MICHAEL PRAETORIUS

Dances from *Terpsichore*

from Syntagma III (1612)

In modernized notation for flexible ensembles of all types

CCXCIV. - CCCVIII. à 4

Complete Galliards

for 4-part mixed ensembles

by Michael Praetorius

TERPSICHORE,

Muſarum Aoniarum

QVINTA.

Darinnen

Allerley Frantzöſiſche

Däntze vnd Lieder/

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

Mit 4. 5. vnd 6. Stimmen.

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

C A N T V S.

TERPSICHORE,

The fifth Muse of Aonia

Wherein are contained diverse and sundry
French dances & melodies in the form of :
21 Bransles
13 other dances with curious & droll names,
162 Courants,
48 Voltas,
37 Ballets,
3 Passamezzos,
23 Galliards,
and 4 Reprinses

For 4, 5 & 6 parts
As the French dancing-masters in France play them and which can be well used to entertain and delight Princely tables and at banquets.

In the year 1612.

About this Terpsichore Edition:

This new edition is based on the original version of the complete Syntagma Musicum by Möseler Verlag Wolfenbüttel, edited by Friederich Blume.
The Terpsichore section was edited by Gűnther Oberst (1931). The actual score was created from the original part-books (typeset in old notation with no meters) complete with copious editorial notes on discrepancies etc.
It faithfully retained Praetorius' clefs, meters, time signatures, key signatures & repeat markings even though some were confusingly inconsistent.
This edition has retained the original keys but modernised the meters & time signatures and rationalised the accidentals. Repeats and da capos have been written out in full, in some cases containing suggested ornamentation for variety.
The various dances have been assembled into 'suites' in much the same order as the Möseler edition but are available individually by catalog number. Likewise the parts (in a variety of clefs & transpositions for mixed ensembles). Ensembles are free to construct their own favourite suites.

Listening resources: (YouTube)

Collegium Terpsichore; Fritz Neumayer
Early Music Consort of London; David Munrow
New London Consort; Philip Pickett
Praetorius Consort: Christopher Ball
Voices of Music: van Proosdij
Ricercar Consort; Pierlot/Fernandez
La Fenice; Jean Tubery
La Bande des Luths; Philippe Mayleet
Accademia del Ricercare; Pietro Busca.
Westra Aros Pipers: Bertil Farnlof
The Toronto Consort
Renaissance d'un Orgue; Jean-Charles Ablitzer
Doulce Mémoire; Denis Raison Dadre
Hammered Dulcimer; Carole Koenig

CCXCIV. - CCCVIII. à 4
Complete Galliards for 4-part ensemble
by Michael Praetorius

Terpsichore was a massive project undertaken by Praetorius (M.P.C.) in 1612 to publish a collection of popular French courtly music, mostly from the famous French Dancing Masters at Versailles whom M.P.C. respectfully acknowledges in the titles.

Ballet at the royal court (the 'Ballet de cour') was one of the glories of French cultural life.

To quote Erika Schneiter, renaissance dance expert (notes for the excellent Ricercar recording):

> "As a rule, balls lasted for eight hours or more. The beginning followed a set ceremonial pattern: the senior person present opened the ball with his partner, and the next in line gradually joined in the dance.
> The great dance, though nearing the end of its popularity, was still the Pavane. "It cometh from Spain, and is a passing grave proud and stately dance." "The Pavane is easy to dance, for it consisteth merely of two single paces and a double pace forwards, followed by the same again backwards." (So says Arbeau).
> The main thing about the Pavane was to see and be seen. "A nobleman can dance the Pavane with sword and beret... the ladies with lowered eyes flled with virgin modesty... " That this modesty was one of the foremost principles of good behaviour for those born into Society can be gathered from the following description of the dress: "Kings and princes dance the Pavane on festive occasions to show themselves off to one another in their ostentatious cloaks and robes of state. They are accompanied by queens, princesses and Ladies of the Bedchamber. They drag the flowing trains of their garments up to fve yards behind them, or else let them be carried by their ladies-in-waiting. Thus they make their way two or three times round the hall, or dance perhaps up and down the middle of the room, turning about when they reach the end."
> Regretfully, Arbeau realised twenty years before the "Terpsichore" that the great dance must eventually be superceded by other newer ones. Praetorius supplied 3 **Passamezzi**, and only l **Pavane**. These are adapted italianate variations of the Pavane, faster, and with tasteful elaboration of the steps.
> The Pavane's greatest contemporary rival was the **Galliard**, with its mighty springs. In France, the dance was also aptly called the "Five-step": four "sauts mineurs" (little hops) building up to a fnal "saut majeur" (high leap) which fitted the end of the sequence to the cadence in the music. This fundamental step lasted for two bars. The fairly fast hops of the early Galliard developed into even quicker running jumps. Interesting variations of rhythm in Praetorius' music make it seem possible that hops and jumps were themselves freely interchanged. To judge by the almost incomprehensible richness of former step-variations, there seem to have been no limits to the realms of movement employed, so that the Galliard became from what was once just a sprightly pairs-dance, a shows-off piece for each and every good dancer. To the observer, it was a ceaseless approach and retreat by both partners. When the man danced alone, he had the chance to demonstrate his ability in leaping, turning and making artistic passes. The lady didn't jump as high, but she too could show her dexterity and nimbleness in turning."

These pieces would benefit from varied settings on the repeats (high-low, loud-soft, different consorts, call & response, ornamented, etc.). Praetorius himself highly recommends it. He was a famous organist and his own organ (the Copenius organ in Copenhagen containing triple manual & lots of interesting stops) could easily do it. There is very interesting recording available on YouTube.

The parts are available in a variety of keys and clefs so that (e.g.) C, B flat, E flat, & F instruments can all play together in user-friendly registers & keys.

In this edition the score & parts have all the repeats and da capos written out in full according to Praetorius' plans to avoid confusion. Each section has its own rehearsal number for rehearsal purposes.

Alan Bonds,
{abonds@swiftdsl.com.au]
Perth, Western Australia (2021)

Modernizing *Terpsichore* for Modern Players

Terpsichore (part of *Syntagma III*) was a massive project undertaken by Praetorius (M.P.C.) in 1612 to publish a comprehensive collection of popular French courtly music, mostly from the famous French Dancing Masters at Versailles whom M.P.C. respectfully acknowledges in the titles.

I some cases the pieces were given complete in both 4 and 5 parts (e.g. Caroubel), some just the melody line plus bass, some just the melody (labelled Incerti) which M.P.C. harmonized himself.

The article by Peter Holman on the whole project [*Terpsichore* at 400. Journal of the Viola da Gamba Society of Great Britain, Vol. 7 (2013)] is essential reading.

So too is the Translation of the Preface to *Terpsichore* by Bruce R. Carvell. [Journal of the Viola da Gamba Society of America, Vol. 20 (1983)].

What M.P.C. was attempting is very similar to the work of modern musicologists transcribing folk-music - i.e. to faithfully reproduce the pieces as they were given him, not editing or arranging them. The later accepted conventions of meter & mode were not yet established but being rapidly developed in late 16th C. Italy.

They were presented as part-books not scores. [see IMSLP369232-PMLP176492]

The work by the admirable editors of the work by the Möseler Verlag Wolfenbűttel in the same spirit as M.P.C. himself is remarkable - faithfully transcribing the part-books into score form without attempting to edit or 'correct' anything. [see IMSLP342801-PMLP176492]

As a result the modern musician confronts a bewildering array of anomalies and inconsistencies:

- time signatures - the Voltas are notated variously as 6/4, 3/2, 3/1, C3 etc;
  - I have chosen to notate most in 6/8 for consistency
- clefs - give a clue to which instruments preferred. e.g. the alto part is in both treble and alto clef;
- key signatures - are modal not tonal;
- accidentals - literally given to every note (not within the bar), no cautionary corrections next bar;
- slurs and ties - very inconsistent both within and between pieces;

In 'modernizing' the score I have:

- transcribed time signatures to more familiar modern equivalents;
- attempted to spell out some of the hemiolas using beaming;
- not altered key signatures, but regularized repeated accidentals and added cautionary accidentals;
- chosen alto clef for the alto/tenor part, but parts in treble and tenor clefs will be available;
- slurs & ties are standard - but suggested added slurs & ties are dotted;
- labelled the parts simply as S,A,A,T,B - not instr. names;
- written out all repeats & da capos in full to avoid confusion and train-wrecks in performance;
- a transposed version for strings when playing with B♭ instruments who don't like sharps is available;
  - this work-around is not really satisfactory, but the only workable solution
  - it is better for C instruments (alone) and B♭ instruments (alone) to play in the original key.

CCXCIV. à 4.

Gaillarde

M.P.C.

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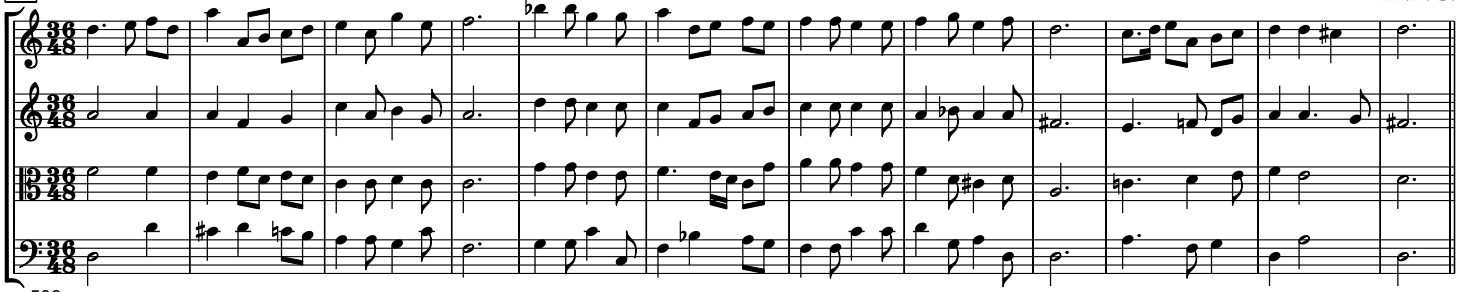

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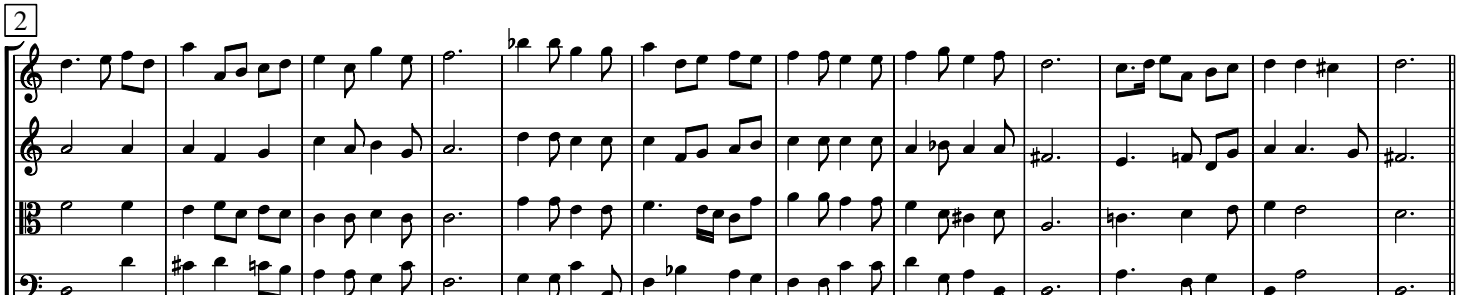

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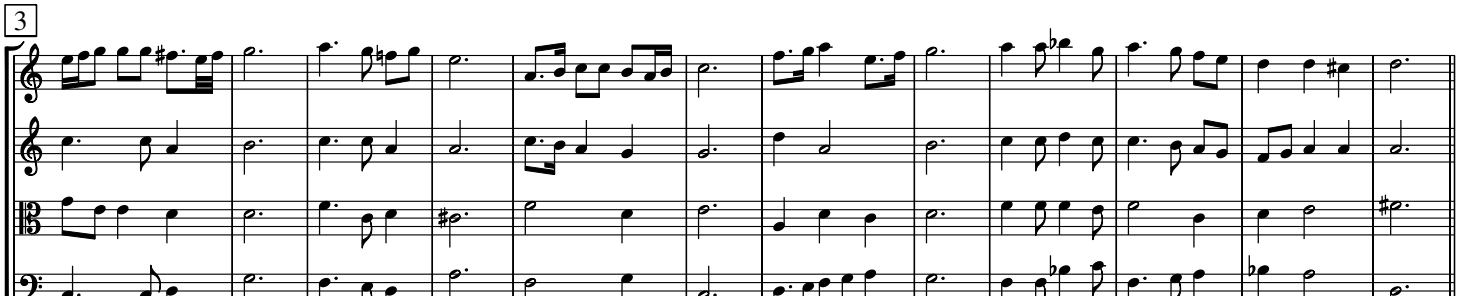

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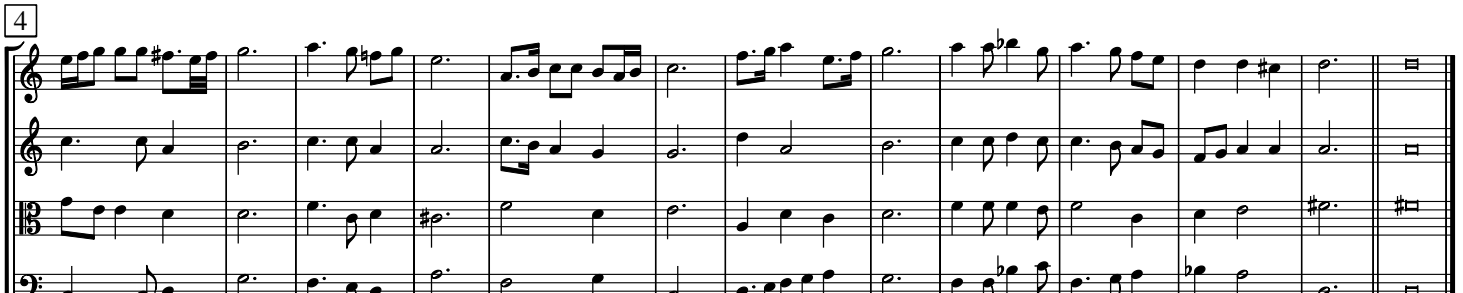

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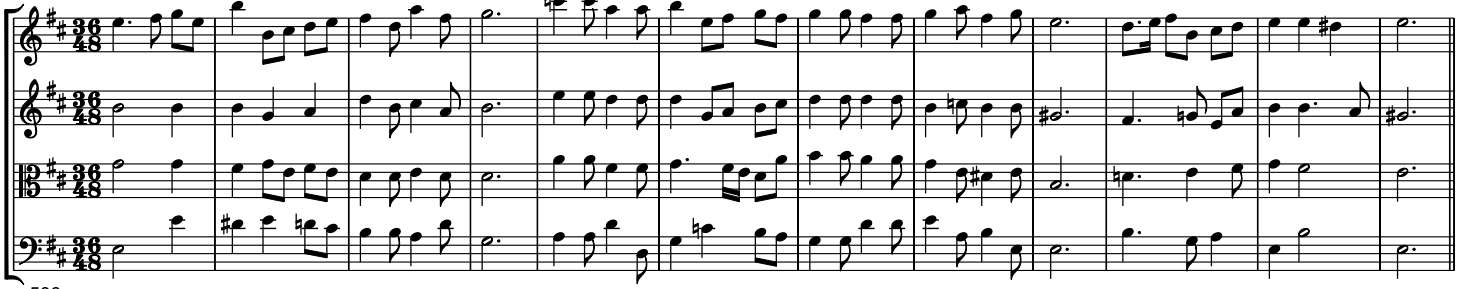
CCXCIV. à 4.

Gaillarde

1 Vivace M.P.C.



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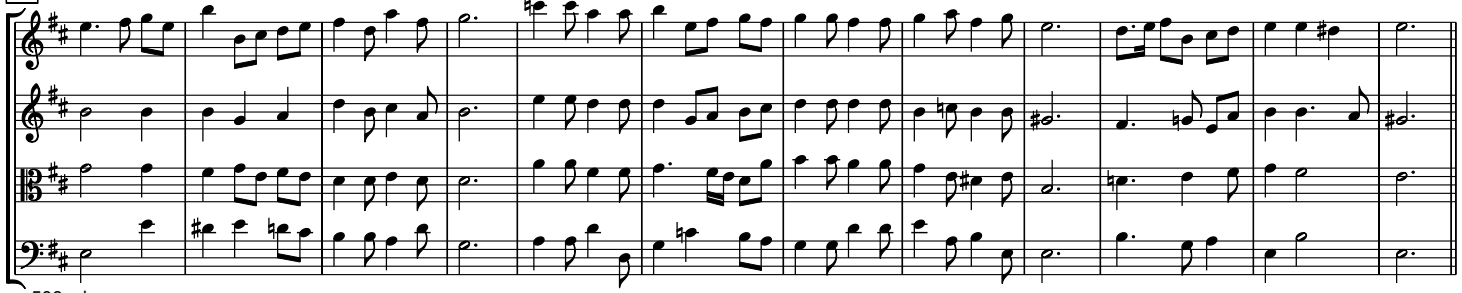

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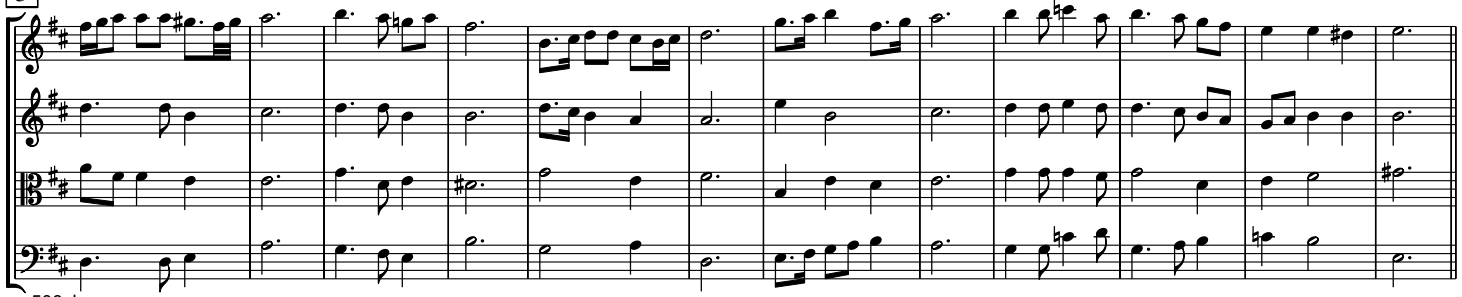

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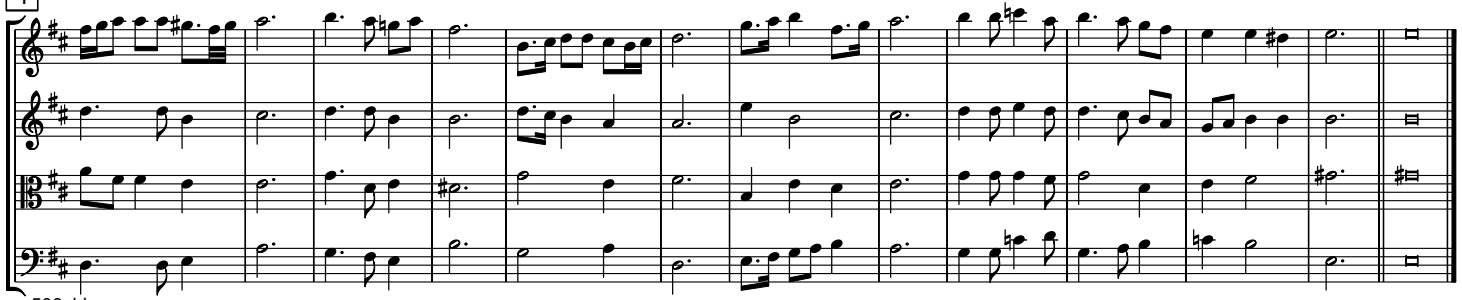

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CCXCV. à 4.

Gaillarde

Incerti.

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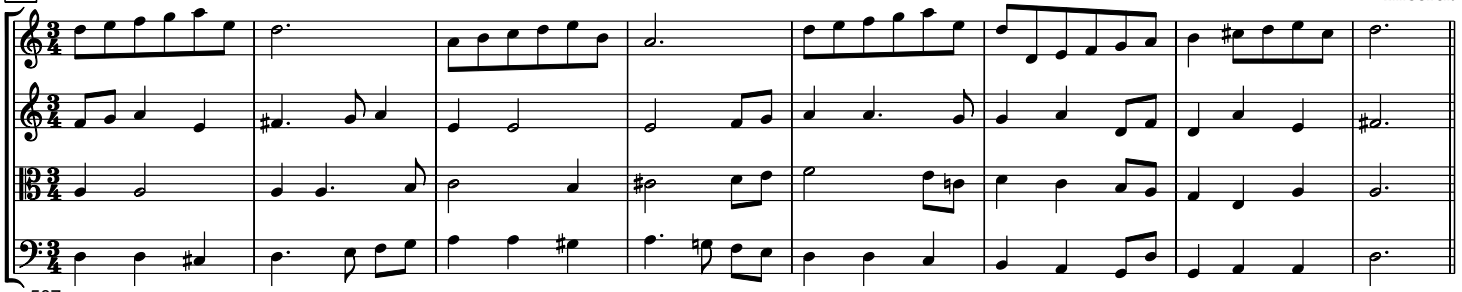

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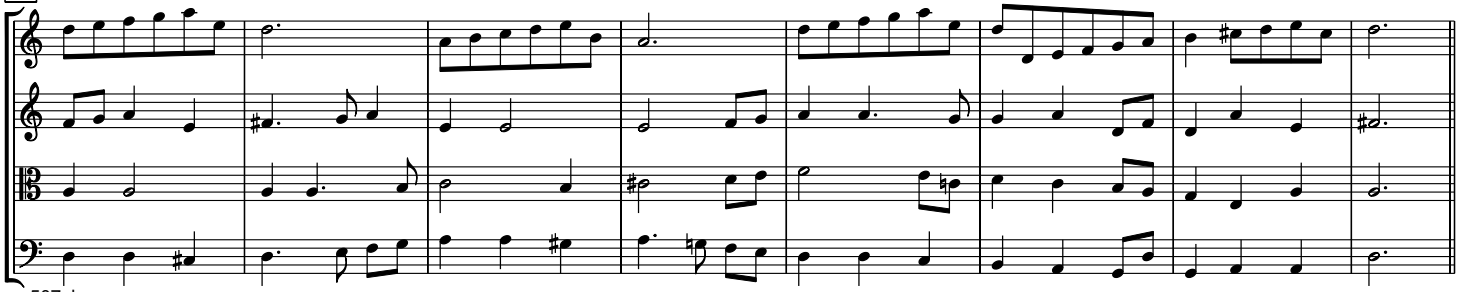

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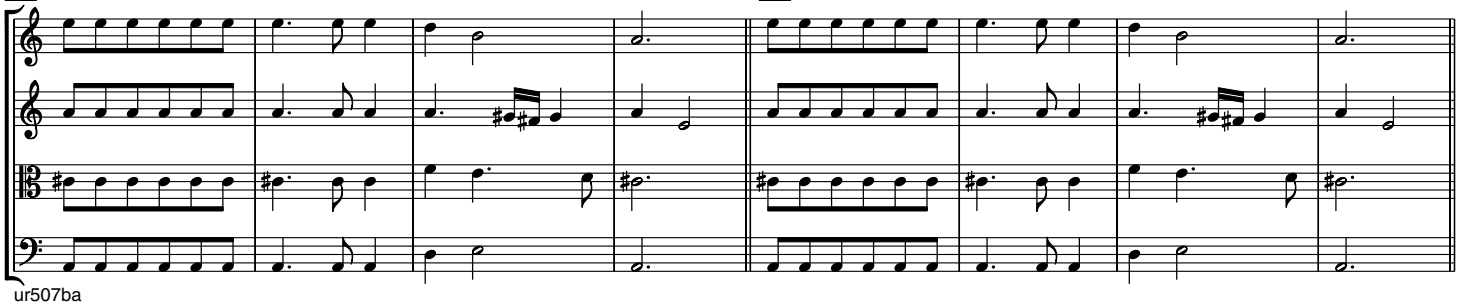

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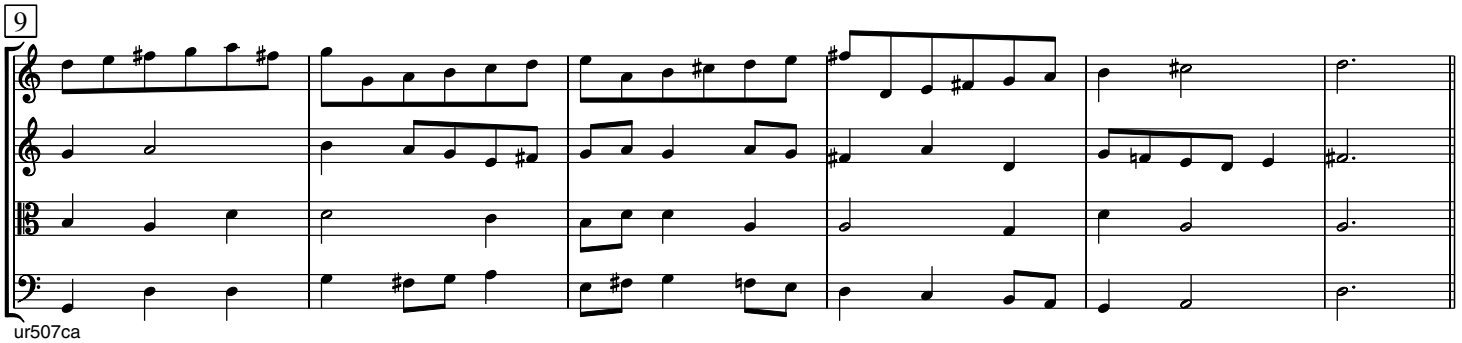

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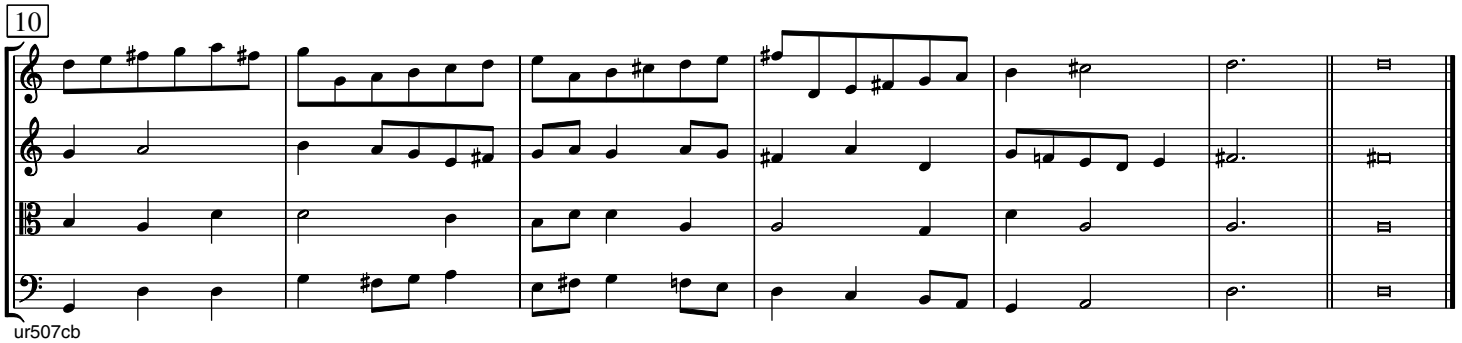

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CCXCV. à 4.

Gaillarde

Incerti.

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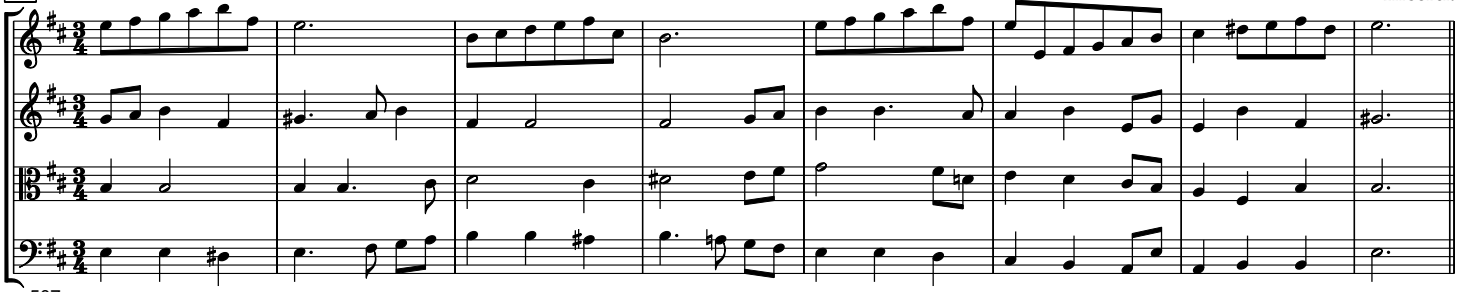

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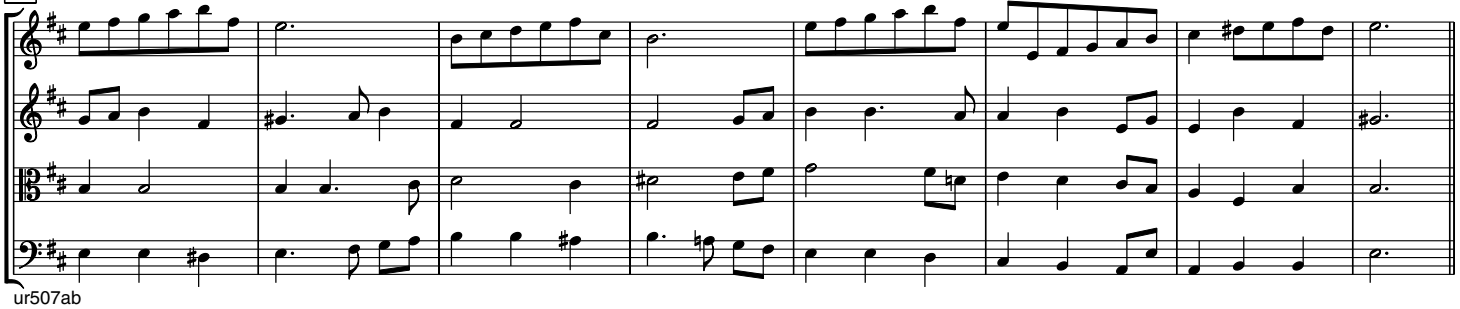

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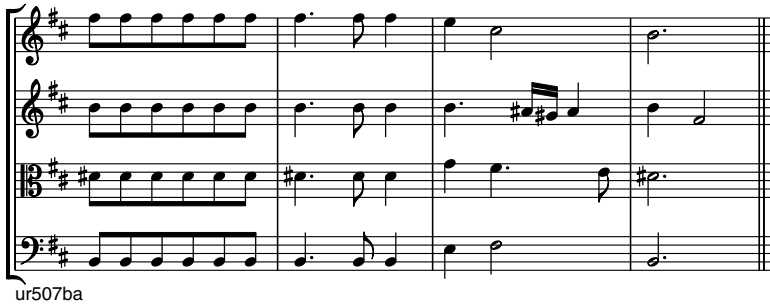

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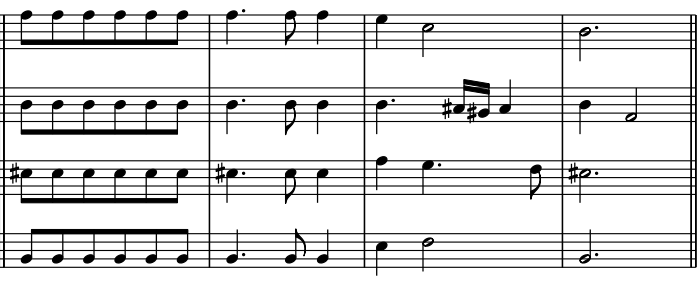

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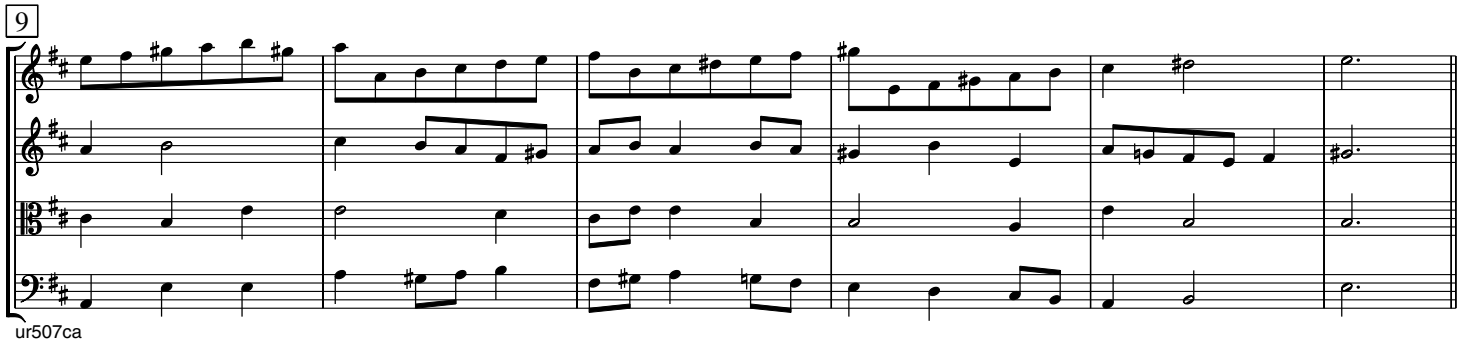

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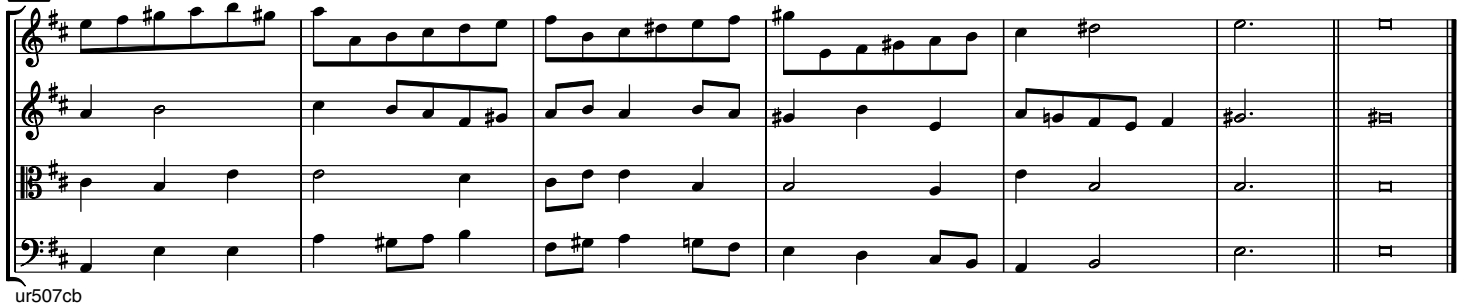

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CCXCVI. à 4.

Gaillarde

Incerti.

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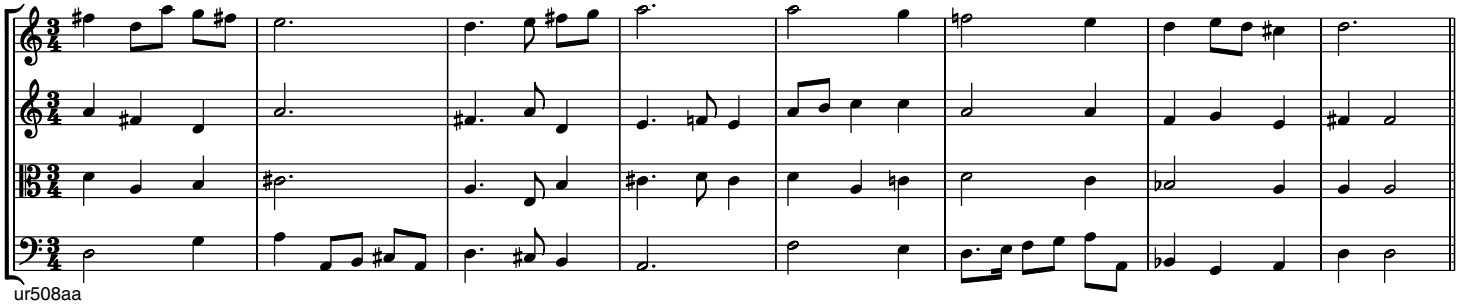

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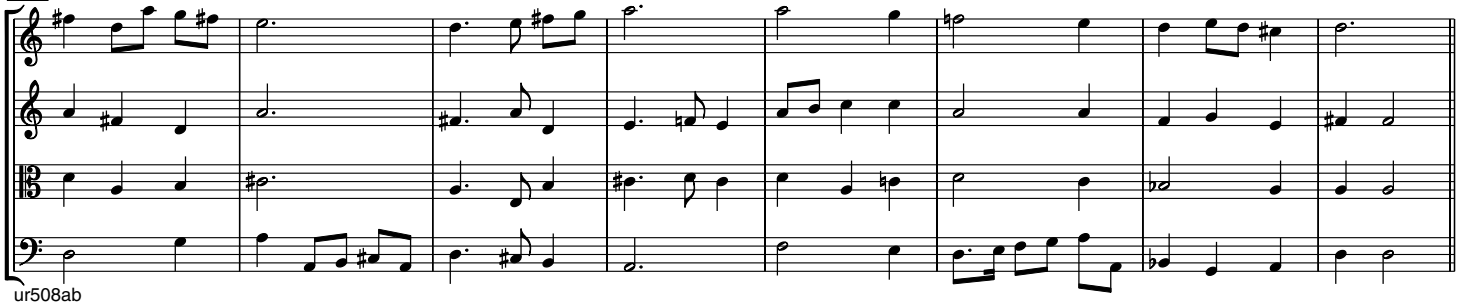

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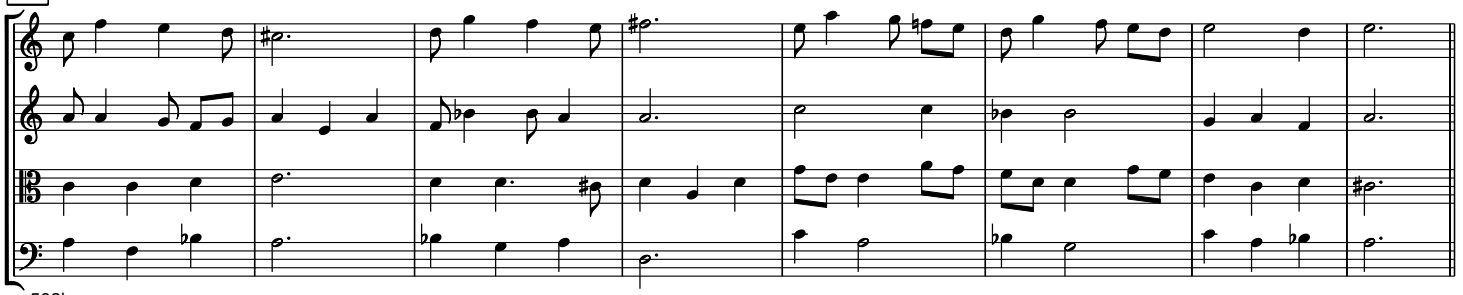

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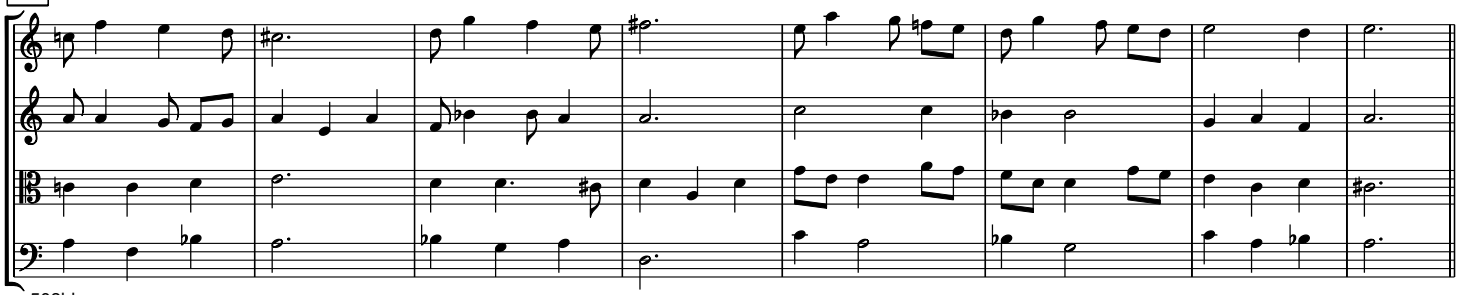

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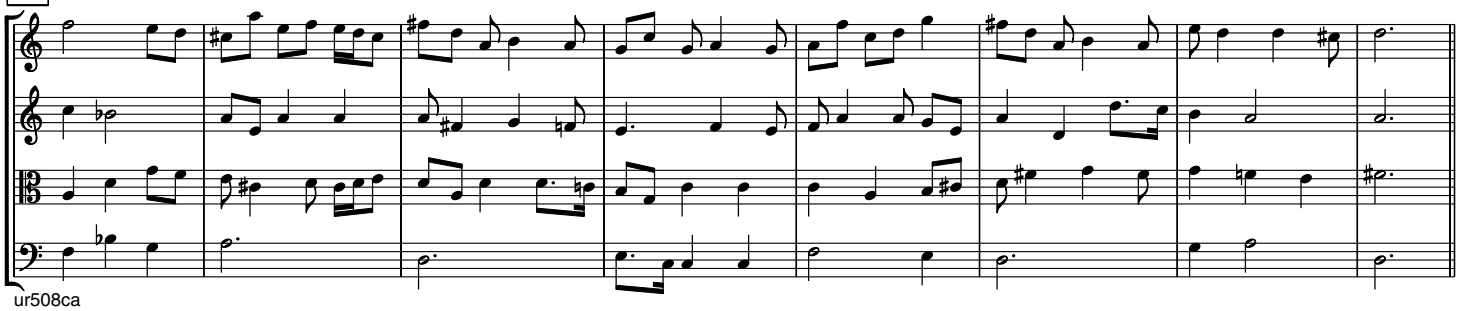

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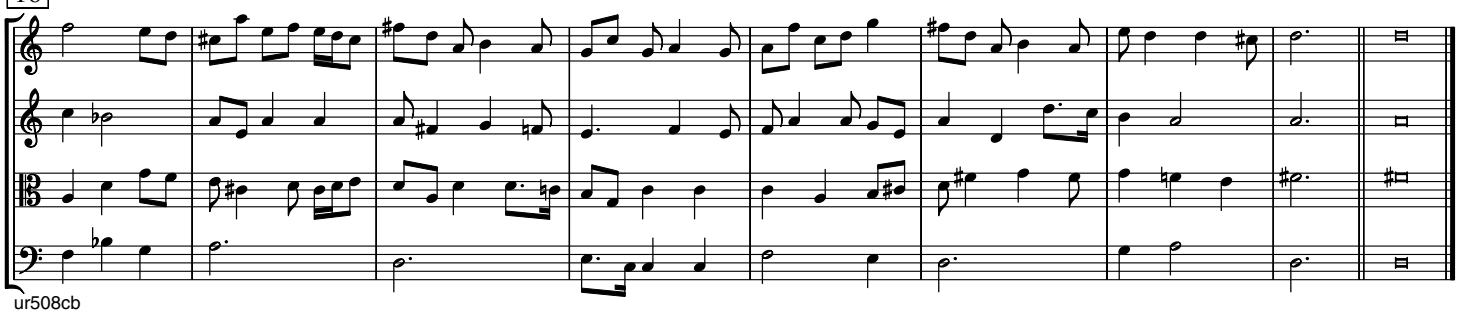

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CCXCVI. à 4.

