and a common time signature, indicated by a 'C'. The bottom staff uses a bass F-clef and a common time signature. The music begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts on the note G, followed by a series of eighth-note chords and sustained notes. The bass line provides harmonic support with sustained notes and eighth-note chords.

A single horizontal line of musical notation on a five-line staff. The notes are represented by various symbols: some are solid black shapes, others have vertical stems, and some have horizontal stems. There are also several rests, which are empty black shapes. The music consists of a series of eighth-note equivalents followed by sixteenth-note equivalents.

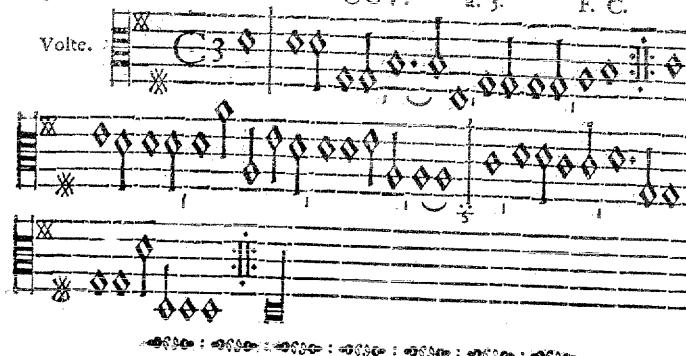
१०८ ब्रह्मविजयनाथ गोपीनाथ

卷之三

QVINTVS.

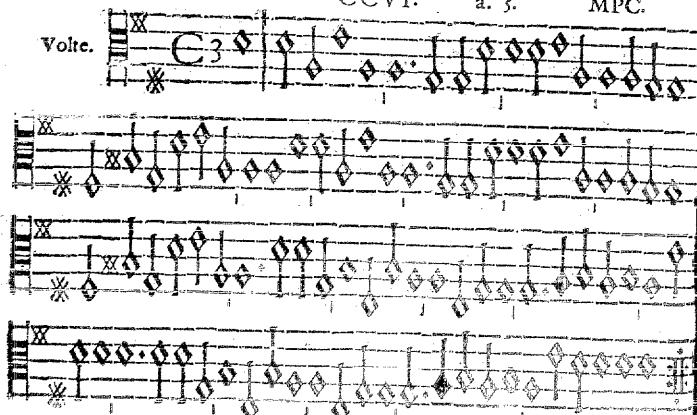
CCV. à. s. F. C.

Volte.



Volte.

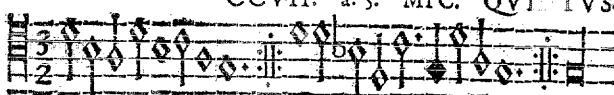
CCVI. à. s. MPC.



cifra: 2750

CCVII. à. s. MPC. QVINTVS.

Volte.



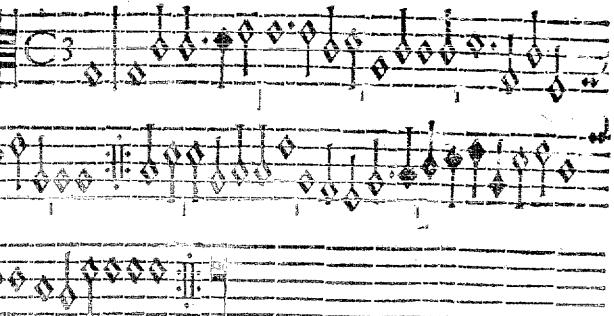
CCVIII. à. s. MPC.

Volte.



CCIX. à. s. F. C.

Volte.



cifra: 2750

QVINTVS

CCXII.

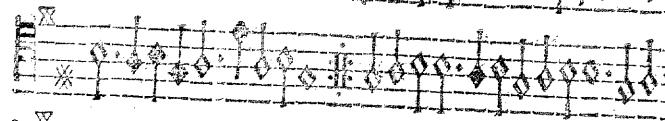
a. s.

MPC.

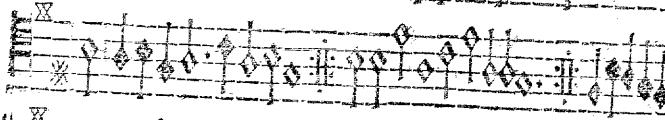
Volte.



