

A N  
E S S A Y

For the further  
IMPROVEMENT  
O F

D A N C I N G ;

Being a COLLECTION of

*Figure Dances,*

Of several Numbers,

*Compos'd by the most Eminent Masters ;*

Describ'd in CHARACTERS after

The newest Manner of Monsieur *Feuillet*.

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By E. P E M B E R T O N .

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To which is Added,

Three Single D A N C E S, *viz.*

*A Chacone by Mr. Isaac,*

*A Passacaille by Mr. L'Abbe,*

*And a Fig by Mr. Pecour, Master of the Opera at Paris.*

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London Printed, and Sold by J. Walsh at the Harp and Hautboy in Catherine-street near Somerset-House in the Strand, J. Hare at the Viol and Flute in Cornhill near the Royal-Exchange, and at the Author's next the Fire-Office in St. Martin's-Lane, 1711.

Price Half a Guinea.

T O

Mr. Caverley.

S I R,



*S Figure Dances*, by the best of Judges, has been always thought the most innocent divertive Part of the Entertainment of Publick Dancings (when mixt with no Buffoonery) and tending much to the Improvement of Scholars in keeping Time and Cadence, this Collection claims Your Protection, it being by Your Approbation, and promoting the Subscriptions that gave Life to the Undertaking, I cou'd not, without charging myself with Ingratitude, omit my being oblig'd to a Person, whom the most eminent of our Profession allow to be a Judge: And as you have us'd the best of Methods to arrive at a Mastery in Your Art, You have been peculiarly Happy in the Conversation of Mr. *Isaac*, who is so Great a Master, that as he wants no Encomium, is likewise above the Malice of petty Upstarts.

# D E D I C A T I O N.

Some of my Subscribers have mistook my Design, thinking that 'twas only Rules of my own for making of Figures, which I have endeavour'd to avoid, for what I conceive is, that regular and irregular Lines ought to be us'd in Dancing as Concords and Discords in Musick. May some abler Hand, influenc'd by the Favour of Mr. *Isaac*, attempt such a Work, it being by his Approbation I first appear'd in Print to instruct Masters in the Characters, which afterwards brought this necessary Work upon me, which however instructive to others, I can't but acknowledge it has been very much to my own. Likewise of being acquainted with some worthy Men of our Profession, particularly Your self, to whom I have taken the Liberty to Dedicate these *Figure Dances*, with an Assurance that I am

S I R,

*Your most Humble Servant,*

**E. Pemberton.**

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# THE P R E F A C E.

**T**HIS Collection was begun at the Request of several Masters that live remote from London, who express'd their Want of such an Undertaking; and that nothing might be wanting to improve the Use of the Characters invented by the Ingenious Mr. Feuillet, with the Approbation of several Masters, I undertook it, upon Consideration of their kind Offers of Assistance.

That I might not be guilty of any Innovation, I waited a considerable Time for the Original of Mr. Feuillet's Treatise of Country Dances, translated by Mr. Essex, which Method I have for the most part follow'd, being explain'd by the Characteristick Letter V. by which you are to understand, that the upper Part of it represents the fore Part of the Body, and serves also for the Bars of the Dance; where there is Occasion for particular Steps I have follow'd Mr. Weaver's Method, and have likewise desir'd the Favour of Mr. Isaac and Mr. L'Abbe, who have each of them oblig'd me with a single Dance, to which I have added one of Mr. Pecour's, transcrib'd by Mr. Feuillet, as Mr. L'Abbe's was by Mr. Legard, but Mr. L'Abbe altering some Steps in it, I was oblig'd to vary a little from Mr. Legard's Method, by which his curious Way of Writing has suffer'd.

By these Methods it is to be presum'd Masters will be more capable of forming to themselves a juster Idea of their Art, which was the main Design of Mr. Isaac in his putting Mr. Weaver upon his Translation, &c. and by the Progress it has already made, there is no Question, but a little Time will make it equally as ridiculous to teach Dancing as Musick, without understanding the Notes or Characters. Besides, were the Characters of Dancing of no further Use, as to the particular Dance call'd the Favourite, the very transmitting that to Posterity is a sufficient Recompence for



# The P R E F A C E.

*any Trouble or Charge hitherto, it being a Dance highly approv'd by Her Majesty, from which we have an Example in our Way of the Excellency of Her Majesty's Judgment as well as Performance.*

*If any Subscriber finds any thing in this Treatise which he does not clearly understand, I shall be ready to inform him: As to any single Dance I wou'd desire him to inspect a little into the Book of Times, english'd by Mr. Weaver, which may be had at Mr. Walsh's, for that Tract, according to Mr. Feuillet, gives the Art its utmost Perfection.*

*I desire the Favour of my Subscribers, that as I have been at a great Trouble and Expence, that none may reap the Benefit but those that contribute towards the Charge.*

---

# A List of the Masters Subscribers.

## A

Mr. *L'Abbe*.  
Mr. *Allen* of *York*.  
Mr. *Aleworth*.  
Mr. *Ager* of *Warwick*.

## B

Mr. *Bosely*.  
Mr. *Brograve* of *Birmingham*.

## C

Mr. *Caverly*, Senior.  
Mr. *Caverly*, Junior.  
Mr. *Couch*.  
Mr. *Camille*.  
Mr. *Christian* of *Blandford*.  
Mr. *Cottin*.

## D

Mr. *Delamain*, the younger Brother, of *Dublin*.  
Mr. *Doufon*.  
Mr. *Dehaver*.  
Mr. *Deacombe* of *Worcester*.

## E

Mr. *Eastland*.  
Mr. *Evans* of *Virginia*.  
Mr. *Essex*.  
Mr. *D'Elisle*.  
Mr. *Eustone*.

## F

Mr. *Fern* of *Coventry*.  
Mr. *Firbank*.

## G

Mr. *Groscort*.  
Mr. *Geare*.  
Mr. *La Garde*.  
Mr. *Griffith*.  
Mr. *Gazaine*.

## H

Mr. *Hinton*.

Mr. *Hauton* of *York*.  
Mr. *Walter Holt*.  
Mr. *William Holt*.  
Mr. *Hart*.  
Mr. *Hickford*.  
Mr. *Hume*.  
Mr. *Hodgson* of *Leicester*.  
Mr. *Hale*.  
Mr. *Horwood*.

## I

Mr. *Isaac*.  
Mr. *Jackson*.

## L

Mr. *Lally*.  
Mr. *Lane*.  
Mr. *Lewis* of *Newington*.

## M

Mr. *Morgan*.  
Mr. *More* of *Salisbury*.

## P

Mr. *Preist*, Senior, of *Chelsea*.  
Mr. *Prince*.  
Mr. *Polehampton* of *Worcester*.  
Mr. *Pile* of *Hereford*.

## R

Mr. *Rhobotham*.  
Mr. *Rogers*.

## S

Mr. *Shirley*.  
Mr. *Stag* of *Bristol*.  
Mr. *L'Sac* of *Chester*.

## T

Mr. *Thomas*.

## W

Mr. *Weaver*.  
Mr. *Wyat* of *Beckles*.  
Mr. *Walker*.

Explanation.

# Explanation.

**T**H E *Figure Dances* being divided into several Parts, take care to follow the several Figures before you begin the next Part, tho' on either Side of the Book, as in Mr. Groscort's. *Part II. Fig. 1, 2, 3, 4.*

The *Hop* or *Contretemps* in the *Minuet Figures* being done often, this Mark \* stands for it.

Always keep the fore Part of your Body to the upper Part of the *Characteristick Letter V.*

Mr. Caverly's *Fig. IVth Part, Fig. 1.* the Hey single, *Fig. 3.* the Hey double.

Mr. Prince's *Fig. Part I. Fig. 2.* The Hey double for Four. *Part II. Fig. 4.* Right and Left three Times.

Mr. Couch's *Fig.* Where you see one Example of Steps, all the rest do the same.

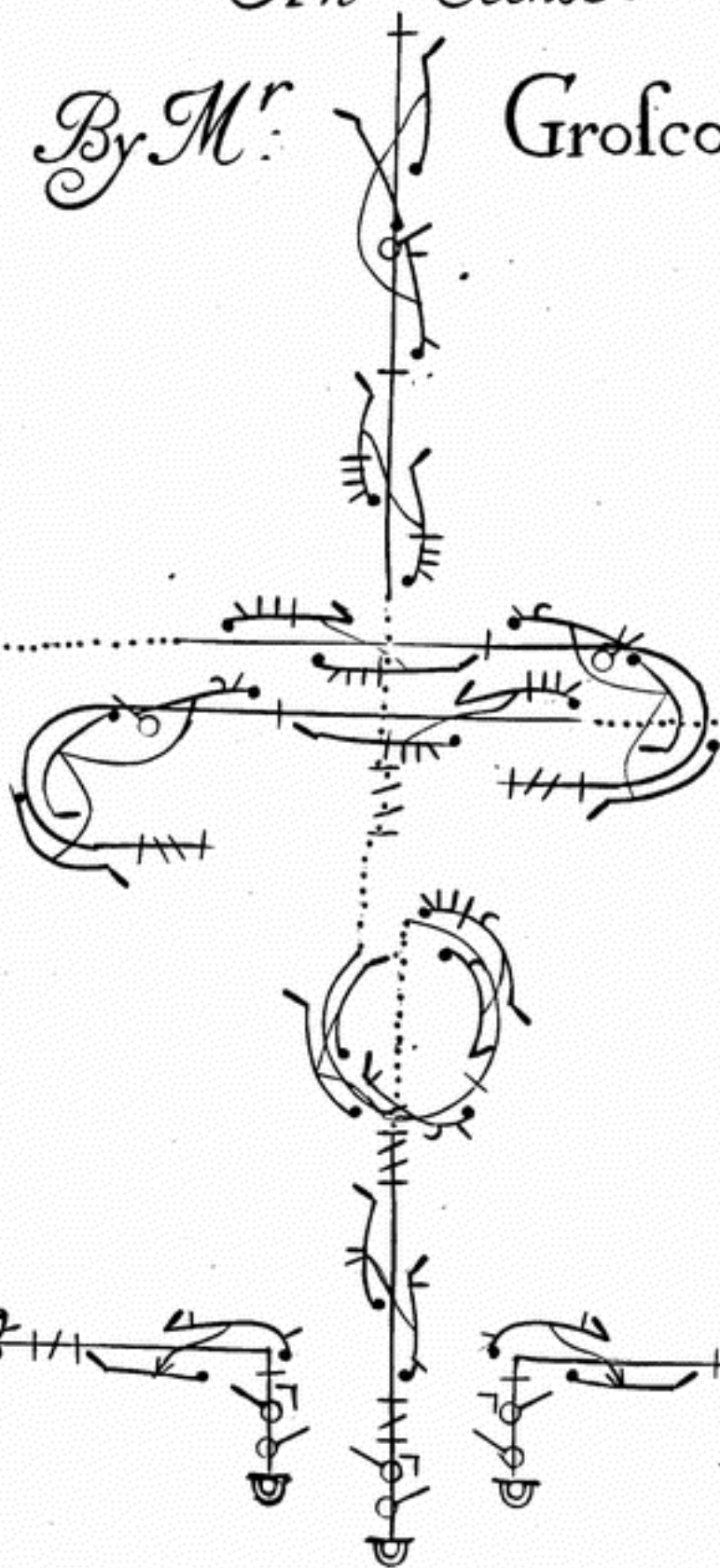


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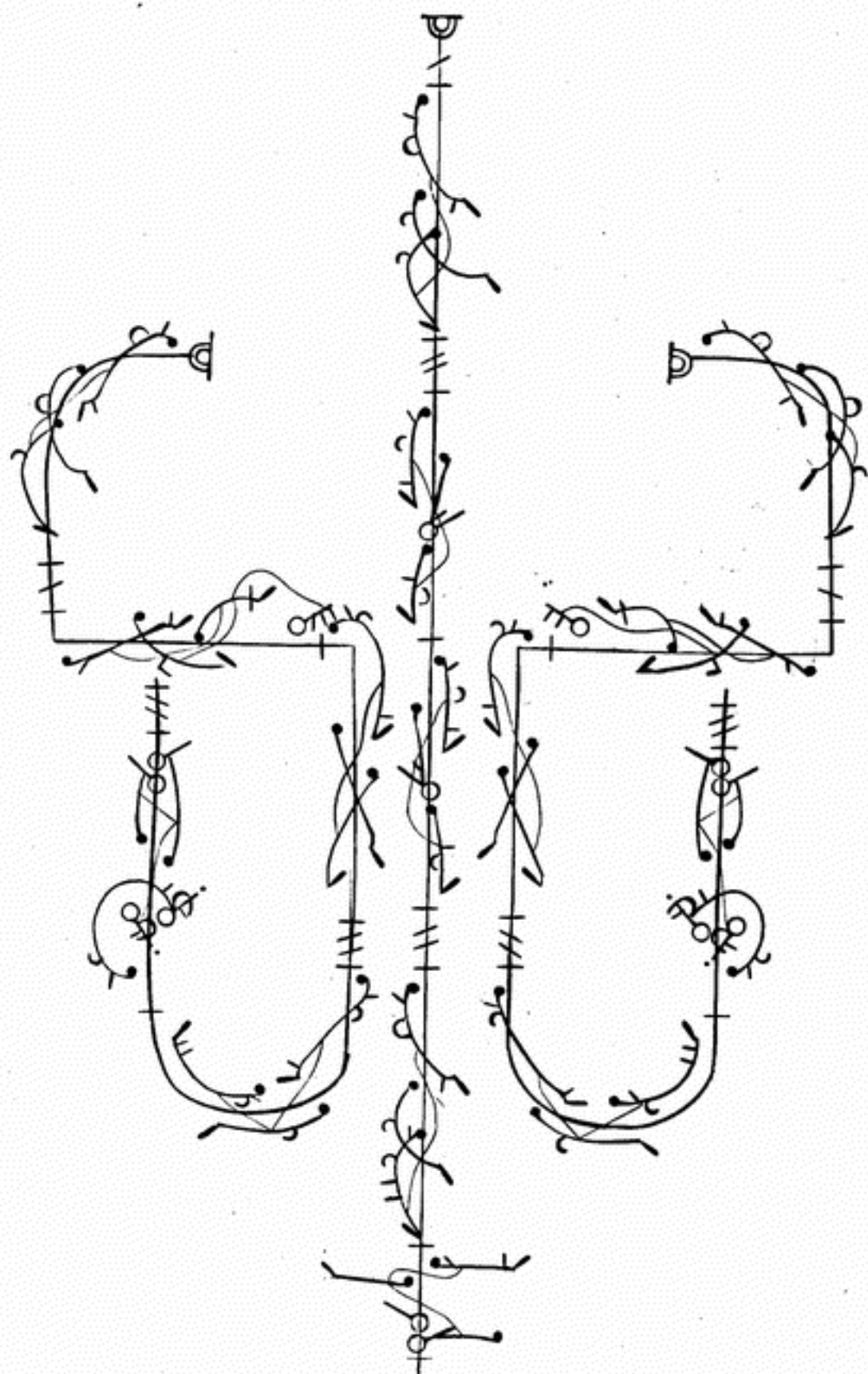
An Ecchoe.

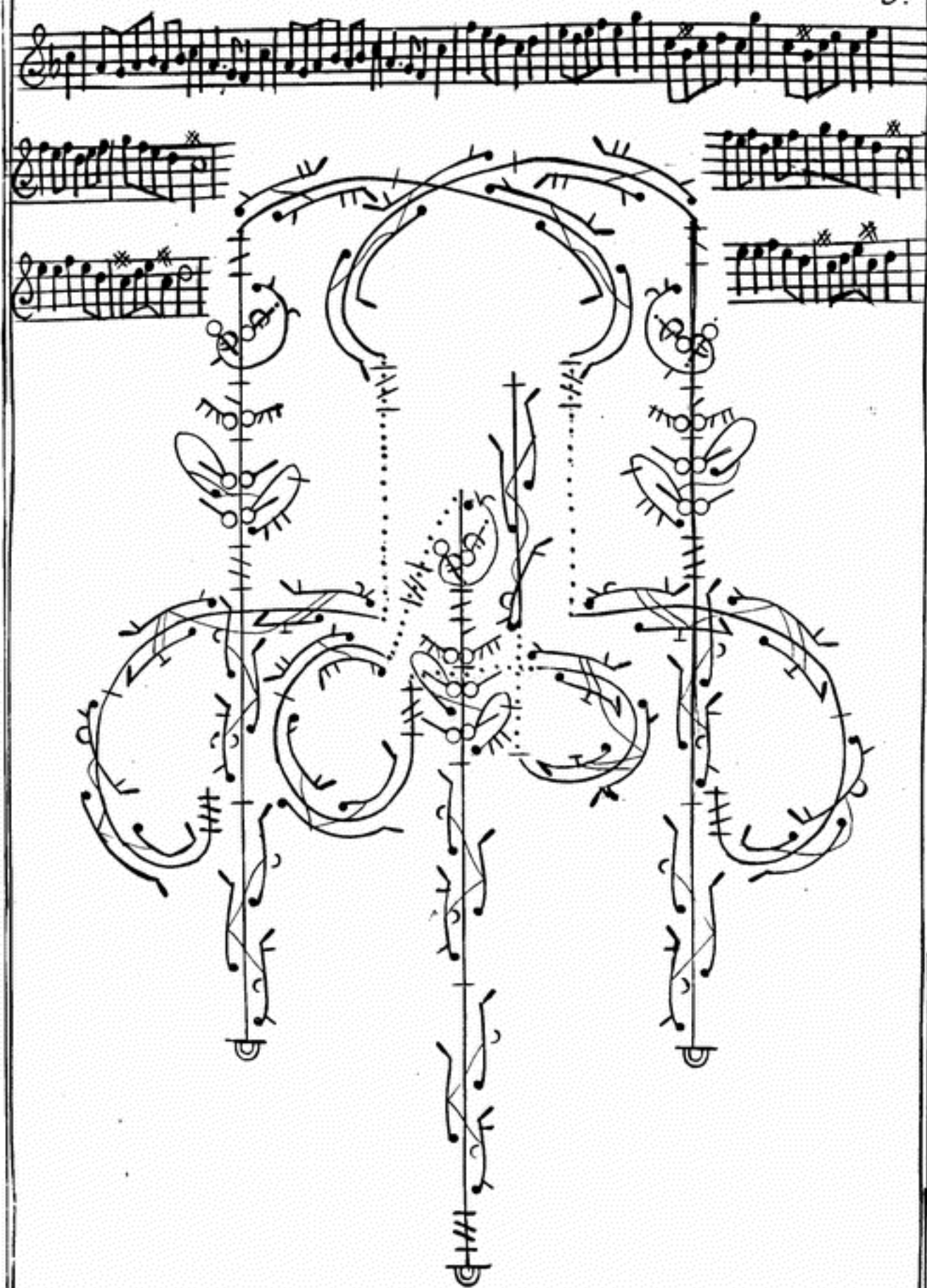
By M<sup>r</sup>.

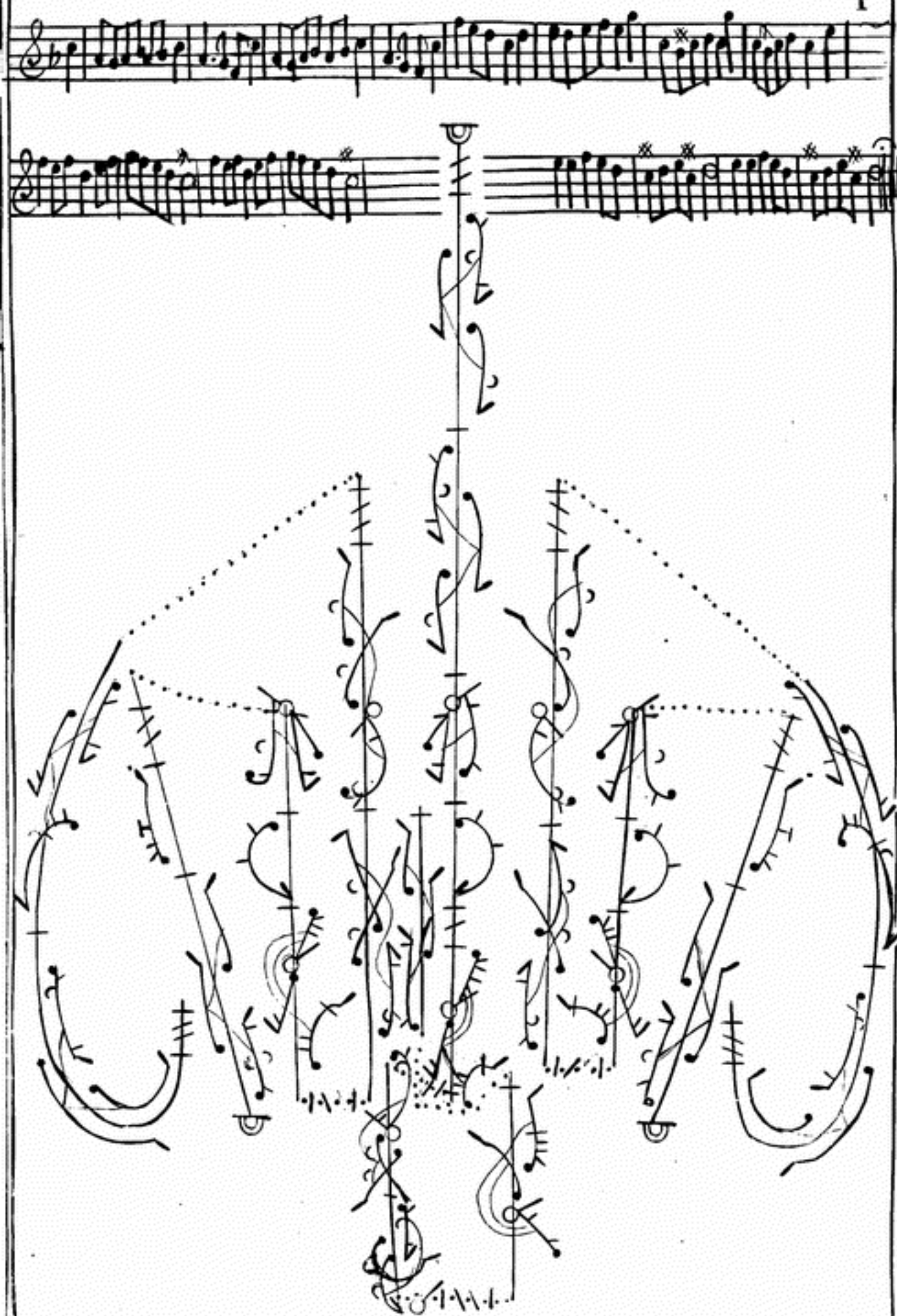
Groscort.













2<sup>d</sup> Part.

Fig: 1.

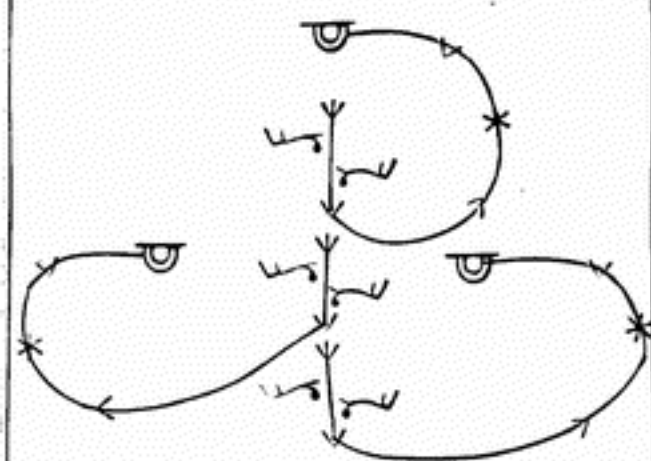
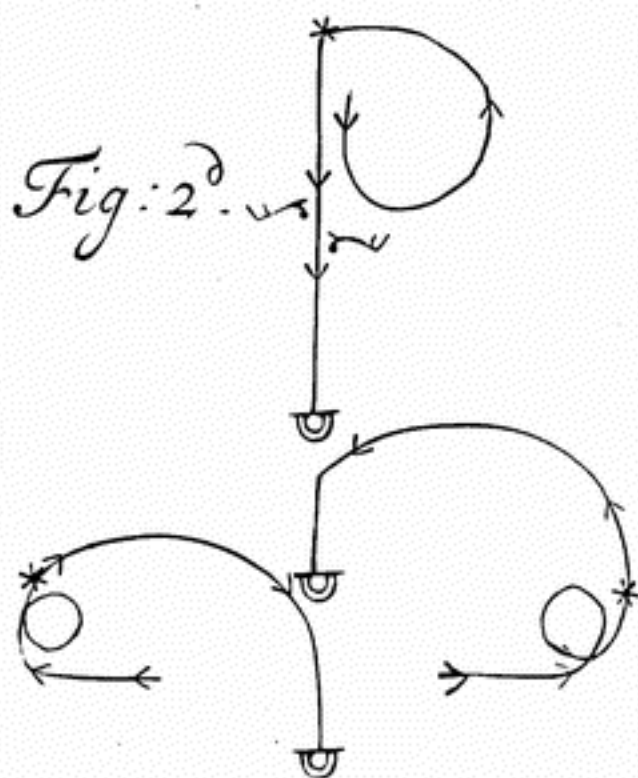


Fig: 2<sup>d</sup>.



3<sup>d</sup> Part.

