

NOUVEAU RECUEIL
De Dance de Bal et celle de Ballet

contenant

un tres grand nombres des meillieures

ENTREES DE BALLET

de la Composition De M.^r Pecour
tant pour hommes que pour femmes
Qui ont été dancées a L'Opera Ouvrage tres vite aux
Maitres et a toutes les personnes
qui S'apliquent a la Dance
Recueillies et mises au jour.

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

et de L'accademie Royale de Musique



A PARIS



chez Le Sieur Gaudrau Rue de Seine
au coint de la rue du colombier faubour S.^t Germain
Et pierre Ribou Libraire au bout du pont neuf

AVEC PRIVILEGE DU ROY.

Sire

Jeprens la liberté de presenter à Votre Majesté, un Recueil de Dances L'art de les tracer sur le papier a été inconnu à toute l'Antiquité. Elle scavoit l'utilité de ces Exercices, qui servent à fortifier le corps en delassant l'esprit, mais elle n'avoit pas imaginé qu'il fut possible de les graver sur l'airain et de les transmettre à la Posterité. C'est au Regne de Votre Majesté, qu'estoit reservée la decouverte de ce nouvel Art, & de tant d'autres qui ont augmenté la gloire de la France: le Monde entier les doit à cette bonté generouse, dont vous honorez les Genies qui cherchent à se distinguer.

Un Maître fameux sceut le premier embellir par l'agrément des Dances Ces Spectacles harmonieux qui firent autrefois vos amusements. Pouvoit il ne pas s'élever à la perfection de son Art? le desir de vous plaire étoit son motif le plus pressant et l'honneur de vous voir Executer les pas qu'il avoit inventez faisoit sa plus chere recompence. Animé de la même ardeur j'ay quelquefois eu le bonheur de

Contribuer aux plaisirs de vôtre auguste Fa-
-mille par des Dances de ma composition. Je
dois, Sire, aux suffrages, dont Votre Majesté
à daigné m'honorer, les talens qui m'ont acquis
quelqu'estime dans le Public: heureux! si dans
la tranquillité de la paix, que vous rendez à
l'Europe, je pouvois encore les employer à quelque
Spectacle capable de vous delasser des penibles
soins que vous prenez pour la félicité de vos
Sujets. je suis avec le respect le plus profond &
le Zèle le plus ardent

Sire,

de Votre Majesté,

Le tres humble, tres obeissant
et tres fidele Serviteur et Sujet
L. Lecour

Preface

On ne peut nier que la dance n'ait été toujours Estimée de toutes les nations même des moins policées. Elle fait une partie des rejouissances publiques et elle est la plus Sensible Expression de la joye; Elle entroit même dans le culte profane comme une des cerimonies de la religion, et l'on pouroit prouver contre des censeurs trop rigides qu'elle est un de ces delassemens innocens qui sont necessaires dans la vie humaine. mais un de ses plus grands avantages est qu'en assujettissant le corps a de Certai- nes atitude elle luy rend naturelle cette grace qui donne tout le prix a la beauté.

On ne doit donc point S'étonner qu'on ait fait un art d'un exercice si utile et si uniuersellement estimé. C'est dans le dernier Siecle que cet art est monté a un haut degré de perfec- tion. le Roy même et les Princes ne dedaignerent pas en ce tems deexecuter les ballets de la Composition des plus fameux mai- tres, Et l'on orna de la dance un Spetacle nouveau qu'elle a pour ainsy dire Soutenu de puis.

Il ne manquoit que d'inventer un Second art qui transmit le premier a la posterité Et qui put Seruir aux Maitres pour apprendre eux mêmes et pour enseigner avec facilité les excellens morceaux de dance composés et Executés auant eux.

C'est a M.^r de Beauchamps compositeur des ballets du Roy et de l'academie Royale que nous Sommes redevables de l'inven- tion de ce nouvel art, Et feu M.^r feuillet profitant de ses lumieres a mis dans tout Son jour L'achoregraphie ou l'art

de decrire la dance En deux volumes qu'il a donné au public
En divers tems.

Monsieur Pecour qui a Succédé a M.^r de Beauchamps dans la
composition des Ballets voulant donner au public vn Recueil
de Ses dances m'a Choisi pour Exccuter Son dessein J'ay entre-
pris ce trauail avec plaisir dans la Seule vüë d. procurer au pu-
blic la Connoissance de plusieurs excellentes entrées ou brillent
égallément le goût et la delicatessc de leur auteur et Je n'ay rien ni-
gligé de tout ce qui a dependu de moy pour repondre avec Succes a
l'honneur qu'il m'a fait de me Choisir pour cette ouurage.

Comme je Suppose que ceux qui feront vsage de mon Liure sont
deja avancé dans la dance et dans la connoissance de la chorégra-
phie je n'établis point Jcy de principes: Ce sont des dances de la
composition de Monsieur Pecour que je leur presente C'est a dire
des Leçons Excellentes capables de former les personnes qui Sata-
chent a la dance et de les rendre parfaits. J'ay commencé par
les dances de bal qui ont Esté dancés au dernier bal de Marby
comme Etant d'vn plus grand vsage, je n'ay mis la Gaillarde et
la Bourbon, qu'ayant été de ce même nombre J'ay placé En suite,
diverses Entrées de ballets, tant pour homme que pour femme On
trouuera au Commencement de chacune de ces entrées les noms des
Operas, ou elles ont été dancés, et de ceux qui les ont Exccutés je les
ay graués moy même, et je me flatte qu'on y trouuera toute l'exac-
titude, Soit pour les pas, les tems, Et les figures, Soit pour les airs
mêmes. J'ay fait vn liure Separée des airs Sur les quelle Ces dan-
ces ont Esté faite pour la facilité de ceux qui voudront faire Jouer
les airs tant pour la basse que pour le dessus Ce qui Servira de
table par le moyen des chiffres de renvoy: Si ce nouueau recueil est
bien receu comme j'ay tout lieu de l'esperer, Je continueray de faire

par au public des autres dances de la composition de M.^r Pecour je donneray regulierement tous les Sixmois vne ou deux dances de bal, j'y joudray quelques Entrées a six huit ou dix personnes en façon de contredances mais mieux arangées et plus Conuenables aux personnes de qualité que celles que l'on voit aujourd'huy si fort en vsage. Les dances de deférant autcur qui n'ont point Esté j'imprimées se vendron Ecrites a la main. Ceux qui auront qu'elques auis a me donner m'obligeront j'infiniment Je les recevray avec plaisir, je les prie Seulement de vouloir bien a franchir leur lettres.

Extraix du Priuilege

Par Lettres pattendes donné par Le Roy a fontainebleau le 23.^e jour d'aoust 1711 Signées par le Roy de vanottes Et Scellés d'un grand Scau de Cire jaune apres que Sa Majesté, a permis et accordé a Louis Guillaume Pecour ancien Courier du Cabinet pensionnaires pour la dance et M.^e de dances de feu S. A. R. madame la Dauphine de faire grauer ou j'imprimer toutes les dances de Sa composition et même celles qui sont dans les deux liures du feu Sieur feuillet de la composition du dit Pecour en telle forme, marge, Caractere, Conjunctement ou Séparement et autant de fois que bon luy Semblera, et de les faire vendre et débiter par tout le Royaume pendant le temps de douze années

Par acte passé devant Billeheu et Son Confrere nottaire au chatelet de paris le 22.^e octobre 1712. apres que le Sieur Pecour acedé transporté le delaisé au Sieur michel Gaudrau M.^e de dances et de la cademie Royale de musique pour en jouir Suiuant L'accord faite entre eux le priuilege a luy accordé Par Sa Majesté dant l'extraix comme oy dessous.

Forlane

Le Cheru bain

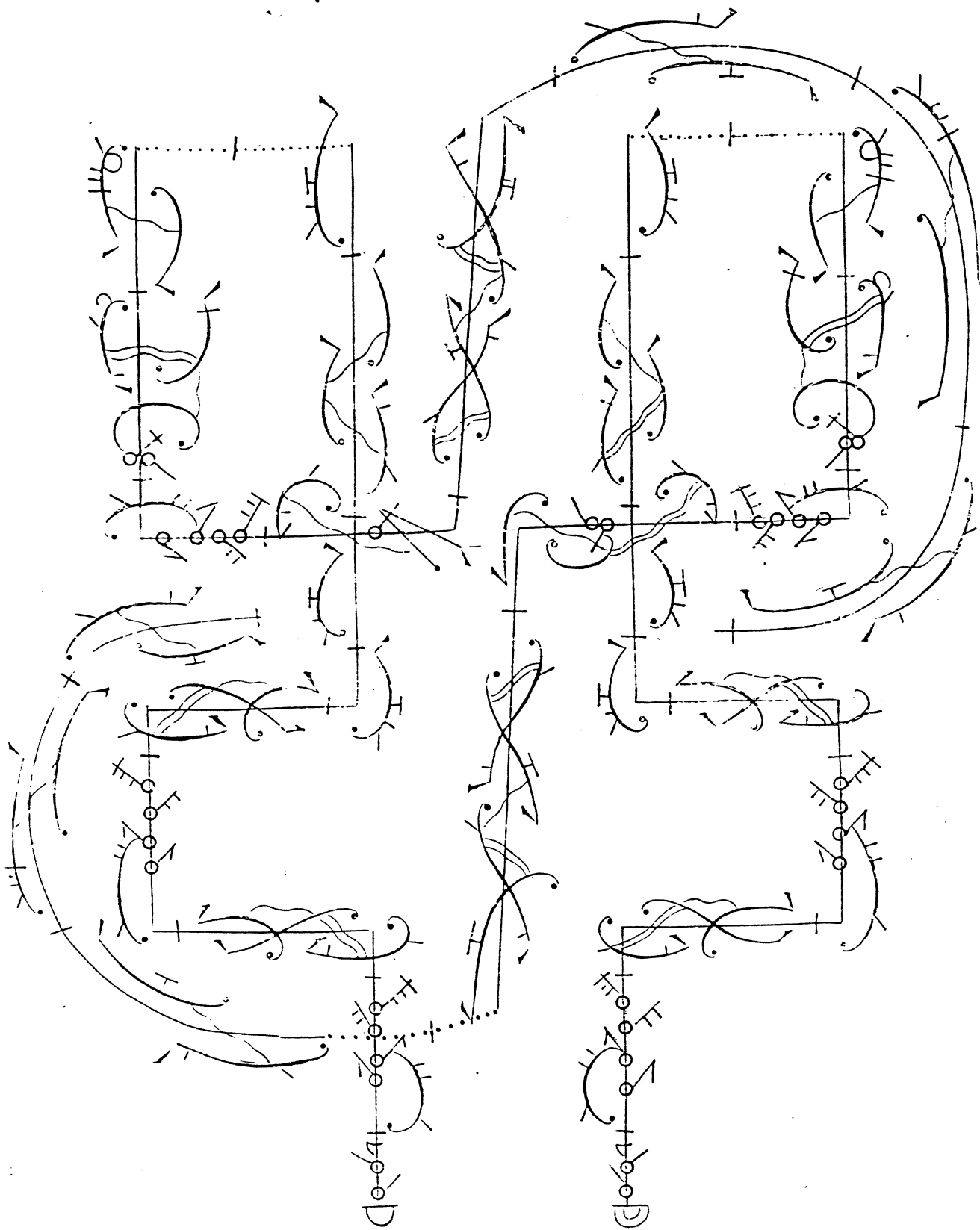
Le Cherubain

Two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and a fermata. The bottom staff is similar, also starting with a treble clef and a key signature of one sharp, and containing a melodic line with various note values and rests.

A large, intricate musical sketch or study. It features a complex arrangement of musical notation, including various note values, rests, and decorative flourishes. The notation is highly stylized and appears to be a preliminary draft or a study for a piece. The sketch is composed of many overlapping lines and curves, creating a dense and visually complex composition. It includes various musical symbols such as clefs, accidentals, and dynamic markings, though they are less distinct than in the printed notation above.