Gaillarde

Incerti.

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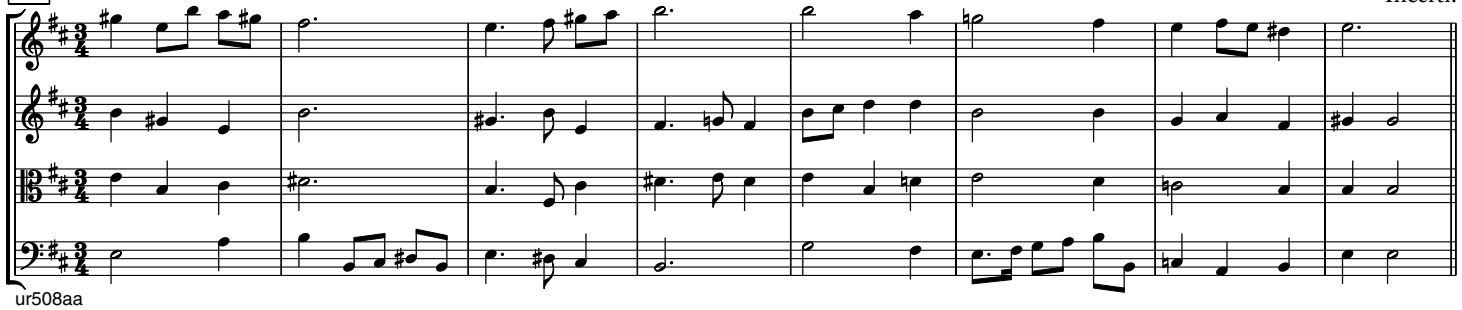

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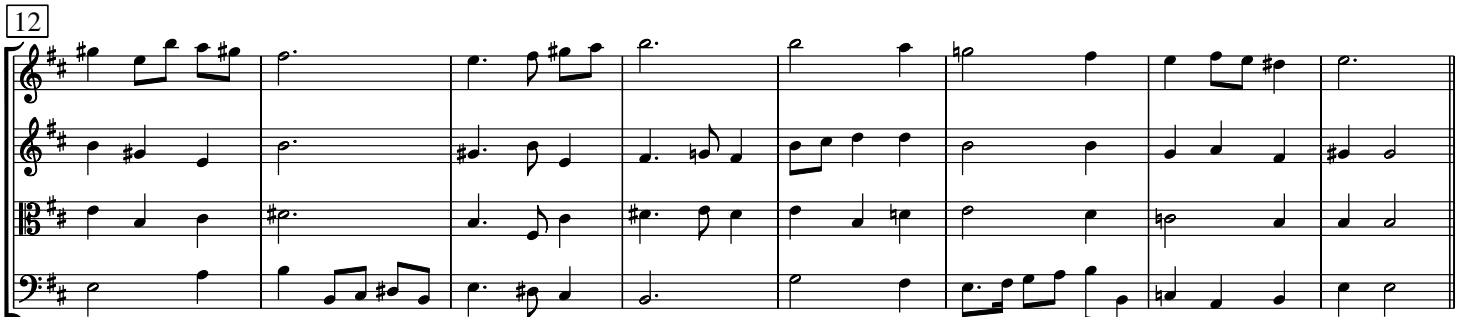

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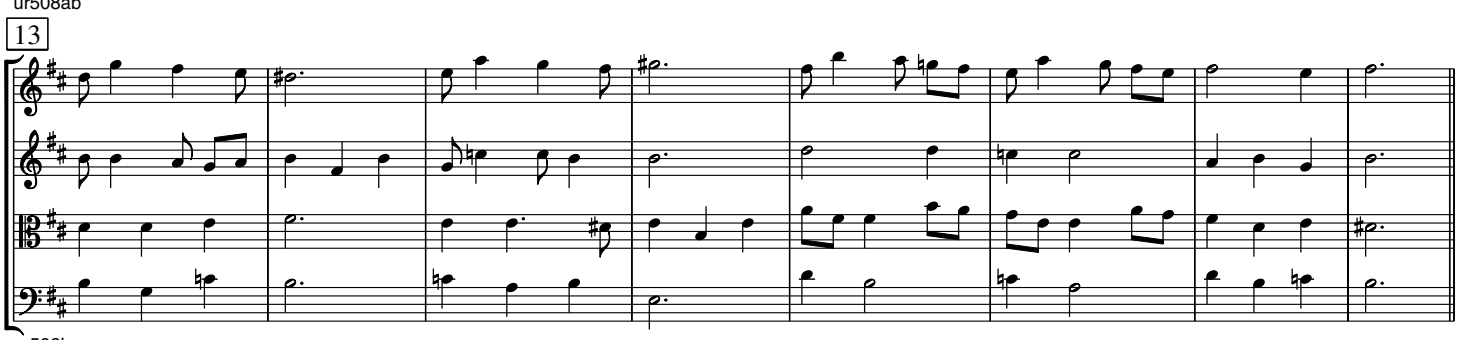

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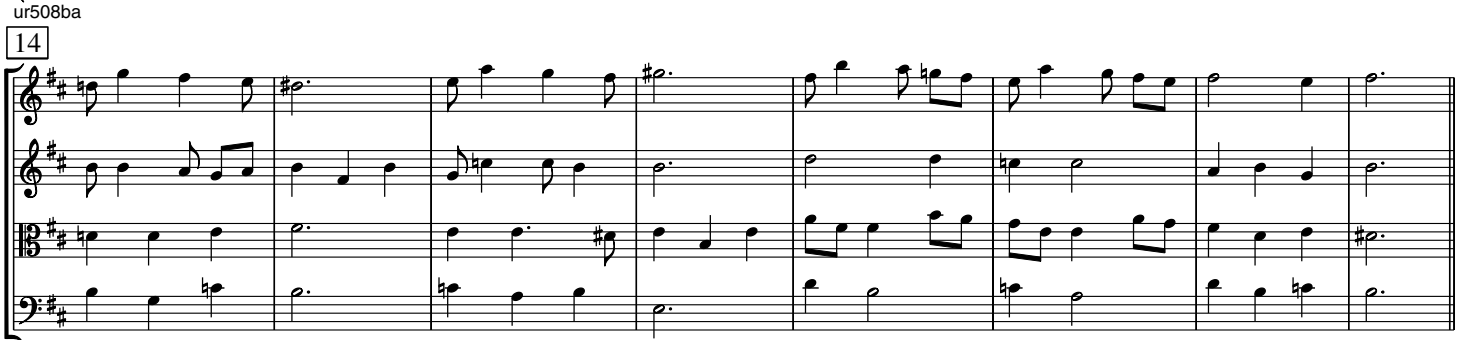

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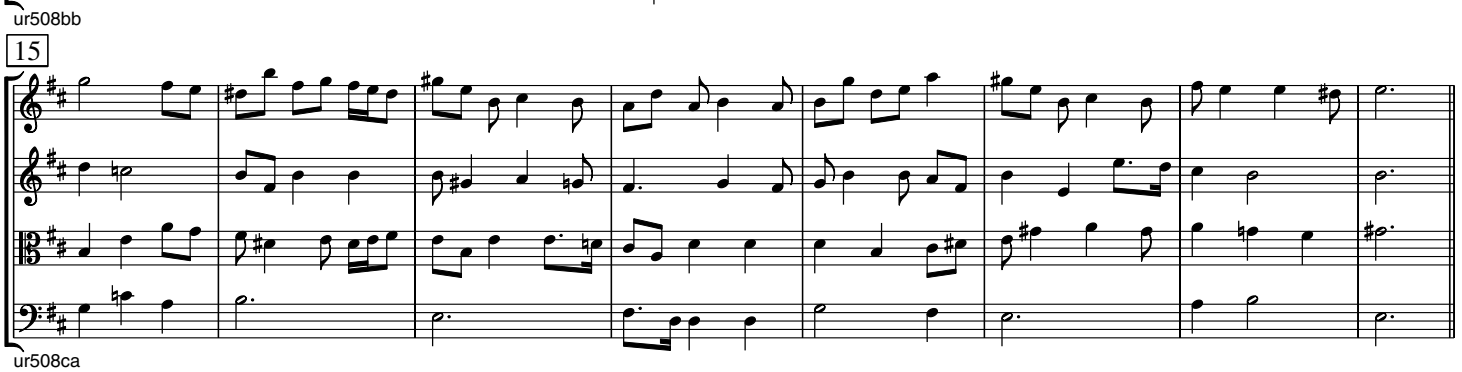

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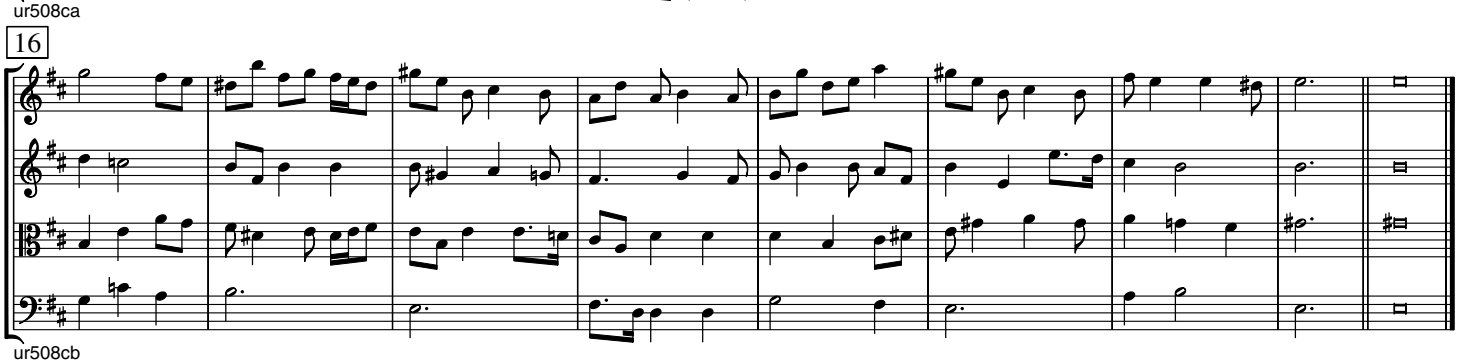

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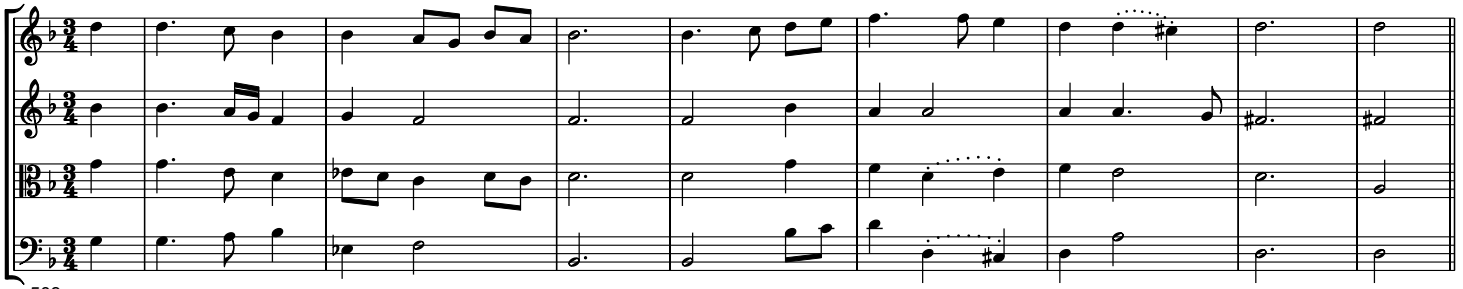
CCXCVII. à 4.

Gaillarde

17 Vivace, 𝅗𝅥. = ca 60

Incerti.



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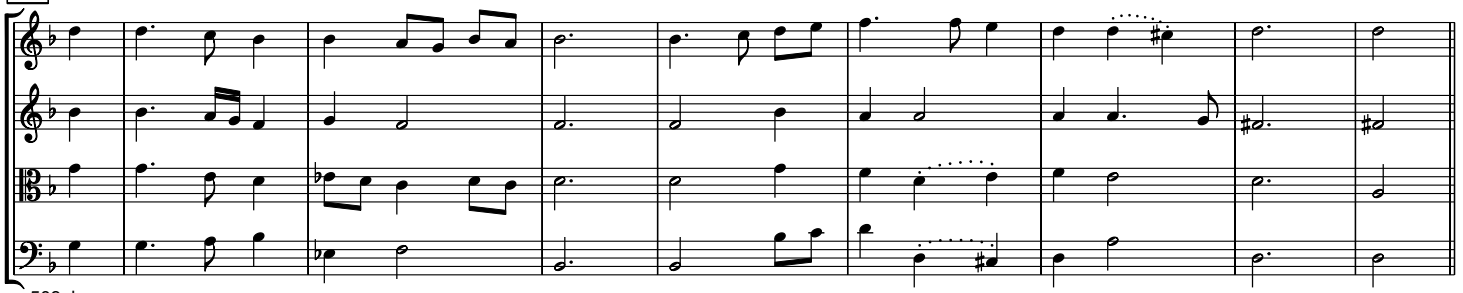

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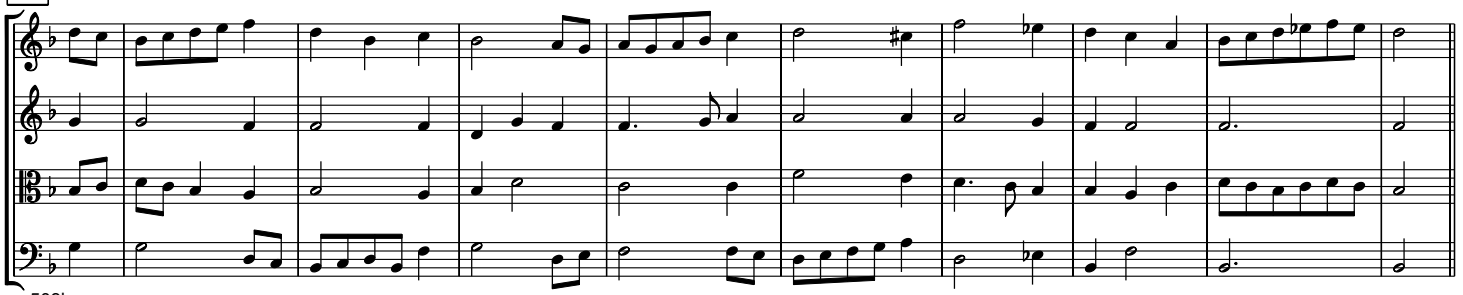

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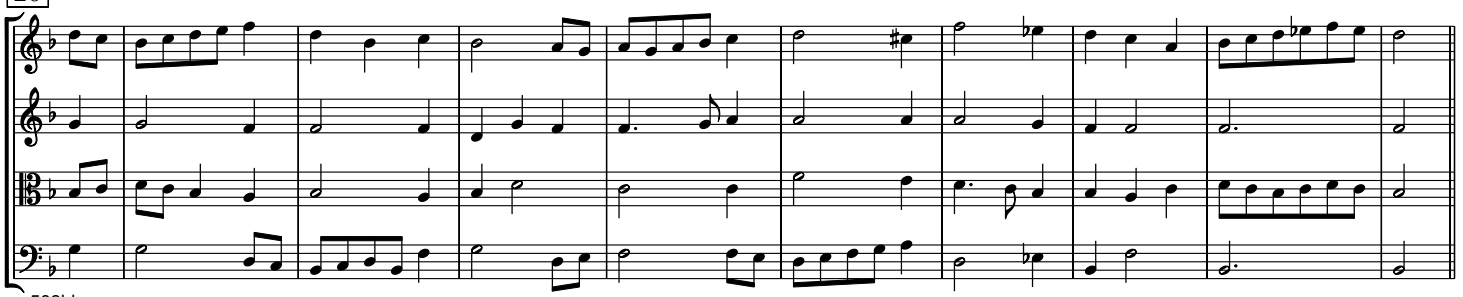

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CCXCVII. à 4.

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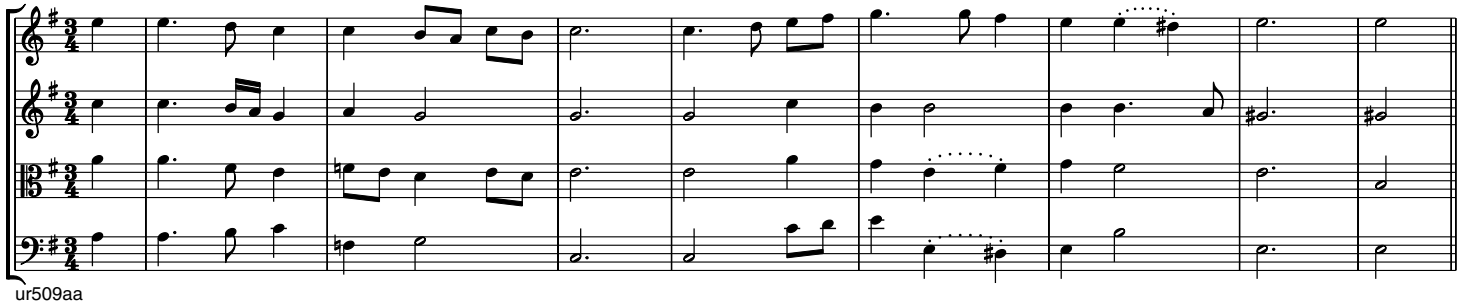
17 Vivace, 𝅗𝅥. = ca 60

Incerti.



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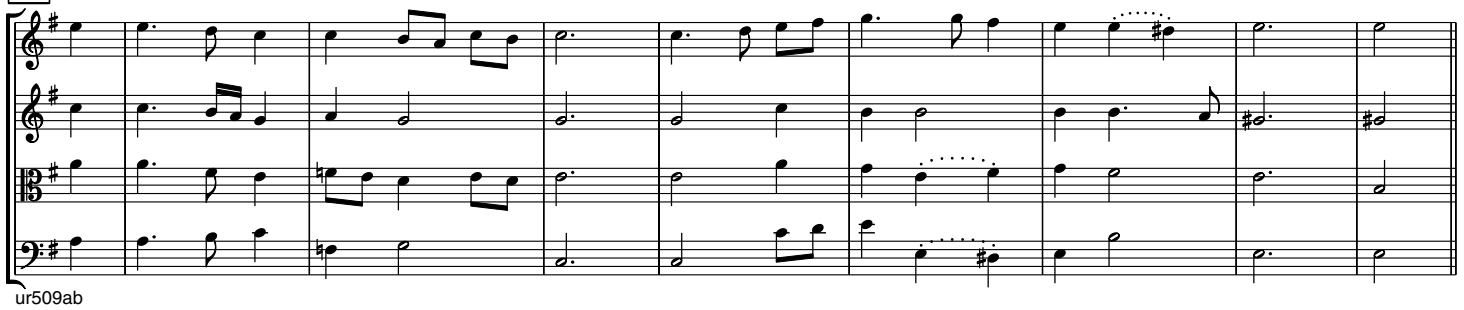

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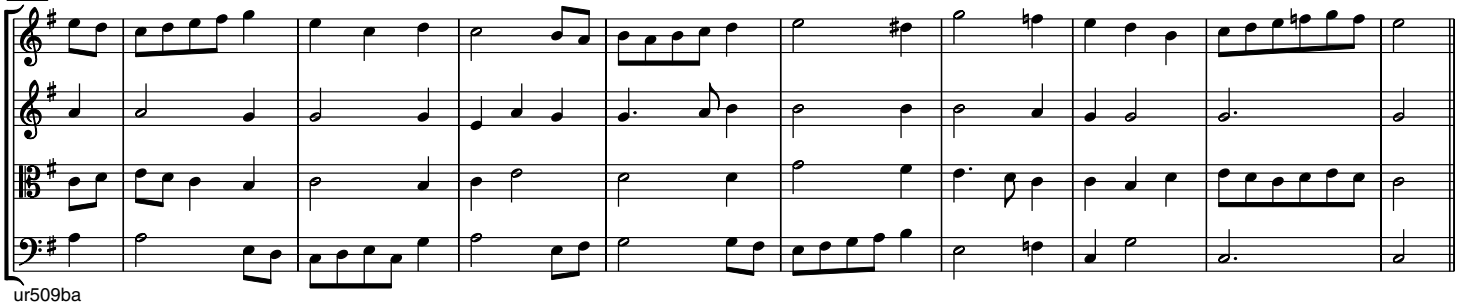

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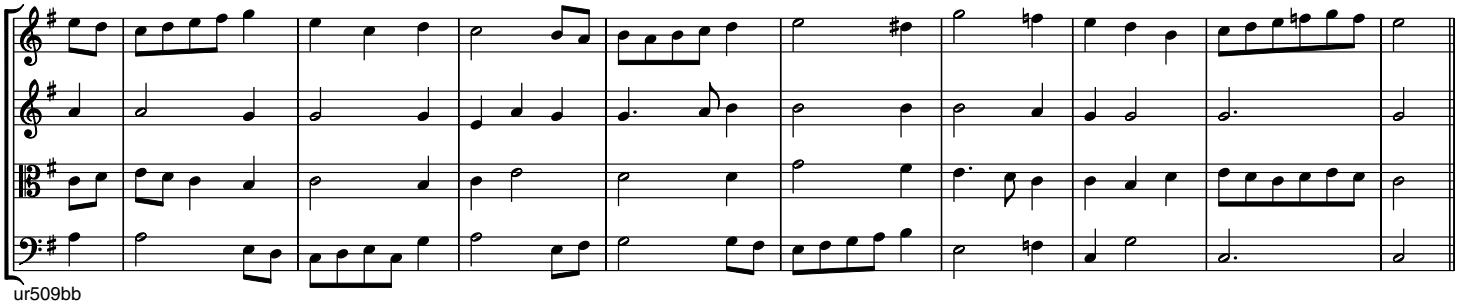

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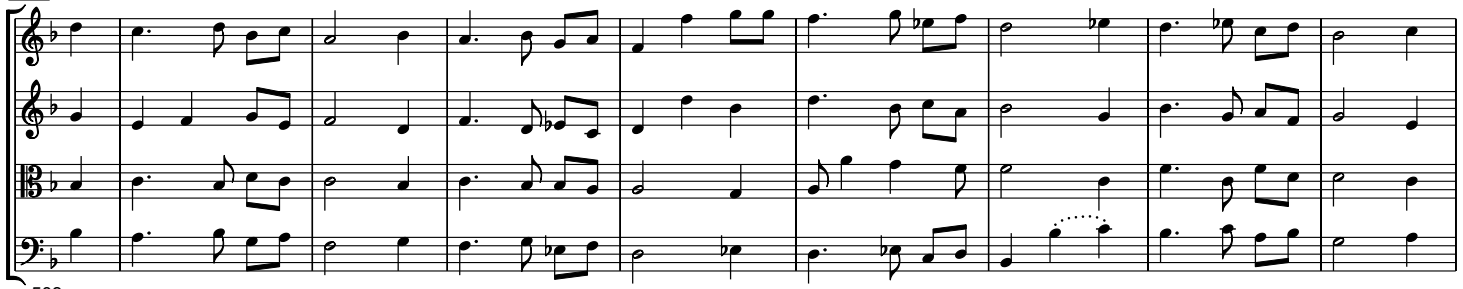

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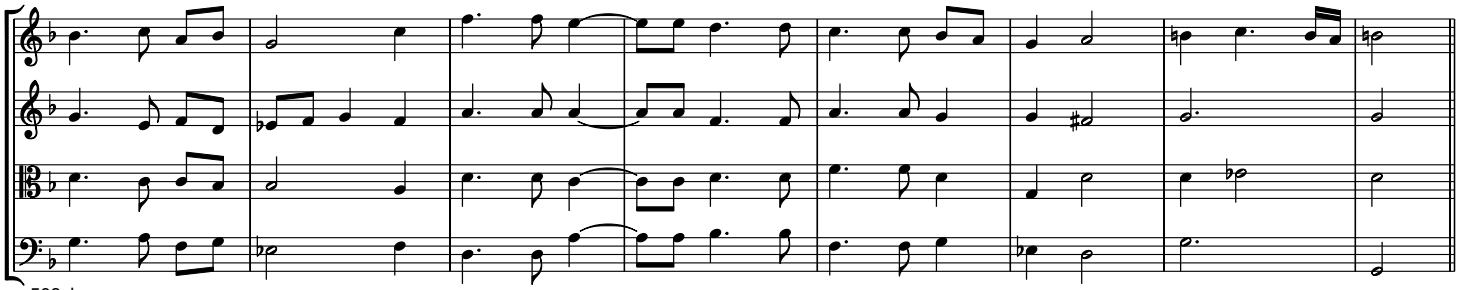

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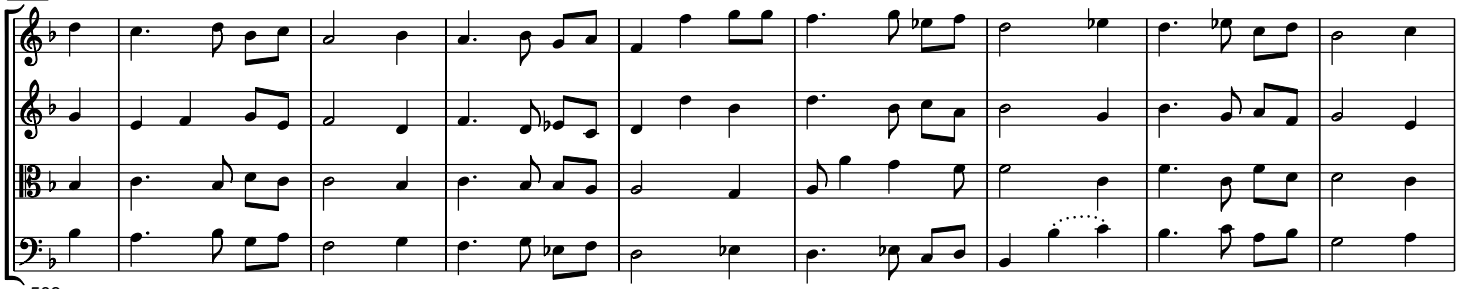

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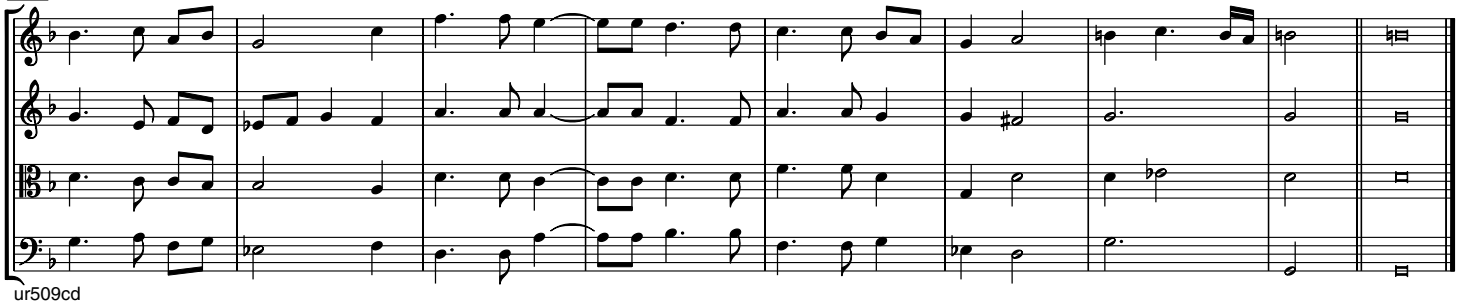

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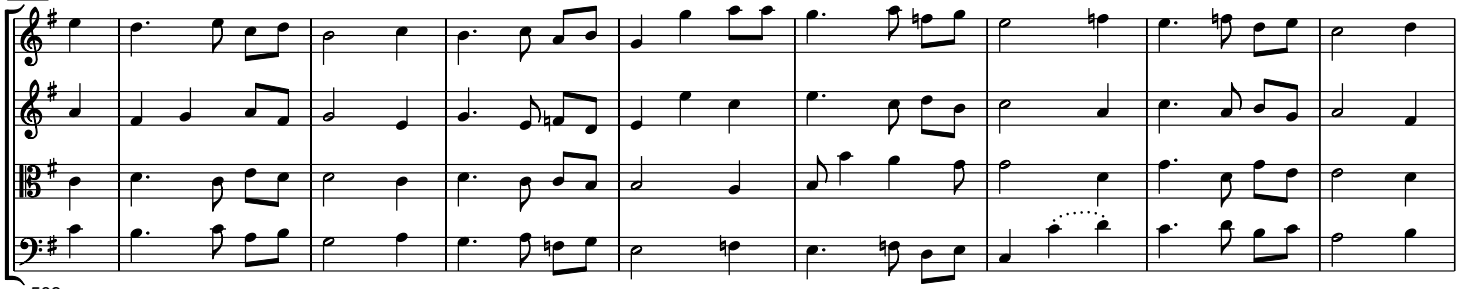

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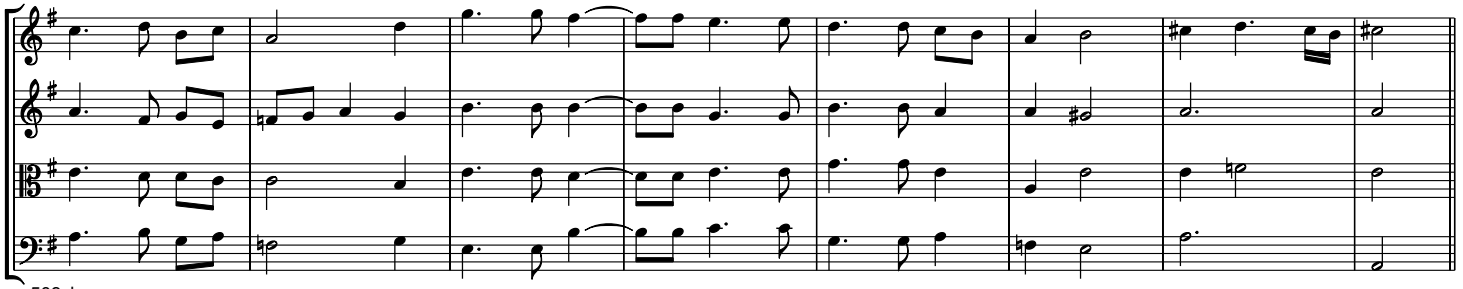

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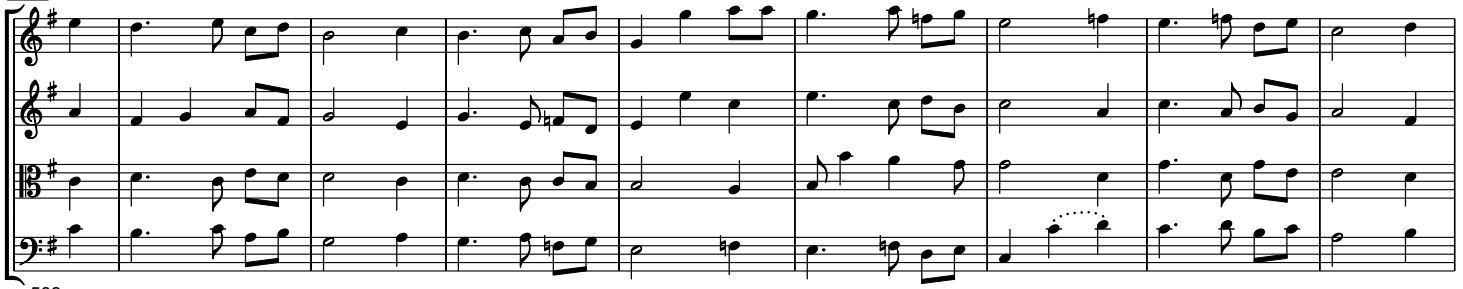

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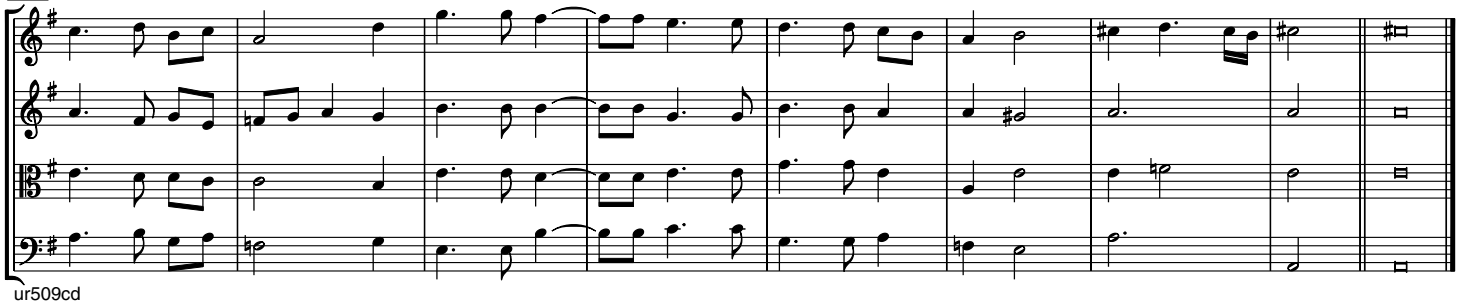


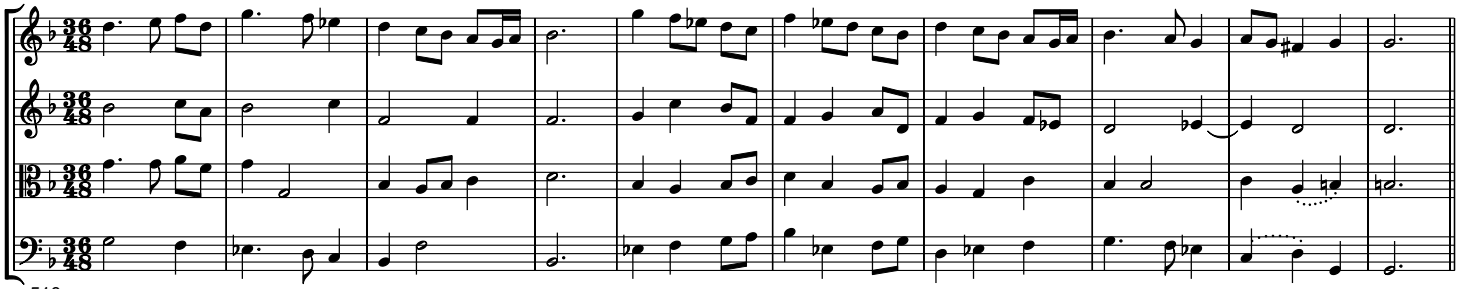
ur509cd

CCXCVIII. à 4.

Gaillarde

23 Vivace, 𝅗𝅥. = ca 60

M.P.C.



