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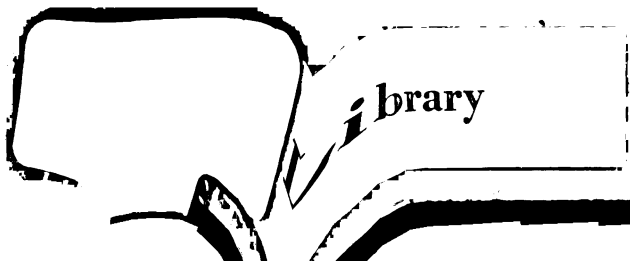
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RECUEIL DE DANCES

contenant

un tres grand nombres, des meillieure.

ENTRÉES DE BALLET

DE M.^r PECOUR.

tant pour homme que pour femmes,

*dont la plus grande partie
ont été dancées à l'opéra.*

Recueillies et mises au jour.

PAR M.^r FEUILLET M.^e DE DANCE.

A PARIS

*Chez le Sieur FEUILLET Rue de Bussi
Faubourg S.^t Germain à la Cour Impériale.*

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A Son Altesse Royale
Monseigneur le duc D'Orleans.

Monseigneur,

Le juste discernement de V. A. R. Surtout ce qu'il y a de plus parfait dans la Nature et dans les Arts, ne permet pas à ceux qui y font quelque découverte de chercher un autre protecteur, et la bonté avec laquelle V. A. R. Ecoute ceux qui ont l'honneur de l'approcher fait qu'ils se déterminent presque tous à luy faire hommage de leurs productions: Cette même bonté Monseigneur me fait prendre aujourd'hui la liberté de dedier à V. A. R. les

Les belles entrées de ballet des Opéras, vous les avez honorées
parement de votre attention j'espère qu'elles auront le même avantage
toutes ensemble C'est une suite de la Choregraphië que j'ay donné au
public, je serais trop heureux Monsieur si le fruit de cette decouverte
oit du gout de V. A. R, mais elle est si fort au dessus des plus belles
roductions, que je ne luy presente ce recueil que comme un effet de
mon Zele du tres profond respect avec lequel je Suis —

de votre Altesse Royale —

Monseigneur

le tres humble tres obeissant et
tres Soumis Serviteur —

Feuillet

Preface

Après avoir donné au public des moyens faciles pour apprendre de eux mêmes toutes sortes de dances par des caractères intelligibles, je me sens obligé pour reconnaissance à l'accueil favorable que la France et les pays étrangers ont fait aux deux éditions de mon livre de la Chorégraphie, de le favoriser encor de plusieurs dances qui ont fait de nos jours, un des plus beaux ornemens du théâtre: il me suffit pour rendre ce recueil recommandable de faire connoître que M^r Pécour, Pentionnaire du Roy, Ancien de l'Académie Royale de dance et compositeur des ballets de l'Académie Roy^e de musique en est l'auteur.

Il se trouvera peut être des personnes qui diront que je suis long-temps à tenir ma parole, par ce que depuis la premiere édition de mon livre ie leur fais esperer l'ouyrage que ie donne maintenant: mais il cesseront de me blâmer en considérant que la plus grande partie de ces dances ayant été dancées à l'Opera en differens temps, depuis plusie^r années, et par differens danceurs et danceuses, ils ma salu une peine et une application immense pour les recueillir et les graver avec autant d'exactitude quelles le sont icy; comme cet ouvrage, est un fruit de la Chorégraphie, j'ose esperer que ceux qui la possèdent ne seront pas long-temps à s'en munir.

Ie joins à ce recueil un petit traité de la Cadance beaucoup plus étendu que n'est celui de la Chorégraphie, ce sujet est assés beau pour meriter un assés gros volume: mais ie me contente pour l'usage des danceurs d'expliquer les différentes mesures sur lesquelles on dance et comment tous les airs se réduisent à deux et à 3. temps; en suite ie fais connoître la valeur de chaque pas, comme l'on connoit la valeur de chaque note de la musique, et ie réduis en temps égaux tous les pas, qui se trouvent dans chaque mesure des dances pour être raportés au temps des mesures des airs, de maniere que rien n'est plus aisé de connoître la cadance de chaque pas.

Toutes les dances qui sont contenues dans ce recueil sont rangées d'une maniere à pouvoir s'en servir come autant de lecons, j'ai mis celles des femmes les premieres come étant les plus aisées, et celles des hommes les dernières come étant les plus difficiles, en sorte que l'on trouvera dans cet ouvrage de quoi se satisfaire car il y a des dances tres aisées et de tres difficiles execution. tant pour homme que pour femme, et pour une ou pour deux personnes.

I'ay mis au comencem^t de chaque dances les noms des personnes qui les ont dancées, et dans quel opéra: de plus j'ay fait graver à la fin de ce volume tous les airs des dances, rangés dans le même ordre quelles sont gravées en Choregraphie, a fin que l'on les puissent joier sans tourner le feuillet, et que par le moyen du chiffre qui est marqué au comencement de chaque air, l'on puisse trouver précisément la dance qui a été composée sur ledit air, ce qui fait le même effet qu'une table.

TRAITE DE LA CADANCE.

Il ne remarque dans les Airs pour principe de la Cadance ou mesure que de deux sortes de mouvemens qui sont mesures à deux temps, et mesures à 3. temps par ce que de ces 2. la dépendent tous les autres, dont les uns sont plus vites et les autres plus lents, de manière que tous les airs se peuvent battre à deux temps, et à trois temps.

Exemple

Il dis qu'une mesure d'un air à quatre temps n'est autre chose que deux mesures, d'un air à deux temps. Car si je suppose une barre dans une mesure à quatre temps comme à celle qui est icy à côté que je donne pour 1.^e exemple, et qu'au lieu de croches j'en fasse des noires, et au lieu de noires j'en fasse des blanches; il est certain que j'aurai deux mesures à deux temps, comme l'on voit par le 2.^e exemple: ainsi, une mesure à quatre temps ne doit être regardée dans la danse que comme deux mesures à 2. temps, et voilà la raison pourquoy on met deux pas dans une mesure d'un air à quatre temps.

1.^e Exemple.

2.^e Exemple.

On doit regarder la mesure de Loure, ou gigue lente come la mesure à quatre temps, par ce que, quoi que la Loure ou gigue lente contienne six temps, et que l'autre n'en contienne que quatre, chaque mesure de Loure ou gigue lente, fait le même effet que deux mesures à trois temps. ainsi si je pose une barre à la moitié d'une mesure de Loure, ces deux moitez seront deux mesures à trois temps.

Loure

Il y a encore d'autres mouvemens dont chaque mesure se peut partager en plusieurs autres, comme ceux dont les Italiens se servent assez ordinairement pour leurs mouvemens à quatre temps vites, dont voici à côté un petit exemple.

Mouvement de quatre temps vite

1.^e Exemple.

2.^e Exemple.

Mouvement de Passe pied.

3.^e Exemple.

M.^o de Menuet.

Ces sortes de mouvemens ne doivent être considérés dans la danse que comme des mesures à trois temps semblables à celles du passe pied ou du menuet, en regardant chacun de ces quatre temps comme autant de mesures! car si je pose des barres entre chacun de ces temps, comme aux endroits où on voit des lignes ponctuées: il est certain que cette seule mesure m'en produira quatre, qui seront des mesures de passe pied, come on voit par le 2.^e exemple. et si des croches j'en fais des noires, et que des noires j'en fasse des blanches, à lors j'aurai quatre mesures de menuet, comme on voit par le 3.^e exemple.

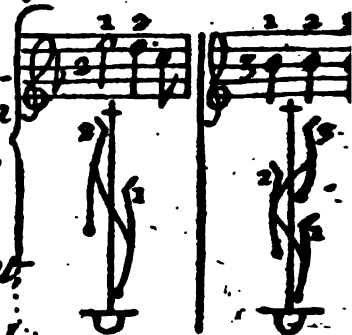
Après ainsi connu comment tous les airs se peuvent réduire à deux ou à trois temps, il ne s'agit plus que de faire coprendre comment tous les pas se rapportent aux temps des mesures des airs sur lesquels ils auront été composés.

Moyen pour Trouver Facilement la Cadance de chaque pas.

LE véritable moyen de trouver la Cadance de chaque pas est d'en connoître la valeur, de la même manière que l'on connoît la valeur des notes de la musique après quoi on réduit en temps égaux tous les pas qui se trouvent dans chaque mesure des dances, de même qu'on réduit en temps égaux toutes les notes de la musique qui se trouvent dans chaque mesure des airs.

Comme je n'ai rien trouvé de plus convenable pour donner la valeur à chaque pas simple, que la liaison dont je me suis déjà servi pour en faire un composé, je me servirai encor de cette même liaison pour donner la valeur à chaque pas simple, en observant ce qui suit.

On remarquera pour règle générale que tous les pas simples qui seront liés ensemble d'une seule liaison, seront tous d'une égale valeur entre eux en sorte que chaque pas lié occupera un temps de la mesure de l'air sur lequel il aura été composé comme on voit icy à côté par les deux exemples.



A Ces deux exemples et à tous ceux qui suivent j'ai marqué tous les pas par des chiffres. afin d'en mieux connoître les temps ou la valeur, et de s'accoutumer à les rapporter plus facilement aux temps des mesures de l'air qui est noté au dessus, ou sont encor les mêmes chiffres observant de rapporter les n.º 1. 2. ou 1, 2, 3. qui marquent les temps de cadance aux mêmes n.º 1. 2. ou 1, 2, 3. qui marquent les temps des mesures de l'air.

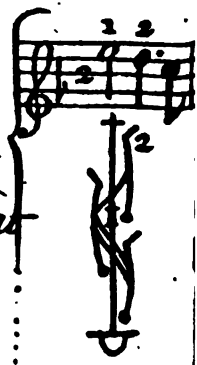
Quand il arrivera que deux pas ne seront pas tout à fait liés, c'est à dire que quand un bout de la liaison ne touchera pas précisément l'un desdits pas, ce sera une marge celui ou la liaison ne touche pas tout à fait, vaudra une fois autant que l'autre, et doit être considéré en cette occasion comme une blanche dans la musique, par ce que lui seule vaut deux temps, au lieu que celui qui est lié tout à fait n'en vaut qu'un.



Deux ou plusieurs pas liés d'une double liaison, ne peuvent jamais valoir qu'un temps, ce qui arrive toujours lors qu'il se trouve dans une mesure de dance, plus de pas qu'il ni en a dans la mesure de l'air.

Exemple.

Si il y a trois pas dans une mesure à deux temps je dis qu'il faut absolument qu'il y en ayt deux qui soient liés d'une double liaison, ce qui sera une marque que ces deux pas doublement liés, ne vaudront qu'un seul temps, et c'est ce qu'on appelle, pas double.



Traité de la Cadance.

Si dans une mesure à trois temps il y avoit quatre pas pour une seule mesure, on seroit aussi obligé d'en doubler deux comme on a déjà fait cy devant.

Enfin on observera pour règle générale que tout ce qui sera lié d'une double liaison ne pourra jamais valoir plus d'un temps.

Les pas qui n'ont point de liaison comme sont ceux qui se trouvent ordinairement seuls dans une mesure, valent toutes la valeur de la mesure de l'air qu'ils occupent, ainsi je dis que si un pas qui seul occupe une mesure d'un air à deux temps ce pas vaudra par conséquent deux temps: et si ce même pas est mis sur une mesure à trois temps, de même il vaudra trois temps.

Je dis donc avec raison, que tous pas qui se trouvent seuls dans une mesure, soit à deux temps, ou à trois temps, valent autant que la mesure de l'air, sur laquelle il a été composé, à moins qu'il ne fut accompagné de quelques signes, à compter comme il arrive assez souvent qu'un pas se trouve accompagné d'une demie mesure, de soupirs, ou de demy soupirs, qui sont des temps que l'on compte sans danser, et pour lors le pas diminué autant de valeur comme il se trouve de temps à compter.

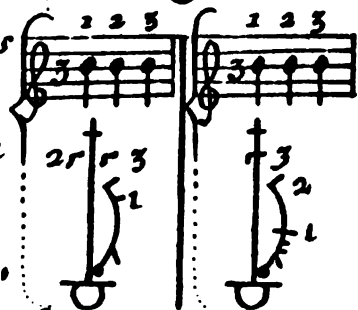
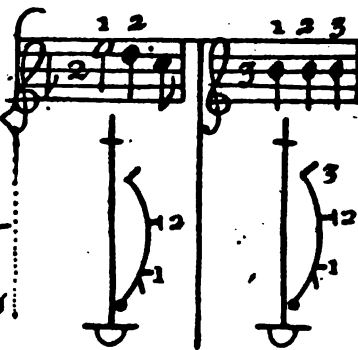
Exemple.

Si dans une mesure de dance à deux temps il y a un pas accompagné d'une demie mesure; il est certain que ce pas ne peut valoir qu'un temps, par ce que la demie mesure est pour l'autre temps pendant lequel on reste sans danser.

De même si dans une mesure à trois temps il y a un pas qui soit accompagné de deux soupirs, ce pas ne vaudra qu'un temps, par ce que les deux soupirs valent les deux autres temps que l'on est obligé de compter pendant lesquels on ne danse point et si dans une semblable mesure il ni avoit qu'un soupir, en cette occasion, le pas vaudroit deux temps.

APRES avoir expliqué comment tous les pas de la dance se rapportent sur les mesures à deux, et à trois temps, j'ai cru être obligé, pour en rendre l'usage plus facile, de donner encor plusieurs exemples comme l'on voit dans les 4. pages qui suivent.

DANS les deux premières l'on voit comment un même pas se peut rapporter sur une mesure à deux temps, comme sur une mesure à trois temps, en observant les valeurs comme il a été enseigné ci-devant; et dans les deux autres pages, sont contenues deux couplets de dances, l'un sur un air à deux temps, et l'autre sur un air à trois temps.



Exemples pour les mesures à deux et trois temps.

This page contains six rows of handwritten musical notation, each row representing a different rhythmic exercise. Each row consists of a musical staff with notes and rests, and a corresponding diagram below it showing the fingerings for the notes. The exercises are organized into two groups of three rows each, with the first group using 2/4 time and the second group using 3/4 time. The first row of each group shows a sequence of notes with fingerings 1, 2, 3. The second row shows a sequence of notes with fingerings 1, 2, 3. The third row shows a sequence of notes with fingerings 1, 2, 3. The fourth row shows a sequence of notes with fingerings 1, 2, 3. The fifth row shows a sequence of notes with fingerings 1, 2, 3. The sixth row shows a sequence of notes with fingerings 1, 2, 3. The diagrams use numbers 1, 2, and 3 to indicate the fingers used for each note, and arrows to show the direction of the strokes. Some diagrams also include a vertical line with a crossbar, possibly representing a bow or a specific playing technique.

Suite des Exemples pour les mesures à deux et à trois temps.

This page contains a series of handwritten musical examples for 2/2 and 3/2 time signatures. The examples are organized into six columns and four rows. Each column represents a different rhythmic pattern, and each row shows a different way to visualize the notes on a staff.

Row 1: Musical Notation
Six staves of music in 2/2 and 3/2 time. Above each staff are numbers indicating the sequence of notes: 1 2, 1 2 3, 1 2, 1 2 3, 1 2, and 1 2 3.

Row 2: Diagrams
Six diagrams showing the notes from the first row on a staff with a clef. The notes are connected by curved lines, and some are marked with numbers 1, 2, or 3.

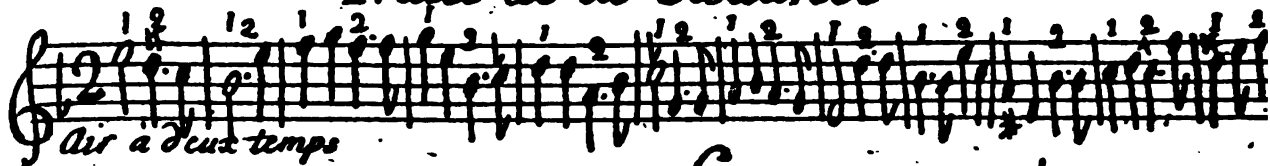
Row 3: Diagrams
Six diagrams showing the notes from the second row on a staff with a clef. The notes are connected by curved lines, and some are marked with numbers 1, 2, or 3.

Row 4: Diagrams
Six diagrams showing the notes from the third row on a staff with a clef. The notes are connected by curved lines, and some are marked with numbers 1, 2, or 3.

Row 5: Musical Notation
Six staves of music in 3/2 time. Above each staff are numbers indicating the sequence of notes: 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, and 1 2 3.

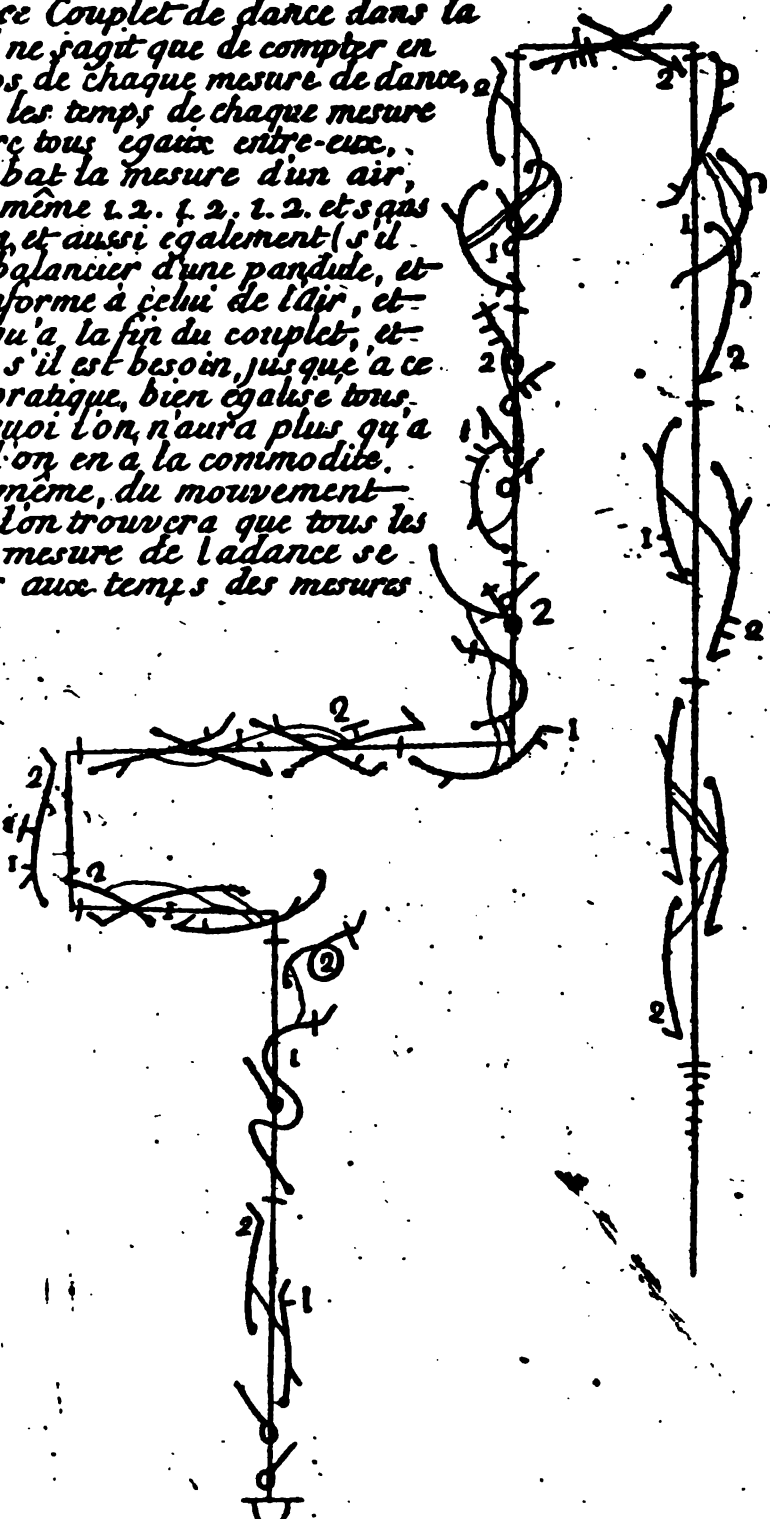
Row 6: Diagrams
Six diagrams showing the notes from the fifth row on a staff with a clef. The notes are connected by curved lines, and some are marked with numbers 1, 2, or 3.

Traite de la Cadance

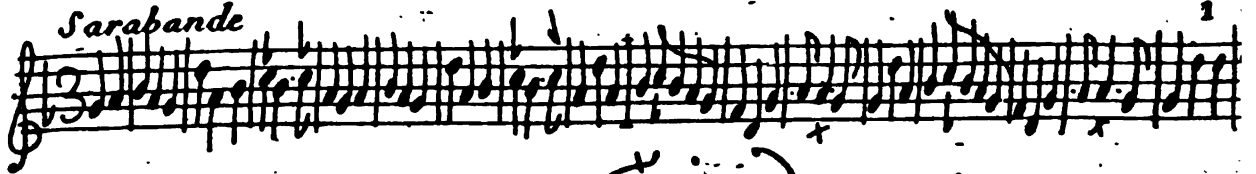


Couplet de dance sur un air à 2. tem

Pour mettre ce Couplet de dance dans la véritable Cadance, il ne s'agit que de compter en dansant tous les temps de chaque mesure de dance, comme l'on compte les temps de chaque mesure de l'air, et les réduire tous égaux entre-eux, comme quand on bat la mesure d'un air, en comptant en soi même 1. 2. 1. 2. 1. 2. et sans aucune interruption, et aussi également (s'il est possible) que le balancier d'une pendule, et d'un mouvement conforme à celui de l'air, et compter ainsi jusqu'à la fin du couplet, et même recommencer s'il est besoin, jusque'à ce qu'on ait par la pratique, bien égalisé tous les temps, après quoi l'on n'aura plus qu'à faire jouer l'air si l'on en a la commodité, ou le chanter soi même, du mouvement qu'il doit être, et l'on trouvera que tous les temps de chaque mesure de l'adance se rapporteront tous aux temps des mesures de l'air.

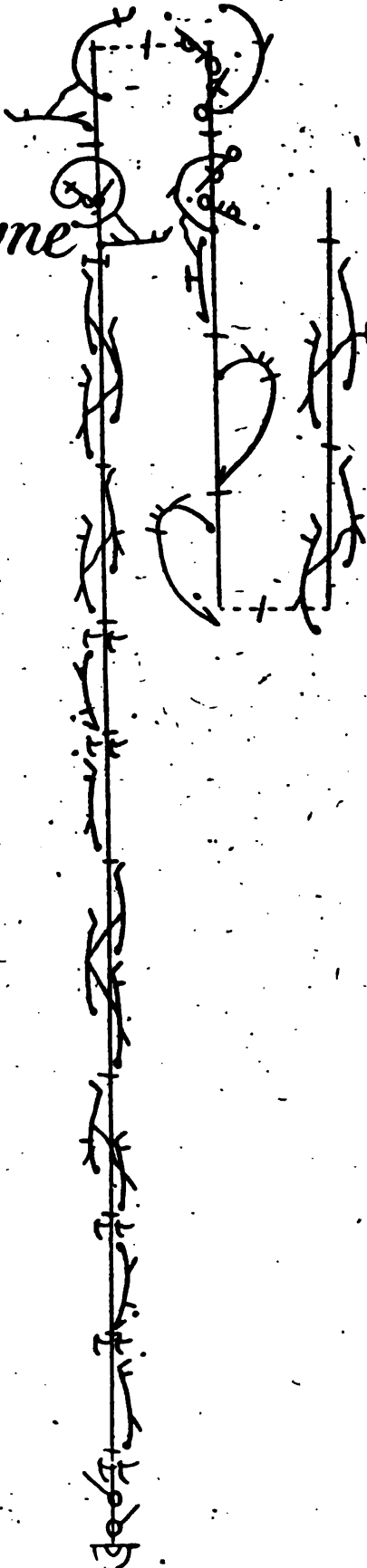


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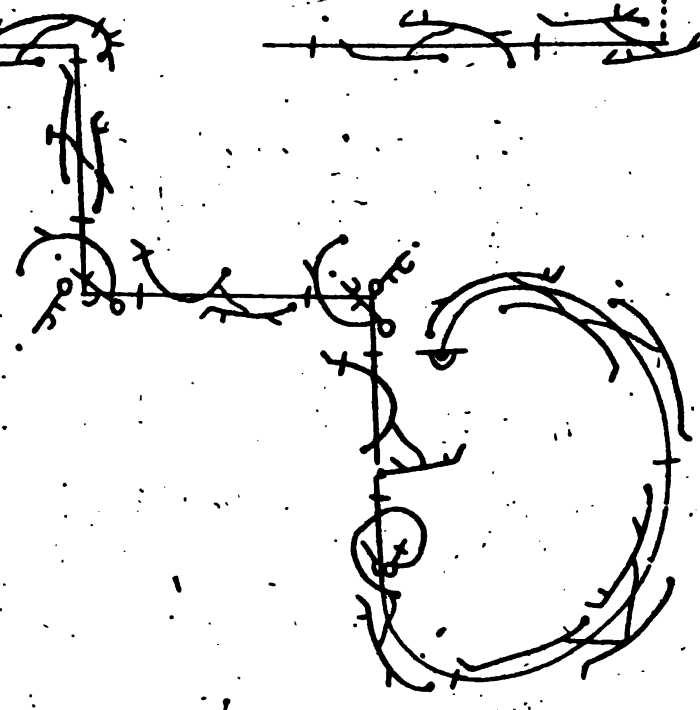
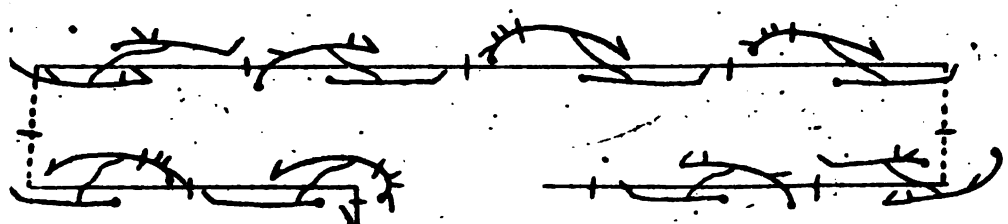


Sarabande

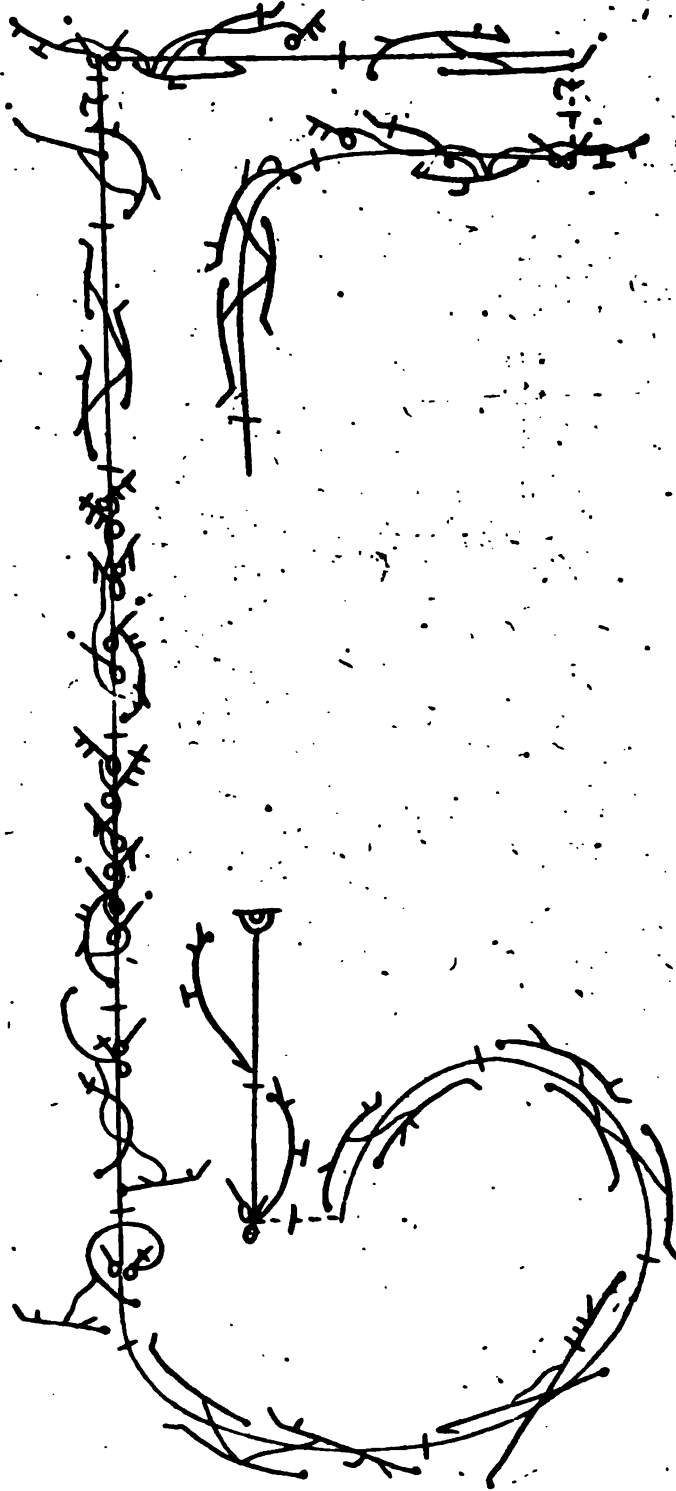
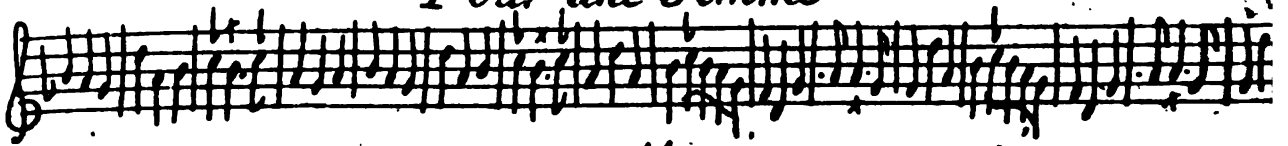
pour une femme



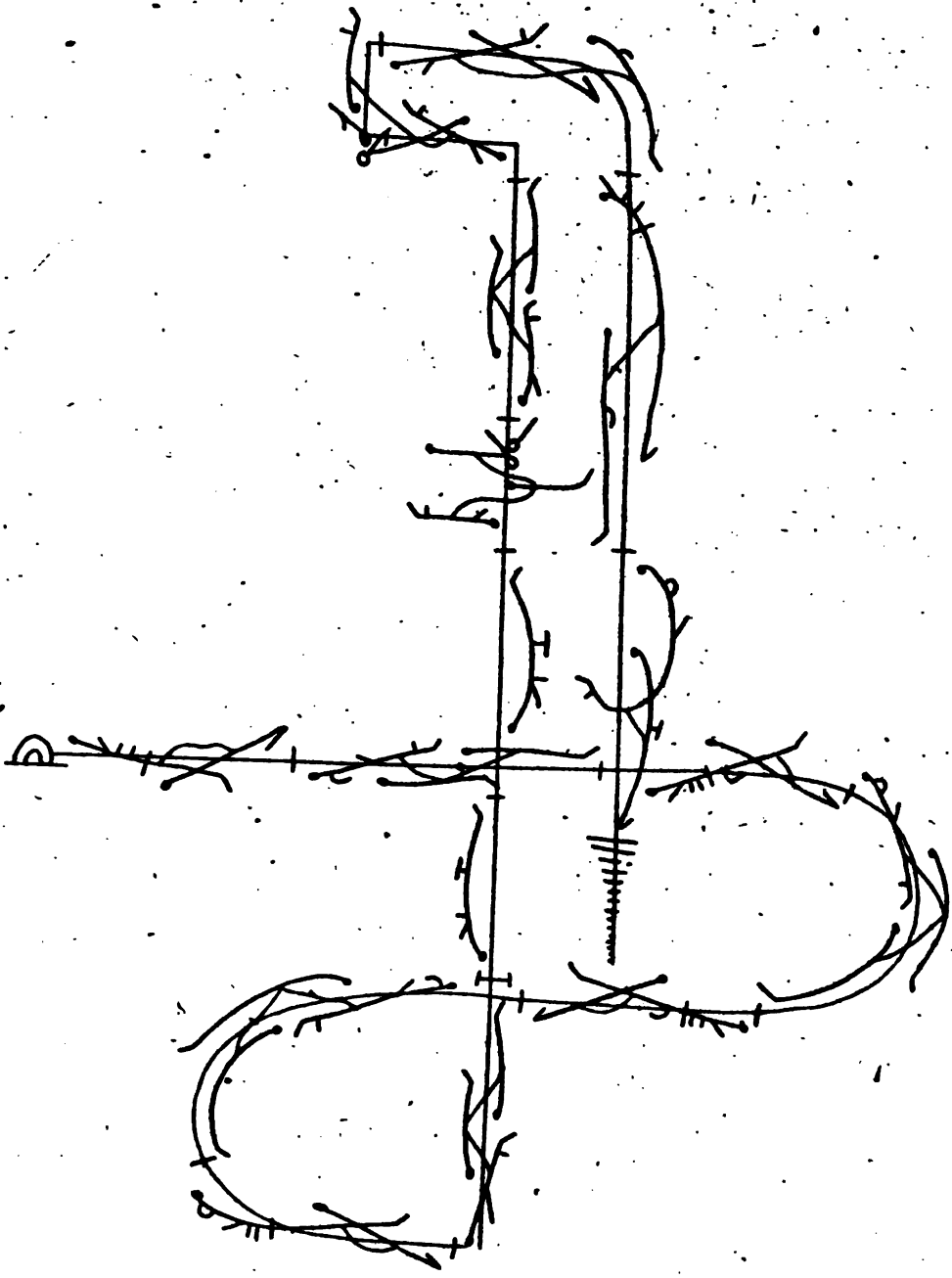
Jarabande



Pour une Femme

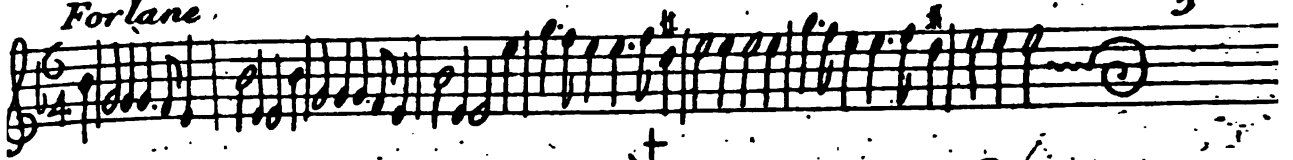


Sarabande.

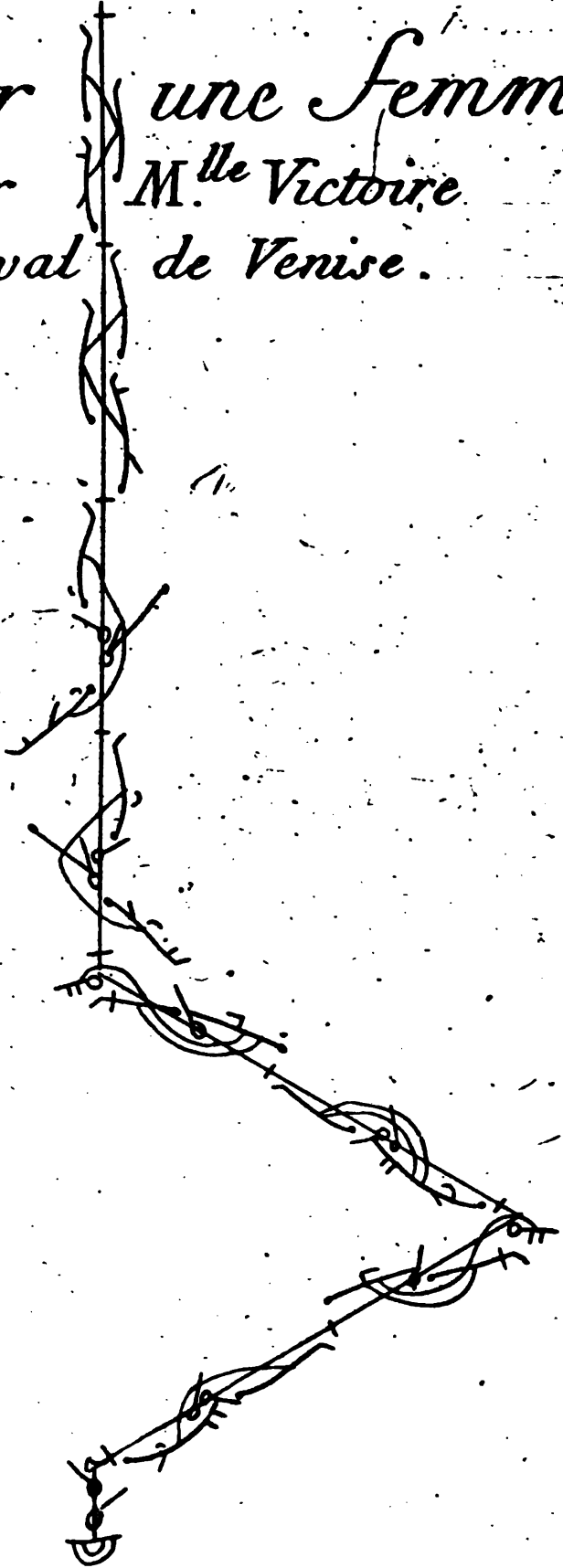


Forlane

5

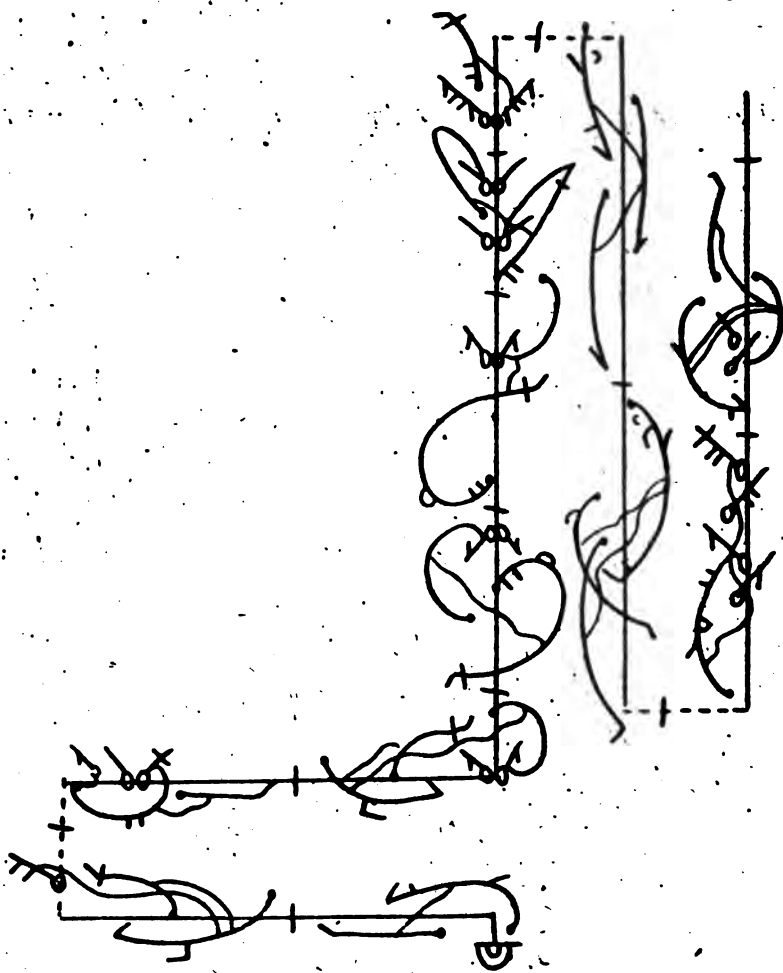
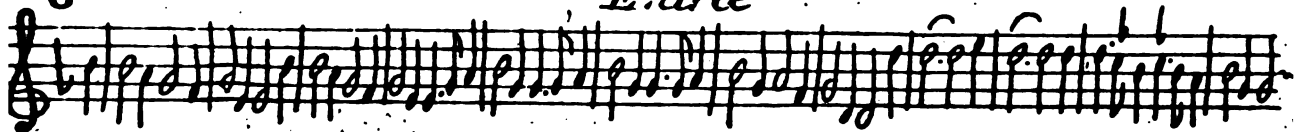


Entrée pour une femme
Dancée par M^{lle} Victoire
au Ballet du Carnaval de Venise.

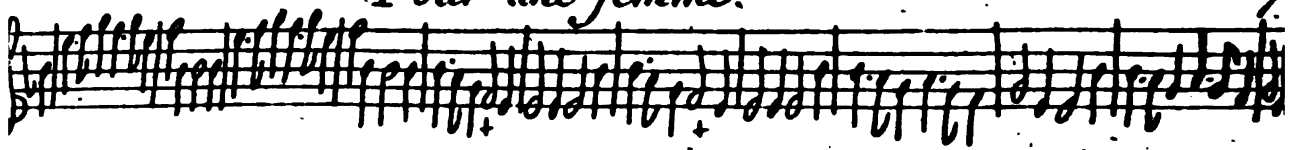


6

Entrée

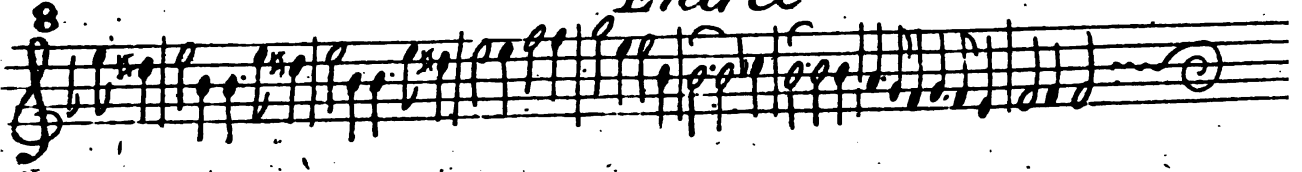


Pour une femme.

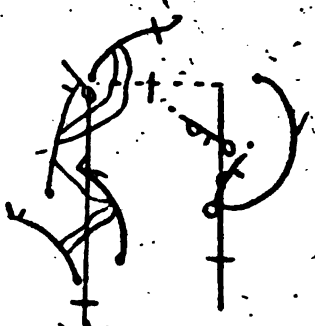


Entree

8



A musical staff with a treble clef. The staff contains a sequence of notes, starting with a quarter note, followed by several eighth notes, and ending with a double bar line and a fermata.



Handwritten musical notation on a staff, featuring a treble clef and several notes with stems, possibly representing a specific melodic fragment.

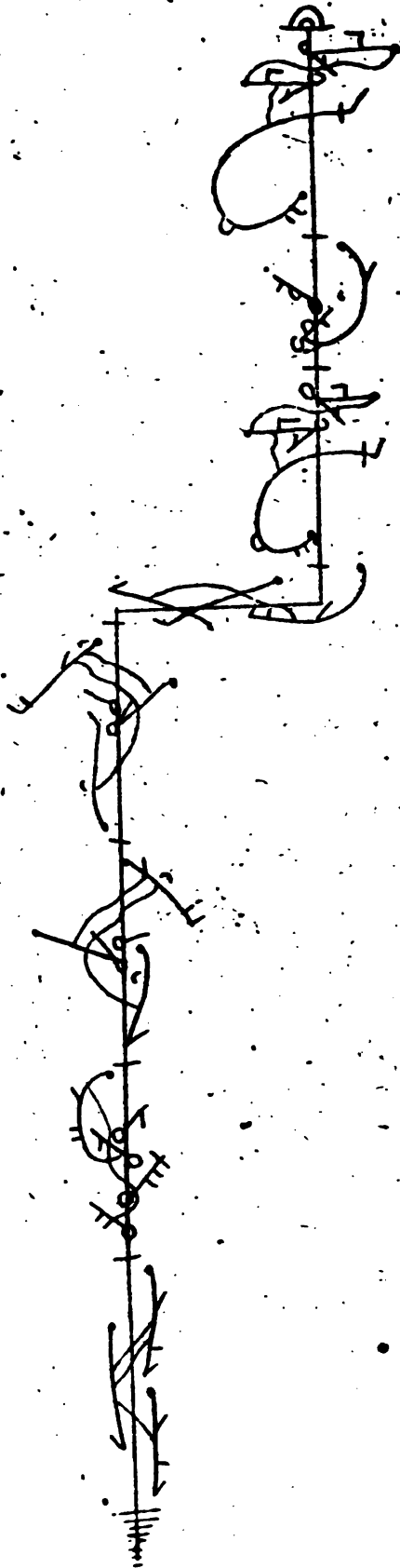


Handwritten musical notation on a staff, showing a series of notes and stems, possibly a continuation of the previous fragment.



Vertical handwritten musical notation, consisting of a vertical line with several notes and stems attached to it, possibly representing a specific melodic line or a decorative element.

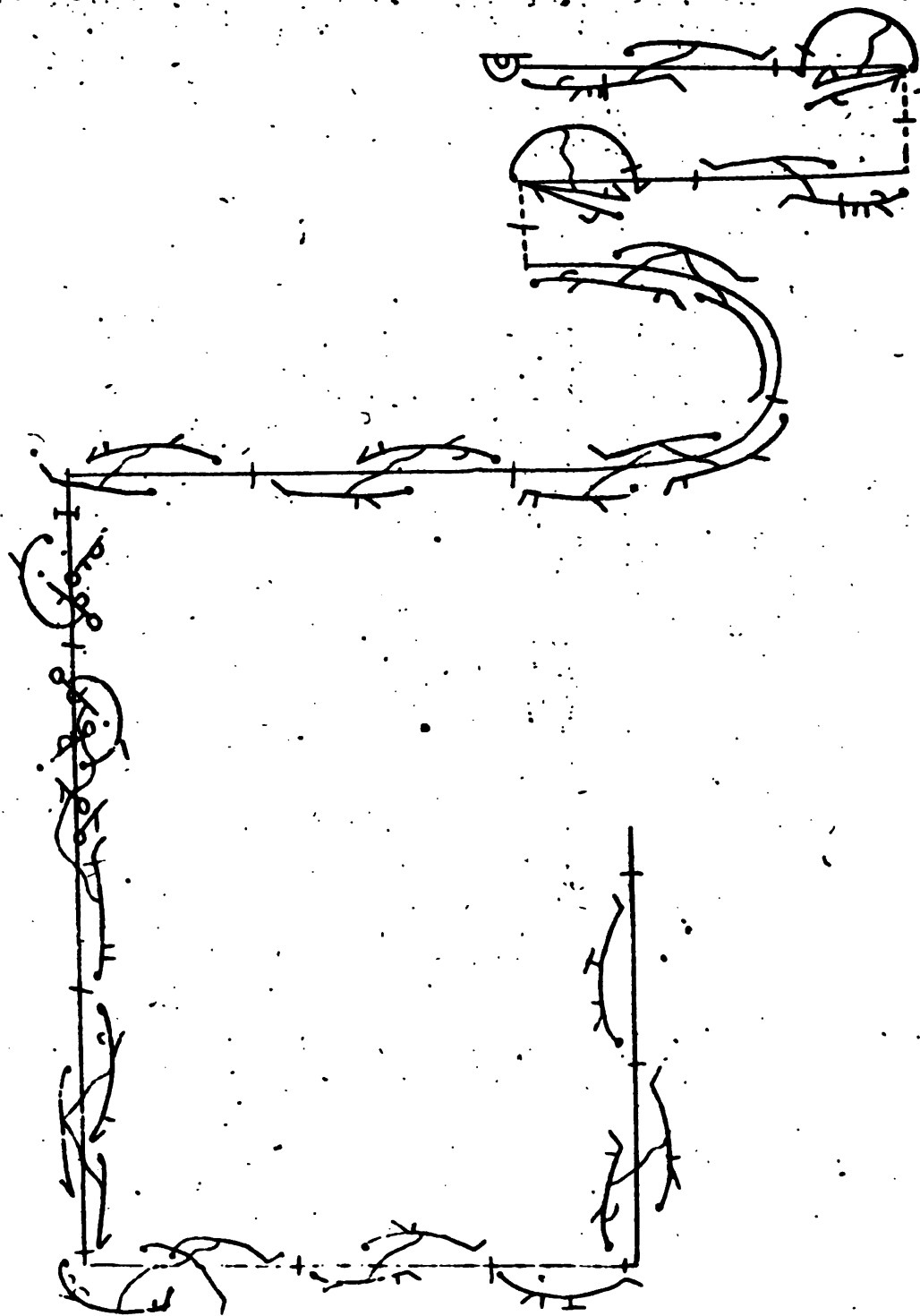
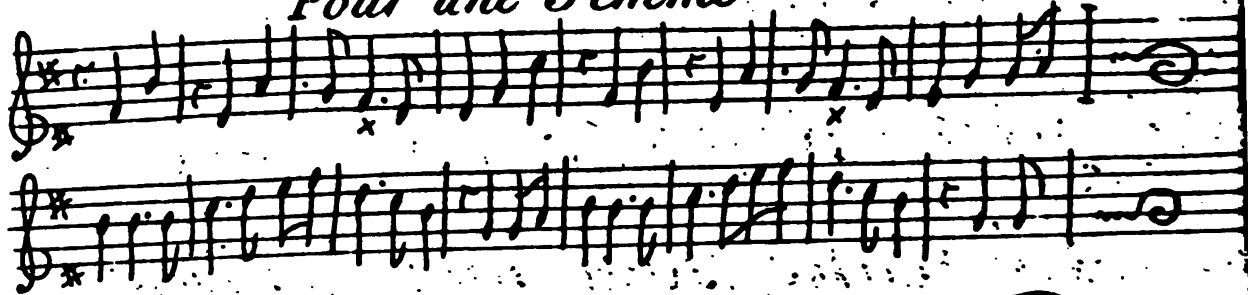
Pour une Femme



CHAÇONE DE STRACON
CHAÇONE

Chaconne pour une femme

Pour une Femme



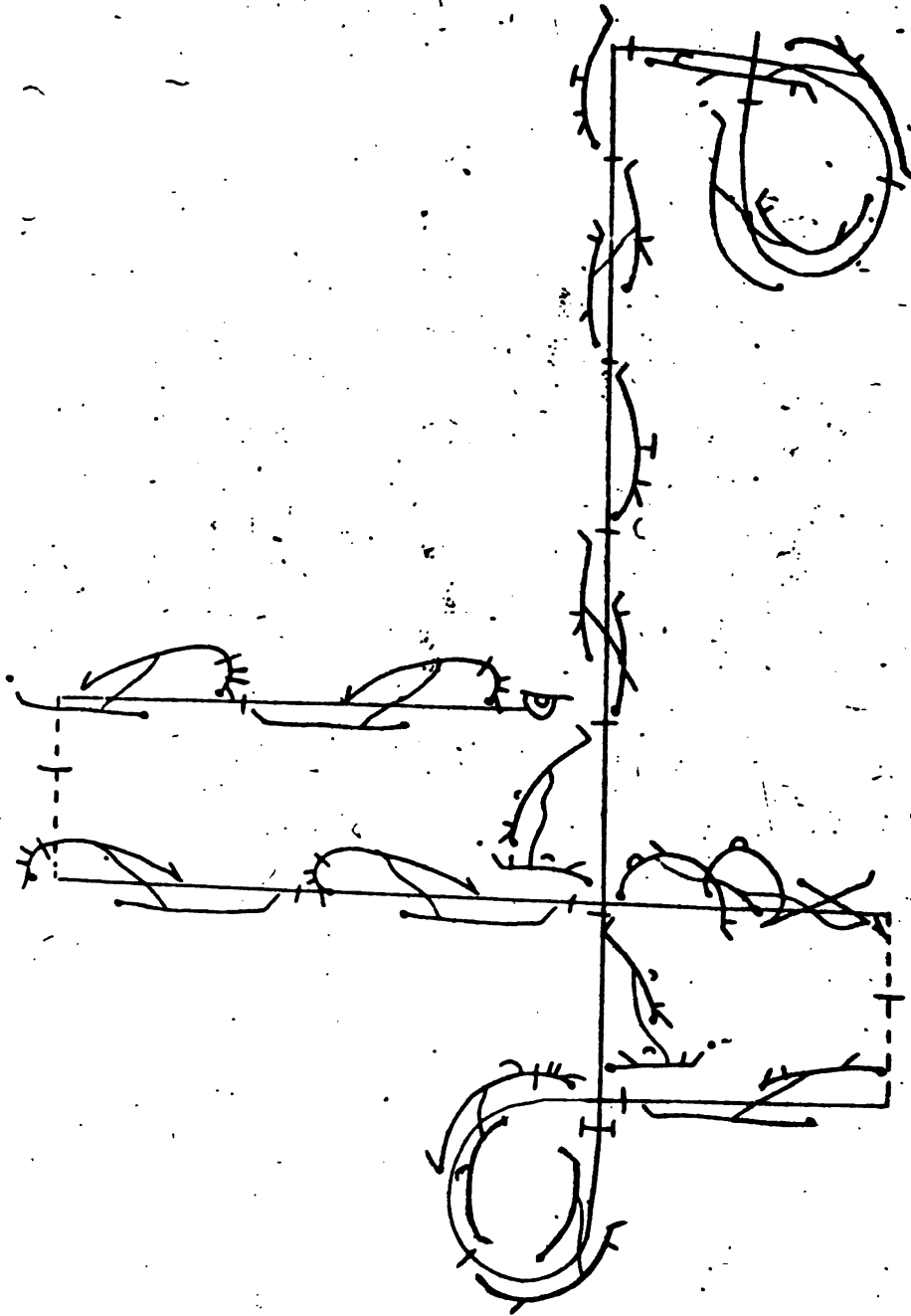
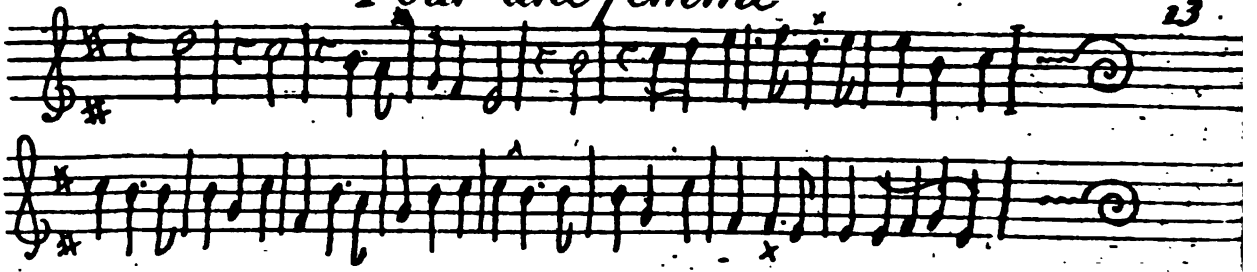
12.

Chaconne

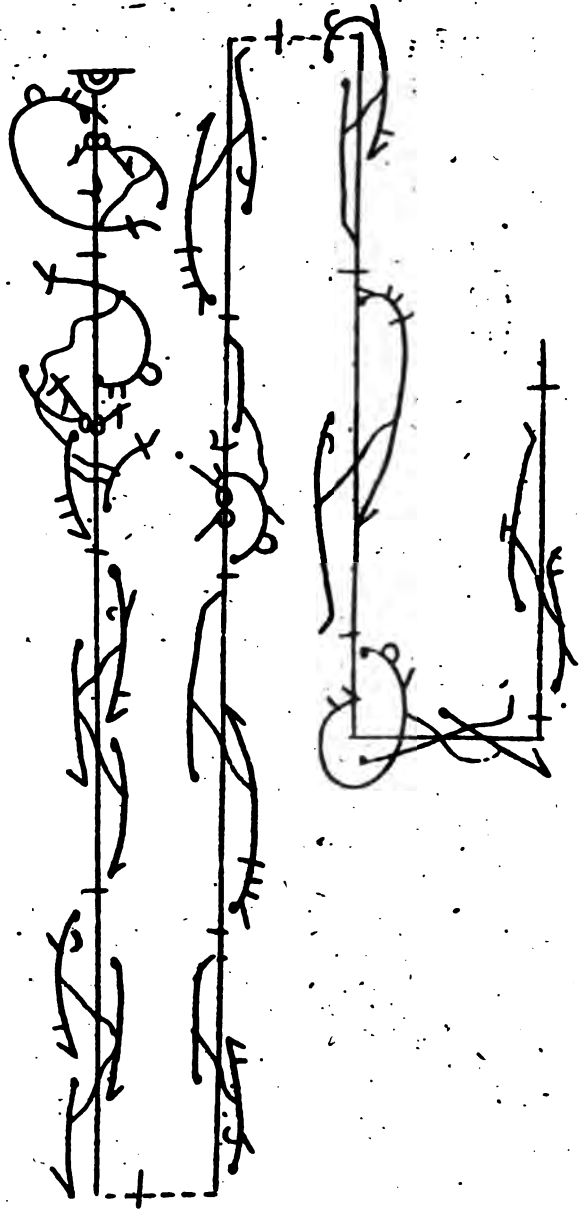
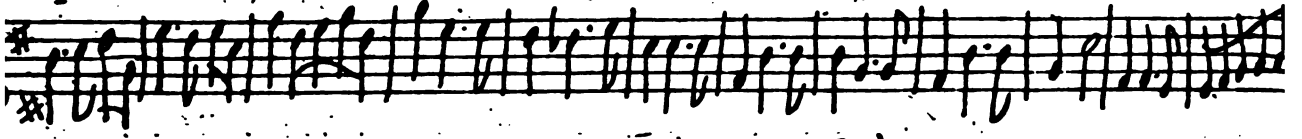
The first two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are marked with an 'x' at the beginning. The music consists of a series of eighth and sixteenth notes, with a double bar line and a repeat sign at the end of the first staff.

A large, abstract, hand-drawn sketch that resembles a musical staff. It features a central horizontal line with several vertical tick marks. A complex, swirling line starts from the left, loops around the top, and then descends to form a rectangular shape at the bottom. The sketch is highly stylized and appears to be a conceptual drawing related to the musical notation above.

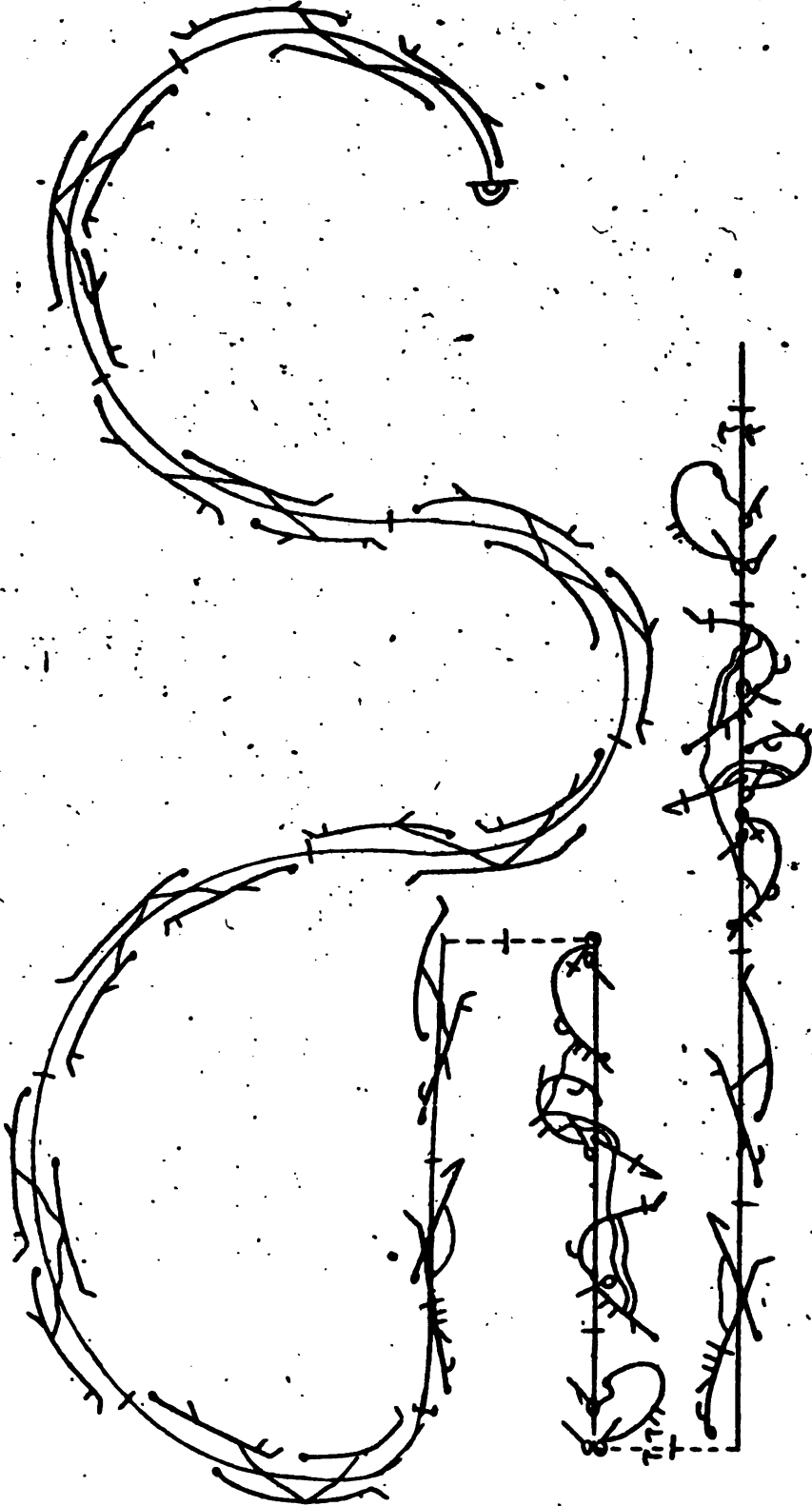
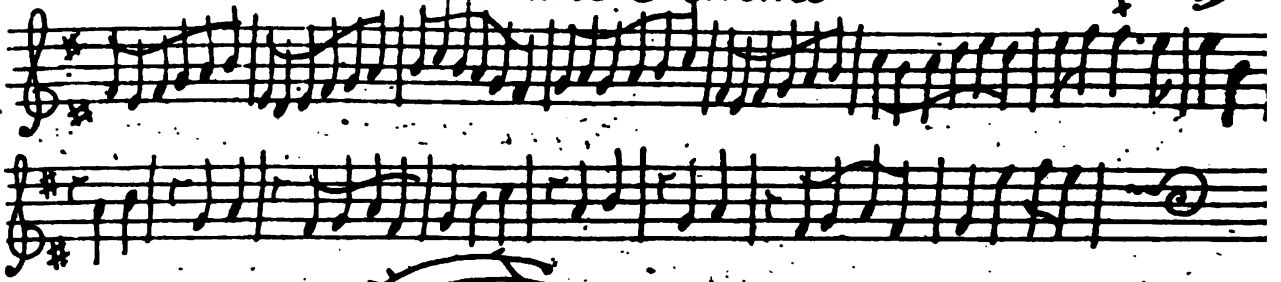
Pour une femme



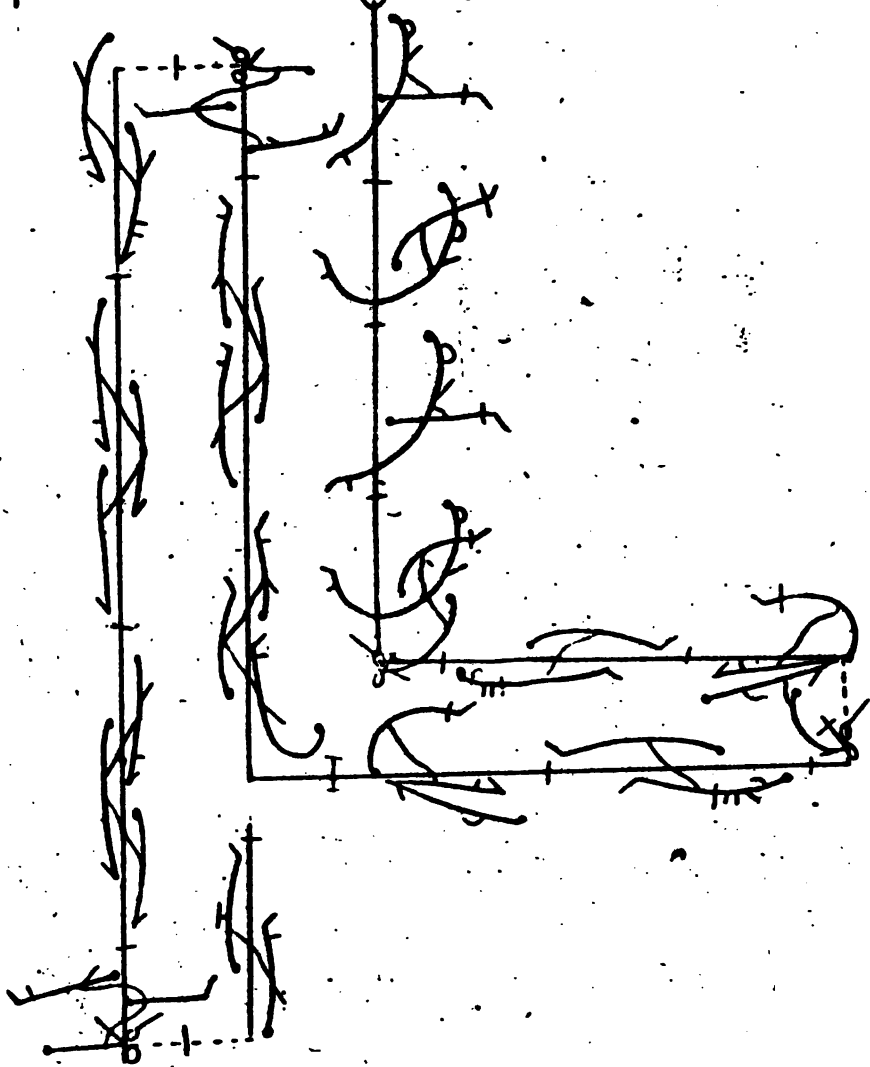
Chaconne



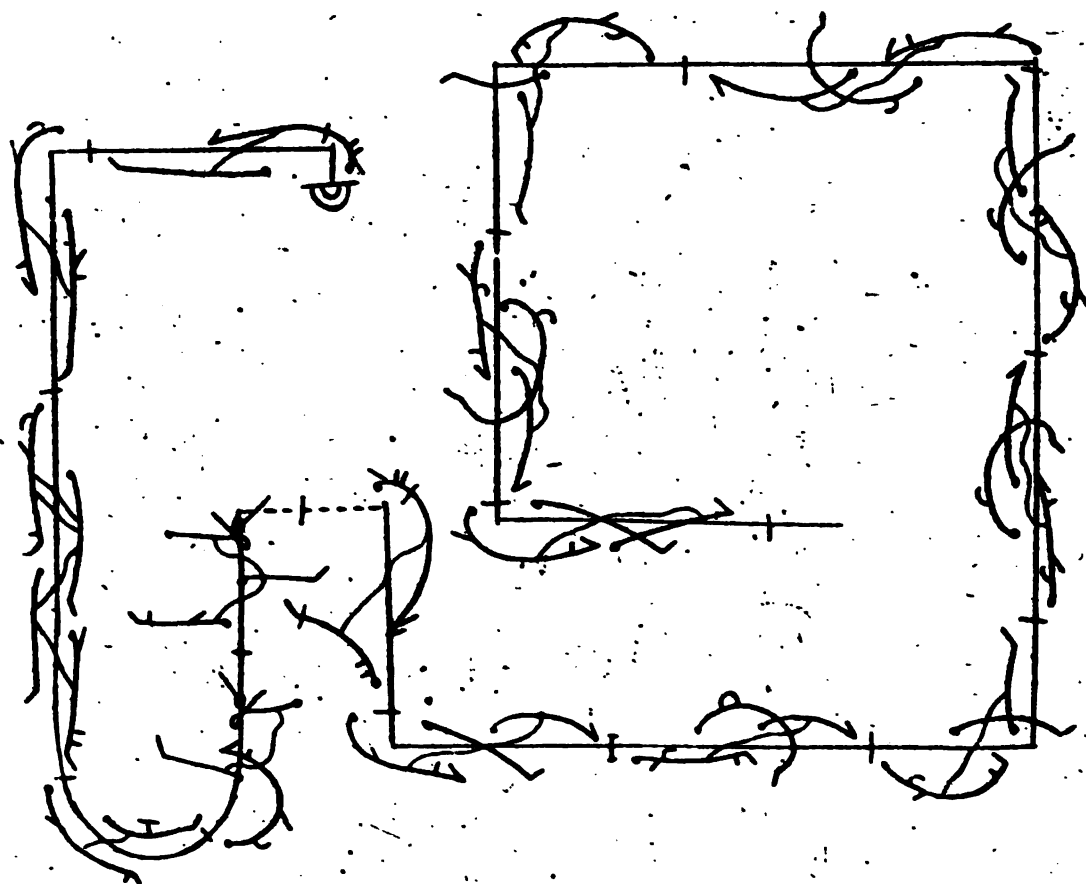
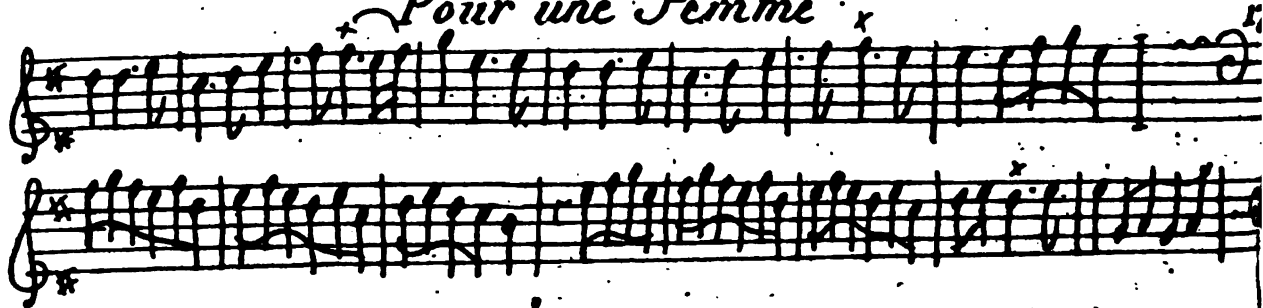
Pour une Femme



Chaconne

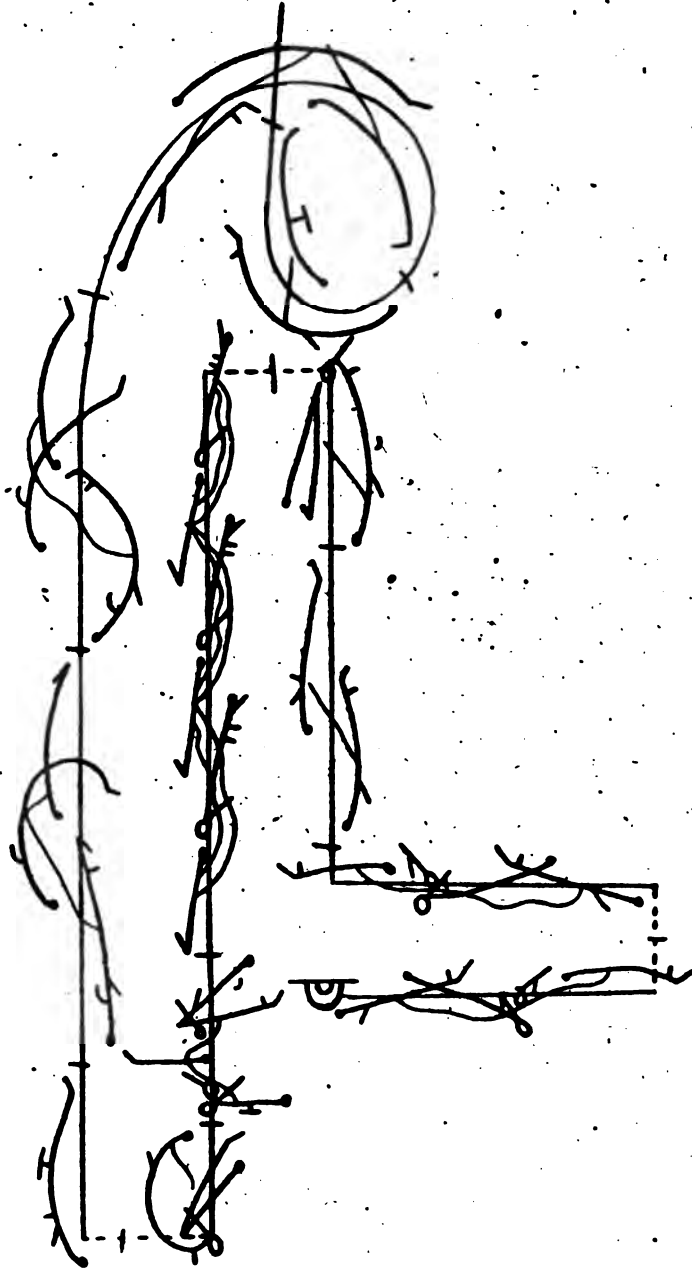
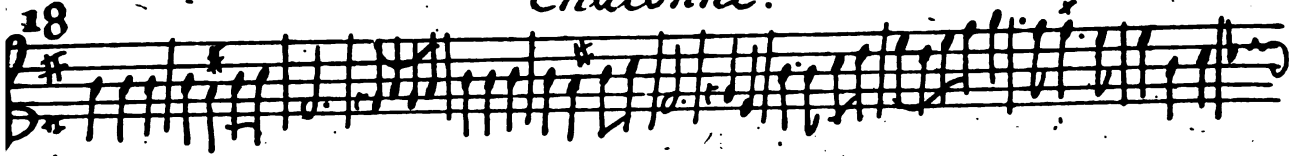


Pour une Femme

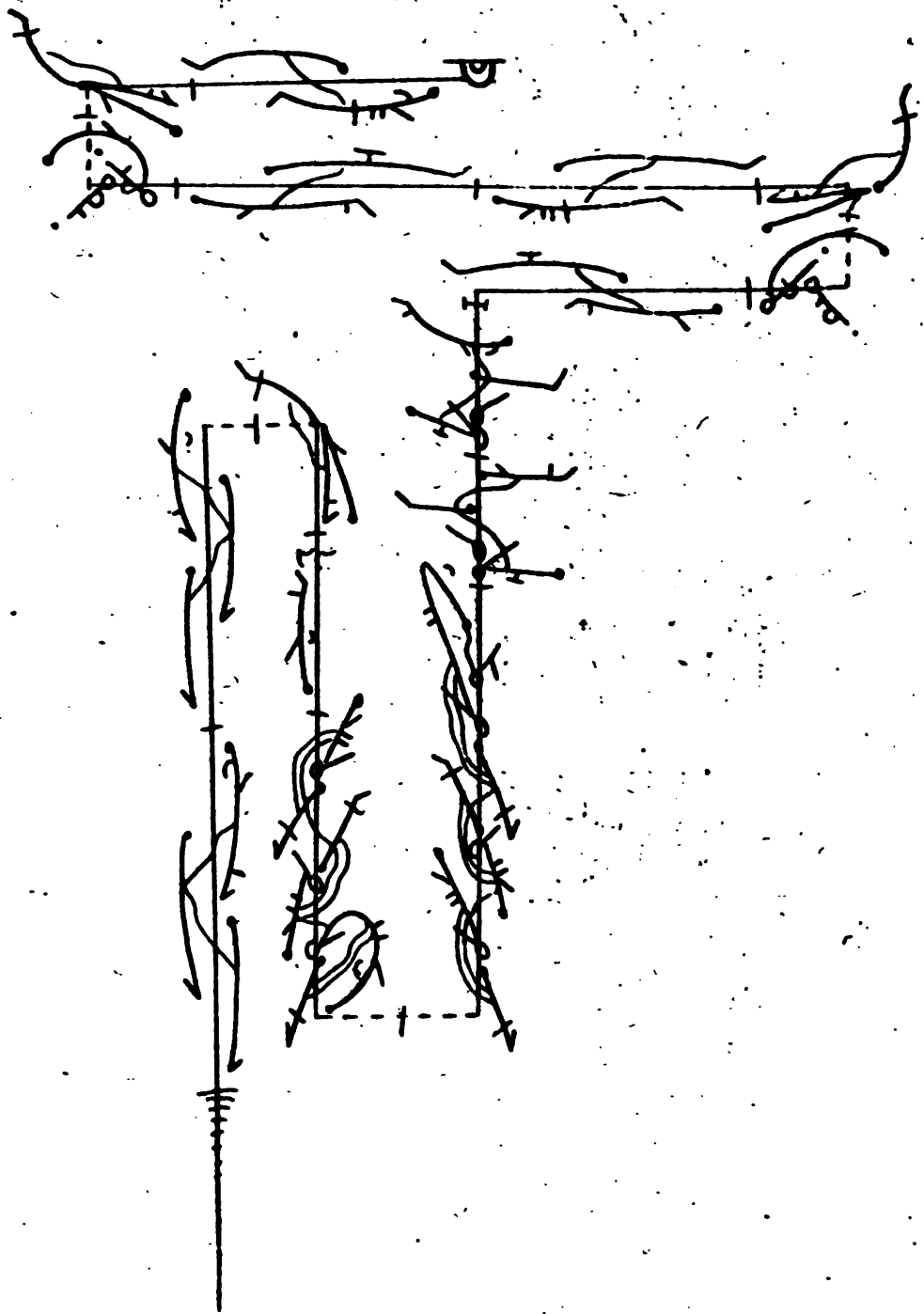
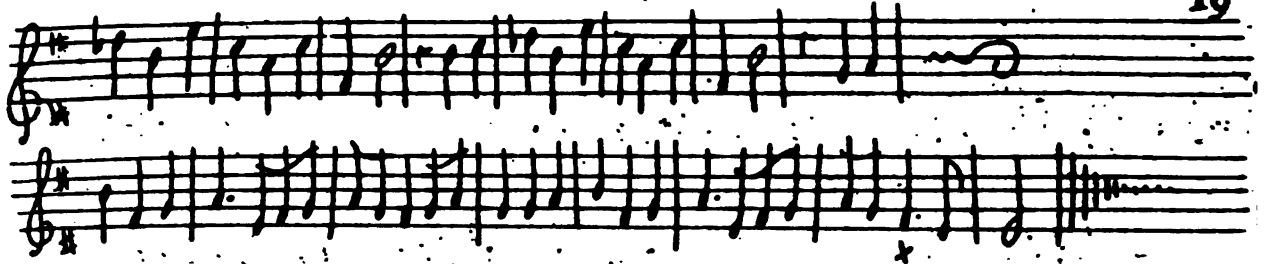


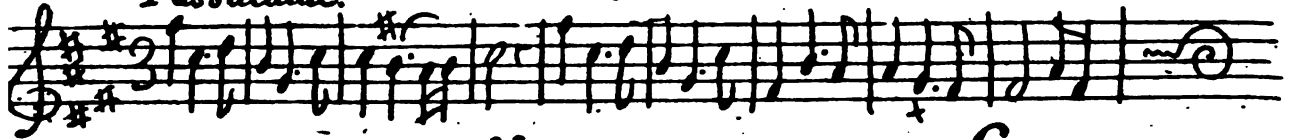
Chaconne.

18

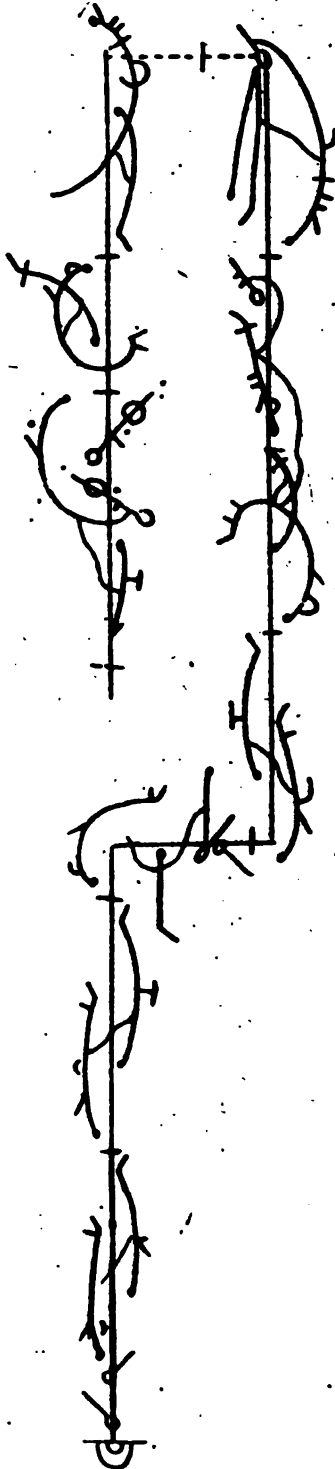


Pour une Femme

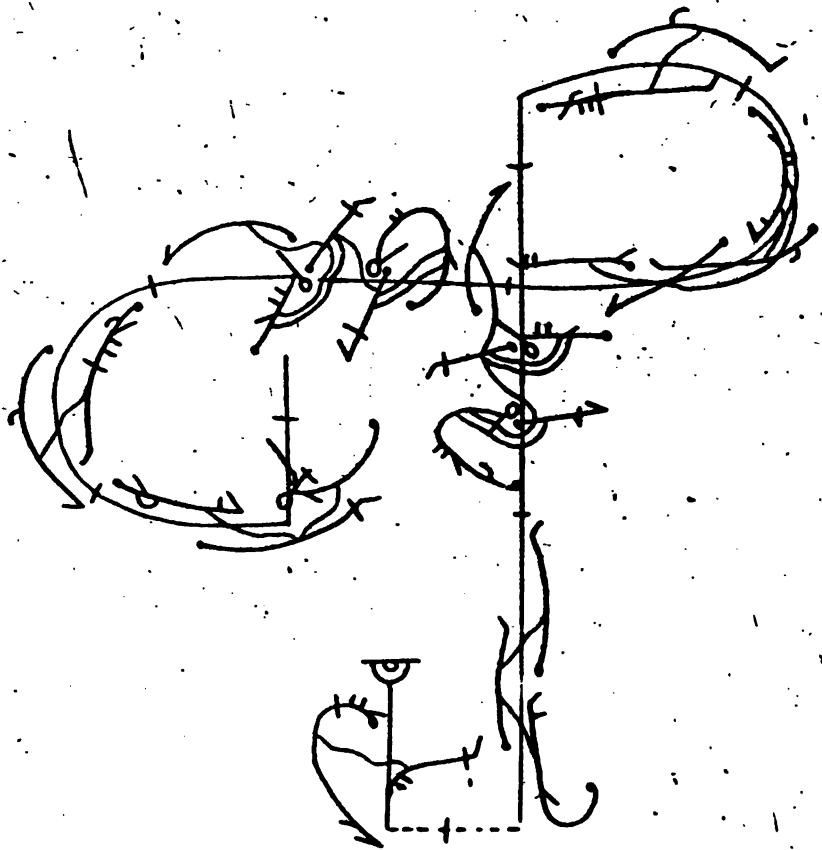
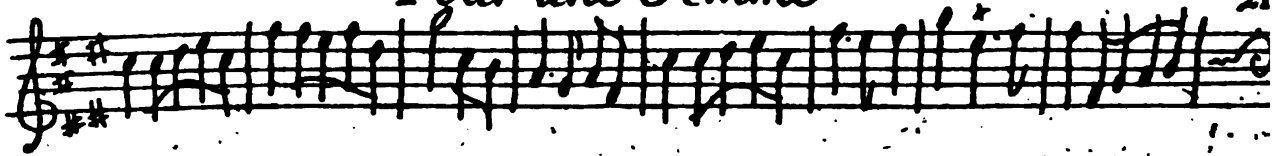




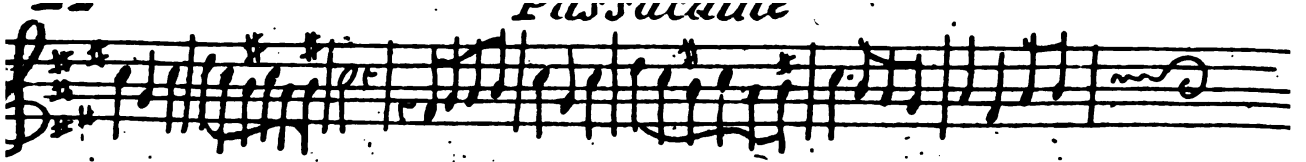
Passacaille pour une femme
Dancée par m^{lle} Subligny à l'opéra de Scilla.



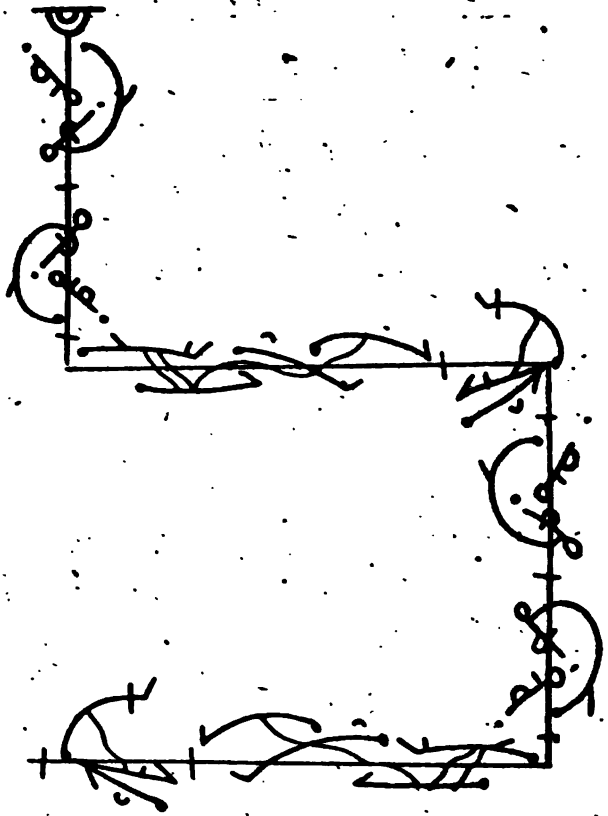
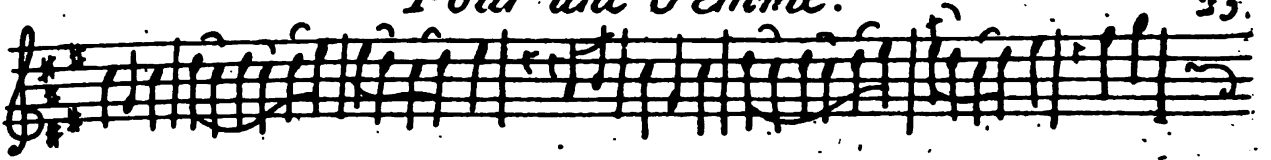
Pour une Femme



FWSUQUUU



Pour une Femme.



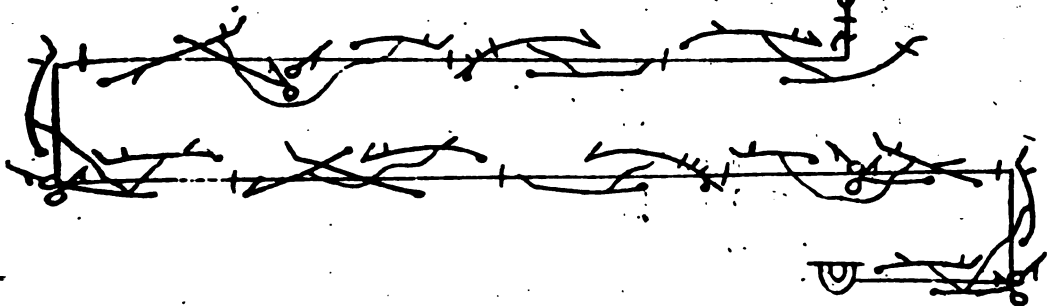
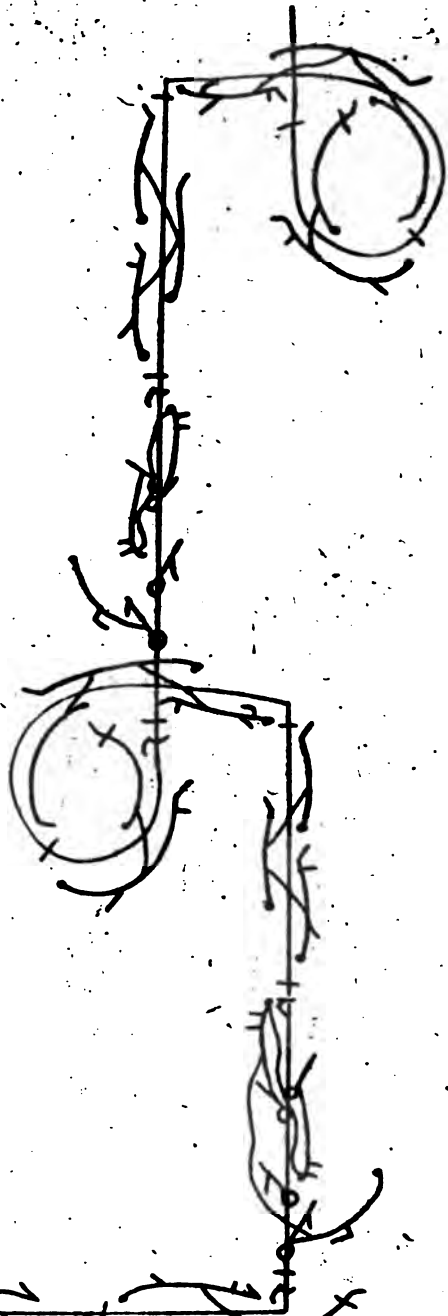
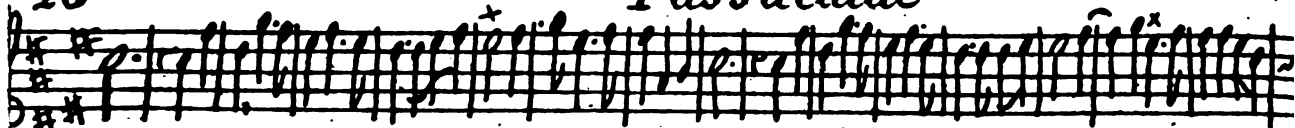
Pavane

Two staves of printed musical notation. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music consists of a series of eighth and sixteenth notes, ending with a double bar line and a repeat sign. The bottom staff begins with a bass clef, the same key signature, and the same time signature. It contains a similar melodic line, also ending with a double bar line and a repeat sign.

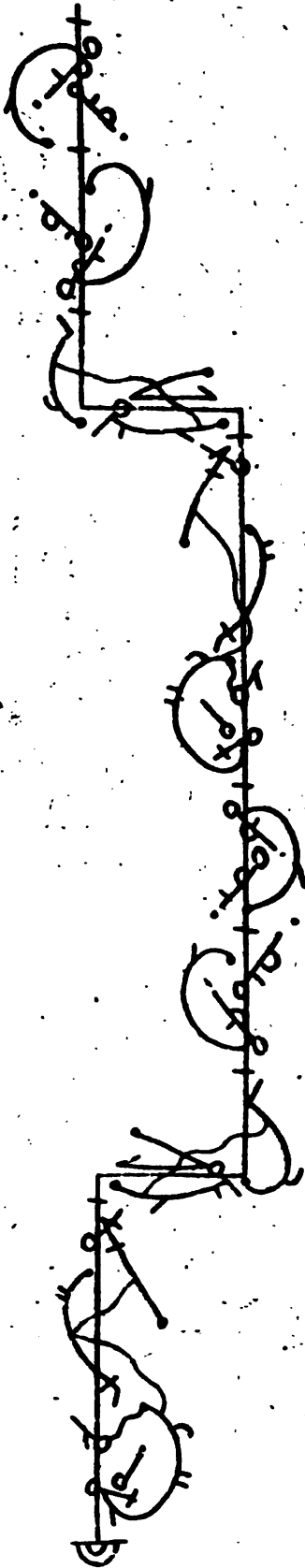
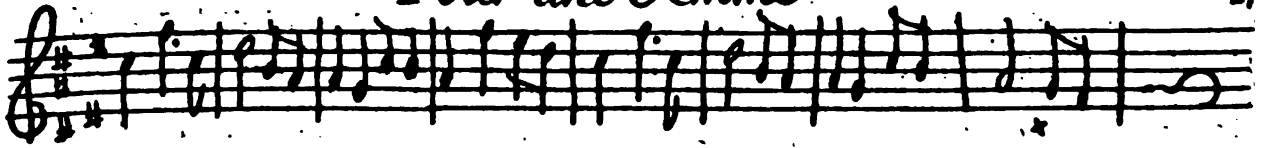
A collection of hand-drawn musical sketches and diagrams. On the left, a vertical staff contains several musical notes and rests, with arrows indicating a downward flow. To its right, there are several smaller, more abstract sketches, including a curved line with notes and a larger, more complex diagram. This larger diagram features a rectangular frame with internal lines and arrows, possibly representing a musical structure or a specific technique. The sketches are drawn in black ink on a white background.

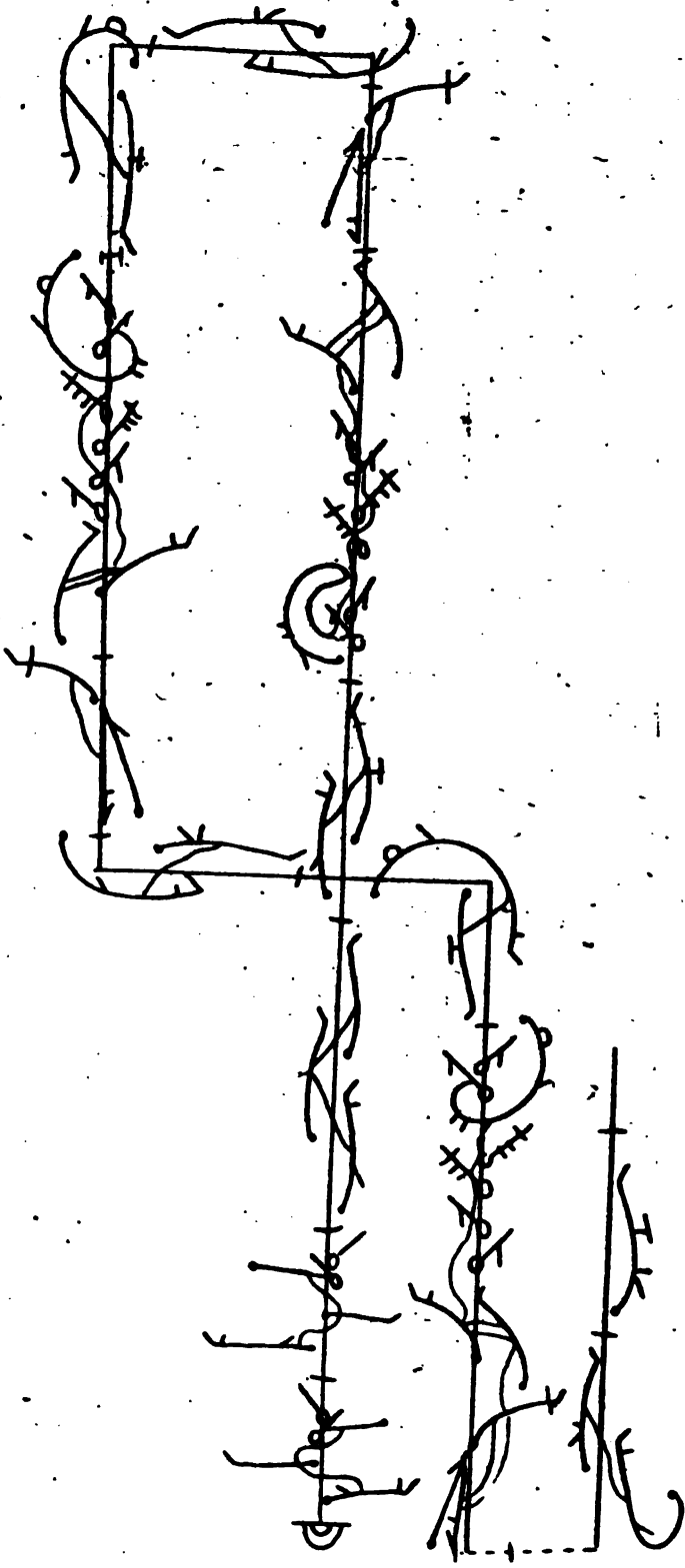
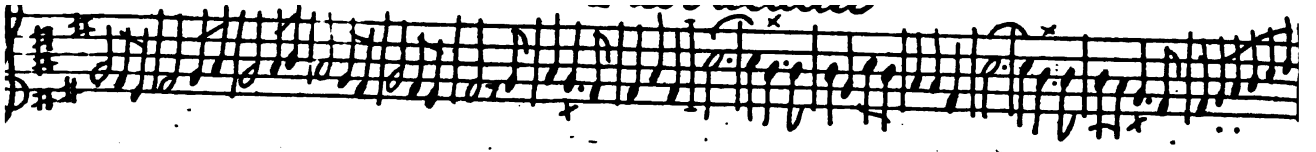
Four une femme

Passacaille



Pour une Femme



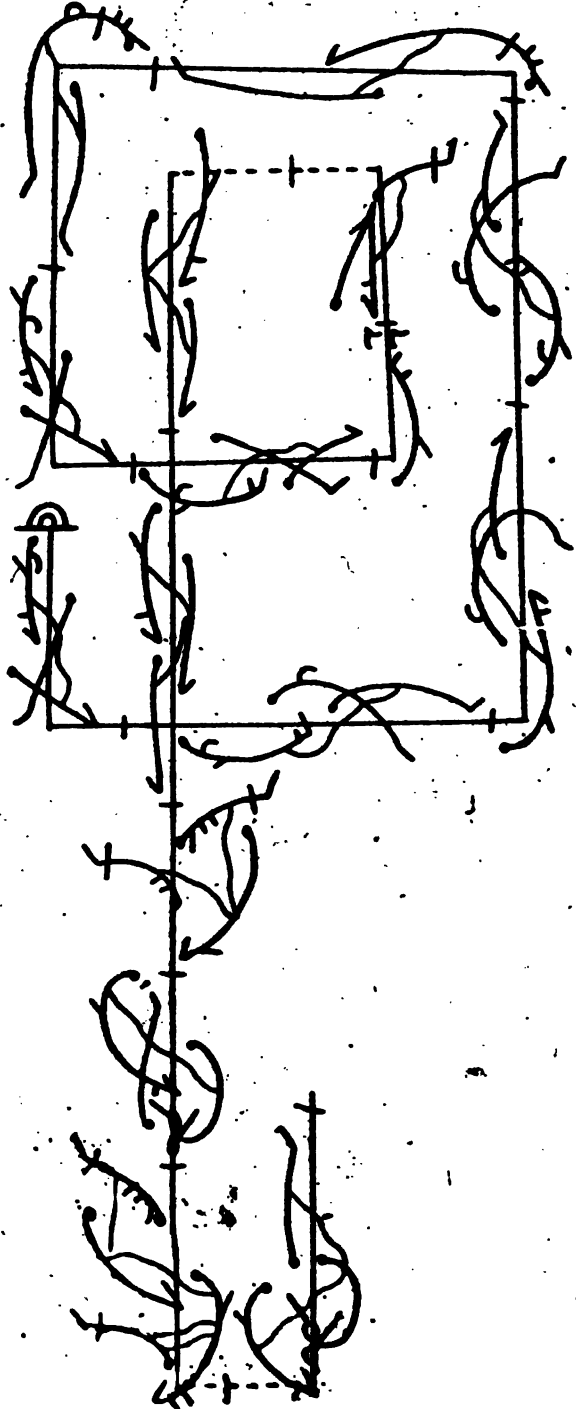
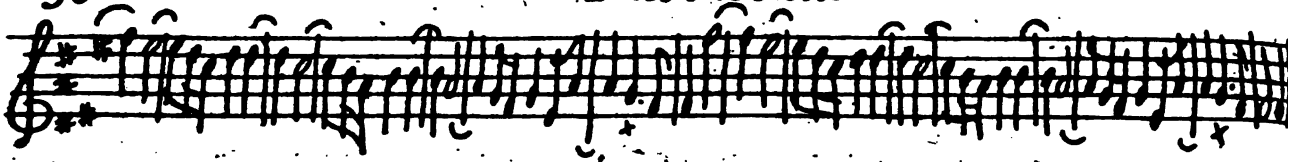


Pour une femme.