La bourée de M. ^{lle} Charotlois

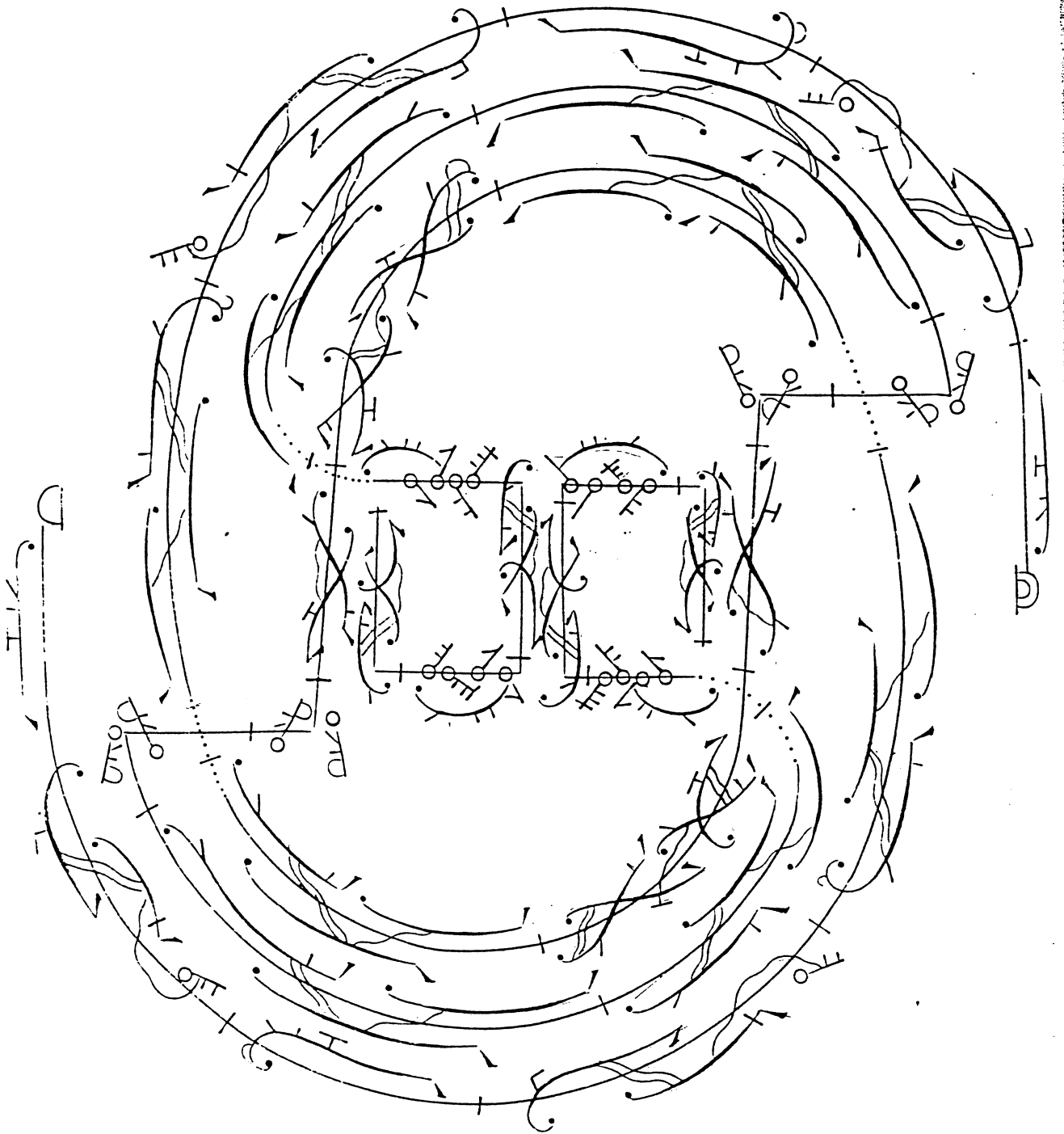


La Charolois

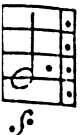
Two staves of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. There are several 'x' marks above the staff, likely indicating fingerings or specific notes. The bottom staff is also in treble clef and contains a more rhythmic accompaniment with eighth and sixteenth notes, and rests. It also has 'x' marks above it.

A large, intricate musical diagram or score, possibly a lute tablature or a complex rhythmic notation. It features a central vertical line with various symbols, including circles, crosses, and dots, arranged in a pattern that suggests a sequence of notes or fret positions. The diagram is surrounded by numerous curved lines, some with arrows, and small tick marks, which likely represent the movement of a string or the timing of notes. The overall structure is highly detailed and appears to be a technical representation of a musical piece.

