

W. F. L. L. L.



RECÜEIL DE DANCES

contenant

un tres grand nombres, des meillieures

ENTRÉES DE BALLET

DE M.^r PECOUR.

tant pour homme que pour femmes,

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

Recüeillies et mises au jour.

PAR M.^r FEÜILLET M.^e DE DANCE.

A PARIS

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

AVEC PRIVILEGE DU ROY. 1704.

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A Son Altesse Royale
Monseigneur le duc D'Orleans

Monseigneur,

Le juste dicernement de V. A. R. Surtout ce qu'il y a de plus
parfait dans la Nature et dans les Arts, ne permet pas a Ceux
qui y font quelque decouverte 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 determinent presque tous a luy faire
homage de leurs productions: Cette même bonté Monseigneur
me fait prendre aujourd'hui la liberté de dedier a V. A. R. les

Plus belles entrées de ballet des Opérats, vous les avés honorées
Separement de votre attention j'espère qu'elles auront le même avantage
toutes ensembles C'est une suite de la Choregraphië que j'ay donne au
public, je serais trop heureux Monseigneur si le fruit de Cette decouverte
etoit du gout de V. A. R, mais elle est si fort au dessus des plus belles
productions, que je ne luy presente ce recueil que comme vn 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 d'eux-mêmes toutes sortes de danses 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 Chrégraphie, de le favoriser encor de plusieurs danses 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 Pecour, Pensionnaire du Roy, Ancien de l'Académie Royale de danse 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 longtemps à tenir ma parole, par ce que depuis la première édition de mon livre je leur fais espérer l'ouvrage que je donne maintenant: mais il cesseront de me blâmer en considérant que la plus grande partie de ces danses ayant été dansées à l'Opéra en différens temps, depuis plusieurs années, et par différens danseurs, et danseuses, ils m'ont fait une peine et une application immense pour les recueillir et les graver avec autant d'exactitude qu'elles le sont icy; comme cet ouvrage est un fruit de la Chrégraphie, j'ose espérer que ceux qui la possèdent ne seront pas longtemps à s'en munir.

Je joins à ce recueil un petit traité de la Cadance beaucoup plus étendu que n'est celui de la Chorégraphie, ce sujet est assez beau pour mériter un assez gros volume: mais je me contente pour l'usage des danseurs d'expliquer les différentes mesures sur lesquelles on danse, et comment tous les airs se réduisent à deux et à 3. temps; en suite je fais connoître la valeur de chaque pas, comme l'on connoît la valeur de chaque note de la musique, et je réduis en temps égaux tous les pas qui se trouvent dans chaque mesure des danses pour être rapportés au temps des mesures des airs, de manière que rien n'est plus aisé de connoître la cadance de chaque pas.

Toutes les danses qui sont contenues dans ce recueil sont rangées d'une manière à pouvoir s'en servir comme autant de leçons, j'ai mis celles des femmes les premières comme étant les plus aisées, et celles des hommes les dernières comme étant les plus difficiles, en sorte que l'on trouvera dans cet ouvrage de quoi se satisfaire car il y a des danses très aisées et de très difficiles exécution tant pour homme que pour femme, et pour une ou pour deux personnes.

J'ay mis au commencement de chaque danses les noms des personnes qui les ont dansées, et dans quel opéra: de plus j'ay fait graver à la fin de ce volume tous les airs des danses, rangés dans le même ordre qu'elles sont gravées en Chrégraphie, afin que l'on les puisse jouir sans tourner le feuillet, et que par le moyen du chiffre qui est marqué au commencement de chaque air, l'on puisse trouver précisément la danse 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.^{er} 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 dance que comme deux mesures à 2. temps, et voila la raison pourquoy on met deux pas dans une mesure d'un air à quatre temps.

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 moitiés seront deux mesures à trois temps.

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

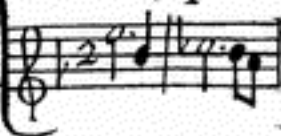
Ces sortes de mouvemens ne doivent être considérés dans la dance que comme des mesures à trois temps semblables à celles du passepied ou du menuet, en regardant chacun de ces quatre temps comme autant de mesures! car si je pose des barres entre chacun de ces temps, comme aux endroits ou on voit des lignes ponctuées: il est certain que cette seule mesure m'en produira quatre, qui seront des mesures de passepied, 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.

Ayant 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.

1.^{er} Exemple.



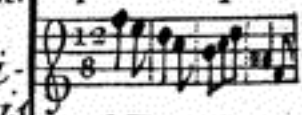
2.^e Exemple.



Loure



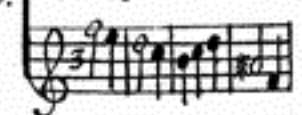
Mouvem.^{ts} de quatre temps vite 1.^{er} Exemple.



2.^e Exemp. Mouvem.^{ts} de Passepied.



3.^e Exemp. M.^{ts} de Menuet.

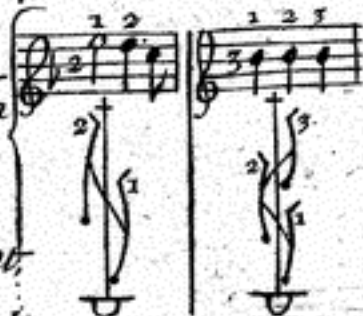


Moyen pour Trouver facilement la Cadance de chaque pas.

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 mesures 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 marque que 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 seul 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'ils se trouvent dans une mesure de dance, plus de pas qu'il n'en a dans la mesure de l'air.

Exemple.

S'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 lui 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.

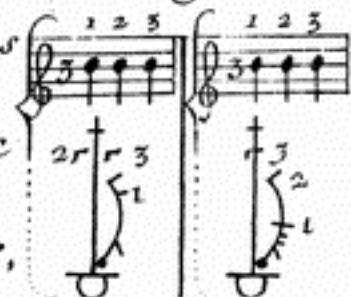
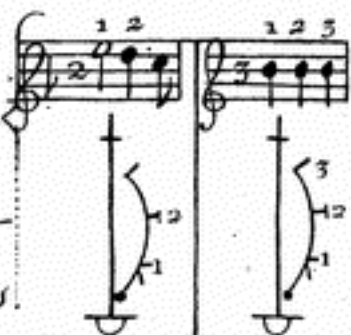
Exemple.

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 n'y avoit qu'un soupir, en cette occasion, le pas vaudroit deux temps.

APRÈS 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.

The image displays a musical exercise sheet titled "Exemples pour les mesures à deux et trois temps." It consists of four staves of music, each containing six measures. The first three staves are in 2/4 time, and the fourth is in 3/4 time. Each measure contains a rhythmic pattern with fingerings (1, 2, 3) and a corresponding diagram showing the movement of a hand or foot with numbered strokes.

Staff 1 (2/4 time):

- Measure 1: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 2: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.
- Measure 3: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 4: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.
- Measure 5: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 6: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.

Staff 2 (2/4 time):

- Measure 1: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 2: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.
- Measure 3: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 4: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.
- Measure 5: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 6: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.

Staff 3 (2/4 time):

- Measure 1: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 2: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.
- Measure 3: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 4: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.
- Measure 5: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 6: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.

Staff 4 (3/4 time):

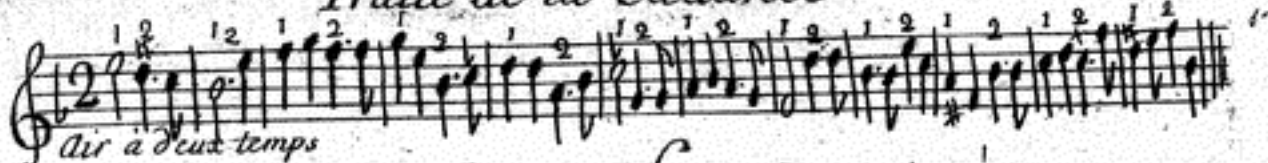
- Measure 1: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 2: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.
- Measure 3: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.
- Measure 4: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 5: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2.
- Measure 6: Rhythmic pattern (quarter, eighth, eighth). Diagram shows a vertical line with a horizontal bar at the top, labeled 1, 2, 3.

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

The manuscript displays six measures of music, each consisting of a staff and a diagram below it. The diagrams illustrate various musical notations and patterns, including notes, rests, and complex line work.

- Measure 1:** The staff shows a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The diagram below shows a single note on a staff with a curved line above it, labeled with '1' and '2'.
- Measure 2:** The staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The diagram below shows a single note on a staff with a curved line above it, labeled with '1', '2', and '3'.
- Measure 3:** The staff shows a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The diagram below shows a single note on a staff with a curved line above it, labeled with '1' and '2'.
- Measure 4:** The staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The diagram below shows a single note on a staff with a curved line above it, labeled with '1', '2', and '3'.
- Measure 5:** The staff shows a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The diagram below shows a single note on a staff with a curved line above it, labeled with '1' and '2'.
- Measure 6:** The staff shows a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The diagram below shows a single note on a staff with a curved line above it, labeled with '1', '2', and '3'.

Traite de la Cadance



Couplet de dance sur un air à 2. temp

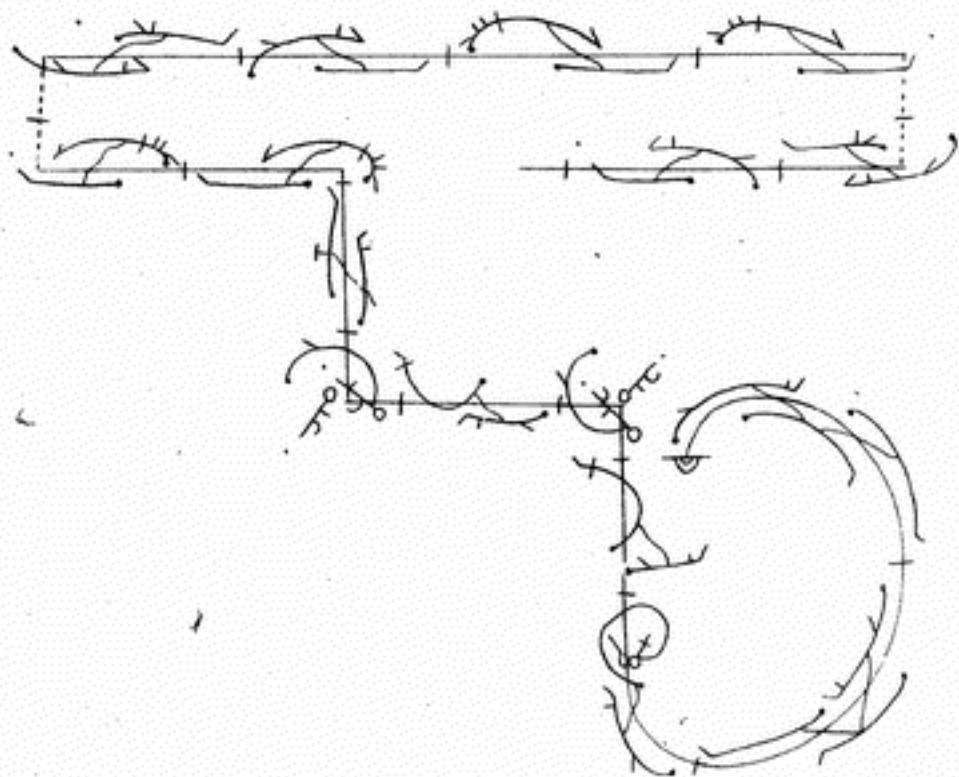
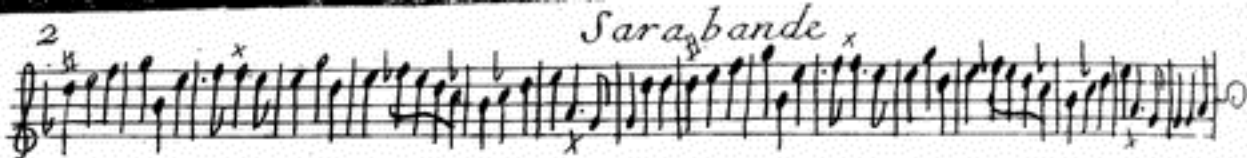
Pour mettre ce Couplet de dance dans la véritable Cadance, il ne s'agit que de compter en dansant tous les tps de chaque mesure de dance, comme l'on compte les temps de chaque mesure de l'air, et les réduire tous égaux entre-eux, comme quand on bat la mesure d'un air, en comptant en soi même 1. 2. 1. 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, jusqu'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 la dance se rapporteront tous aux temps des mesures de l'air.





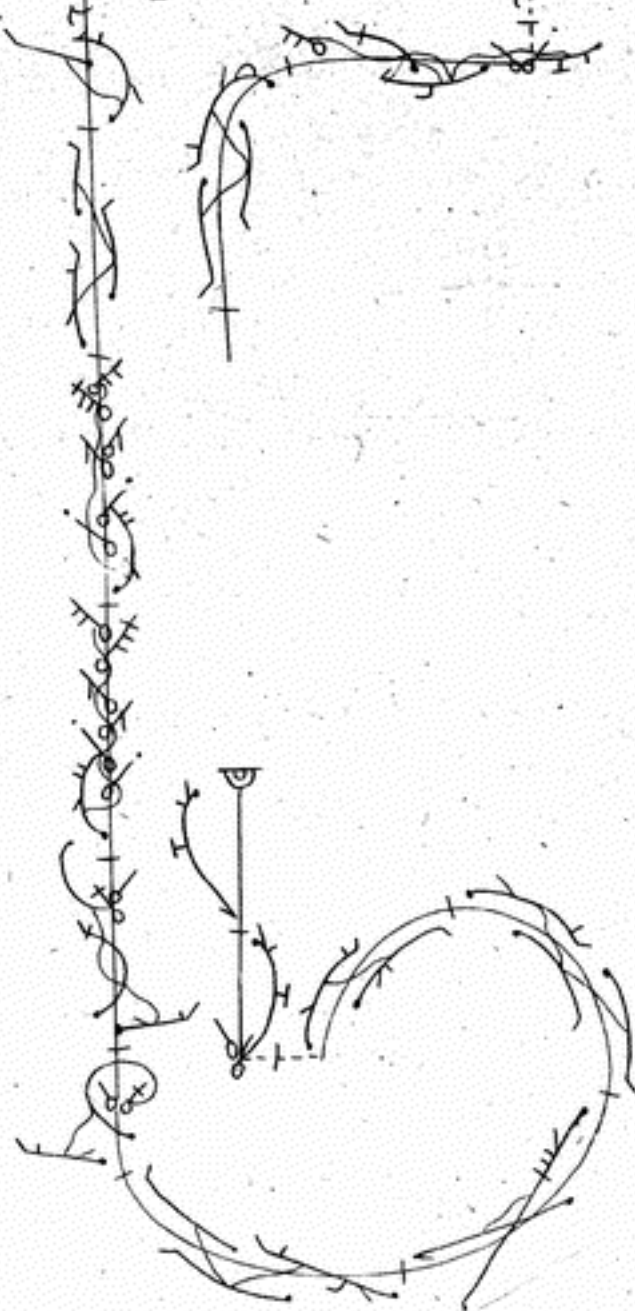
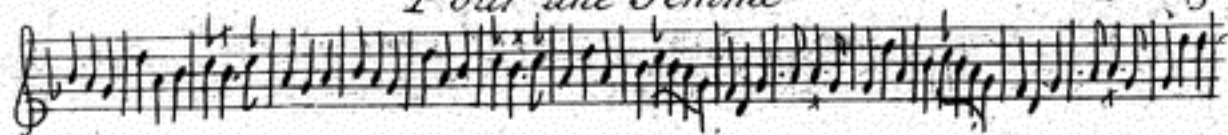
Sarabande
pour une femme



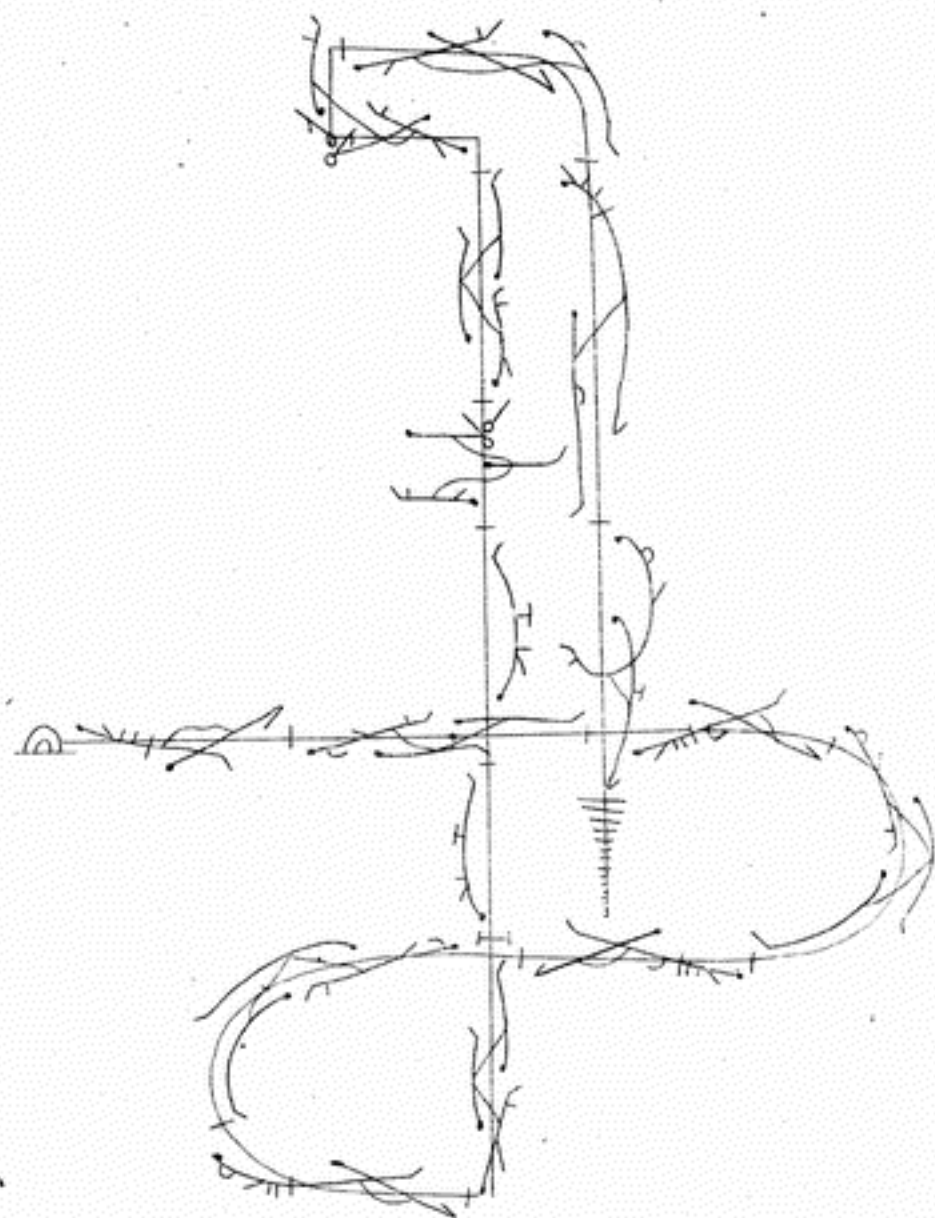
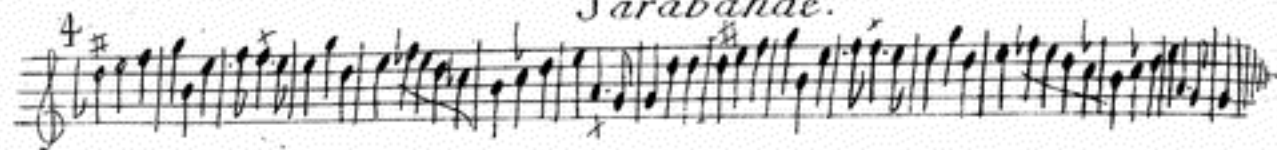


Pour une femme

3



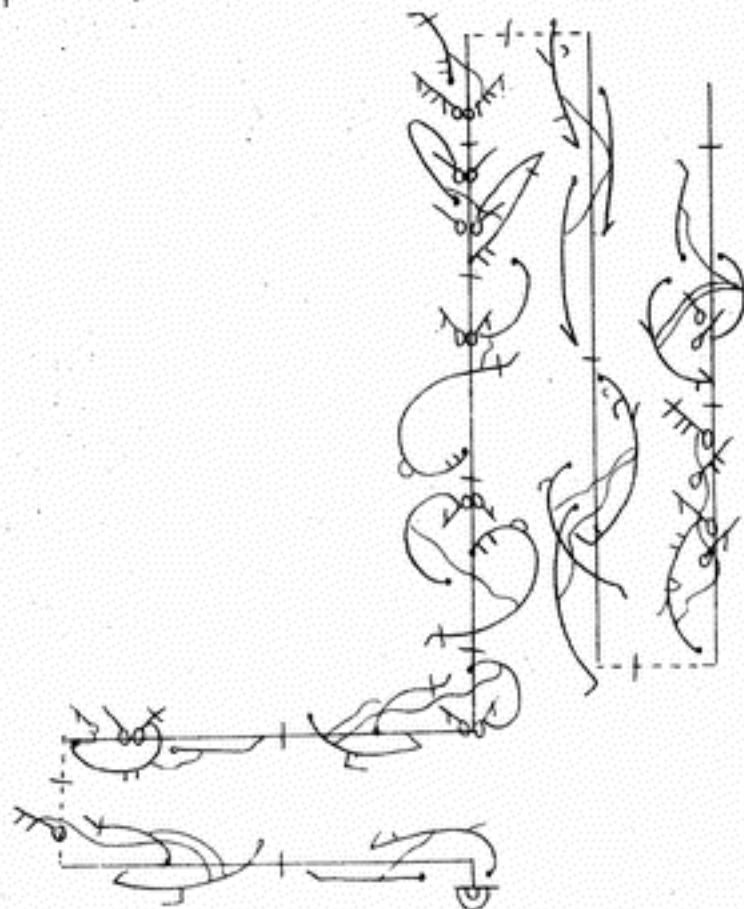
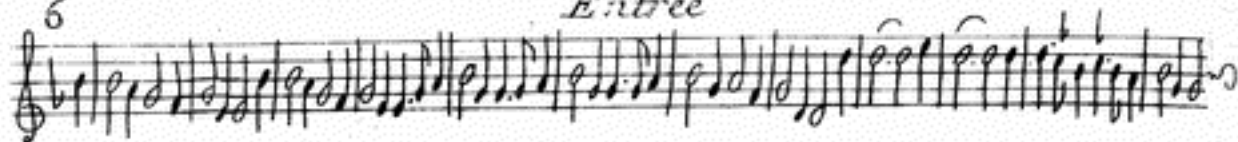
Sarabande.





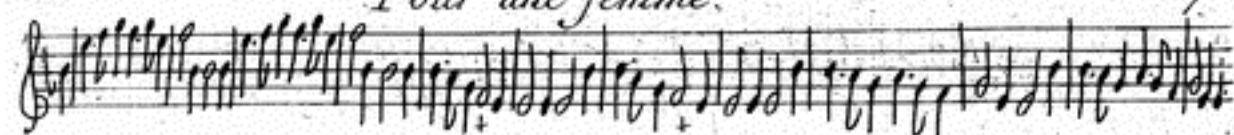
Entrée pour une femme
Dancée par M^{lle} Victoire
au Ballet du Carnaval de Venise.





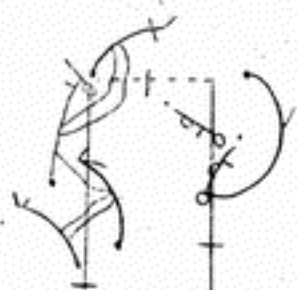
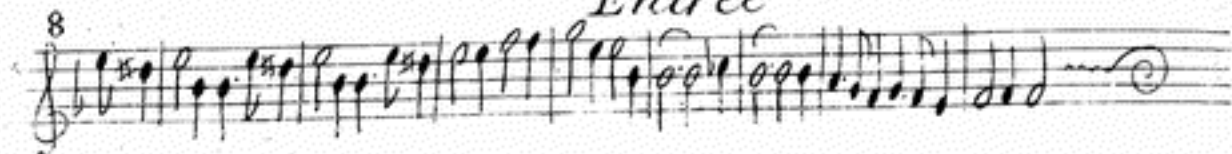
Pour une femme.

7

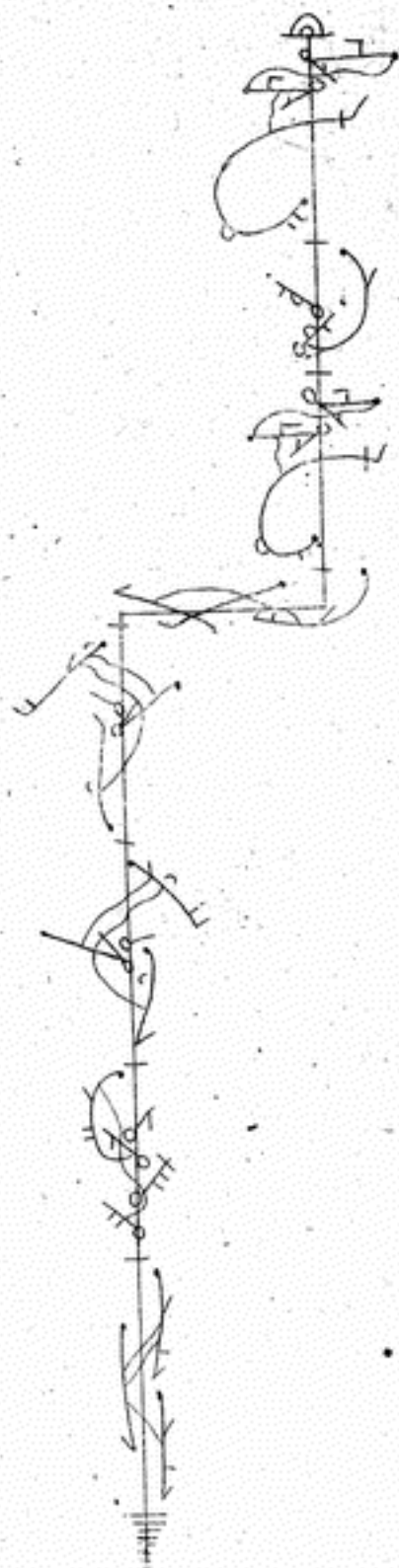
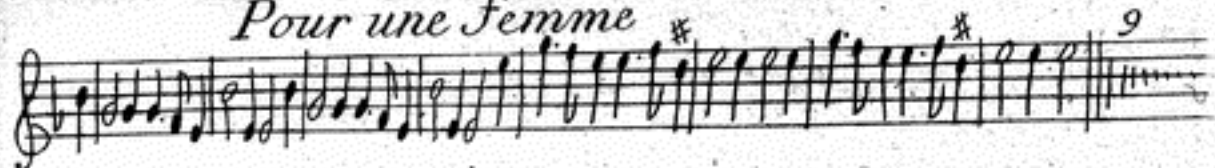


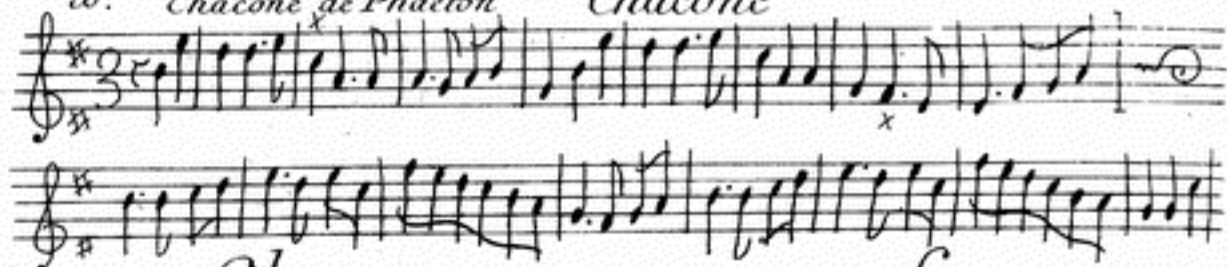
Entree

8

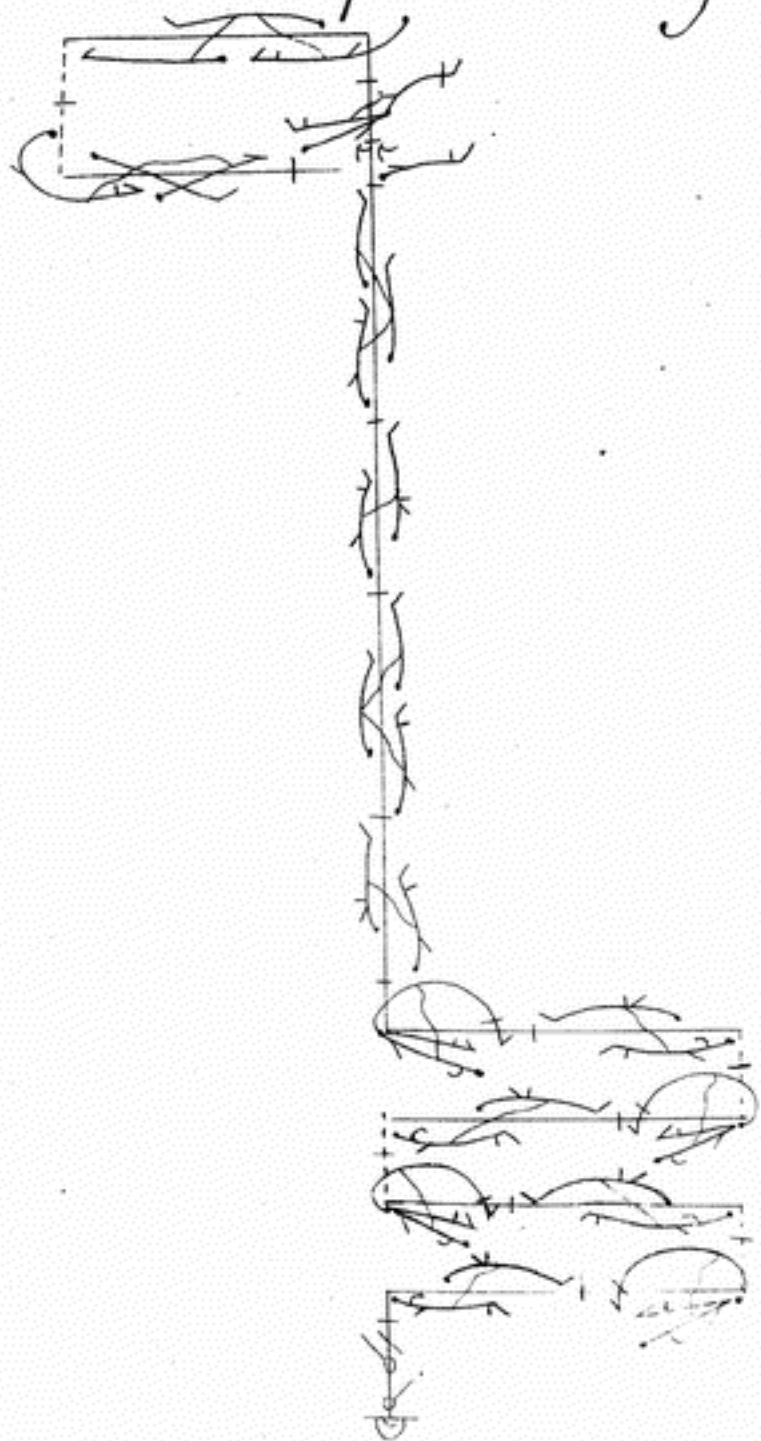


Pour une femme



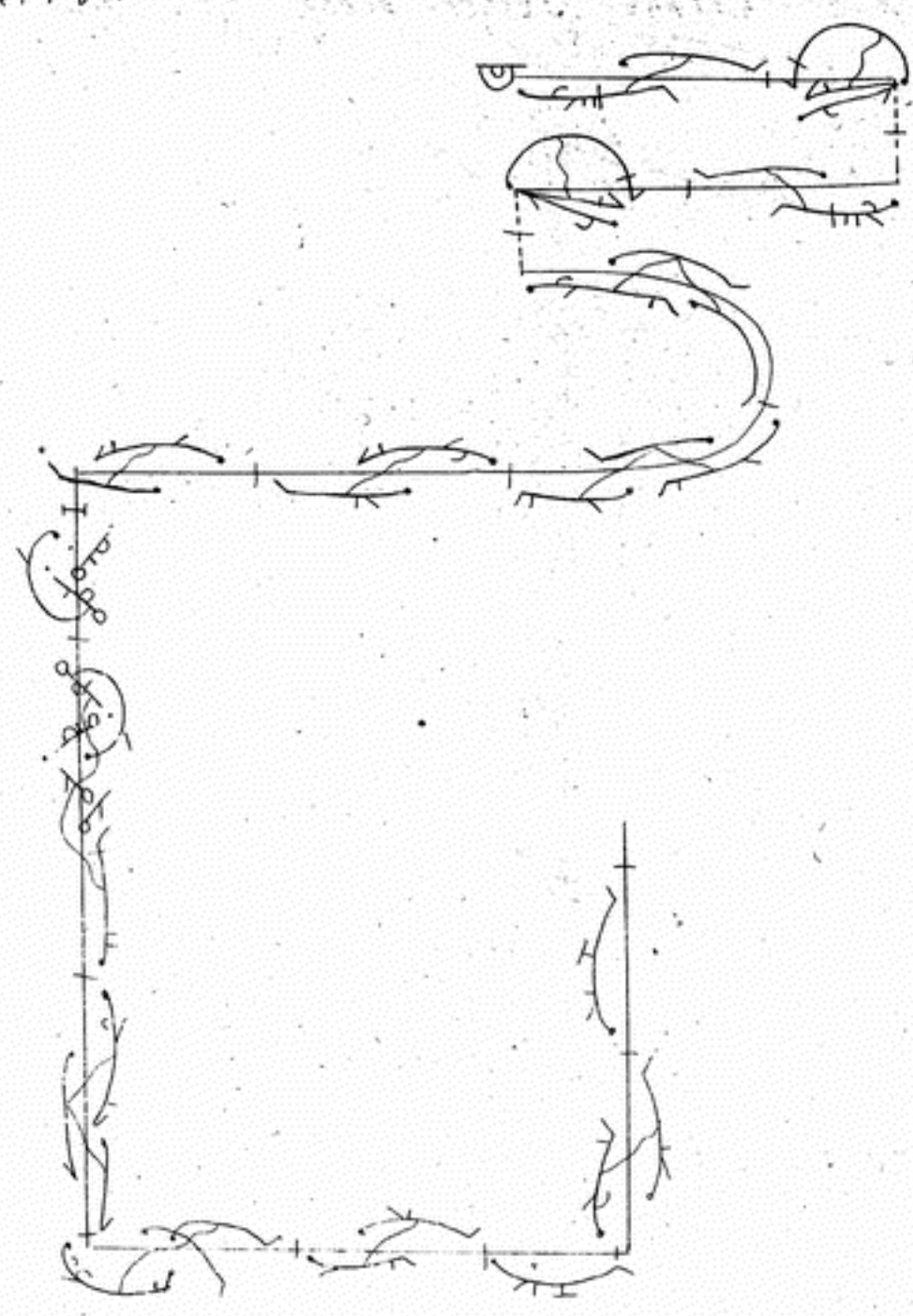
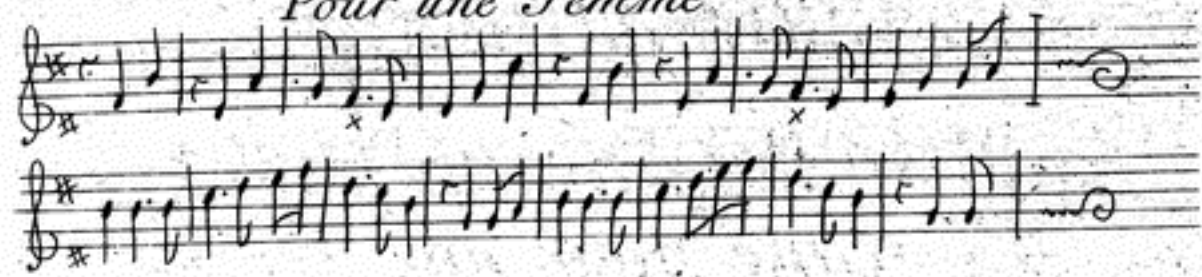


Chacone pour une femme

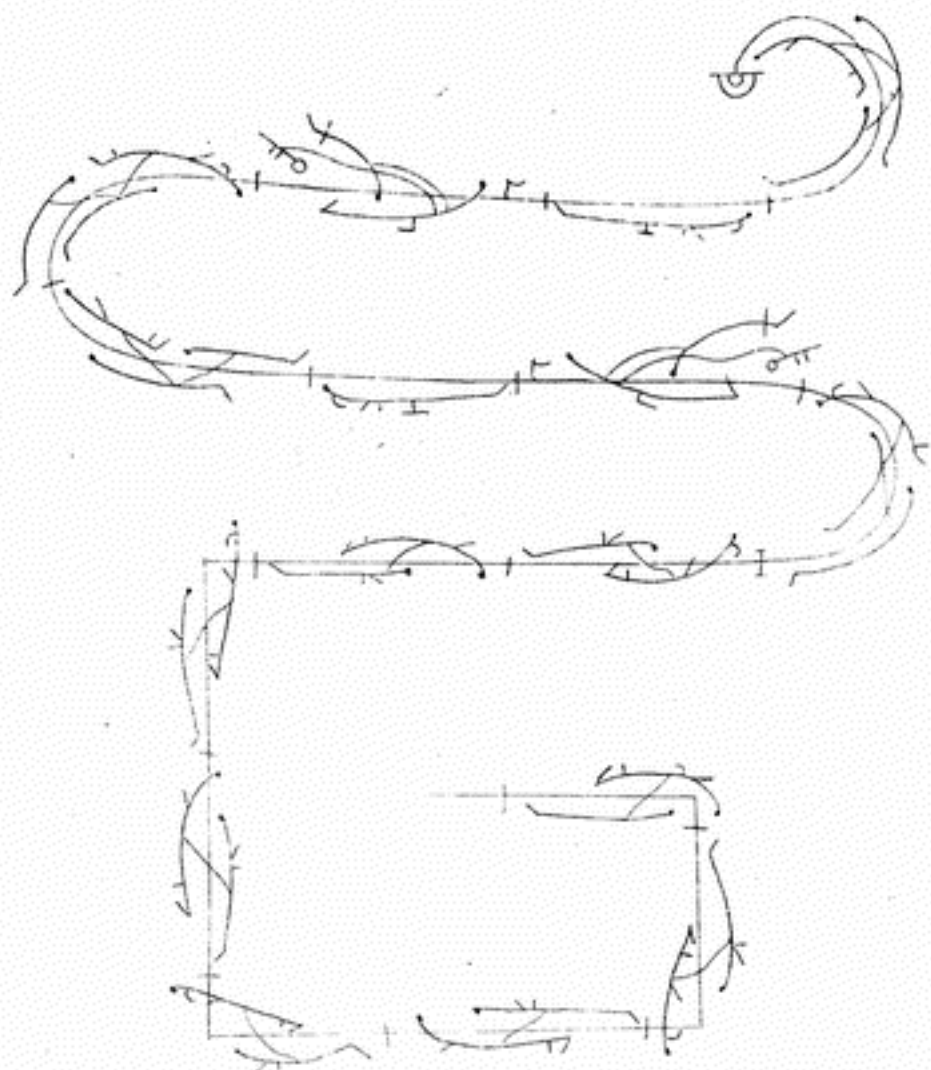


Pour une femme

11

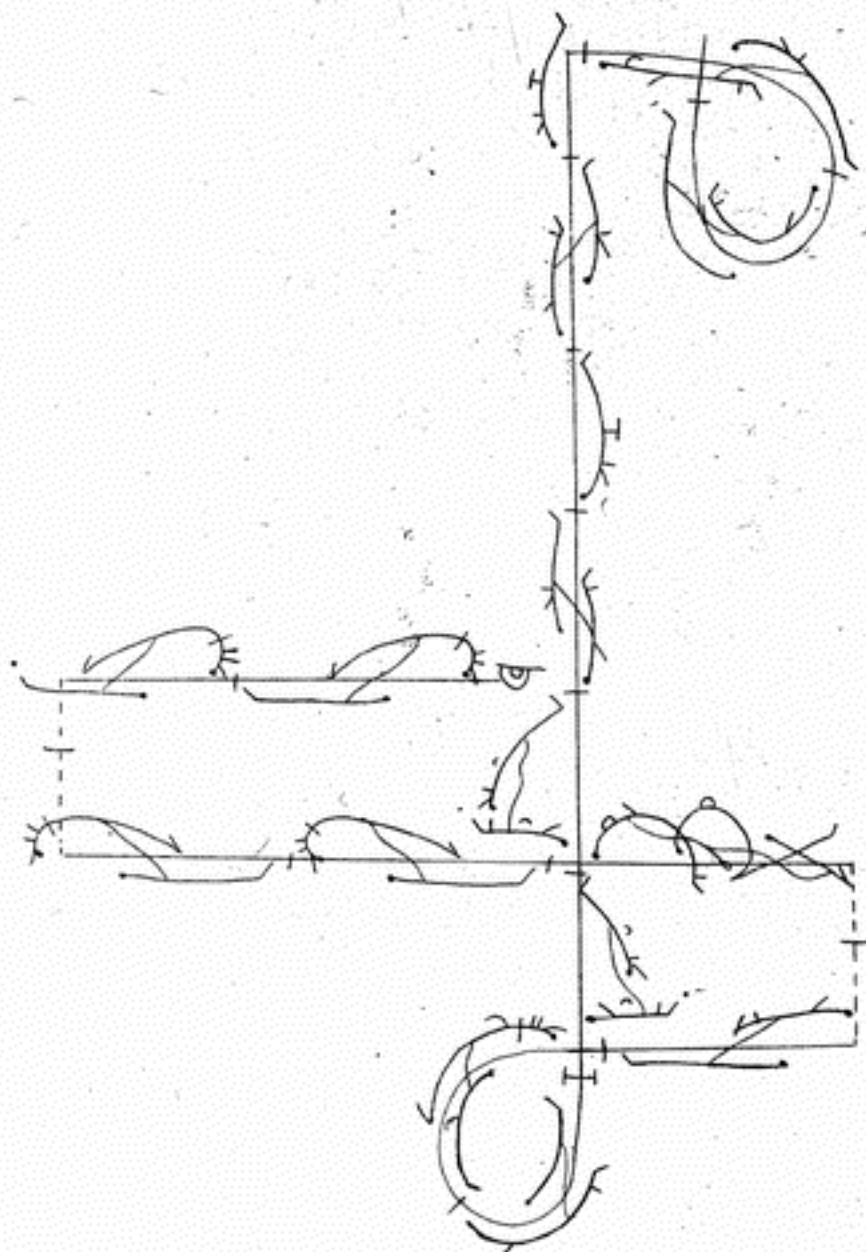
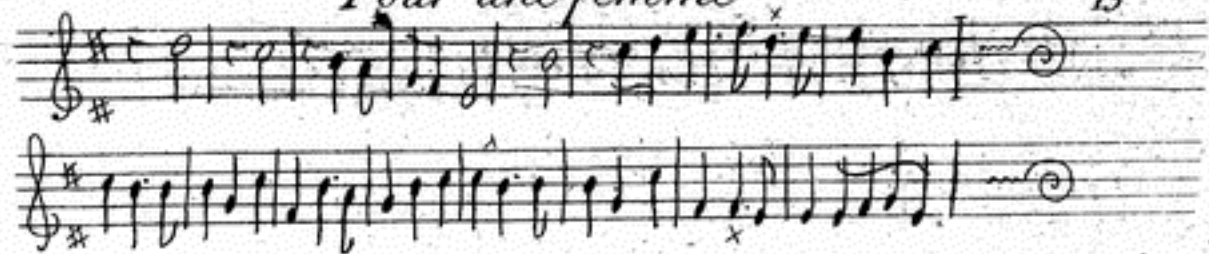


Chacone

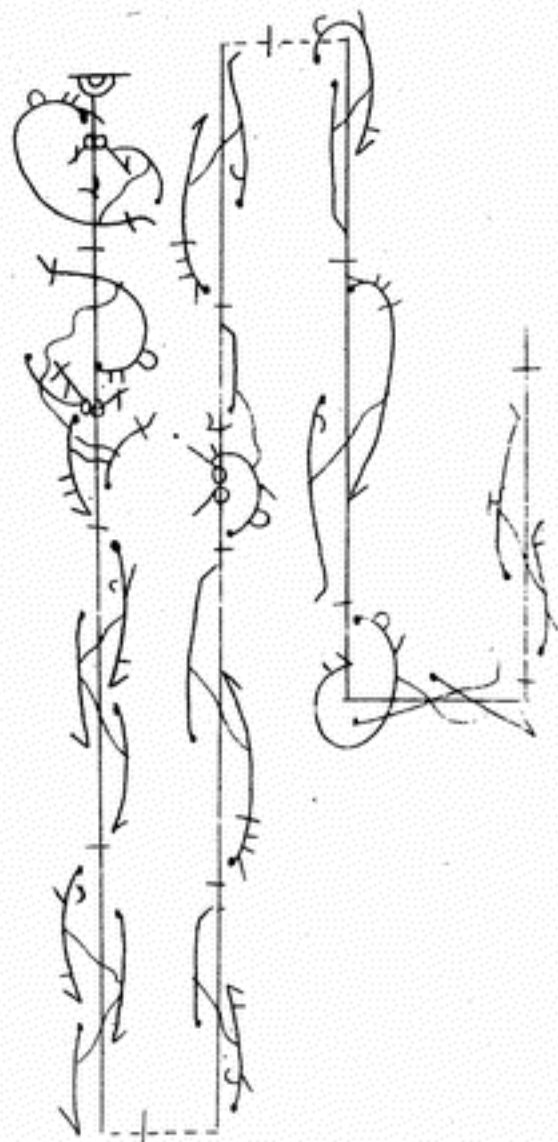
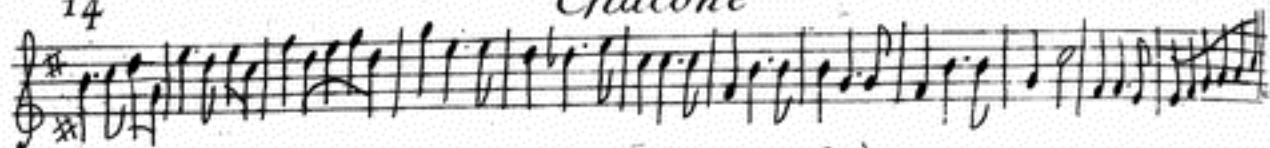


Pour une femme

13

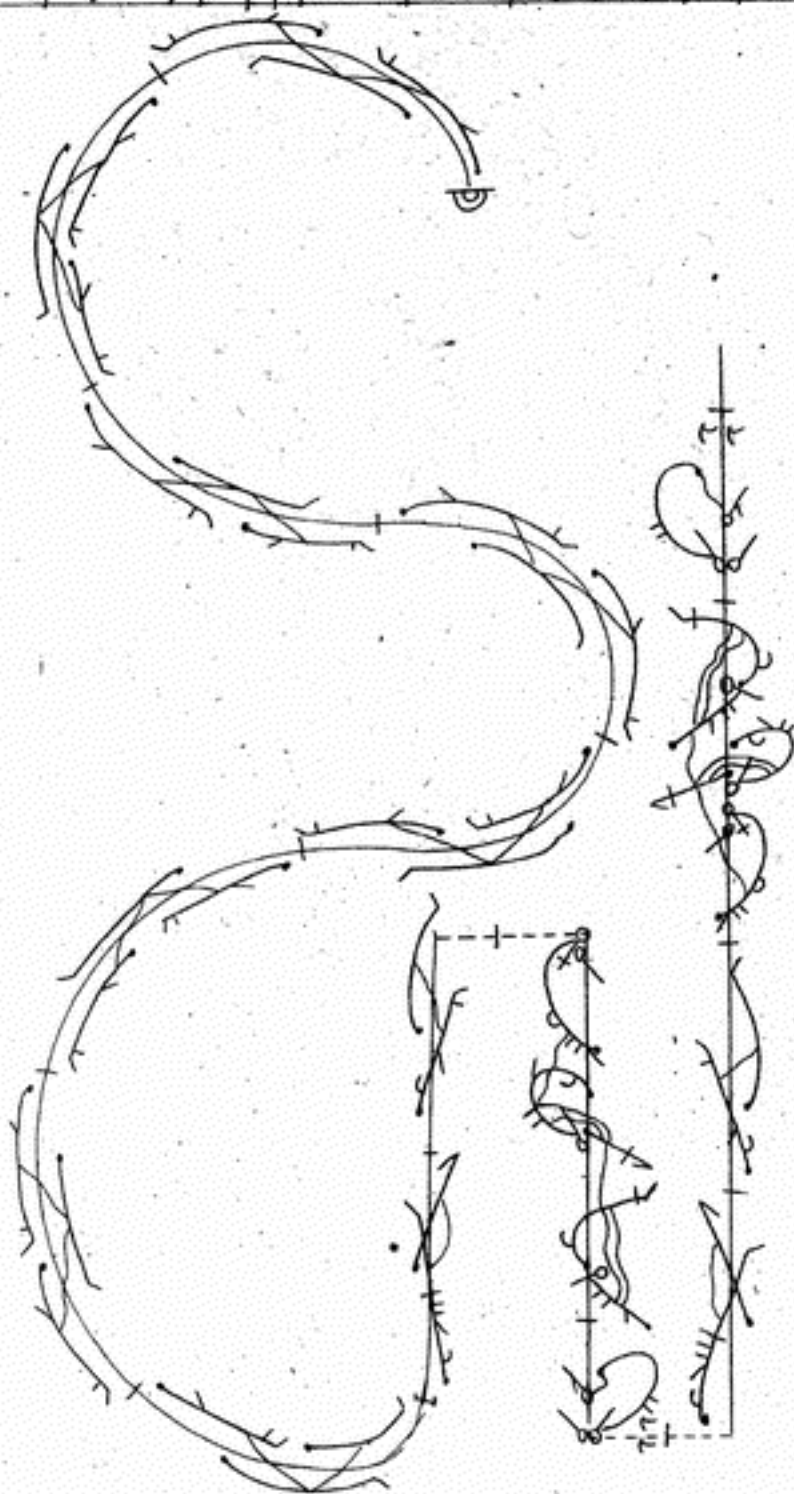
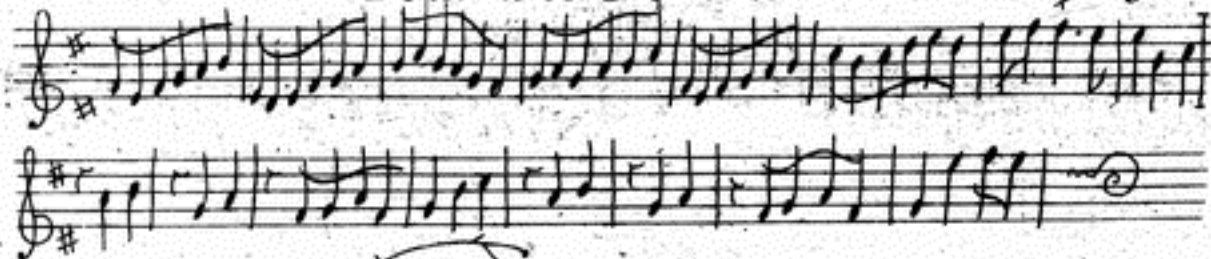


Chaconne



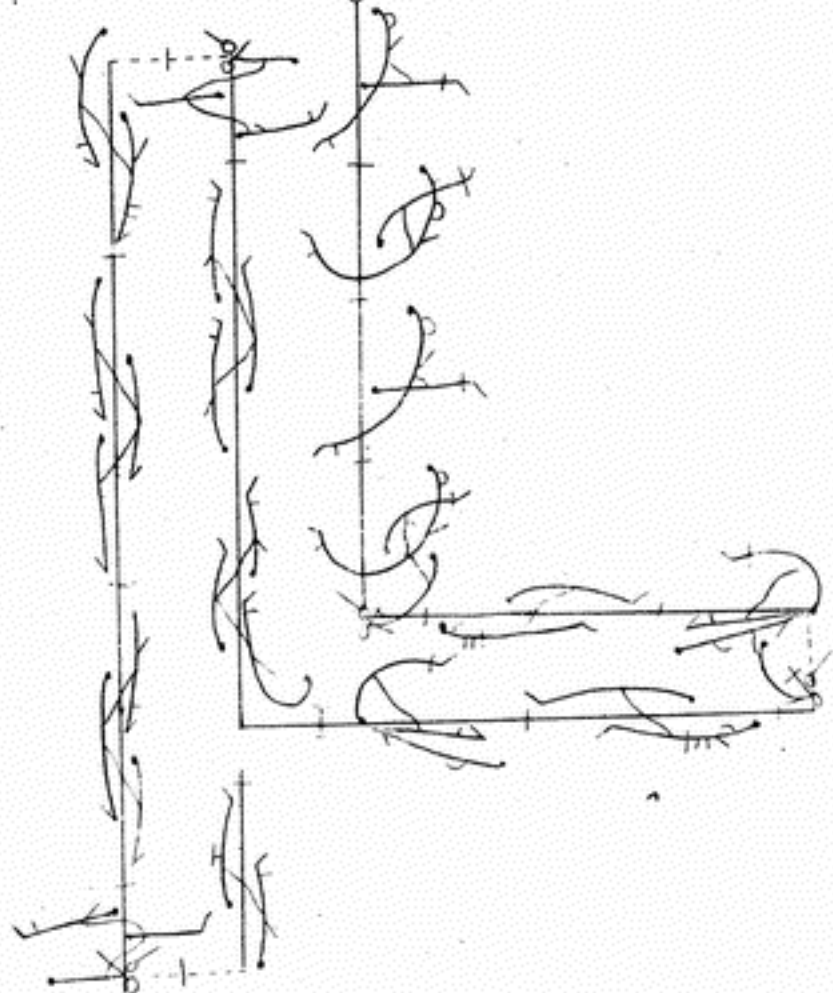
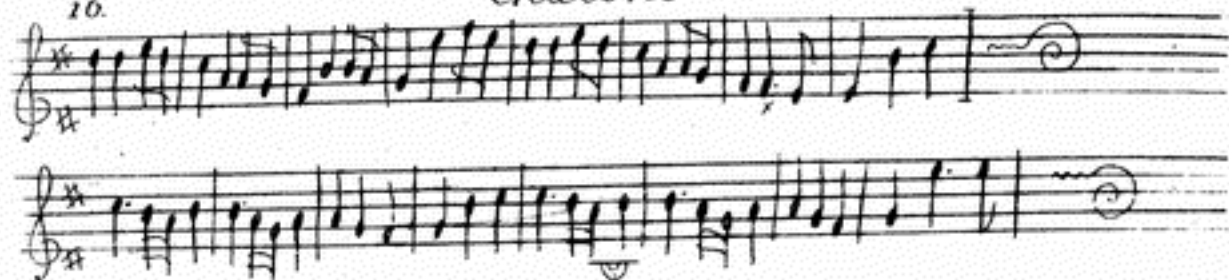
Pour une Femme

5



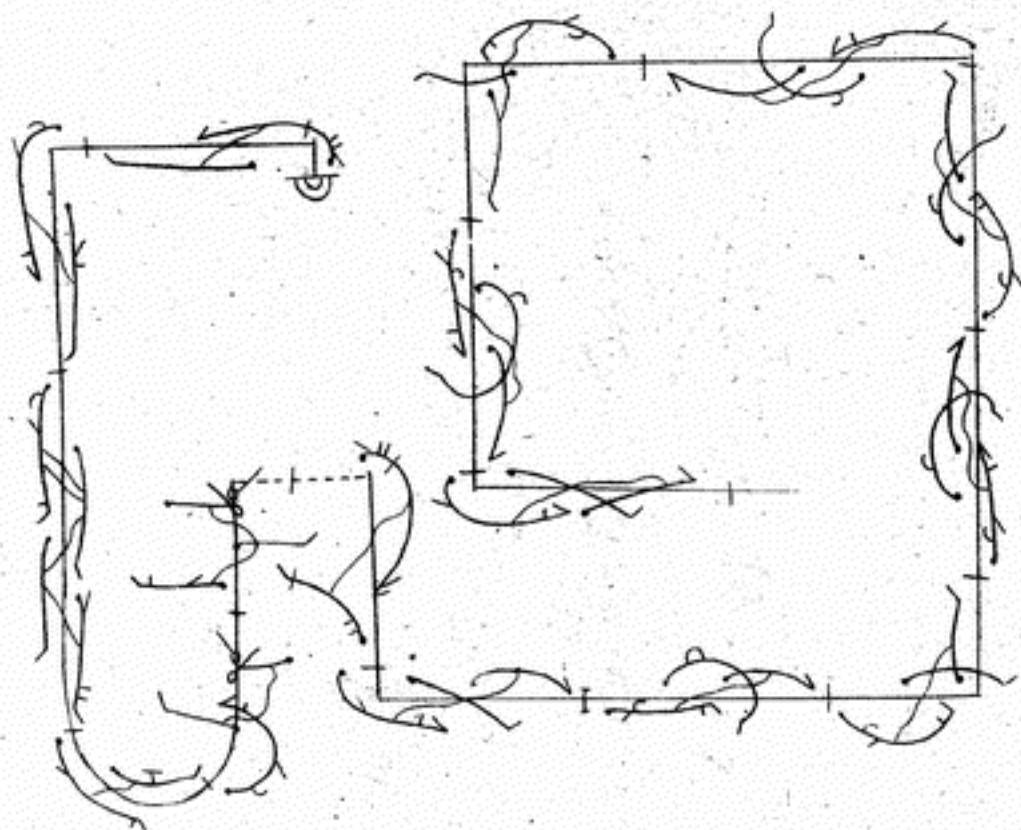
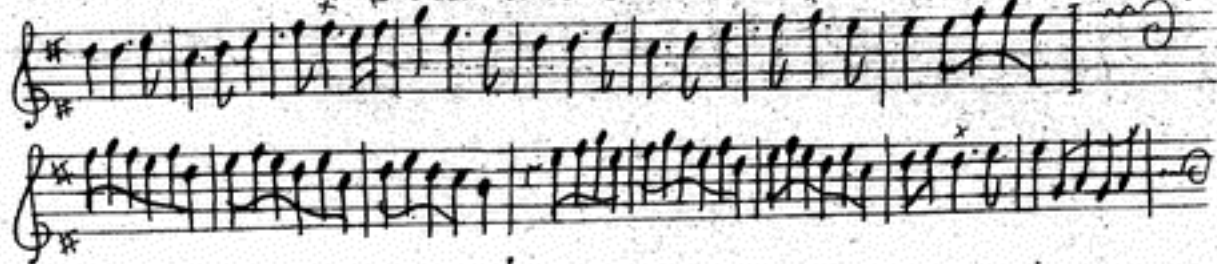
16.

Chacone



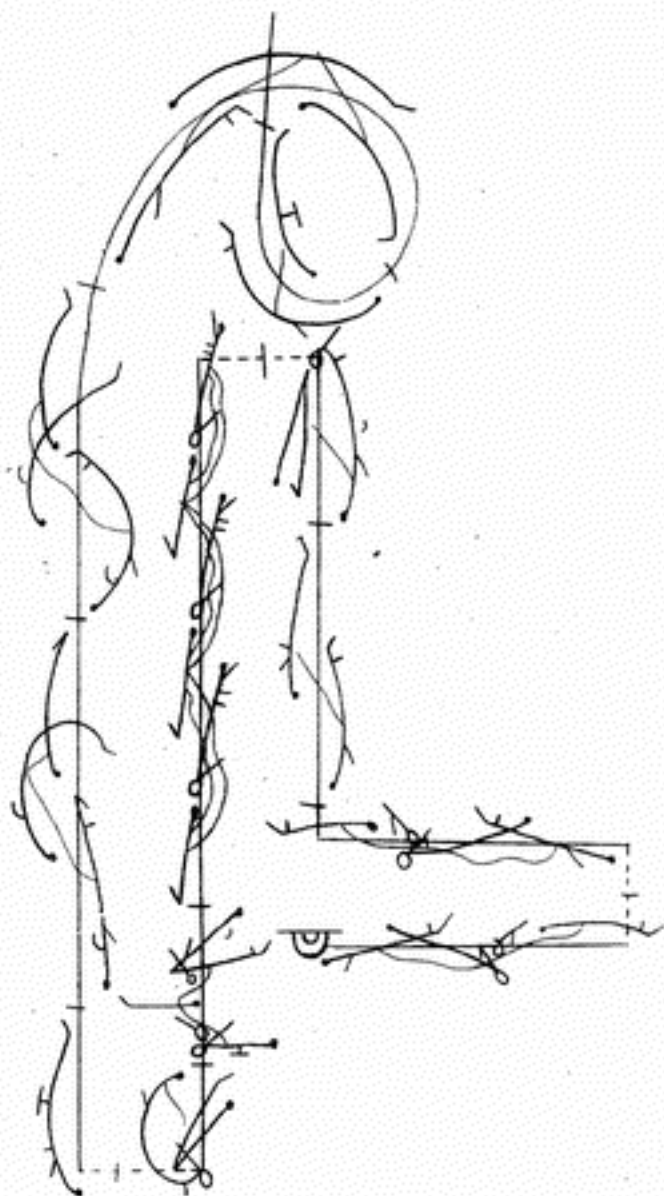
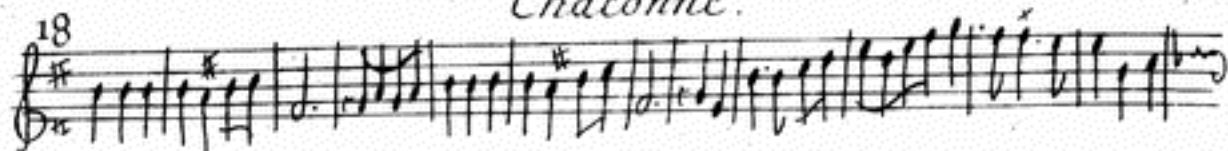
Pour une femme ^x

17



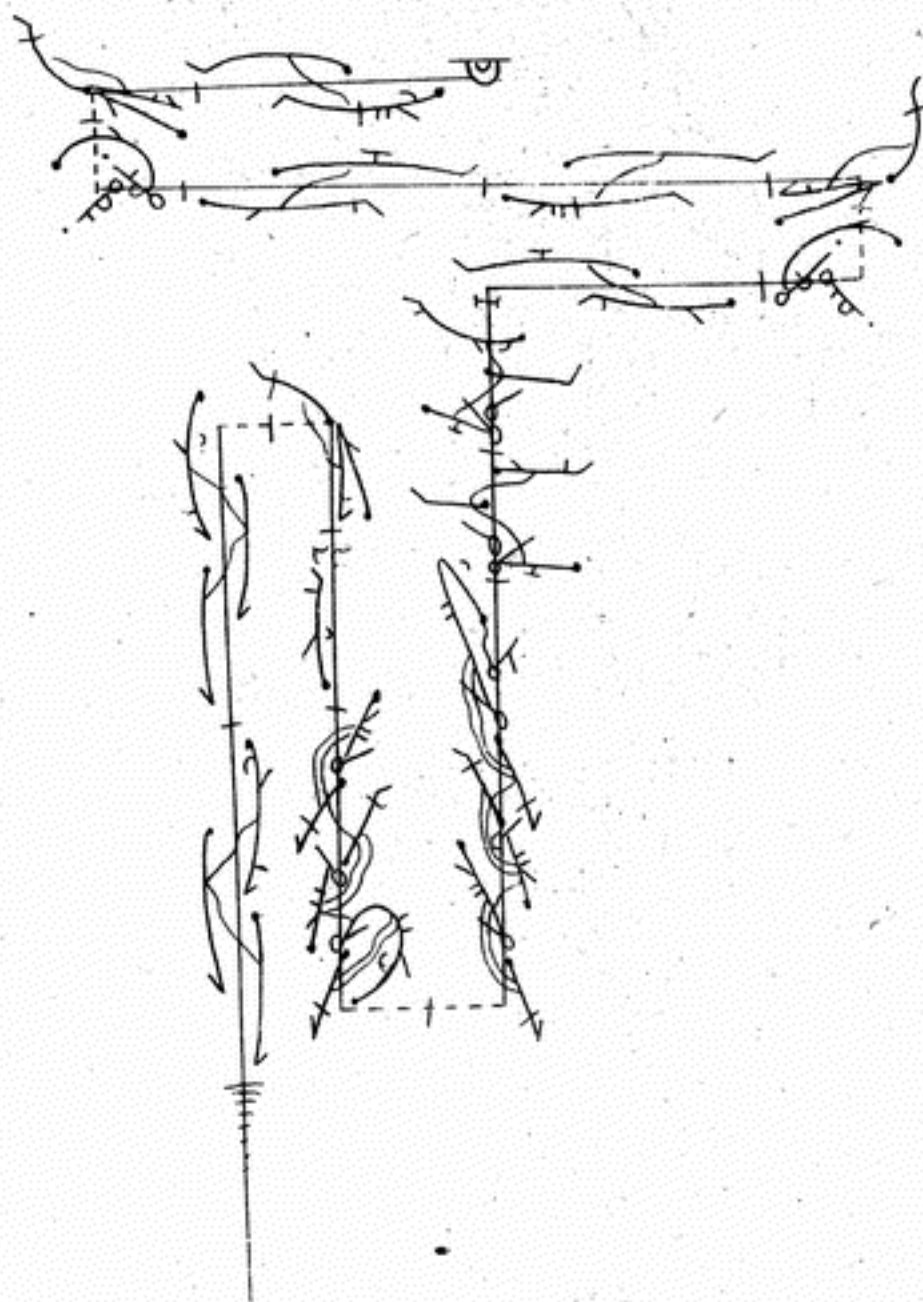
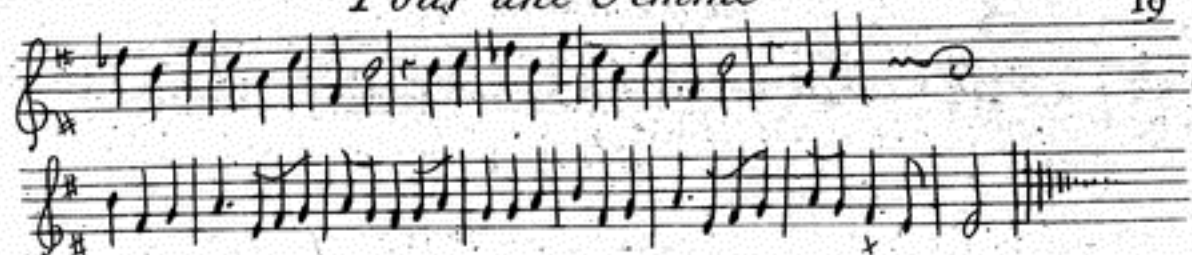
Chaconne.

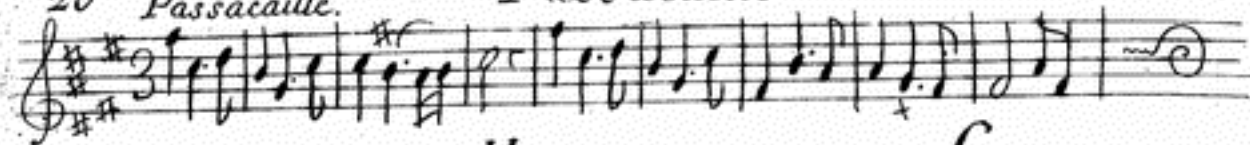
18



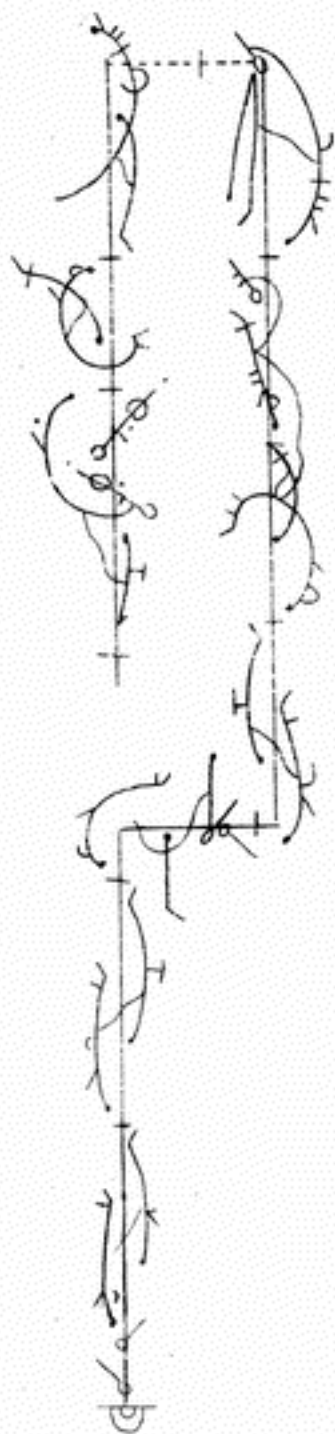
Pour une femme

19



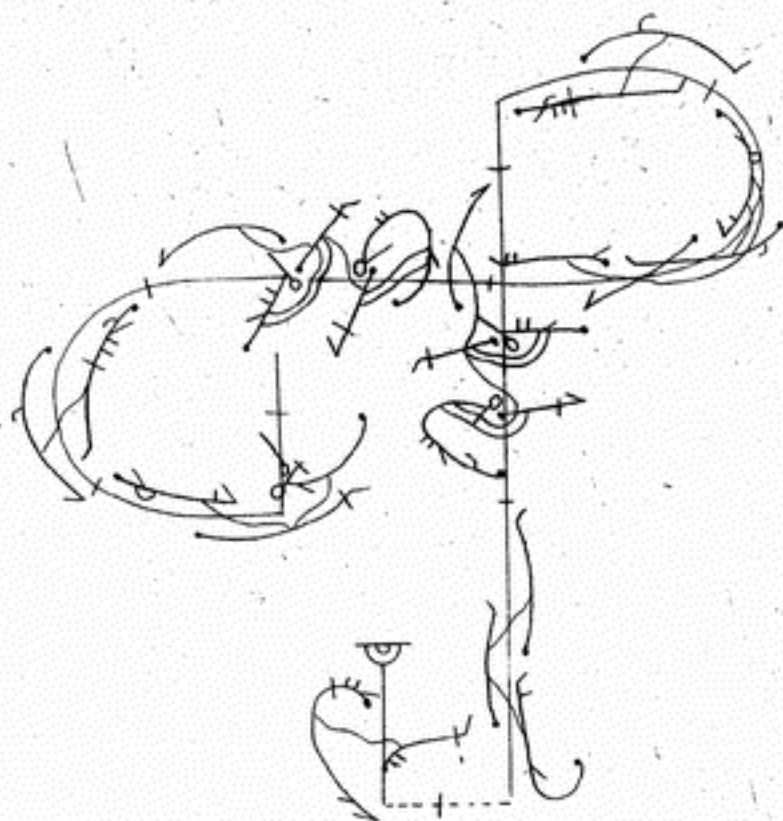
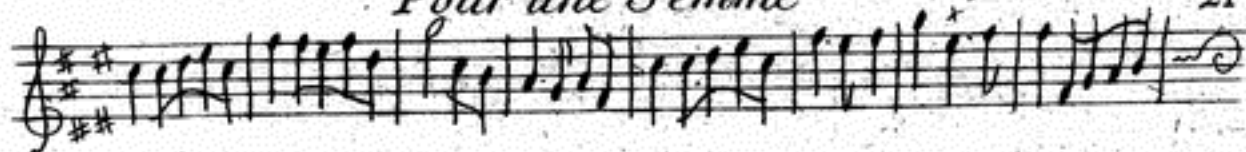


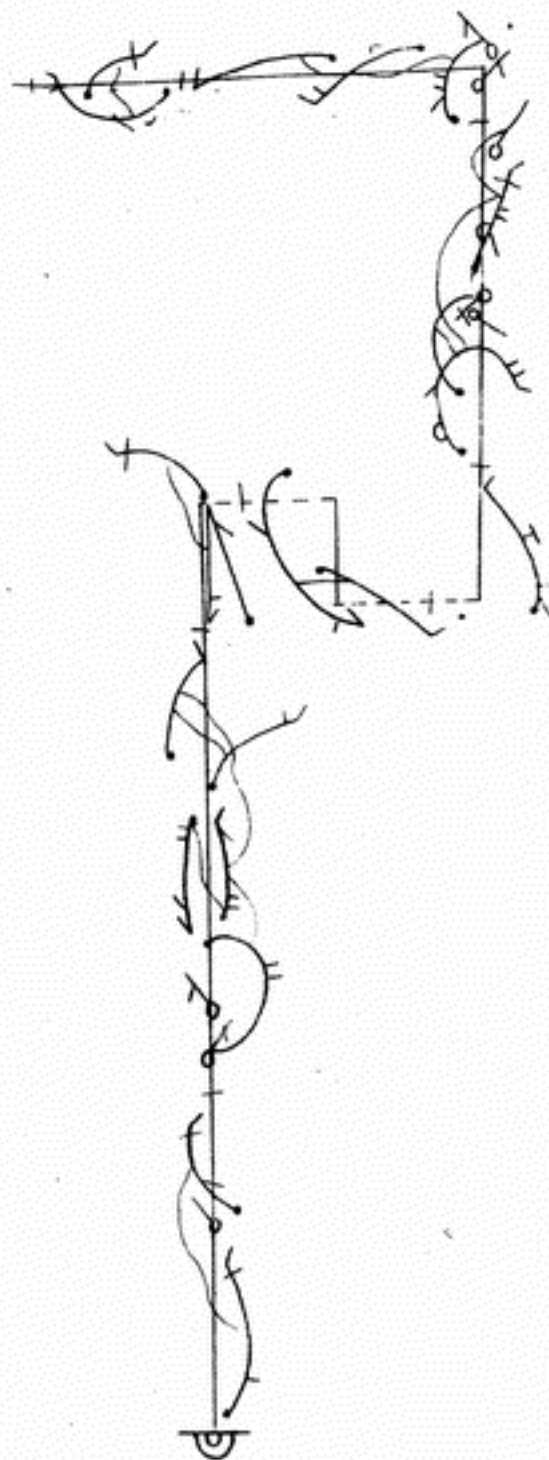
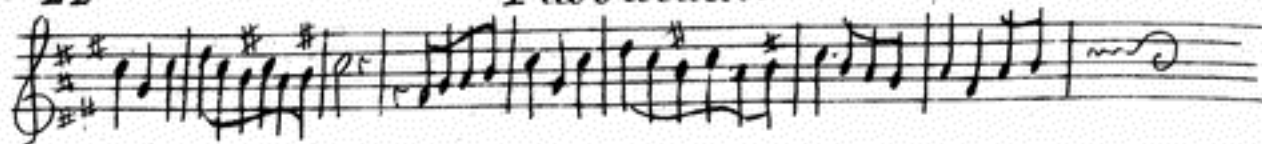
Passacaille pour une femme
Dancée par m^{lle} Subligny à l'opéra de Scilla



Pour une femme

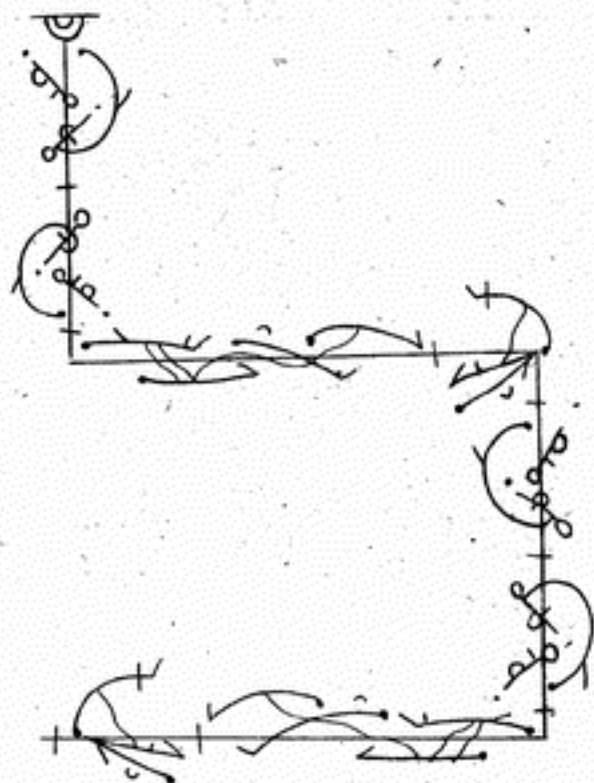
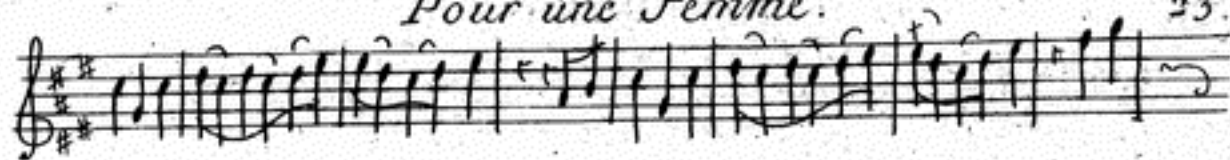
21



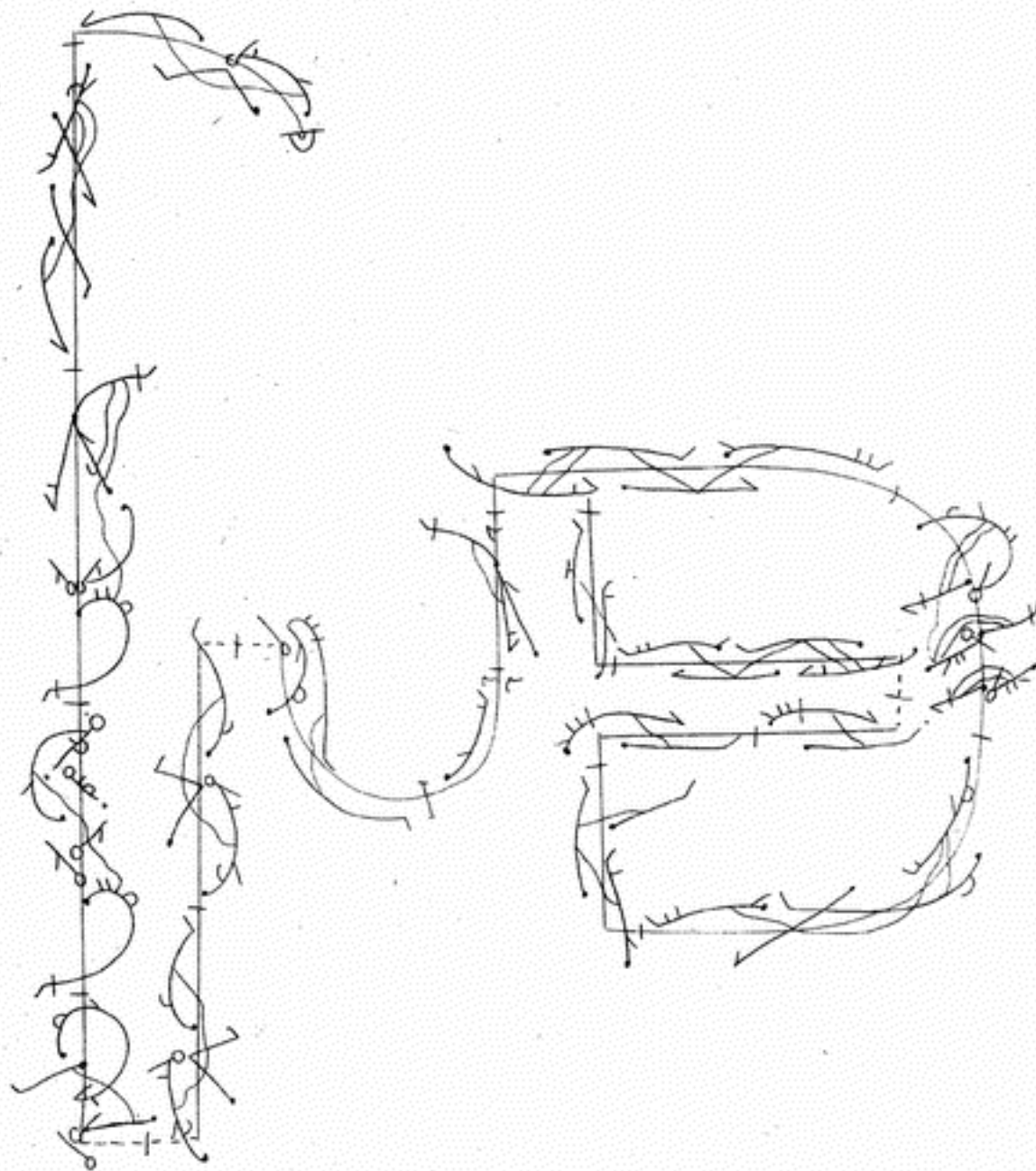
Passacaille

Pour une femme.

23.

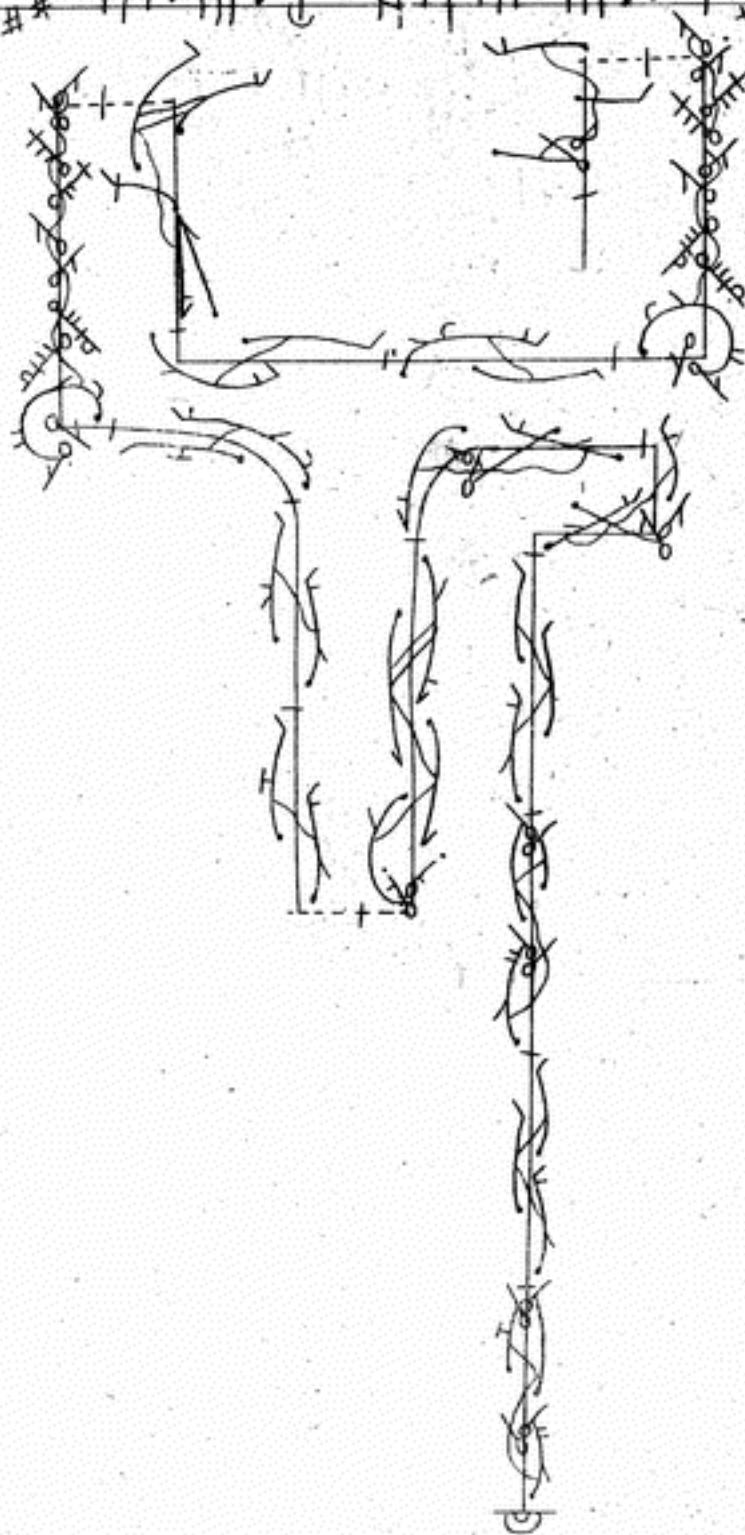
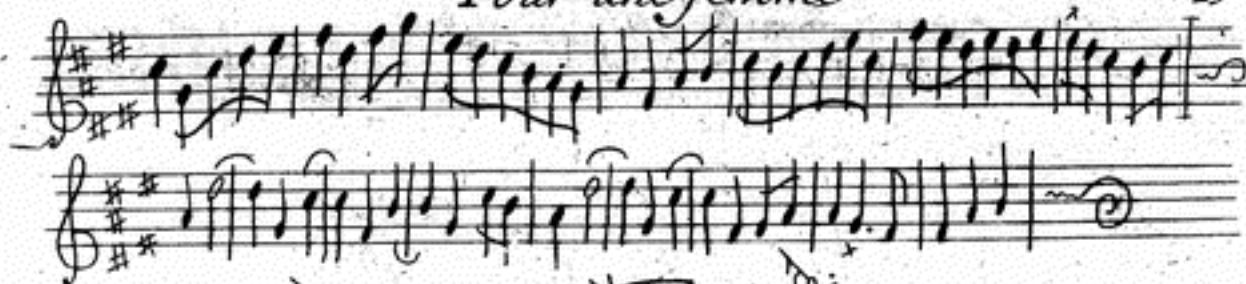


Passacaille

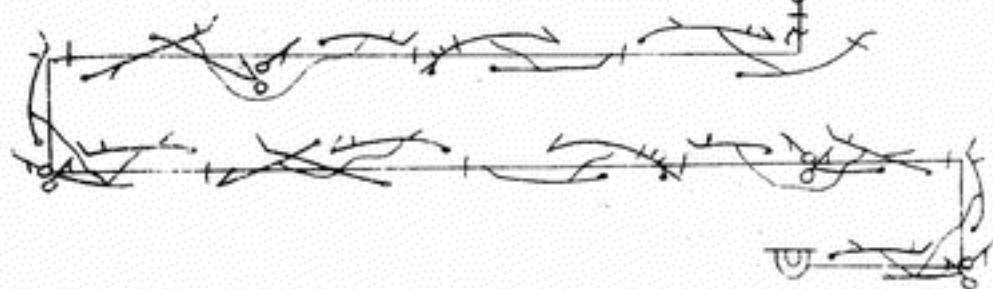
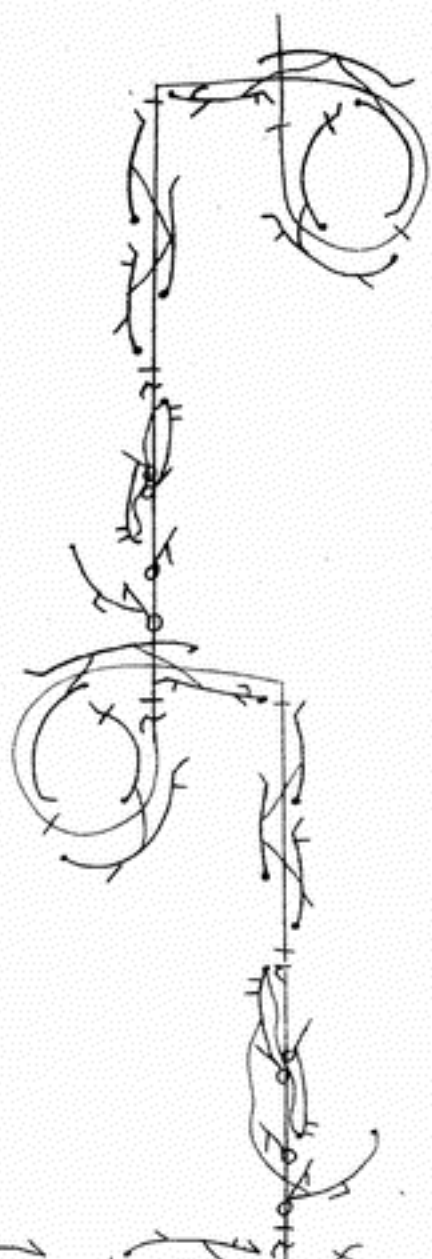
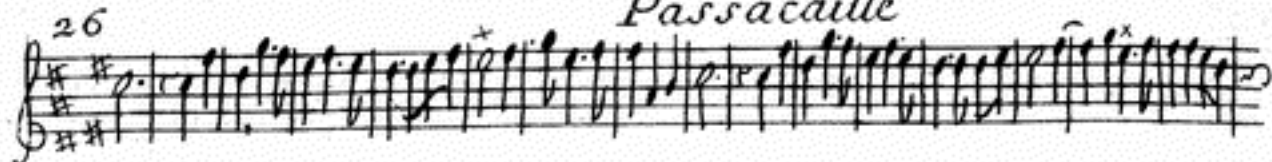


Pour une femme

25

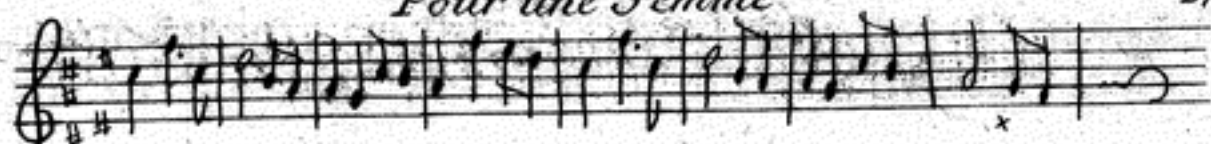


Passacaille



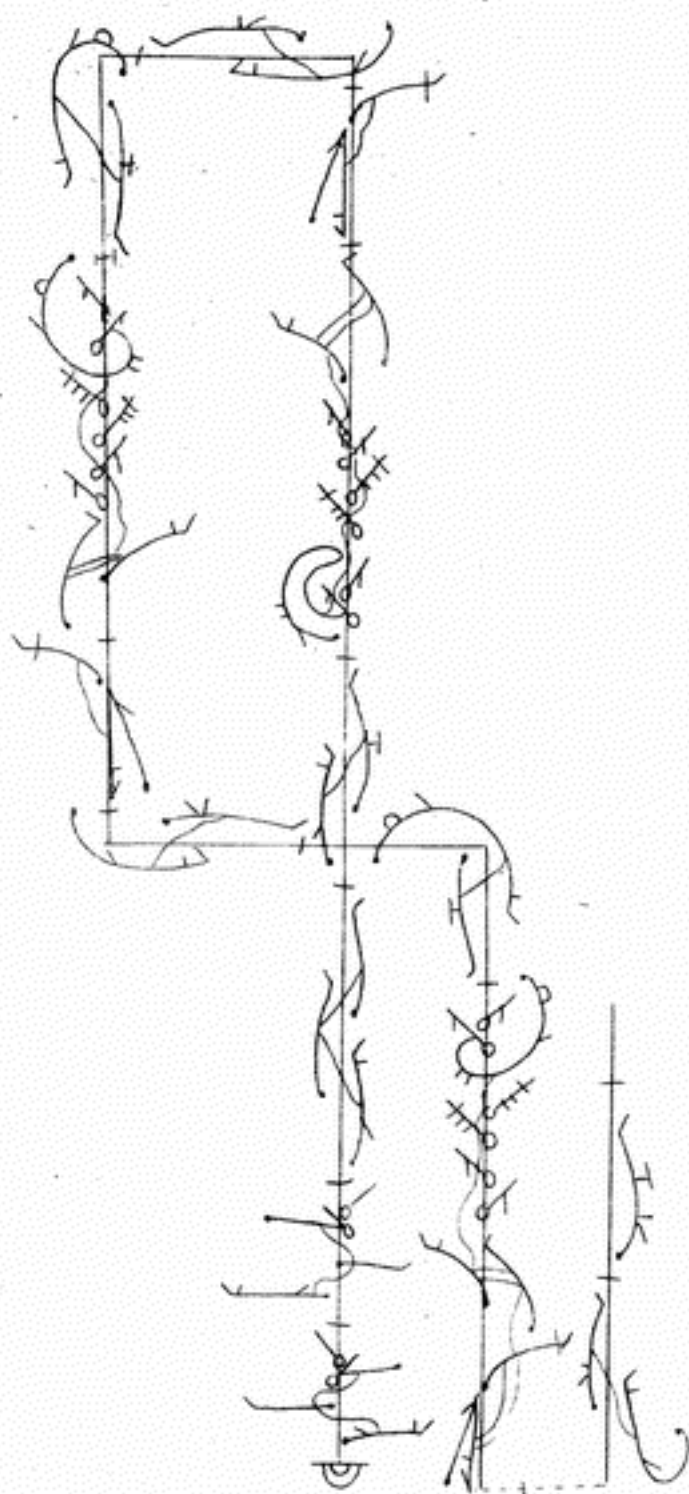
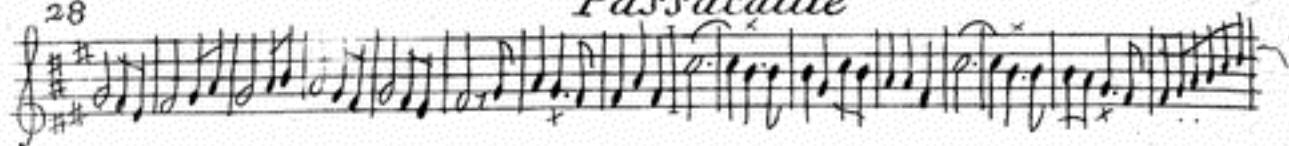
Pour une femme

27



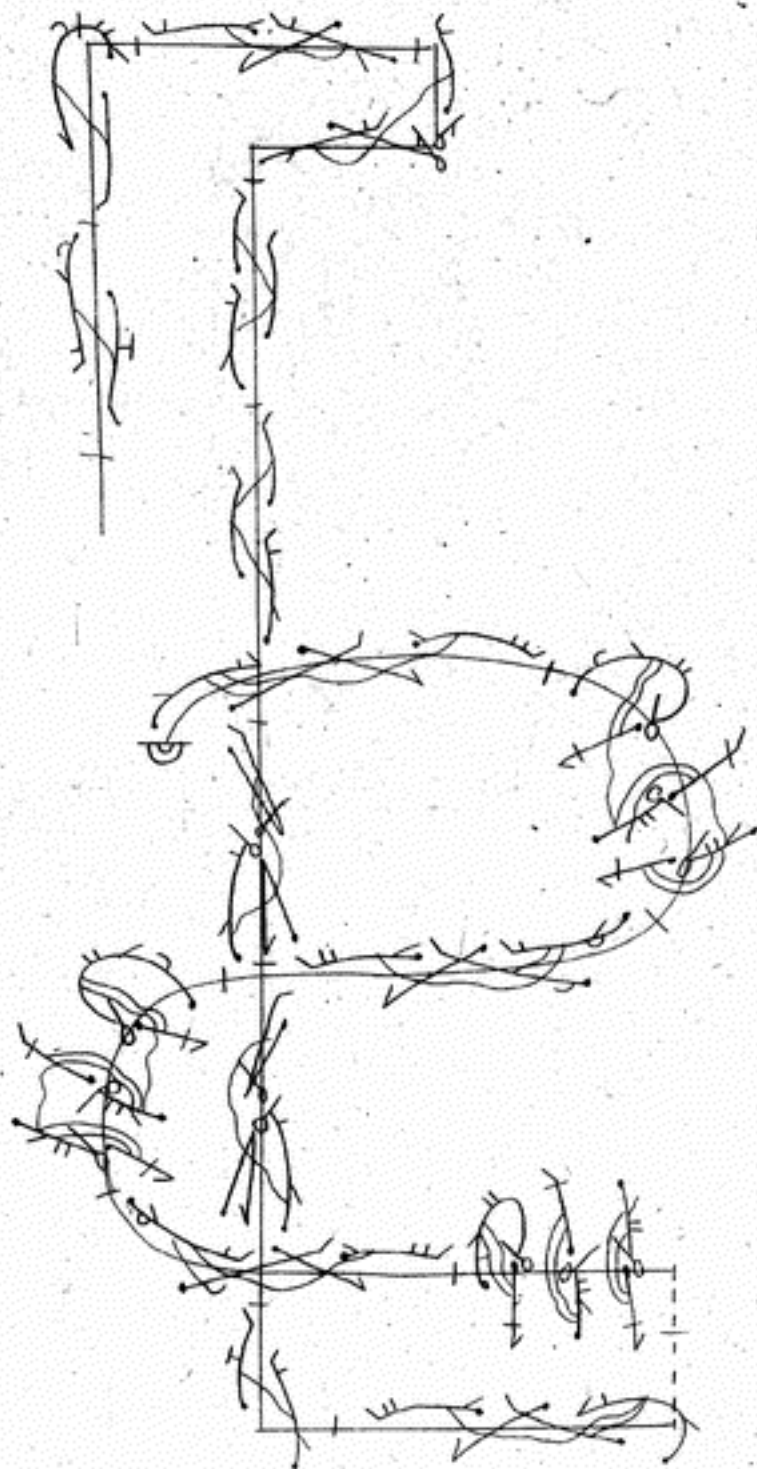
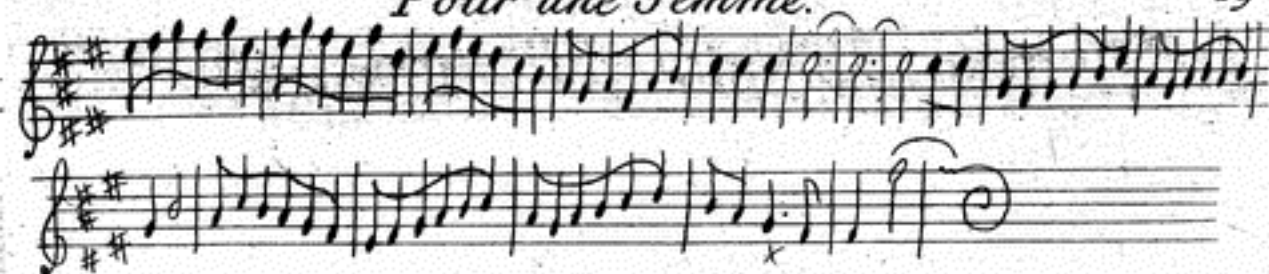
Passacaille

28



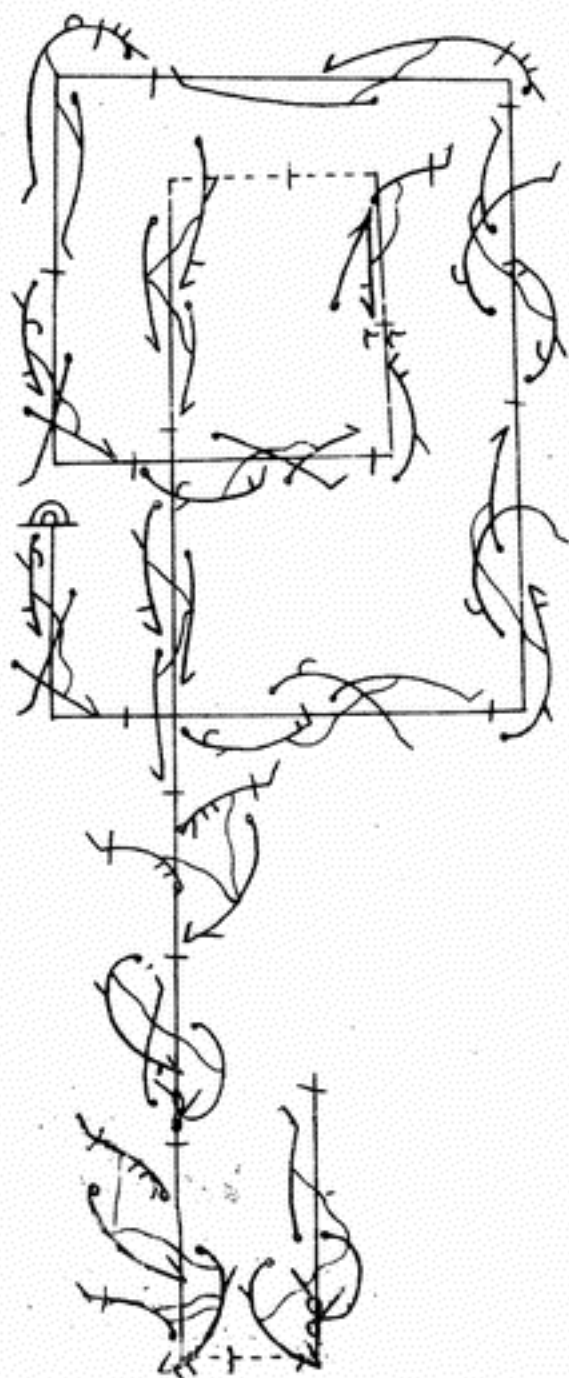
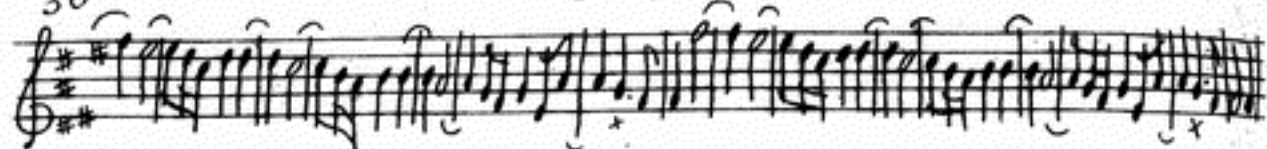
Pour une femme.