Handwritten musical notation on two staves. The top staff features a treble clef and a key signature of one sharp (F#). The bottom staff features a bass clef and a key signature of one sharp (F#). Both staves contain dense, rhythmic notation with many beamed notes and rests. The notation is somewhat scribbled and difficult to read precisely.

A large, complex handwritten musical diagram or sketch. It consists of several interconnected, irregular shapes and lines, possibly representing a musical structure or a specific rhythmic pattern. The drawing is very abstract and appears to be a rough sketch or a conceptual diagram rather than a formal musical score. It includes various lines, curves, and some small symbols that might represent notes or rests, but they are not clearly defined.

Passacaille



pour une femme

Two staves of musical notation at the top of the page. The notation is dense and appears to be a transcription of a vocal line. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notes are mostly eighth and sixteenth notes, with some slurs and ties. The second staff continues the notation, also in treble clef with the same key signature.

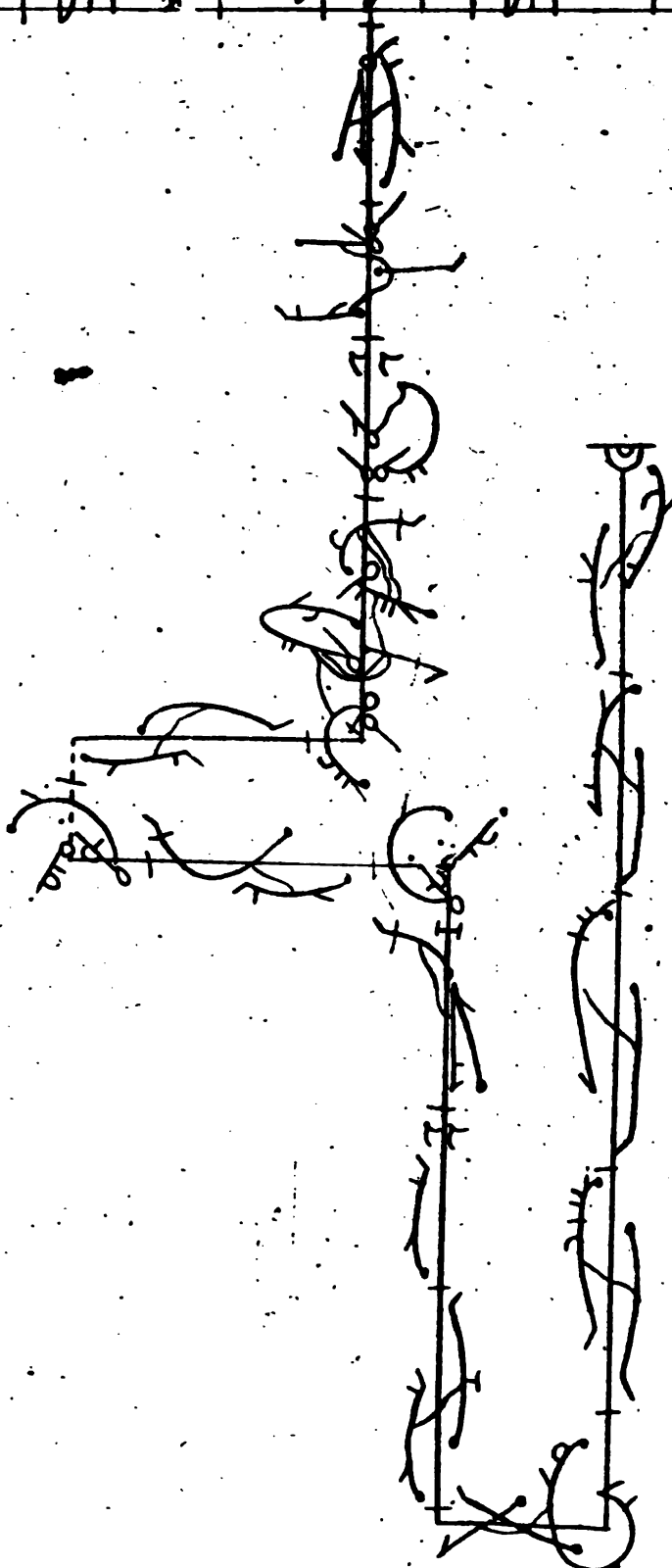
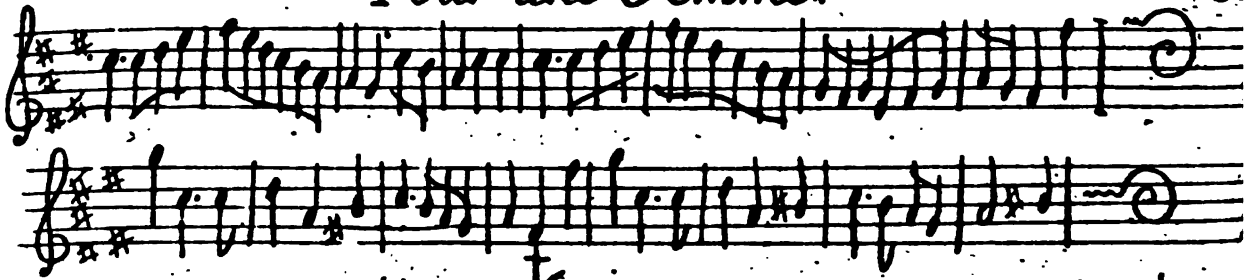
A large, hand-drawn musical staff that forms a U-shaped curve. The staff is filled with dense, scribbled-in lines and symbols, making it difficult to discern specific notes. The drawing is done in black ink on a light-colored background. The staff starts on the left, curves upwards and then downwards to the right, and then continues downwards and back to the left, forming a large 'U' shape. The scribbles are most concentrated in the middle and bottom sections of the curve.

Passacaille

Two staves of musical notation. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of a series of eighth and sixteenth notes, ending with a fermata. The bottom staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. It features a similar melodic line, also ending with a fermata.

A large, abstract, and heavily scribbled-out musical sketch. It consists of several vertical staves of music that have been almost entirely obscured by dense, overlapping black ink scribbles. The remaining visible lines and notes are fragmented and difficult to discern, suggesting a complete or near-complete redaction of the original musical content.

Pour une Femme.

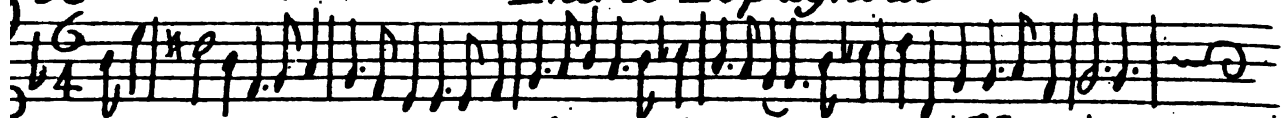


Passacaille

Two staves of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The music consists of a series of eighth and sixteenth notes, with some rests and a final fermata on the top staff.

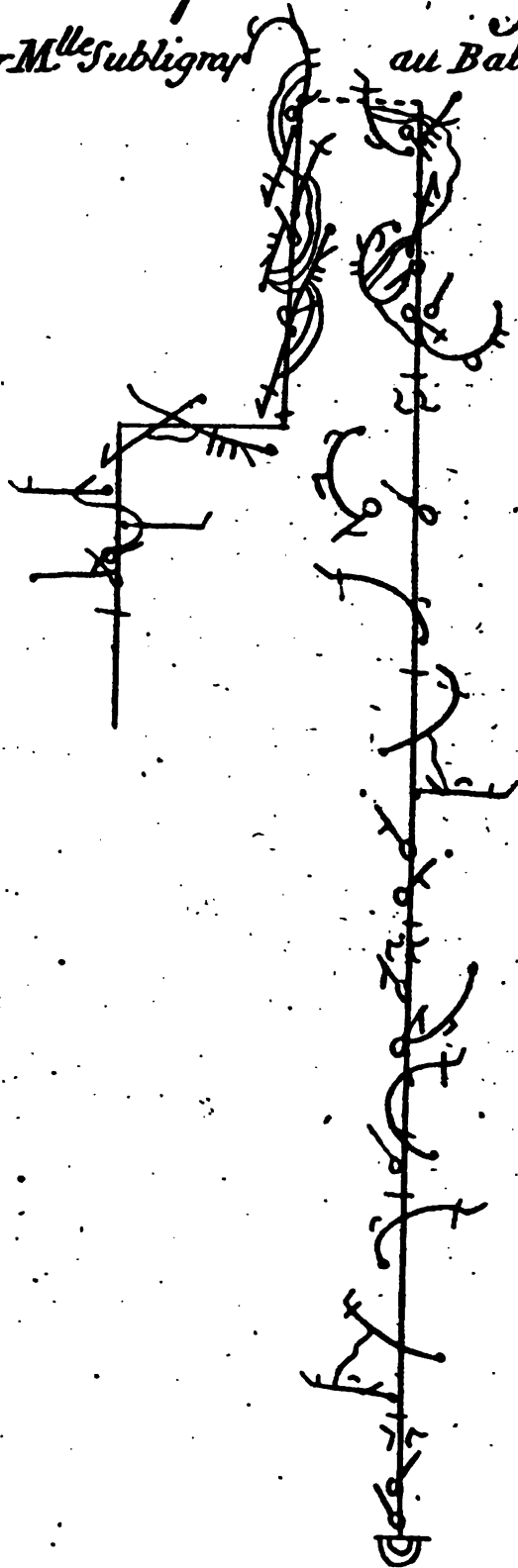
Handwritten musical sketches and diagrams. The sketches include several staves with notes and stems, some with arrows indicating movement or direction. There are also some abstract, scribbled lines and shapes, possibly representing musical concepts or performance techniques. The sketches are arranged in a somewhat vertical and horizontal layout, with some lines connecting different parts of the sketches.

Entrée Espagnolle

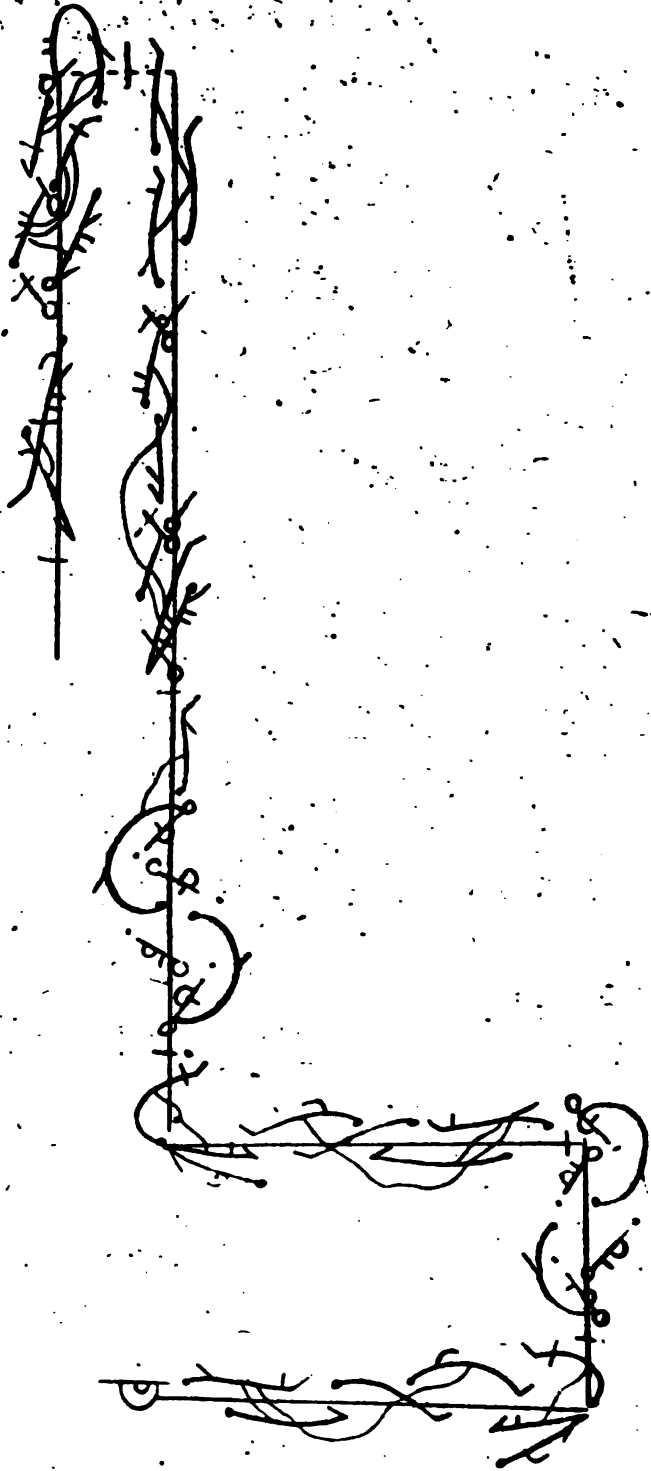
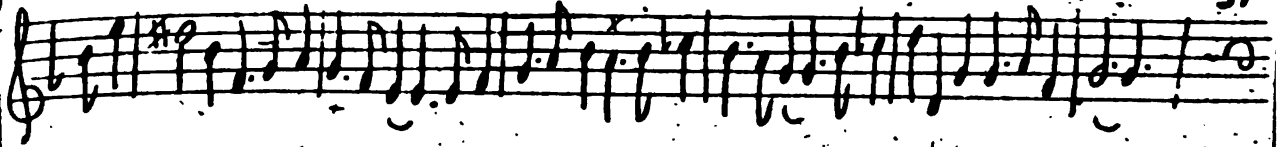


Entrée Espagnolle
pour une femme.

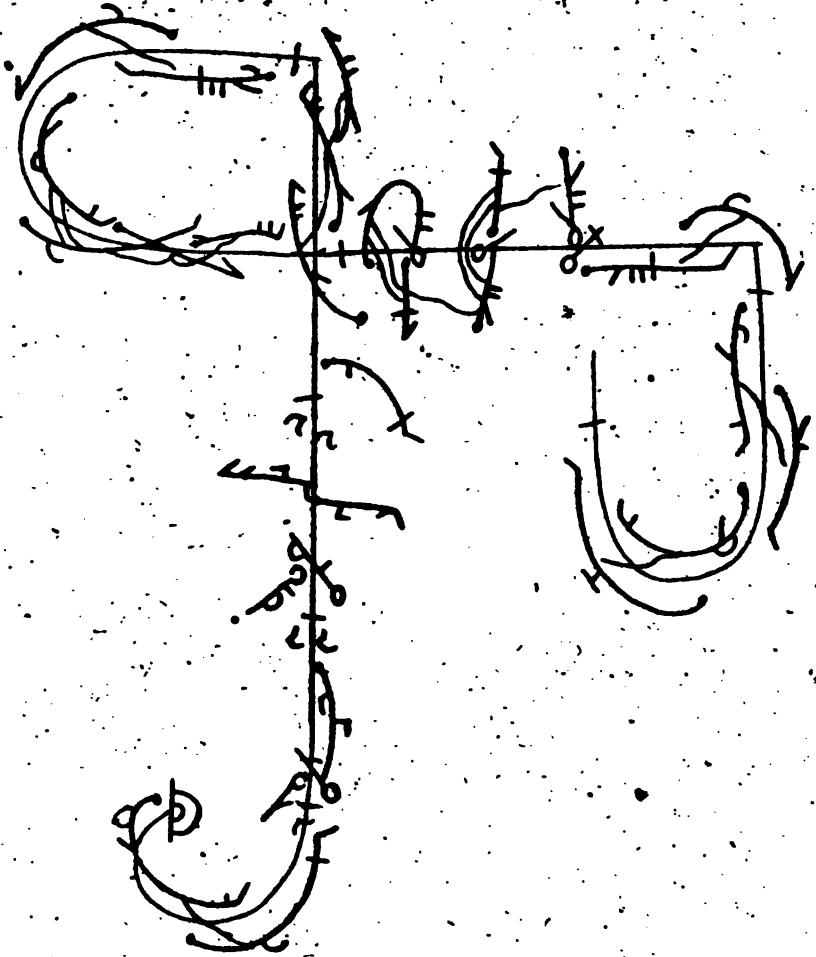
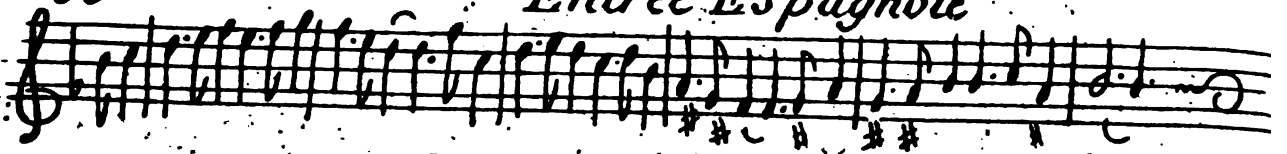
Dancée par M^{lle} Subligny au Ballet de l'Europe galante.

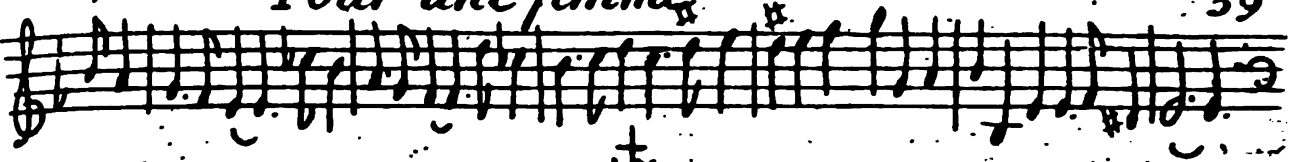


Pour une femme.

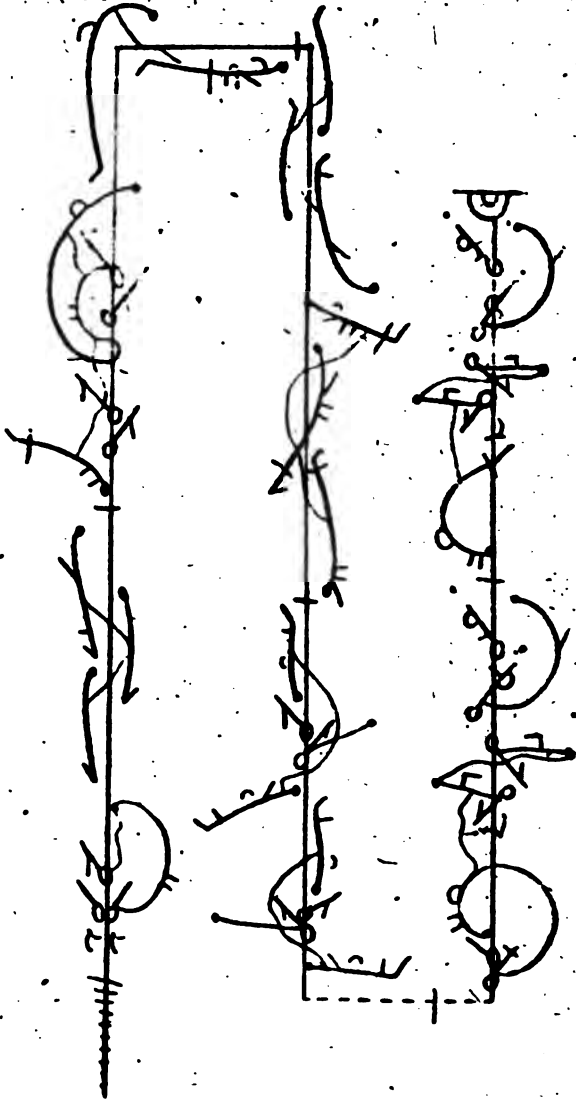


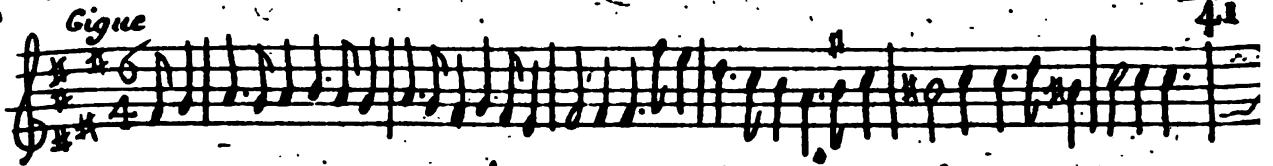
Entrée Espagnole





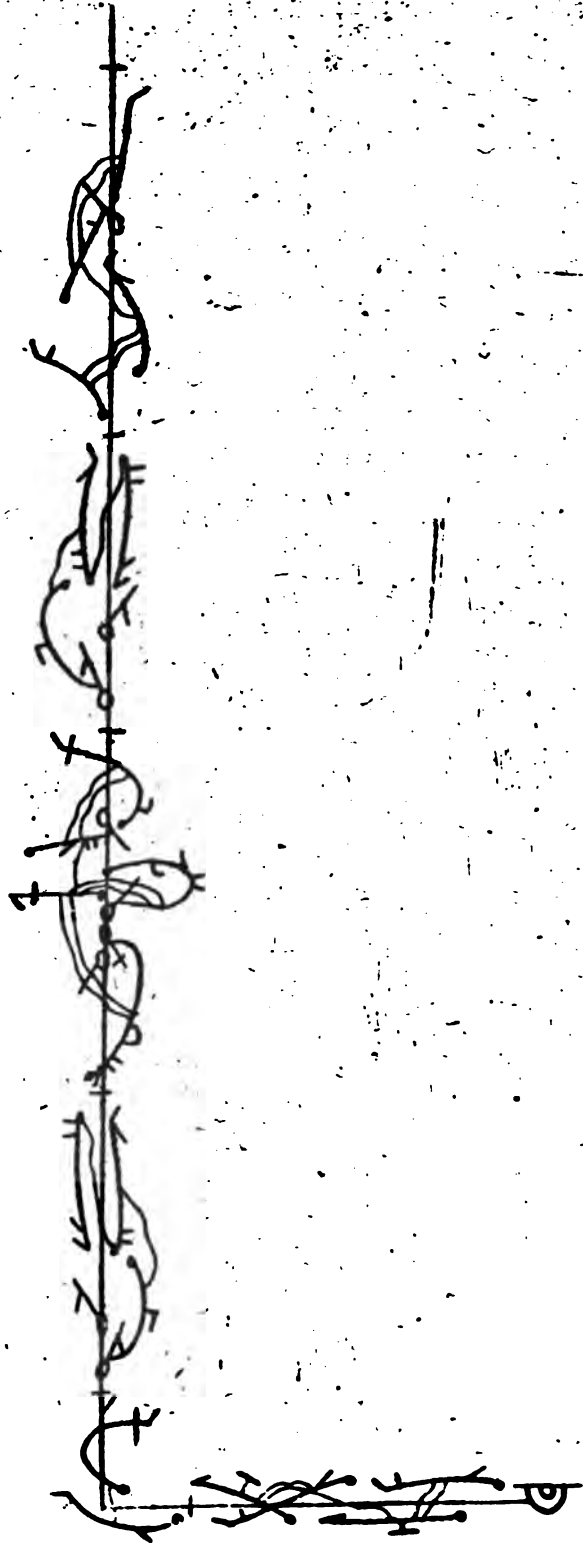
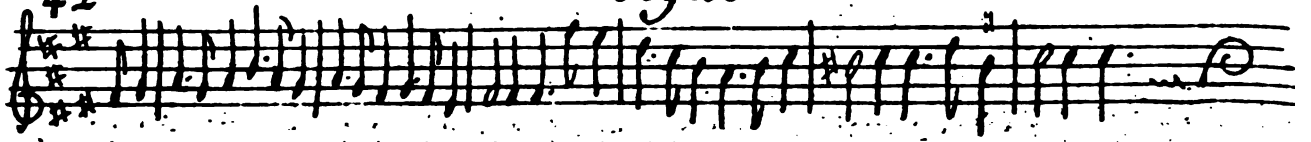
Entrée Espagnolle



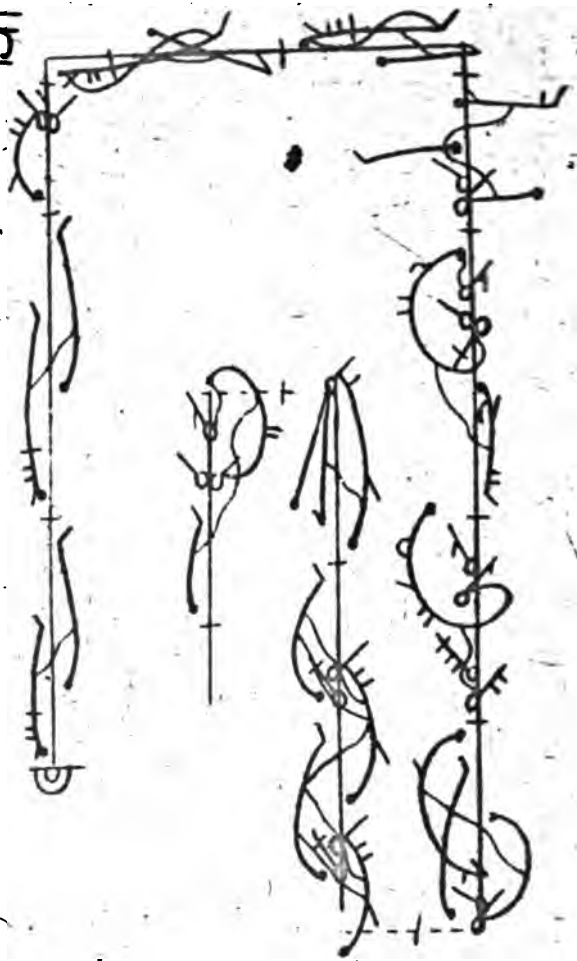
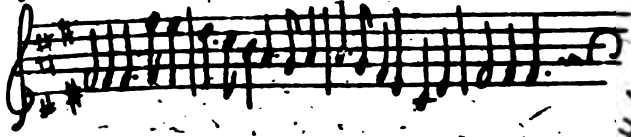
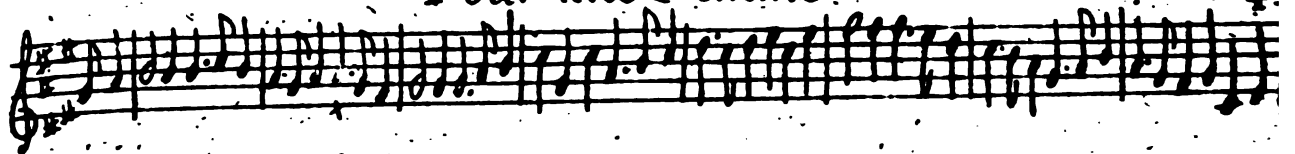


Gigue pour une femme
Dancéepar M^{lle} Subligny en Angleterre.





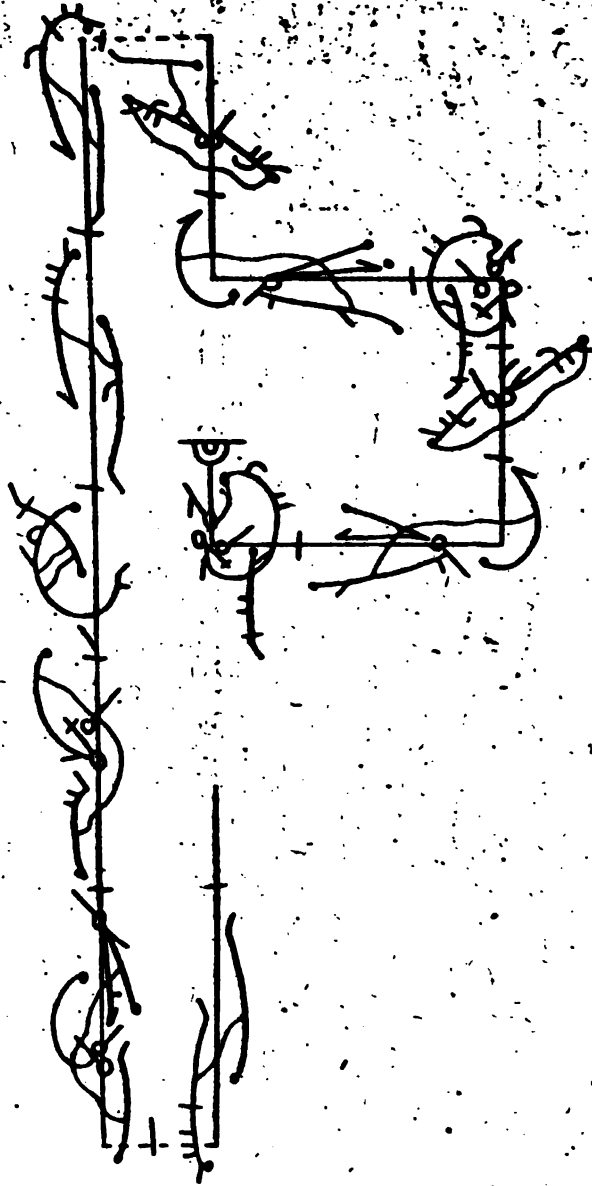
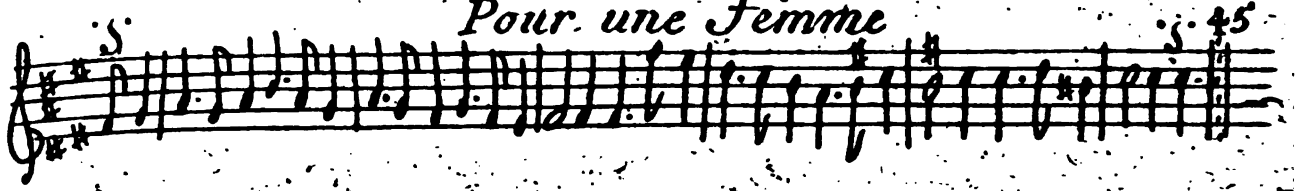
Pour une femme



Gigue

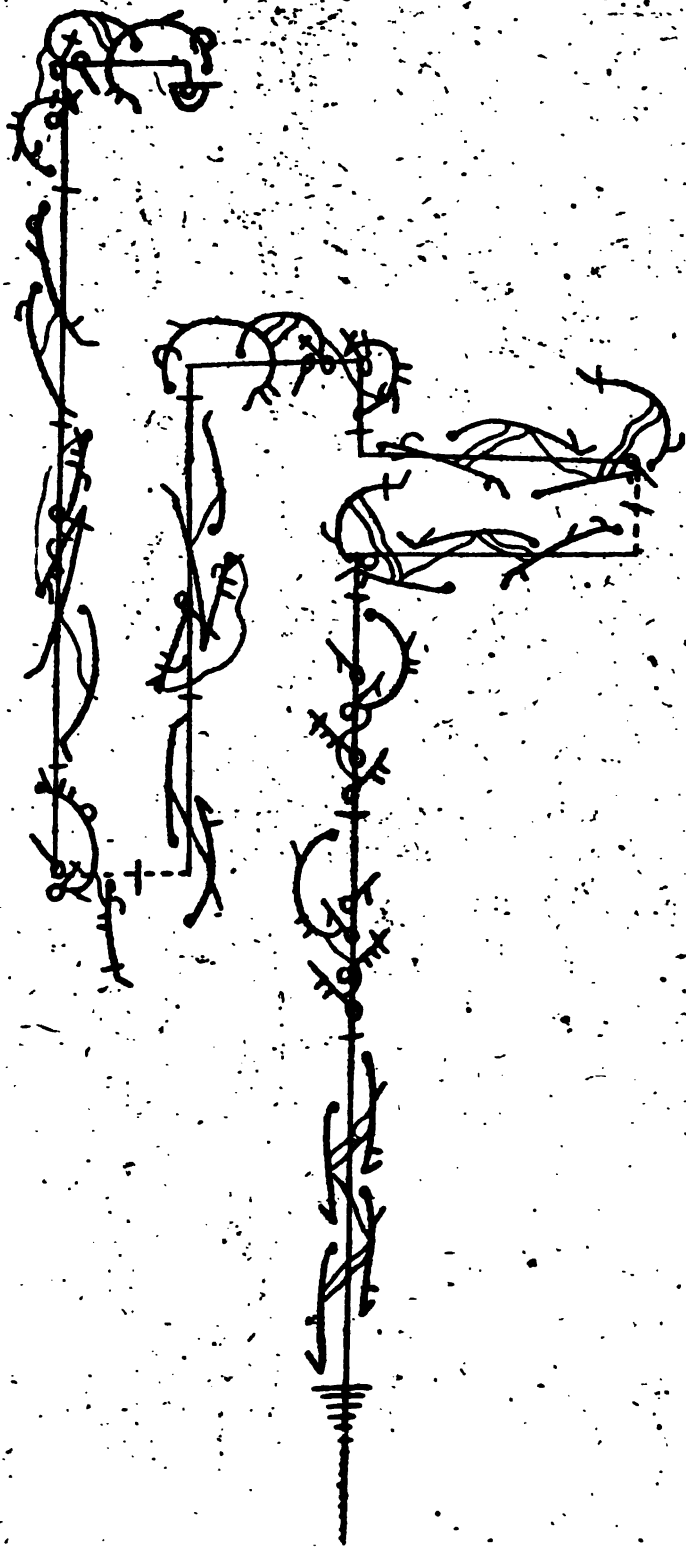
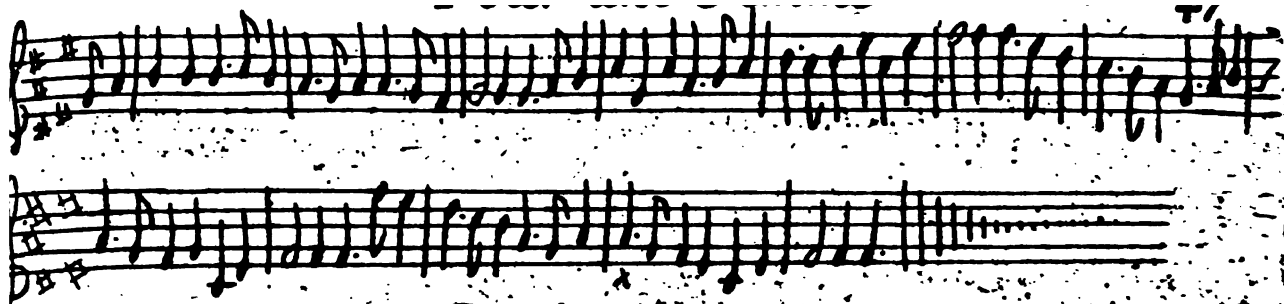
44

Pour une femme



46

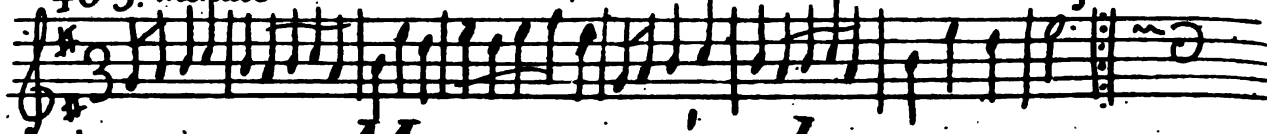
Gigue



48. S. Menuet

Menuet

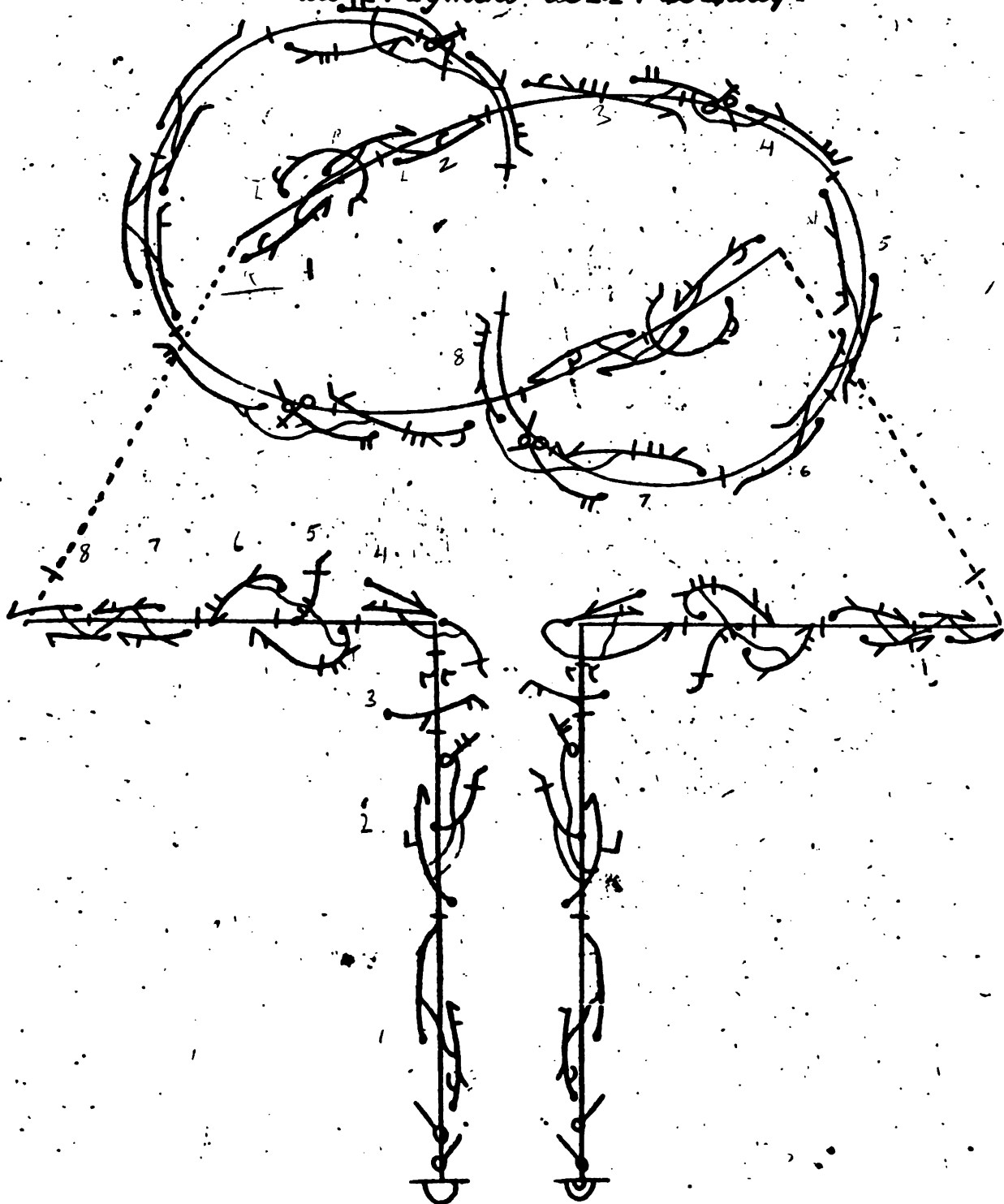
S.

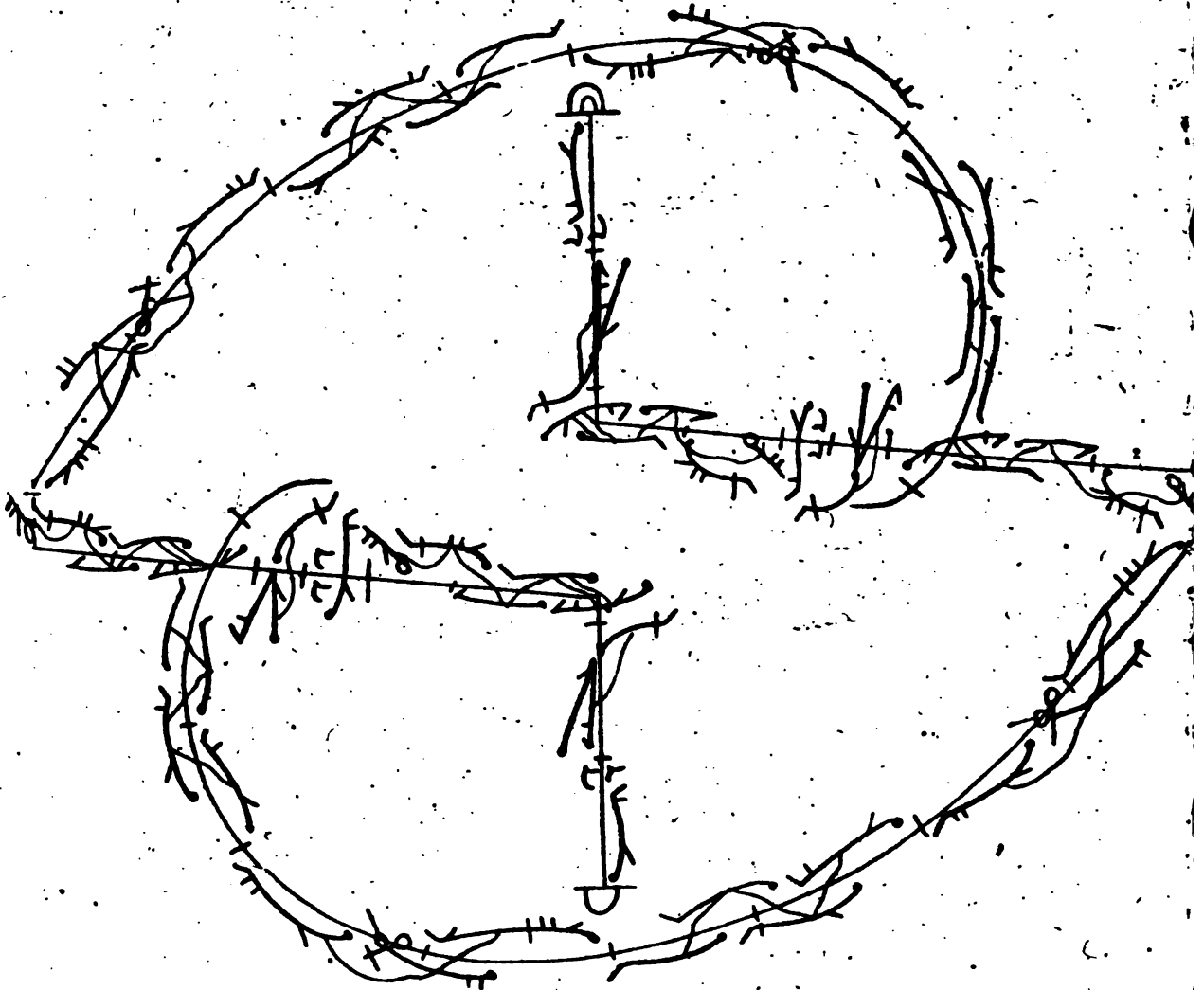
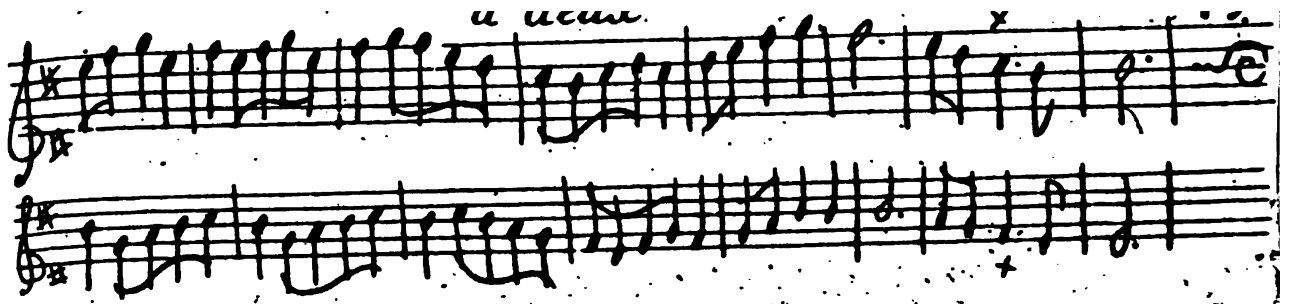


Menuet à deux

Pour une homme et une femme.

Dancé par M.^r du Moulin l'aîné et M.^{lle} Victoire, au Ballet
des Fragmens de M.^r de Lully.

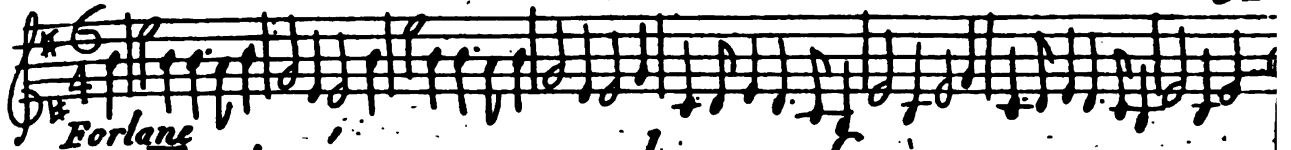




Minnuet

Handwritten musical notation for a Minuet, consisting of two staves with treble clefs and a key signature of one sharp (F#). The notation includes various rhythmic values and accidentals.

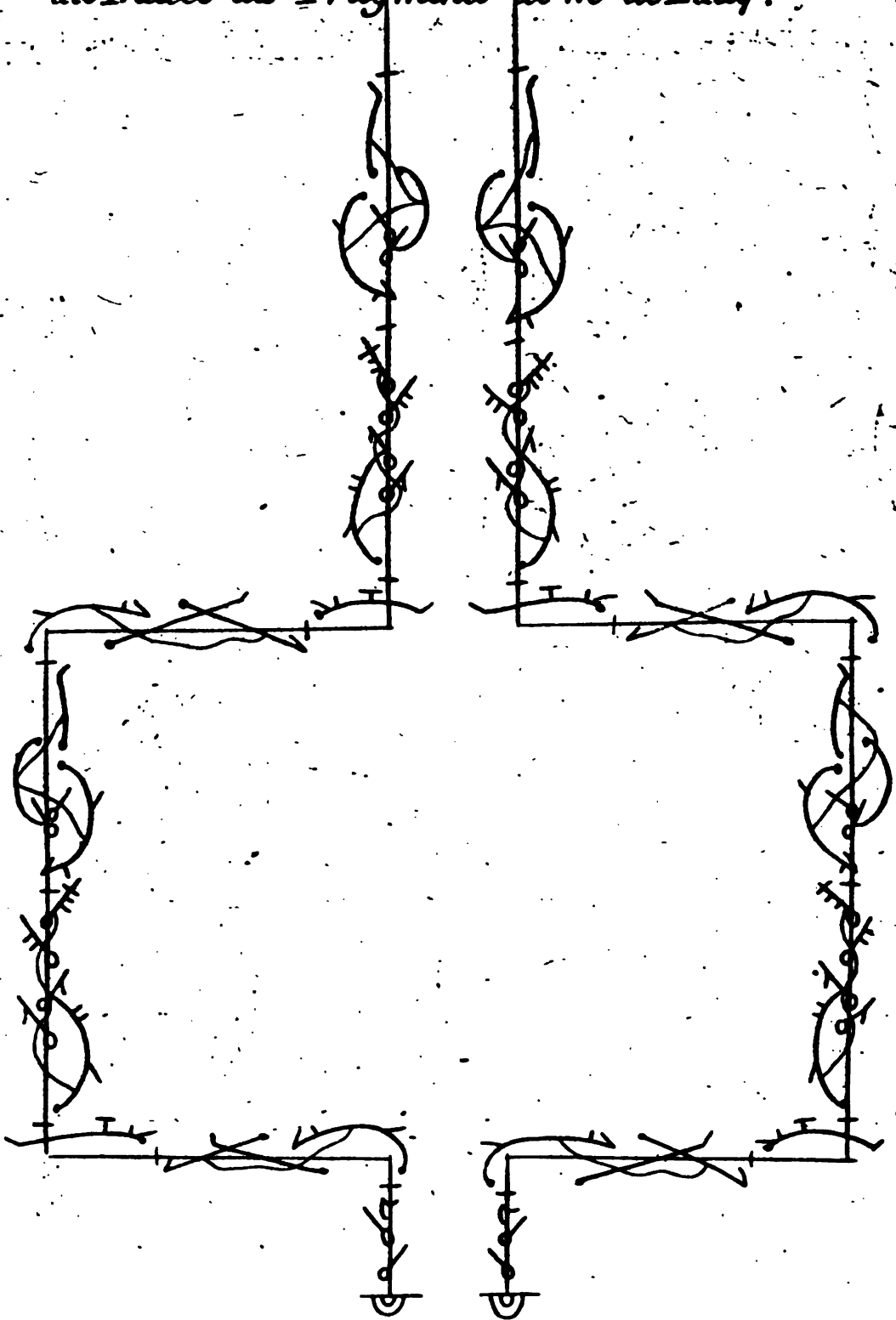
A large, intricate handwritten sketch or doodle, possibly representing a musical staff or a complex diagram. It features multiple horizontal lines with various scribbles, loops, and arrows, suggesting a complex structure or flow.



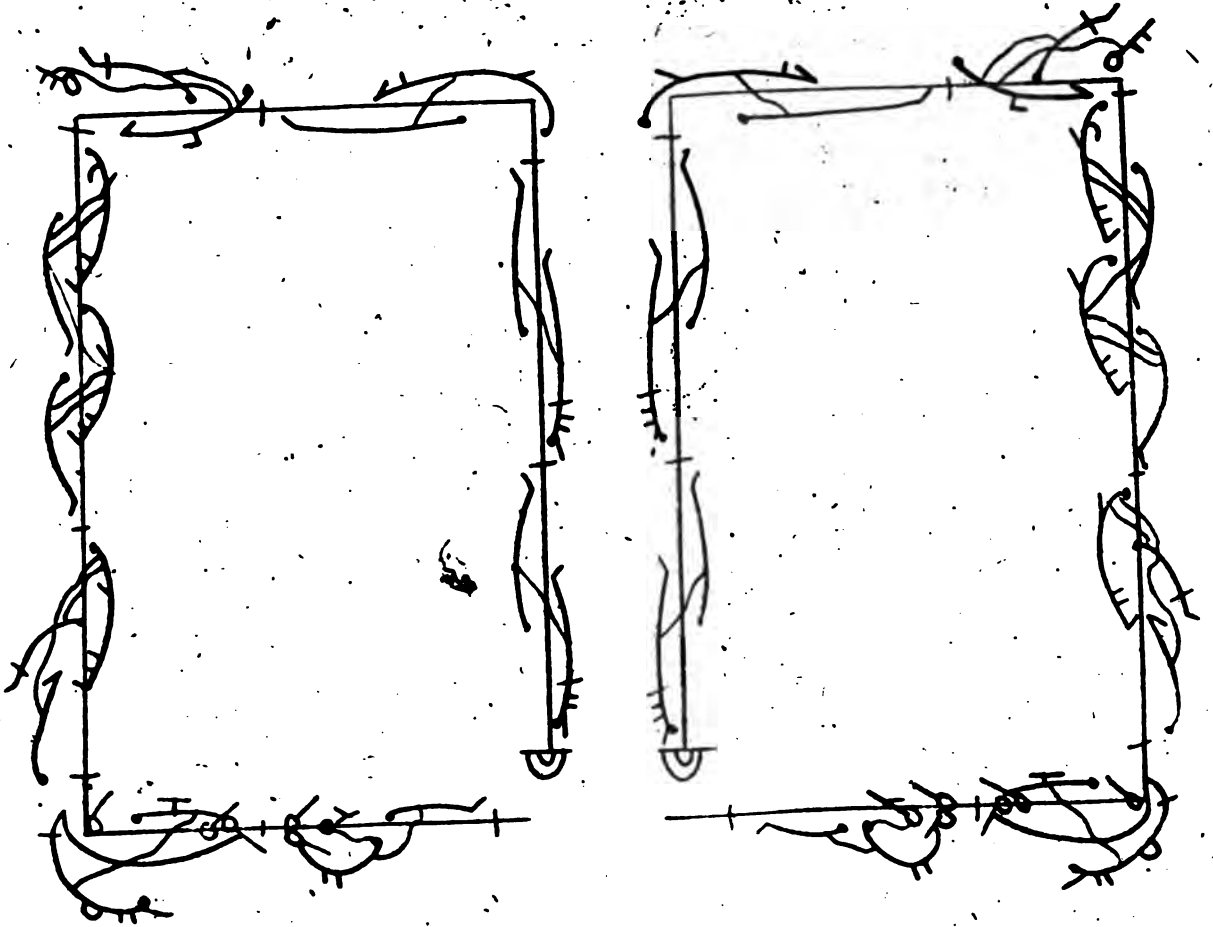
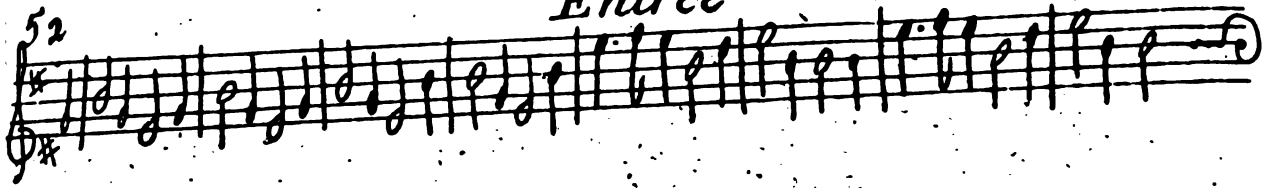
Forlane

Entrée pour deux femmes.

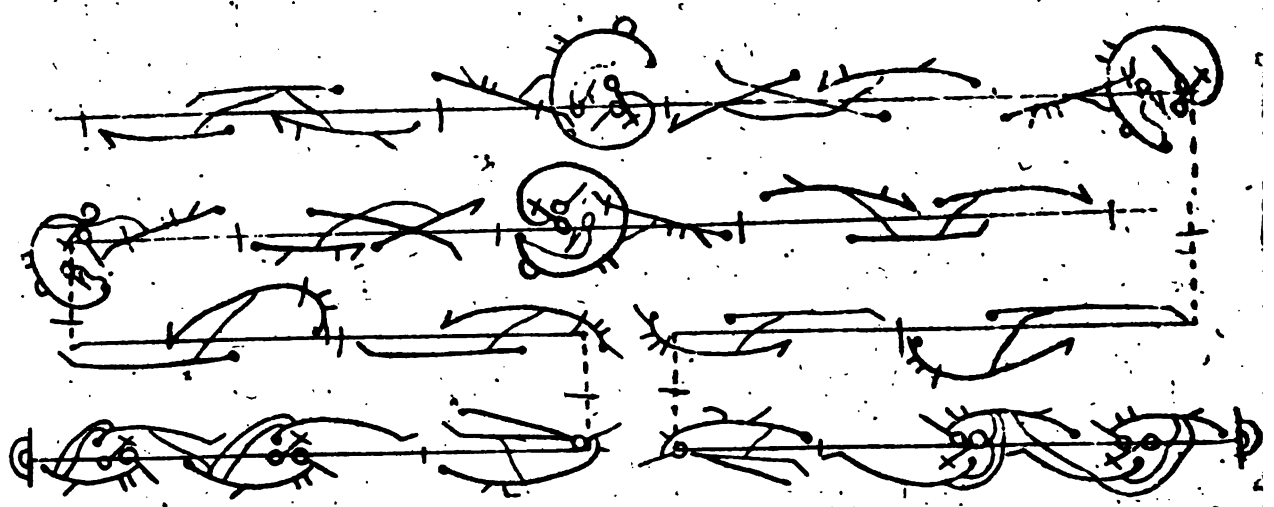
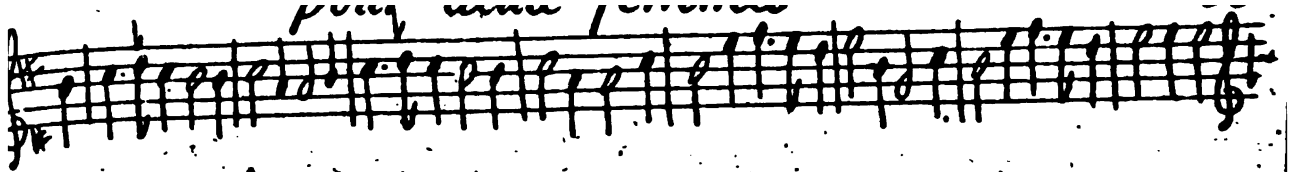
Dancée par M^{lle} Victoire et M^{lle} Dangeville.
au Ballet des Fragments de M^r de Lully.



Entrée

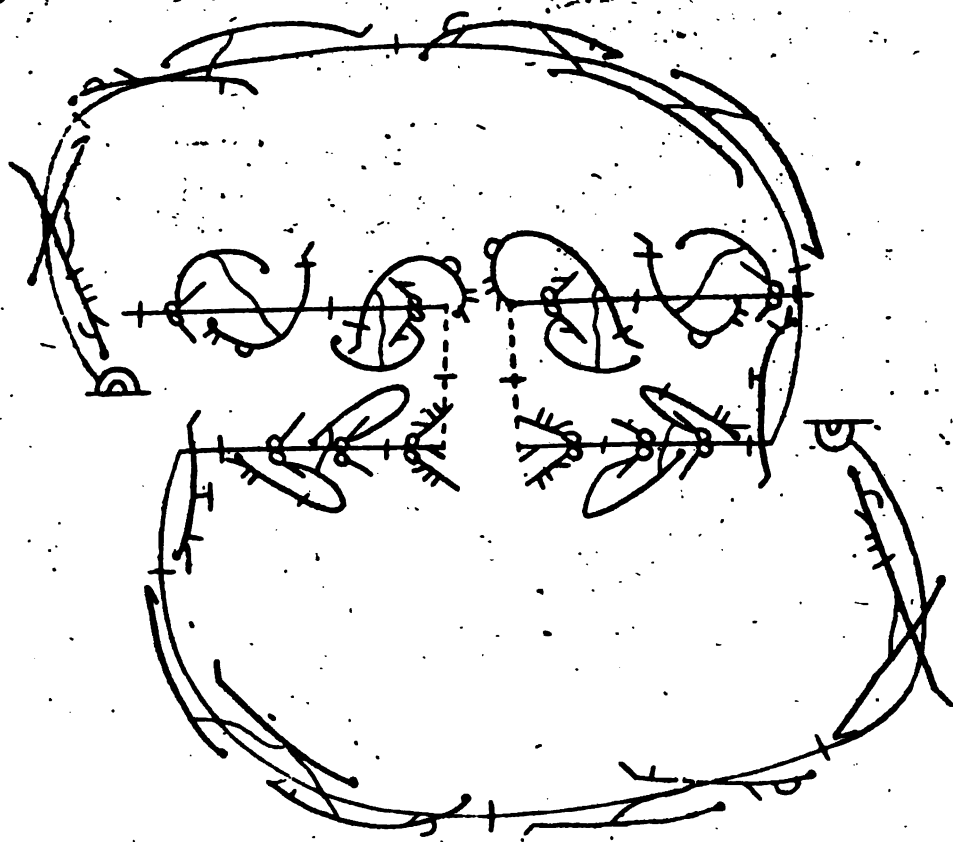
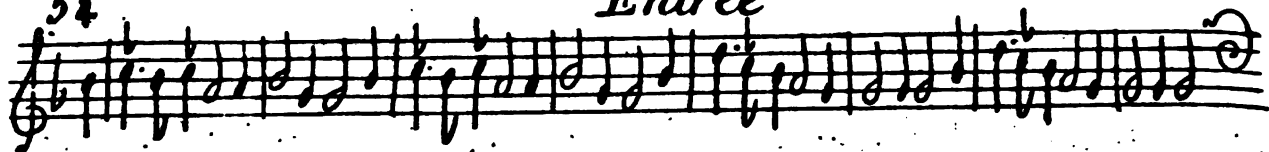


poly and ...



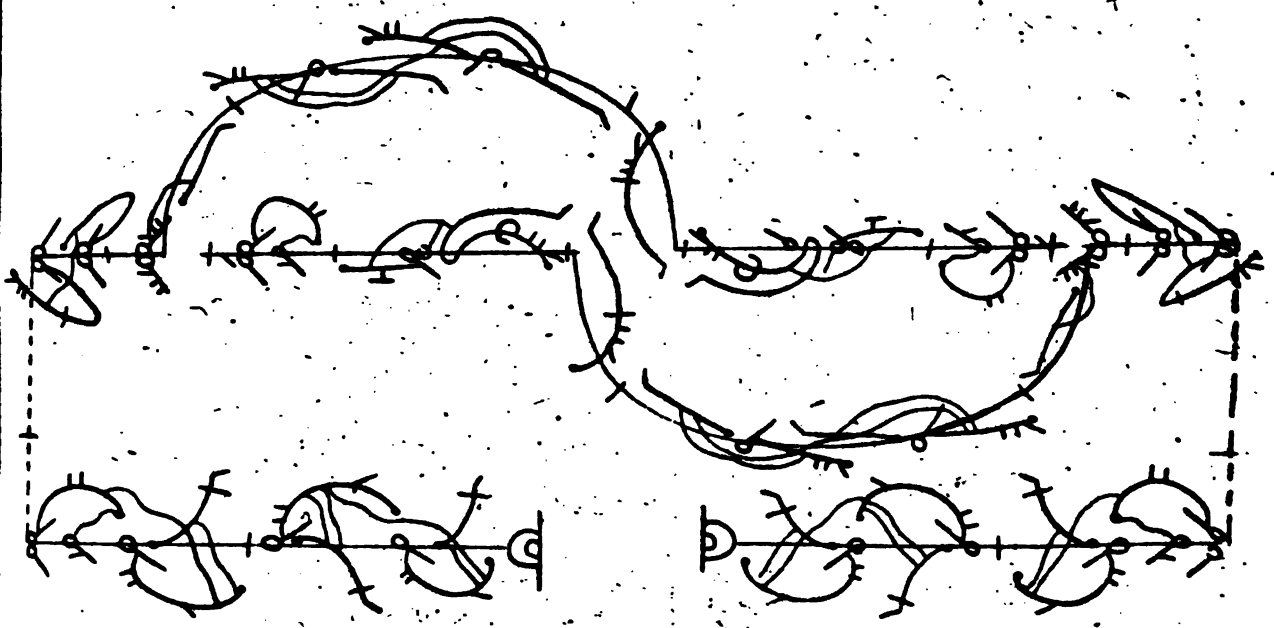
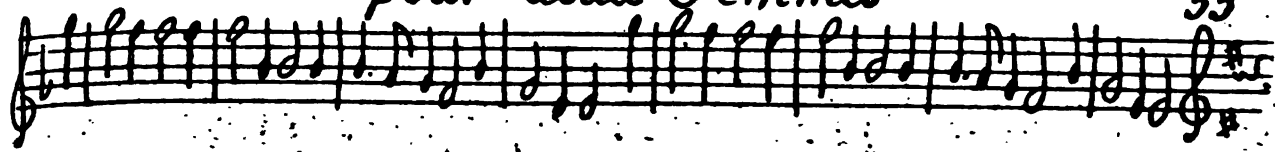
54

Entree

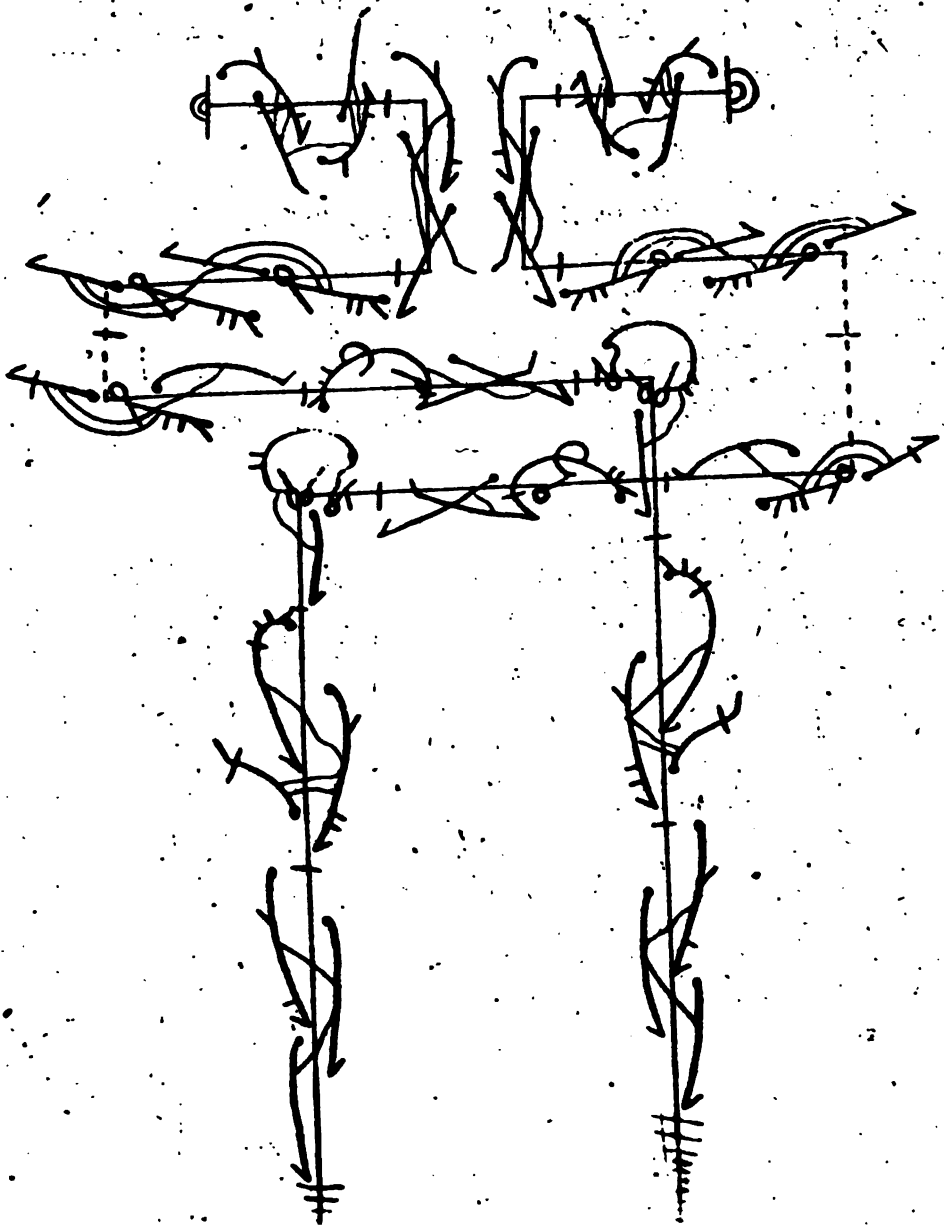
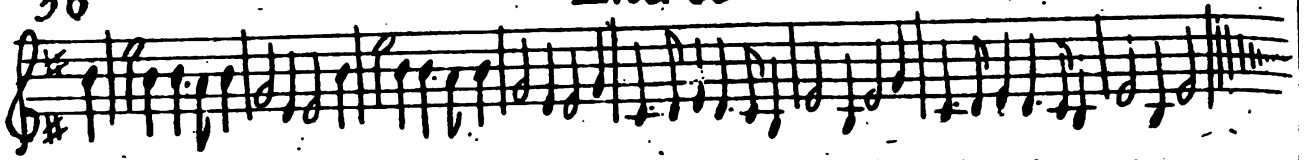


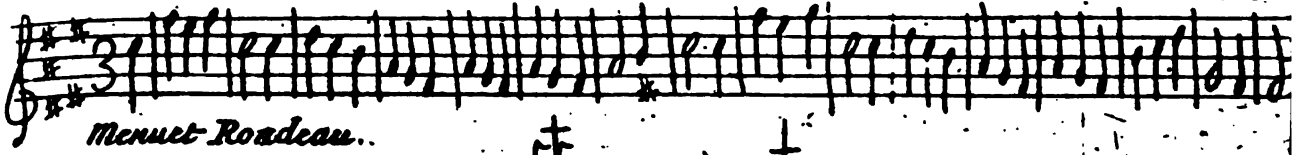
pour deux femmes

55

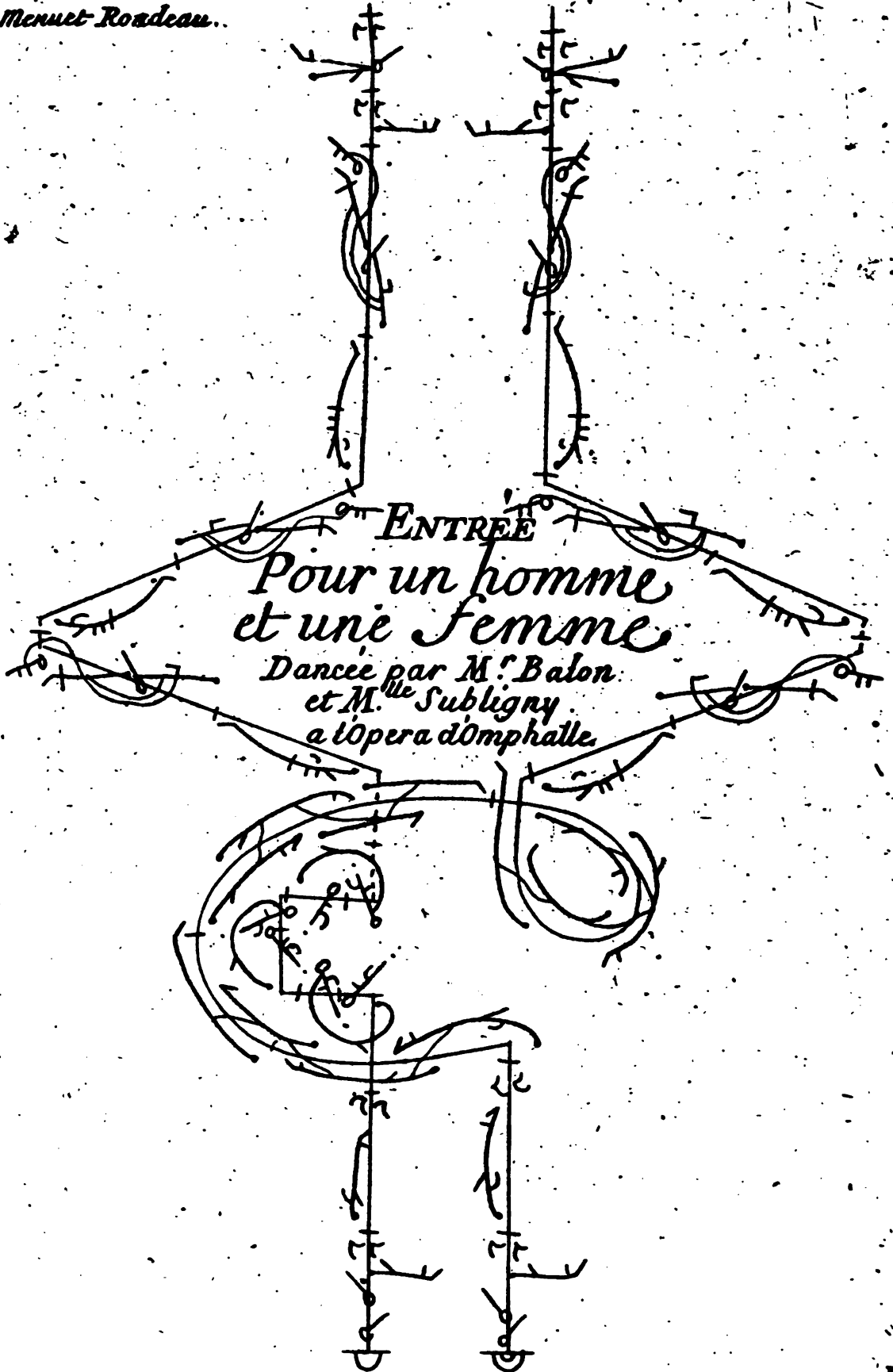


Entrée





Muet-Rondeau..

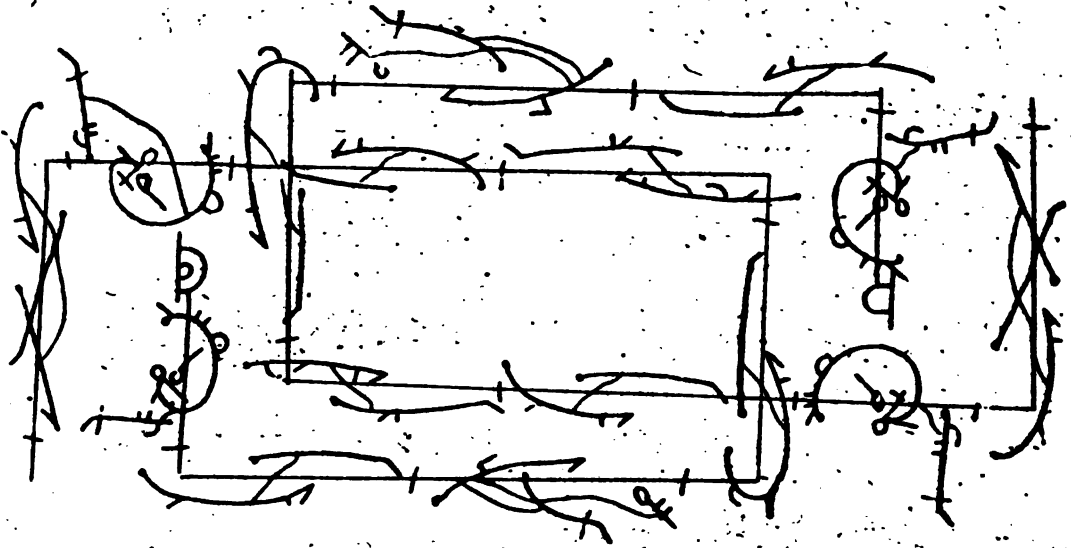
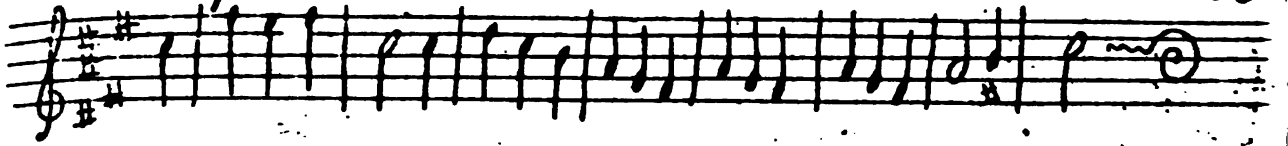


Entrée

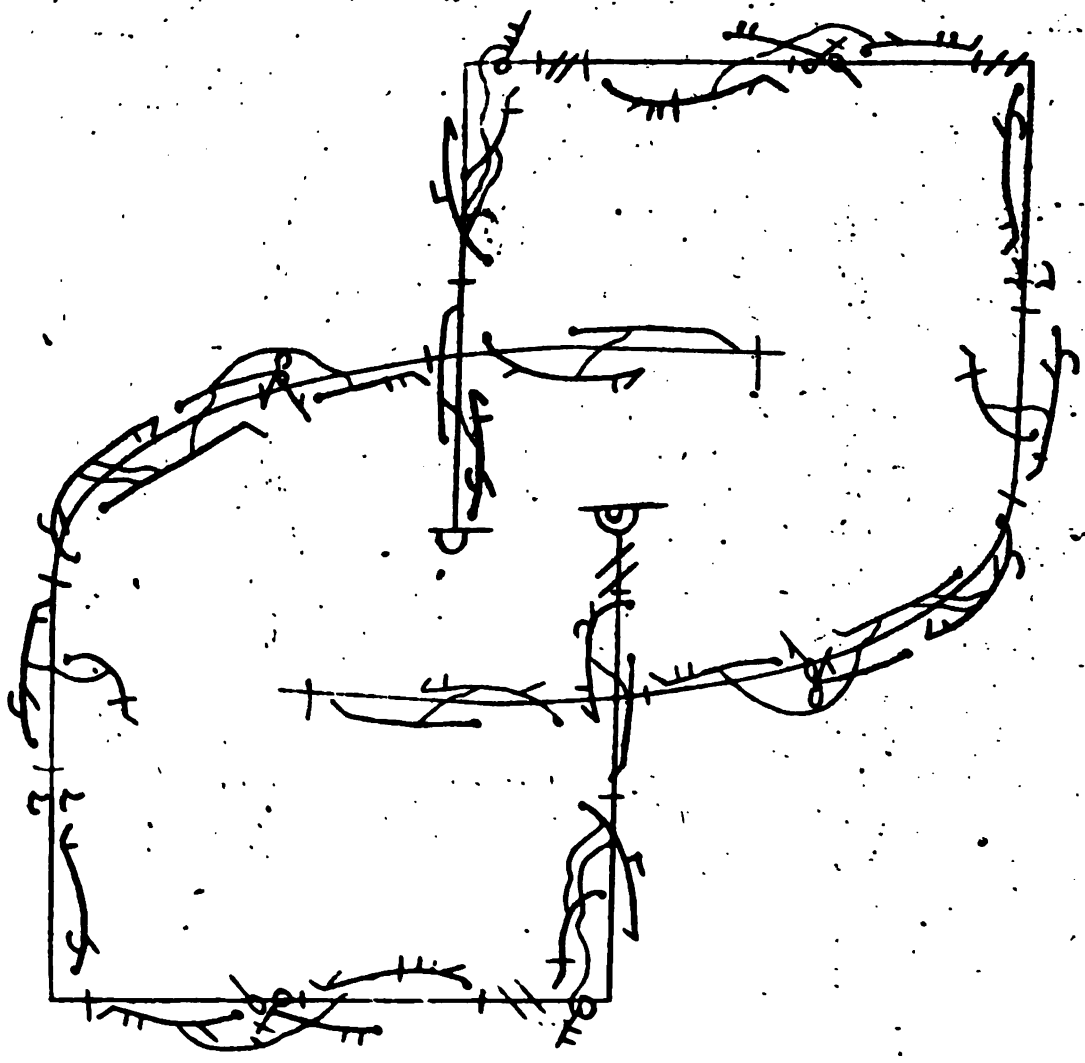
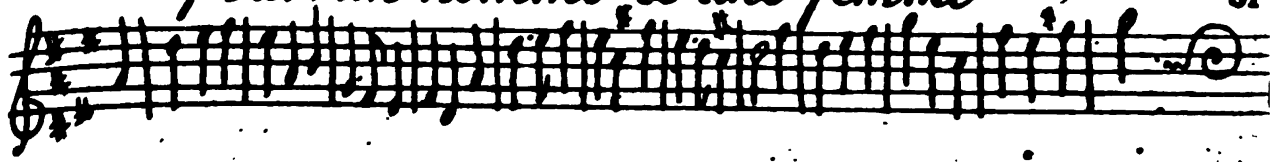
A single musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains a melodic line of notes, starting with a treble clef and a key signature of two sharps. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The piece ends with a fermata over the final note.

Handwritten musical sketches on a staff, showing various rhythmic and melodic patterns. The sketches are arranged in two columns. The left column contains four sketches, and the right column contains three sketches. The sketches are connected by dashed lines, suggesting a sequence of ideas or variations. The sketches include various note values, rests, and melodic lines, some with stems and beams. The sketches are written in a fluid, handwritten style.

pour un homme et une femme

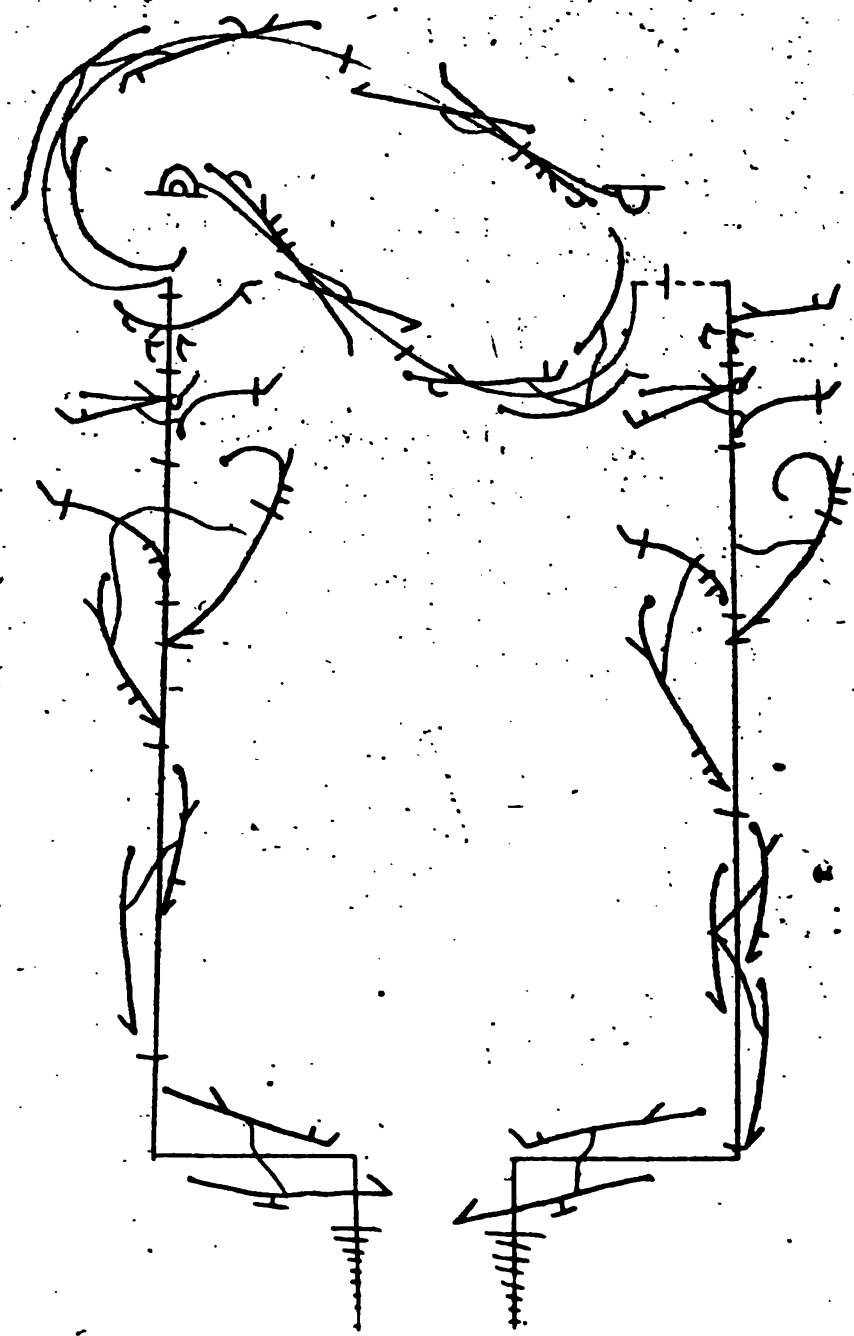
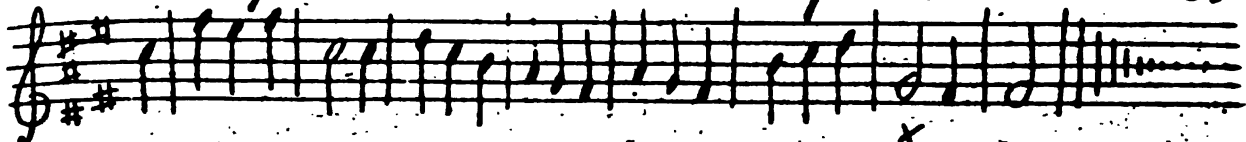


pour un homme et une femme



62 *Entrée*

pour un homme et une femme



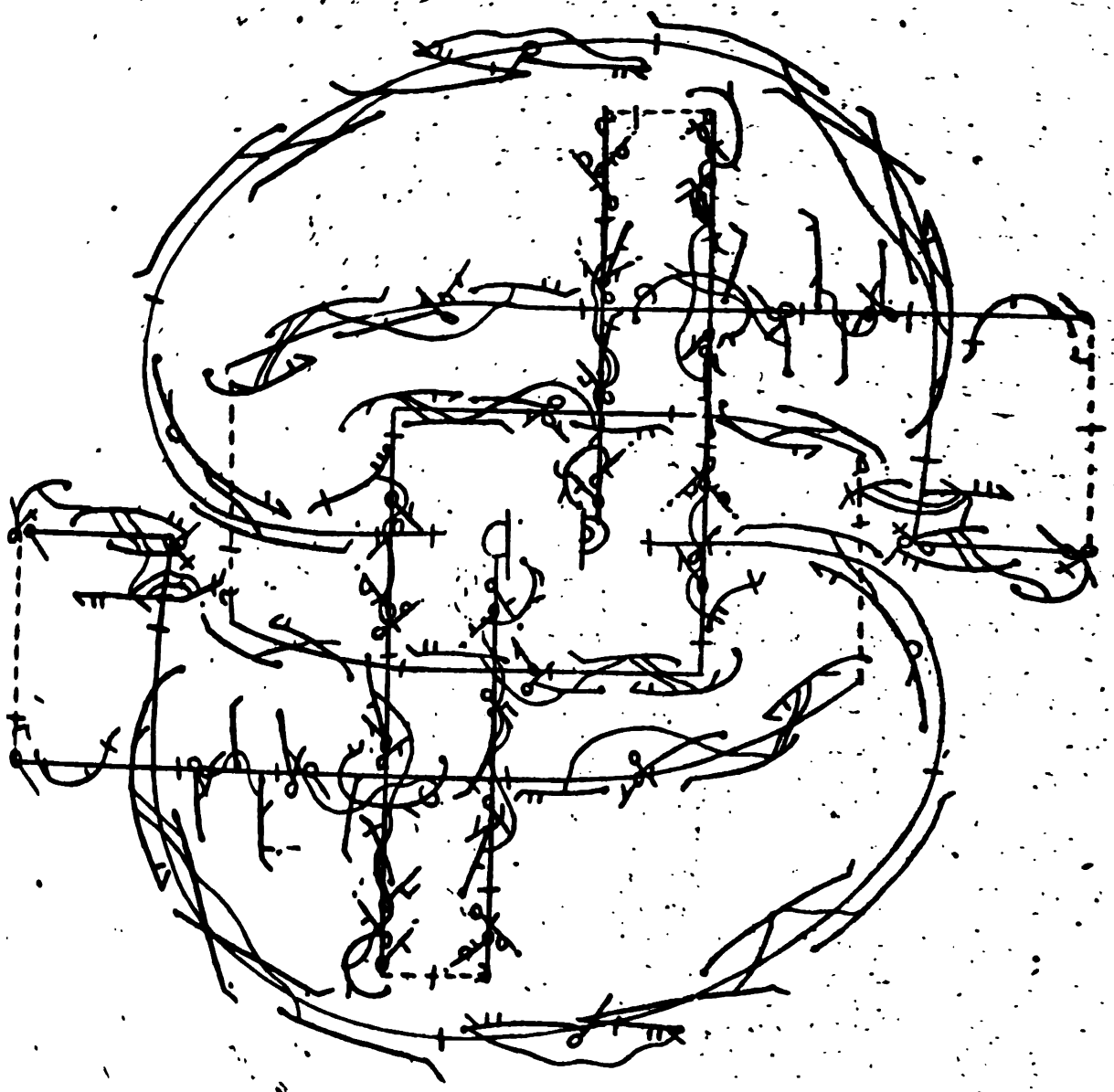
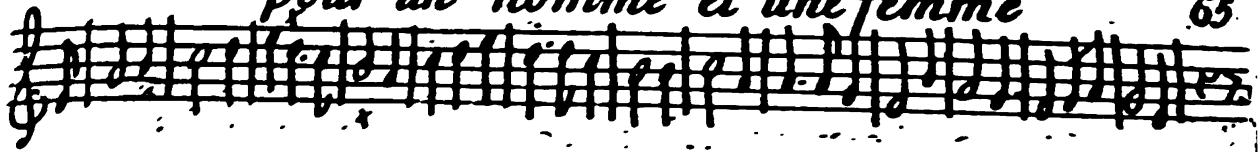
64

Entrée

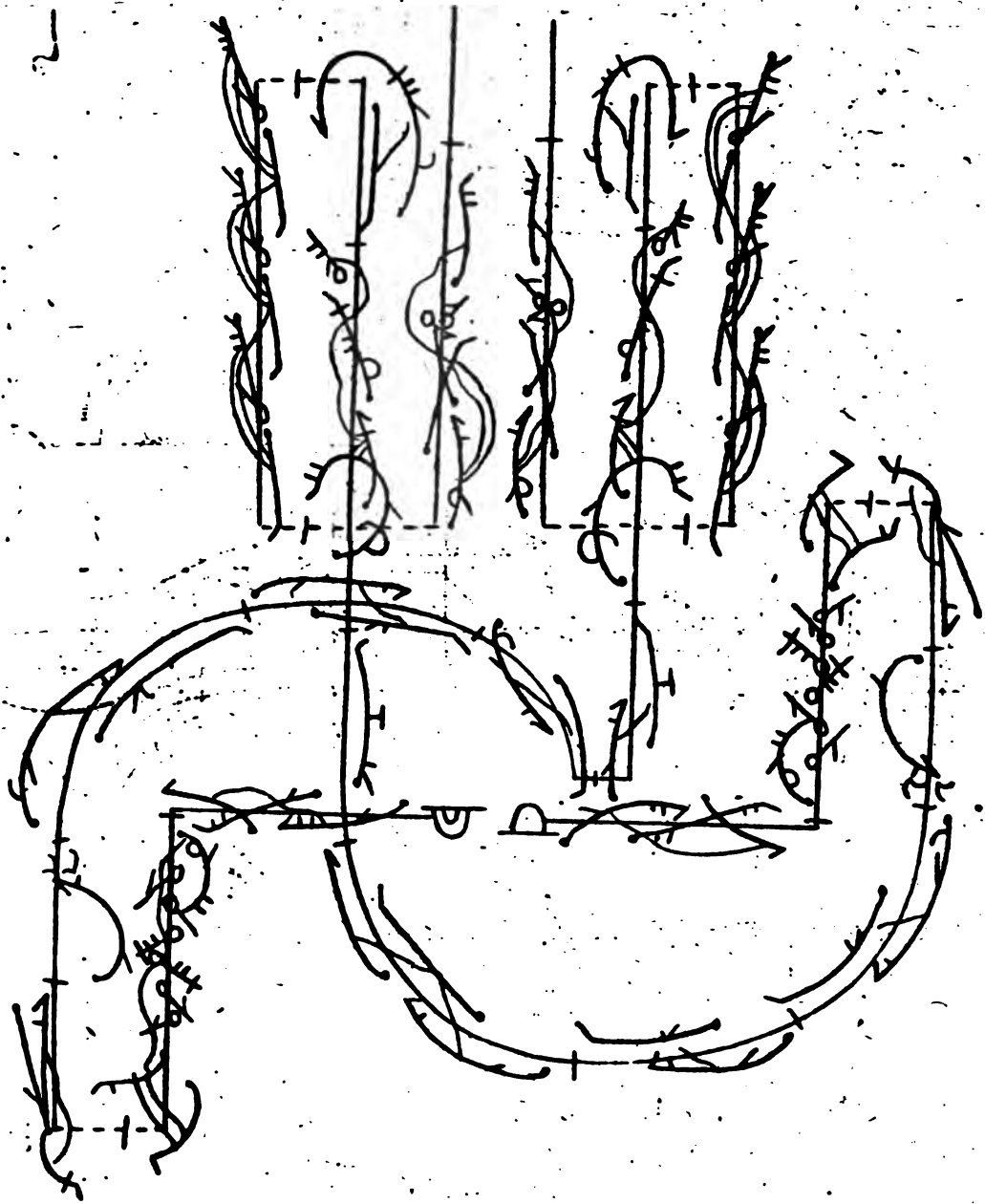
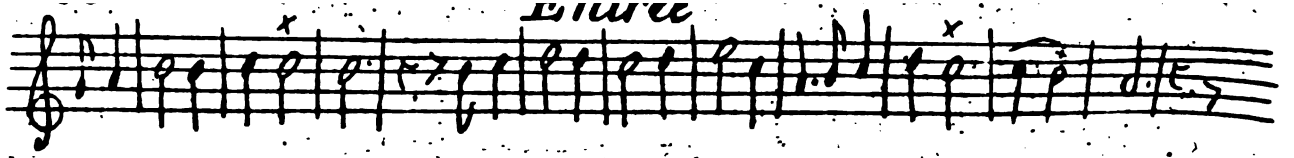
Aimons tout nous y corré

ENTRÉE

Pour un homme et une femme
Dancée par M^r Balon et M^{lle} Subligny.
à l'Opéra de Thézée.

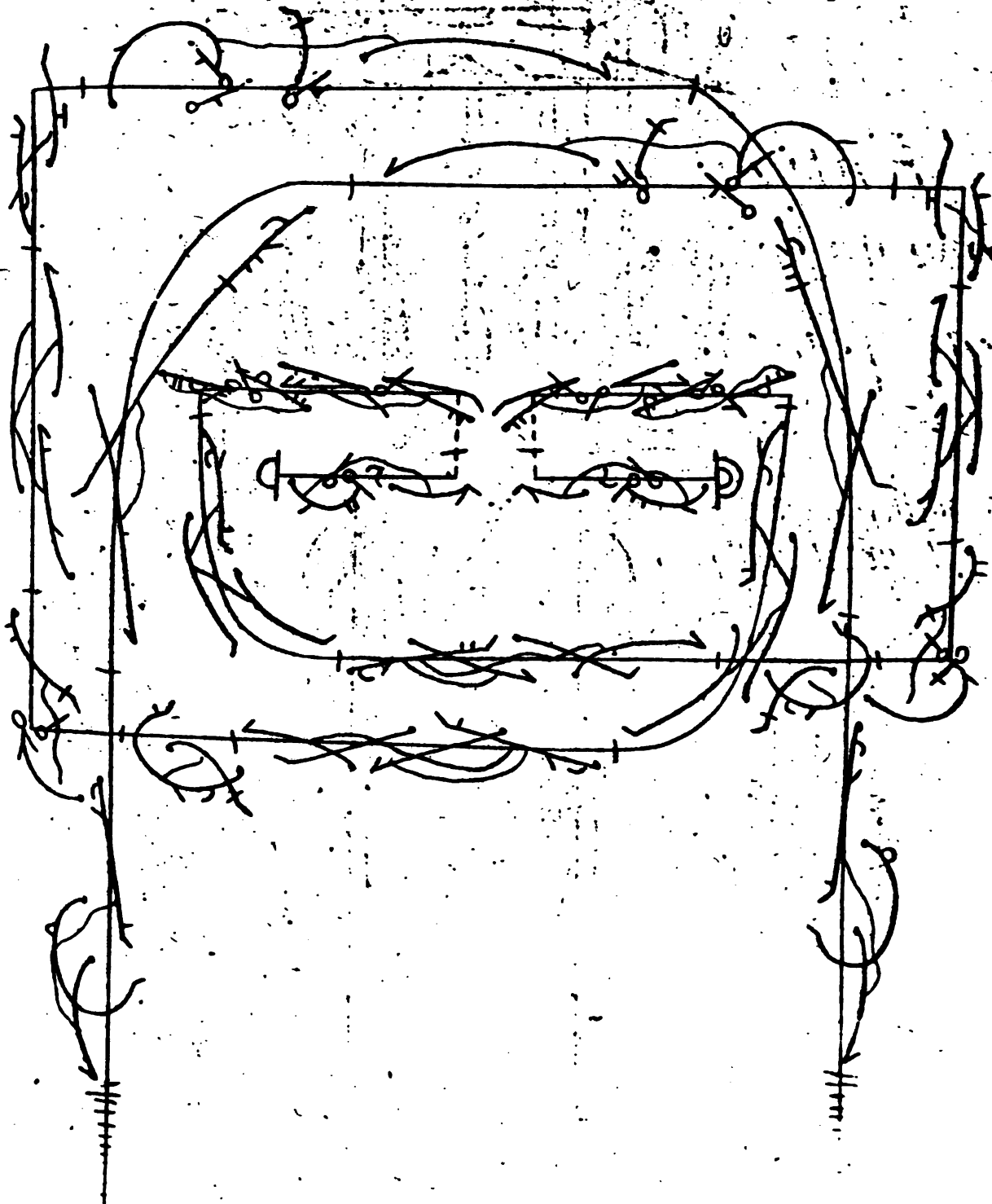
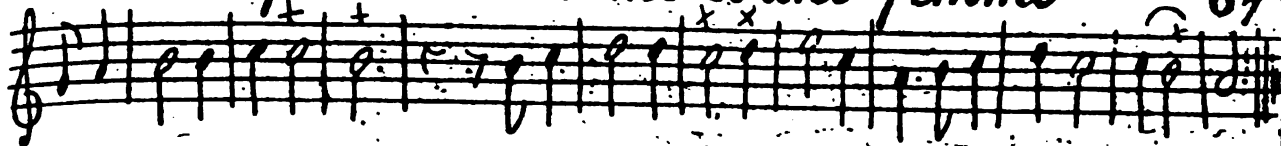


Figure

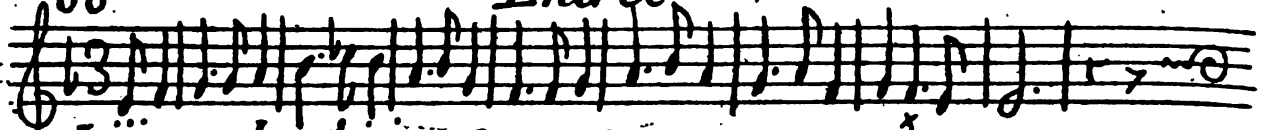


pour un homme et une femme

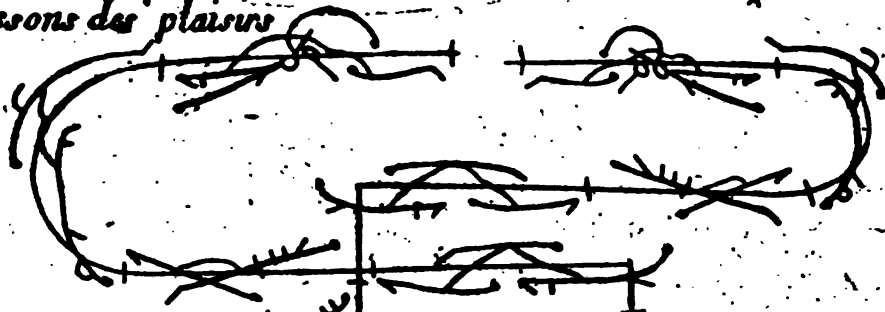
67



Entrée



Jouïssons des plaisirs

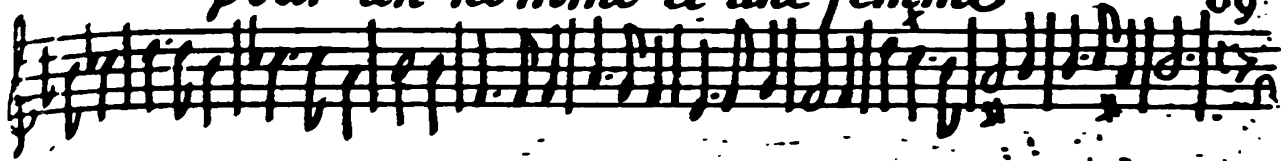


Entrée
pour un homme
et
une femme

Dancée par M^r Balon
et M. ^{lle} Subligny.
au Ballet des Fragments
de M^r de Lully.