La Charolois



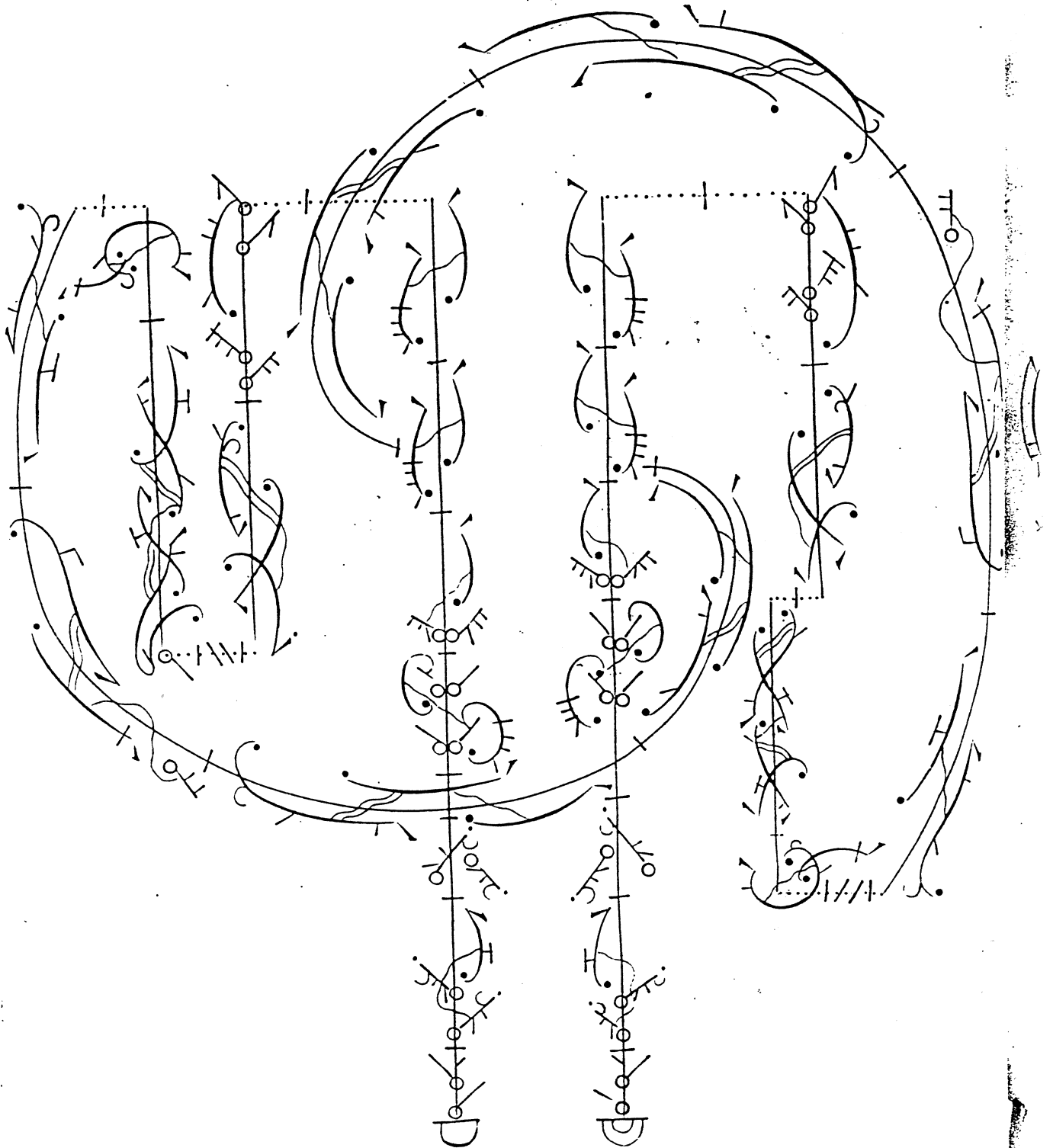
La Charolois



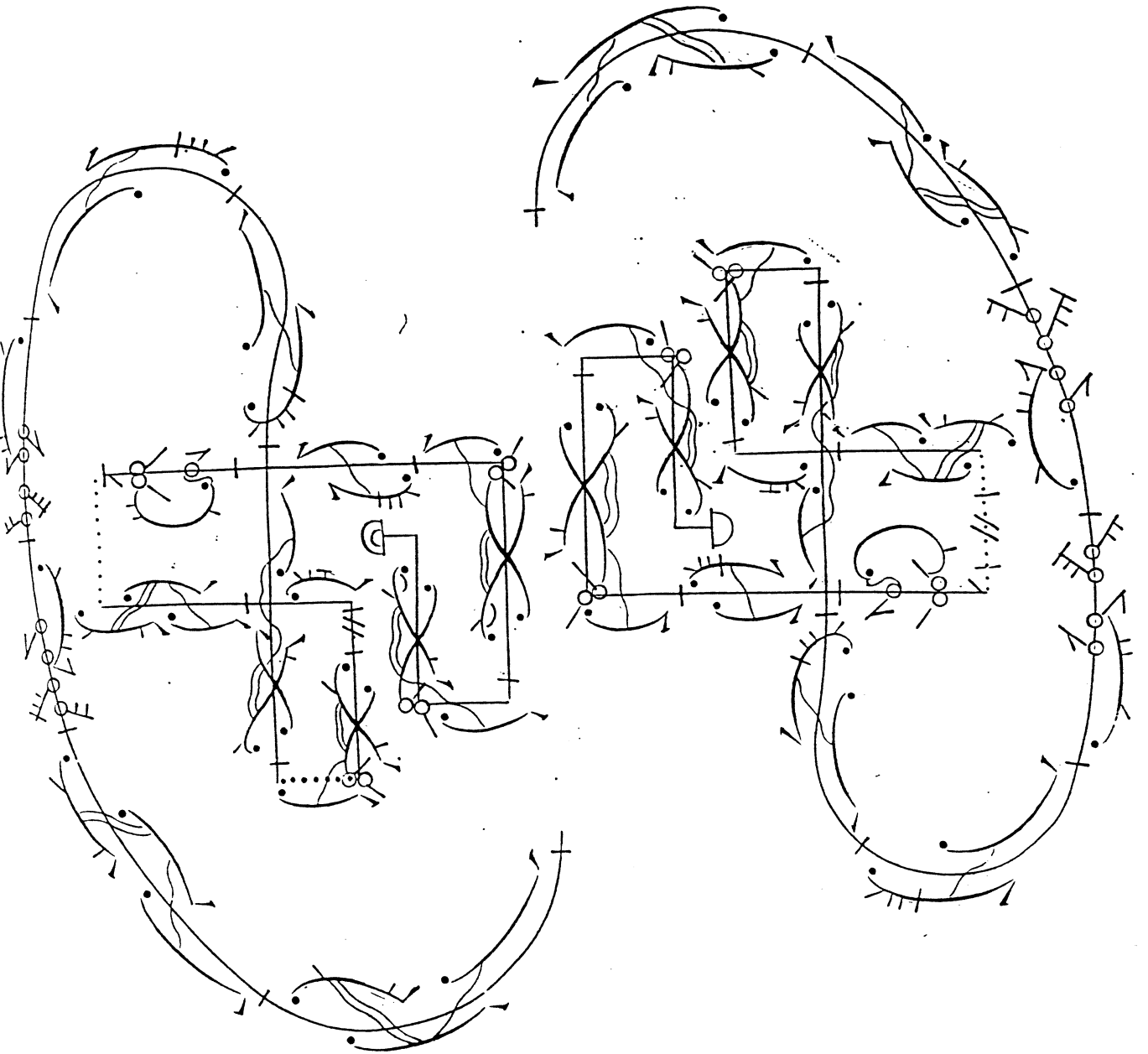
La badine



La badine



La badine

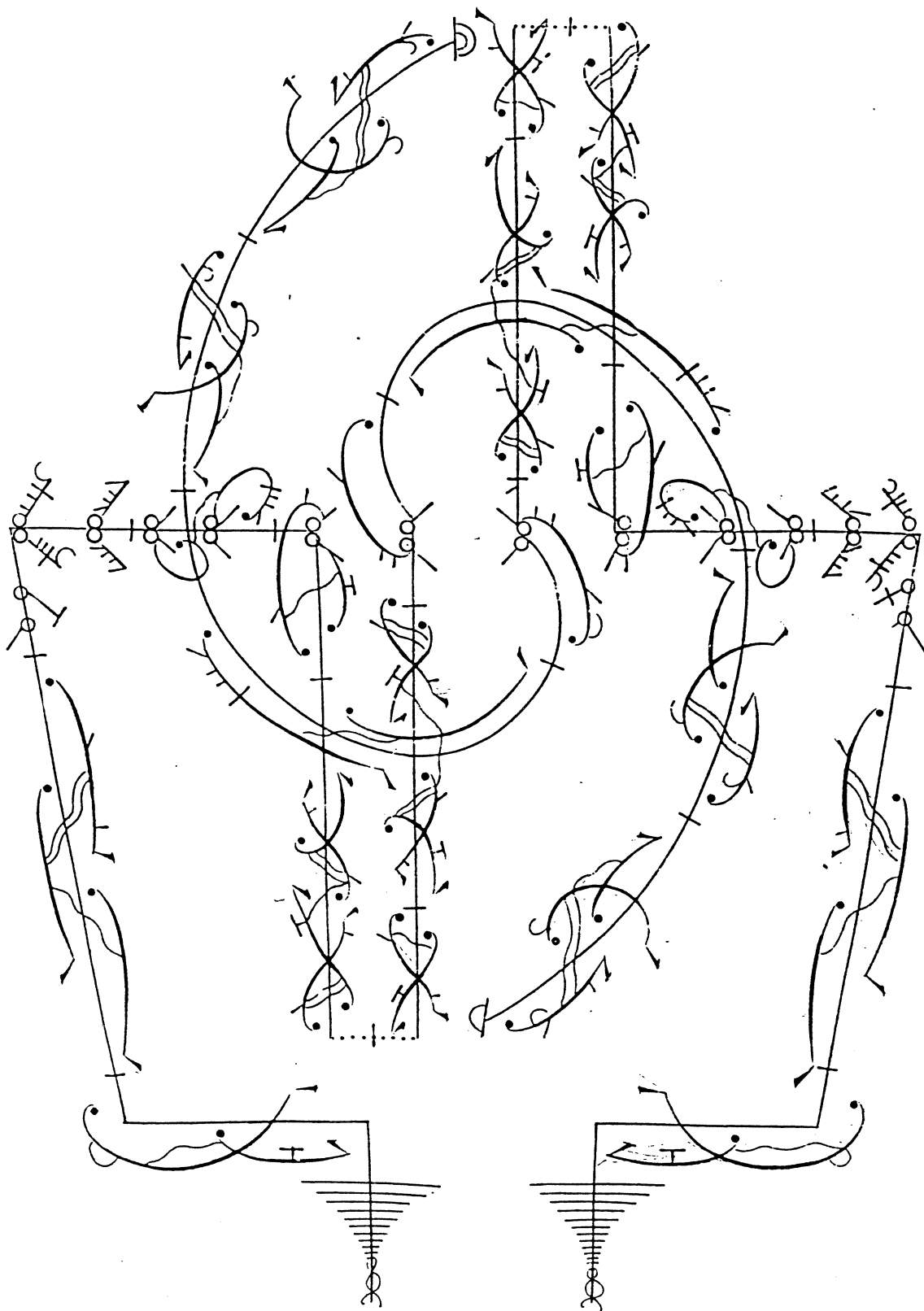


La badine.

Musical score for 'La badine' consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a rhythmic, dance-like style with various note values including eighth and sixteenth notes. The bottom staff continues the melody with similar rhythmic patterns. The piece concludes with a double bar line and repeat dots.

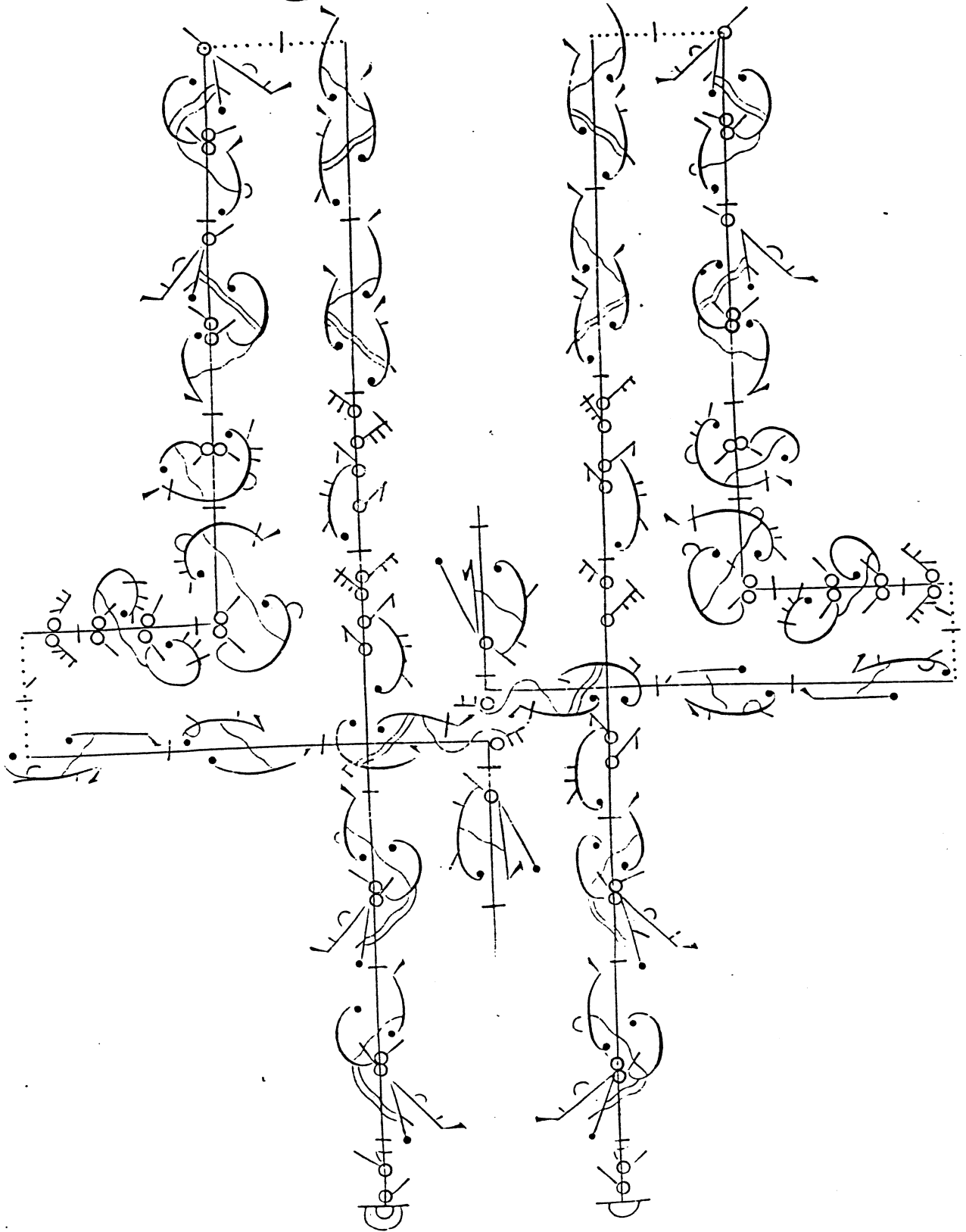
A large, hand-drawn diagram illustrating the structure of the piece. It features a central circular motif with a vertical line passing through its center. The diagram is annotated with musical notation, including notes, stems, and beams, which appear to be a simplified or abstract representation of the melody from the score above. The drawing is somewhat sketchy and includes various lines and markings that suggest a complex, possibly non-linear, relationship between the notes and the overall form. The text 'La badine.' is written vertically along the central line.

La badine

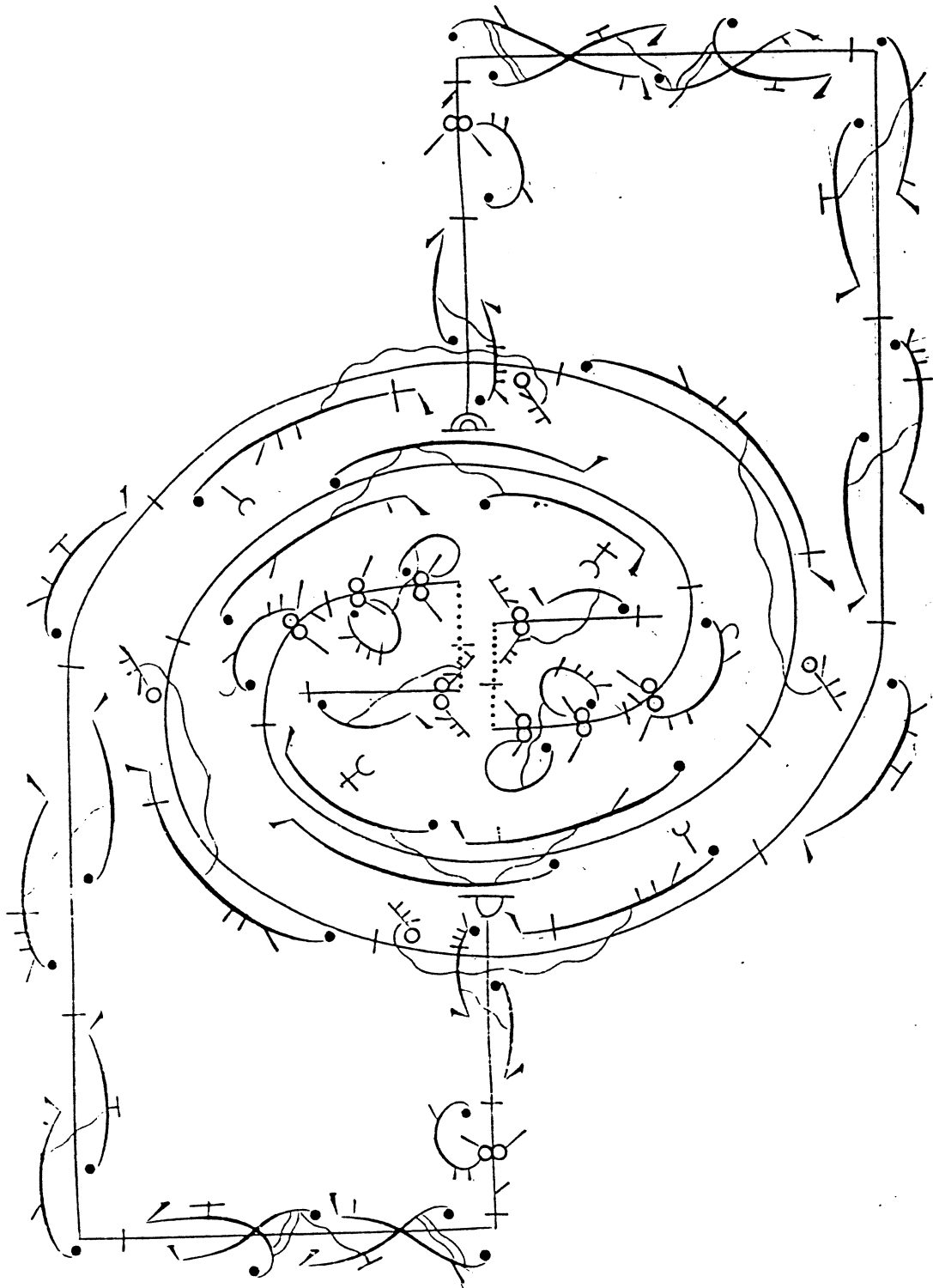
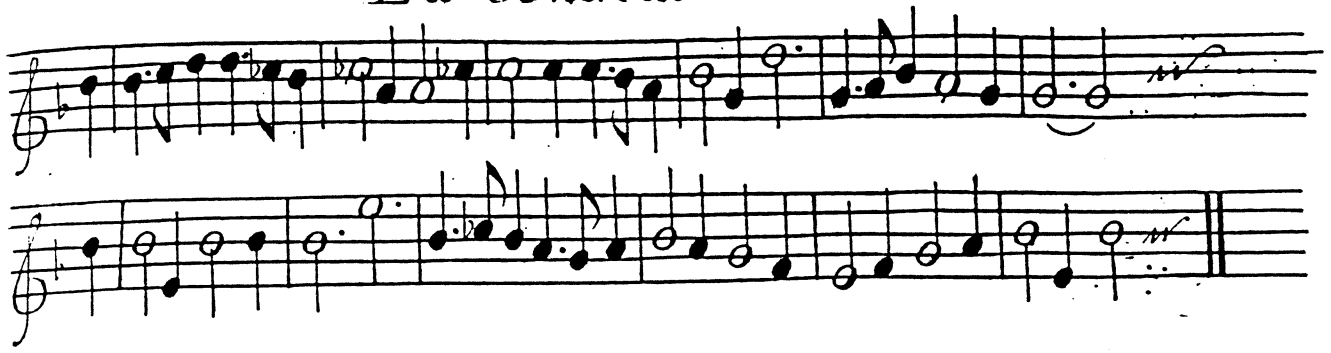




