

Recueil de dances composées par M. Feuillet,...

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RECUEIL
DE DANCES,
COMPOSEES

Par M. FEUILLET, Maître de Dance.



A PARIS,

Chez l'Auteur, rue de Buffi, Faubourg S. Germain, à la Cour Imperiale,

Et chez MICHEL BRUNET, dans la grande Salle du Palais,
au Mercure galant.

M. DCC.

AVEC PRIVILEGE DU ROY.

Res. m. v
303
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RECUEIL
DE DANSES
COMPOSEES

Par M. FEUILLET, Maître de Danse.

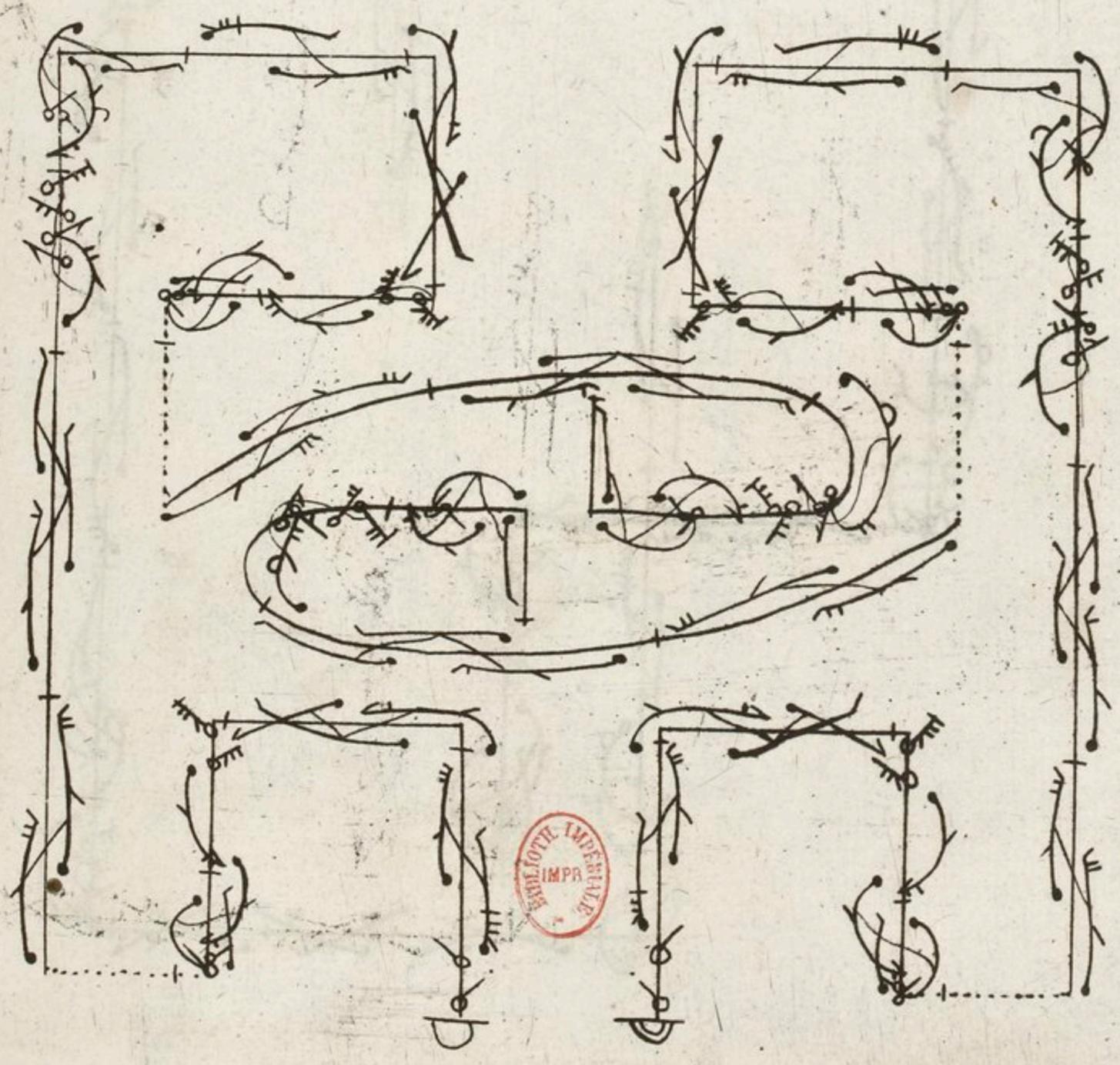


A PARIS
Chez M. de Bâle, Libraire & Comptable, à la Cour Impériale
Et chez M. de Bâle, dans la grande Salle du Palais
au même Palais.

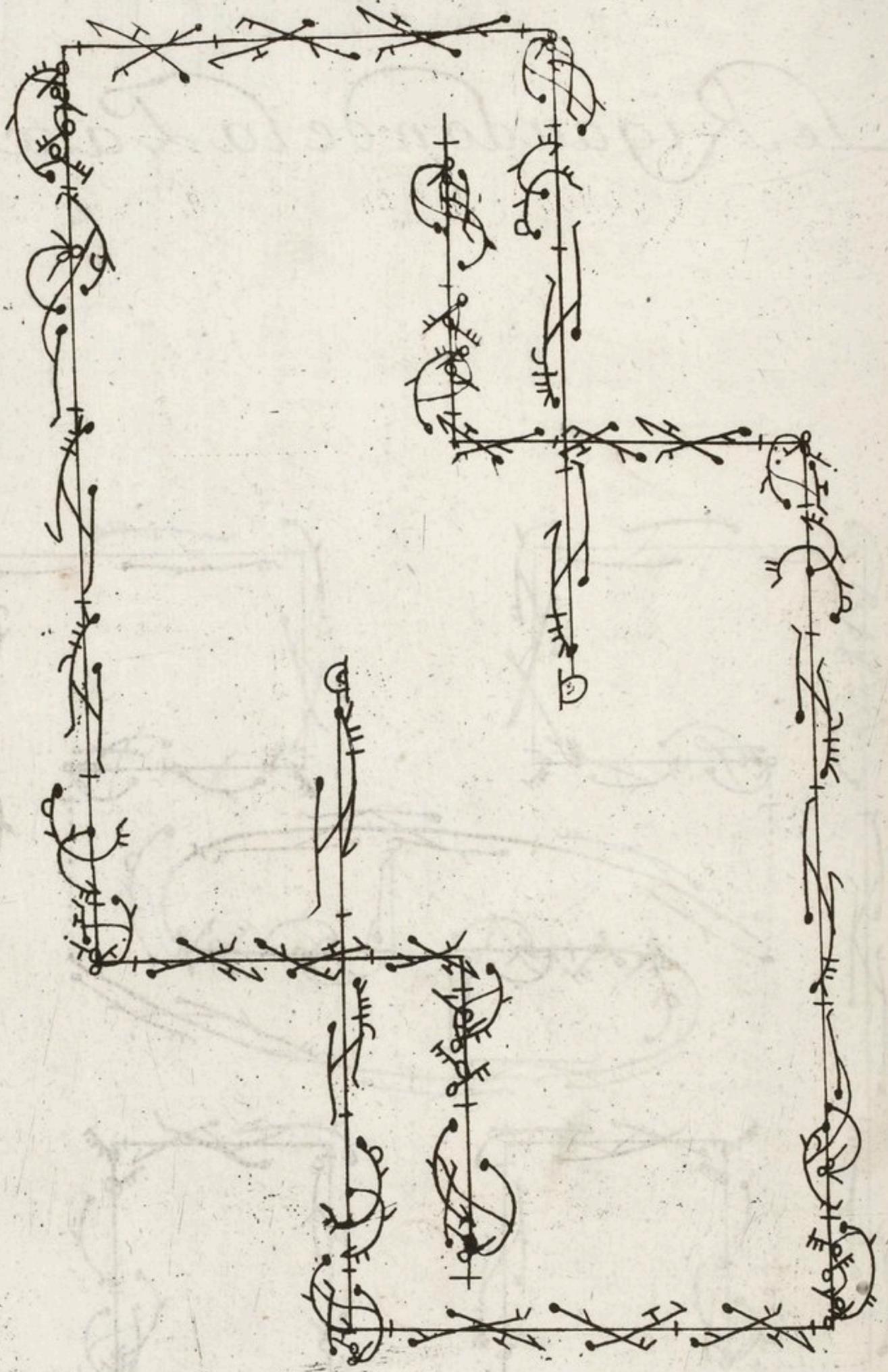
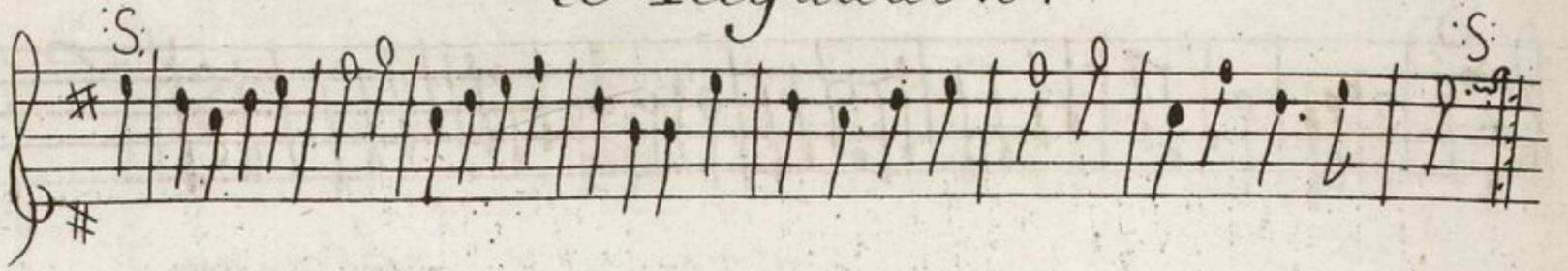
M. D. C. C.
AVEC PRIVILEGE DU ROY.



Le Rigaudon de la Paix



le Rigaudon.



de la paix.

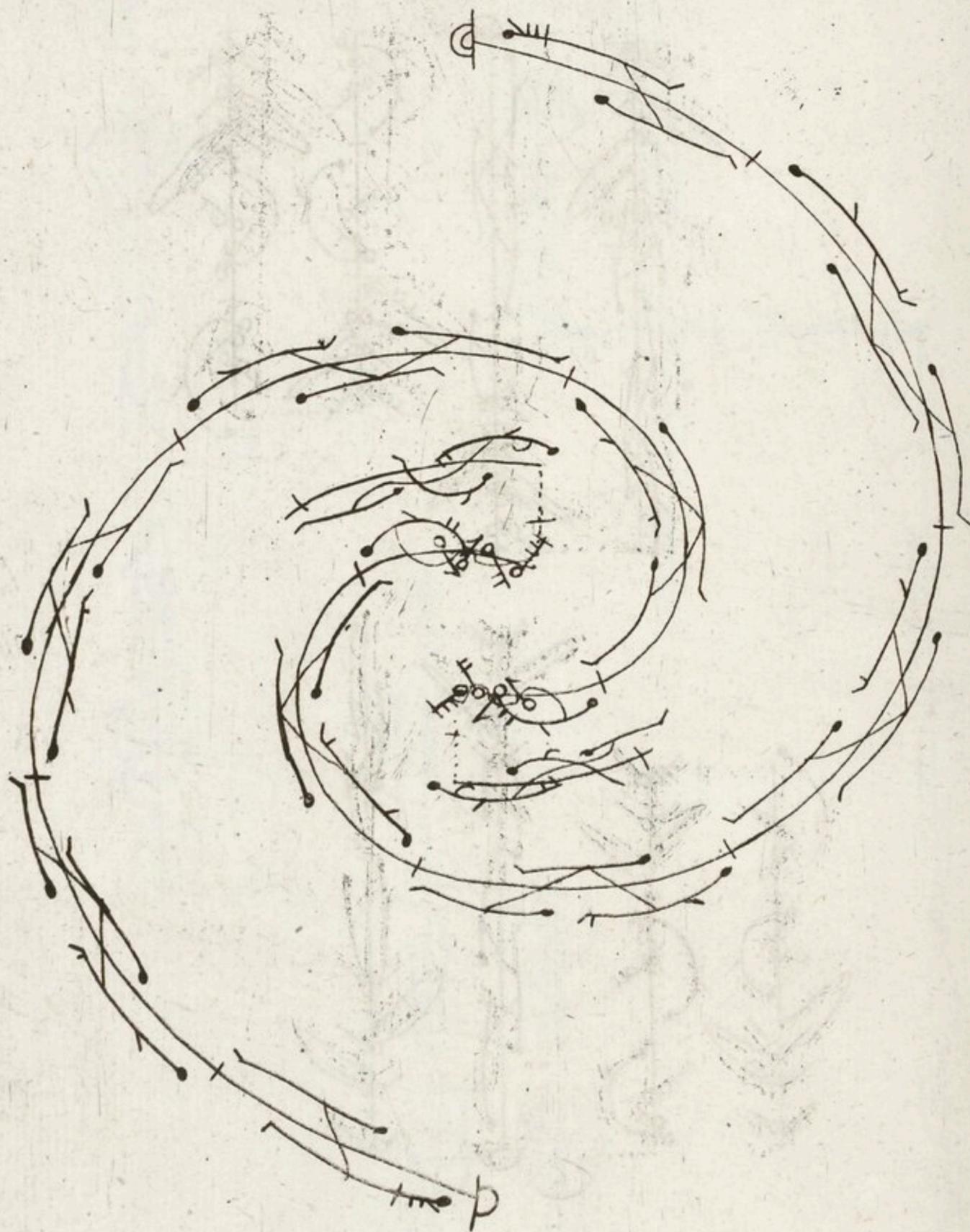
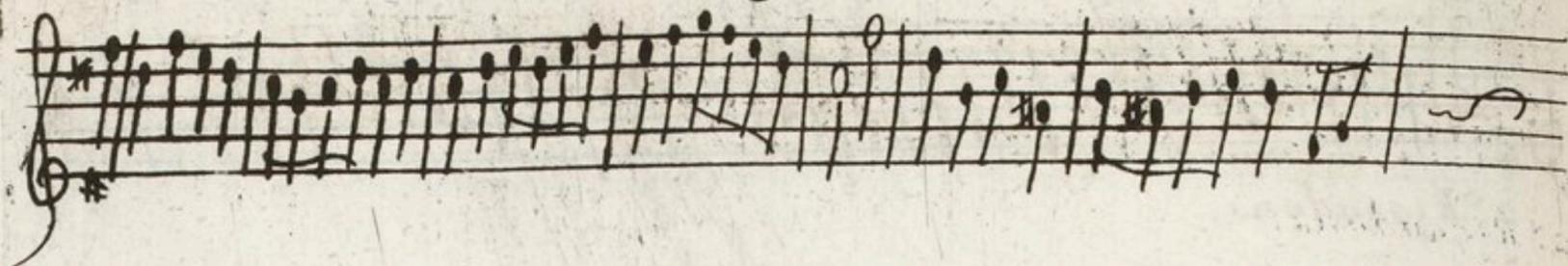
3.
S.

S.
2
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0 9

2^e Rigaudons.

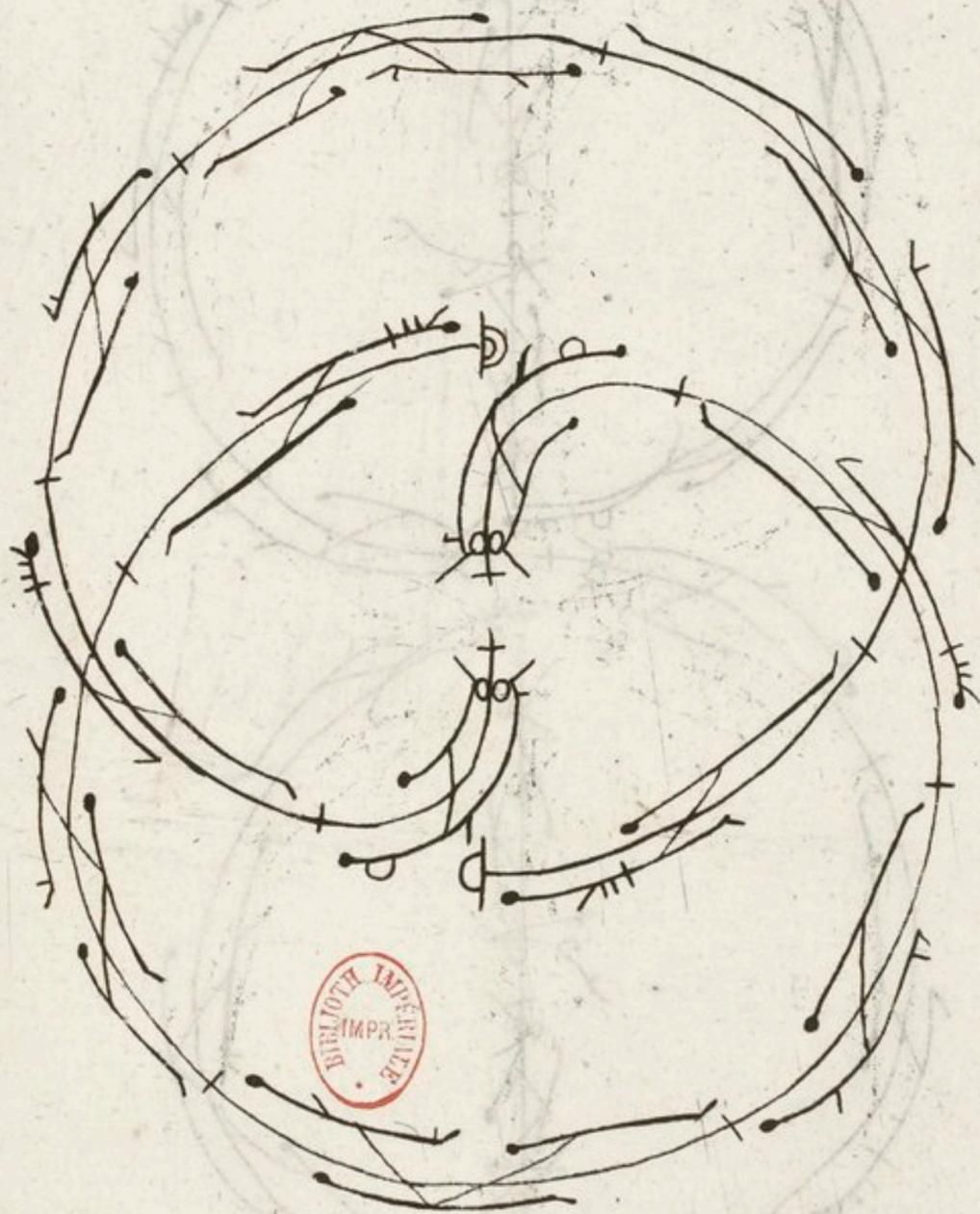
le Rigaudon.

4

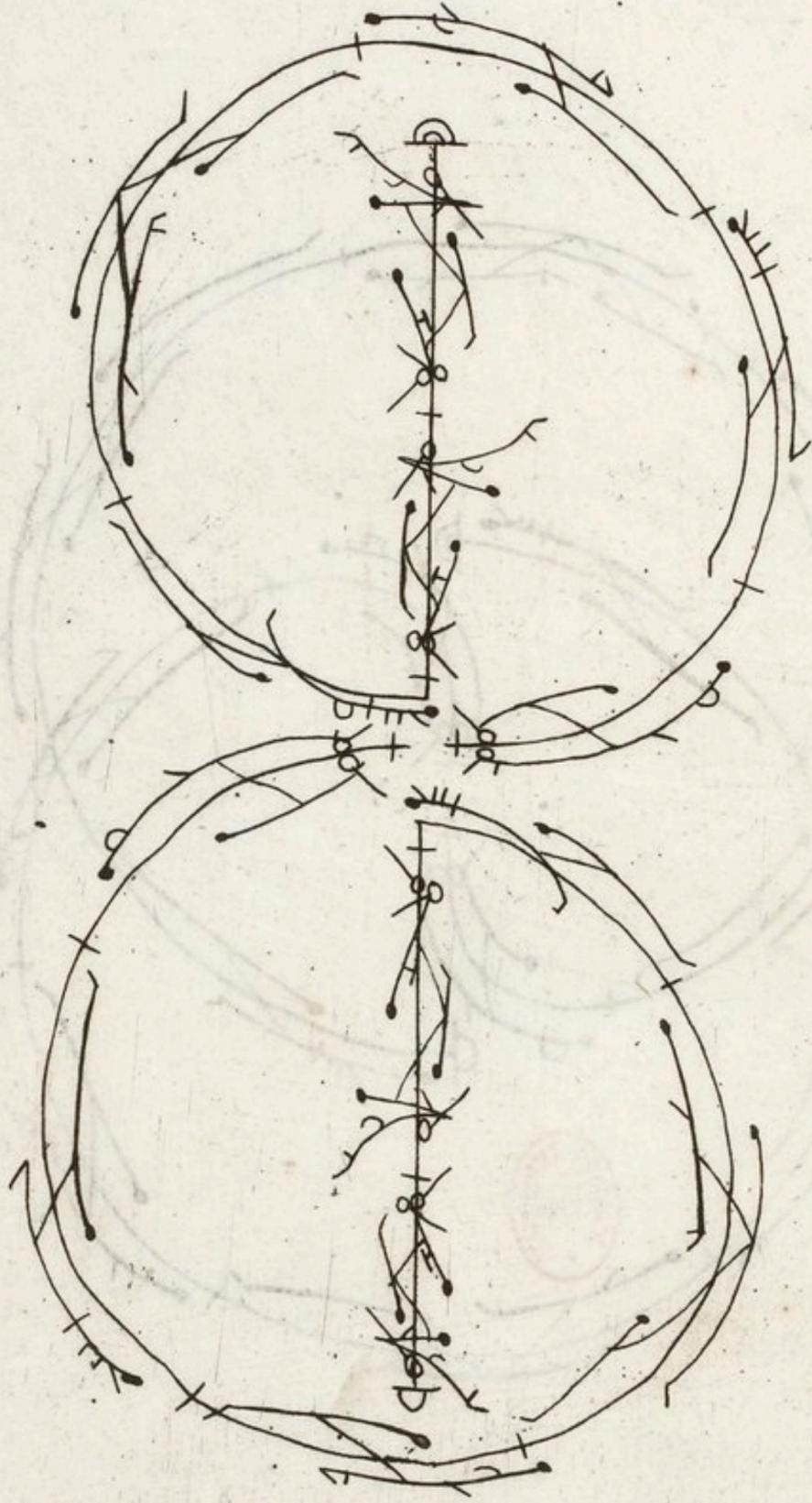
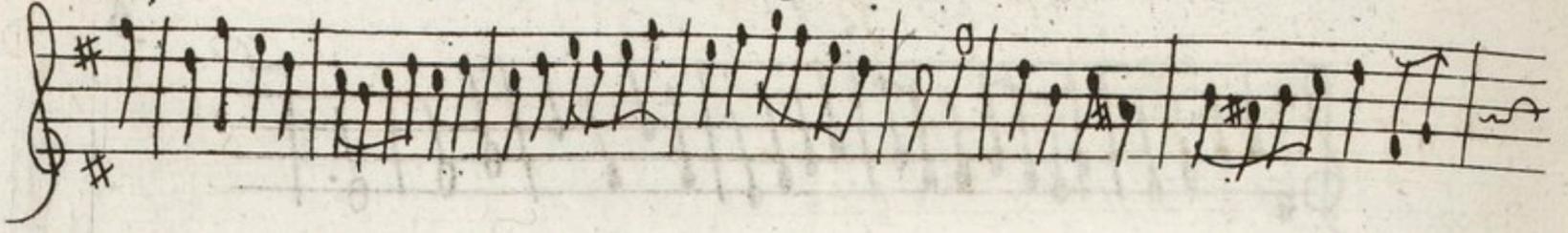


de la paix.

5

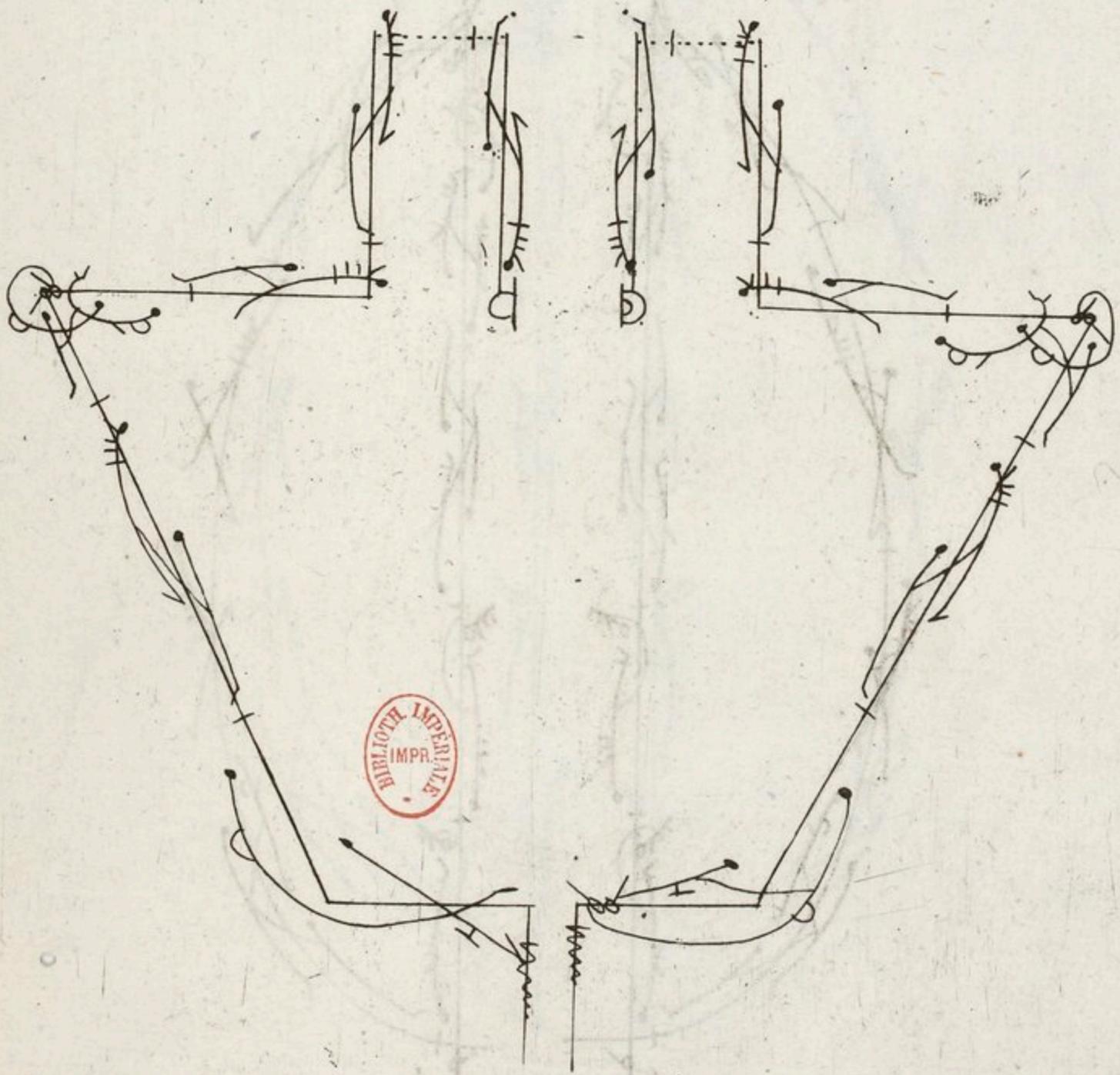
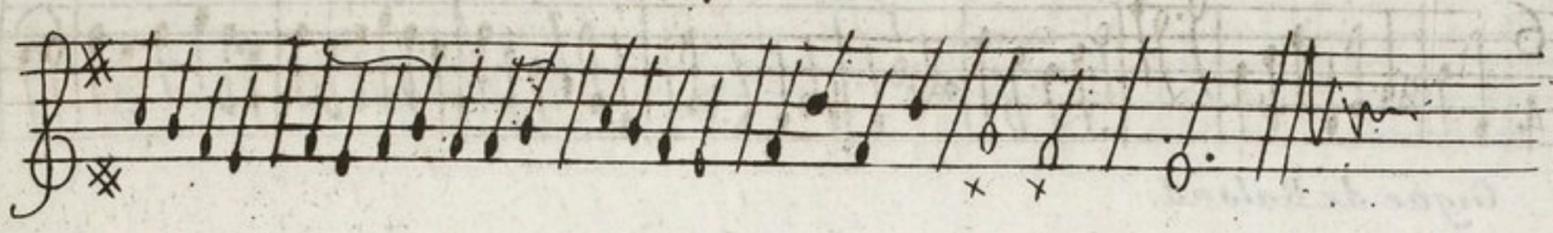


le Rigaudon.



de la paix.

7



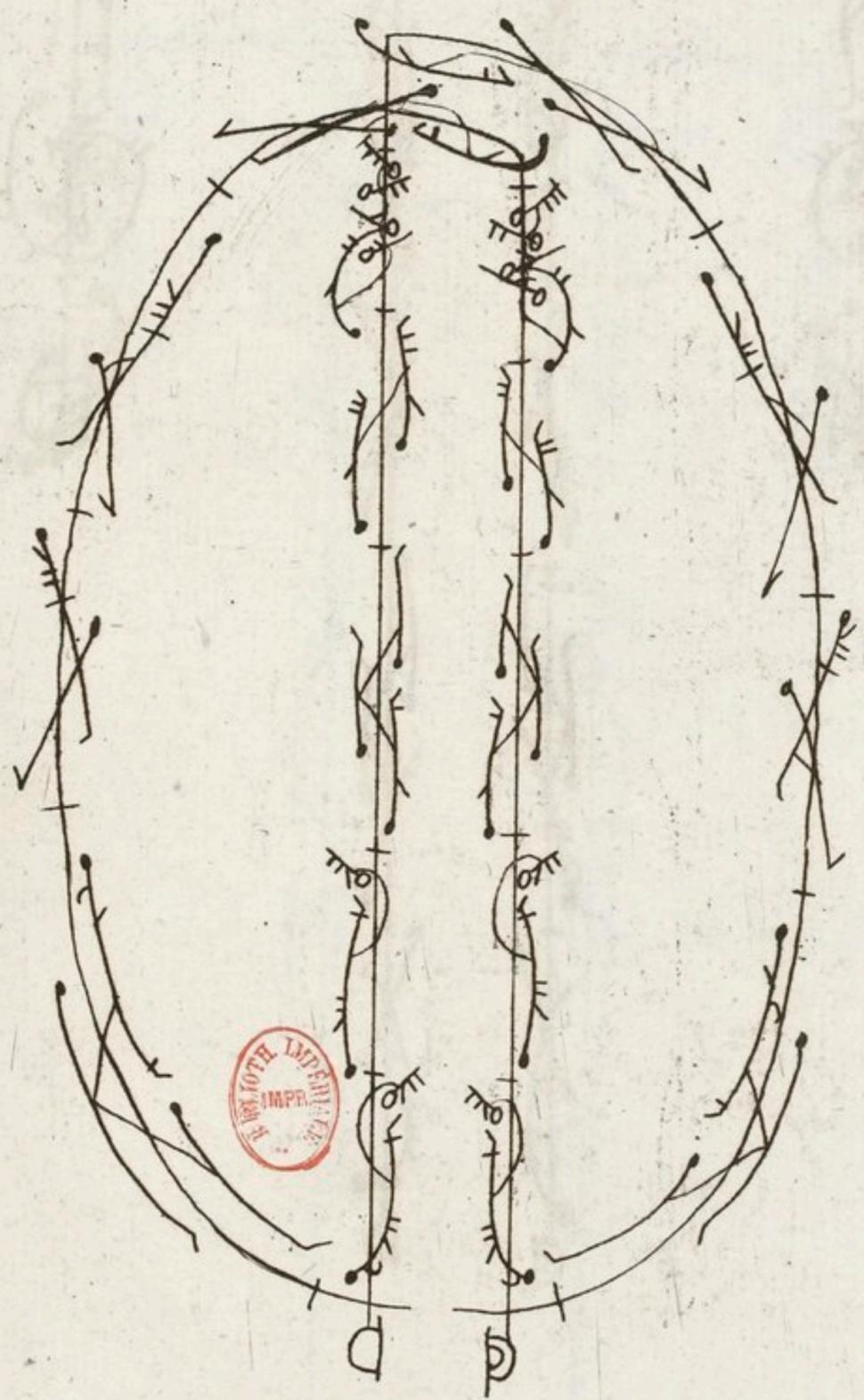
A musical score for a two-part gigue. The notation is written on two staves. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef with a 4/8 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. There are some markings above the notes, possibly indicating fingerings or ornaments.

Gigue de Roland.

gigue à deux

A handwritten musical score for a two-part gigue. The notation is written on two staves. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef with a 4/8 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. There are some markings above the notes, possibly indicating fingerings or ornaments.