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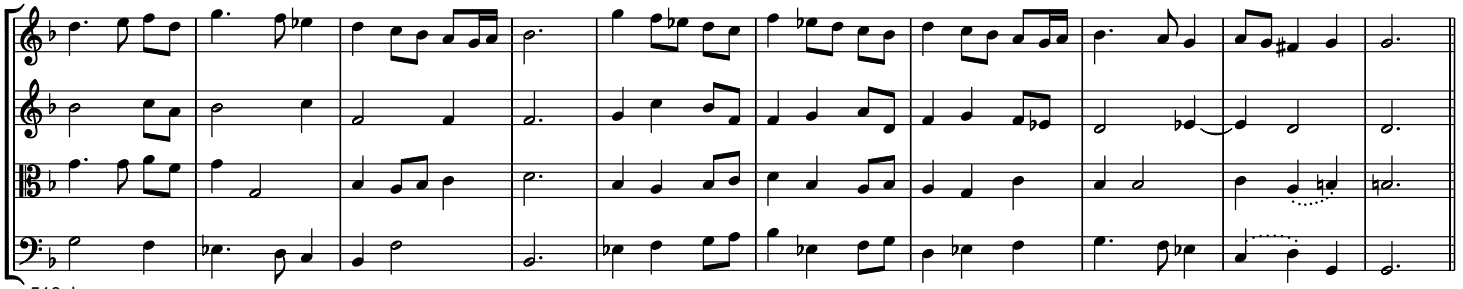

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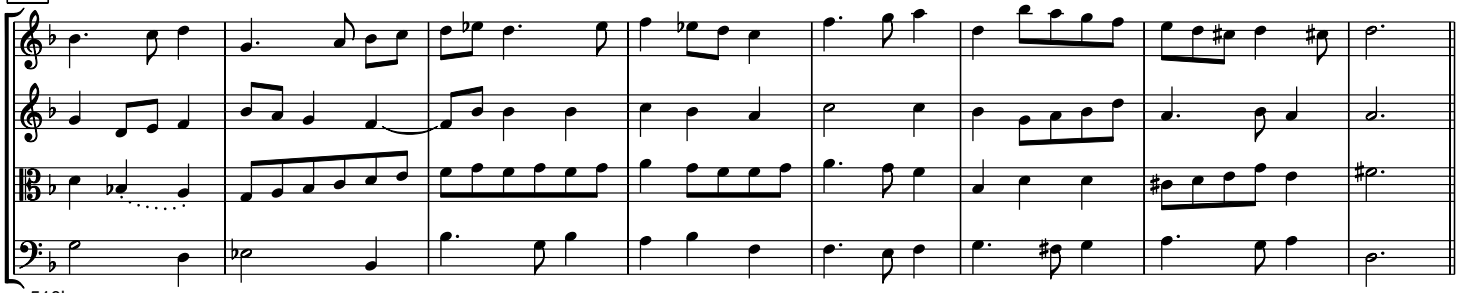

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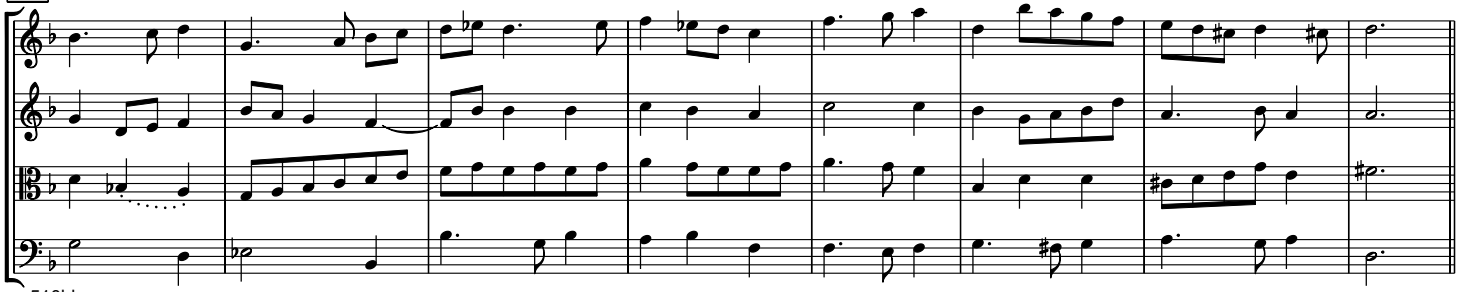


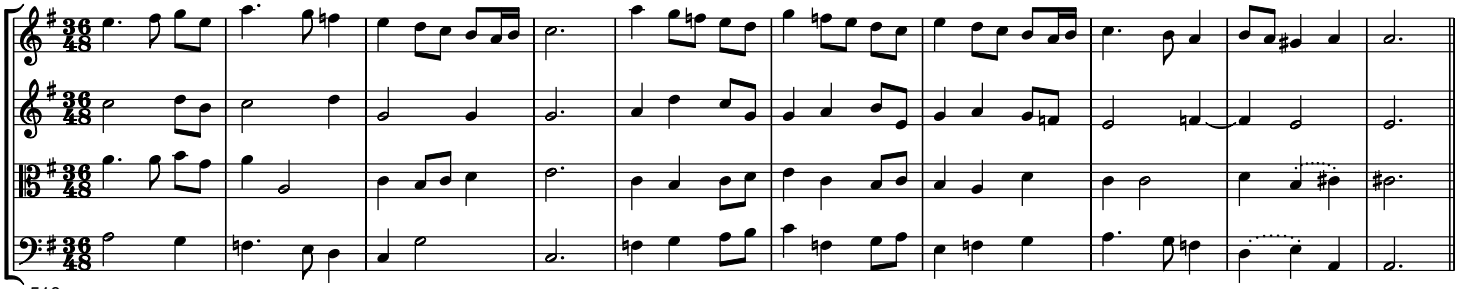
ur510bb

CCXCVIII. à 4.

Gaillarde

M.P.C.

23 Vivace, 𝅗𝅥. = ca 60



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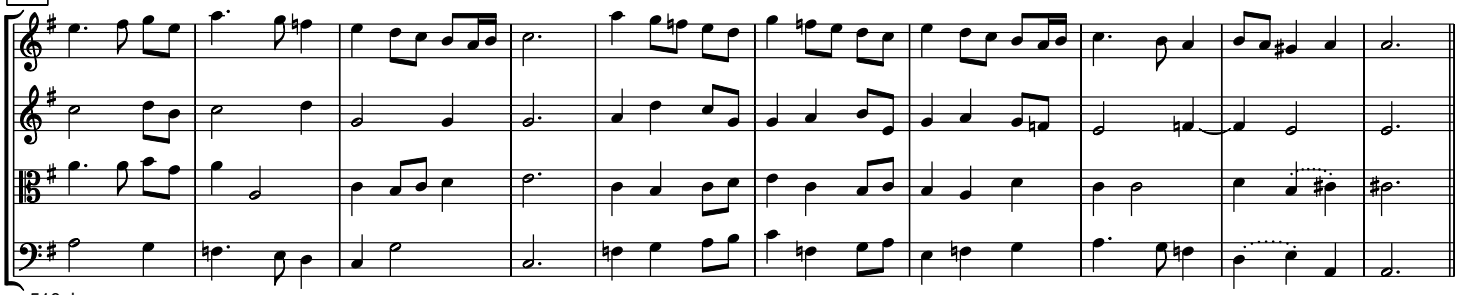

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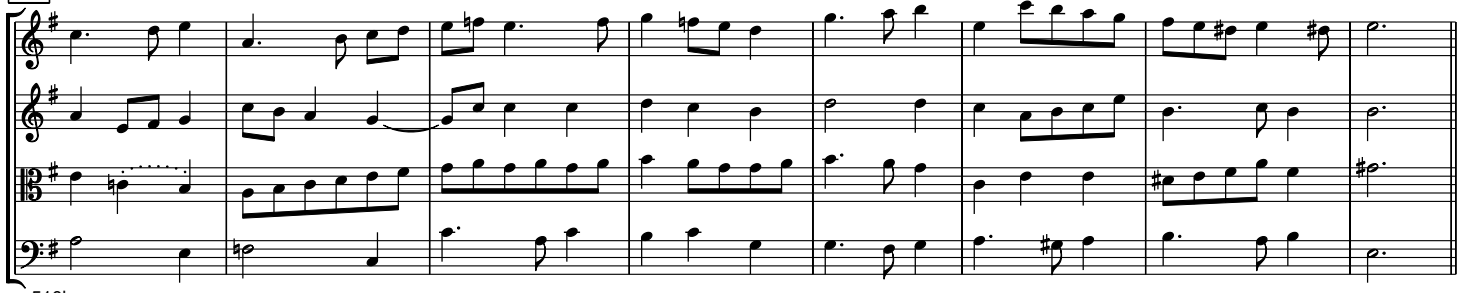

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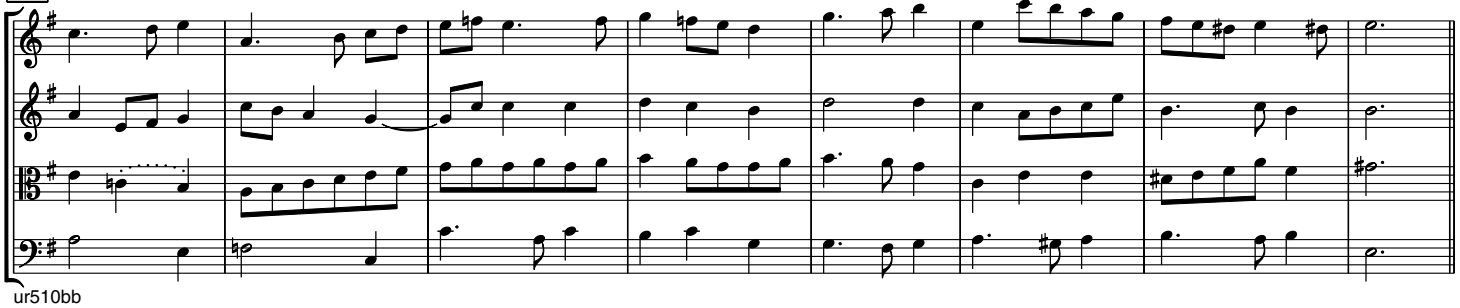

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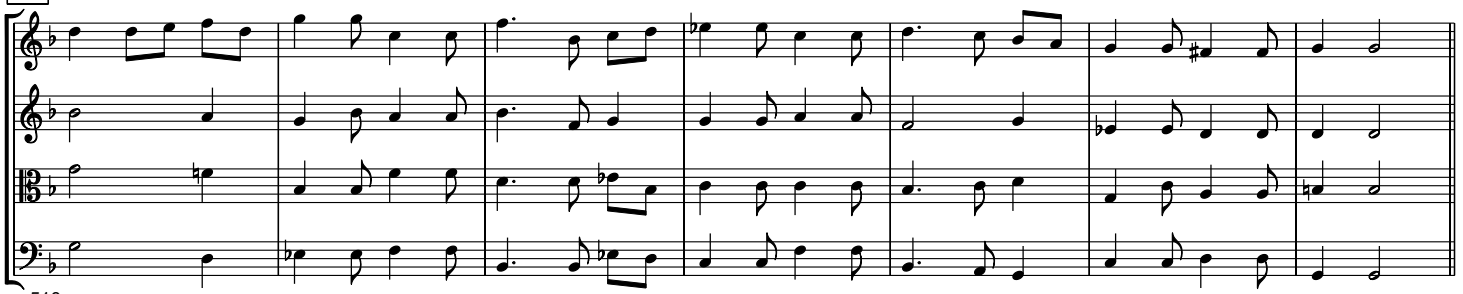

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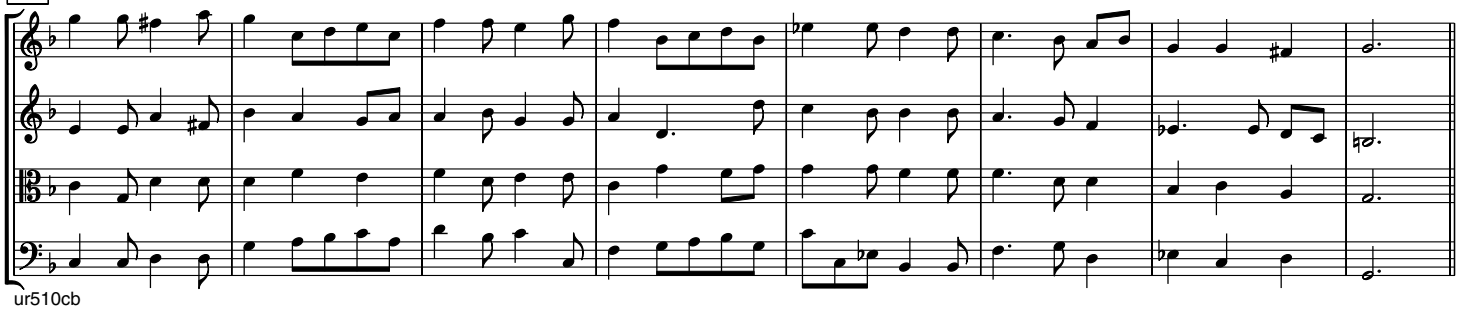

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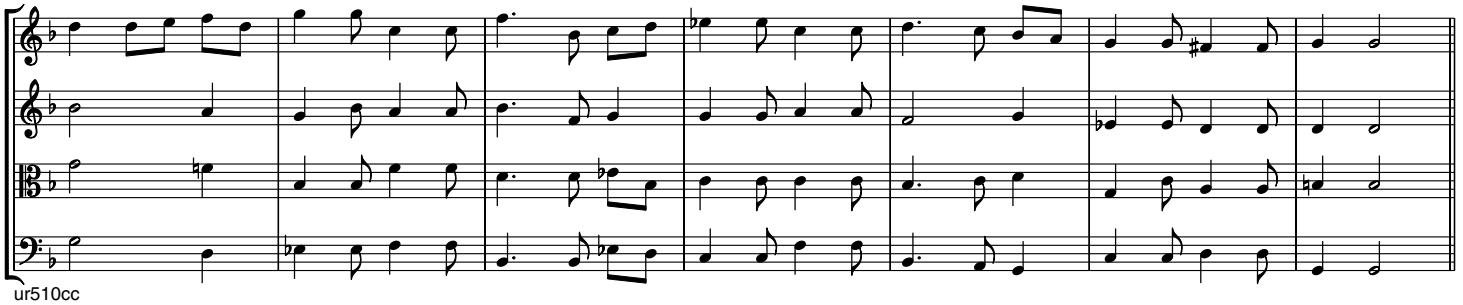

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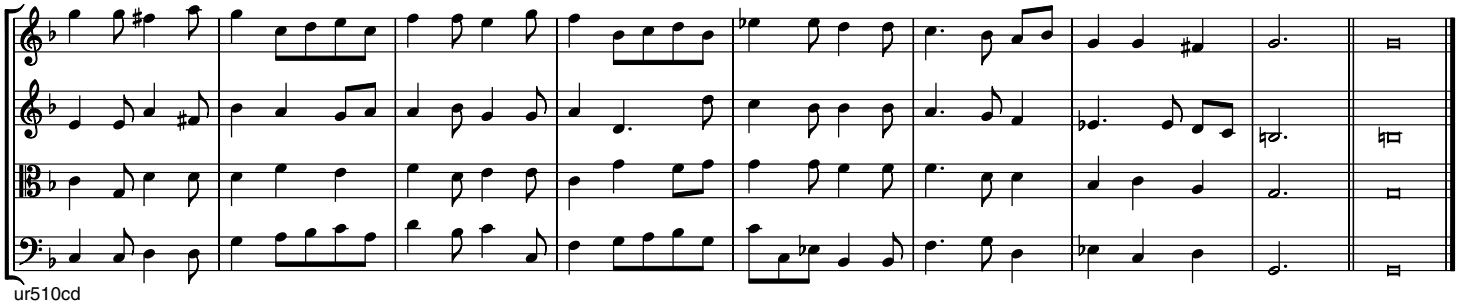

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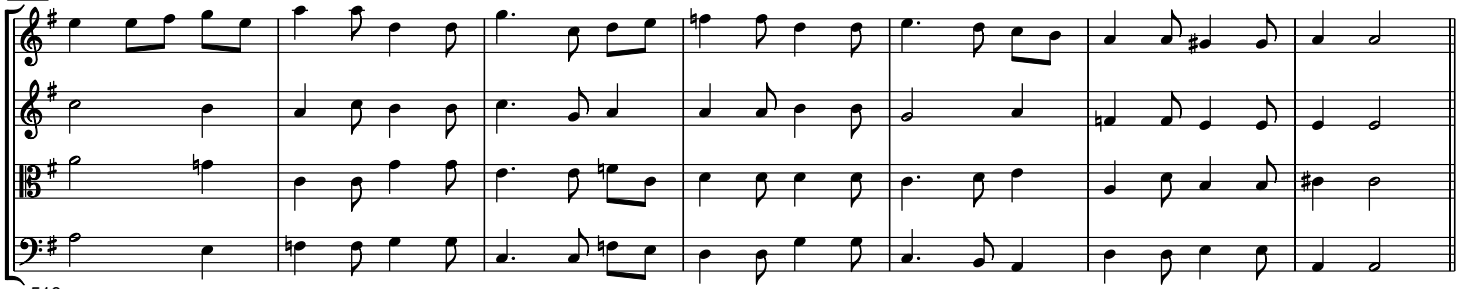

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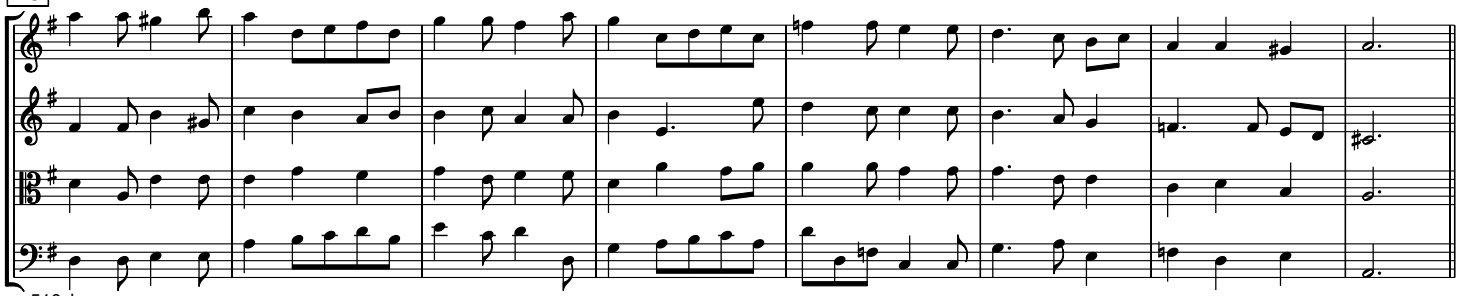

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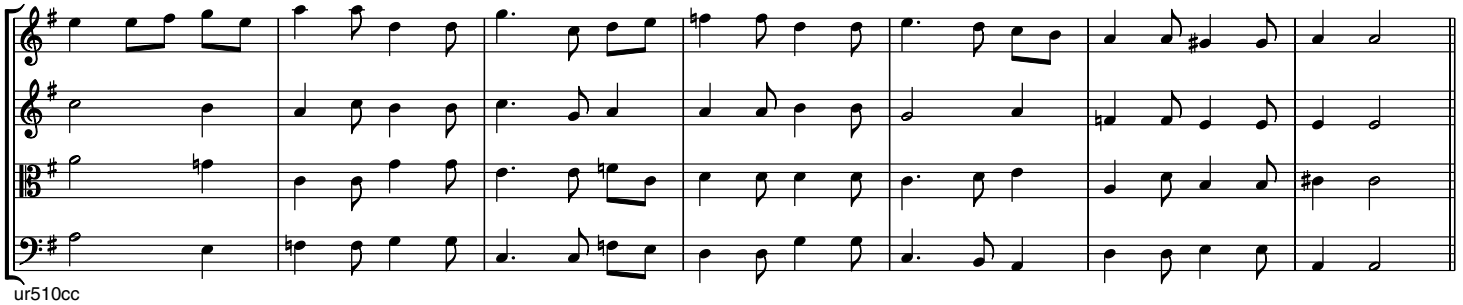

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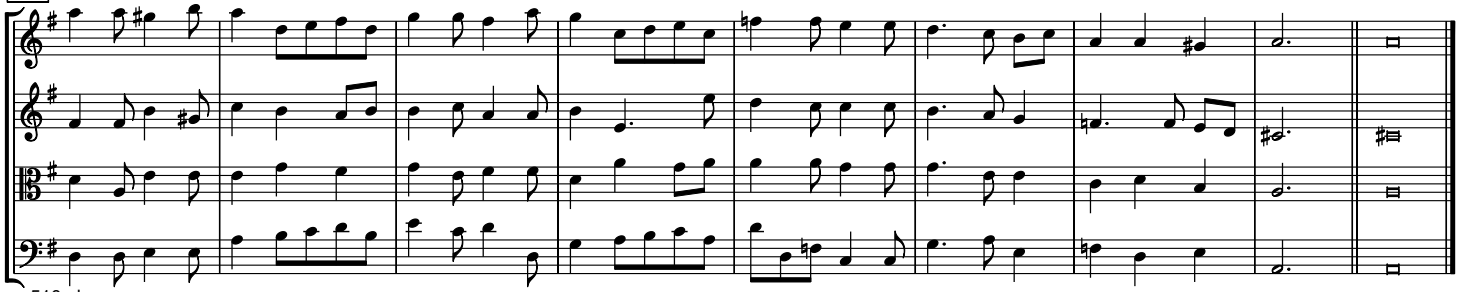

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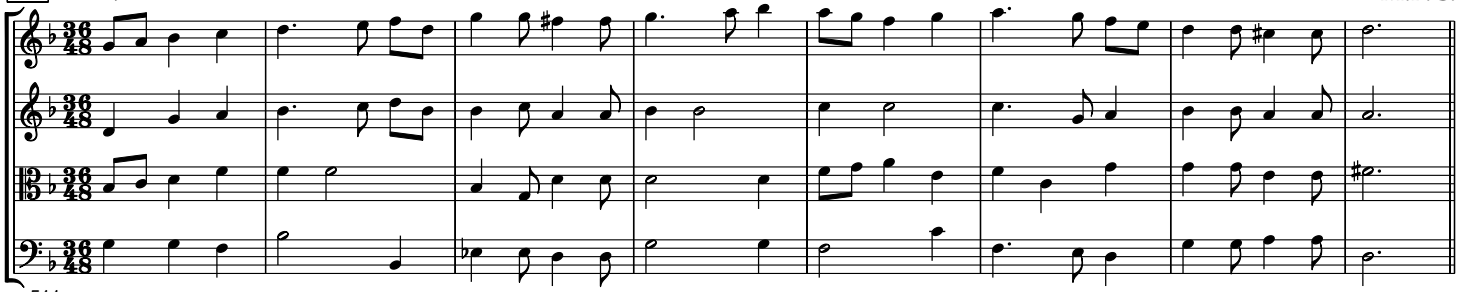
CCXCIX. à 4.

Gaillarde

M.P.C.

31 Vivace, 𝅗𝅥. = ca 60



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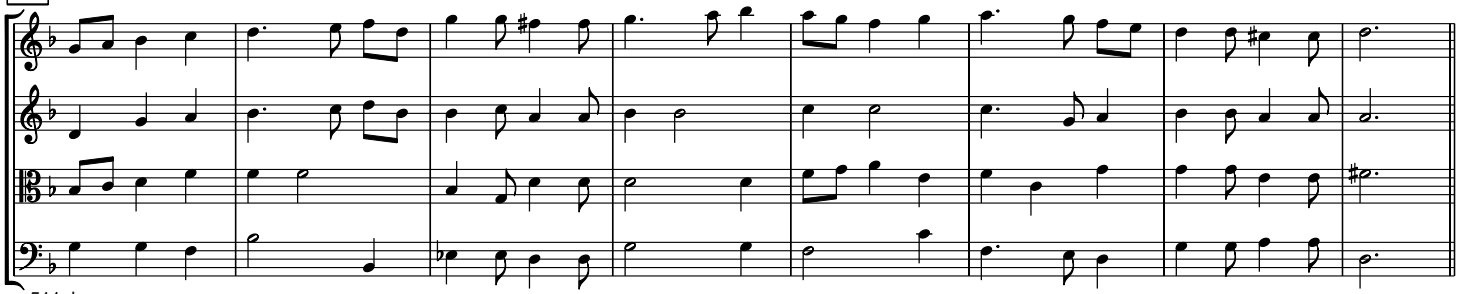

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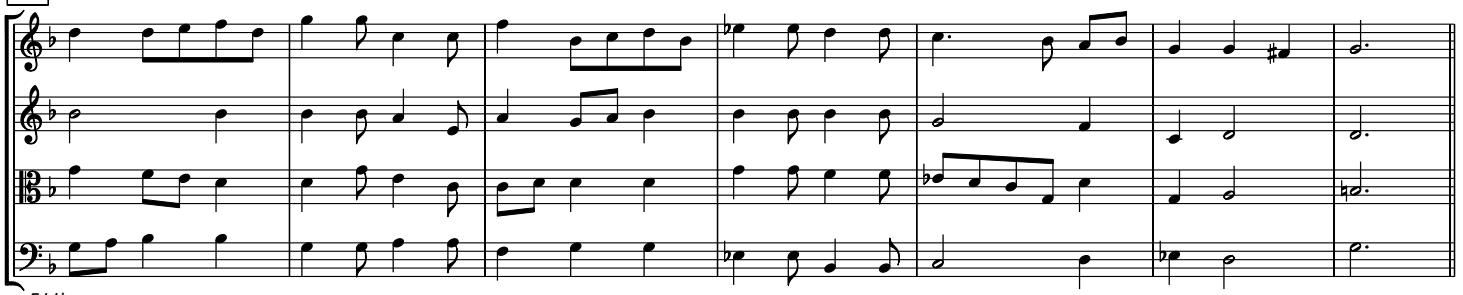

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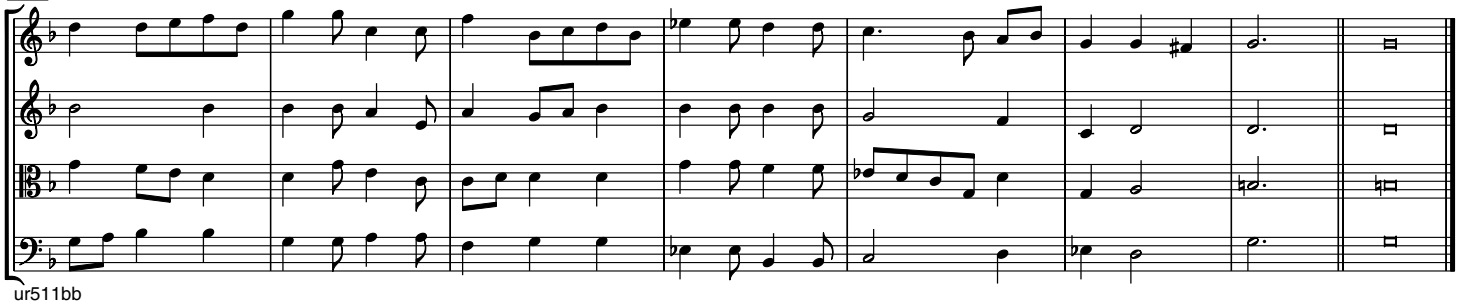

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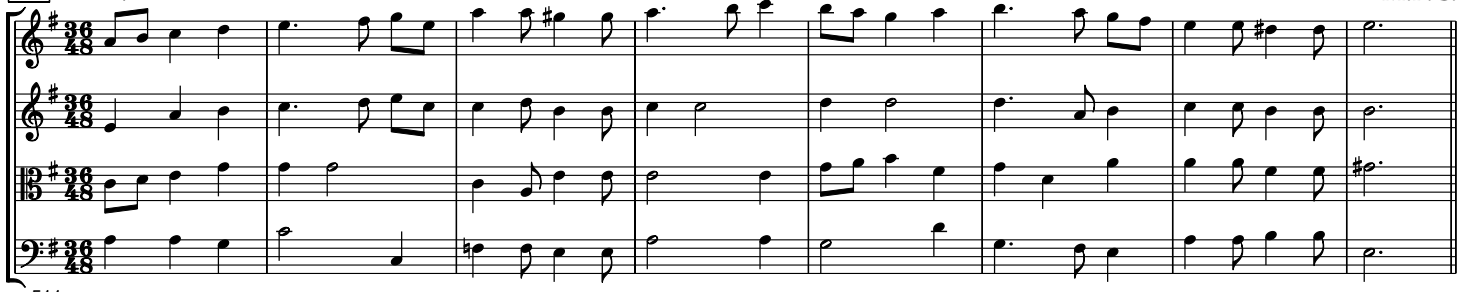
CCXCIX. à 4.

Gaillarde

M.P.C.

31 Vivace, 𝅗𝅥. = ca 60



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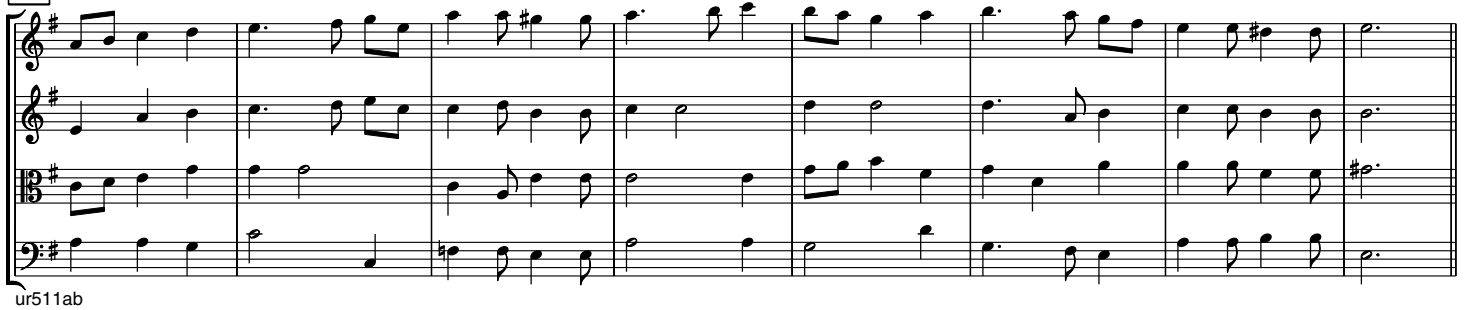

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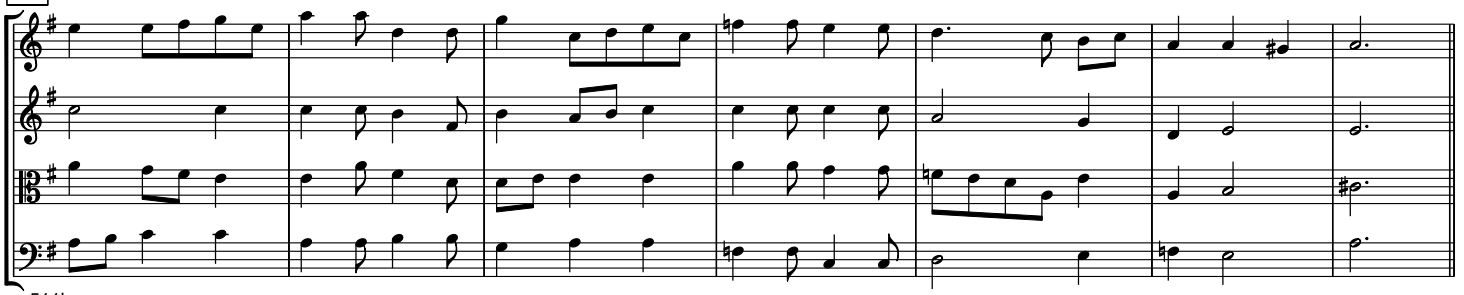

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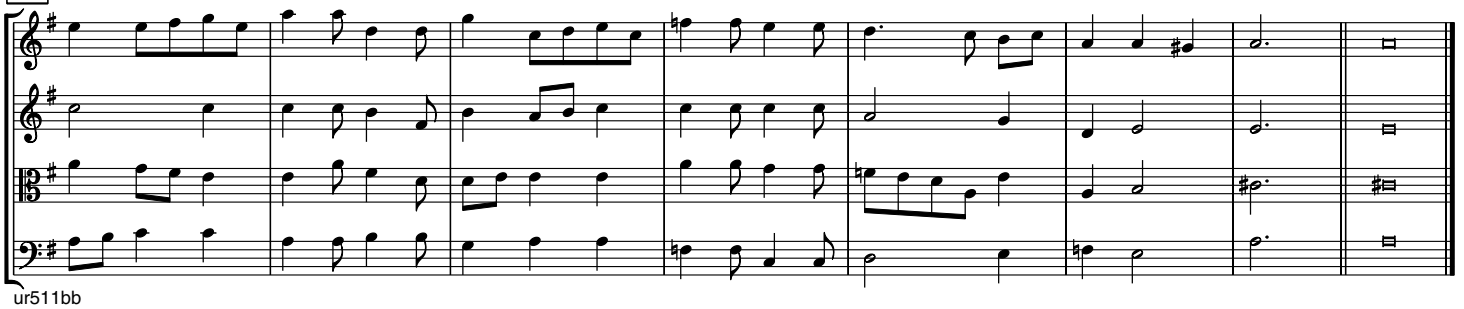

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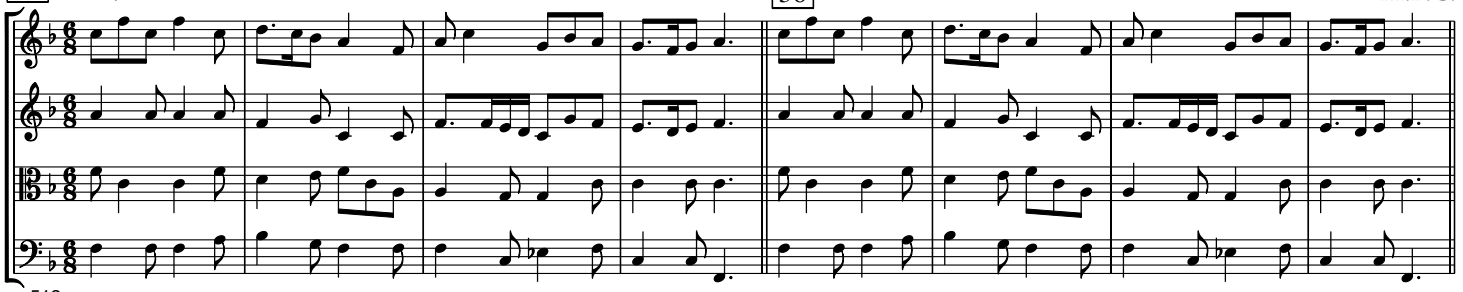
CCC. à 4.

Gaillarde

35 Vivace, 𝅗𝅥. = ca 60 36 M.P.C.



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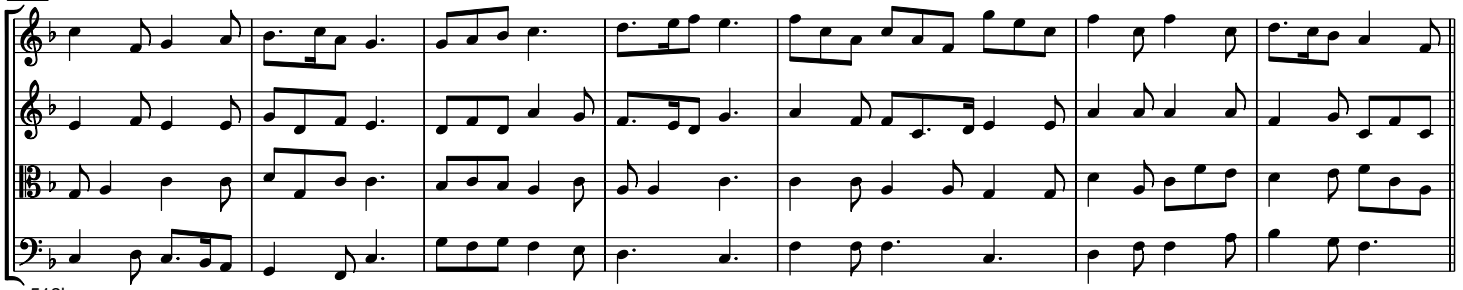

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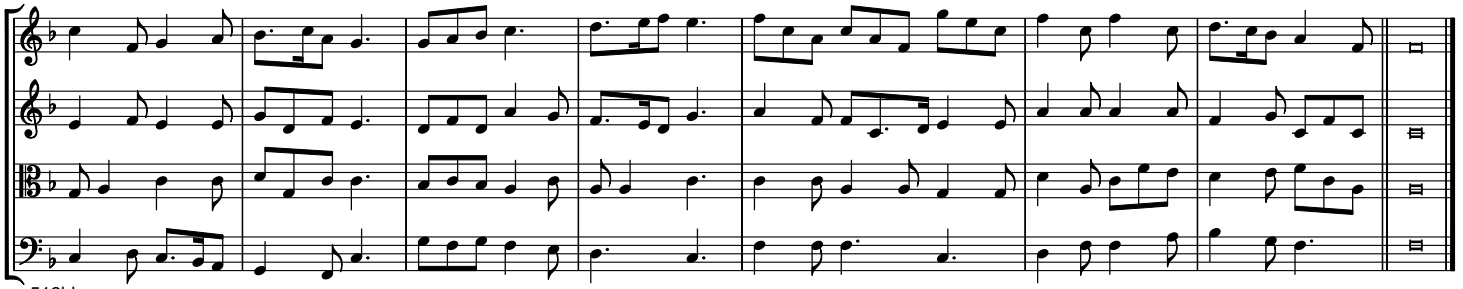

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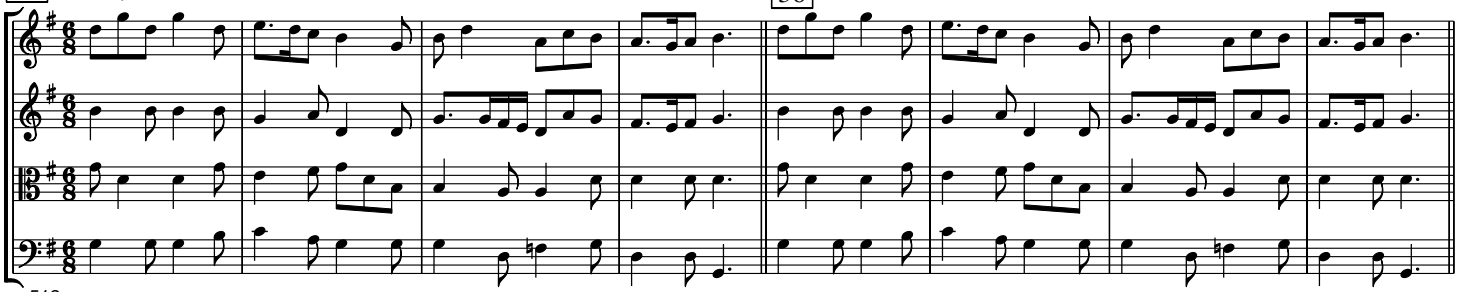
CCC. à 4.

Gaillarde

35 Vivace, 𝅗𝅥. = ca 60

36

M.P.C.