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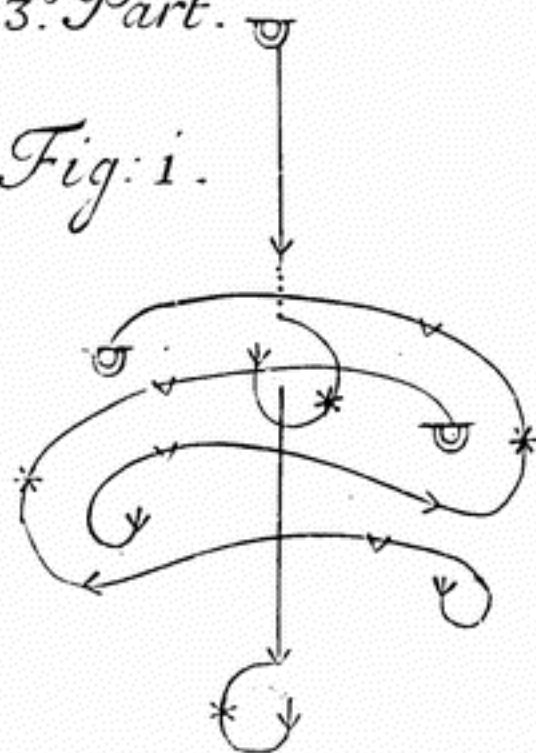
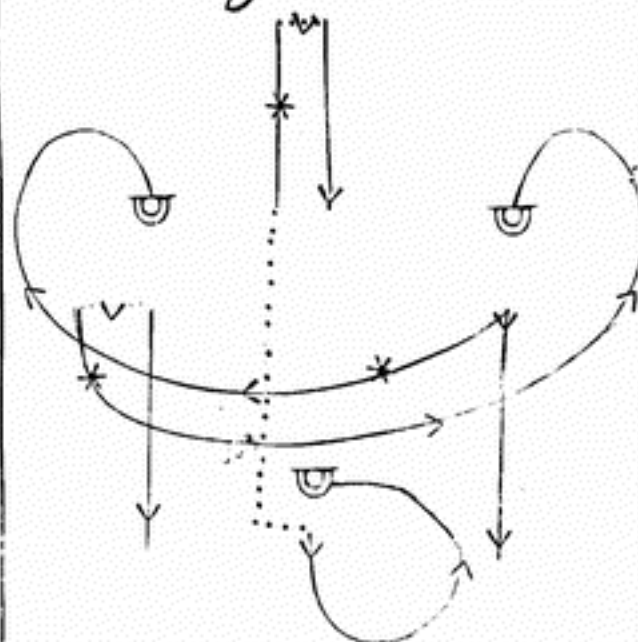


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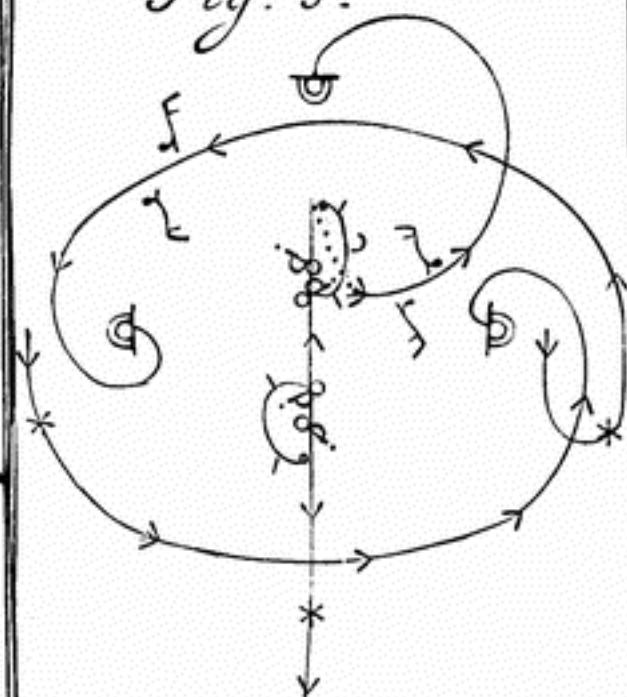




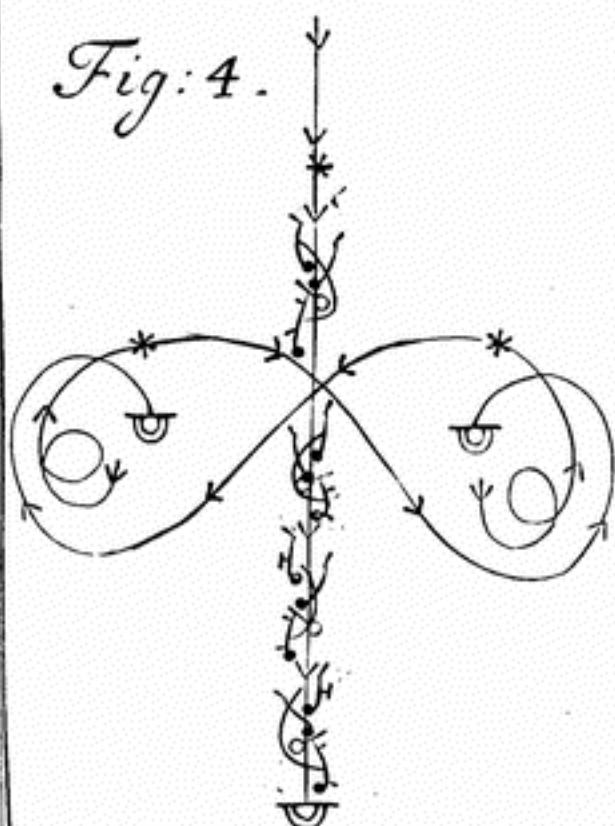


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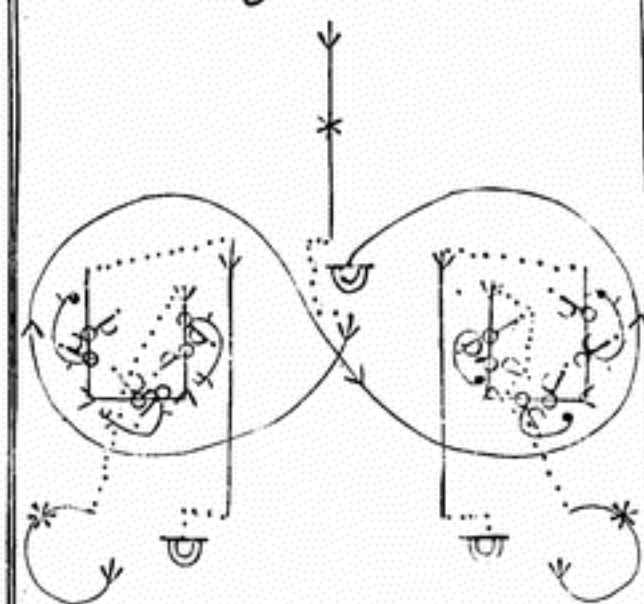
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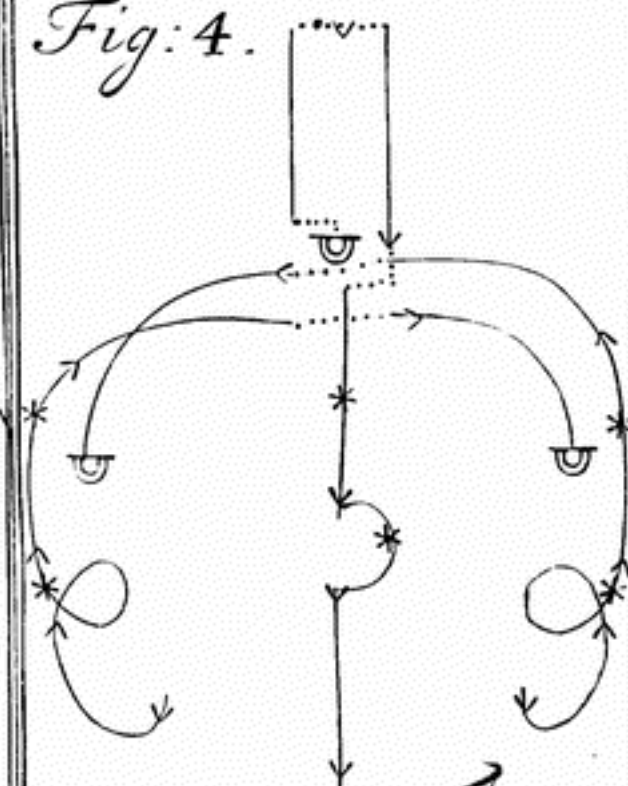
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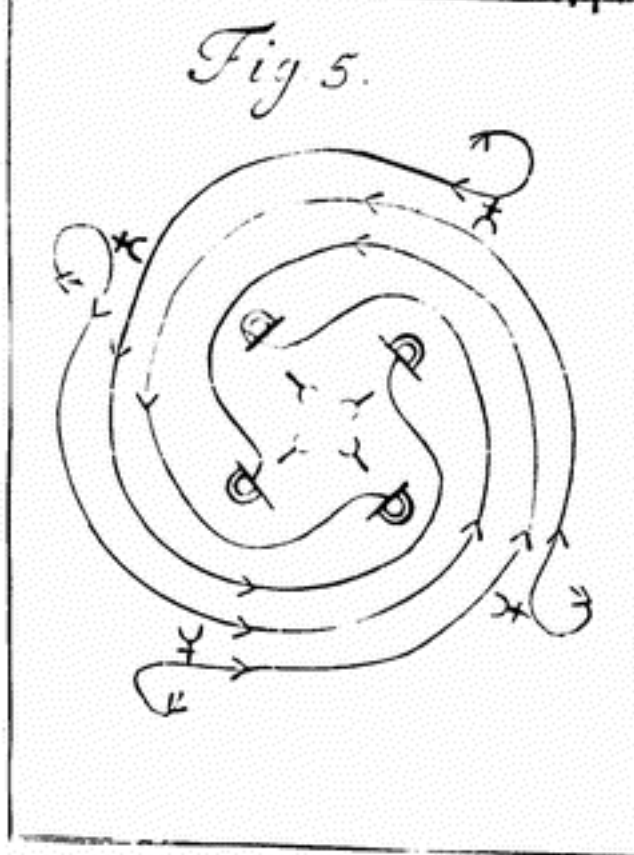
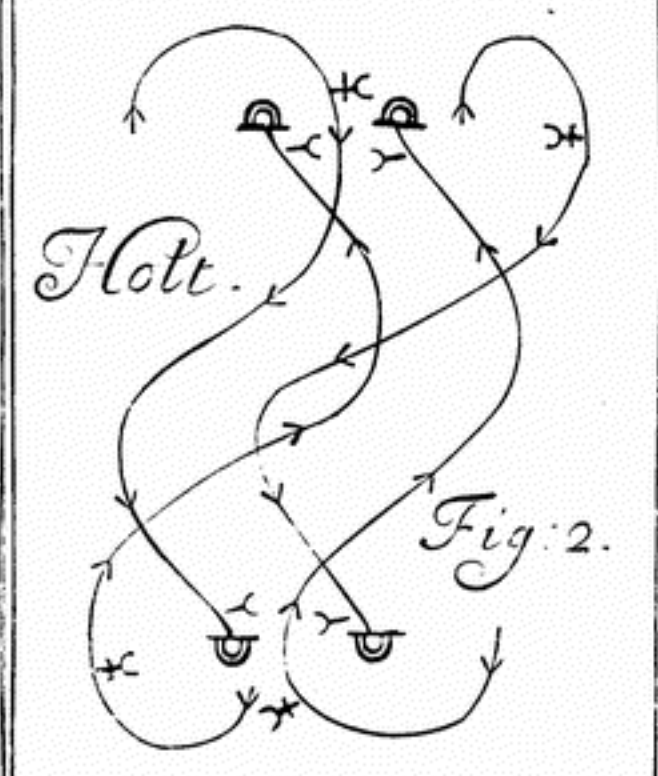
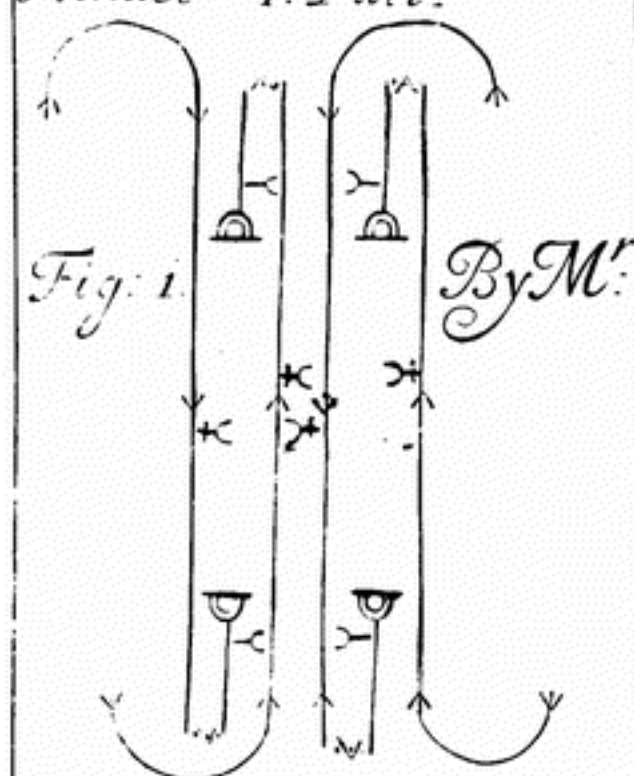
*Fig: 3.*



*Fig: 4.*



*Fin*



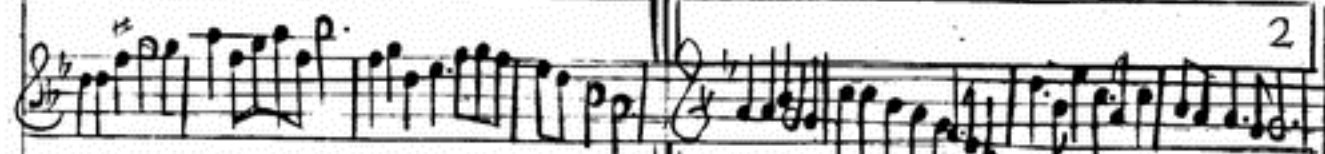


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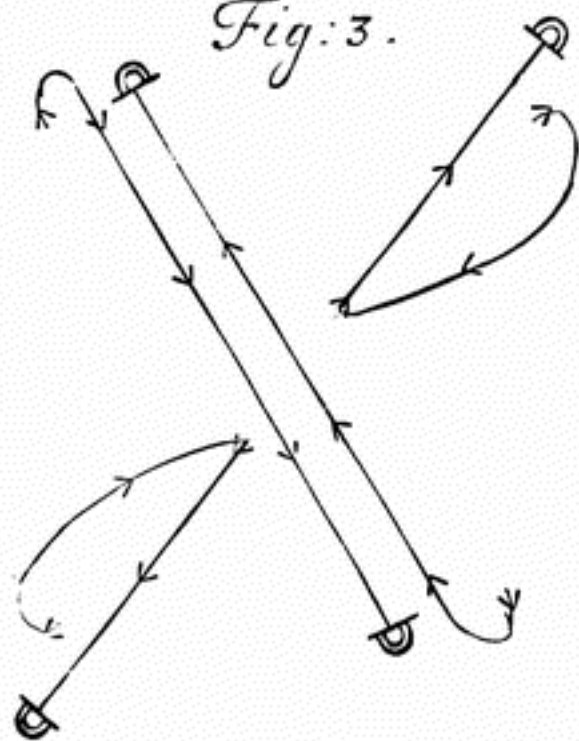
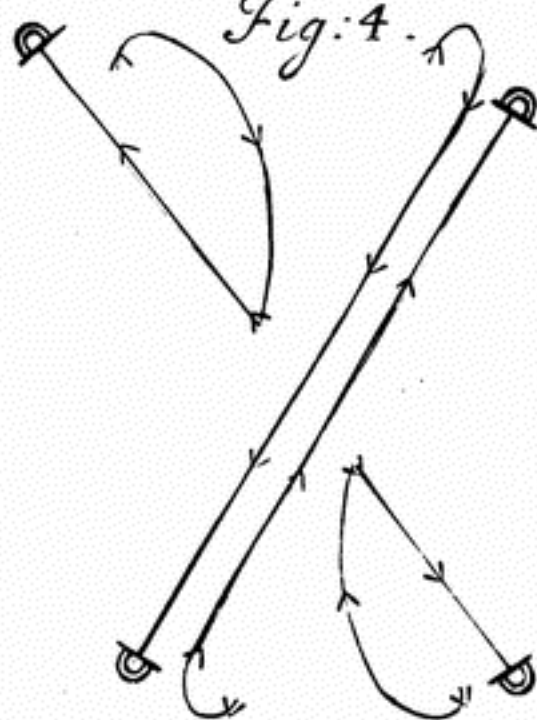


Fig: 4.



2. Part.

Fig: 1.

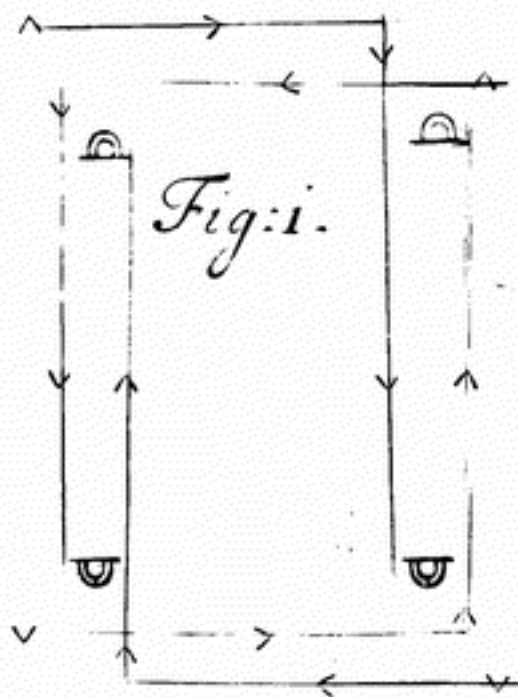


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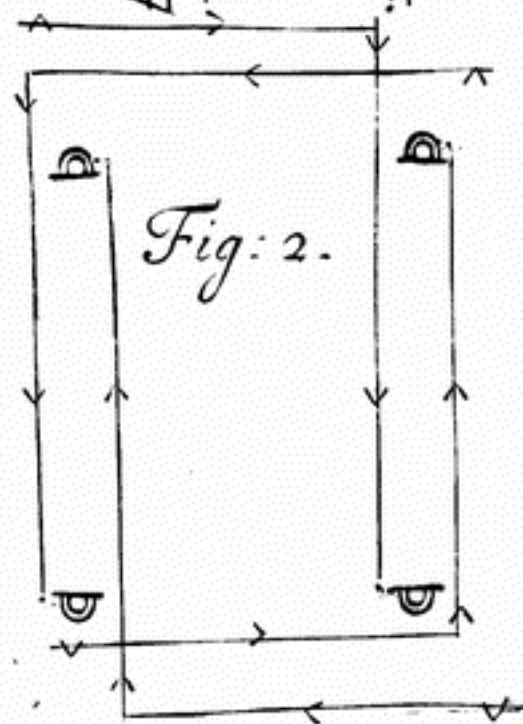




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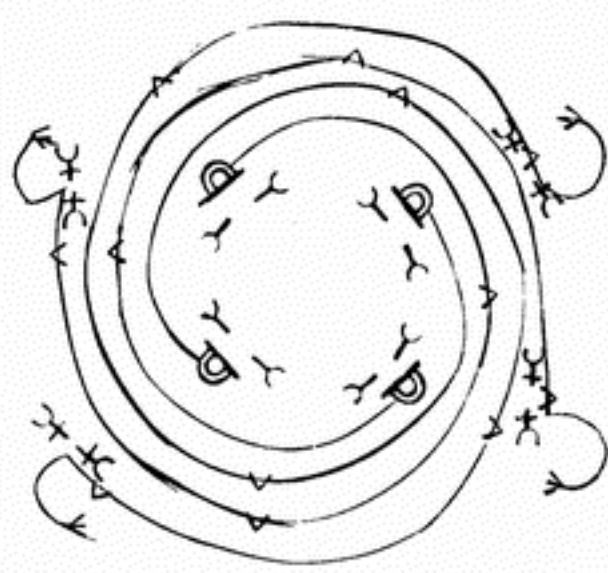
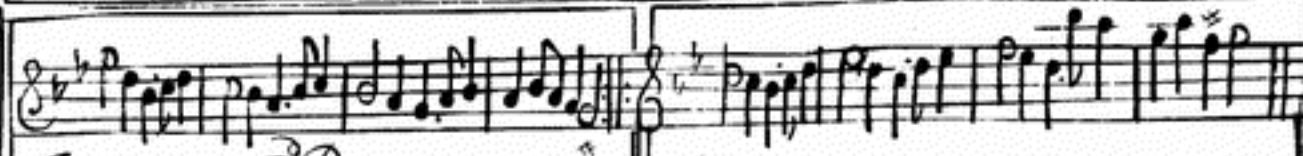
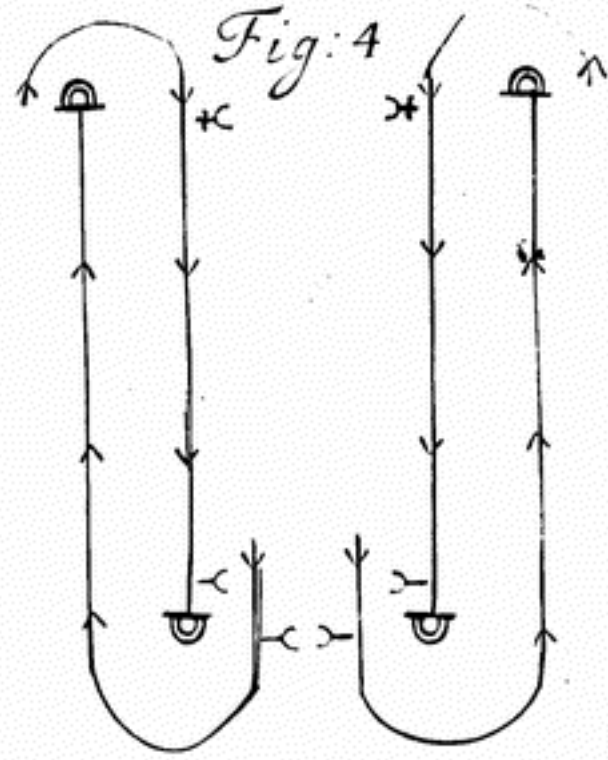


Fig: 4



Jigg 3 Part.

Fig: 1.

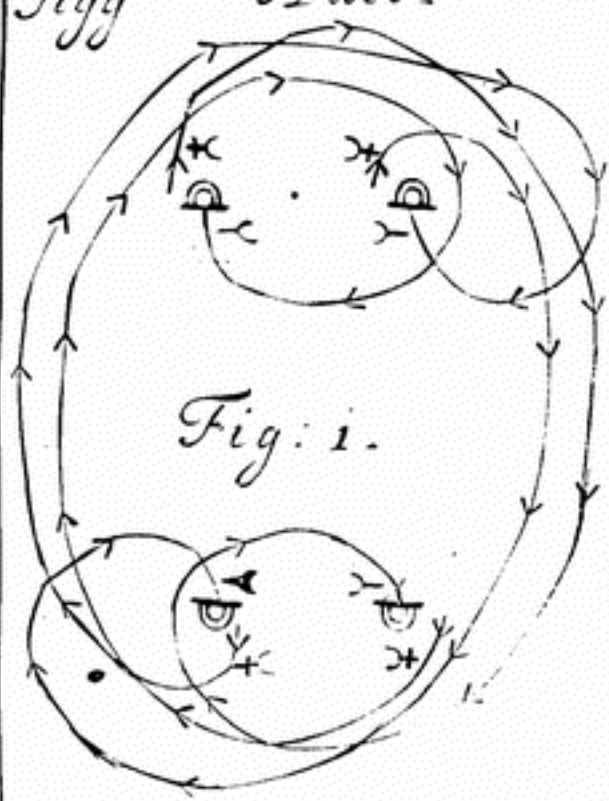
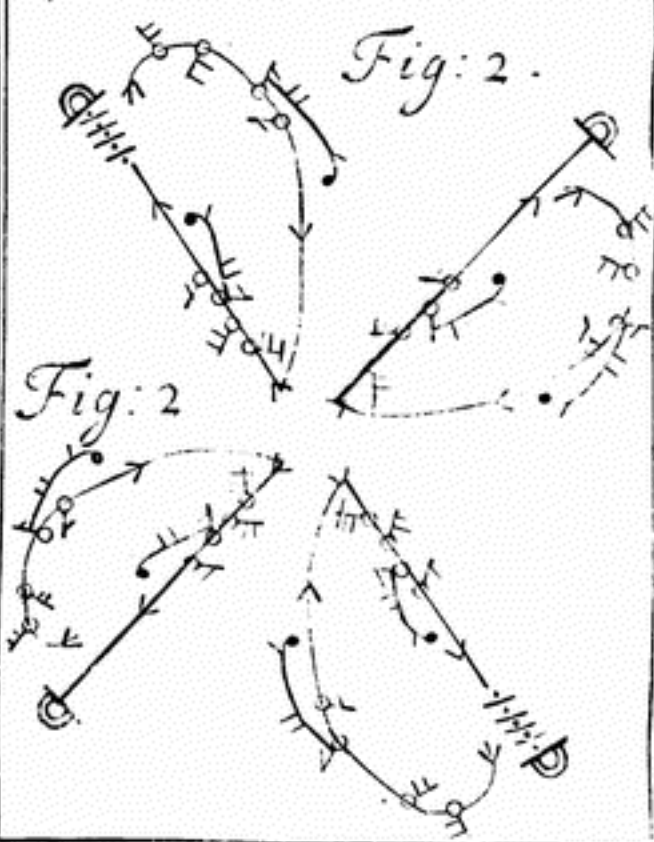
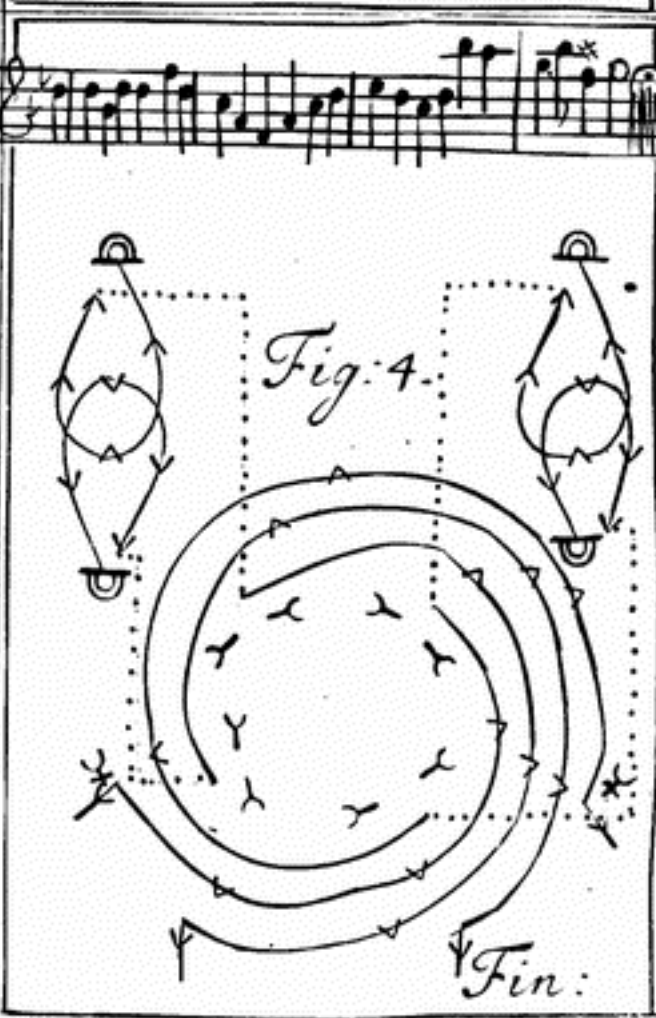
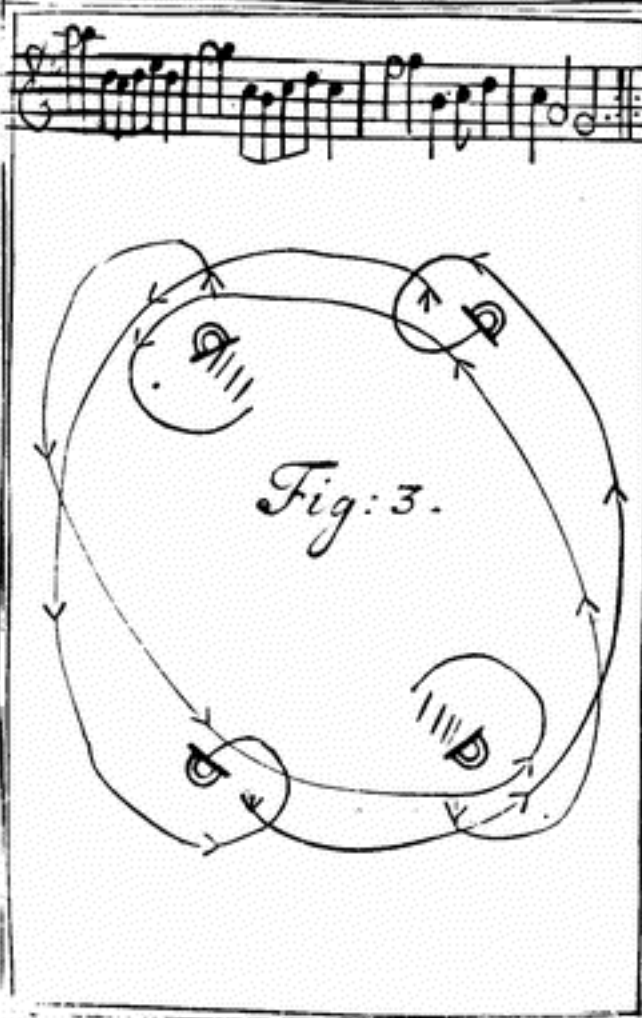
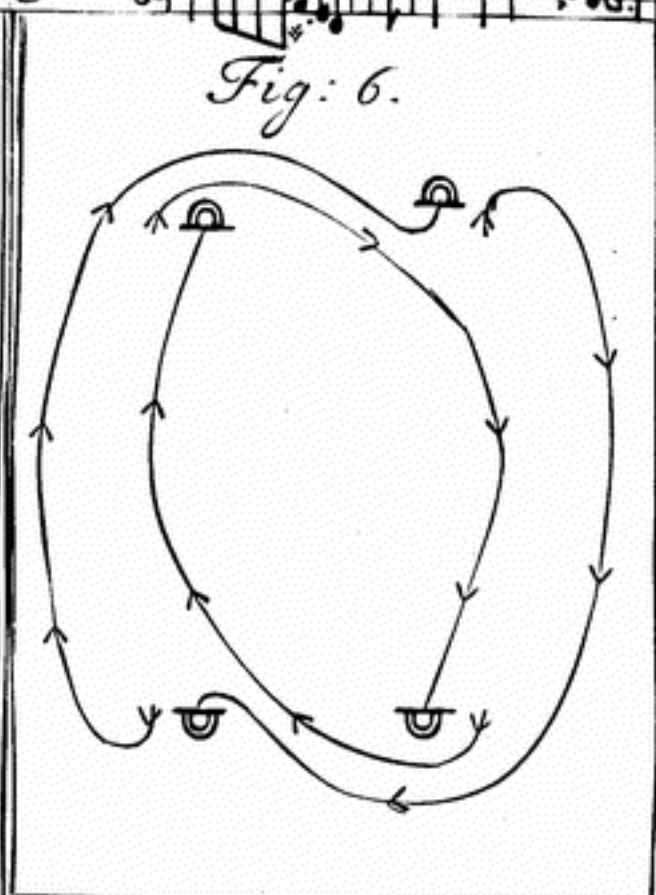
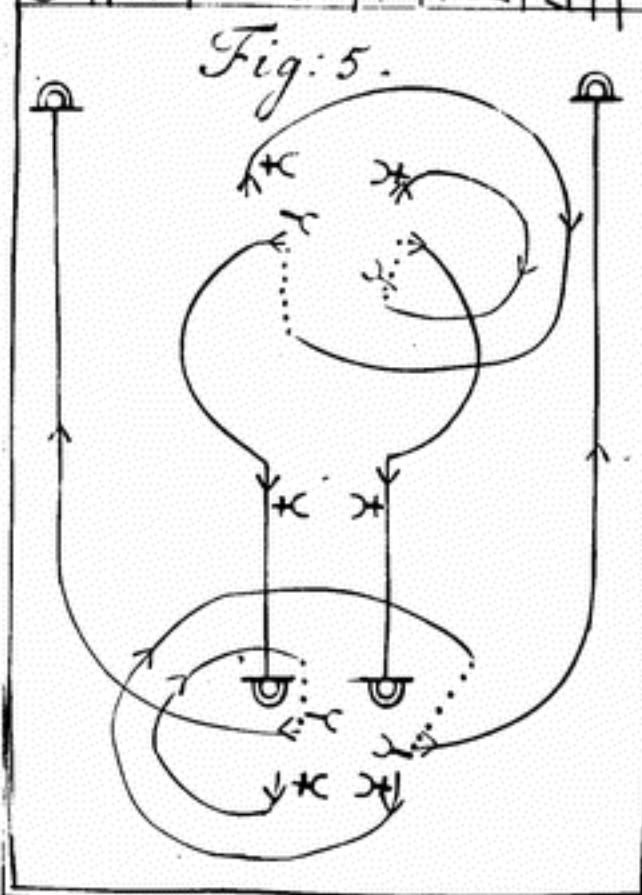
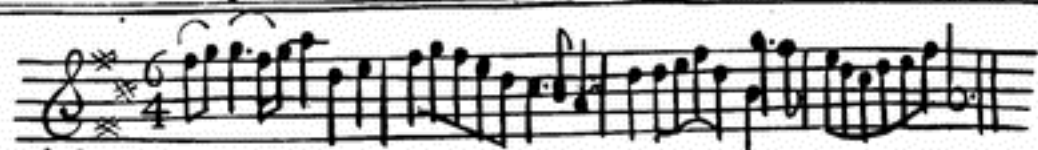


