

Recueil de nouvelles contredances mises en chorégraphie. ... par le Sr Dezais,...

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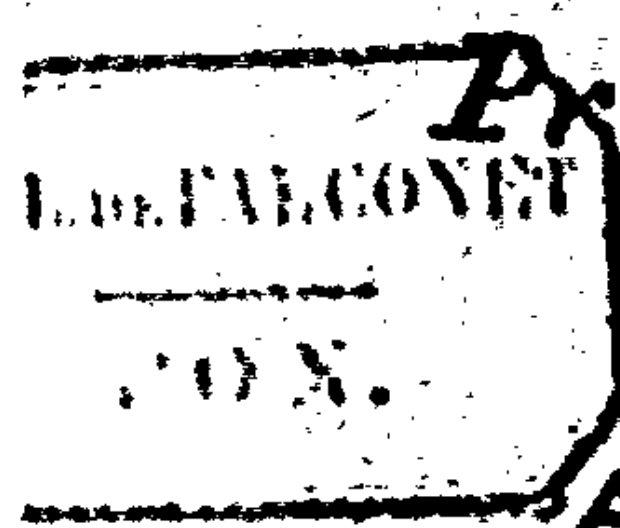
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II. RECUEIL DE ³²²⁴
NOUVELLES CONTREDANCES
mises en Chorégraphie,
d'une manière si aisée que
petites personnes peuvent
facilement les apprendre sans
le secours d'aucun maître,
et même sans avoir eu au-
cune connoissance de la
Chorégraphie.

PAR LE S^r. DEZAIS
Maître et Compositeur de Dance.



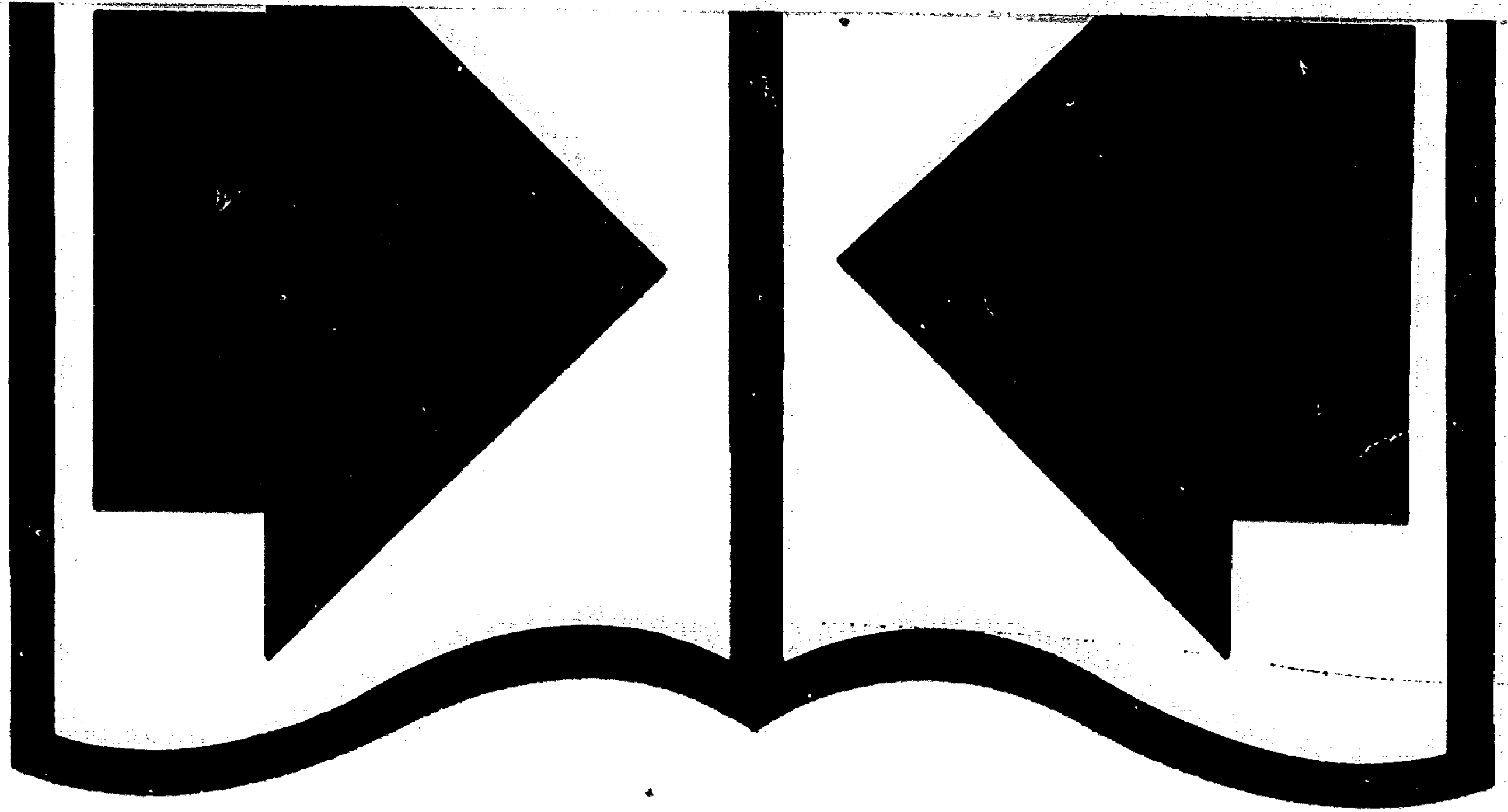
Prix 3. ¹²/₁₂ l.

A PARIS.



Chez l'Auteur Rue de Bussi
Subourg S^t. Germain à la Cour
Nationale près la rue des Mauvais Garçons.
Avec Privilège du Roy. 1712.

29405



Reliure serrée

LES Contredances sont certains couplets de dance qui peuvent être toujours repetez, et qui sont executez par tel nombre de personnes qui s'en trouvent dans une assemblée.

Cette sorte de dance a été inventée par les Anglois, et c'est de eux qu'elle a passé chez toutes les autres nations de l'Europe, de sorte qu'diverses personnes versées dans la dance en ont composé de nouvelles et ont travaillé sur le même goût.

MADAME la Dauphine, Victoire de Bavière en a amené l'usage en France, et l'inclination particulière que cet Auguste Prince cesse parut avoir pour cette sorte de amusement, en a fait naître une espèce de mode.

DEPUIS ce temps là, les Contredances ont été un divertissement fort bien reçu dans les assemblées, et elles ont paru d'autant plus agréables dans les compagnies que par ce moyen on unit ensemble un grand nombre de danseurs, et que l'on peut en même temps satisfaire plusieurs personnes qui ont de l'amour pour la dance.

IL NE manquoit à cet agréable amusement, qui fait aujourd'hui l'honneur

cierez, que de le représenter aux
 eux, et de le faire connoître à la
 stérité. Feu M^r Feuillet entreprit en
 16. de réduire les Contredances.
 sous les règles de sa Choregraphie.
 Il donne jusqu'à trente deux de
 dances, tant de celles qui avoient
 eu en Angleterre que de celles qui
 ont été composées par diverses
 personnes, capables et habiles en cet
 art, en y ajoutant quelques unes qui
 sont de sa façon,

À MON égard j'ai rassemblé dans
 Recueil tout ce que j'ai trouvé de
 meilleur parmi les Contredances An-
 ciennes, j'y ay joint celles de Messieu^r
 de la Rivière et Charpentier Maîtres à dan-
 ser de Versailles, et pour rendre
 l'ouvrage complet j'ay composé la
 Triomphe, la Victoire, la Gentilly,
 la Cribelée.

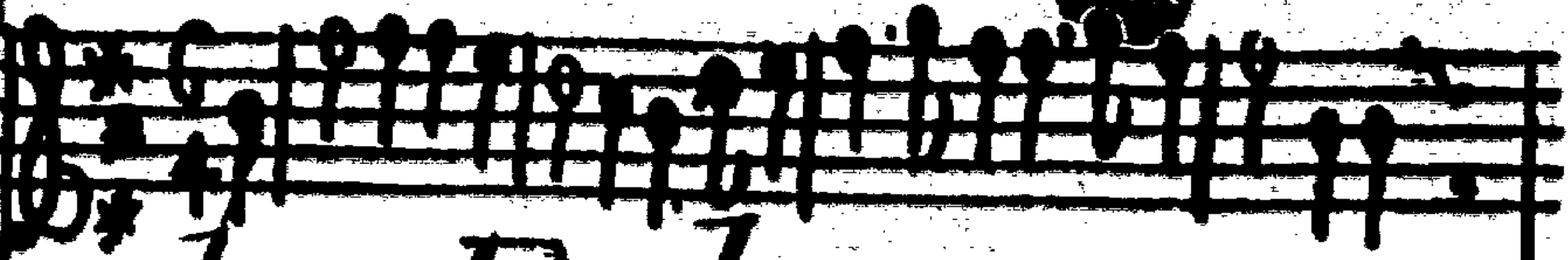
CELLES que j'ai eues de M^r Voisin
 et de la Follette et l'Alliance.

CELLES de Mons^r Charpentier sont
 la Badine, la Marechat et la Char-
 pentier.

Les autres me sont venues d'Angle-
 terre, en ont été composées par des
 personnes dont le nom n'est inconnu:
 s'ils jugent à propos de les récla-
 mer et se faire connoître pour Au-
 teurs de ces pièces; Je les prie d'être per-

persuadé de la Justice que je suis
 toujours prêt à leur rendre.

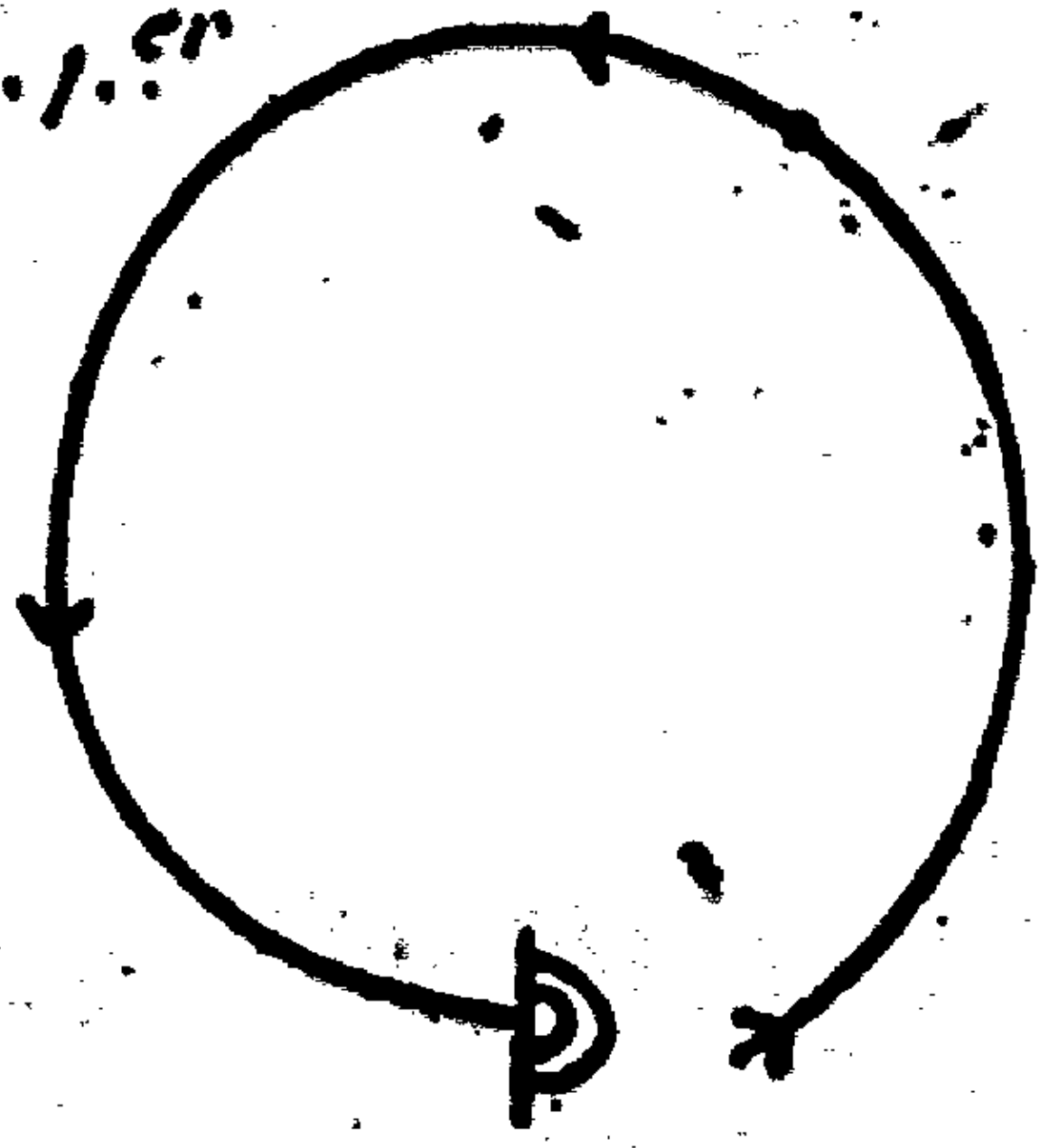
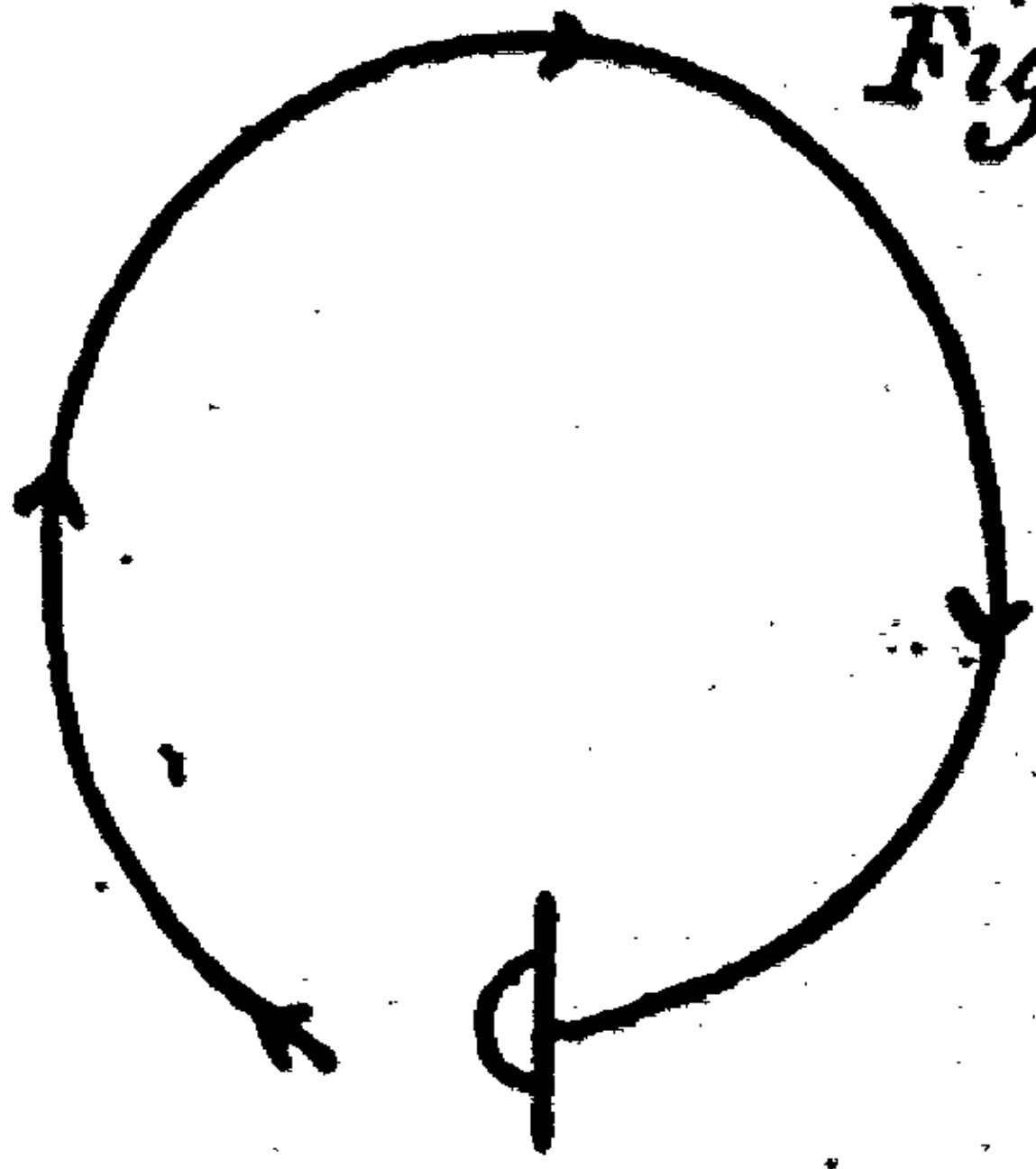
J'AUROIS r'appellé ici les reigles
 la Chorégraphie, mais comme
 se trouvent expliquées à fond
 le Recueil des Contredances de
 Feuillet. Je suis persuadé que
 qui souhaiteront de s'instruire
 cette matiere voudront bien y
 recours. Ils y trouveront une
 explication de ce qui regarde les
 verites figures de la dance. les
 rentes situations des piés, des
 et des bras, et généralement par
 toutes les sortes de pas qui sont
 usage dans les Contredances.



la Folette

Page 3^e

Fig. 1.^{er}



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d

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A

2.

la Folette

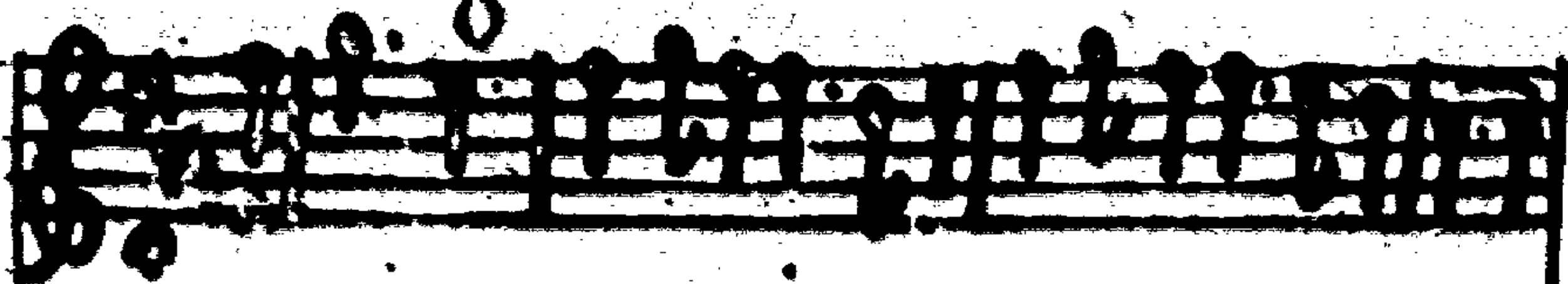
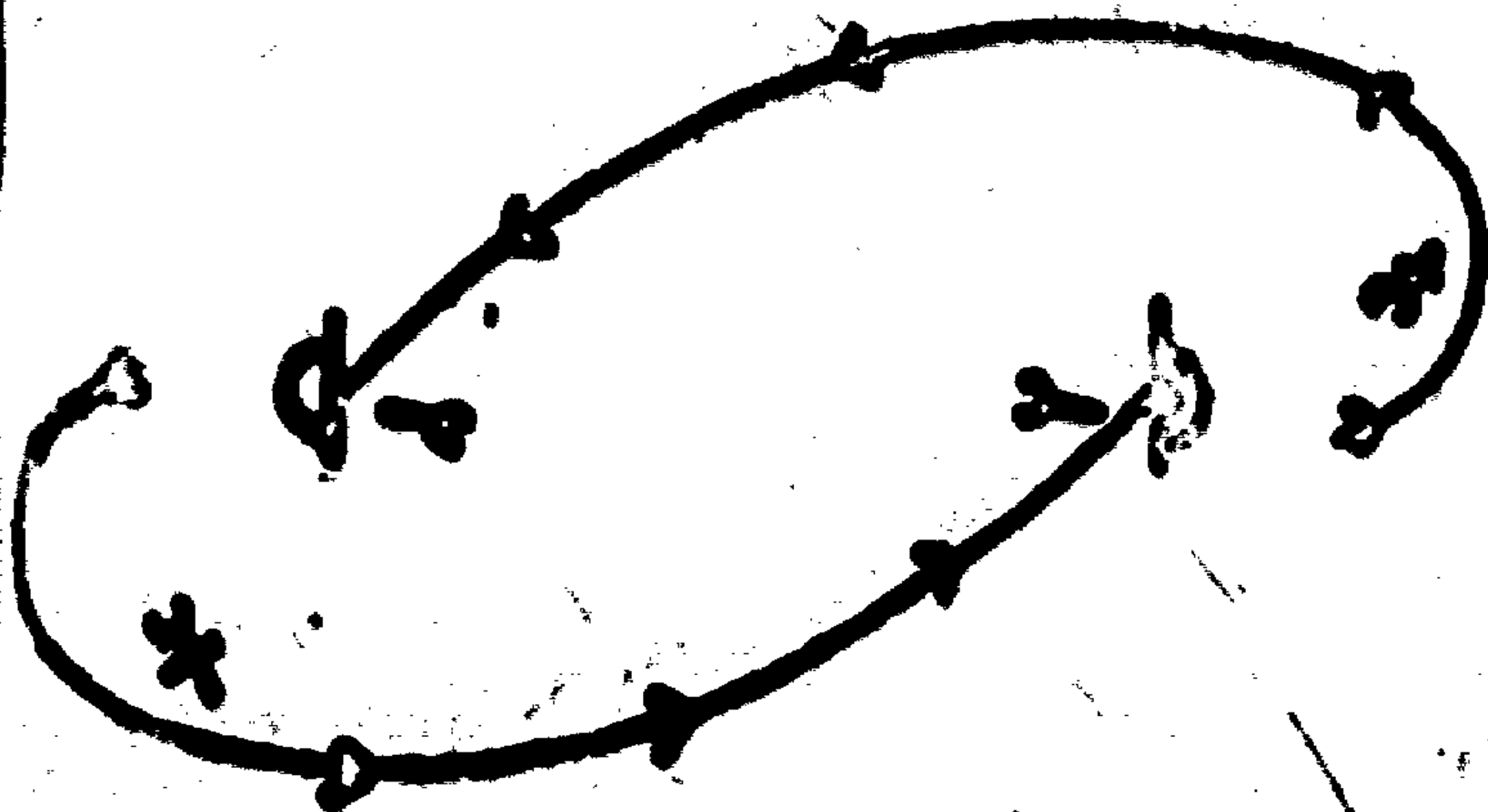


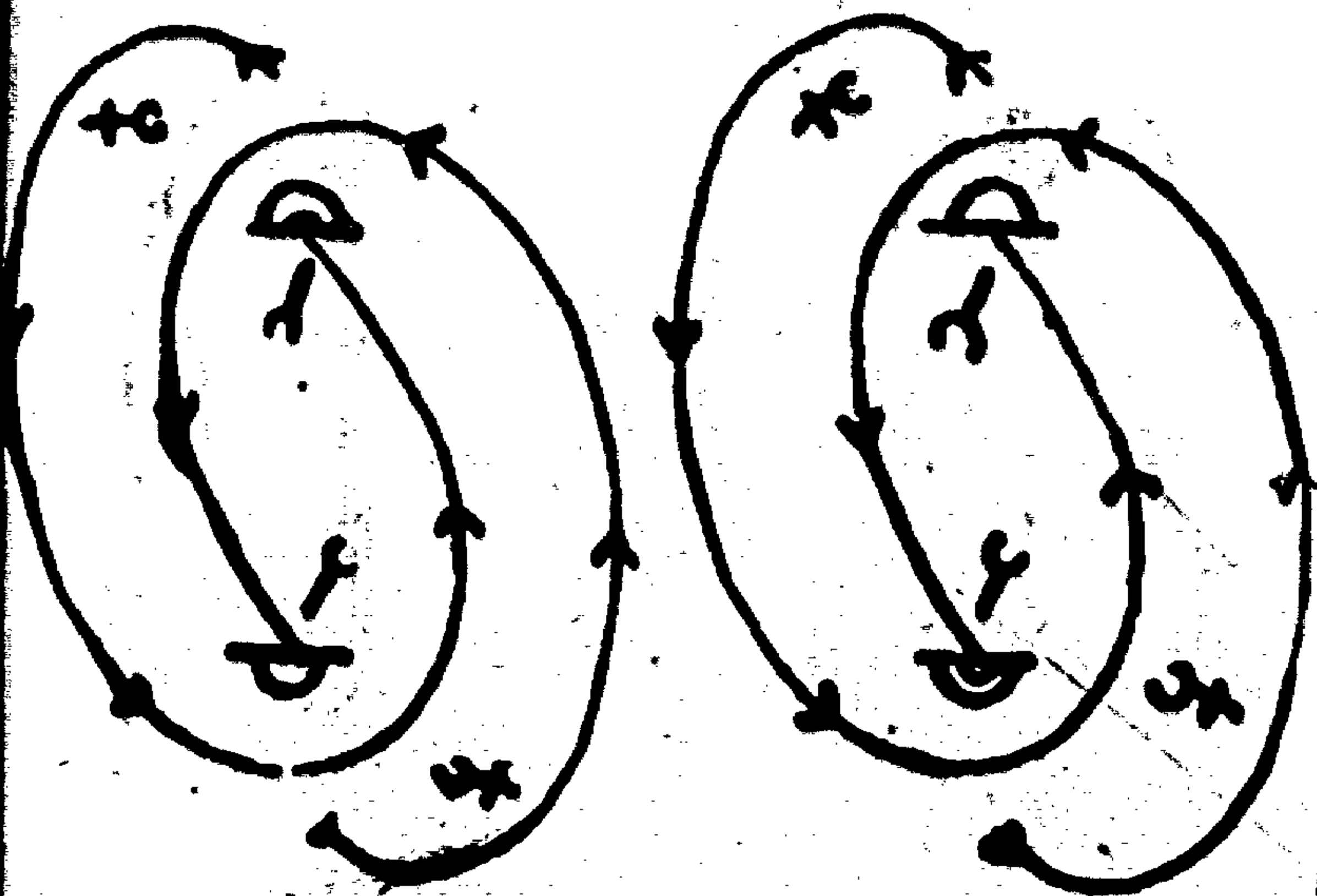
Fig. 2.^e



la Folette

3

Fig. 3^e



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4

la Folette

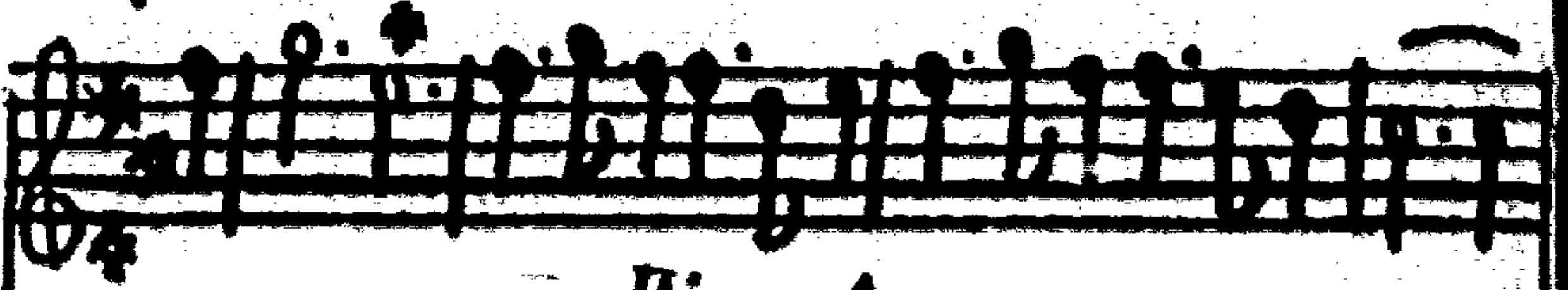
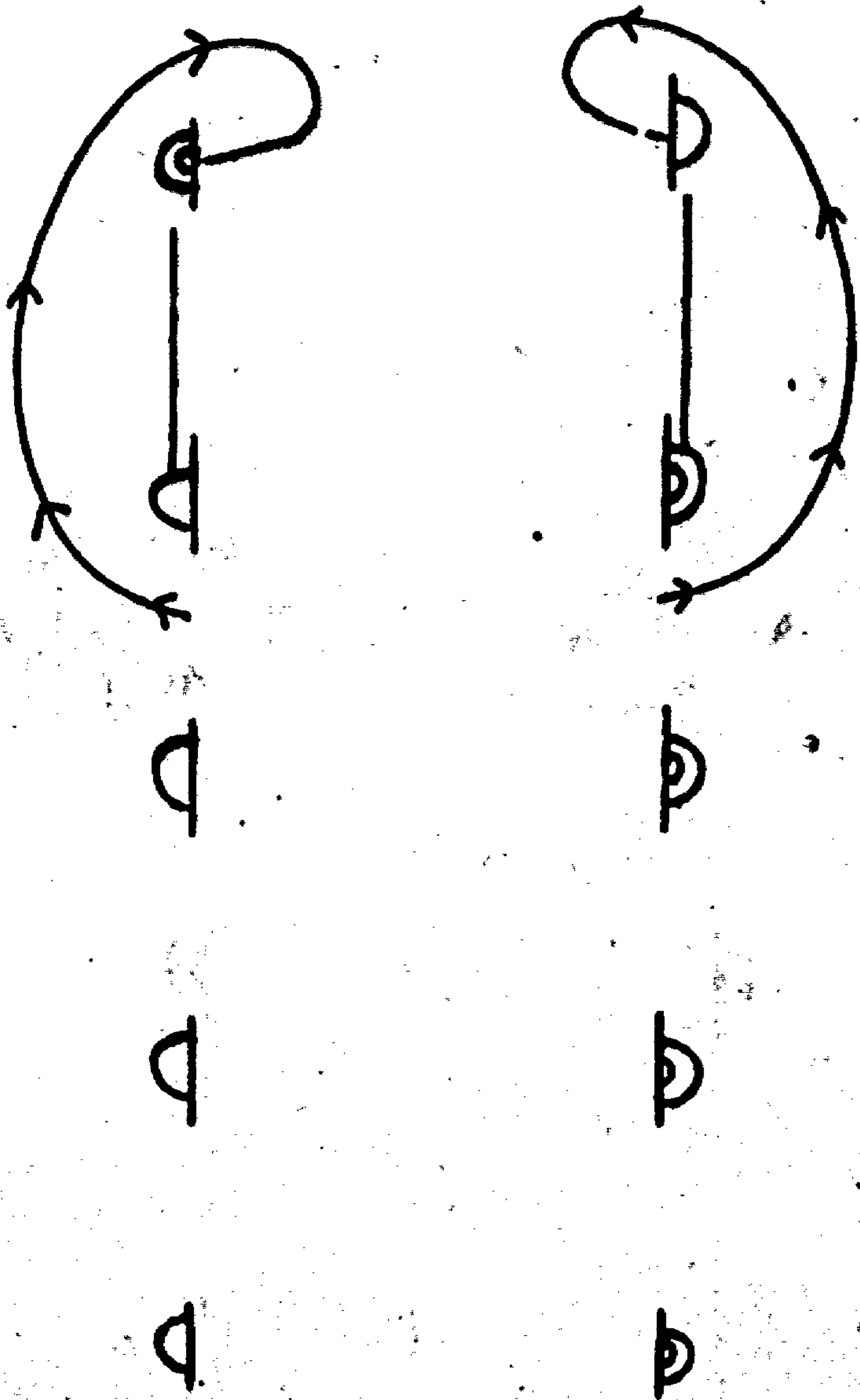
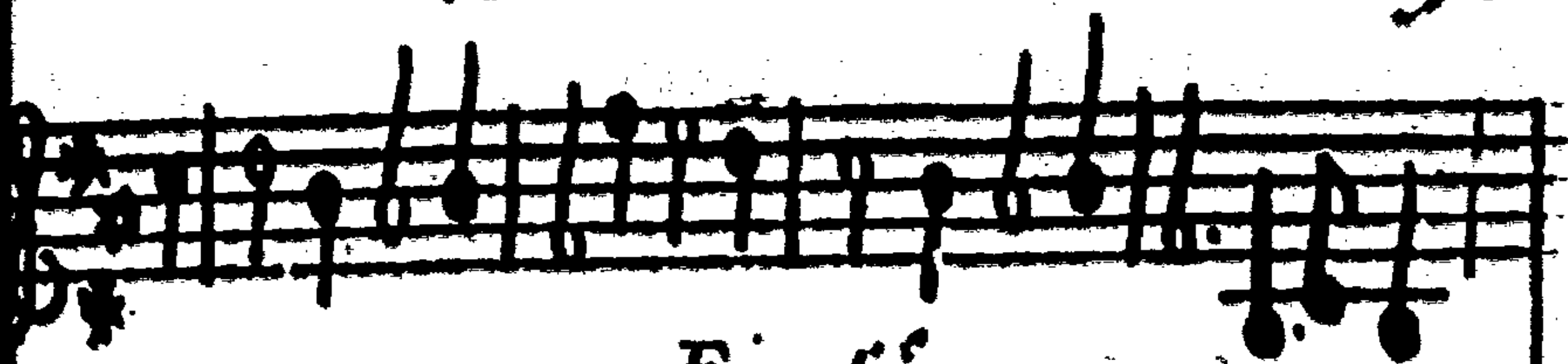


Fig. 4^e



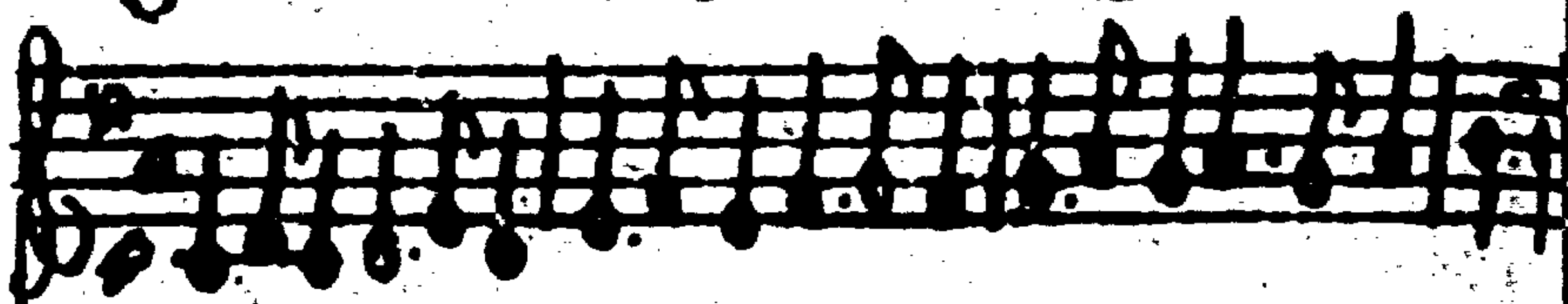
la Folette

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6

la Folette

Fig. 6^e

la Folette

7

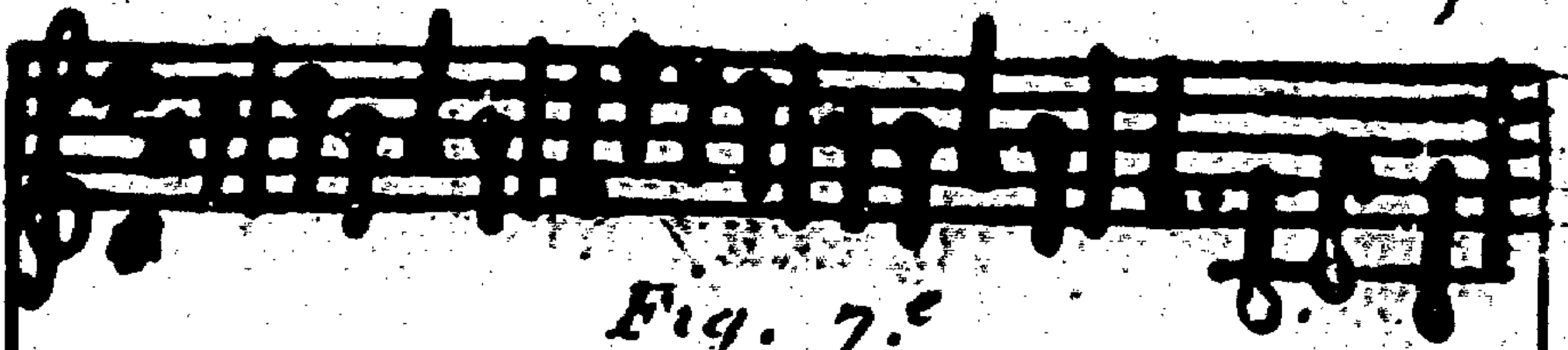
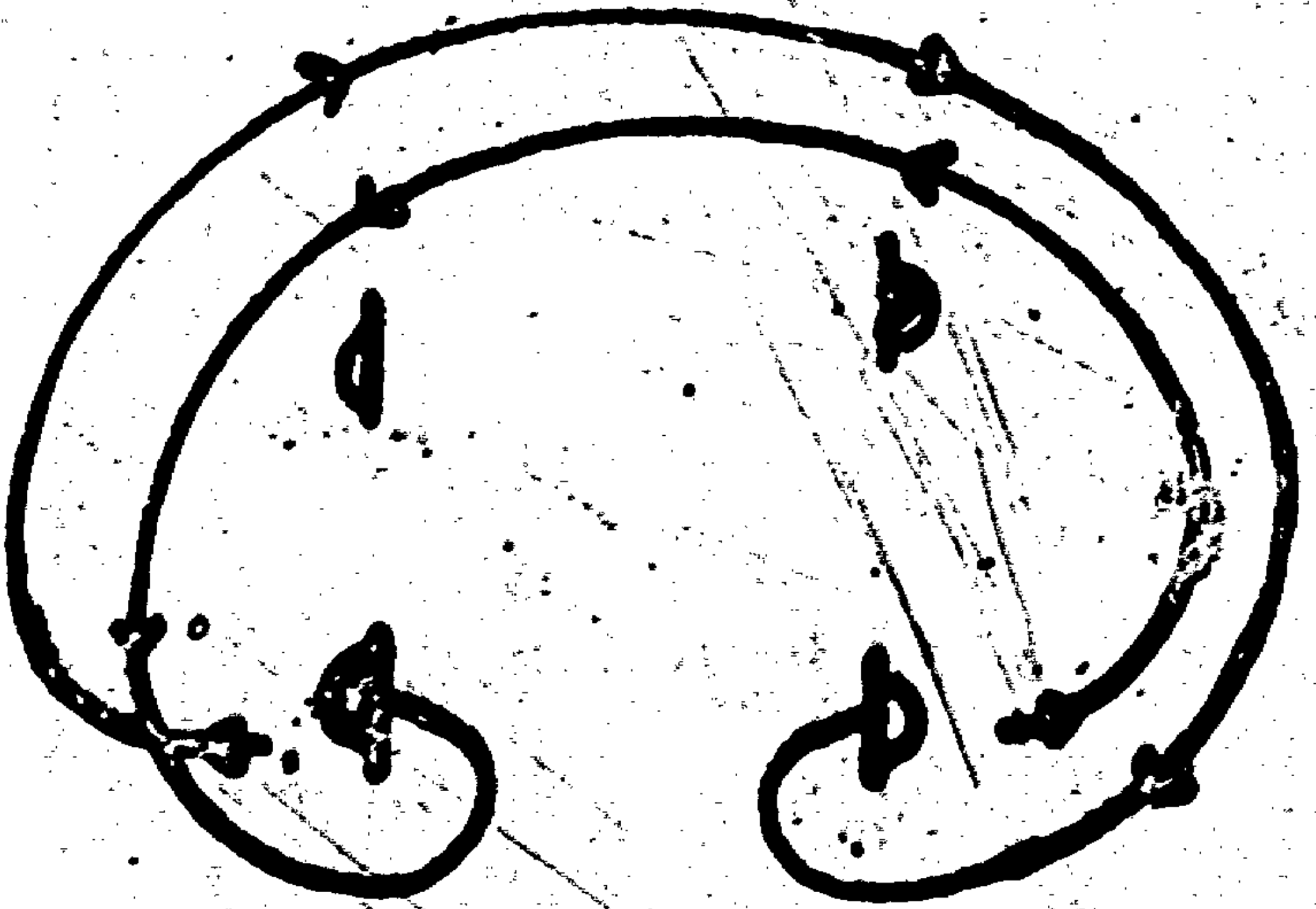


Fig. 7.^e



8

la Folette

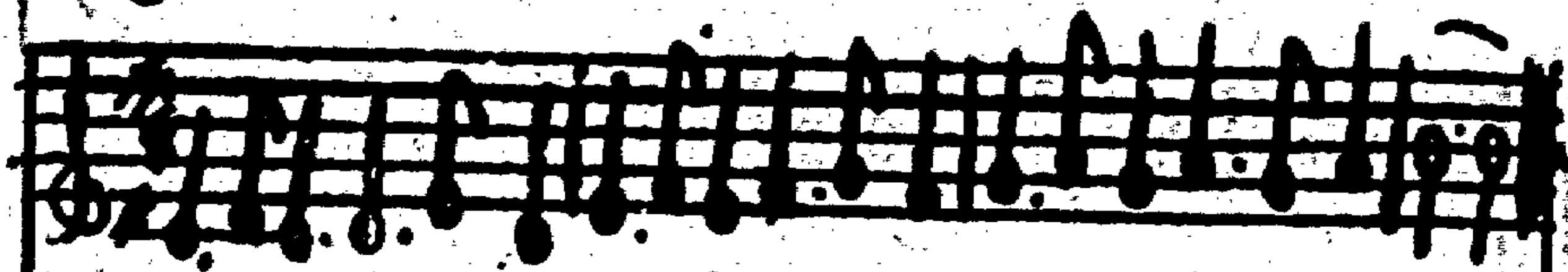
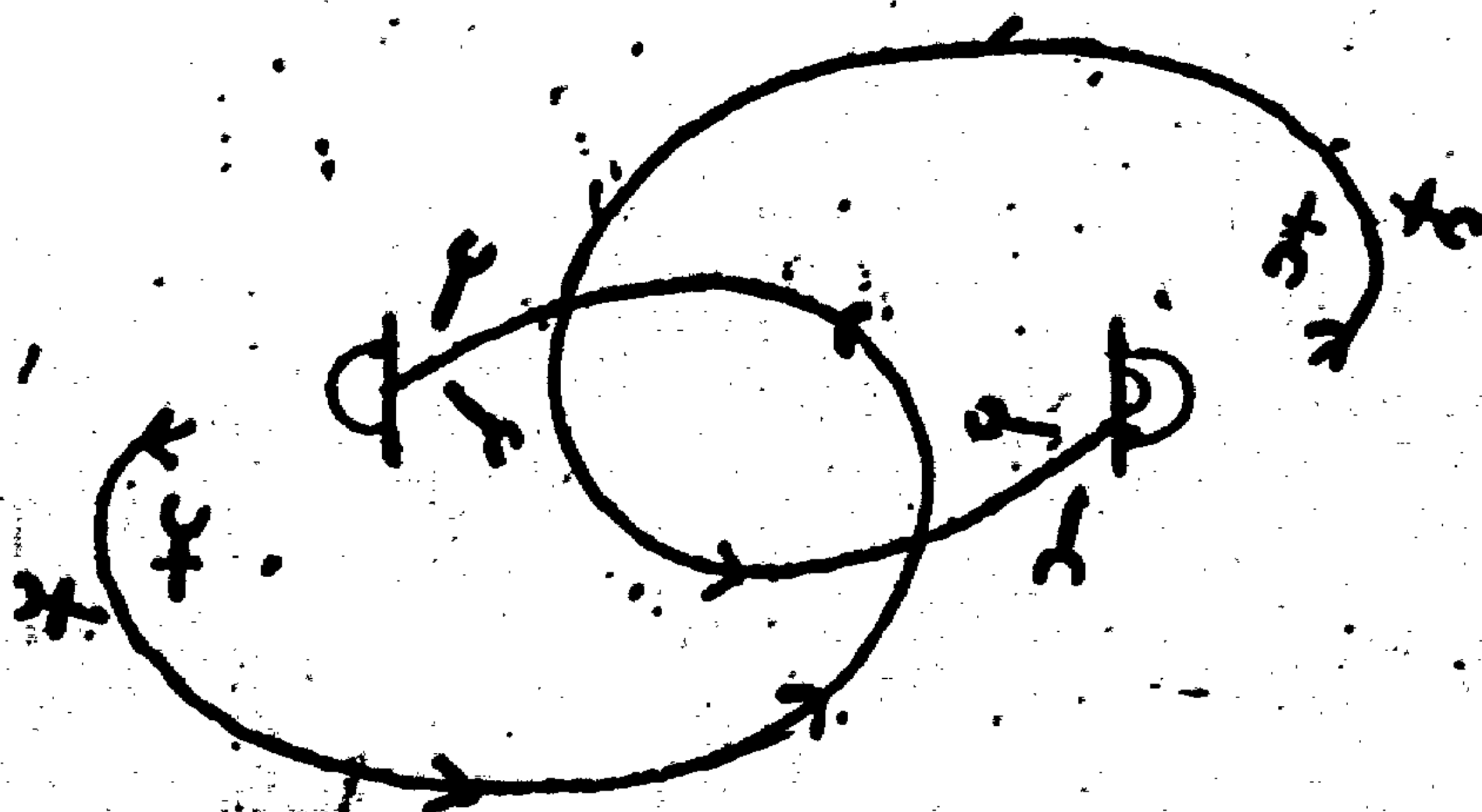
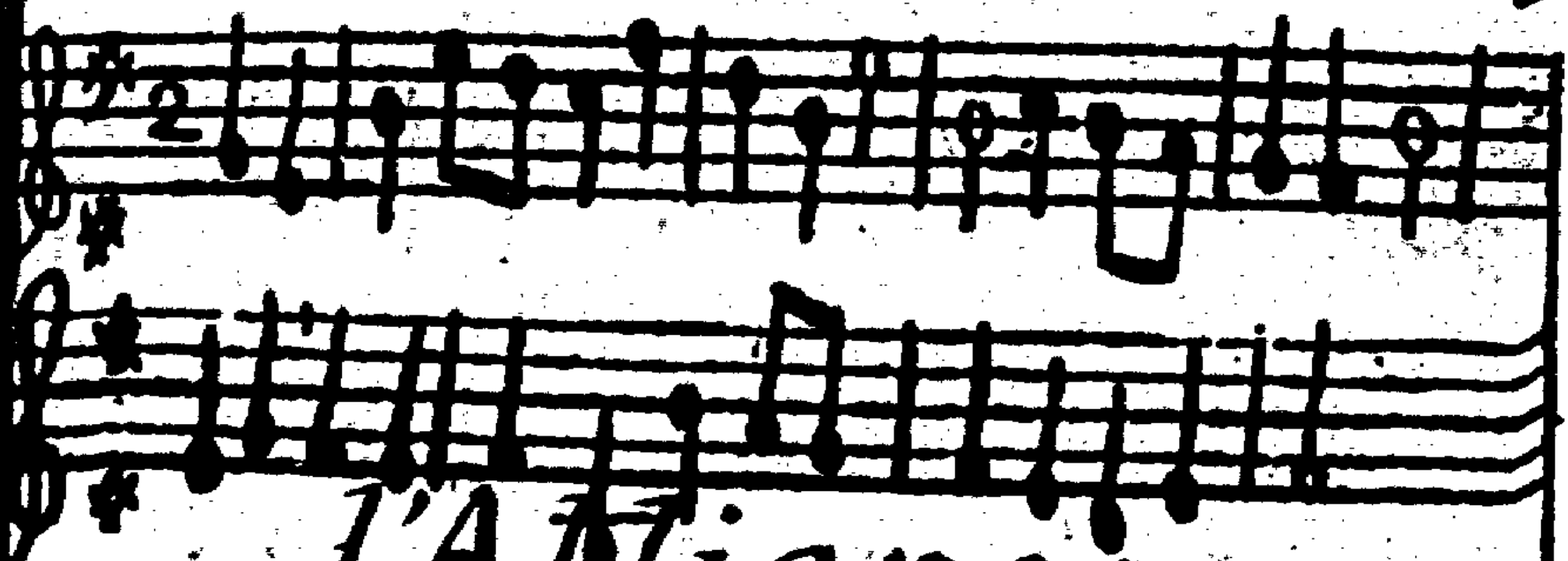


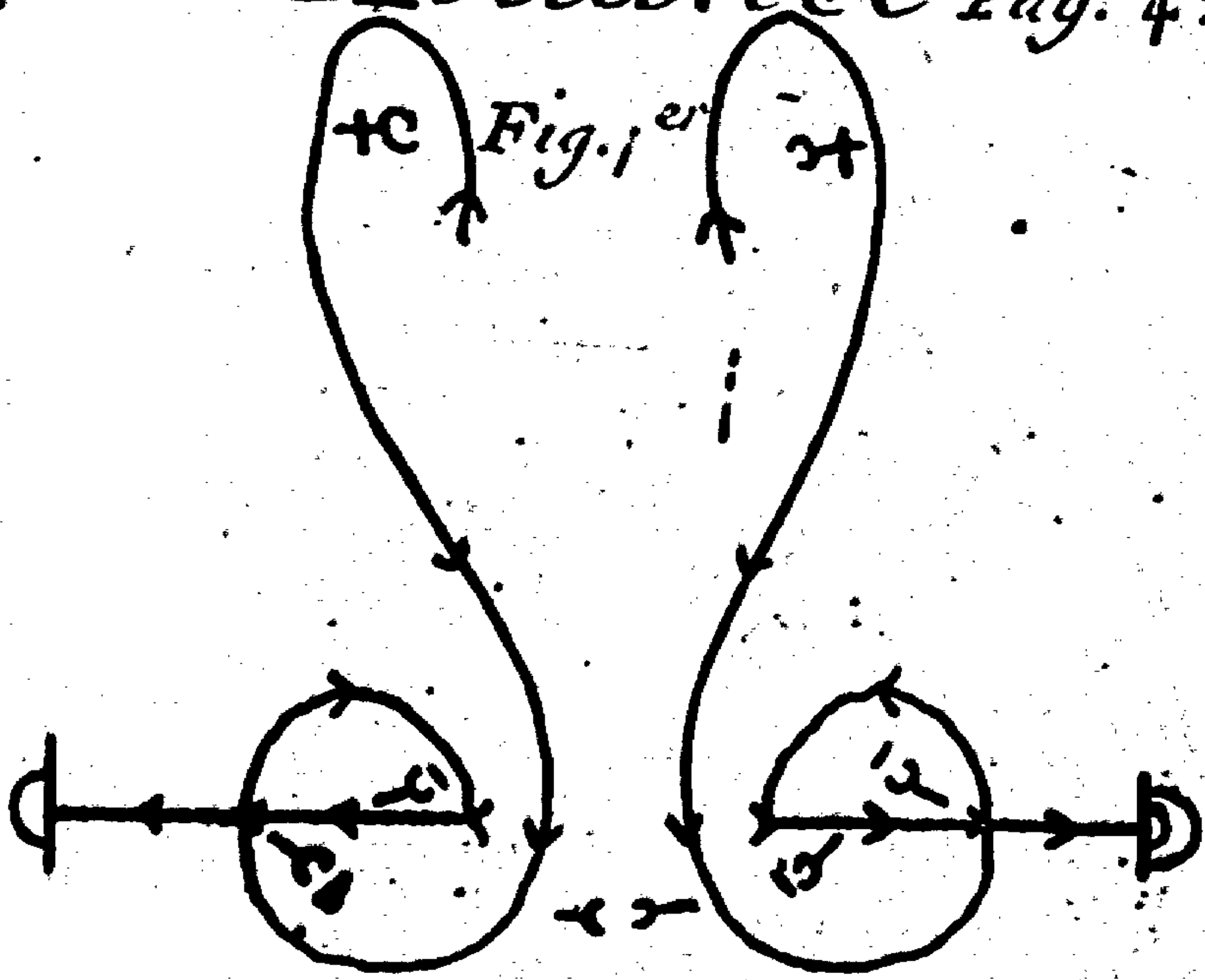
Fig. 8^e

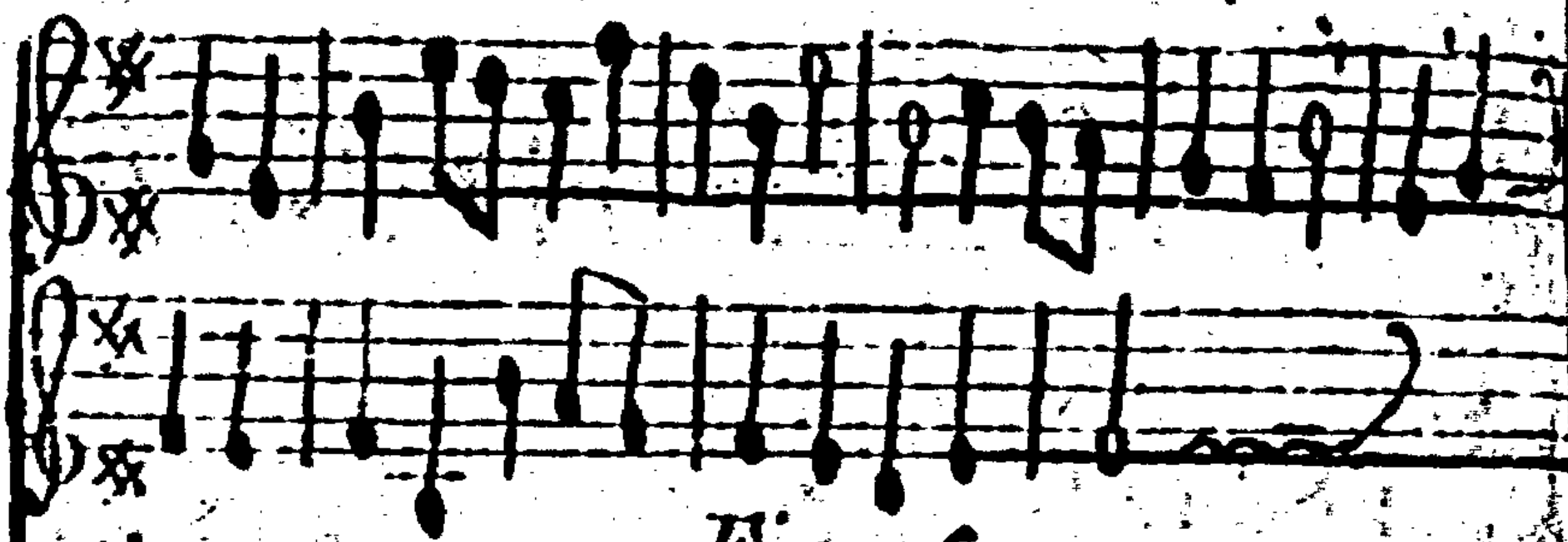
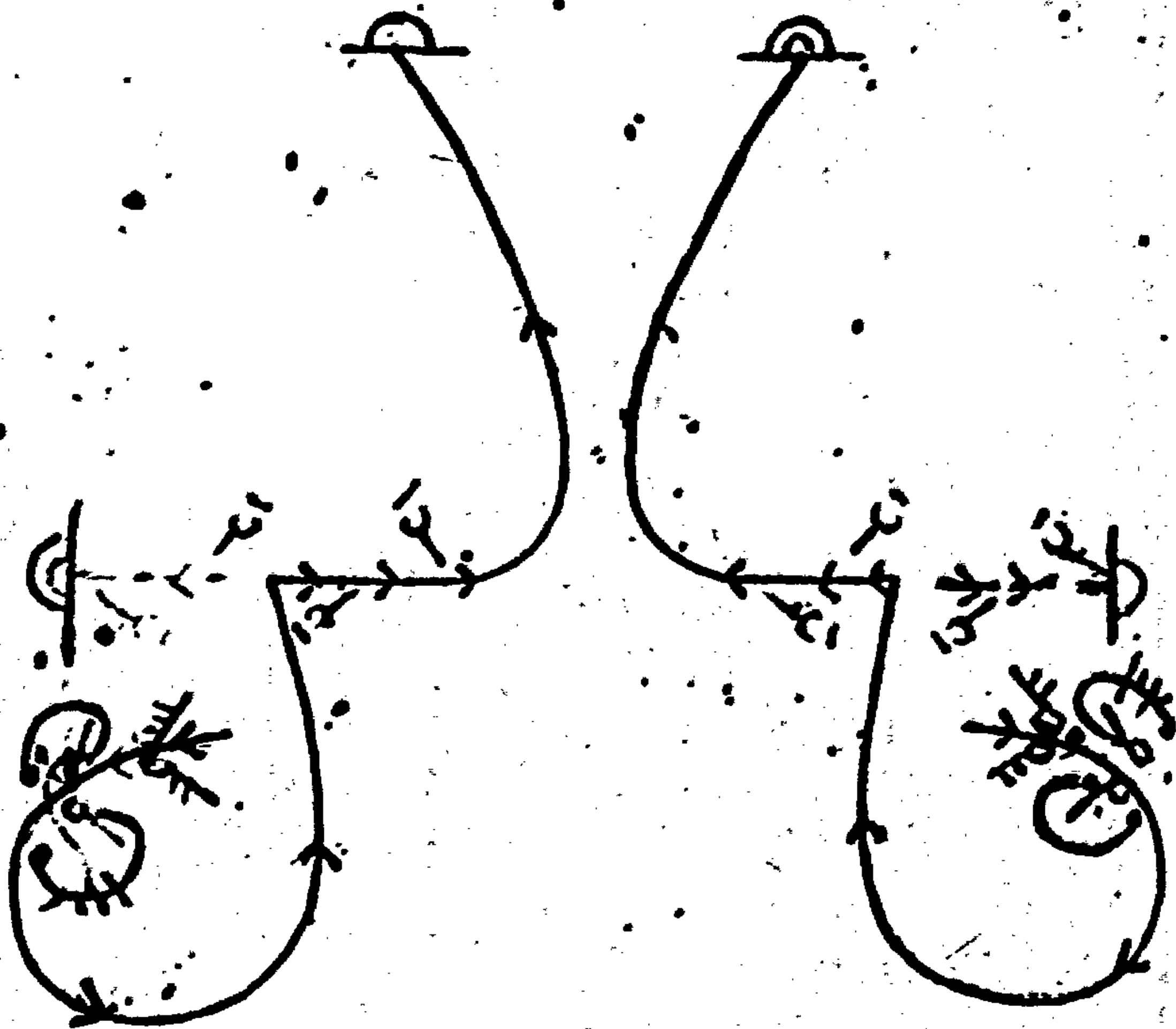


Fin



L'Alliance Pag. 4^e



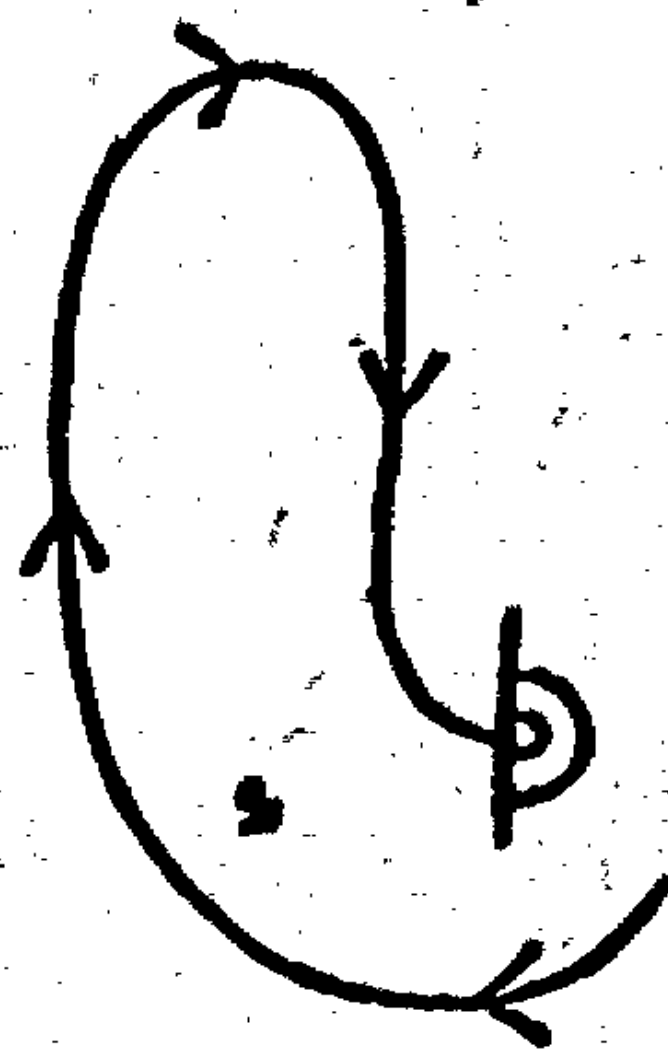
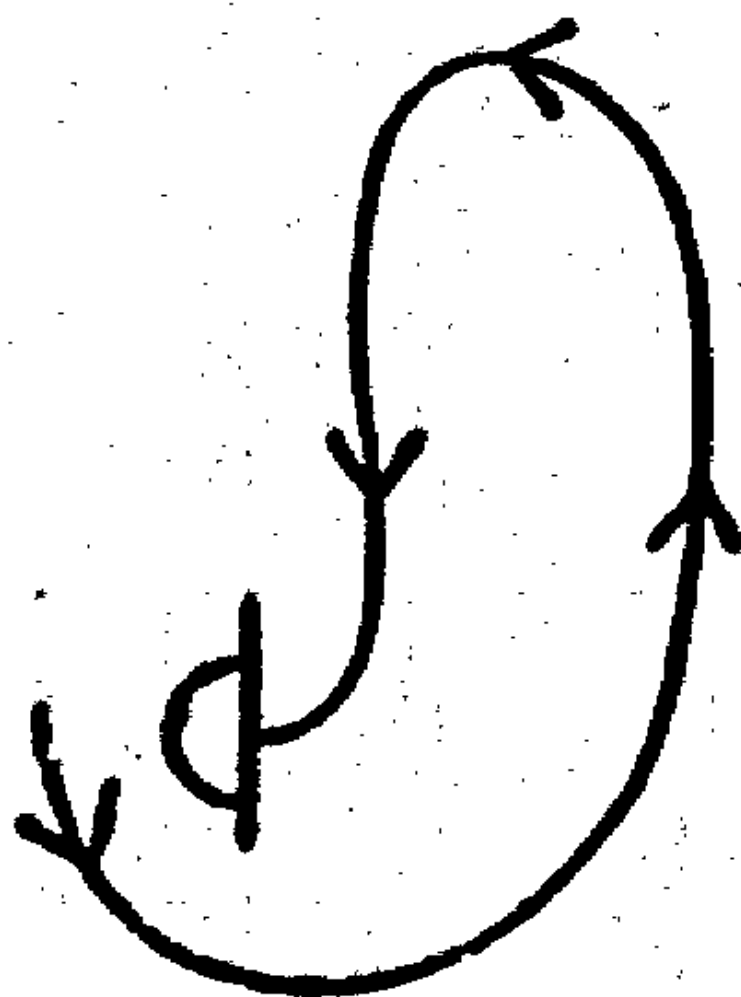
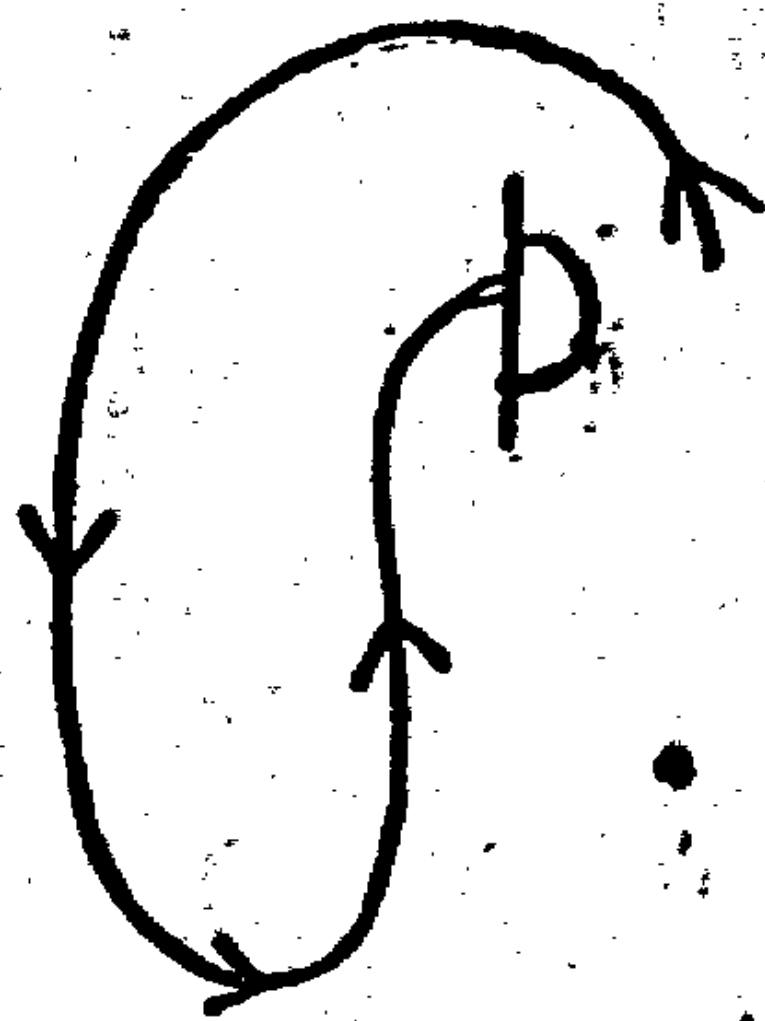
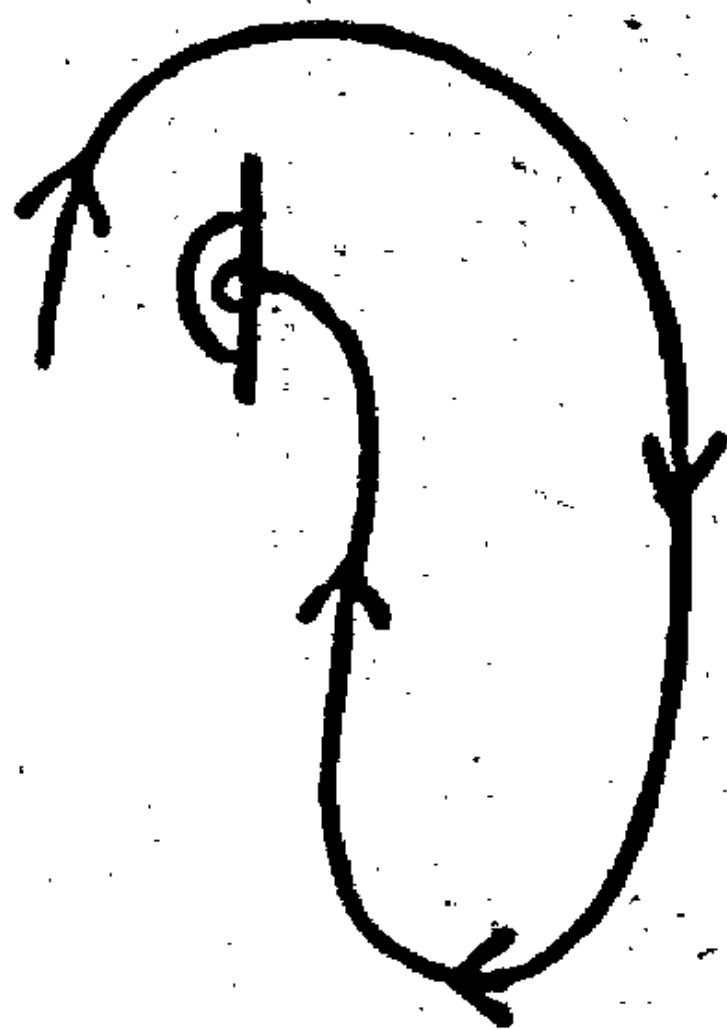
Fig. 2.^e

l'Alliance

11



Fig. 3.^e

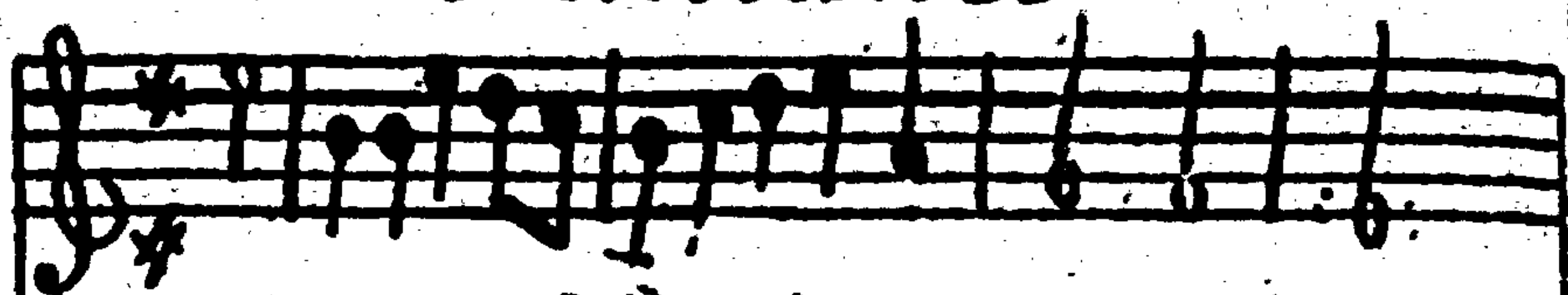
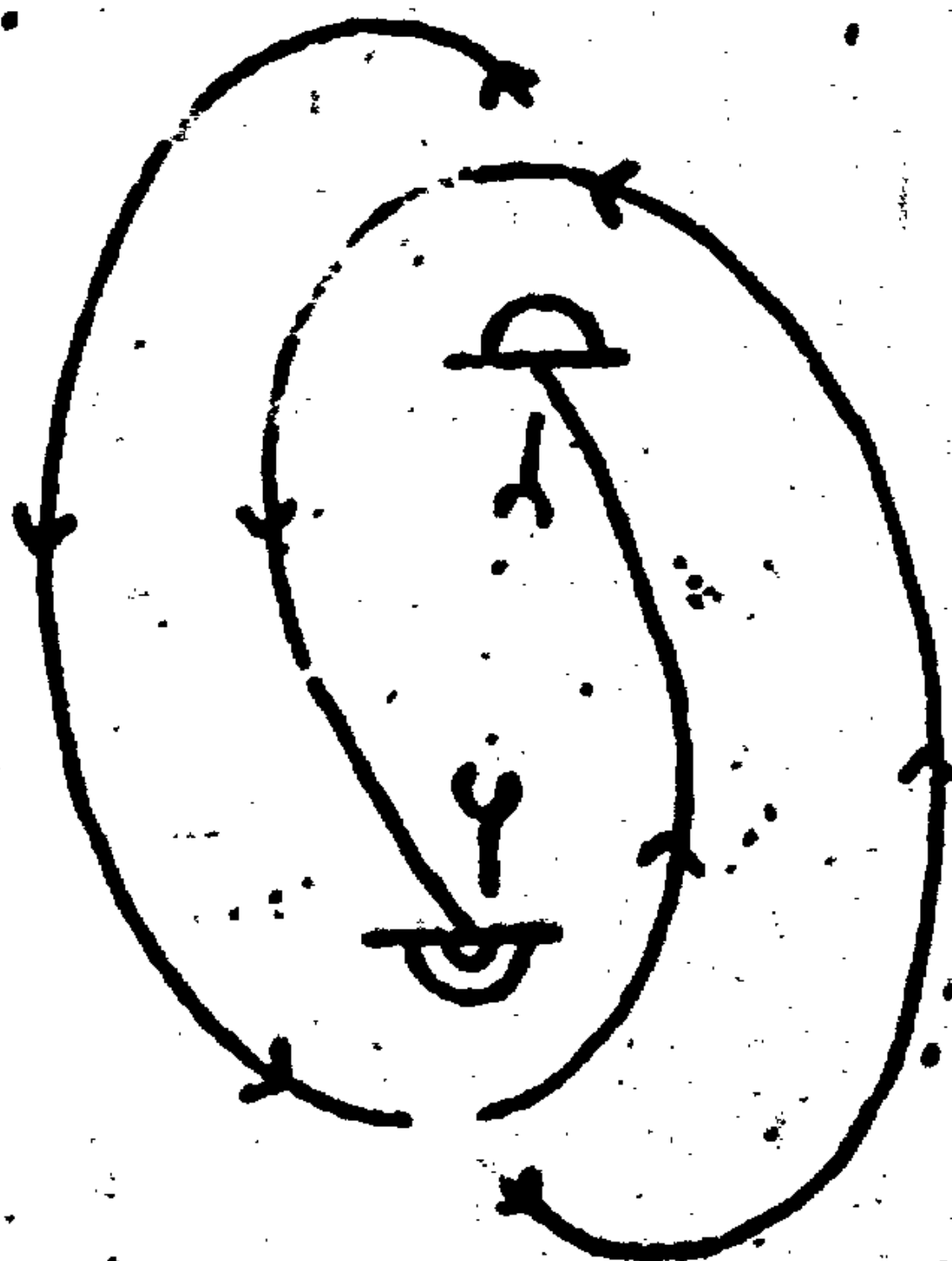
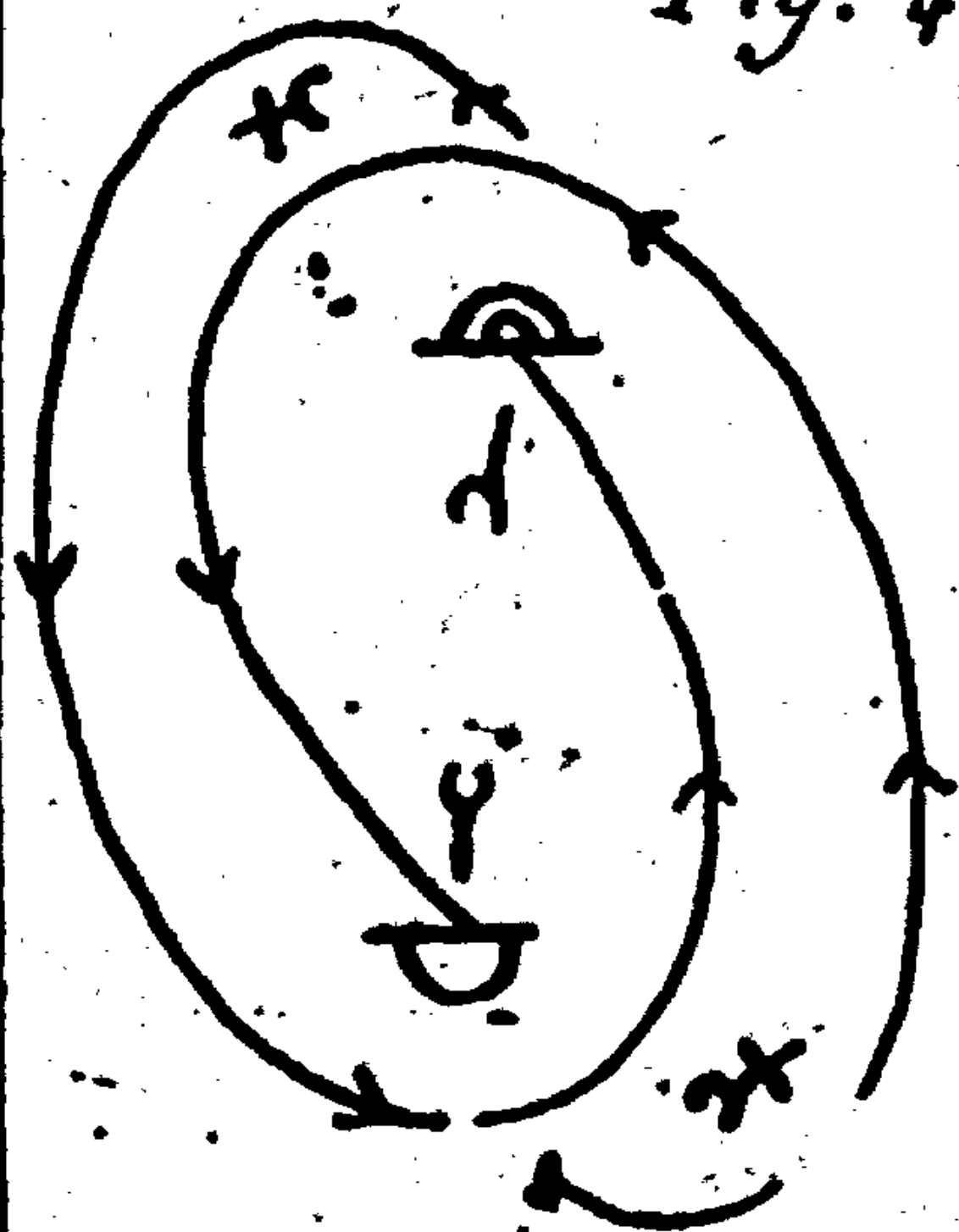


d

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Fig. 4^e

l'alliance.

13

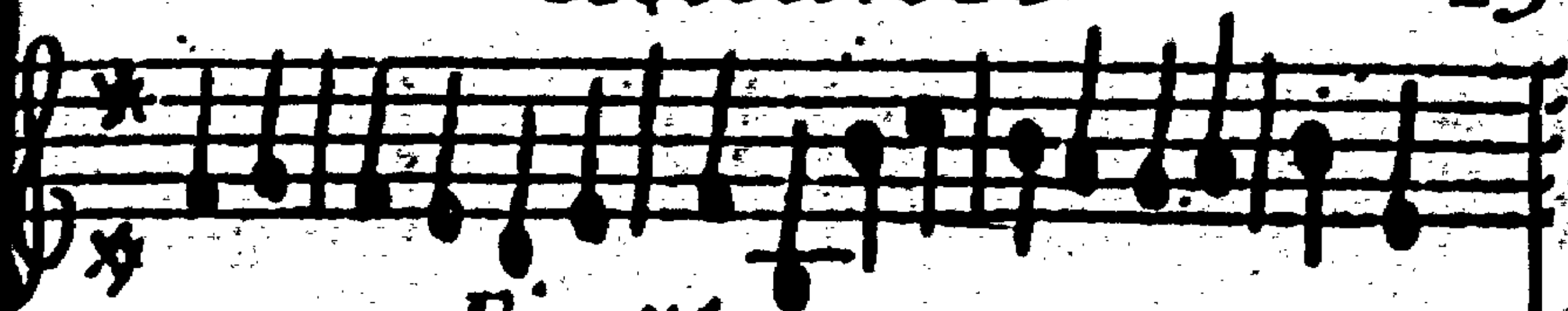


Fig. 5.^e

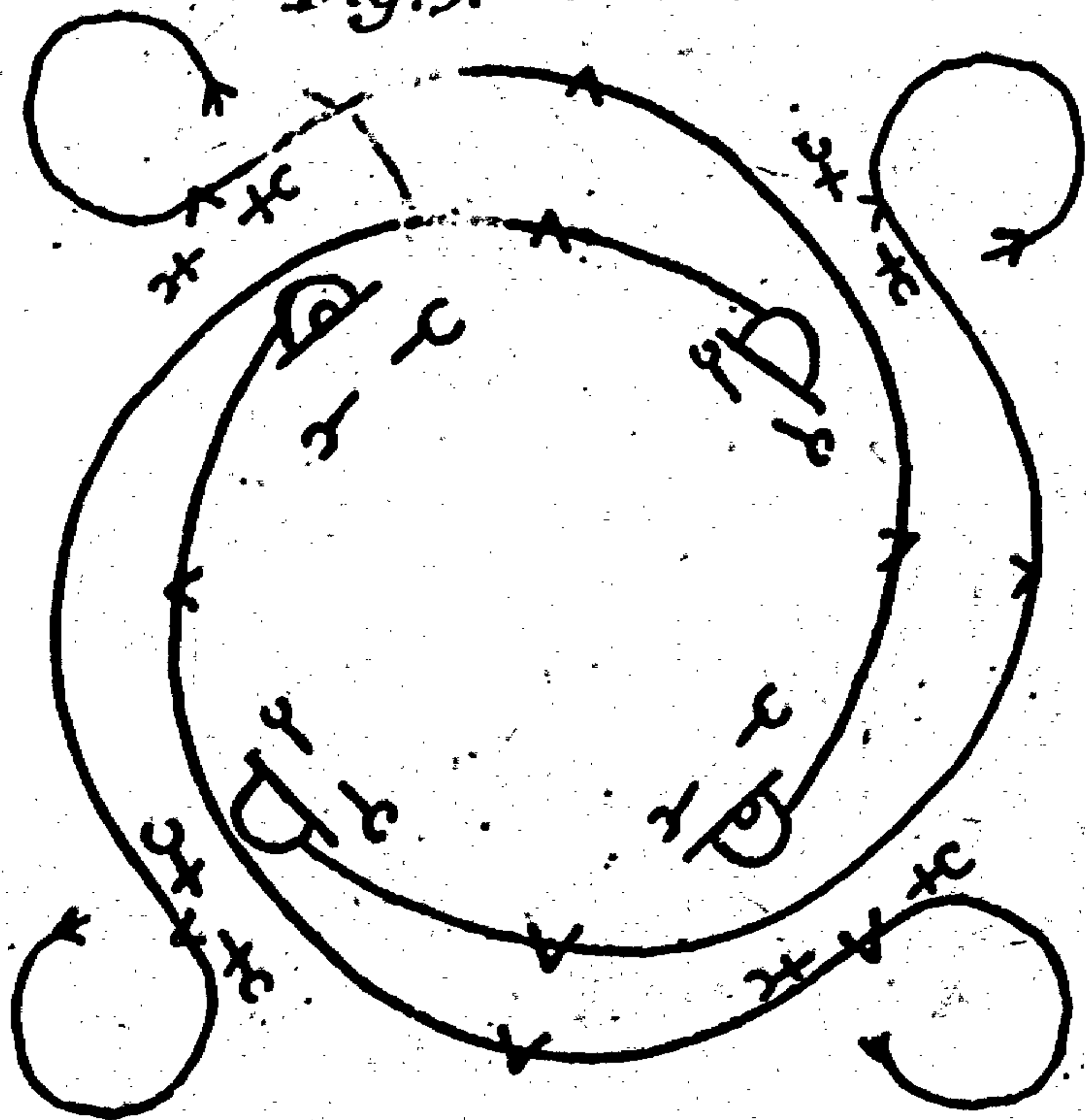
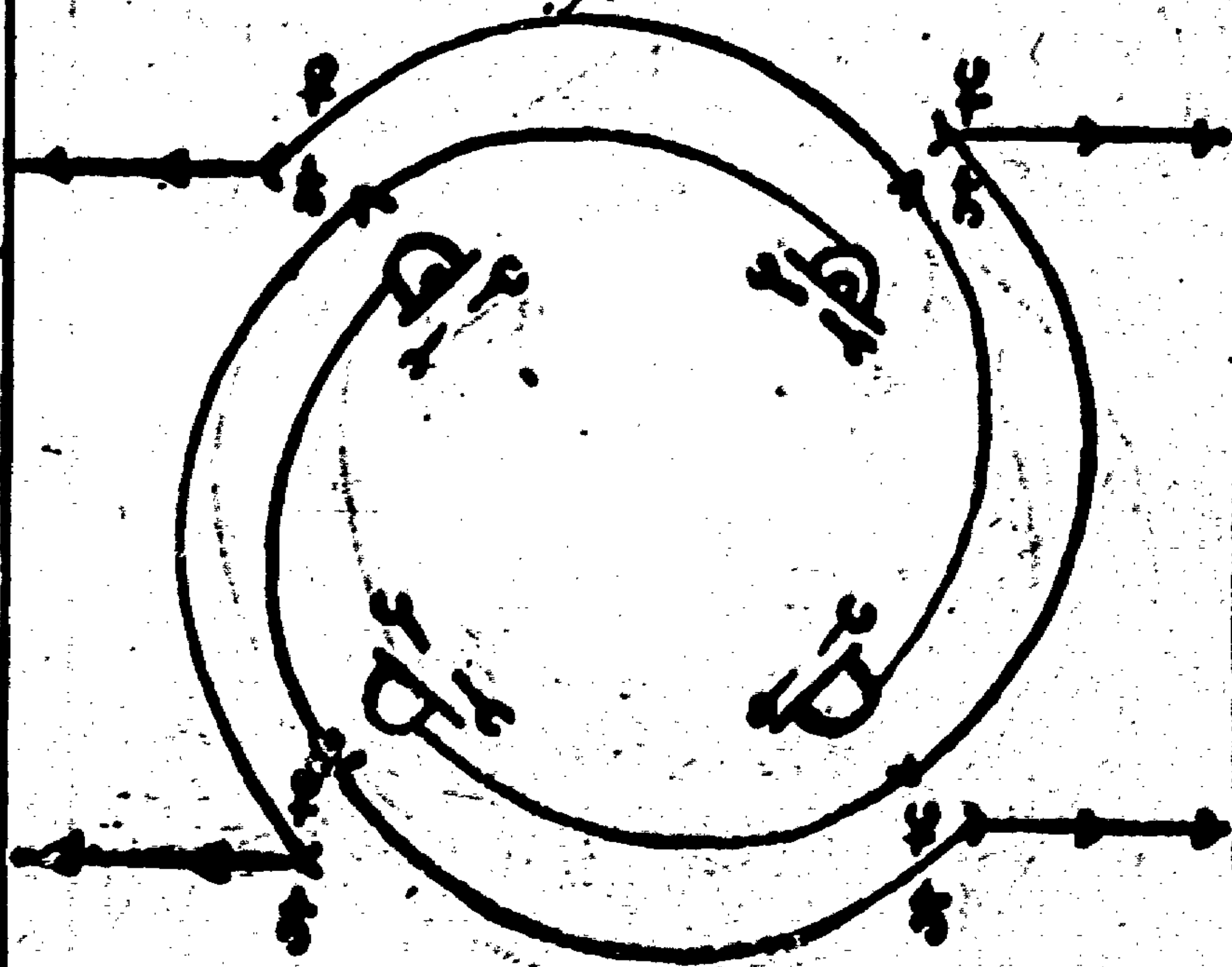
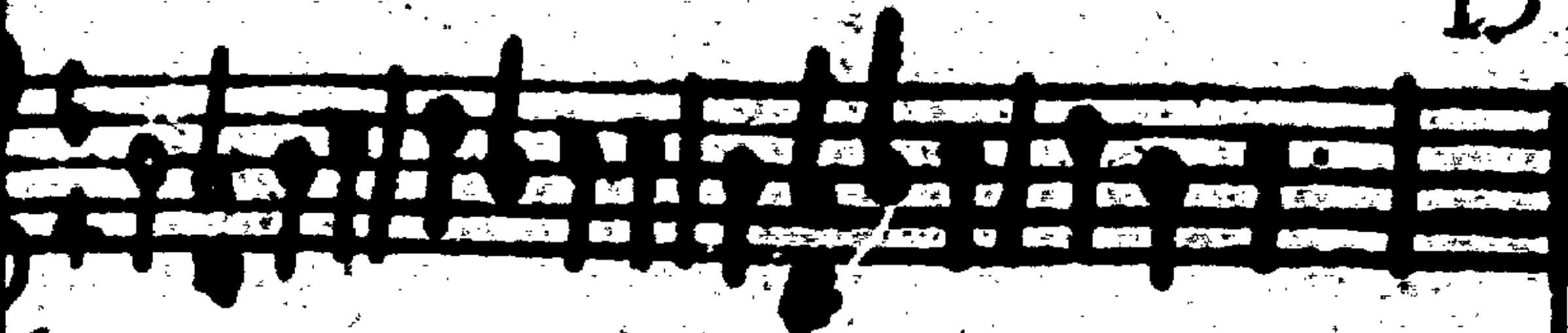


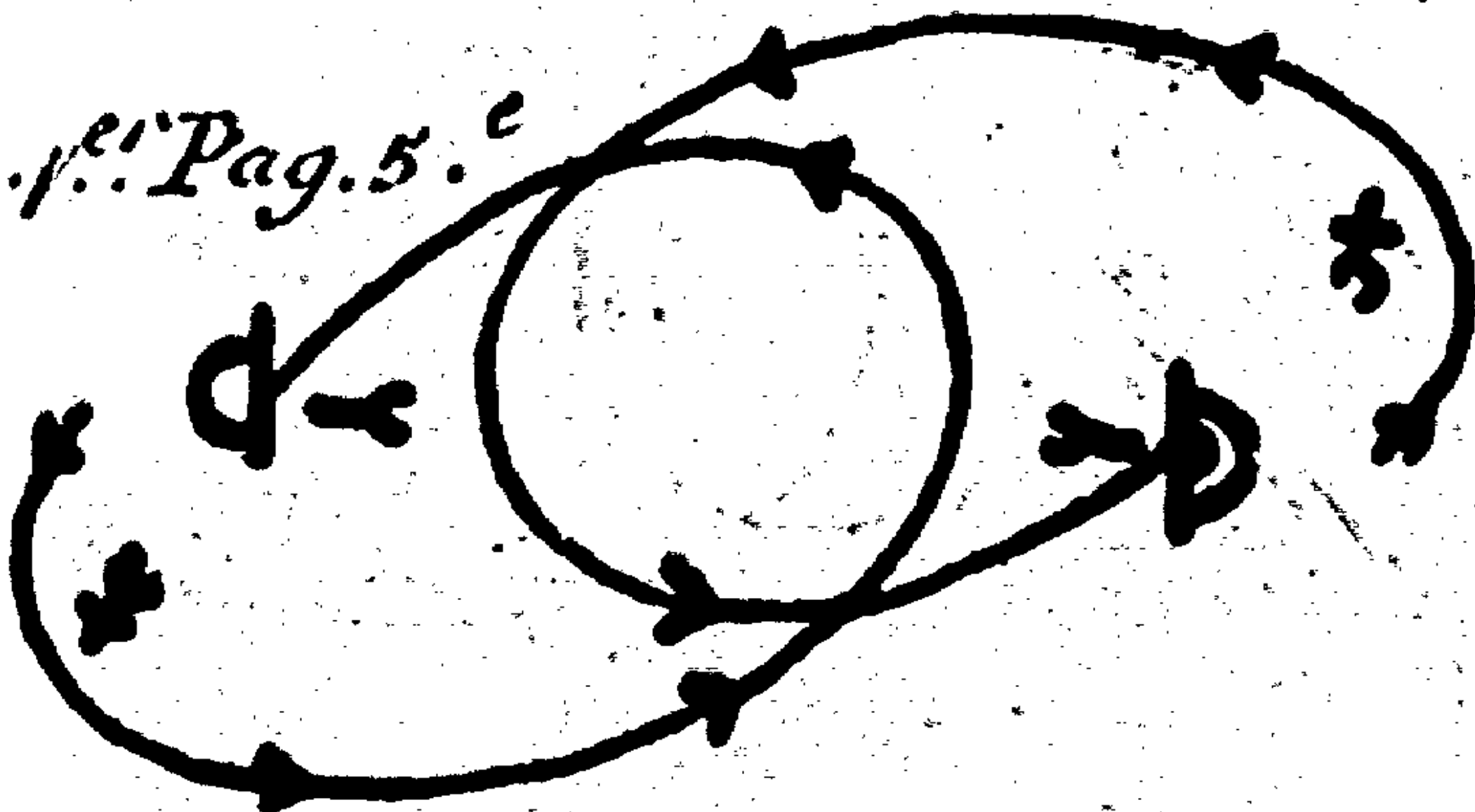
Fig. 6.^c

Fin.



La Petite Jeanneton

Fig. 1^{re} Pag. 5.^e



16 *la Petite Jeanneton*

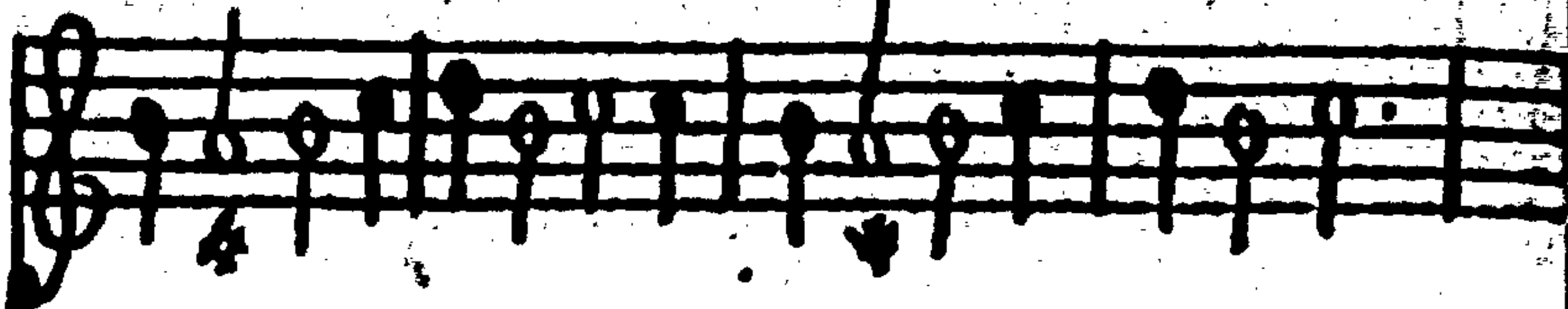
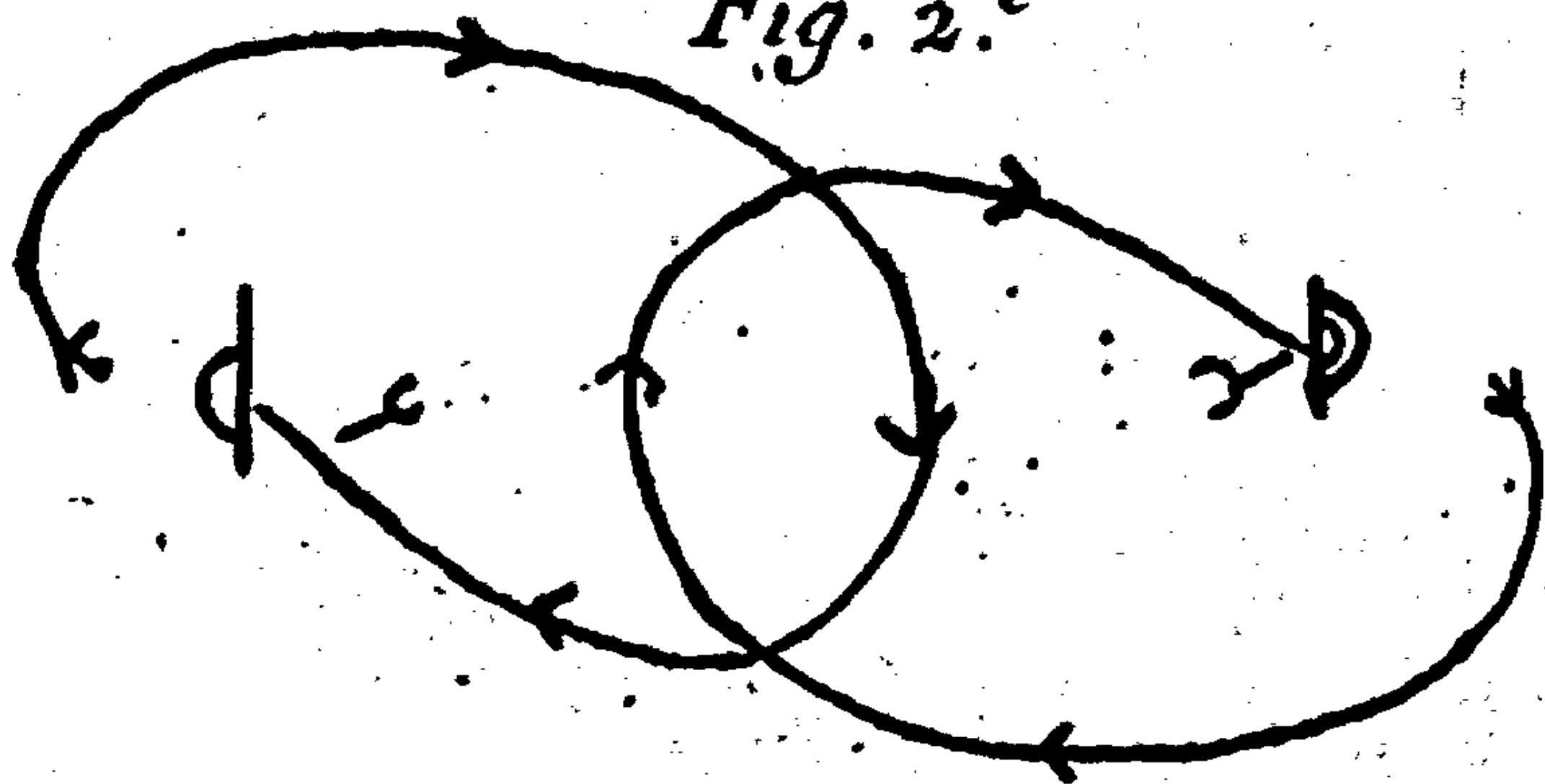


Fig. 2.^e



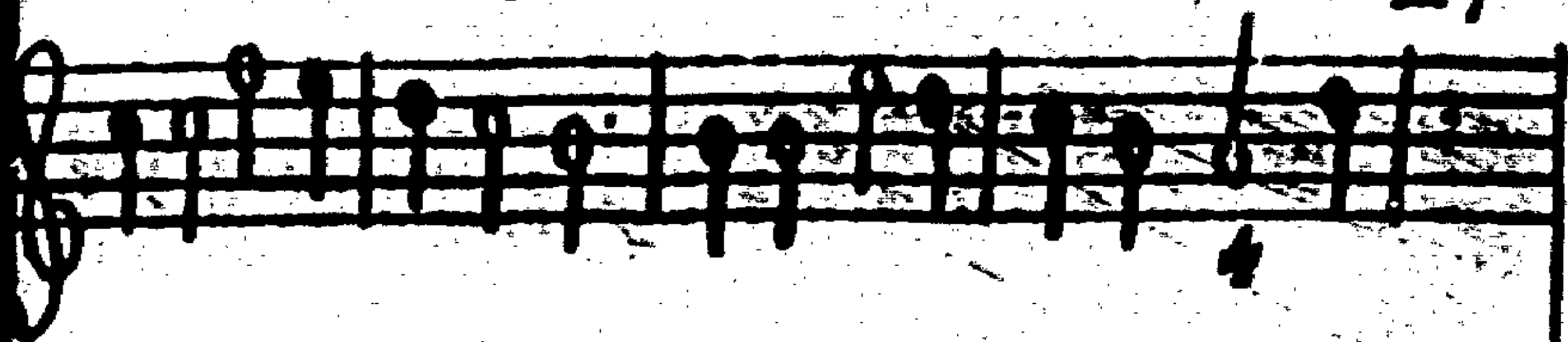
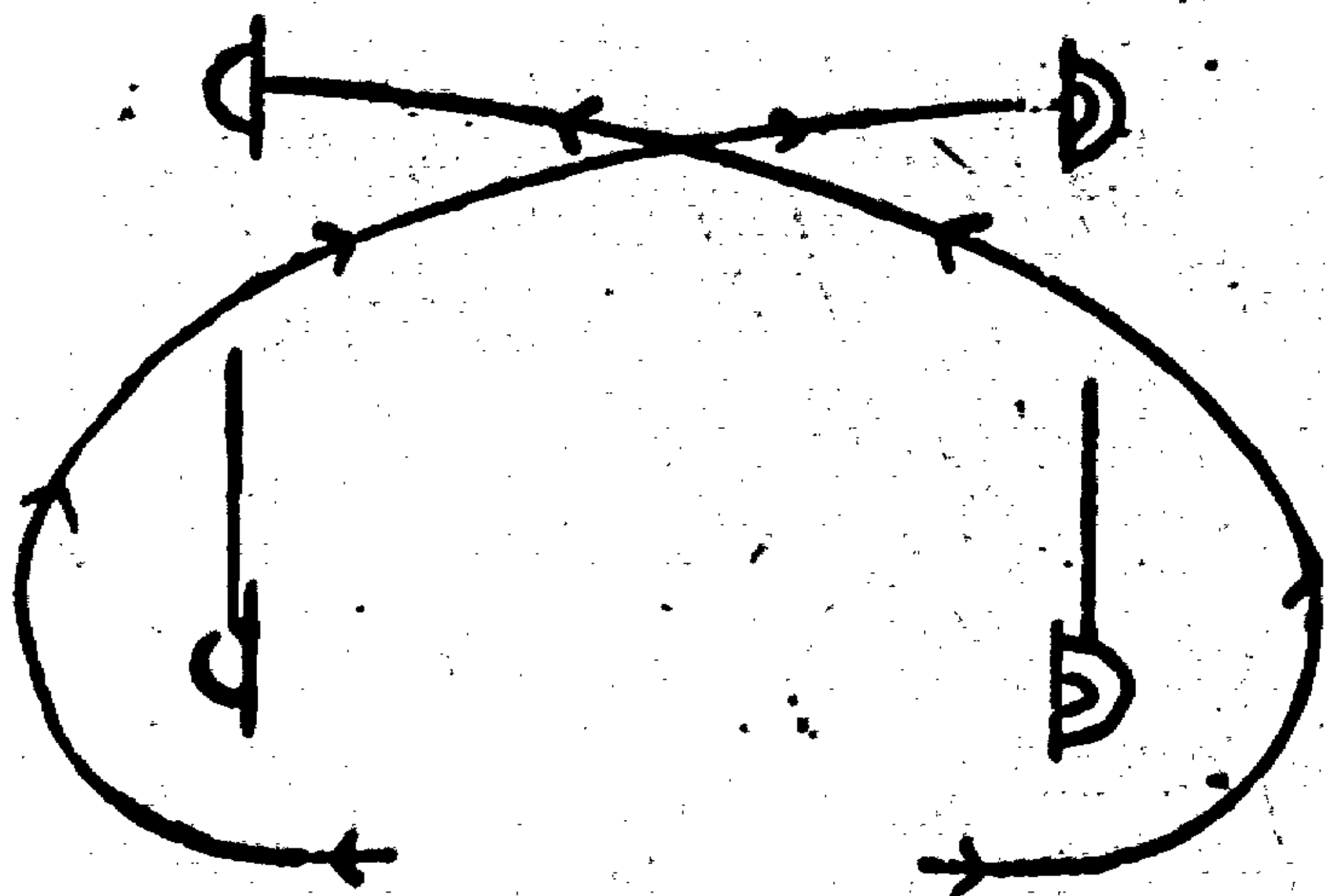


Fig. 3^e



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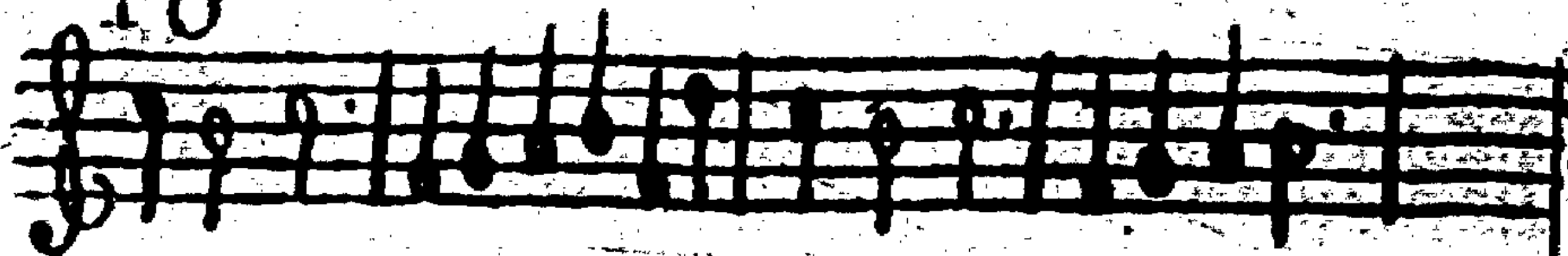
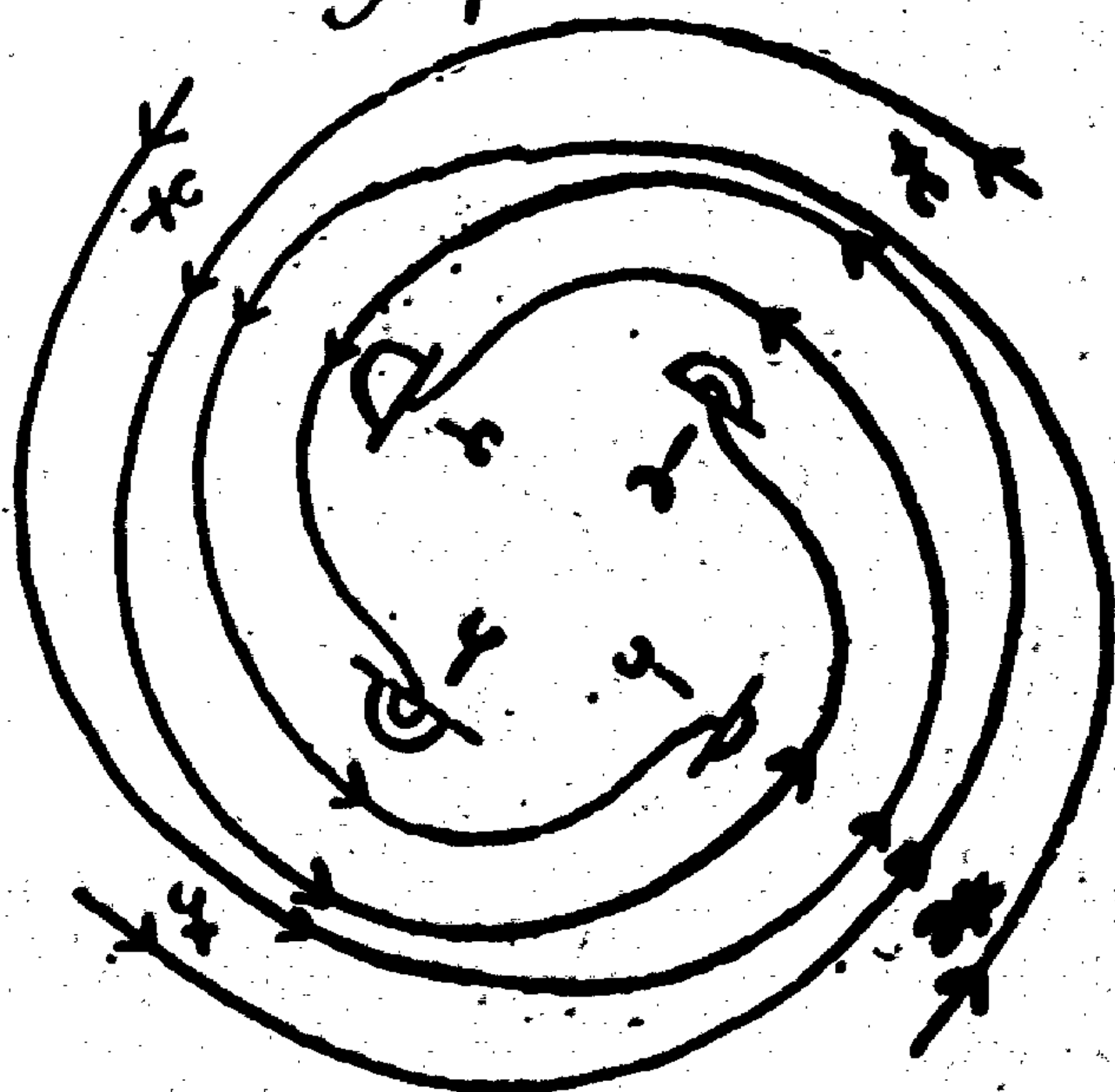


Fig. 4^e



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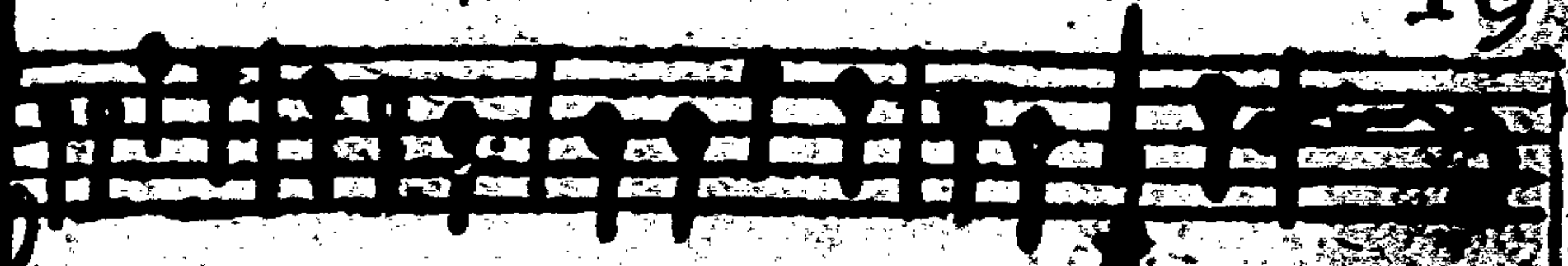
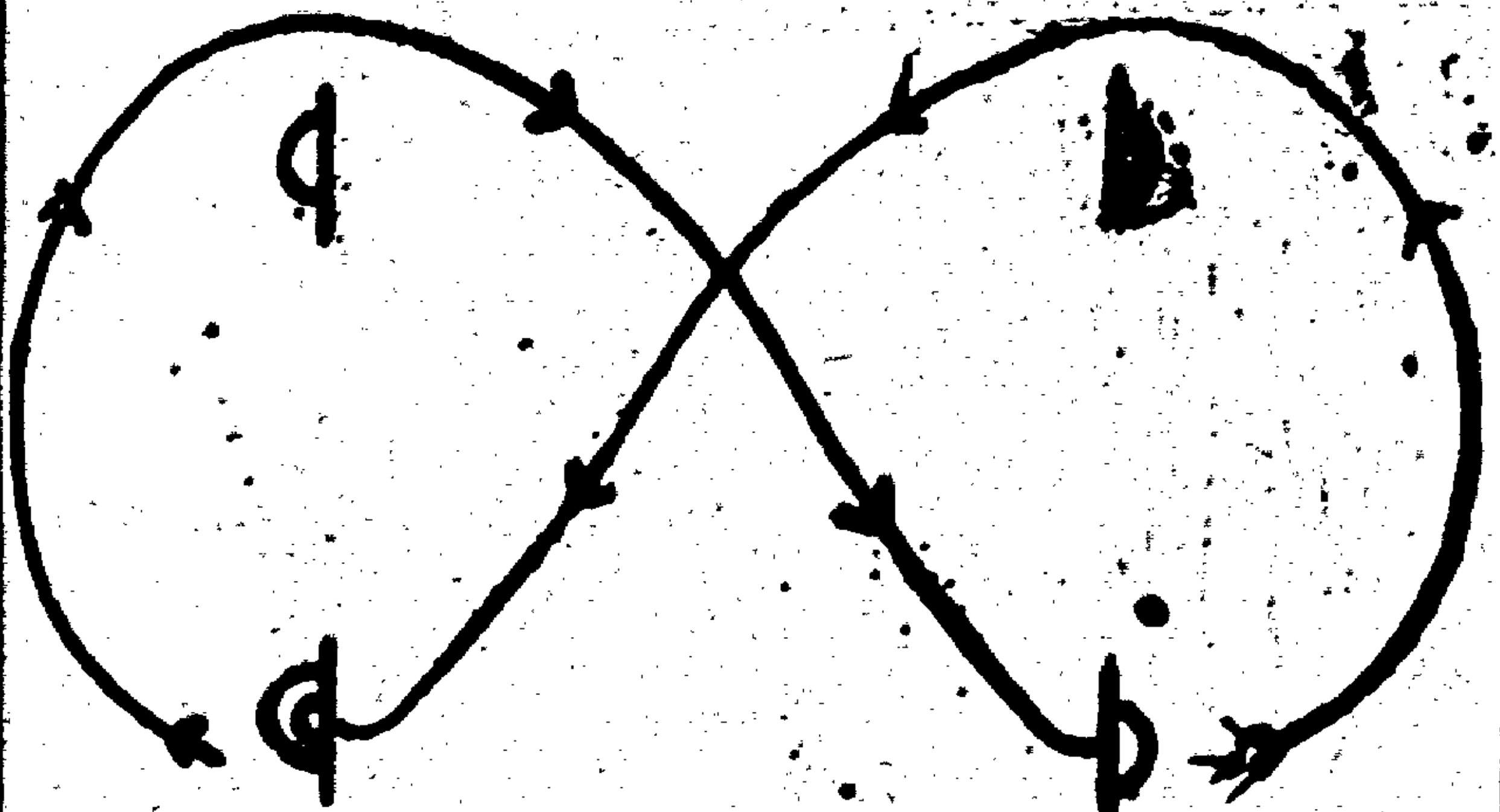


Fig. 5.



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20 la Petite Jeanneton.