X



X



X



X



X



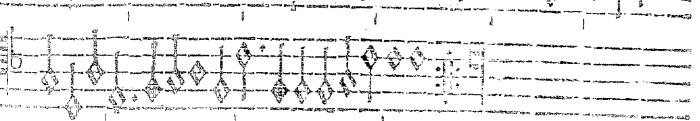
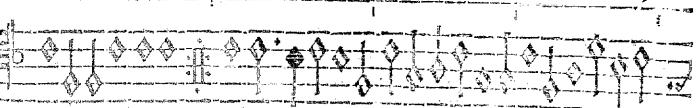
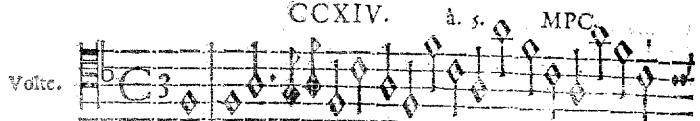
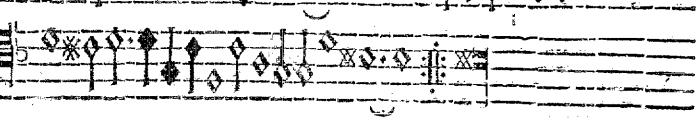
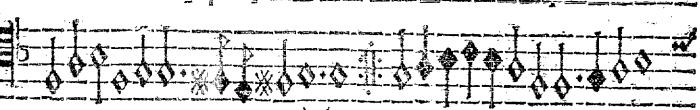
X



X



QVINTVS



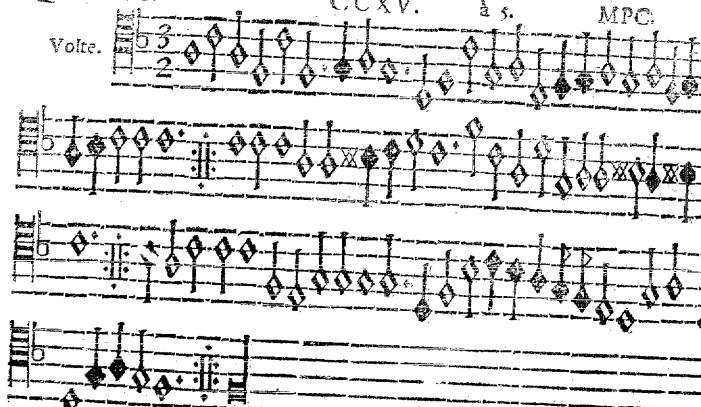
QVINTVS.

CCXV.

a. s.

MPC.

Volte.



QVINTVS.

CCXVIII.

a. s.

MPC.

Volte.



CCXVI.

a. s.

MPC.

Volte.



CCXIX.

a. s.

MPC.

Volte.



CCXVII.

a. s.

MPC.

Volte.

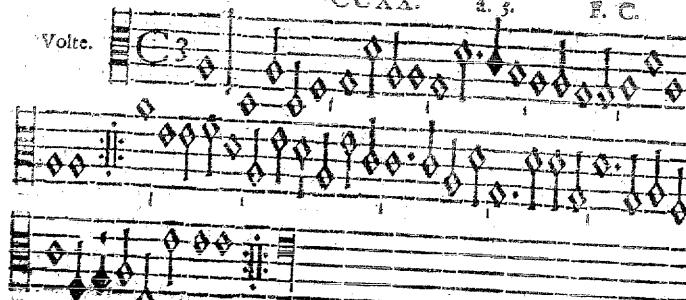


0830 : 0830

QVINTVS.

CCXX. a.s. F.C.

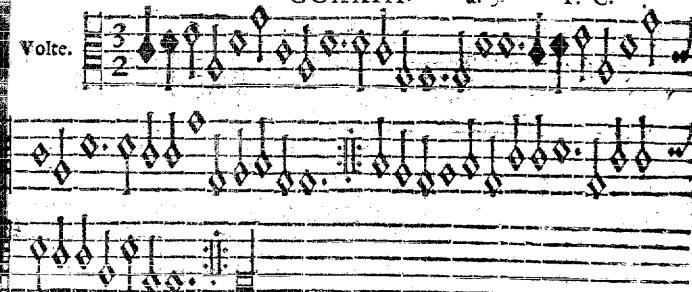
Volte.