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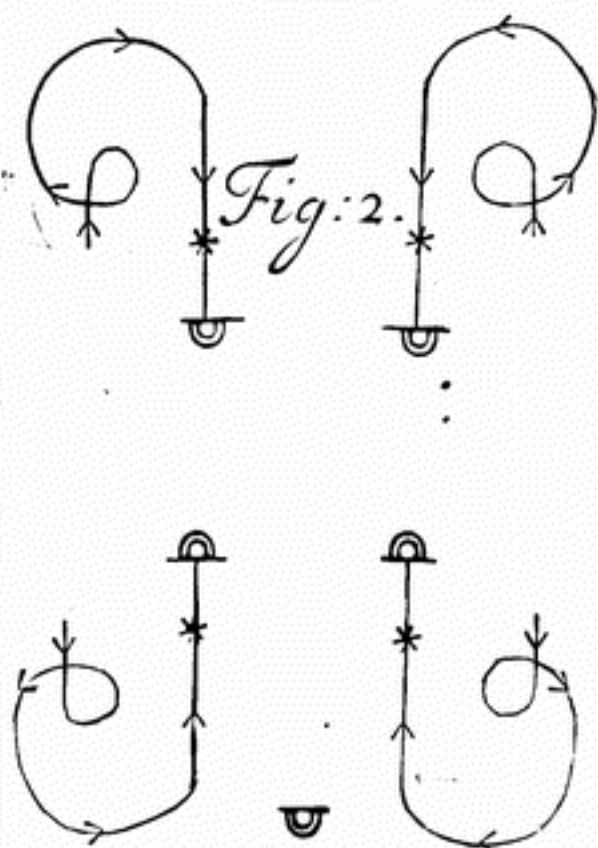
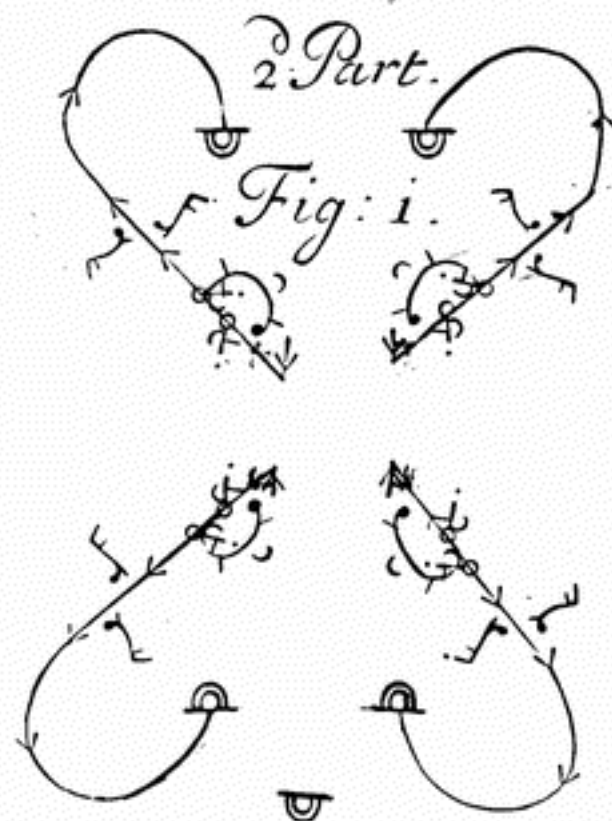
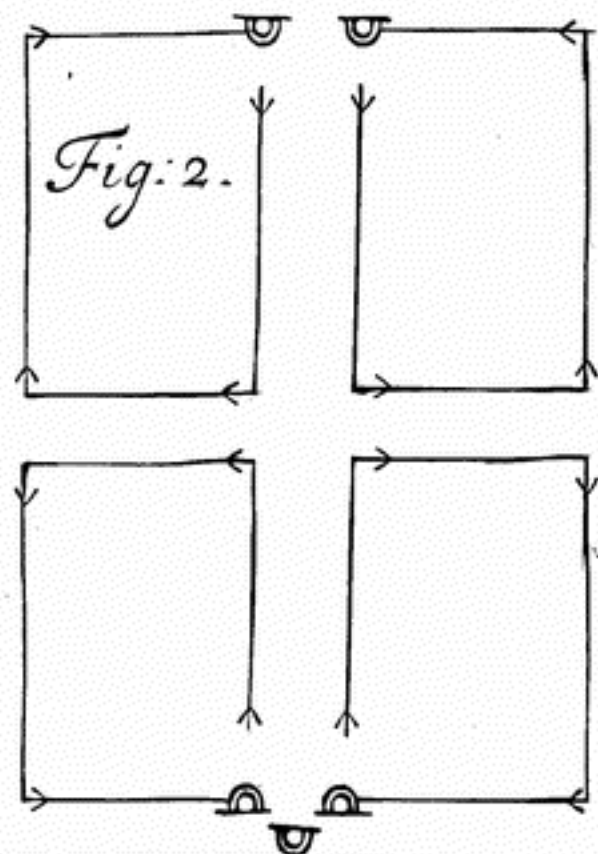
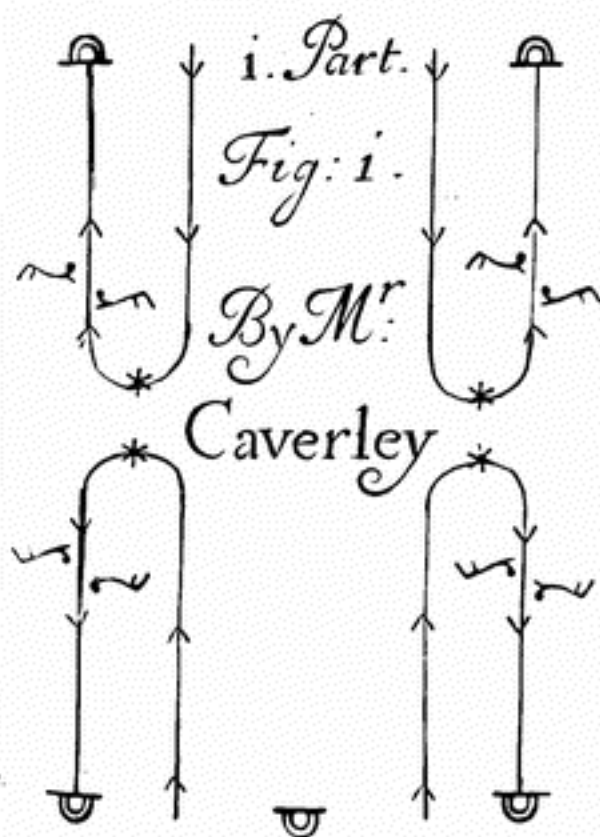


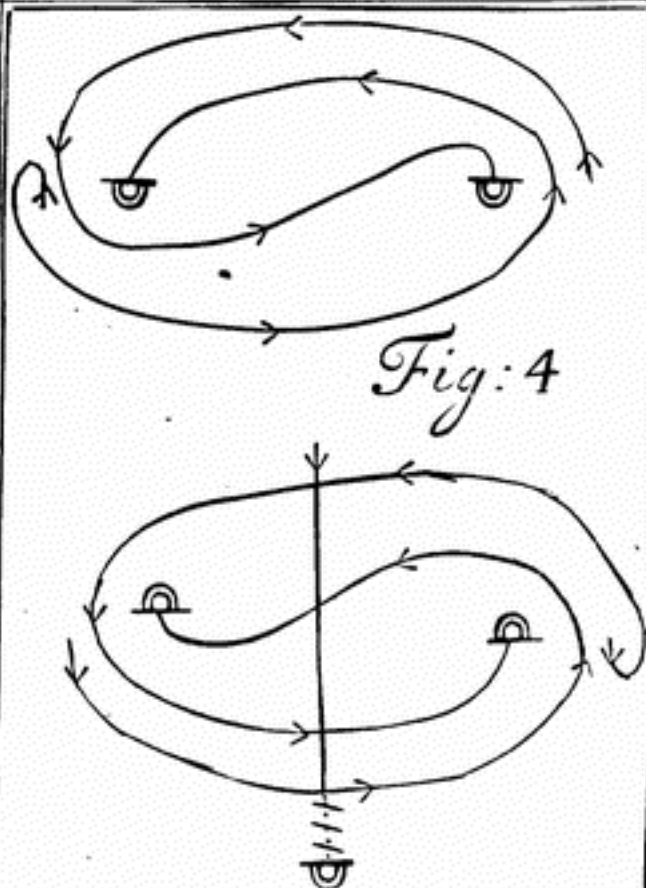
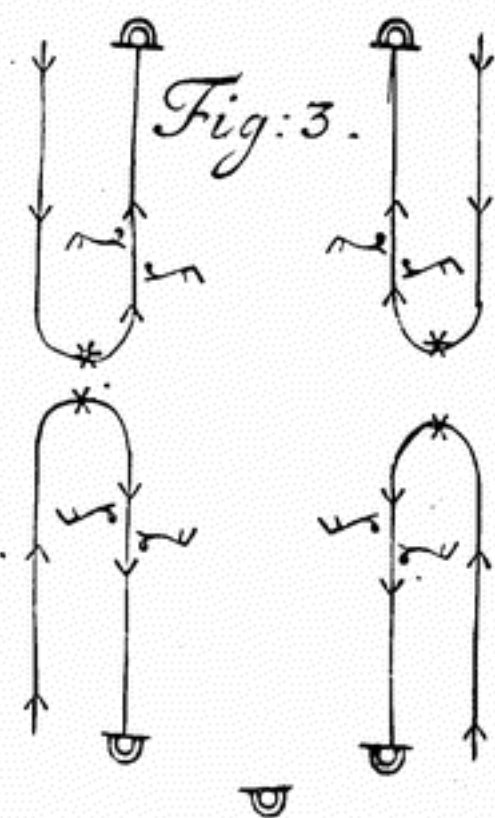
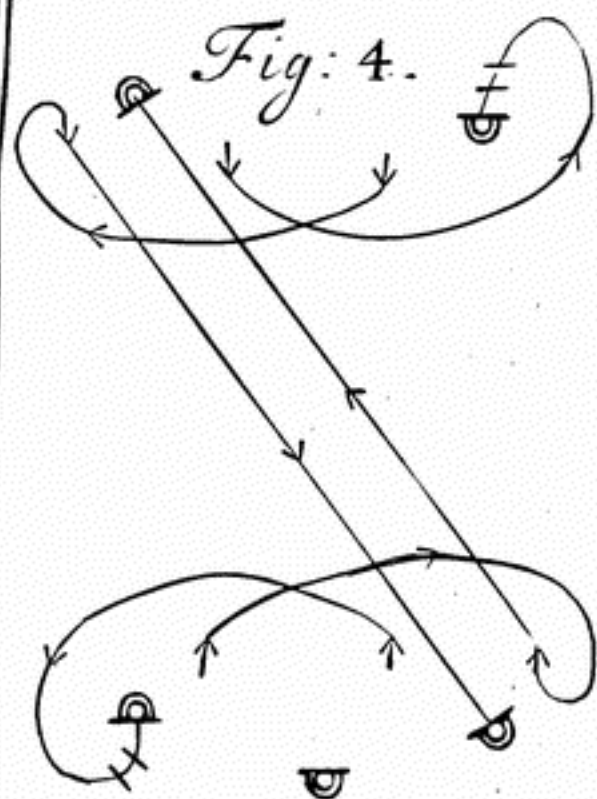
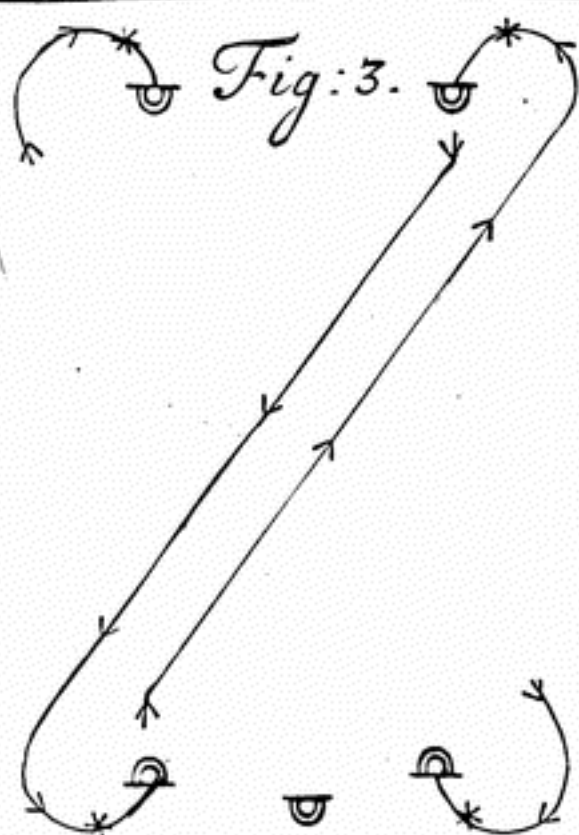
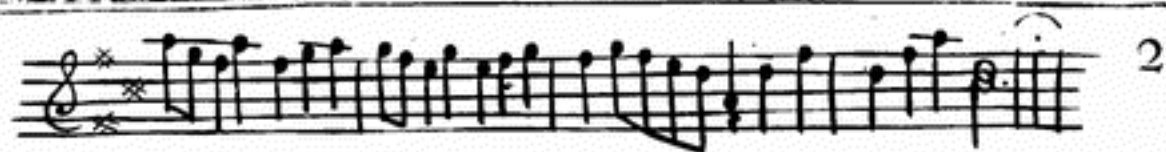






*Minuet.*





3<sup>d</sup> Part.  
Fig: 1.

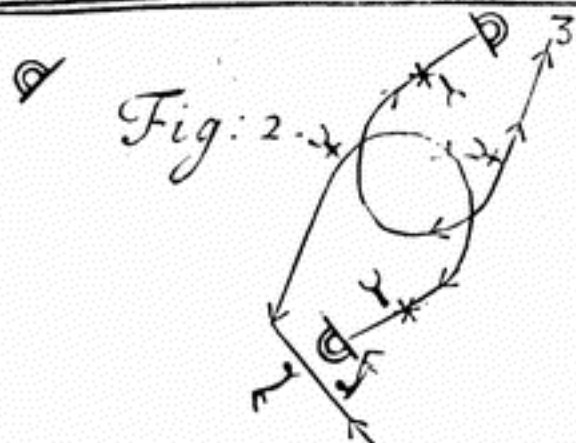
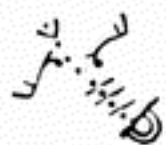


Fig: 2.



4<sup>th</sup> Part.

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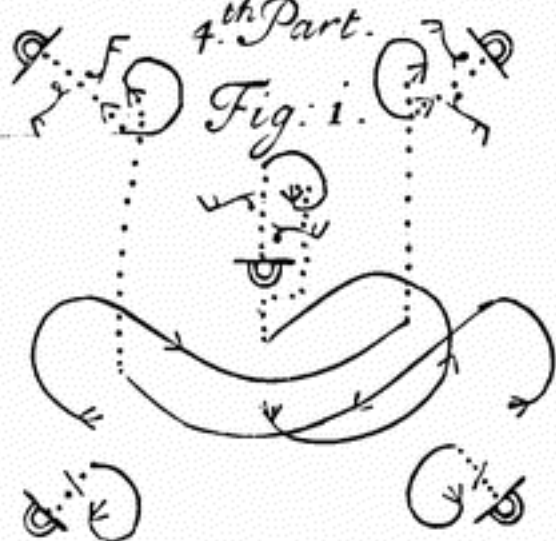
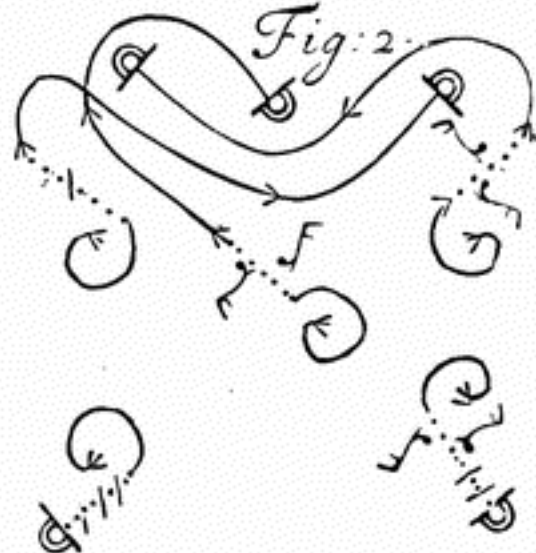


Fig: 2.



5<sup>th</sup> Part.

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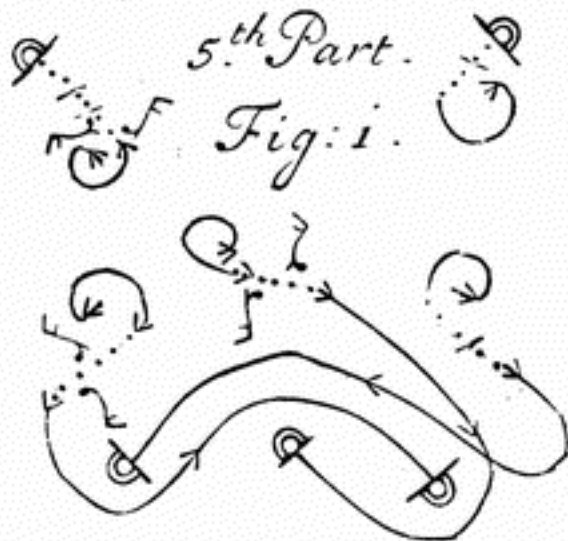
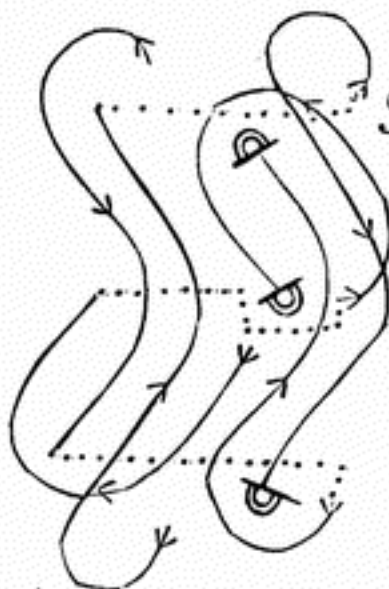
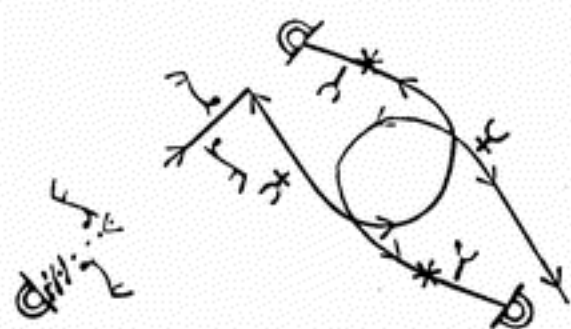


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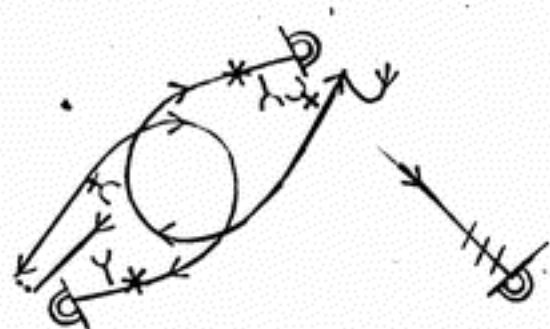


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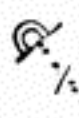
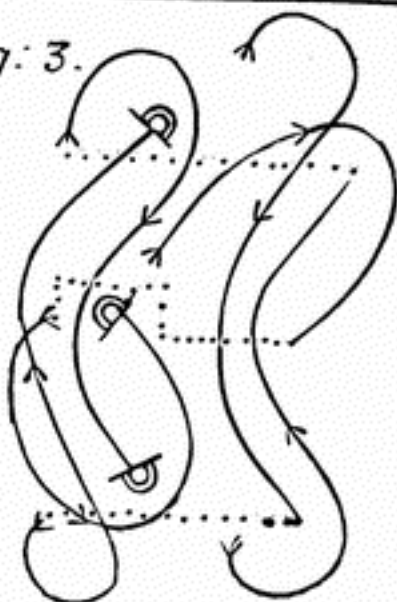


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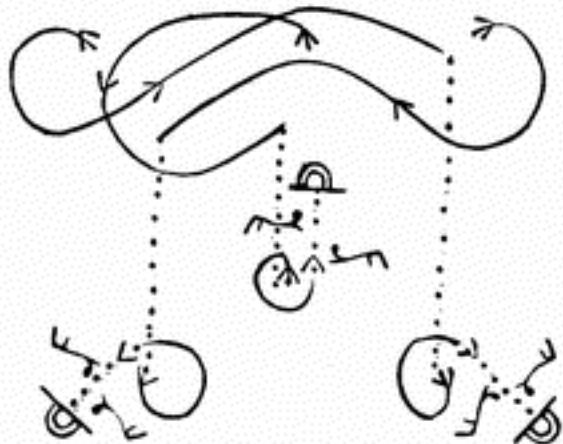
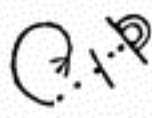
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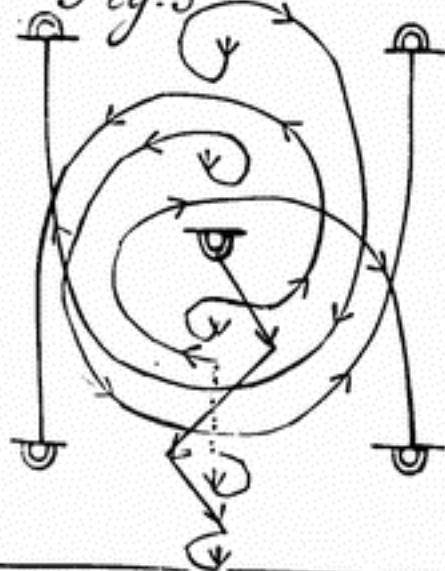
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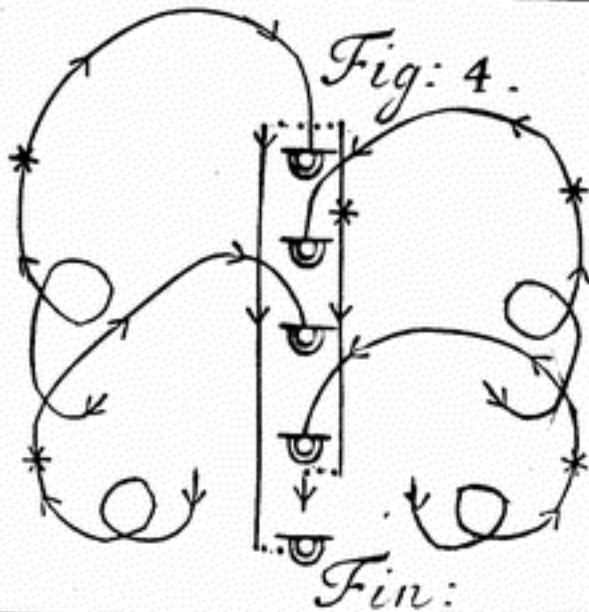
*Fig:4.*



*Fig:3*



*Fig:4.*



*Fin:*



1<sup>st</sup>  
Part



Minuet.

1

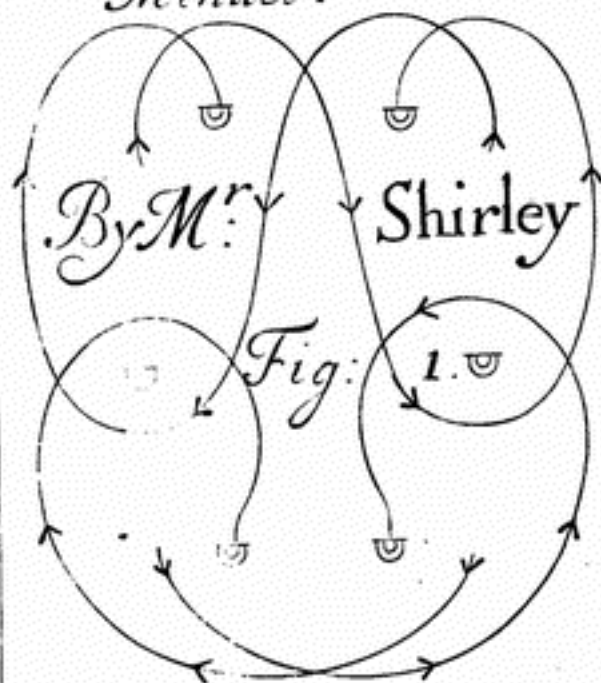


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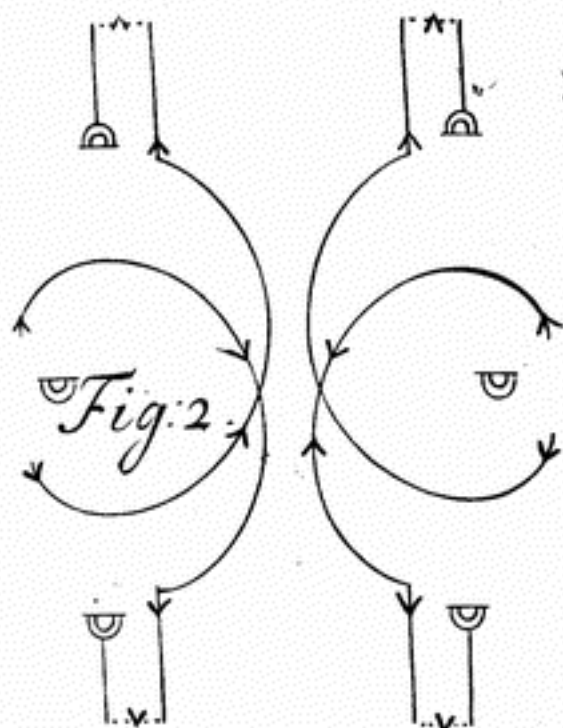


Fig: 2.

2<sup>nd</sup> part.  
Fig: 1.