à deux



Gigue

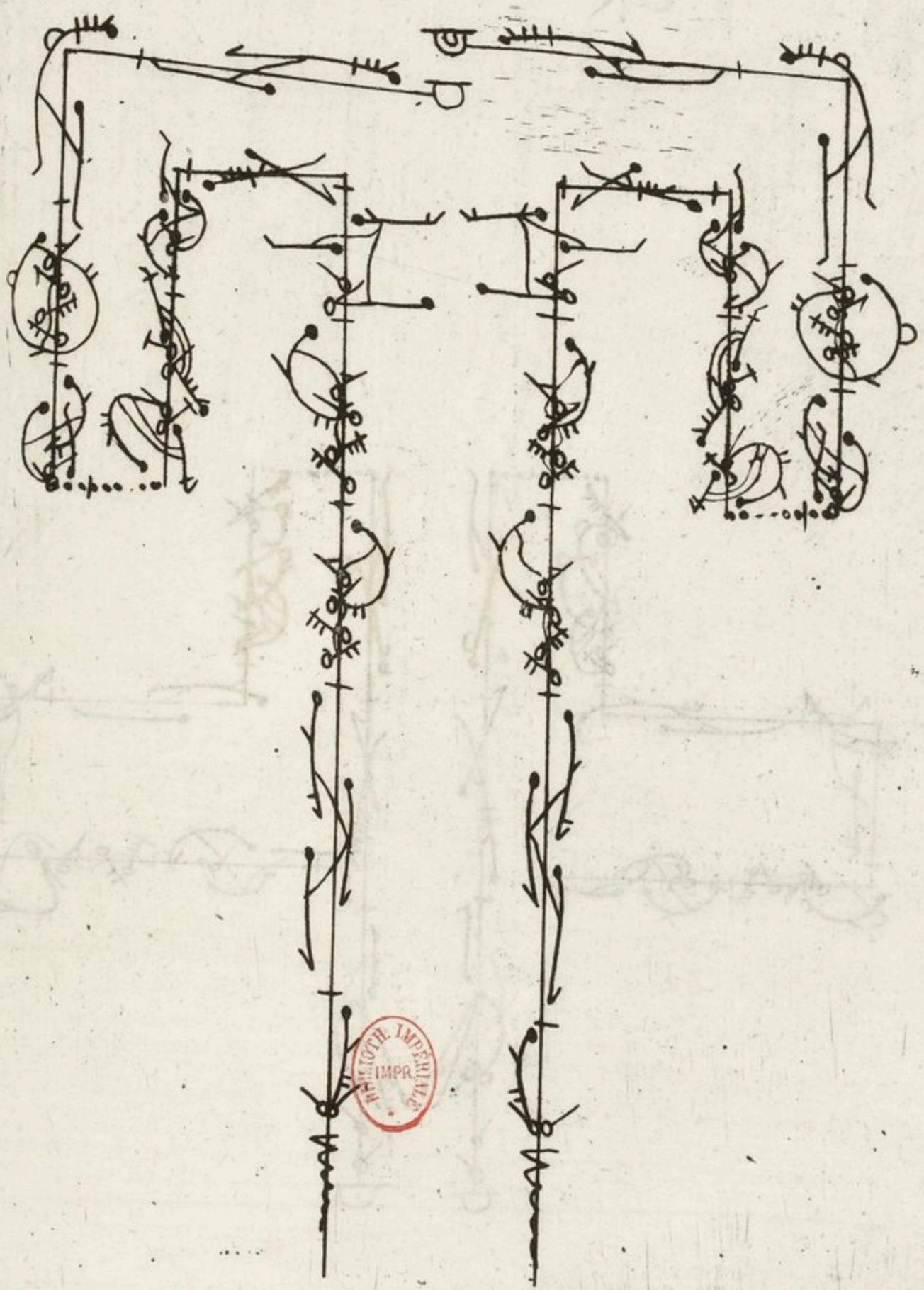
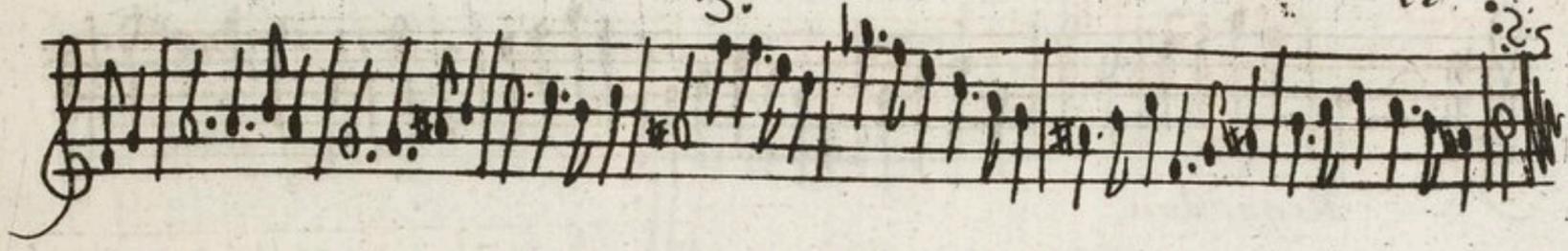
This handwritten musical score for a Gigue is presented on a single page. At the top, the page number '10' and the title 'Gigue' are written. The score is organized into a large square frame. The top and right sides of the frame are defined by two horizontal staves of musical notation. The left and bottom sides are defined by two vertical staves of musical notation. The four corners of the square are filled with intricate musical notation, including various note values, rests, and decorative flourishes. In the center of the square, there are two vertical staves of musical notation. The entire page is filled with these musical notations, and there are some faint, light-colored markings or smudges on the paper, particularly in the lower half of the page.

à deux

S.

11

S.



IMP. TOOTH IMPERIAL
IMPR

Entrée.

Musical notation for 'Rigaudon' in G major (one sharp) and 2/4 time. The piece consists of a single melodic line on a five-line staff. The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, ending with a quarter note and a repeat sign.

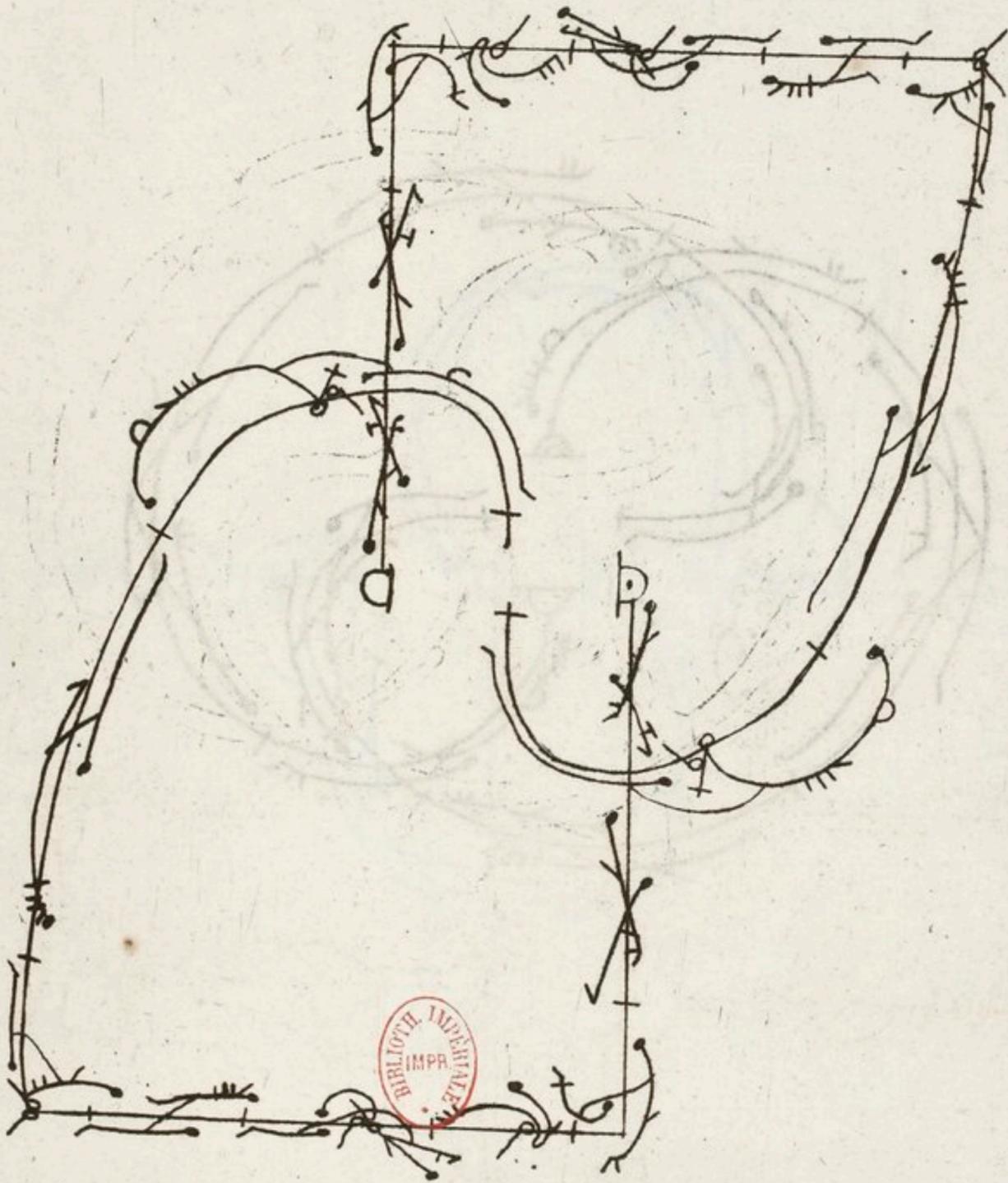
Rigaudon.

Entrée a deux

Musical notation for 'Entrée a deux' in G major and 2/4 time. The piece is written for two voices or instruments. The notation is arranged in two columns, with the left column for the first part and the right column for the second part. Each part begins with a quarter rest, followed by a series of eighth and sixteenth notes, ending with a quarter note and a repeat sign. The two parts are written in a similar style, with some variations in the melodic lines.

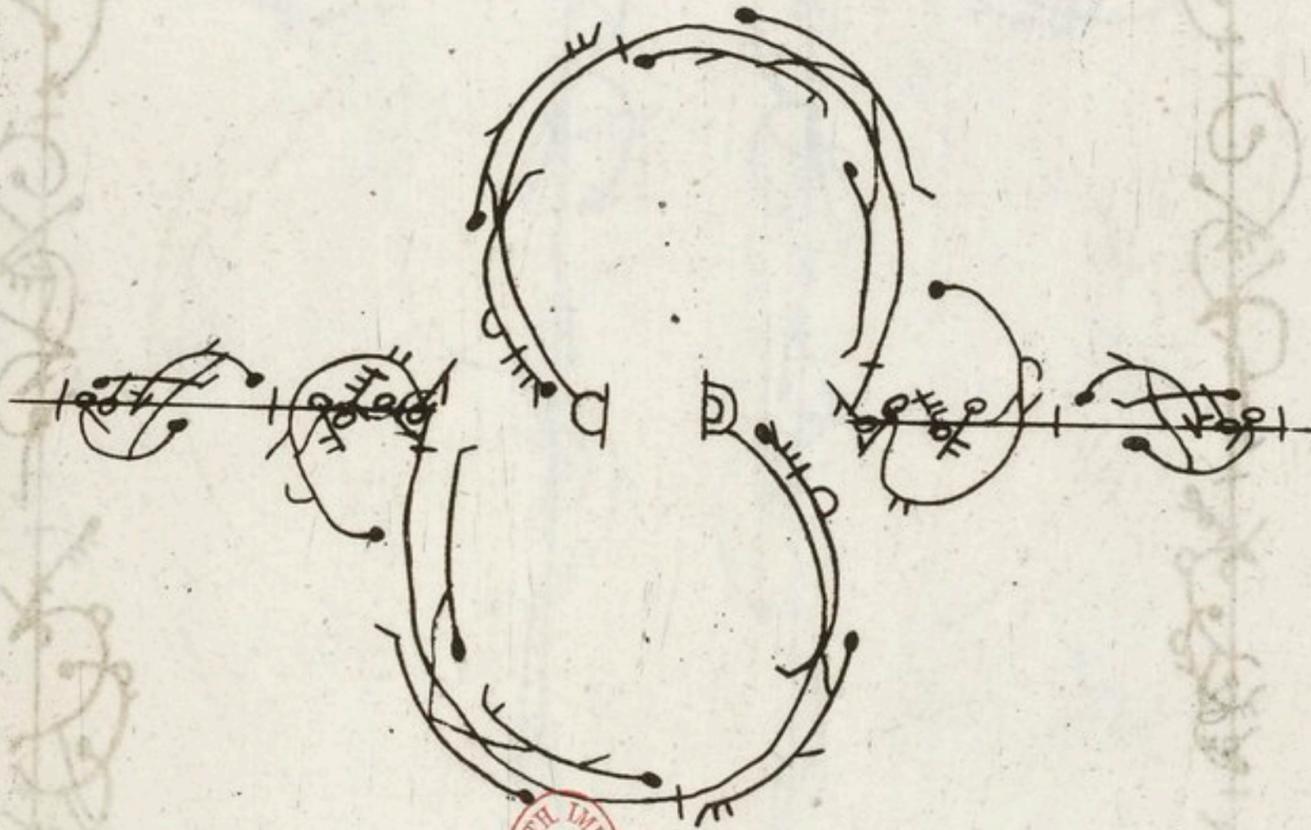
à deux.

13



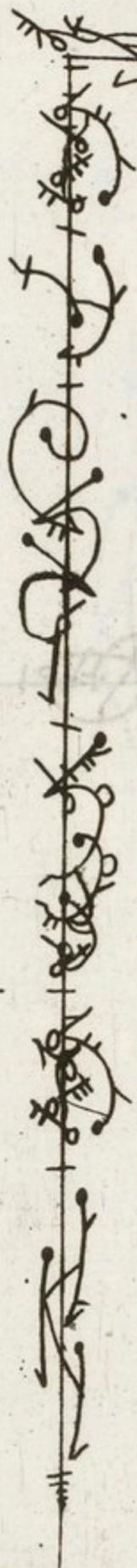
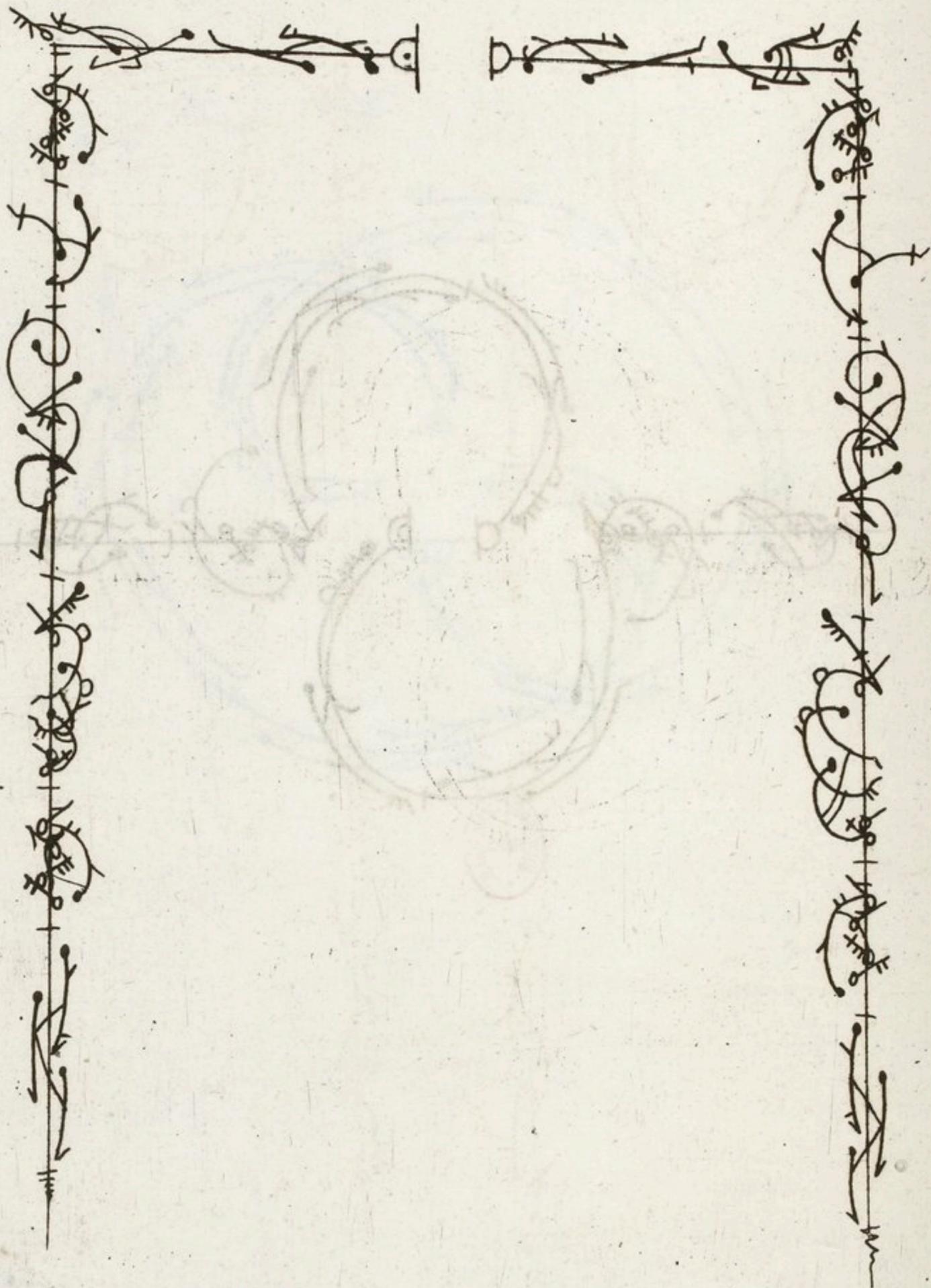
a deux.

15



Entrée.

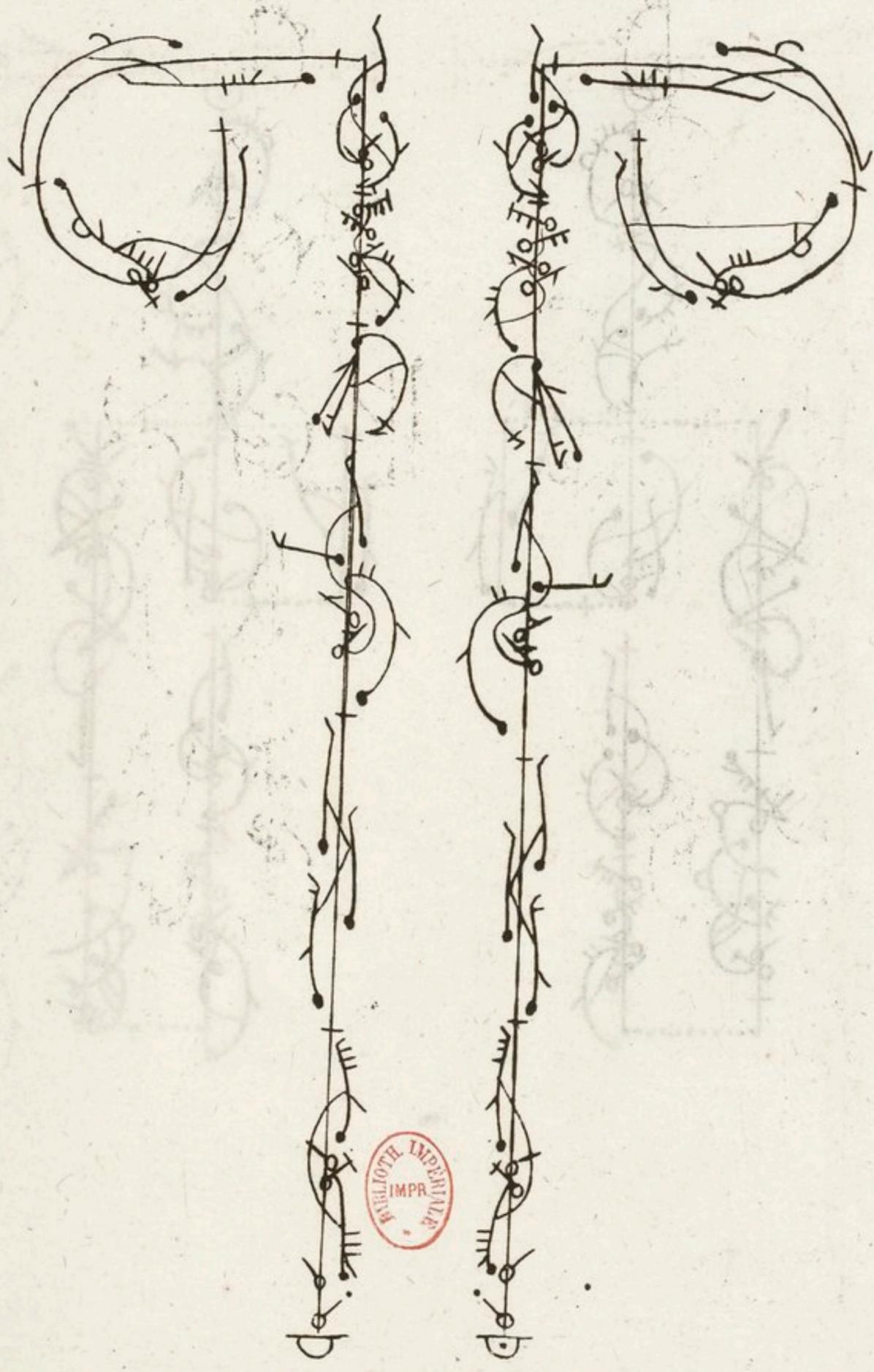
16





Rigaudon.

Autre Entrée a deux.

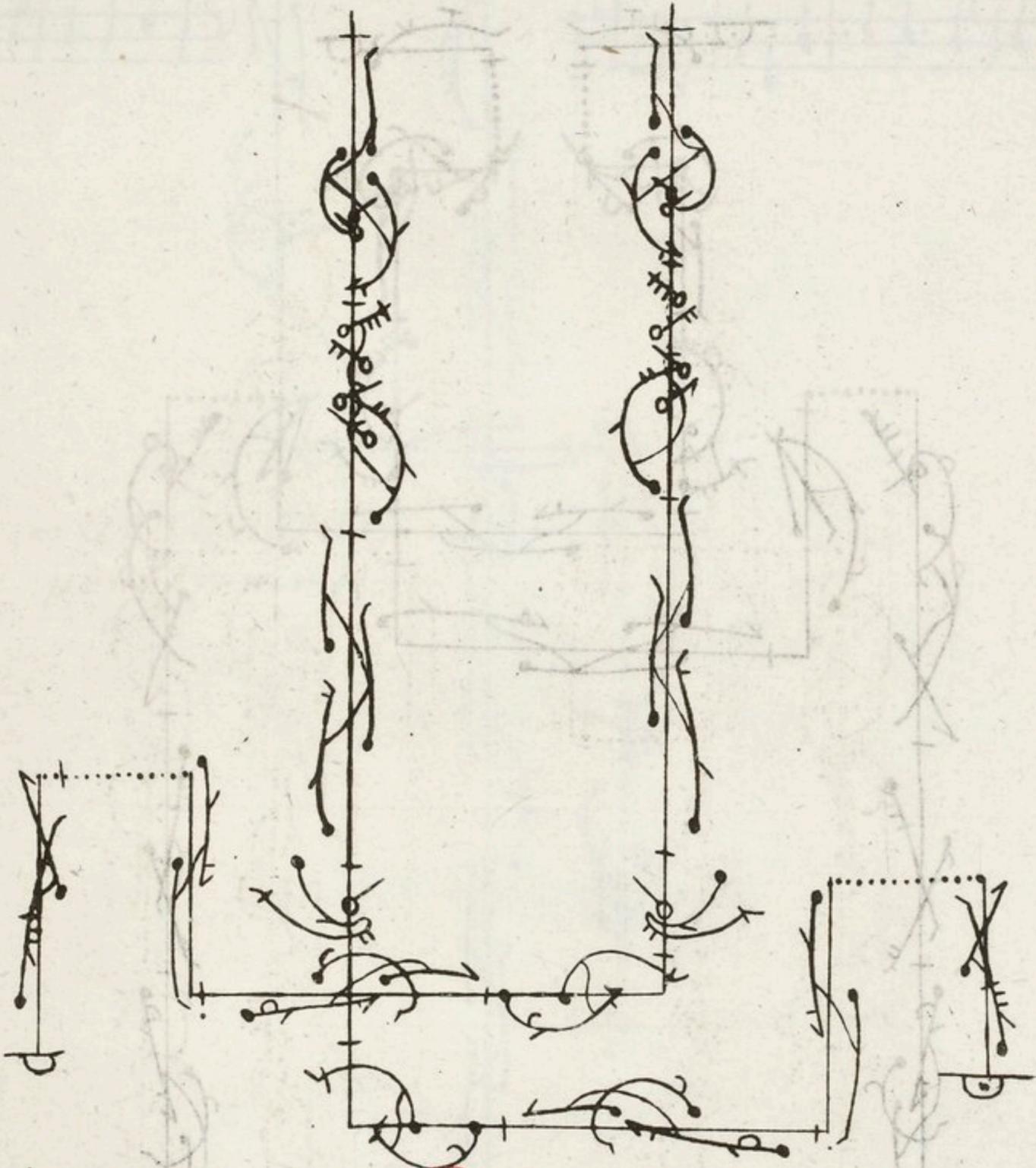


Entrée

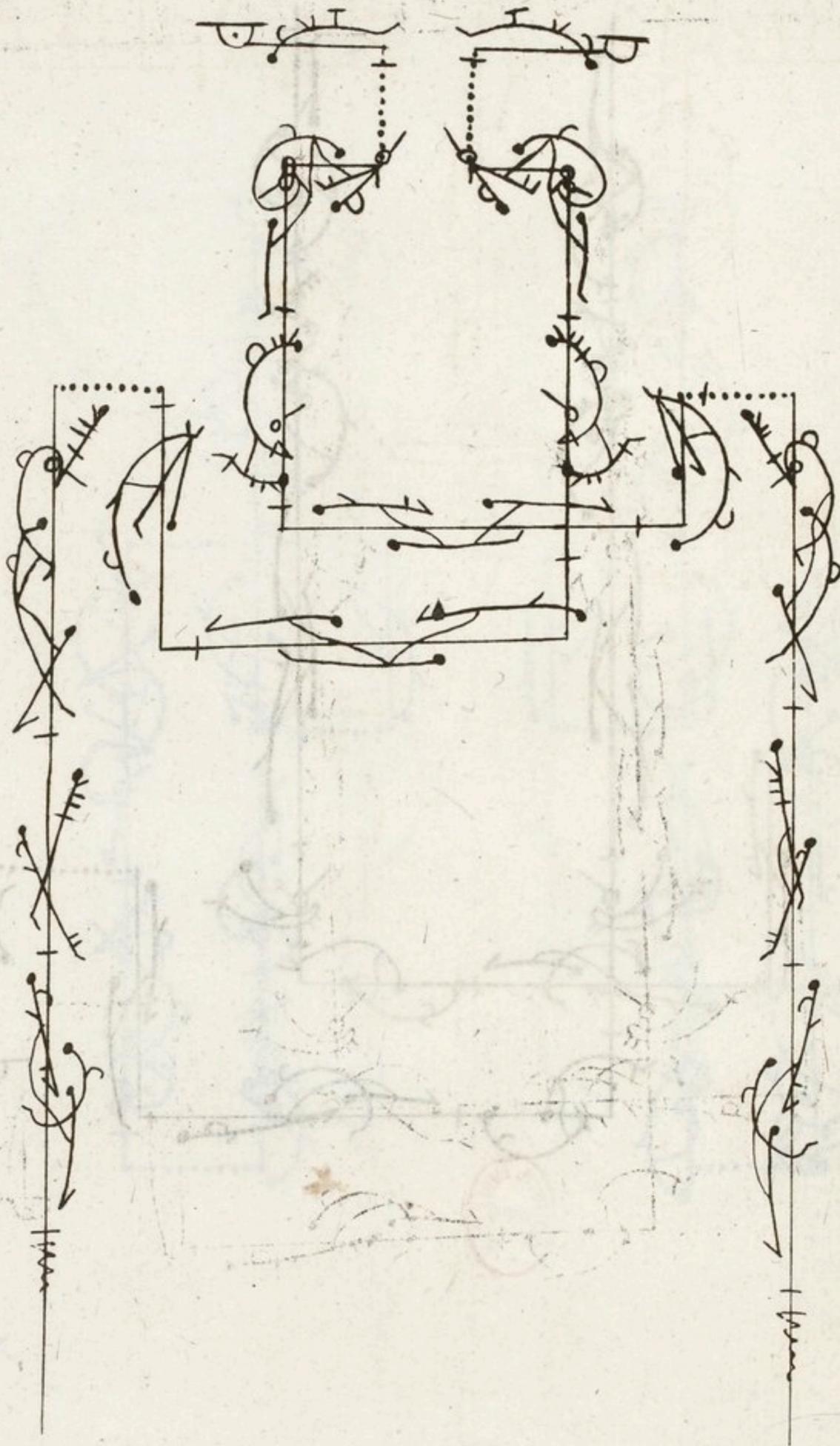
18

à deux

19



Entrée.

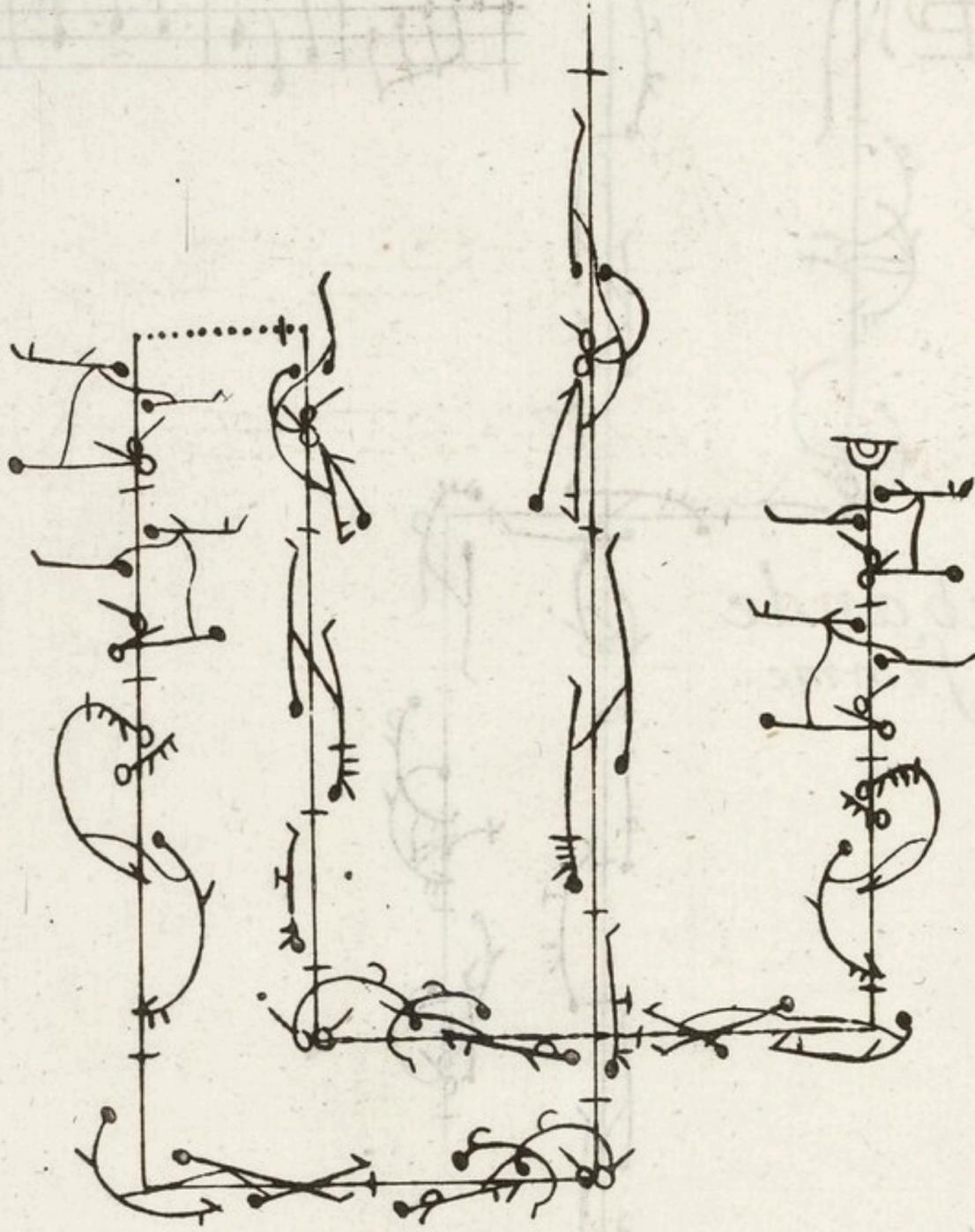


Sarabande.