QVINTVS

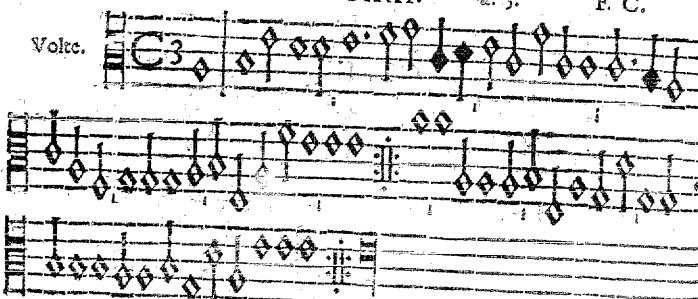
CCXXIII. a.s. F.C.

Volte.



CCXXI. a.s. F.C.

Volte.



CCXII. a.s. MPC.

Volte.



CCXXIV. a.s. F.C.

Volte.

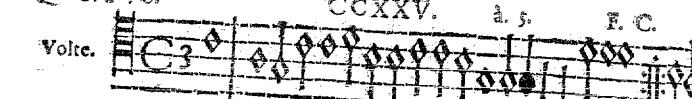


681 682

QVINTVS.

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 Brunnwieg.

Entrée.

Sexies vel
Septies.

1.

quinqüies
vel sexies.

Sara-
bande.

b. 2. Entrée.

3. Halb
Galliard

4. Courante.

5.

La fuit du
Ballet.

X

QVINTVS.



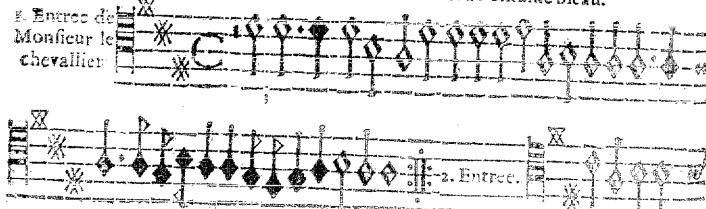
QVINTVS



CCXLVII. à 5. MPC.

Ballet de Monsieur de vendos me fait à Fontainebleau.

5. Entrée de
Monsieur le
chevalier

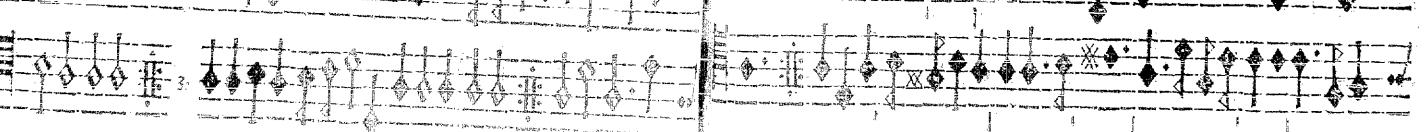
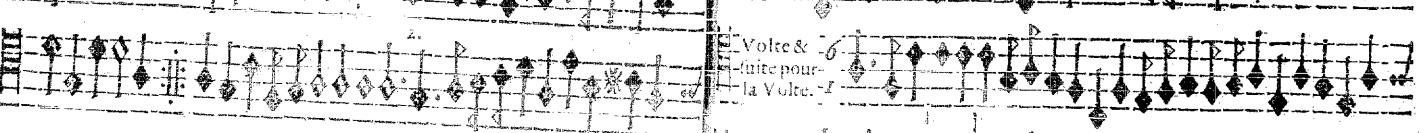


8. Entrée de
gran ballet.

QVINTVS.



QVINTVS.



K

QVINTVS.

QVINTVS

La Galli-
arde.

3
2

CCXLIX. à. 5.
Ballot dernier de Monsieur de Nemours.

MPC.

1 2 3 4 5 6 7 8

QVINTVS.

Ballet de Mai-
stre Guiliau.
inc. I.

CCL.

a. 5.

MPC.



QVINTVS.



Ballet de
Mestre

CCLI.

a. 5.

MPC.



QVINTVS.

CCLII.

a. 5.

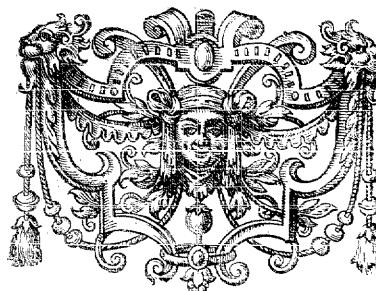
MPC.

Baller de gre
noville.