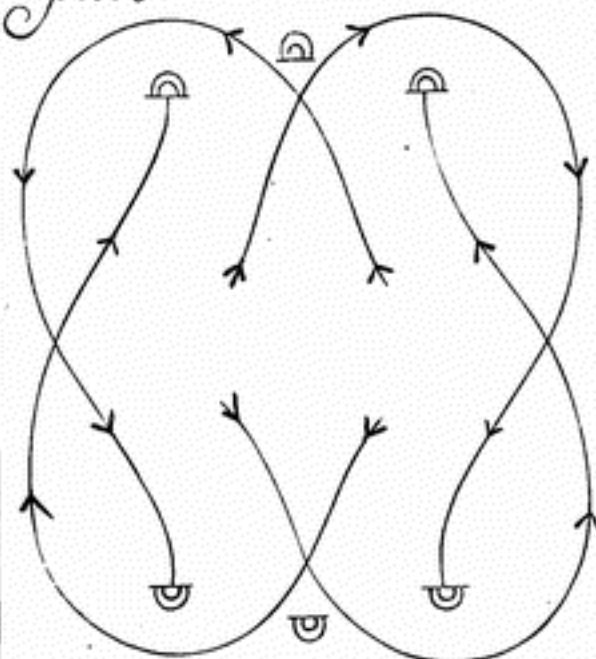
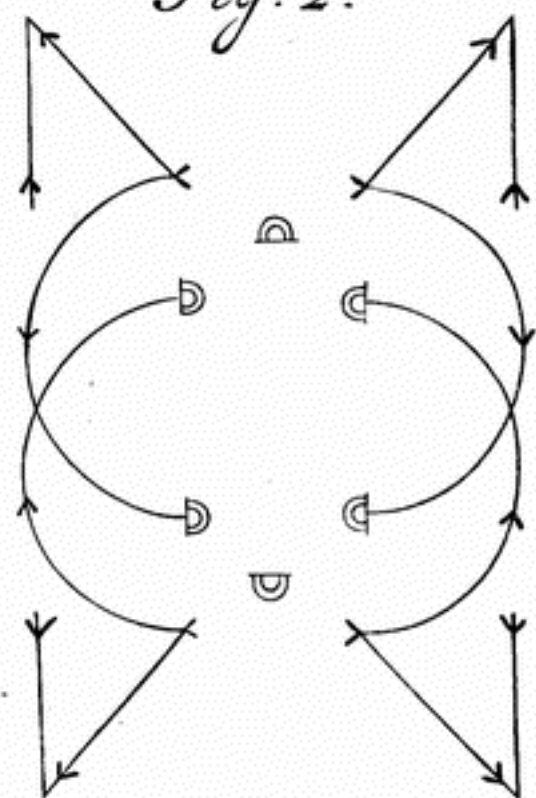
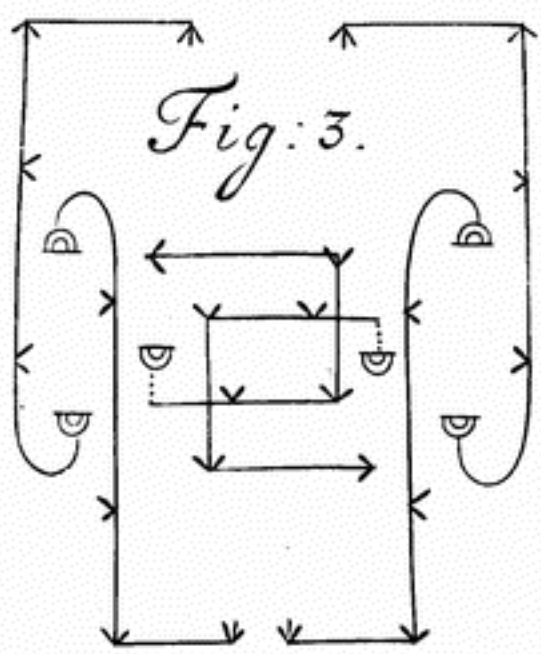


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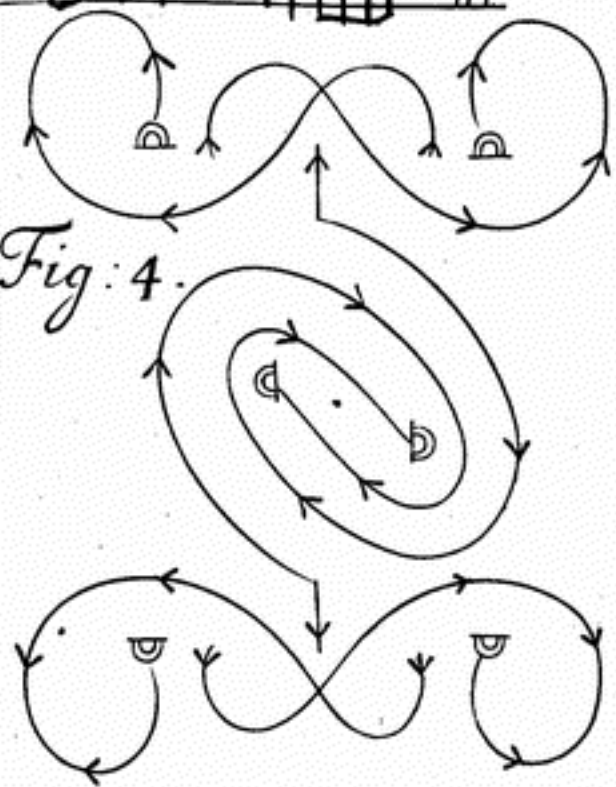




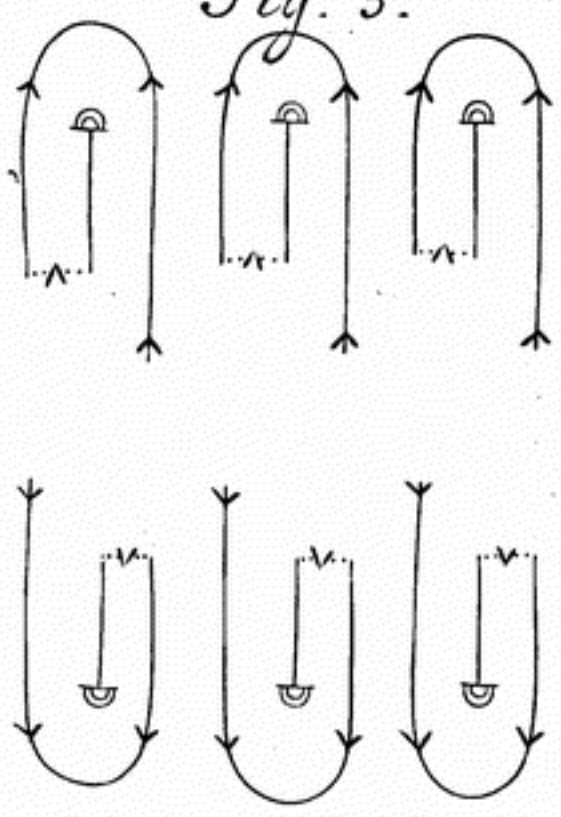
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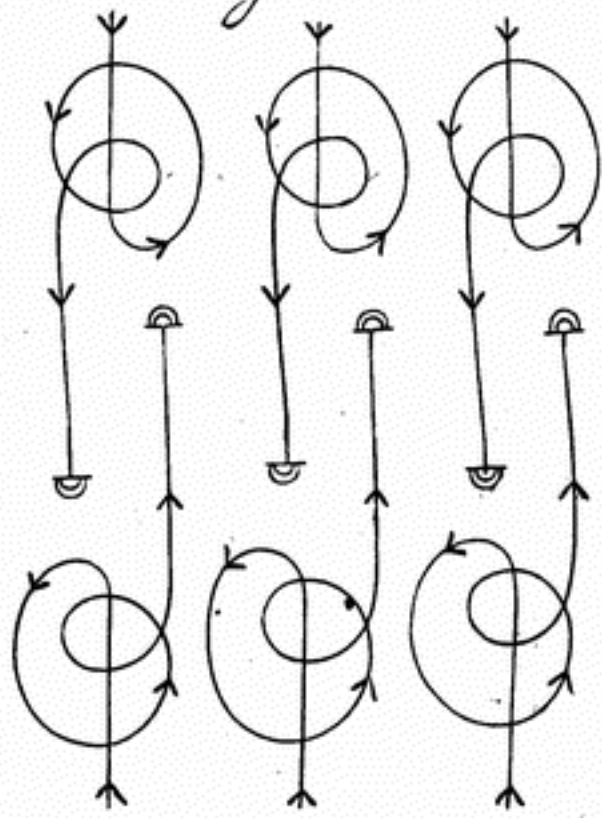
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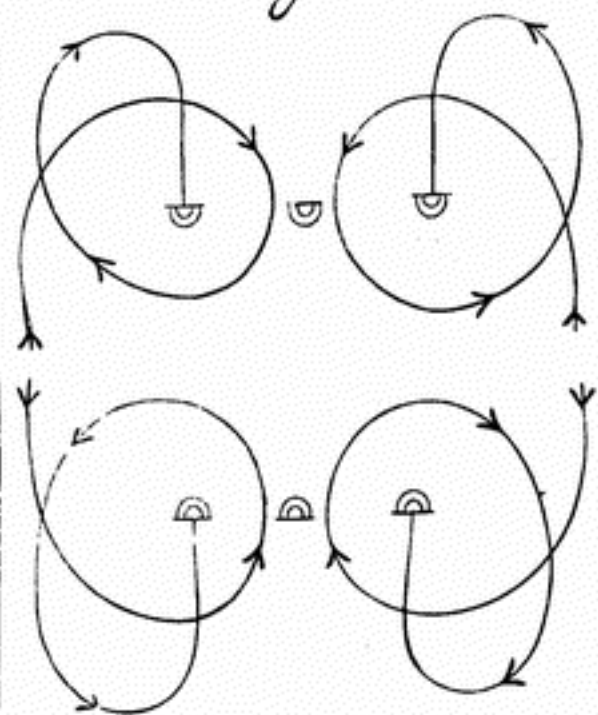
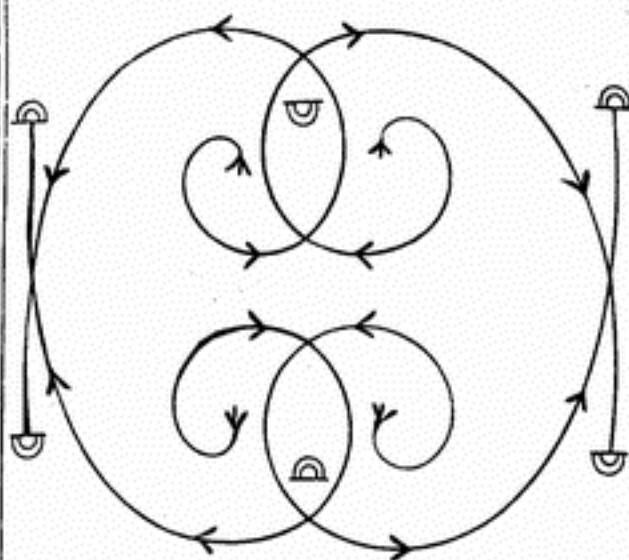
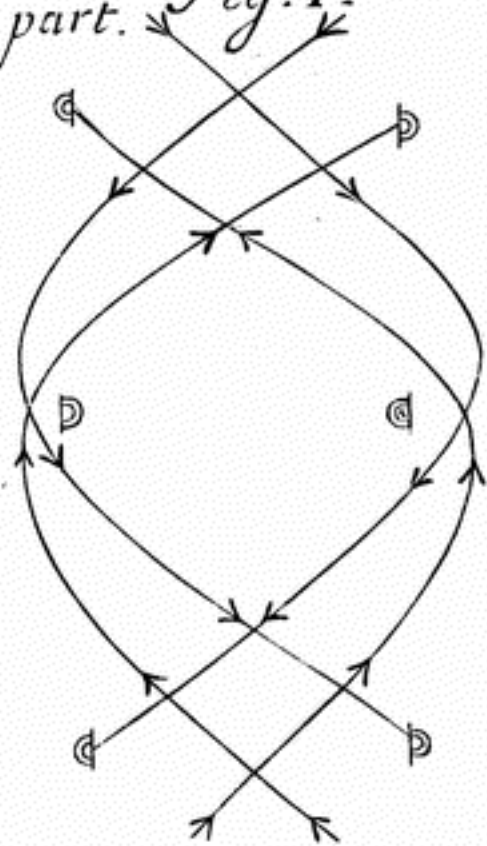
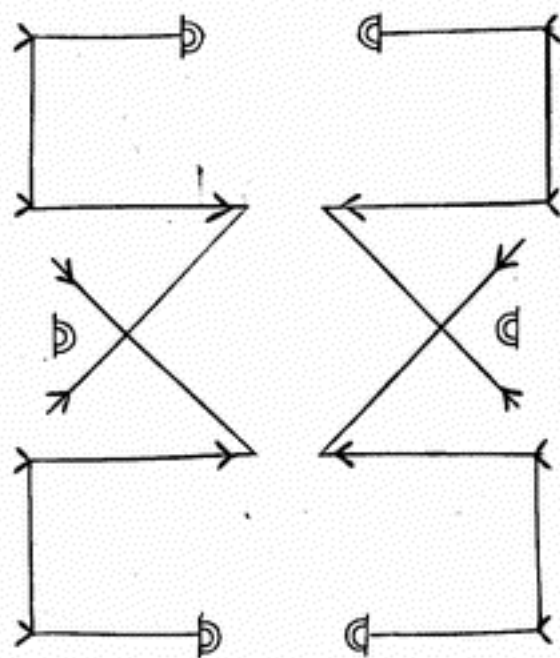


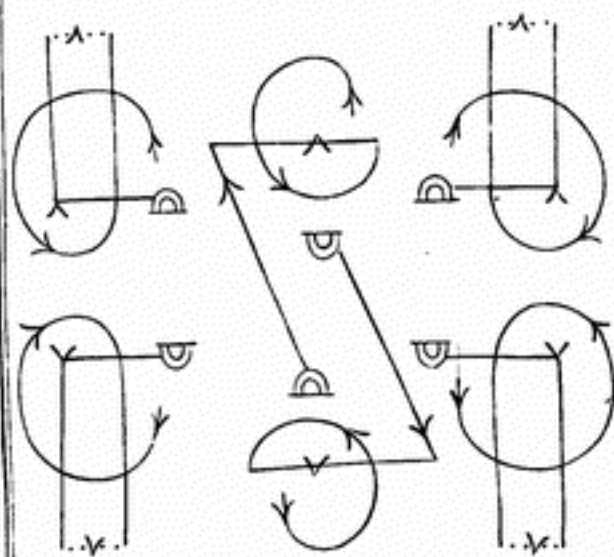
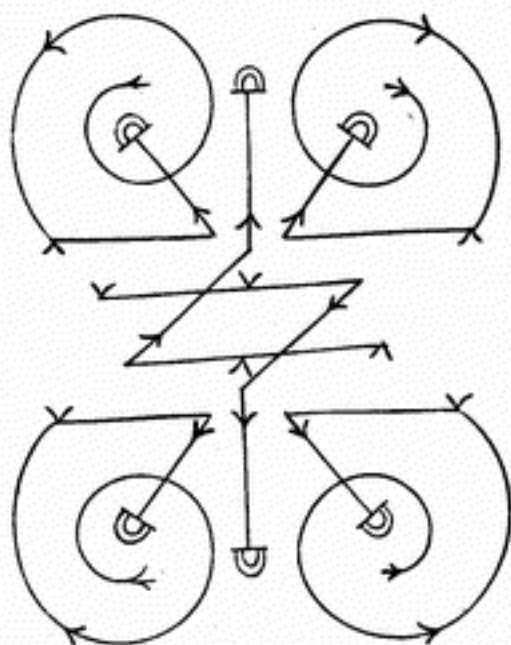
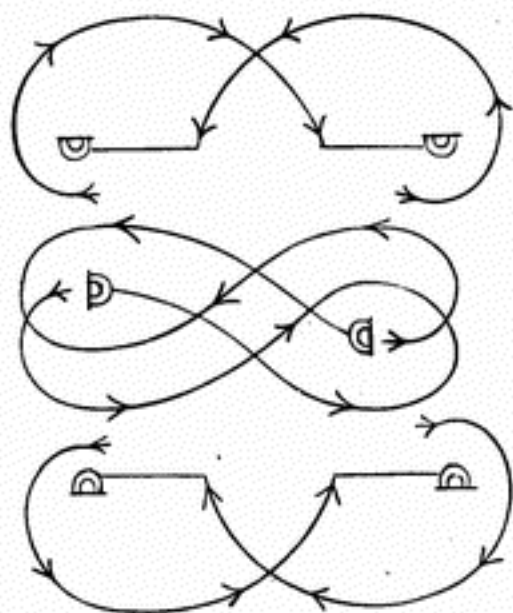
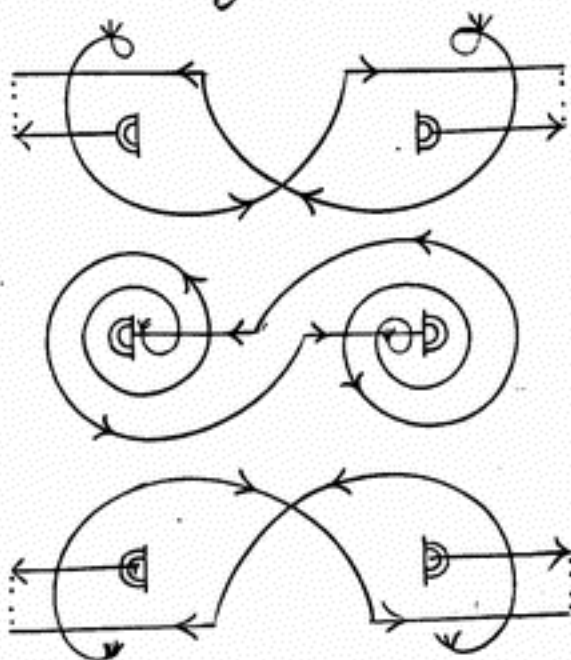
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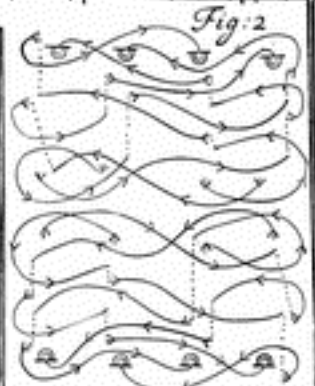
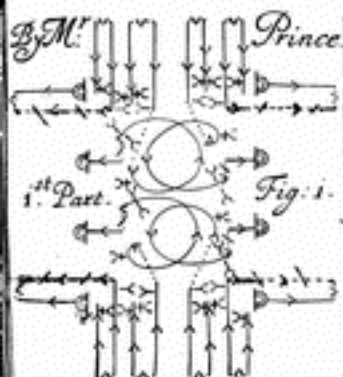


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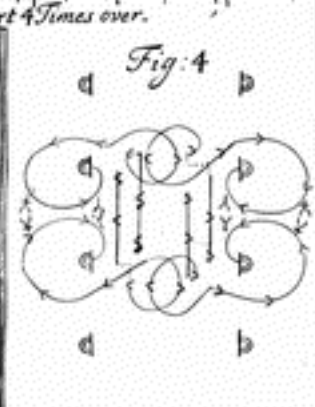
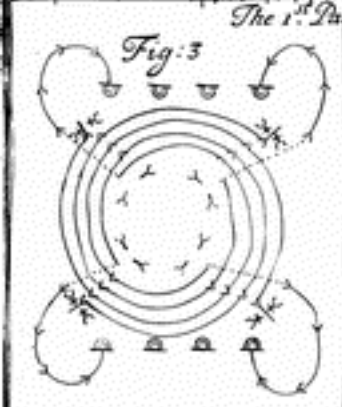


3<sup>rd</sup> part. *Fig: 1.**Fig: 2.*4<sup>th</sup> part. *Fig: 1.**Fig: 2.*

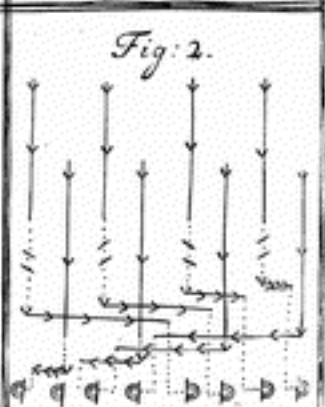
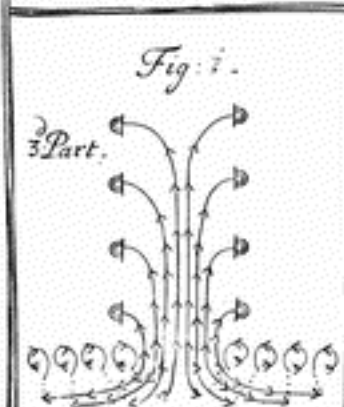
*Fig: 3.**Fig: 4.**Fig: 3.**Fig: 4.**Fin.*



*The 1<sup>st</sup> Part 4 Times over.*



*The 1<sup>st</sup> 8 Bars rested.*

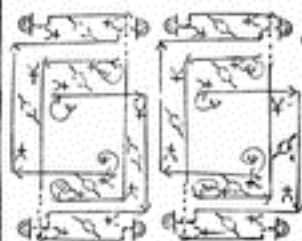




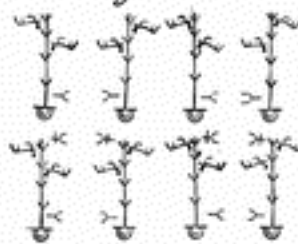
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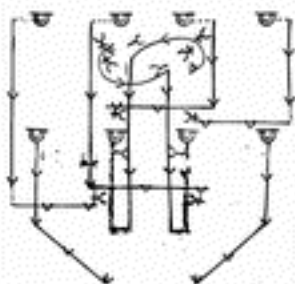
*Fig: 4.*



*Fig: 5.*



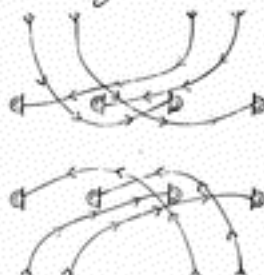
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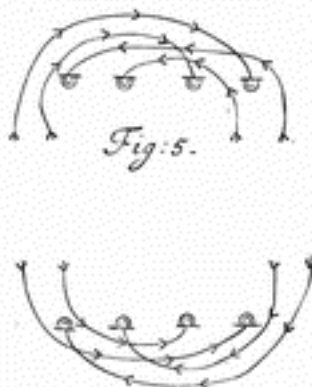
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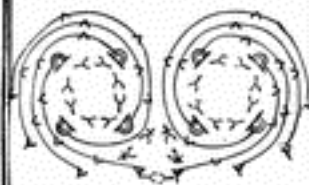
*Fig: 4.*



*Fig: 5.*

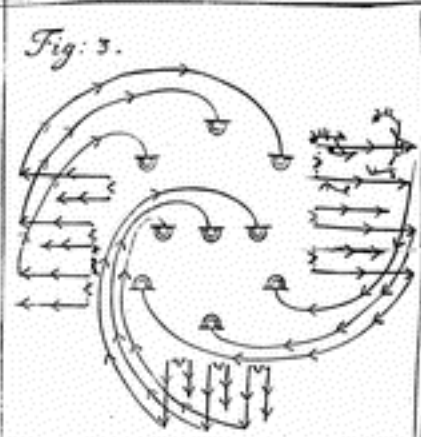
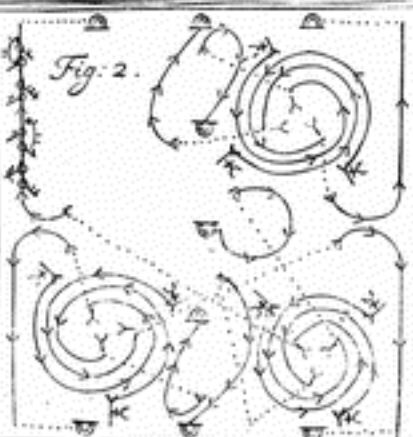
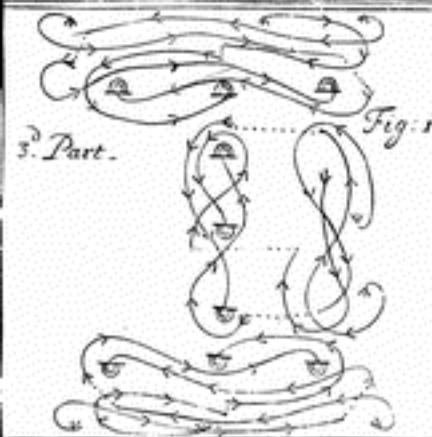
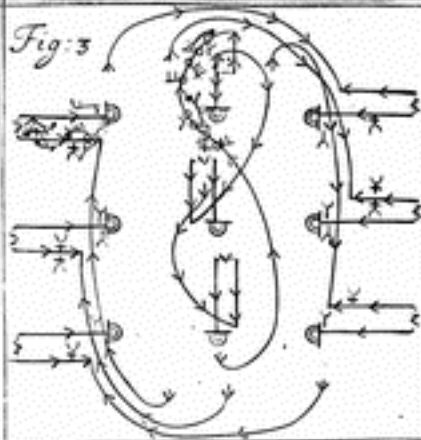
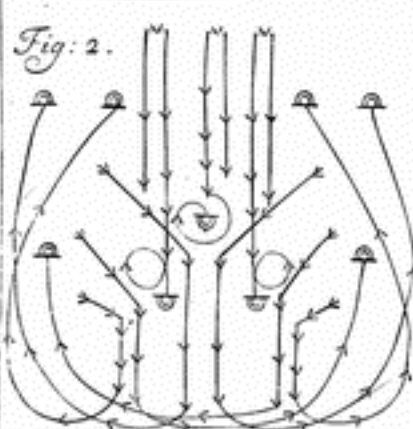
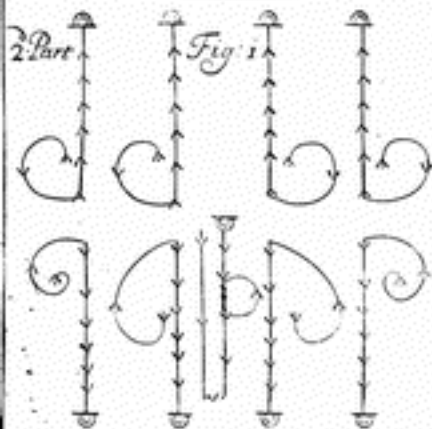
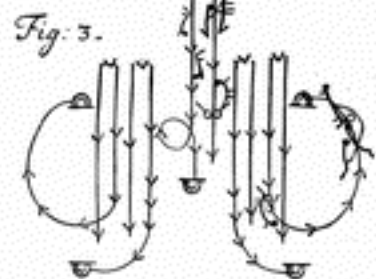
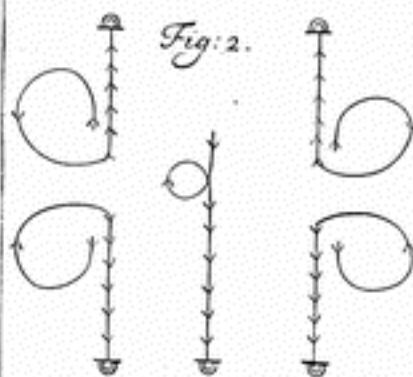
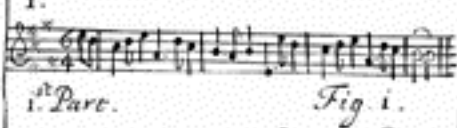


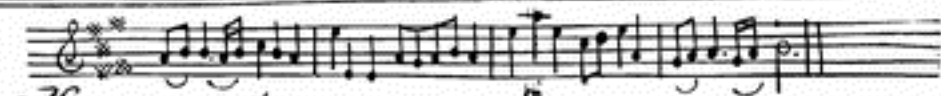
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*Fin:*

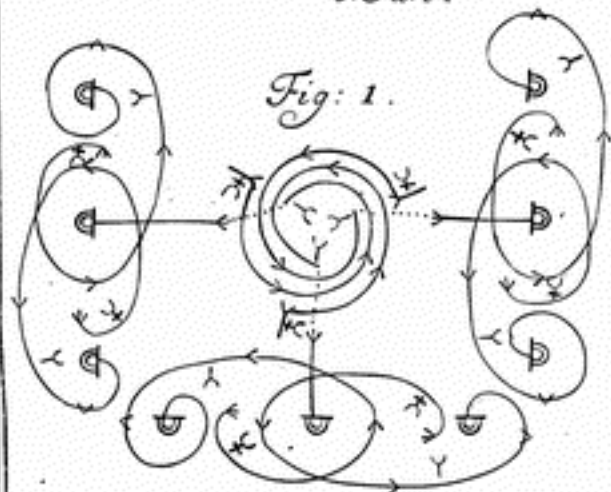
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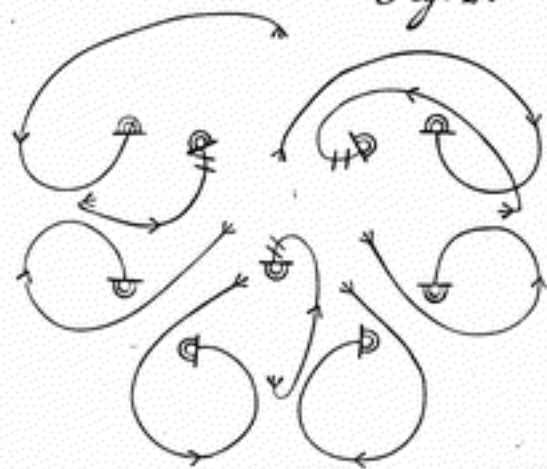


*Minuet.* 4<sup>th</sup> Part.

*Fig: 1.*

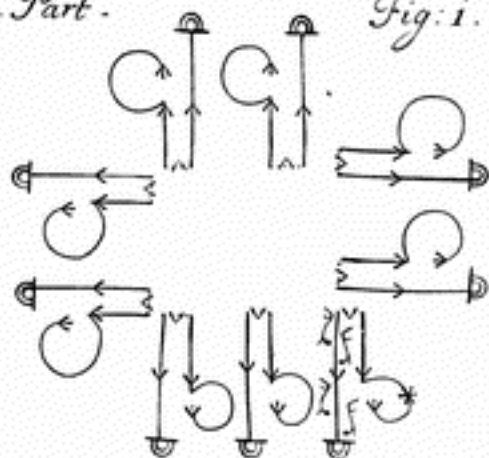


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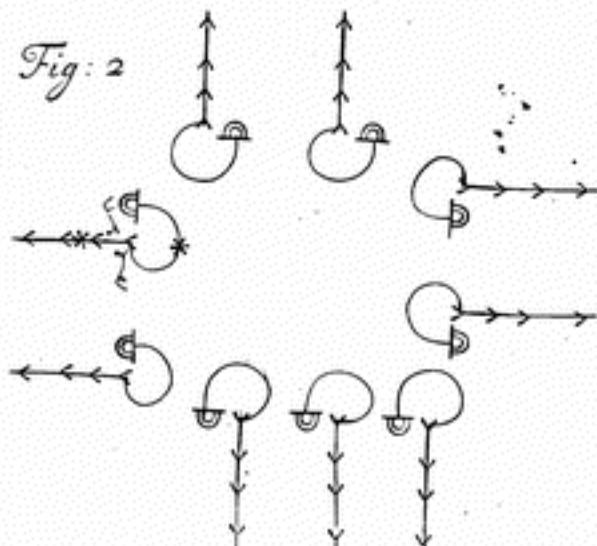


5<sup>th</sup> Part.