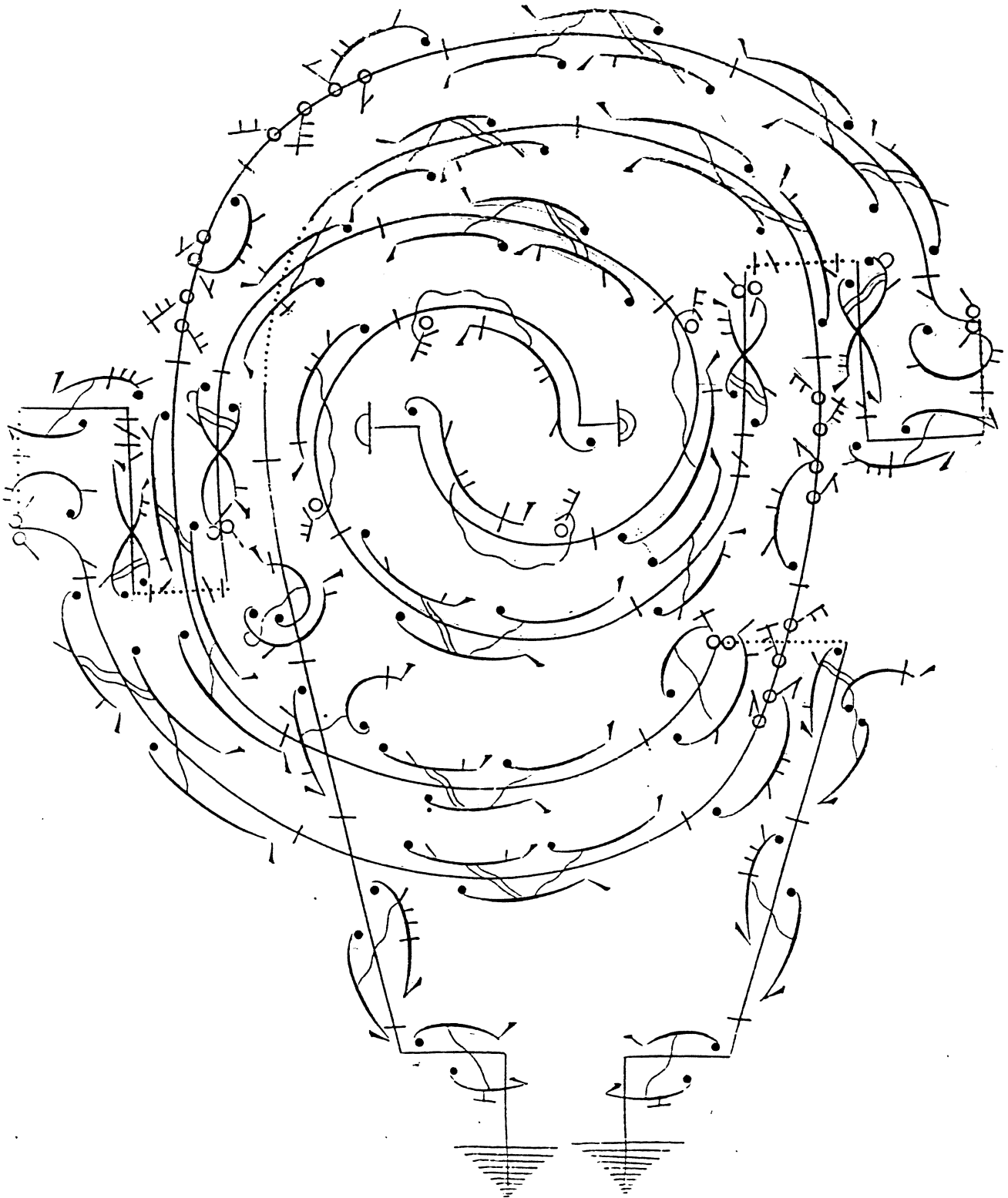
*La
Contredance,*



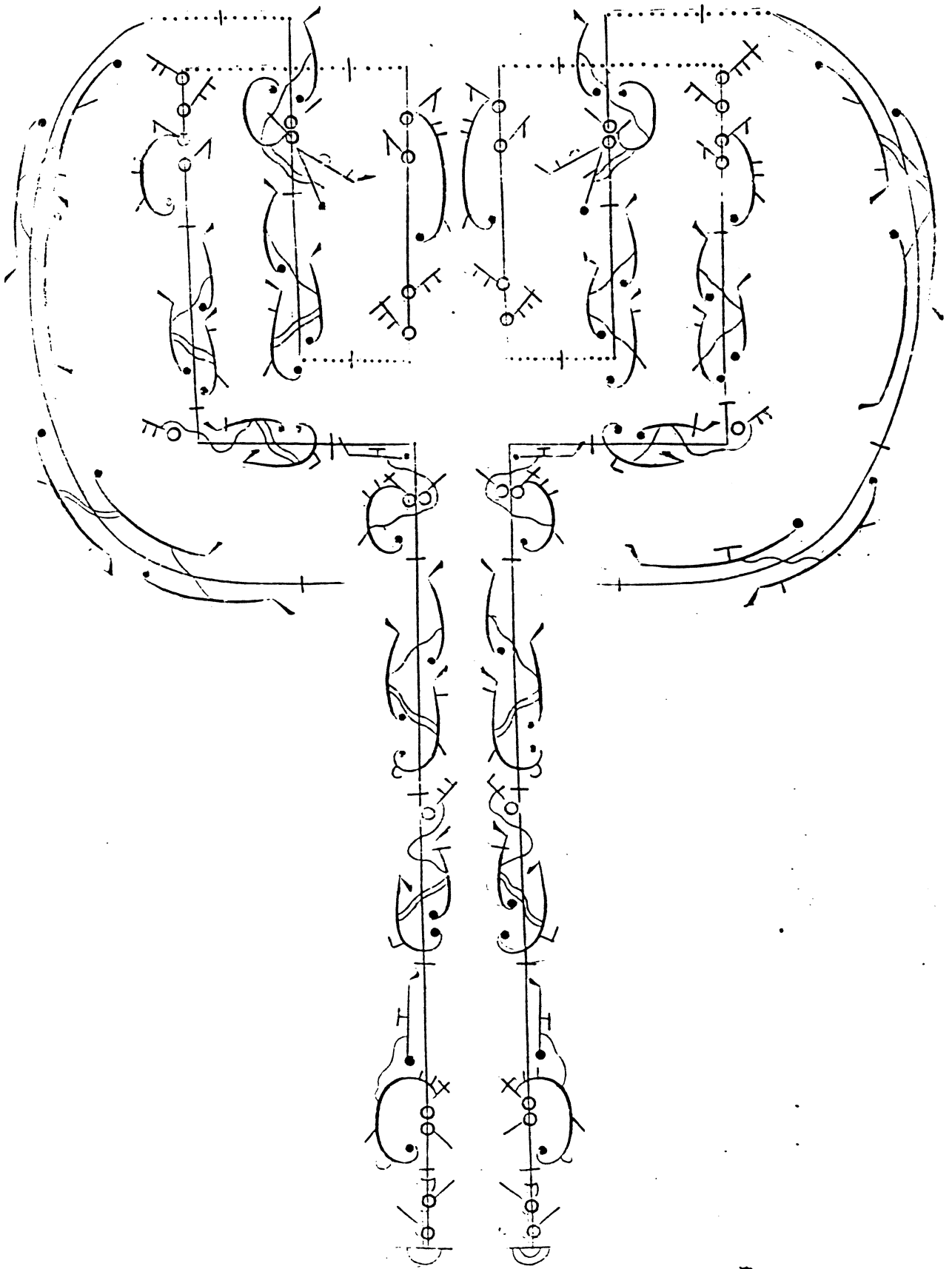
La Contredance.



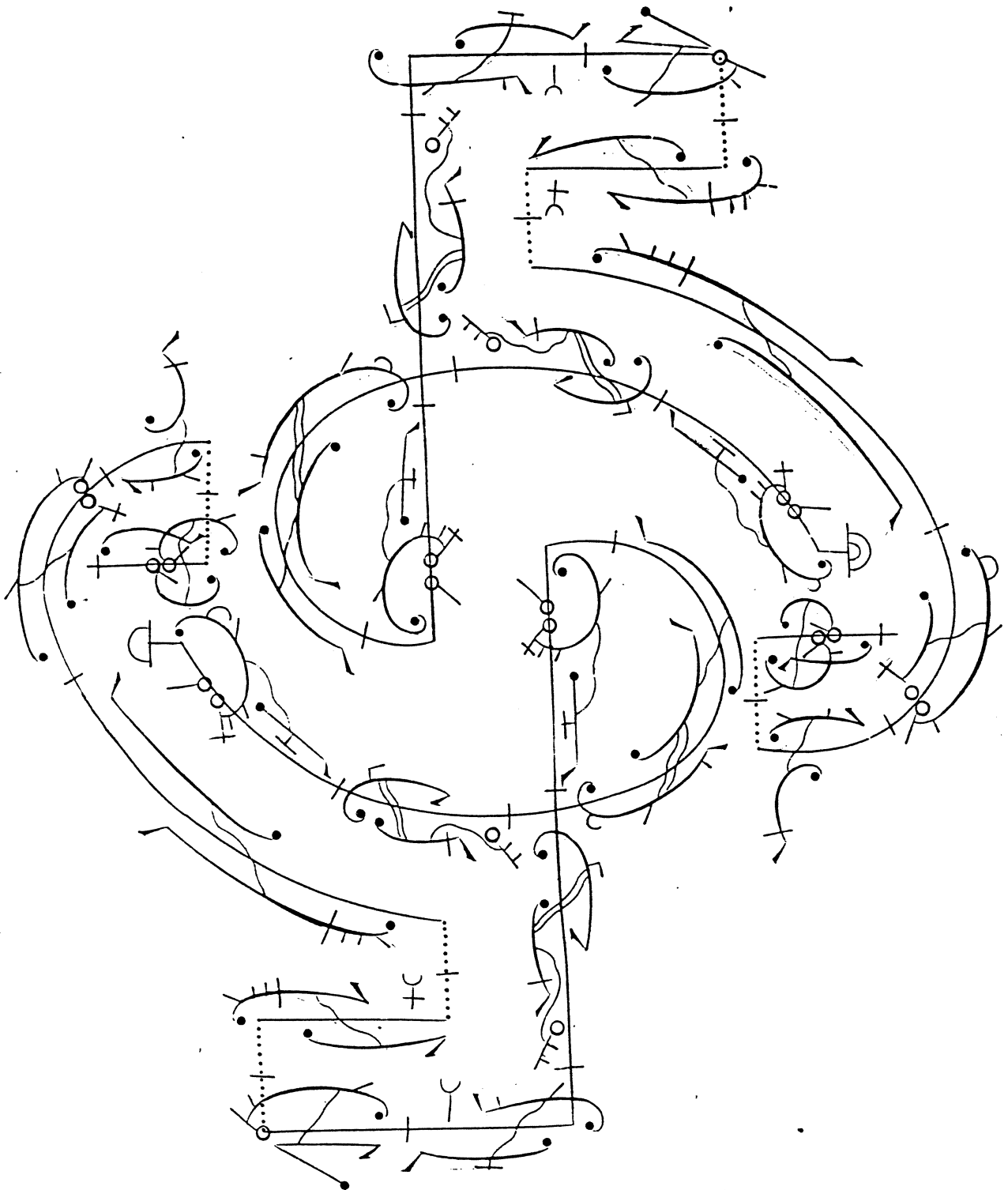
La Contredance.