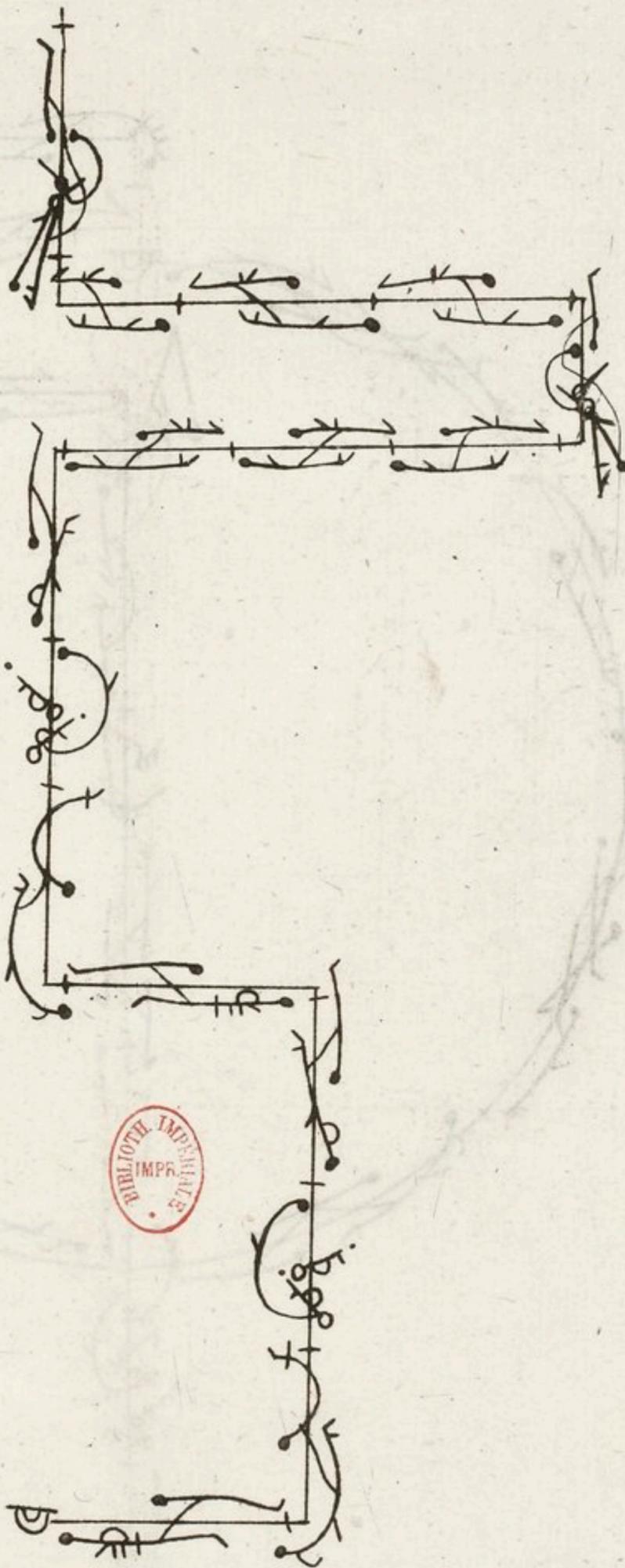
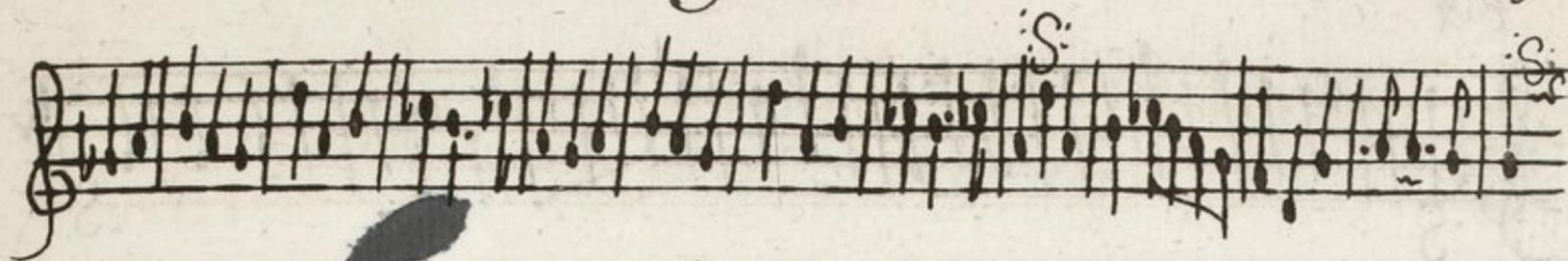
*Sarabande
pour femme.*



Sarabande

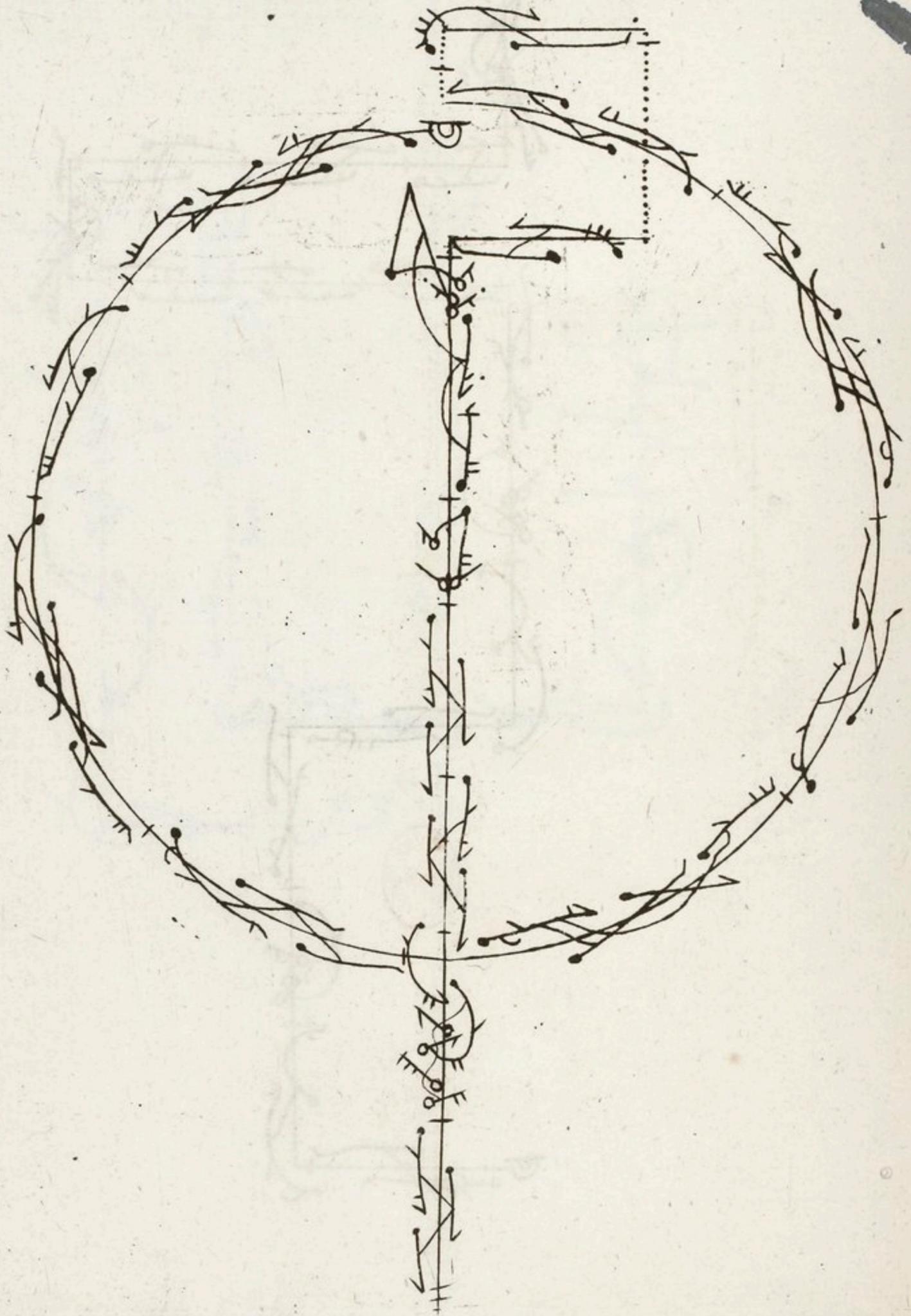
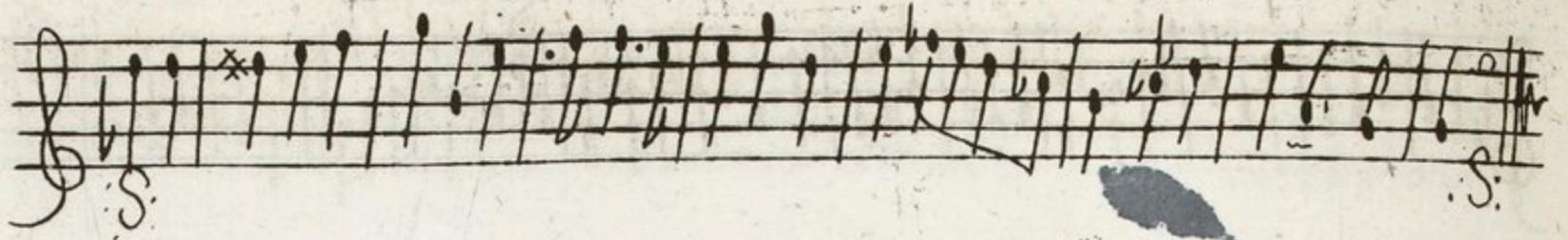


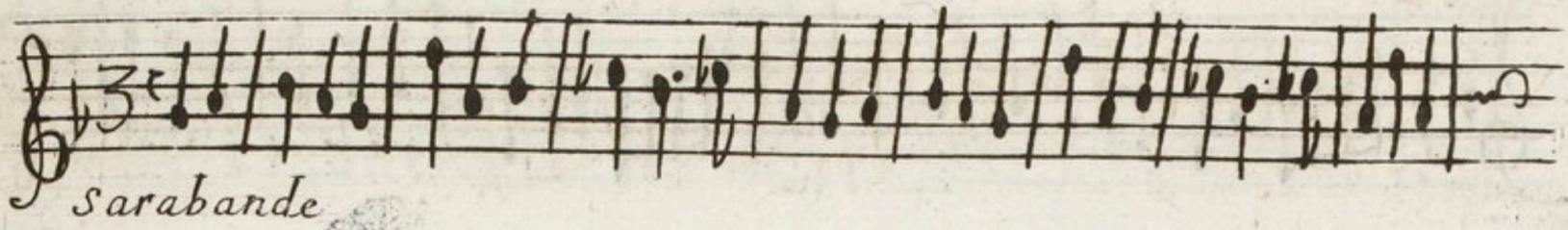
pour femme



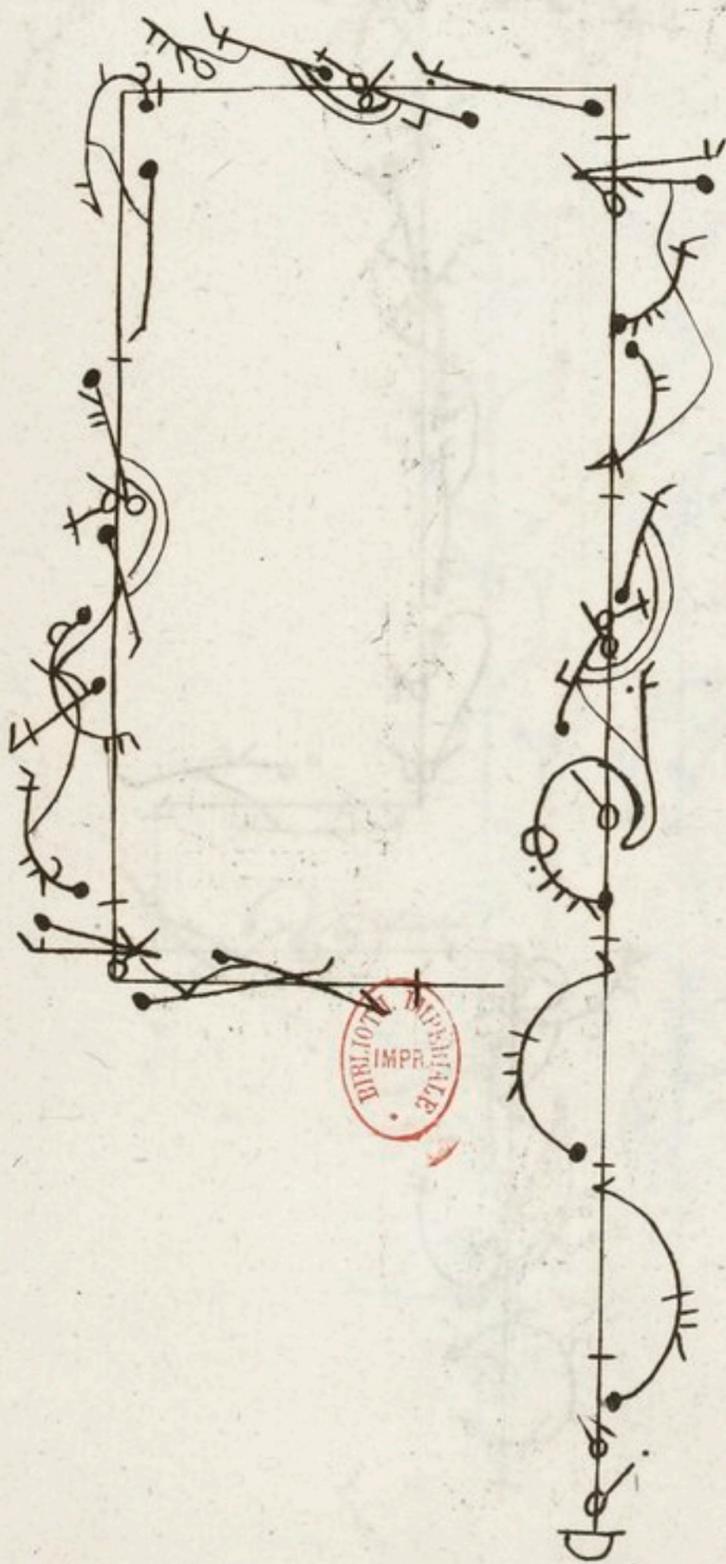
BIBLIOTHEQUE IMPERIALE
IMPR.

Sarabande.

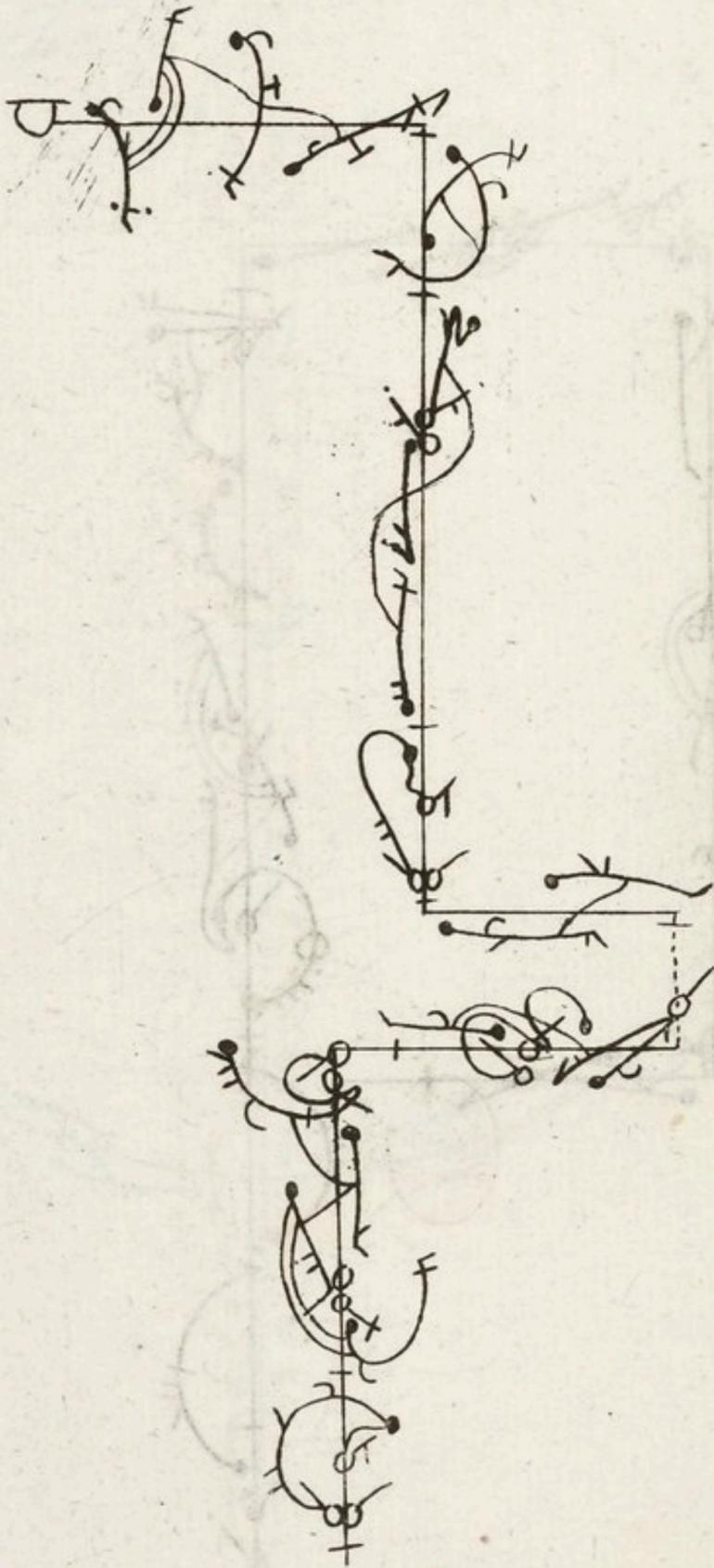
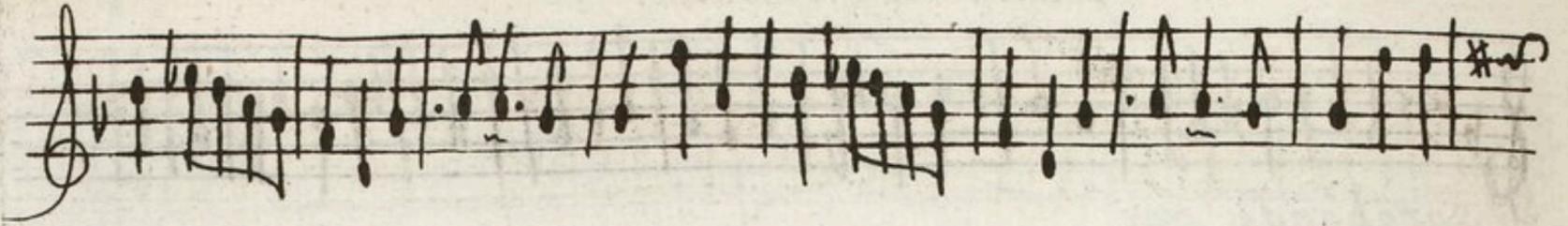




Sarabande pour homme



Sarabande.

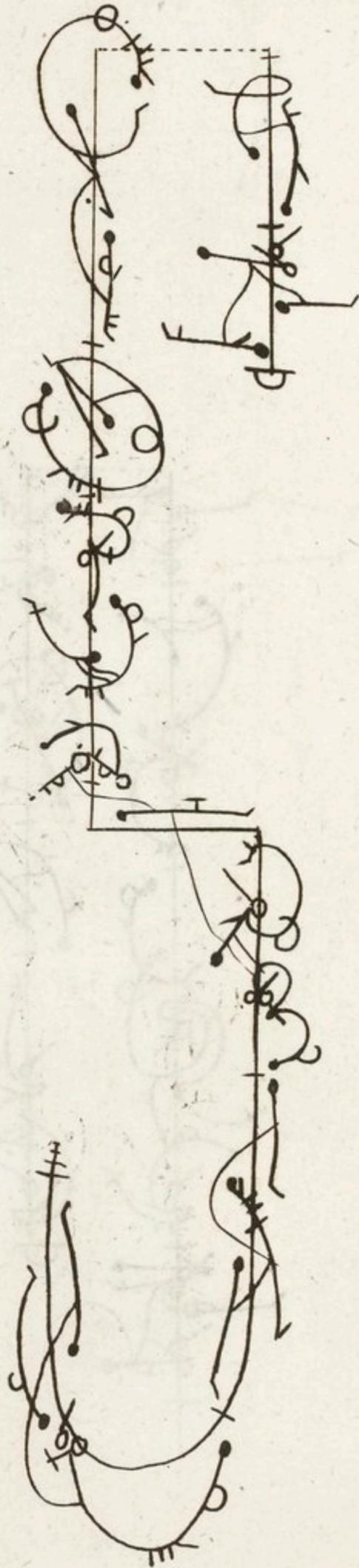


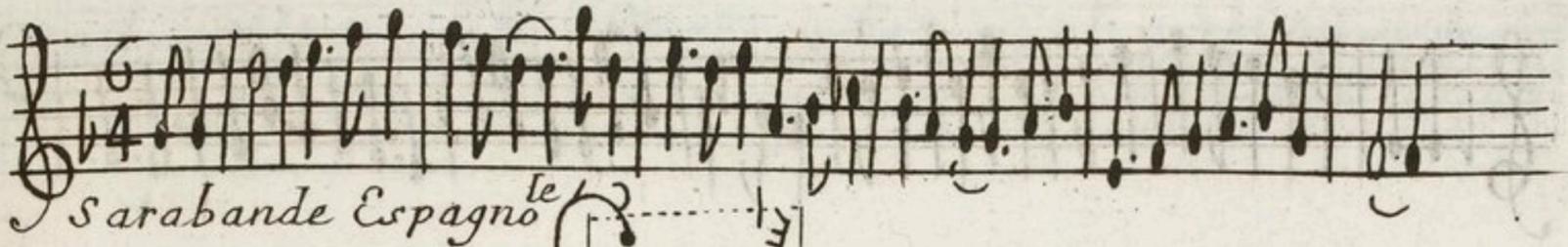
pour homme.

27



Sarabande.





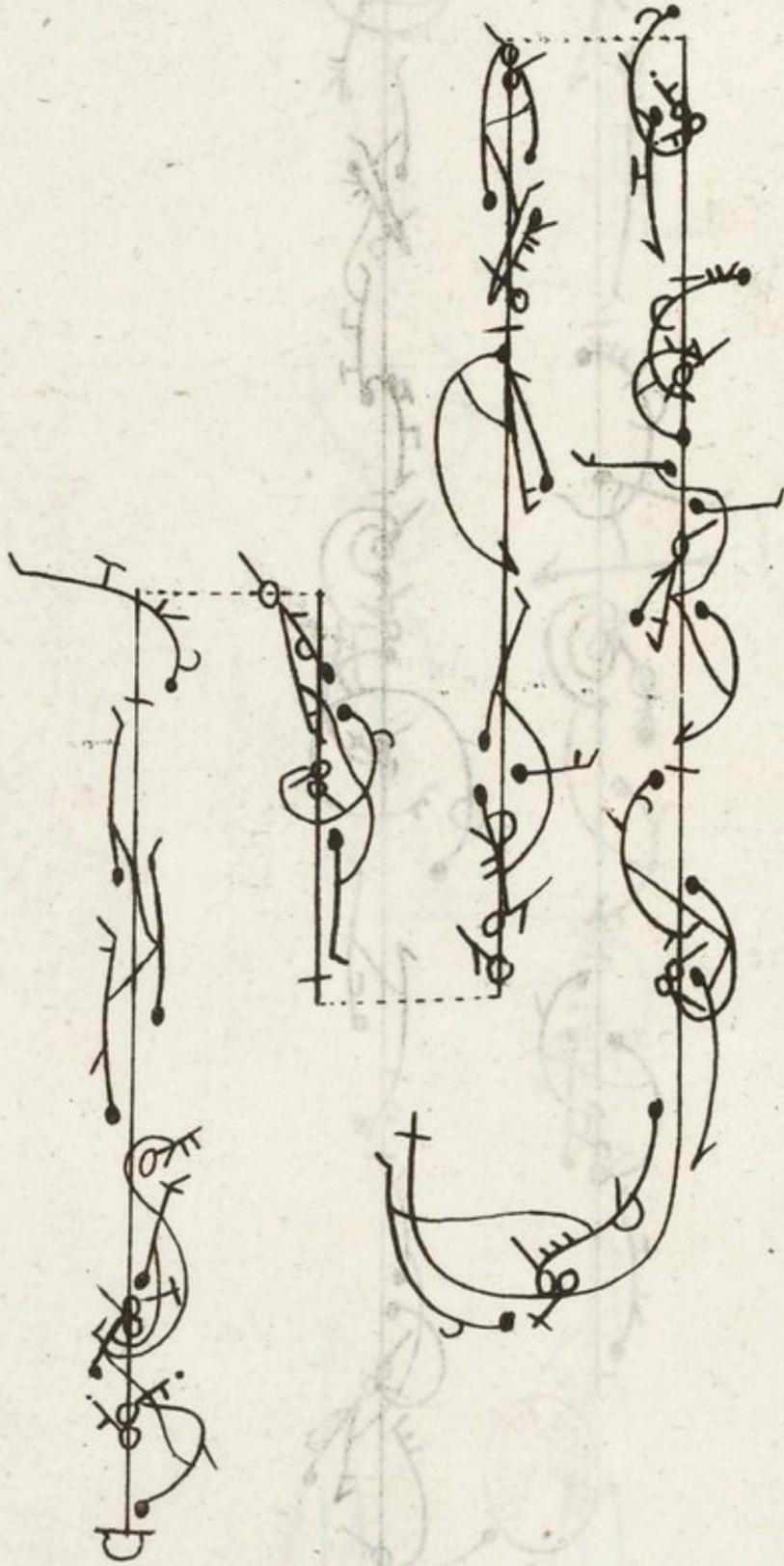
*Sarabande
Espagnole pour
homme.*



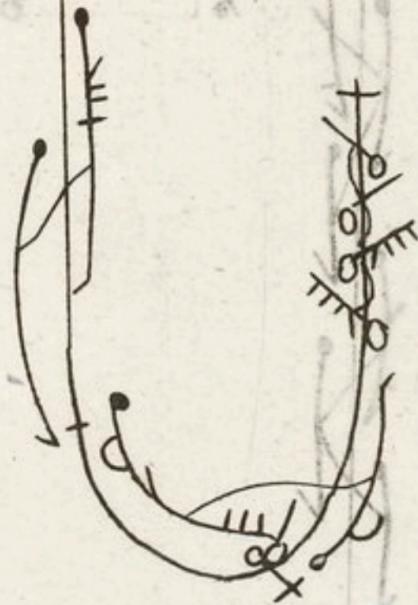
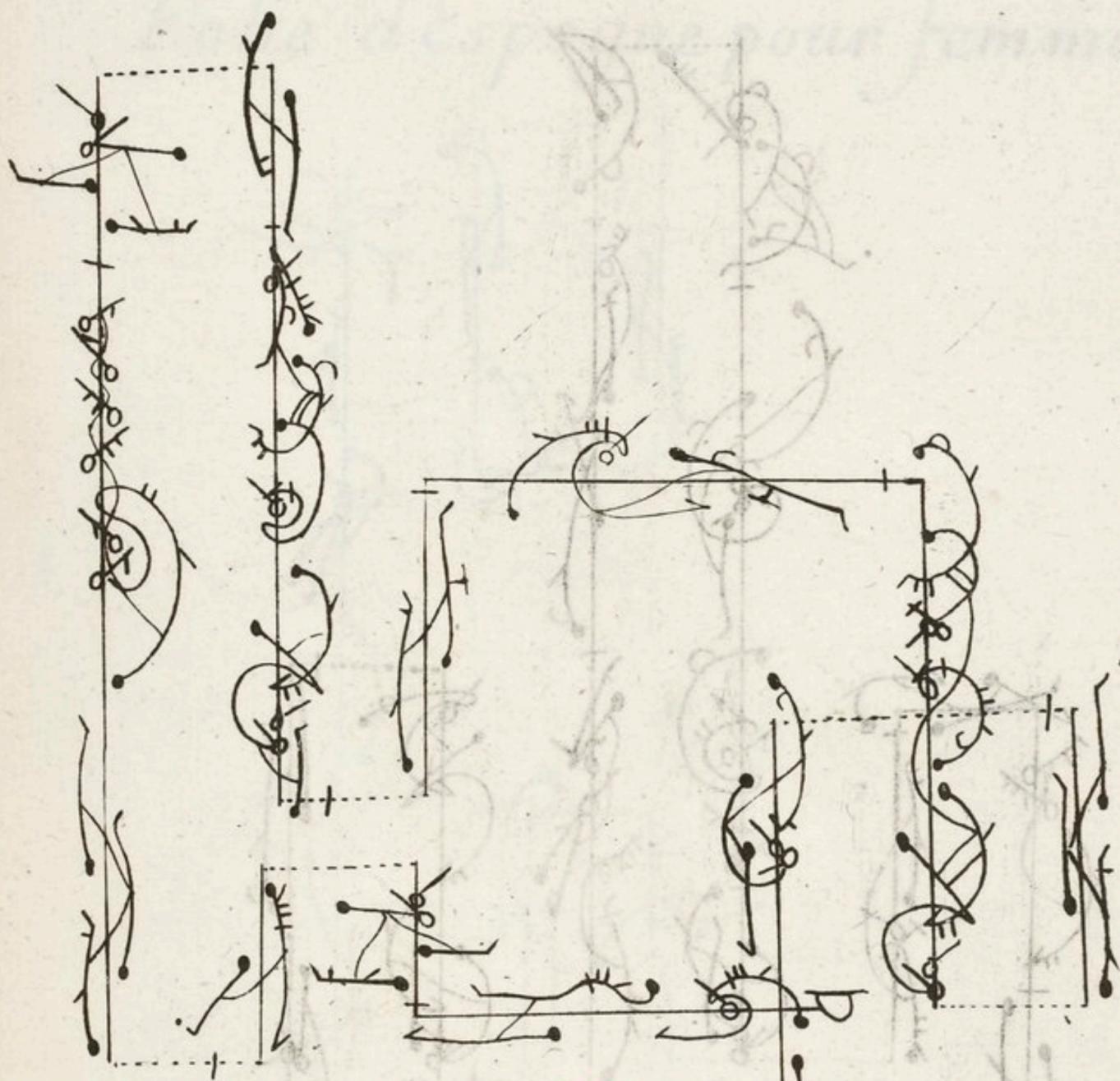
Sarabande



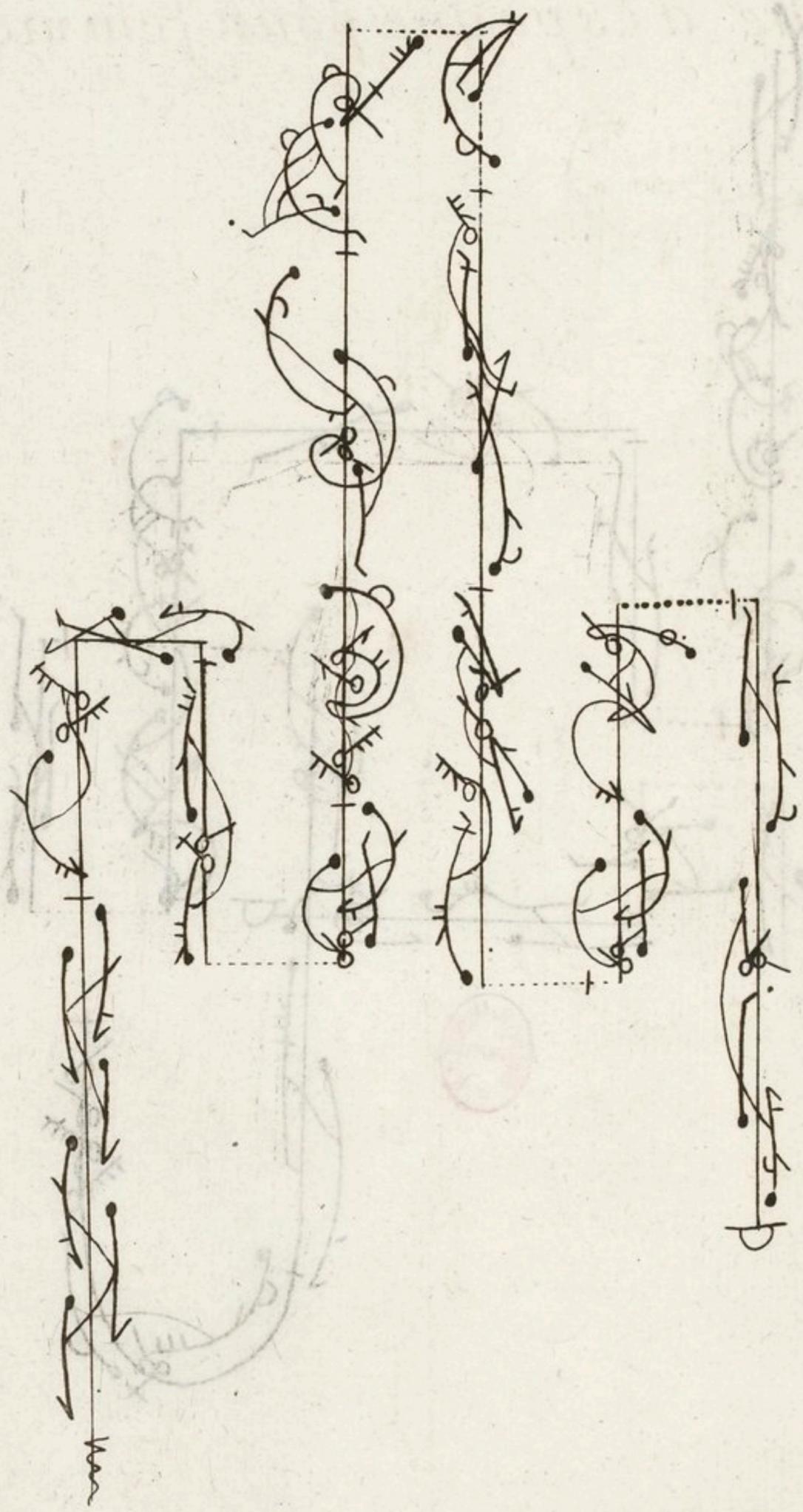
Sarabande
Capriccio pour
homme



Espagnole.