29



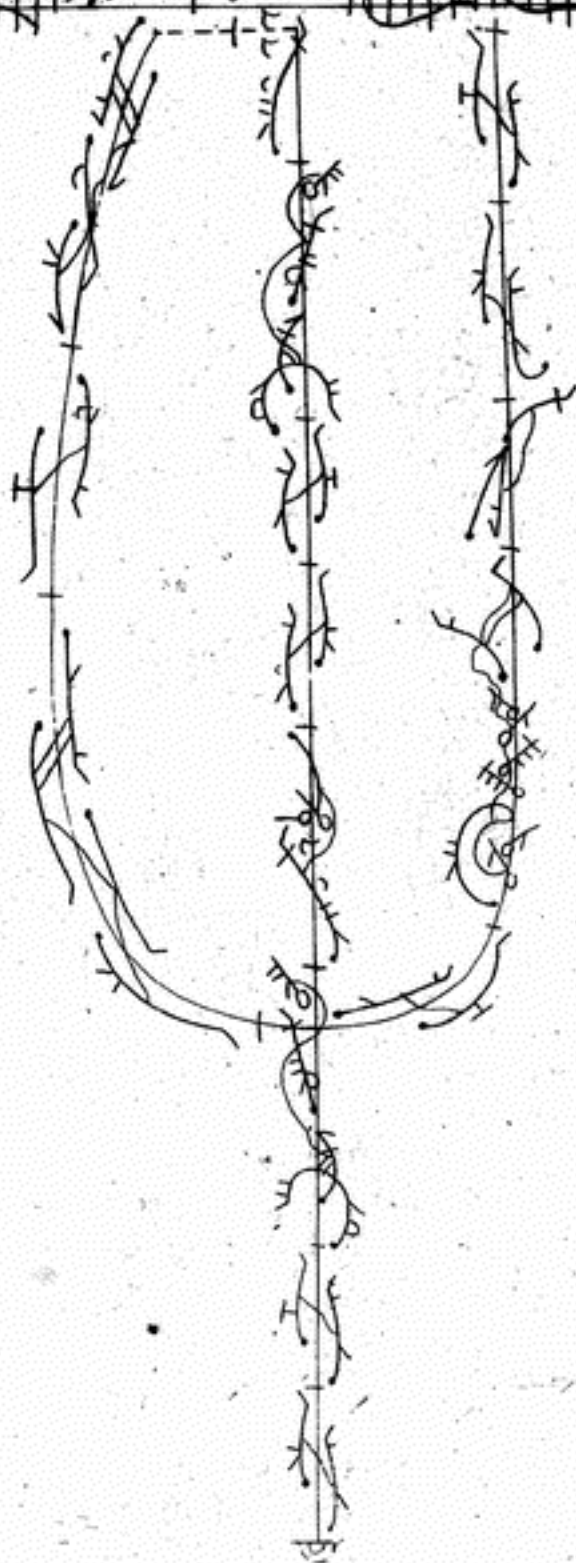
Passacaille

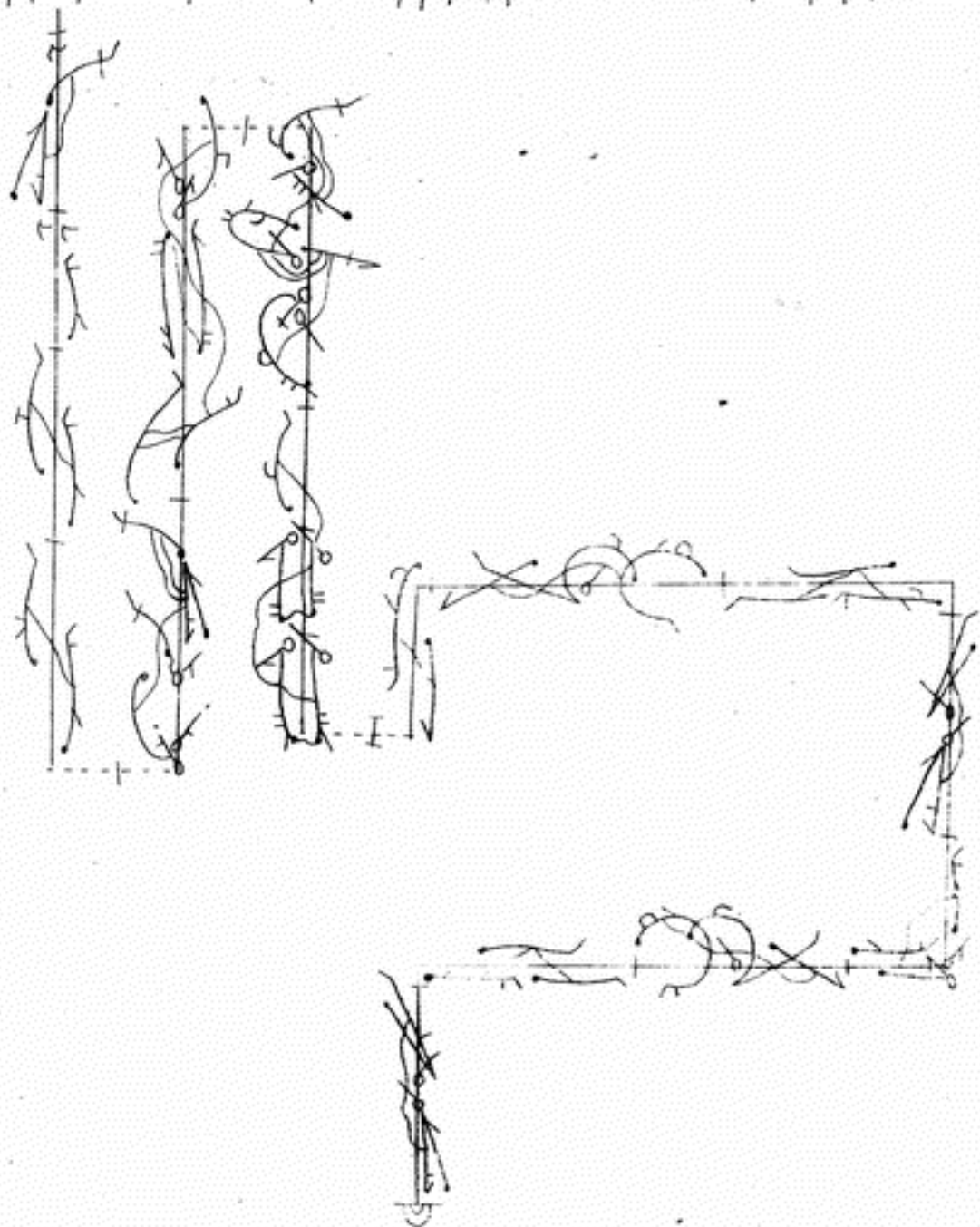
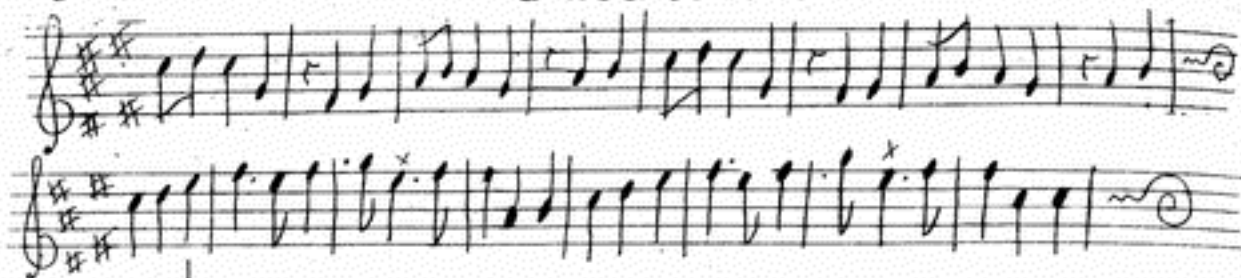
30



Pour une femme

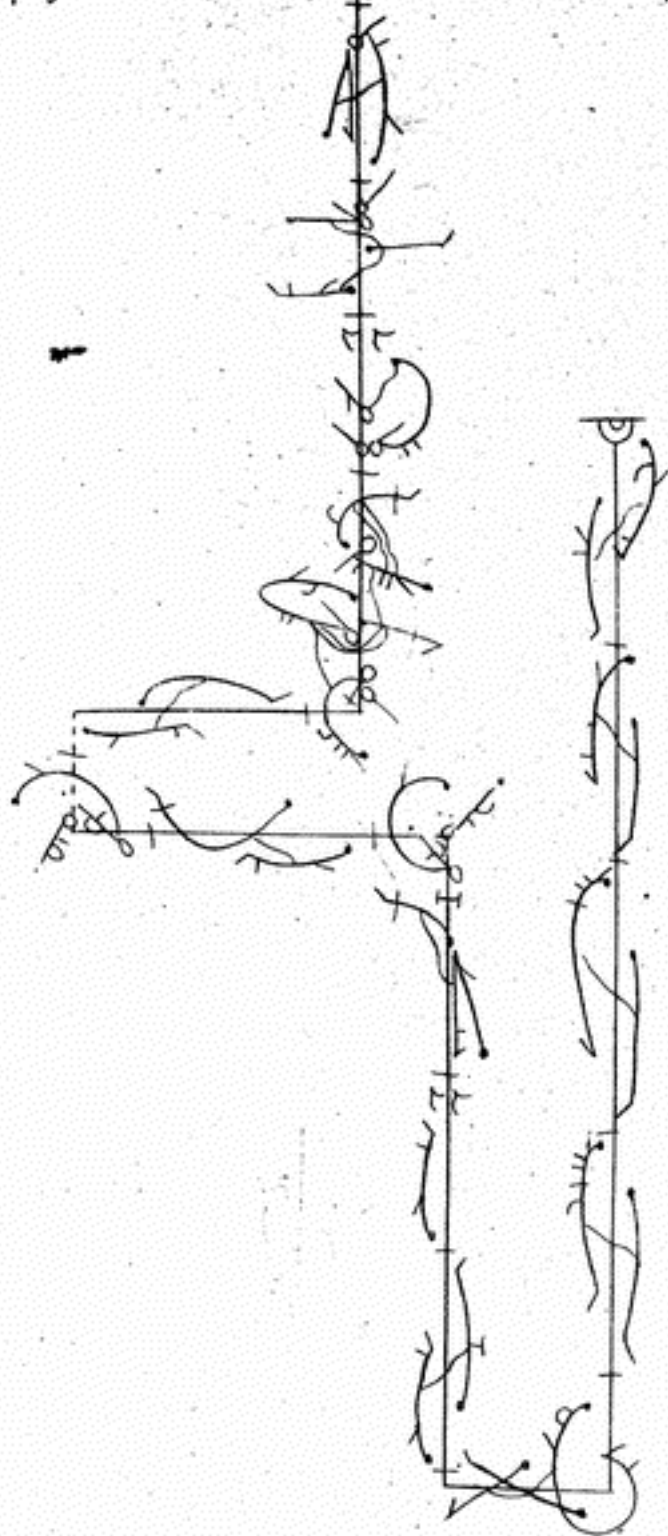
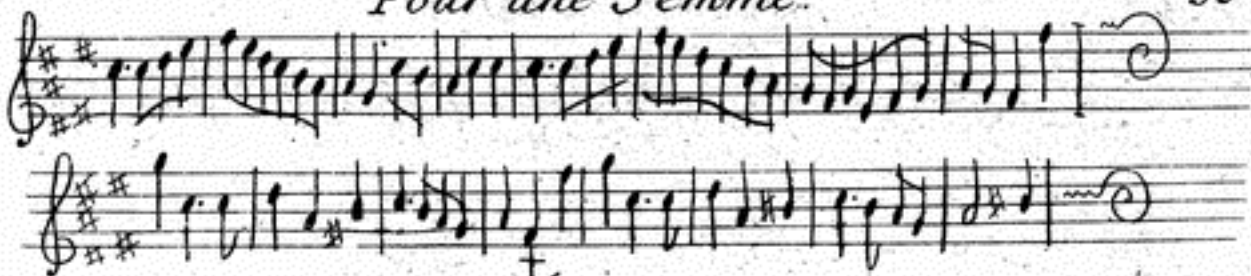
31

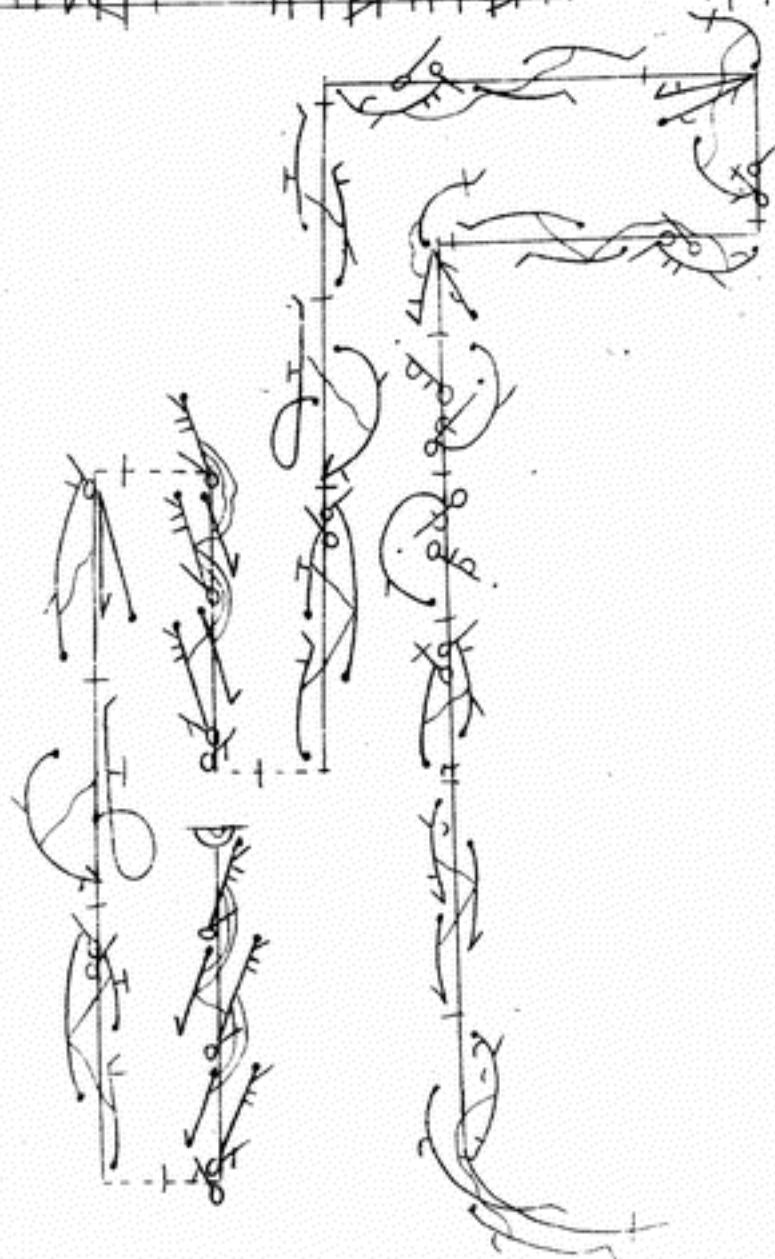
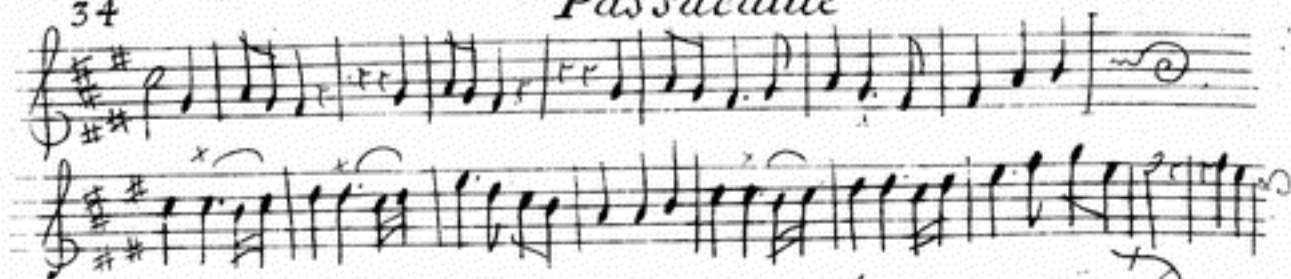


Passacaille

Pour une femme.

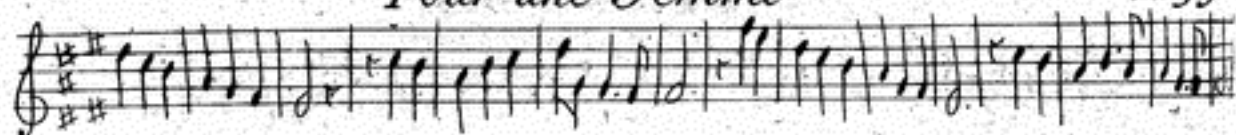
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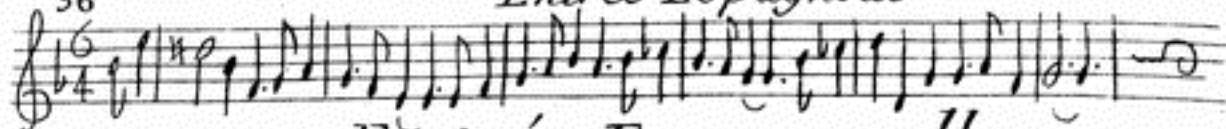


Passacaille

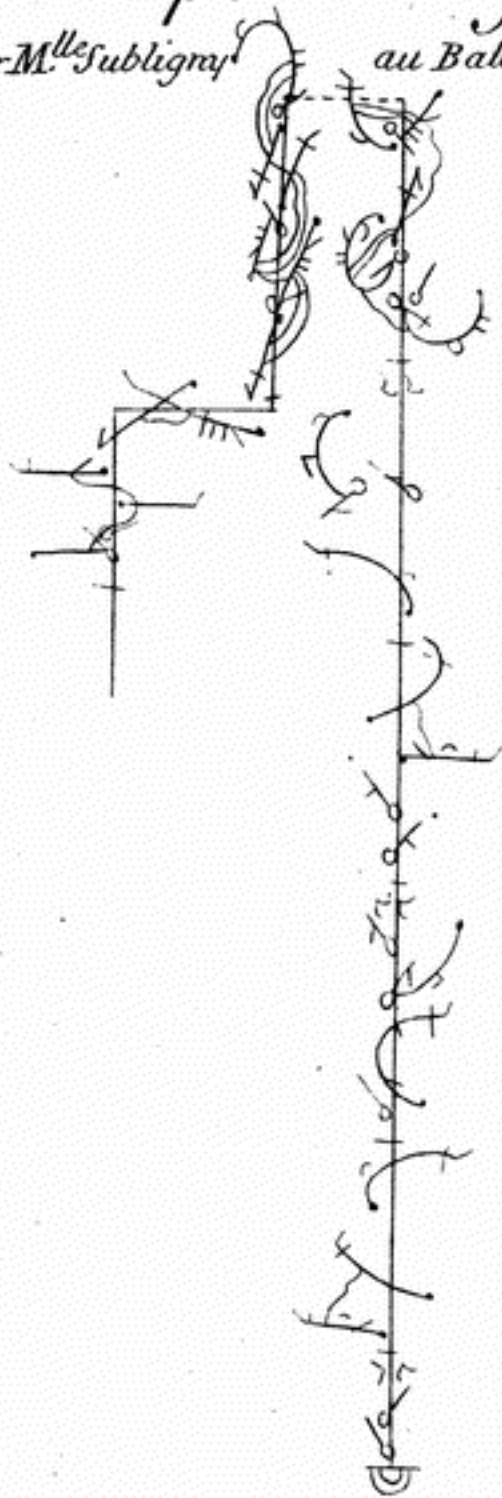
Pour une femme

35



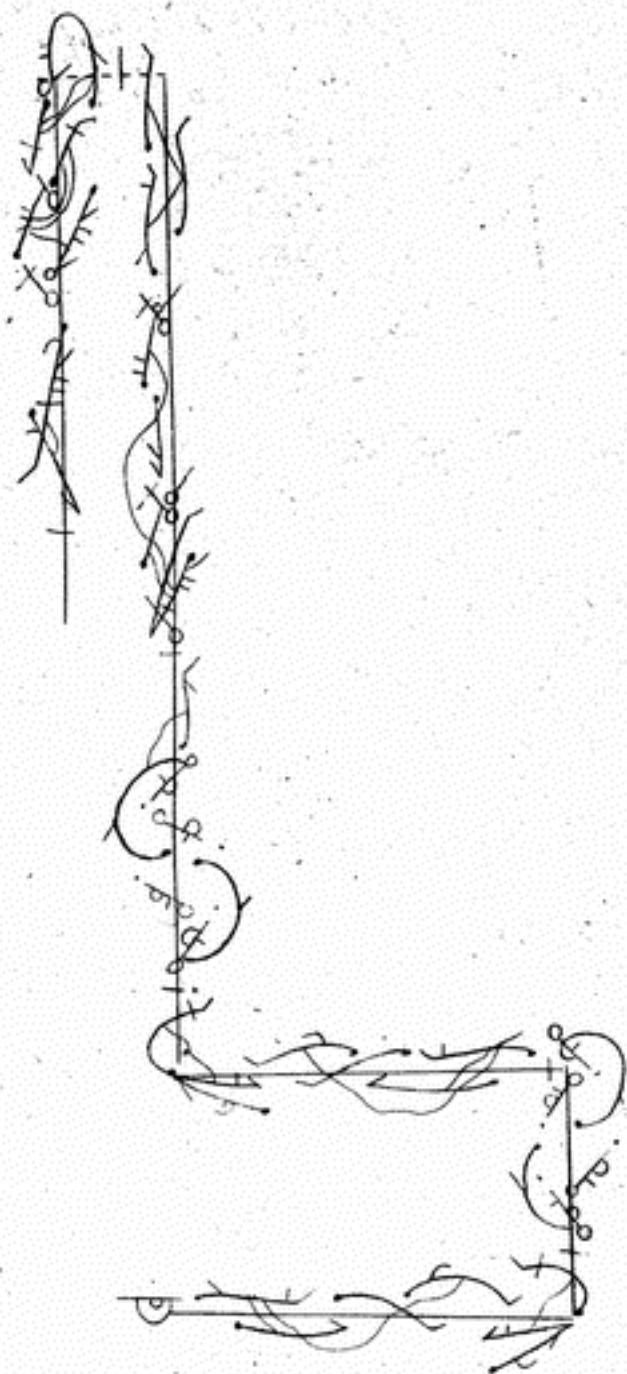
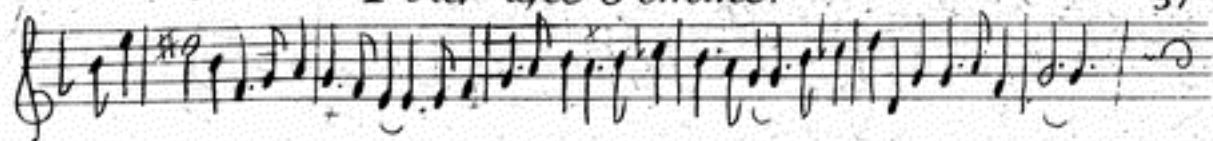
Entrée Espagnolle*Entrée Espagnolle
pour une femme.*

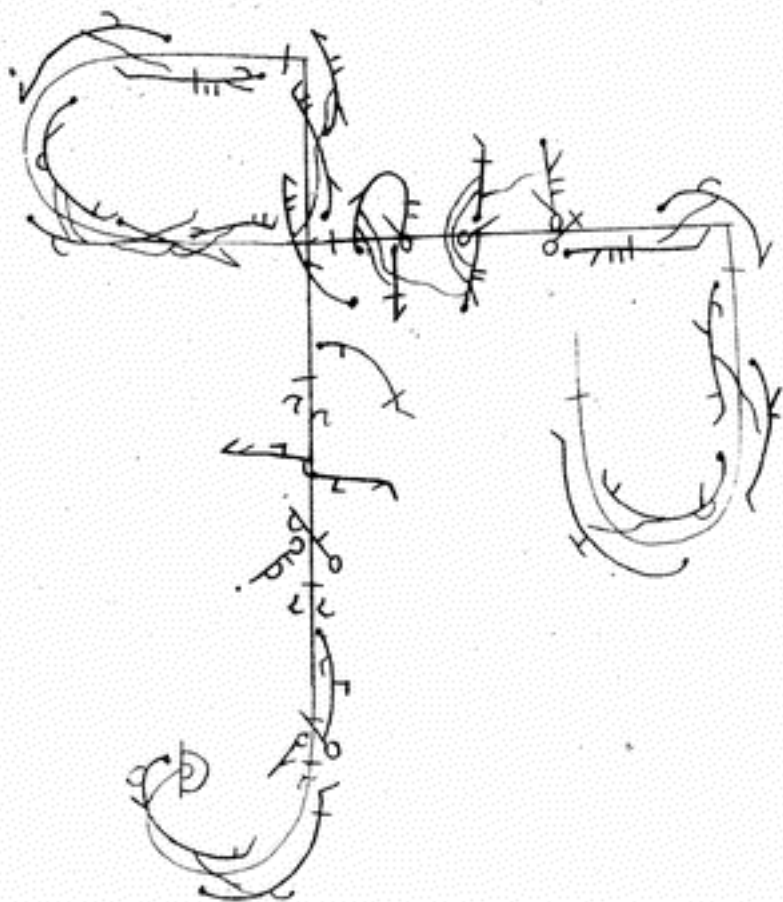
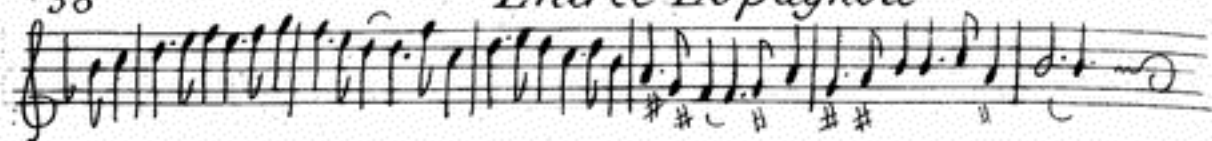
Dancée par M^{lles} Subligny au Ballet de l'Europe galante.



Pour une femme.

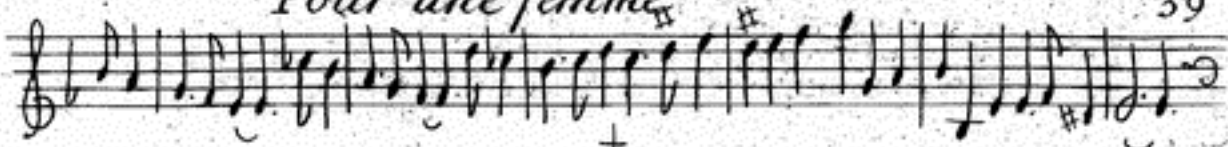
37



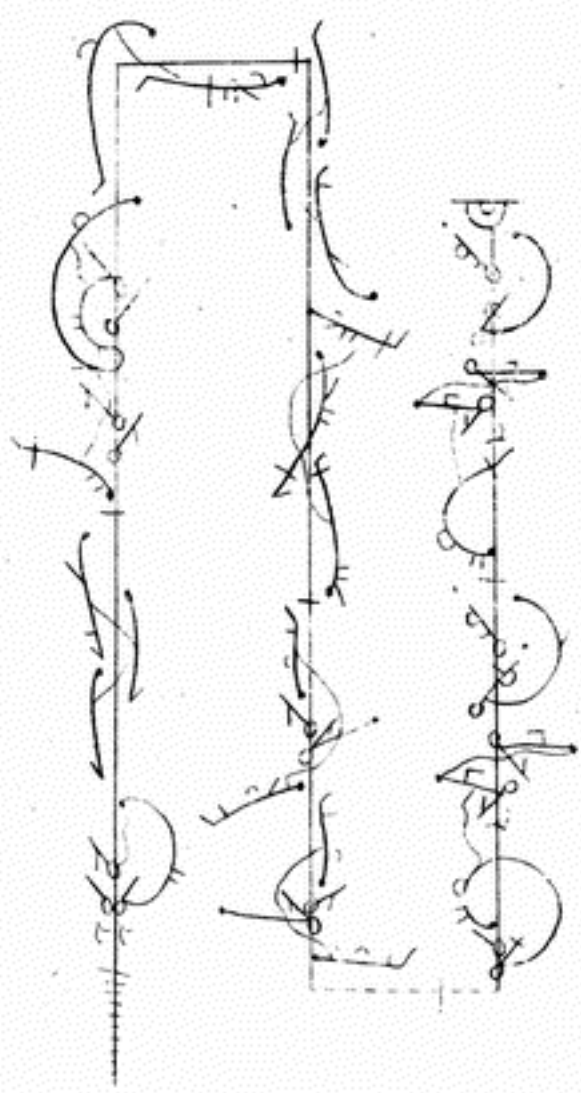
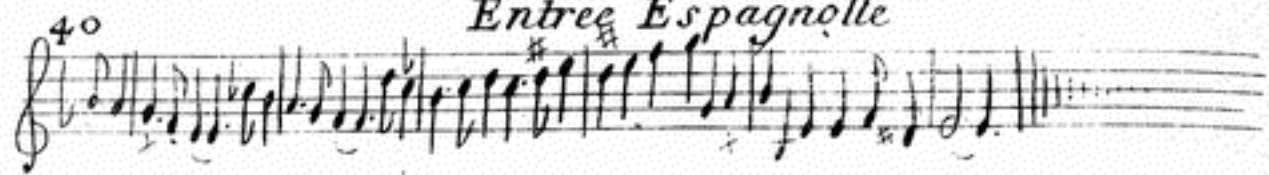
Entrée Espagnole

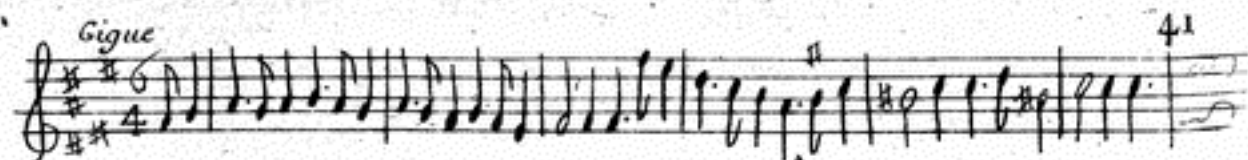
Pour une femme

39



Entrée Espagnolle



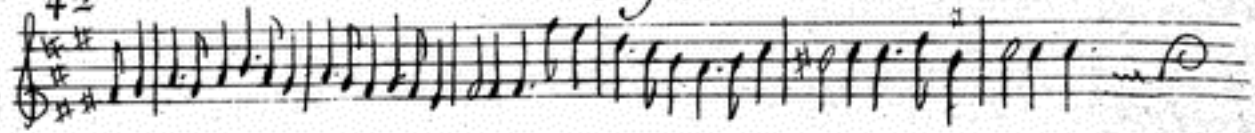


Gigue pour une femme
Dancée par M^{lle} Subligny en Angleterre.



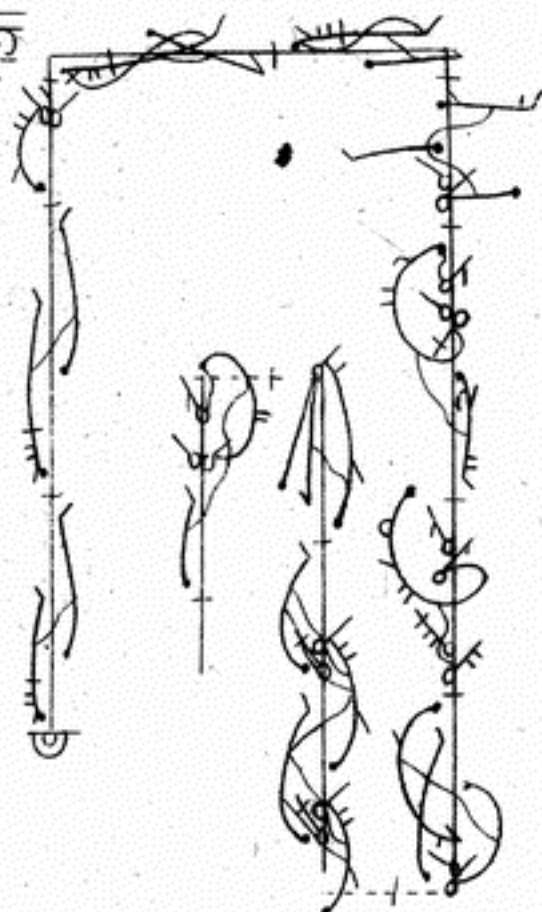
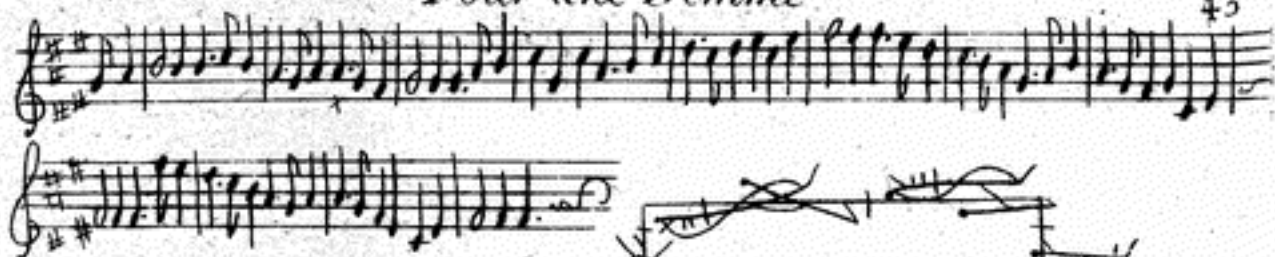
Gigue

42



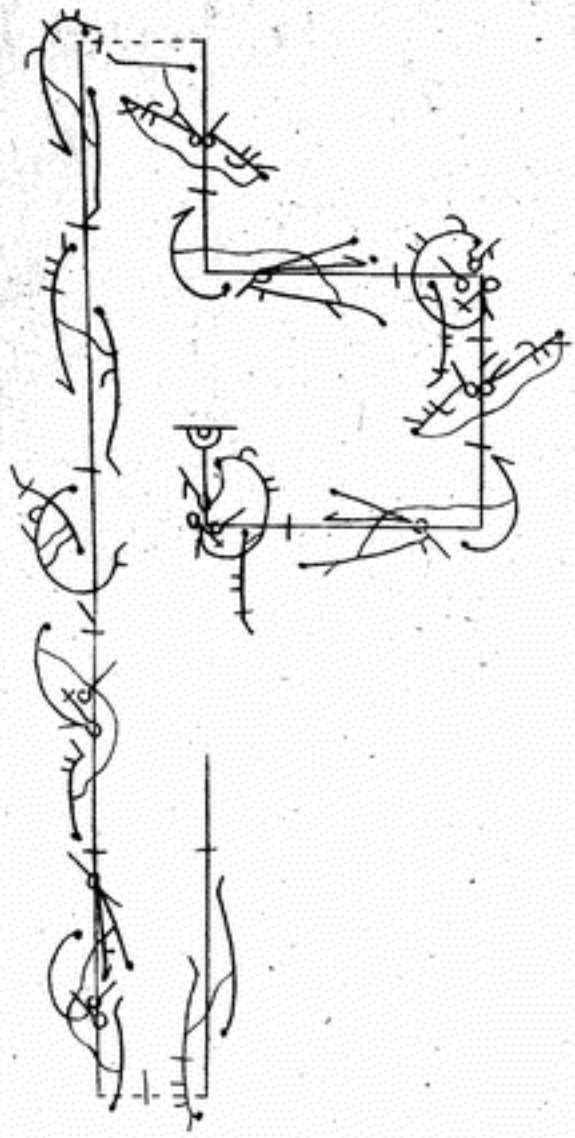
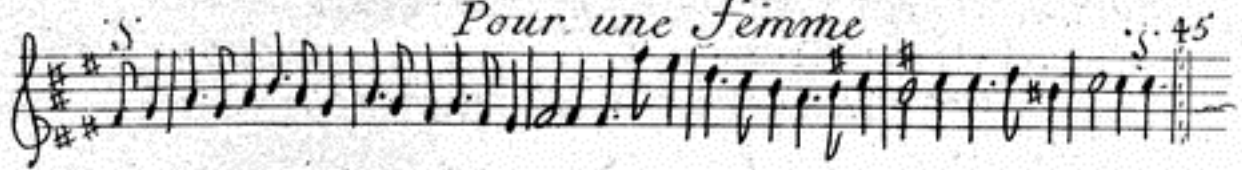
Pour une femme

43

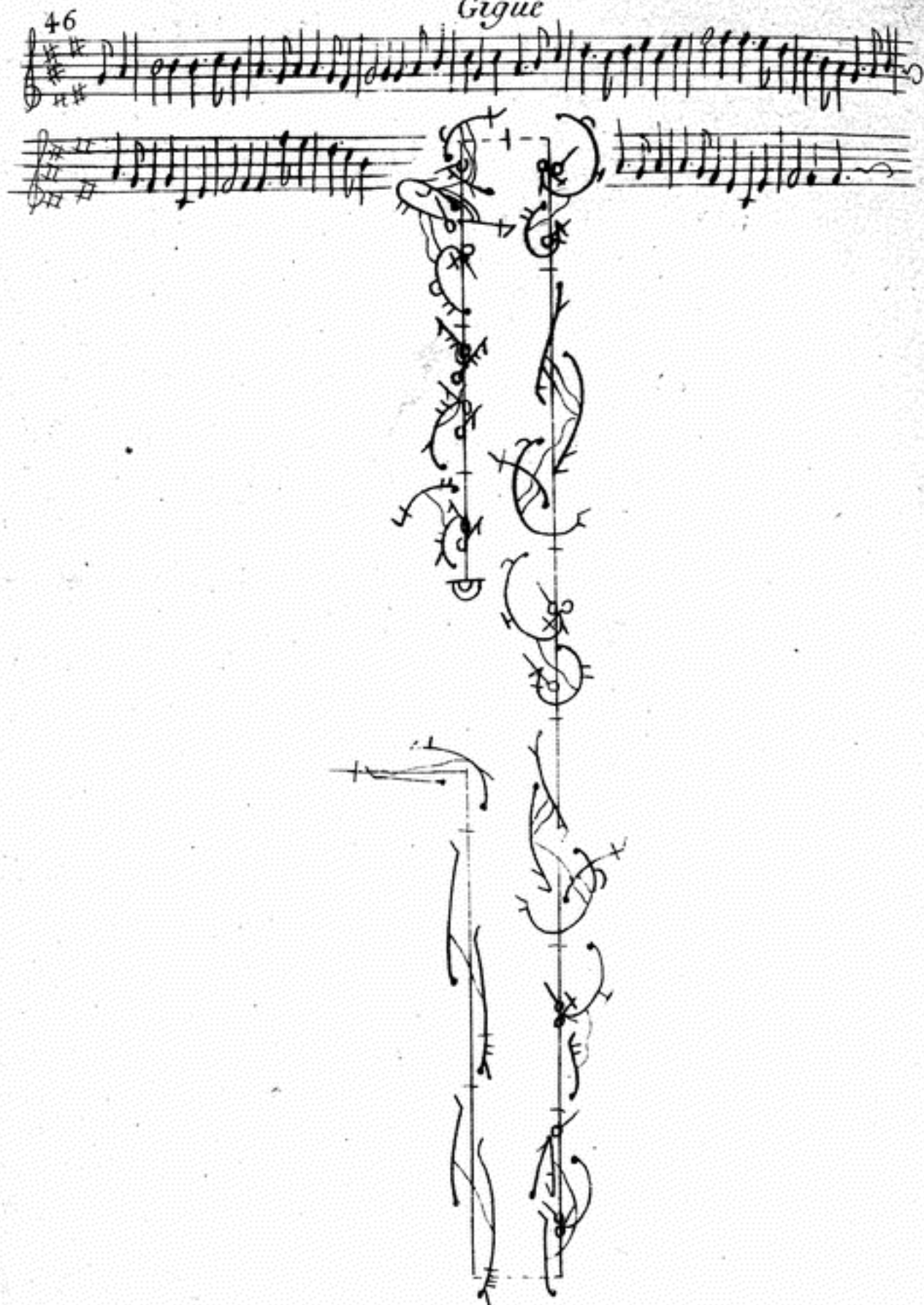




Pour une femme

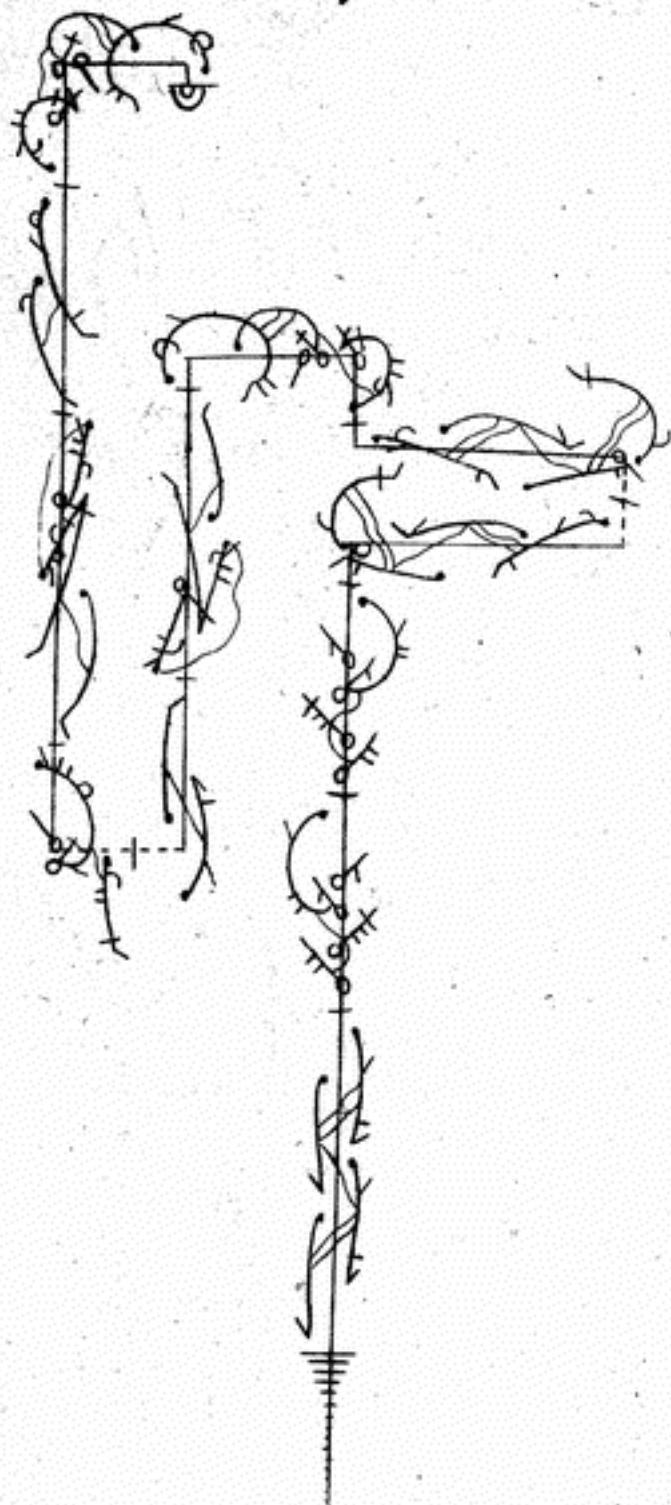
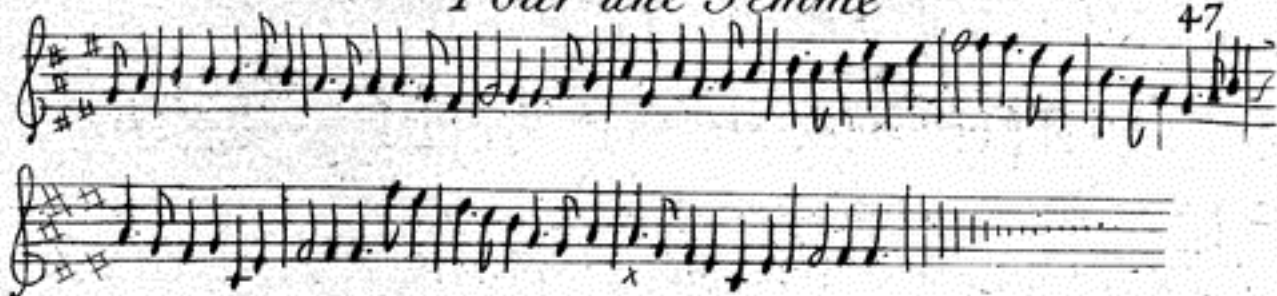


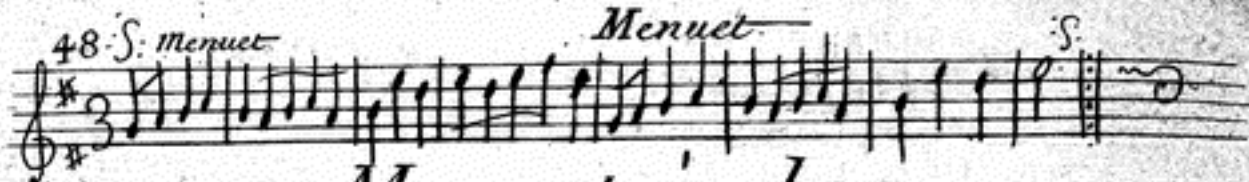
Gigue



Pour une Femme

47

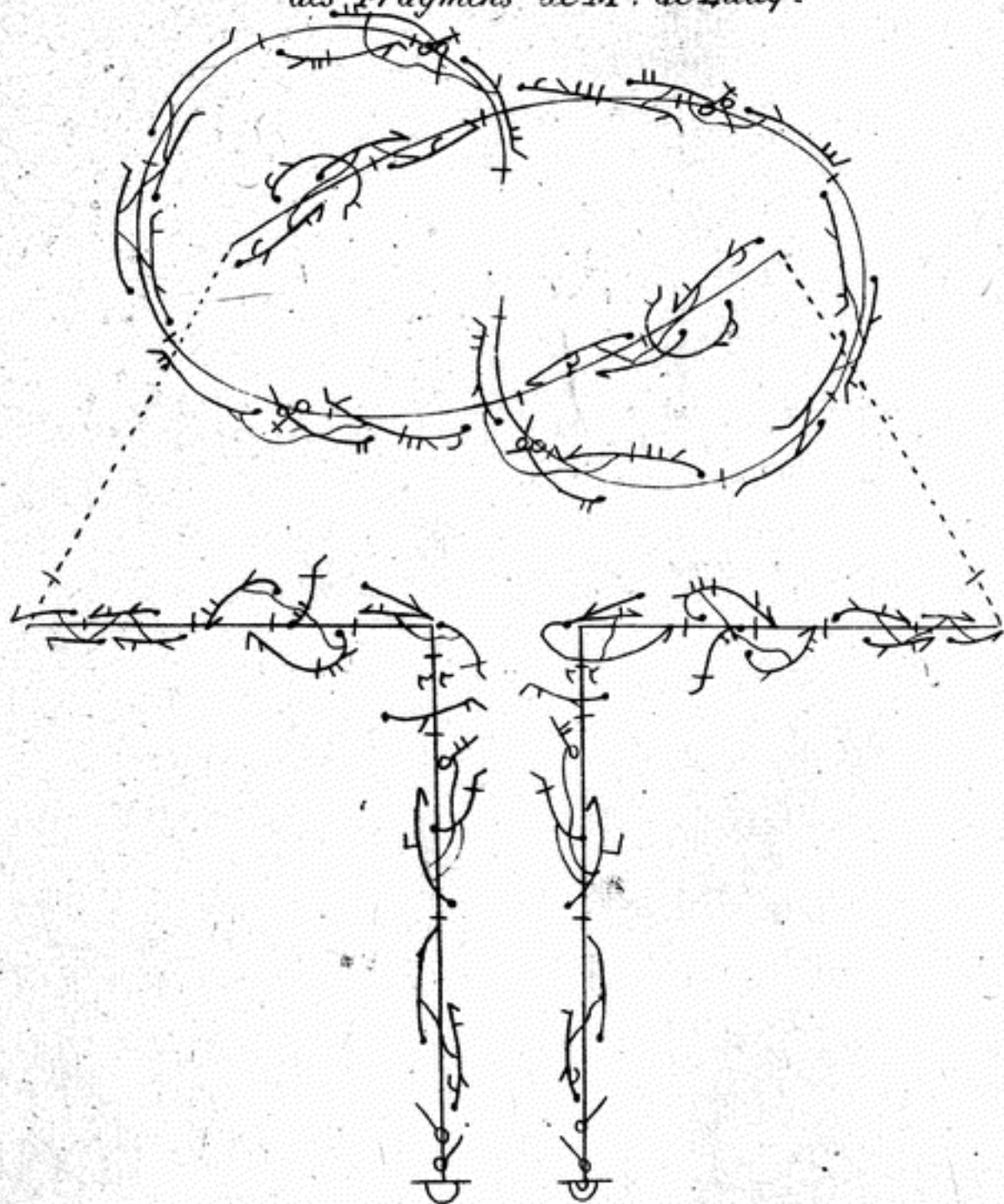




Menuet à deux

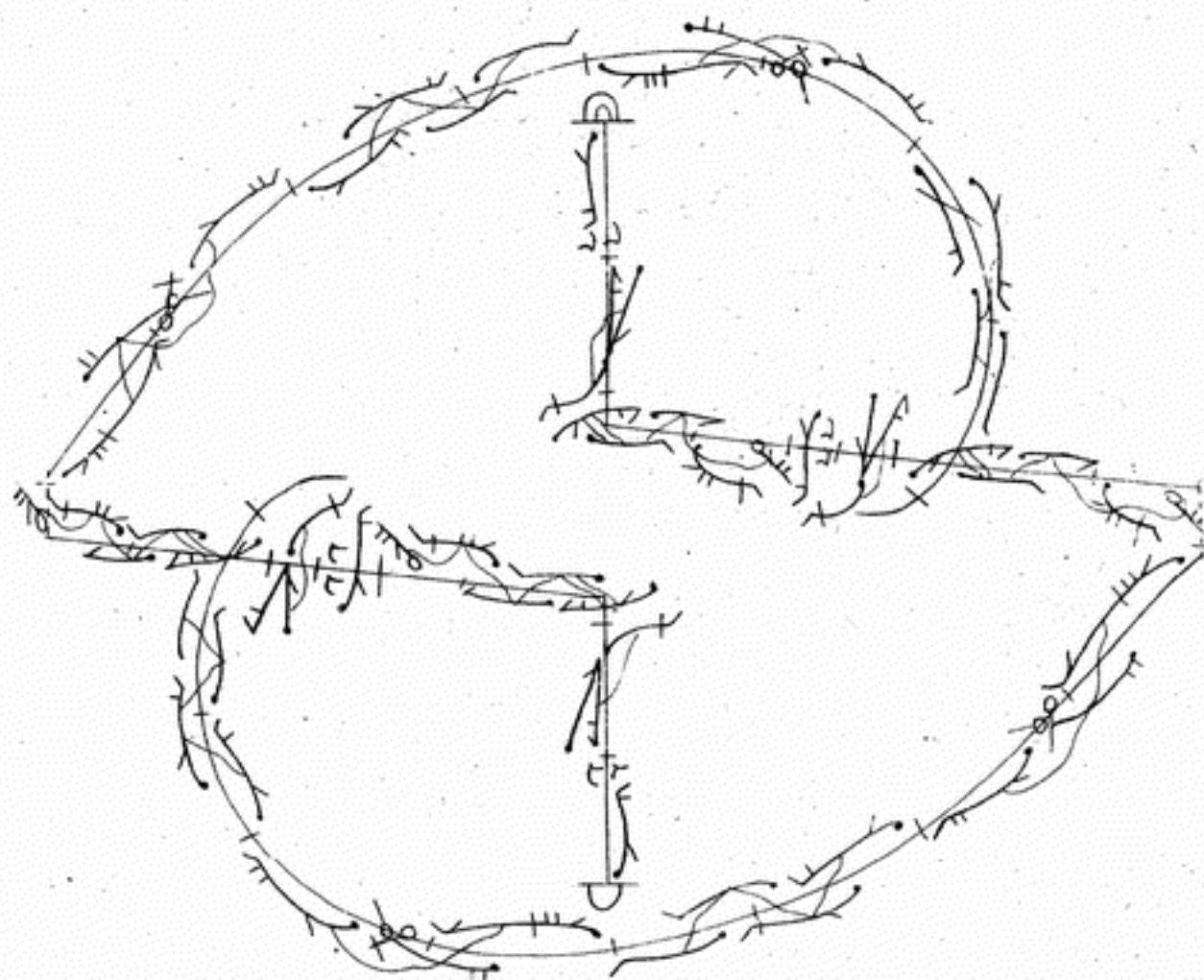
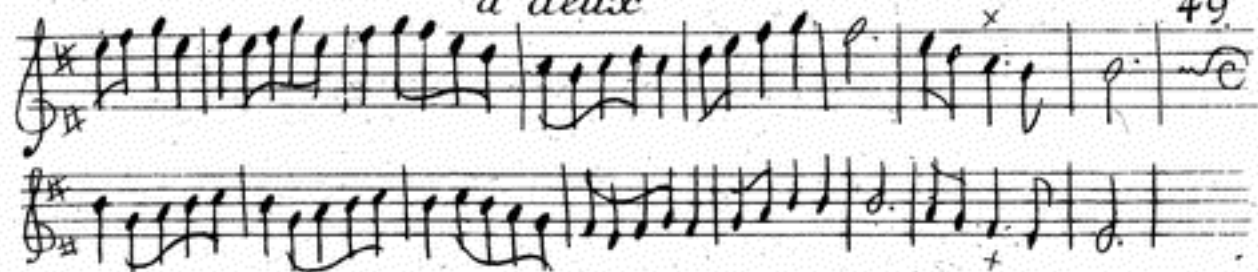
Pour une homme et une femme.

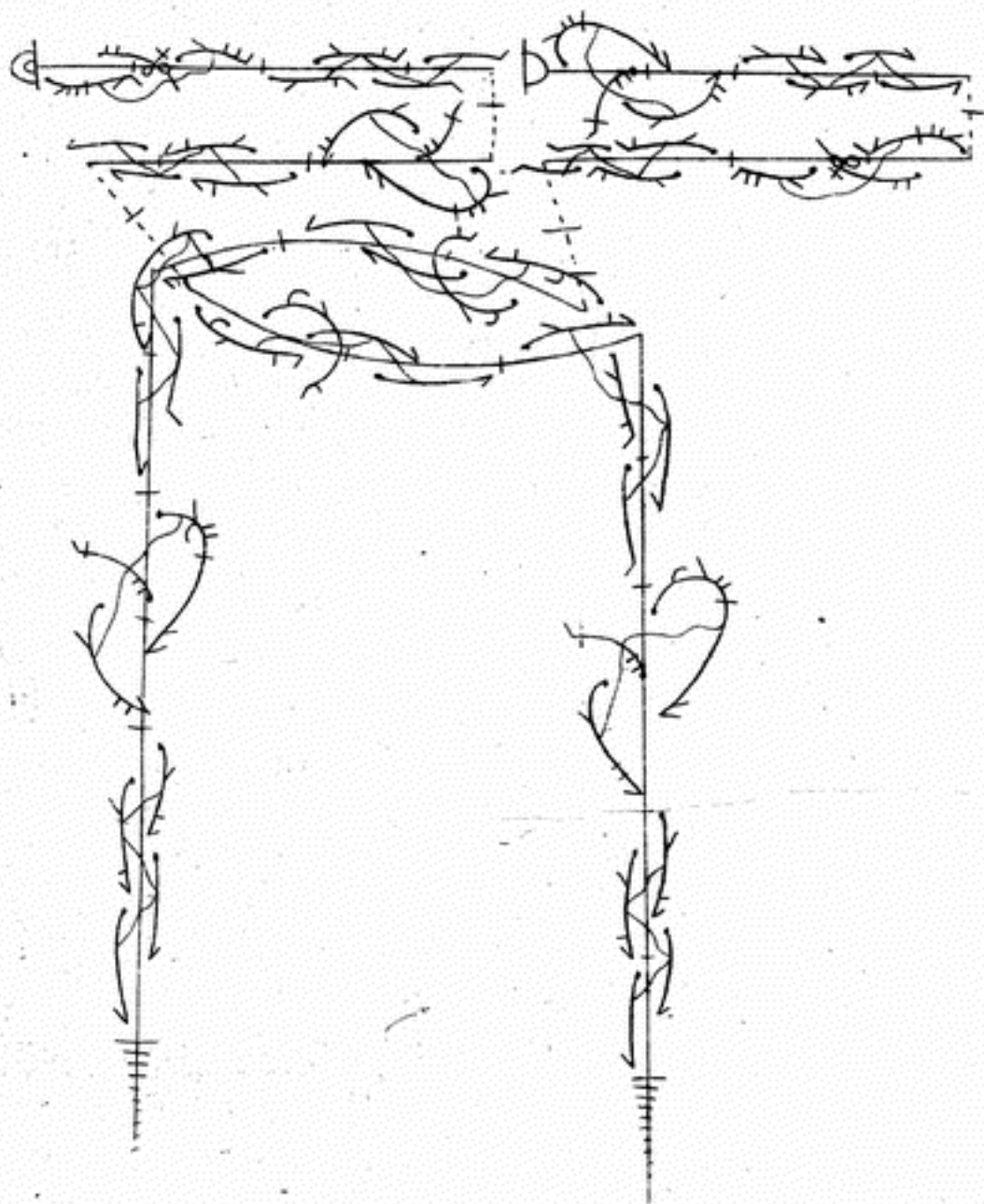
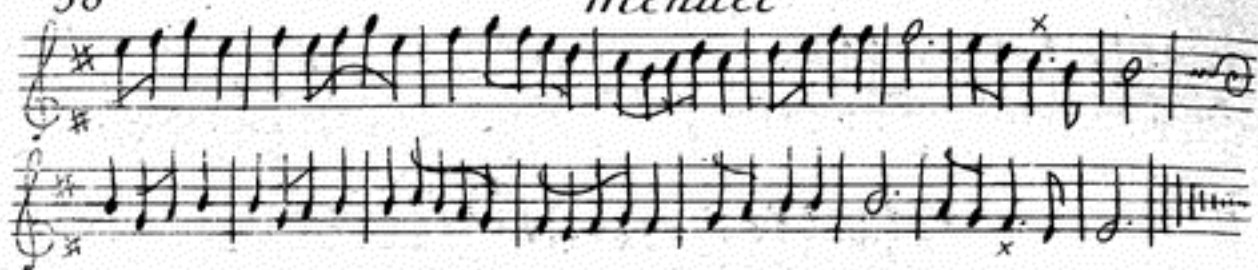
Dancé par M.^r du Moulin l'aîné et M.^{lle} Victoire. au Ballet
des Fragmens de M.^r de Lully.

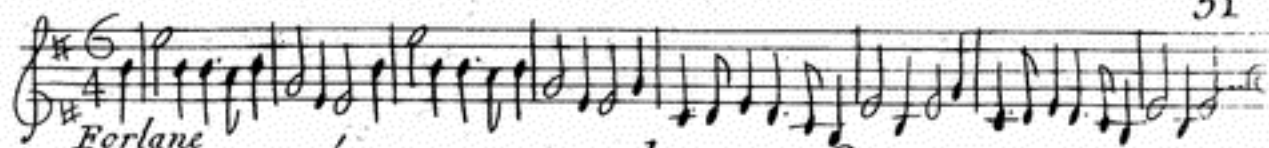


à deux

49



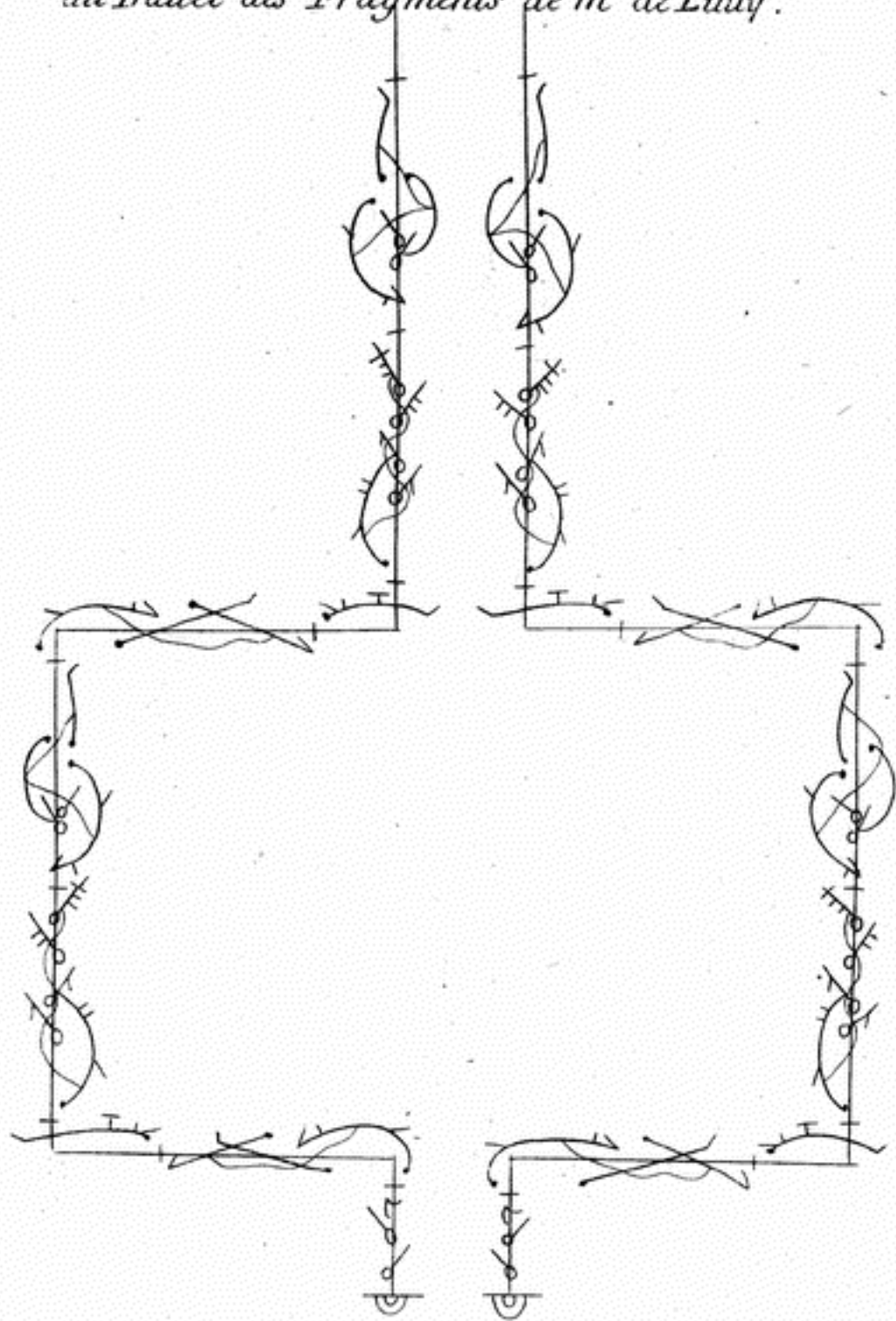


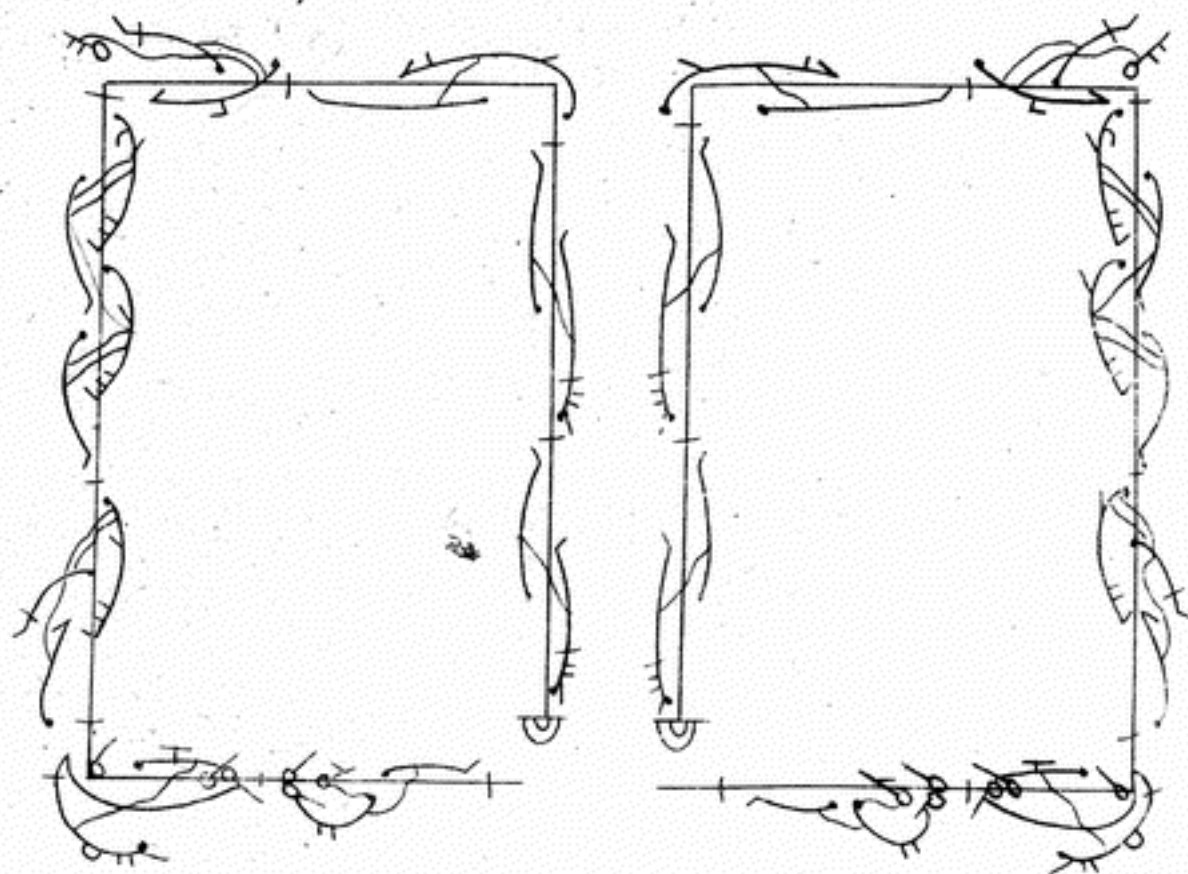
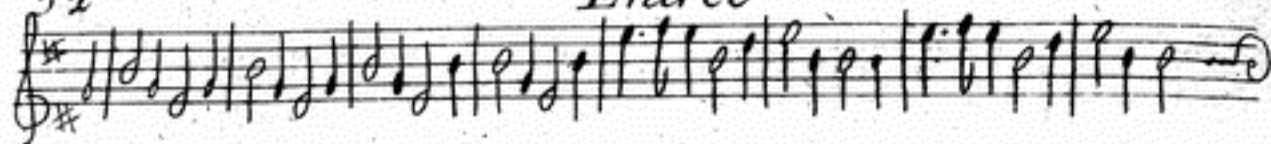


Entrée pour deux femmes

Dancée par M.^{lle} Victoire et M.^{lle} Dangeville.

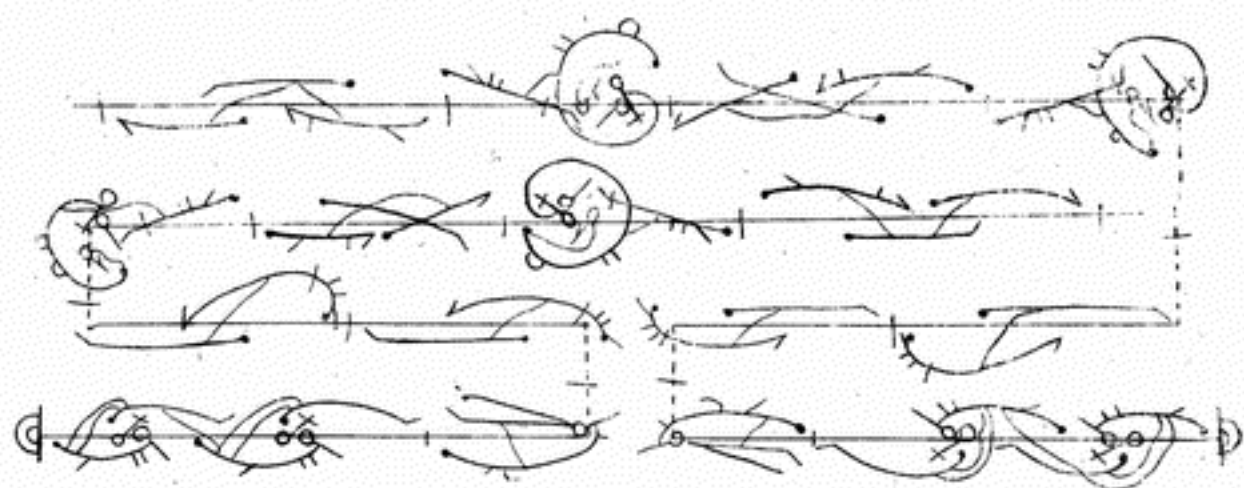
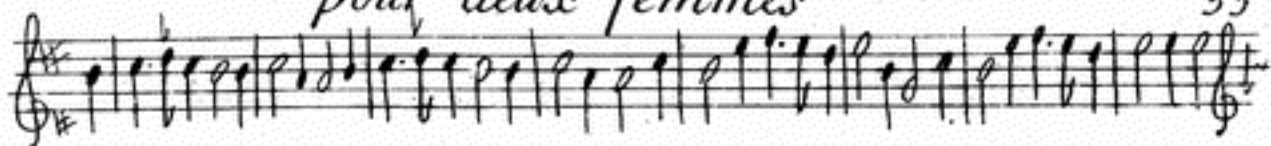
au Ballet des Fragments de M^r de Lully.





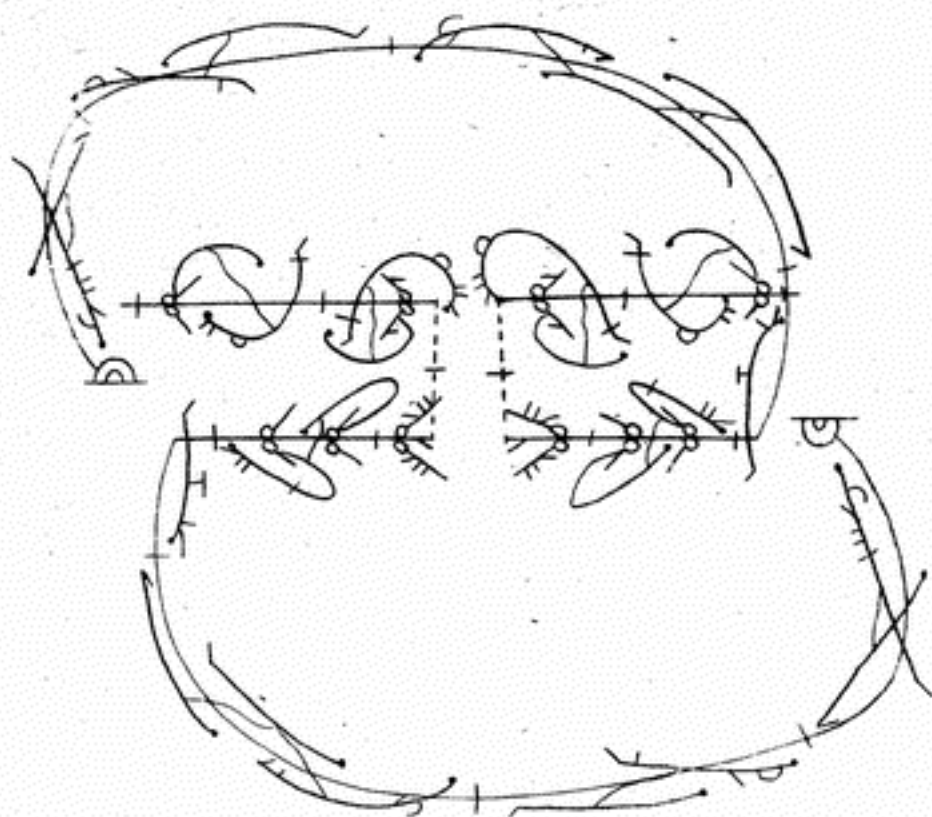
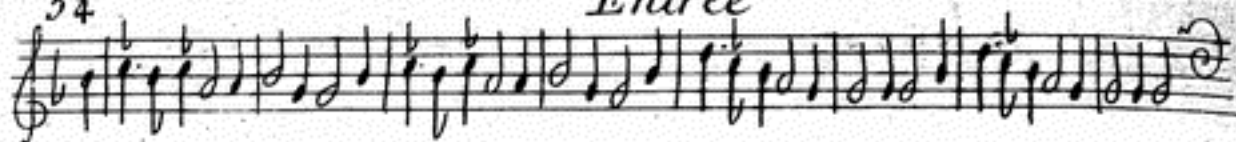
pour deux femmes

53



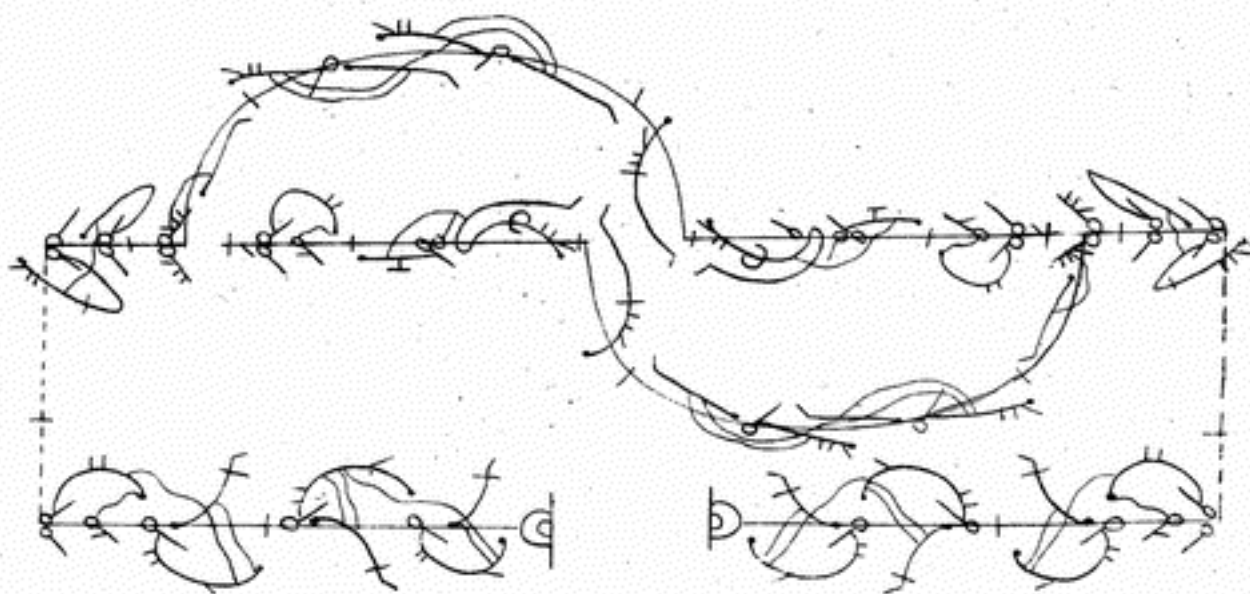
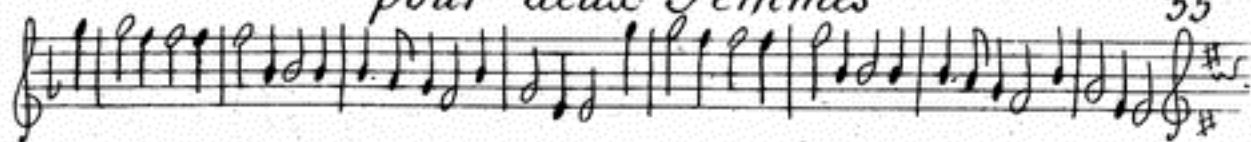
54

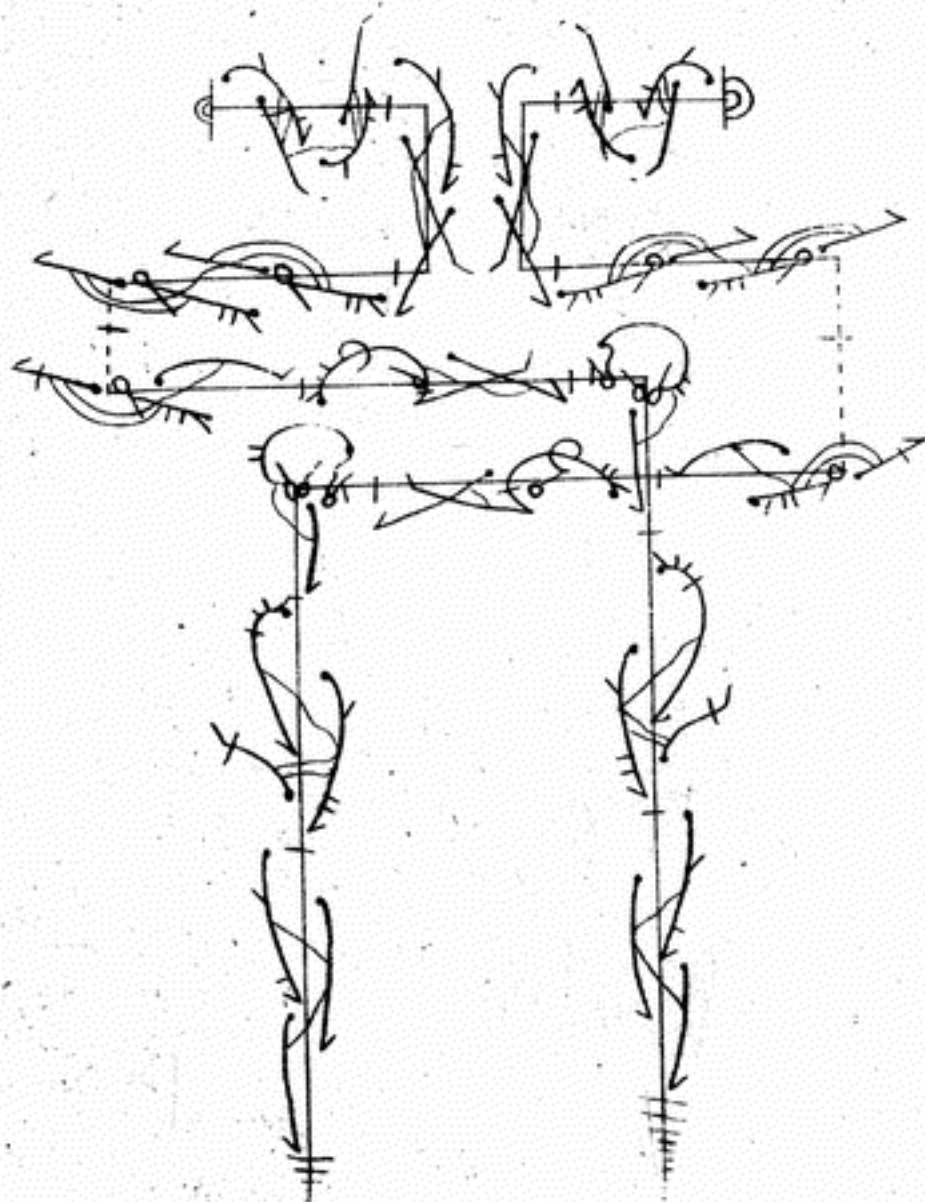
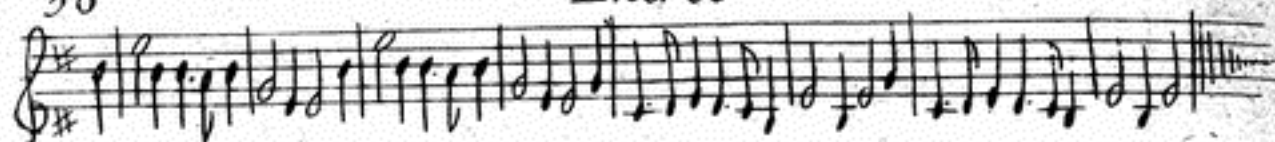
Entrée

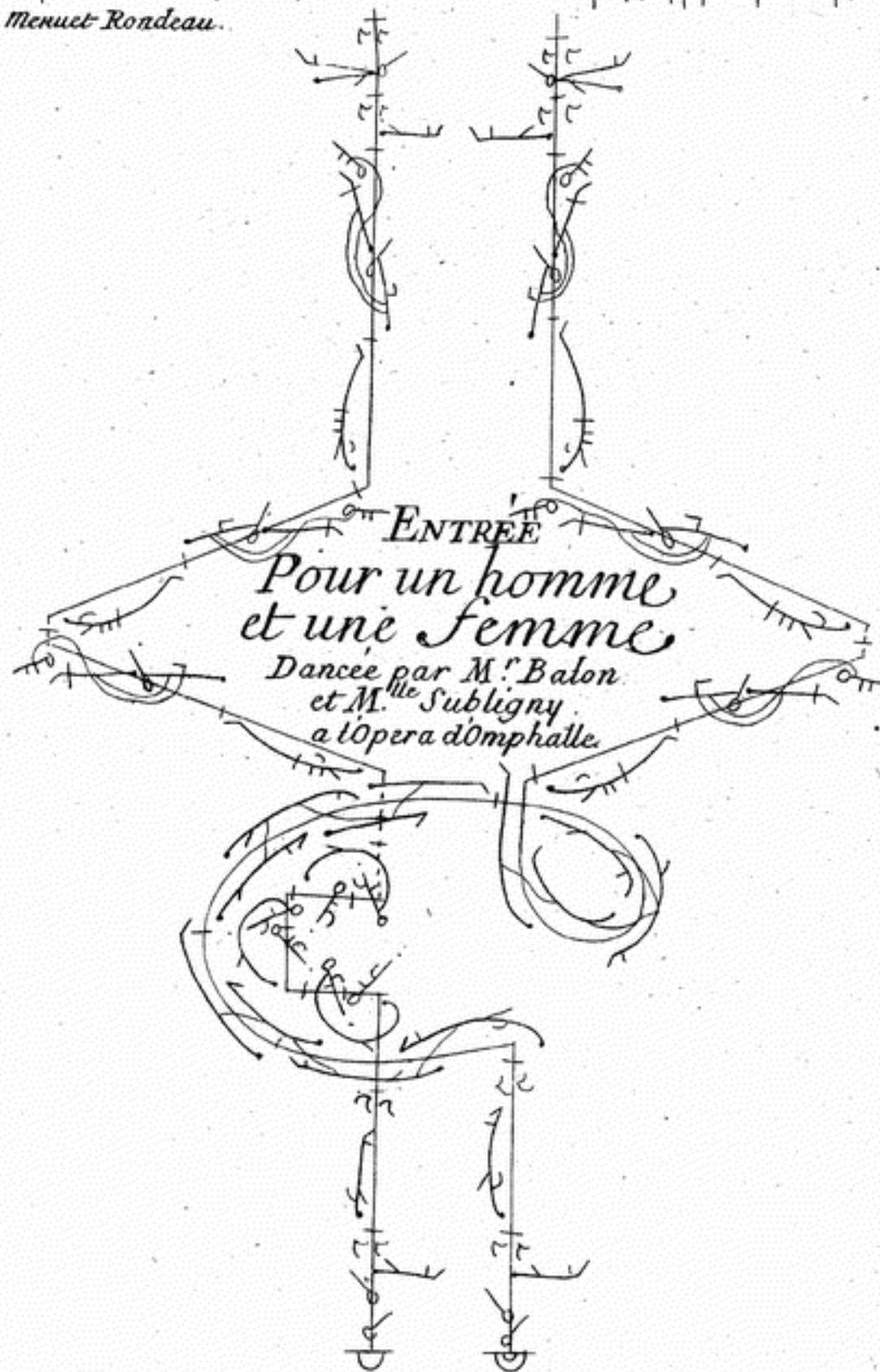
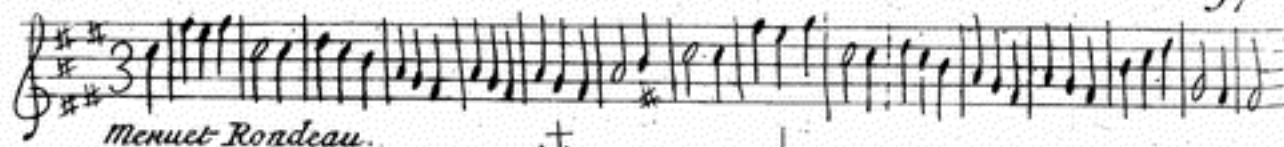


pour deux Femmes

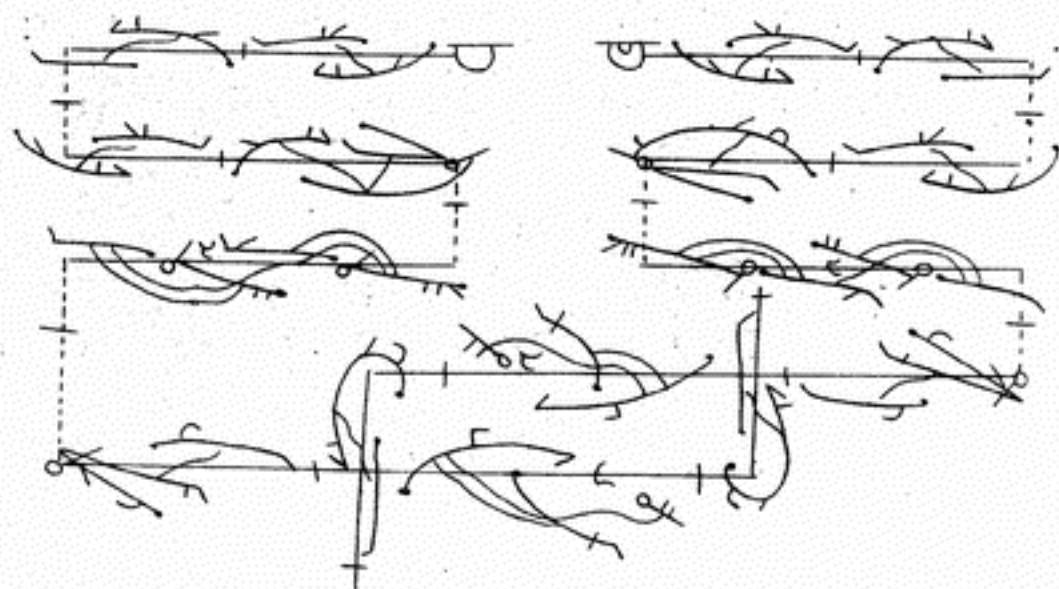
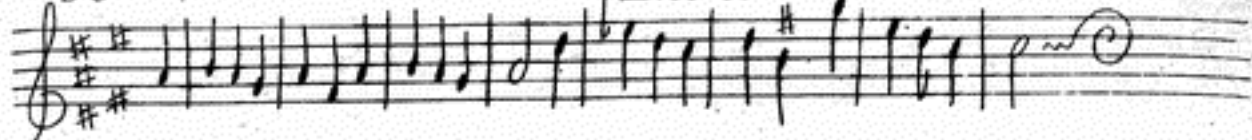
55





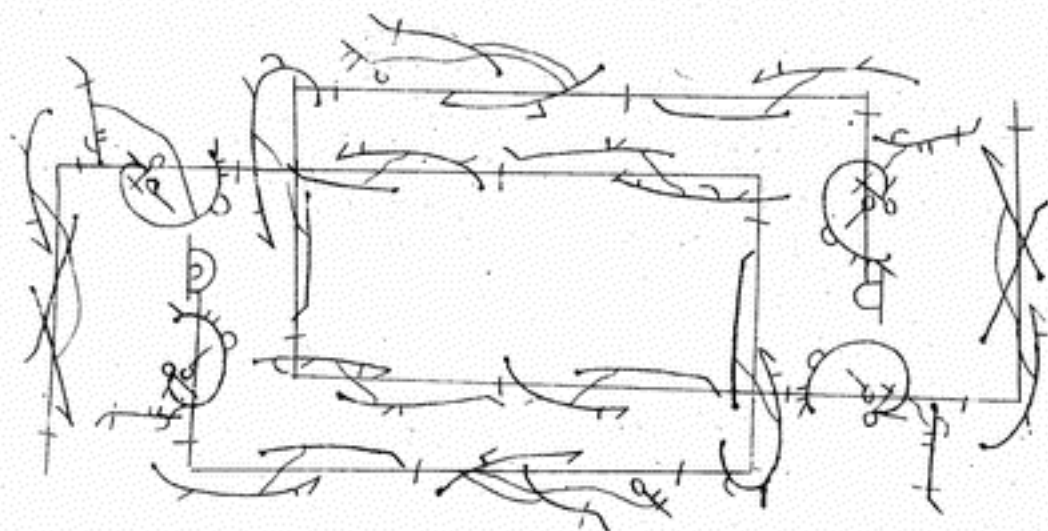
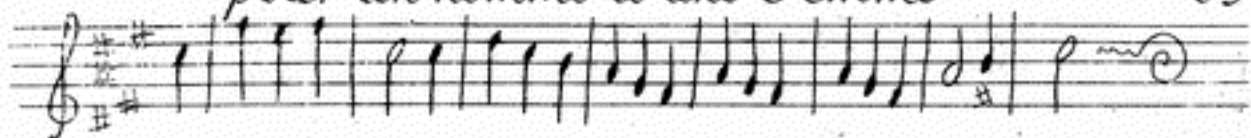


58

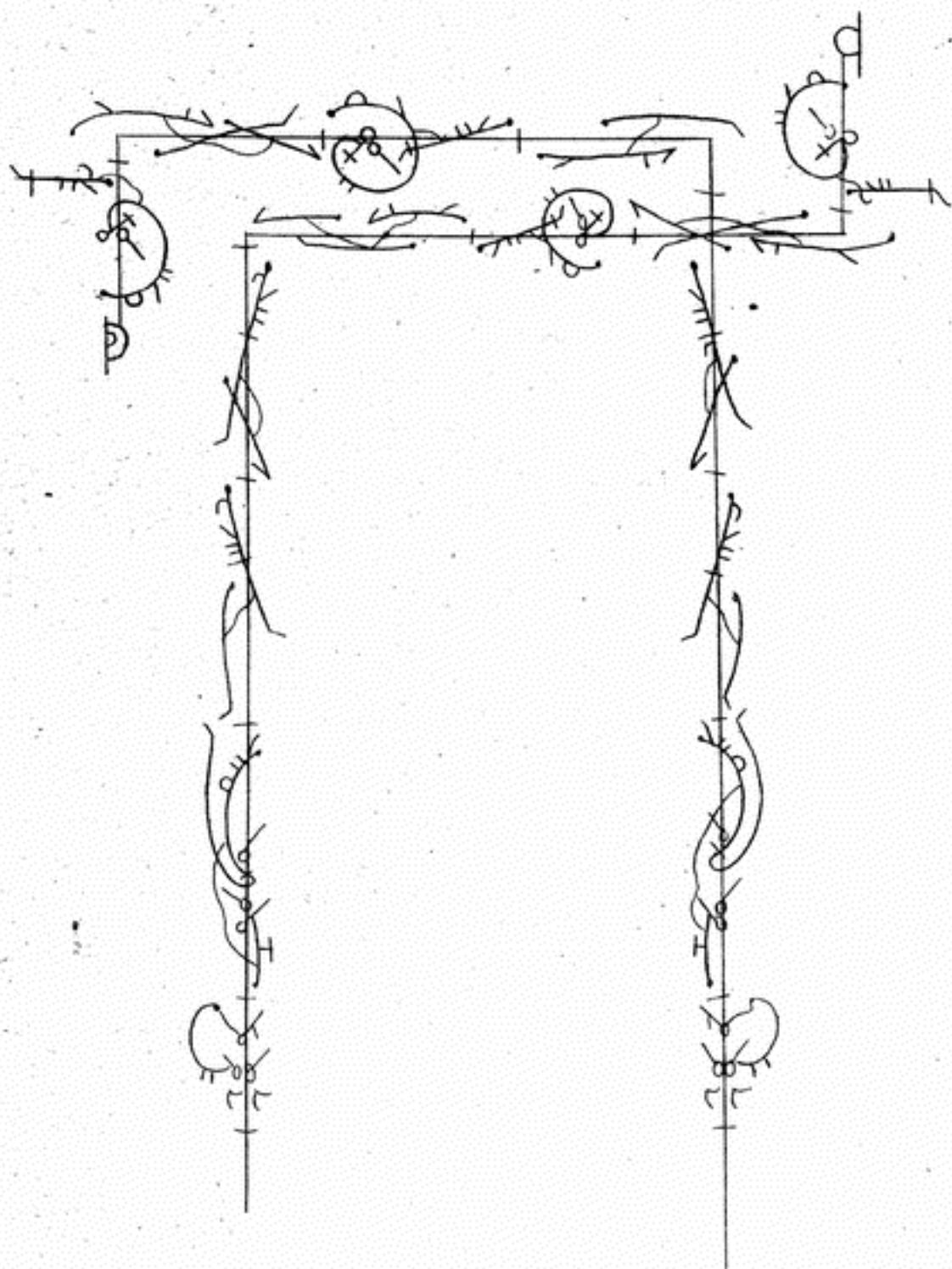
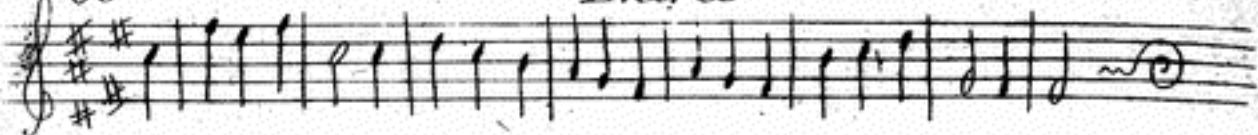
Entrée

pour un homme et une femme

59

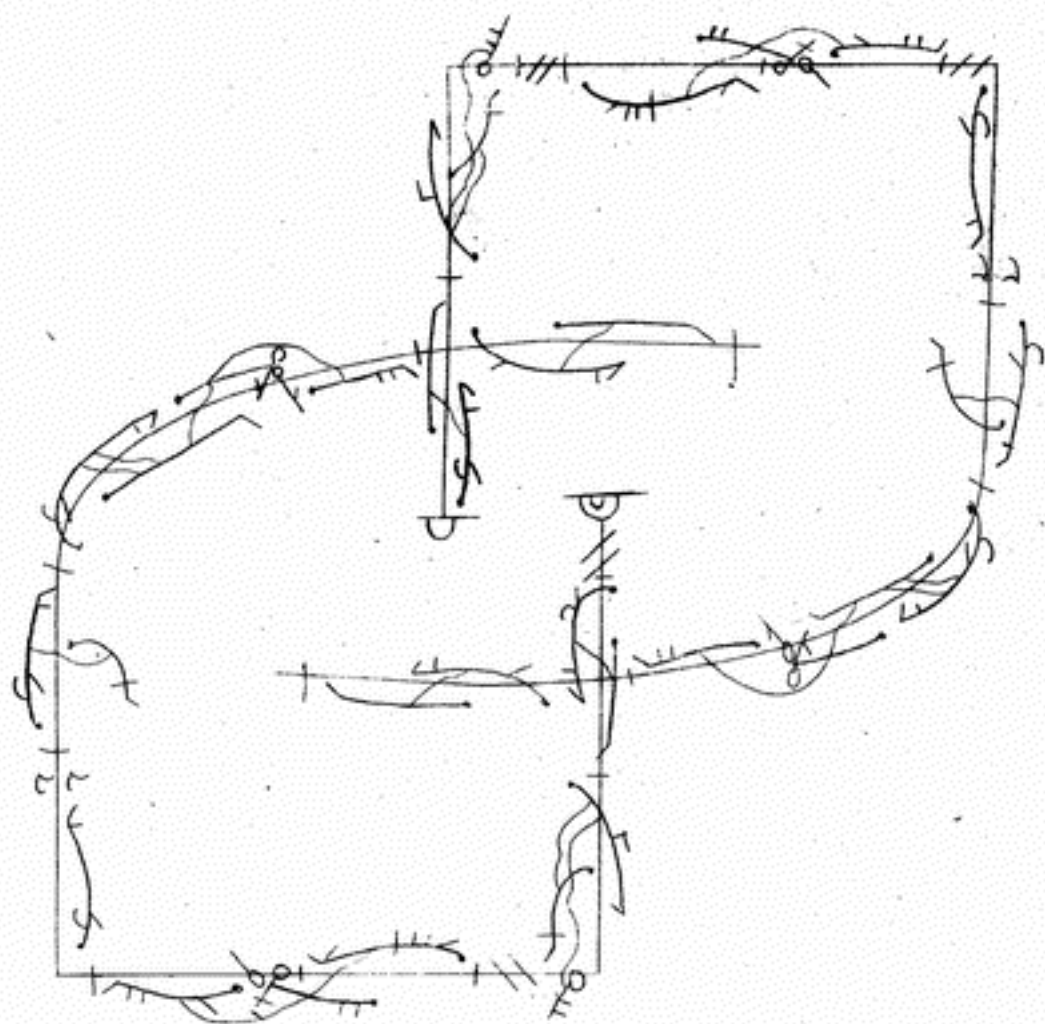
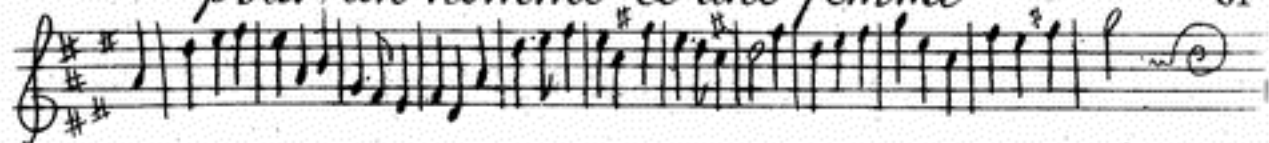


60

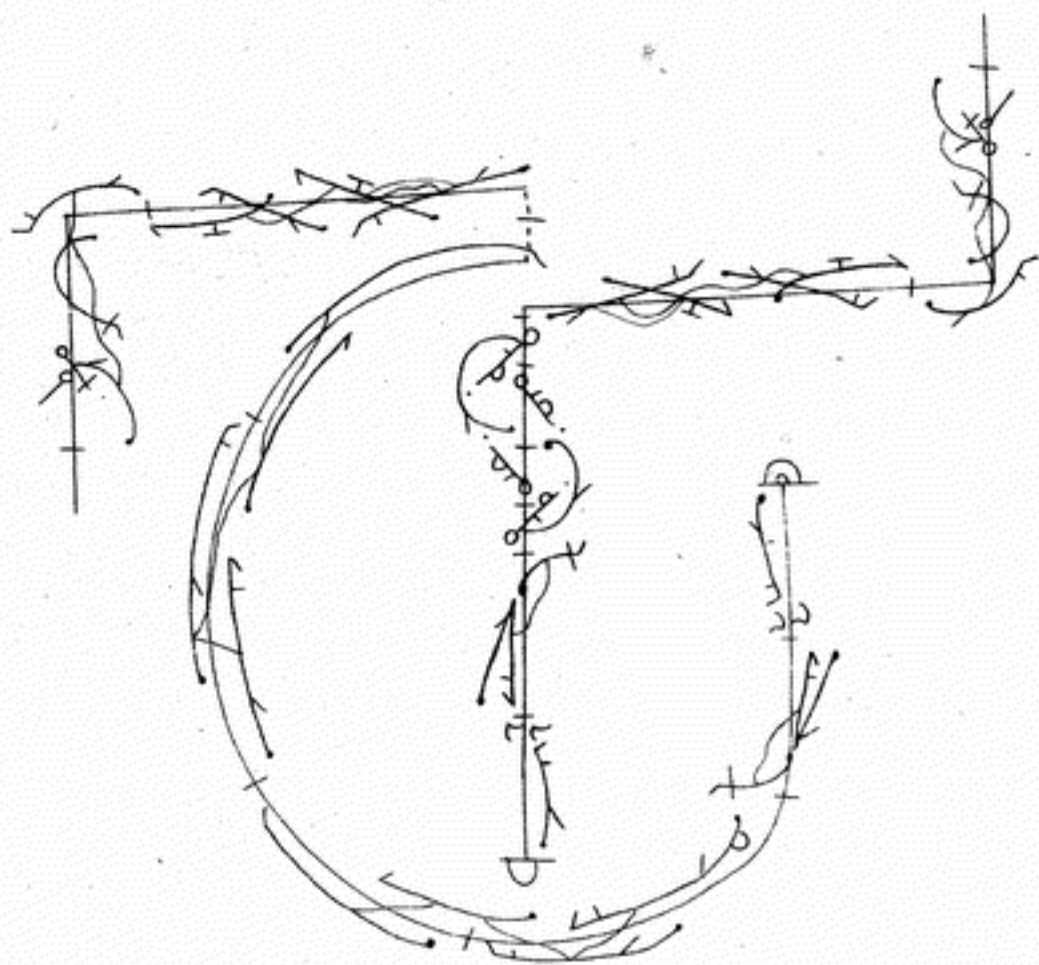
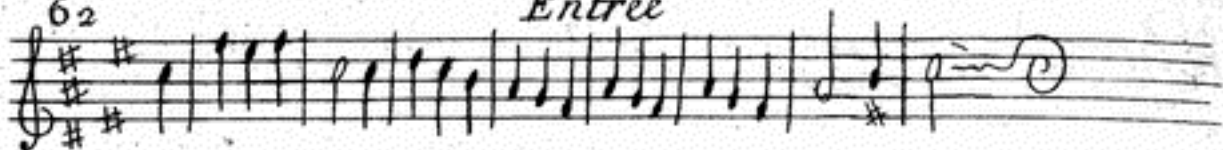
Entrée

pour un homme et une femme

61

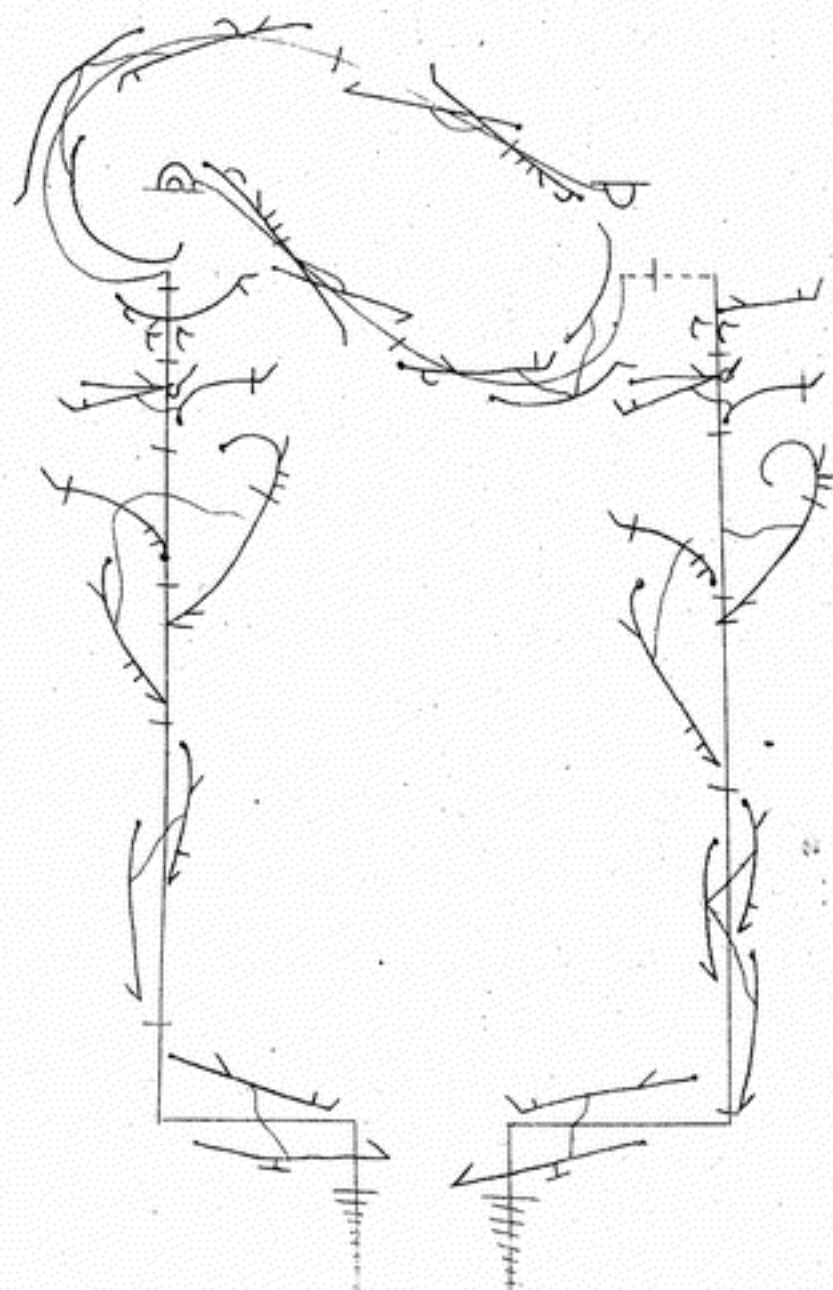
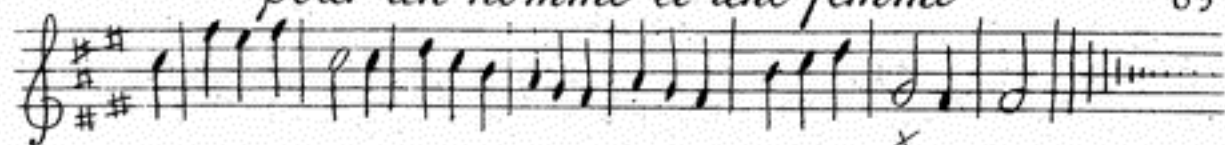