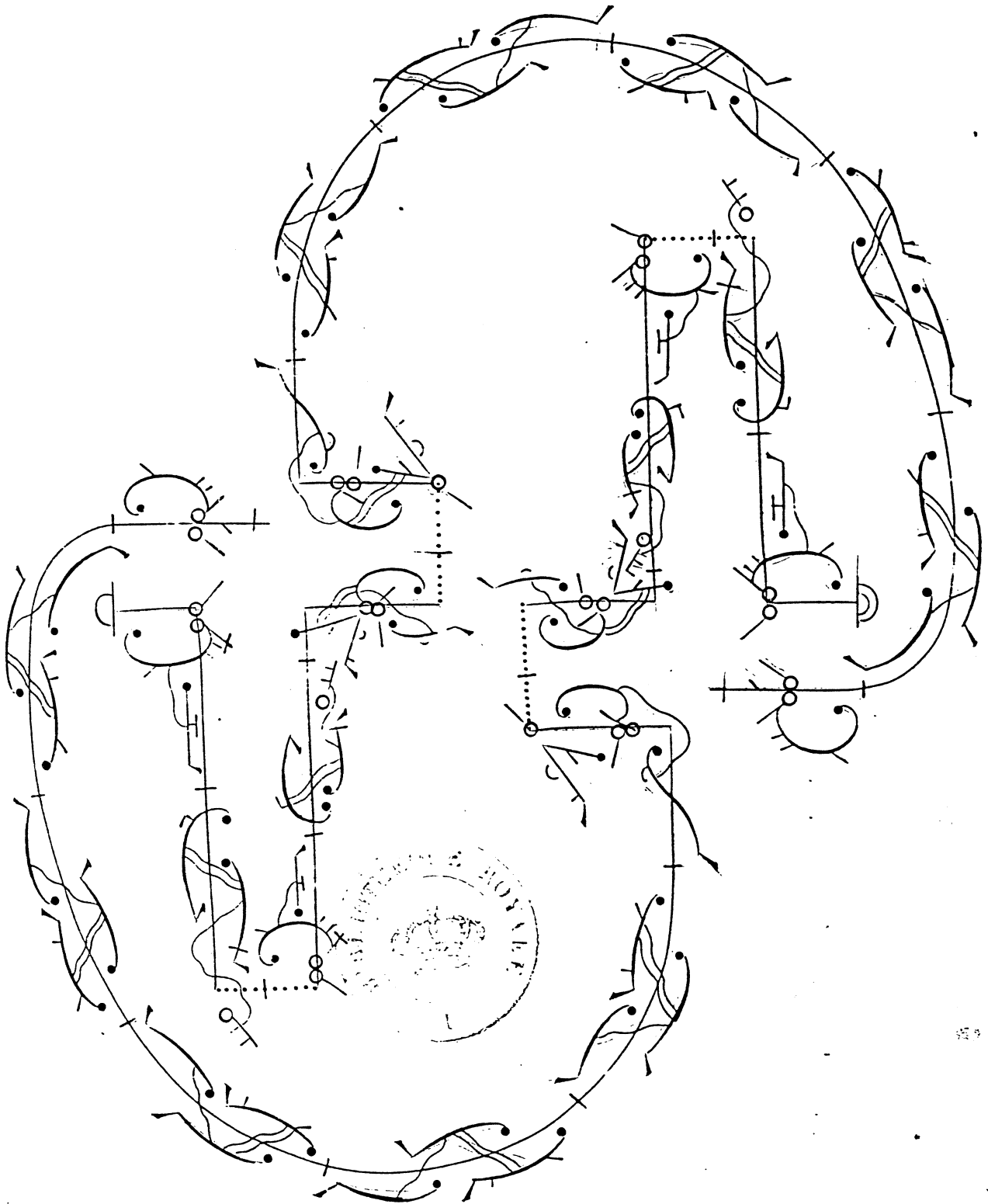
La Guillarde.



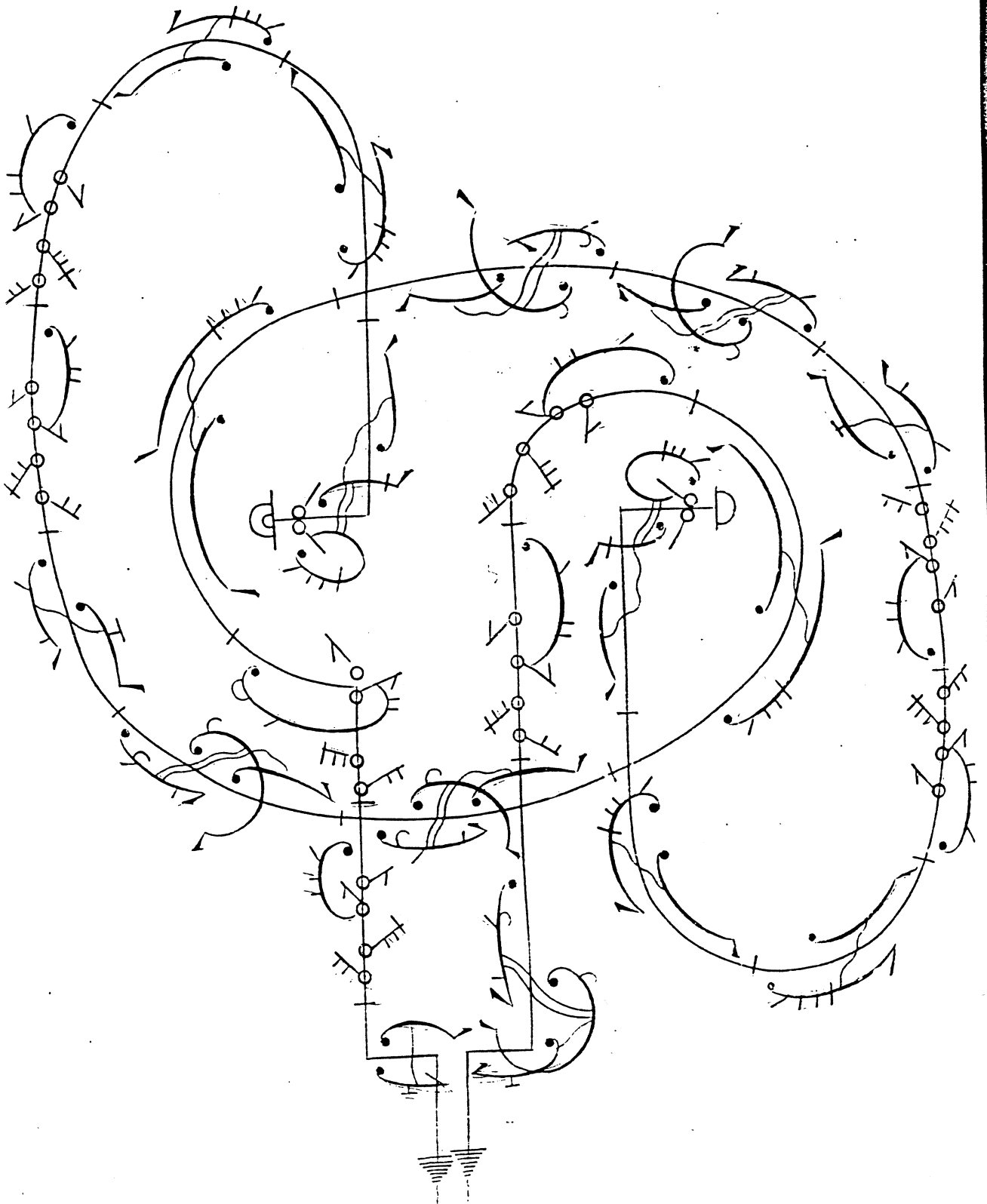
La Gaillarde.



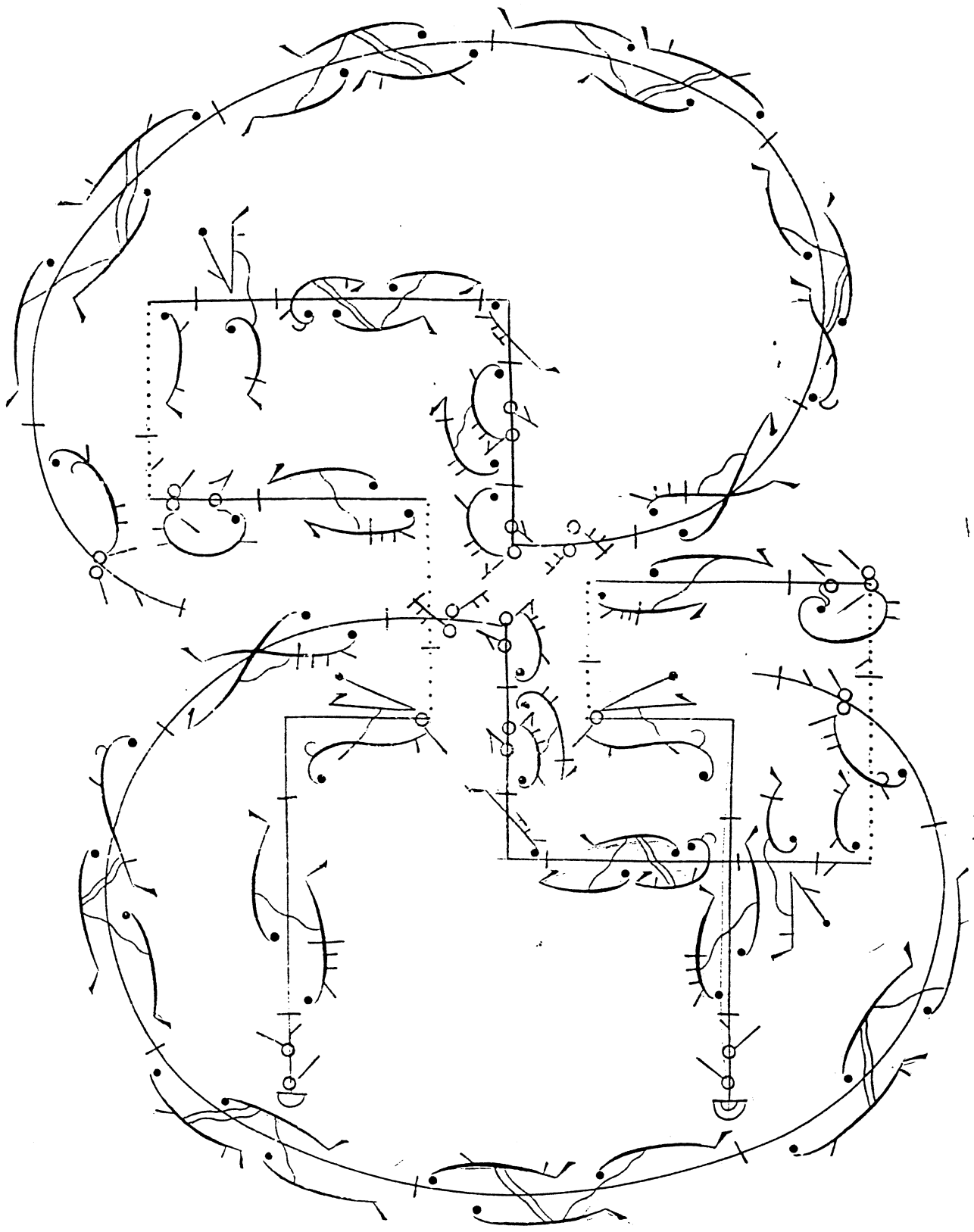
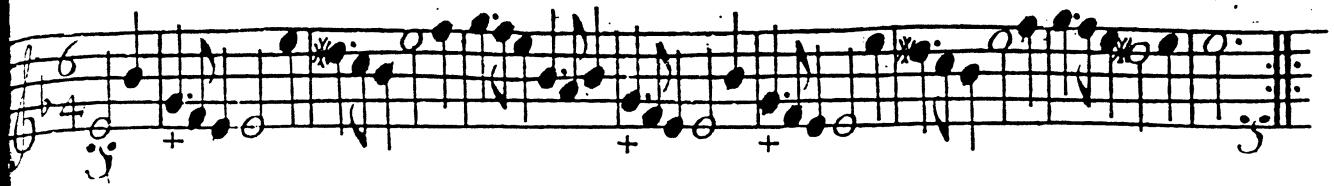
La Gaillarde.