*Fig: 1.*



*Fig: 2*



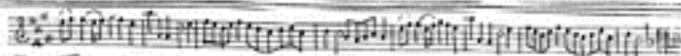


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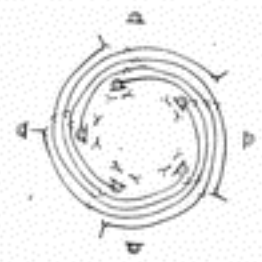


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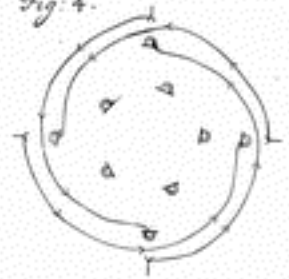


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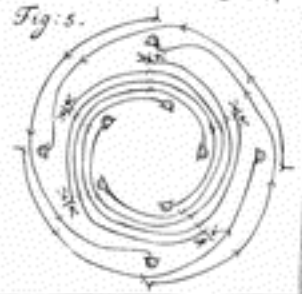


Fig: 6.



Fig: 3.

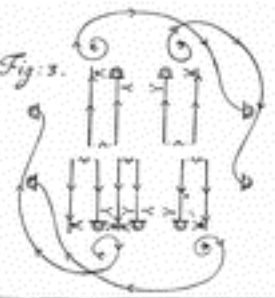


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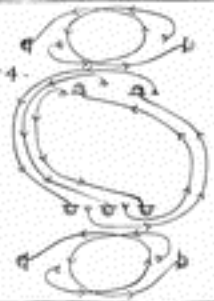


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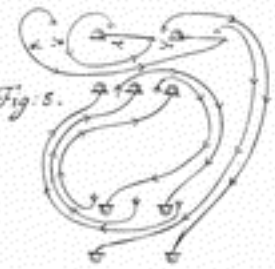
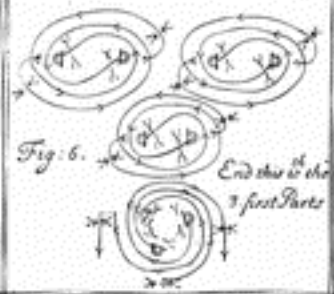


Fig: 6.



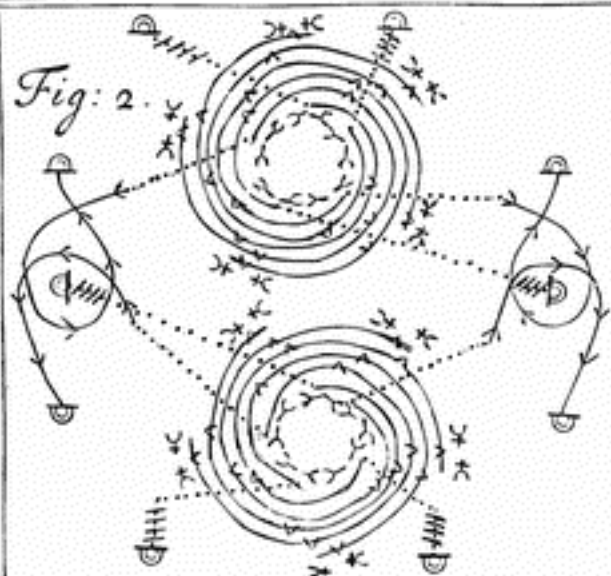
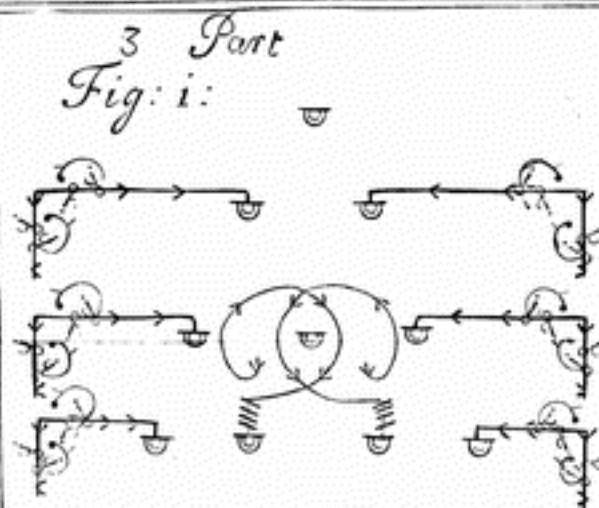
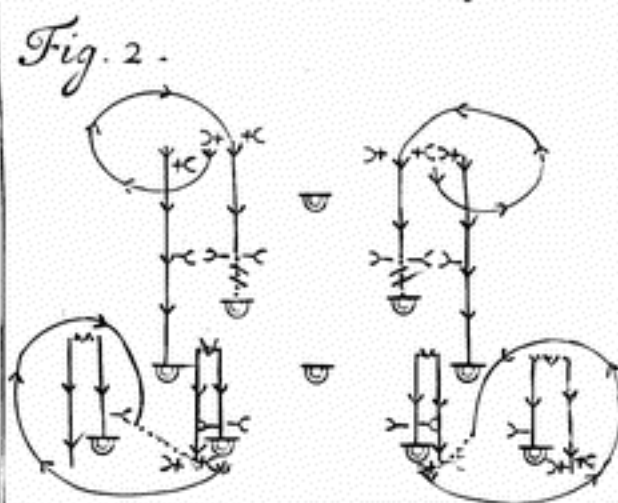
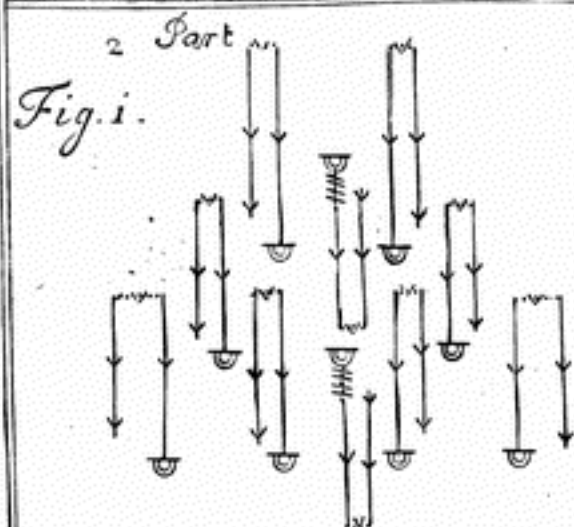
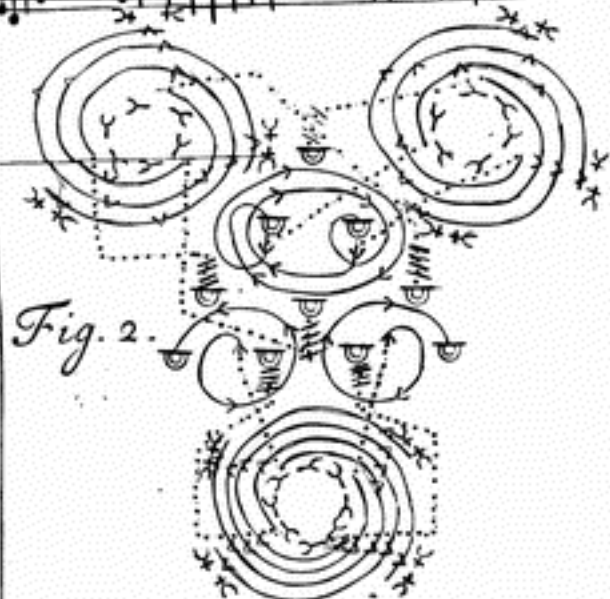
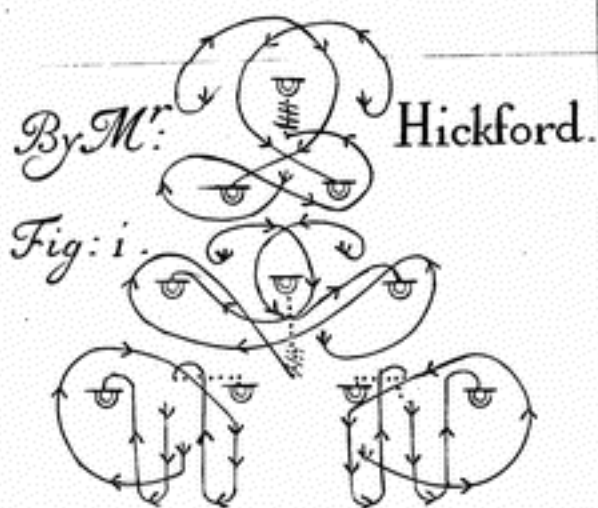






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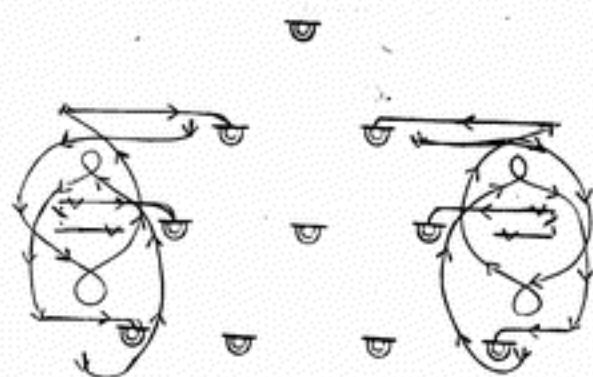


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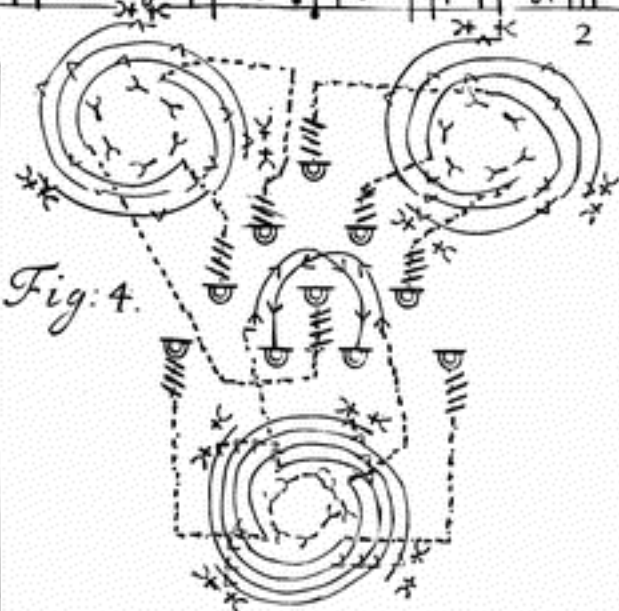


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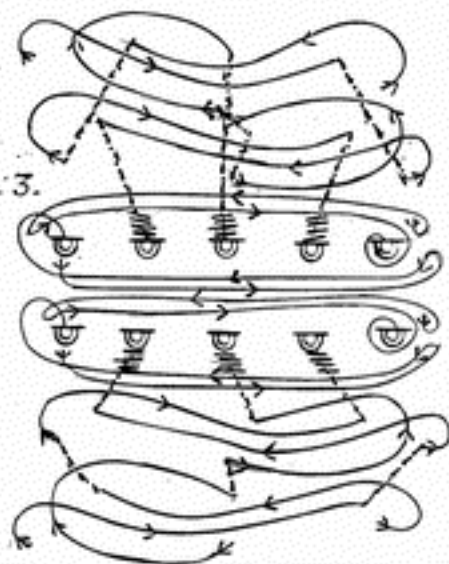


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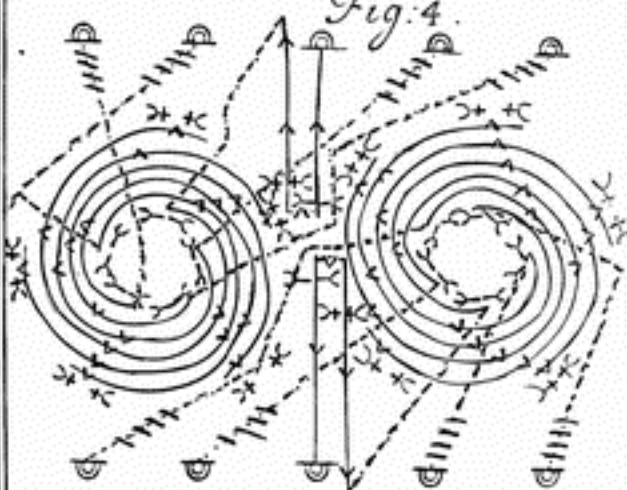


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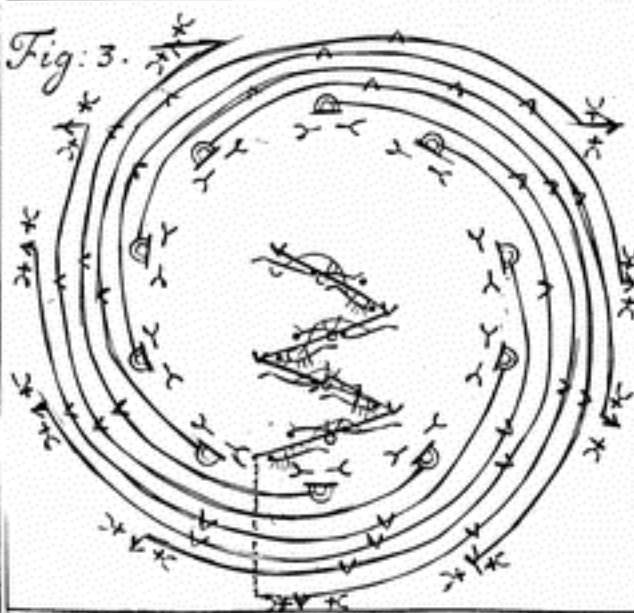
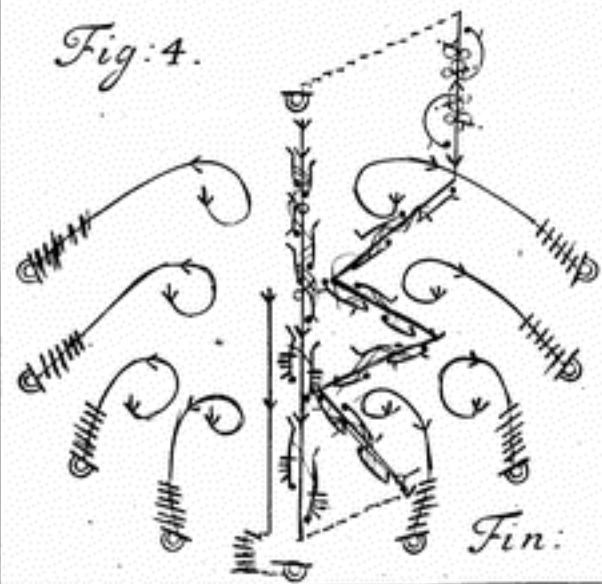
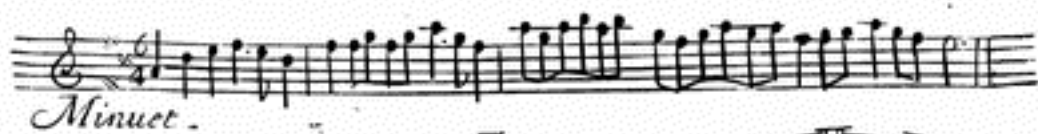


Fig:4.



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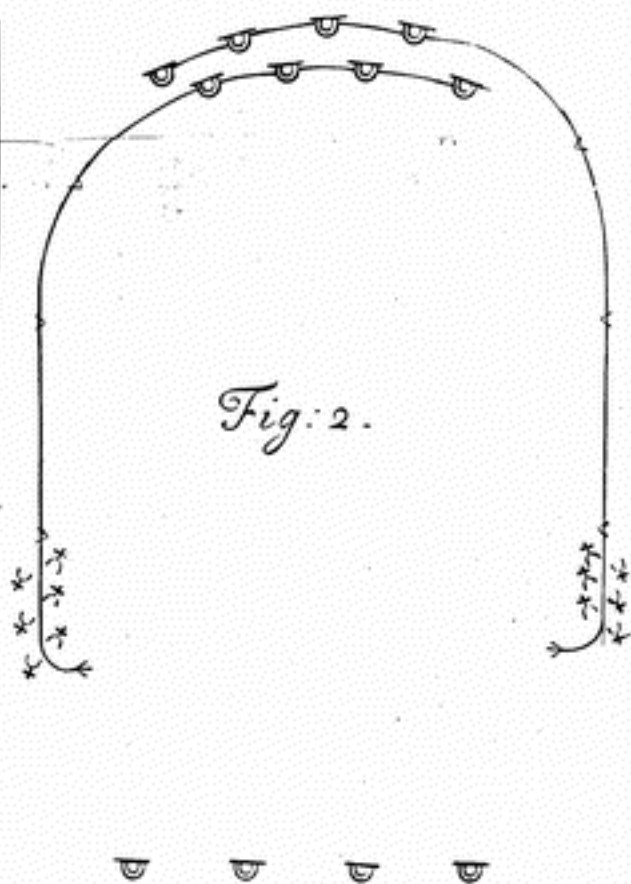
1. Part

By M<sup>r</sup>. Preist.

Fig. 1.



Fig. 2.



2. Part.

Fig. 1.

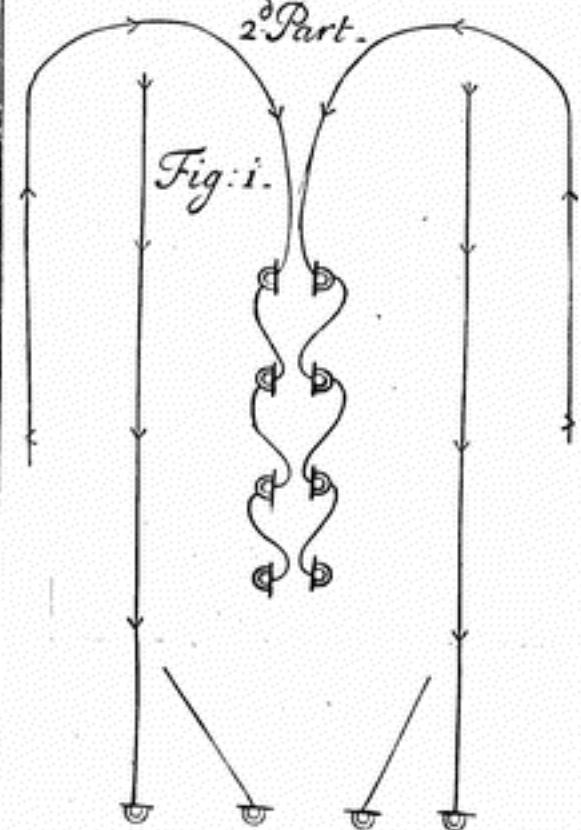
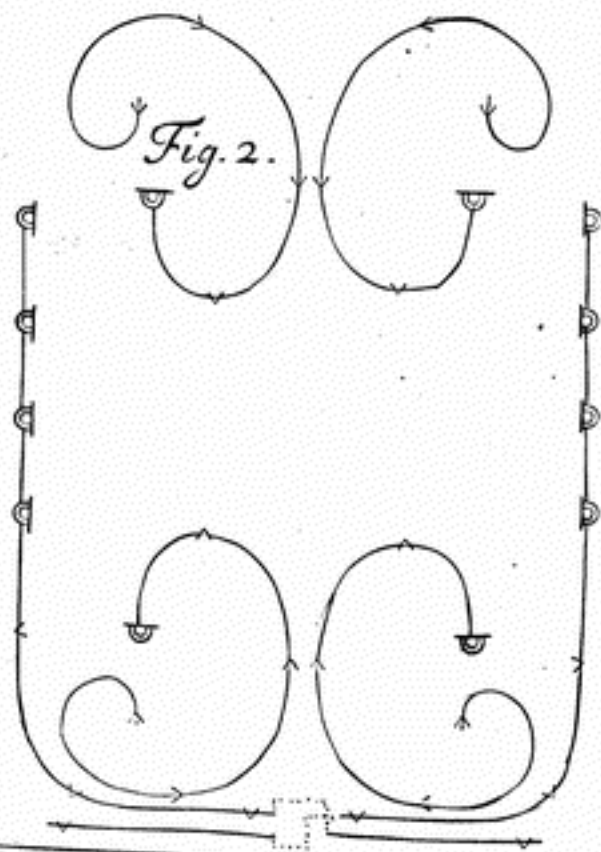
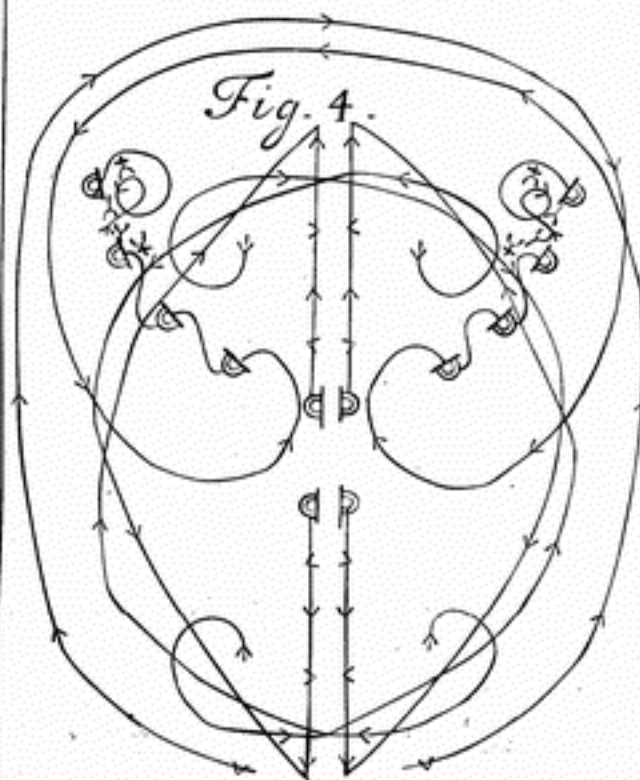
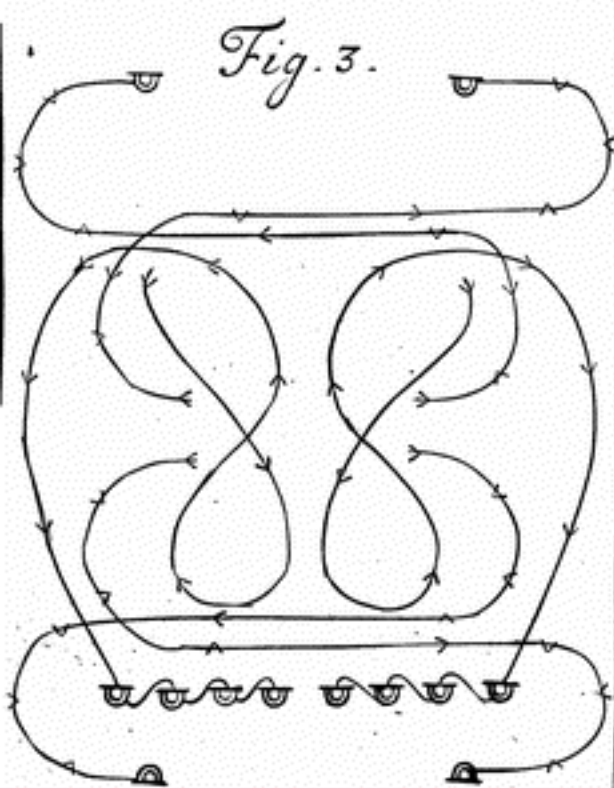
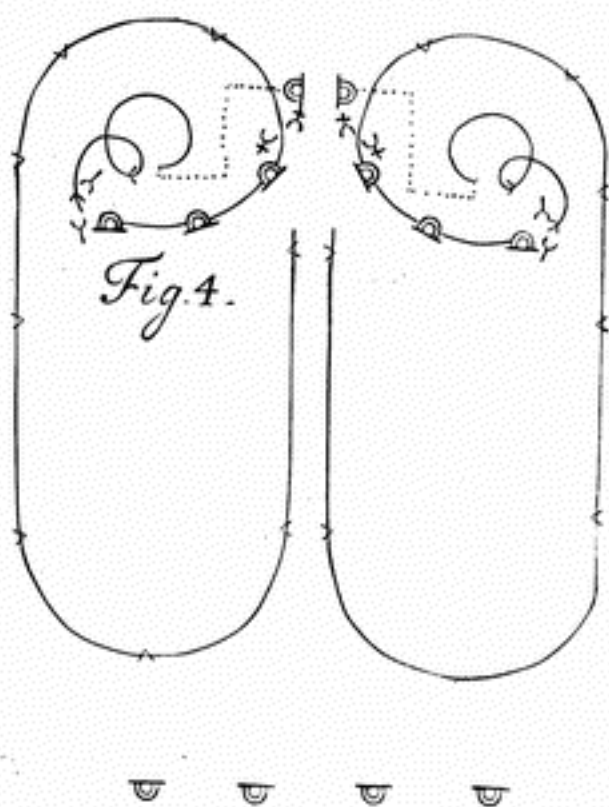
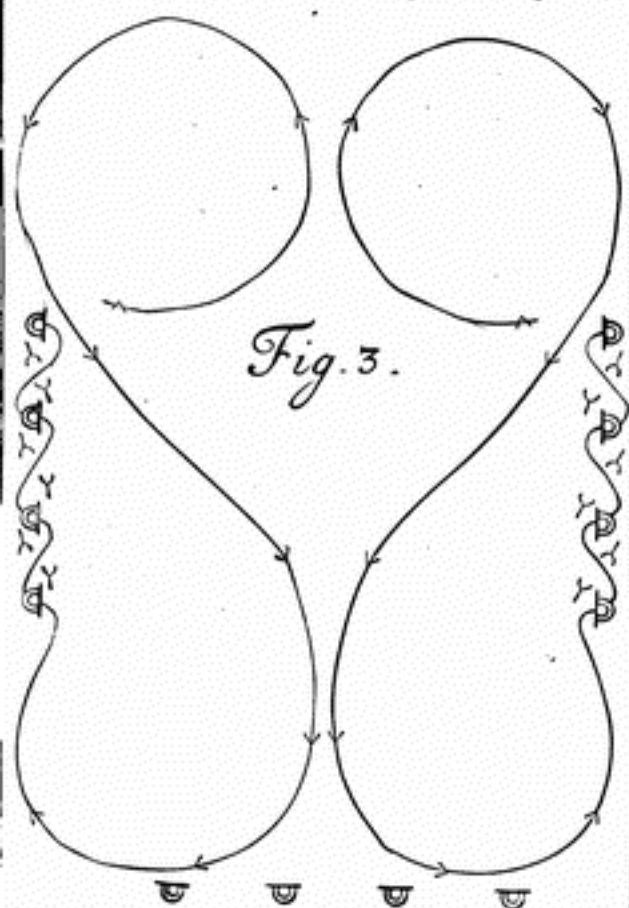
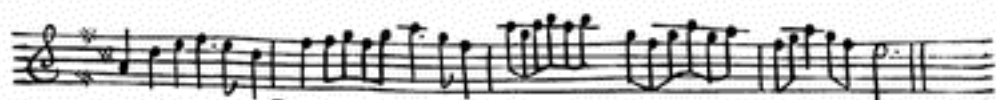


Fig. 2.







Part 3<sup>d</sup>

Fig. 1.