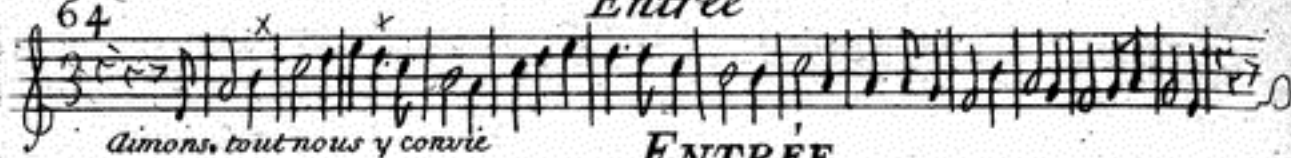
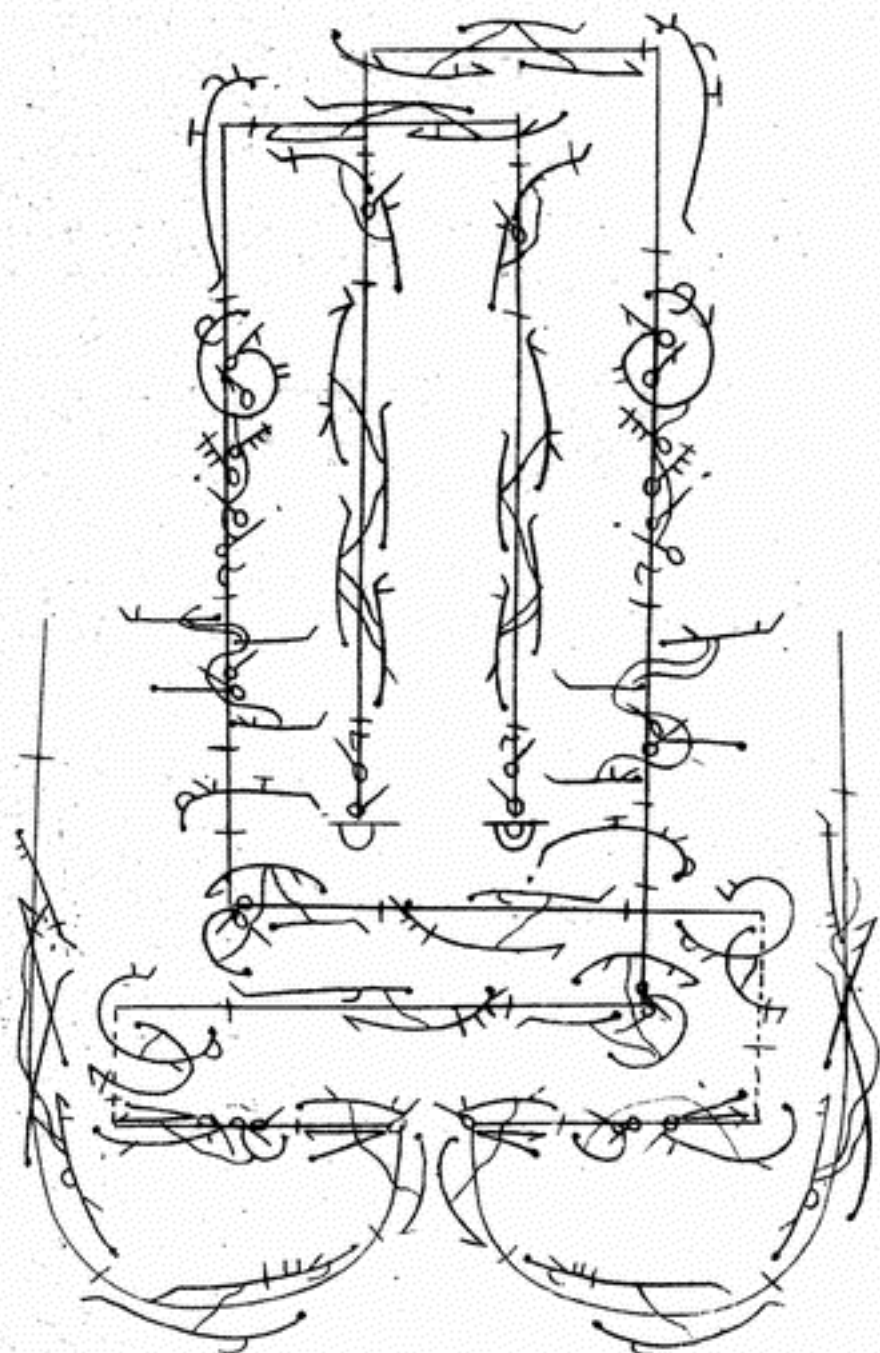
62

Entrée

pour un homme et une femme

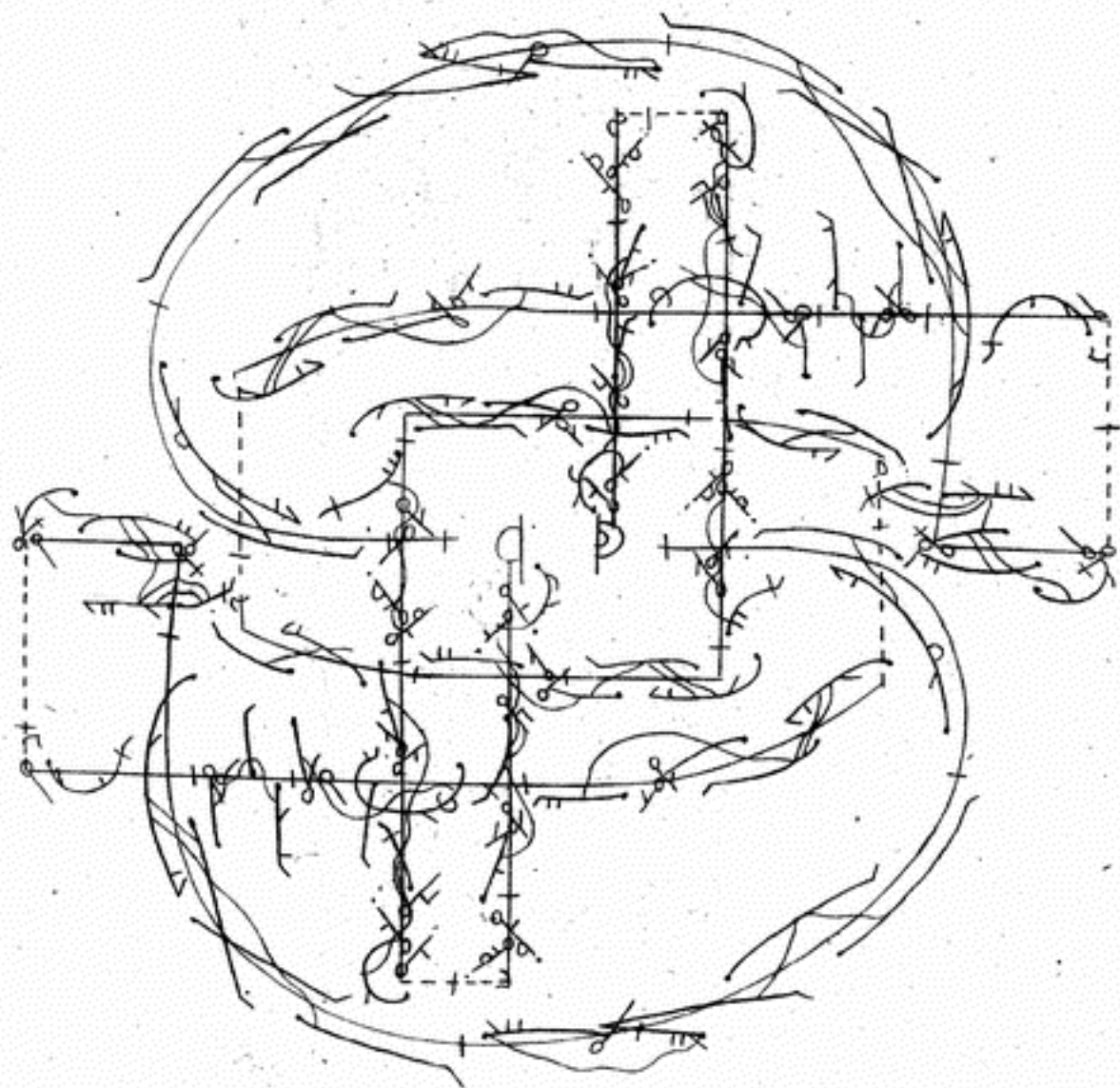
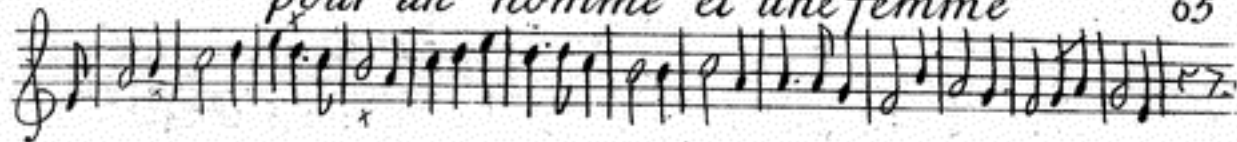
63

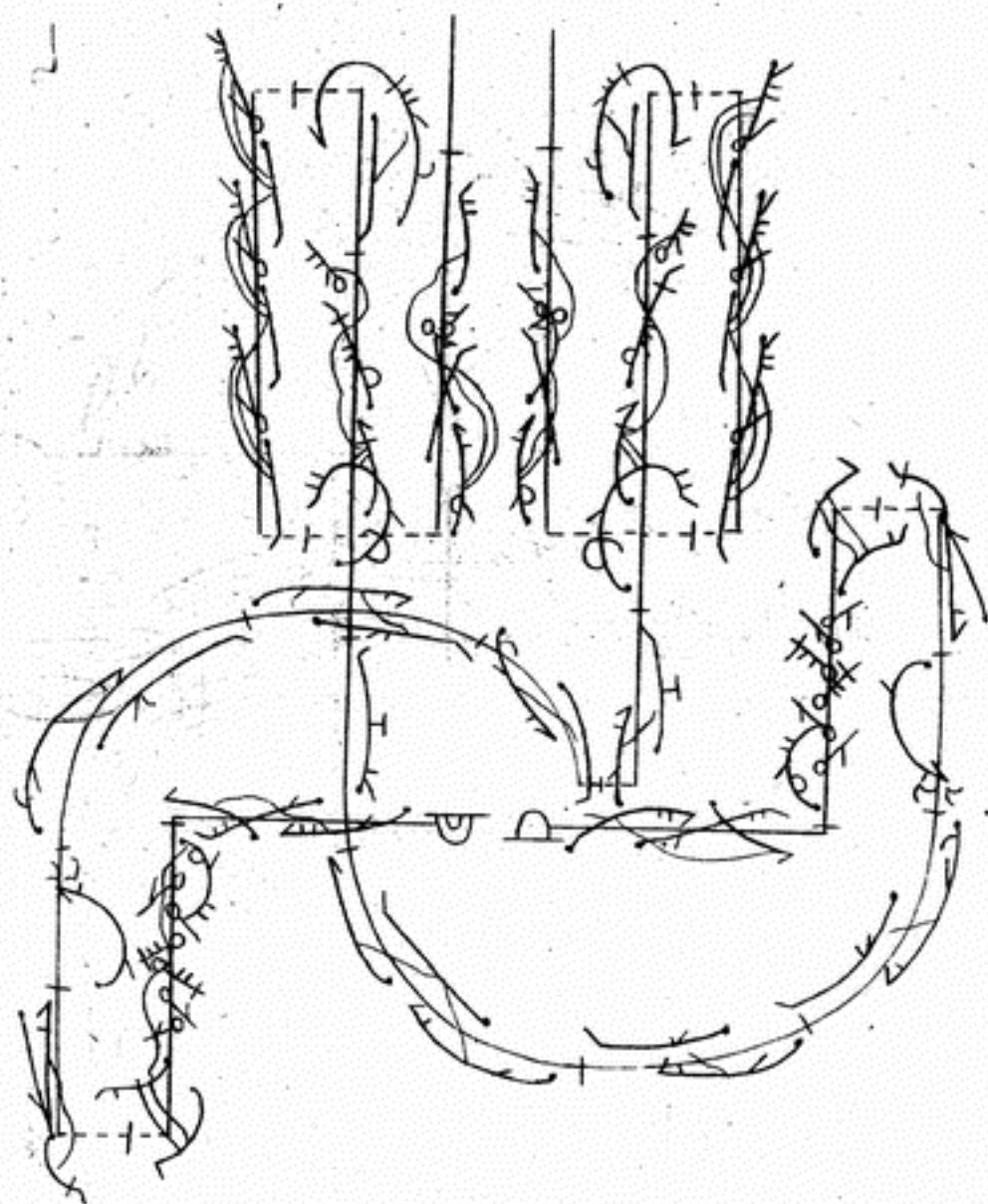
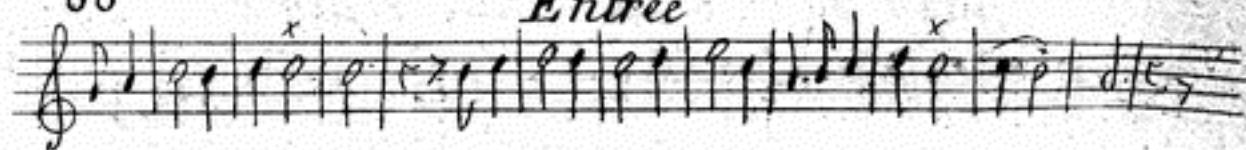


*Aimons, tout nous y convie***ENTRÉE***Pour un homme et une femme**Dancée par M^r Balon et M^{lle} Subligny.
à l'Opéra de Thézée.*

pour un homme et une femme

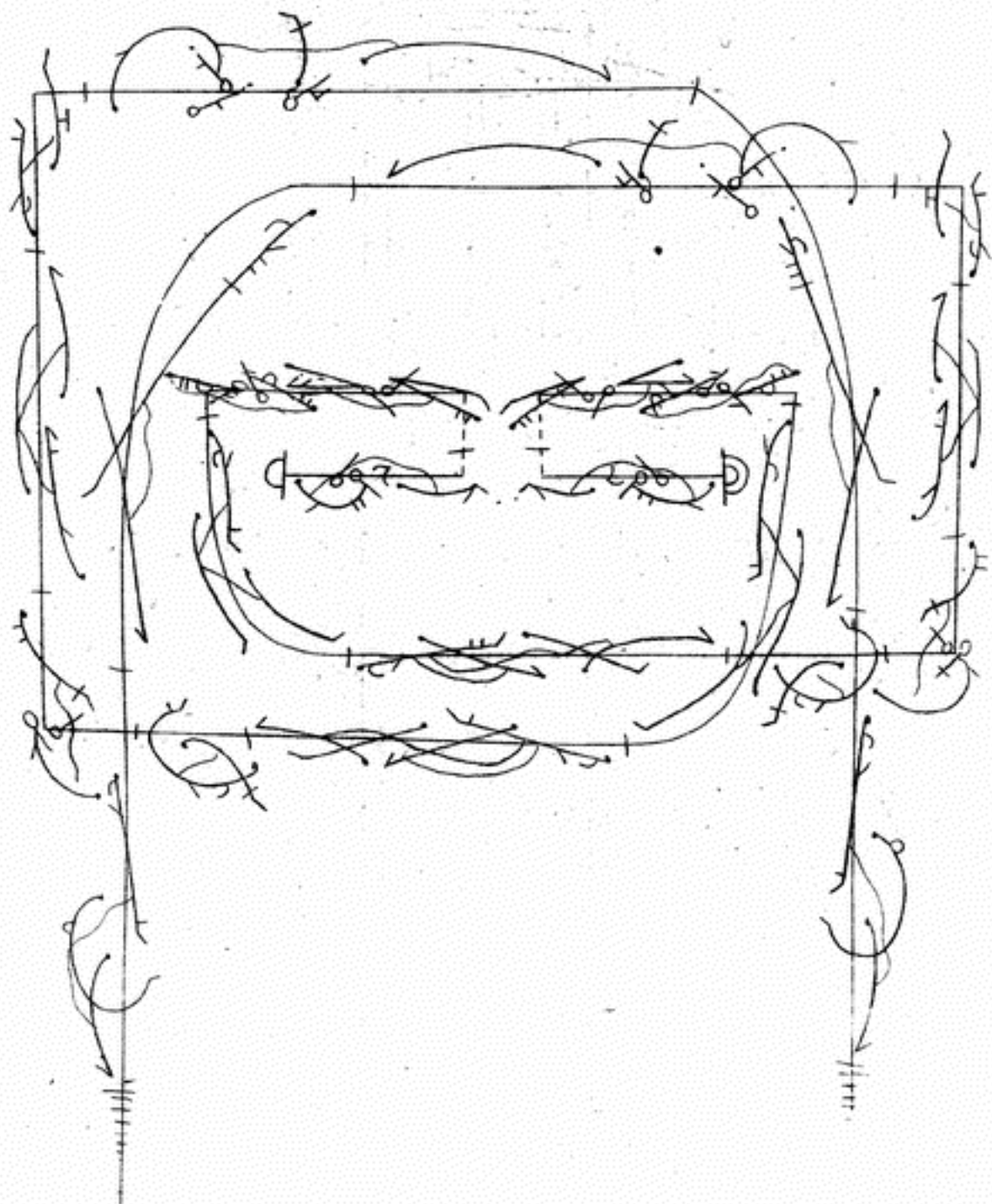
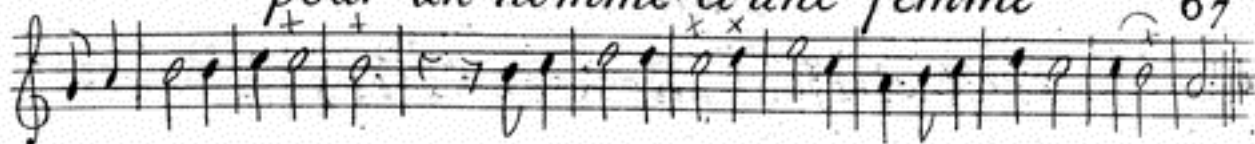
65

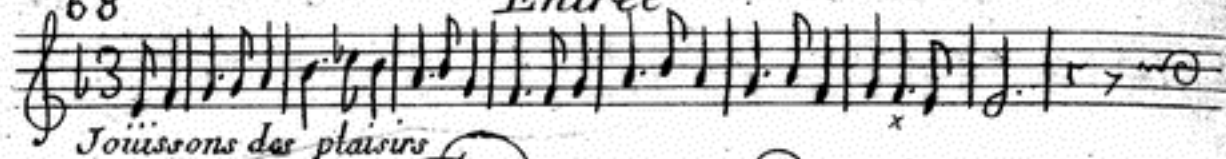




pour un homme et une femme

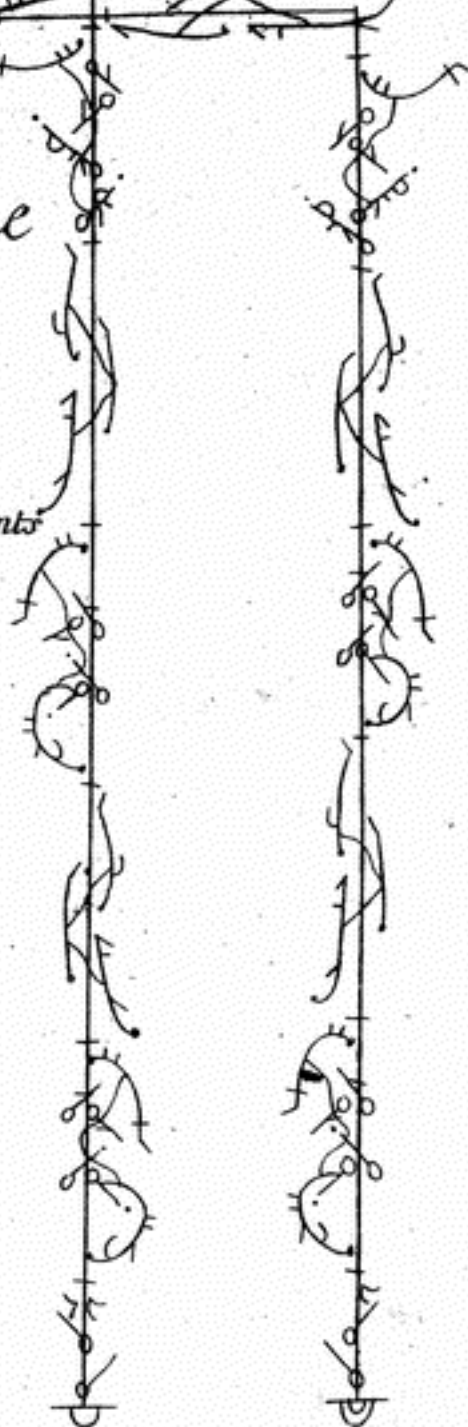
67





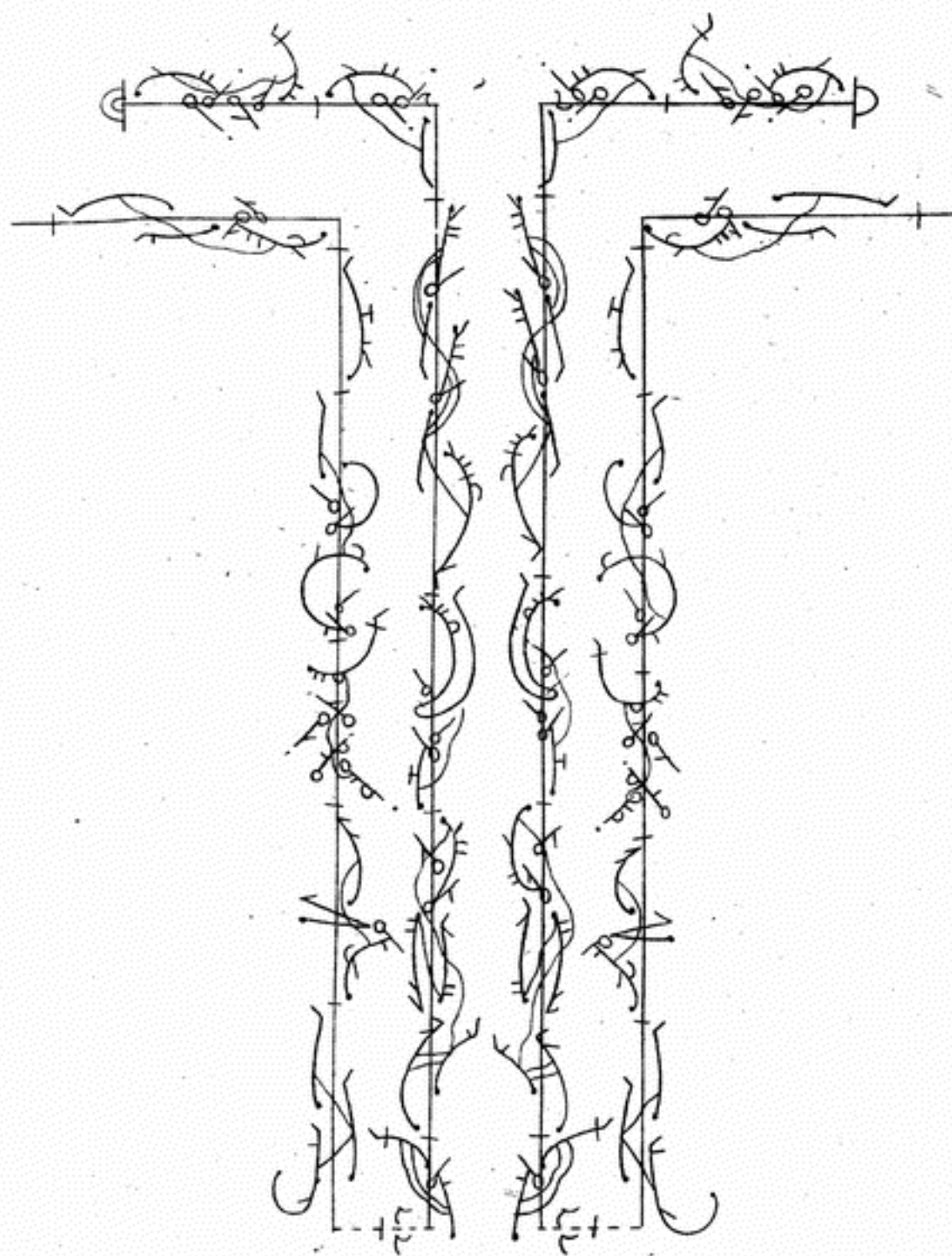
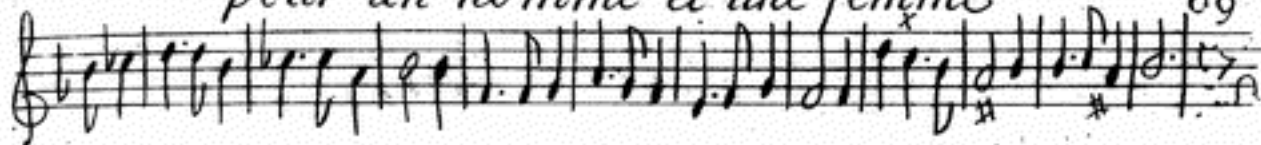
Entrée
pour un homme
et
une femme

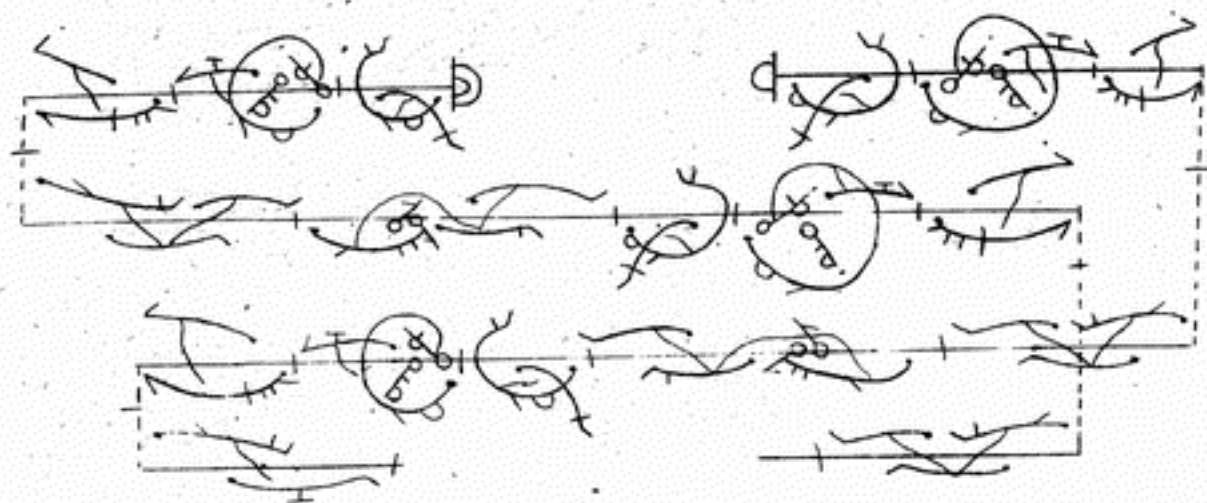
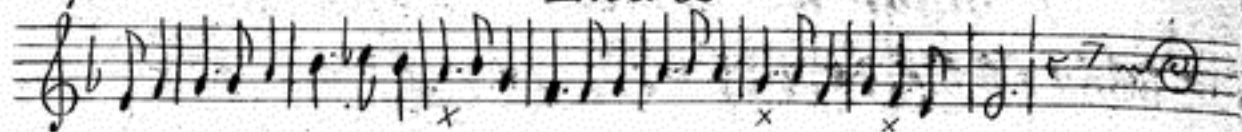
Dancée par M^r Balon
et M^{lle} Subligny.
au Ballet des Fragments
de M^r de Lully.



pour un homme et une femme

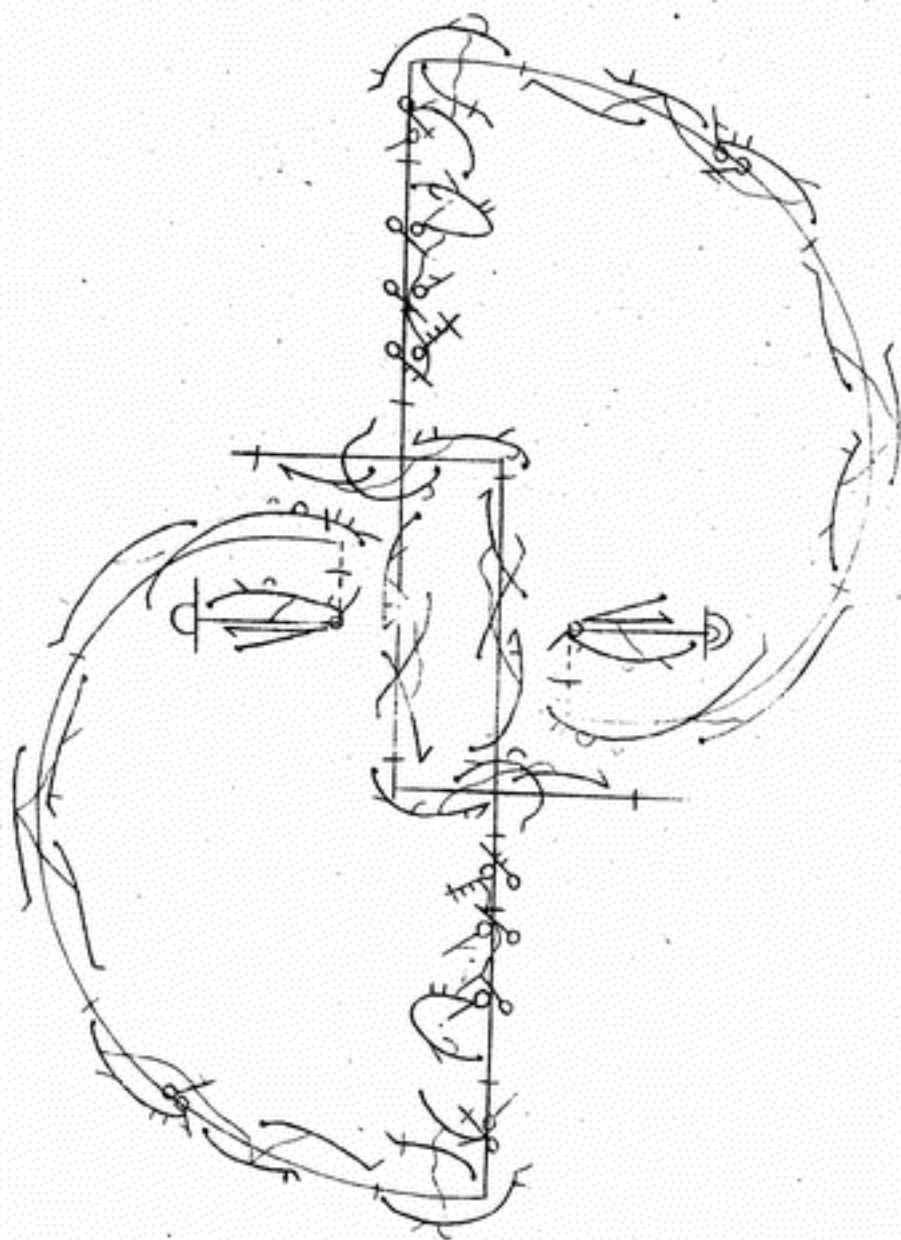
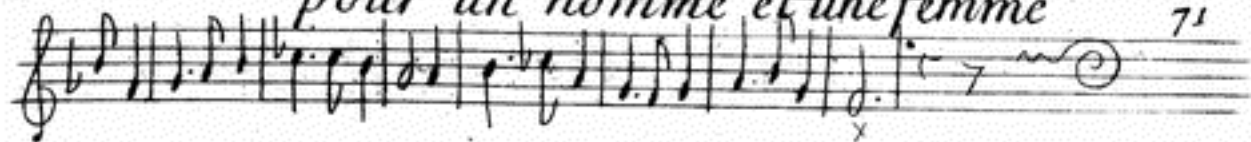
69



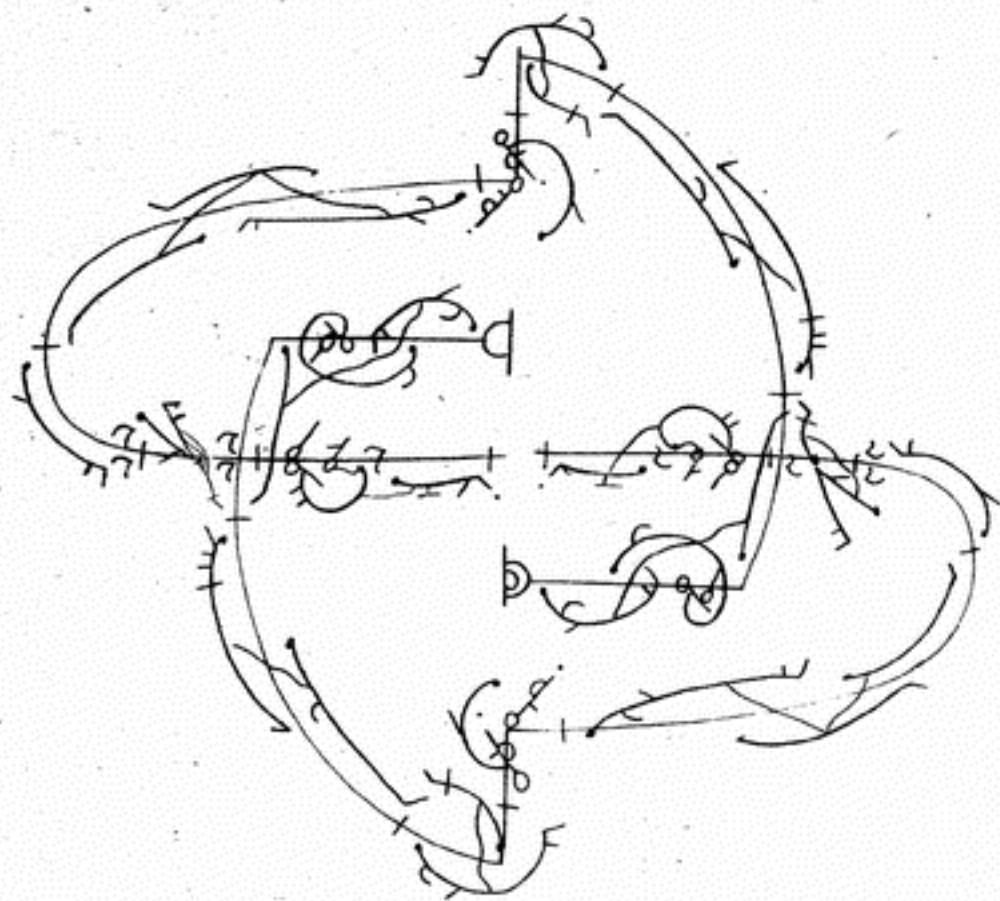


pour un homme et une femme

71

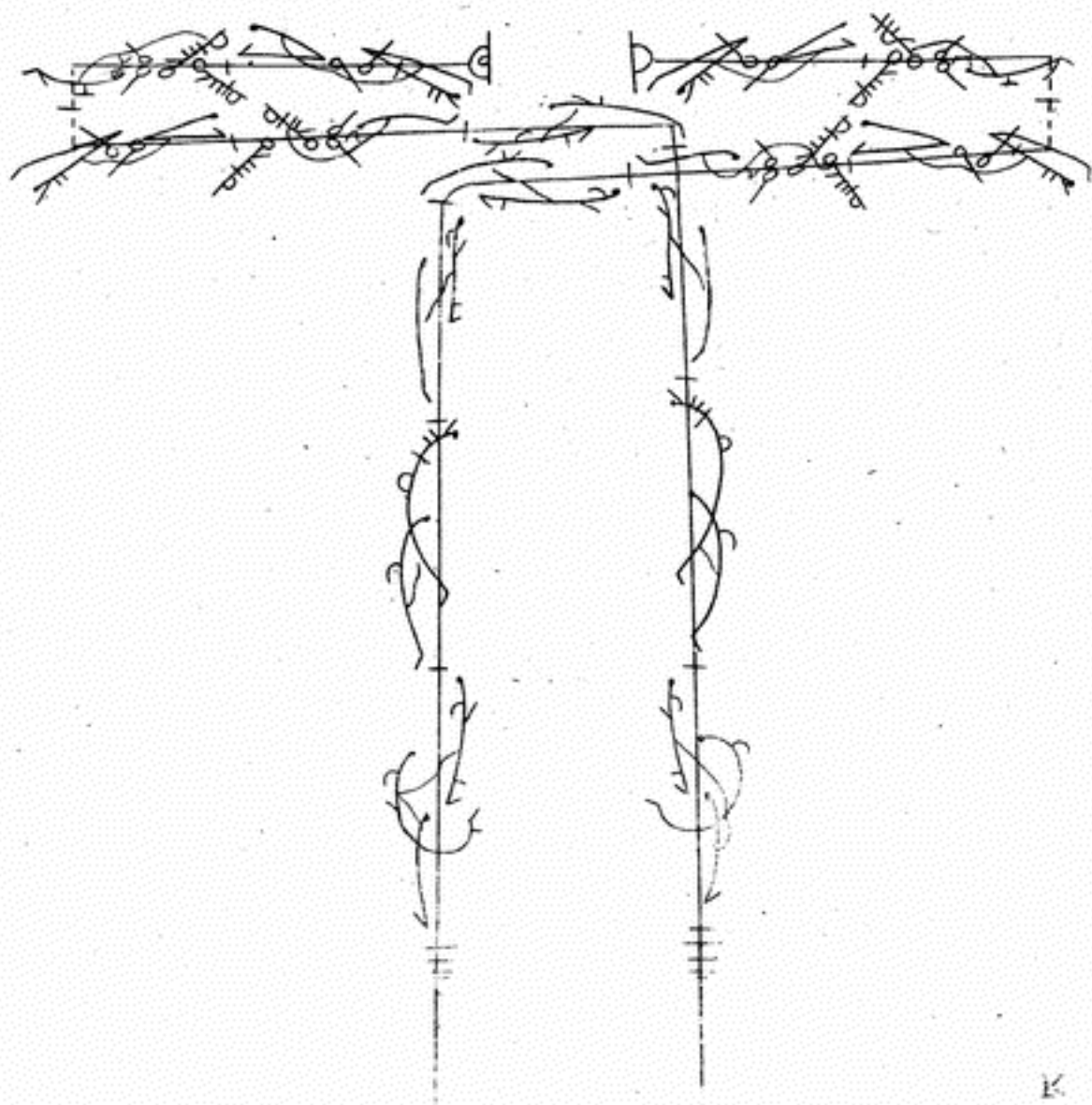


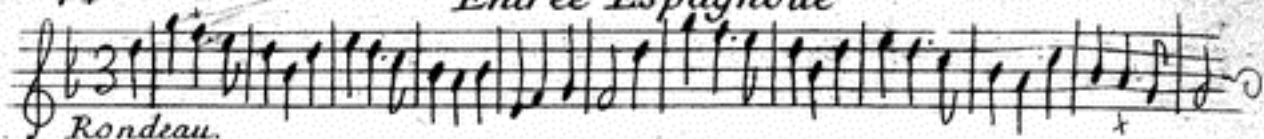
Entrée



pour un homme et une femme.

75



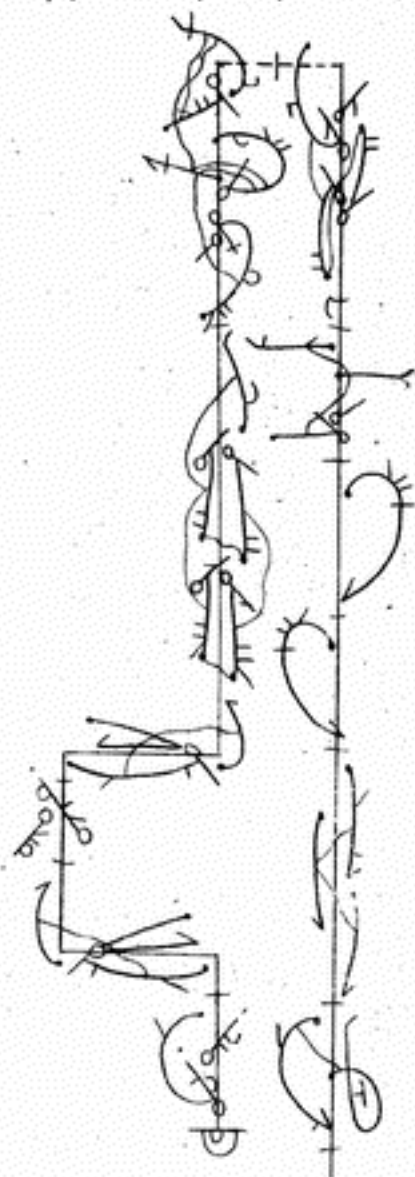
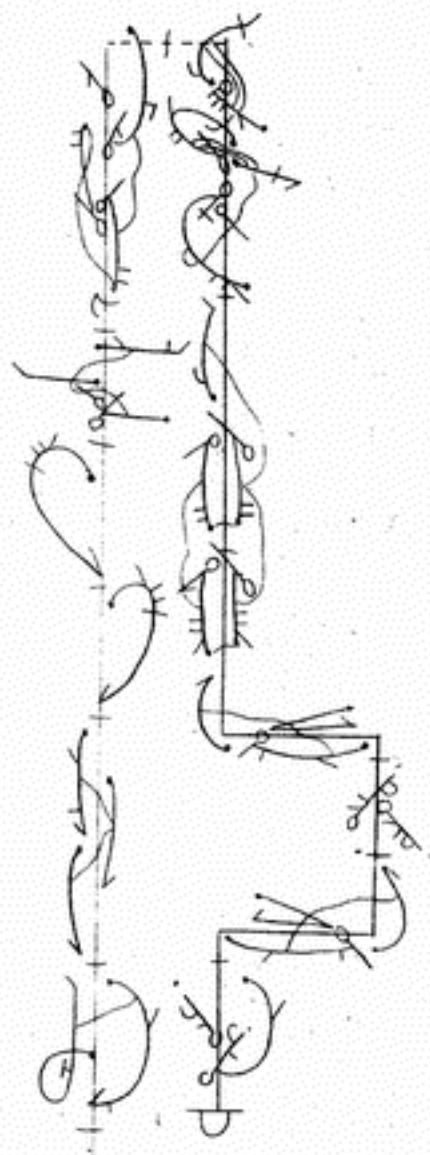
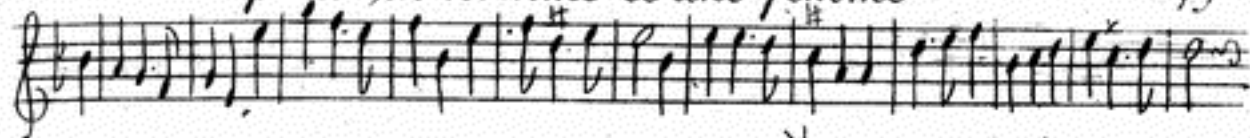


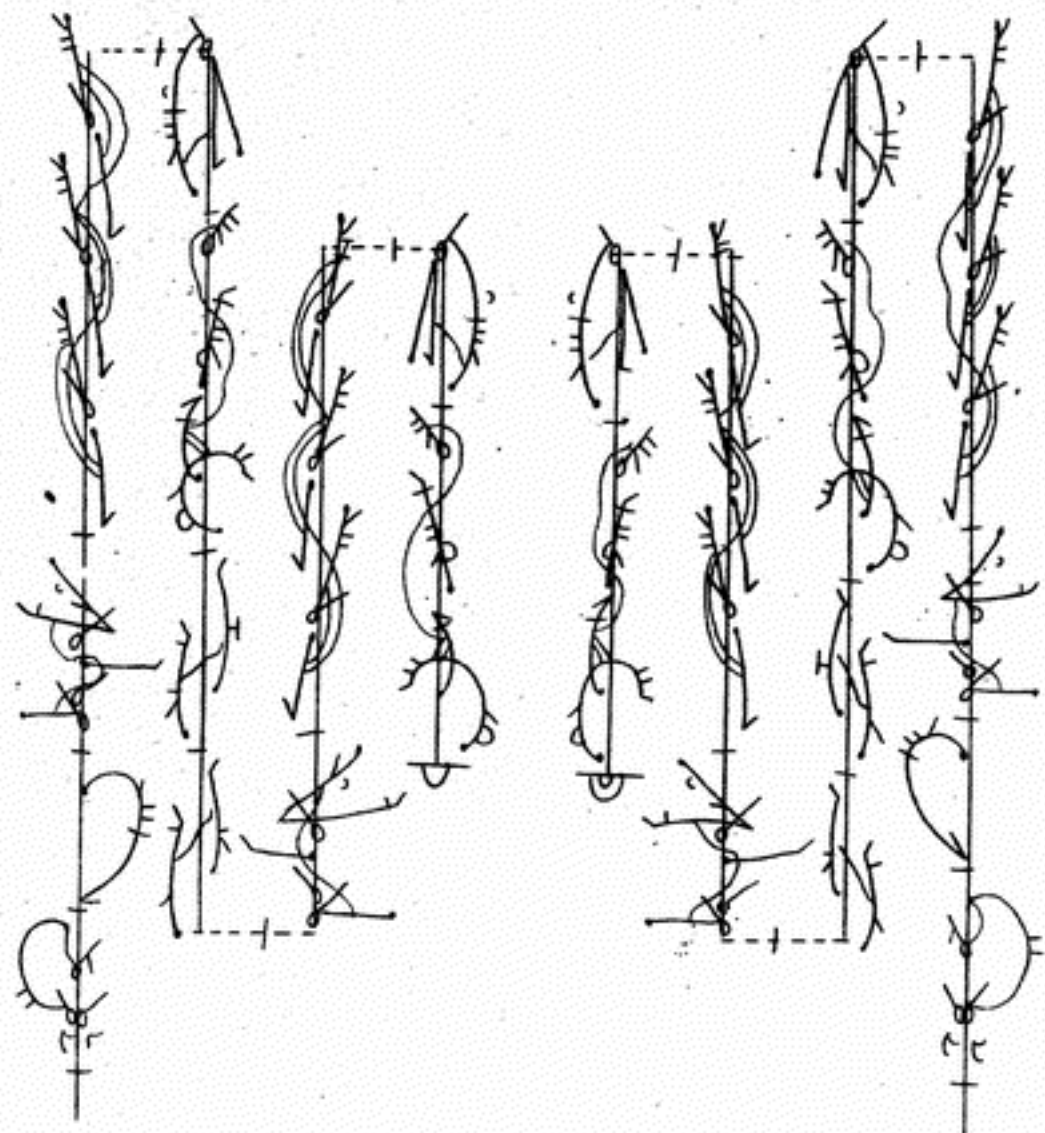
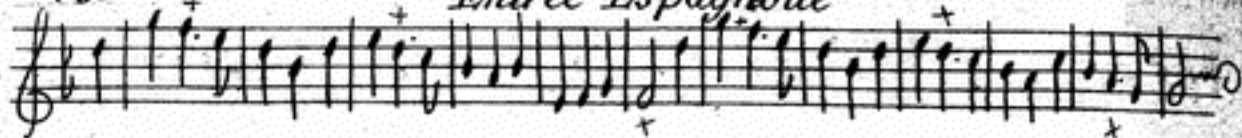
Rondeau.



*Entrée Espagnolle
pour un homme
et une femme.*

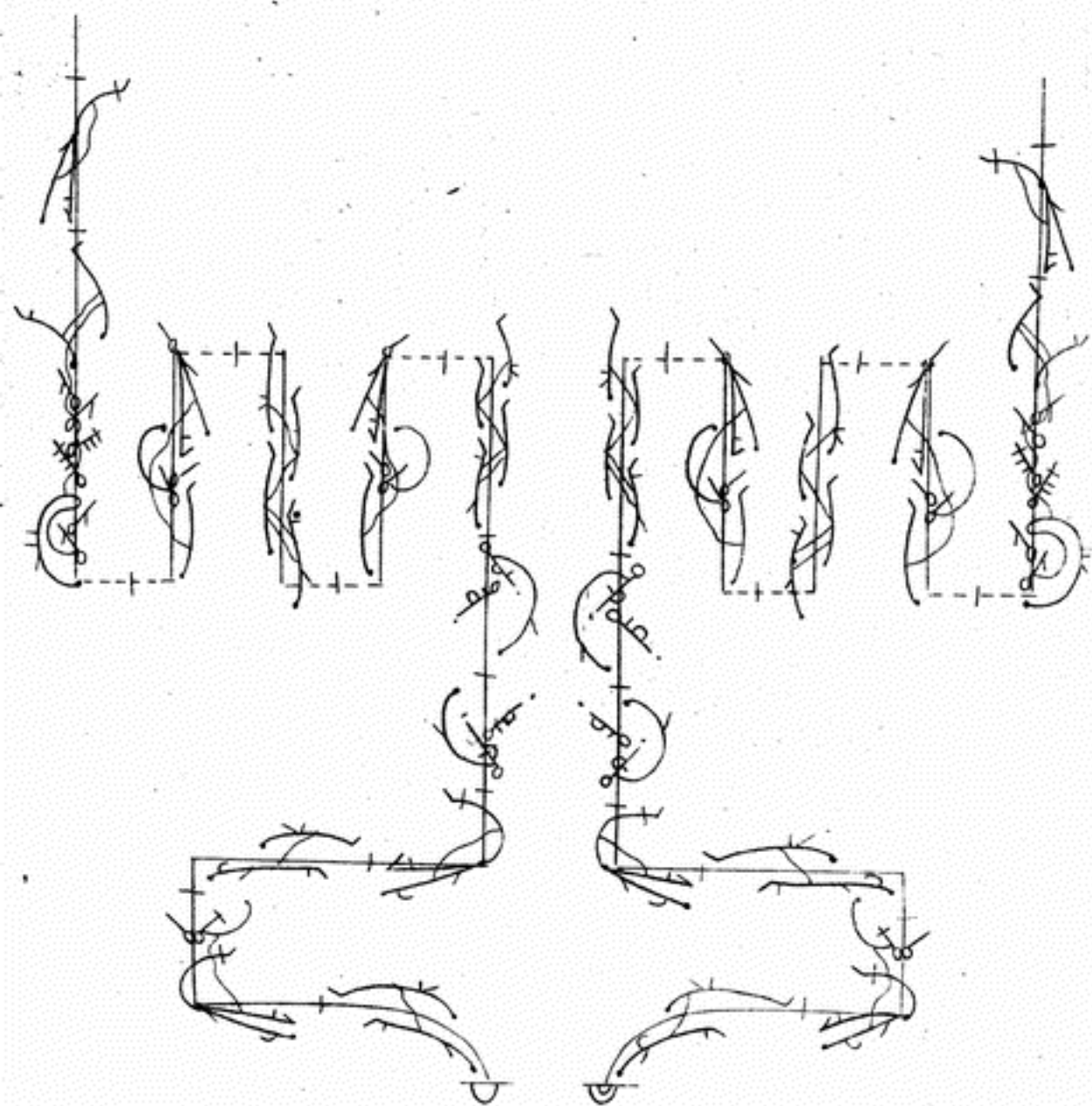
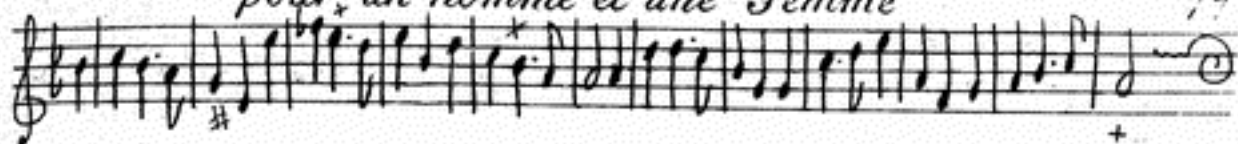
*Dancée par M^r Balon
et M^{lle} Subligny.
au Ballet de l'Europe galante.*

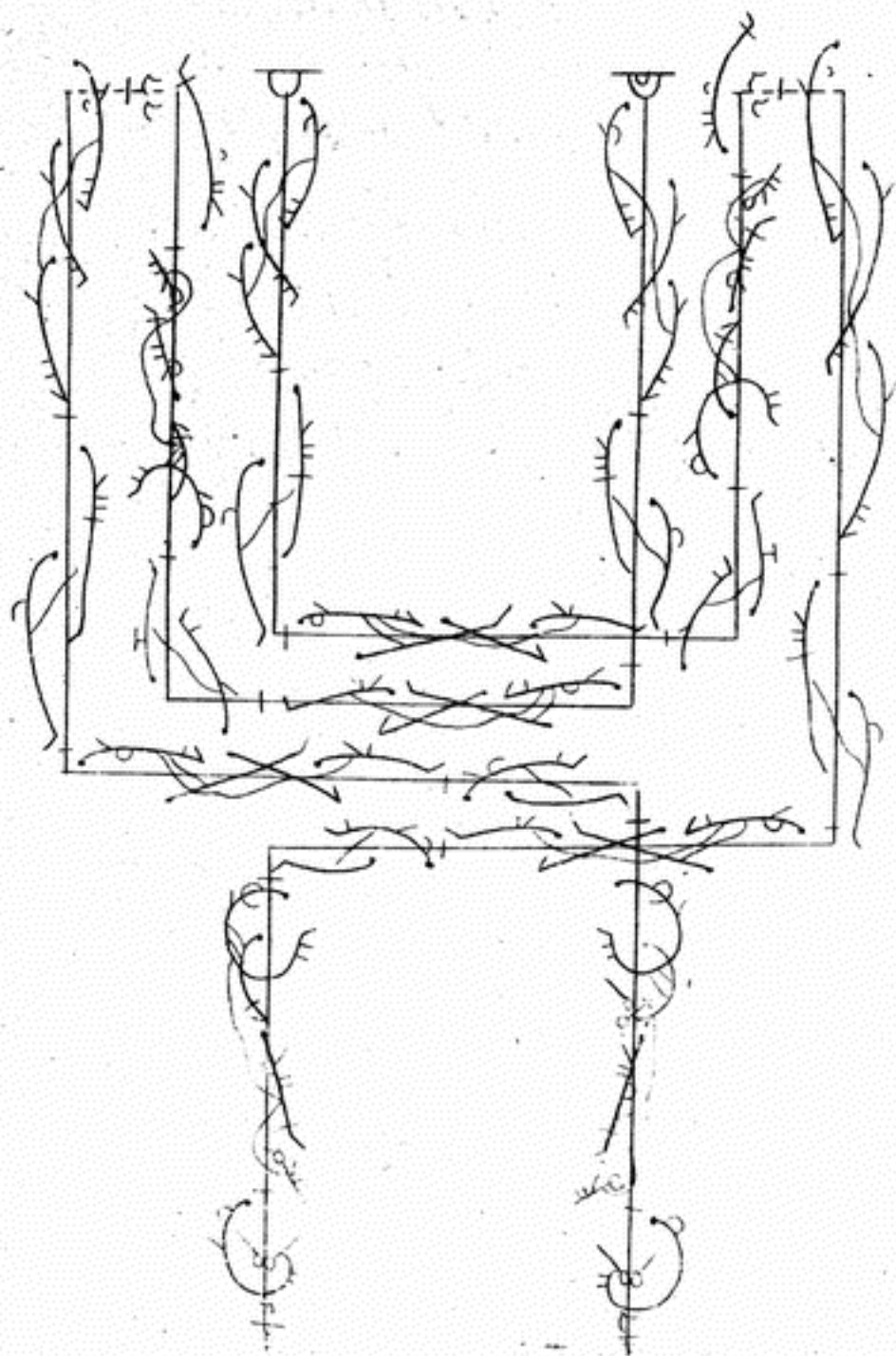
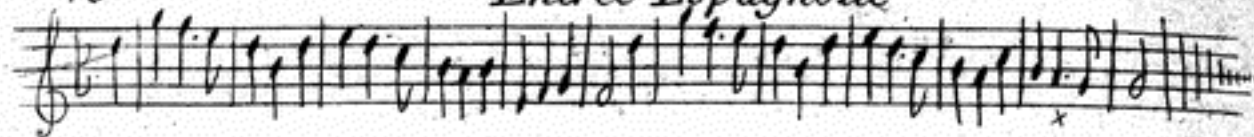


Entrée Espagnolle

pour un homme et une femme

77

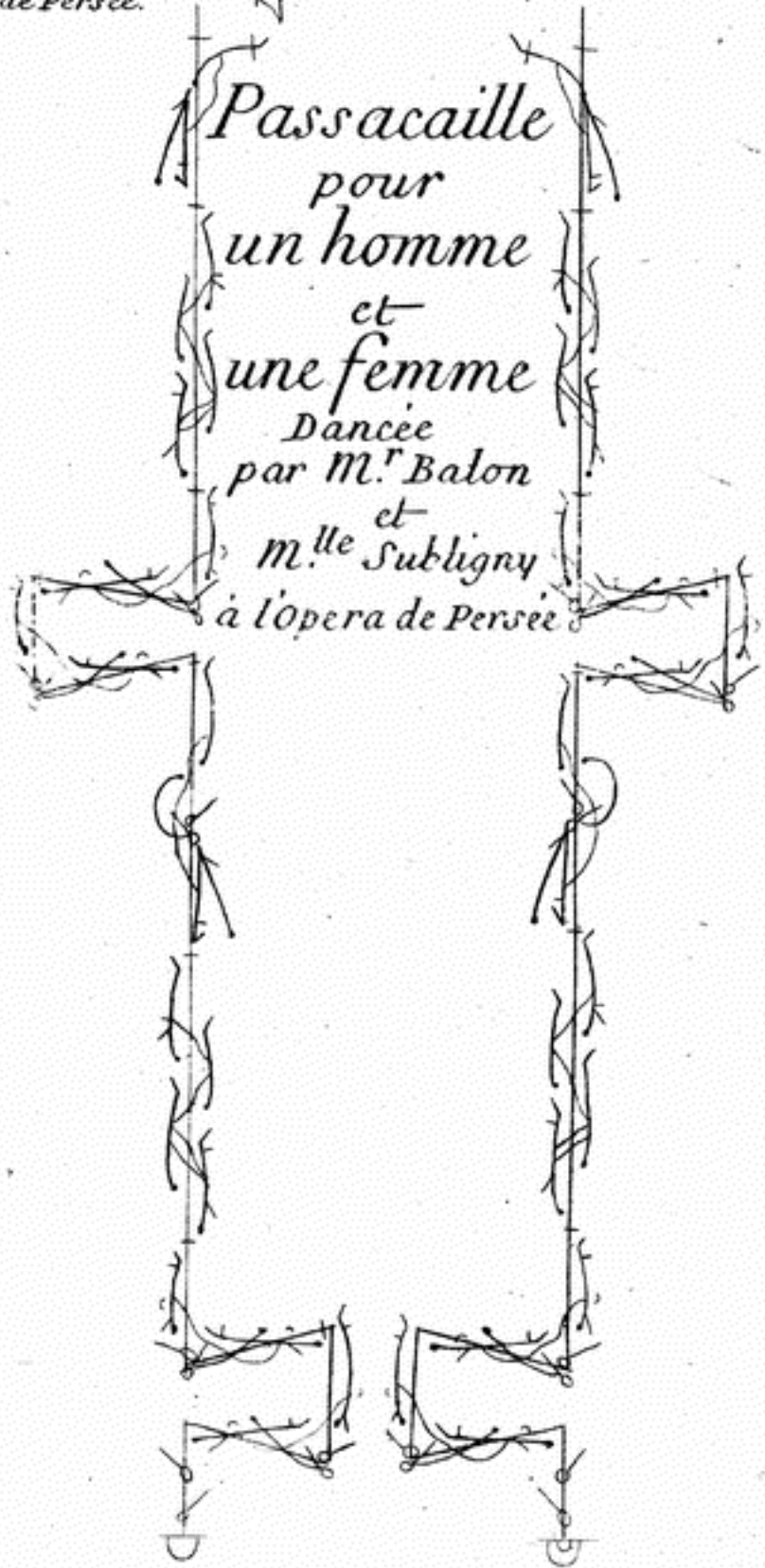


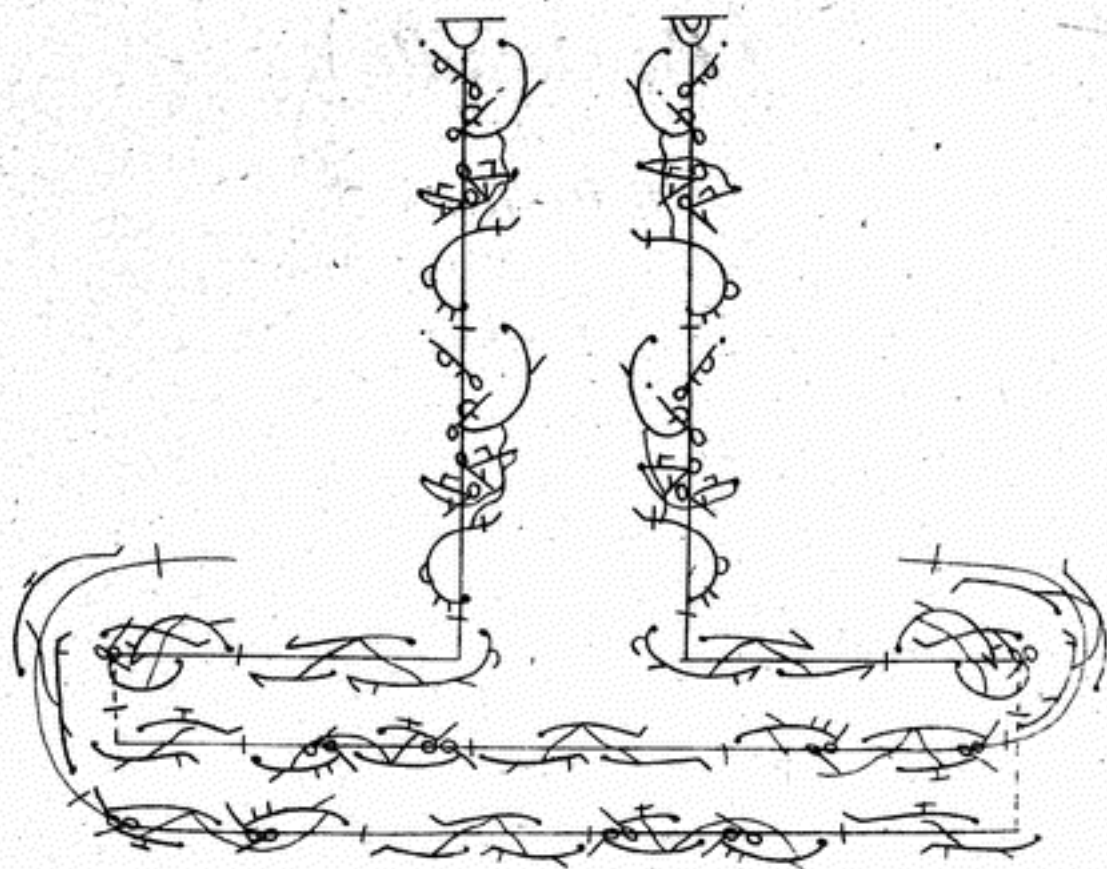
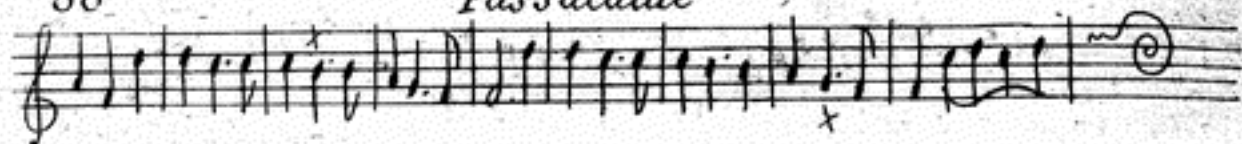
Entrée Espagnolle



Passacaille de Persée.

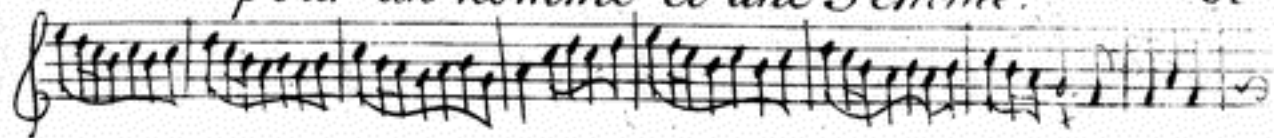
*Passacaille
pour
un homme
et
une femme
Dancée
par M.^r Balon
et
M.^{lle} Subligny
à l'opéra de Persée*

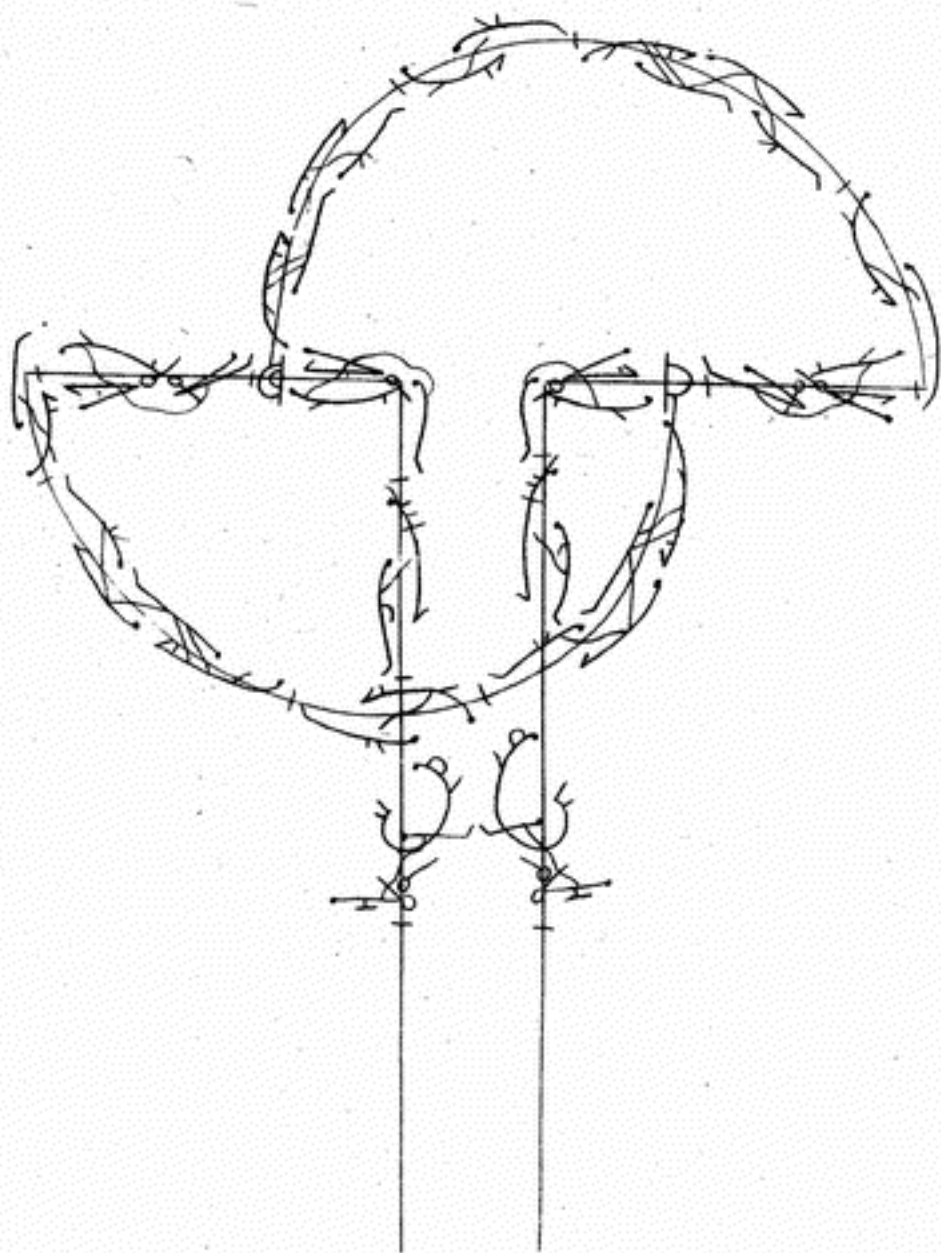
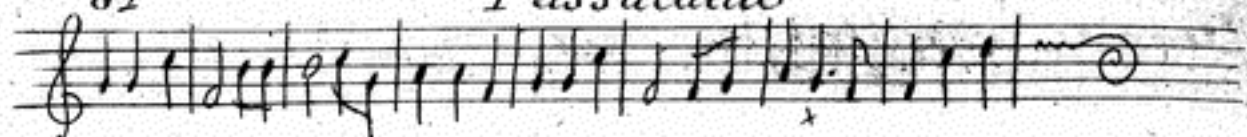


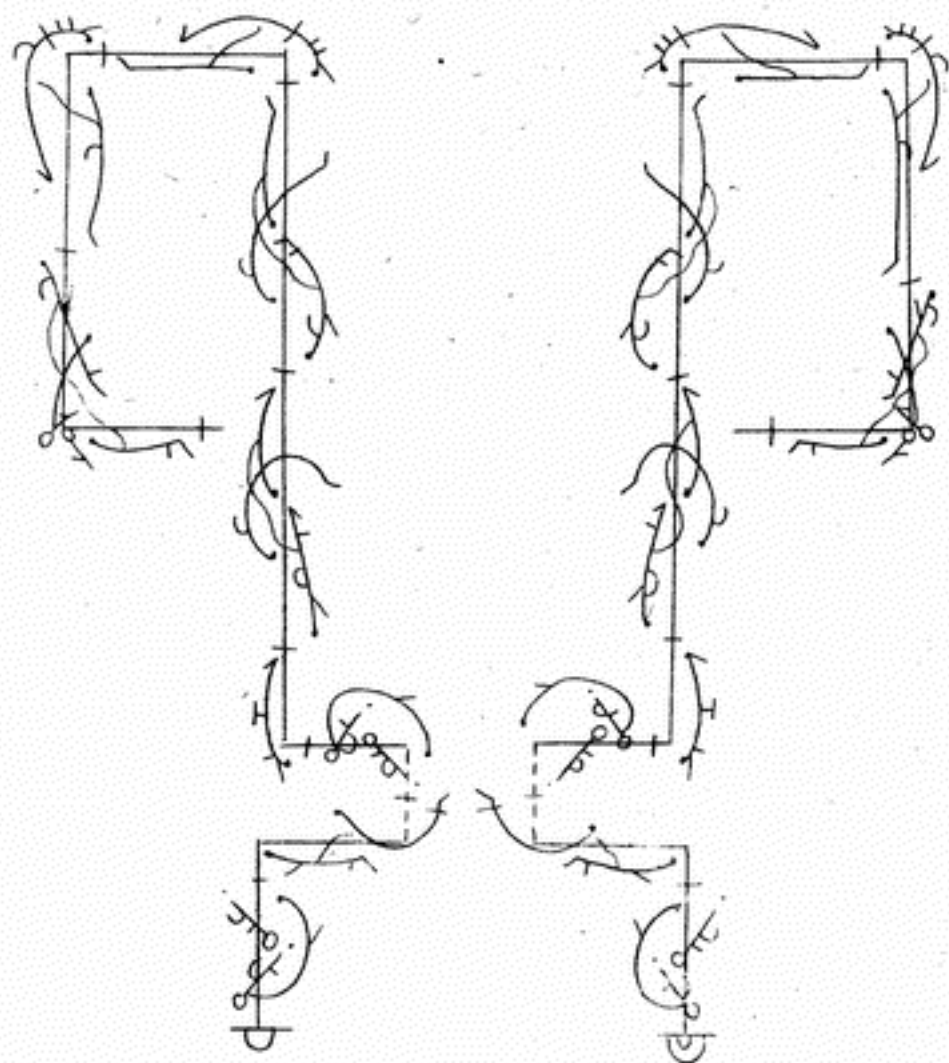
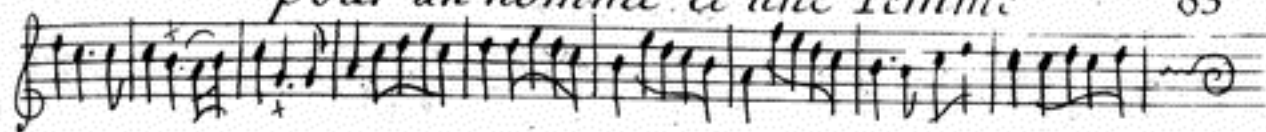


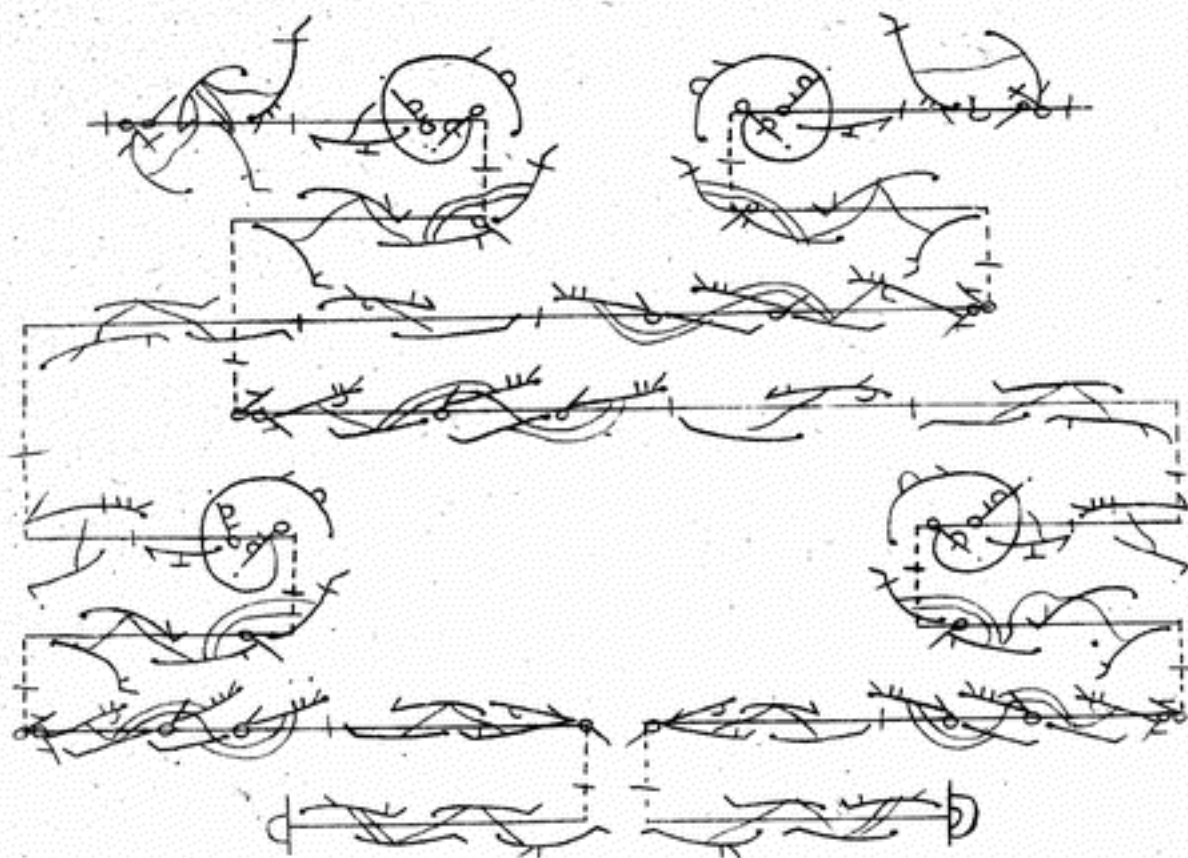
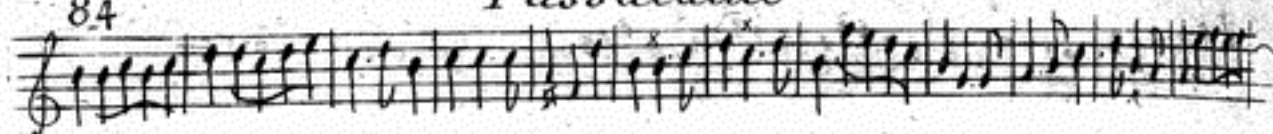
pour un homme et une femme.

81



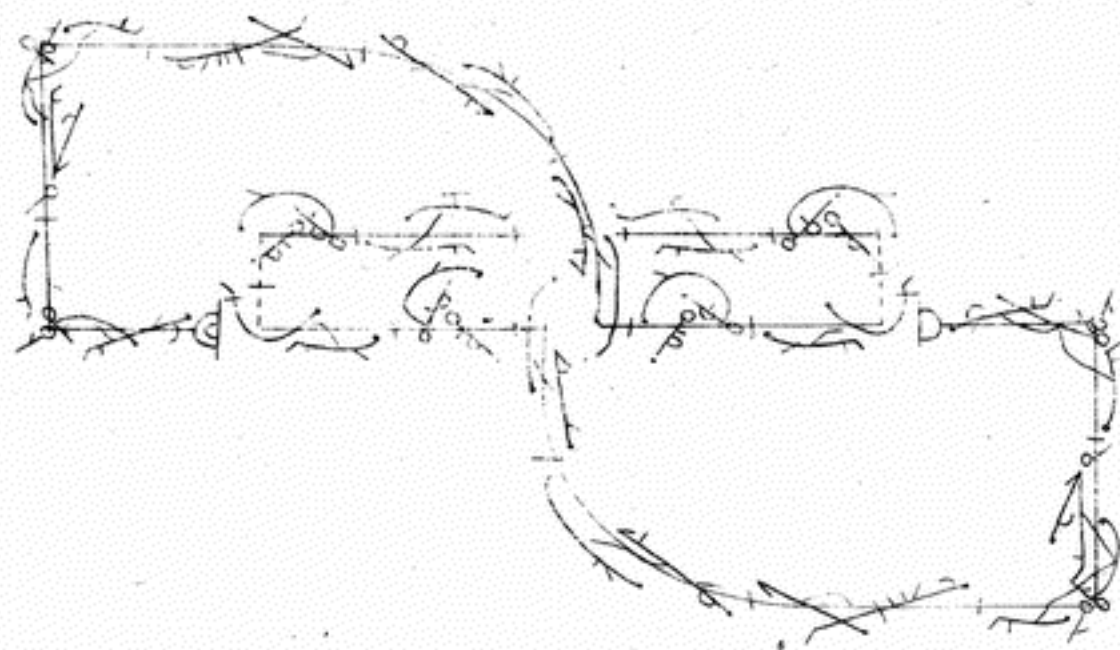
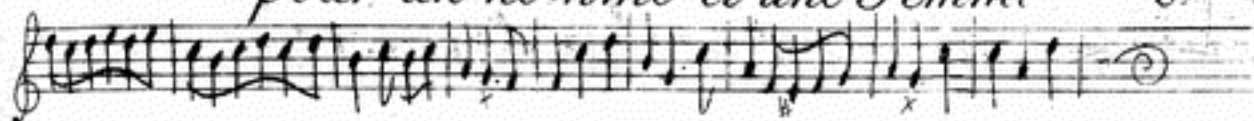


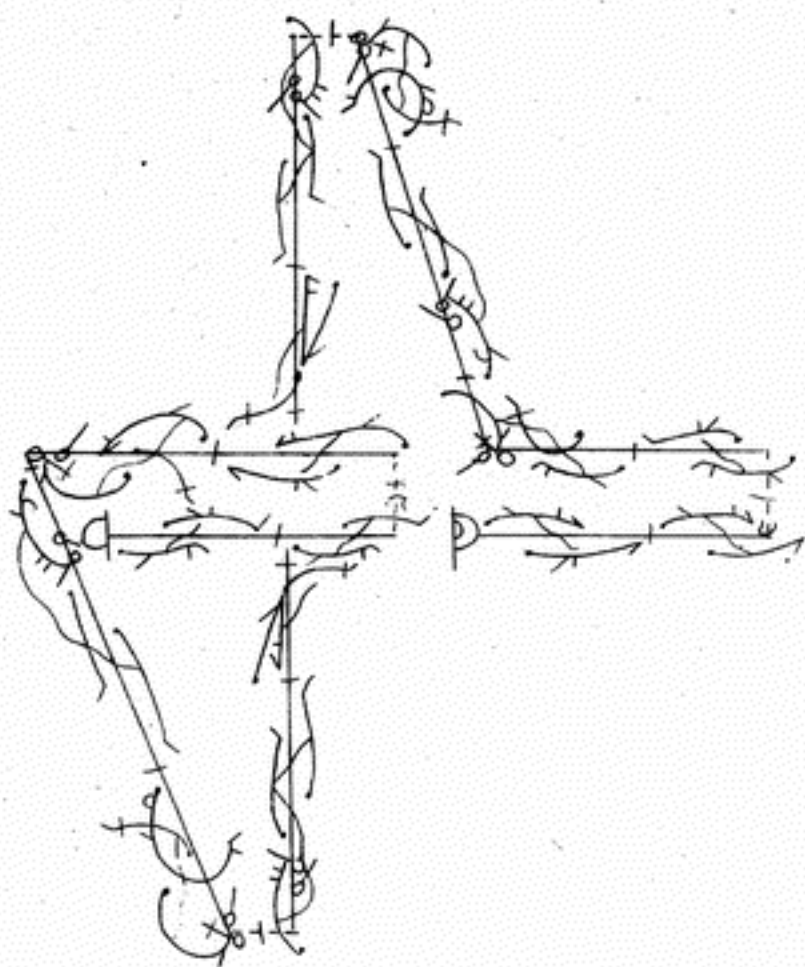
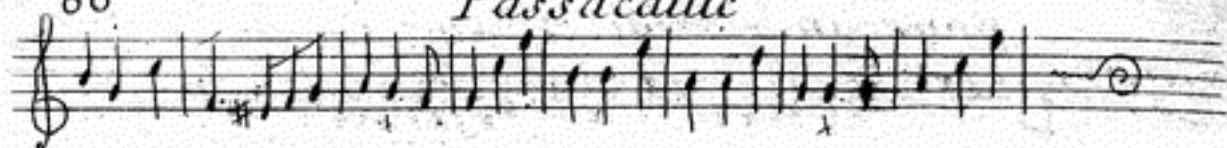




pour un homme et une femme

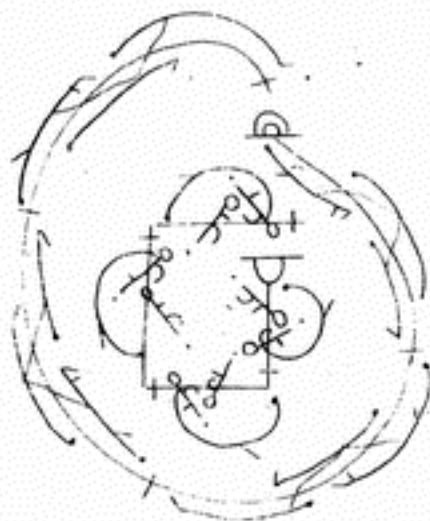
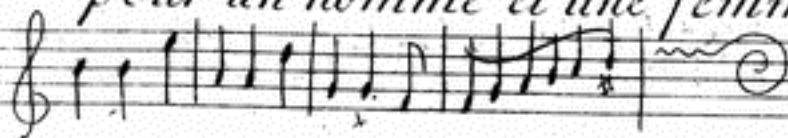
85

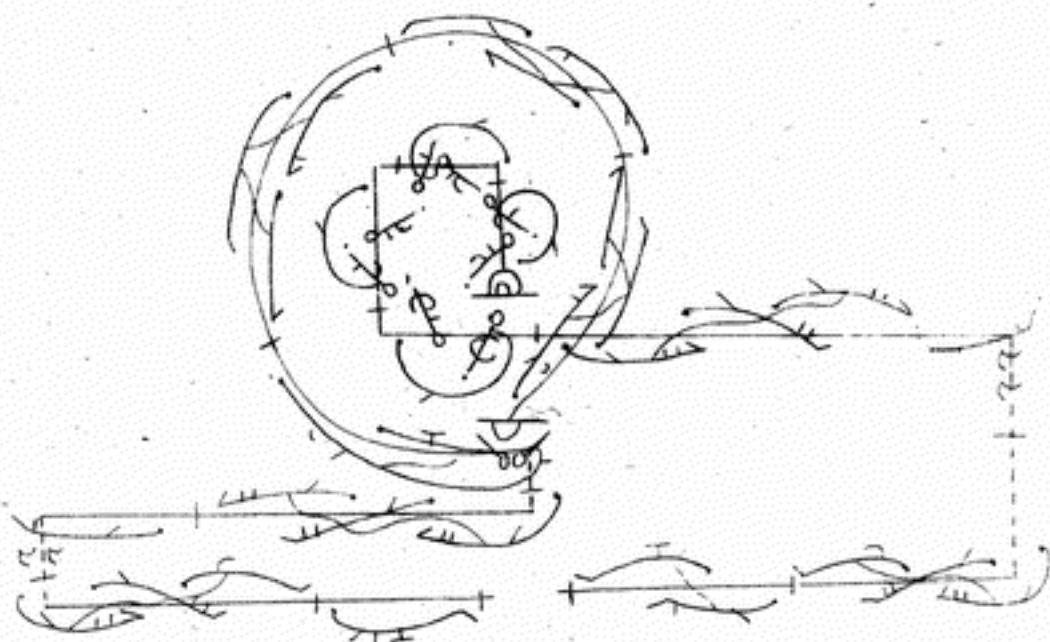
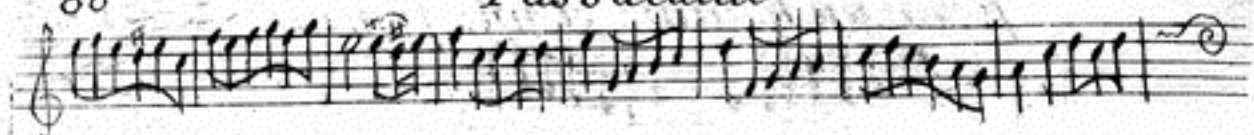


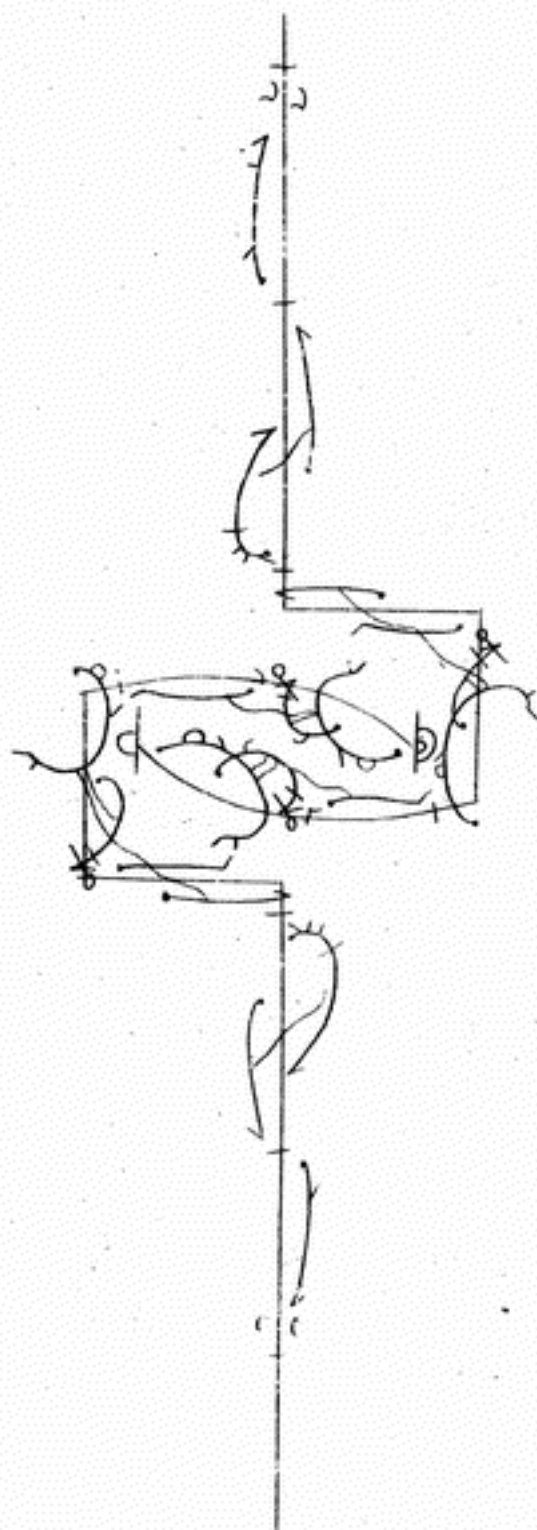
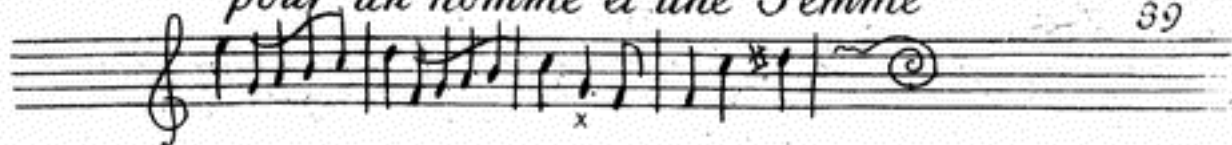
Passacaille

pour un homme et une femme

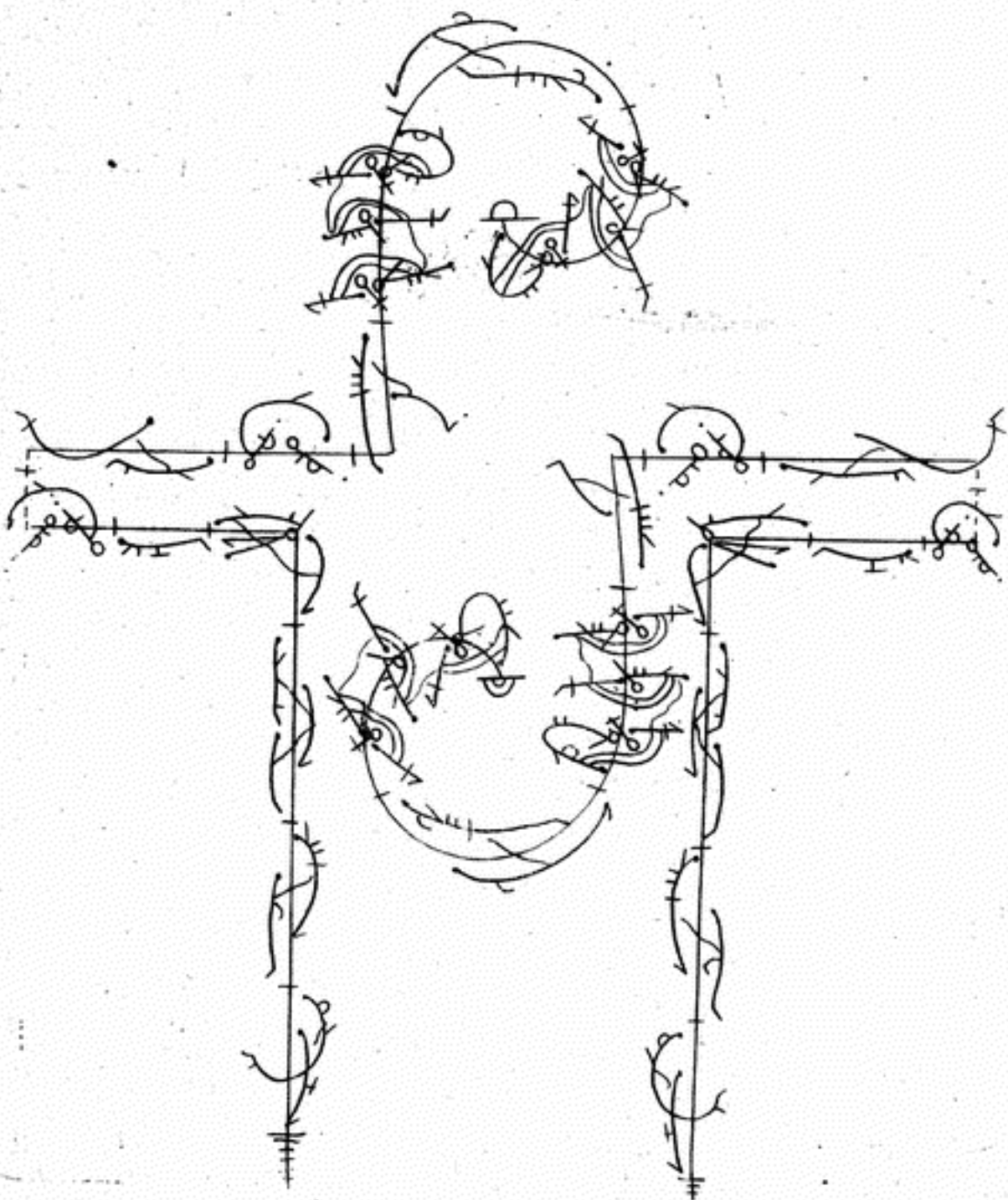
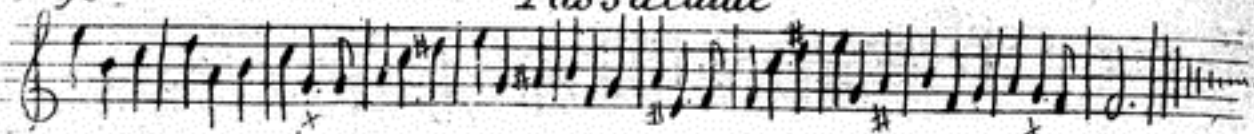
87

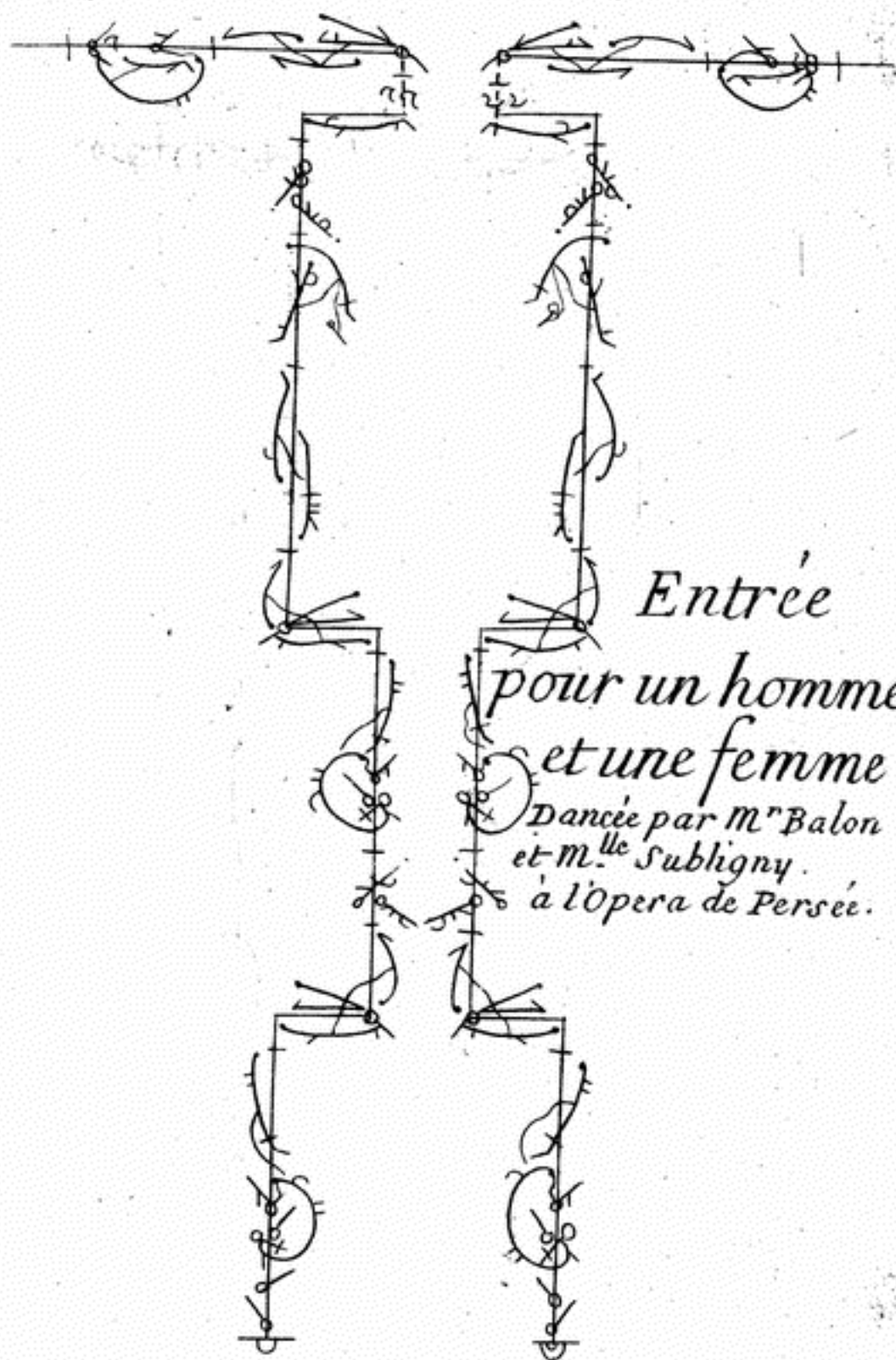




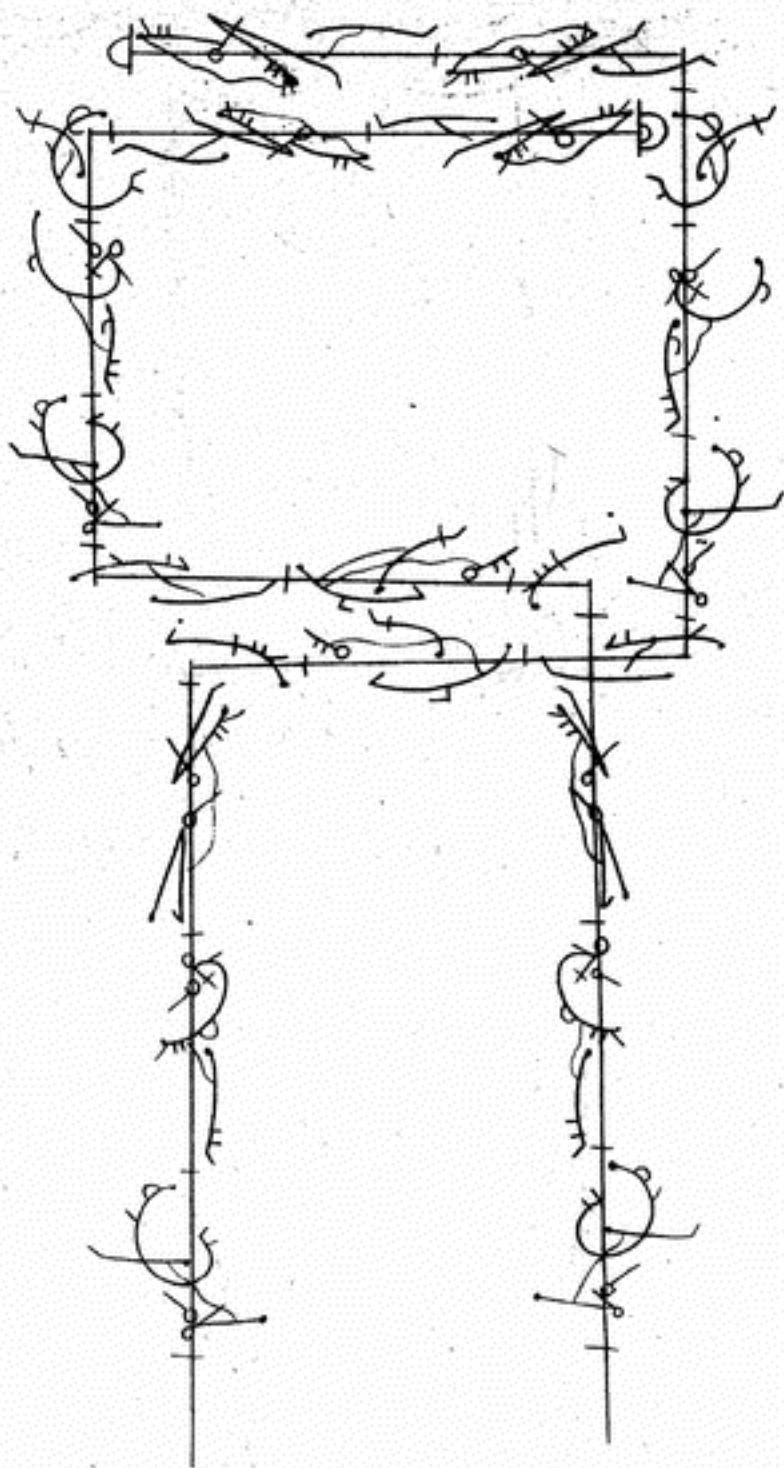
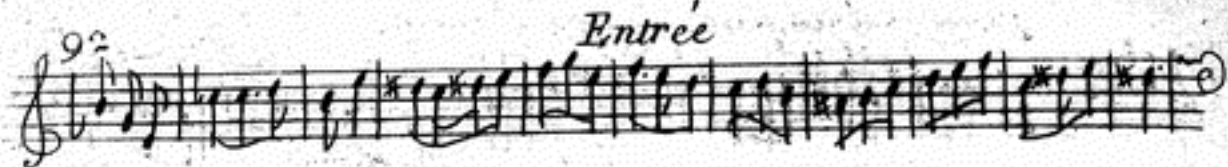