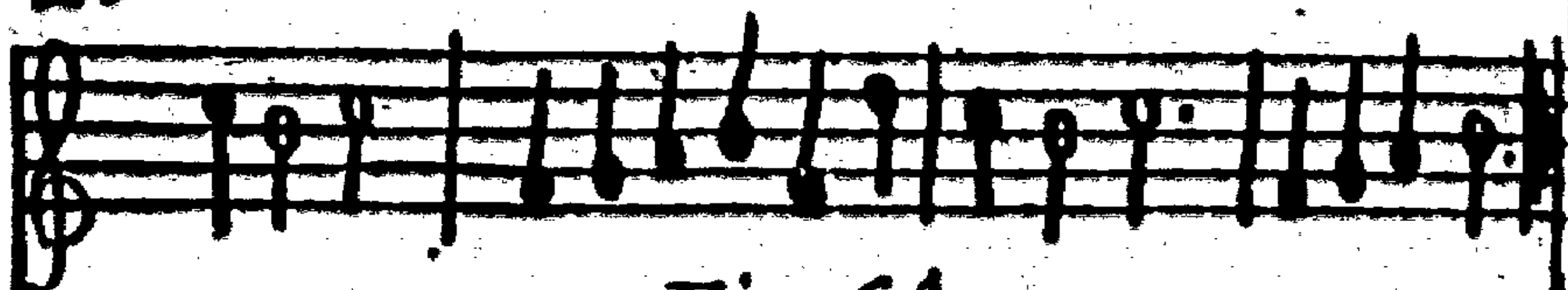
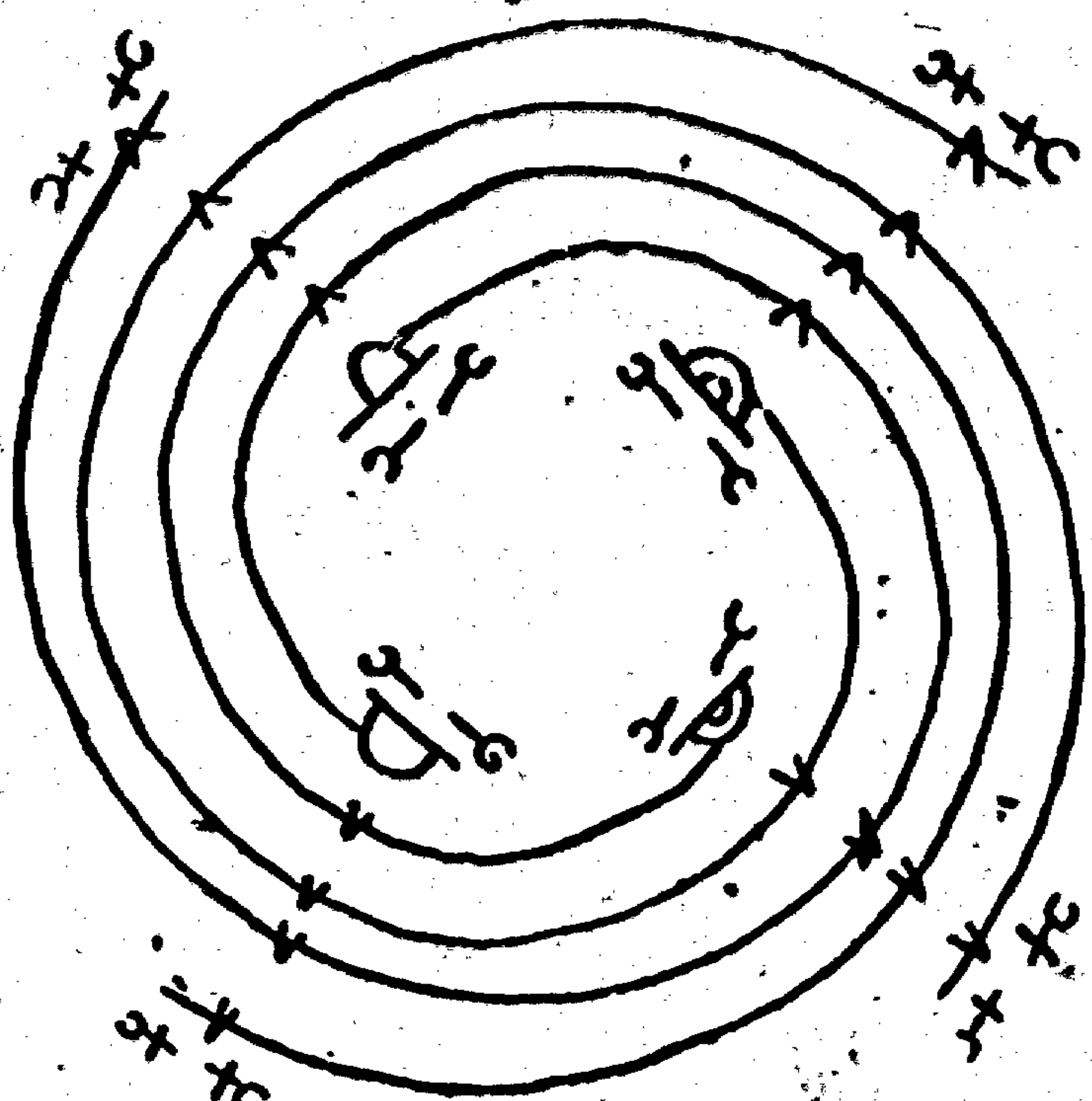
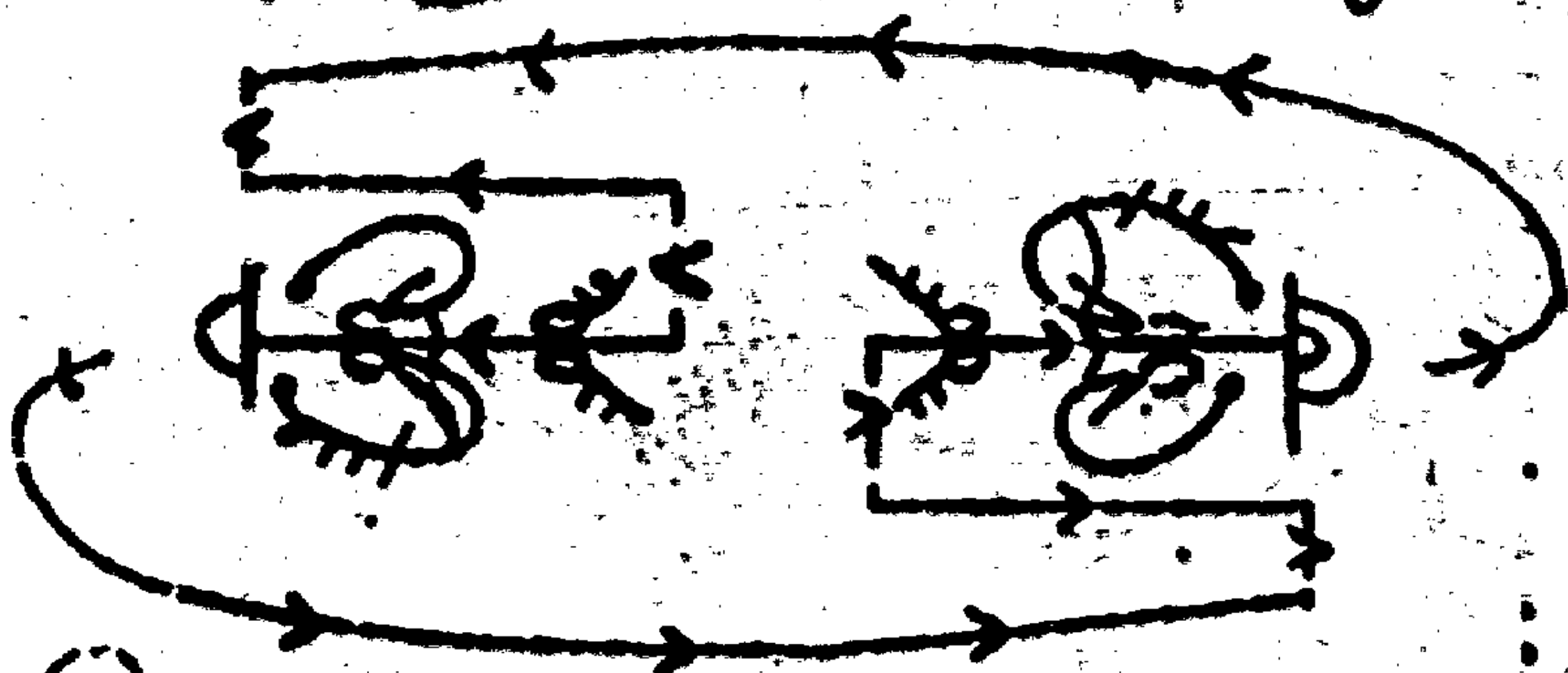


Fig. 6^e



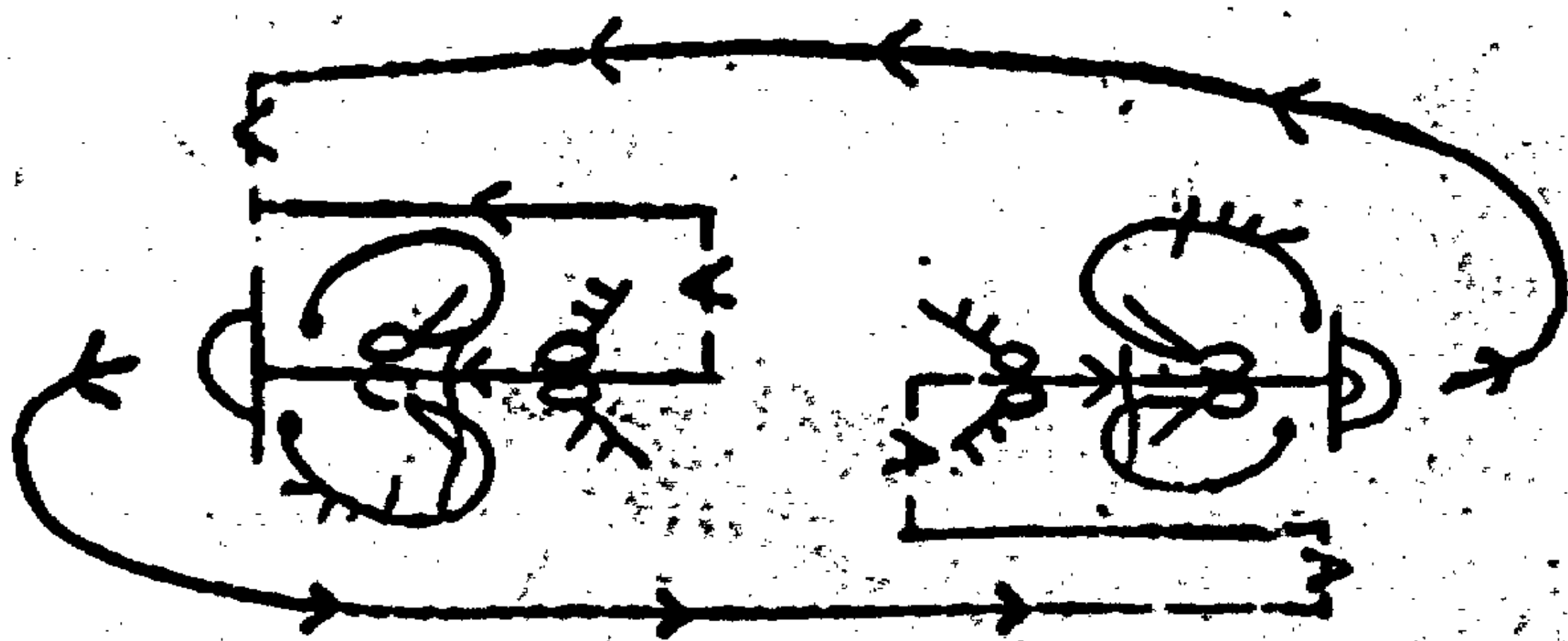
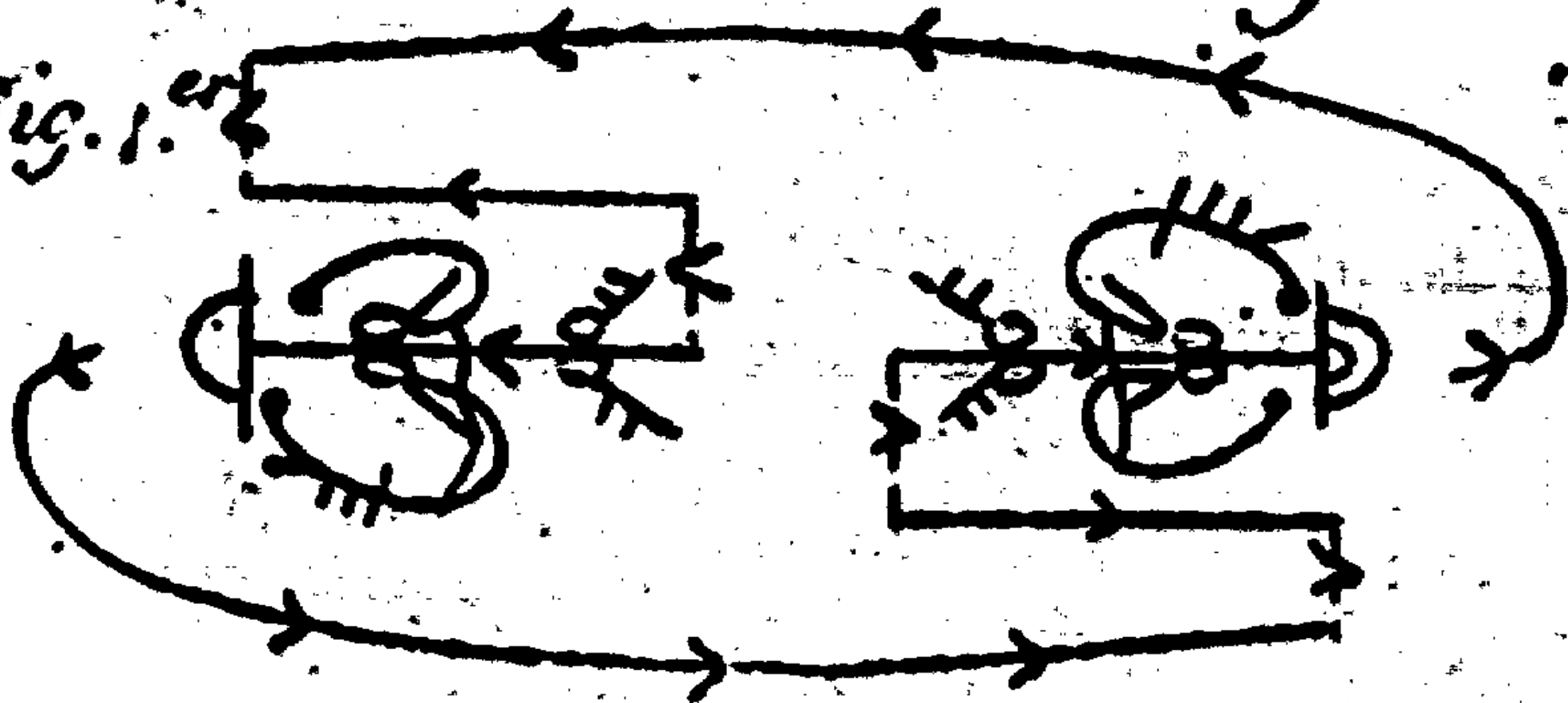
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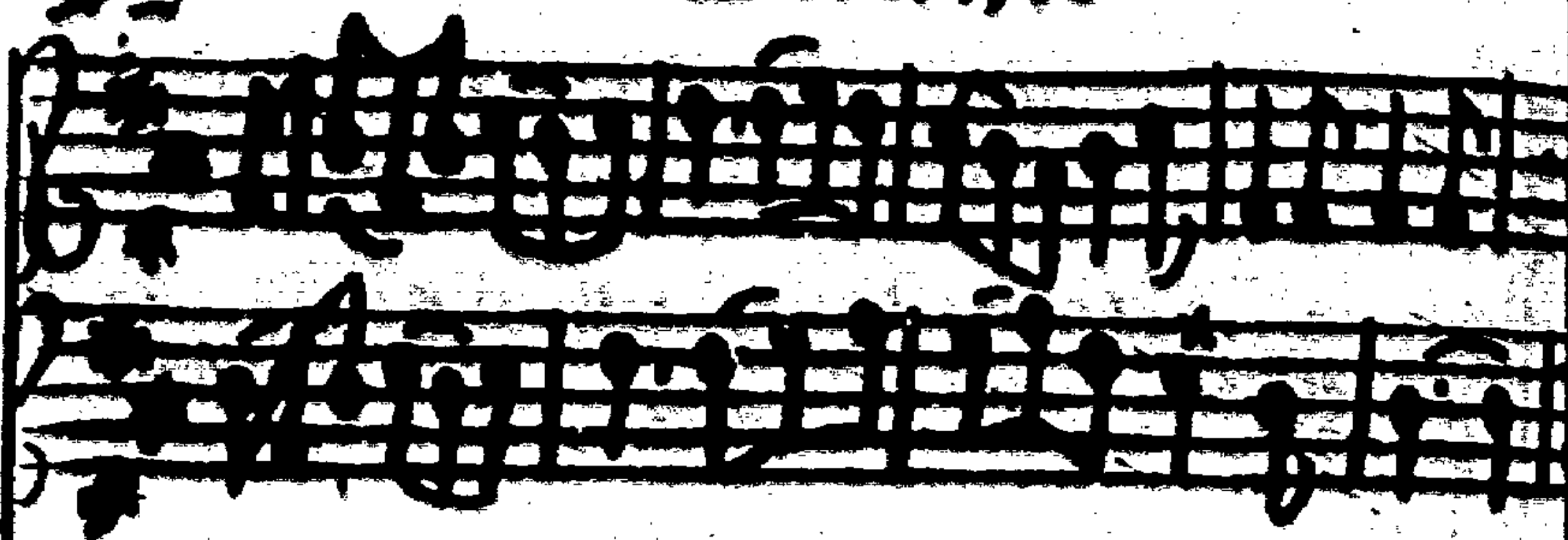
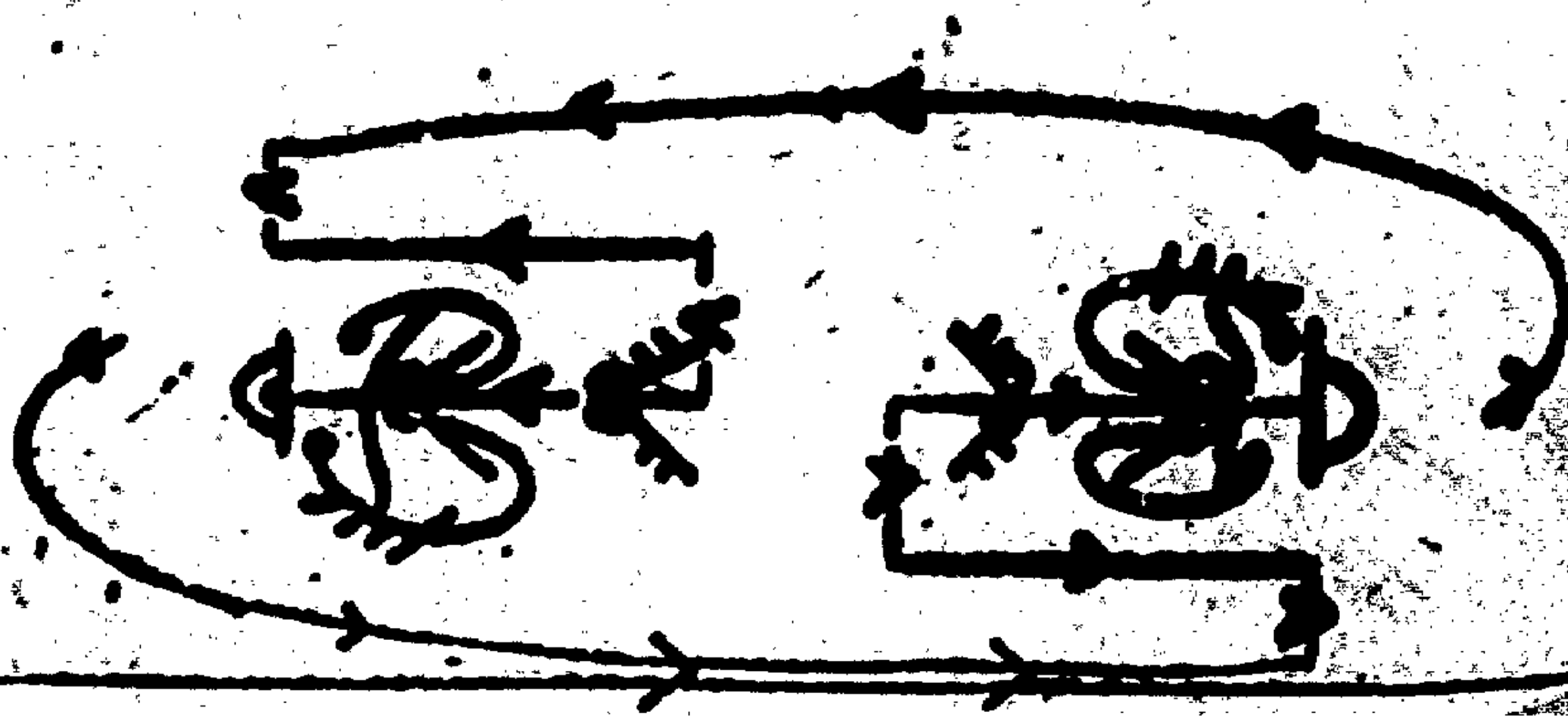
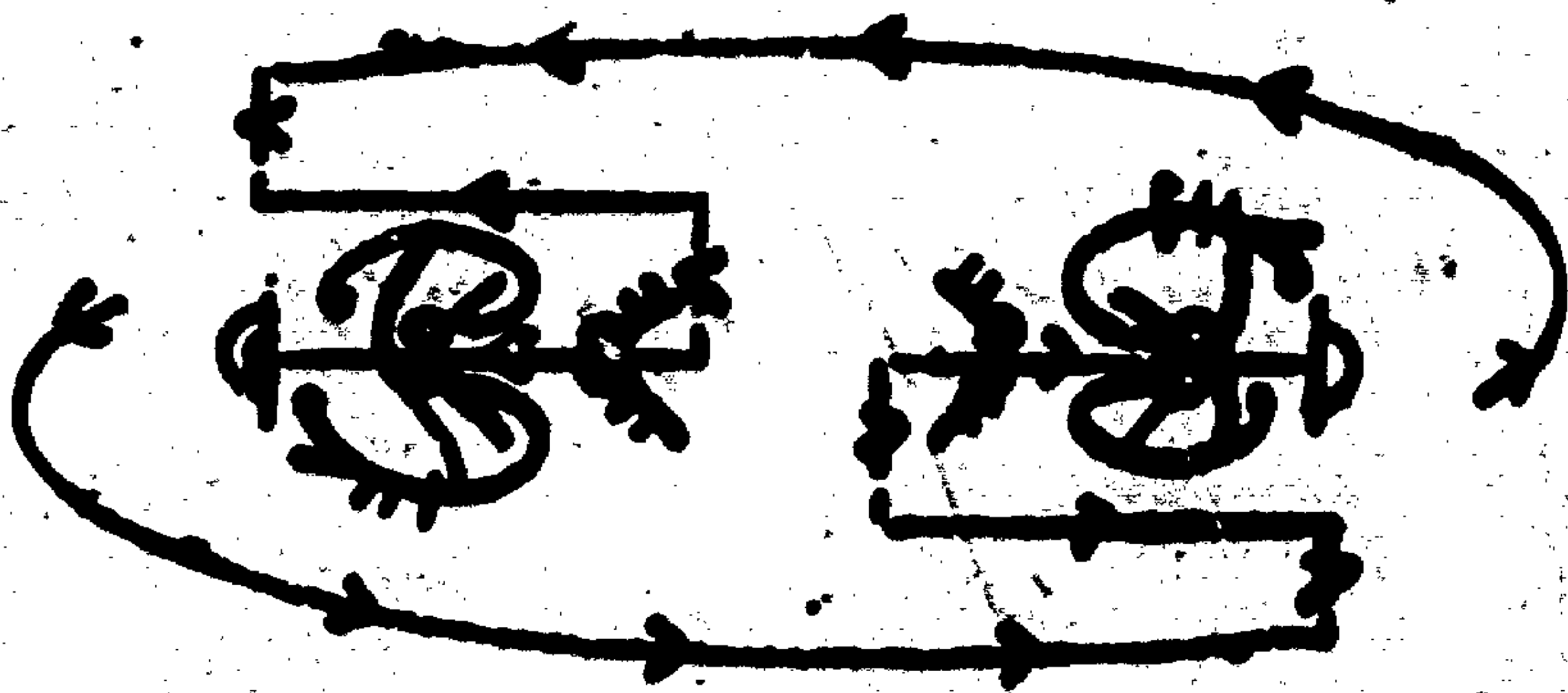
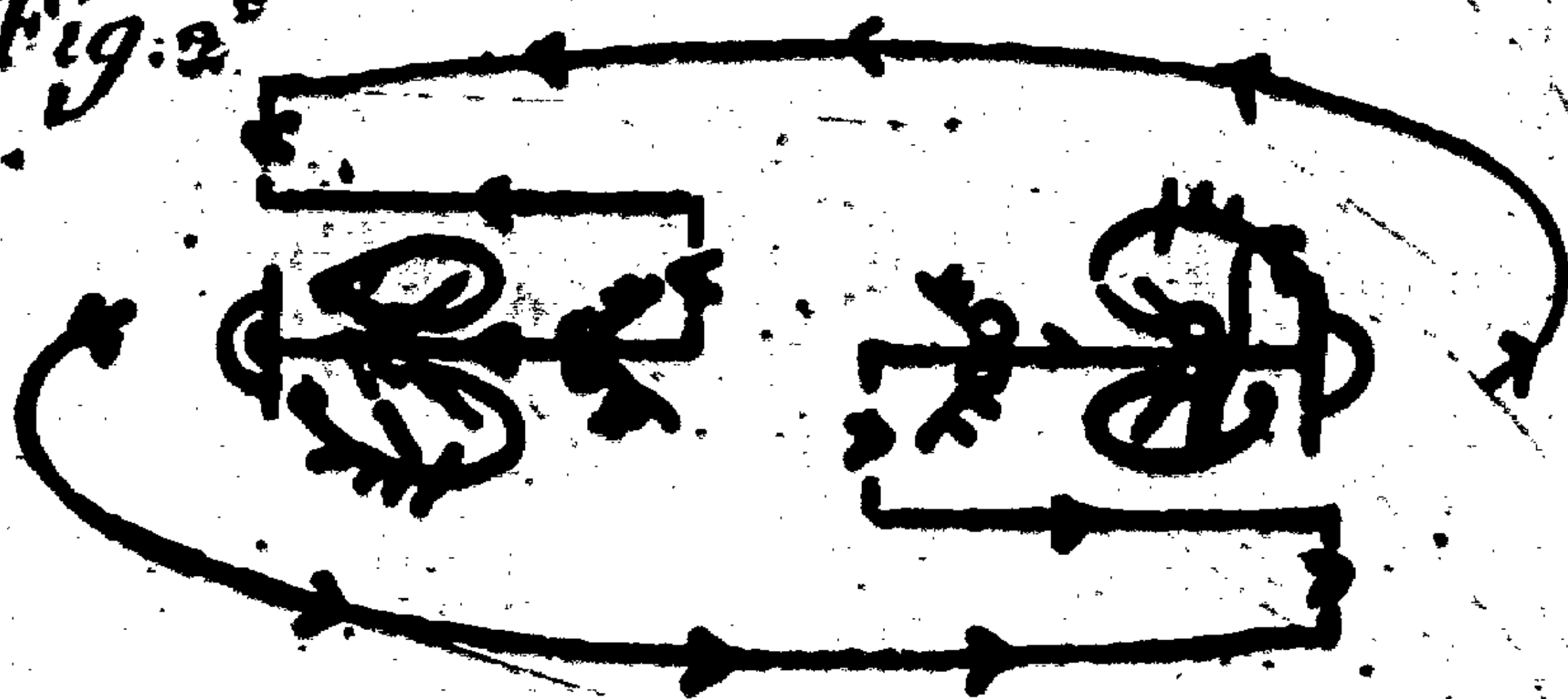


La Badine

Fig. 6.^e

Fig. 1.^{er}



Fig. 2^e

la Badine

23

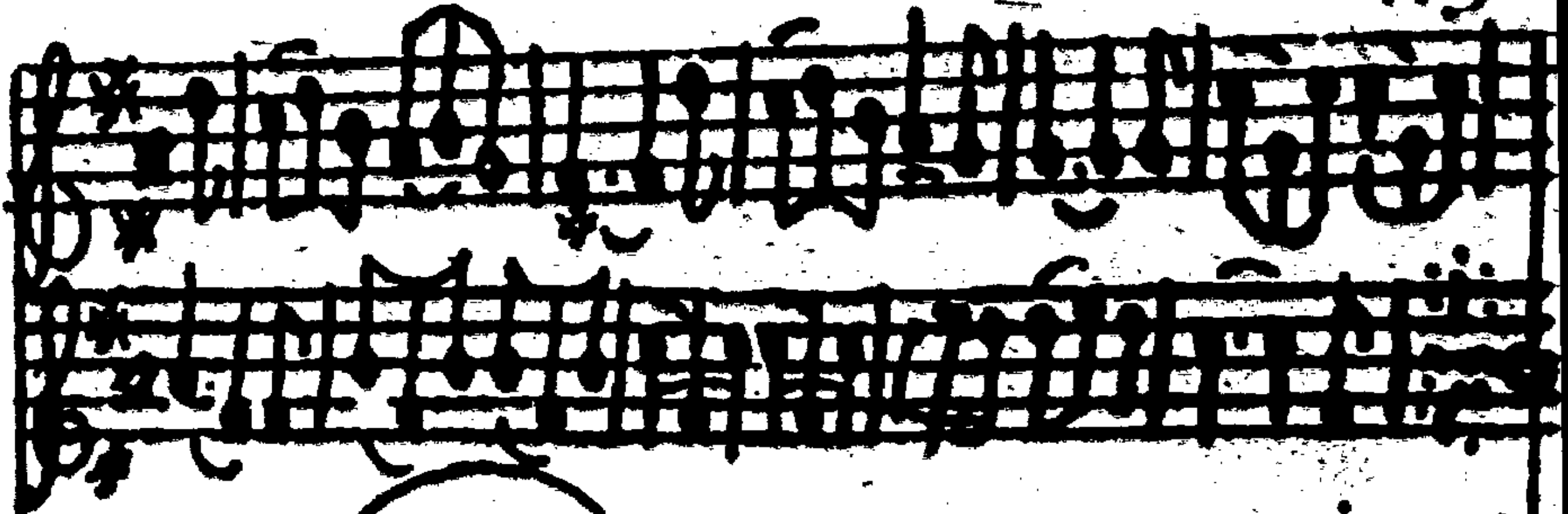
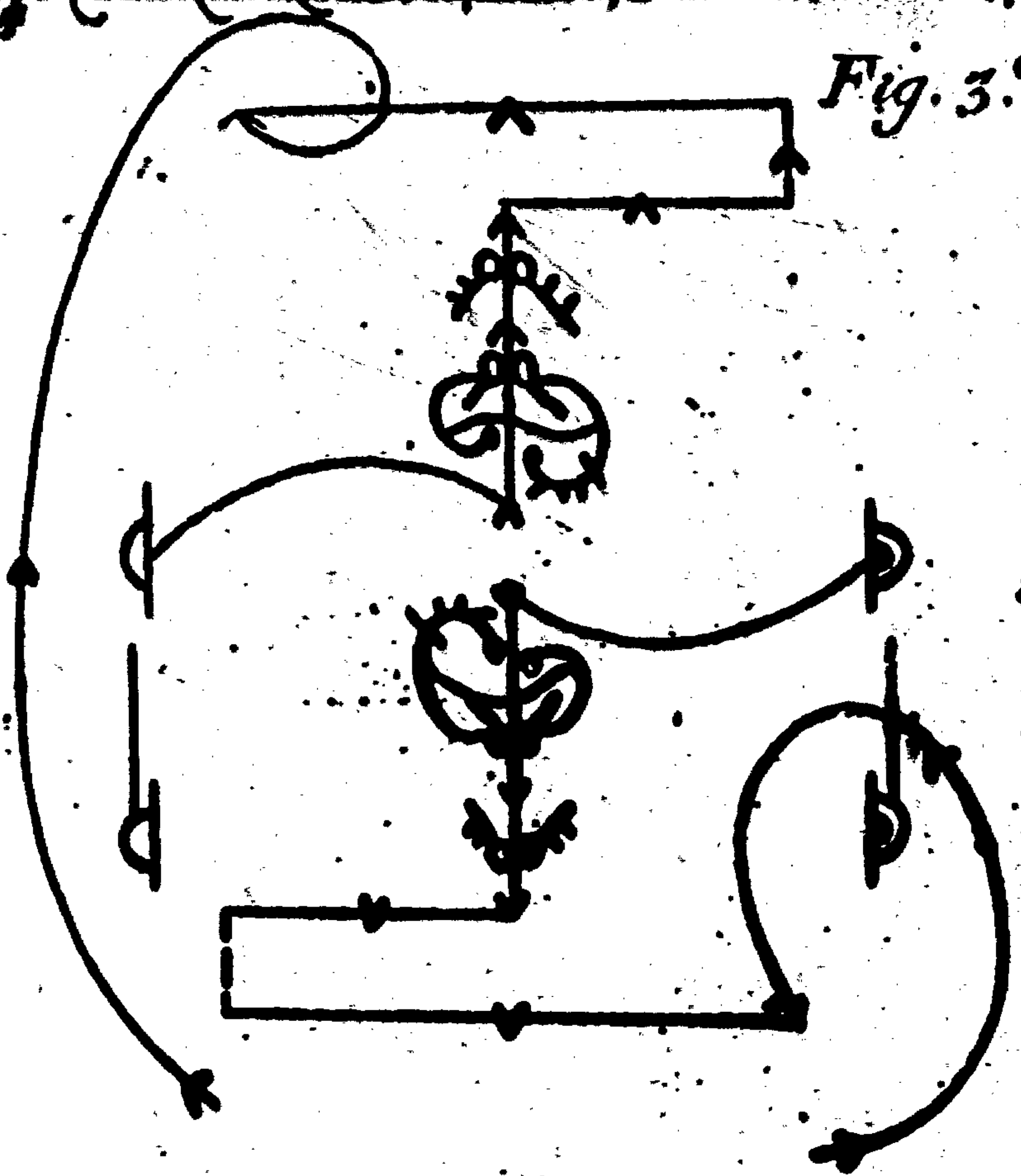
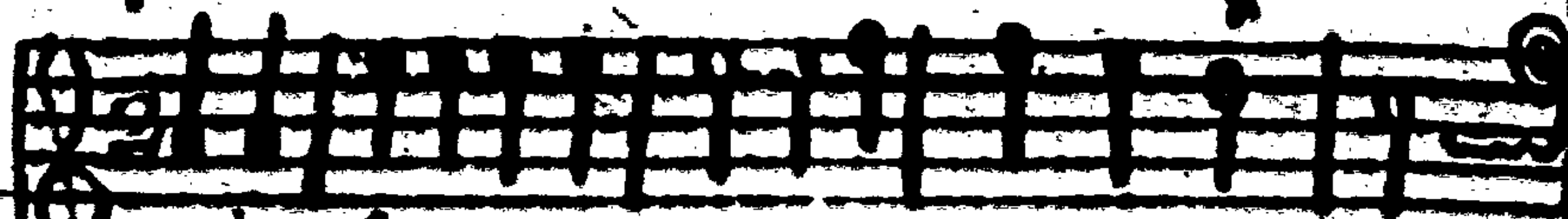


Fig. 3.^e



Fin



la Char

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Pag. 7^e

Fig. 7^{er}



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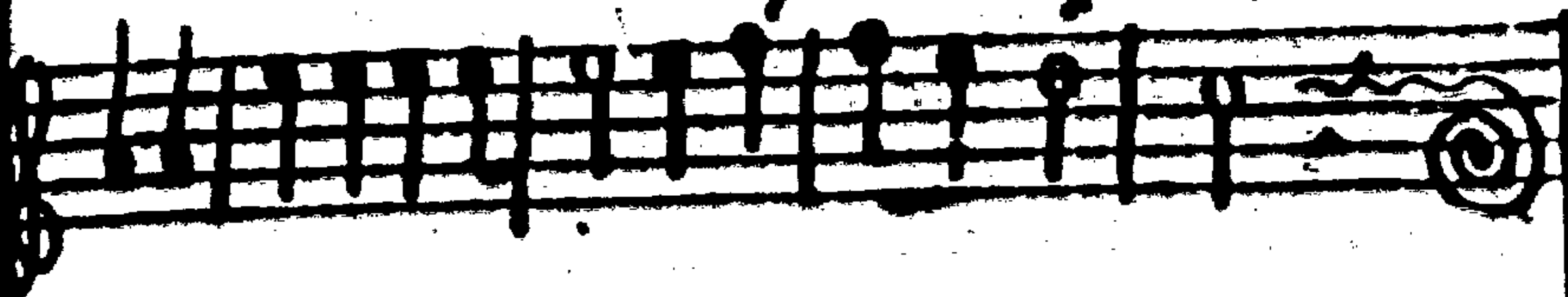
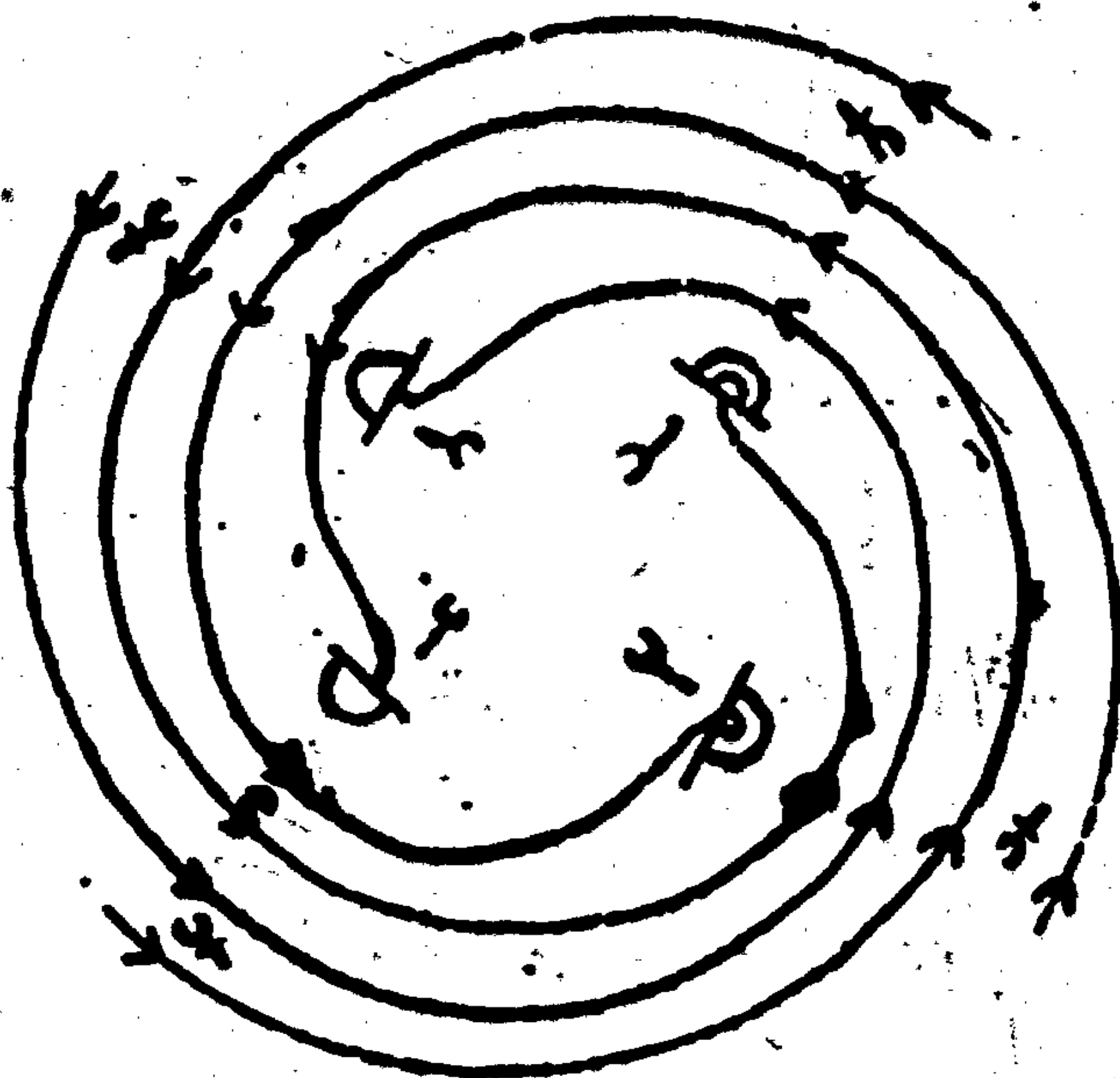


Fig. 2.^e



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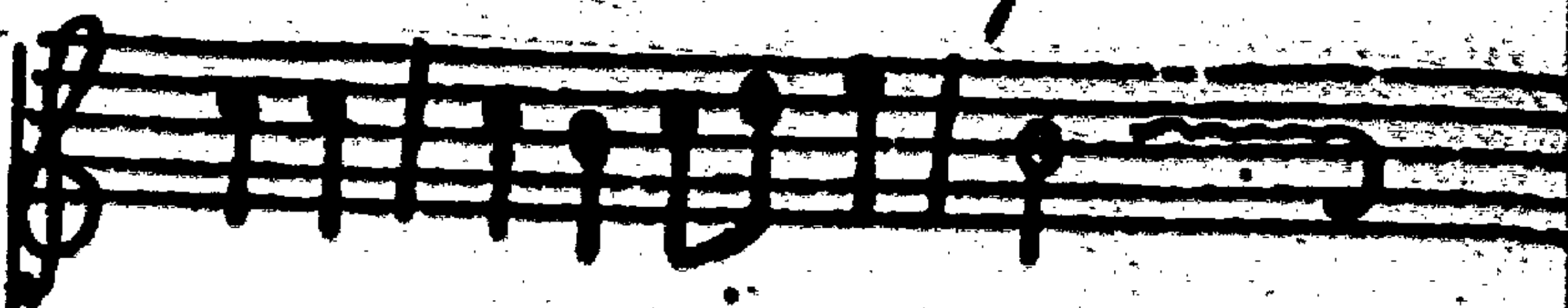
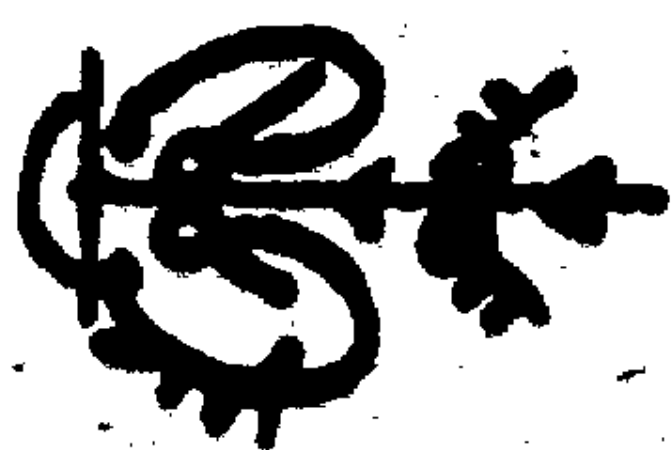
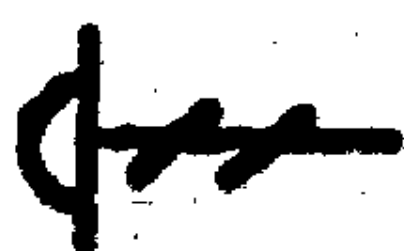
*Fig. 3^e*



Fig. 4^e



28 la Charpentier

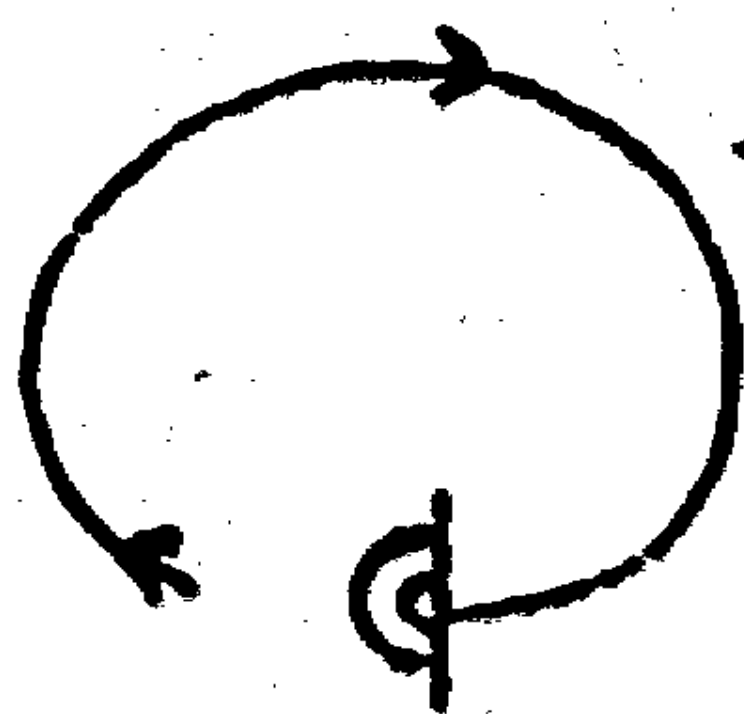
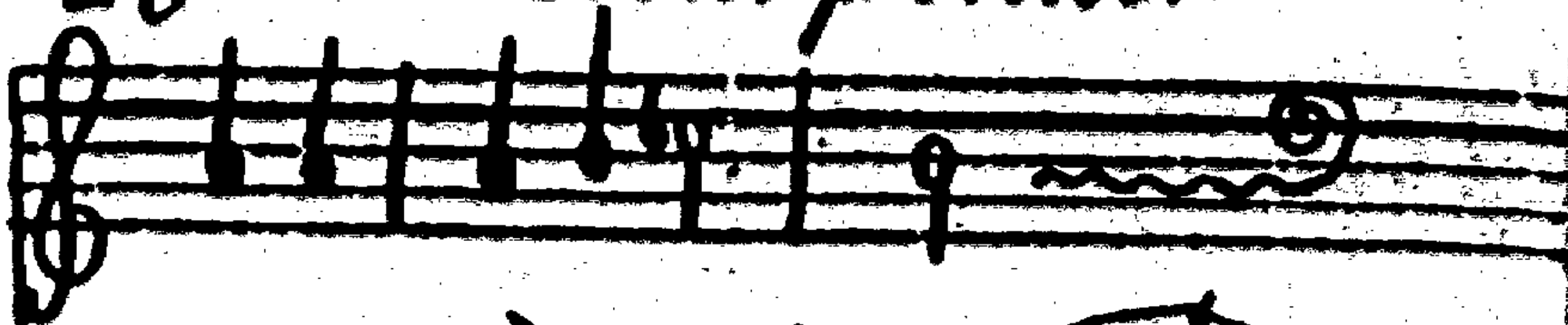
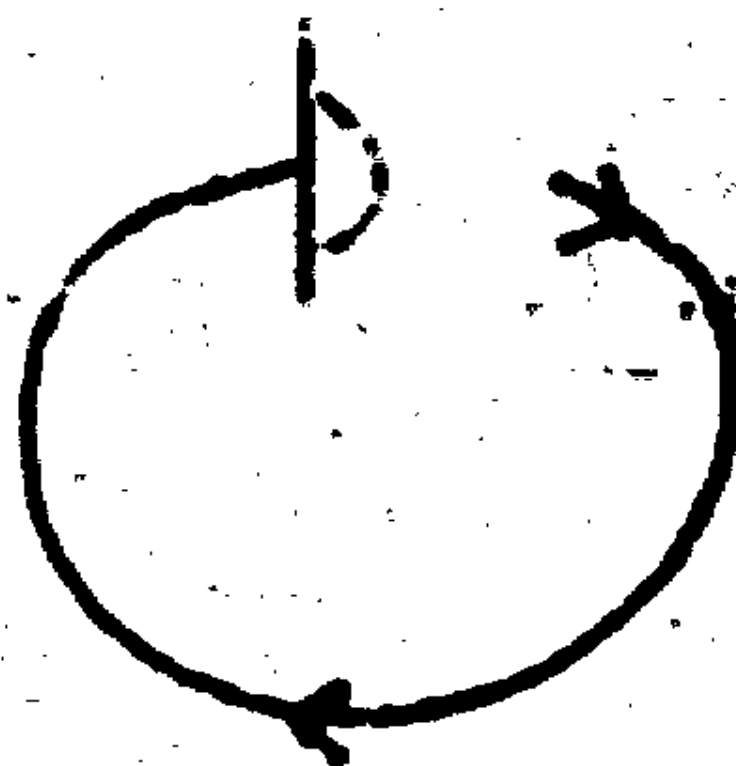
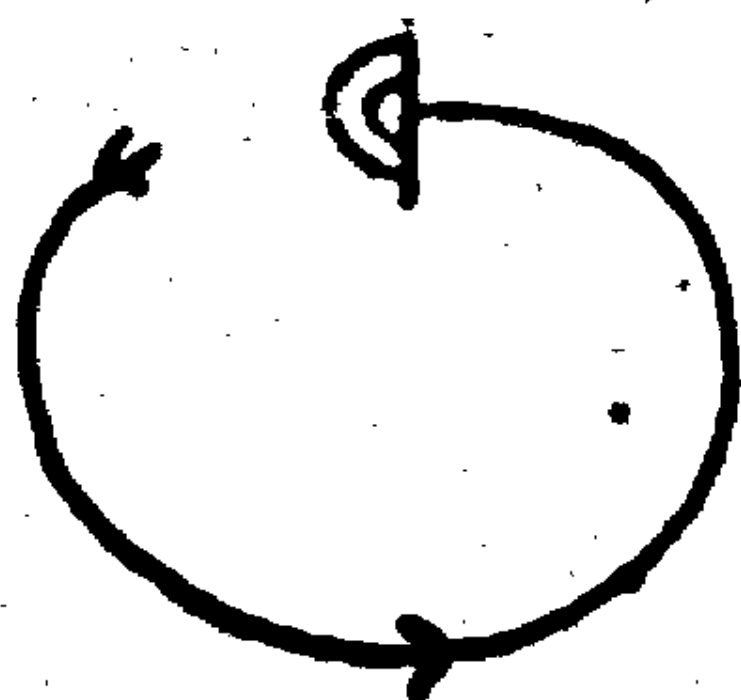
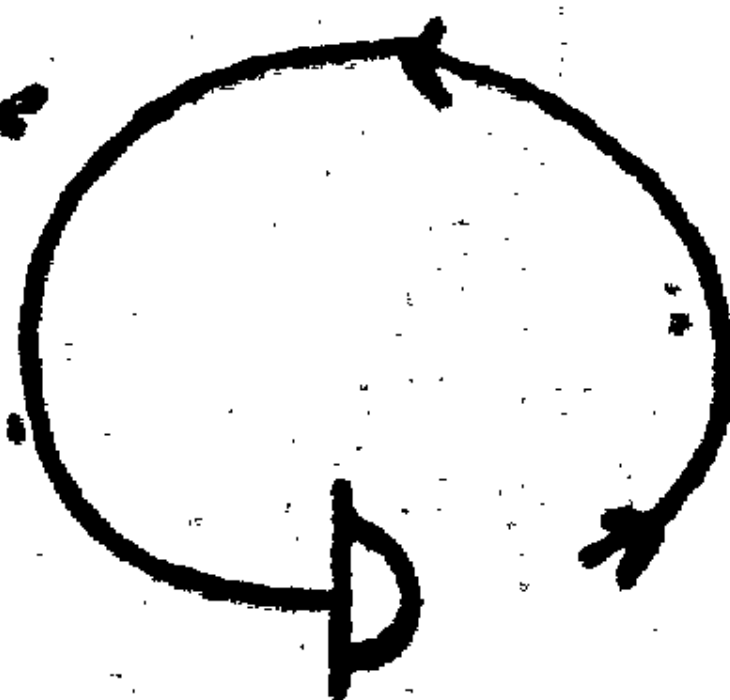


Fig 5.^e



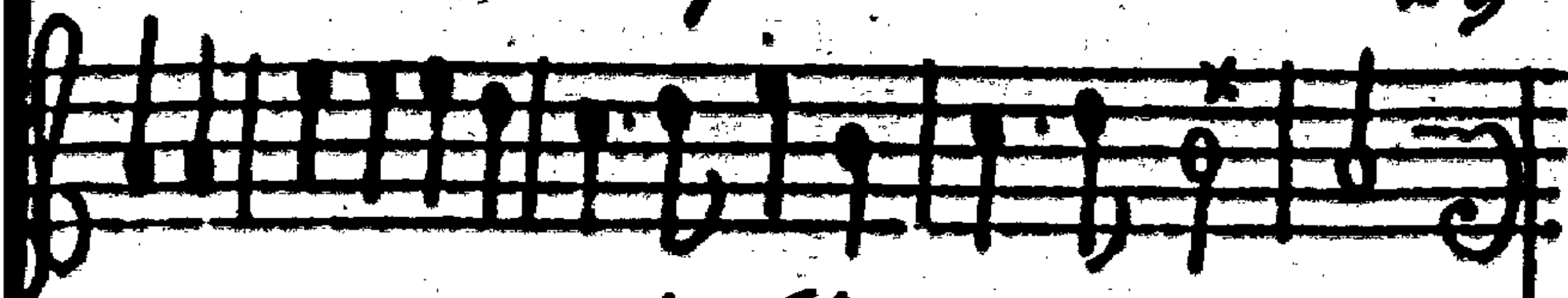
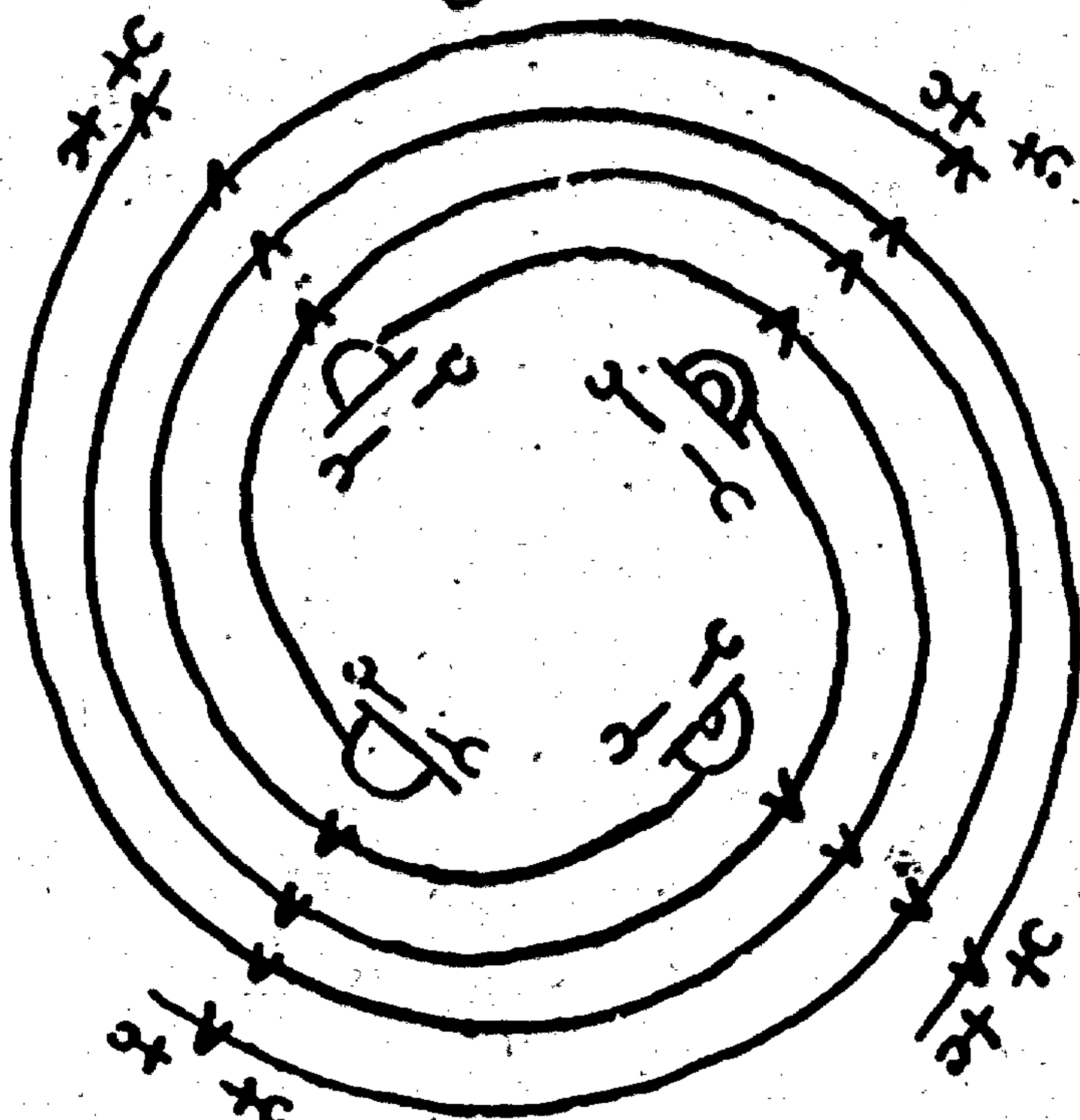
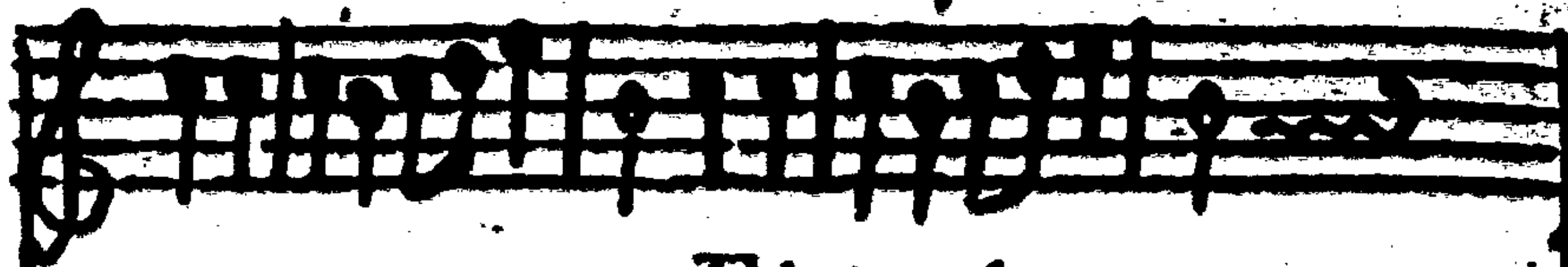
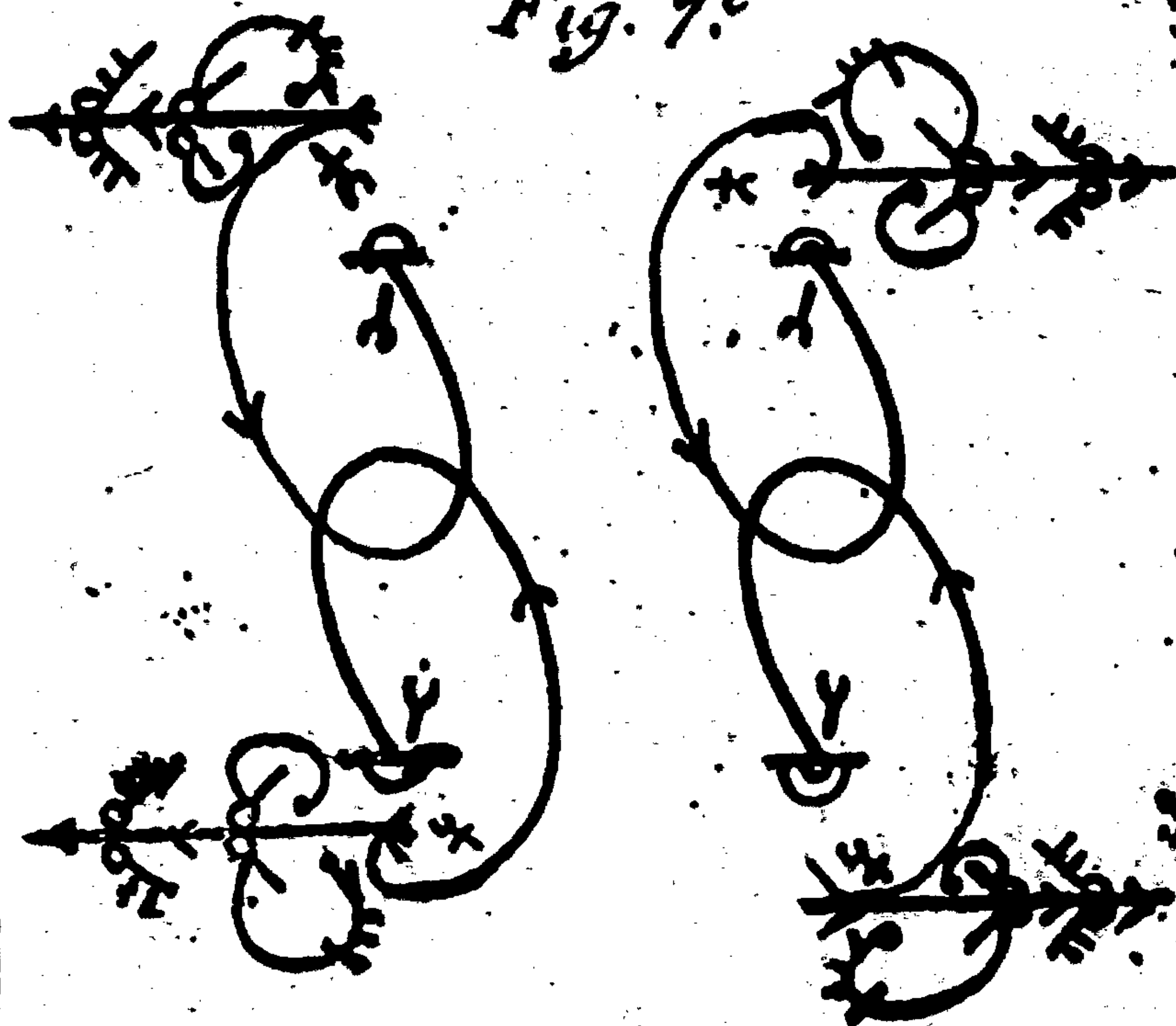


Fig. 6^e



Fig. 7.^c

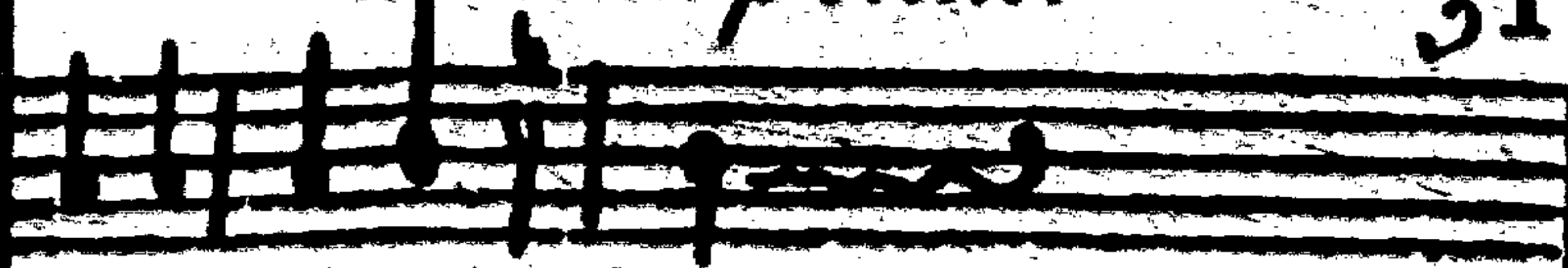
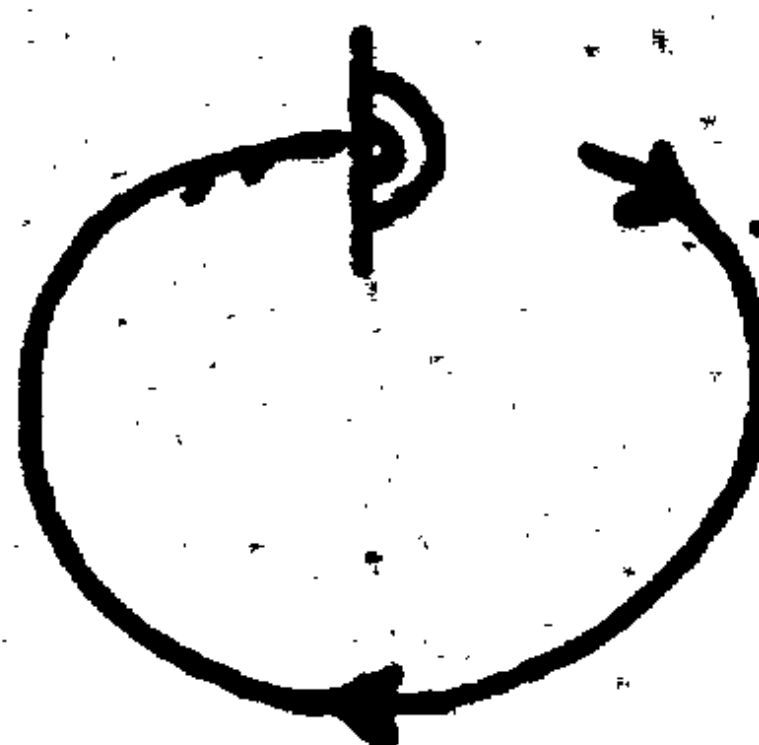
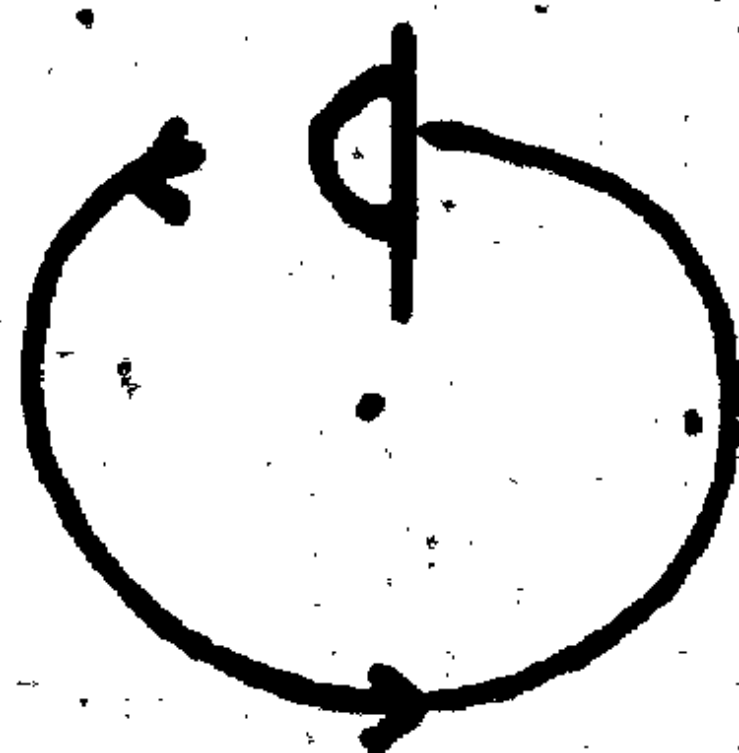
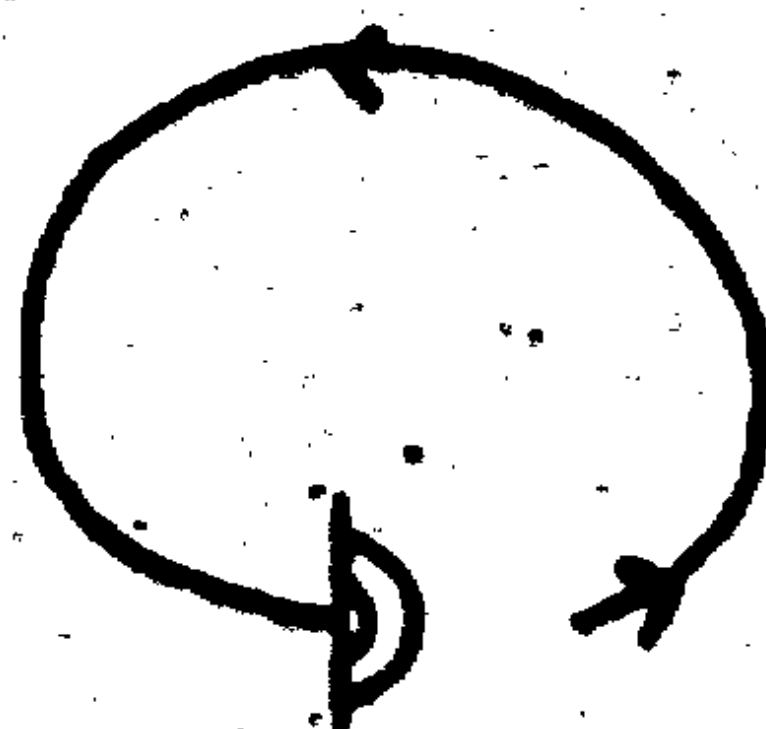
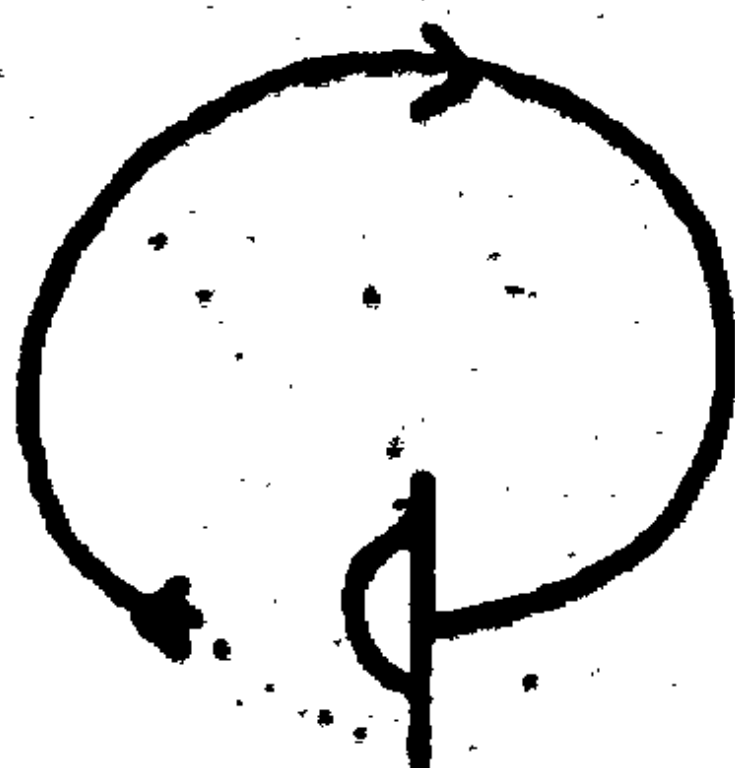


Fig. 8^e



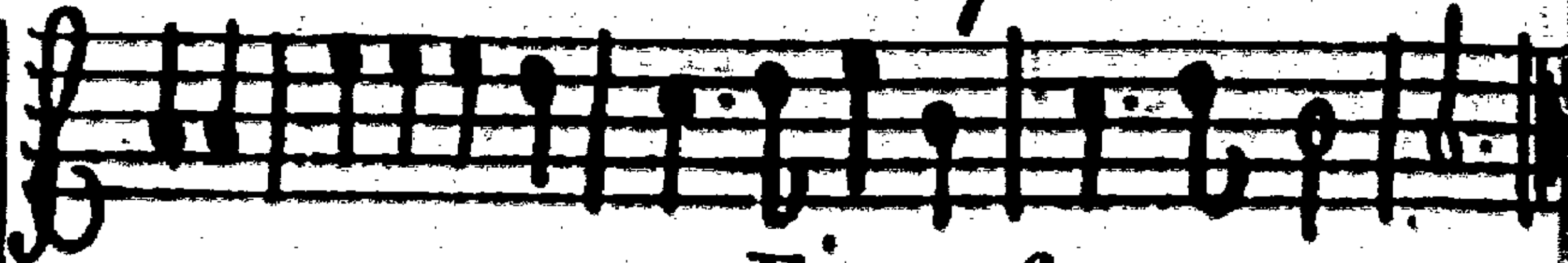
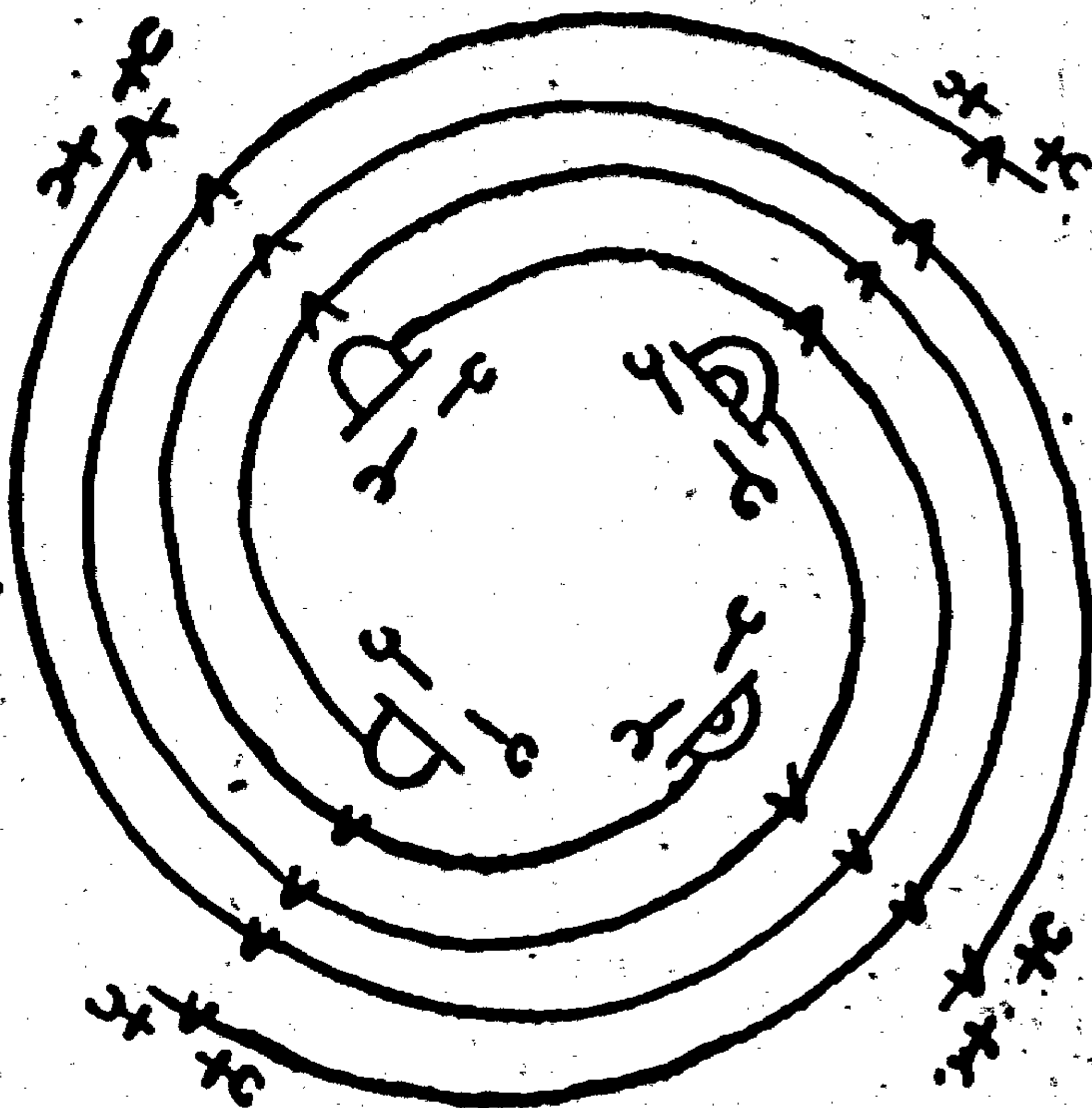


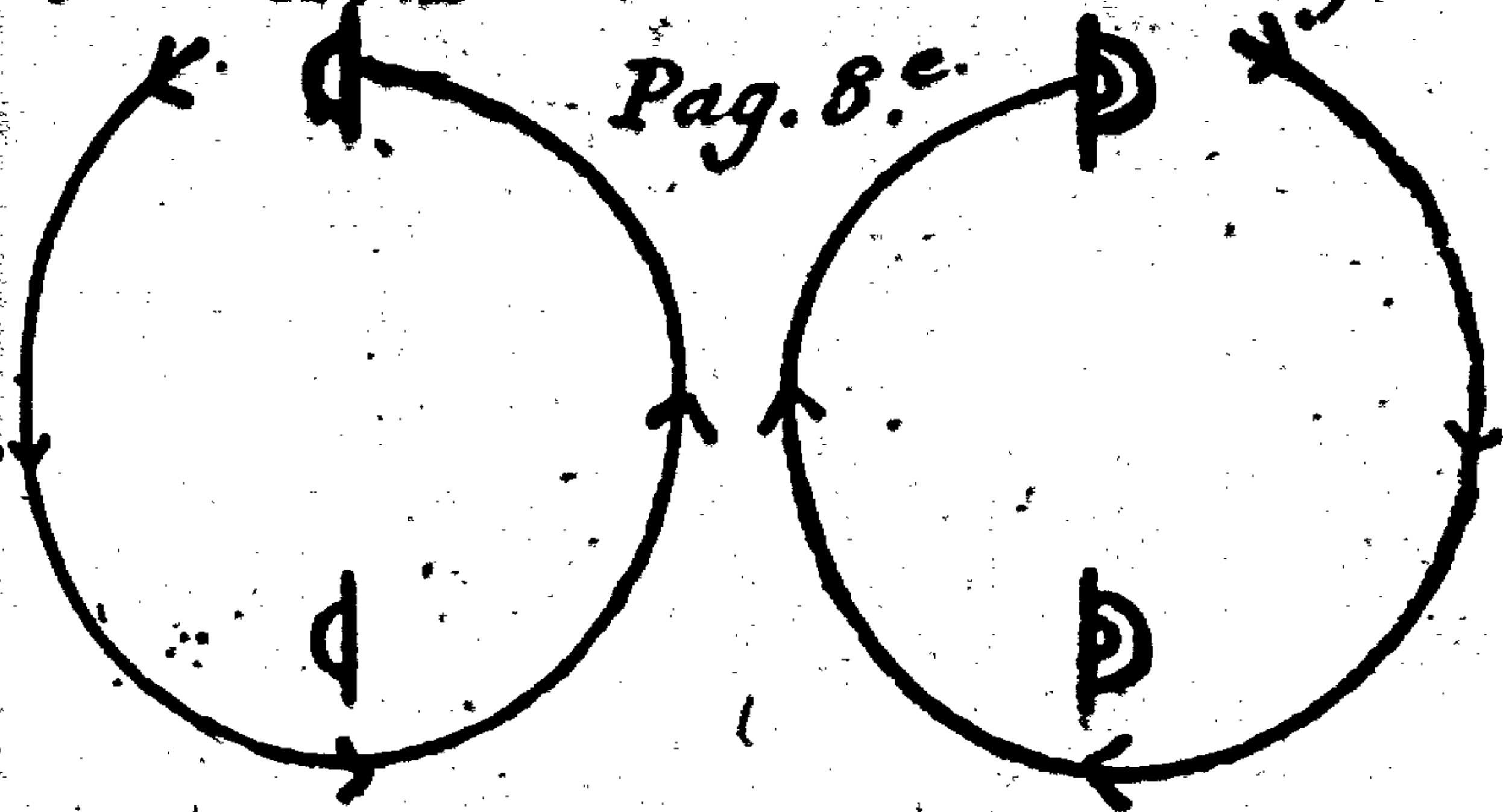
Fig. 9.^e





la Maréchal Fig. 1.

Pag. 8^e.



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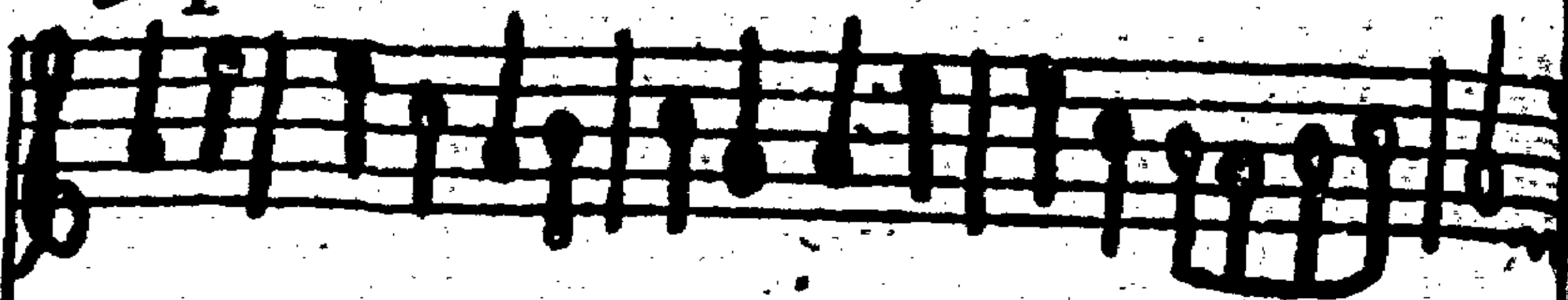
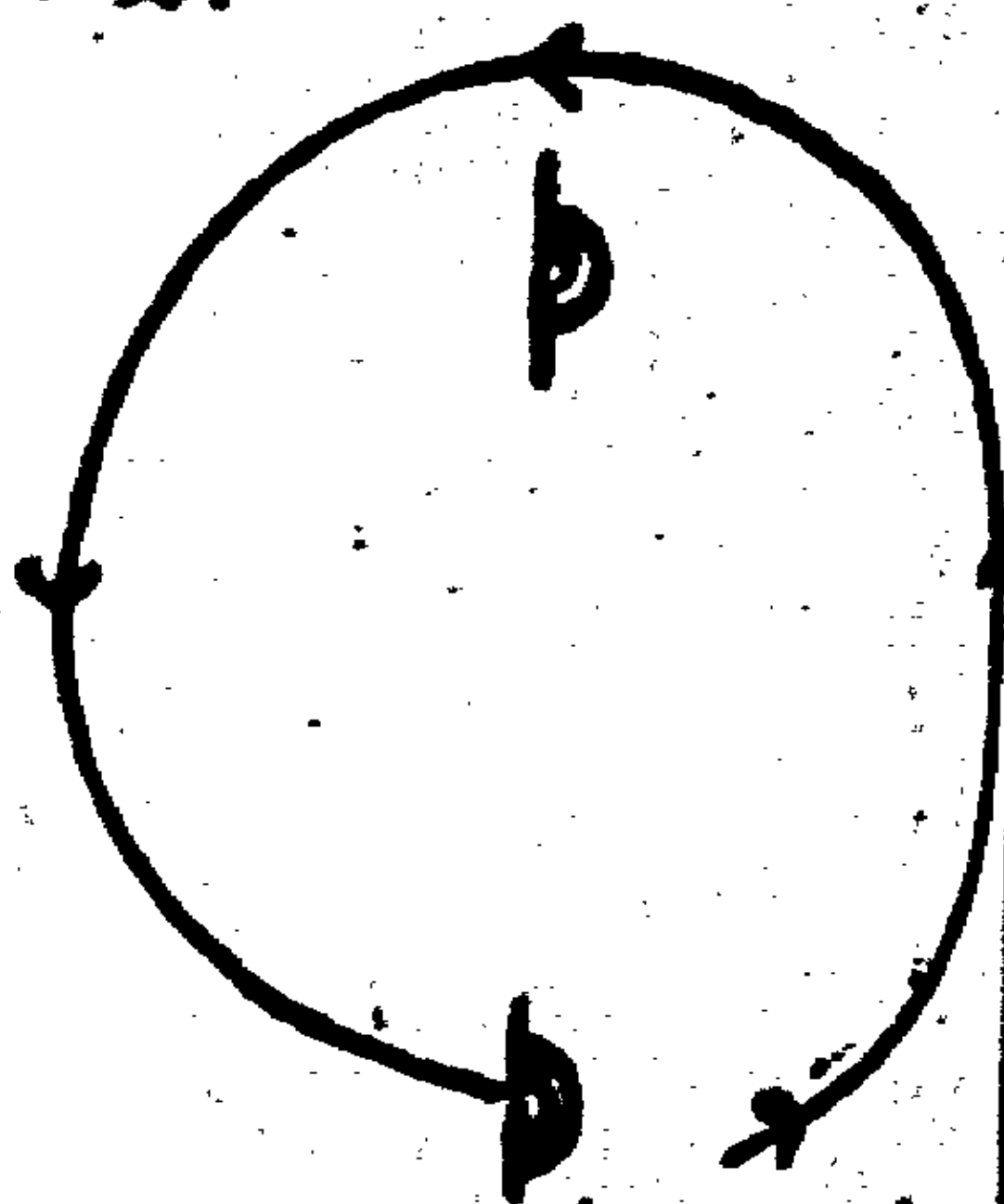
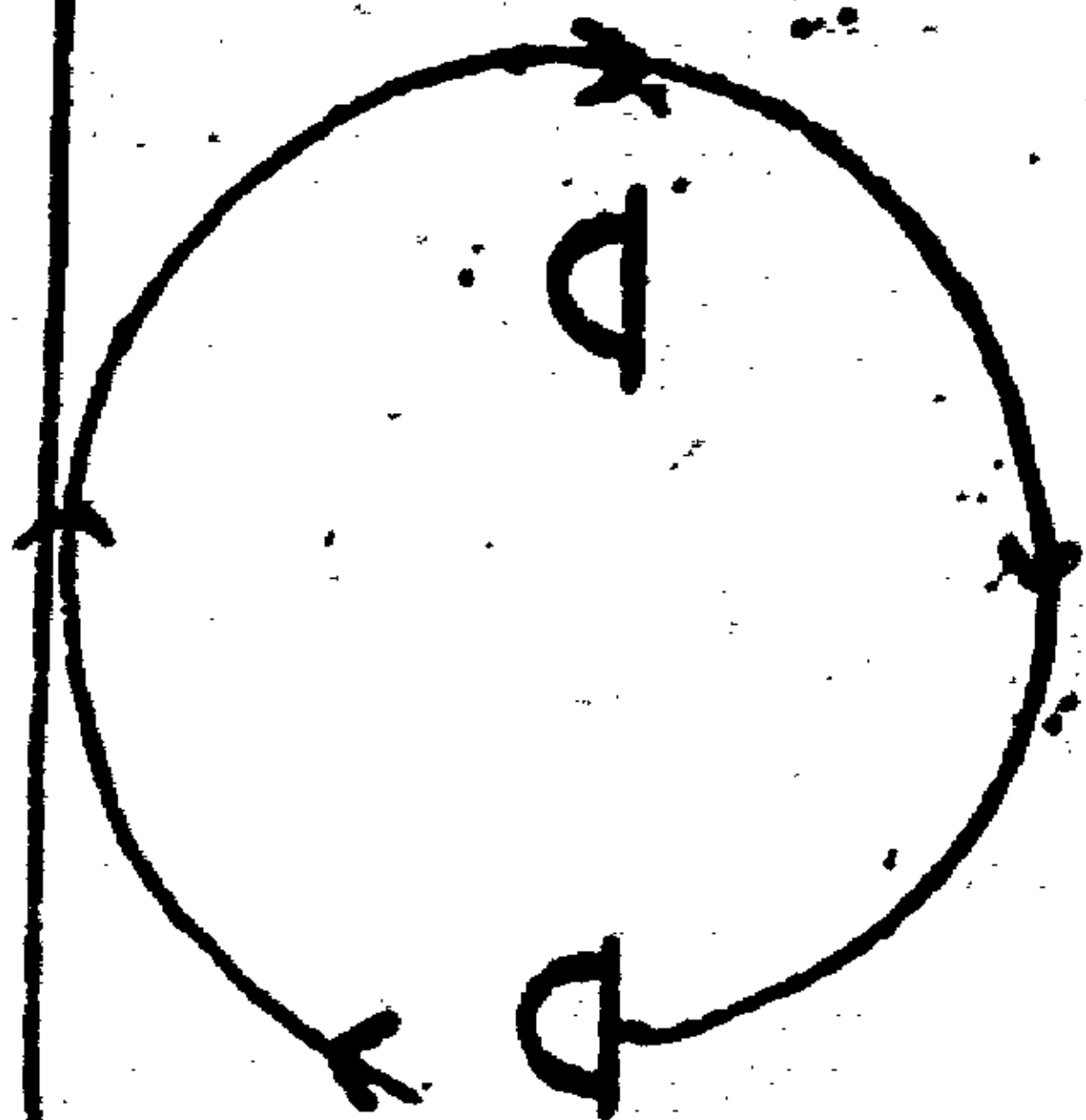
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la Maréchal

Fig. 2.^e

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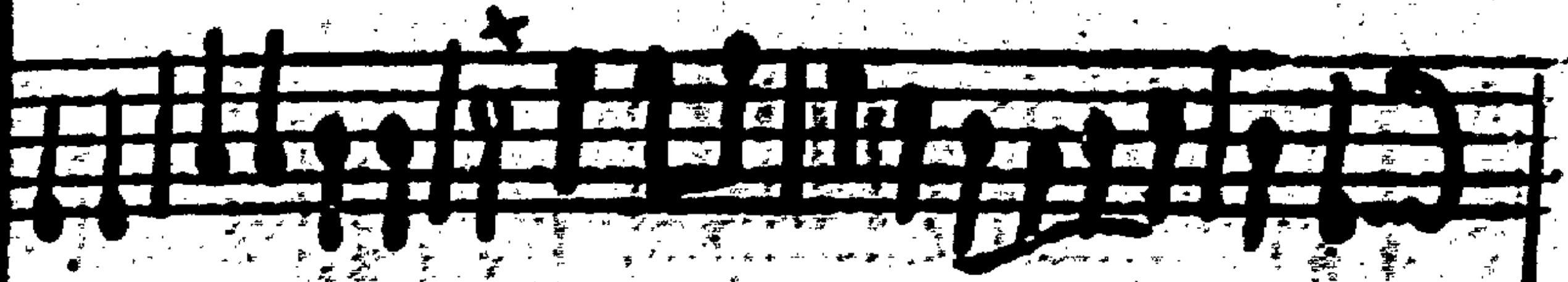
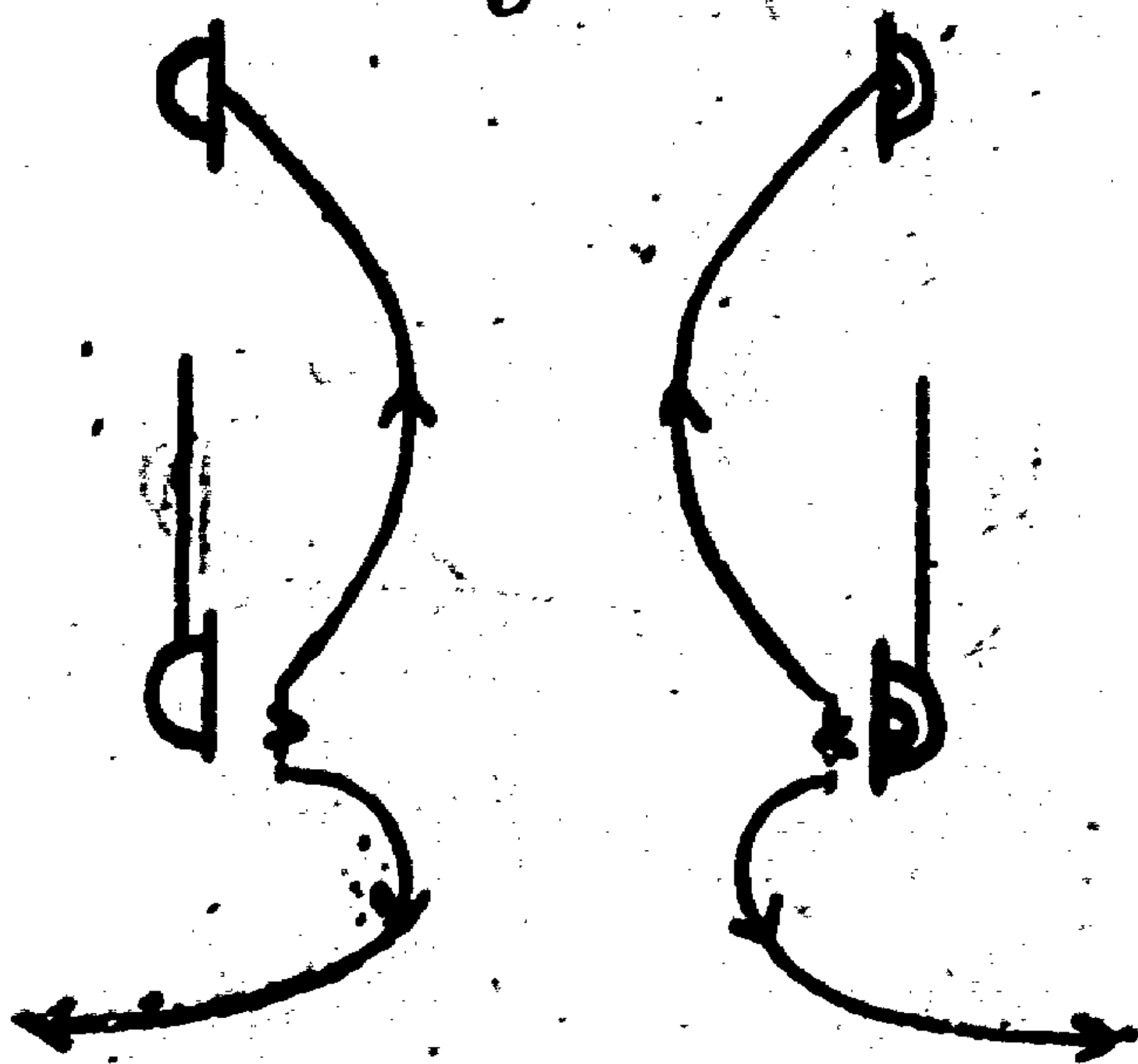


Fig. 3.^e



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la Marechal

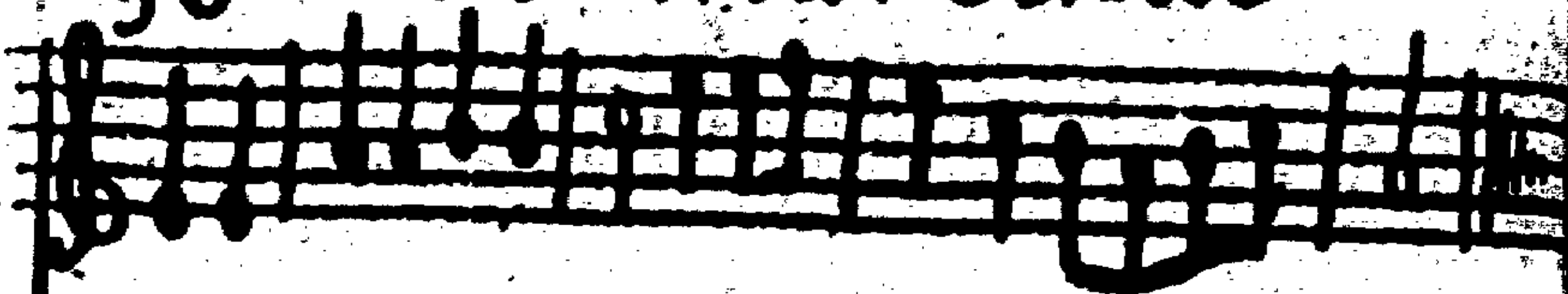
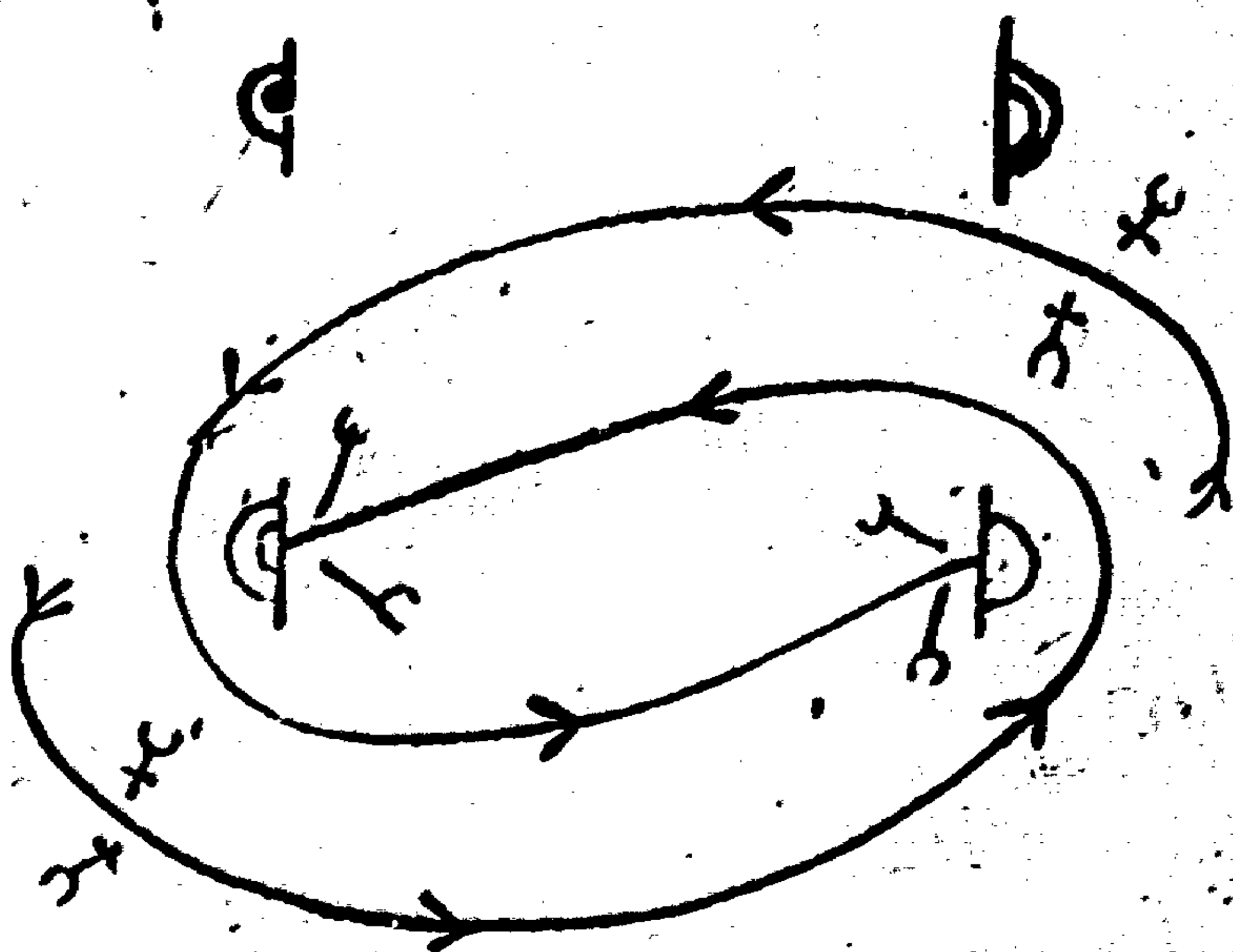
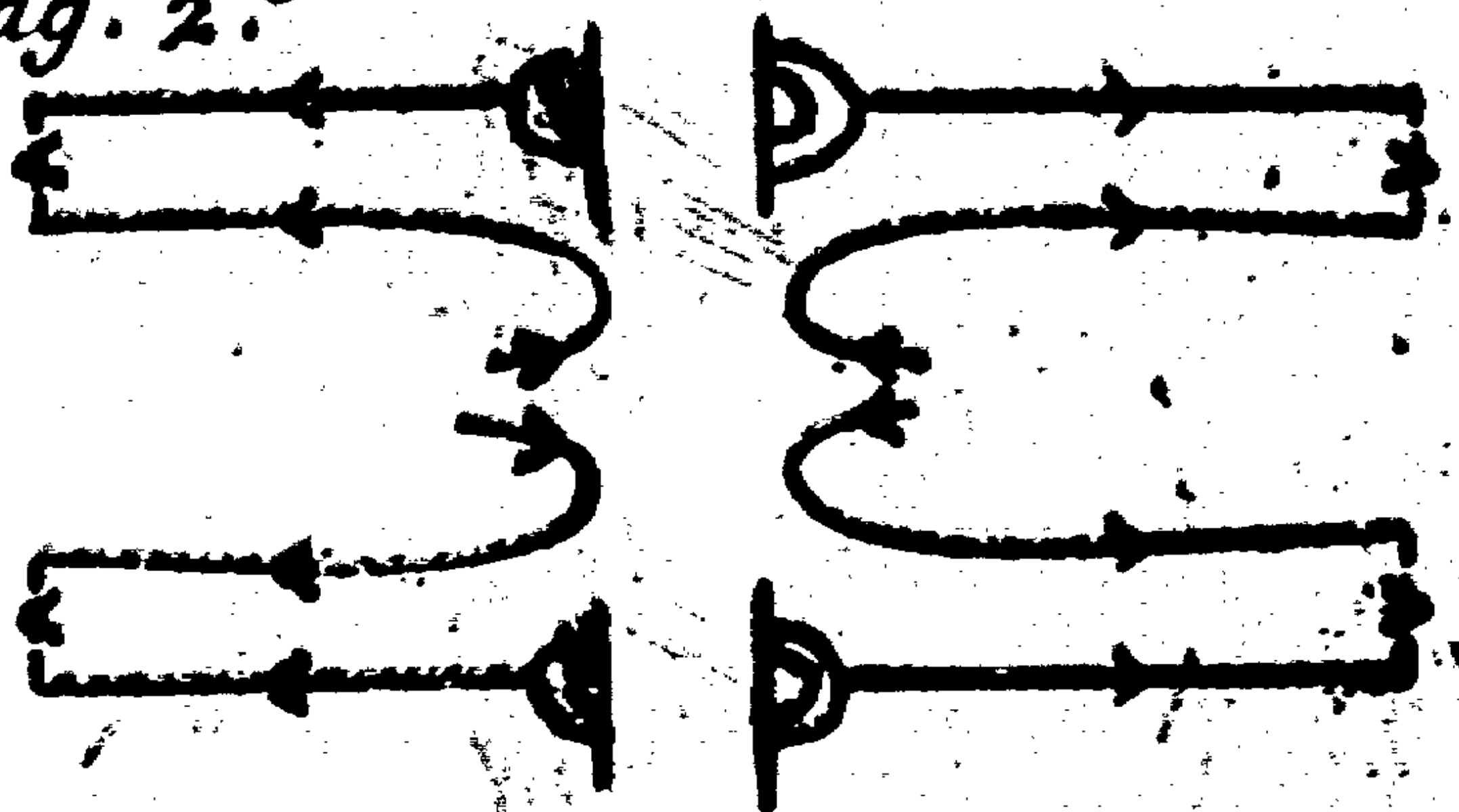


Fig. 4^e



Fin

La Conti Fig. 1.
Pag. 2.^e



La Conti

3.

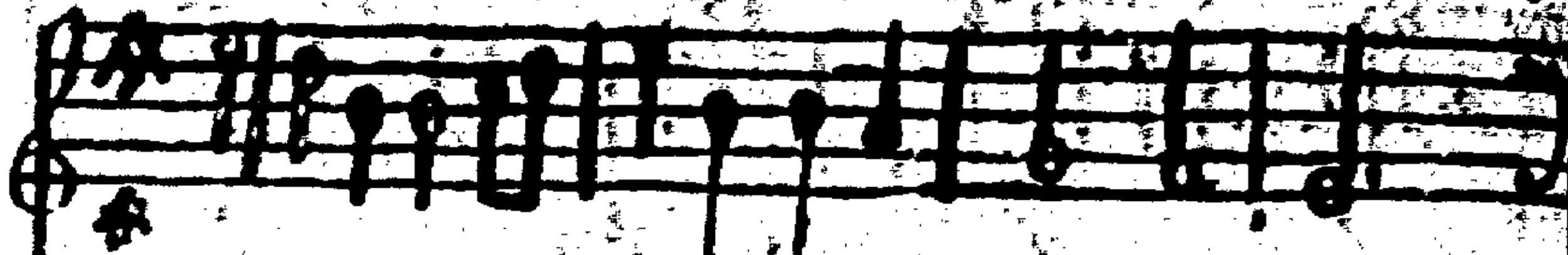
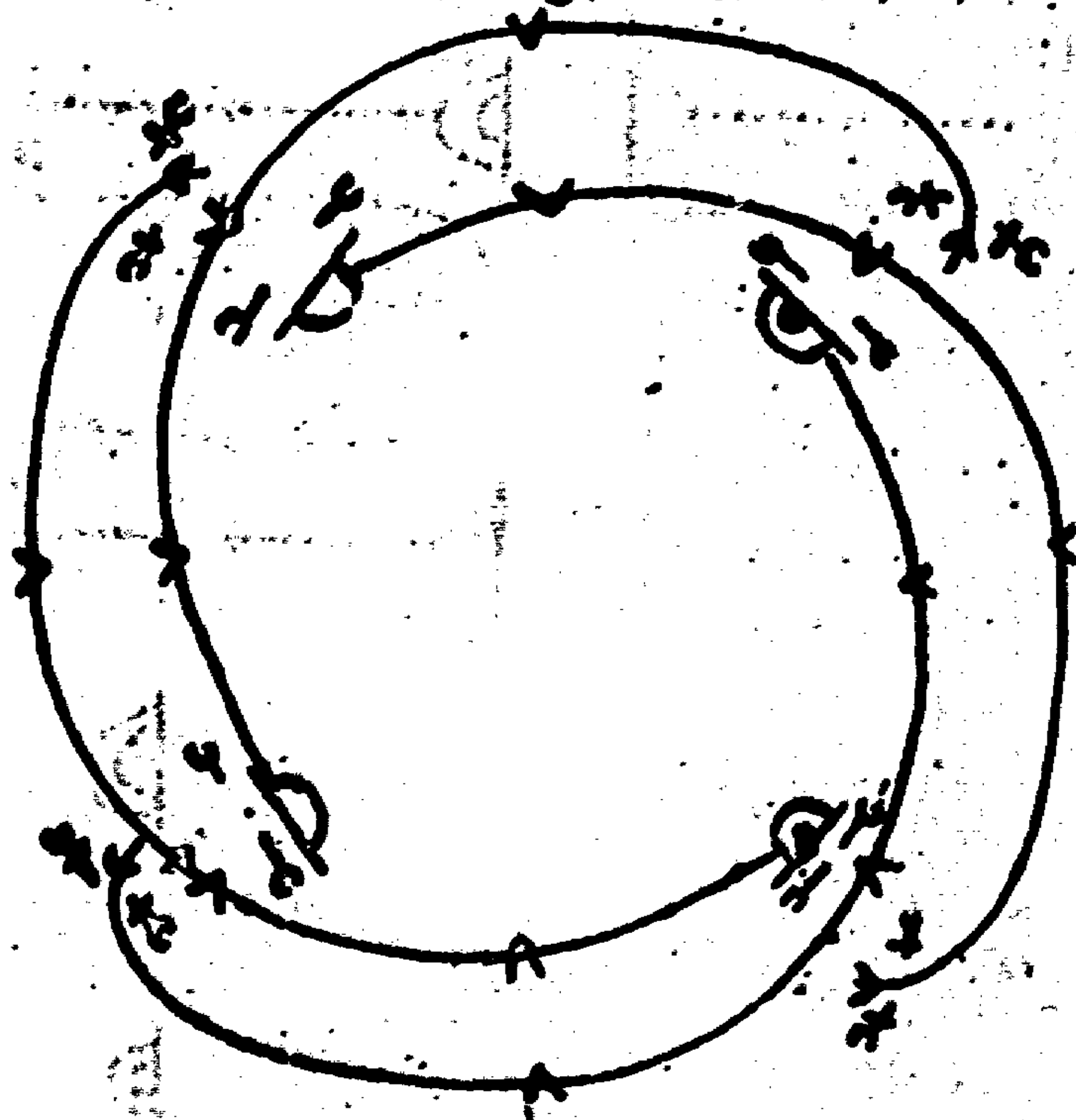


Fig. 2.^e



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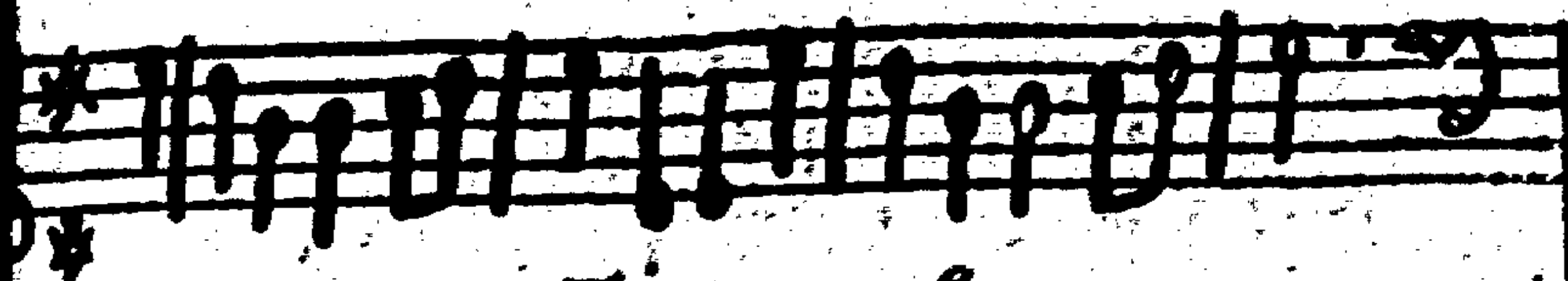
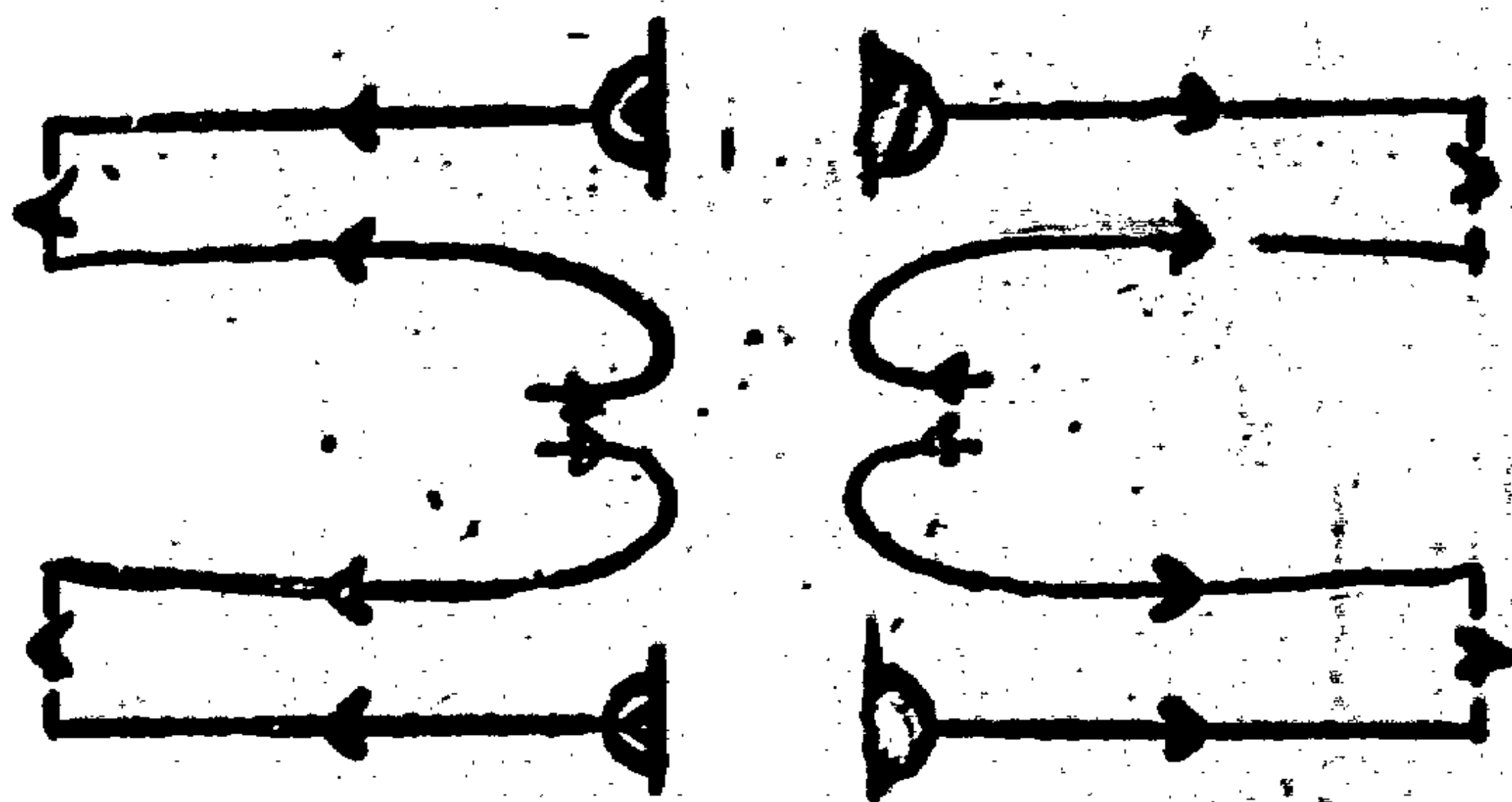


Fig. 3.^e



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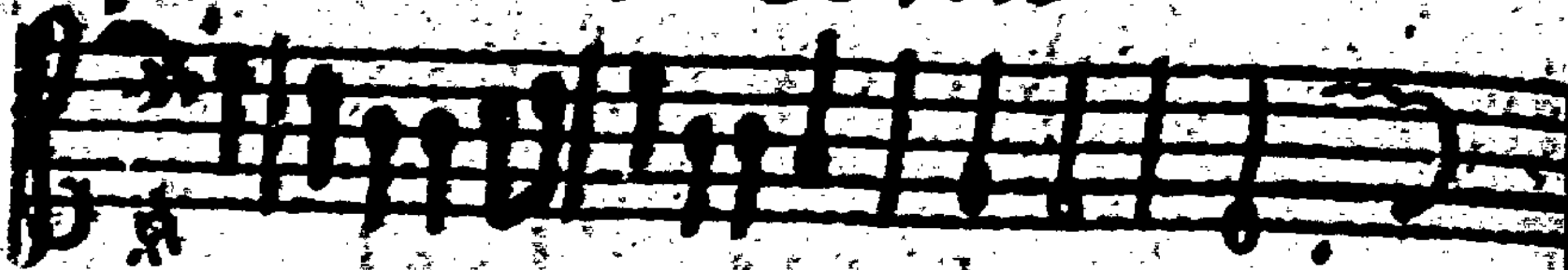
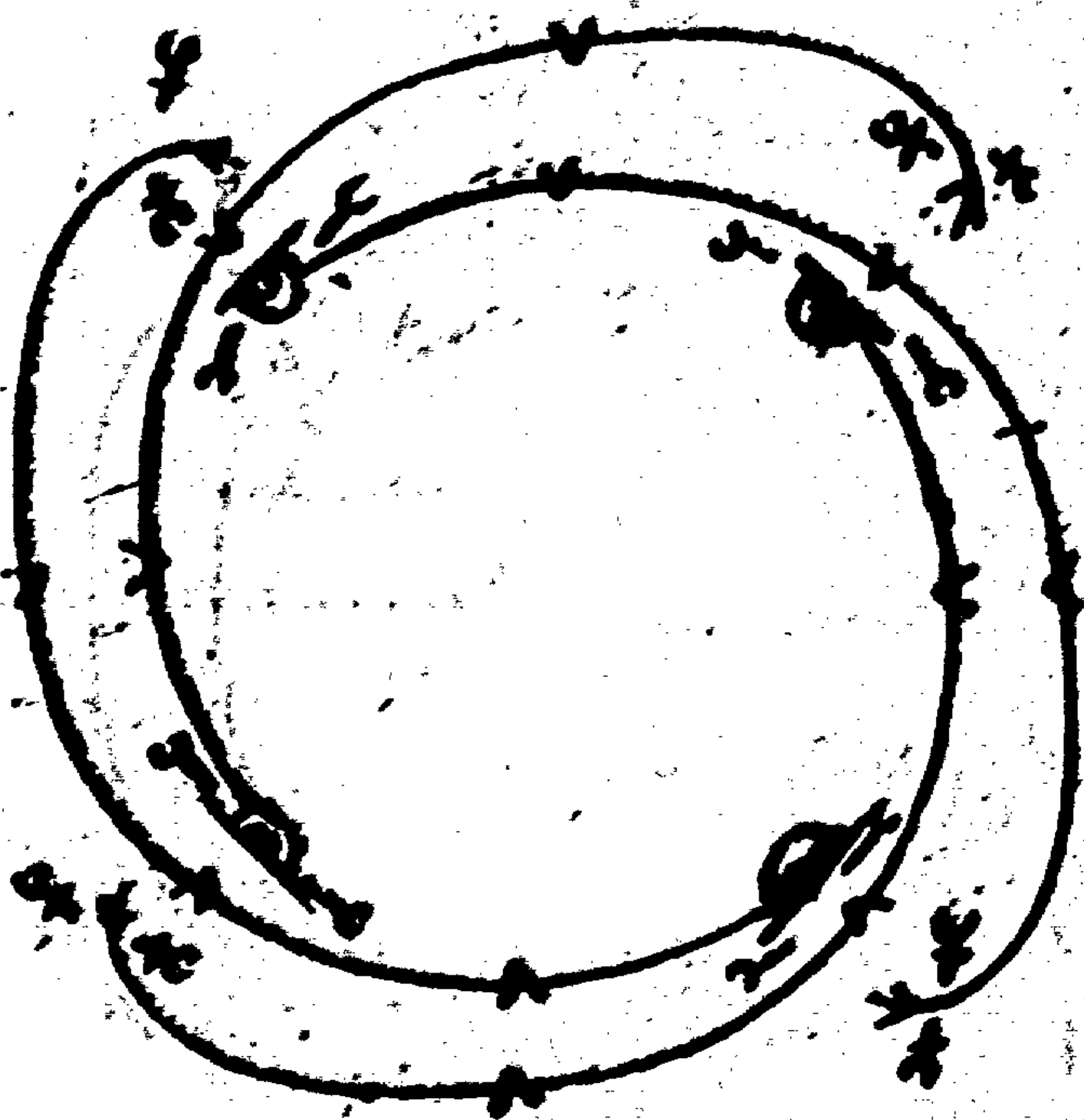
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Fig. 4^e.

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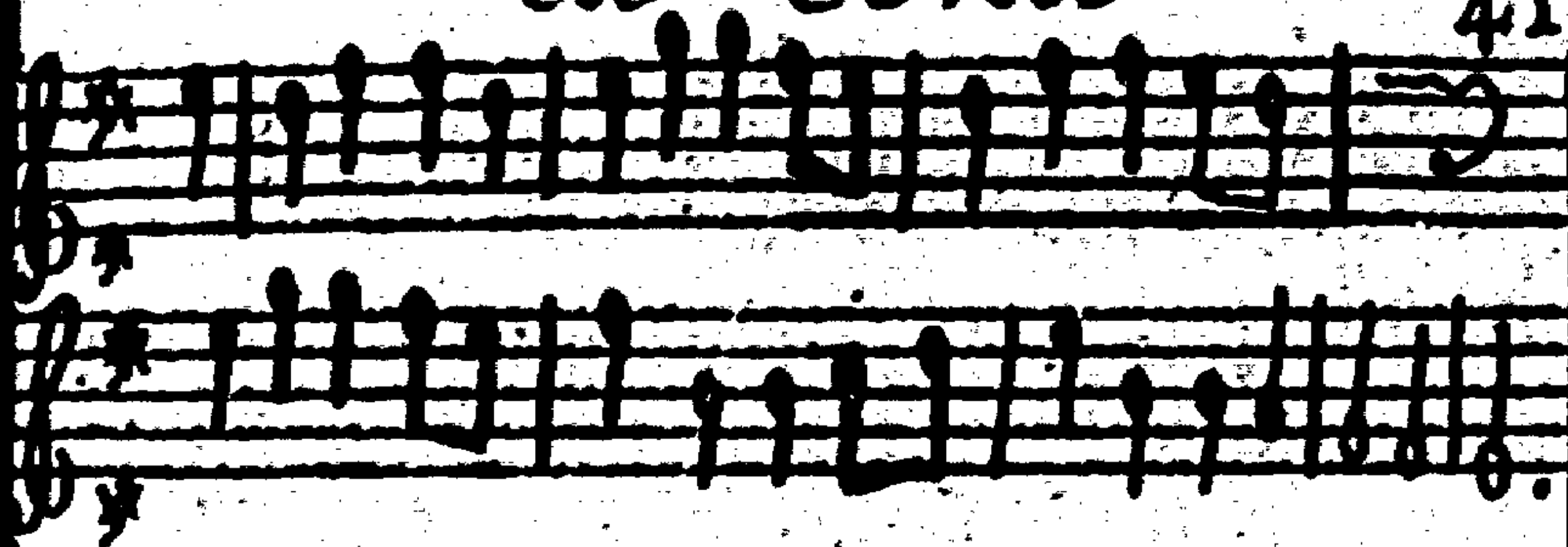
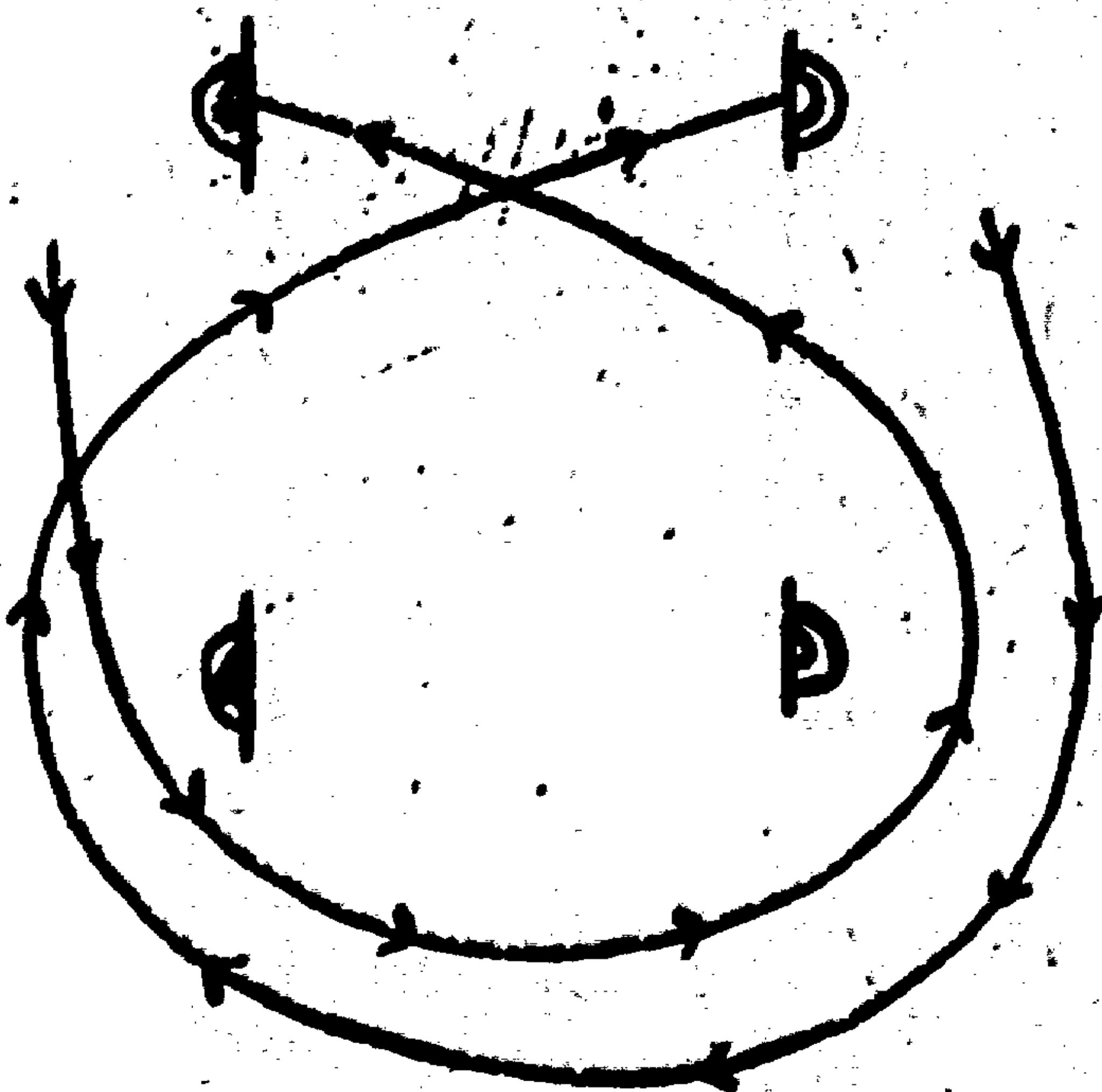
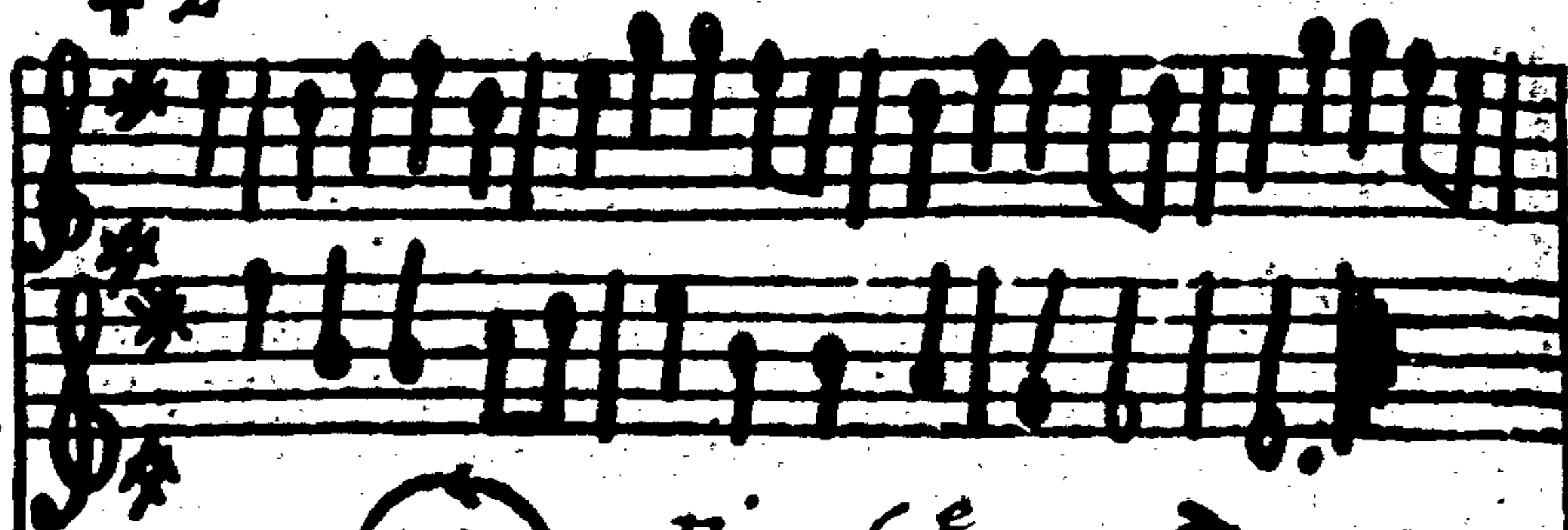
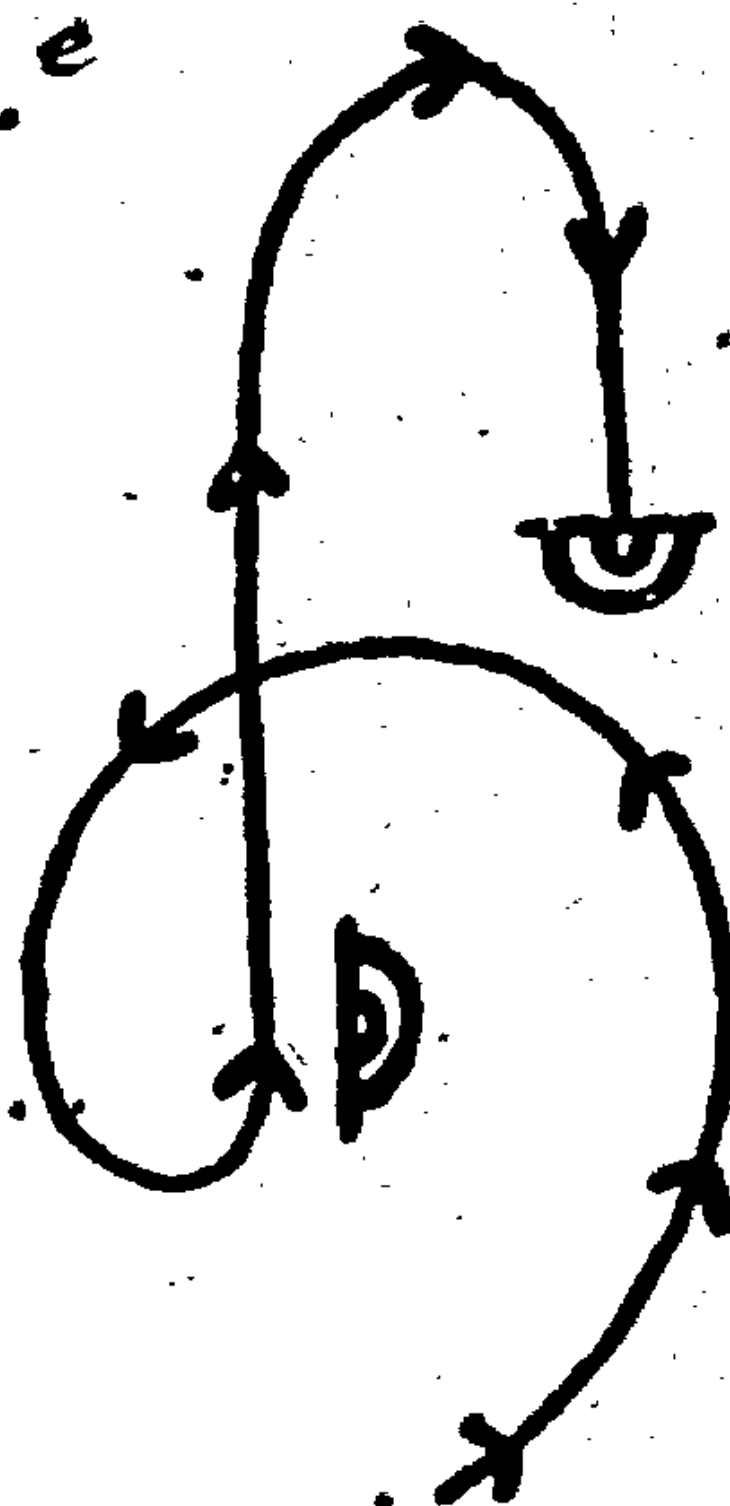
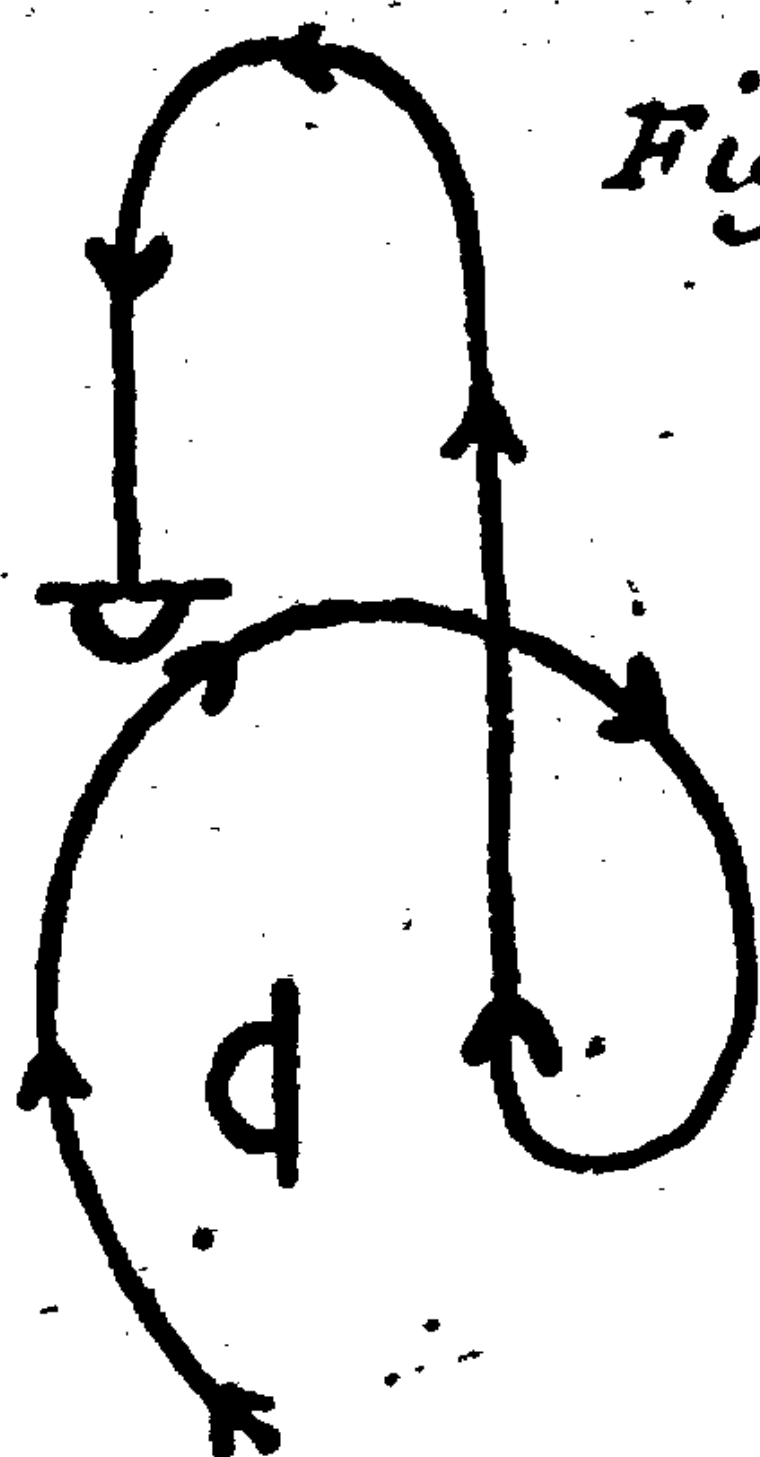


Fig. 5.e



Fig. 6.^e

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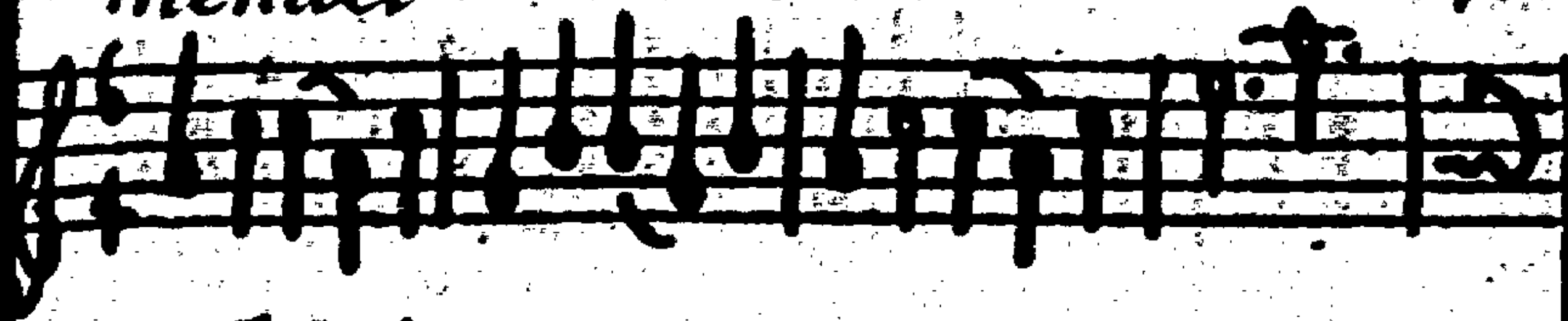
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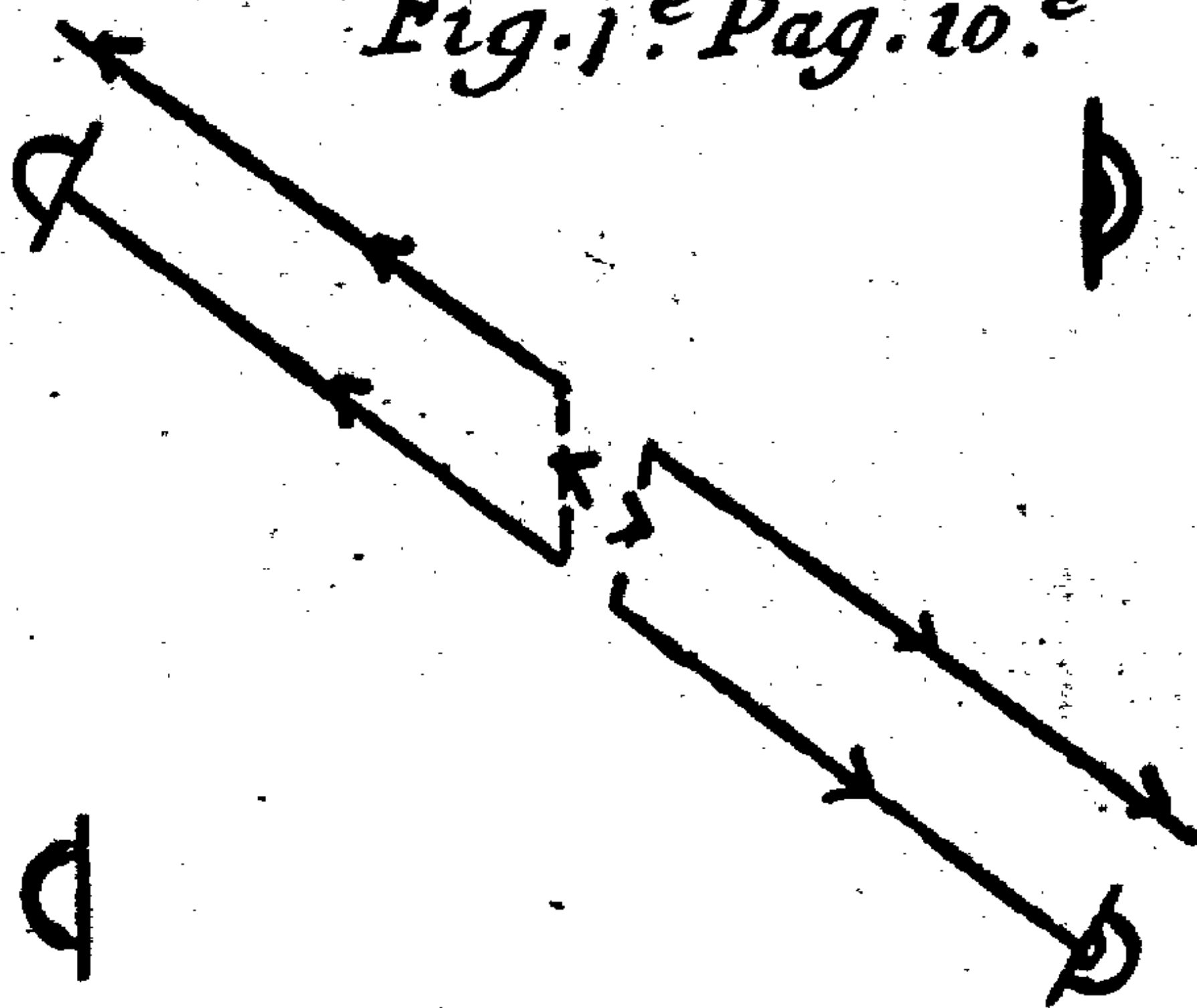
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Fin