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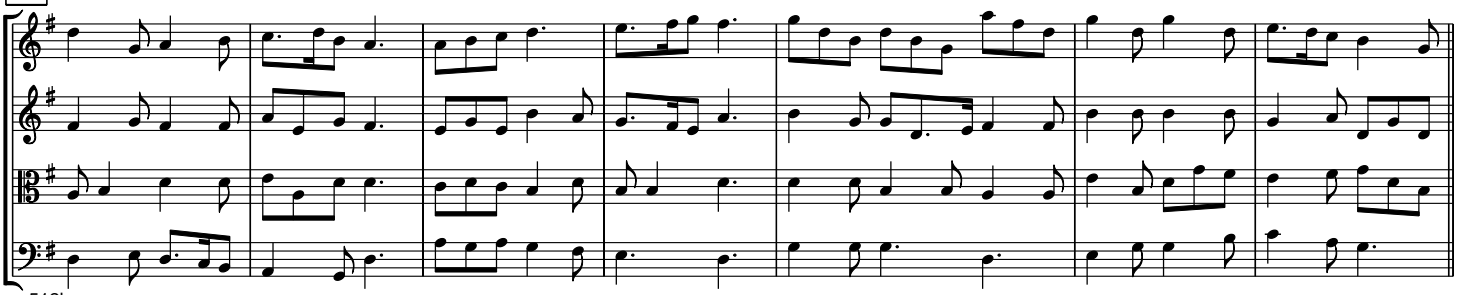

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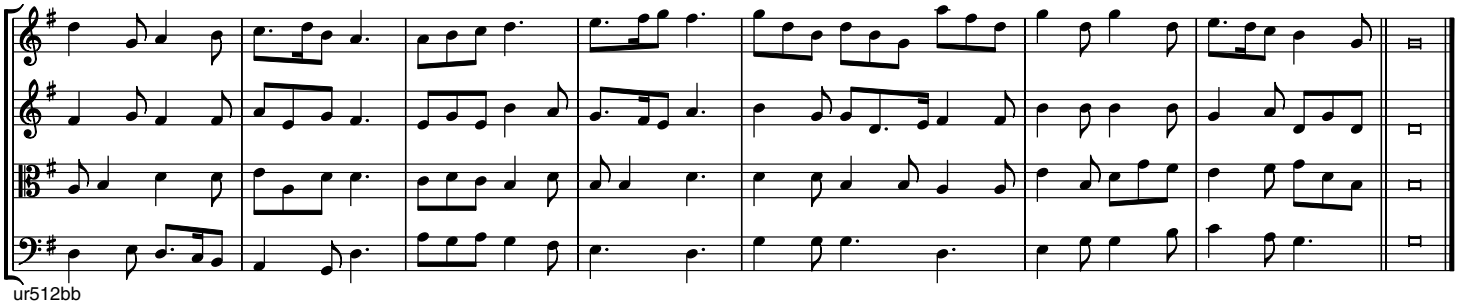

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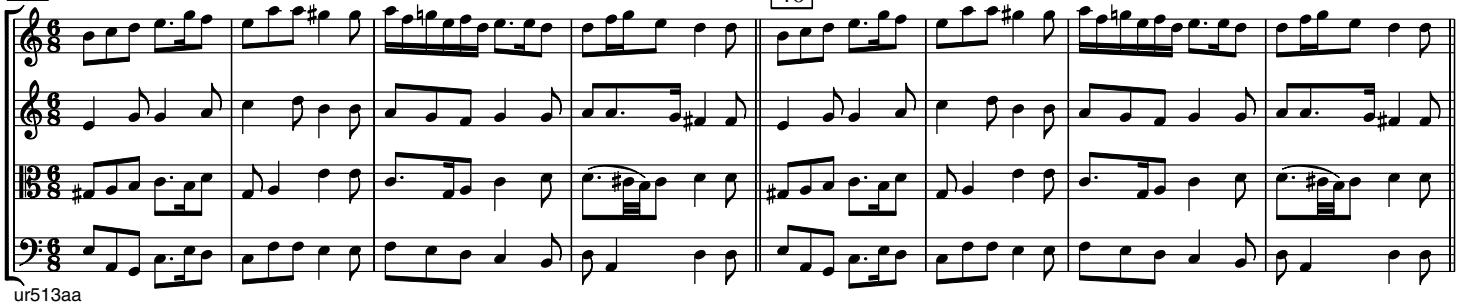
CCCI. à 4.

Gaillarde

39 Vivace, 𝅗𝅥. = ca 60

40

M.P.C.



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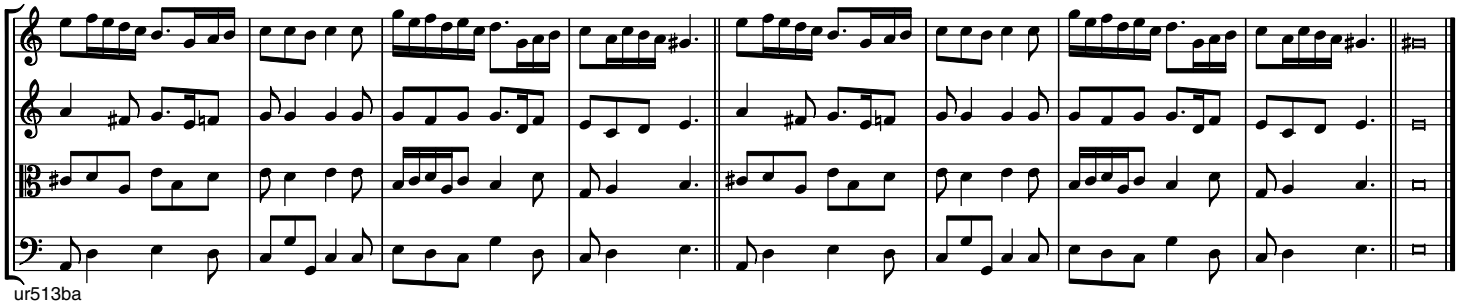

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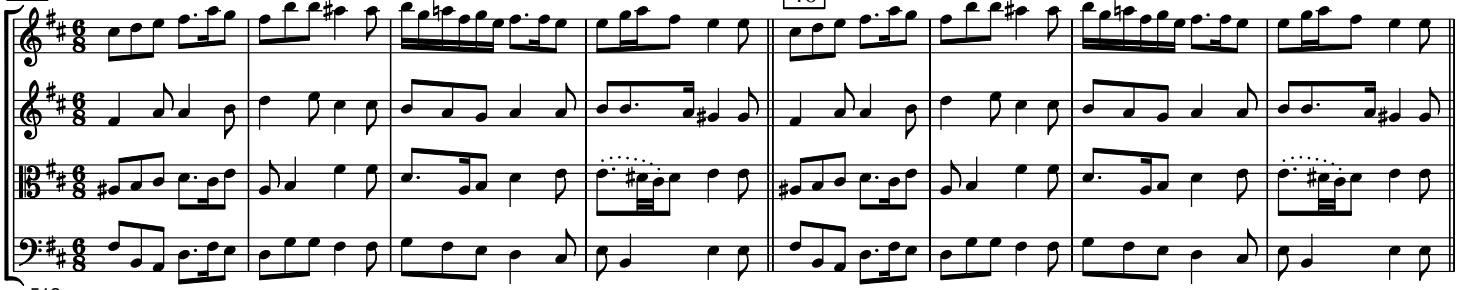
CCCI. à 4.

Gaillarde

39 Vivace, 𝅗𝅥. = ca 60

M.P.C.



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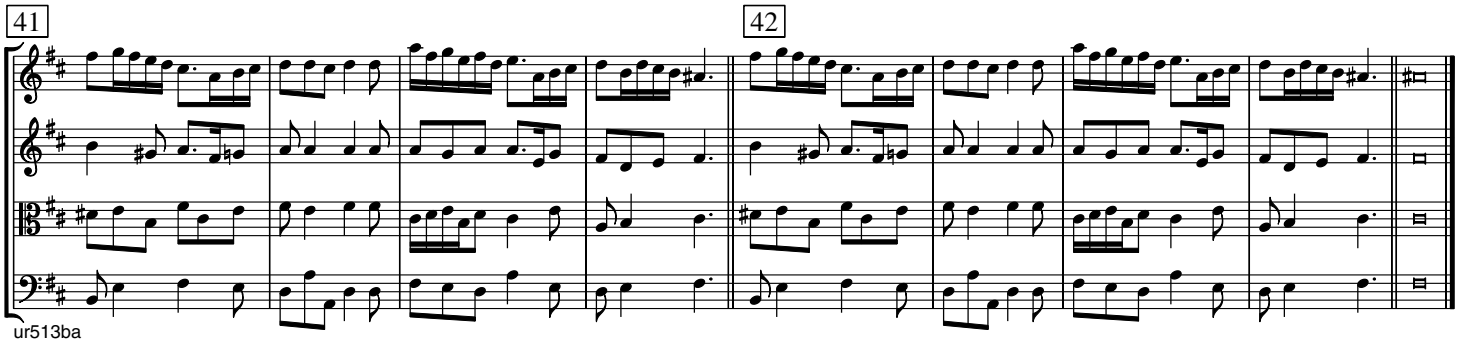

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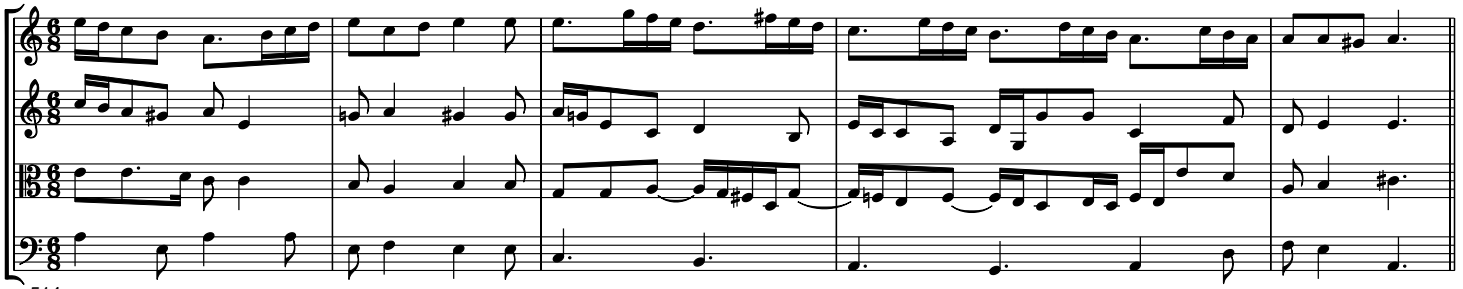
CCCII. à 4.
Gaillarde

43 Vivace, ♩. = ca 60 M.P.C.



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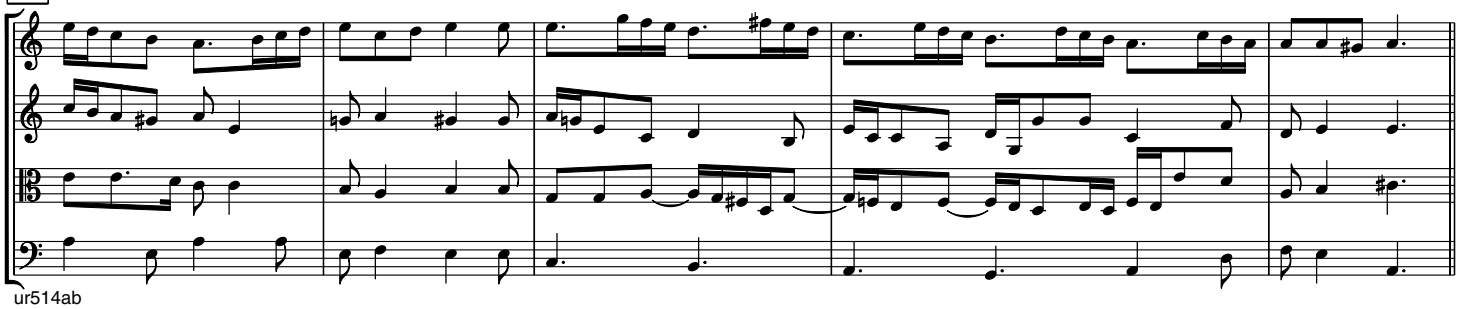

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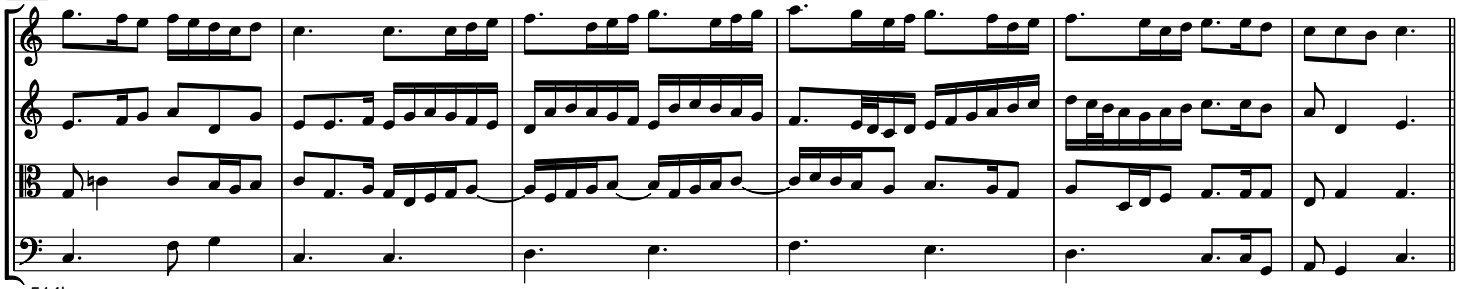

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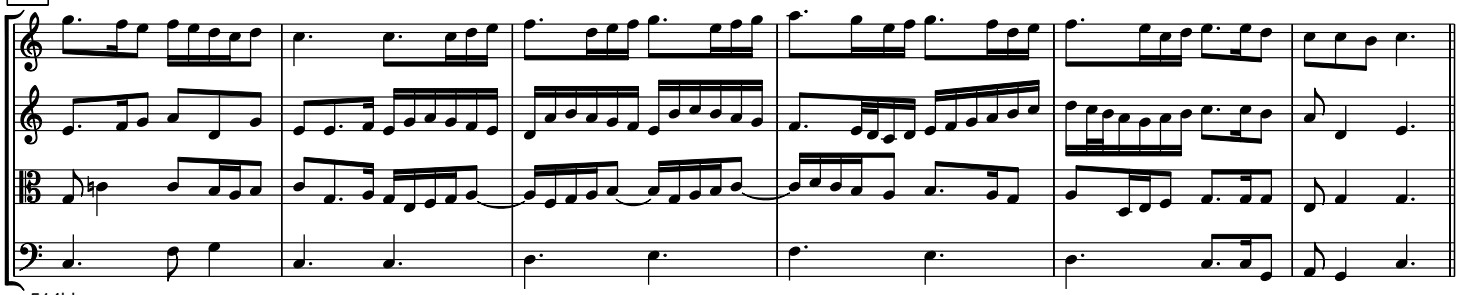

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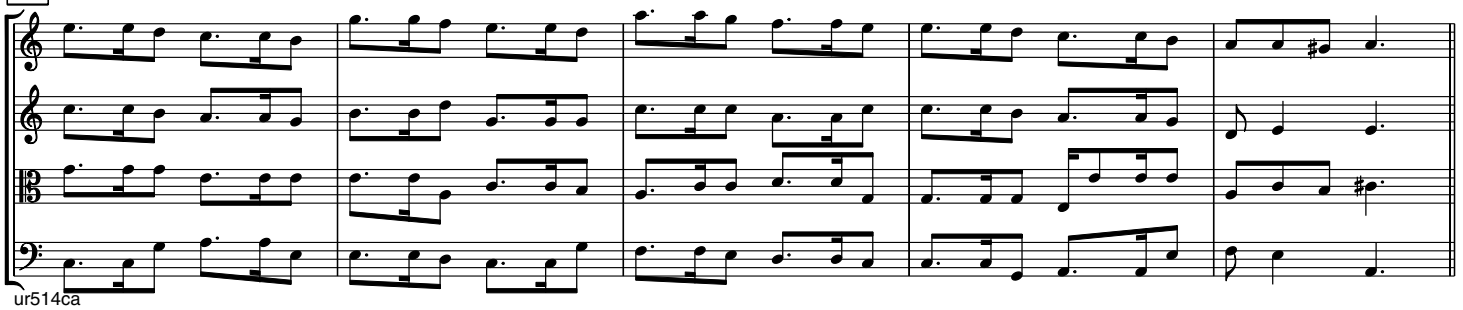

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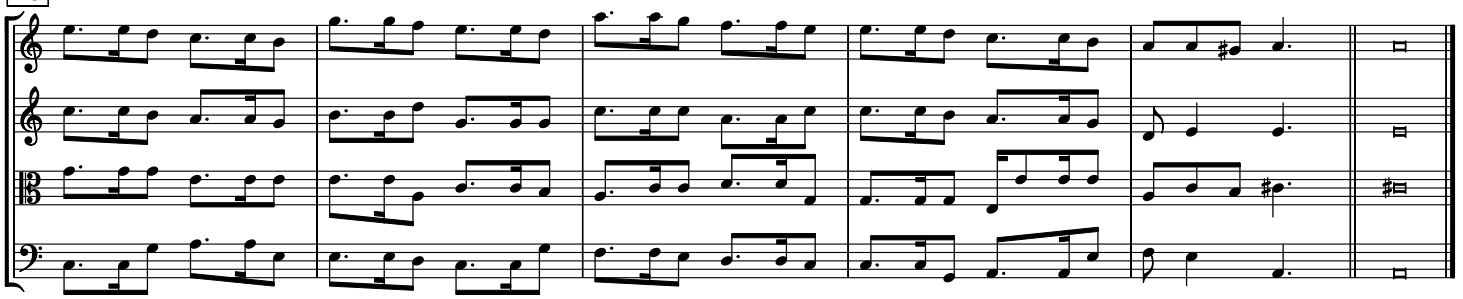
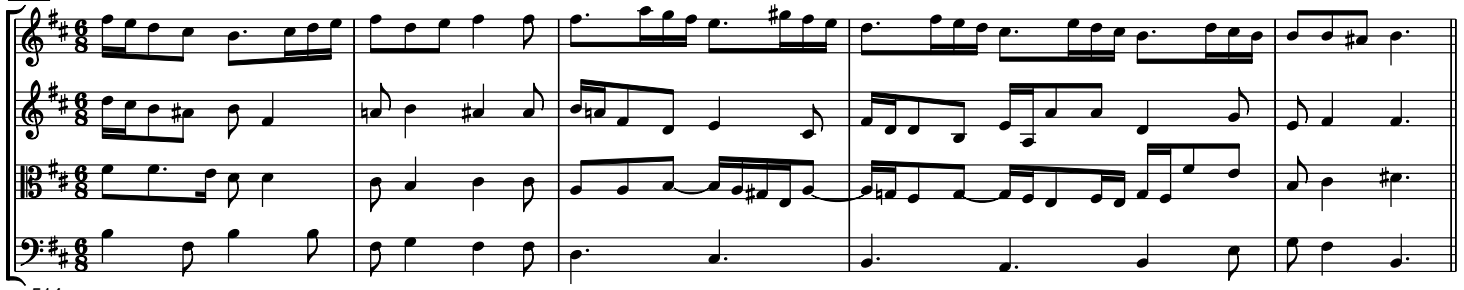


ur514cb

CCCII. à 4.
Gaillarde

43 Vivace, ♩. = ca 60 M.P.C.



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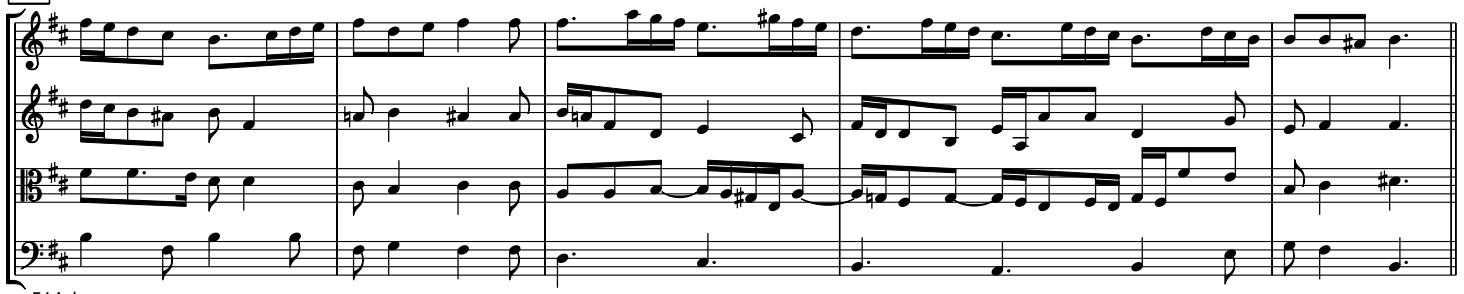

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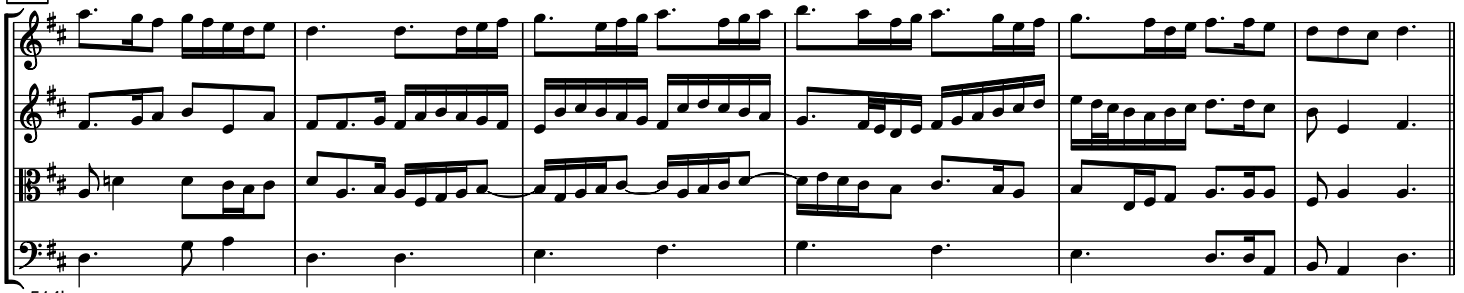

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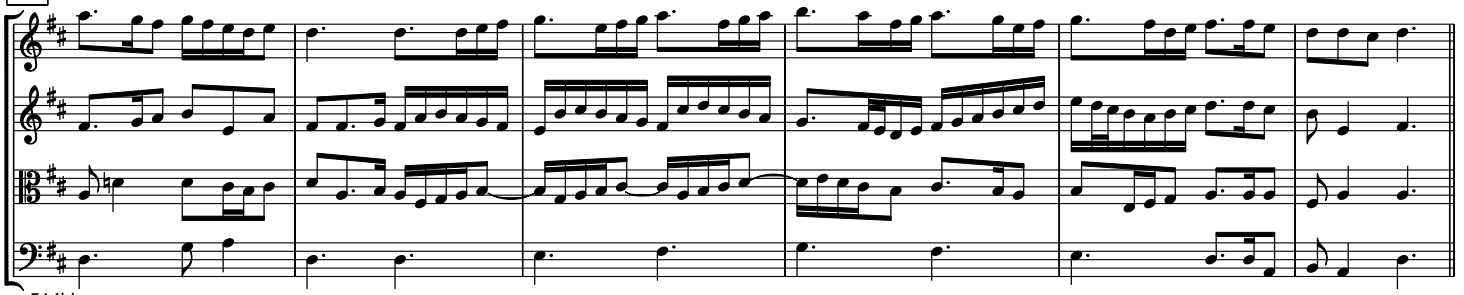

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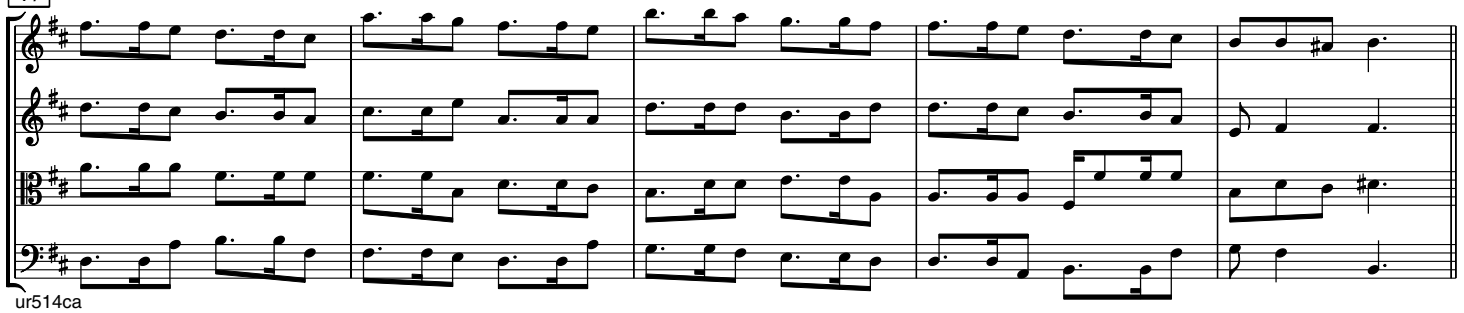

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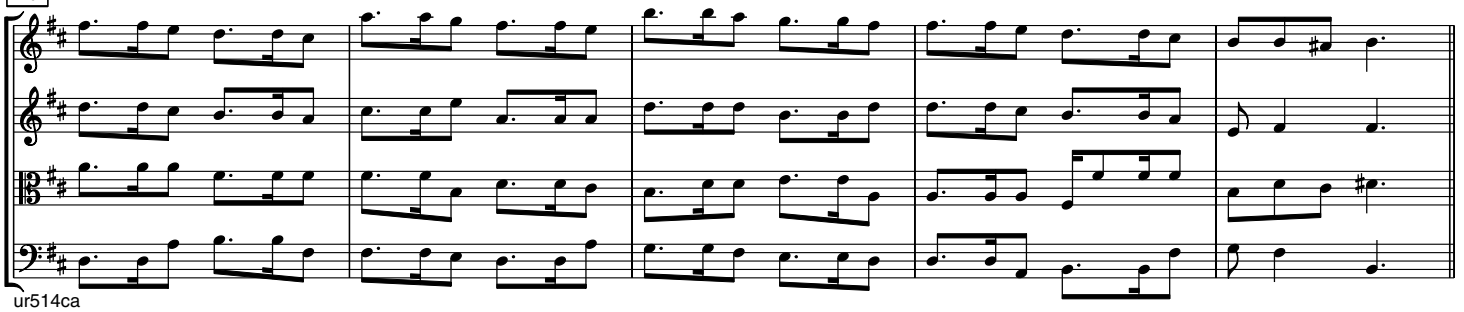

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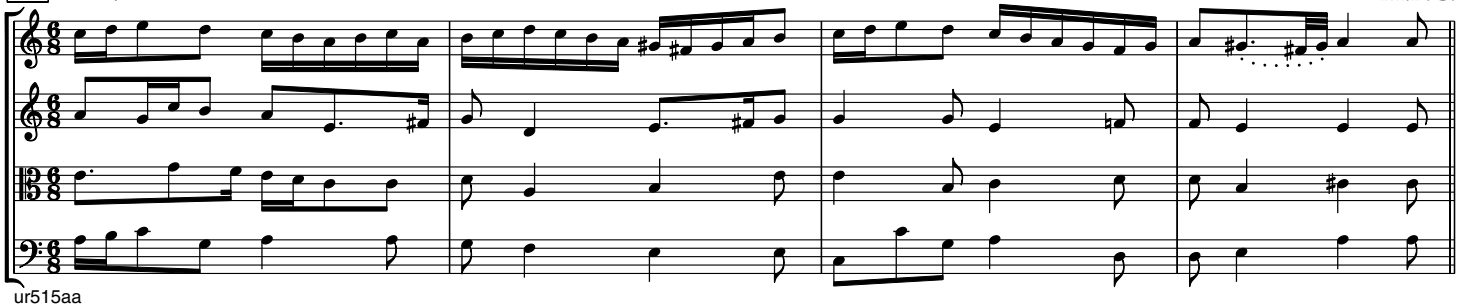
CCCIII. à 4.

Gaillarde

50 Vivace, ♩. = ca 60 M.P.C.



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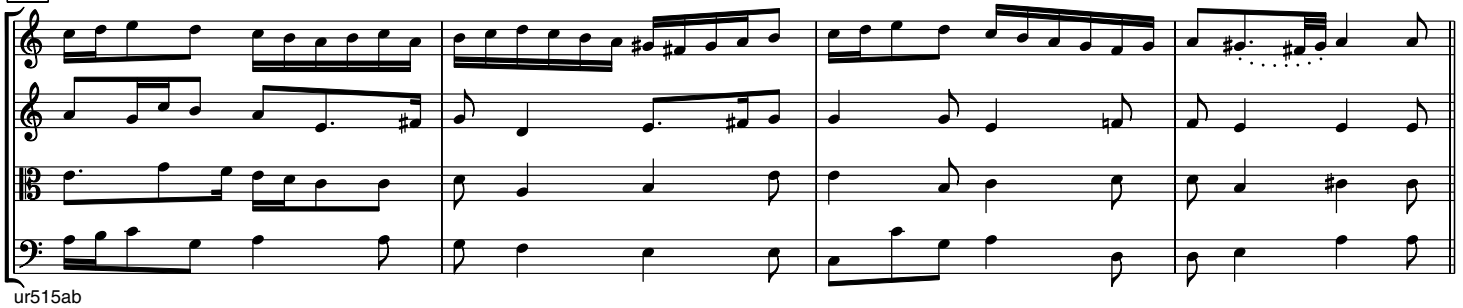

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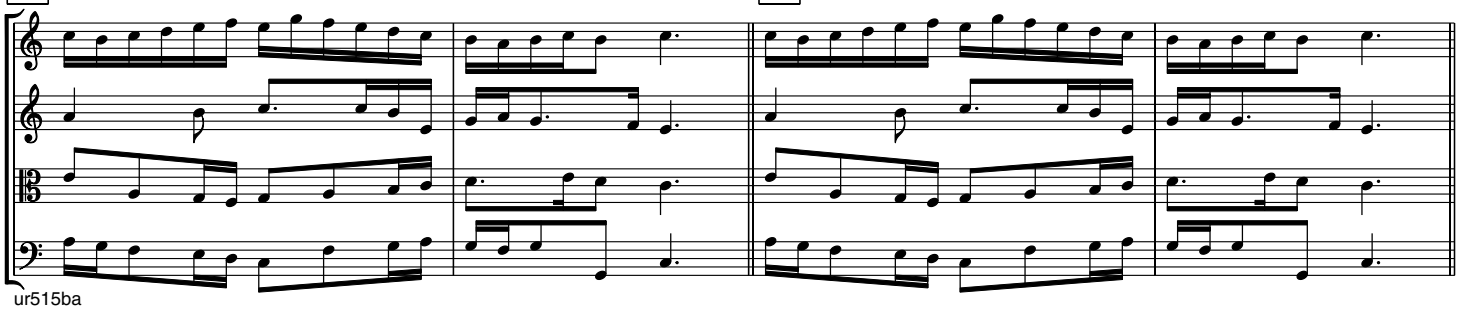

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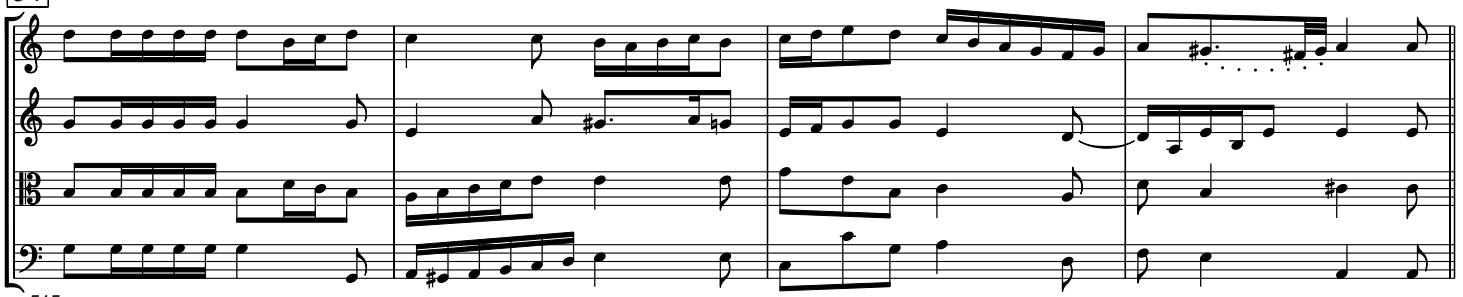

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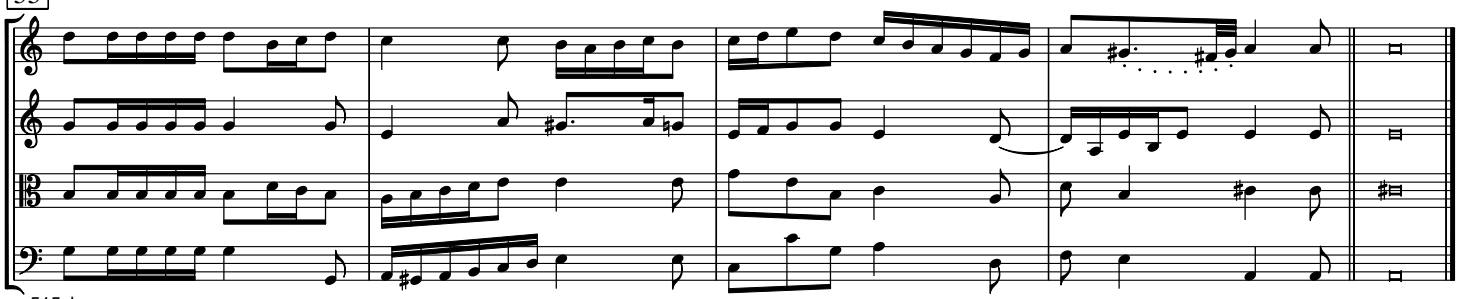

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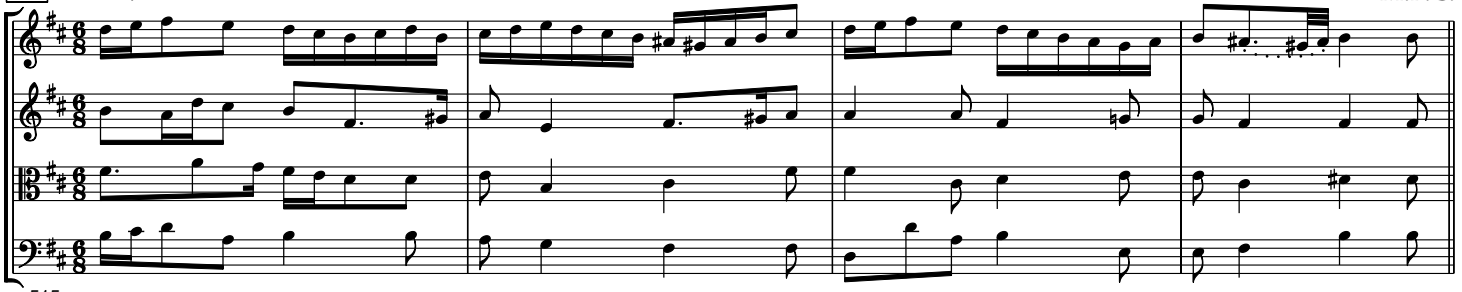
CCCIII. à 4.
Gaillarde

50 Vivace, ♩. = ca 60 M.P.C.



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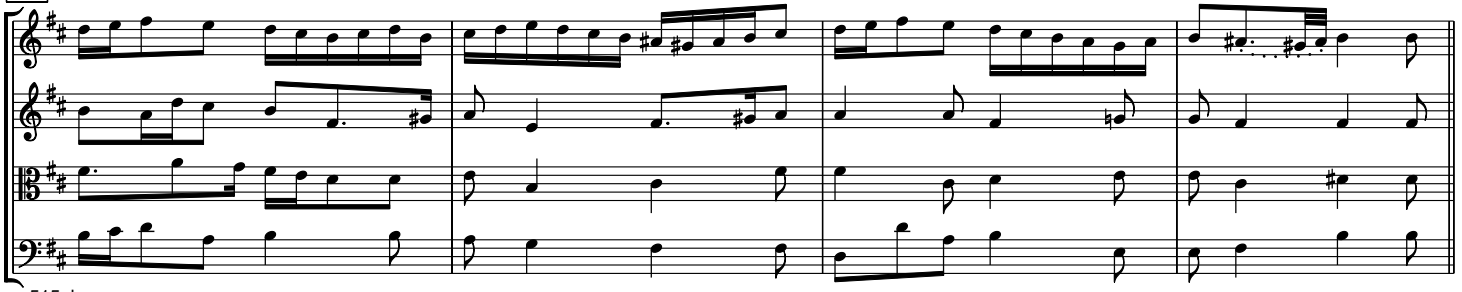

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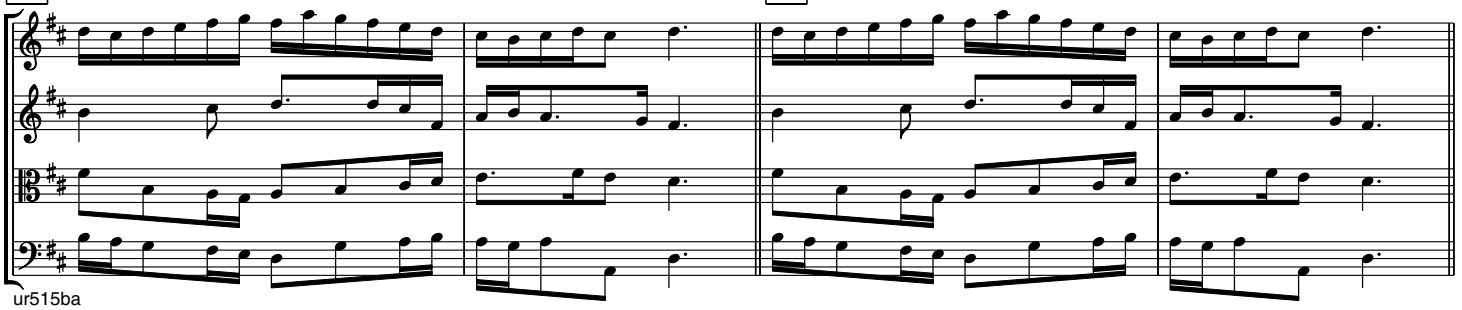

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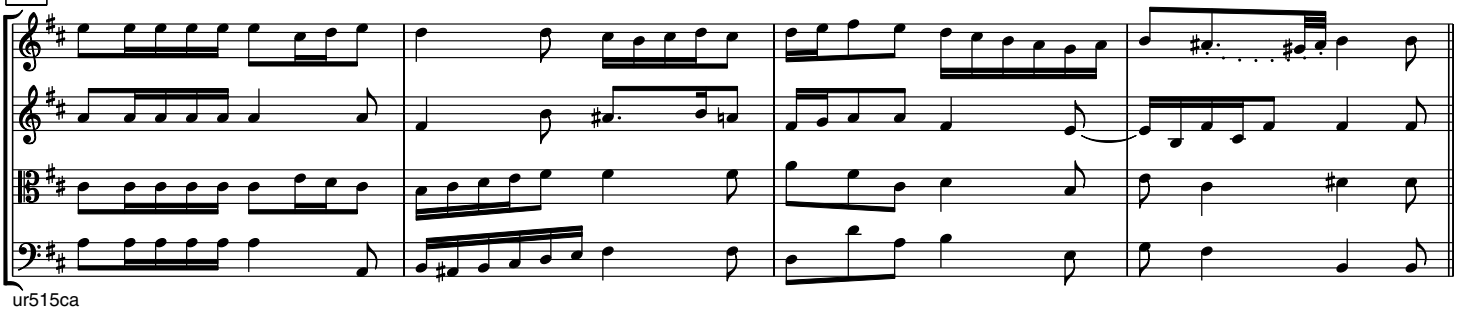

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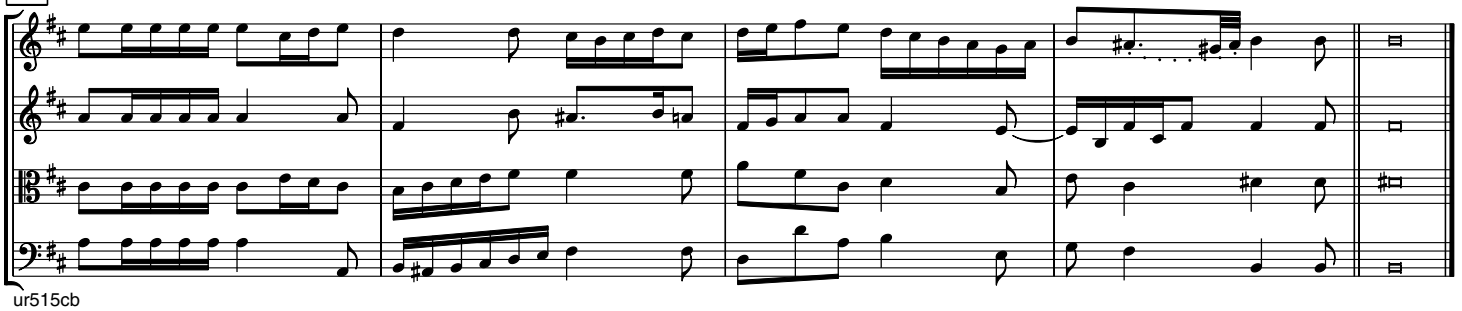

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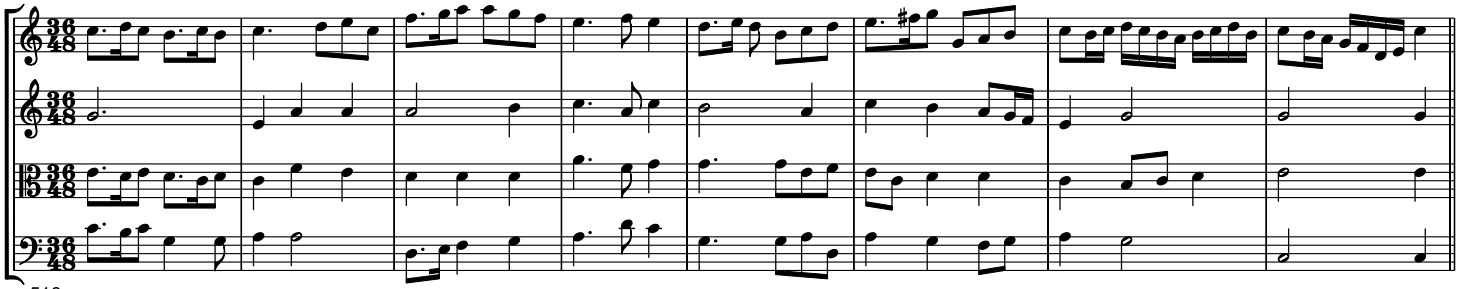
CCCIV. à 4.