Passacaille



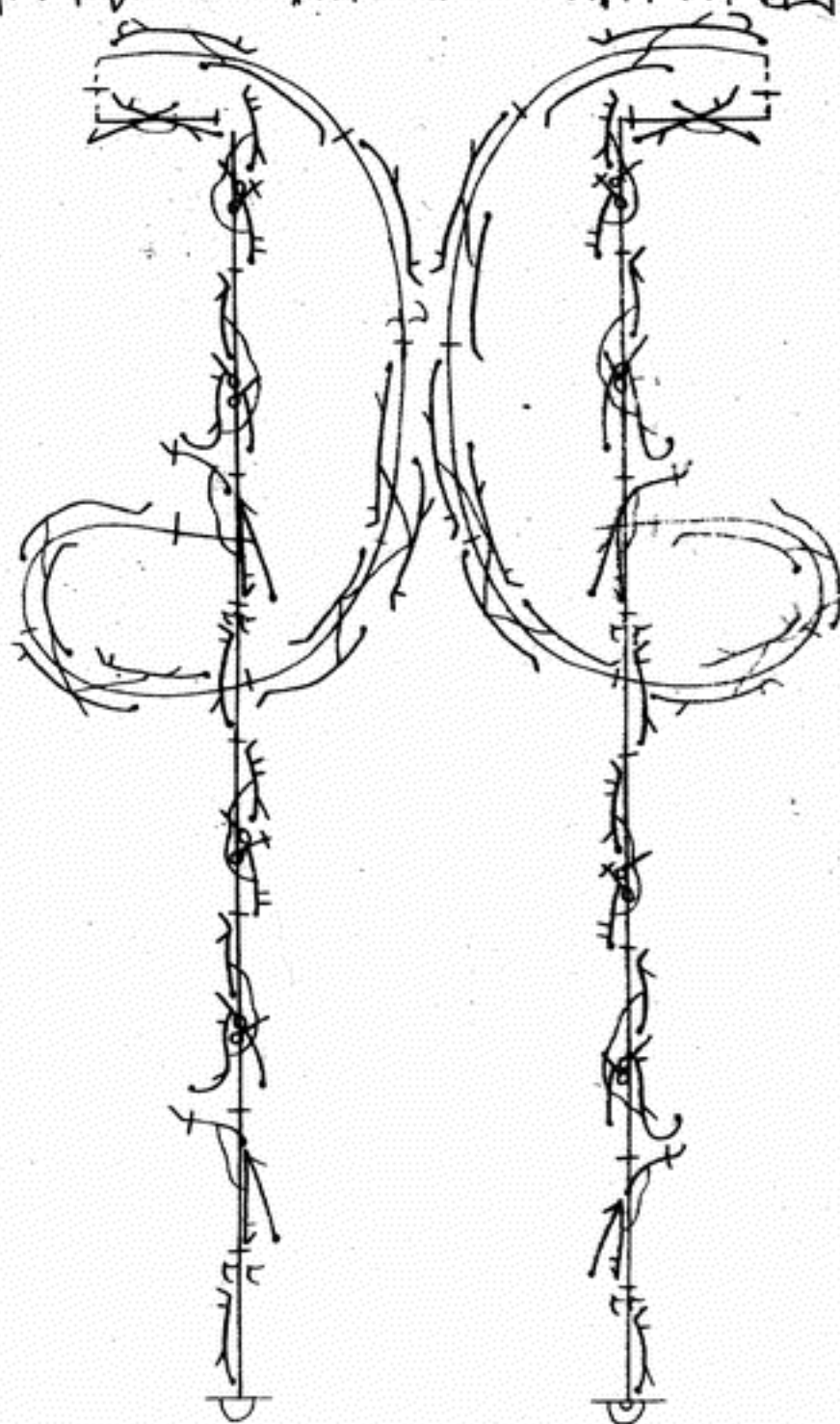
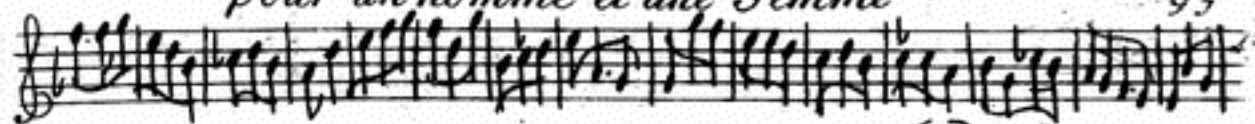


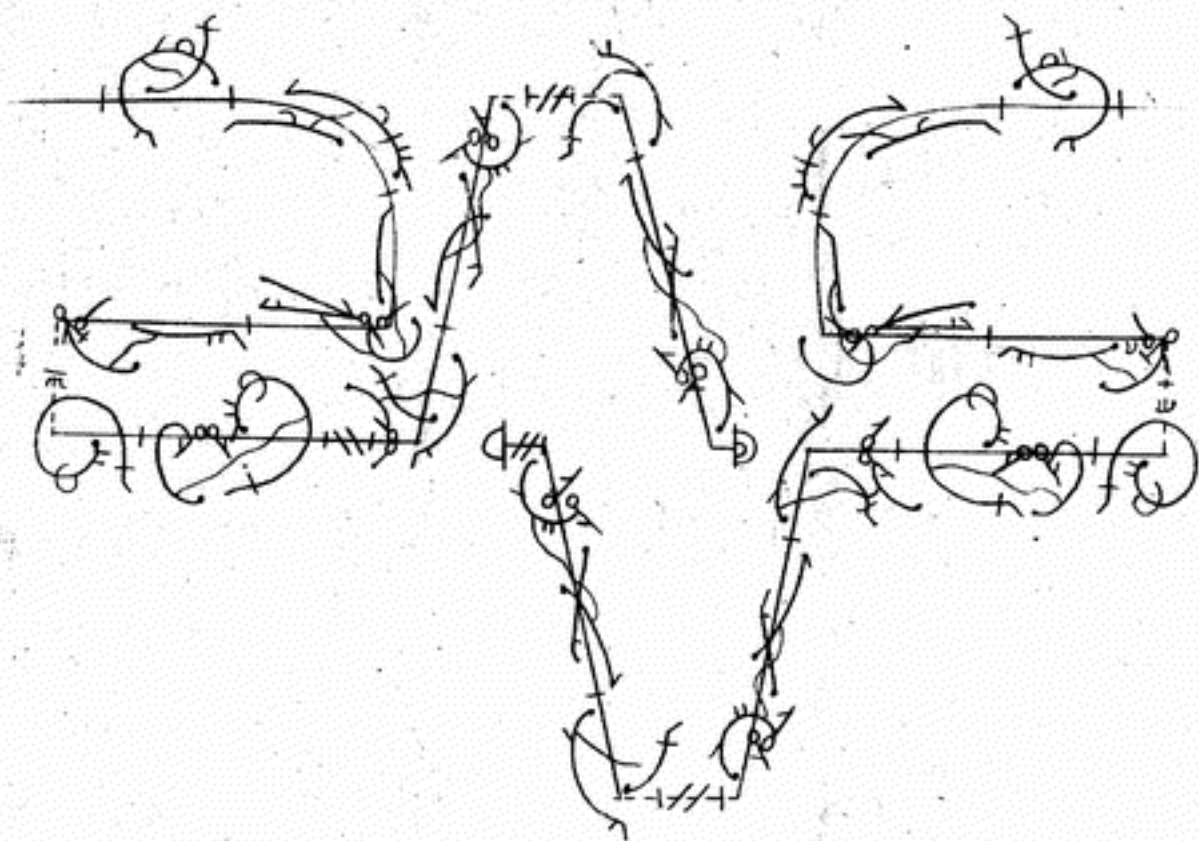
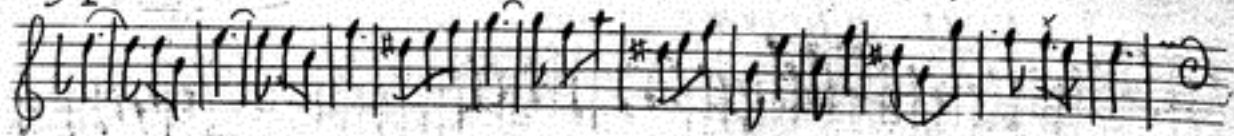
Entrée
pour un homme
et une femme
Dancée par M^r Balon
et M^{lle} Subligny.
à l'Opéra de Persée.



pour un homme et une femme

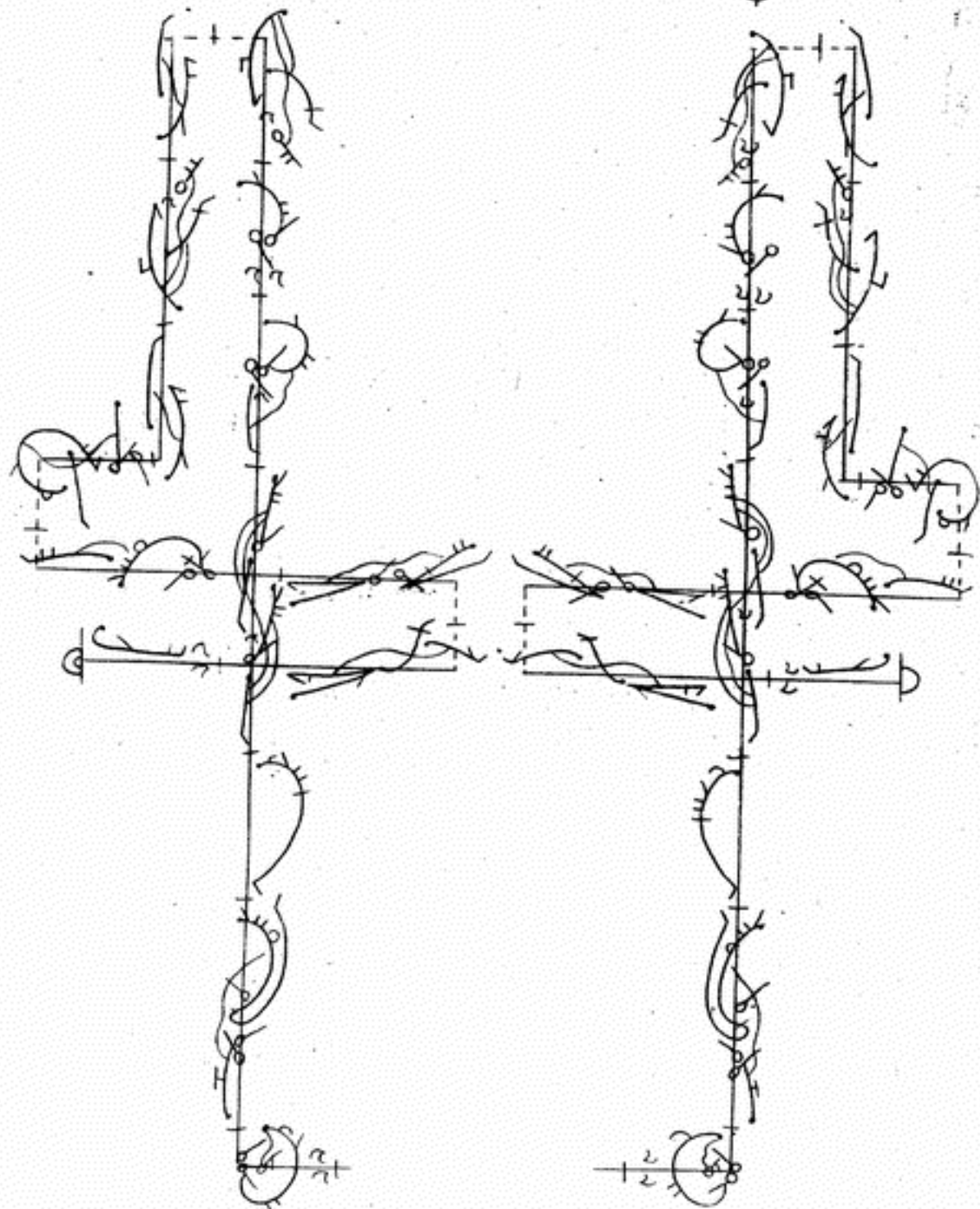
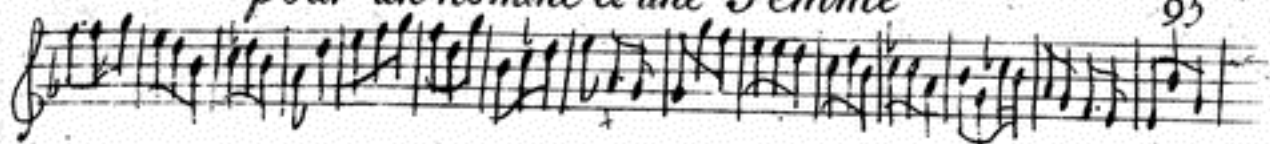
93

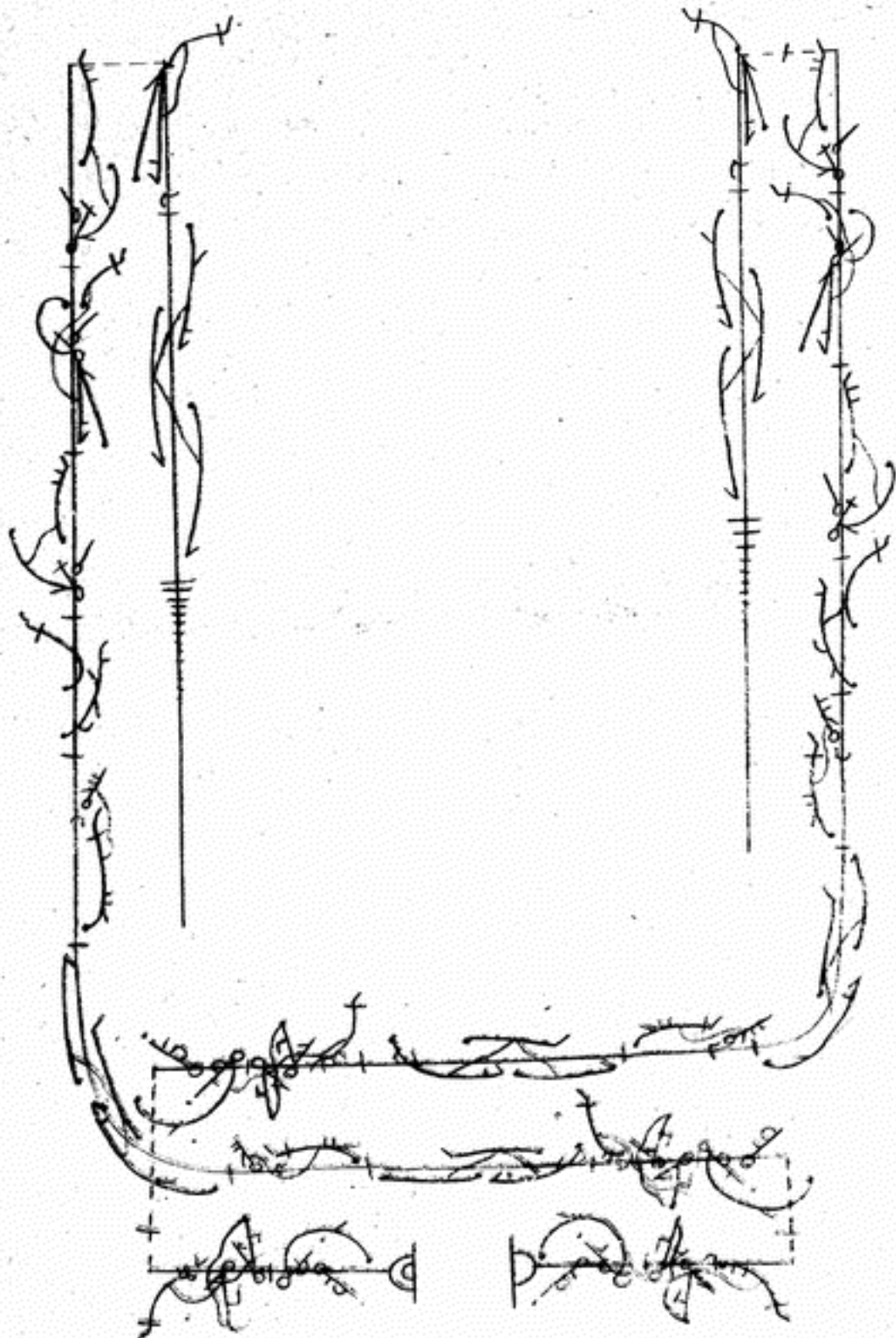
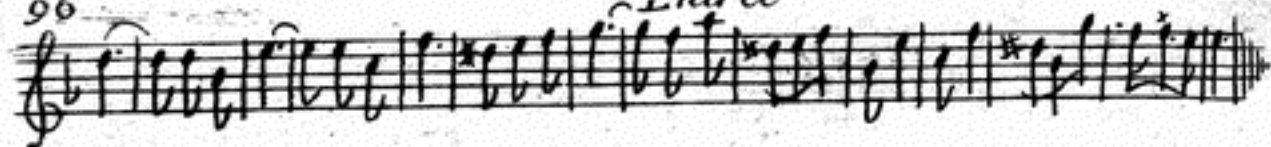


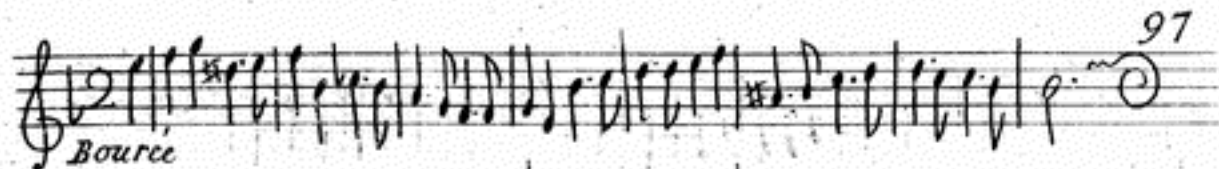


pour un homme et une femme

95

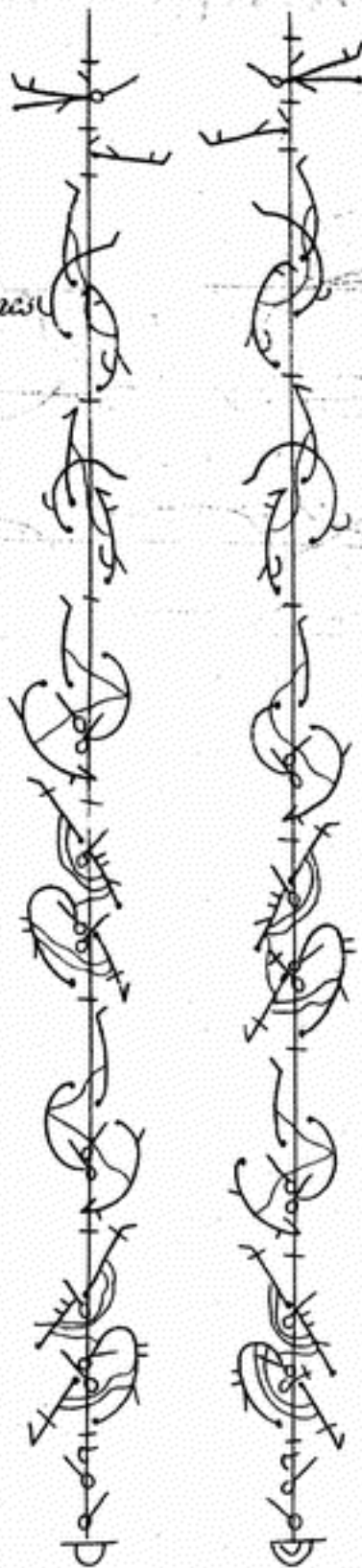






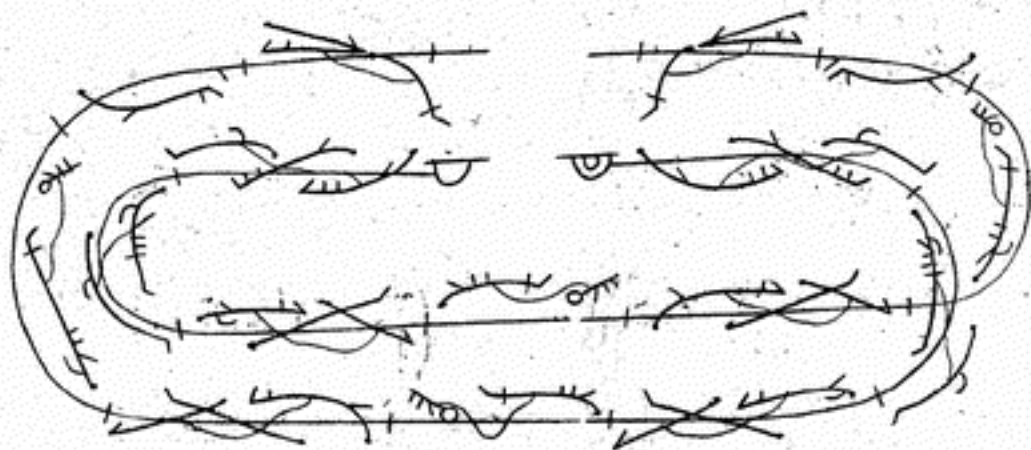
*2^e Entrée
de Percée.*

Dancée par les mêmes



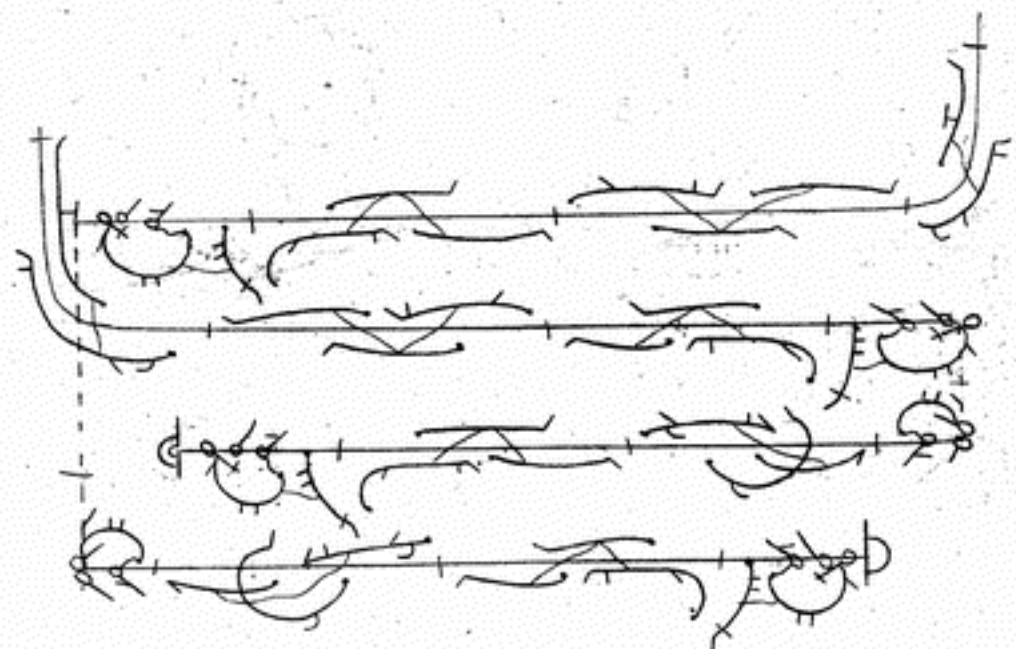
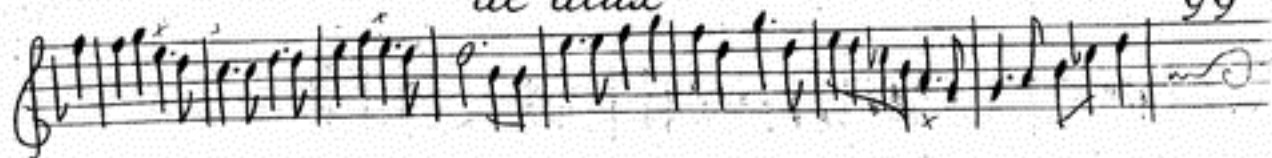
98

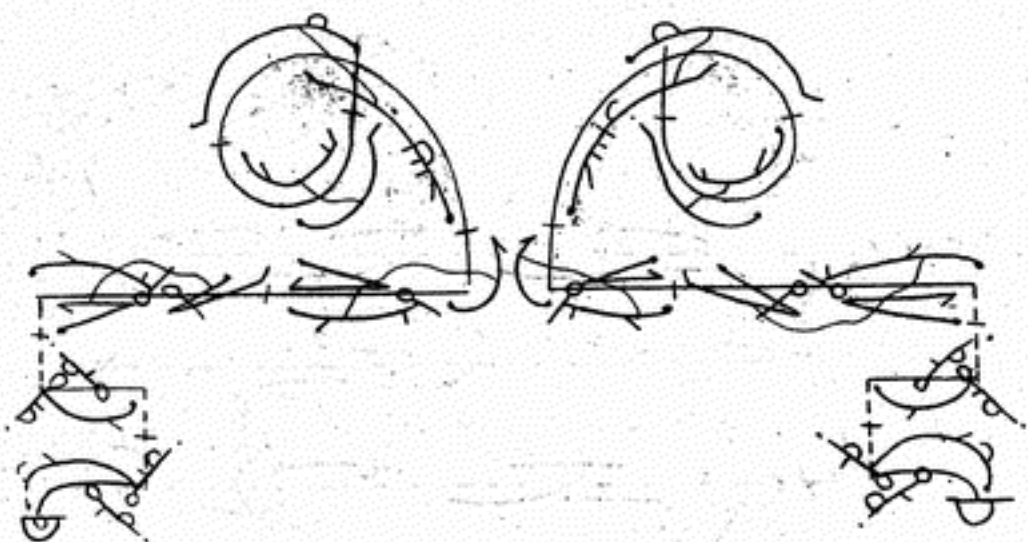
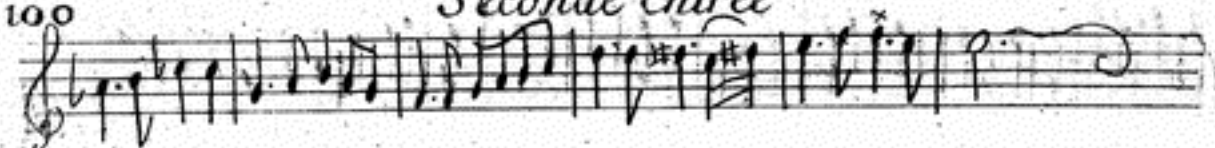
Seconde Entrée



de deux

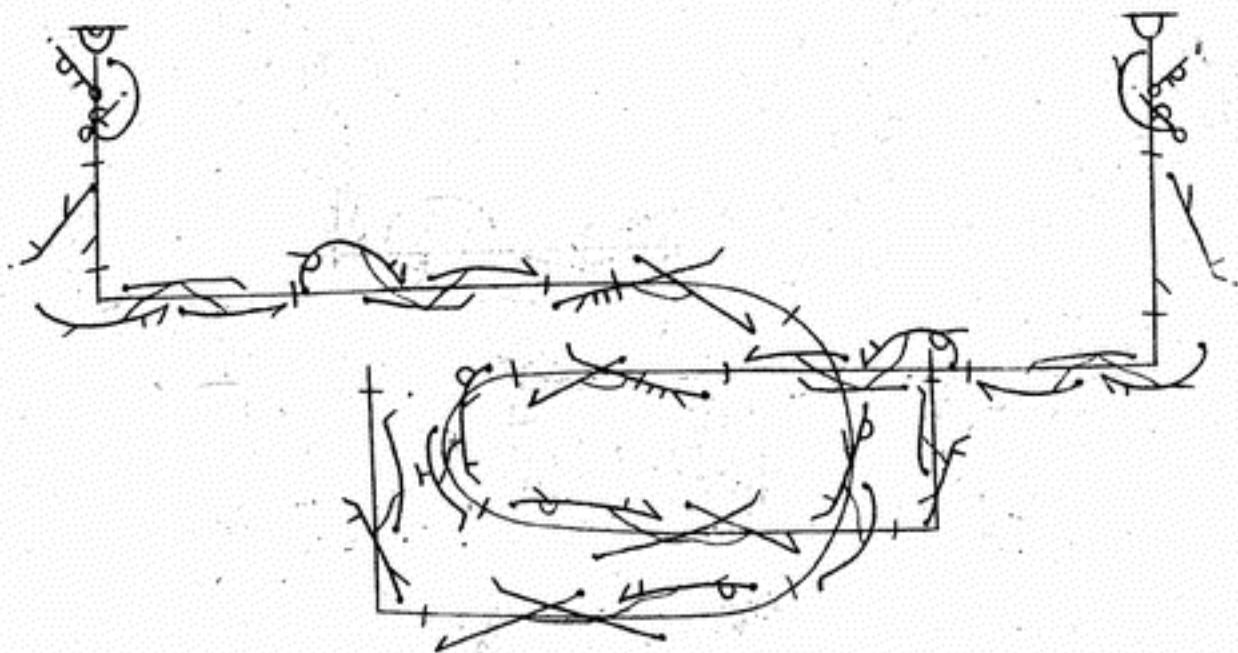
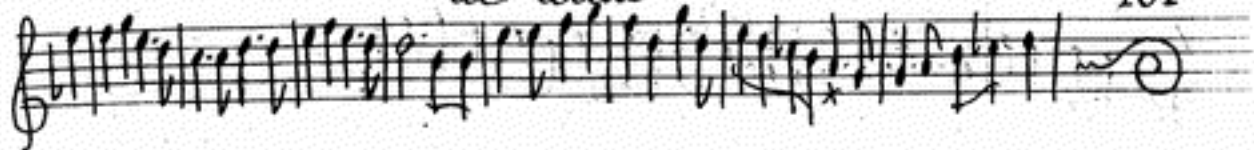
99

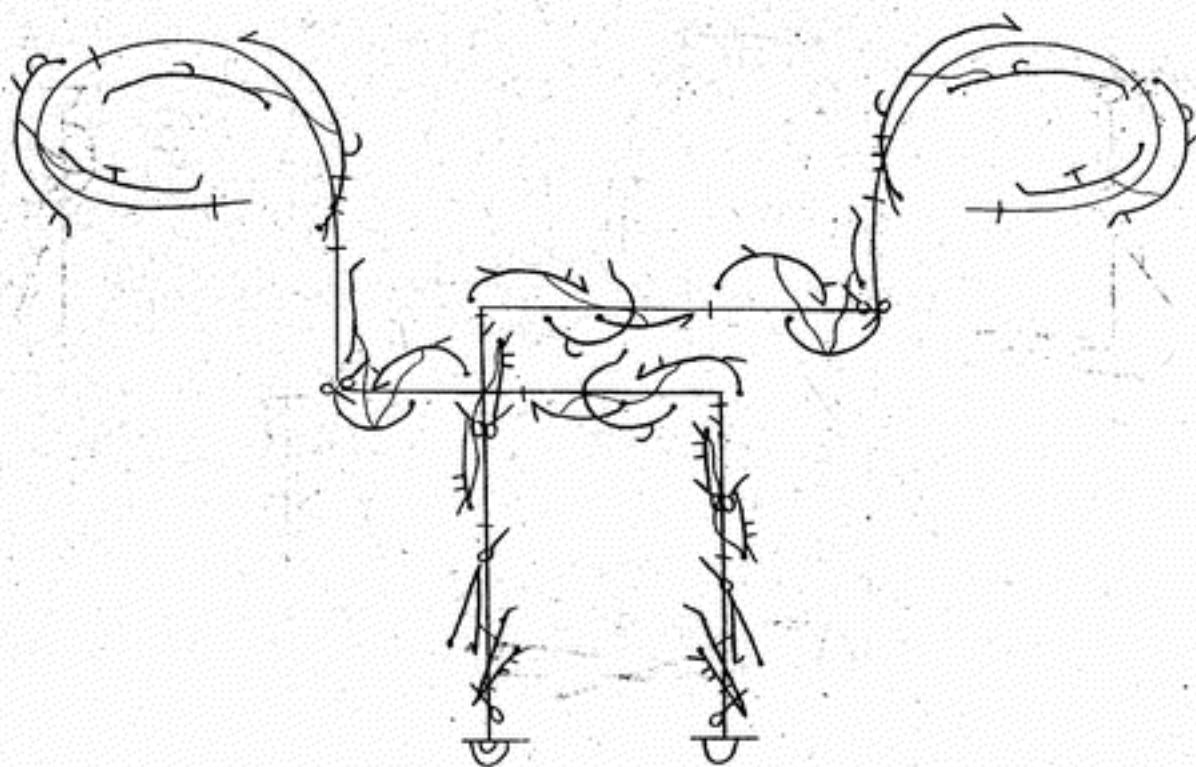
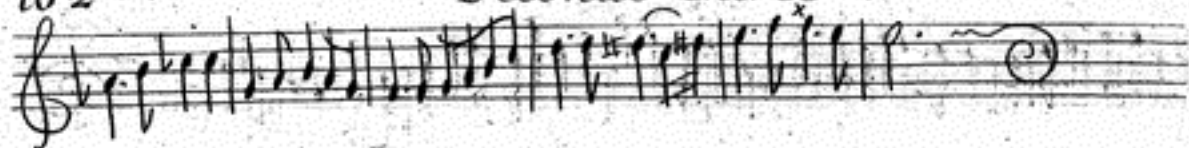


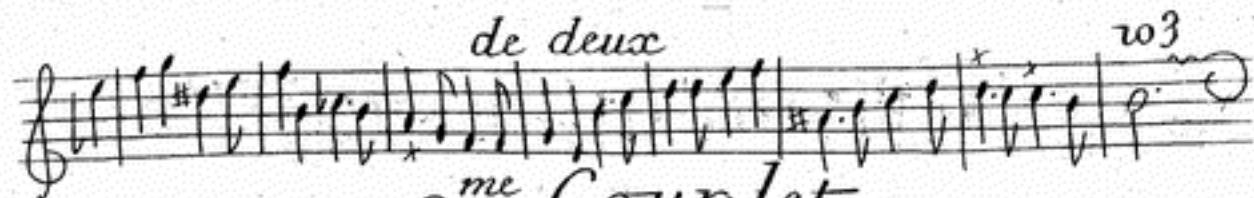
Seconde Entrée

de deux

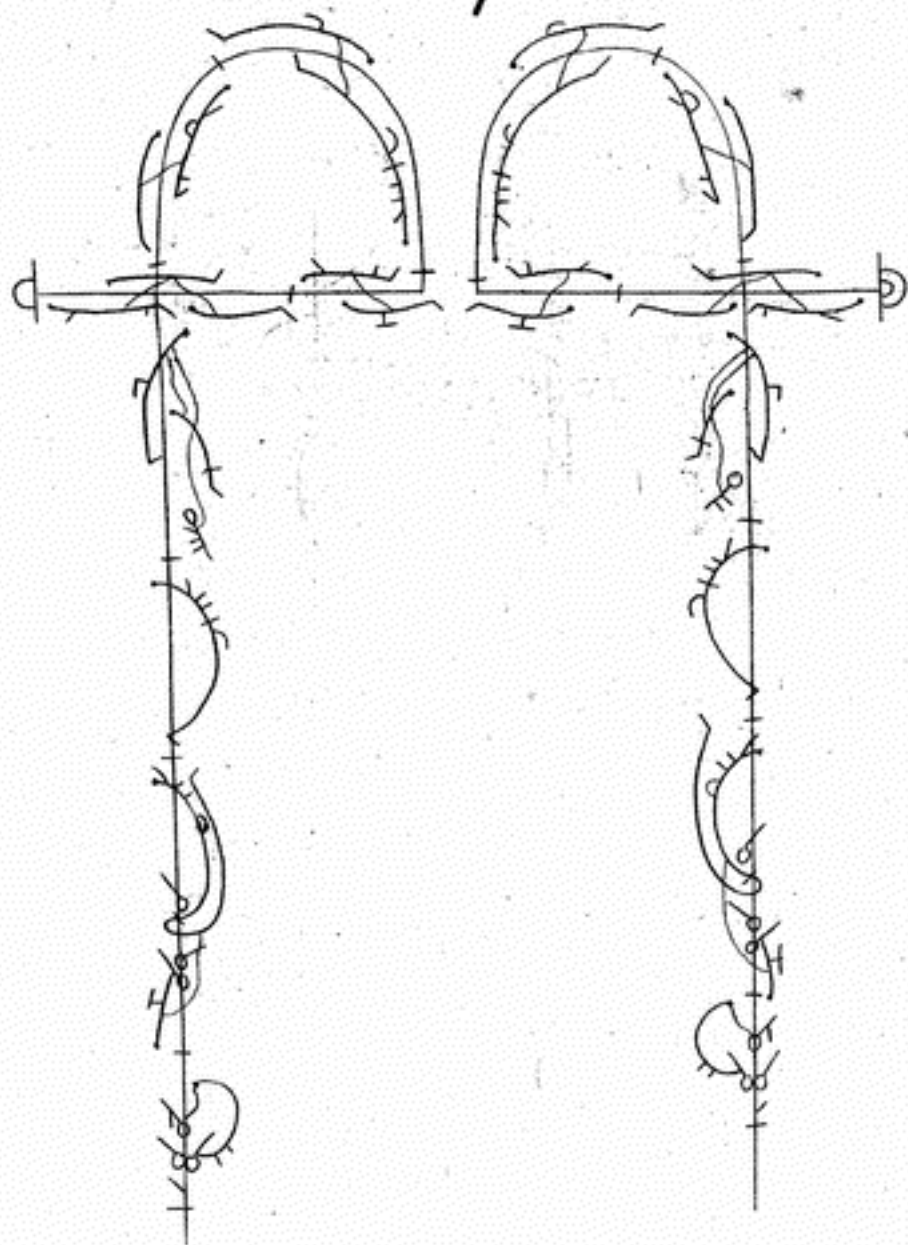
101

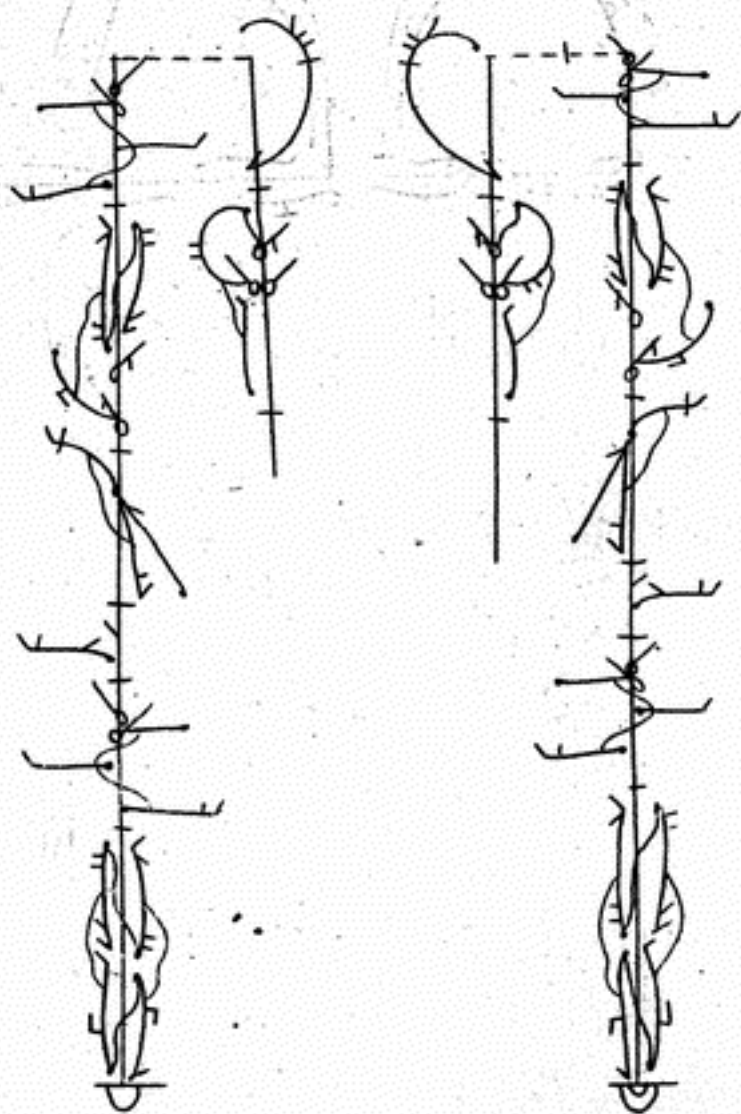
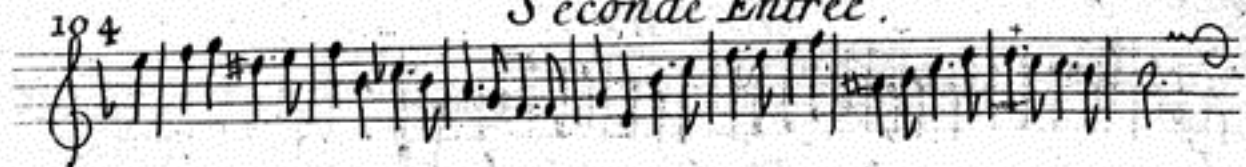






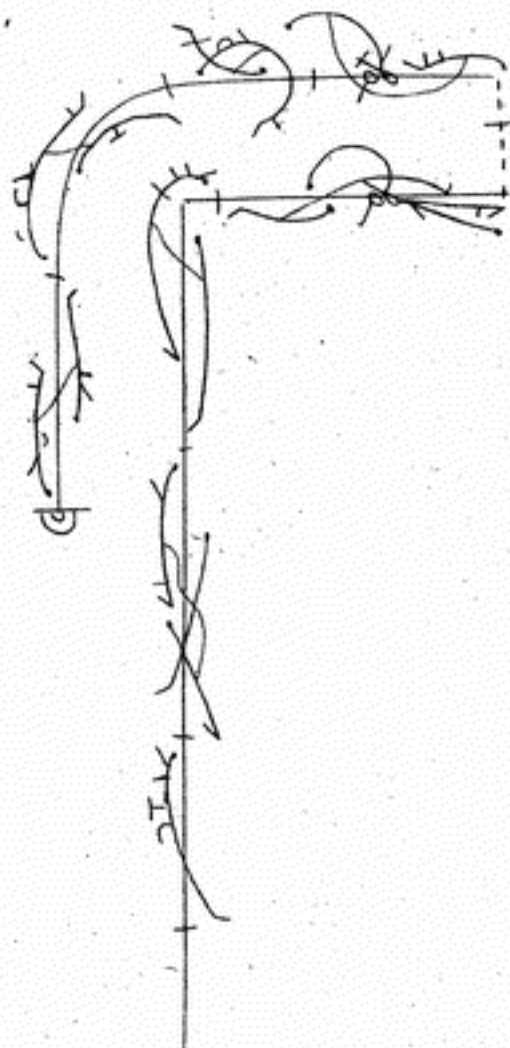
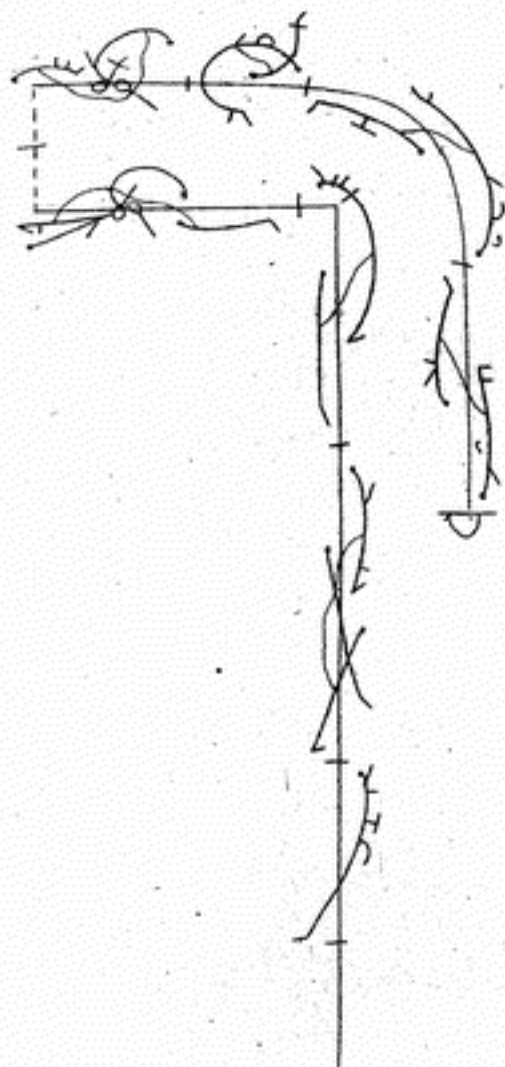
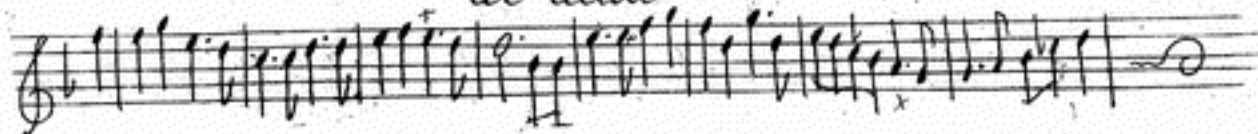
2^{me} Couplet



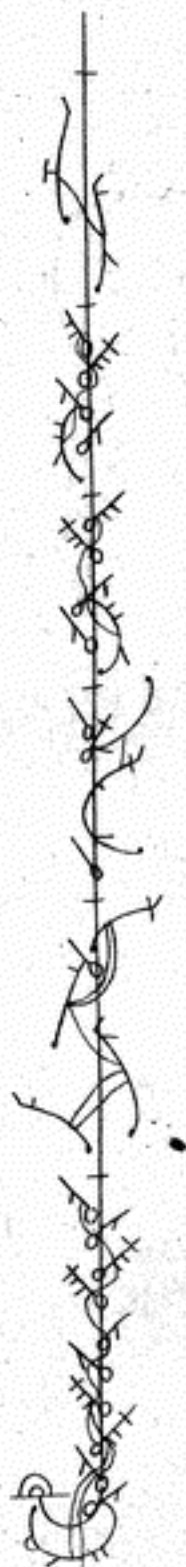
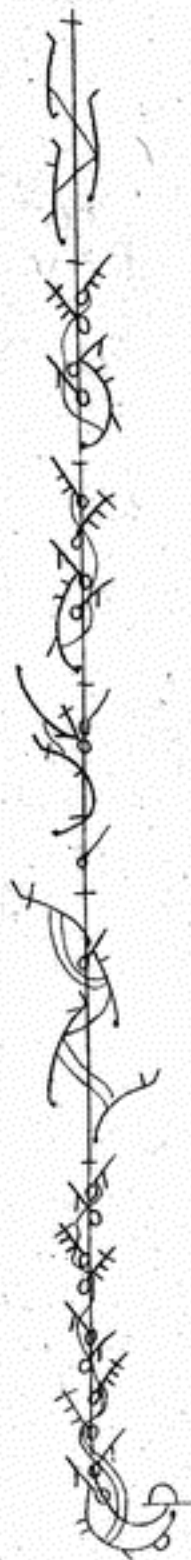
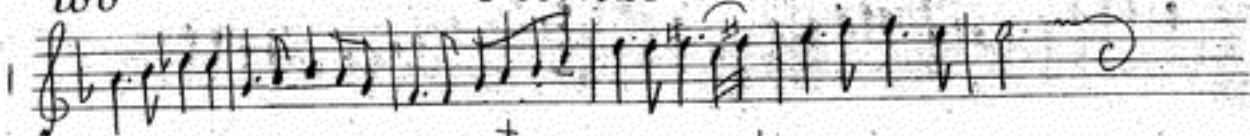
Seconde Entrée.

de deux

105

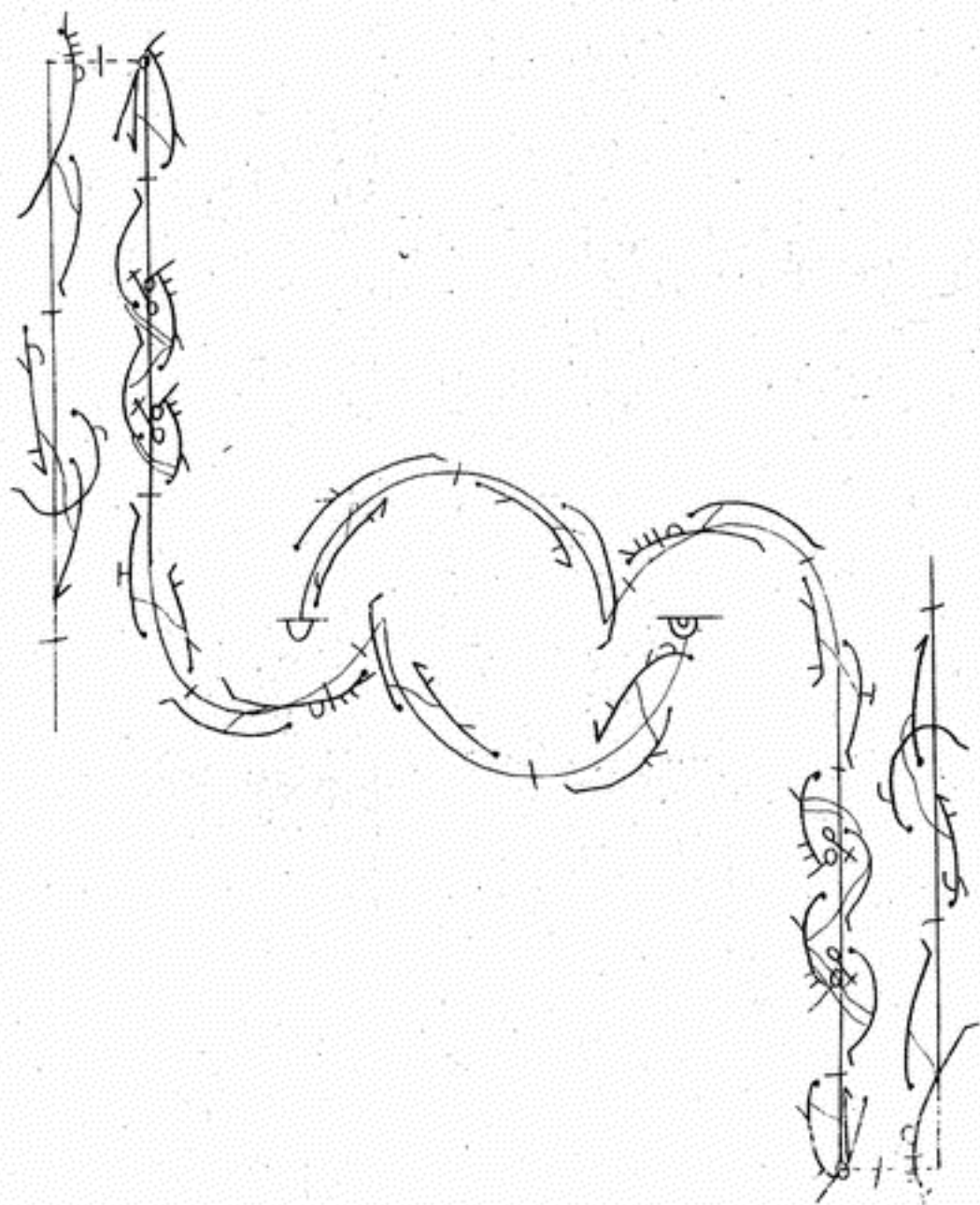
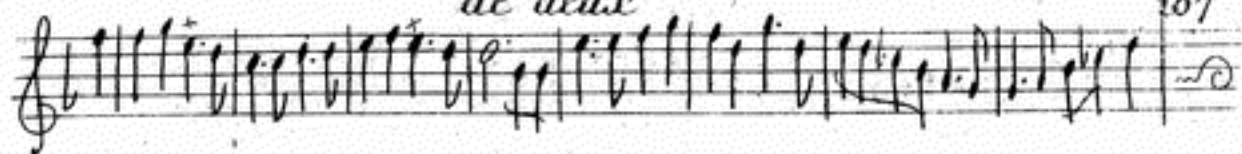


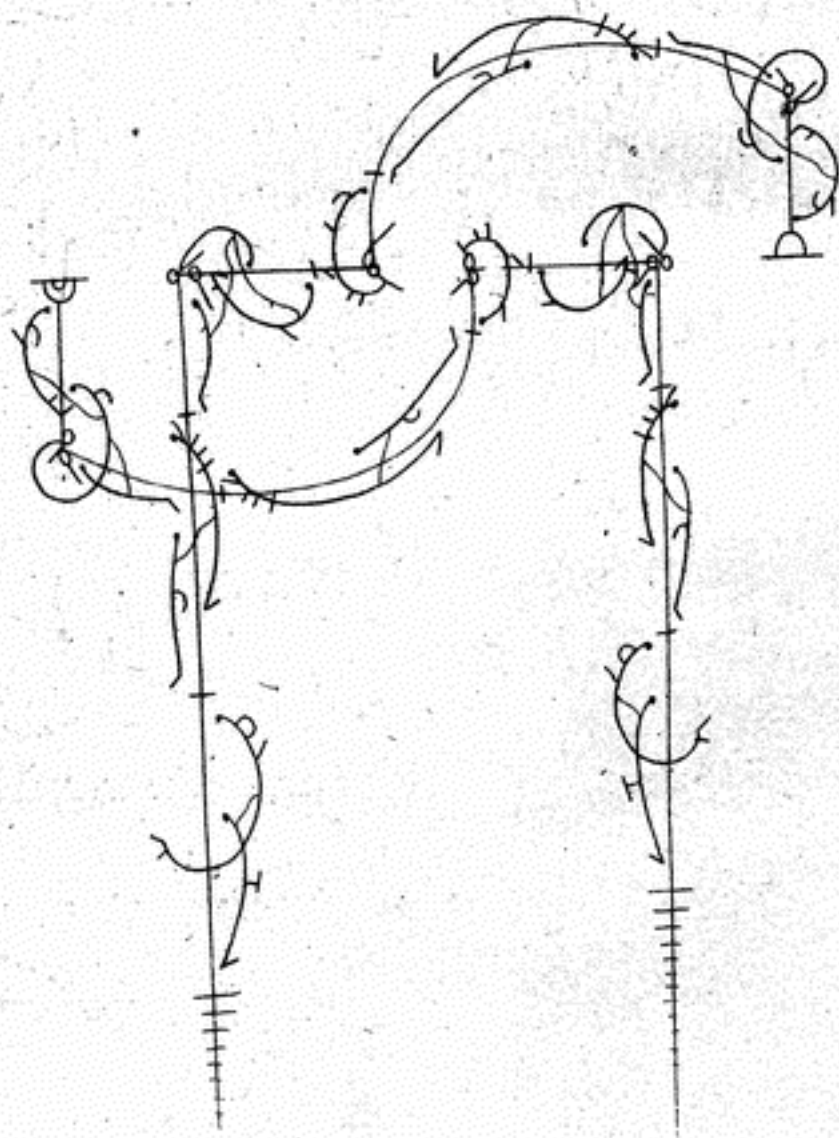
Seconde Entrée.

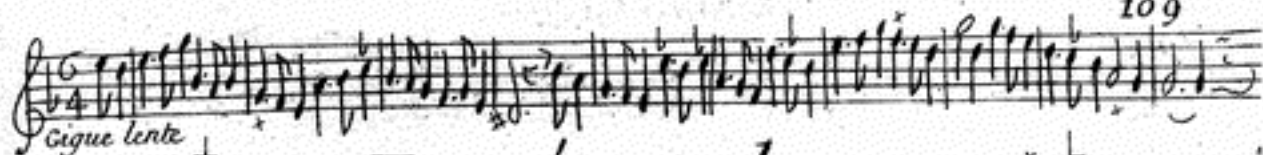


de deux

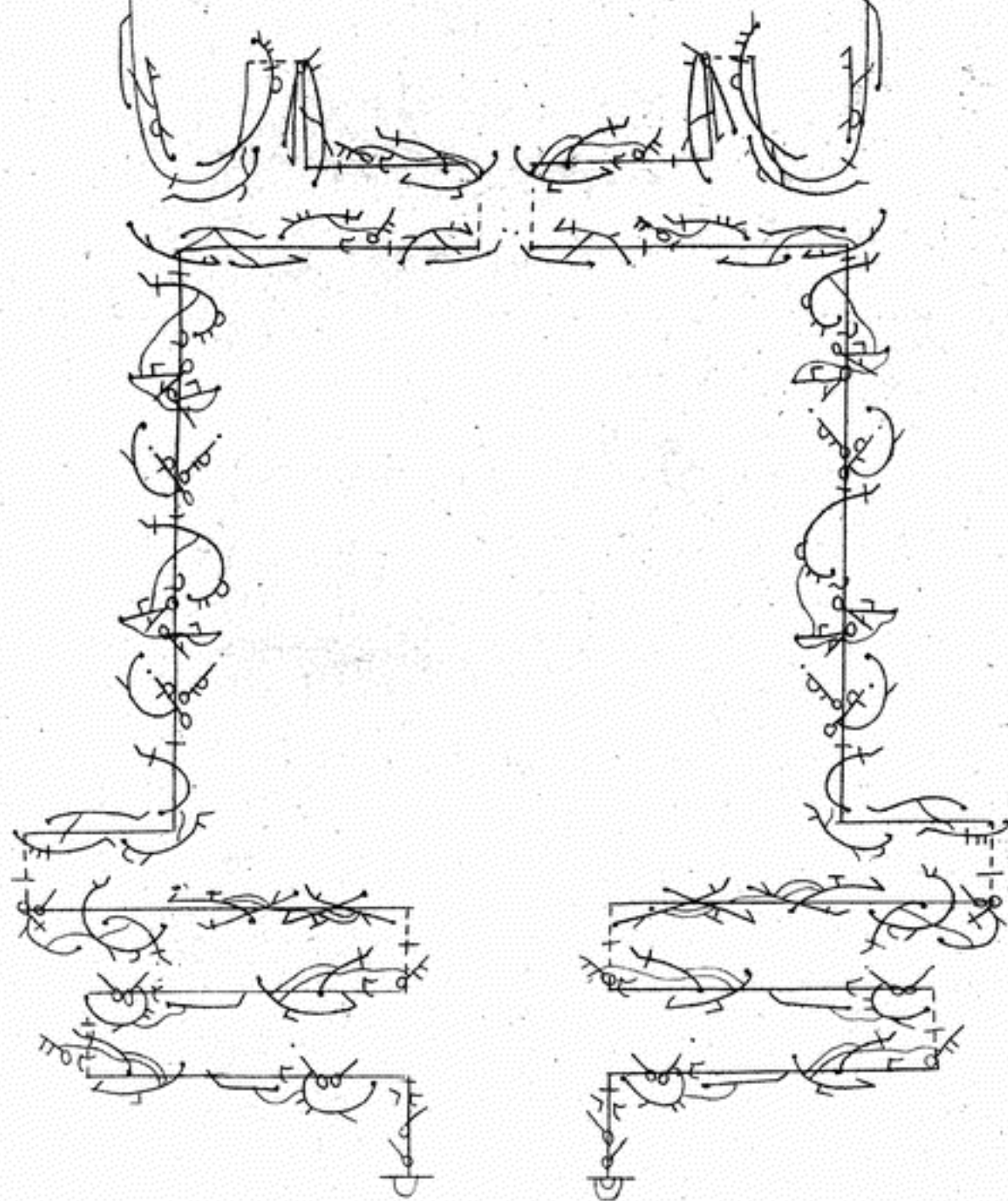
107

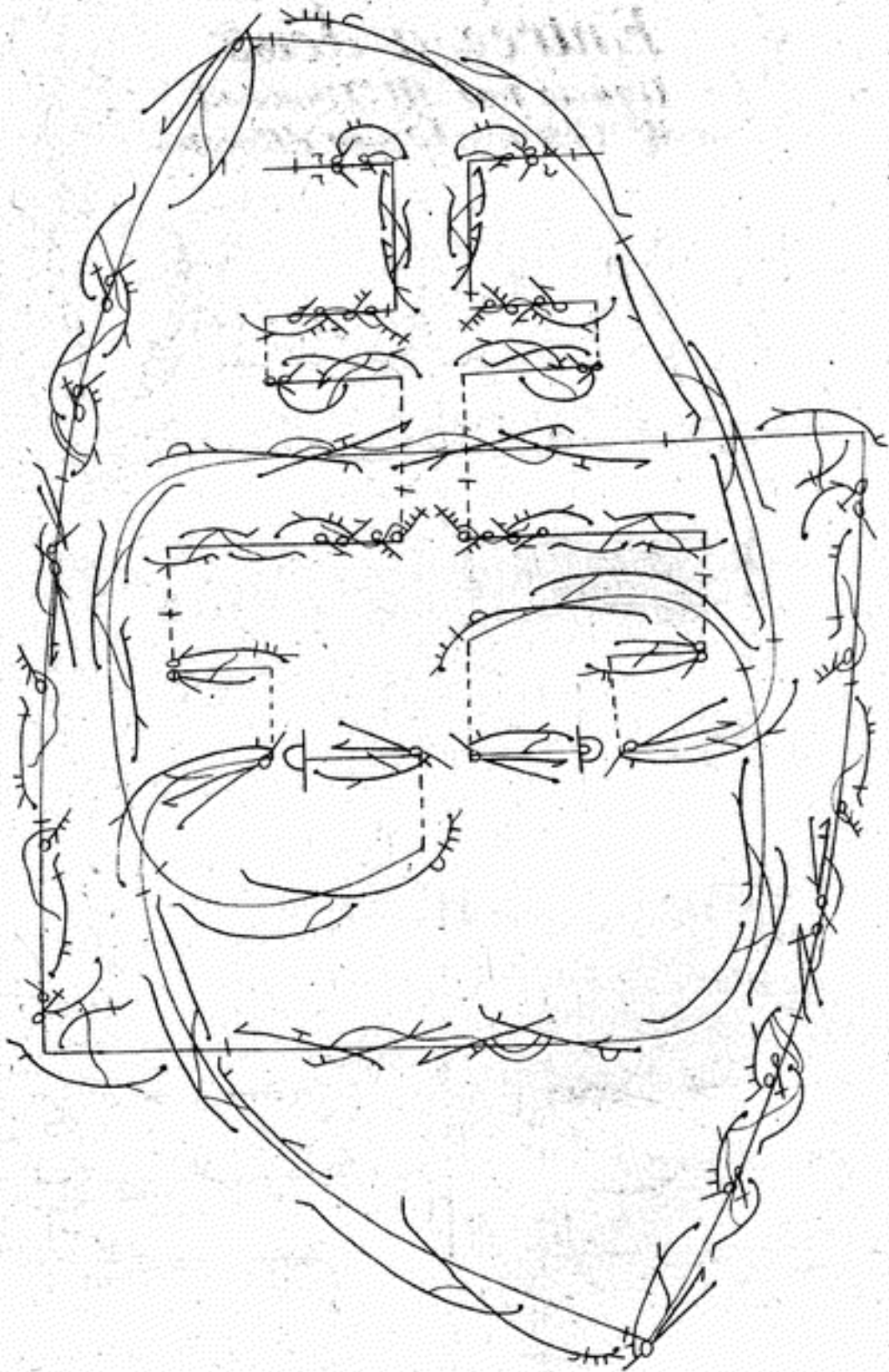
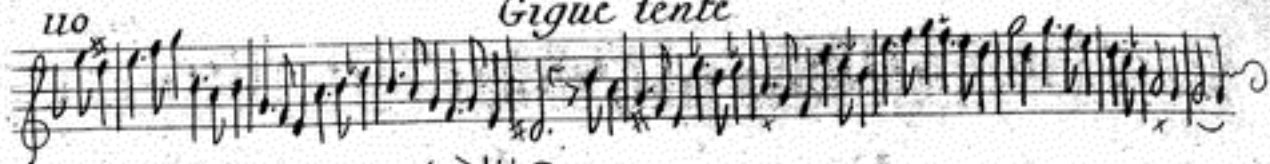


Seconde Entrée



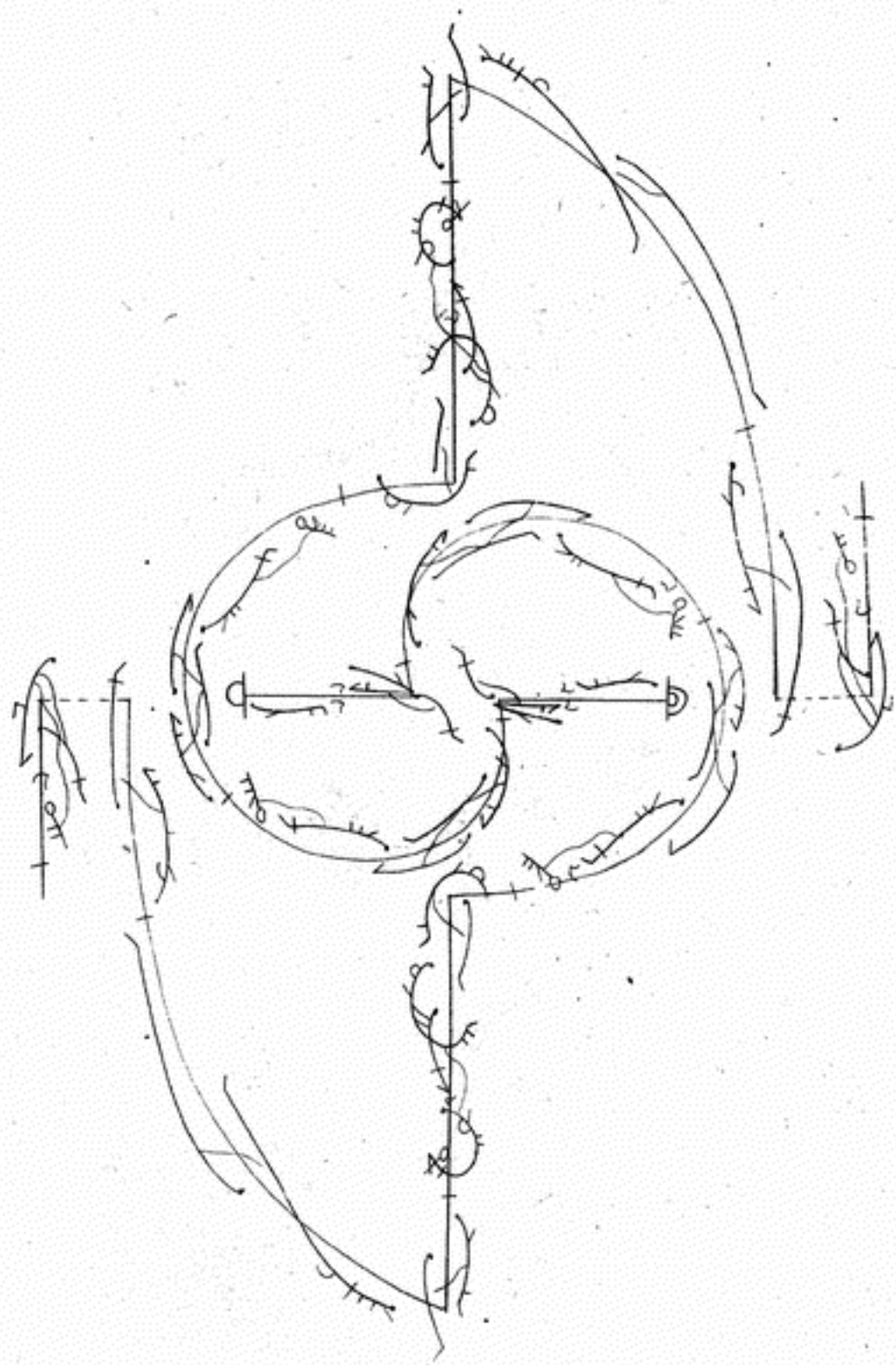
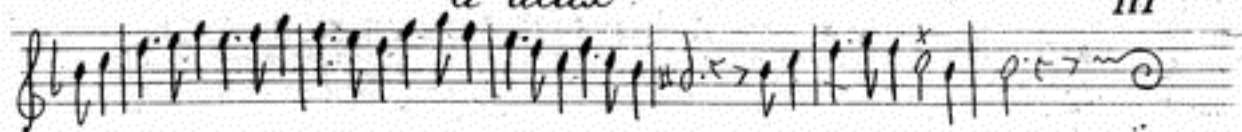
Entrée a deux
Dancée par M.^r Dumirail
et M.^{lle} Victoire à l'Opéra d'Heïssonne.





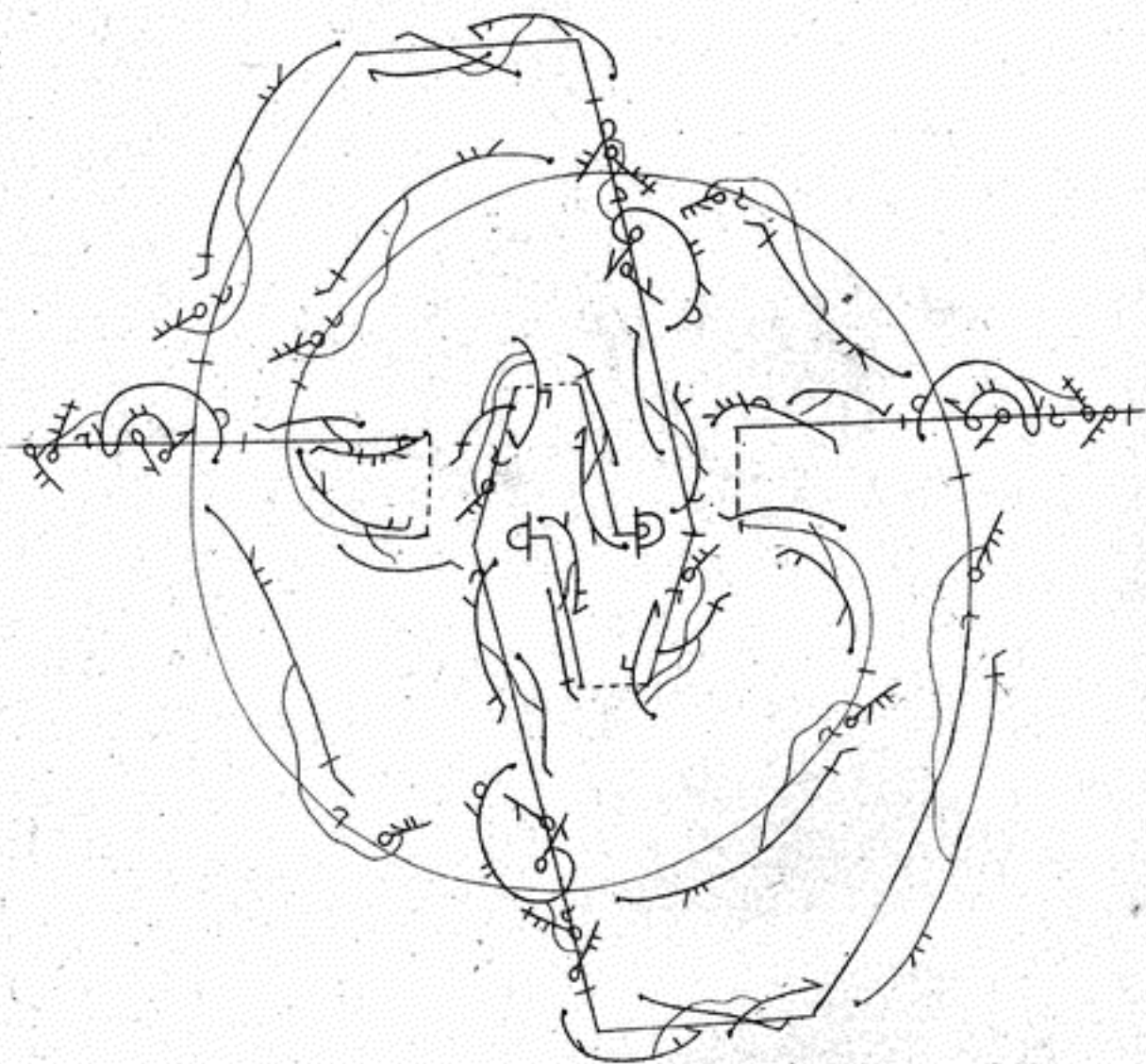
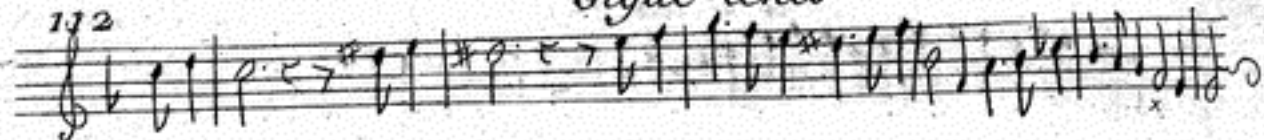
à deux

III



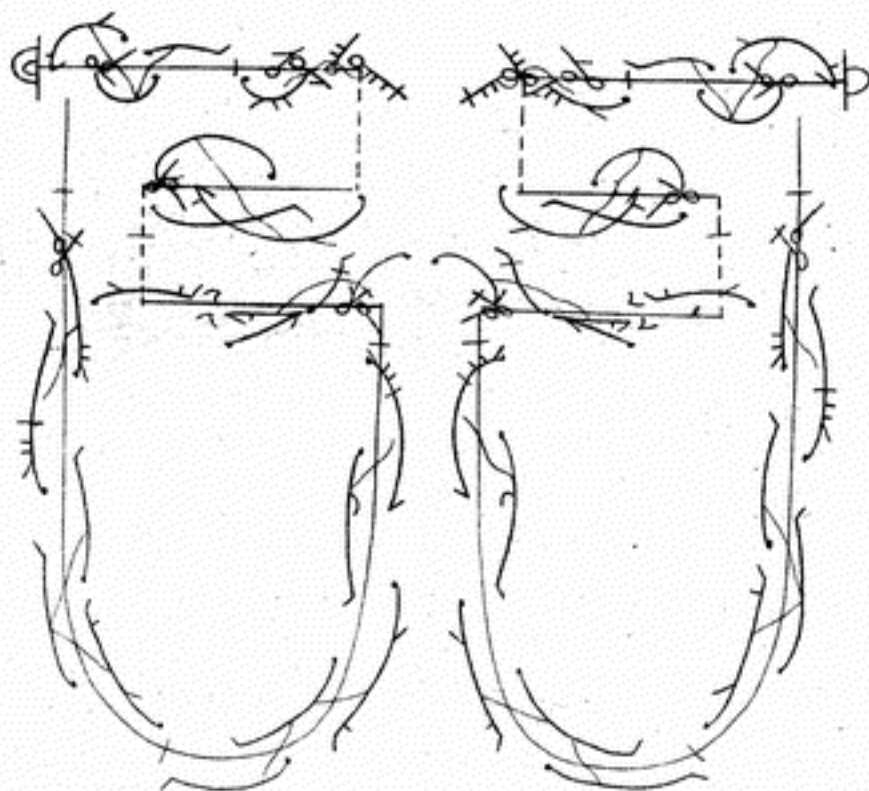
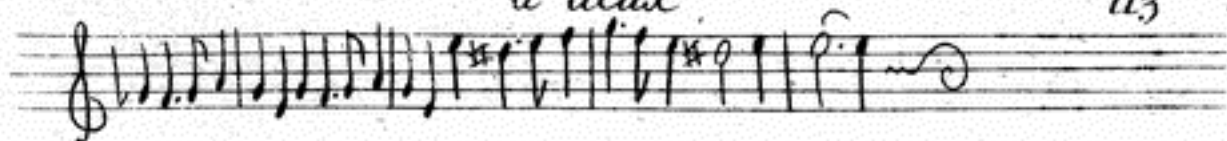
Gigue lente

132

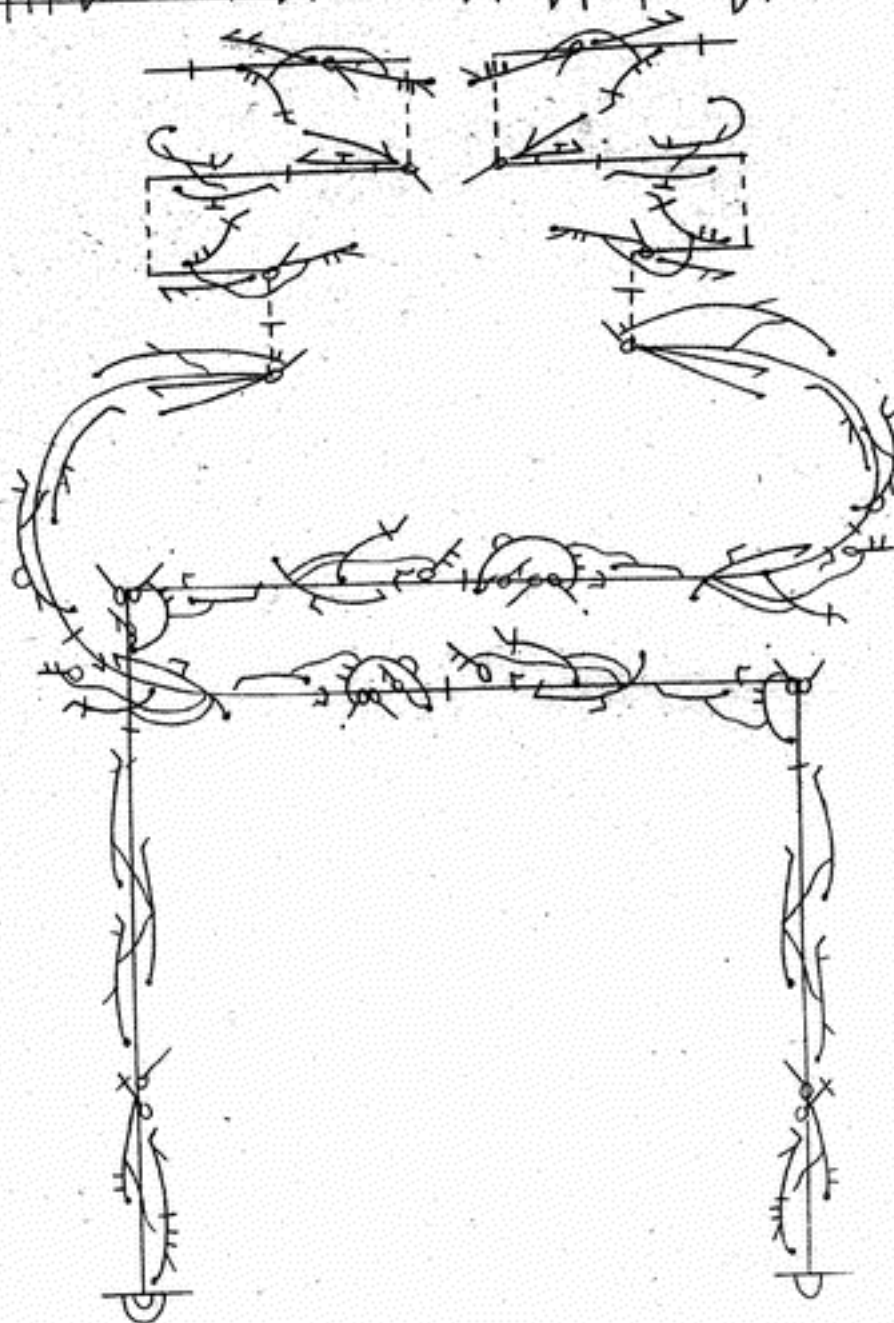
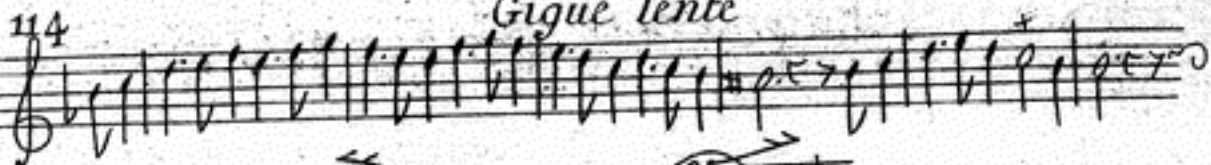


à deux

113

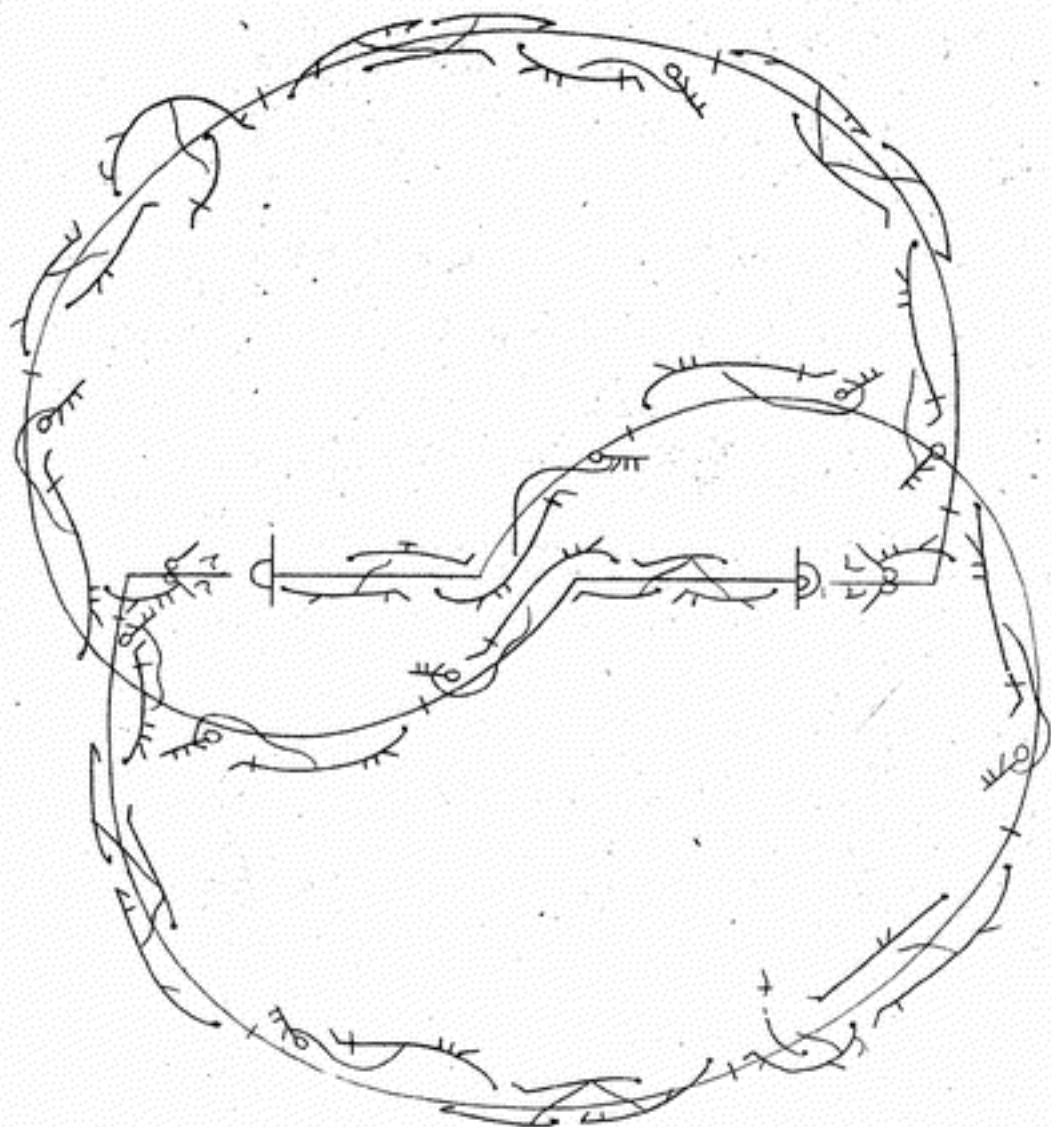
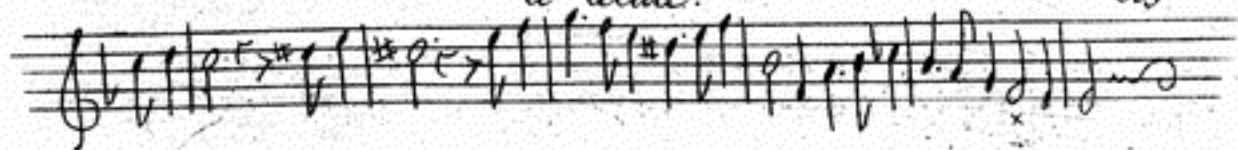


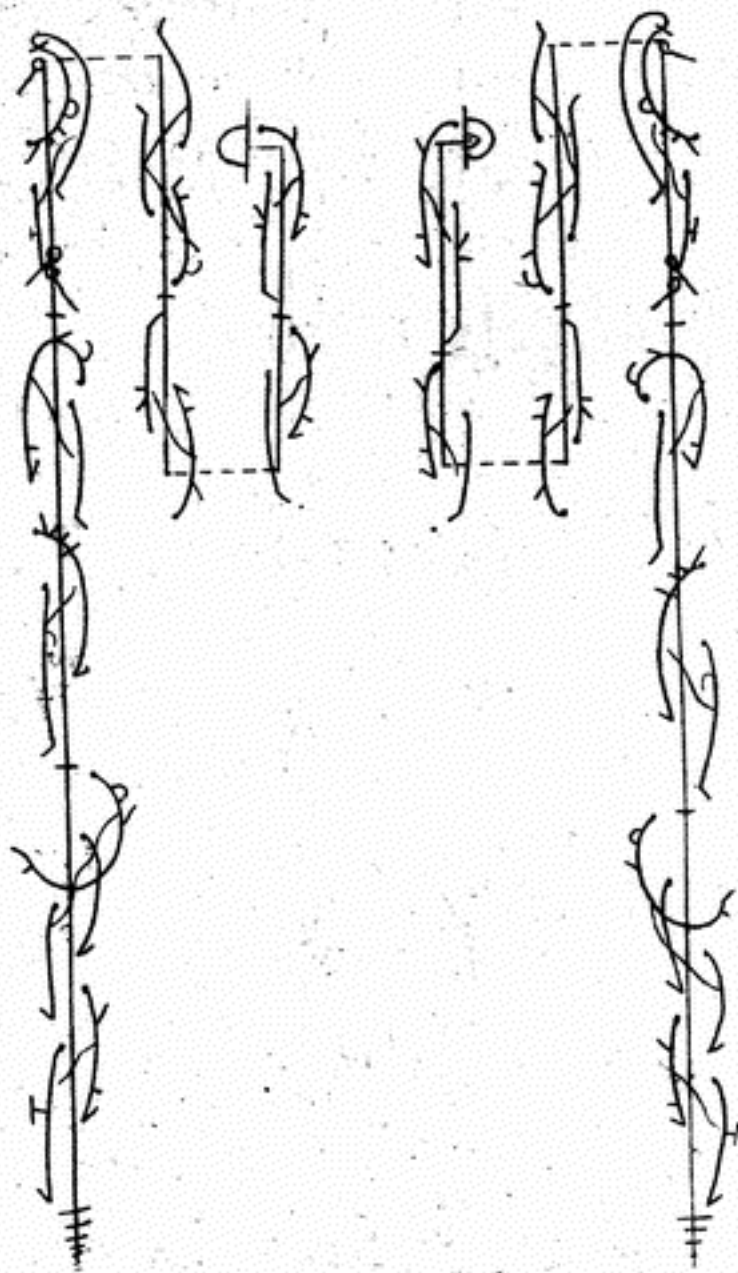
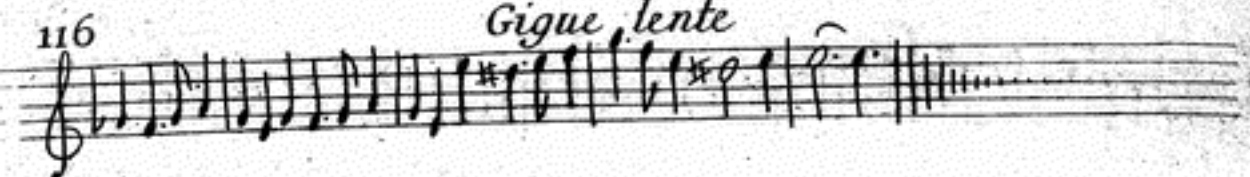
Gigue lente

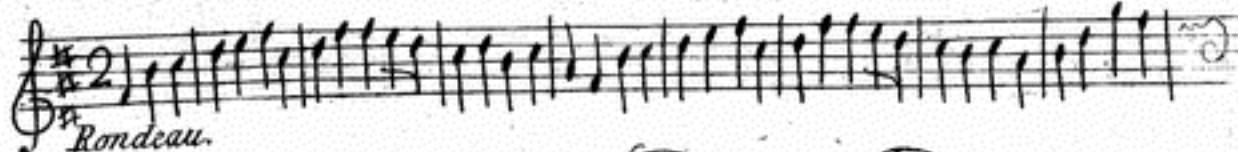


à deux.

115

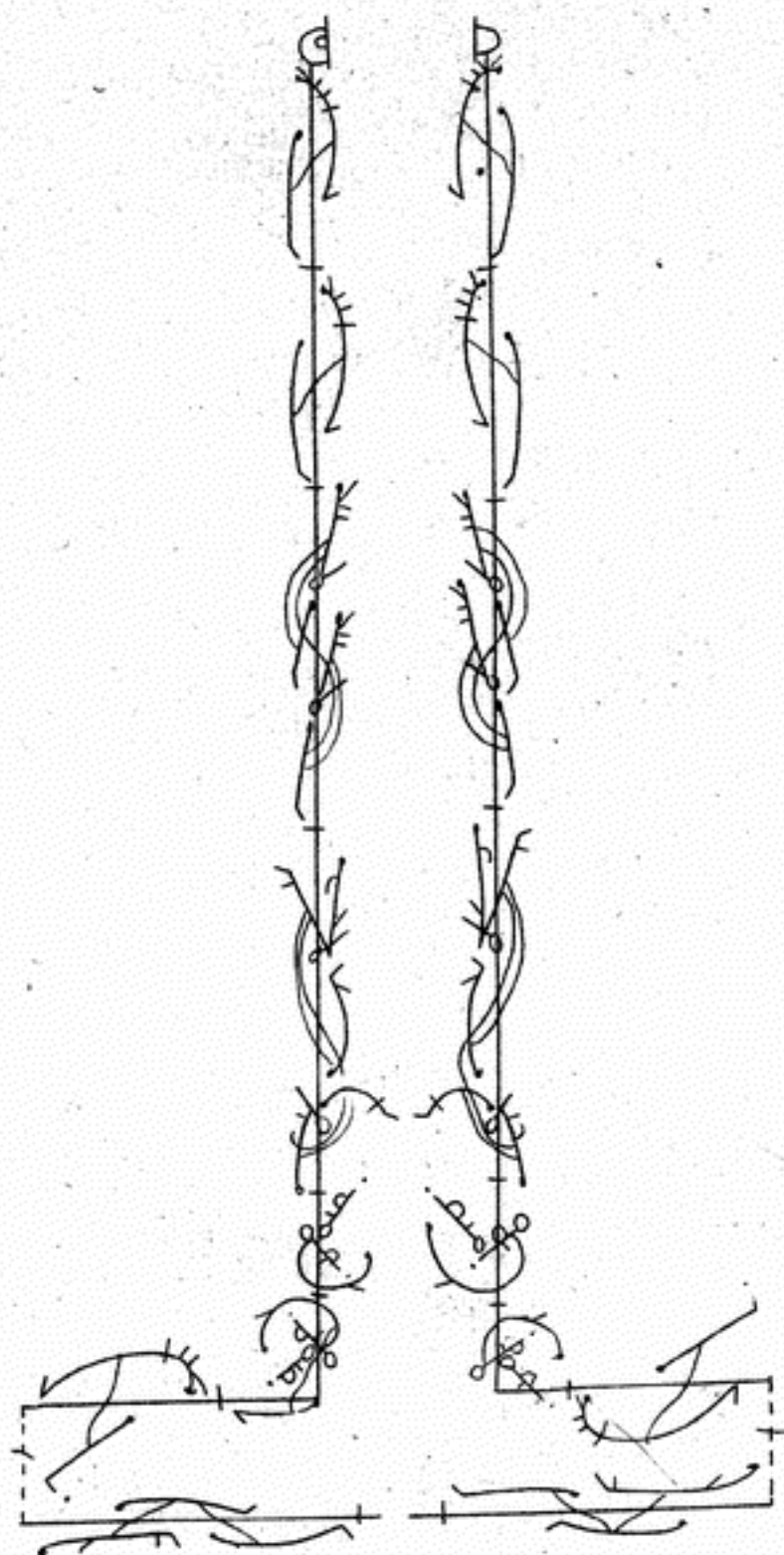
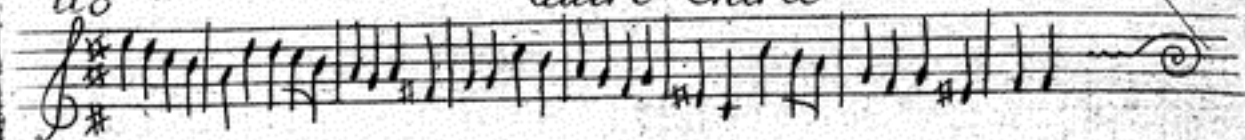


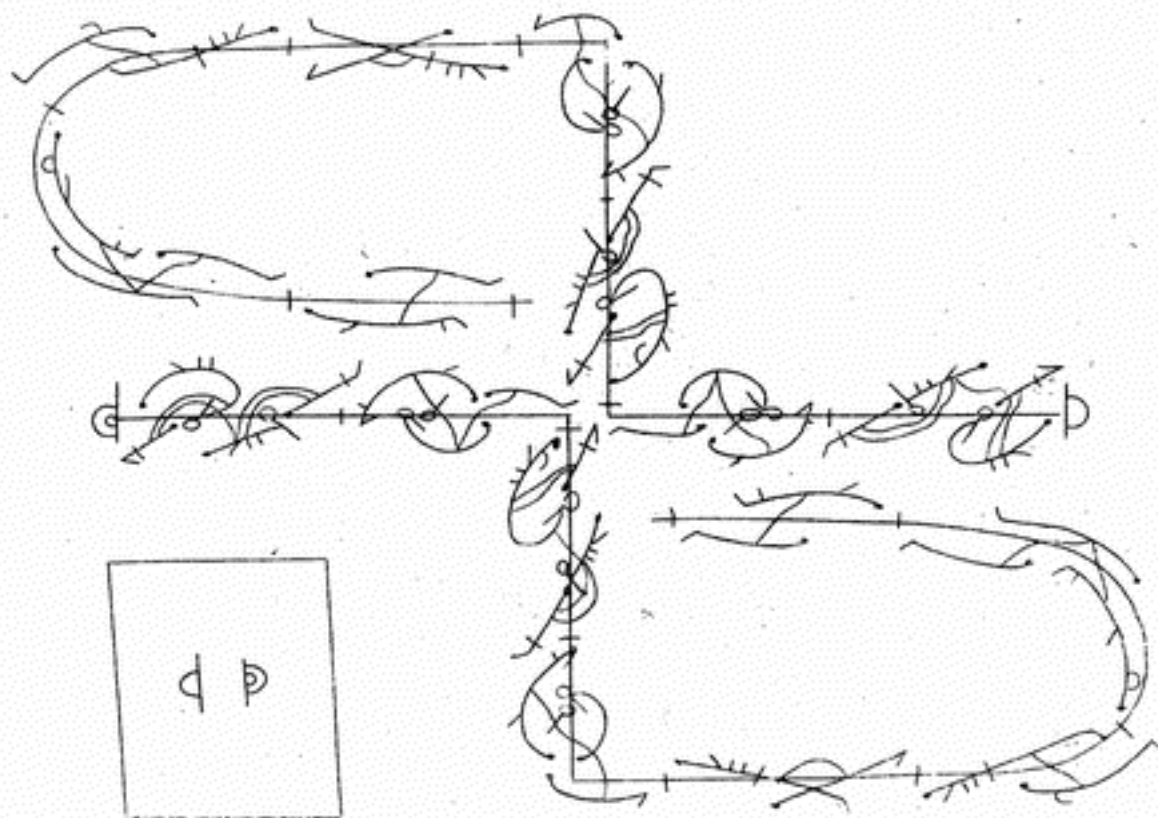
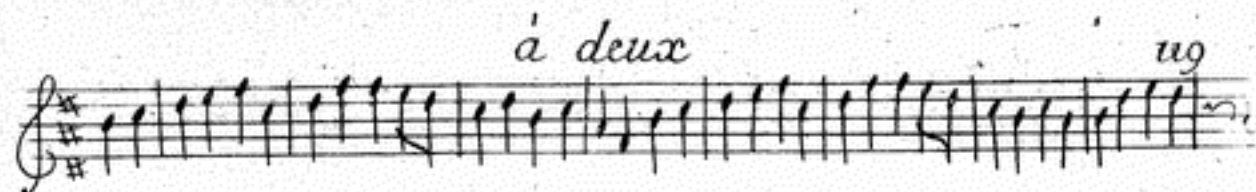




*autre Entrée
à deux*

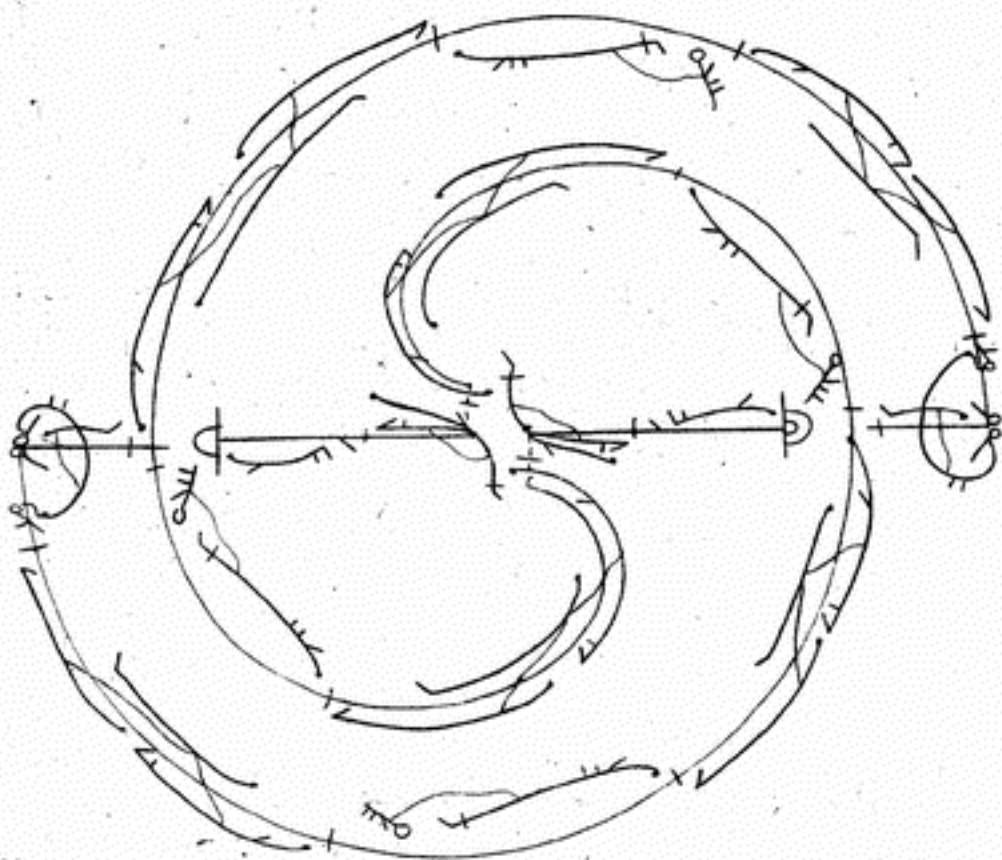
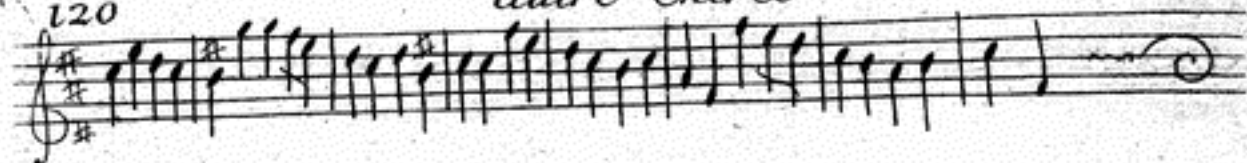
*Dancée par M^r Balon
et m^{lle} Subligny
à l'Opéra d'Esionne.*





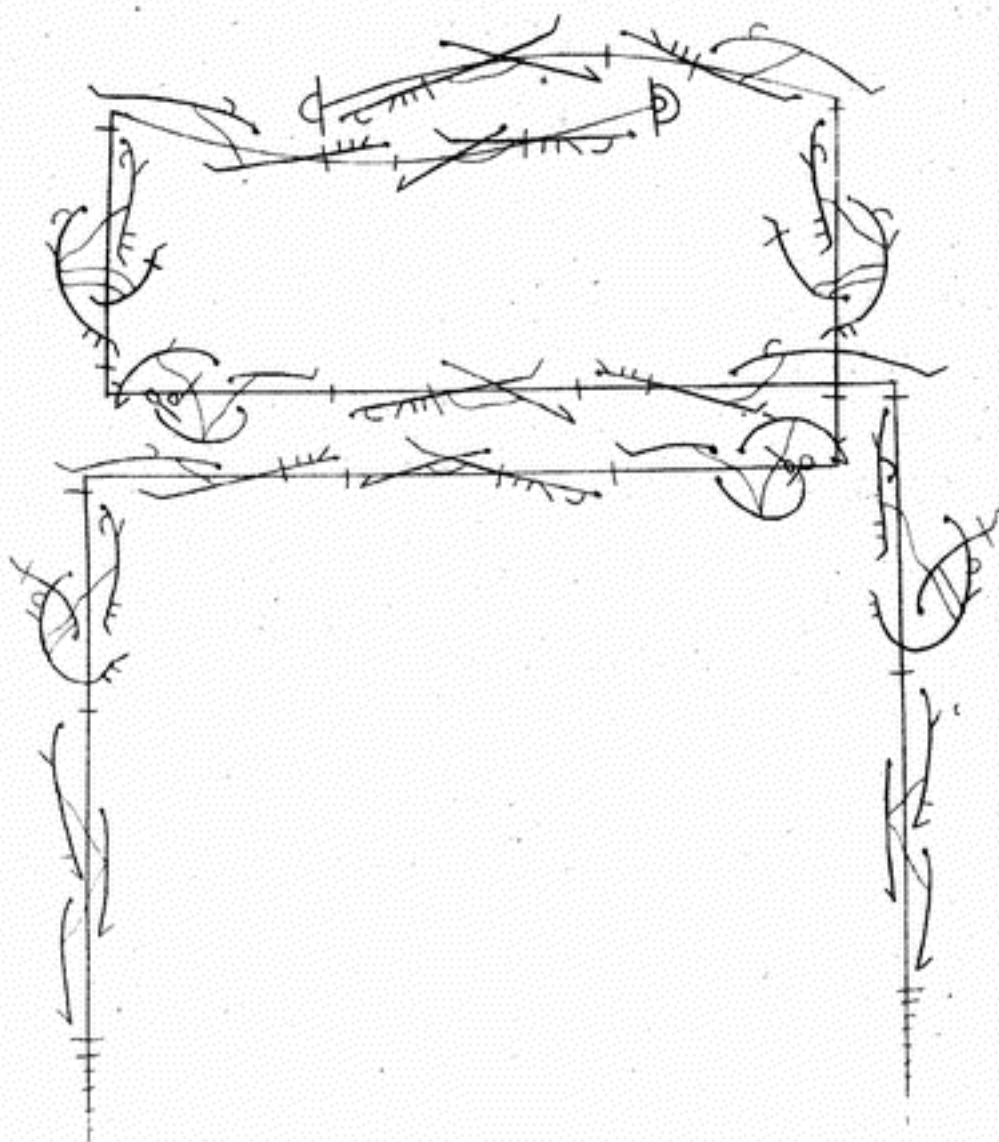
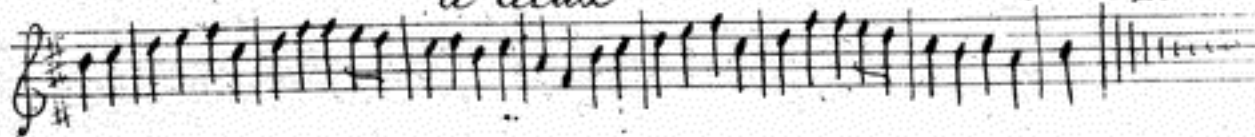
Autre Entrée

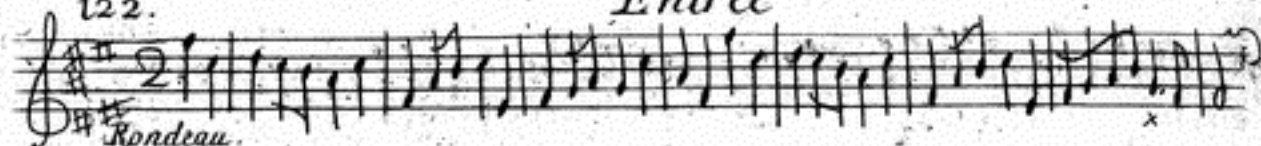
120



a deux

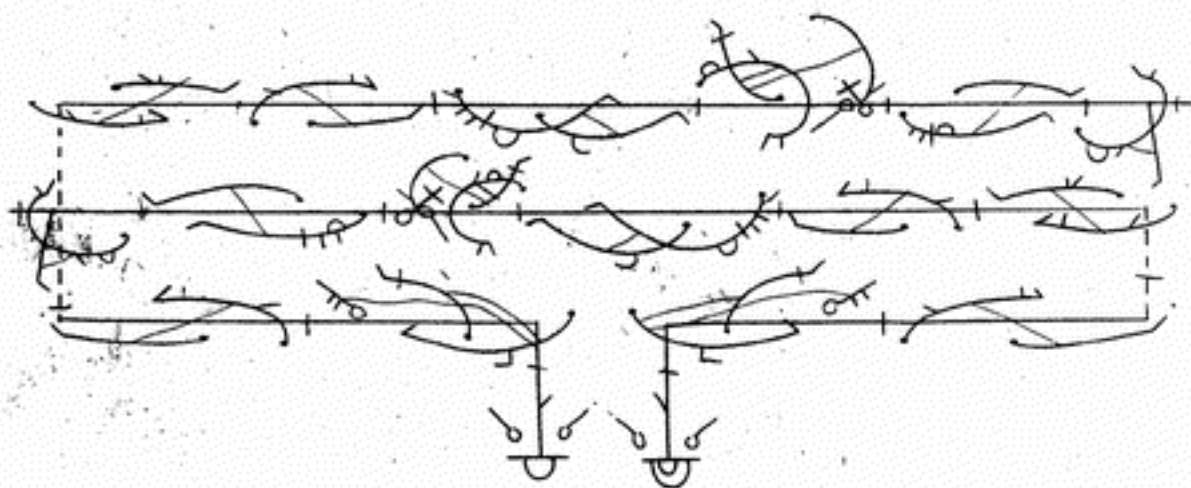
121





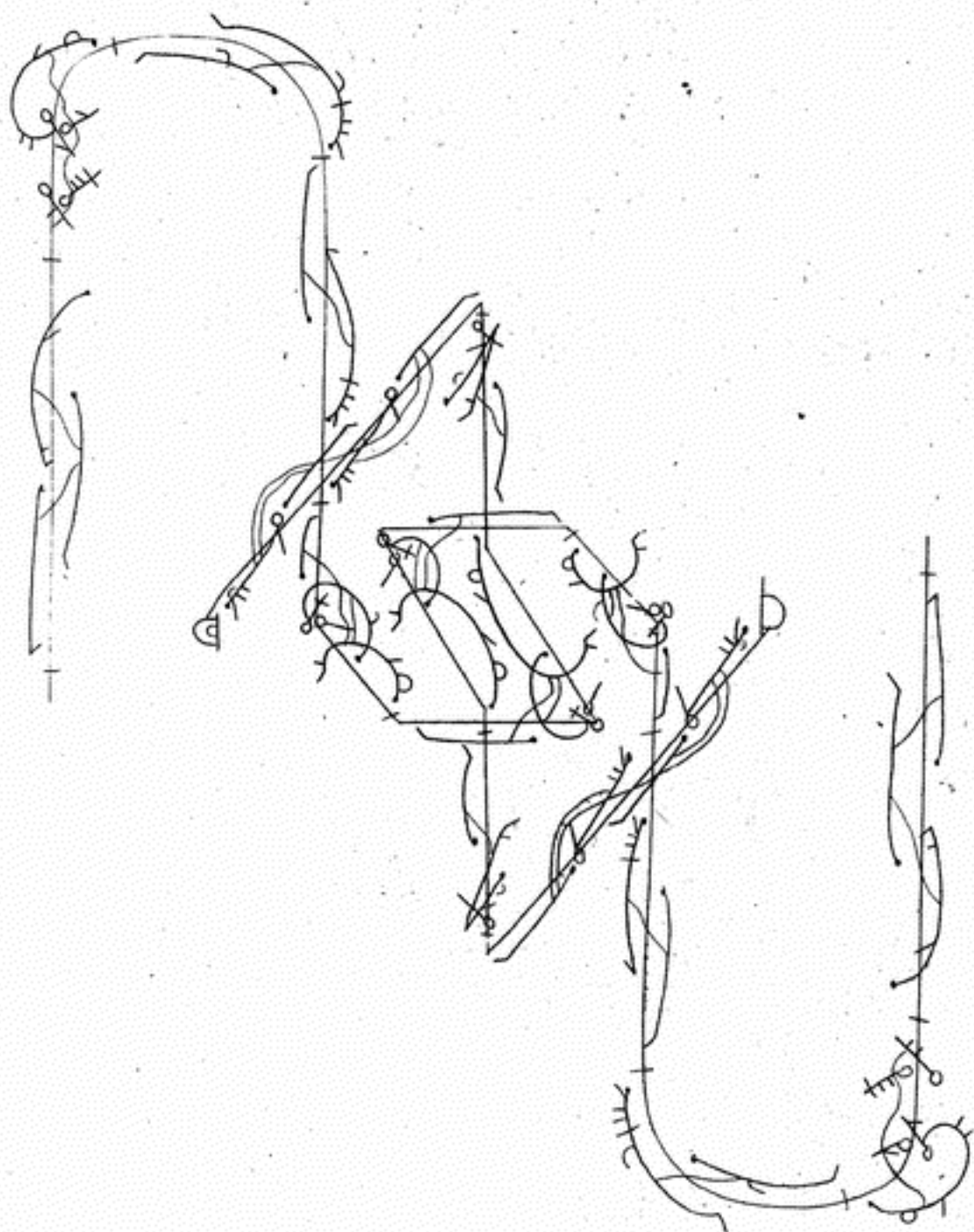
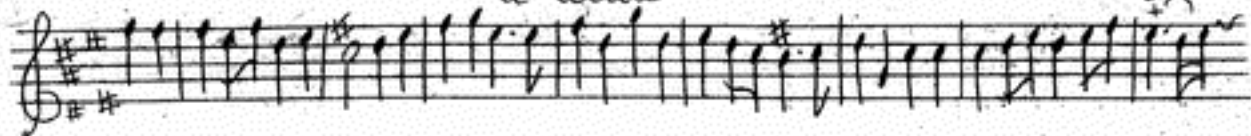
Entrée à deux

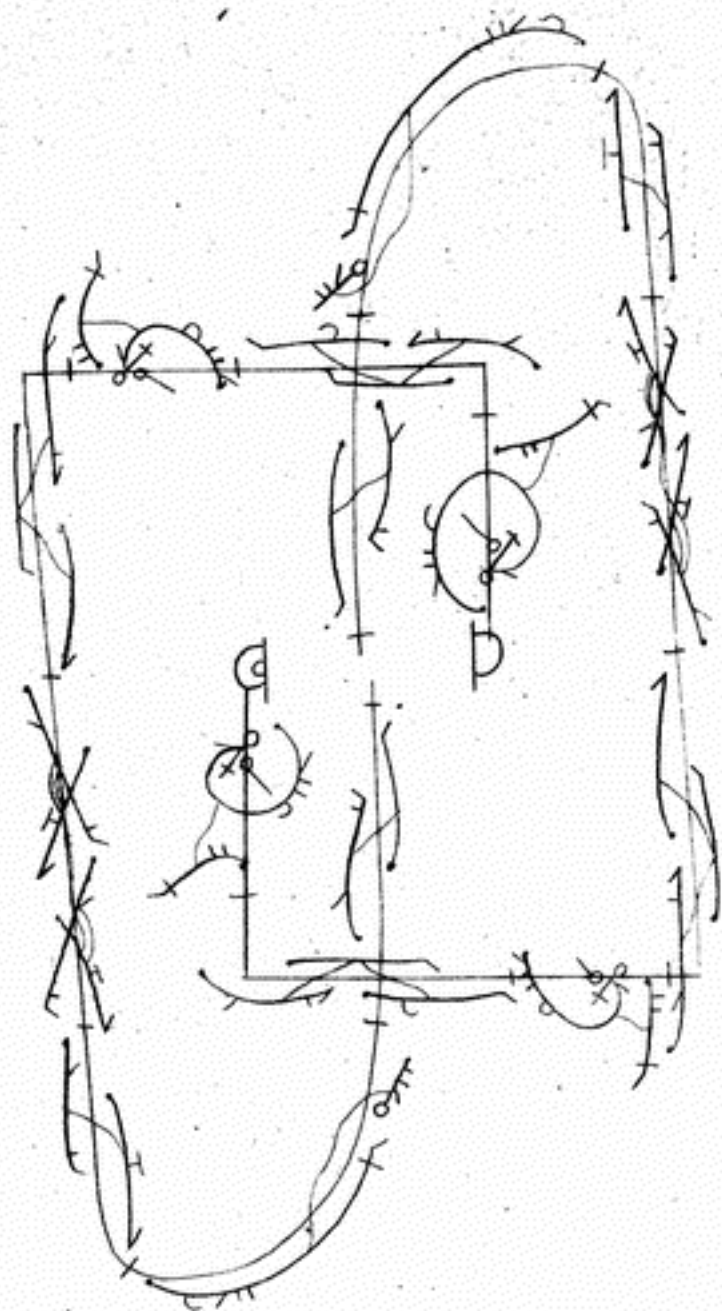
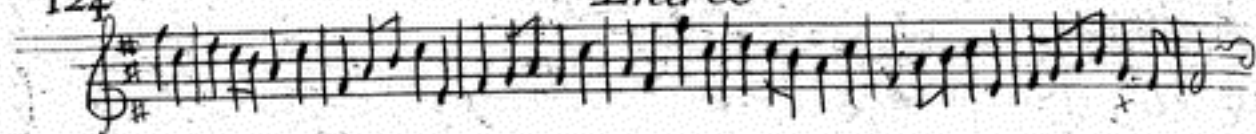
Dancée par M^r Balon et M^{lle} Subligny.
à l'Opéra d'Arctuse.