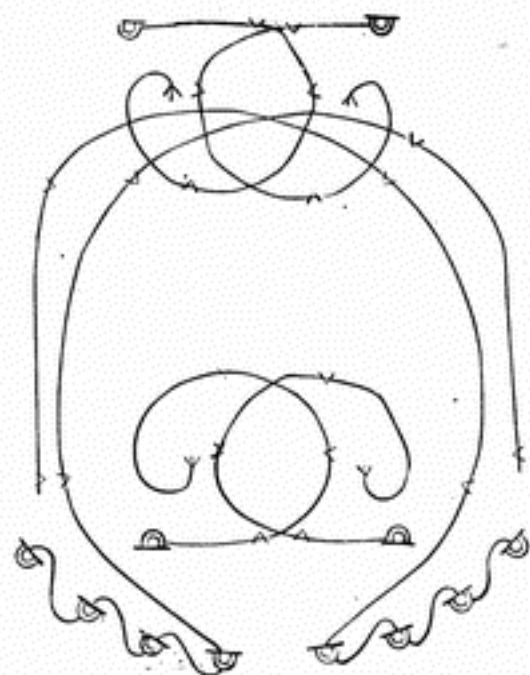
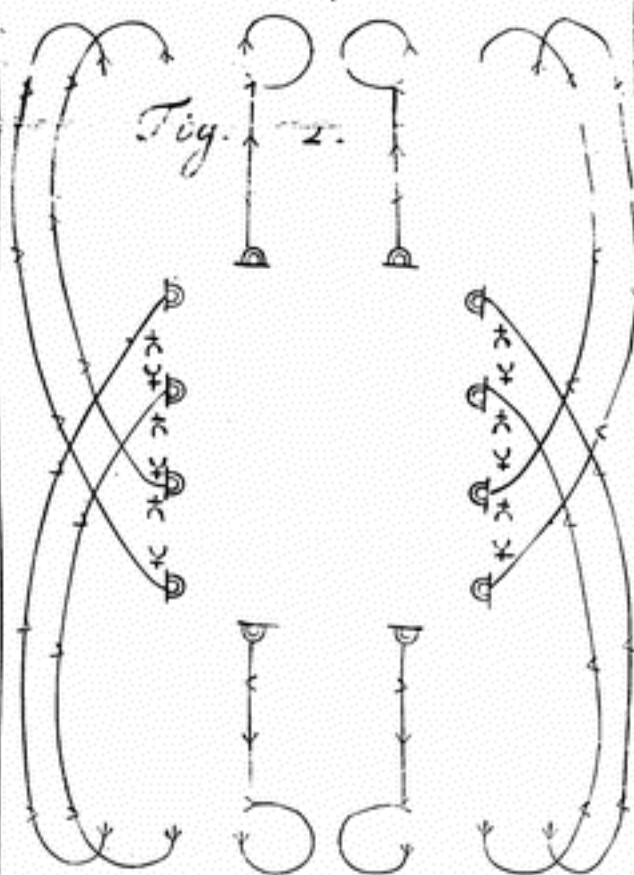


Fig. 2.



Part 4<sup>th</sup>

Fig. 1.

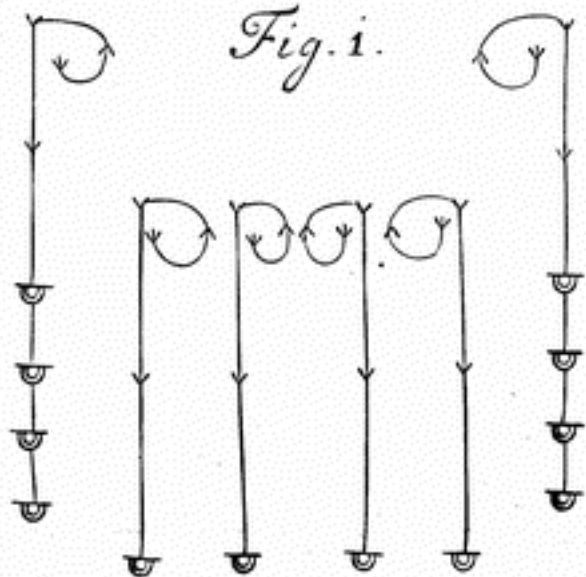


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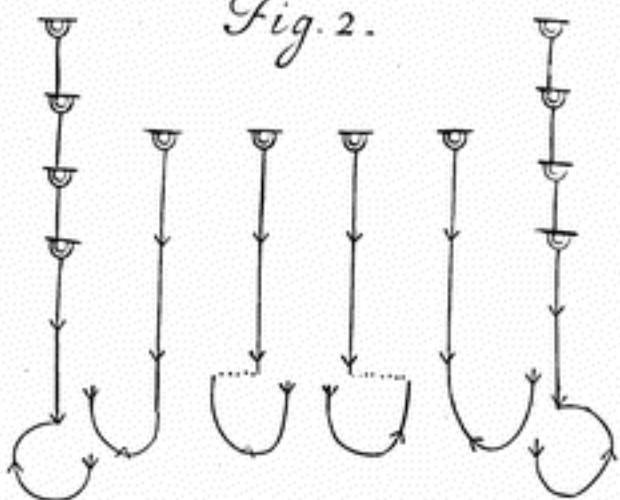




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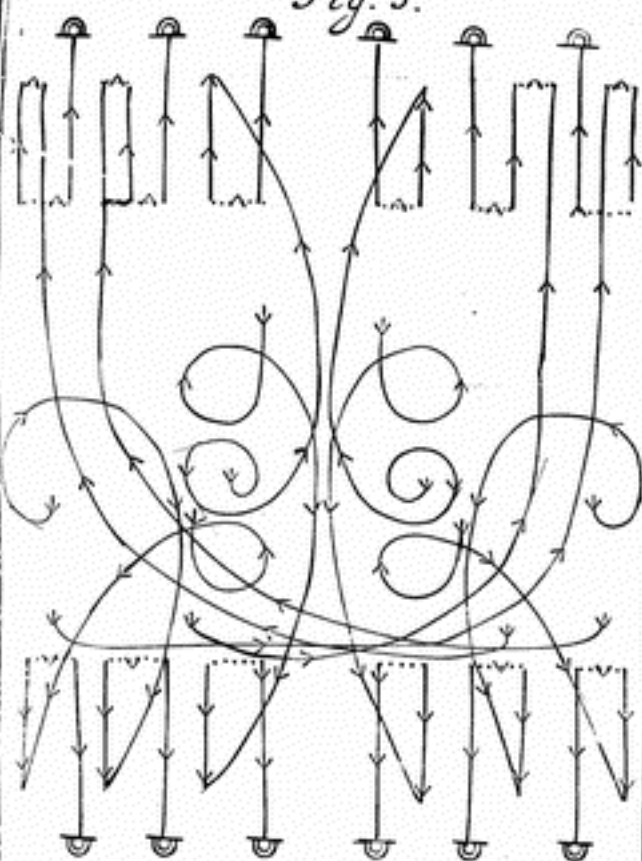


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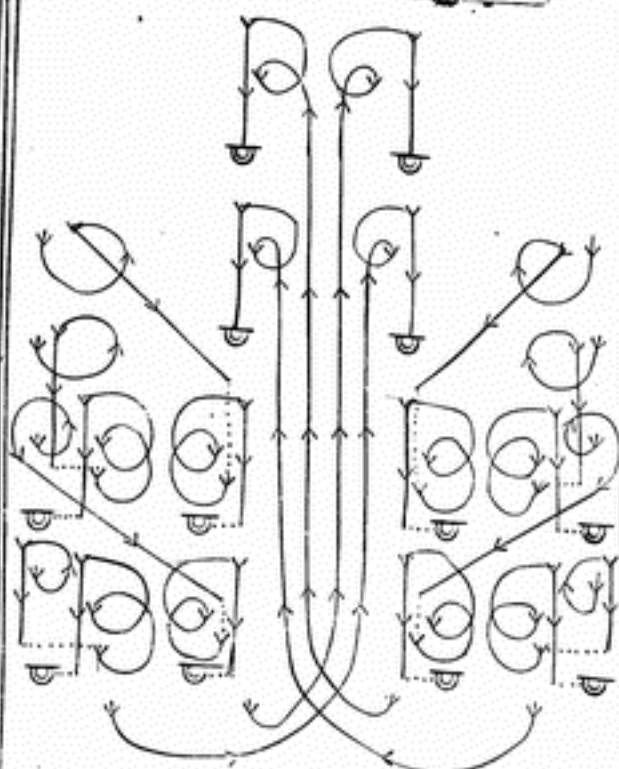


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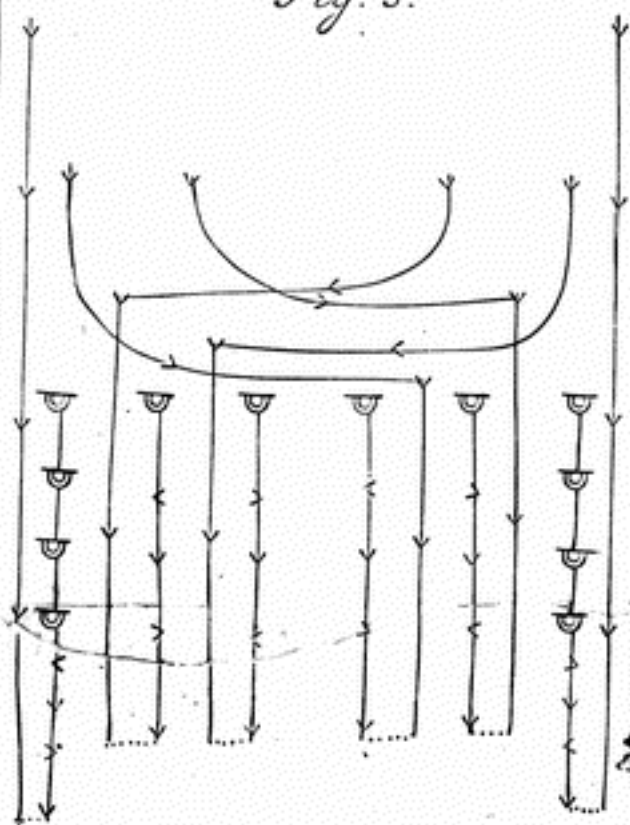
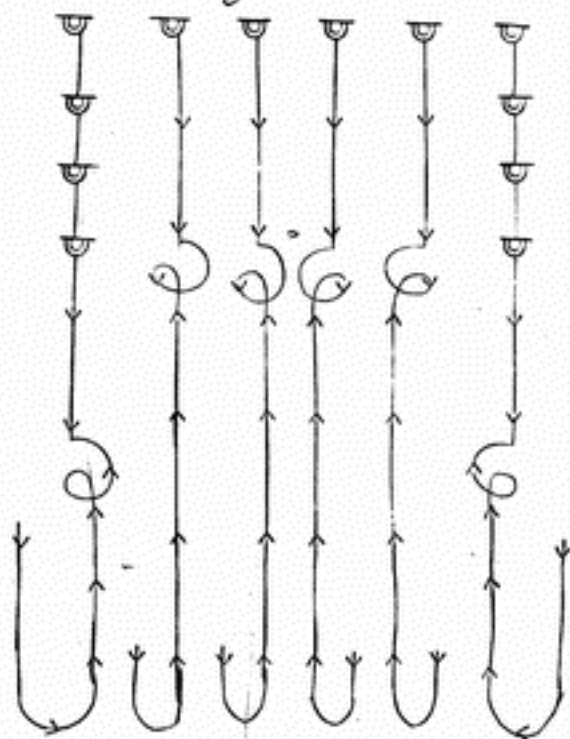


Fig: 4.



FINIS.



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To Her GRACE the  
DUTCHESSES

O F

*Buckingham and Normanby.*

MADAM,

 SINCE Your Grace's Performance at Court, Dancing has receiv'd the Advantage of its Characters equal to that of Musick, for want of which heretofore the Designs of the Greatest Masters has been lost, particularly of the Admirable Mr. Goree, from whom Your Grace receiv'd Your first Instructions.  
He

## D E D I C A T I O N.

He had the Honour to teach eight or nine Crown'd Heads, and likewise most of our Quality during the Minority of Mr. *Isaac*. He never let Art run beyond Nature, therefore cou'd not be guilty of the Folly of Affectation, but all his Scholars mov'd with a Grandeur suitable to their Quality, till with Age having lost that Evenness of Temper purely requisite in a Master, he laid down, but not without leaving us Your Grace as his last Masterpiece. How Admirably Your Grace Perform'd is too well known to those August Assemblies for me to touch upon.

*Madam*, I humbly beg Pardon of Your Grace's Innate Goodness in assuming to Dedicate these single **Dances** to Your Grace, and crave Leave to declare that Your Grace has been my constant Patern in endeavouring to imitate so great a Master. I am,

*M A D A M,*

*Your G R A C E's*

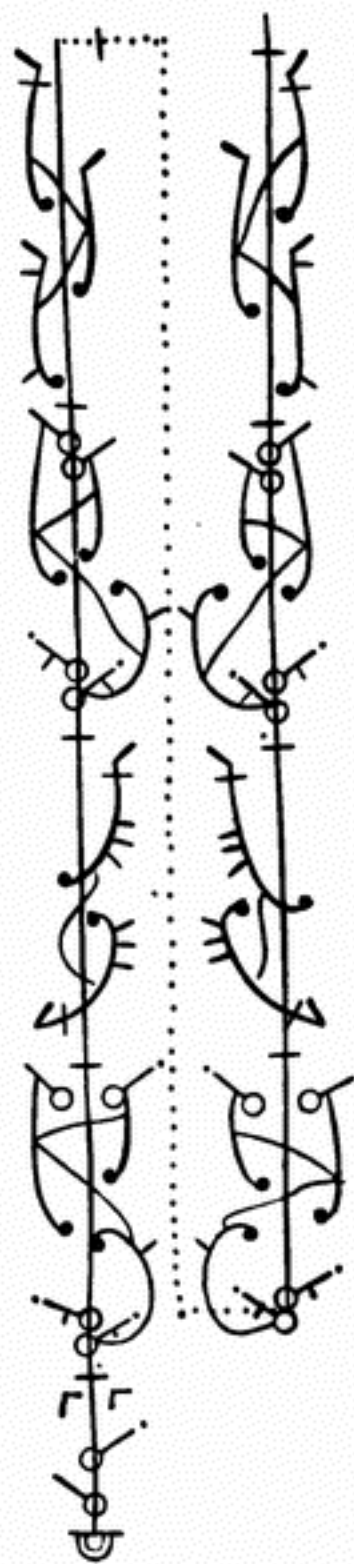
*Most devoted Humble Servant,*

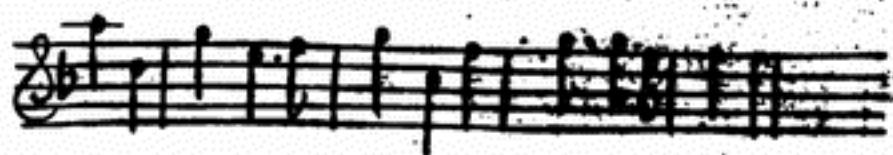
**E. Pemberton.**

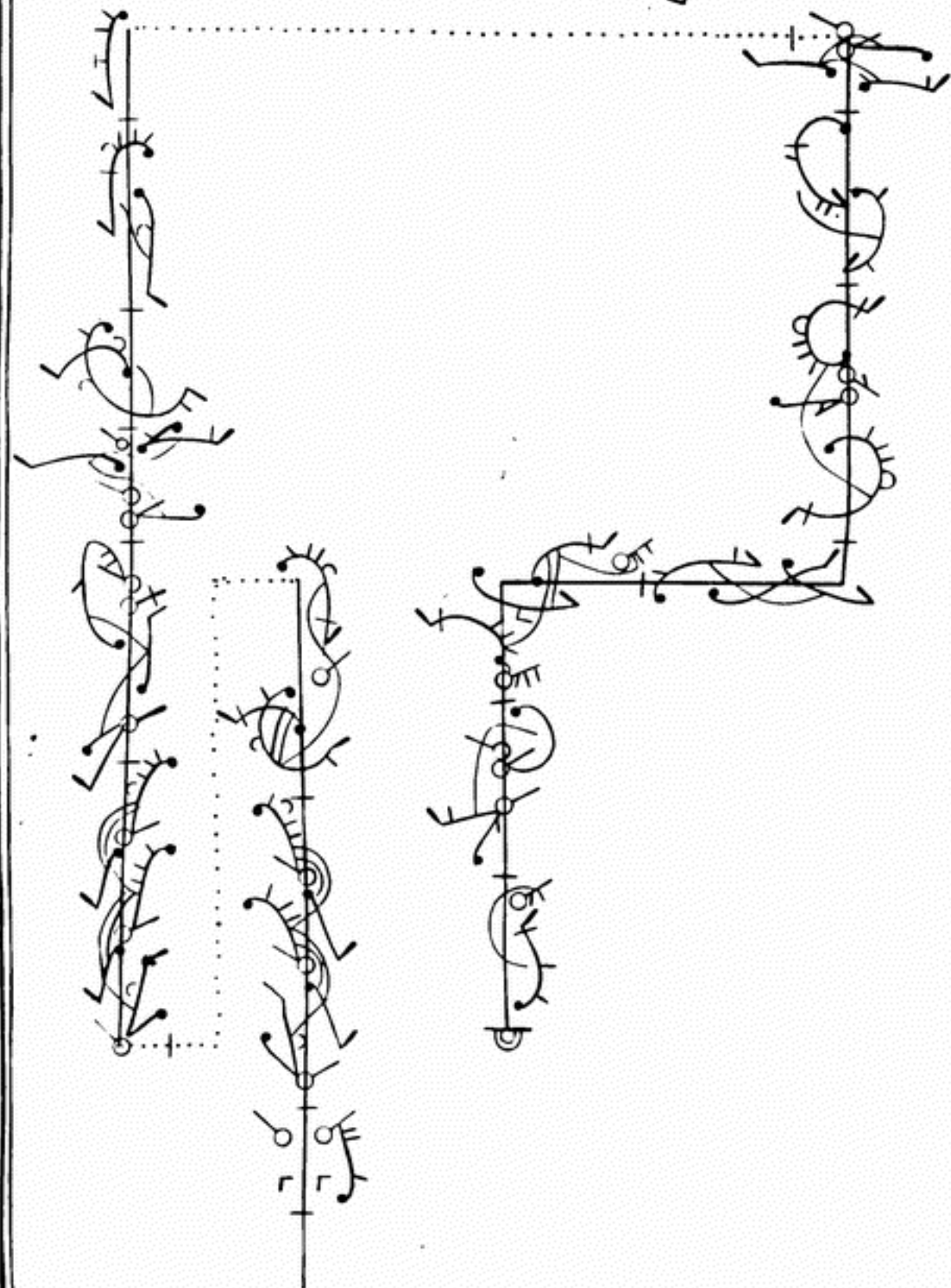
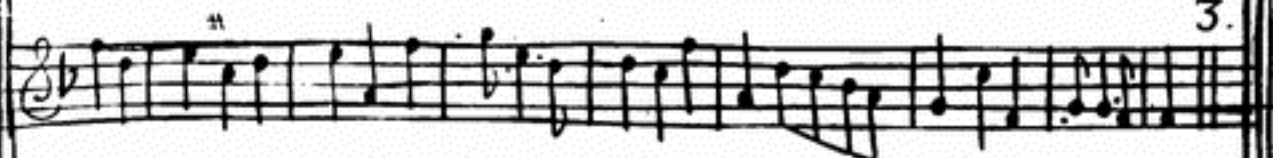


*Chaconne.*

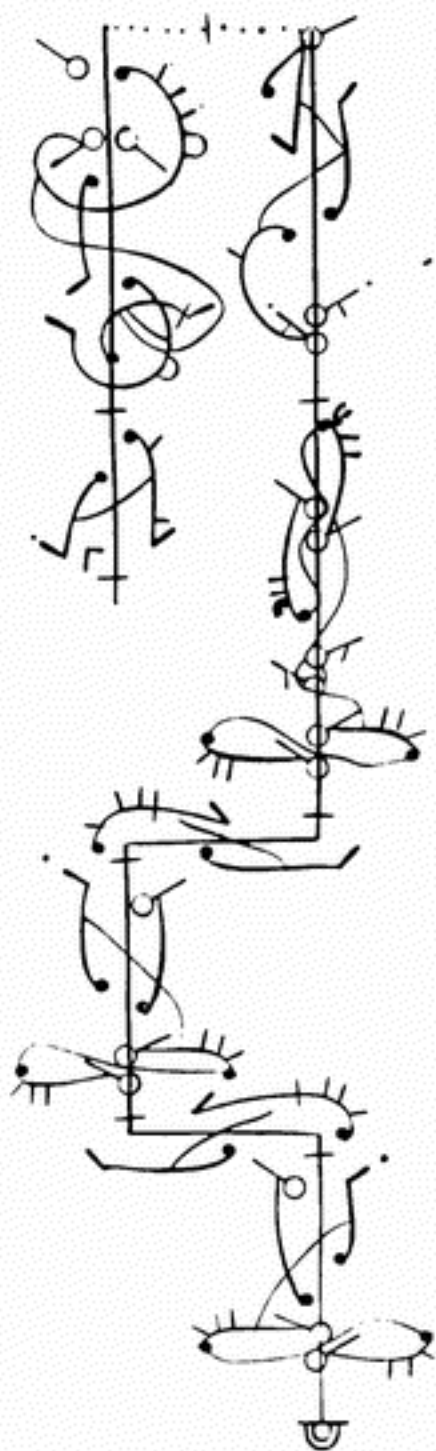
*A Chaconne by M<sup>r</sup>. Isaac.*

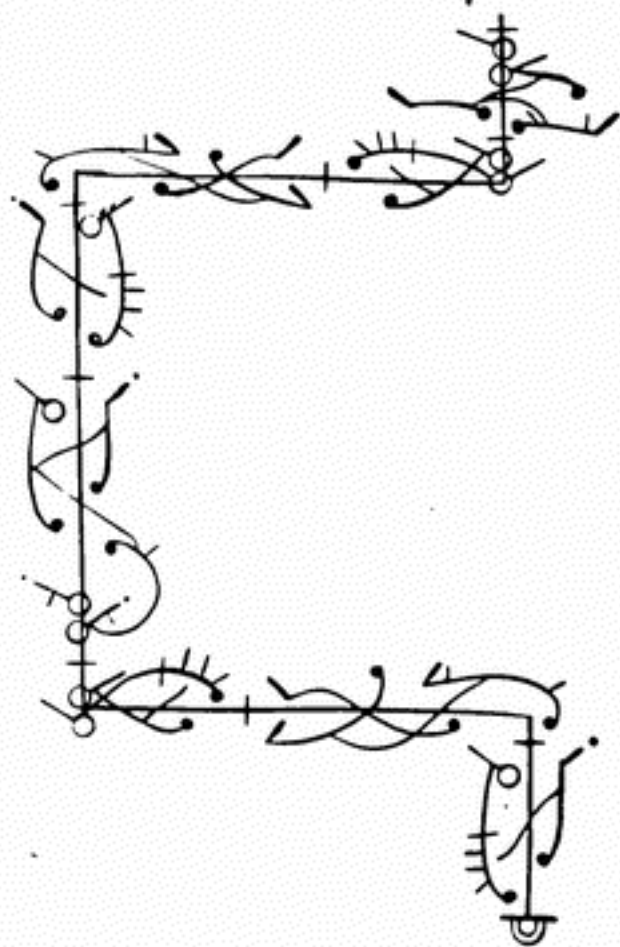


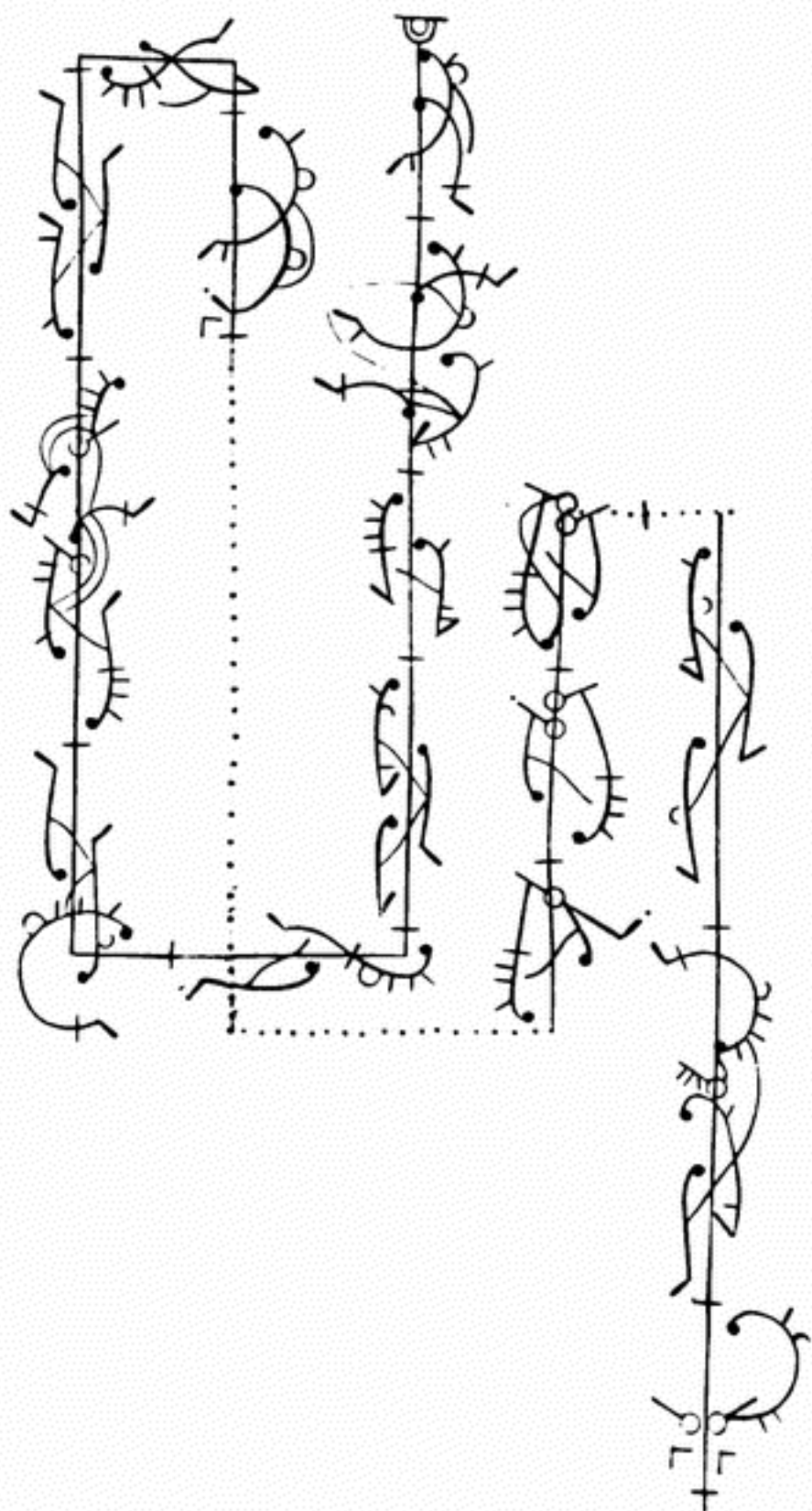


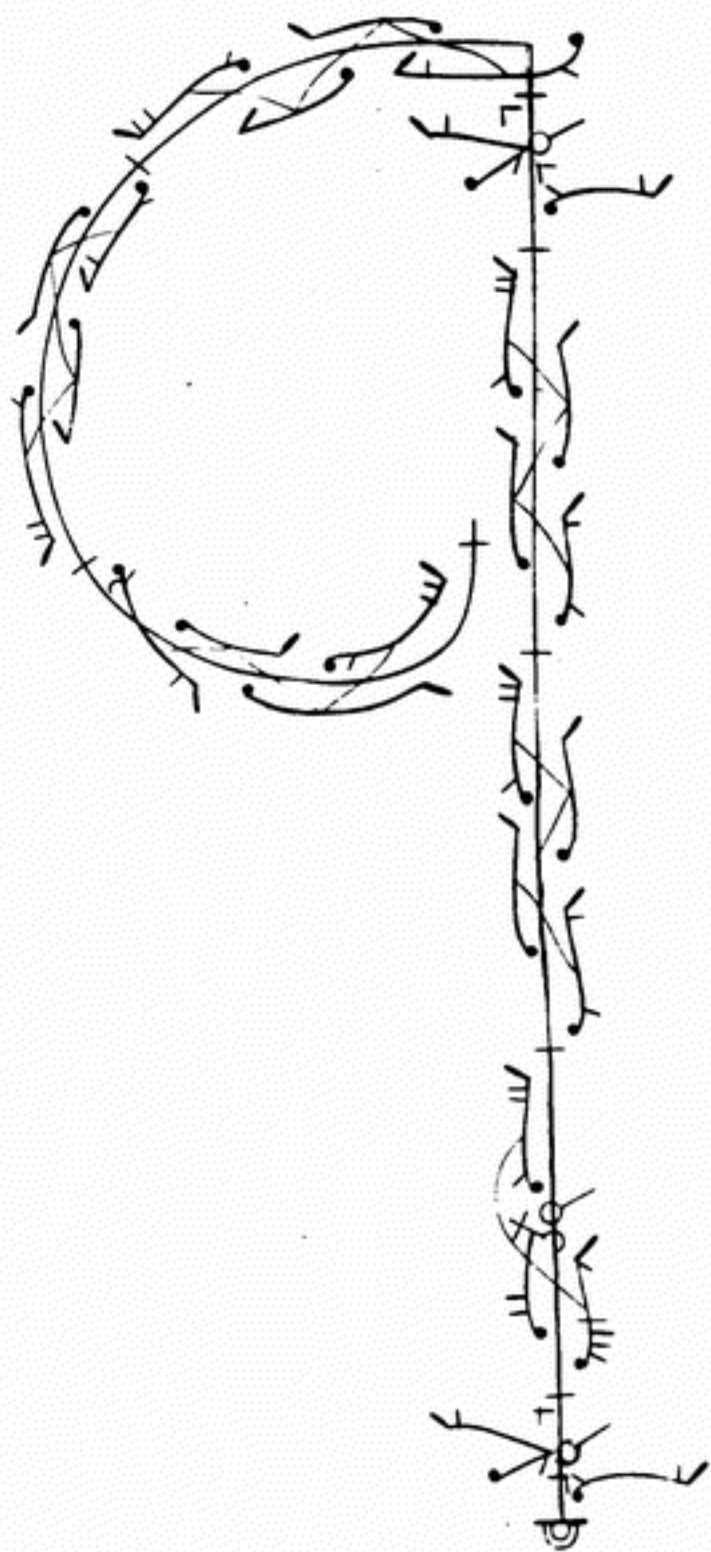


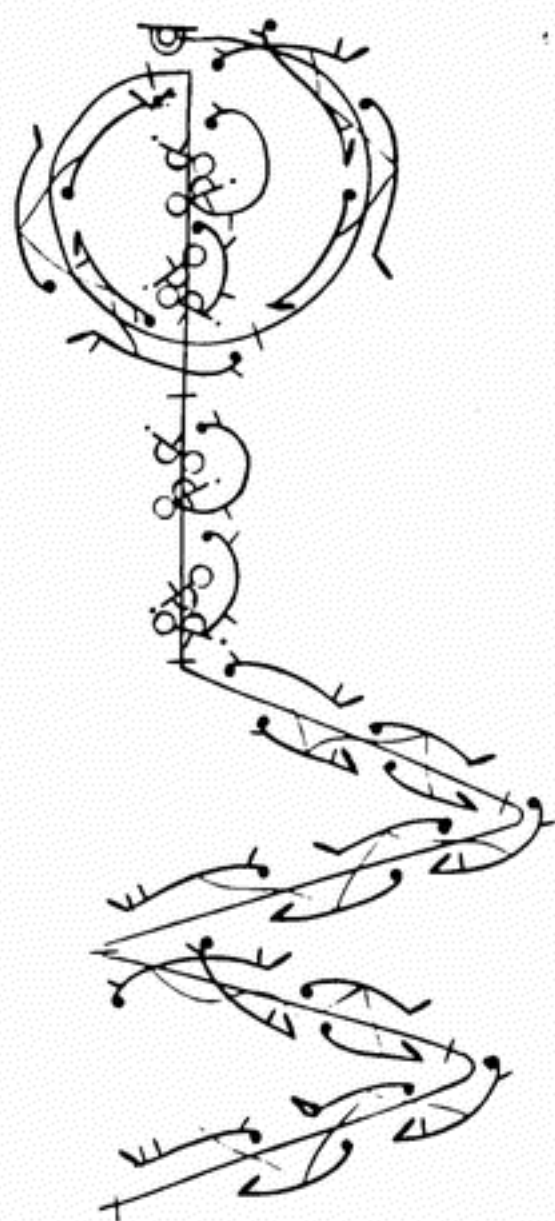
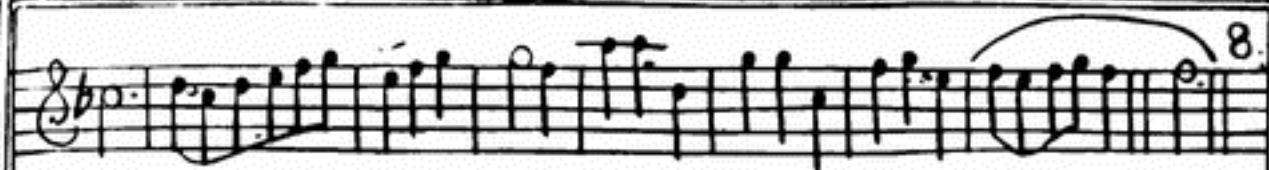