A handwritten musical score for 'Baller de gre noville.' The score consists of eight staves of music, each with a unique rhythmic pattern. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The subsequent staves use various clefs (bass, alto, tenor) and time signatures (common, 3/4, 2/4). The notation includes diamond-shaped note heads and vertical stems. Measure numbers 1 through 6 are indicated above the staves. The score concludes with a section labeled 'Suite Grand Ballet.' at the end of the sixth measure.

QVINTVS.

A handwritten musical score for 'QVINTVS.' It features six staves of music, continuing from the previous score. The notation uses diamond-shaped note heads and vertical stems. Measure numbers 7 through 10 are indicated above the staves. The score ends with a decorative flourish.



L. 3

QVINTVS.

CCLIII.

a. s.

MPC.

Ballet de Mon
sieur de Ne-
mours.

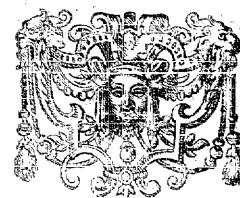
1. 2. 3. 4. 5. 6. 7. 8.

Opus 47 No. 10

CCLIV. a. s. MPC. QVINTVS.

Ballet des
coqs.

1. 2. 3. 4. 5. 6.



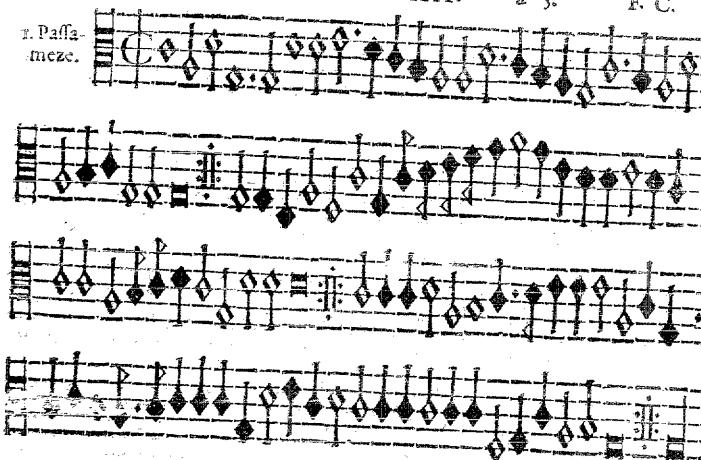
L:

QVINTVS.

PASSAMEZE & GAILLARDE.

CCLXXXIII. a. s. F. C.

1. Passa-
meze.



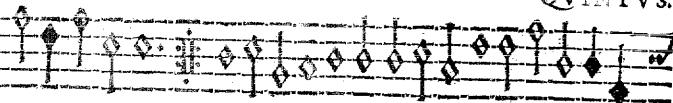
CCLXXXIV. a. s. F. C.

Gaillarde.



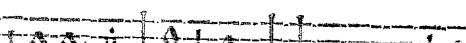
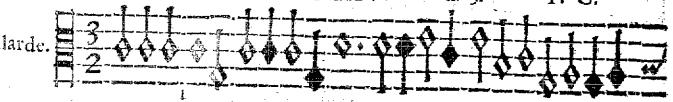
QVINTVS.

68



CCLXXXV. a. s. F. C.

Gaillarde.



QVINTVS.

CCLXXXVI. à. 6. F. C.

z. Passameze.



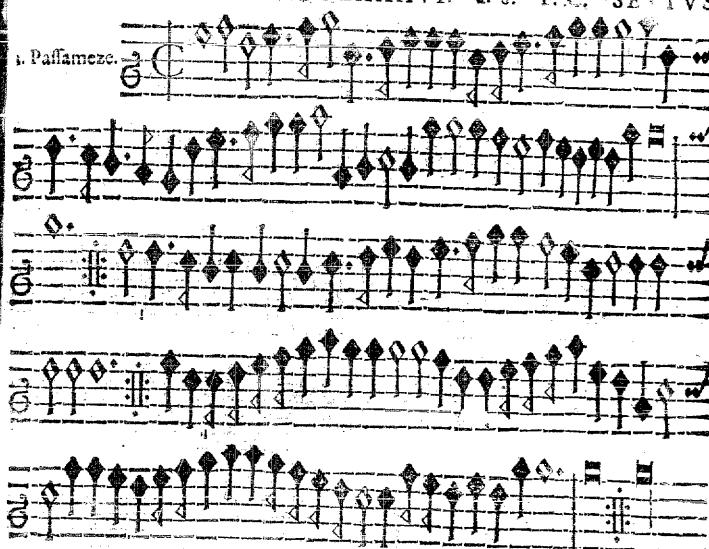
CCLXXXVII. à. 5. F. C.