L'Argentine

Fig. 1^e Pag. 10^e



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L'Argentine

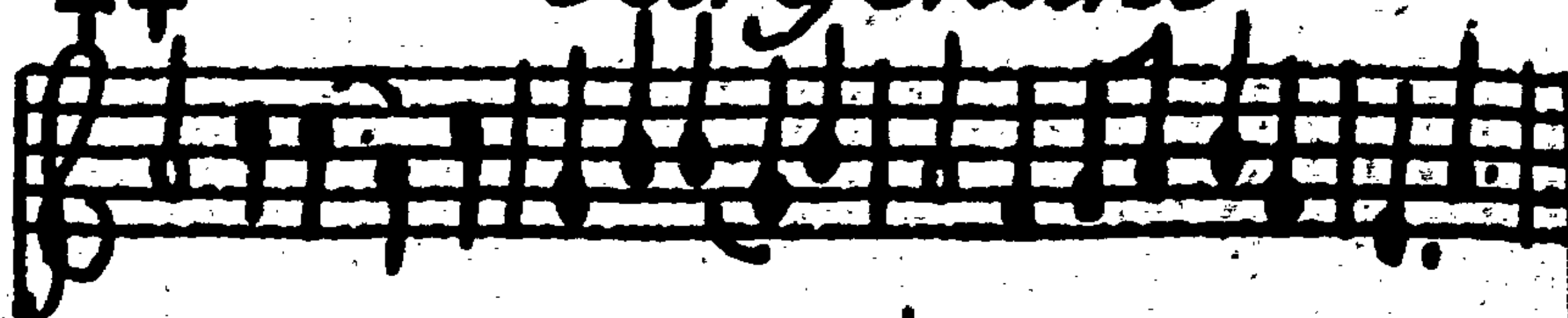
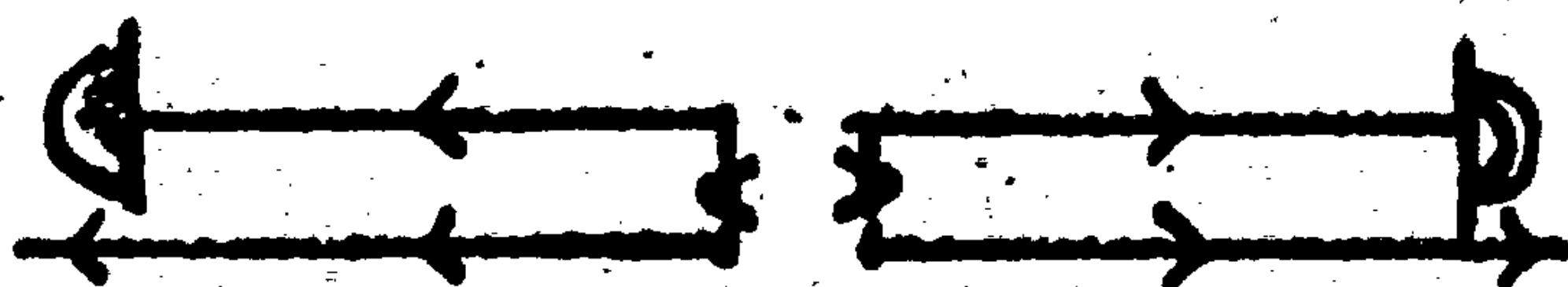


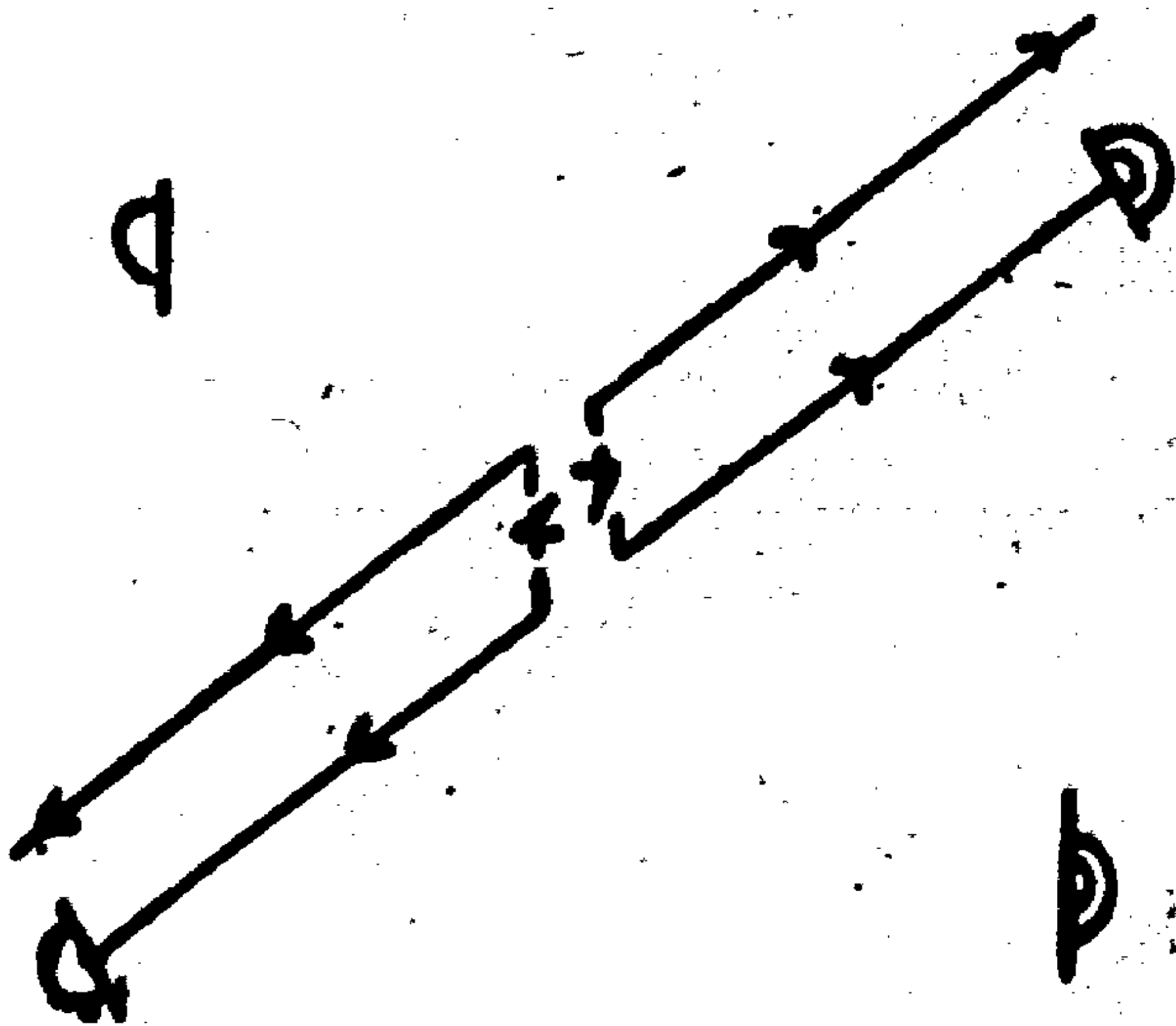
Fig. 2e



l'Argentine

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Fig. 3.^e



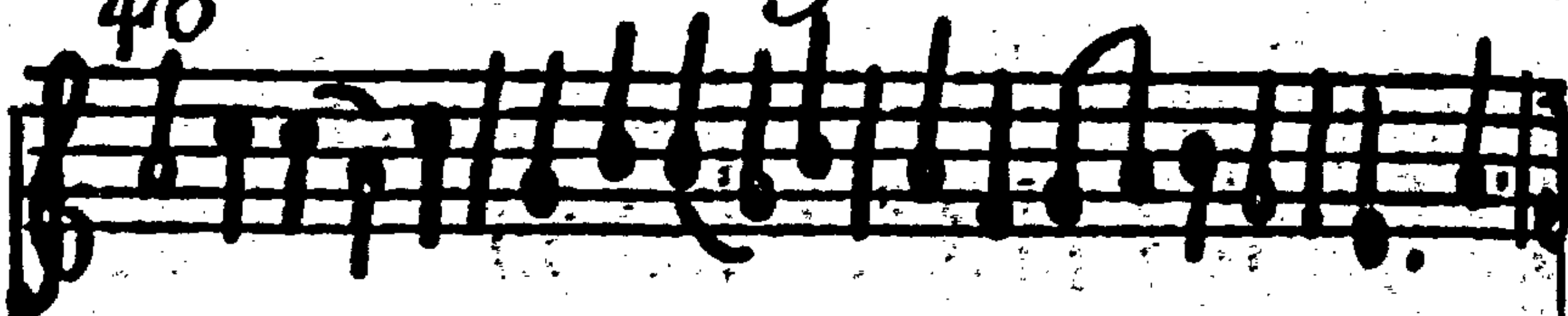
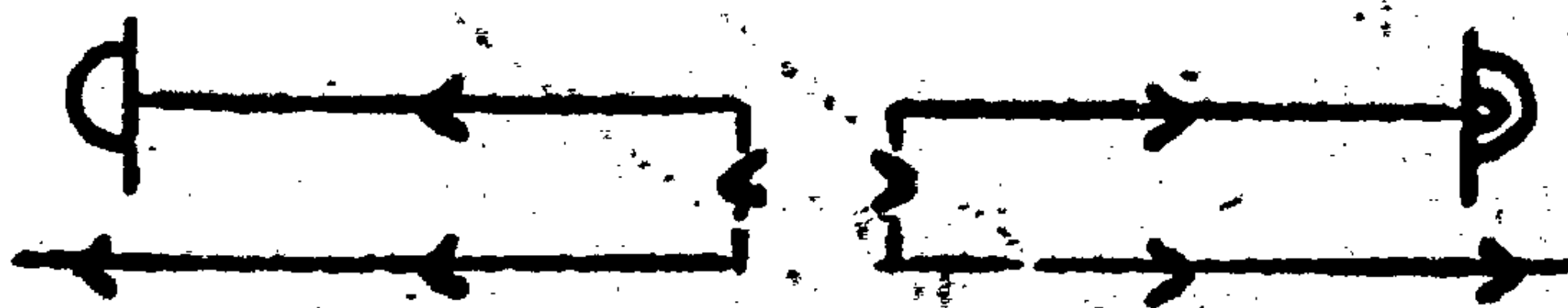
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L'argentine*Fig. 4.^e*

l'Argentine

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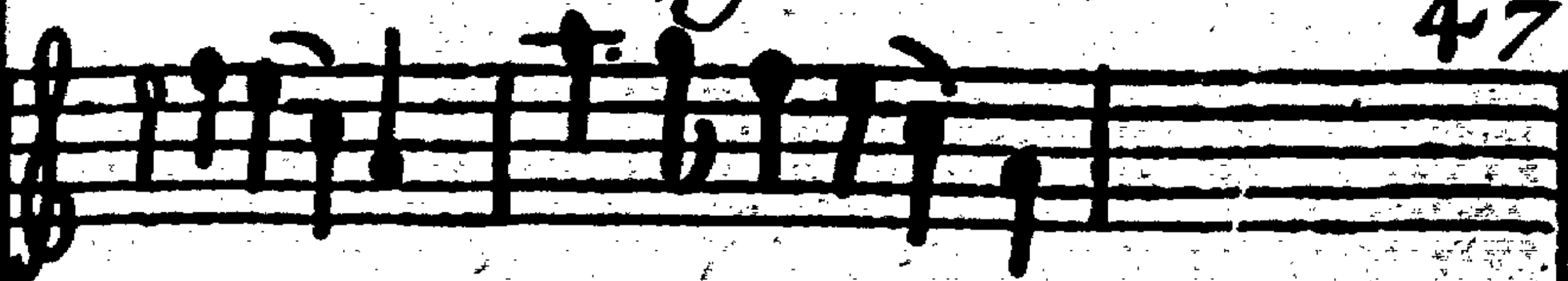
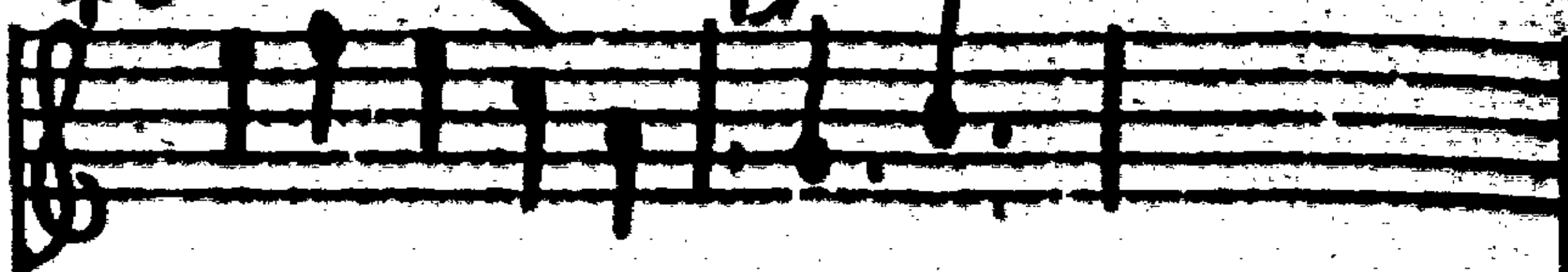
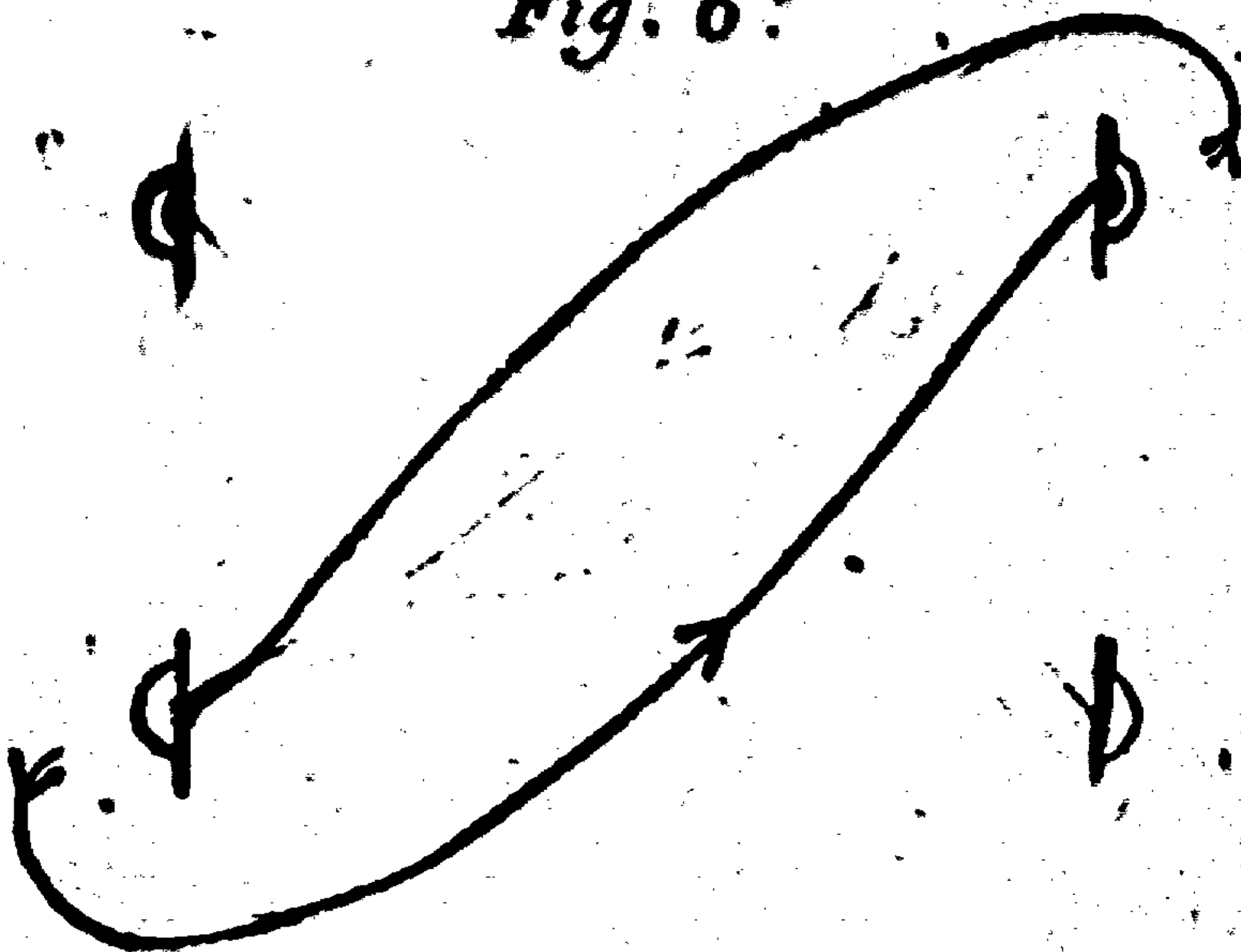


Fig. 5^e

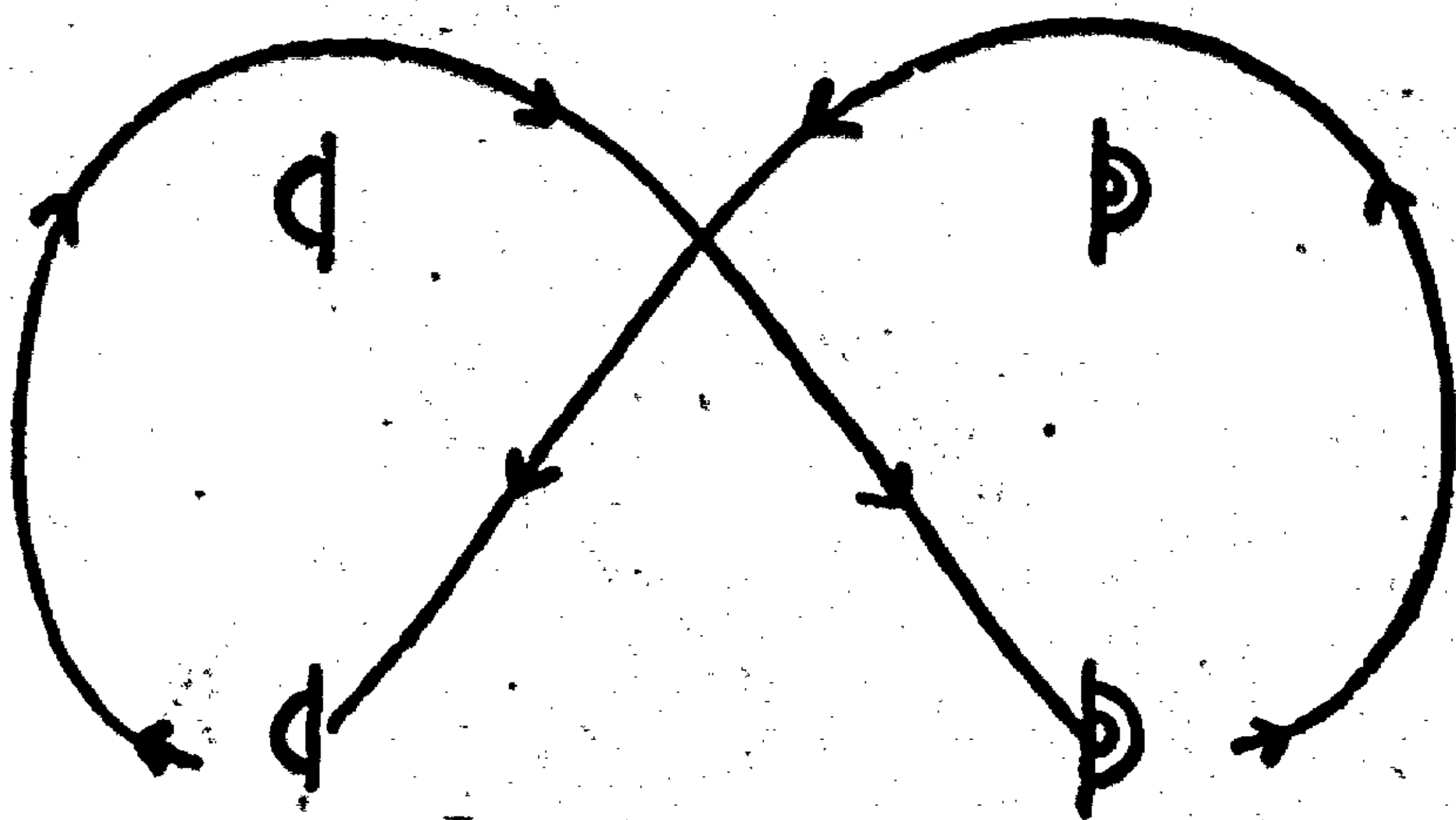


Fig. 6^e

l'Argentine

49

Fig. 7.^e



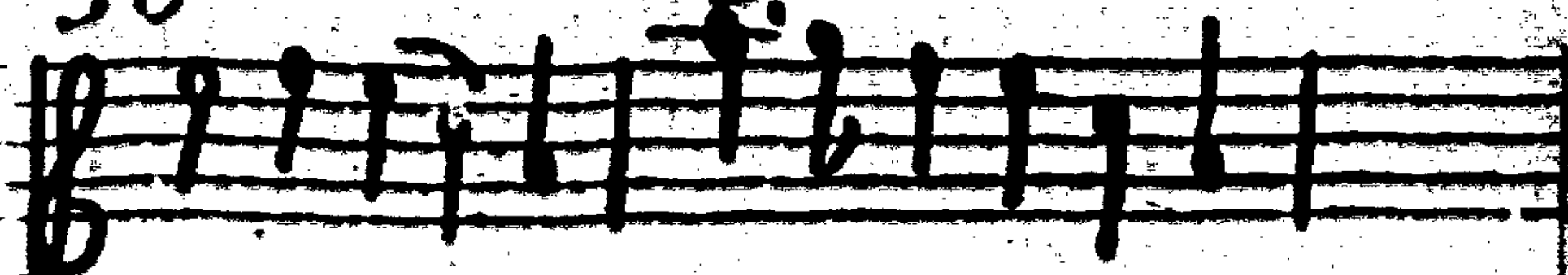
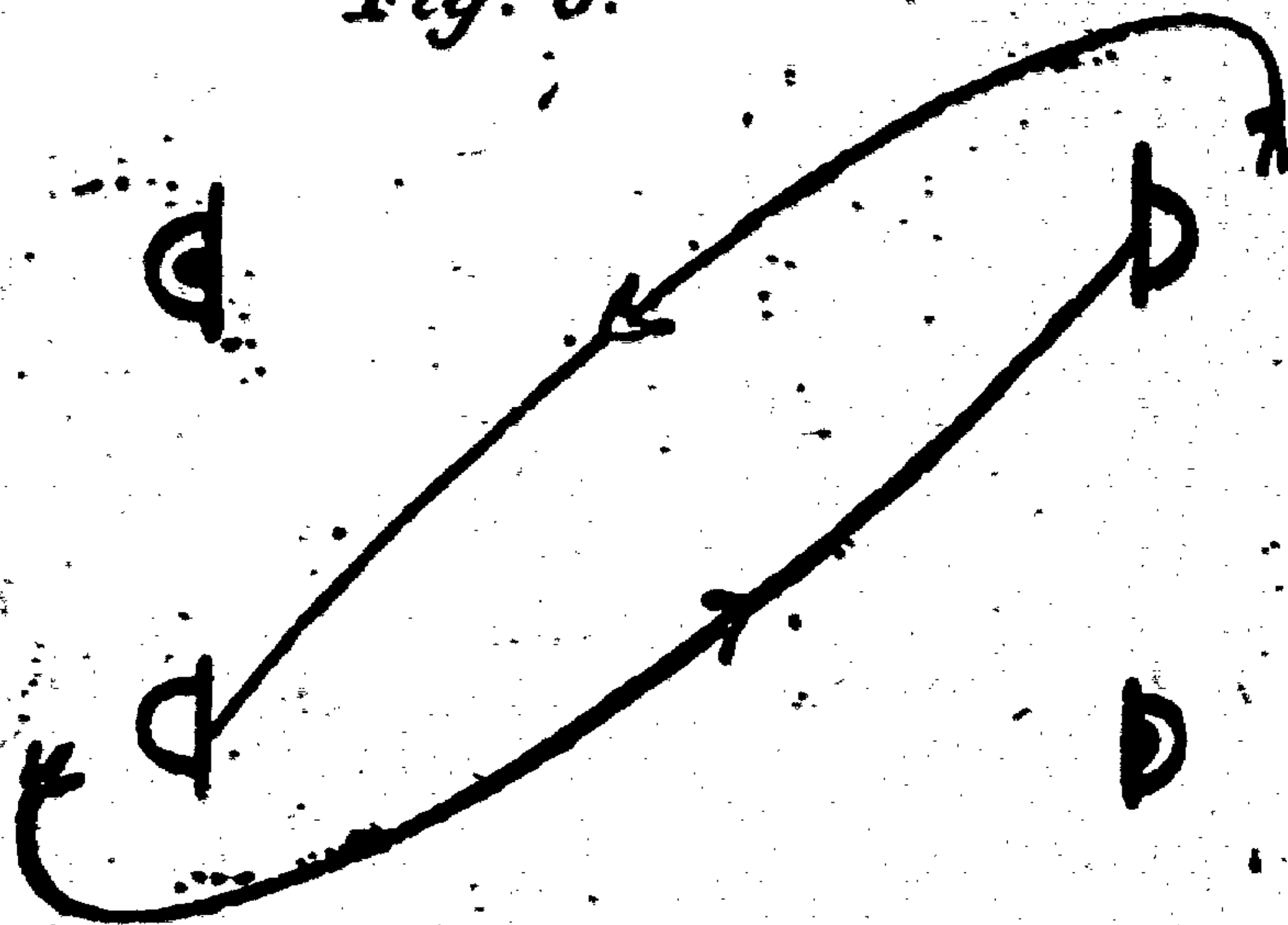
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Fig. 8.^e

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l'Argentipe

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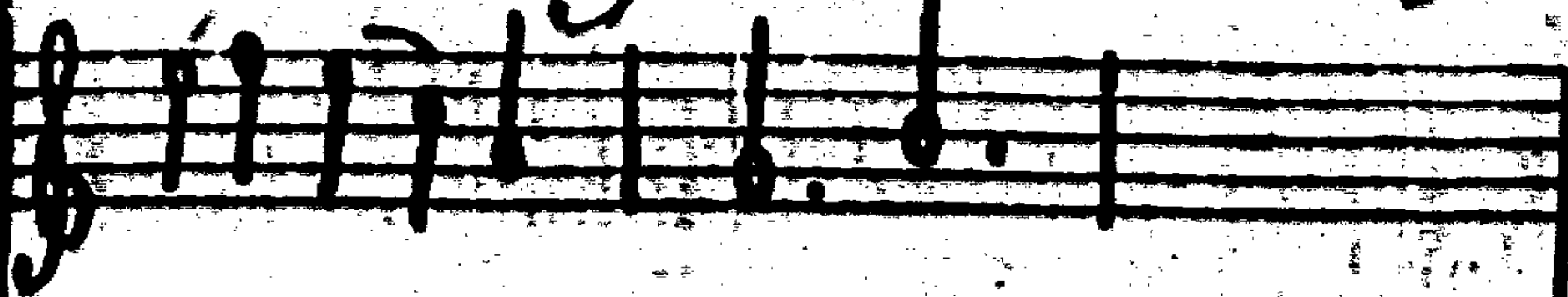
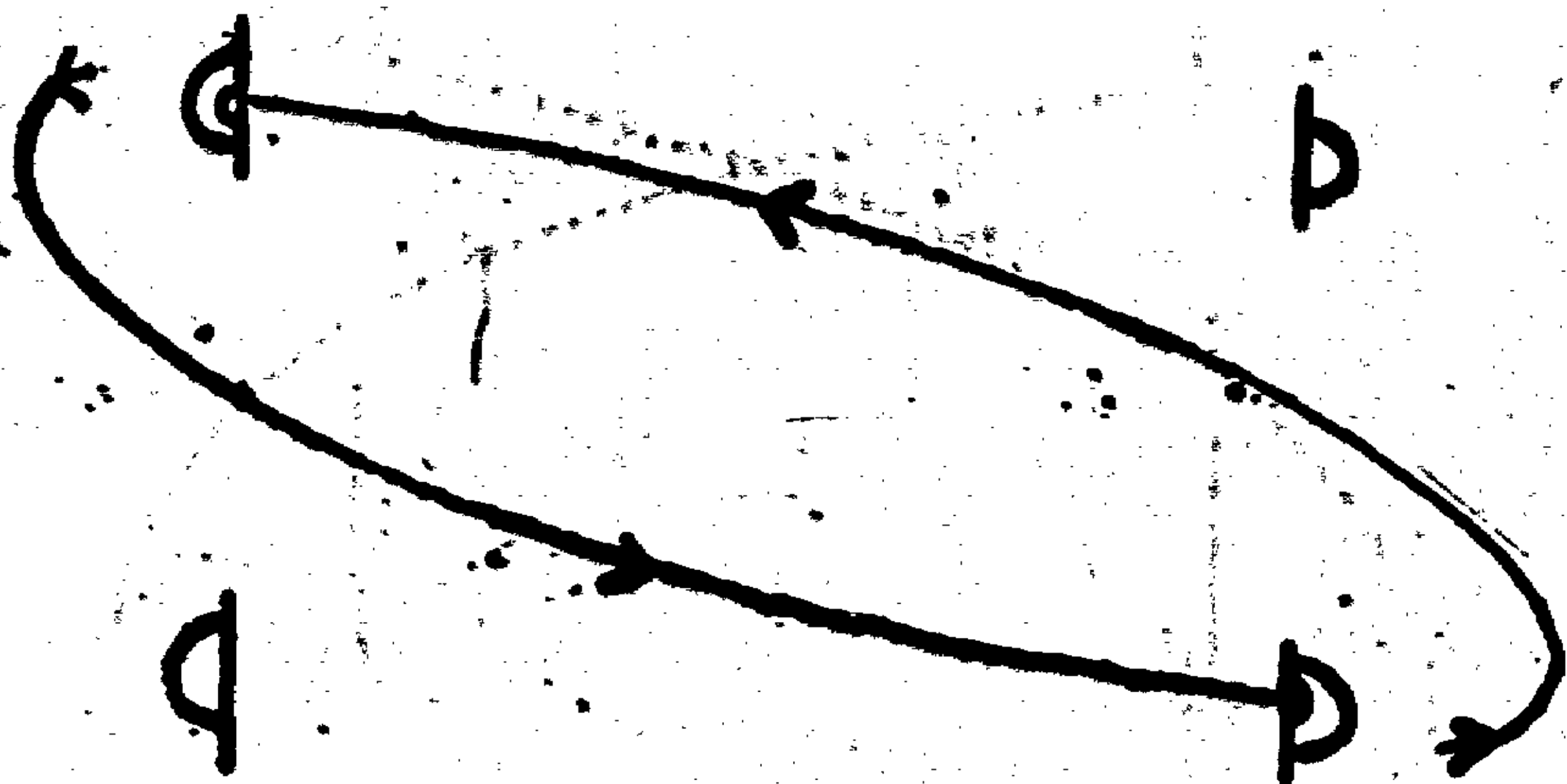


Fig. 9^e

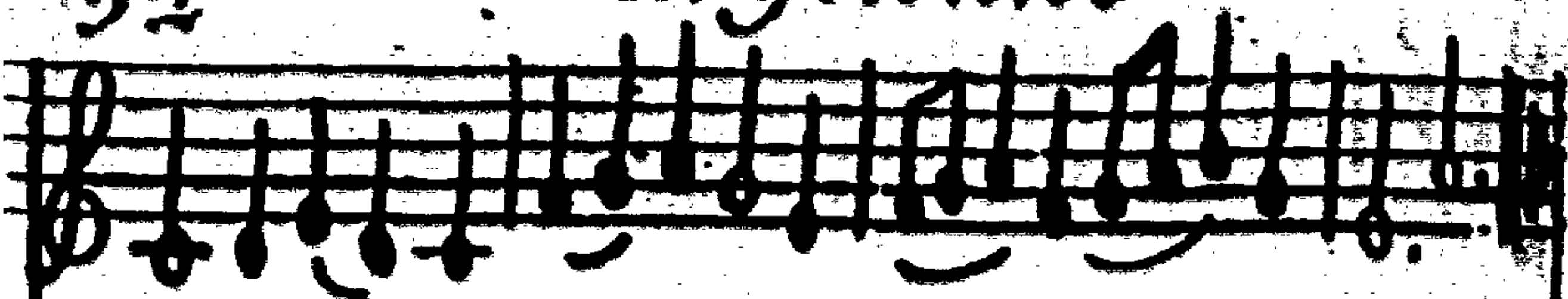
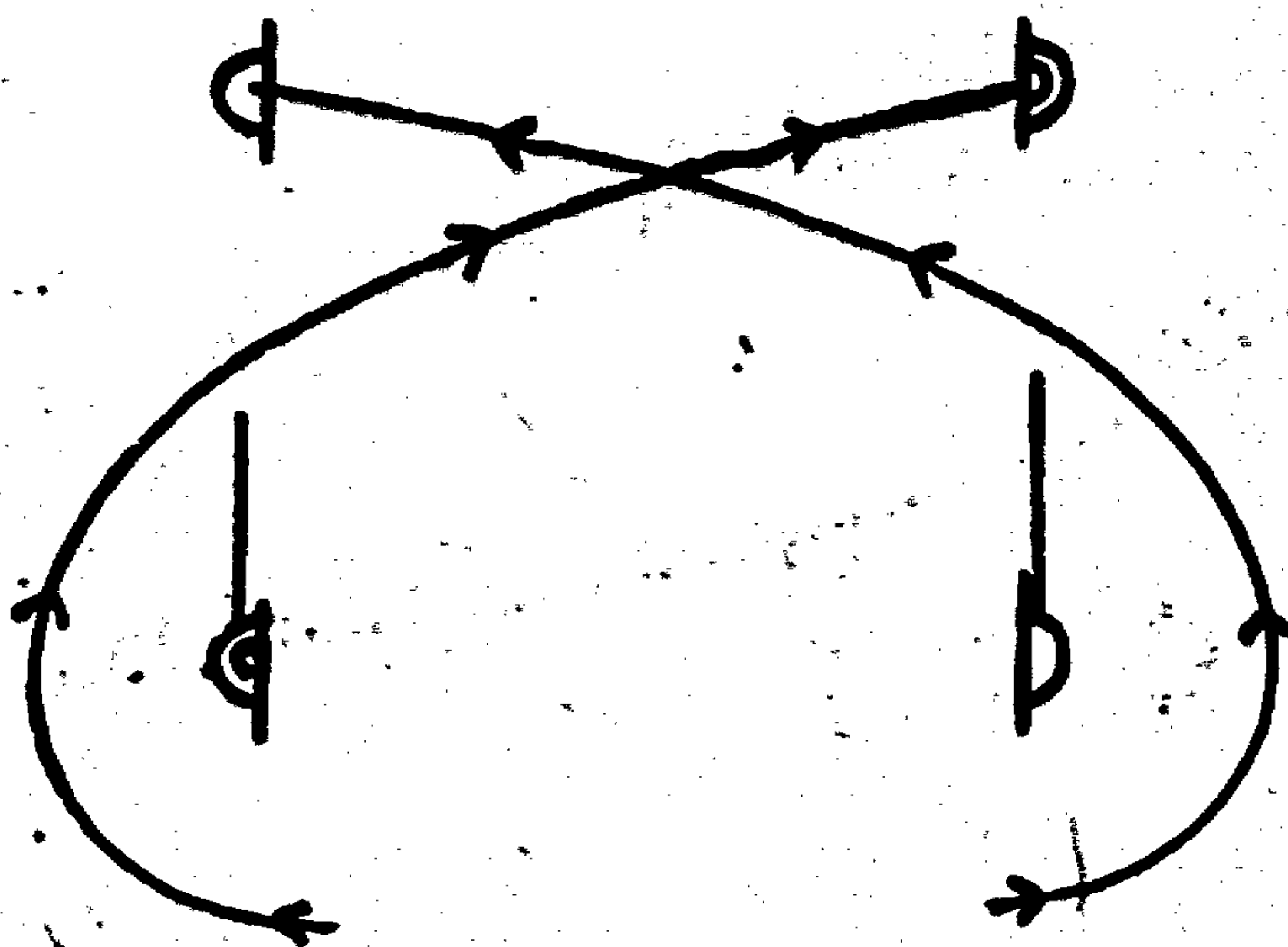


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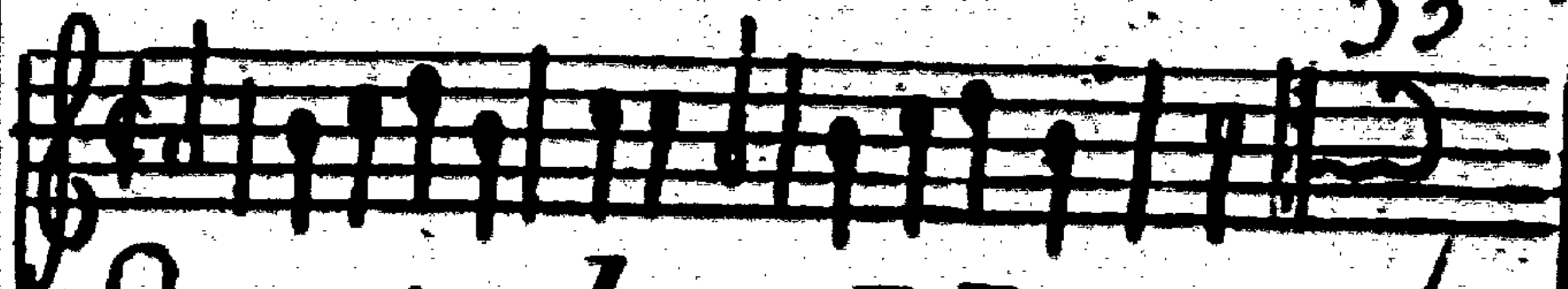
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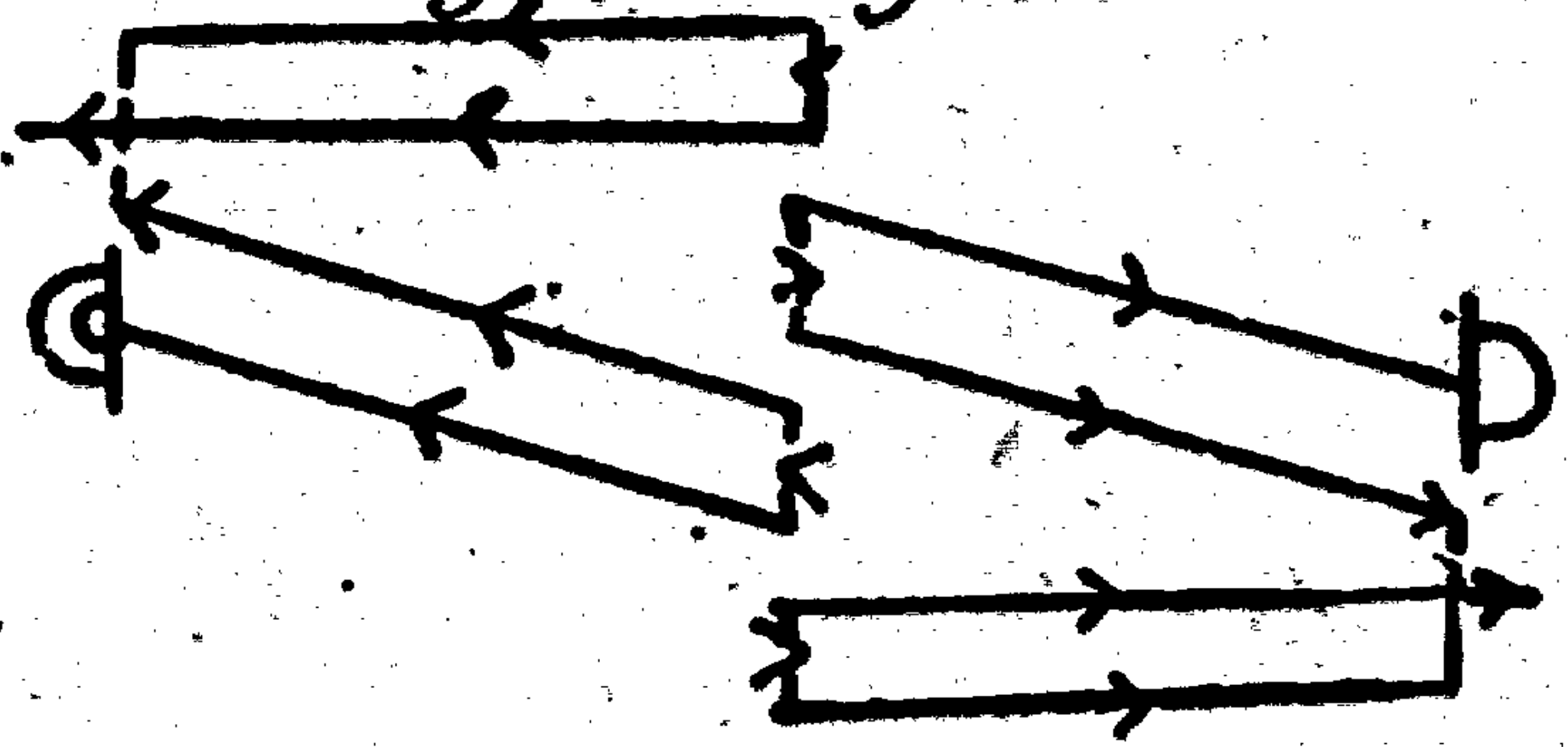
Fig. 10.^c

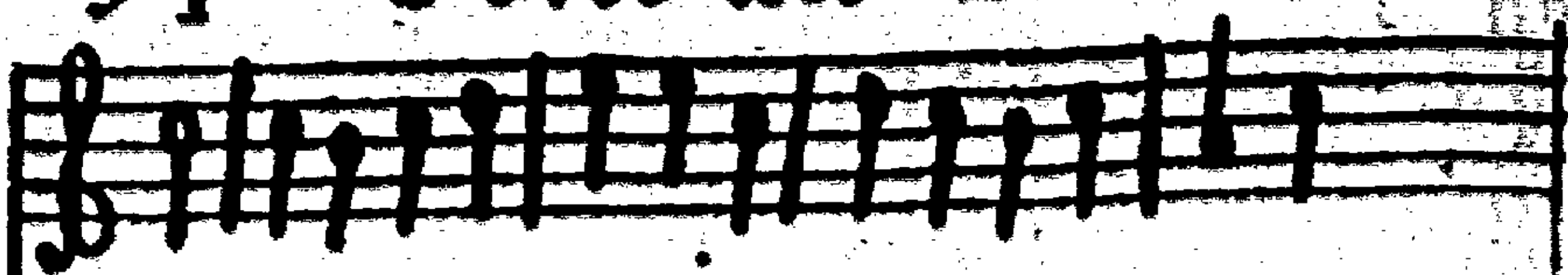
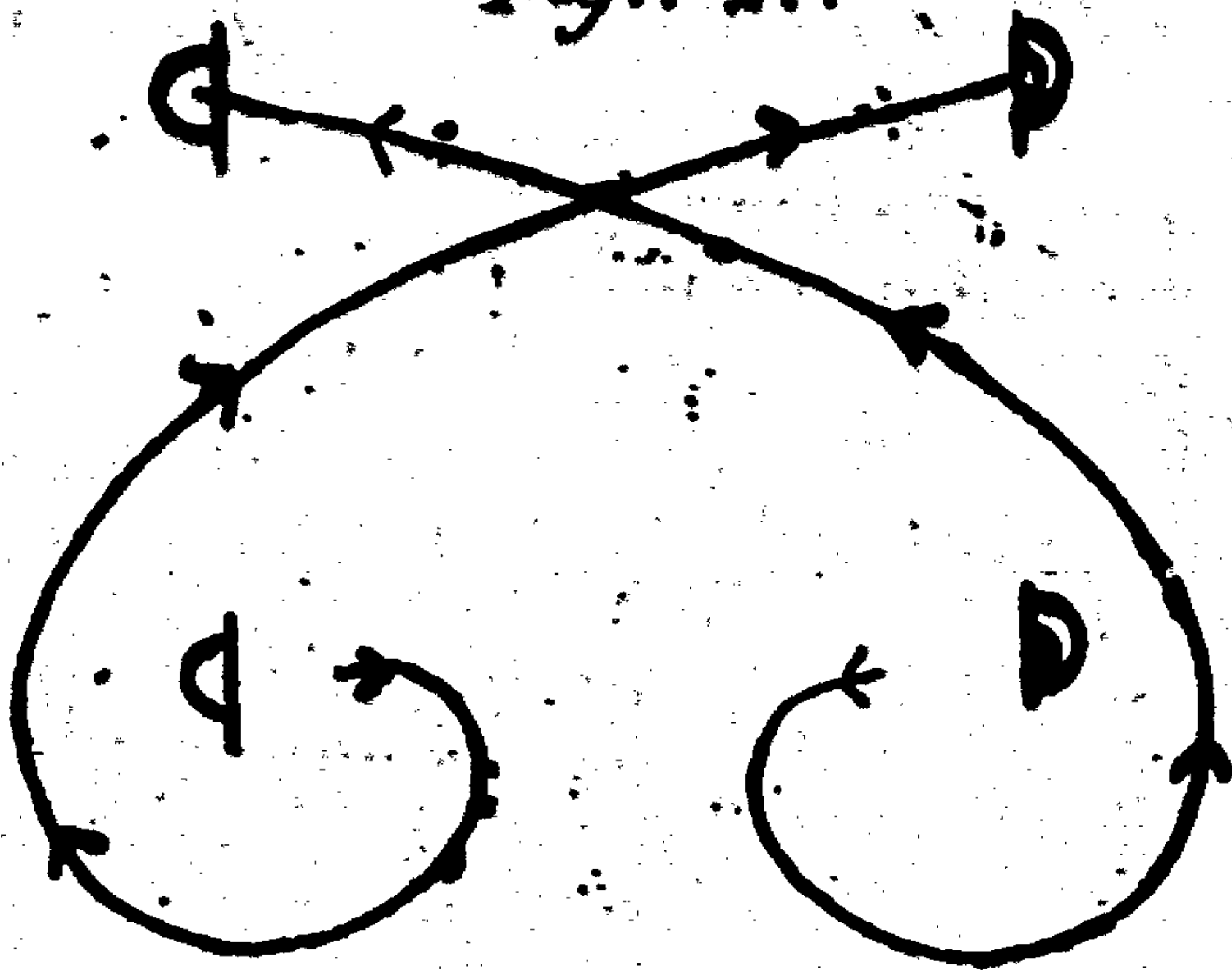
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Sont des Navets

Fig. 1^e Pag. 11^e



Fig.. 2^e.

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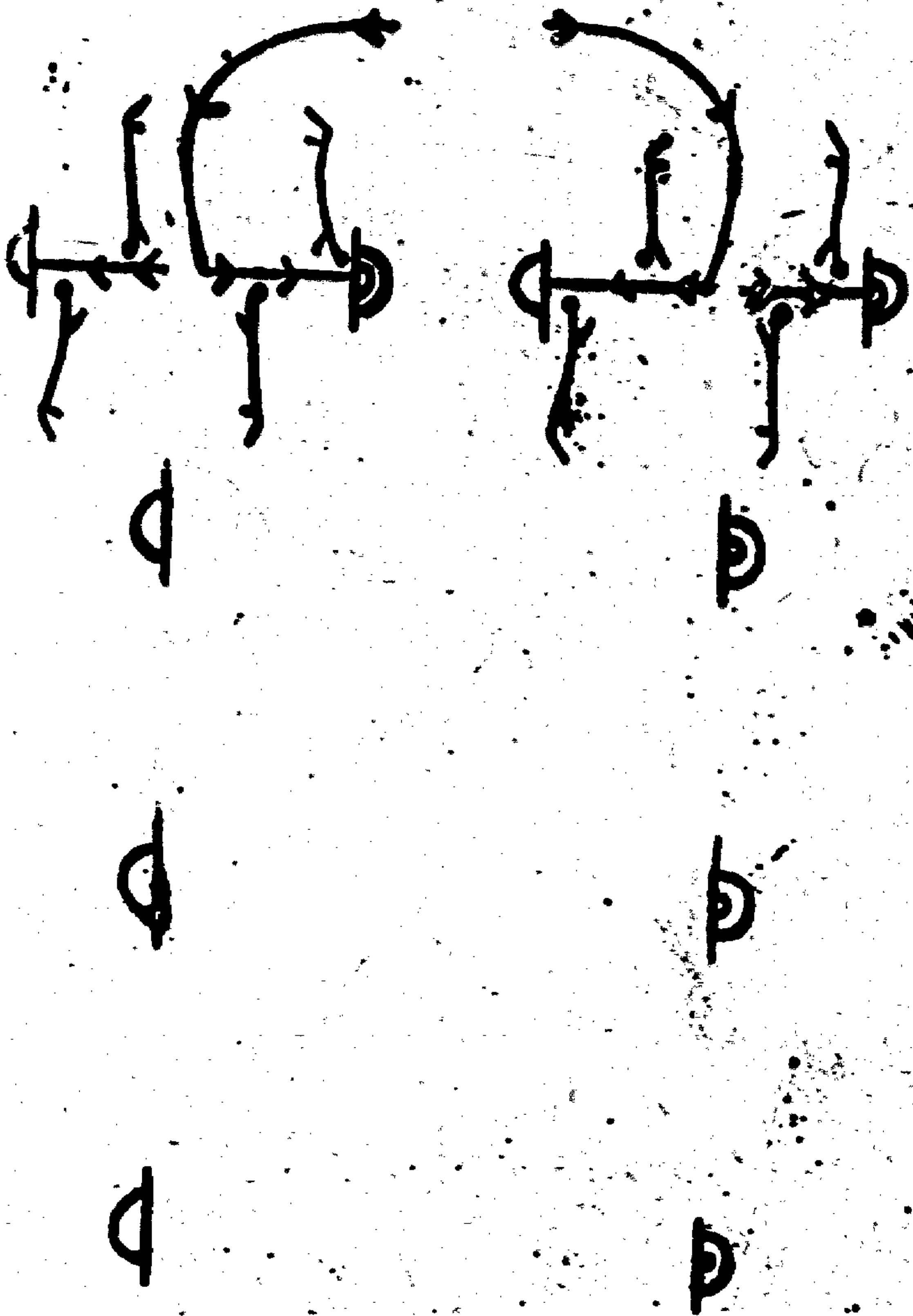
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Sont des Navets. 55

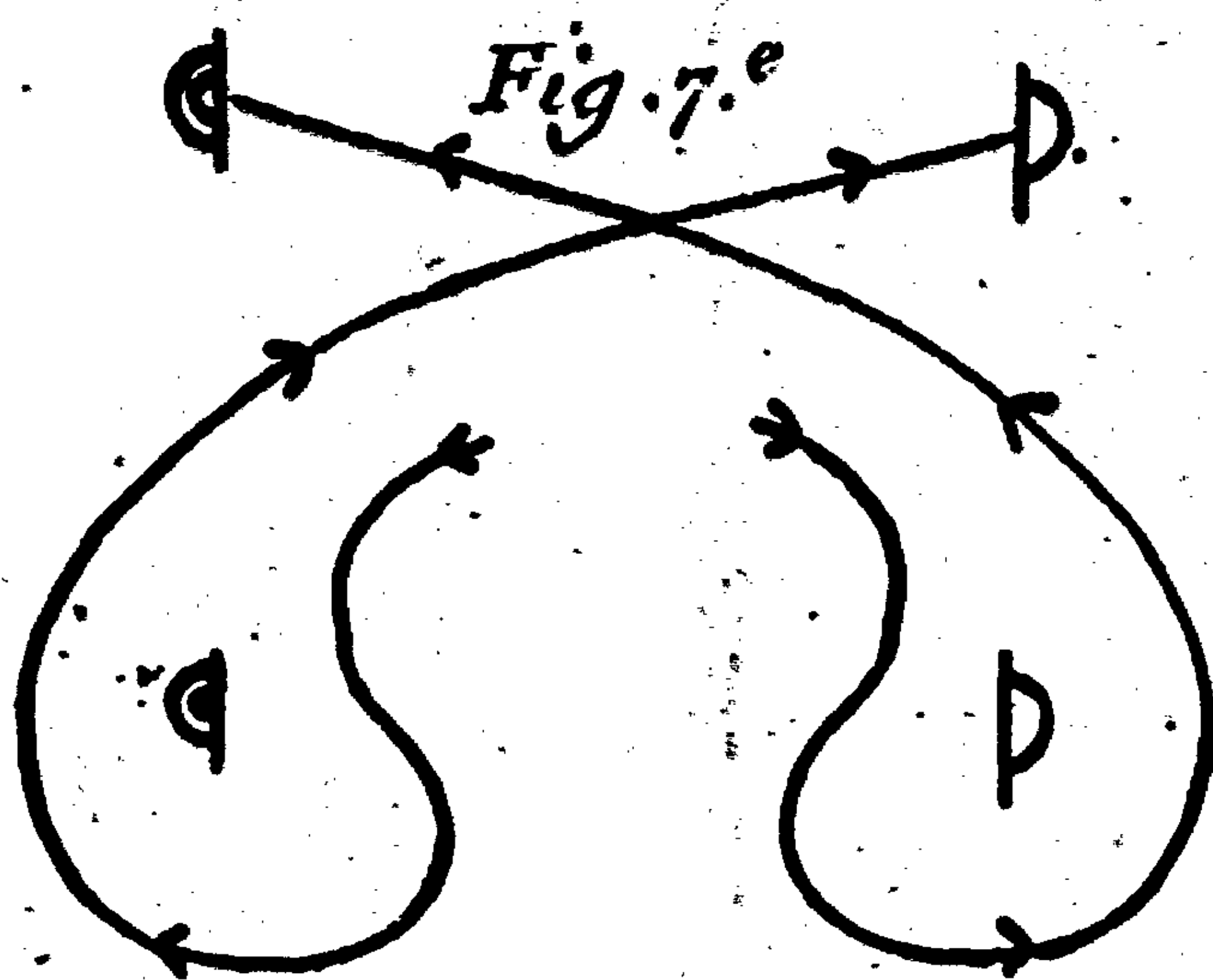
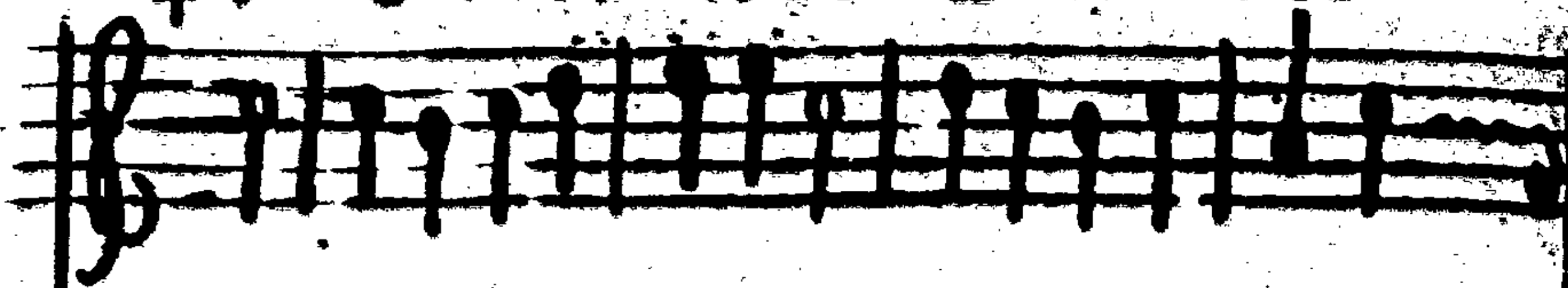


Fig. 3°



46

Sont des Navets



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Sont des Navets

57

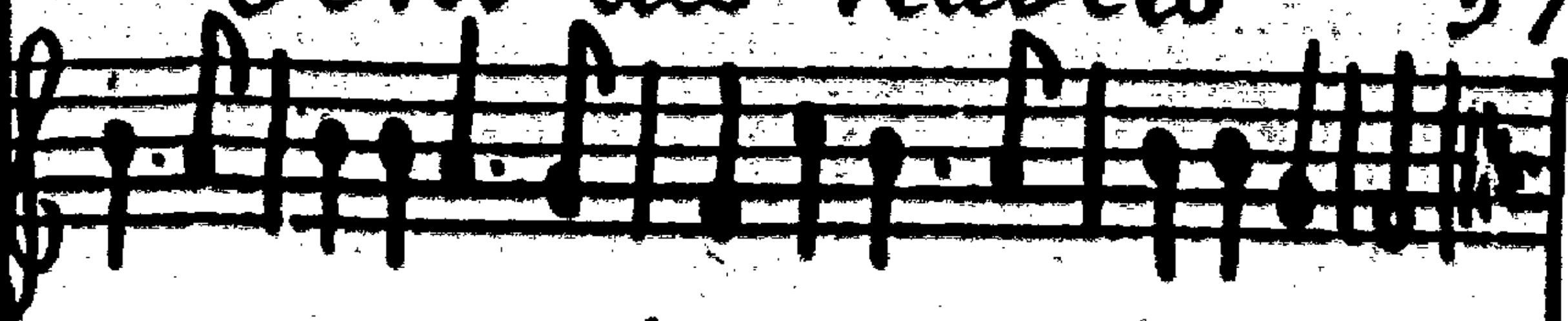
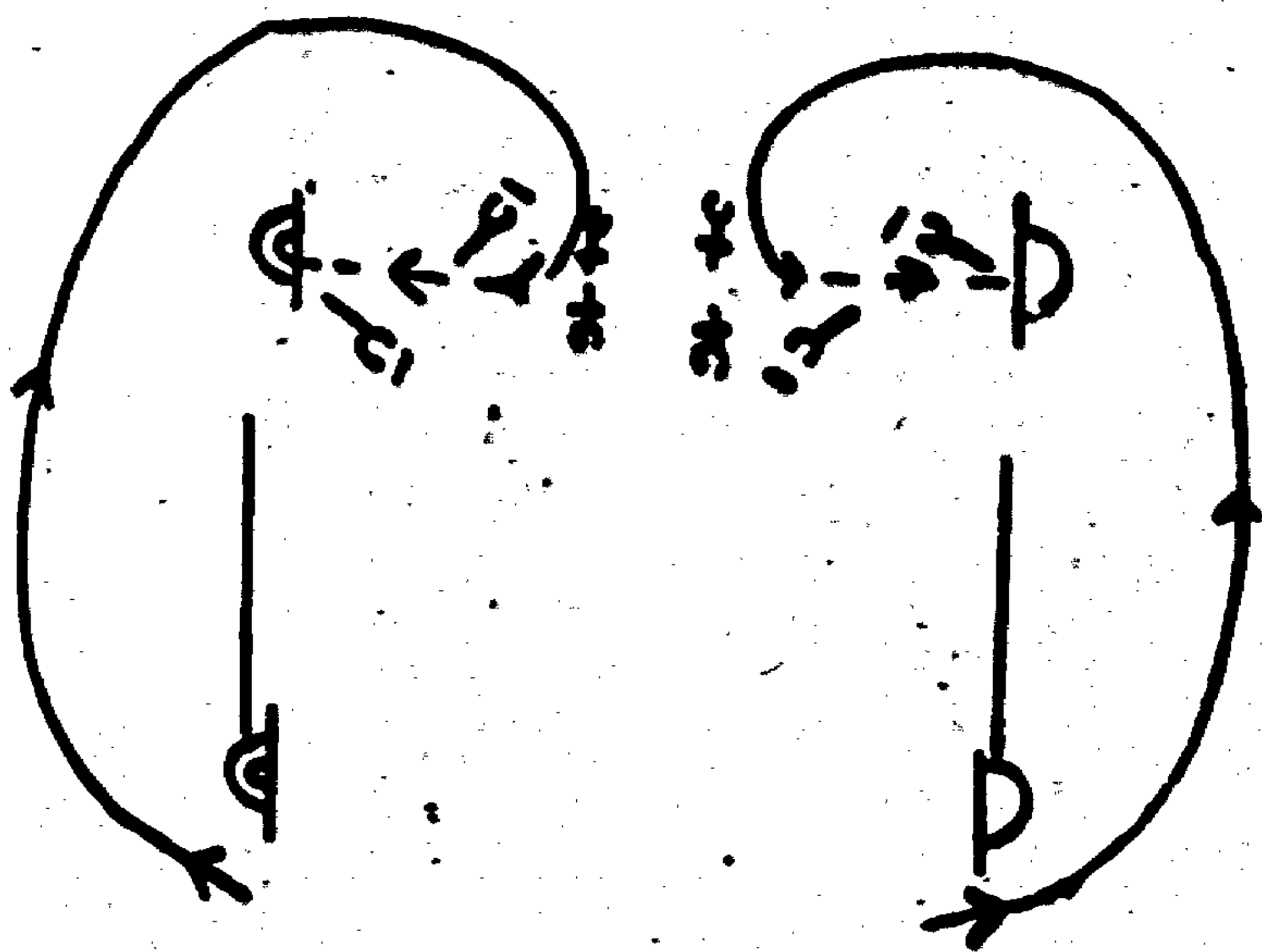
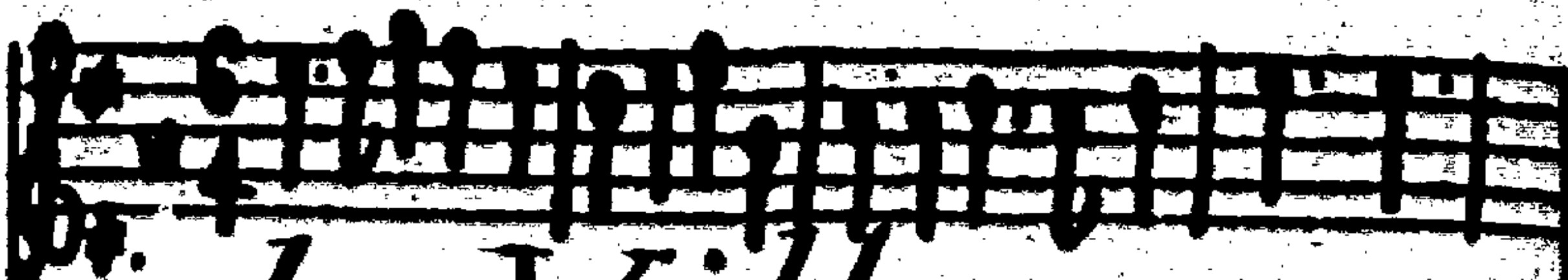


Fig. 5^e

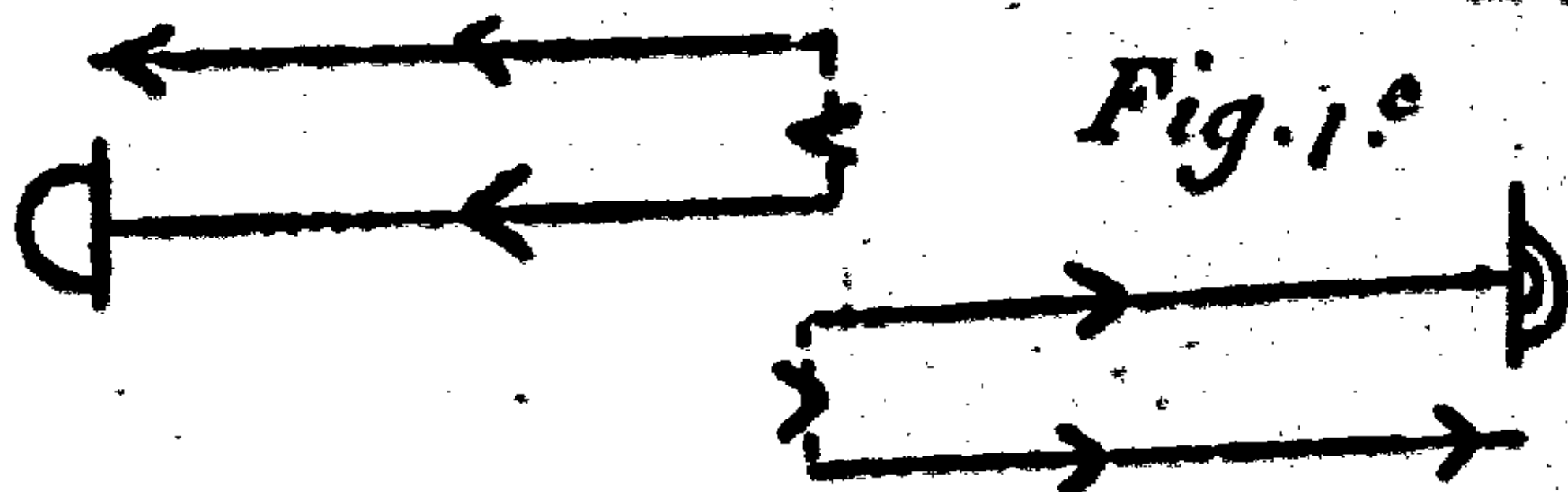


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la Villars Page



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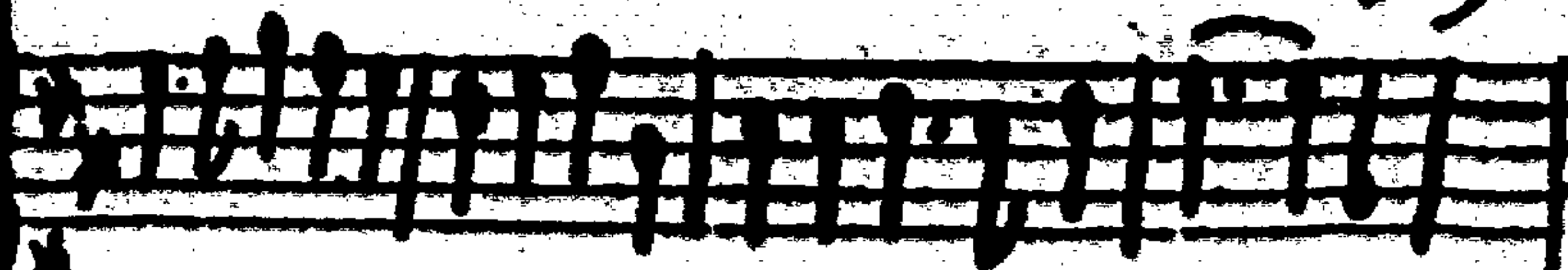
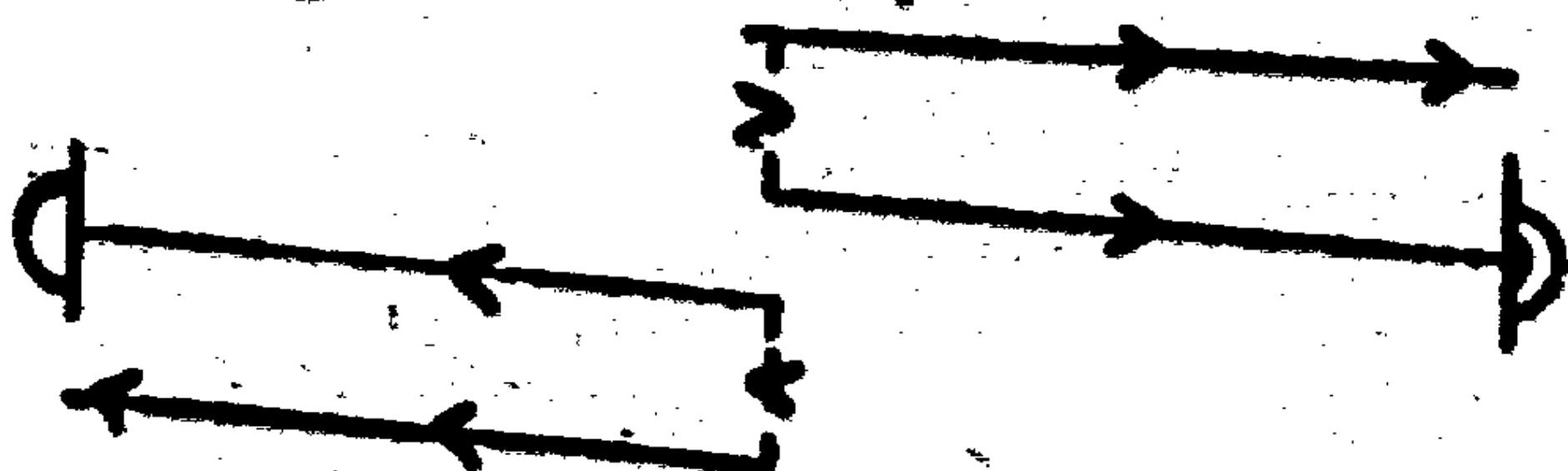


Fig. 2.



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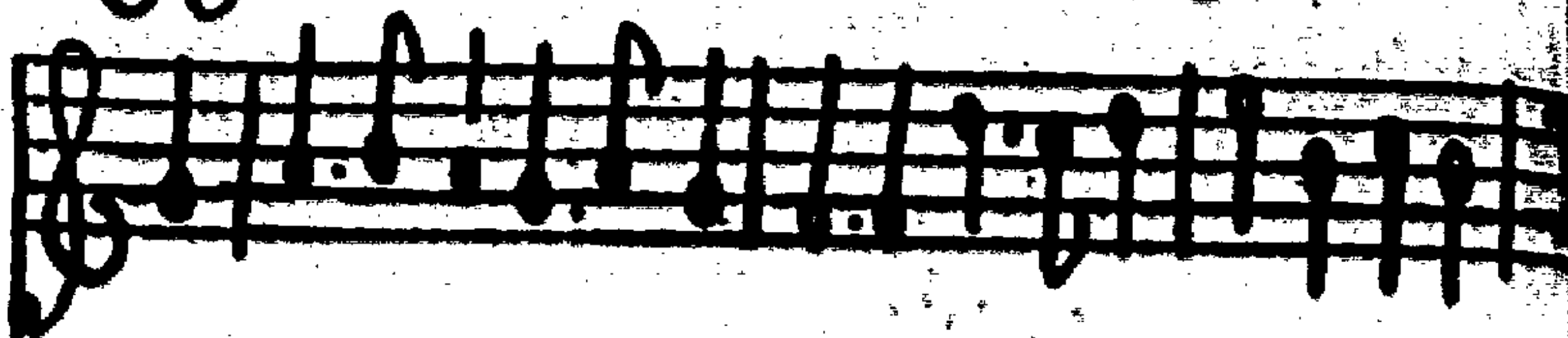
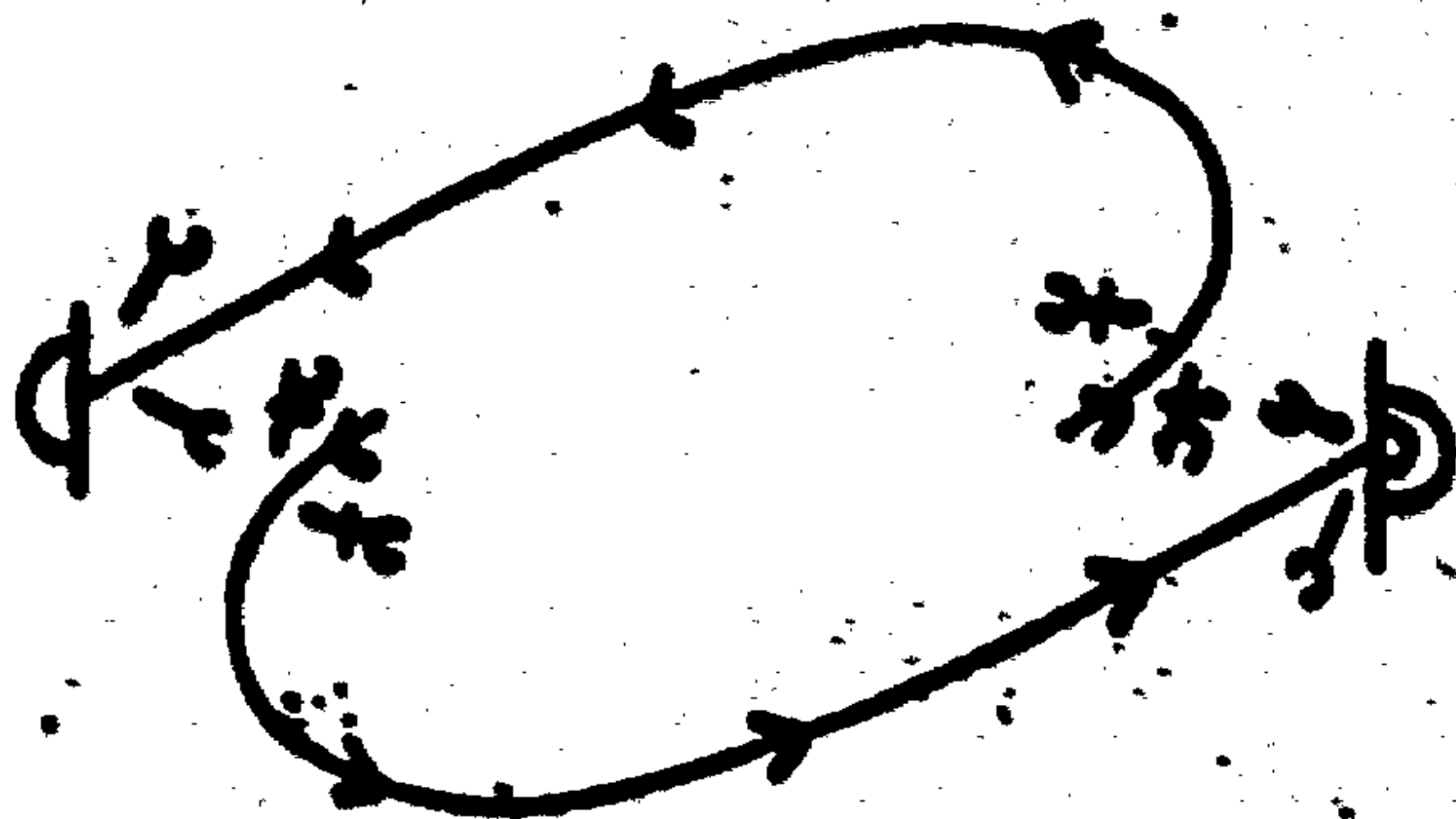
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Fig. 3^e

la Villars

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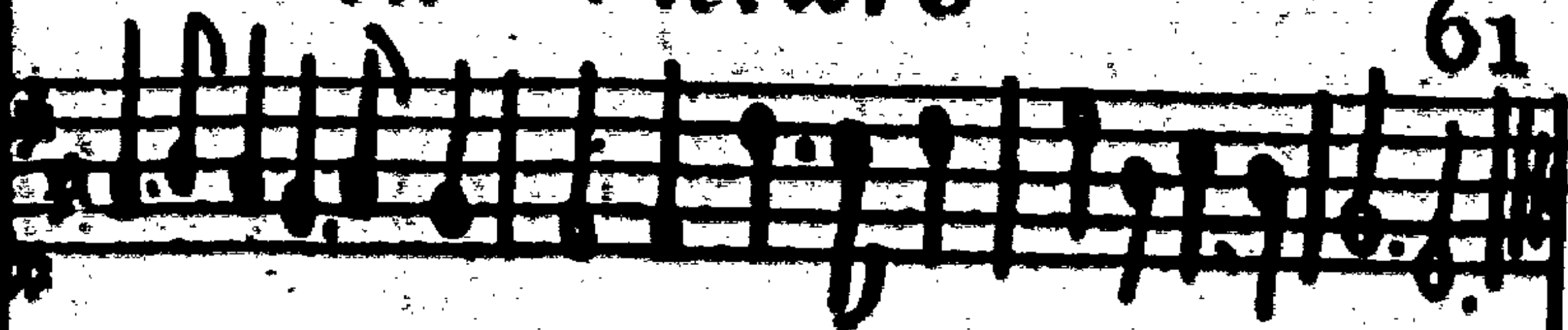
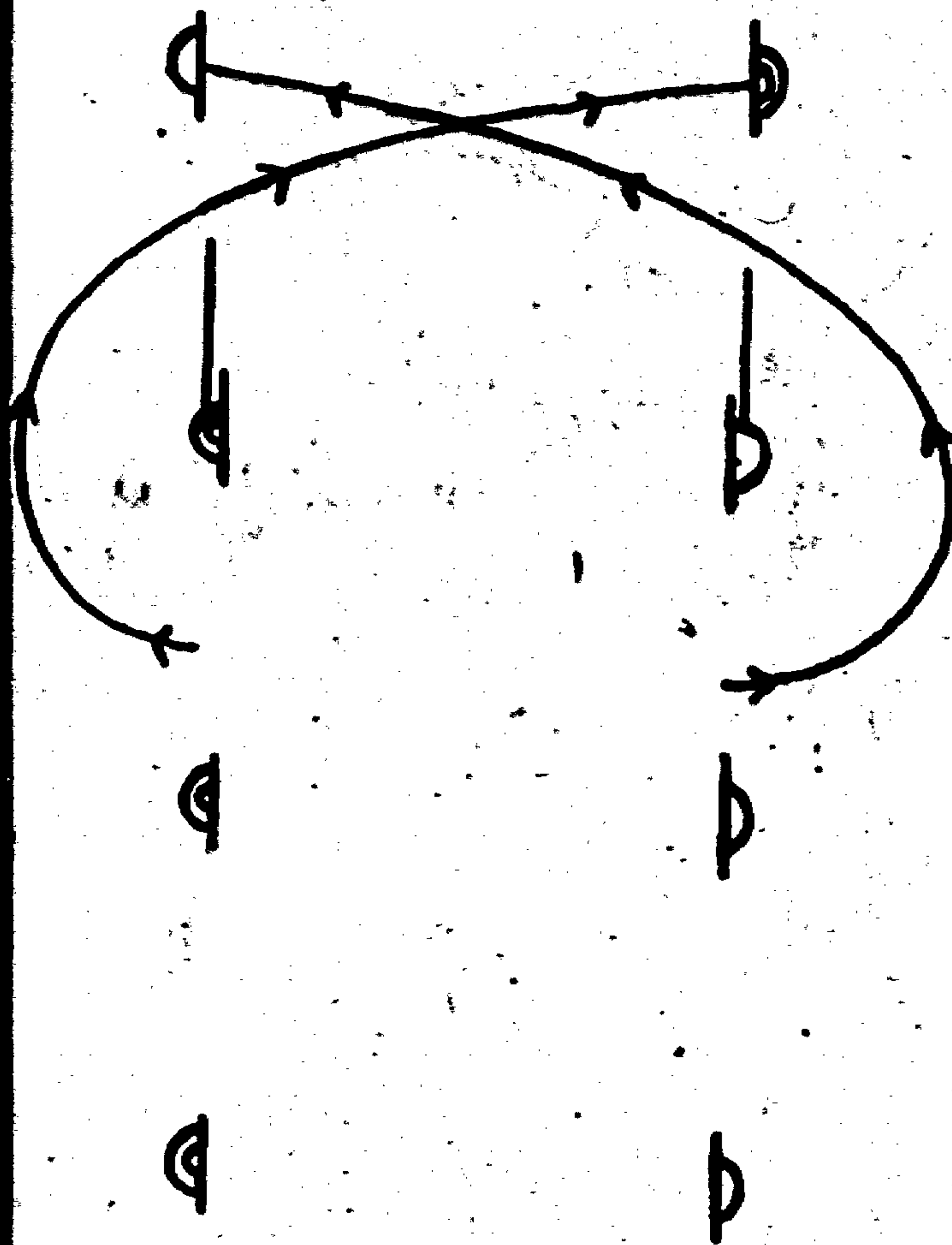
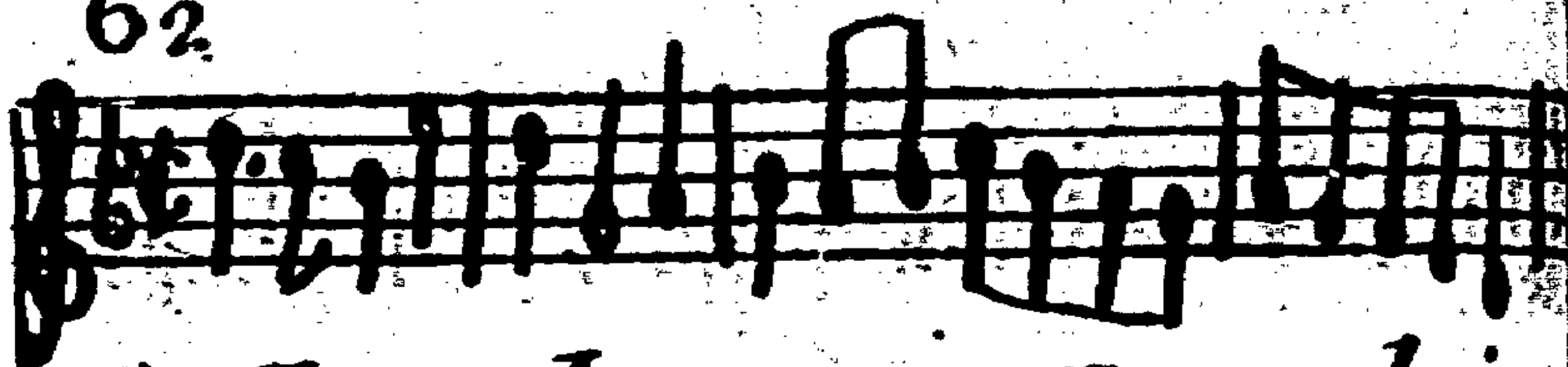


Fig. 4^e



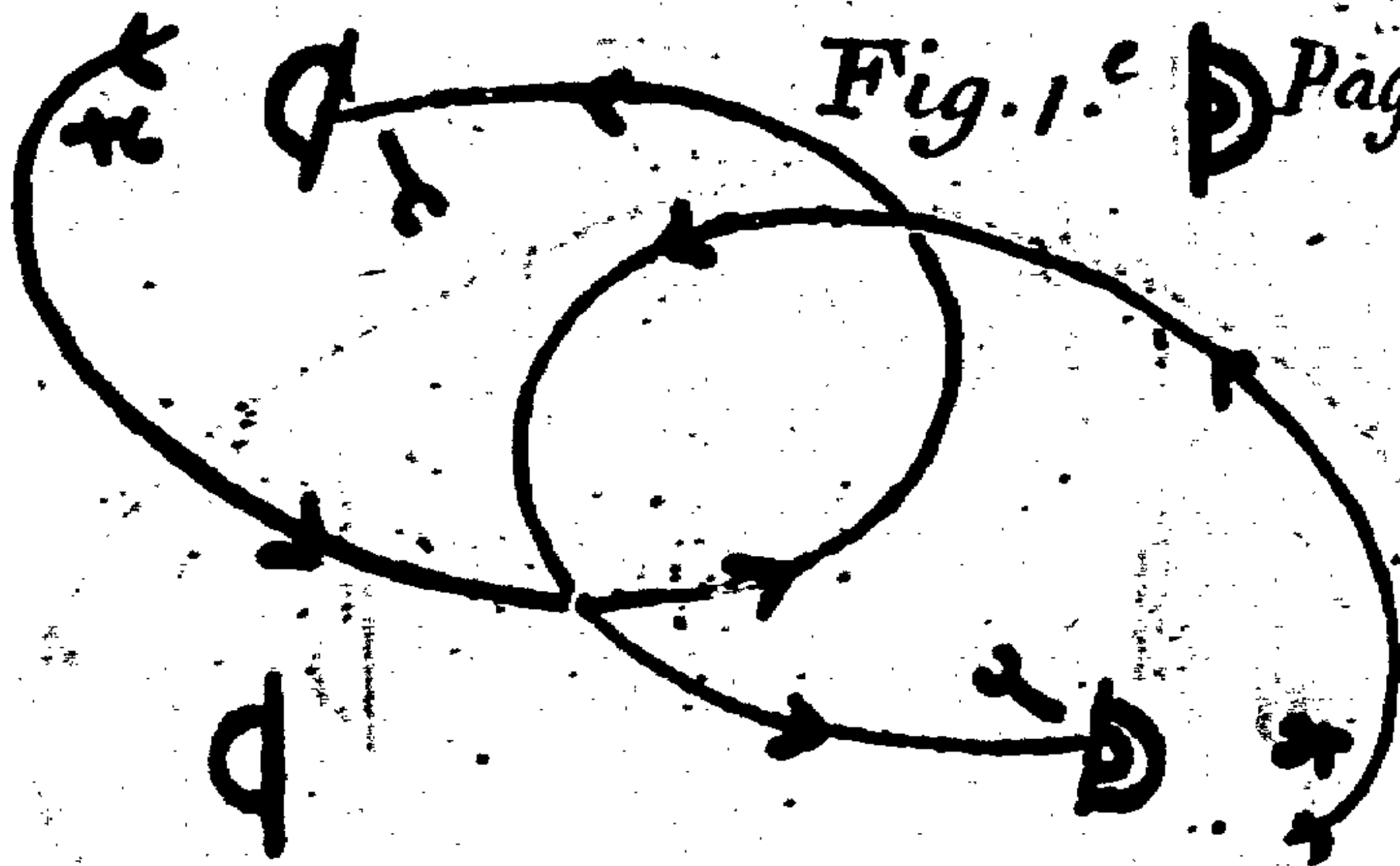
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Madame Robin

Fig. 1.^e

Pag. 1.



64 Madame Robin.

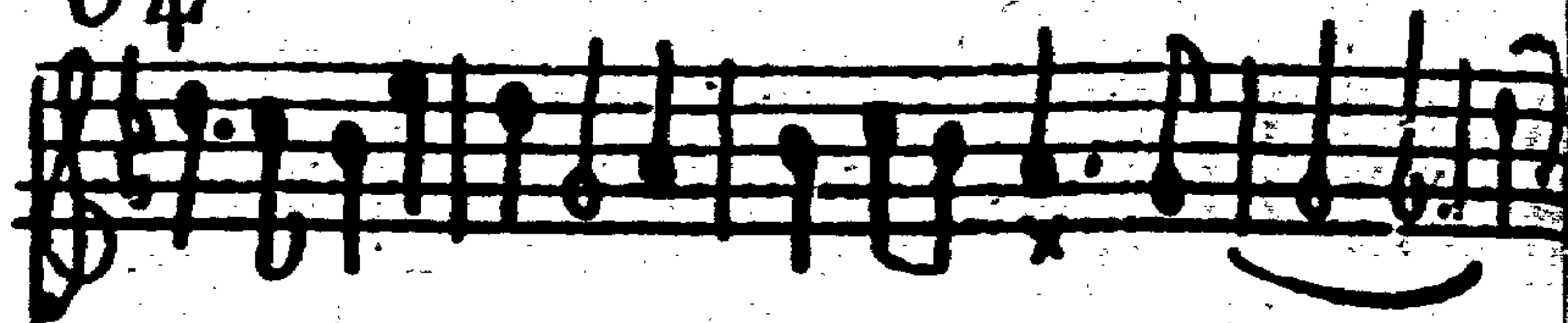
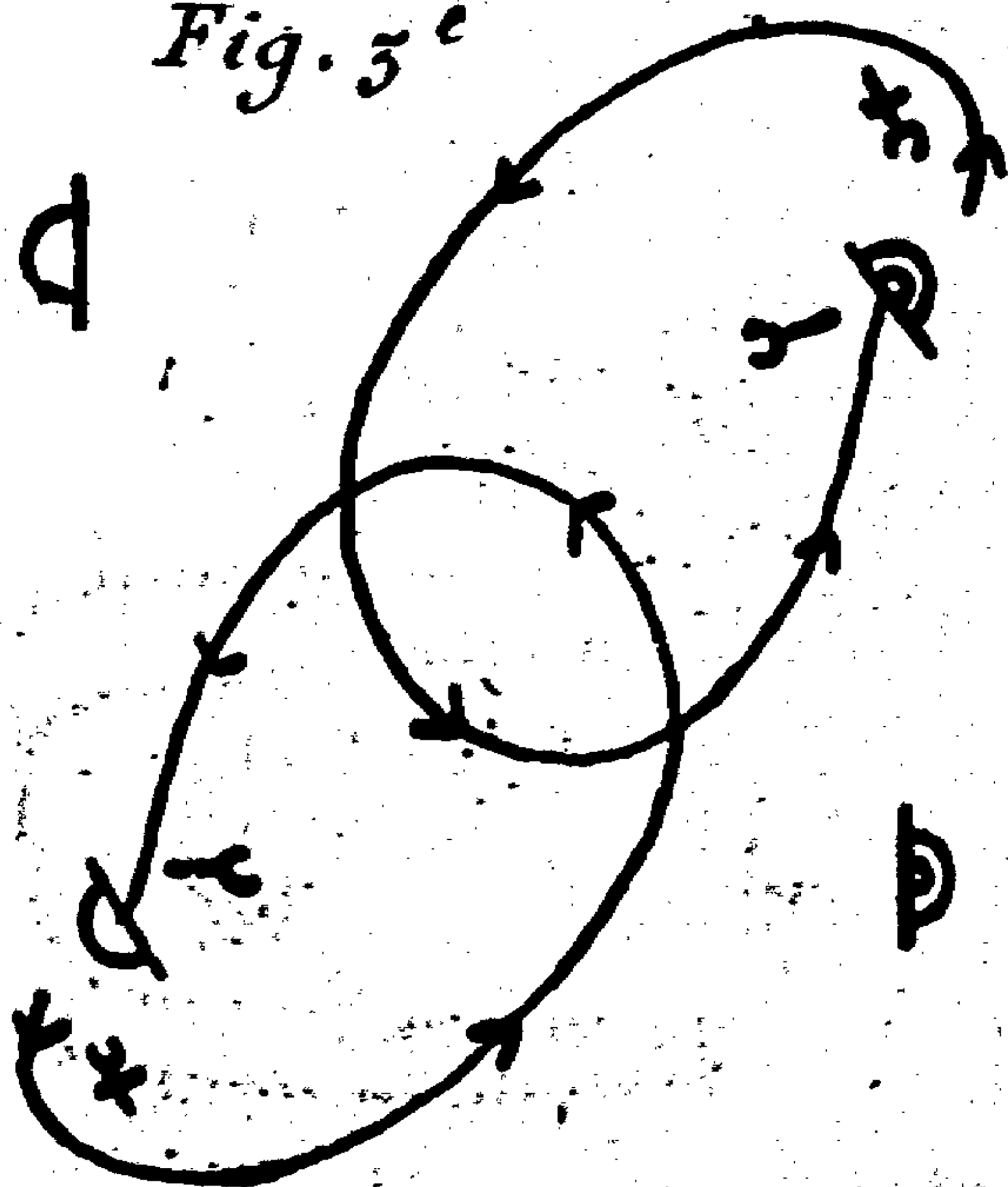


Fig. 3^e



66 Madame Robin

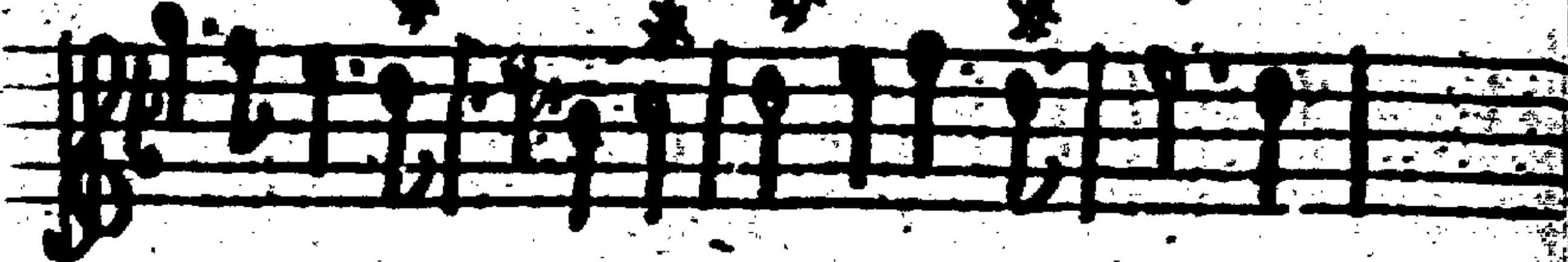
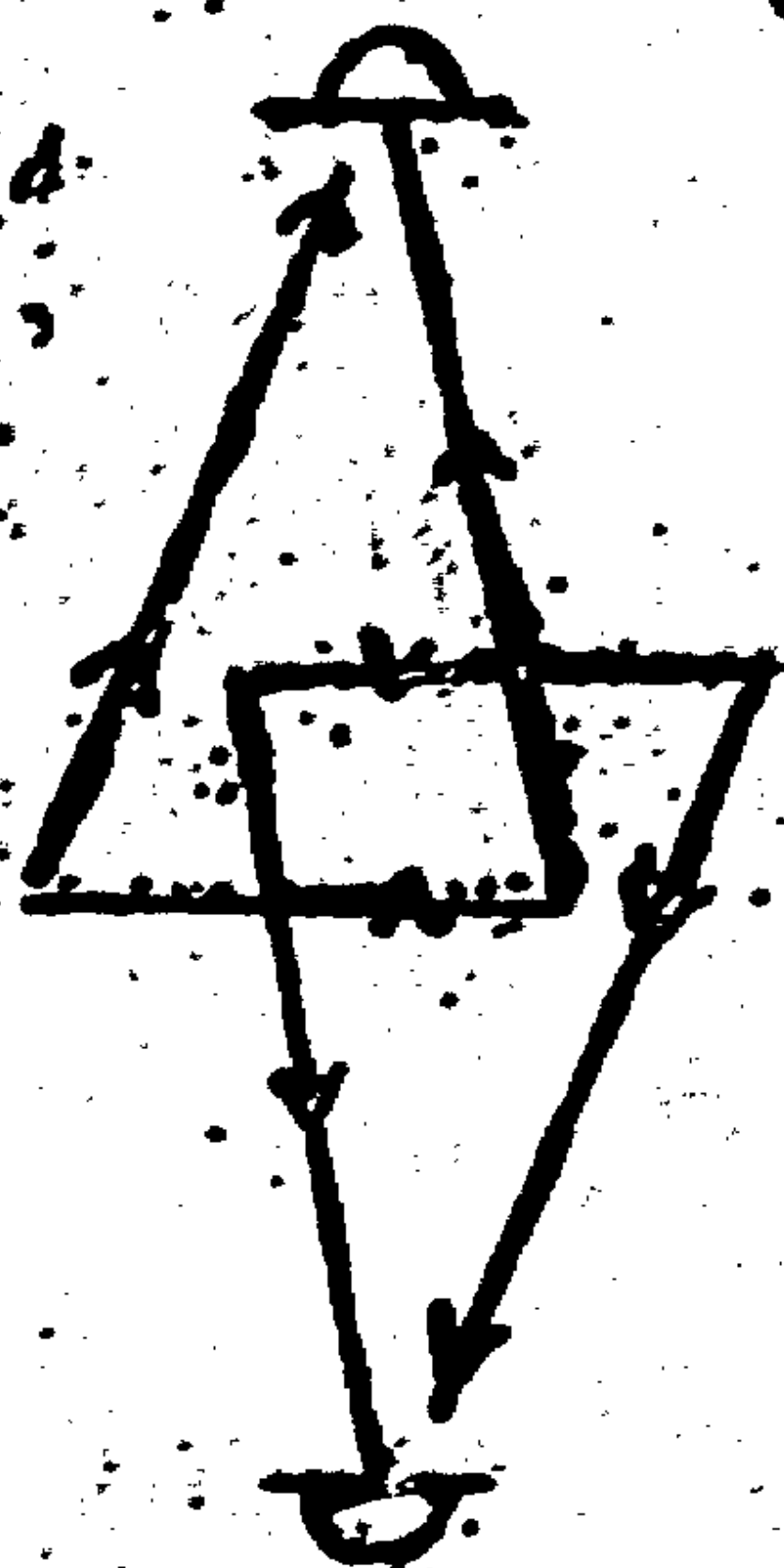
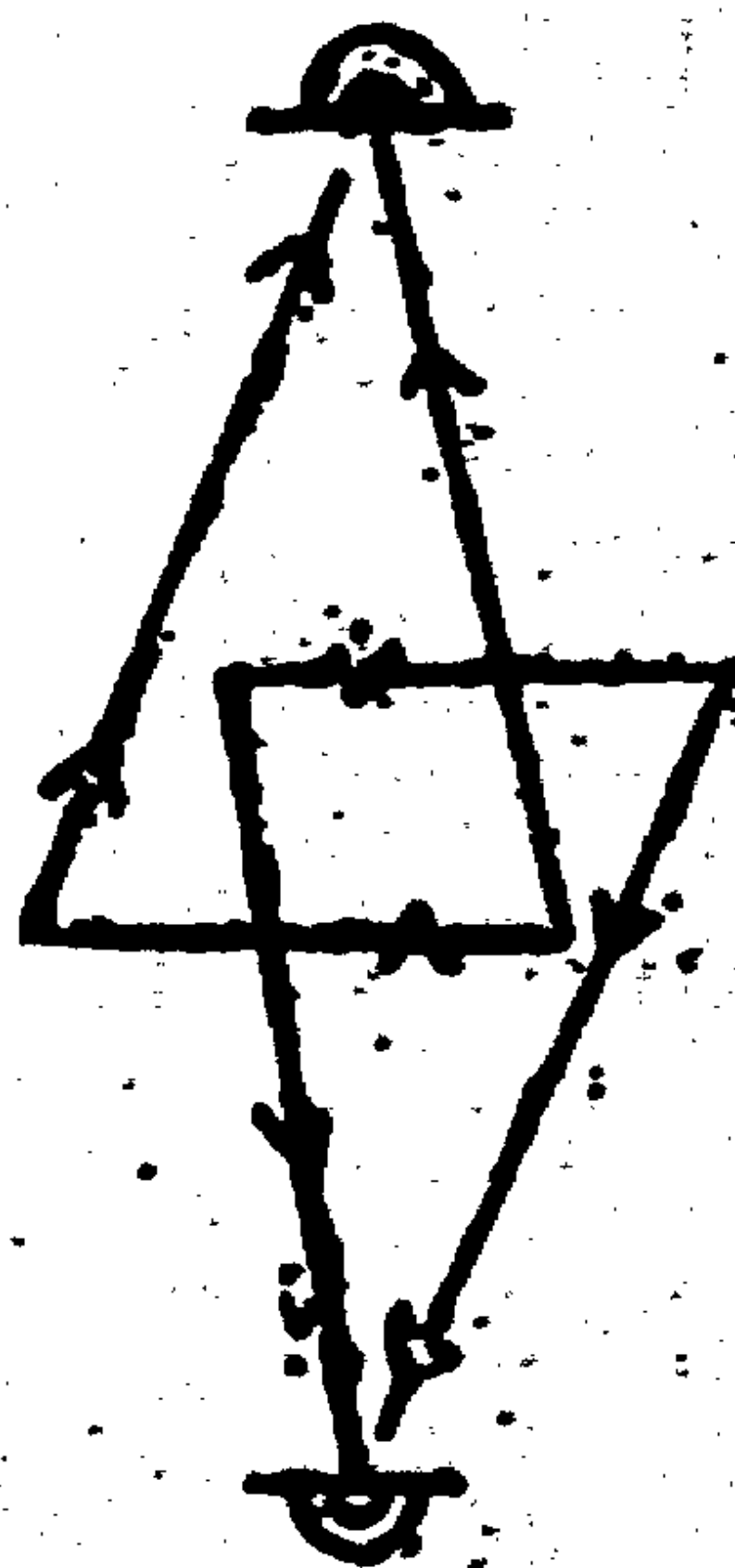


Fig. 5^e.



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Madame Robin.

67

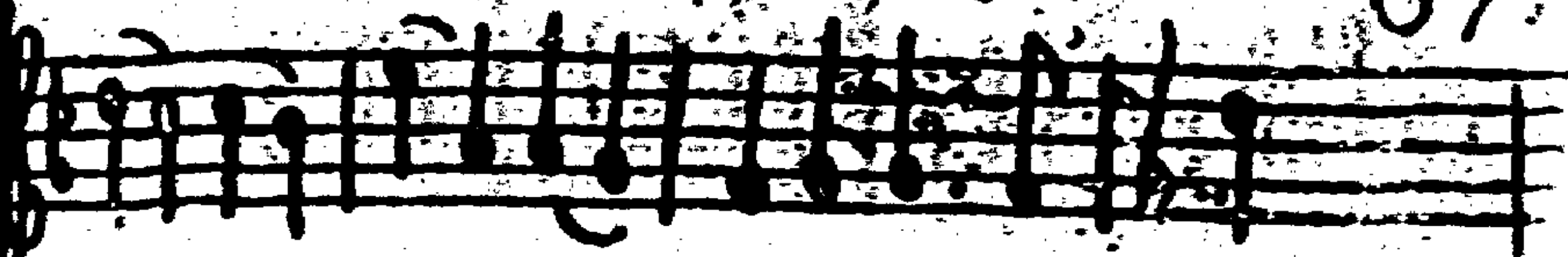
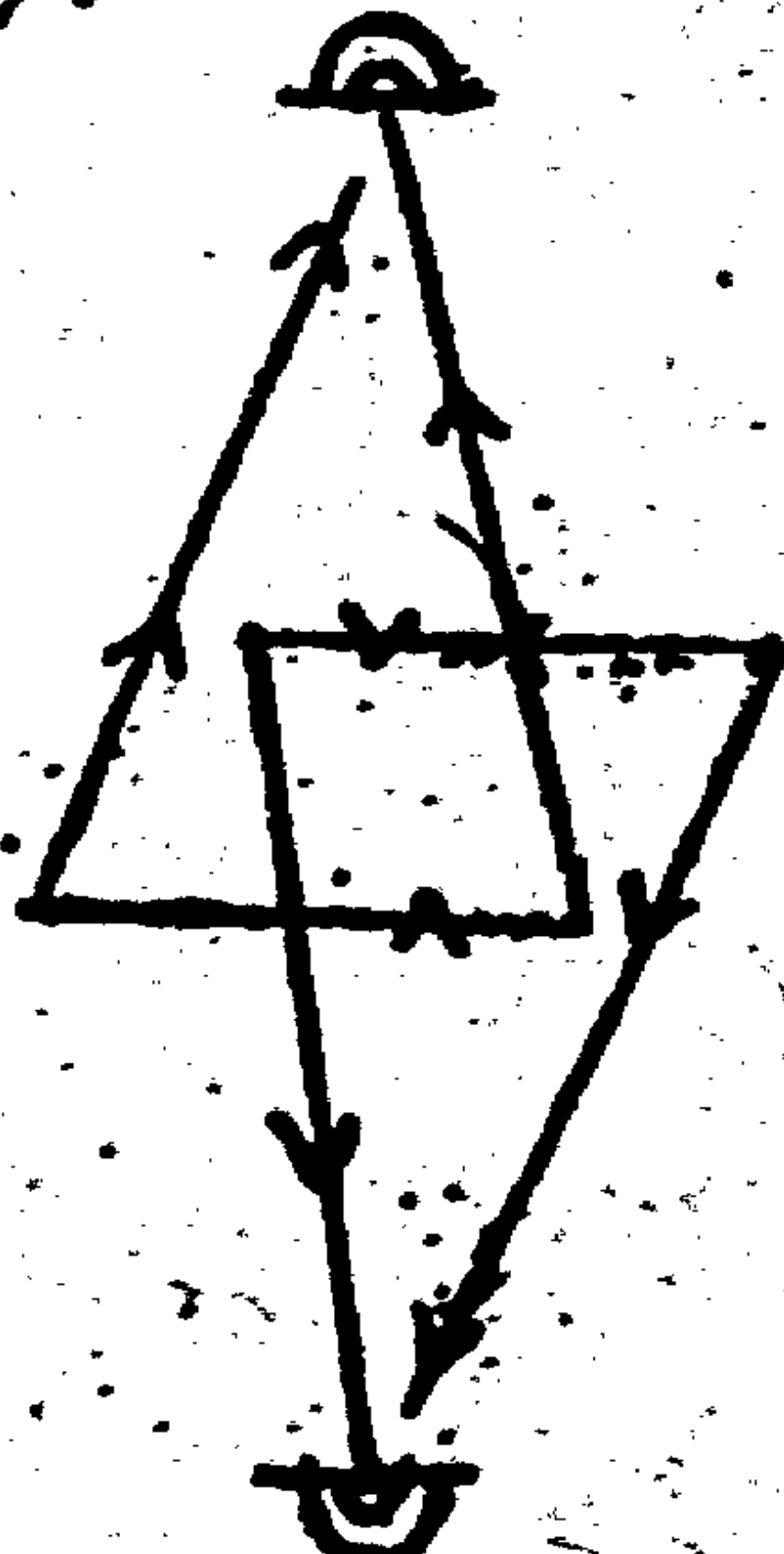
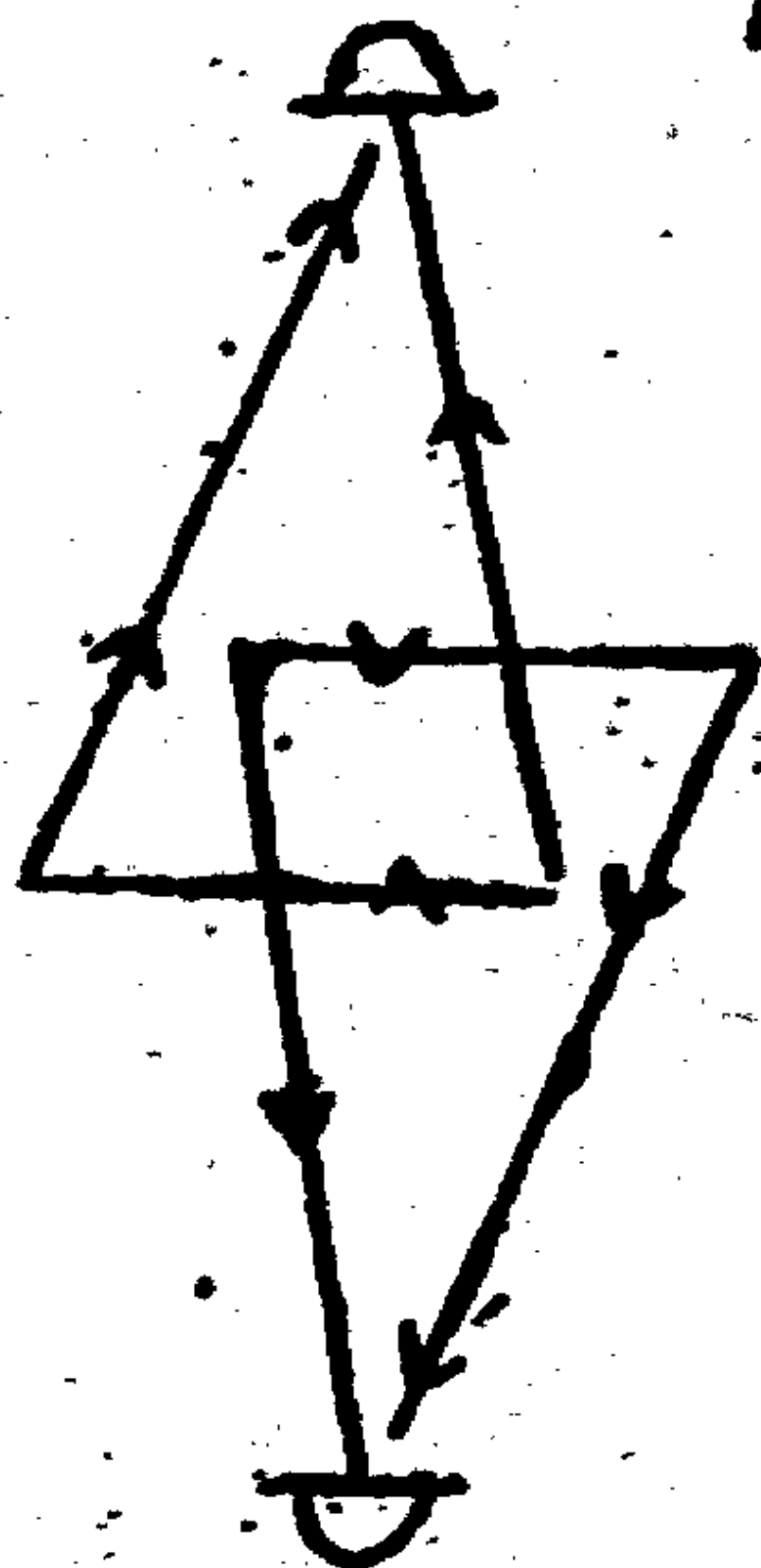


Fig. 6^e



fig. 7.^e

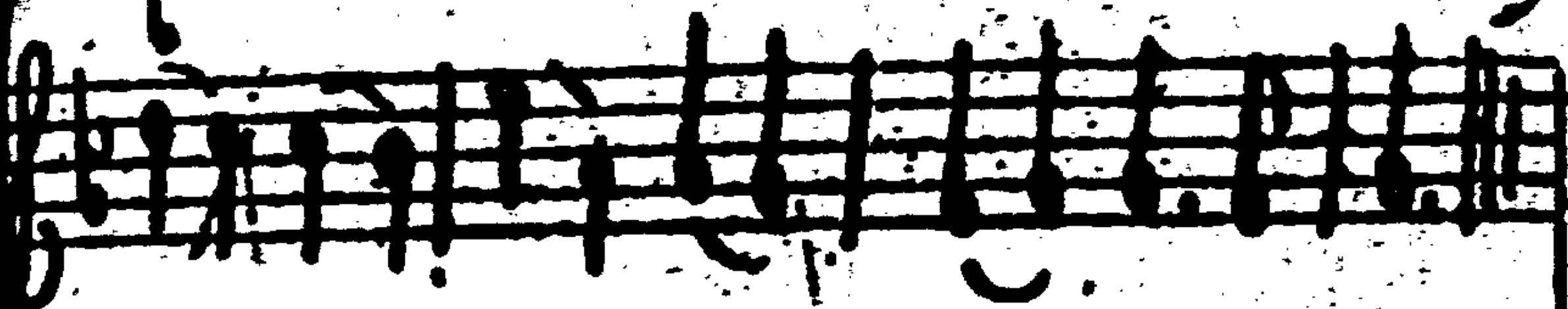
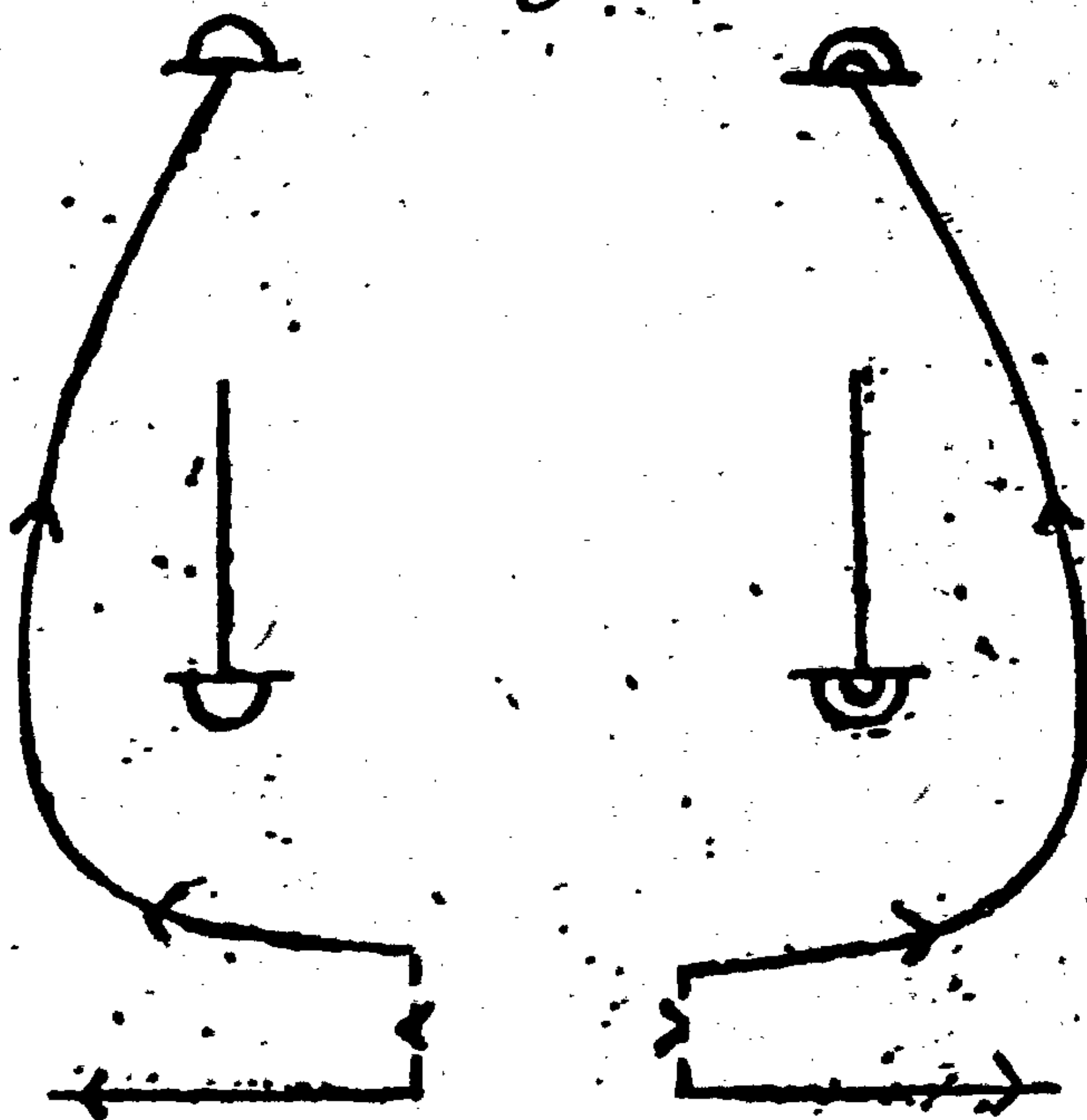
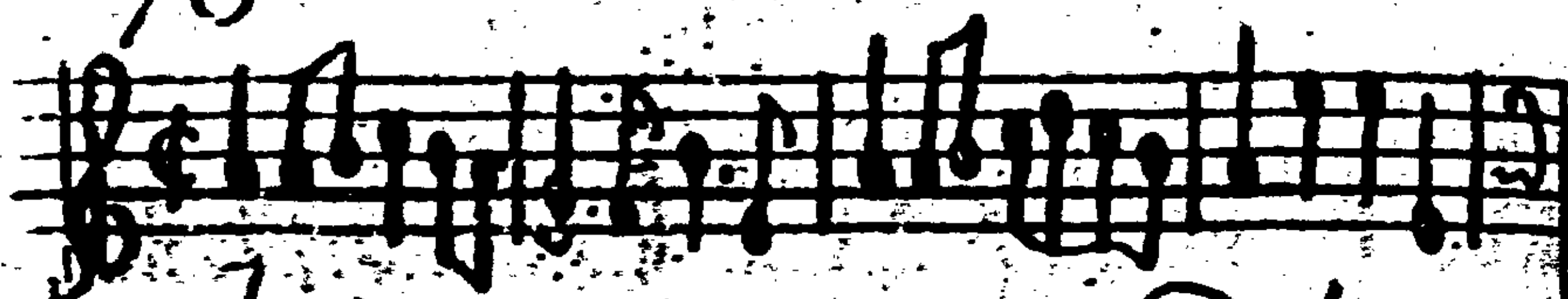


Fig. 8.e



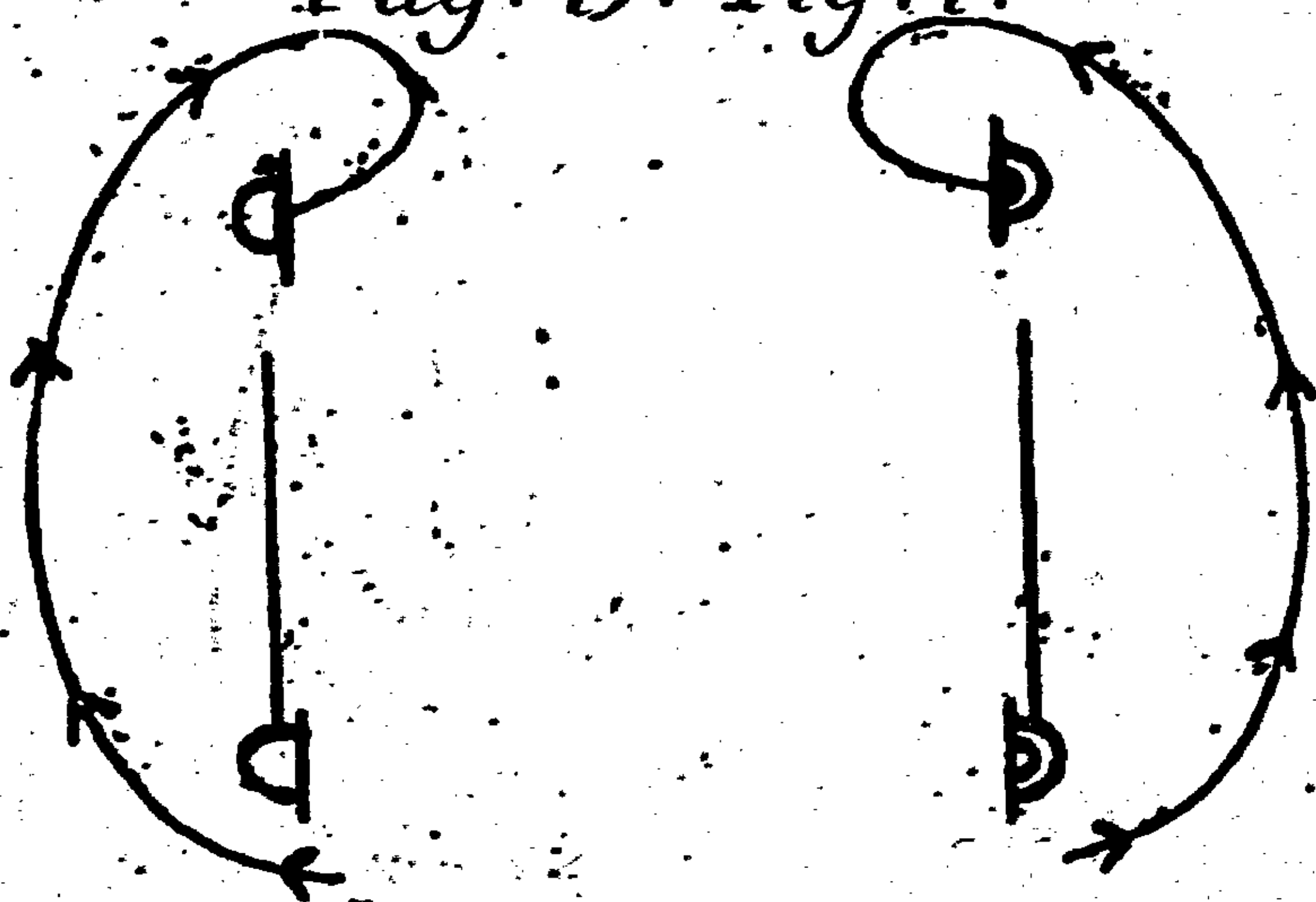
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La Sarnardique

Pag. 13. Fig. 1.^e



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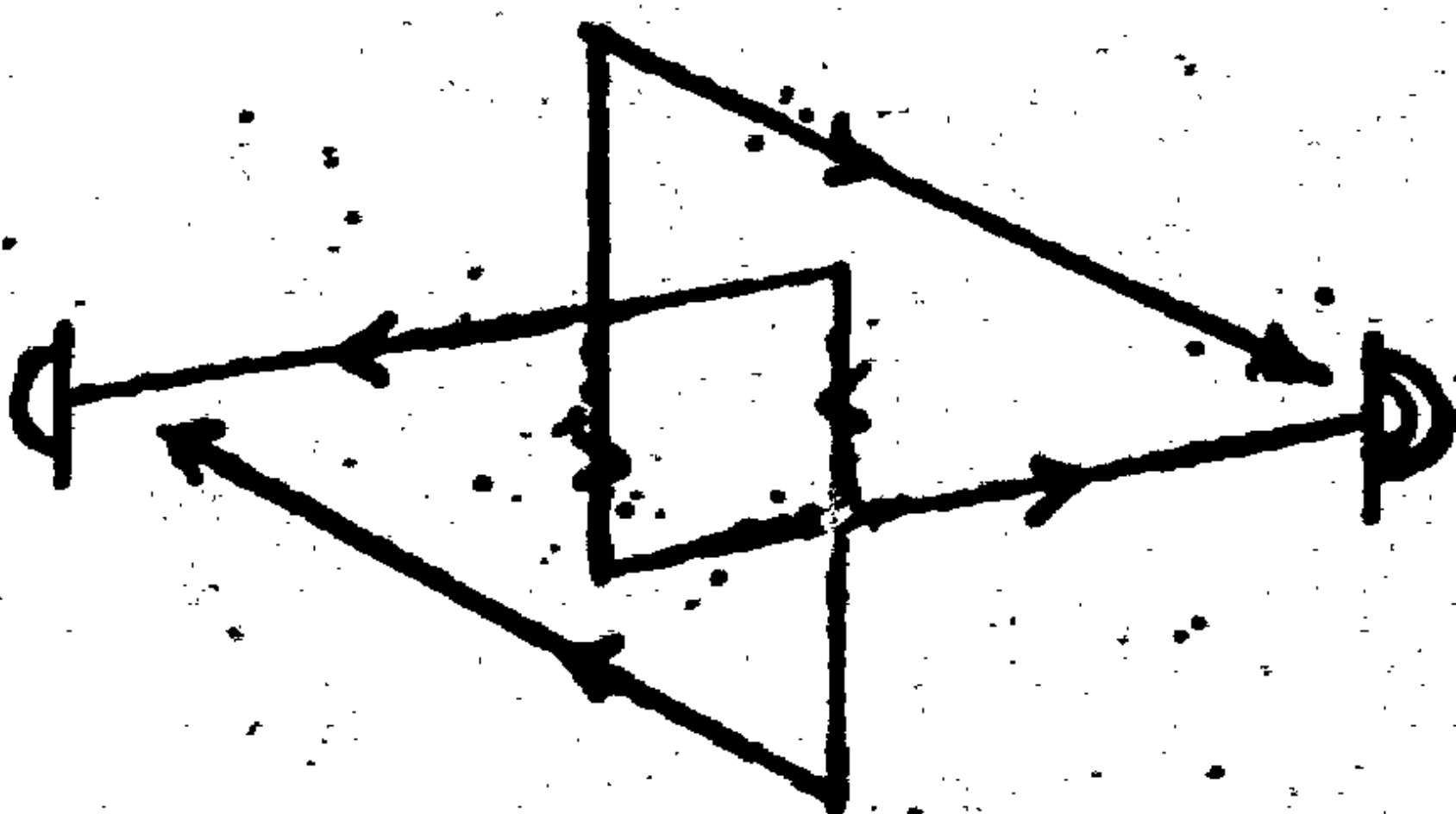
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la Samardique