Gaillarde

56 Vivace, 𝅗𝅥. = ca 60

M.P.C.



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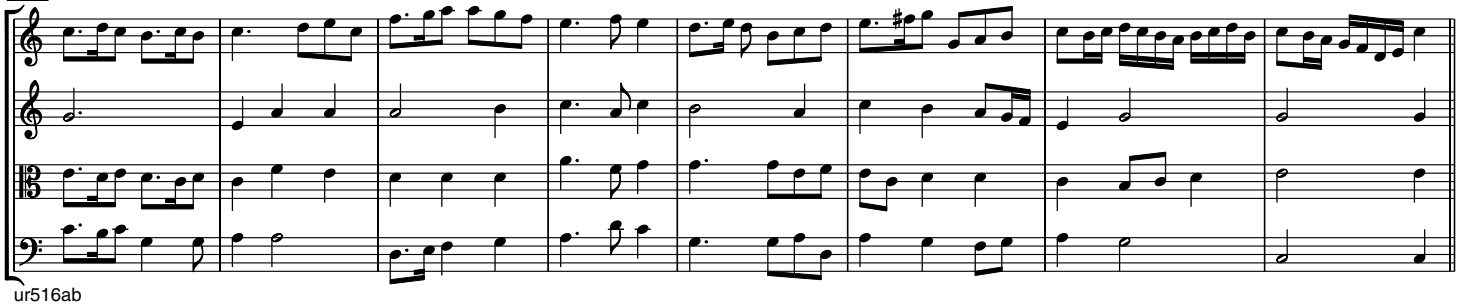

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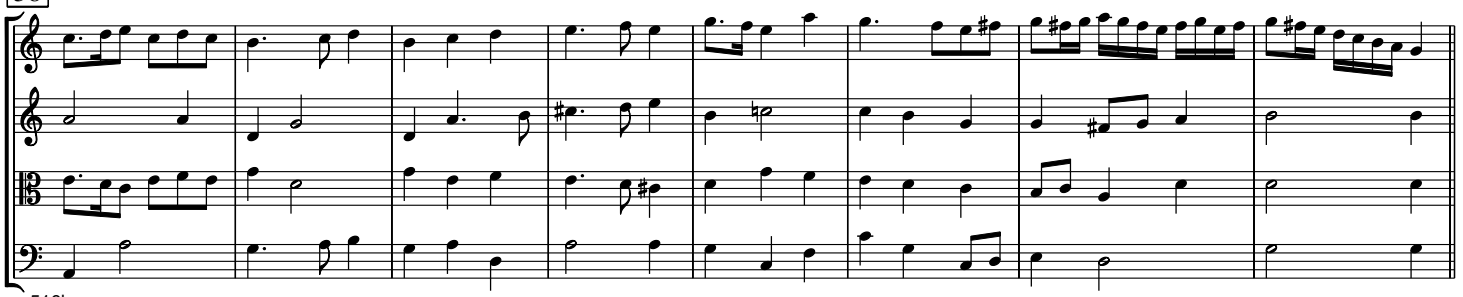

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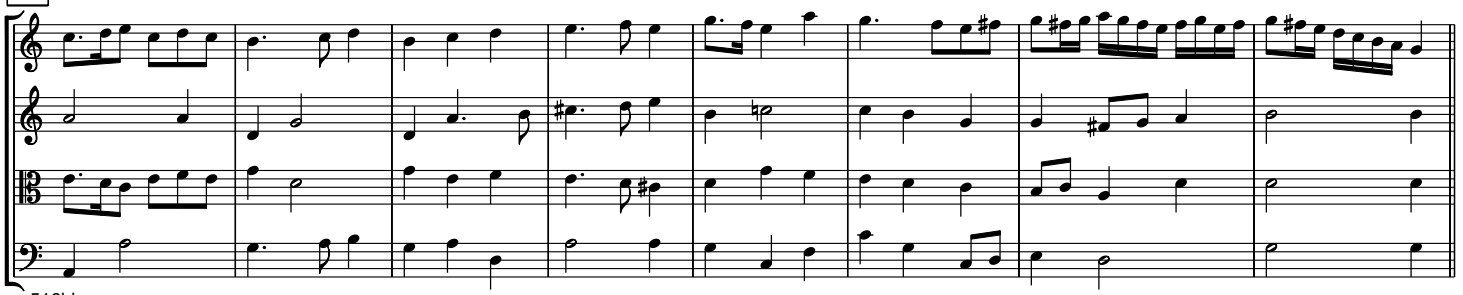

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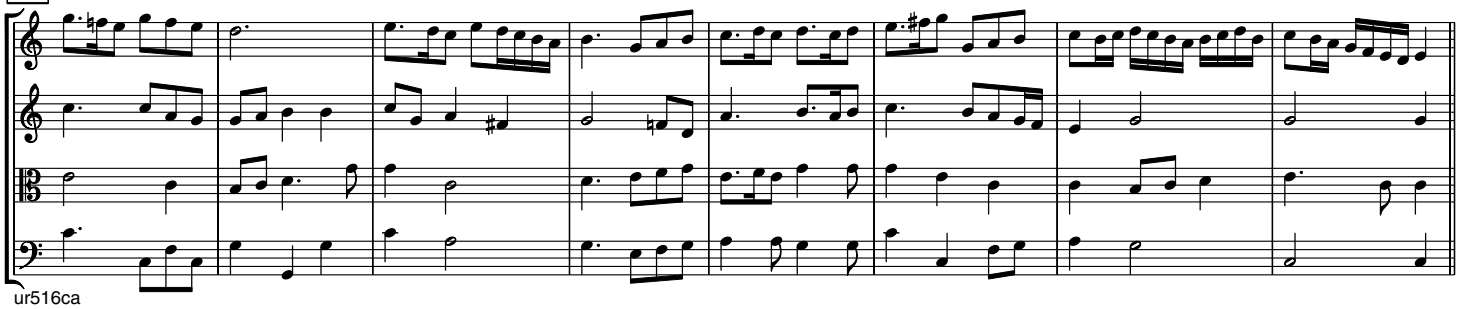

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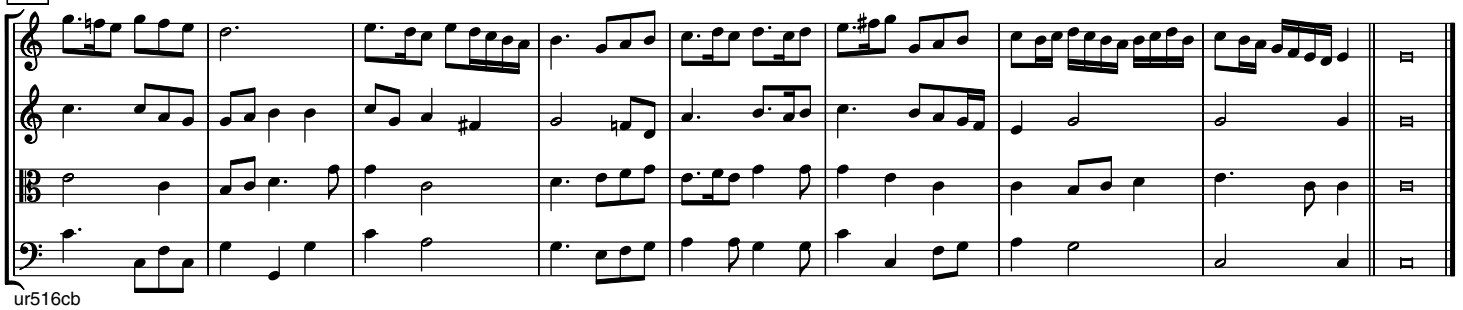

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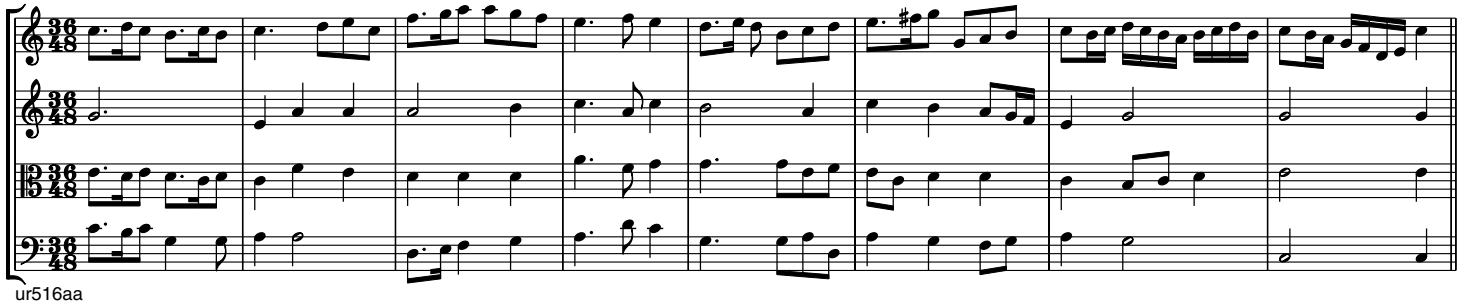
CCCIV. à 4.

Gaillarde

56 Vivace, 𝅗𝅥. = ca 60

M.P.C.



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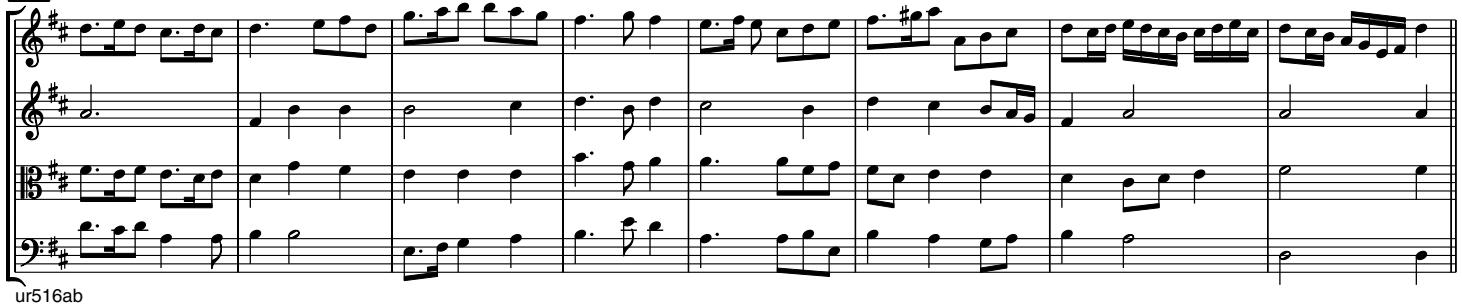

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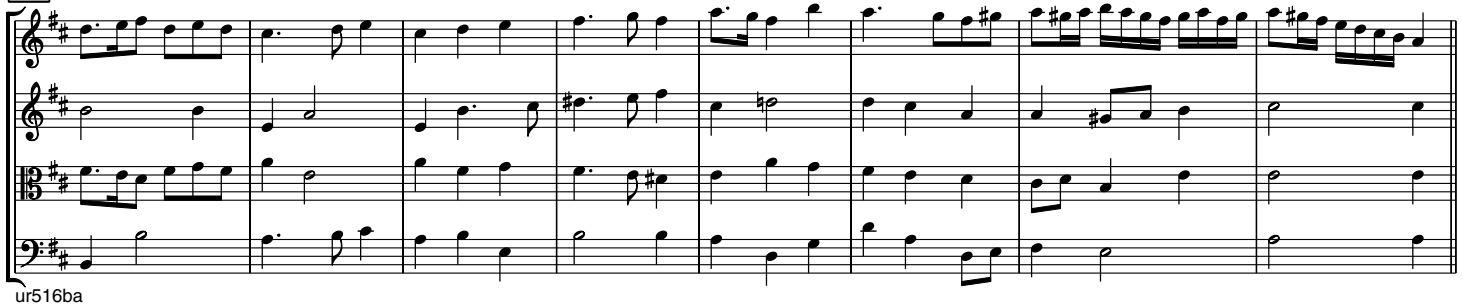

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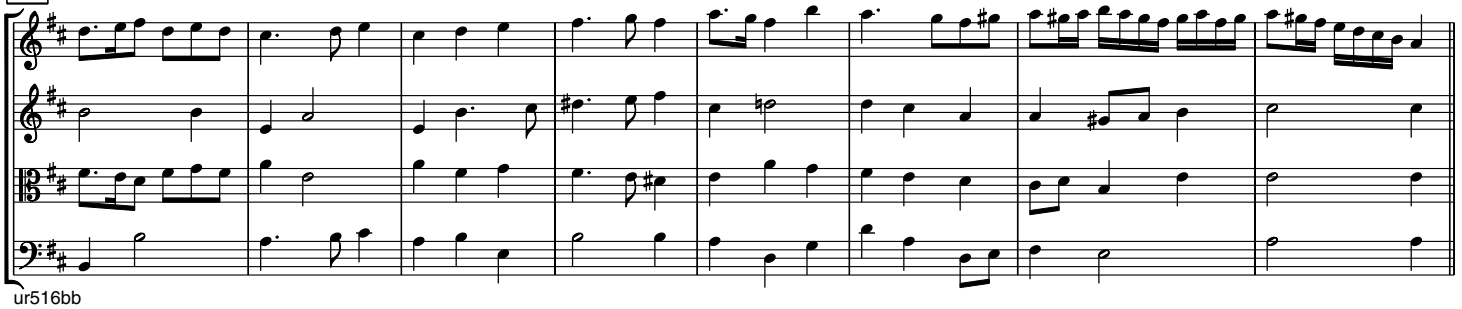

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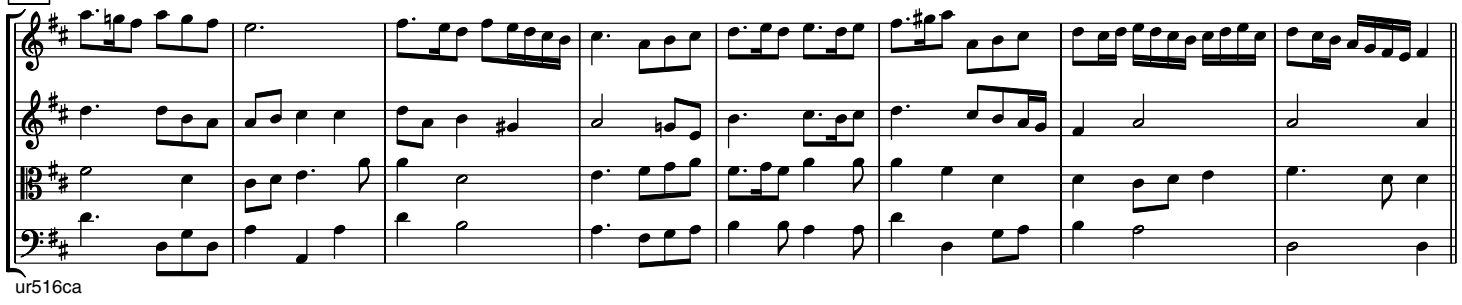

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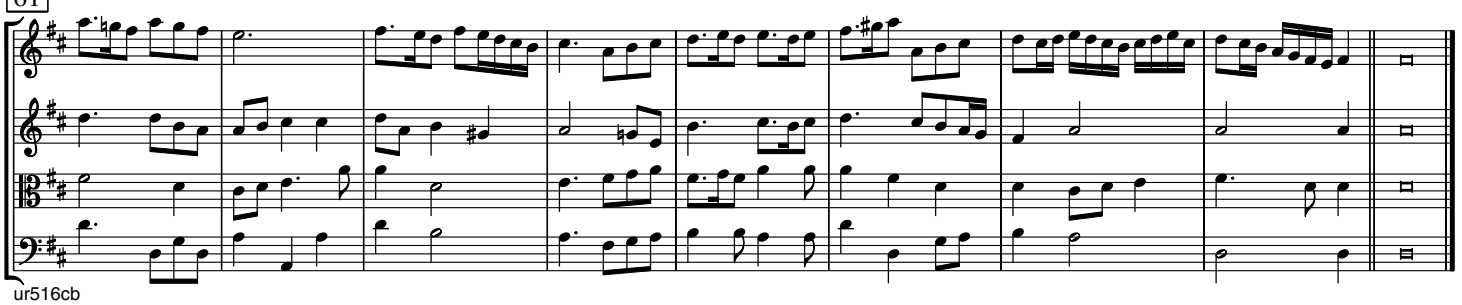

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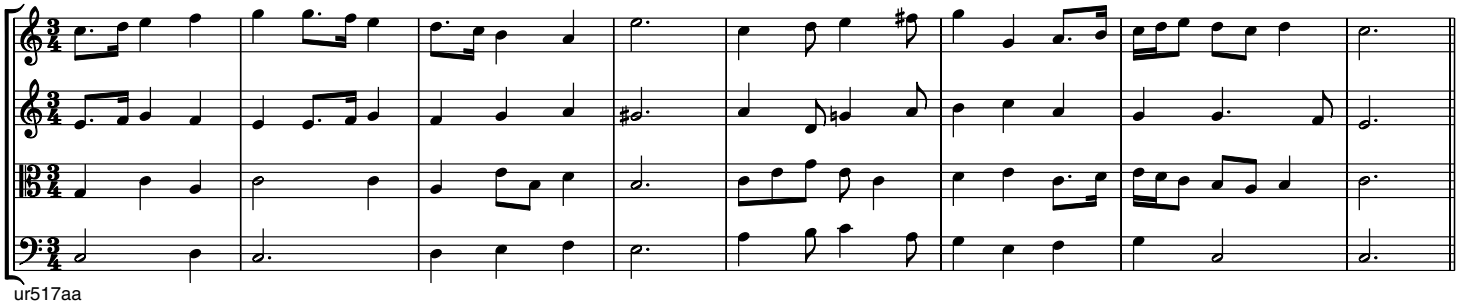
CCCV. à 4.

Gaillarde

62 Vivace, 𝅗𝅥. = ca 60

Incerti



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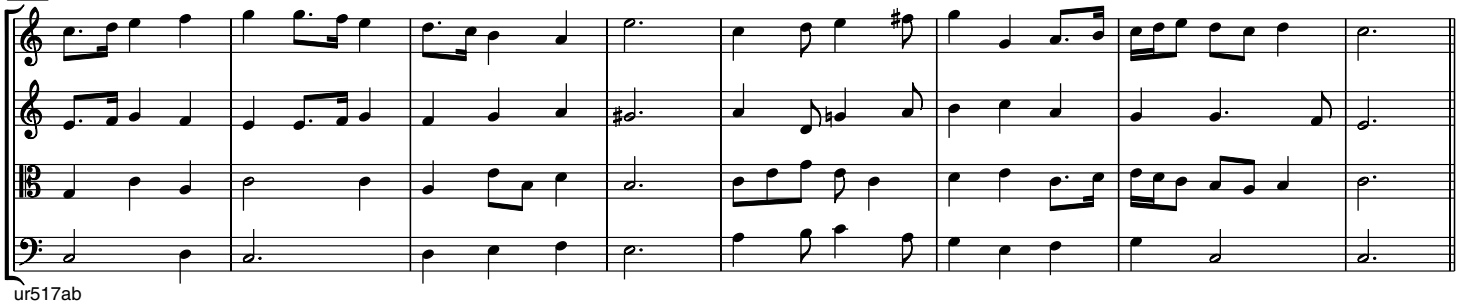

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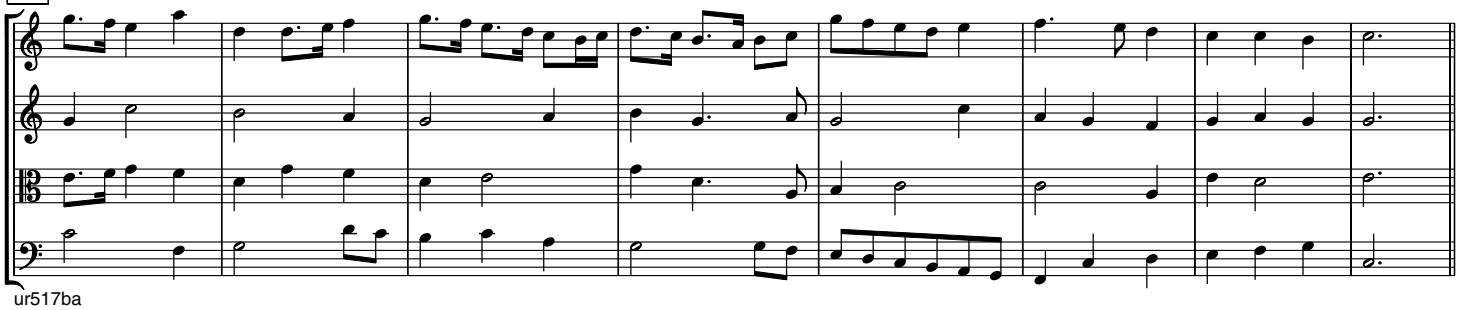

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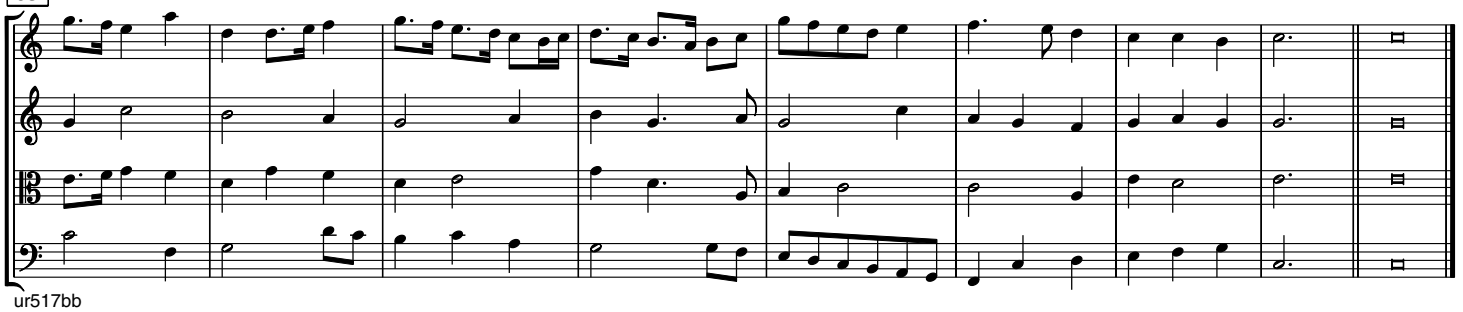

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CCCV. à 4.

Gaillarde

62 Vivace, 𝅗𝅥. = ca 60

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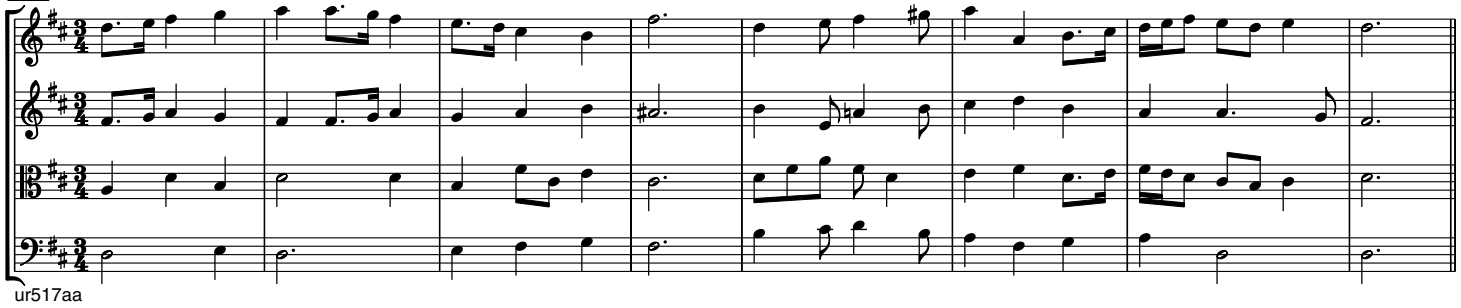

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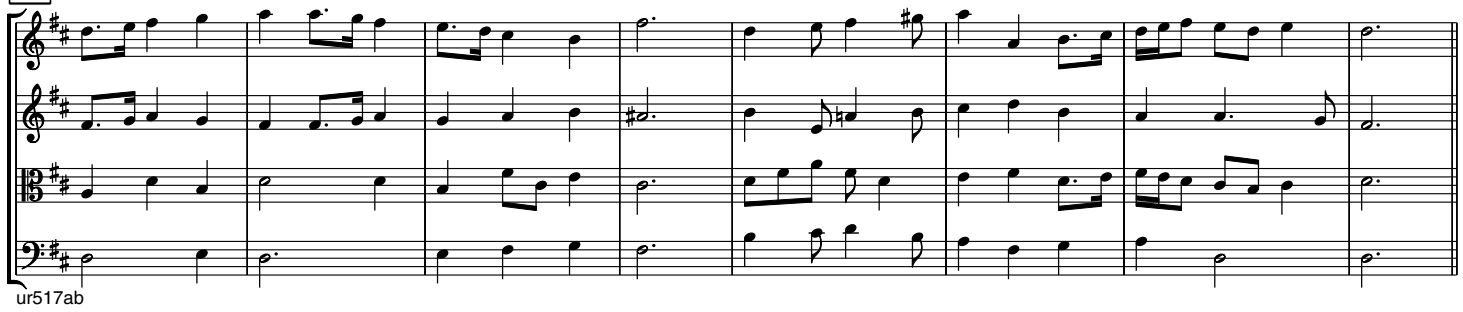

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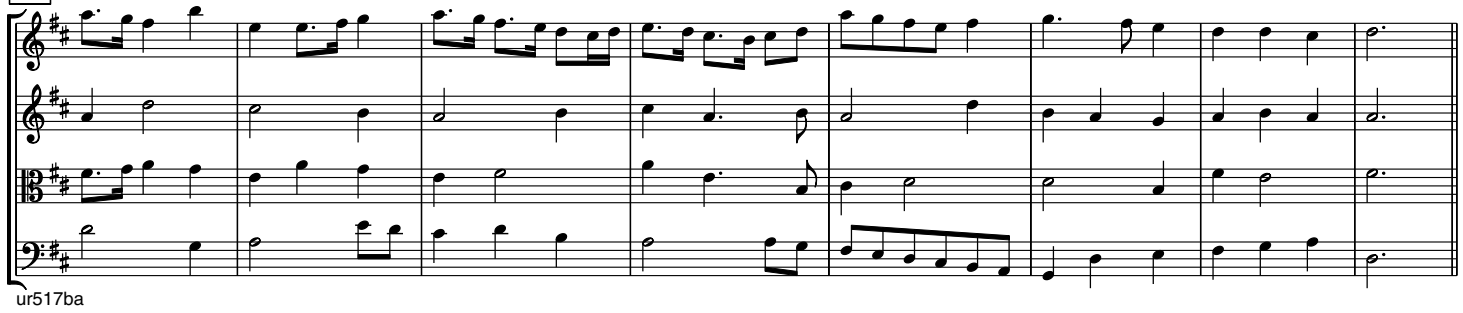

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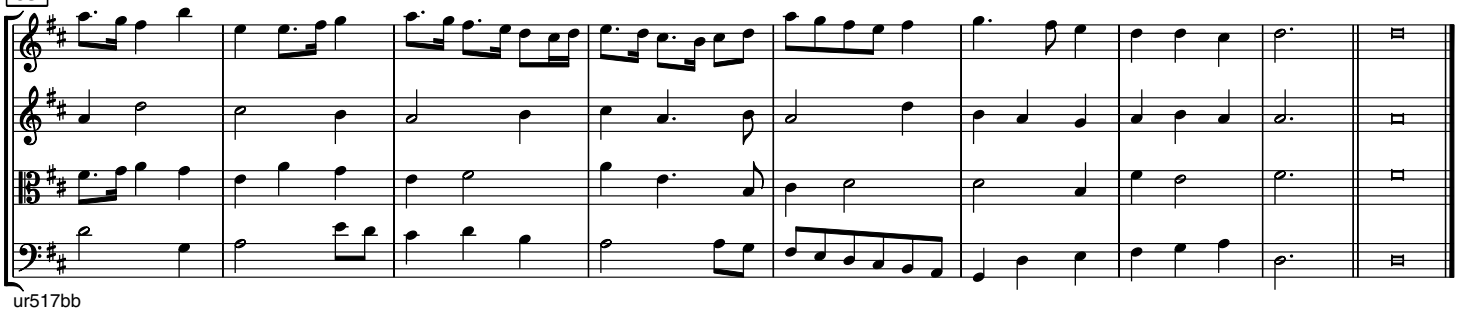

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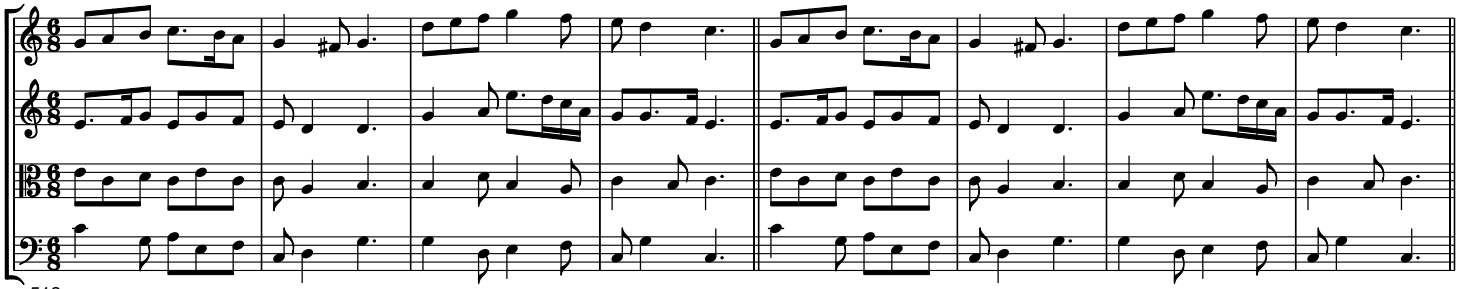
CCCVI. à 4.

Gaillarde

66 Vivace, 𝅗𝅥. = ca 60

67 Incerti



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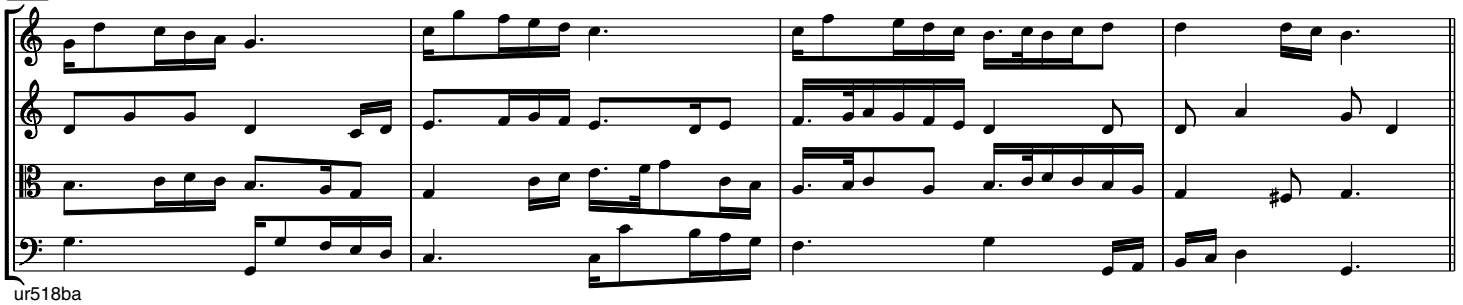

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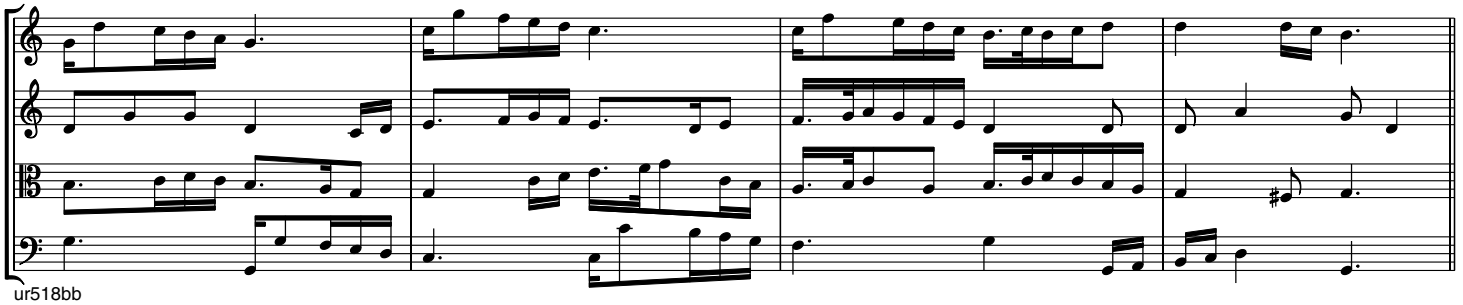

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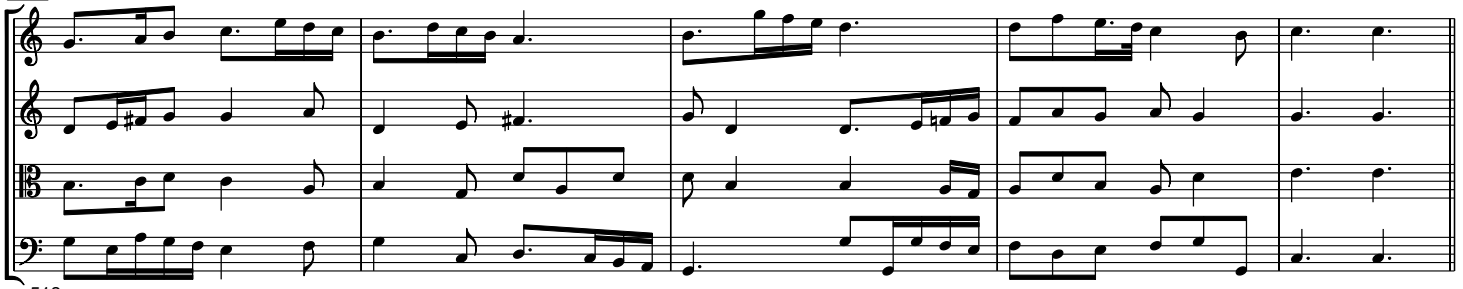

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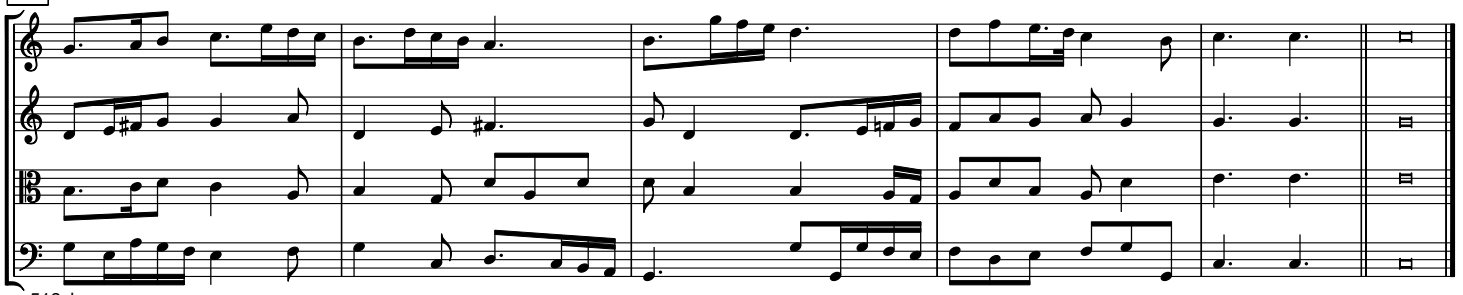

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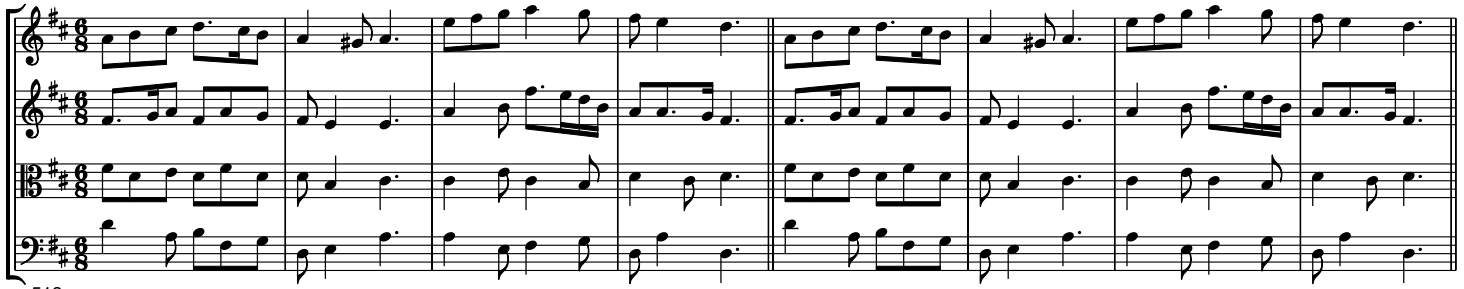
CCCVI. à 4.
Gaillarde

66 Vivace, 𝅗𝅥. = ca 60

67 Incerti



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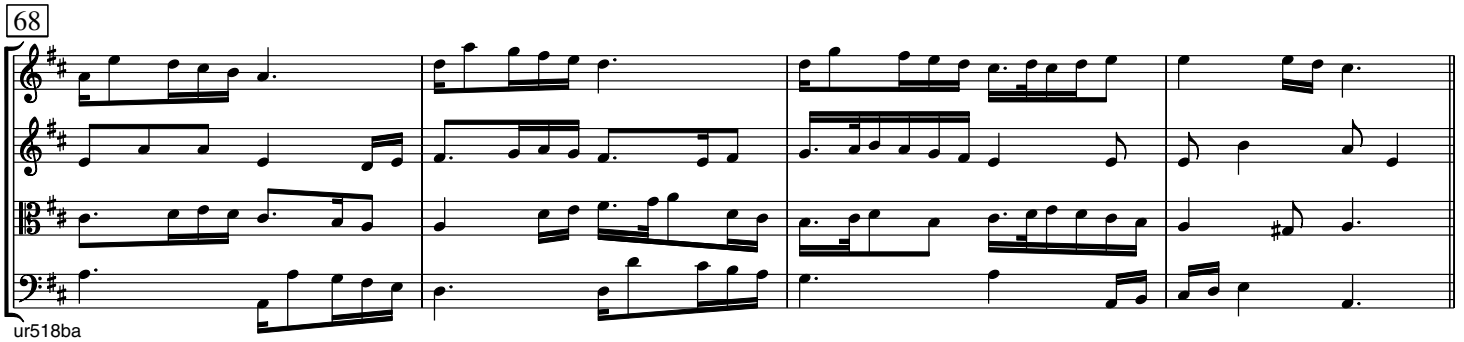