La Gaillarde



La Bourbon.



La Bourbon.

Two staves of musical notation in treble clef. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. A plus sign (+) is placed below the first staff. The bottom staff continues the melody with similar note values and rests, also featuring a plus sign (+) at the end. The notation is dense and rhythmic.

A large, stylized graphic element composed of musical notation. It features several horizontal staves with notes and rests, arranged in a way that forms a large, abstract shape. The notation is highly decorative, with many notes and rests connected by lines, creating a complex, almost calligraphic appearance. The graphic is oriented vertically on the page, with the staves running from top to bottom. The overall effect is that of a musical 'signature' or a decorative flourish.

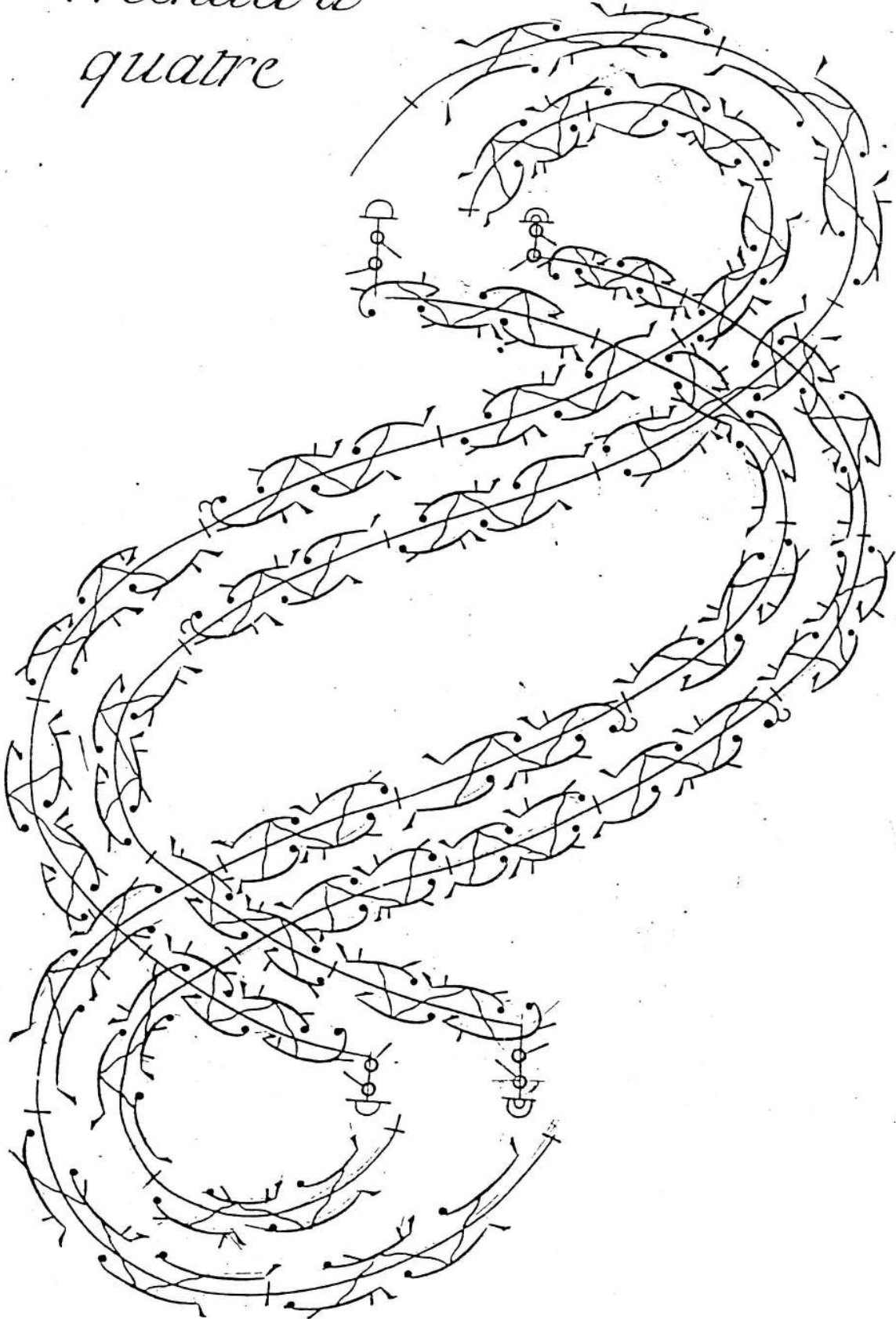
La Bourbon.

Two staves of musical notation in treble clef. The top staff contains a sequence of notes including eighth, sixteenth, and quarter notes, with some rests. The bottom staff contains a similar sequence, including some notes with asterisks and plus signs. Both staves end with a double bar line.

A large, intricate musical diagram or score. It features multiple staves with complex notation, including various note values, rests, and decorative flourishes. The notation is dense and appears to be a detailed arrangement or a specific instrument's part. The diagram is enclosed in a large, irregular frame with various markings and symbols.