à deux

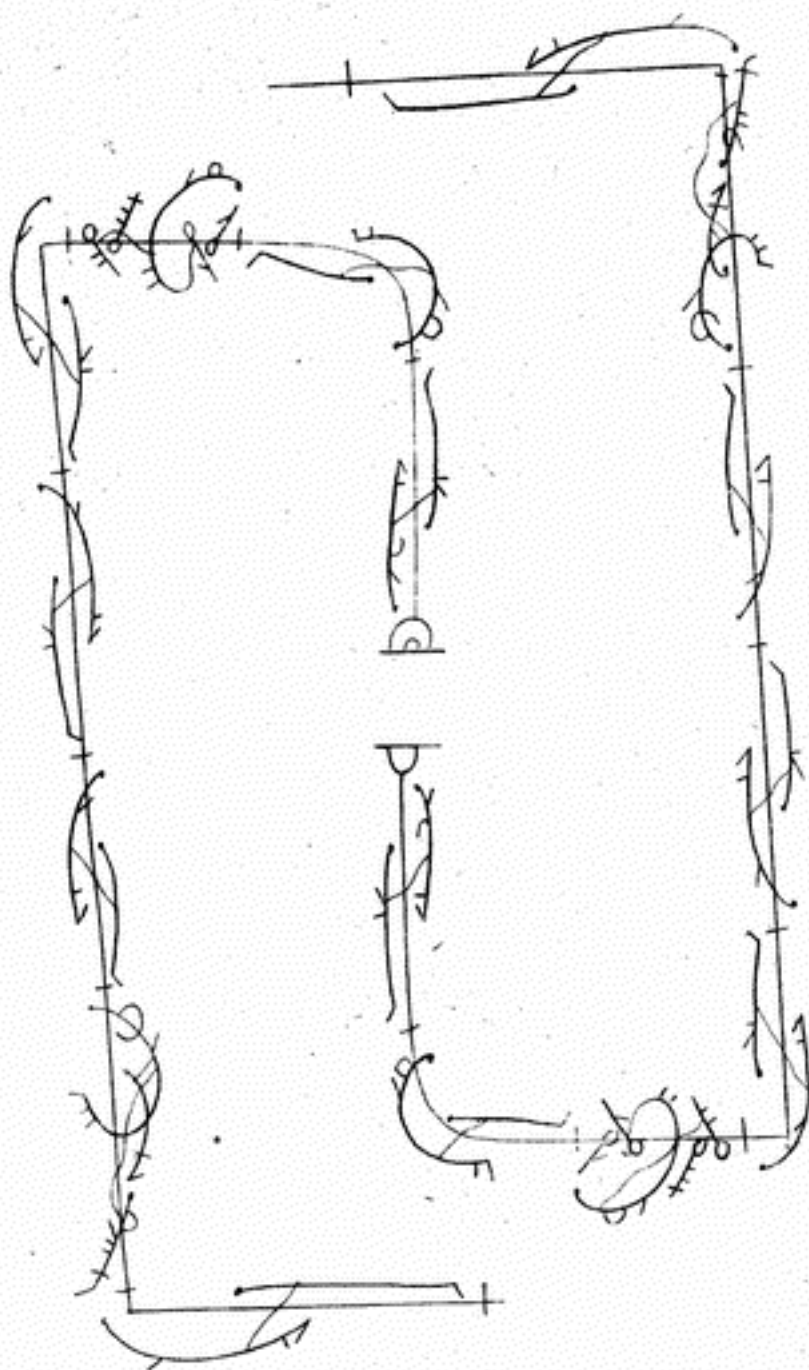
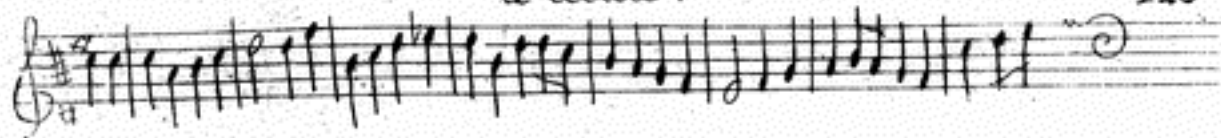
123

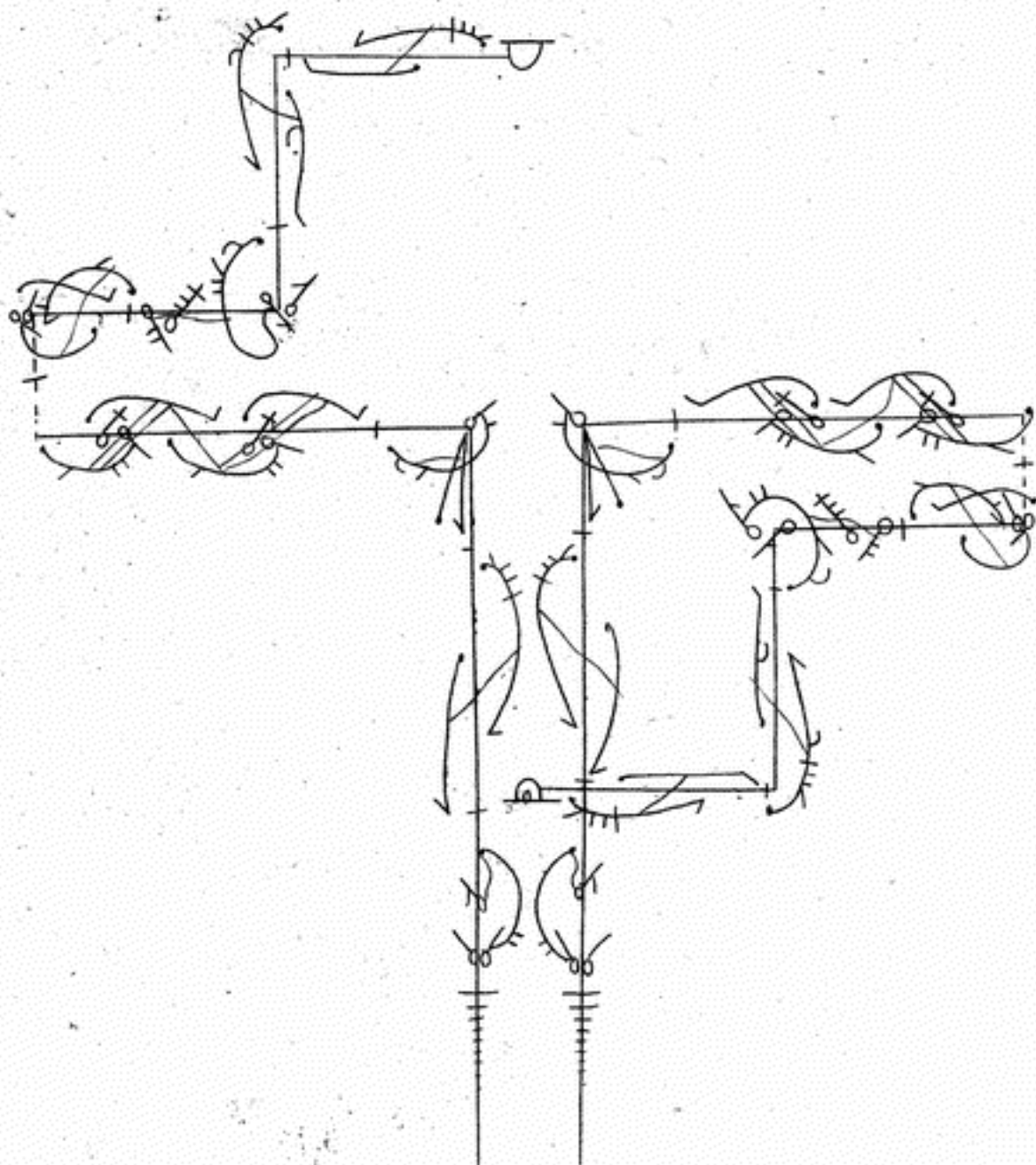
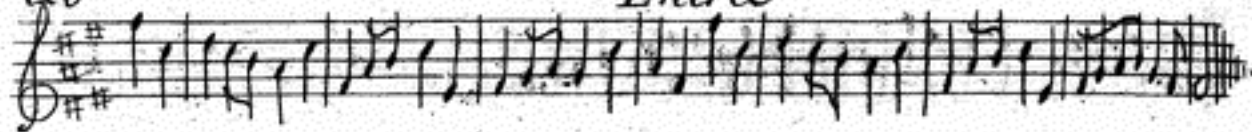


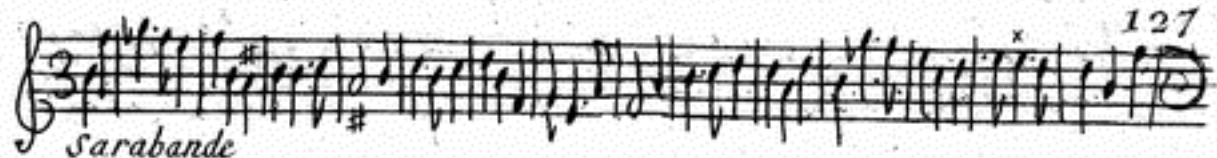


à deux.

125

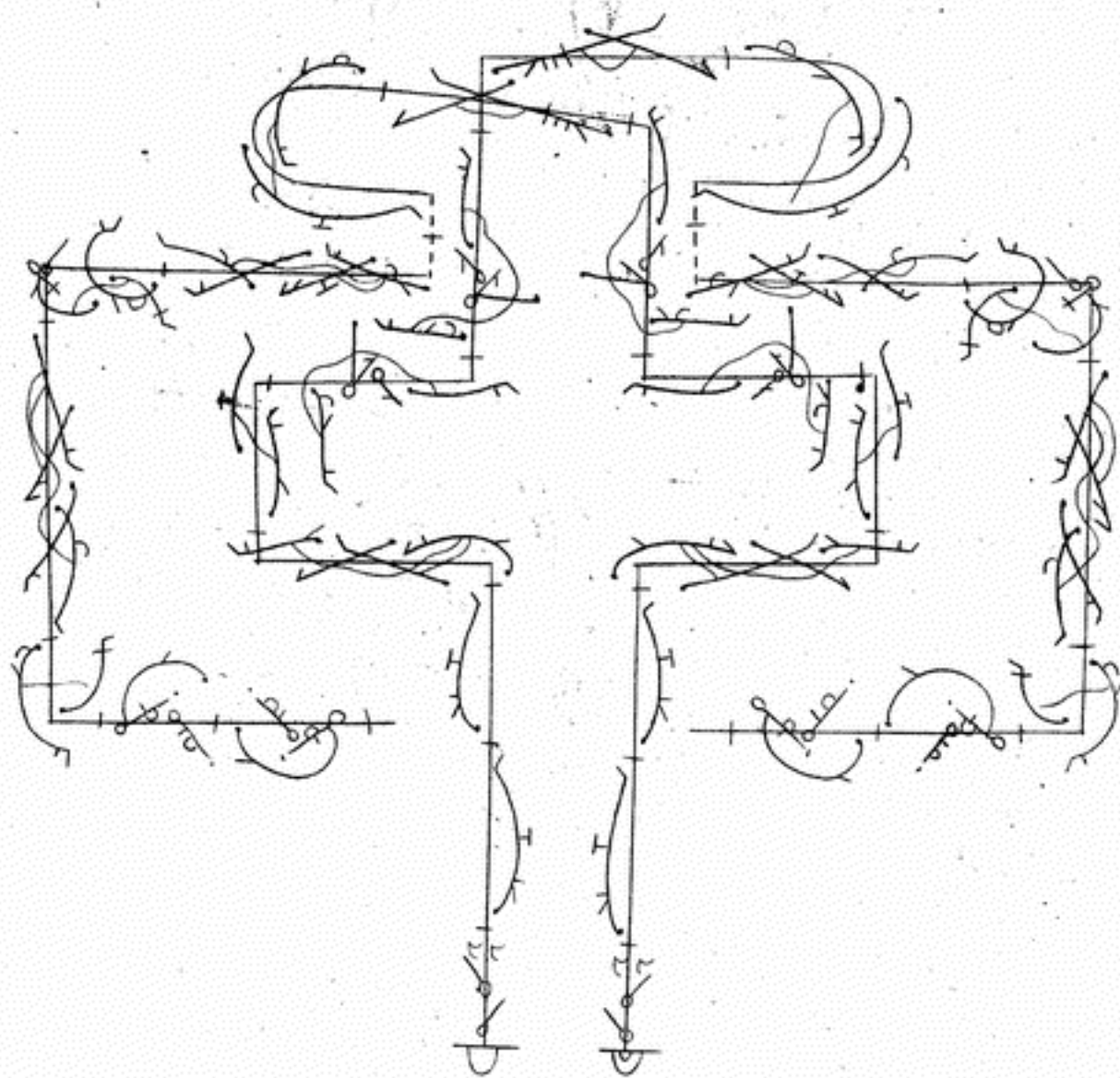


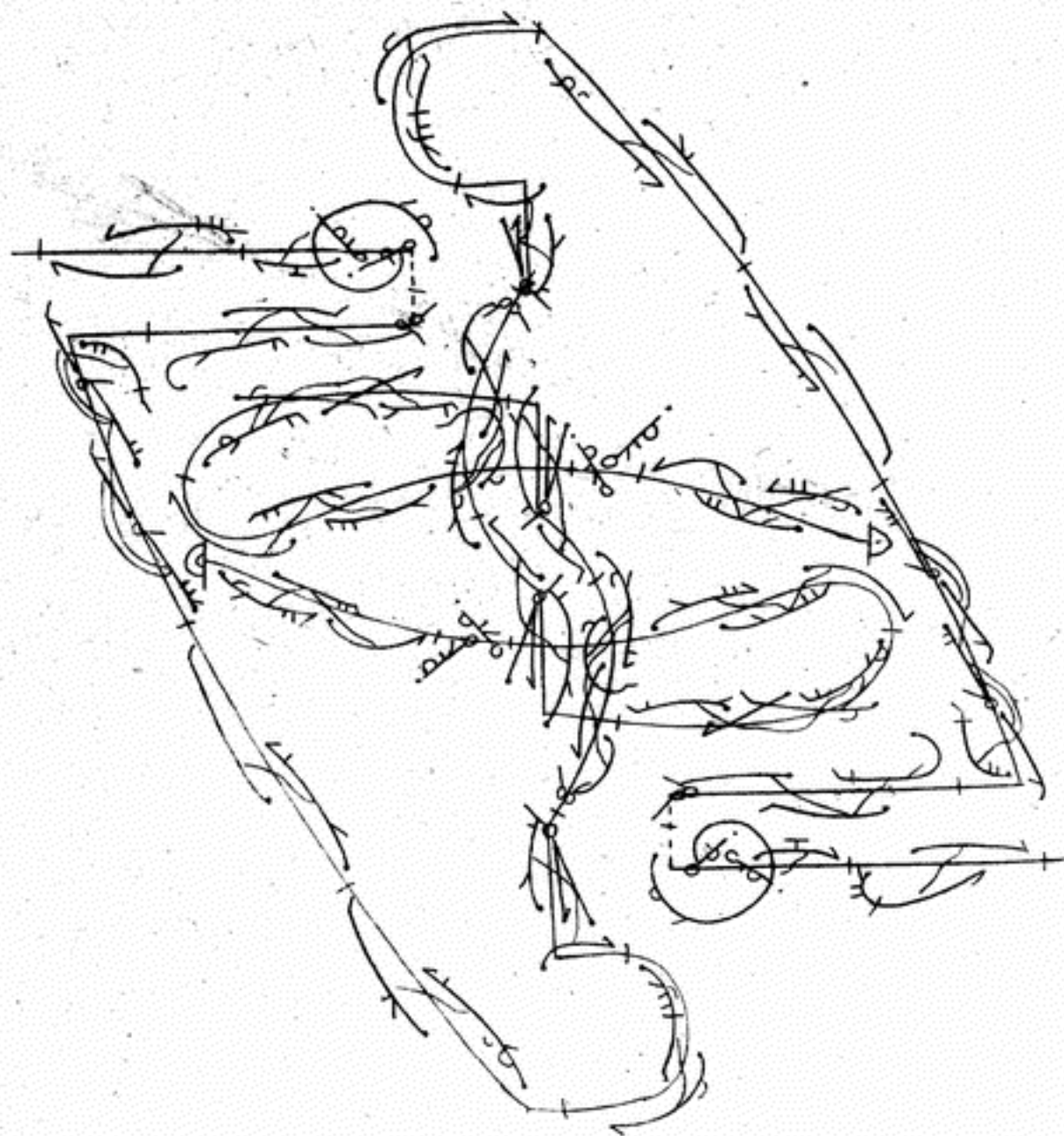
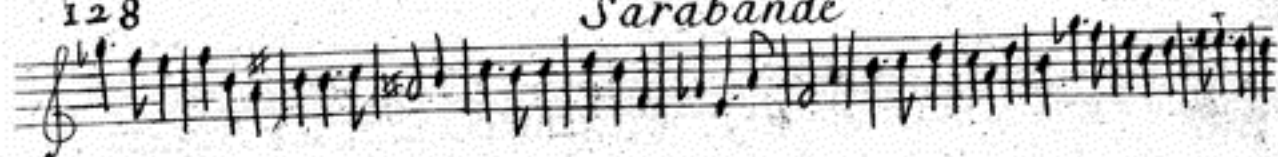




Sarabande à deux

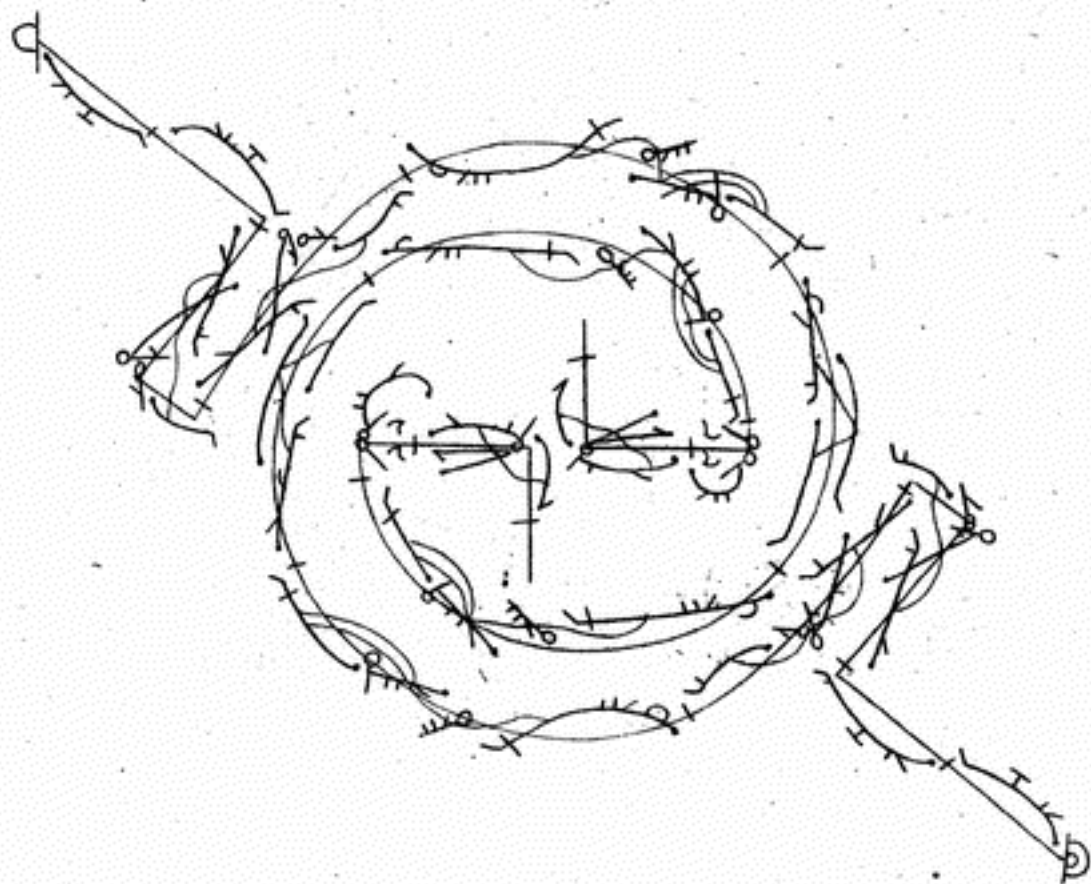
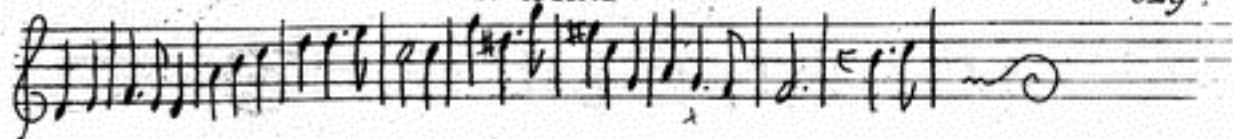
*Dancée par M^r Blonde et M.^{lle} Victoire
à l'opéra de Tancrede.*

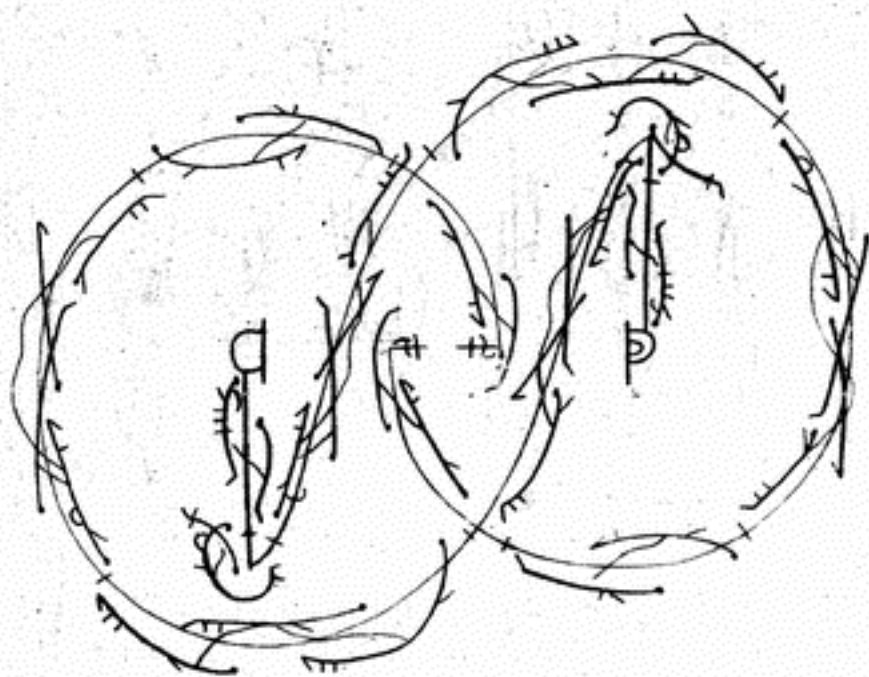
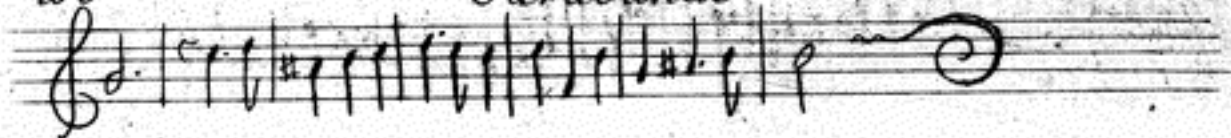




à deux

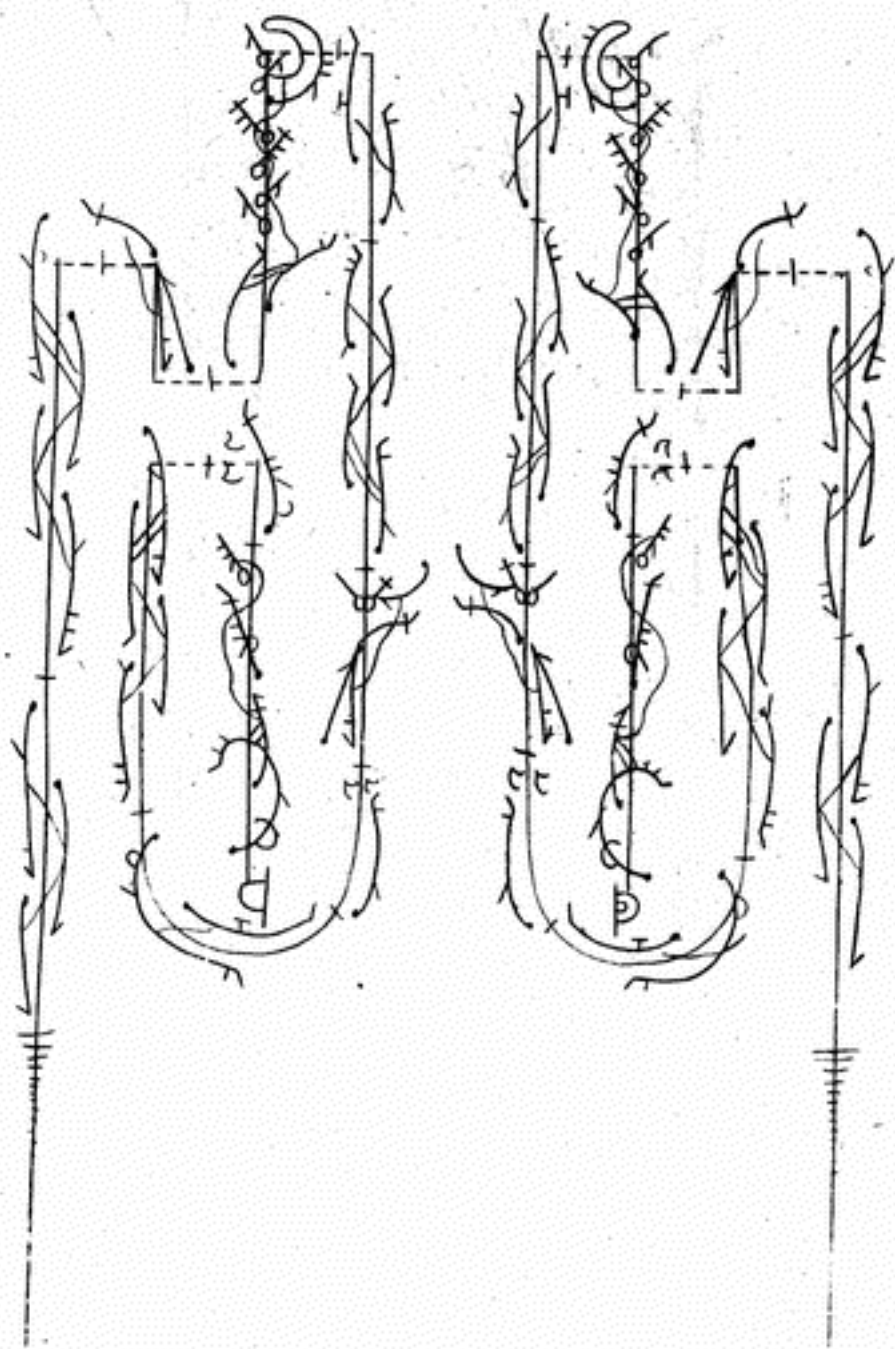
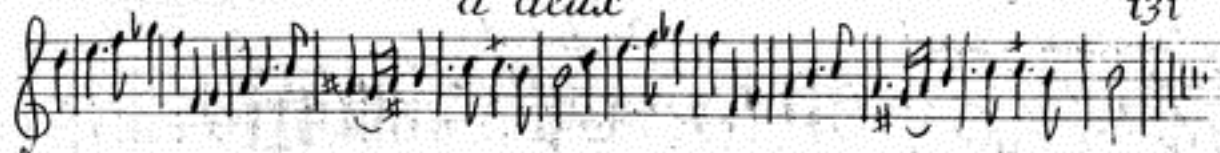
129



Sarabande

à deux

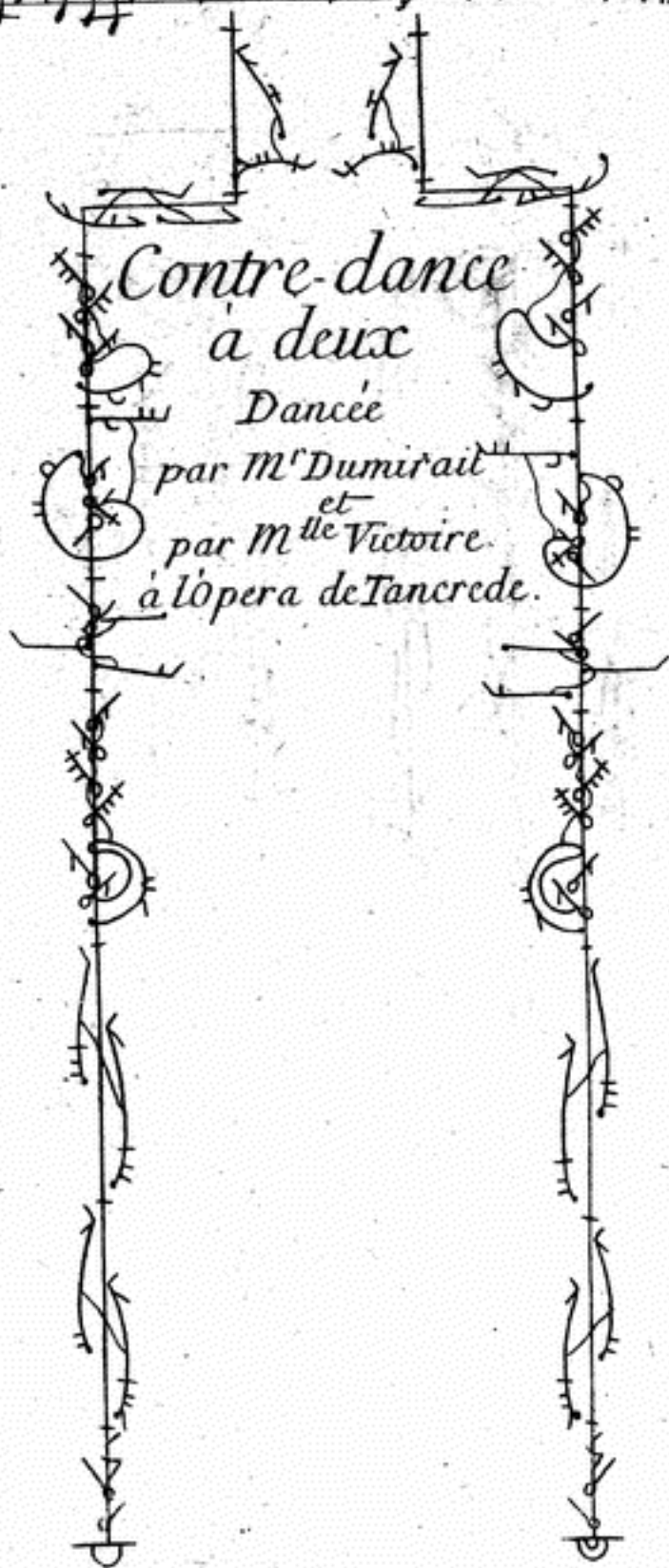
131



132

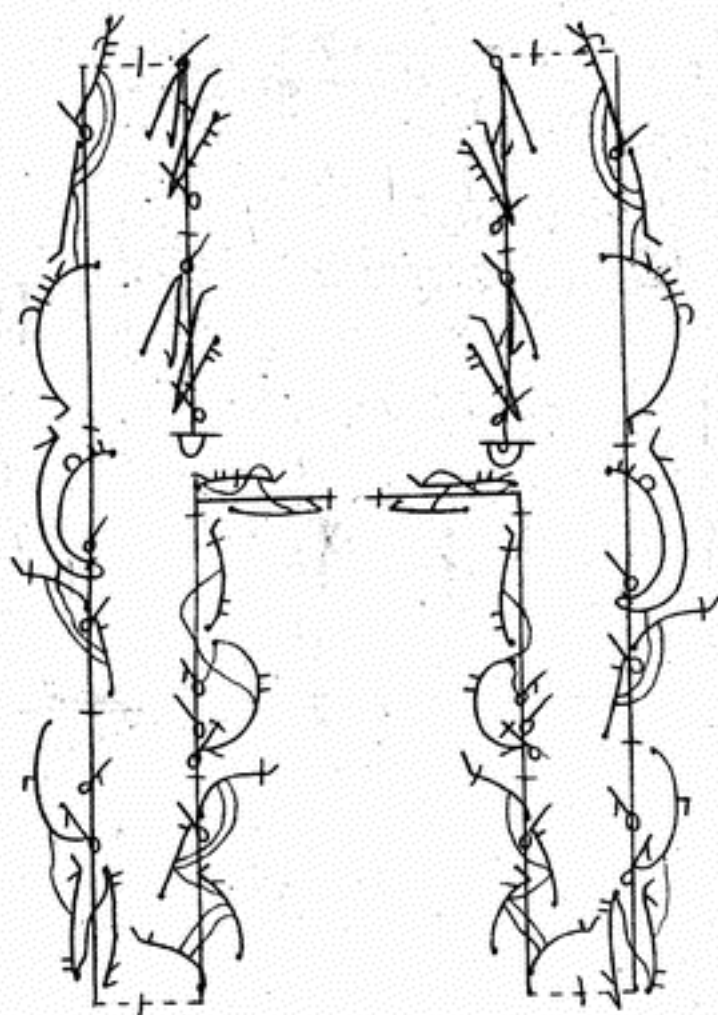
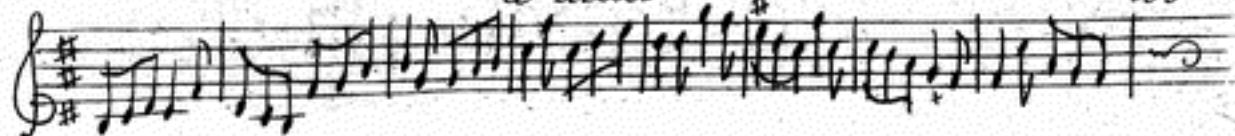
mouvement de Gigue.

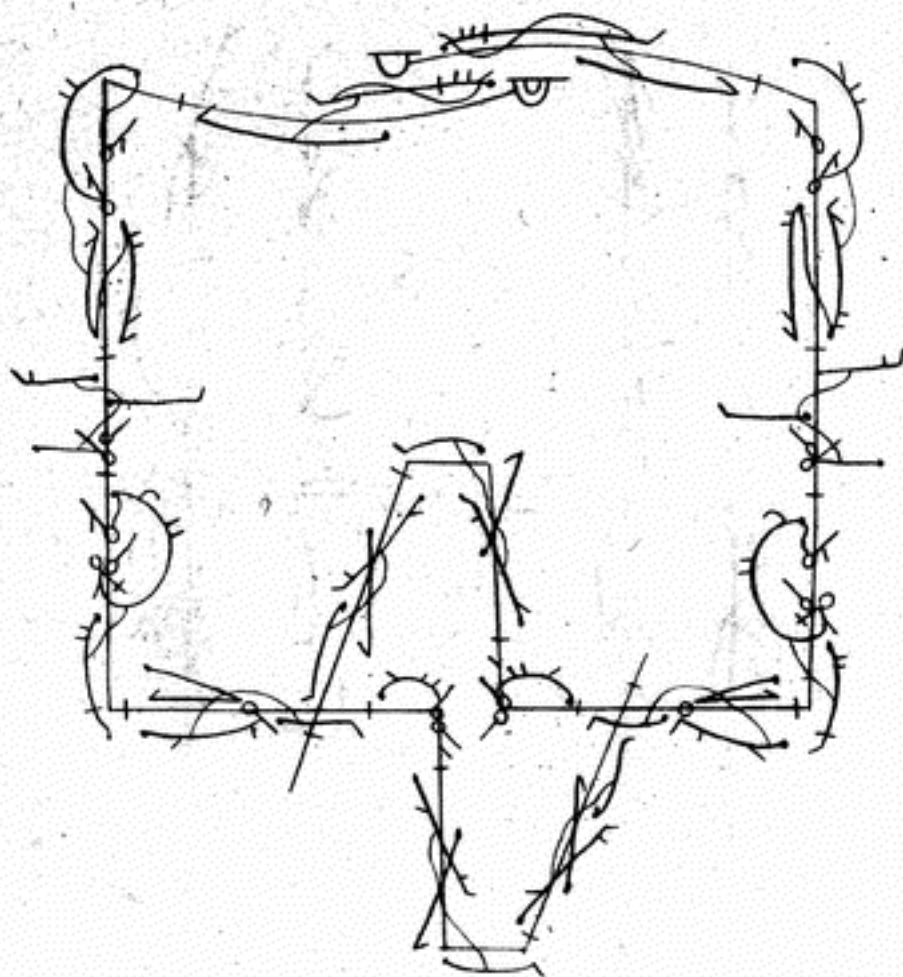
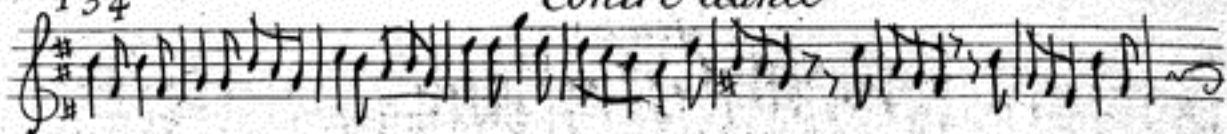
Contre-dance



à deux

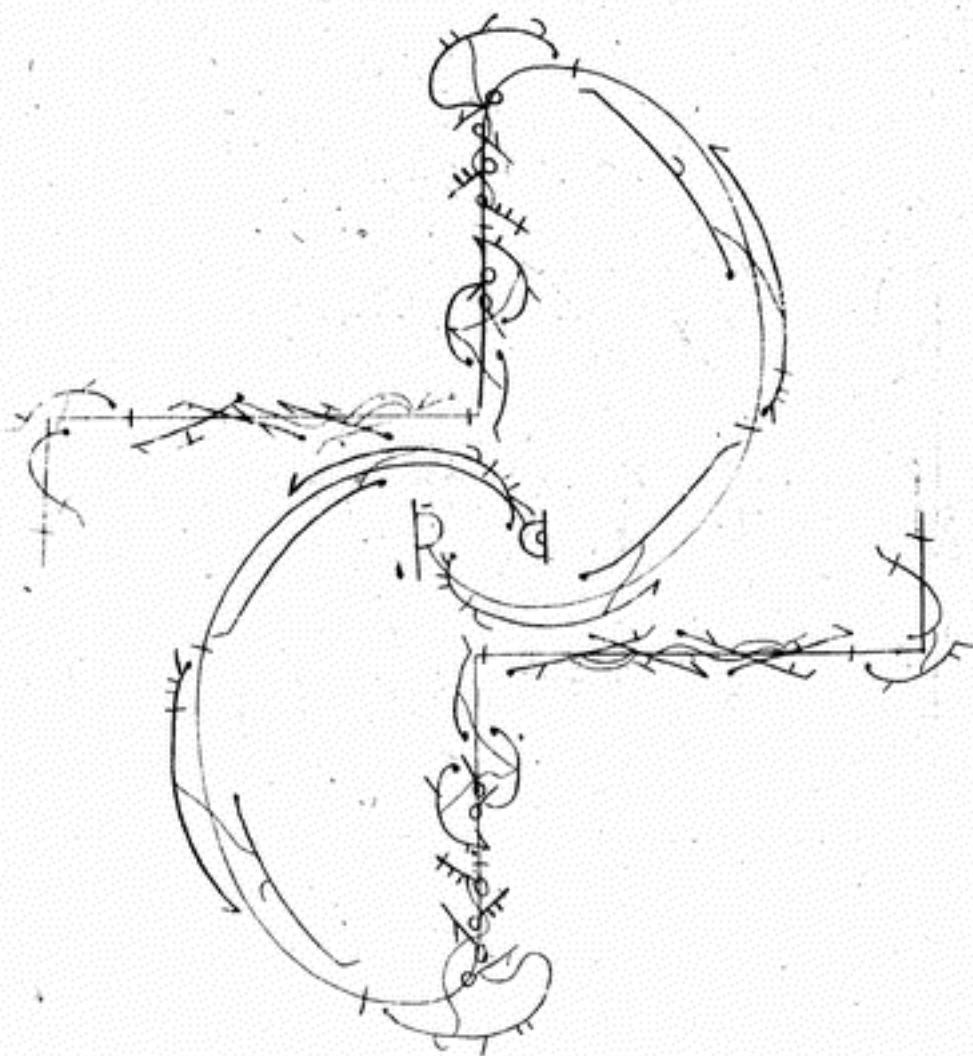
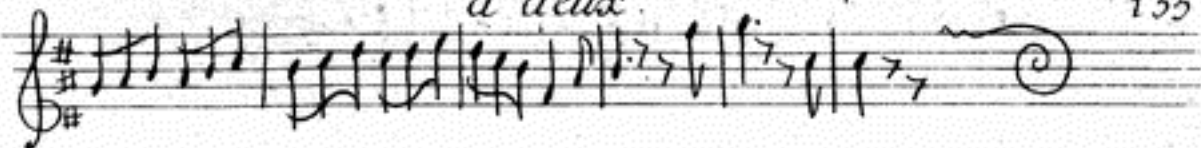
133





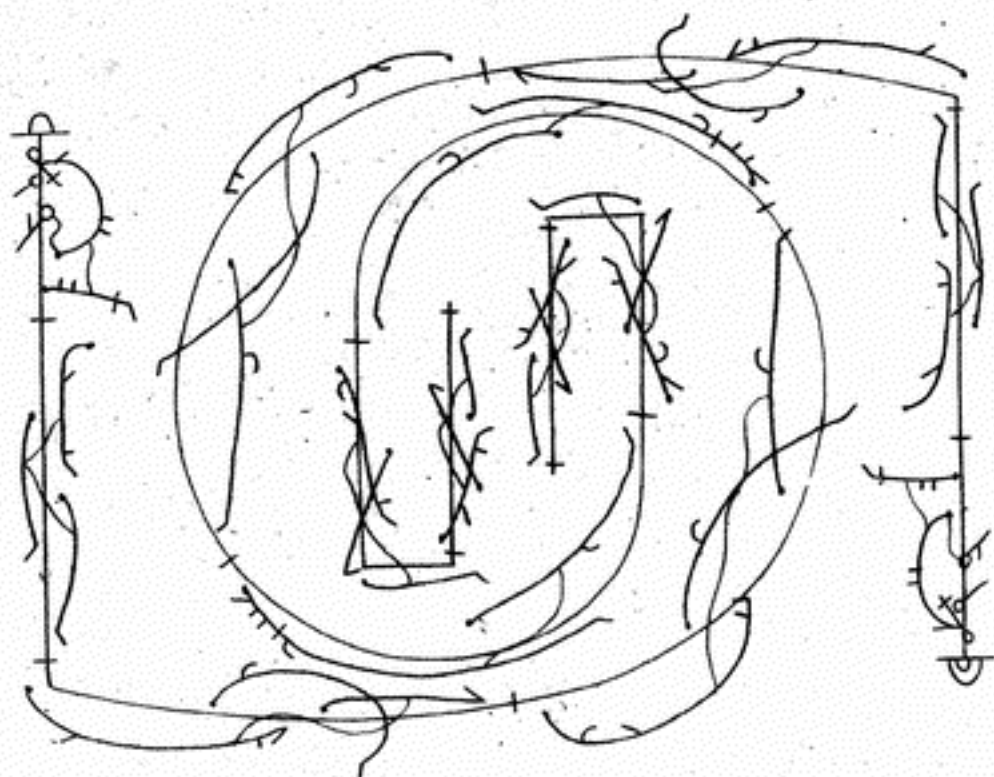
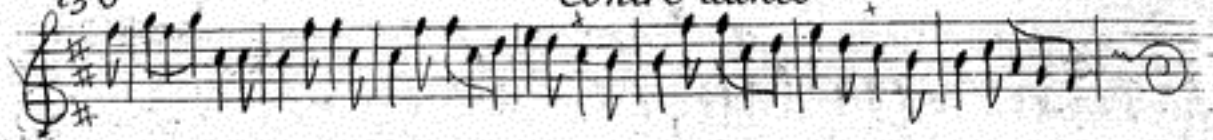
à deux.

135



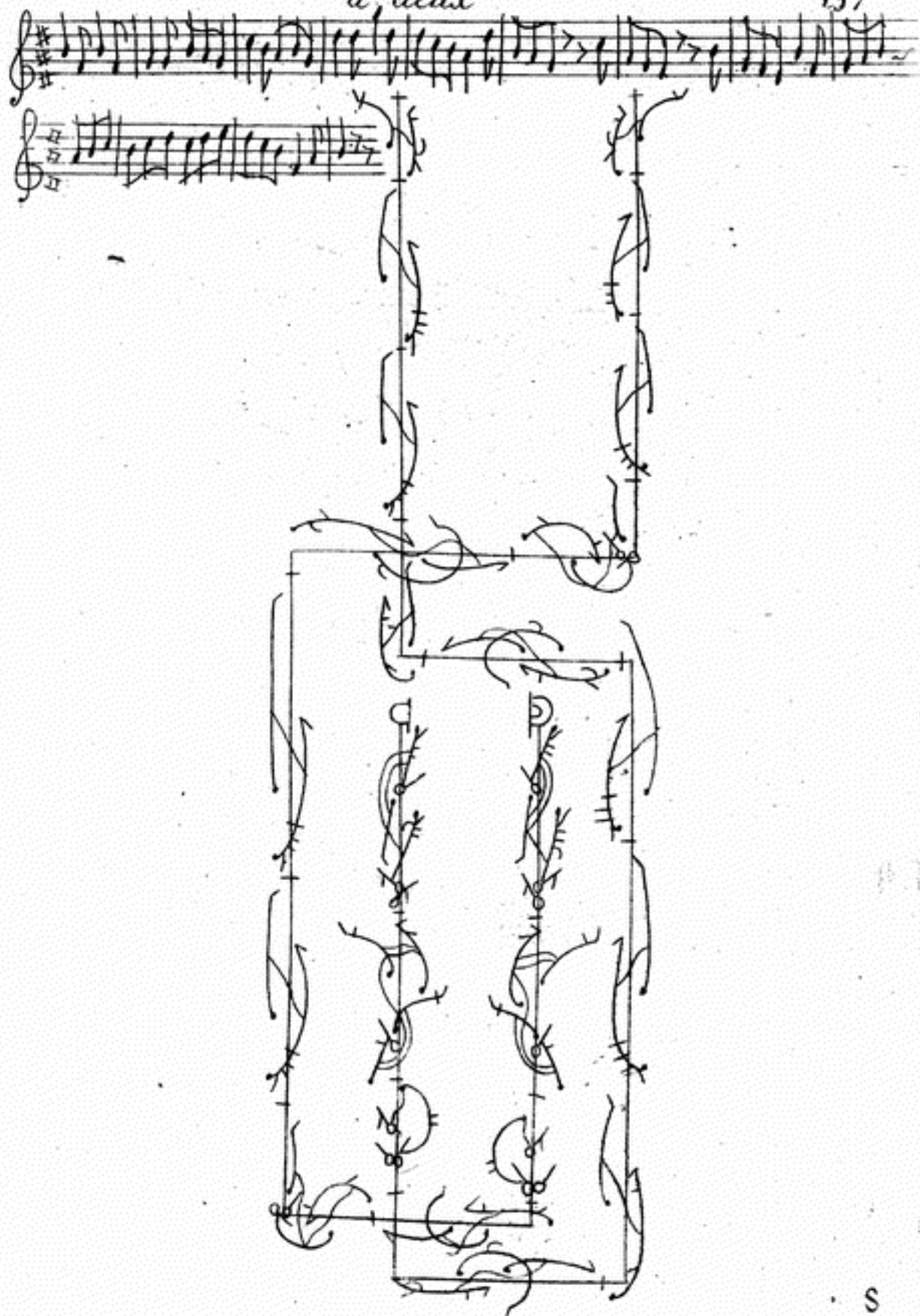
136

Contre-dance

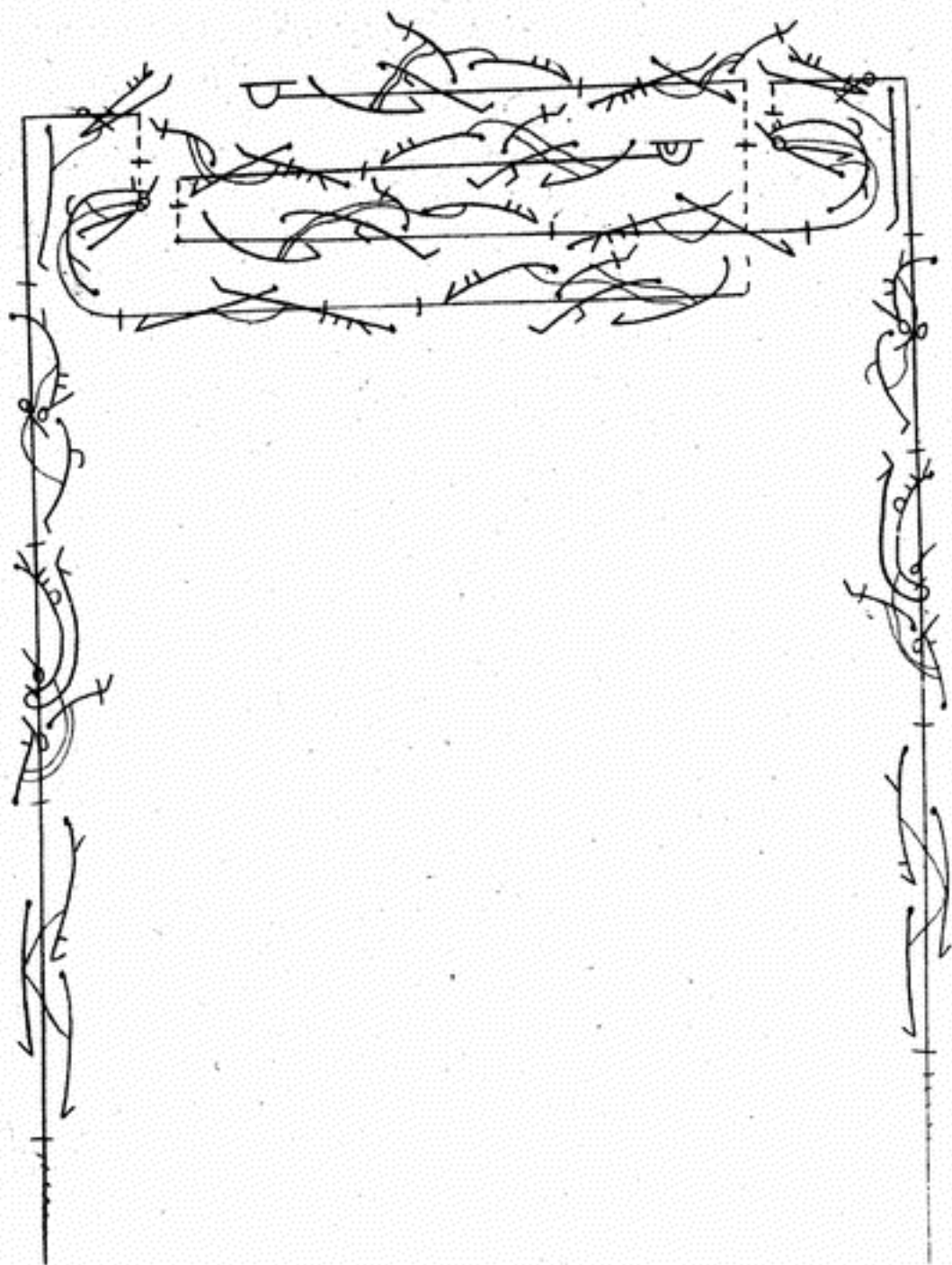
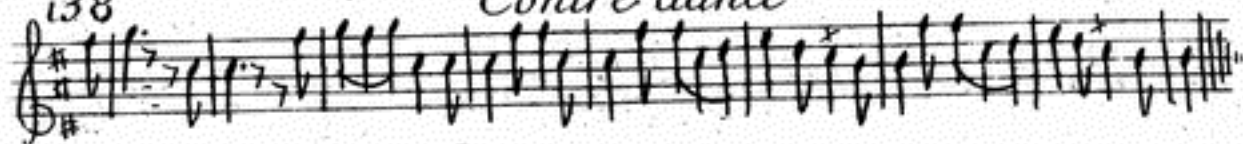


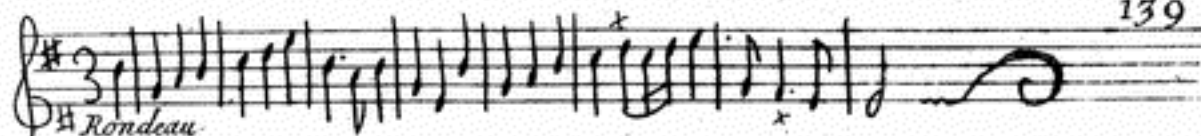
à deux

157



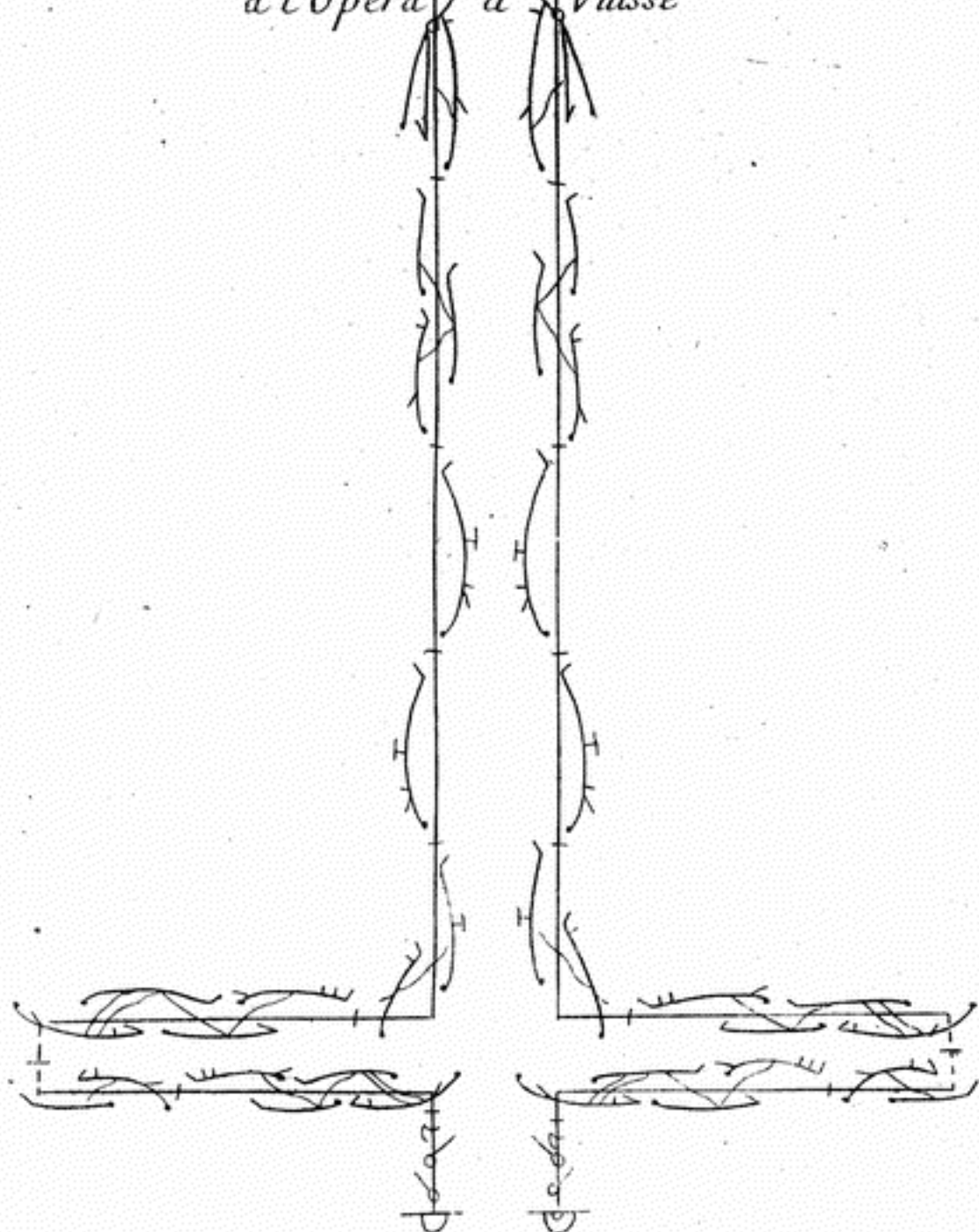
138

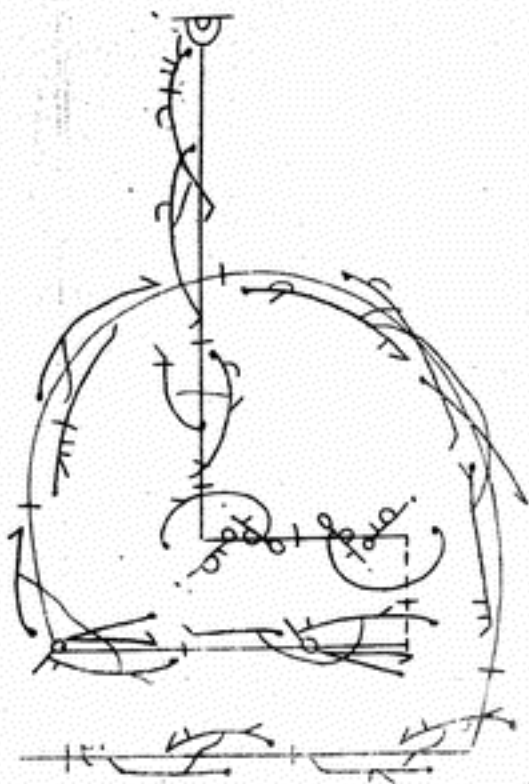
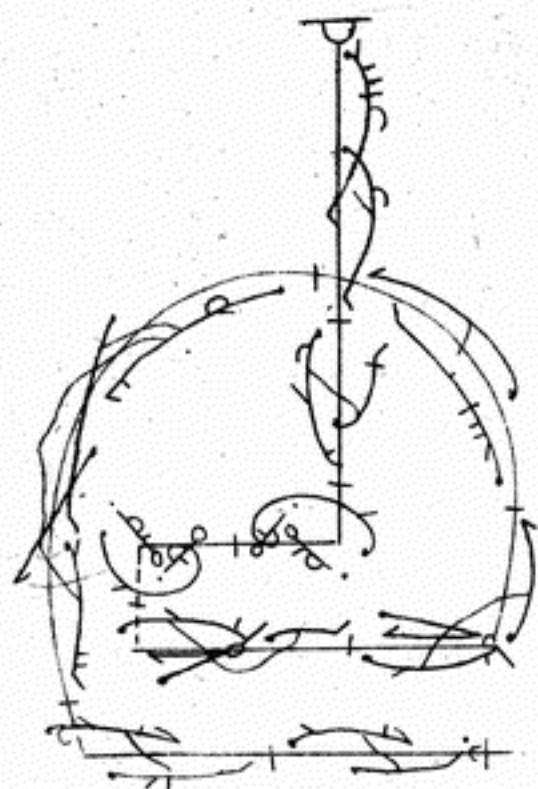
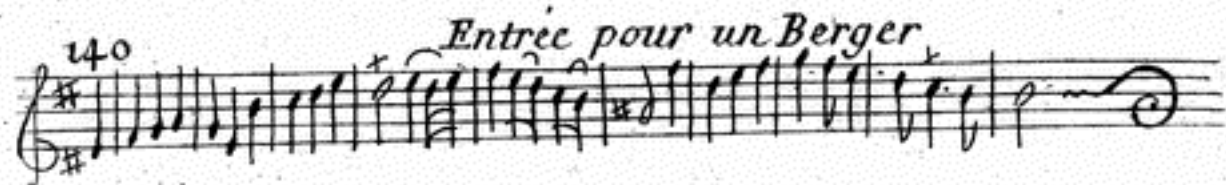
Contre dance



Entrée pour un Berger et une Bergere

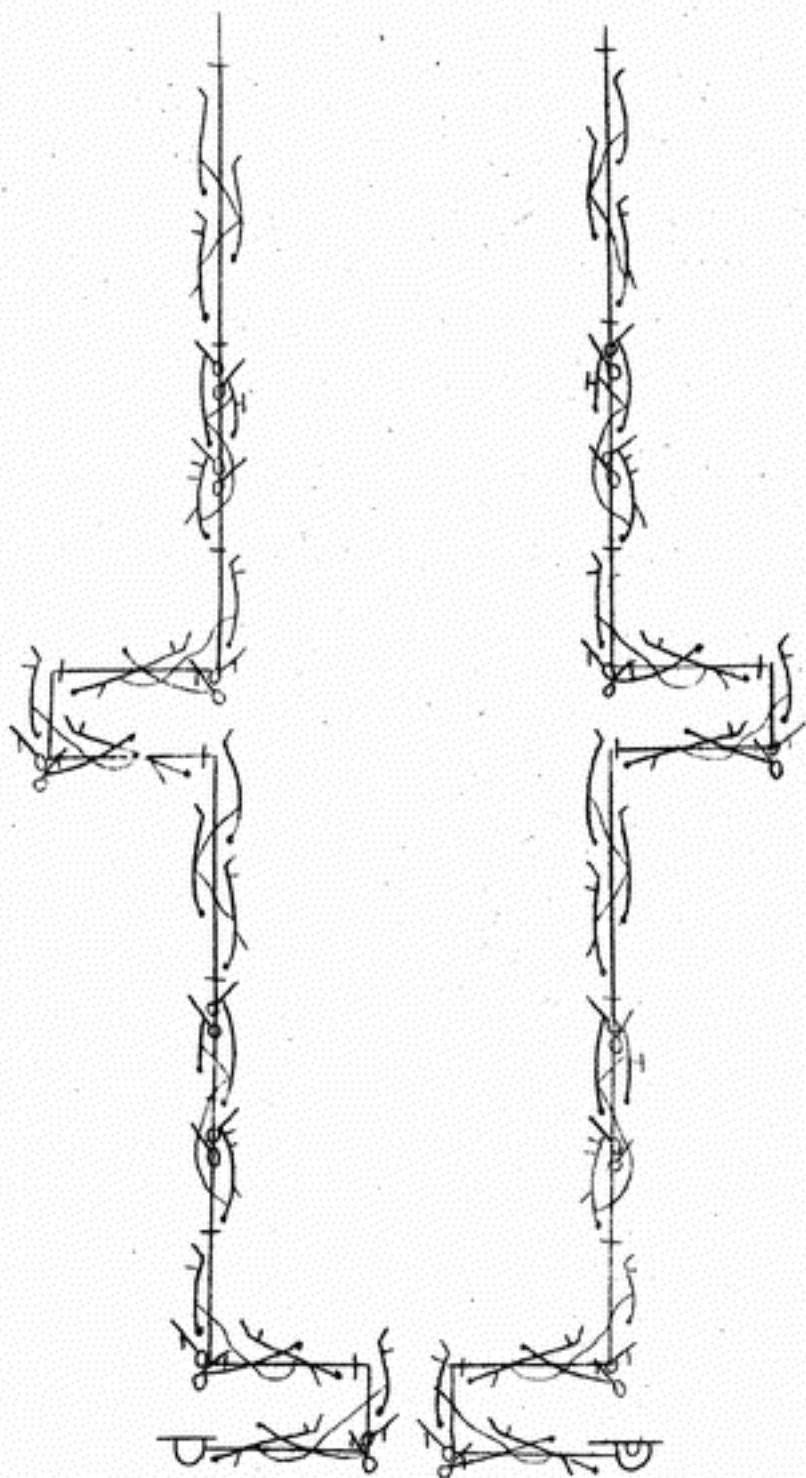
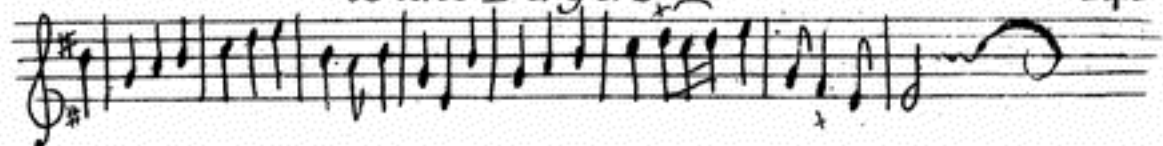
*Dancée par M^r Dumoulin l'aîné et M^{lle} Danjeville
à l'Opera d'Ullisse*



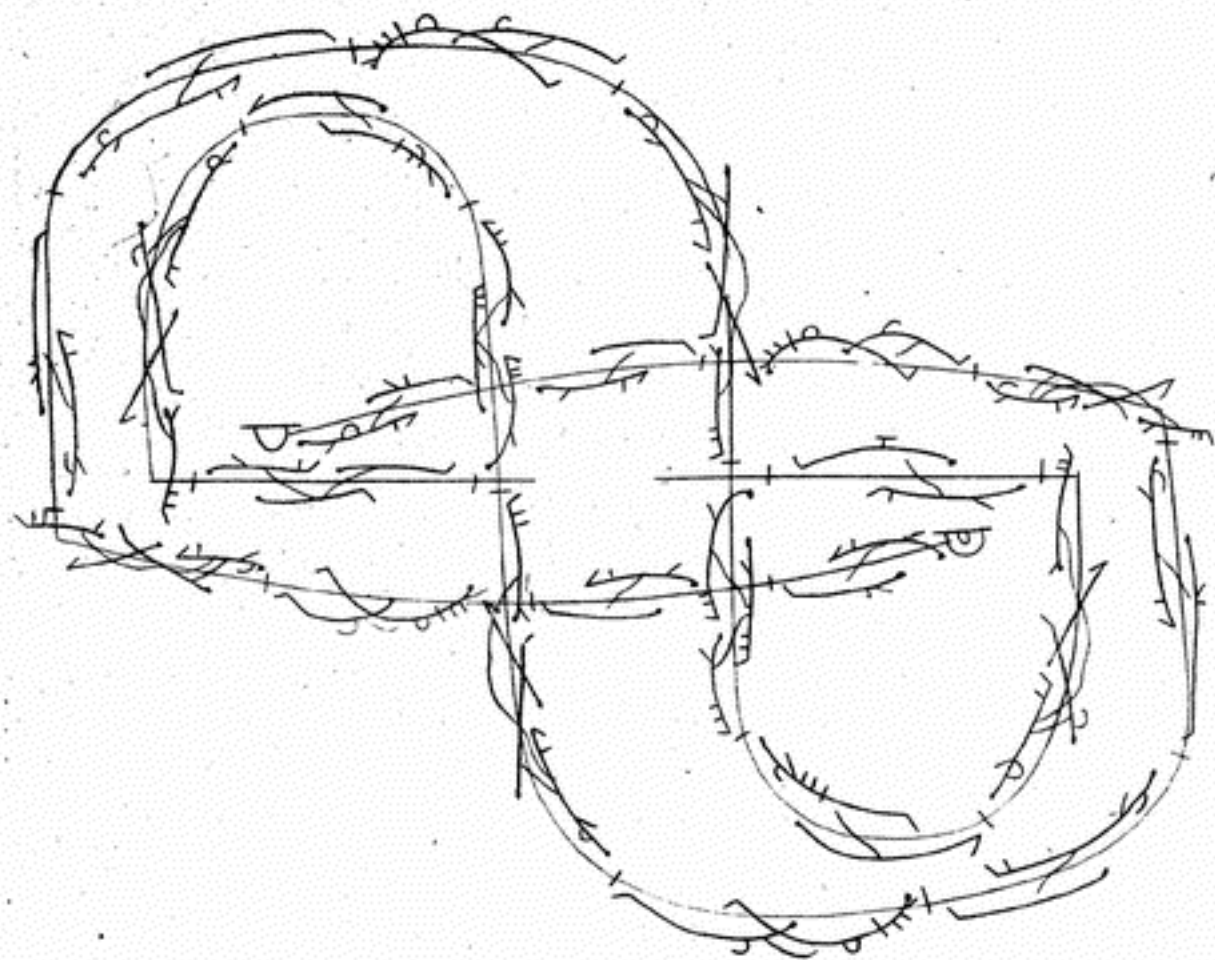
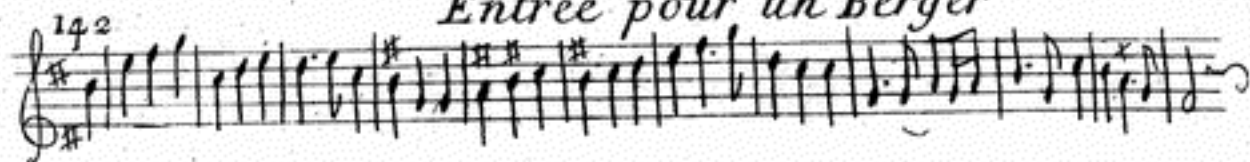


et une Bergere

141

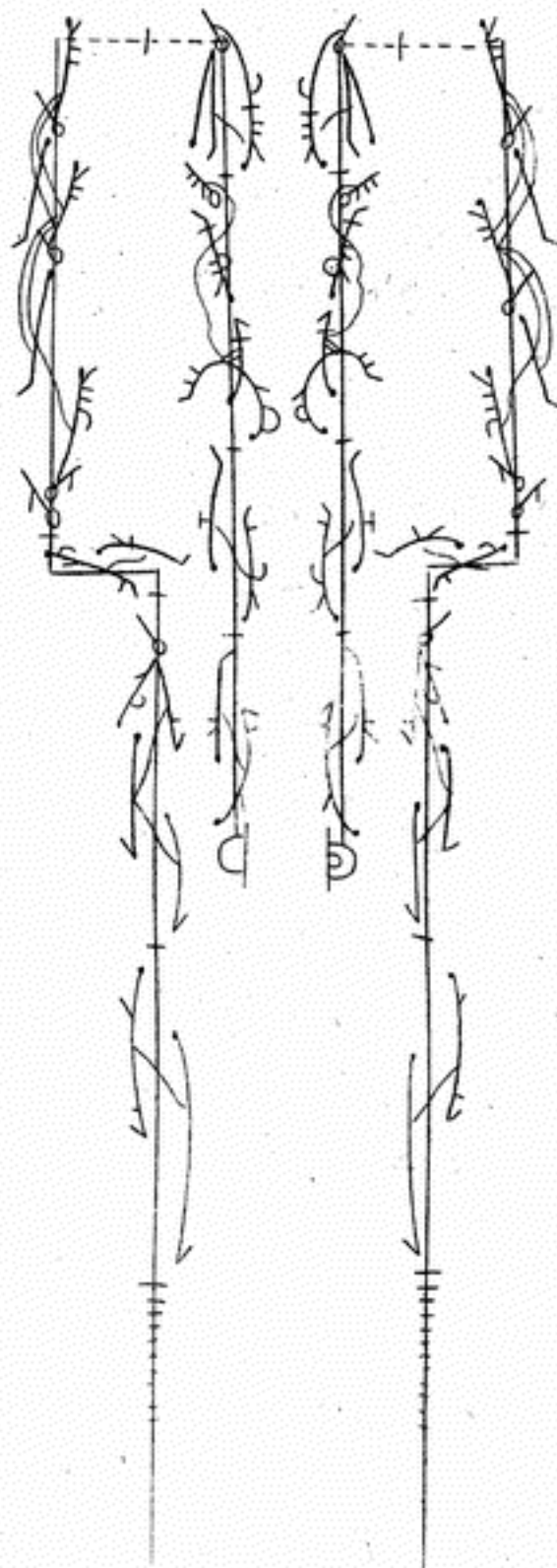
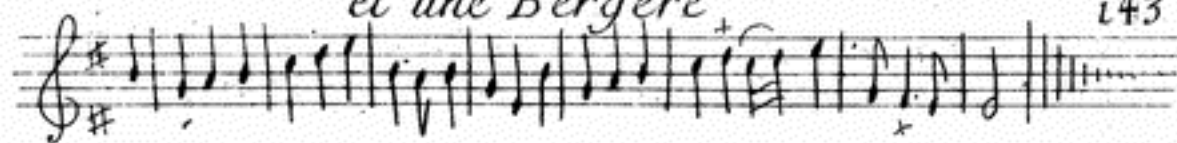


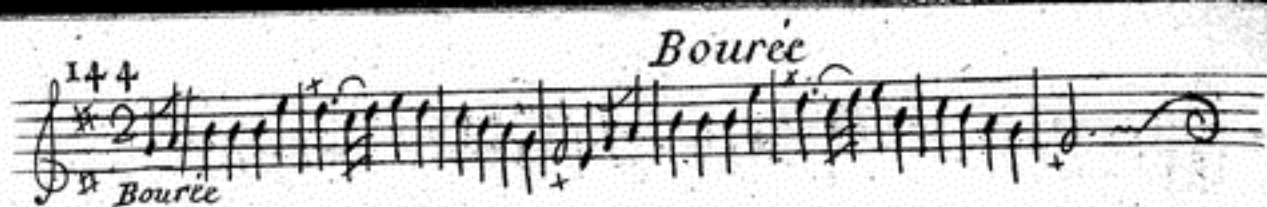
Entrée pour un Berger



et une Bergere

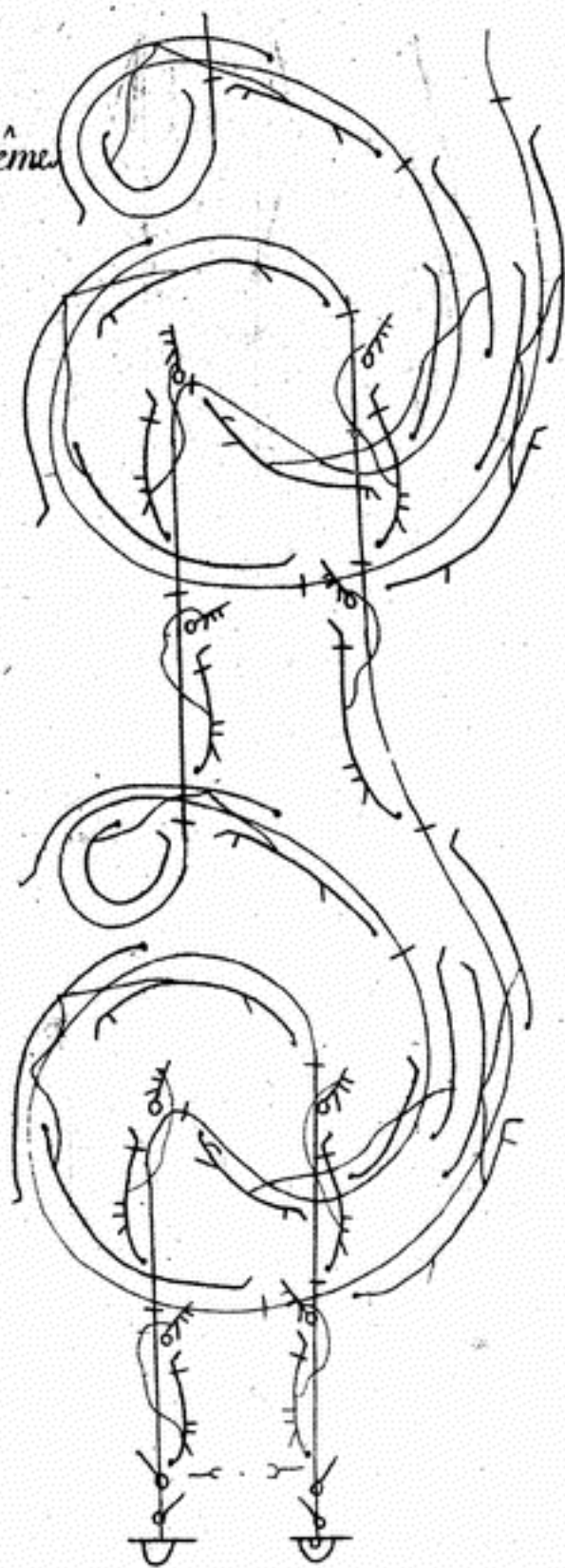
143





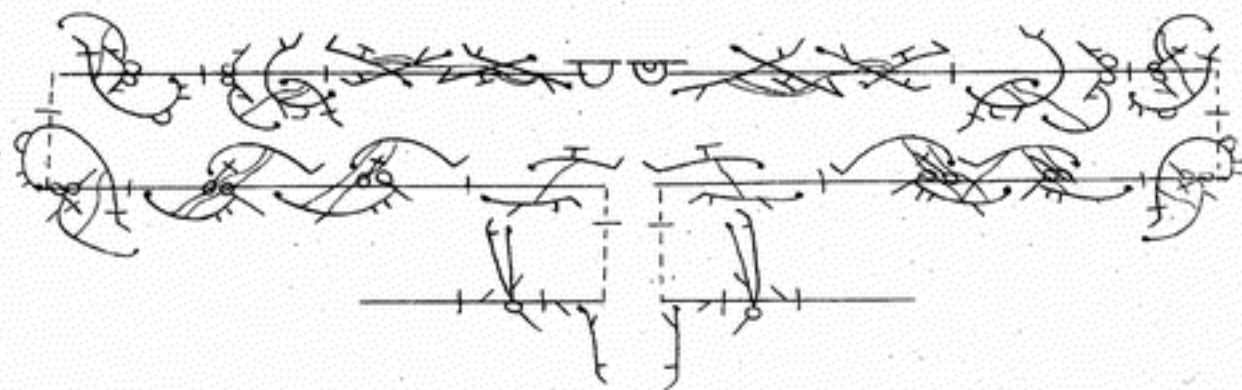
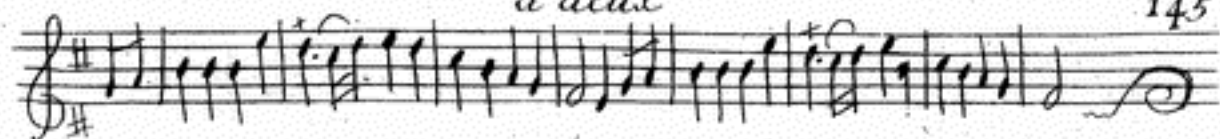
2^e Entrée

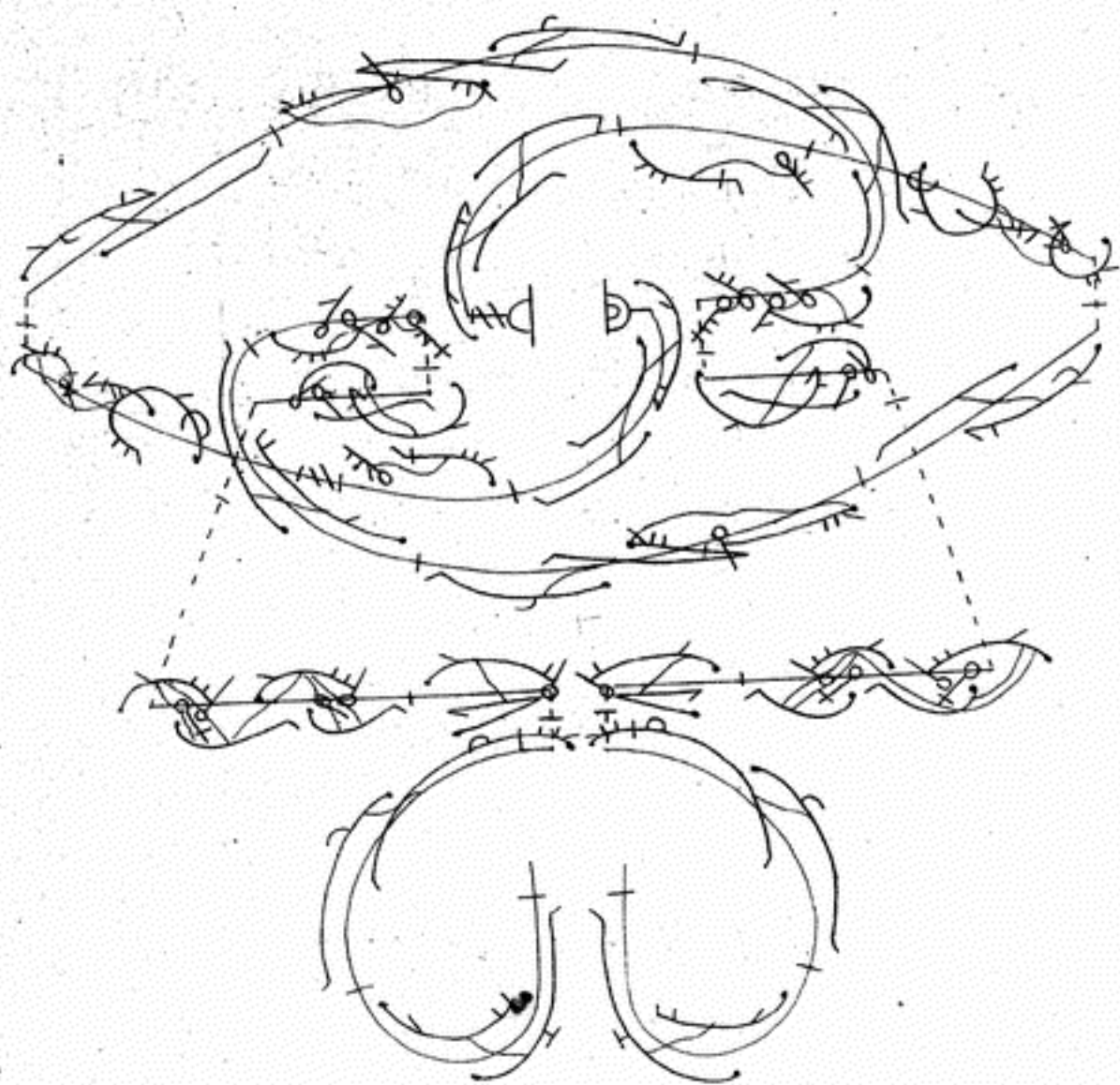
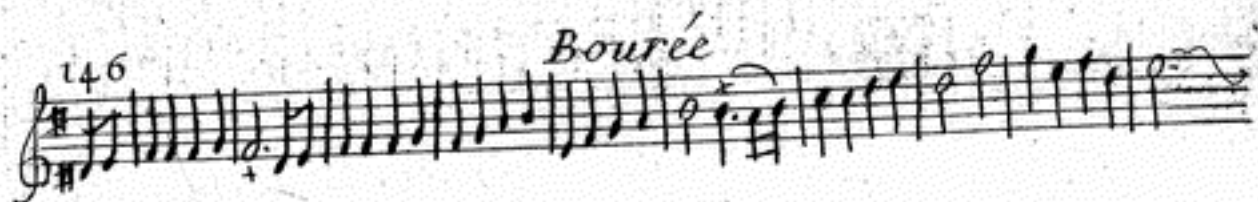
Dancée par les mêmes



à deux

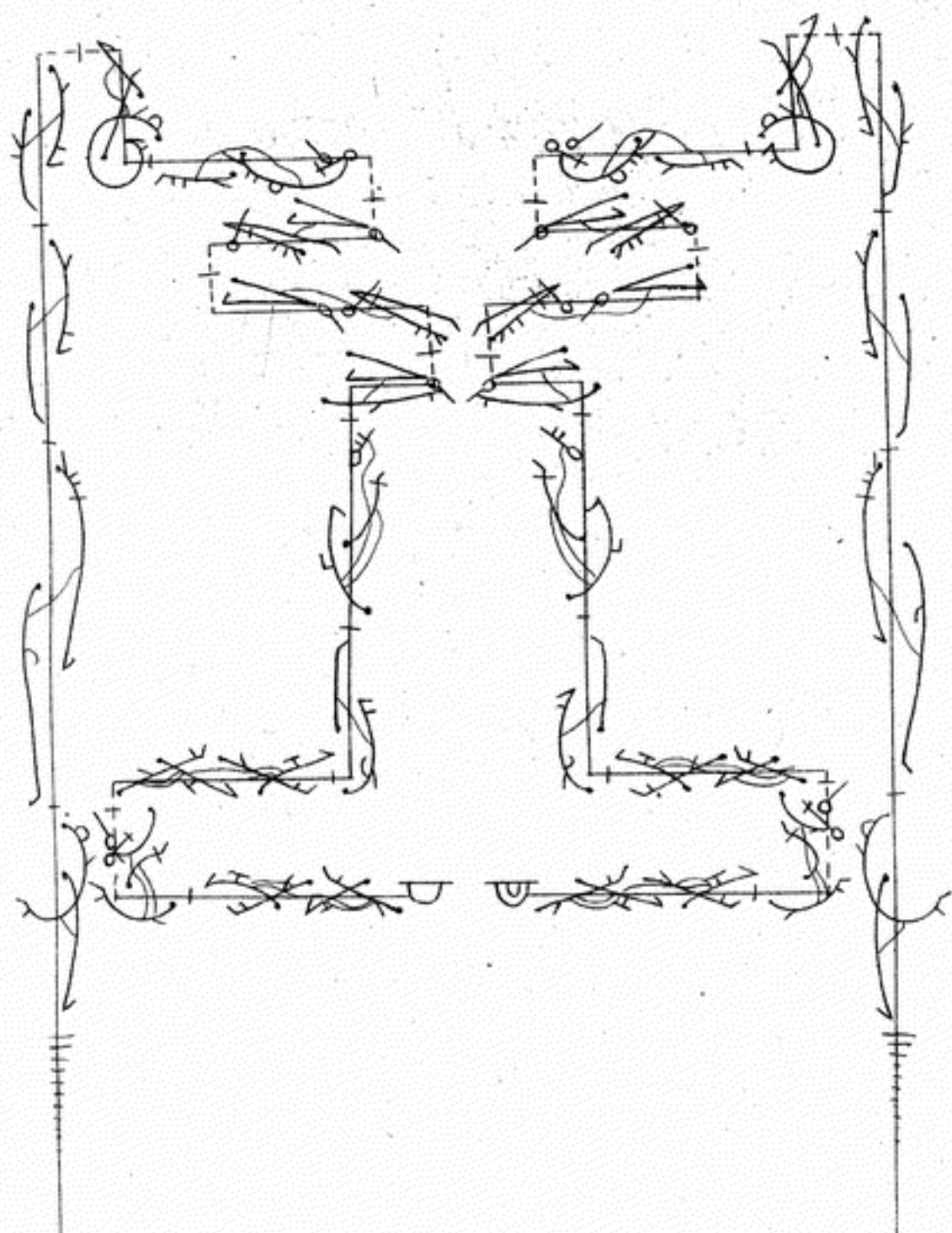
145





a deux

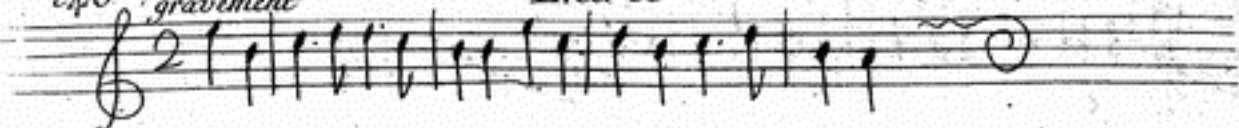
S 147



148

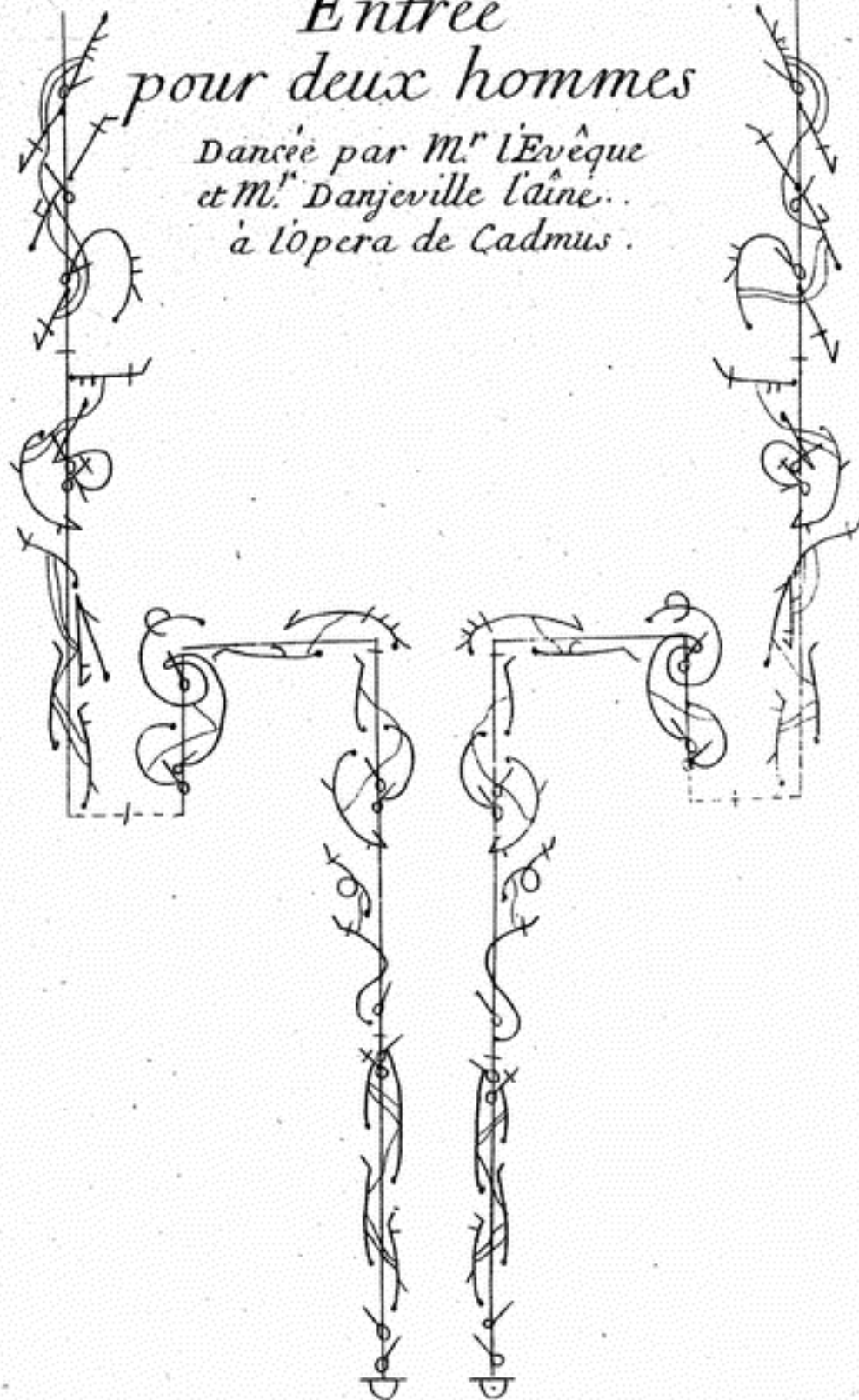
gravement

Entrée



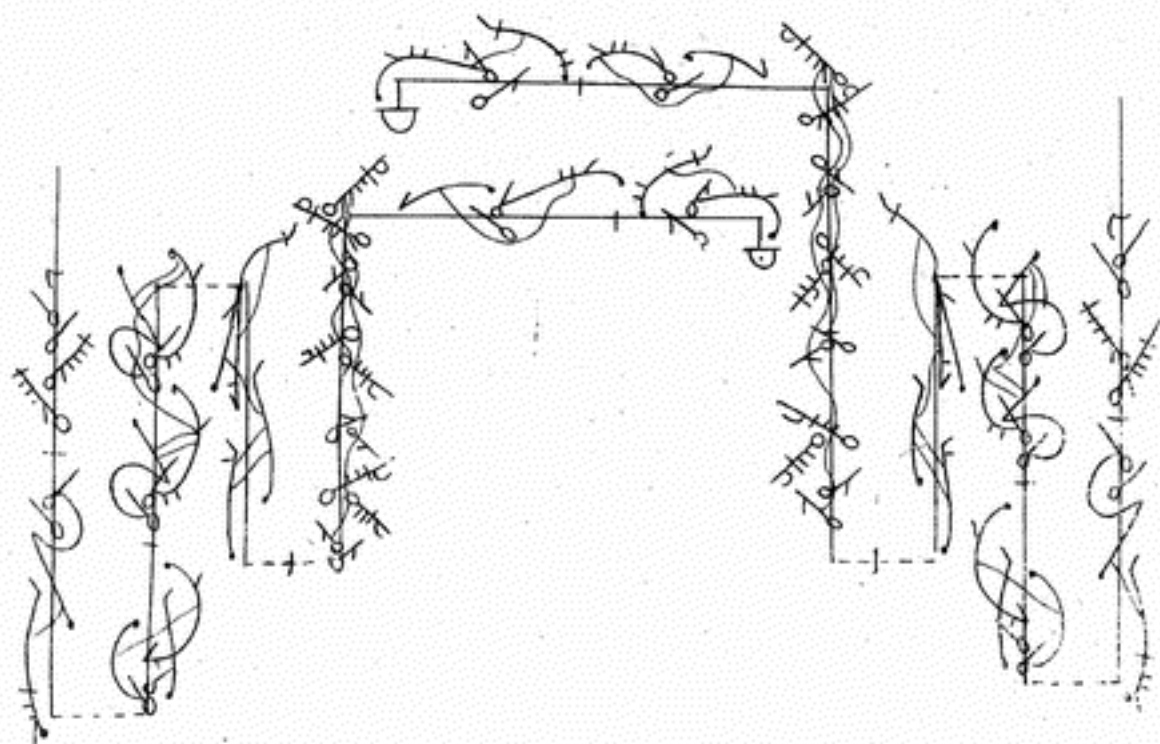
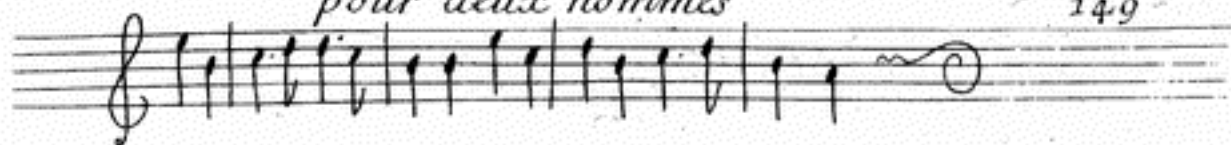
Entrée pour deux hommes