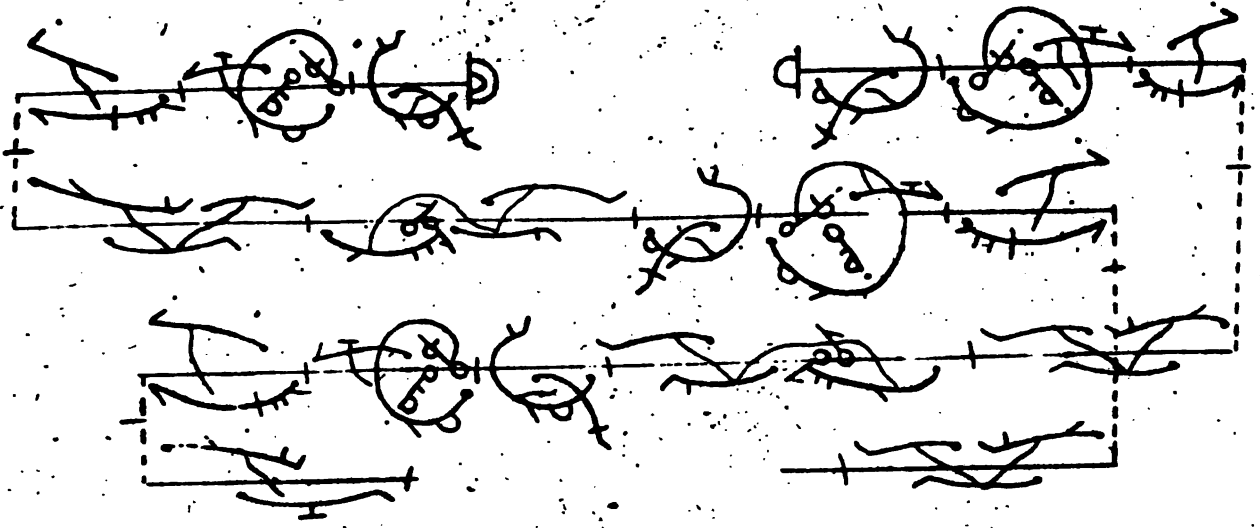
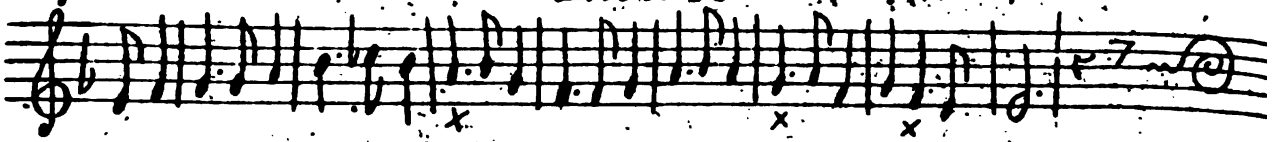


pour un homme et une femme



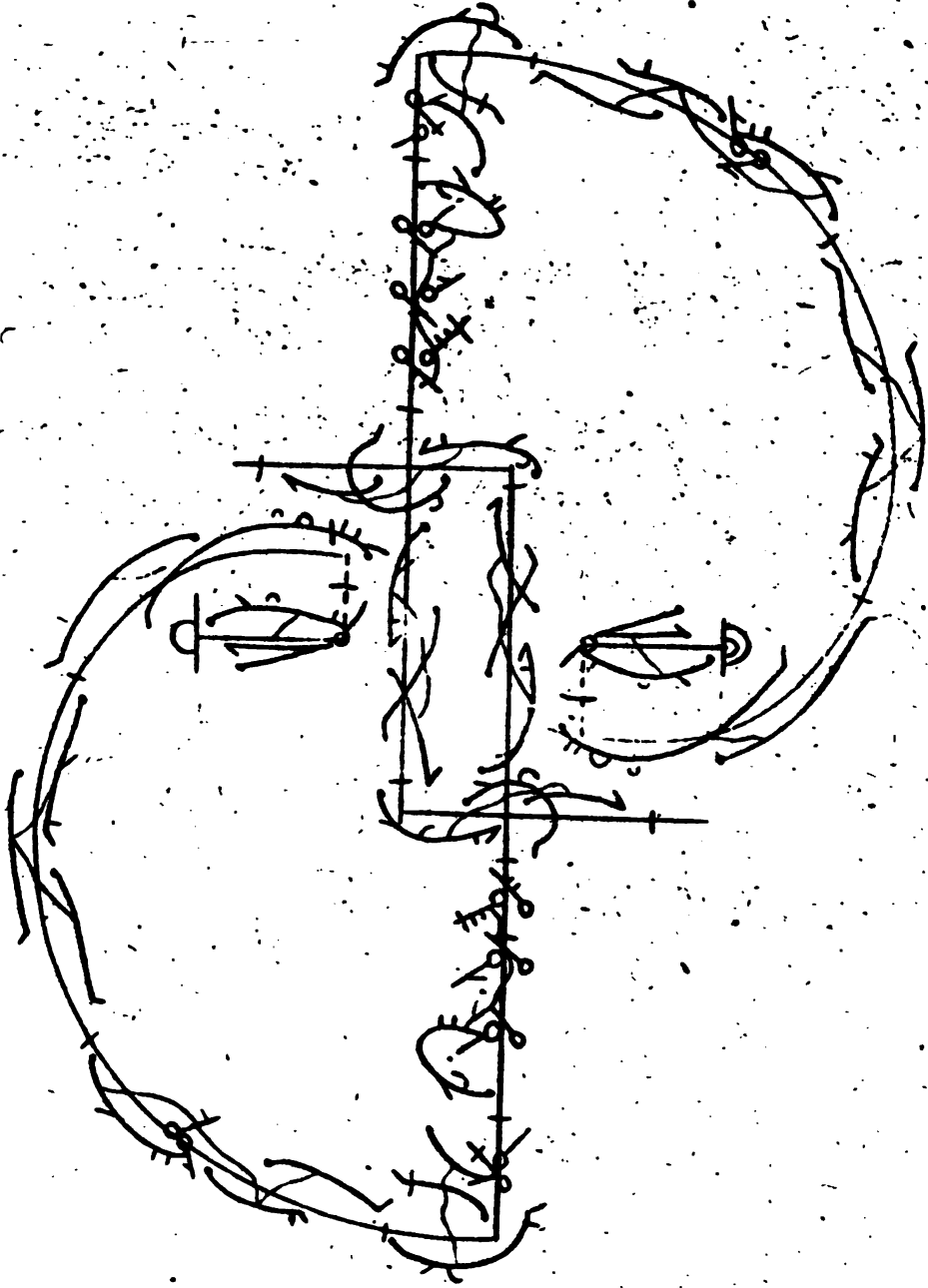
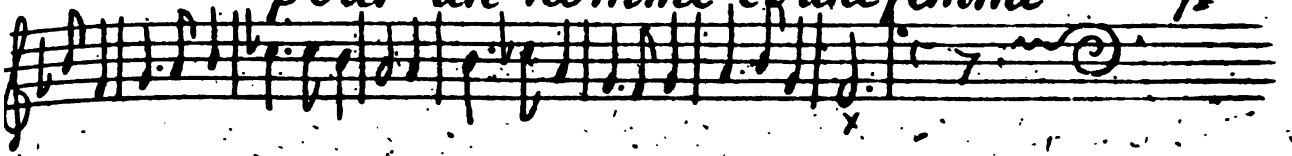
70

Entrée



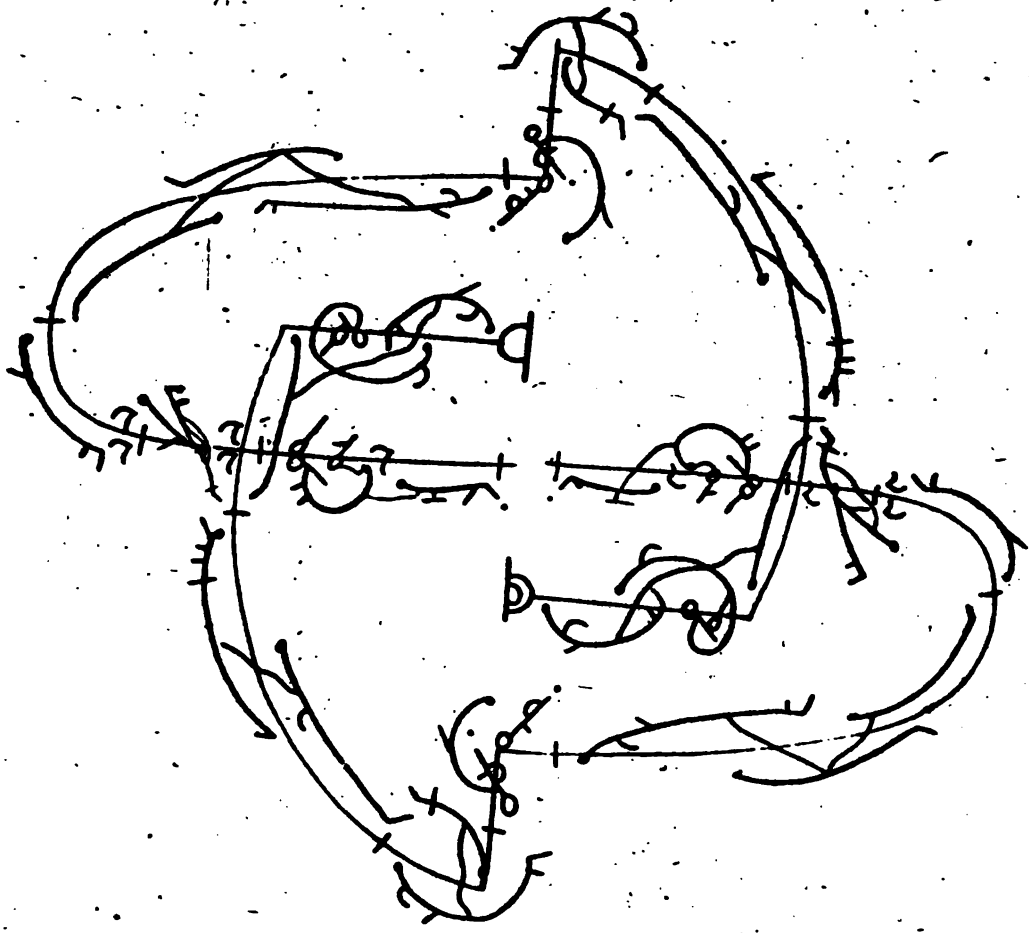
pour un homme et une femme

72

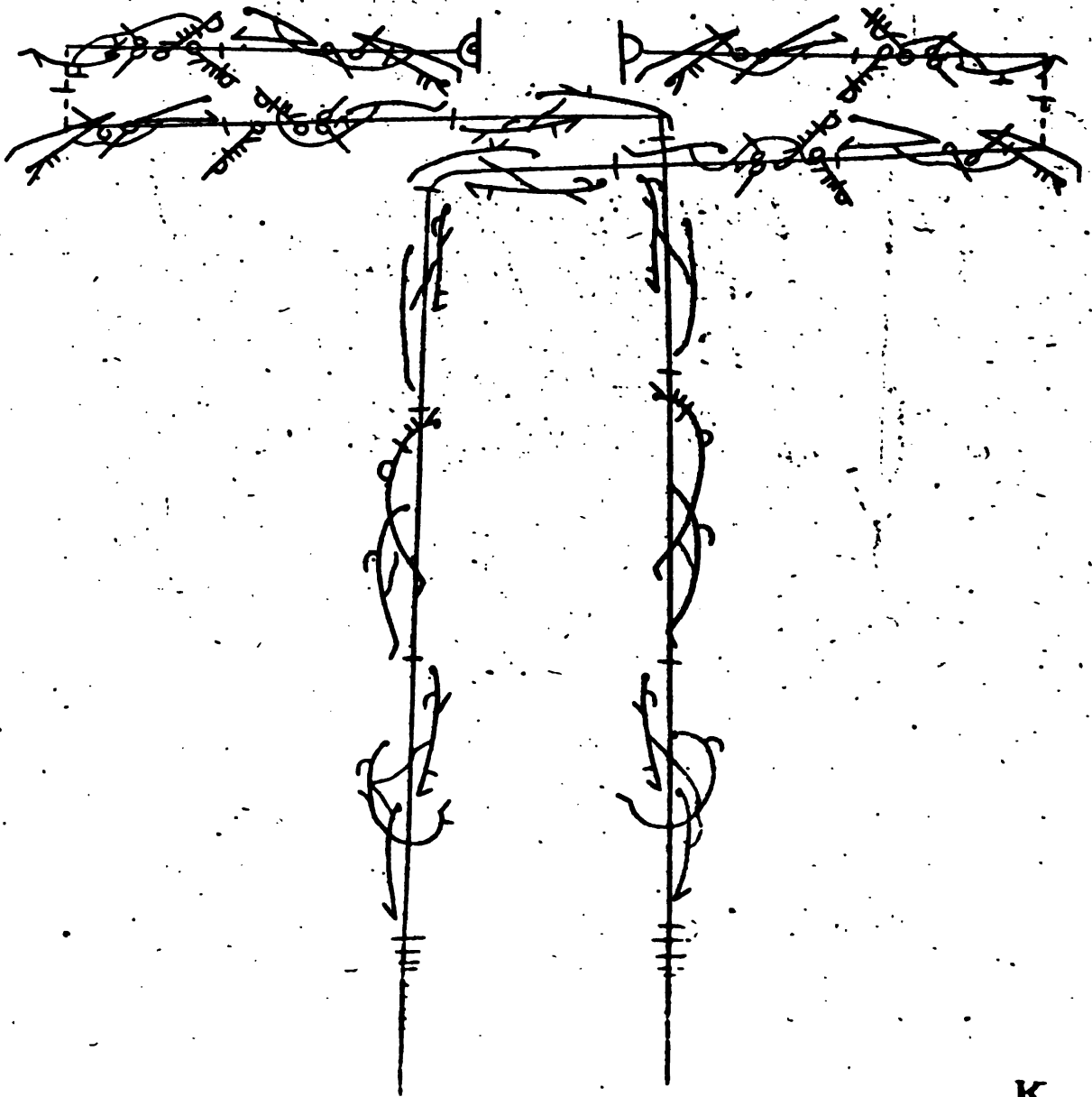
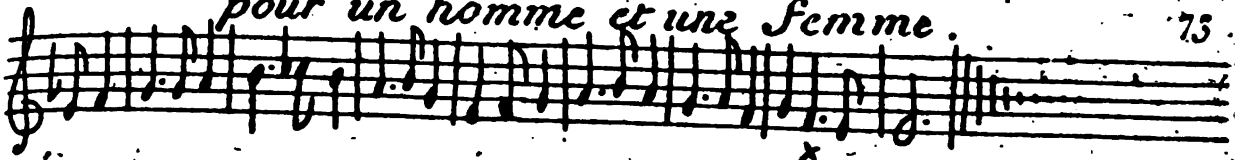



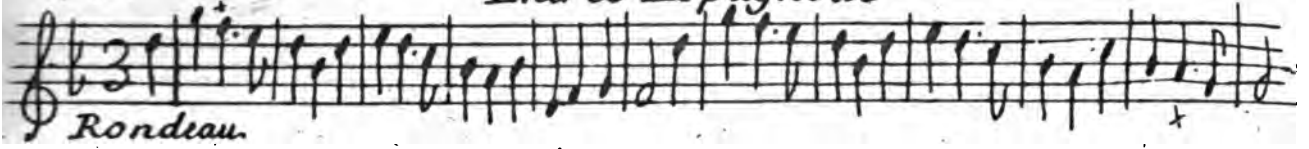
72

Entrée



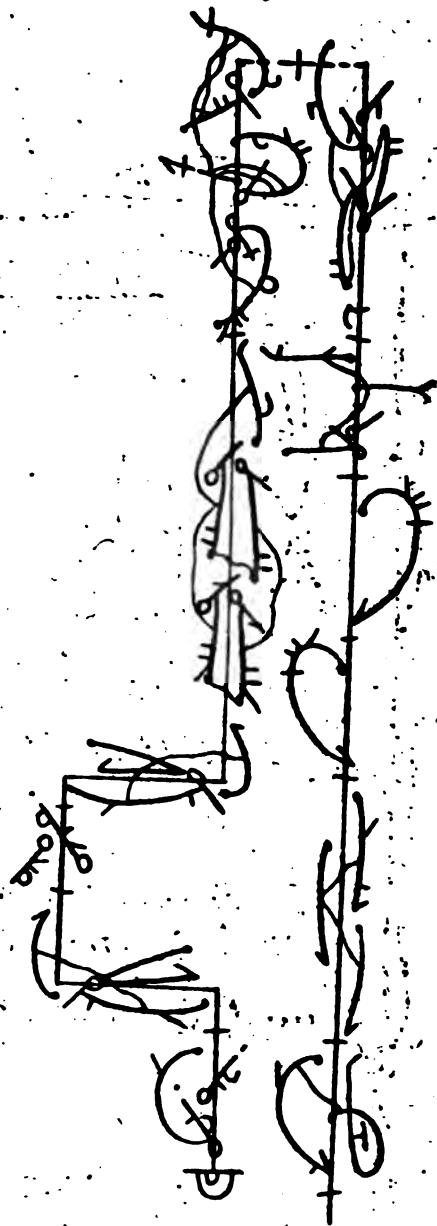
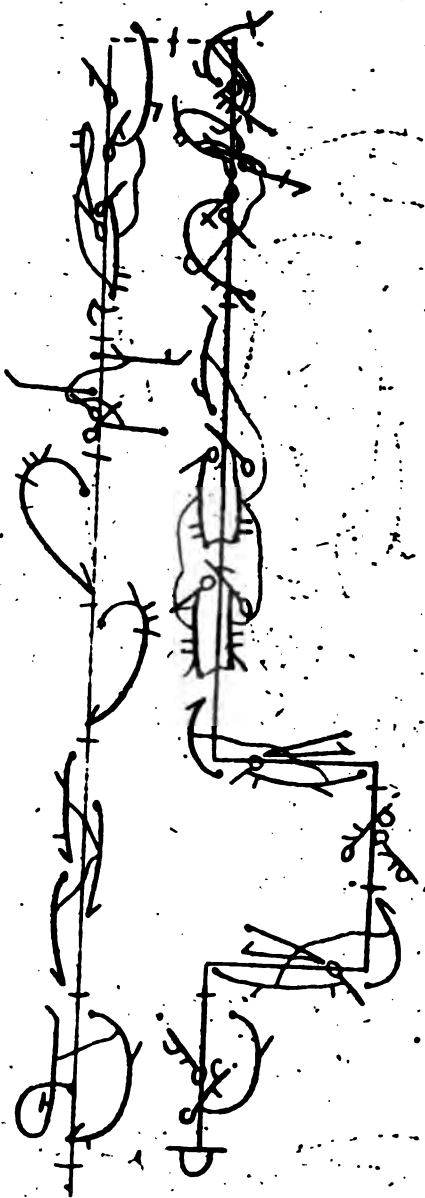
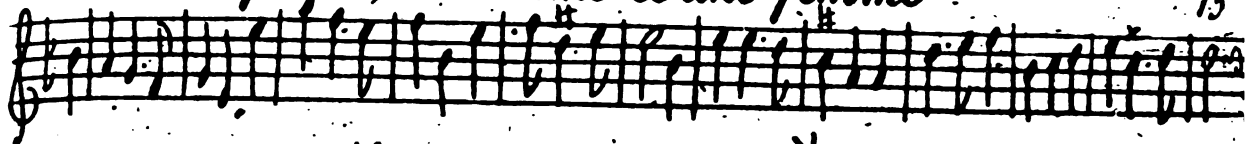
pour un homme et une femme.



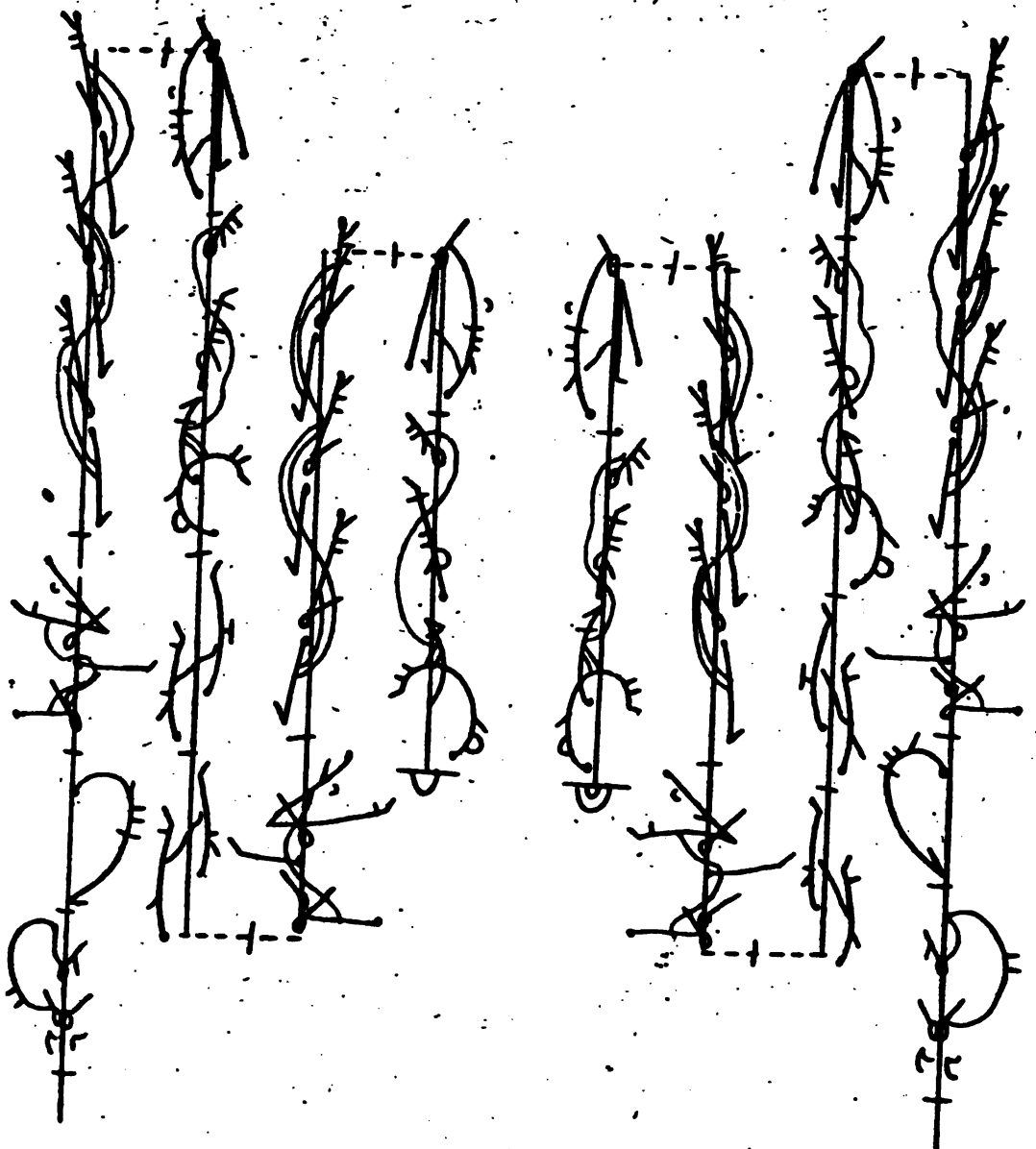
A decorative border drawn with a quill pen, featuring a rectangular frame with rounded corners. The border is embellished with various musical motifs, including treble clefs, stems, and notes. At the top and bottom of the frame, there are two circular motifs that resemble stylized musical notes or ornaments. The entire page is filled with a light, speckled texture, possibly due to the paper or the scanning process.

*Entrée Espagnolle
pour un homme
et une femme.
Dancée par M^r Balon
et M^{lle} Subligny.
au Ballet de l'Europe galante.*

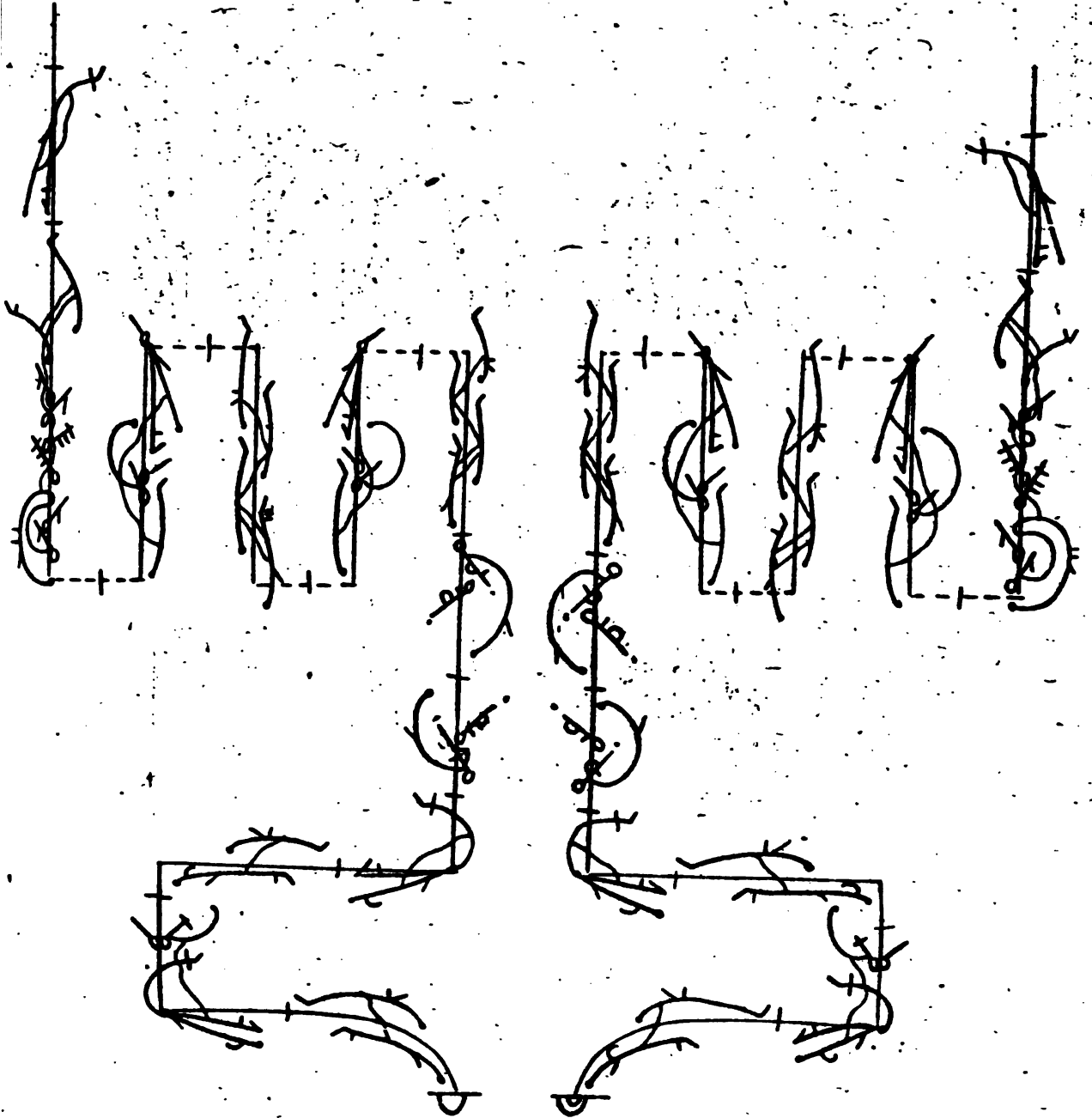
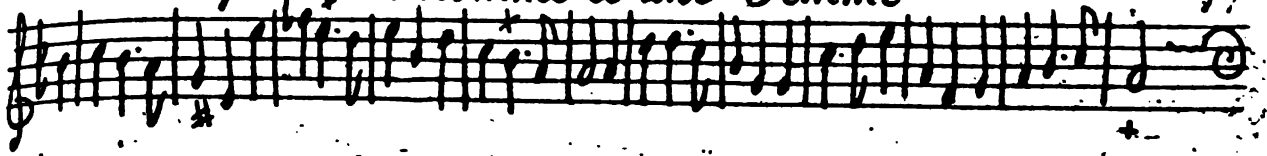
pour un homme et une femme



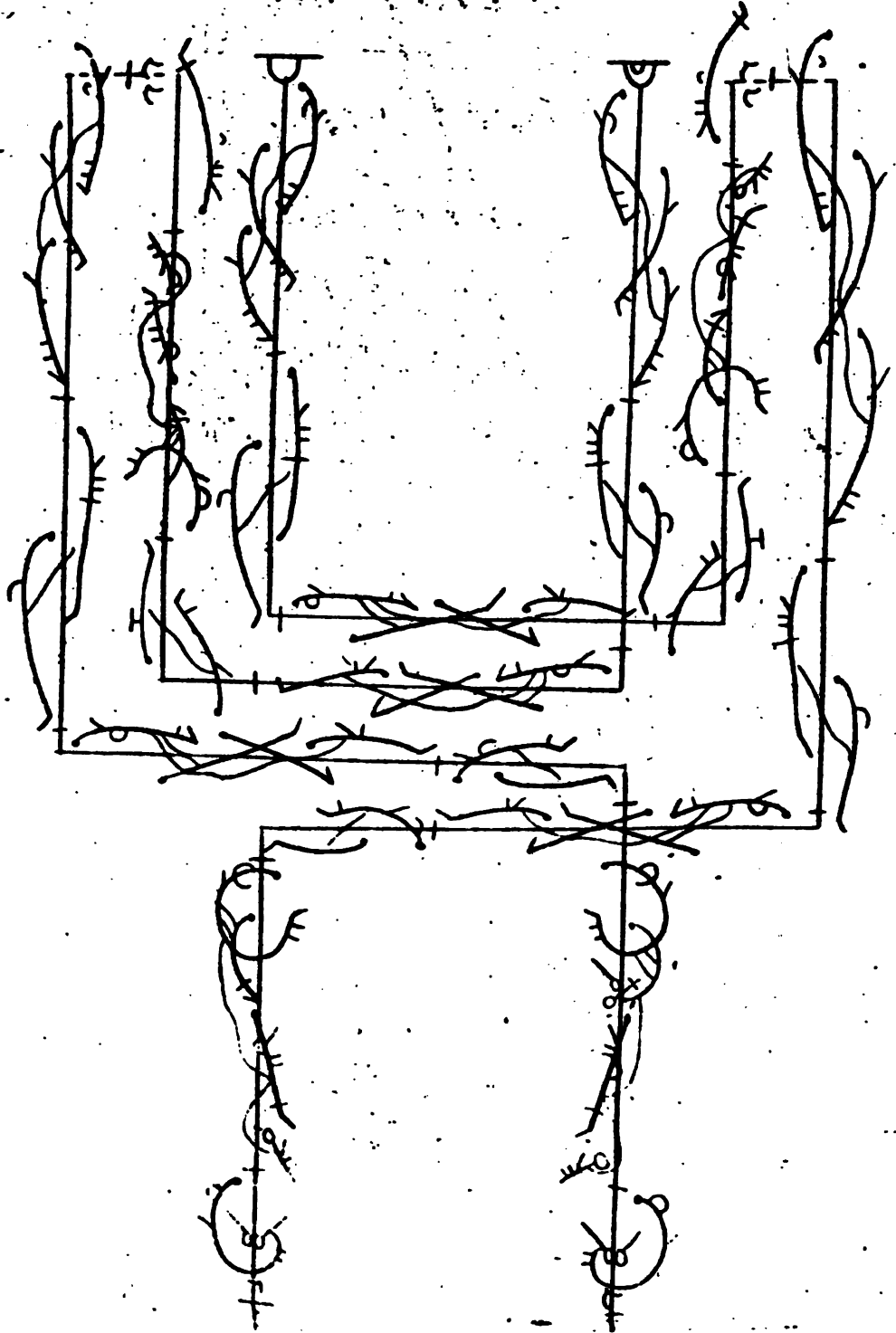
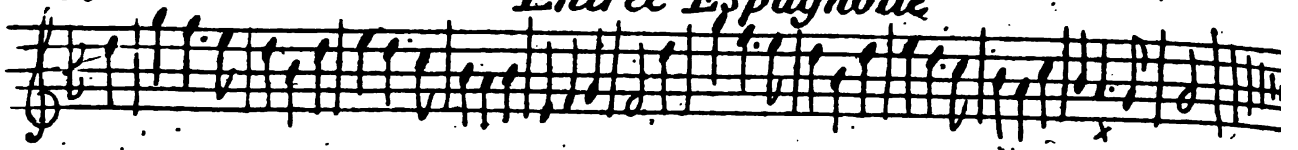
Entrée Espagnolle

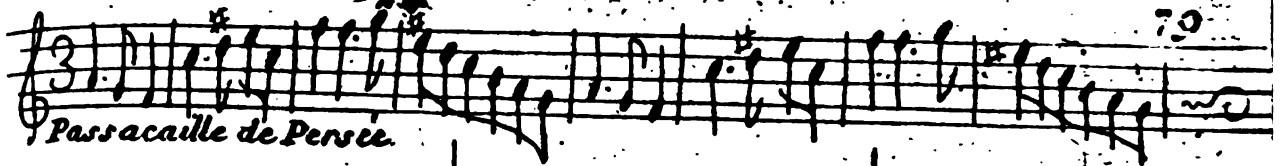


pour un homme et une femme



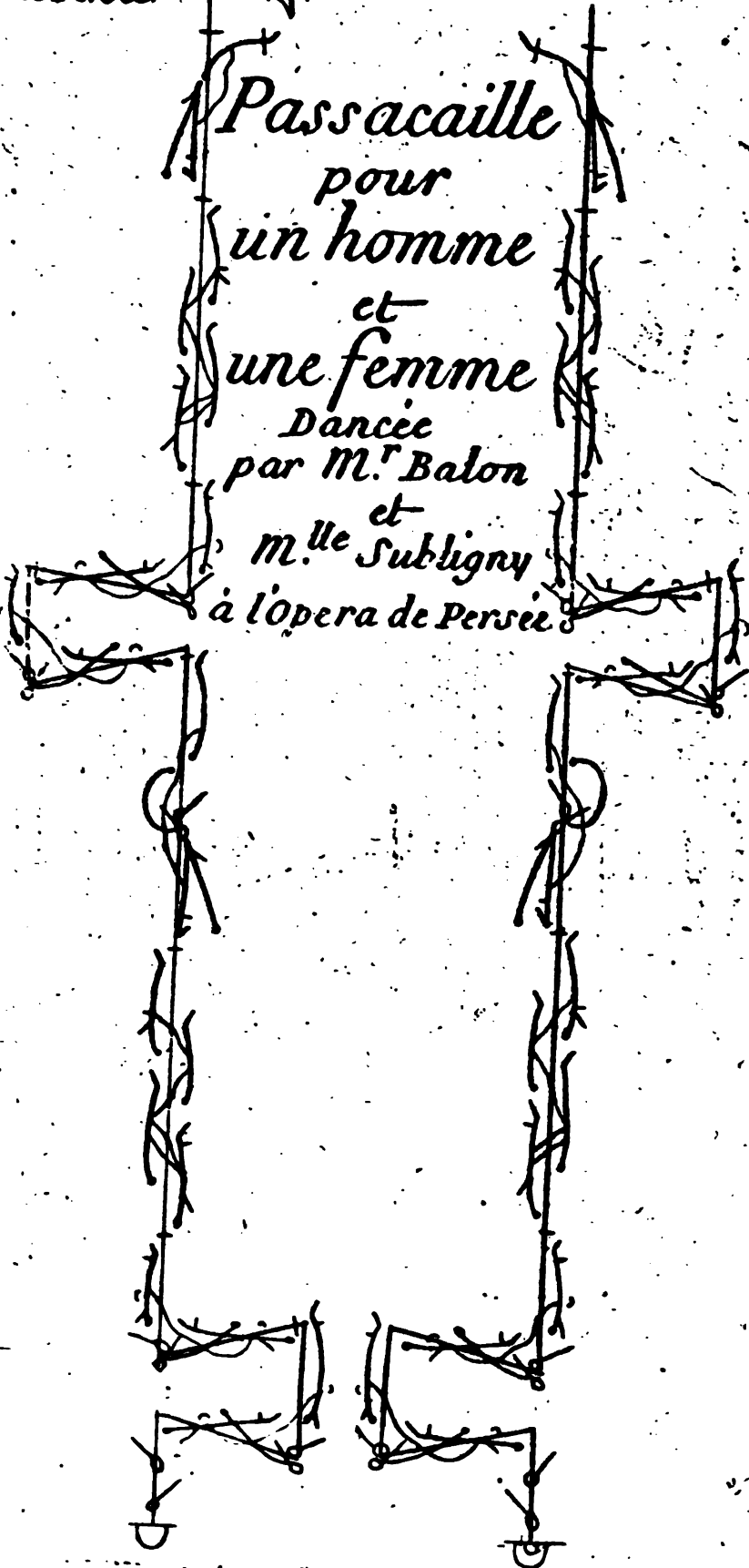
Entrée Espagnolle



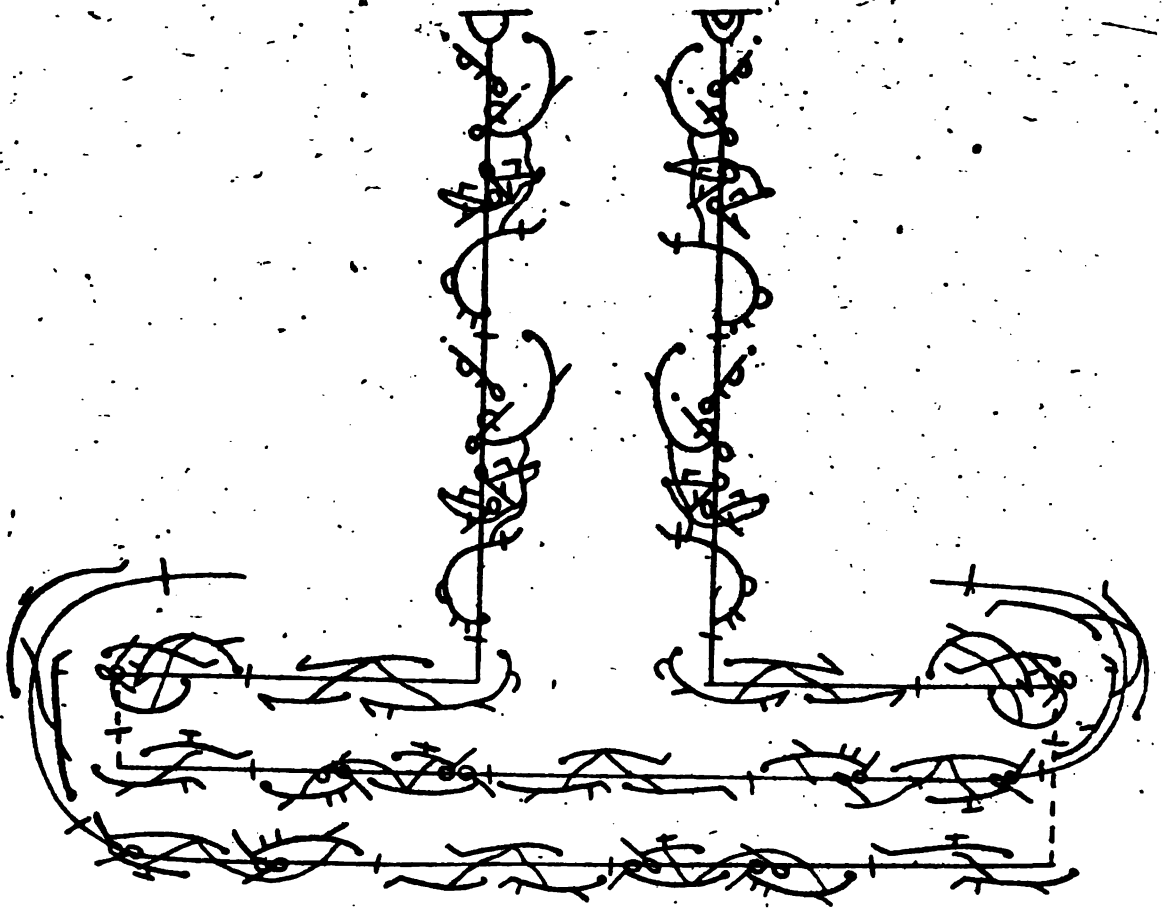
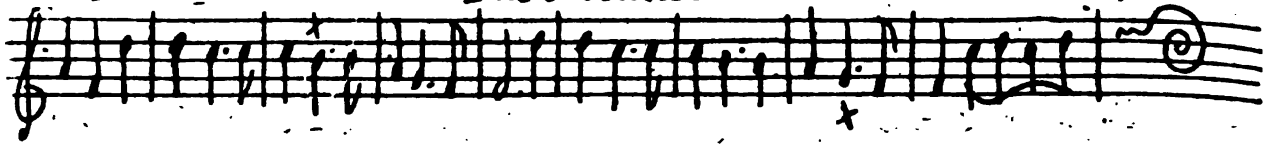


Passacaille de Persée.

Passacaille
pour
un homme
et
une femme
Dancée
par M.^r Balon
et
M.^{lle} Subligny
à l'Opera de Persée

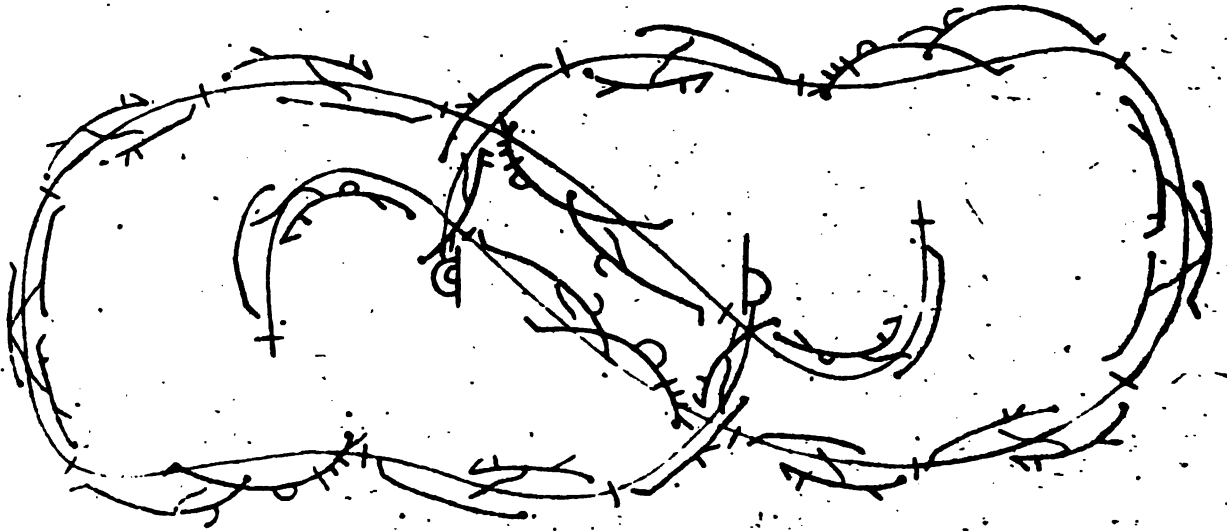
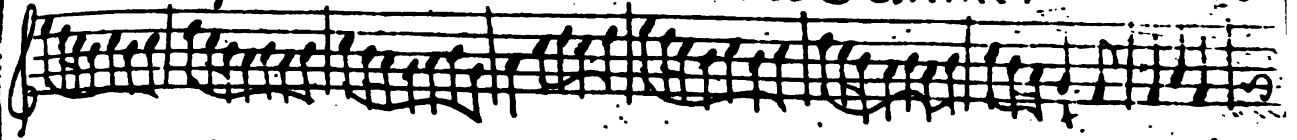


Passacaille

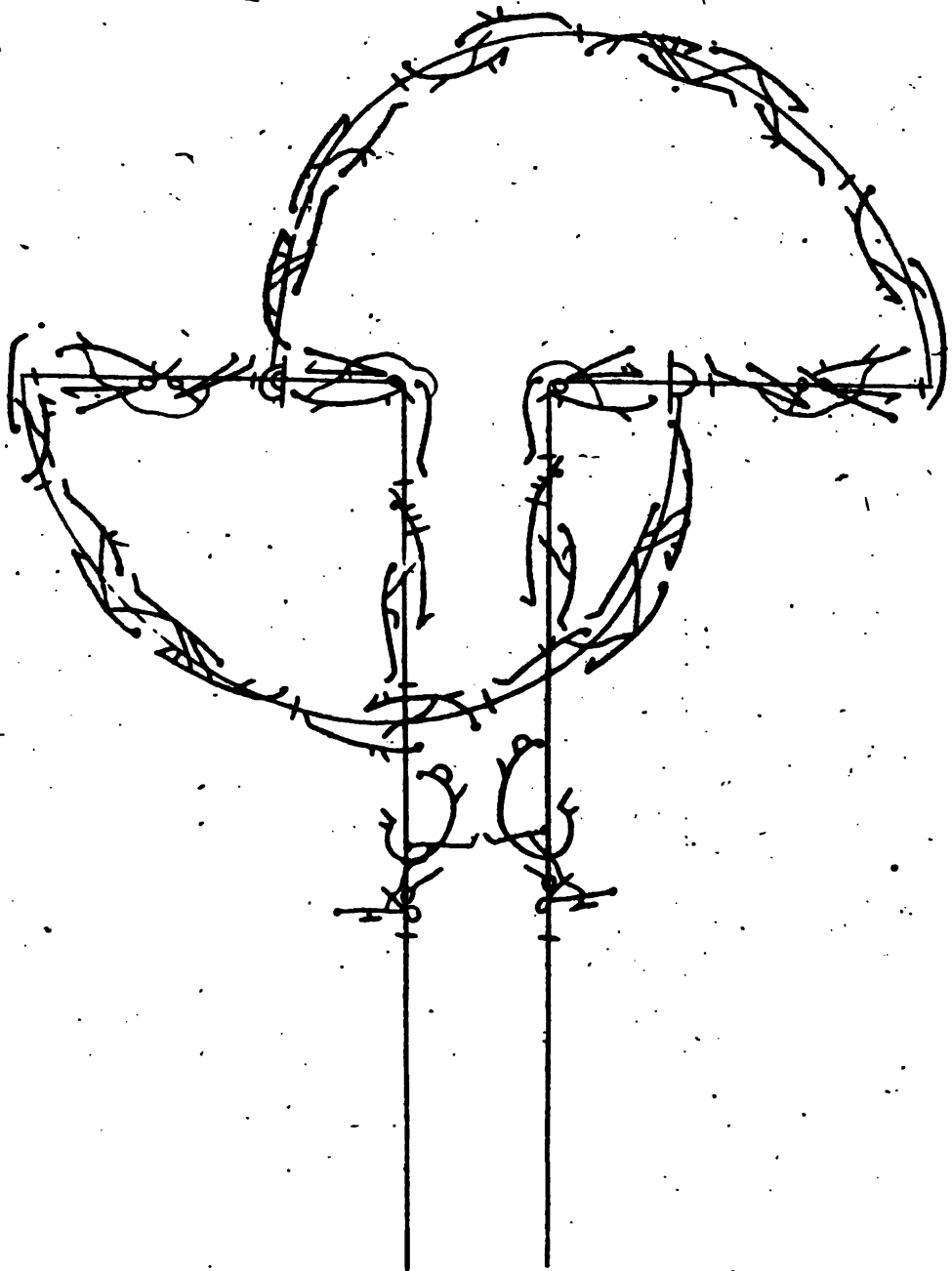
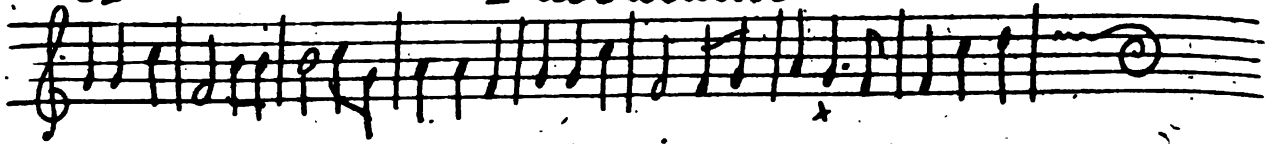


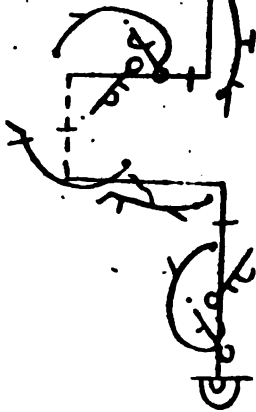
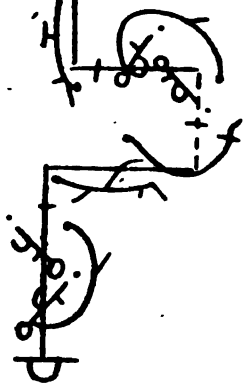
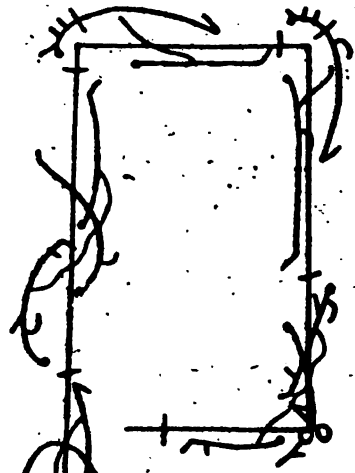
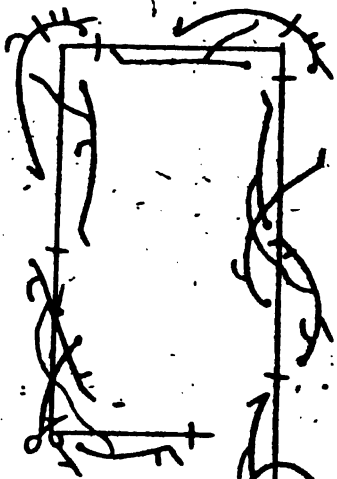
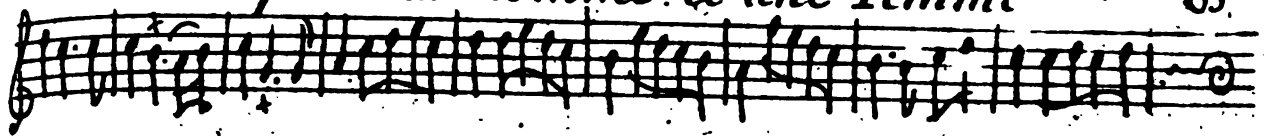
pour un homme et une femme

81

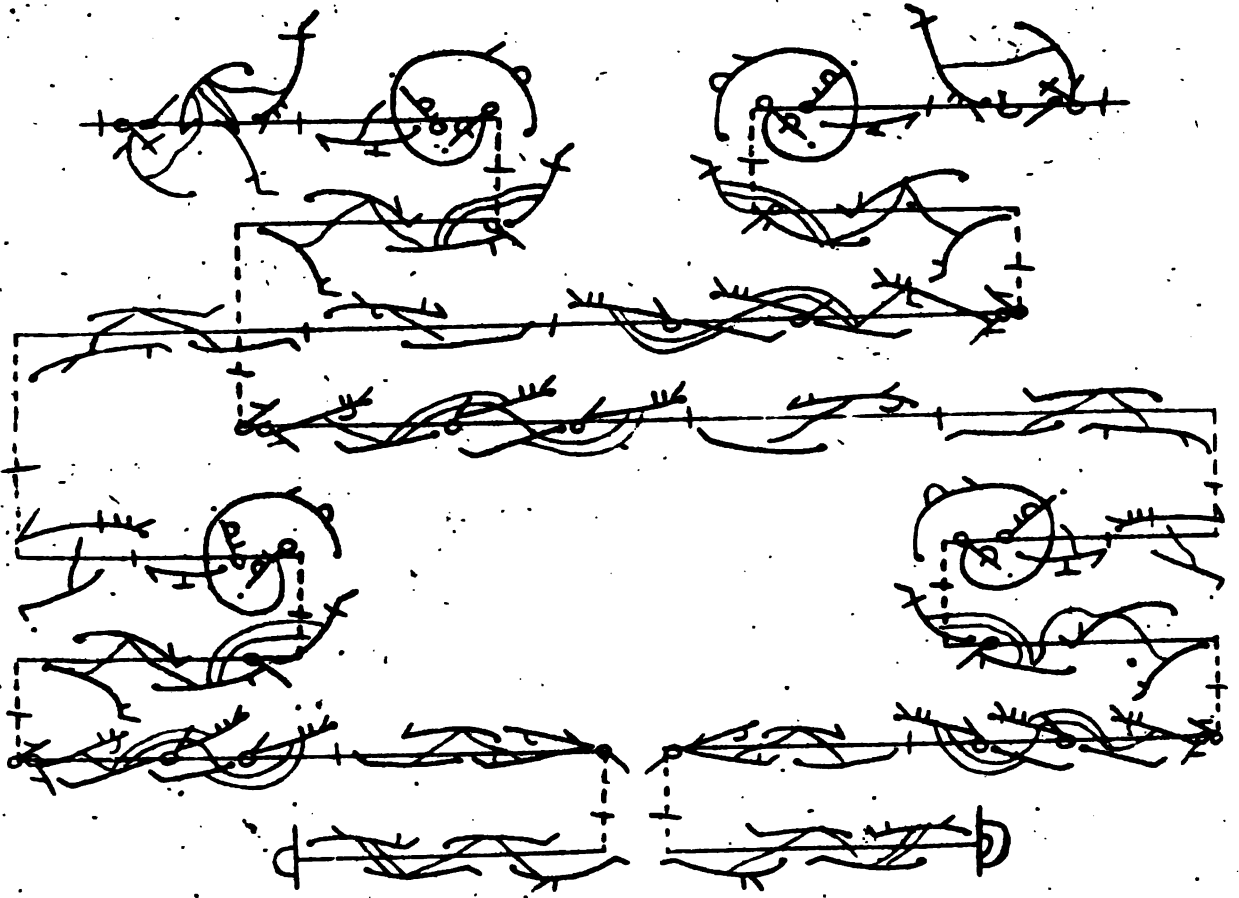
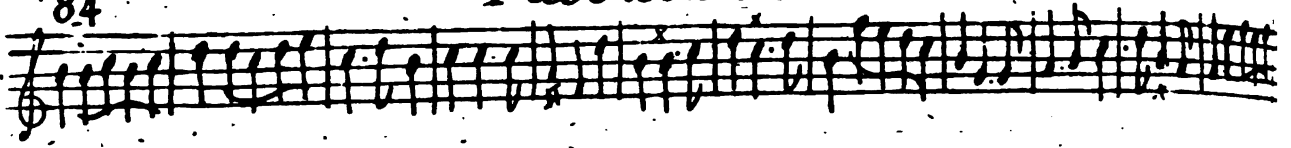


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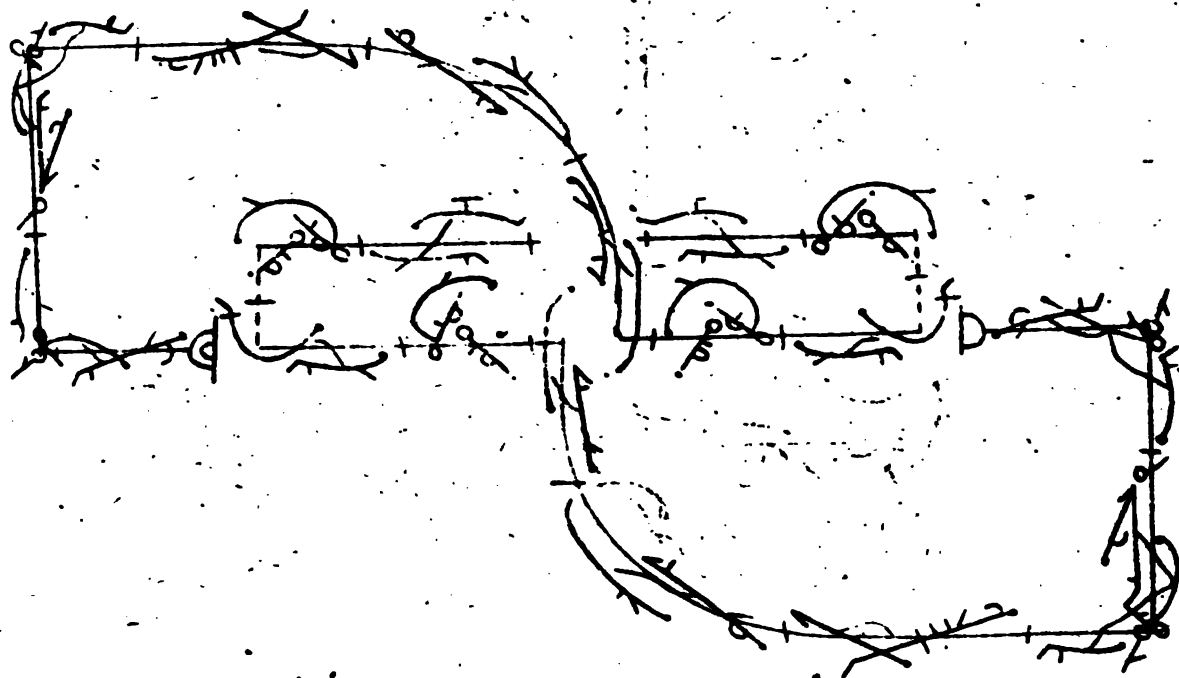
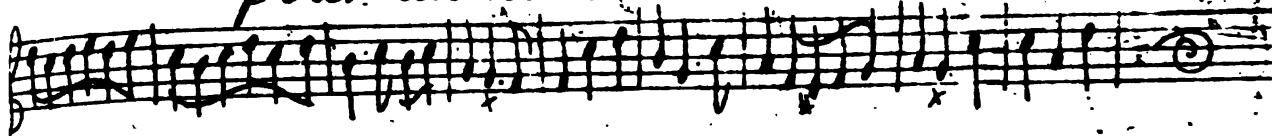


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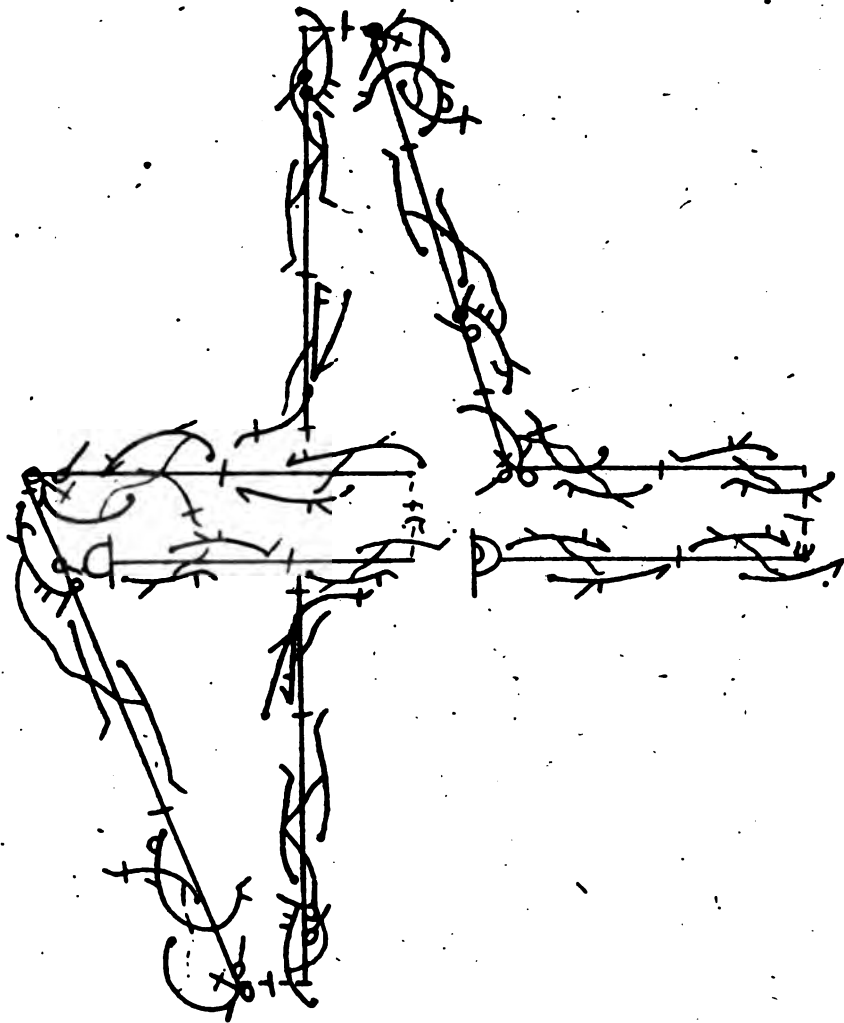
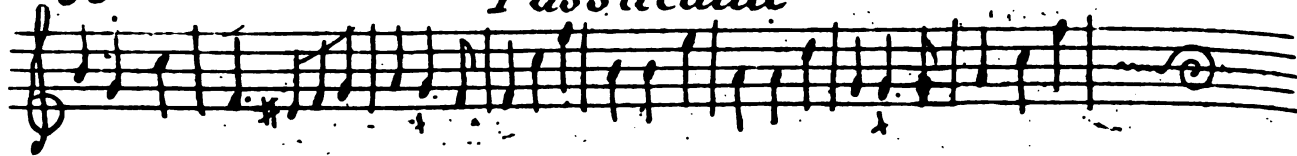


pour un homme et une femme

85

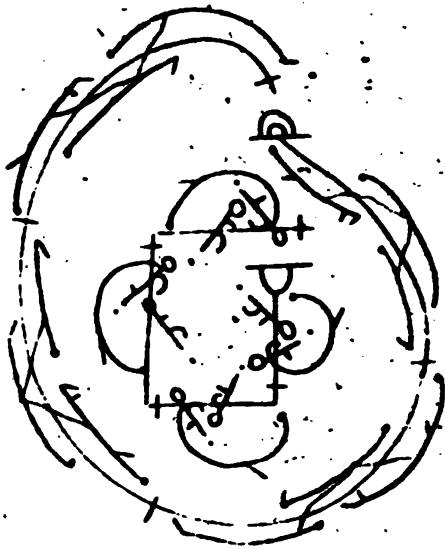
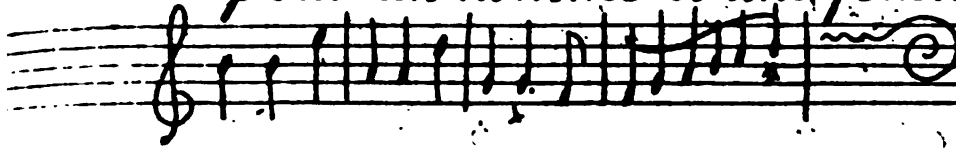


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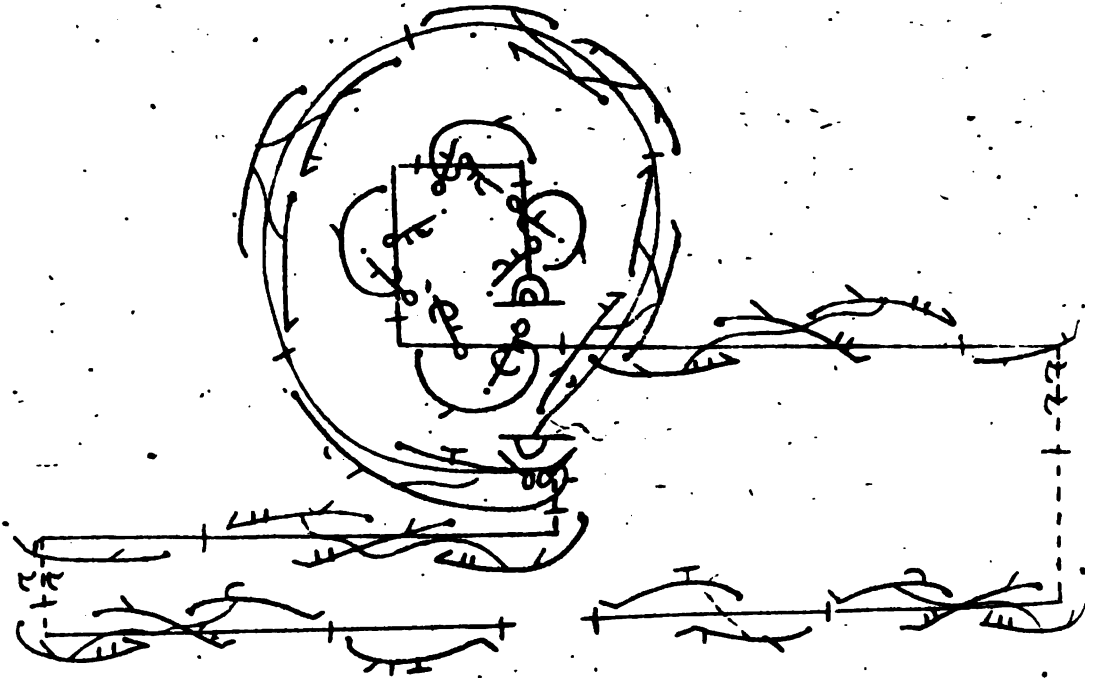
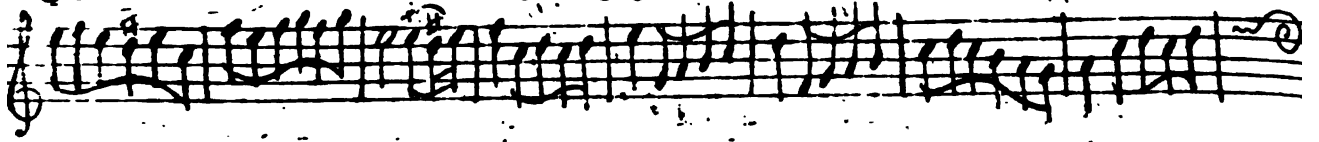


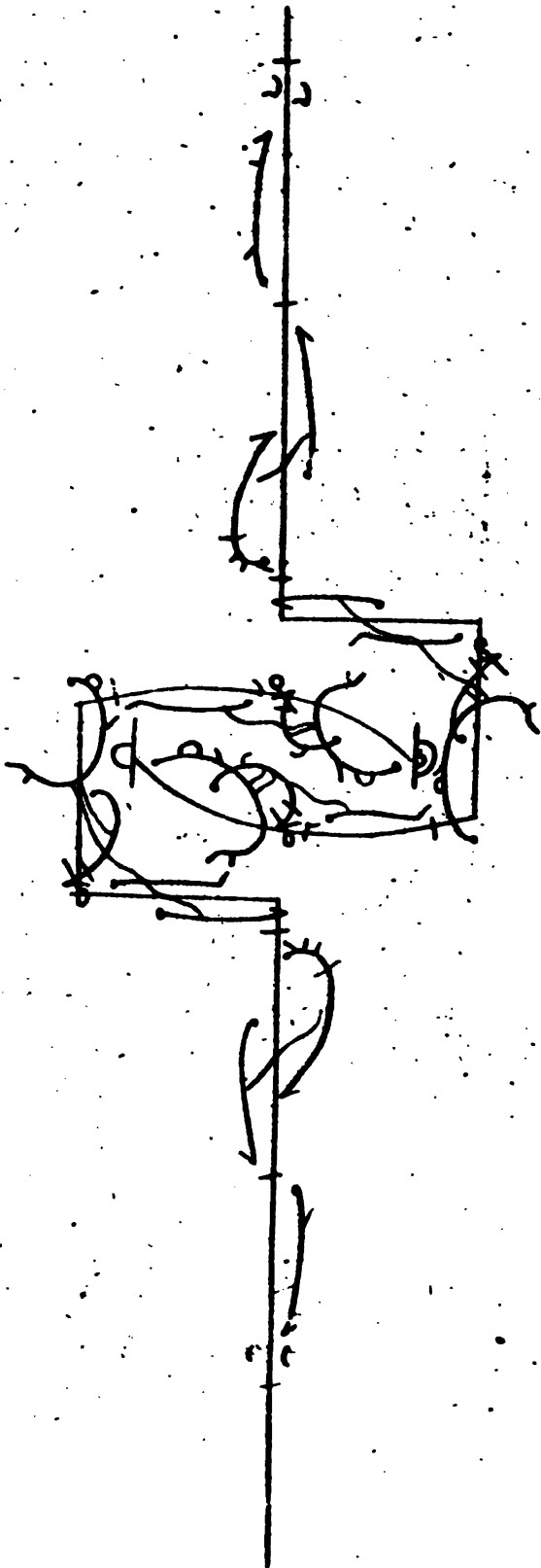
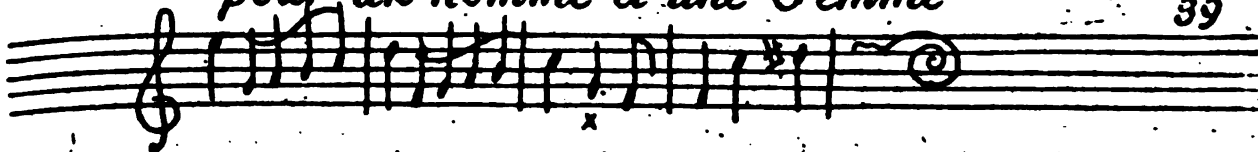
pour un homme et une femme.

87

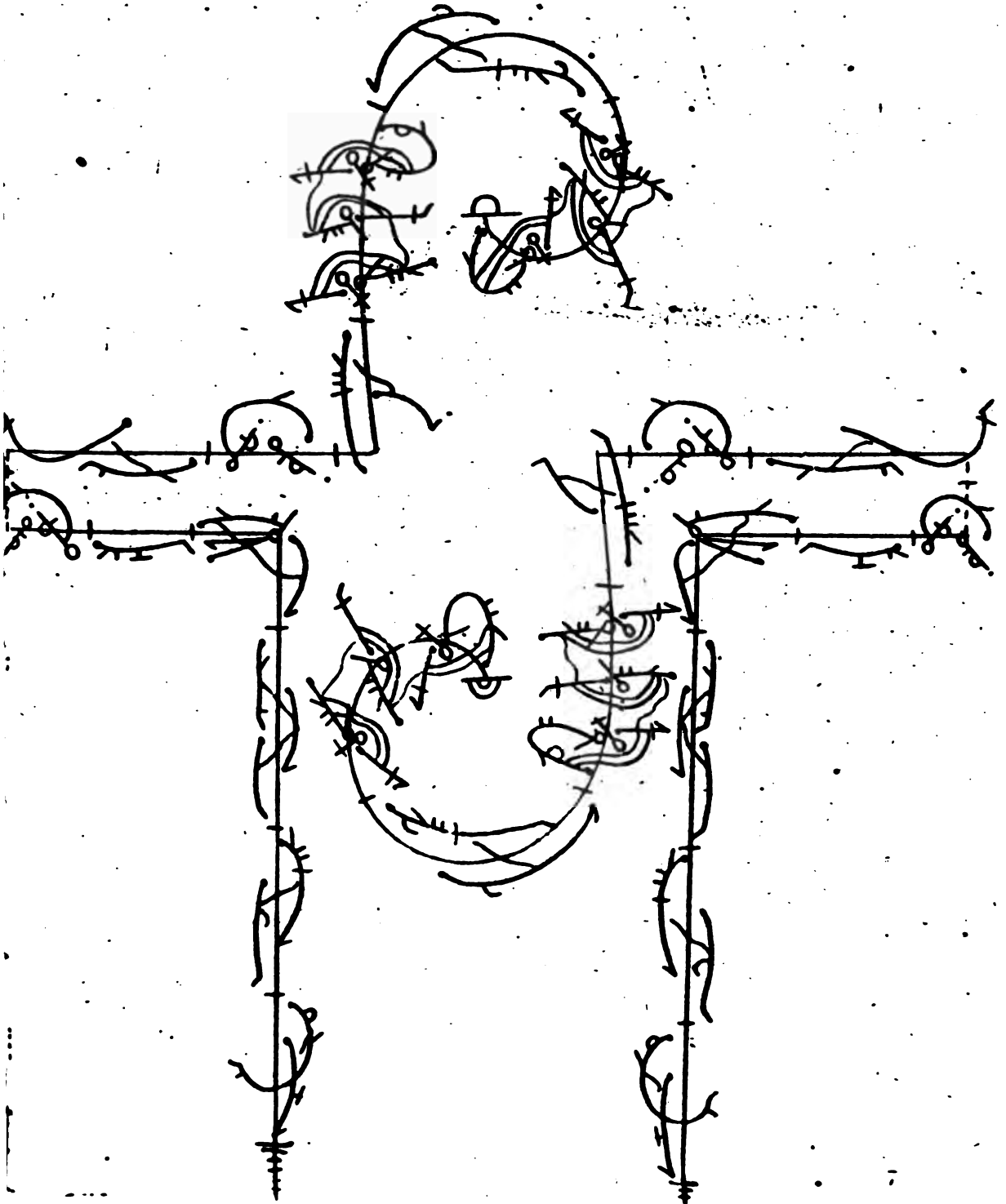
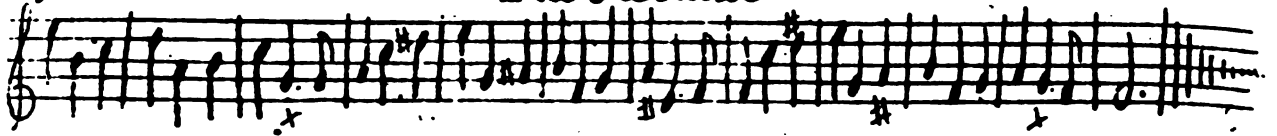


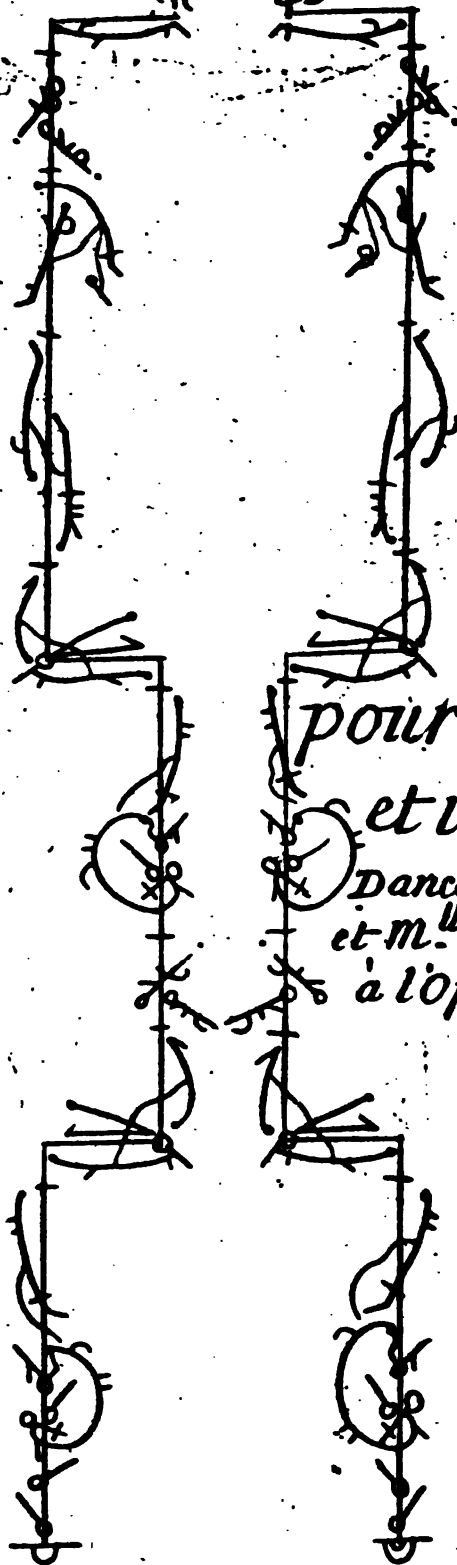
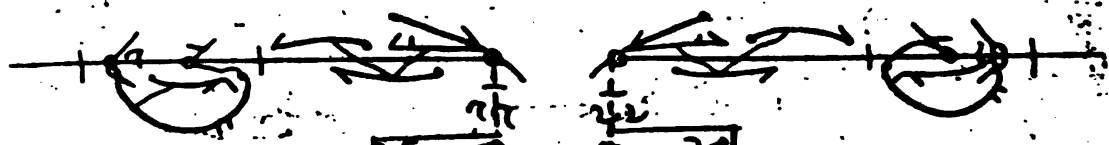
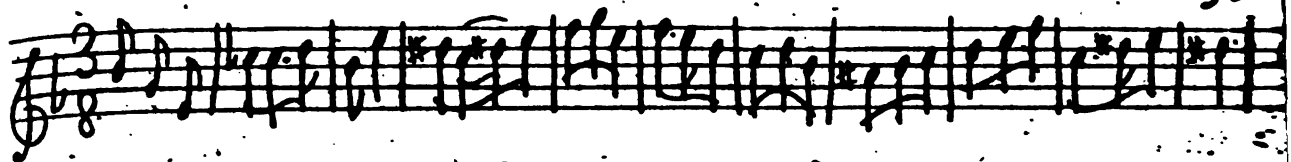
Passacaille





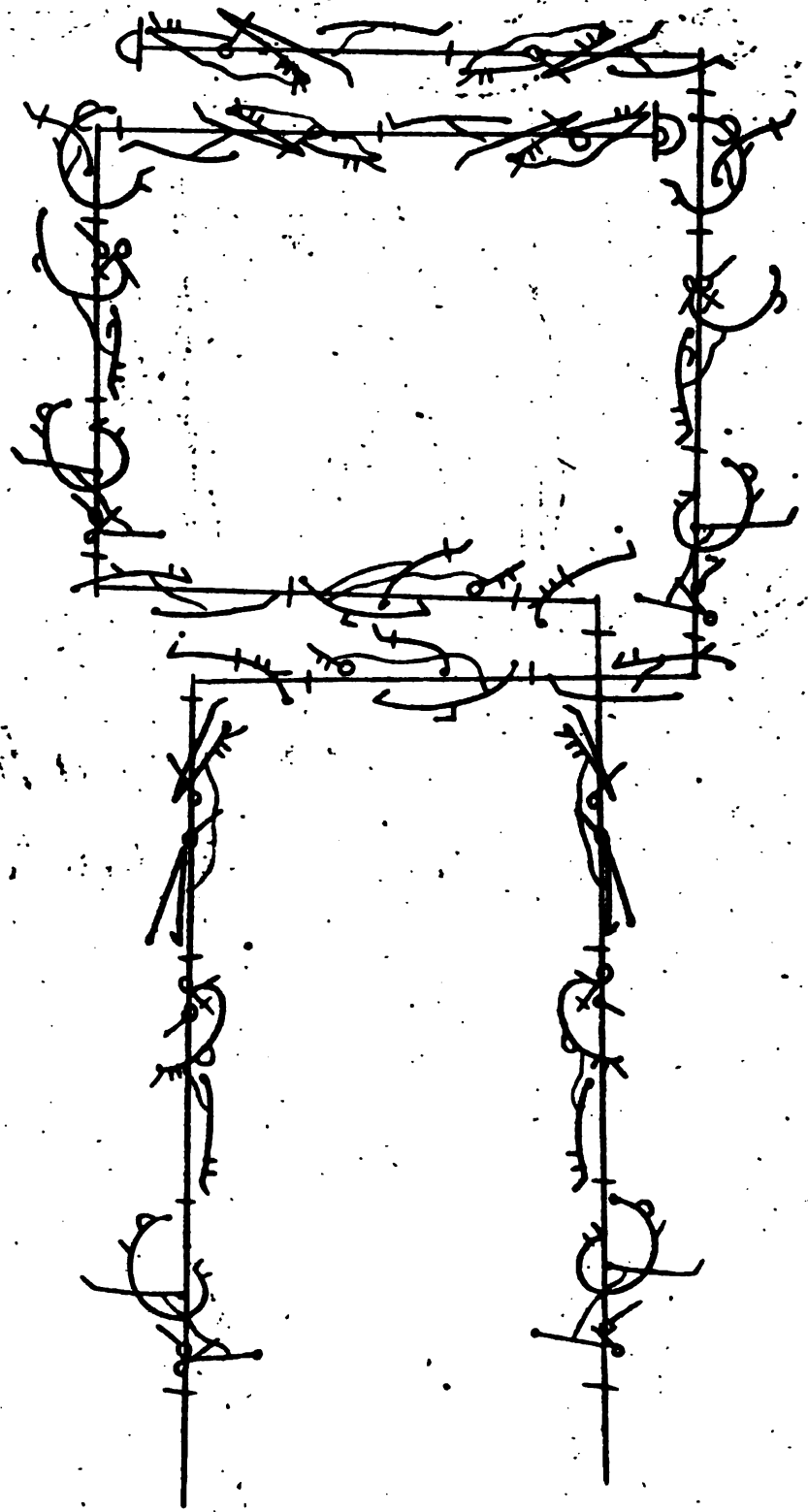
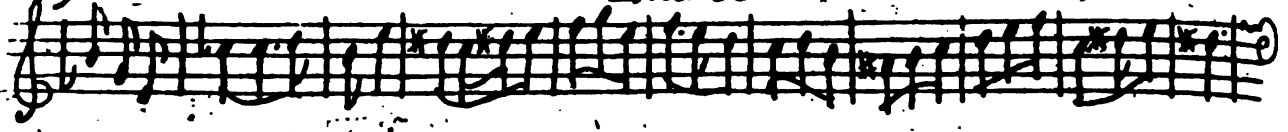
Passacaille

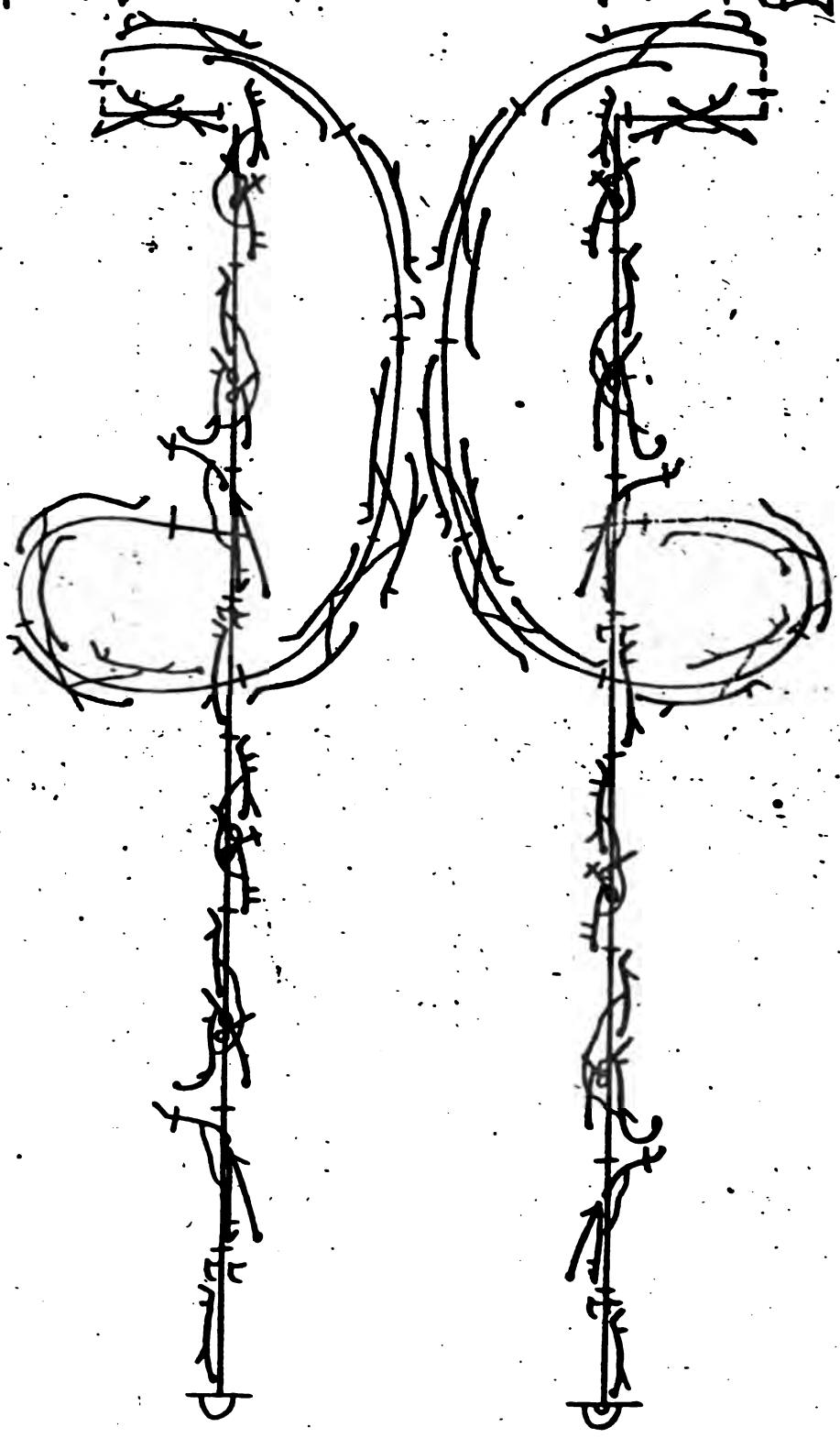
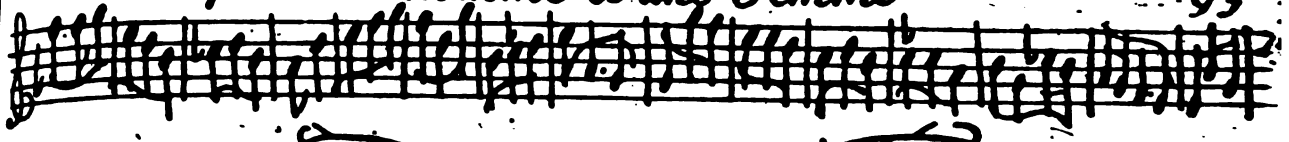




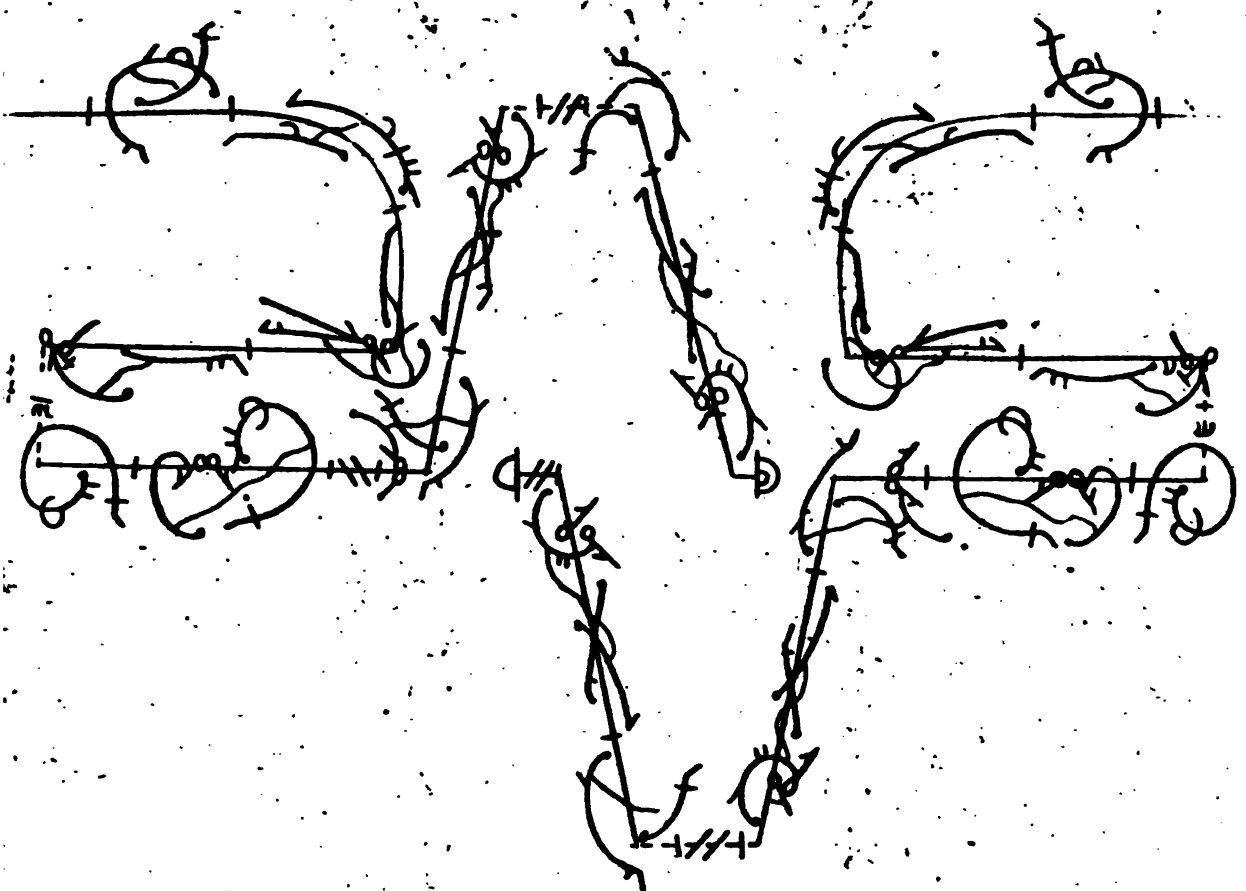
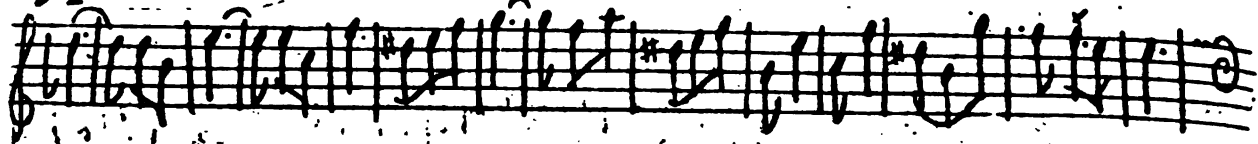
Entrée
pour un homme
et une femme
 Dancée par M^r Balon
 et M^{lle} Subligny.
 à l'Opera de Persée.

Entrée

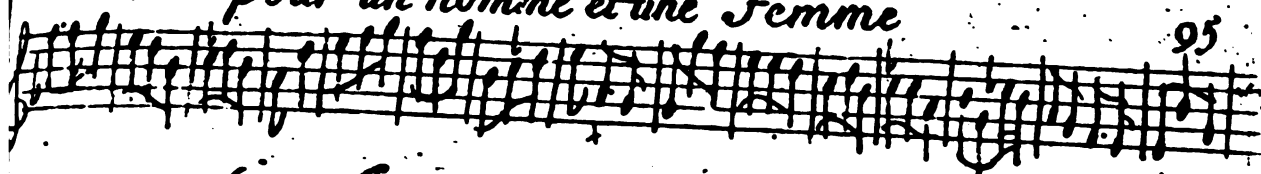




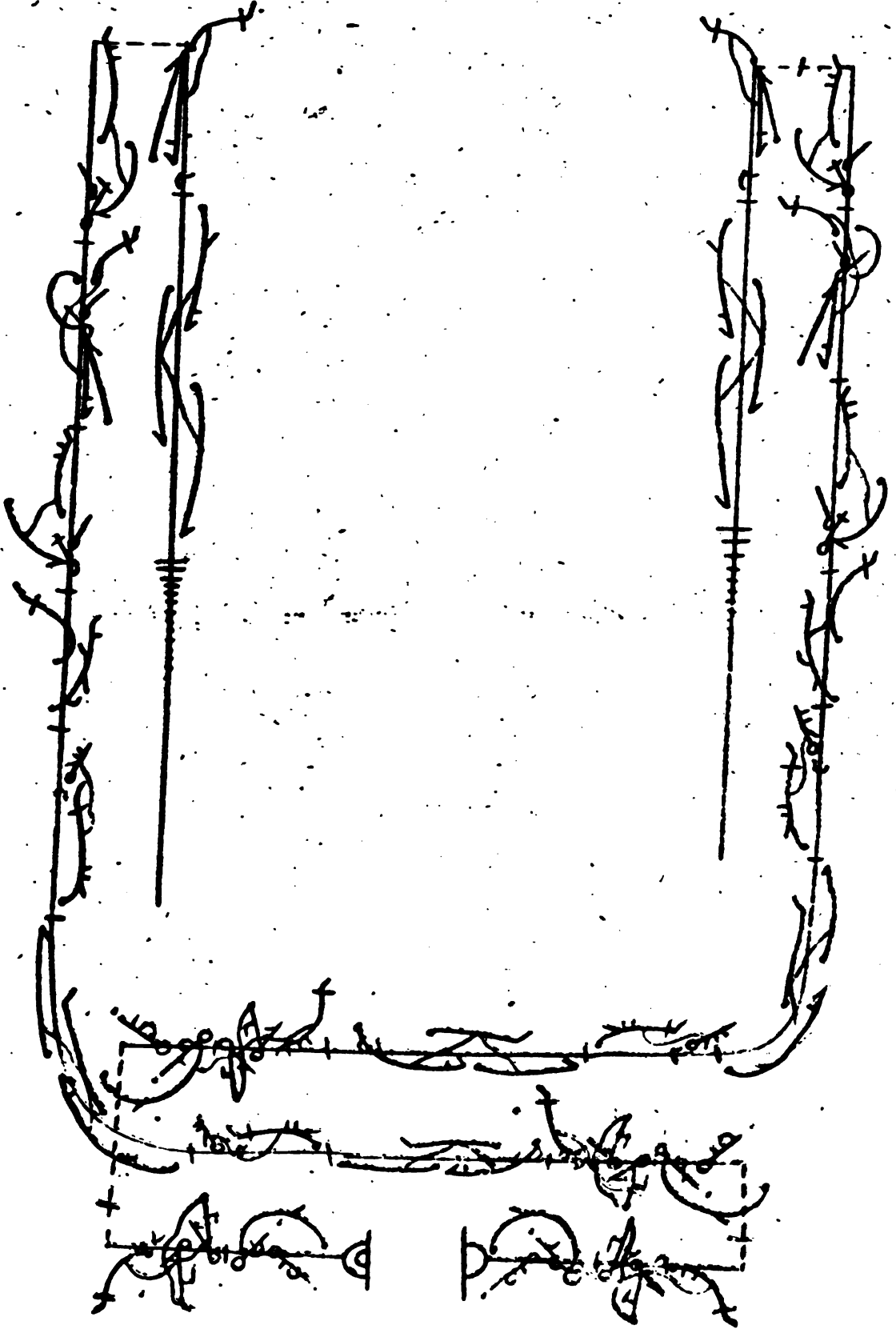
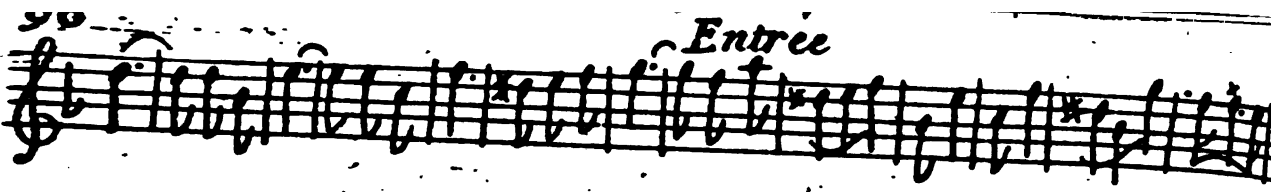
Entrée

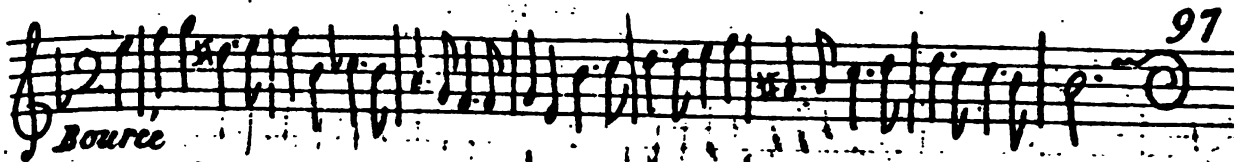


pour un homme et une femme



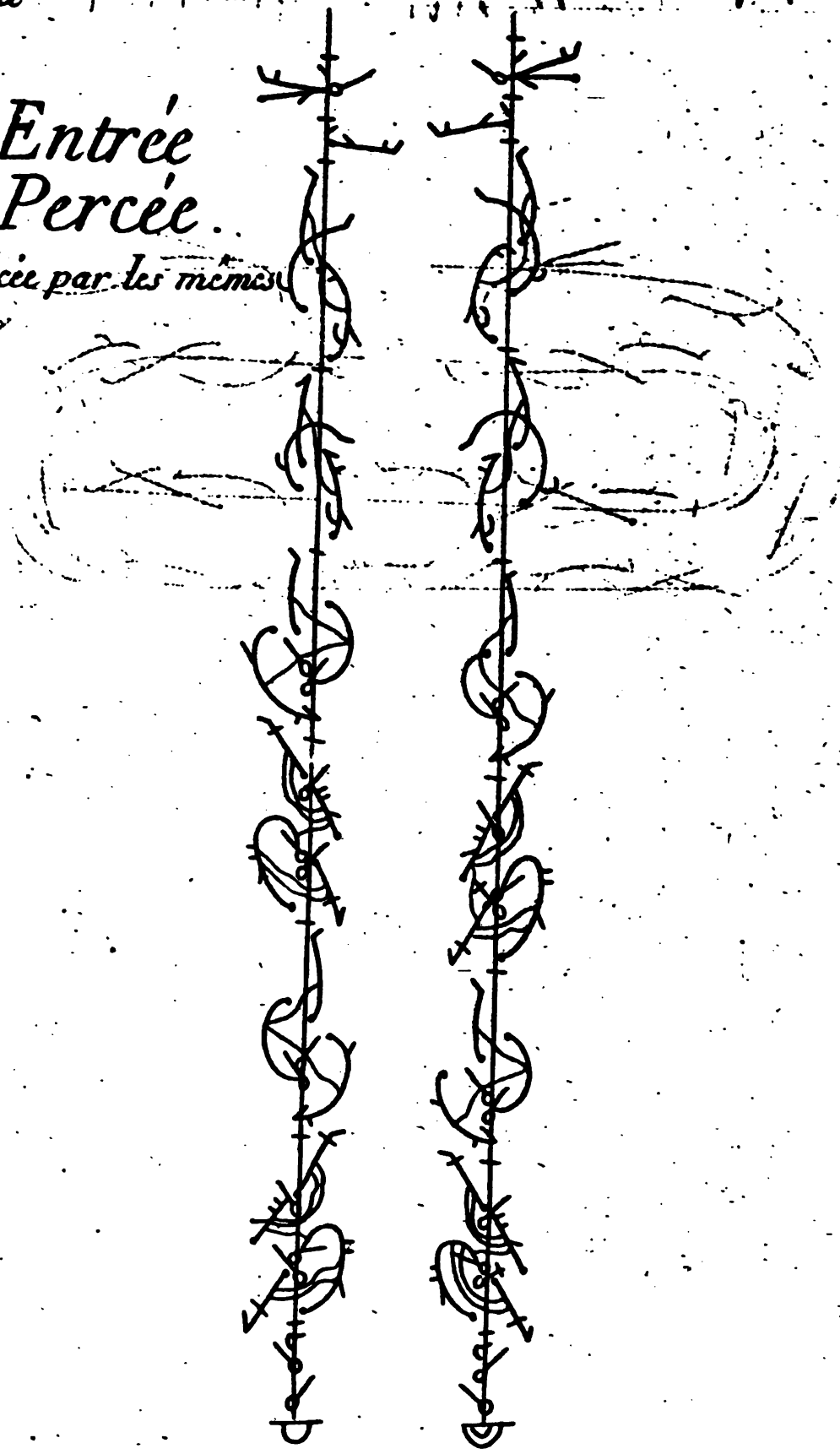
Entrée





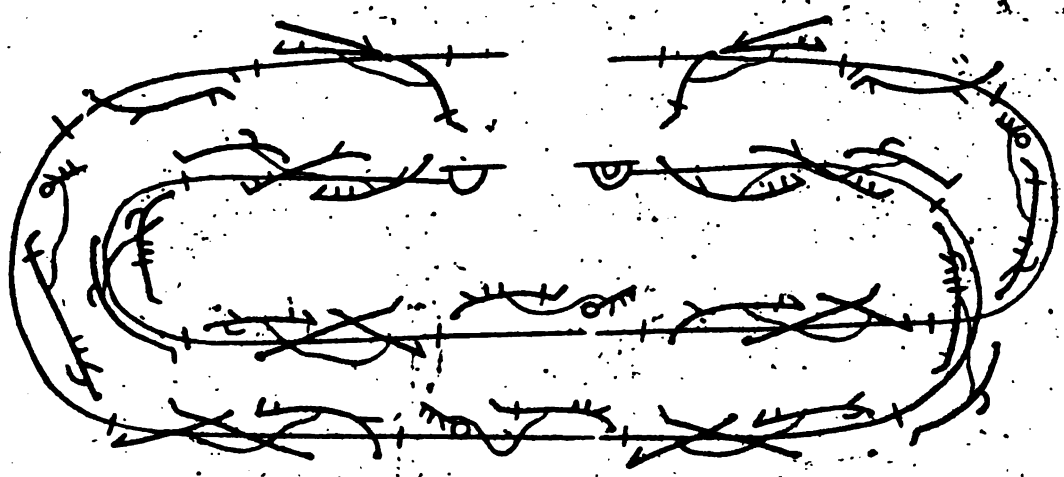
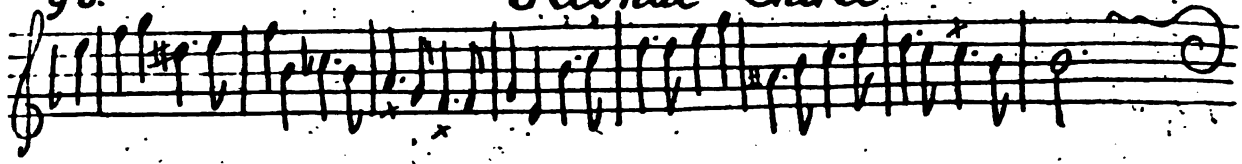
2^e Entrée de Percée.