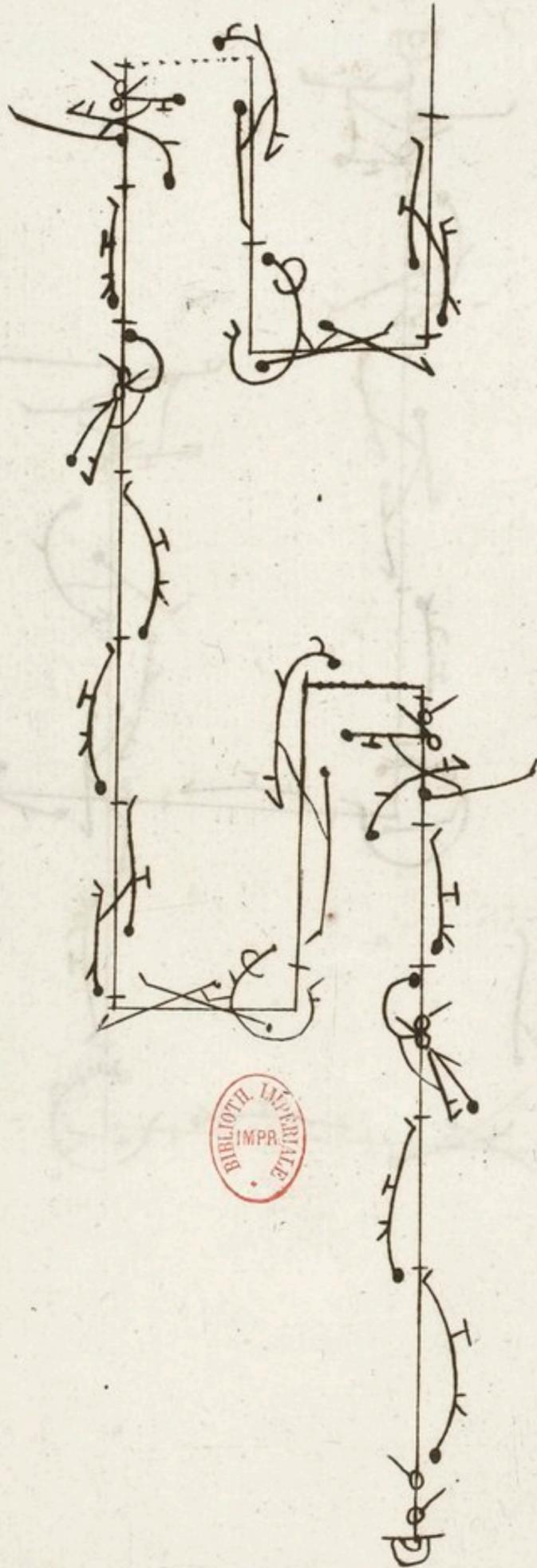


Sarabande





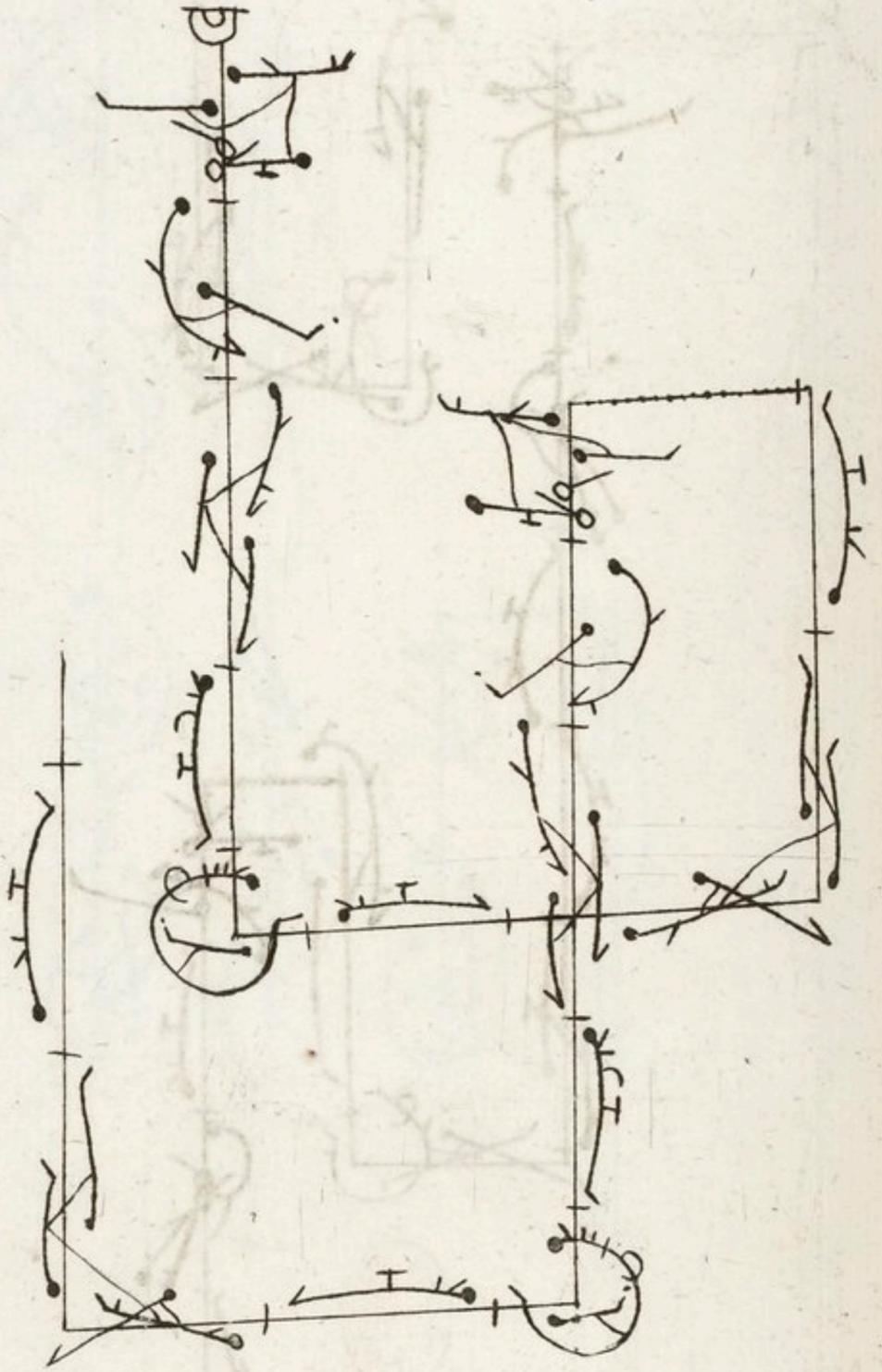
Folie d'Espagne pour femme



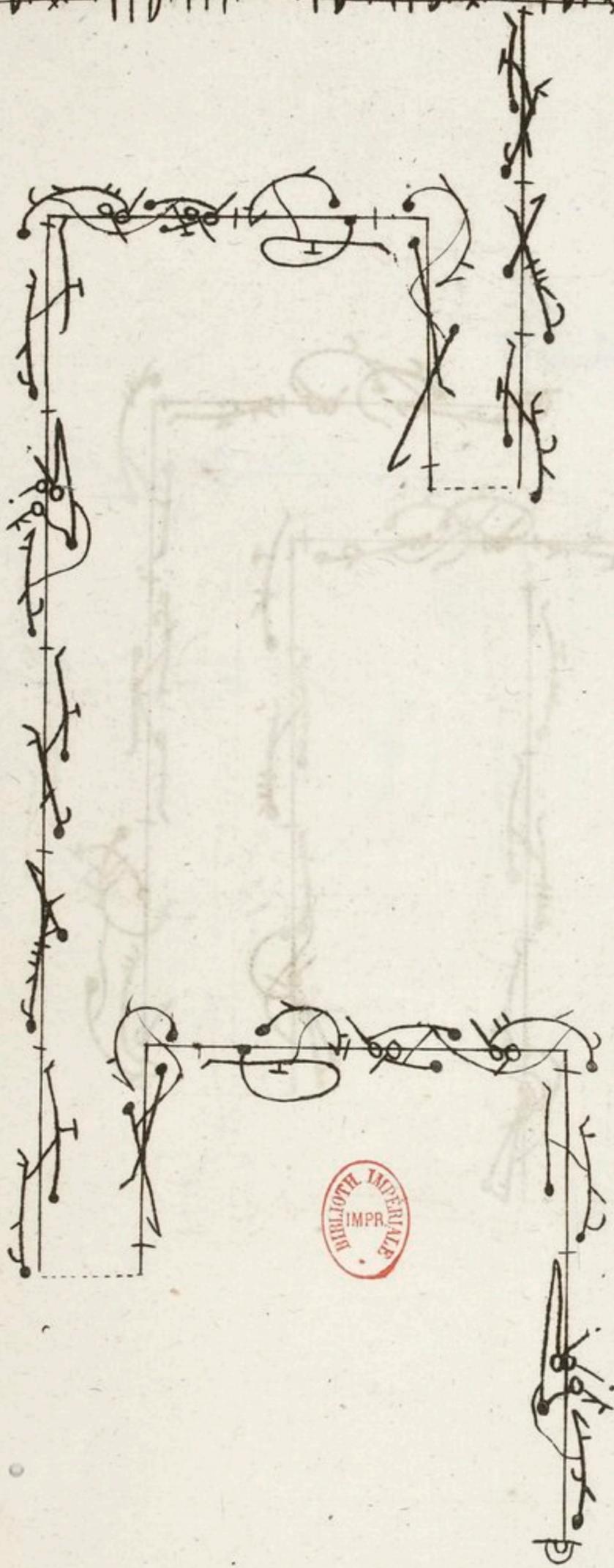
Folie d'Espagne..



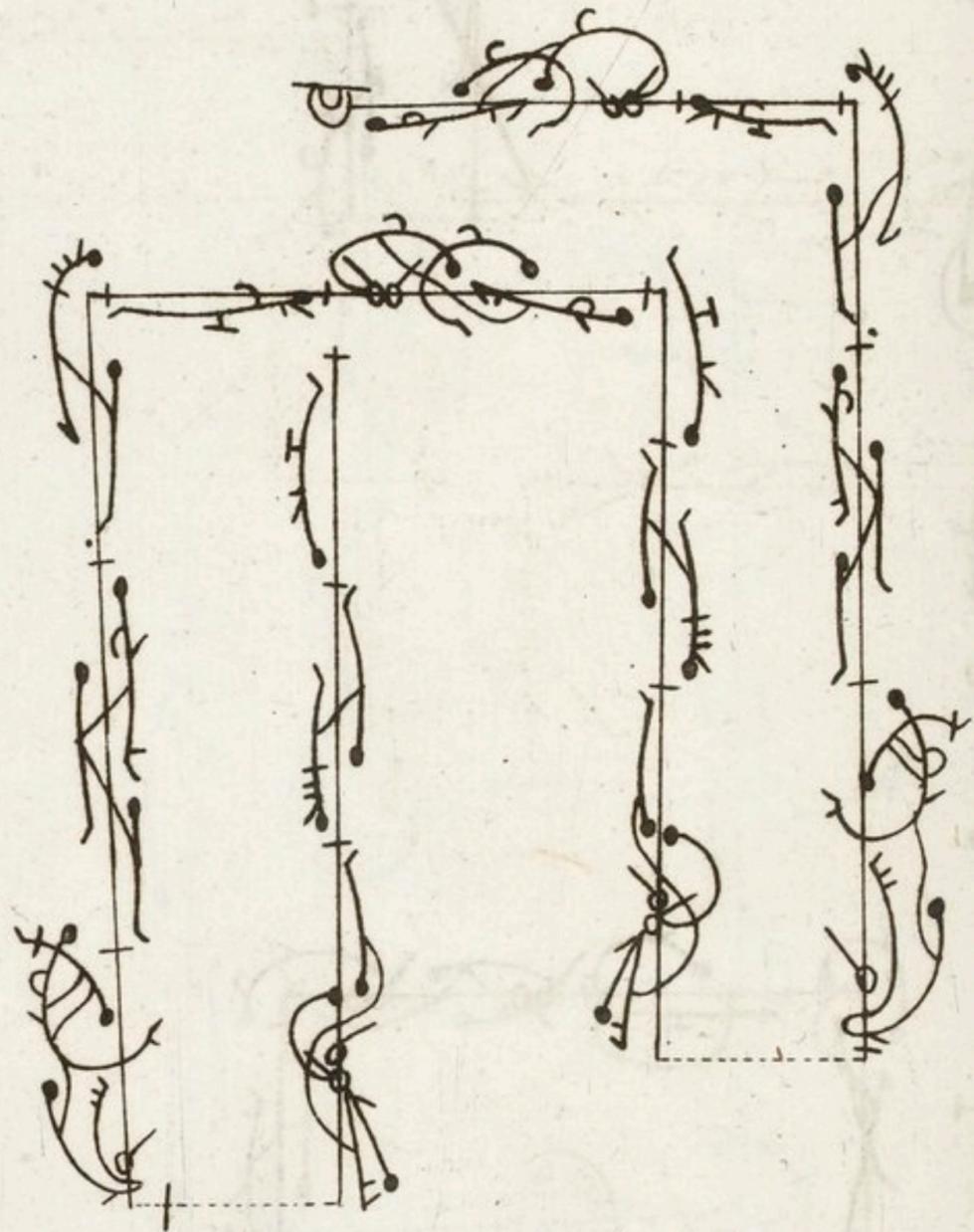
Folie d'Espagne pour femme



pour femme.



Folie d'Espagne.



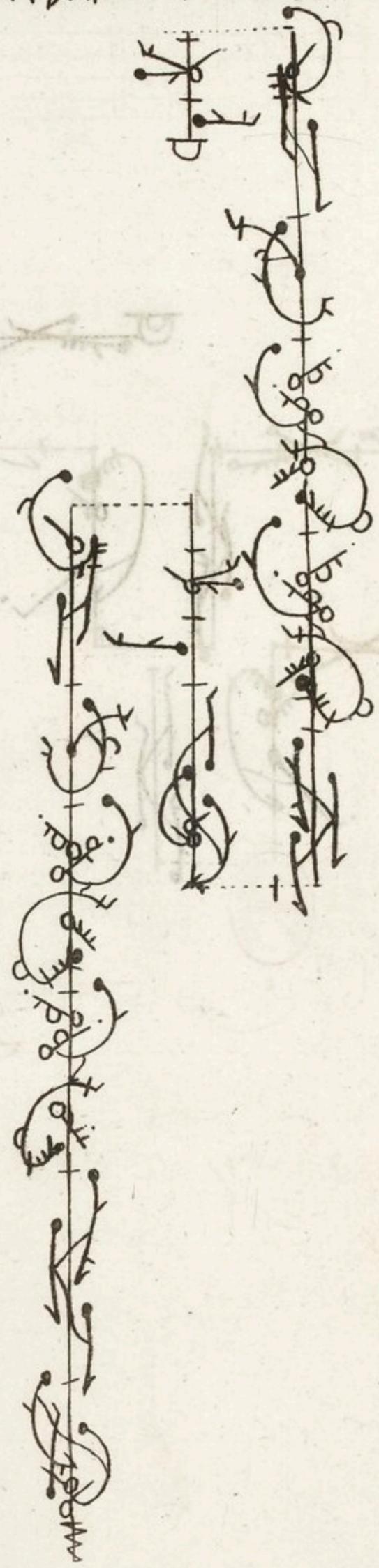
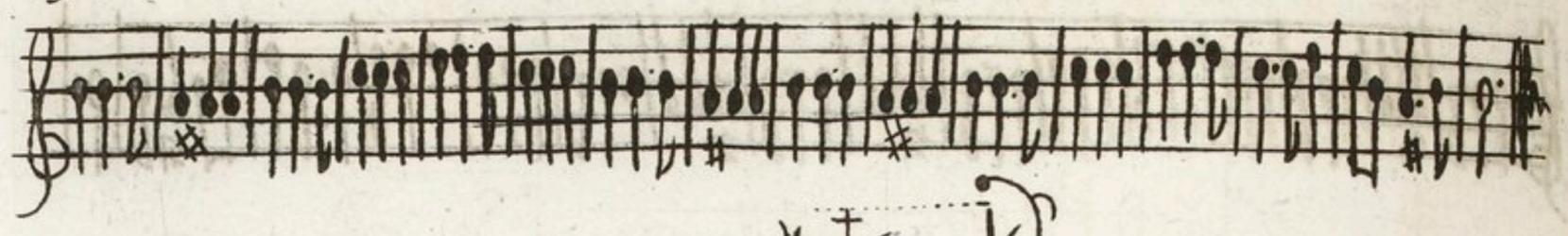
pour femme

37



Folie d'Espagne

38



Canary.



Canary à deux.

Canarie à deux .



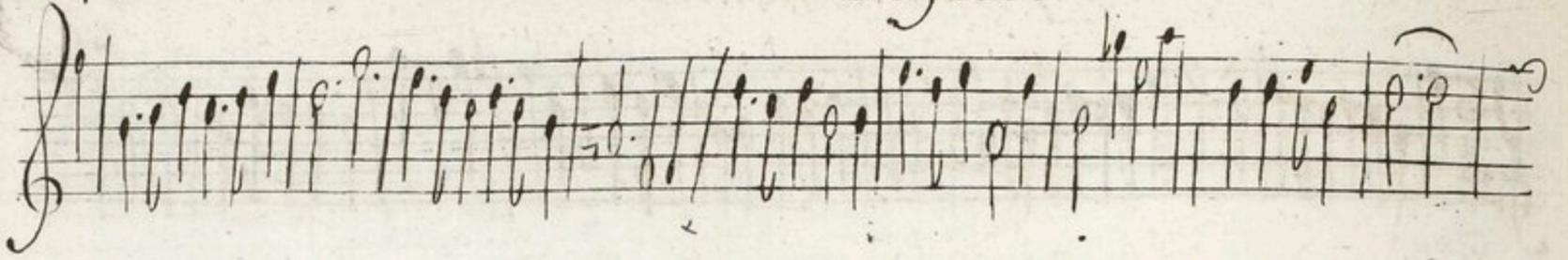
41

Gigue

Gigue pour homme .

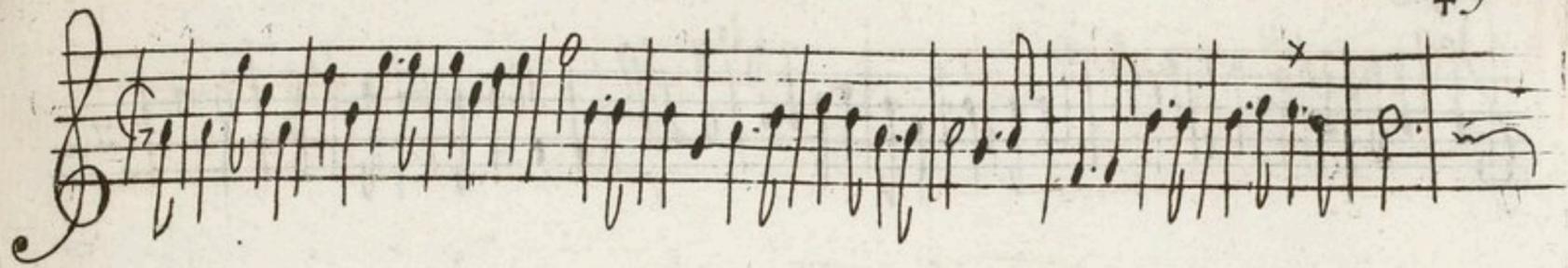
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Gigue.

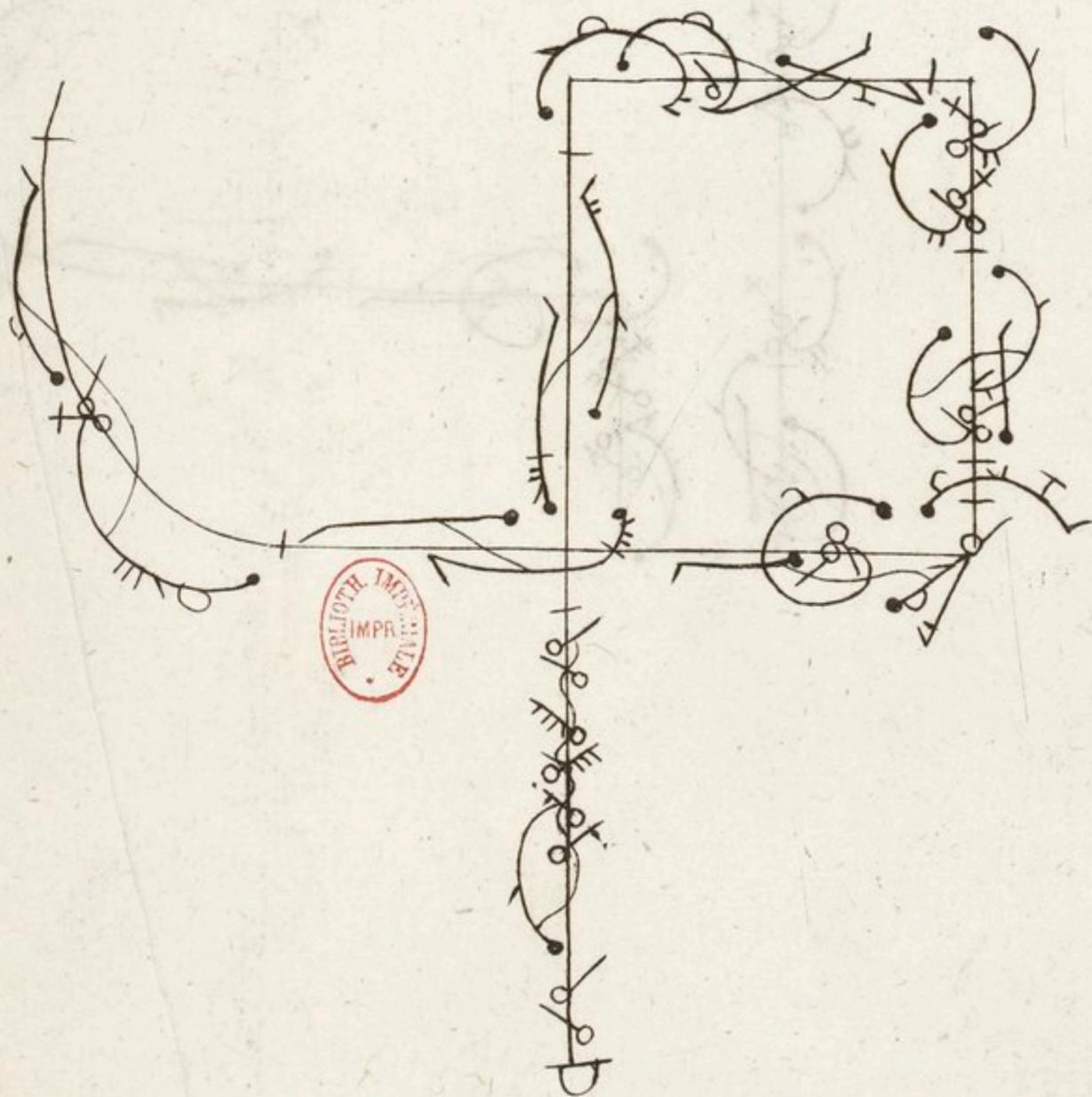


pour homme.

Gigue

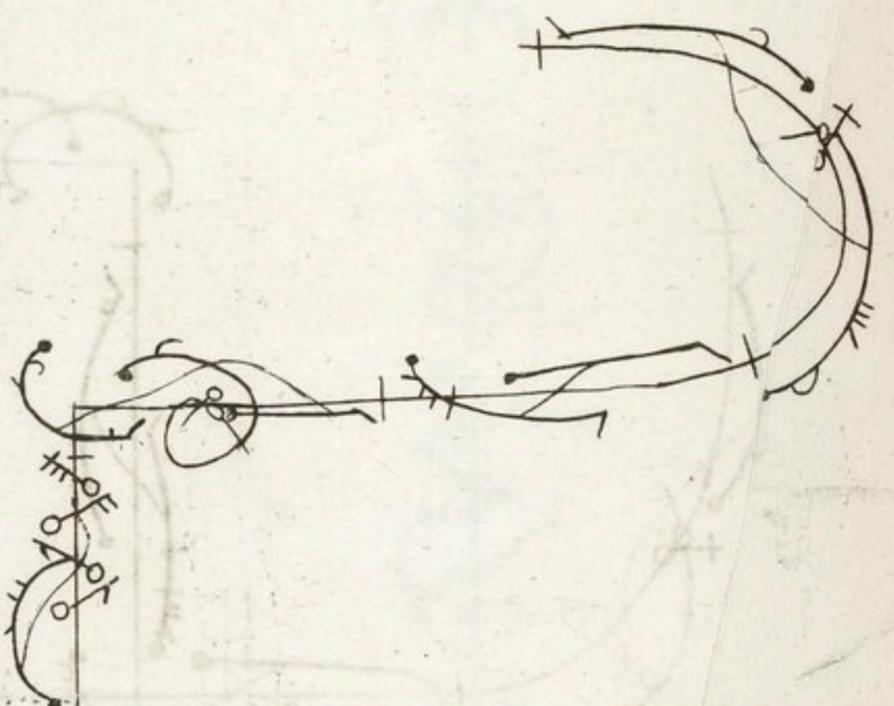
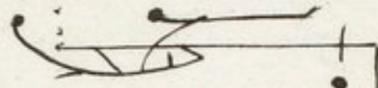
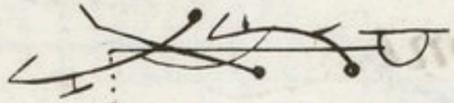
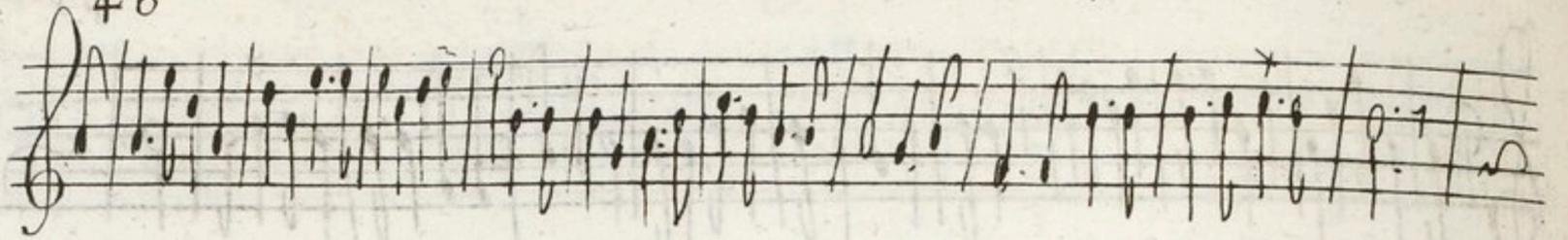


Entrée pour homme.



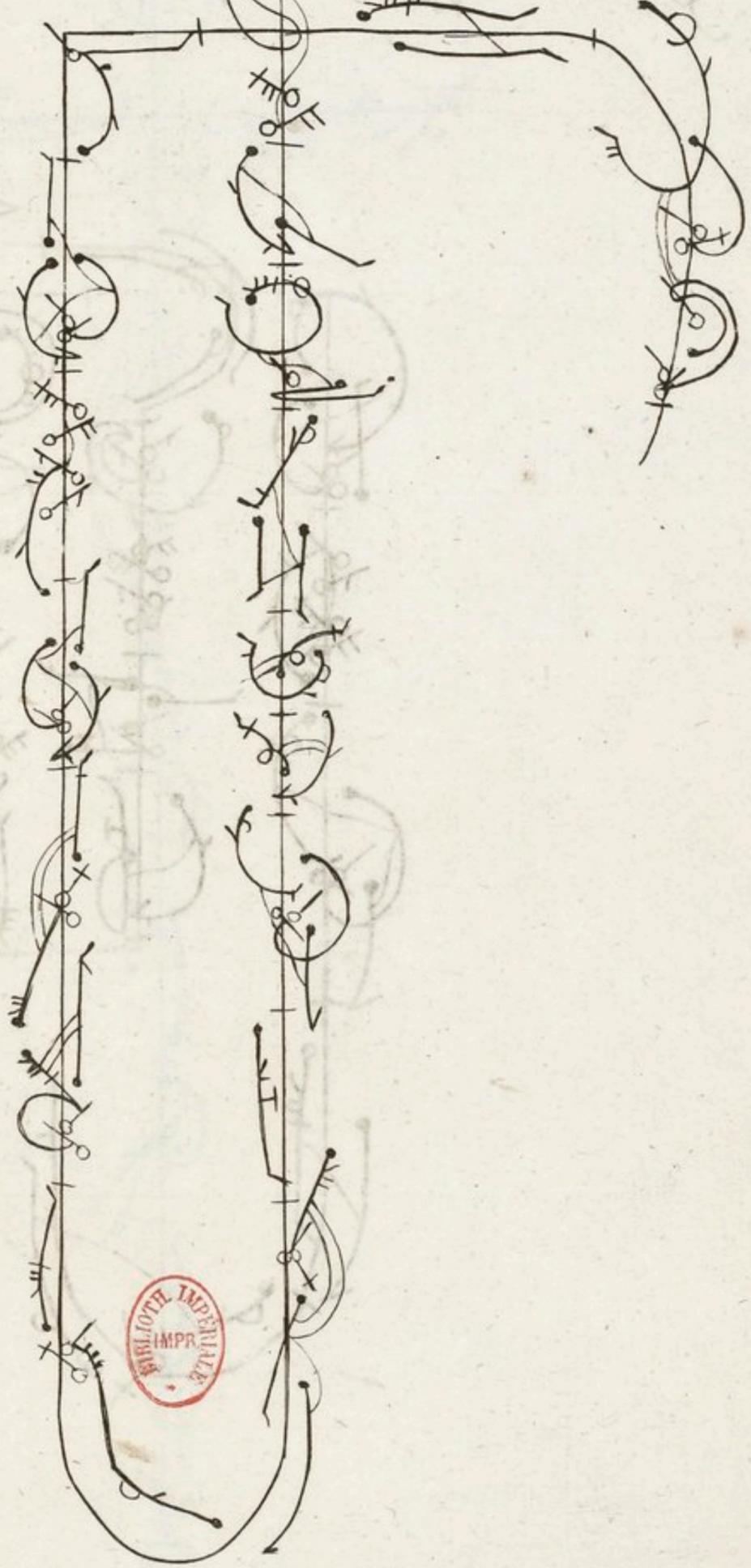
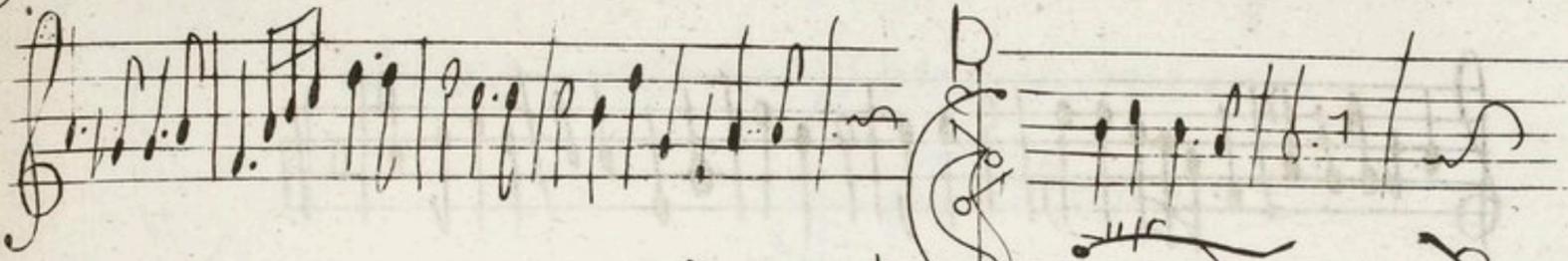
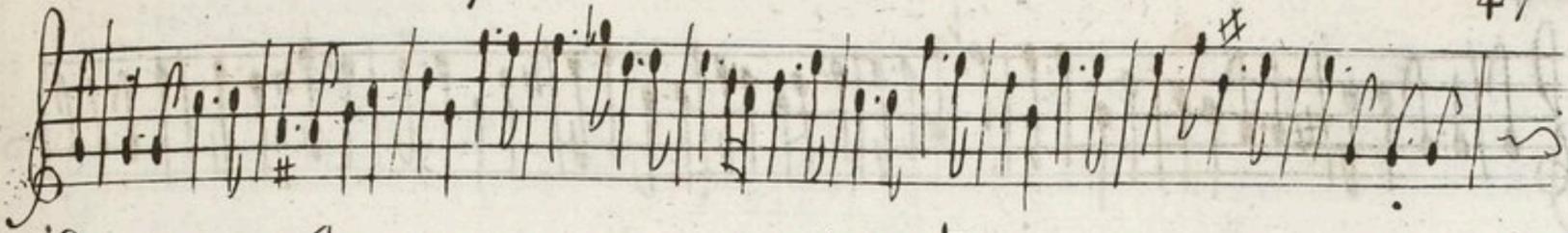
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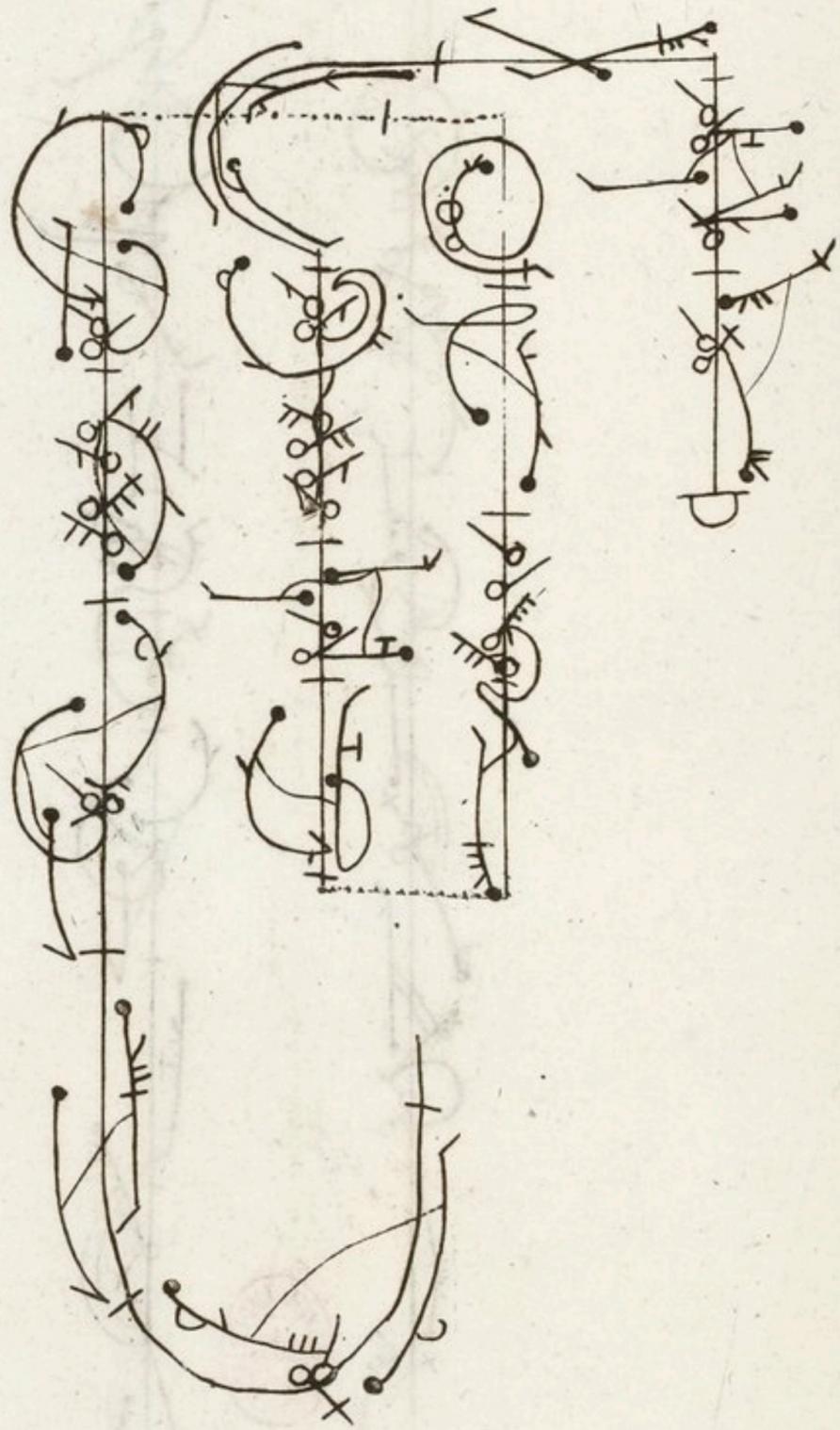
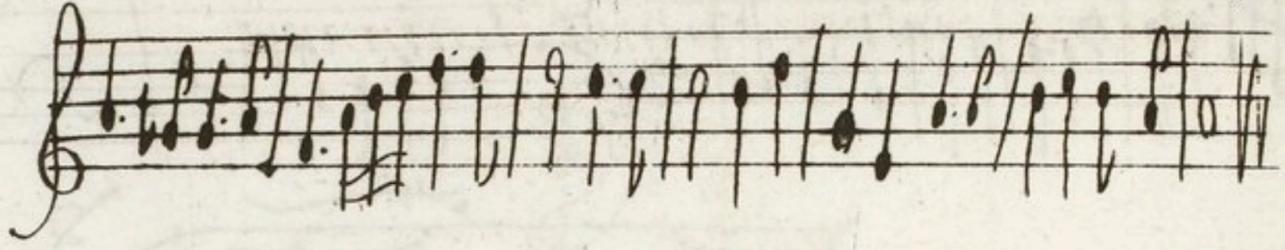
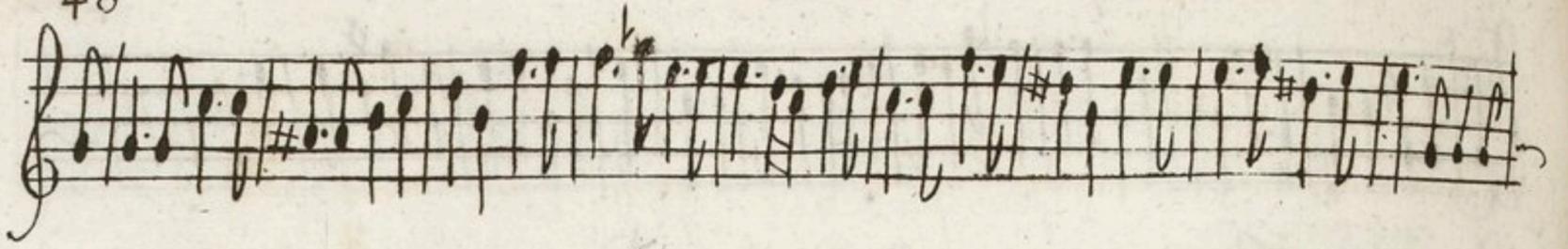
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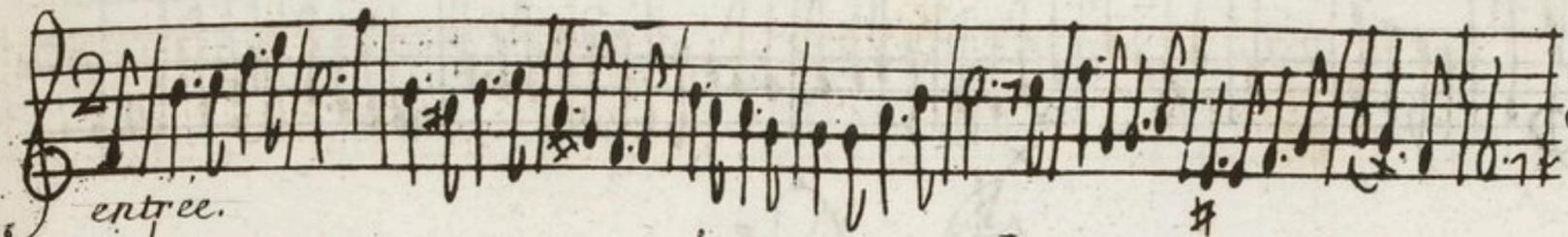


pour homme.