Gaillarde.



CCLXXXVI. à. 6. F. C. SEVTVS.

z. Passameze.

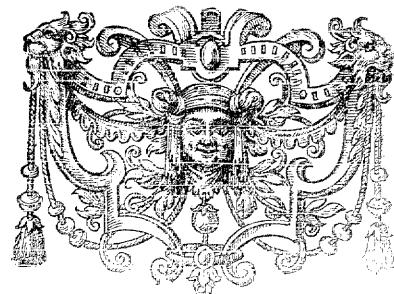


M

SEXTVS.

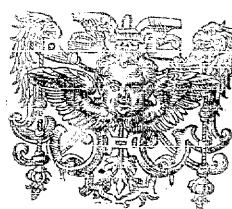
CCLXXXVIII. à 6. F. C.

3. Passemez
pour les cor-
netz.



CCLXXXVIII. à 6. F. C. QVINTVS.

3. Passemez
pour les cor-
netz.

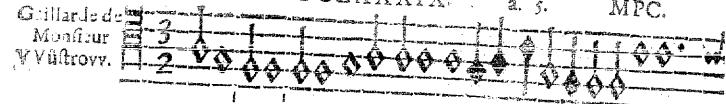


QVINTVS.

CCLXXXIX.

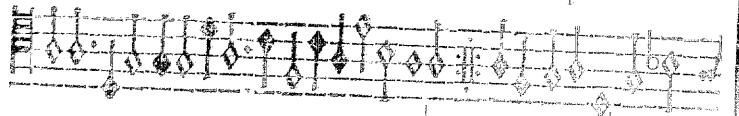
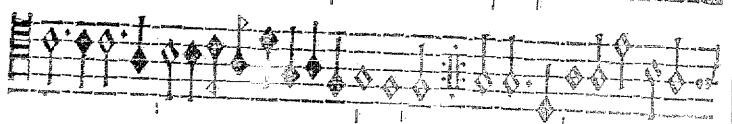
a. s. MPC.

Gaillarde de
Monsieur
Vilfetrov.



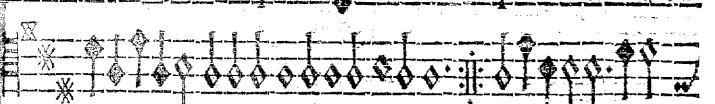
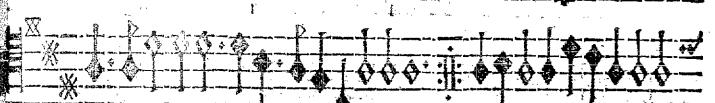
26232126232126232

CCXC. a. s. MPC.



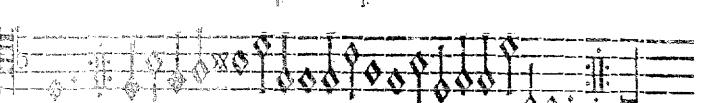
CCXCI. a. s. MPC. QVINTVS.

Gaillarde.



26232126232126232

CCXII. a. s. MPC.



26232126232126232

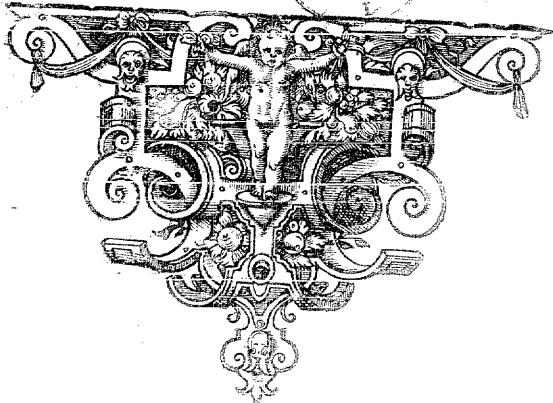
QVINTVS.

CCXIII.

a. s.

MPC.

Gilliarde.



Wolffenbüttel/

Bedruckt in Fürstlicher Druckerey.

In Verlegung des AVTORIS.

Im Jahr

M. DC. XII.