Dancée par les mêmes

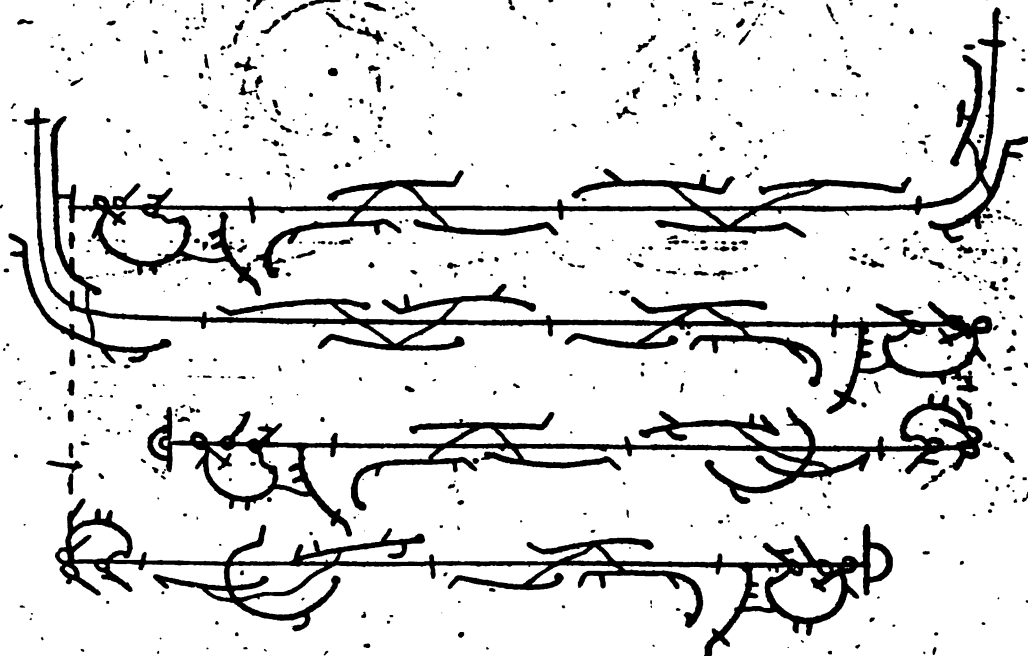
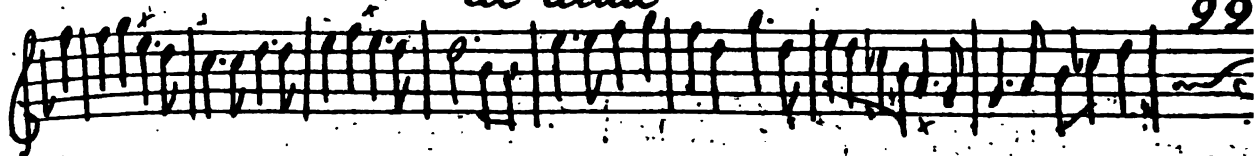


98.

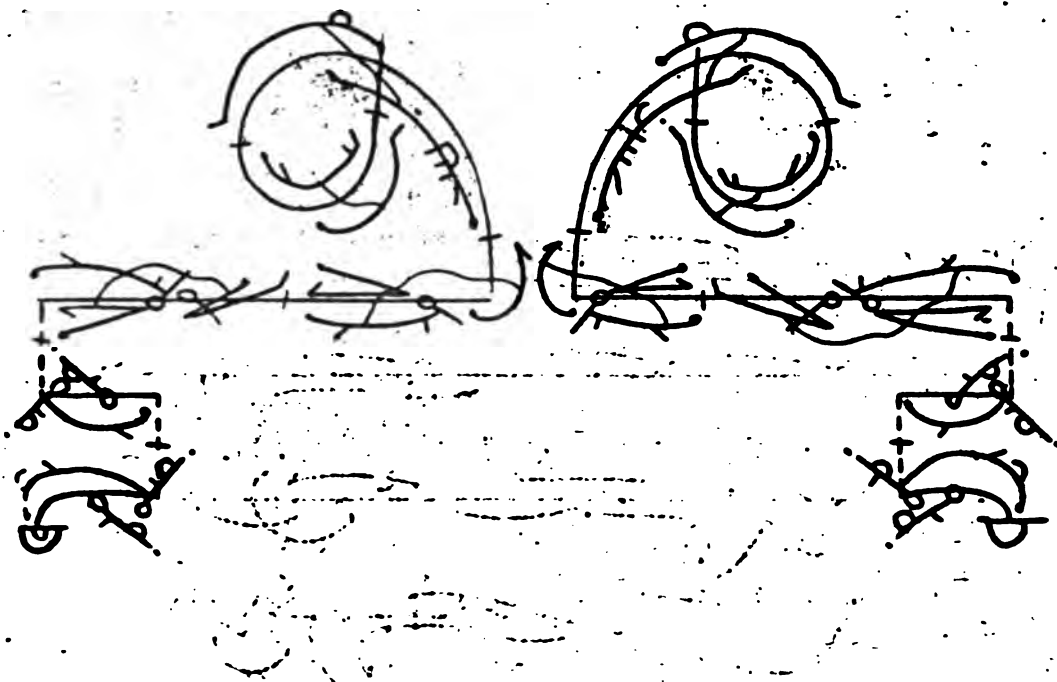
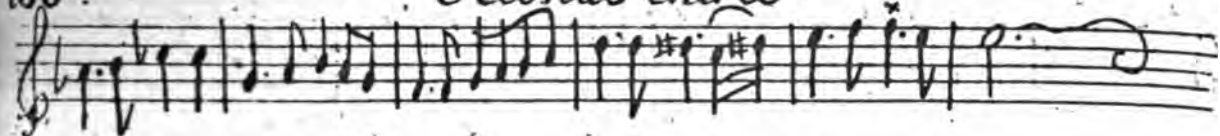
Seconde Entrée



de deux

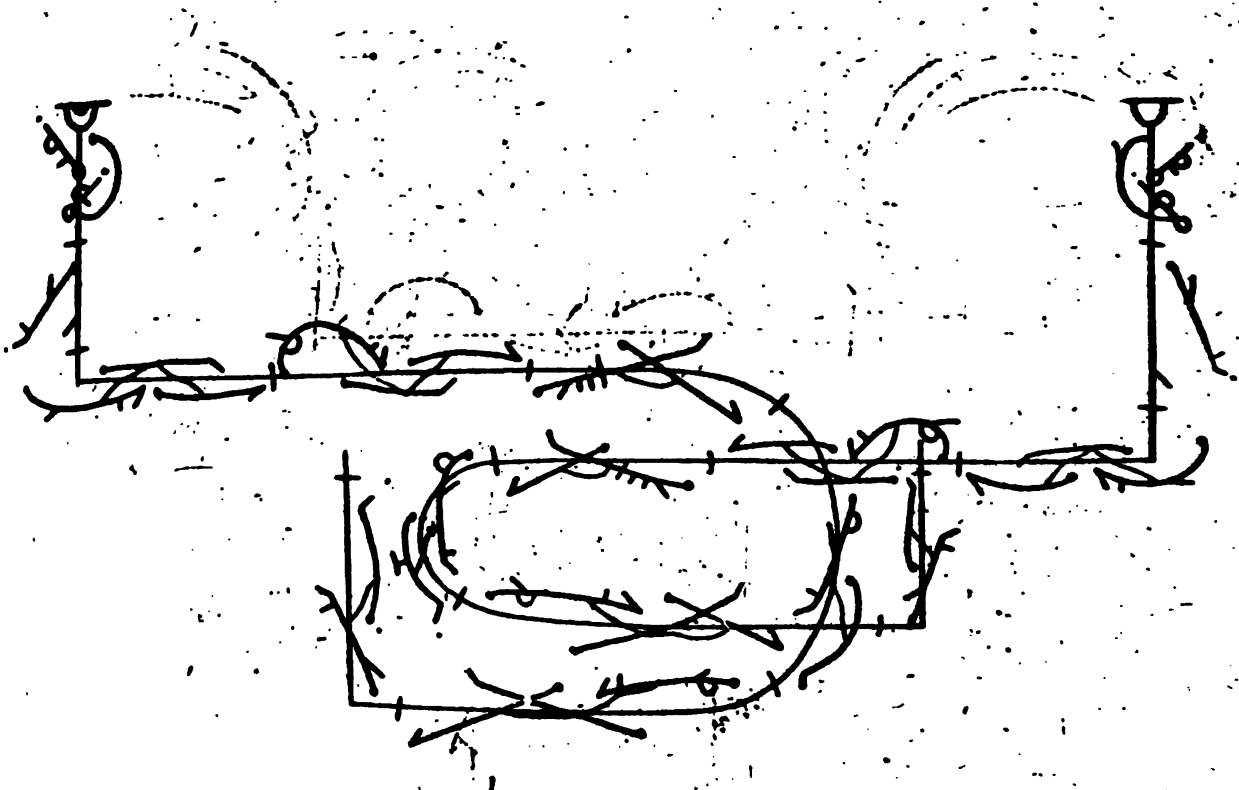
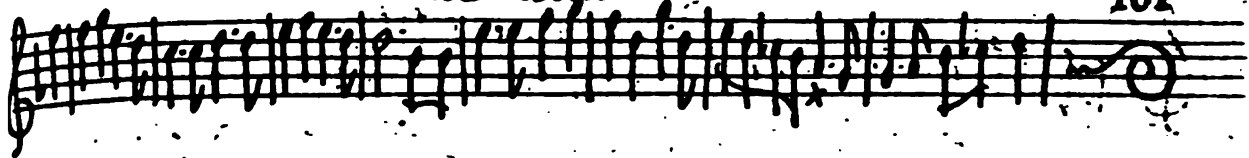


Seconde Entrée

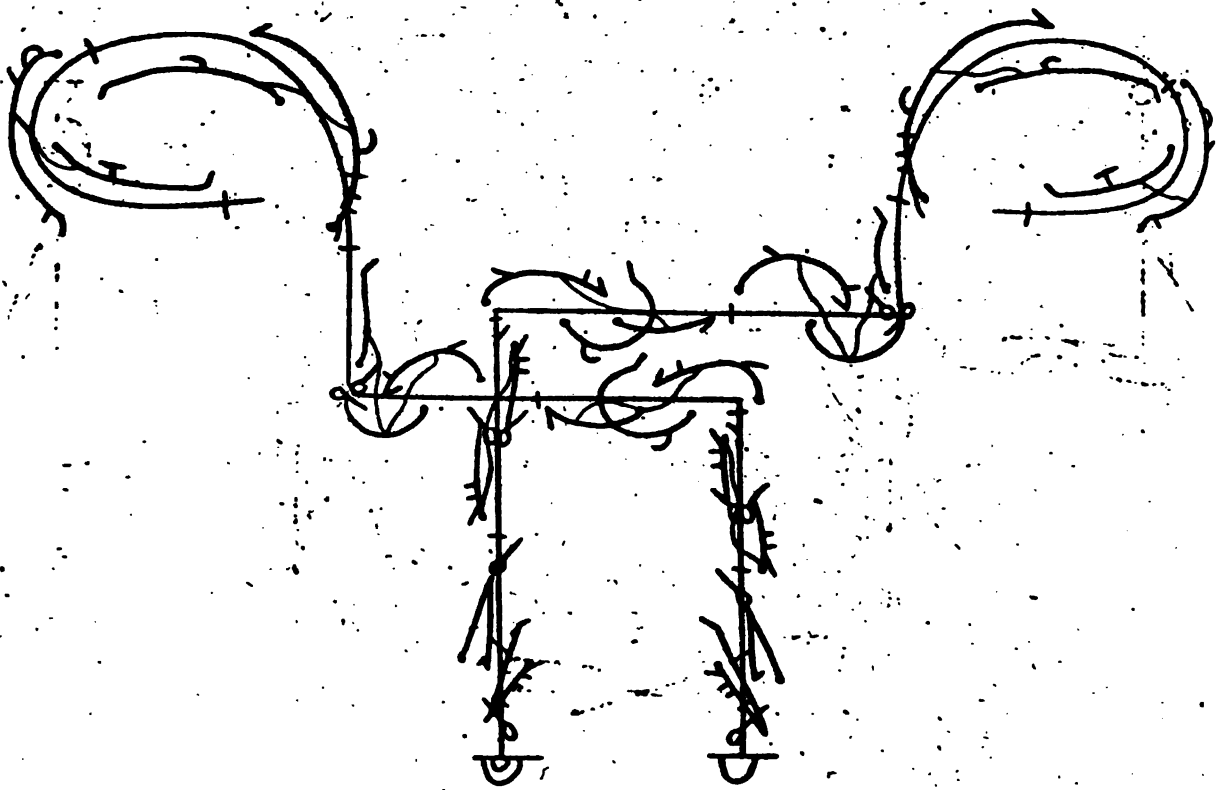
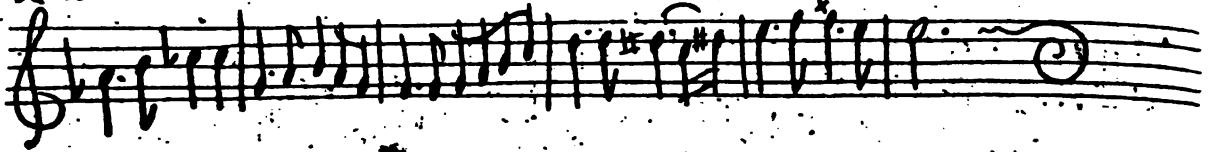


de deya

101

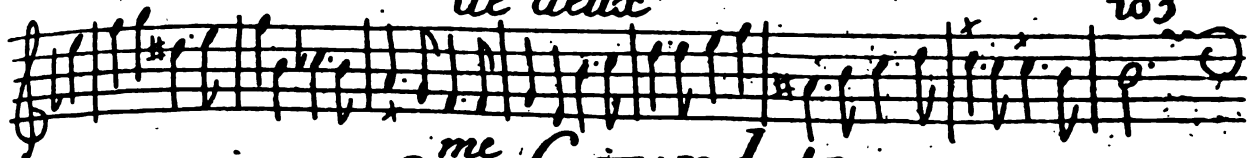


Seconde Entrée

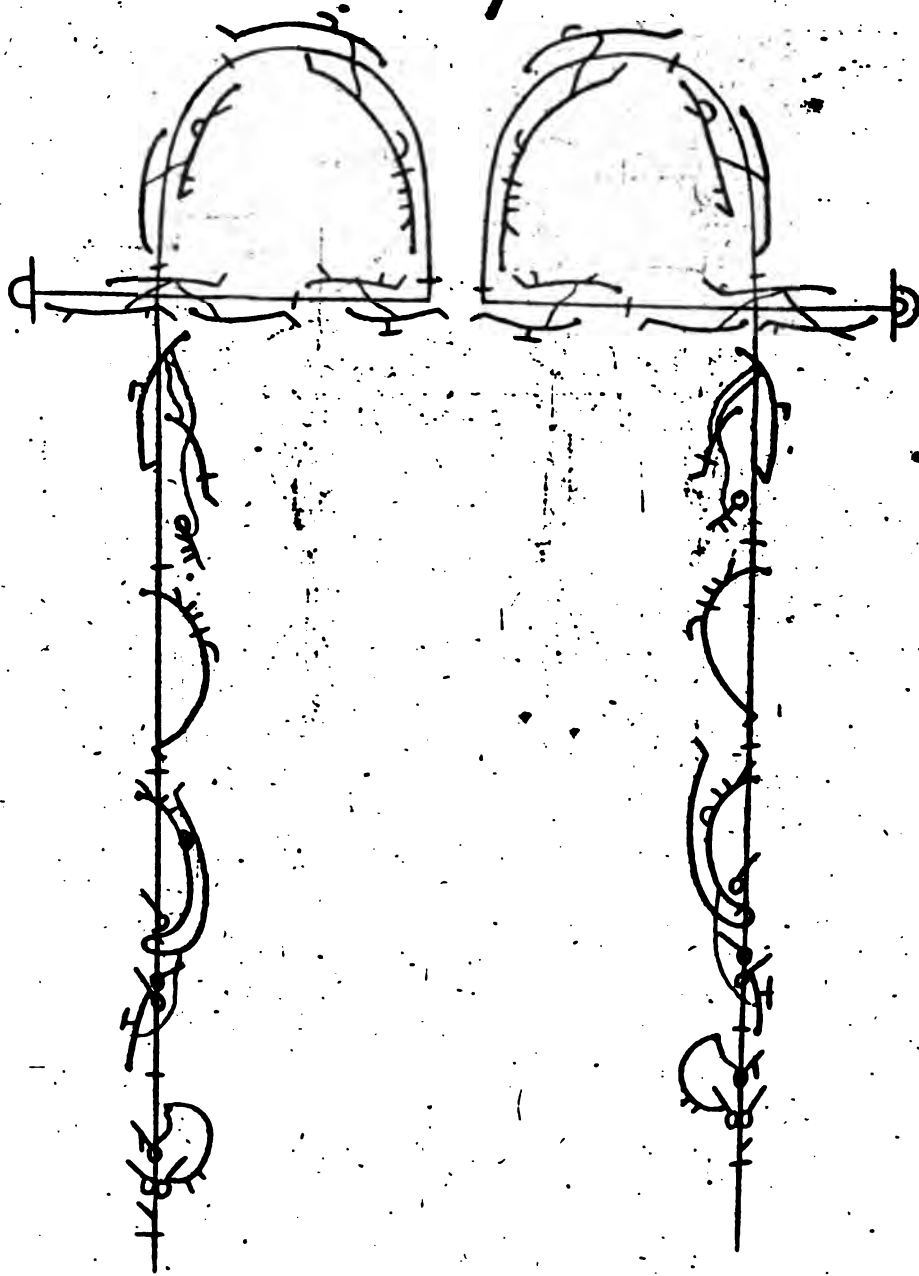


de deux

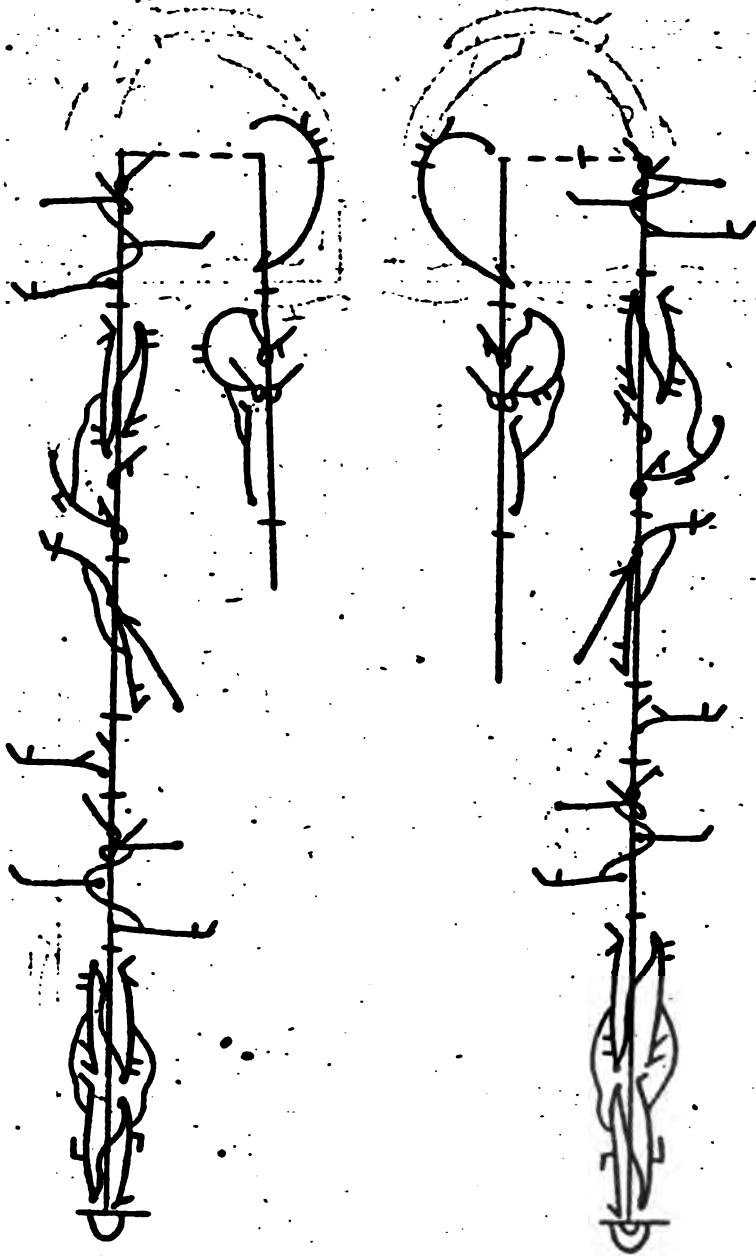
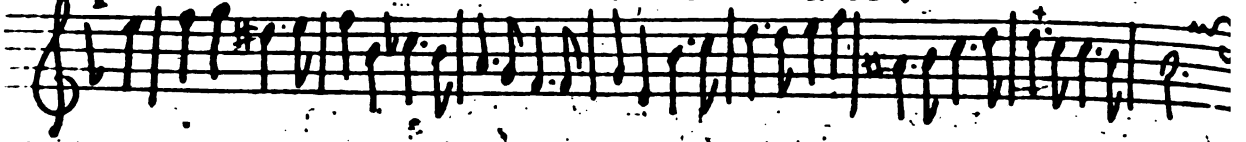
203



2^{me} Couplet

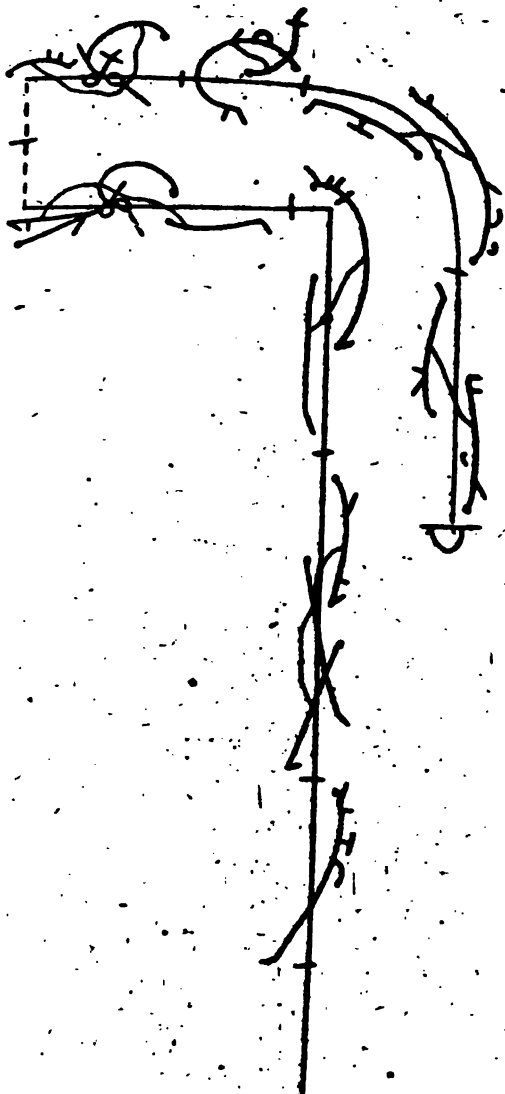
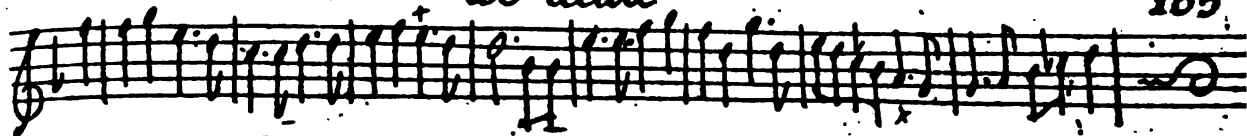


Seconde Entree.

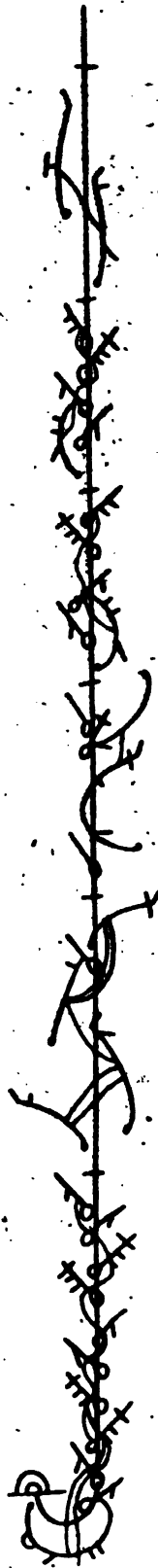
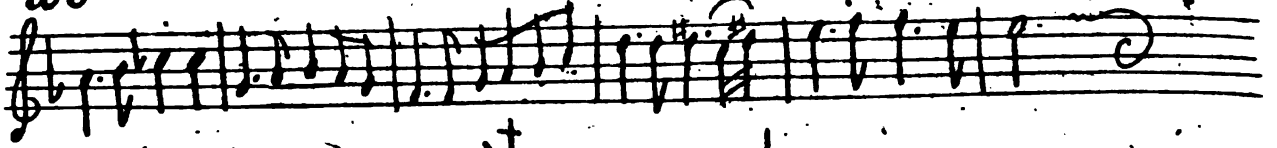


de deux

105

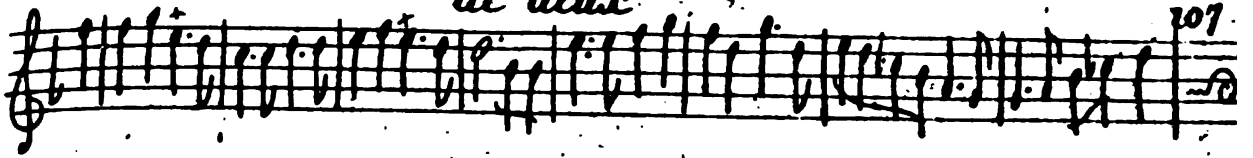


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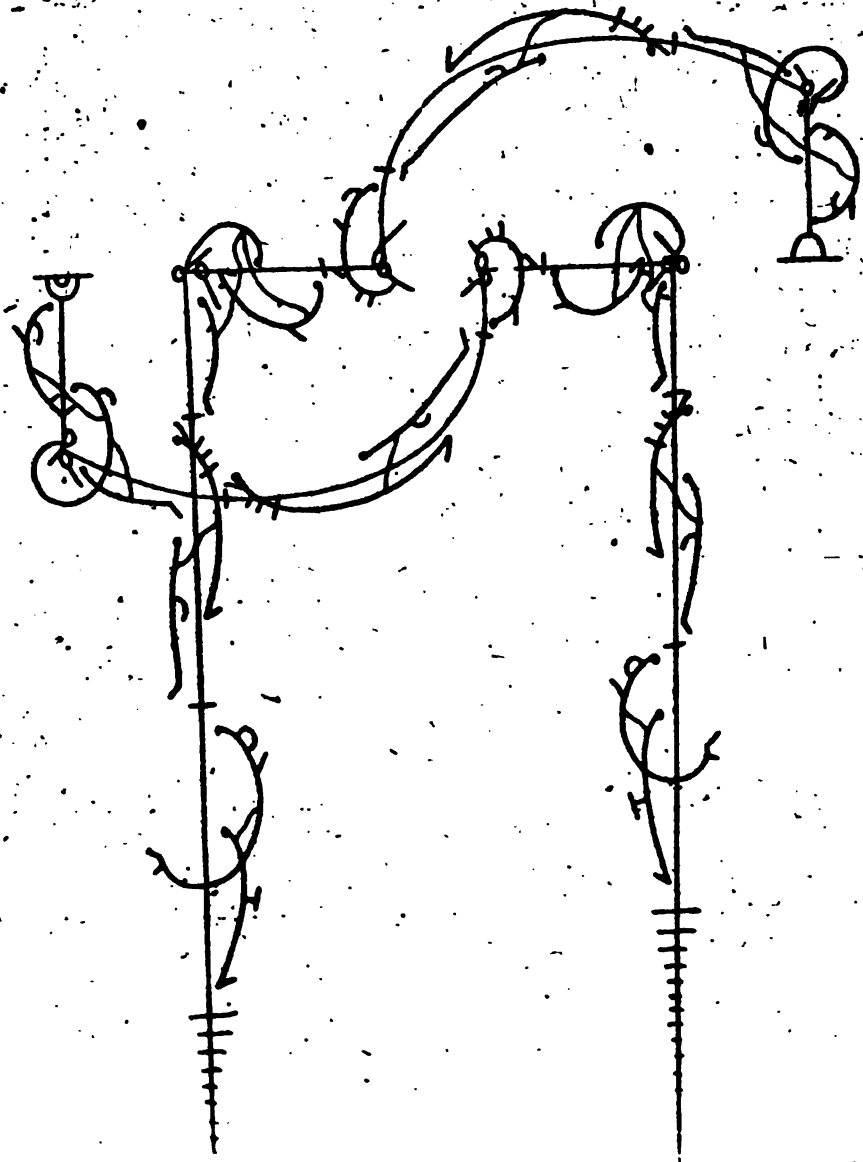
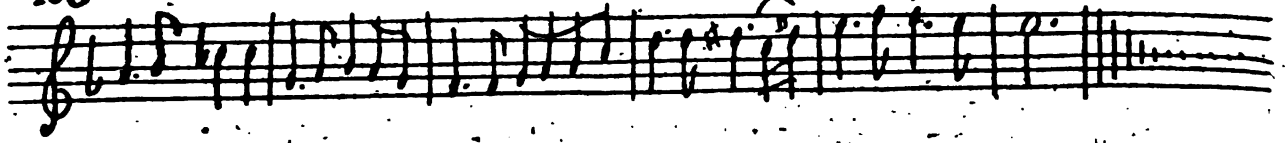


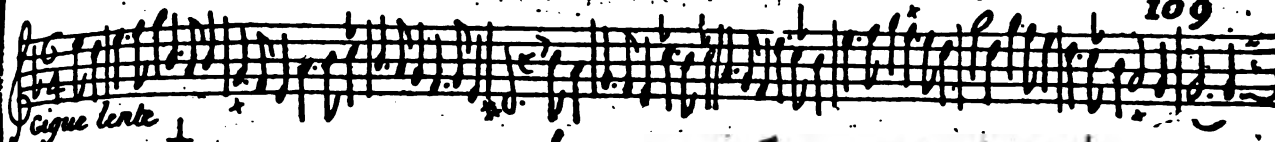
de deux

107



Seconde Entrée

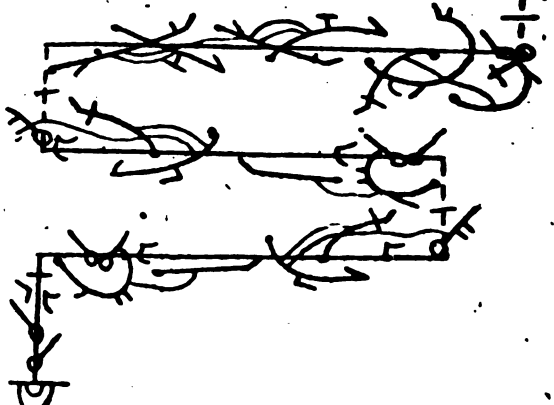
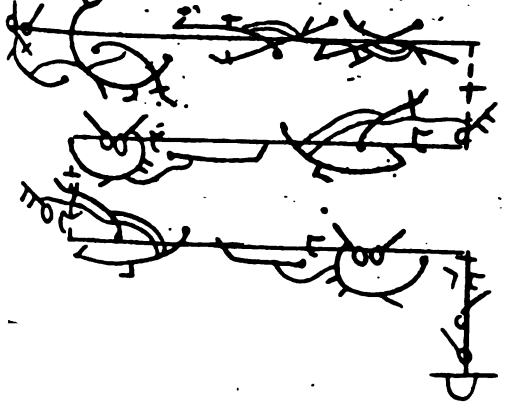
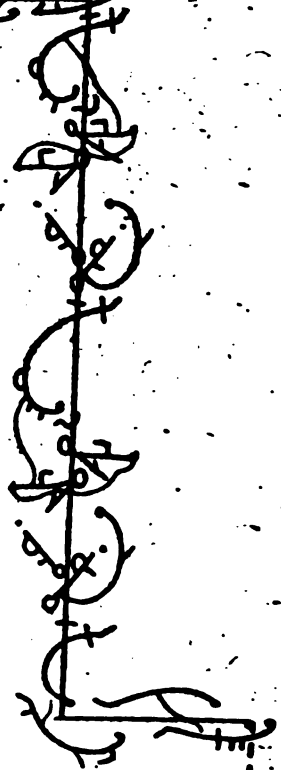
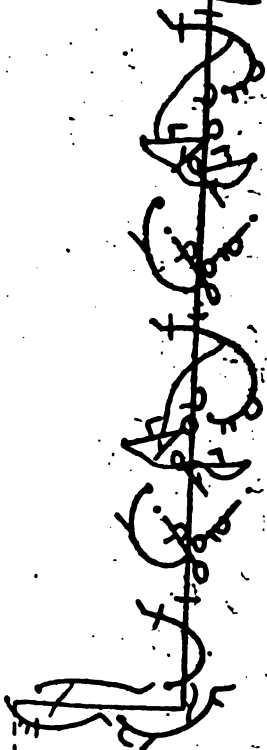




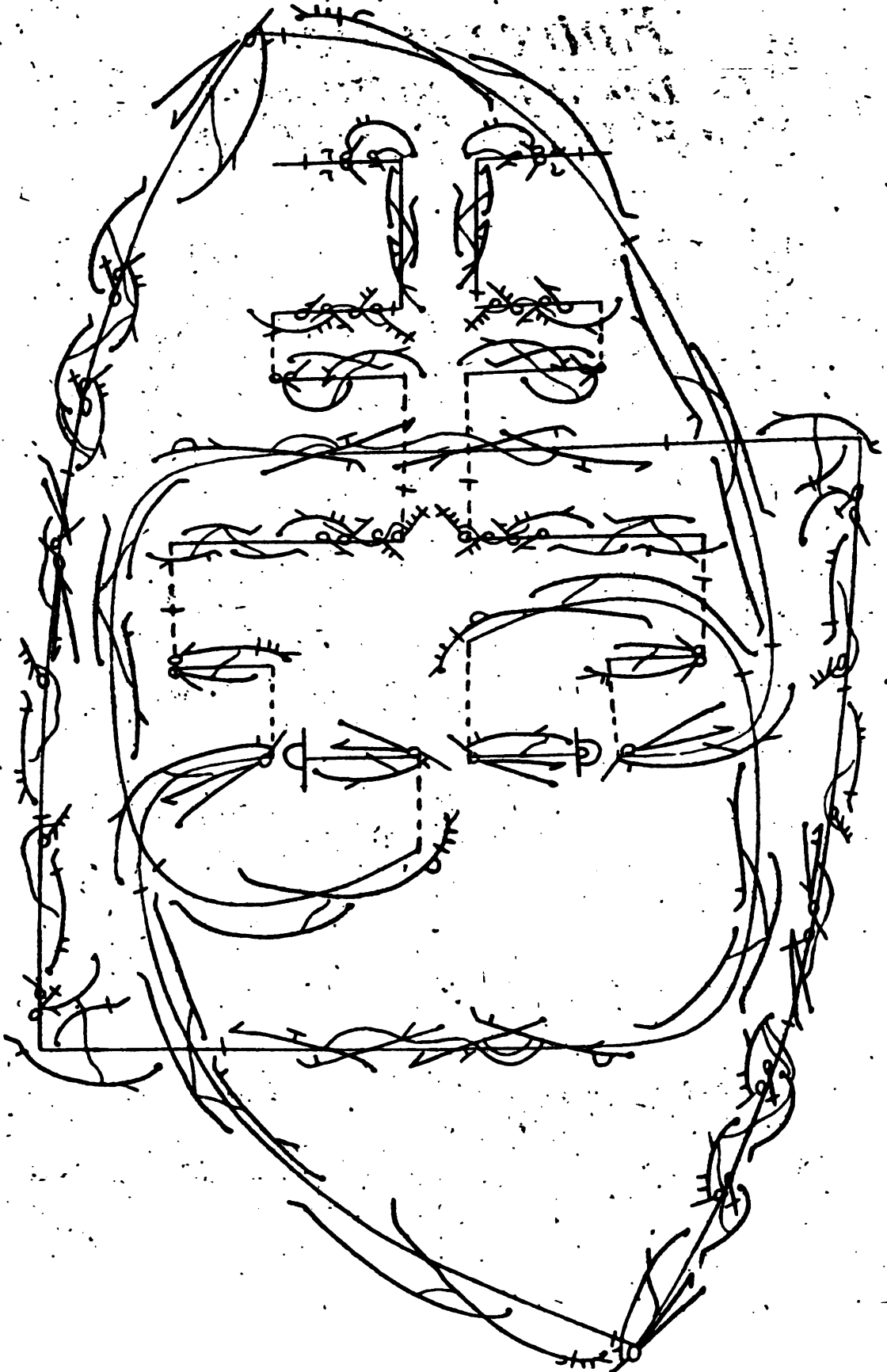
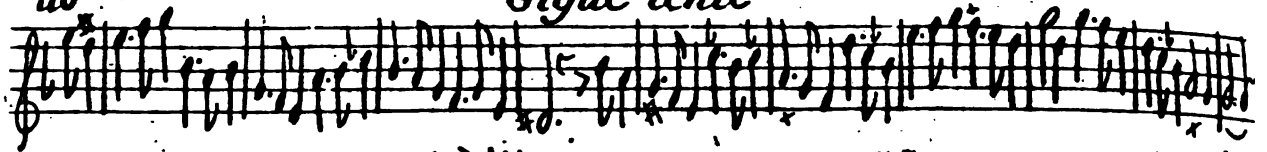
Cigue lente

Entrée a deux

*Dancée par M^r Dumirail
et M^{lle} Victoire à l'Opera d'Heïonne.*

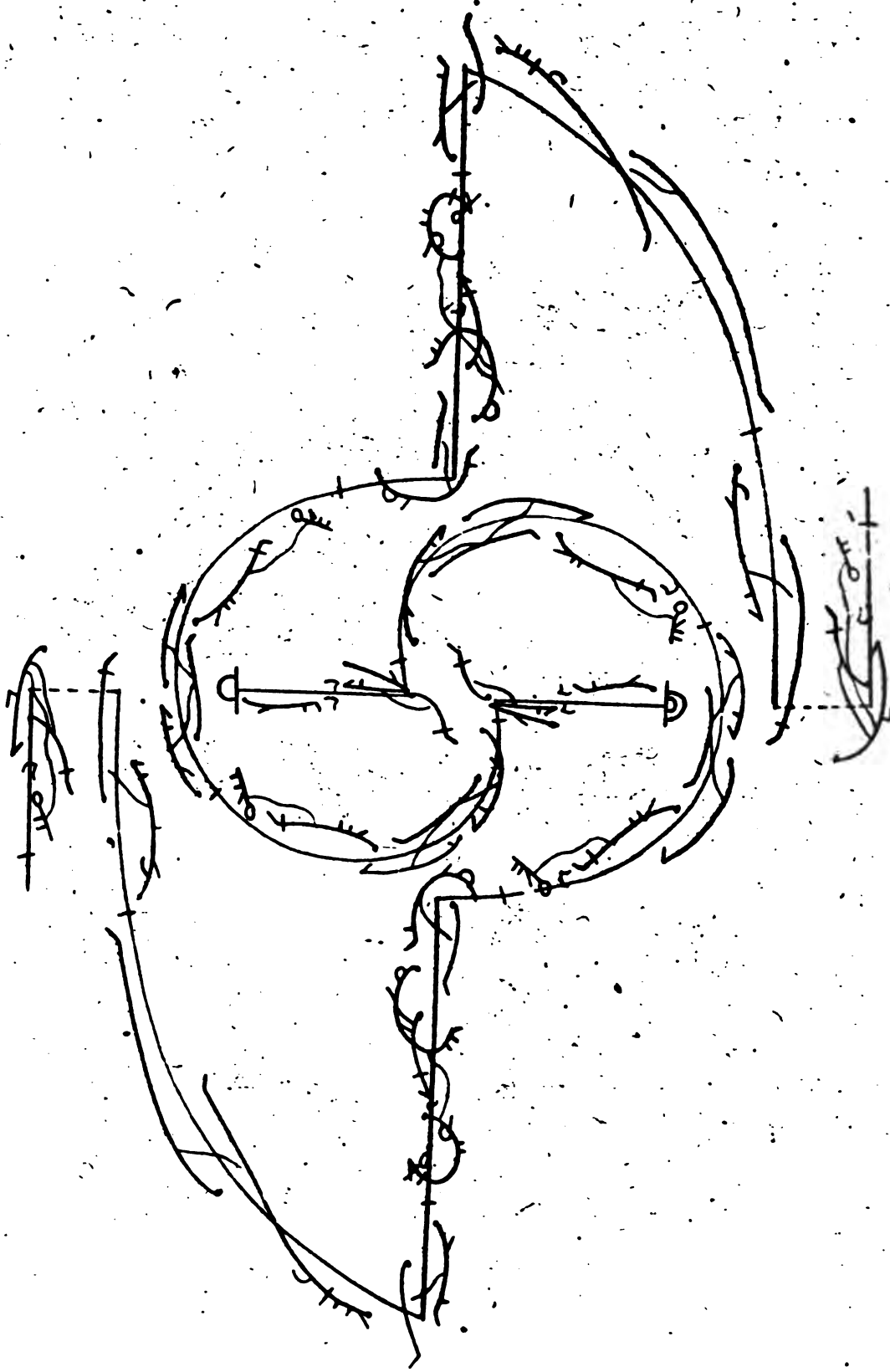
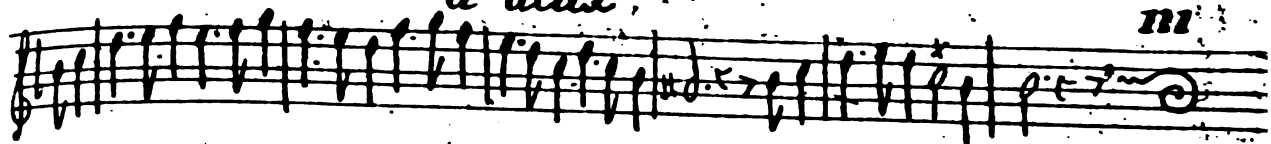


Gigue lente

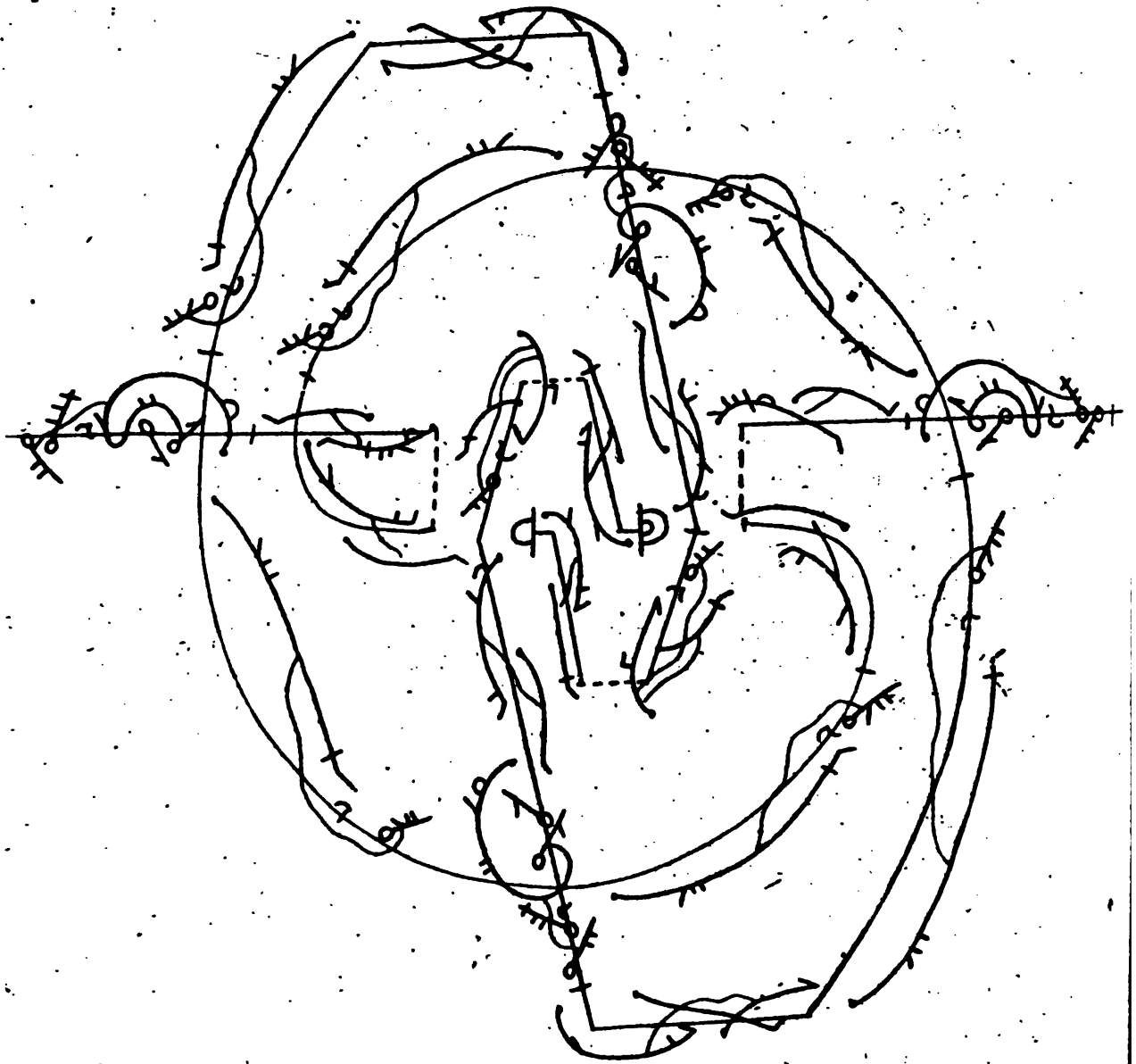
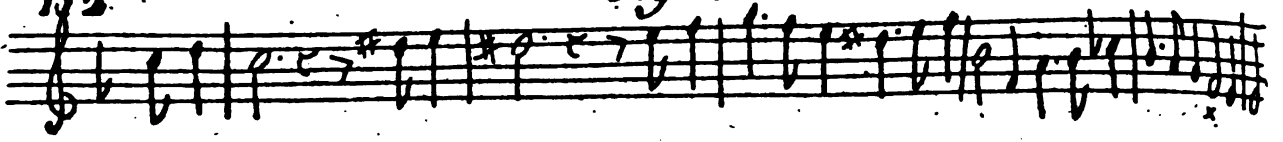


à deux

ni

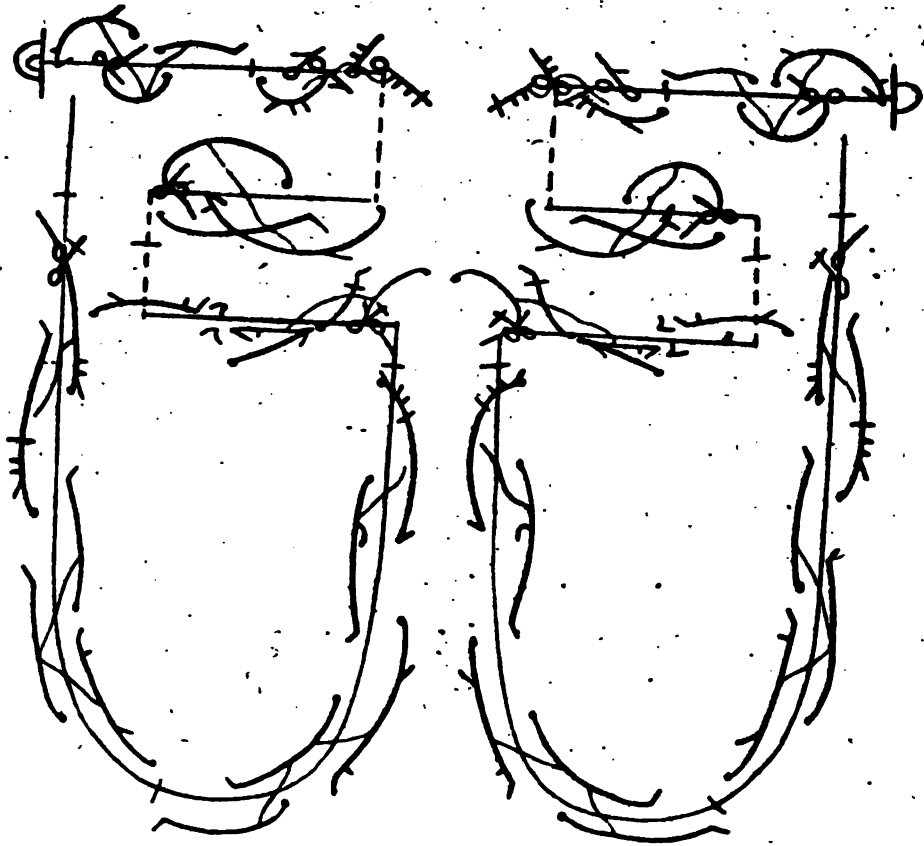
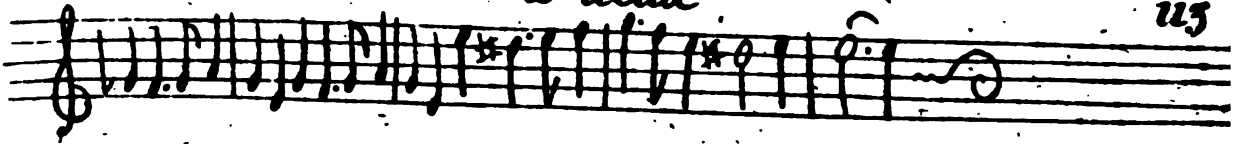


Gigue lente

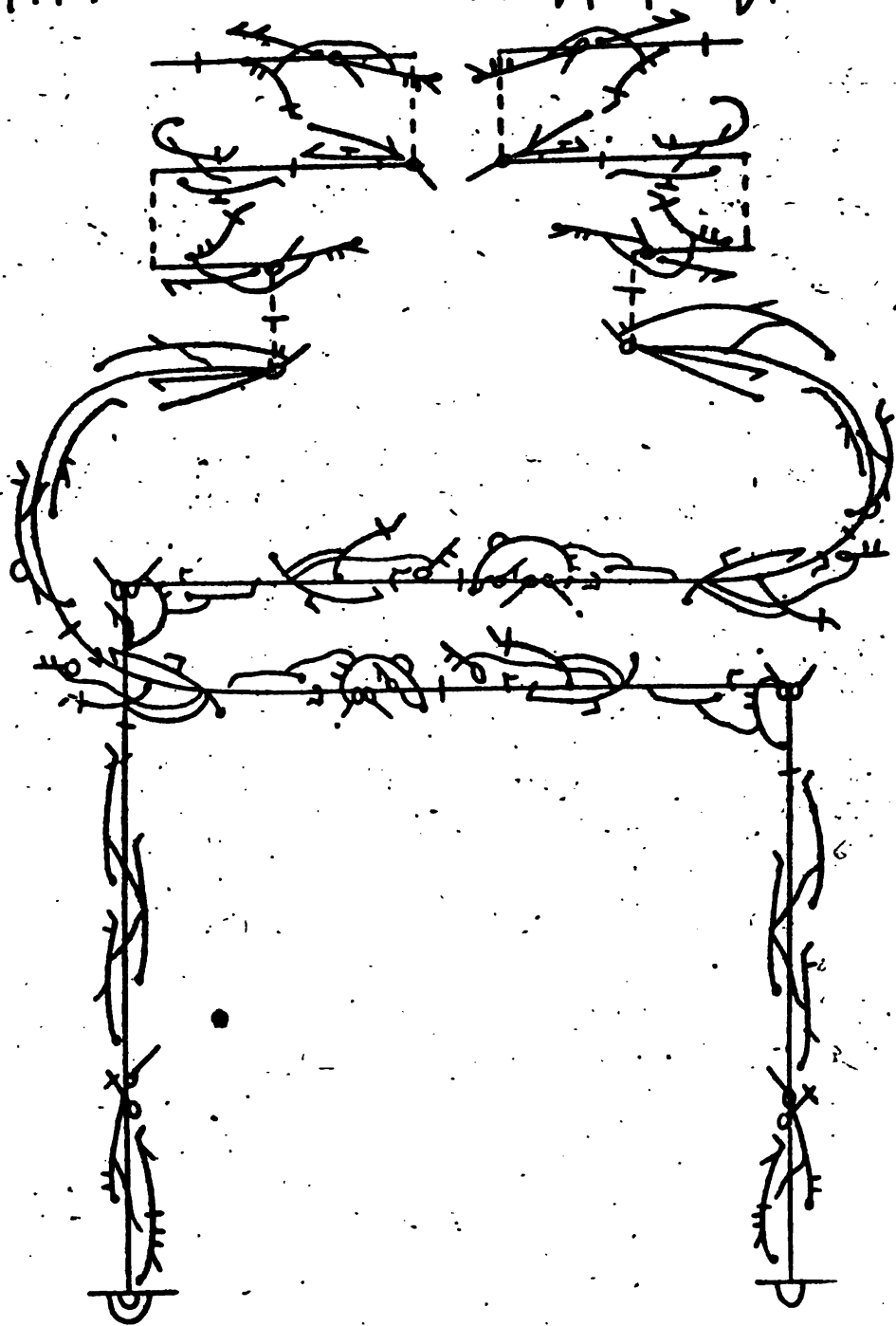
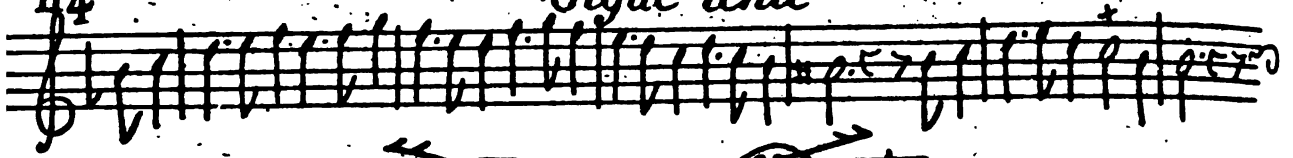


a deux

115

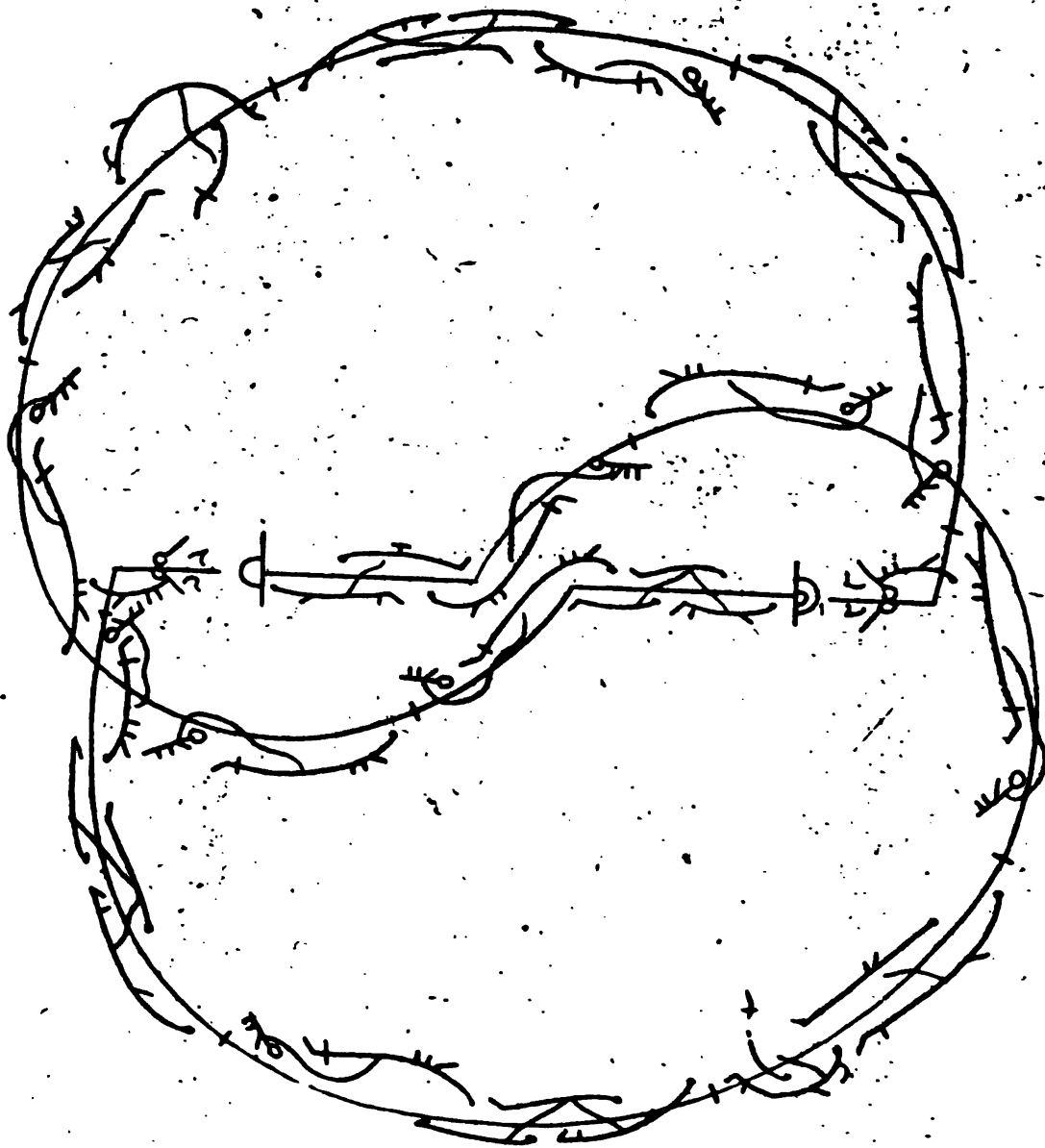
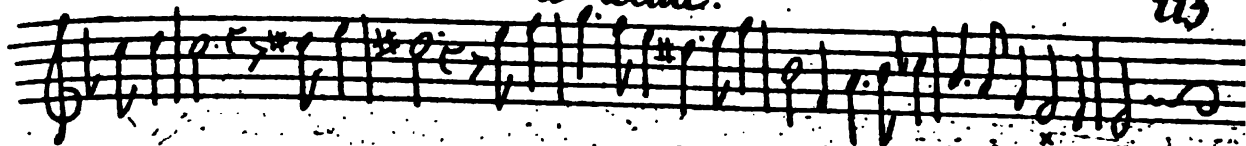


Gigue lente

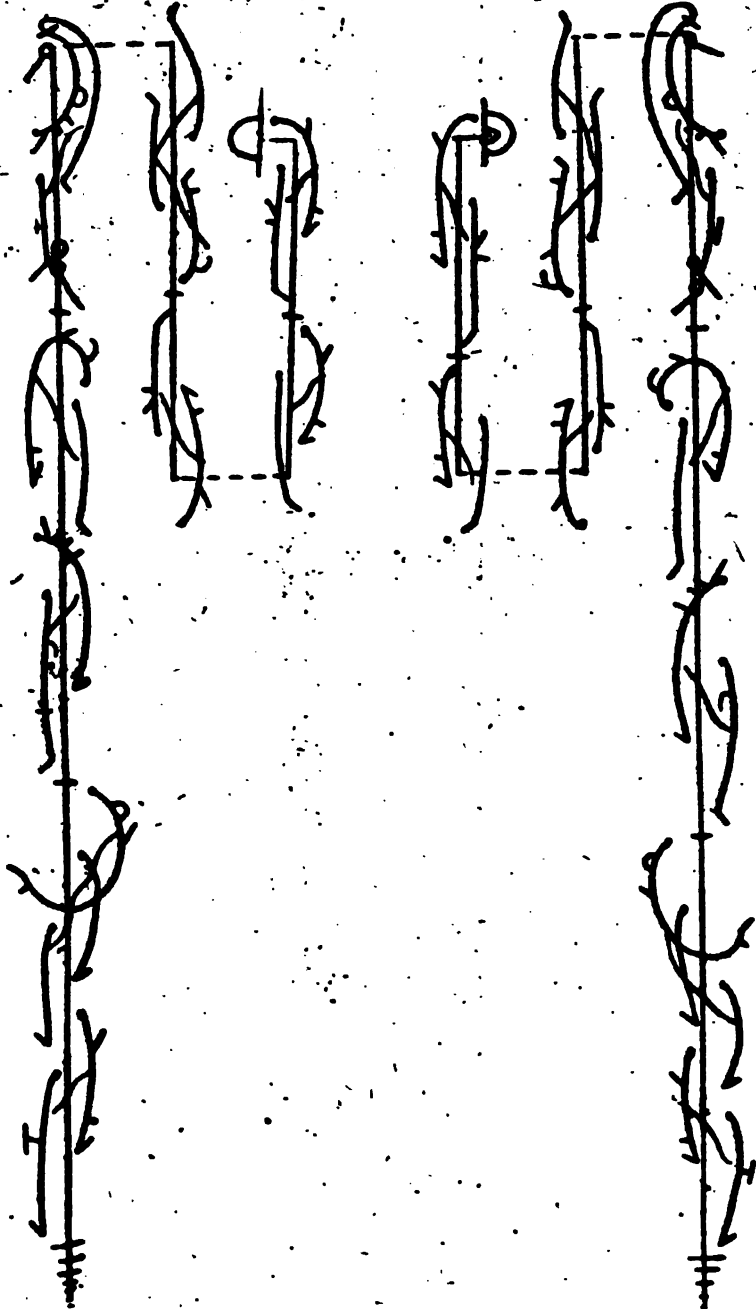
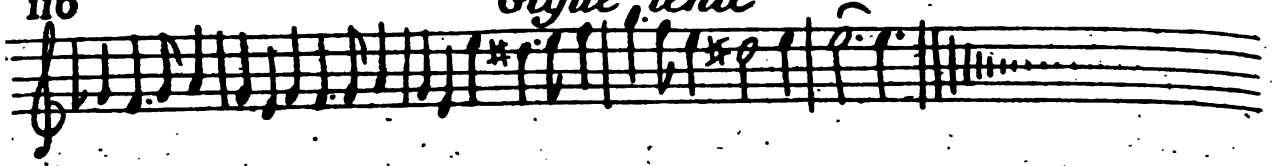


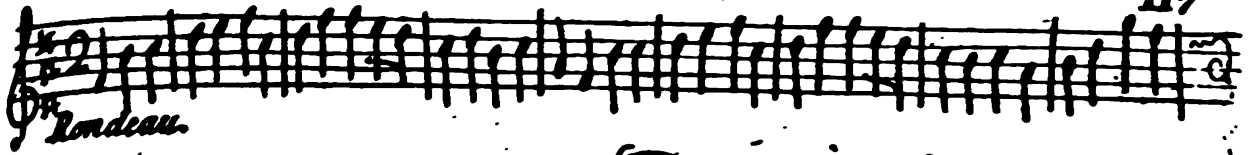
à deux.

115



Gigue, lente

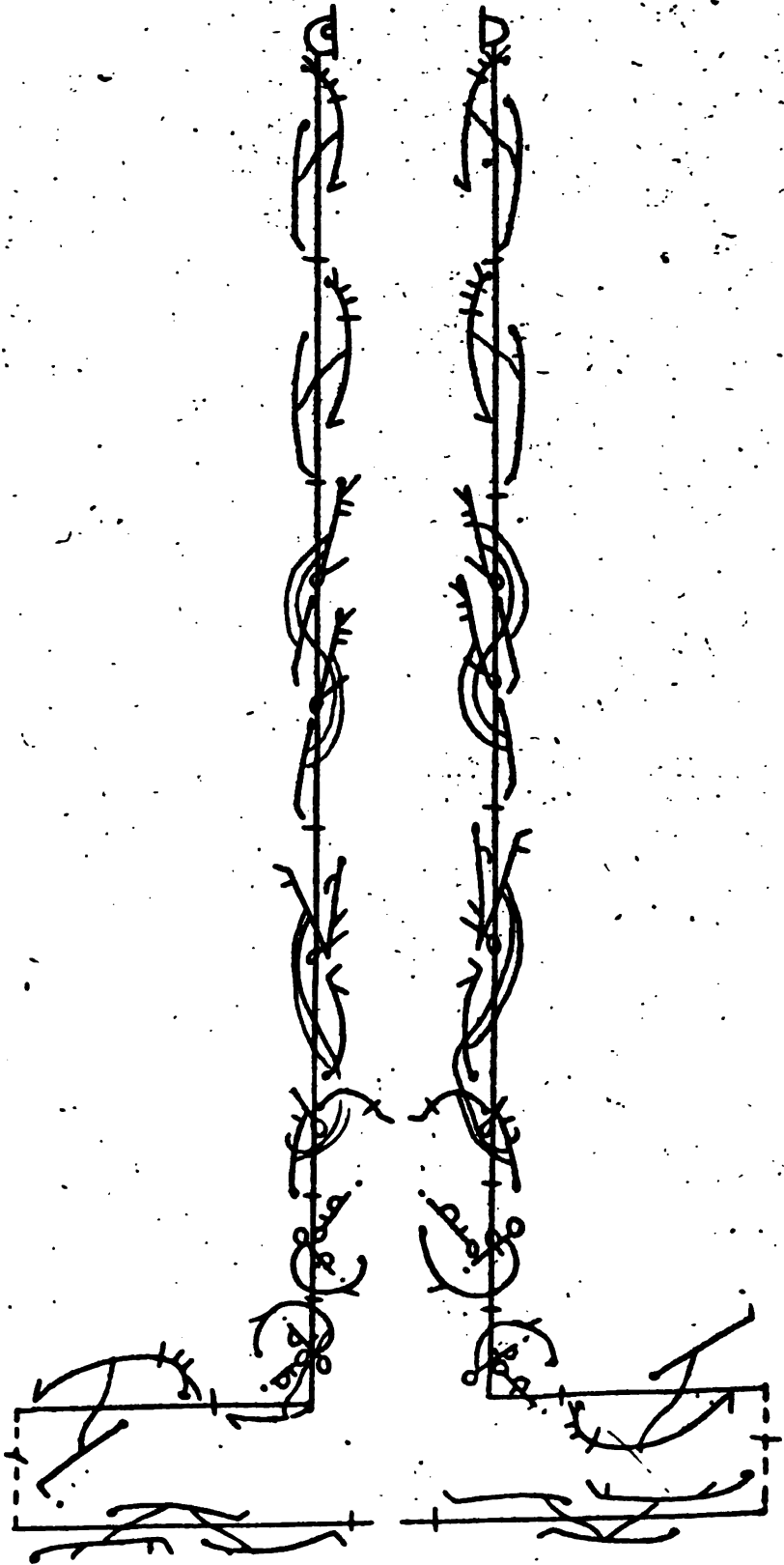
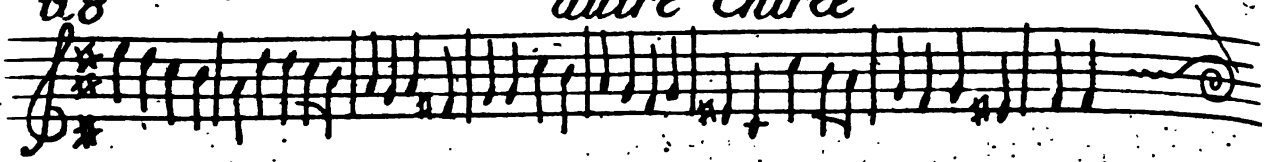




*Autre Entrée
à deux*

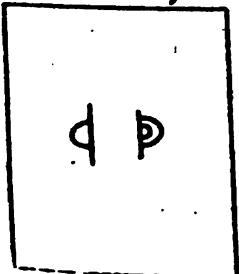
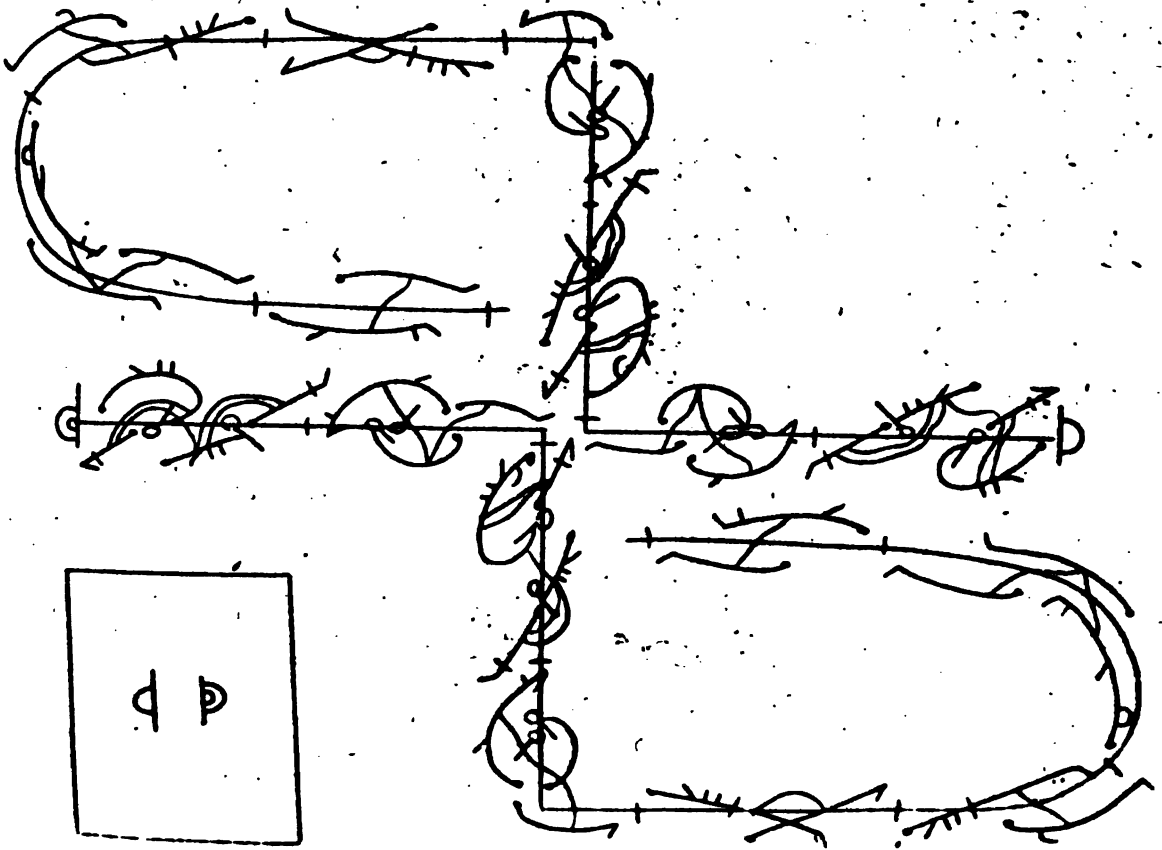
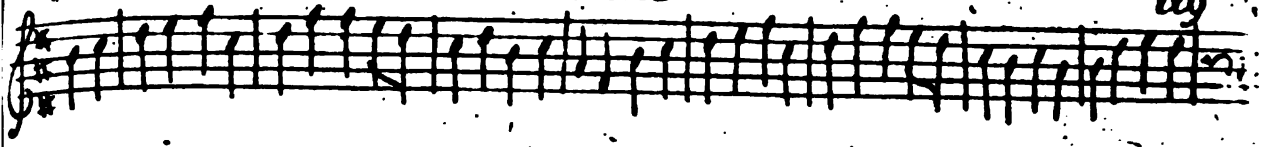
*Dancée par M^r Balon
et M^{lle} Subligny
à l'Opera d'Esionne.*

autre Entrée



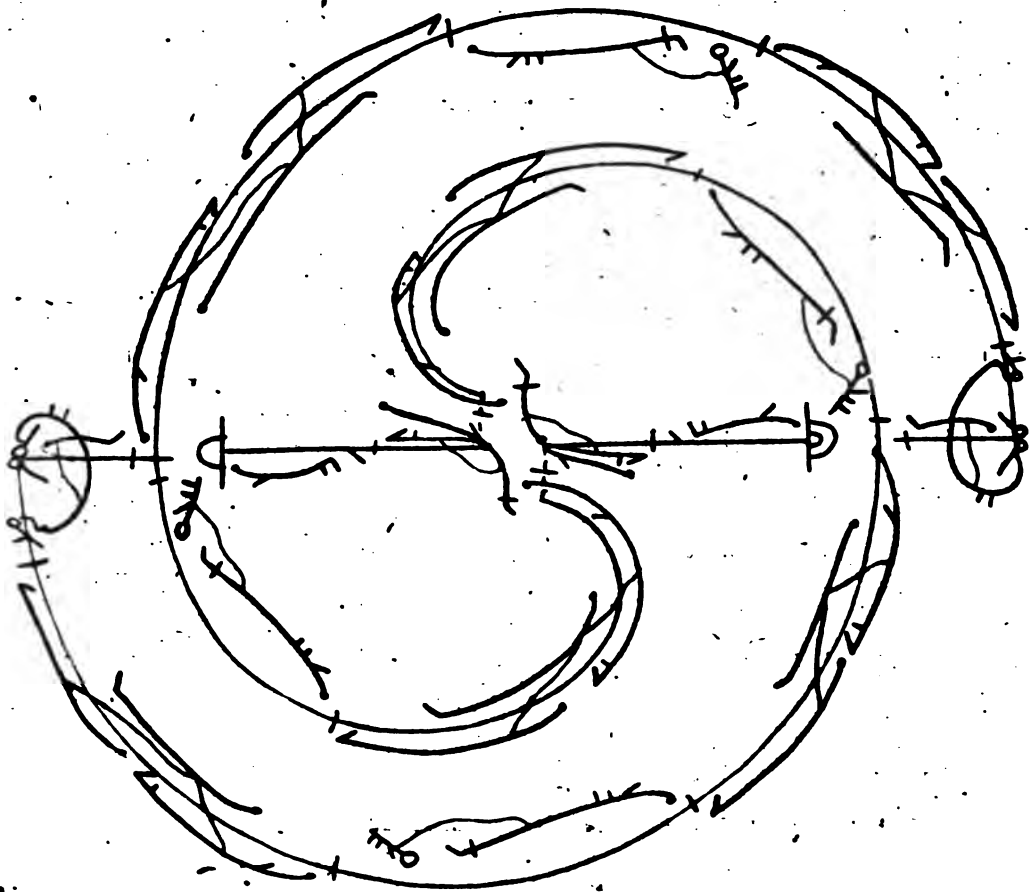
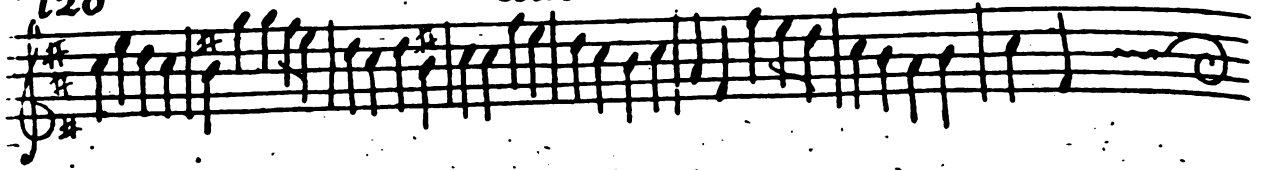
à deux

29



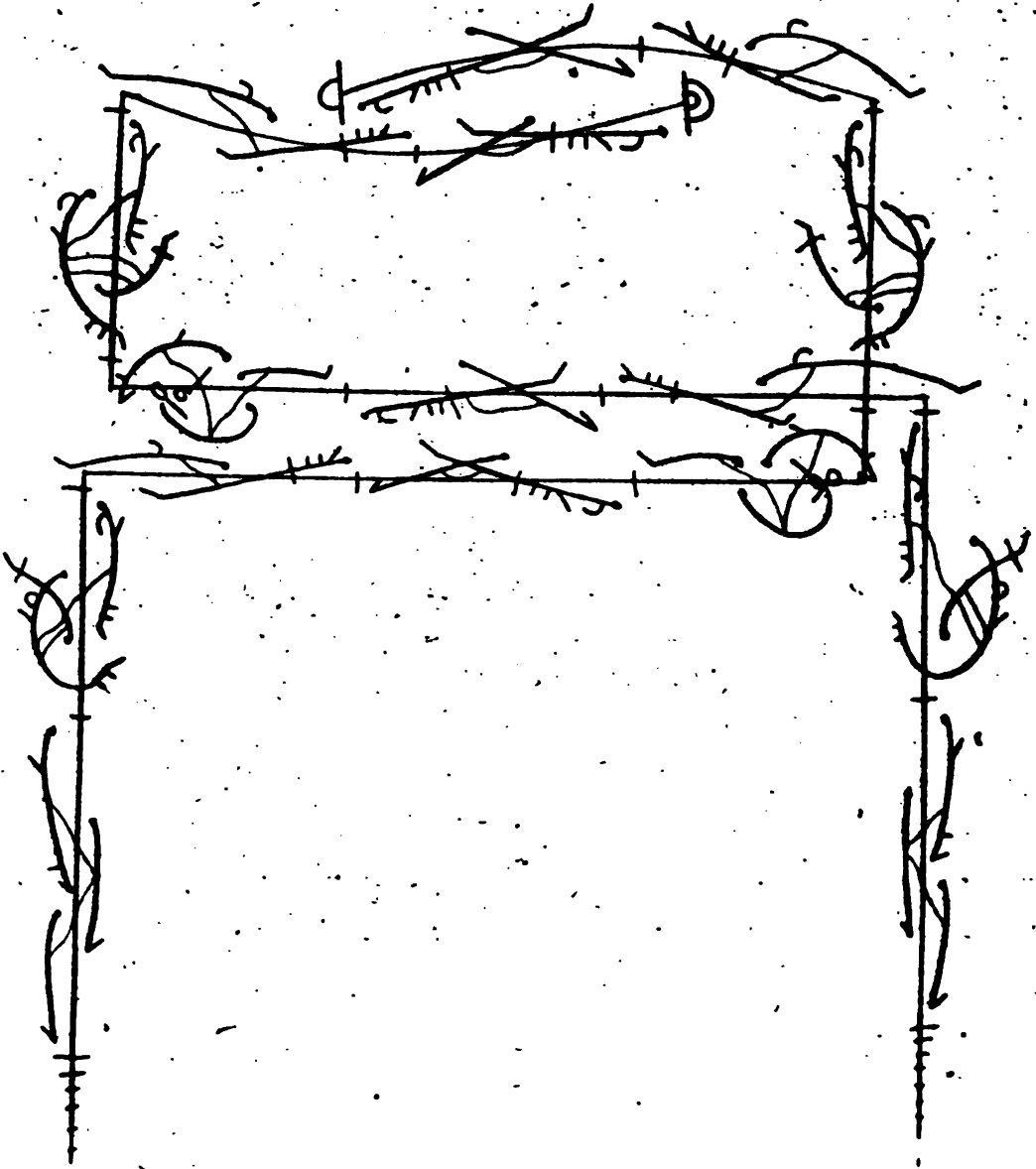
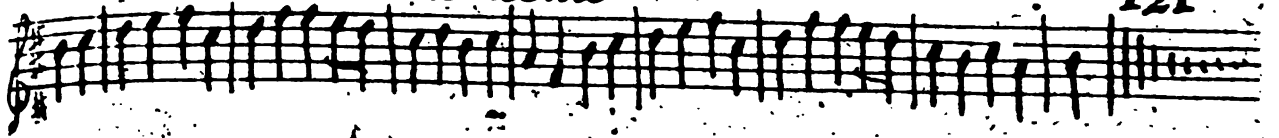
Autre Entrée

120

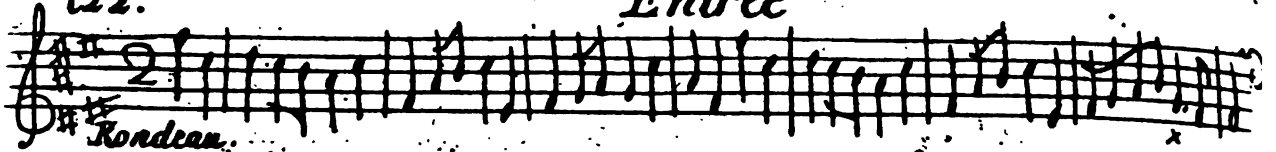


a deux

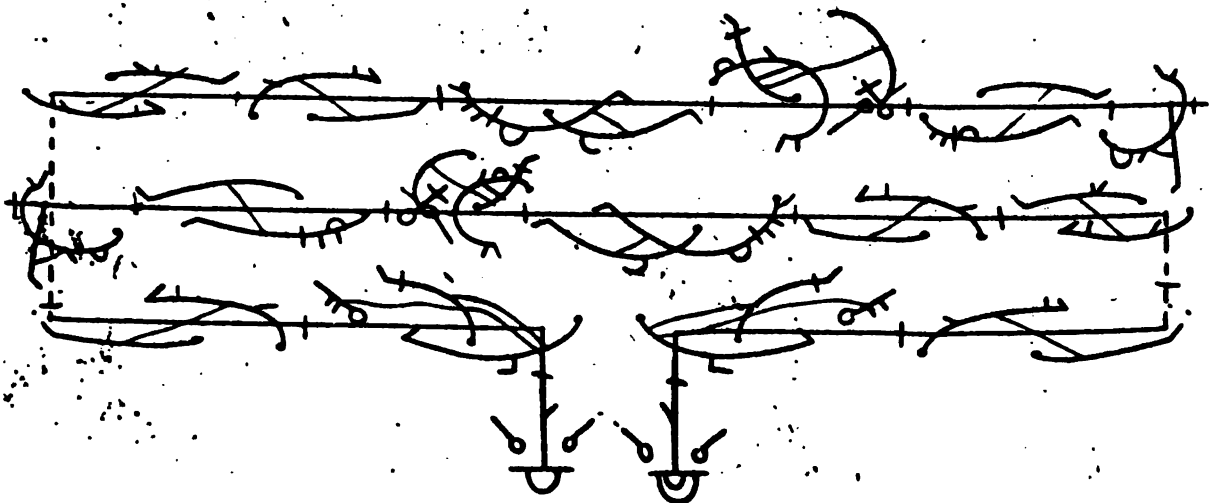
121



Entrée

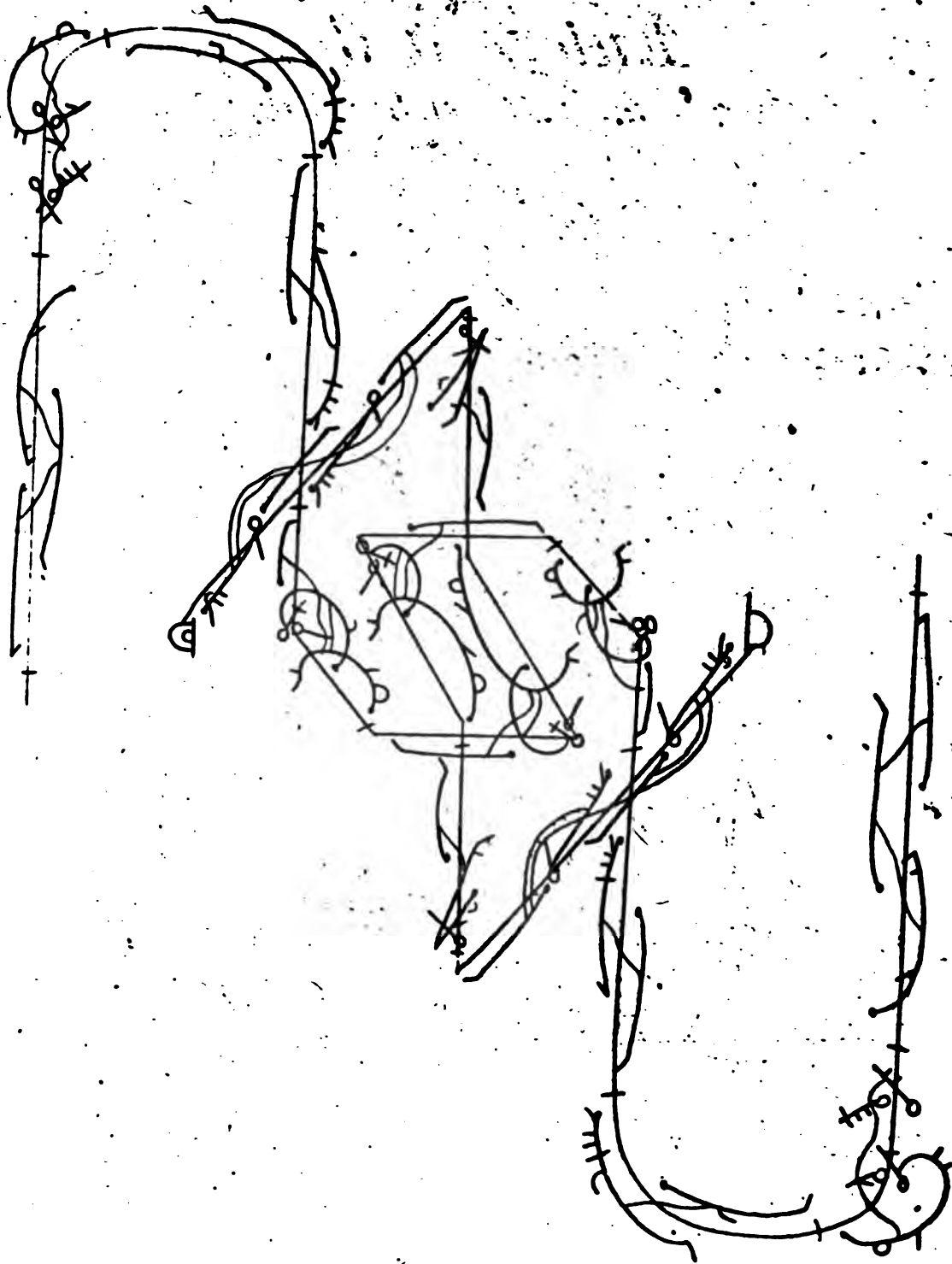
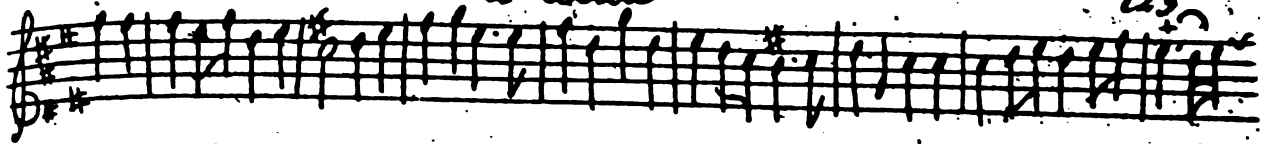


Entrée à deux
Dancée par M^r Balon et M^{lle} Subligny.
à l'opéra d'Arcise.

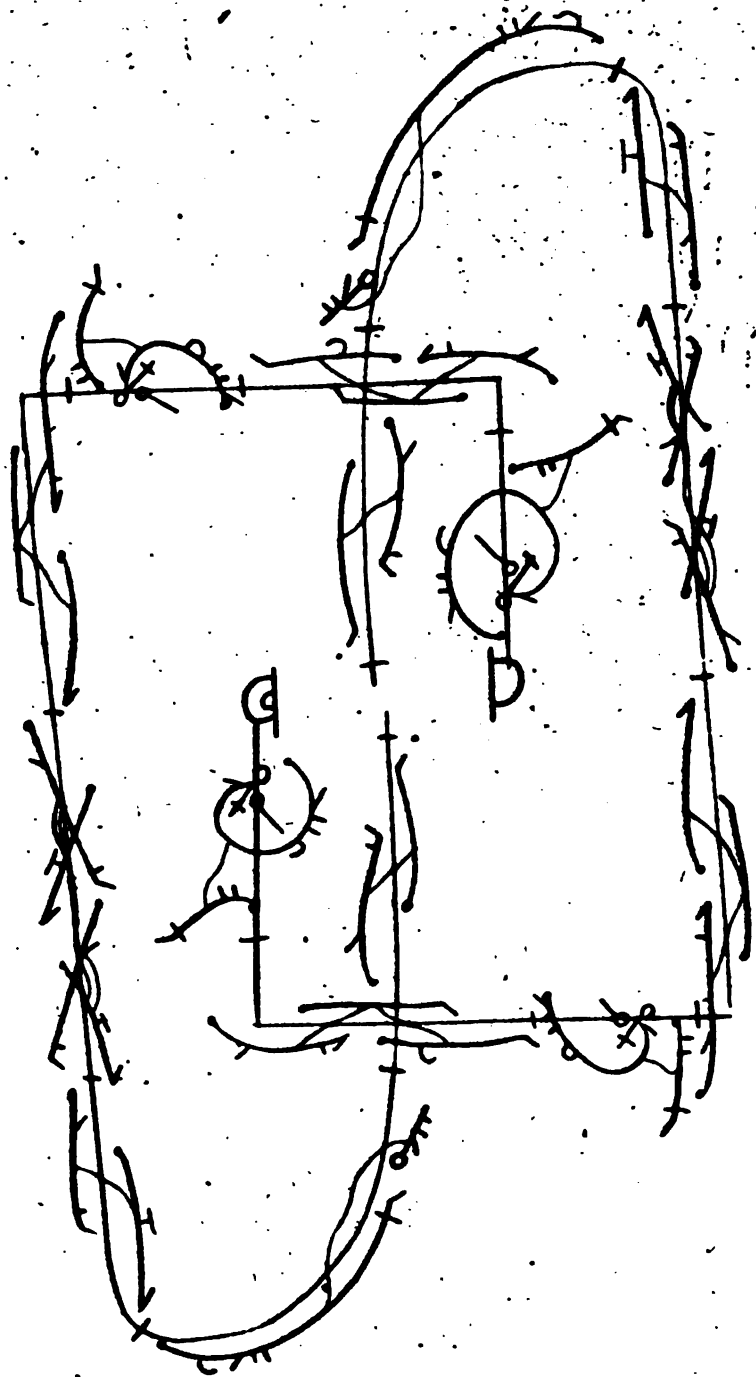
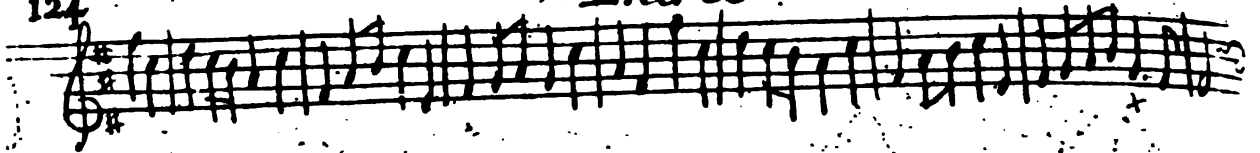


à deux

123

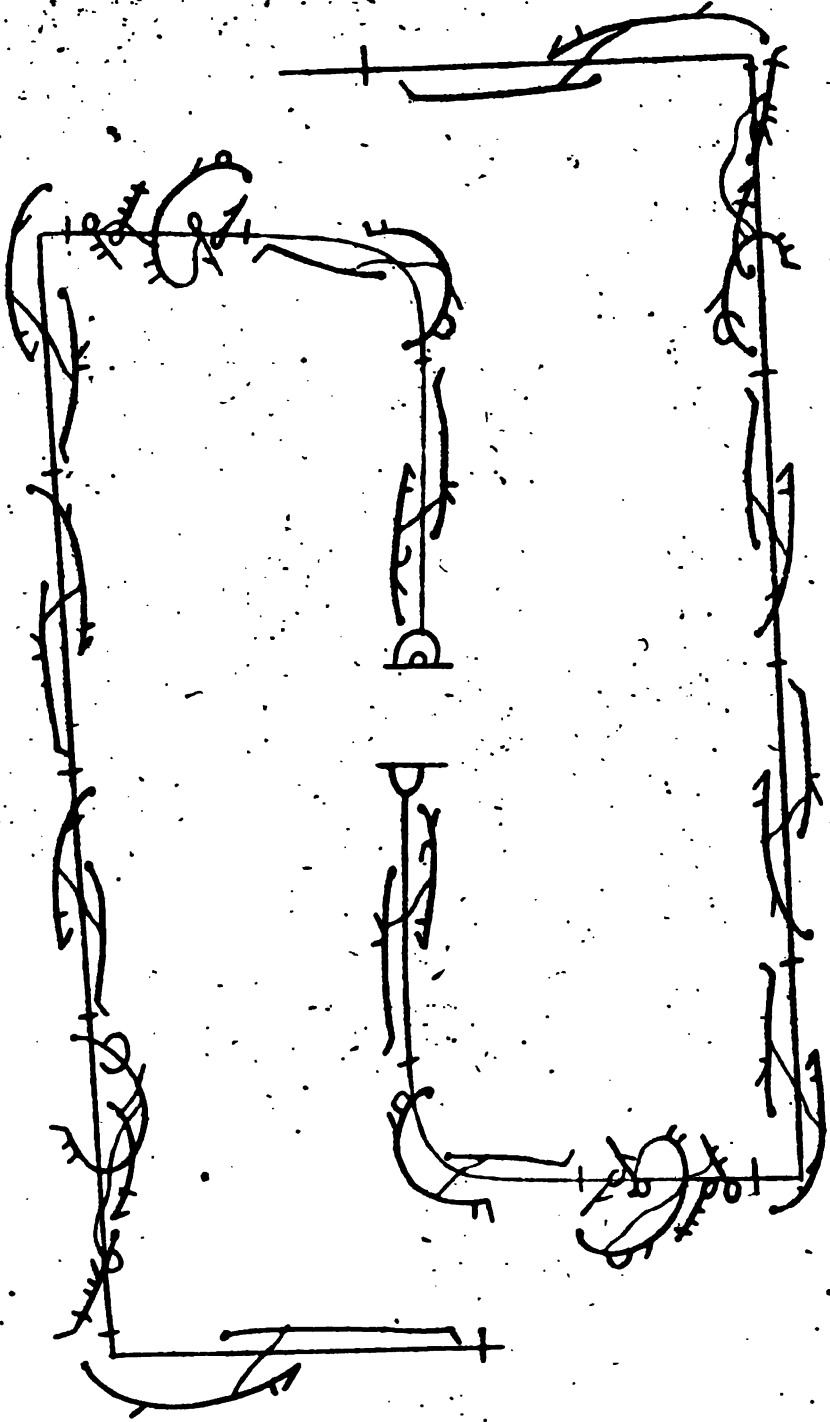
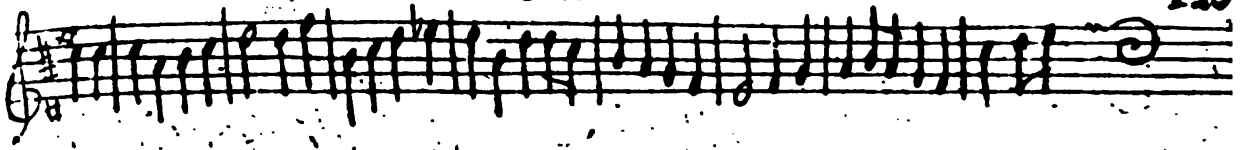


Entrée



à deux.

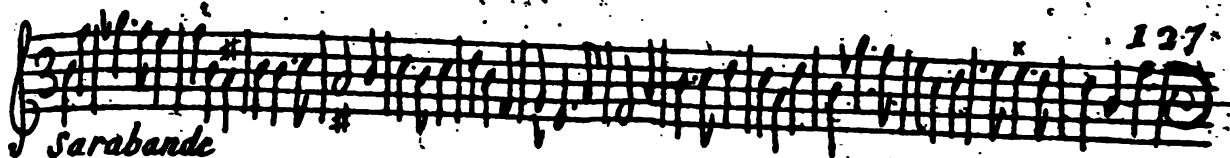
125



Entrée

A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature consists of two sharps (F# and C#). The staff contains a single melodic line of music, starting with a treble clef and ending with a double bar line.