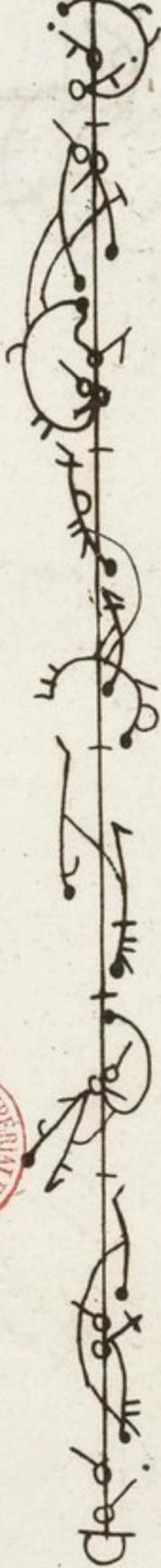
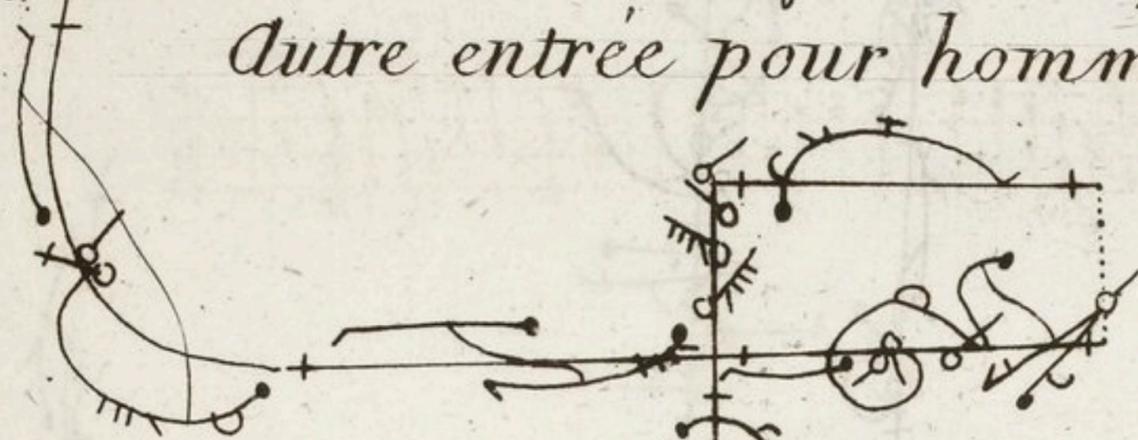
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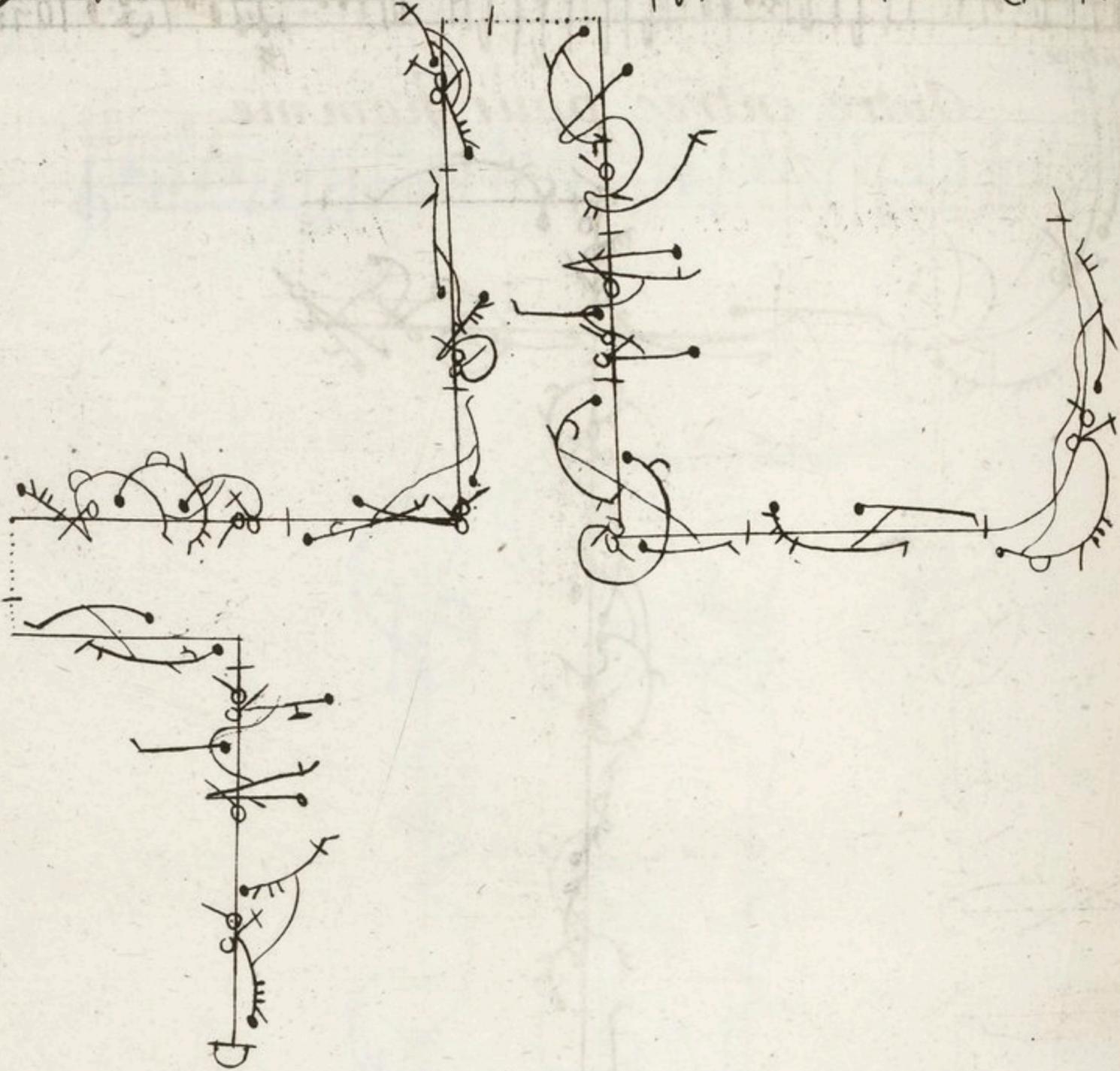
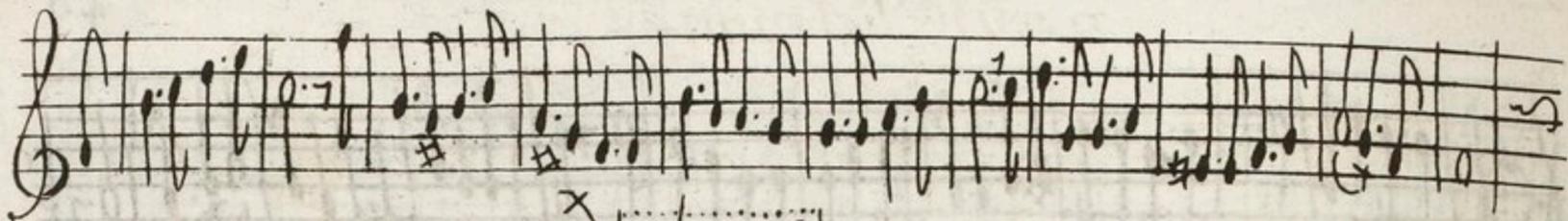




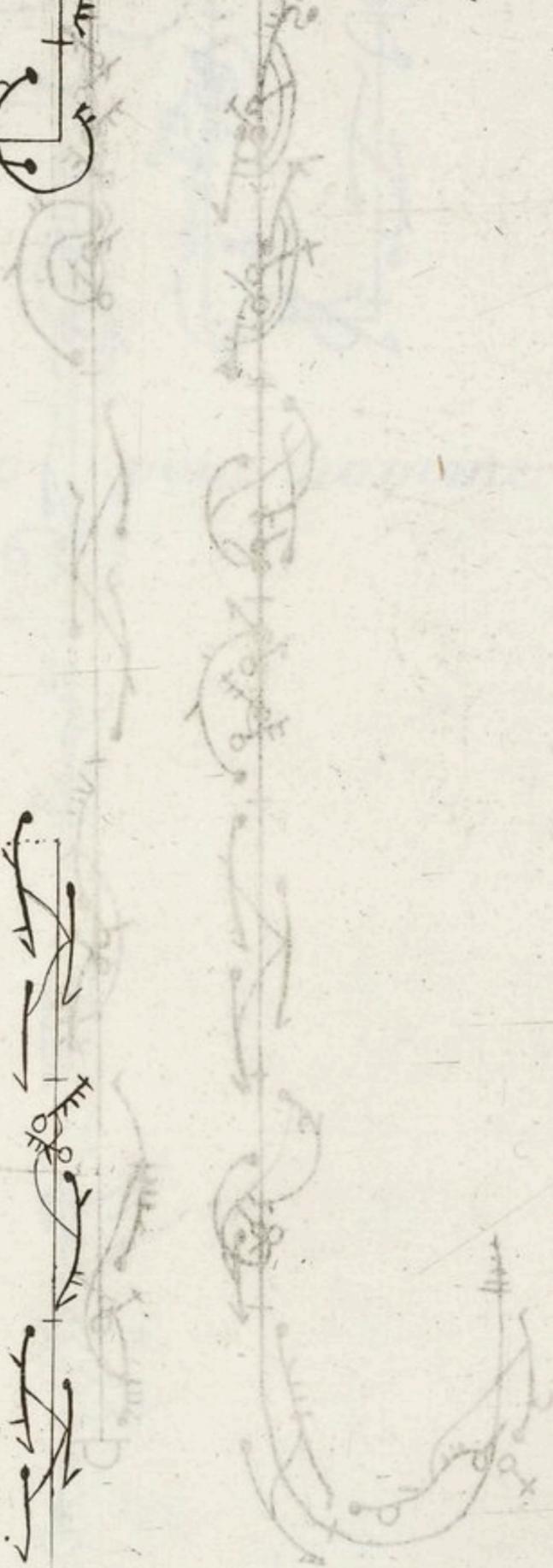
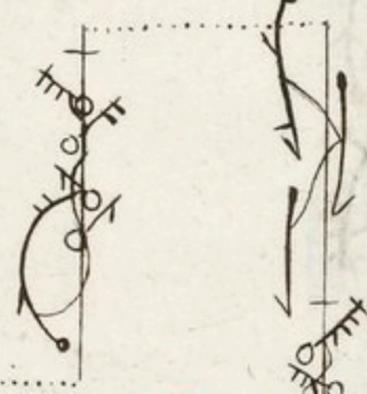
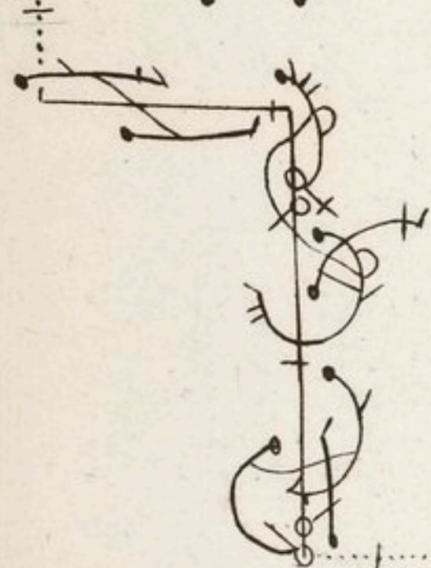
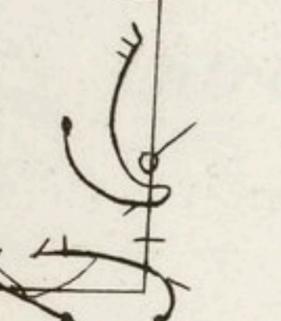
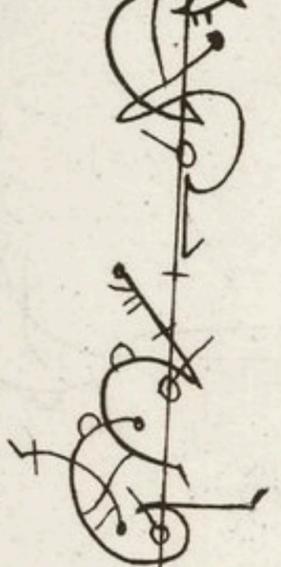
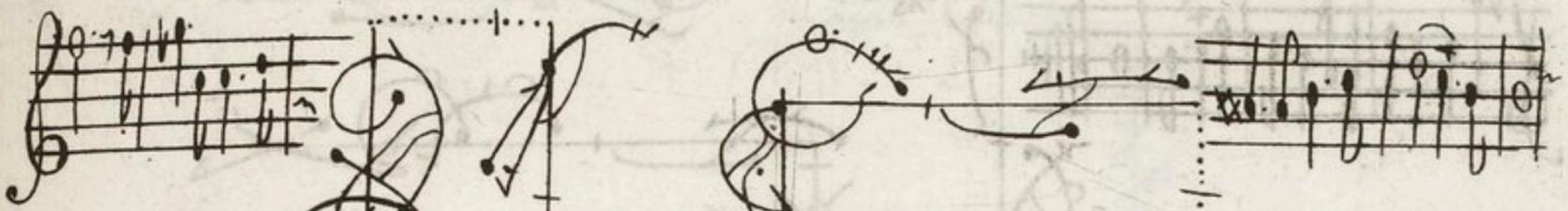


Autre entrée pour homme.

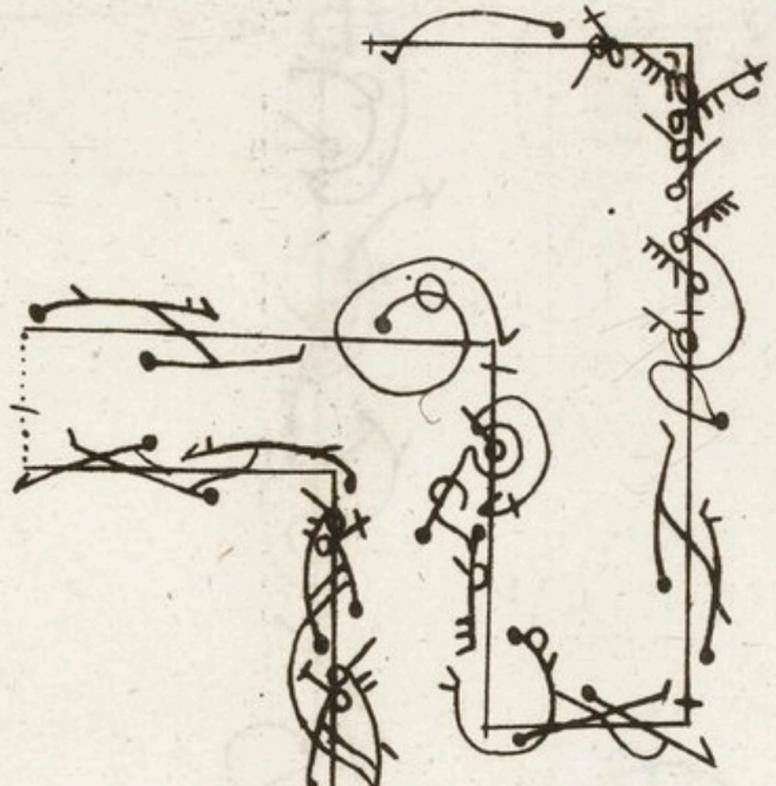




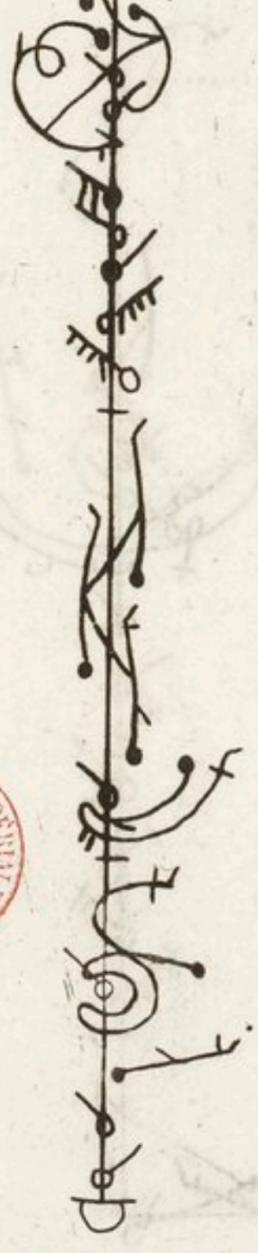
pour homme .

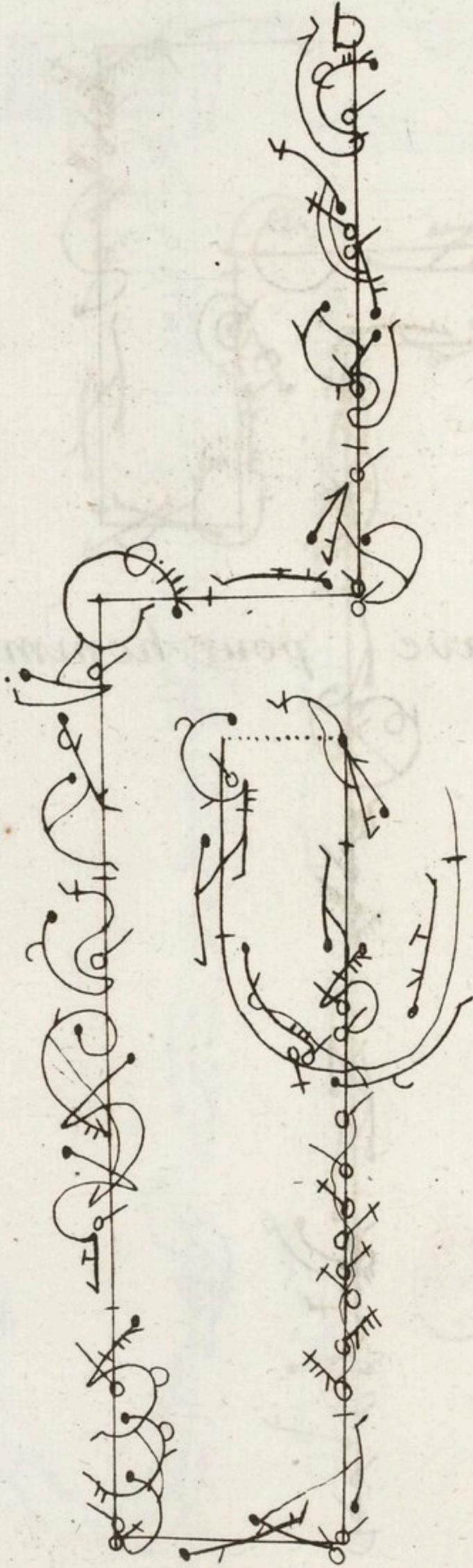
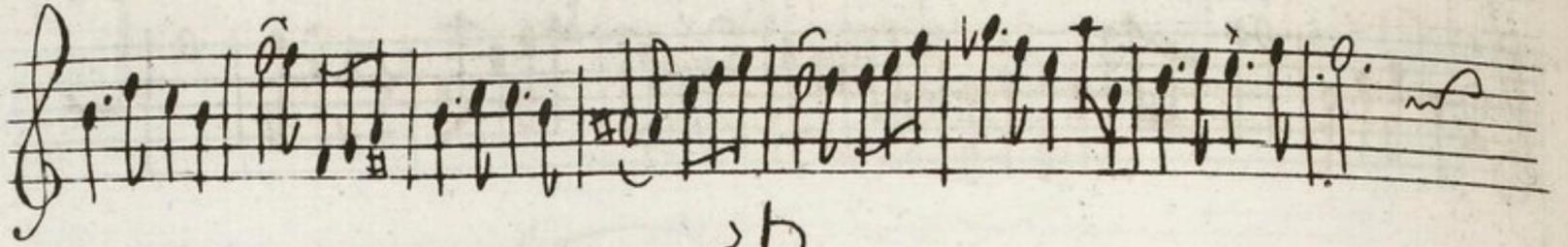


This page contains a handwritten musical score titled "Entrée" on page 52. The score is written in black ink on aged, yellowed paper. At the top, there are two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). Below these two staves, the notation becomes significantly more complex and dense. It consists of two vertical staves of music that are heavily intertwined and overlapping. The notation includes various note values, stems, beams, and slurs, creating a dense and somewhat chaotic appearance. The overall style is that of a working draft or a composer's sketch, with some elements appearing to be written over or through other lines of music. The paper shows signs of age, including some staining and a faint circular stamp near the bottom right.



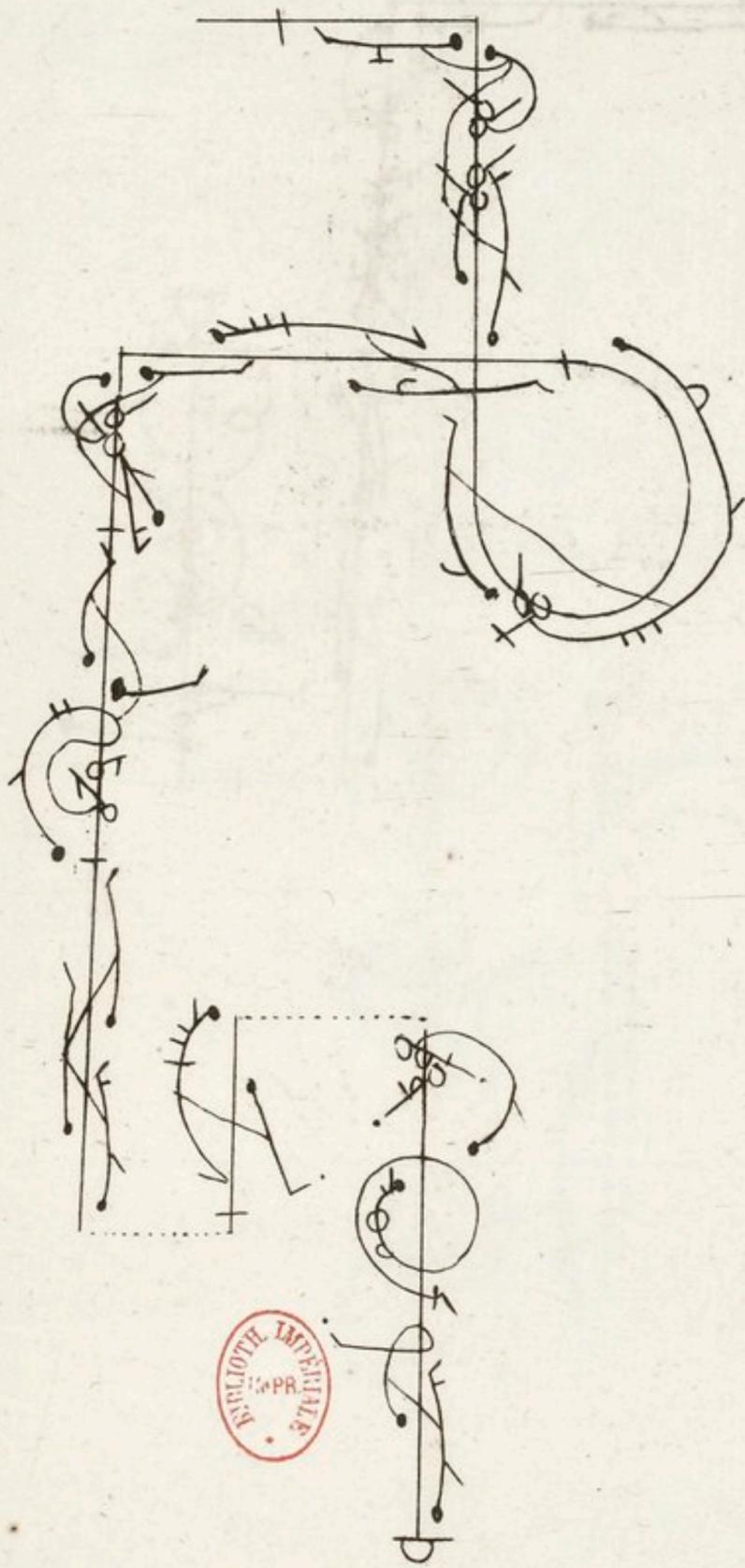
Entrée grave pour homme.



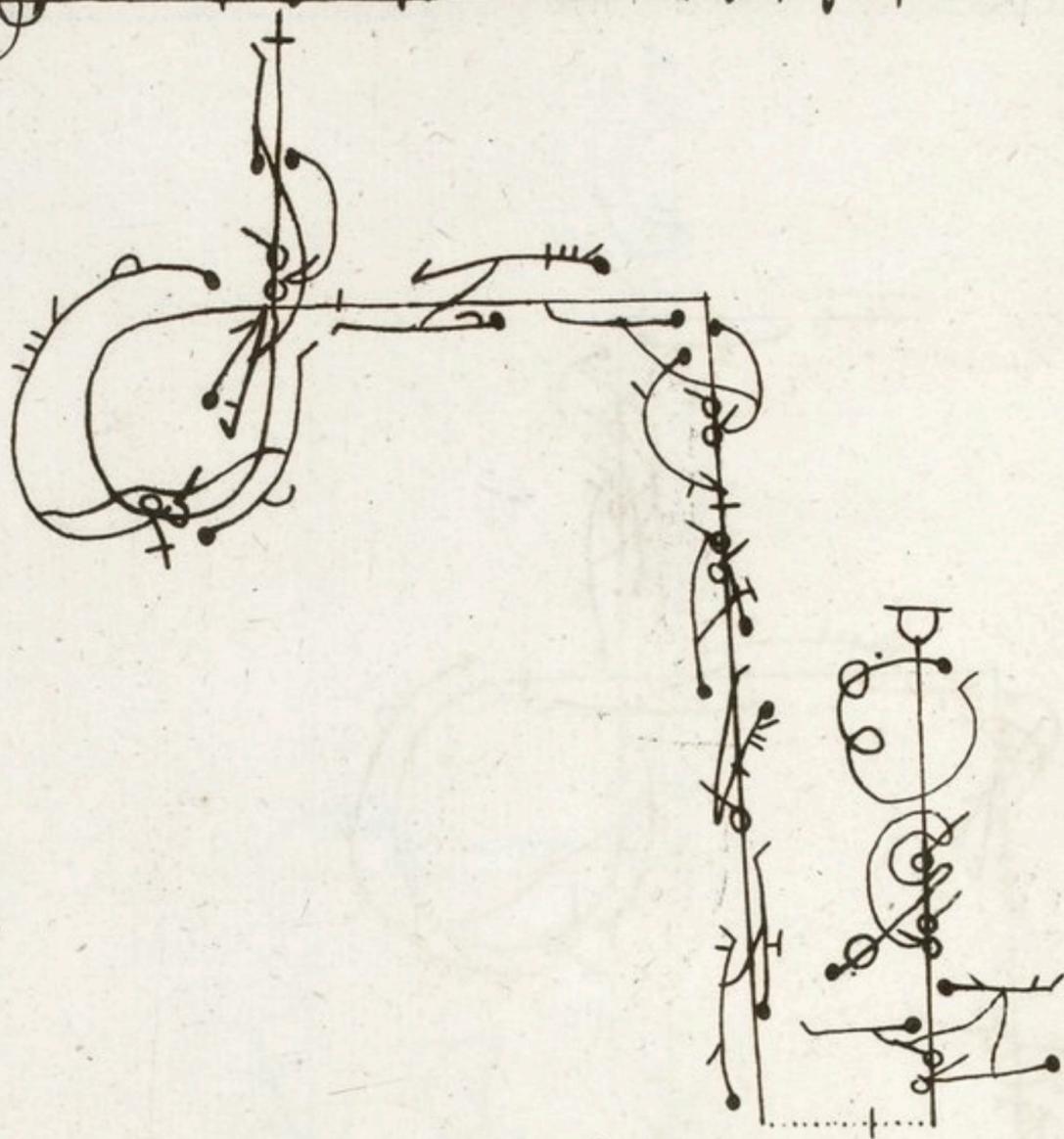
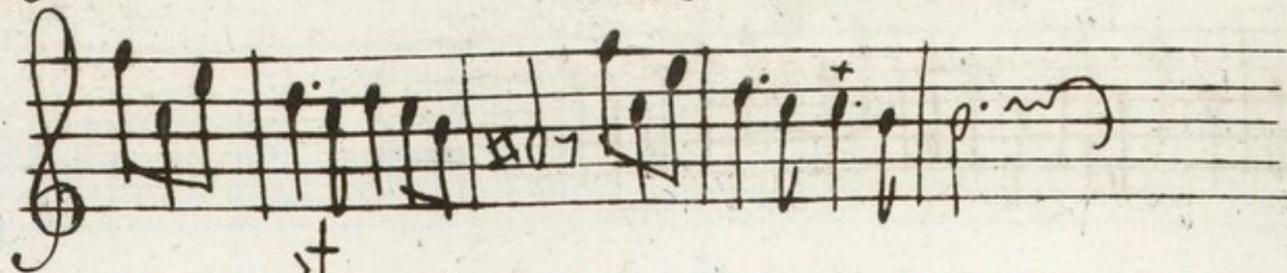


grave

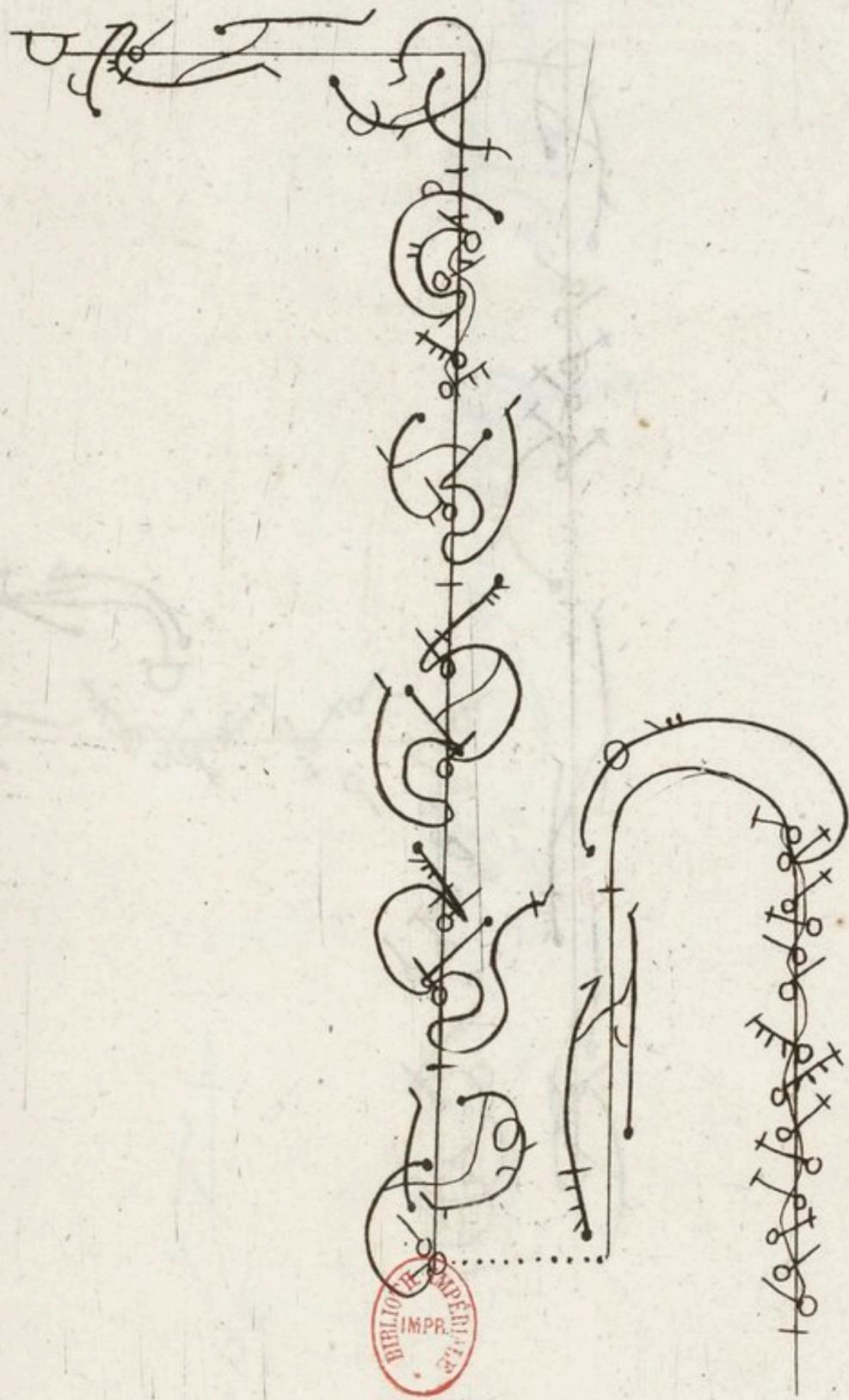
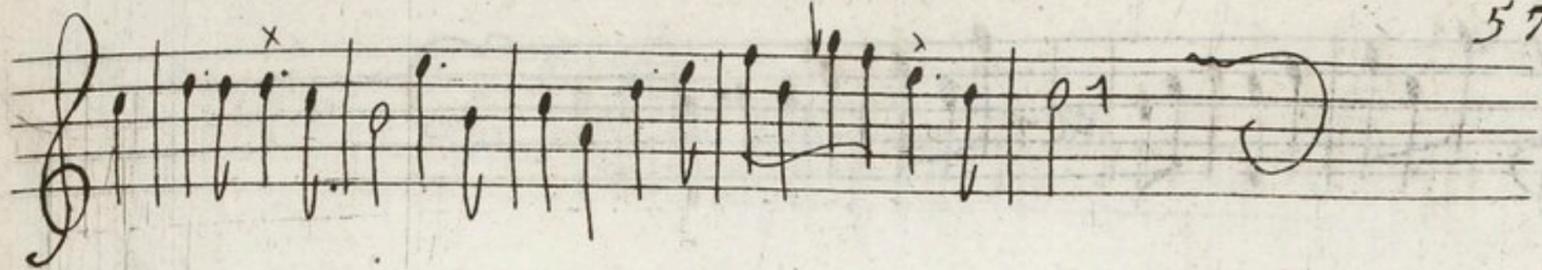
55



Entrée



Grave.