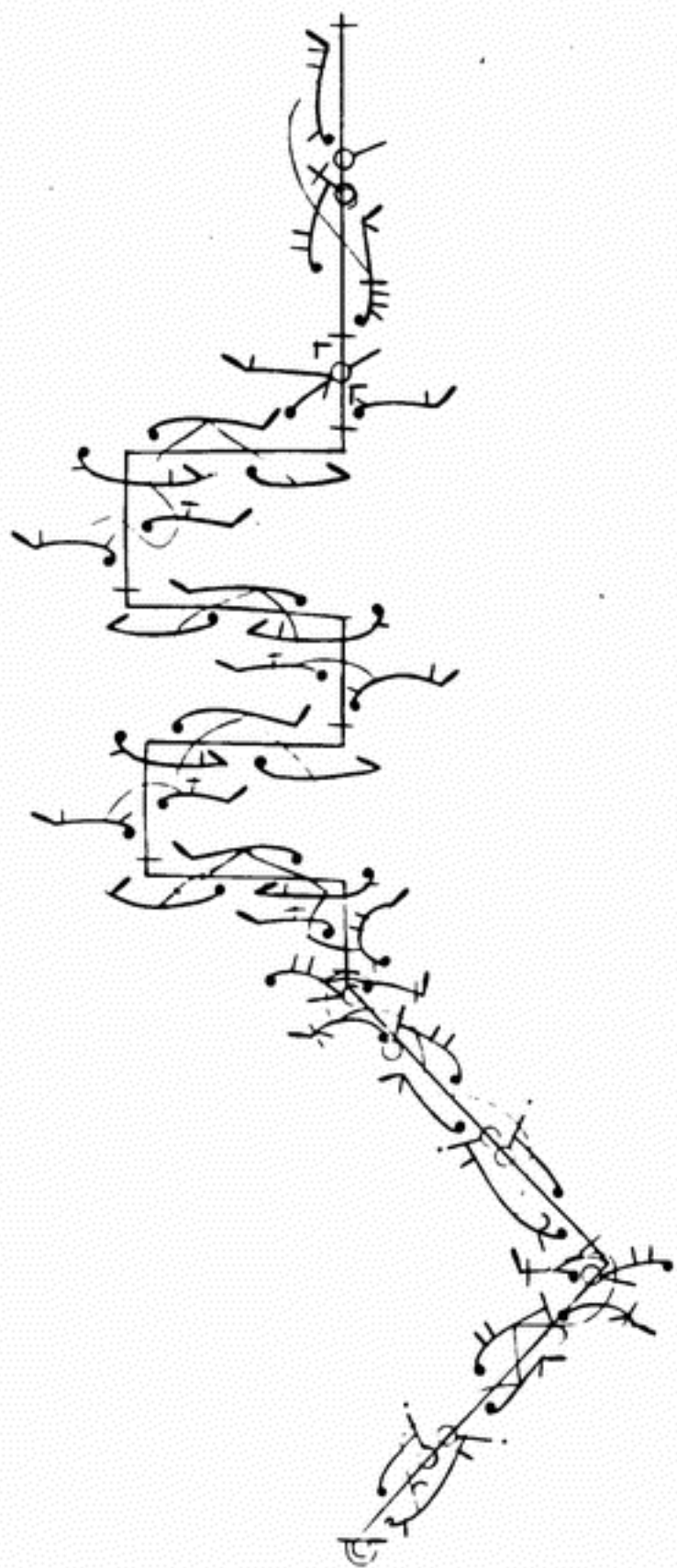


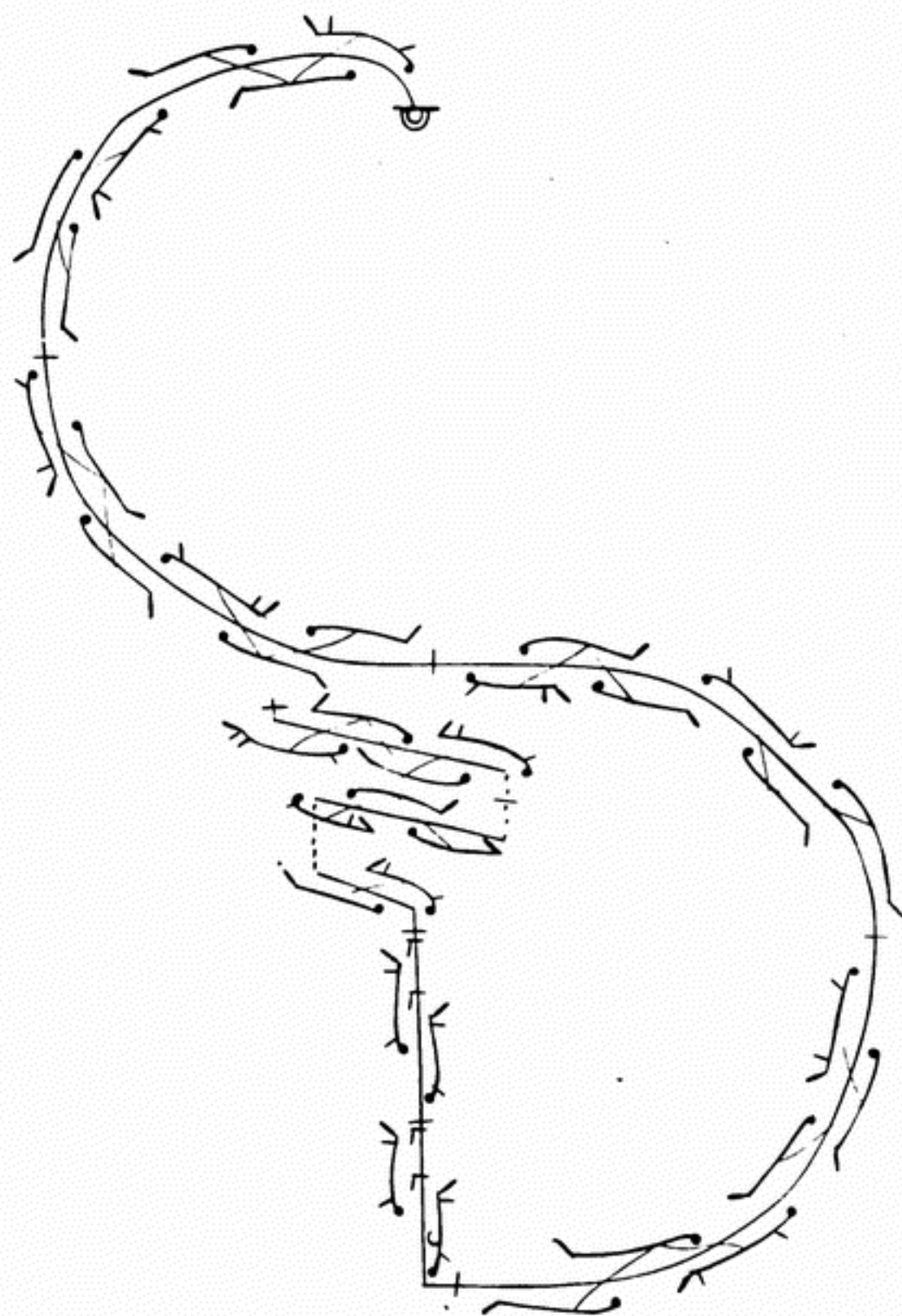


*Minuet.*



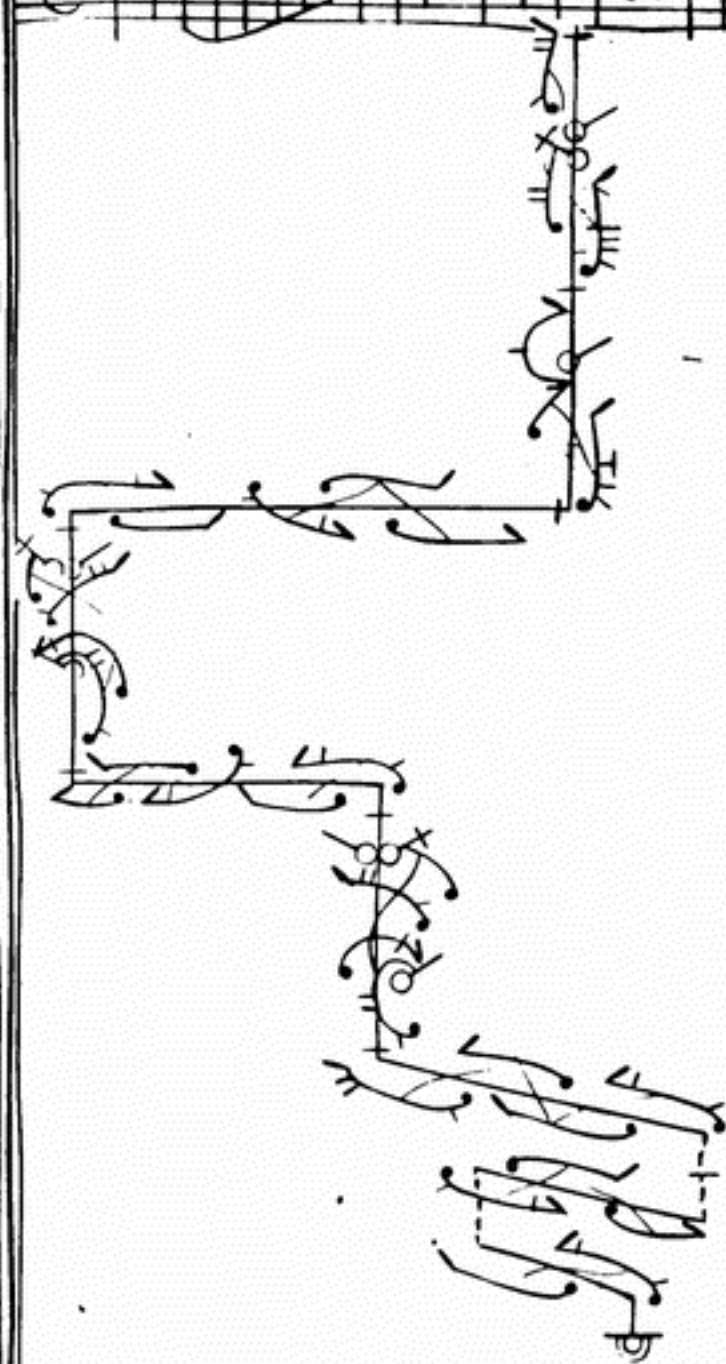






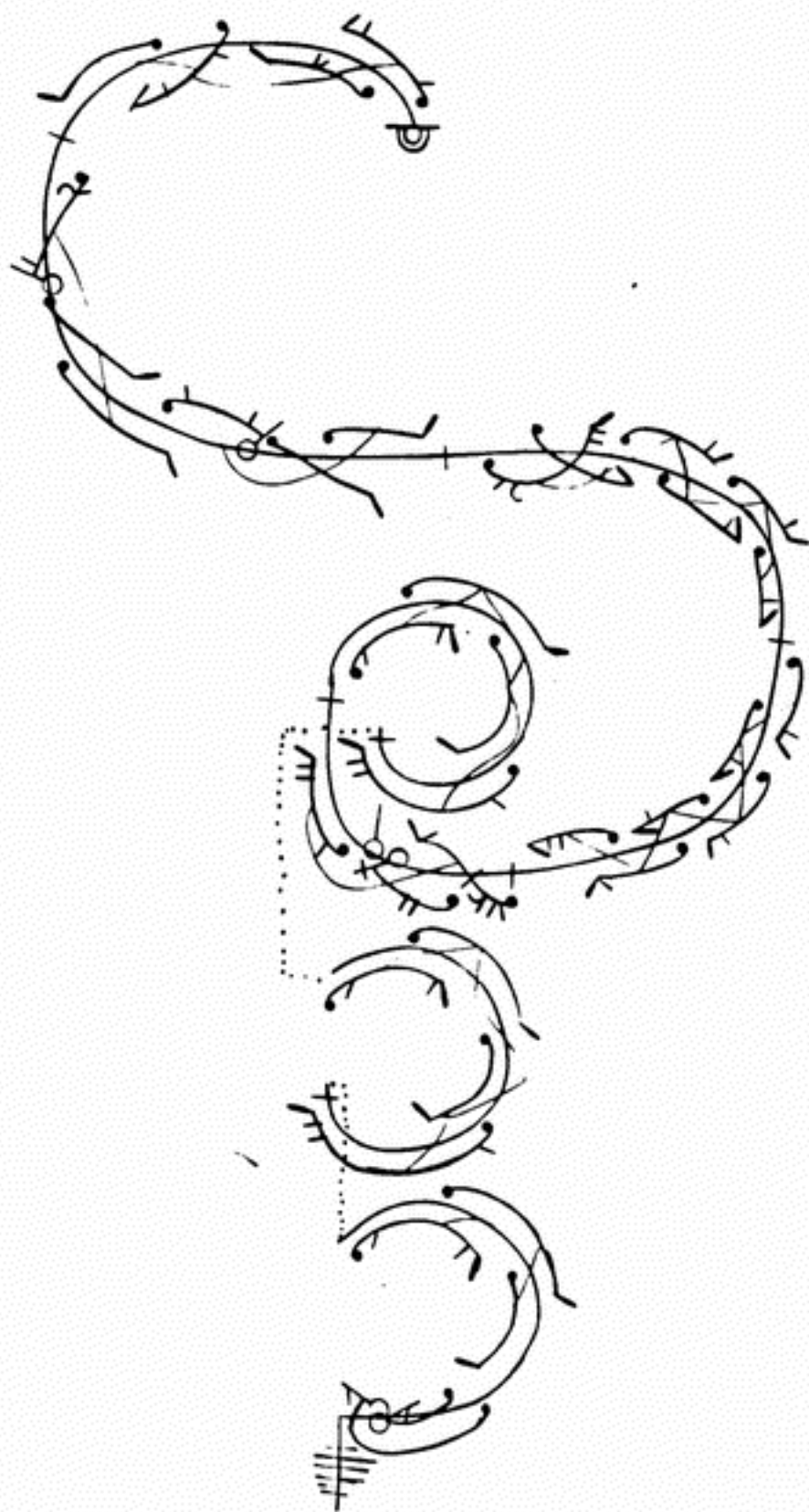


11.





12.





*A Passacaille*

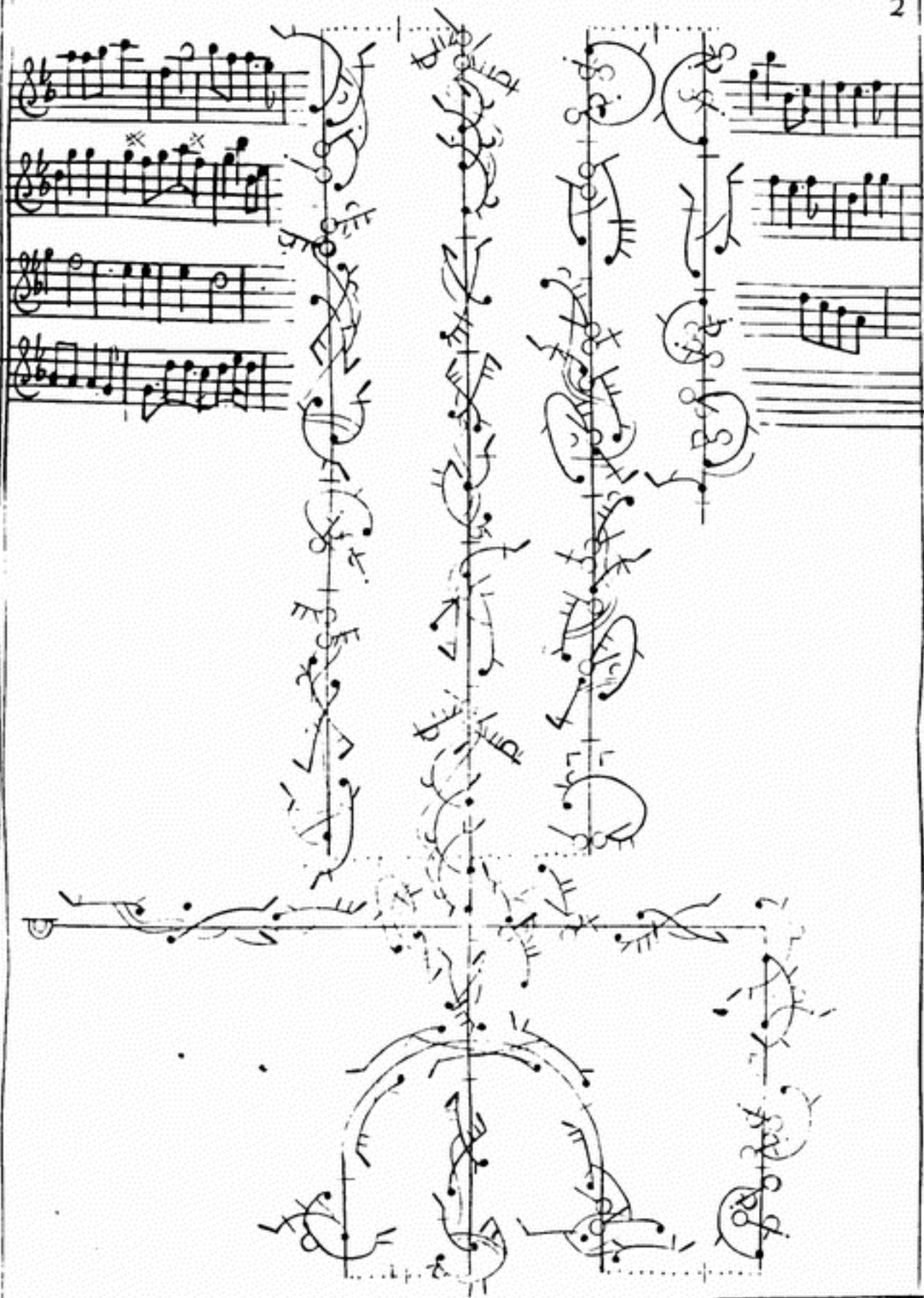
*by M<sup>r</sup>. Labbec.*

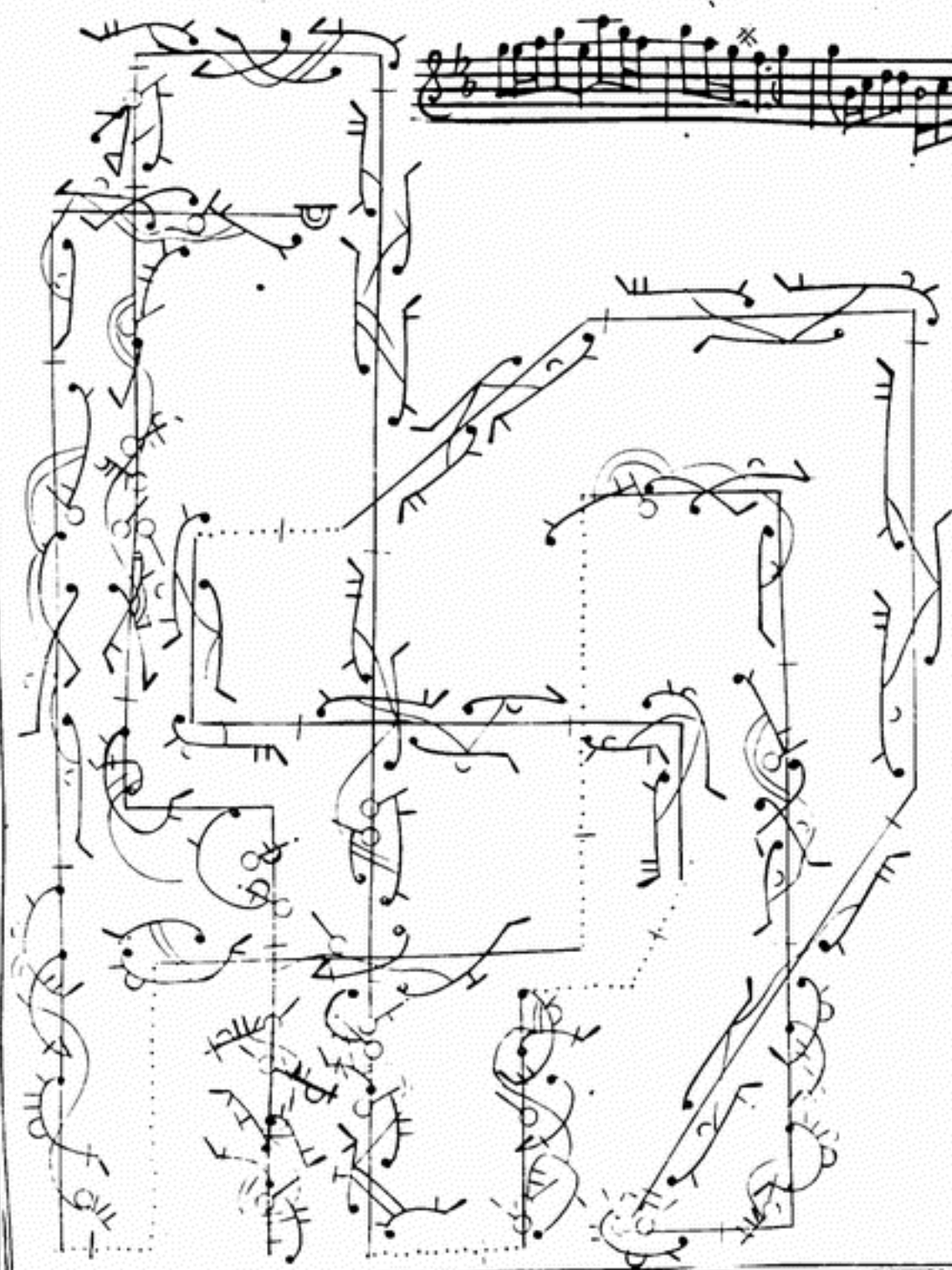


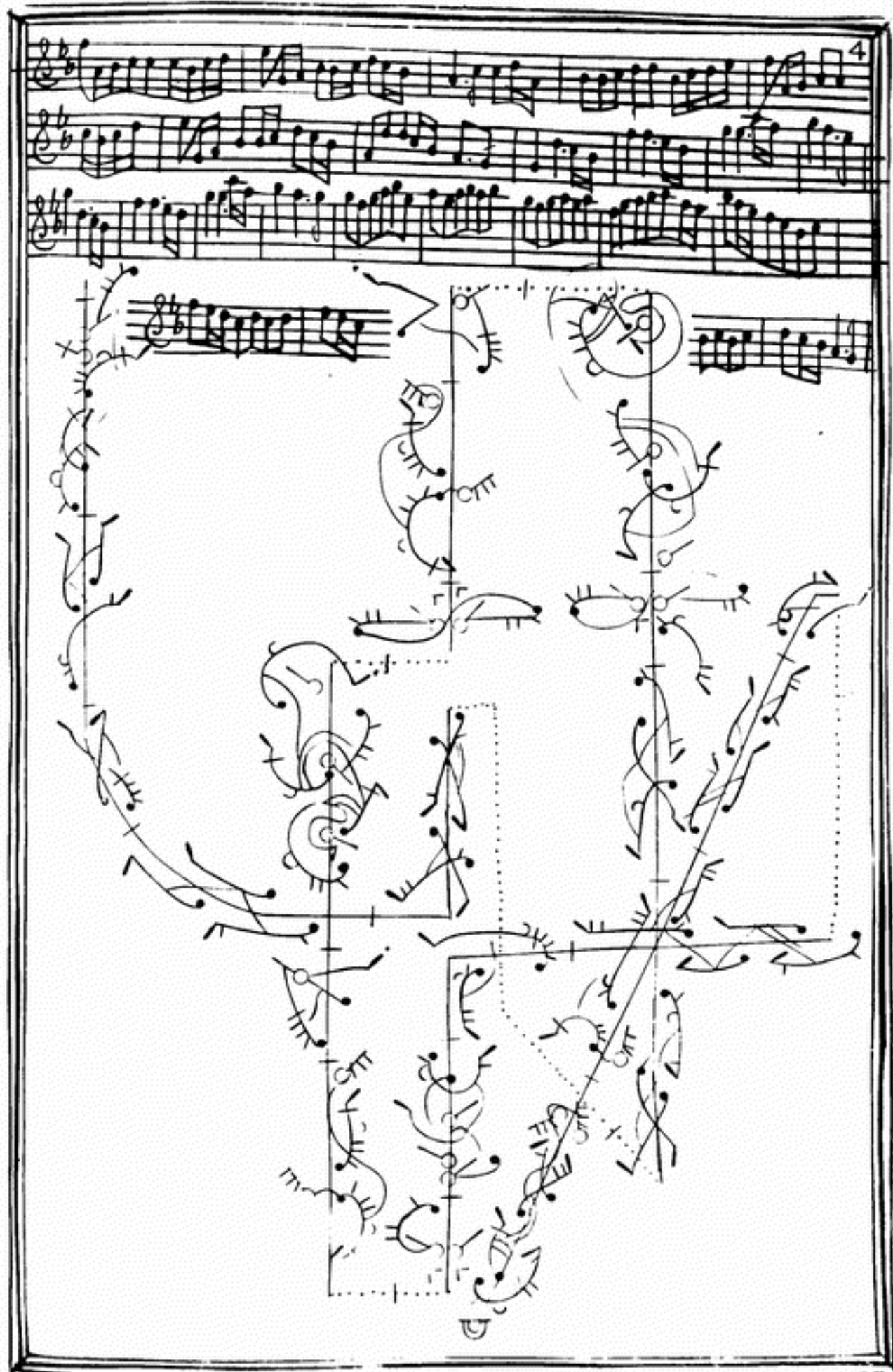


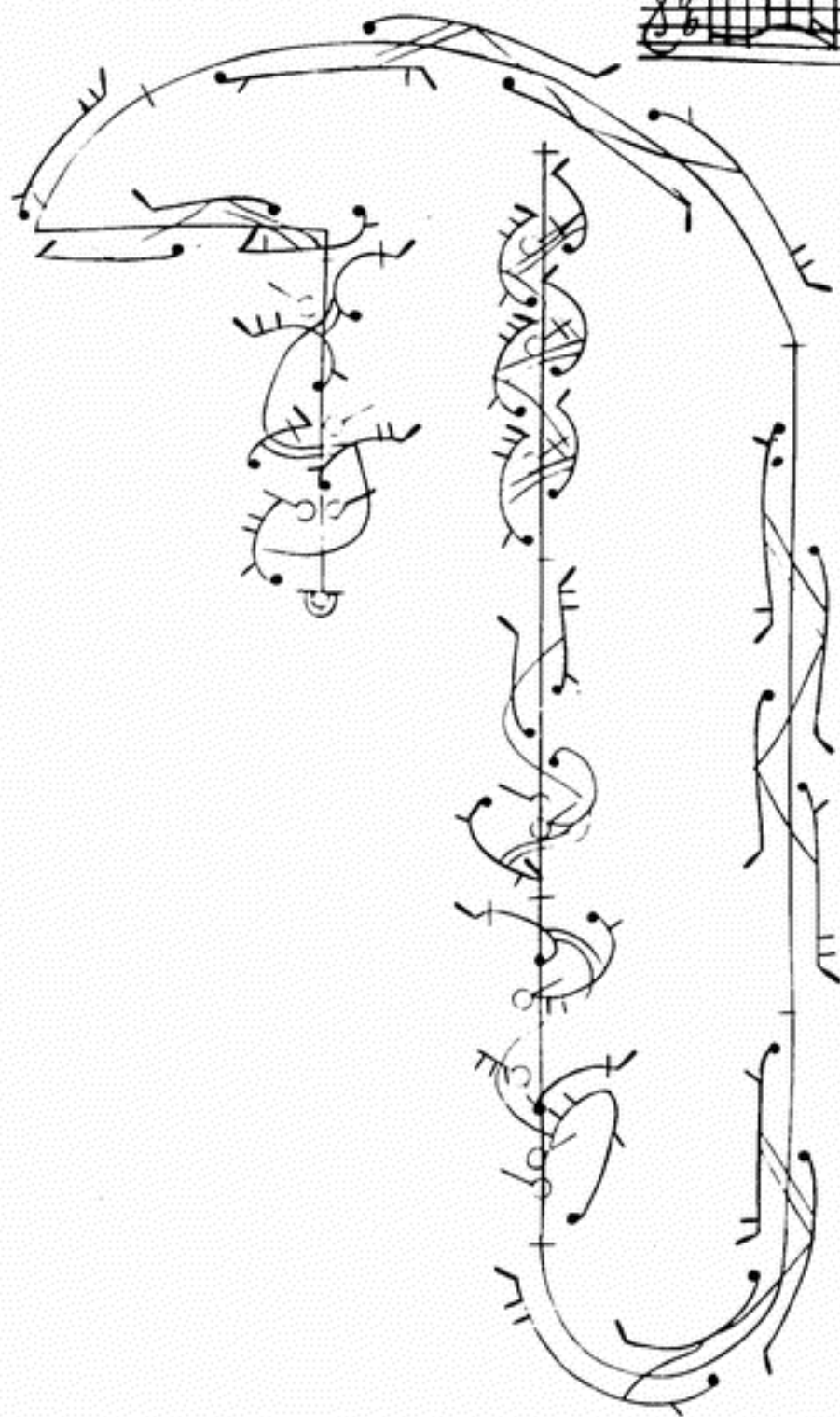
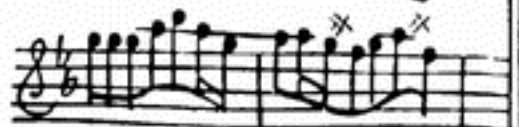