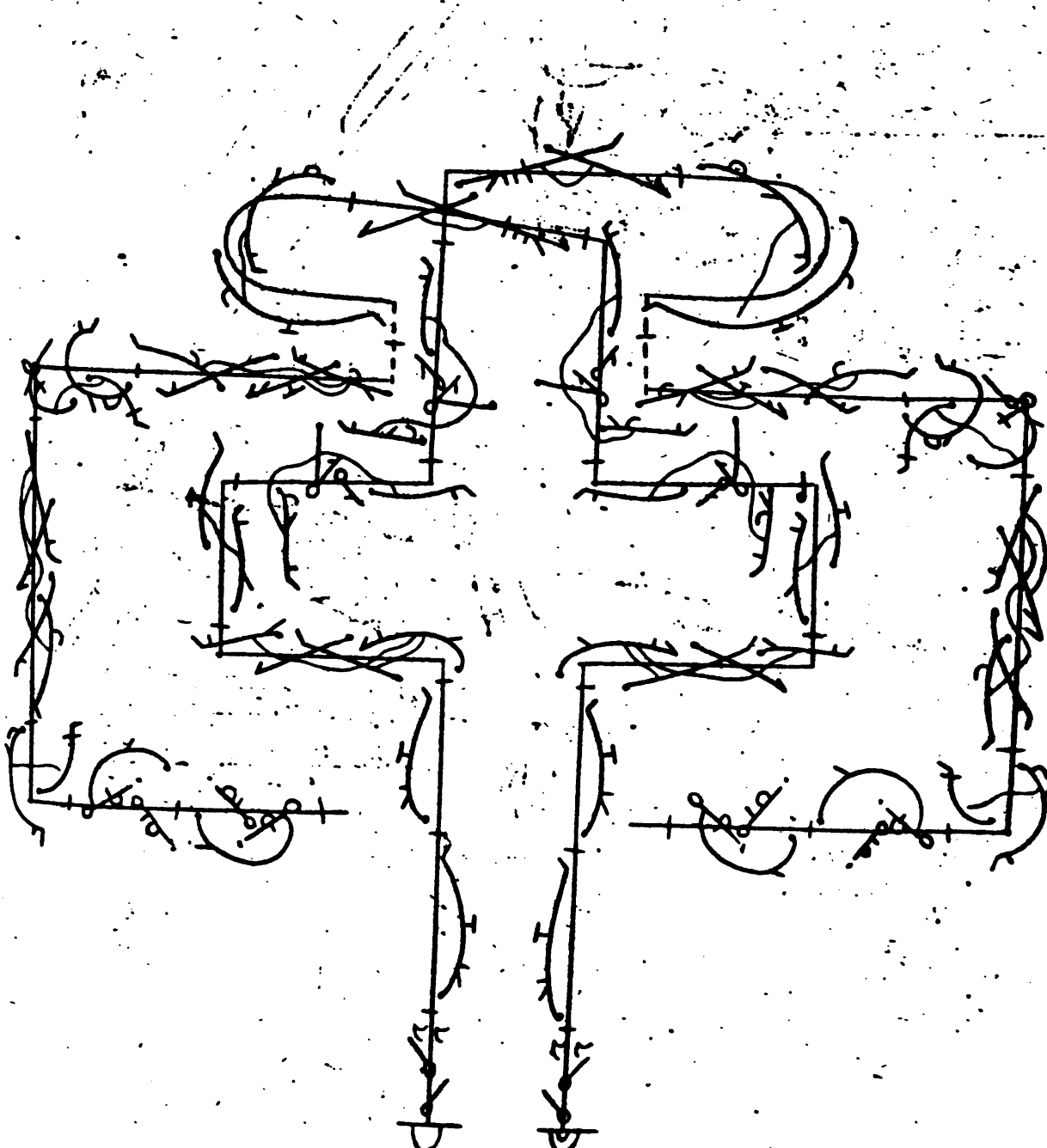
A collection of hand-drawn musical sketches and diagrams. At the top left is a large L-shaped structure with arrows indicating direction. Below it are several horizontal lines with musical notes and clefs. At the bottom, there are two vertical lines with musical notes and clefs. The sketches are interconnected by various lines and arrows, suggesting a complex musical structure or a series of related exercises.



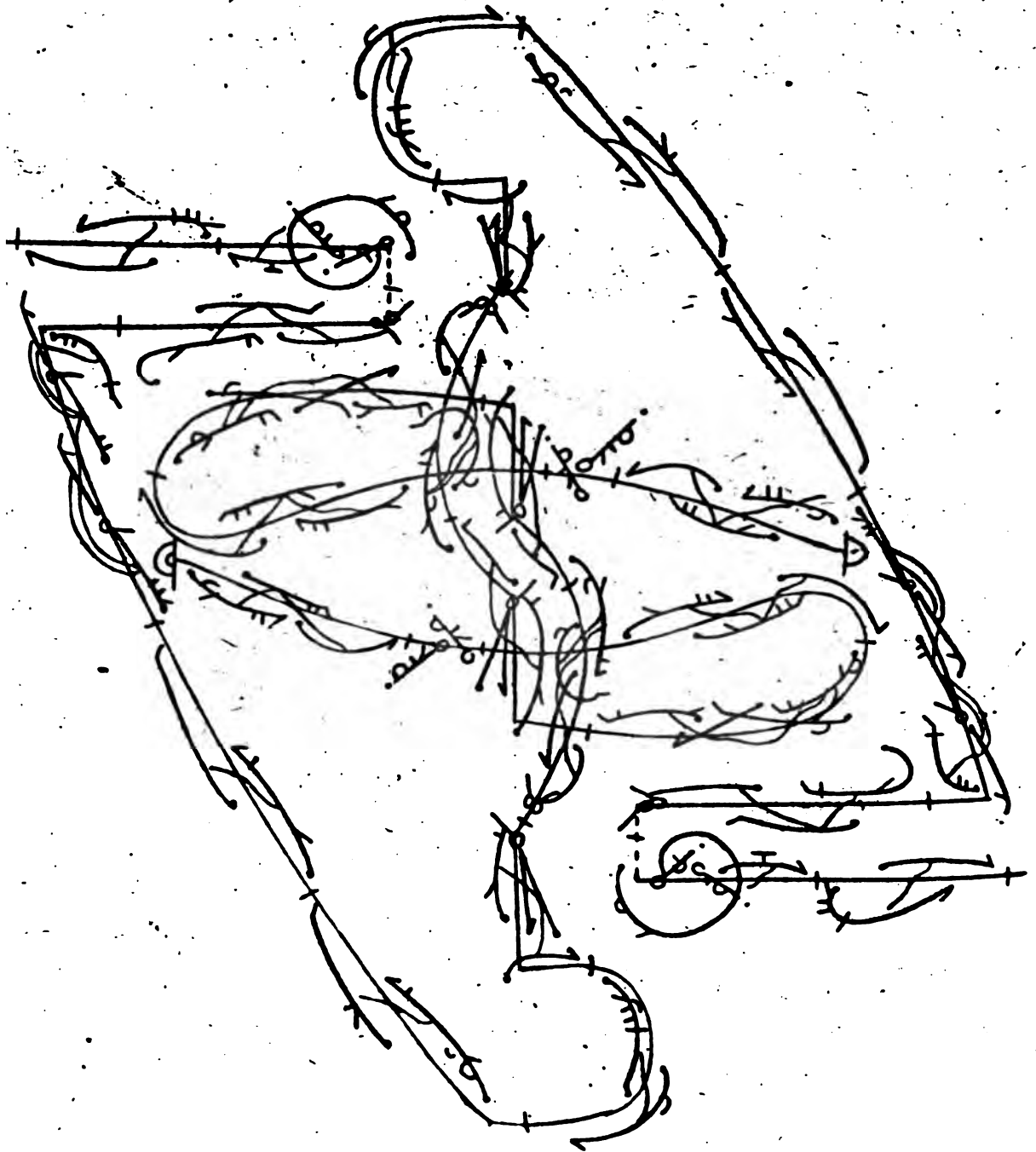
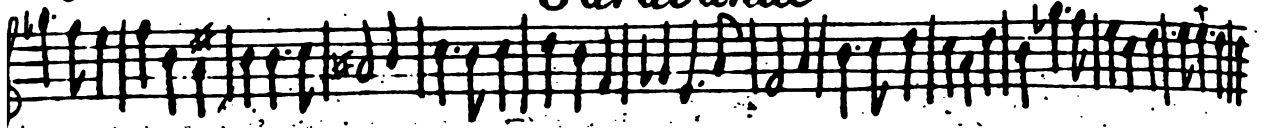
Sarabande

Sarabande à deux

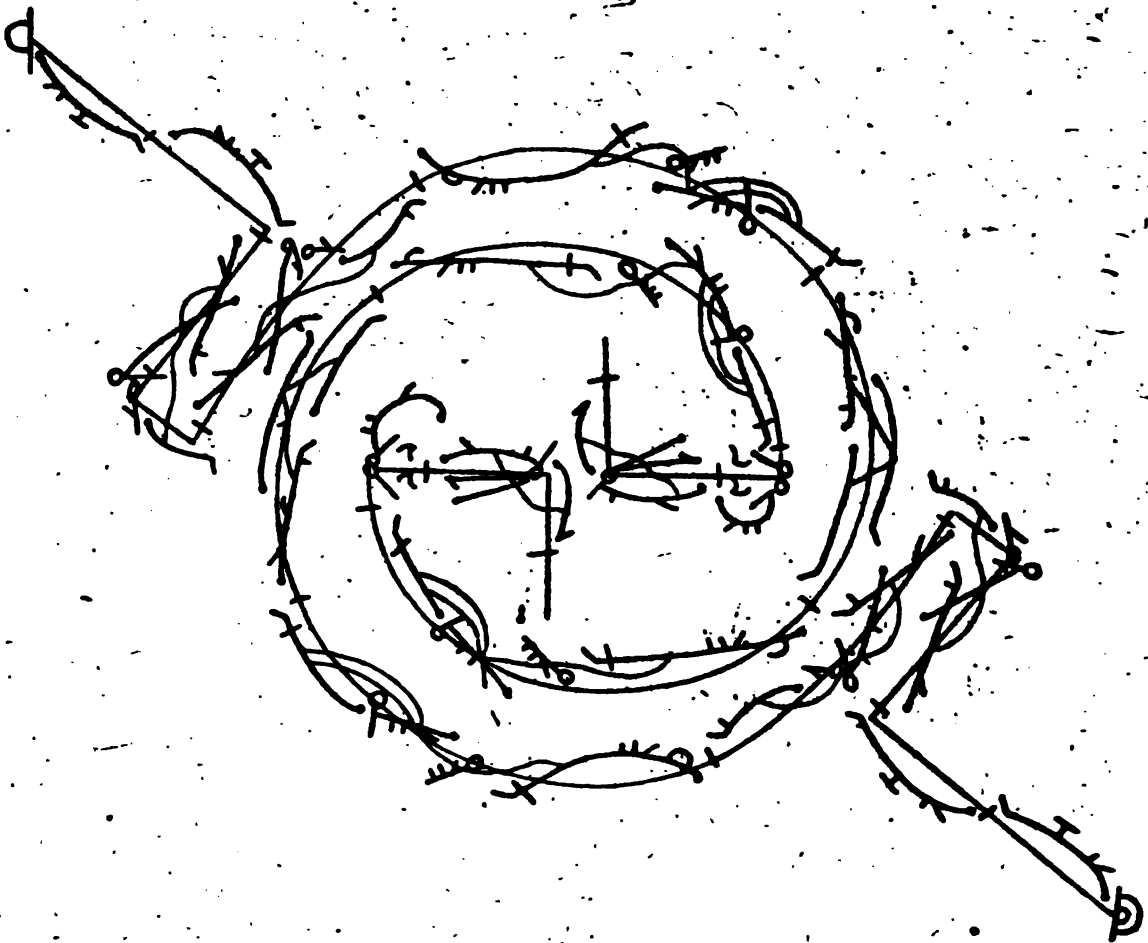
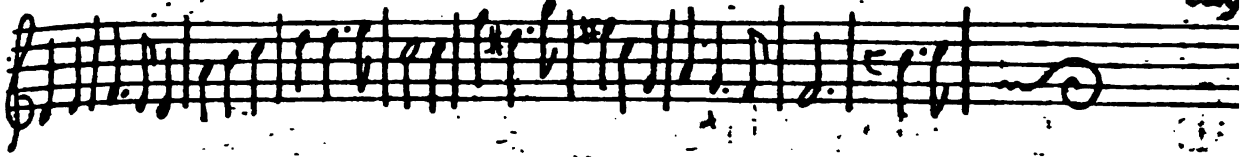
Dancée par M^r Blonde et M^{lle} Victoire
à l'Opéra de Tancrede.



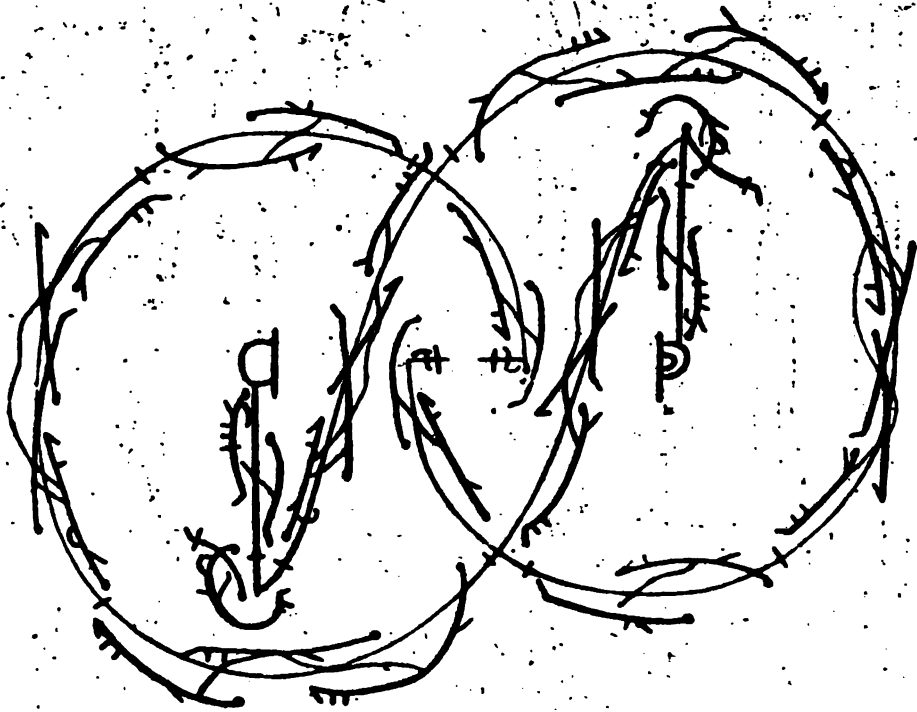
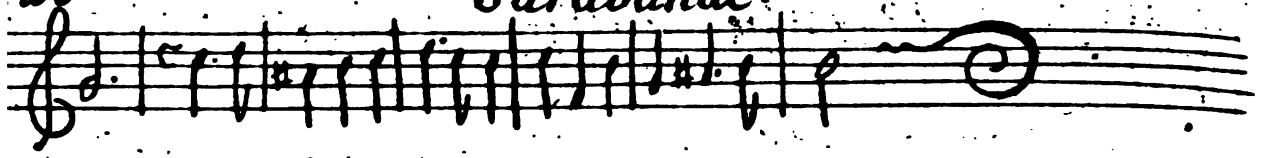
Sarabande



à deux

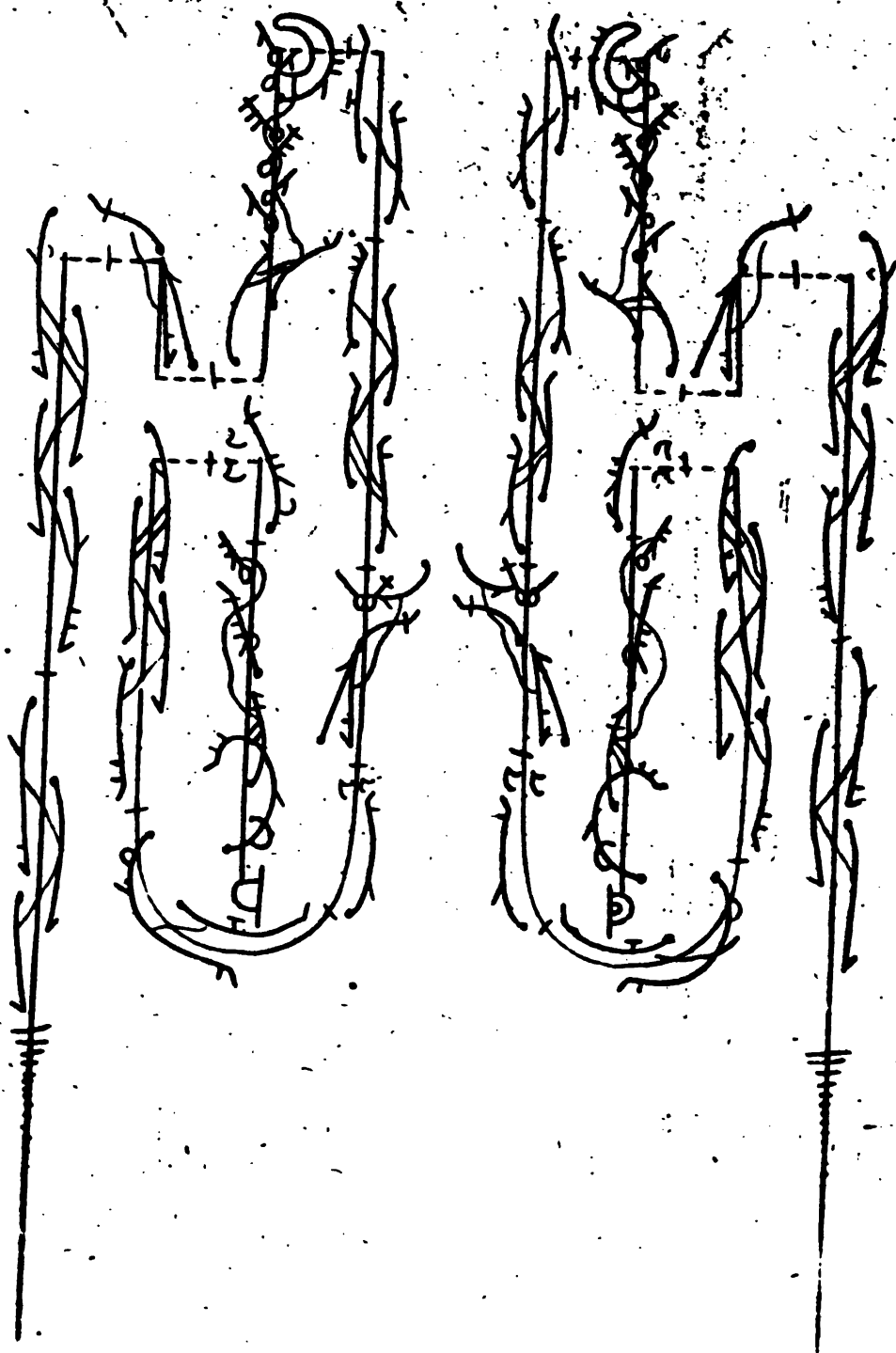
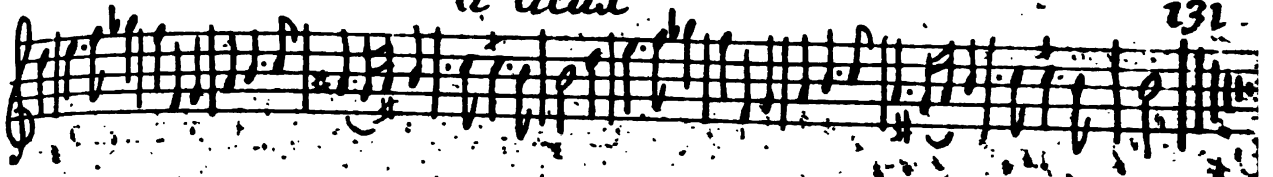


Sarabande



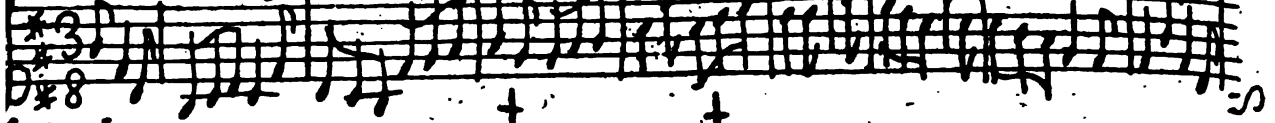
à deux

231

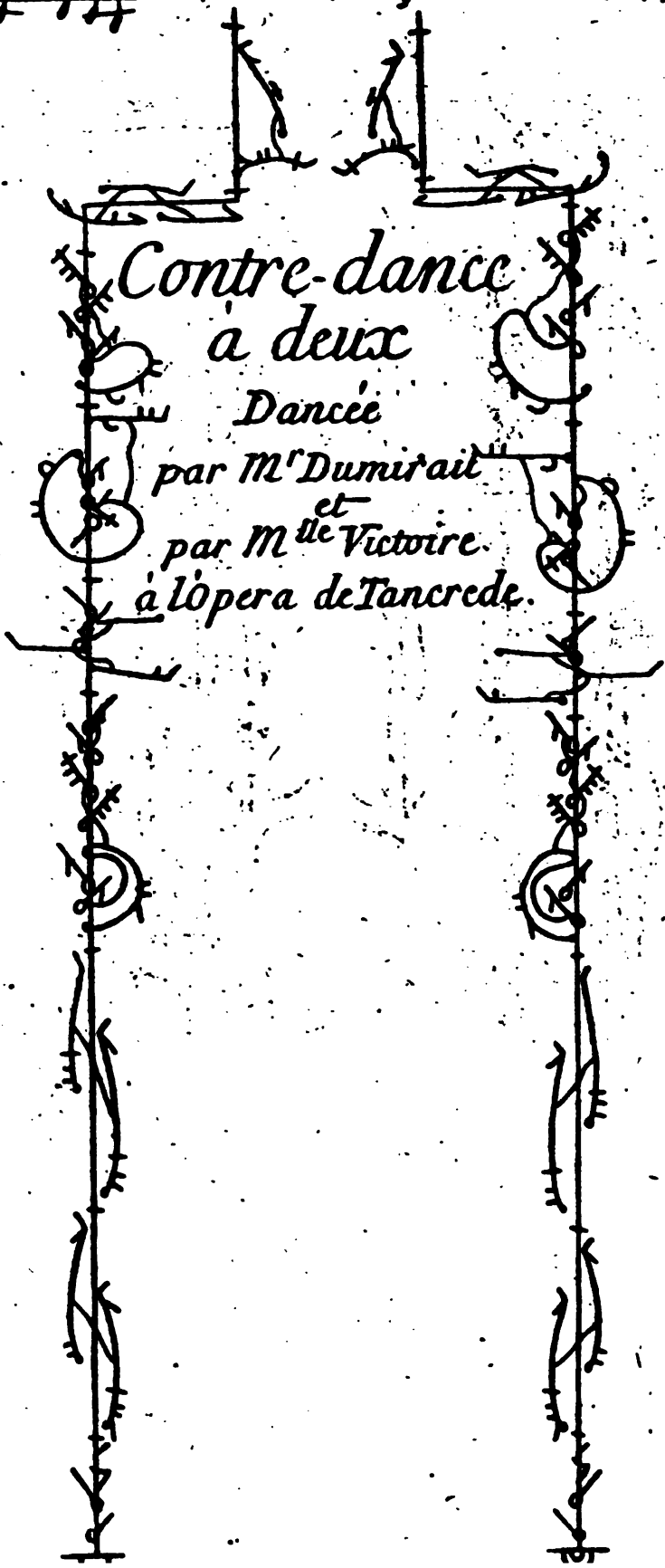


mouvement de Gigue.

Contre-dance.

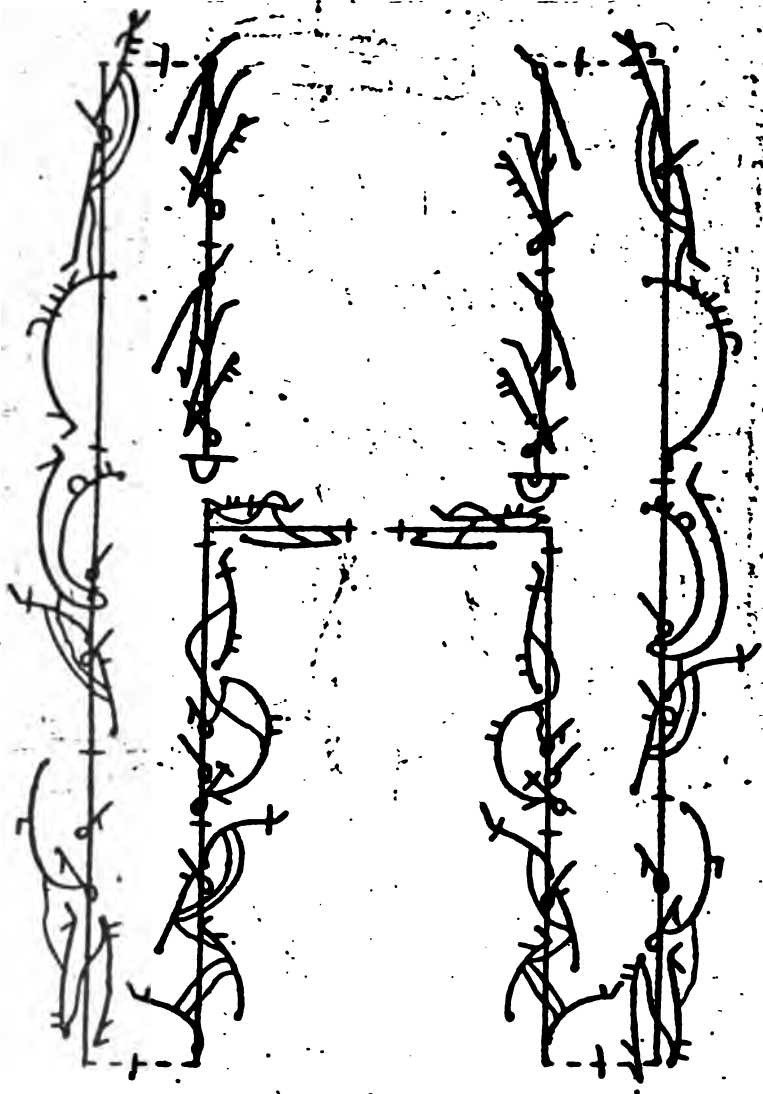
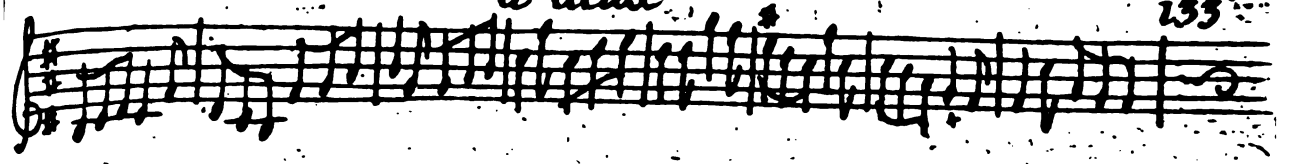


Contre-dance

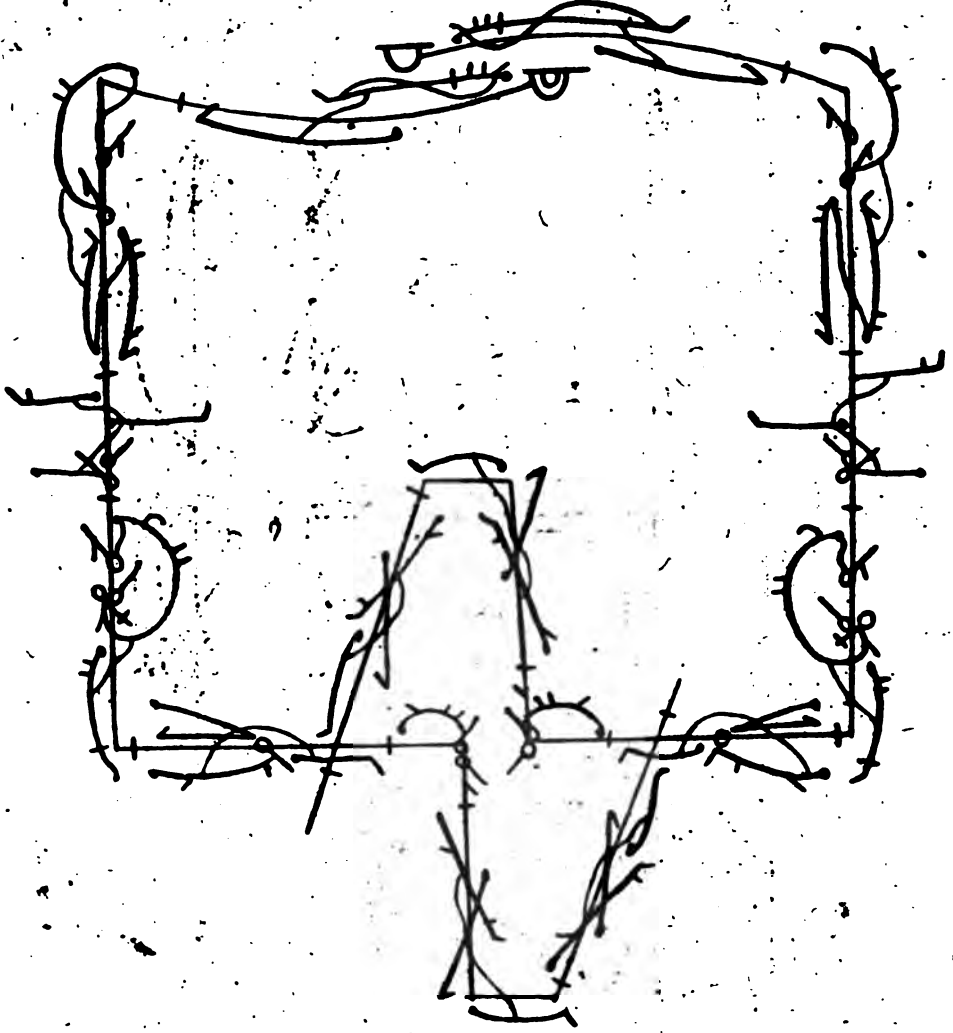
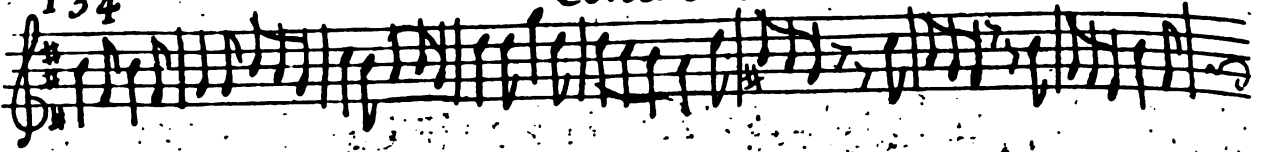


à deux

135

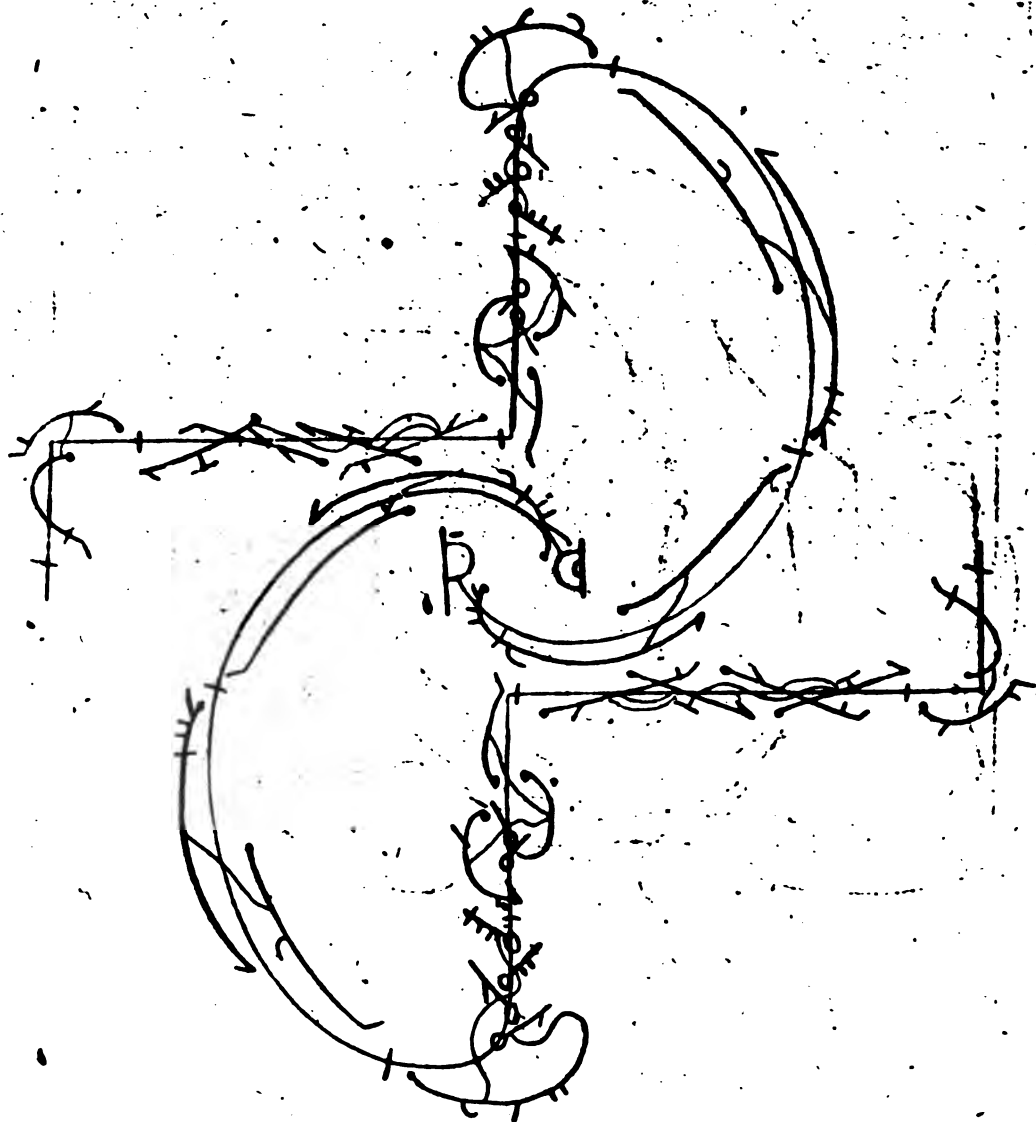
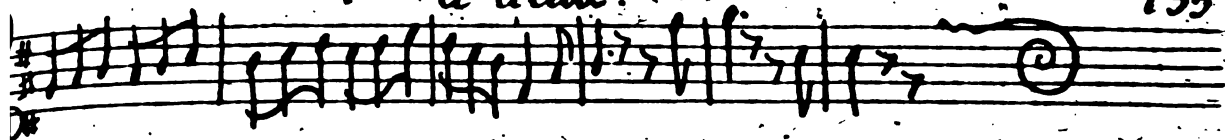


Contre-dance



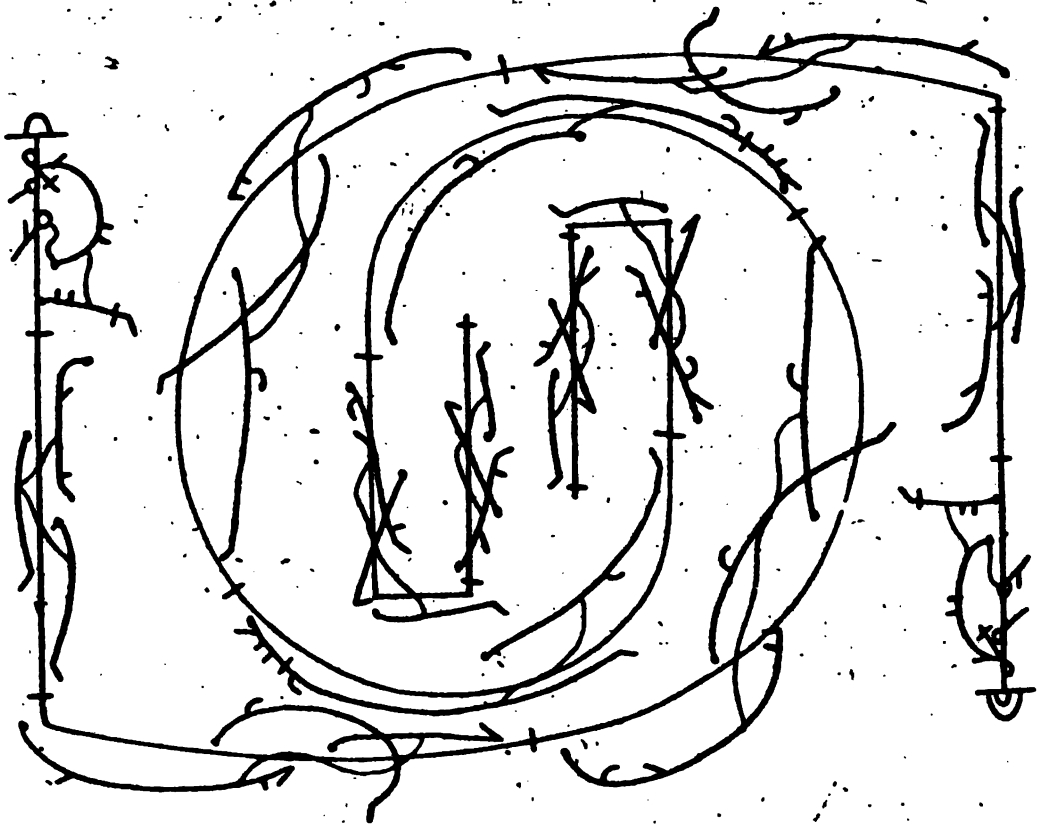
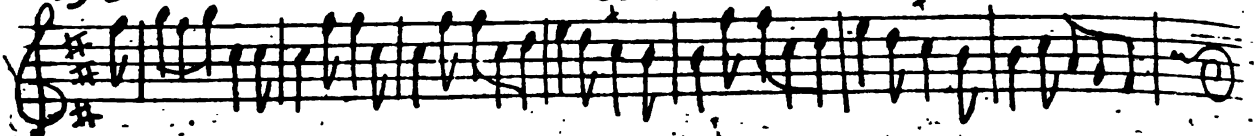
à deux

135



136

Contre-dance



à deux

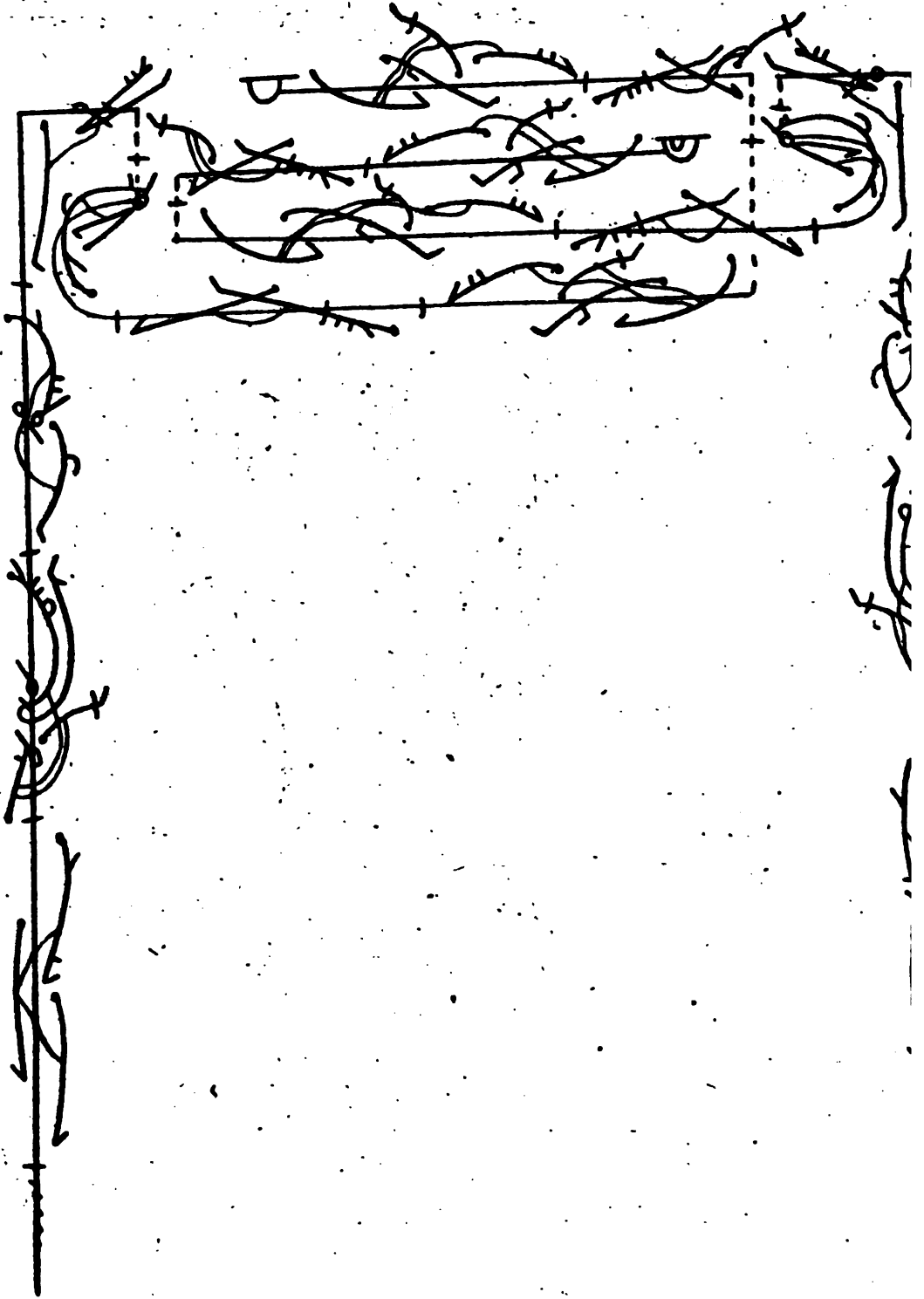
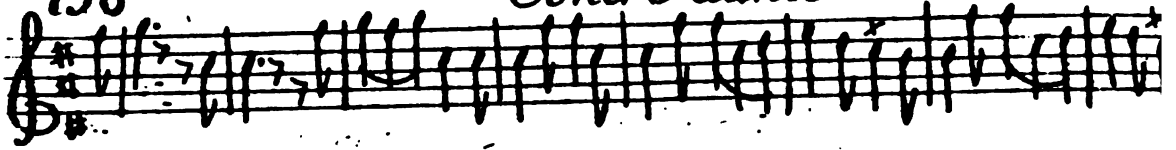
157

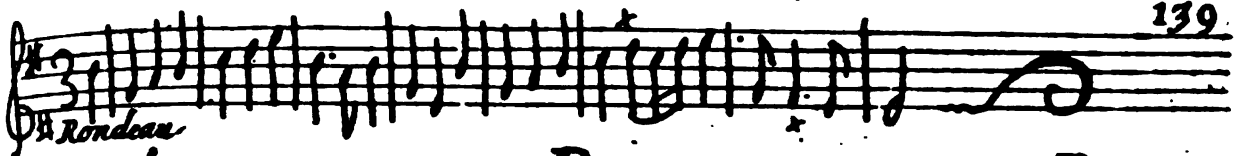
Two staves of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one flat and a 2/4 time signature, containing a bass line with eighth and sixteenth notes.

A large, complex musical diagram or score. It consists of several staves of musical notation arranged in a grid-like structure. The notation is highly stylized and appears to be a form of shorthand or a specific notation system. It includes various symbols, lines, and curves that represent musical elements. The diagram is enclosed in a rectangular border.

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Contre dance



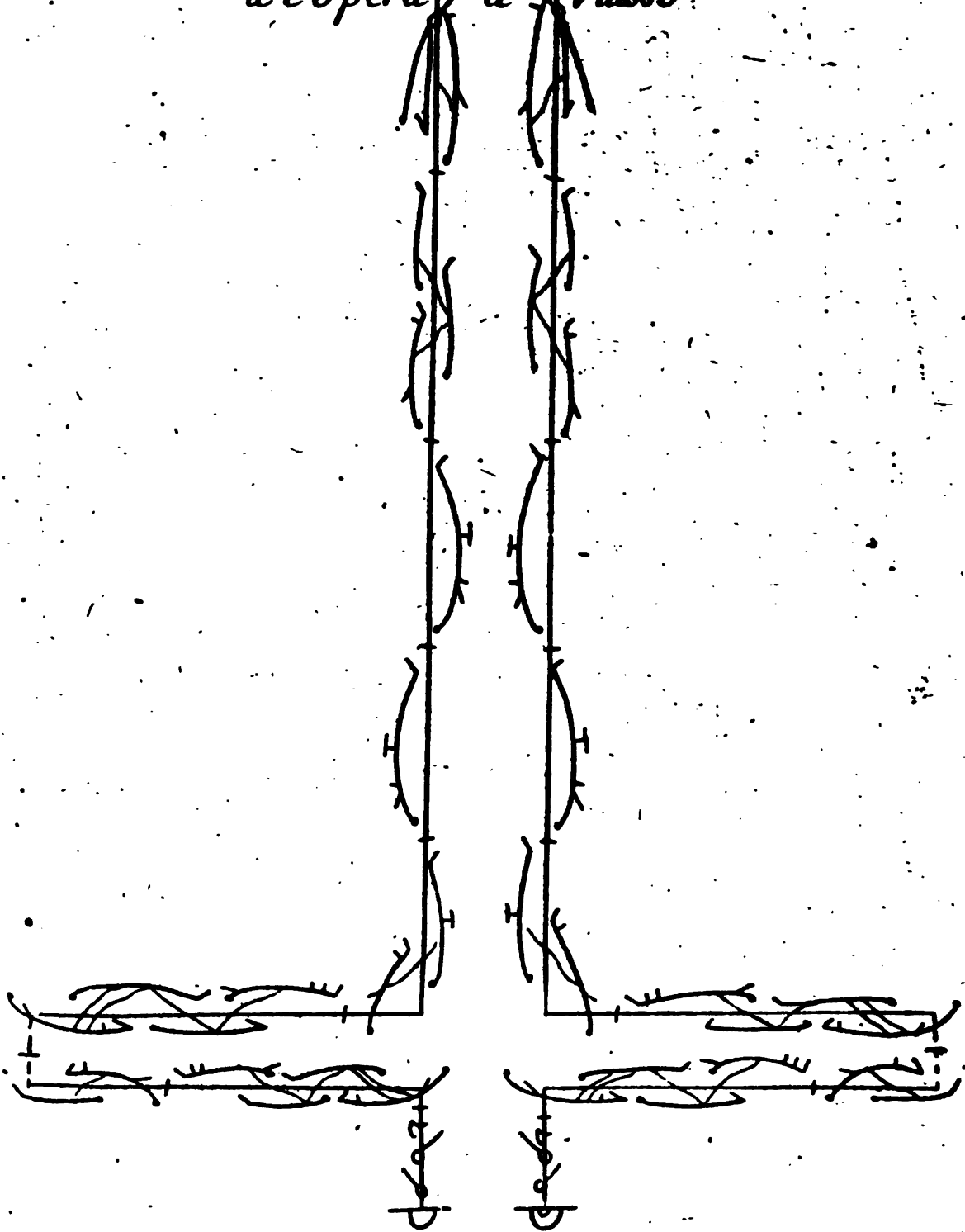


Rondeau

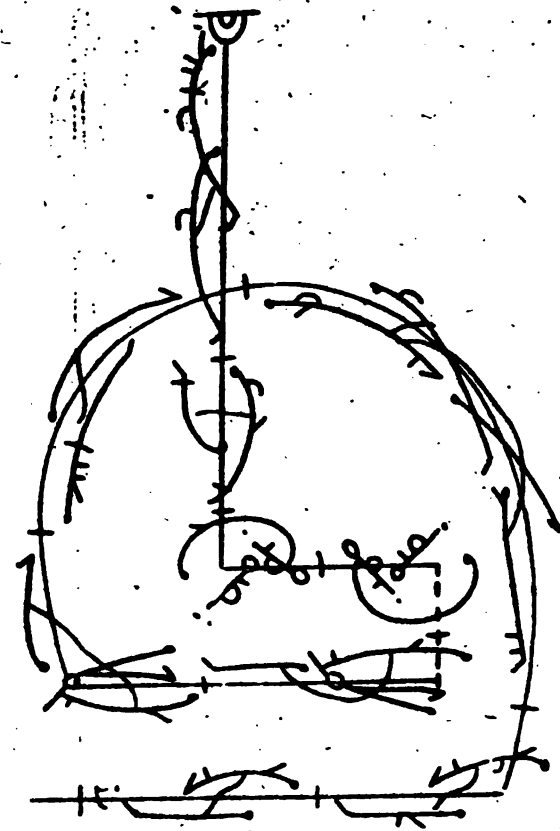
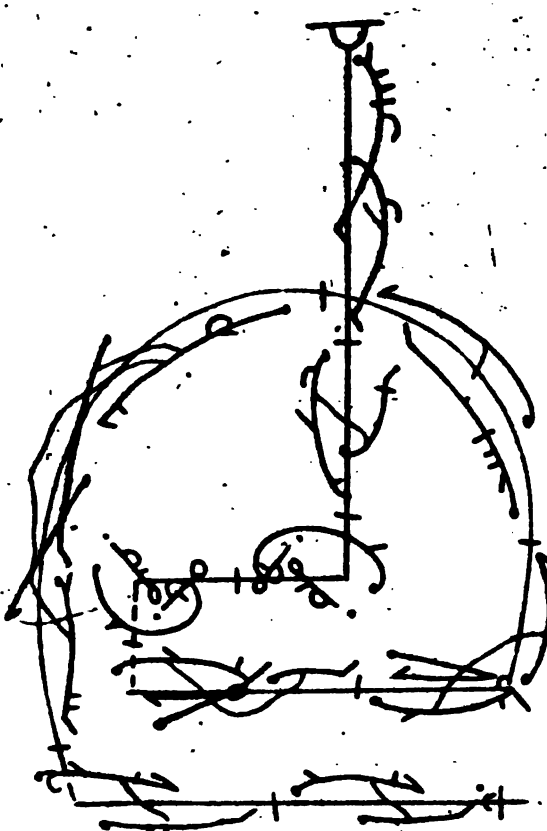
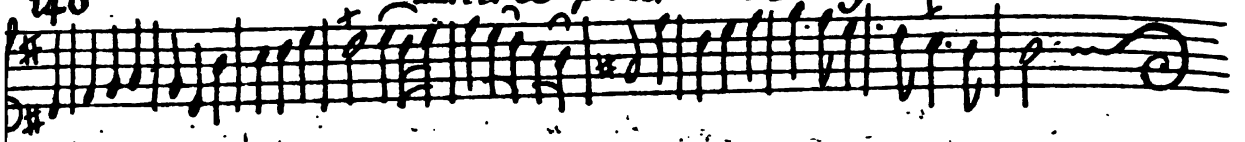
Entrée pour un Berger et une Berger

Dancée par M^r Dumoulin l'aîné et M^{lle} Danjeville

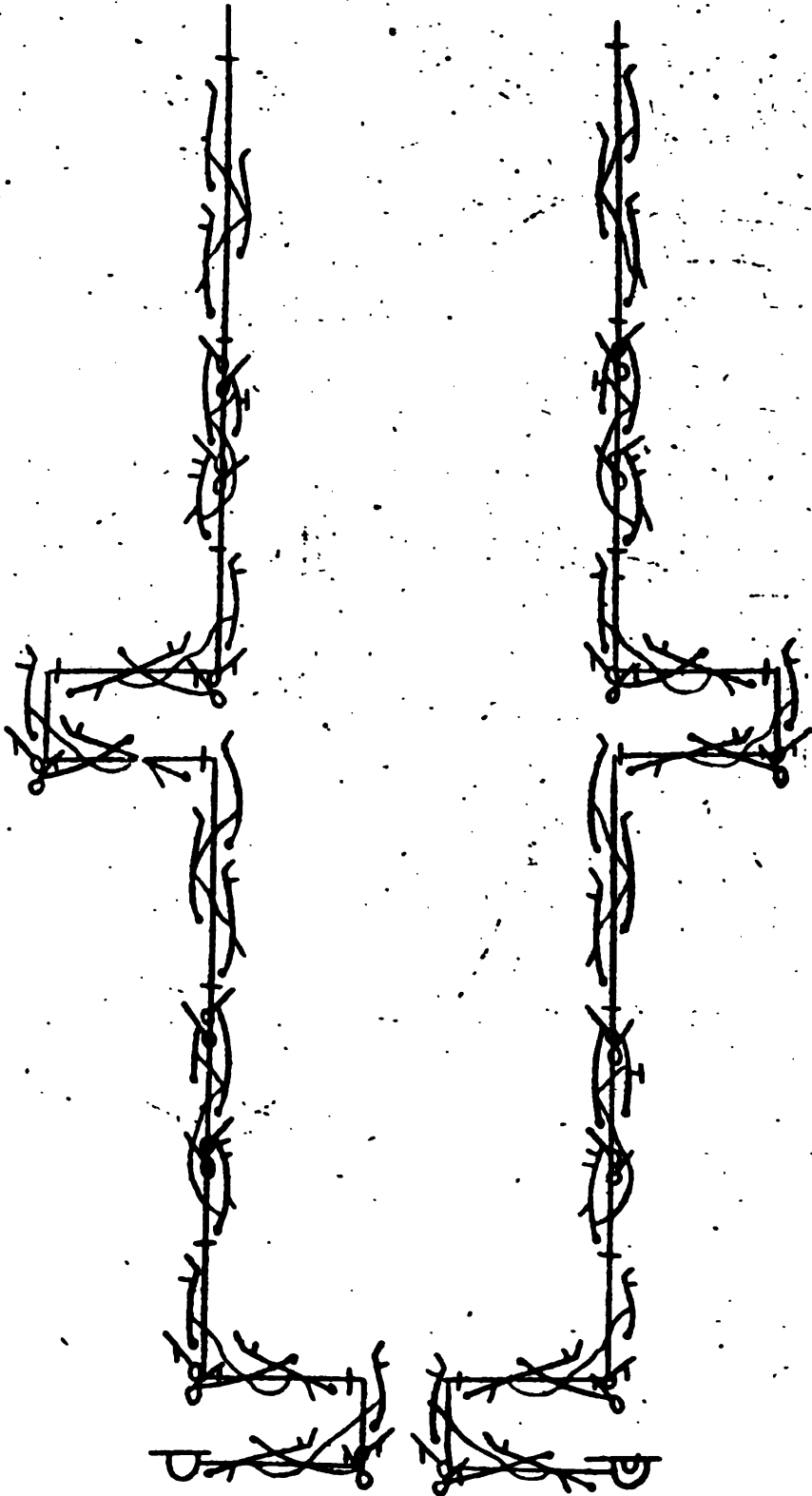
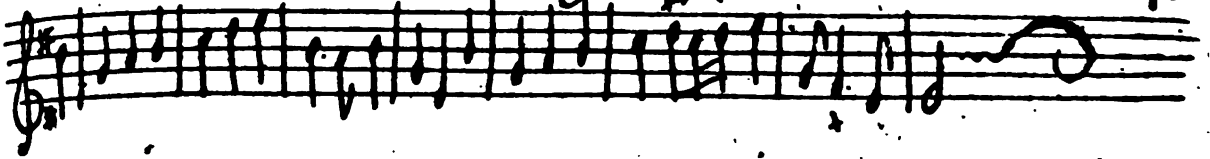
à l'Opera d'Ullisse



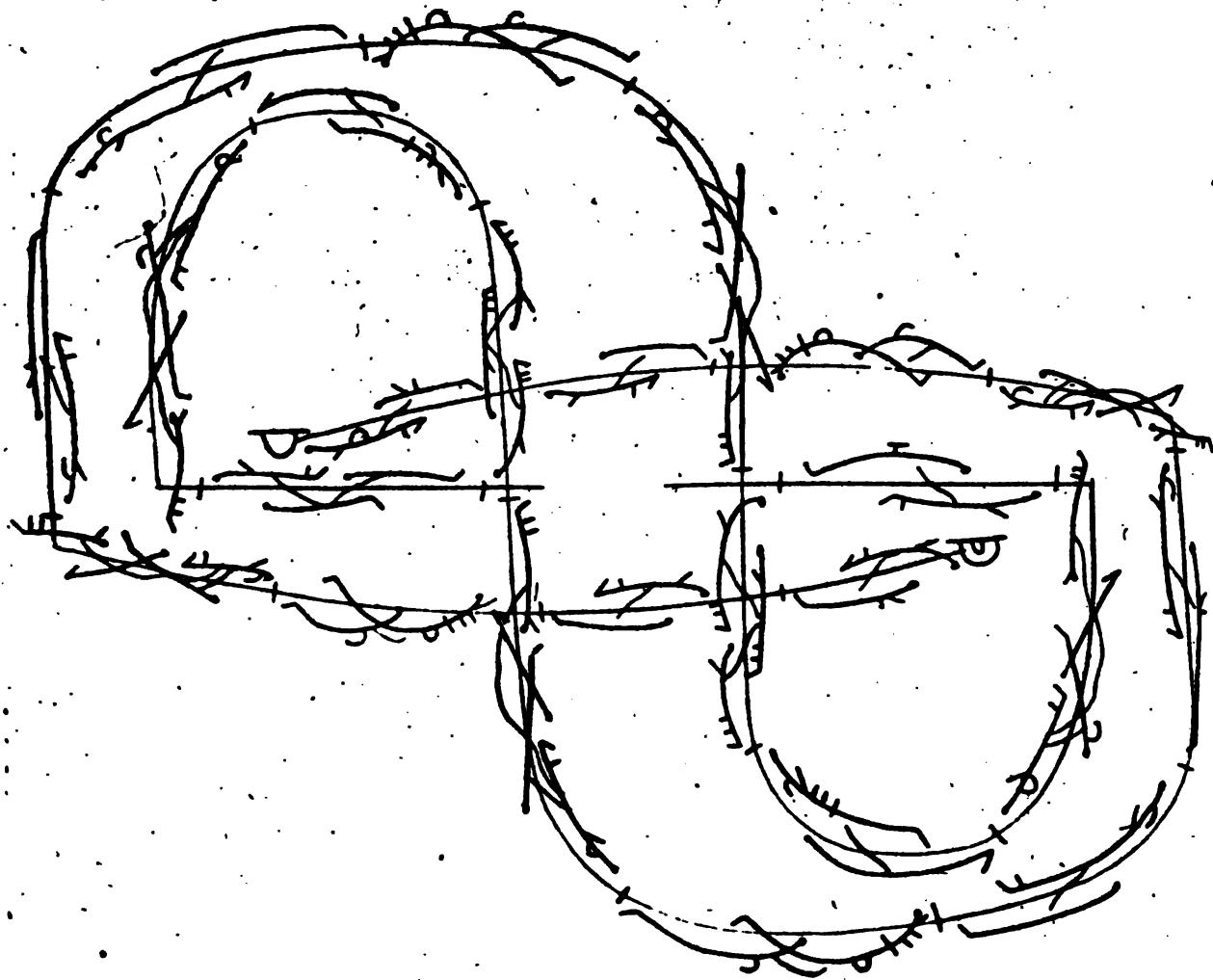
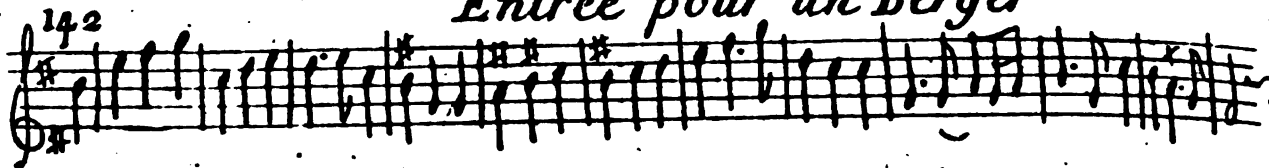
Entrée pour un Berger



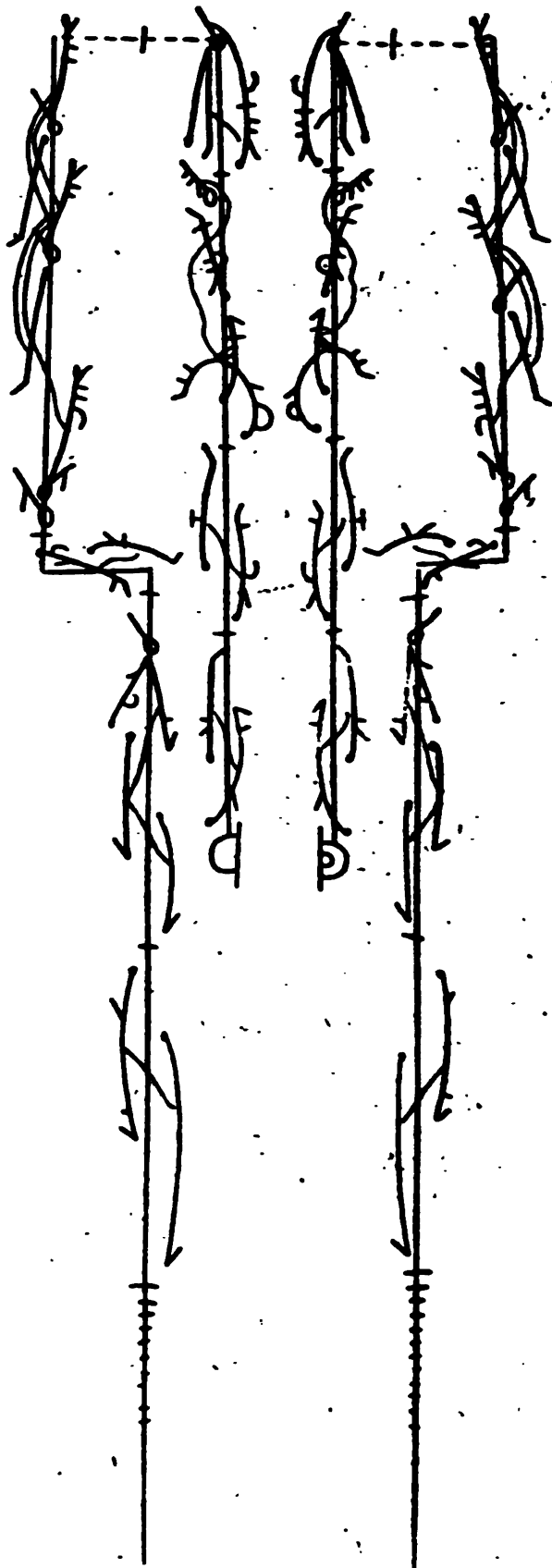
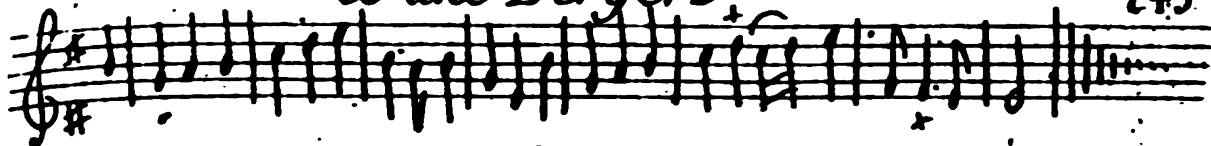
et une Bergere



Entrée pour un Berger

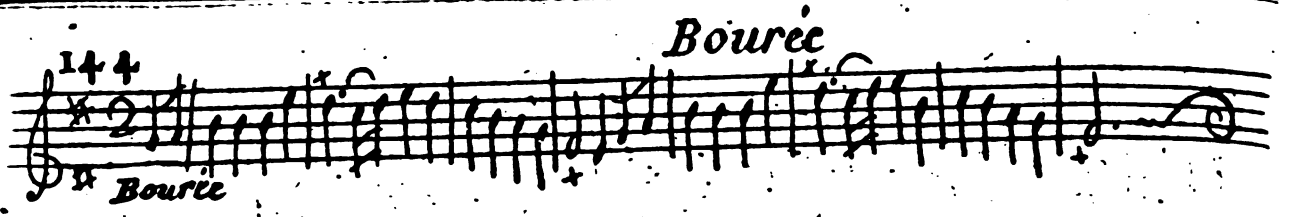


et une Bergere



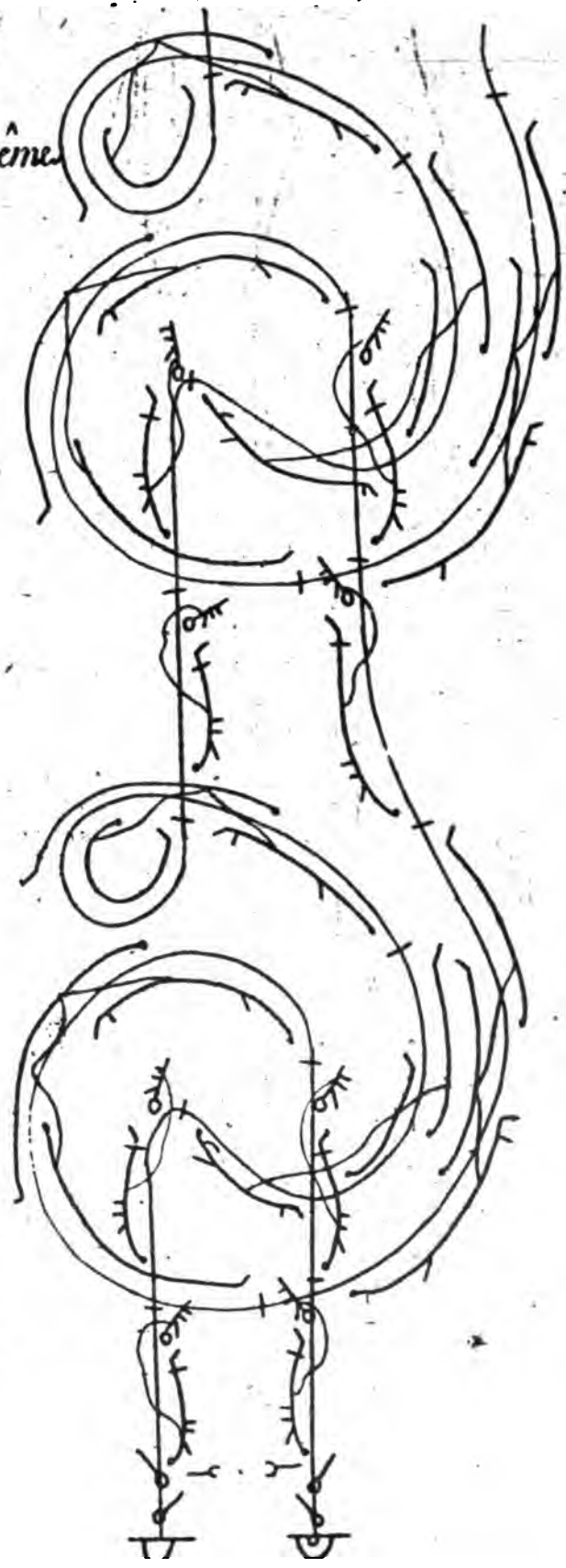
144

Bourée



Bourée

2^e Entrée
Dancée par les mêmes



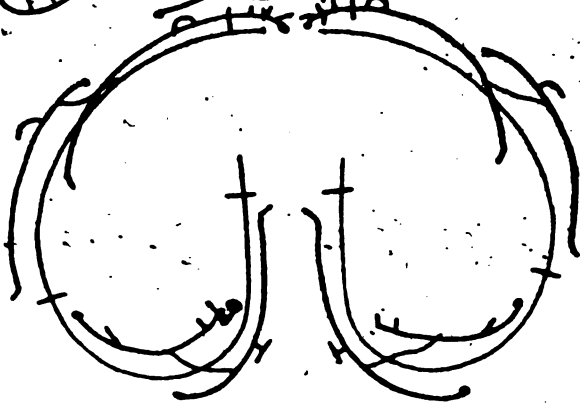
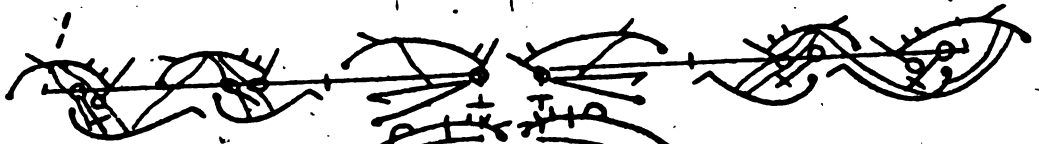
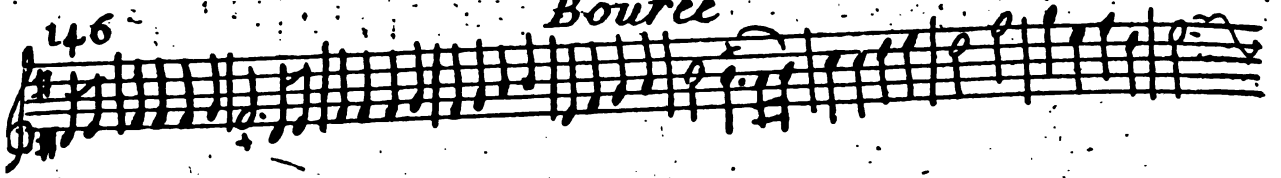
à deux

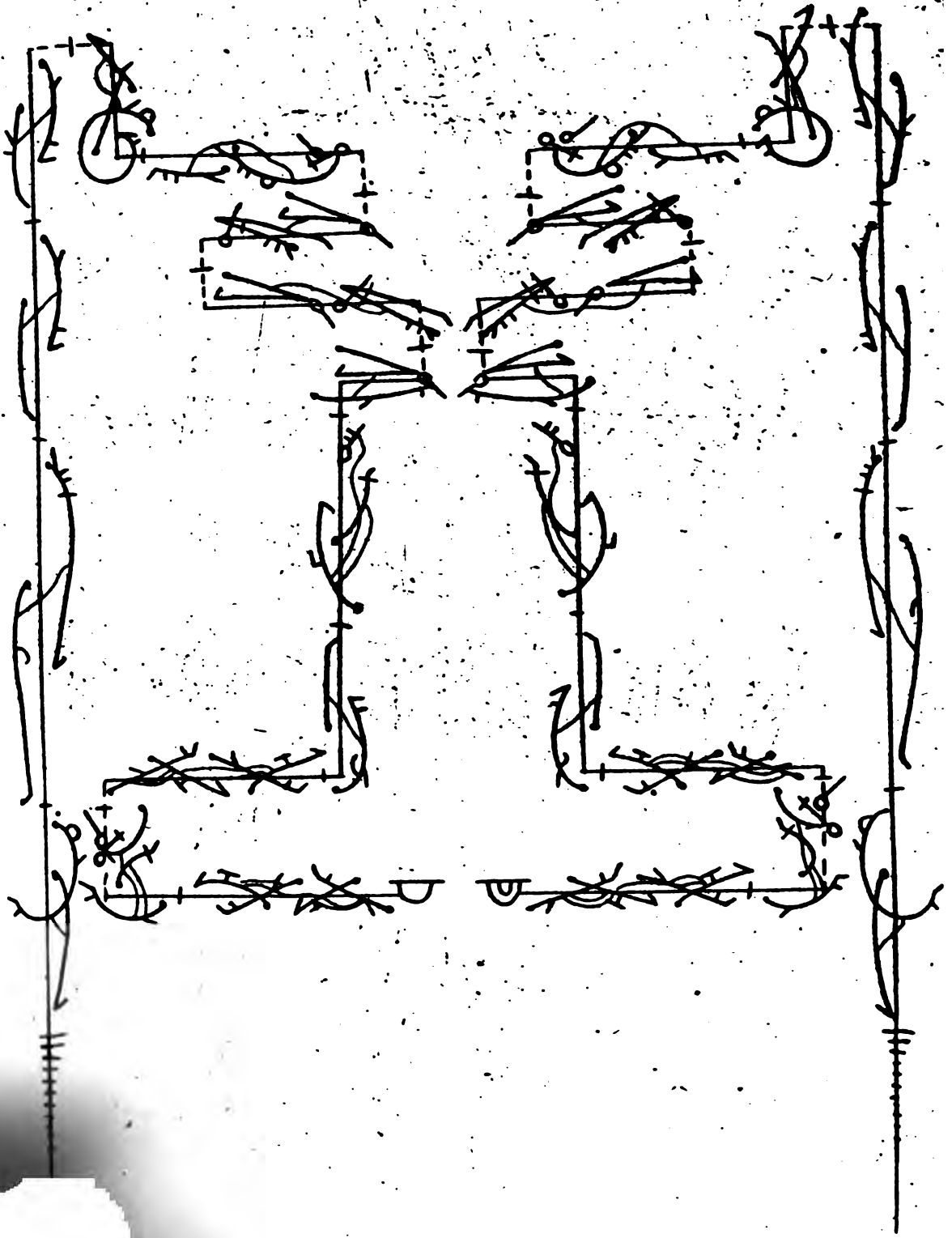
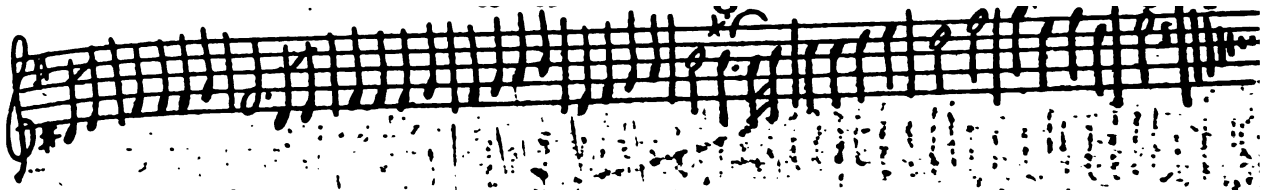
A musical staff with a treble clef on the top line and a bass clef on the bottom line. The key signature has one sharp (F#). The notation consists of a series of rhythmic patterns, possibly sixteenth or thirty-second notes, with some slurs and accents. The staff ends with a double bar line and a fermata.

Two staves of handwritten musical notation. The top staff features a complex, somewhat abstract notation with many slurs and overlapping lines. The bottom staff is more organized, showing notes with stems and beams. Below the bottom staff, there is a diagrammatic section consisting of two vertical lines with horizontal tick marks and arrows pointing downwards, possibly representing a fingering or bowing technique.

146

Bourée

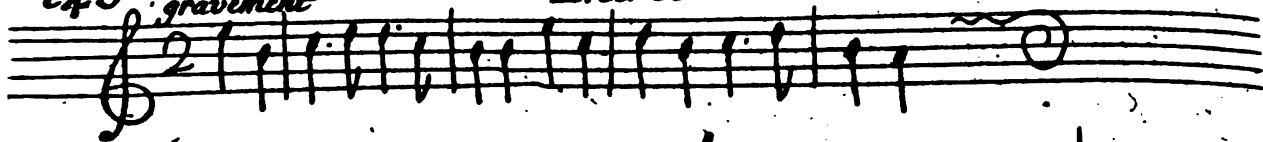




248

gravement

Entrée



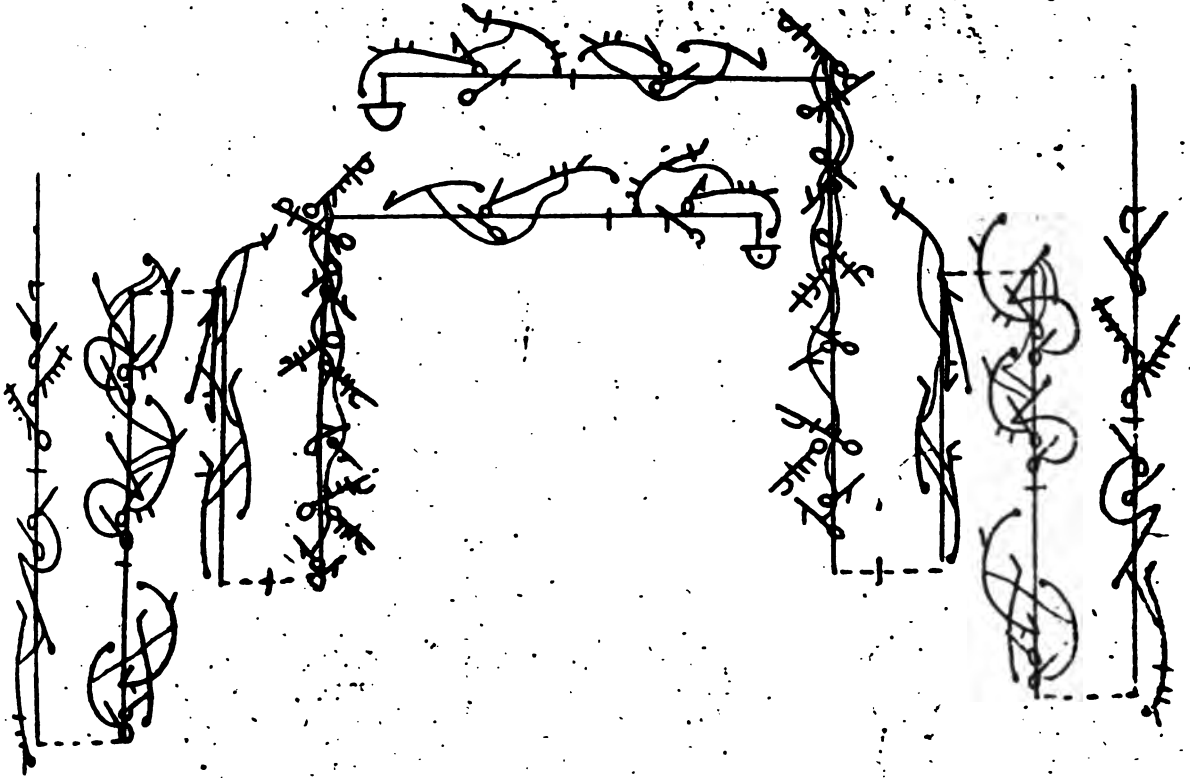
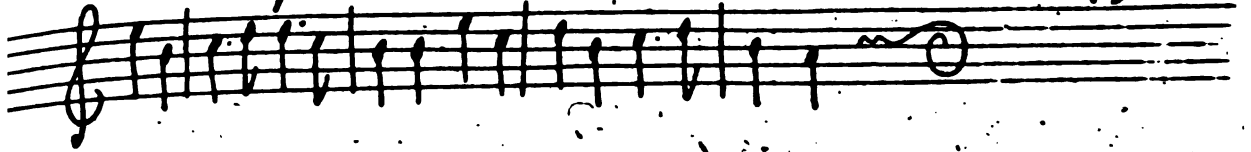
Entrée pour deux hommes

Dancée par M.^r l'Evêque
et M.^r Danjeville l'aîné...
à l'opéra de Cadmus.

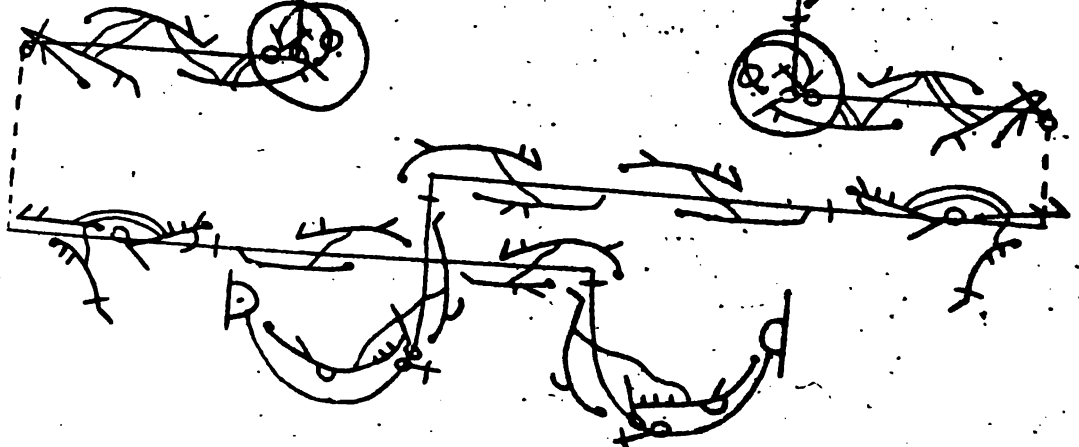
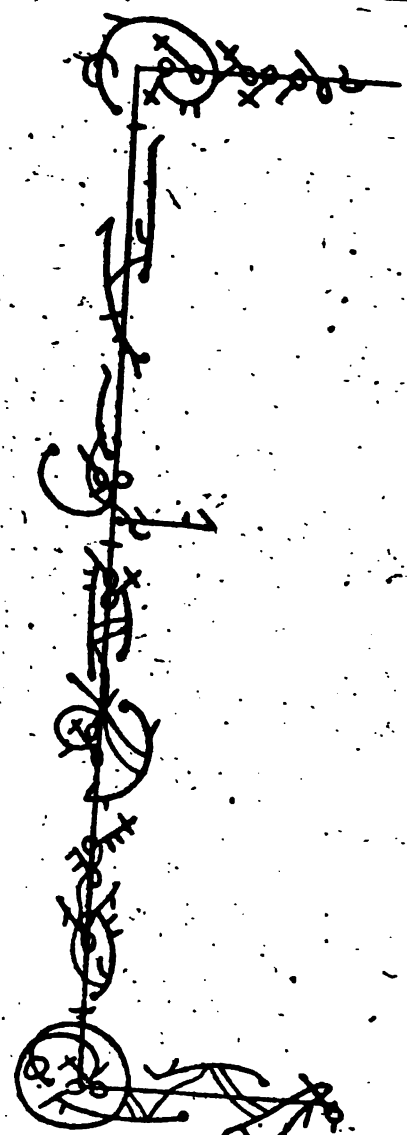
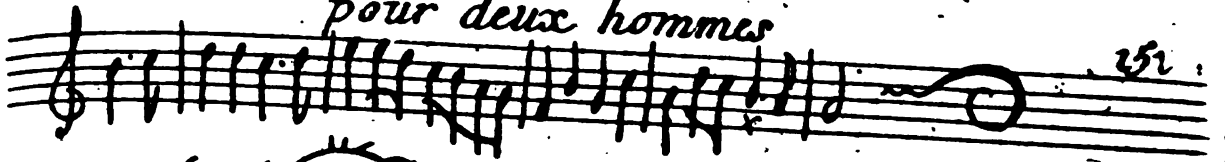


pour deux hommes

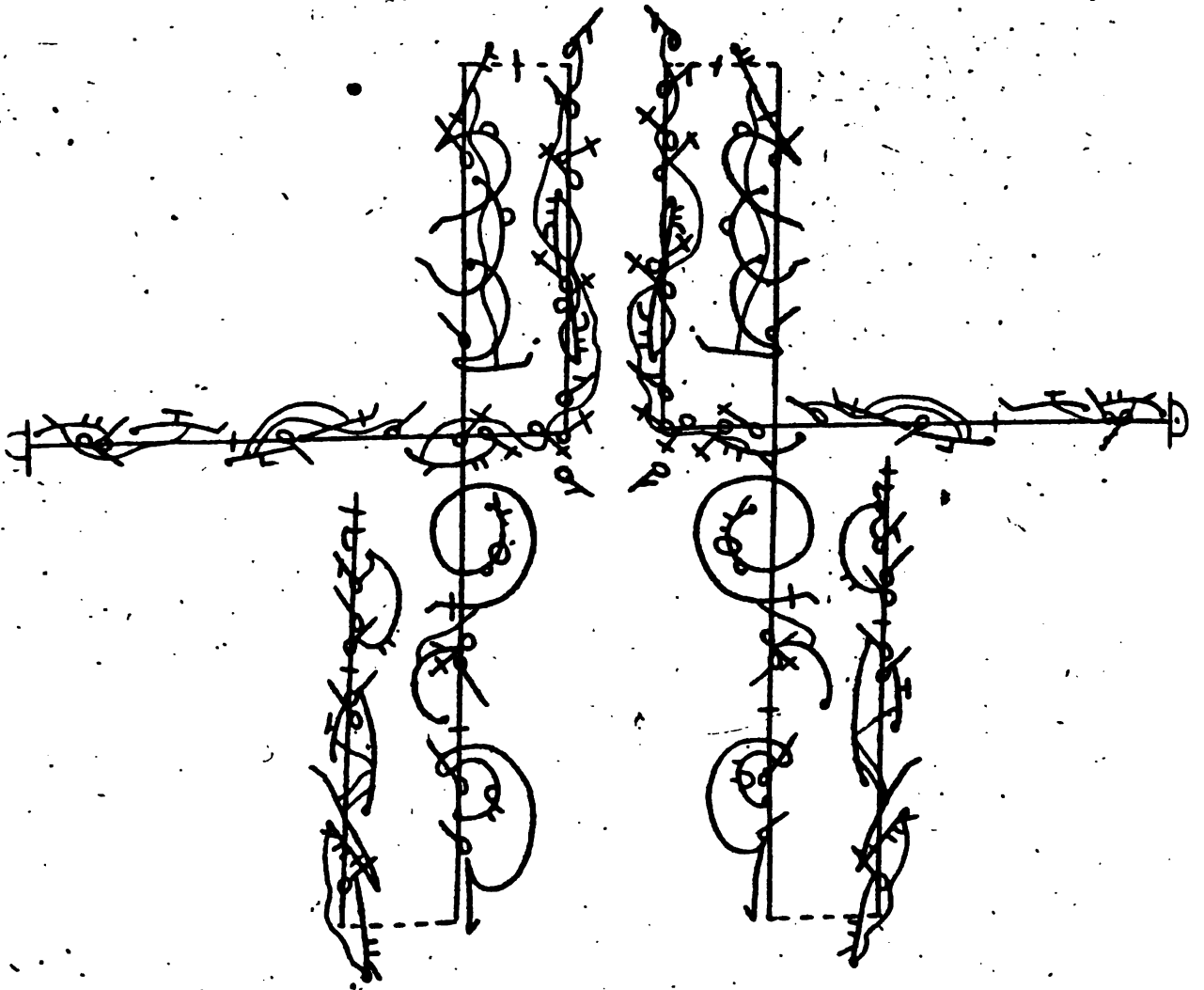
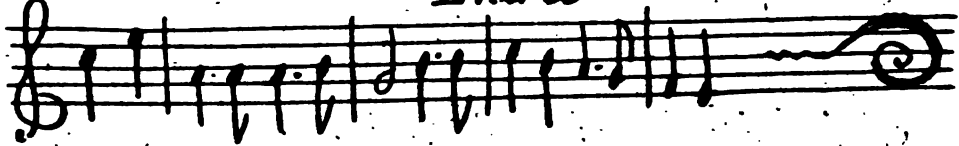
149



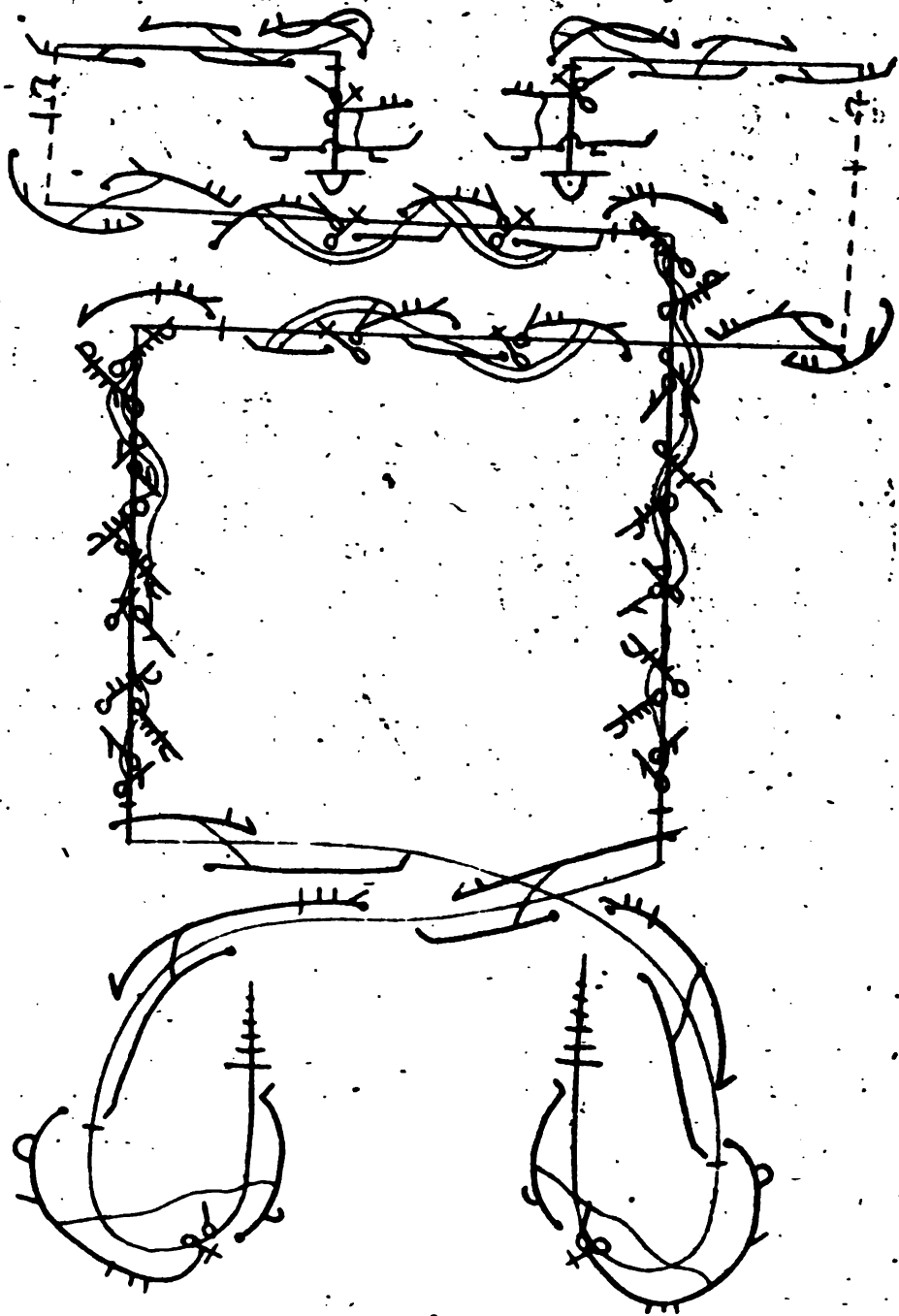
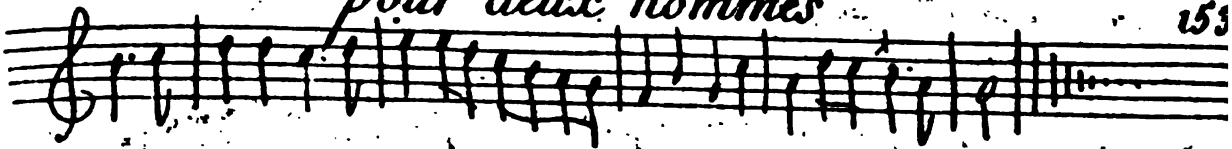
pour deux hommes



Entrée

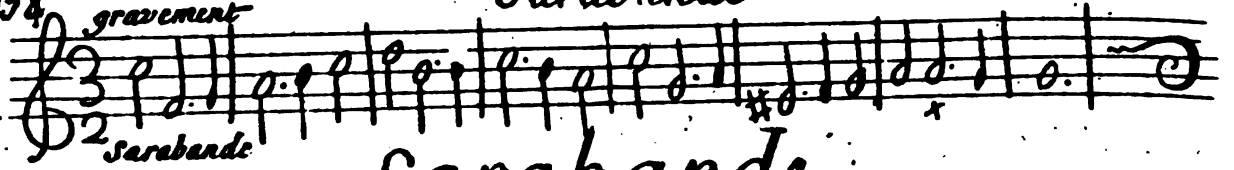


pour deux hommes



154 *gravement*

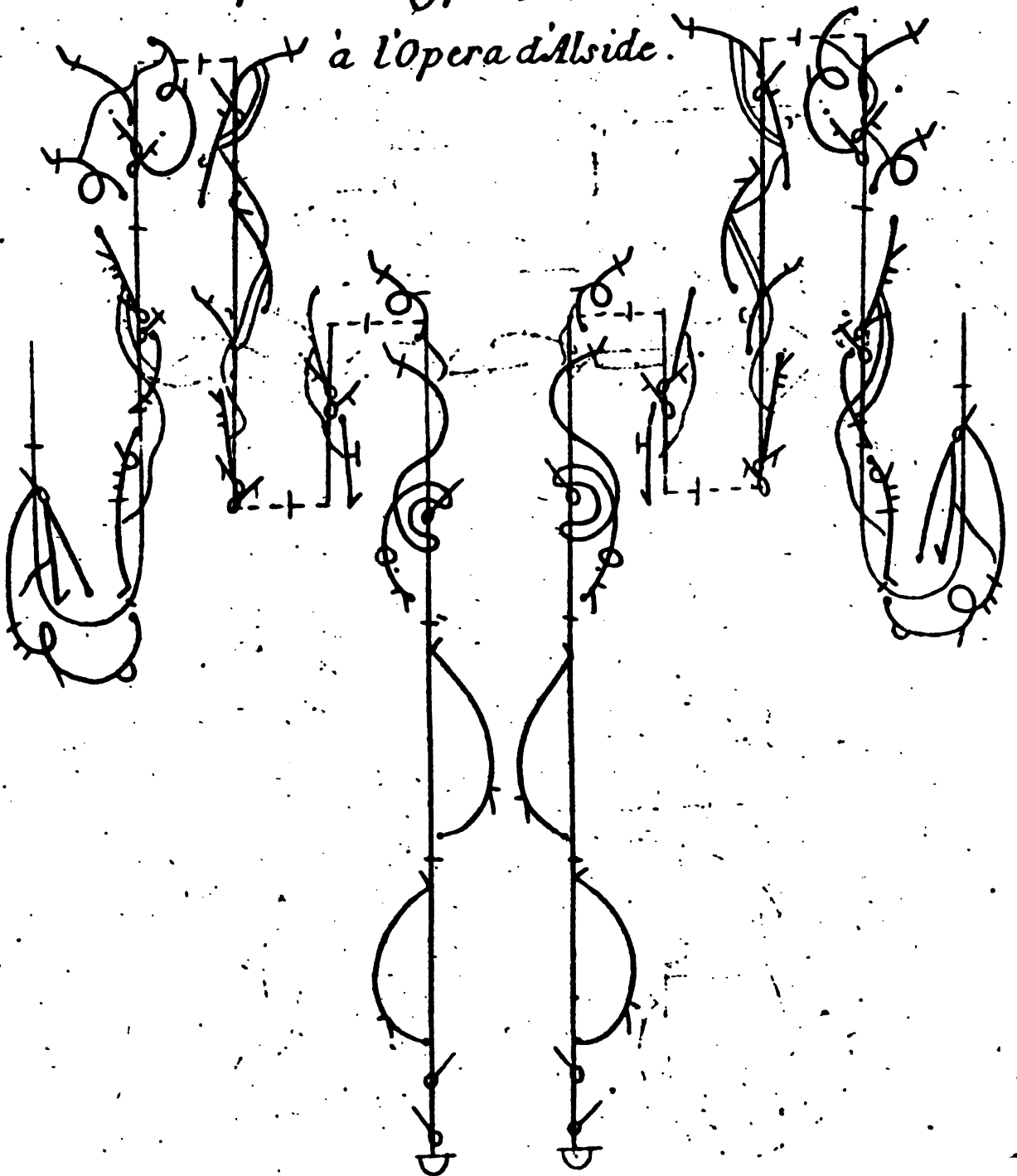
Sarabande



Sarabande pour deux hommes

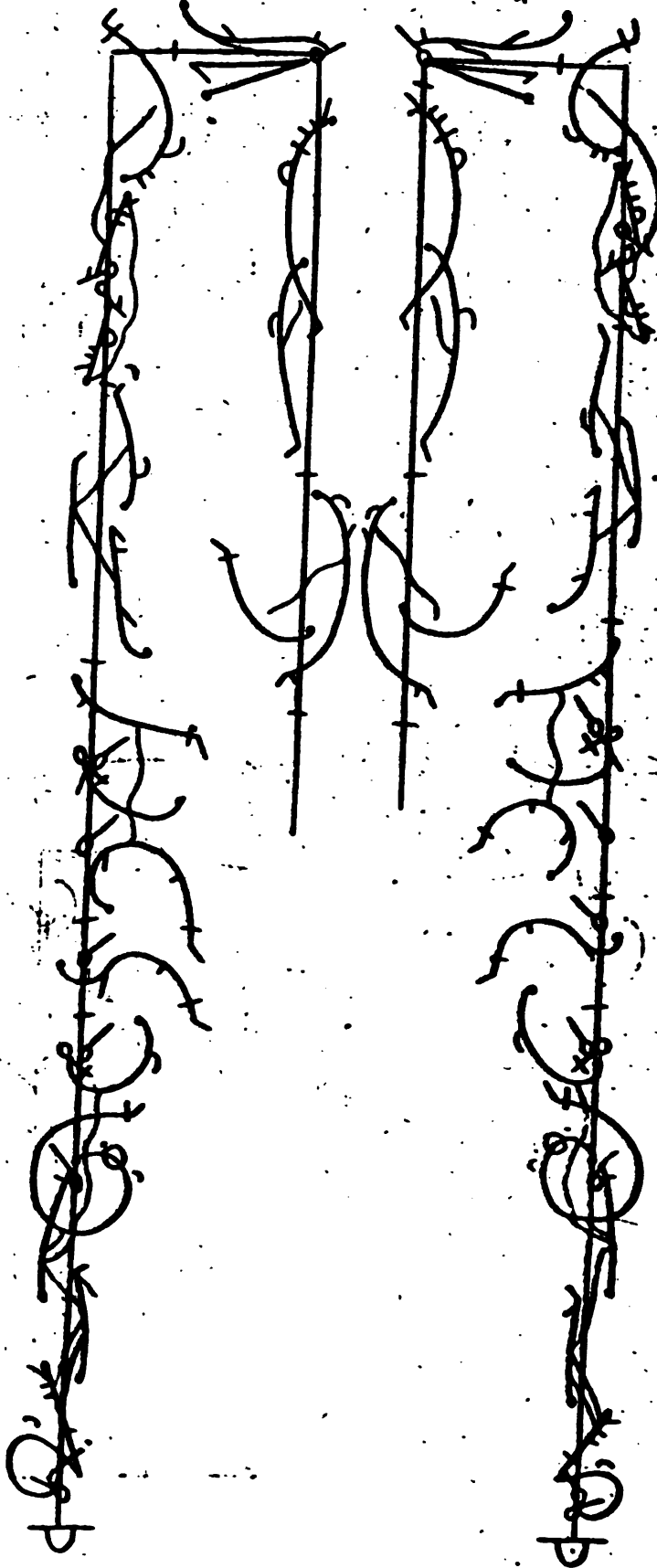
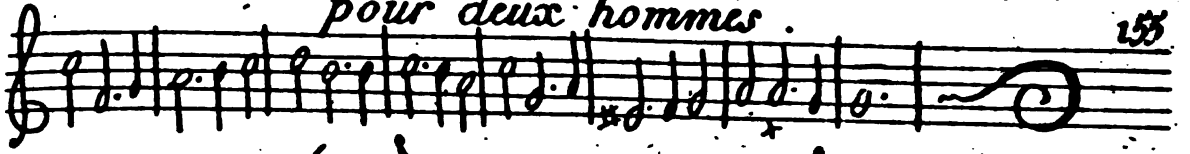
Dancée par M.^r Piffetot et M.^r Charrier

à l'Opera d'Alside.