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Fig. 2.^e



La Samardique

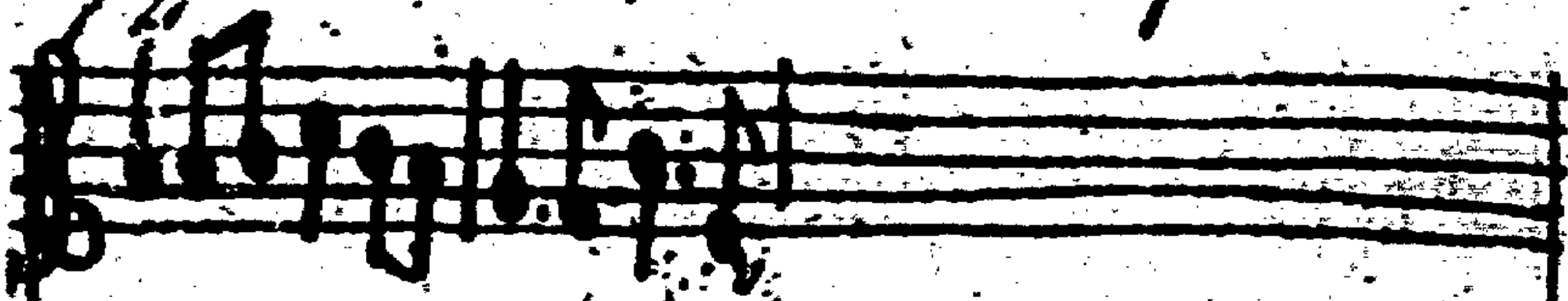


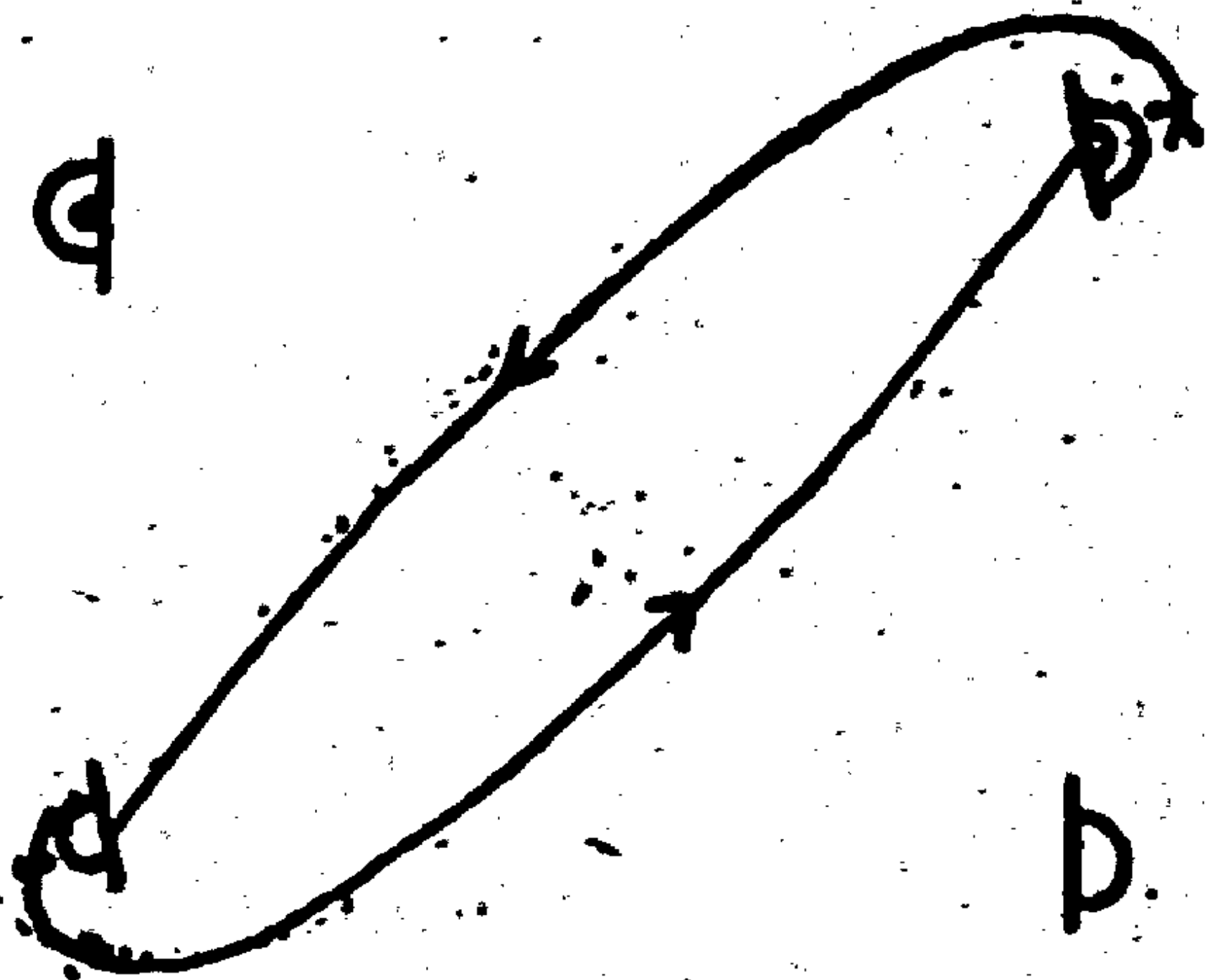
Fig-3^c



la-Samardique

73

Fig. 4.^e



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la Samardique

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Fig. 6.^e



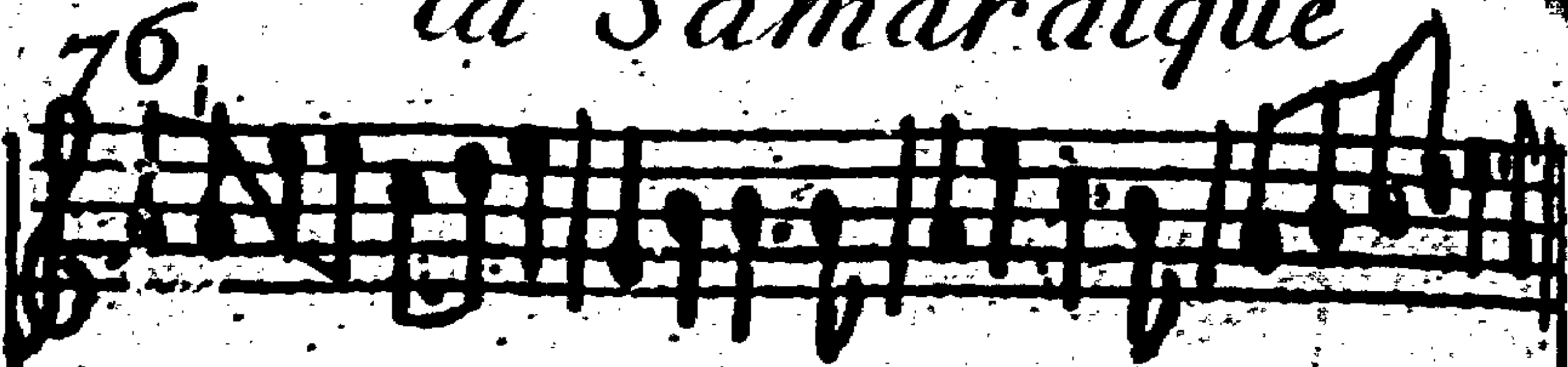
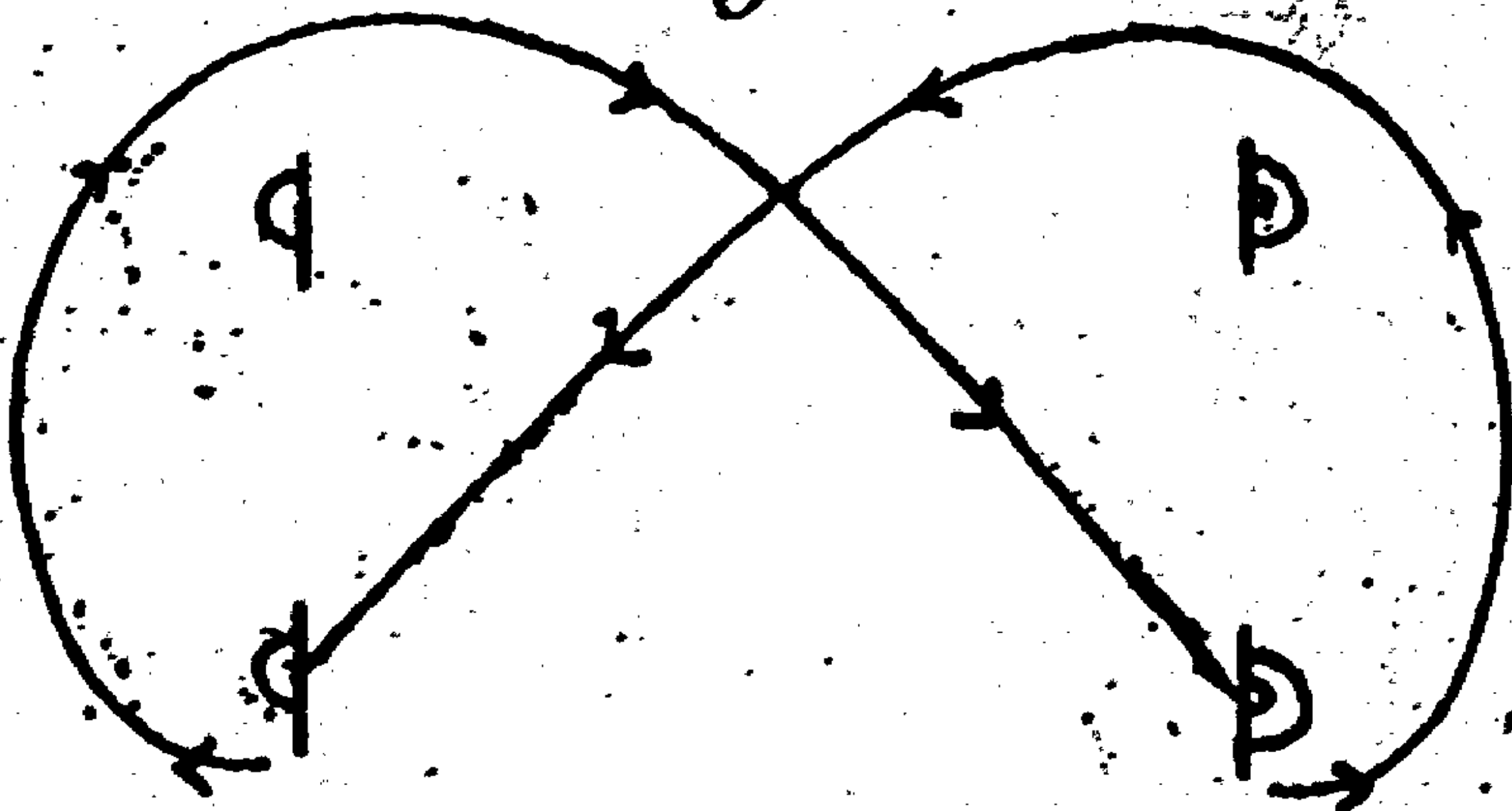
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Fig. 7^e

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la Samardique

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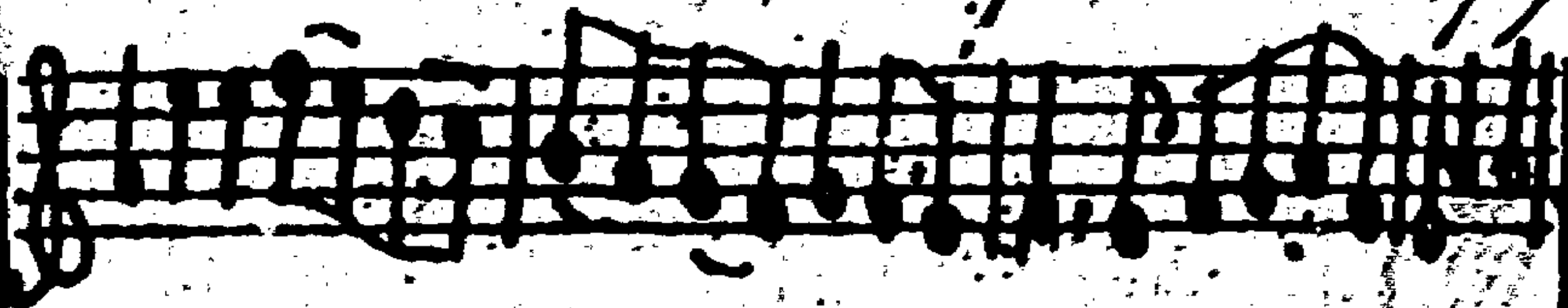
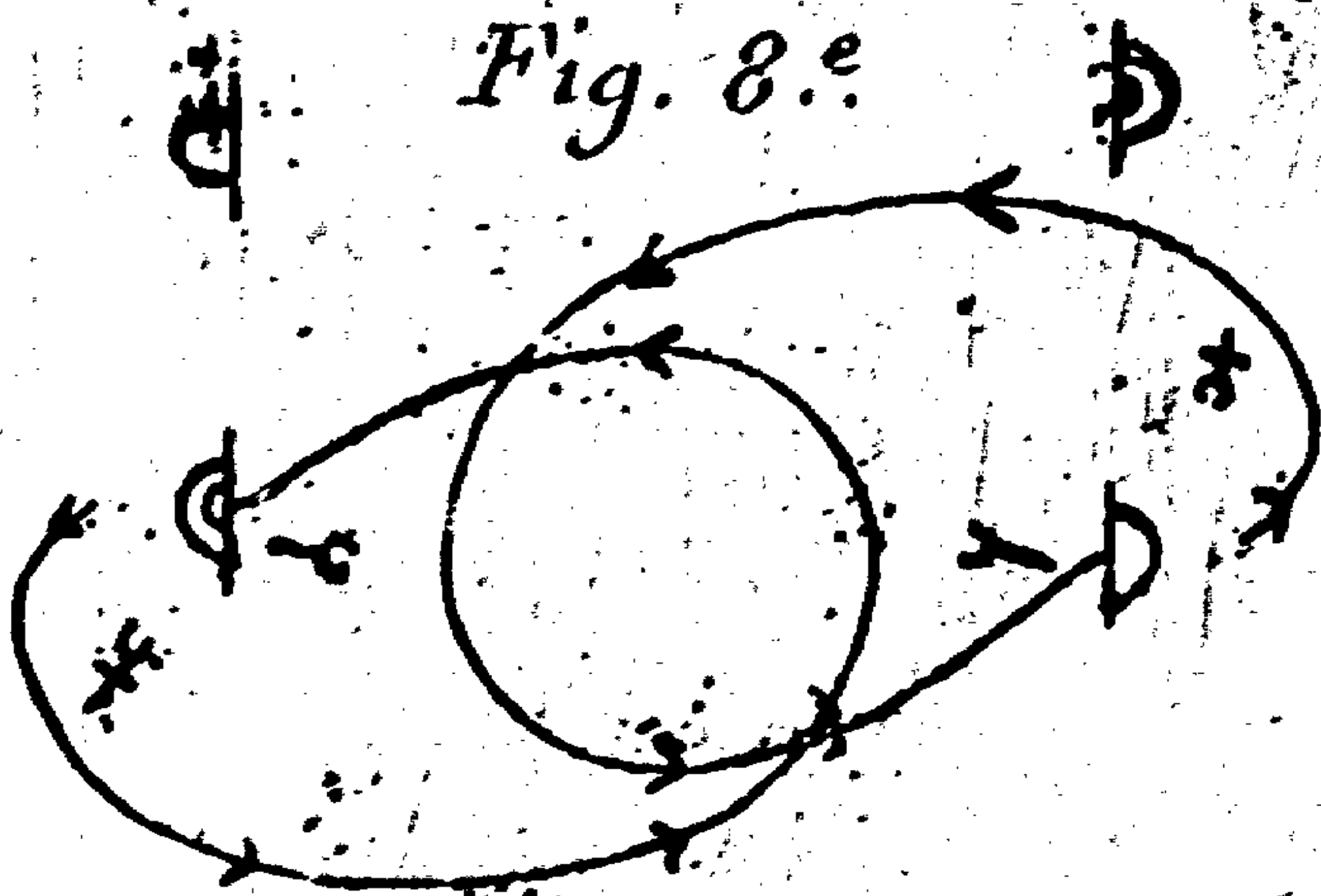
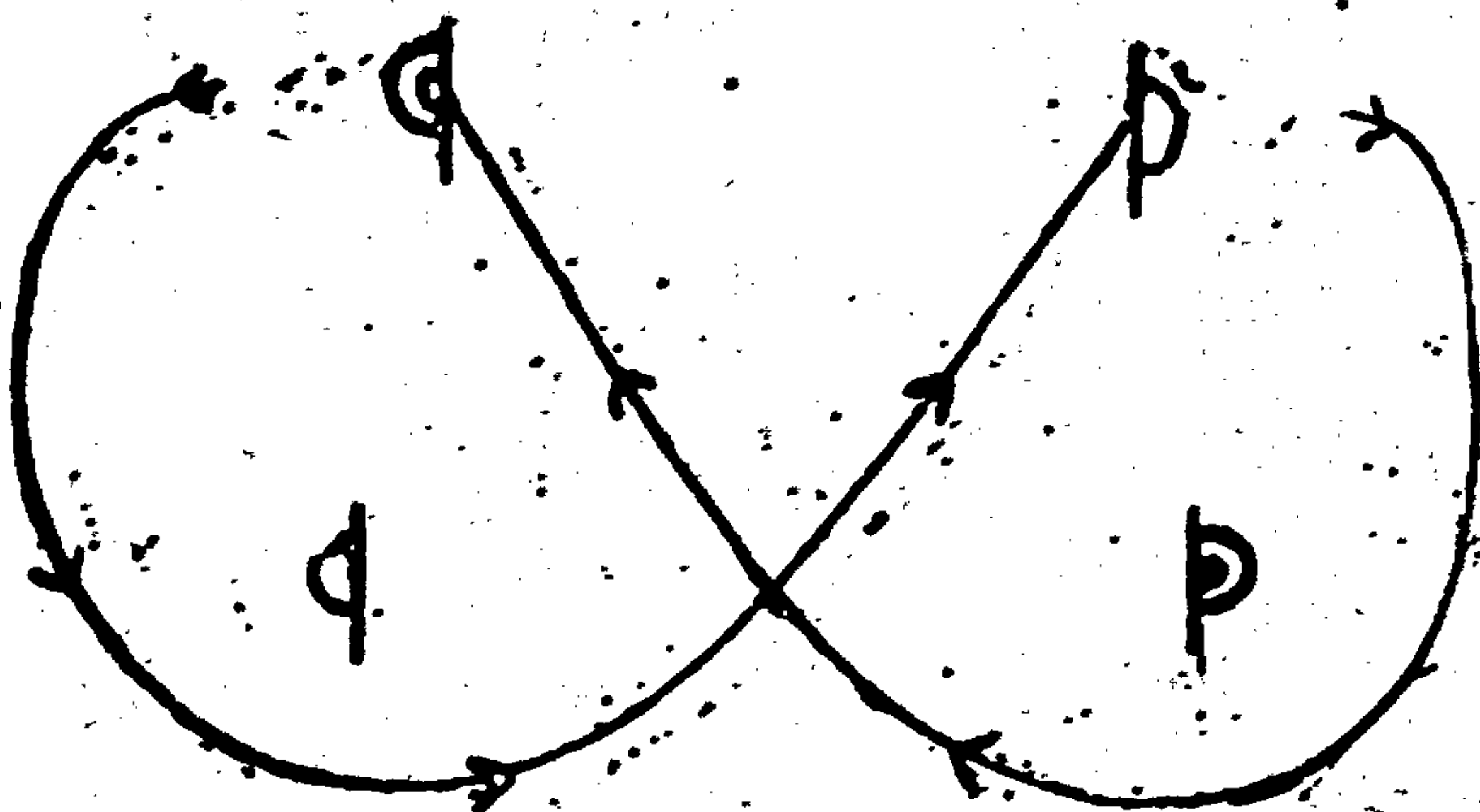


Fig. 8.^e



78

La Samardique

Fig. 9.^e

la Samardique

79

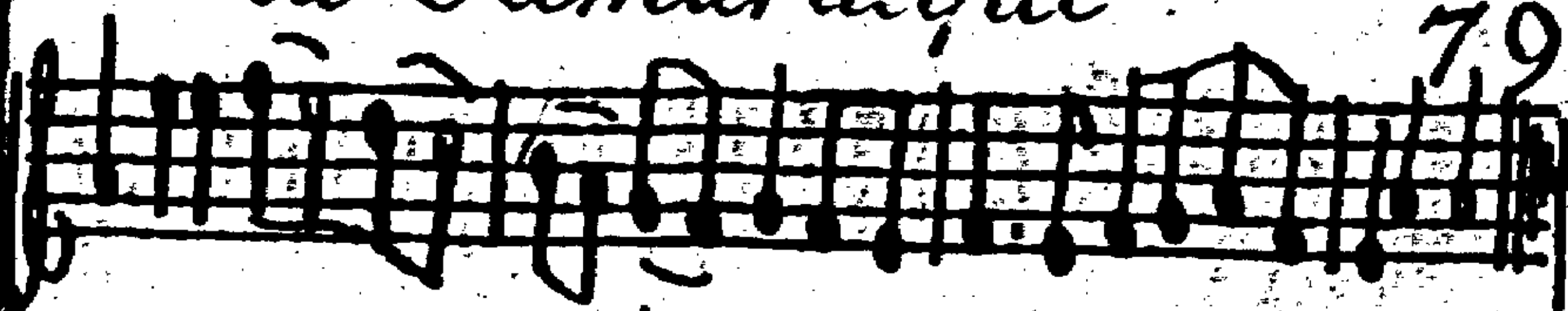
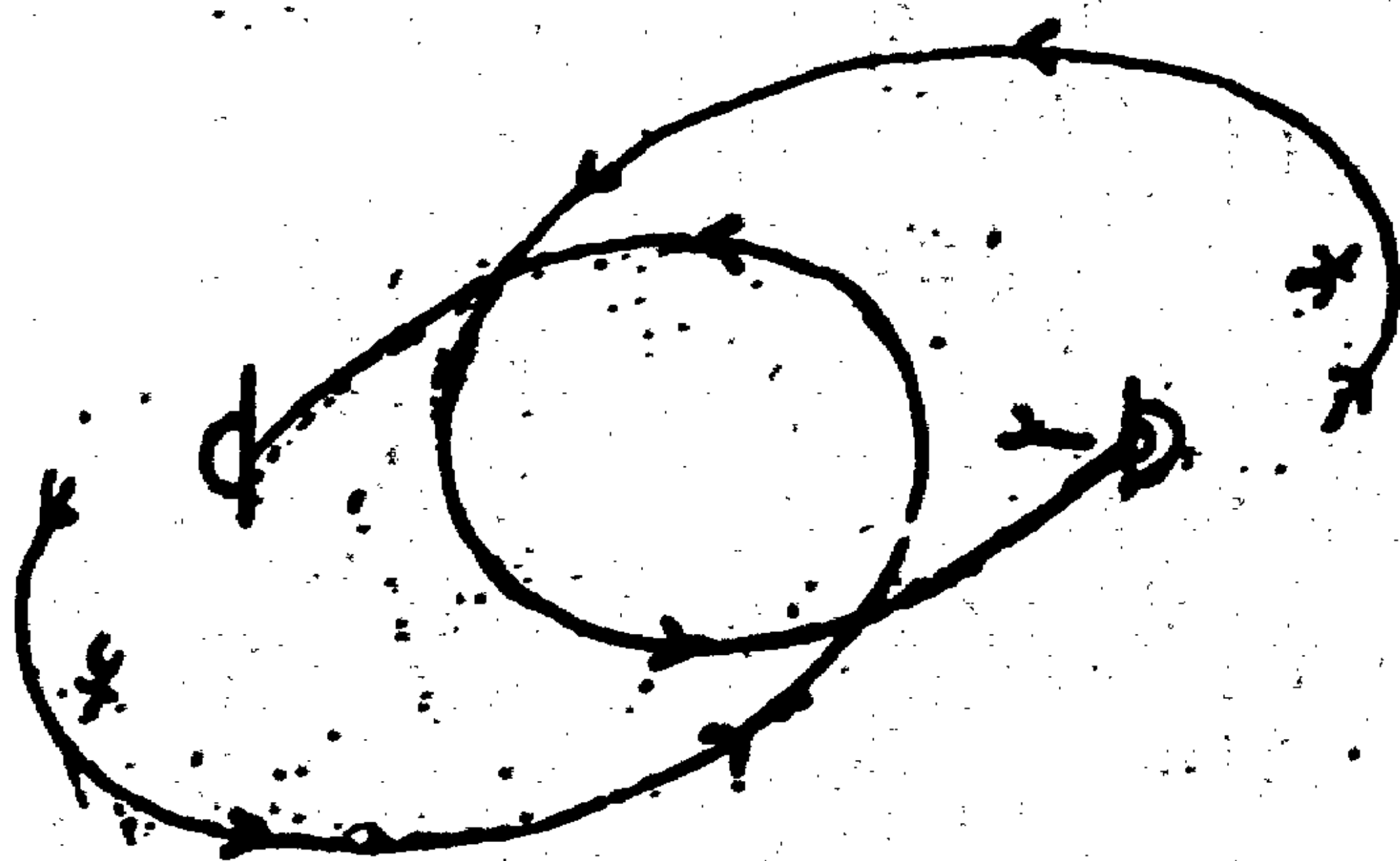
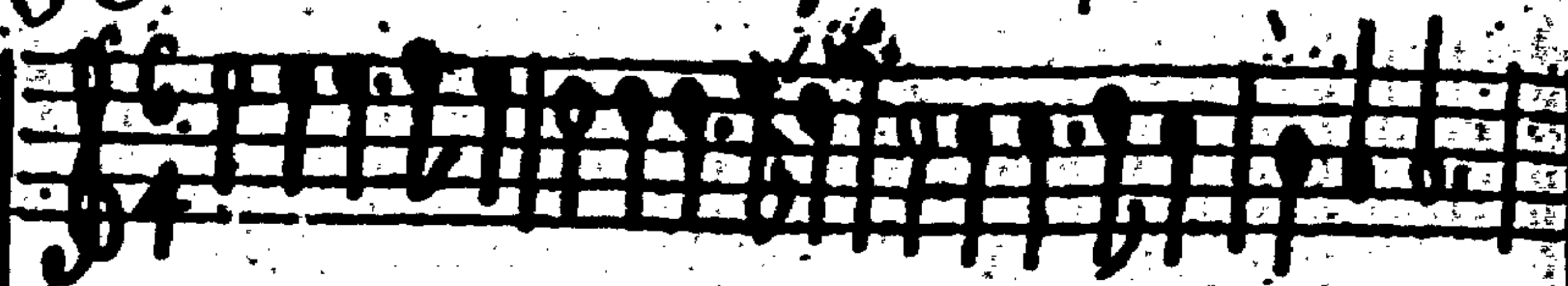


Fig. 10^e

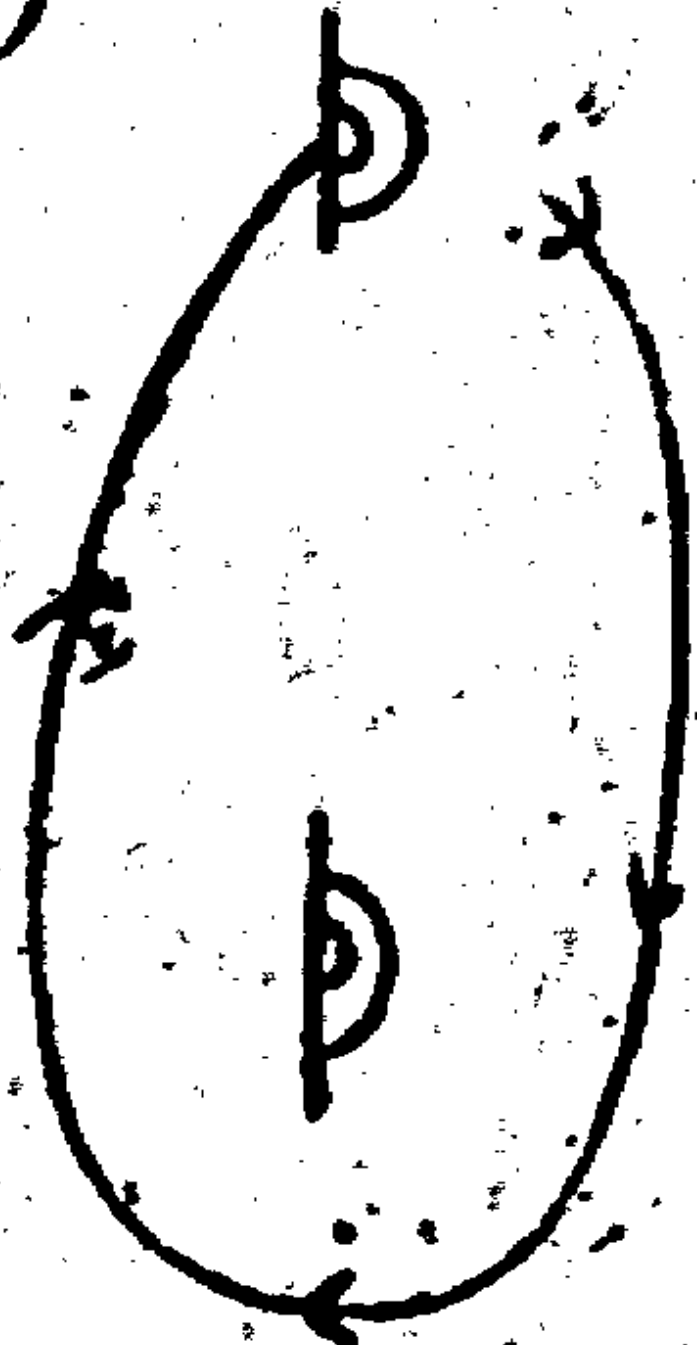
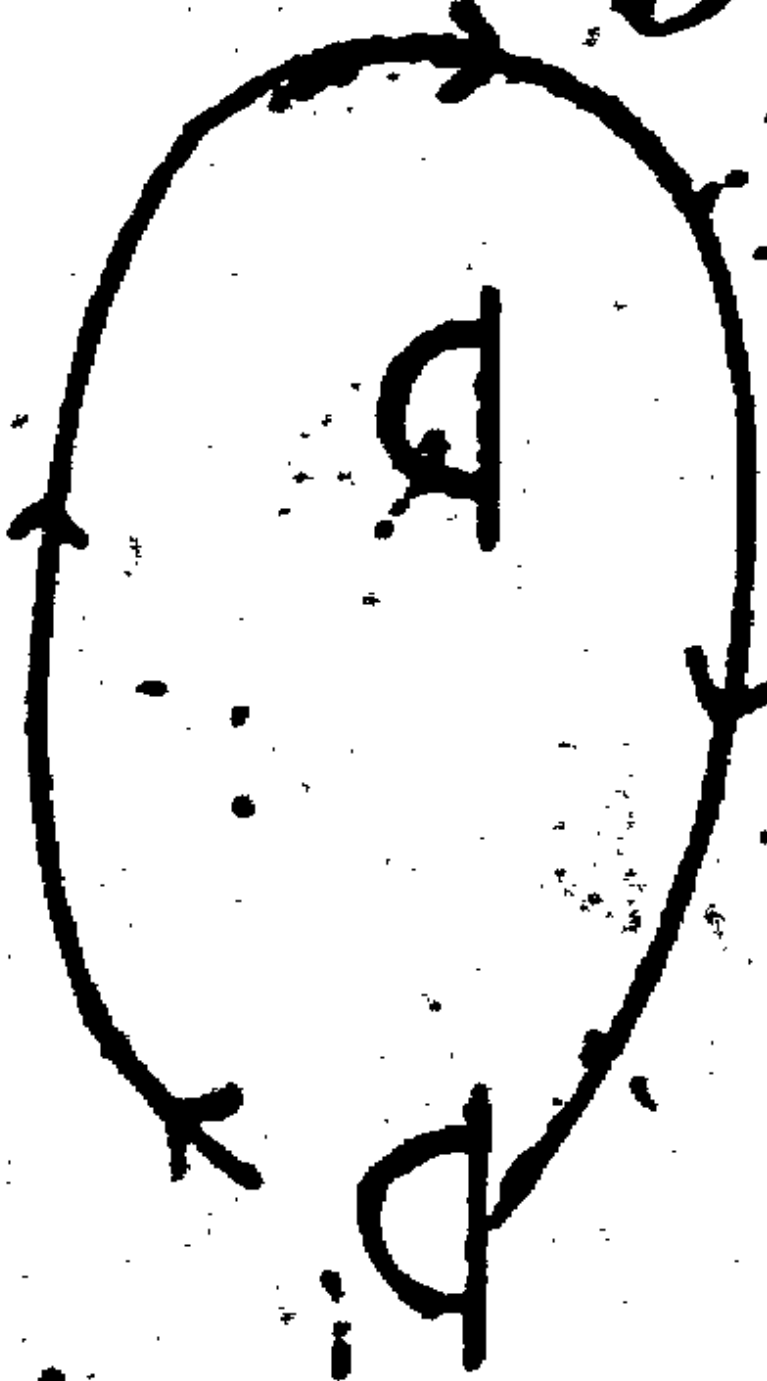


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La Gigue Espagno

Pag 14. Fig. 1.^e



la Gigue Espagnol

81

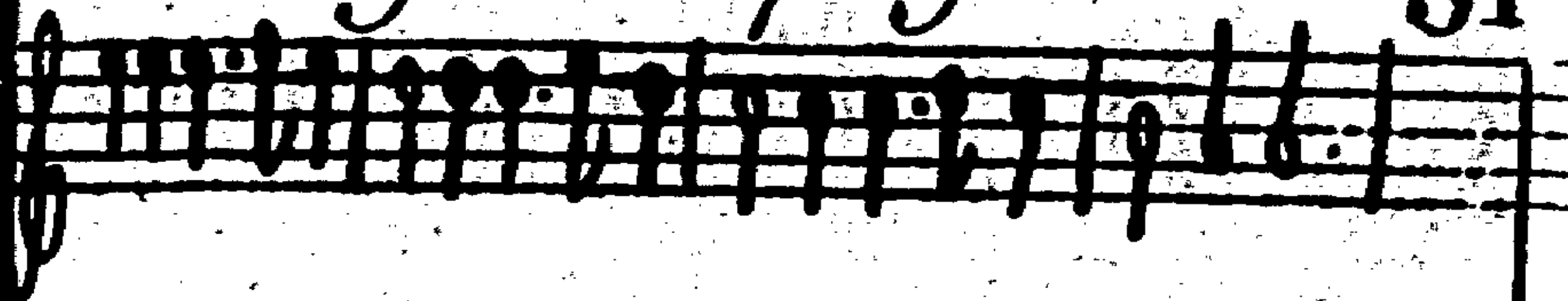
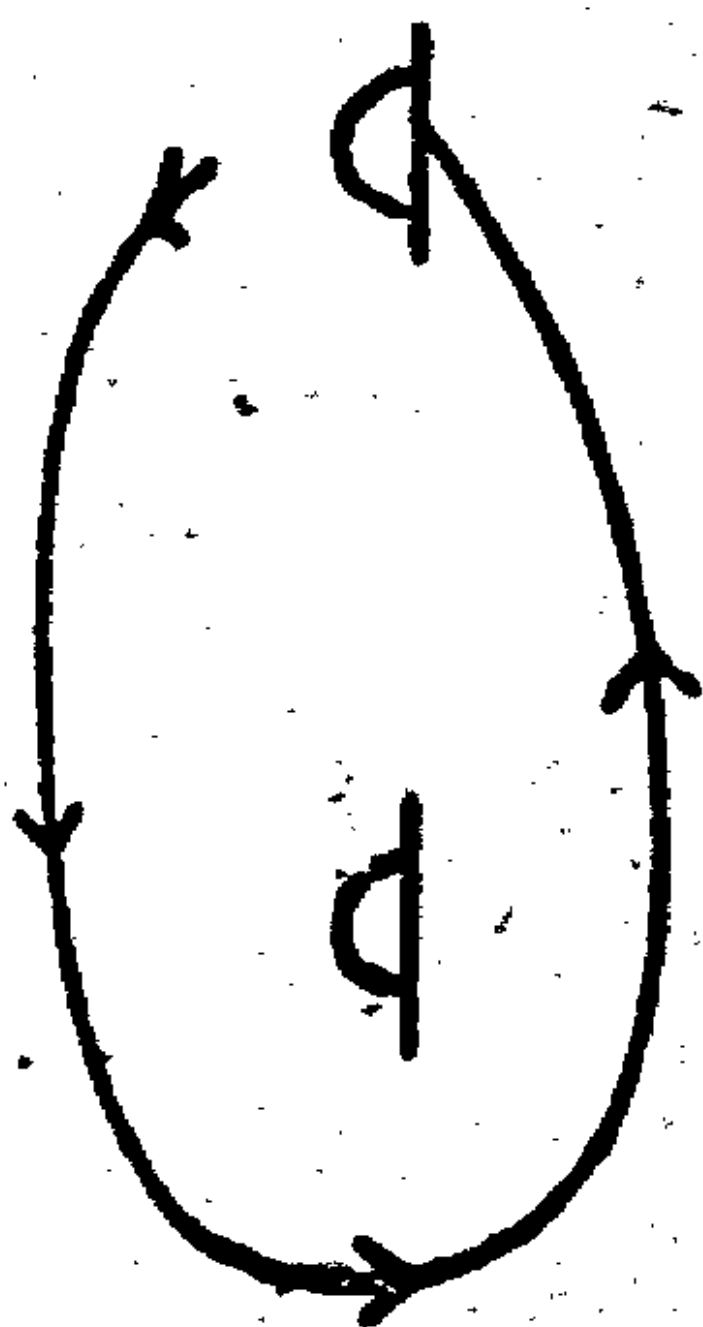
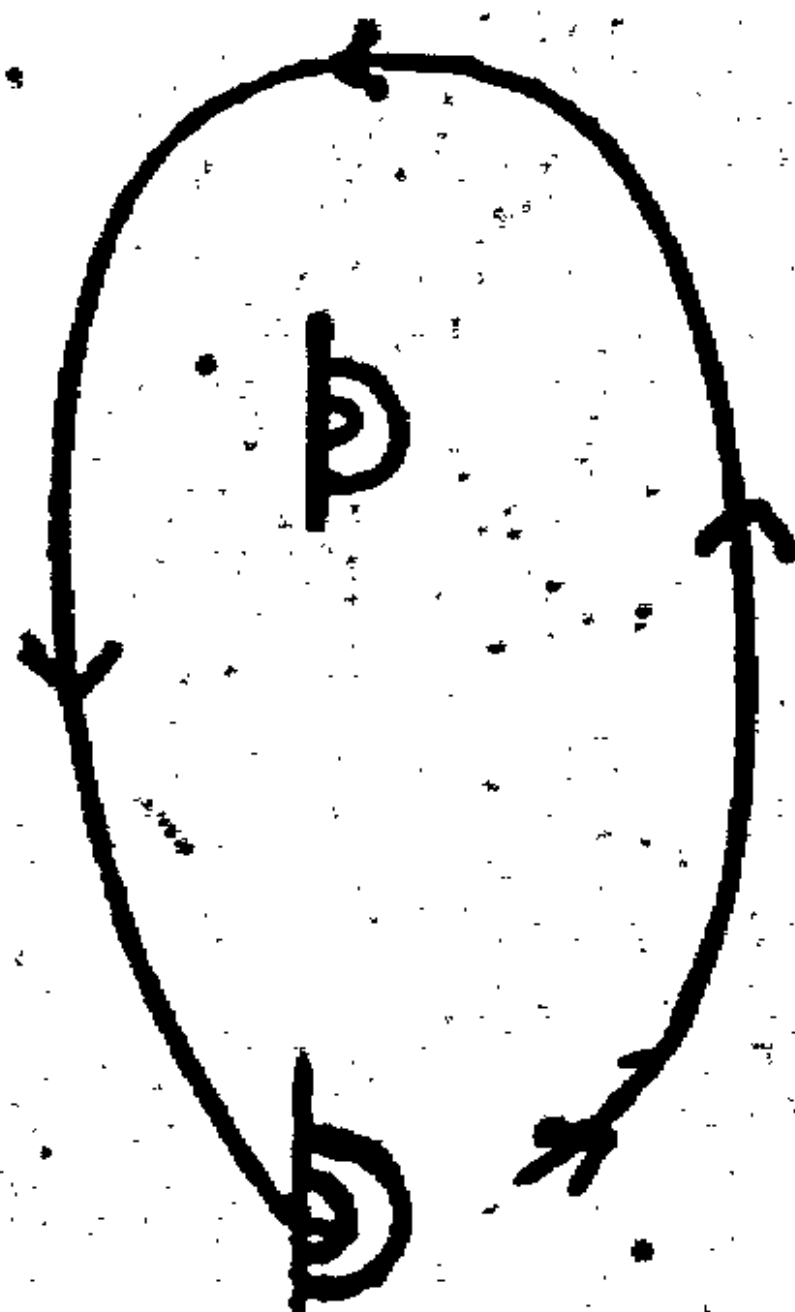


Fig. 2^e.



d

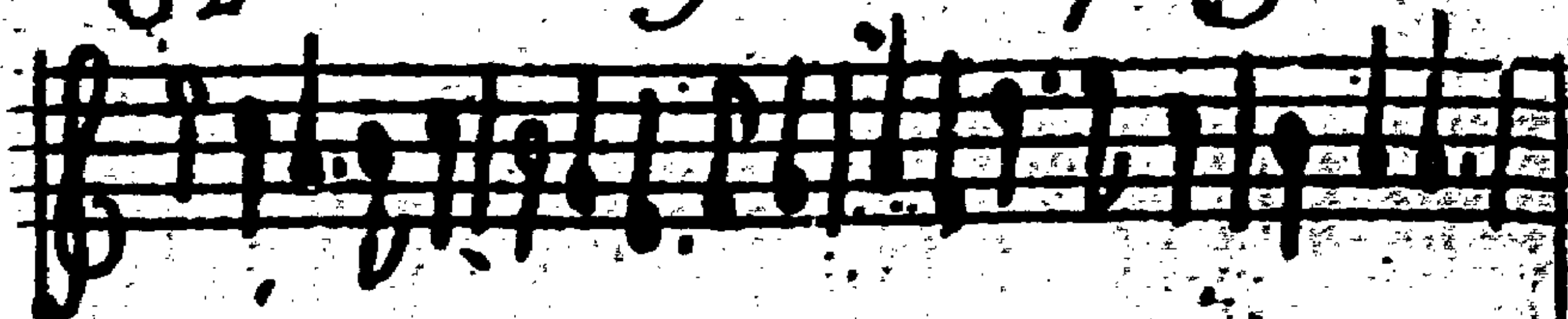
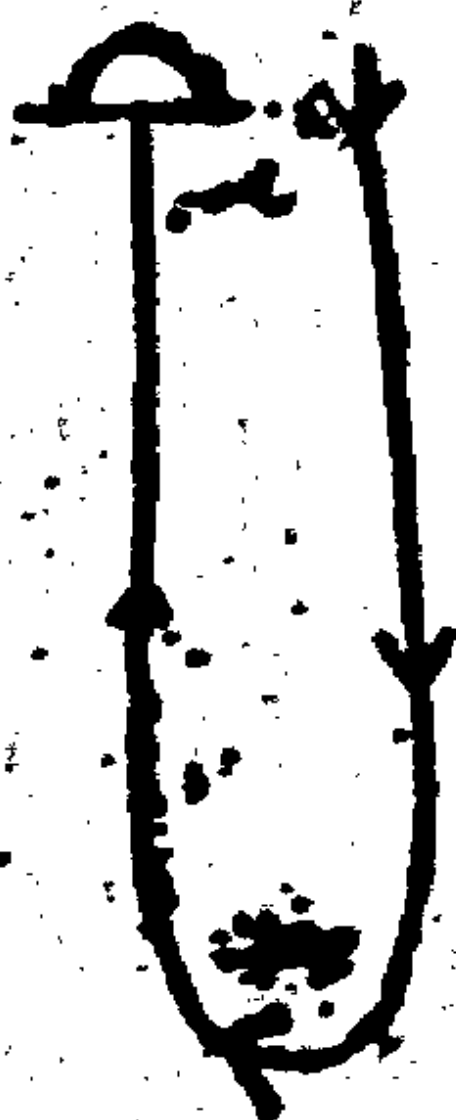
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*Fig 3.º*

la Gigue Espagnol

83.

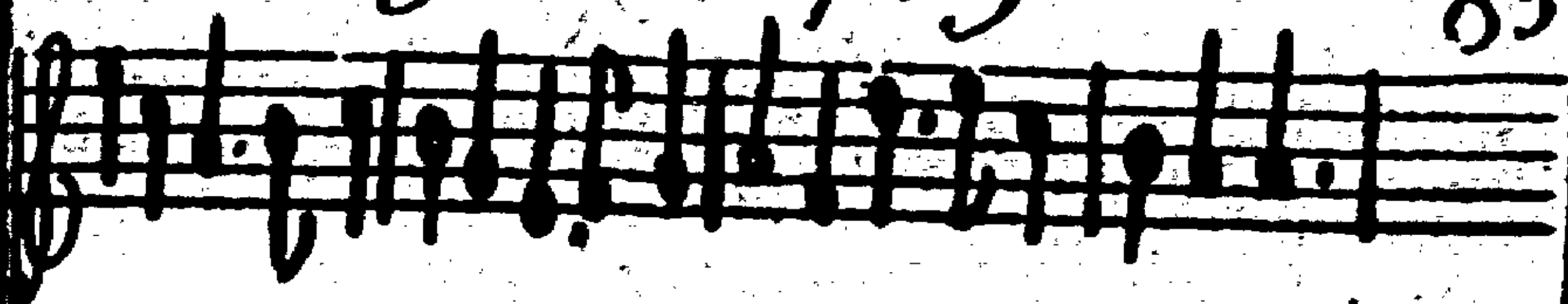
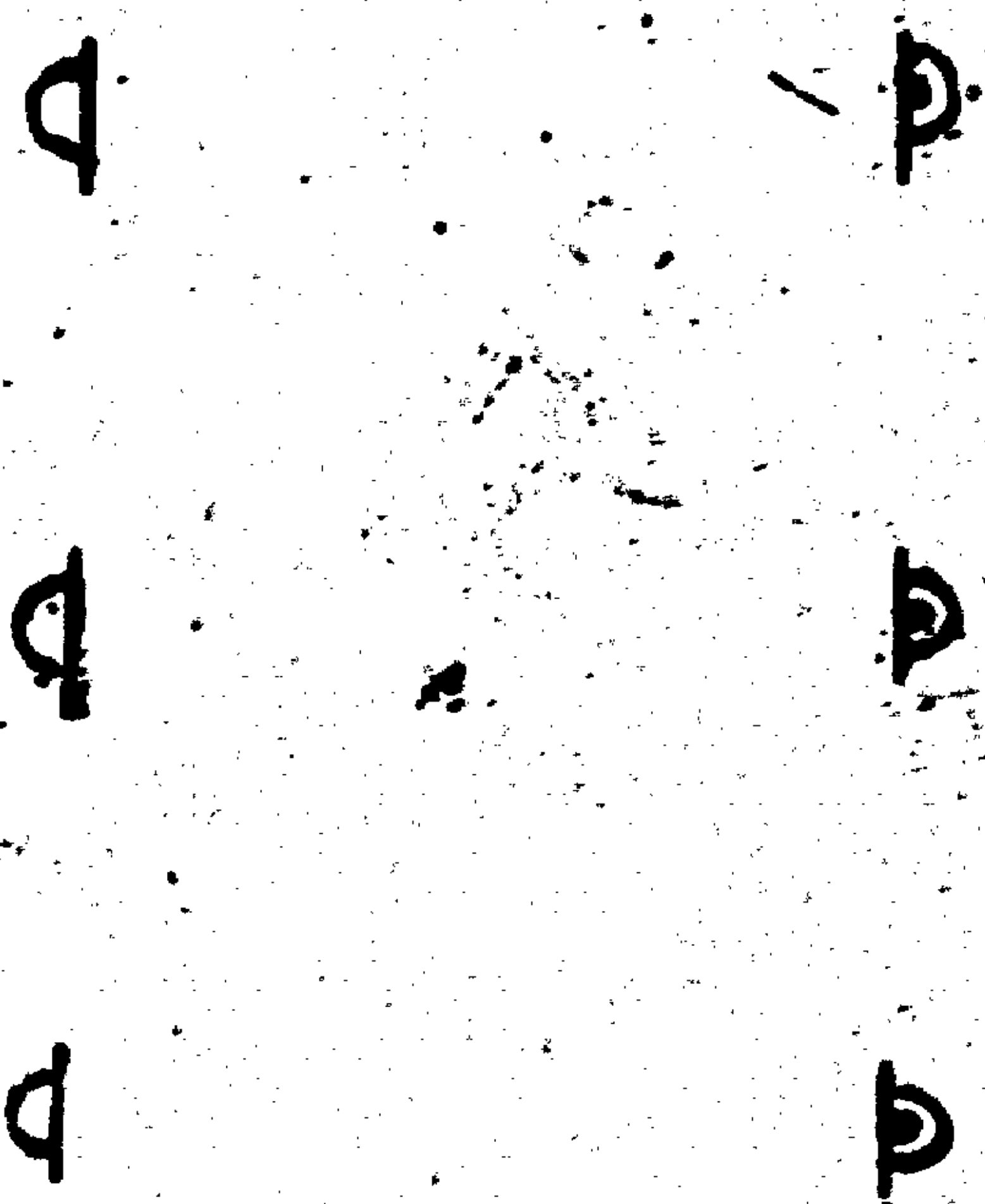
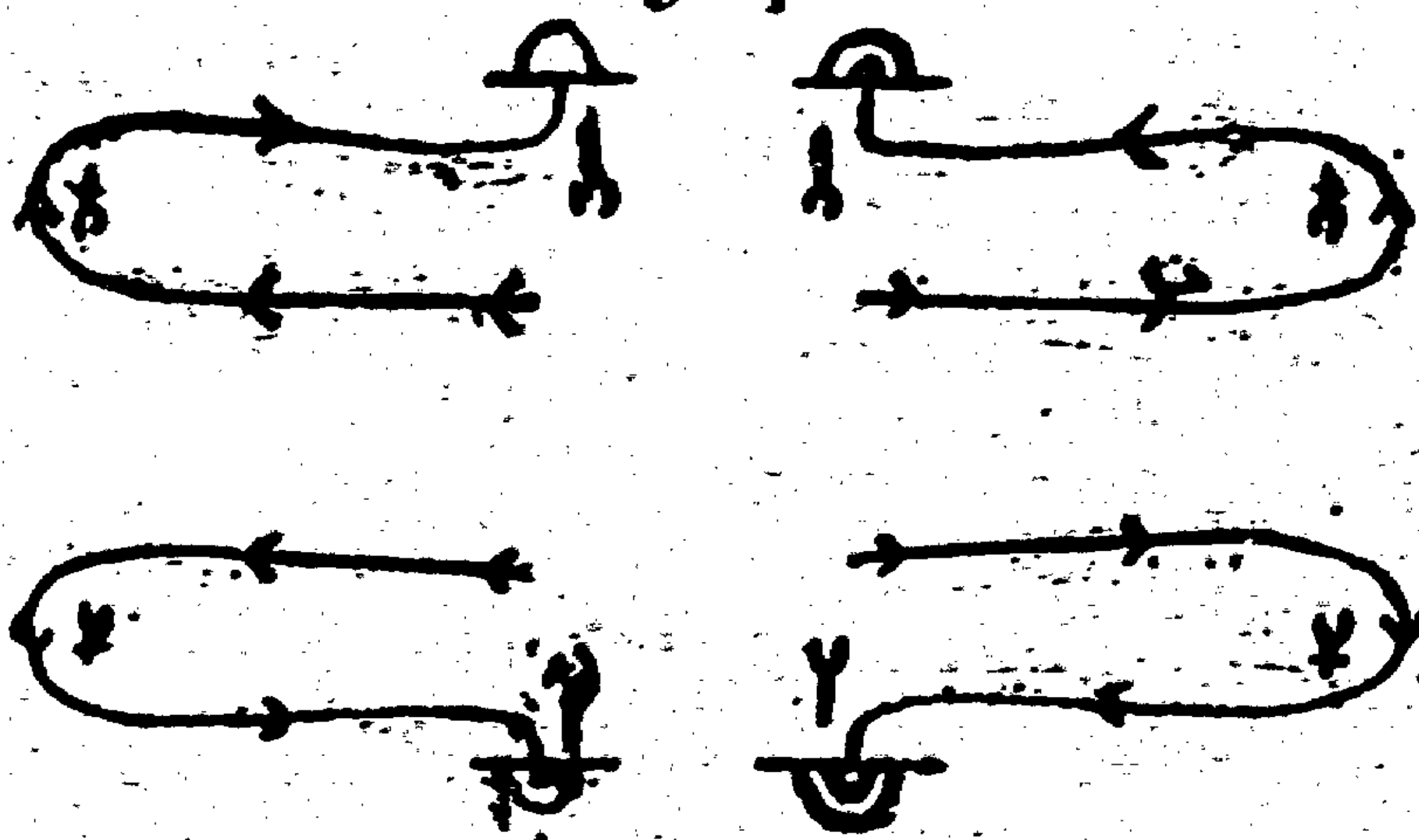


Fig. 4.^e



84. La Gigue Espagnol

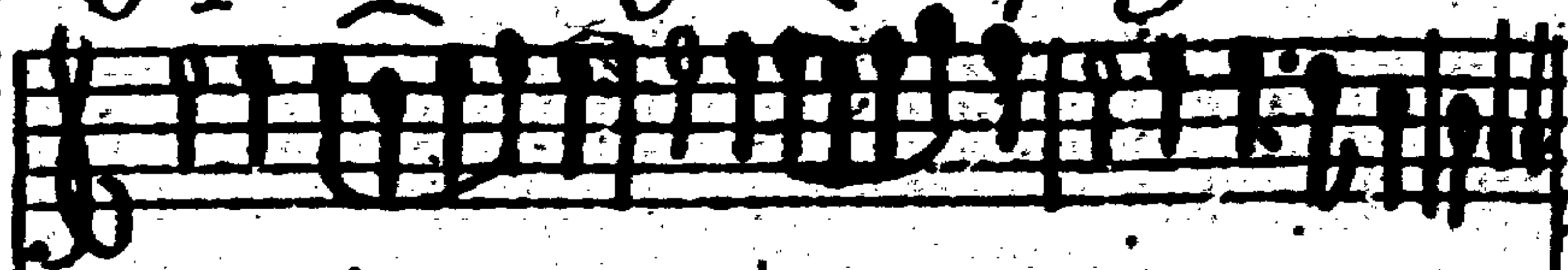
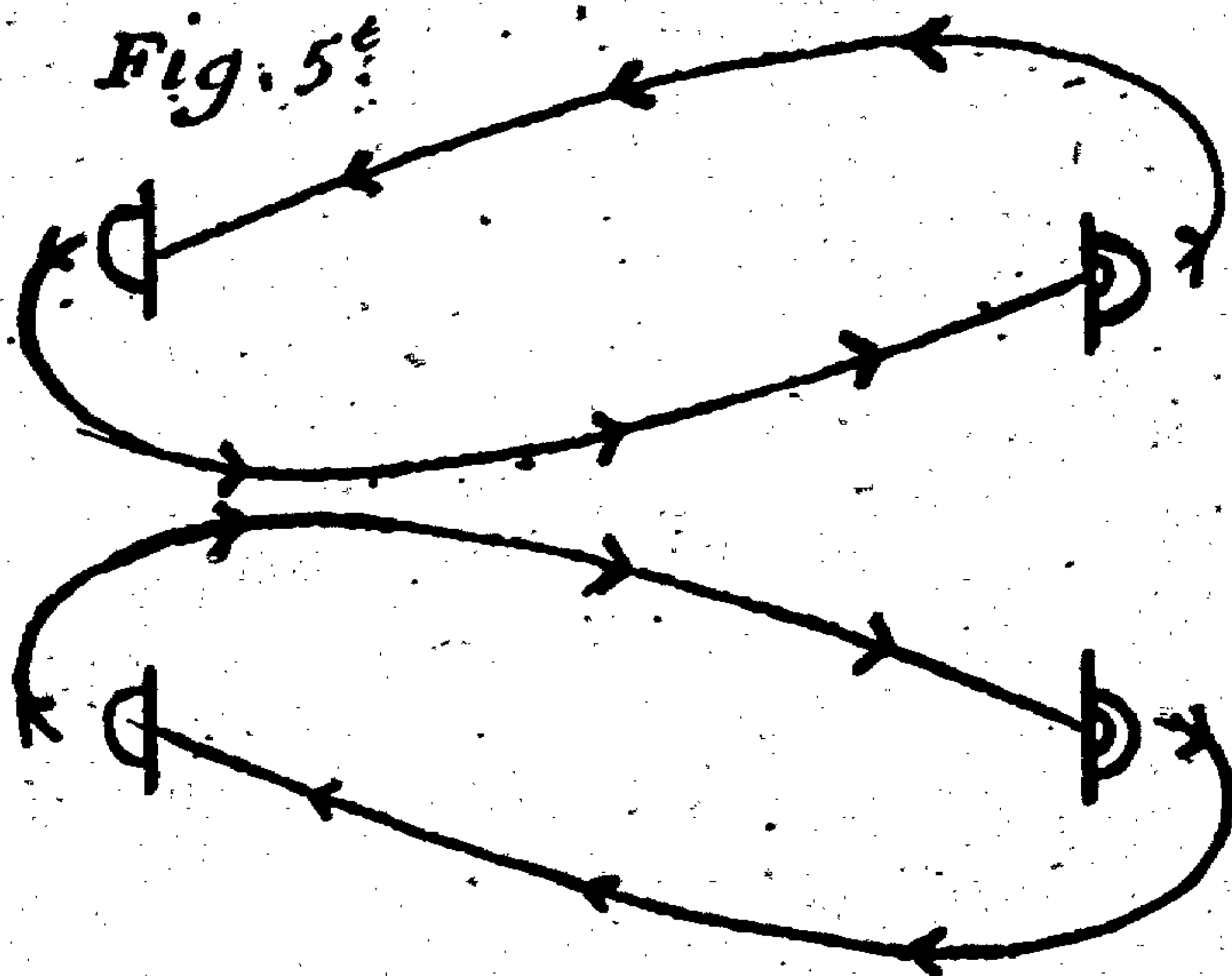


Fig. 5^e



d

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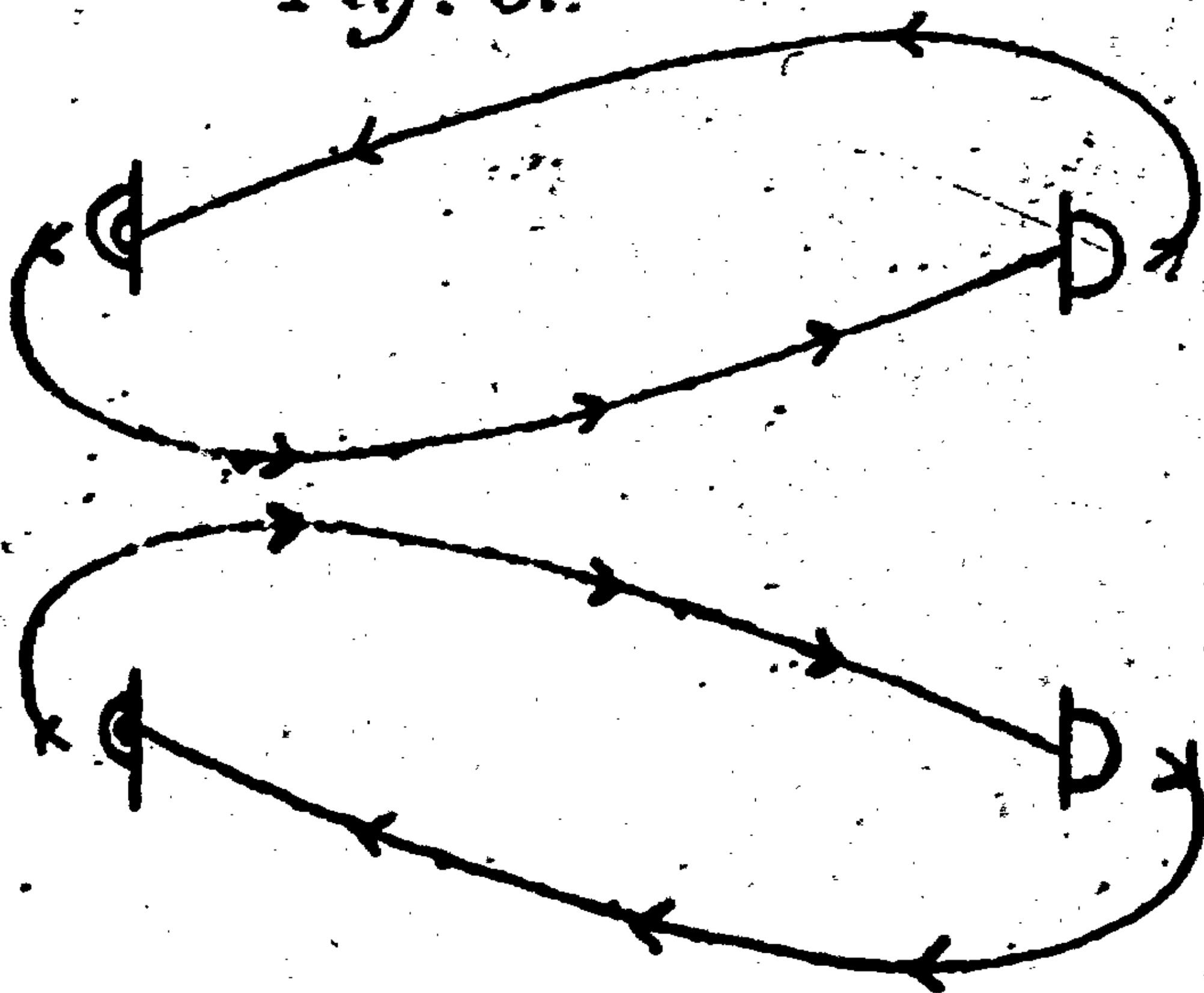
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la Gigue Espagnol

85



Fig. 6.^e



86 la Gigue Espagnol

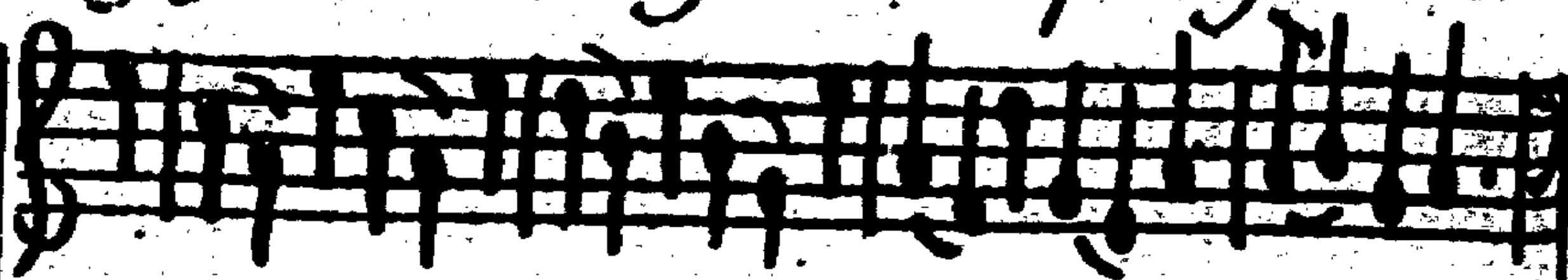
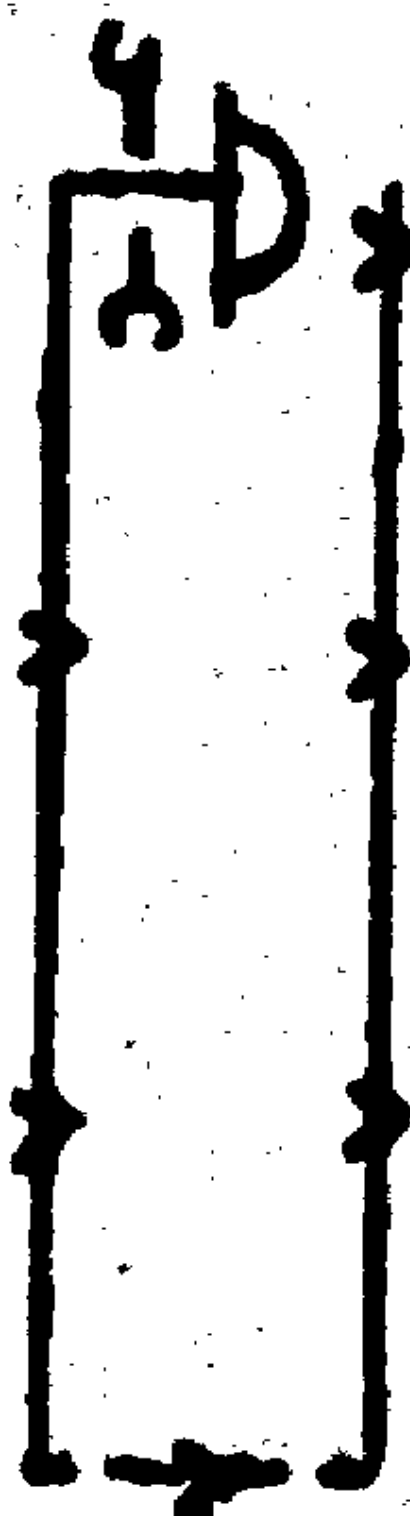


Fig. 7.^e



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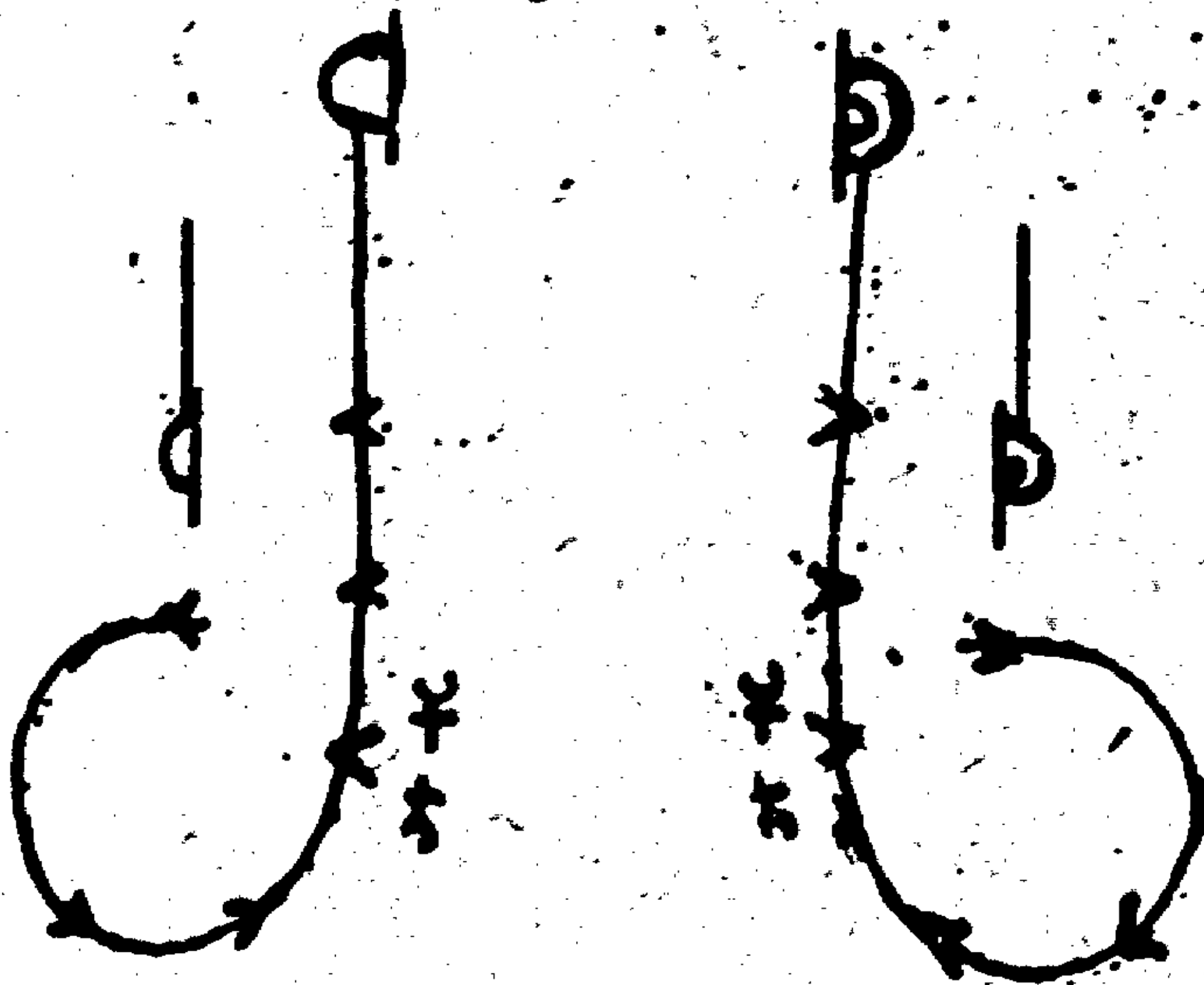
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d

la Gigue Espagnol

87

Fig. 8^e



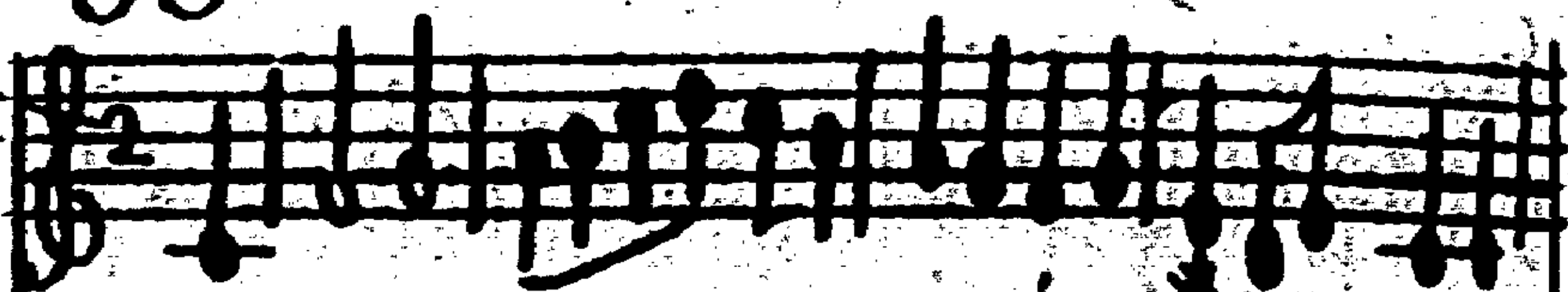
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p

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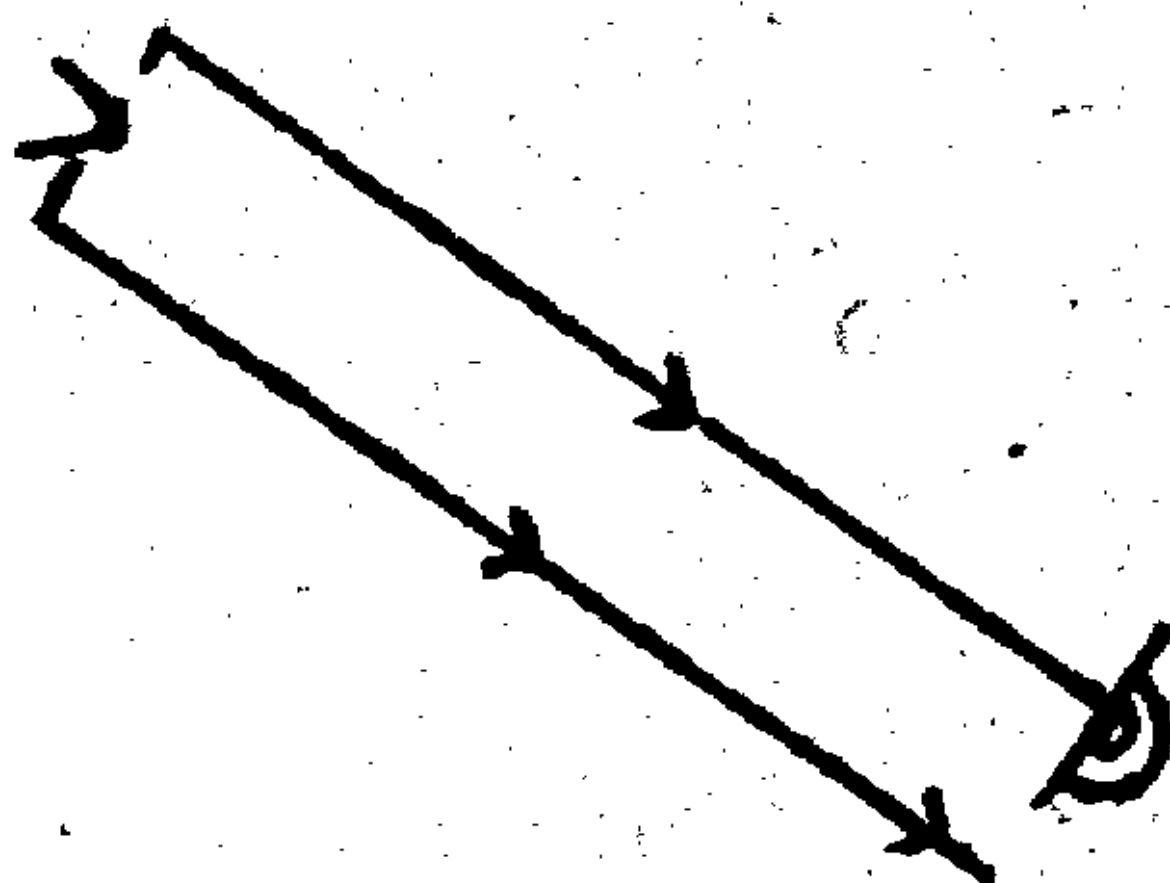
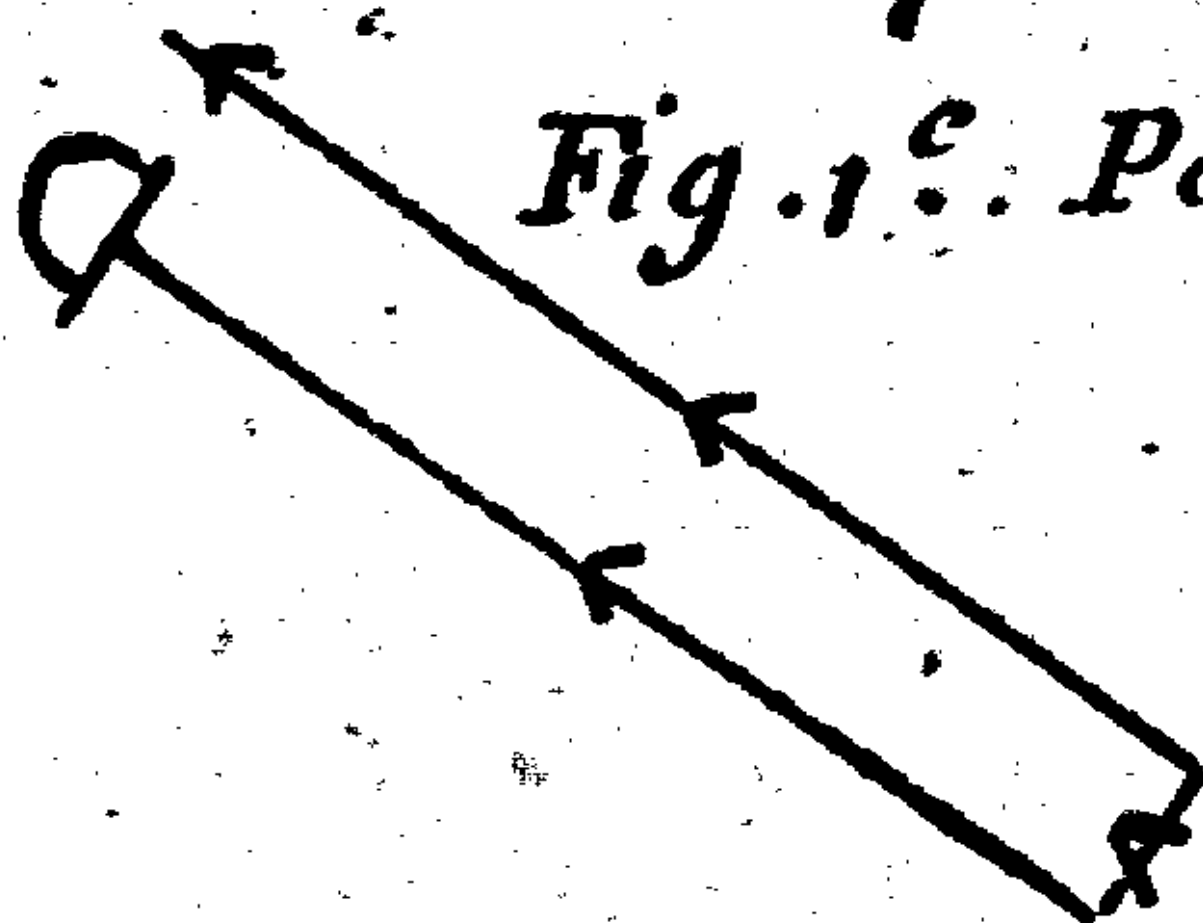
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1a Baptistine

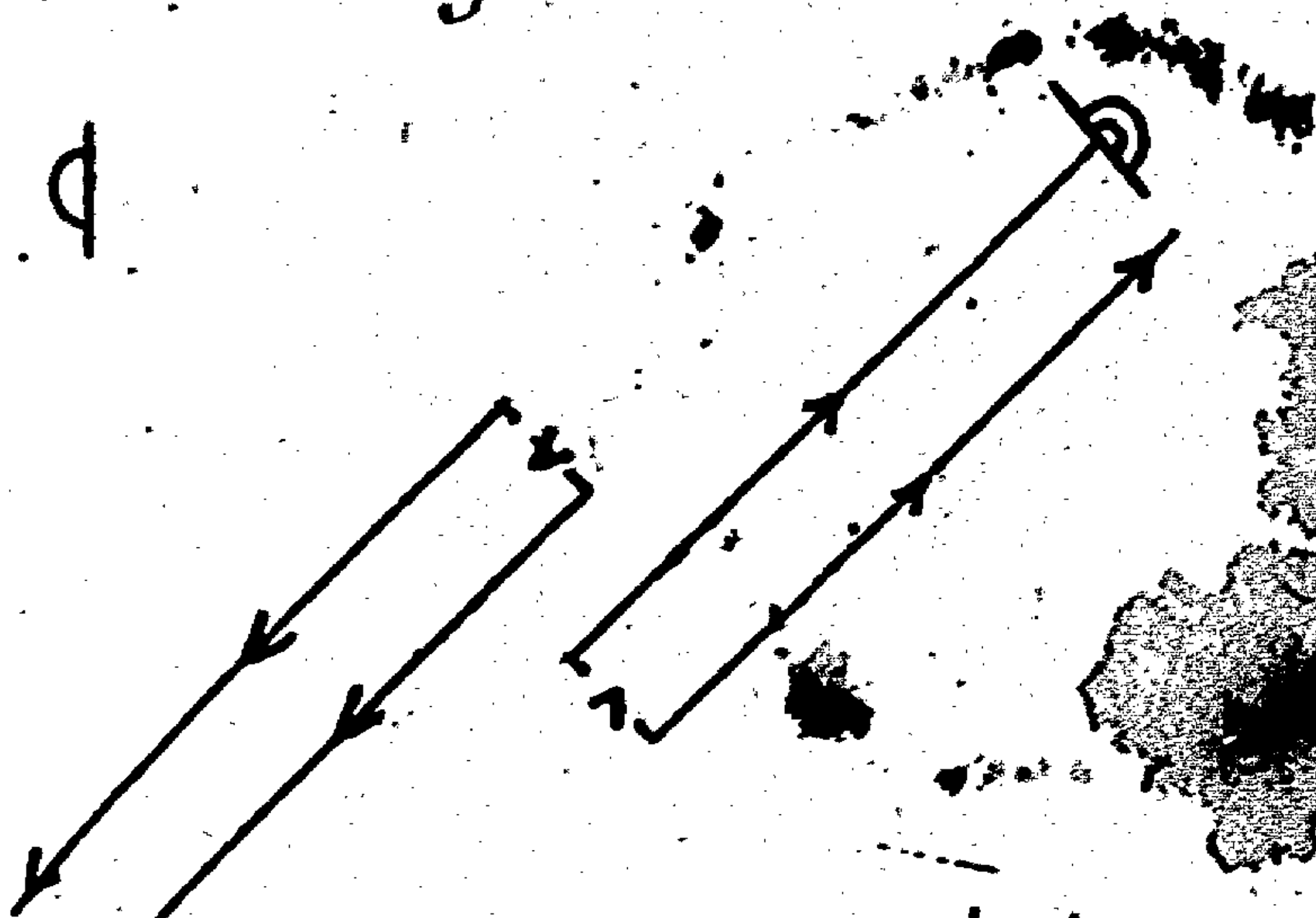
Fig. 1^e. Pag. 15^e



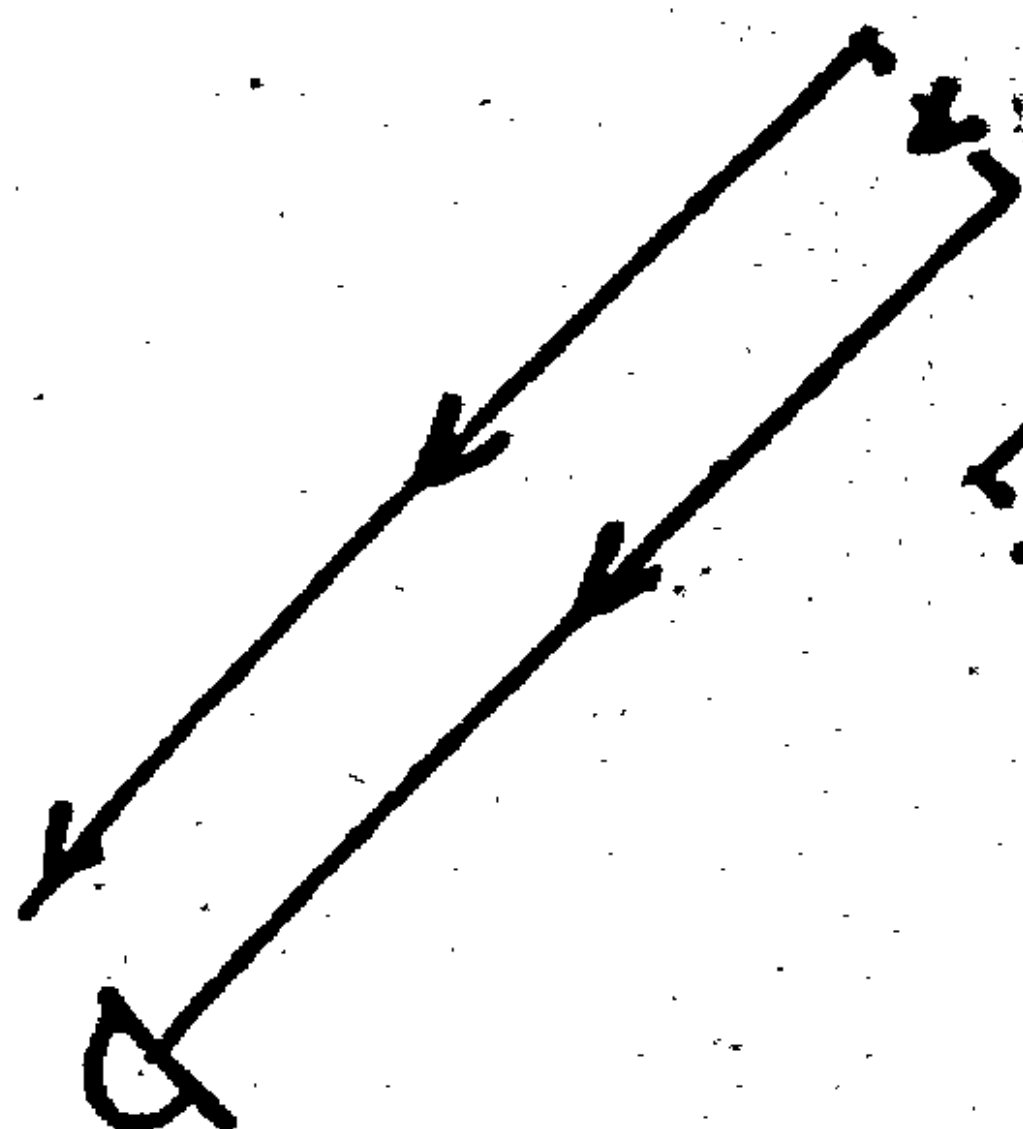
la Baptistine

89

Fig. 2^e



q



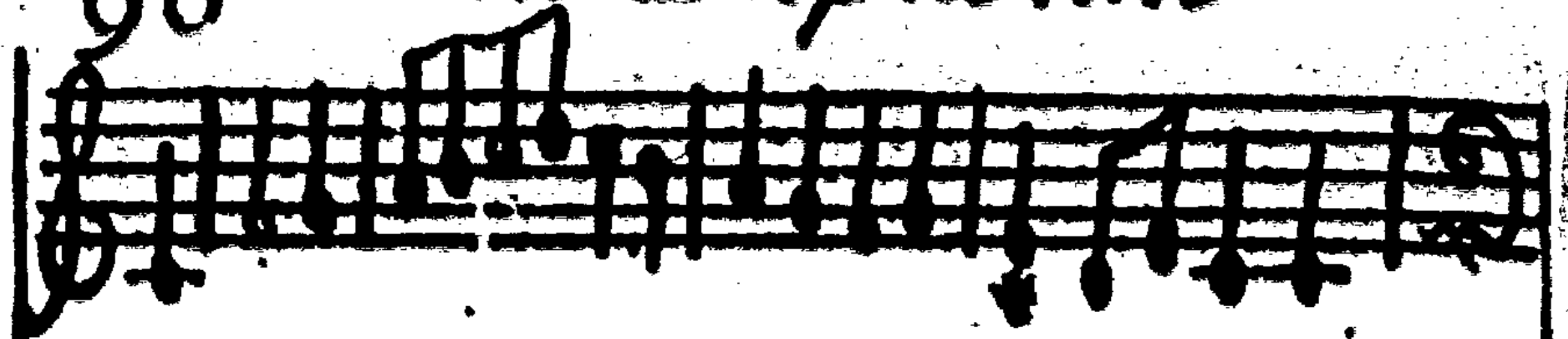
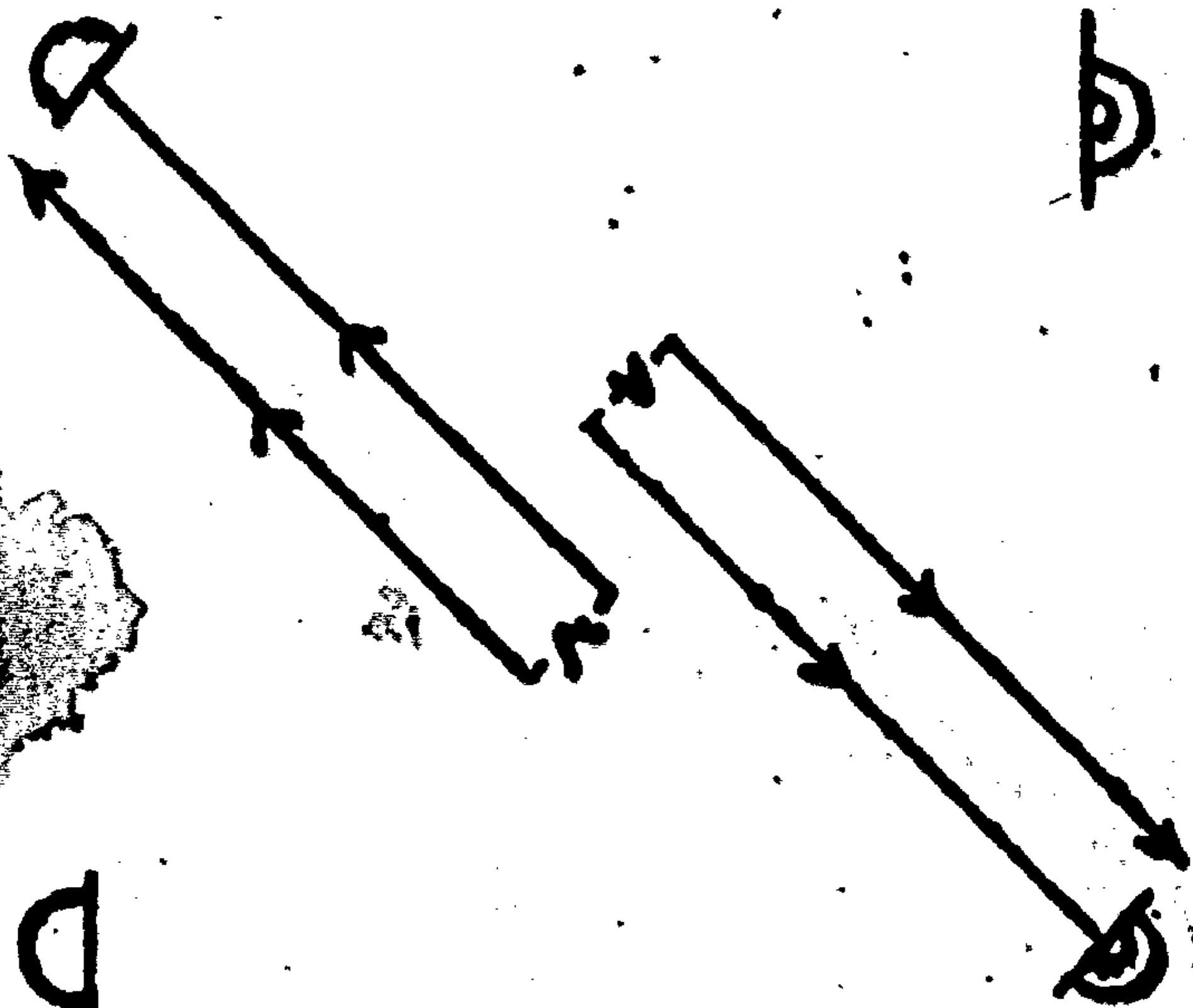
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Fig. 3.^e

la Baptistine

91

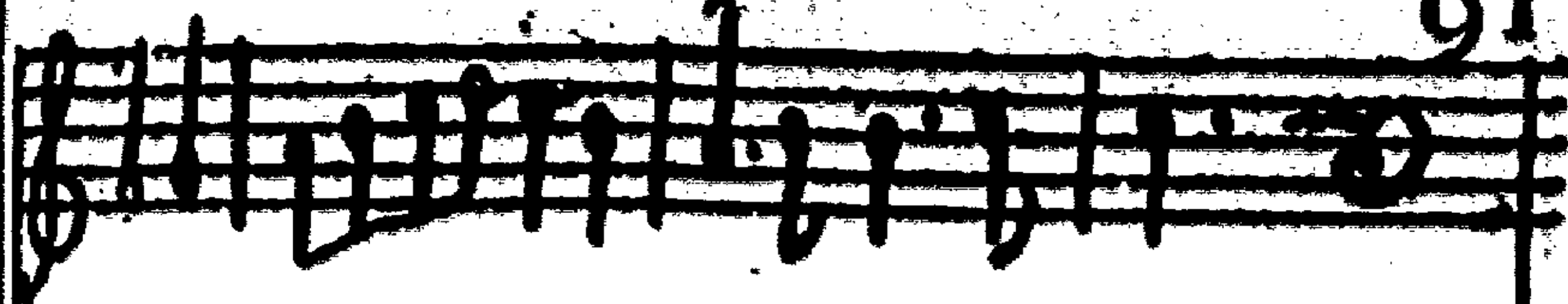
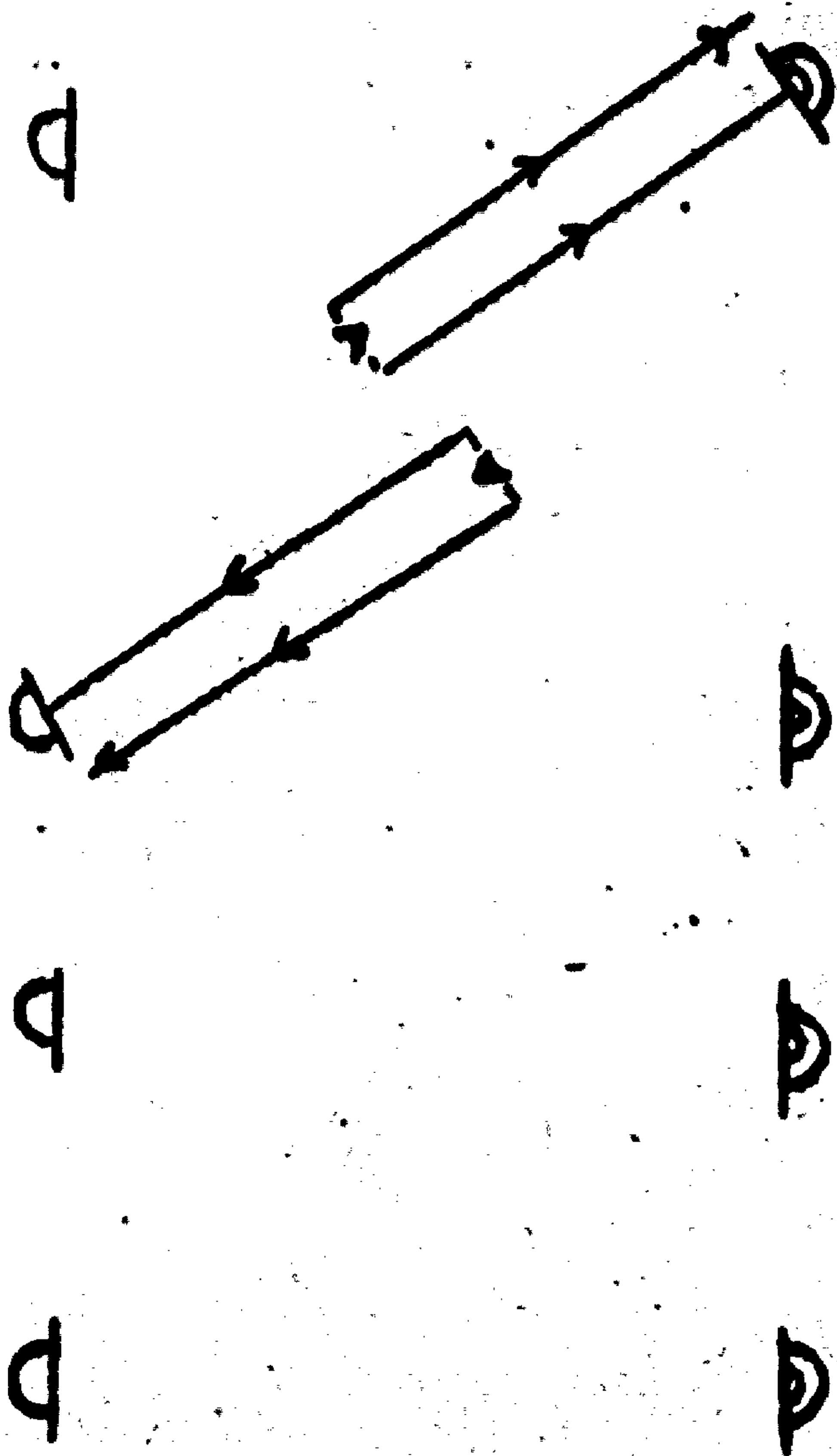
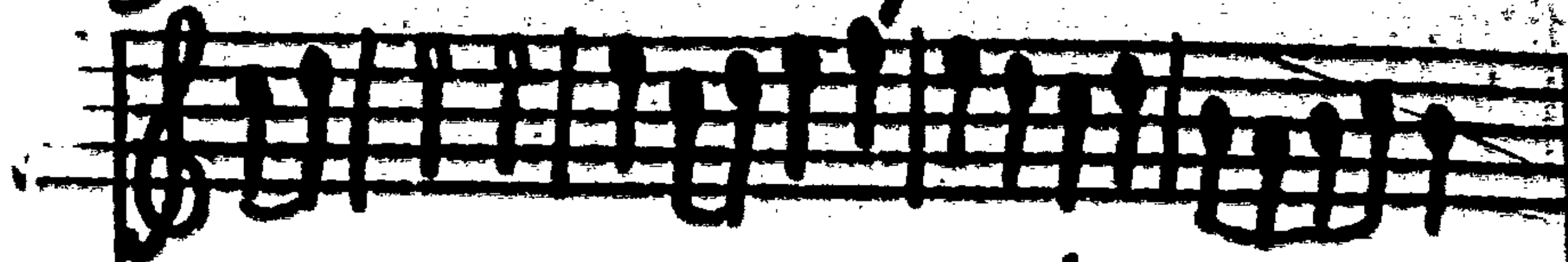
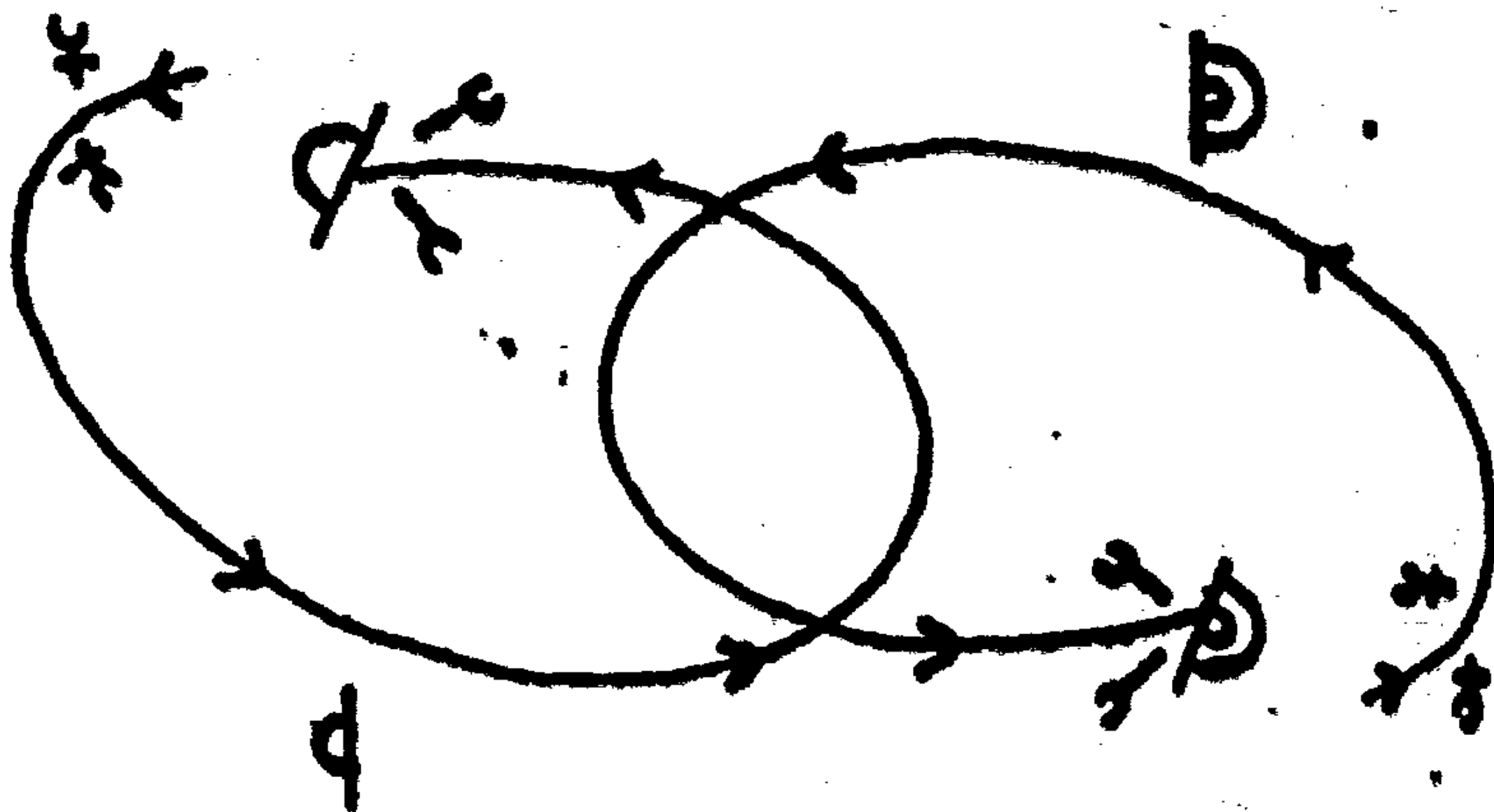


Fig. 4^e.



Fig 5.^e

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la Baptistine

95

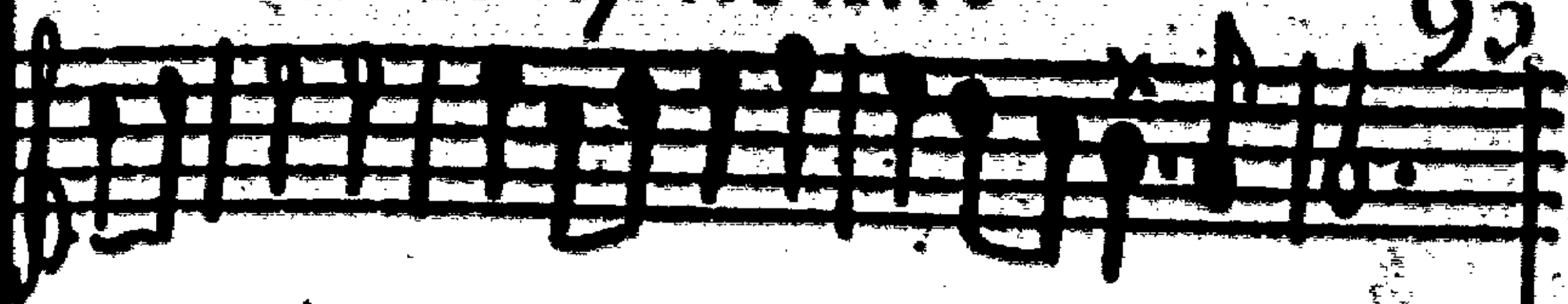
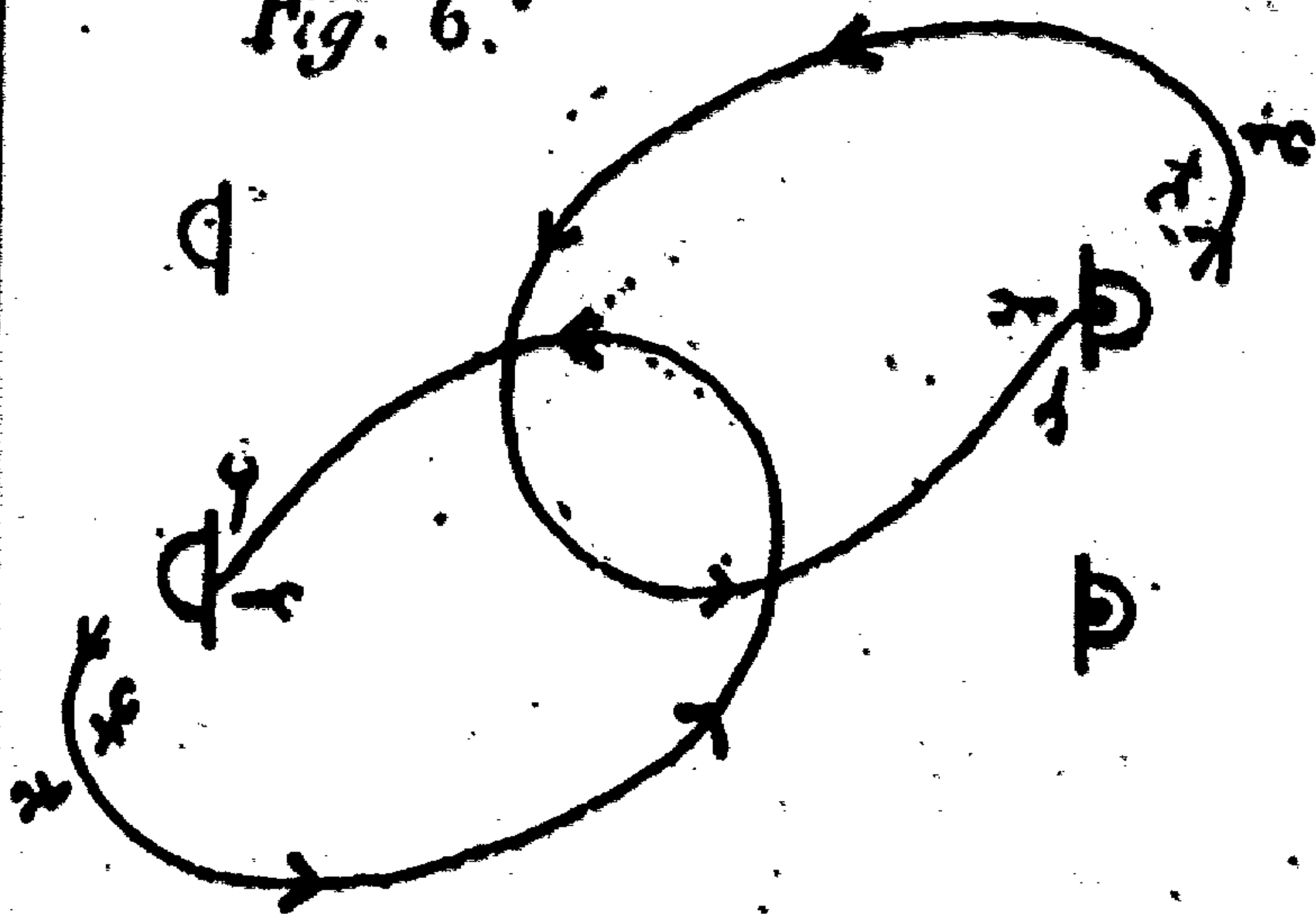


Fig. 6.



d

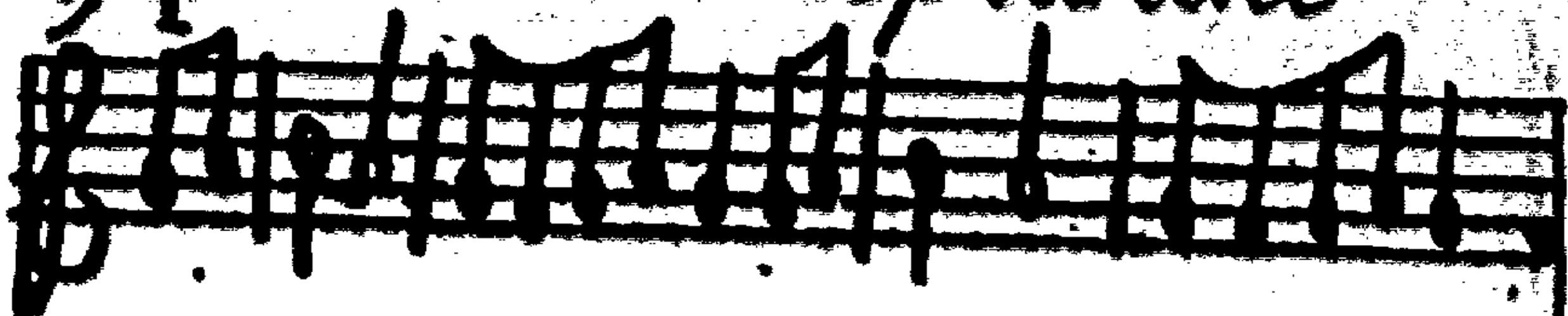
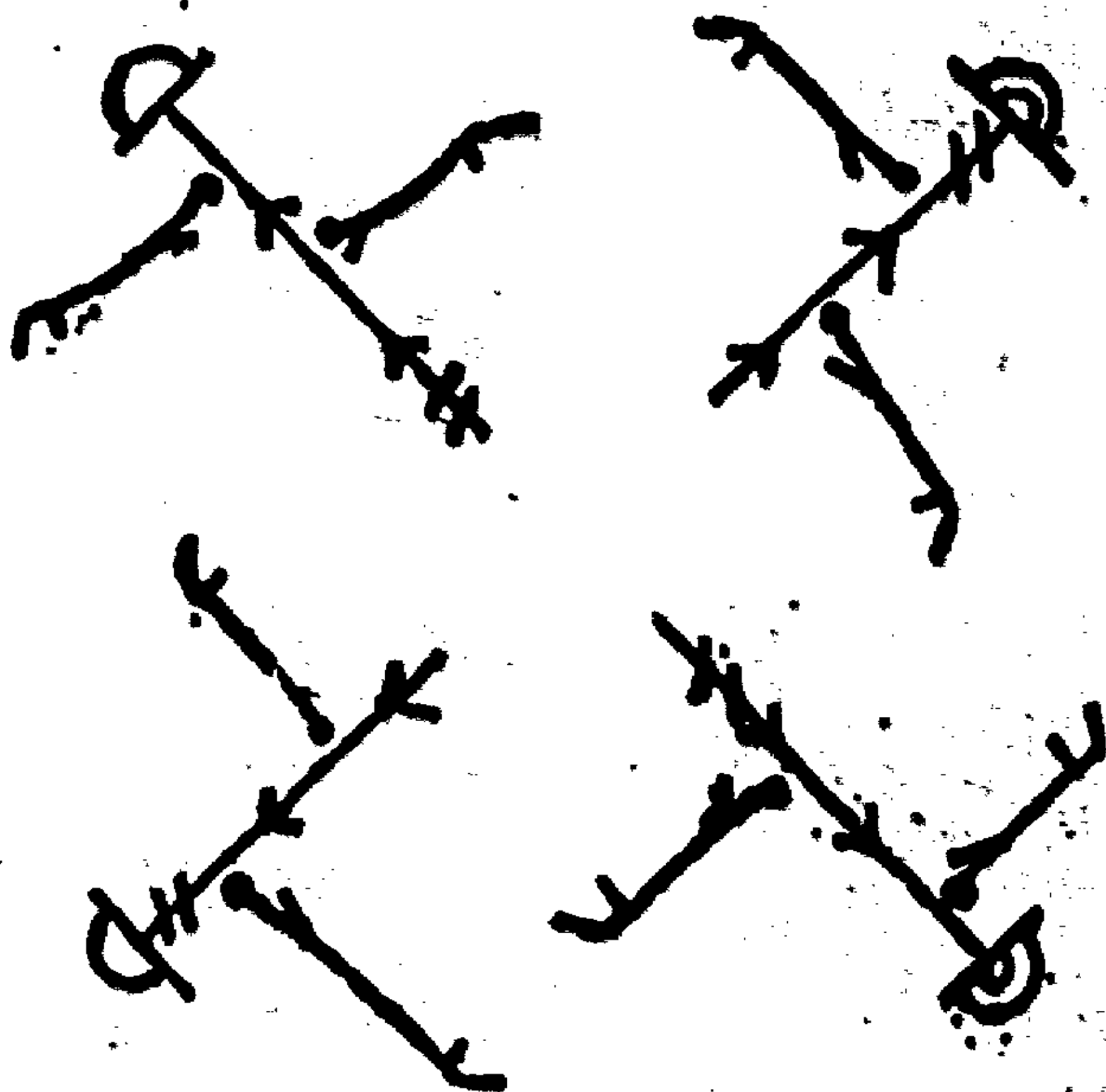
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Fig. 7.^e

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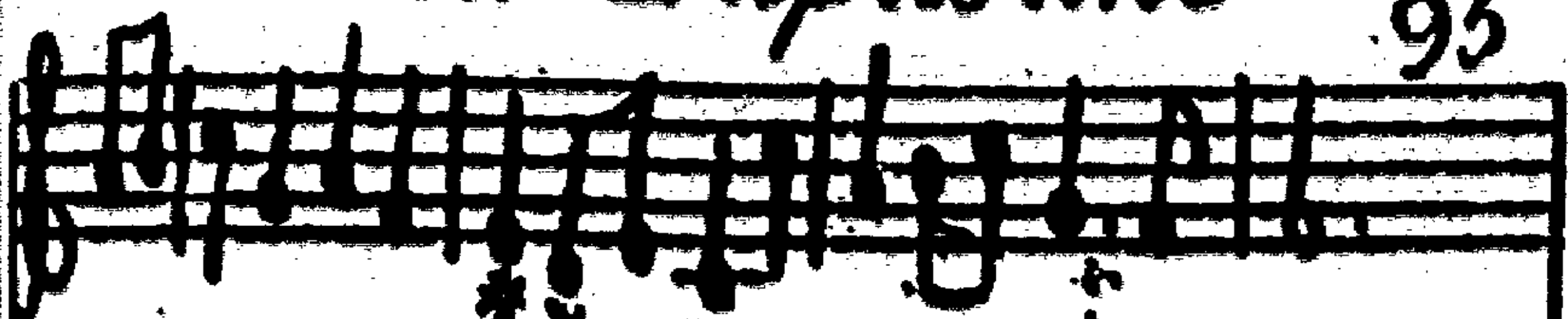


Fig. 8^e

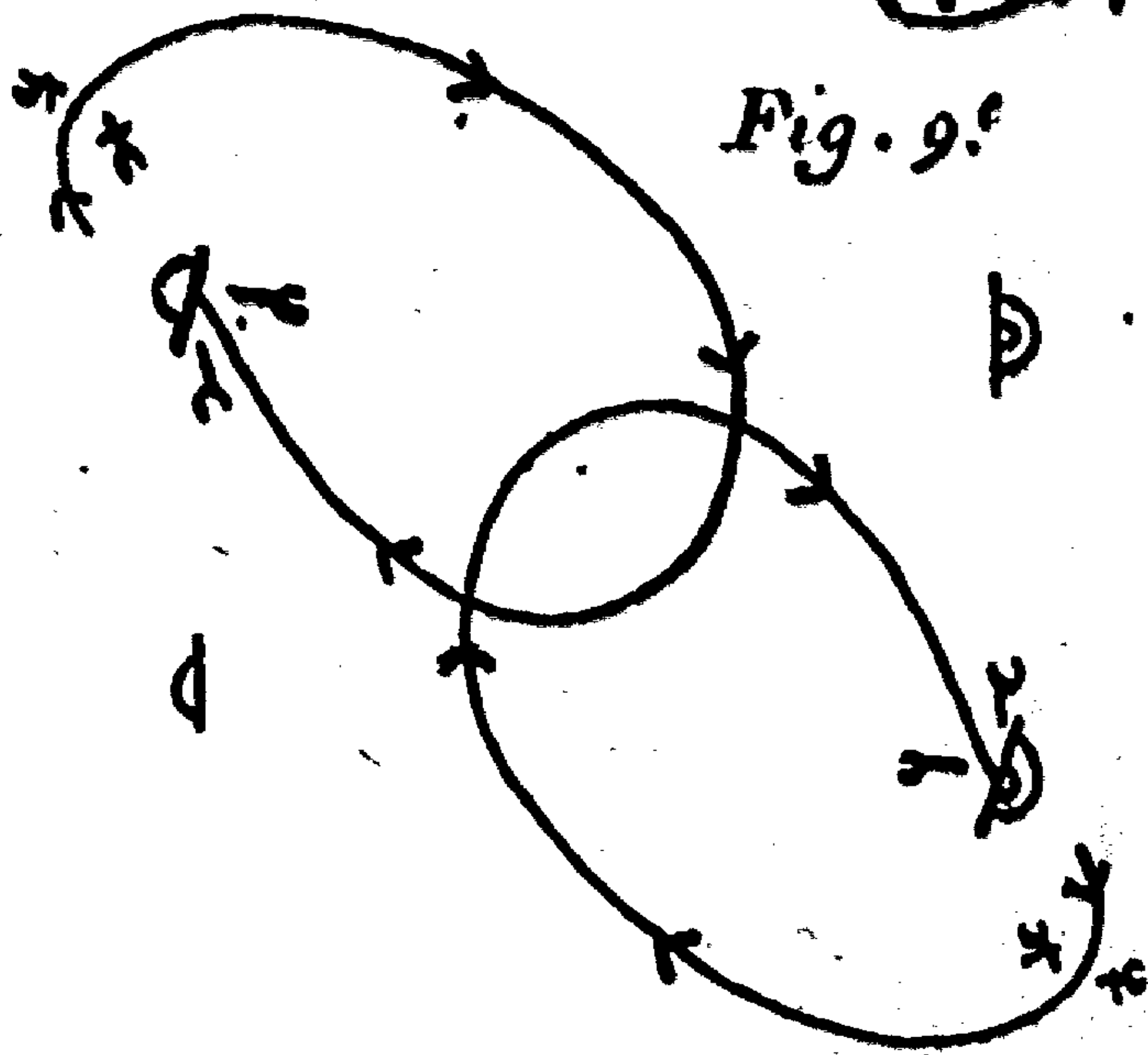


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Fig. 9.^e

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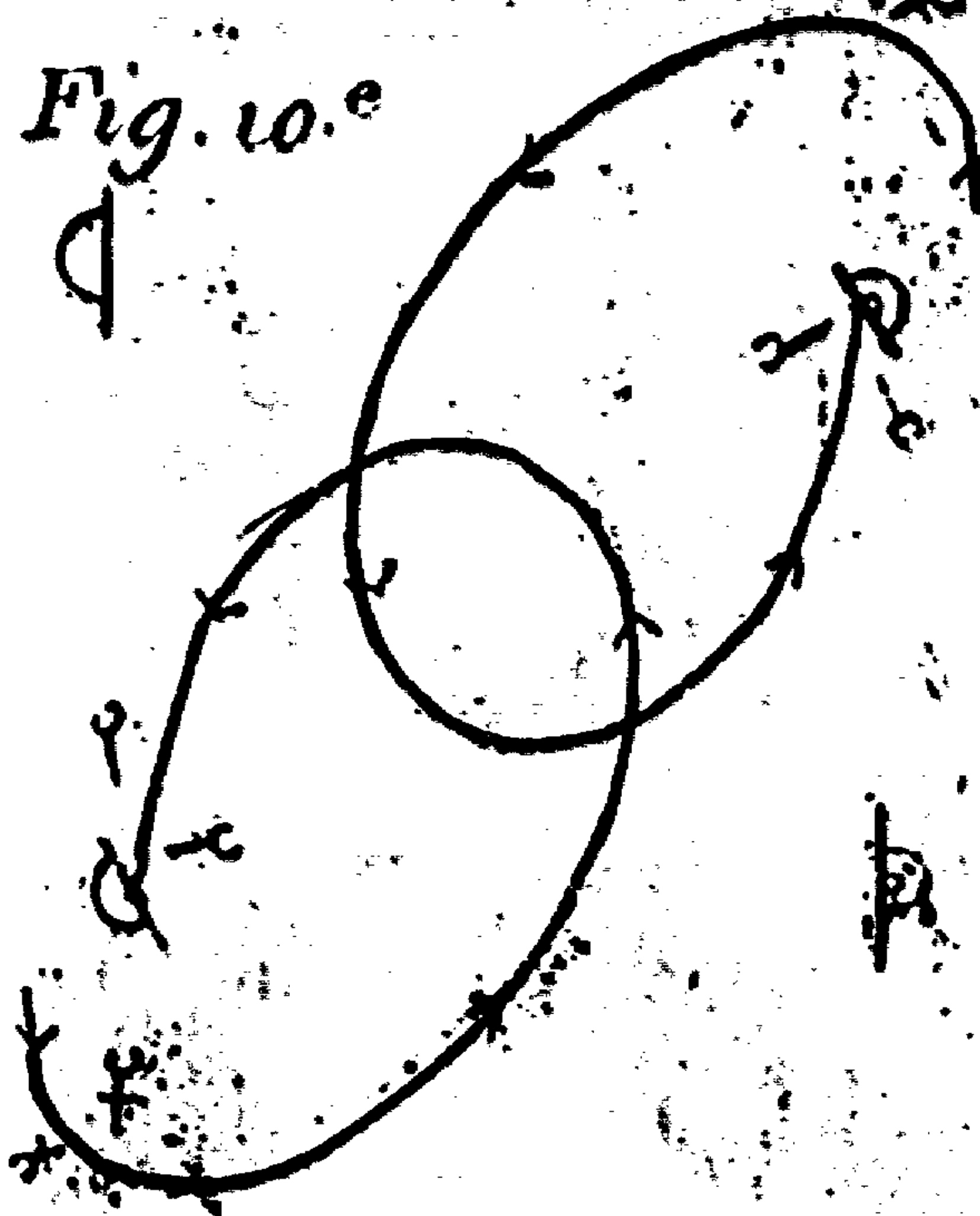
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la Baptistine

27



Fig. 10.e



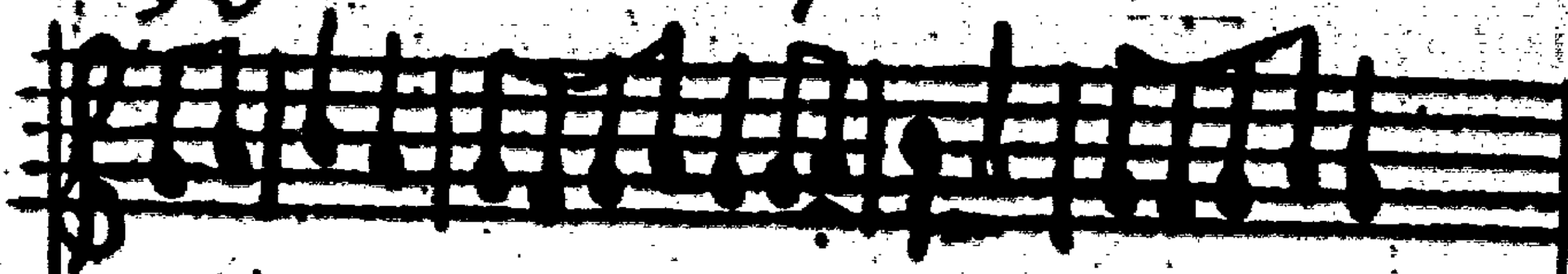


Fig. 2.^e



la Baptistine

99

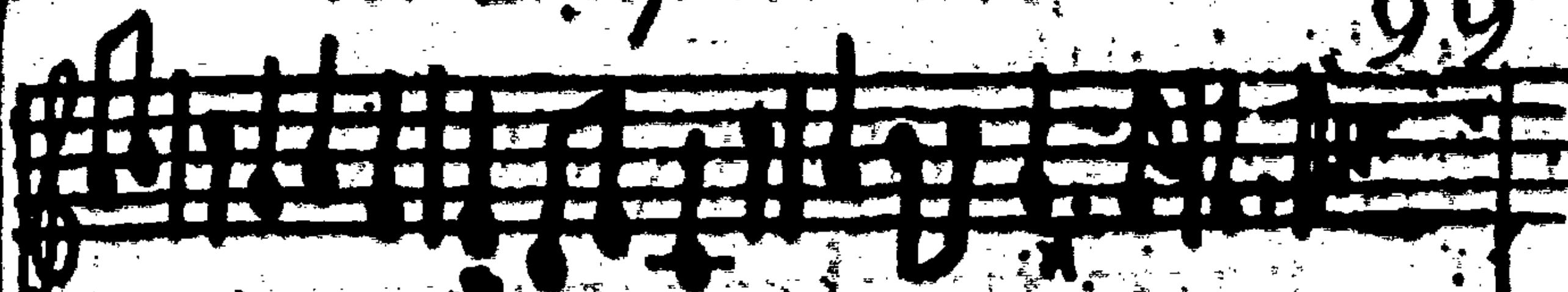
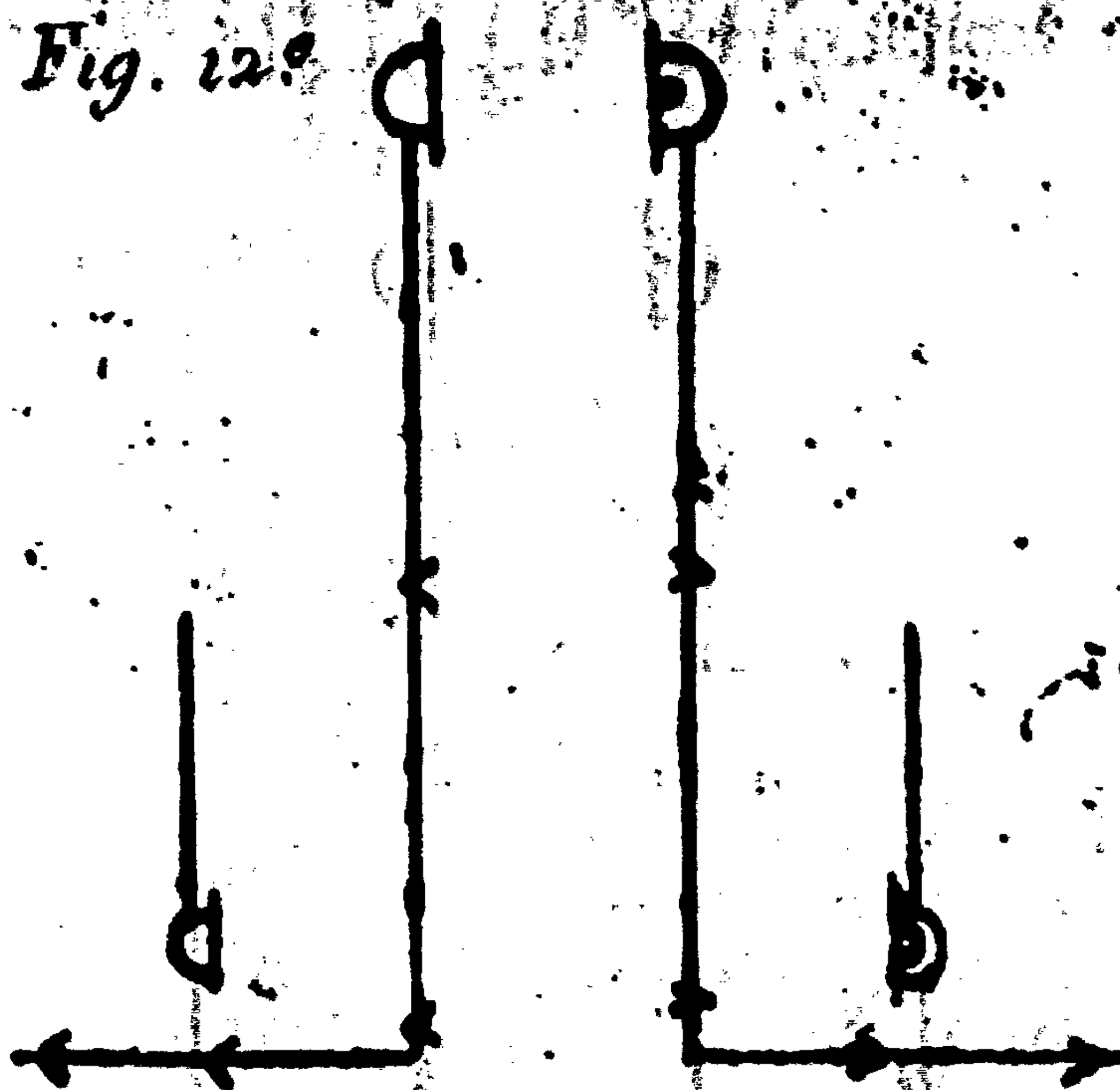
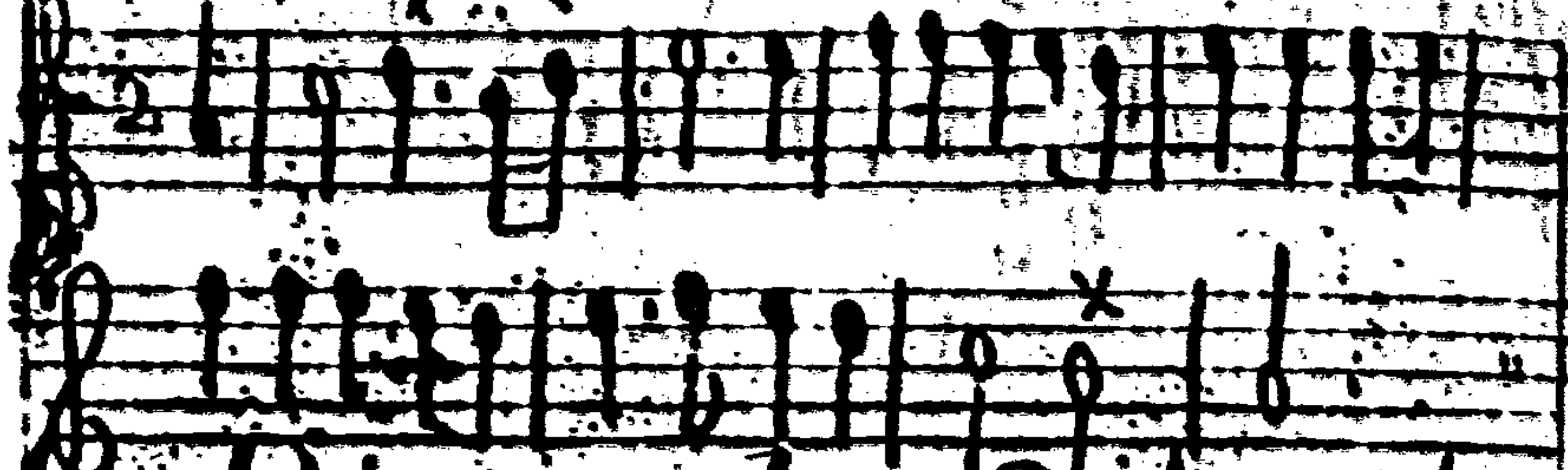


Fig. 12^e



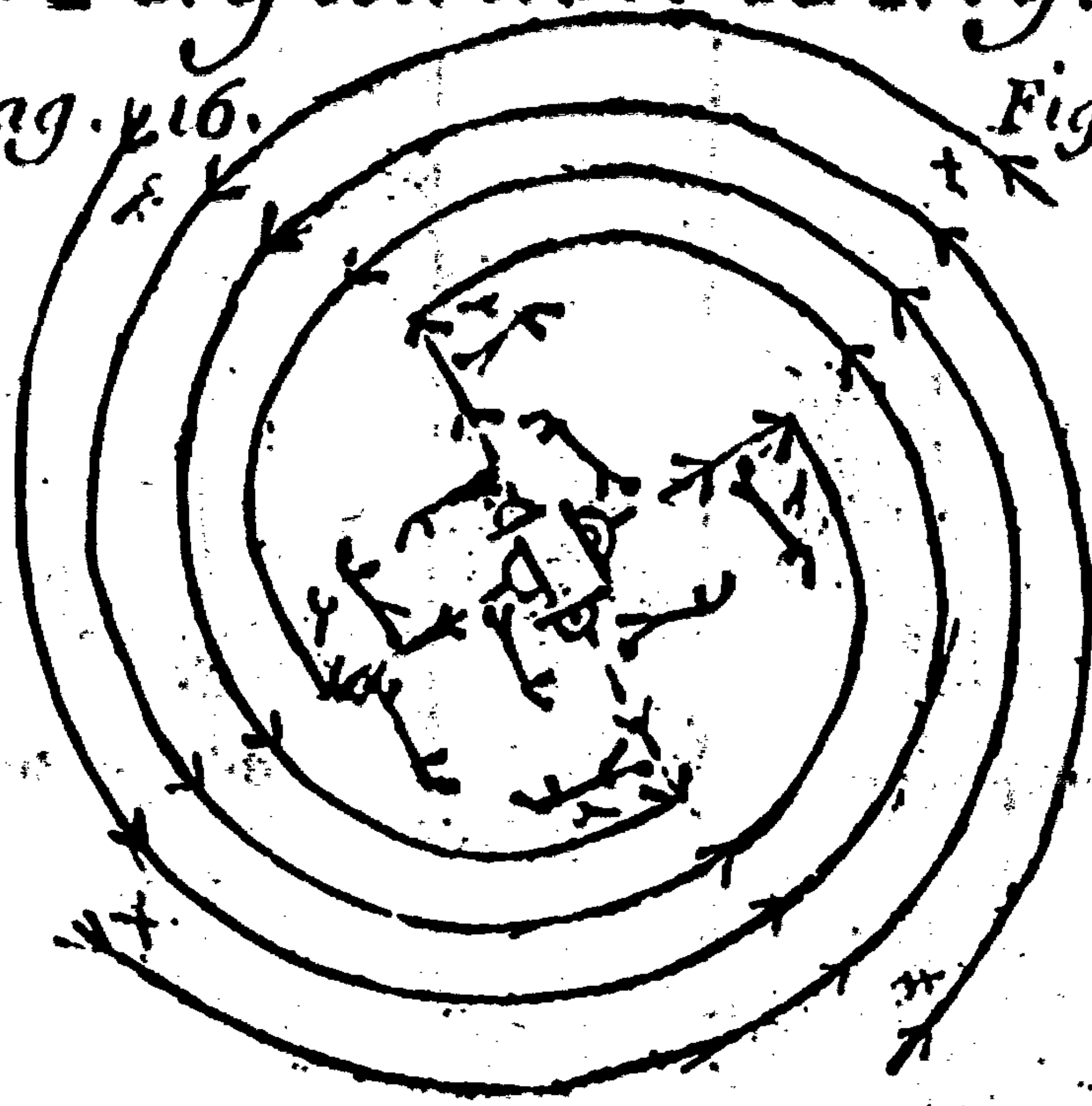
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le Rigaudon d'Angleterre

Pag. 16.