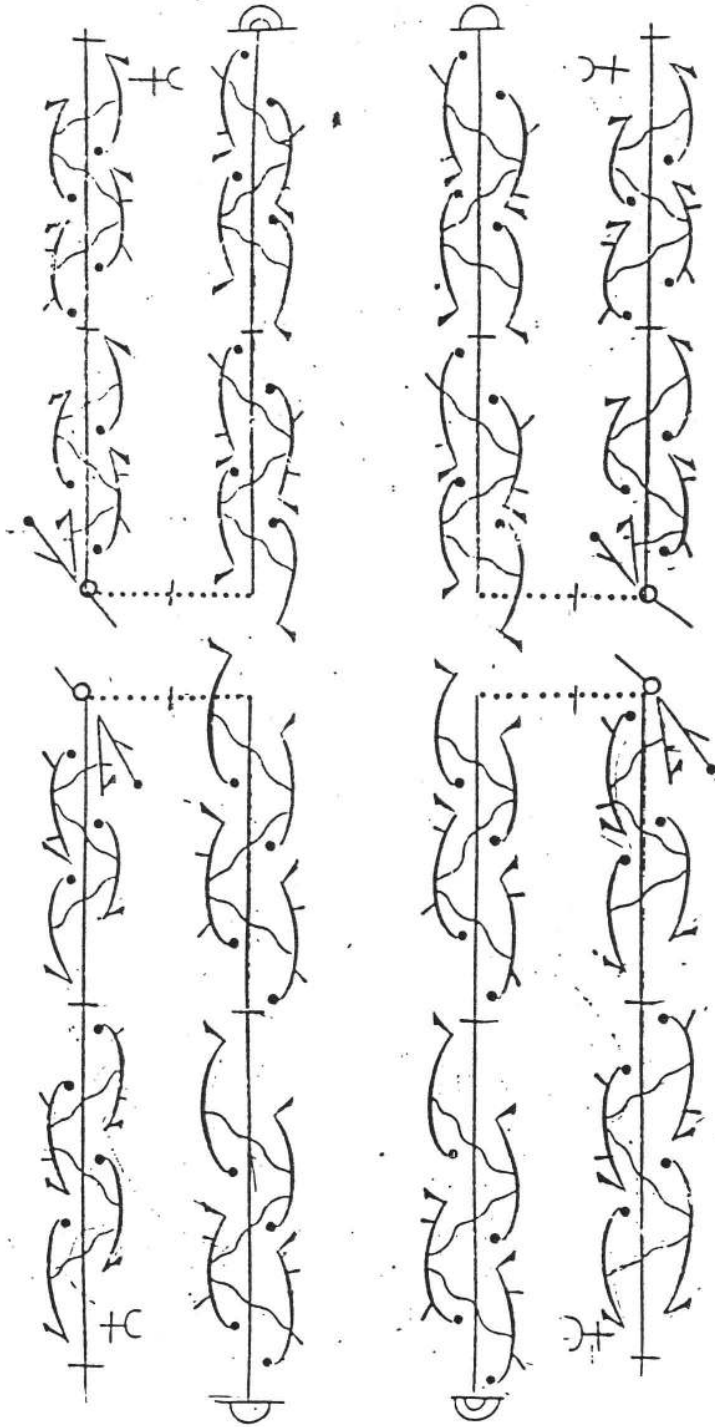


*Menuet a
quatre*



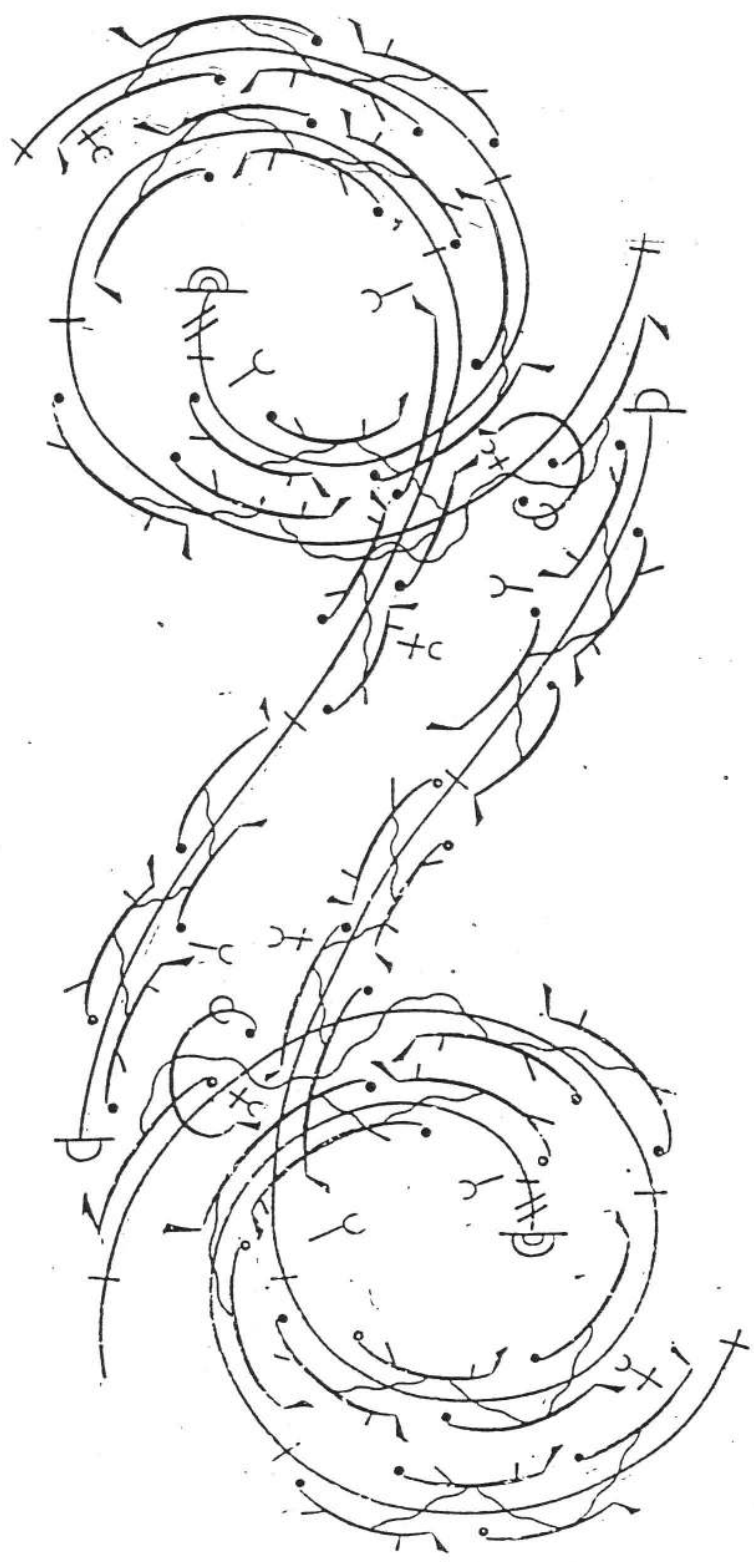
meruct a quatre

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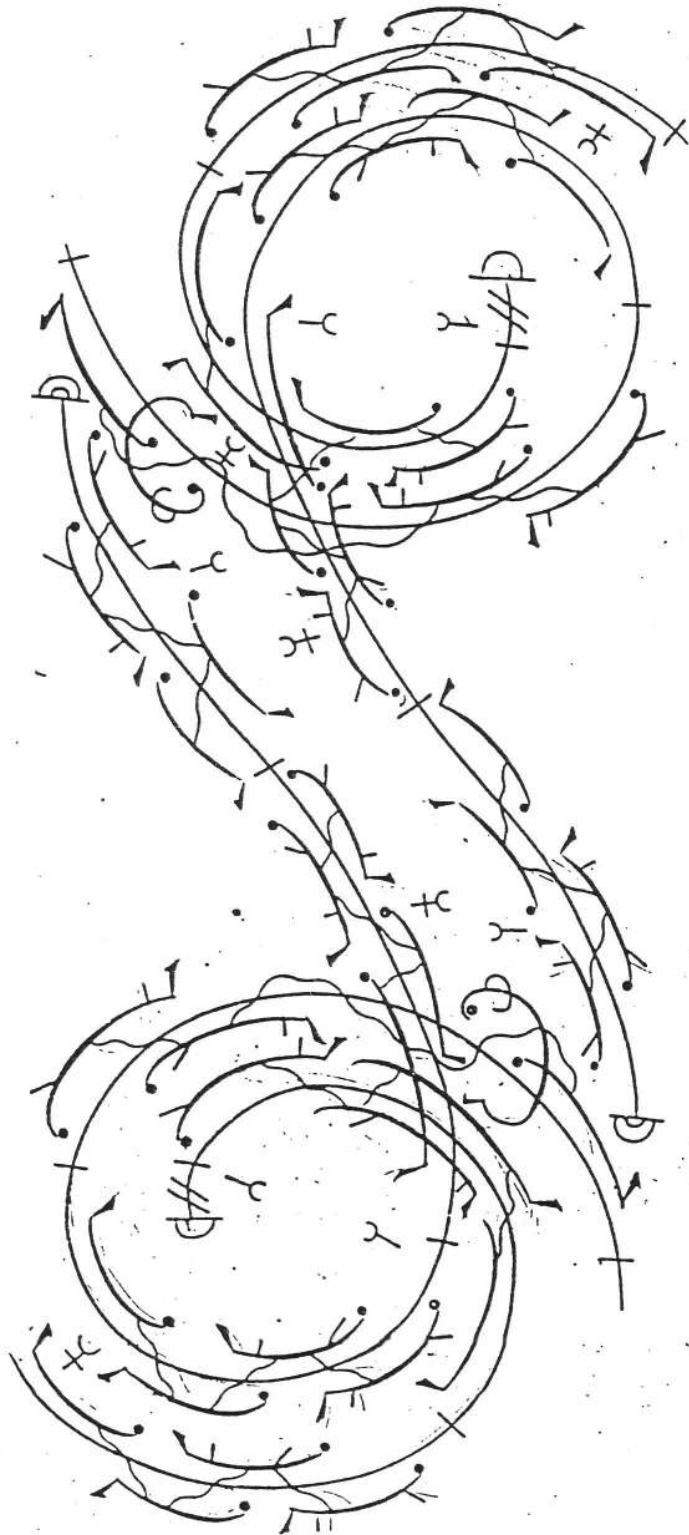


128

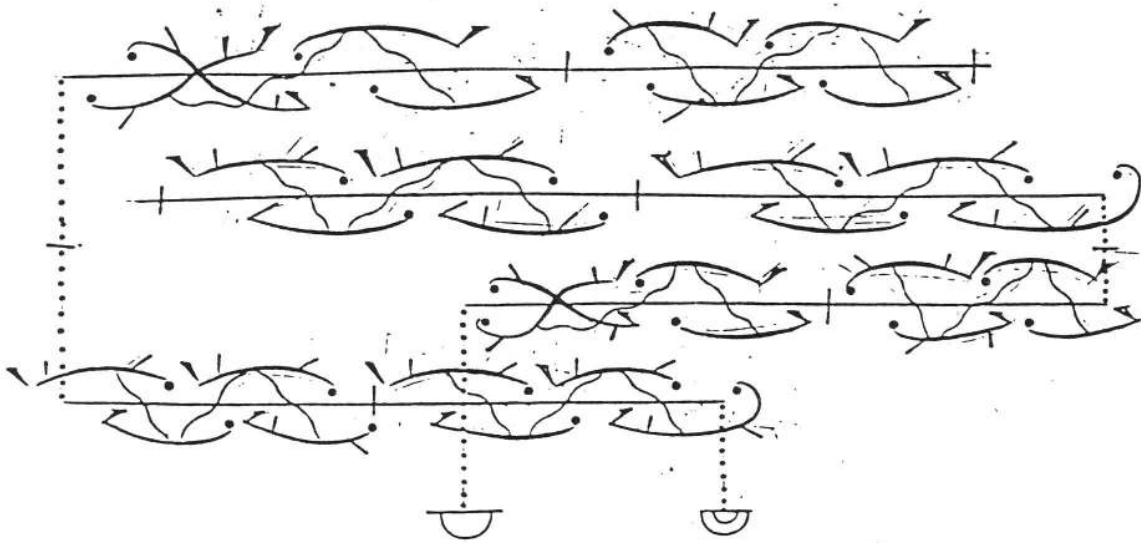
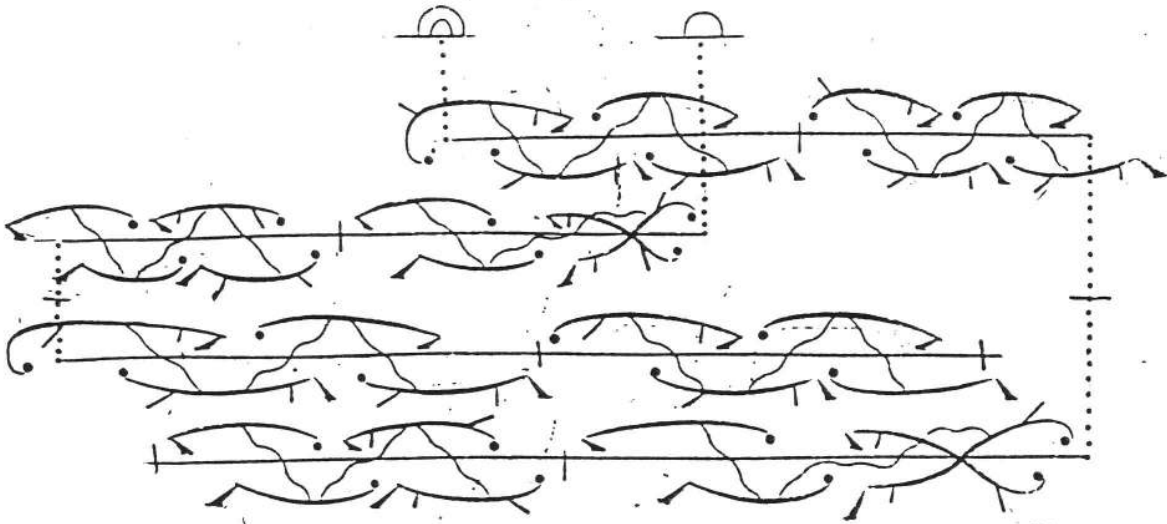
menuet a quatre



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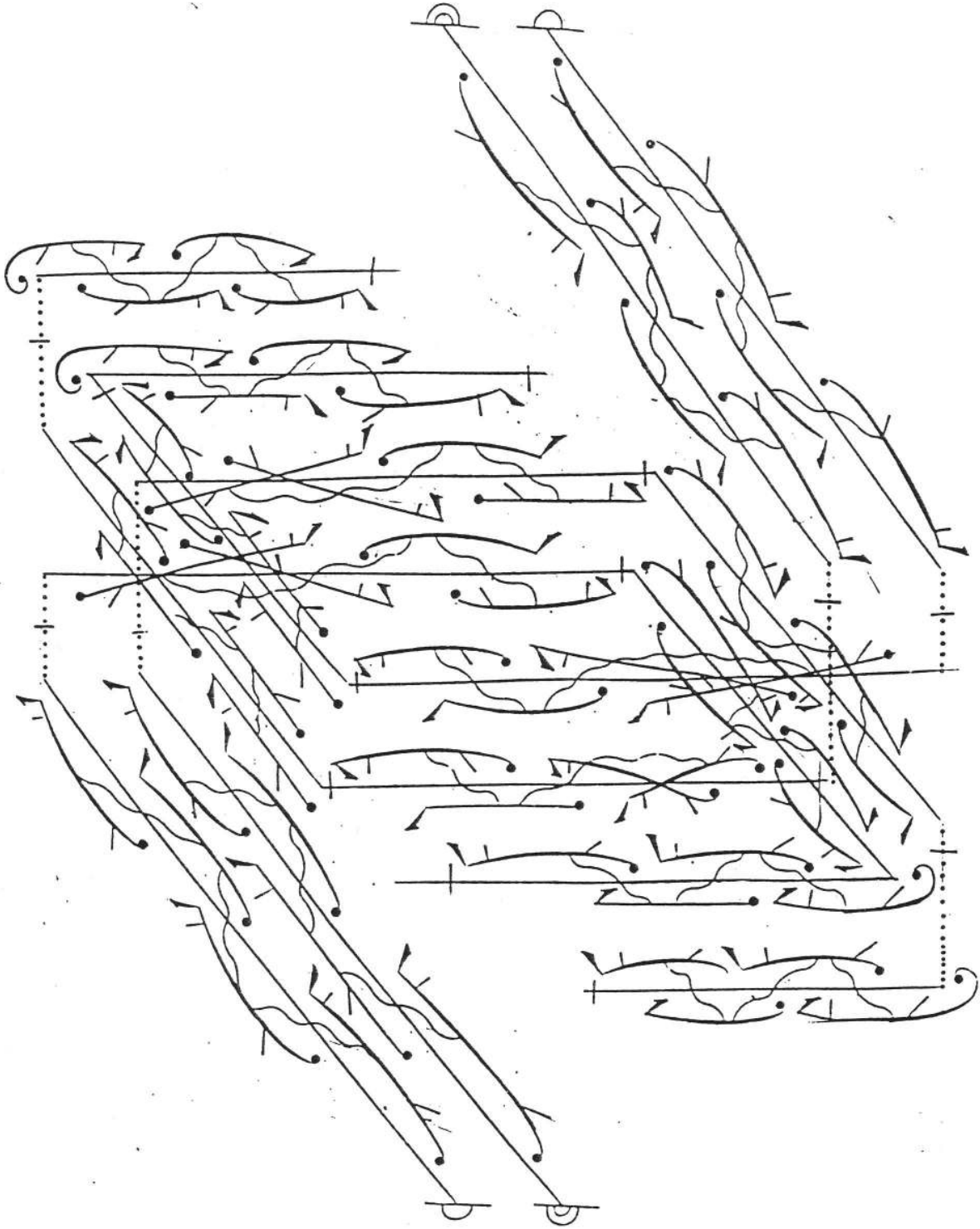