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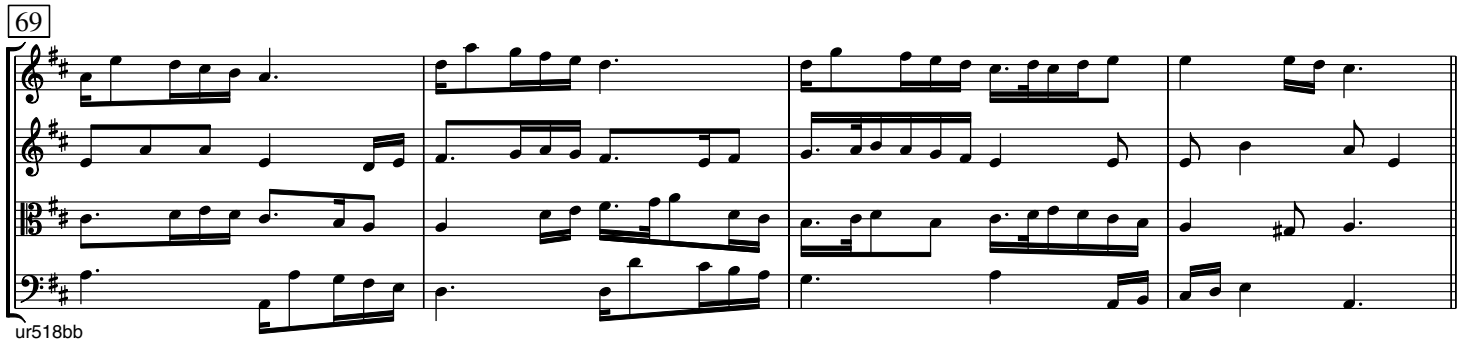

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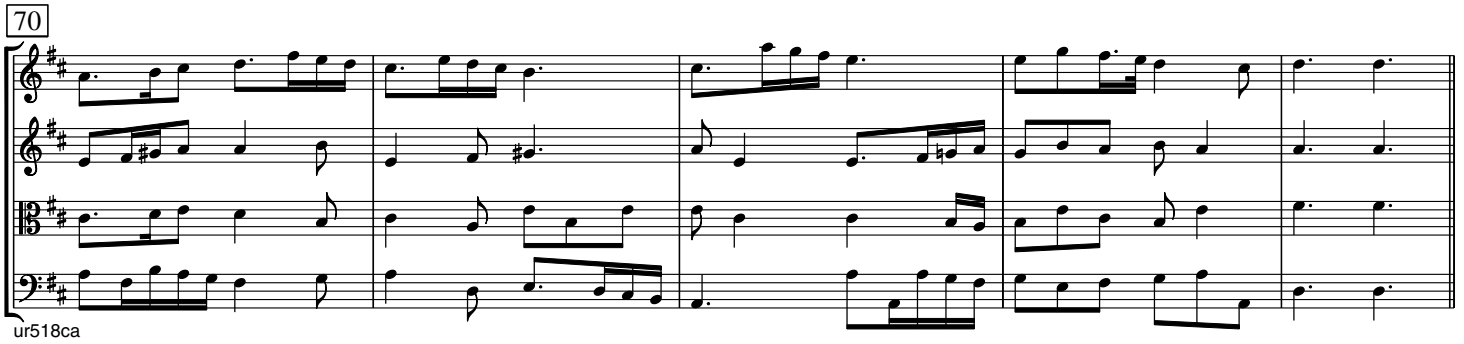

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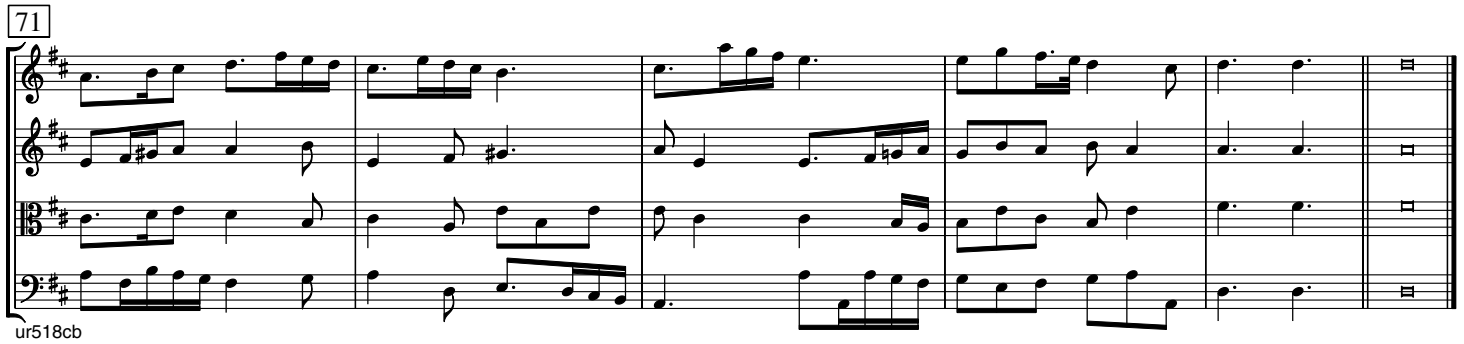

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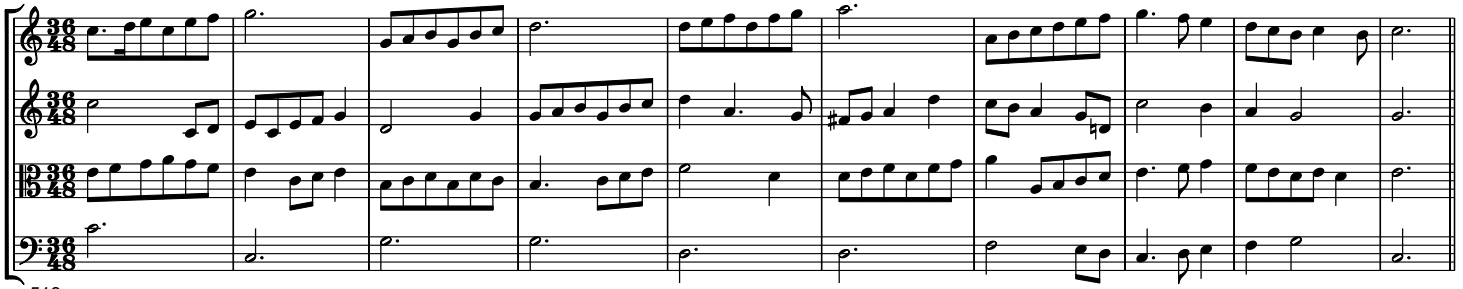
CCCVII. à 4.

Gaillarde

72 Vivace, ♩. = ca 60

Incerti



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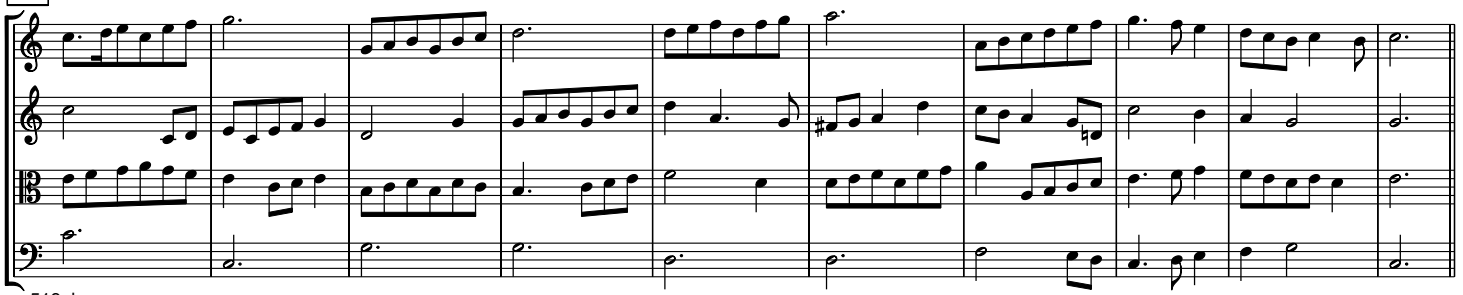

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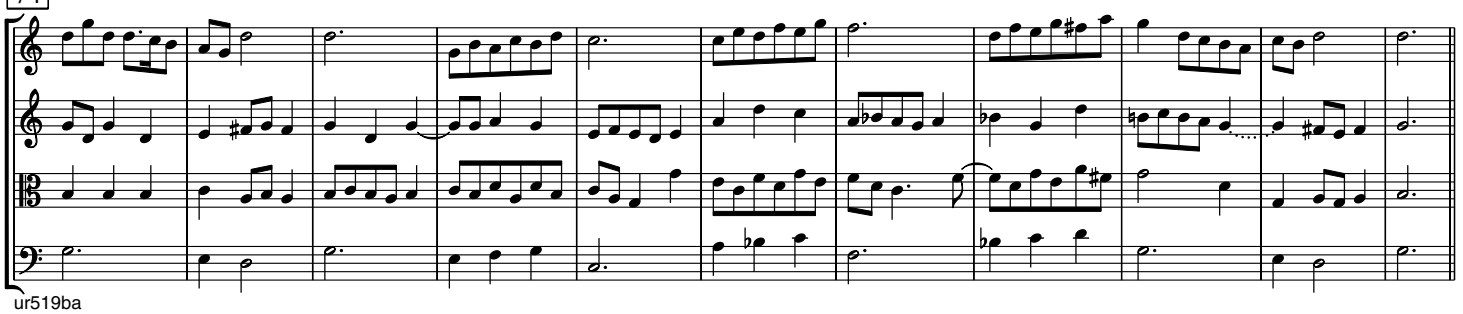

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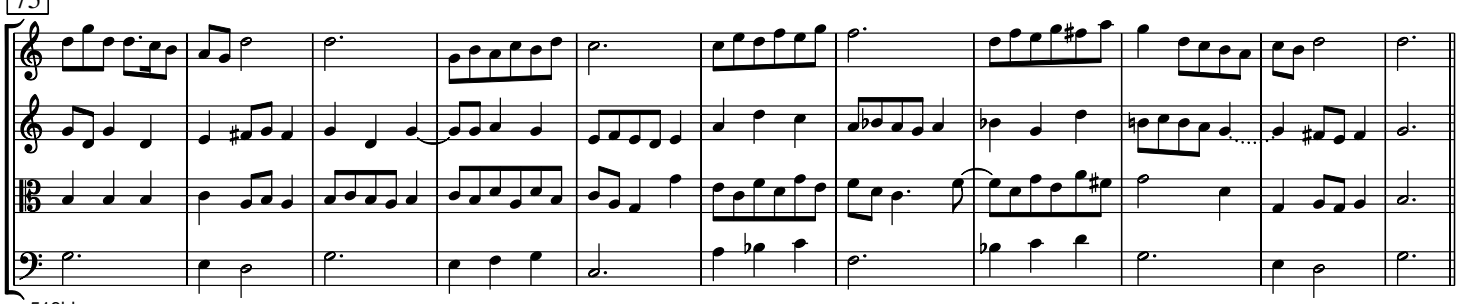

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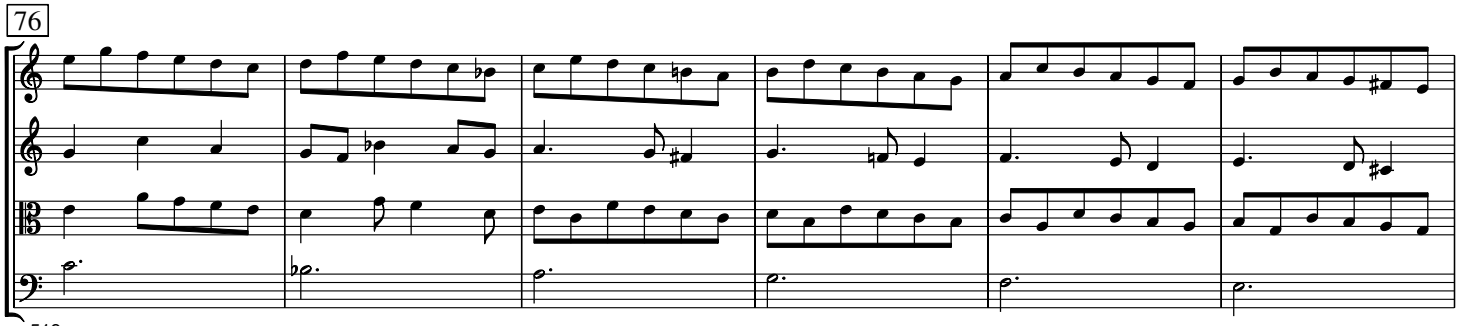

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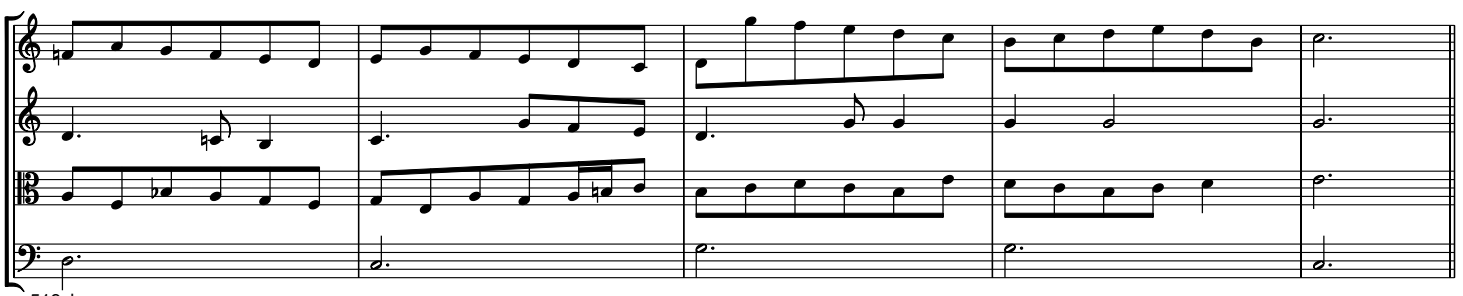

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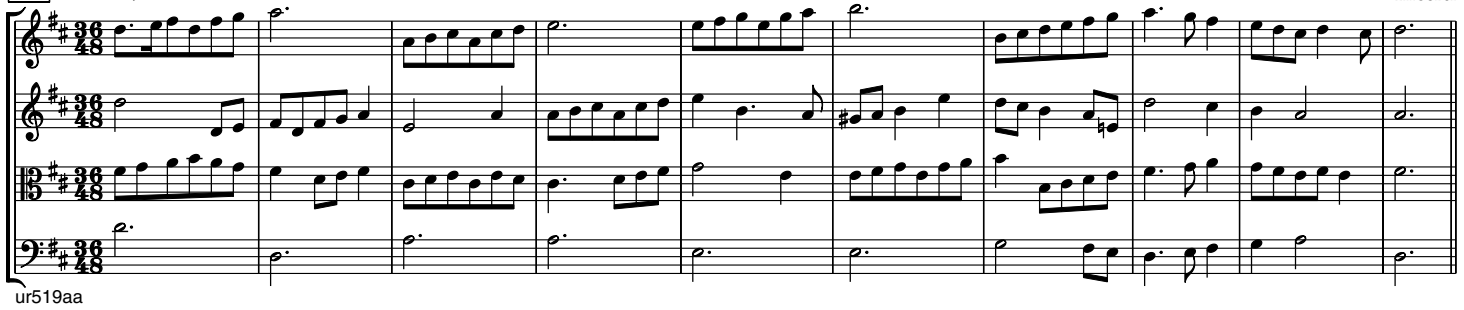
CCCVII. à 4.

Gaillarde

72 Vivace, ♩. = ca 60 Incerti



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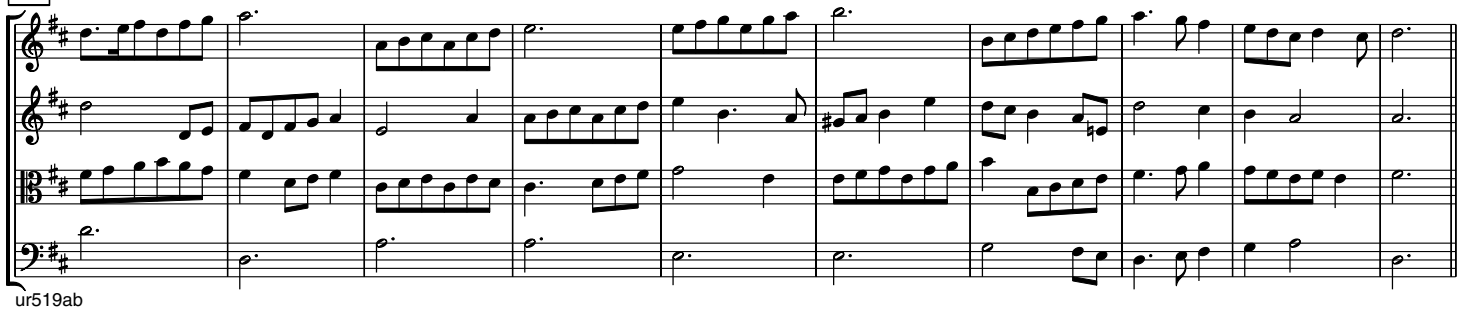

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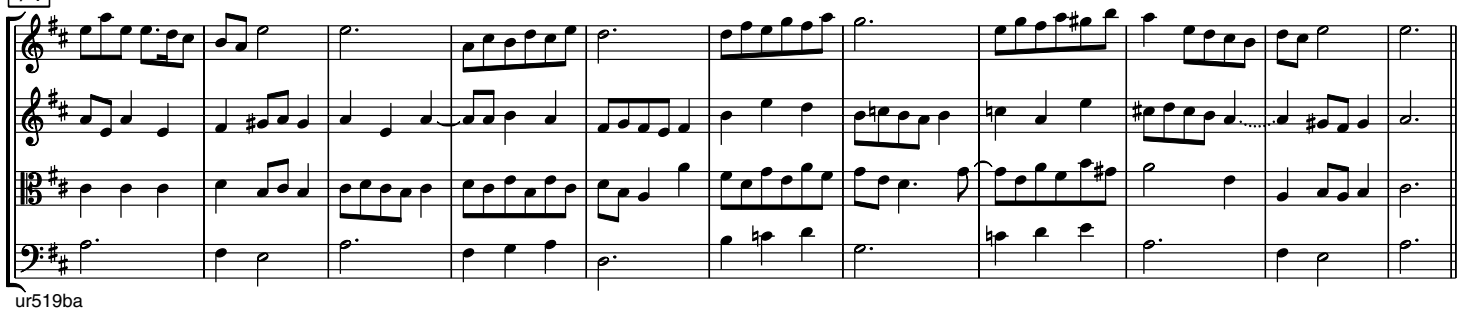

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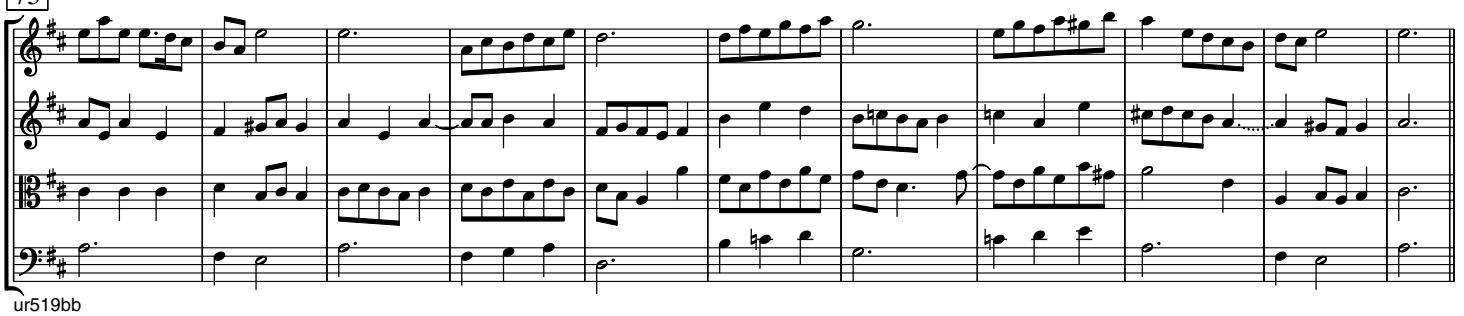

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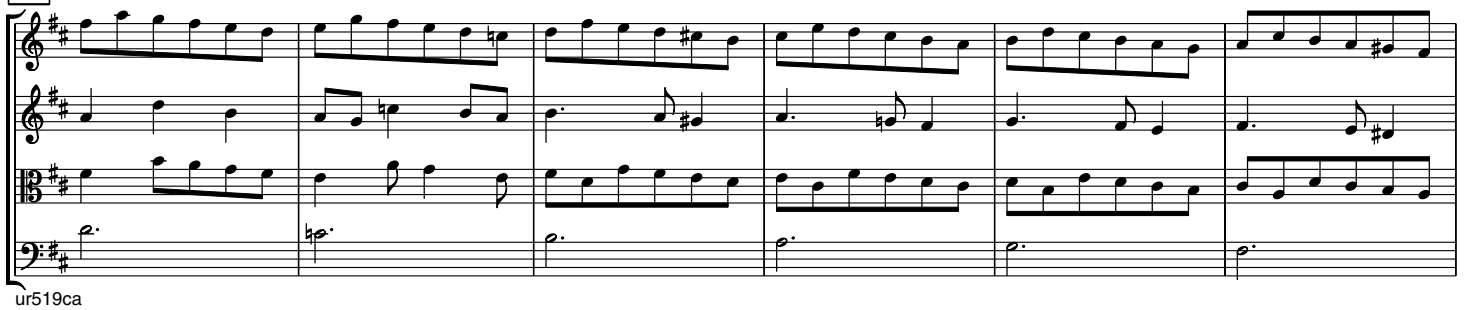

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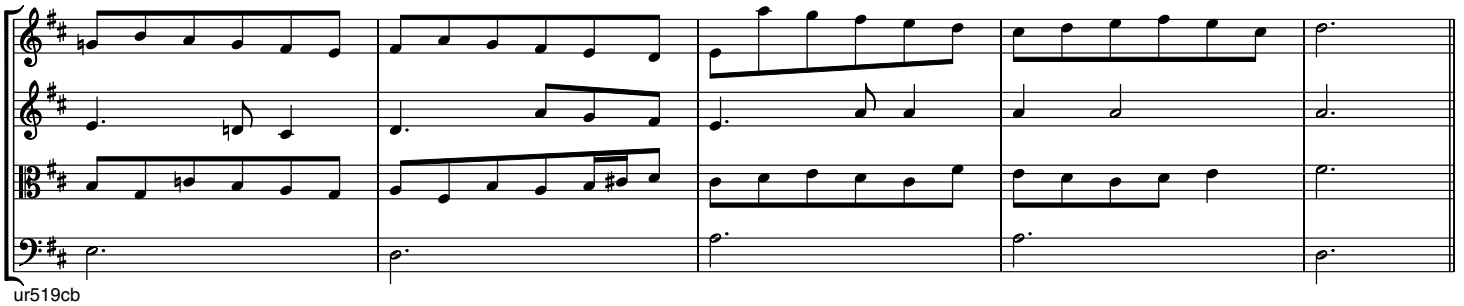

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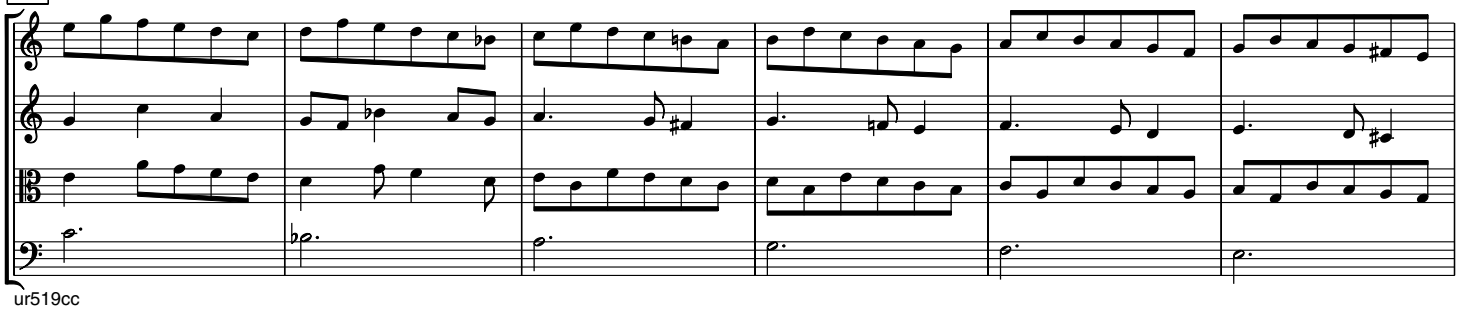

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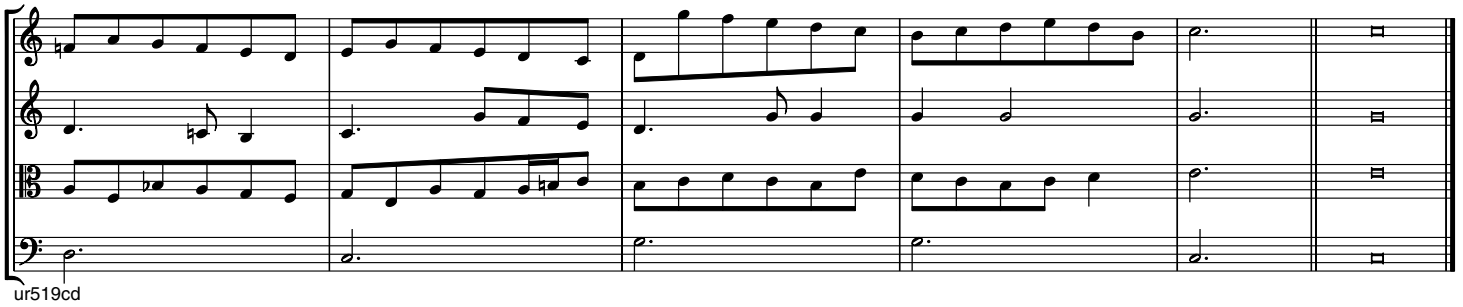

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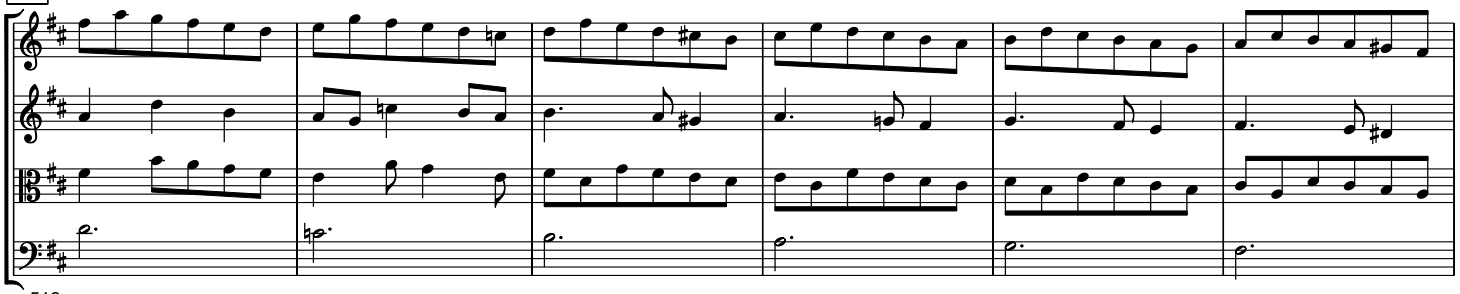

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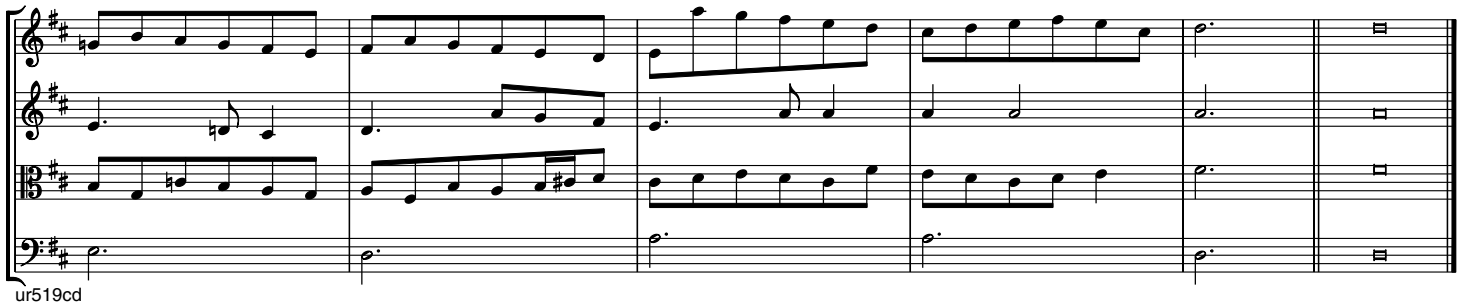

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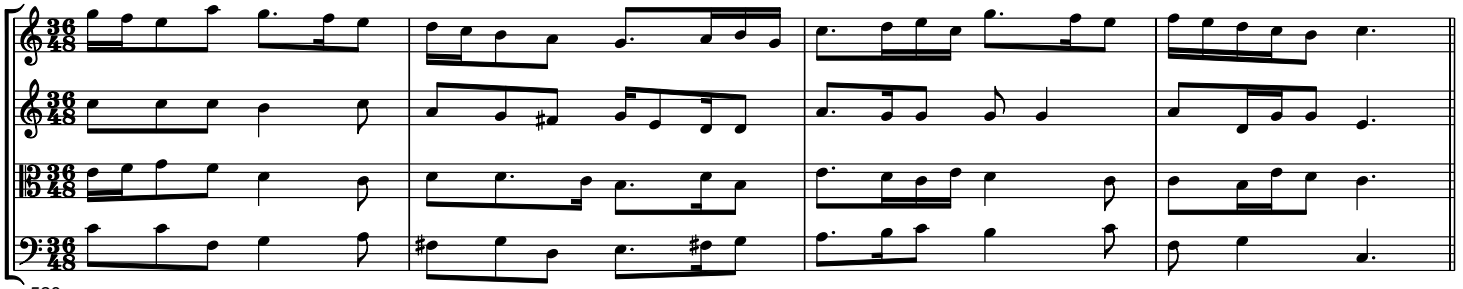
CCCVIII. à 4.
Gaillarde

72 Vivace, ♩. = ca 60 M.P.C.



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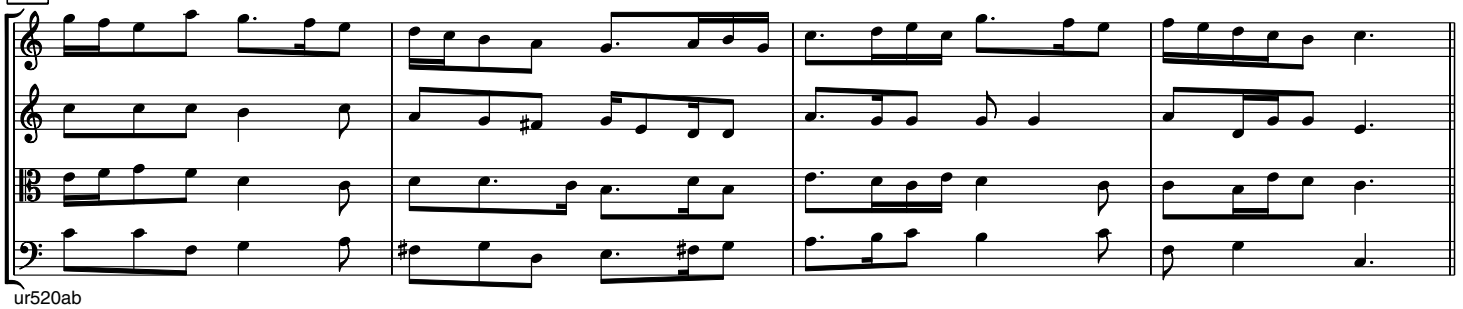

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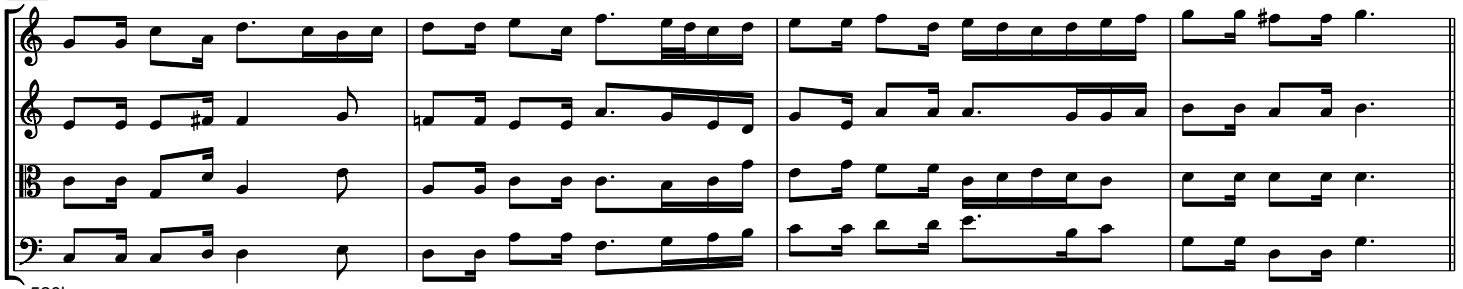

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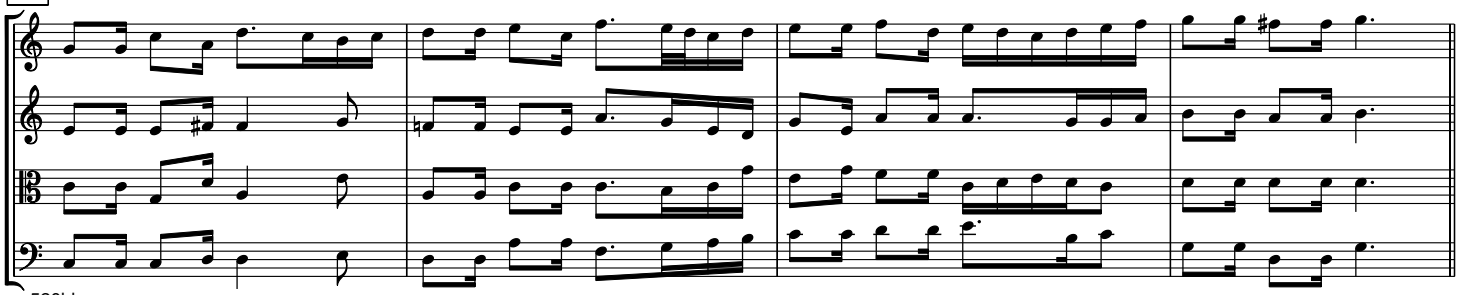

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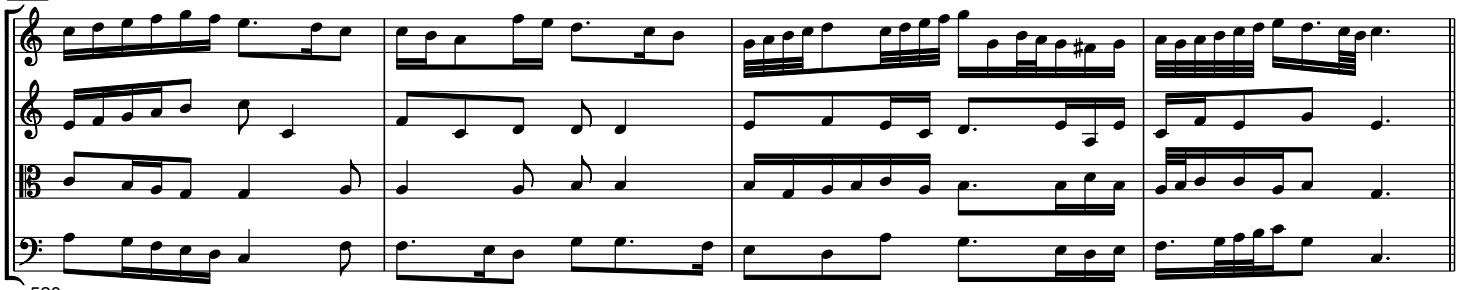

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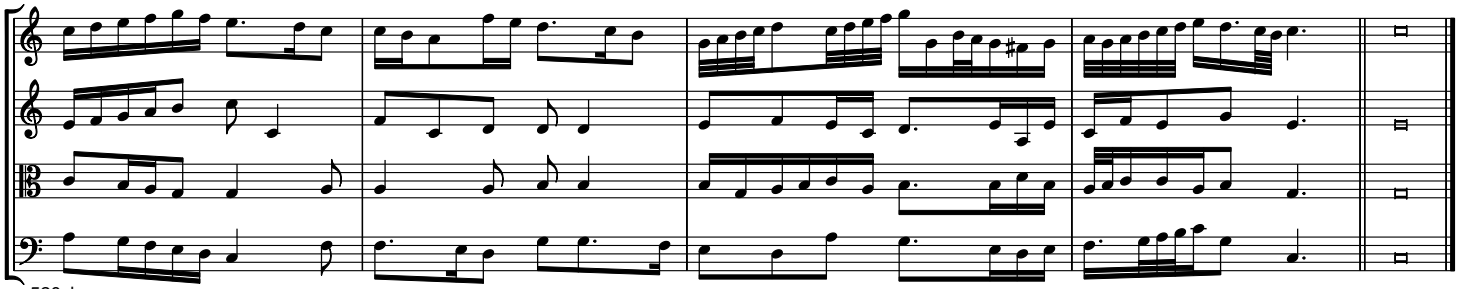

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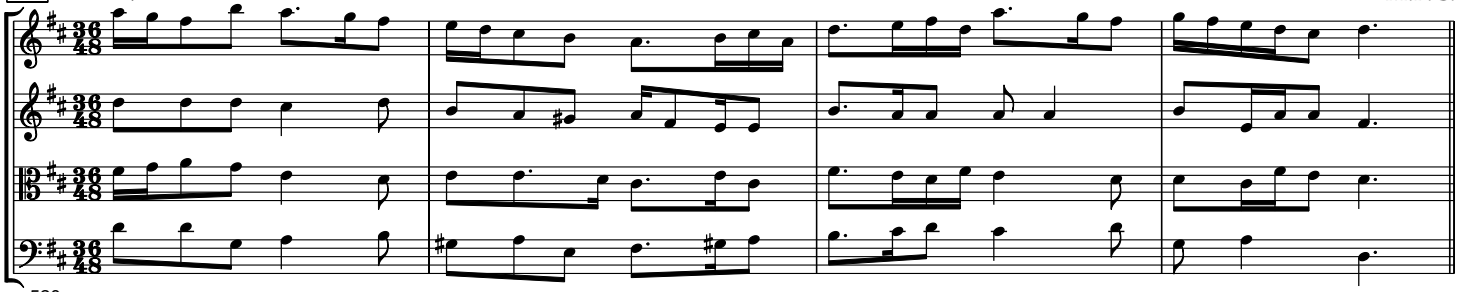
CCCVIII. à 4.
Gaillarde