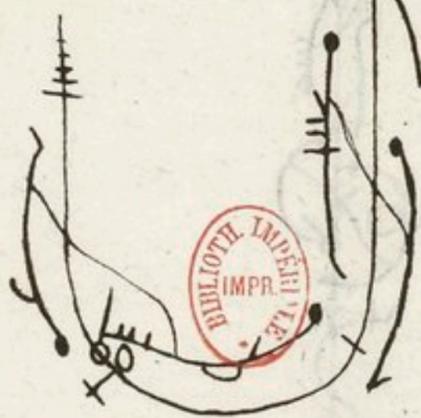
Entrée

A single staff of handwritten musical notation. It begins with a treble clef. The melody consists of a series of eighth and sixteenth notes, followed by a half note. There are some markings below the staff, including what appears to be a sharp sign and the number '07'.

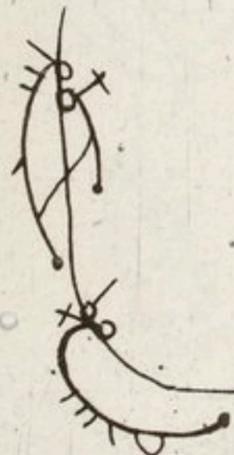
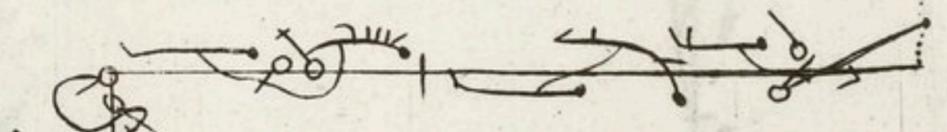
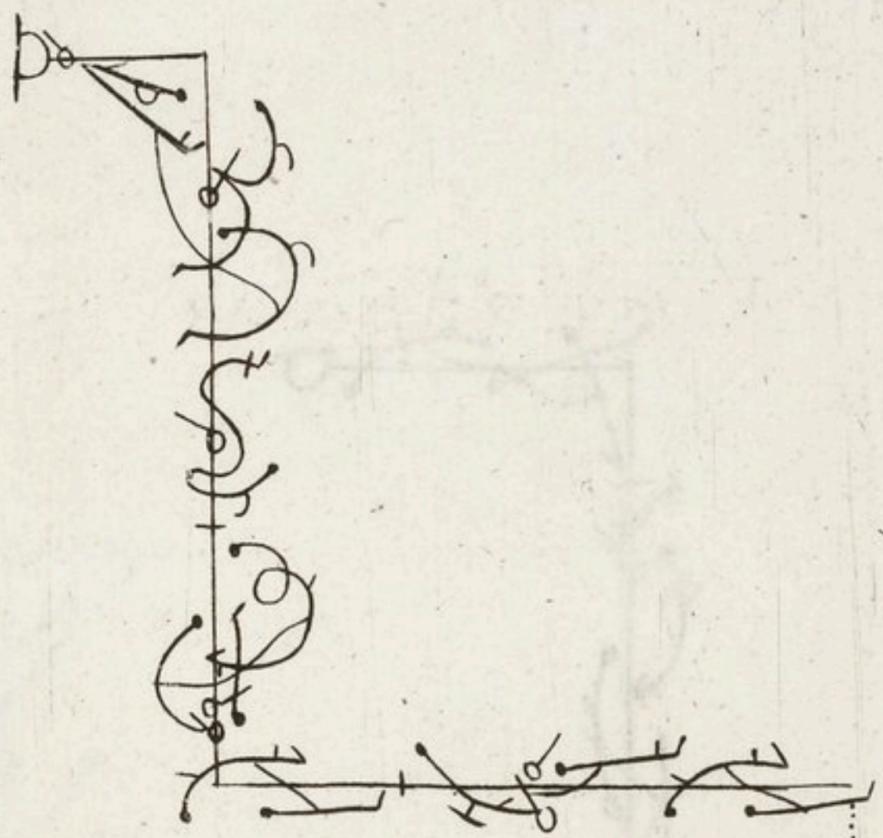
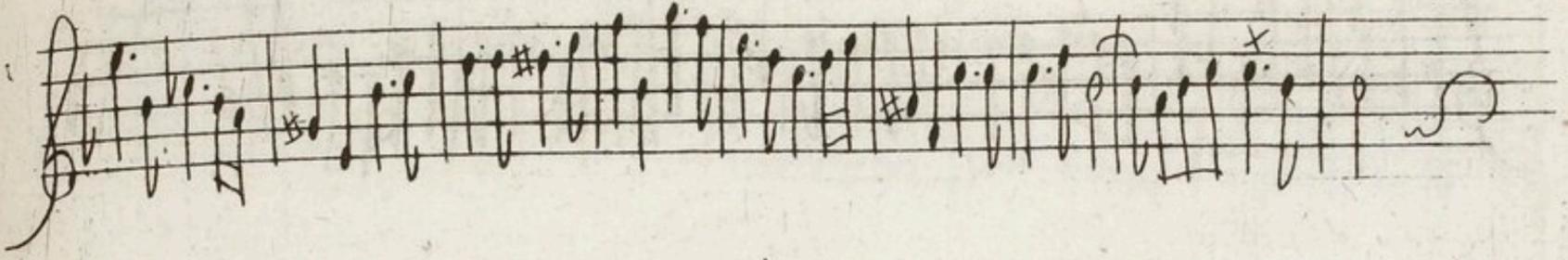
A large, complex handwritten musical sketch or study. It features multiple staves and a dense arrangement of notes, including many accidentals (sharps and naturals) and various rhythmic markings. The notation is highly detailed and appears to be a working draft or a study for a piece. There are also some faint, ghostly impressions of other musical notation visible in the background.

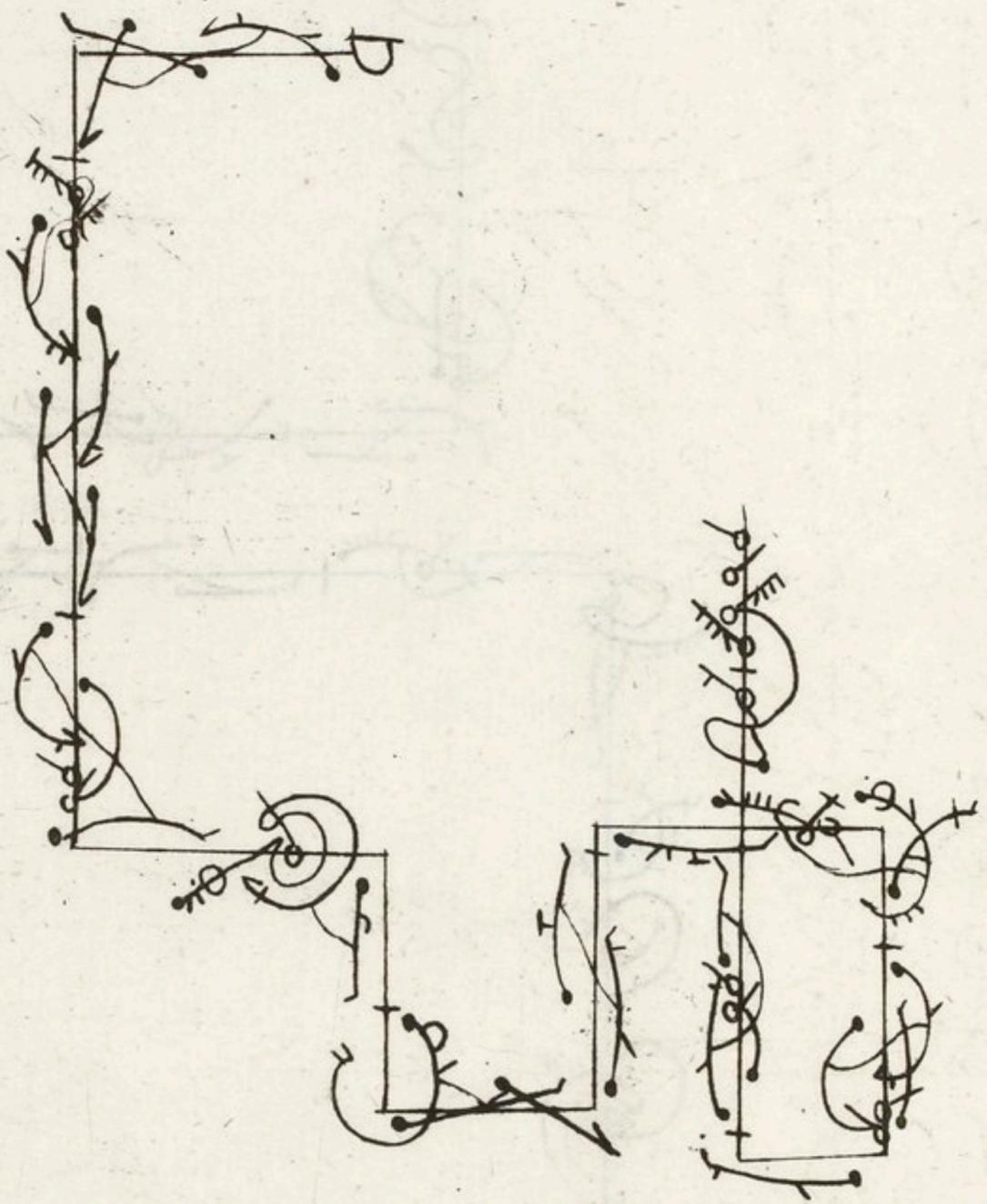
grave

59

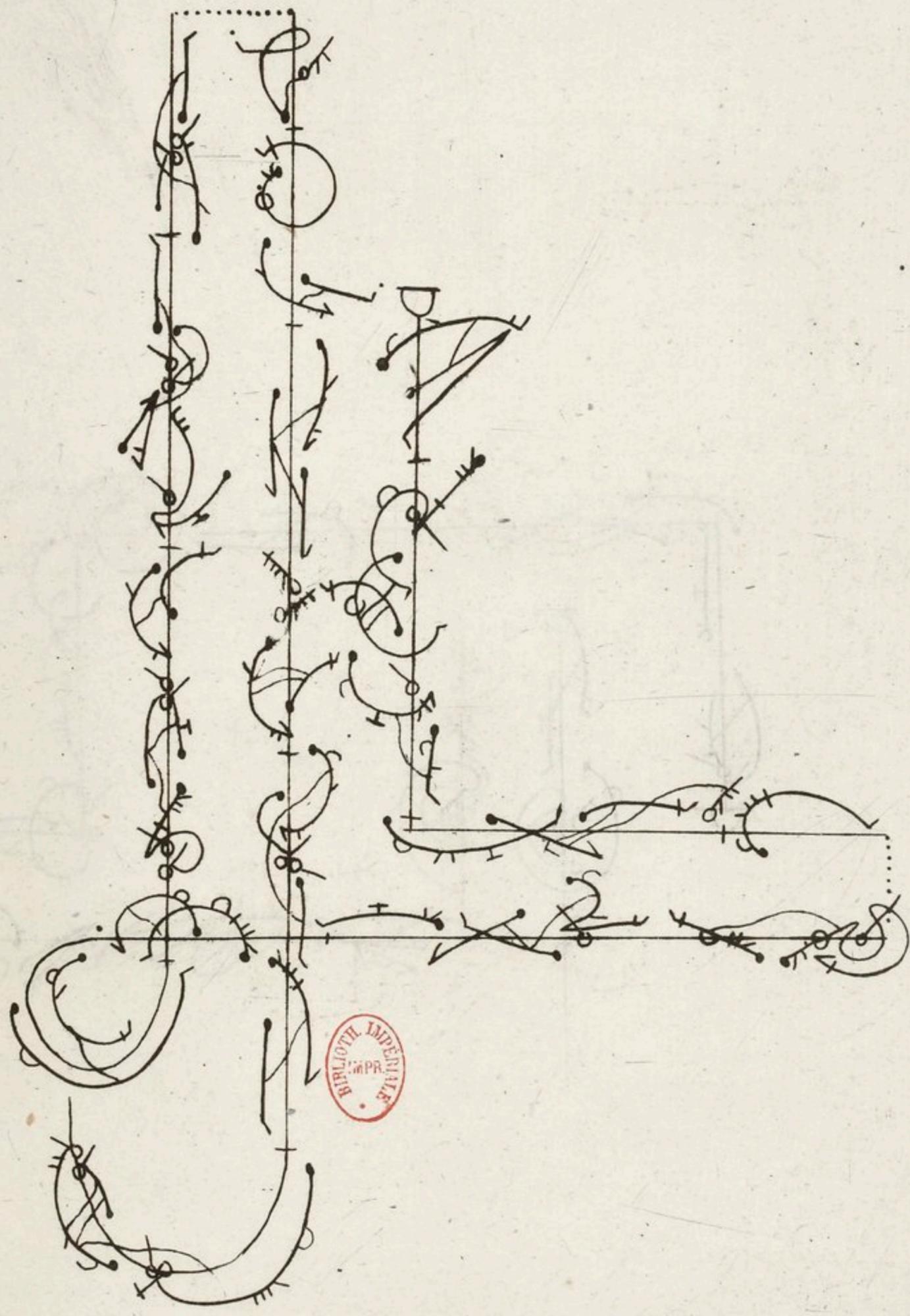


d'Apolon.

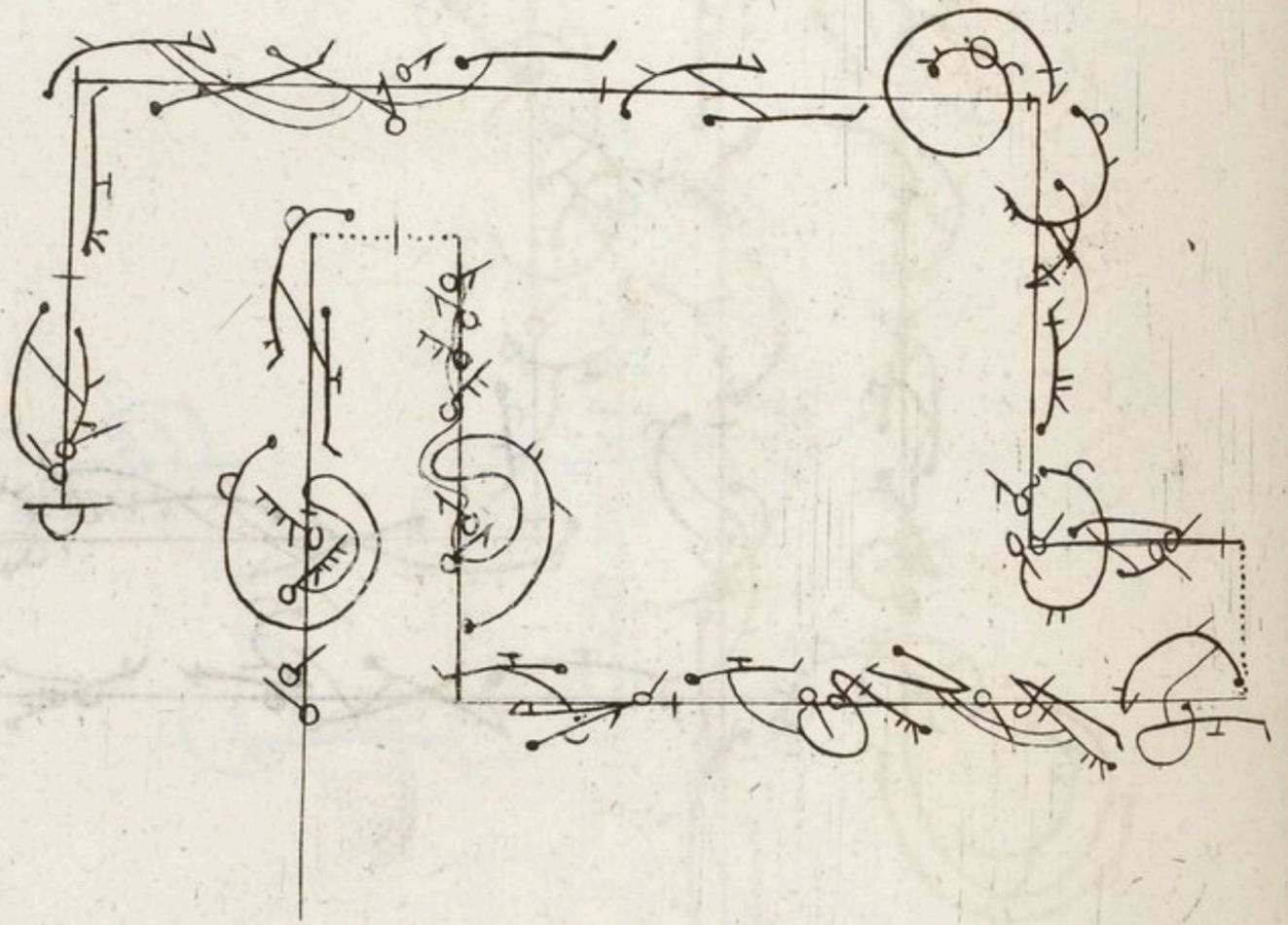
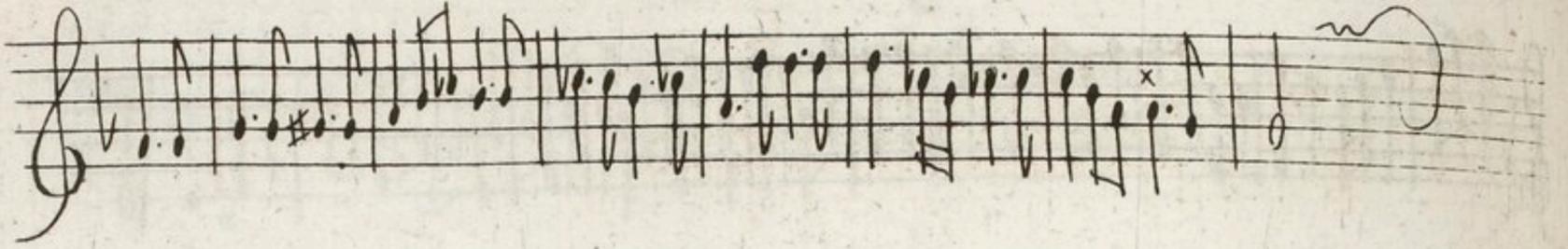




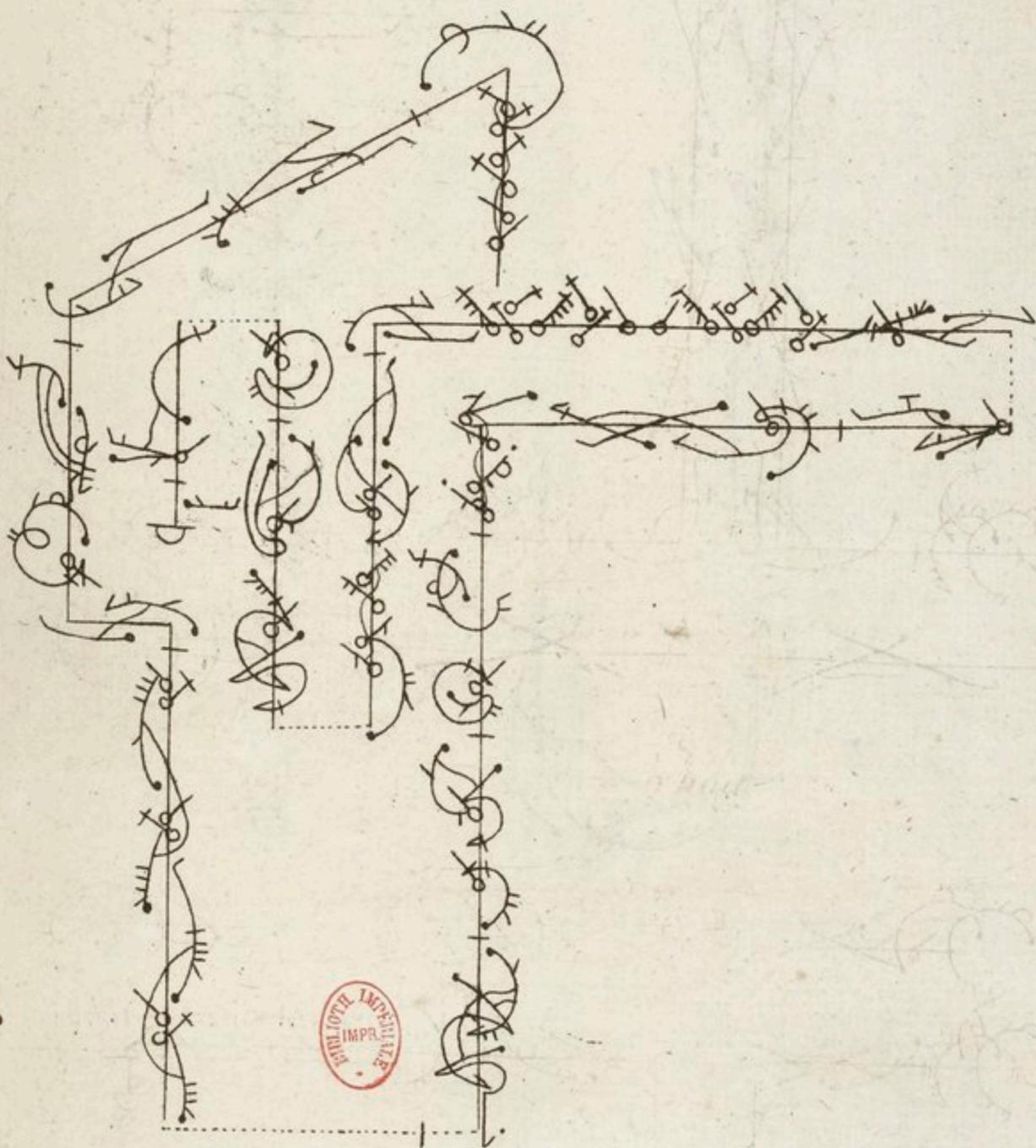
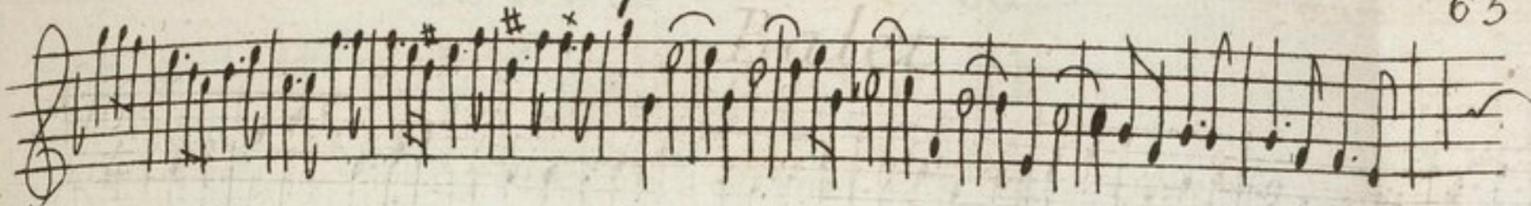
d'Apollon.

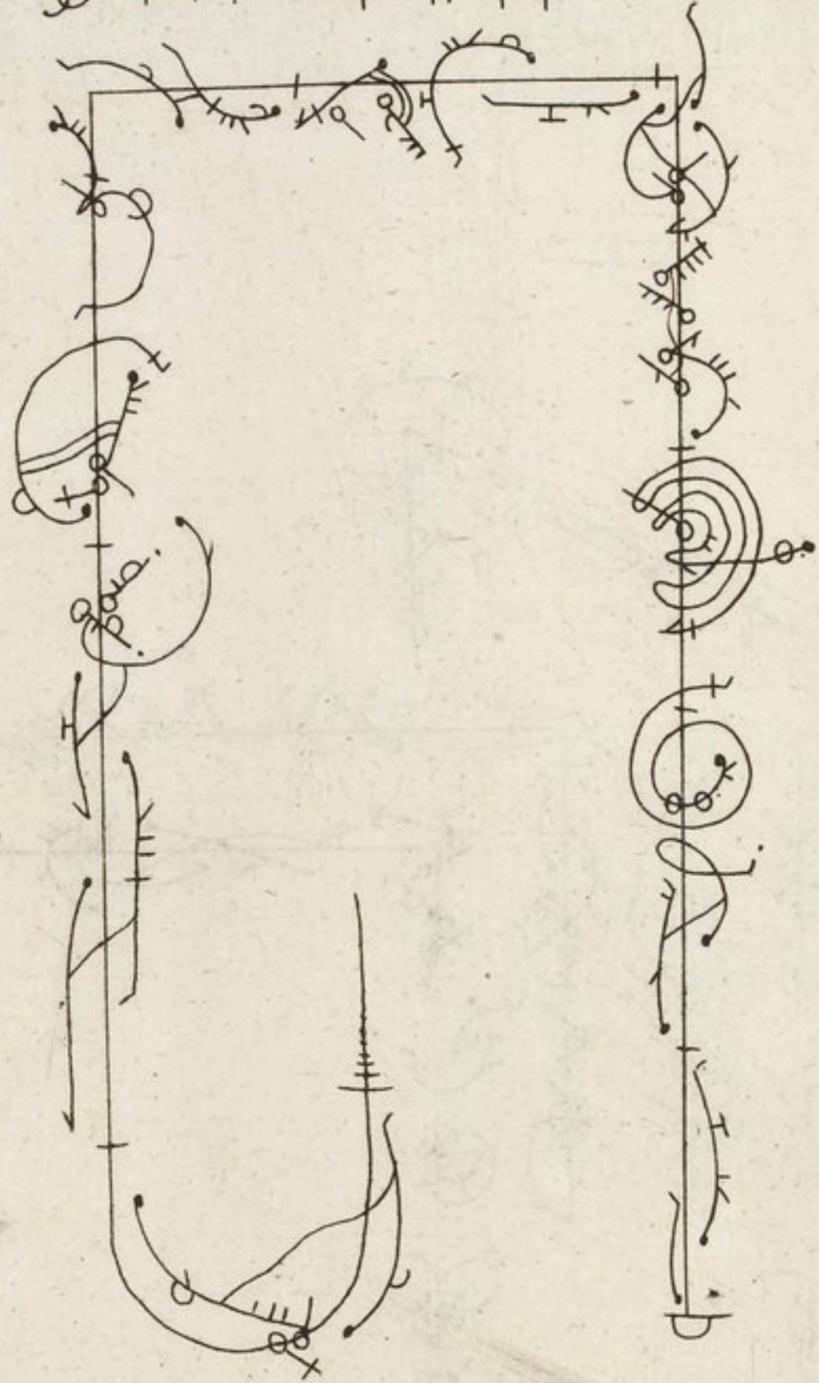
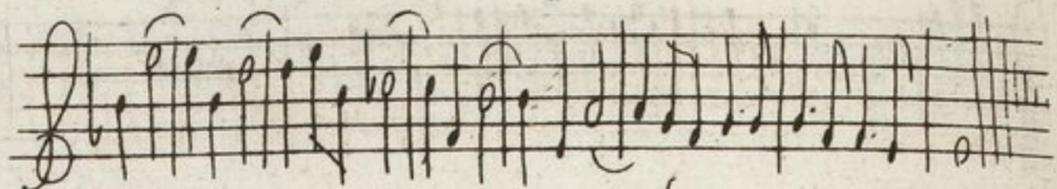


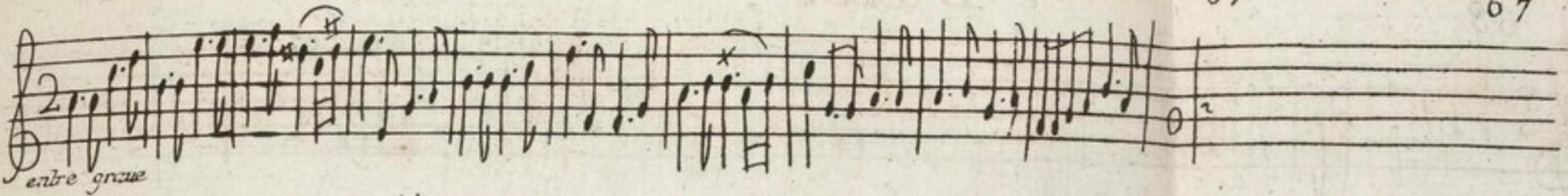
Entrée



d'Apolon.







Balet de neuf Danseurs.