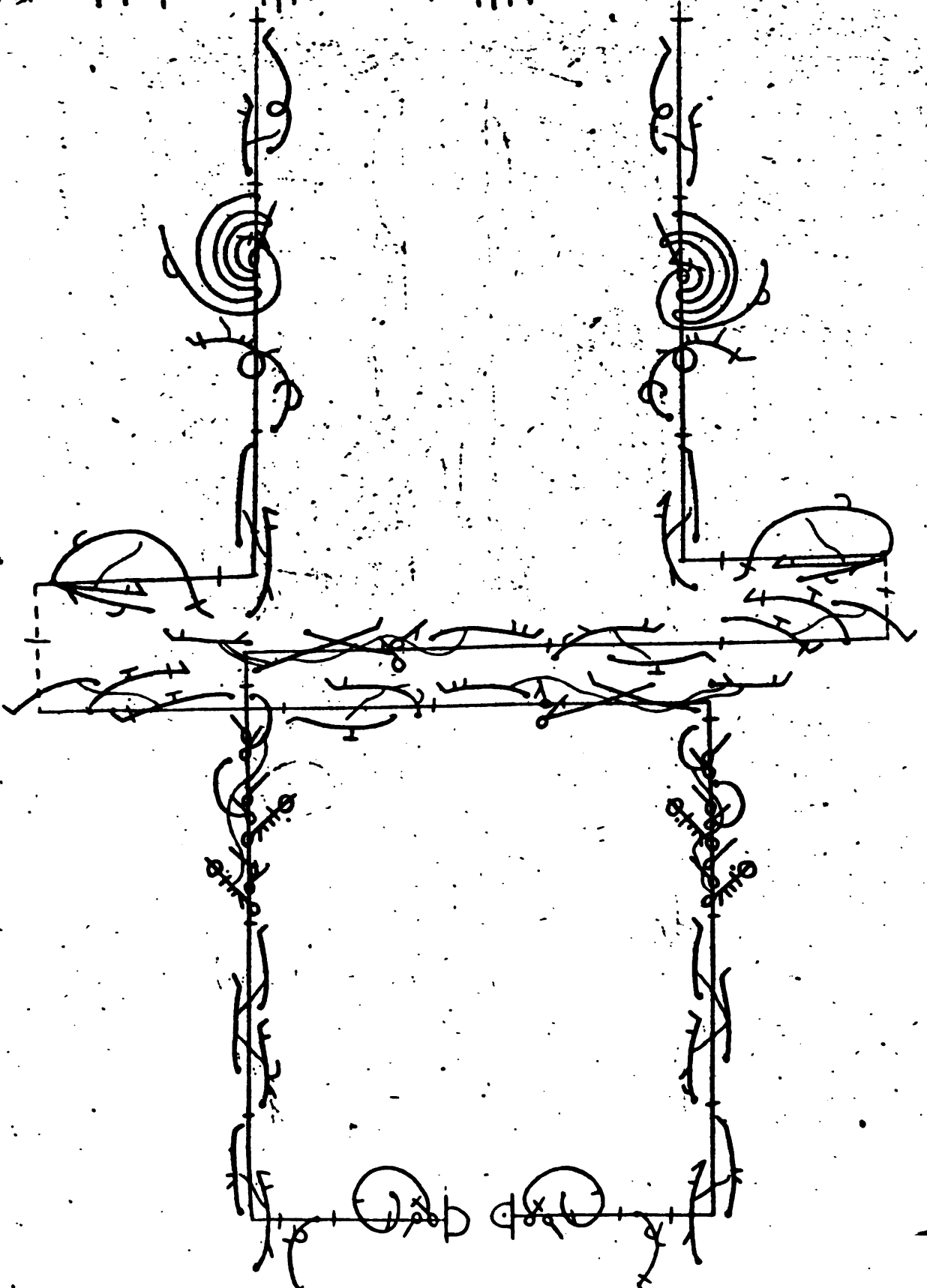
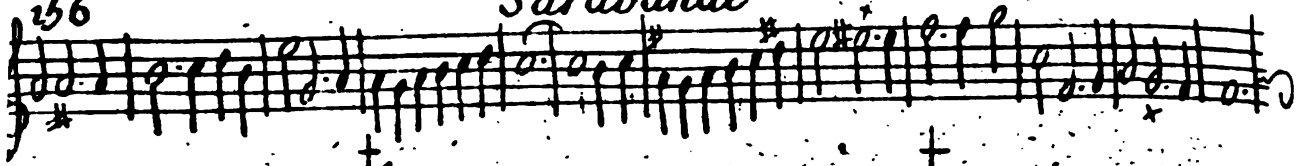
pour deux hommes.

153



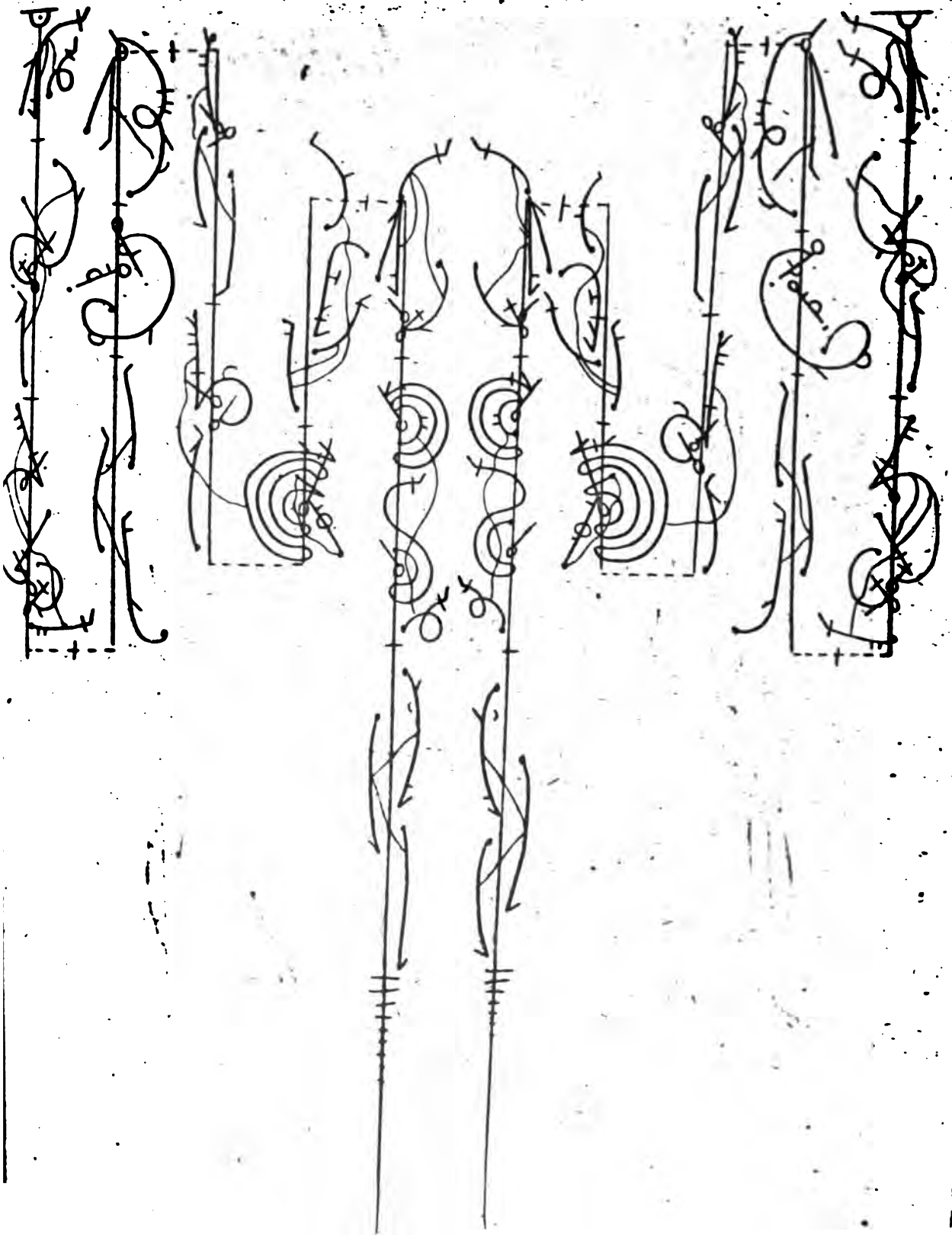
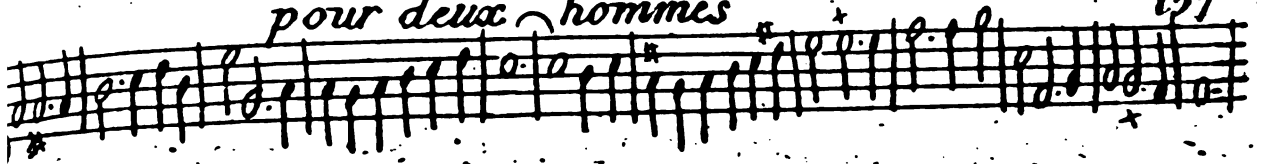
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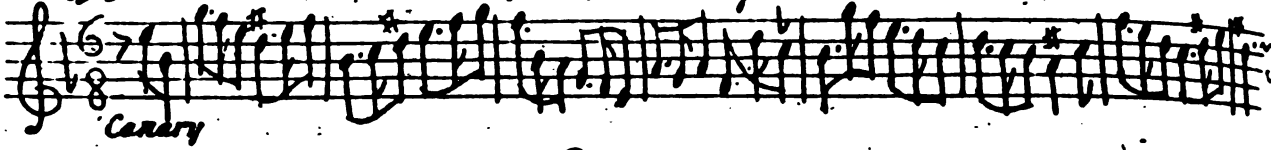
Sarabande



pour deux hommes

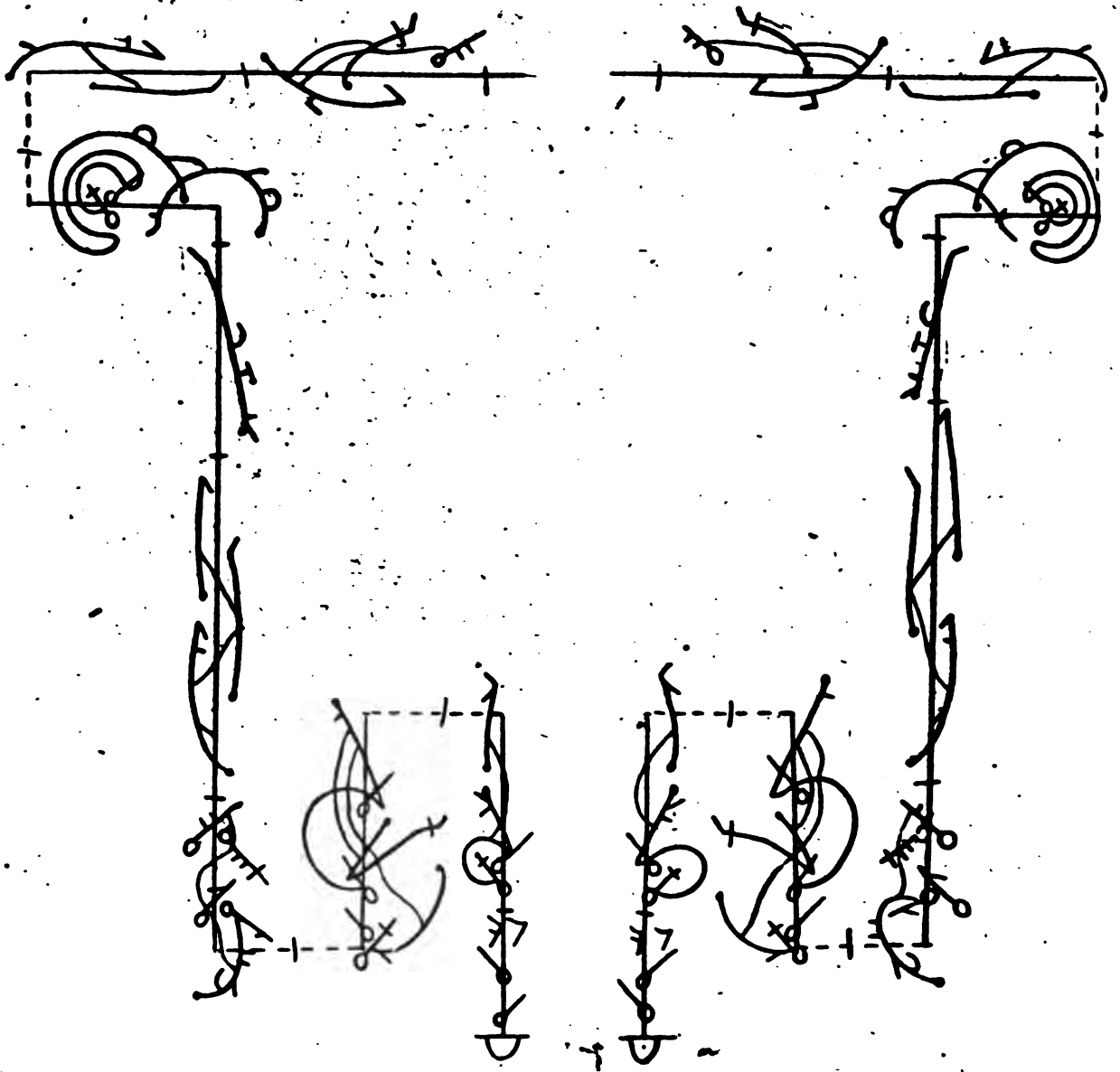
157



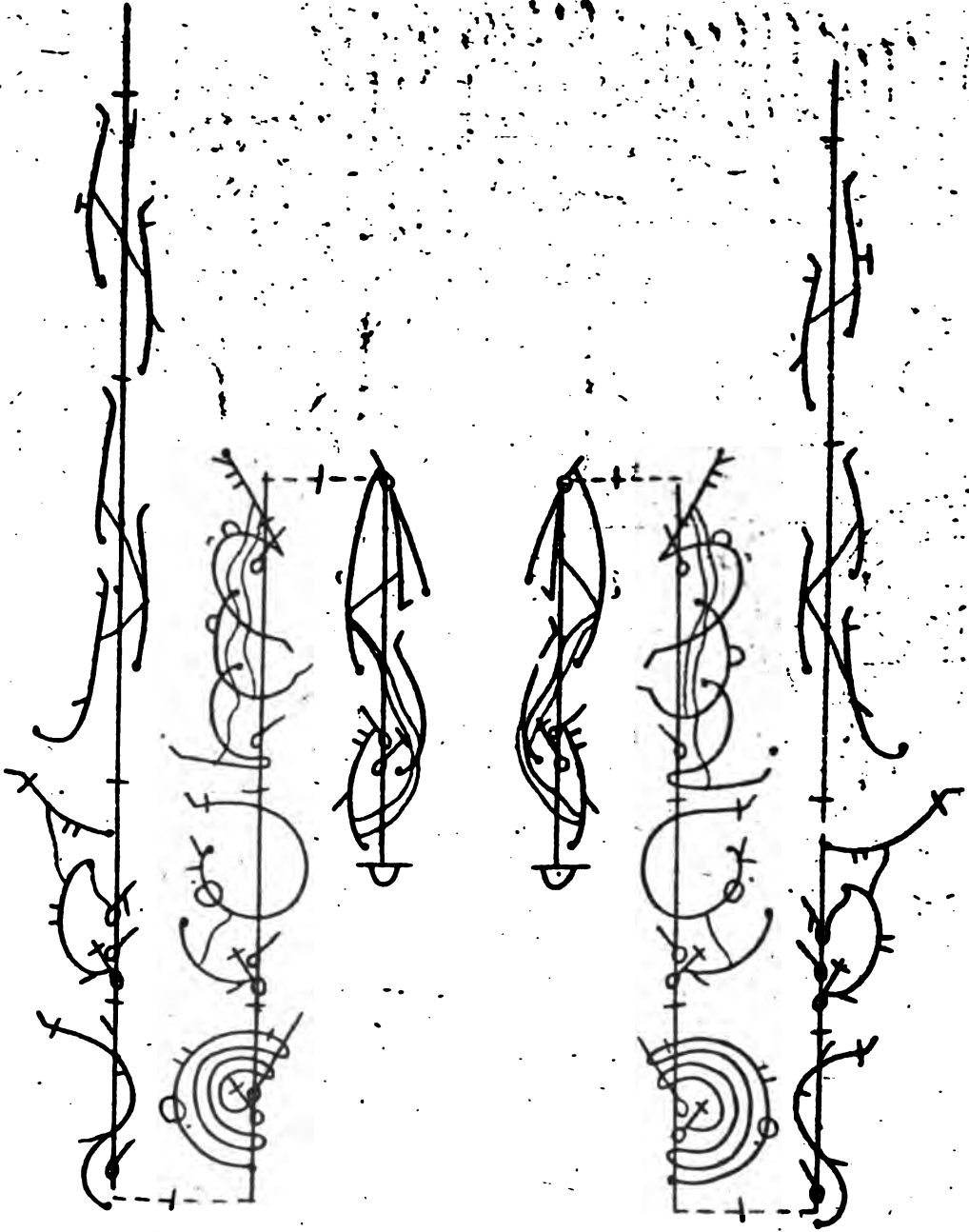
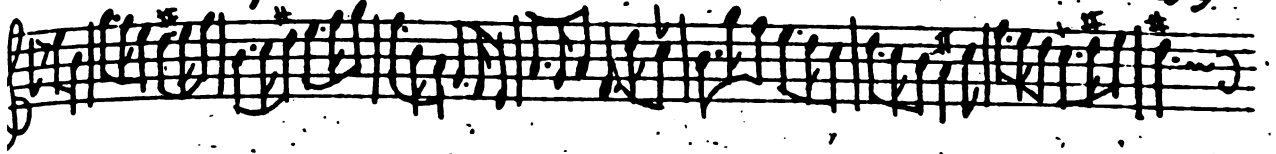


Canary pour deux hommes

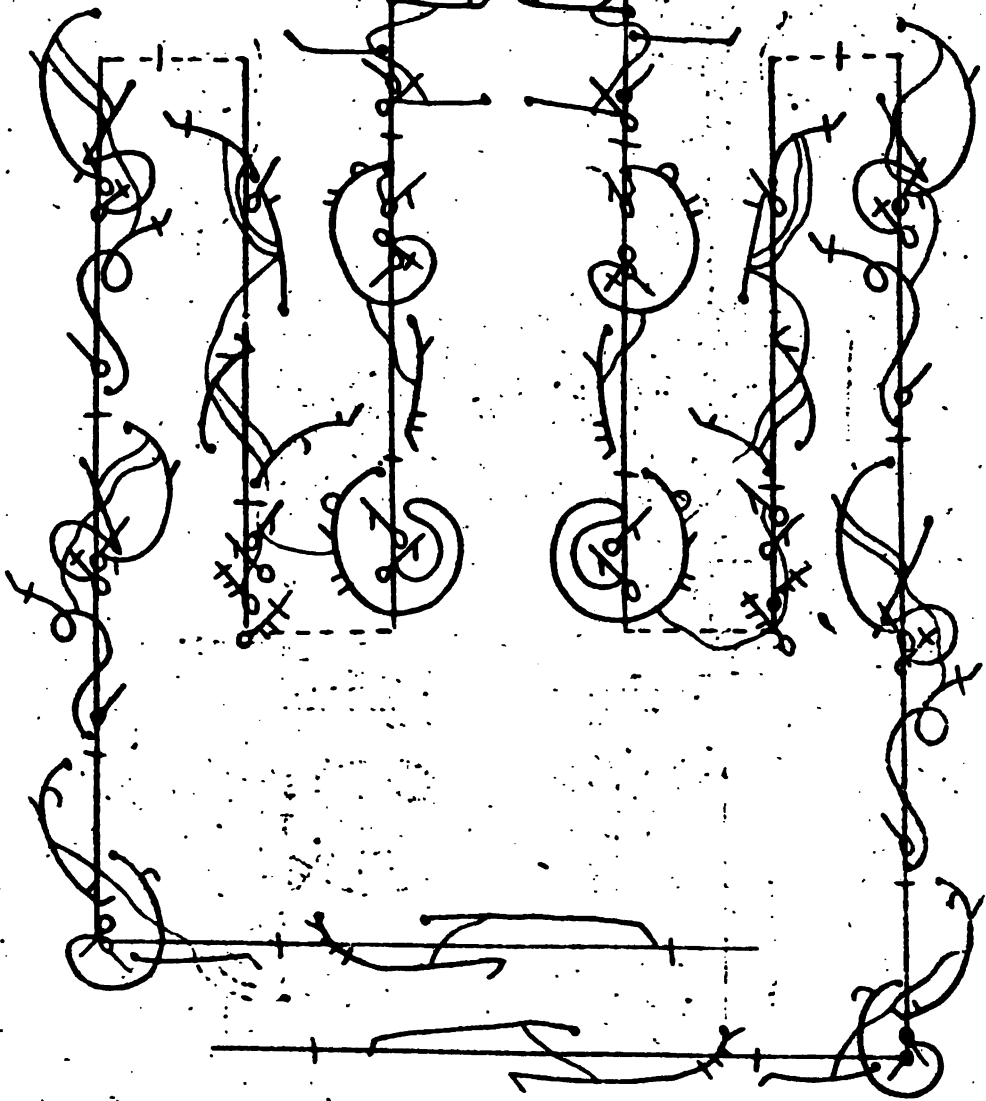
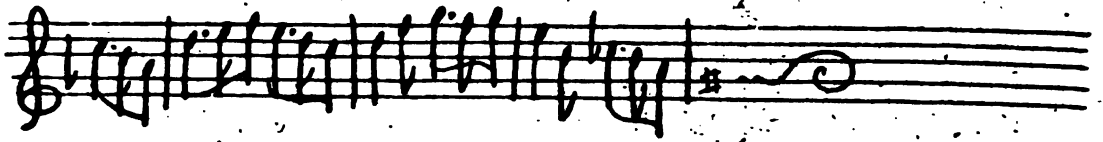
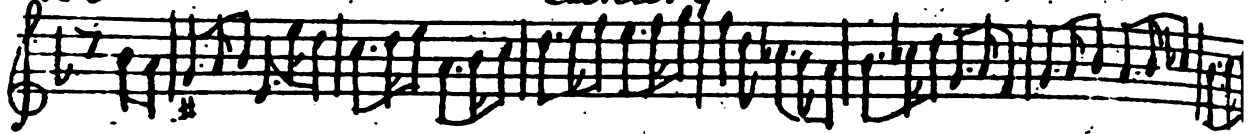
Dancie par M.^r Piffetot et M.^r Chevrier.
à l'Opera de Didon.



pour deux hommes

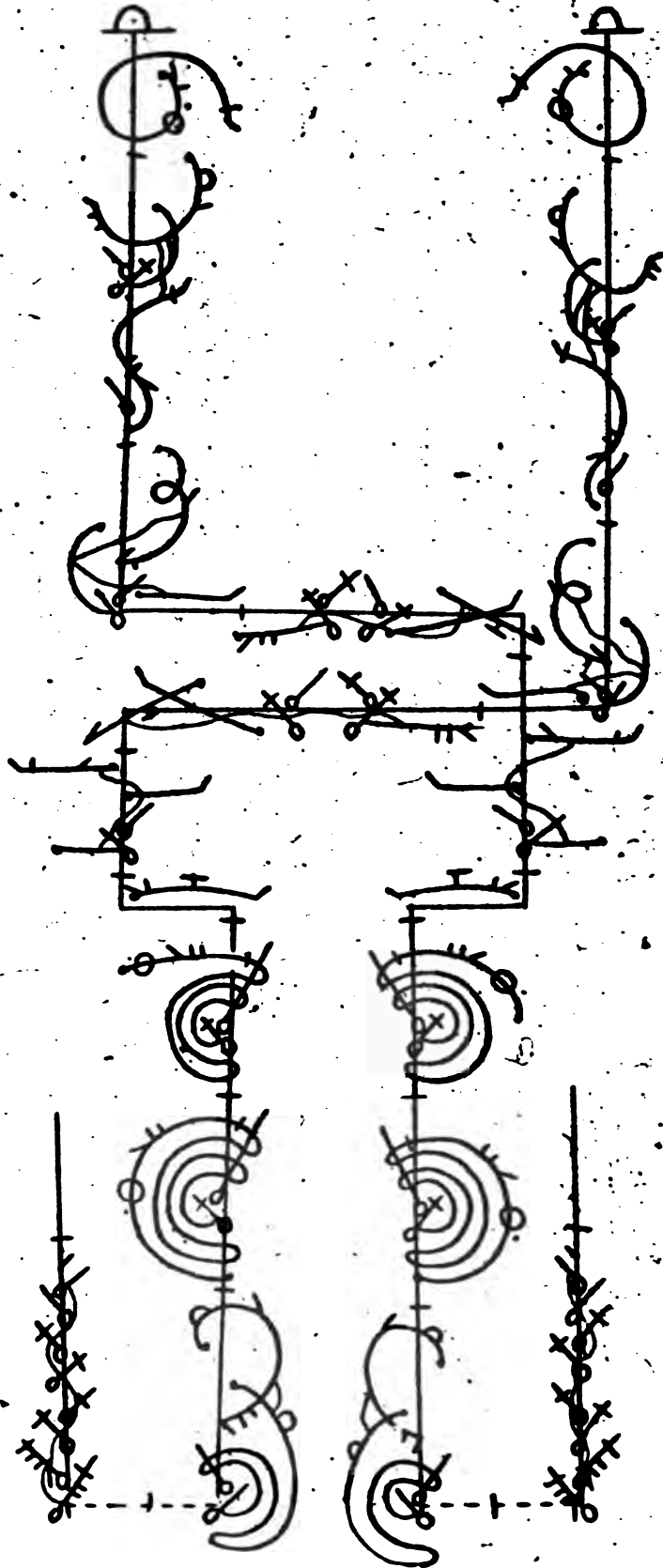
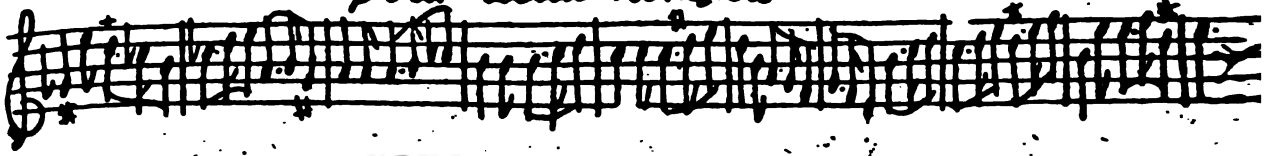


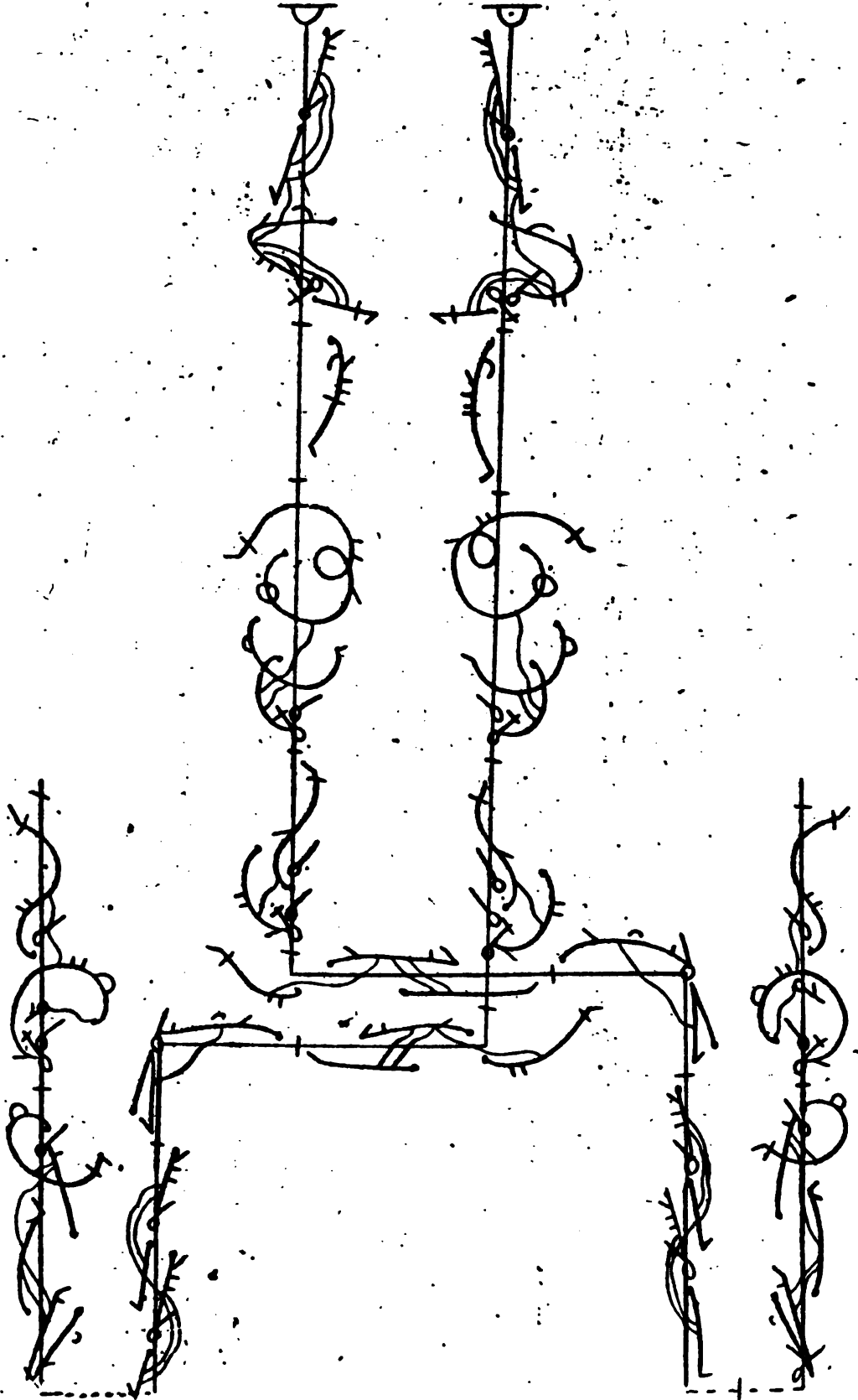
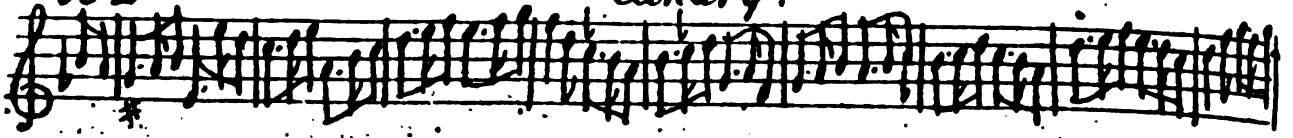
Canary



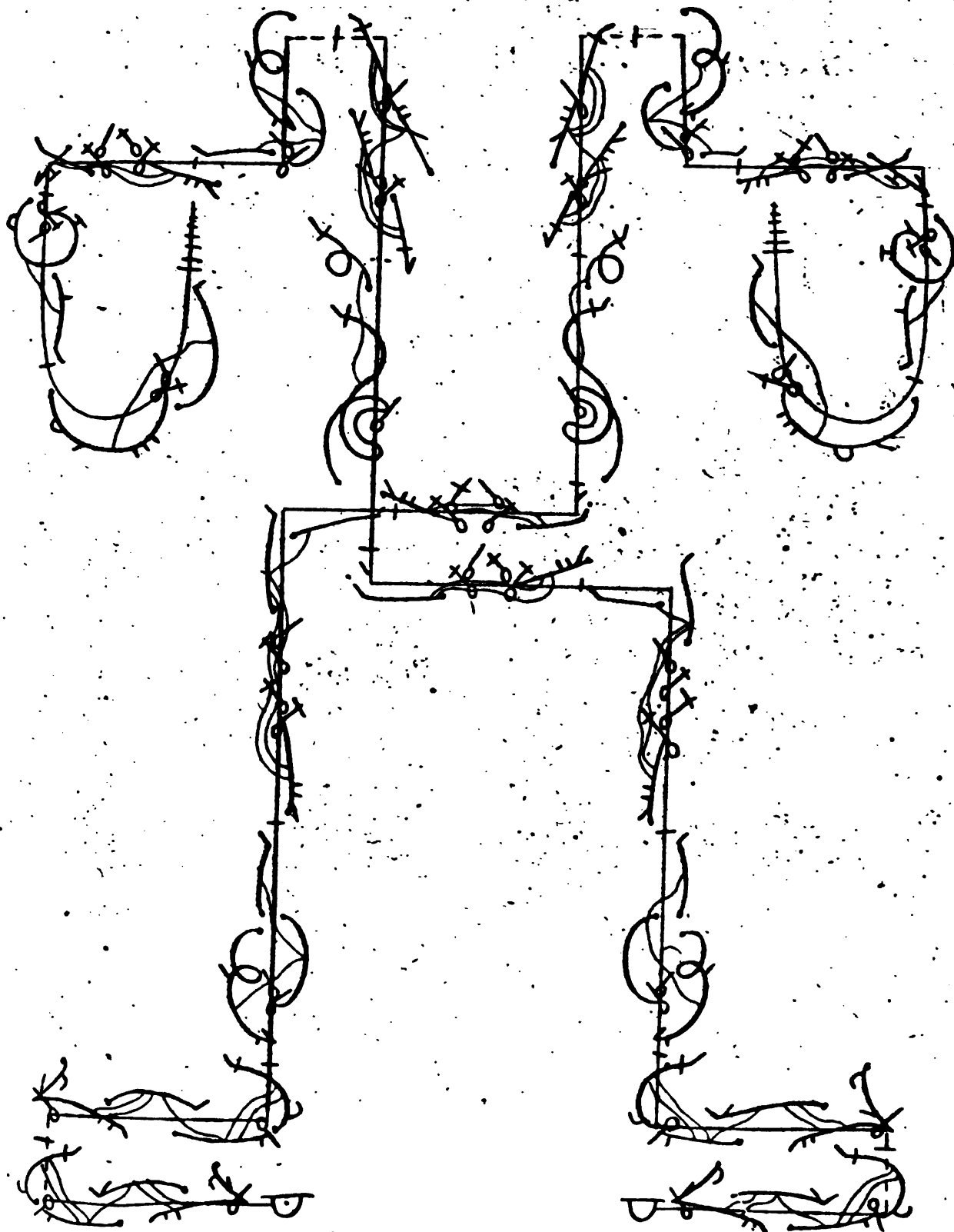
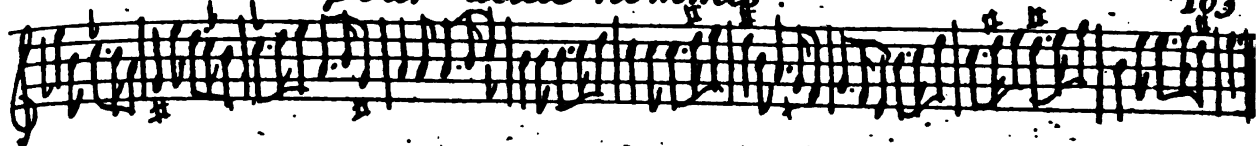
pour deux hommes

162





pour deux hommes



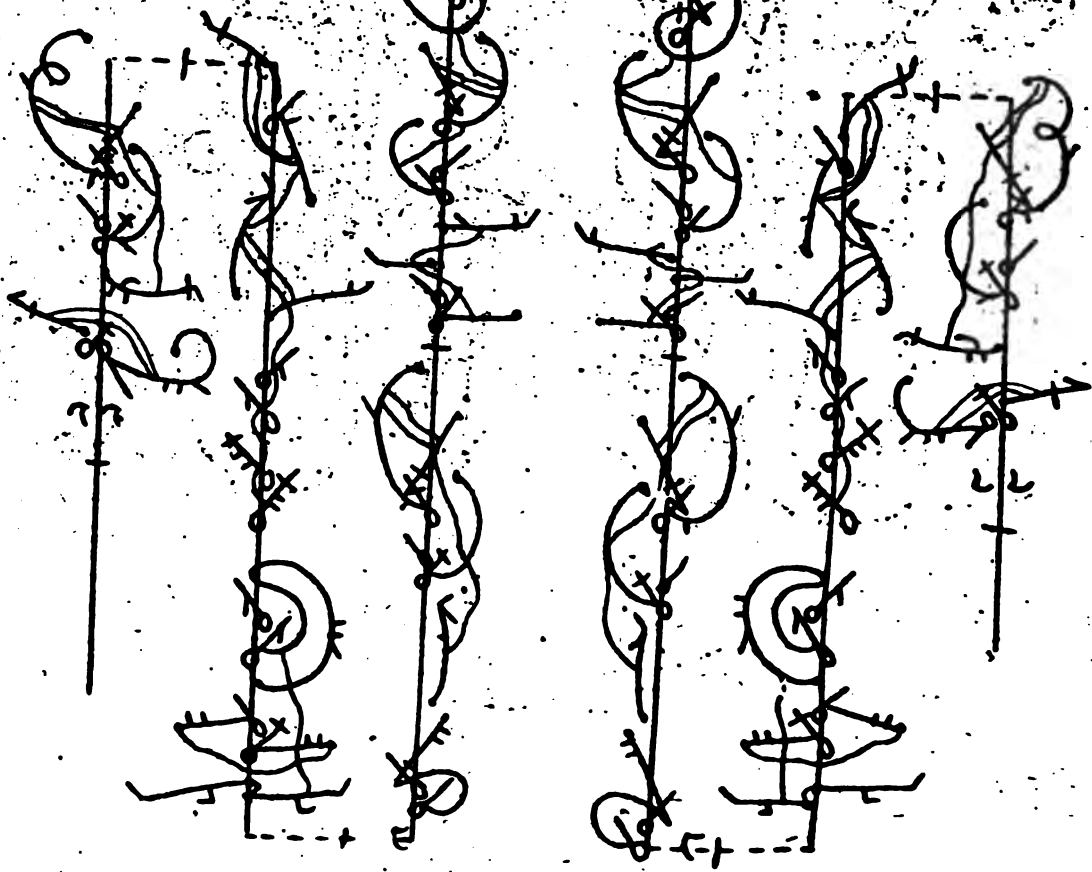
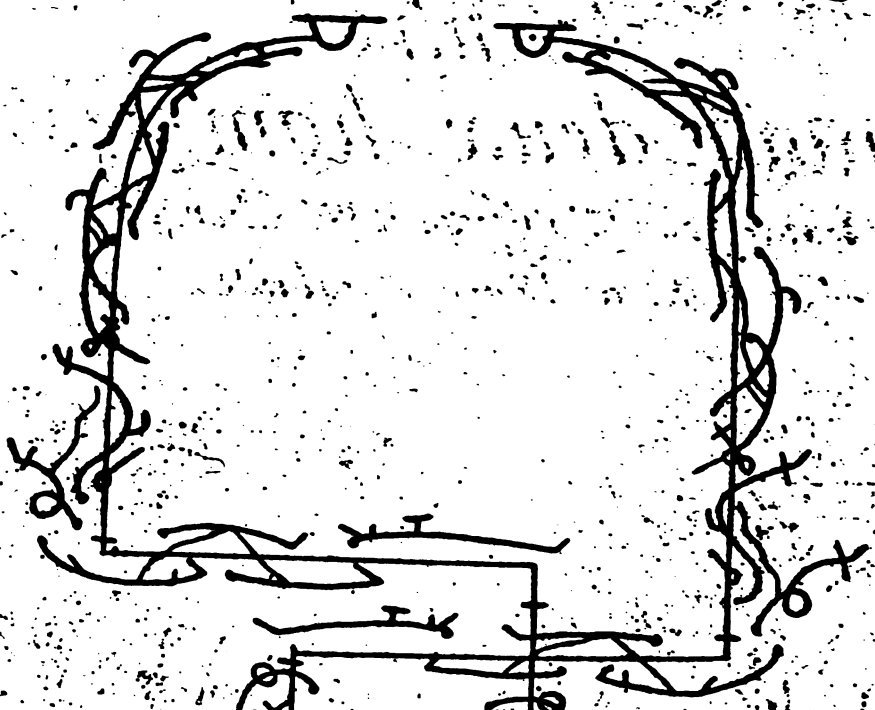
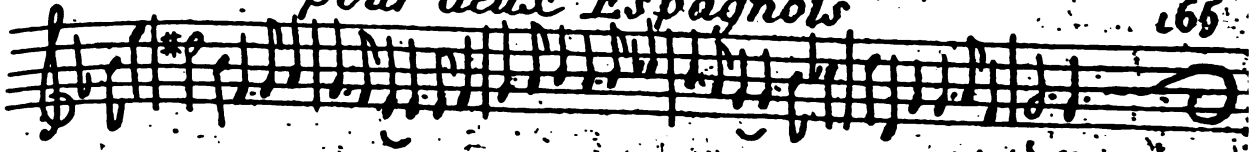
164 *grave*
Entrée
Entrée Espagnole

Entrée

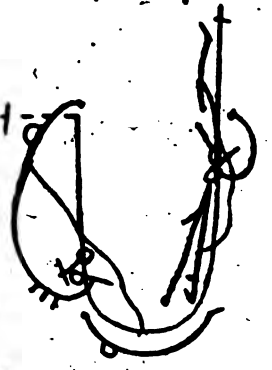
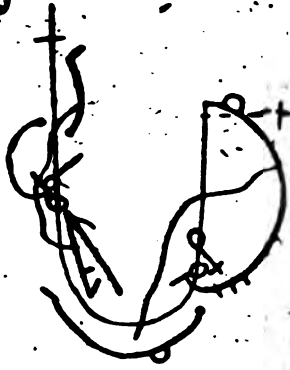
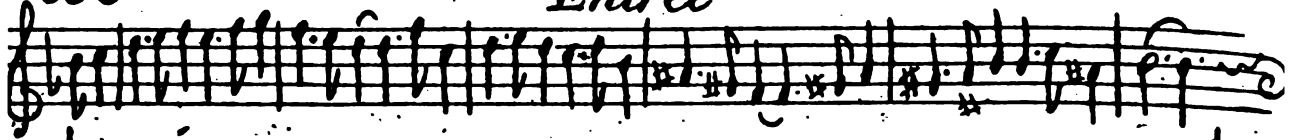
pour deux hommes

Dancée par M^r Piffetau et M^r Cherrier
au Ballet de l'Europe galante.

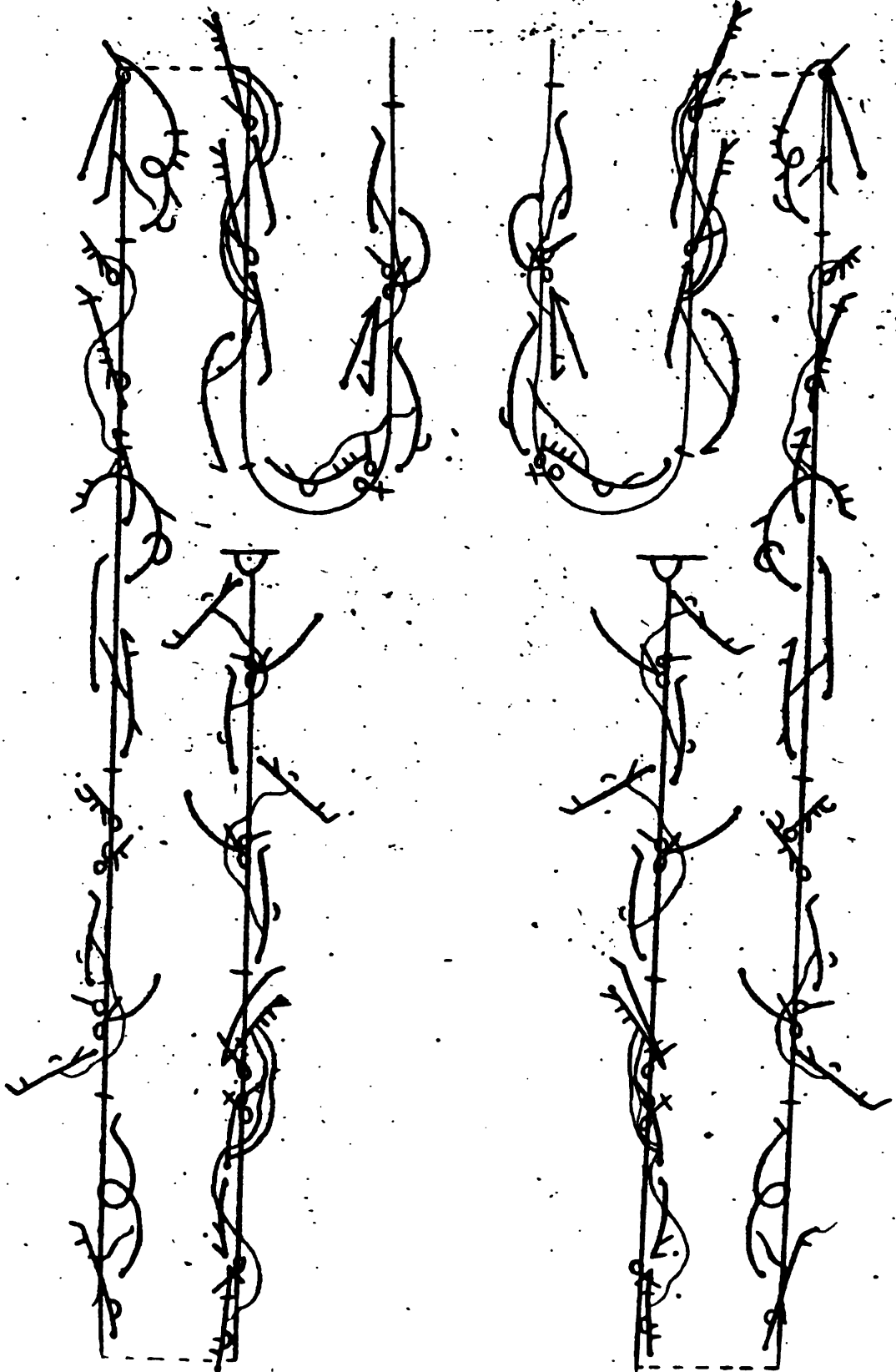
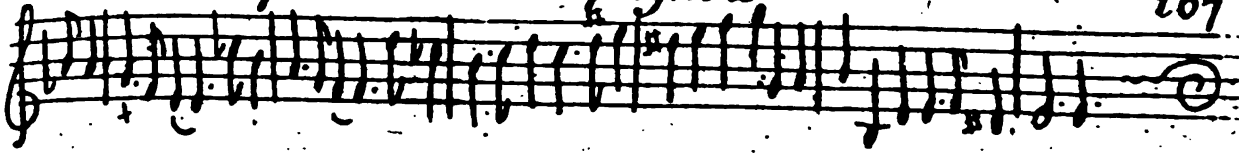
pour deux Espagnols



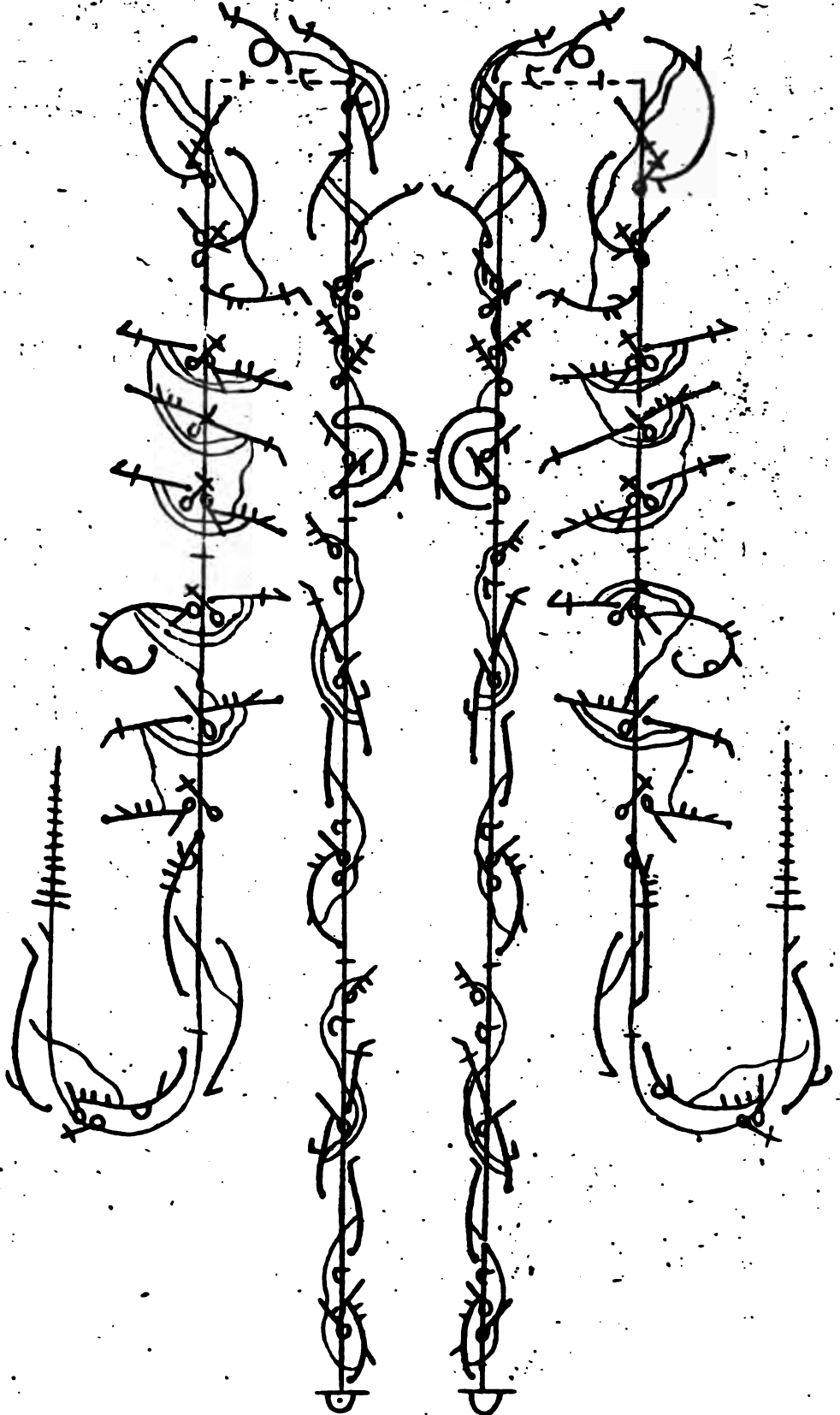
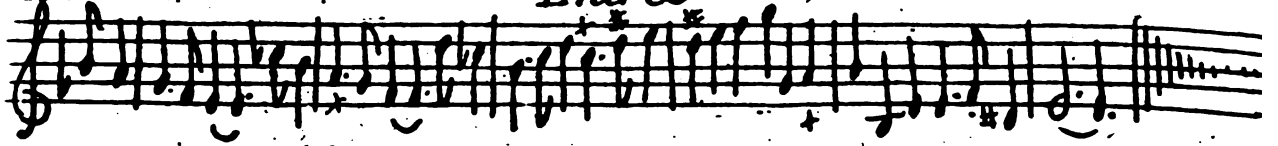
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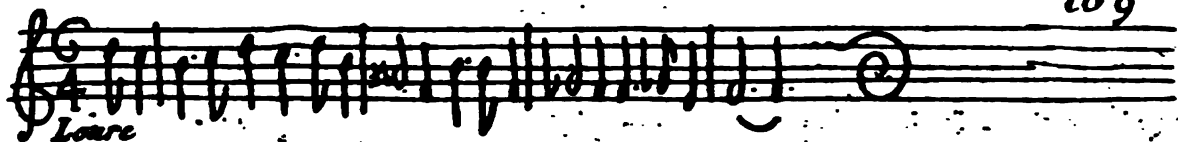


pour deux Espagnols



Entrée

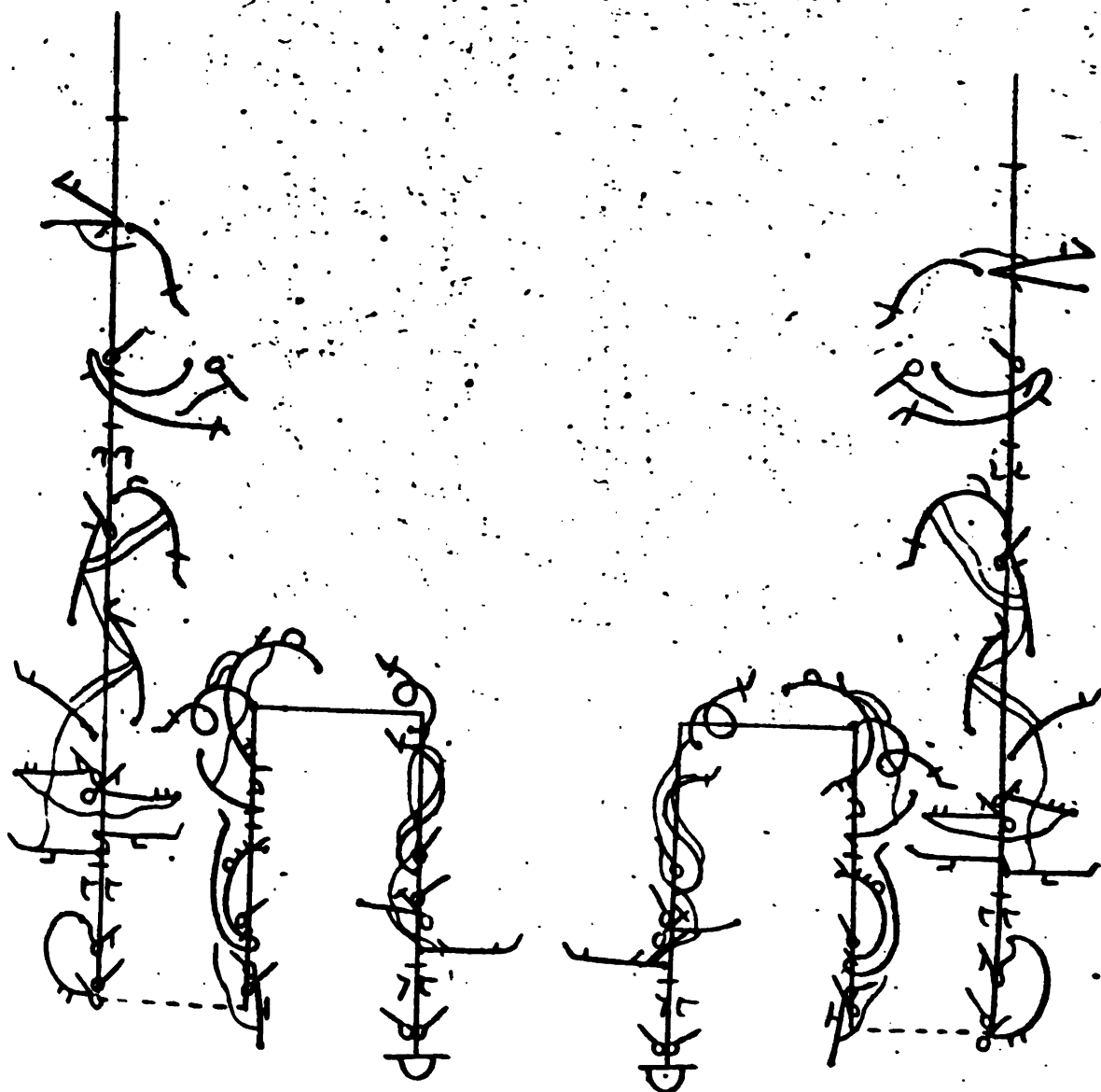




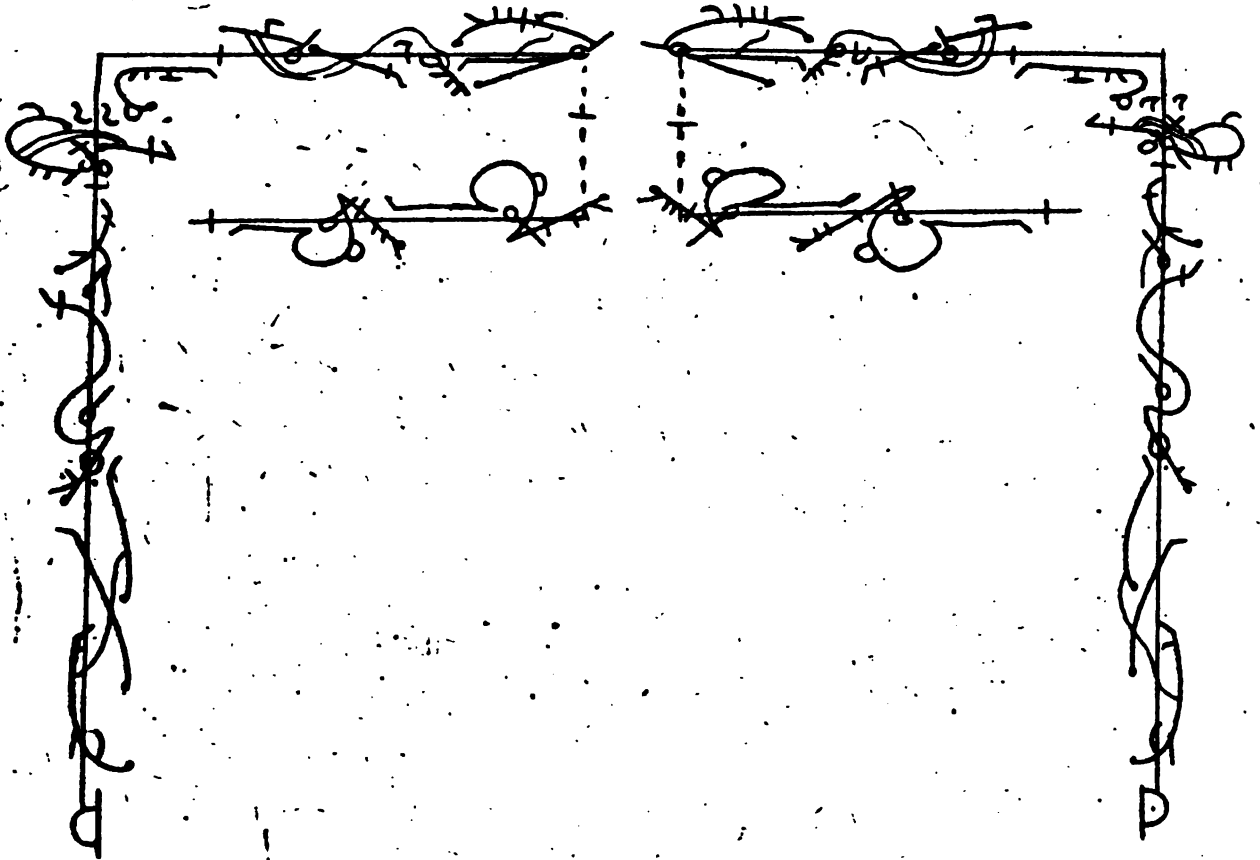
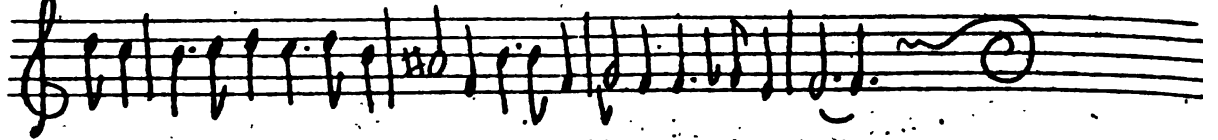
Loure pour deux hommes

Dancée par M.^r Blondy et M.^r Philbois

à l'opéra de Scilla.

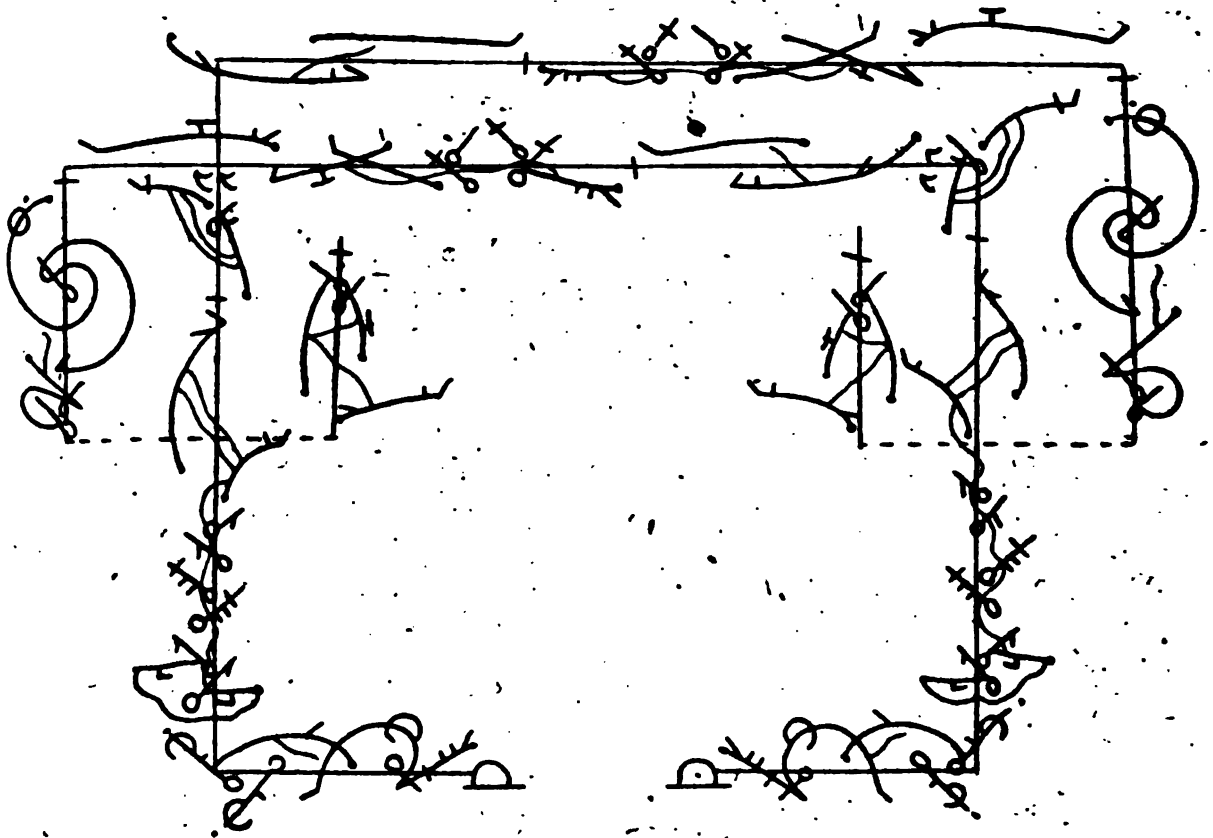
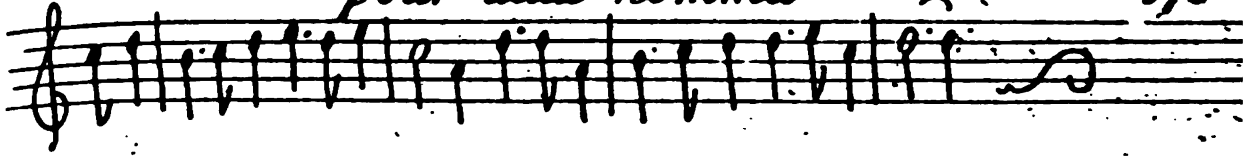


Loure

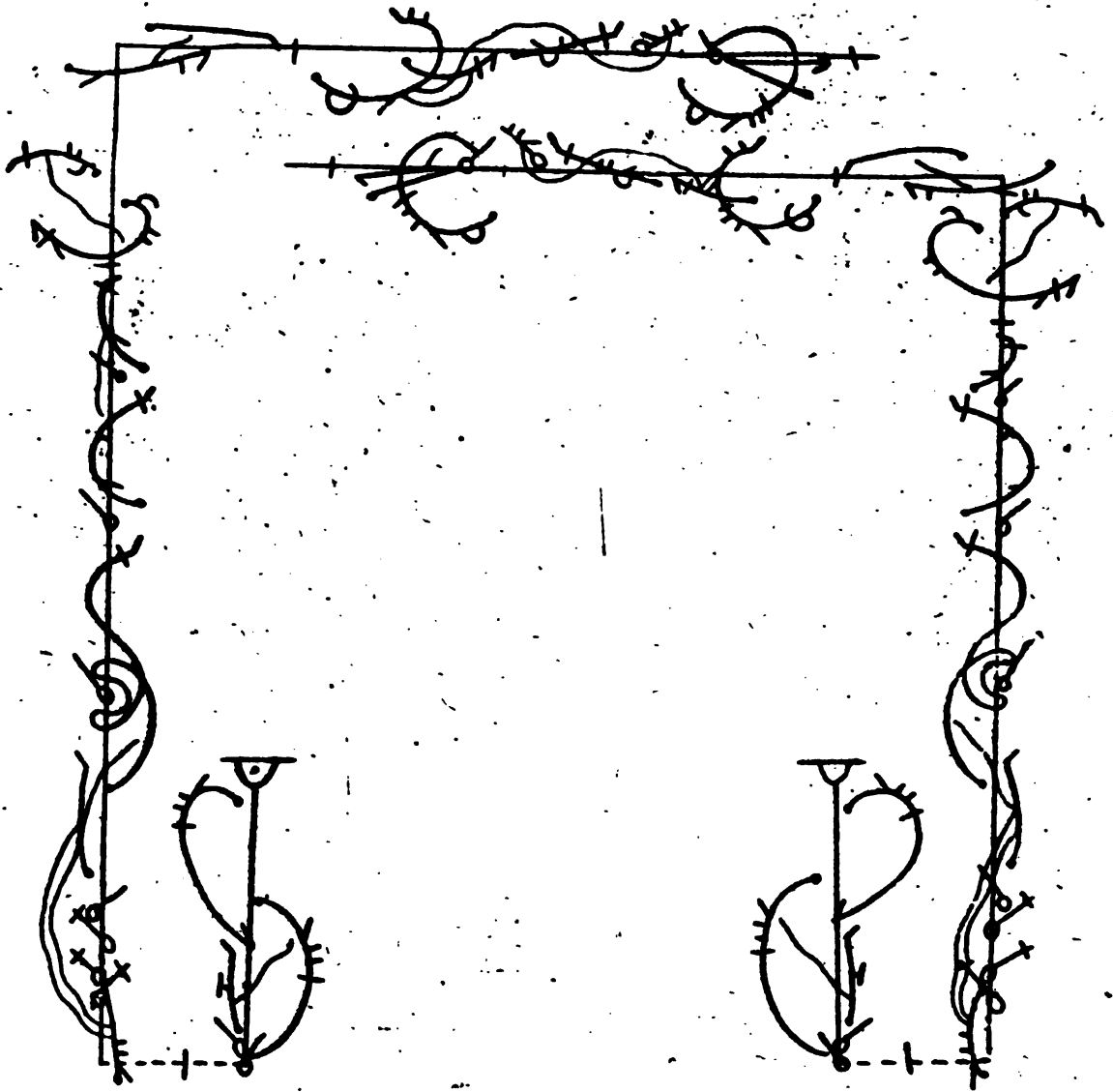


pour deux hommes

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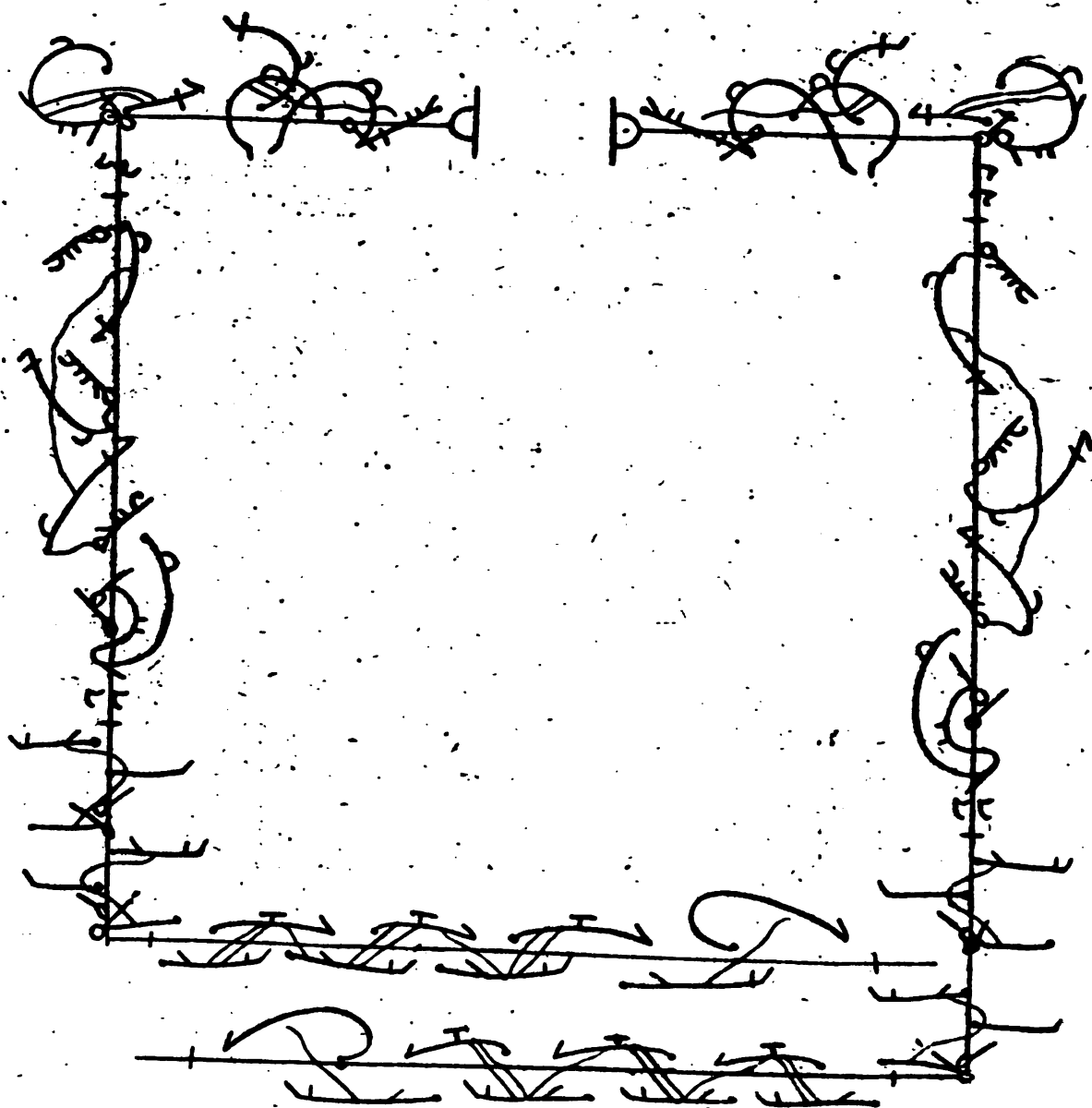
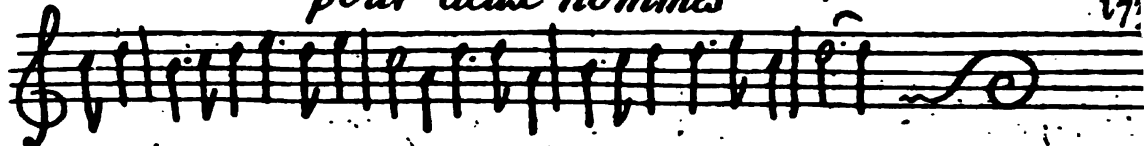


Loure



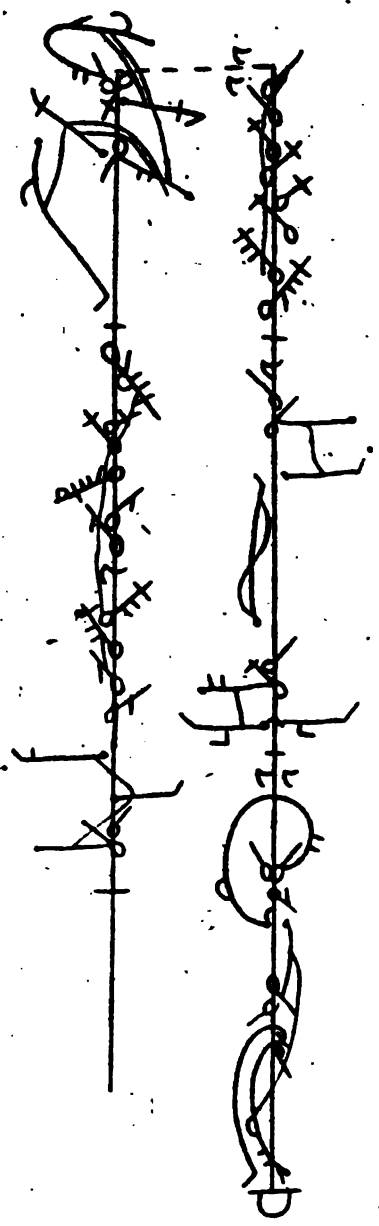
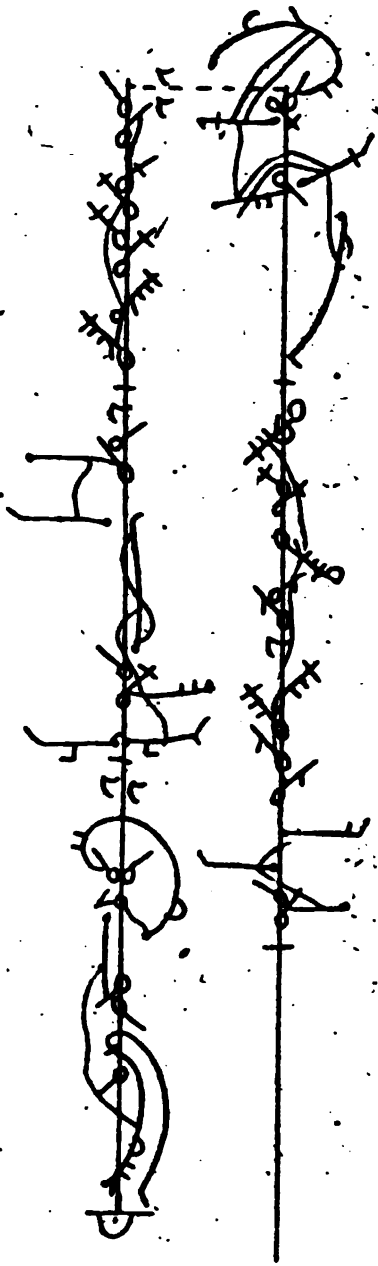
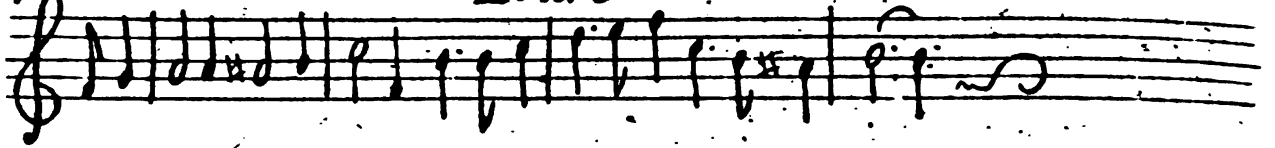
pour deux hommes

27

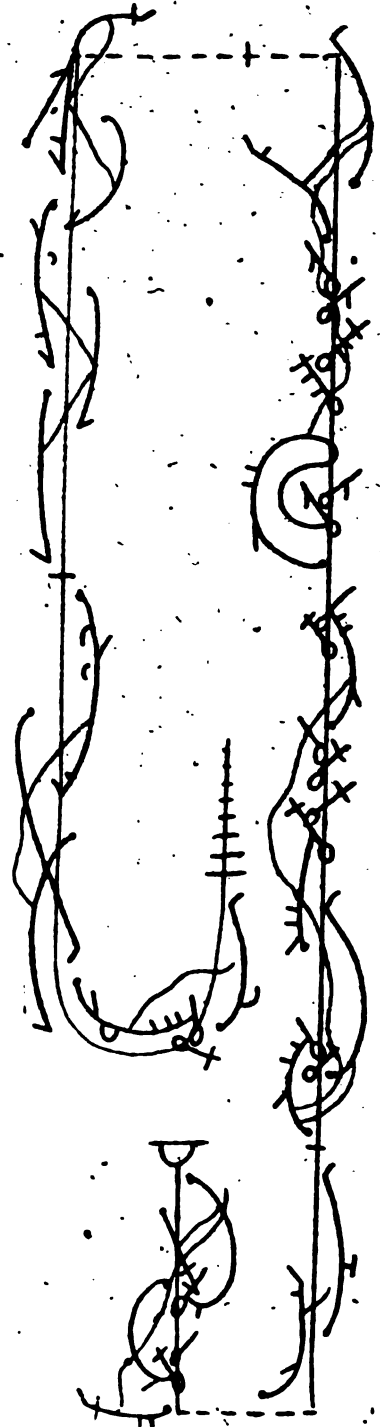
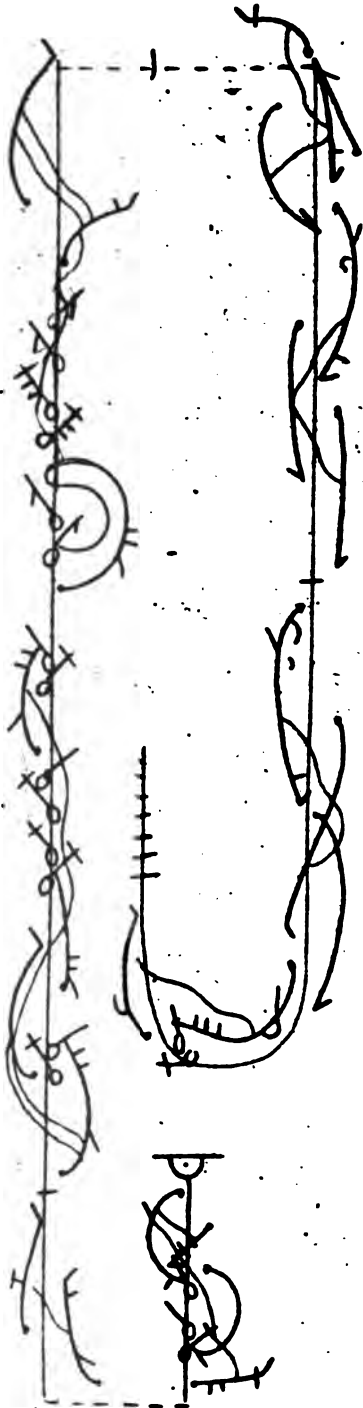
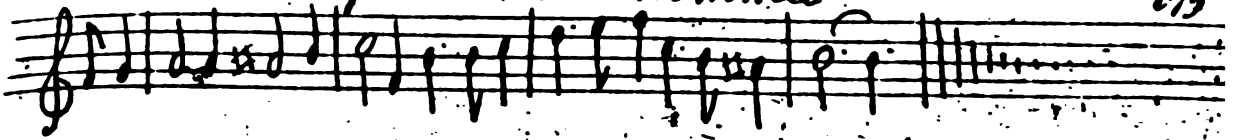


74

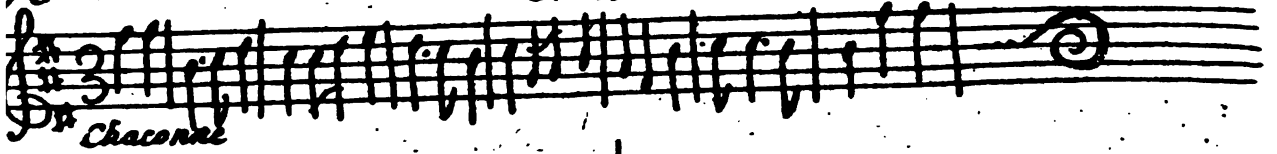
Loure



pour deux hommes



Chaconne



Chaconne

Chaconne

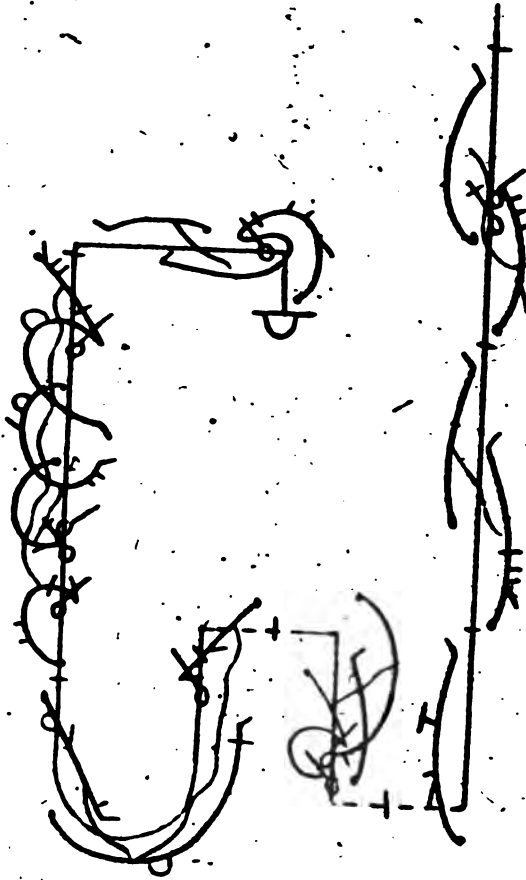
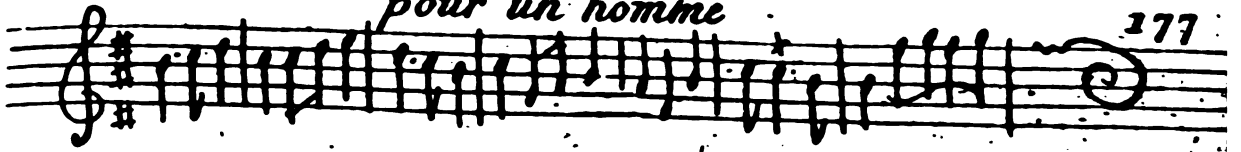
pour un homme

non dancie a l'opera.



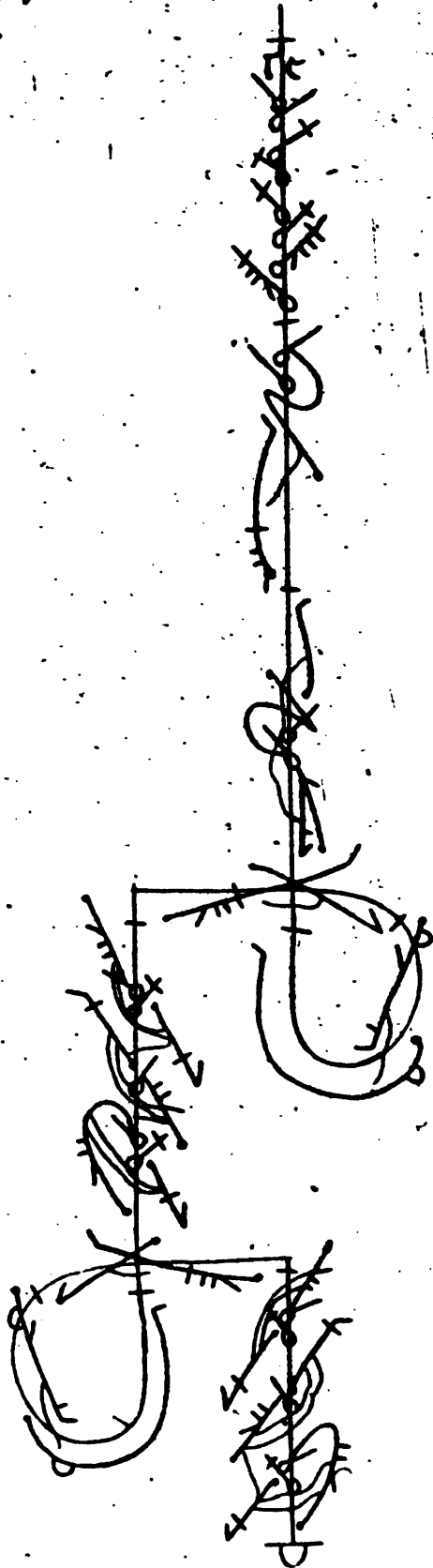
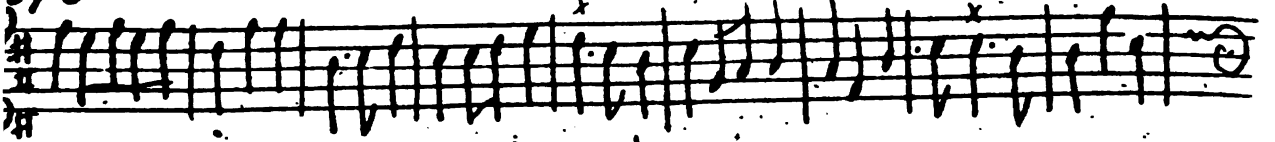
pour un homme

177



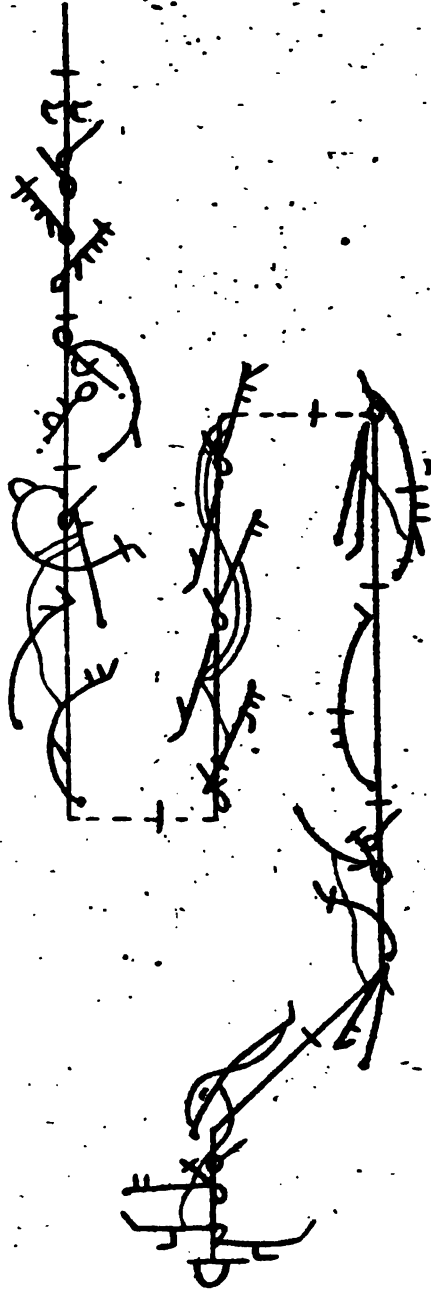
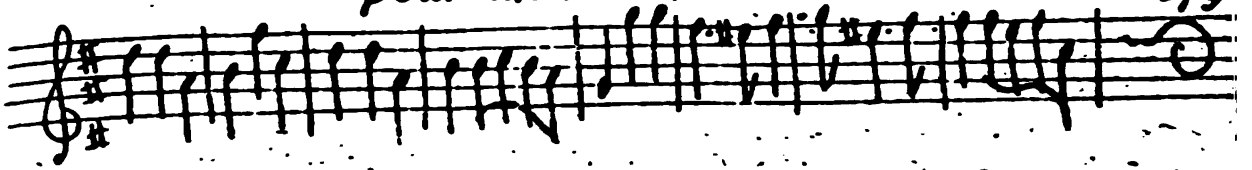
Chaconne

178

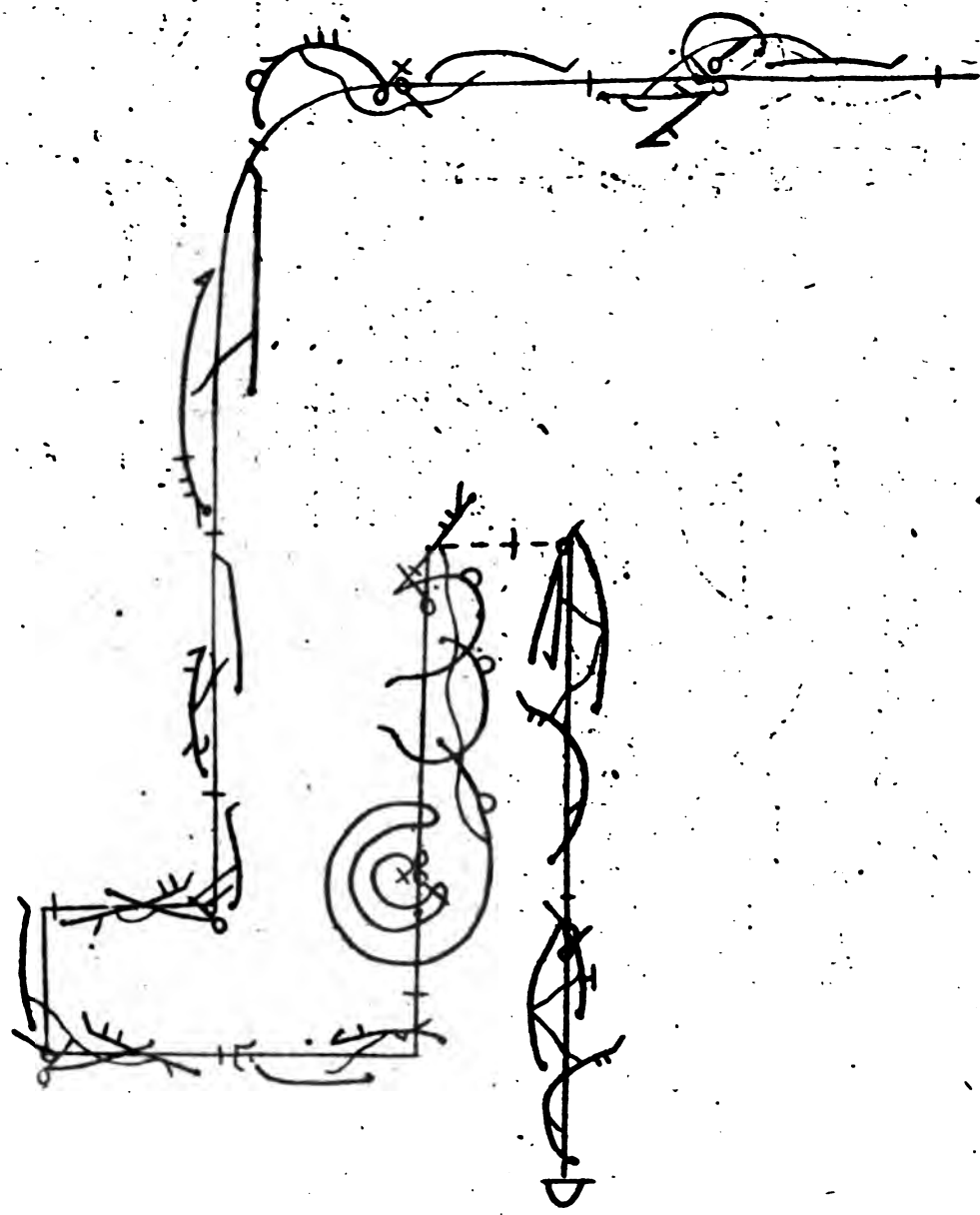
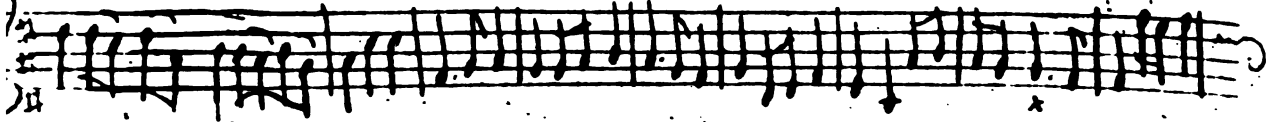


pour un homme

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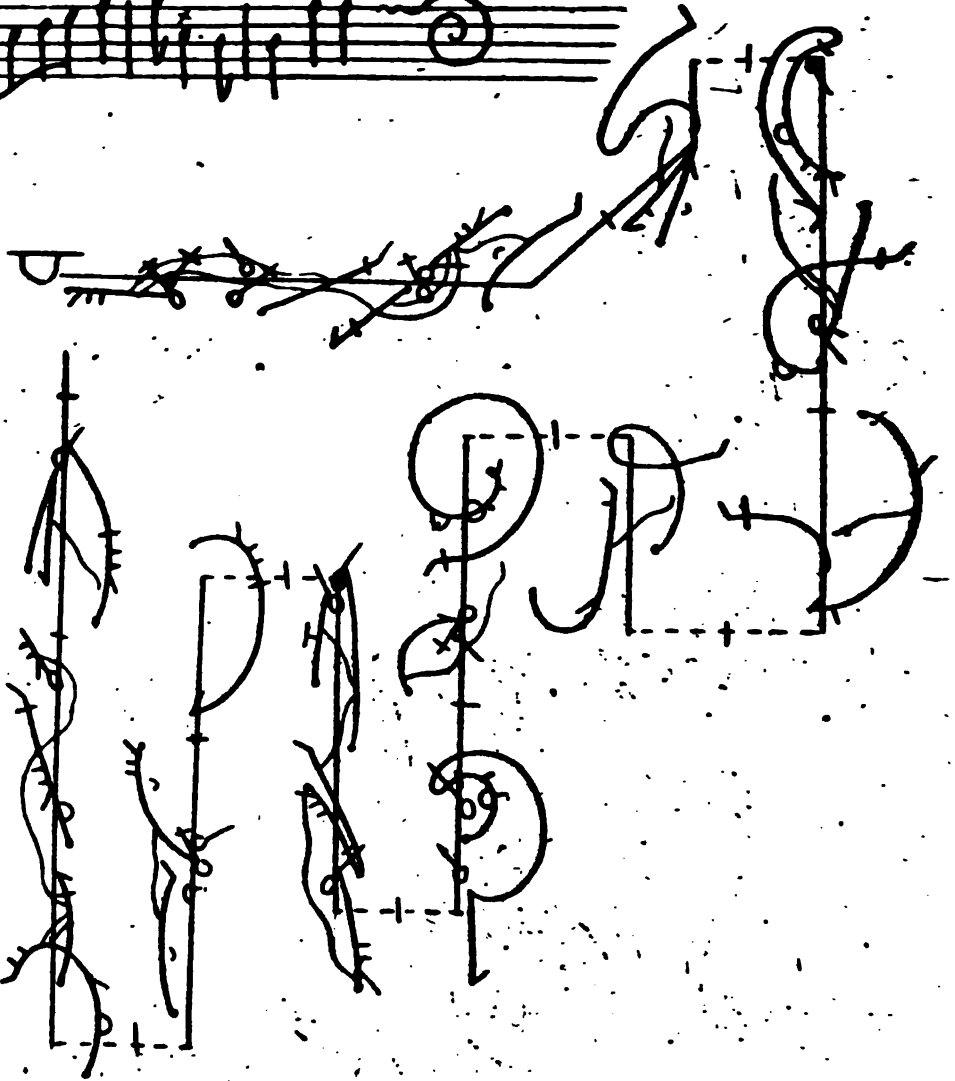
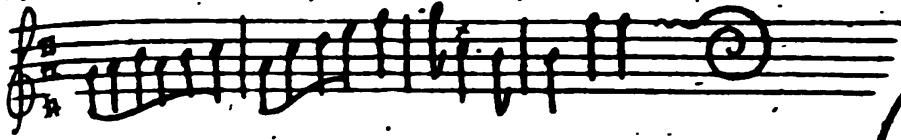


Chaconne



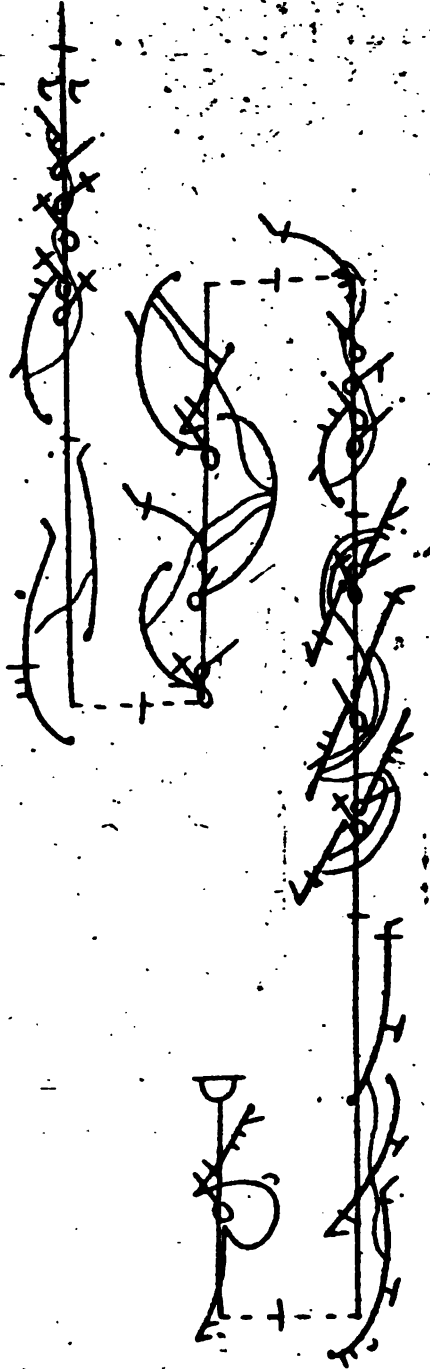
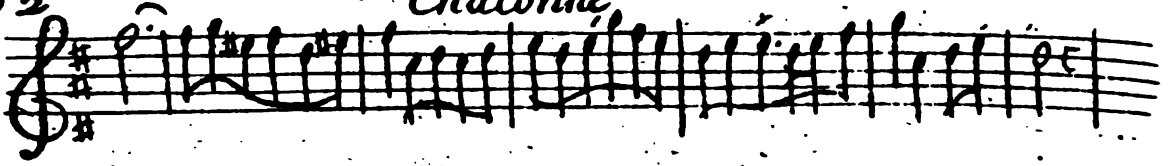
pour un homme.