72 Vivace, ♩. = ca 60 M.P.C.



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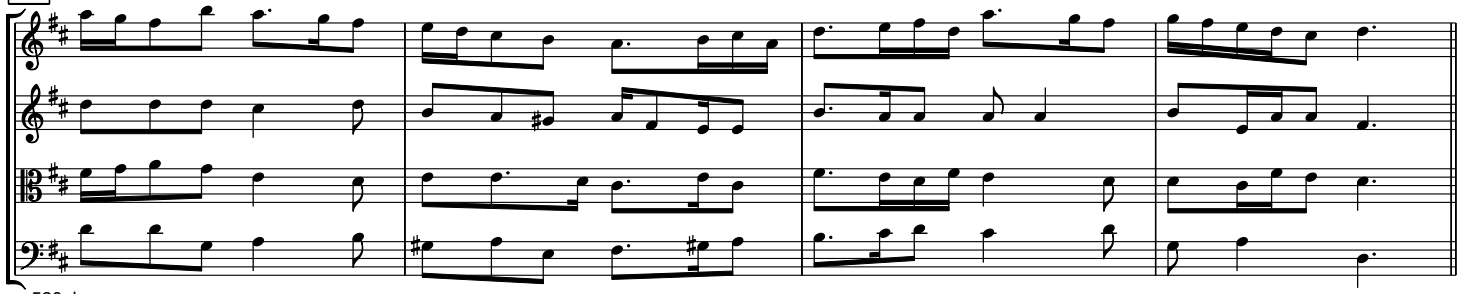

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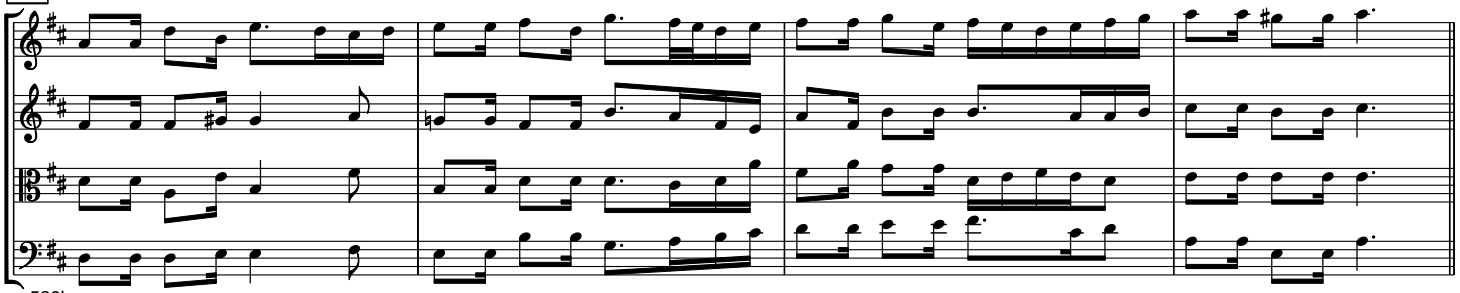

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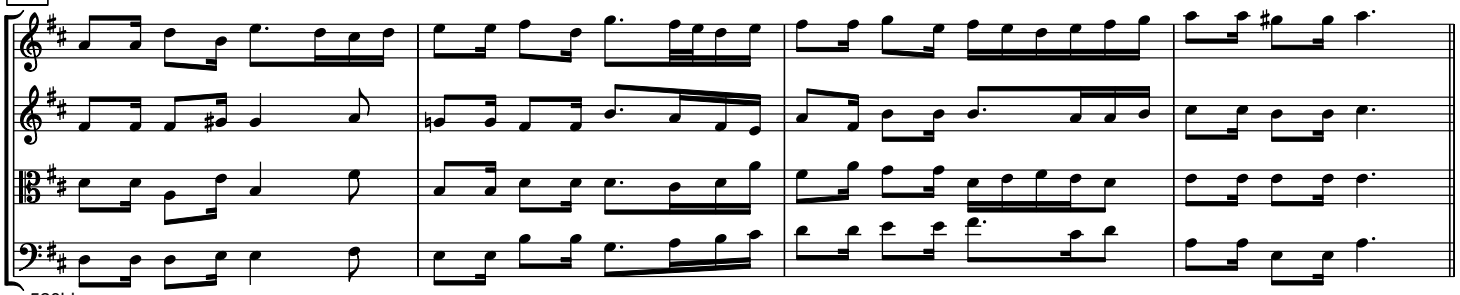

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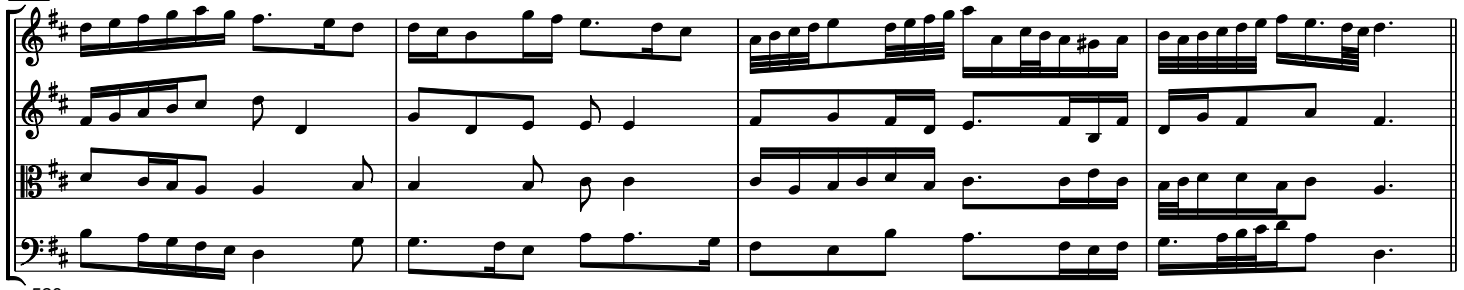

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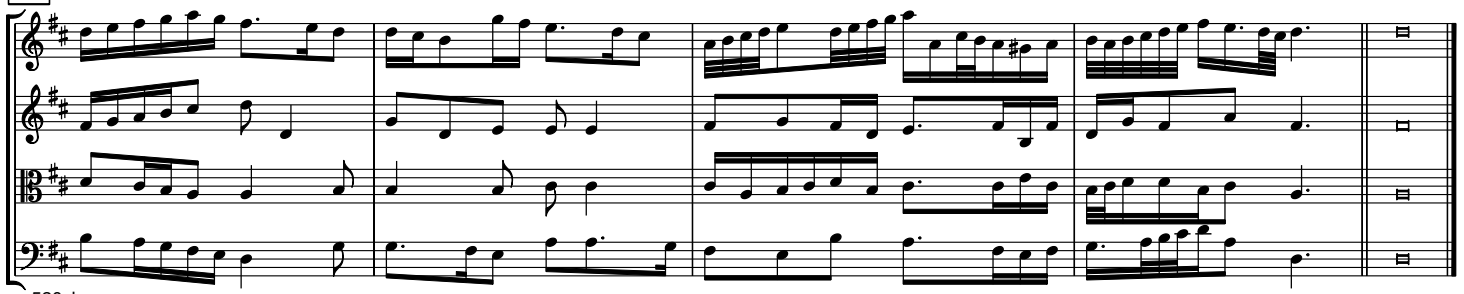

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CCCIX. à 4.

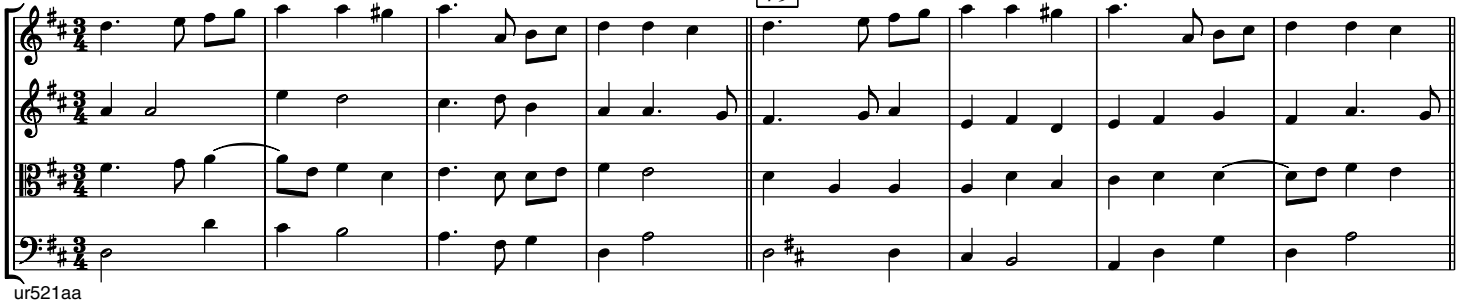
1. (Galliard) Reprinse

Varied & ornamented in the style of the French Dancing Masters

78

79

M.P.C.



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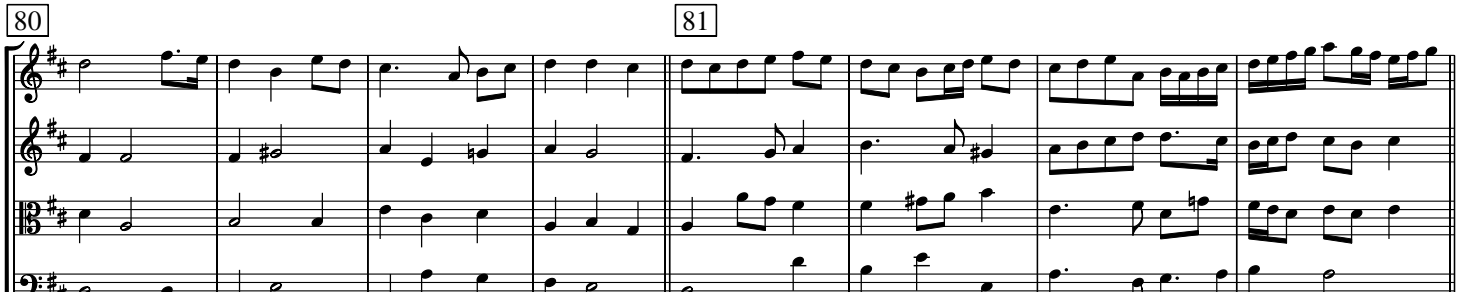

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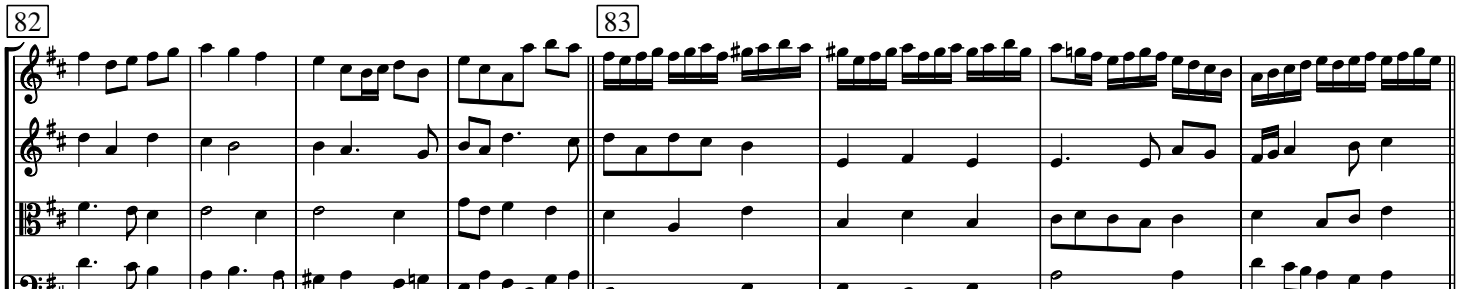

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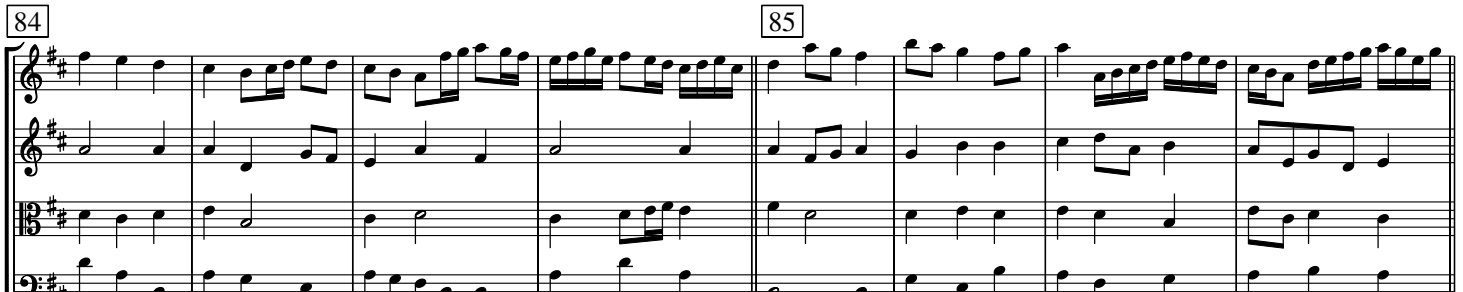

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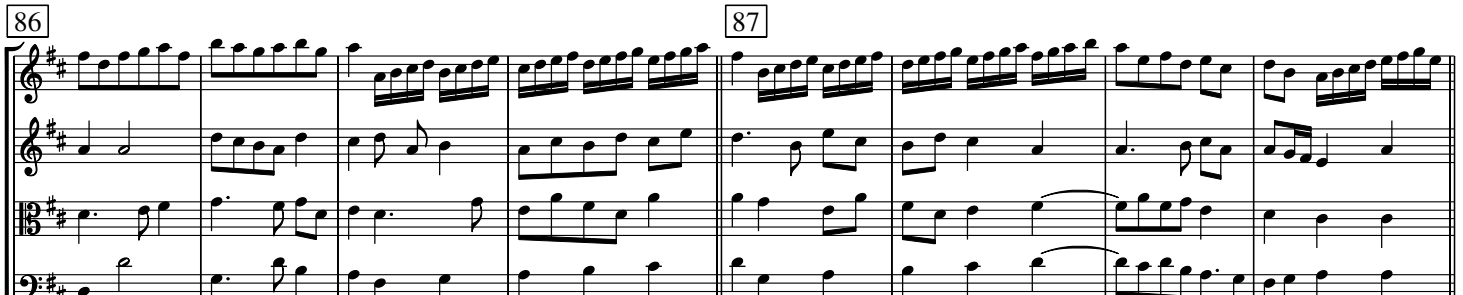

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CCCIX. à 4.

1. (Galliard) Reprinse

Varied & ornamented in the style of the French Dancing Masters

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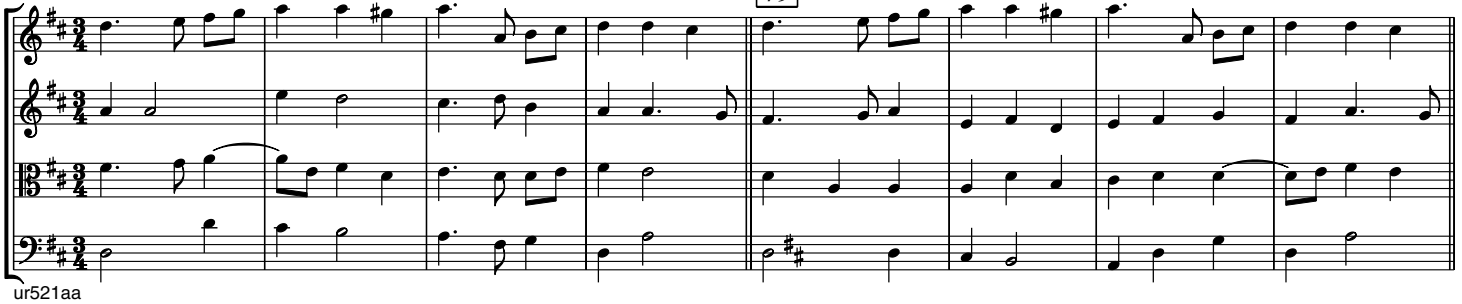

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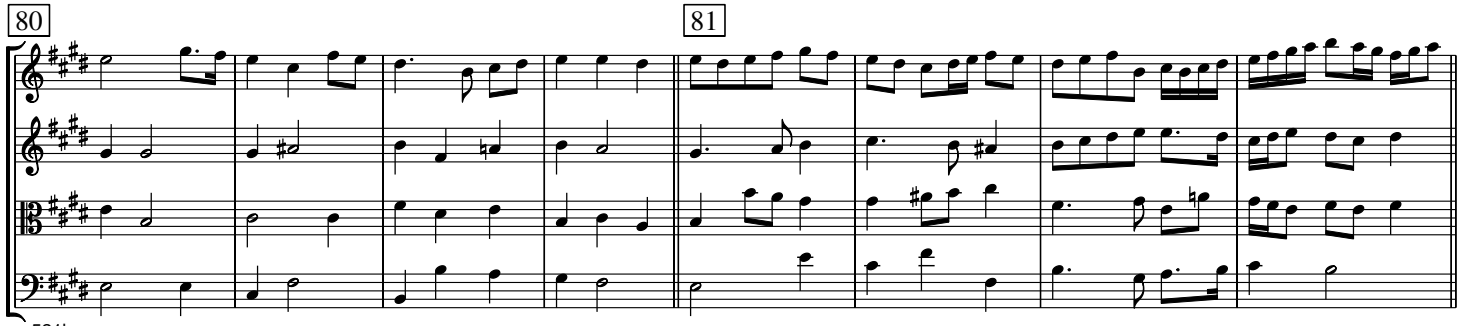

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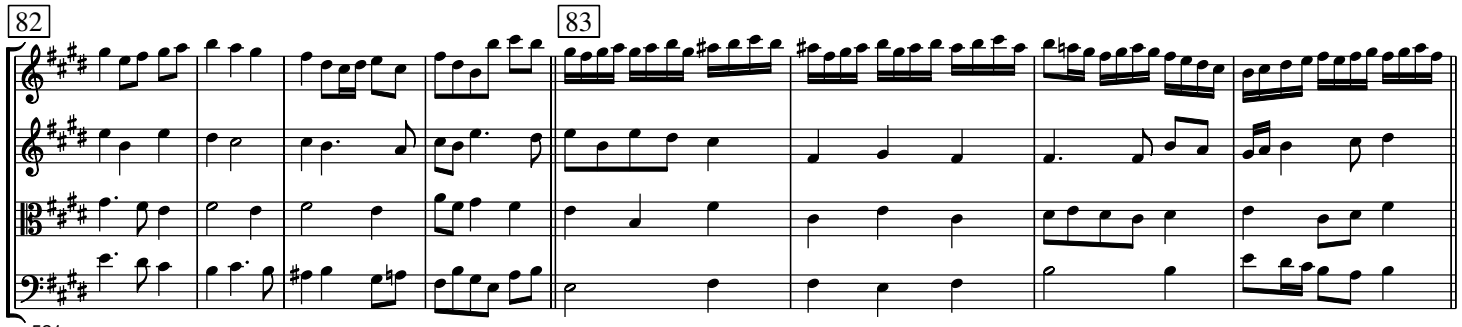

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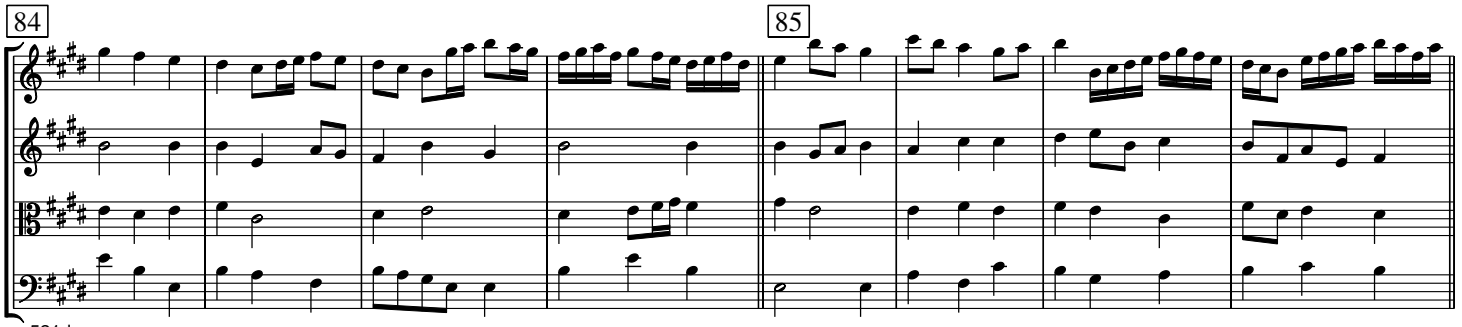

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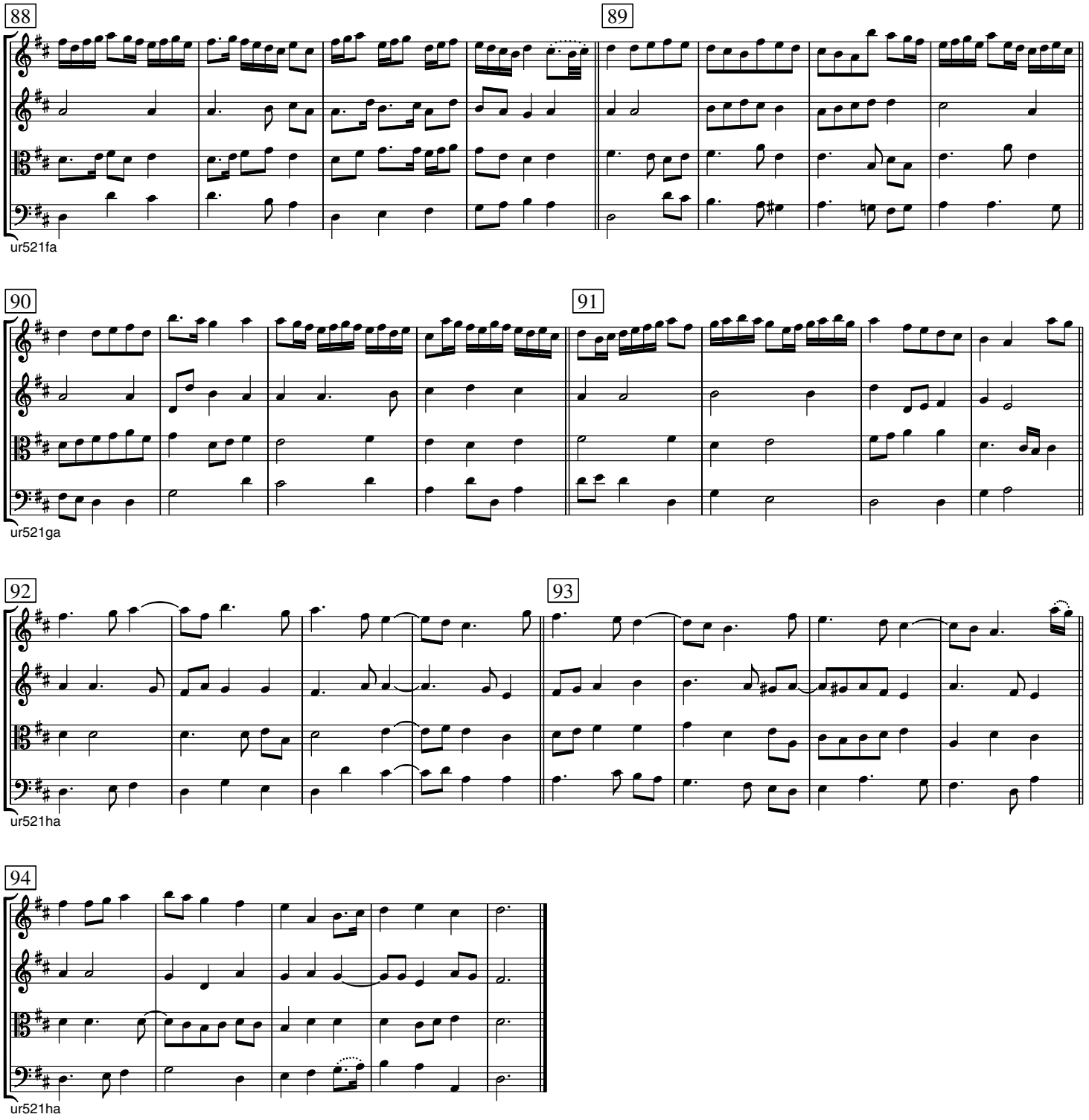
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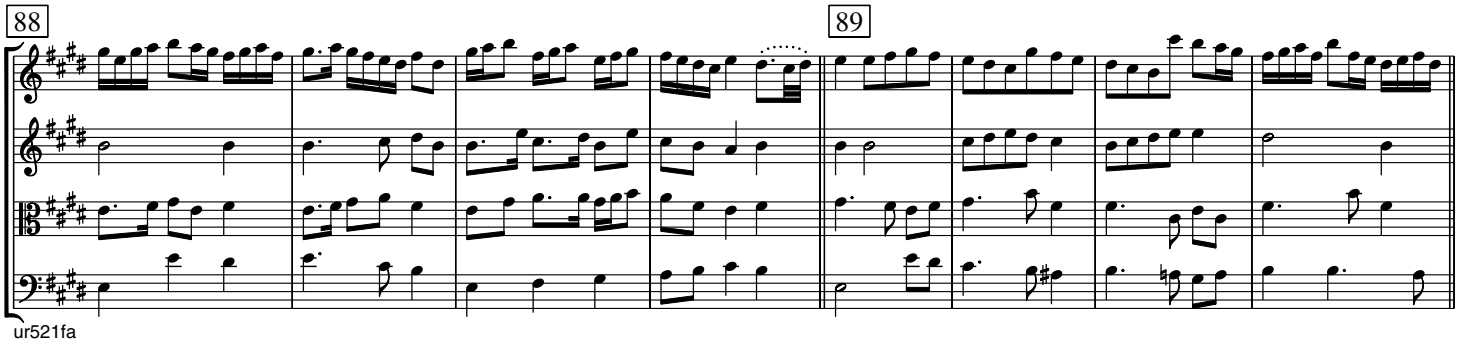
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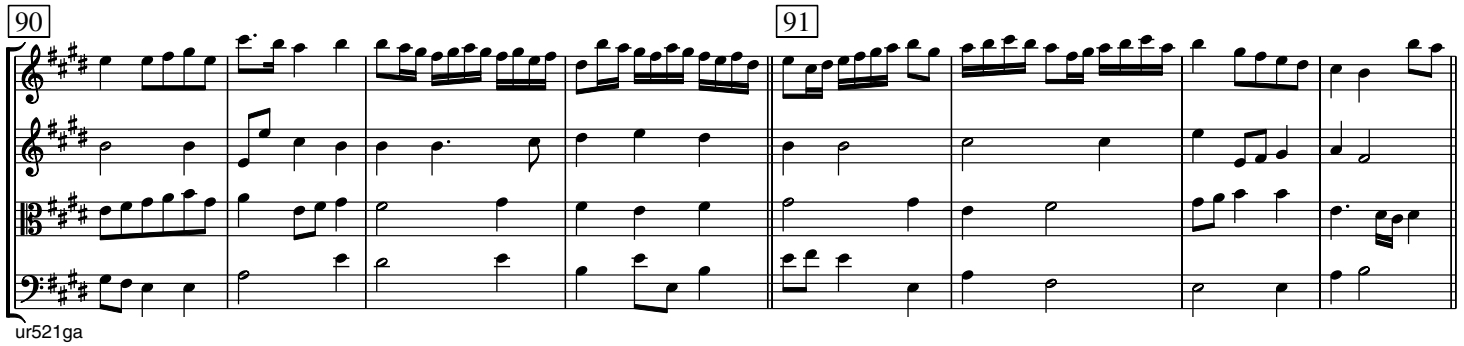
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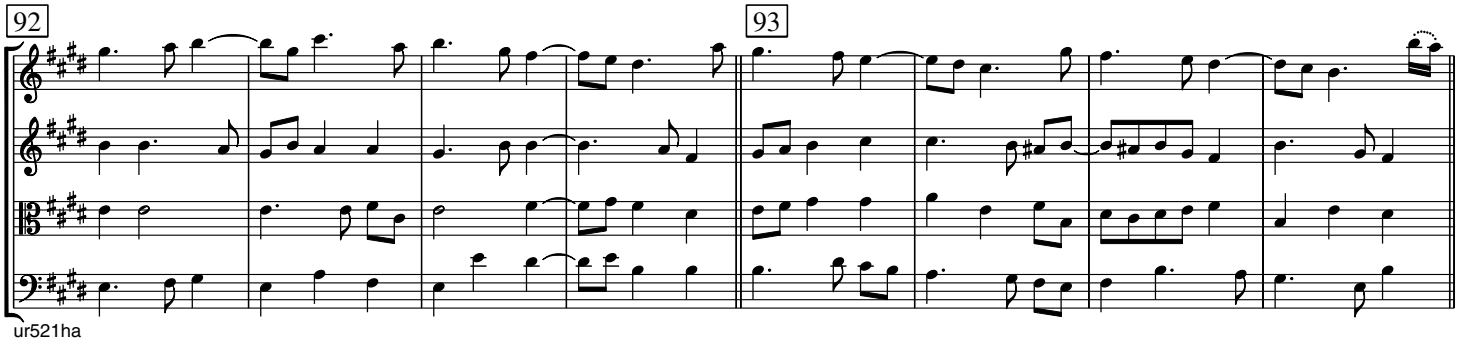
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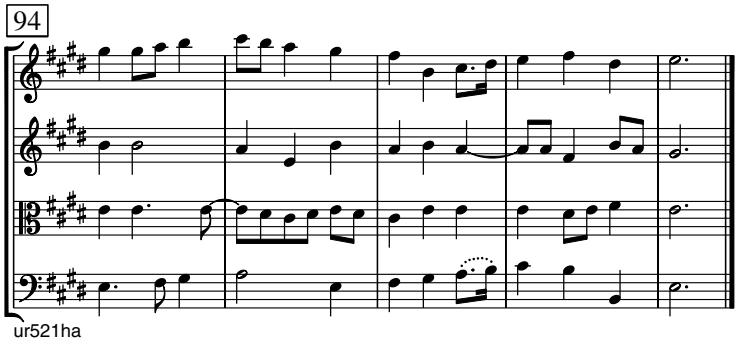
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CCCX. à 4.

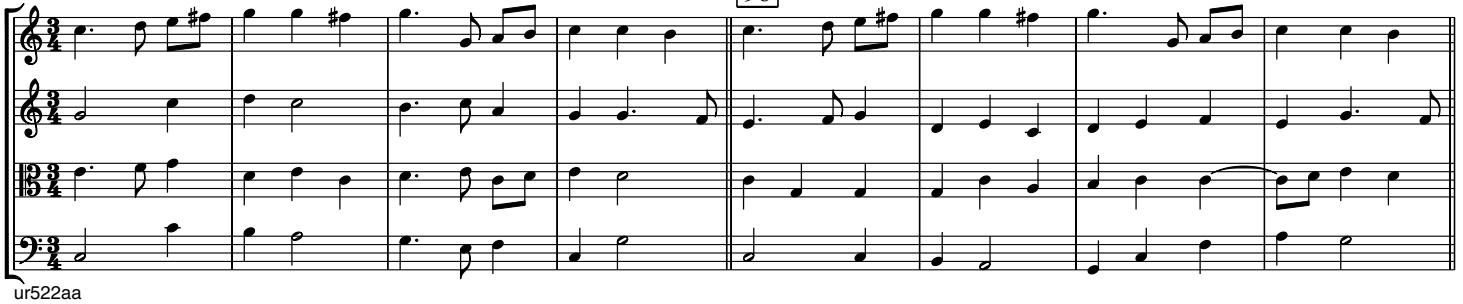
2. (Galliard) Reprinse a 2nd lower.

Varied & ornamented in the style of the French Dancing Masters

M.P.C.

95

96



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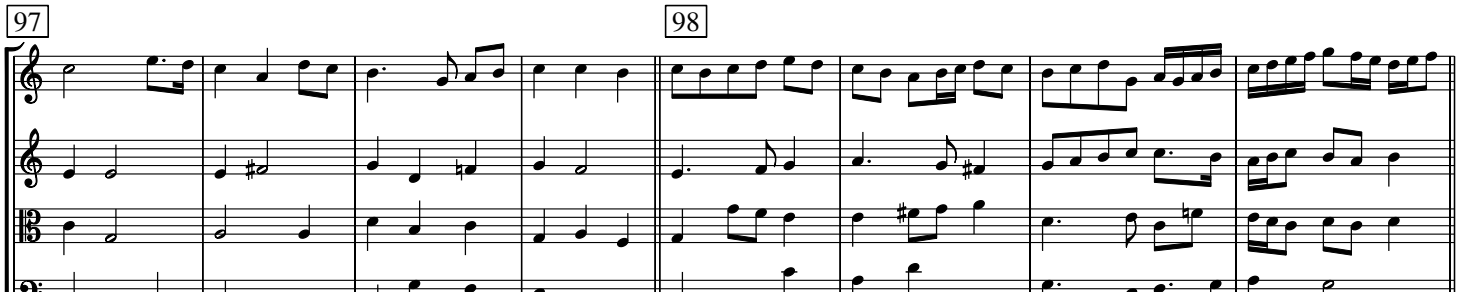

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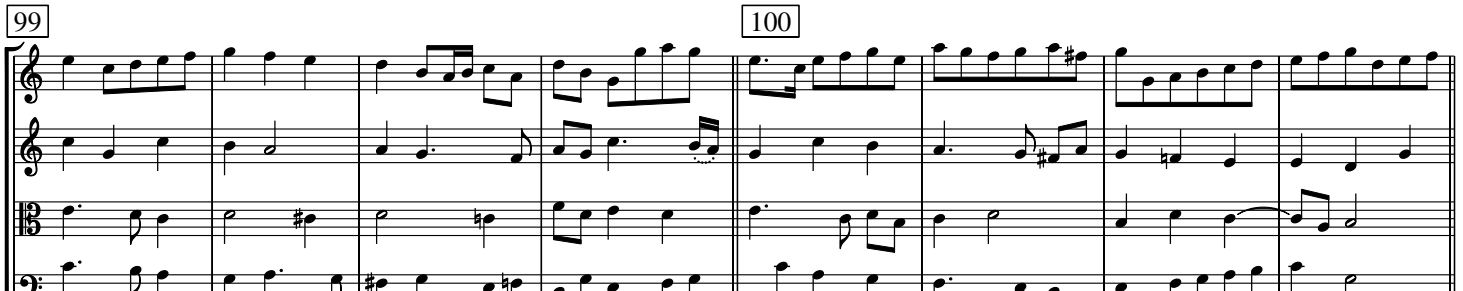

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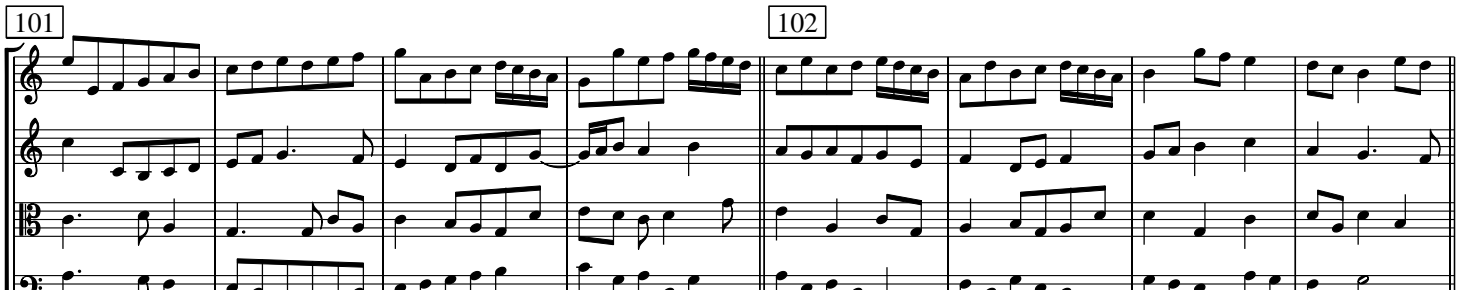

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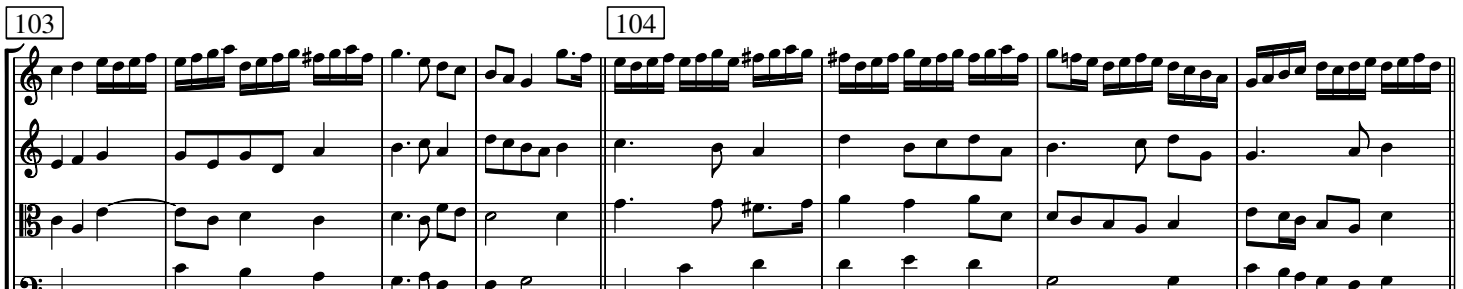

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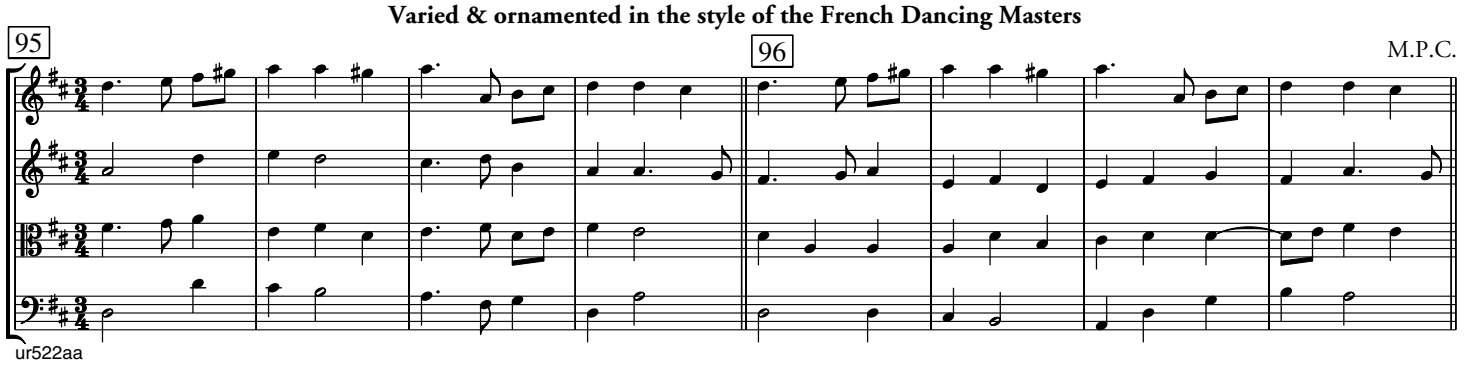
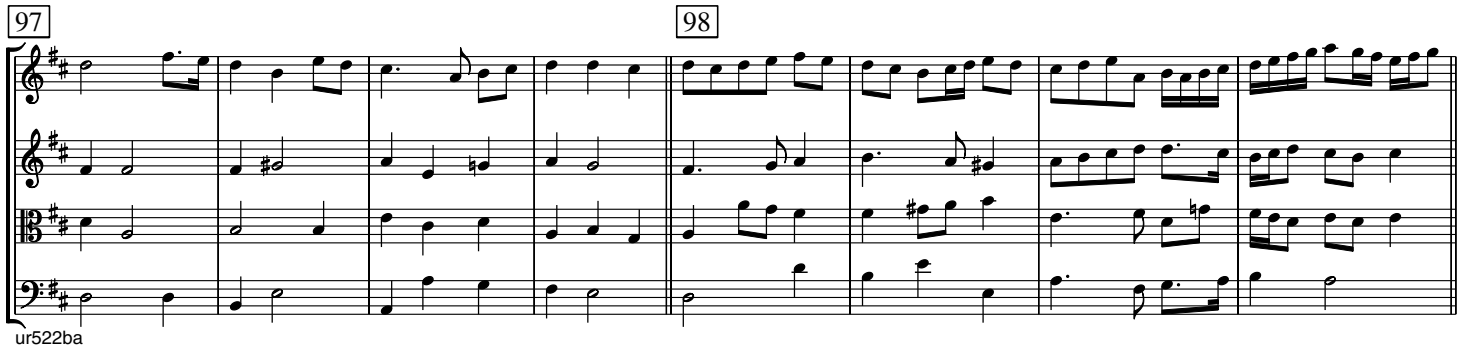
CCCX. à 4.