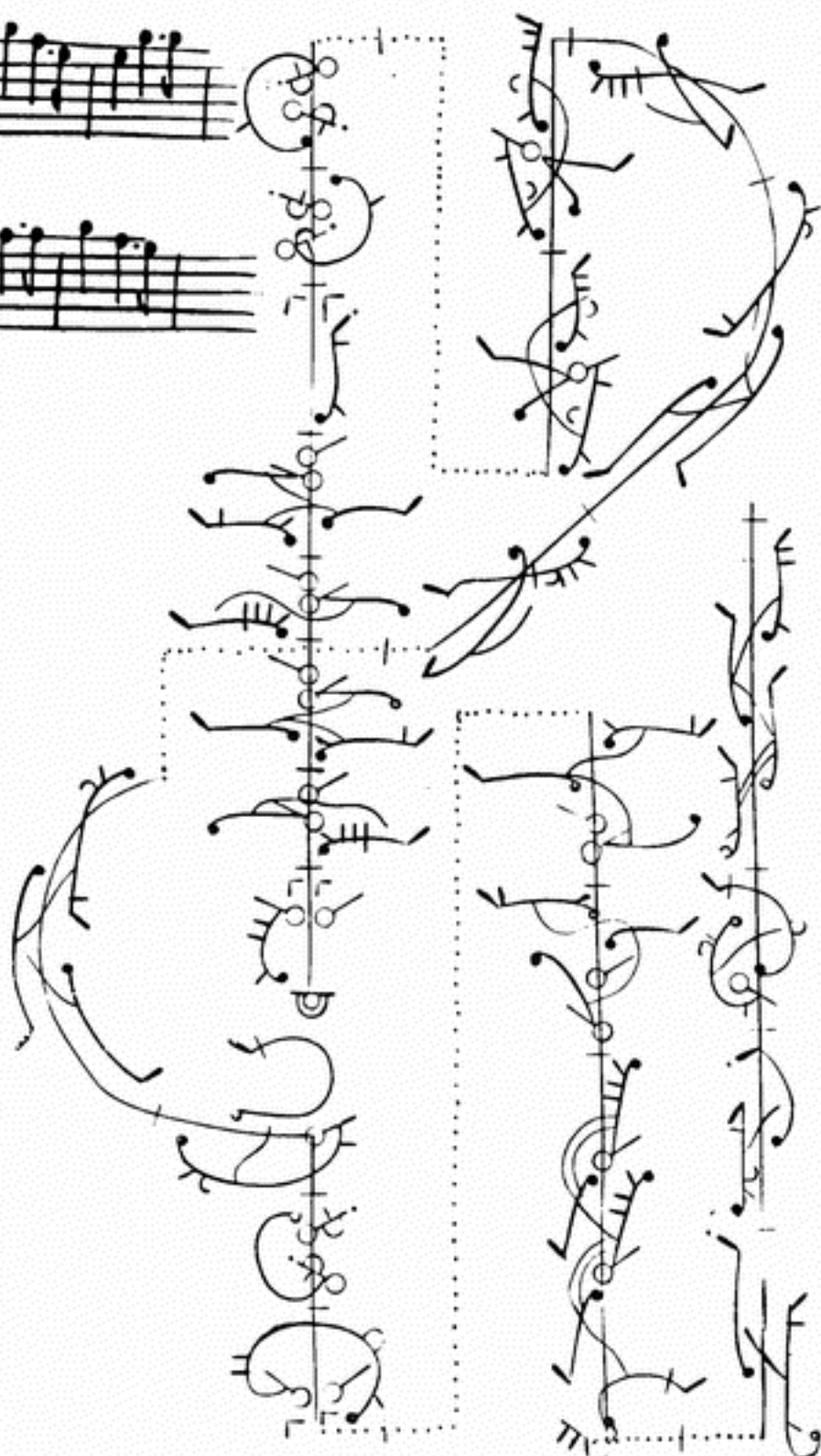
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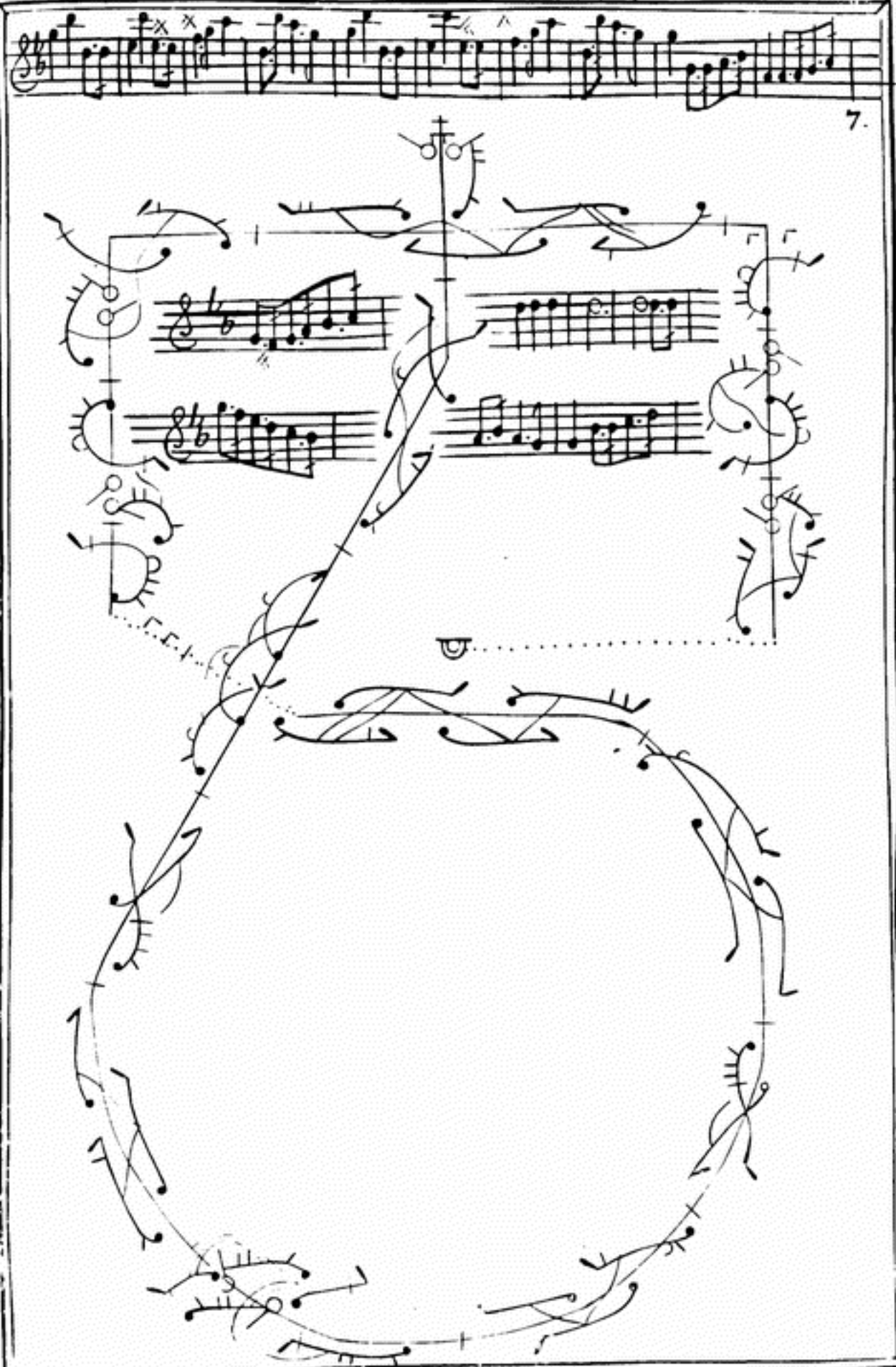


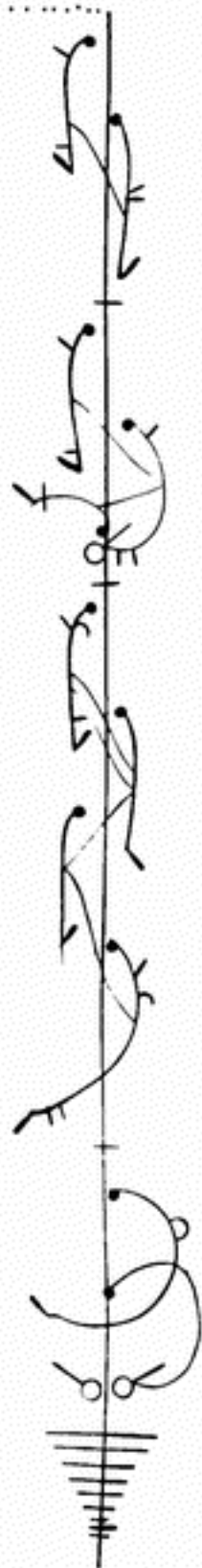
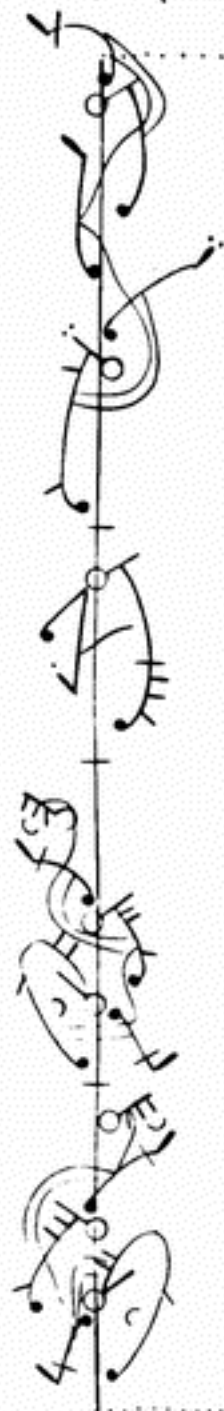




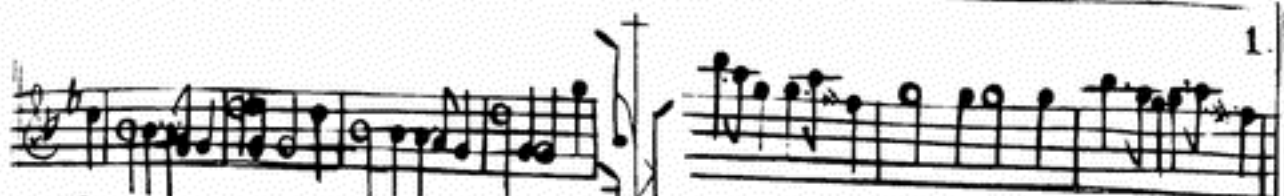






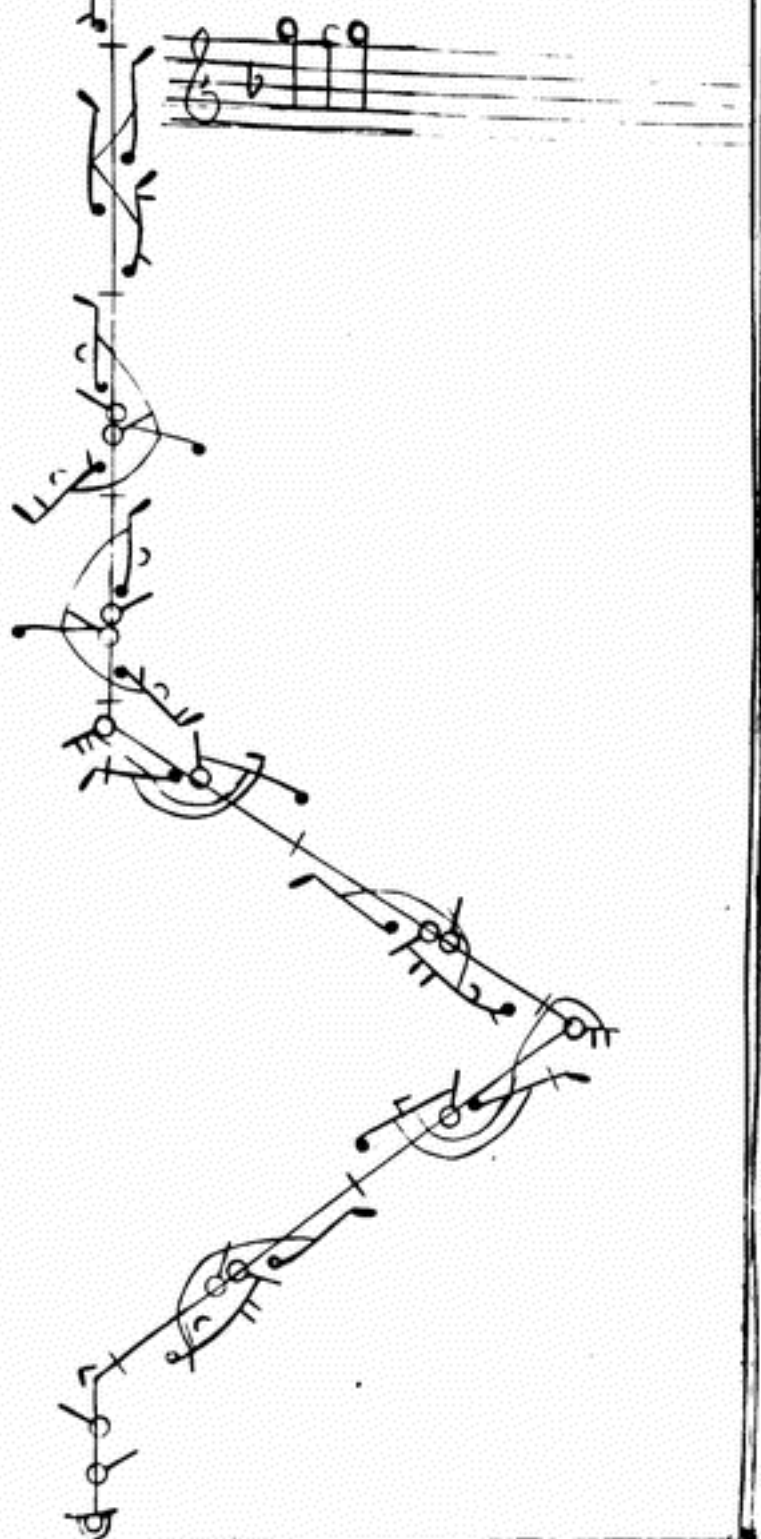


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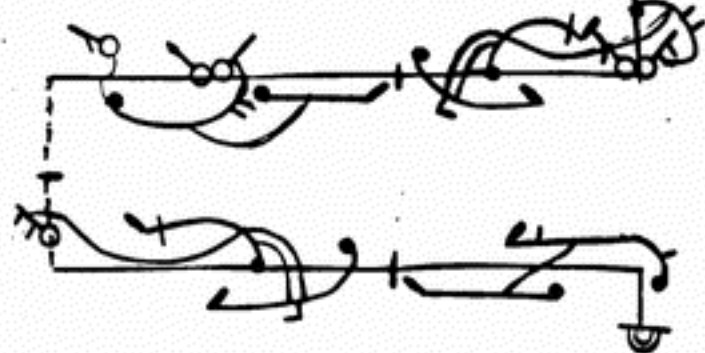
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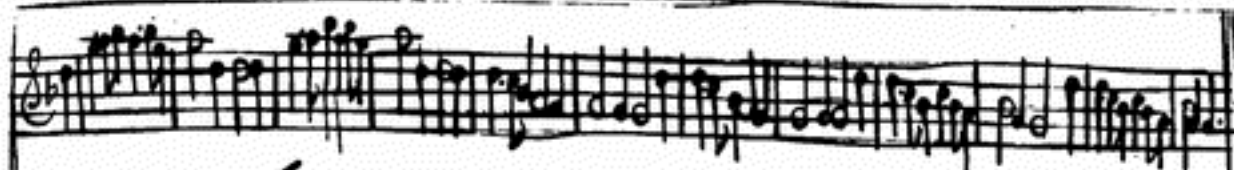
*A Jigg. By M<sup>r</sup>  
Pecour.*



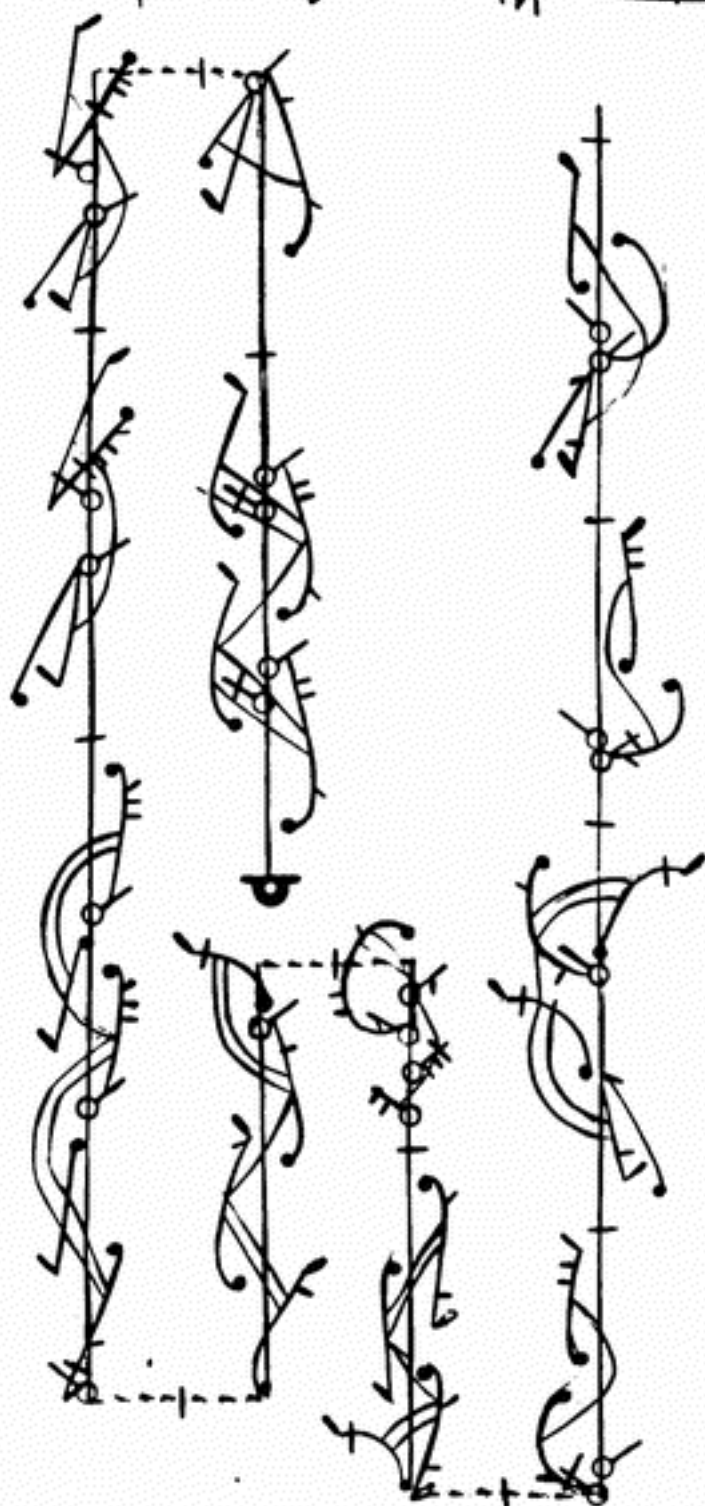


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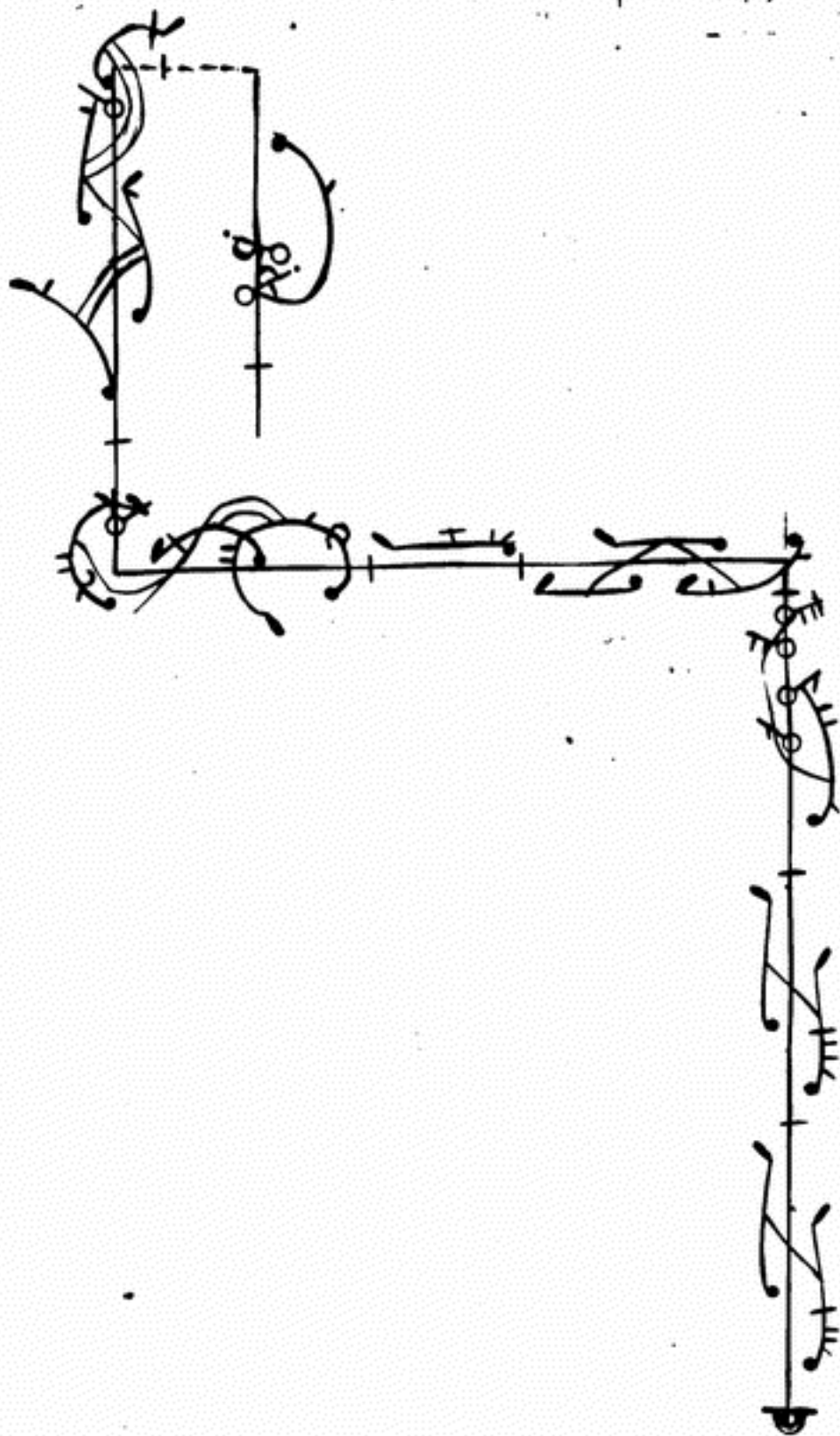
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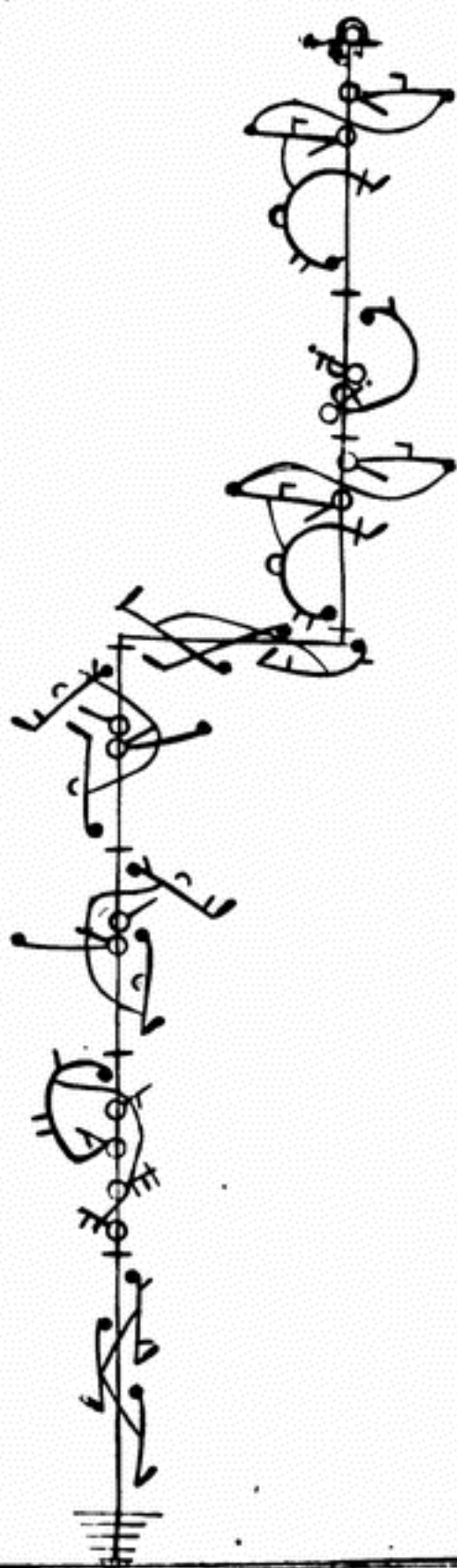


4





5.



*Fin.*