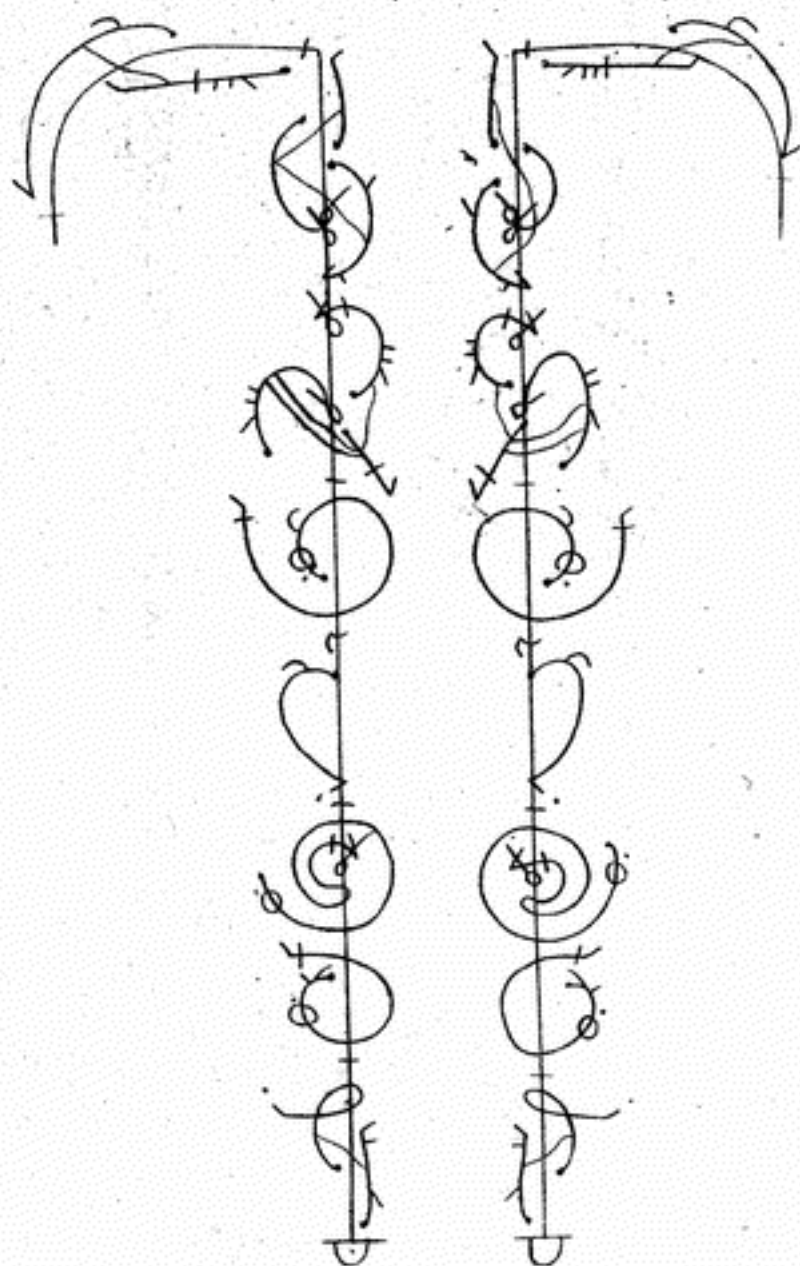
Dancée par M.^r l'Evêque
et M.^r Danjeville l'aîné...
à l'opéra de Cadmus.



pour deux hommes

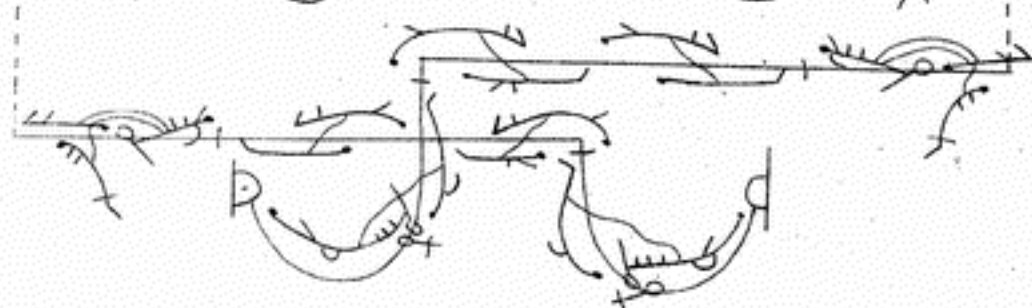
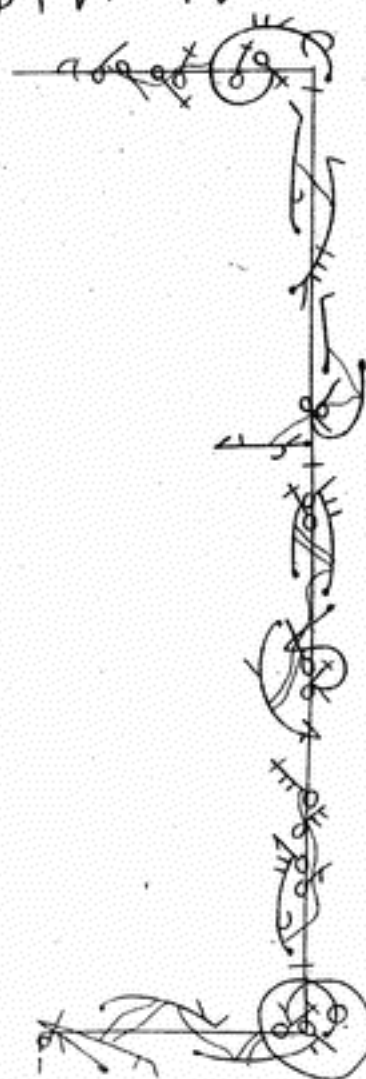
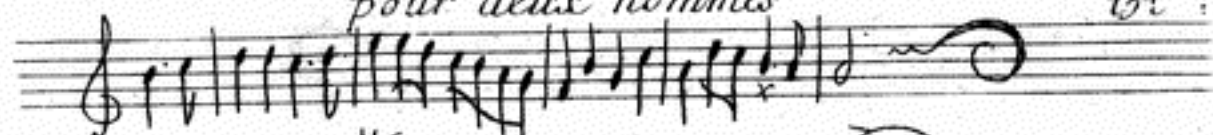
149

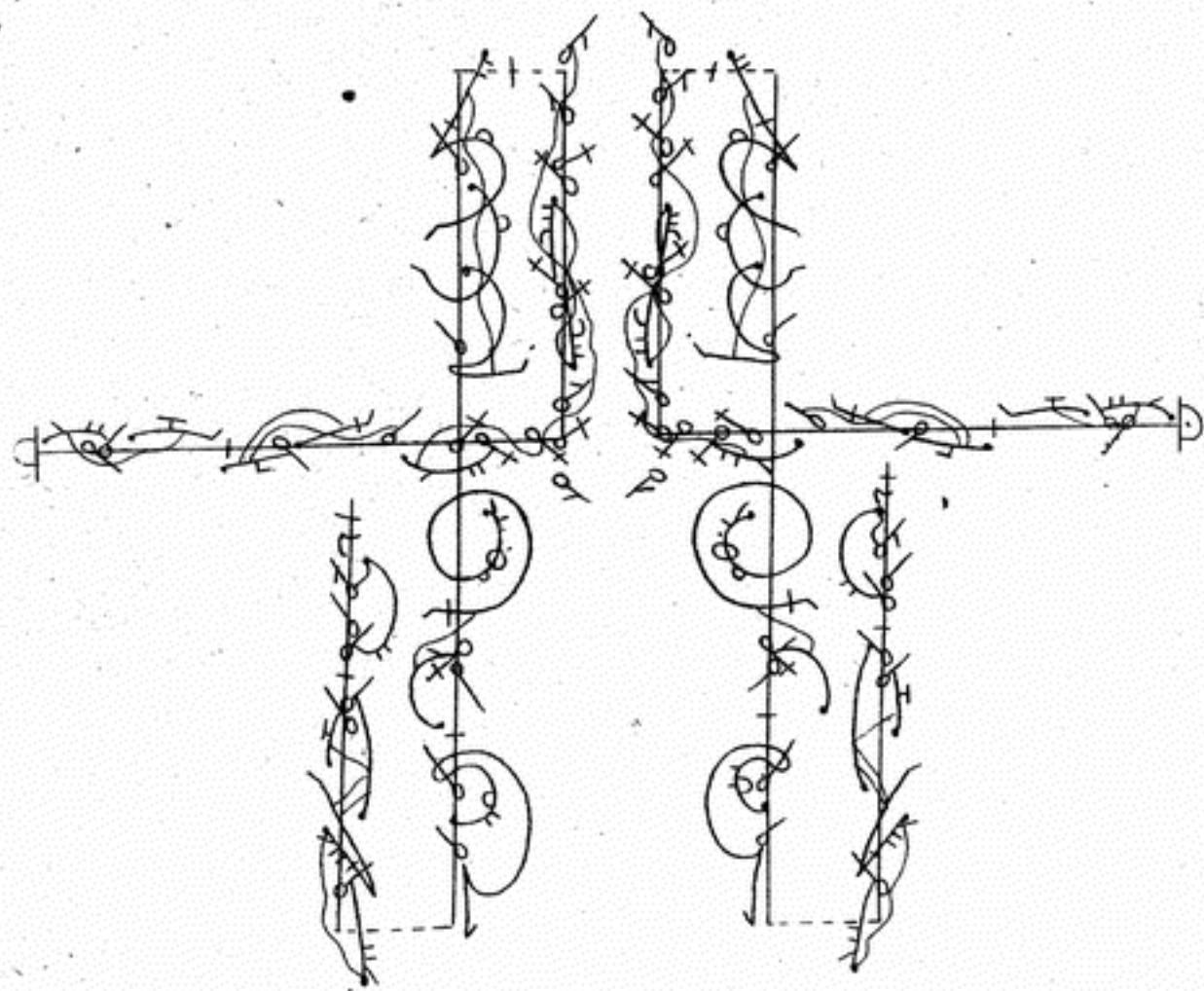
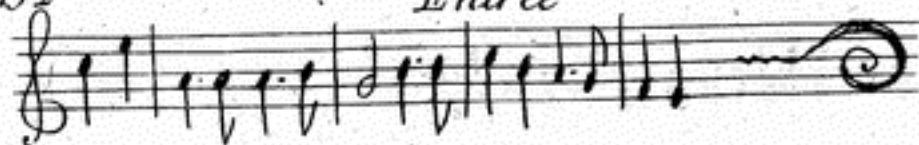




pour deux hommes

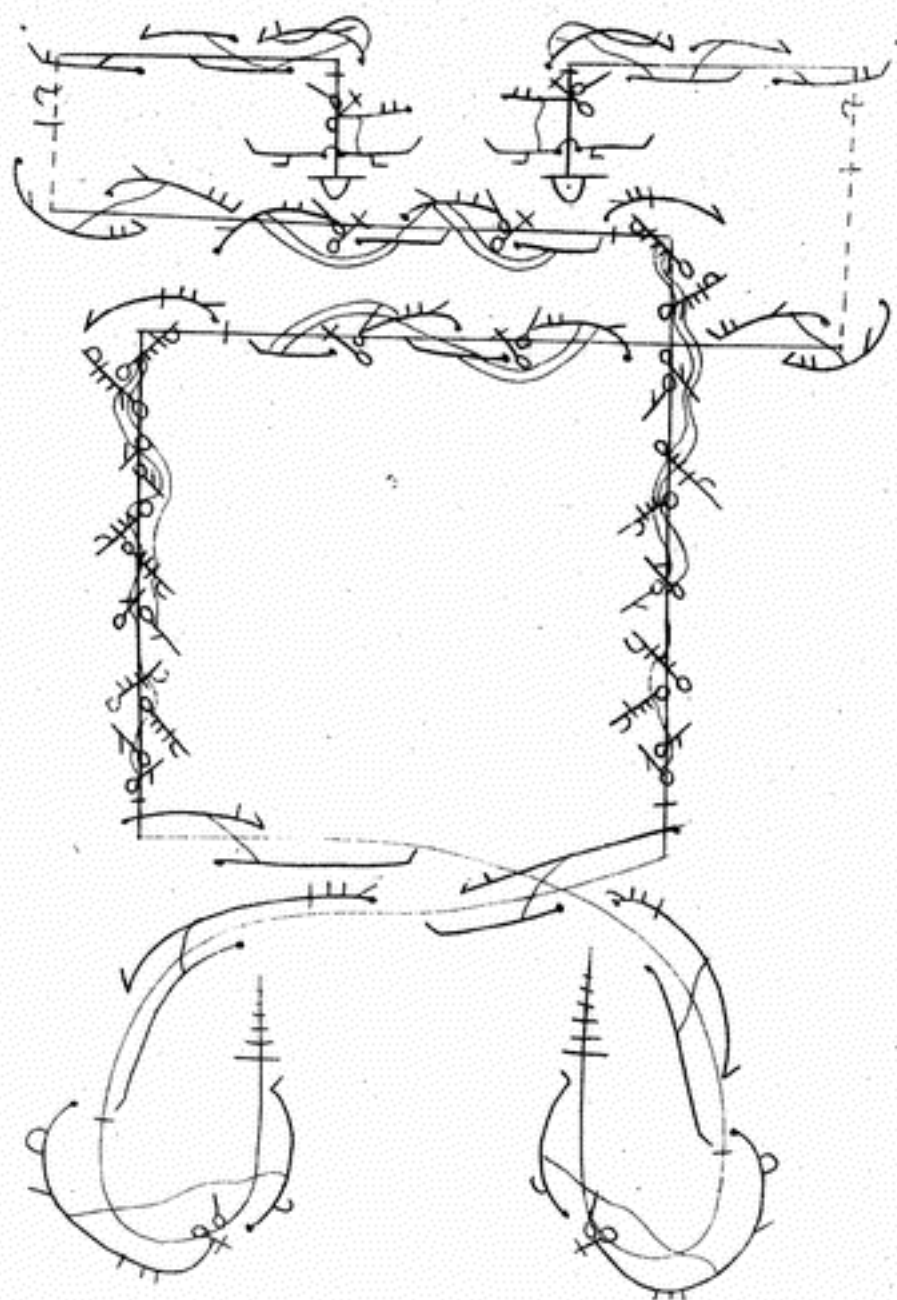
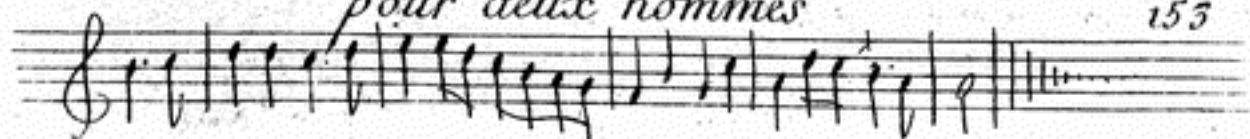
151

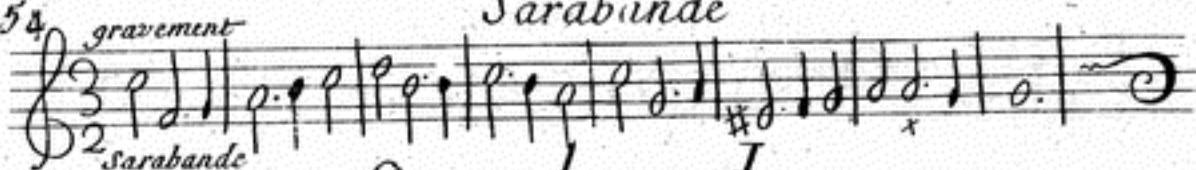




pour deux hommes

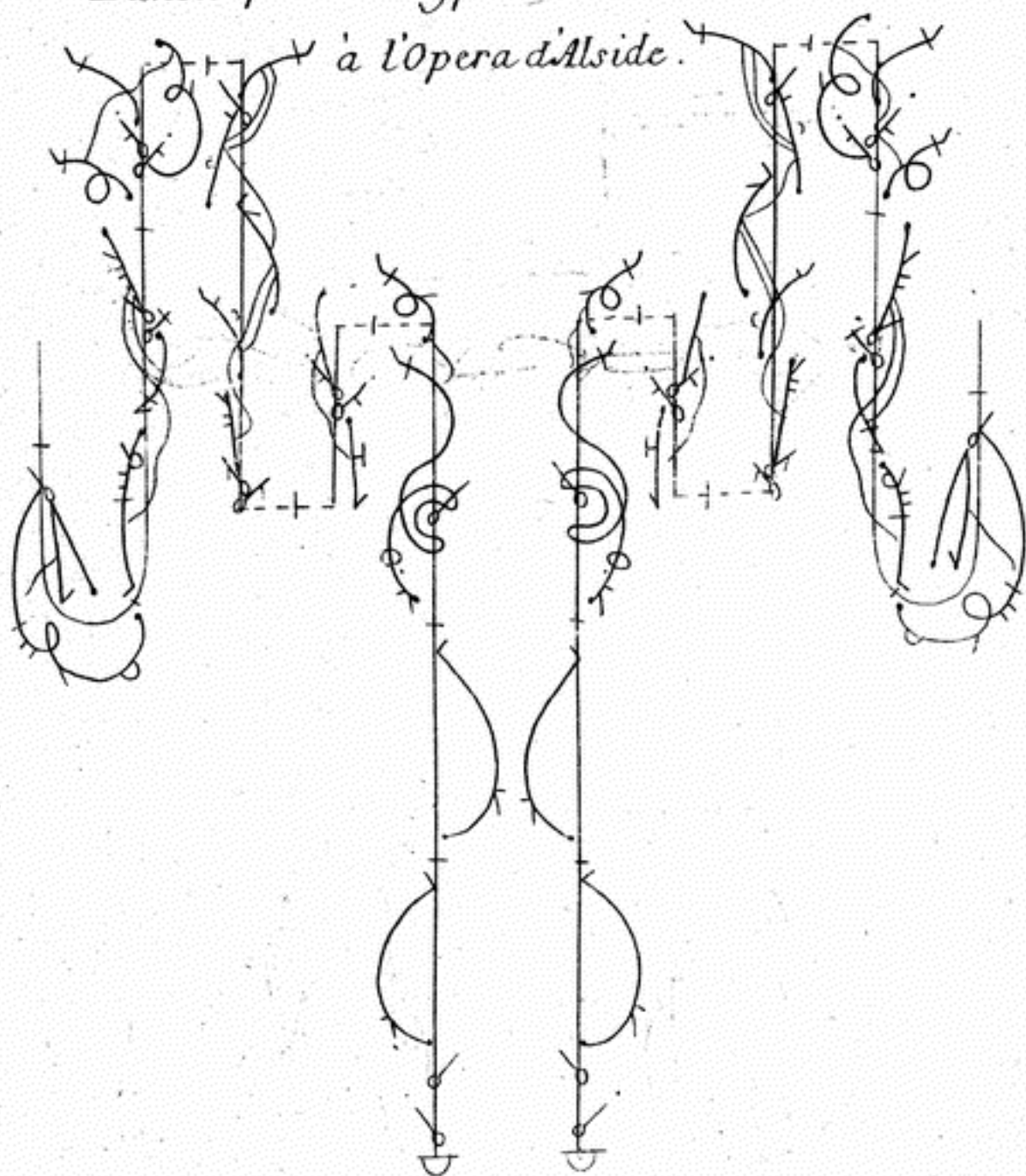
153





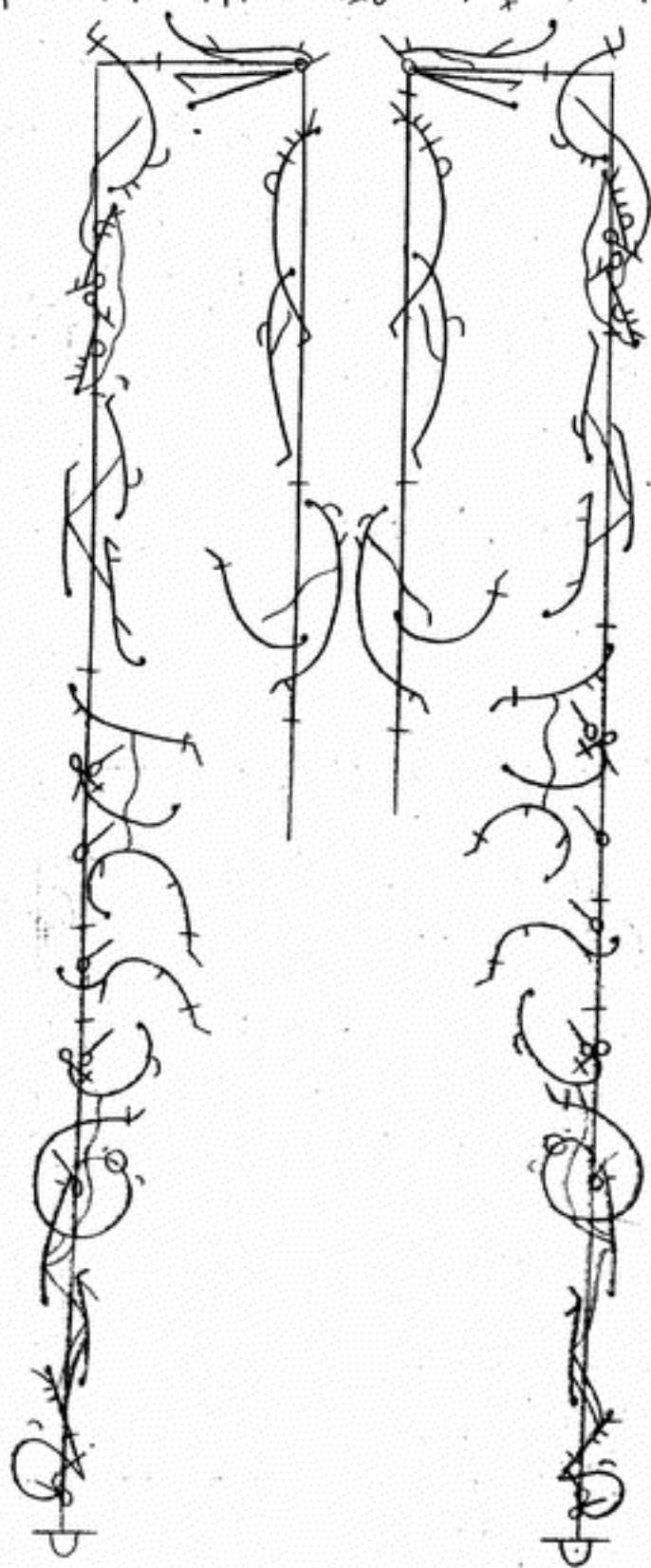
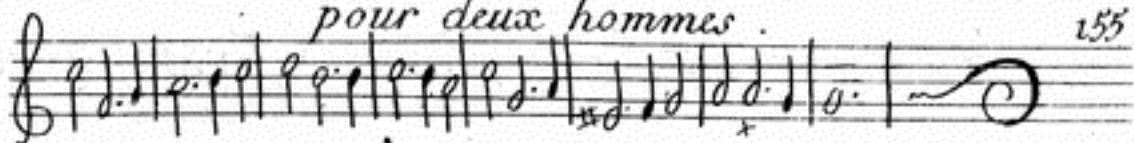
Sarabande
pour deux hommes
Dancée par M.^r Piffetot et M.^r Chevrier

à l'Opéra d'Alsace.

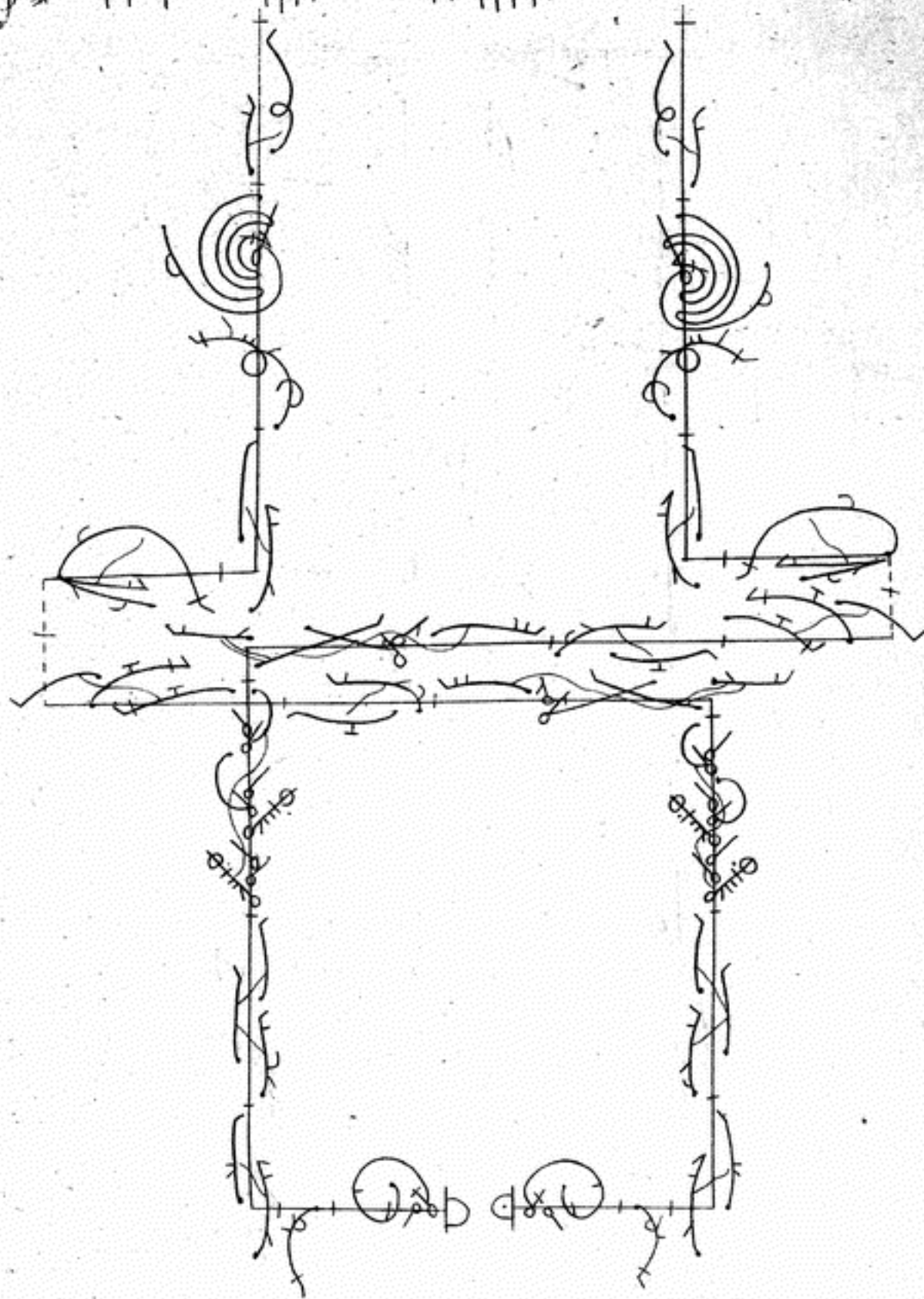
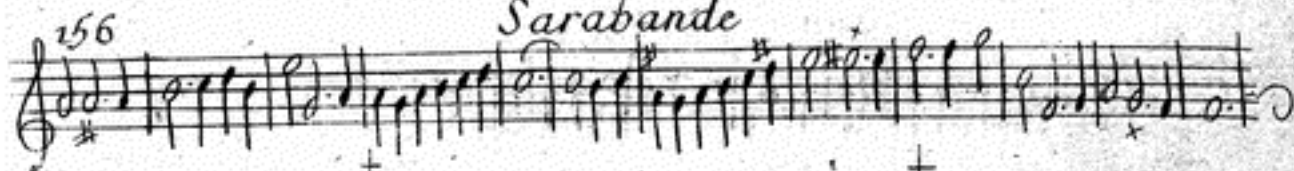


pour deux hommes.

155

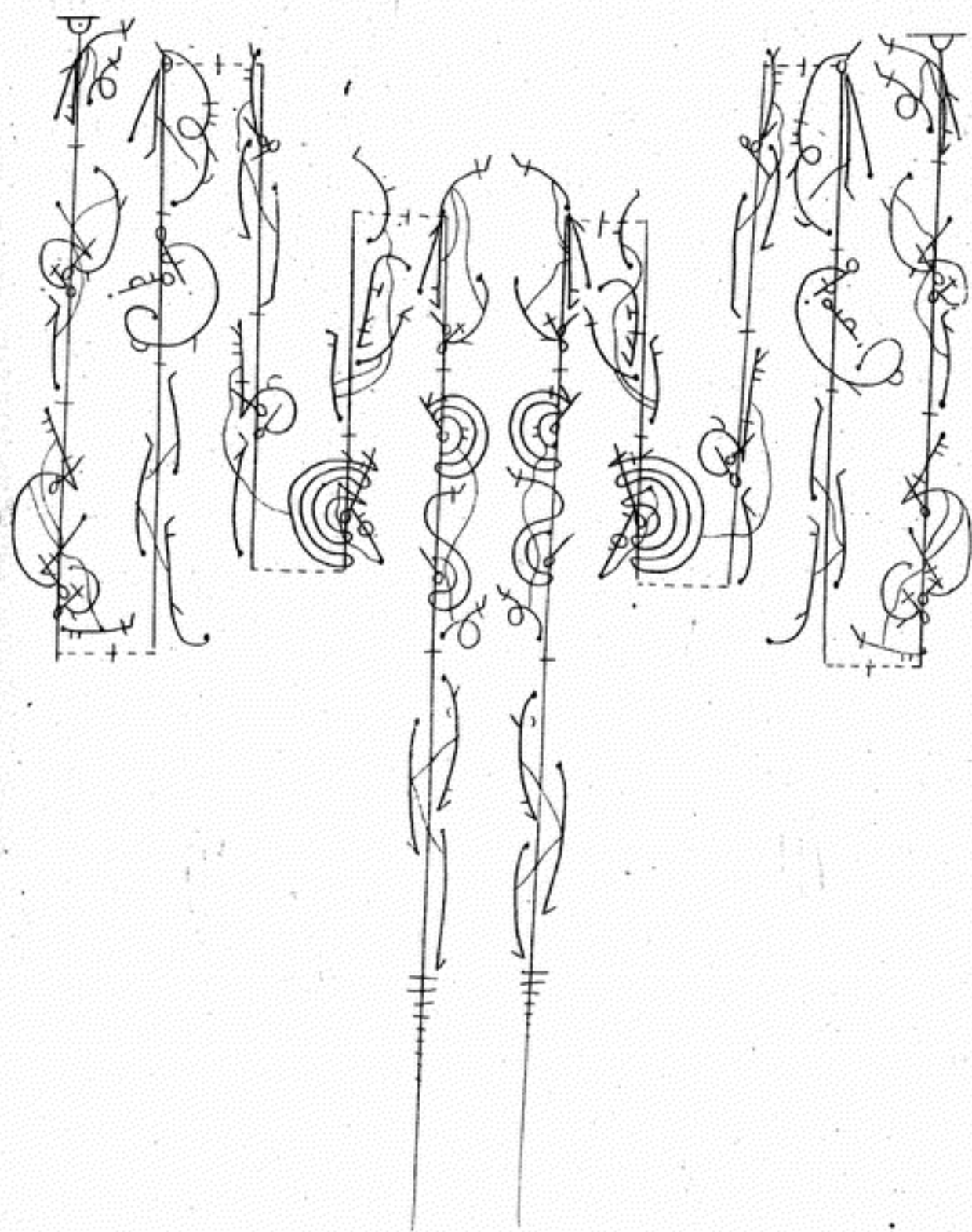
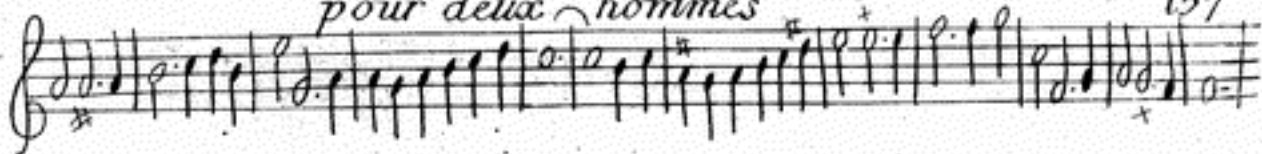


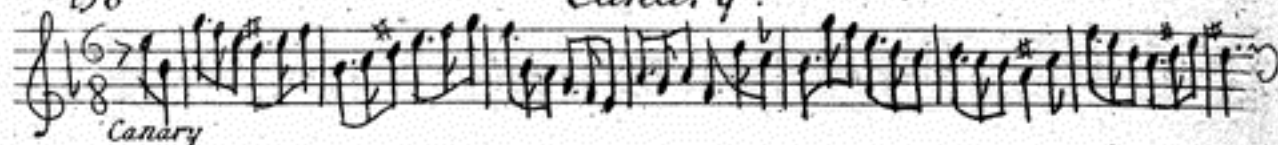
Sarabande



pour deux hommes

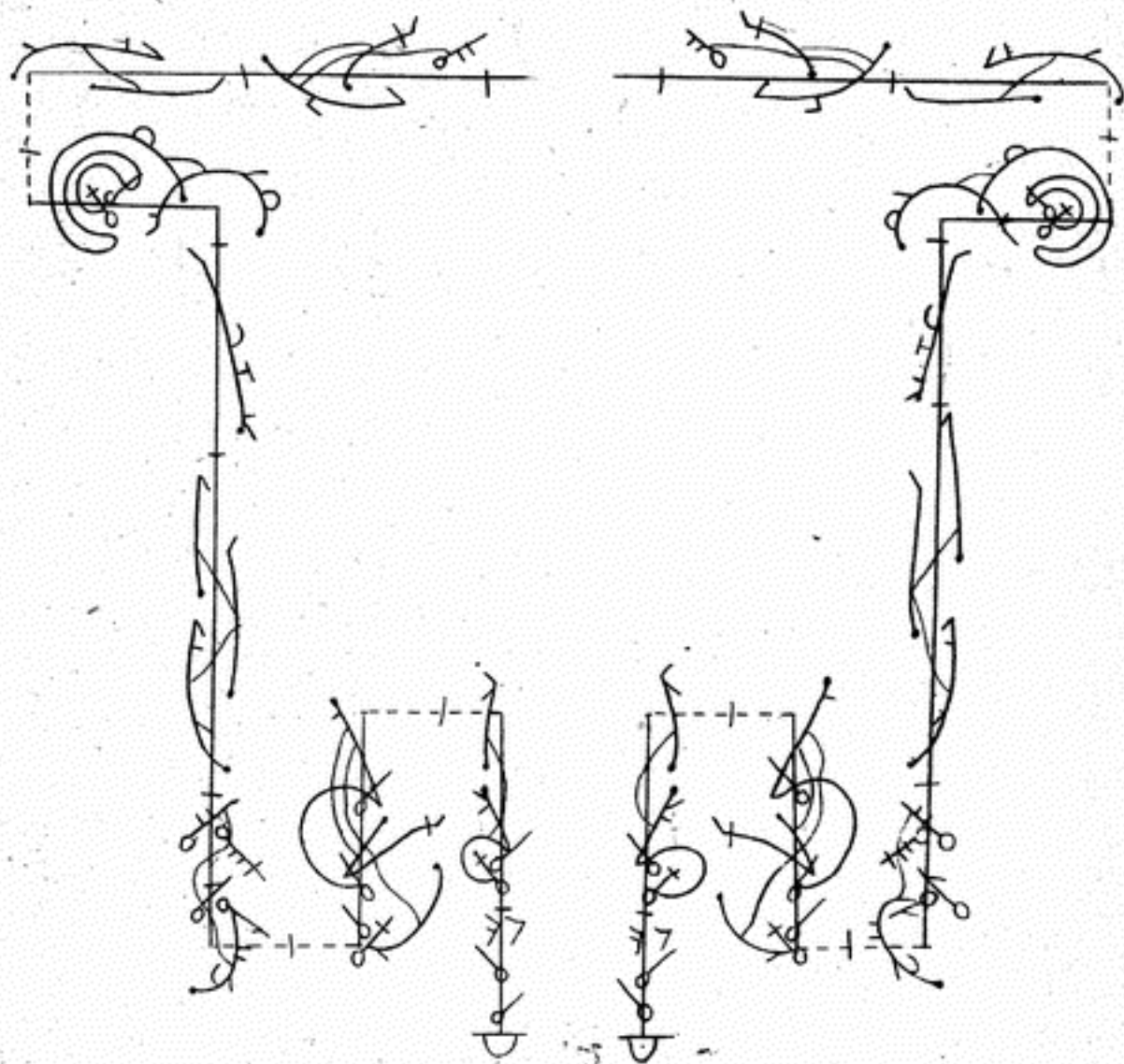
157





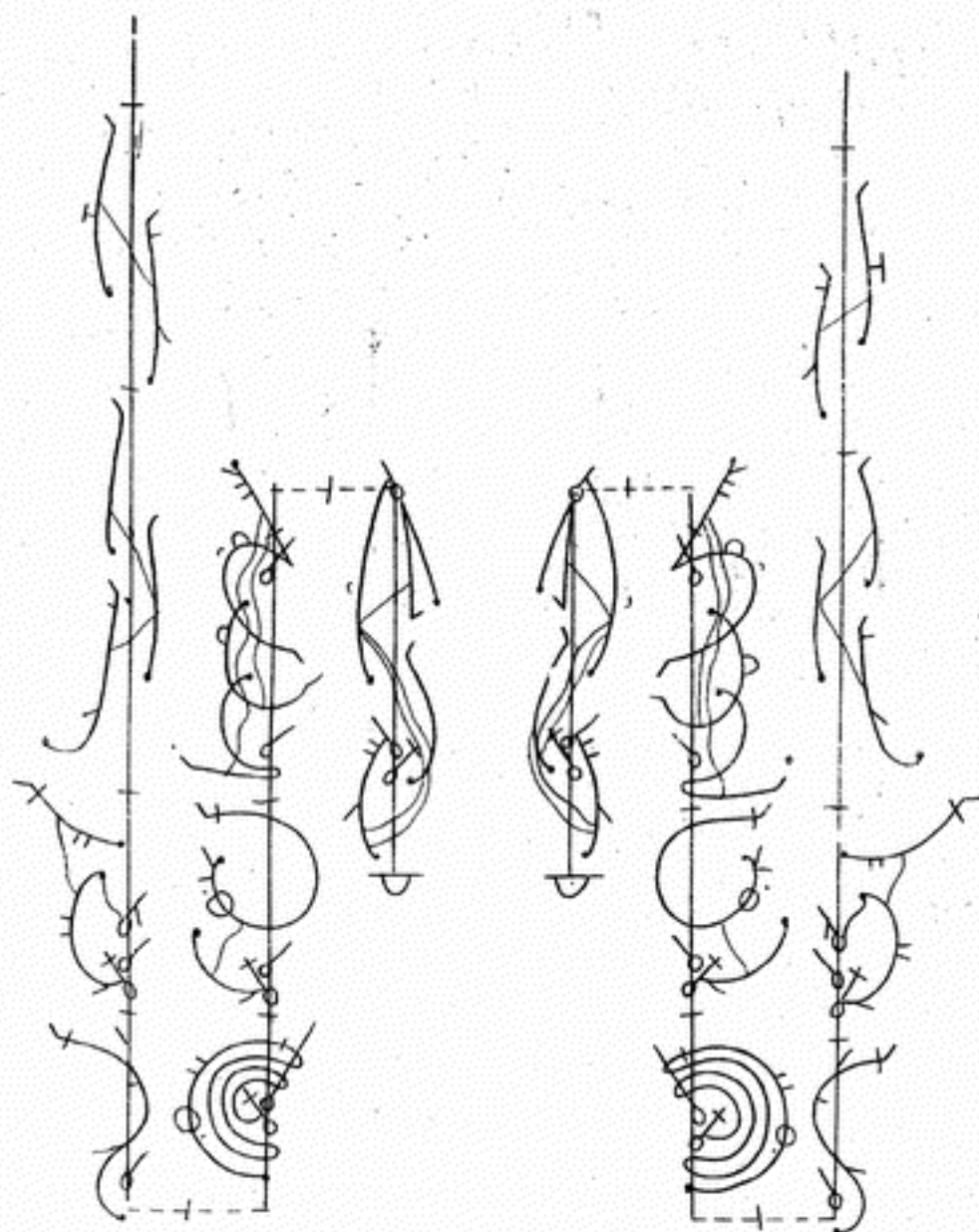
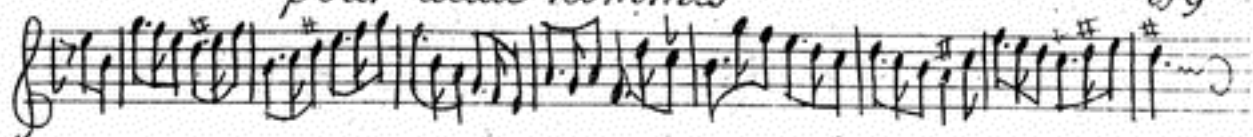
Canary pour deux hommes

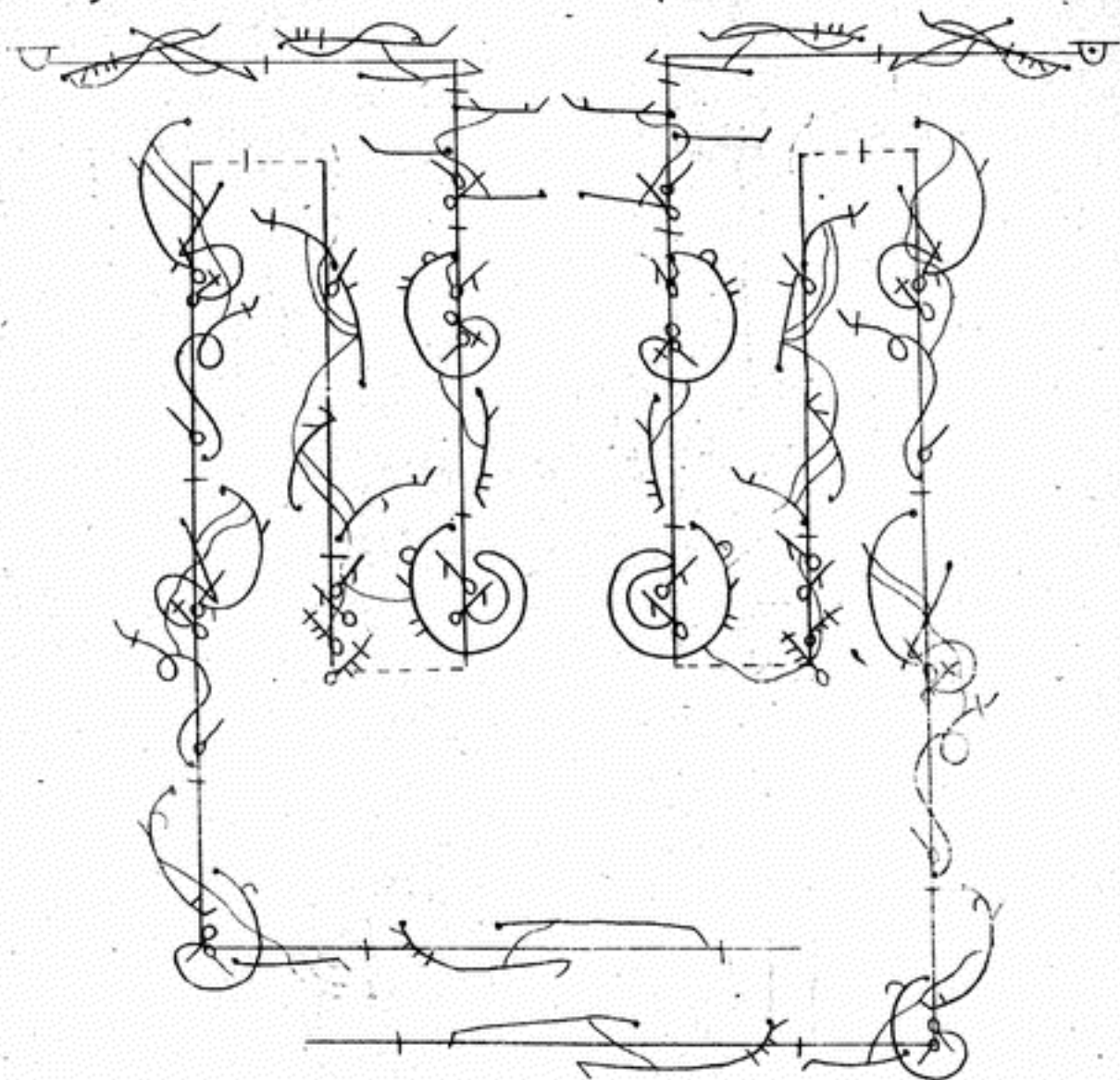
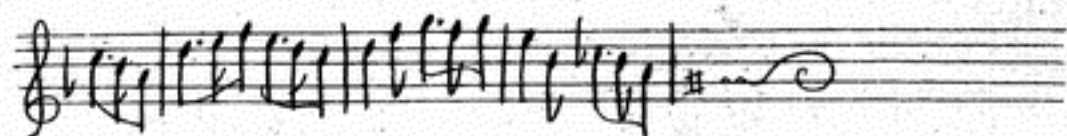
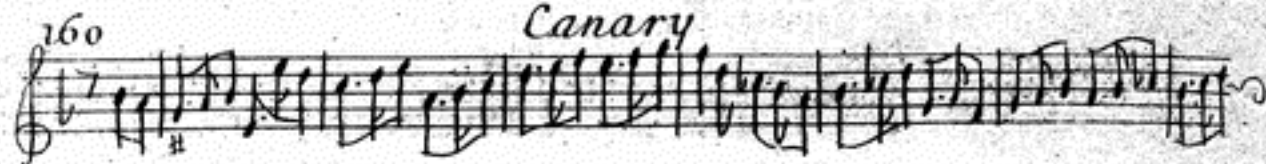
Dancée par M.^r Piffetot et M.^r Chevrier.
à l'Opéra de Didon.



pour deux hommes

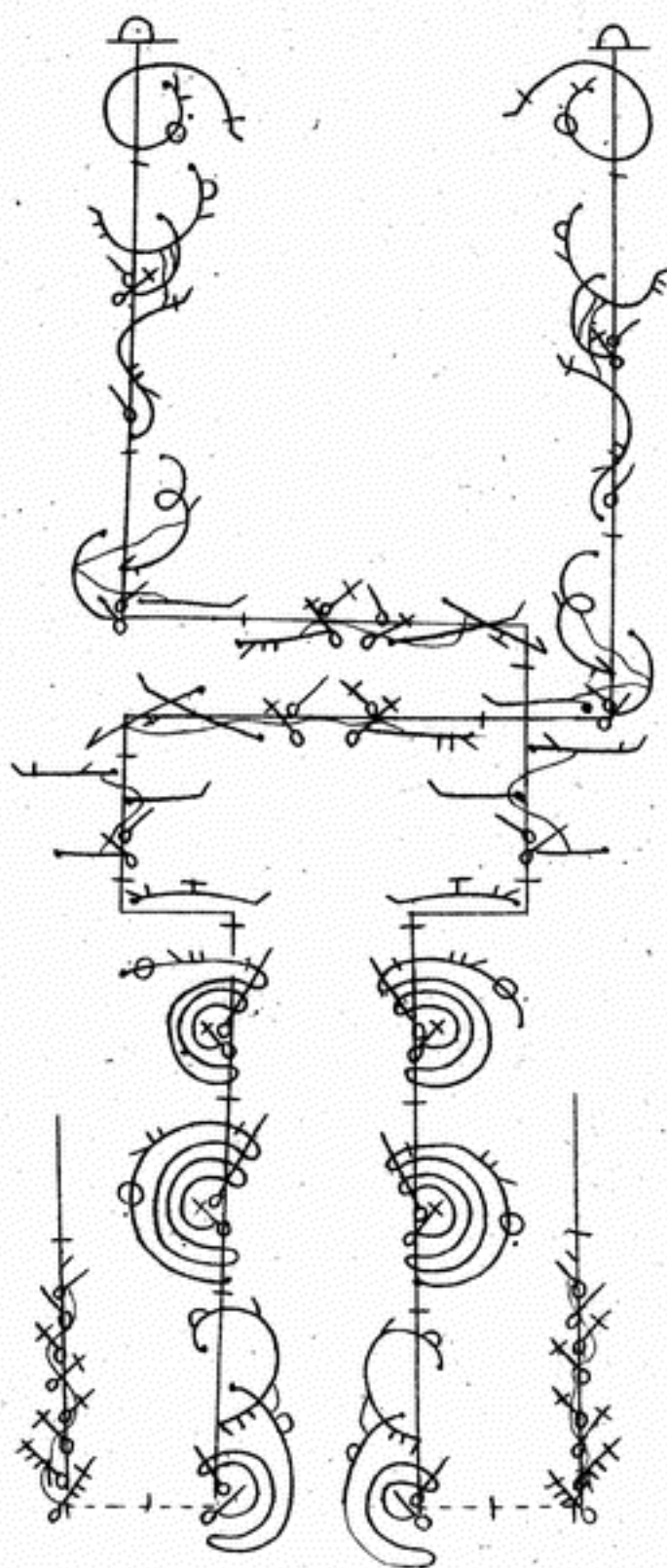
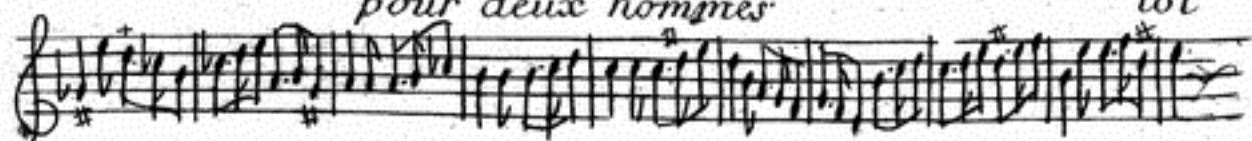
159

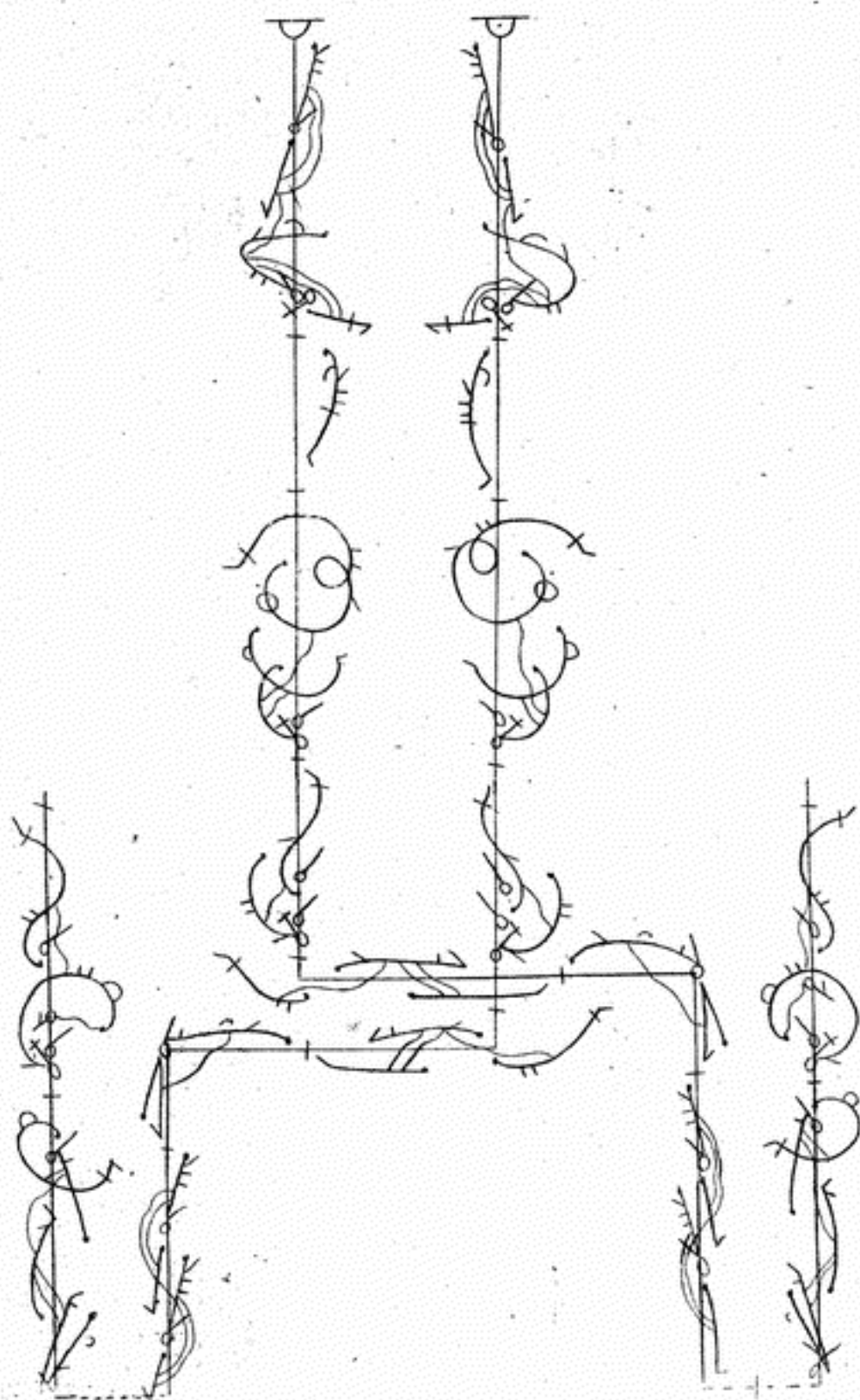




pour deux hommes

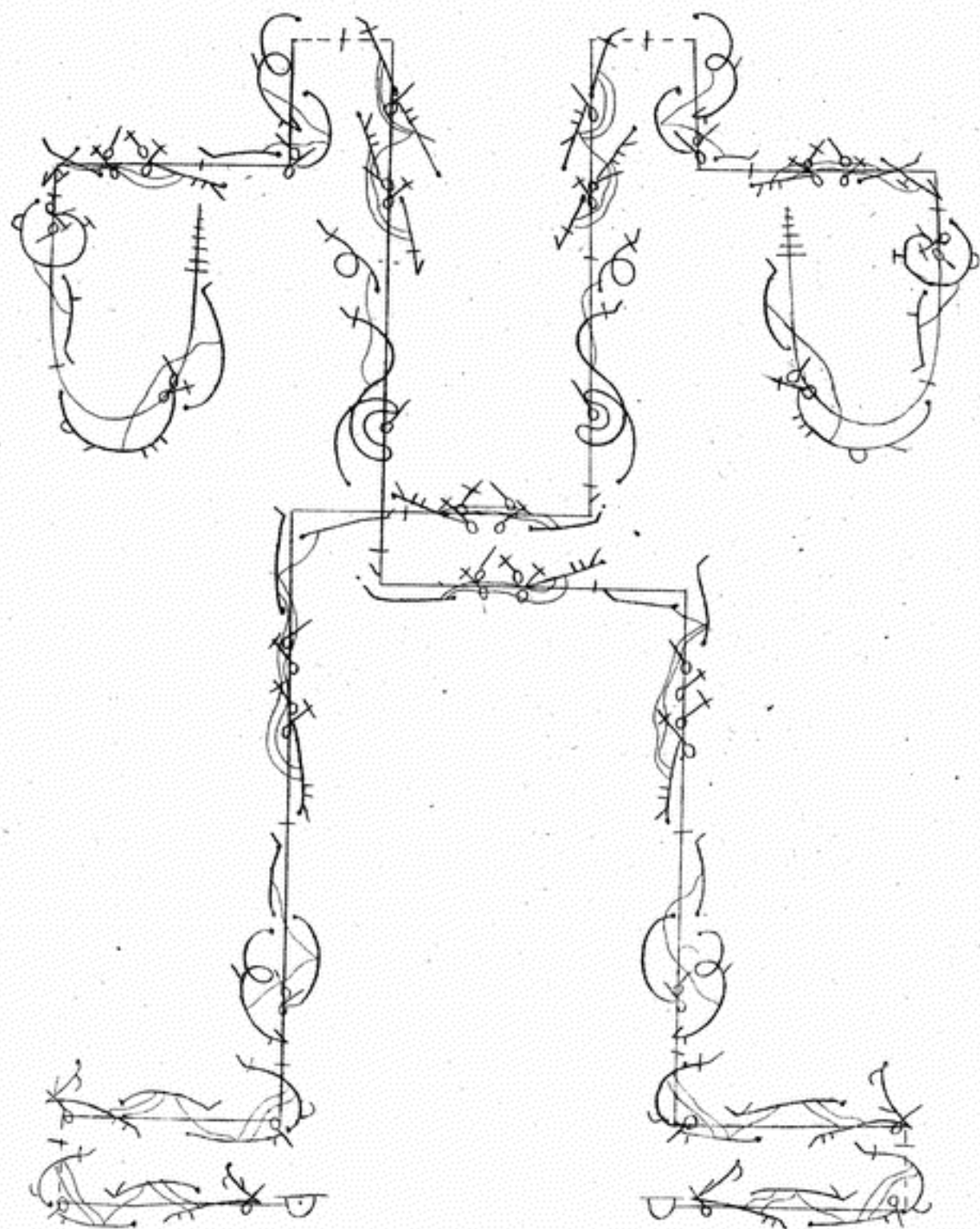
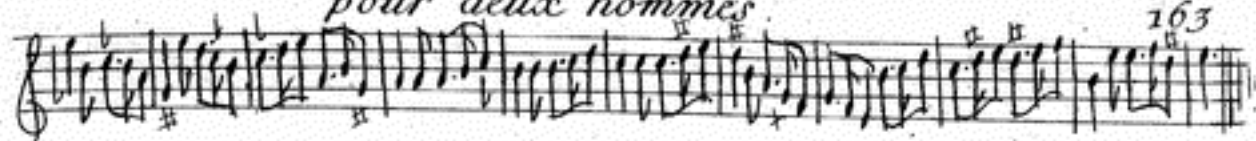
161

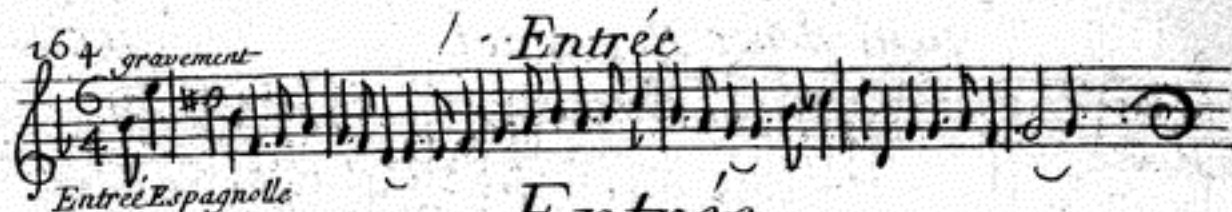




pour deux hommes

163

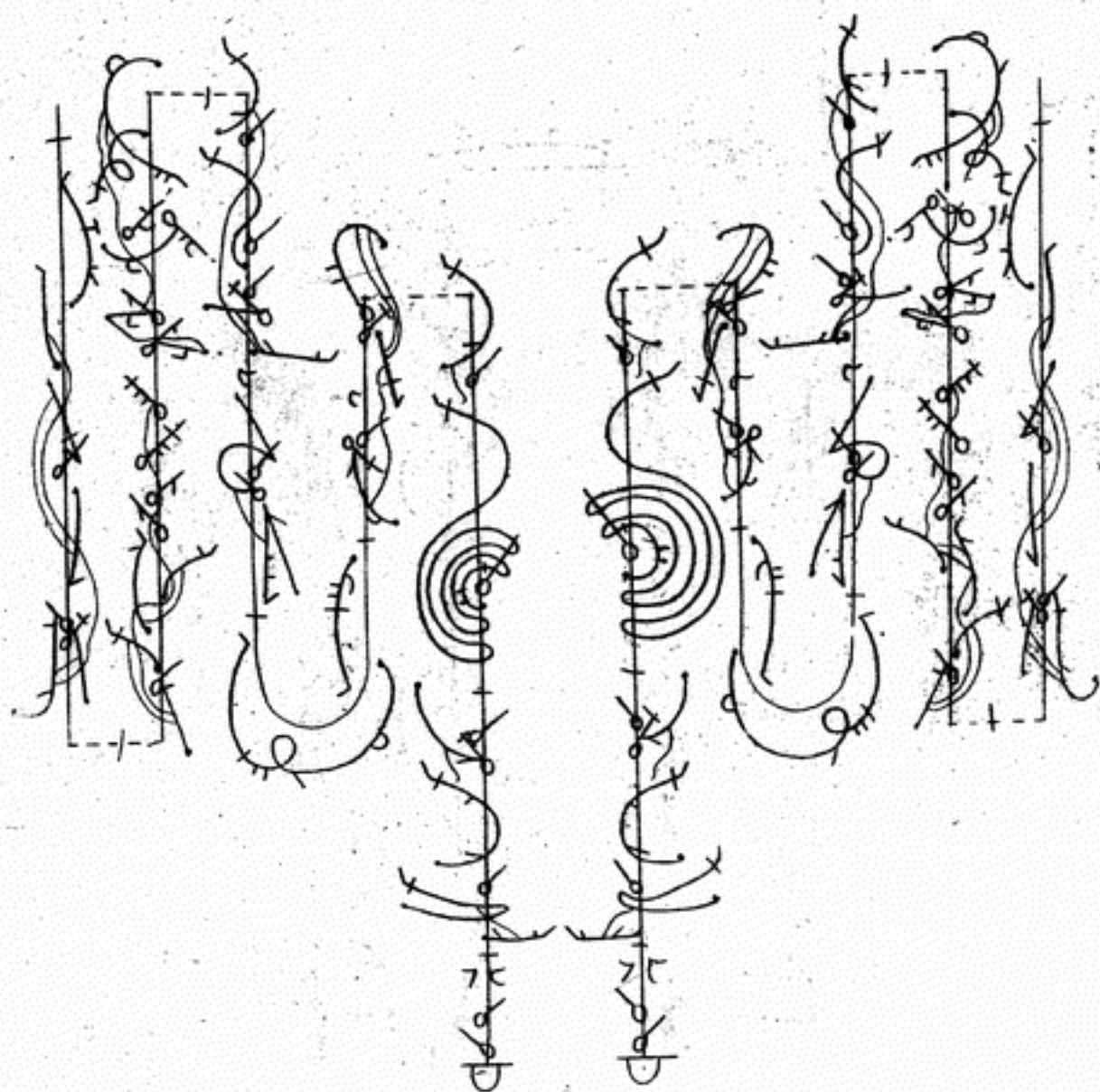




Entrée

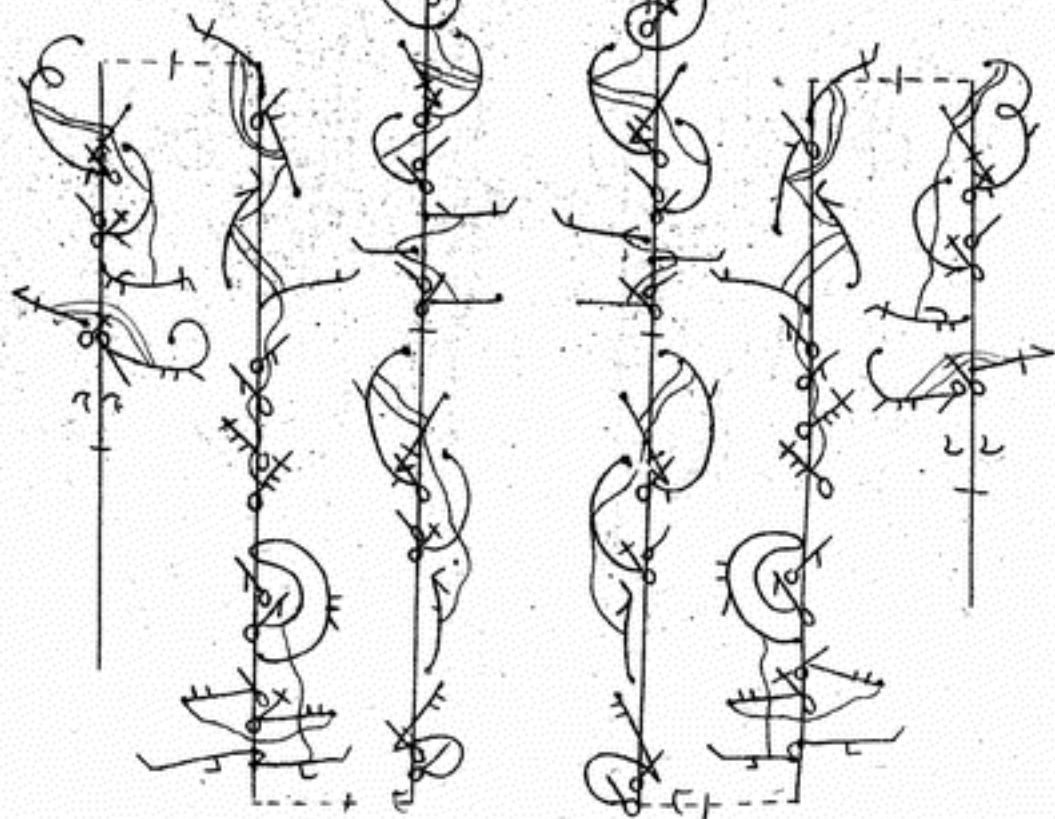
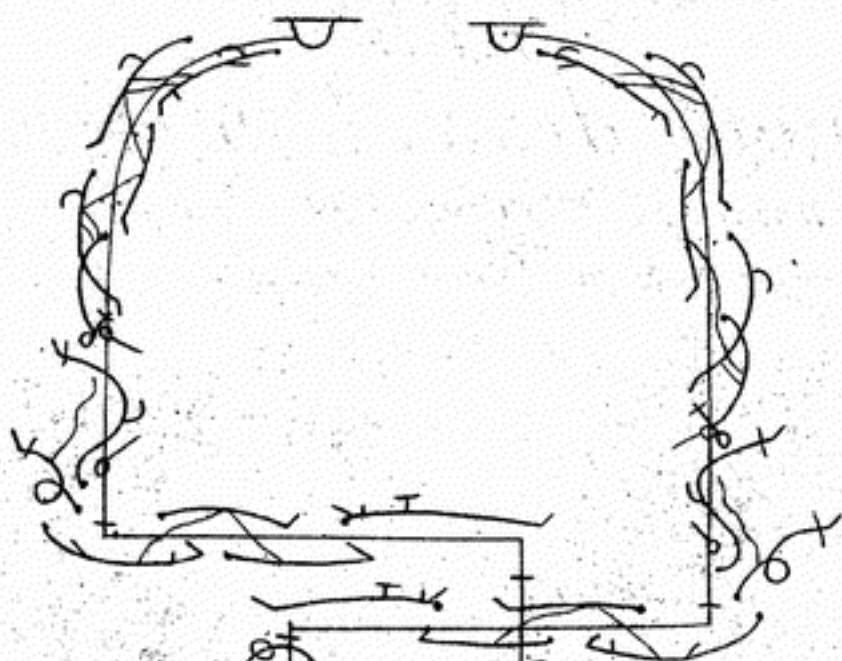
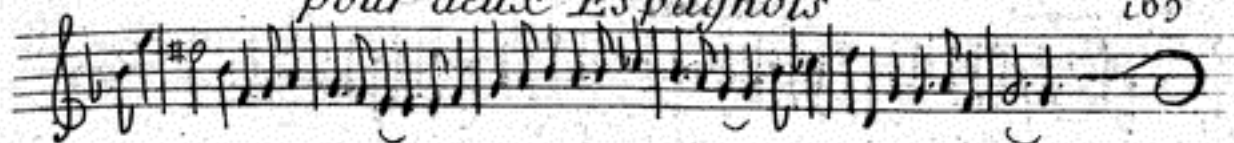
pour deux hommes

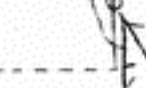
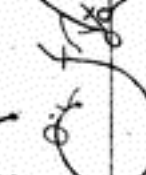
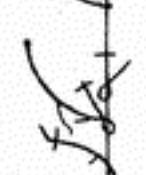
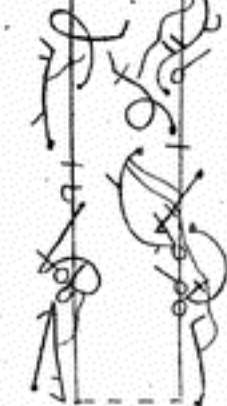
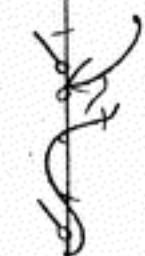
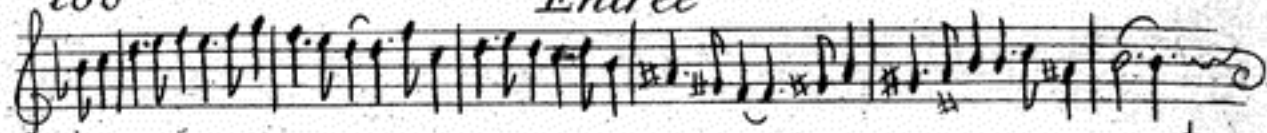
Dancée par M.^r Piffetau et M.^r Cherrier.
au Ballet de l'Europe galante.



pour deux Espagnols

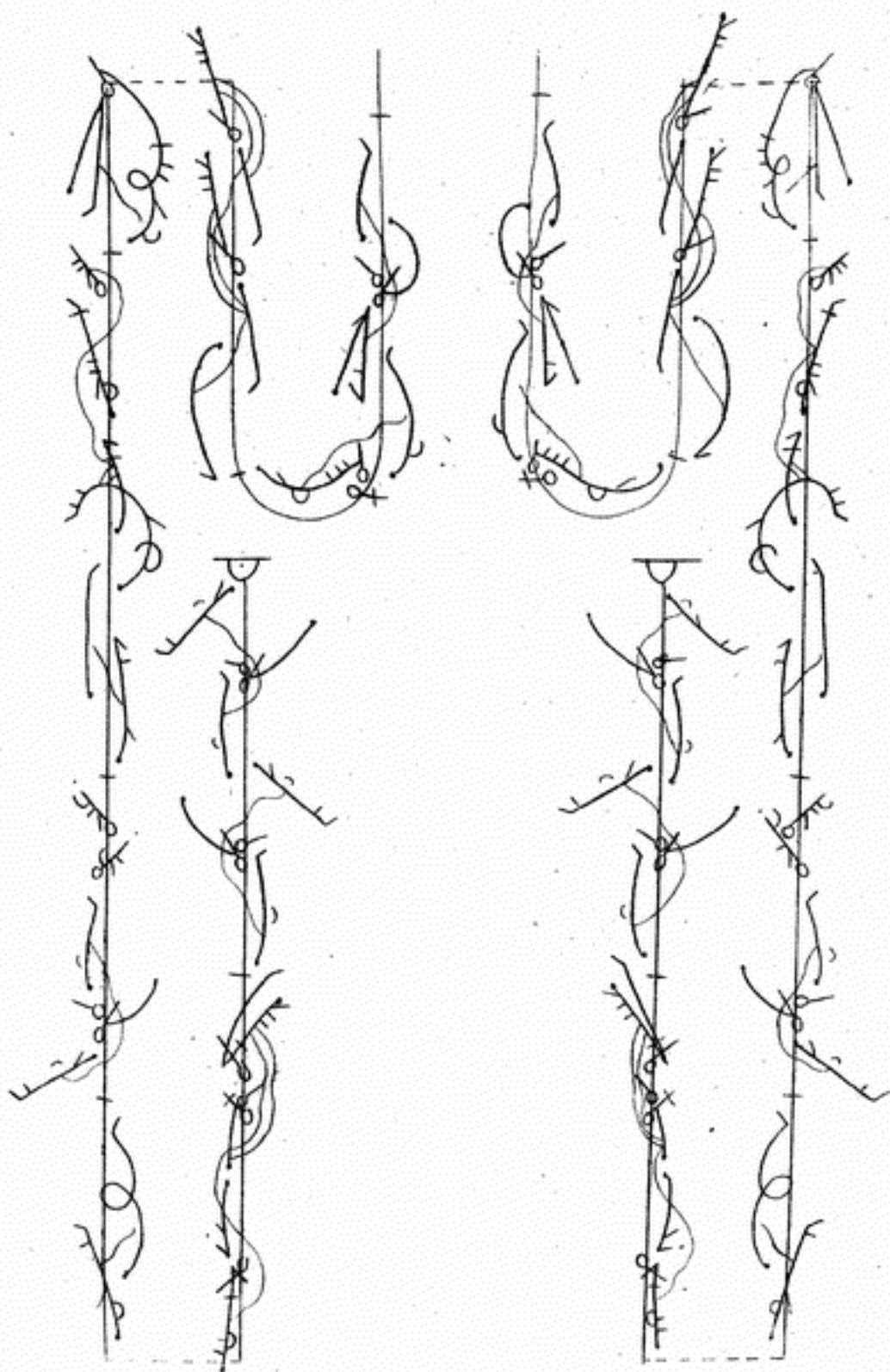
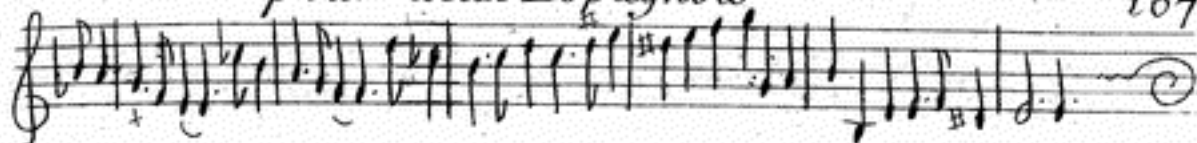
165

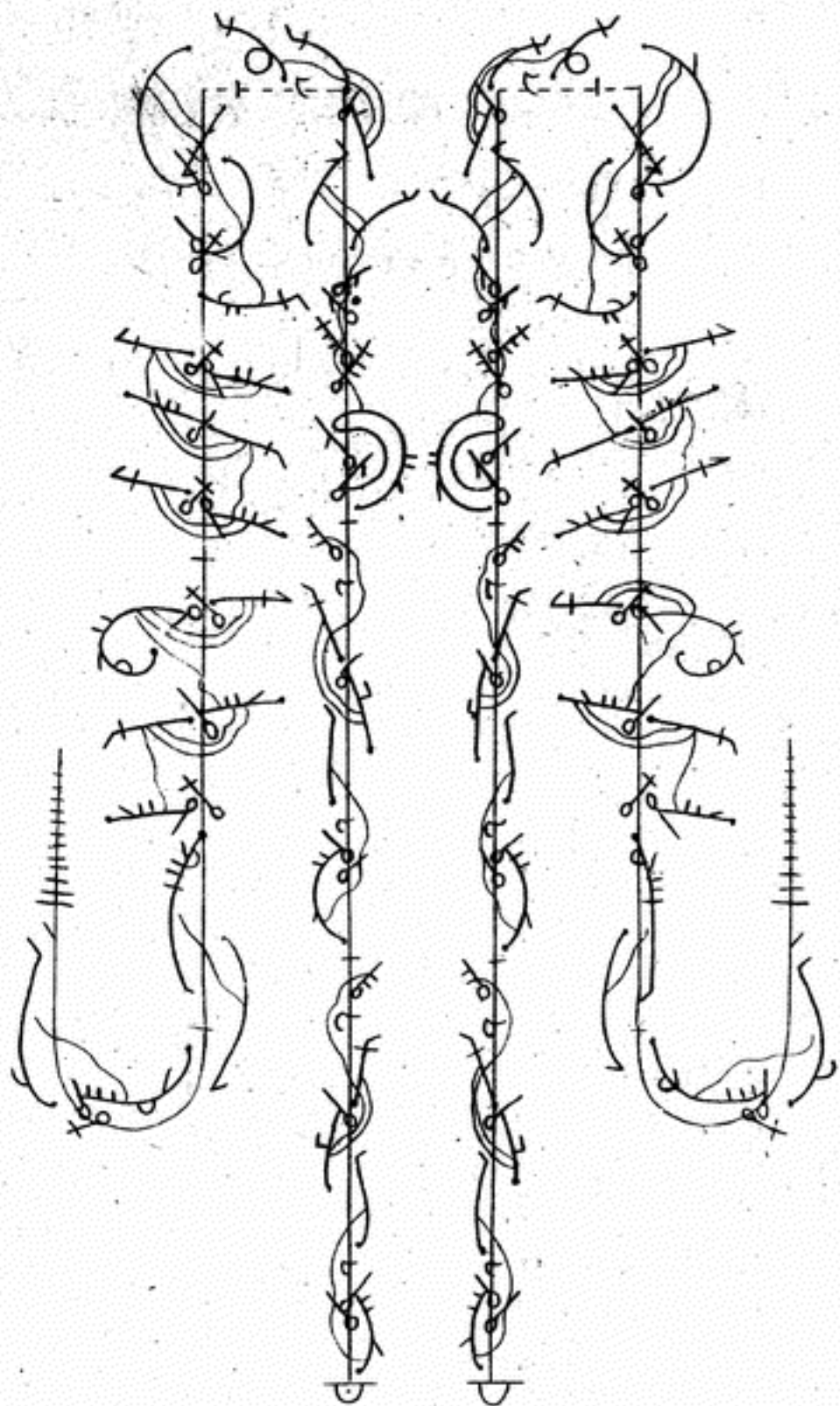


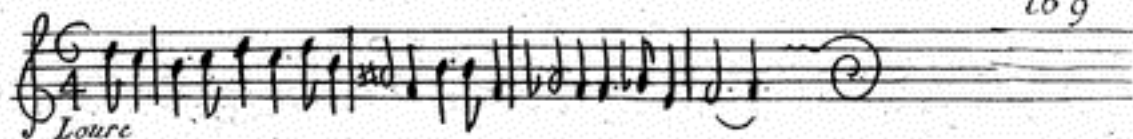


pour deux Espagnols

167



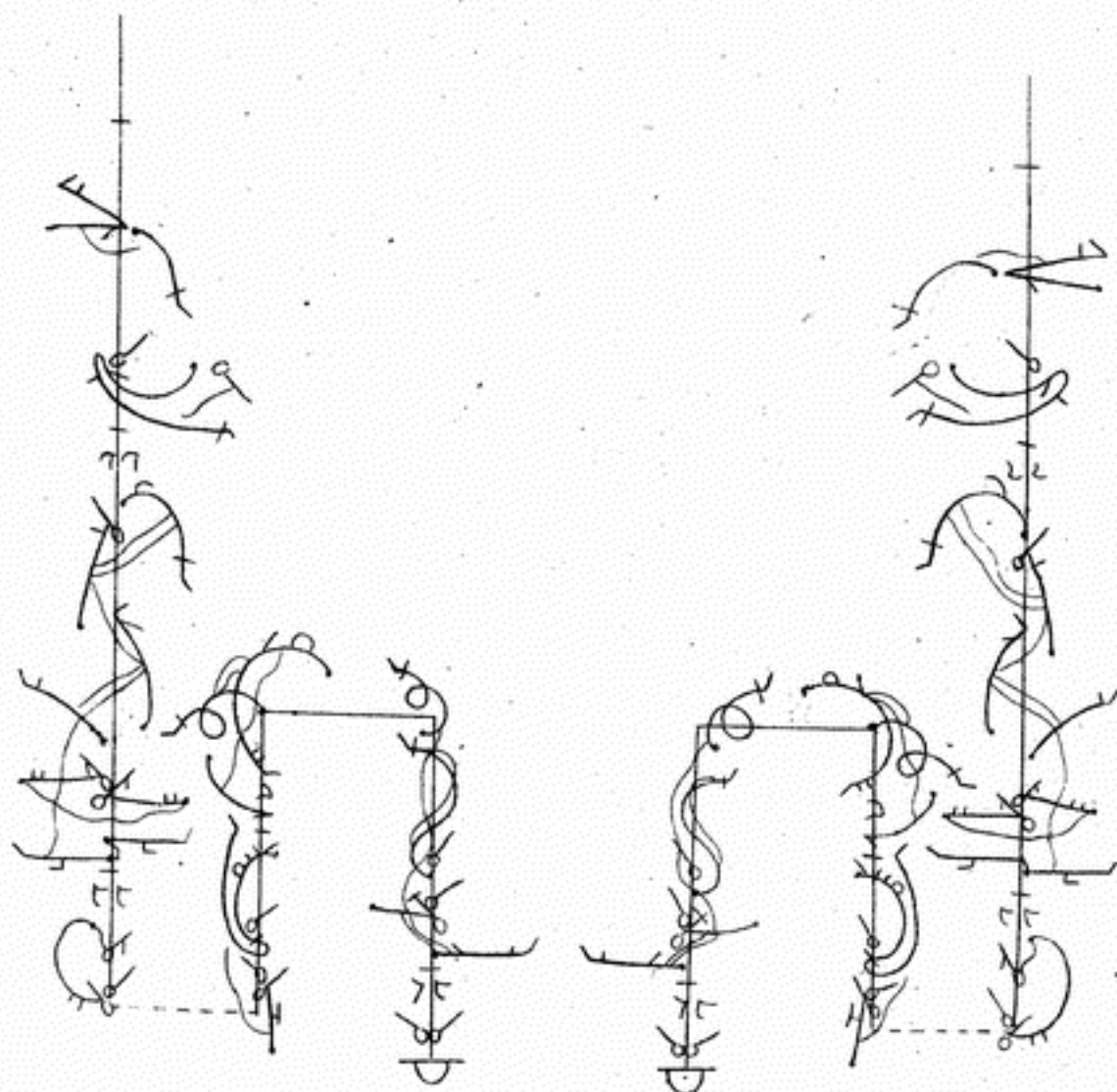


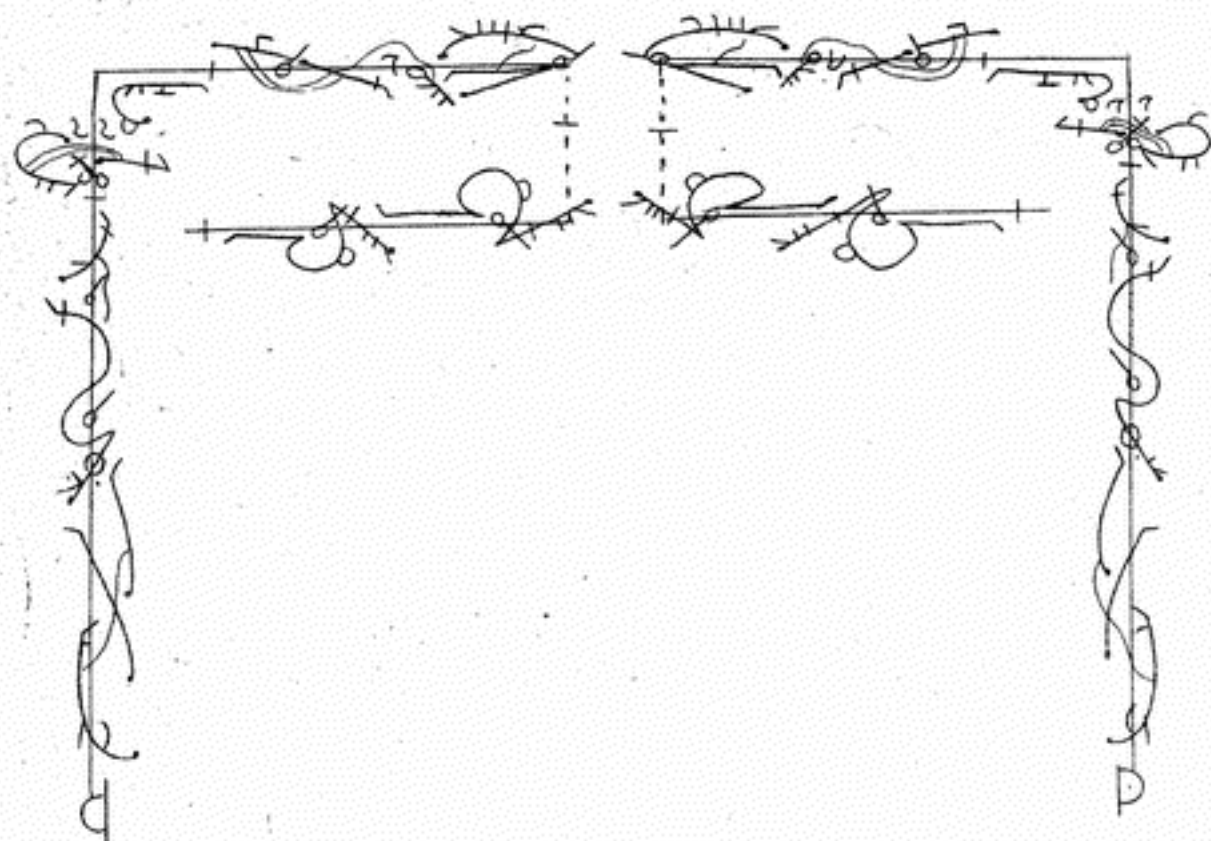
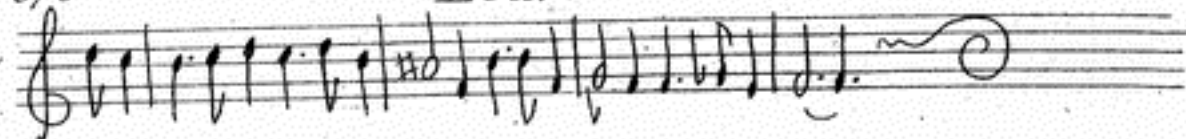


Loure pour deux hommes

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

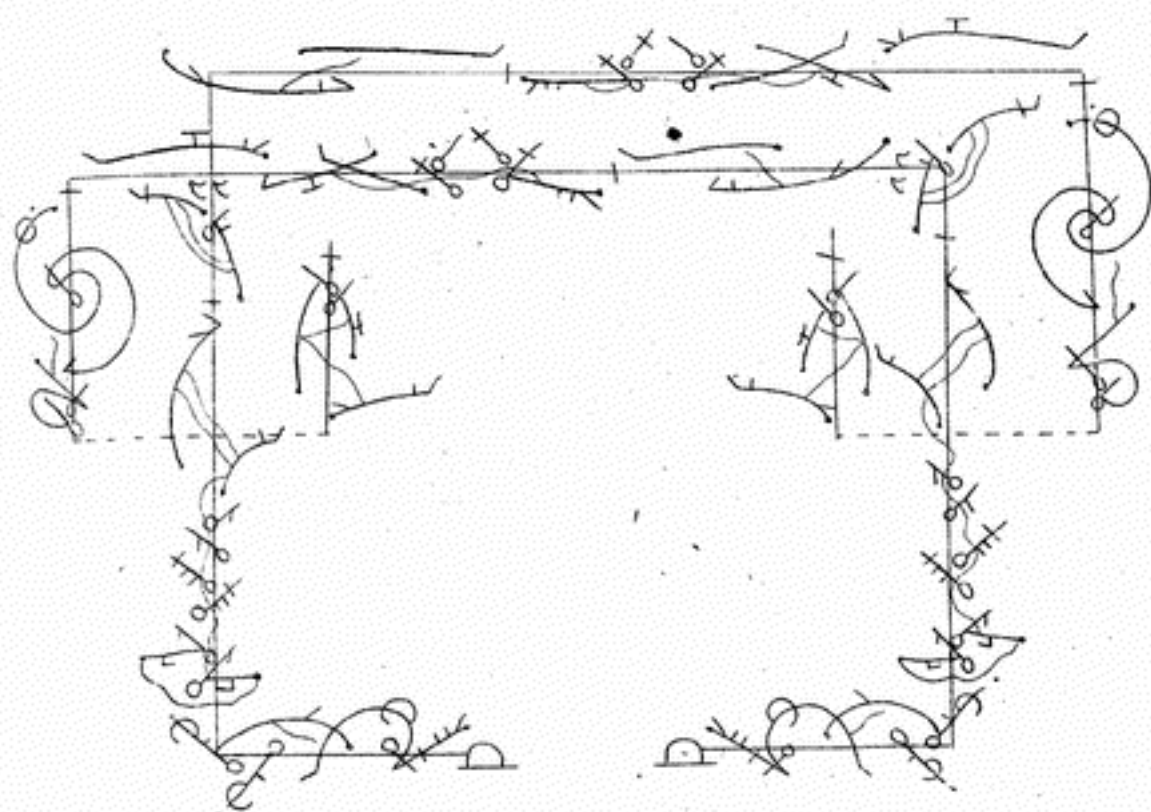
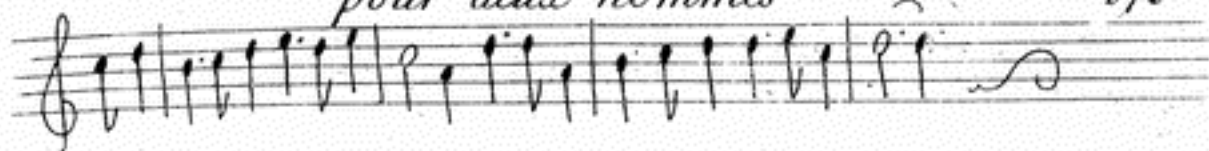
à l'opéra de Scilla .