281

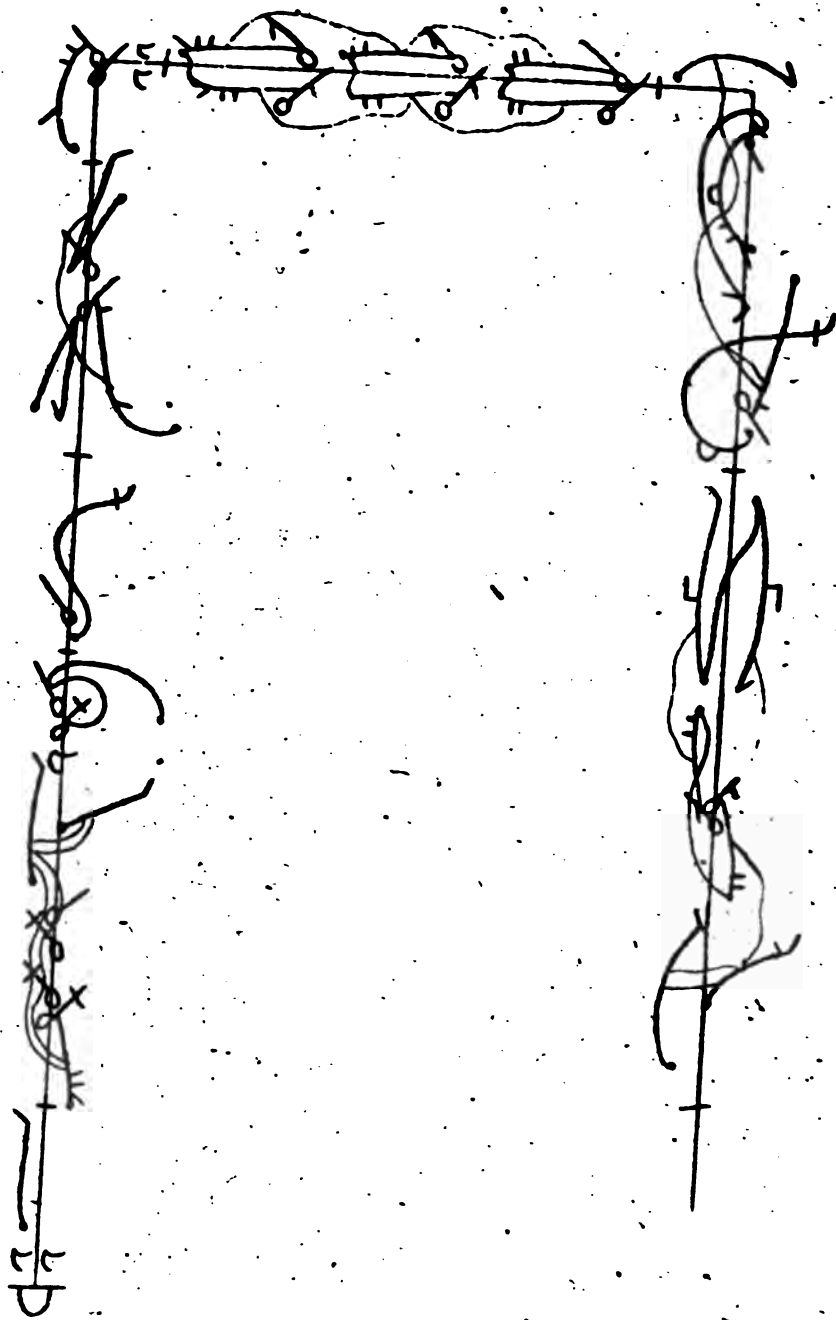
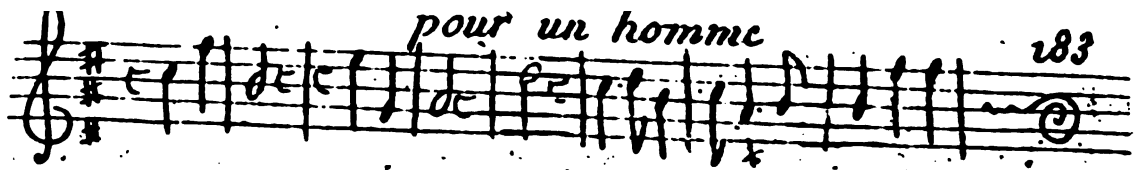


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Chaconne

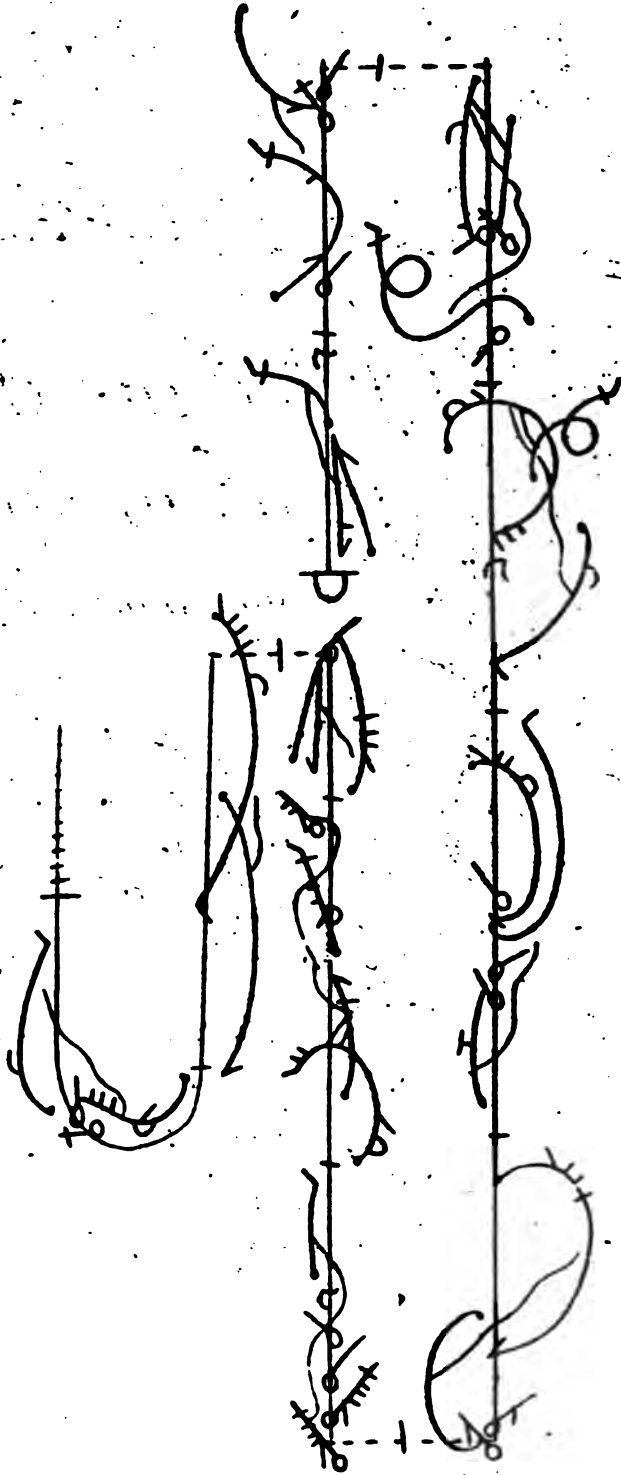
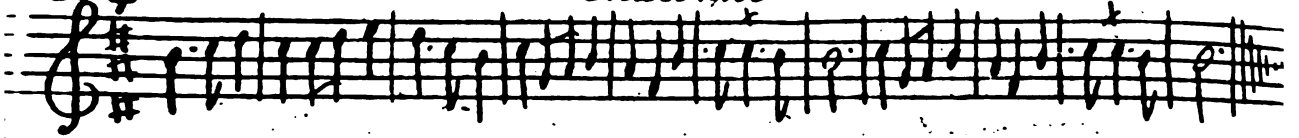


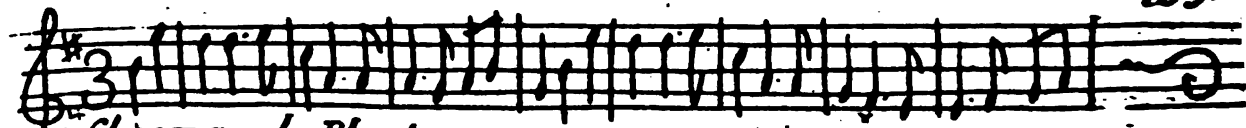
pour un homme 283



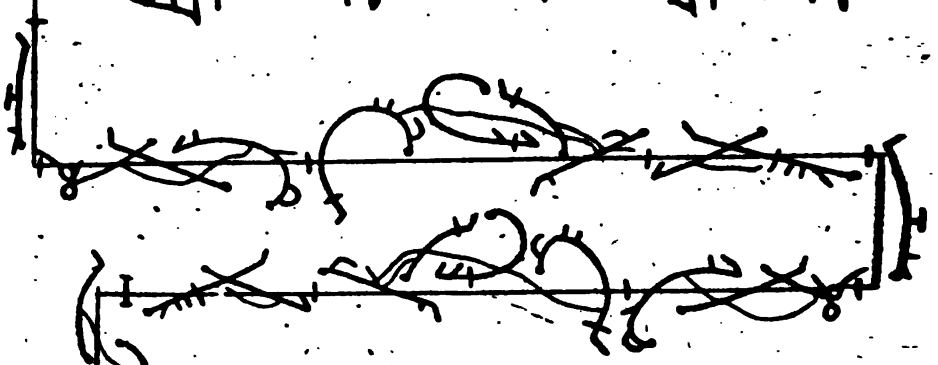
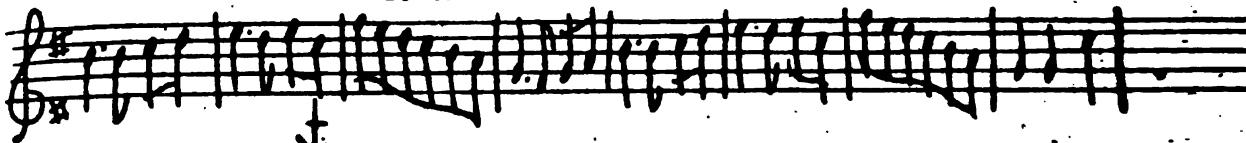
284

Chaconne



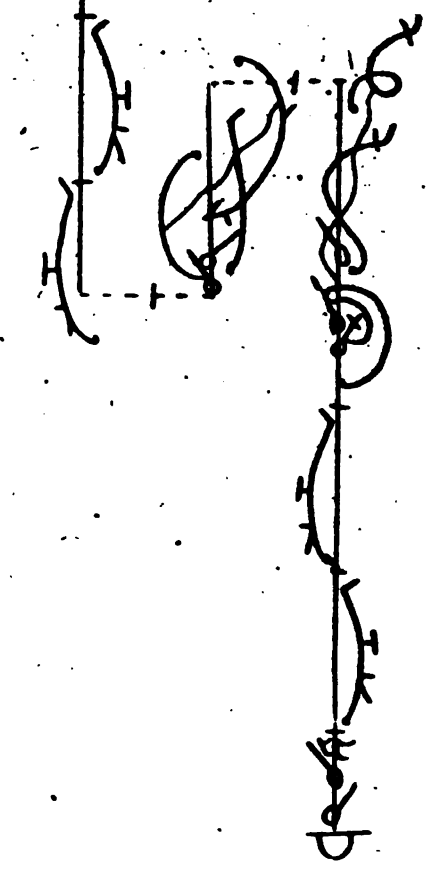


Chaconne de Phaeton



*Chaconne de Phaeton
pour un homme.*

non Dancee a l'opera.



Chaconne de Phaeton

Handwritten musical score for 'Chaconne de Phaeton'. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Both staves contain a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and a final double bar line with repeat dots.

Handwritten musical diagrams and sketches. The diagrams are arranged in two rows. The top row features a vertical staff with a wavy line, a diagram of a curved line with a vertical line and a horizontal dashed line, and a diagram of a curved line with a vertical line and a horizontal dashed line. The bottom row features a vertical staff with a wavy line, a diagram of a curved line with a vertical line and a horizontal dashed line, and a diagram of a curved line with a vertical line and a horizontal dashed line. The diagrams appear to be related to the musical notation above, possibly illustrating a specific technique or concept.

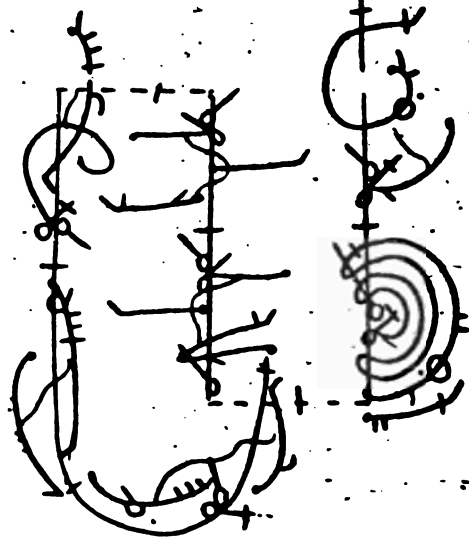
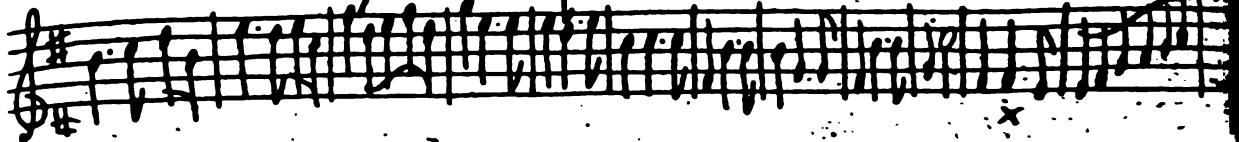
pour un homme

Chaconne de Phaelon

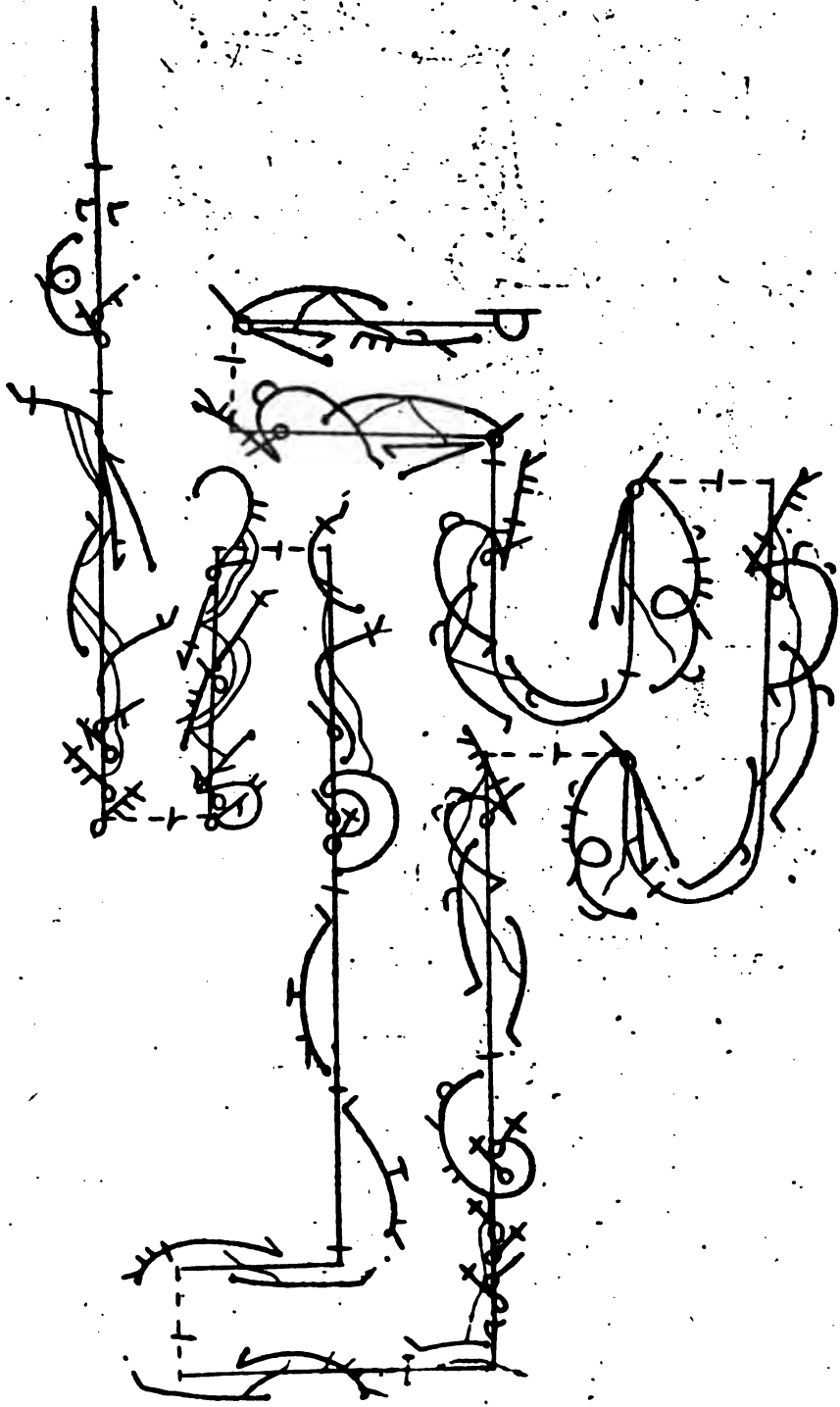
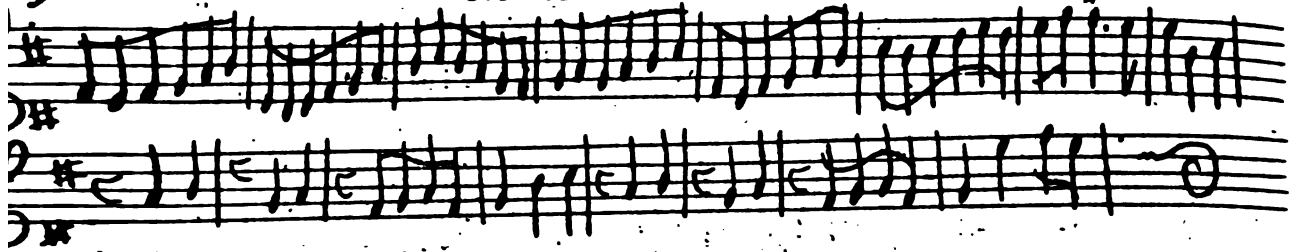
Two staves of printed musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). Both staves contain a series of rhythmic patterns and melodic lines, ending with a fermata.

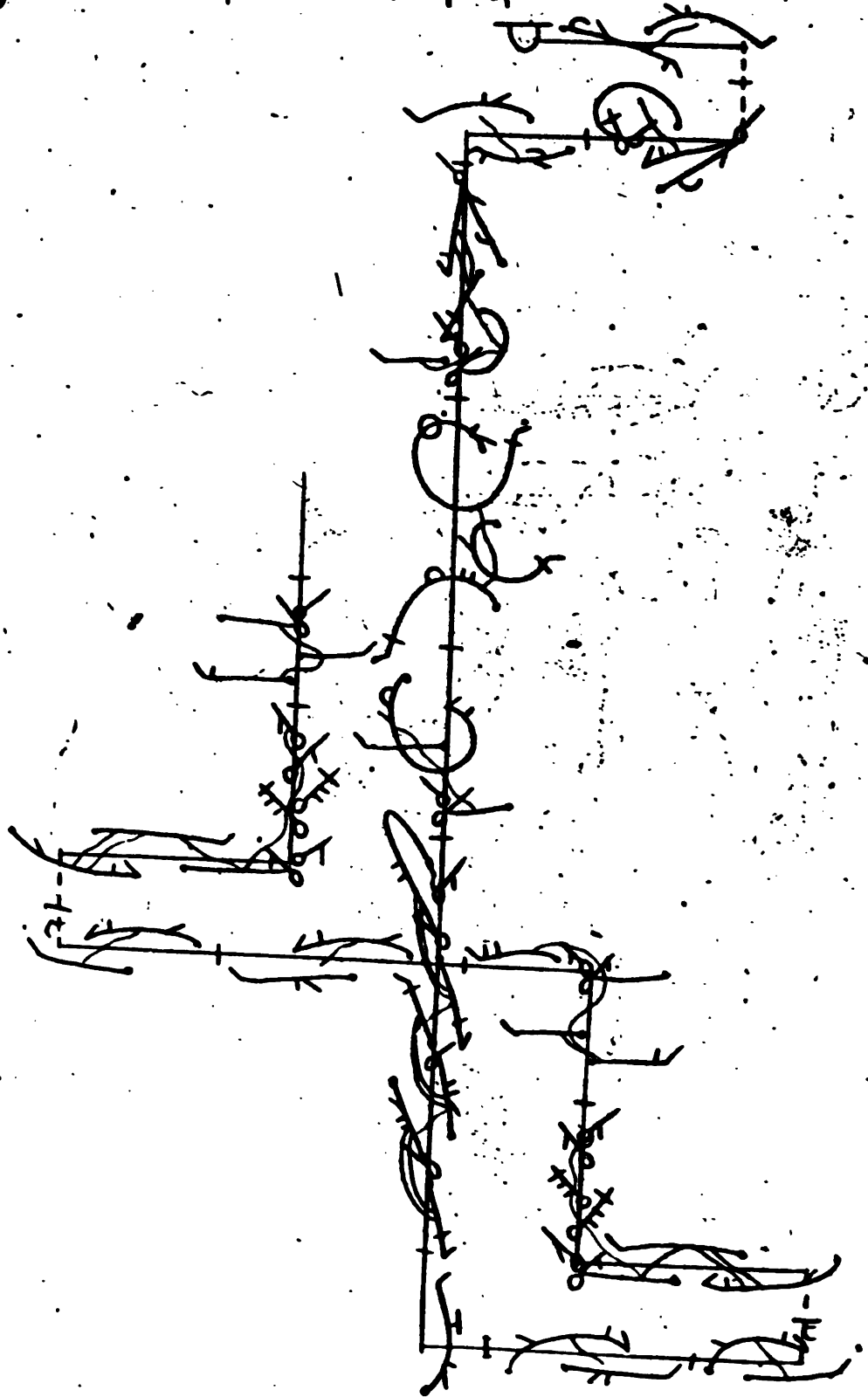
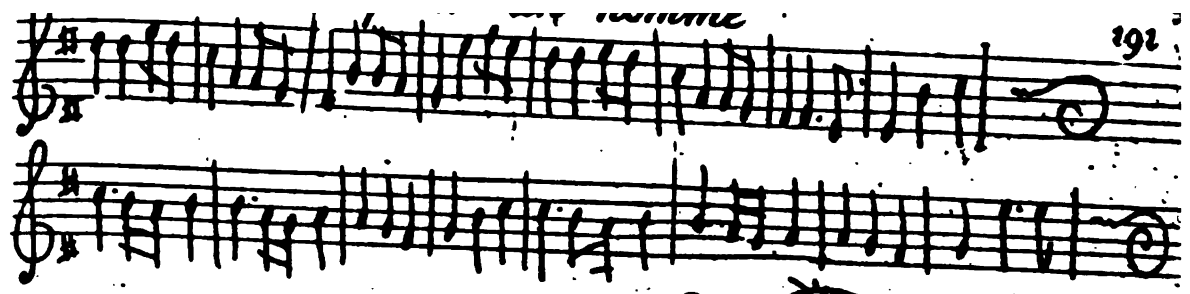
Handwritten musical sketches and annotations. The sketches consist of several staves of music written in a fluid, cursive style. Some staves are connected by vertical lines, suggesting a sequence of ideas or variations. The sketches include various rhythmic figures, melodic lines, and some text annotations such as "p" (piano) and "f" (forte). There are also some markings that look like "1" and "2" on some staves, possibly indicating first and second endings or measures.

pour un homme



Chaconne de Phaeton





Chaconne de Phaeton.

Two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#). Both staves contain a series of rhythmic patterns, likely chords or arpeggios, characteristic of a chaconne.

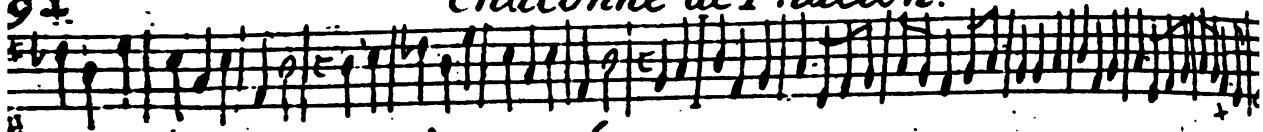
Handwritten musical sketches and diagrams. It features several vertical staves with various musical notations, including notes, stems, and clefs. Some staves are connected by dashed lines, suggesting relationships or transitions between different parts of the composition. The sketches appear to be exploratory or preparatory work for the piece.

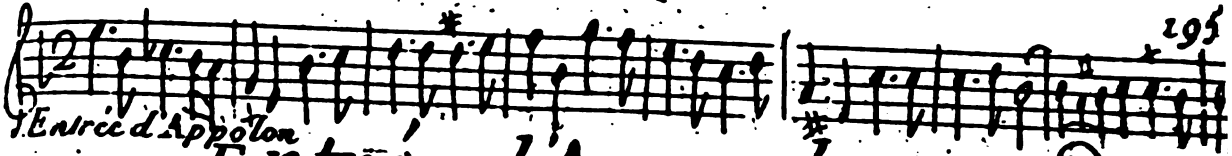
pol. in 1/16



B.b

Chaconne de Phaeton.

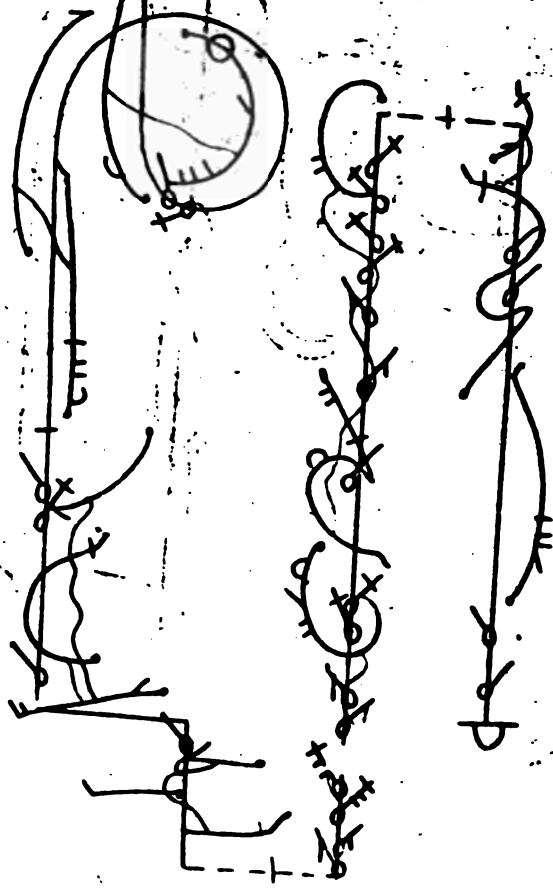
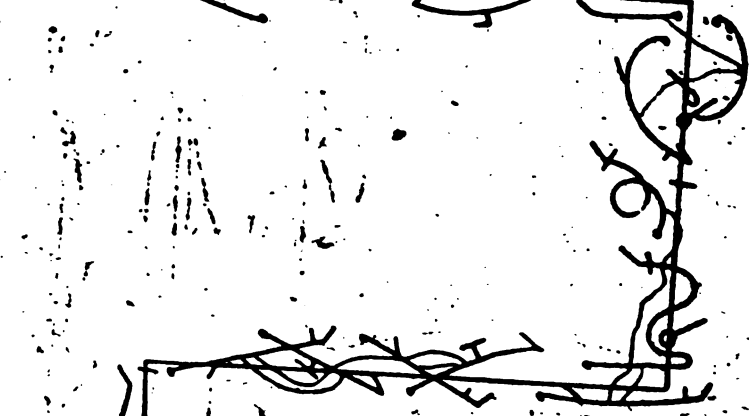
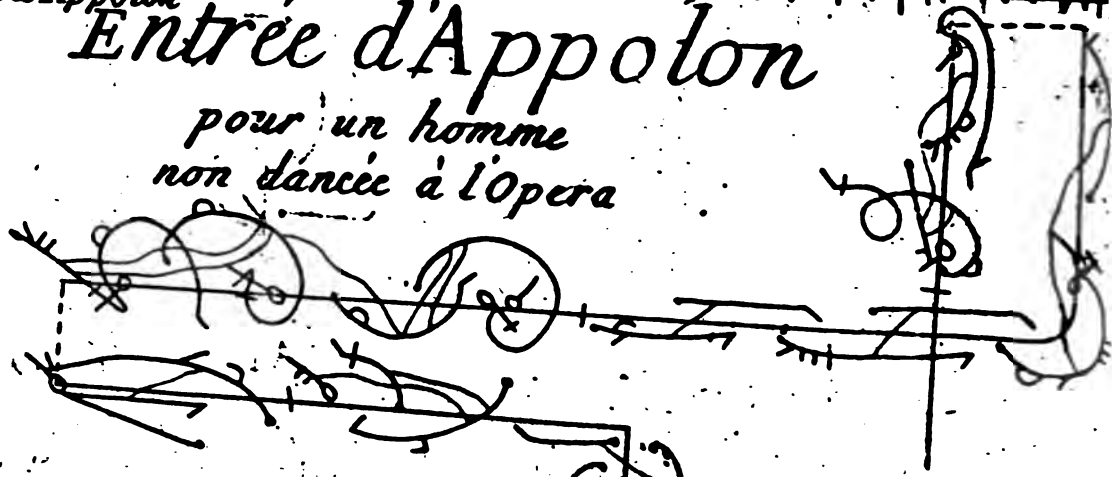




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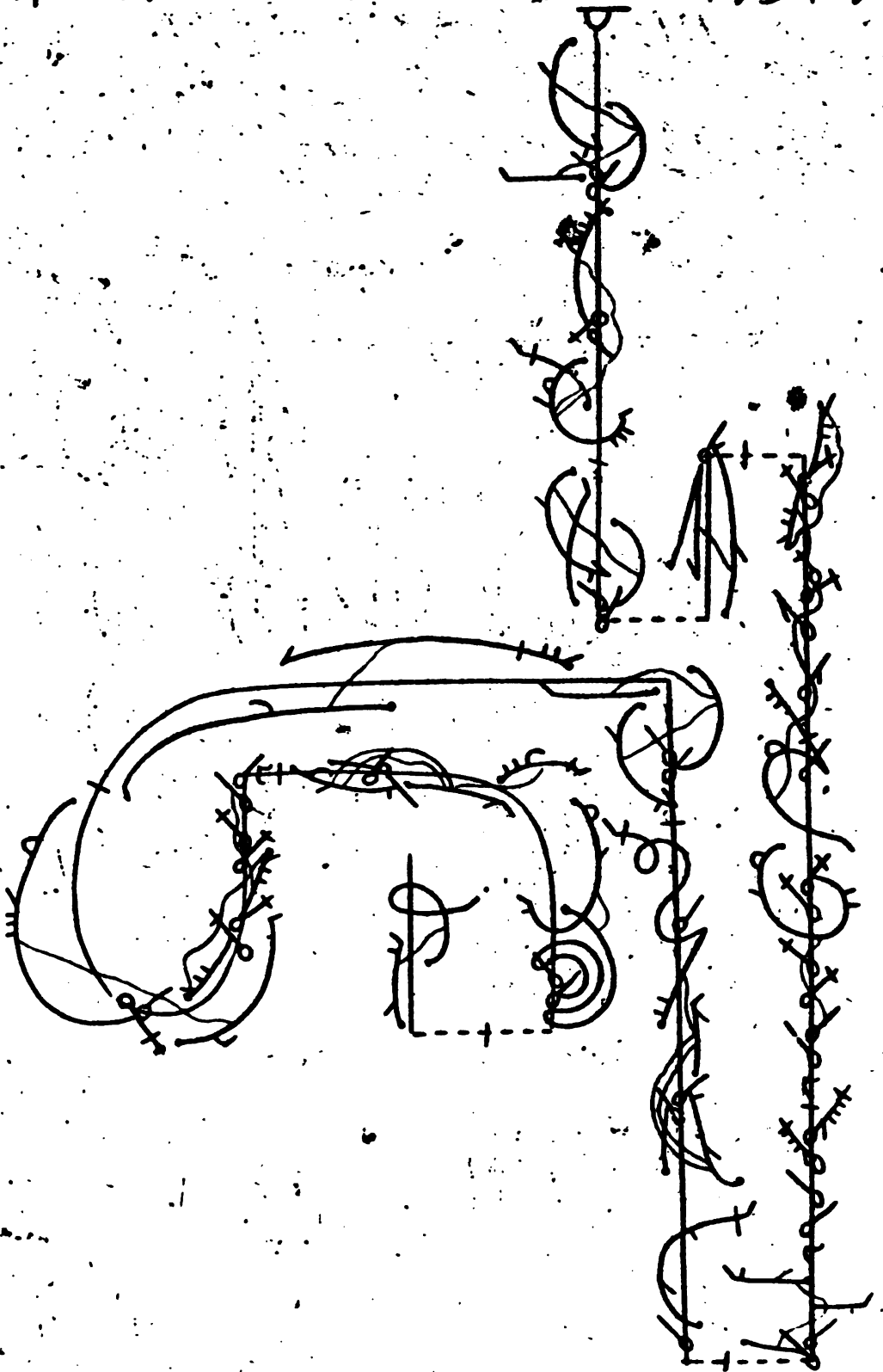
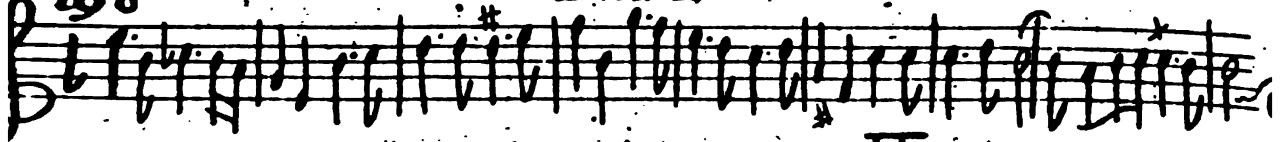
Entrée d'Appolon

pour un homme
non dancé à l'Opera

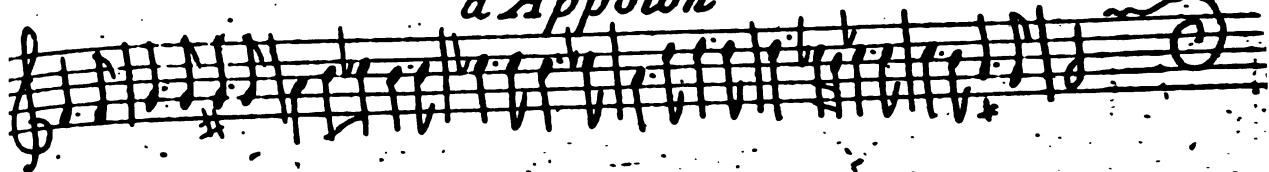


196

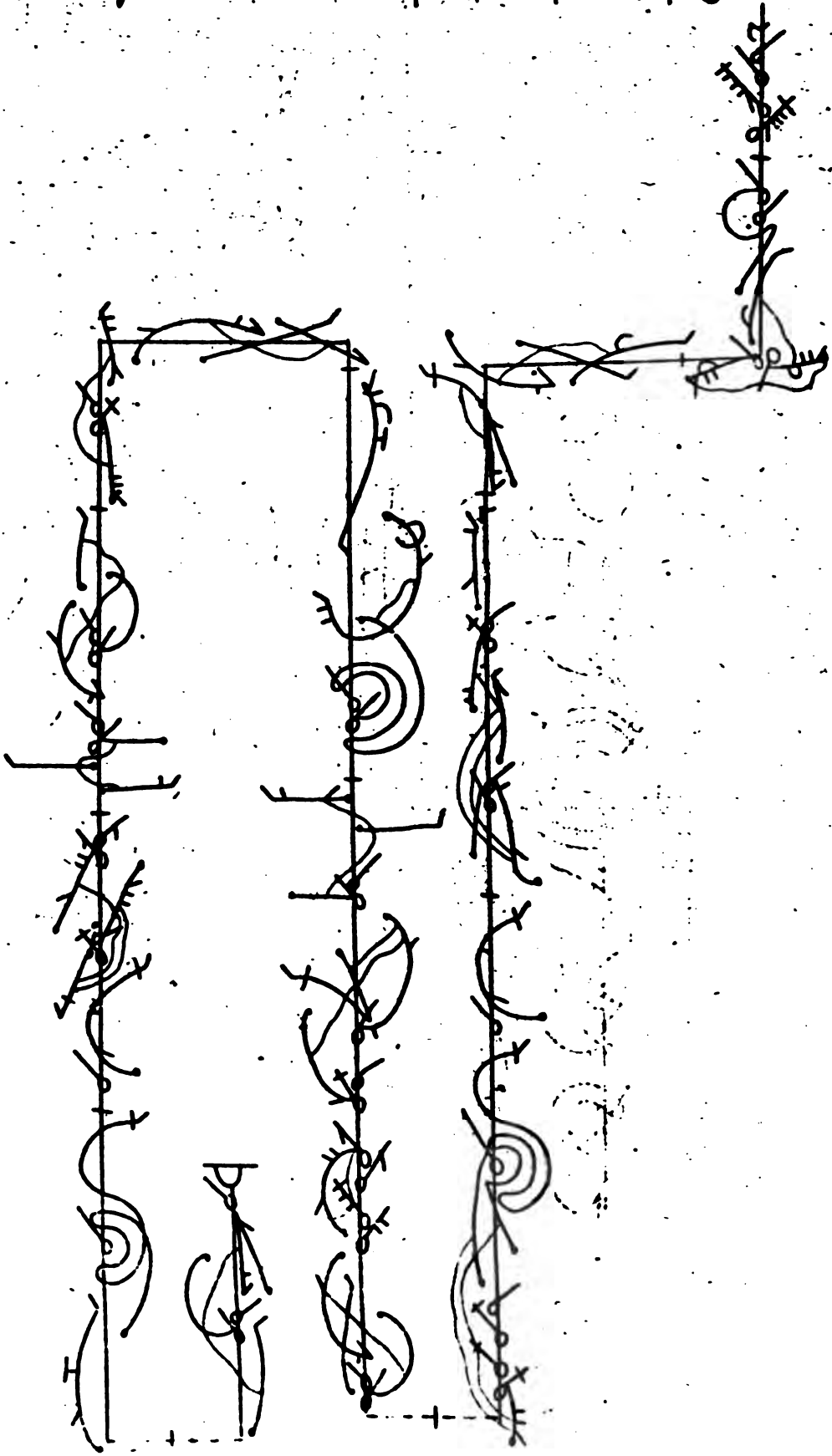
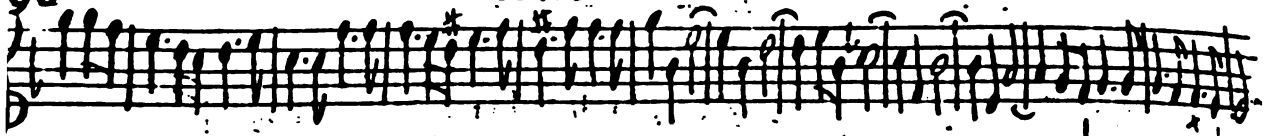
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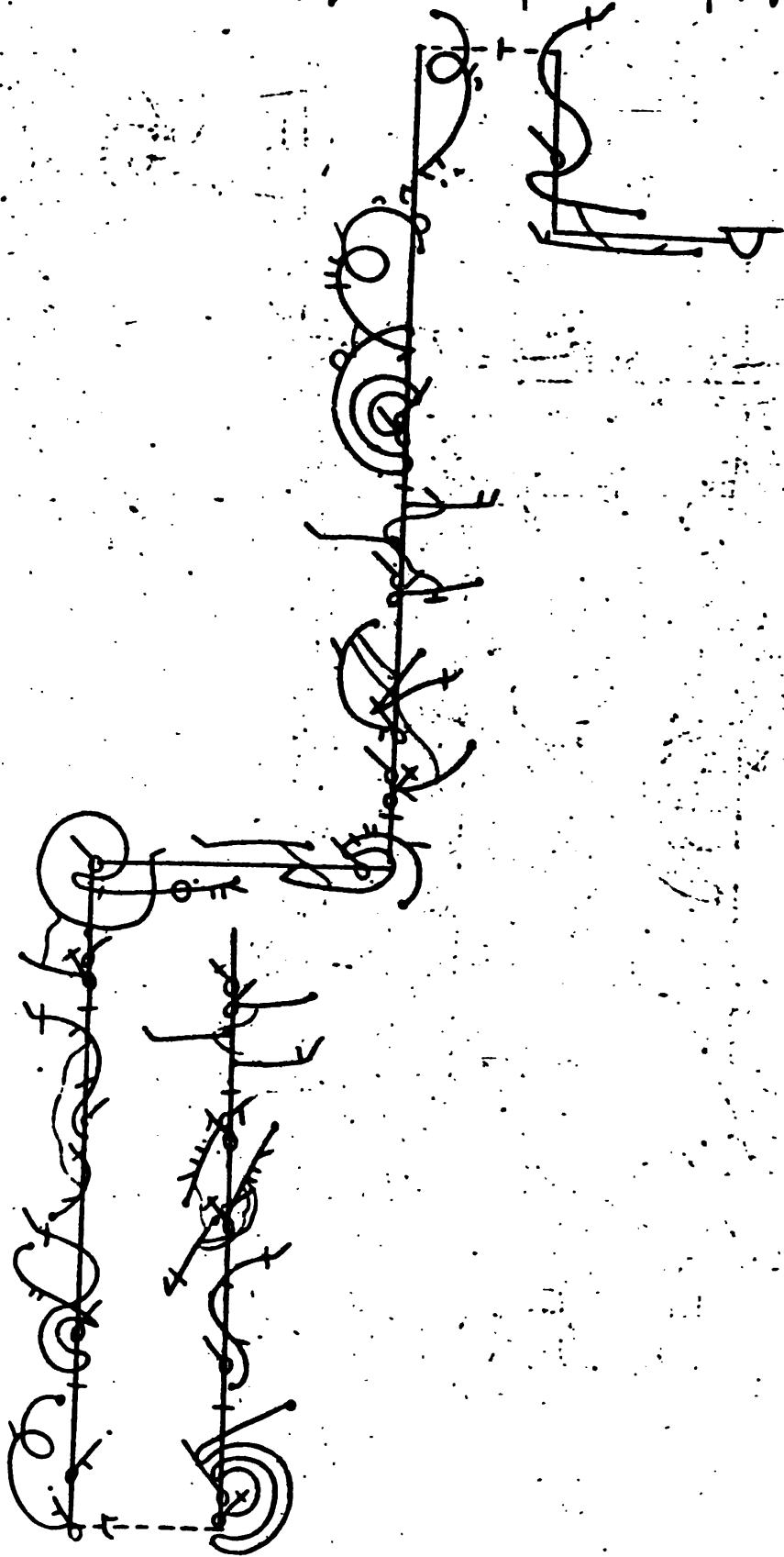
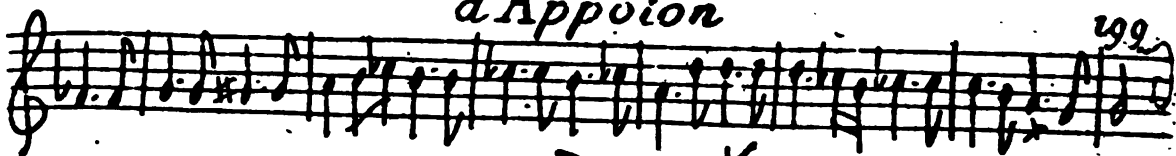
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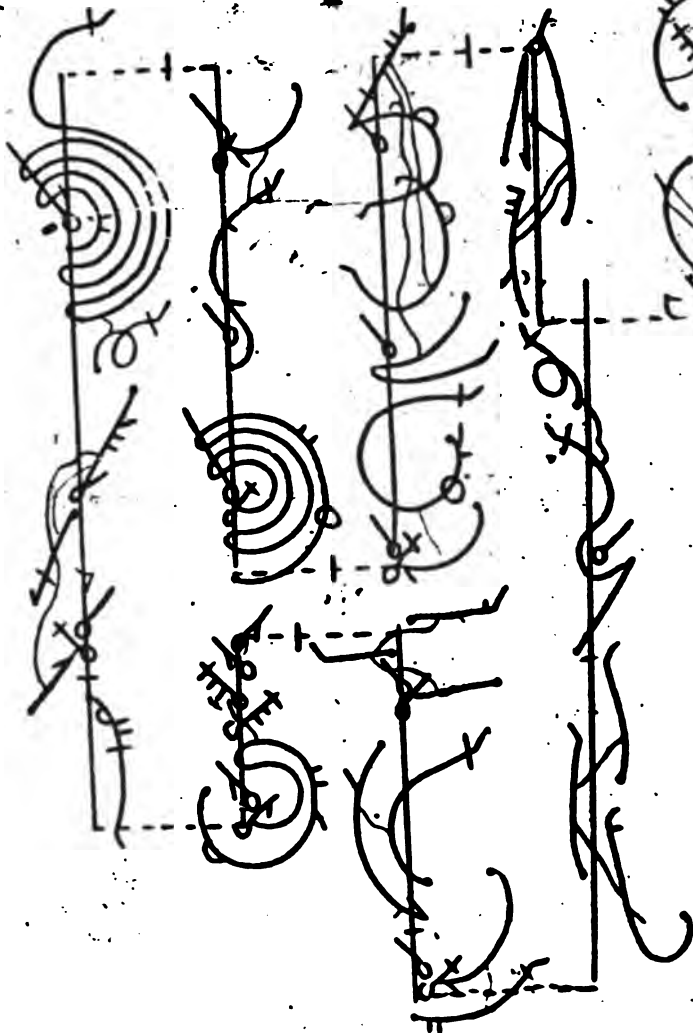
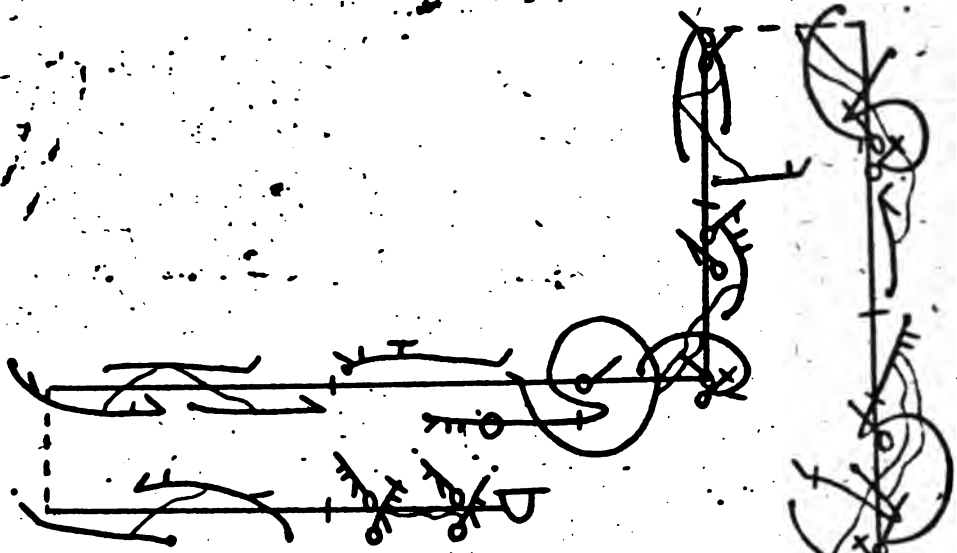
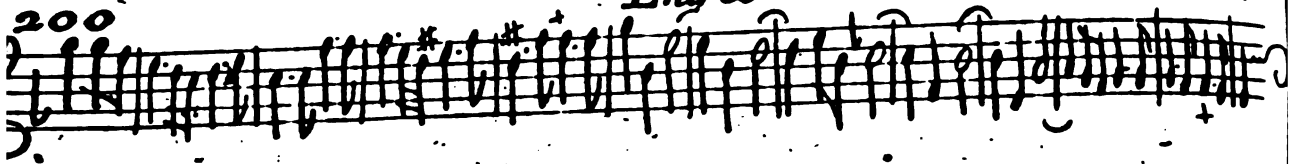


Allegro

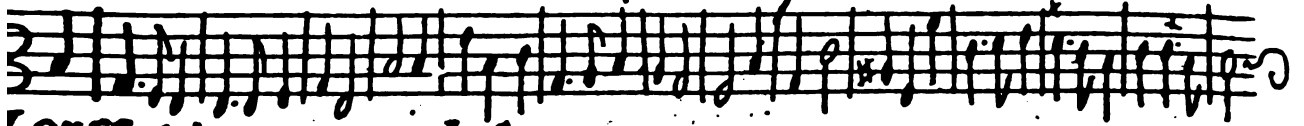


Entrée

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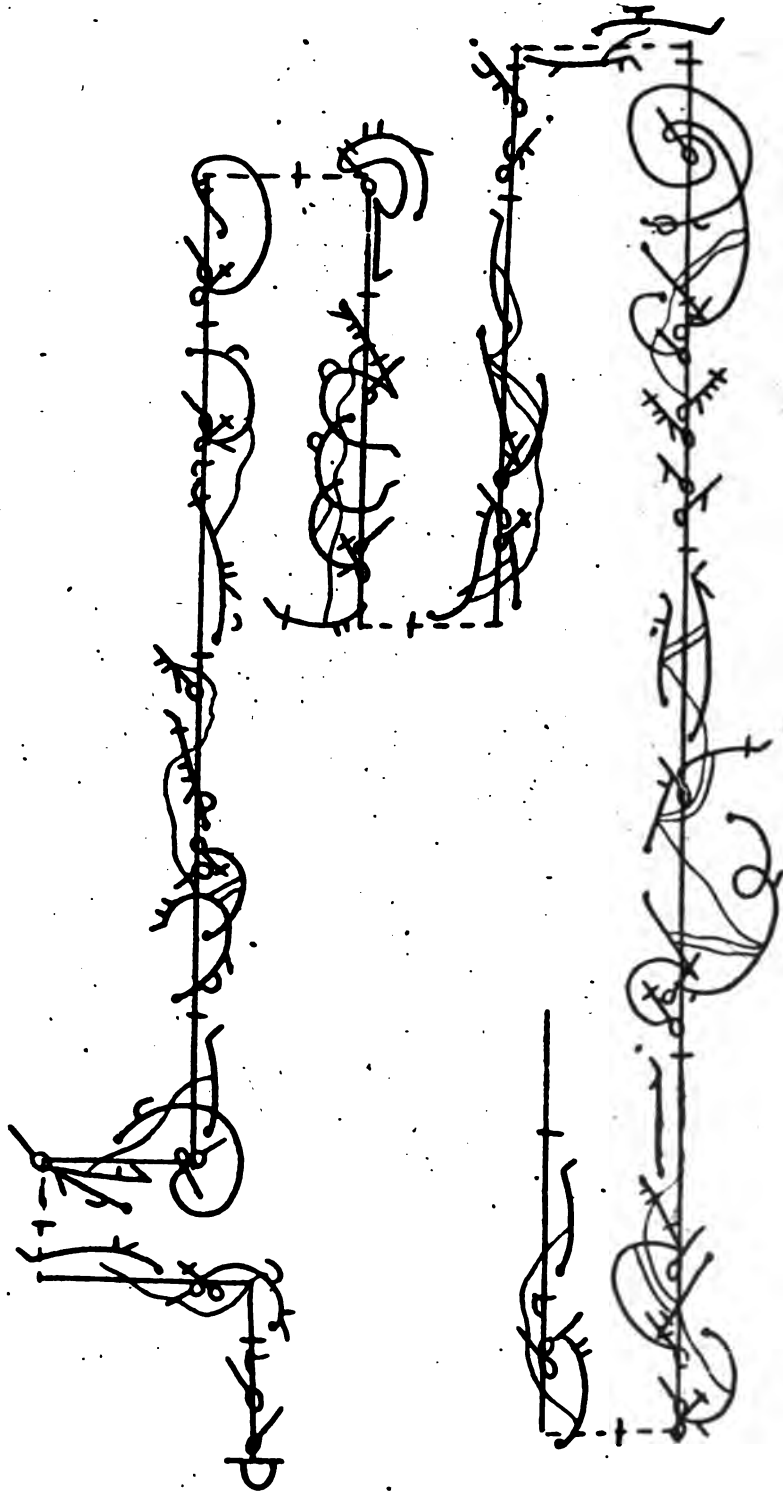
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L'Aimable Vainqueur



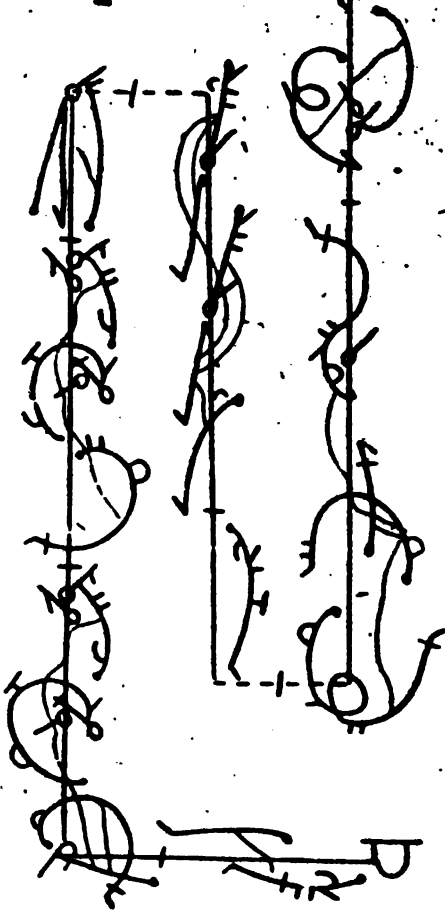
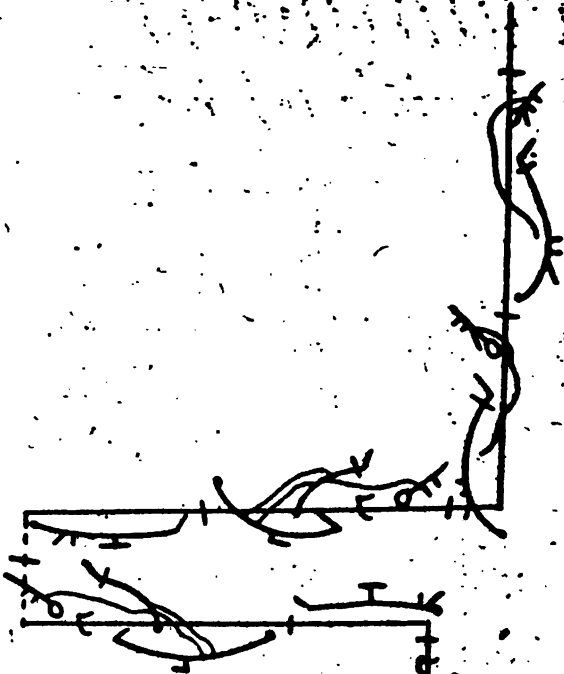
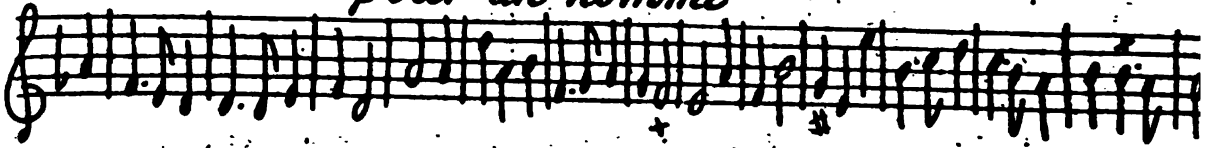
Course

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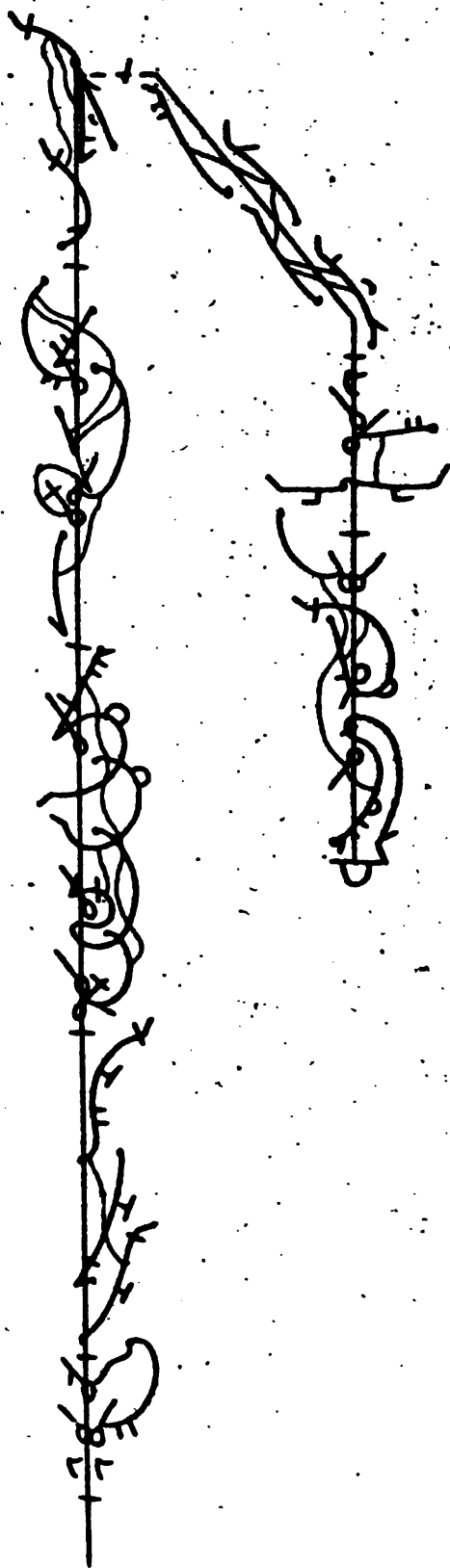
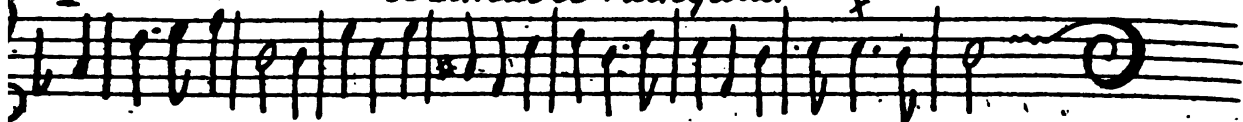
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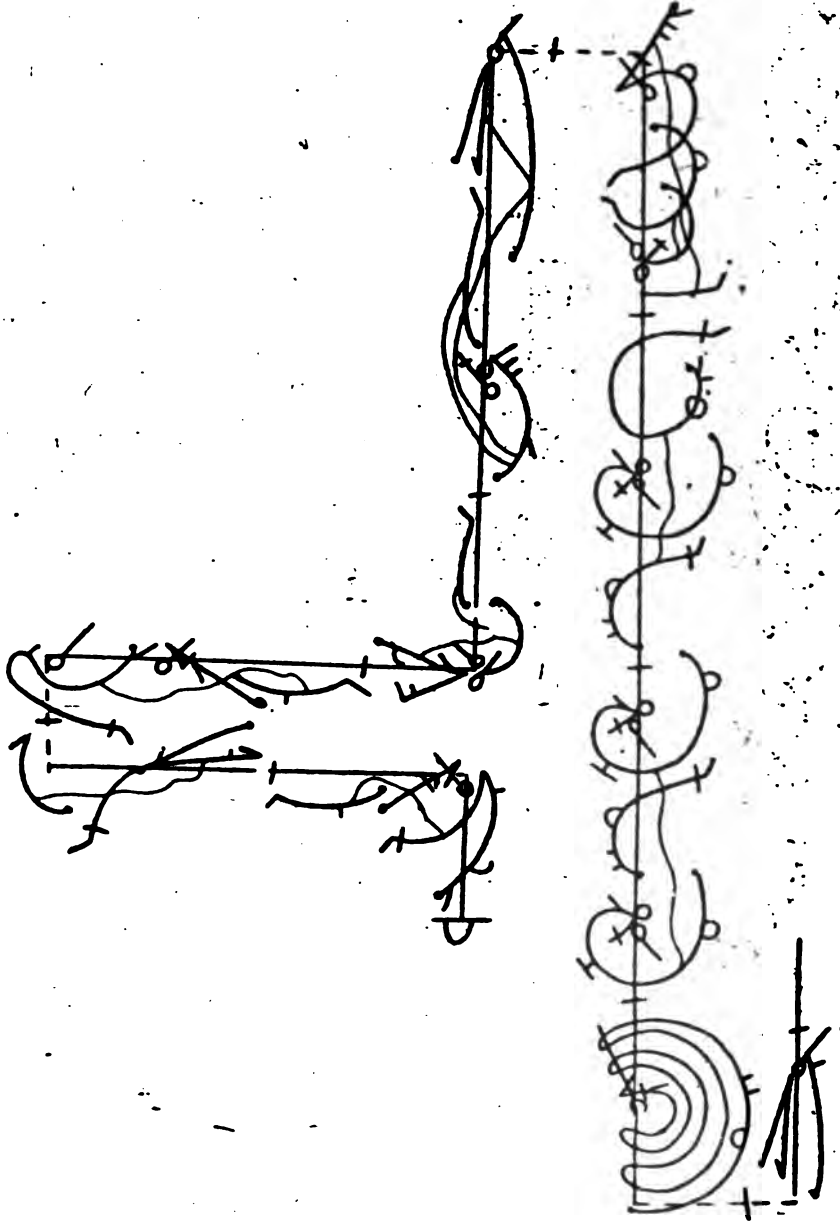
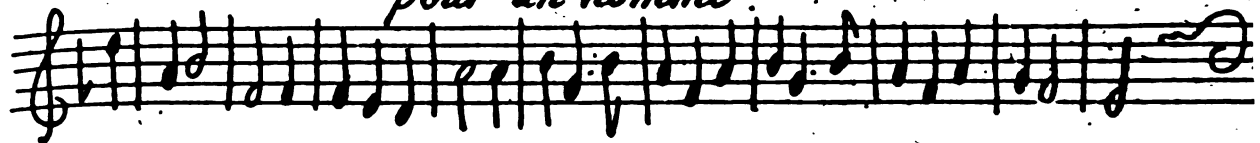
pour un homme



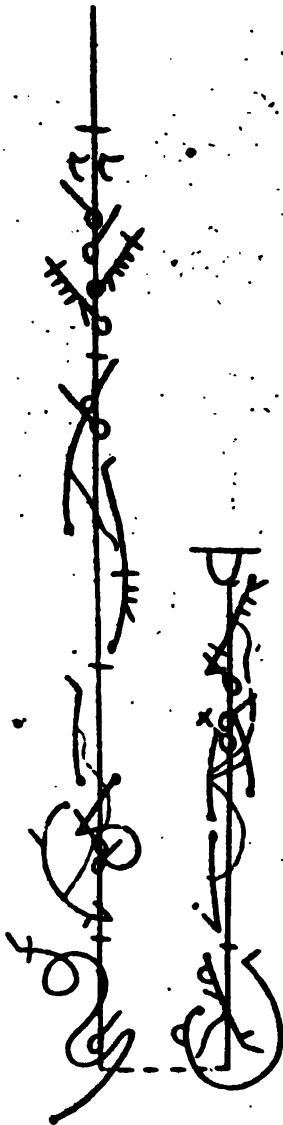
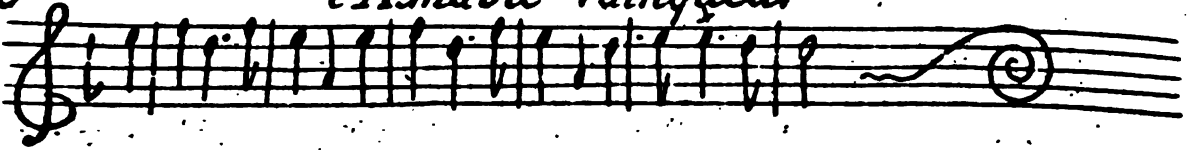
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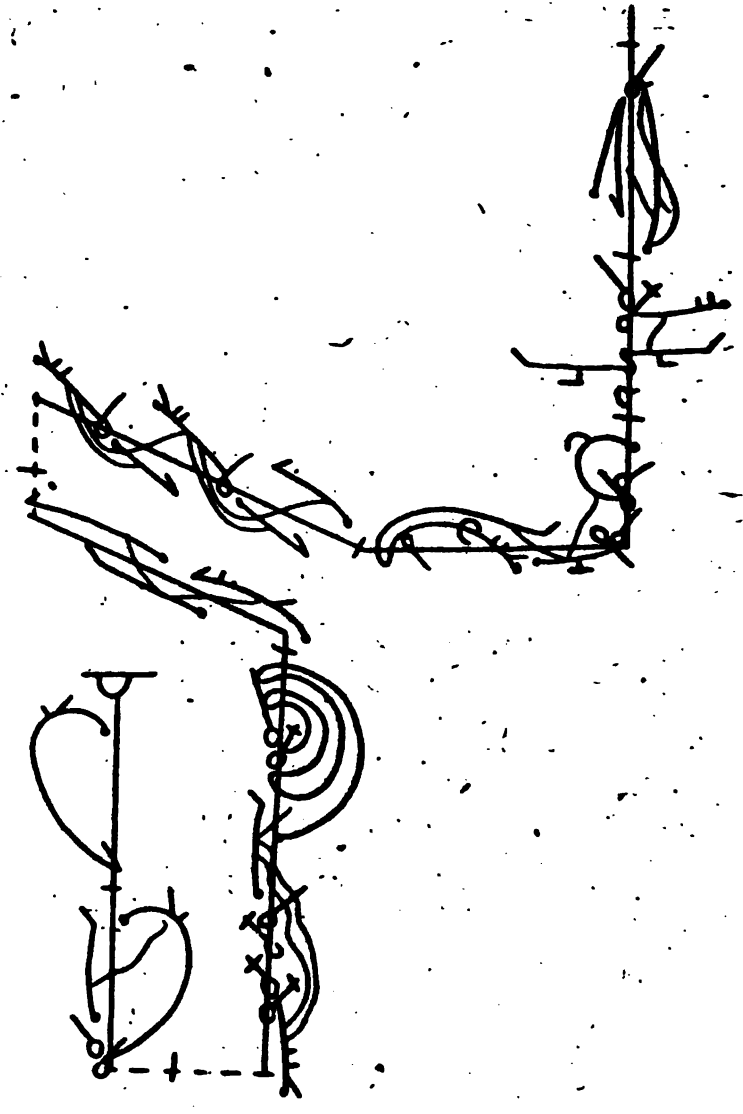
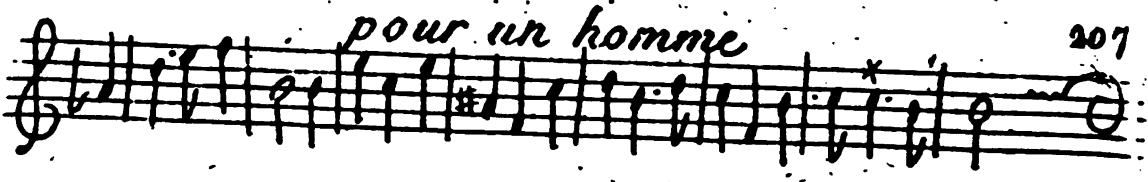
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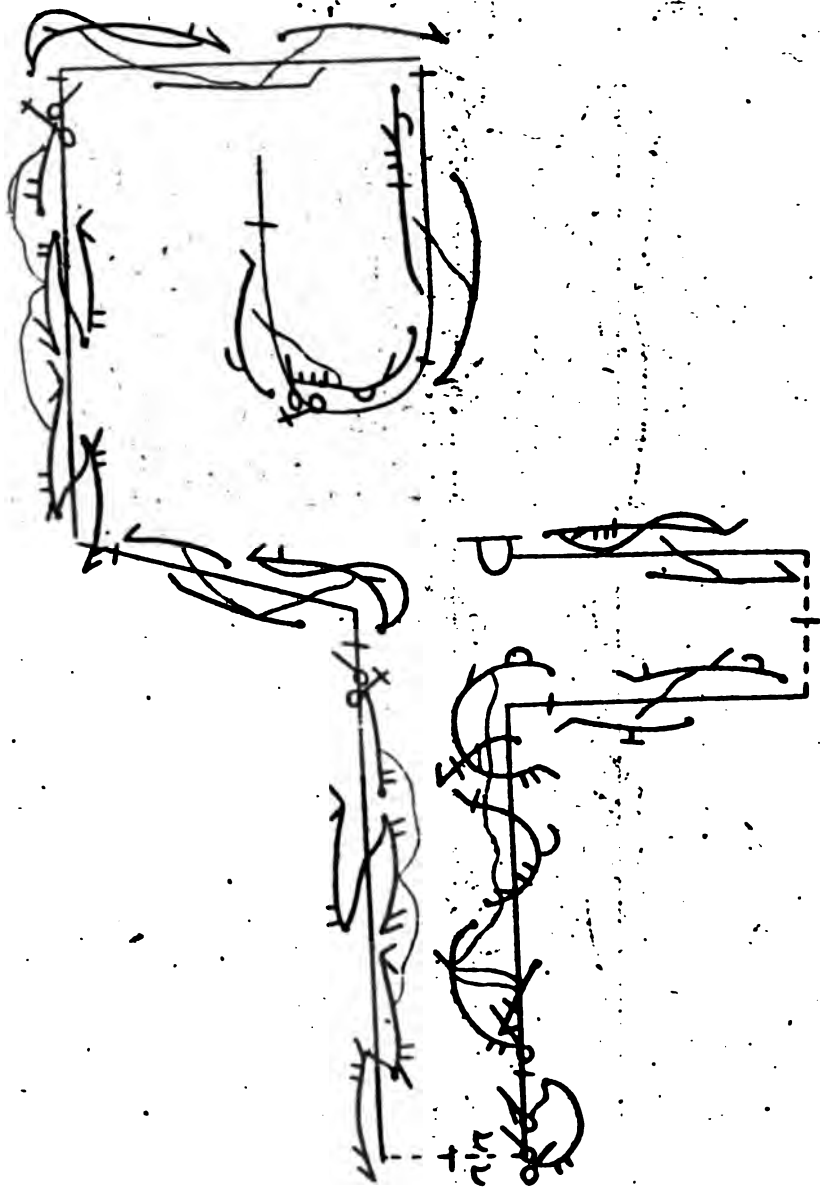
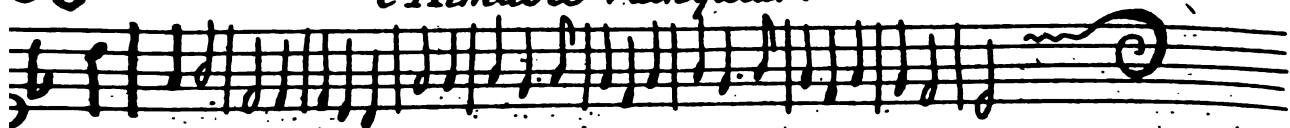
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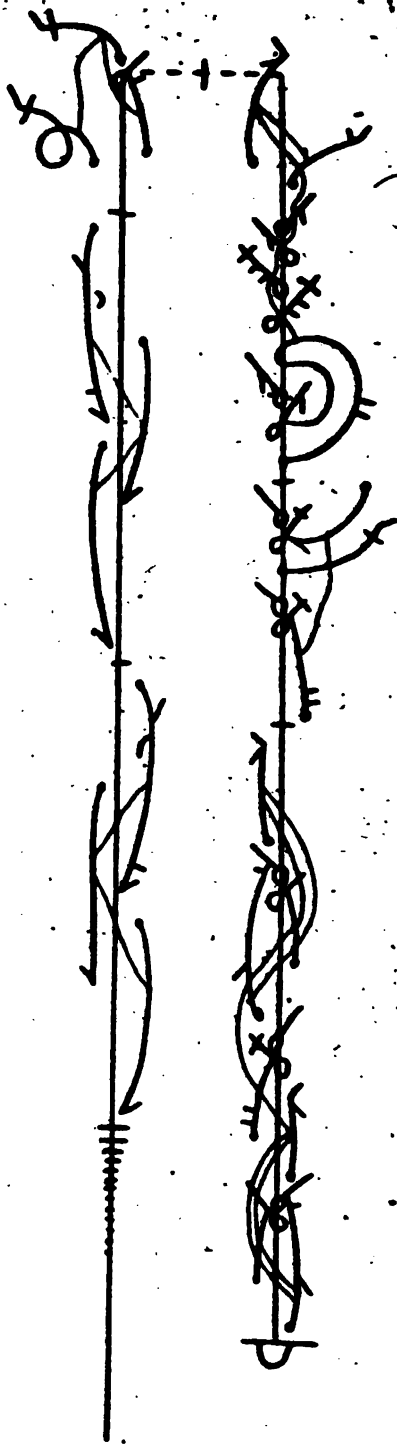
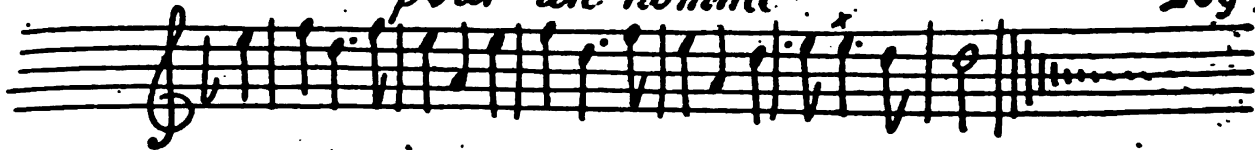
pour un homme 207



L'Aimable Vainqueur.

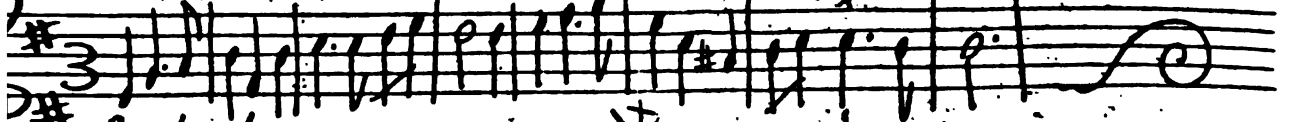


pour un homme



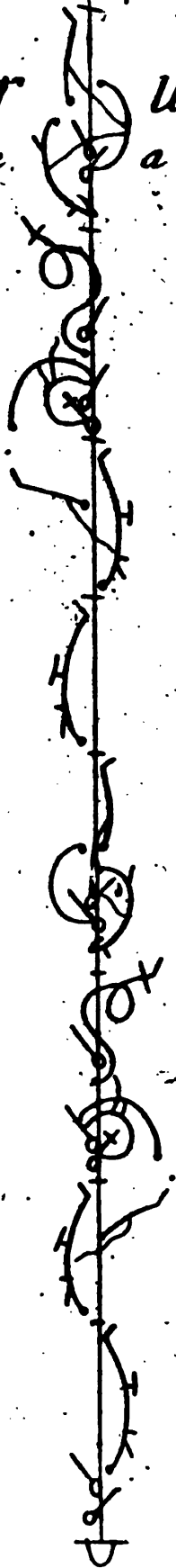
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Sarabande

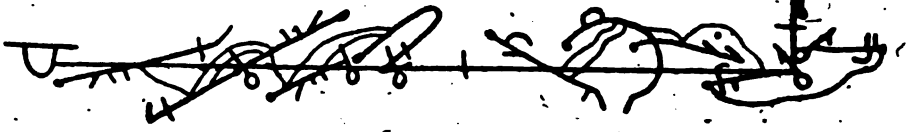
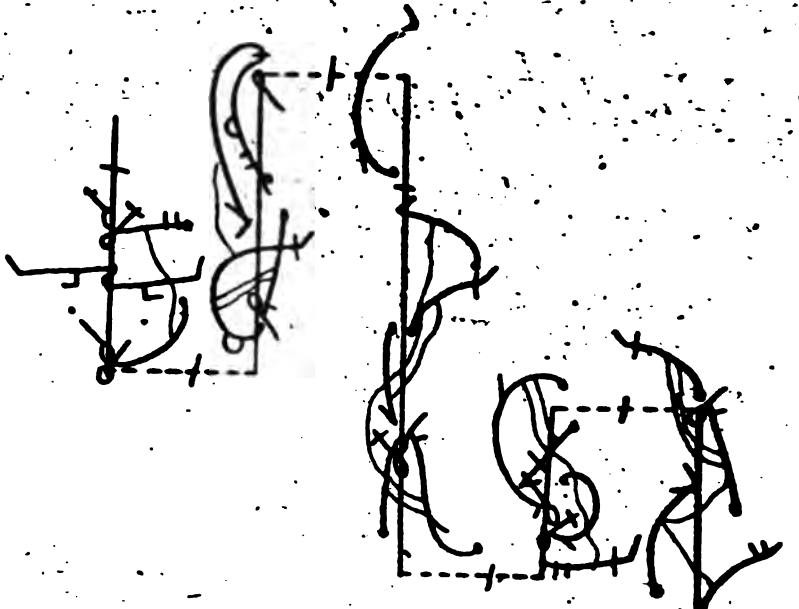
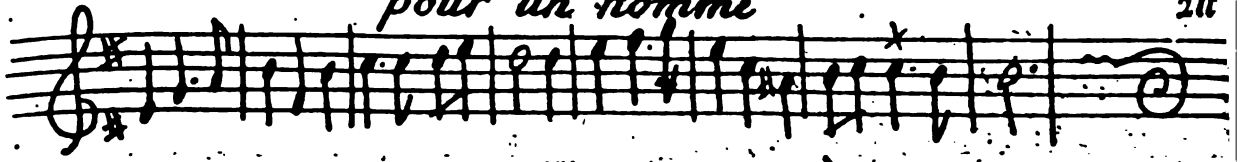


Sarabande

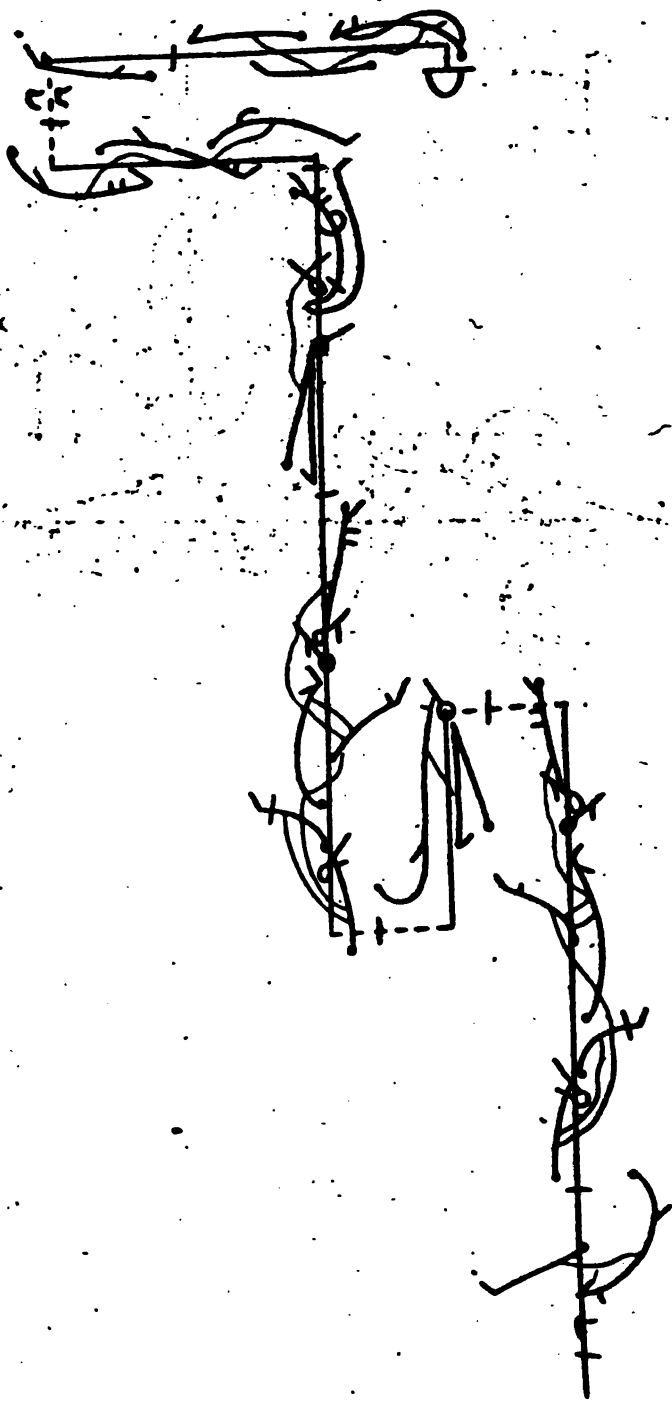
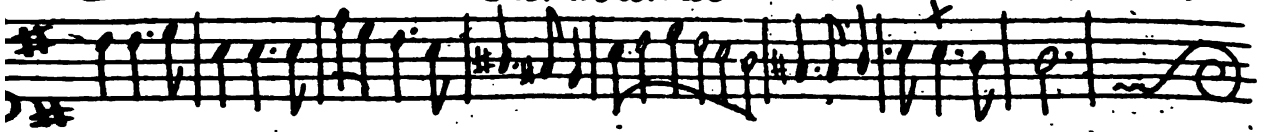
arabande pour un homme
non dancée. a l'opera.



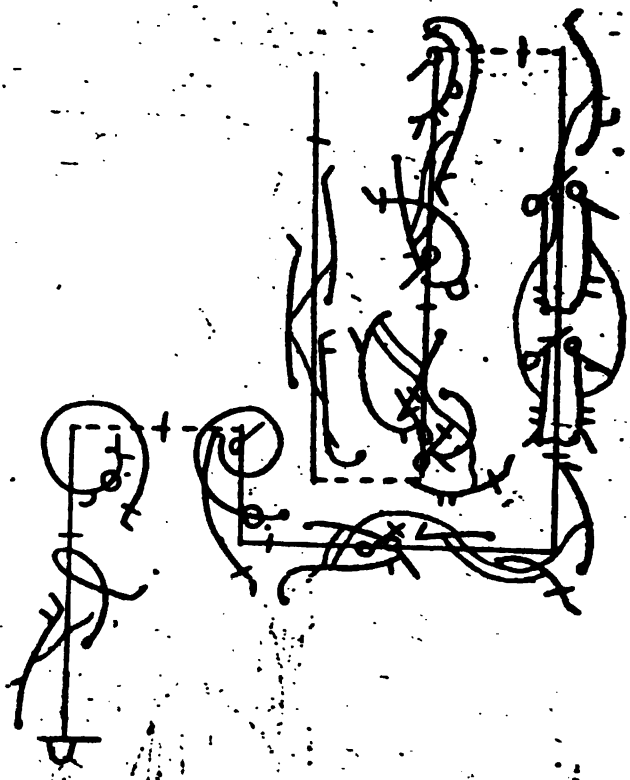
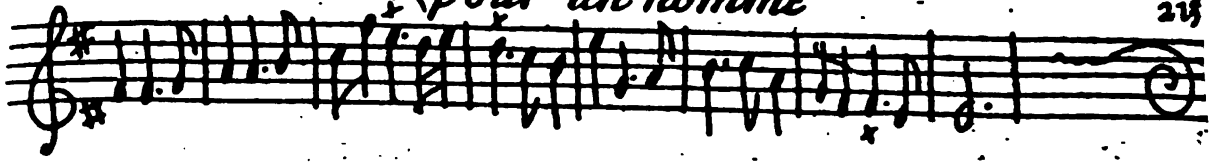
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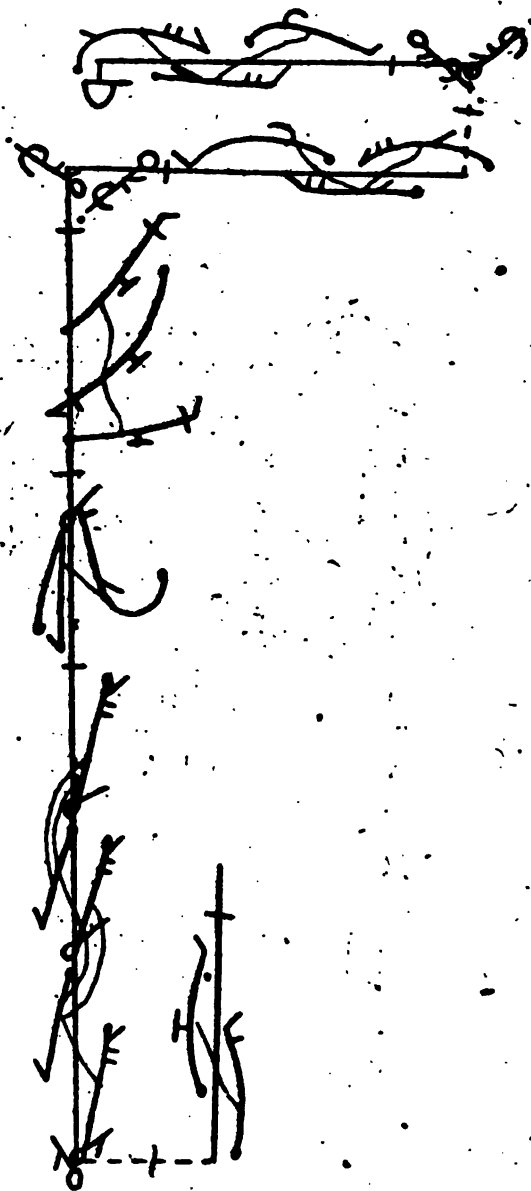
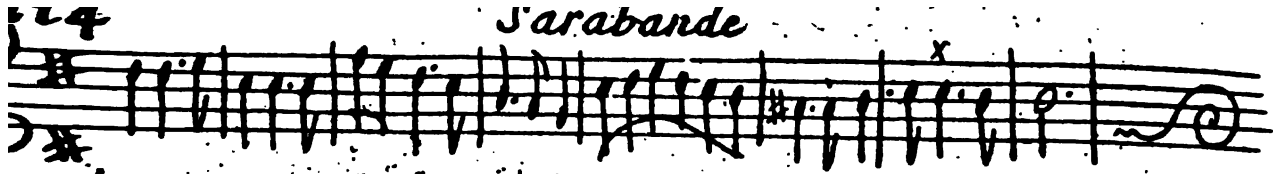
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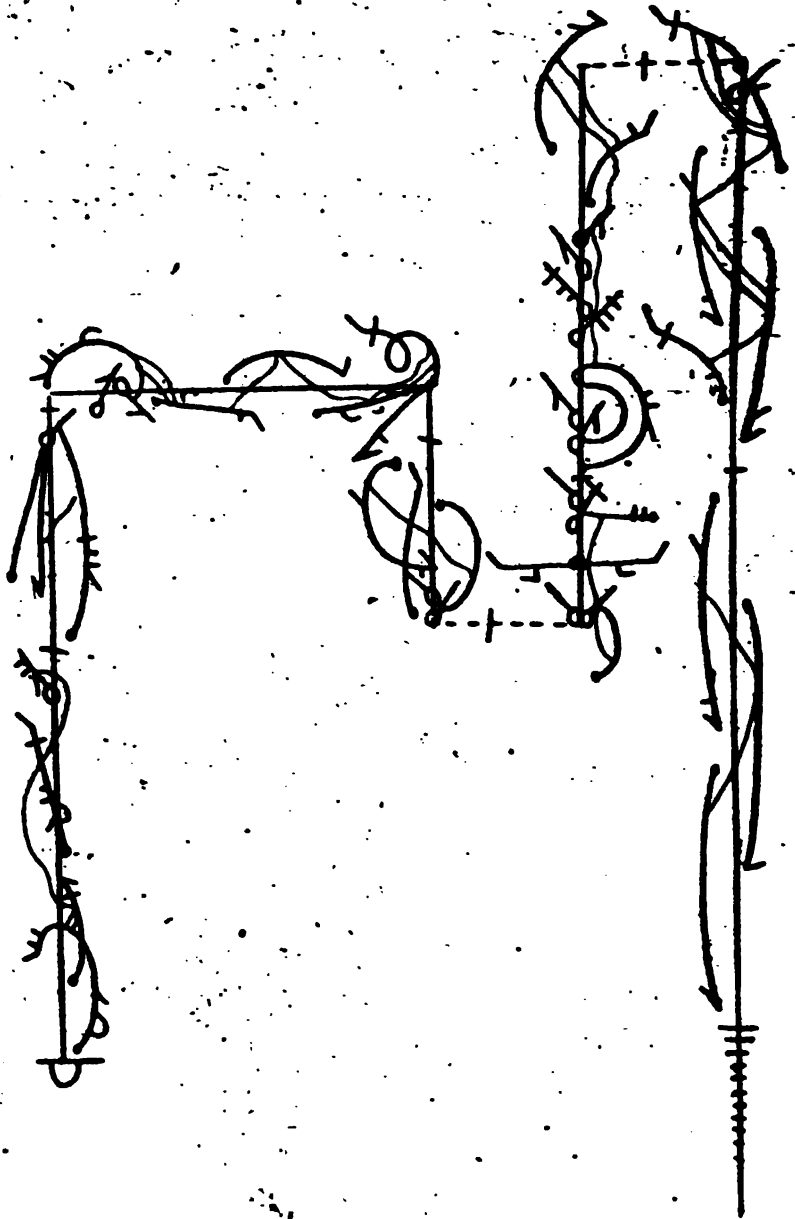
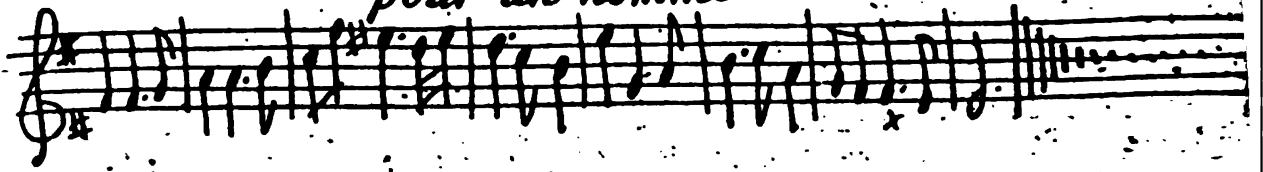
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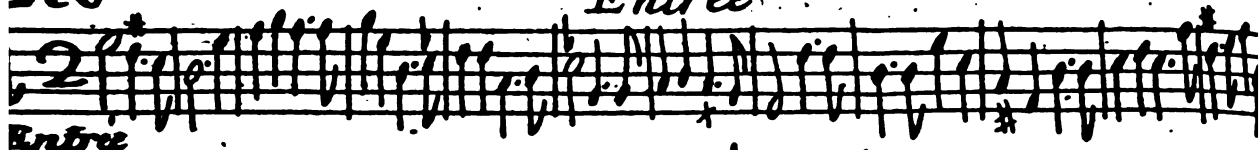


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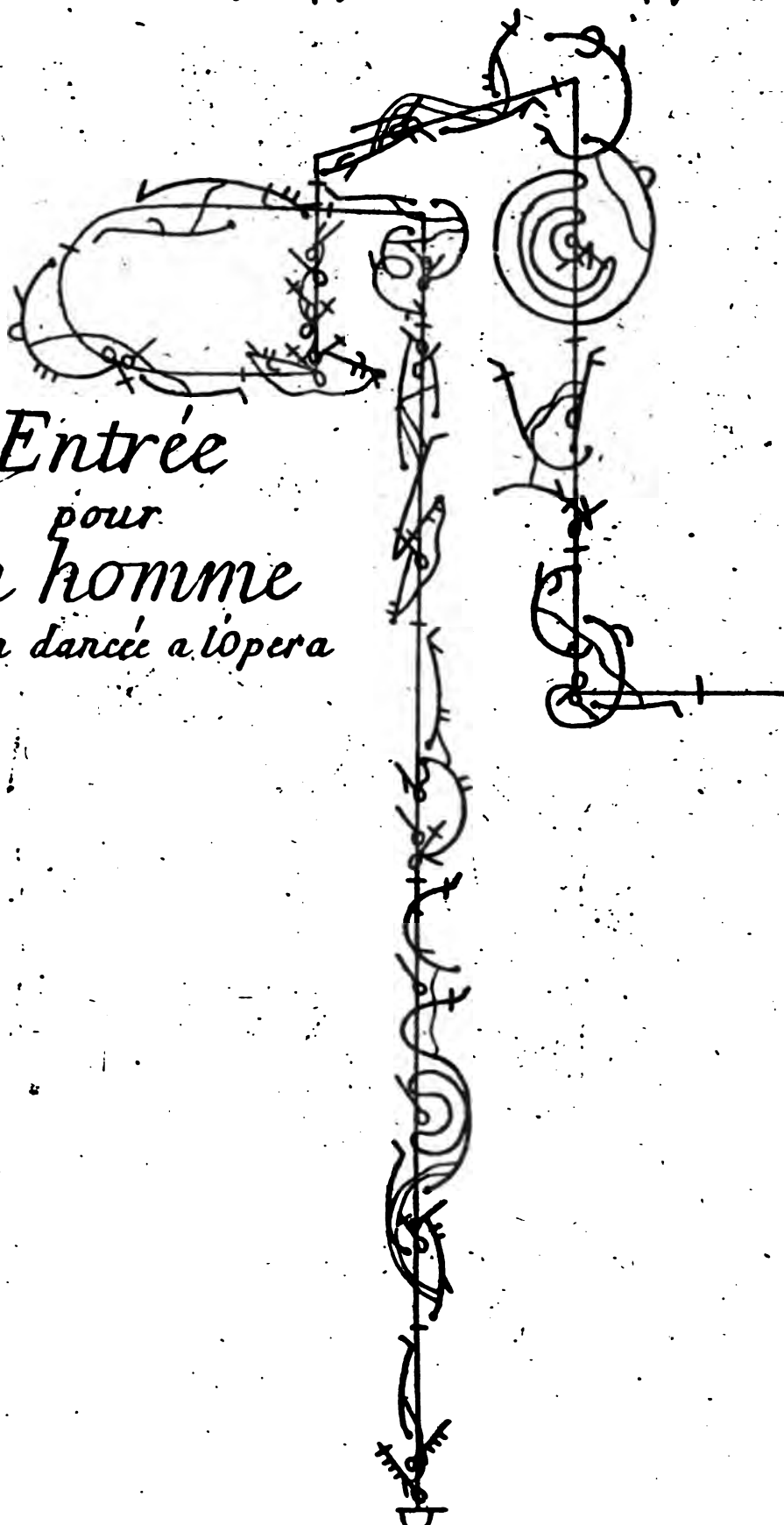


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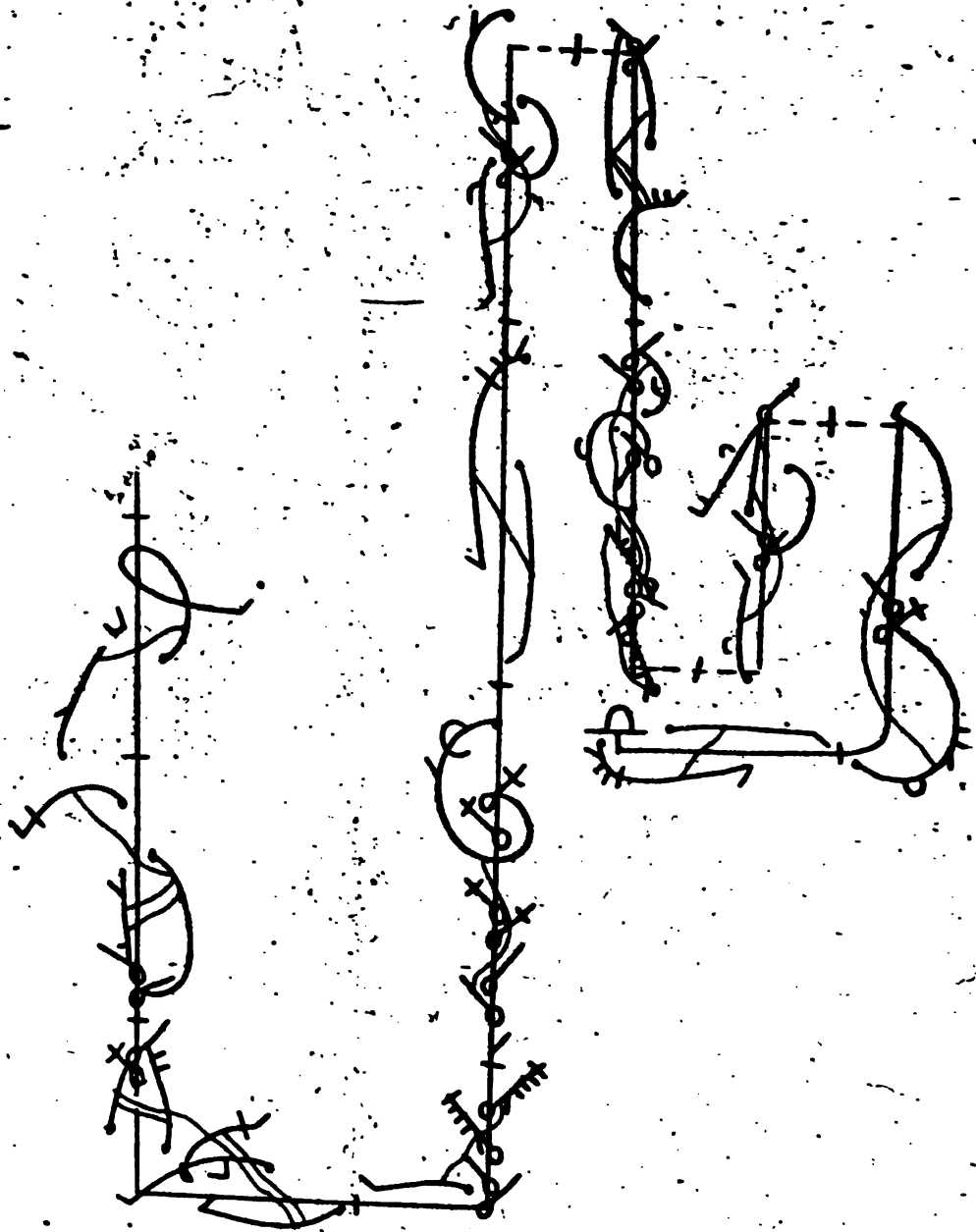
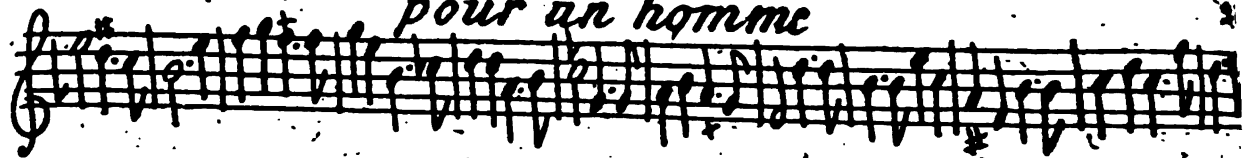


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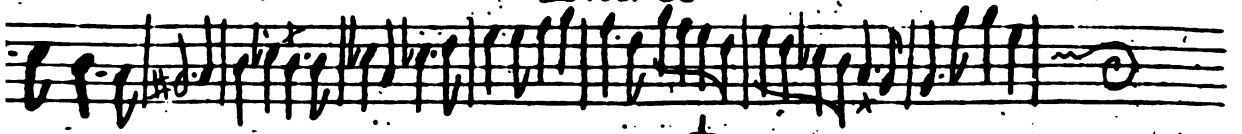