Pa

pu

seul

A

A

pu

pu



Balet

a quatre

ba

ba

ba

ba

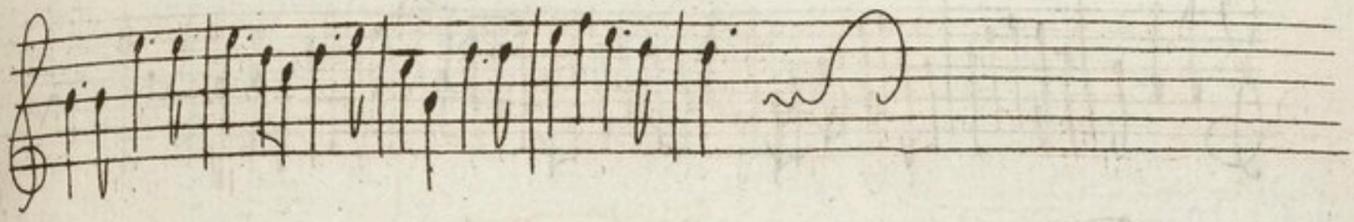
A

D

A

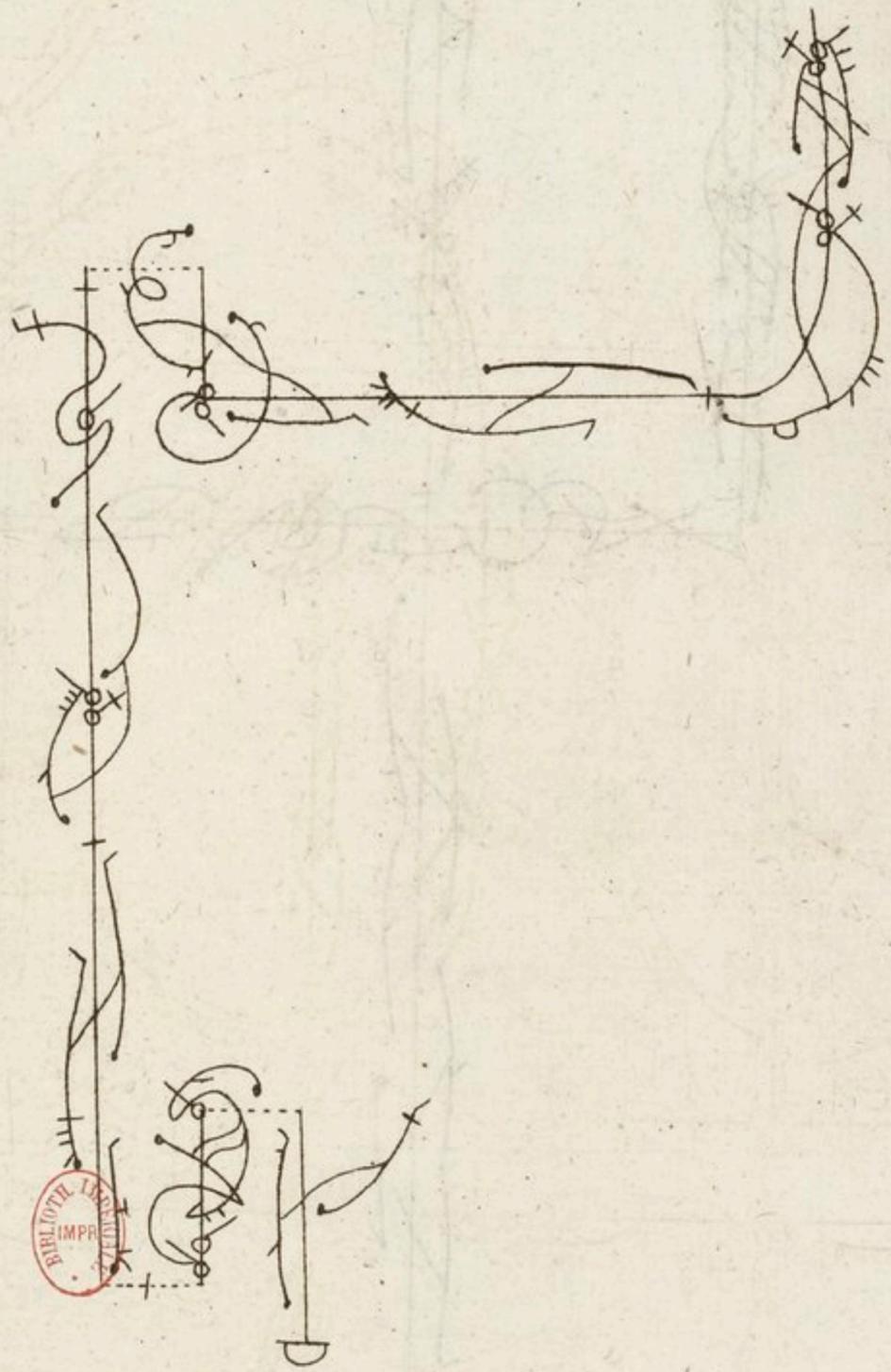
B

Balet



pa

pa



pa

pa

pa

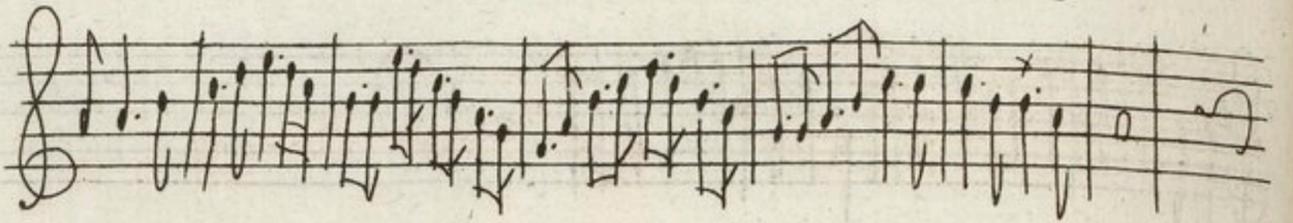
pa

pa

pa

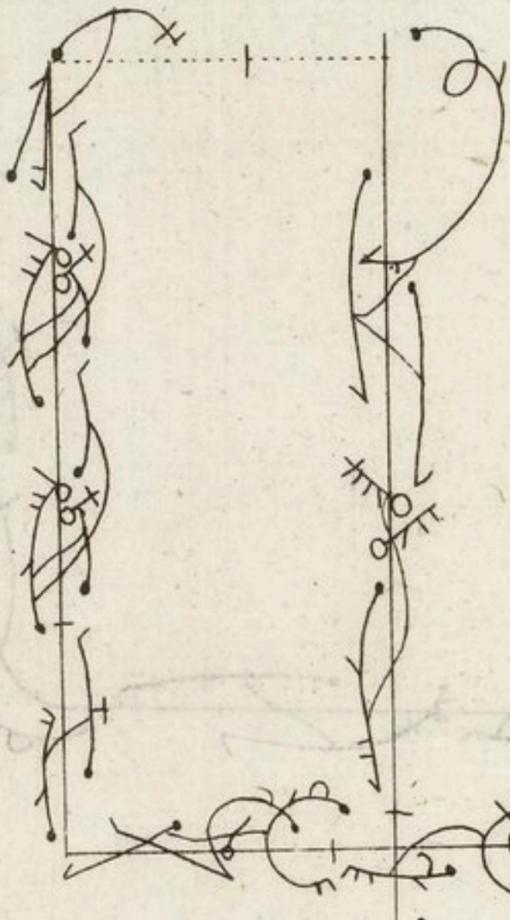
seul.

STAMP D



PA

PA



PA

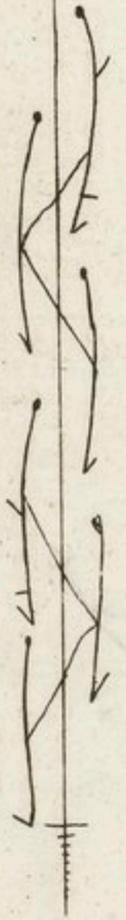
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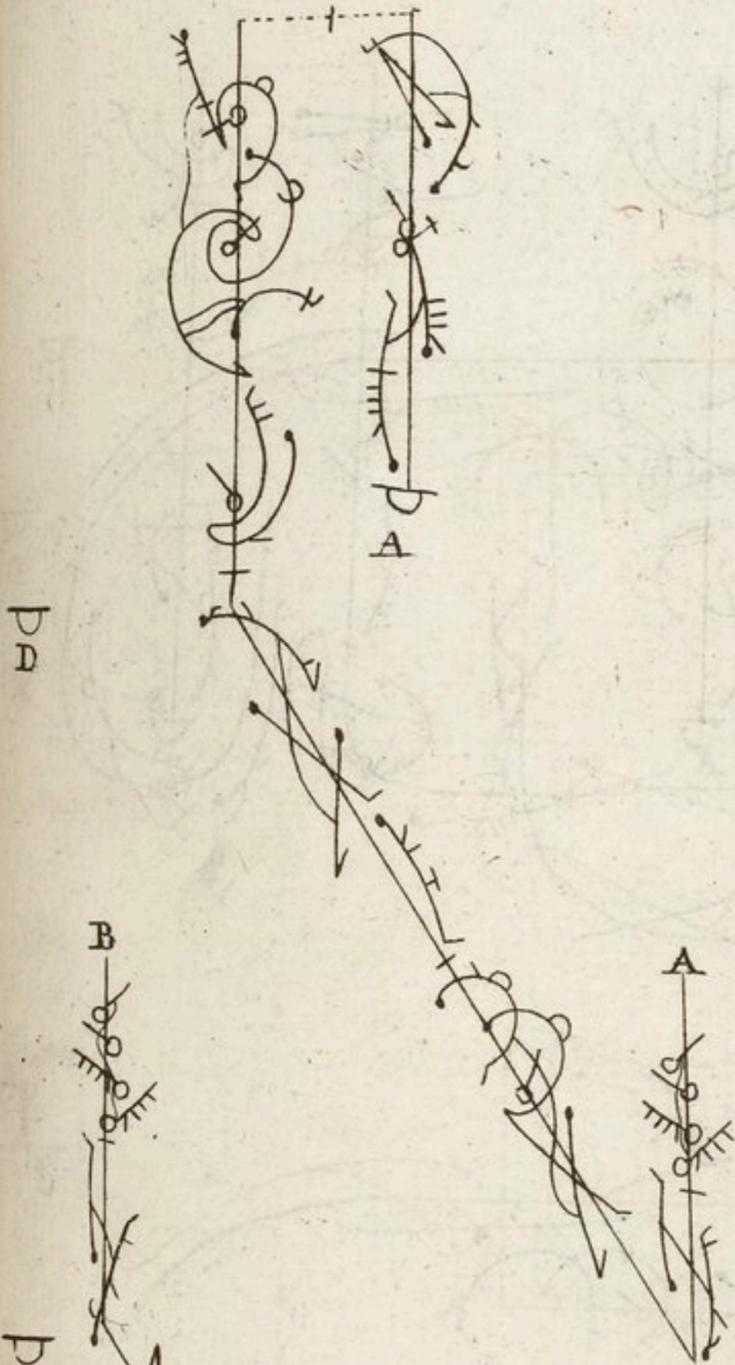
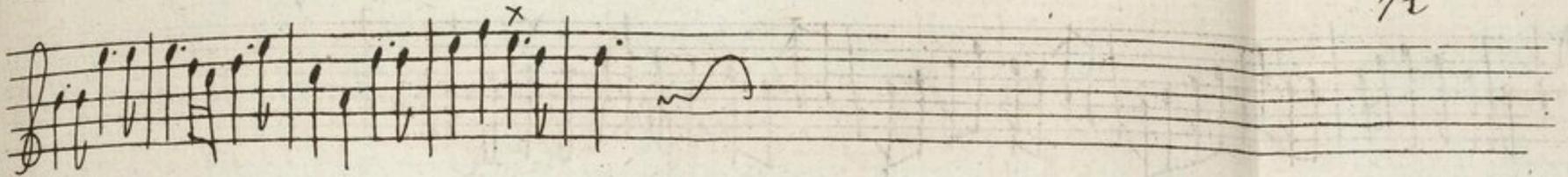
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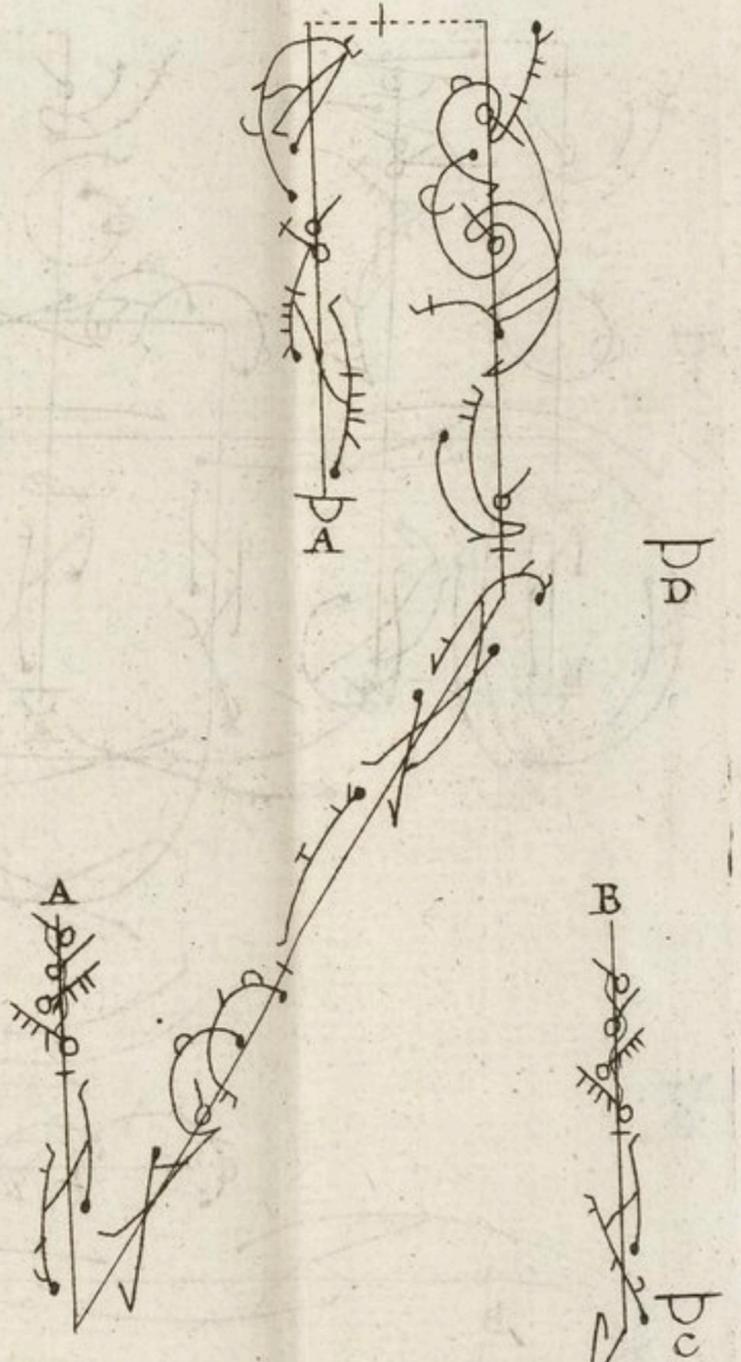




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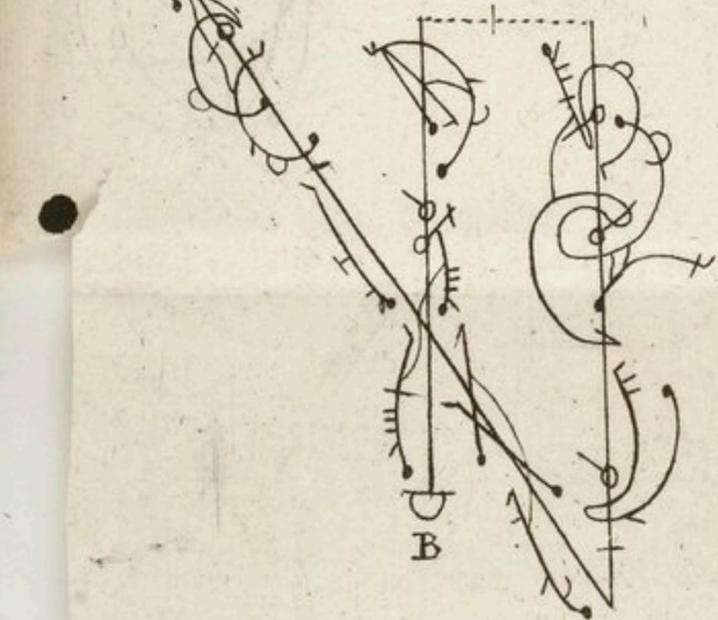
pu

à quatre.



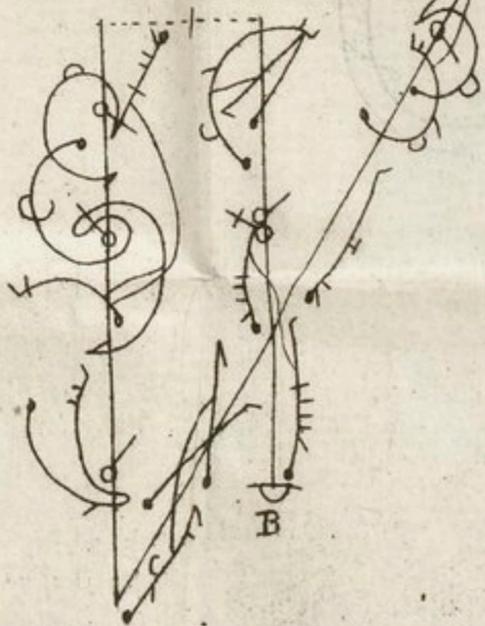
pa

pu



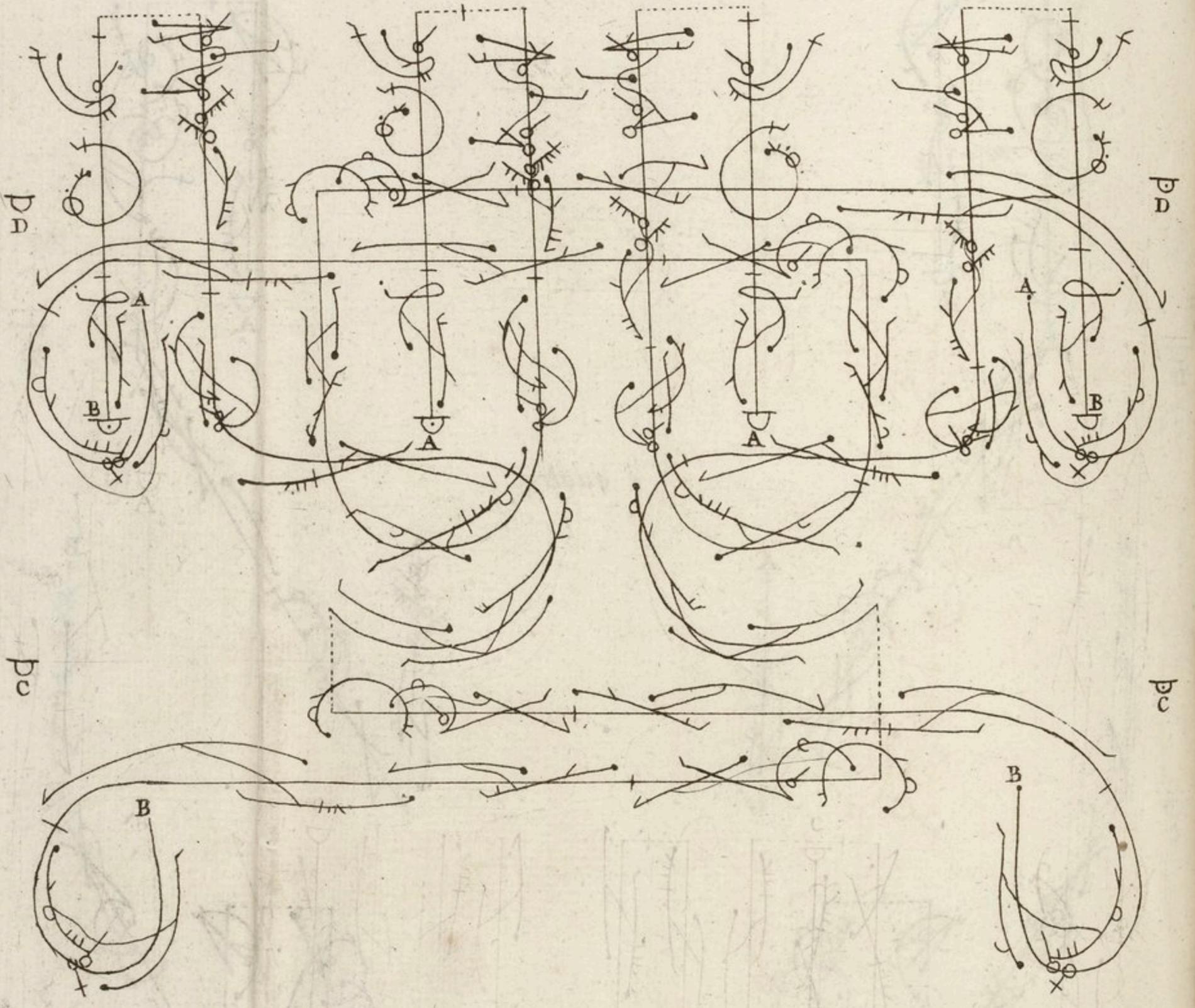
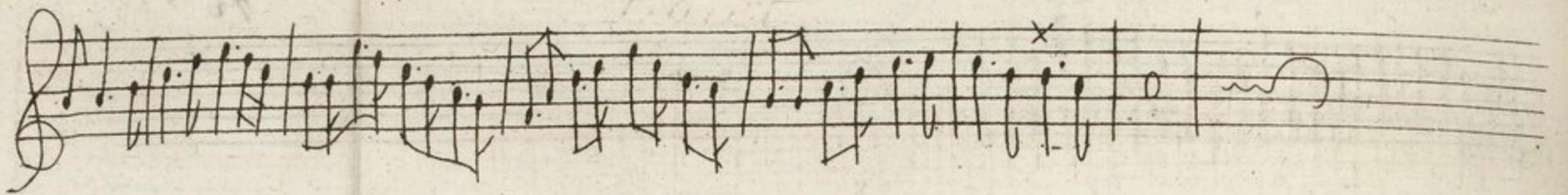
B

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B

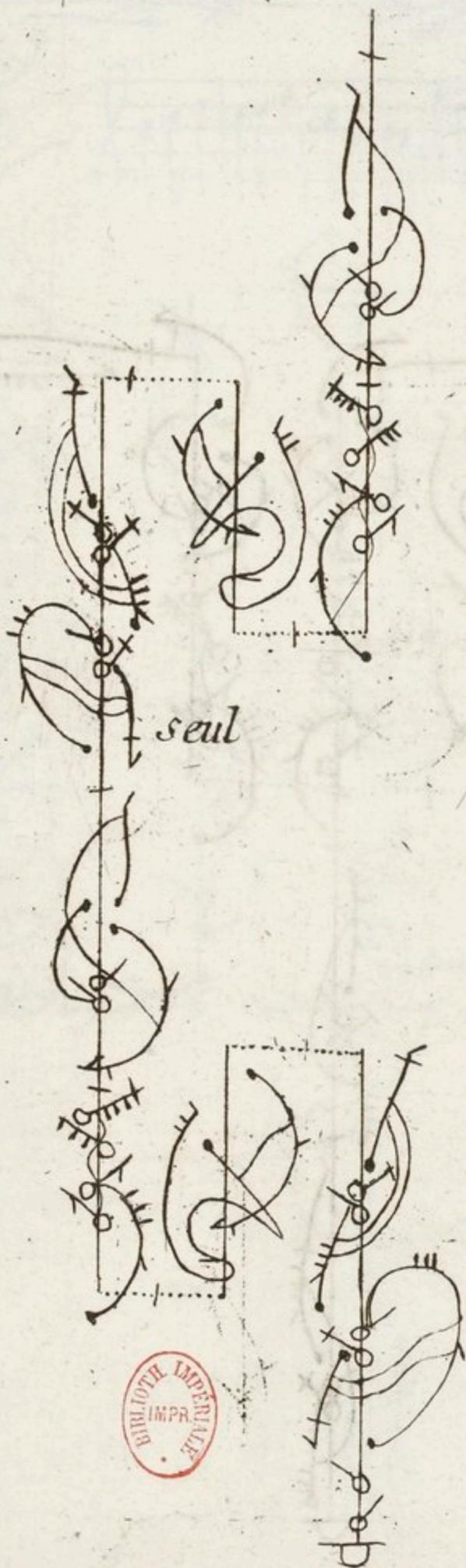
Balet



p

Balet

73



DA

DA

DA

DA

DA

DA

DA

Balet

Musical notation on a single staff with a treble clef and a 'S' time signature. The notation consists of a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests and slurs.

PA

PA

PA

PA

A large, intricate diagram or musical score for a dance. It features a central horizontal line with various symbols, including 'X' marks and curved lines. Above and below this line are large, flowing, circular patterns that resemble stylized figures or dance movements. The diagram is highly detailed and appears to be a technical drawing for a choreographer.

PA

PA

PA

PA

Balet

75

second canary

D
A

D
A

D
A

D
A

D
A

D
A

D
A

D
A

Balet



DA

DA

DA

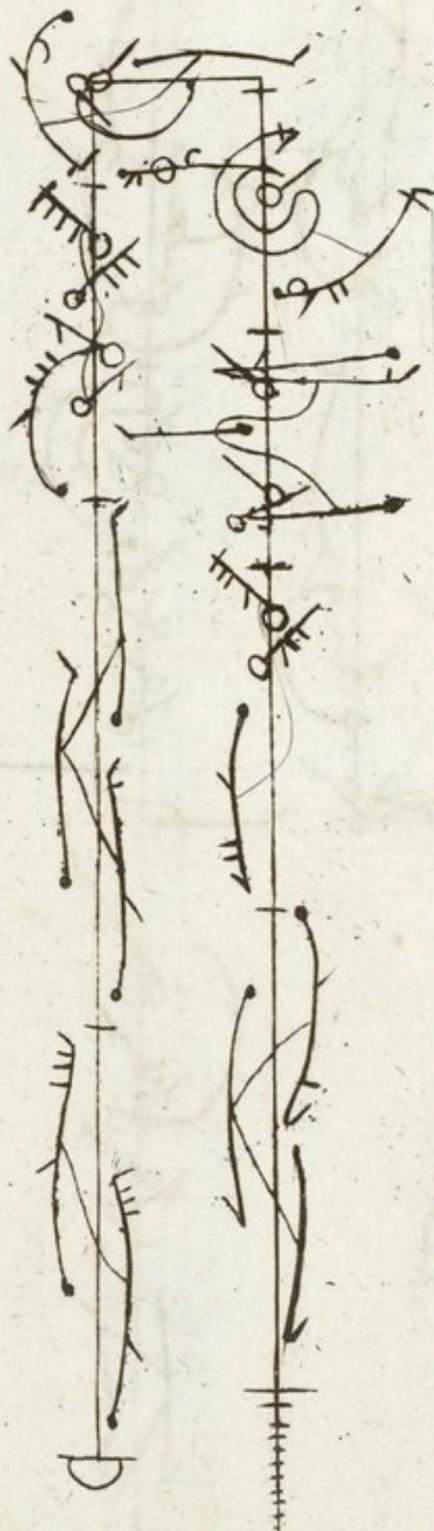
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DA

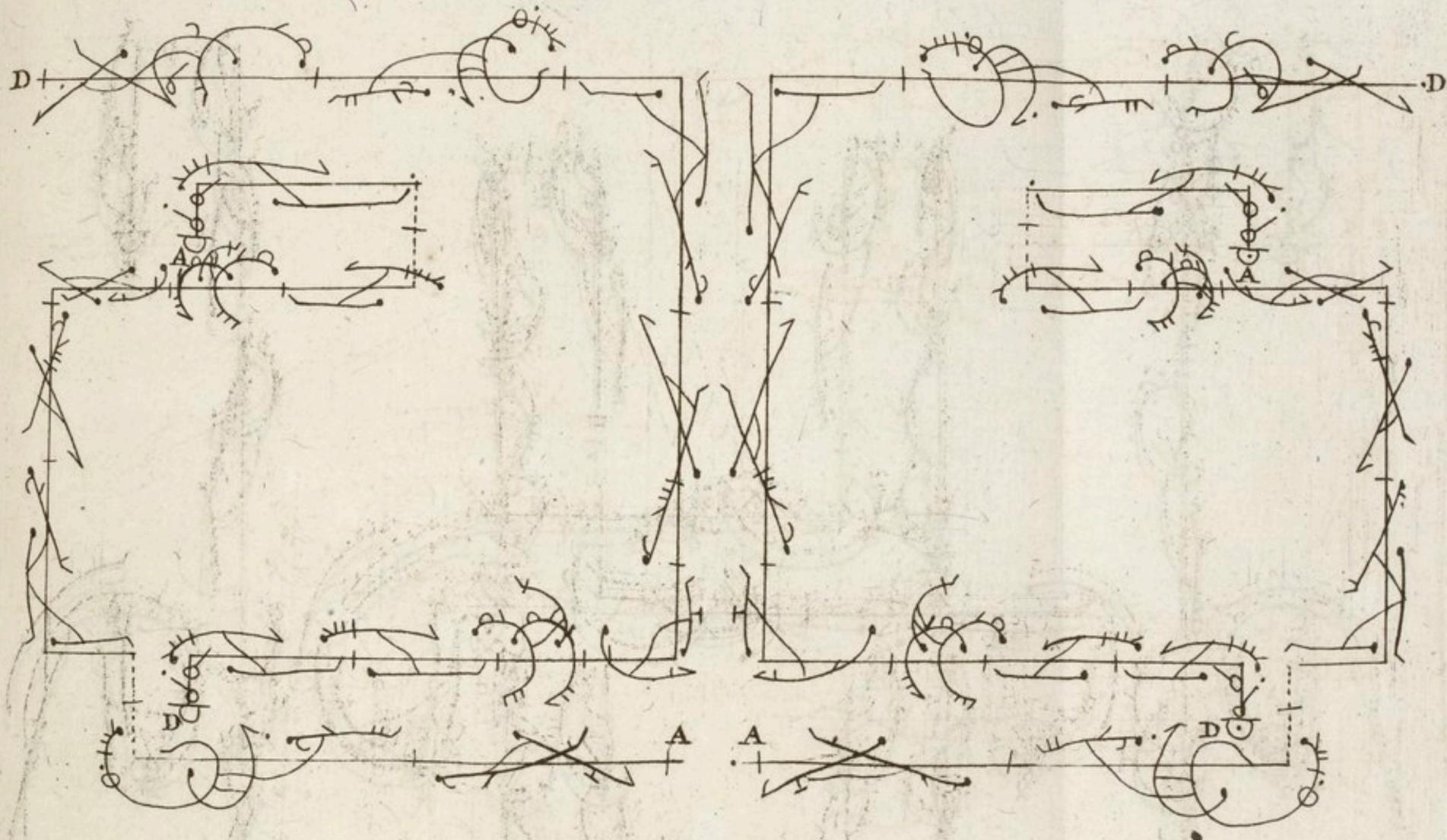
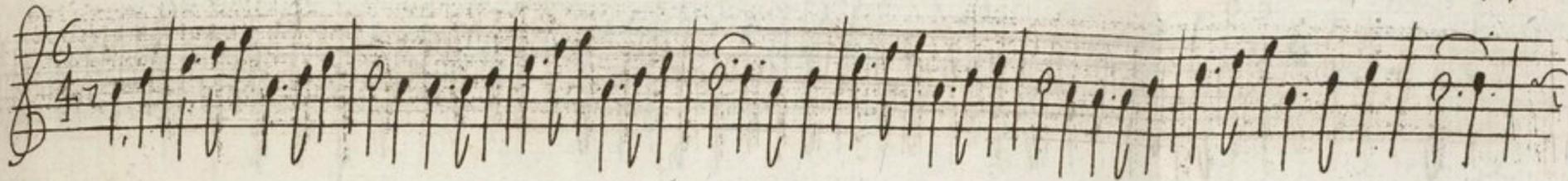
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DA