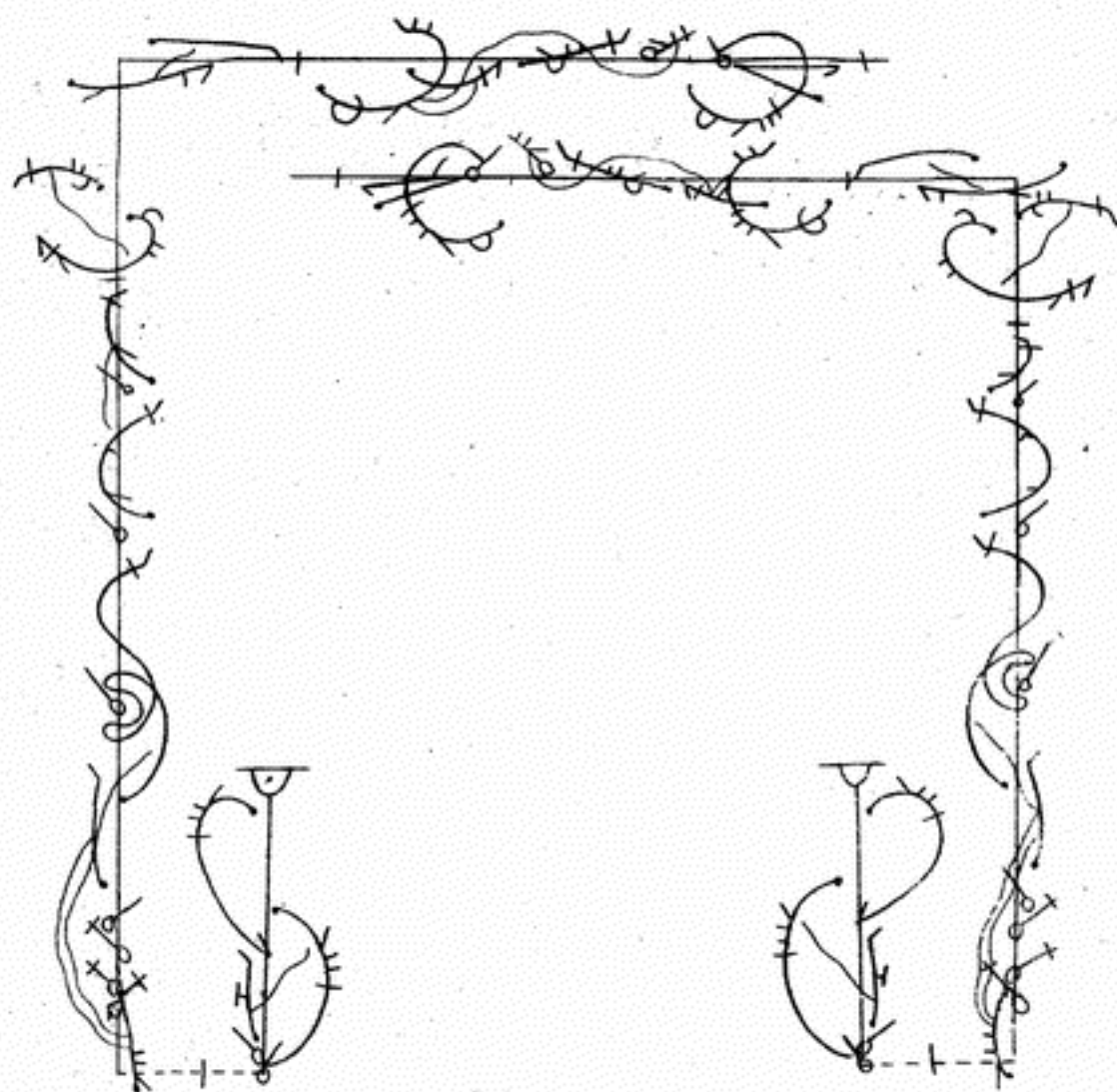
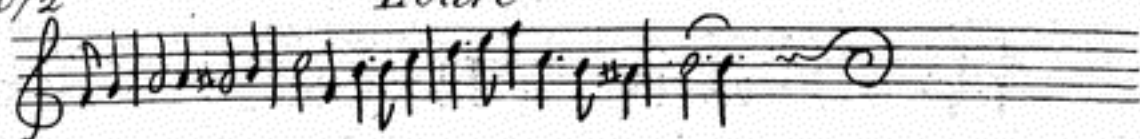




pour deux hommes

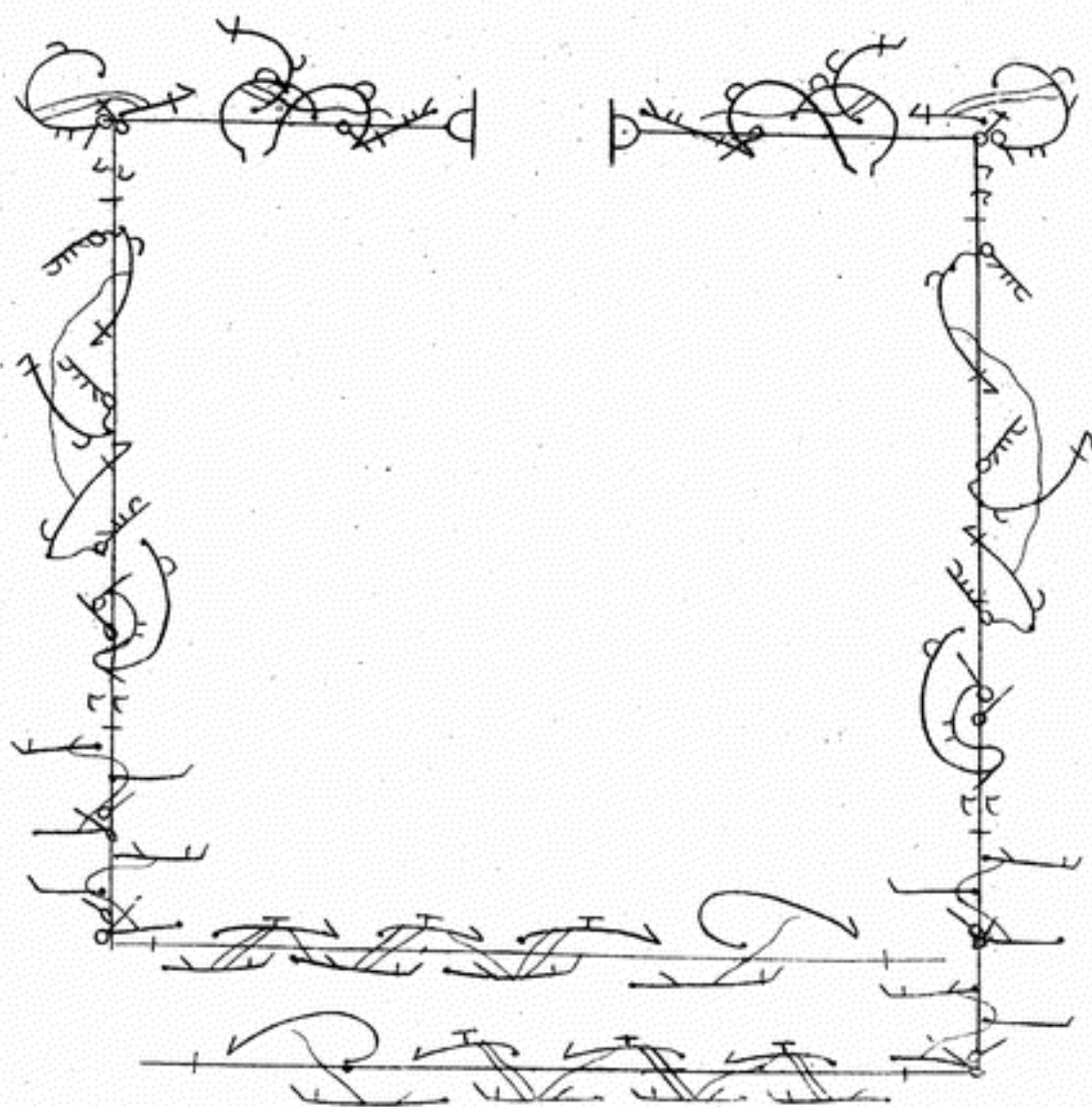
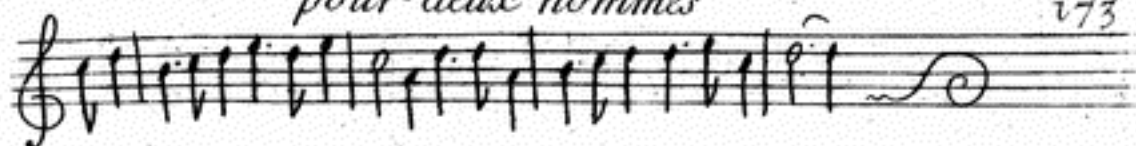
171





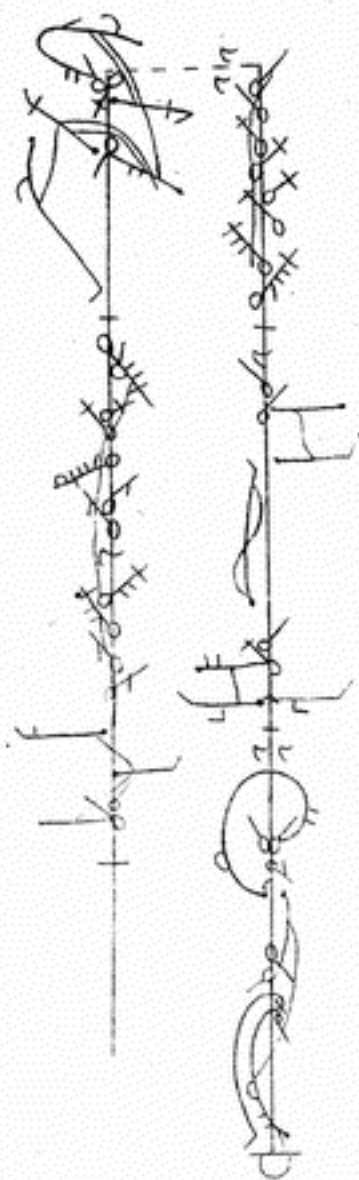
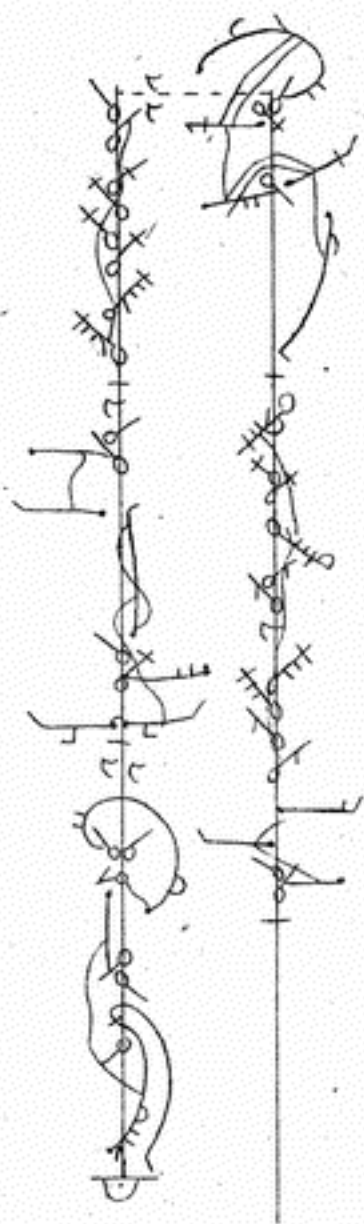
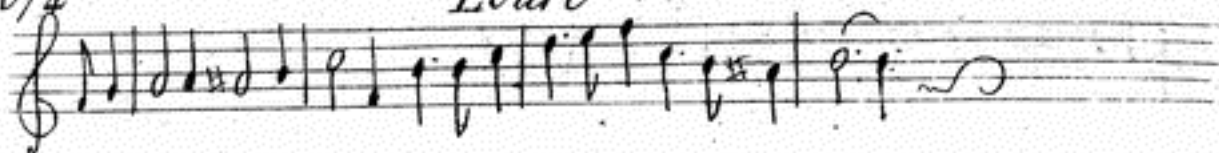
pour deux hommes

273



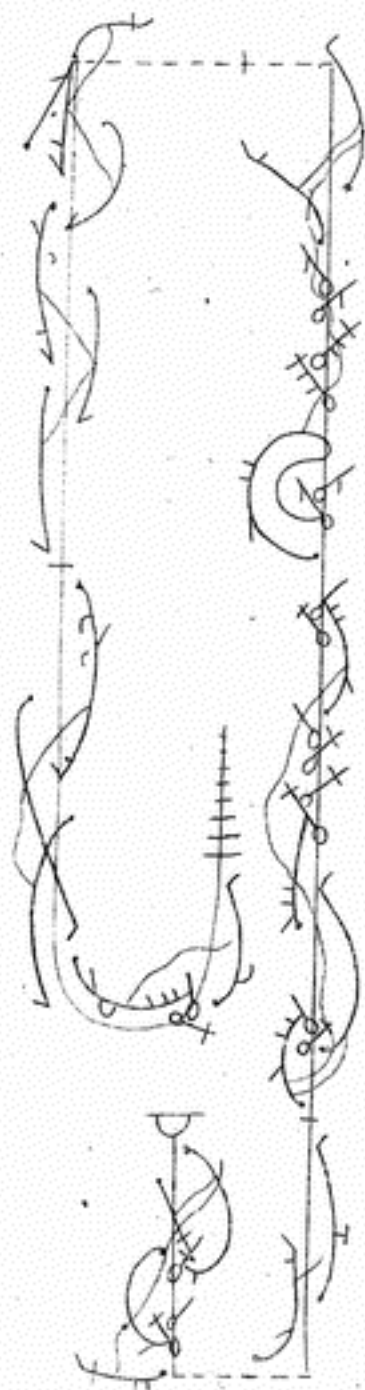
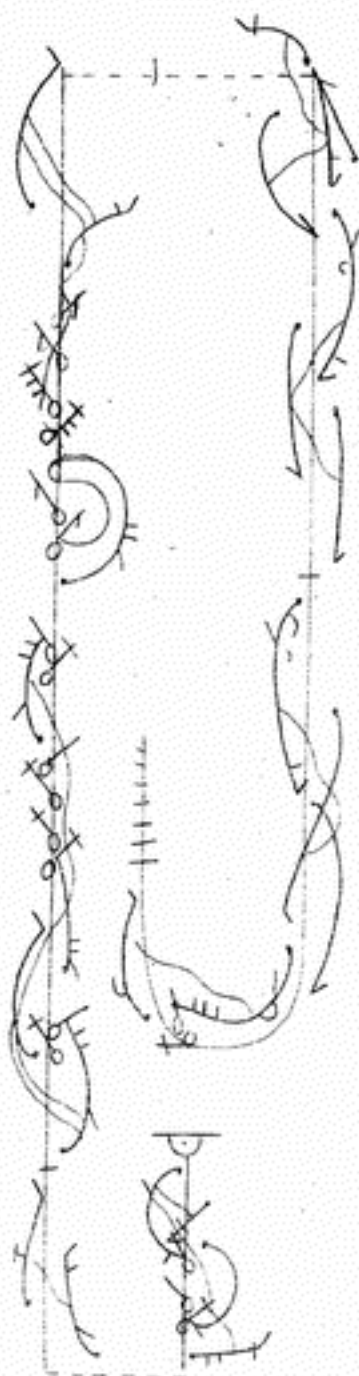
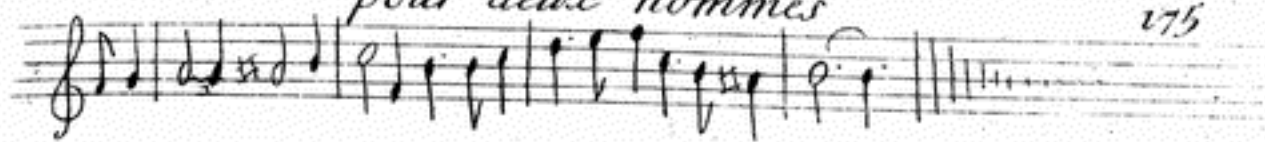
174

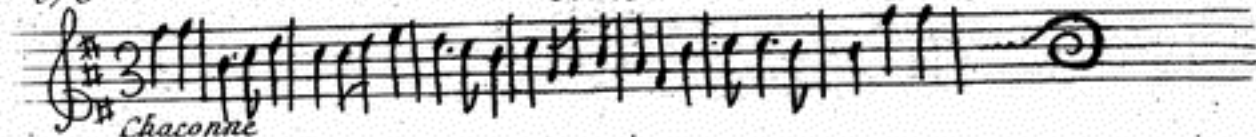
Loure



pour deux hommes

175





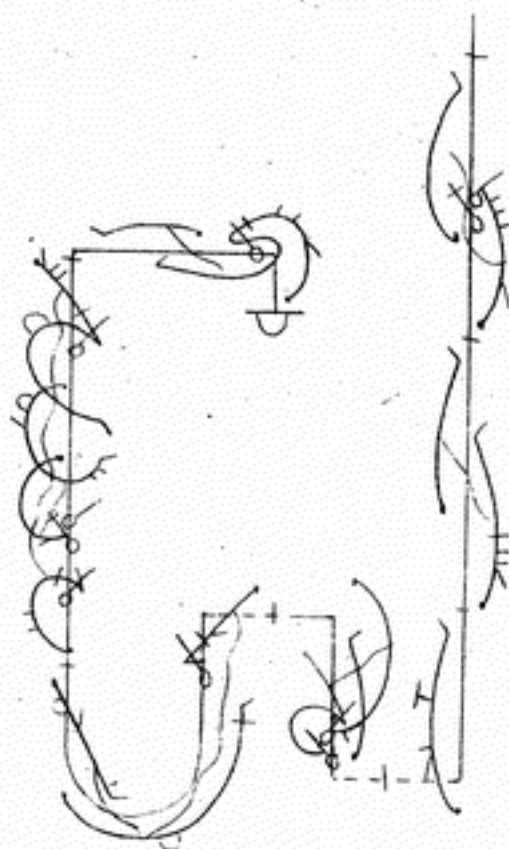
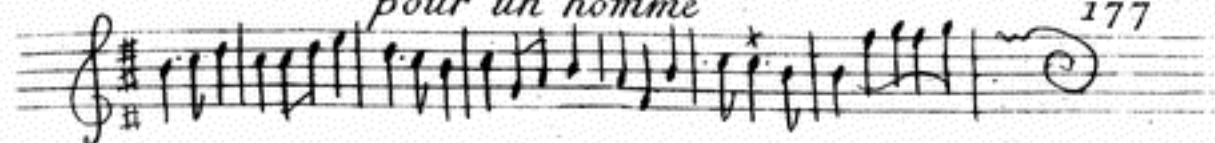
Chaconne

*Chaconne
pour un homme
non dancée a l'opera.*



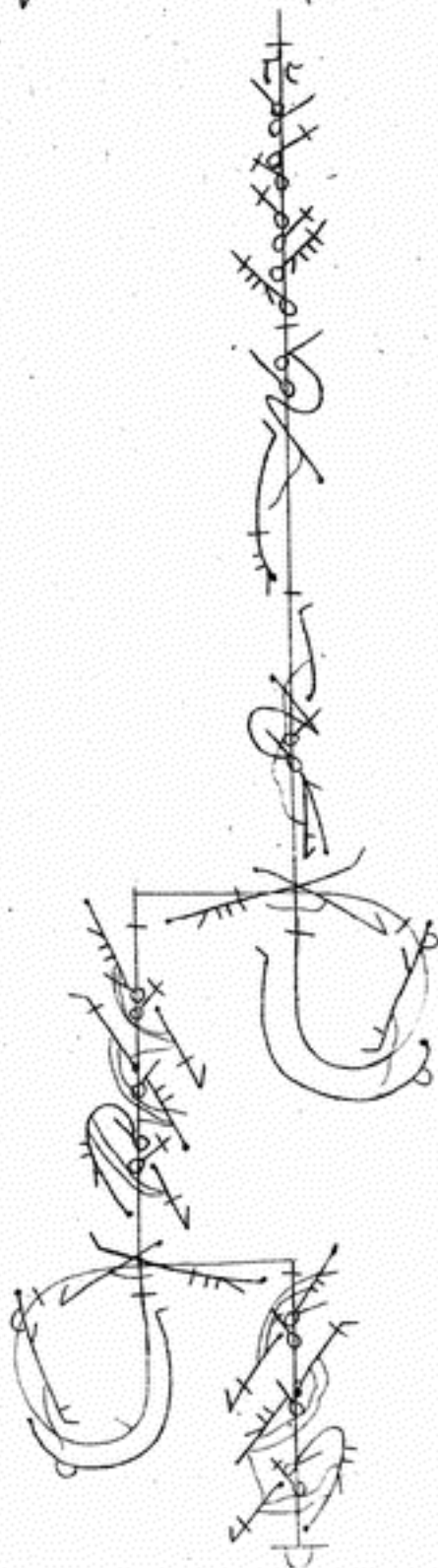
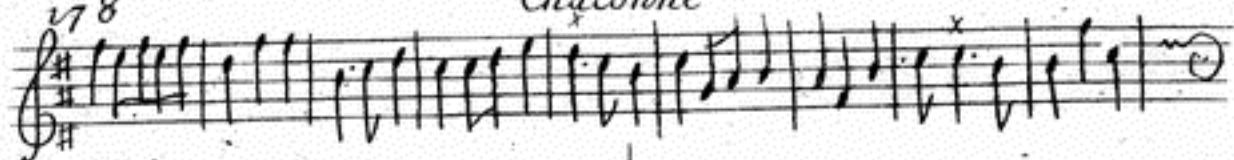
pour un homme

177



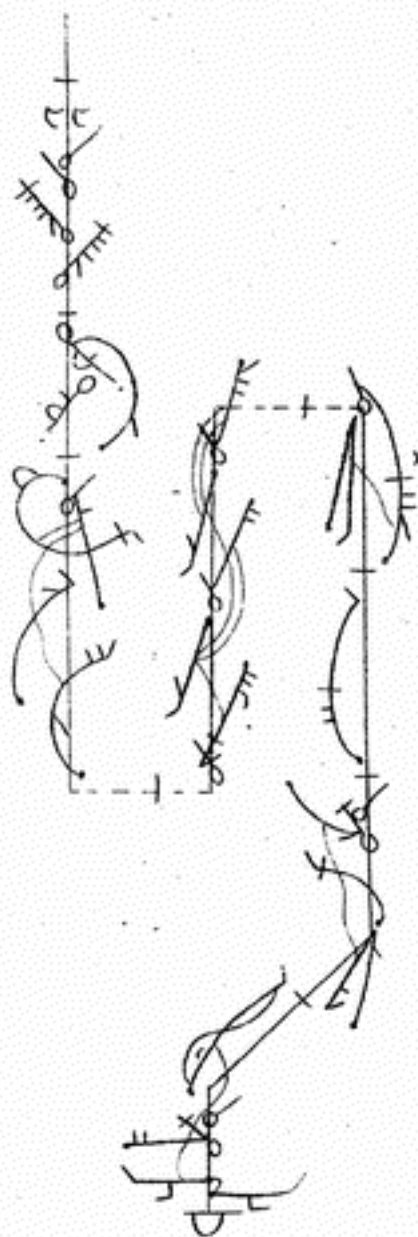
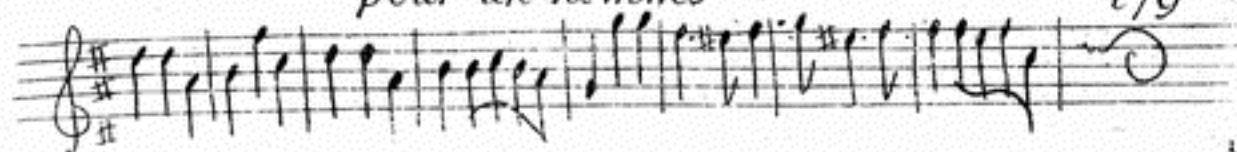
178

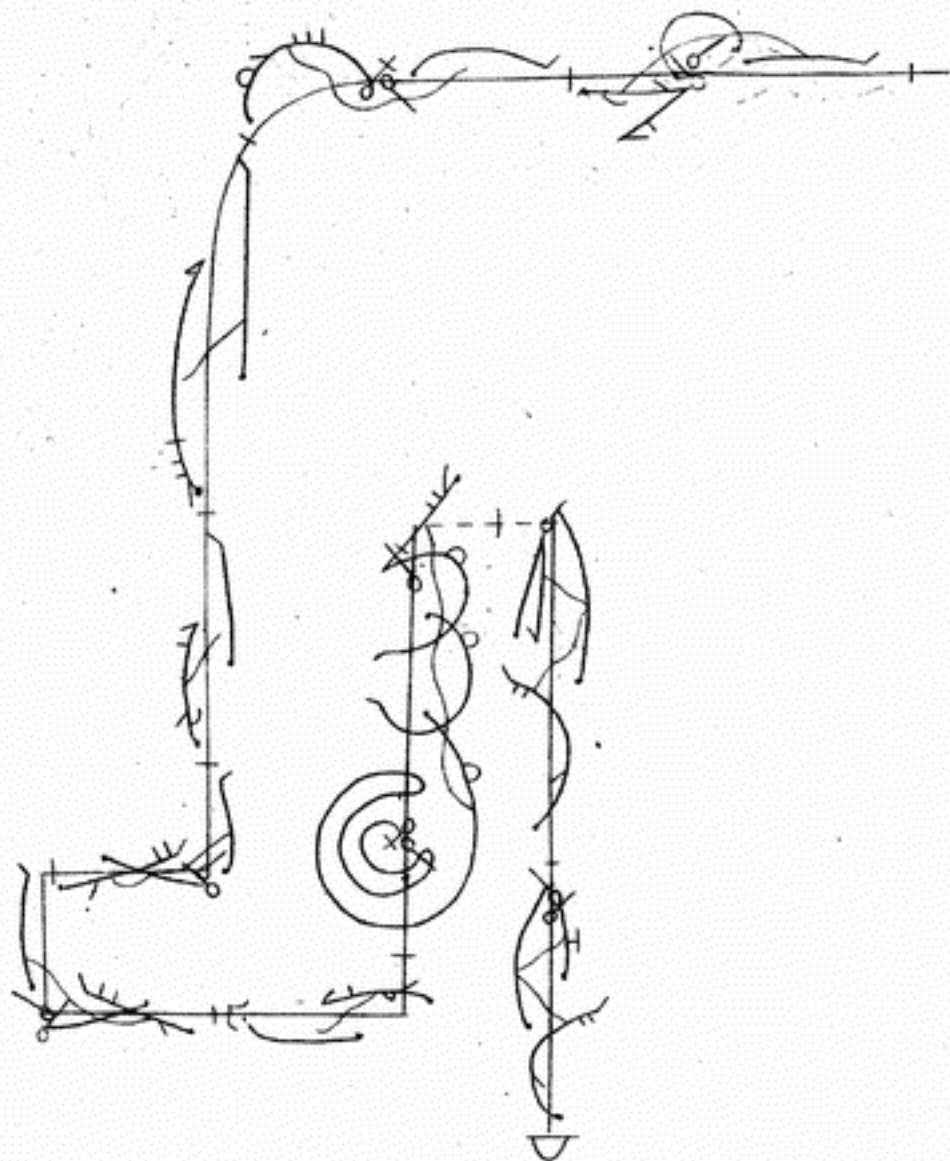
Chaconne

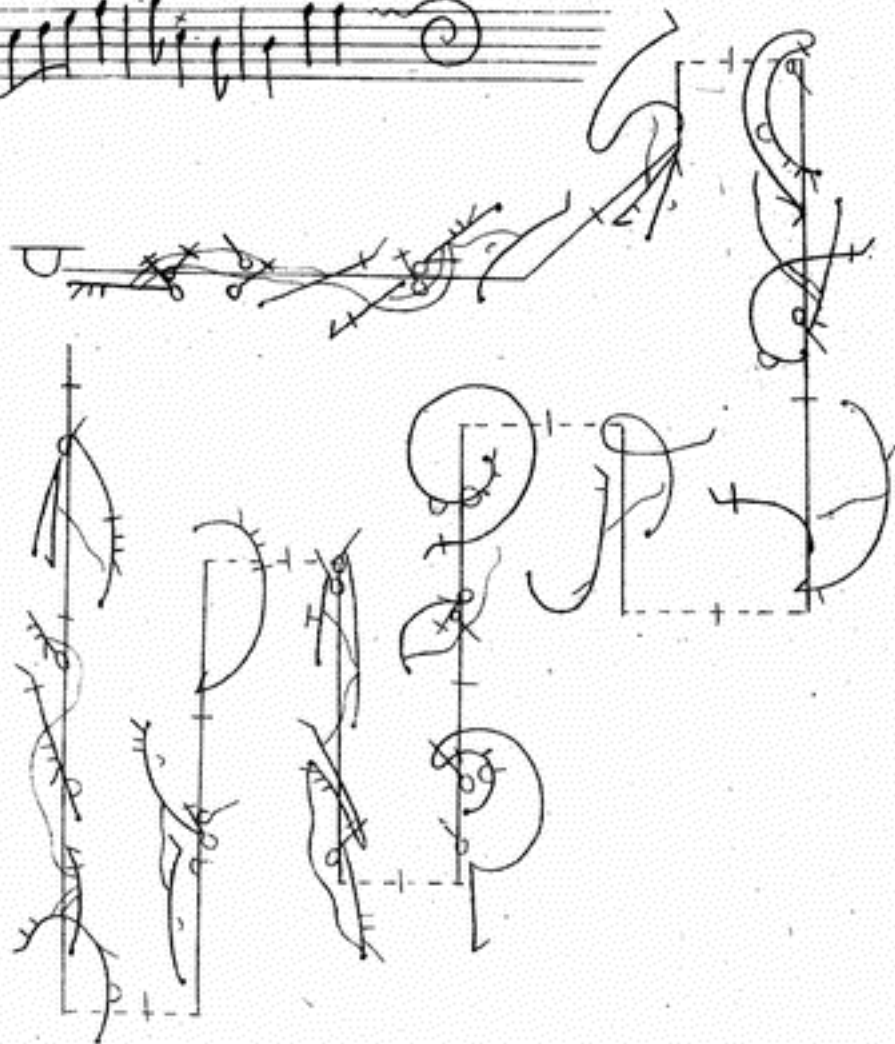
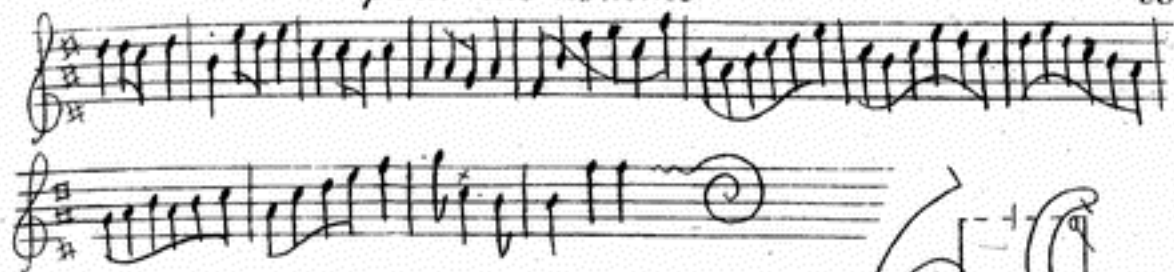


pour un homme

179



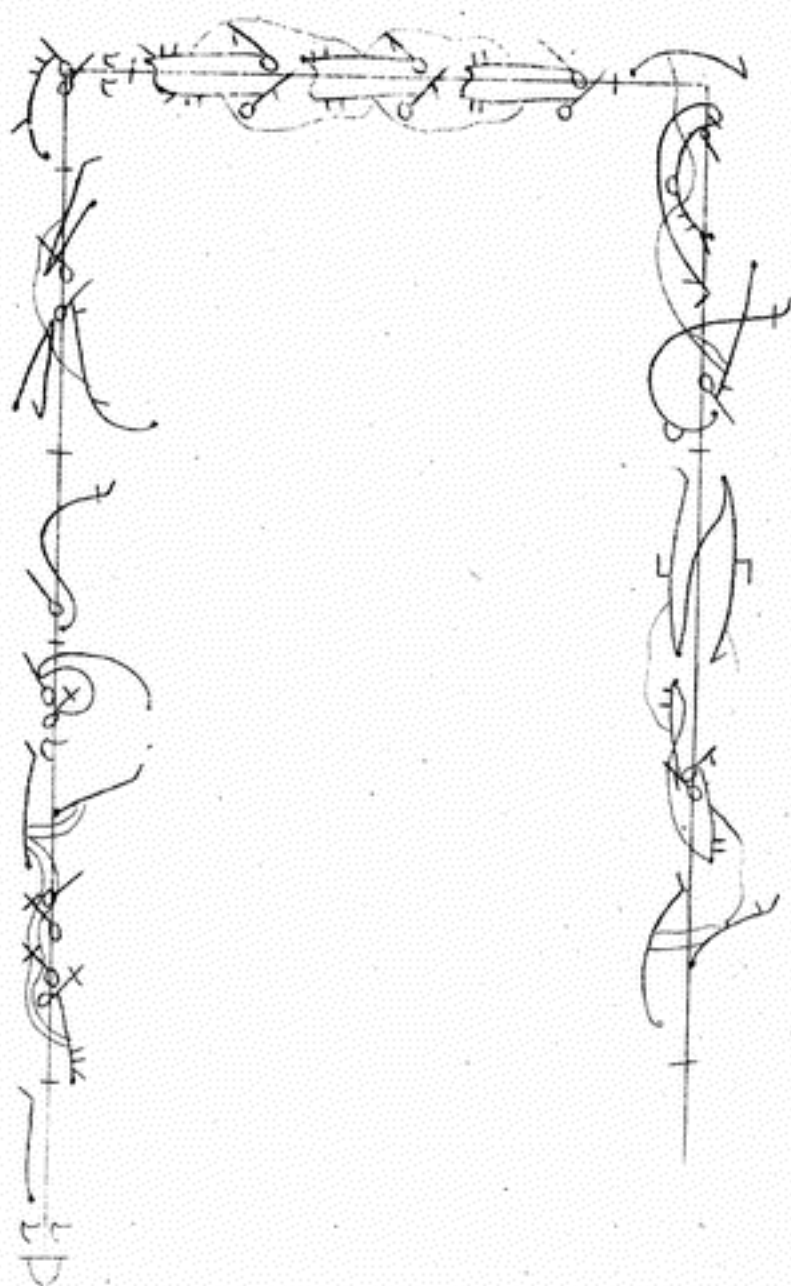
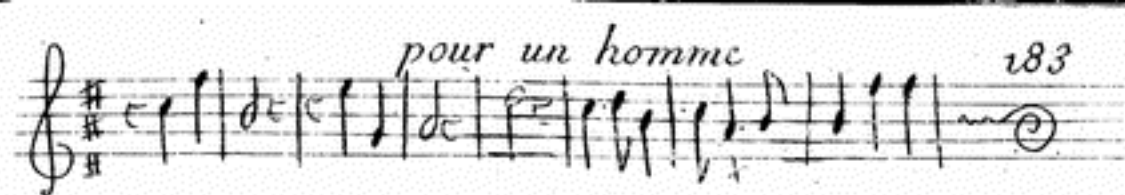




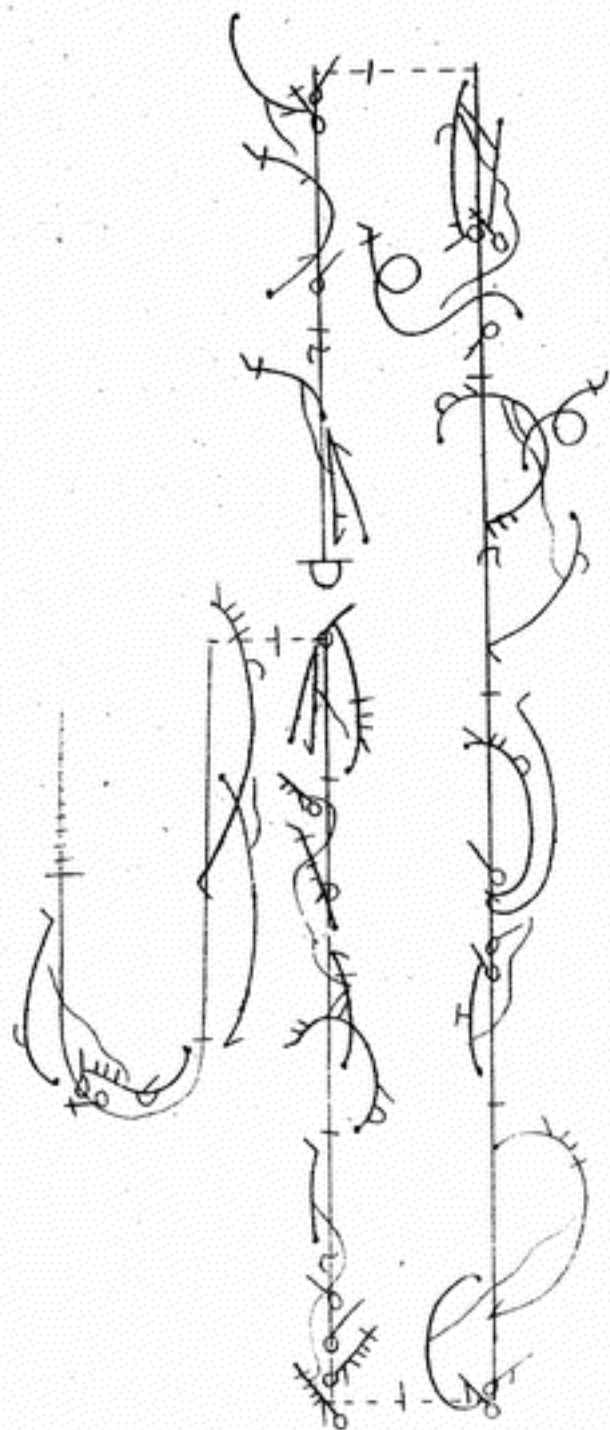
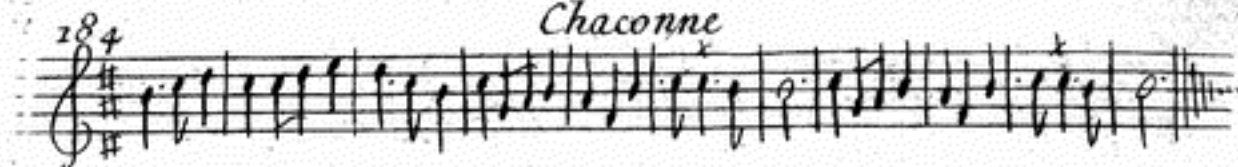
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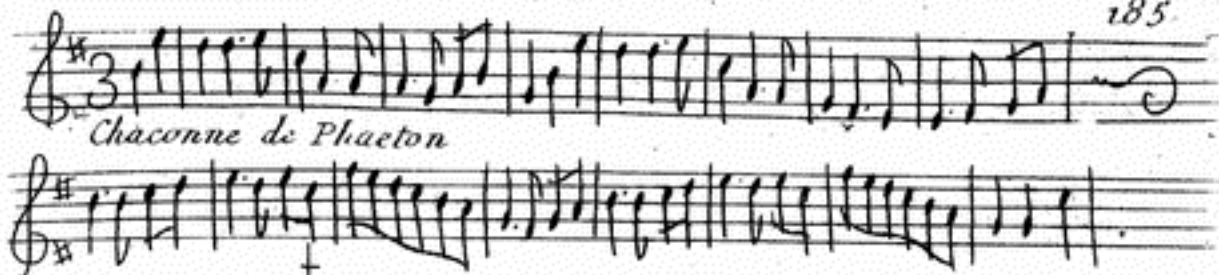
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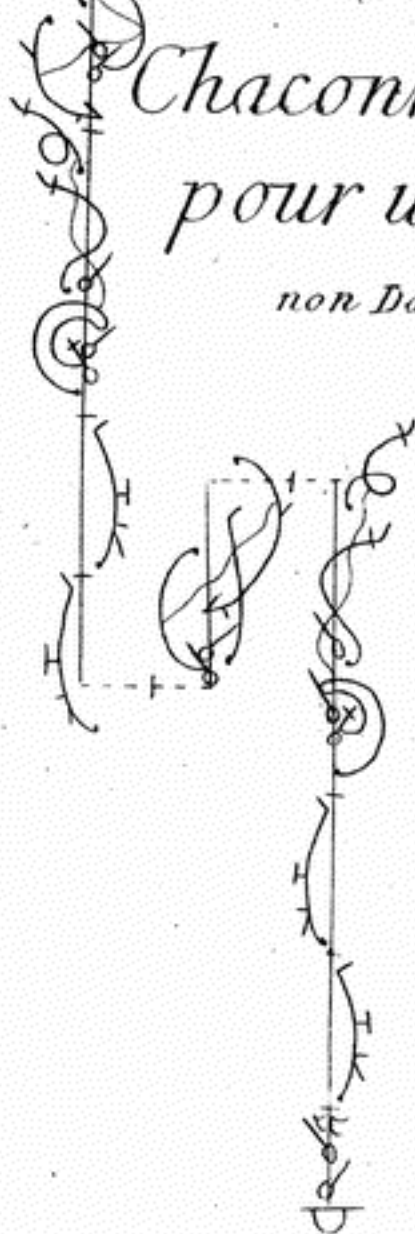
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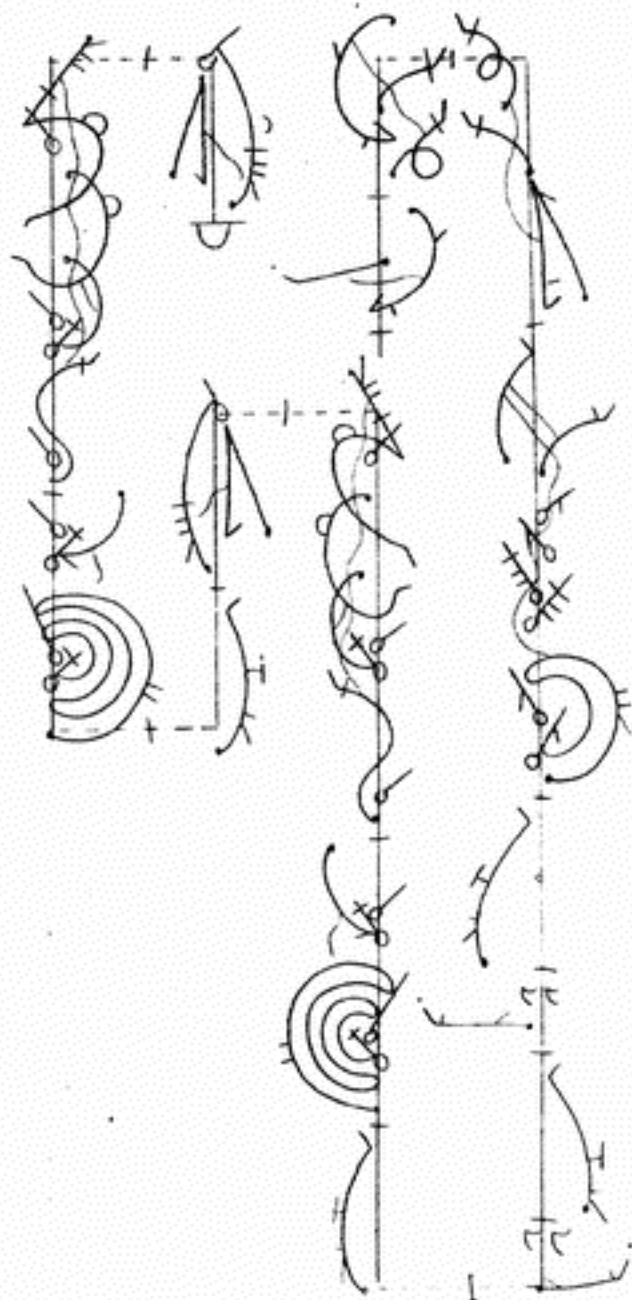
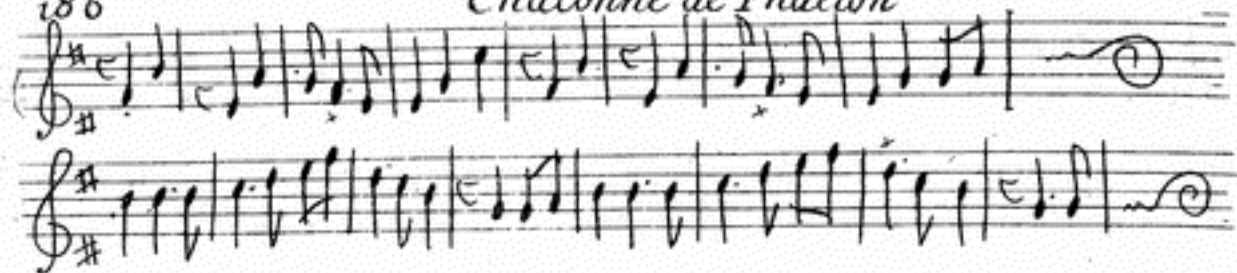


*Chaconne de Phaeton
pour un homme.*

non Dancée a l'opera.

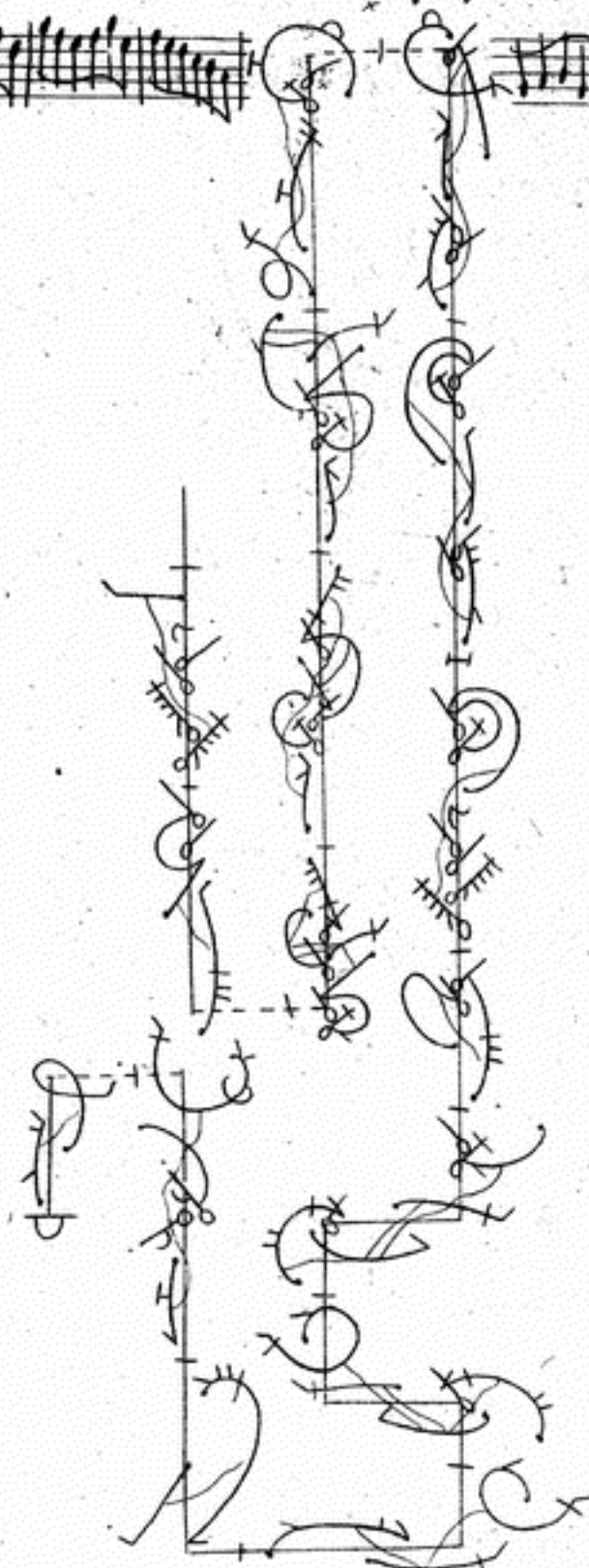


Chaconne de Phaeton

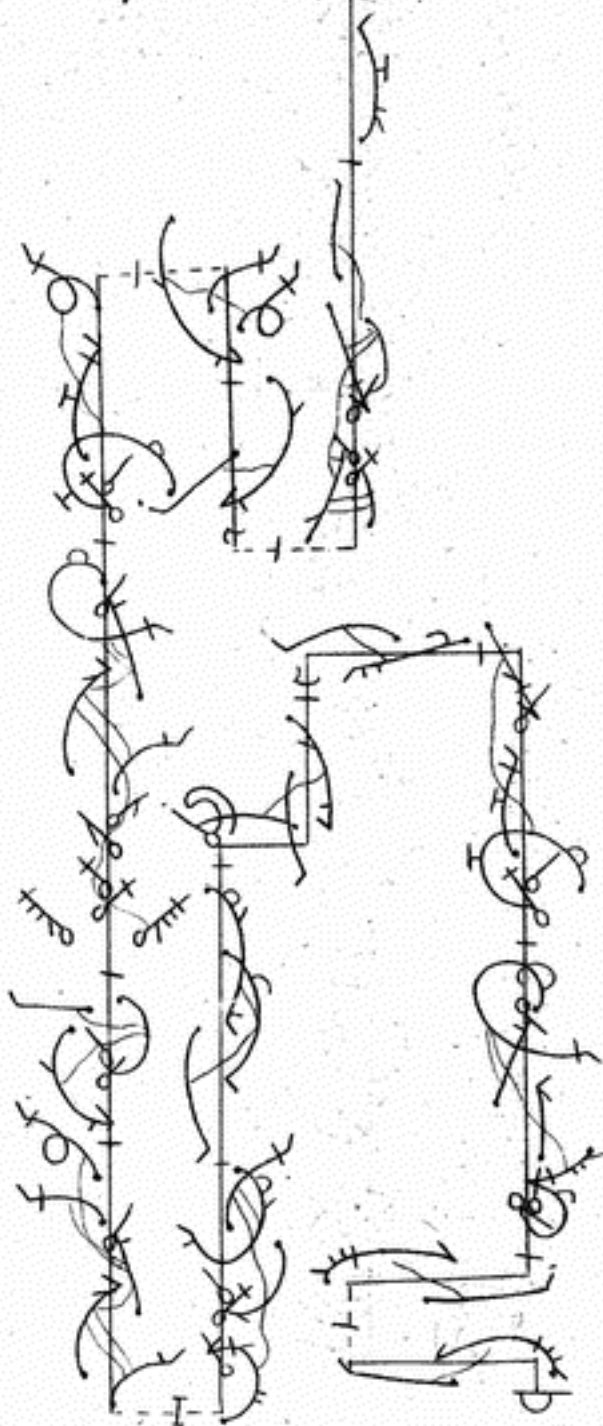
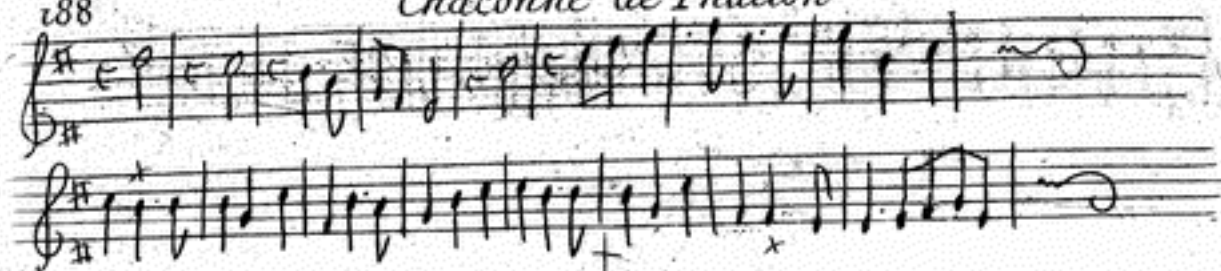


pour un homme

187

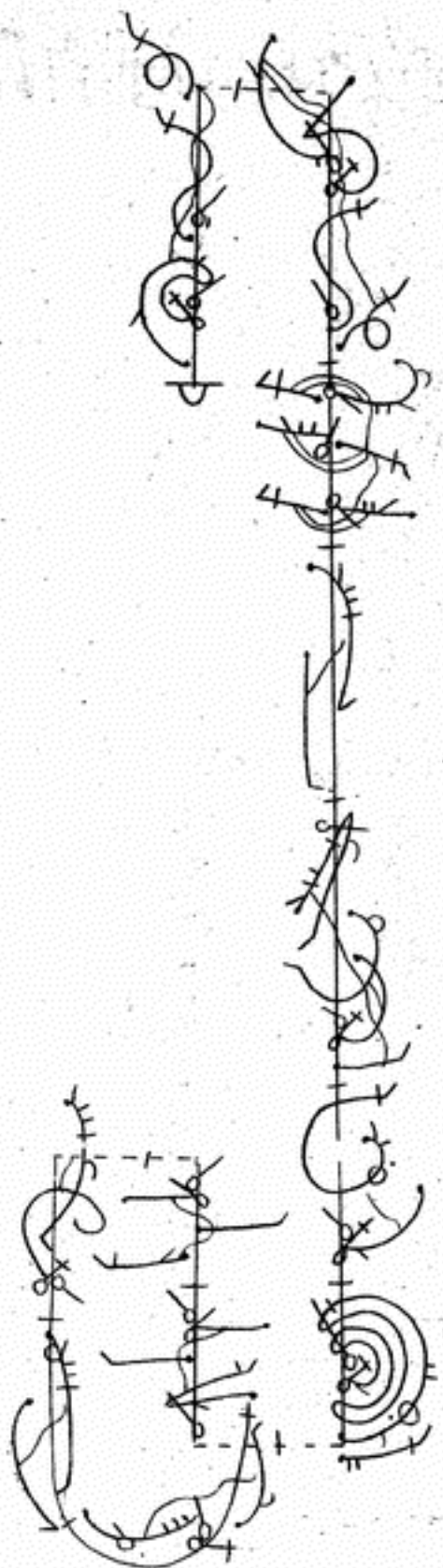
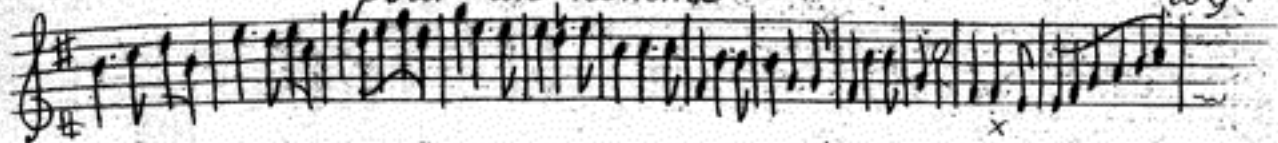


Chaconne de Phaelon

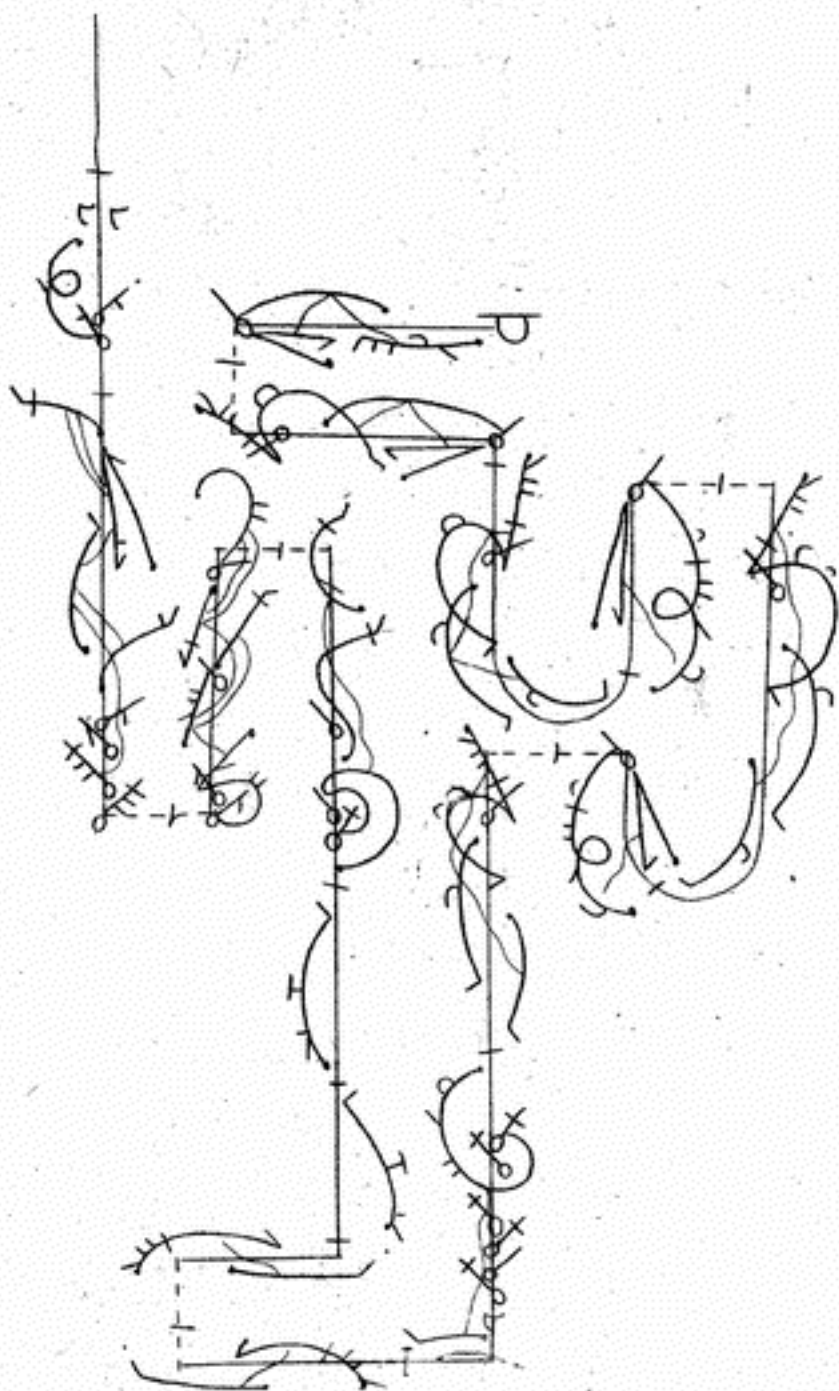
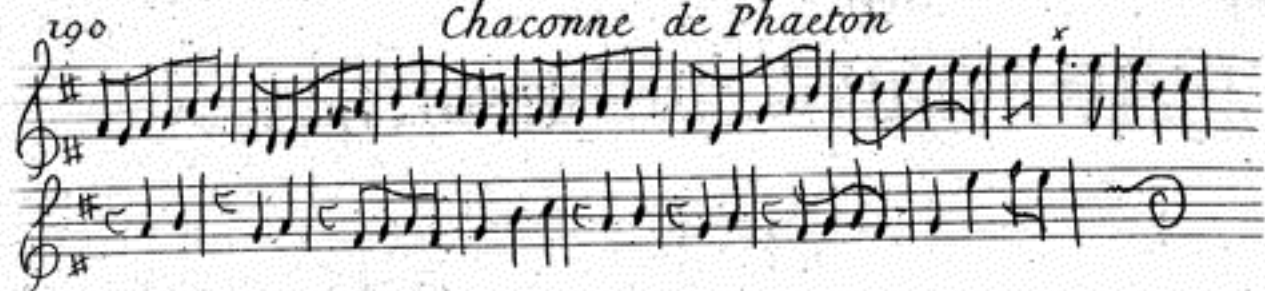


pour un homme

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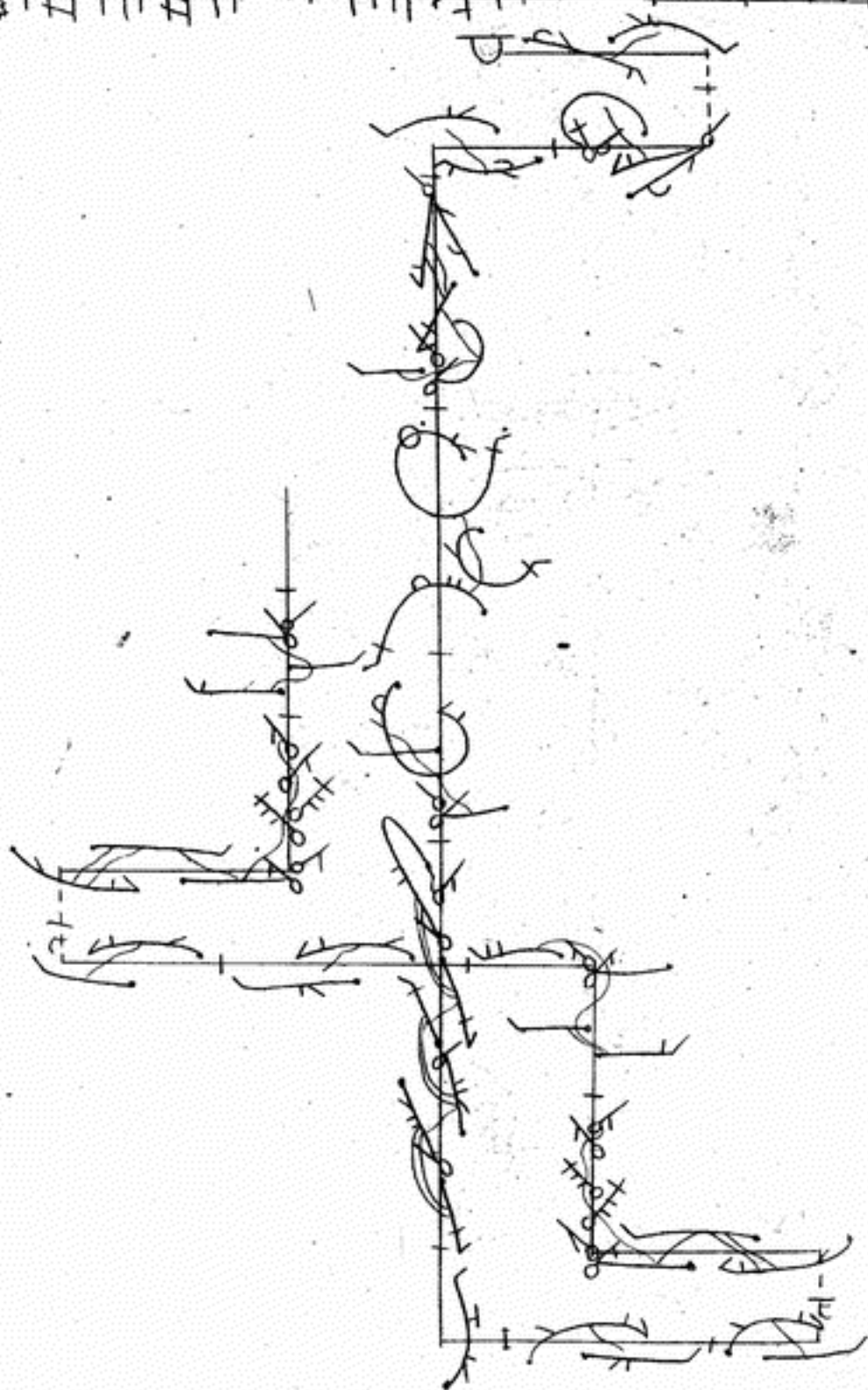


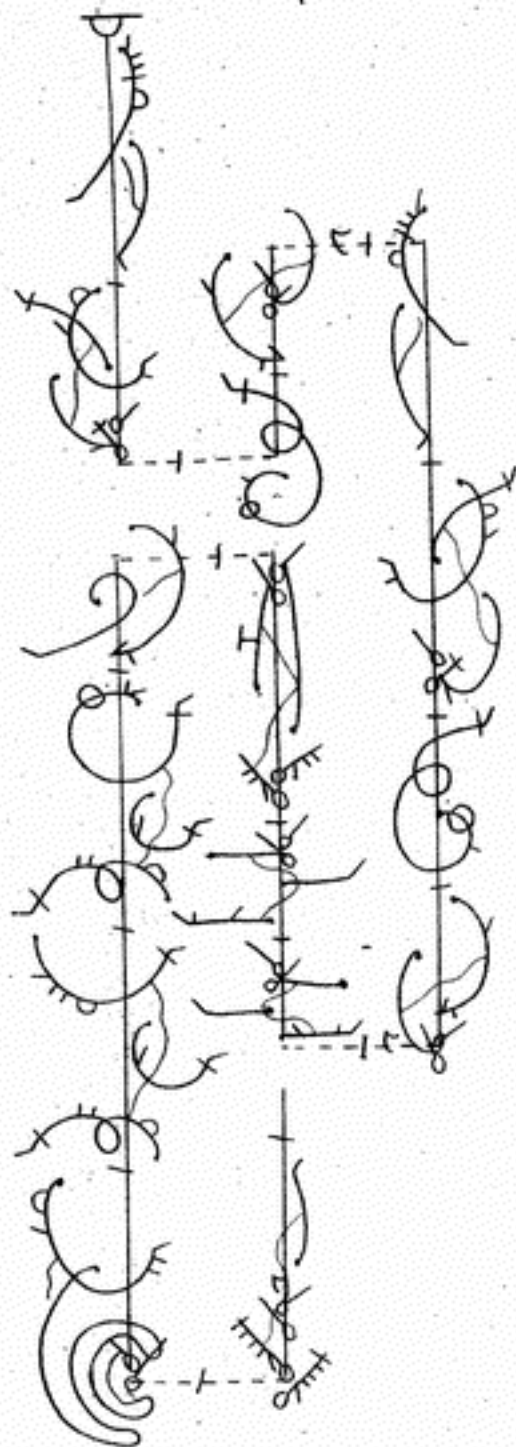
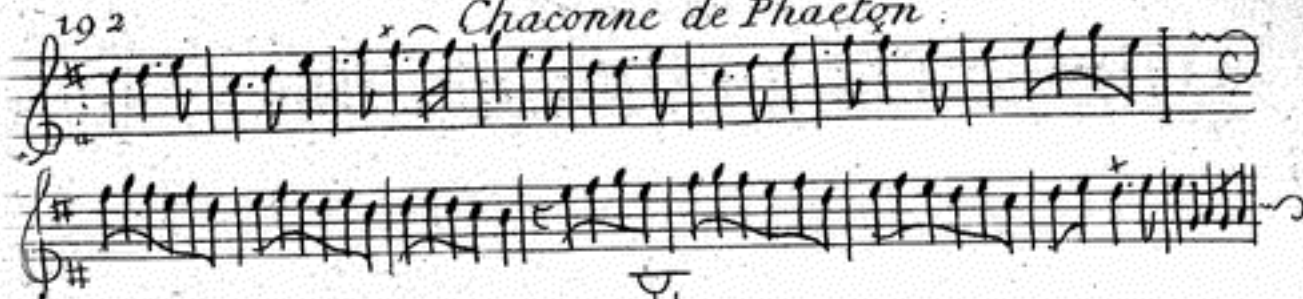
Chaconne de Phaeton



pour un homme

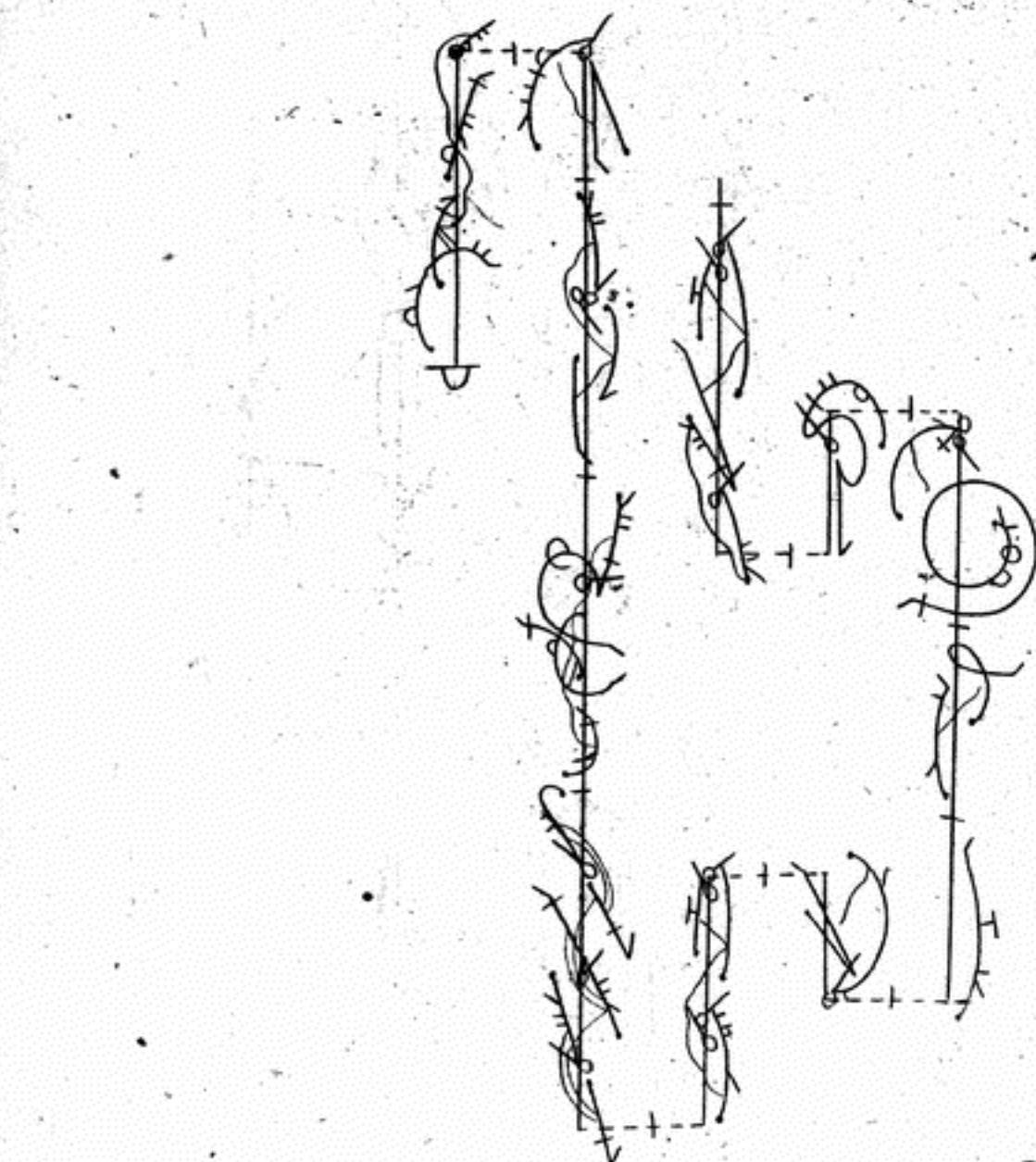
192





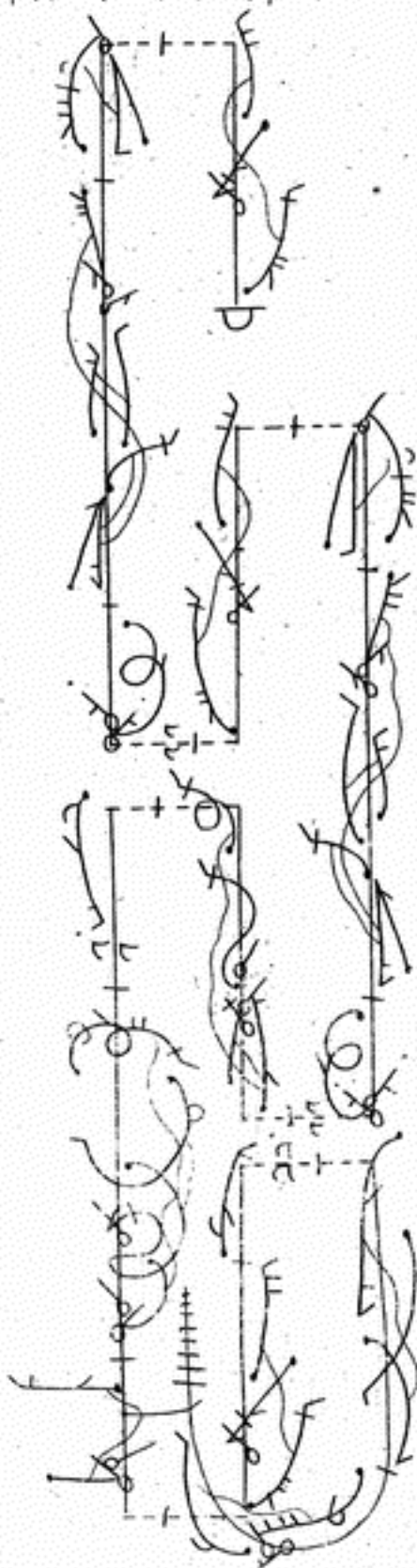
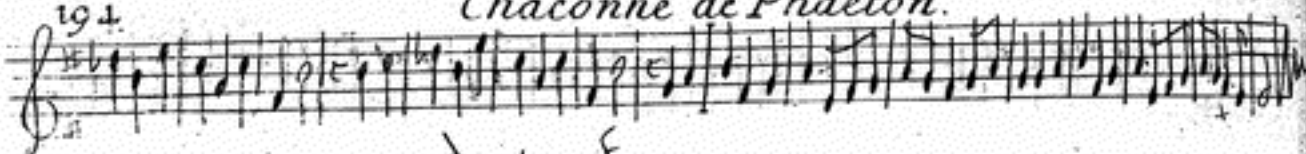
pour un homme

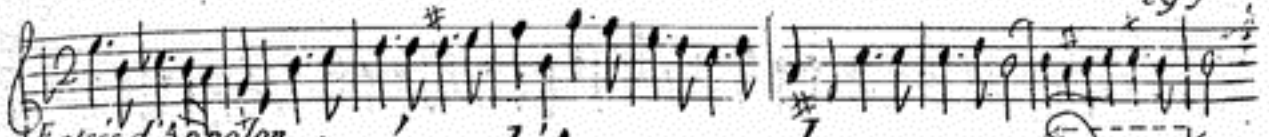
193



B. b

Chaconne de Phaeton.

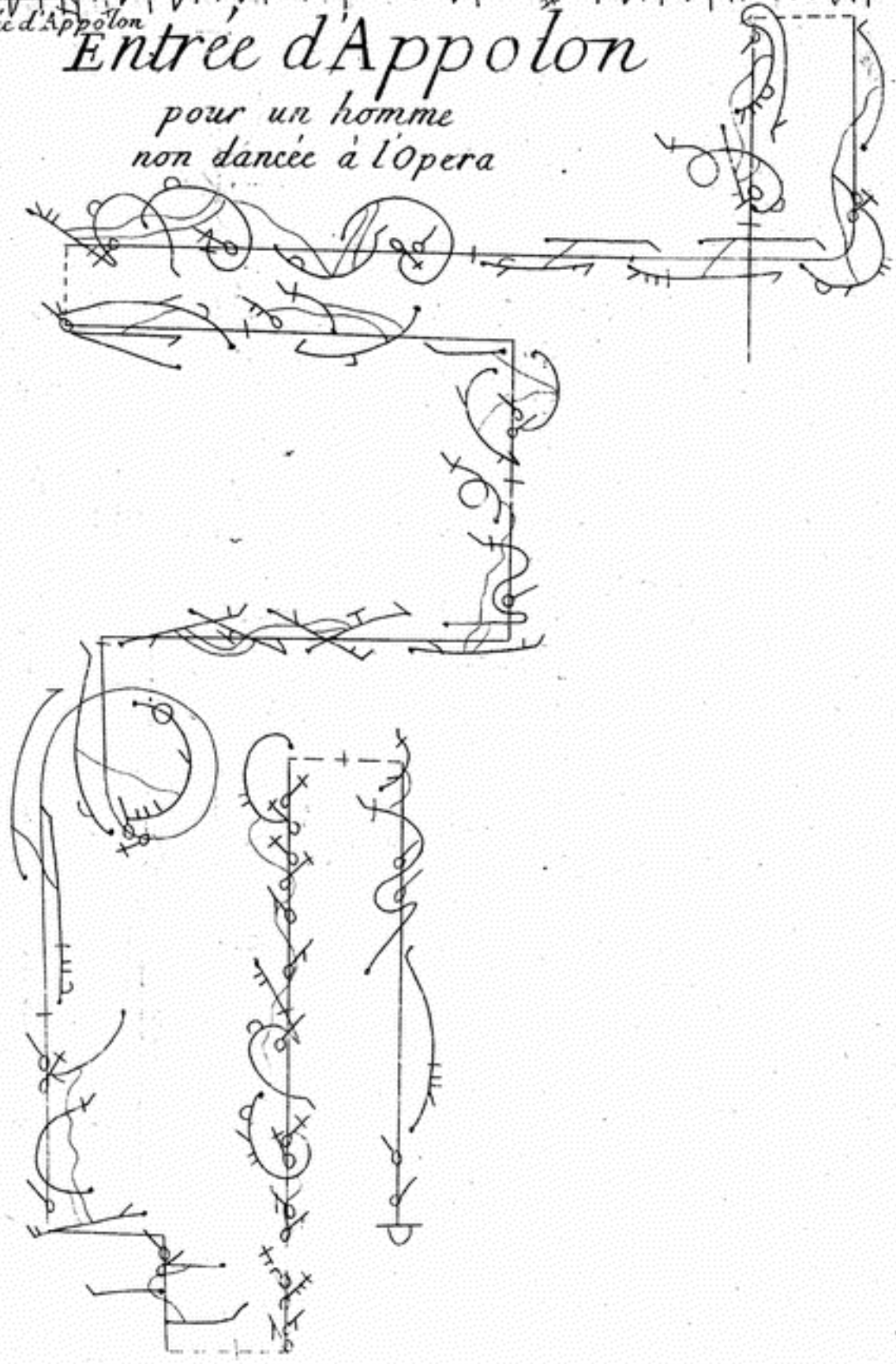


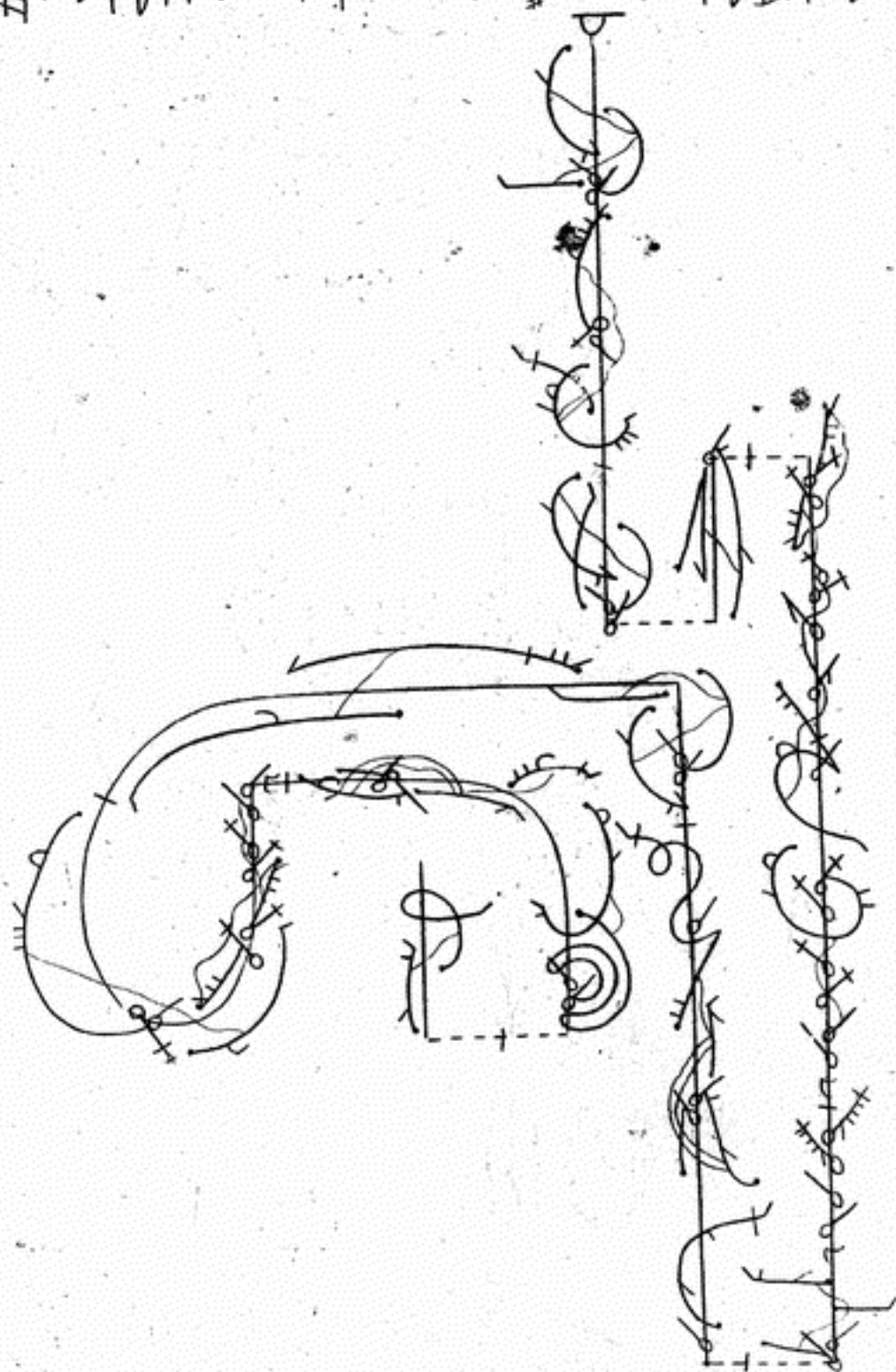
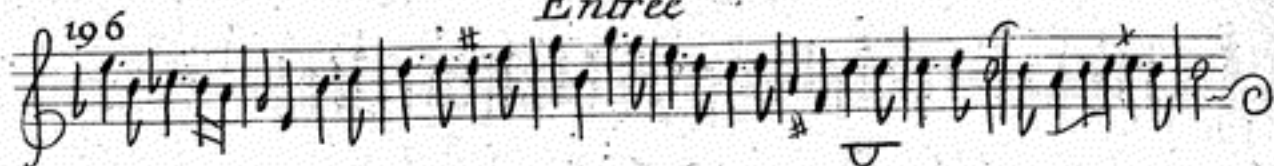


Entrée d'Appolon

Entrée d'Appolon

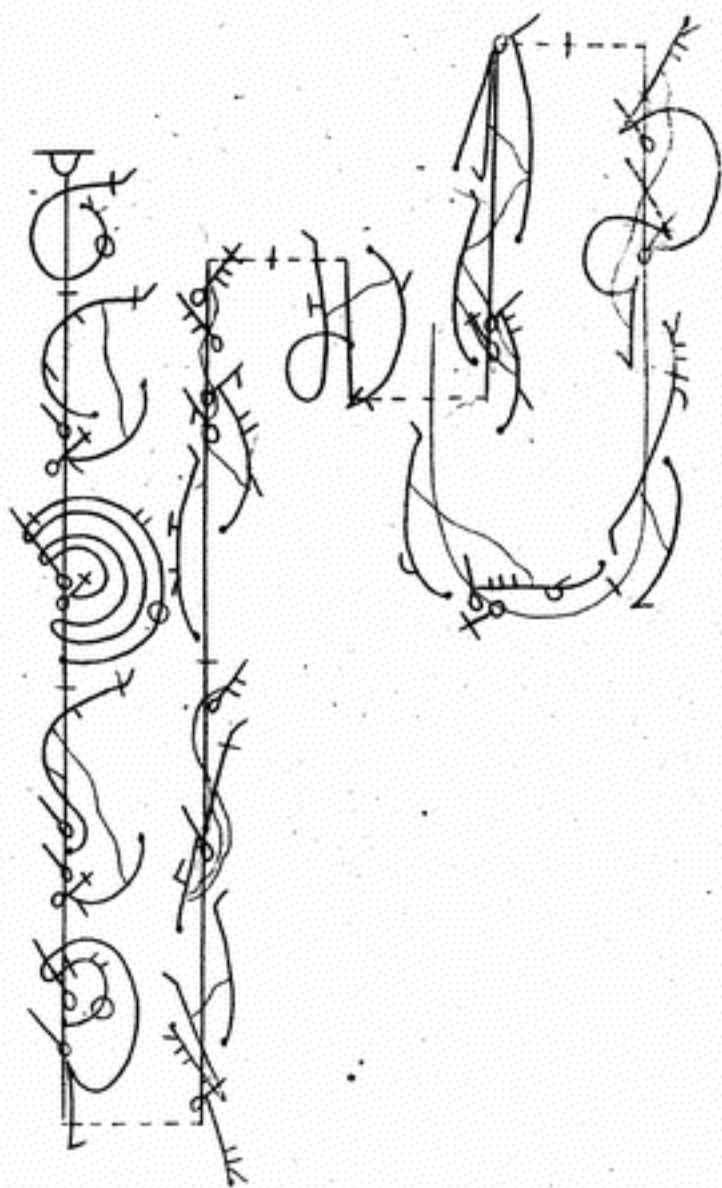
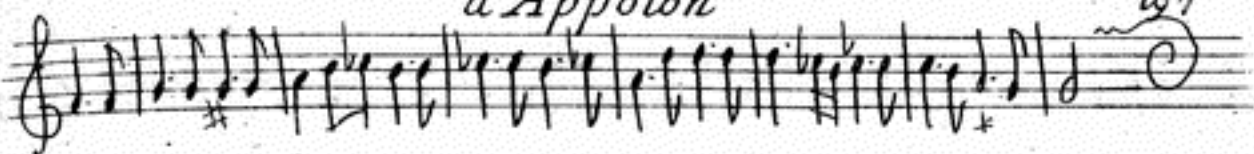
*pour un homme
non dancée à l'opera*

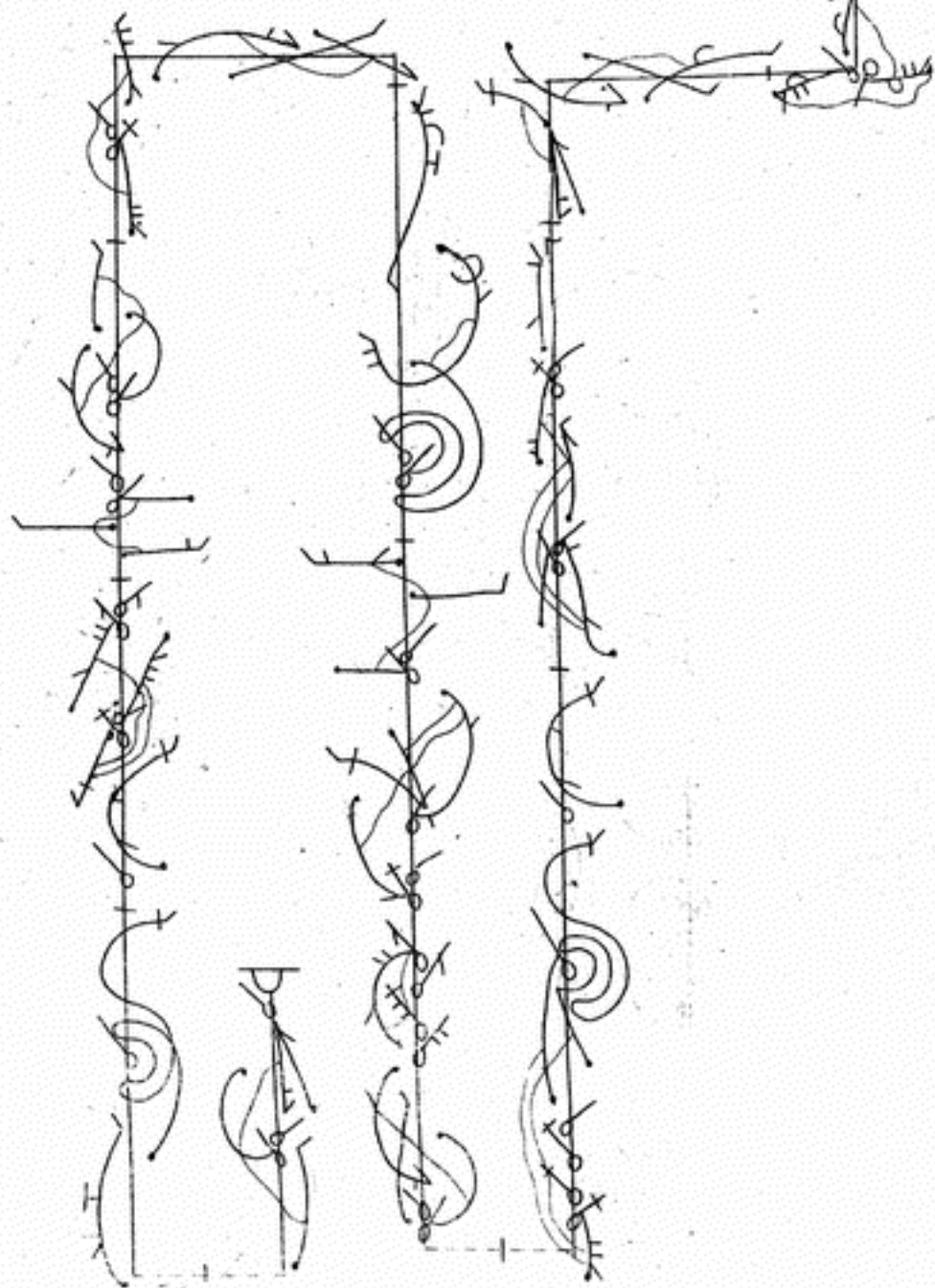




d'Appolon

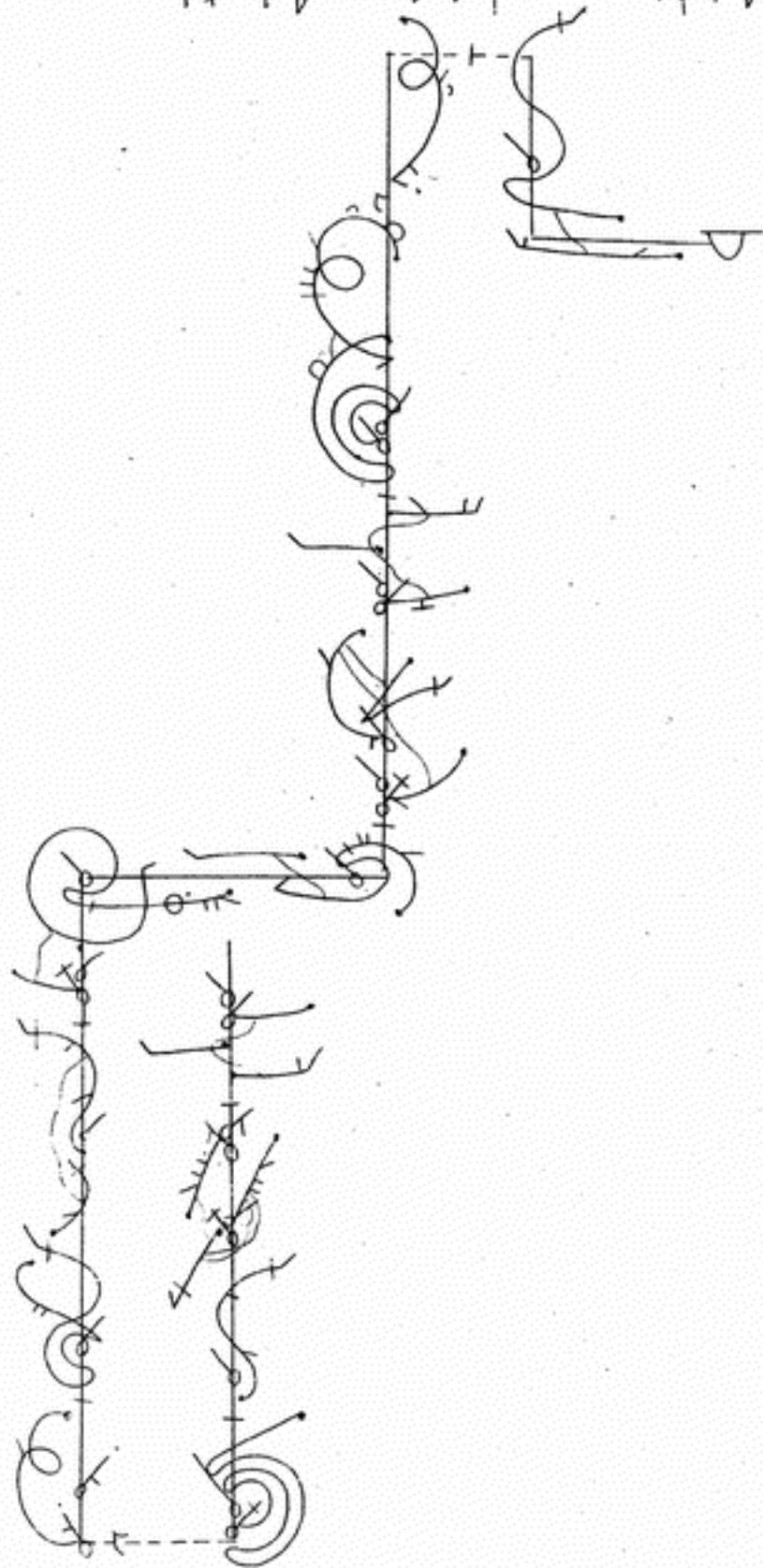
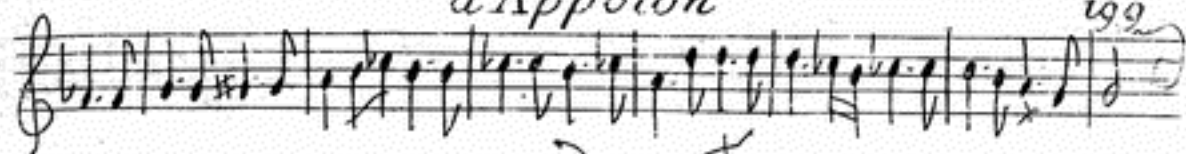
197

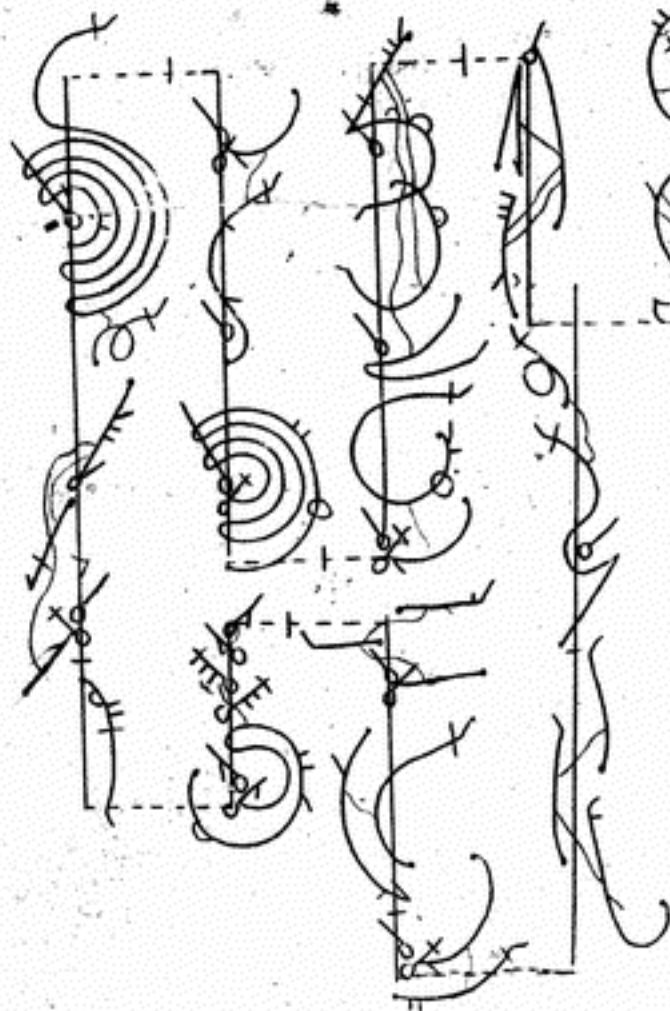
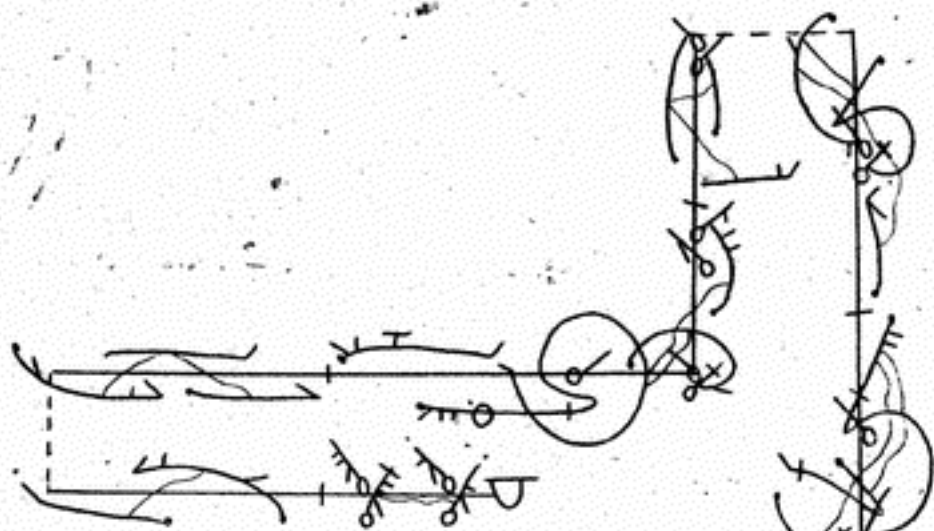
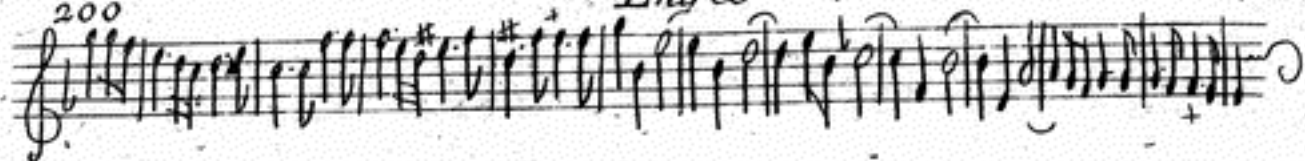




d'Appoion

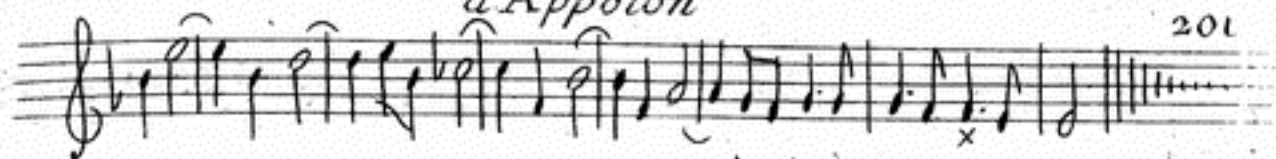
199

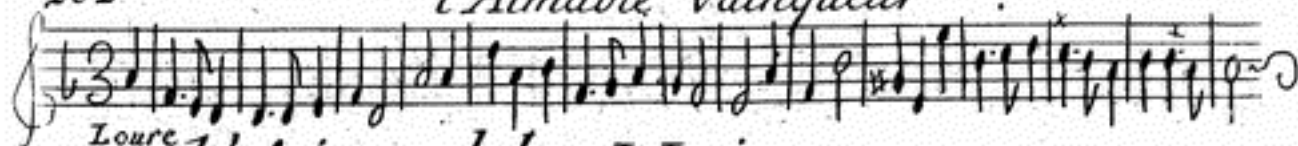




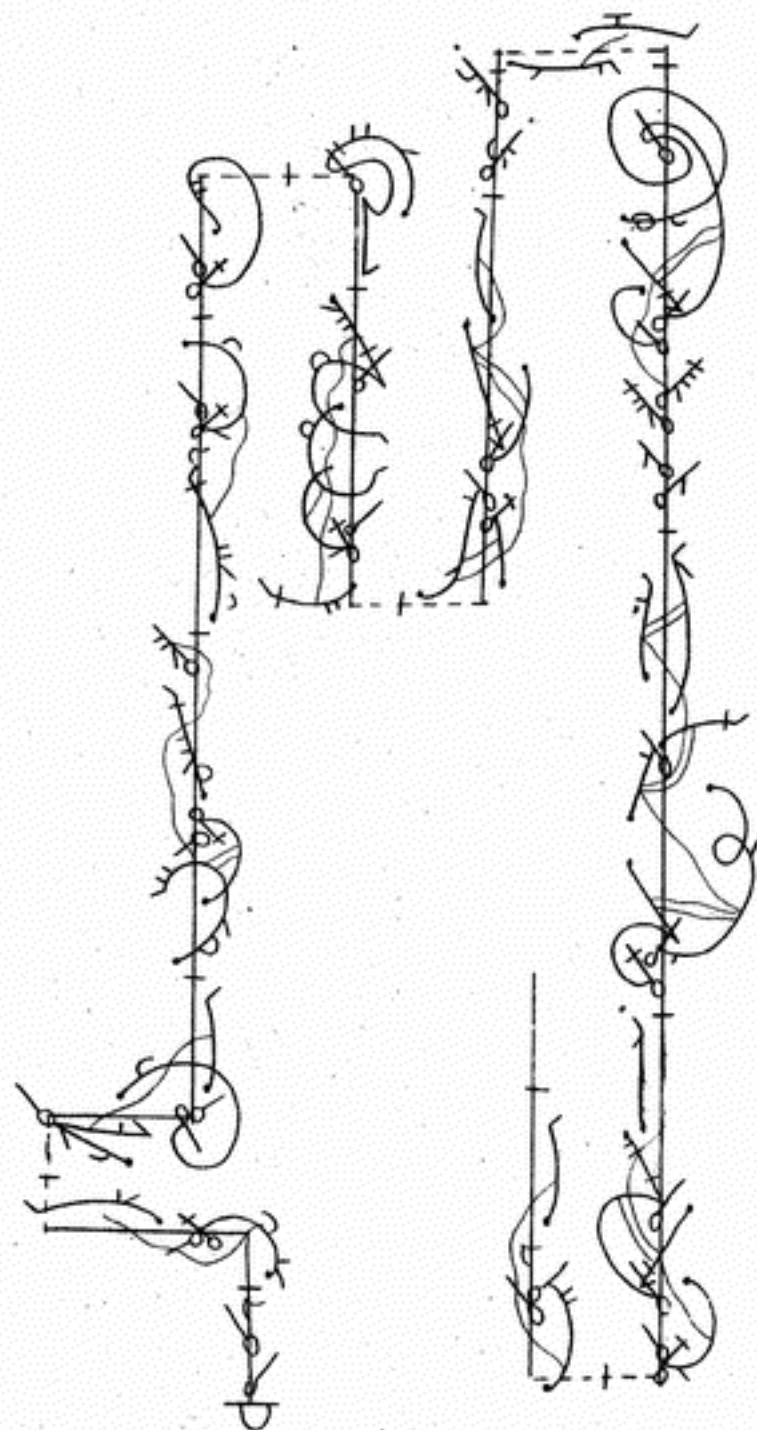
d'Appolon

201



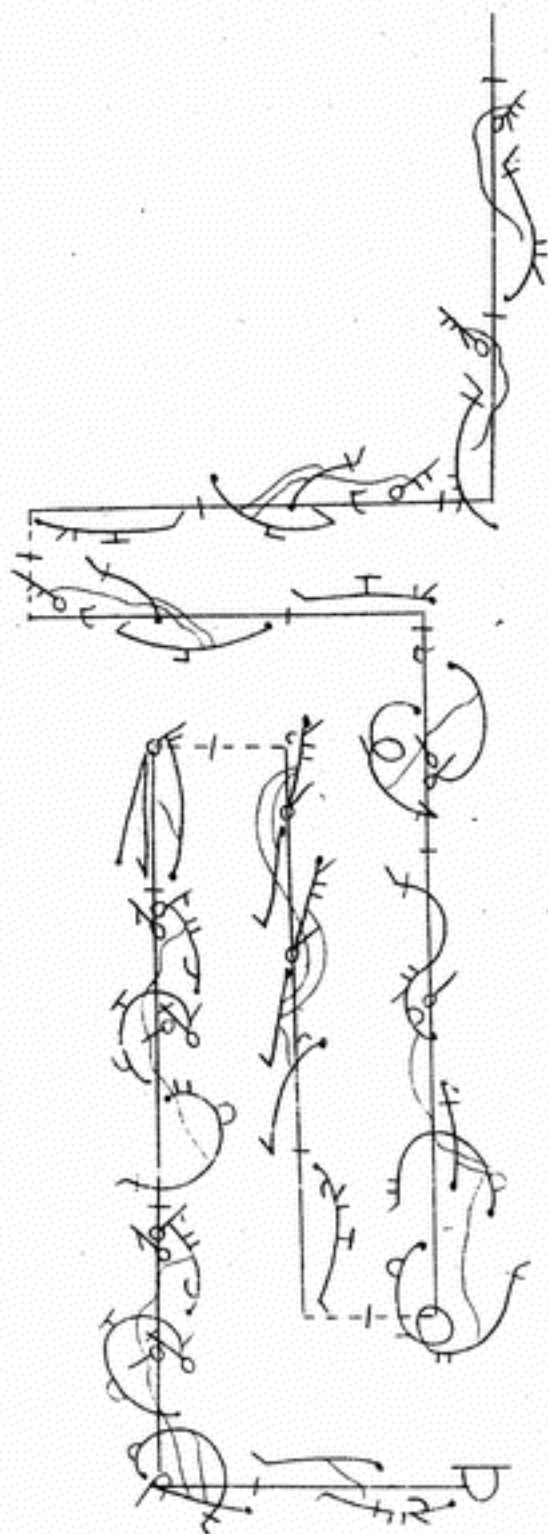
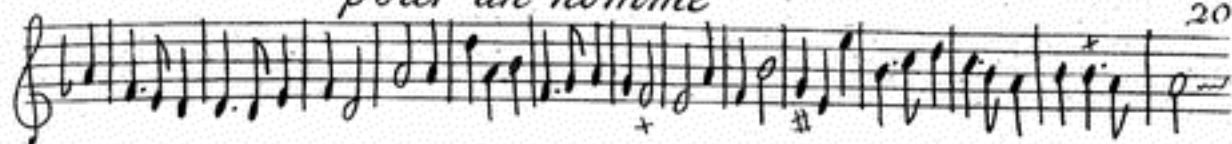


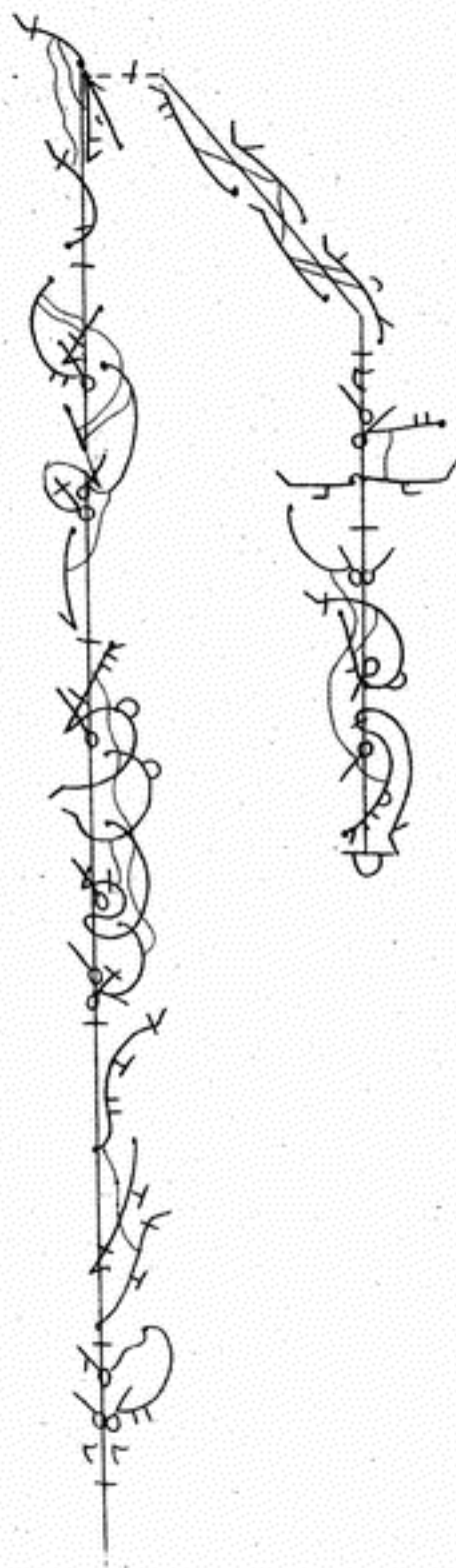
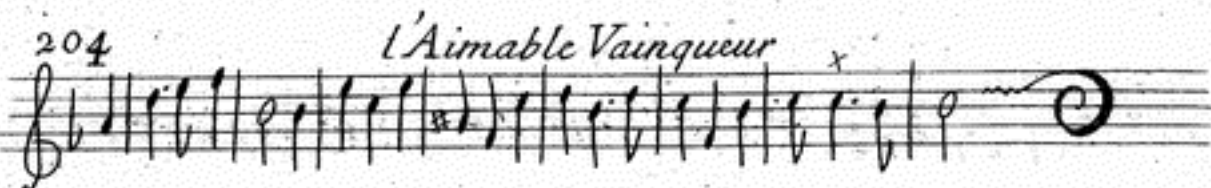
Loure

*1'Aimable Vainqueur**Entrée non dancée à l'opéra.*

pour un homme

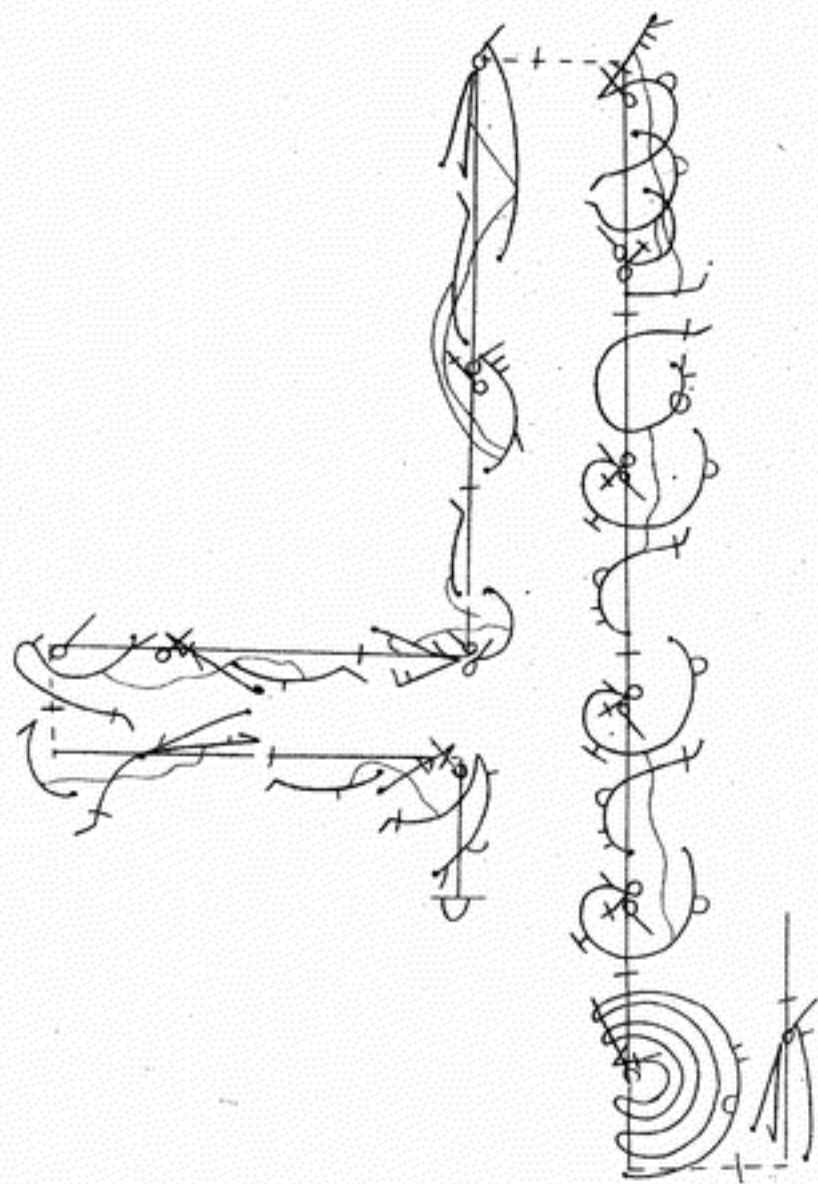
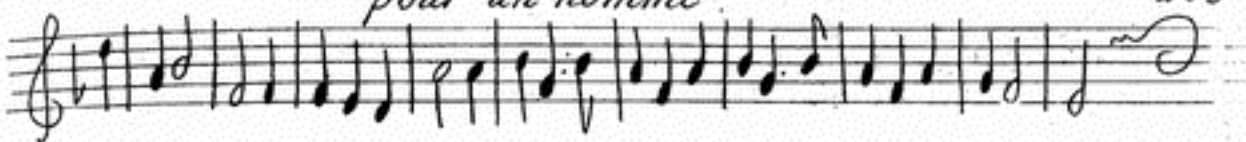
203

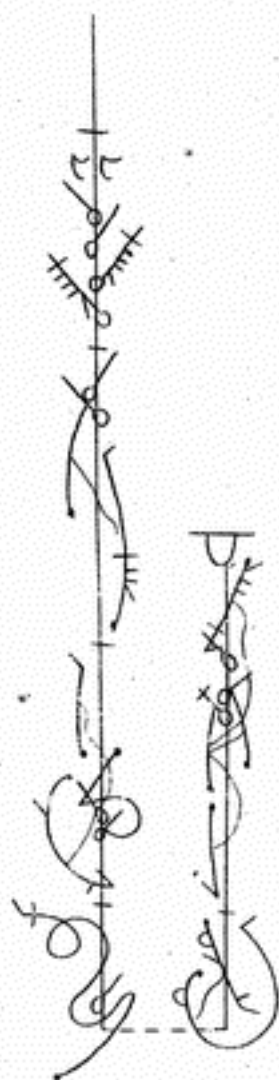
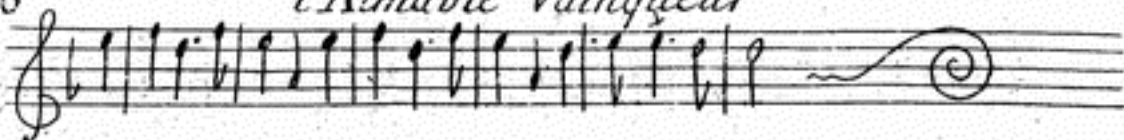