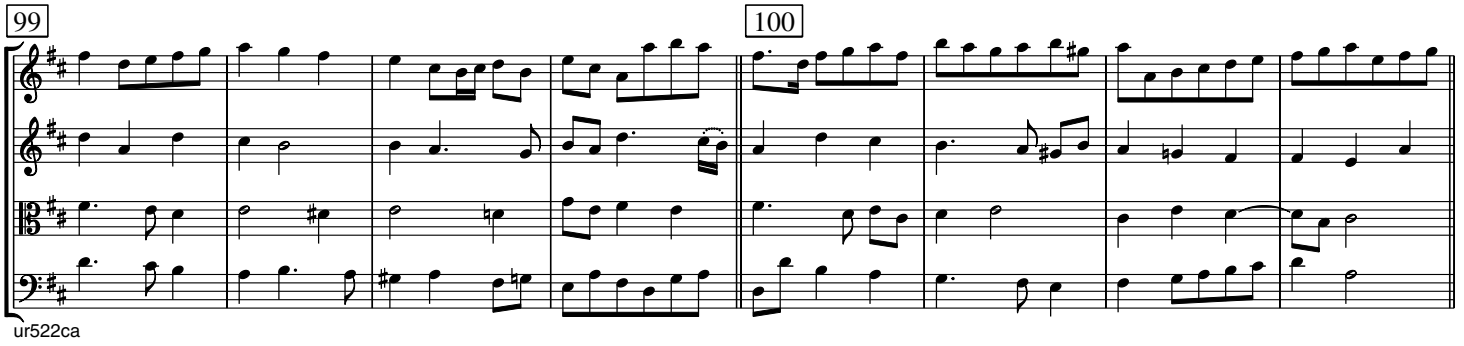
2. (Galliard) Reprinse a 2nd lower.

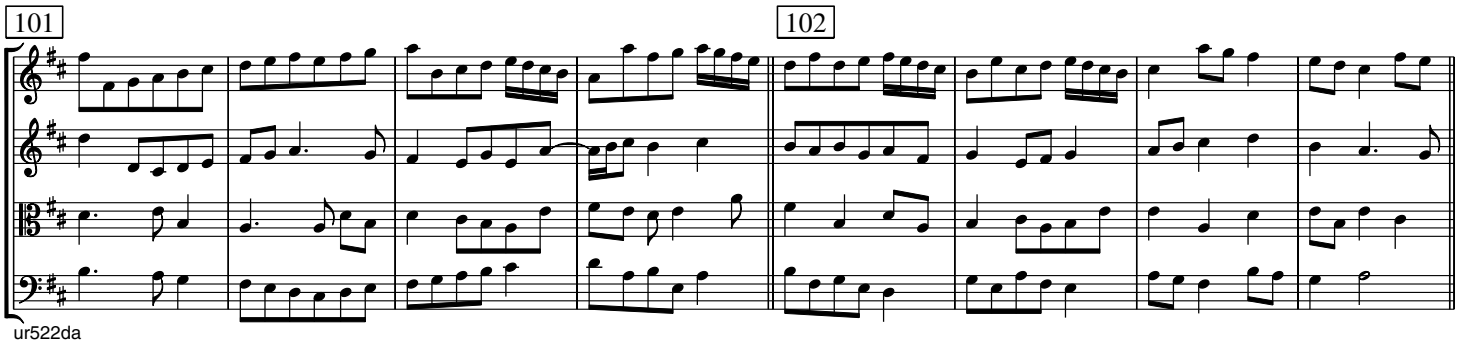
Varied & ornamented in the style of the French Dancing Masters

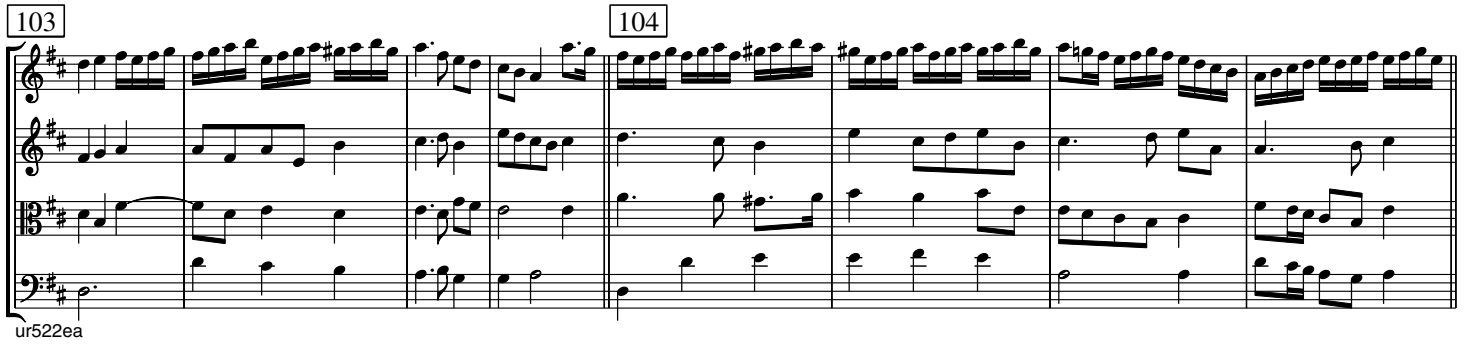
M.P.C.

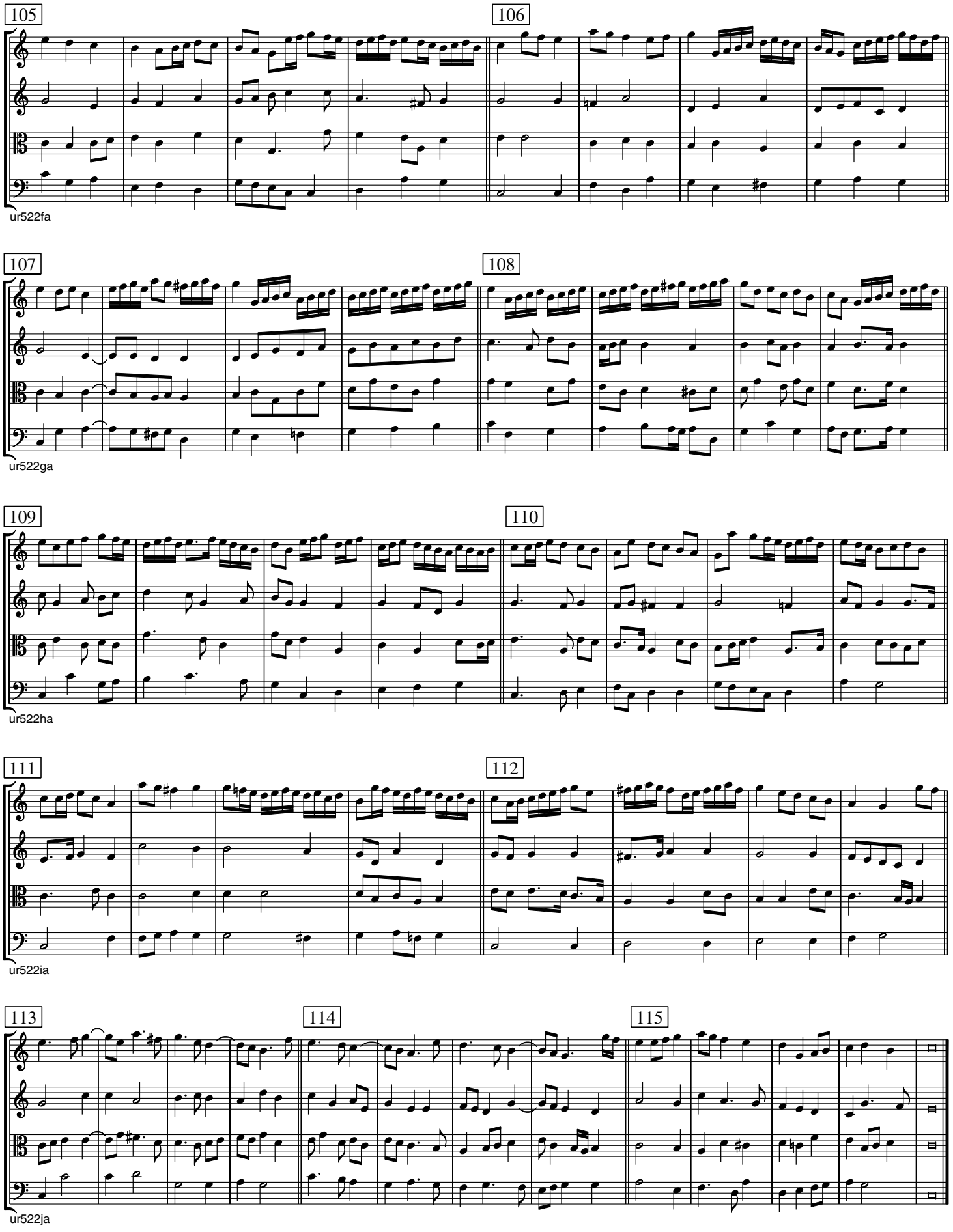








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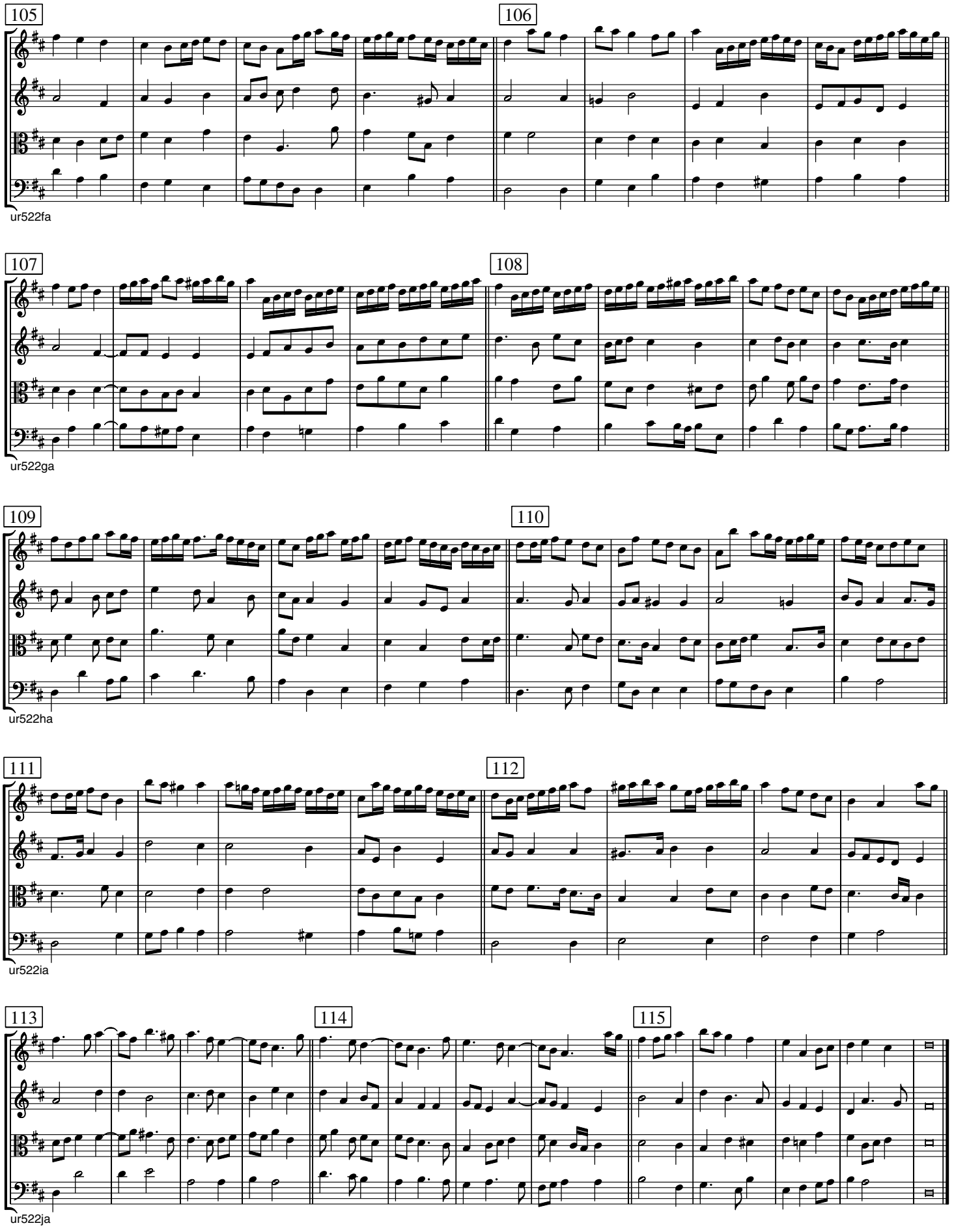
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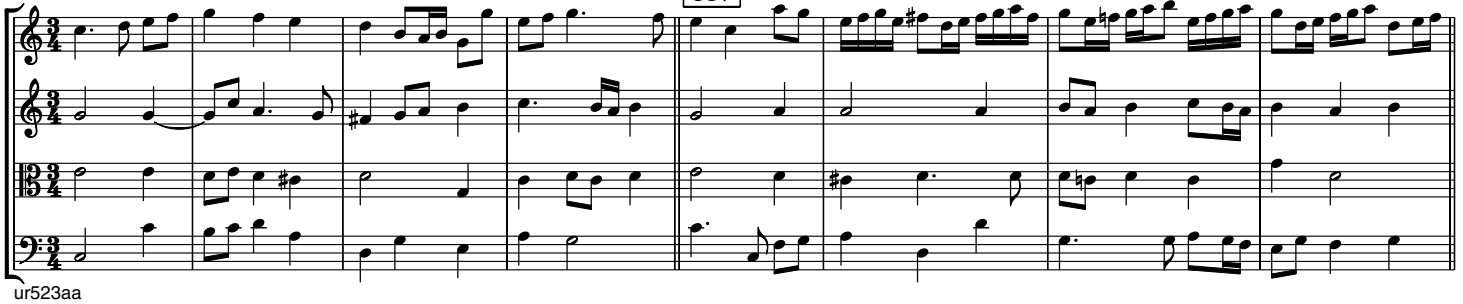
CCCXI. à 4.

3. (Galliard) Reprinse a 2nd lower.

Varied & ornamented in the style of the French Dancing Masters

M.P.C.

116 117



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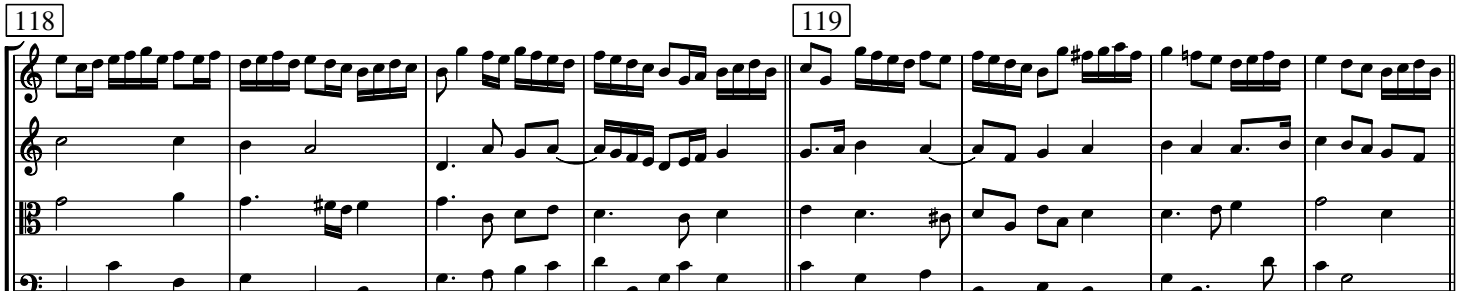

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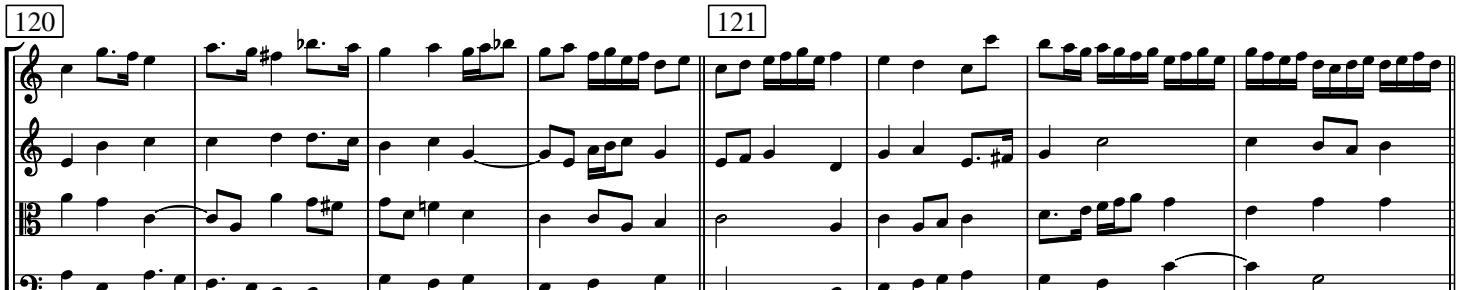

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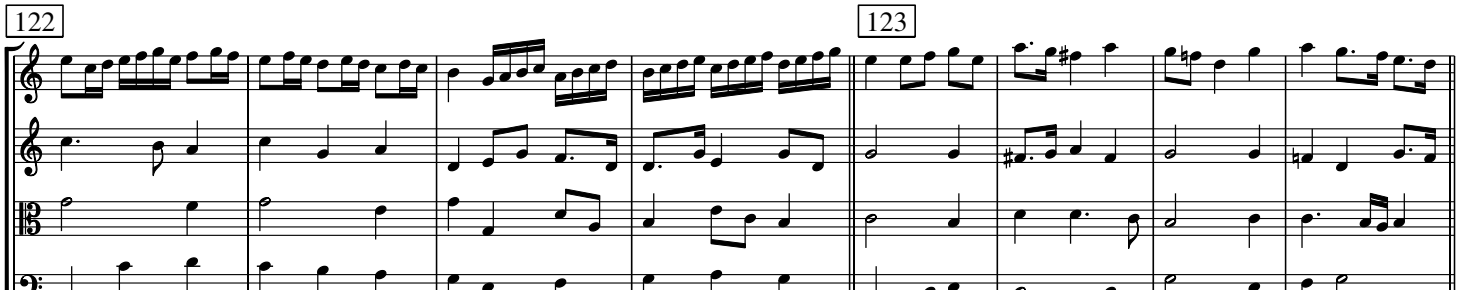

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CCCXI. à 4.

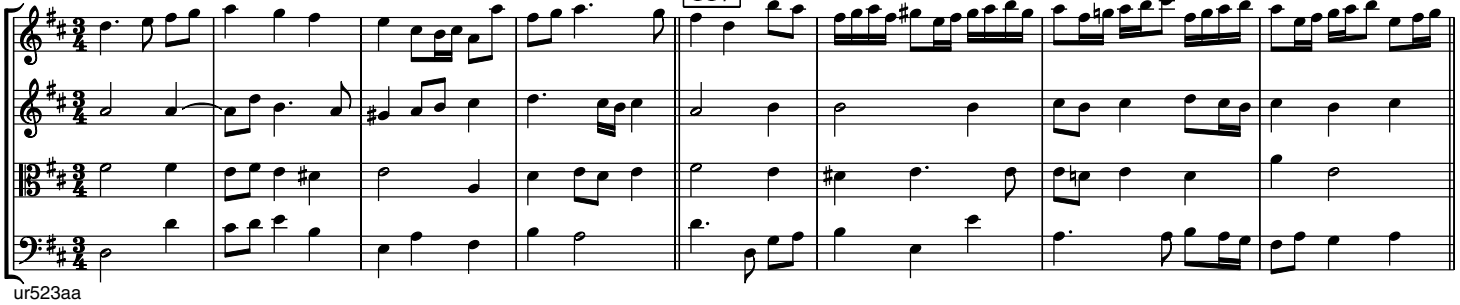
3. (Galliard) Reprinse a 2nd lower.

Varied & ornamented in the style of the French Dancing Masters

M.P.C.

116

117



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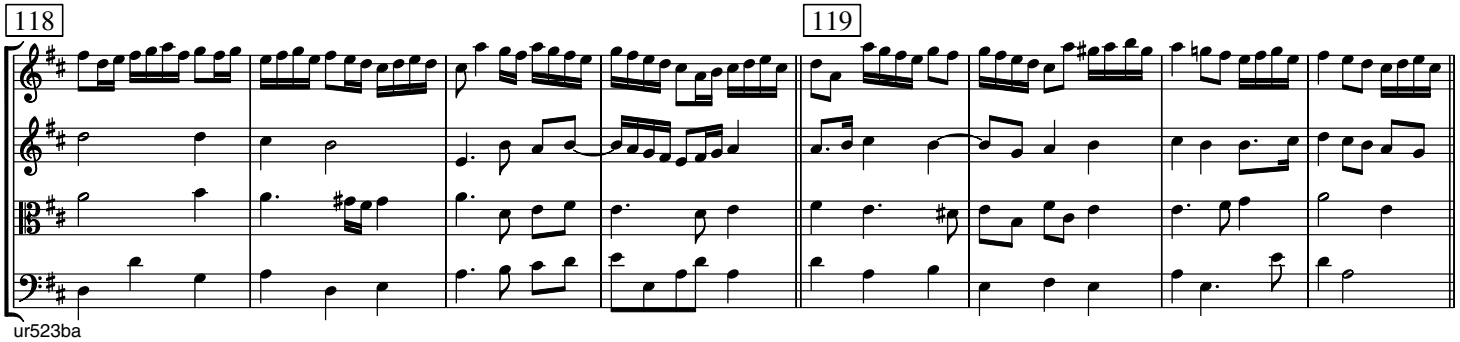

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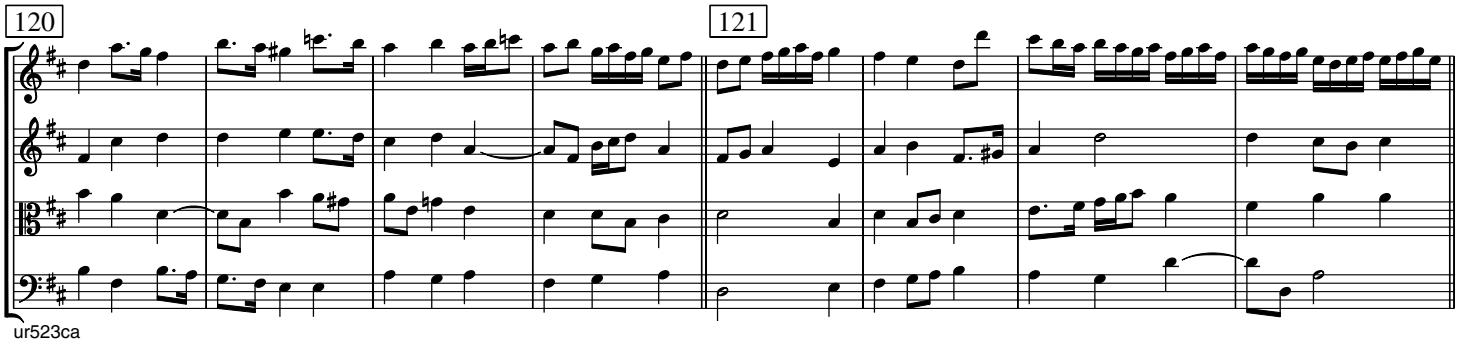

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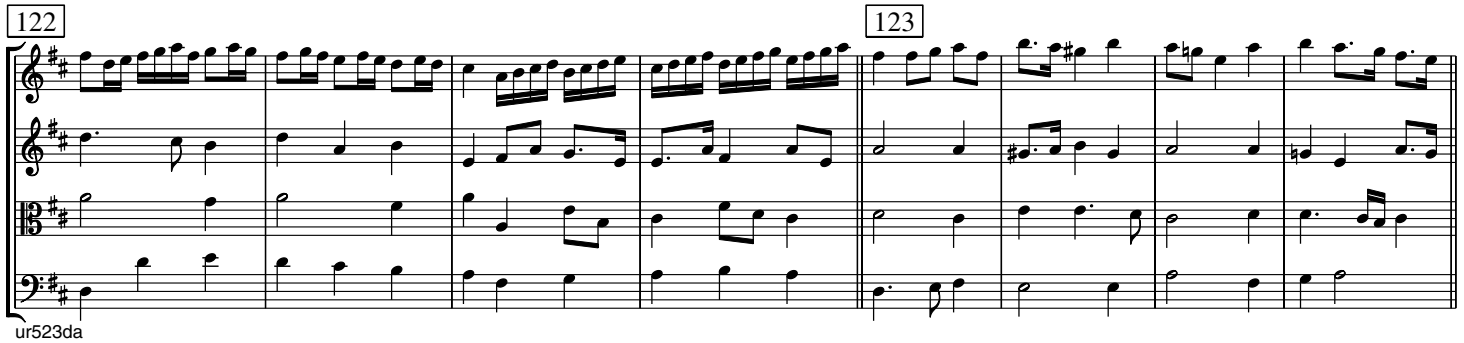

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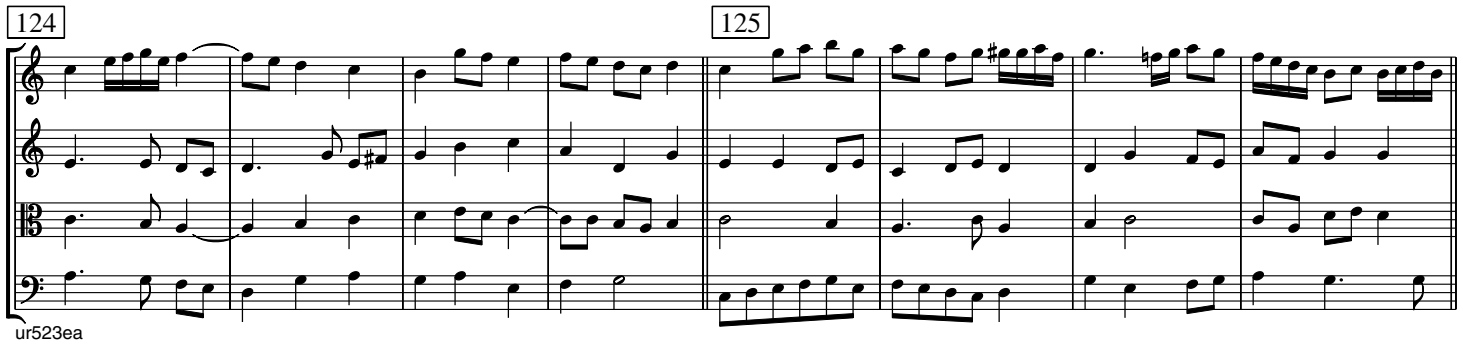
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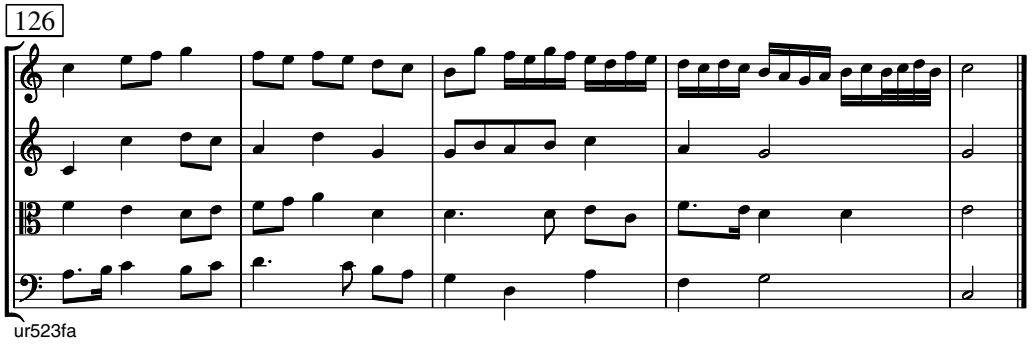
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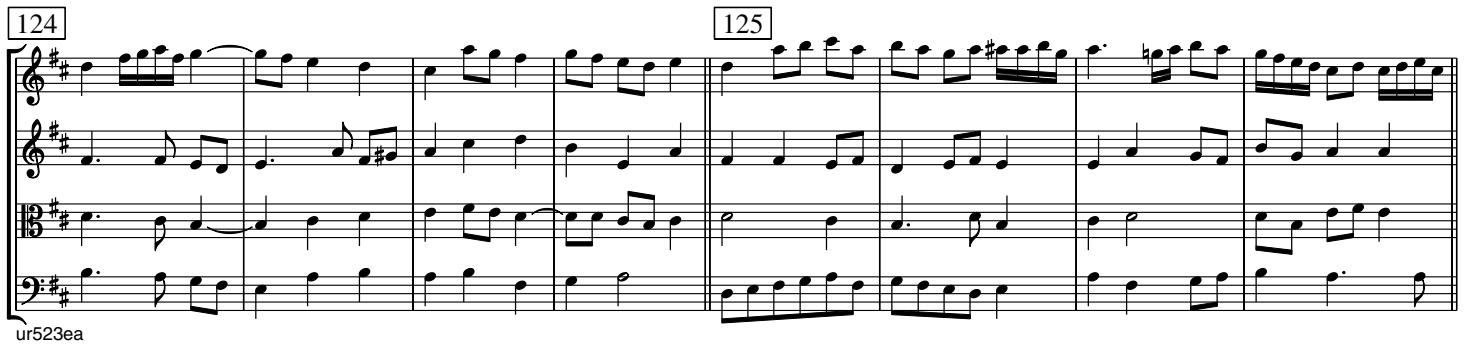
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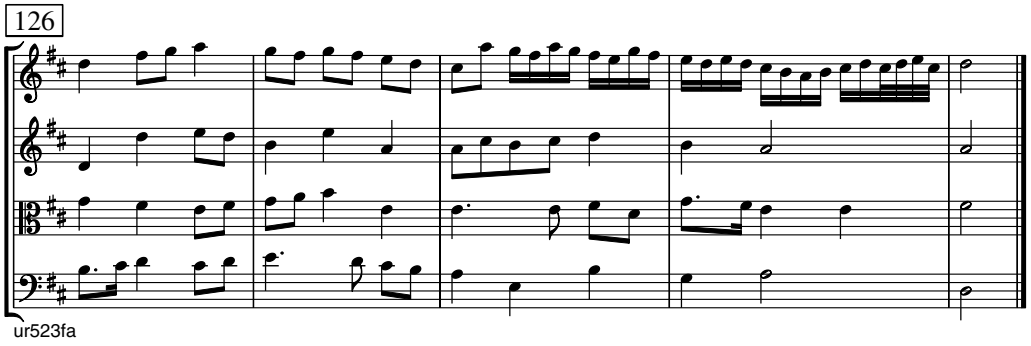
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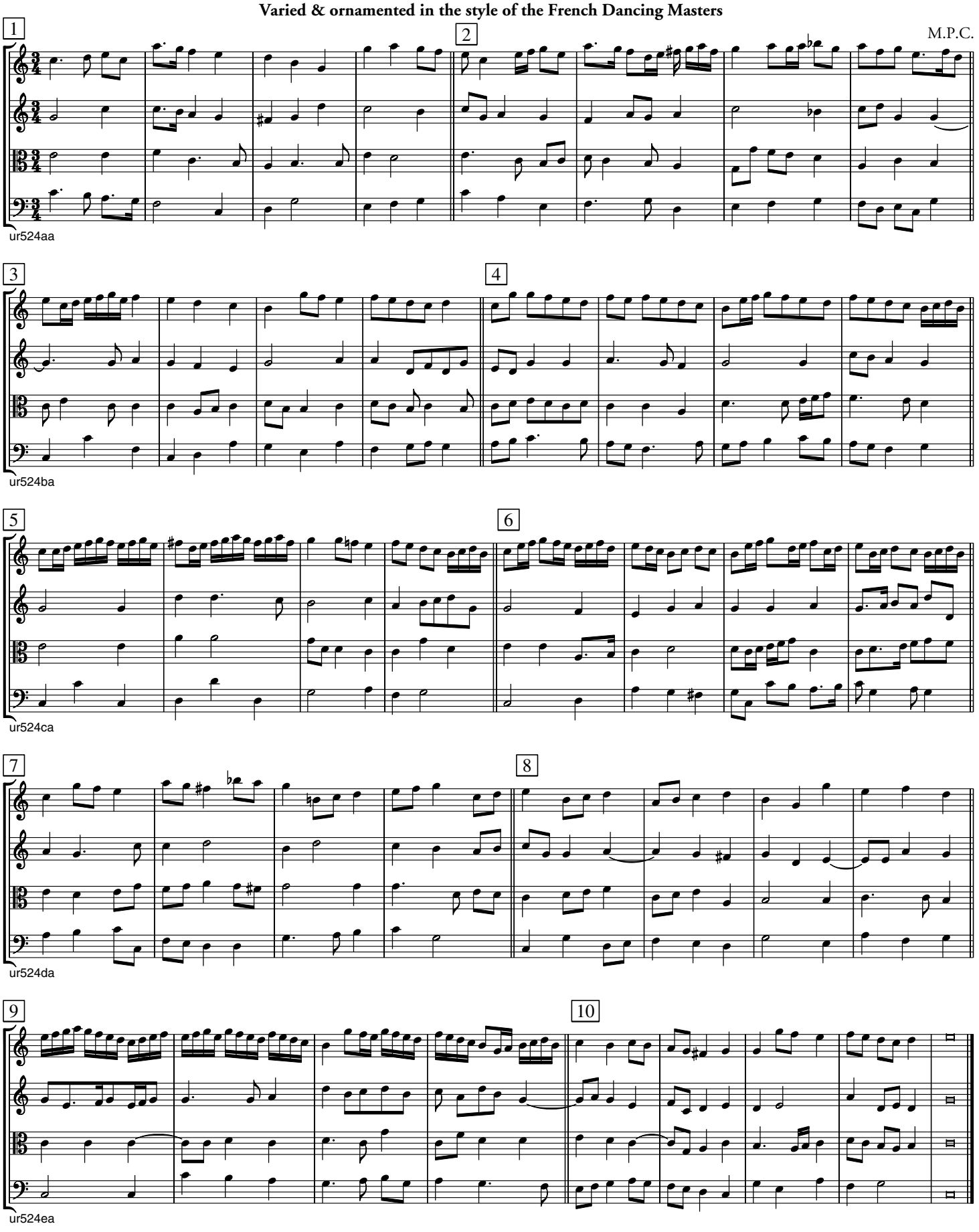
CCCXII. à 4.

4. (Galliard) Reprinse a 2nd lower.

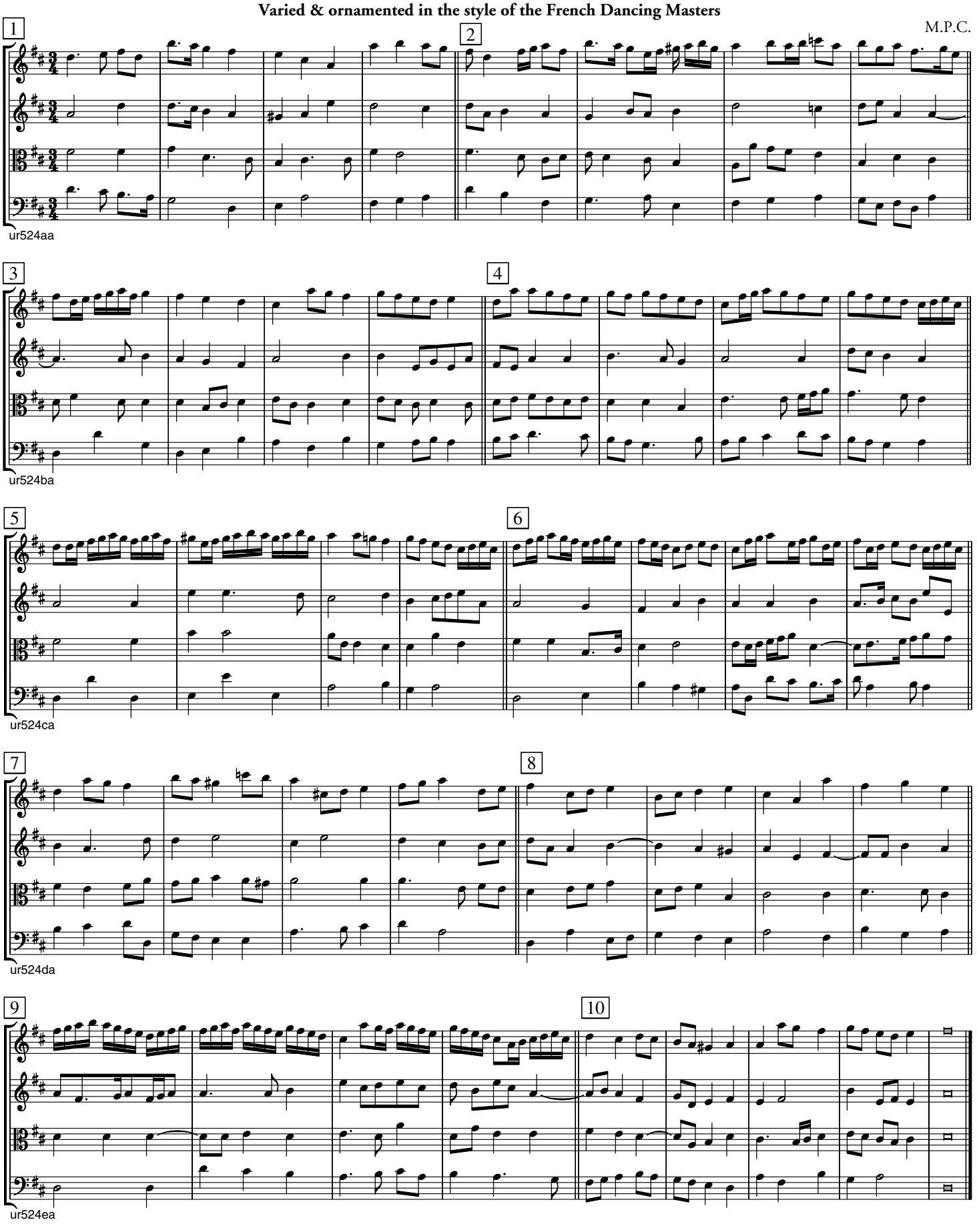
Varied & ornamented in the style of the French Dancing Masters

M.P.C.



CCCXII. à 4.

4. (Galliard) Reprinse a 2nd lower.

Varied & ornamented in the style of the French Dancing Masters

M.P.C.