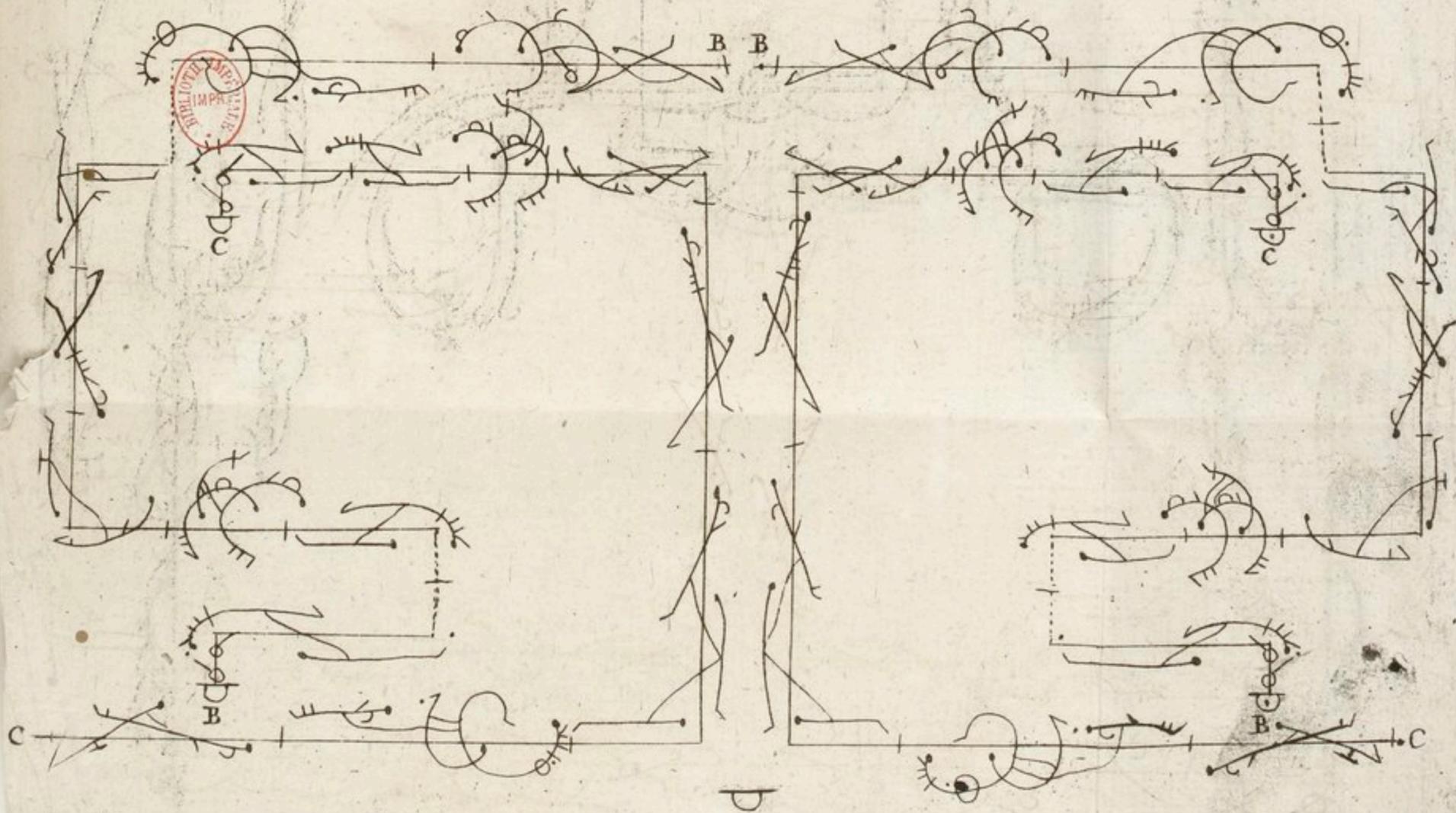
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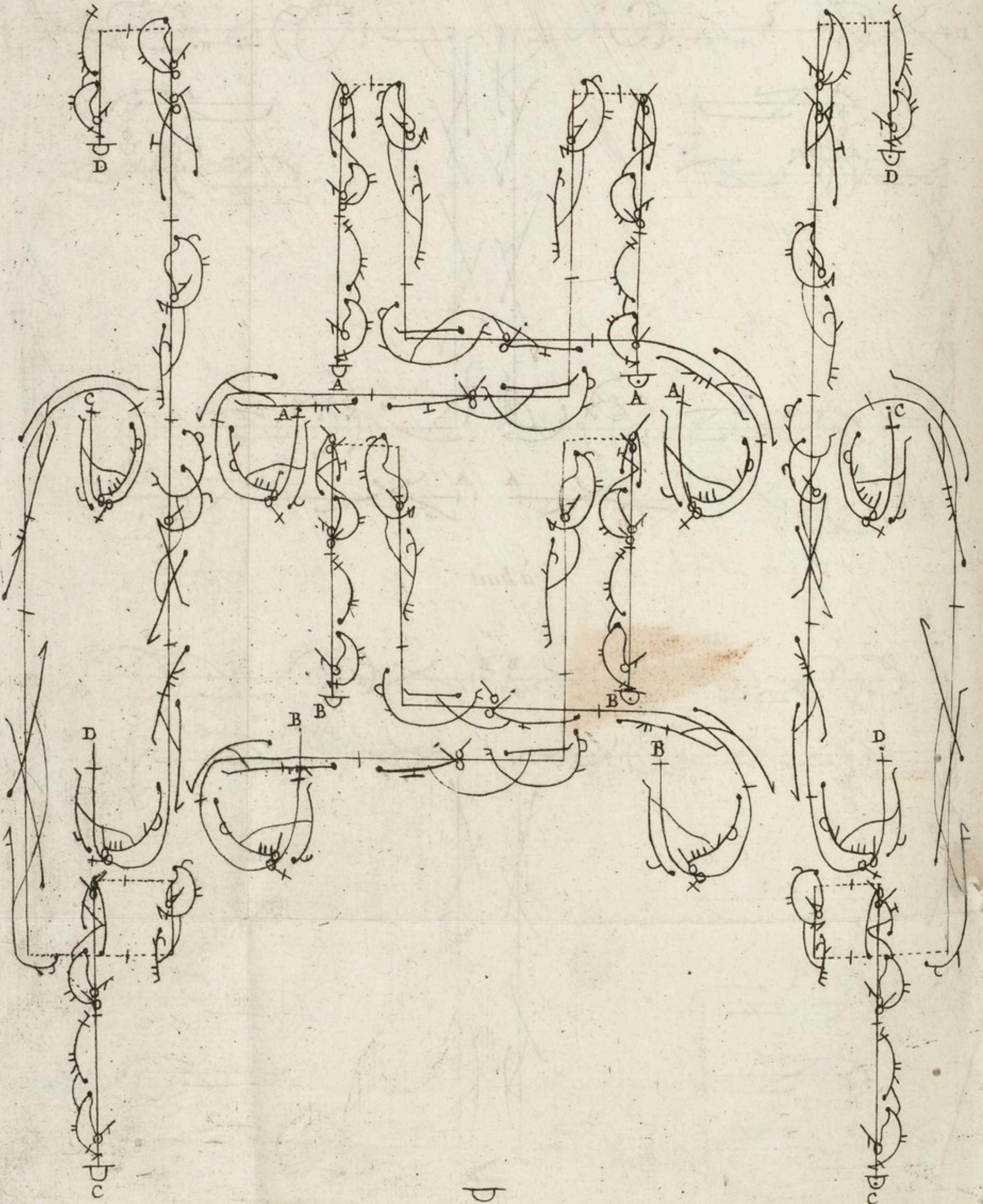
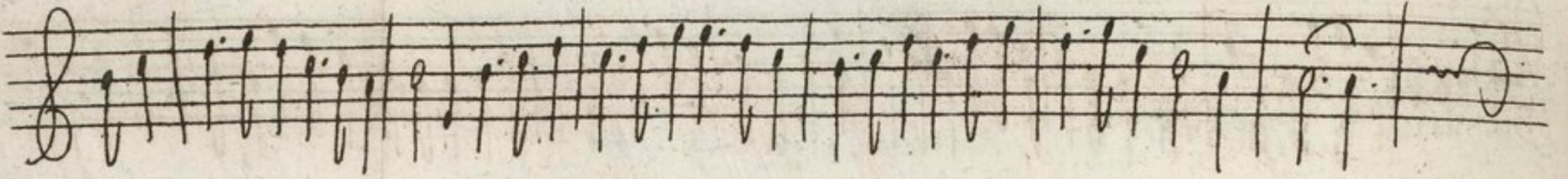


Balet

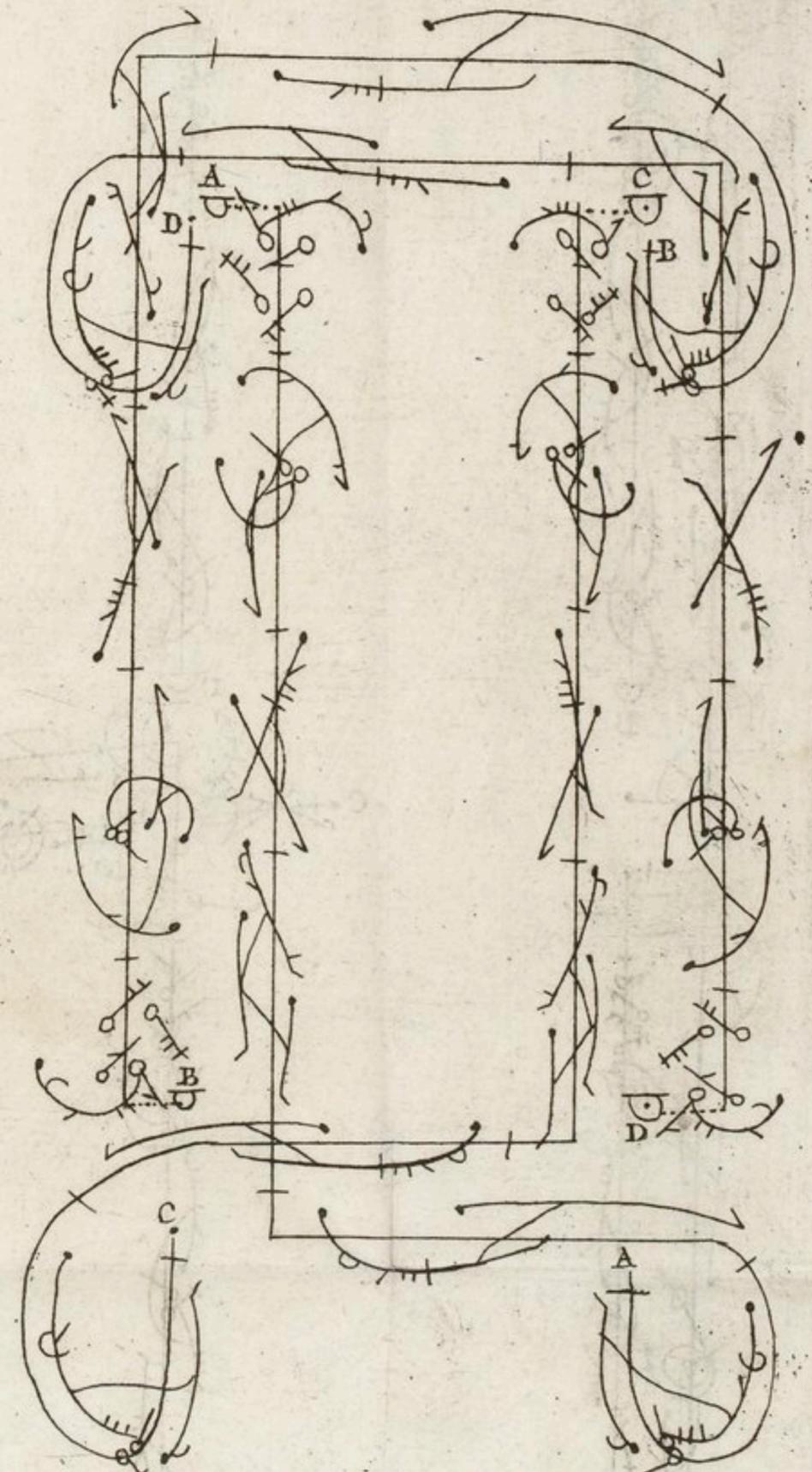
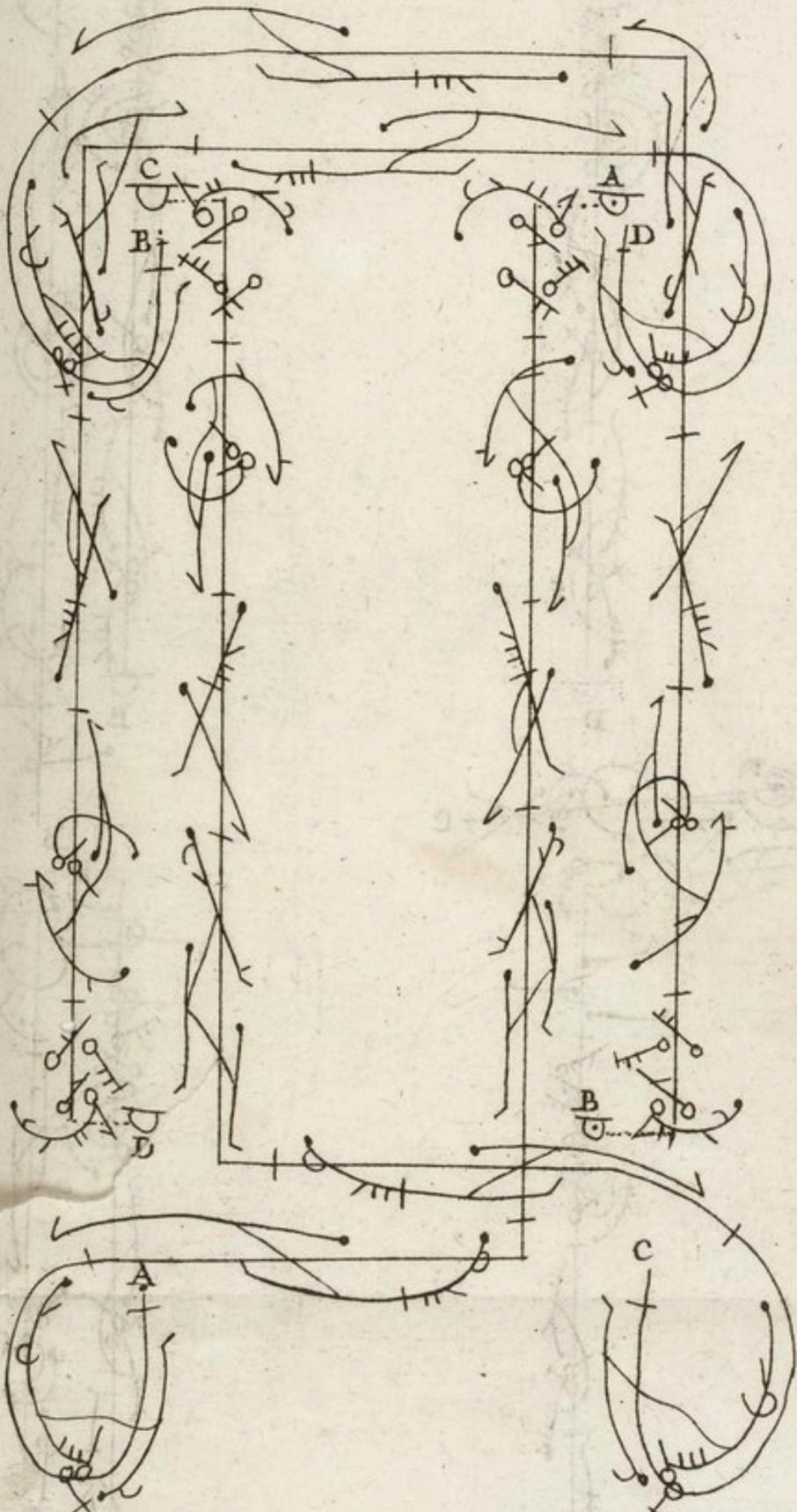
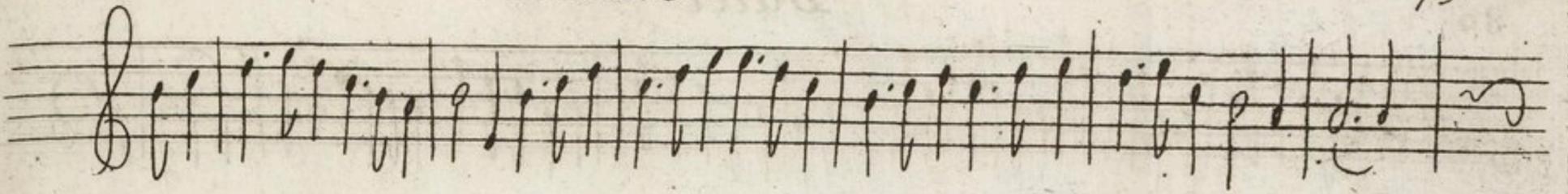


à huit



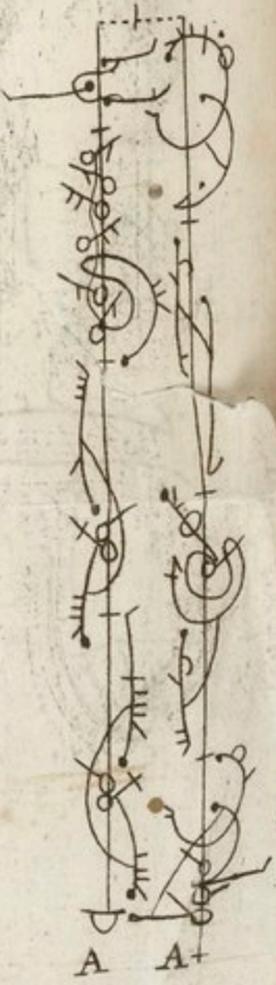
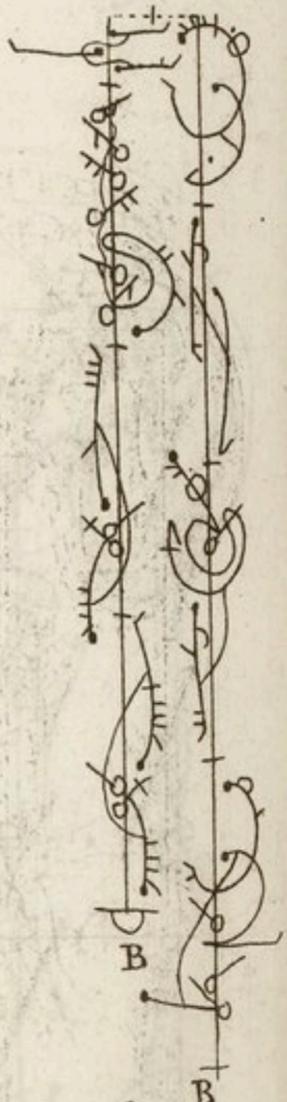
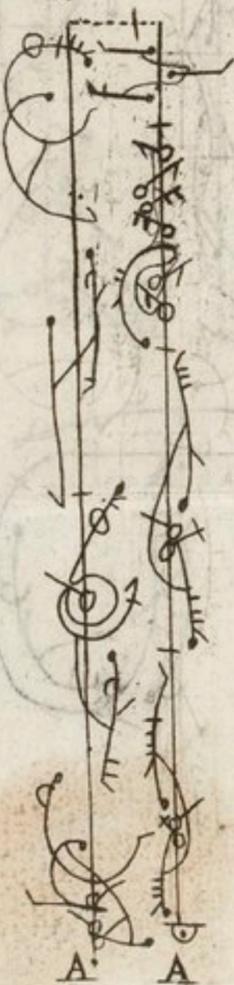
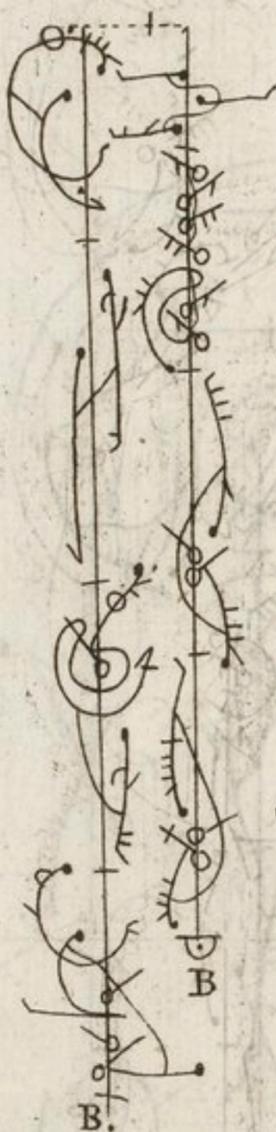
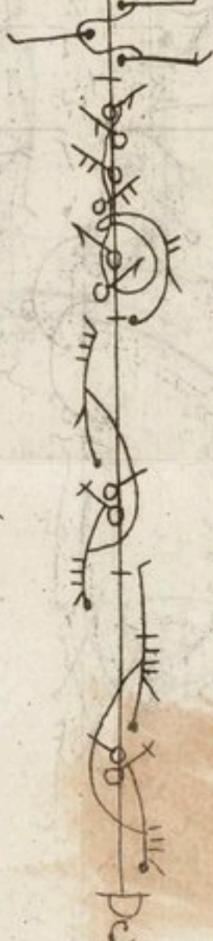
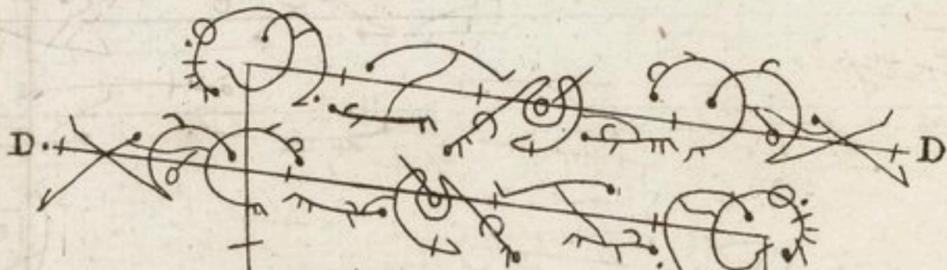
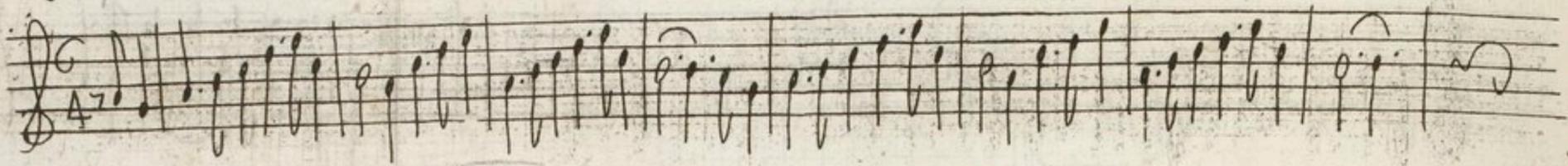


Balet.



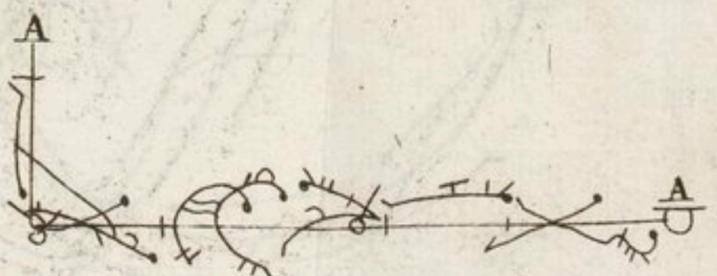
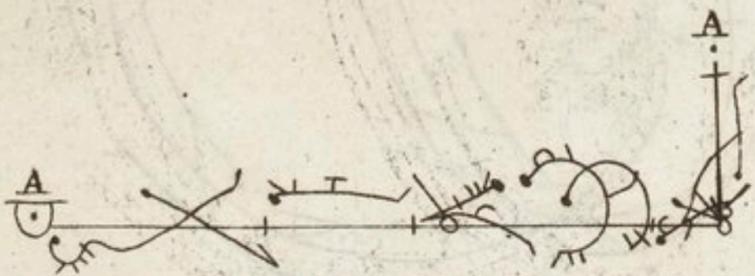
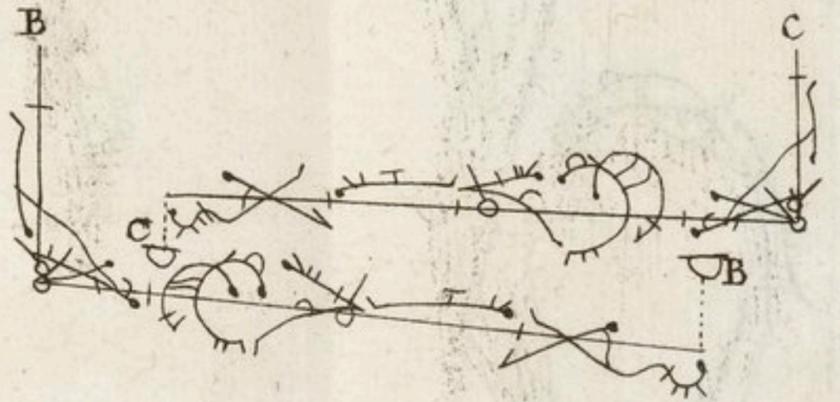
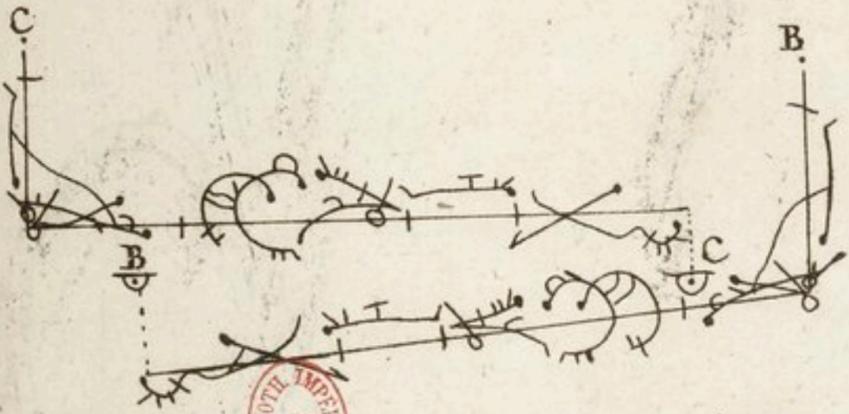
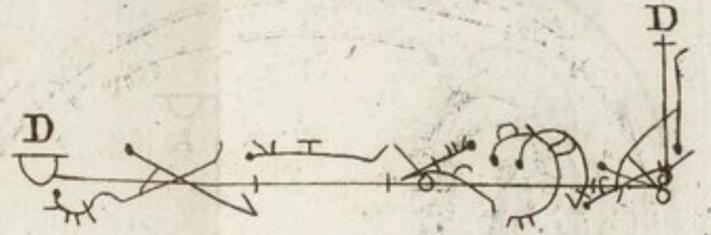
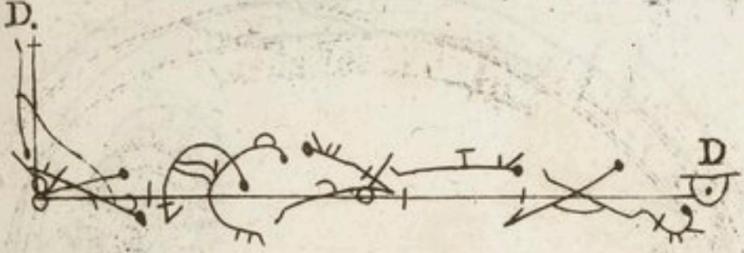
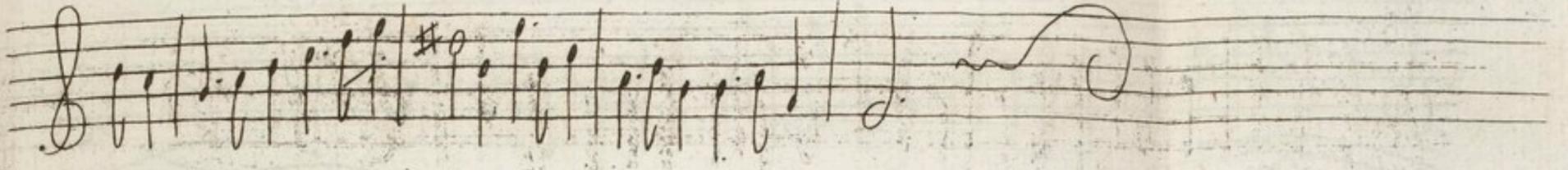
Balet

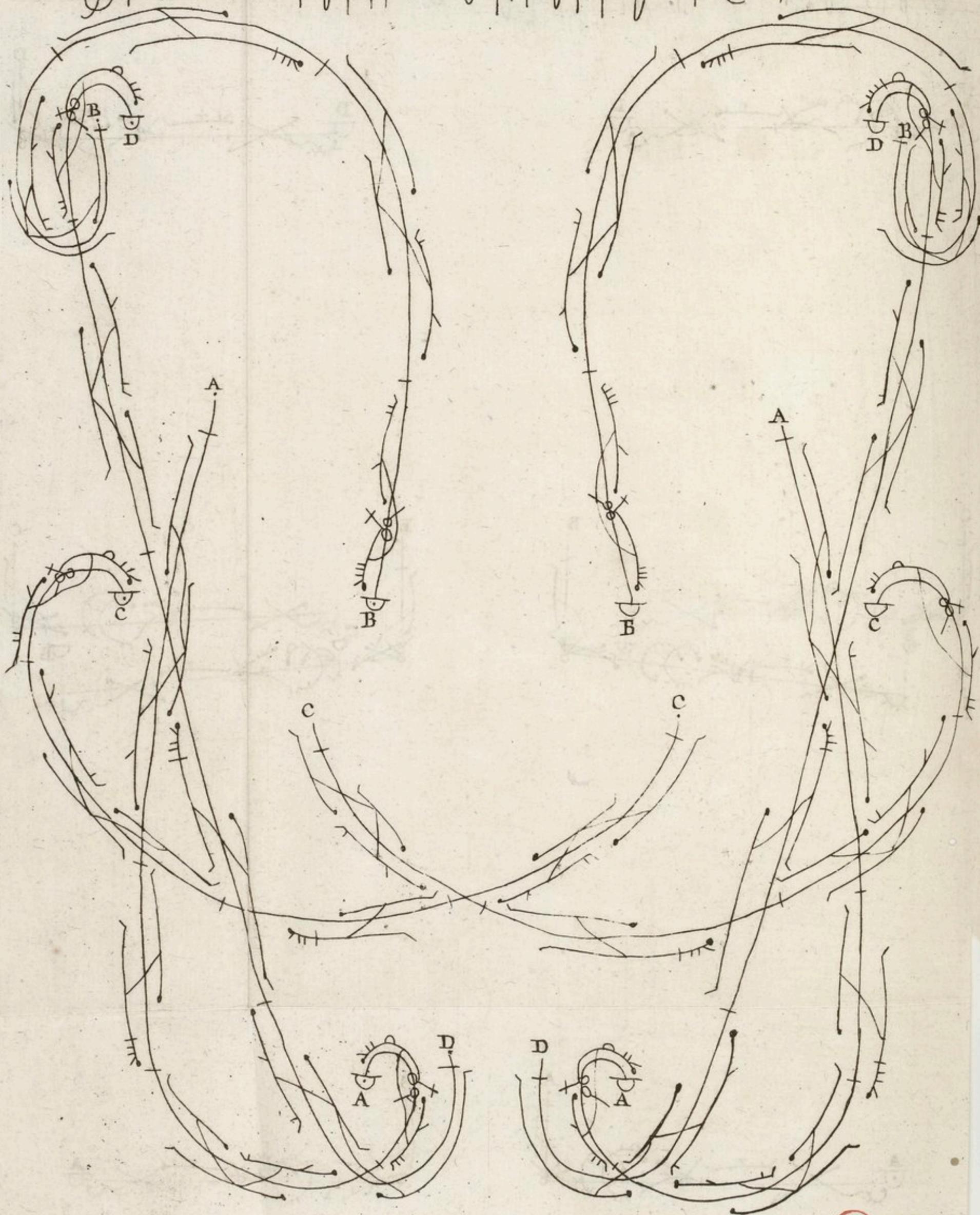
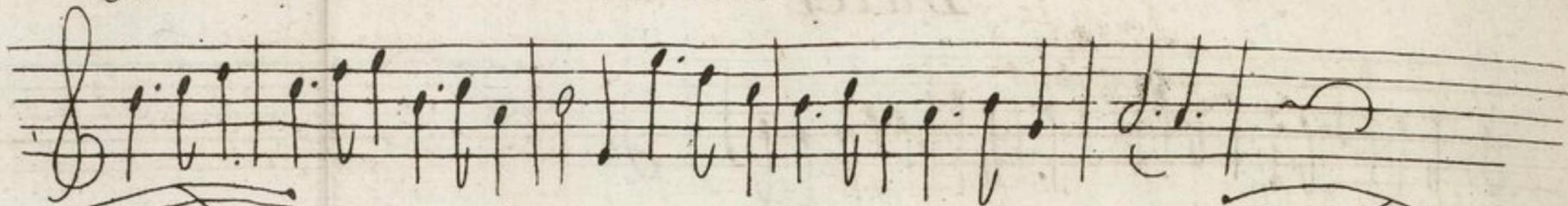
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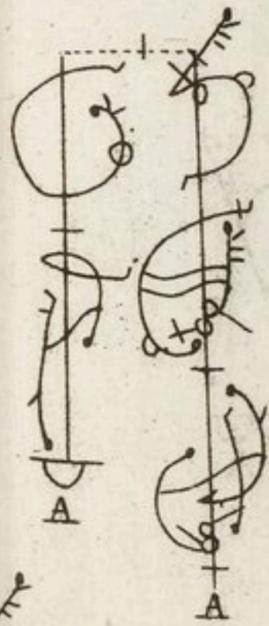
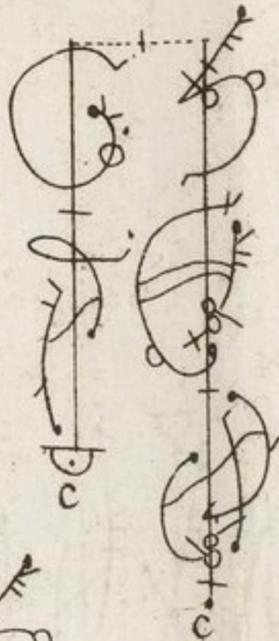
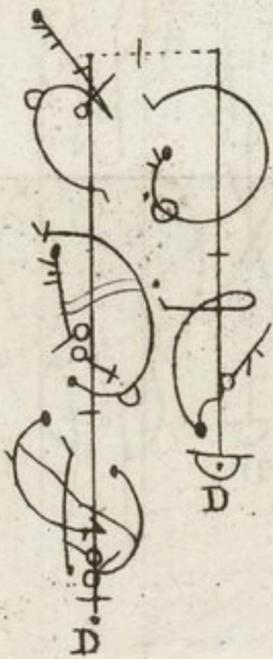
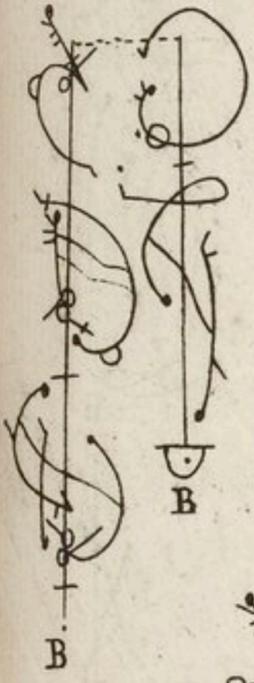
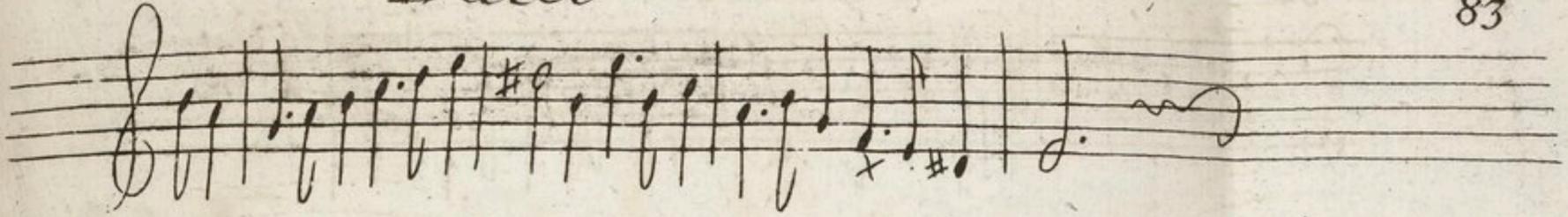
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Balet

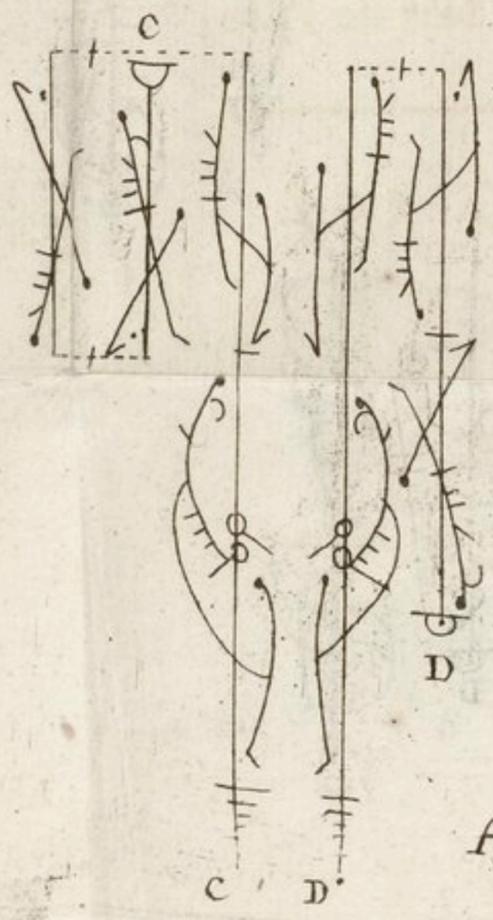




Balet



Balet



fin.