Entrée
 pour
 un homme
 non dancé à l'opéra

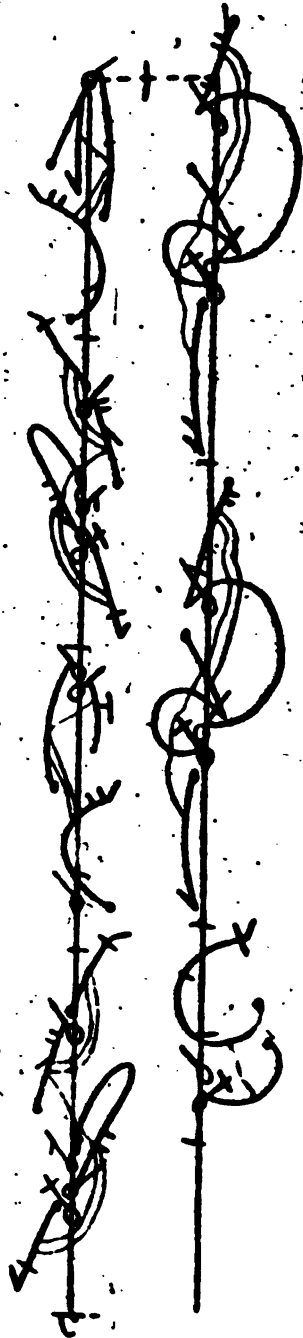
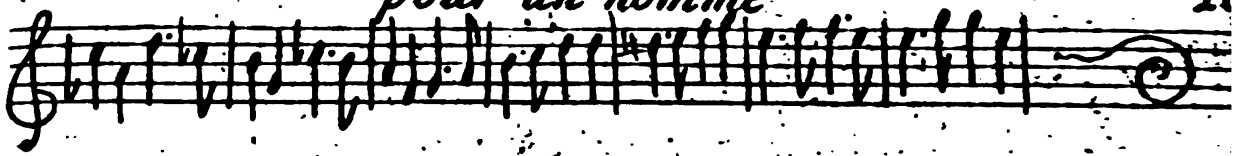
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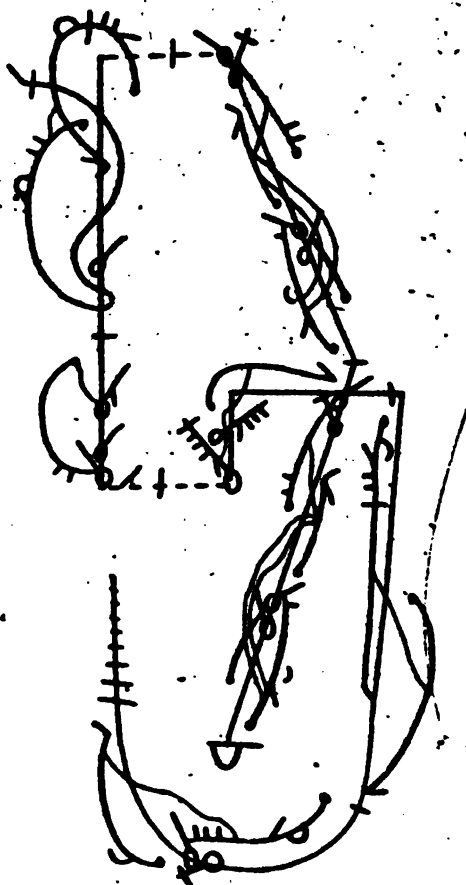
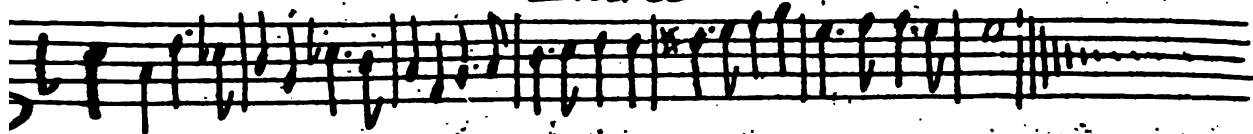
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pour un homme



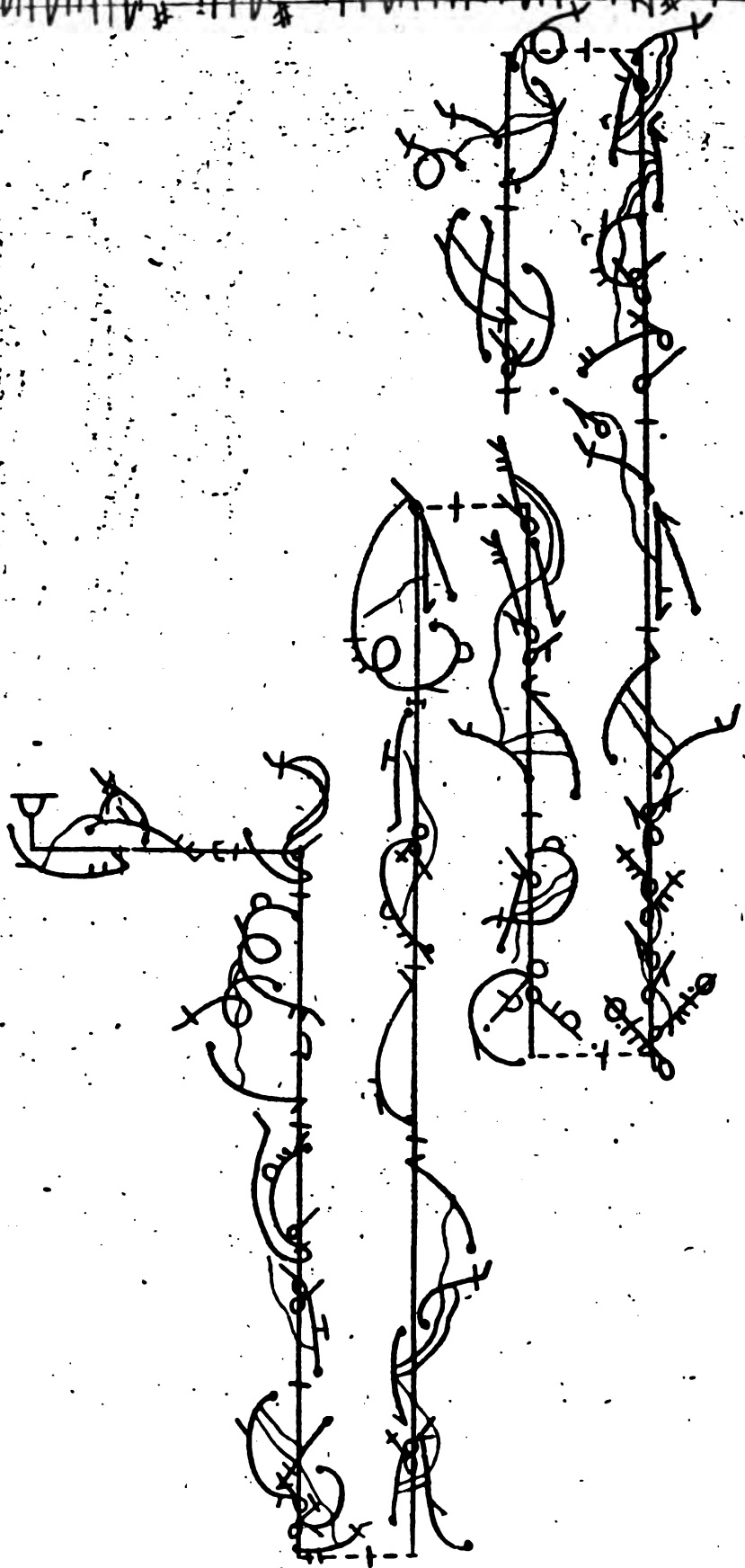
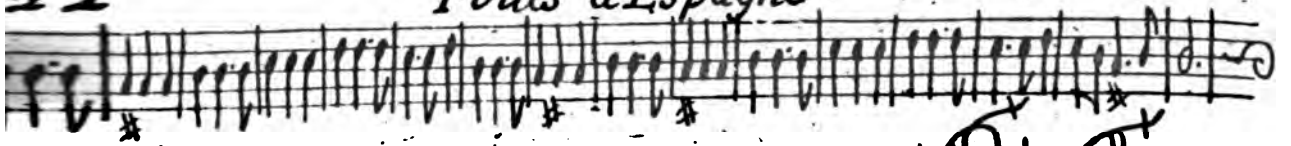
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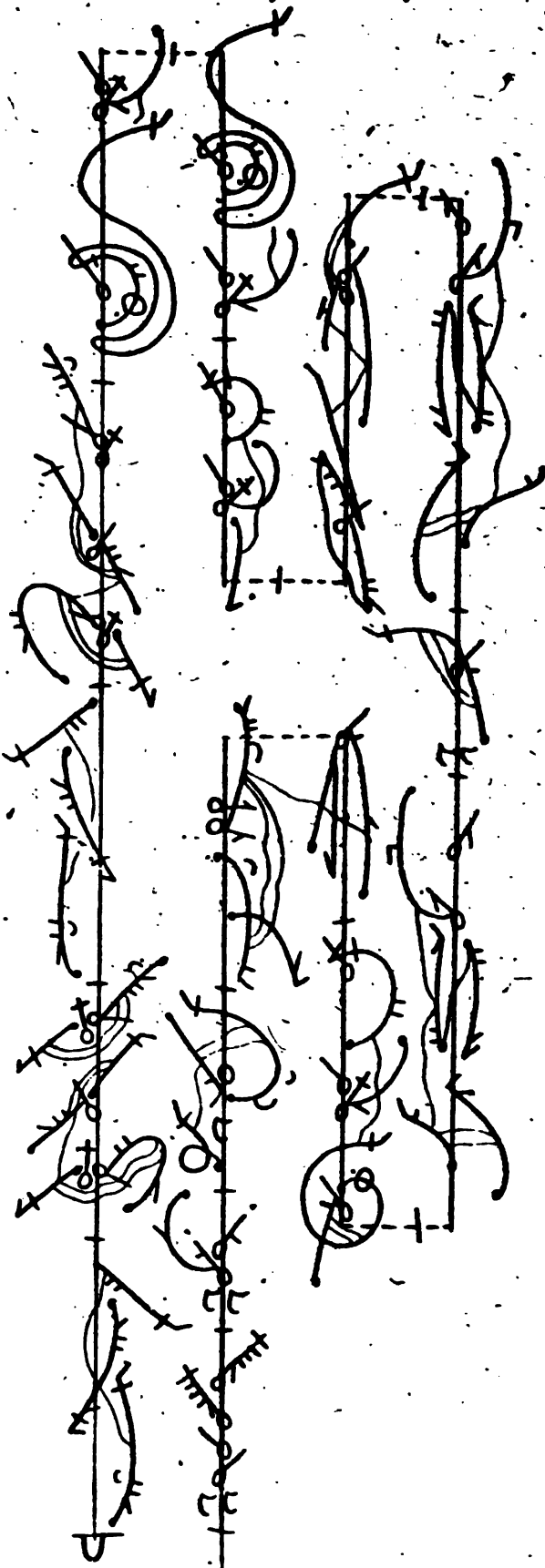
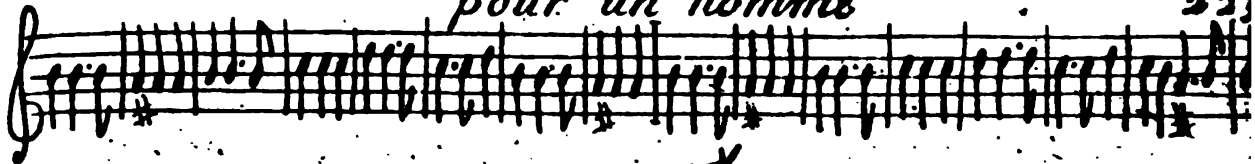
Folies d'Espagne

*Folies d'Espagne
pour un homme*

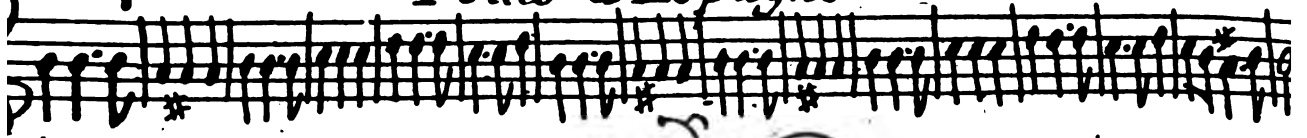
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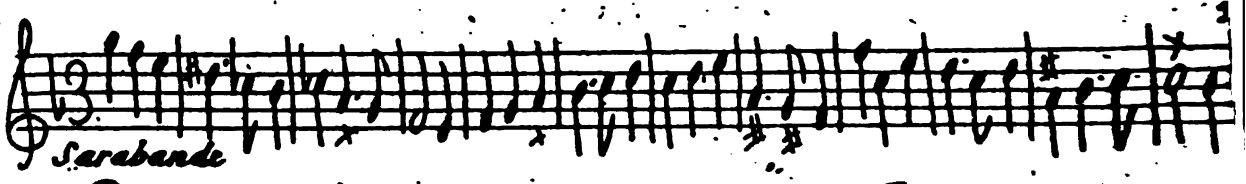


pour un homme



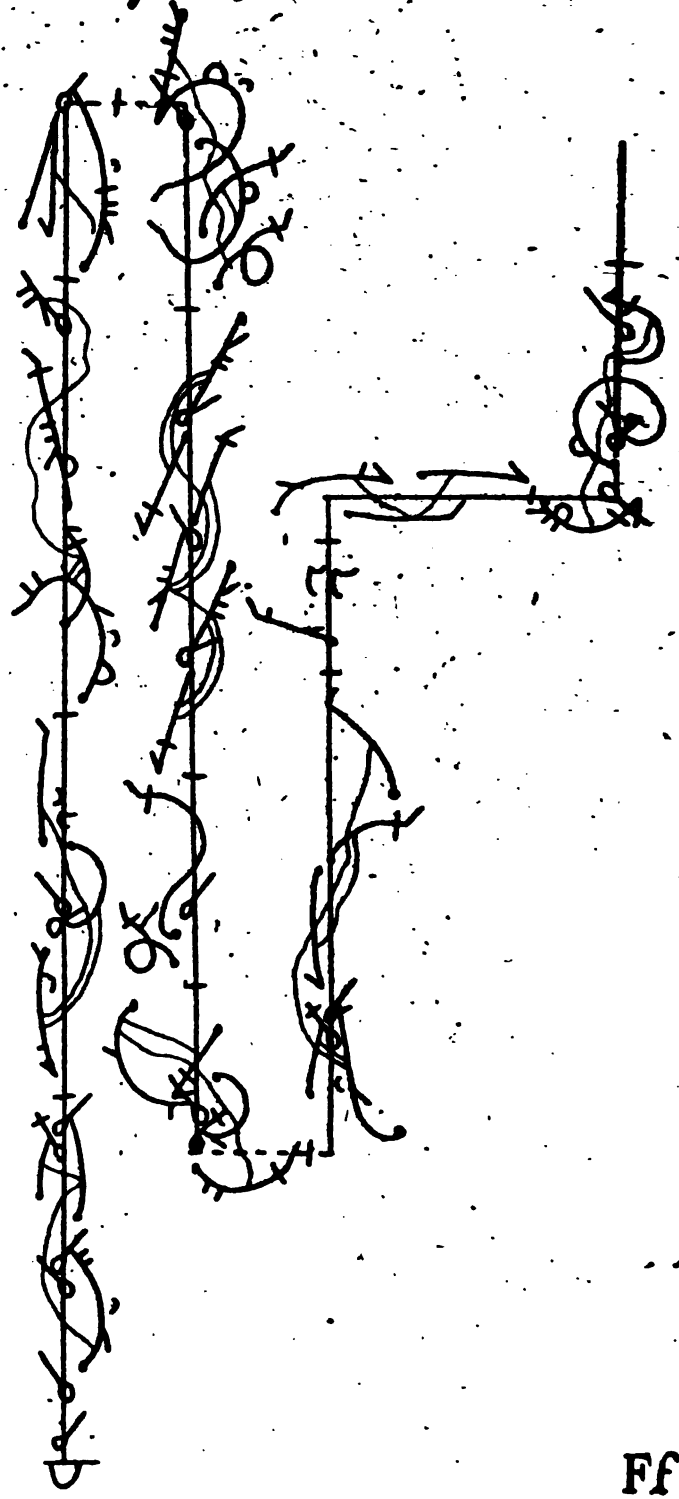
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Sarabande pour un homme

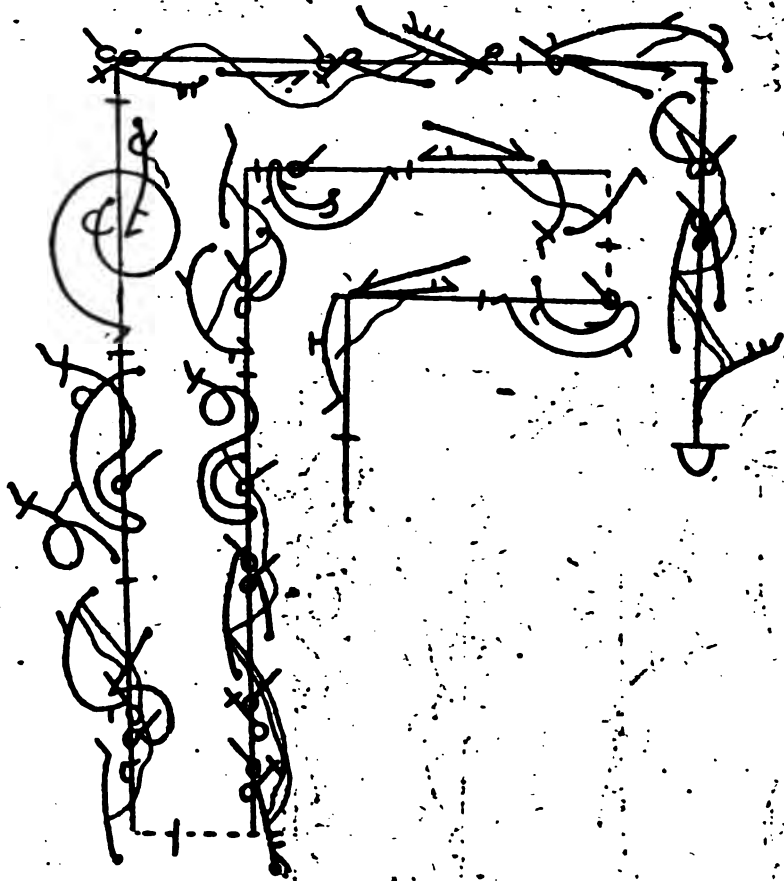
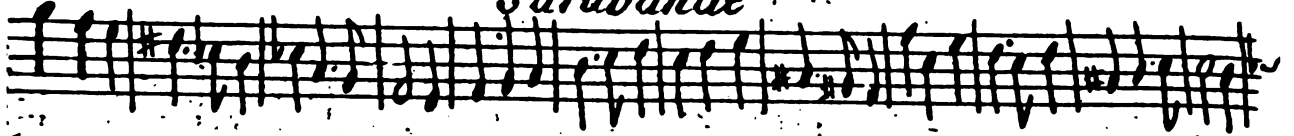
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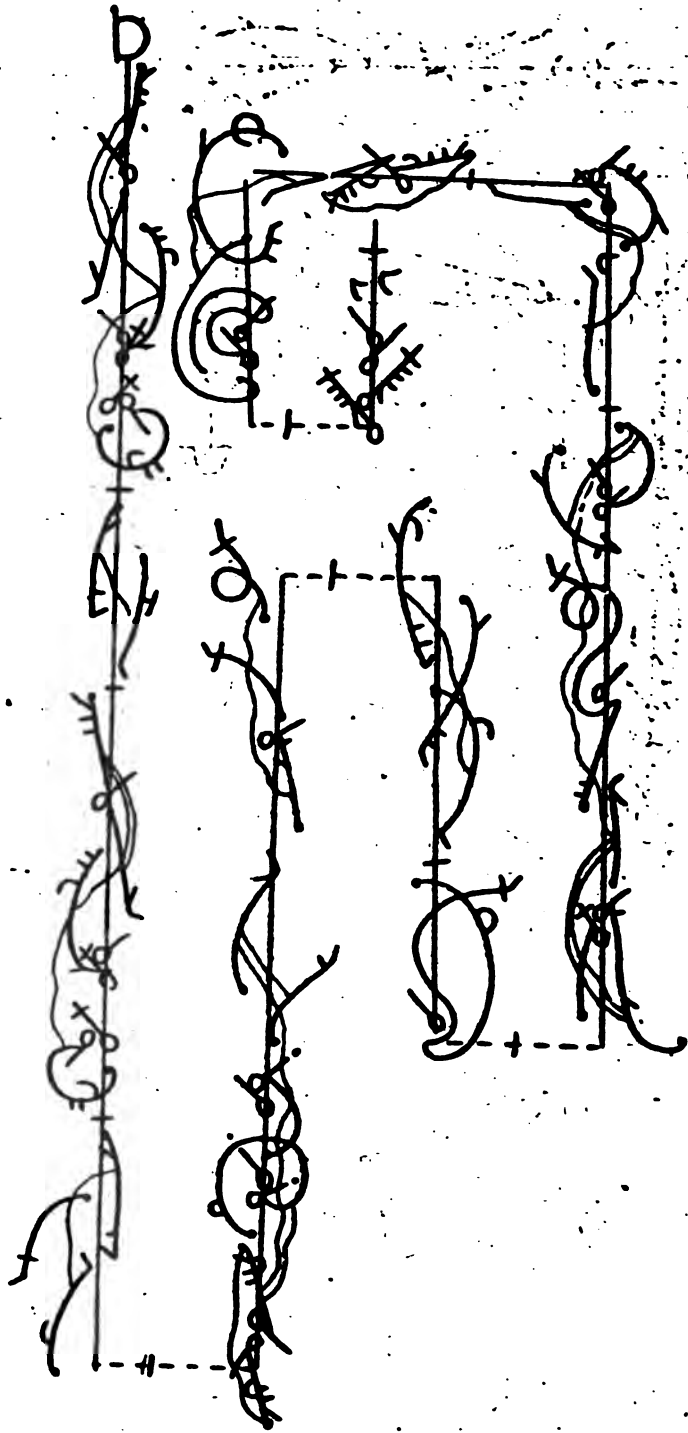
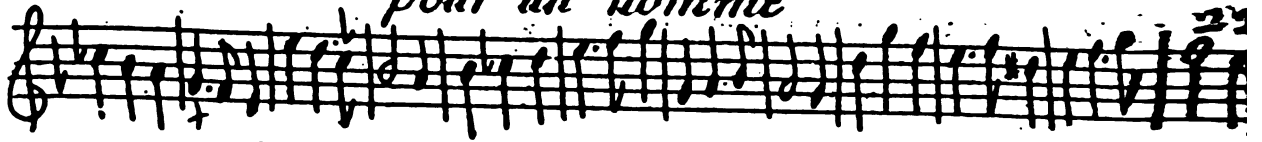
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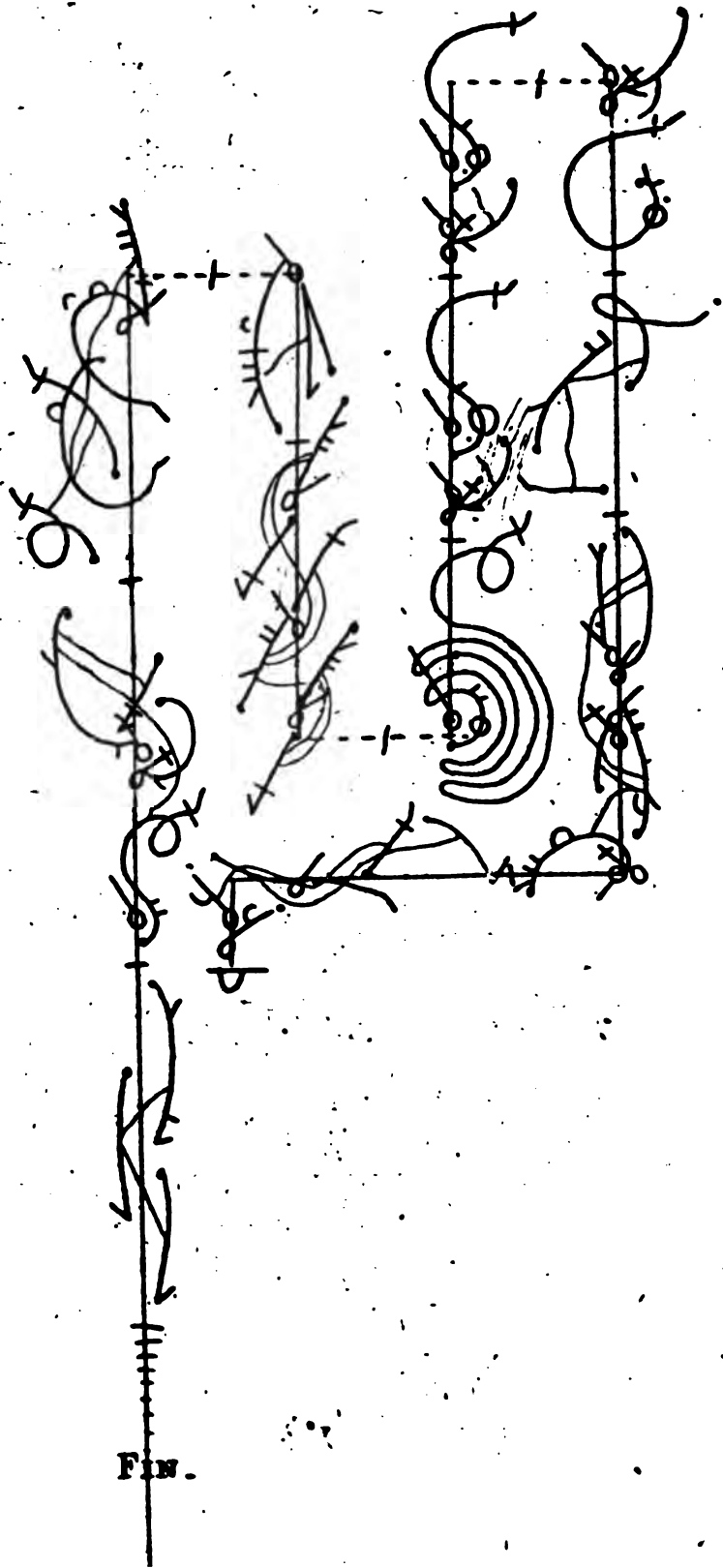
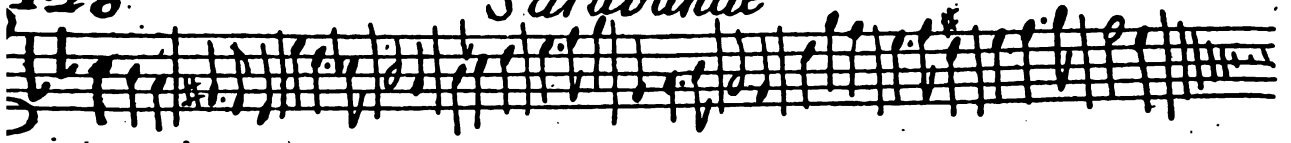
Sarabande



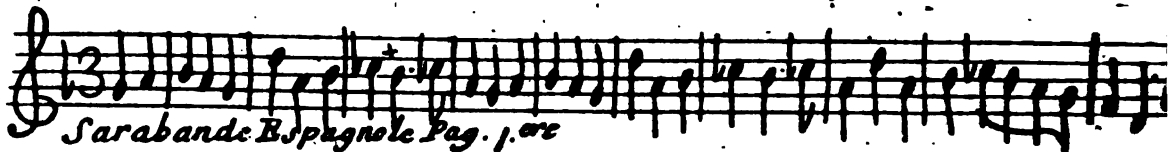
pour un homme



Sarabande

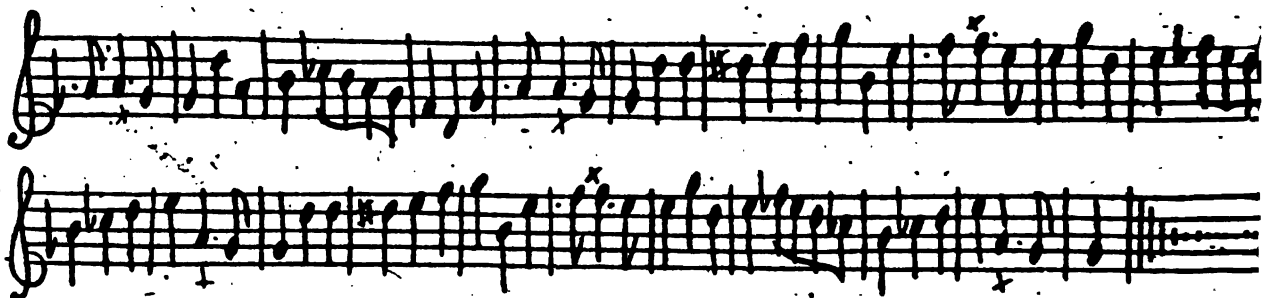


Airs des Dances
contenues en ce Recueil
qui sert de table à ce Volume.

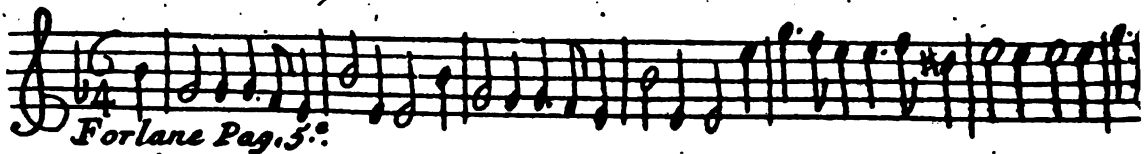


Sarabande Espagnole Pag. 1.^{re}

The first piece of music is a Sarabande Espagnole, written in treble clef with a 3/4 time signature. It consists of a single melodic line on a five-line staff, starting with a treble clef and a 3/4 time signature. The music is written in a single system.

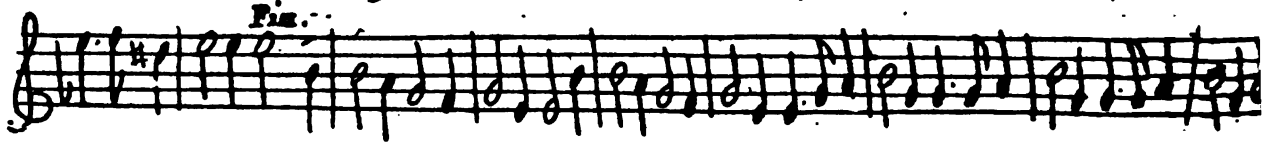


The second piece of music is a Forlane, written in treble clef with a 6/4 time signature. It consists of a single melodic line on a five-line staff, starting with a treble clef and a 6/4 time signature. The music is written in a single system.



Forlane Pag. 5.^e

The third piece of music is a Forlane, written in treble clef with a 6/4 time signature. It consists of a single melodic line on a five-line staff, starting with a treble clef and a 6/4 time signature. The music is written in a single system.

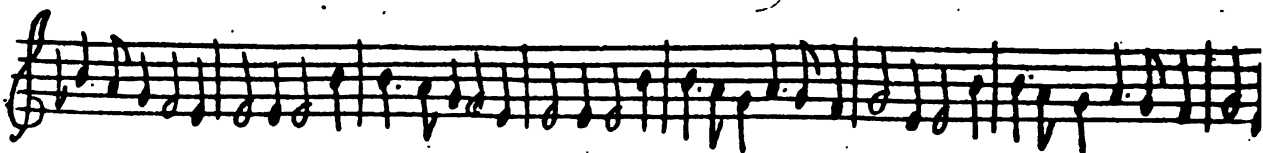


Fin.

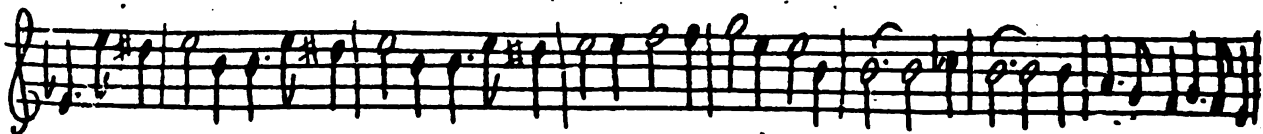
The fourth piece of music is a Forlane, written in treble clef with a 6/4 time signature. It consists of a single melodic line on a five-line staff, starting with a treble clef and a 6/4 time signature. The music is written in a single system.



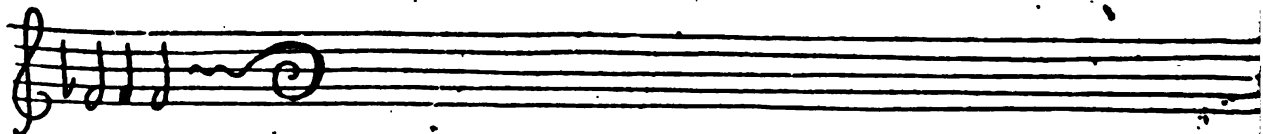
The fifth piece of music is a Forlane, written in treble clef with a 6/4 time signature. It consists of a single melodic line on a five-line staff, starting with a treble clef and a 6/4 time signature. The music is written in a single system.



The sixth piece of music is a Forlane, written in treble clef with a 6/4 time signature. It consists of a single melodic line on a five-line staff, starting with a treble clef and a 6/4 time signature. The music is written in a single system.



The seventh piece of music is a Forlane, written in treble clef with a 6/4 time signature. It consists of a single melodic line on a five-line staff, starting with a treble clef and a 6/4 time signature. The music is written in a single system.



The eighth piece of music is a Forlane, written in treble clef with a 6/4 time signature. It consists of a single melodic line on a five-line staff, starting with a treble clef and a 6/4 time signature. The music is written in a single system.

Airs.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are mostly quarter and eighth notes. Below the staff, the text reads: *Chaconne de Phaëton pag. 10. et pag. 185*

Handwritten musical notation on a single staff, continuing the piece with various rhythmic values and some slurs.

Handwritten musical notation on a single staff, featuring a mix of note values and rests.

Handwritten musical notation on a single staff, showing a continuation of the melodic line.

Handwritten musical notation on a single staff, with some notes beamed together.

Handwritten musical notation on a single staff, including some longer note values.

Handwritten musical notation on a single staff, showing a change in the melodic contour.

Handwritten musical notation on a single staff, with some notes marked with a cross (x).

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, with some notes beamed together.

Handwritten musical notation on a single staff, ending with a double bar line and a fermata.

A handwritten musical score consisting of ten staves of music. The notation is in a single system, with each staff beginning with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring a variety of note values including minims, crotchets, and quavers, as well as rests and bar lines. The first staff contains a melodic line with a series of eighth notes. The second staff continues the melody with some sixteenth-note passages. The third staff shows a more complex rhythmic pattern with groups of beamed notes. The fourth staff includes a slur over a group of notes and a fermata-like symbol. The fifth staff features a series of beamed eighth notes. The sixth staff has a '+' sign above the first few notes. The seventh staff continues the melodic development. The eighth staff shows a similar rhythmic pattern to the third staff. The ninth staff concludes the piece with a double bar line and repeat dots. The tenth staff is empty.

Three empty musical staves, each consisting of five horizontal lines, positioned below the main body of the score. They are completely blank, with no notation or markings.

Airs

Passecaille de Scilla page 20.

The first staff of music begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of rhythmic patterns, including eighth and sixteenth notes, with some notes beamed together. The staff concludes with a fermata over the final note.

The second staff continues the melodic line with similar rhythmic patterns, featuring eighth and sixteenth notes and ending with a fermata.

The third staff continues the melodic line, maintaining the rhythmic structure of eighth and sixteenth notes, and ending with a fermata.

The fourth staff continues the melodic line, featuring eighth and sixteenth notes, and ending with a fermata.

The fifth staff continues the melodic line, featuring eighth and sixteenth notes, and ending with a fermata.

The sixth staff continues the melodic line, featuring eighth and sixteenth notes, and ending with a fermata.

The seventh staff continues the melodic line, featuring eighth and sixteenth notes, and ending with a fermata.

The eighth staff continues the melodic line, featuring eighth and sixteenth notes, and ending with a fermata.

The ninth staff continues the melodic line, featuring eighth and sixteenth notes, and ending with a fermata.

The tenth staff continues the melodic line, featuring eighth and sixteenth notes, and ending with a fermata.

The eleventh staff continues the melodic line, featuring eighth and sixteenth notes, and ending with a fermata.

The twelfth and final staff continues the melodic line, featuring eighth and sixteenth notes, and ending with a fermata.

des Dances

A handwritten musical score consisting of 12 staves. The notation is in a single system, likely for a piano or similar instrument. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several measures with notes beamed together, suggesting a fast or dance-like tempo. The handwriting is clear and legible, with some decorative flourishes in the notation. The score ends with a double bar line and repeat dots.

Airs

6/8 *Exercice Espagnole pag. 36. et pa. 164*

6/8 *Gigue Angloise pag. 41.*

3/8 *Menuet pag. 48.*

LES DANSES

6/8 S: n

2^e Ronde Forlani pag. 51.

Fin

This block contains the first piece of music, '2e Ronde Forlani'. It is written on six staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and a fermata.

3/4 S: n

Menuet d'Omphale pag. 57.

Fin

This block contains the second piece of music, 'Menuet d'Omphale'. It is written on six staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and a fermata.

8

Airs

lento

Dimons. pag. 64.

Handwritten musical notation for the first piece, 'Airs'. It begins with a treble clef, a 3/4 time signature, and a tempo marking of 'lento'. The notation includes various note values and rests across two staves.

lento

Fin.

Louison pag. 68.

Handwritten musical notation for the second piece, 'Louison'. It begins with a treble clef, a 3/4 time signature, and a tempo marking of 'lento'. The notation includes various note values and rests across five staves.

gaiem.

Rondeau pag. 74.

Fin.

Handwritten musical notation for the third piece, 'Rondeau'. It begins with a treble clef, a 3/4 time signature, and a tempo marking of 'gaiem.'. The notation includes various note values and rests across five staves.

des danses

Passacaille de Perséopag. 79.

Airs

8
Air de Persée pag. 91.

The first system of handwritten musical notation for 'Air de Persée' is written on a single staff with a treble clef and a 3/8 time signature. It begins with a key signature of one sharp (F#) and contains several measures of music, including a repeat sign at the end.

The second system of handwritten musical notation for 'Air de Persée' continues the melody on a single staff with a treble clef and a 3/8 time signature.

The third system of handwritten musical notation for 'Air de Persée' continues the melody on a single staff with a treble clef and a 3/8 time signature.

The fourth system of handwritten musical notation for 'Air de Persée' concludes the piece on a single staff with a treble clef and a 3/8 time signature, ending with a double bar line and repeat dots.

2
Bourée de Persée pag. 97.

The first system of handwritten musical notation for 'Bourée de Persée' is written on a single staff with a treble clef and a 2/4 time signature. It begins with a key signature of one sharp (F#) and contains several measures of music, including a repeat sign at the end.

The second system of handwritten musical notation for 'Bourée de Persée' continues the melody on a single staff with a treble clef and a 2/4 time signature.

The third system of handwritten musical notation for 'Bourée de Persée' continues the melody on a single staff with a treble clef and a 2/4 time signature.

6
14
Gigue lente pag. 109.

The first system of handwritten musical notation for 'Gigue lente' is written on a single staff with a treble clef and a 6/4 time signature. It begins with a key signature of one sharp (F#) and contains several measures of music, including a repeat sign at the end.

The second system of handwritten musical notation for 'Gigue lente' continues the melody on a single staff with a treble clef and a 6/4 time signature.

The third system of handwritten musical notation for 'Gigue lente' continues the melody on a single staff with a treble clef and a 6/4 time signature.

The fourth system of handwritten musical notation for 'Gigue lente' continues the melody on a single staff with a treble clef and a 6/4 time signature.

The fifth system of handwritten musical notation for 'Gigue lente' concludes the piece on a single staff with a treble clef and a 6/4 time signature, ending with a double bar line and repeat dots.

des Dances

S:
Rondeau d'Esionae pag. 117.

The first system of music is written on a single staff in treble clef. It begins with a 2/4 time signature and a key signature of two sharps (F# and C#). The melody consists of a series of eighth and sixteenth notes, ending with a fermata and a repeat sign.

The second system continues the melody from the first system, maintaining the same rhythmic and melodic patterns.

The third system continues the melody, showing a consistent rhythmic flow.

The fourth system concludes the piece with a fermata and a repeat sign.

S:
Rondeau d'Archie pag. 122.

The first system of the second piece is written on a single staff in treble clef. It starts with a 2/4 time signature and a key signature of two sharps. The melody is composed of eighth and sixteenth notes.

Fis

The second system continues the melody, with a 'Fis' marking above the staff.

The third system continues the melody.

The fourth system concludes the piece with a fermata and a repeat sign.

Sarabande pag. 127

The first system of the third piece is written on a single staff in treble clef. It begins with a 3/4 time signature and a key signature of two sharps. The melody features a mix of eighth and sixteenth notes.

The second system continues the melody.

S:

The third system continues the melody, with a 'S:' marking above the staff.

The fourth system concludes the piece with a fermata and a repeat sign.

Airs

Contre dance pag. 132.

Handwritten musical notation on a single staff in treble clef, 3/8 time signature, key of D major. It begins with a fermata and a 'S' marking. The melody consists of eighth and sixteenth notes.

Second system of handwritten musical notation for Contre dance, continuing the melody from the first system.

Third system of handwritten musical notation for Contre dance.

Fourth system of handwritten musical notation for Contre dance.

Fifth system of handwritten musical notation for Contre dance, ending with a double bar line.

Rondeau d'Ulisse pag. 139.

Handwritten musical notation on a single staff in treble clef, 3/8 time signature, key of D major. It begins with a fermata and a 'S' marking. The word 'Fin.' is written at the end of the staff.

Second system of handwritten musical notation for Rondeau d'Ulisse.

Third system of handwritten musical notation for Rondeau d'Ulisse.

Fourth system of handwritten musical notation for Rondeau d'Ulisse.

Fifth system of handwritten musical notation for Rondeau d'Ulisse, ending with a fermata and a 'S' marking.

Bourée pag 144

Handwritten musical notation on a single staff in treble clef, 2/4 time signature, key of D major. It begins with a fermata and a 'S' marking.

Second system of handwritten musical notation for Bourée, ending with a fermata and a 'S' marking.

des Dances.

gravement

Entrée pag. 148.

gravement

Sarabande pag. 154.

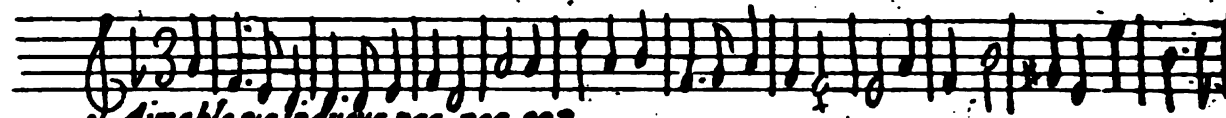
Canary pag. 158.

Loure pag. 169.

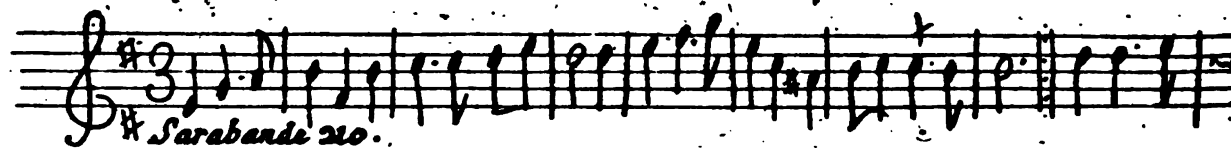
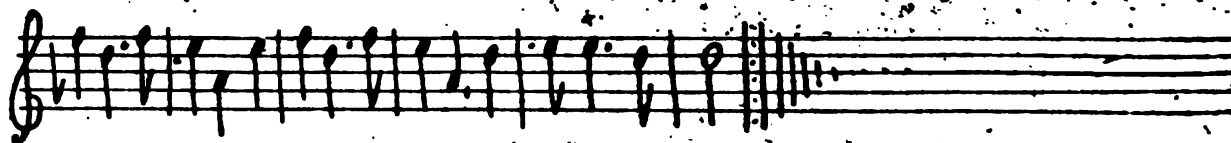
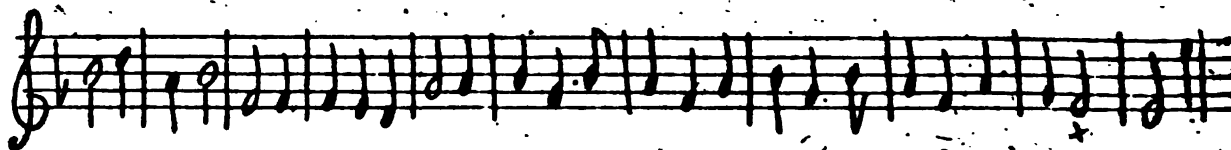
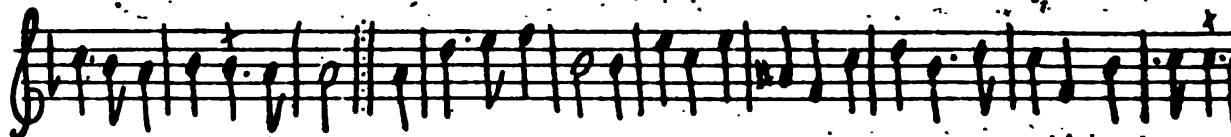
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Chaconne pag. 296

gravement
Entrée d'Alpola pag. 195.

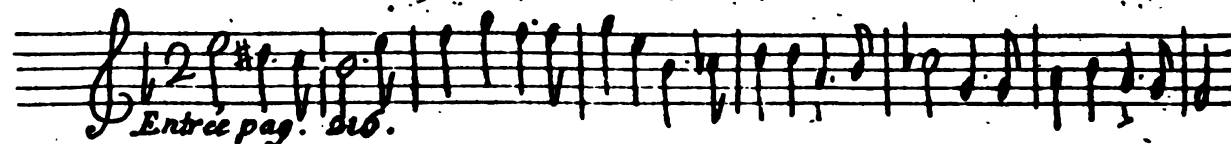
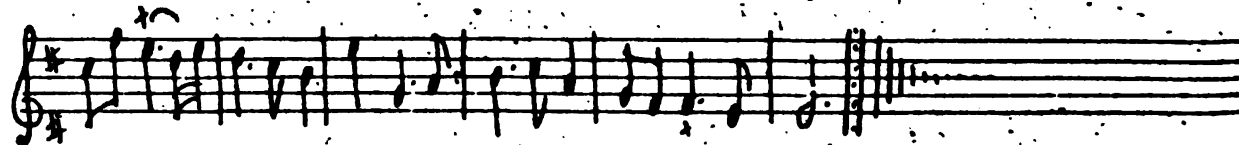
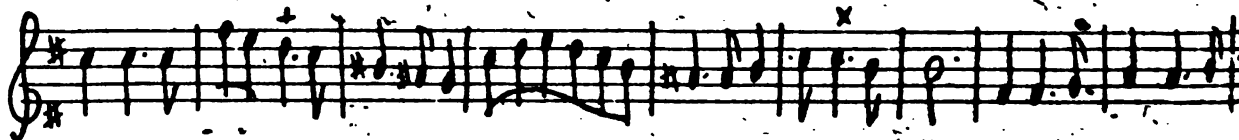
des Dances



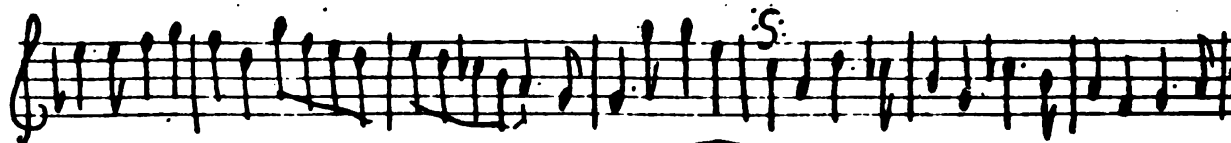
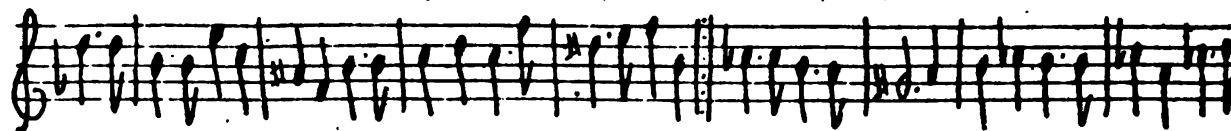
Amable valsiéur pag. pag. 202.



Sarabande no.

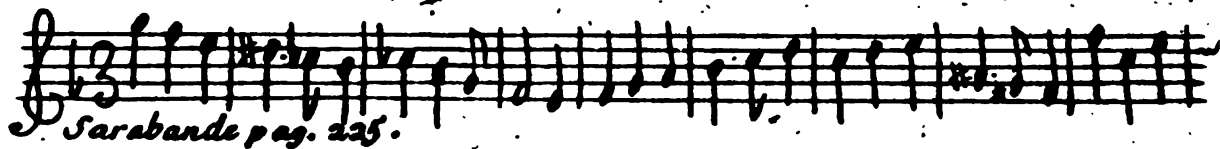
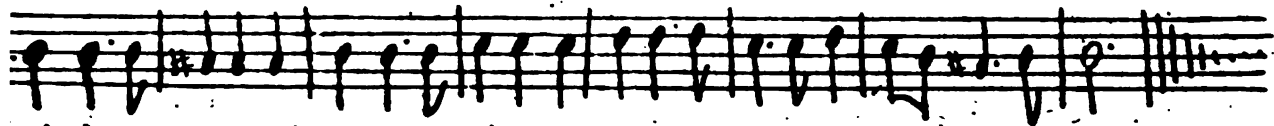
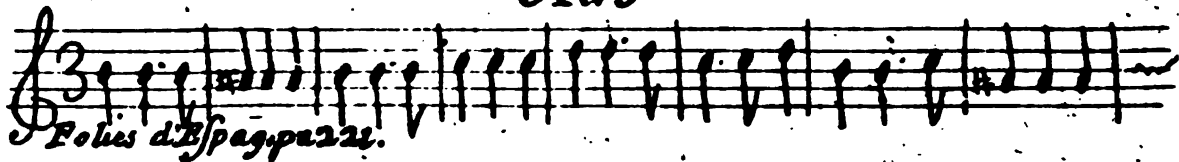


Entrée pag. 216.



Airs

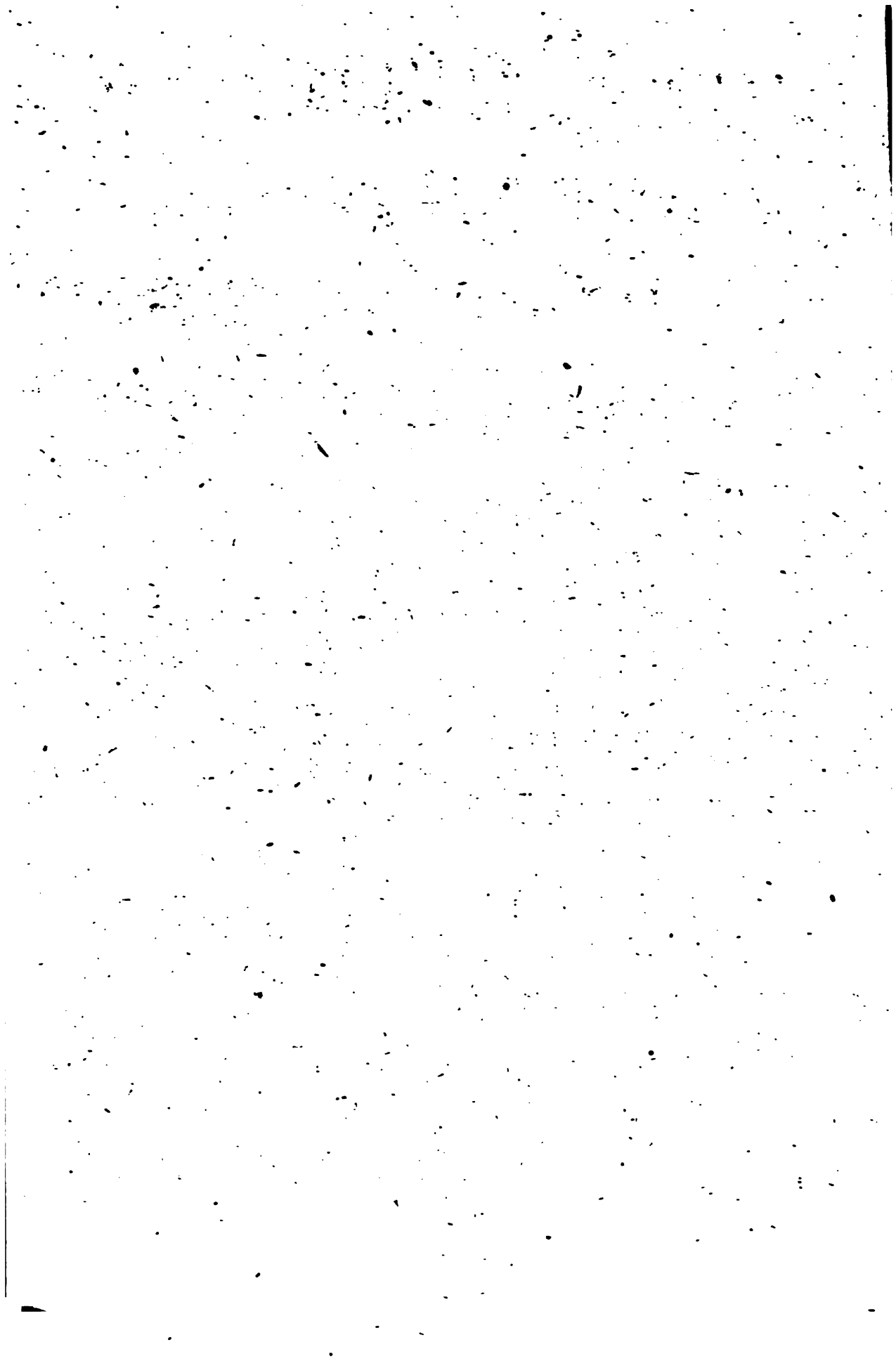
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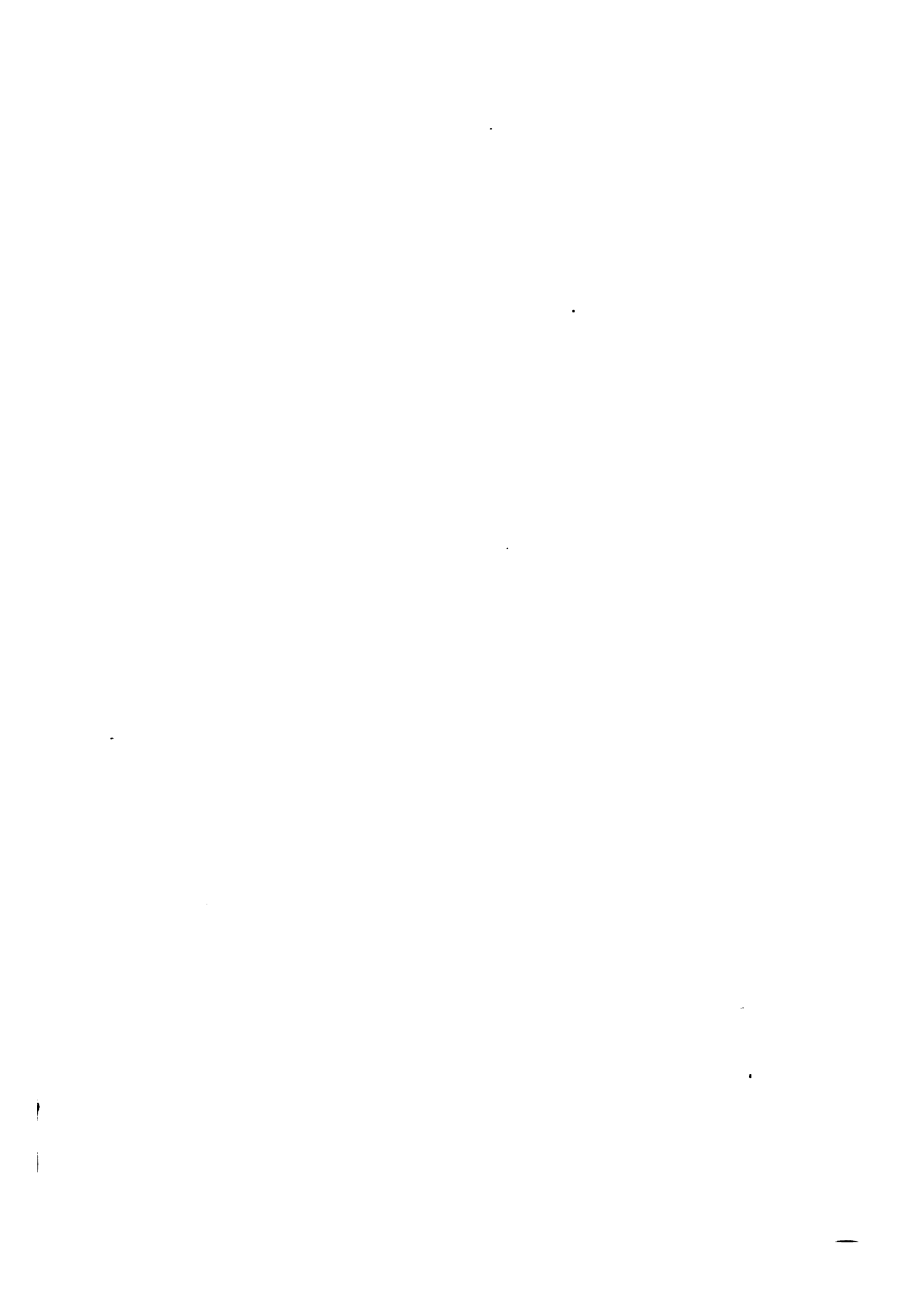


Extrait du Privilège du Roy.

PAR grace et Privilège de sa Majesté donné à Paris le 22. Aoust 1699. et confirmé par Arrest contradictoire du Conseil privé du Roy du 28. Juillet 1704. Il est permis au S.^r Feuillet Maître et Compositeur de Dance de faire graver ou Imprimer, vendre et débiter toutes sortes d'ouvrages de Dances tant de sa composition que de celles des autres Auteurs; pendant le temps et espace de six années avec défense à toutes personnes de quelques qualitez et conditions quelles soient, d'entreprendre d'en graver, imprimer, vendre ni débiter, sans la permission dudit exposant, ni de se servir d'aucuns de ses caracteres, à peine de trois mille livres d'amande et de tous dépens dommage et interests, ainsi qu'il est porté plus amplement par lesdites lettres de privilège.

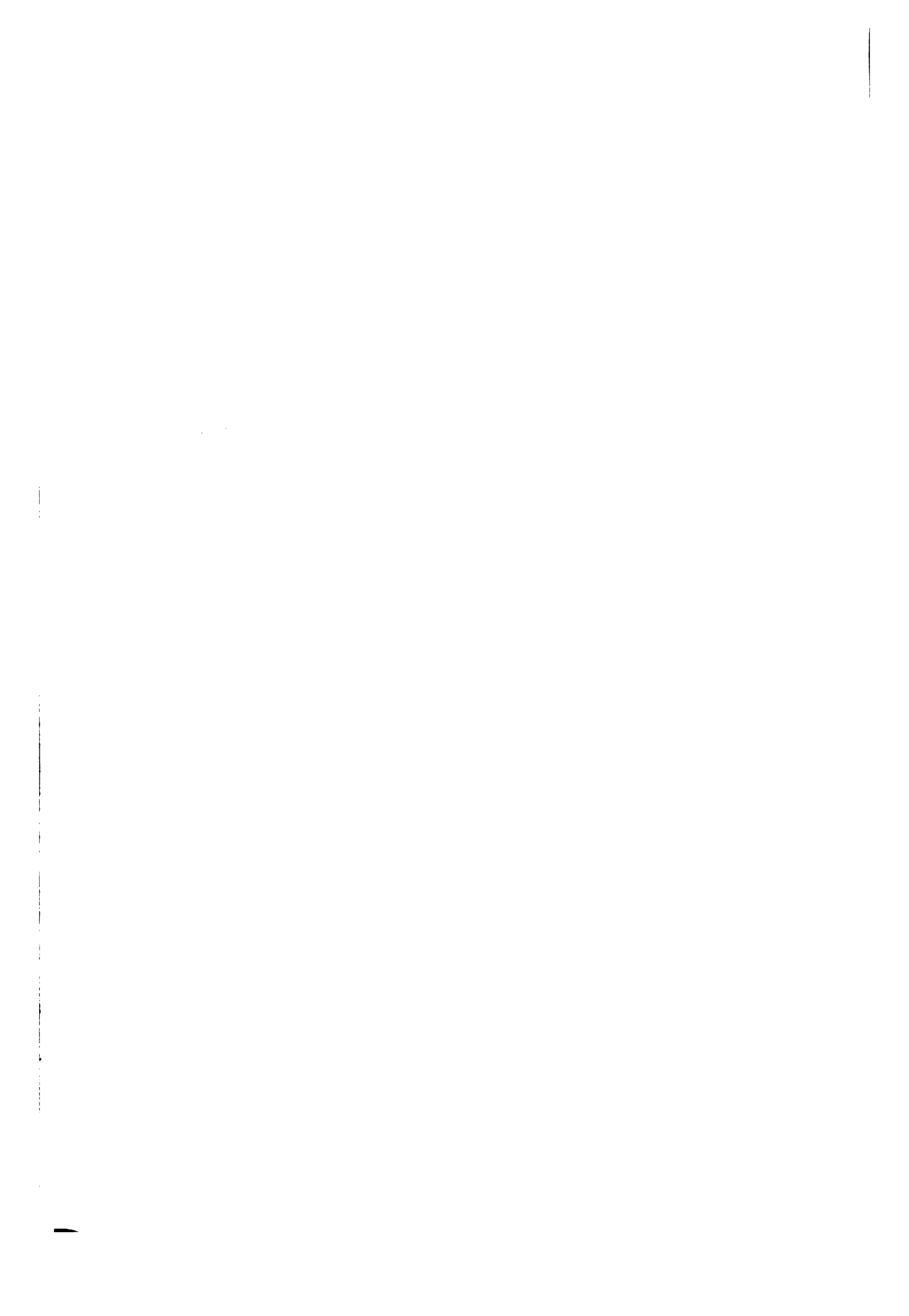
Le terme desdites lettres de privilège aiant été expiré, il a plu à sa Majesté de les proroger pour quatre autres années, à commencer du 29.^e Aoust 1705.











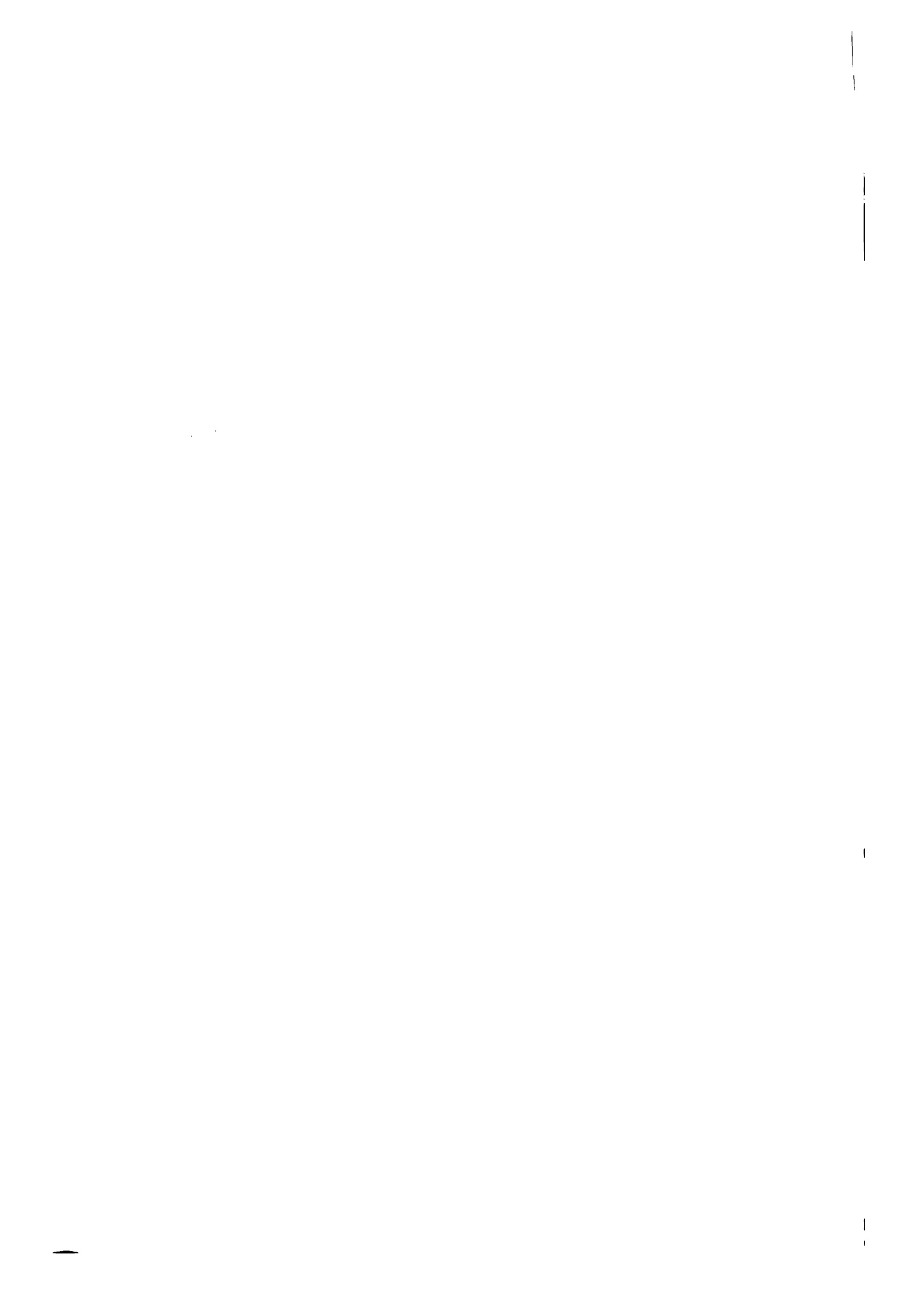




















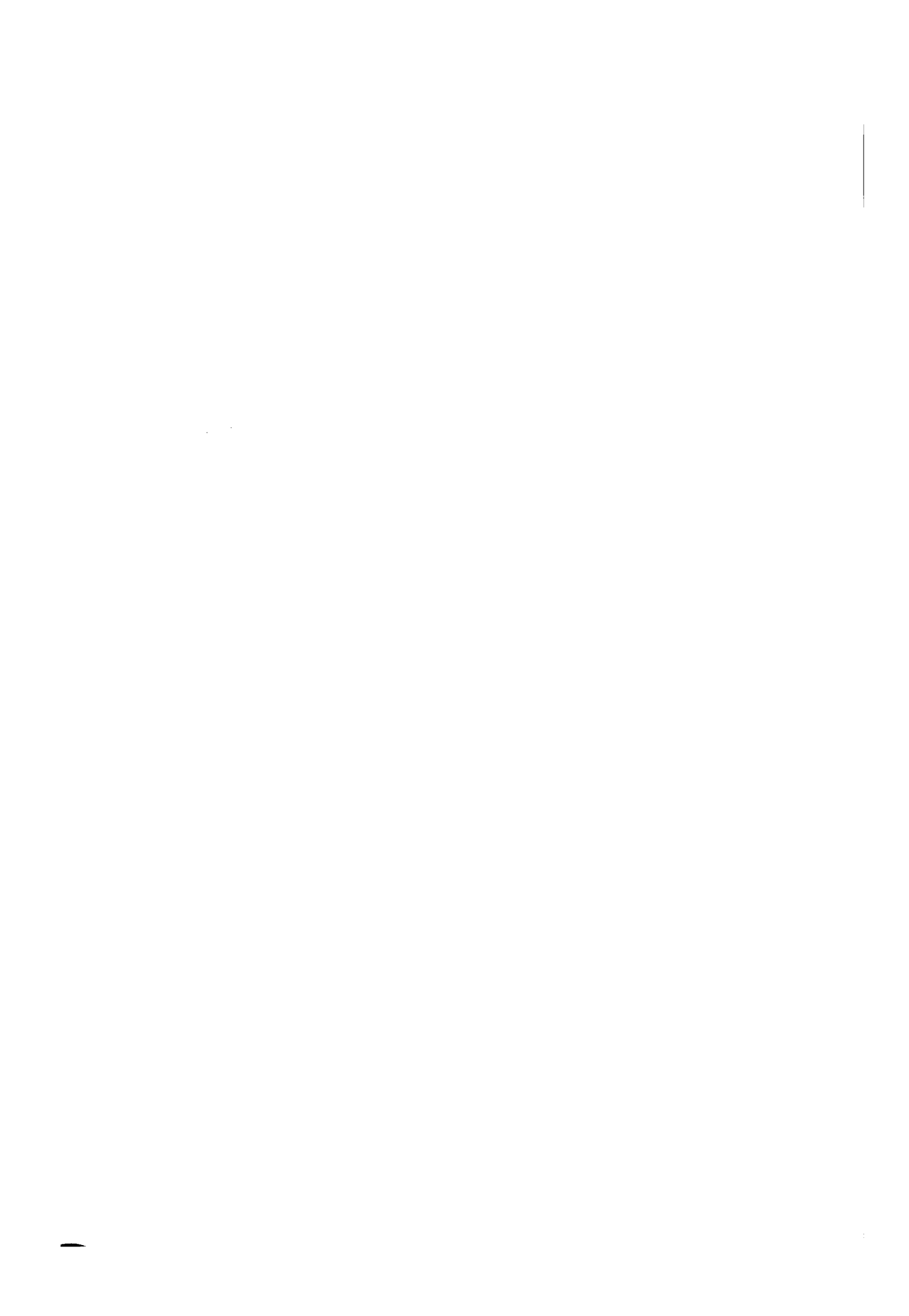






















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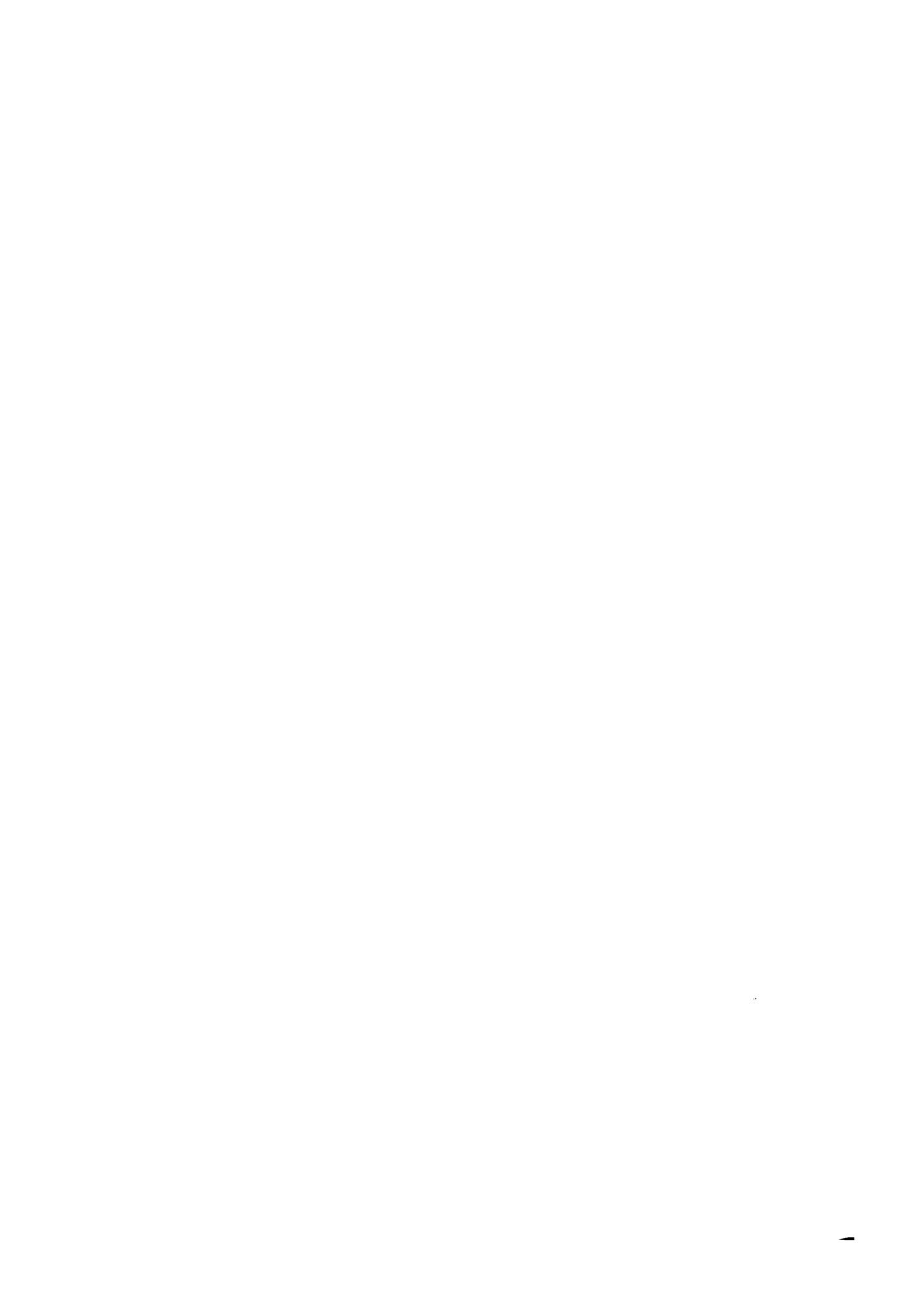
















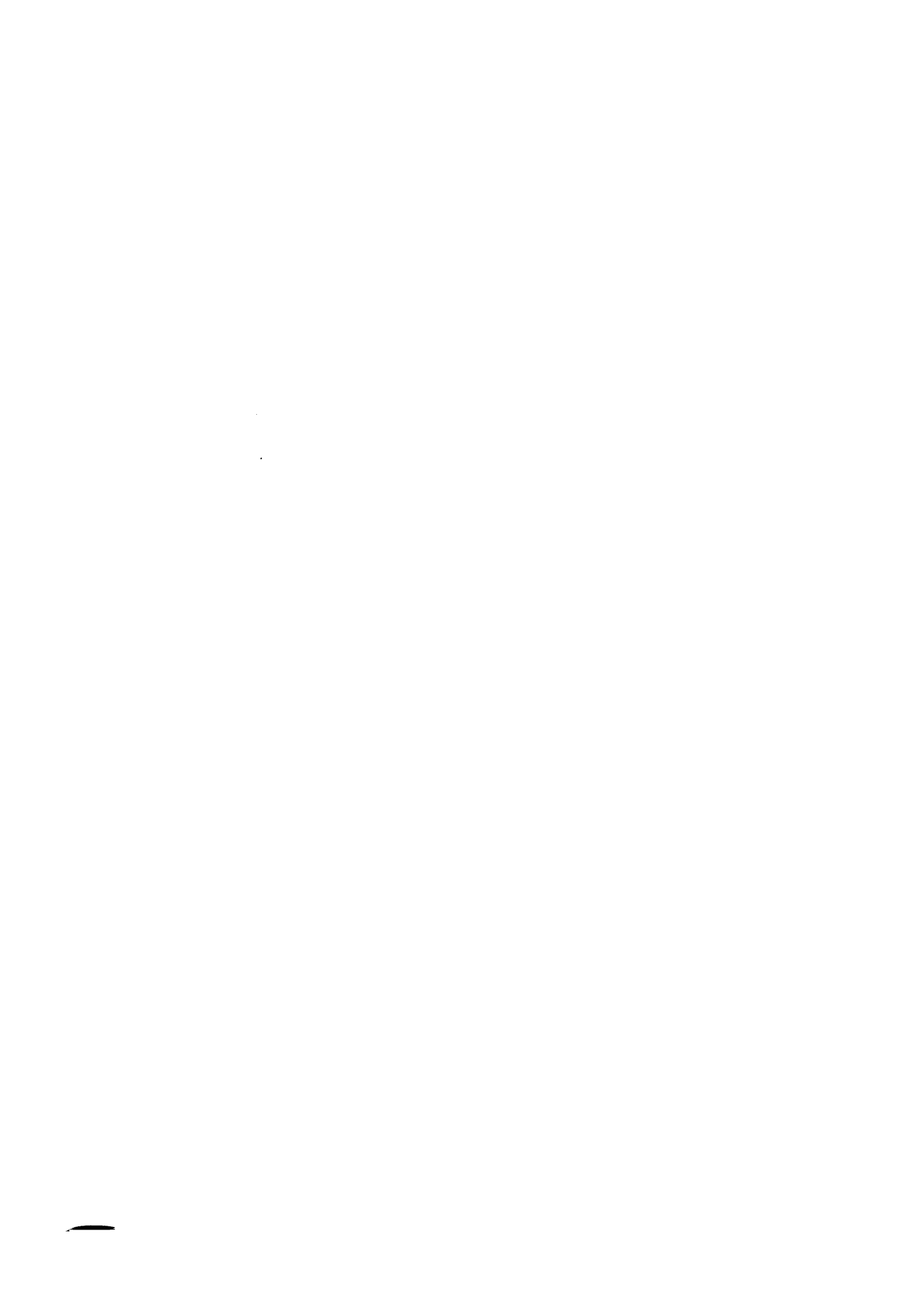






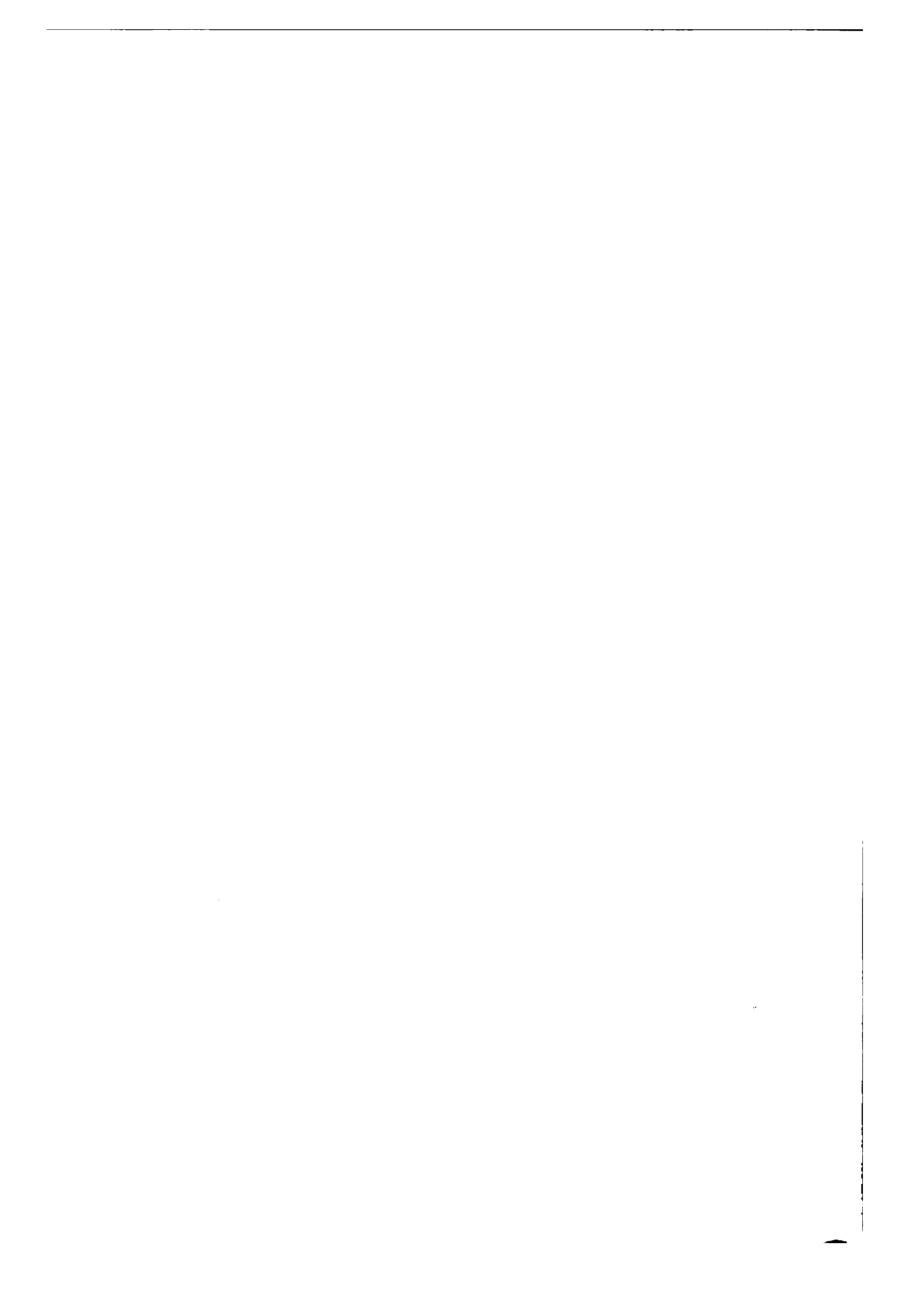
















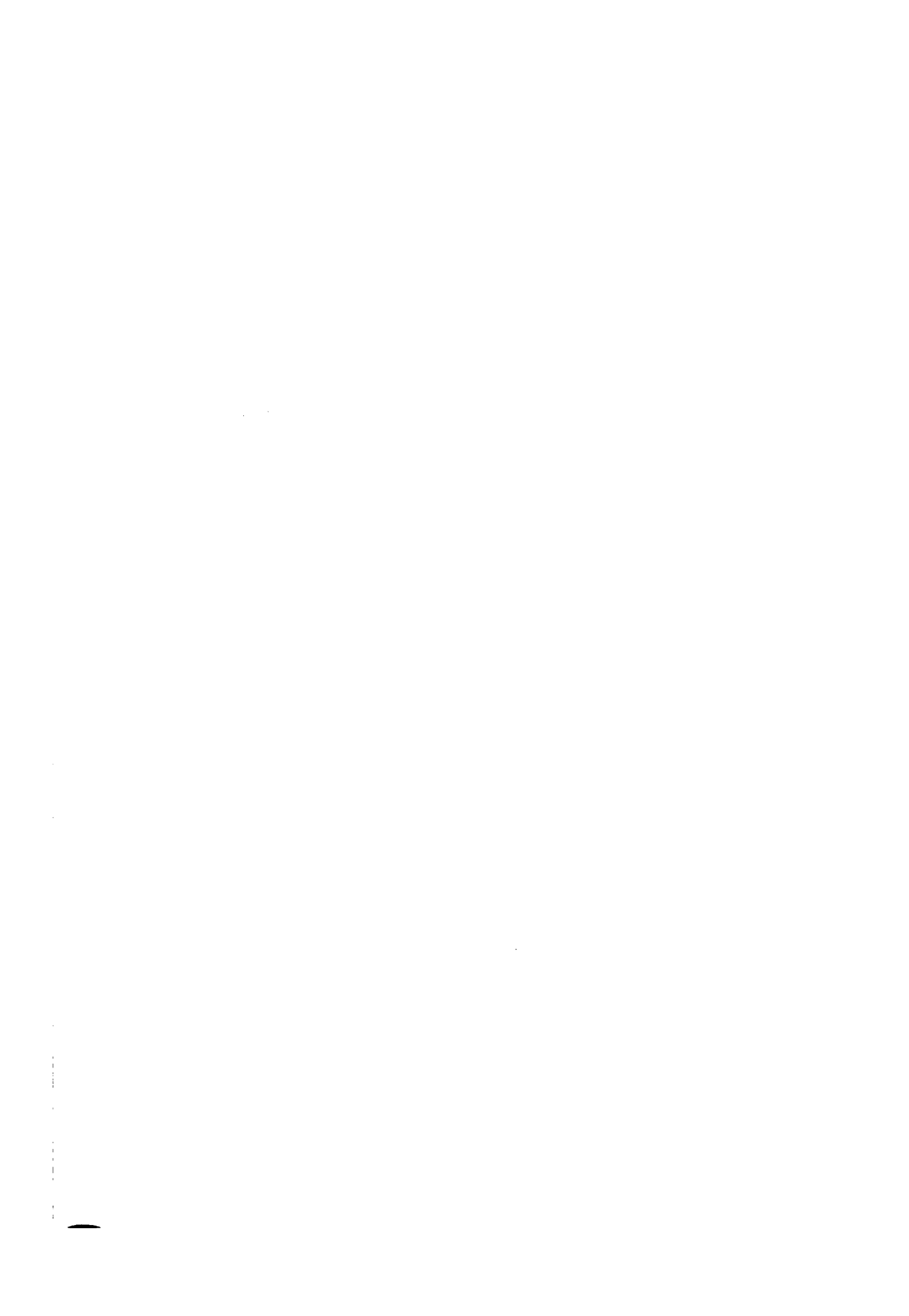




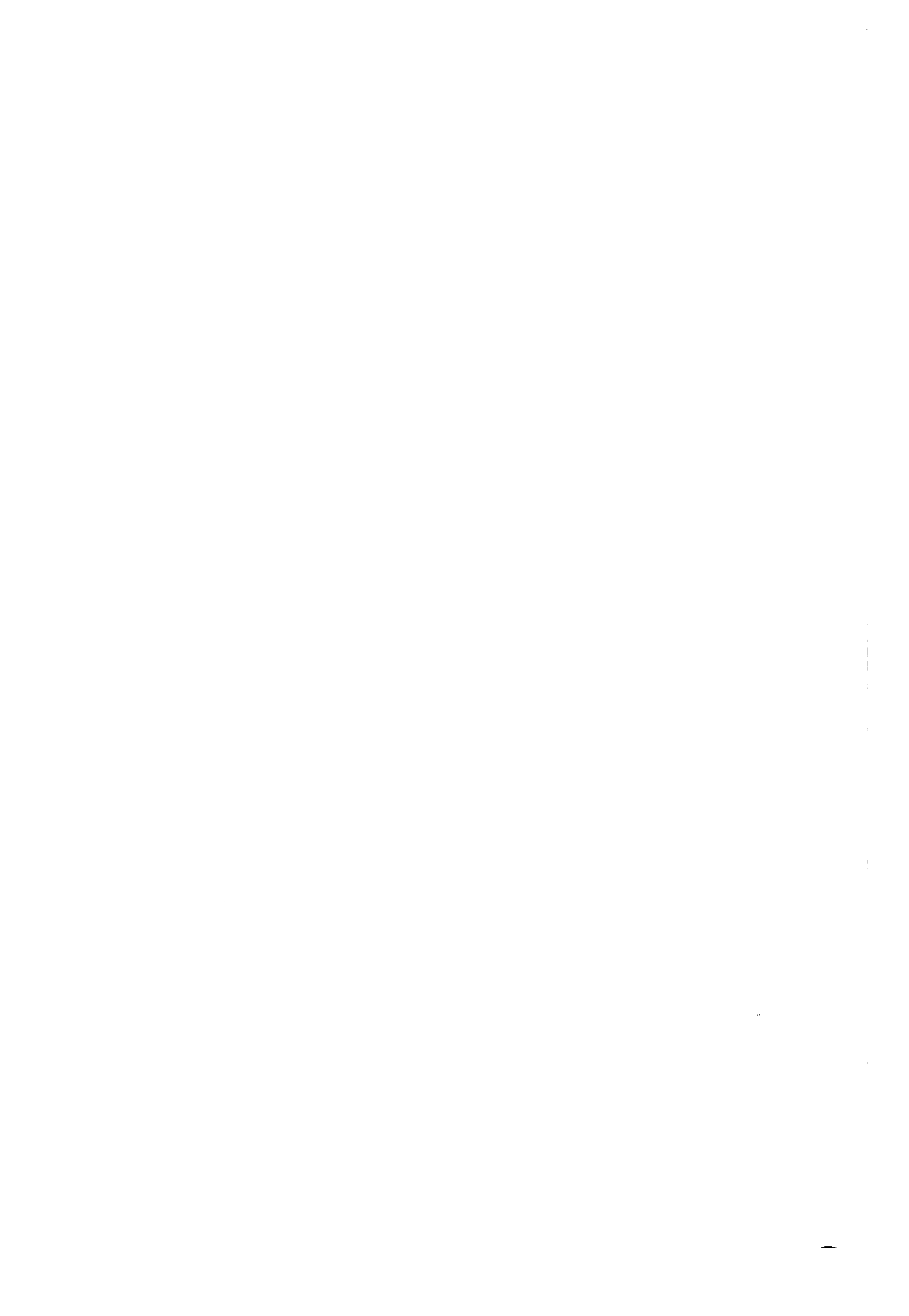




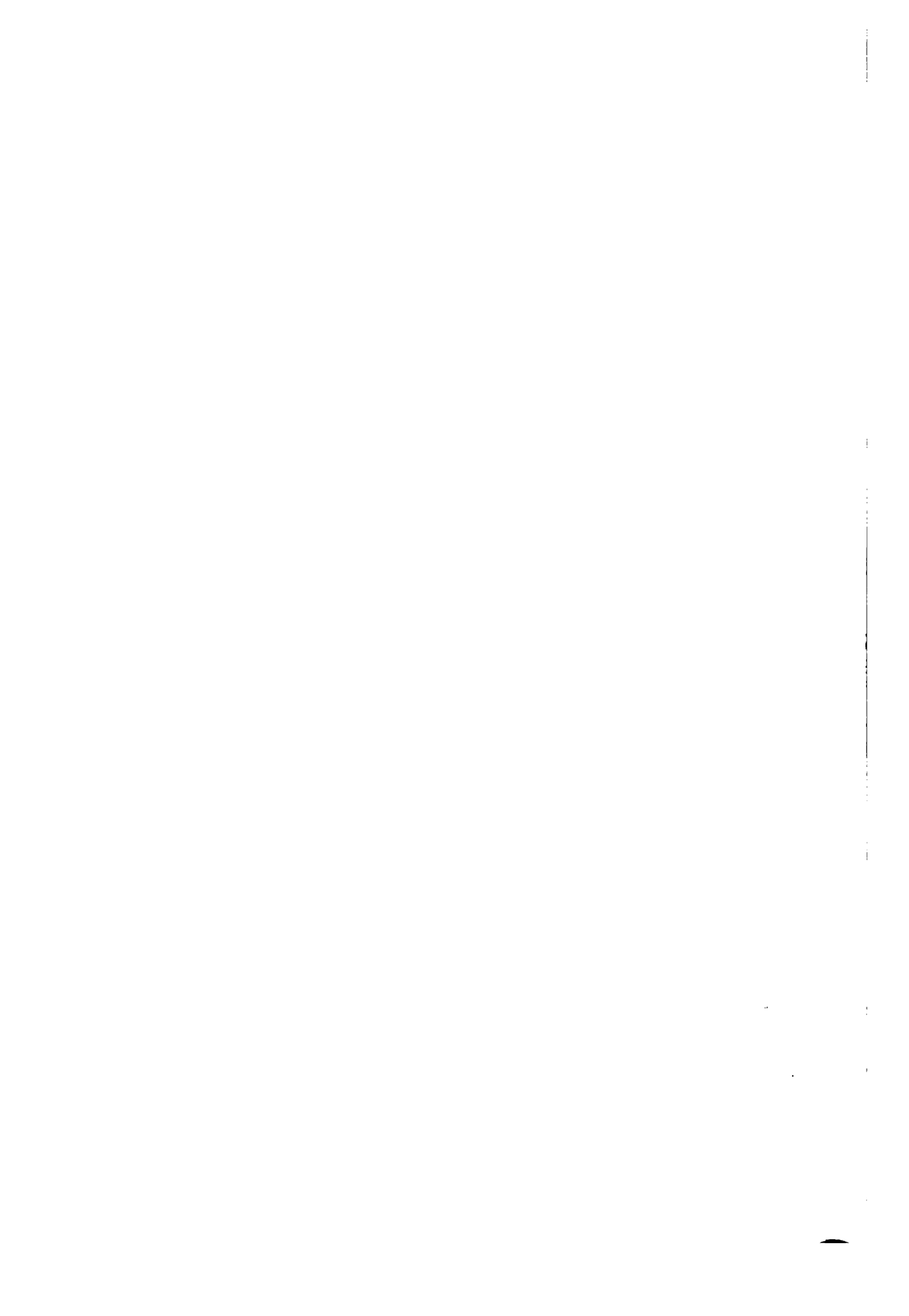














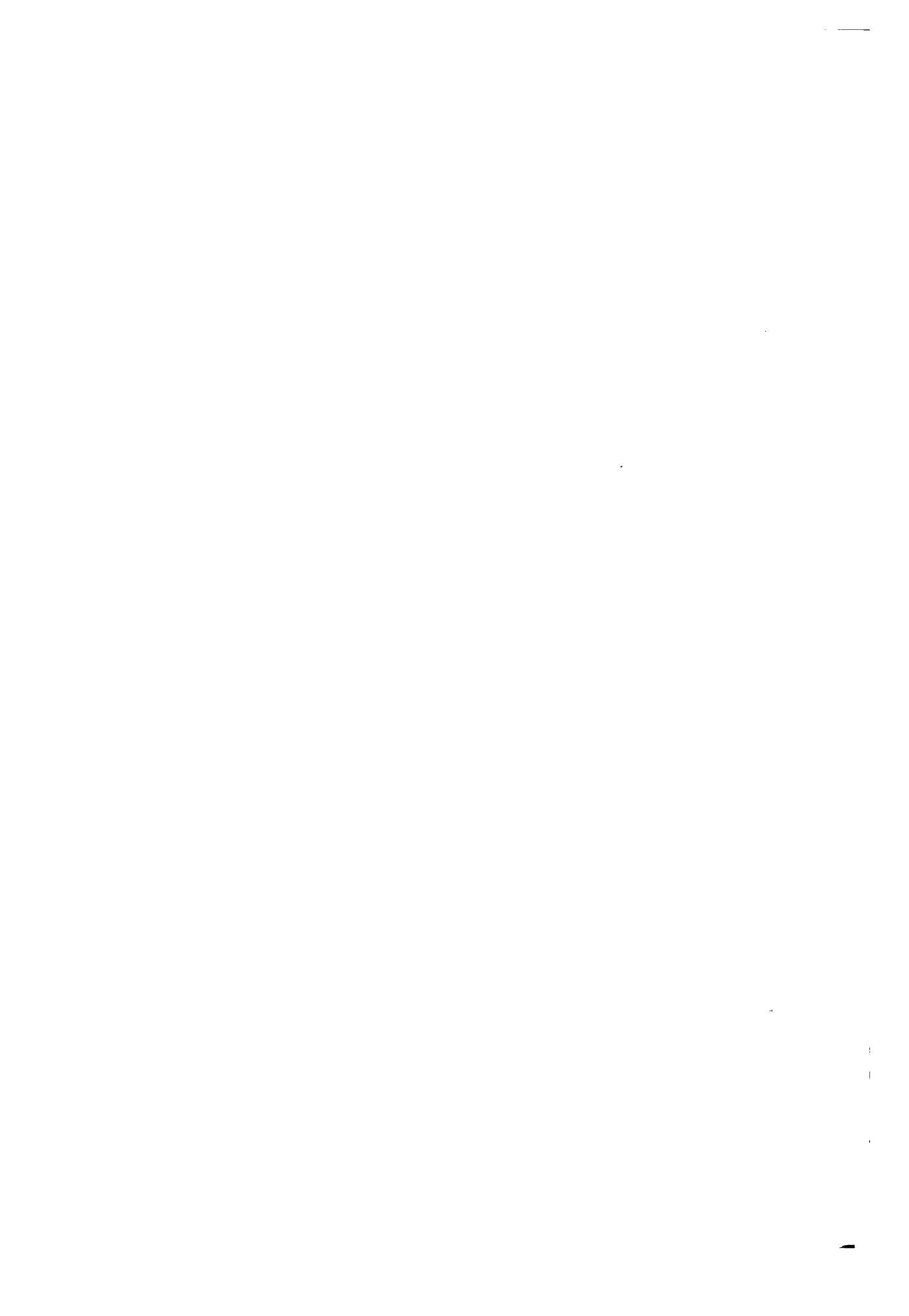
























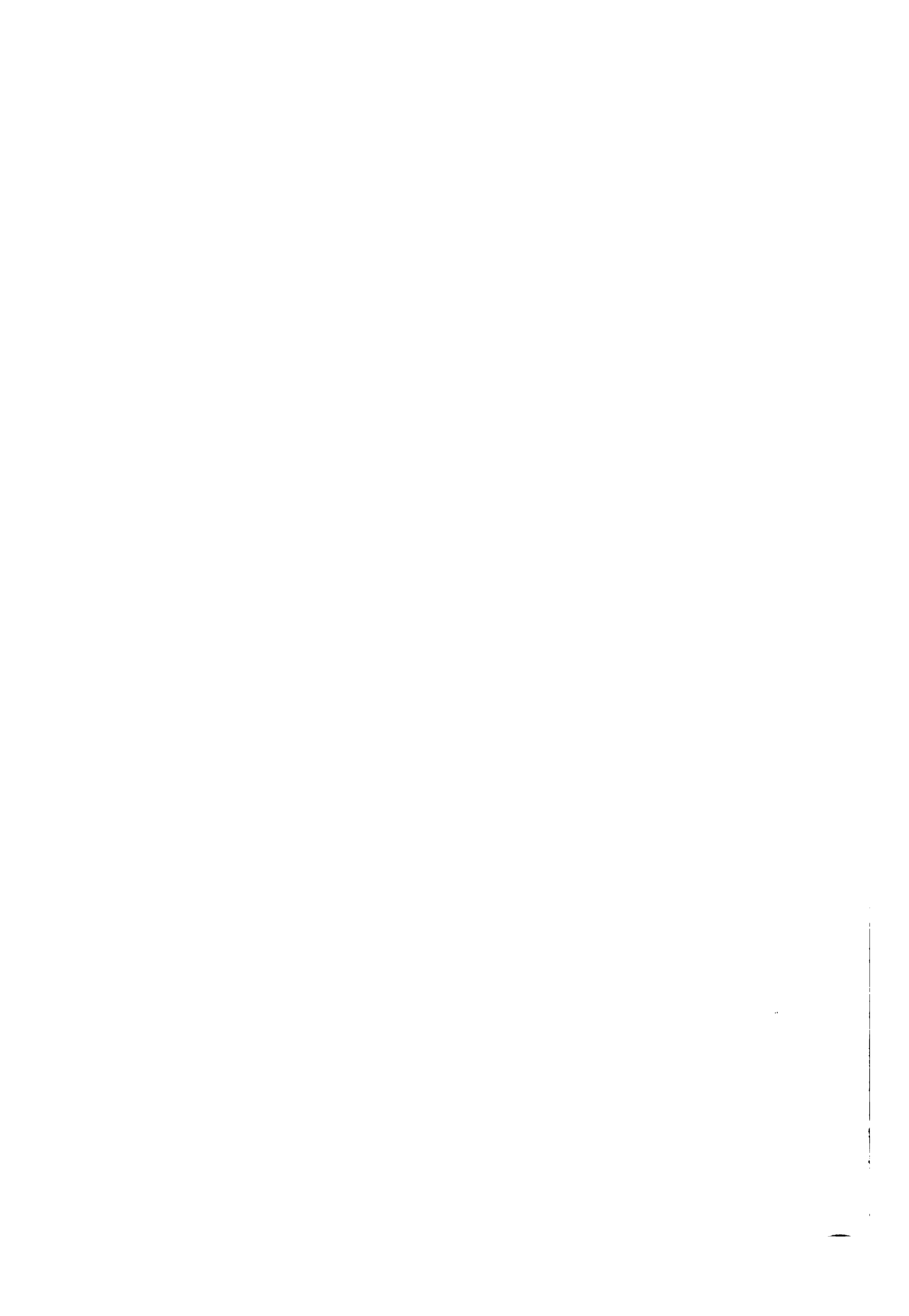








































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