Fig. 1.



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le Rigaudon d'Angleterre 101

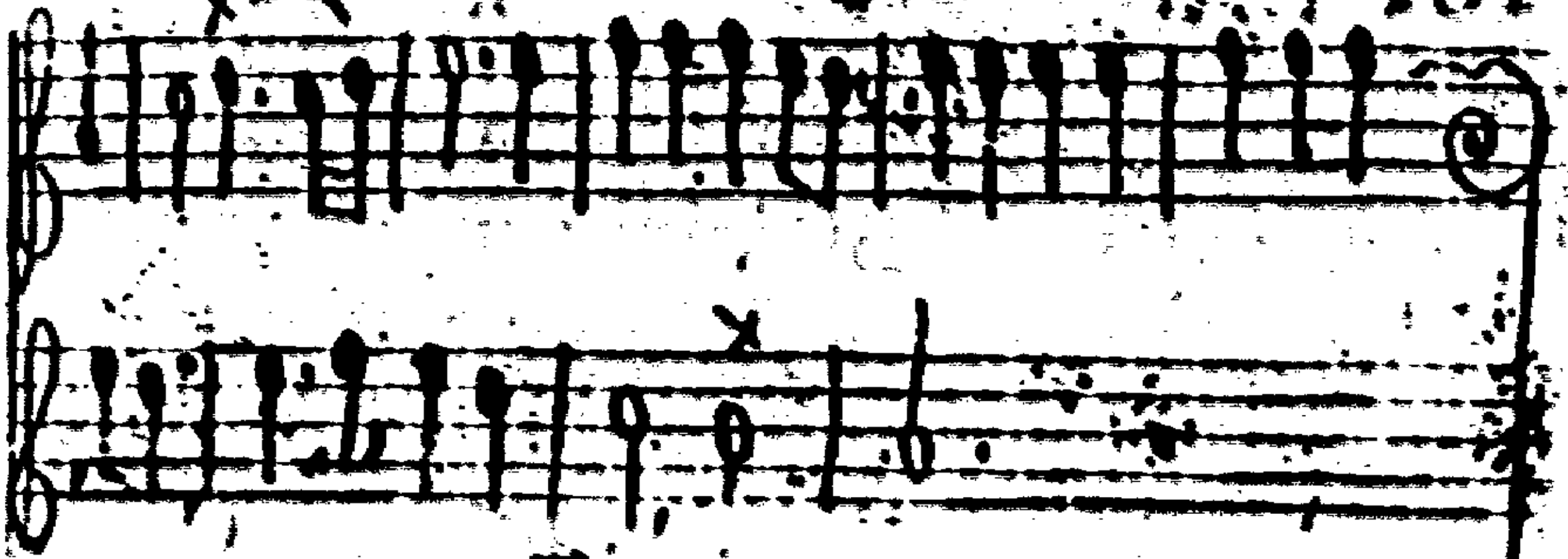
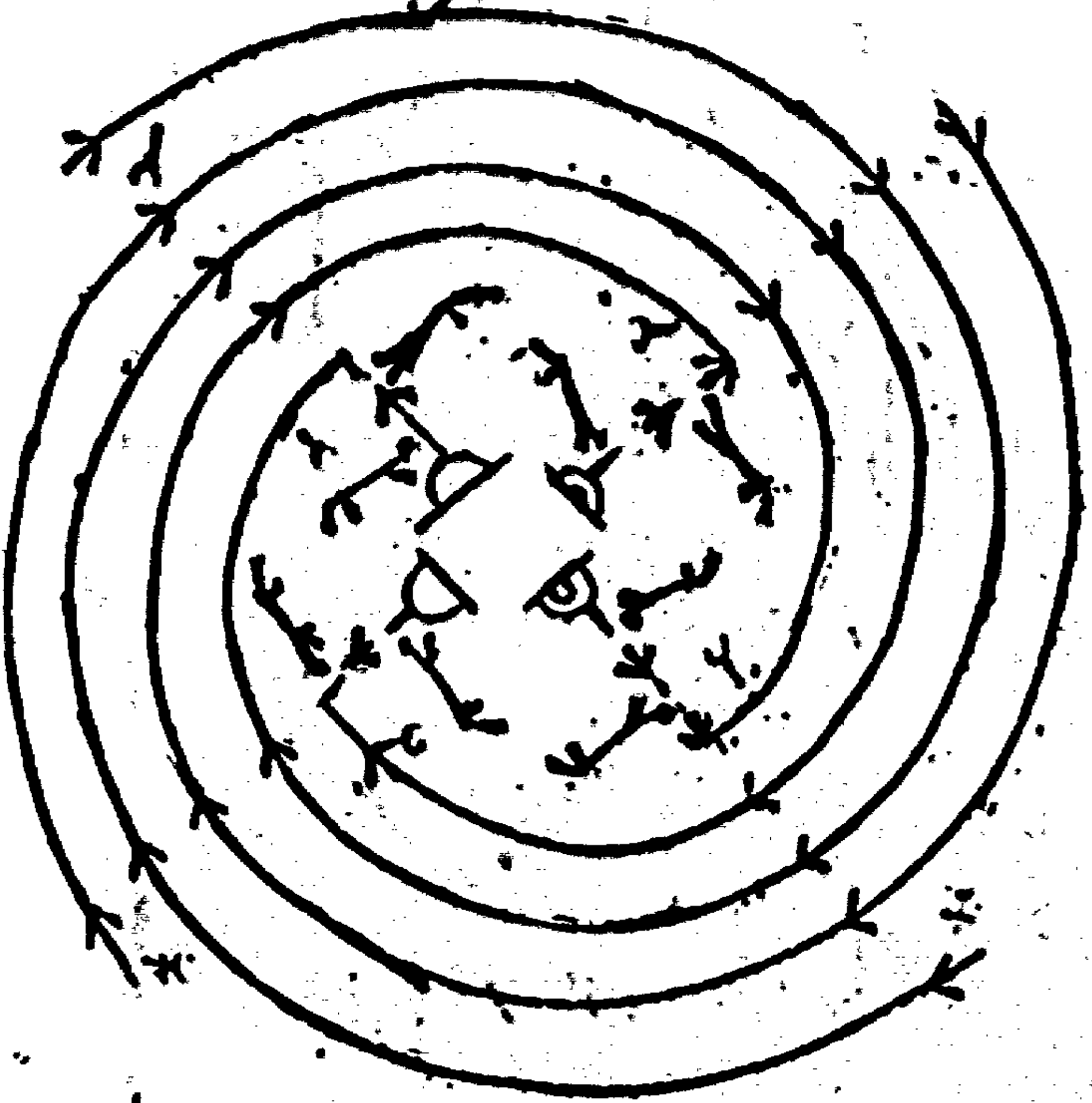


Fig. 2.e



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102 le Rigaudon d'Angleterre

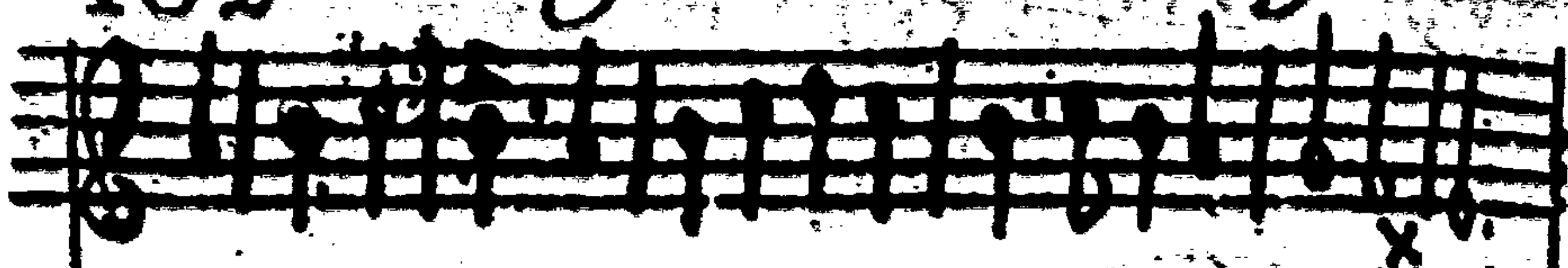
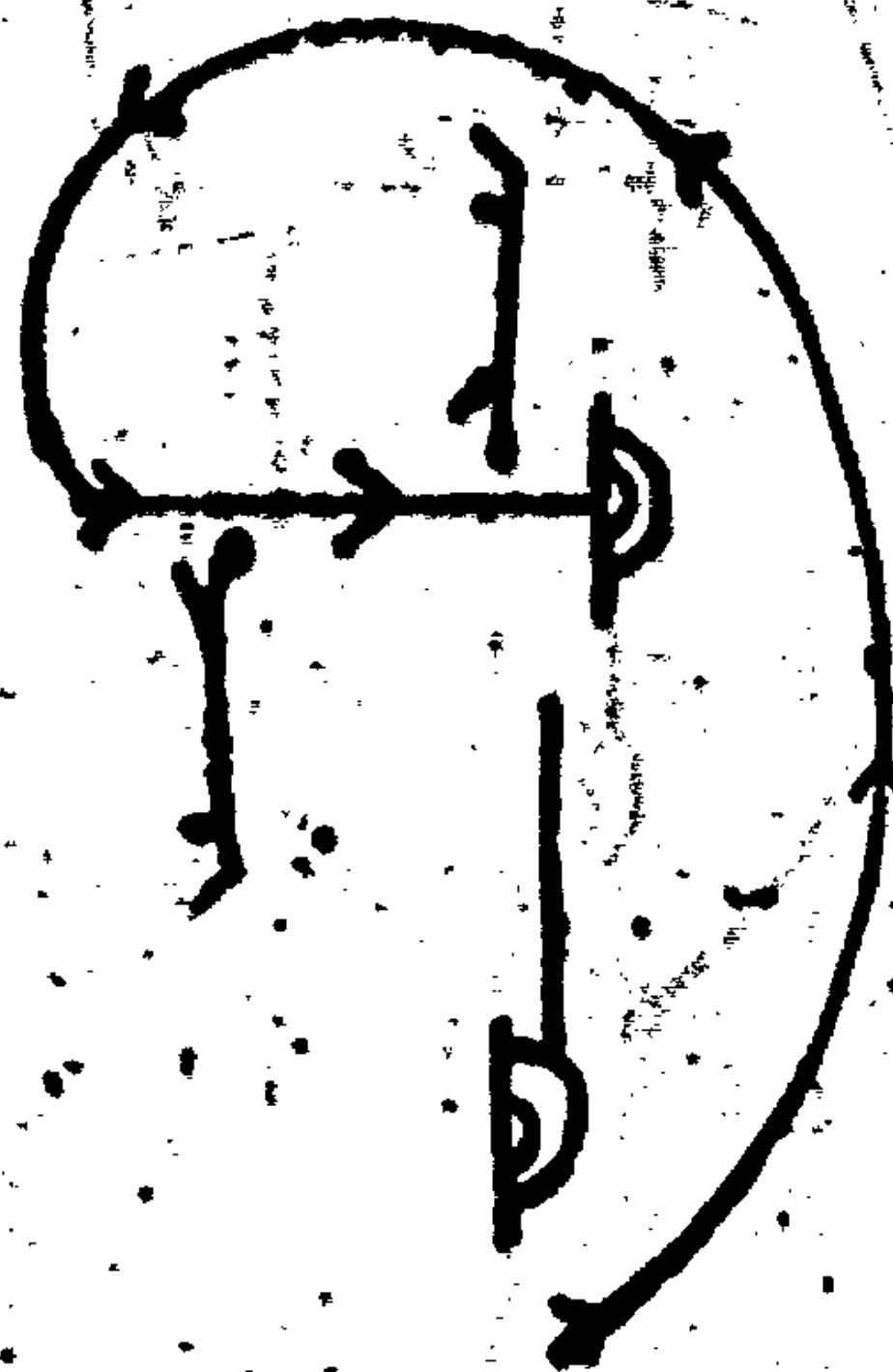
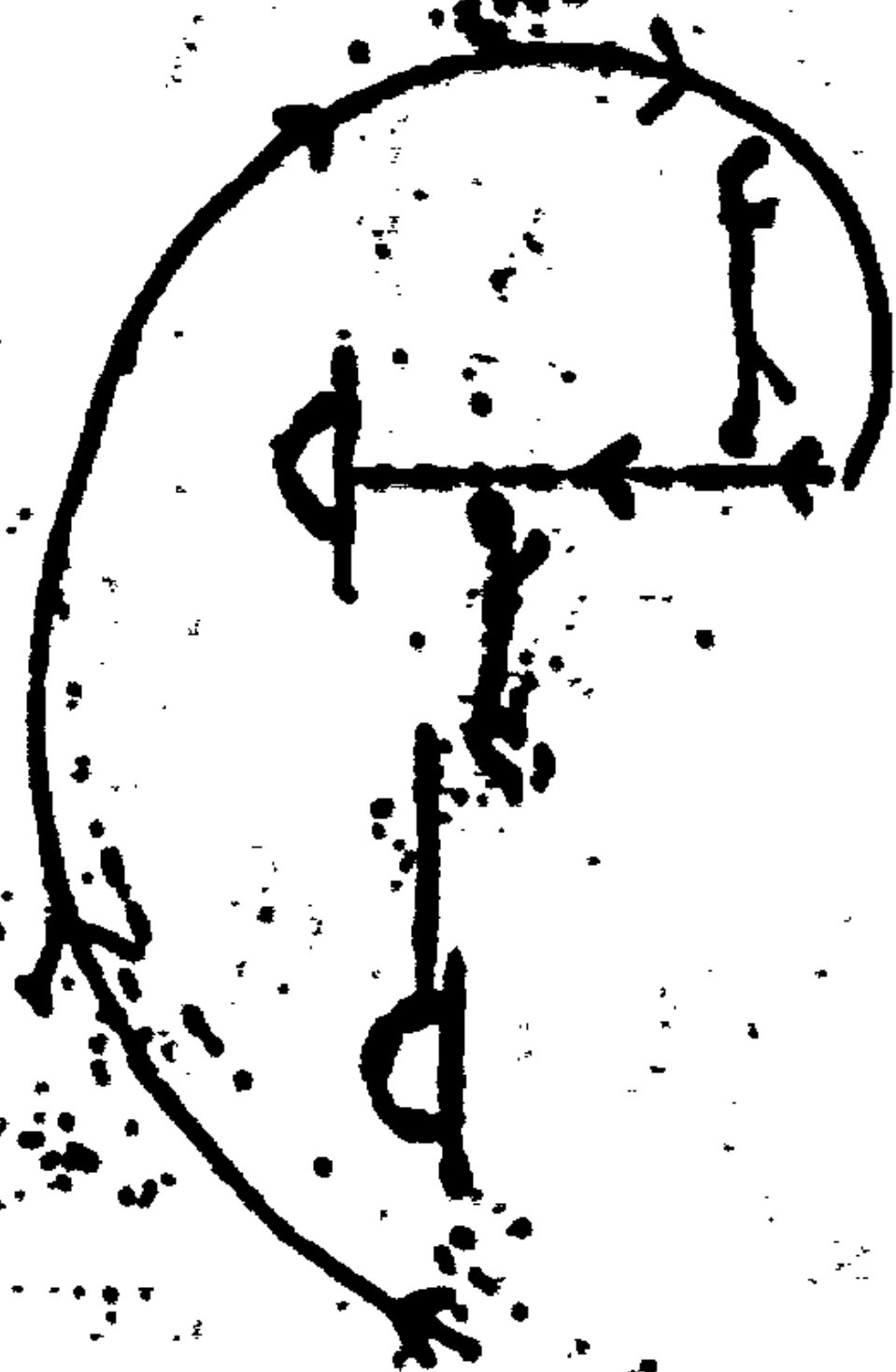


Fig. 3.^e



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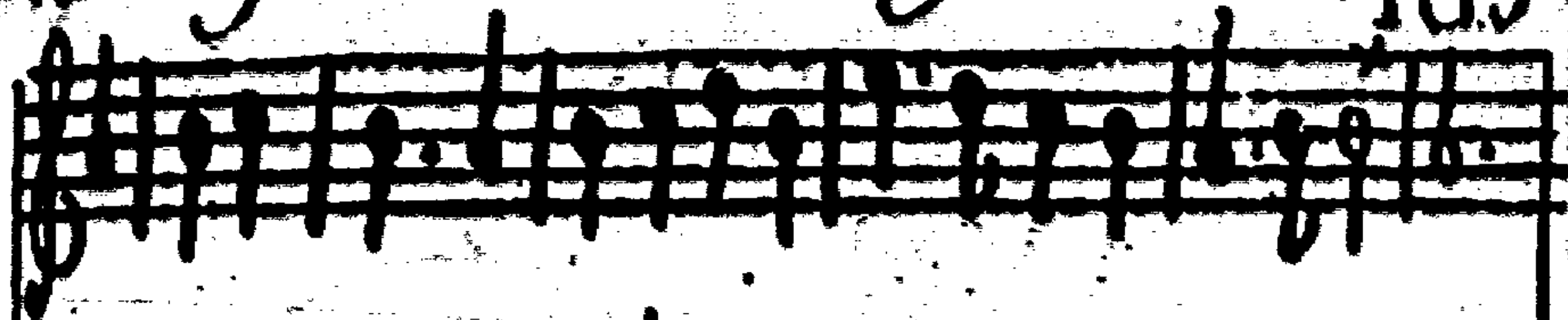
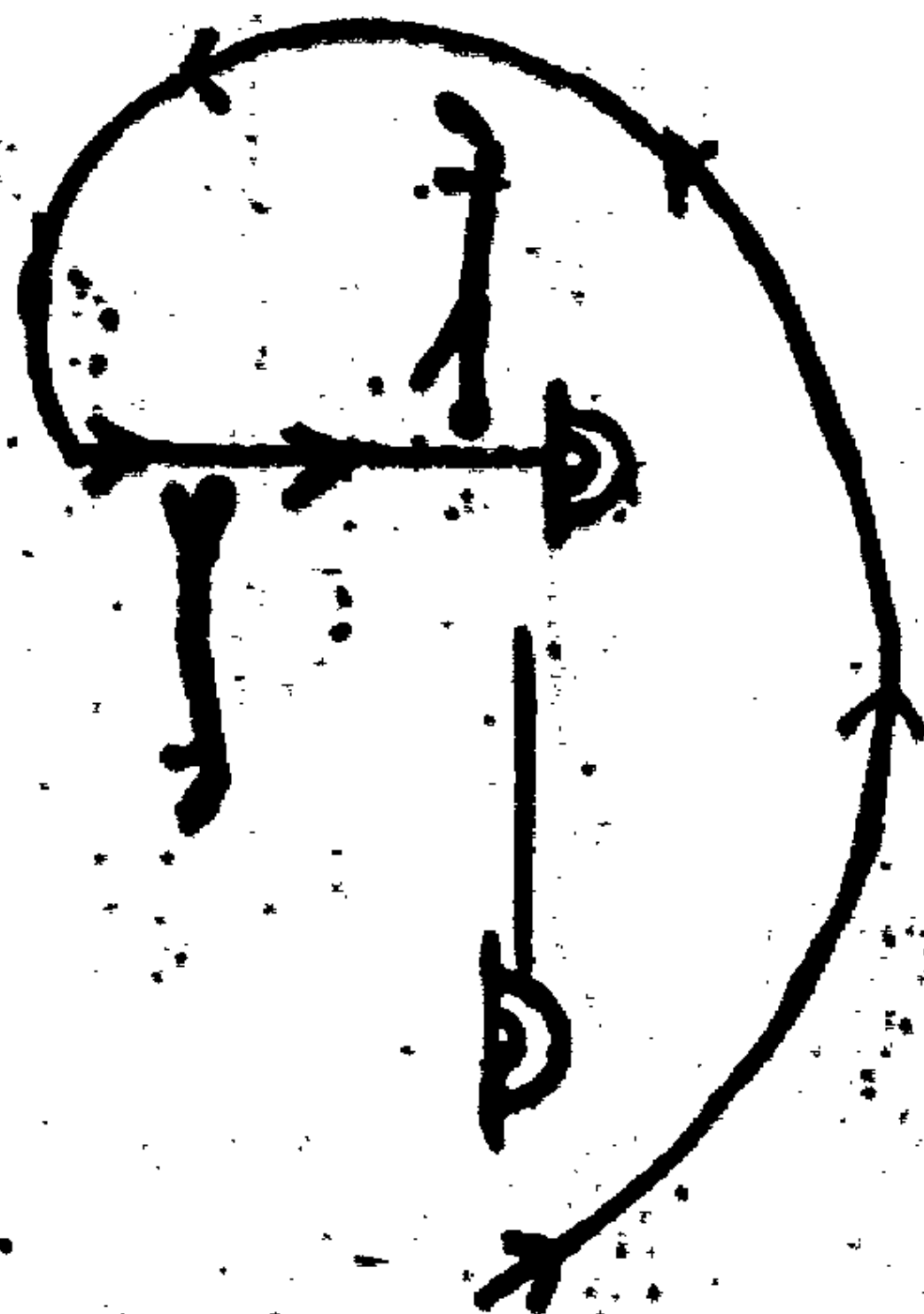
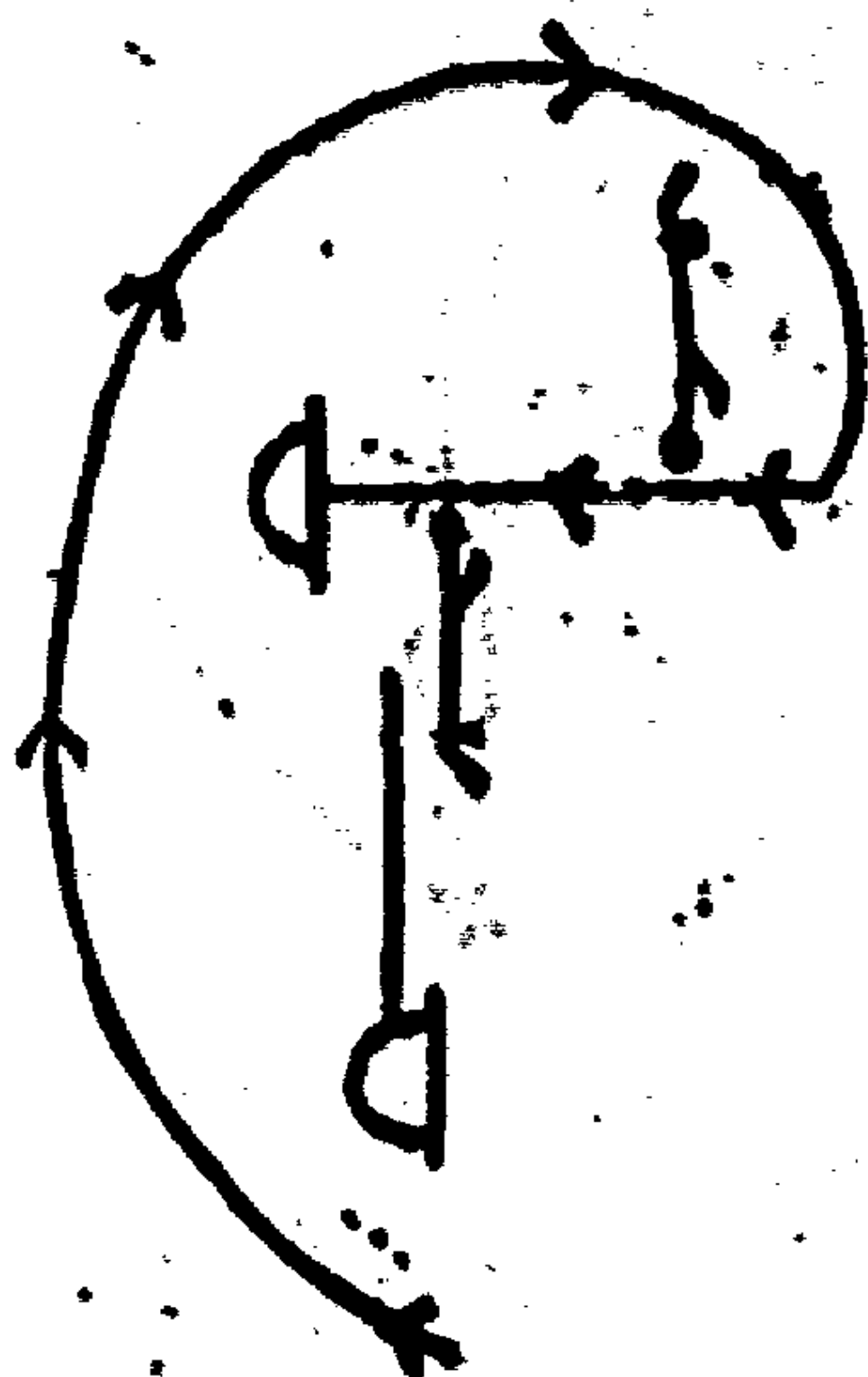


Fig. 4.^e



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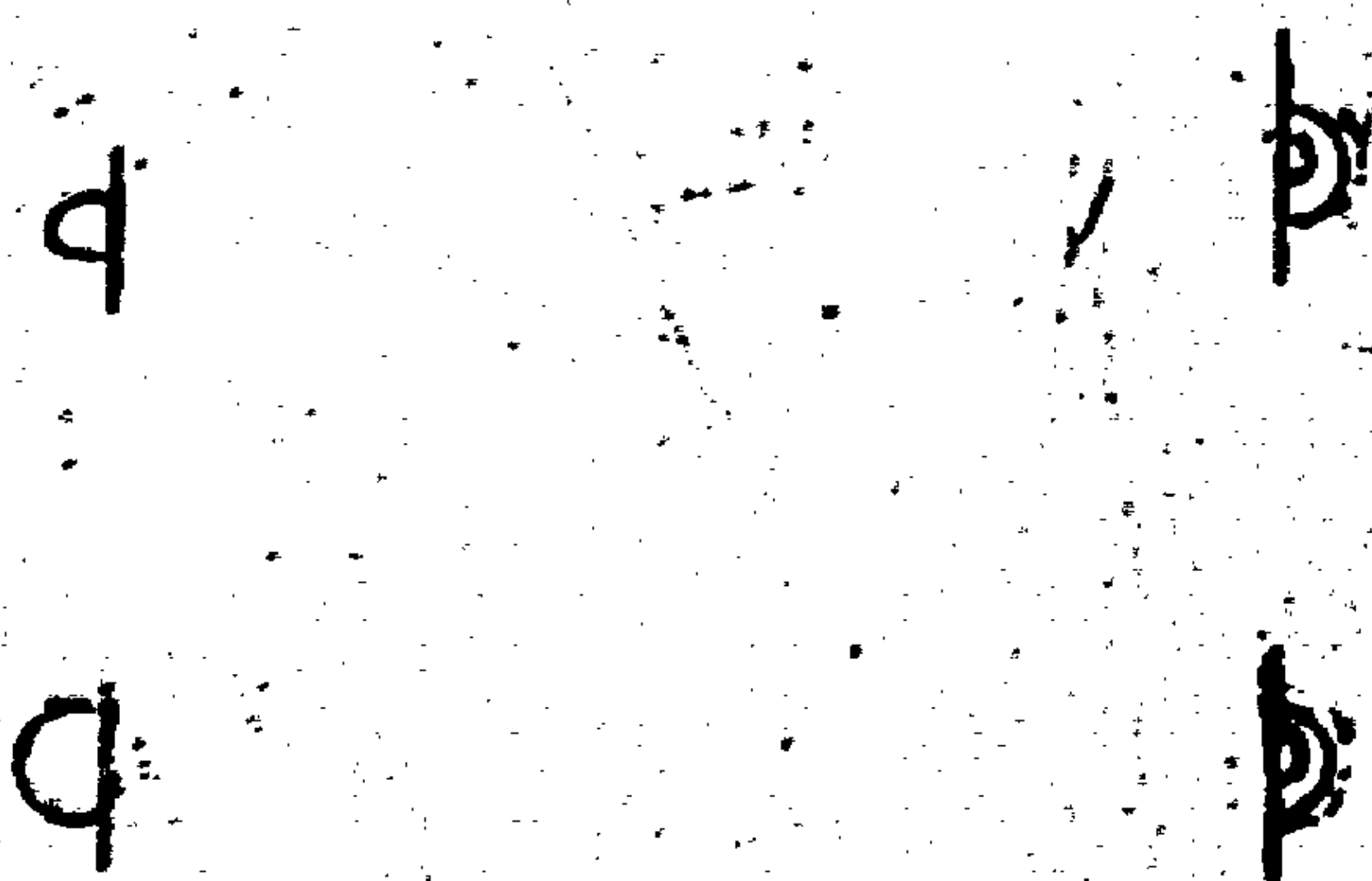
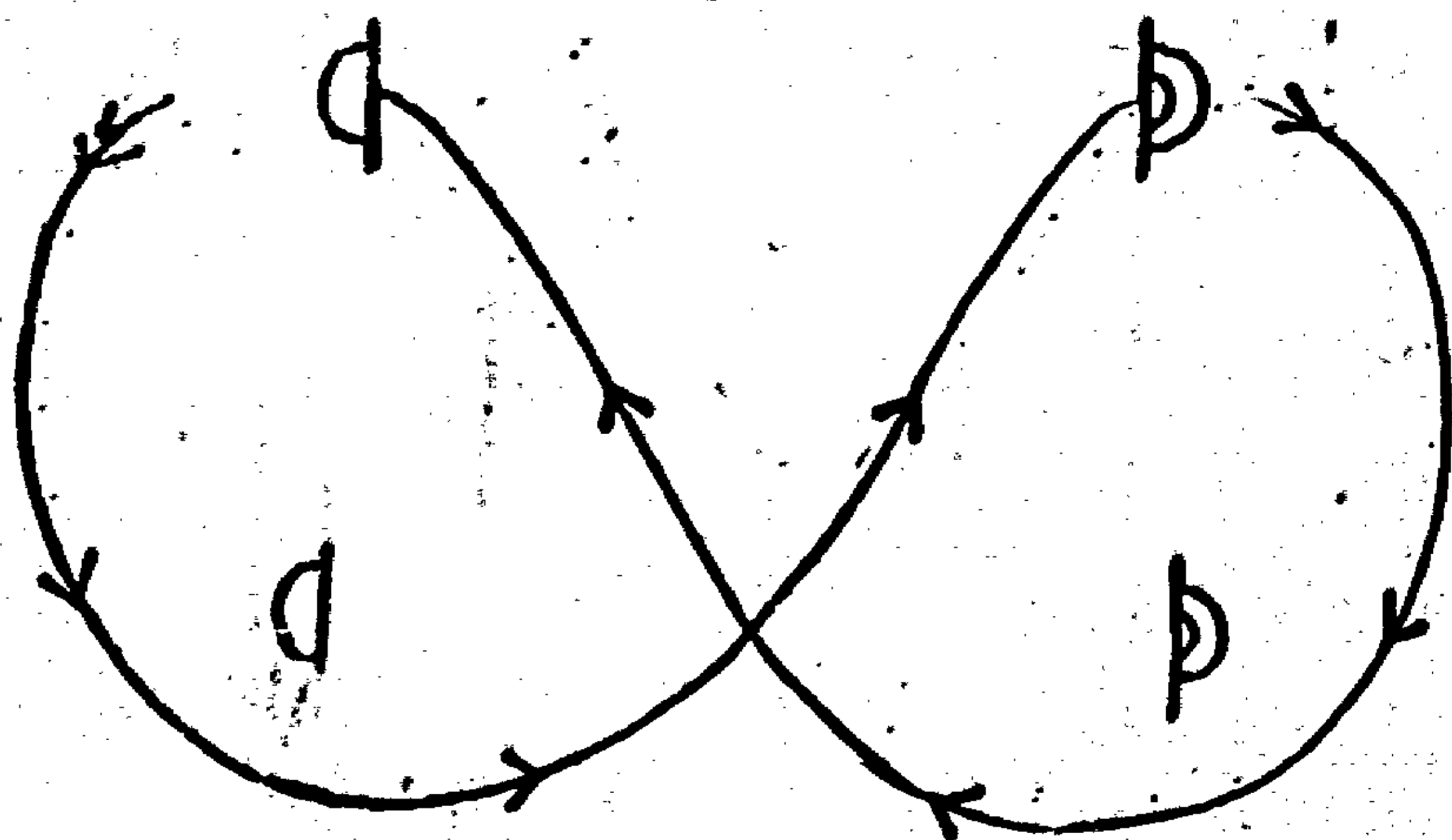
d

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104 *le Rigaudon d'Angleterre*



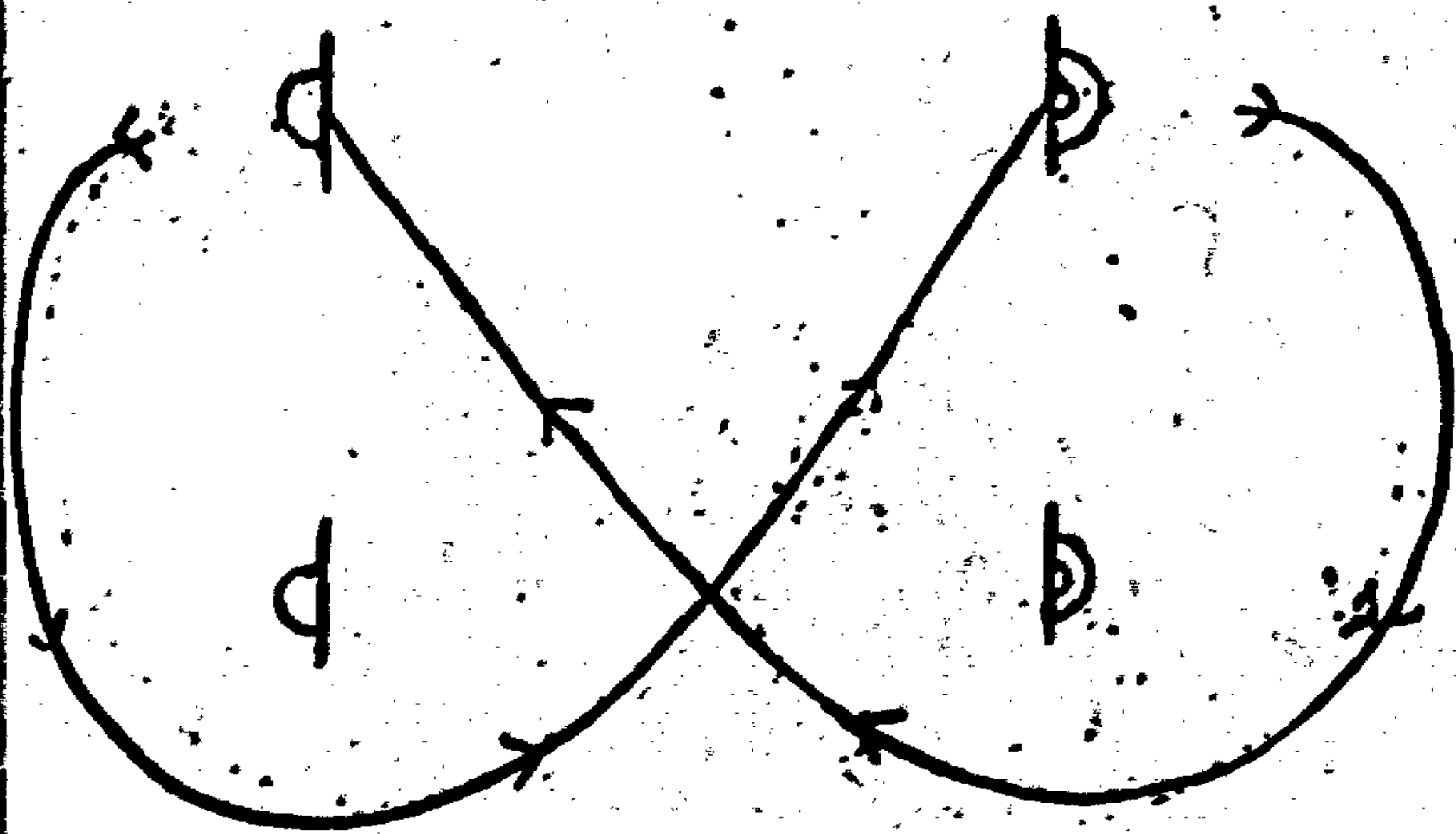
Fig 5.e



le Rigaudon d'Angleterre 105



Fig. 6.



d

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106 le Rigaudon d'Angleterre

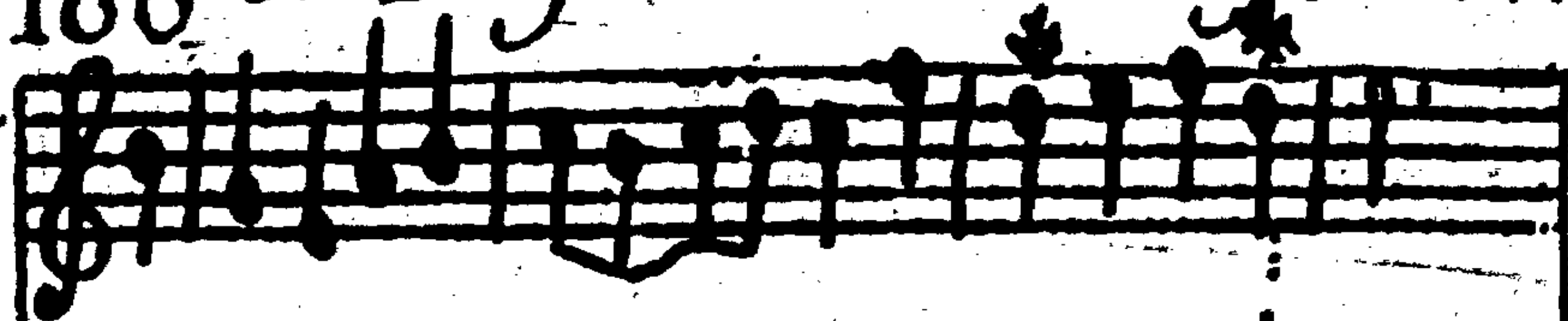


Fig. 7^e



le Rigaudon d'Angleterre

107

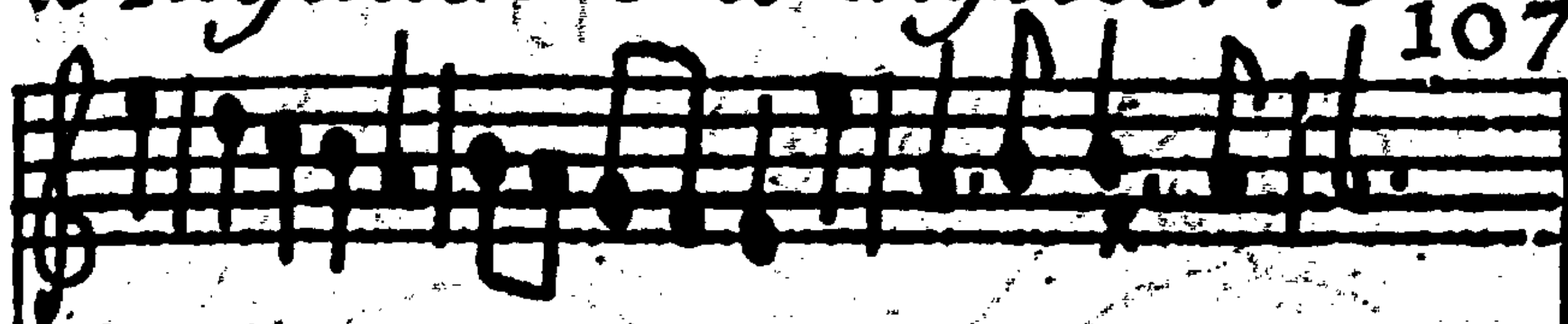
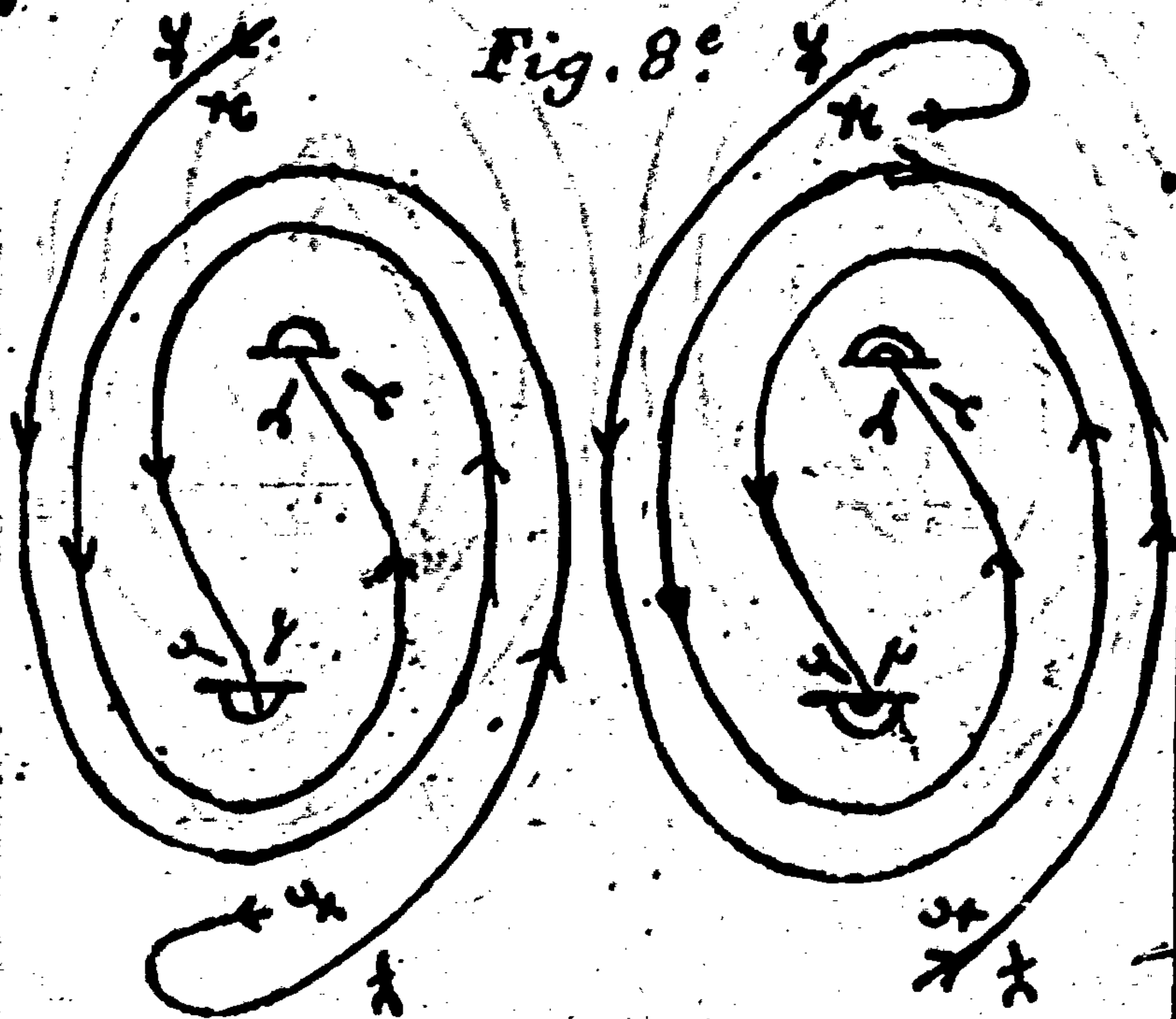


Fig. 8^e



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108 le Rigaudon d'Angleterre

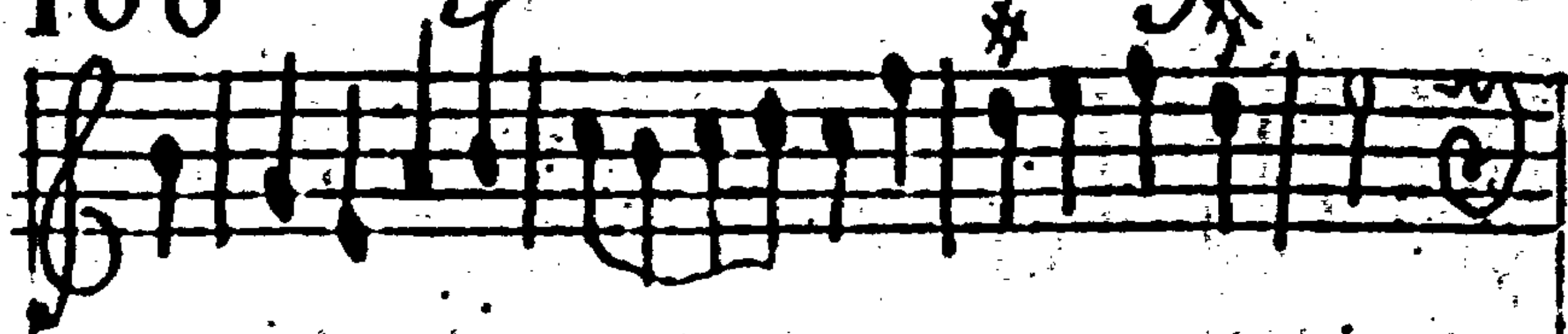
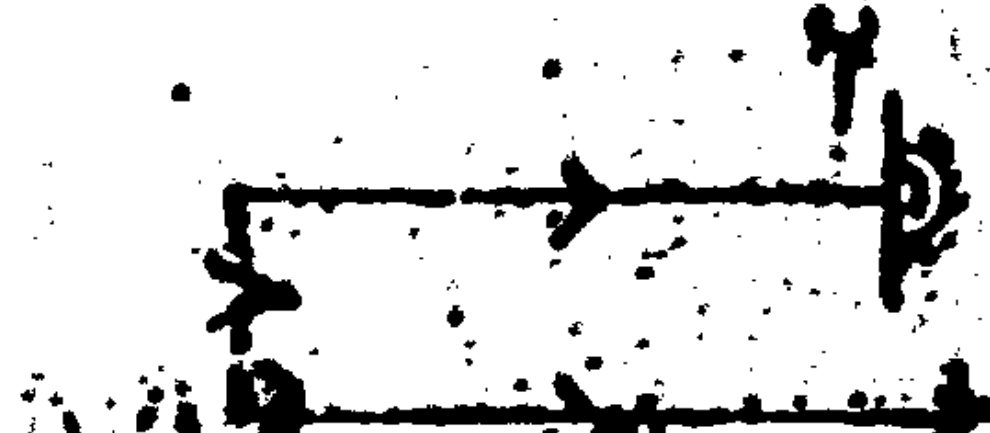
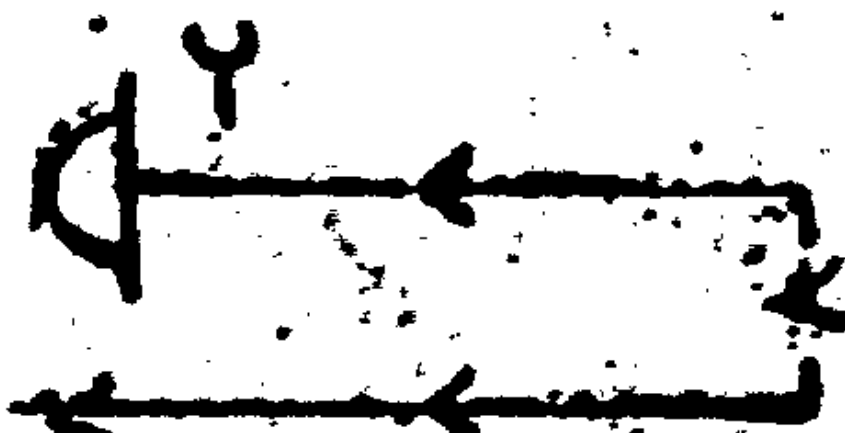
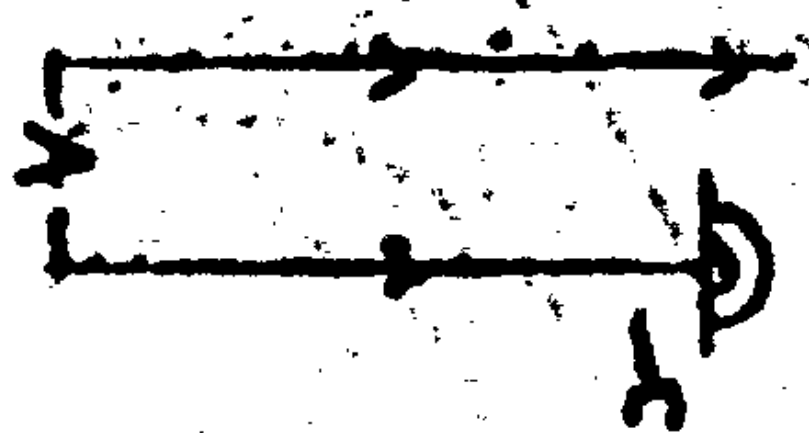
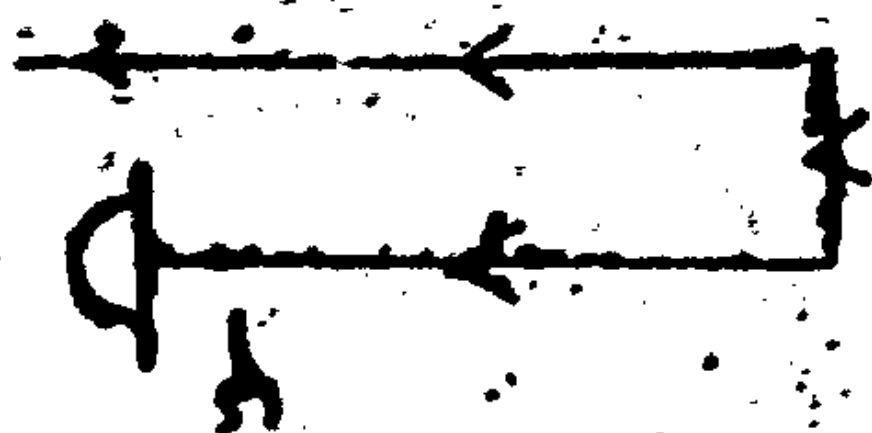


Fig. 9.^e



le Rigaudon d'Angleterre

109

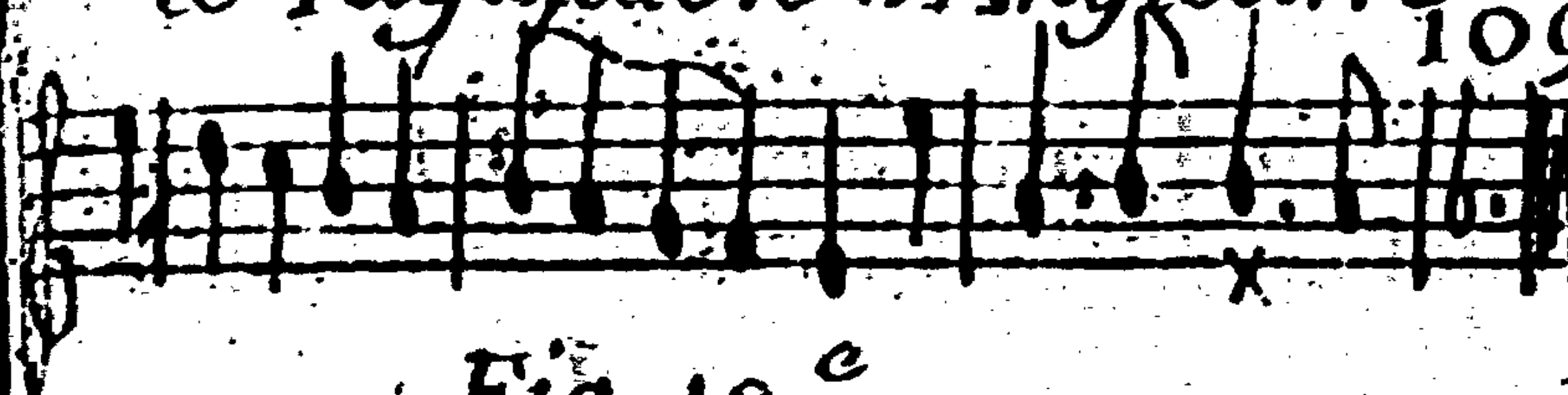
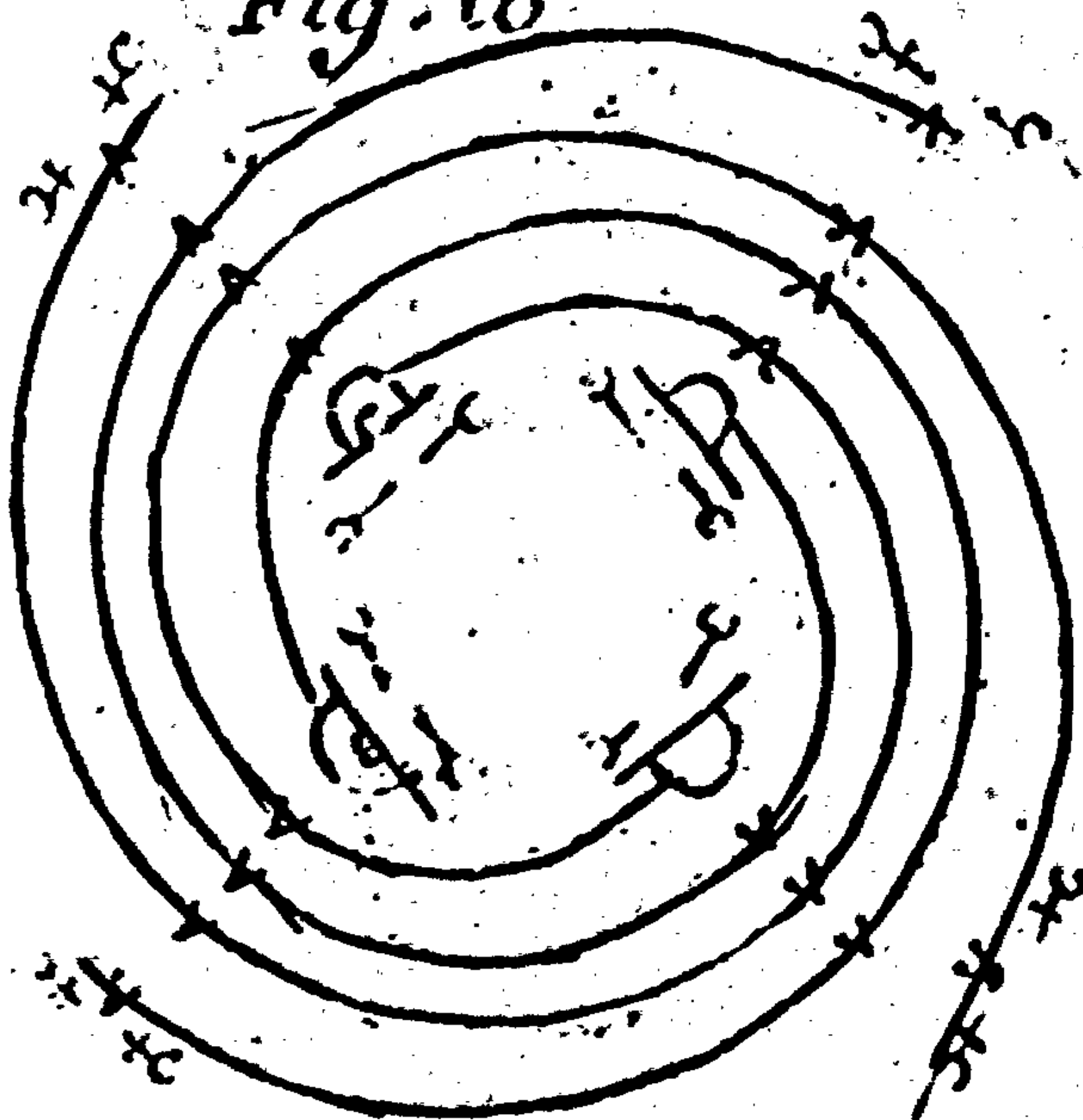


Fig. 10^e



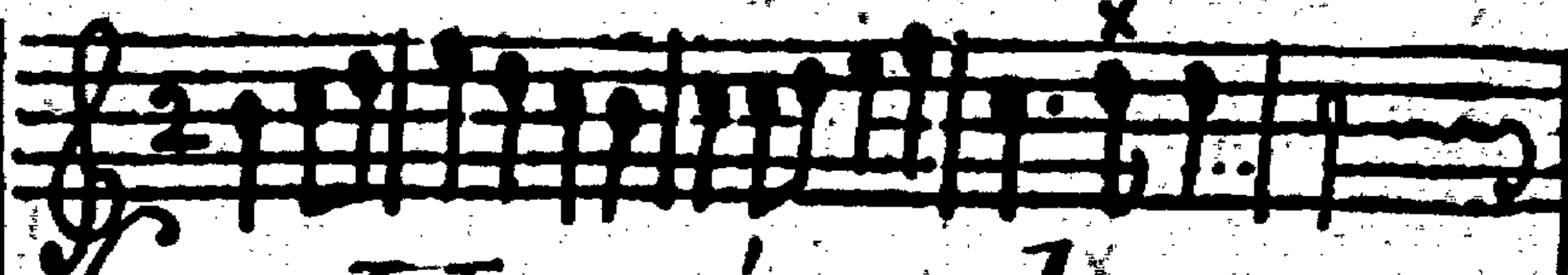
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na-Voyés donc.

← Pag. 18. Fig. 1^e

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ha-Voyes donc

111

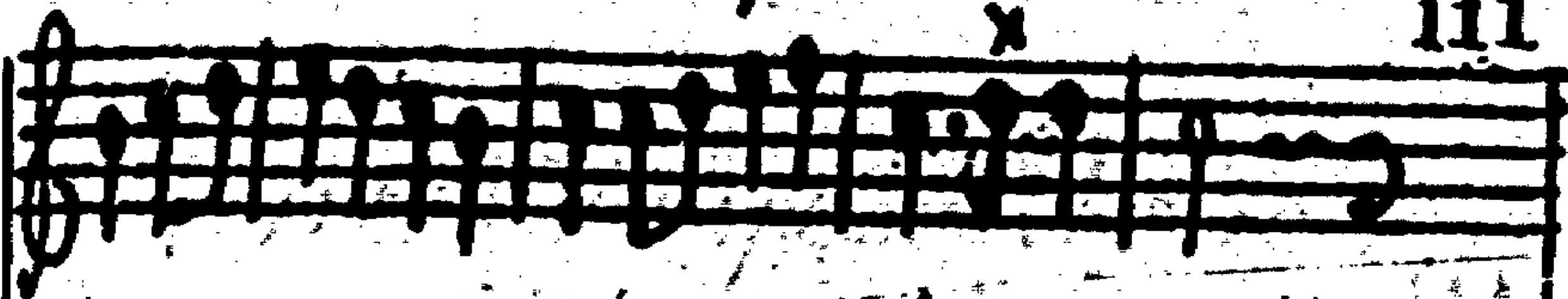
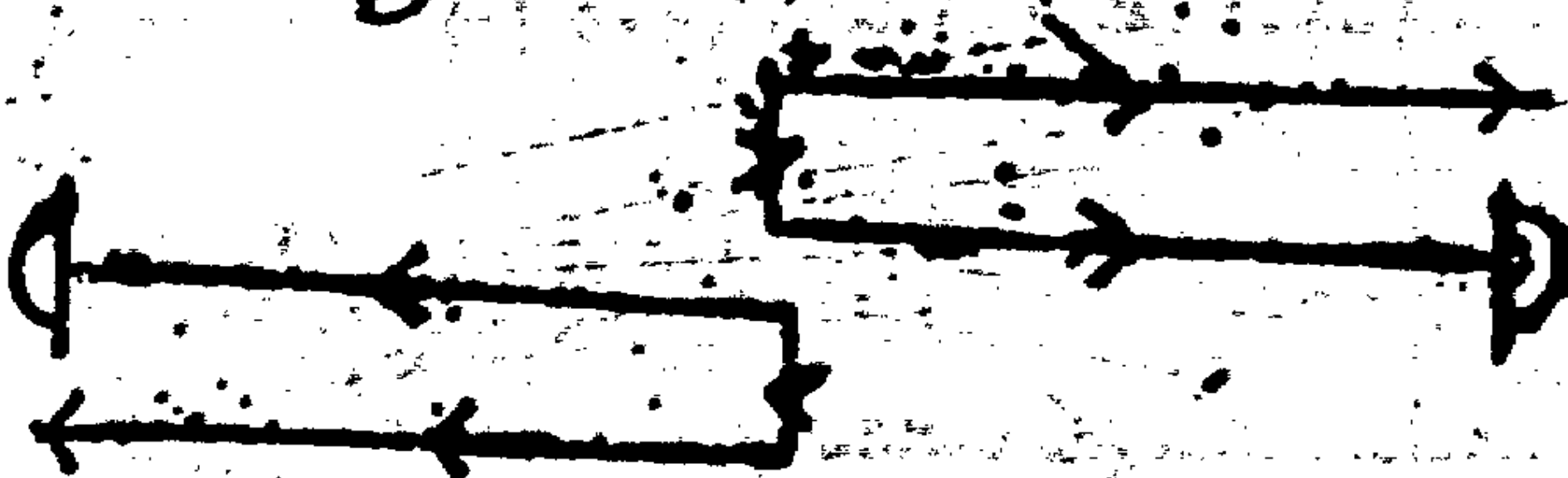


Fig. 2.e



q

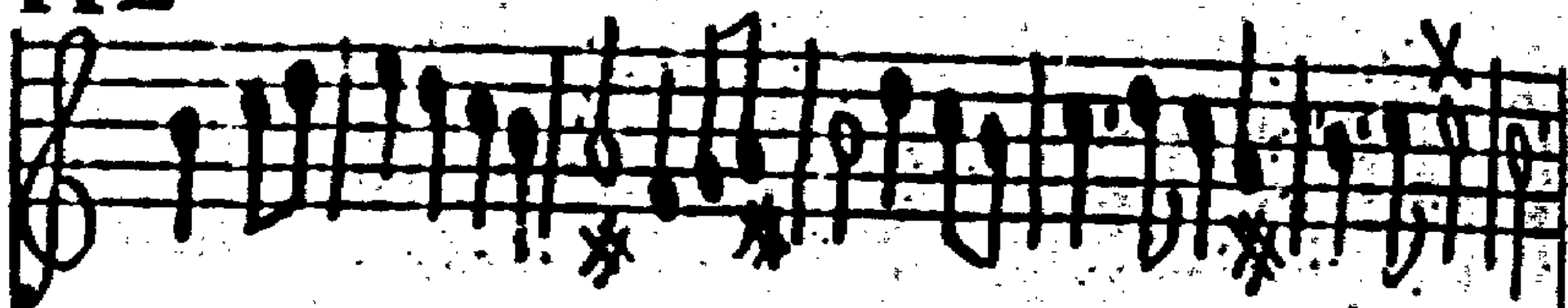
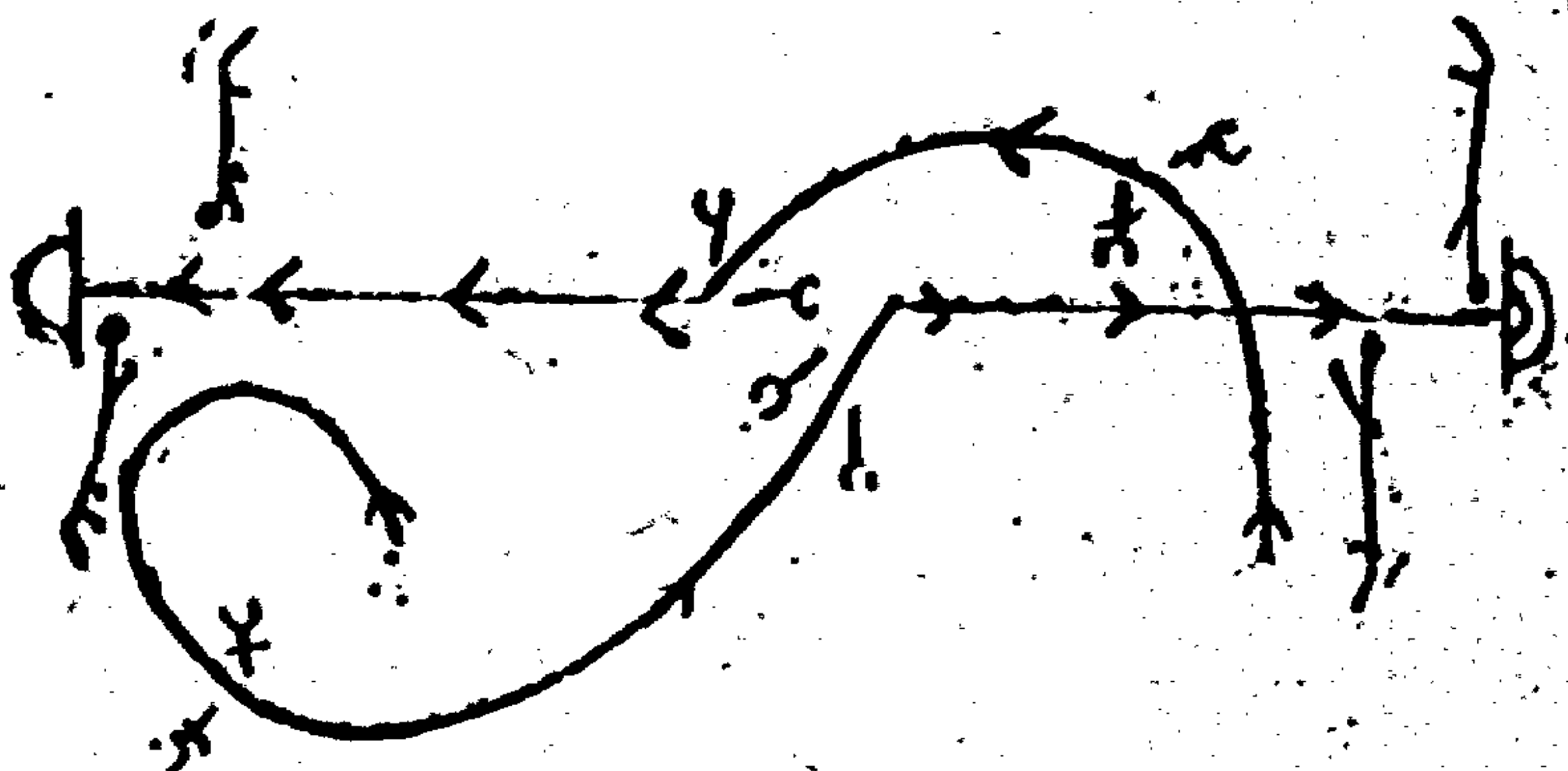
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Fig. 3.^e

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D

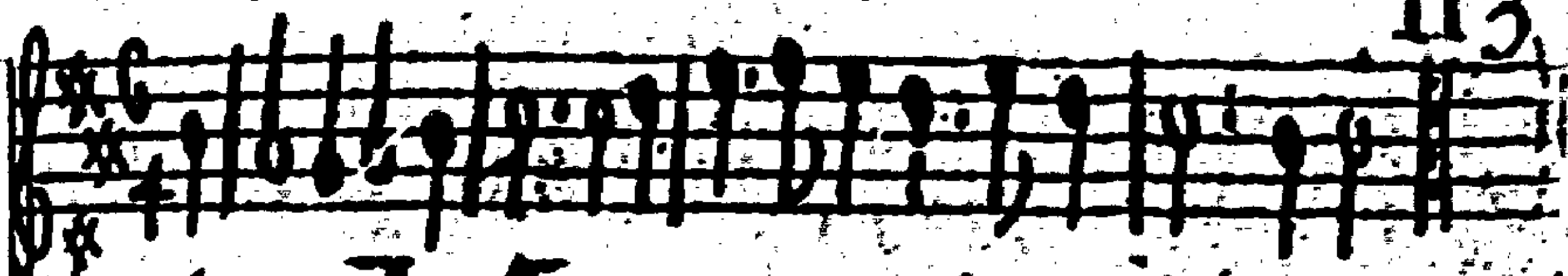
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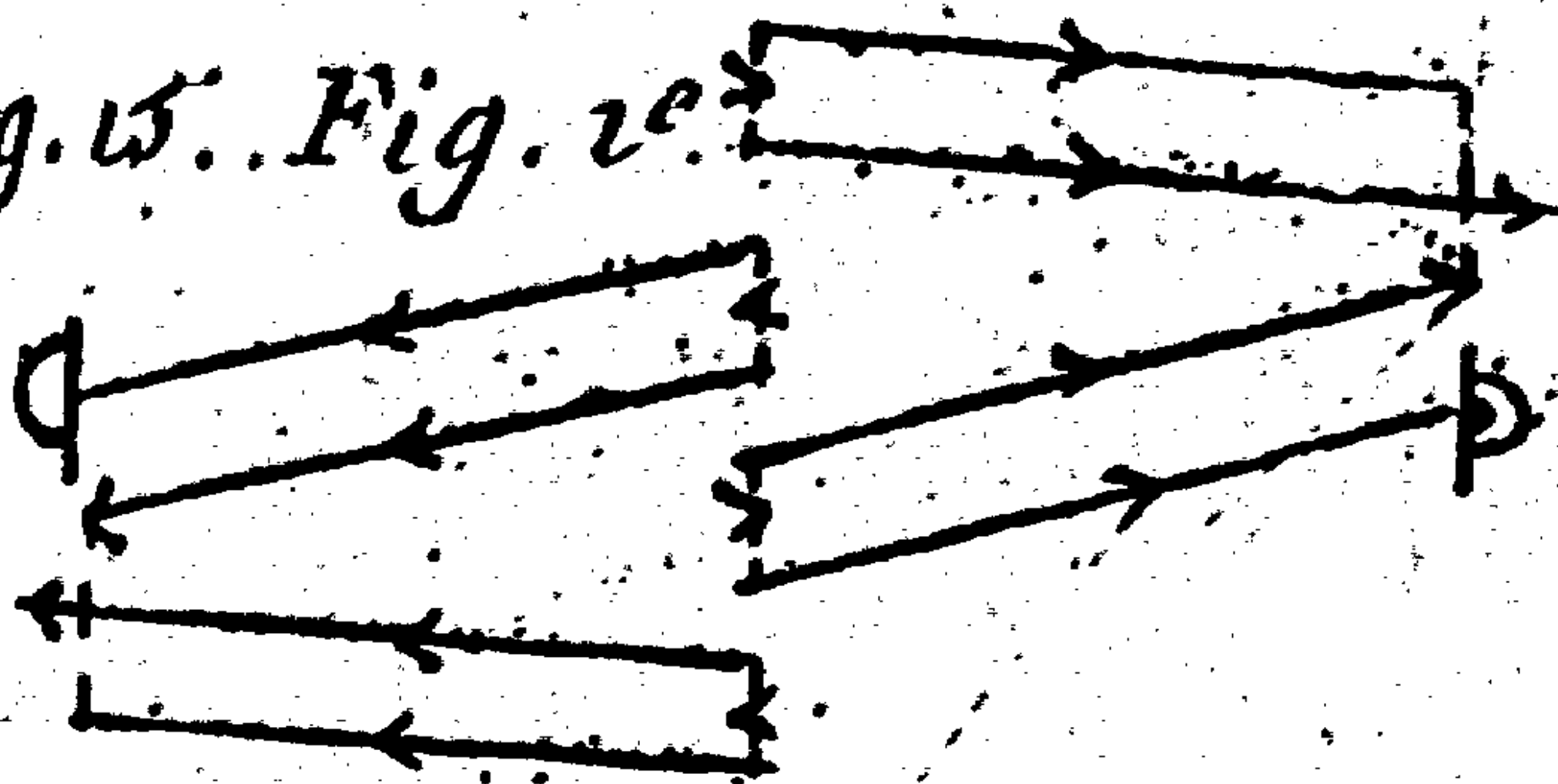
D

Fin



les Mariniers

Pag. 15. Fig. 1^{re}



d

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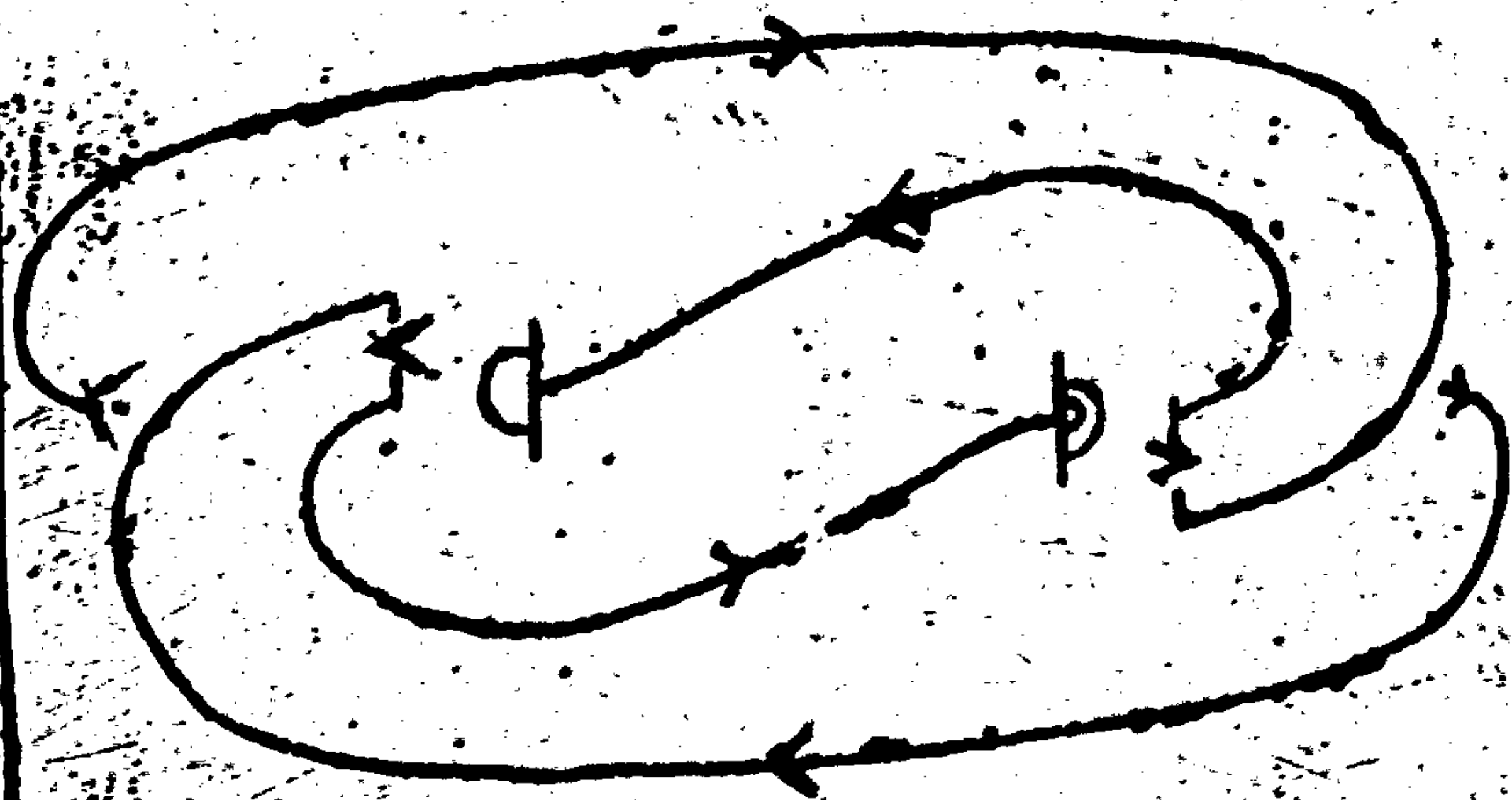
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Fig. 2^e



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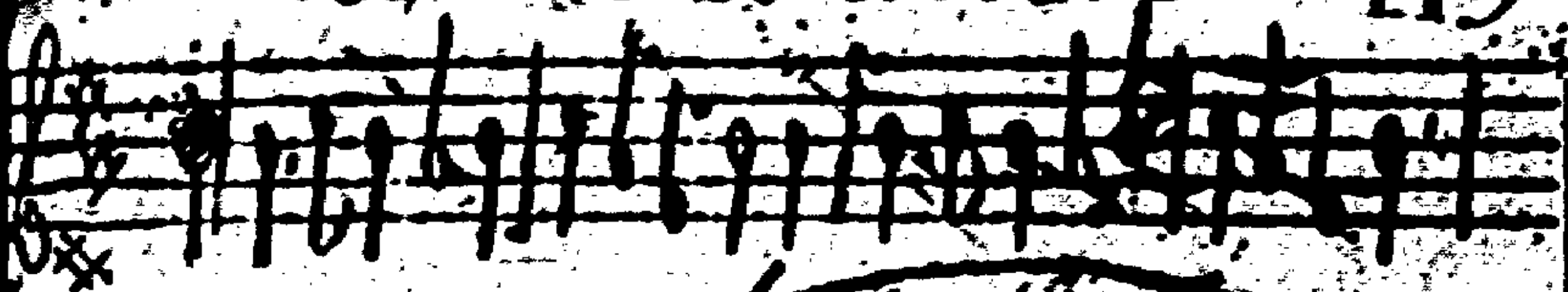
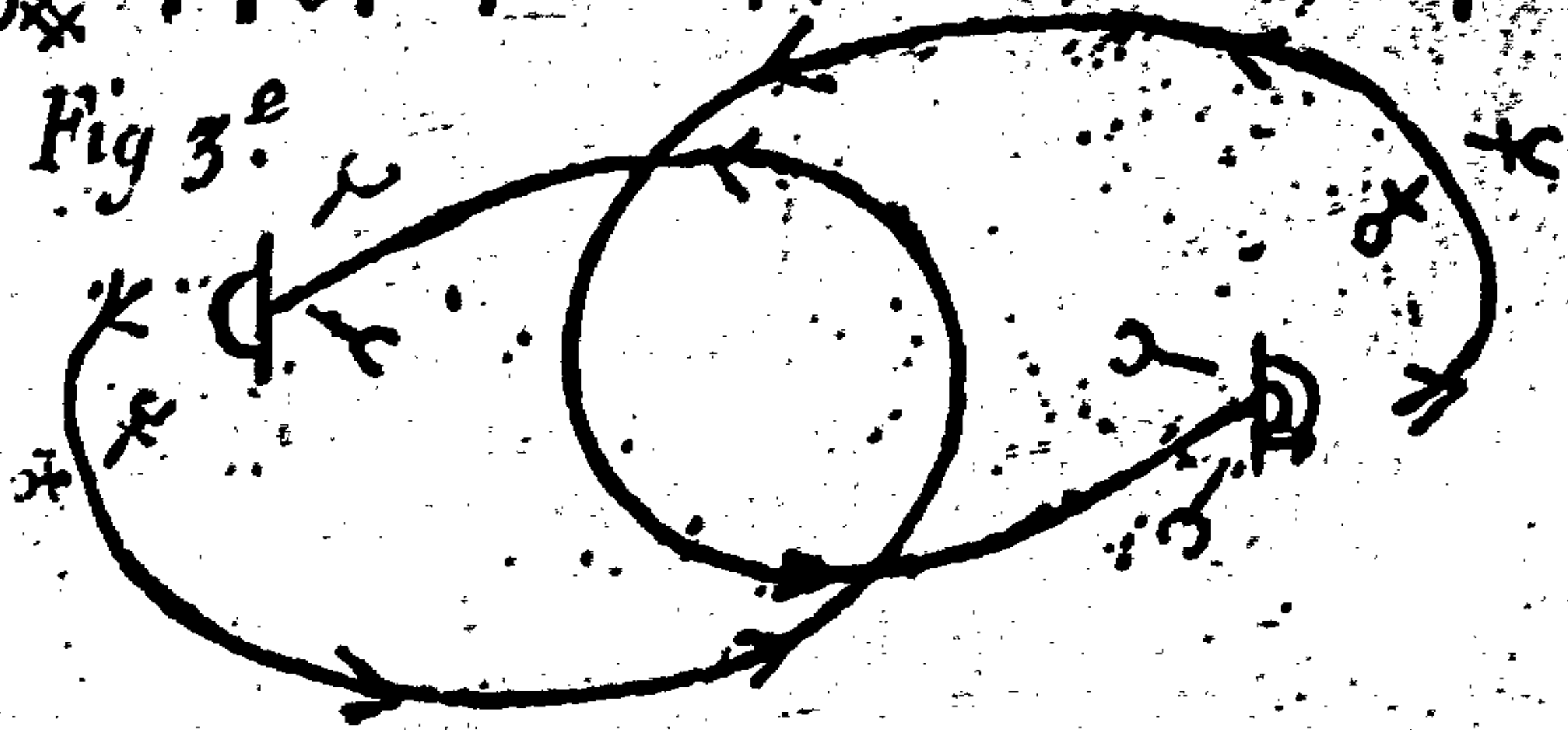
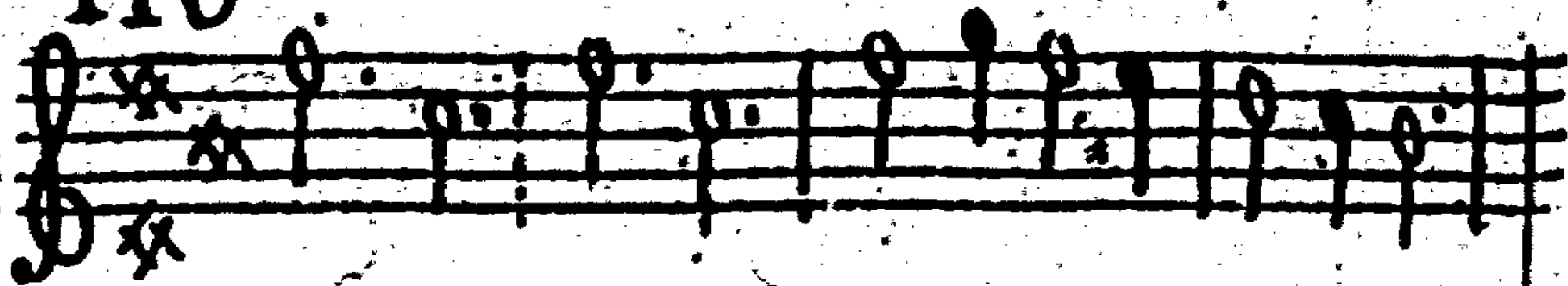
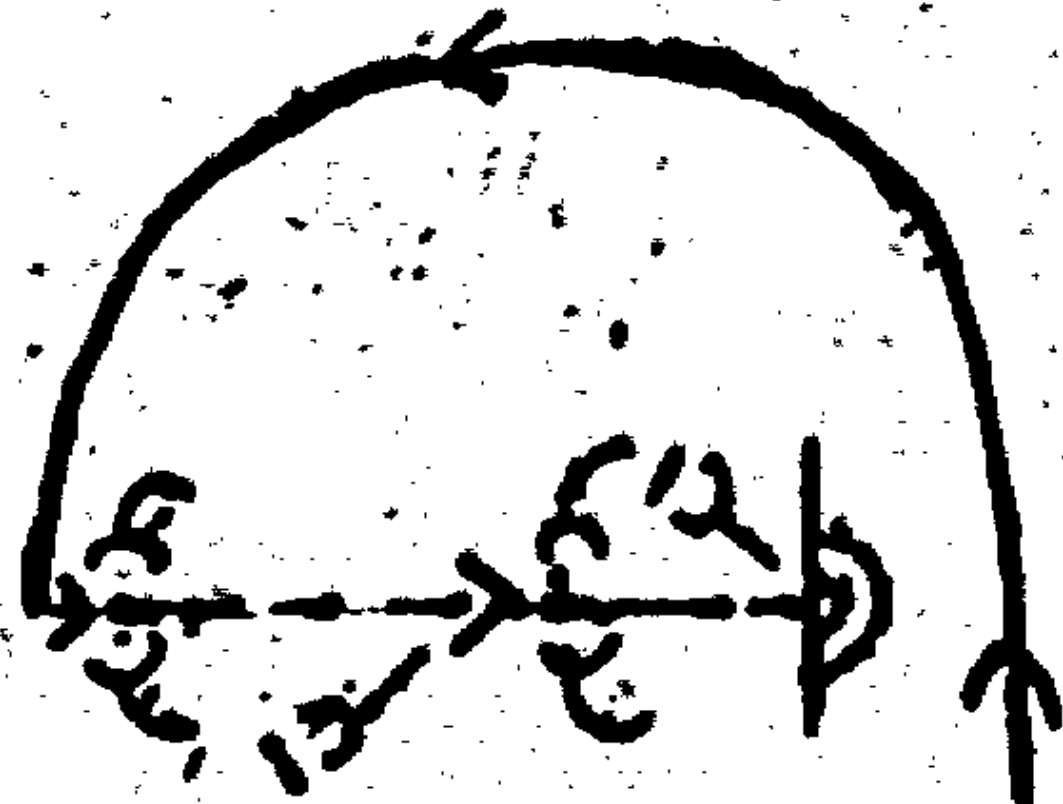
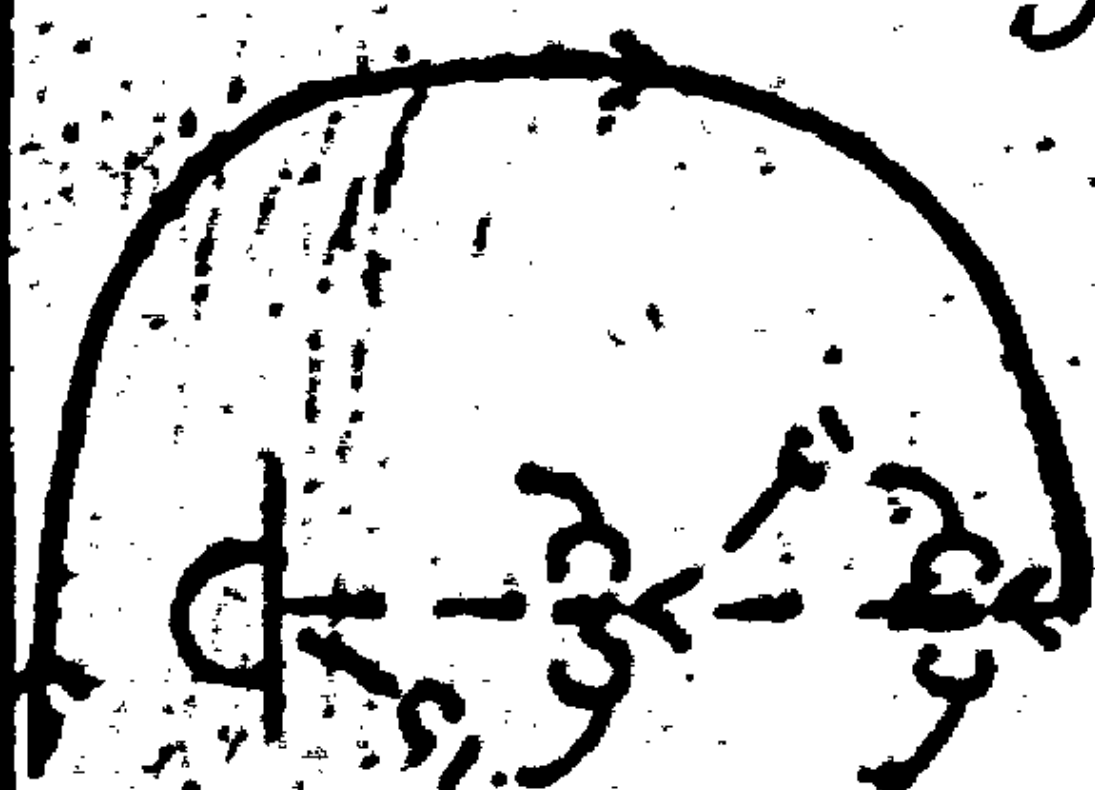


Fig 3^e



Fig. 4.^e

p

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La Gribelée

¶ Pag. 20. Fig. 1^e ¶



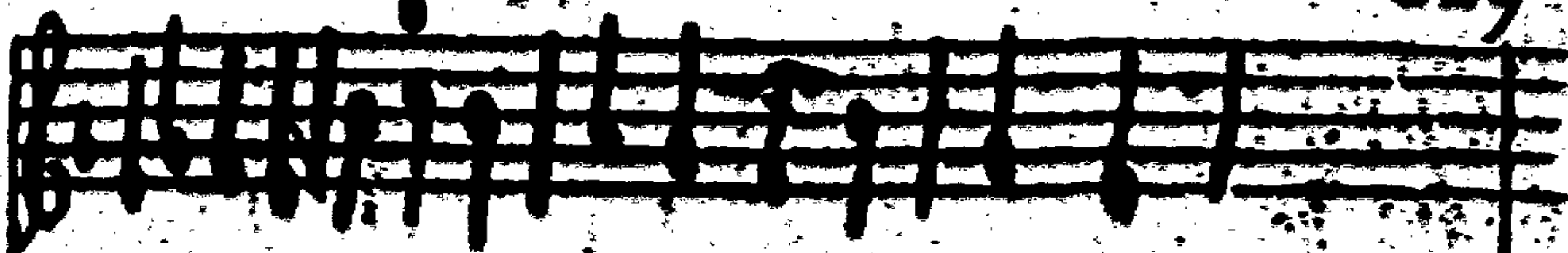
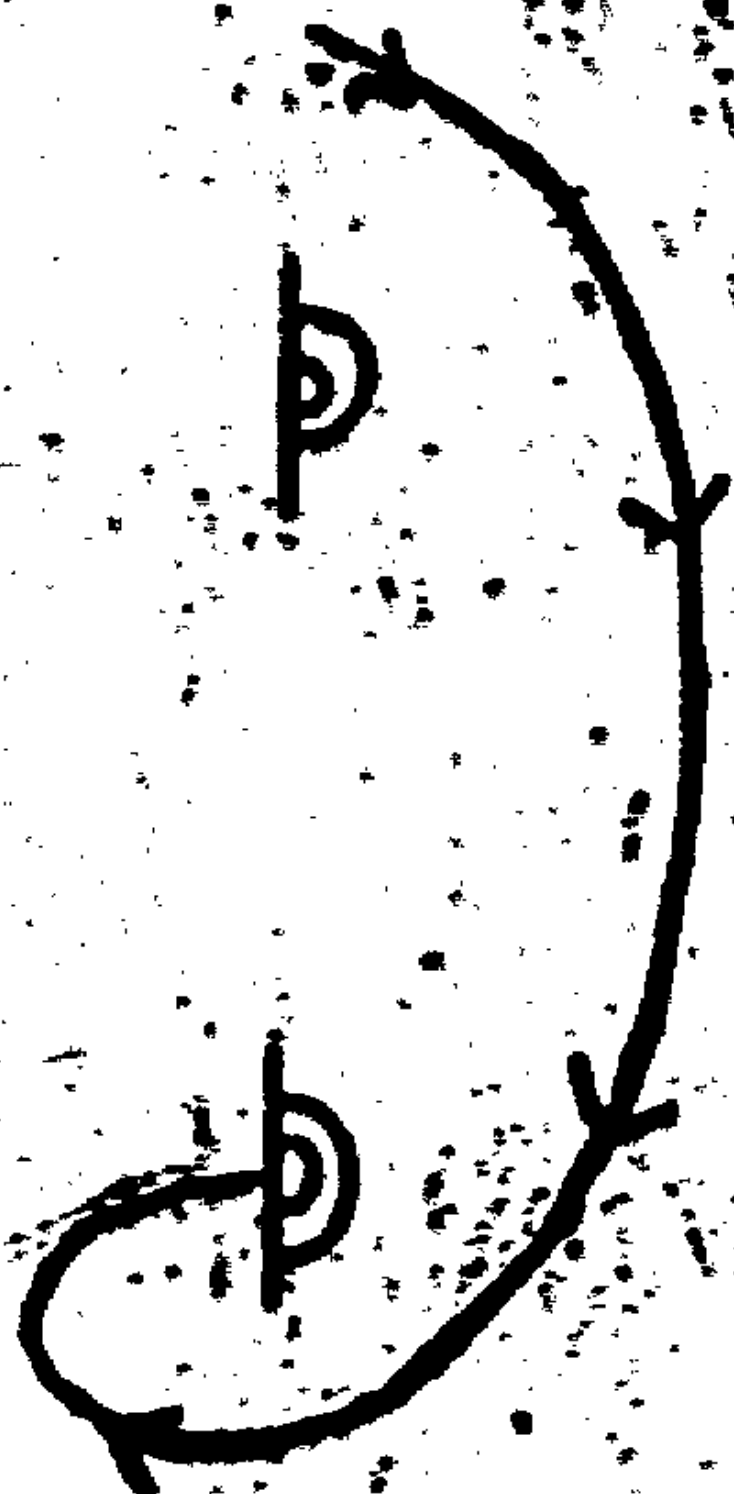
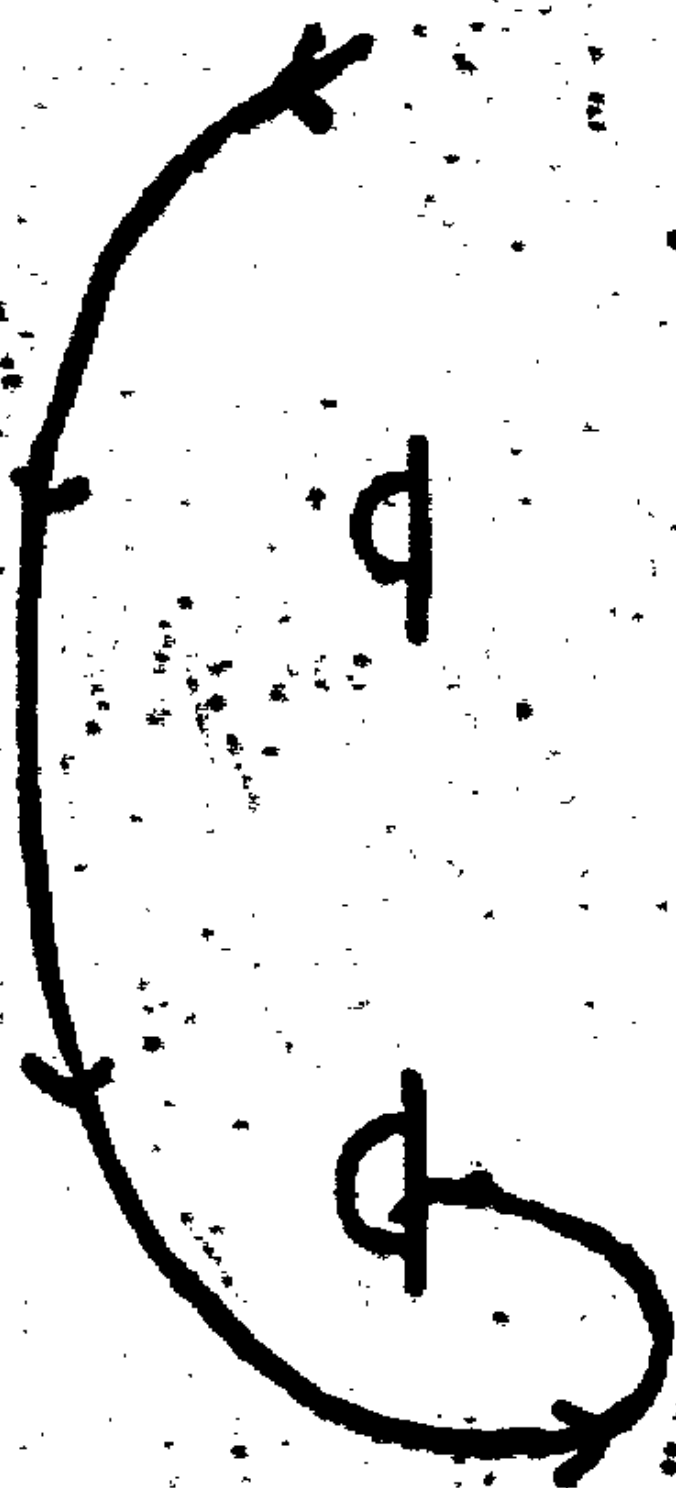


Fig. 2^e



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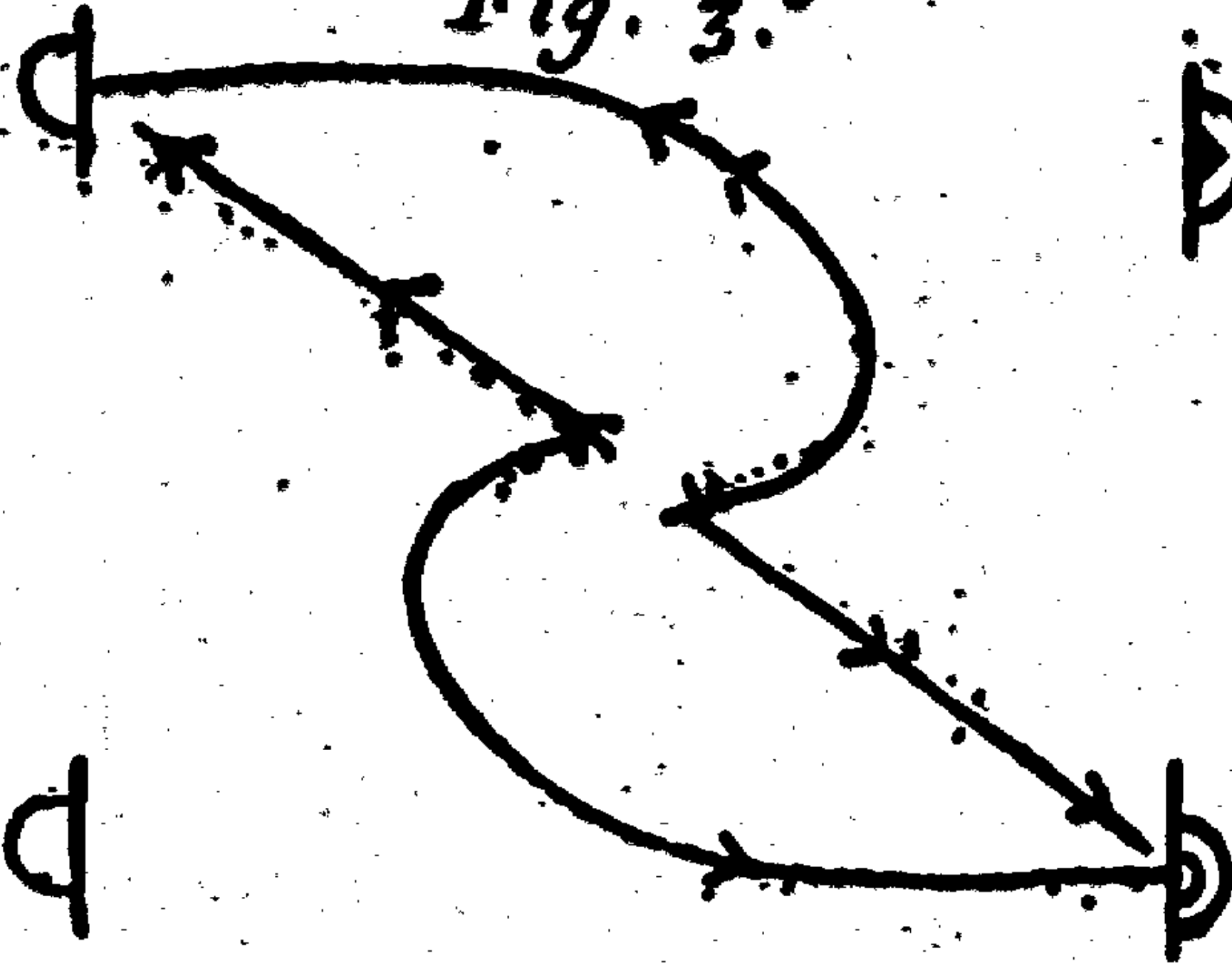
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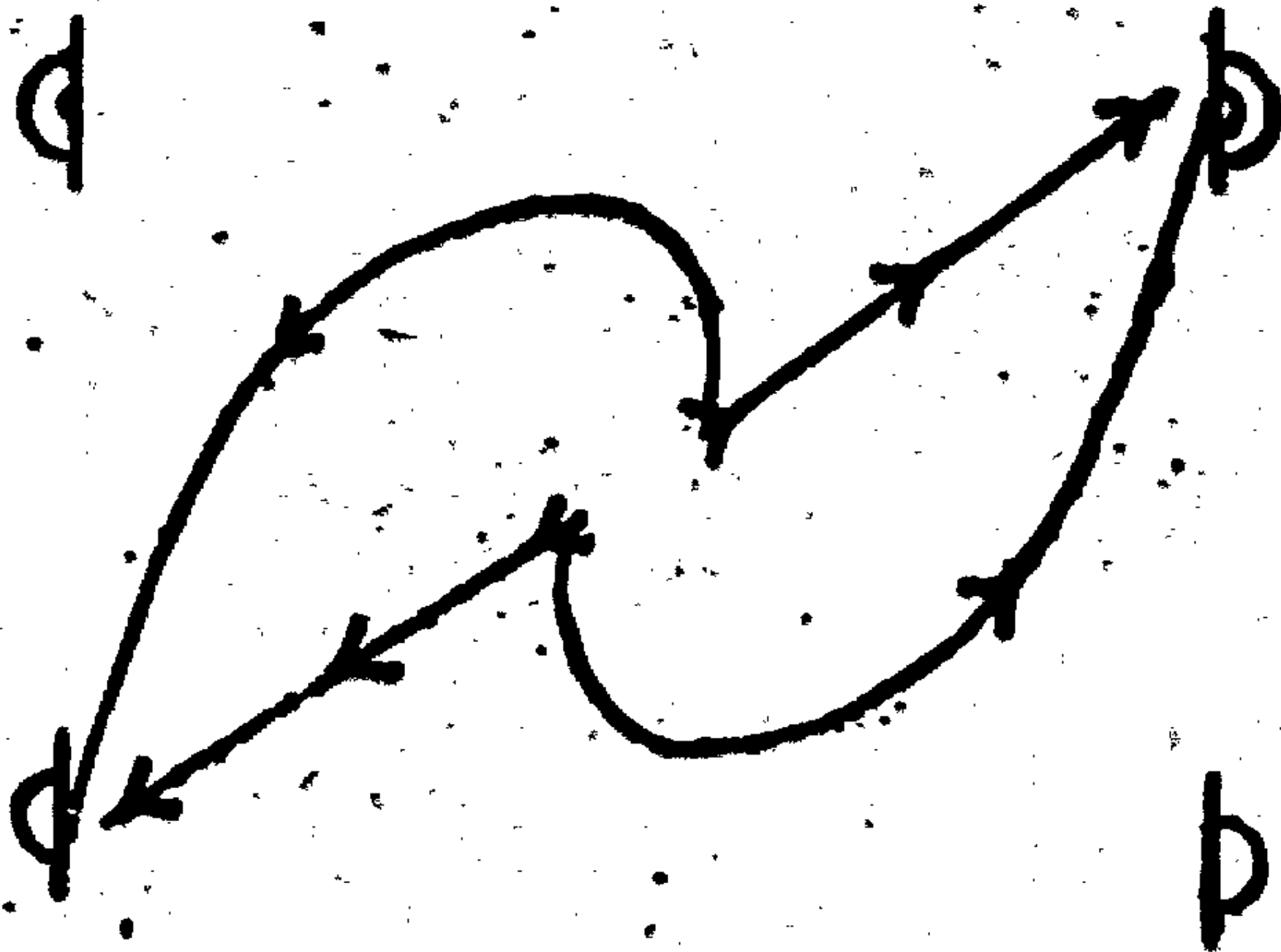
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Fig. 3.^e

la Criblee

121

Fig. 4^e

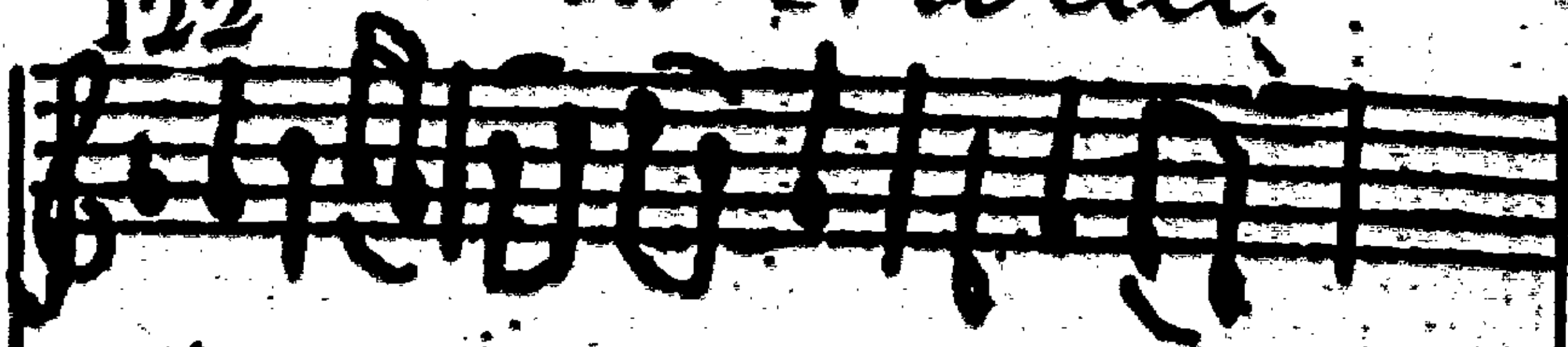
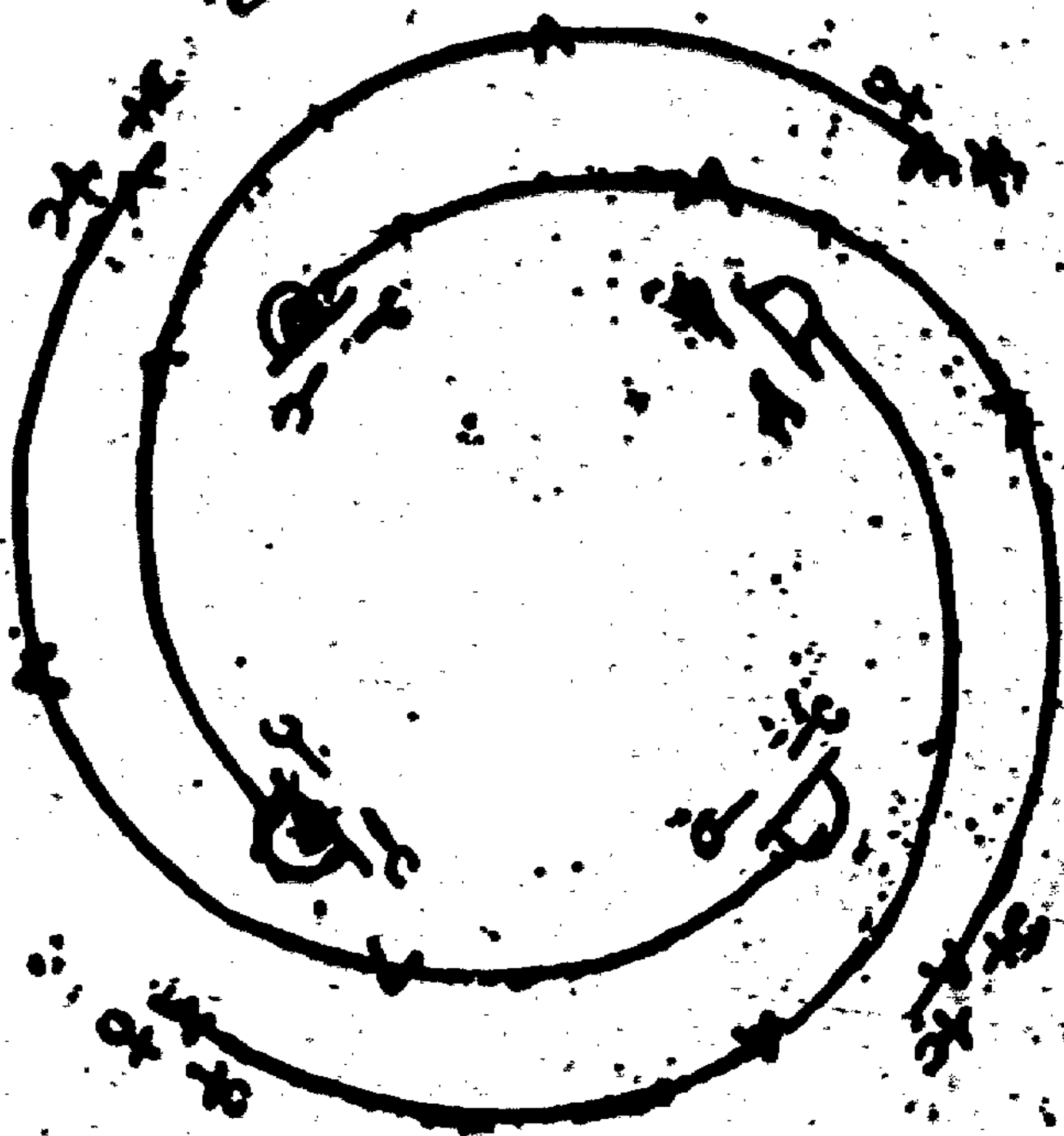


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Fig. 5.^e

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La Cribelée

123

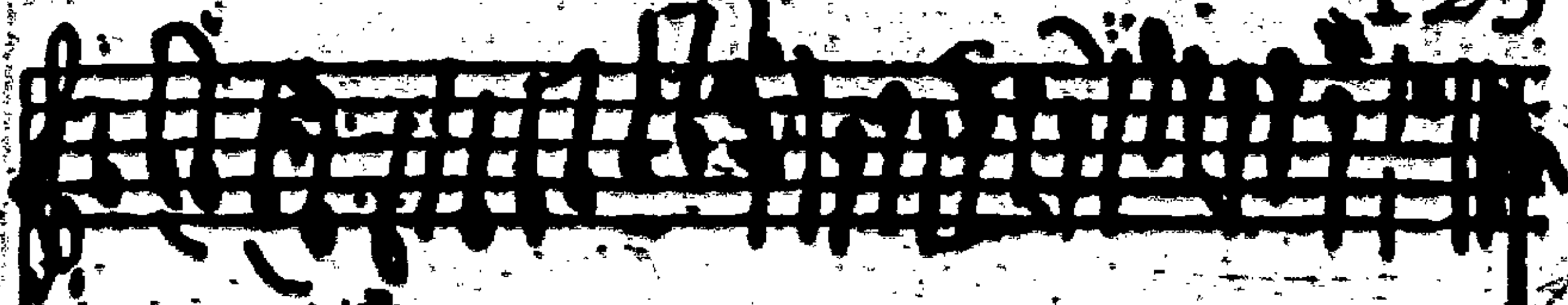
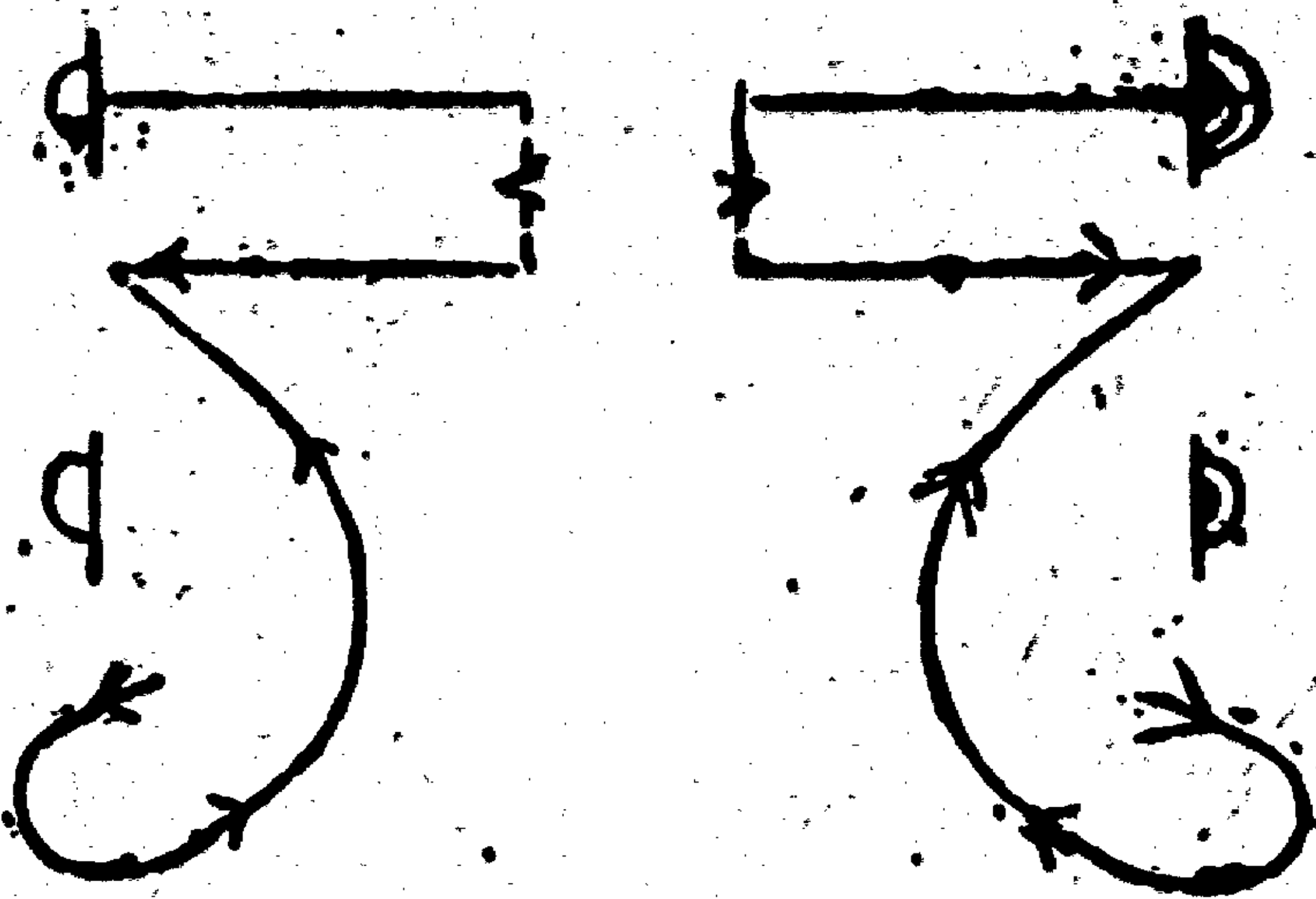
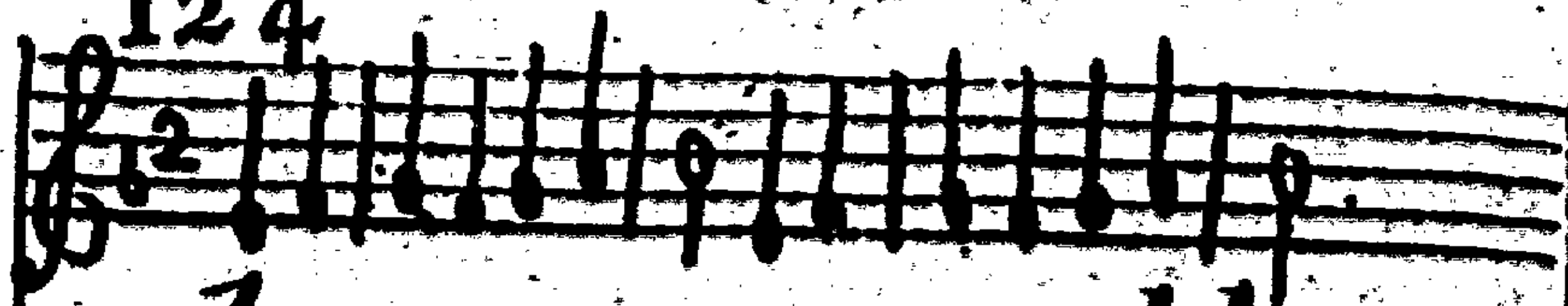


Fig. 6^e



Fin

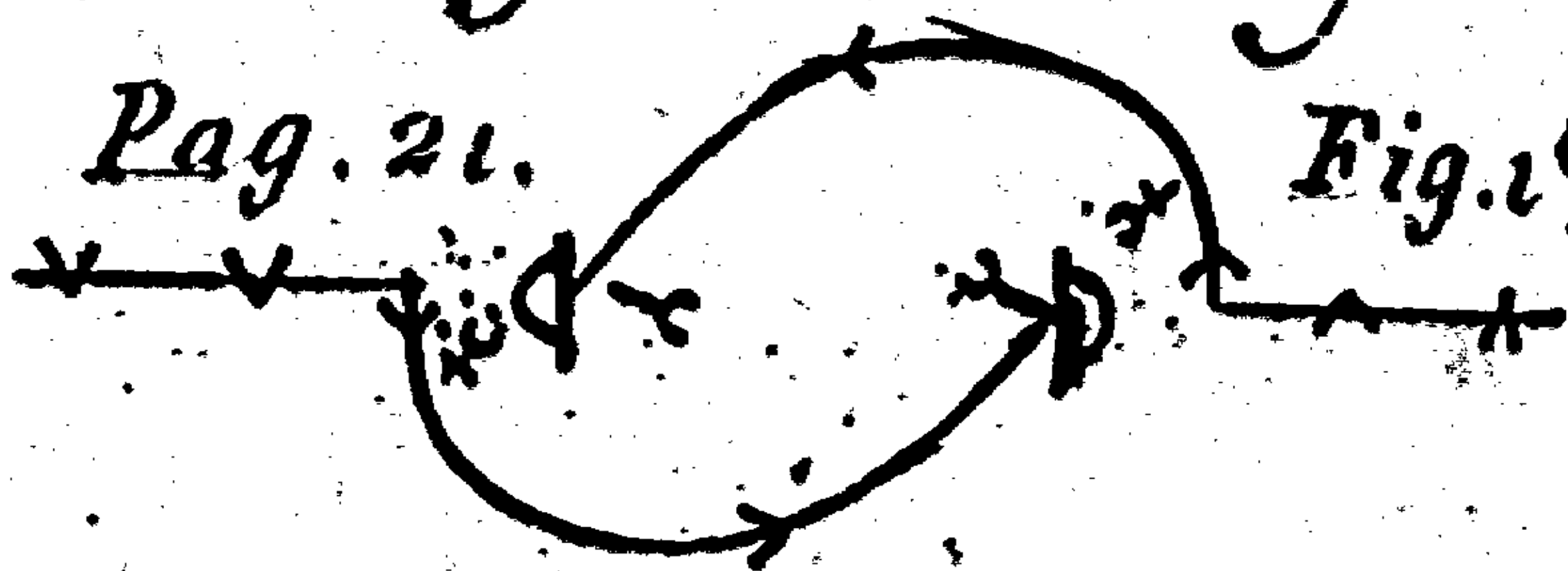
124



la Gentilly

Page. 21.