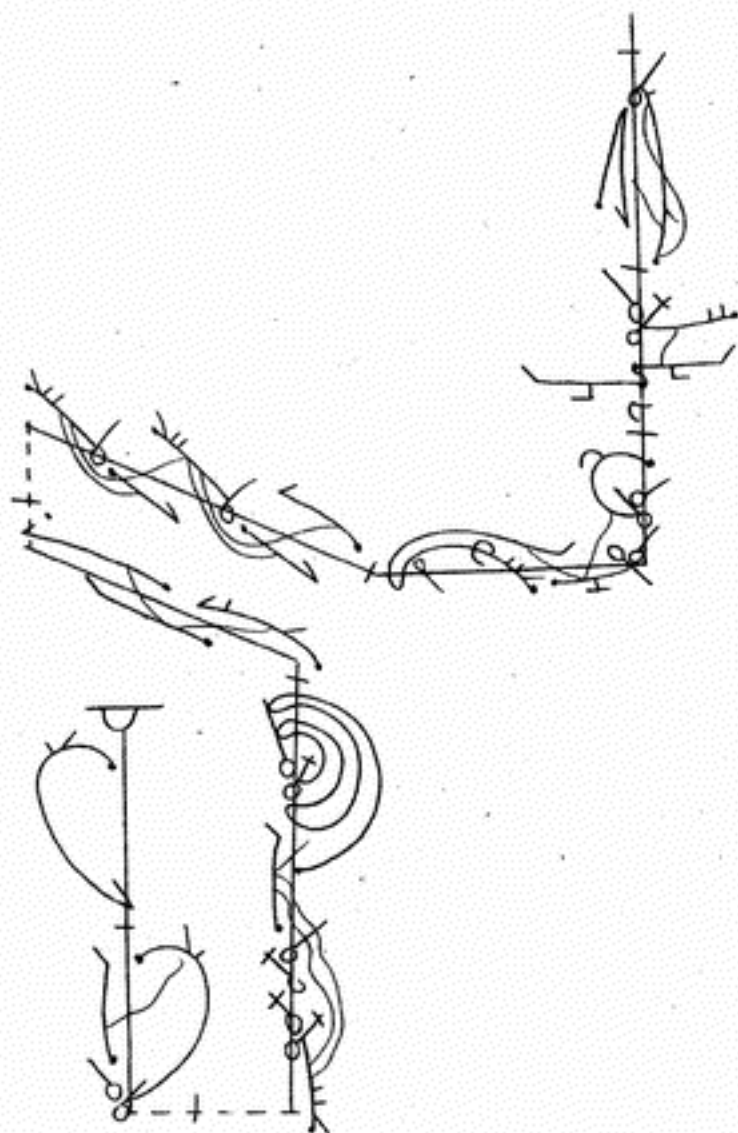


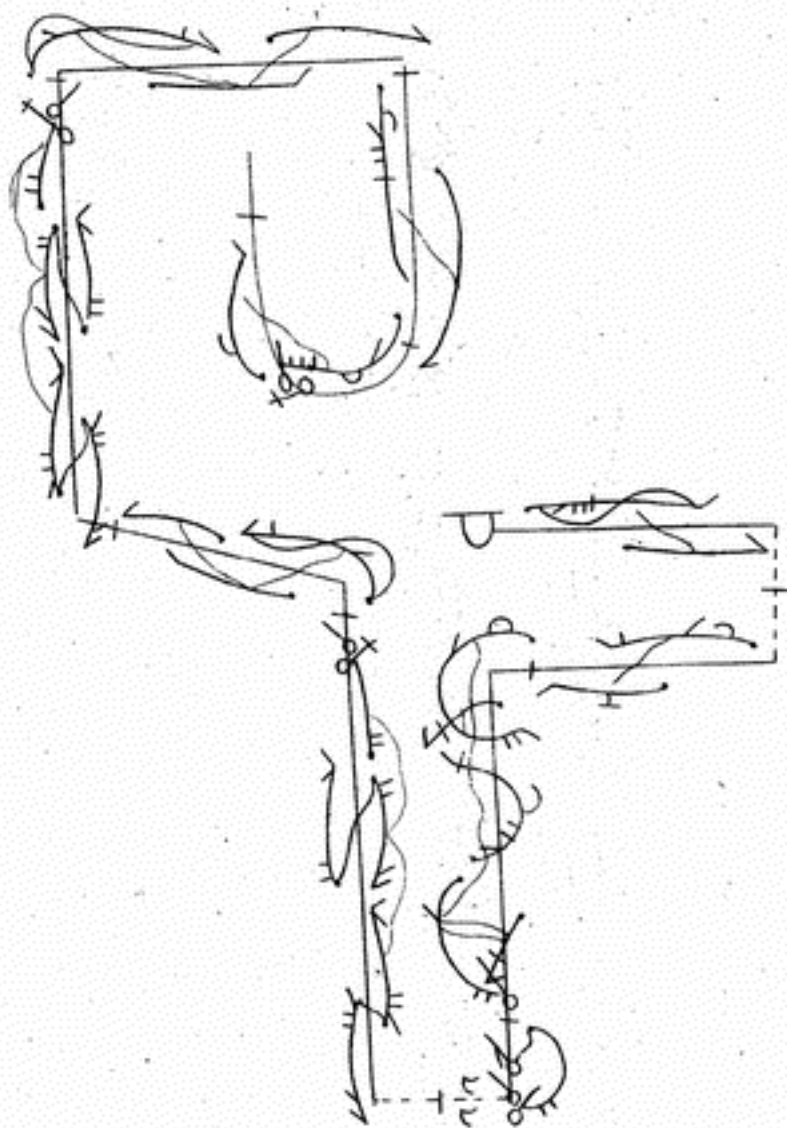
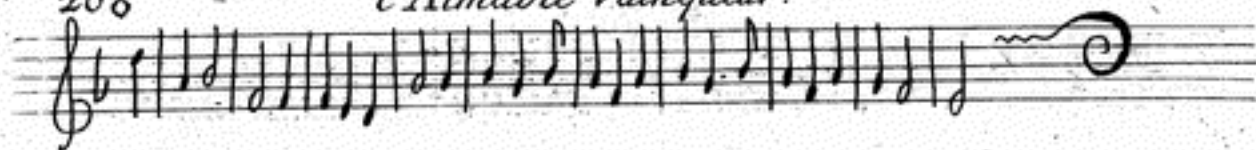
pour un homme

205



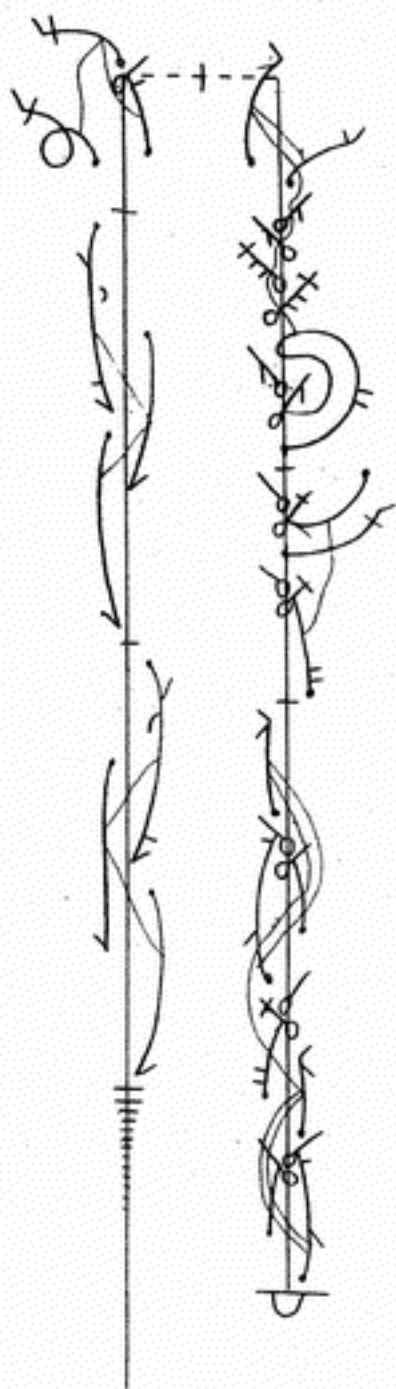
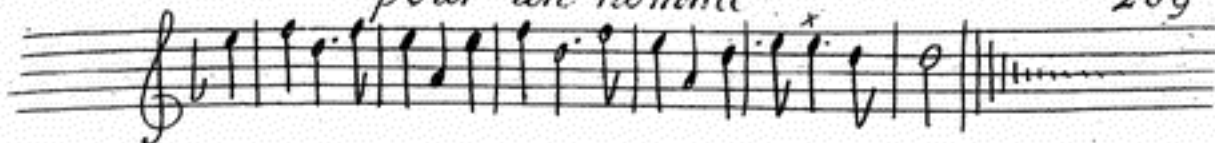
L'Aimable Vainqueur



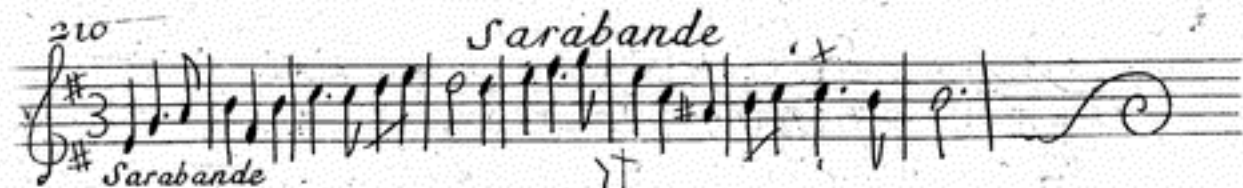


pour un homme

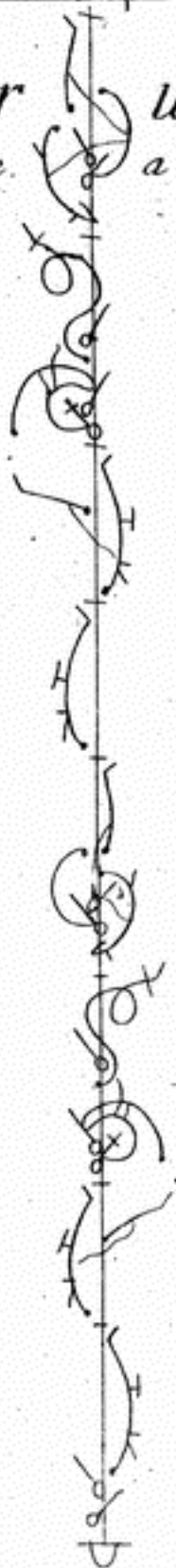
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D-d

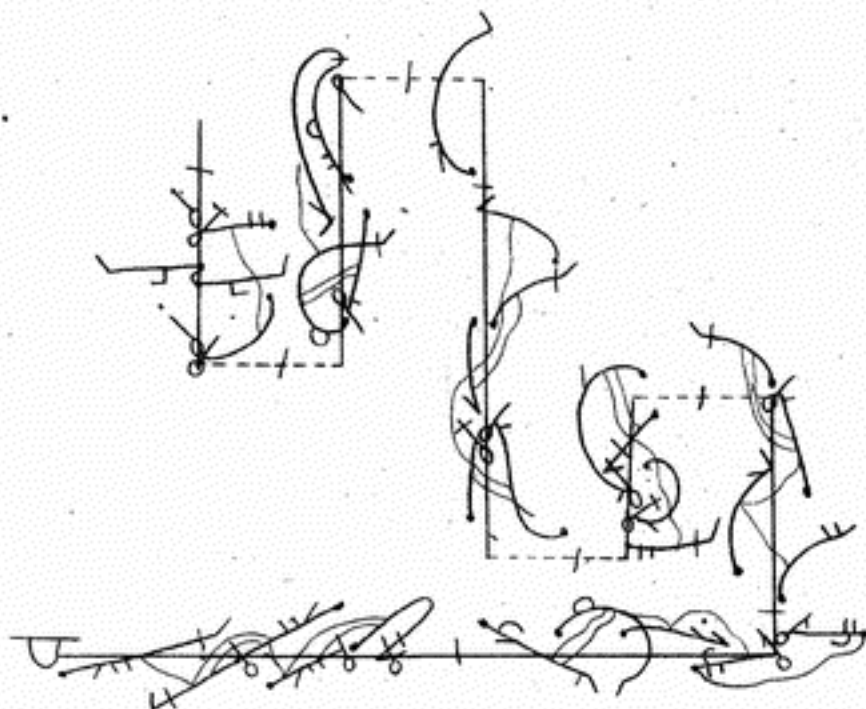
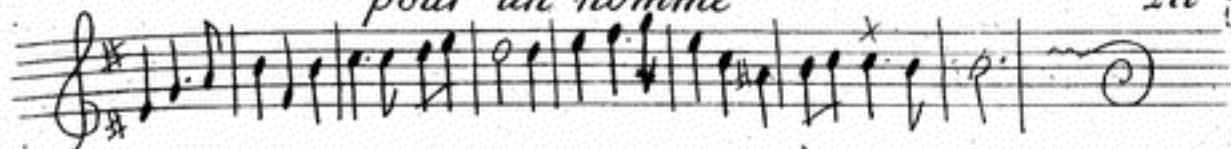


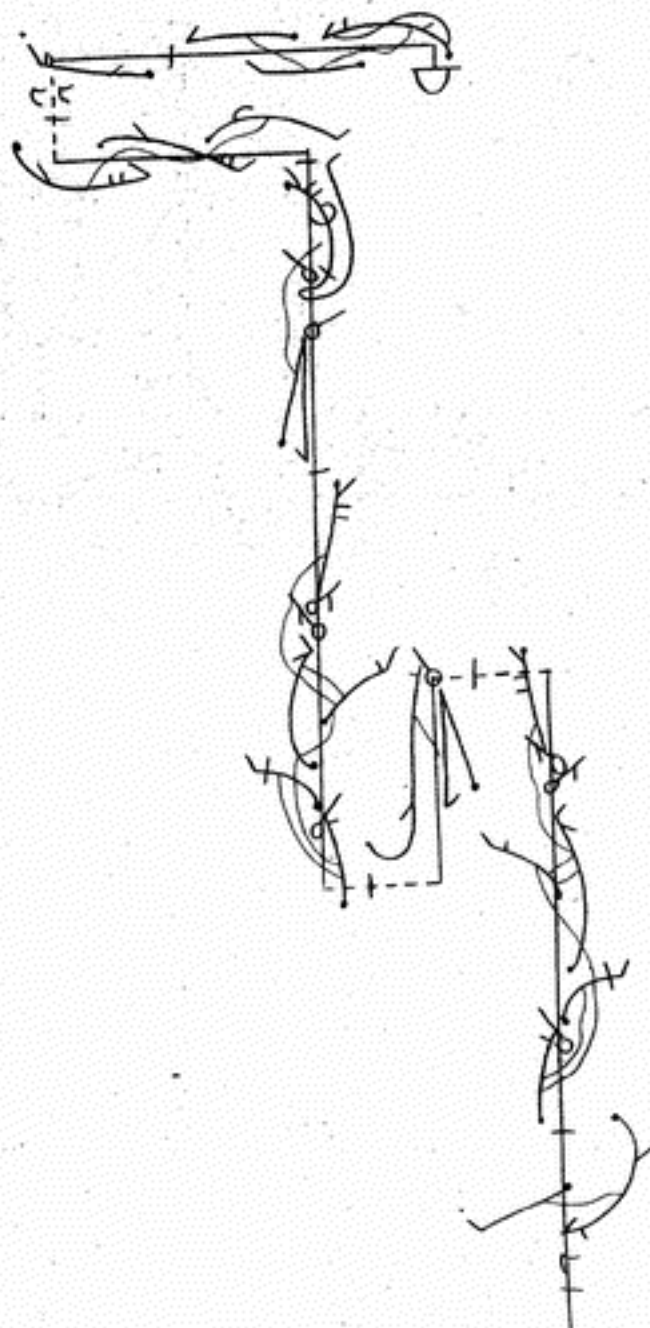
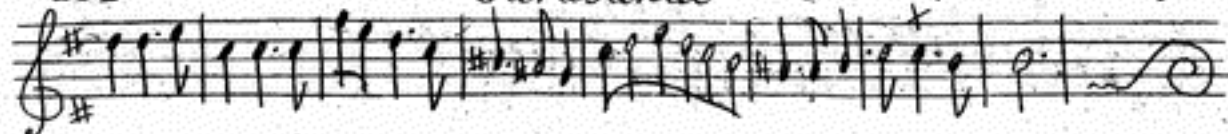
Sarabande pour un homme
non dancée. a l'opera

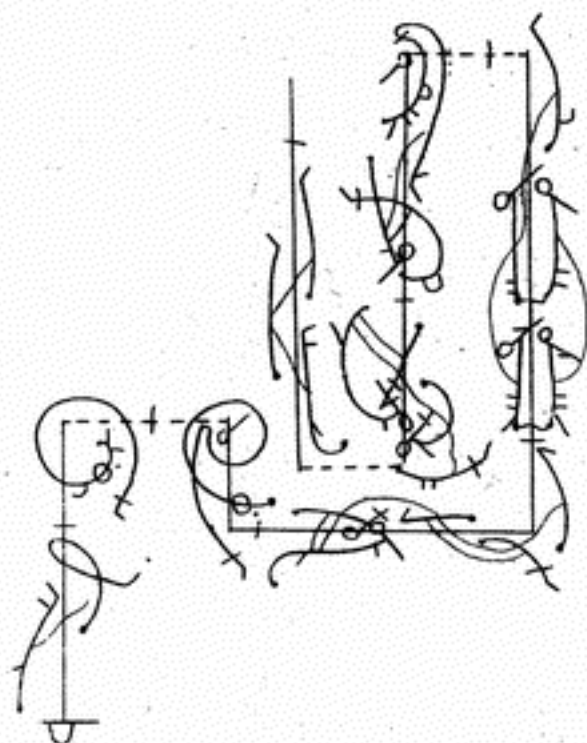


pour un homme

216

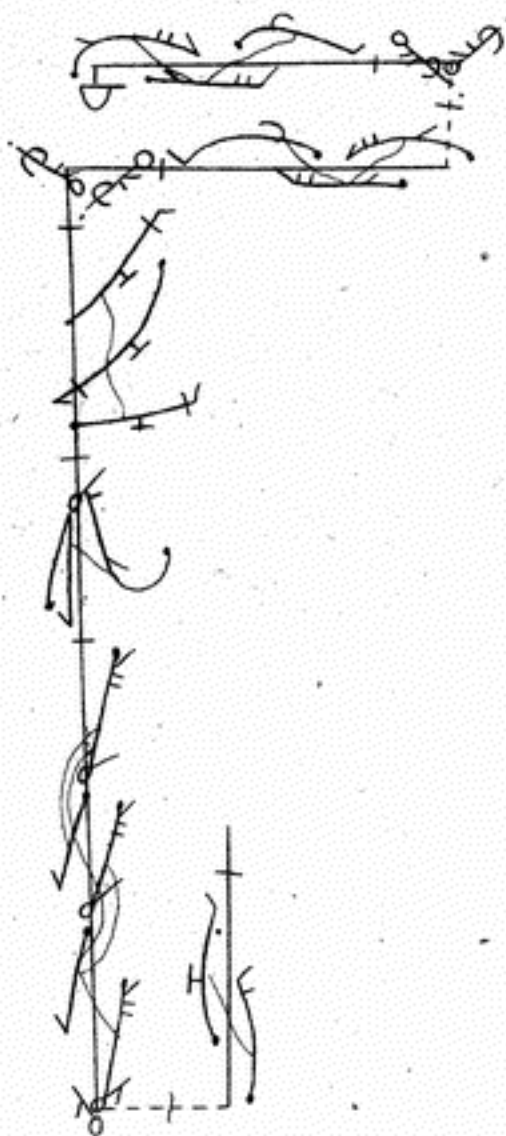
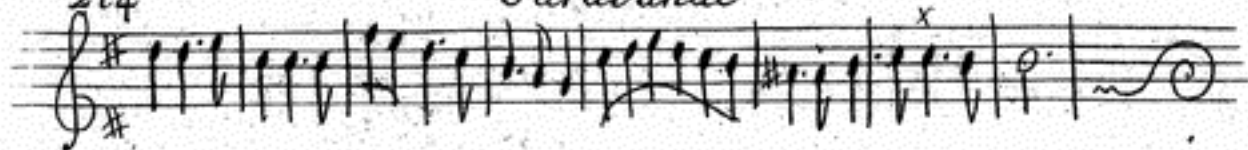






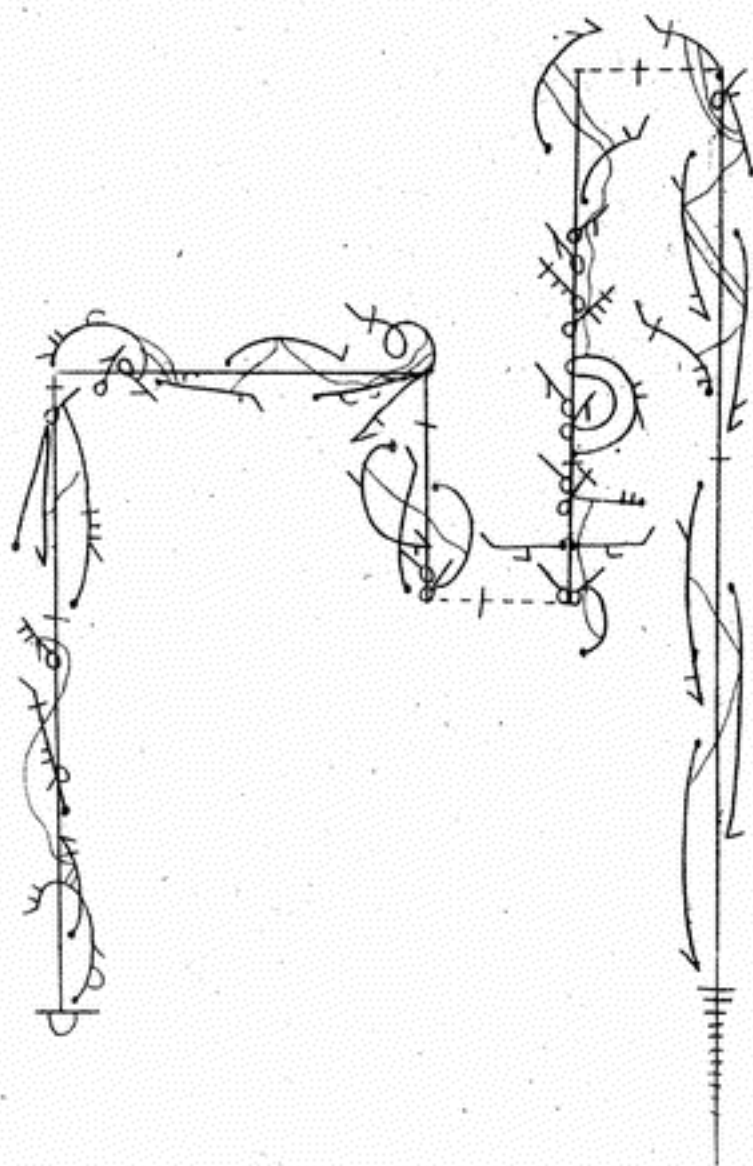
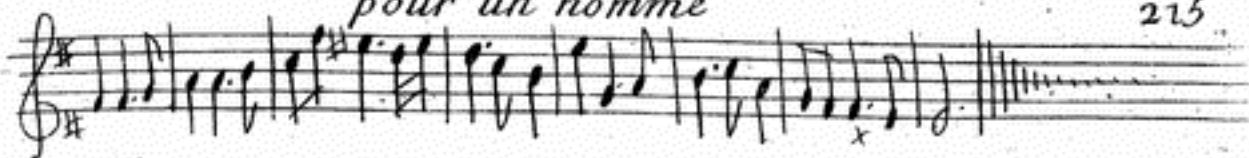
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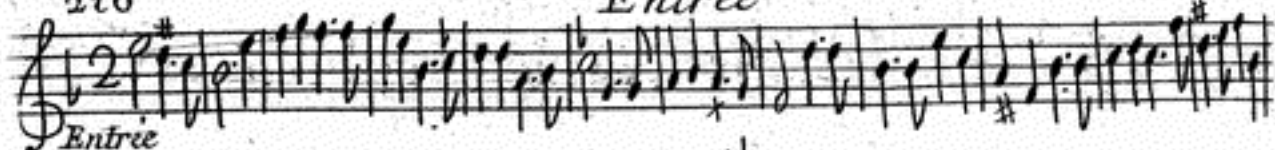
Sarabande



pour un homme

215



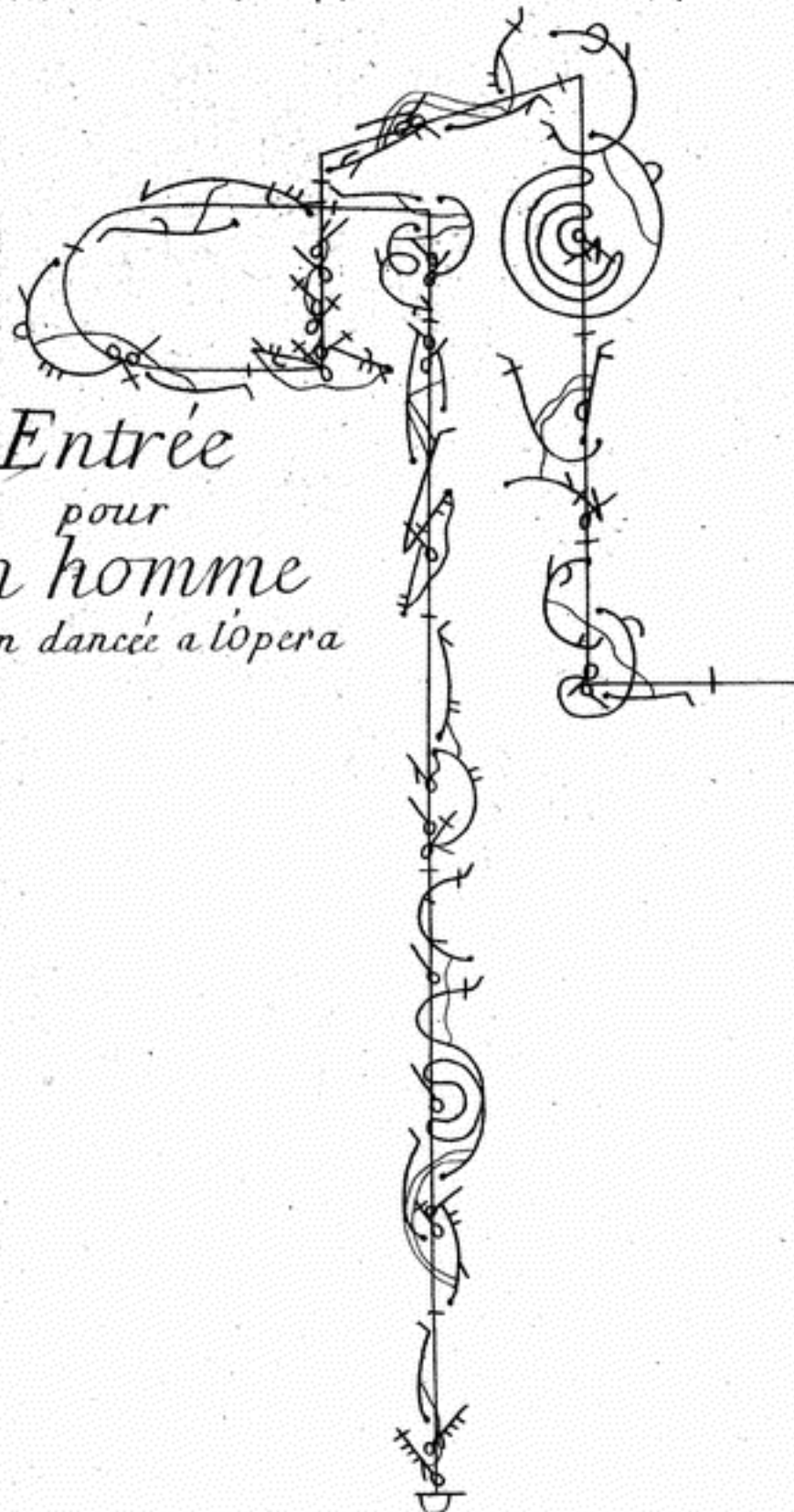


Entrée

pour

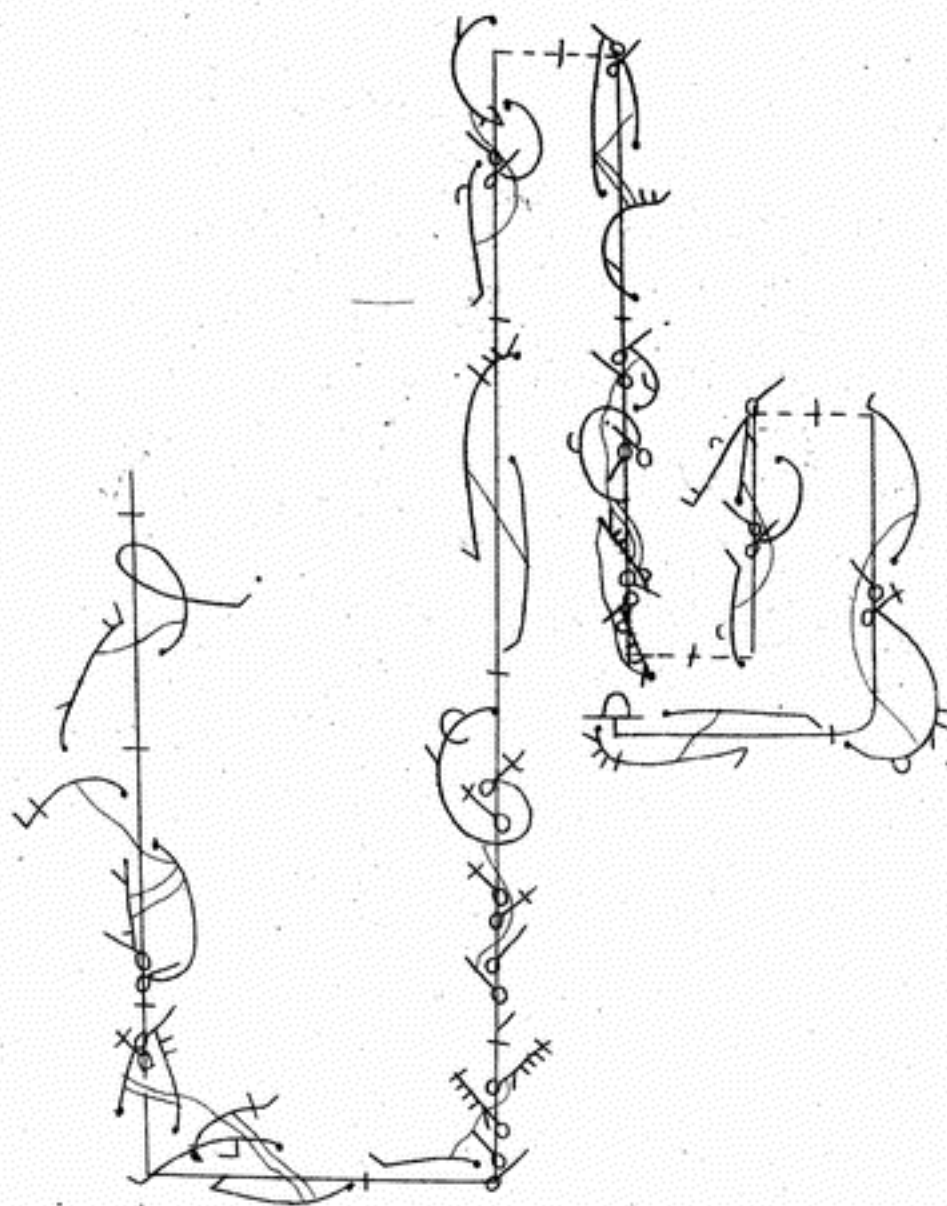
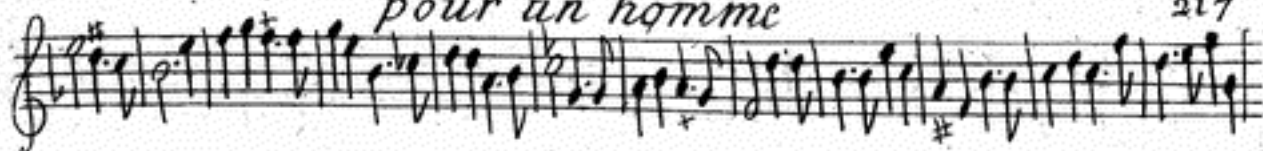
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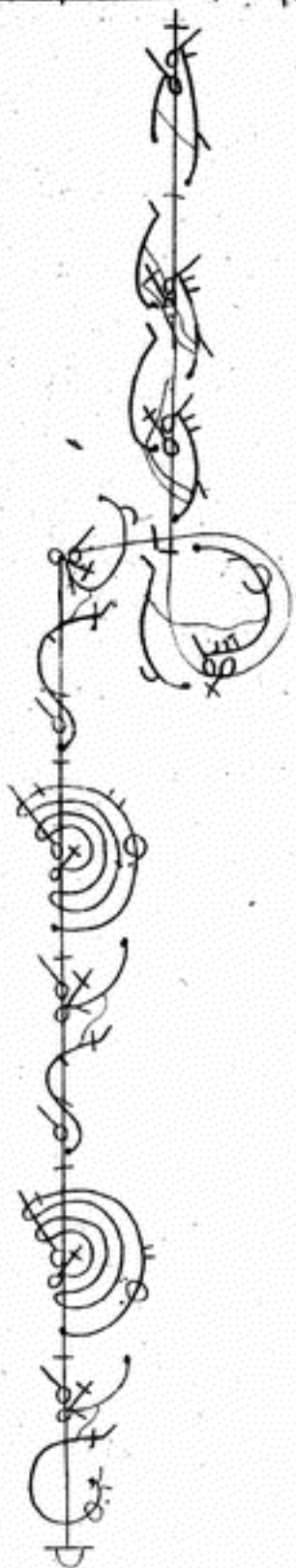
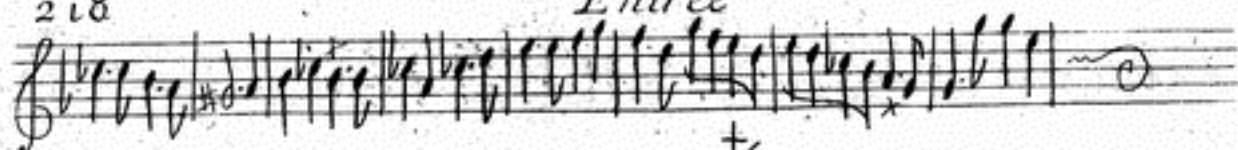
non dancée à l'opéra



pour un homme

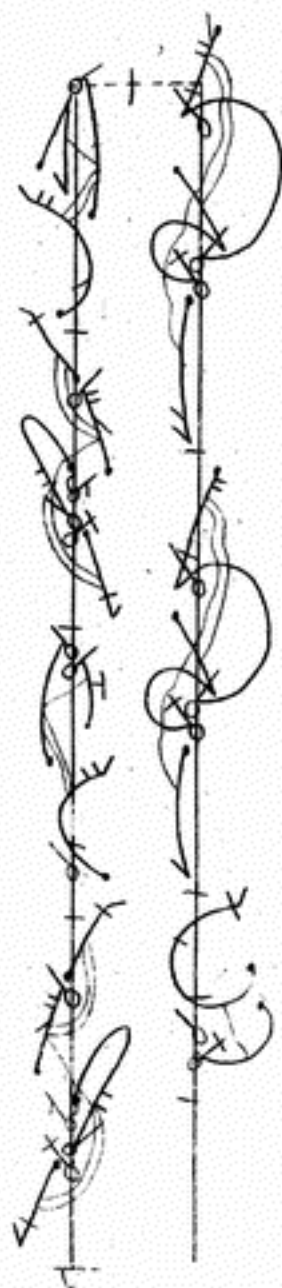
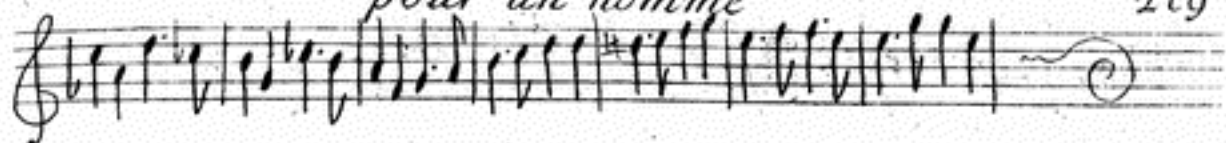
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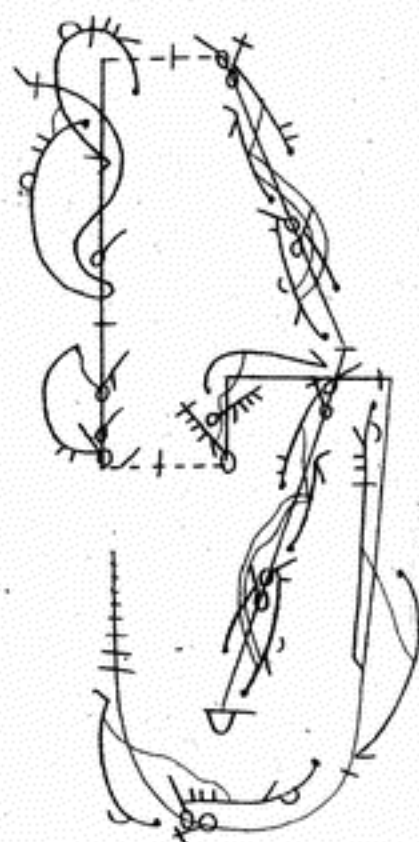
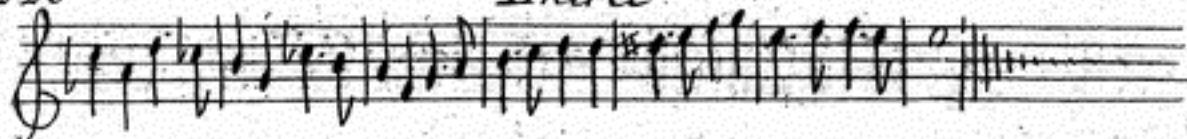


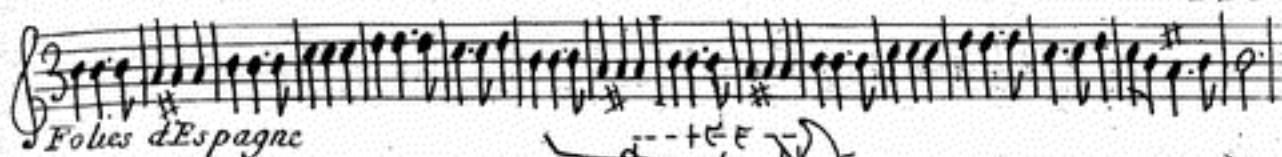


pour un homme

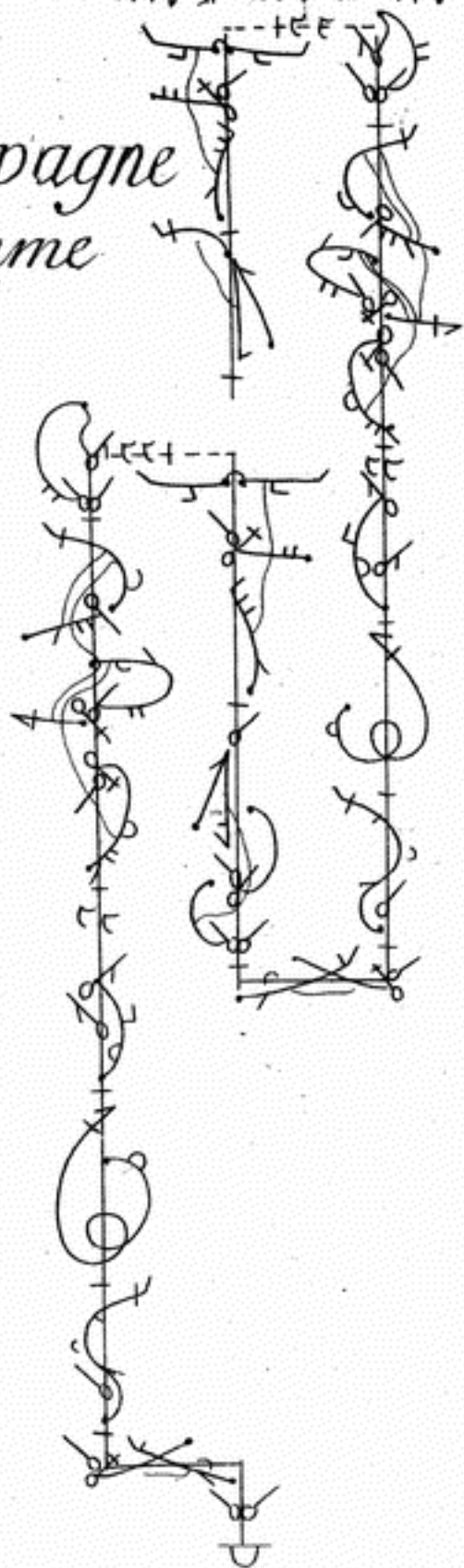
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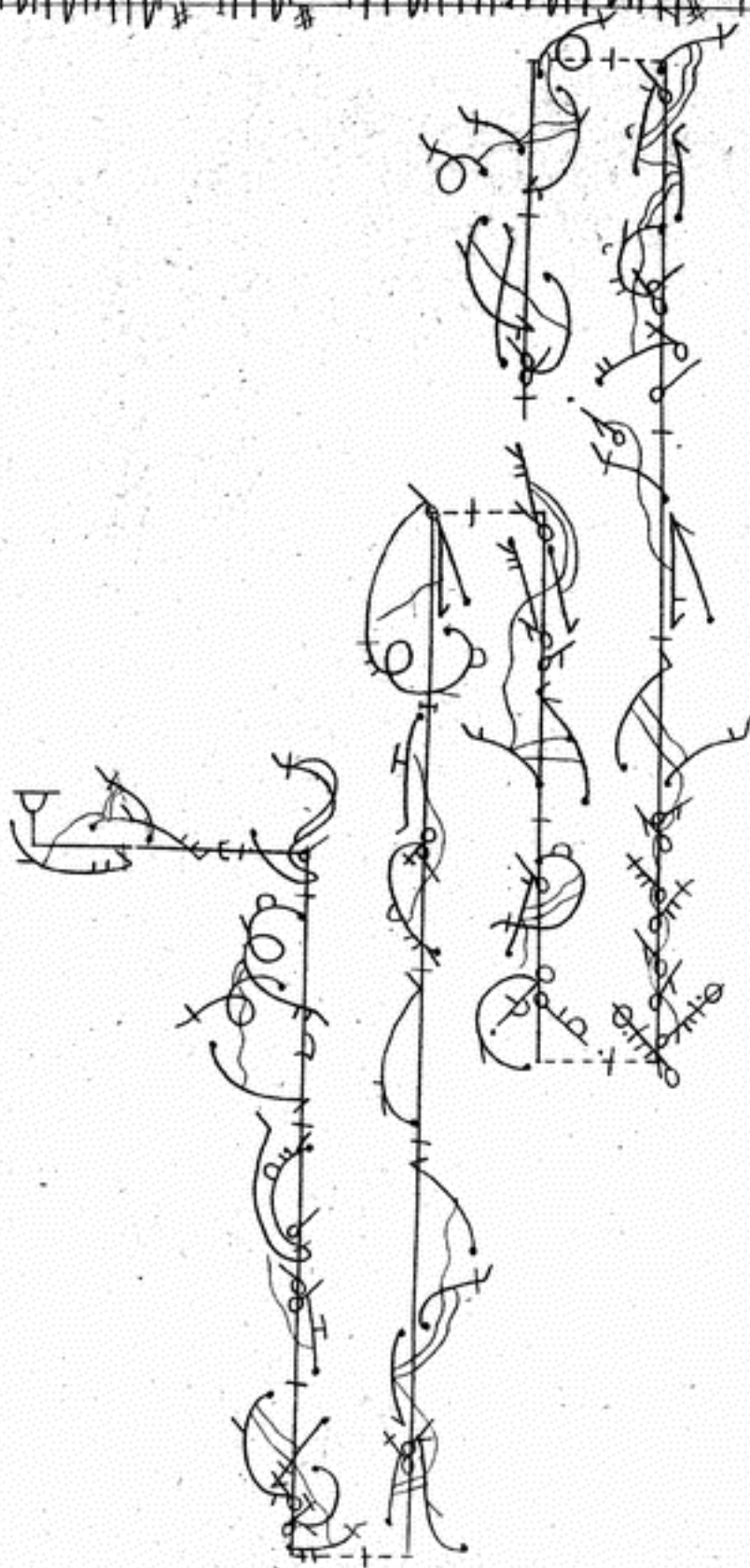
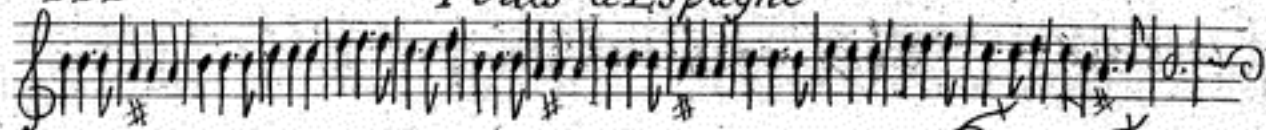


Entrée



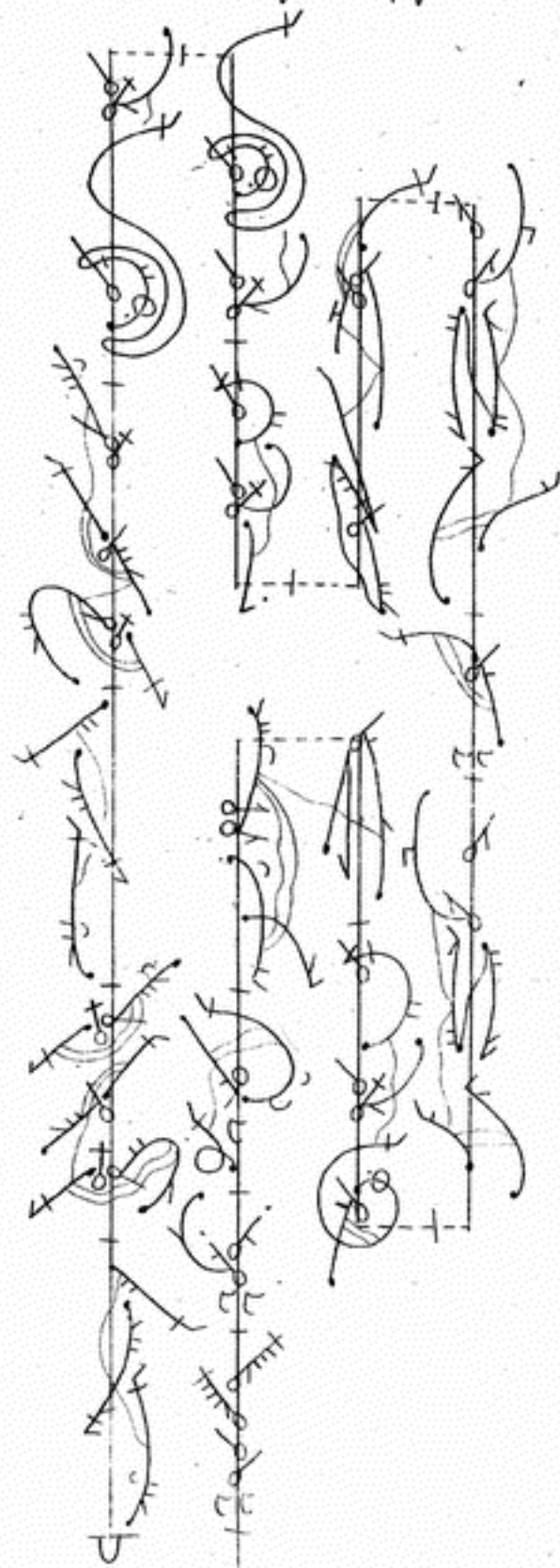
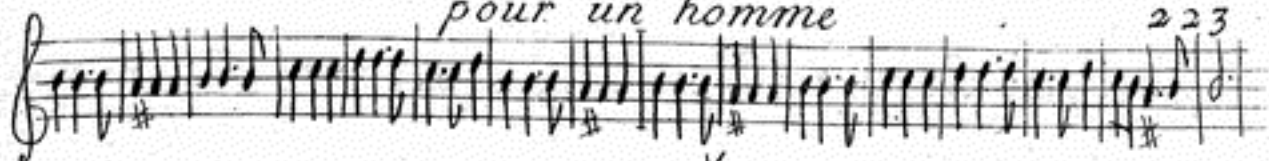
Folies d'Espagne
pour un homme

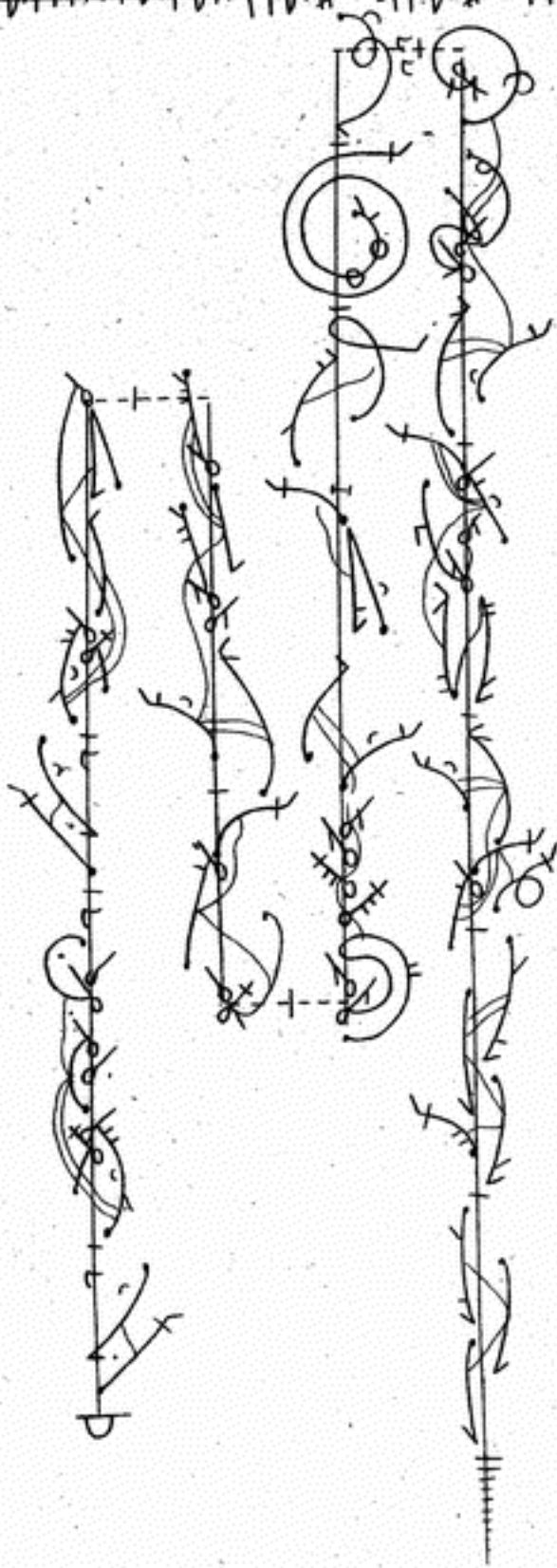
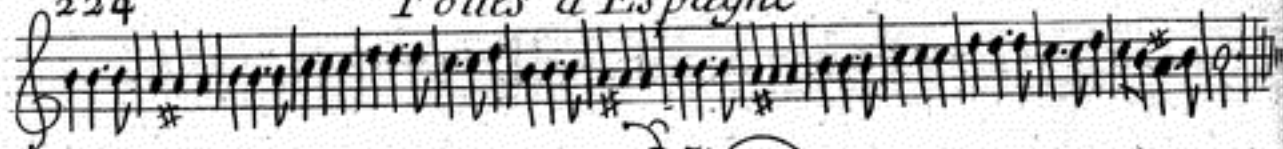




pour un homme

223

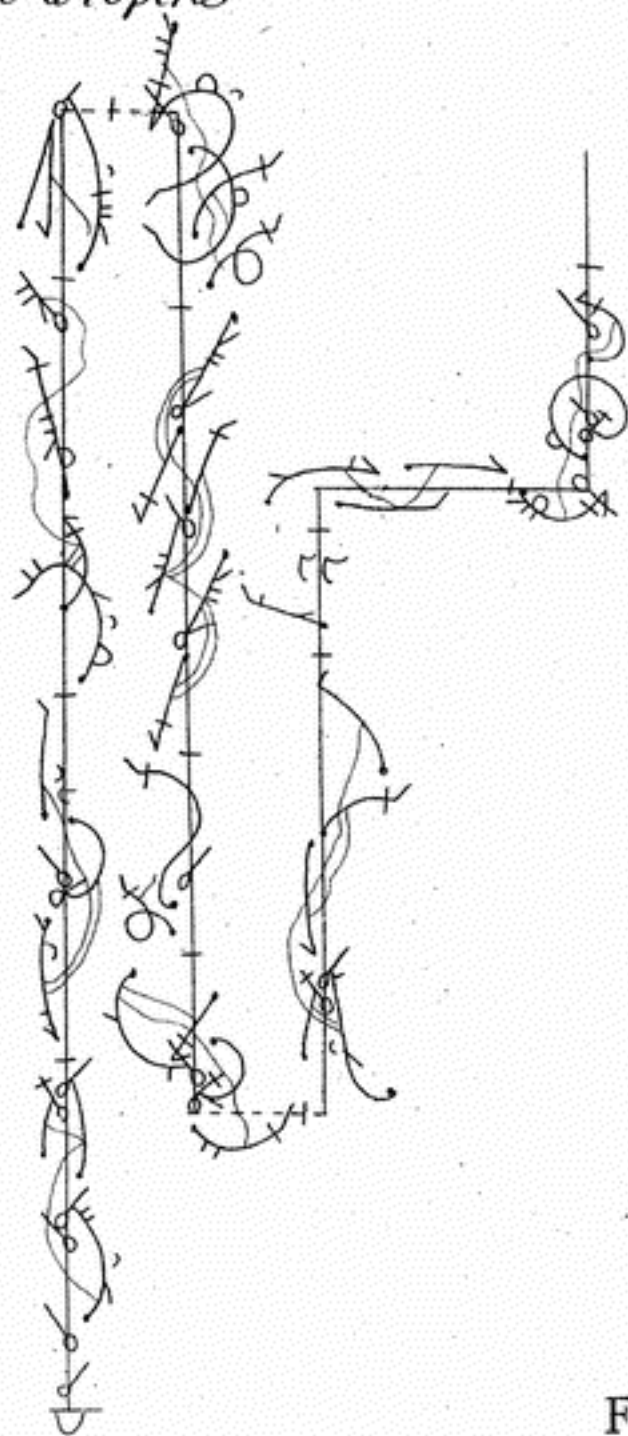






Sarabande pour un homme

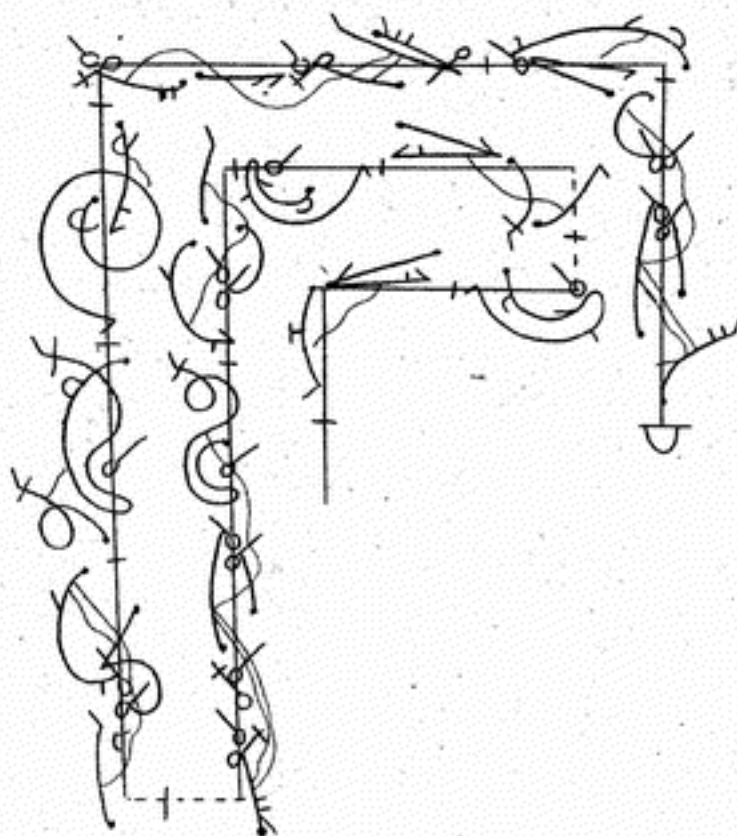
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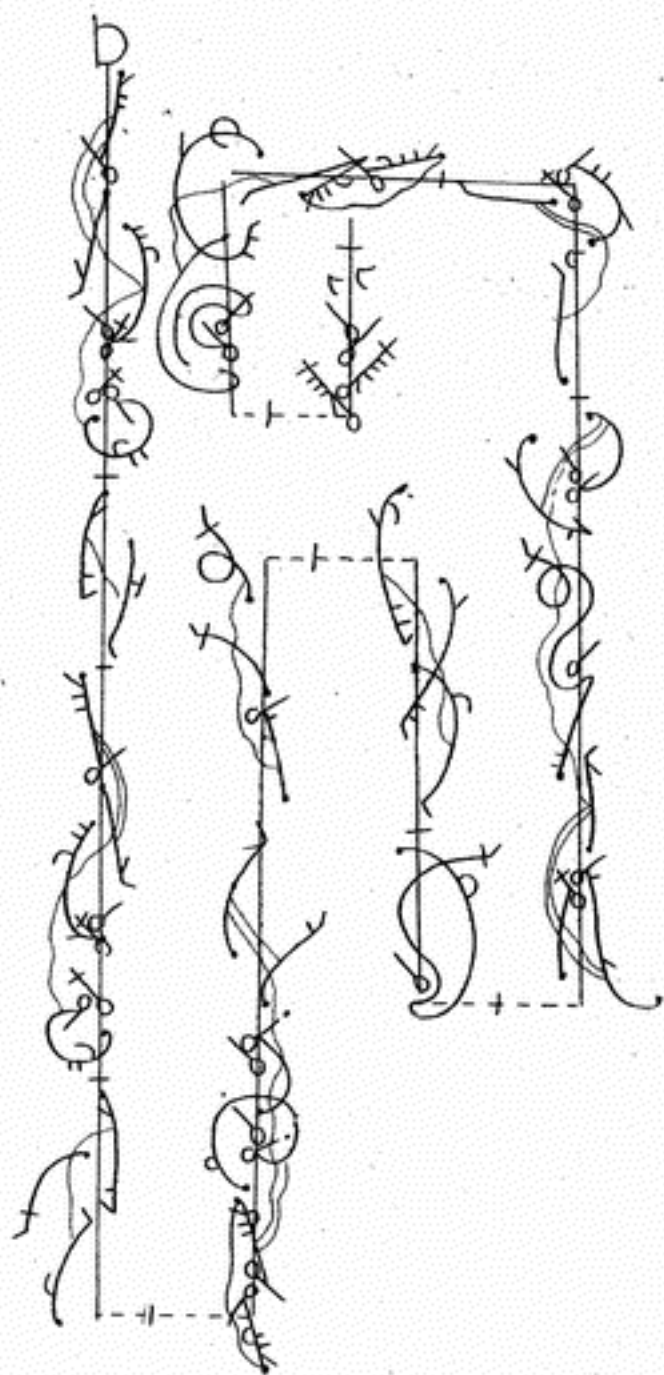
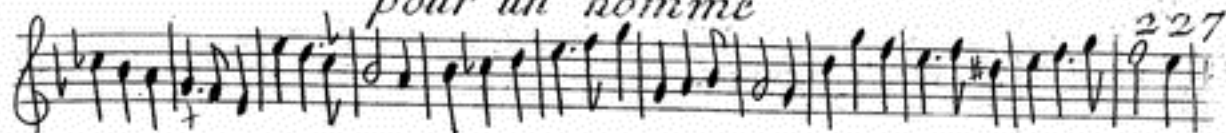
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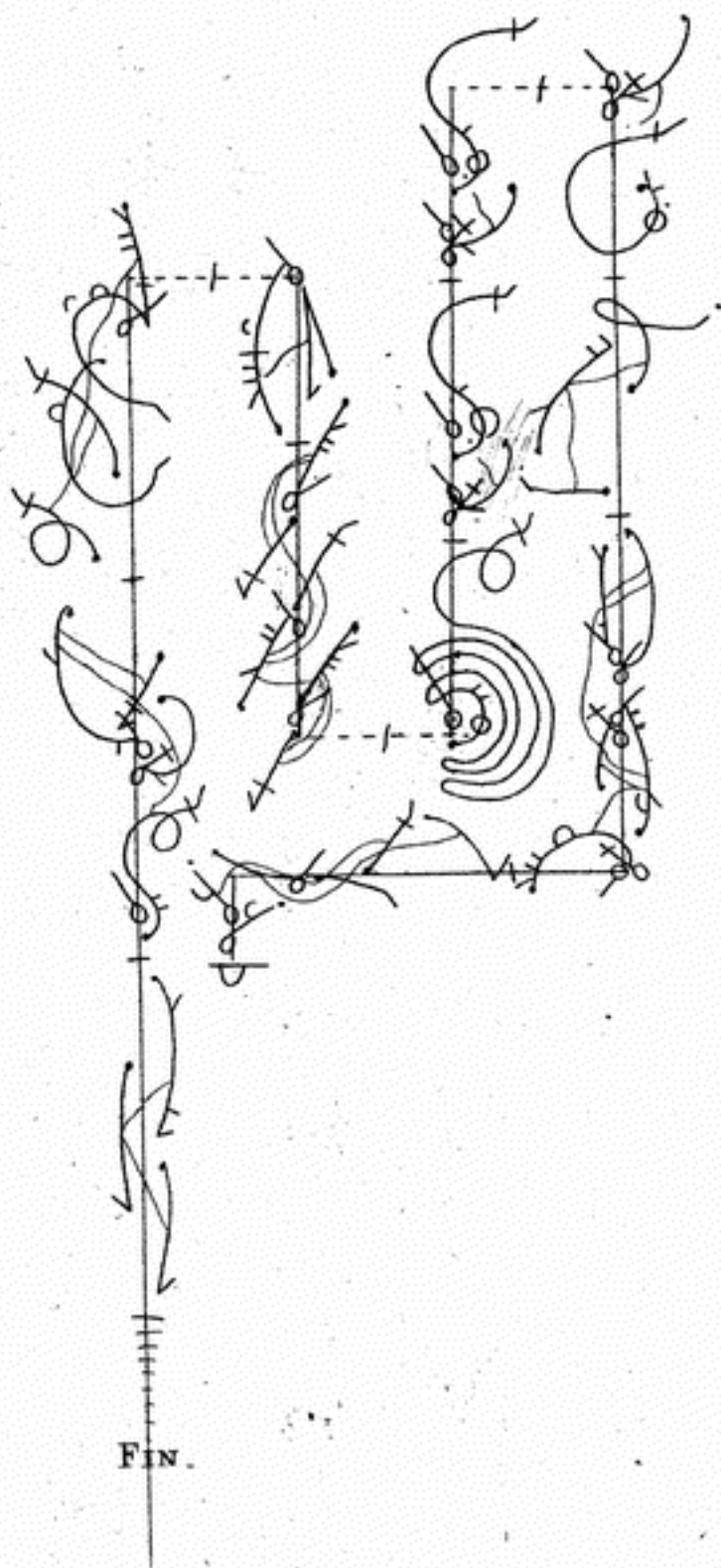
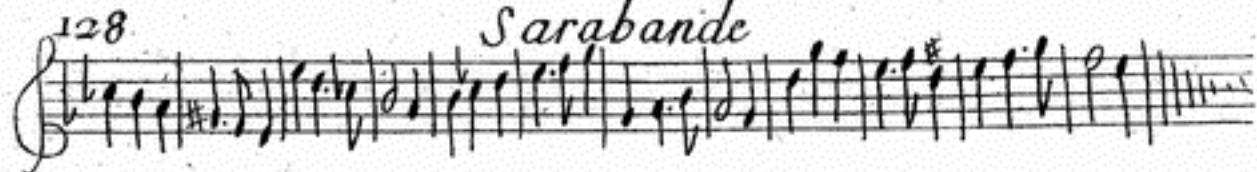
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Sarabande



pour un homme



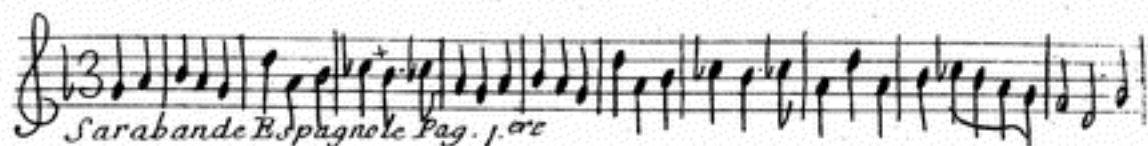
Sarabande

FIN.

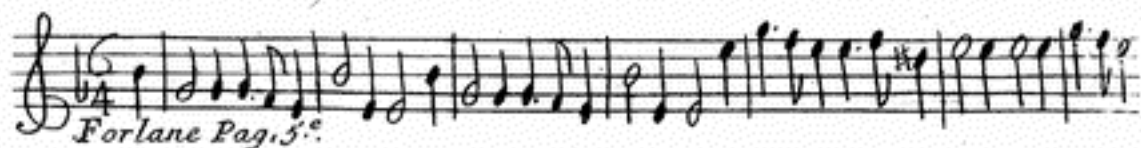
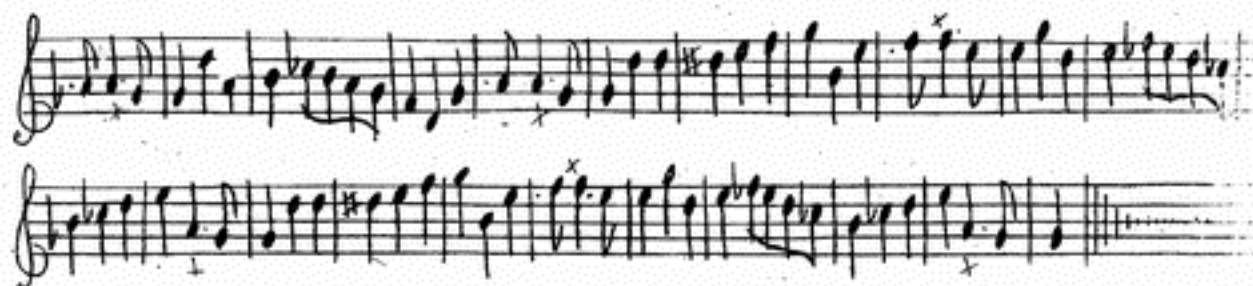
2

Airs des Dances

contenues en ce Recueil
qui sert de table à ce Volume.

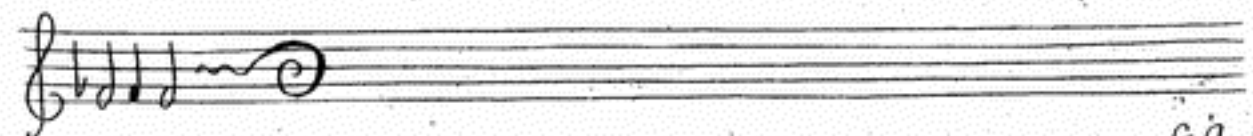
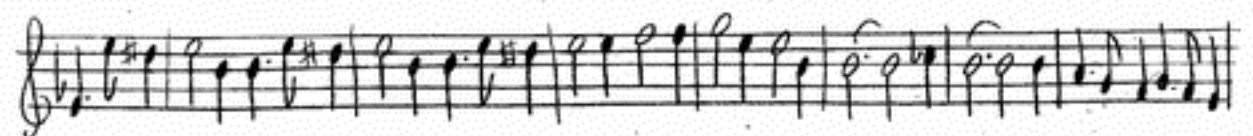
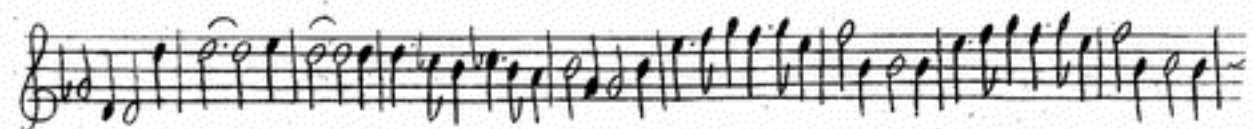
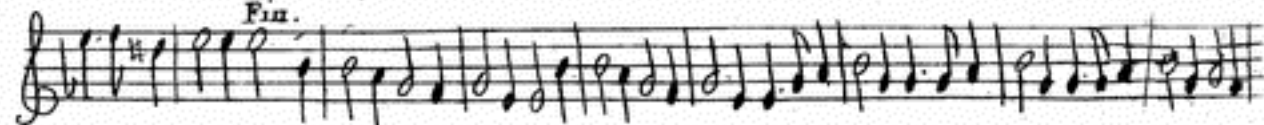


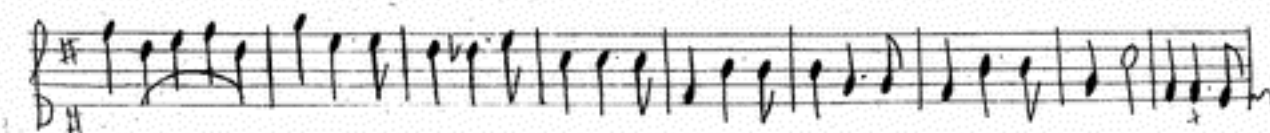
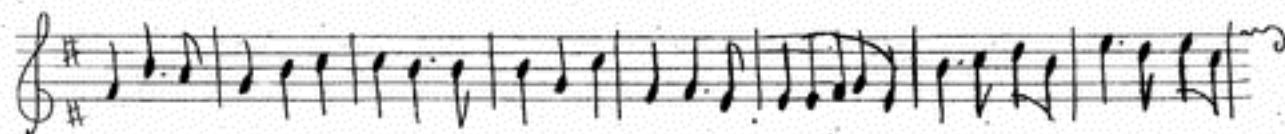
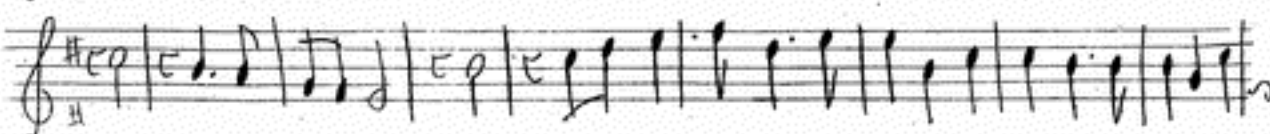
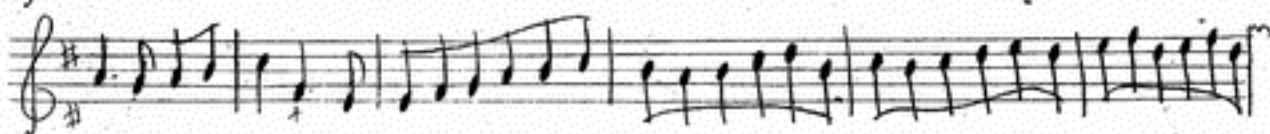
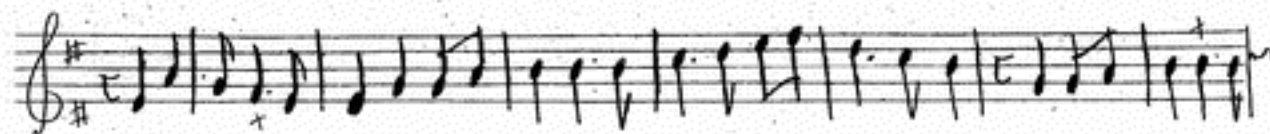
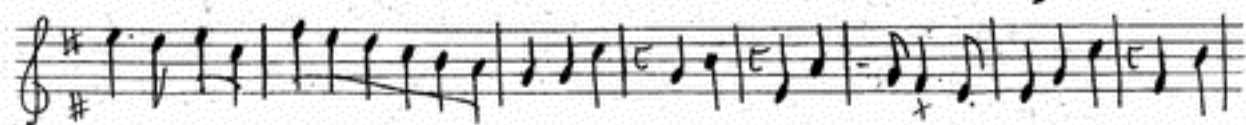
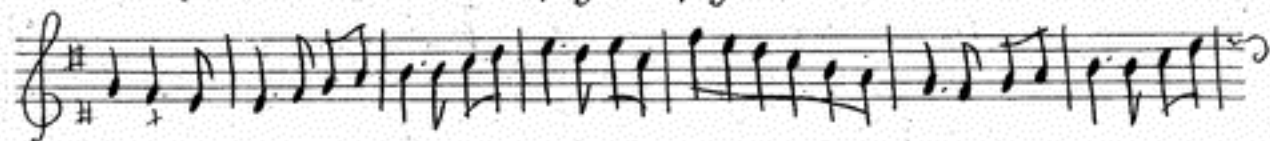
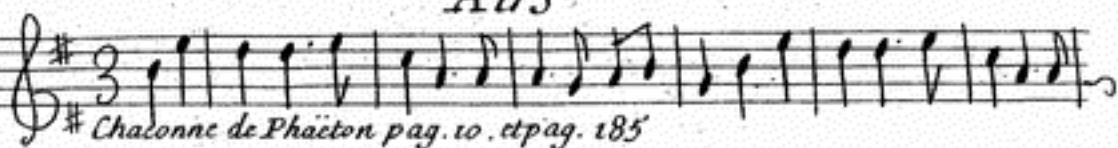
Sarabande Espagnole Pag. 1.^{re}



Forlane Pag. 5.^e

Fin.







Passacaille de Scilla page 20.



des Dances

5



Entrée Espagnole pag. 36. et pa. 164

Handwritten musical score for 'Entrée Espagnole' in 6/4 time, key of D major. The score consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns, including eighth and sixteenth notes. The fourth staff concludes the piece with a double bar line and a repeat sign.

Gigue Angloise pag. 41.

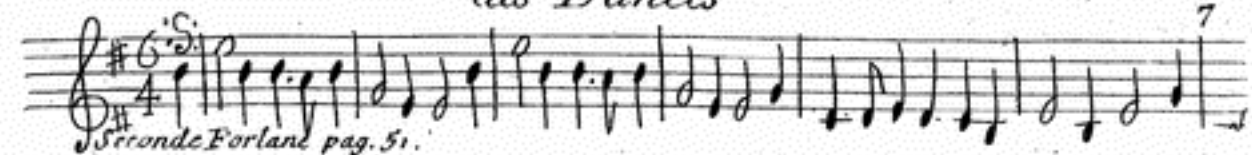
Handwritten musical score for 'Gigue Angloise' in 6/4 time, key of D major. The score consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns, including eighth and sixteenth notes. The fourth staff concludes the piece with a double bar line and a repeat sign.

Menuet pag. 48.

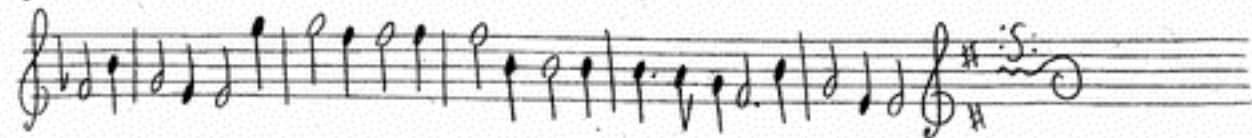
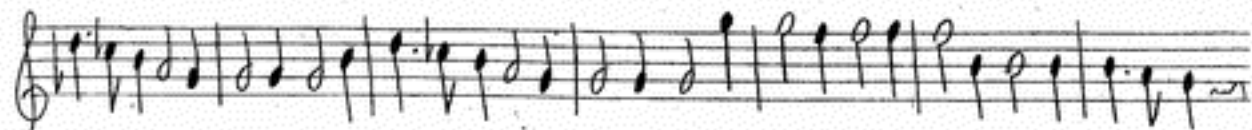
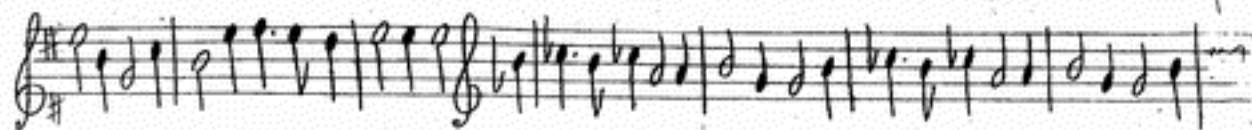
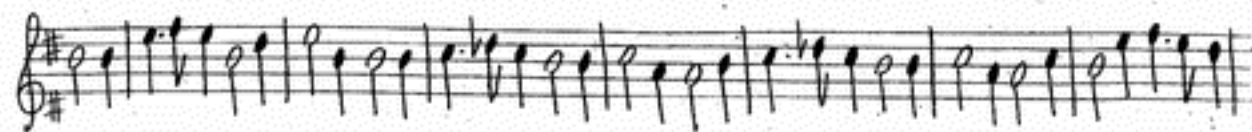
Handwritten musical score for 'Menuet' in 3/4 time, key of D major. The score consists of four staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in a single line. The second and third staves continue the melody with various rhythmic patterns, including eighth and sixteenth notes. The fourth staff concludes the piece with a double bar line and a repeat sign.

des Dances

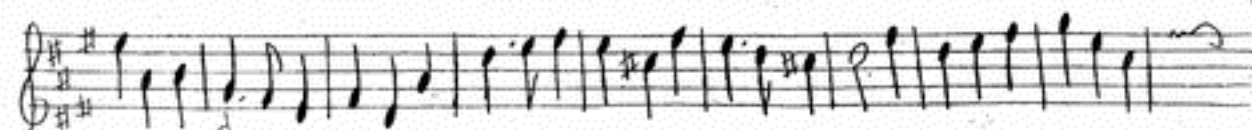
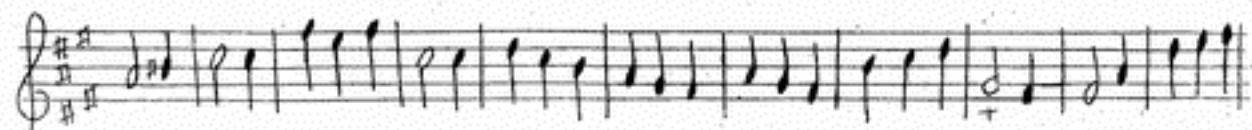
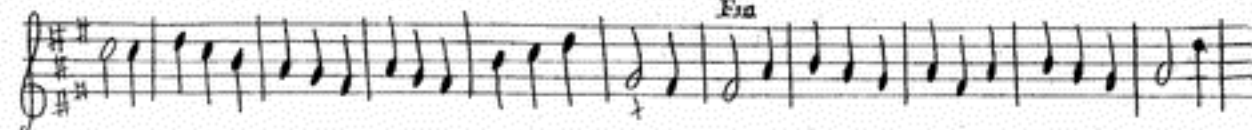
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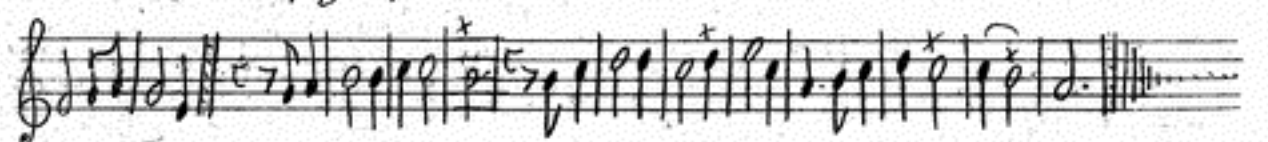
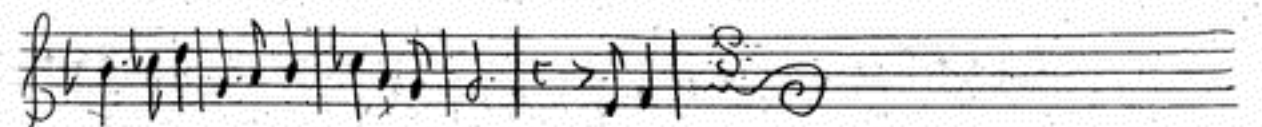
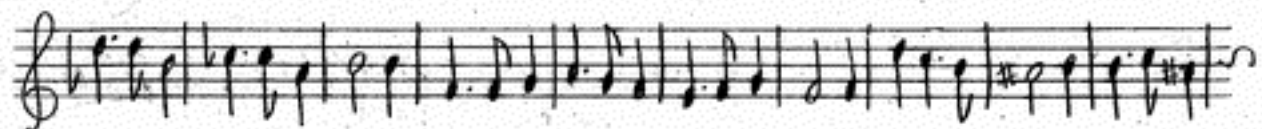
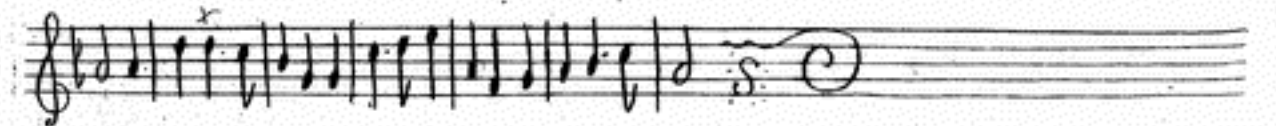
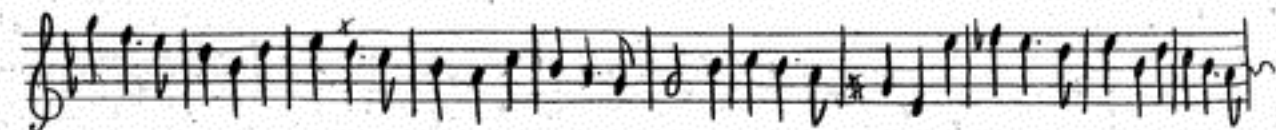


Fine



Fine



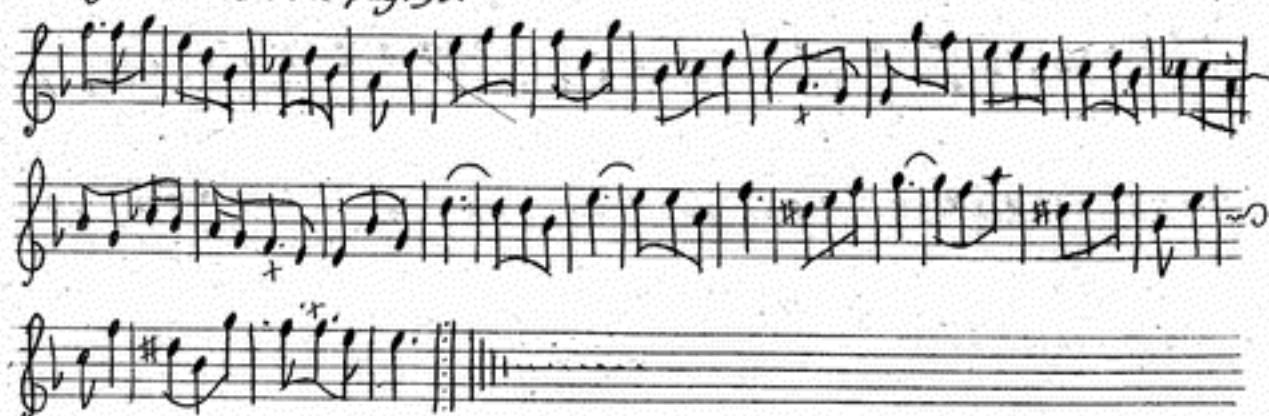
*lentement**Airs**Aimons pag. 64.**lentem. 5**Joüisson pag. 68.**Fin.**gaiem. 5**Rondeau pag. 74.**Fin.*

des Dances
Passacaille de Persée pag. 79.

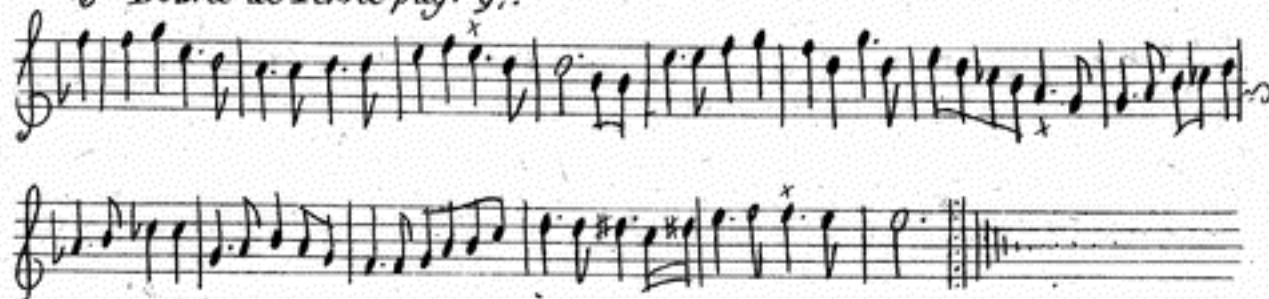


Airs

Air de Persée pag. 91.



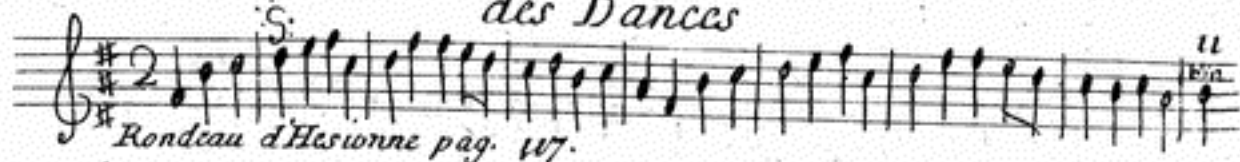
Bourée de Persée pag. 97.



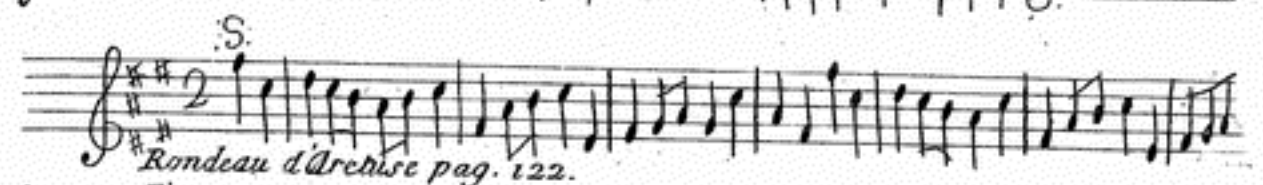
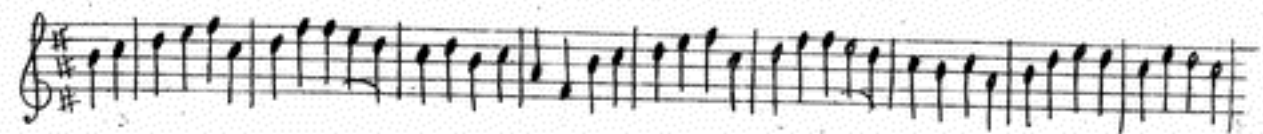
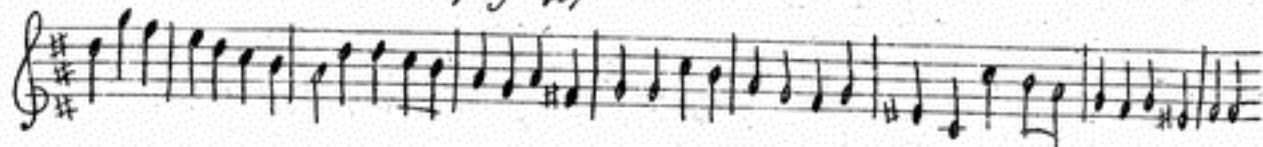
Gigue lente pag. 109.



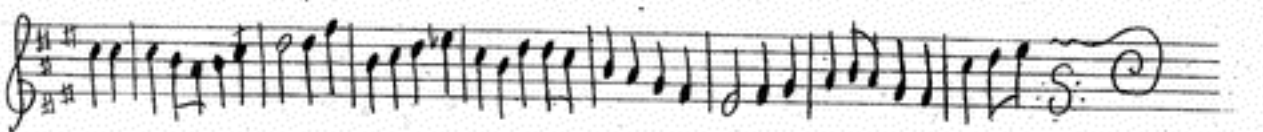
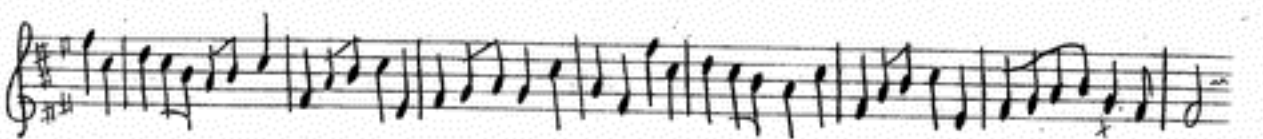
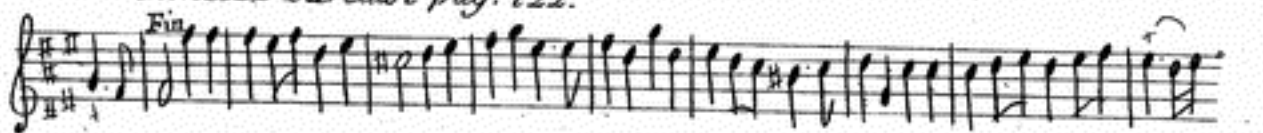
des Dances



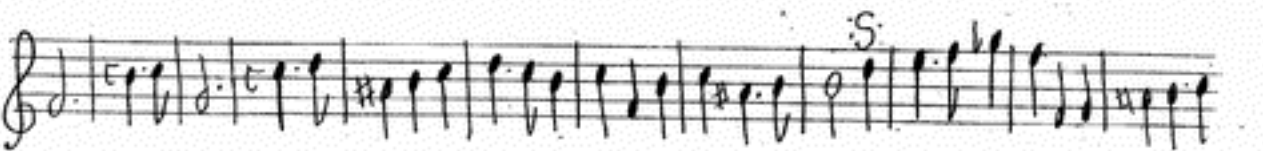
Rondeau d'Hesione pag. 107.



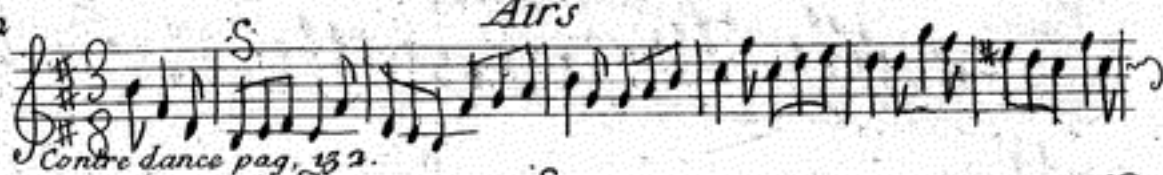
Rondeau d'Archise pag. 122.



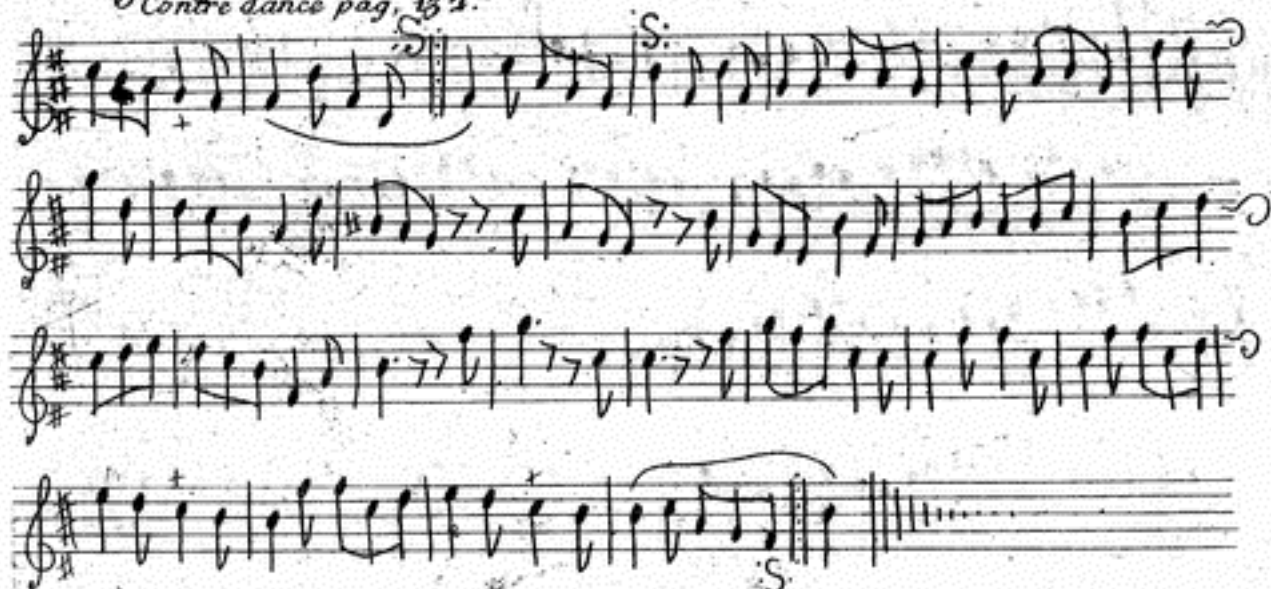
Sarabande pag. 127



Airs

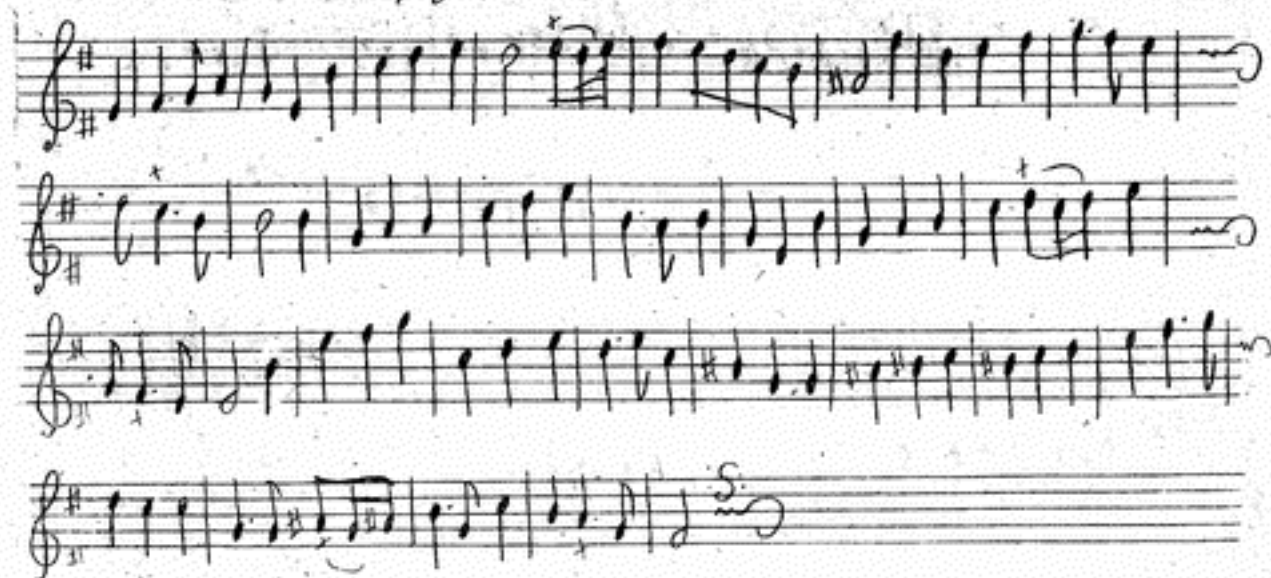


Contre dance pag. 132.

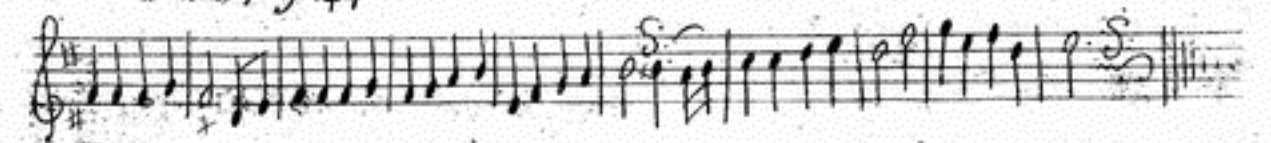


Rondeau d'Ulisse pag. 139.

Fin.

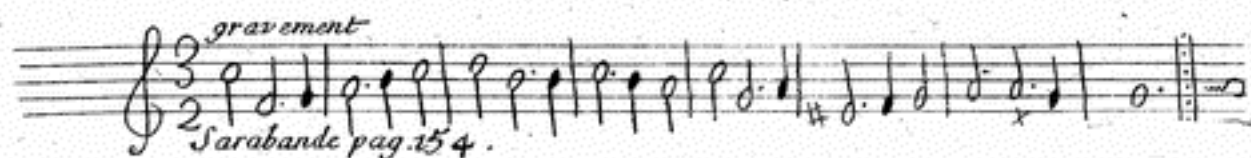
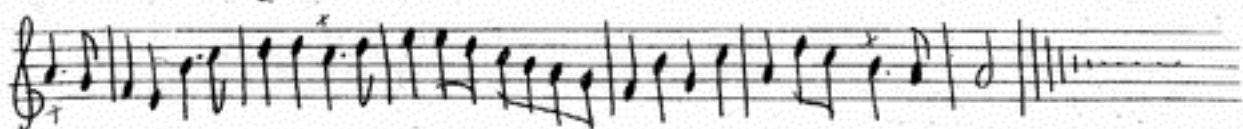
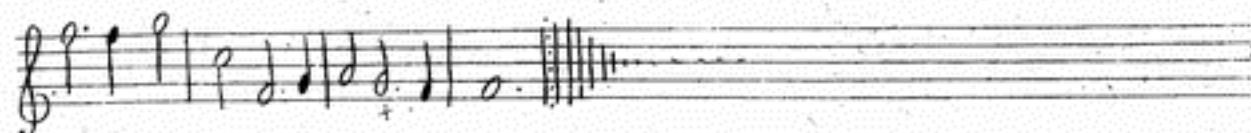
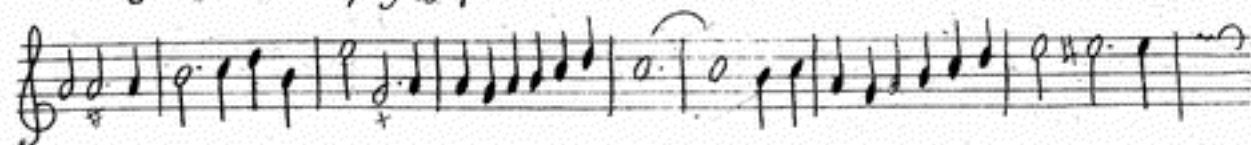
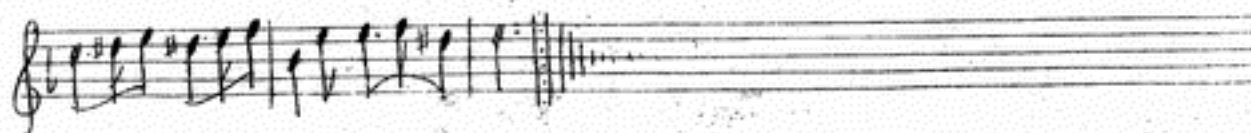
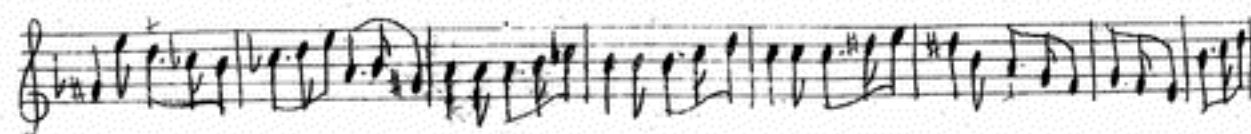
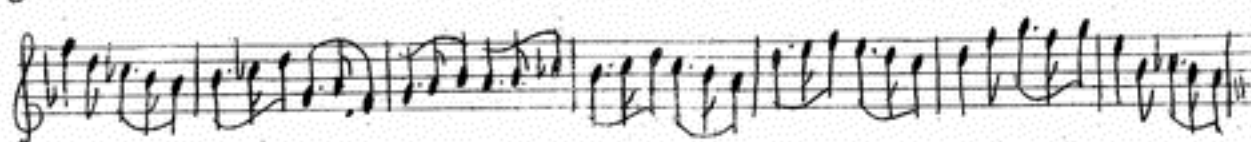
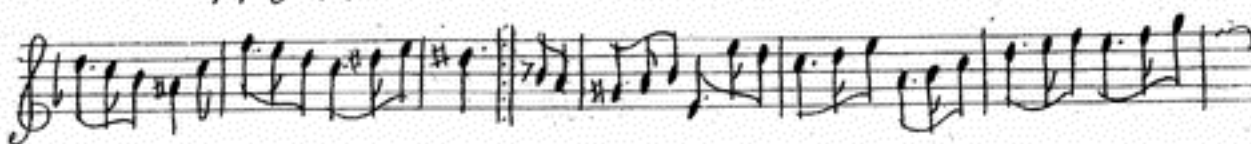


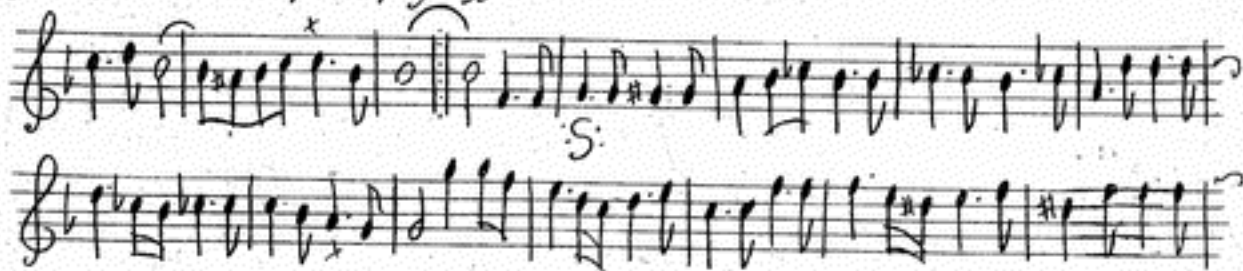
Bourée pag 144

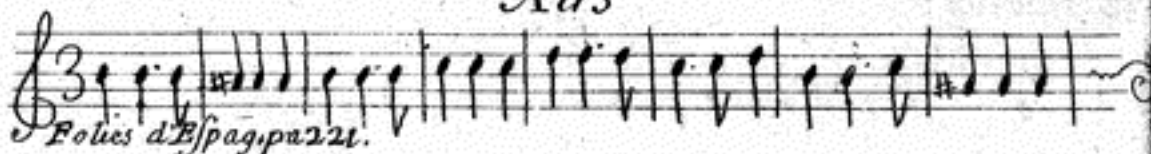


des Dances

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*gravement**Entrée pag. 148.**Sarabande pag. 154.**Canary pag. 158.**Loure pag. 169.*

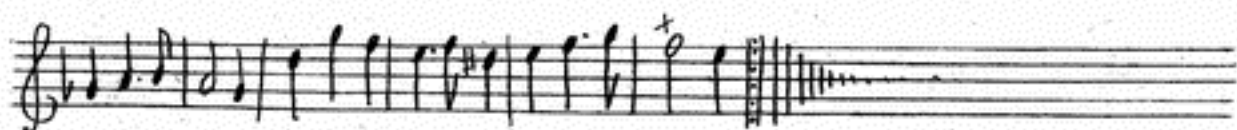
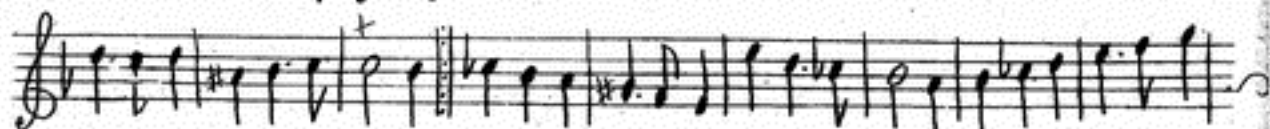
Chaconne pag. 176*gravement**Entrée d'Apollon pag. 195.*



Folies d'Espag, pag. 221.



Sarabande pag. 225.



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.