Fig. 1^c



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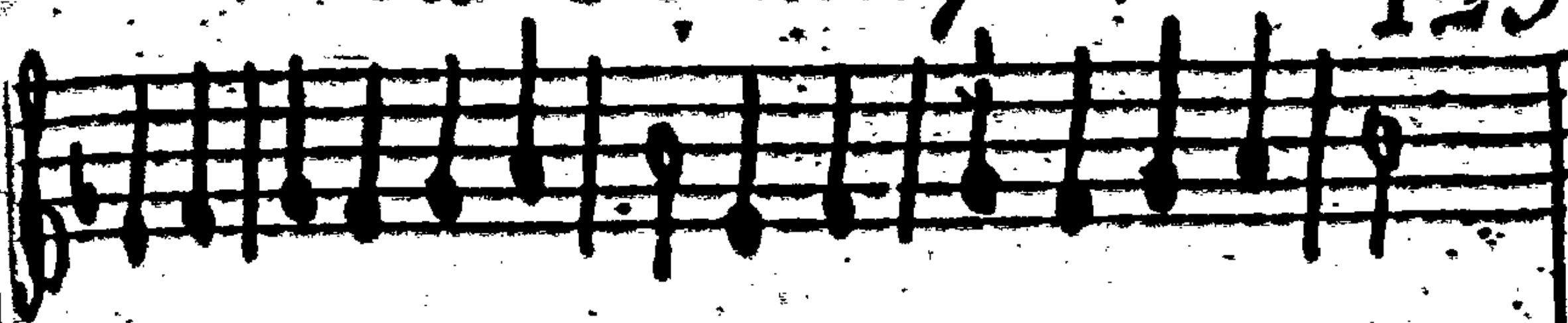


Fig. 2^e

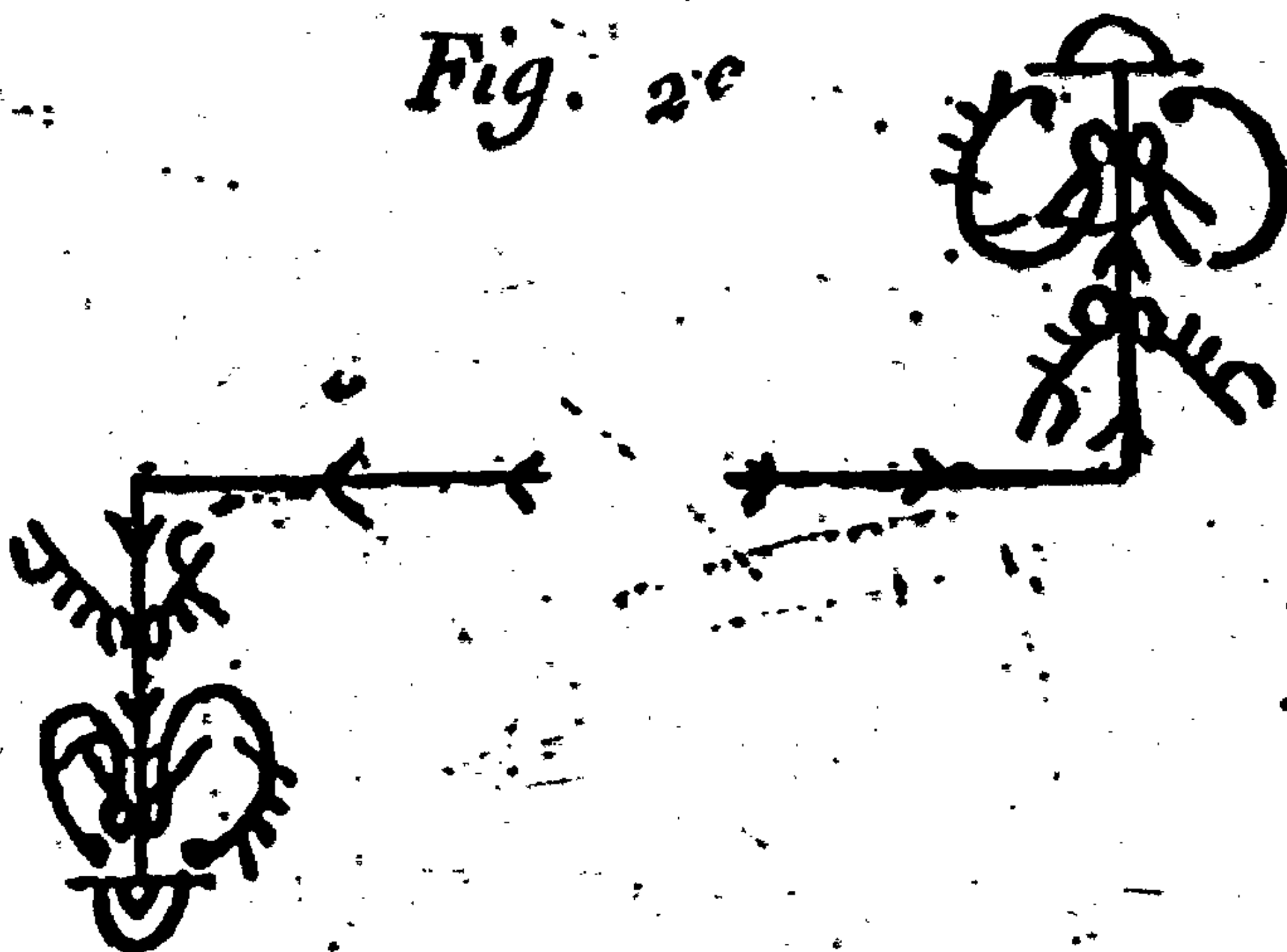
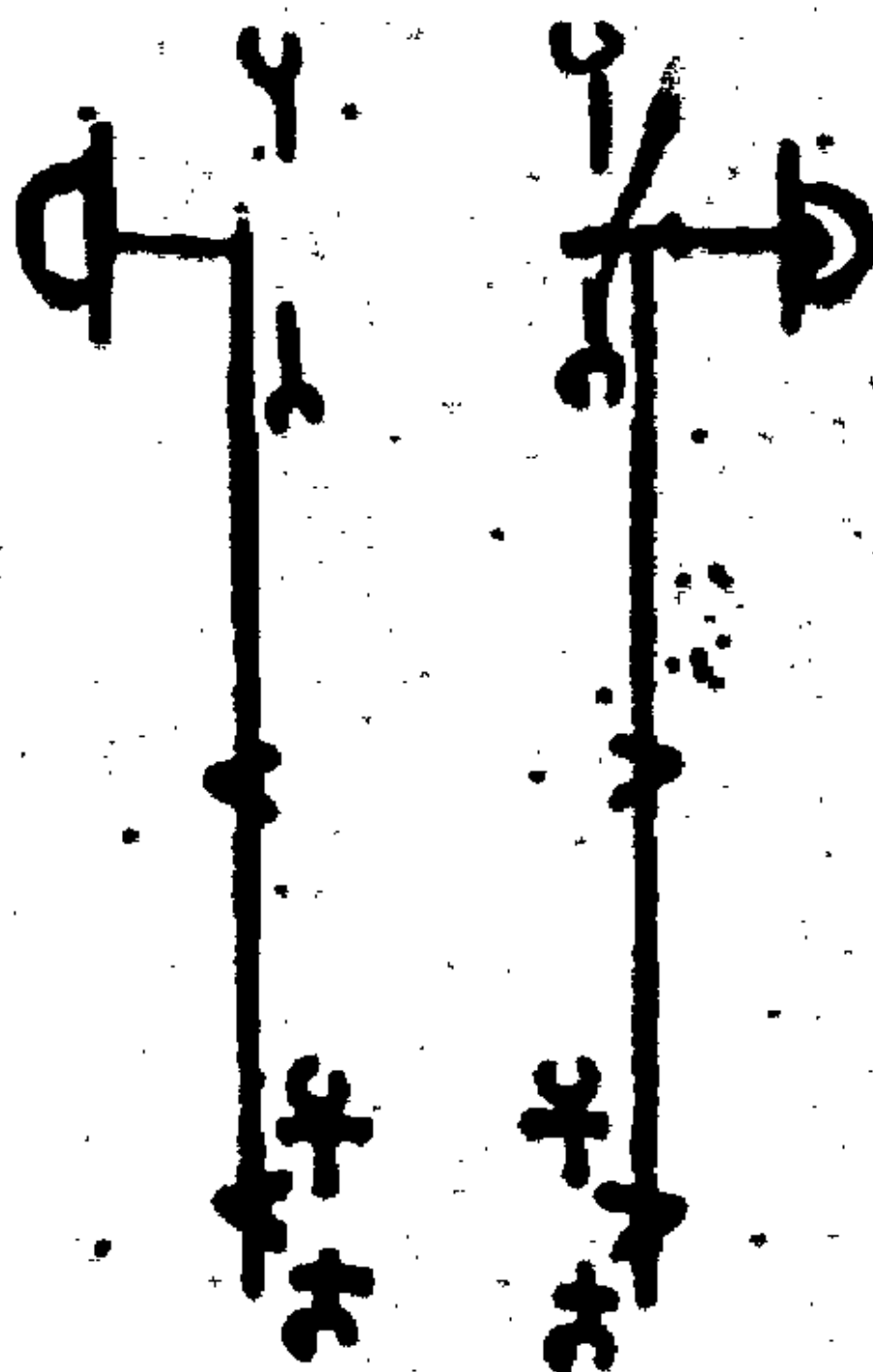
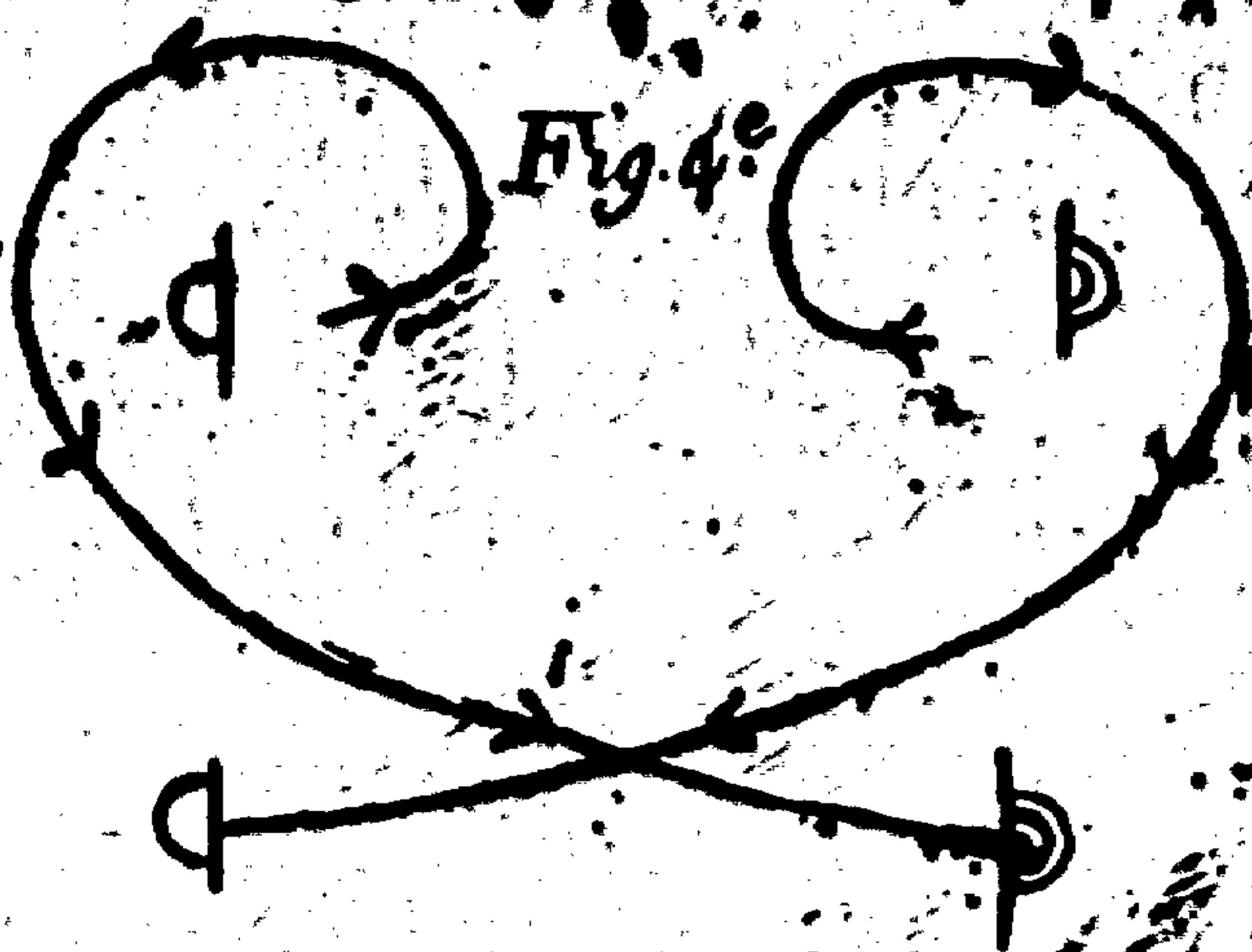
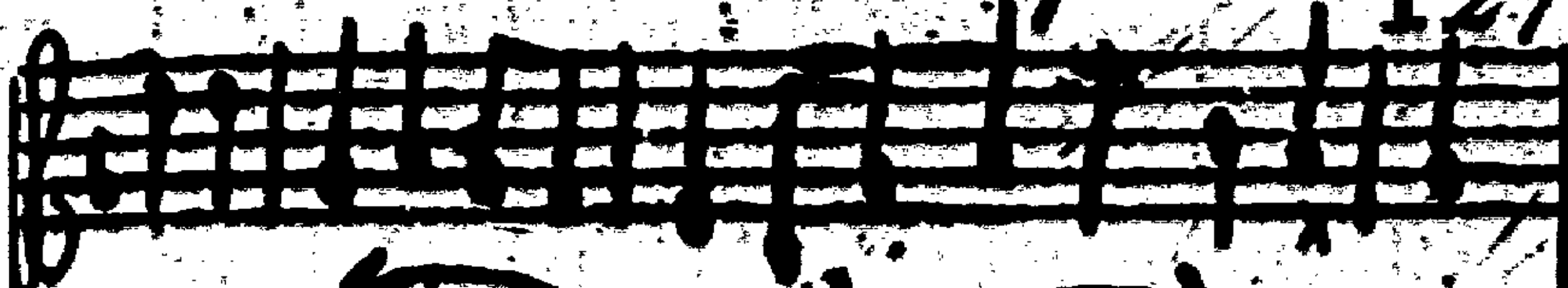


Fig. 3^e.



q

p

q

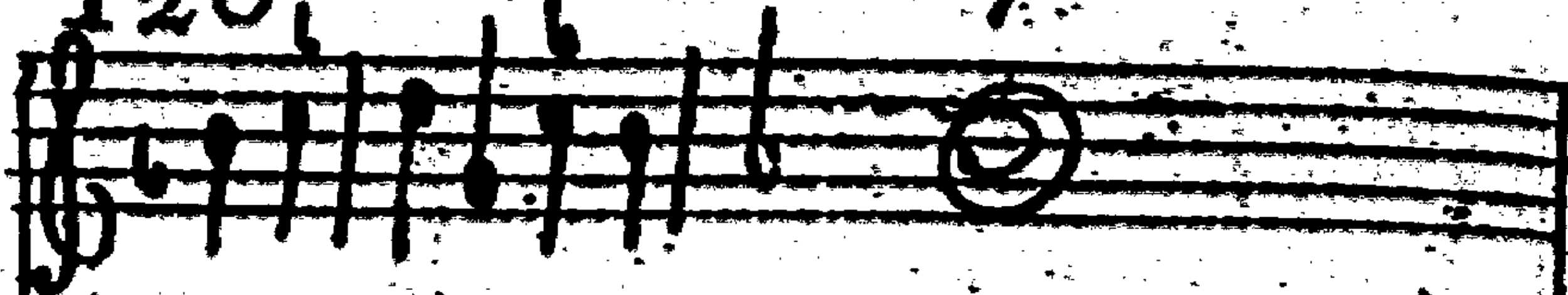
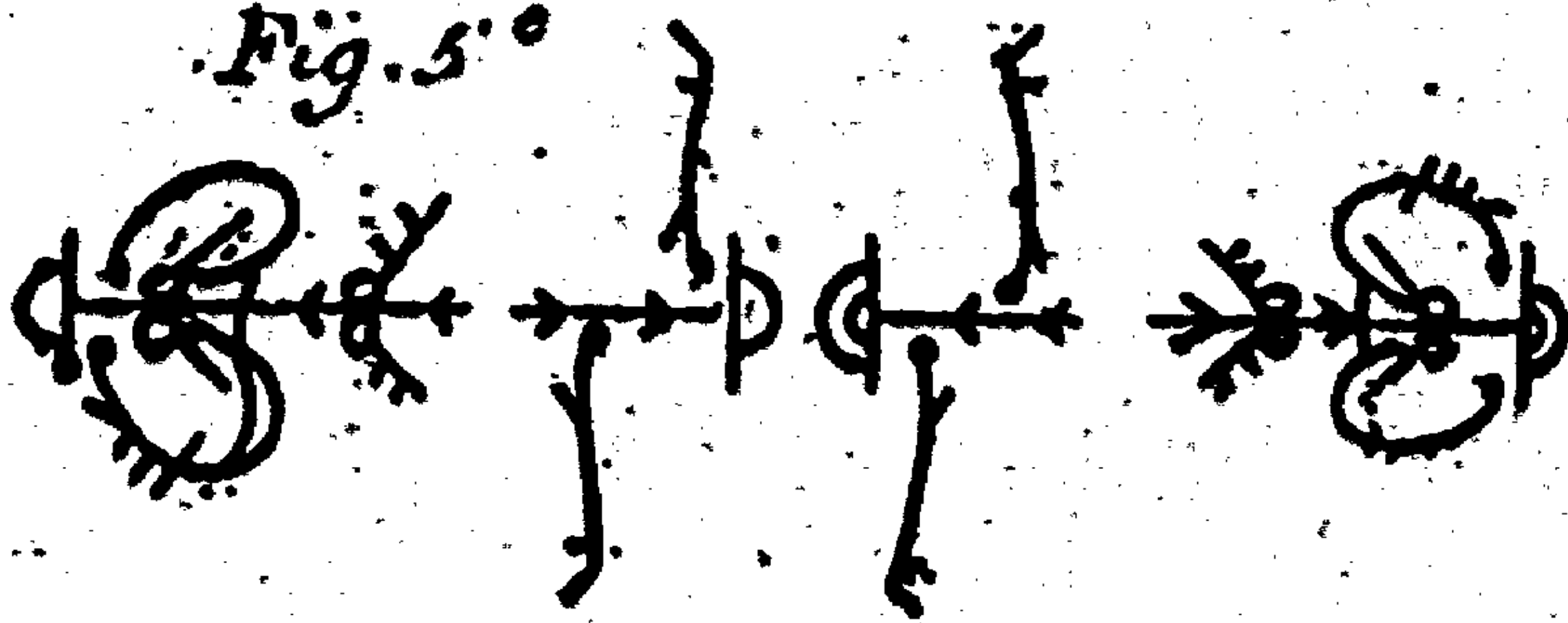
p

q

p

128

La Gentilly

Fig. 5^o

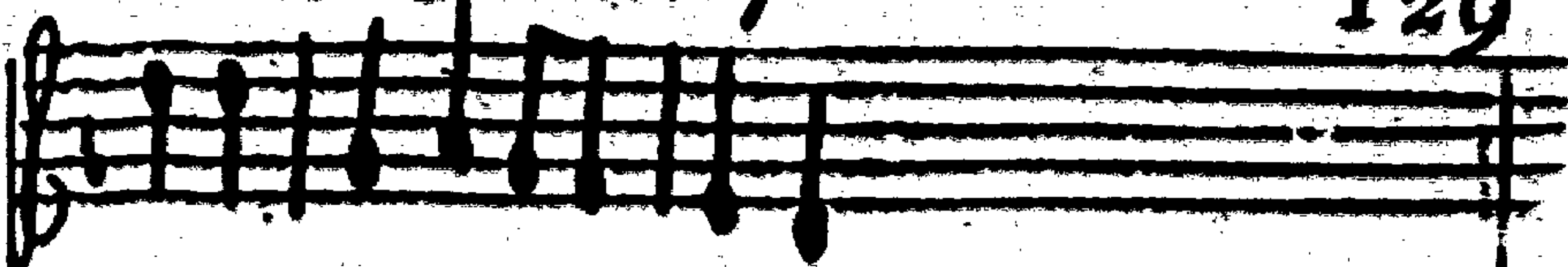
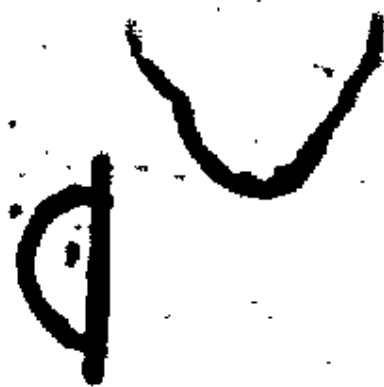
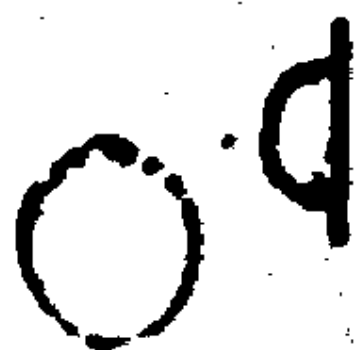
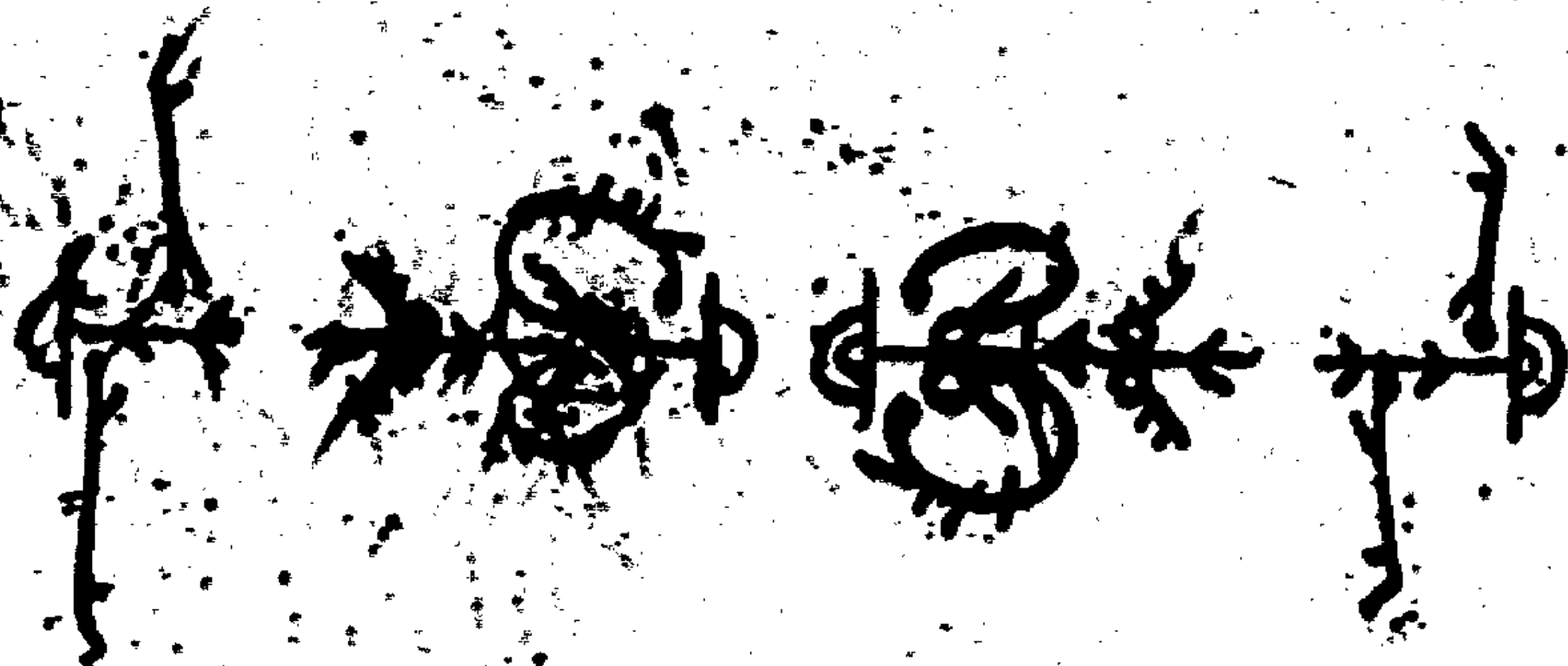


Fig. 6.^c

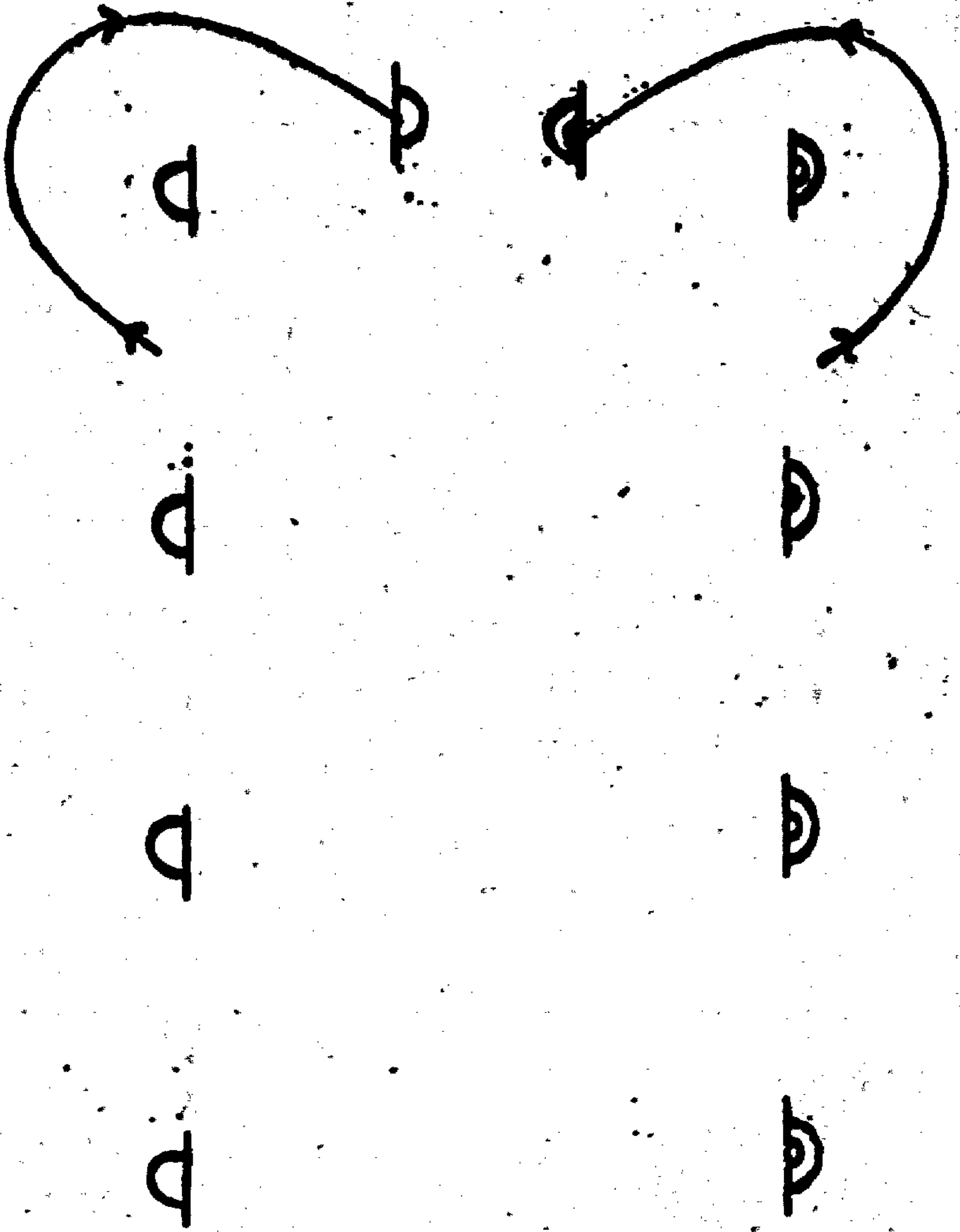


130

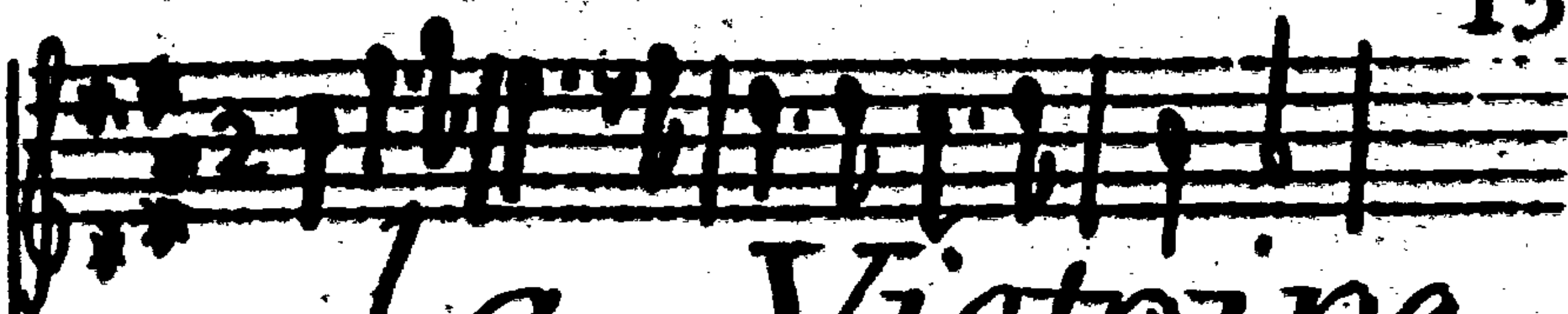
la Gentilly



Fig. 7^e



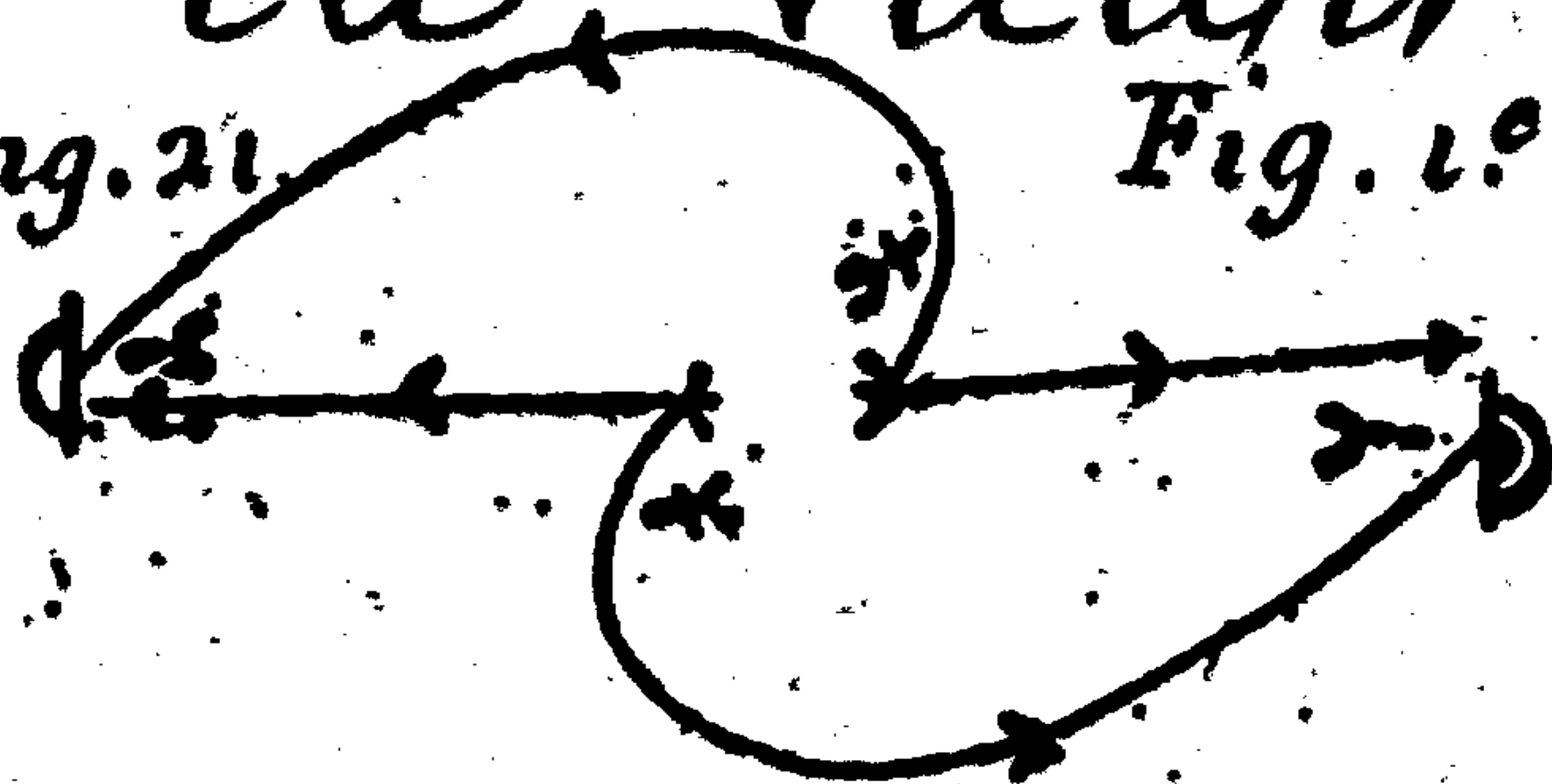
Fin



La Victoire

Pag. 21.

Fig. 1^e



q

p

q

p

q

p

q

p

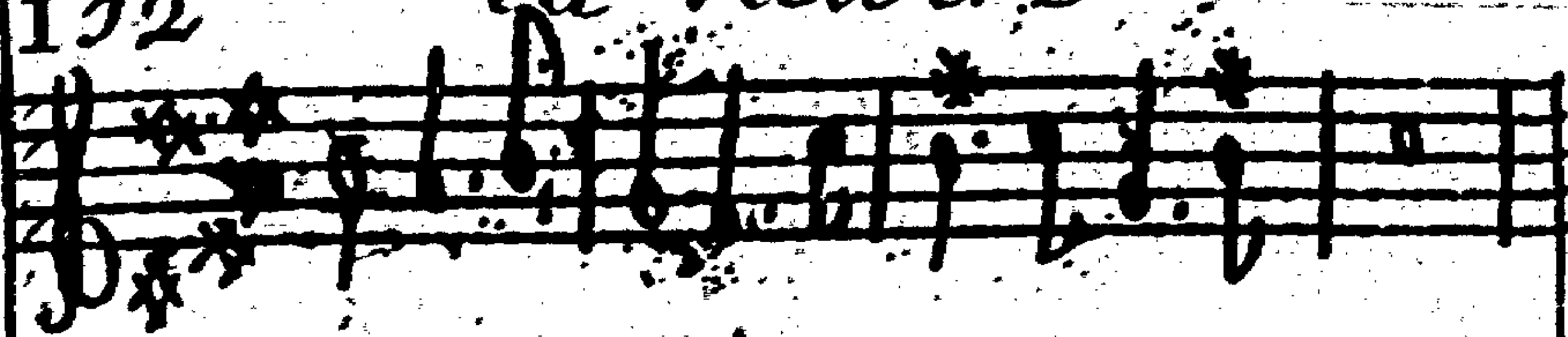
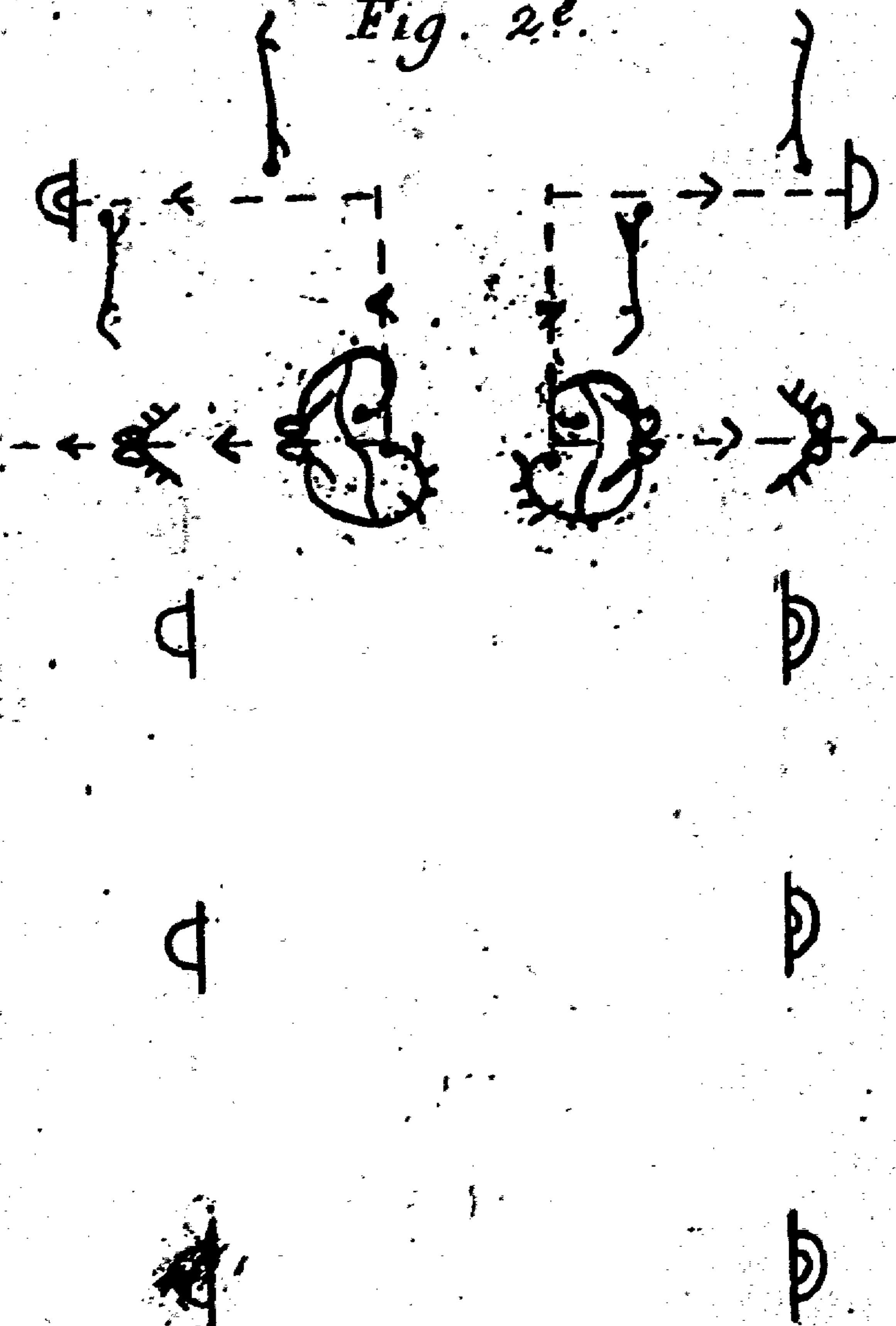


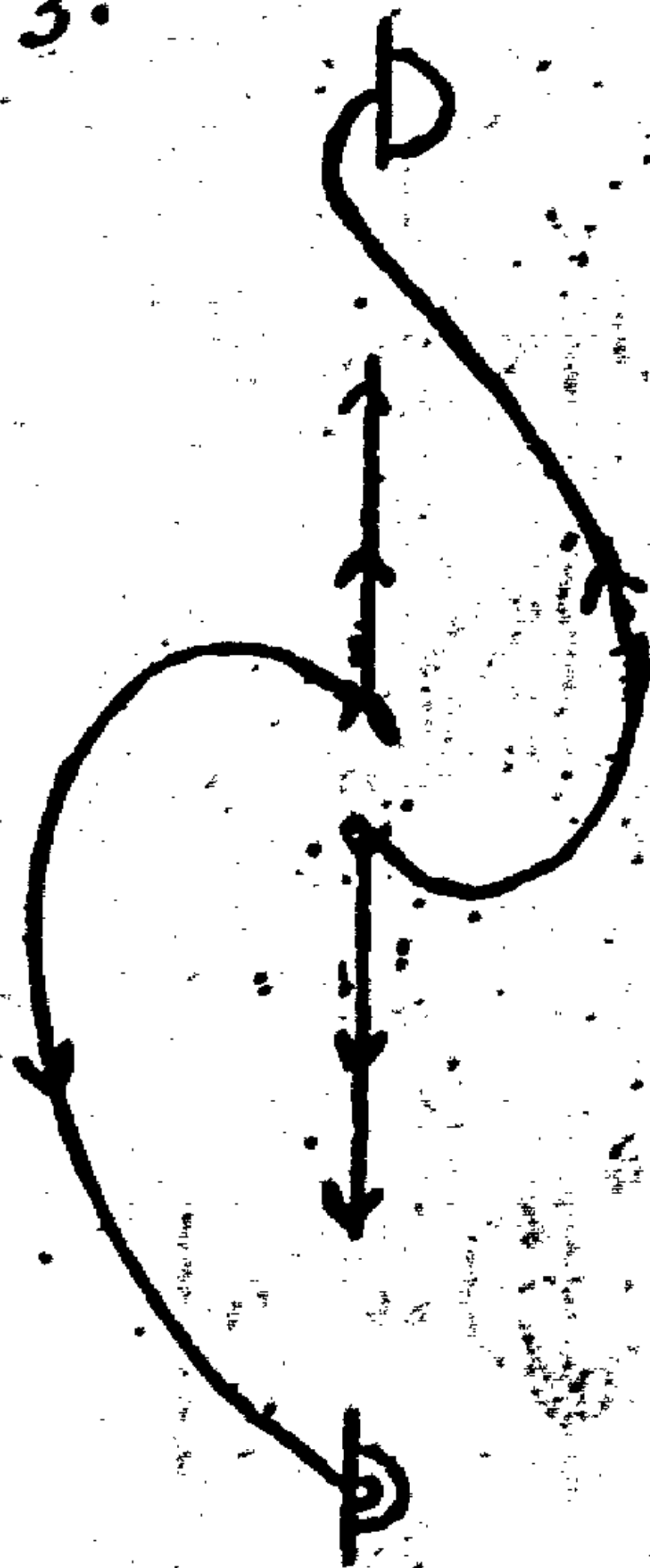
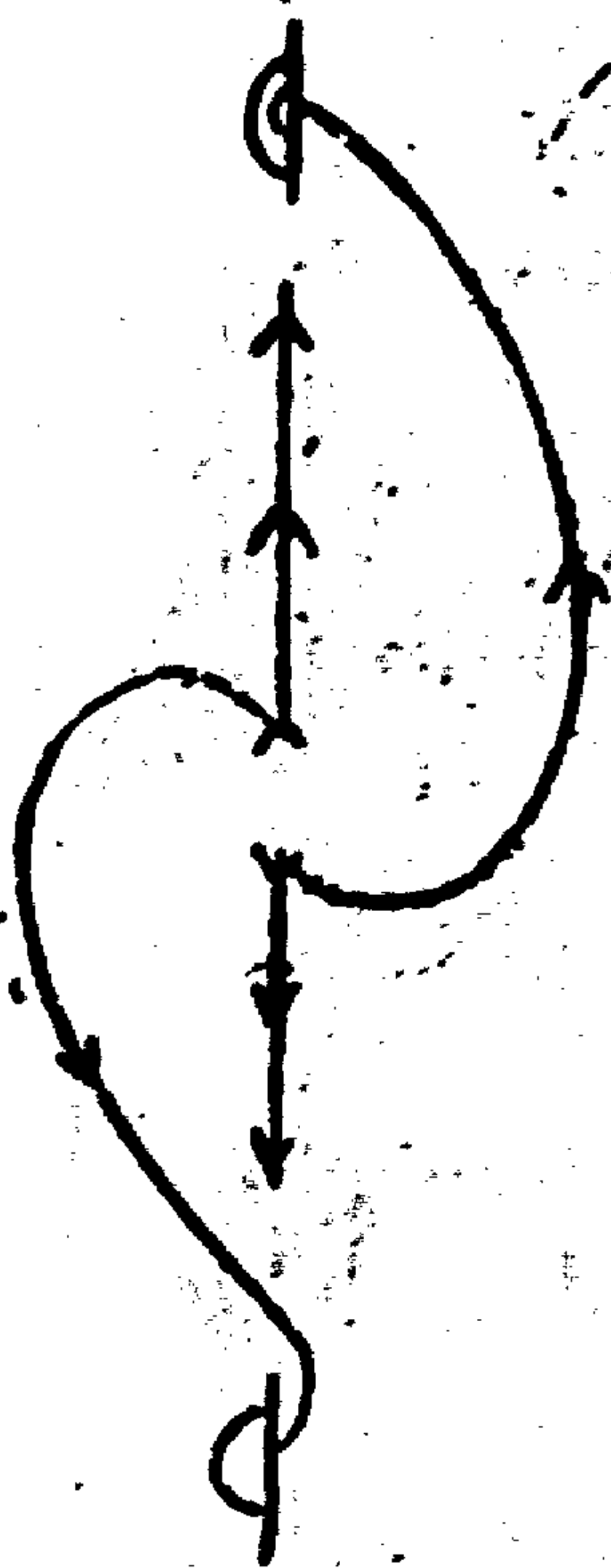
Fig. 2^e.



la Victoire

133

Fig. 3.^e



d

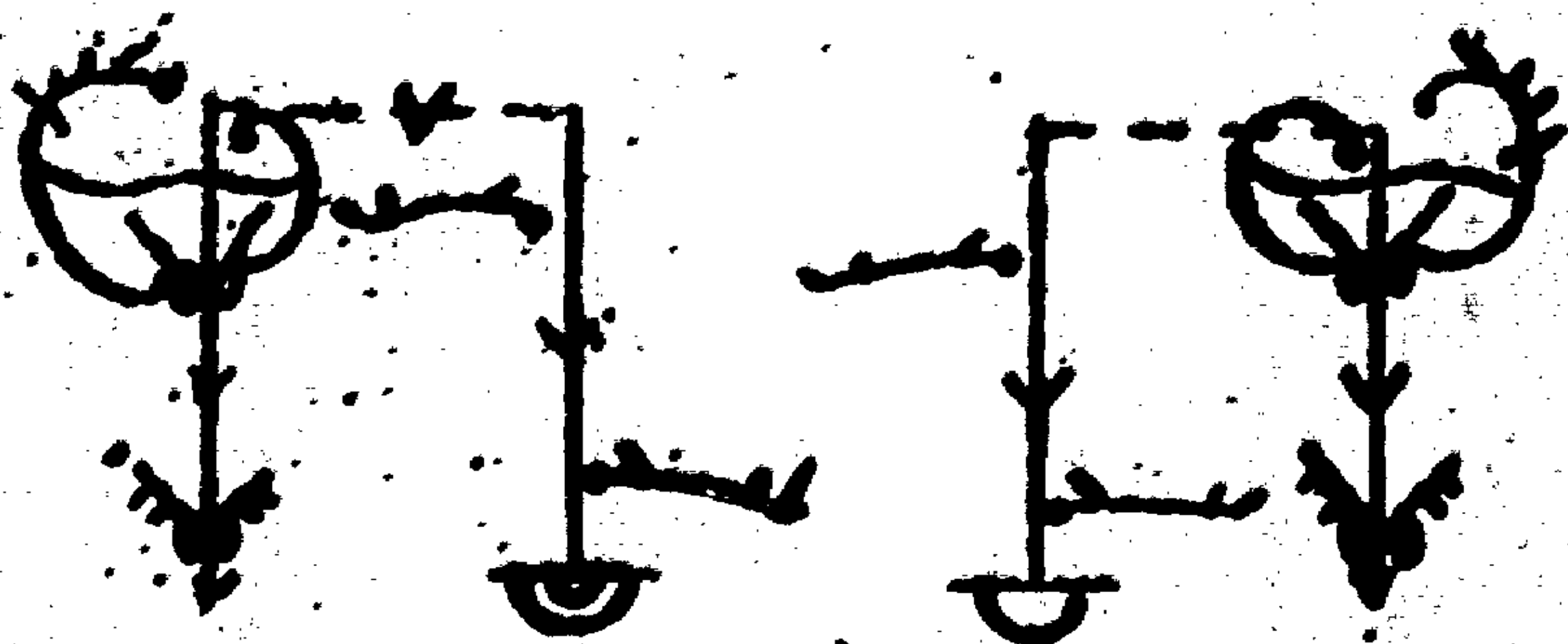
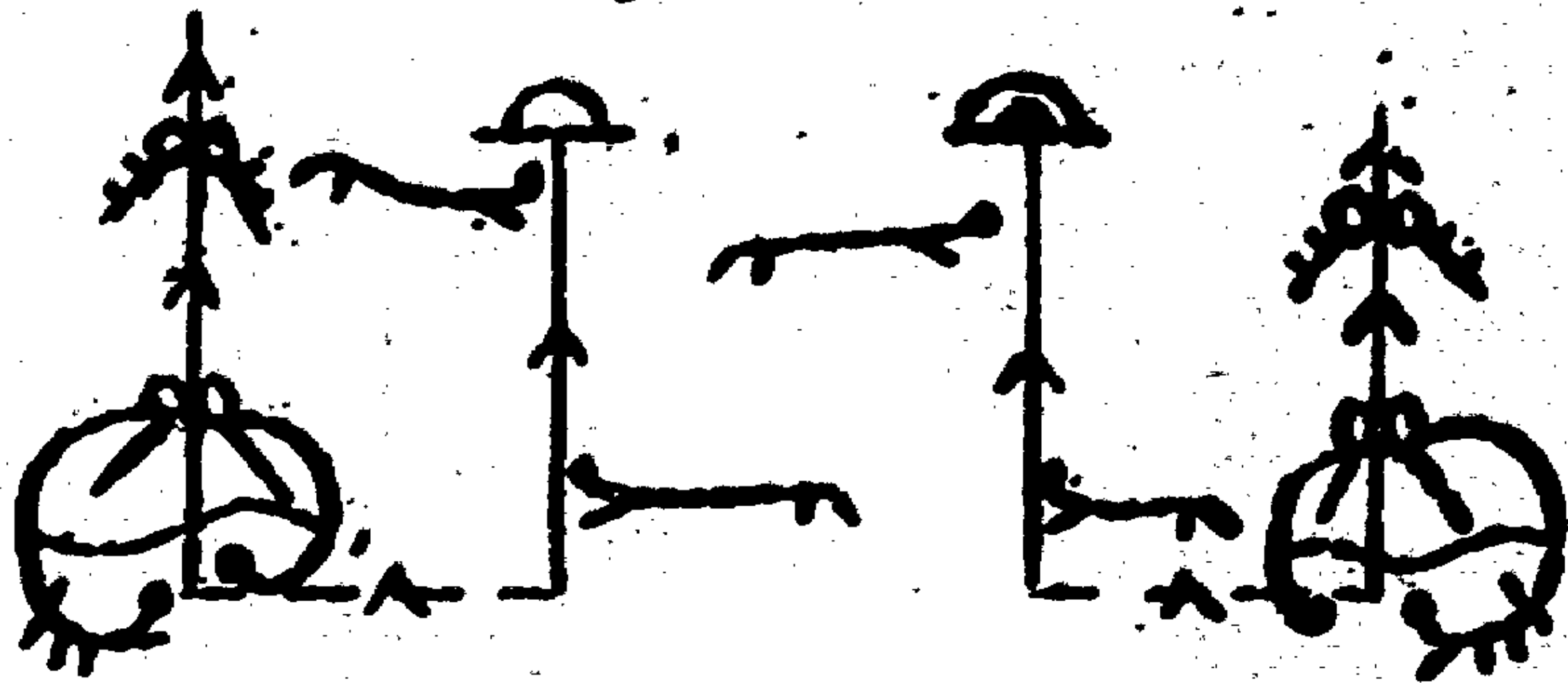
d

p

p

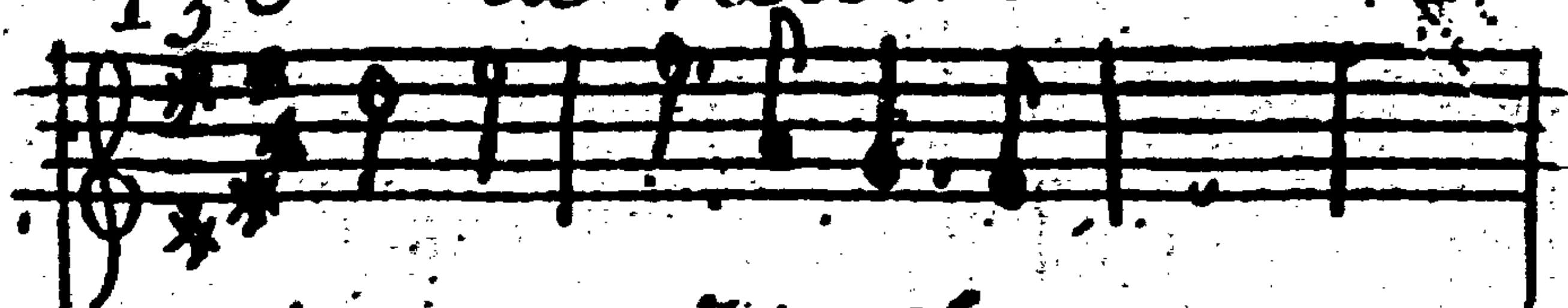
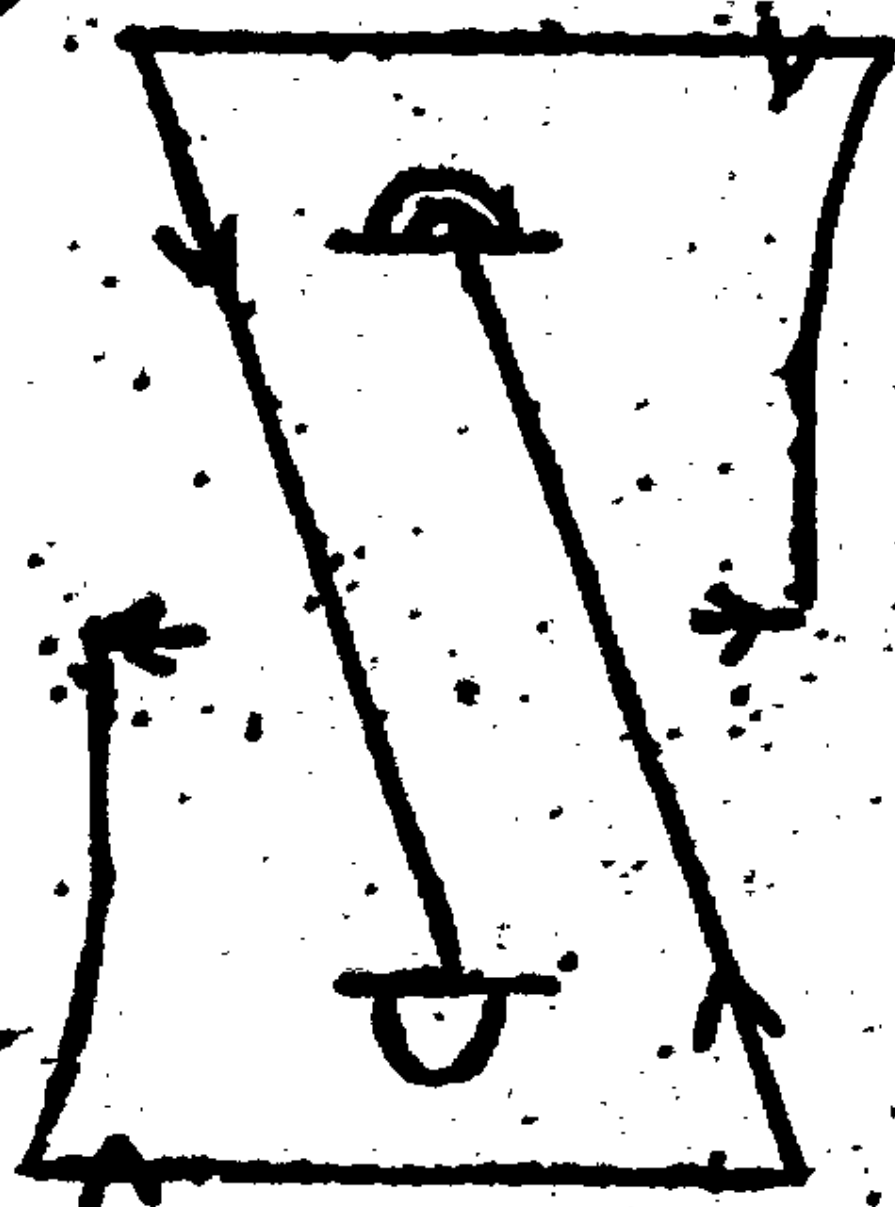
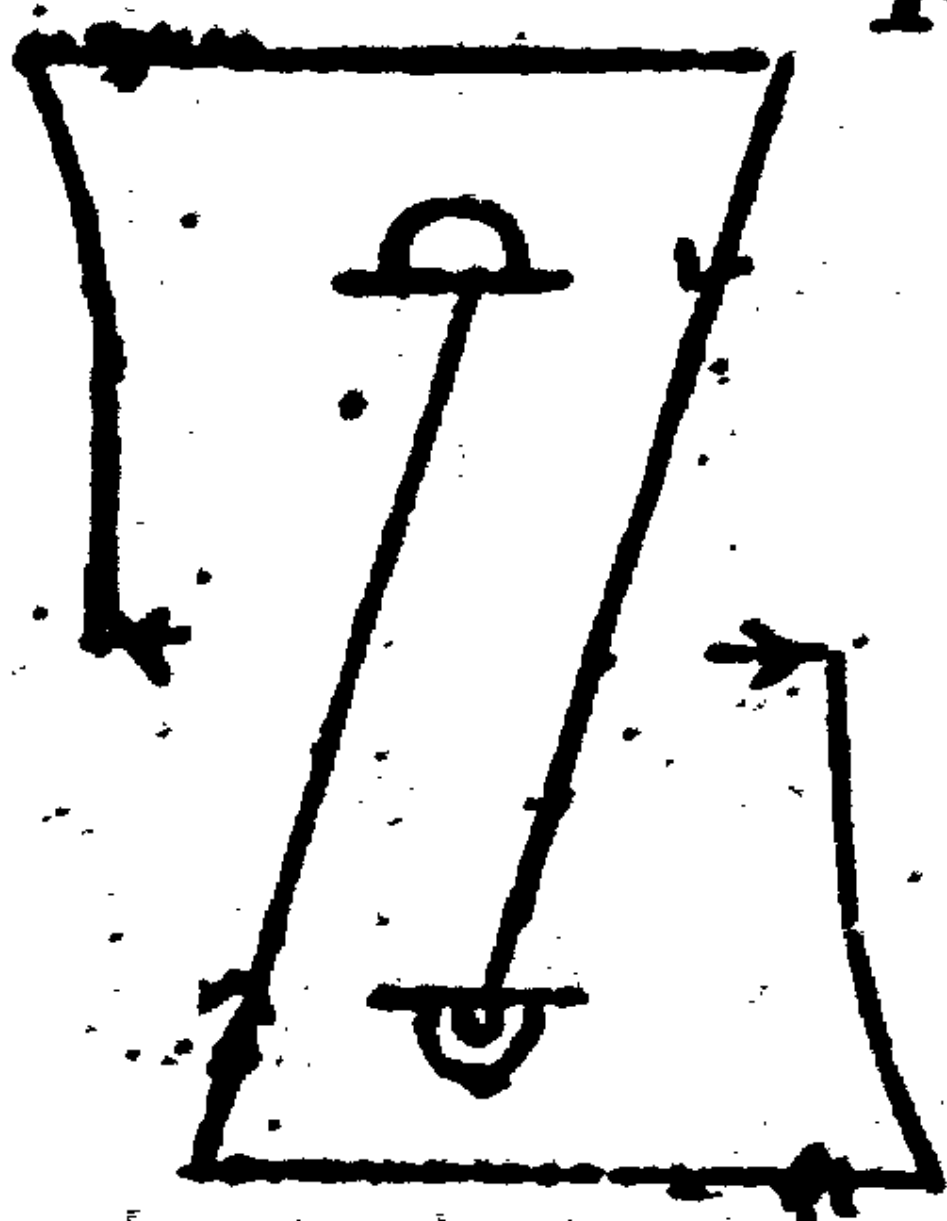
134

la Victoire

Fig. 4^e.

D

D

Fig. 6^e

la Victoire

137

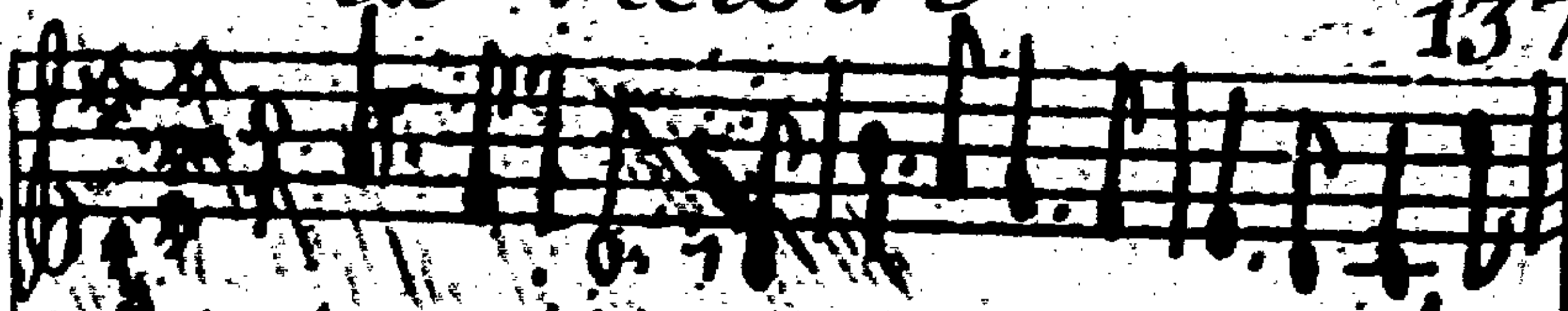
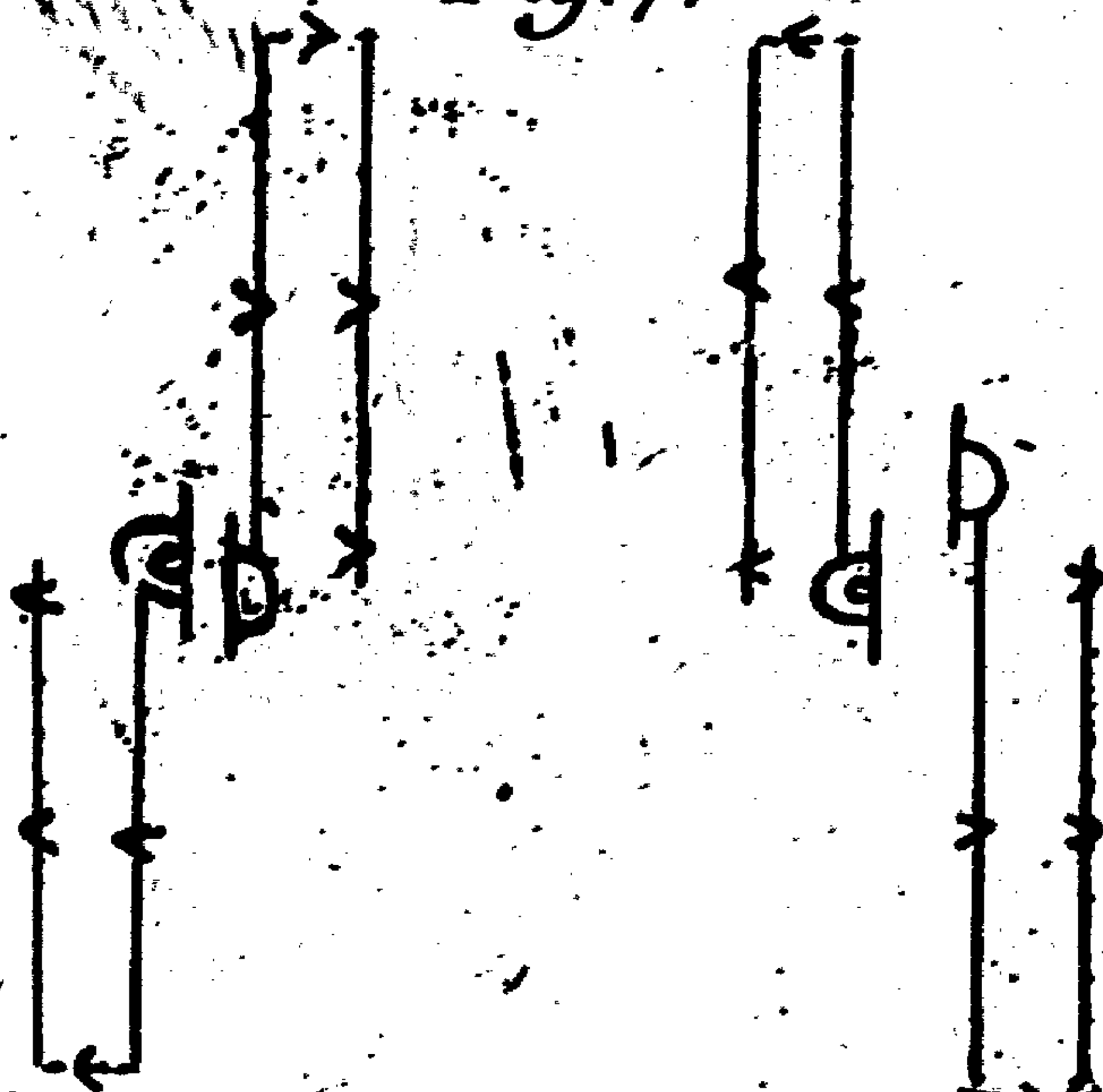


Fig. 7.e



138

La Victoire

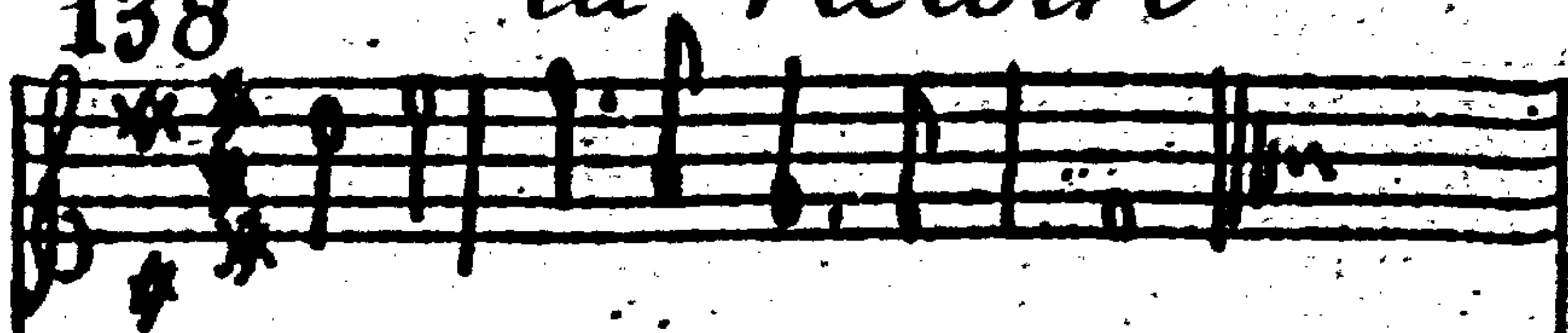
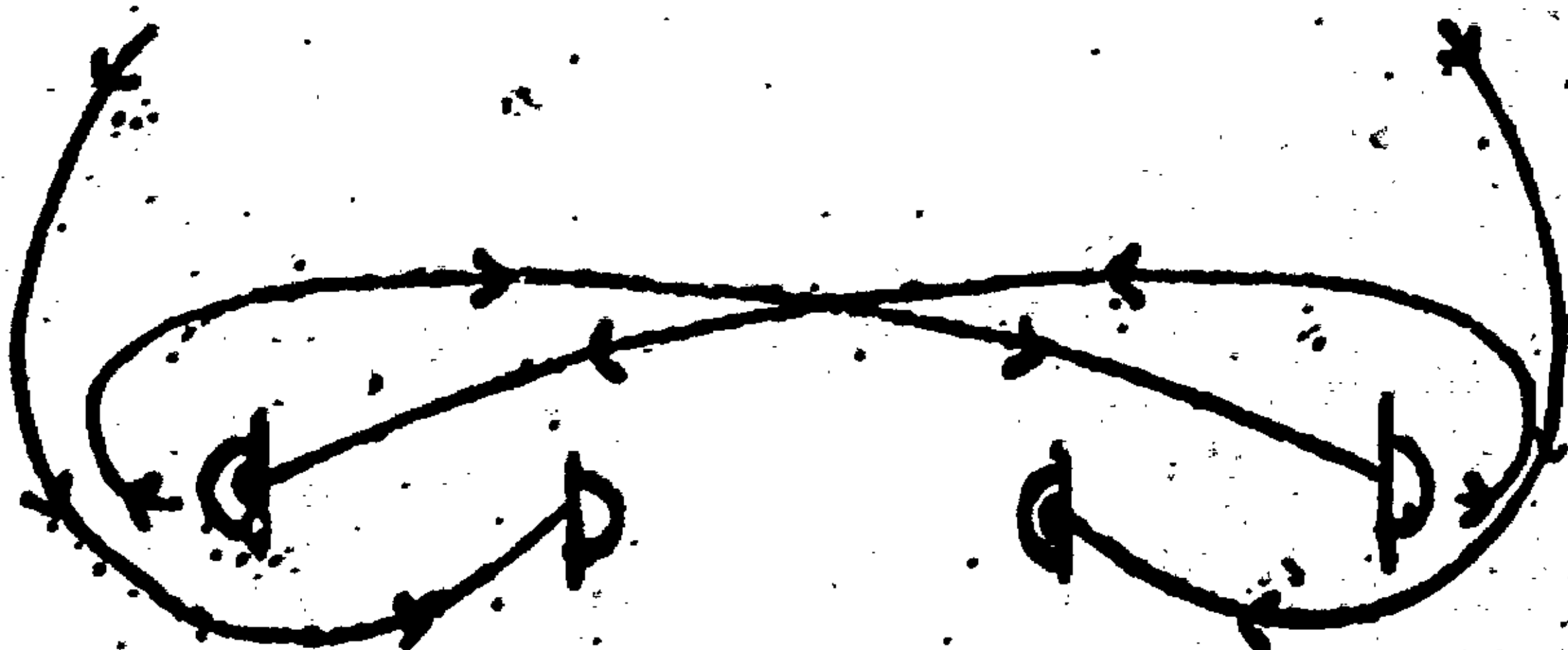
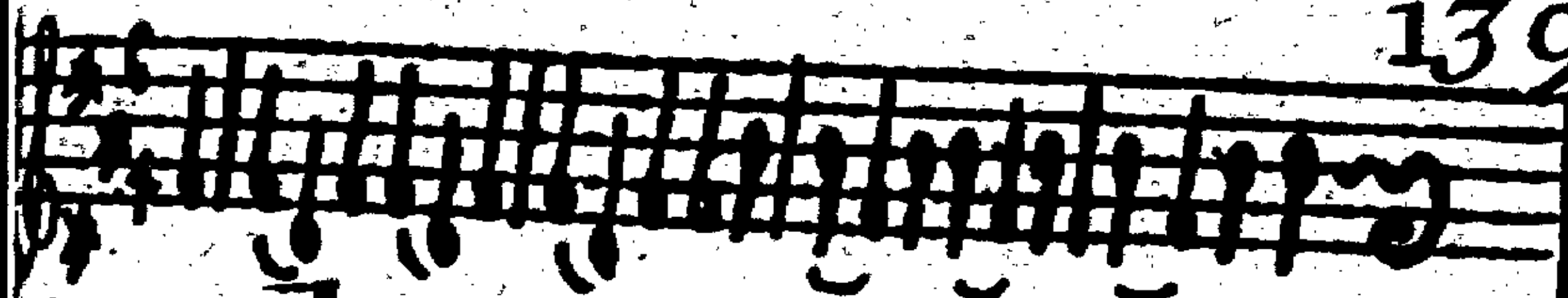


Fig. 8.^e



Fin

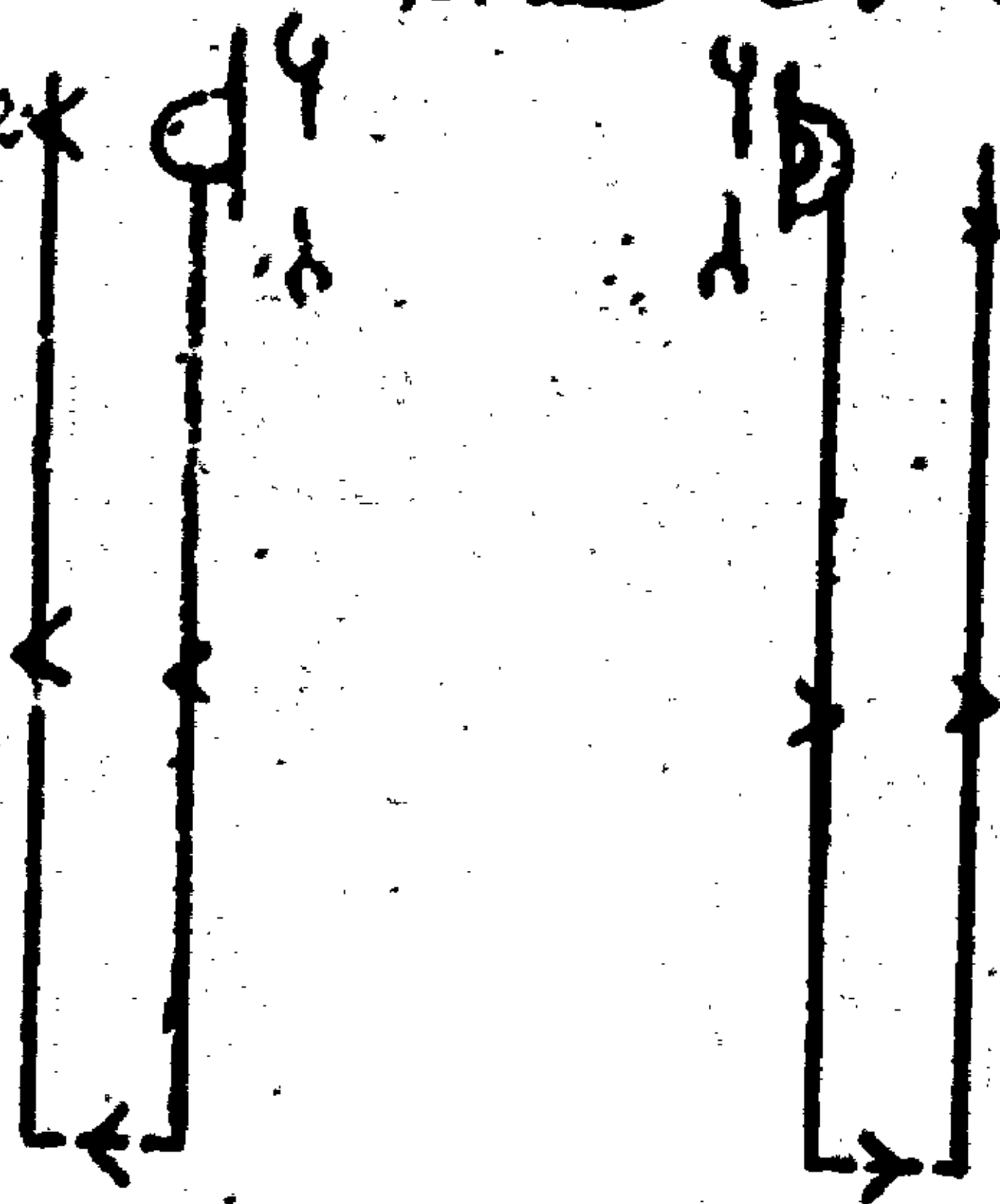




Milord Biron

Pag. 22*

Fig. 1.^e



d

p

d

p

d

p

140

Milord Biron

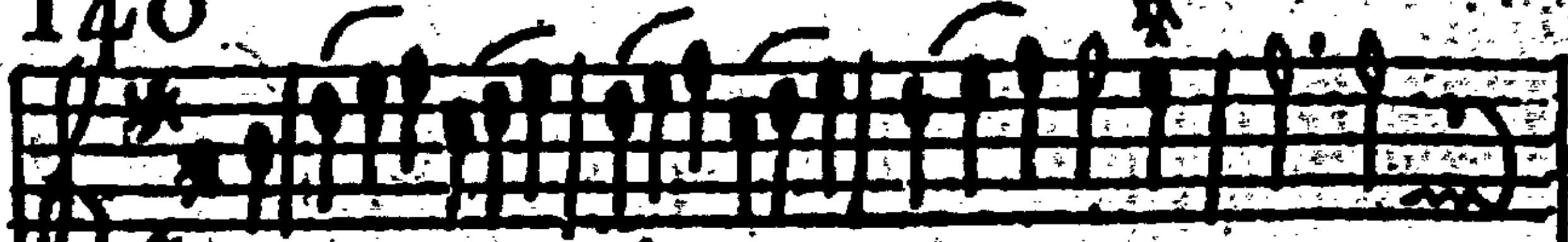
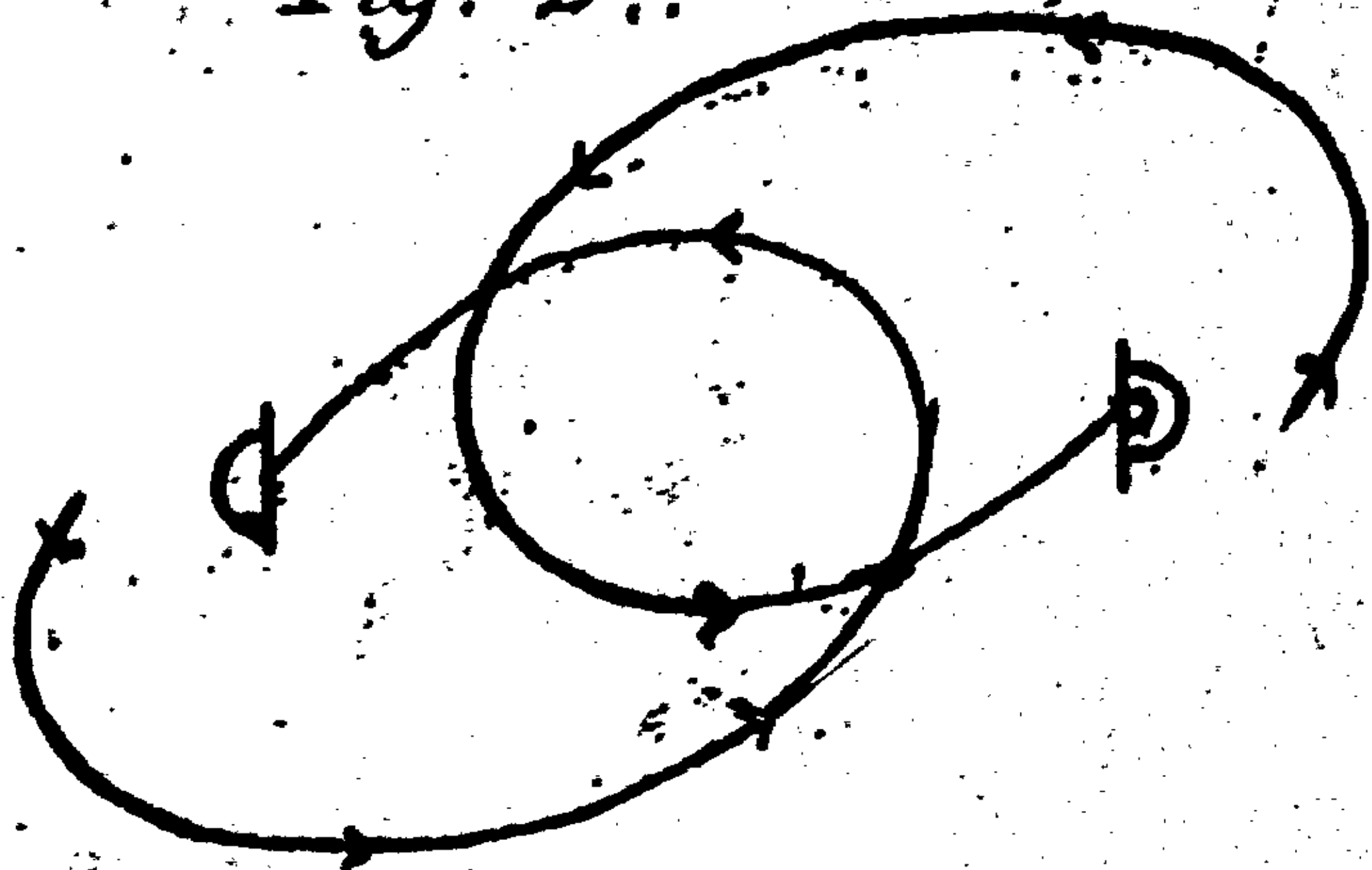


Fig. 2e.



d

p

d

p

d

p

Milord Biron

141

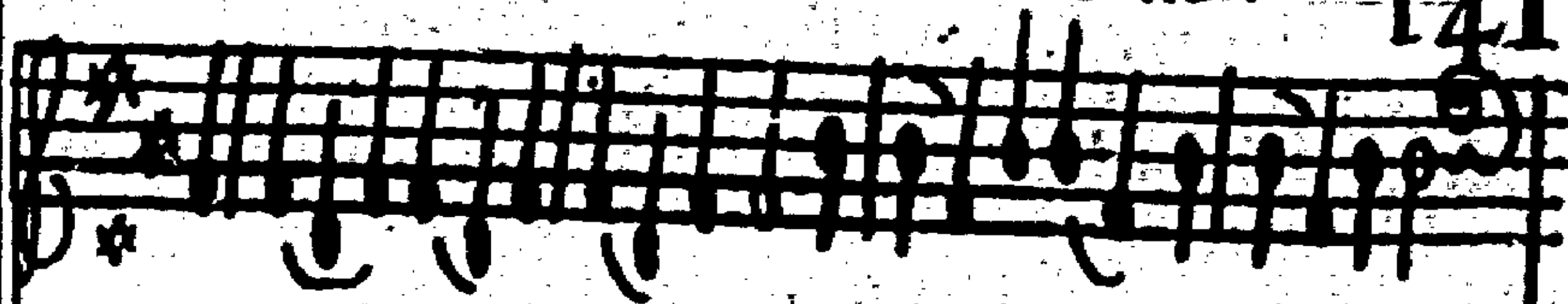
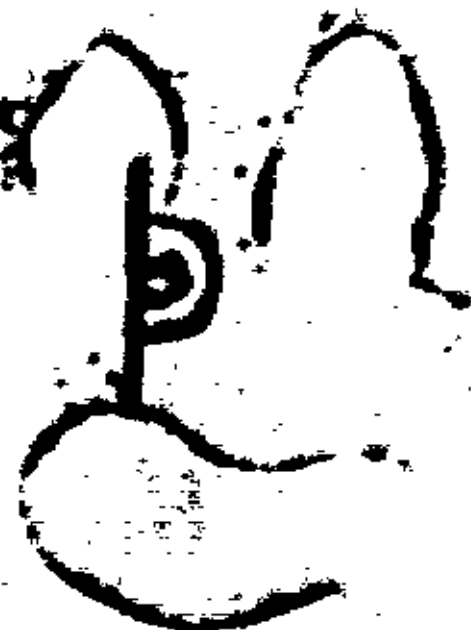
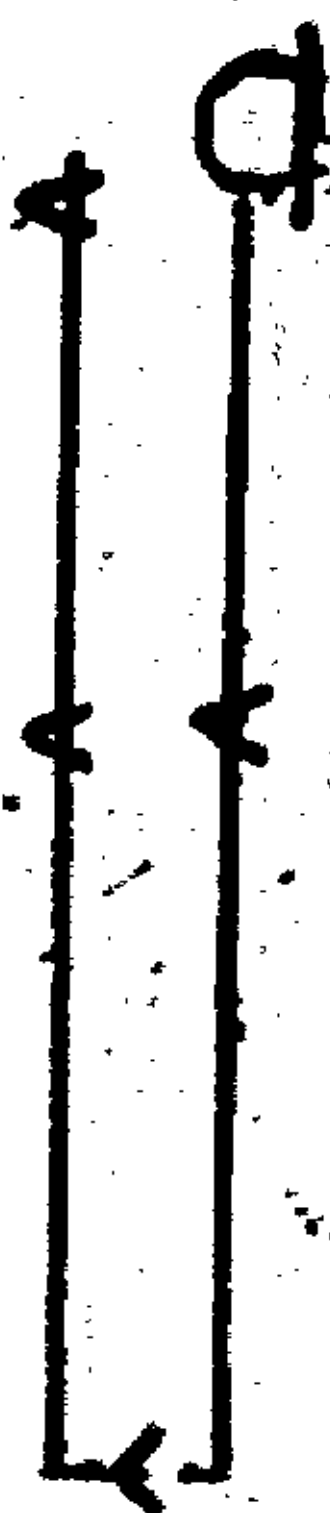


Fig. 3e.



142

Milord Biron

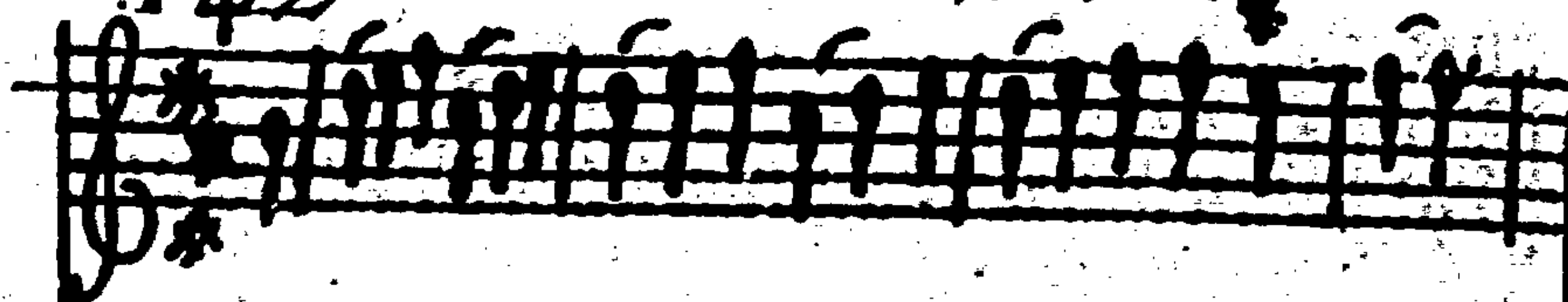


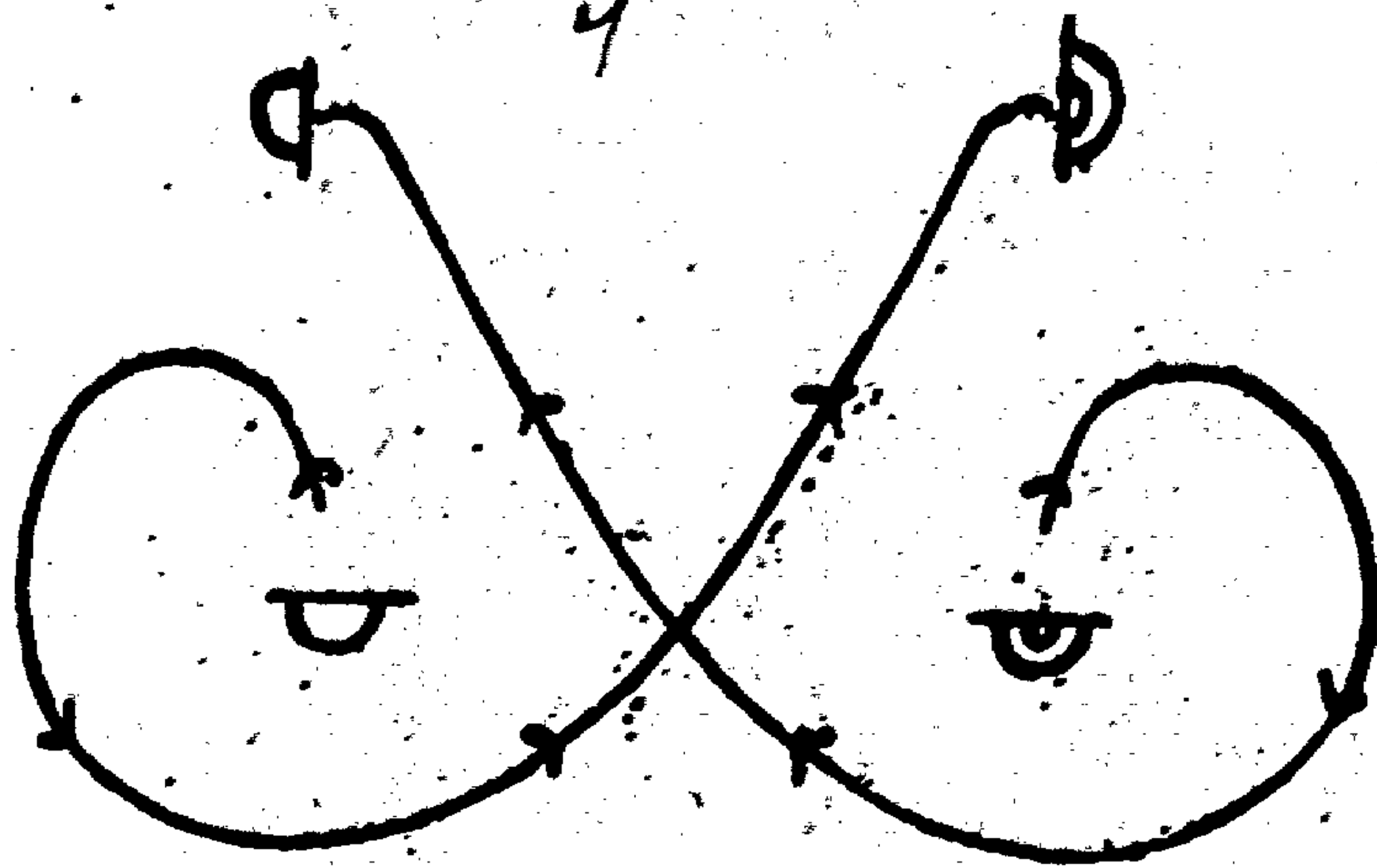
Fig. 4^e.



Milord Biron

143

Fig. 5e



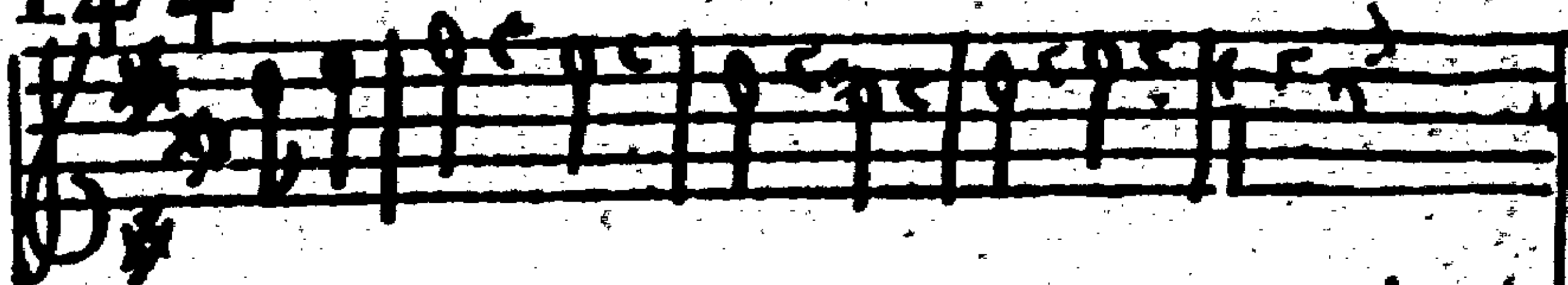


Fig. 6.e

Milord biron

145

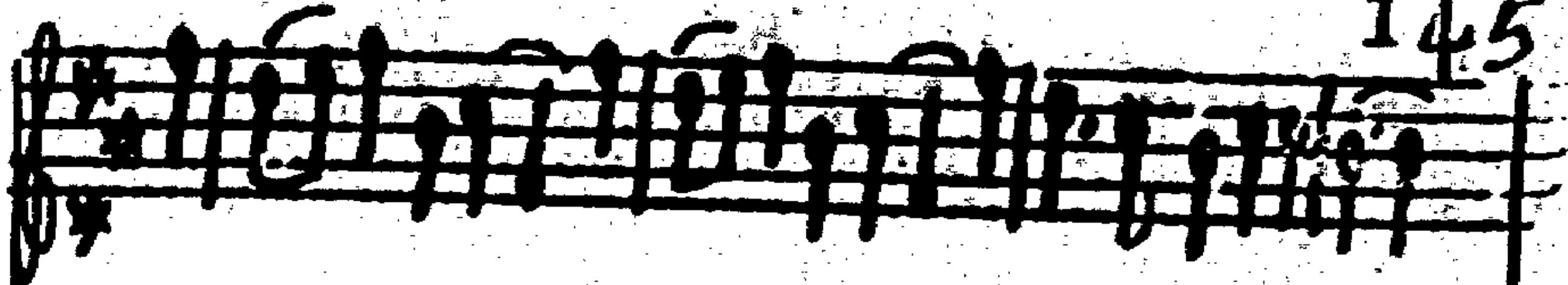
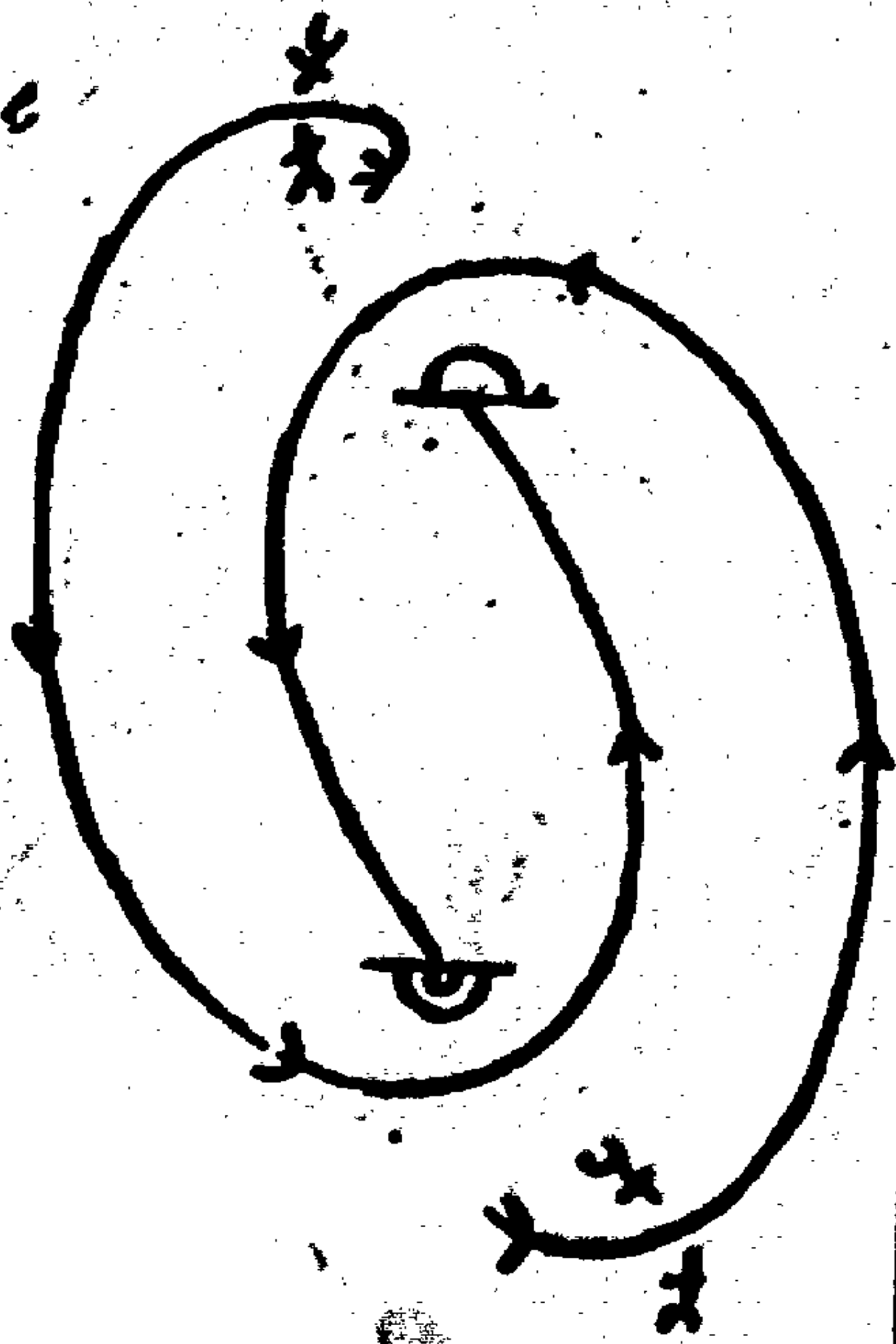
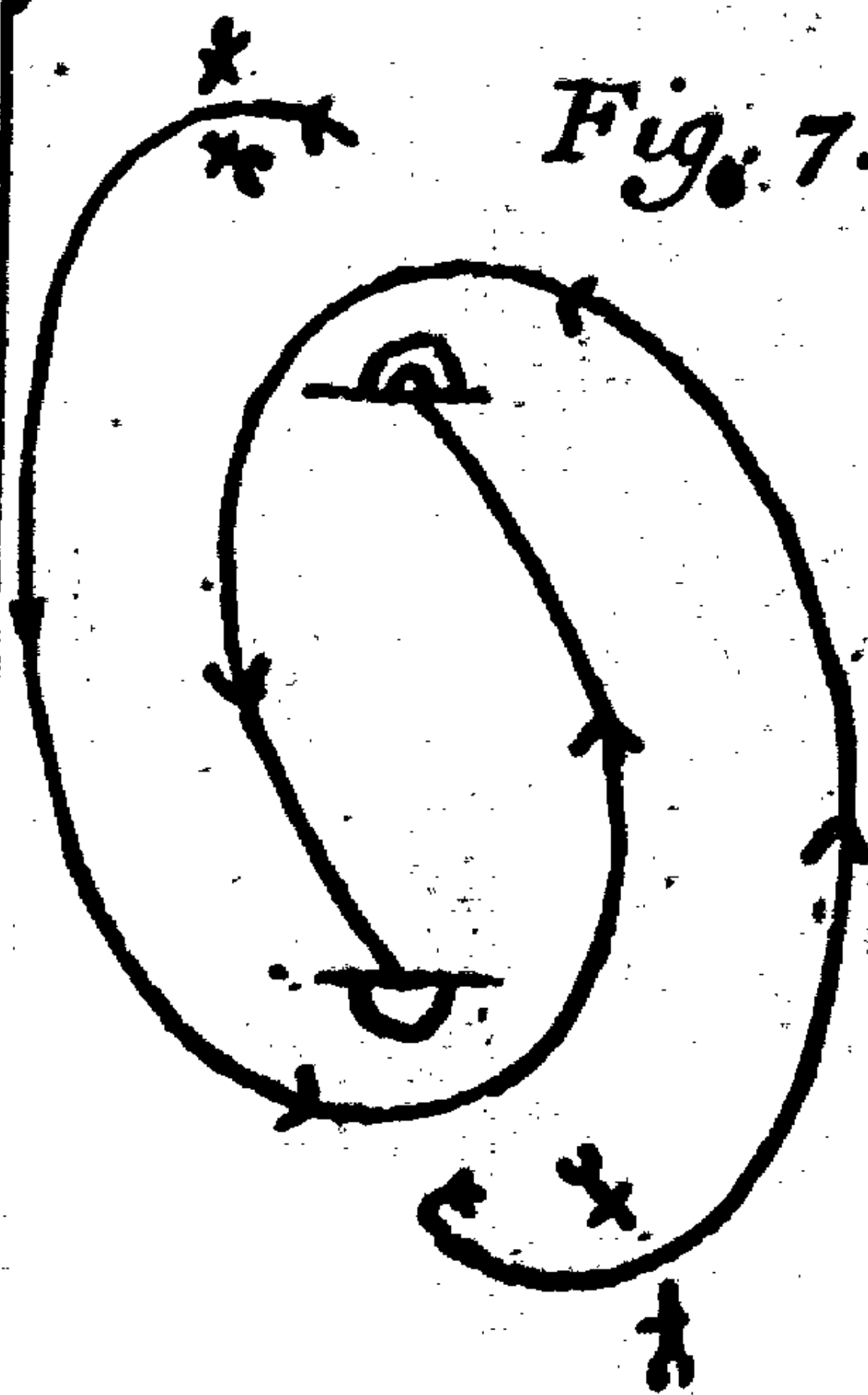


Fig. 7.



d

p

d

p

K

146

milord biron

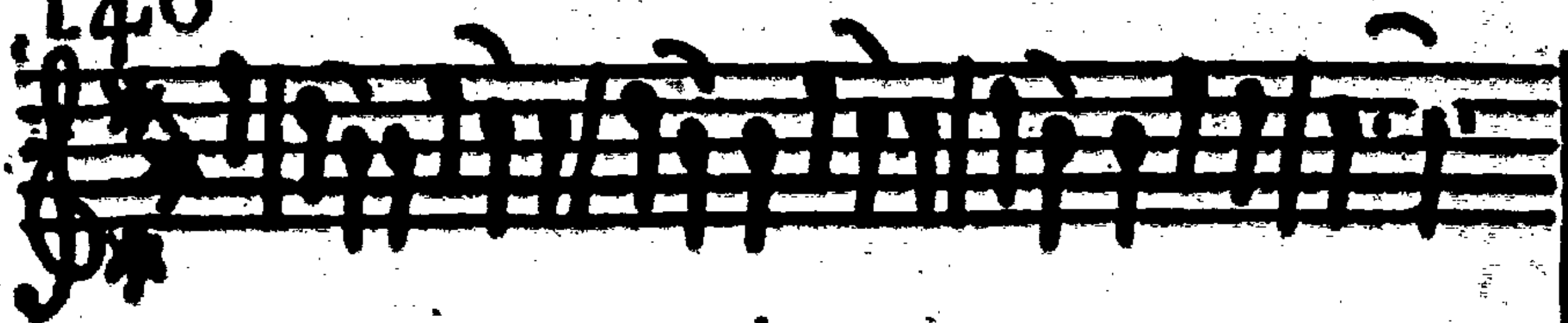
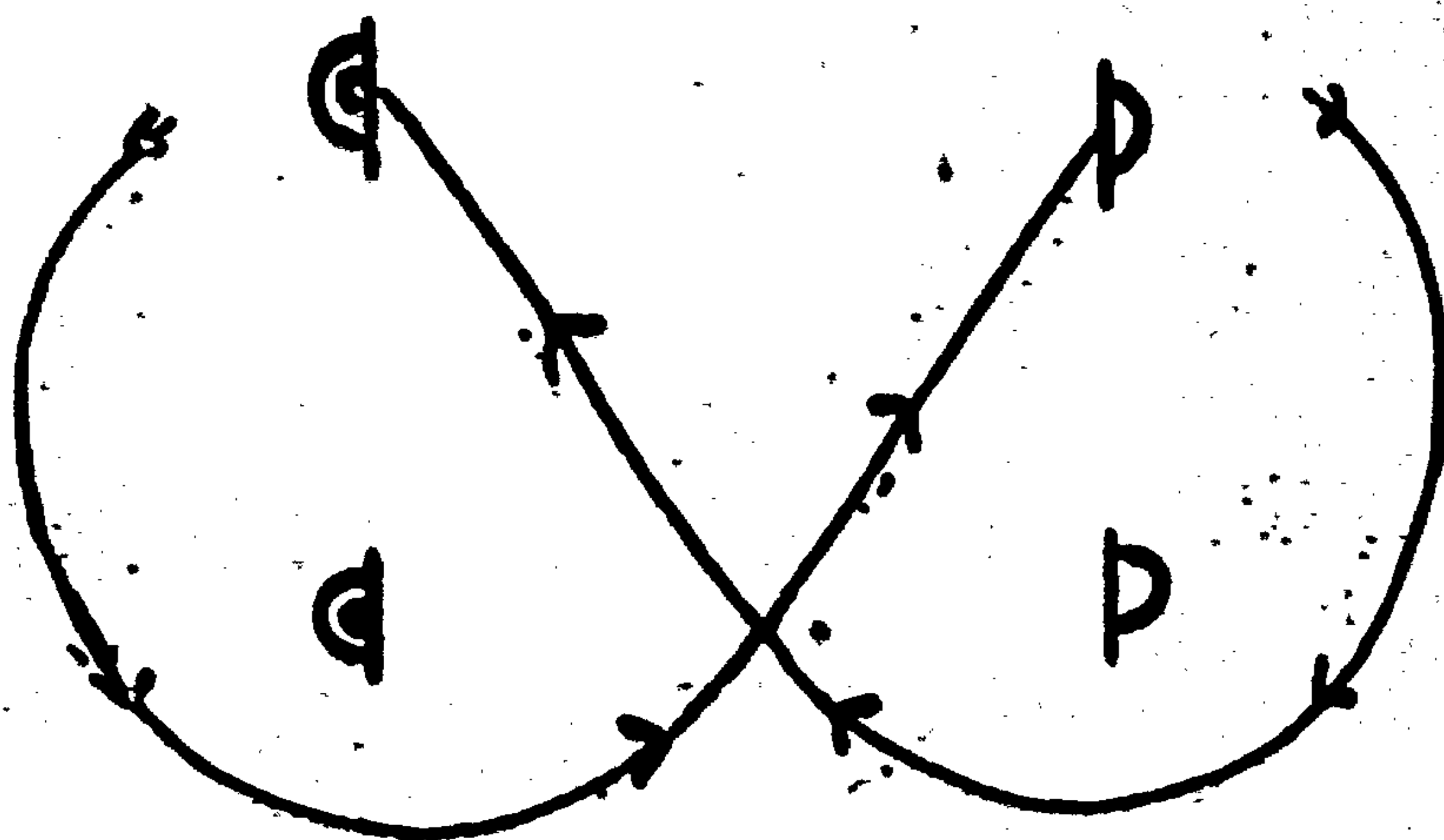


Fig. 8.^e



d

p

d

p

d

p

Milord biron

147

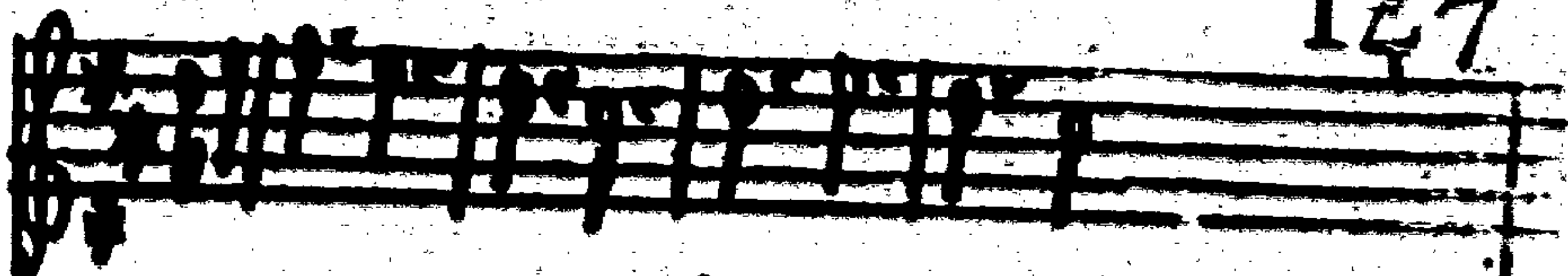
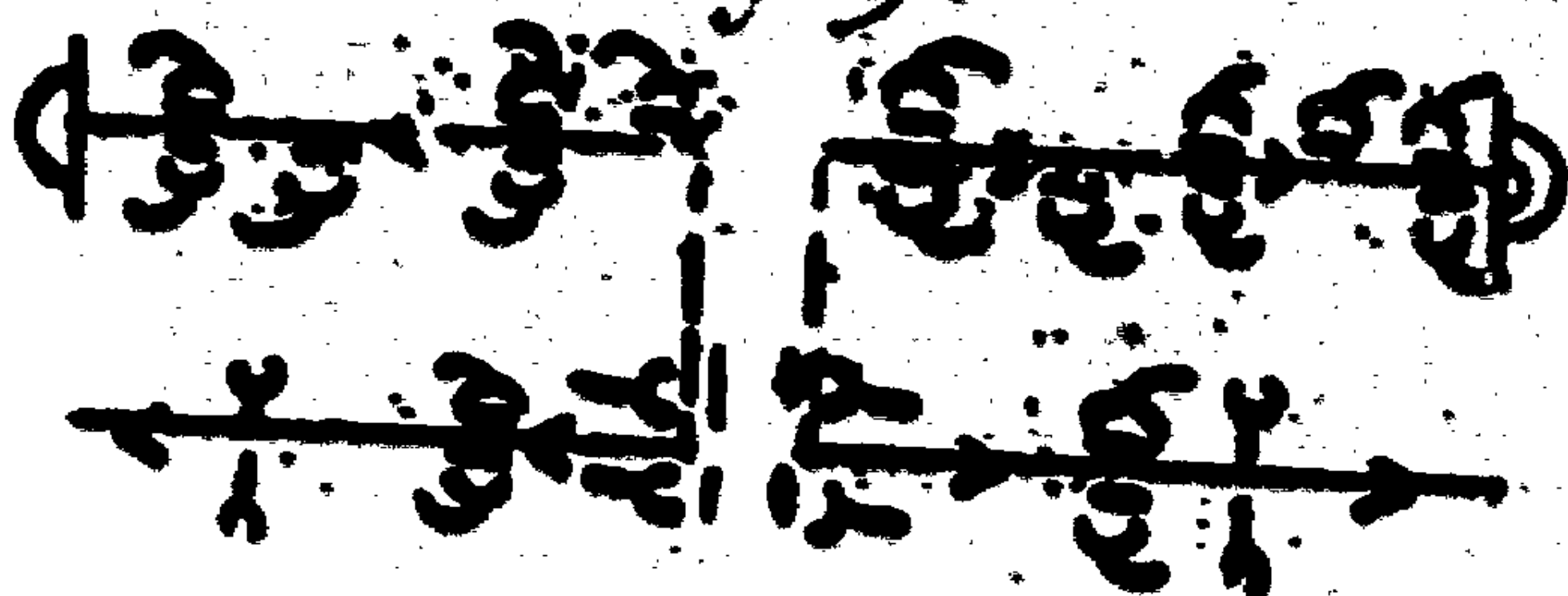


Fig 9.^e



d

d

d

d

d

d

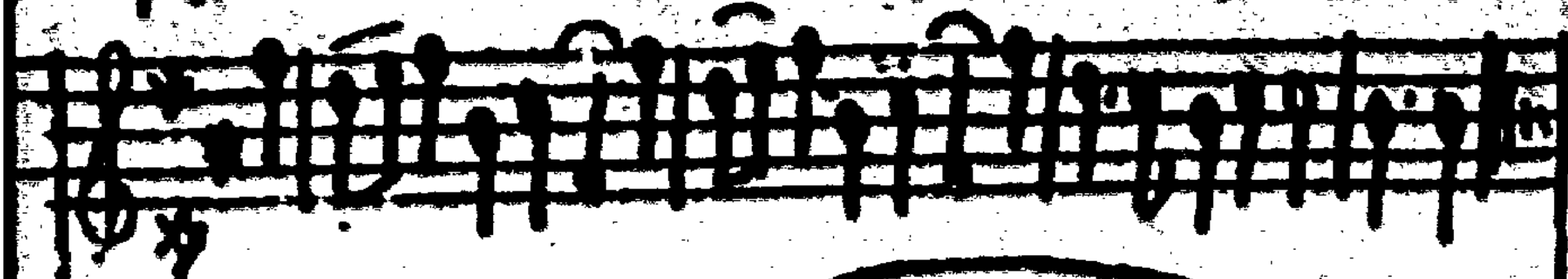
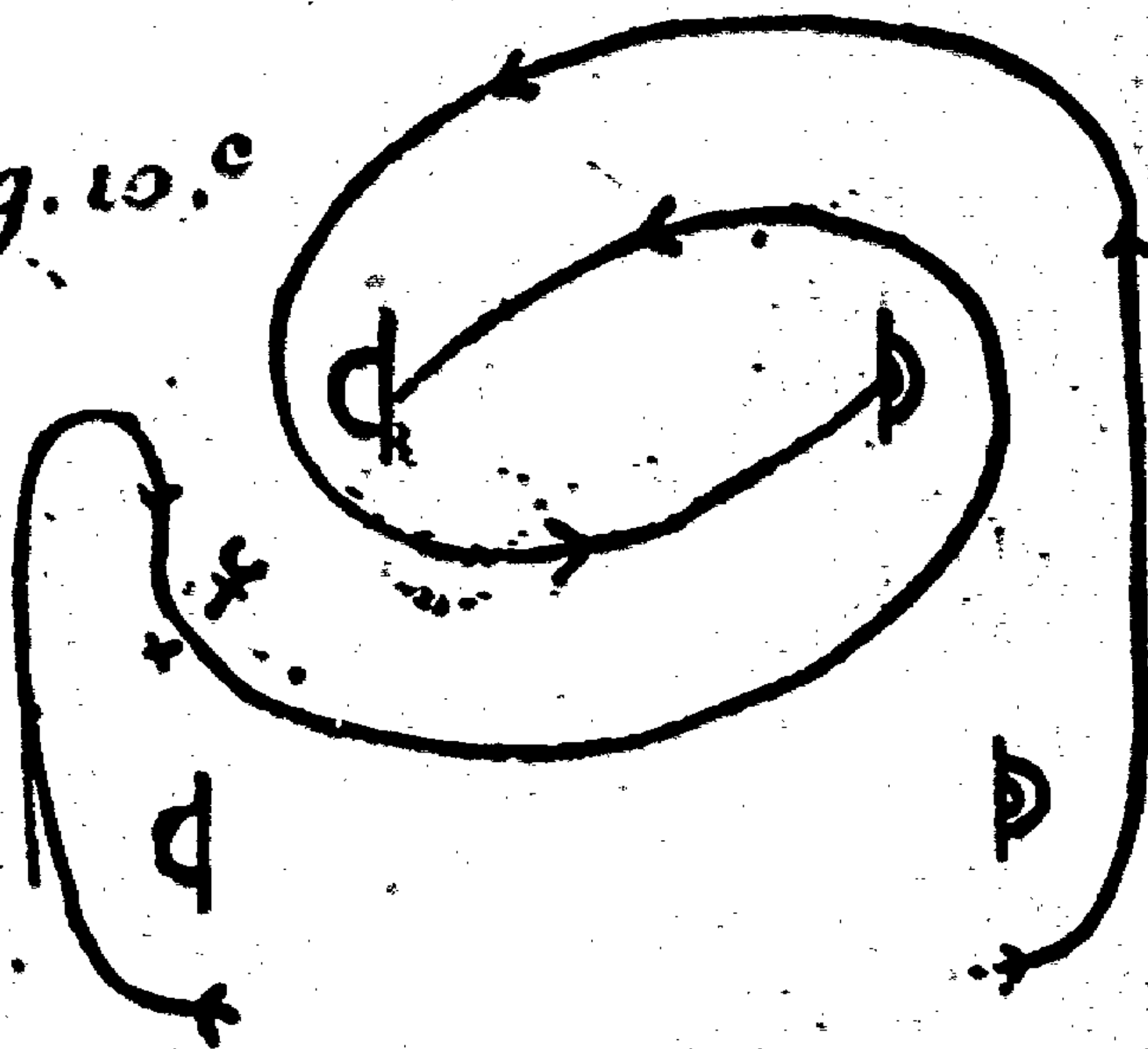


Fig. 10.^c



d

d

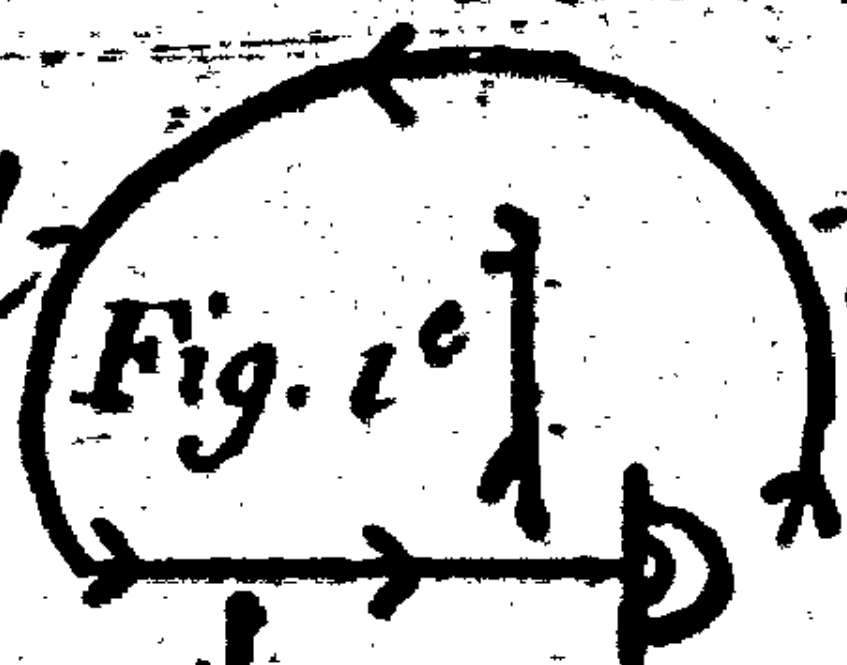
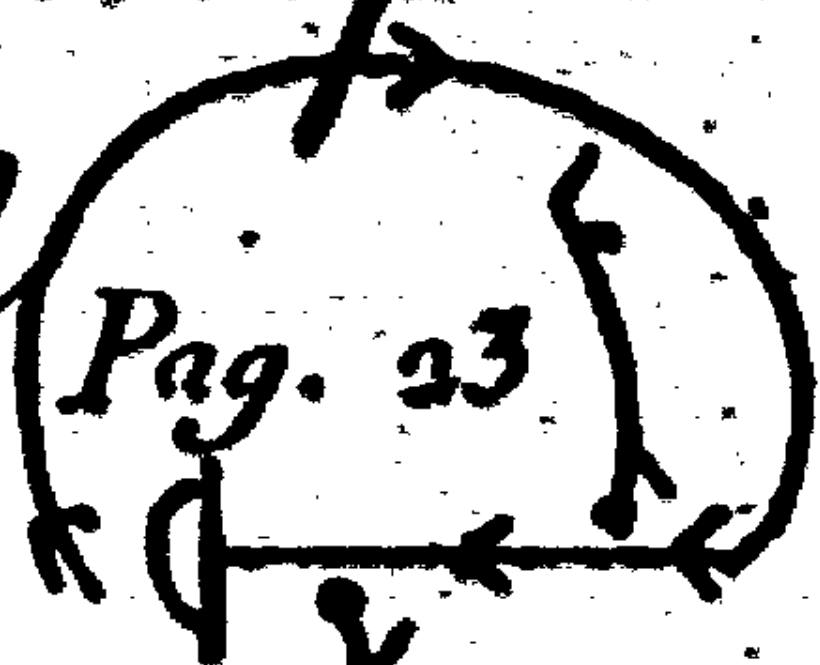
d

d

Fin



L'Empereur dans
la lune



150 l'Empereur dans la lune

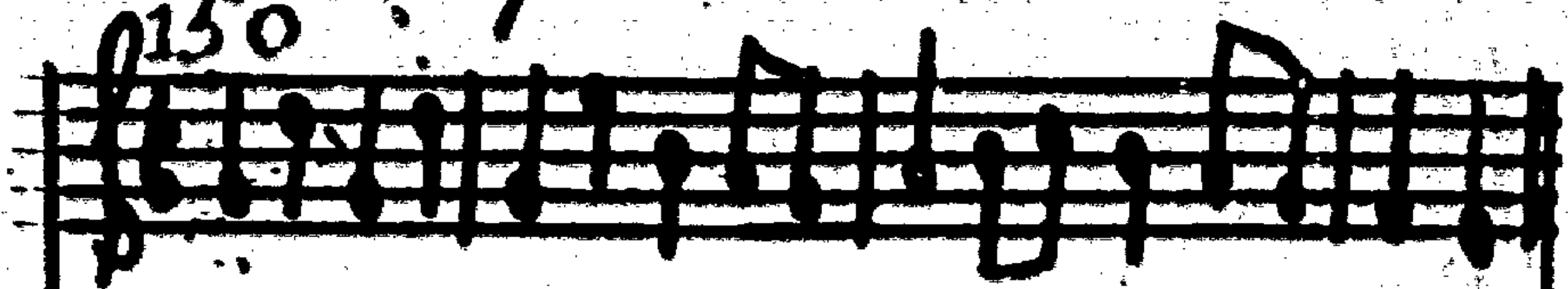
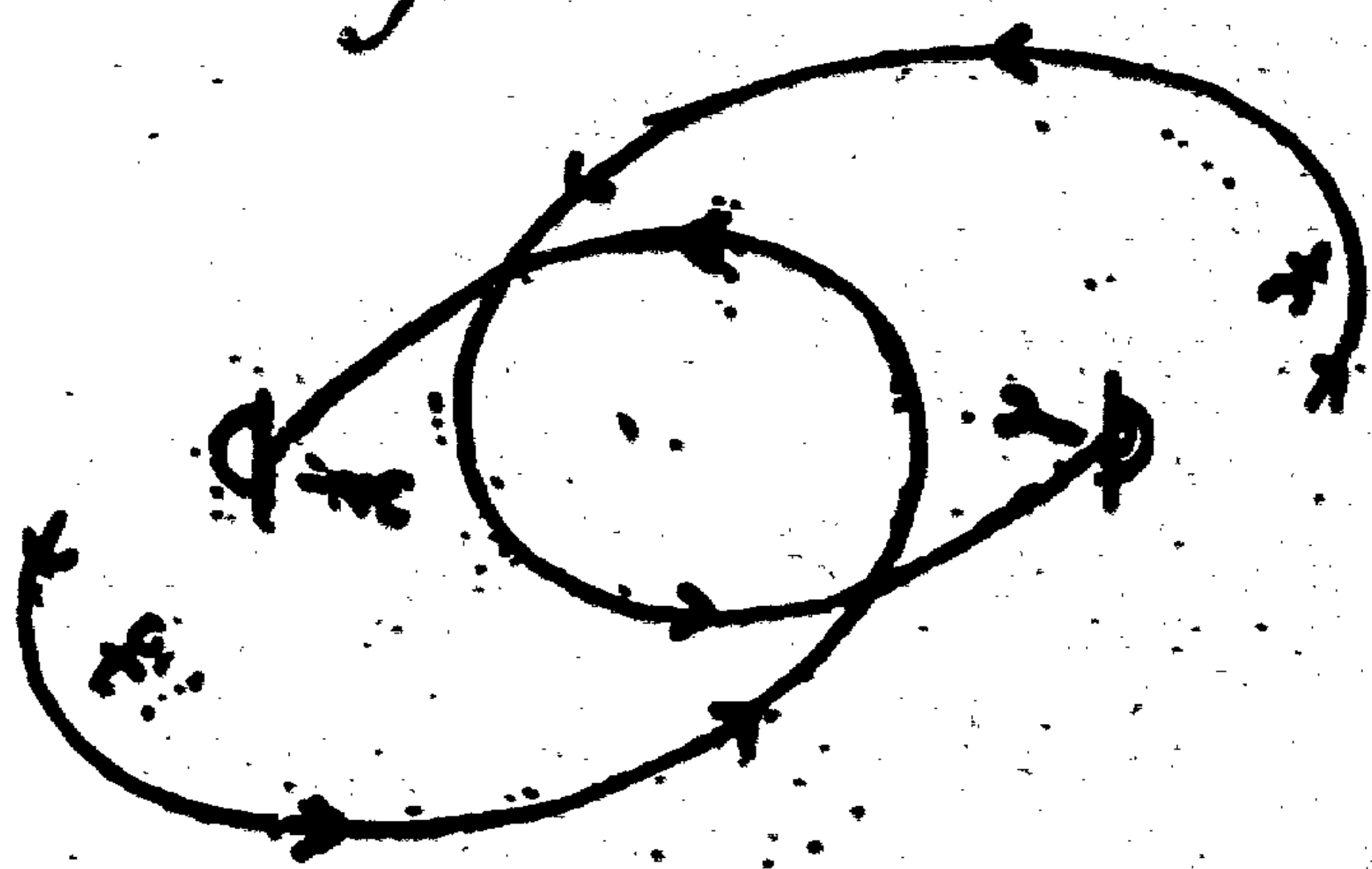


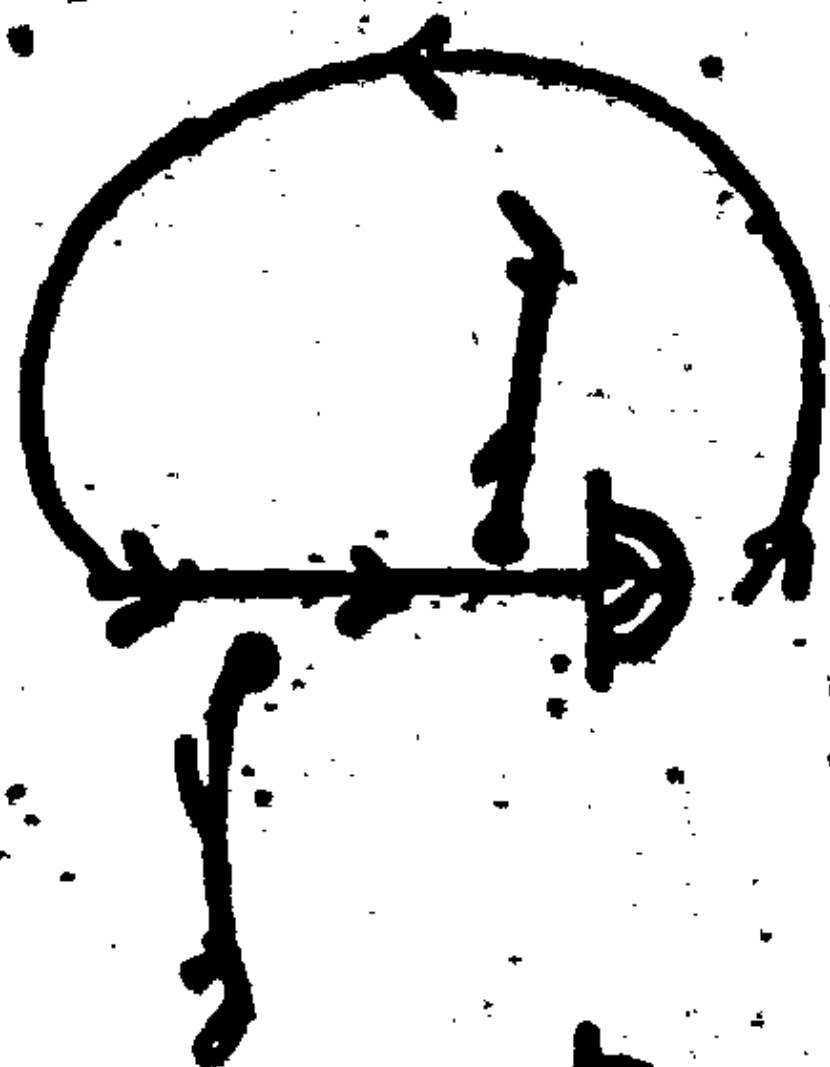
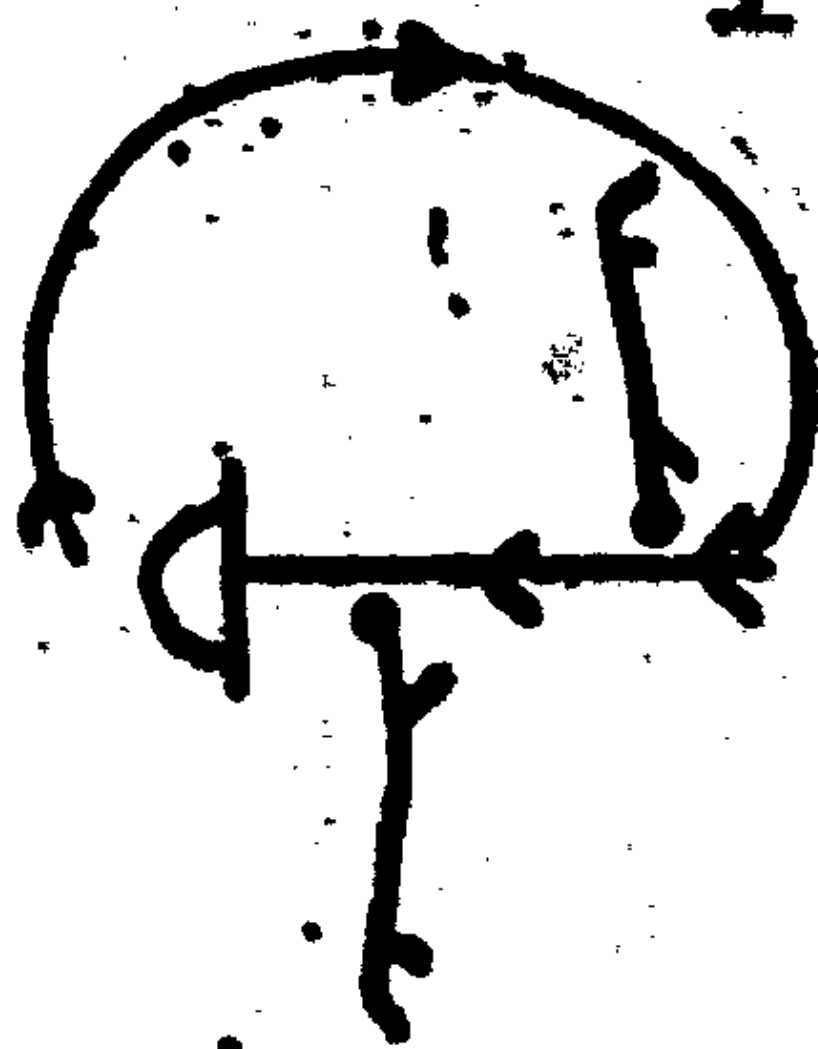
Fig. 3.^e



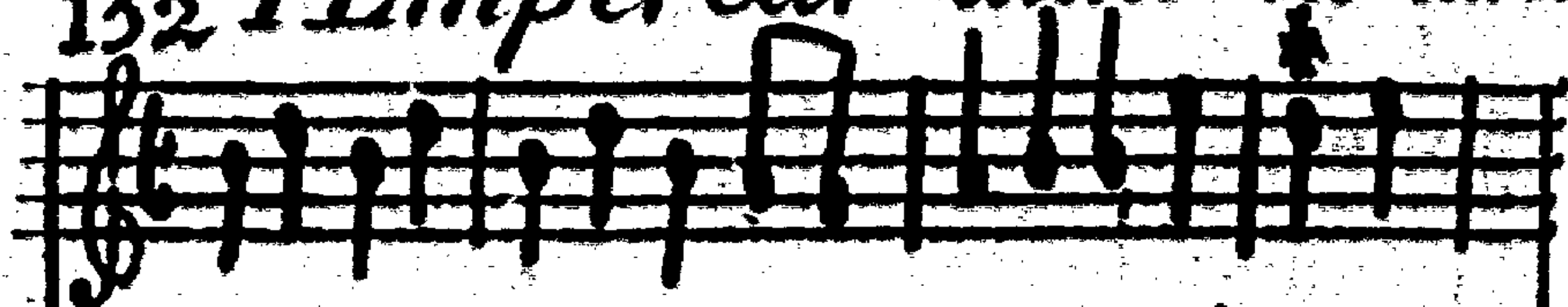
l'Empereur dans la lune 232



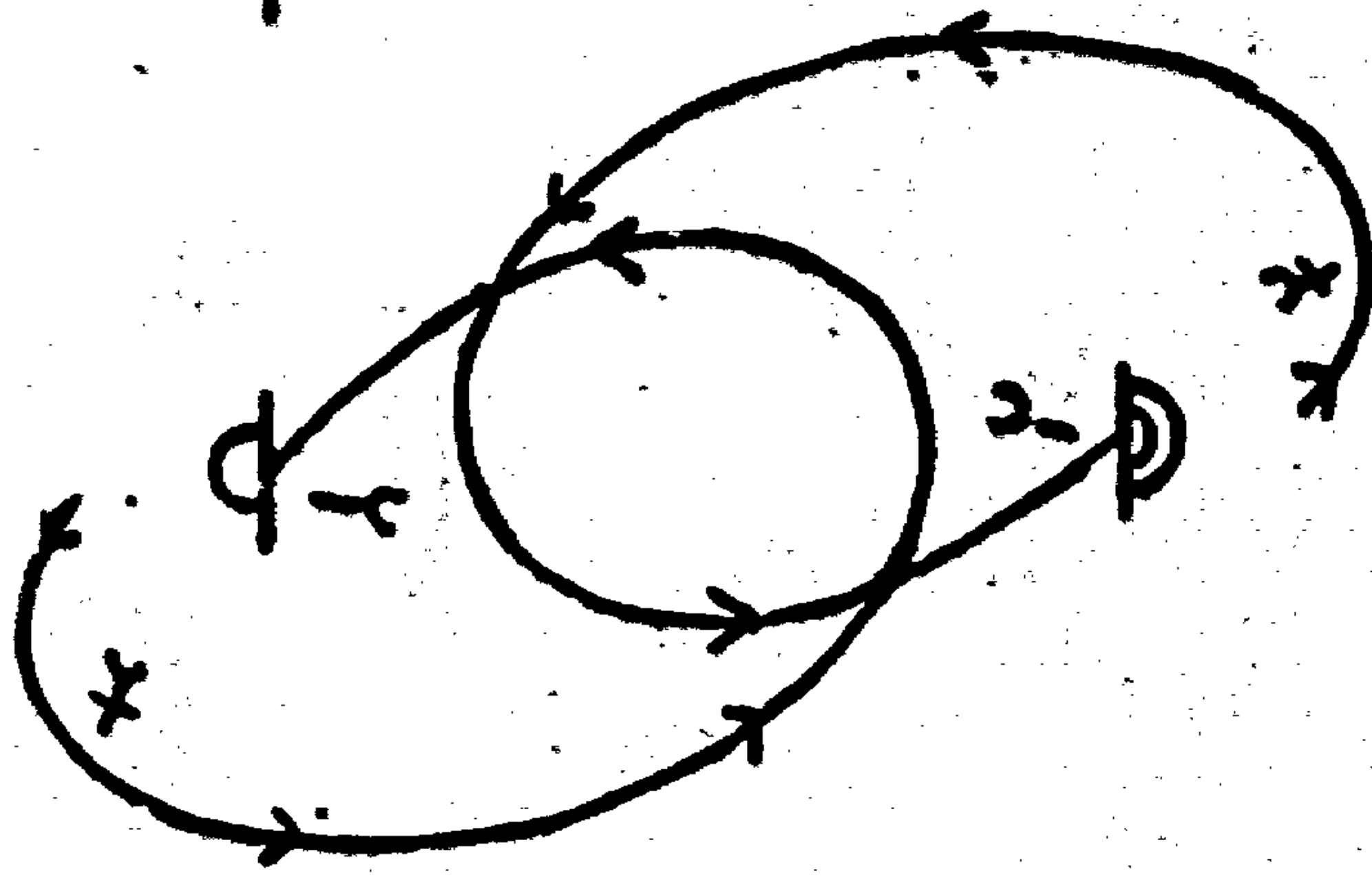
Fig. 3.^e



152 *l'Empereur dans la lune*



q Fig. 4^e p

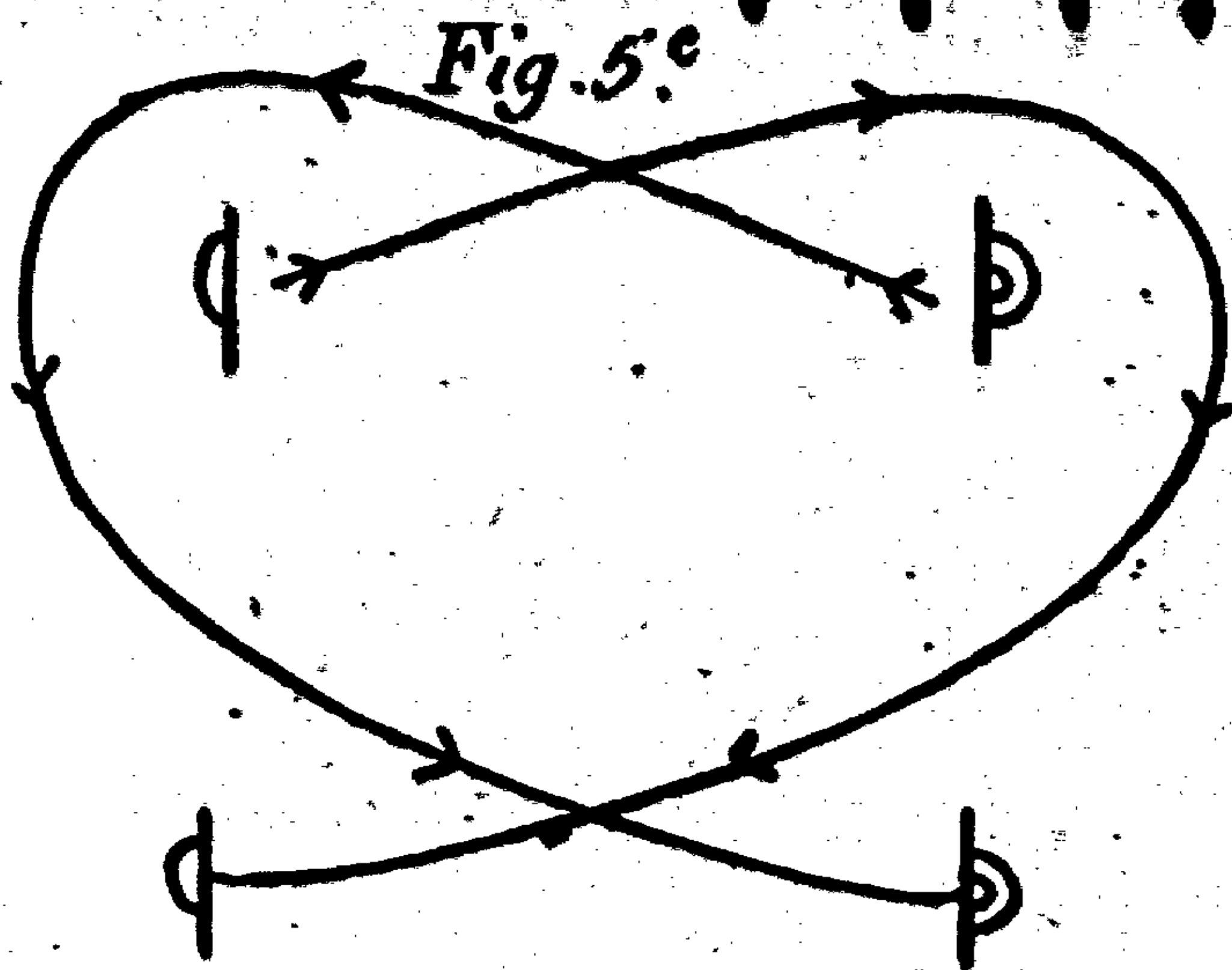


q p

q p

q p

L'Empereur dans la lune 153



q

p

q

p

q

p

154. *l'Empereur dans la lune*

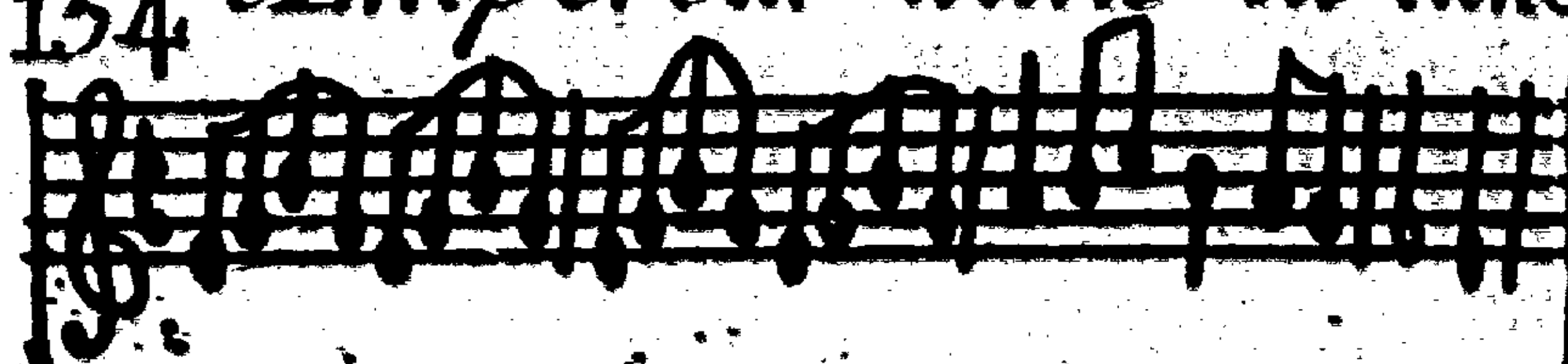
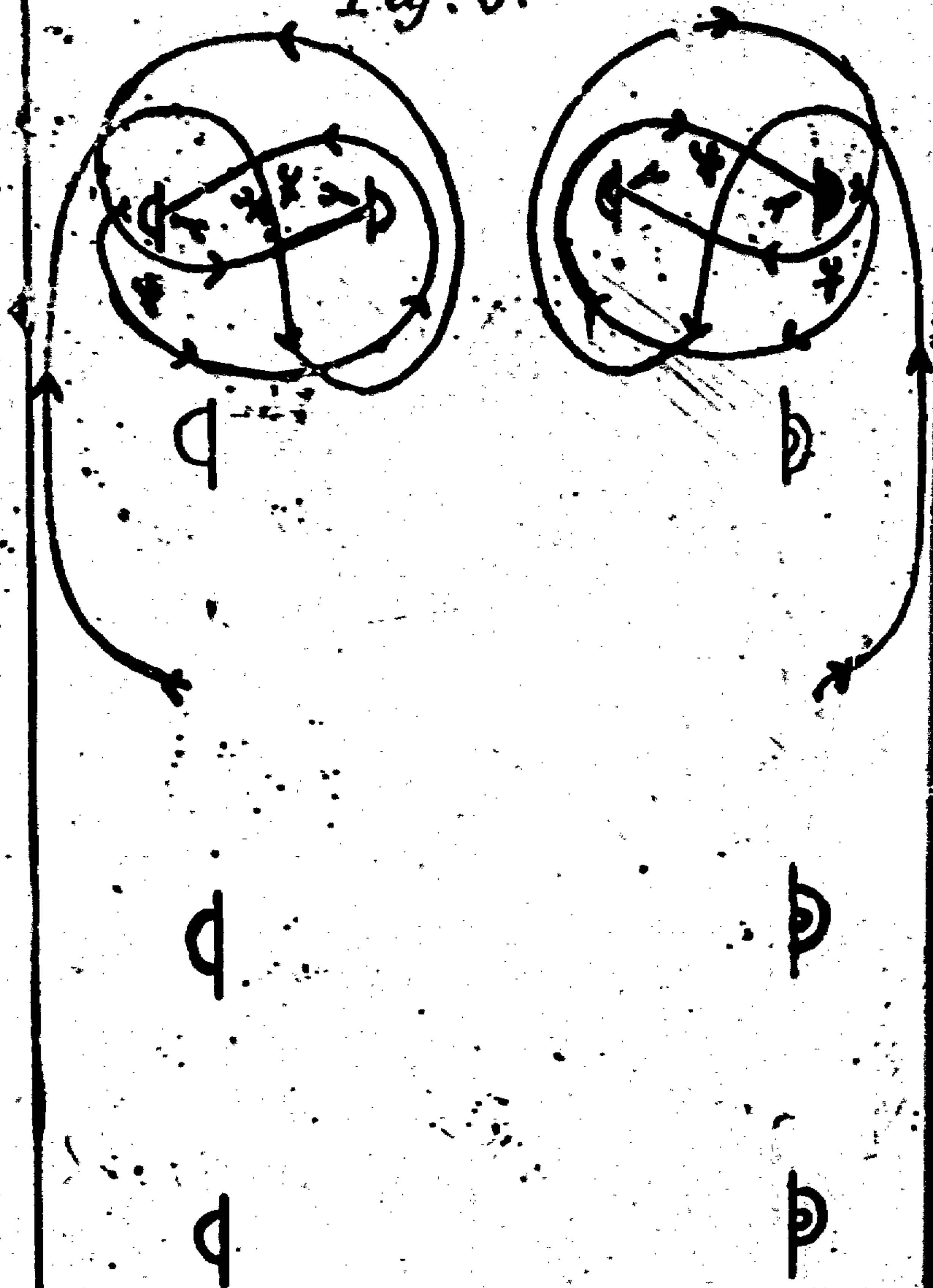


Fig. 6.^e



L'Empereur dans la lune

153

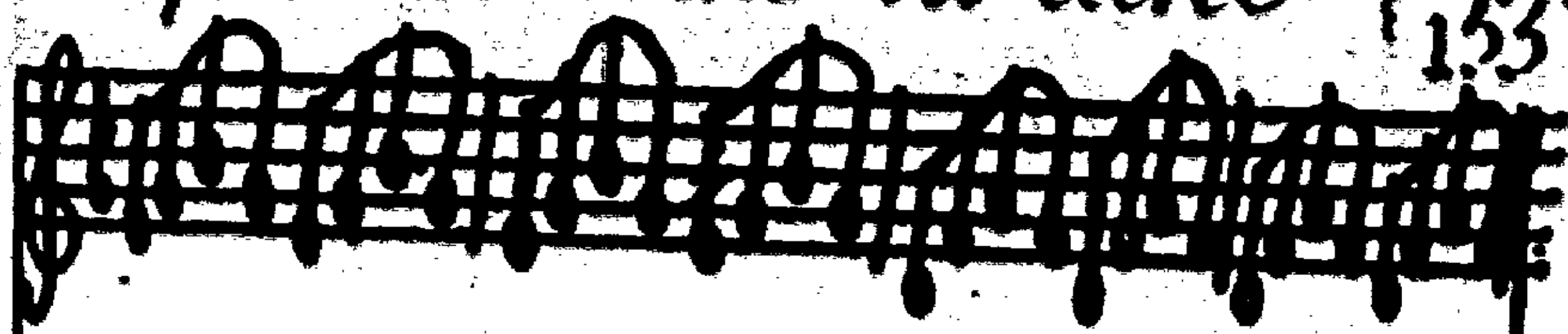
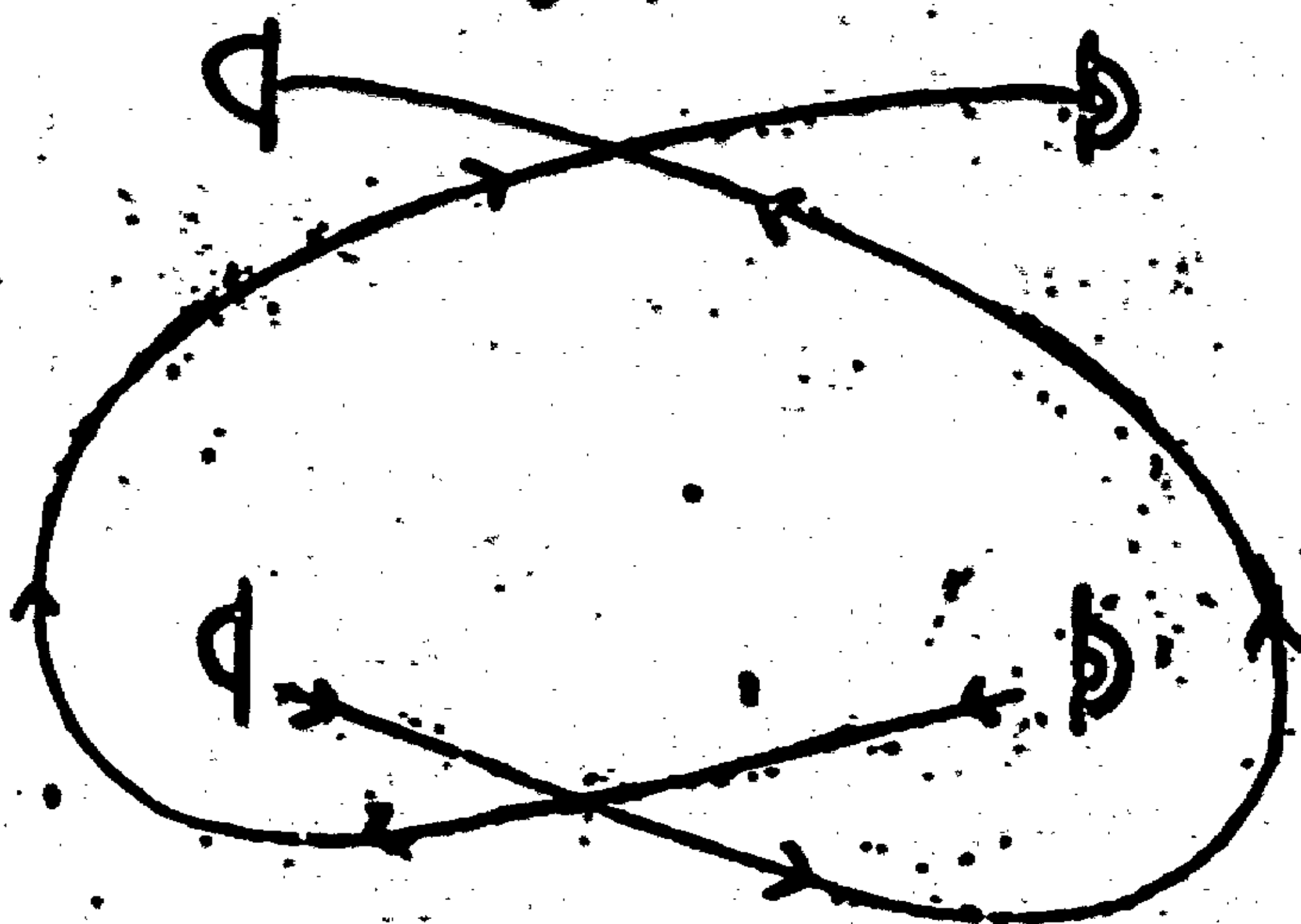


Fig. 7.^e



q

p

q

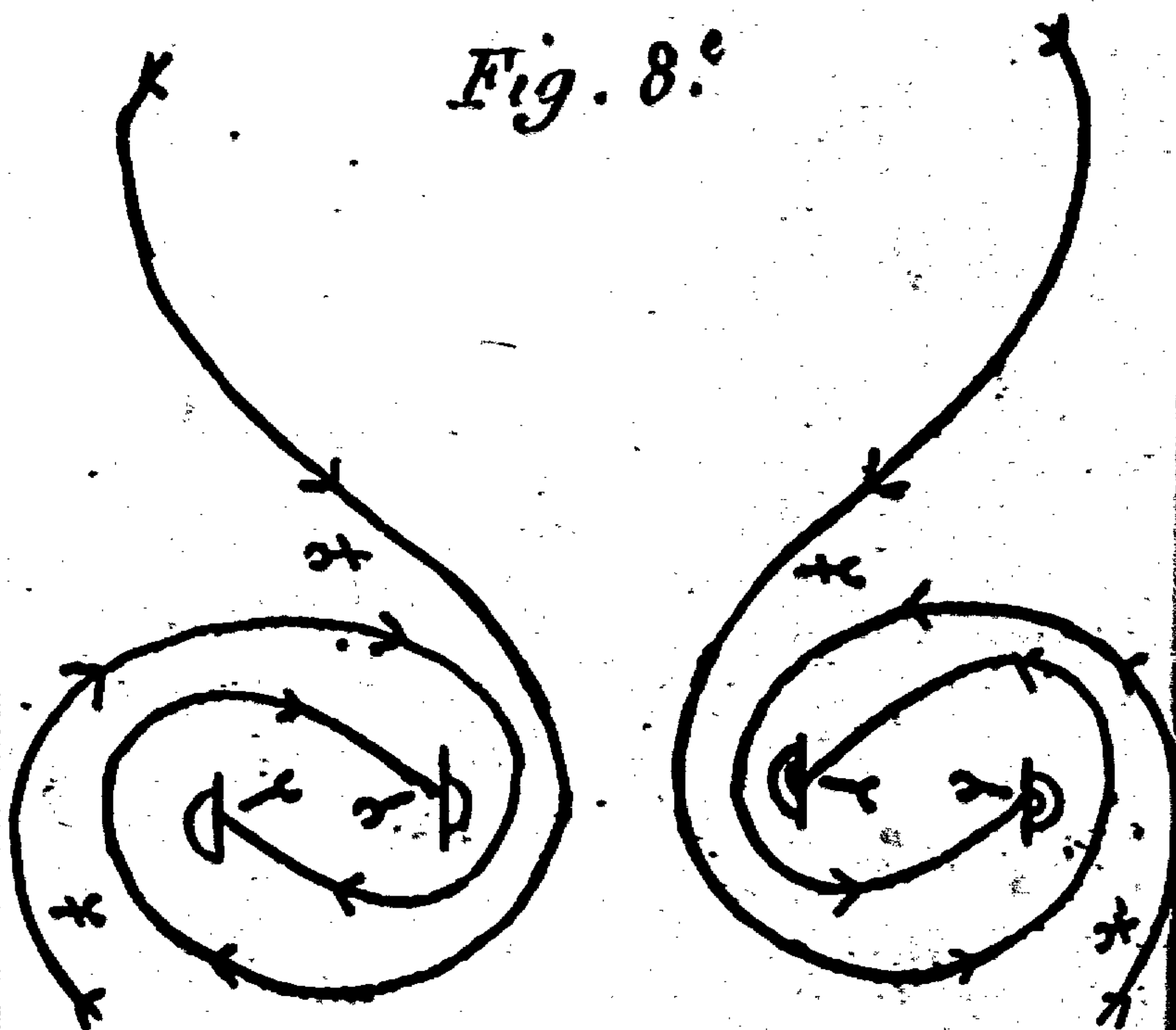
p

q

p



Fig. 8.^e



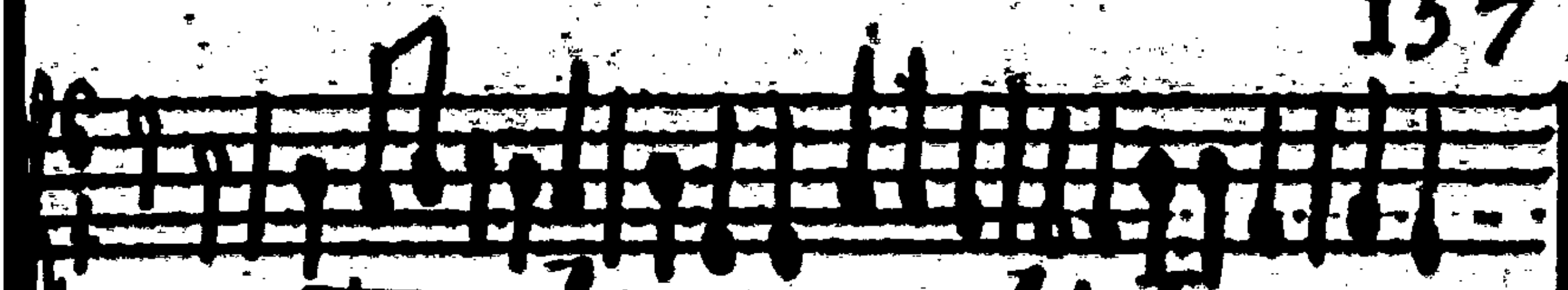
q

q

p

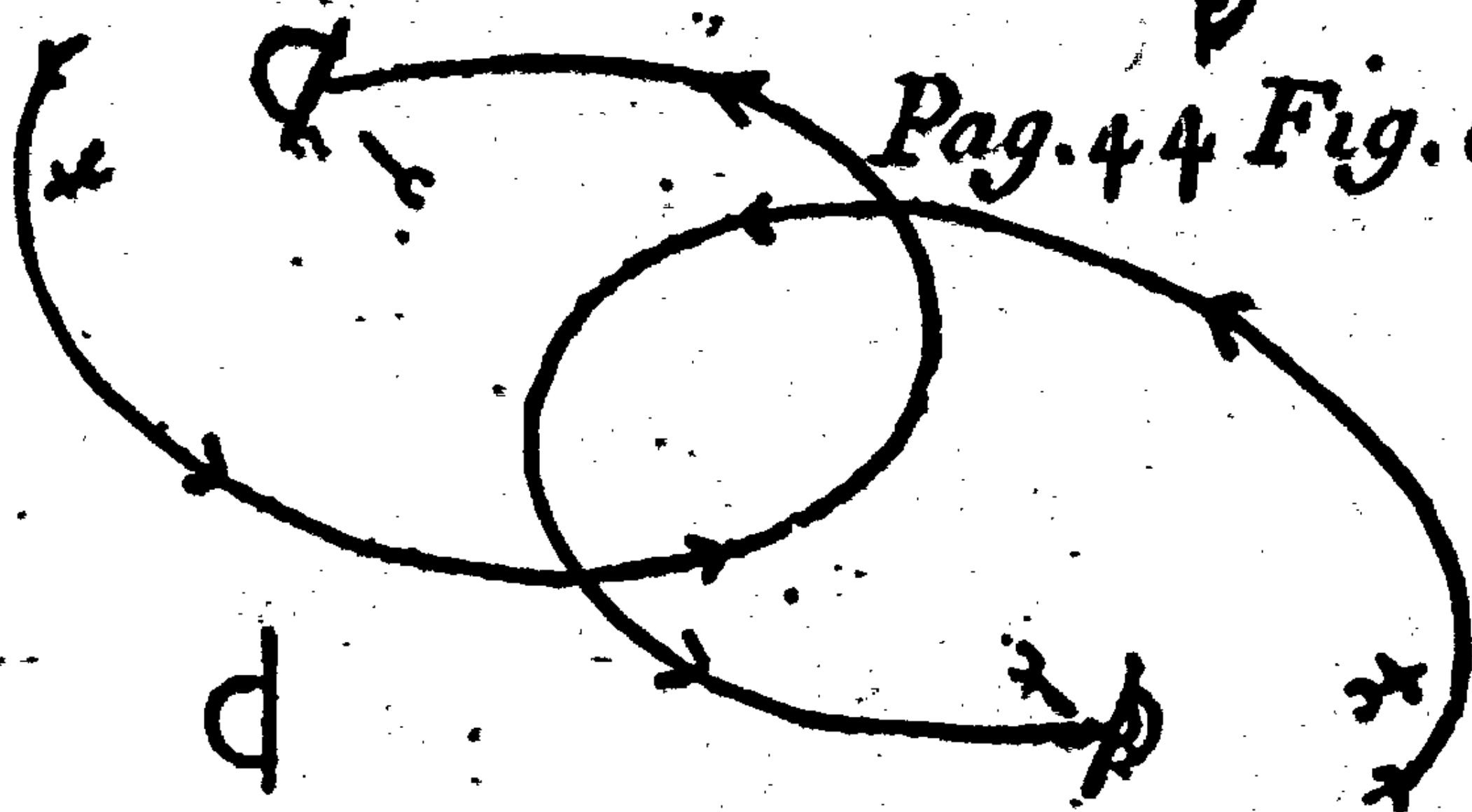
p

Fin



les Folies d'Isac

Pag. 44 Fig. 1^e

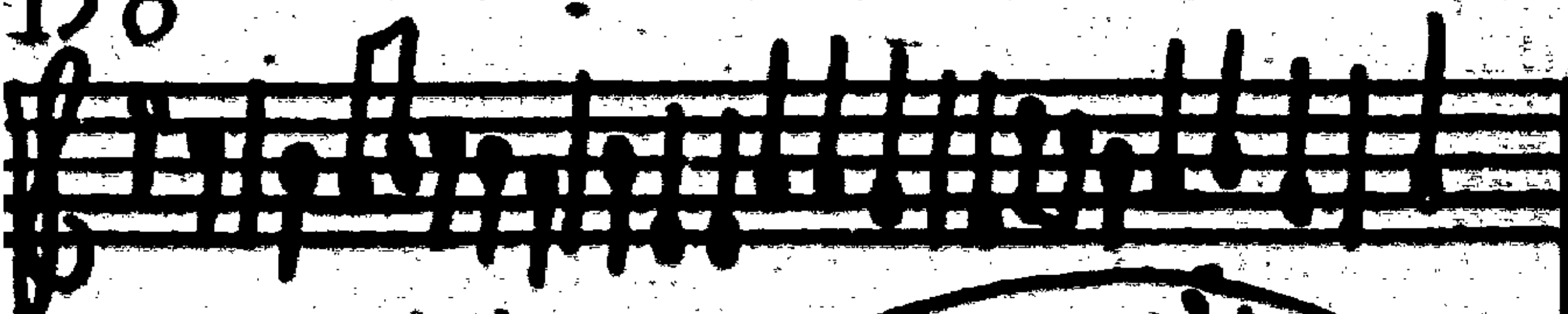
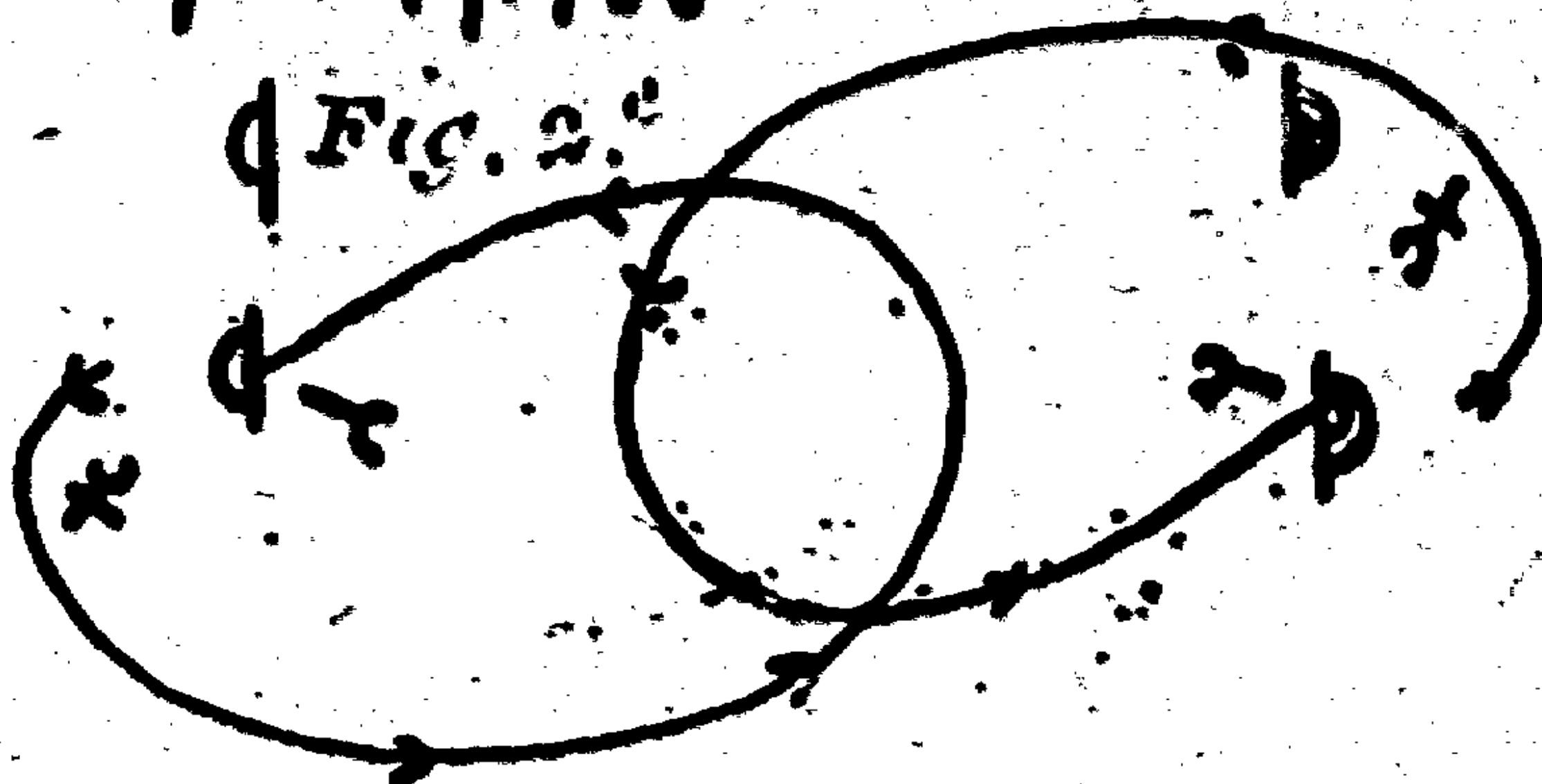


d

b

d

b

Fig. 2.^e

d

p

d

p

d

p

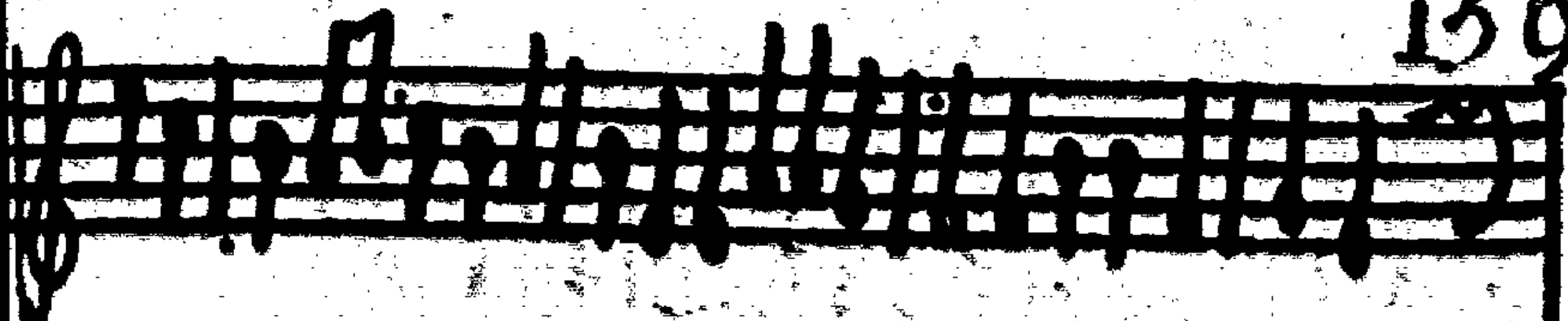
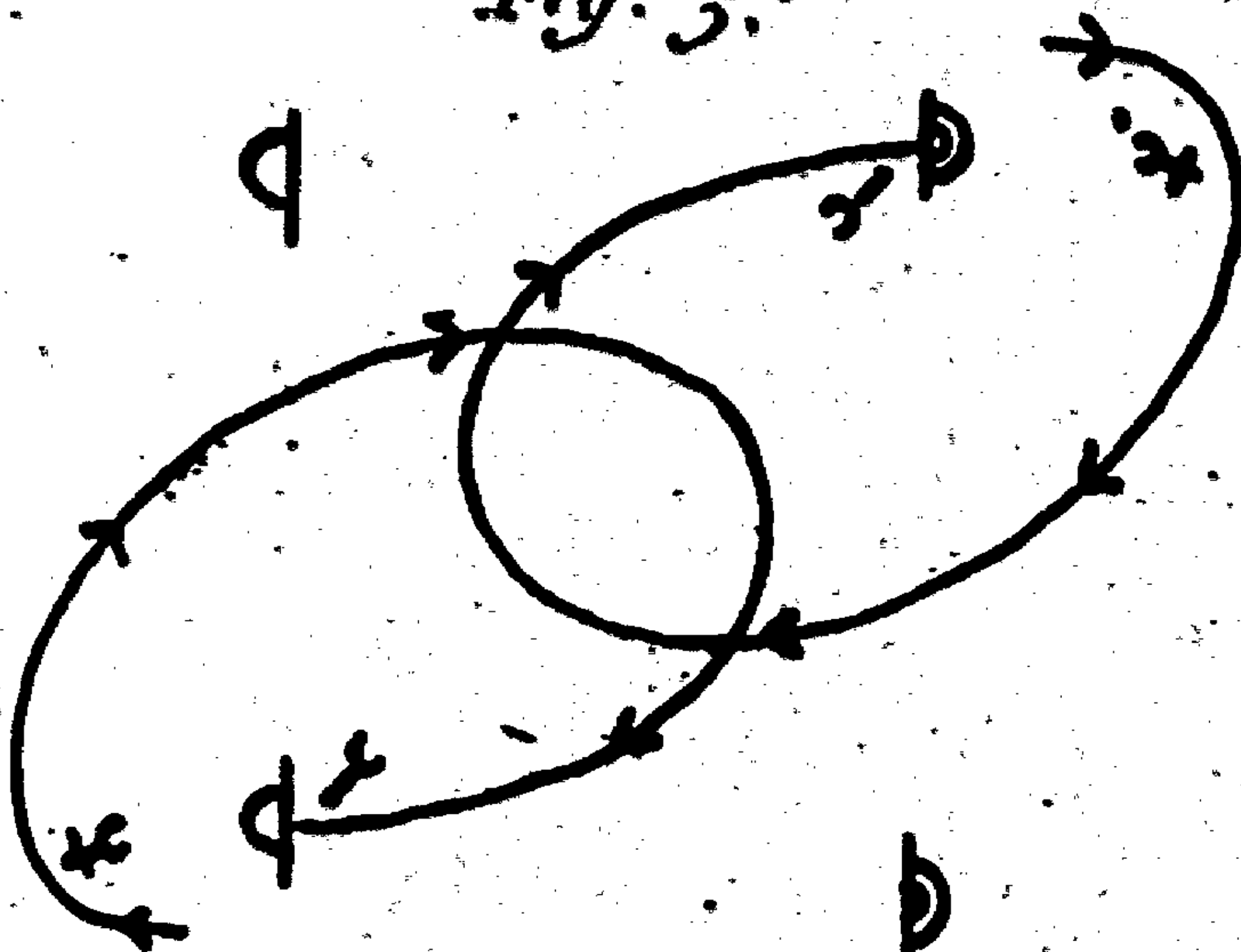


Fig. 3.^e



d

b

d

b

160

les Folies d'Isac

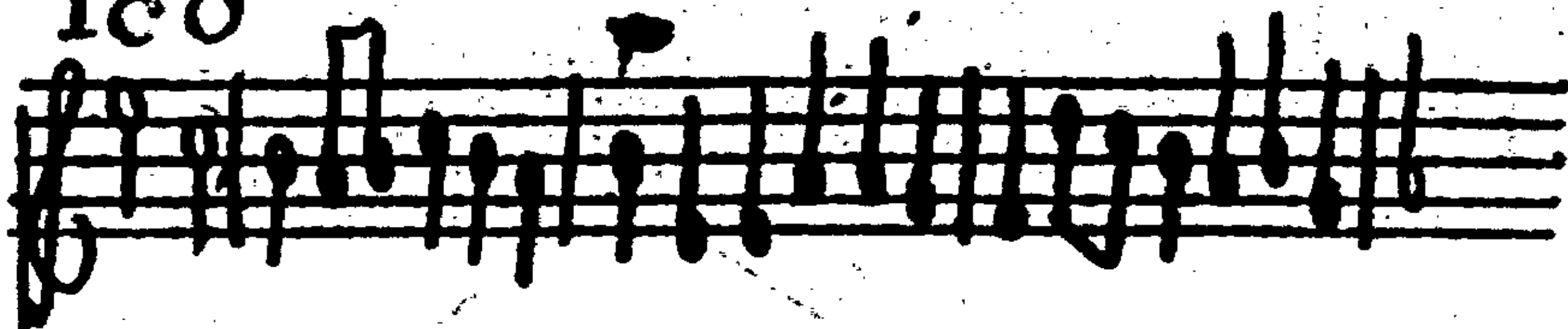
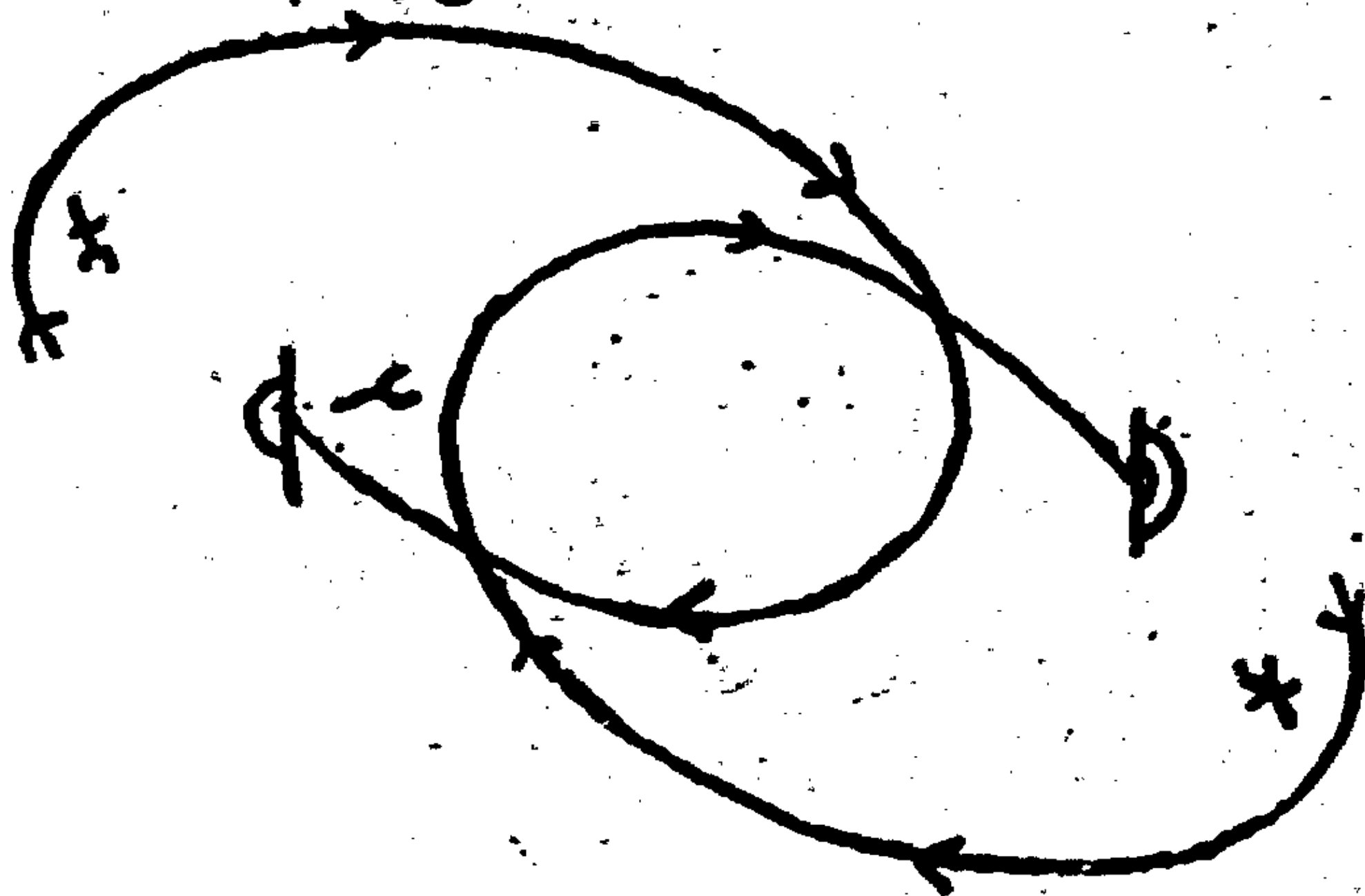


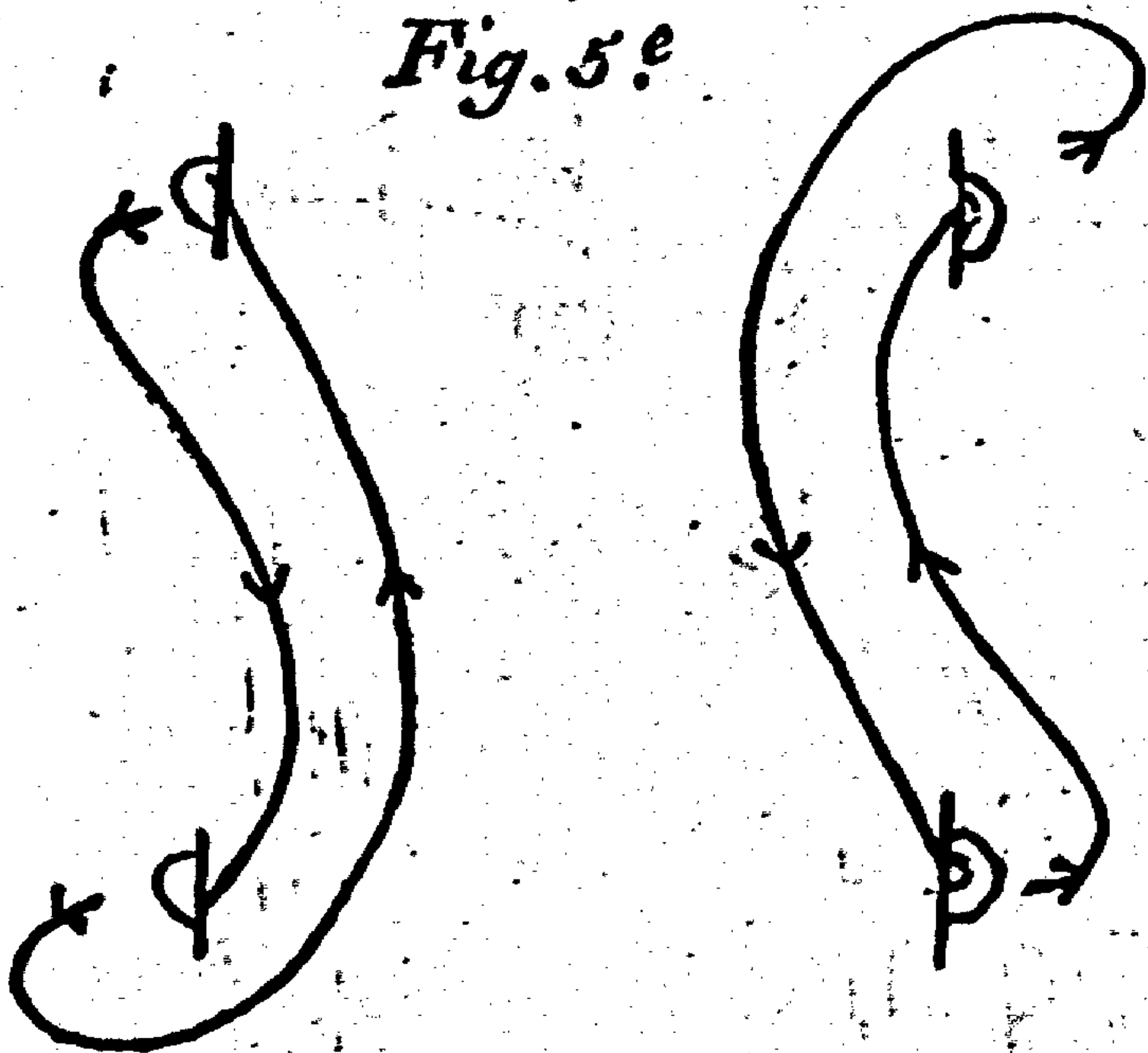
Fig. 4^e



les Folies d'Isac

161³

Fig. 5^e



L

162 les Folies d'Isac

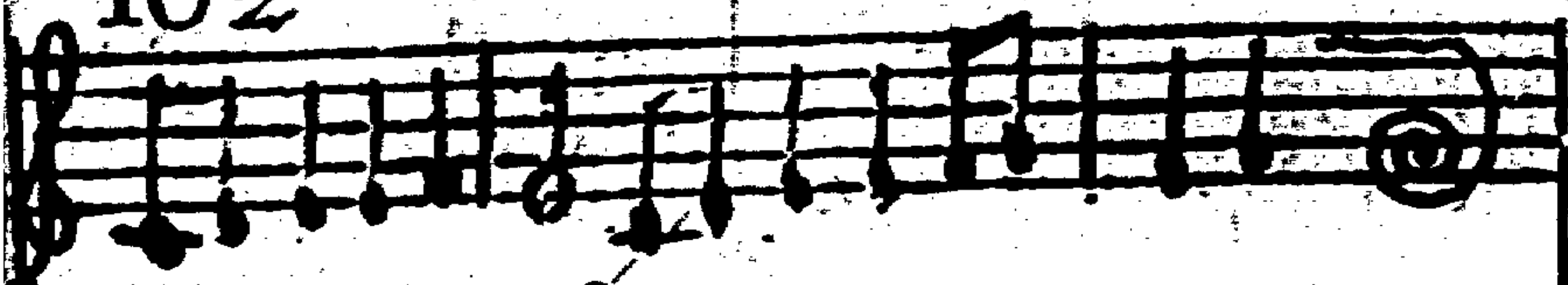
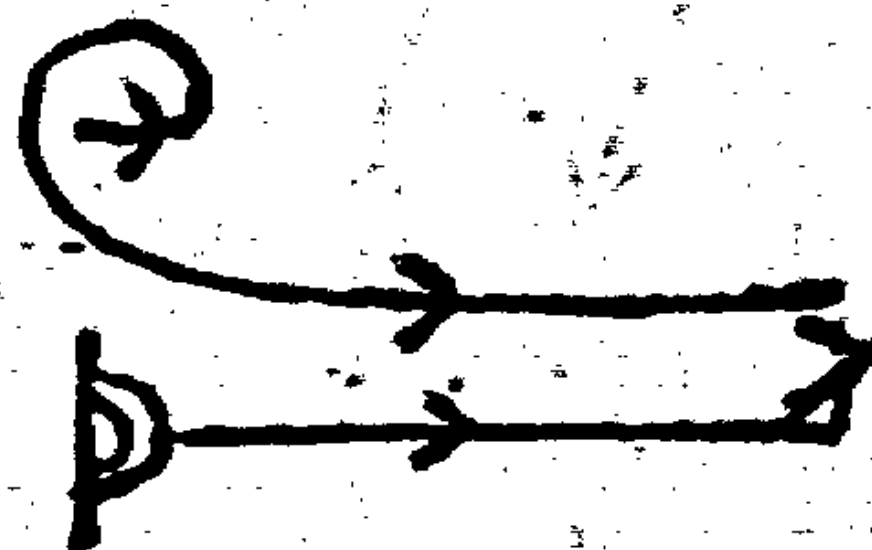
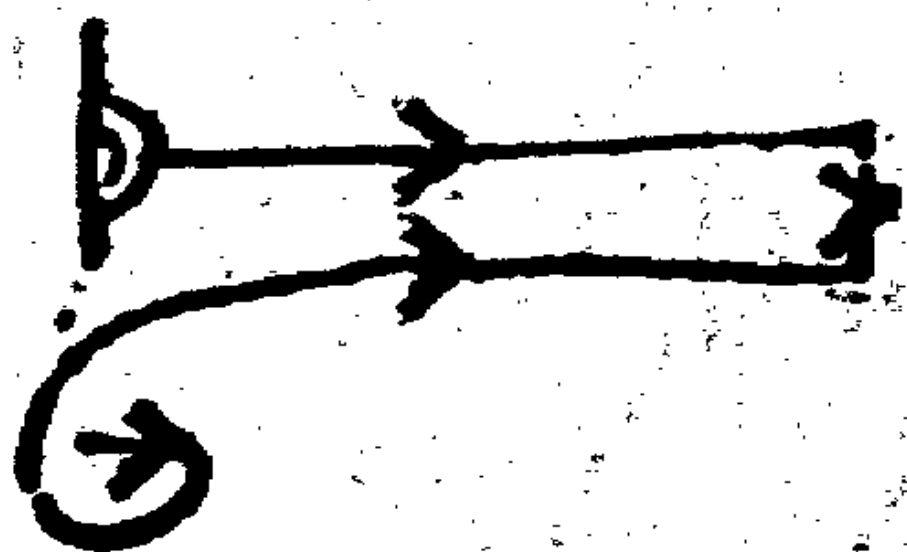
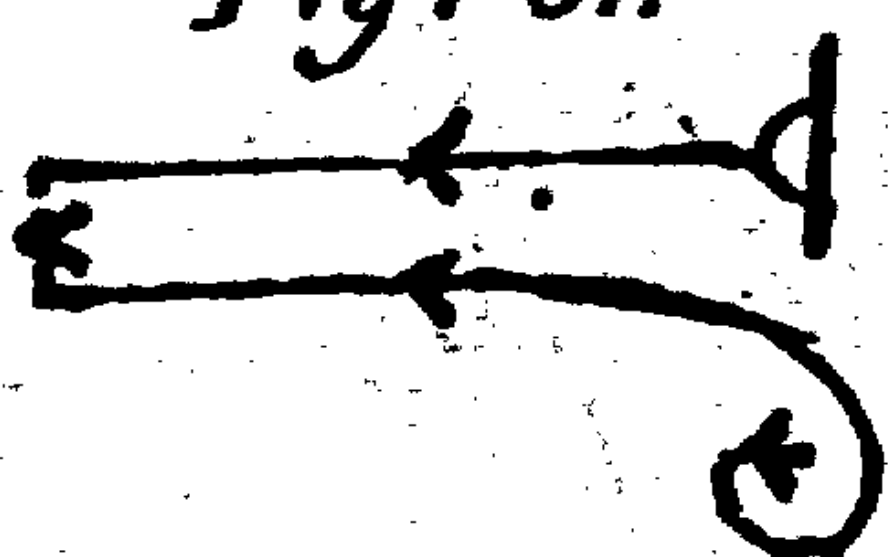


Fig. 6.^e



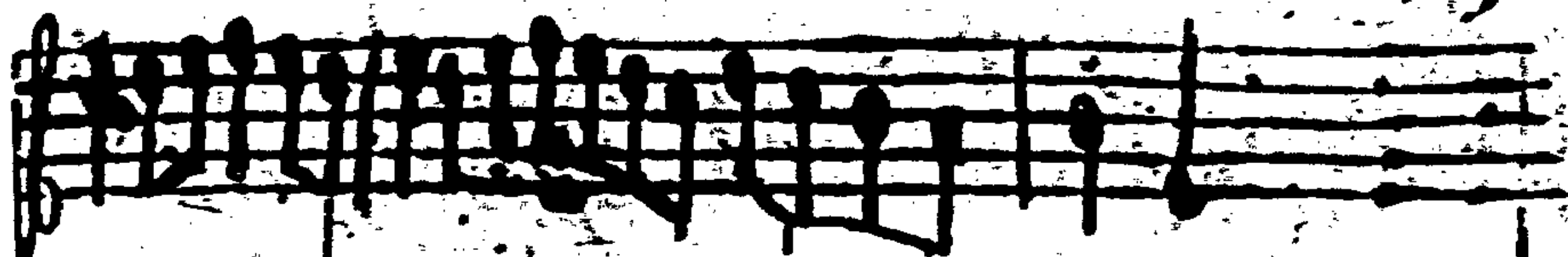
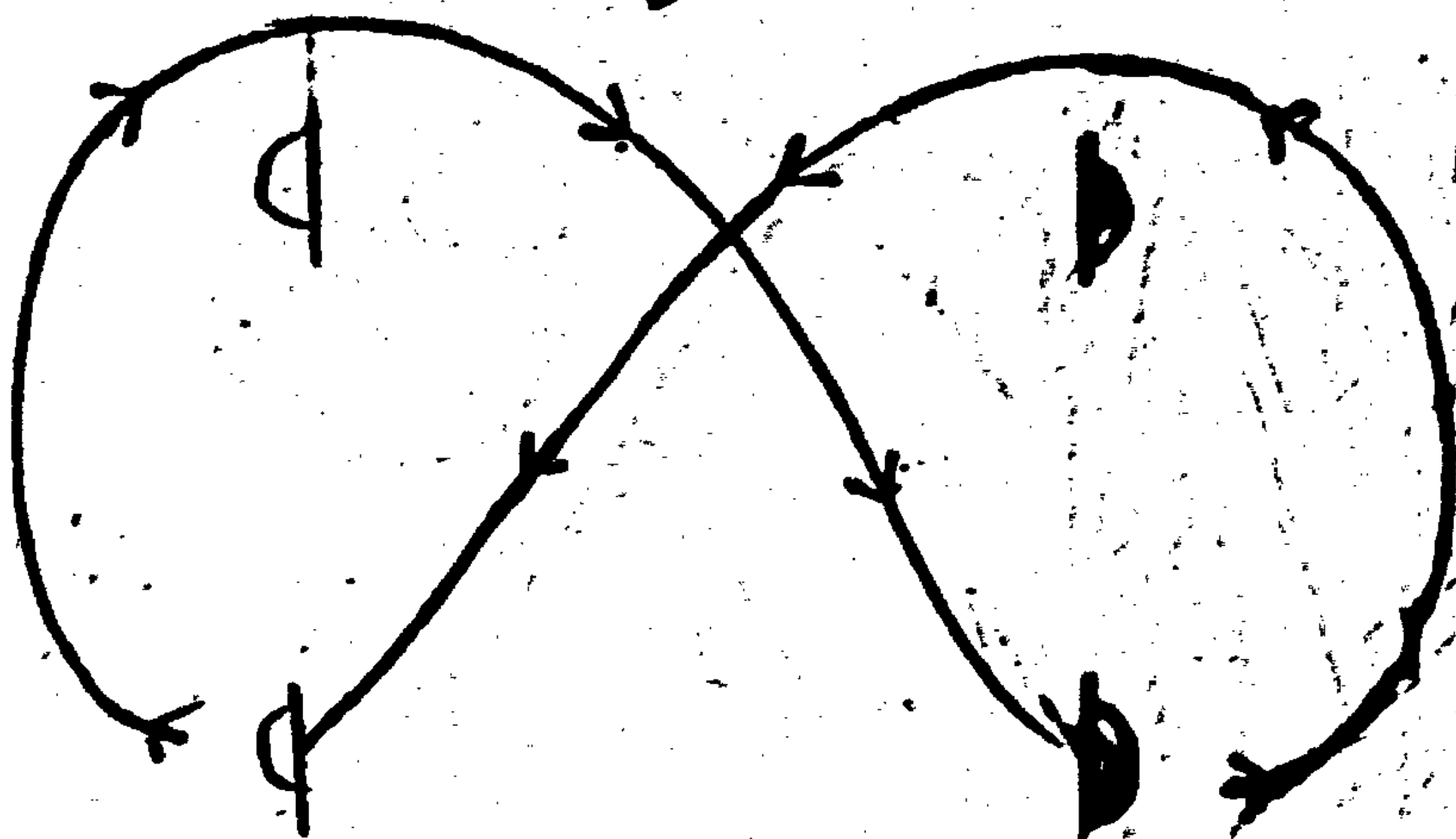


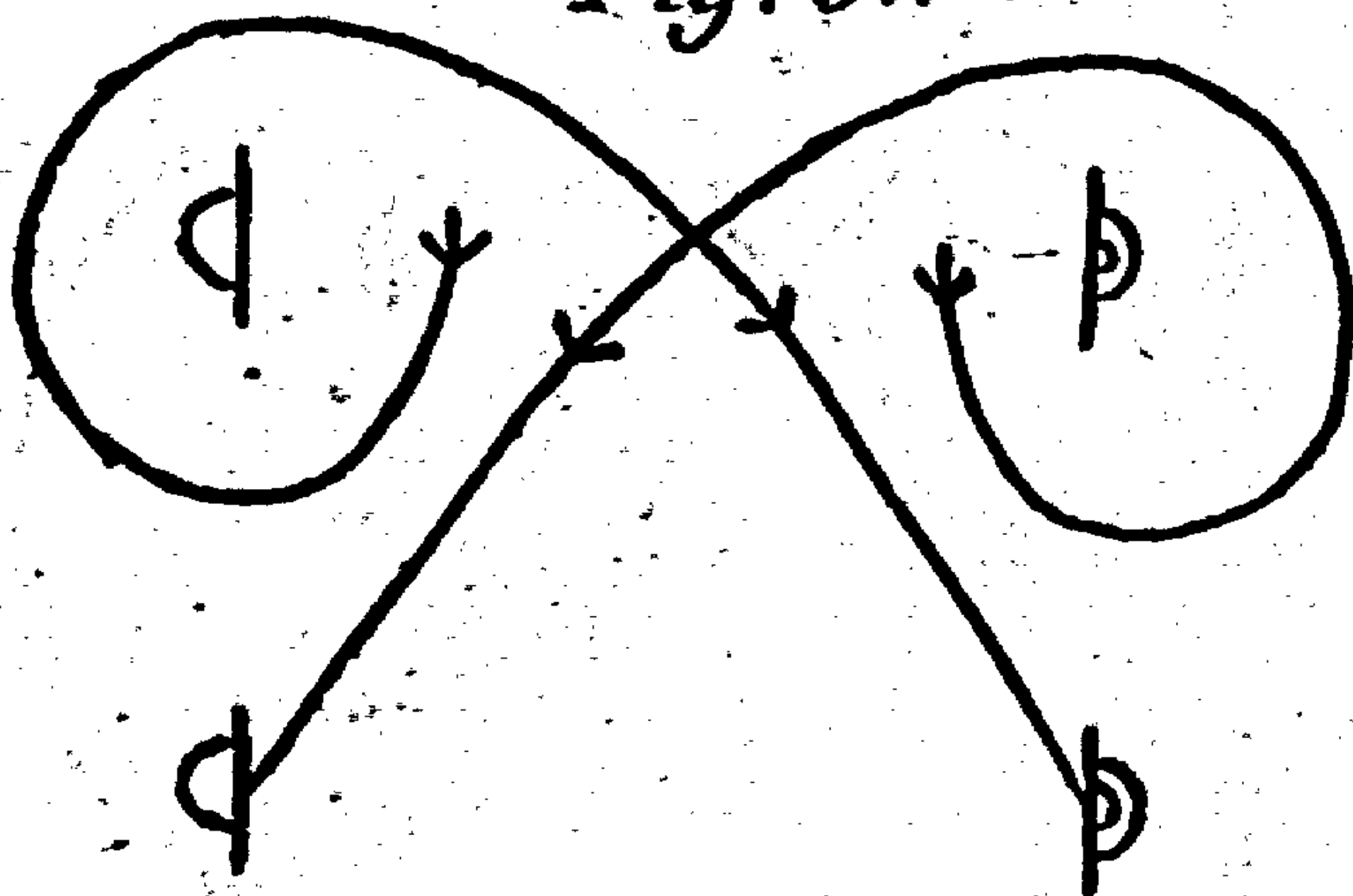
Fig. 7^e



164 les Folies d'Isac



Fig. 8.^e



d

p

d

p

les Folies d'Isac

165

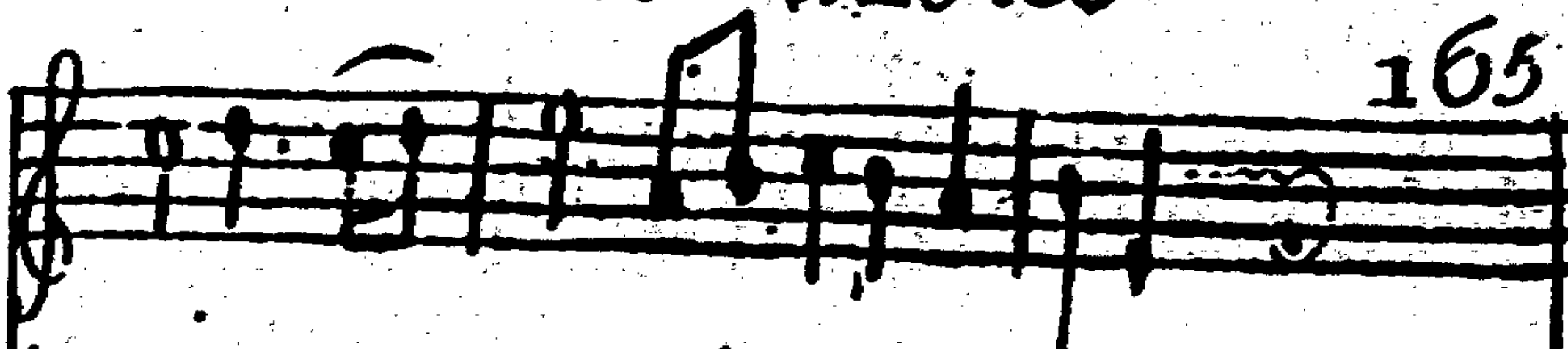
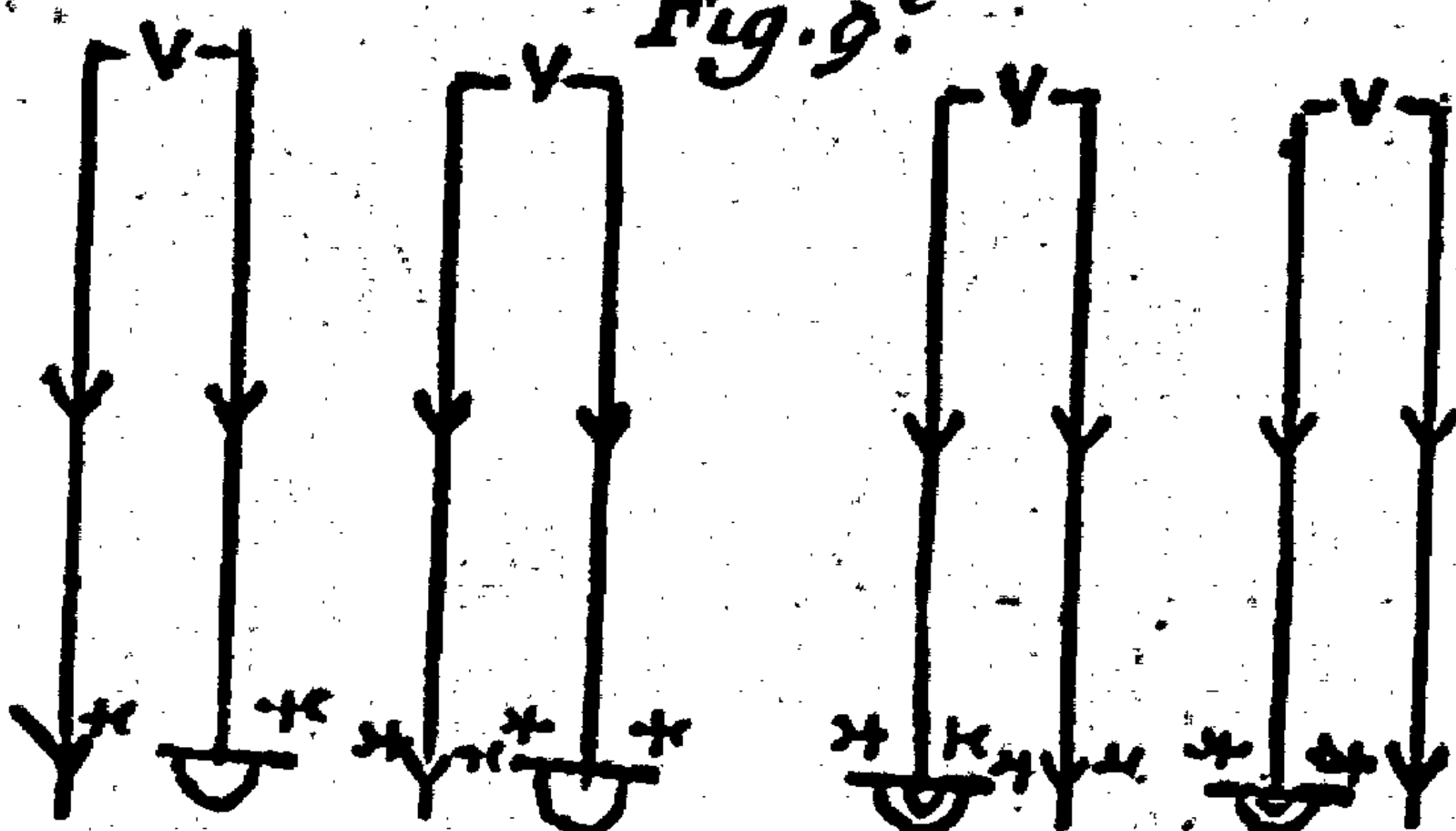


Fig. 9^e



d

p

d

p

166 Les Folies d'Isac

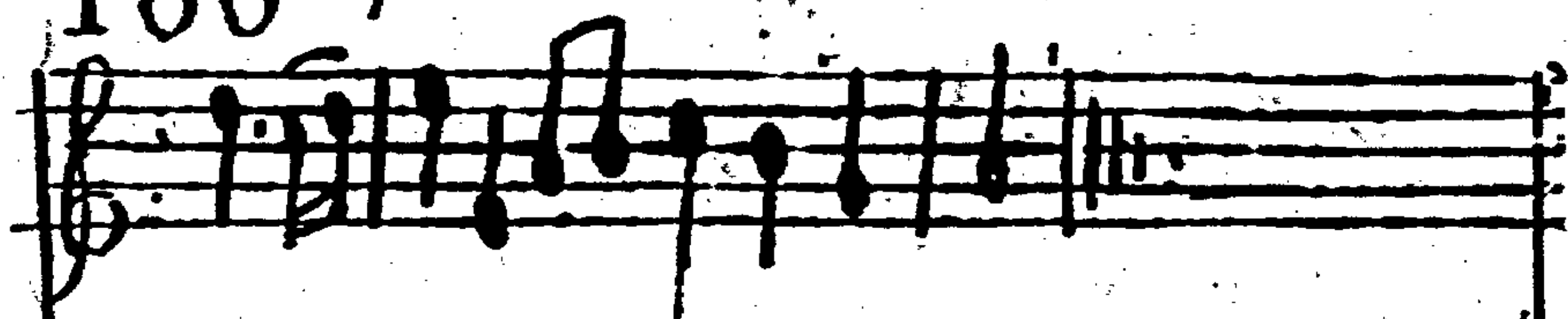
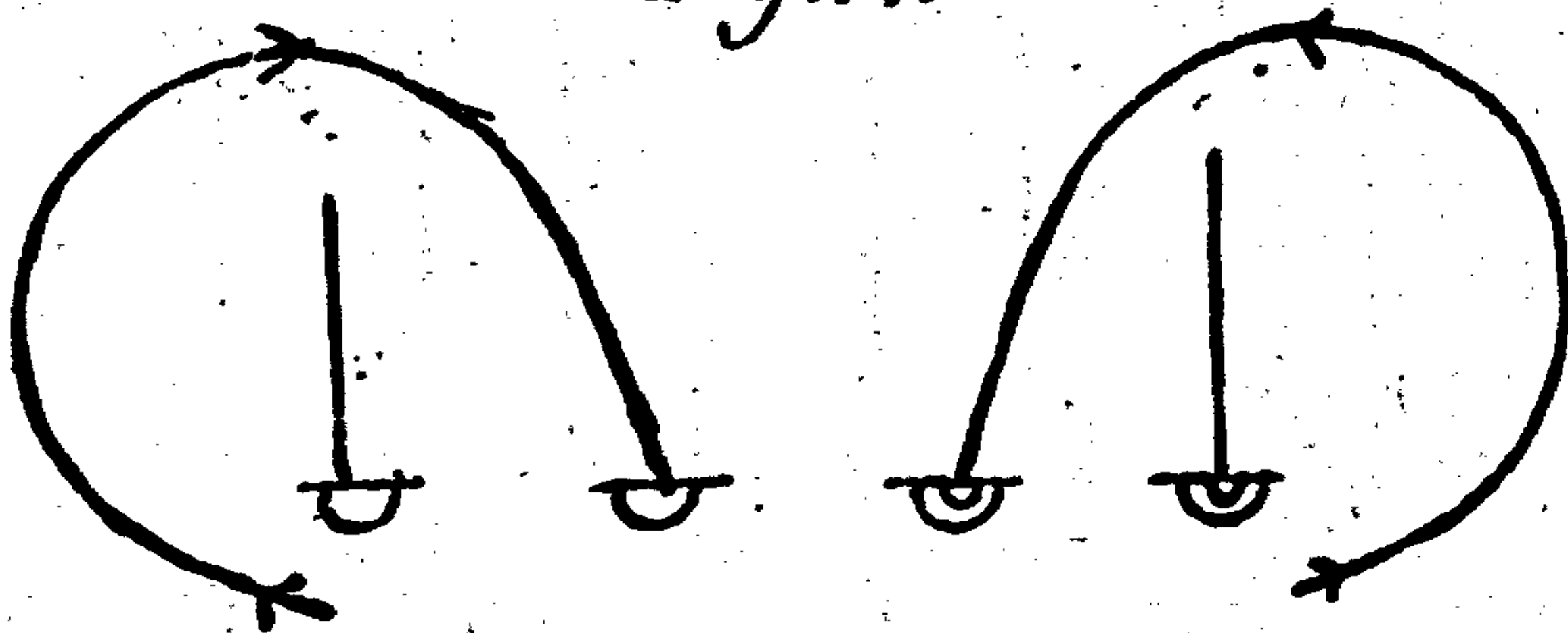


Fig.. 10^e



d

p

d

p

d

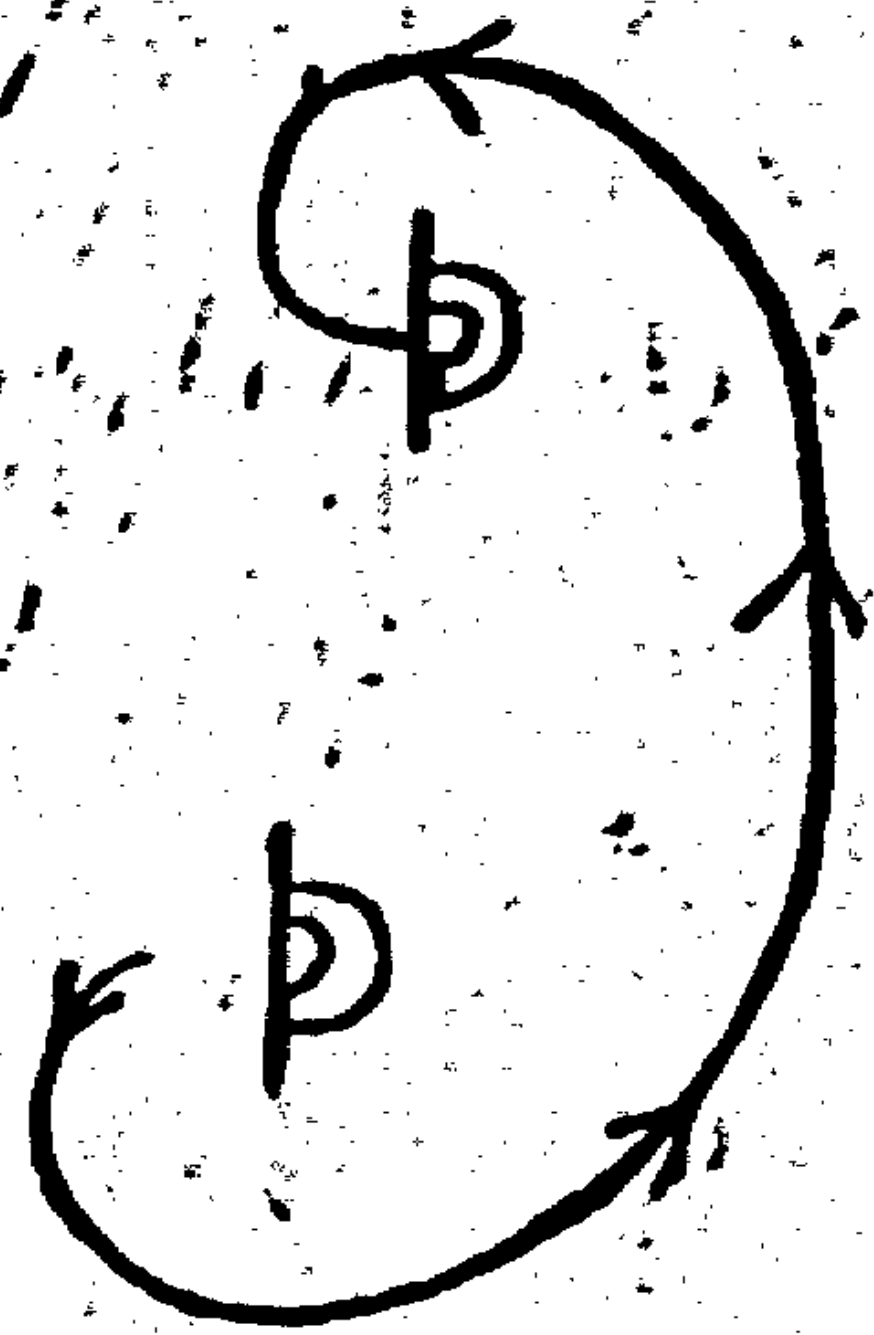
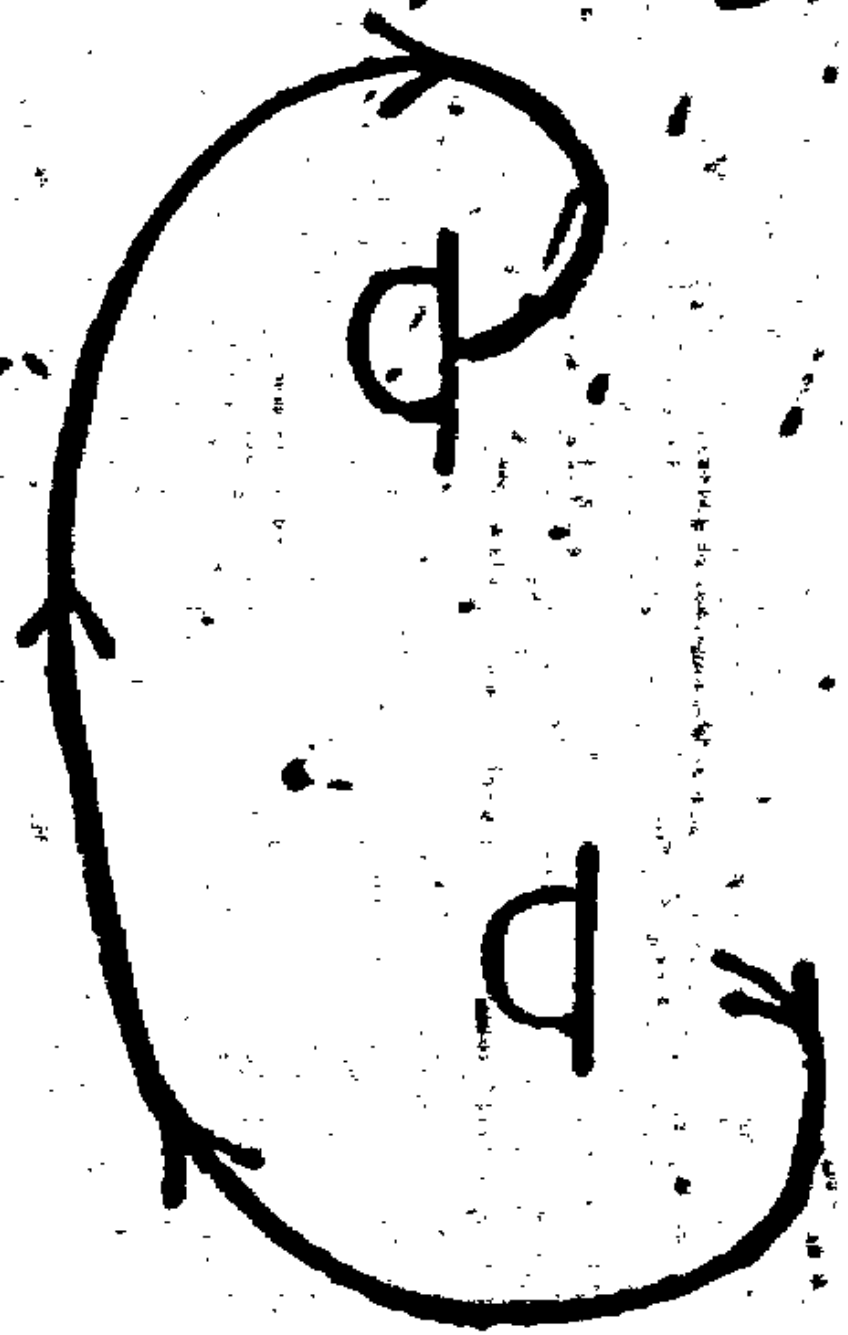
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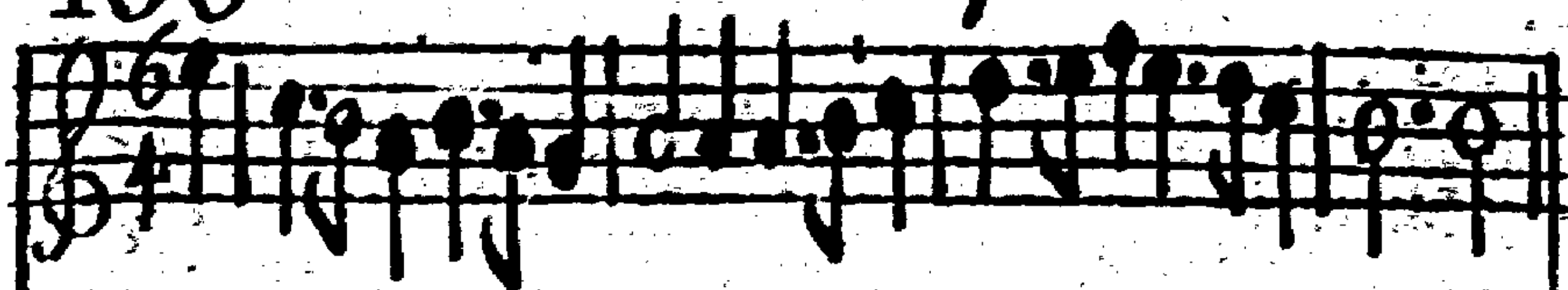
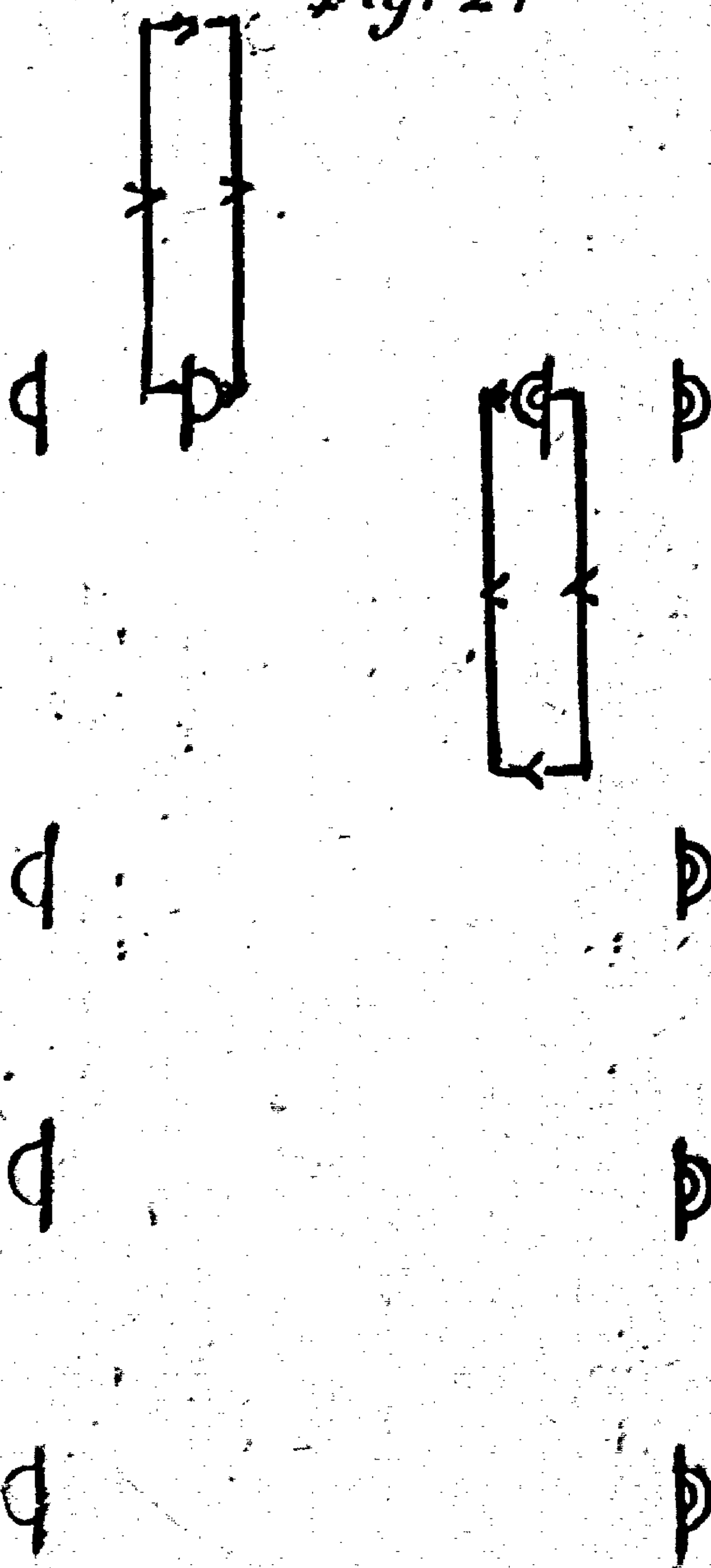
Fin



La Triomphante

Pag. 167. Fig. 1. e



Fig. 2^e

la Triomphante

169

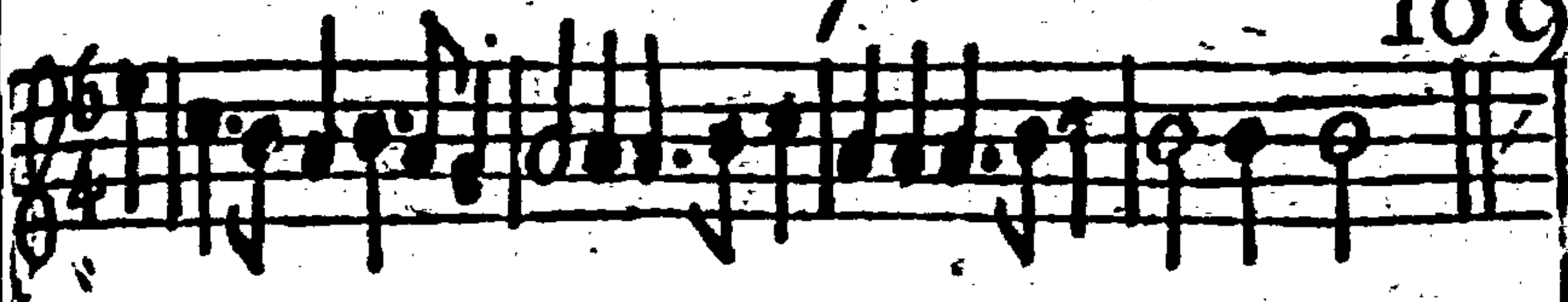
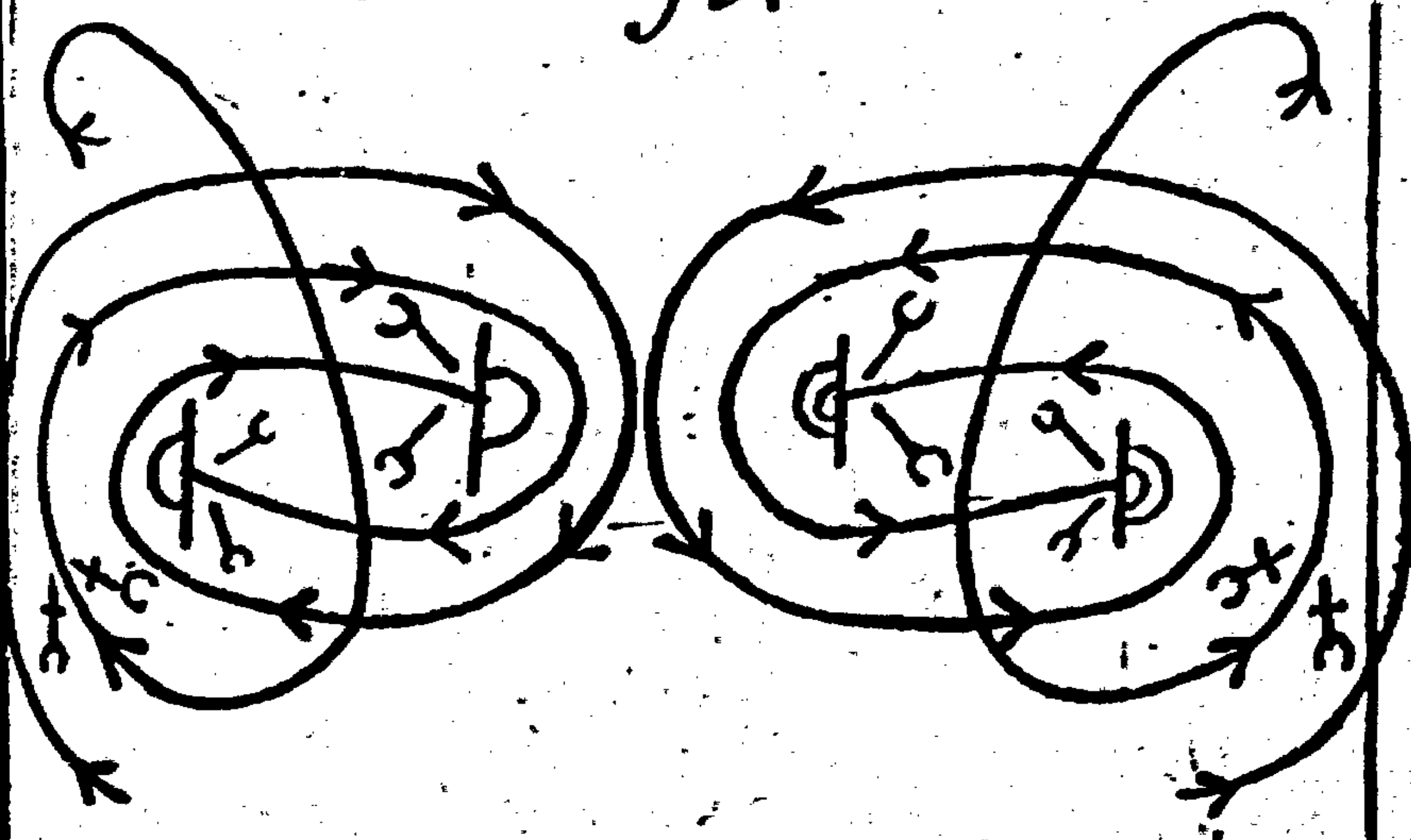


Fig. 3^e



170 la Triomphante

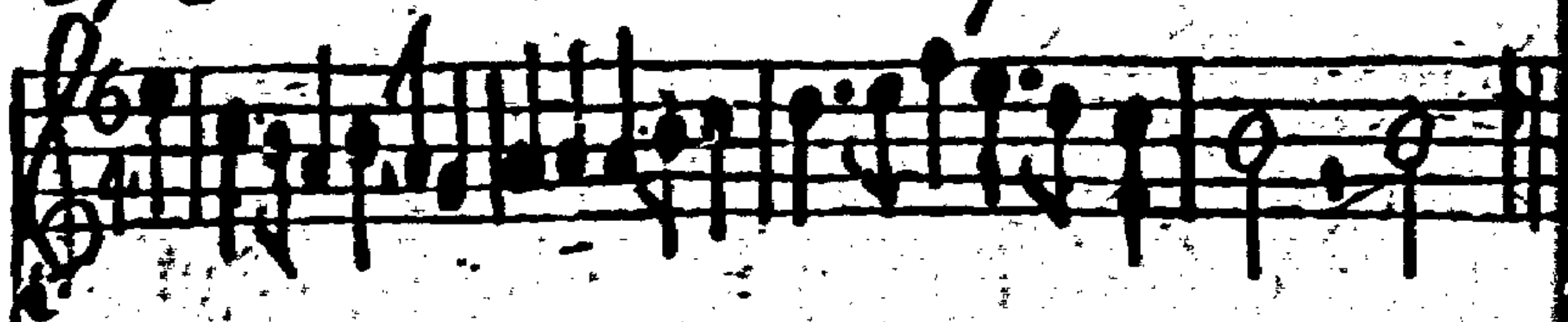
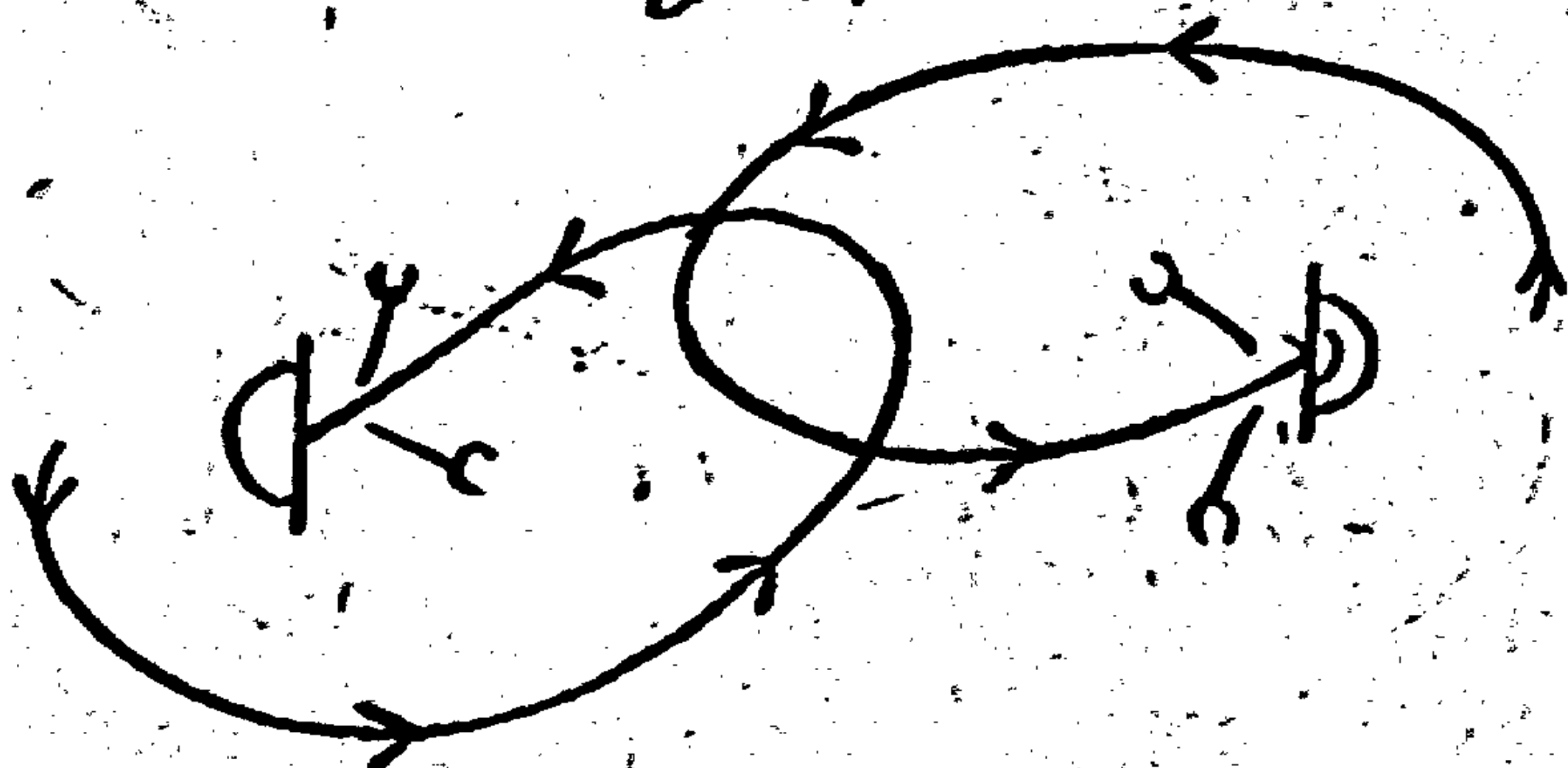


Fig. 4.



la Triomphante

171



Fig 5.^e

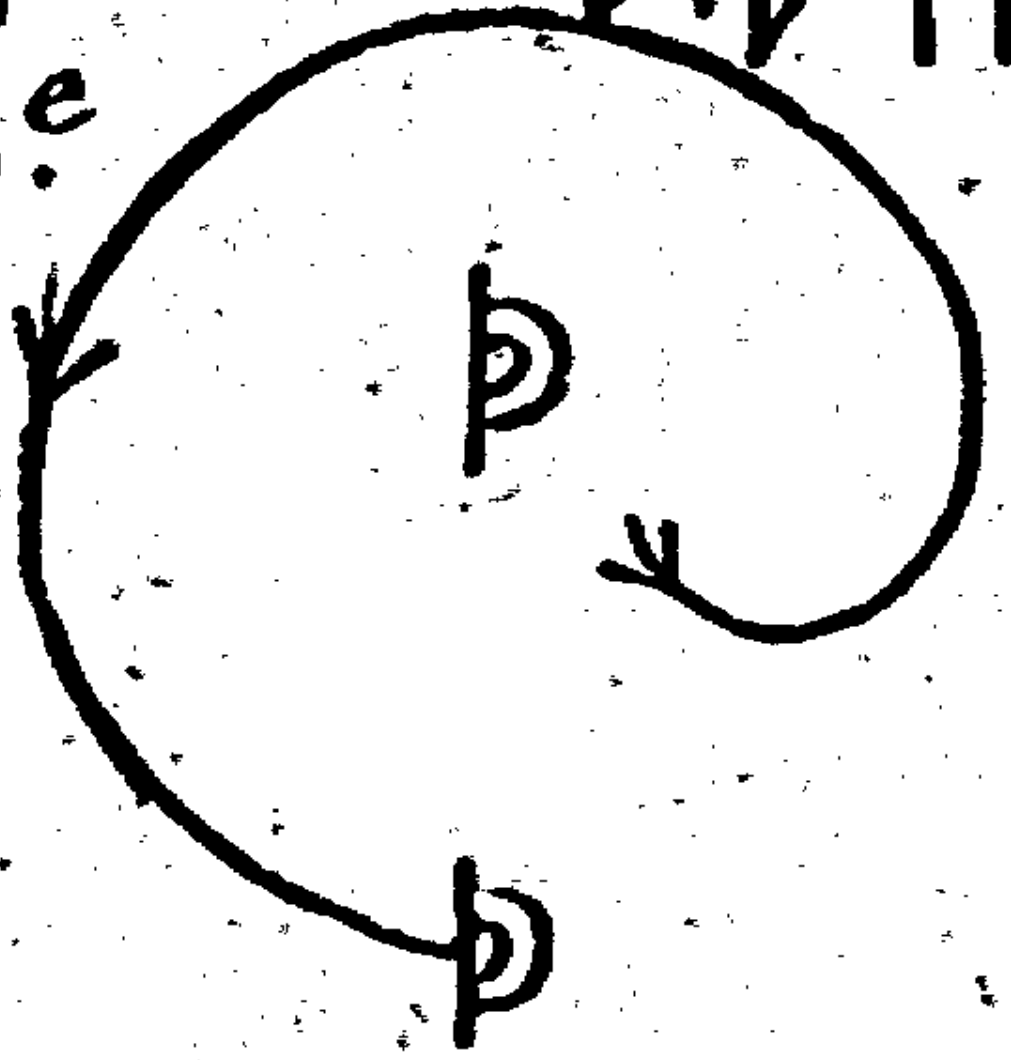
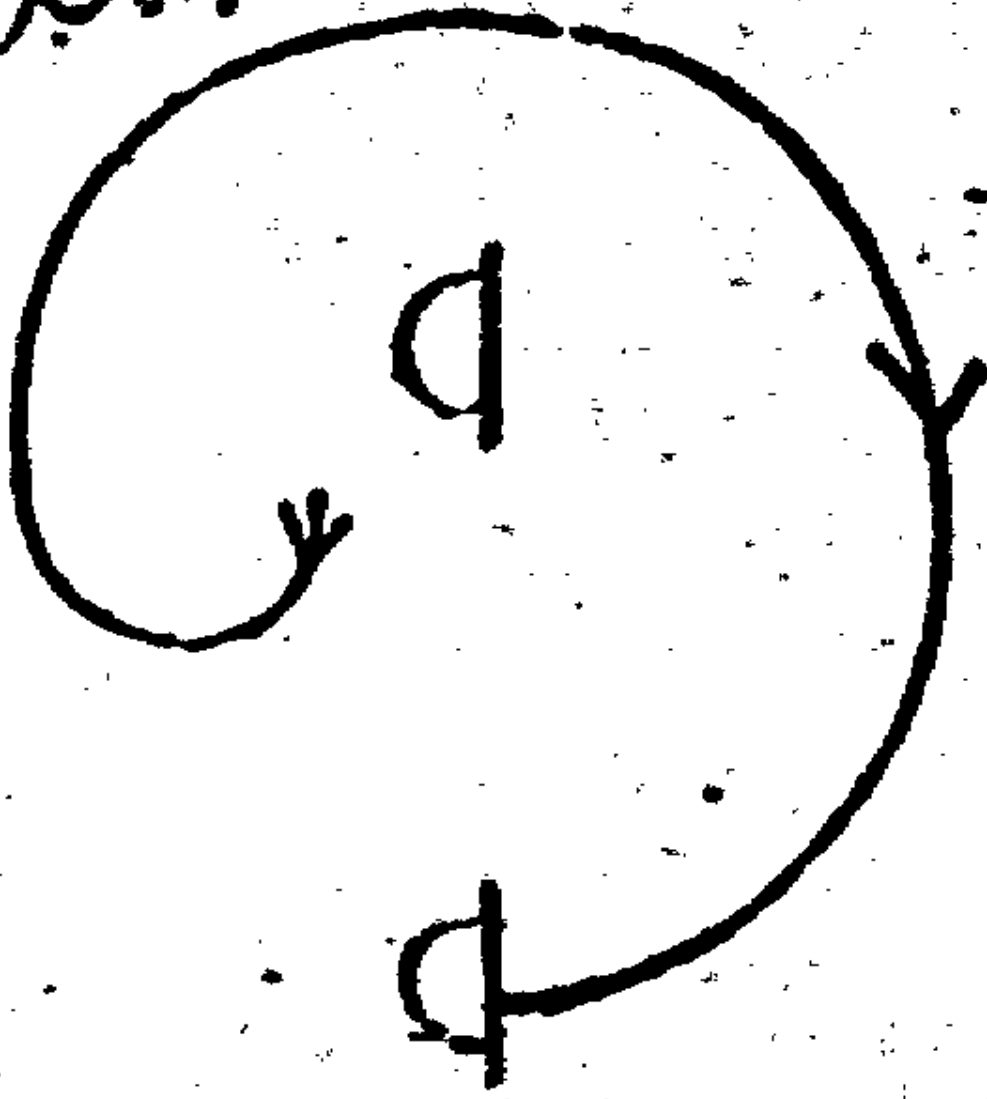
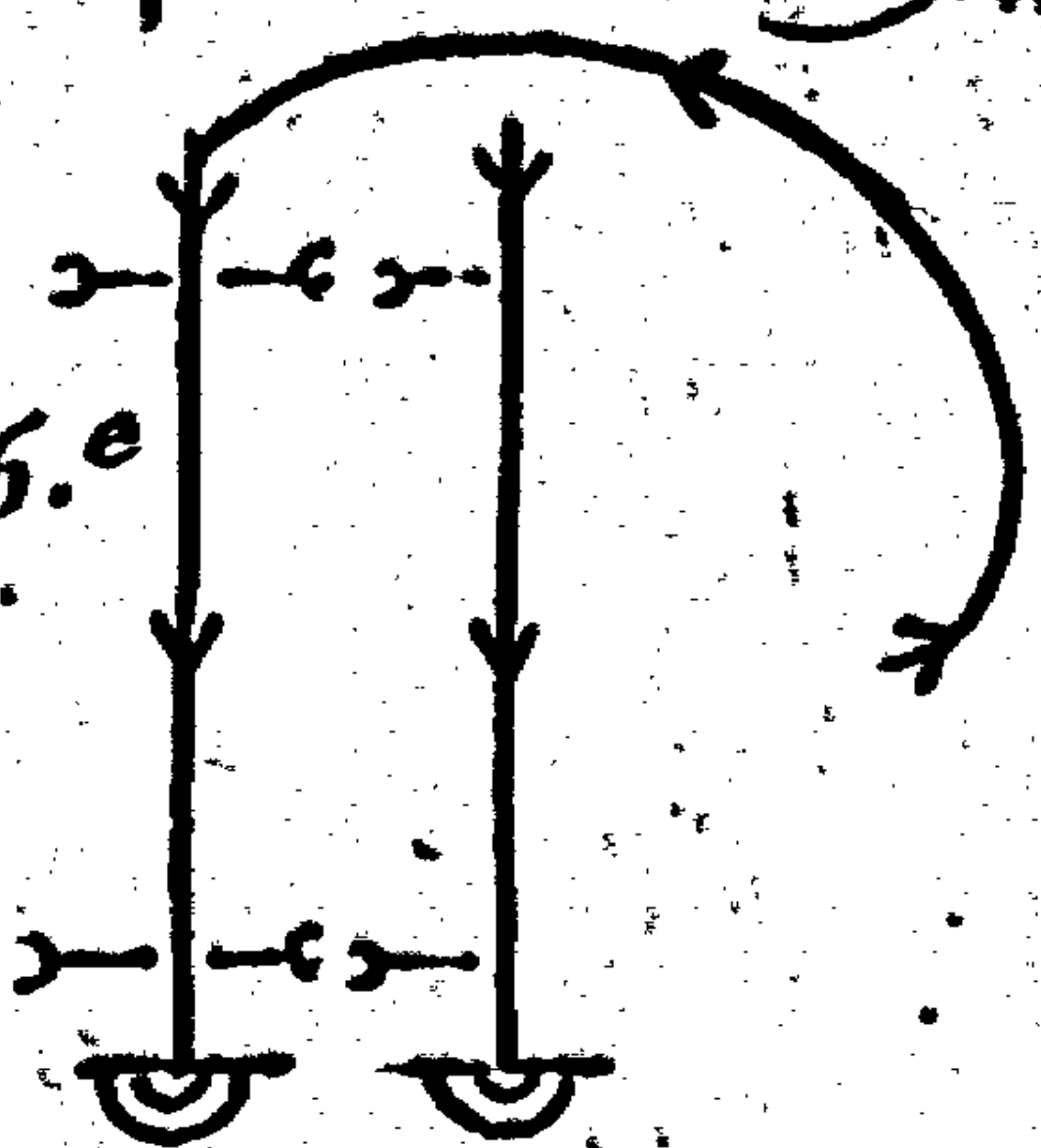
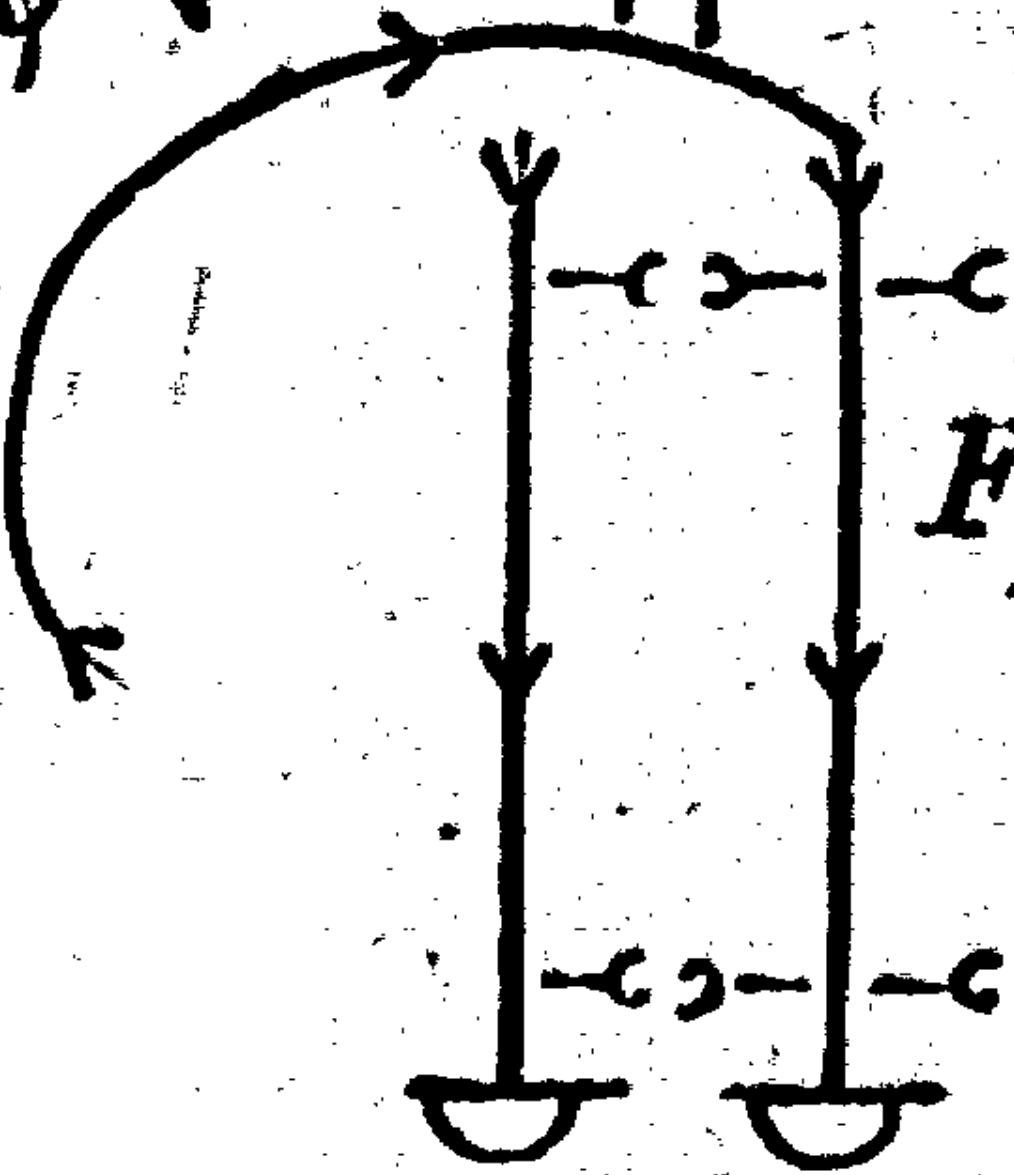


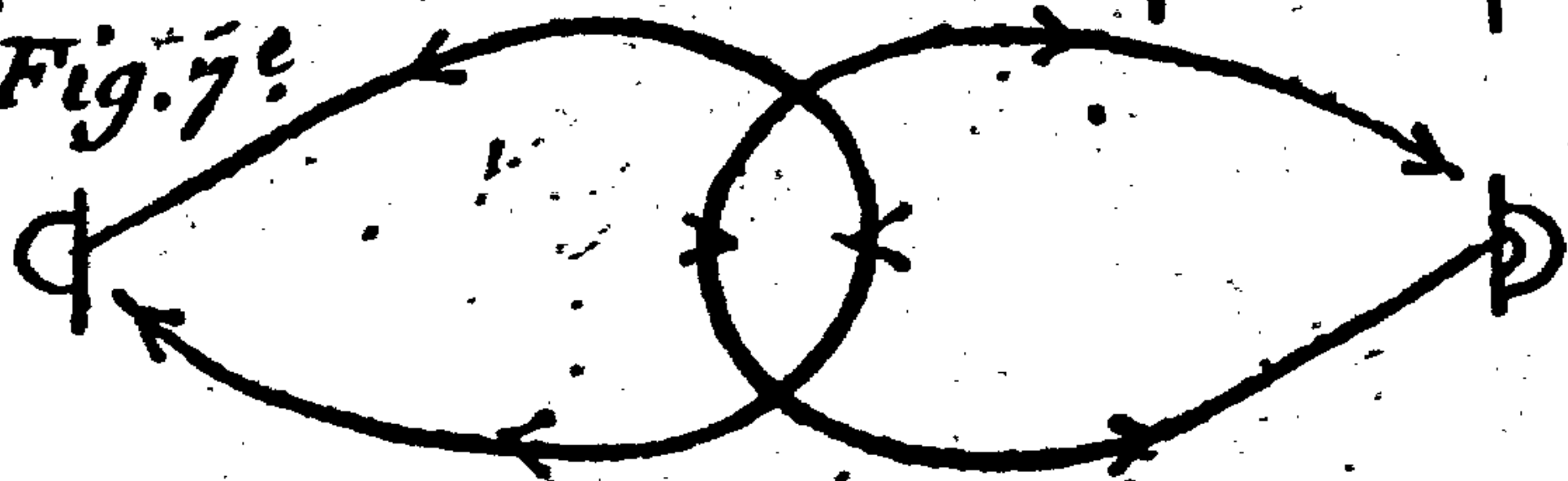
Fig. 6.^e



172 *la Triomphante*



Fig. 7^e



d

p

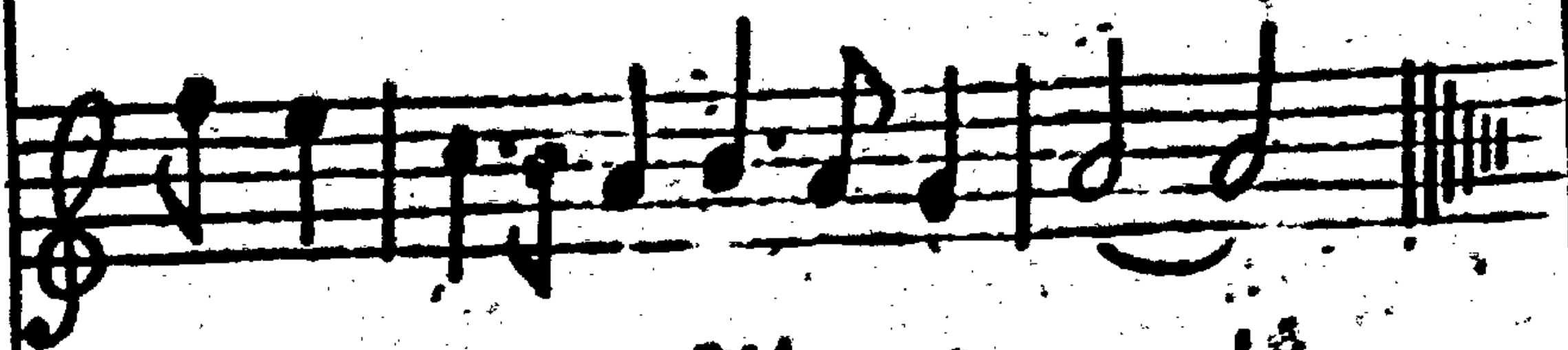
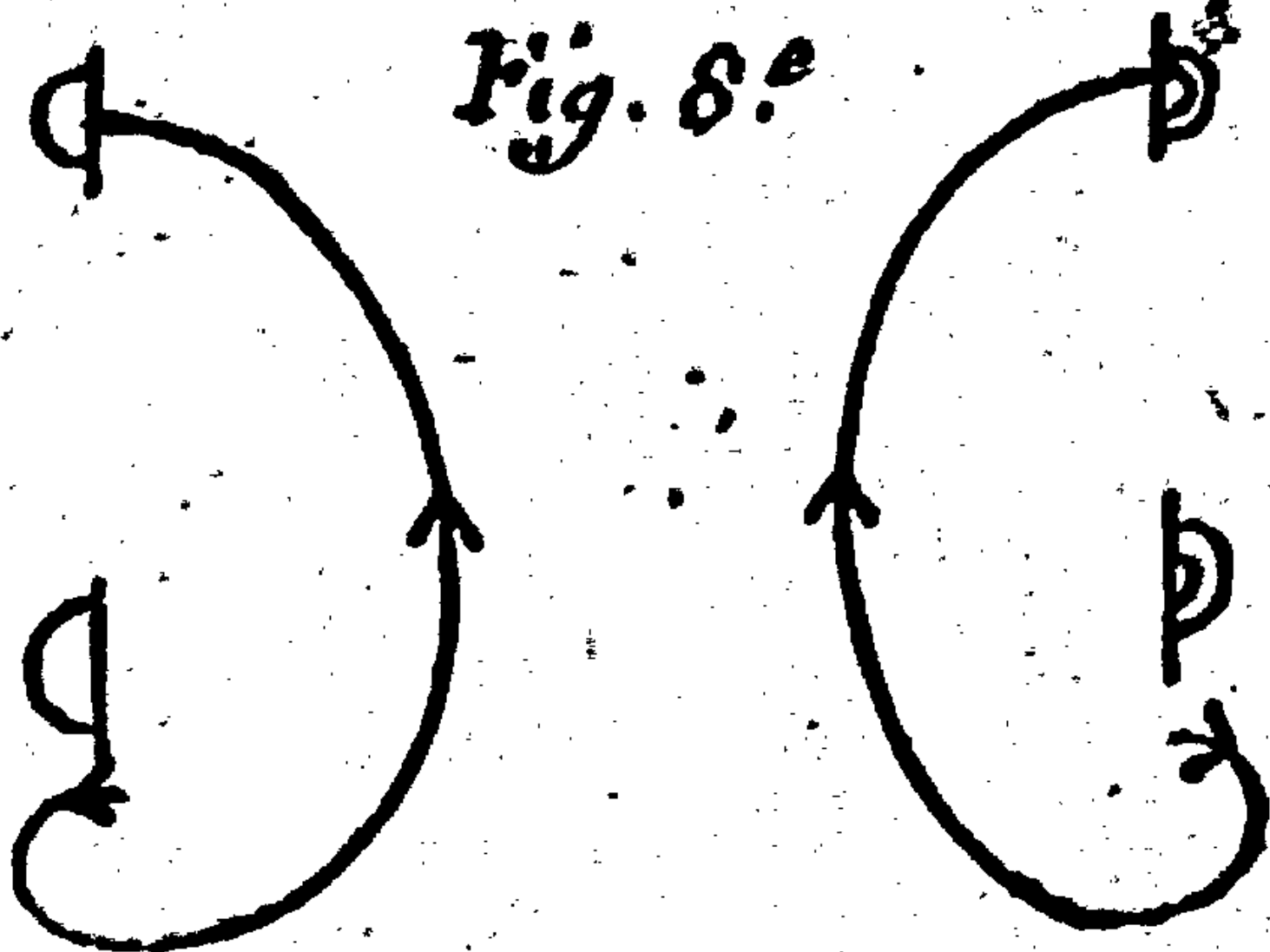


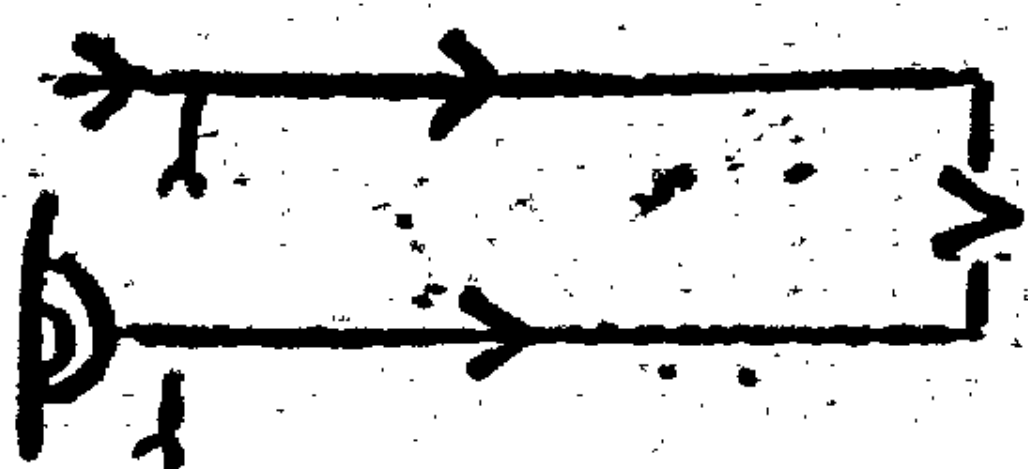
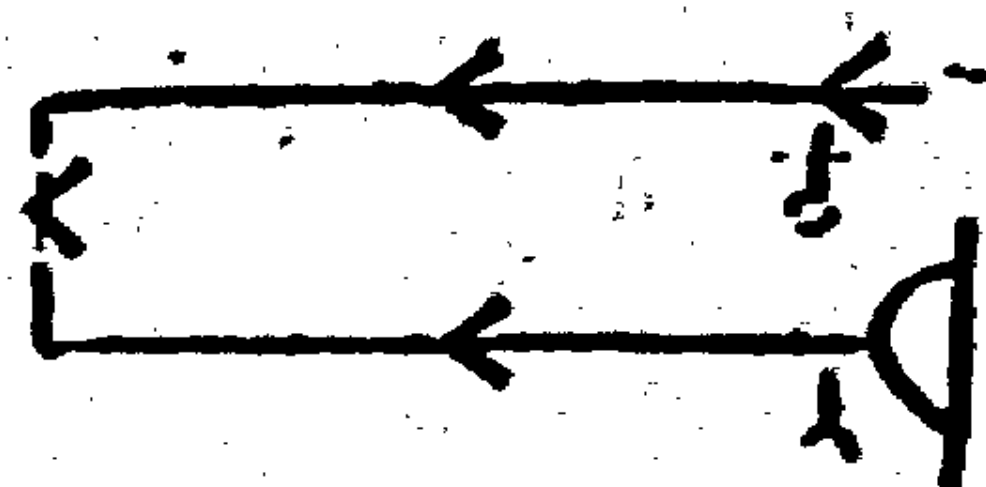
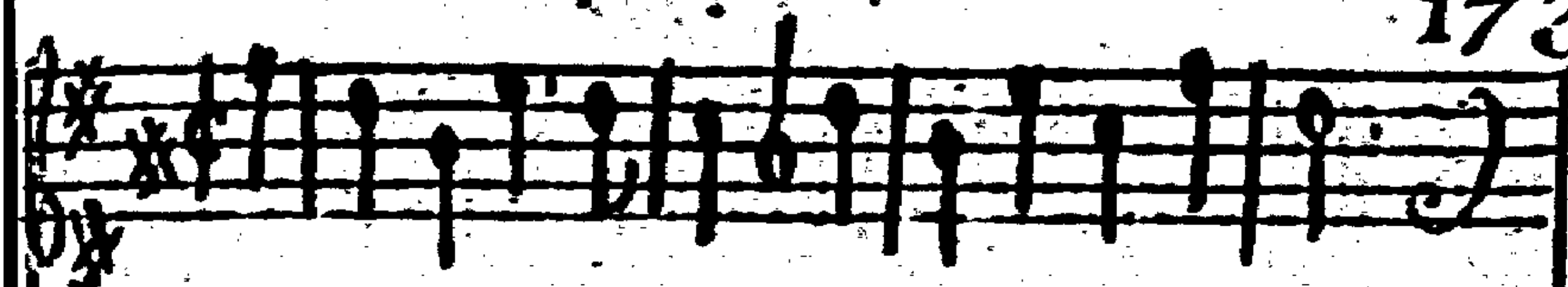
Fig. 8^e



d

Fin

p



Plaisirs sans crainte

Pag. 2.^e

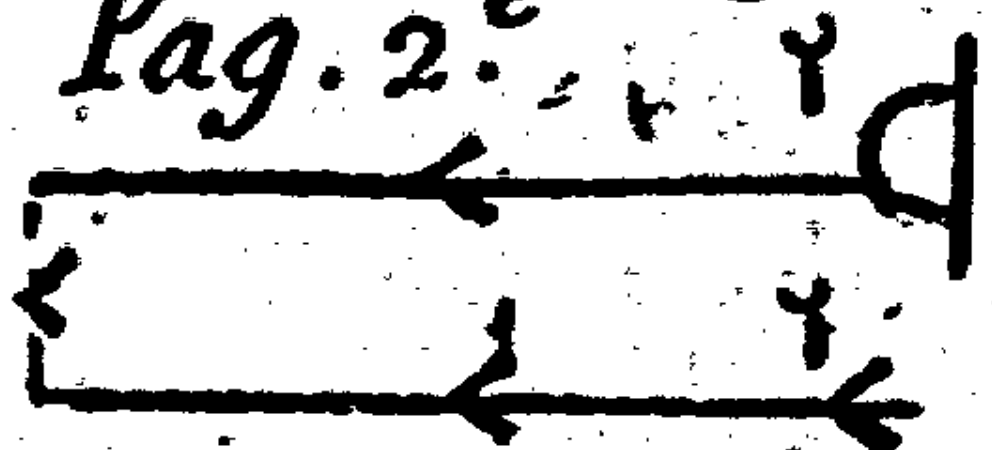
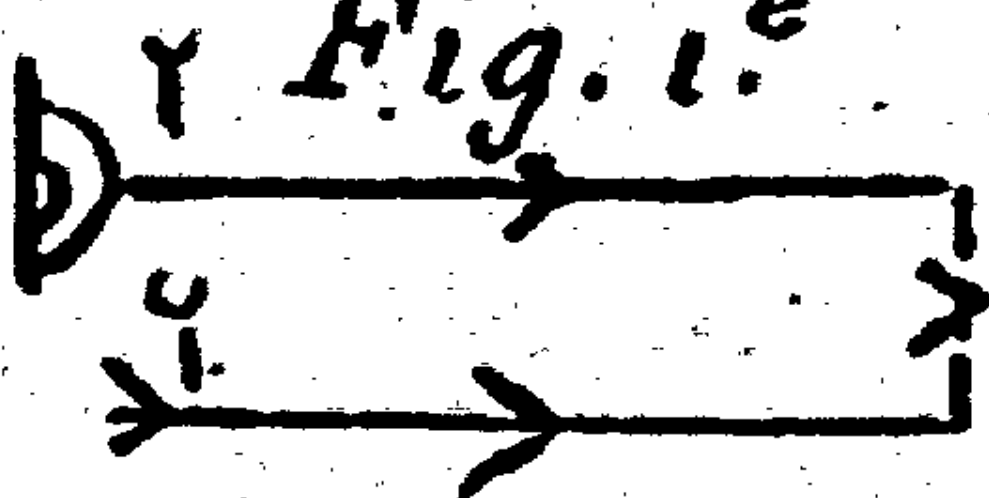


Fig. 1.^e



b

b

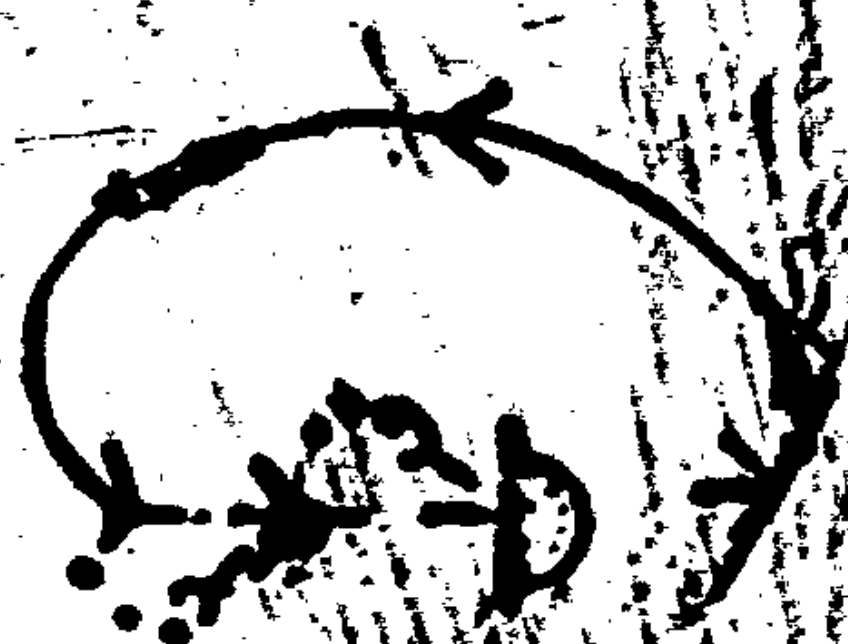
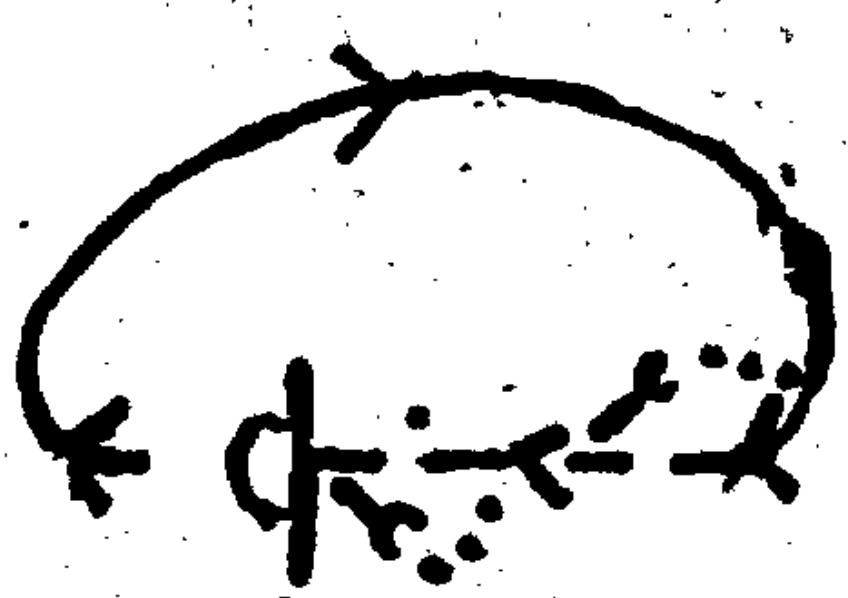
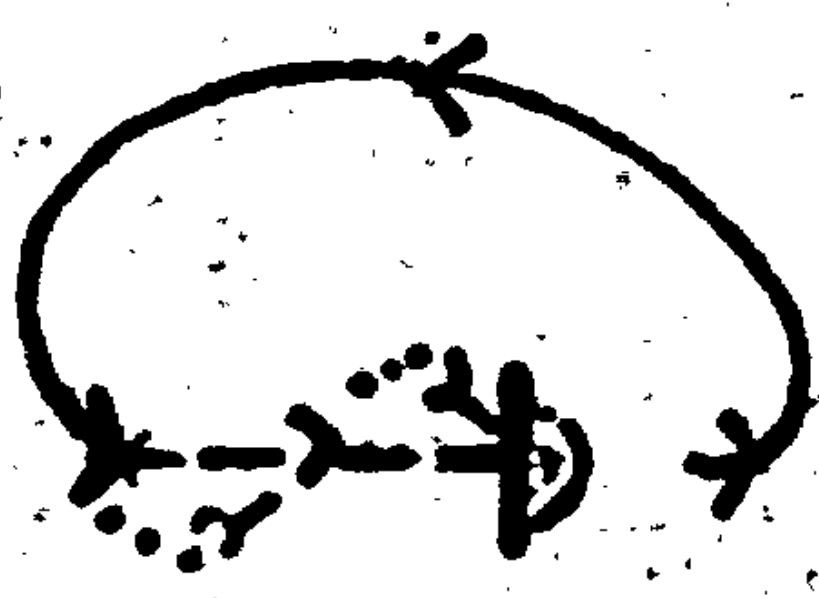
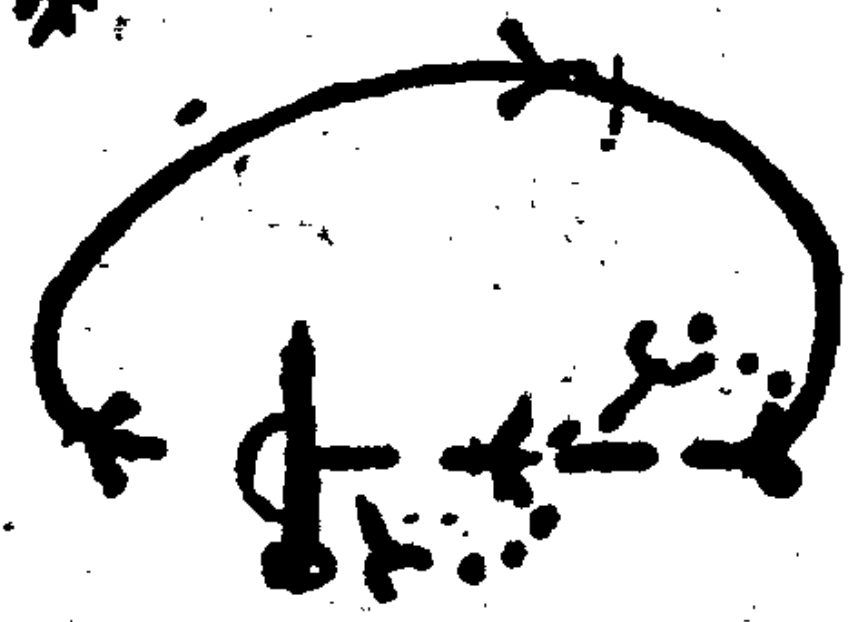
b

b

174 Plaisirs sans crainte



Fig. 2^e



p

p

p

p

Plaisirs sans crainte 175

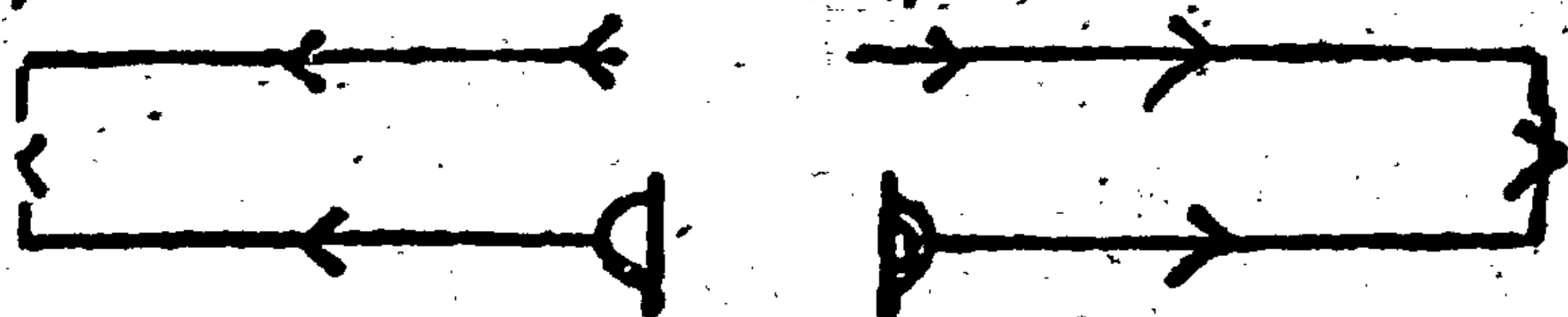
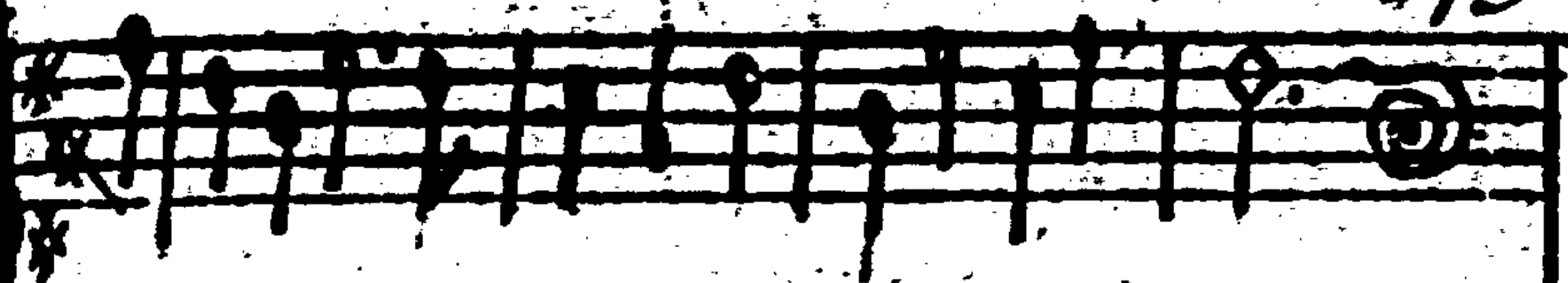
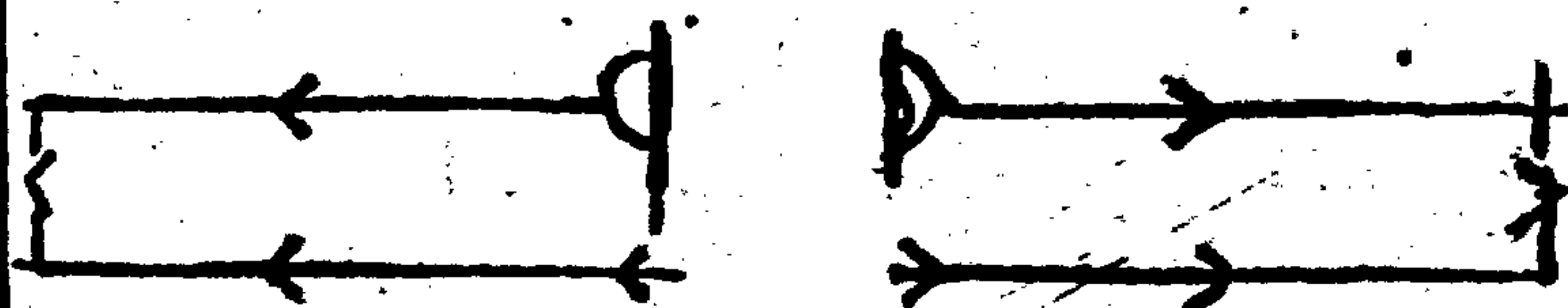


Fig. 3.^e



d.

b

d

b

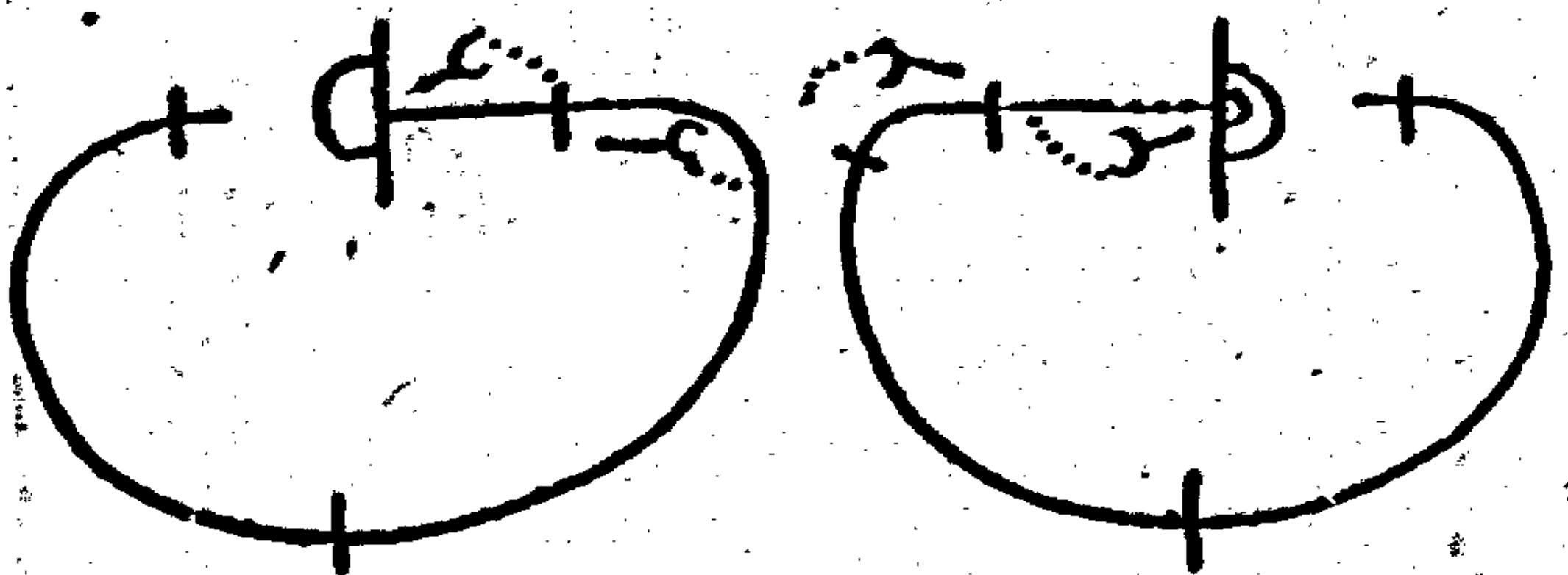
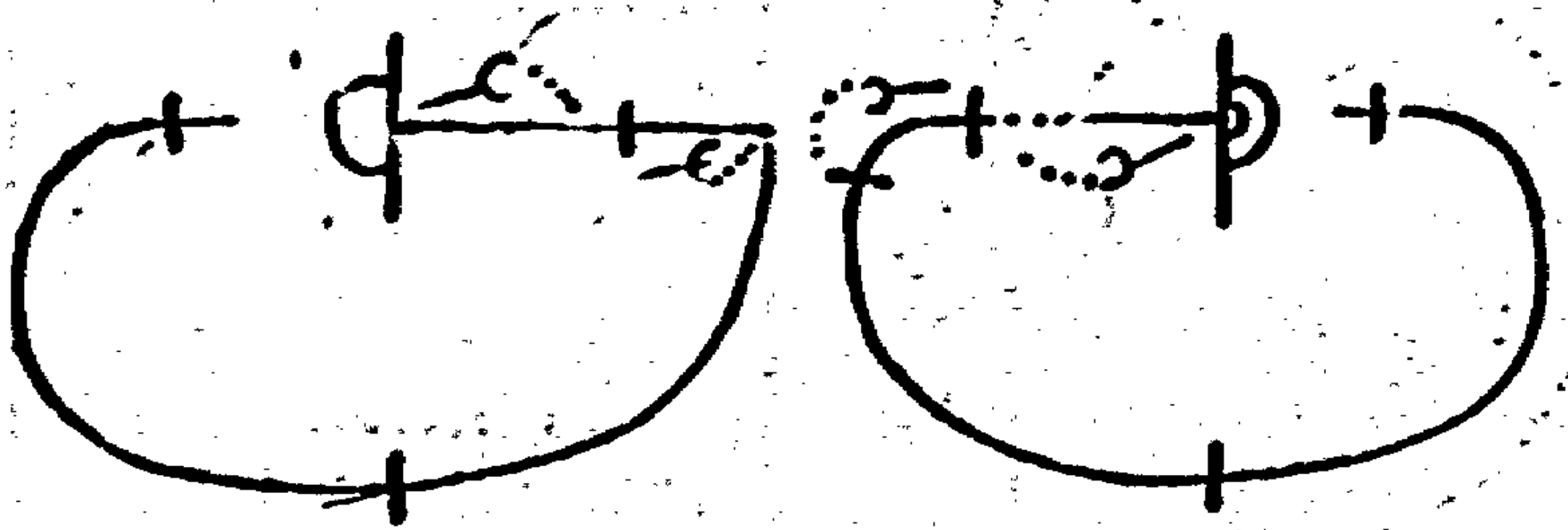
d

b

176 Plaisirs sans crainte



Fig. 4^e



Plaisir sans crainte 177

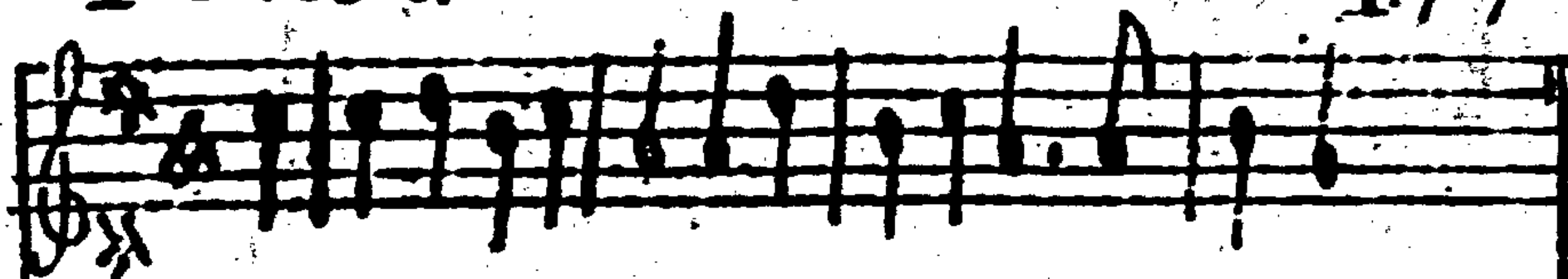
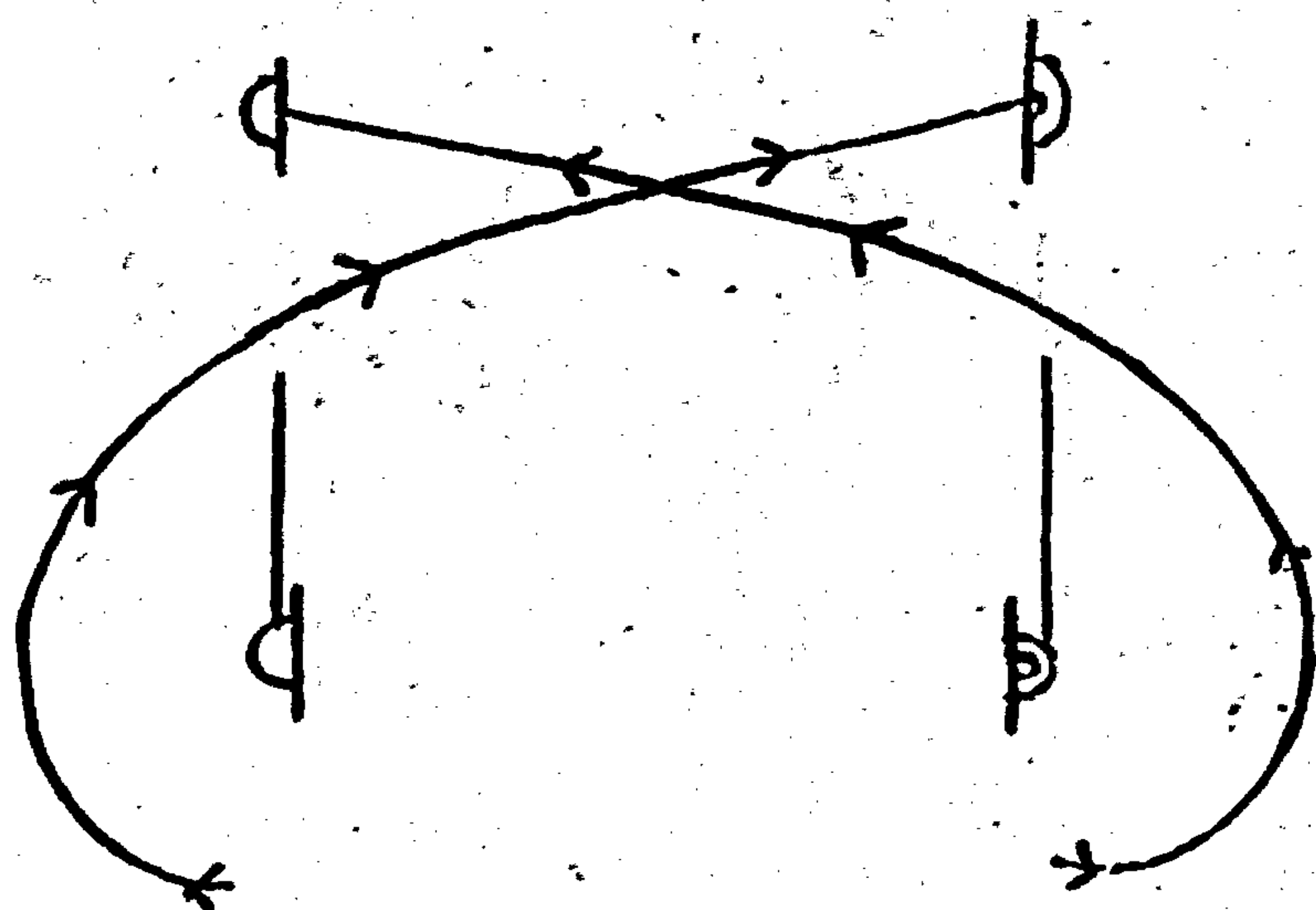


Fig. 5.^e



d

p

d

p

M

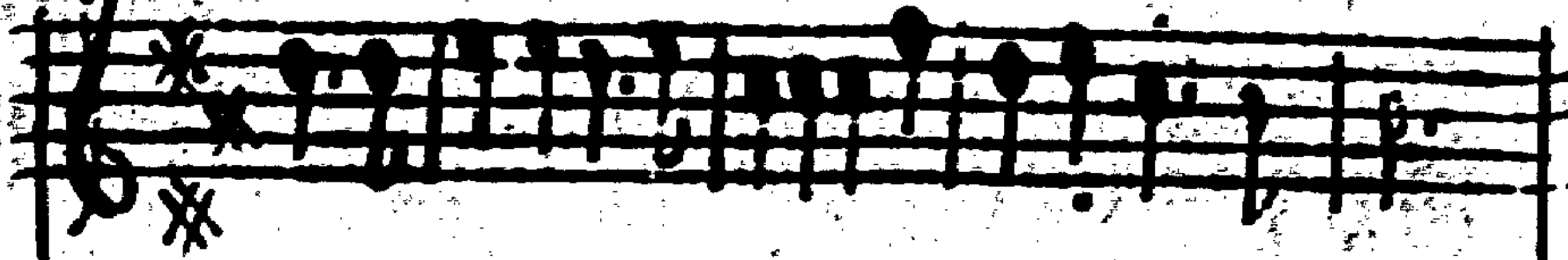
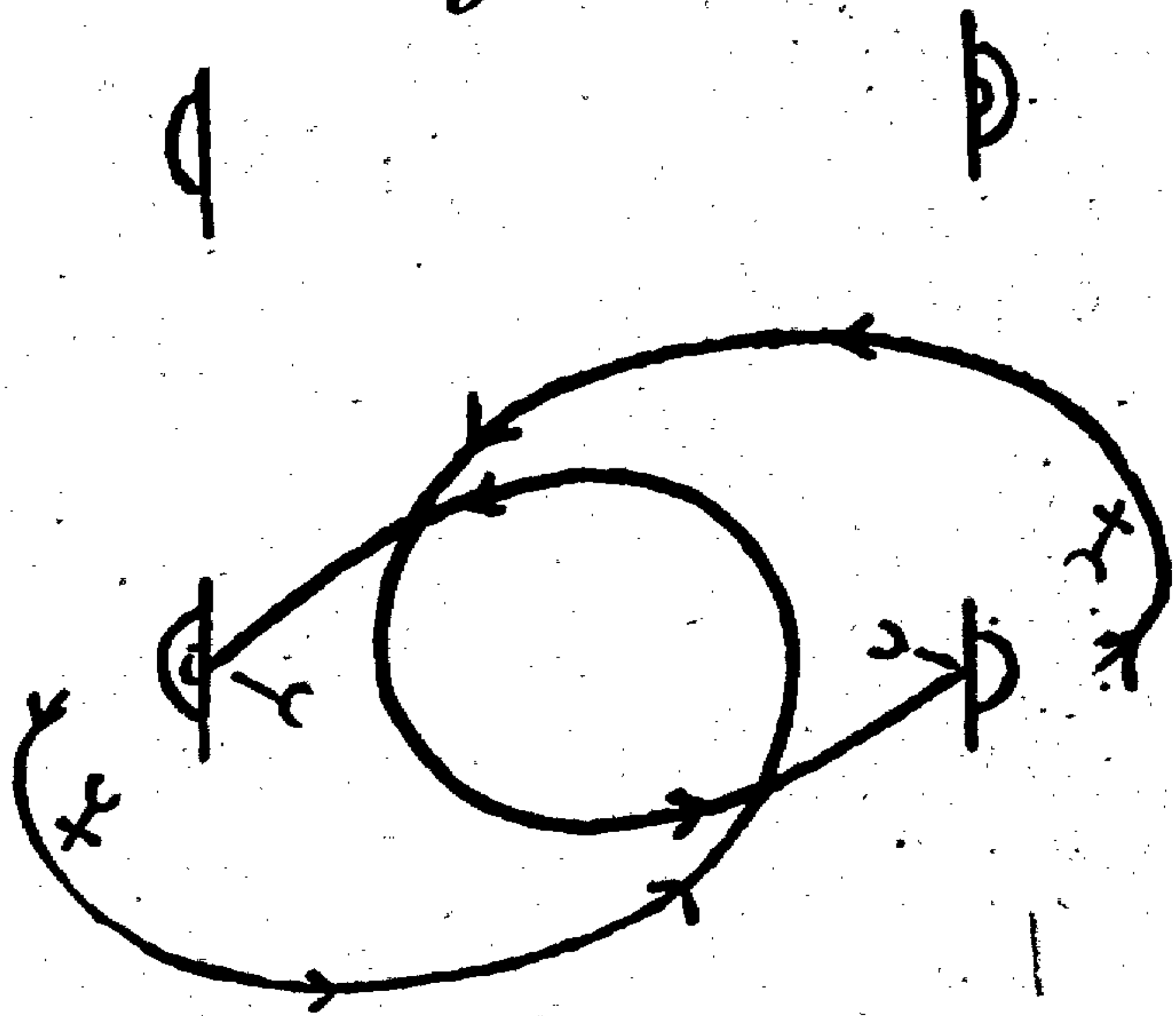


Fig. 6^e.



Plaisir sans crainte 179

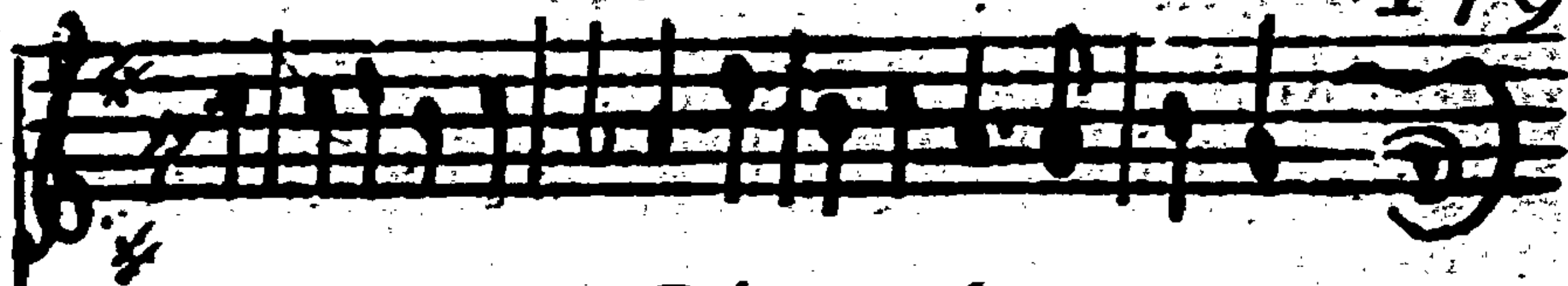
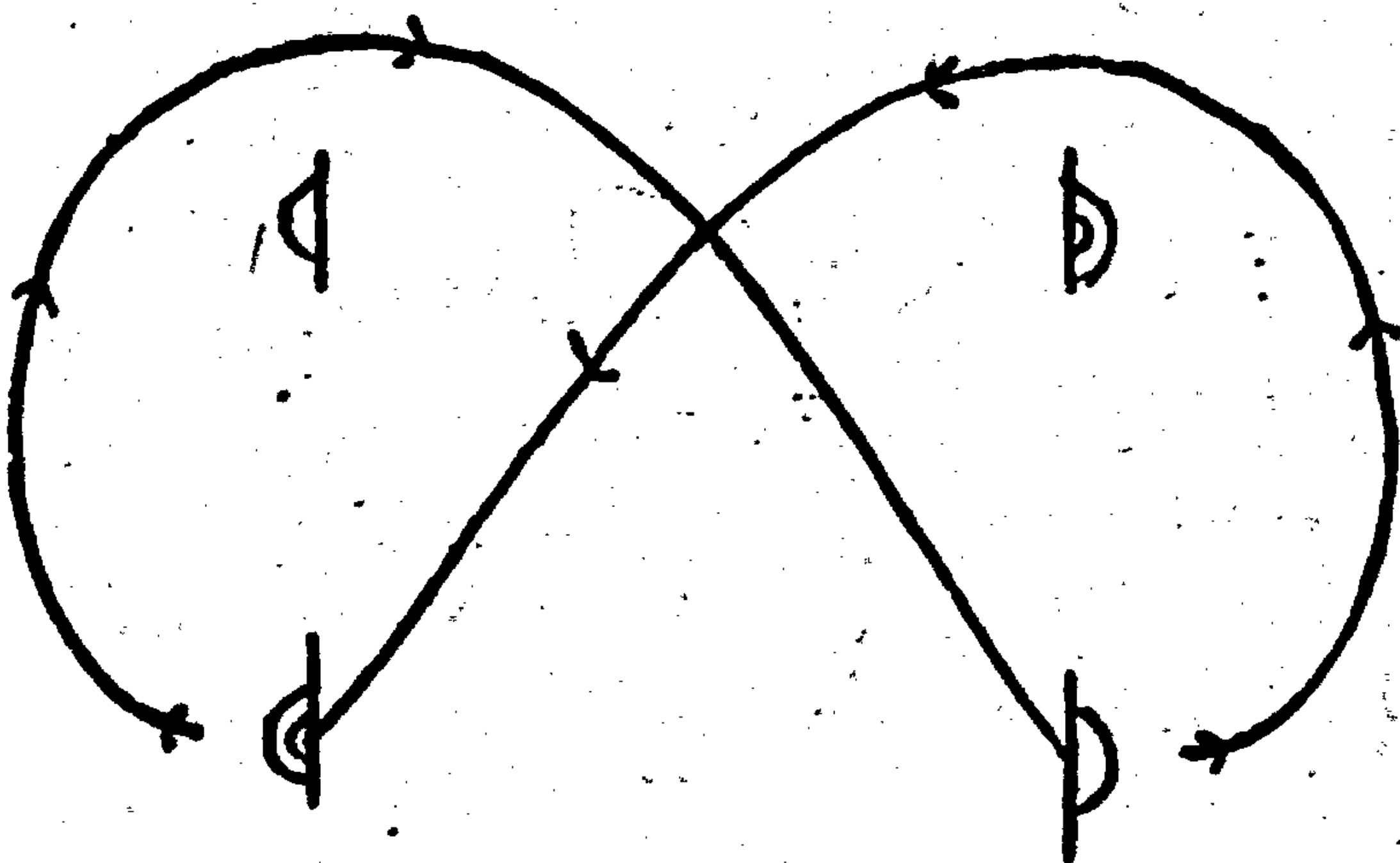


Fig. 7^e.



180 Plaisir sans crainte

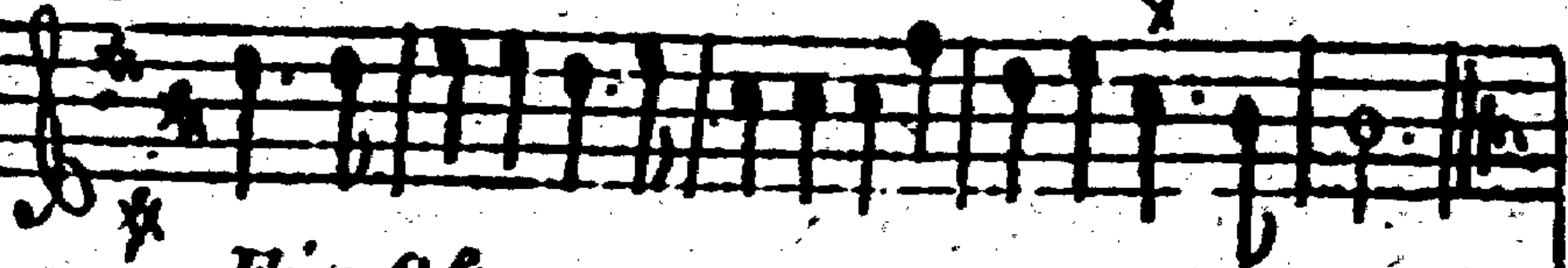
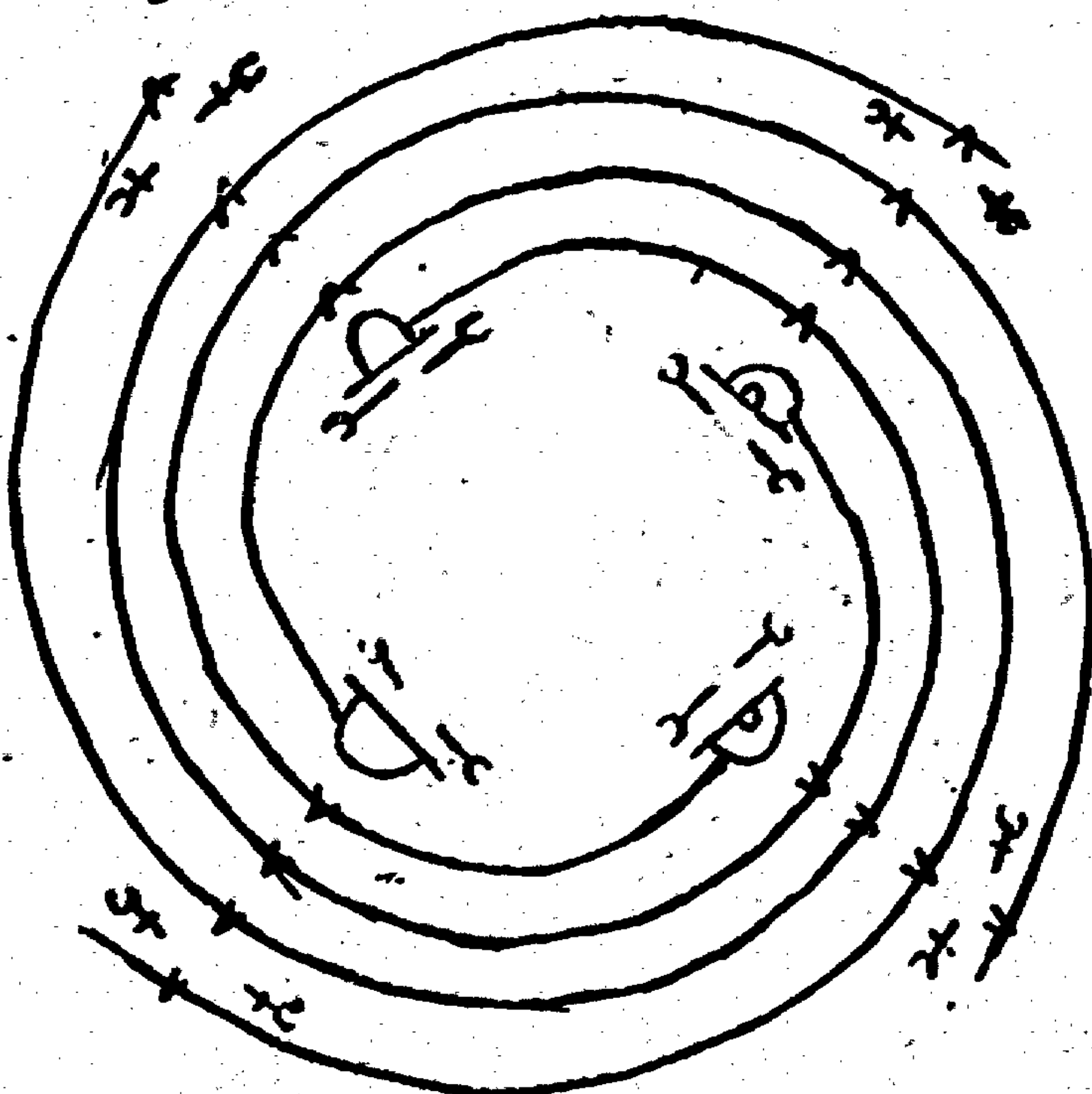


Fig. 8^e



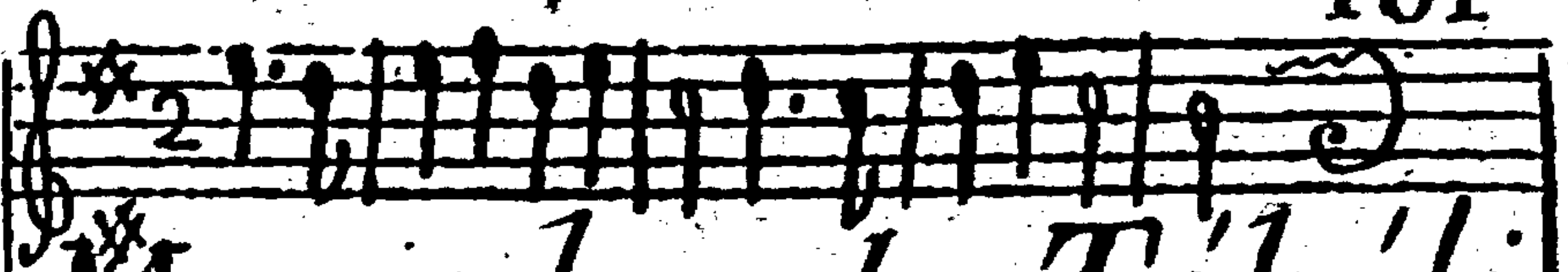
D

D

d

d

Fin



Marche du Tékéli

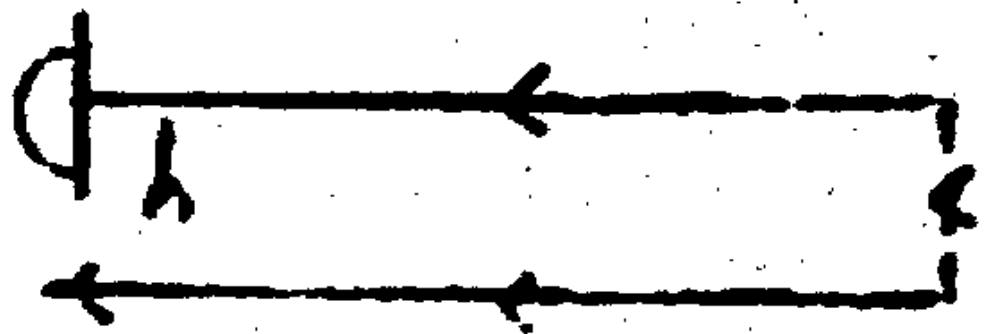
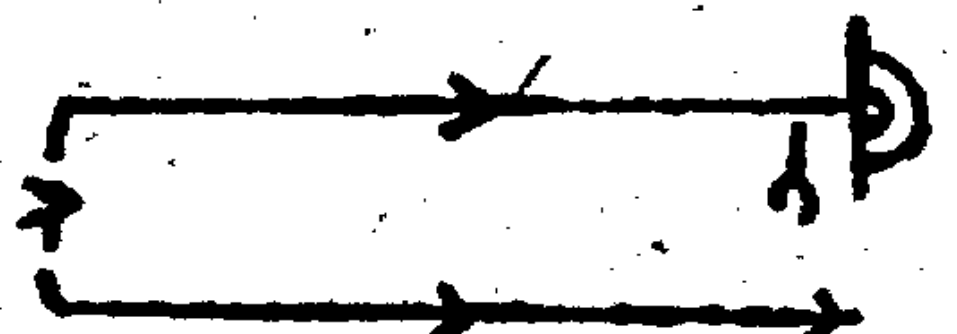
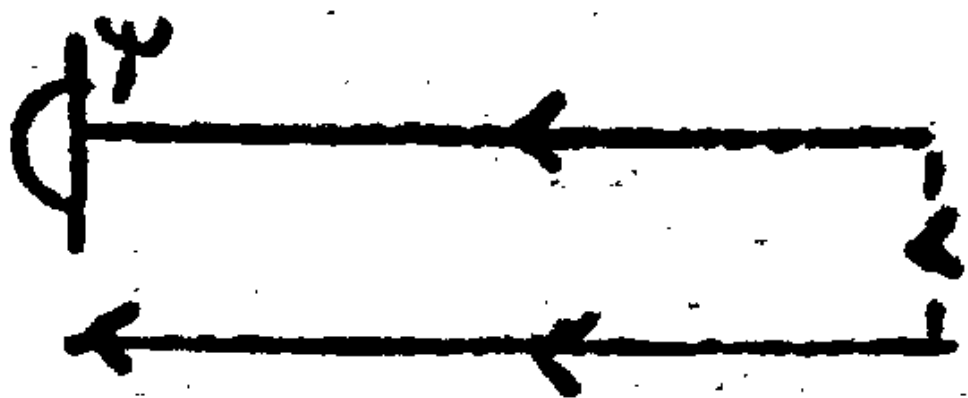
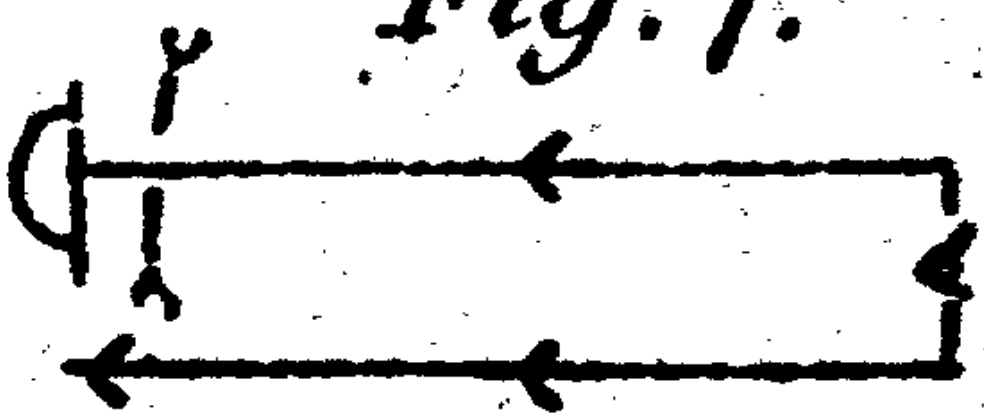
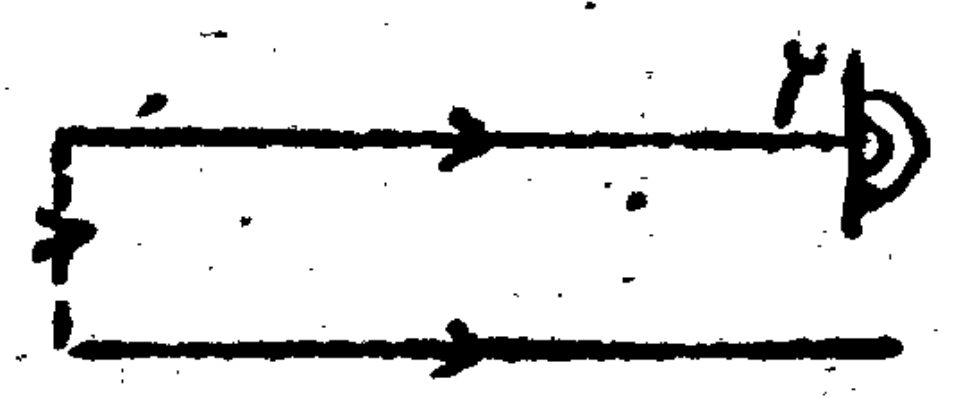
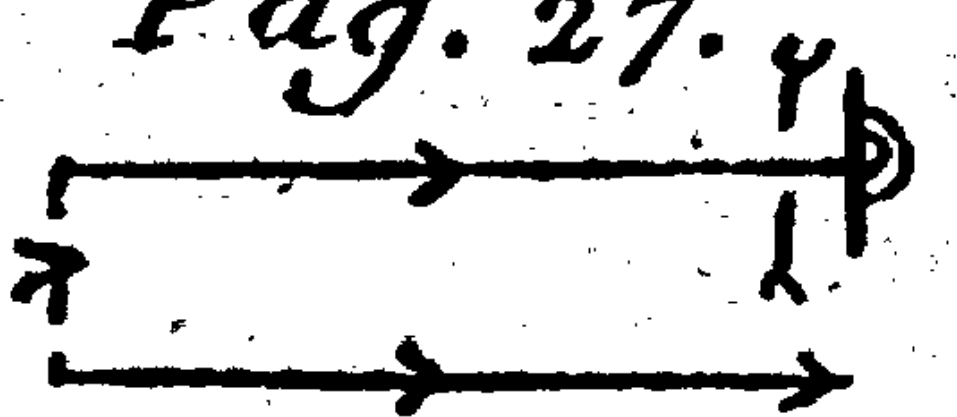


Fig. 1.^e



Pag. 27.



182 Marche du Tékeli

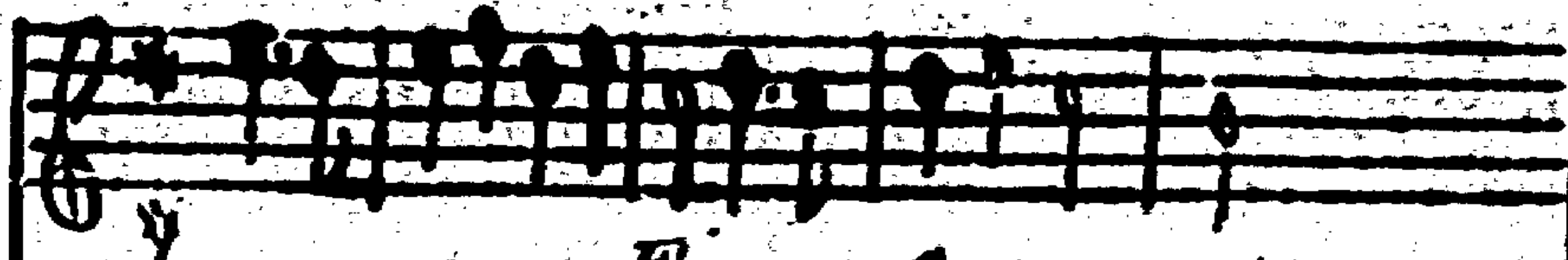
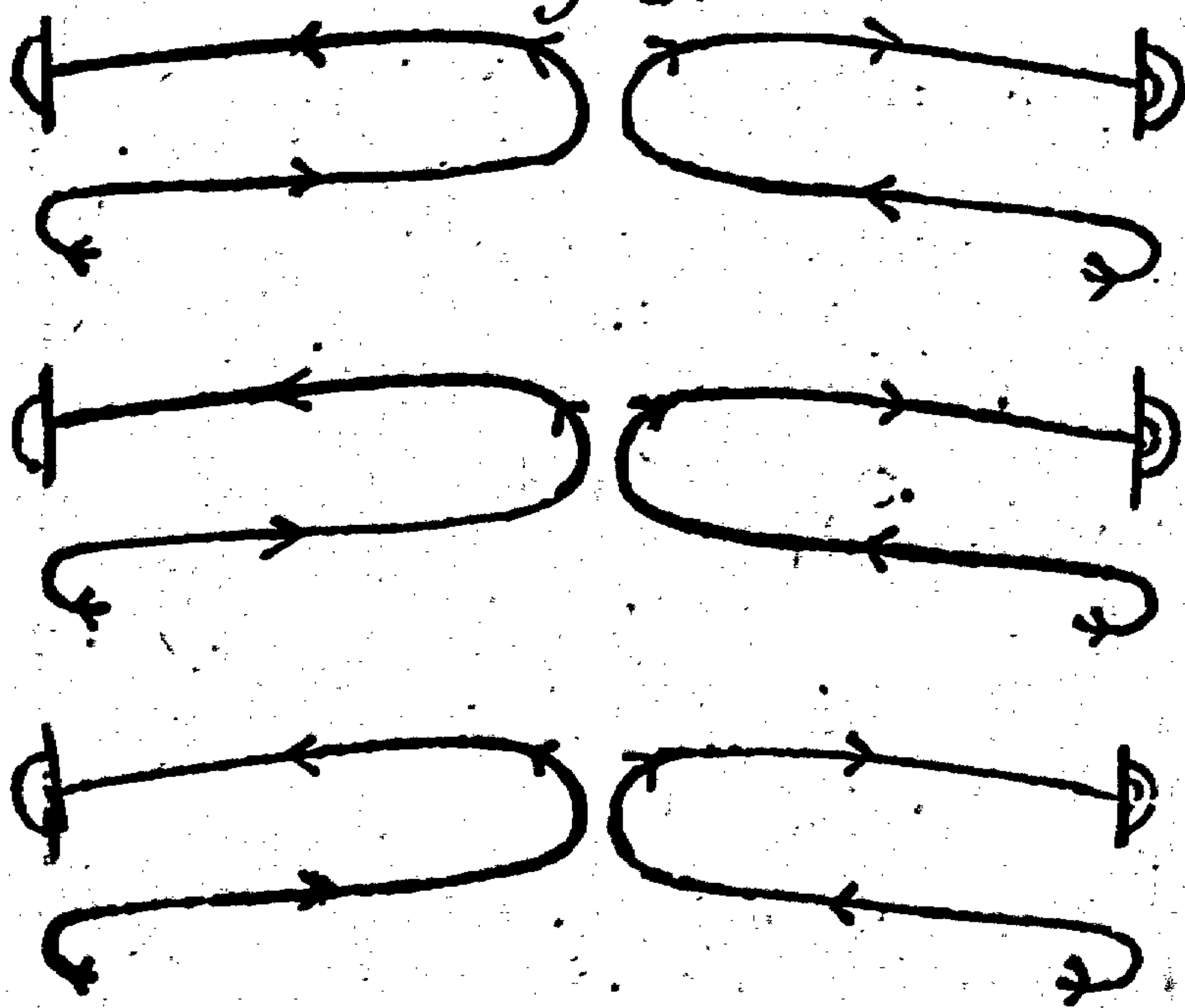


Fig. 2.^e



Marche du Tekeli

183

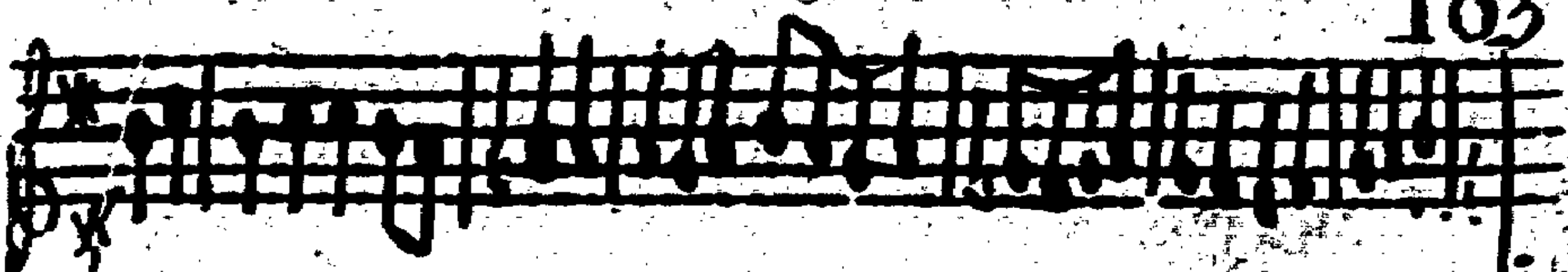
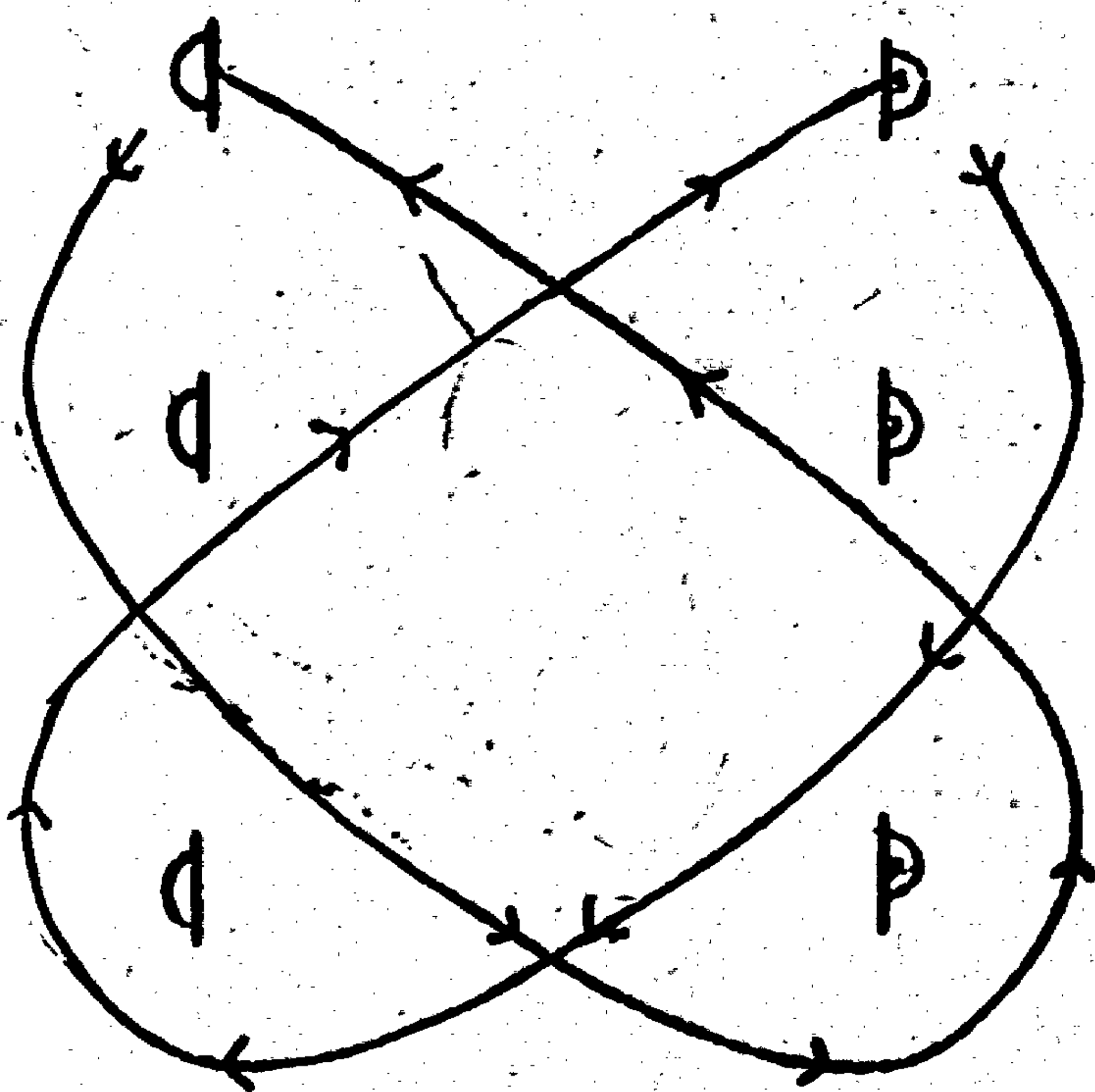


Fig. 3.^e



d

p

184 Marche du Tekeli

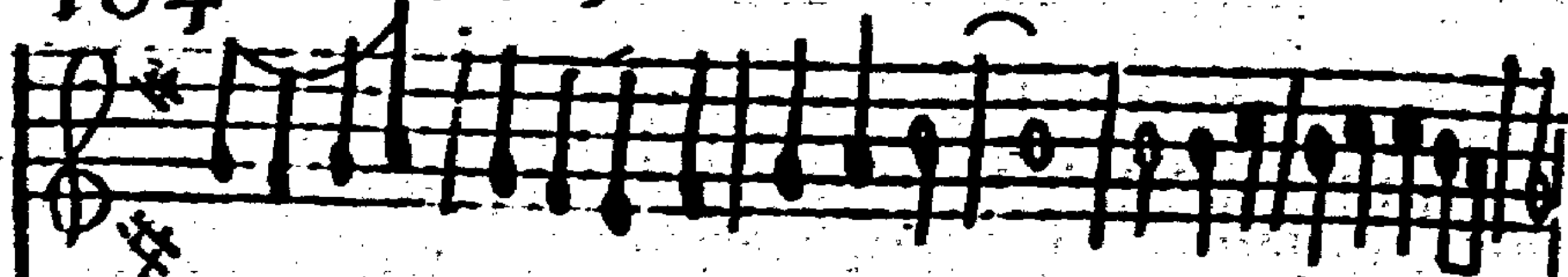
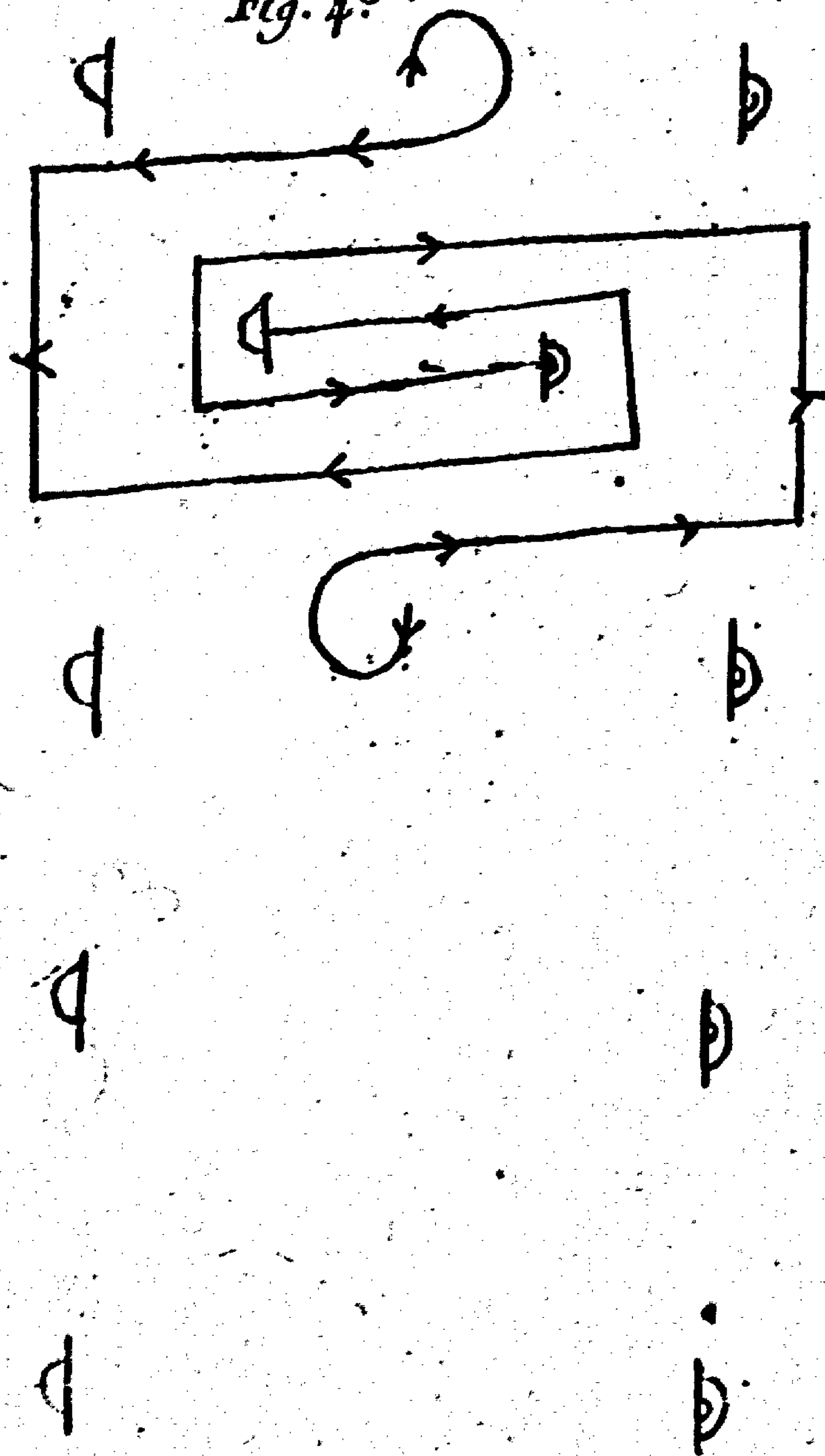


Fig. 4^e



Marche du Tekeli

185

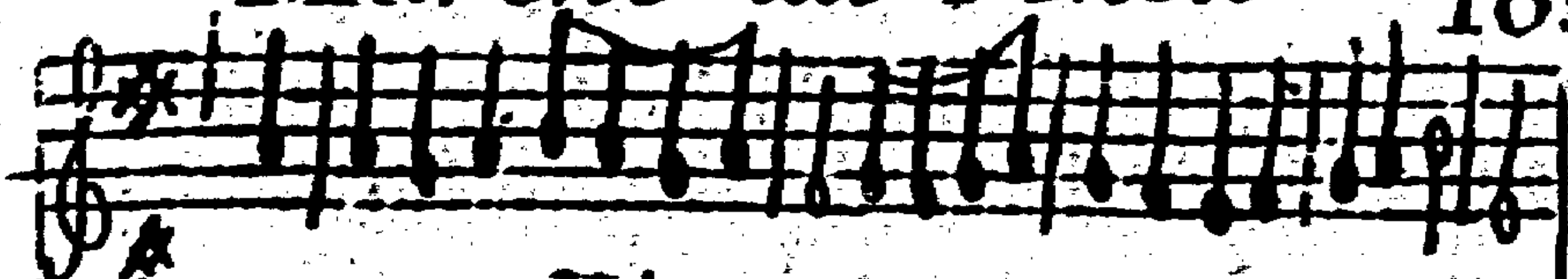
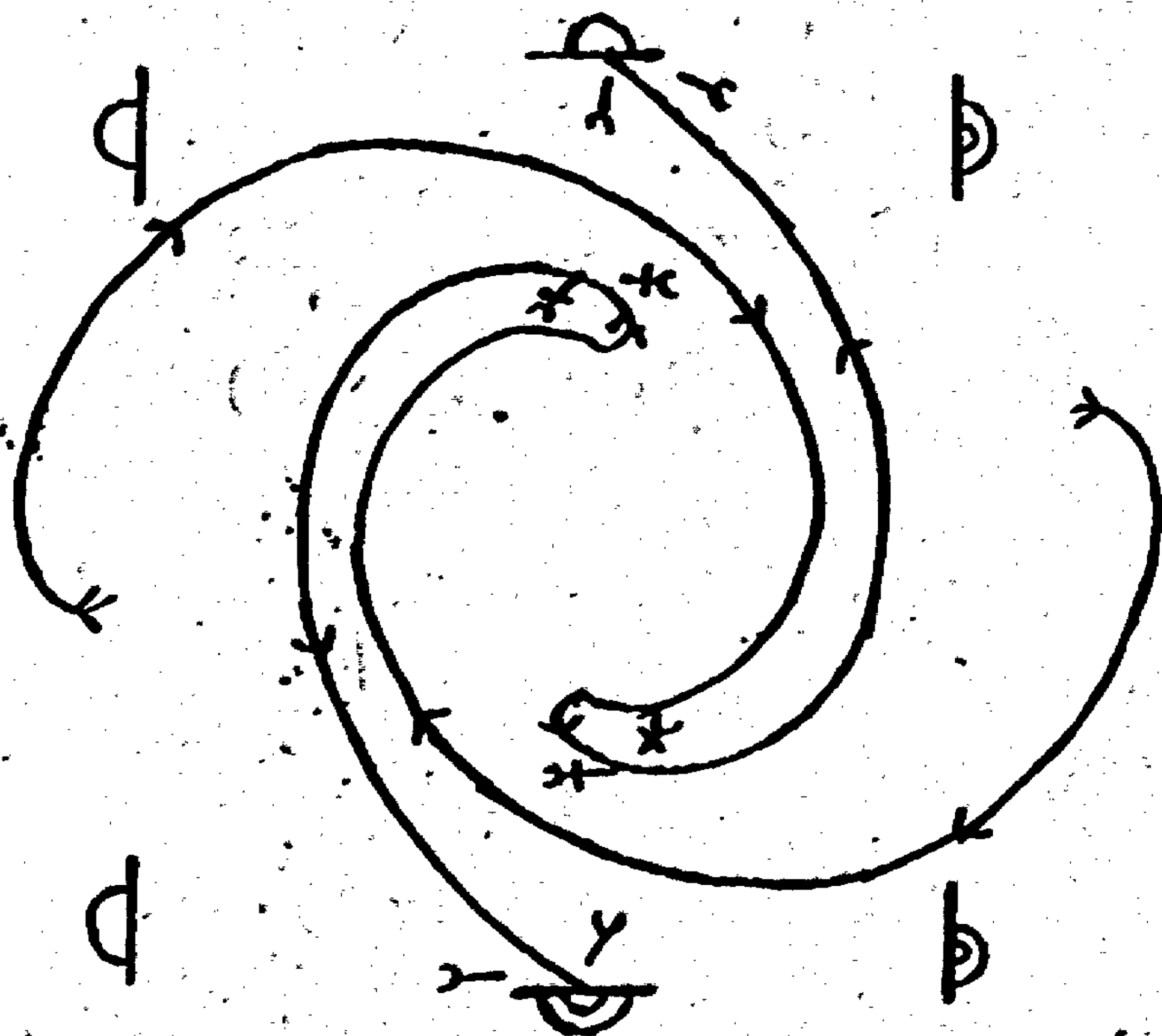


Fig. 5^e



d

b

d

b

d

b

186 Marche du Tékeli.

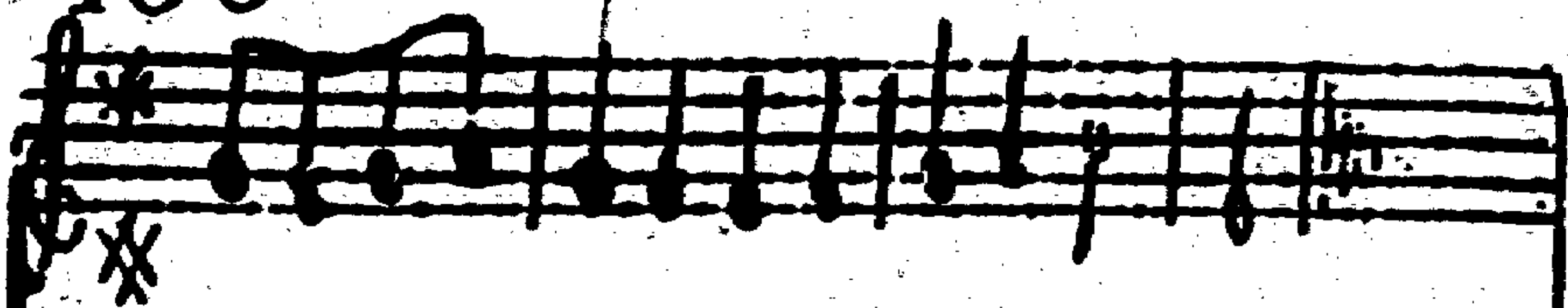
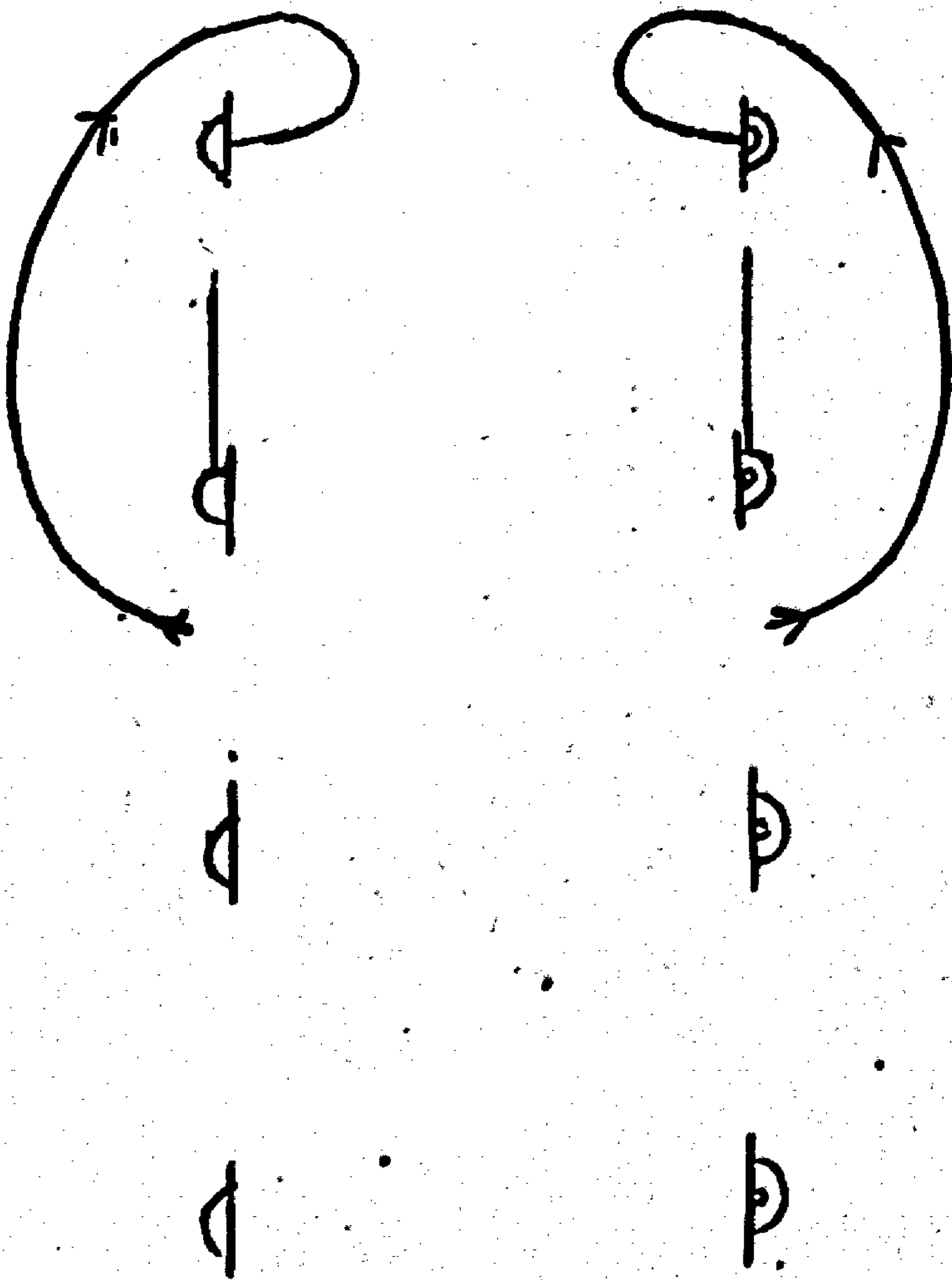


Fig. 6.^e

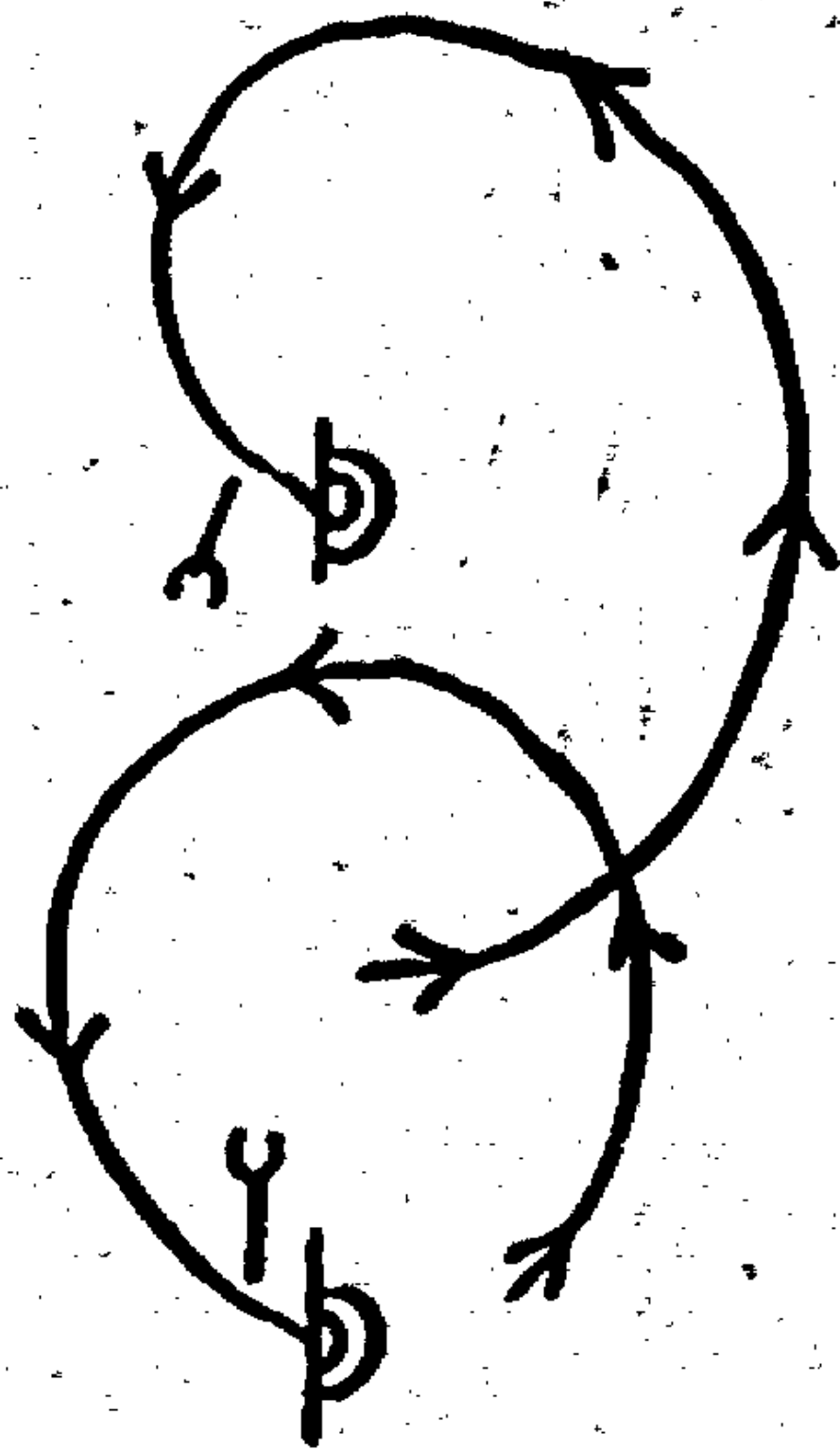
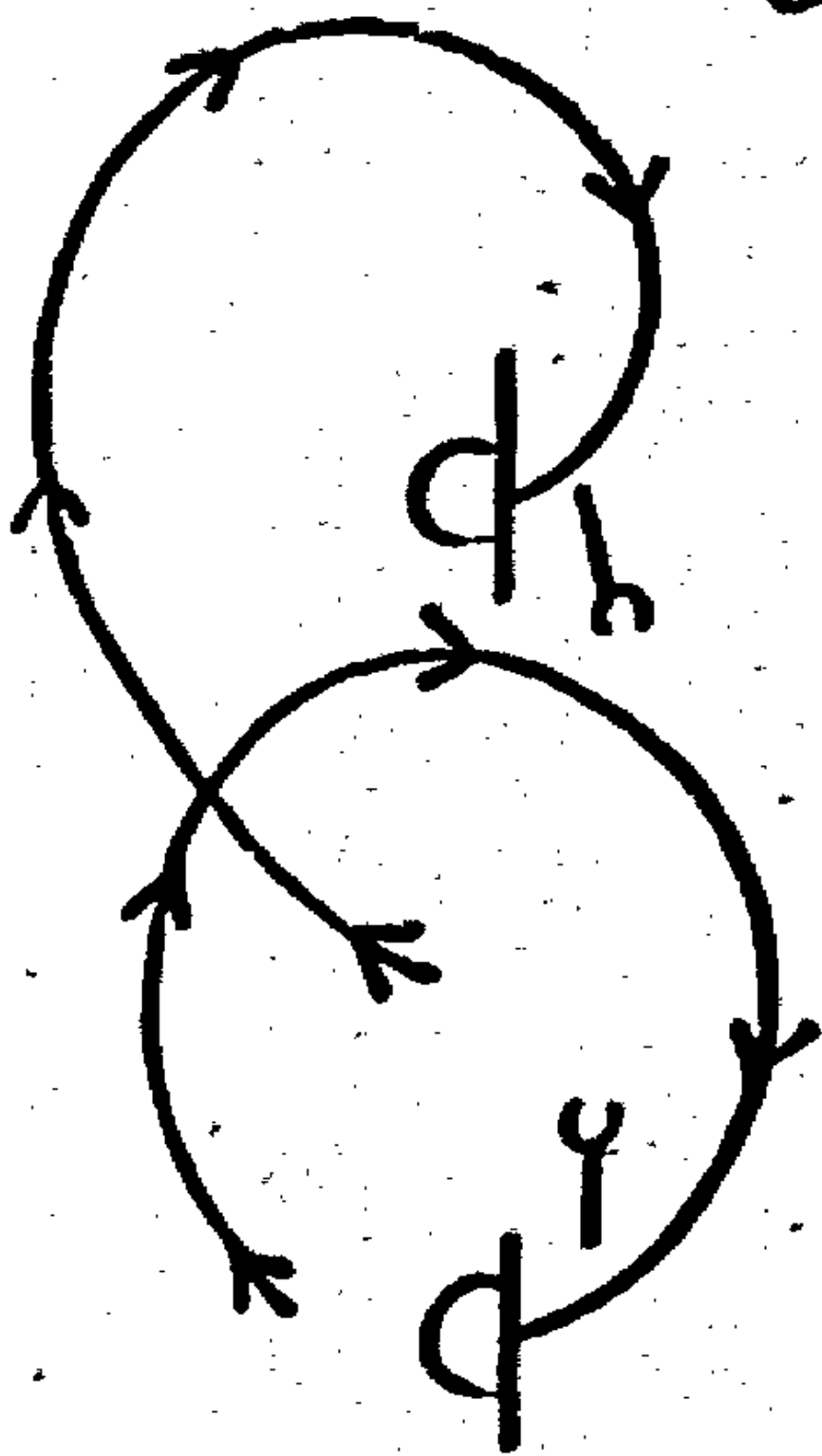


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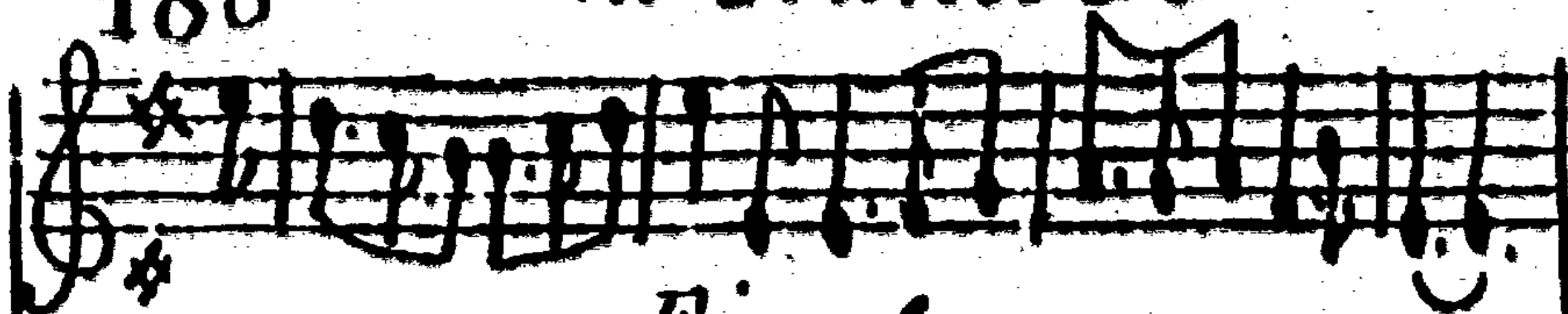
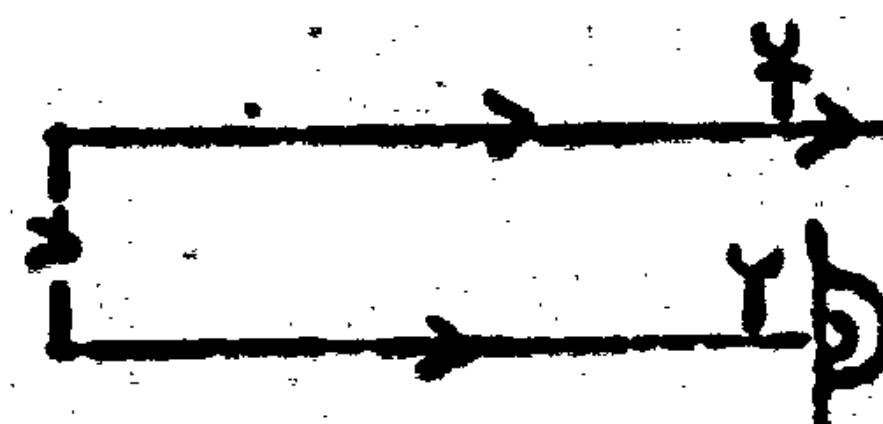
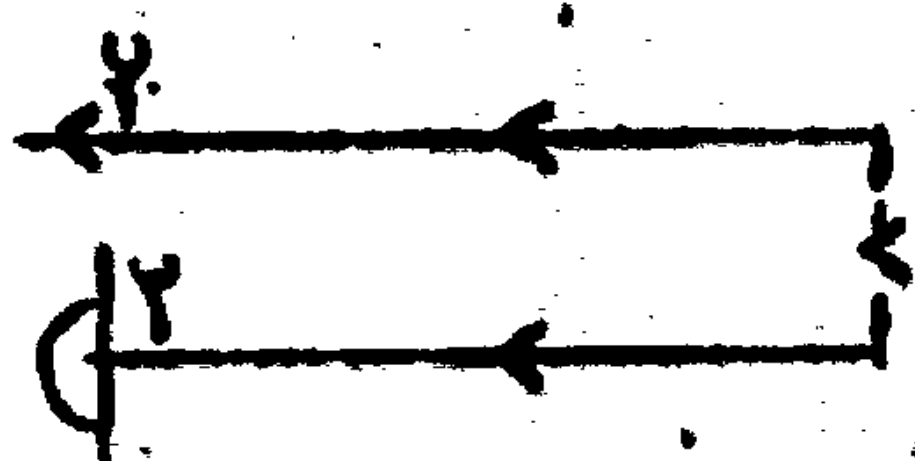
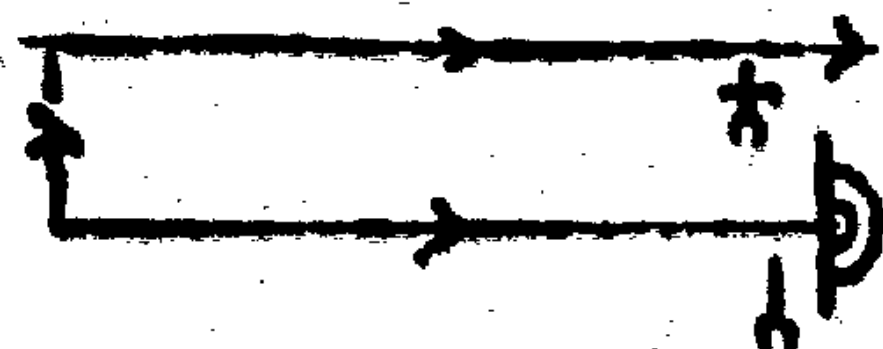
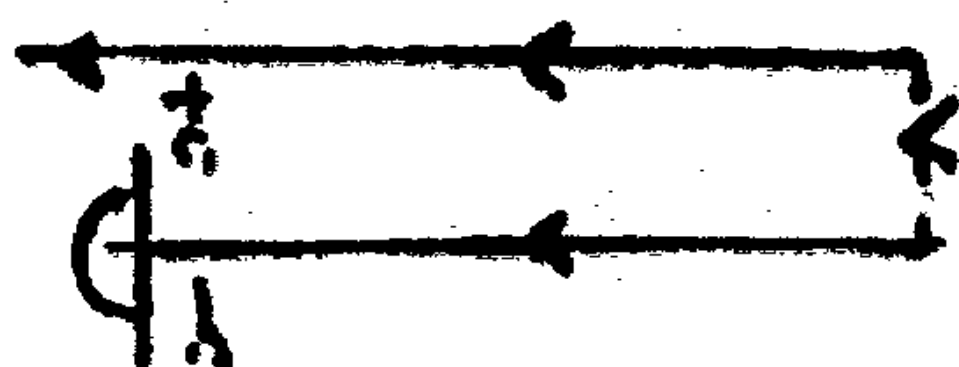
La Jeunesse Pag. 28.
Fig. 1.^e

Fig. 1.^e



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la Jeunesse

Fig. 2^e

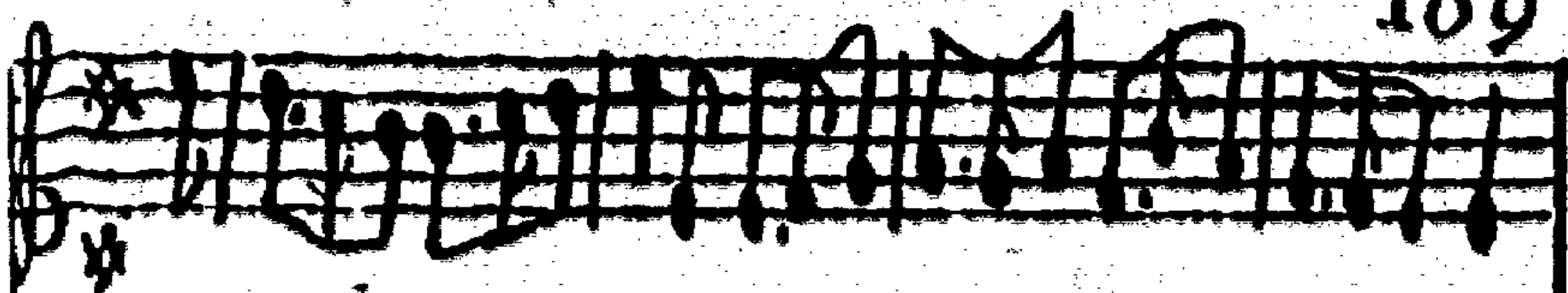
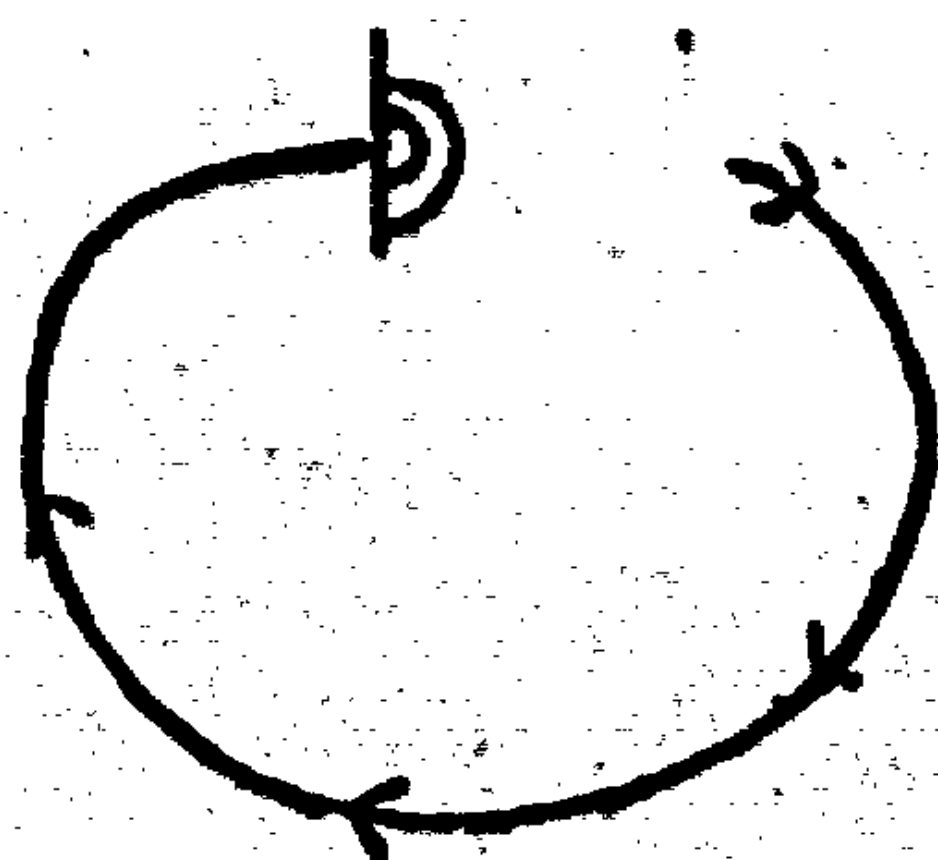
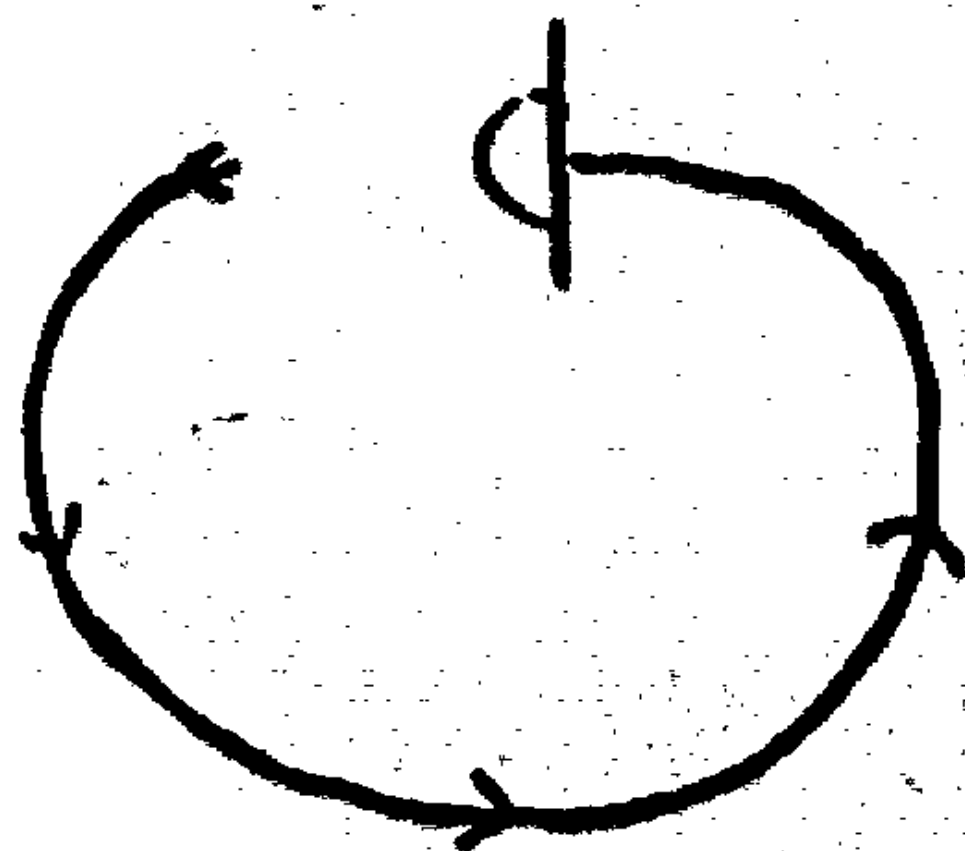
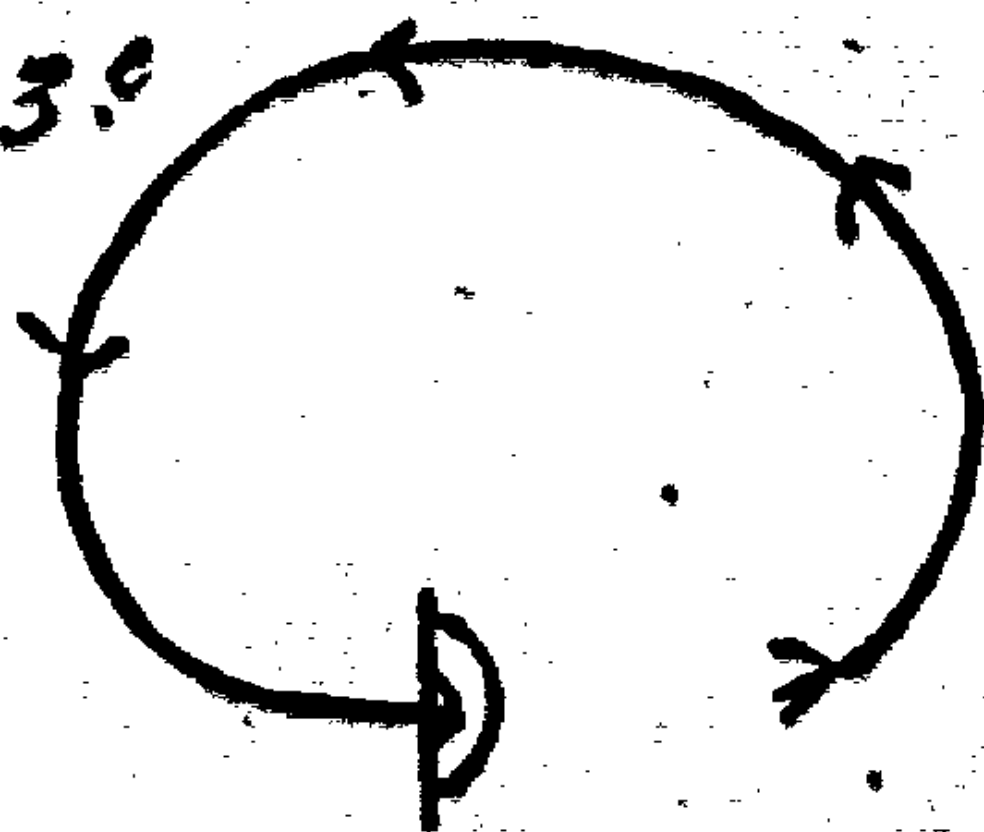
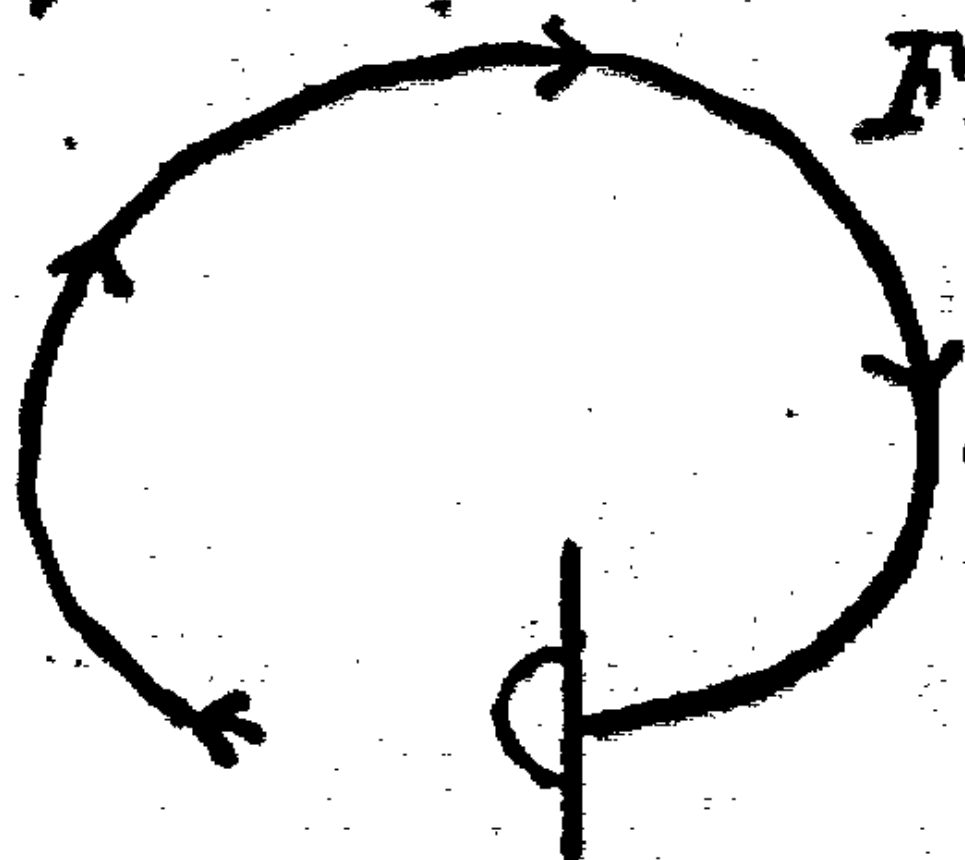


Fig. 3^e



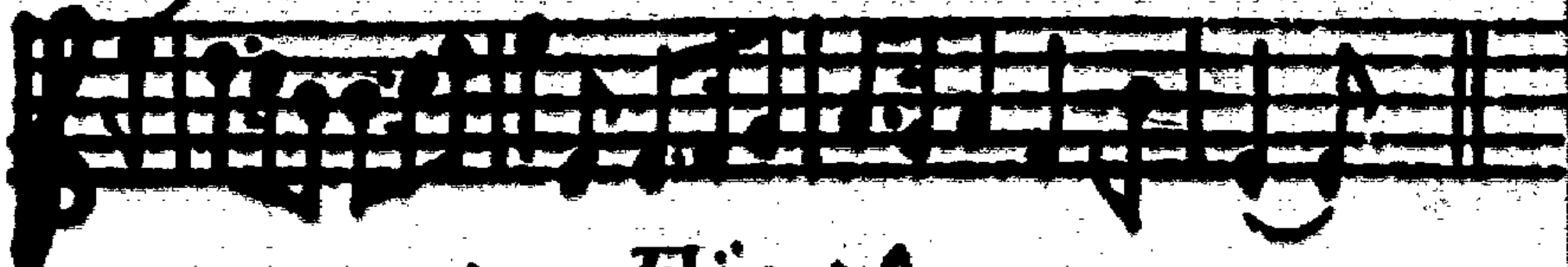
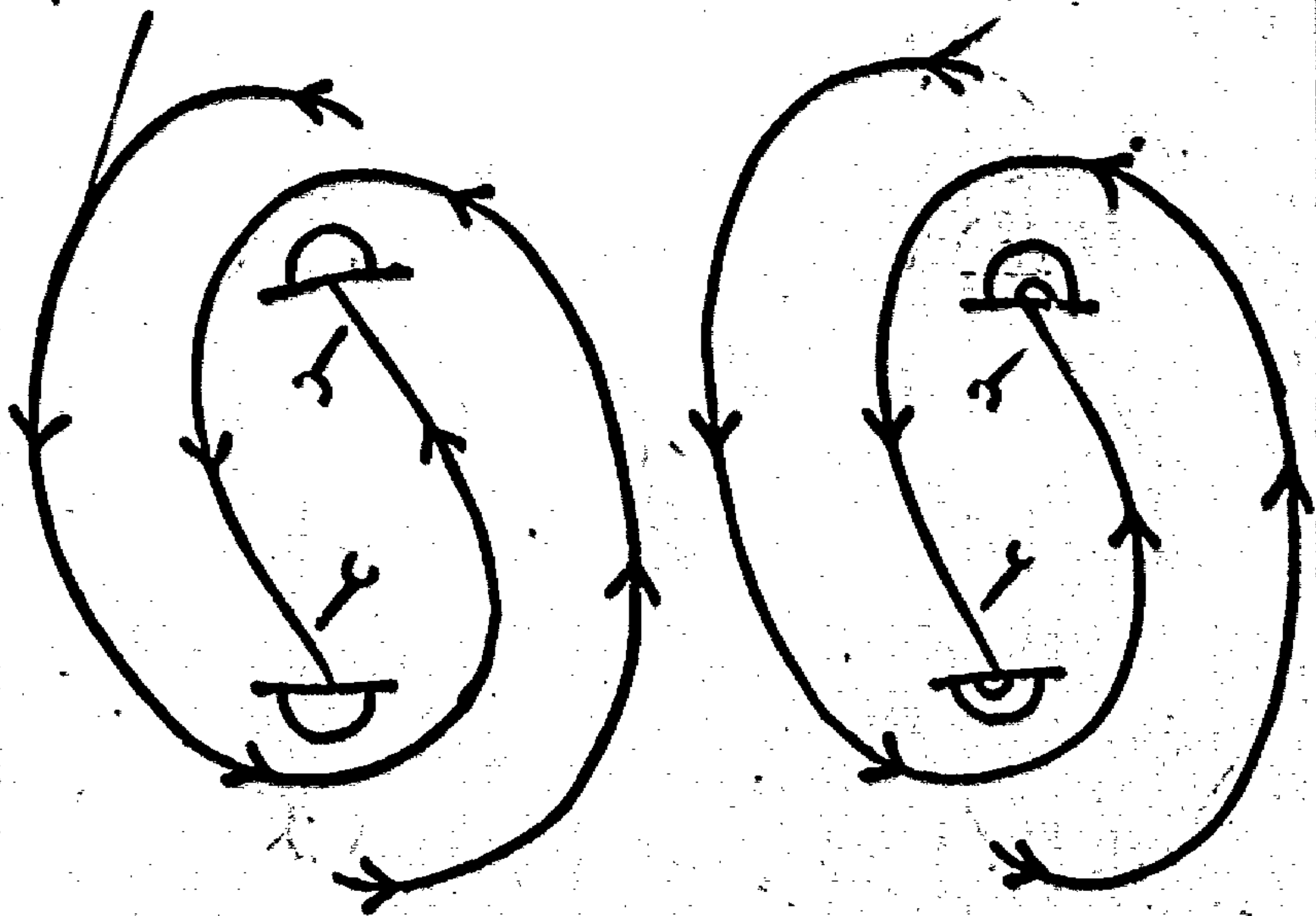


Fig 4°



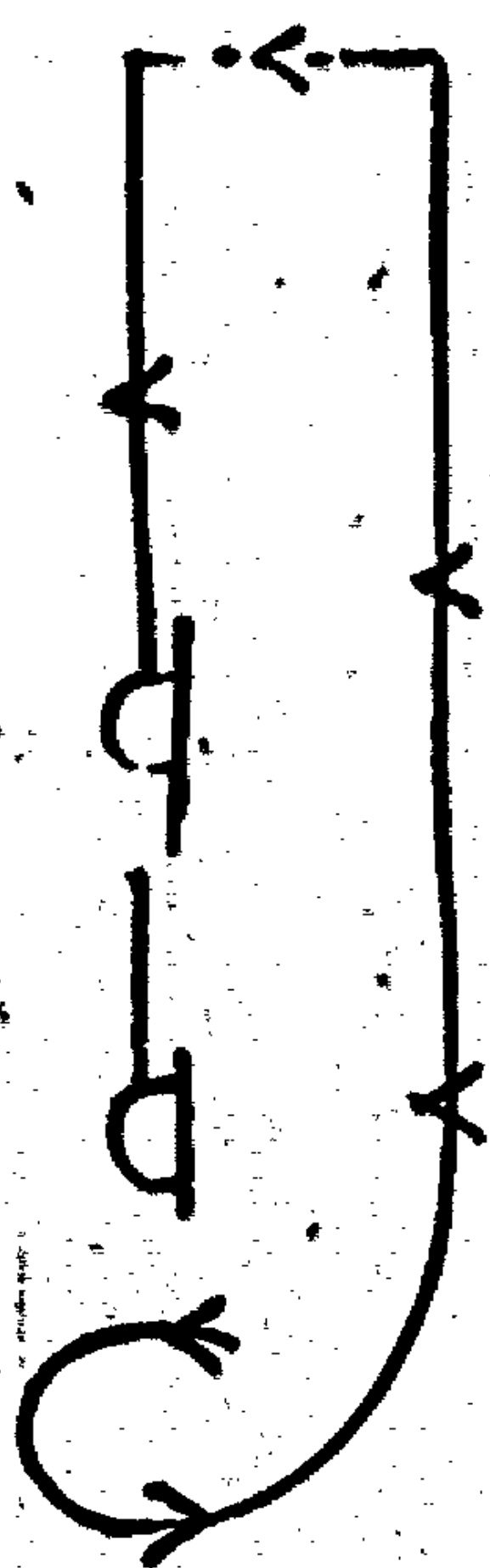
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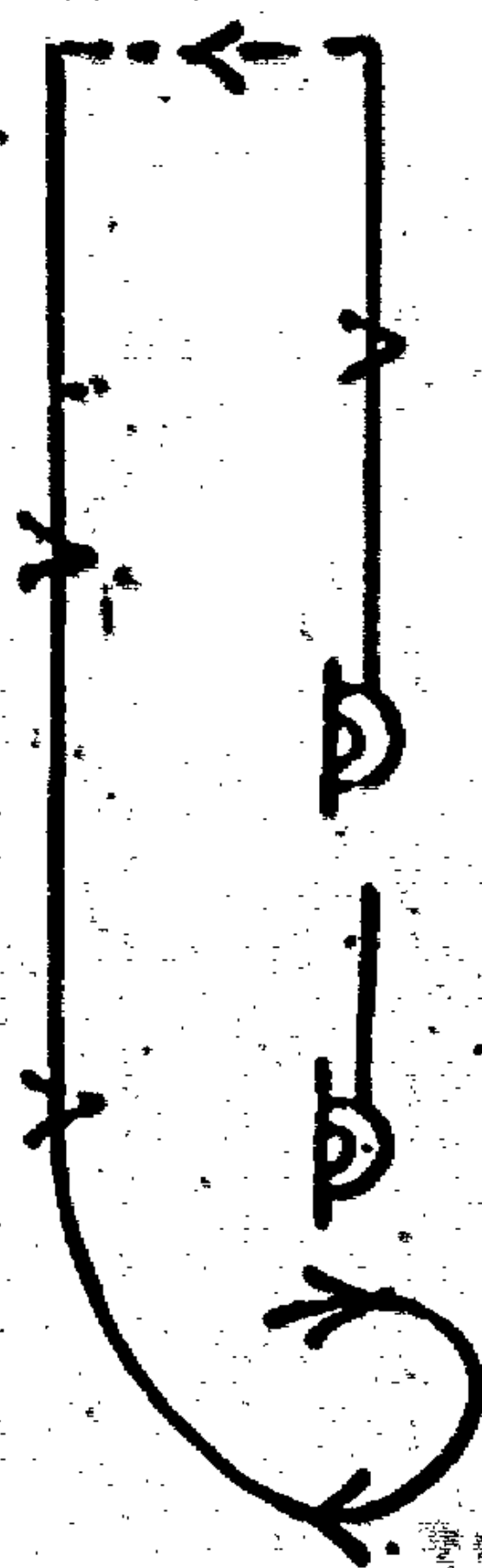
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Fig. 5.



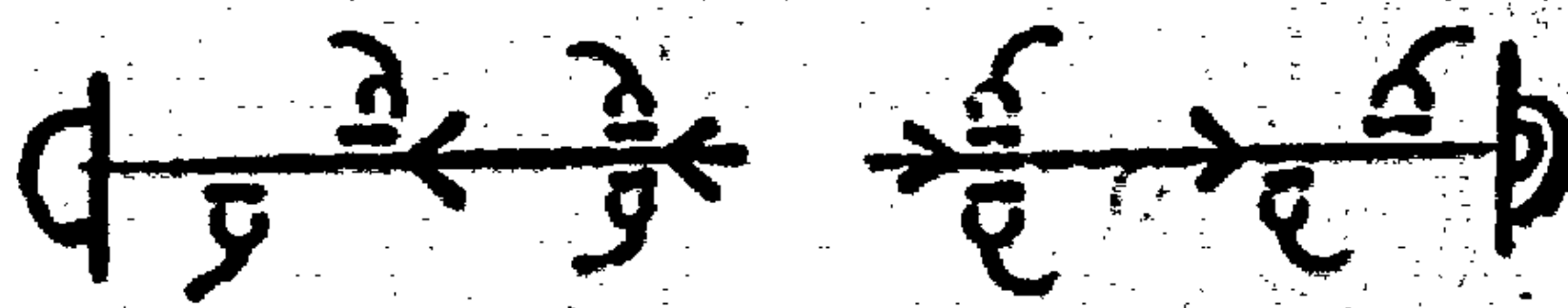
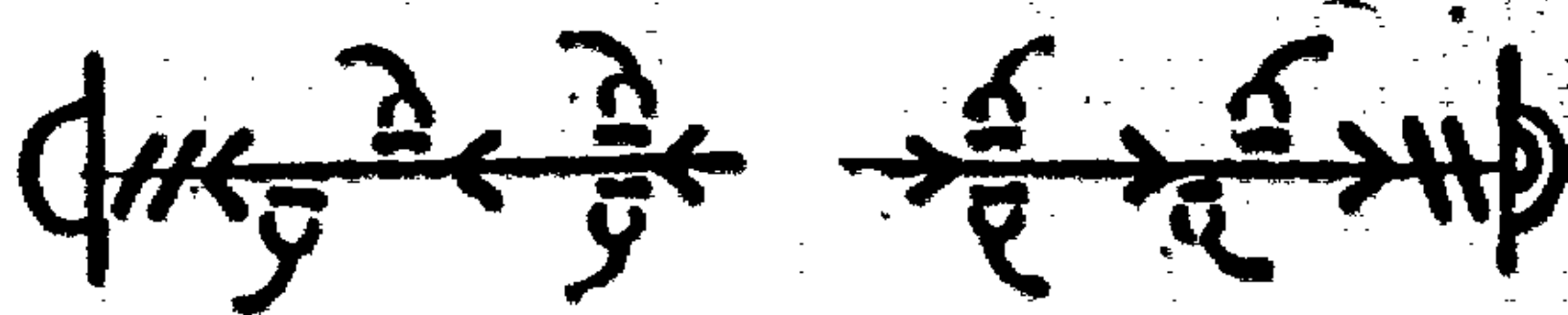
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D

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*Fig. 6^e*

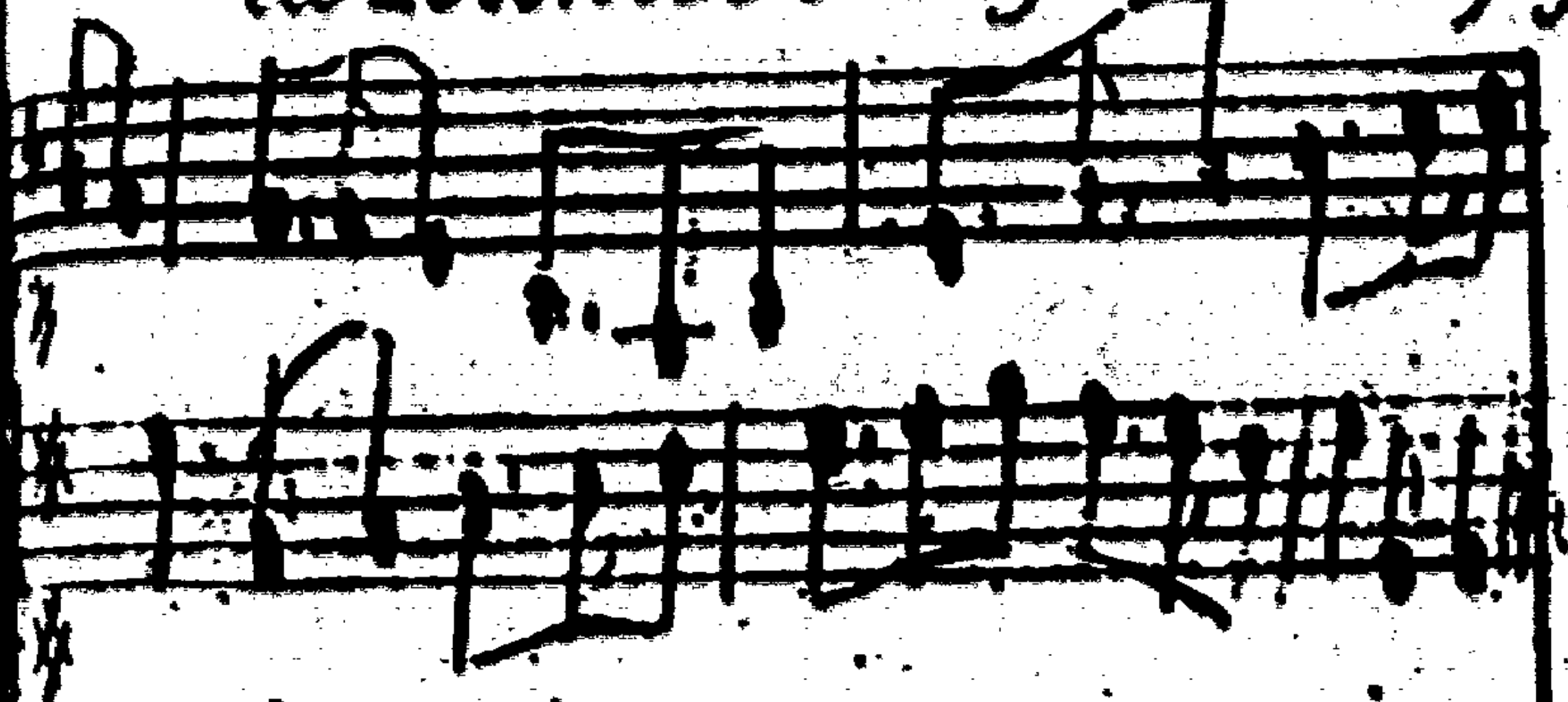
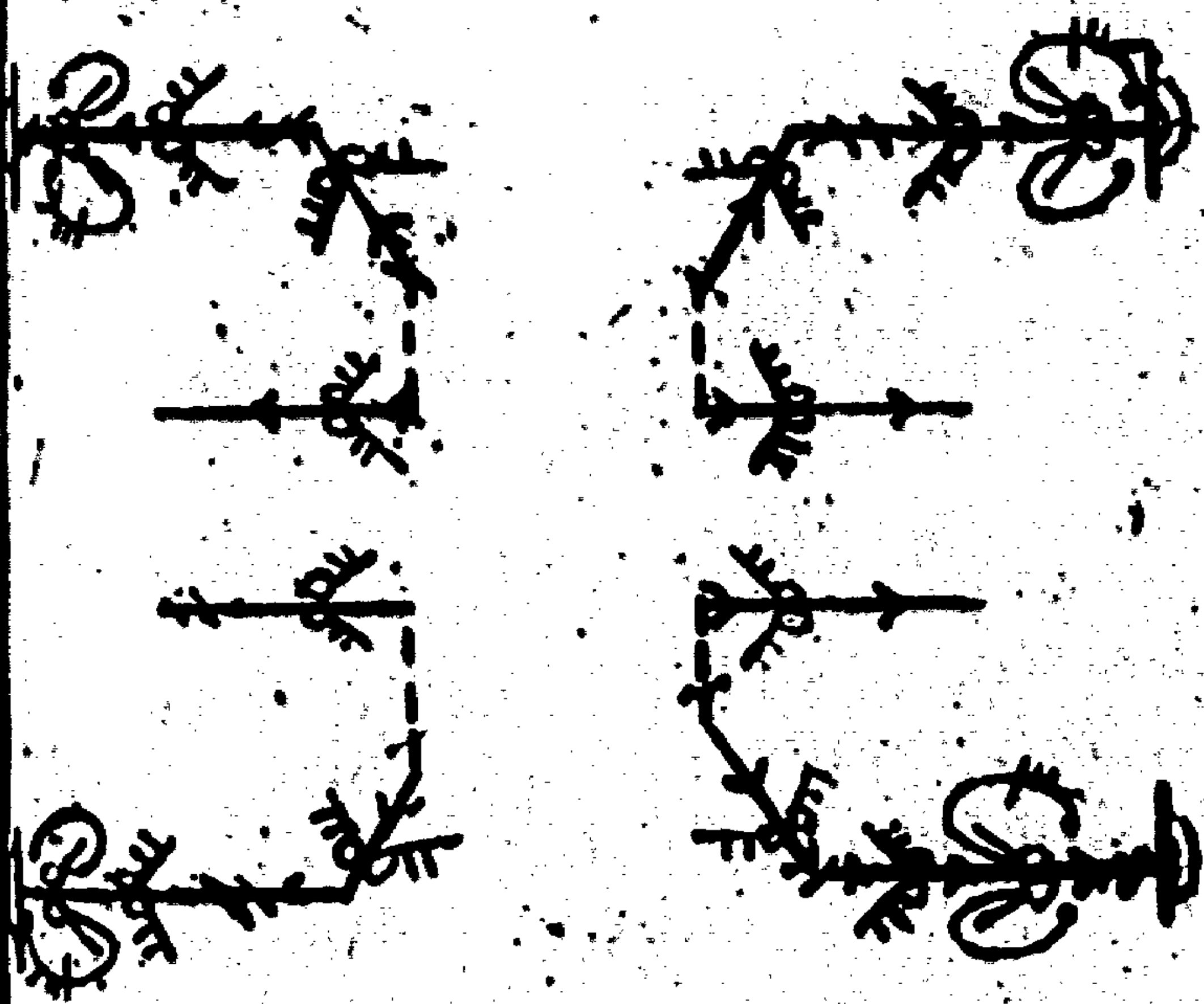


Fig. 7.^e



FIN.



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Extrait du Privilege du Roy.

Par grace et Privilege de sa Majeste
 donnee a Paris le 22. Aoust 1699.
 confirme par Arrest contradictoire
 du 28. Juillet 1704. et proroge le 29.
 Aoust 1705. Il est permis au S.^r DEZAIS
 Maître, et Compositeur de Dance de
 faire graver ou imprimer, vendre
 et debiter dans tout le Royaume
 toutes sortes d'ouvrage de Dance
 tant de sa composition, que de celles
 des autres Auteurs, pendant ledit
 temps de son privilege. Avec defen-
 ses a tous graveurs Imprimeurs
 et a toutes personnes de quelque
 qualitez et conditions quelles soient
 d'entreprendre d'en graver, imprimer,
 vendre ni debiter sans la permission
 expresse et par écrit dudit
 sieur exposant ni de se servir d'
 aucuns de ses caracteres a peine
 de trois mil liures d'amande la
 confiscation des exemplaires contre-
 faits et entous les depens dom-
 mages et interets ainsi qu'il est
 porté plus au long par les dites
 lettres de privilege.

Ceux qui auront besoin
des principes ou Diction-
naire des Contredances
les trouverront dans le
premier Recueil de l'auteur

Le Public est averty d'af-
franchir les ports de lettres
sans cela elle ne s'eront pas
reccüe.

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