menuet a quatre



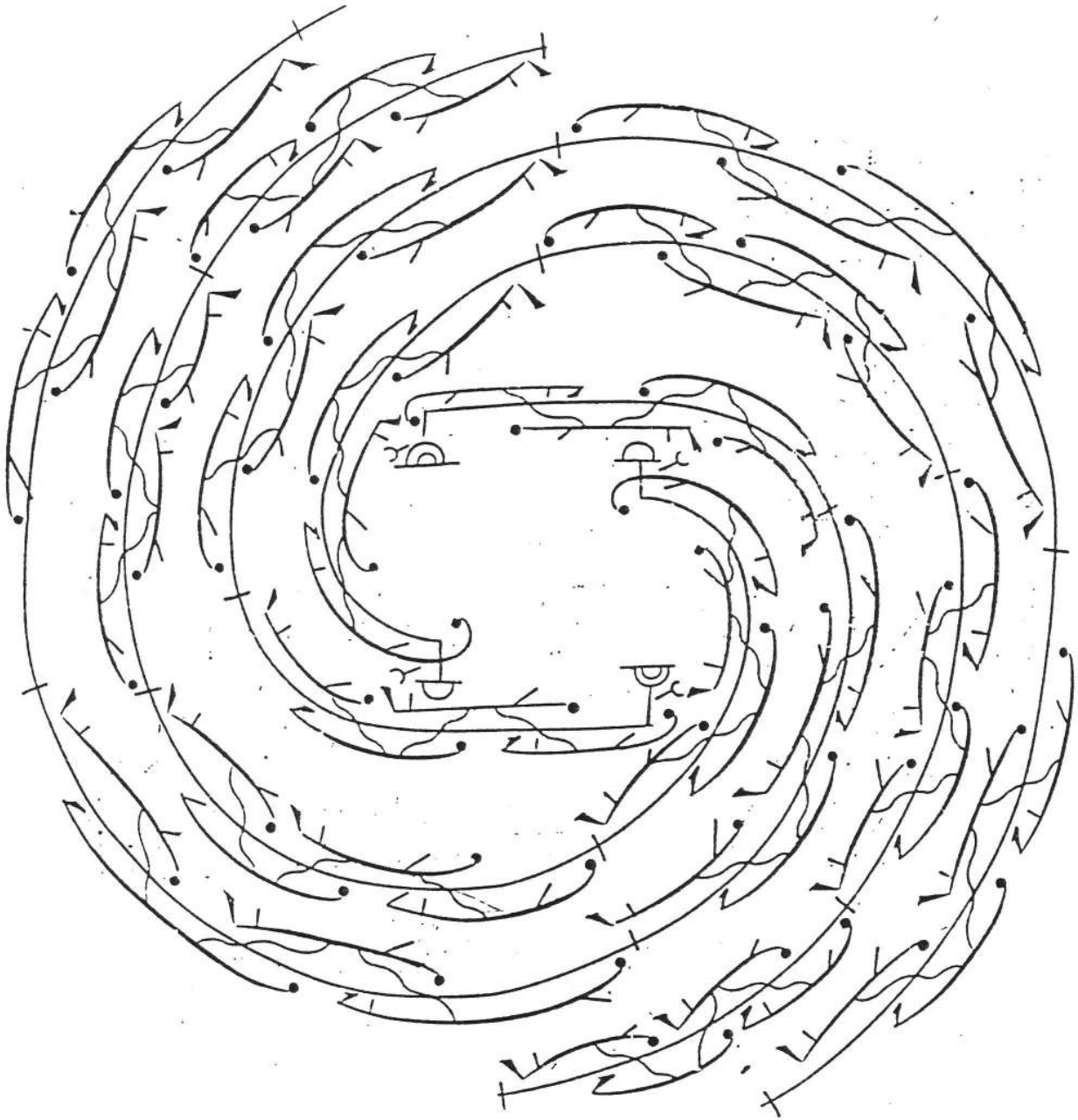
Menuet a quatre

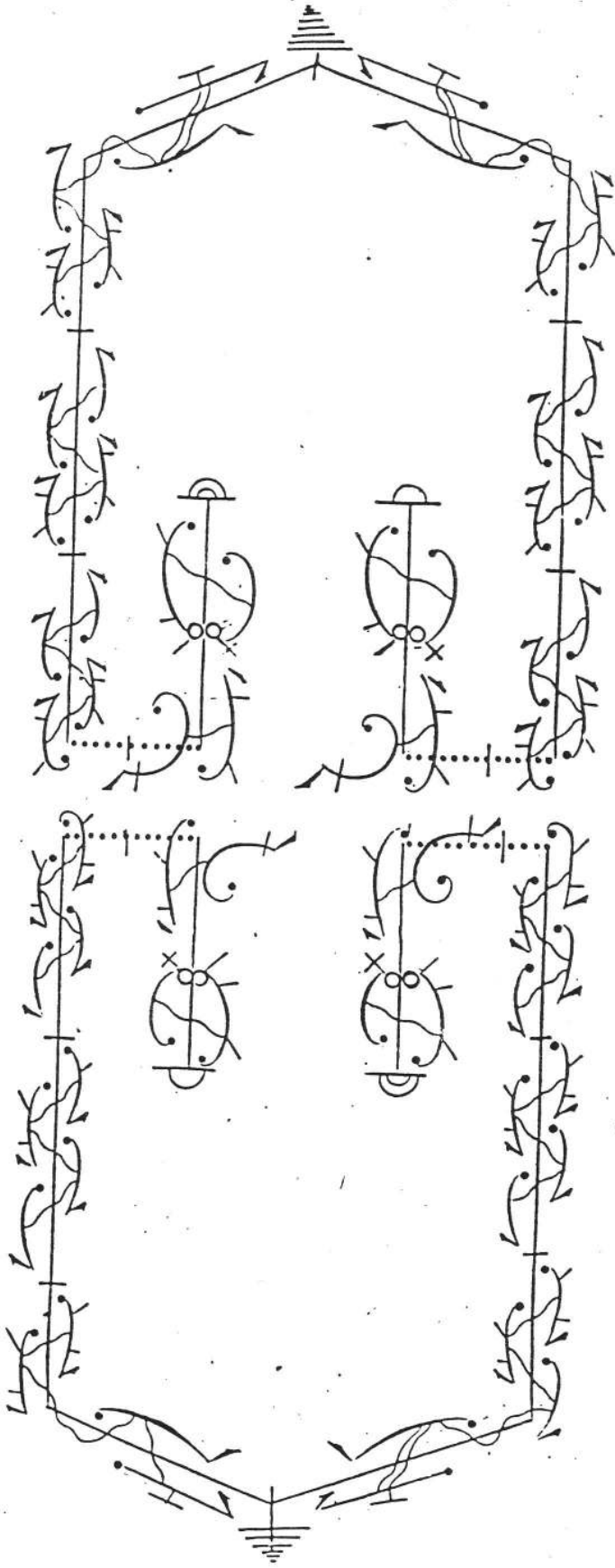
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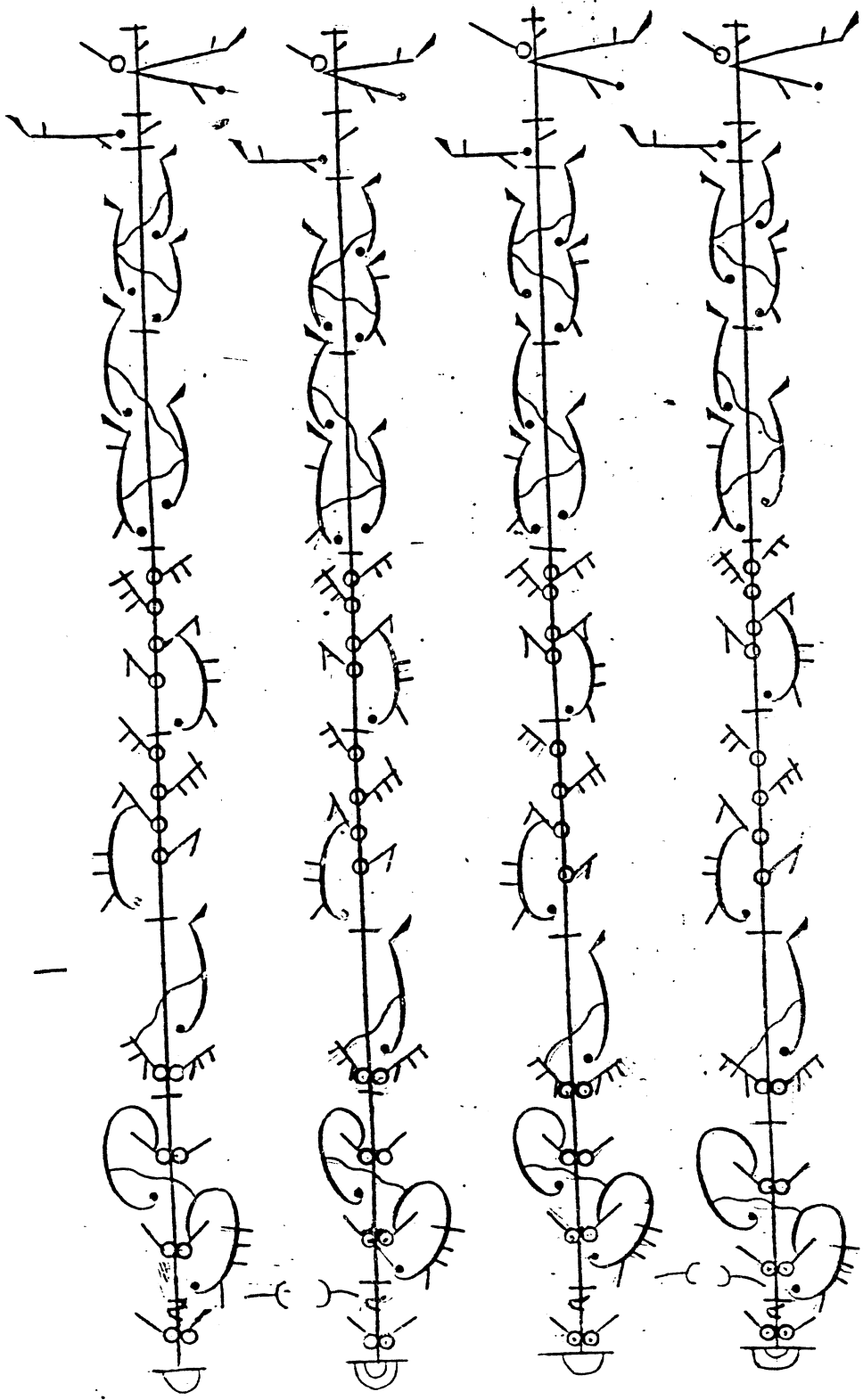
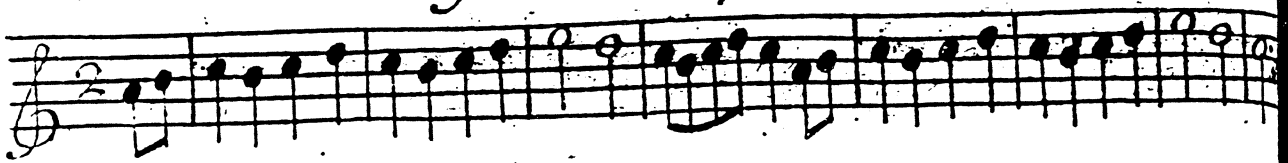
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menuet a quatre



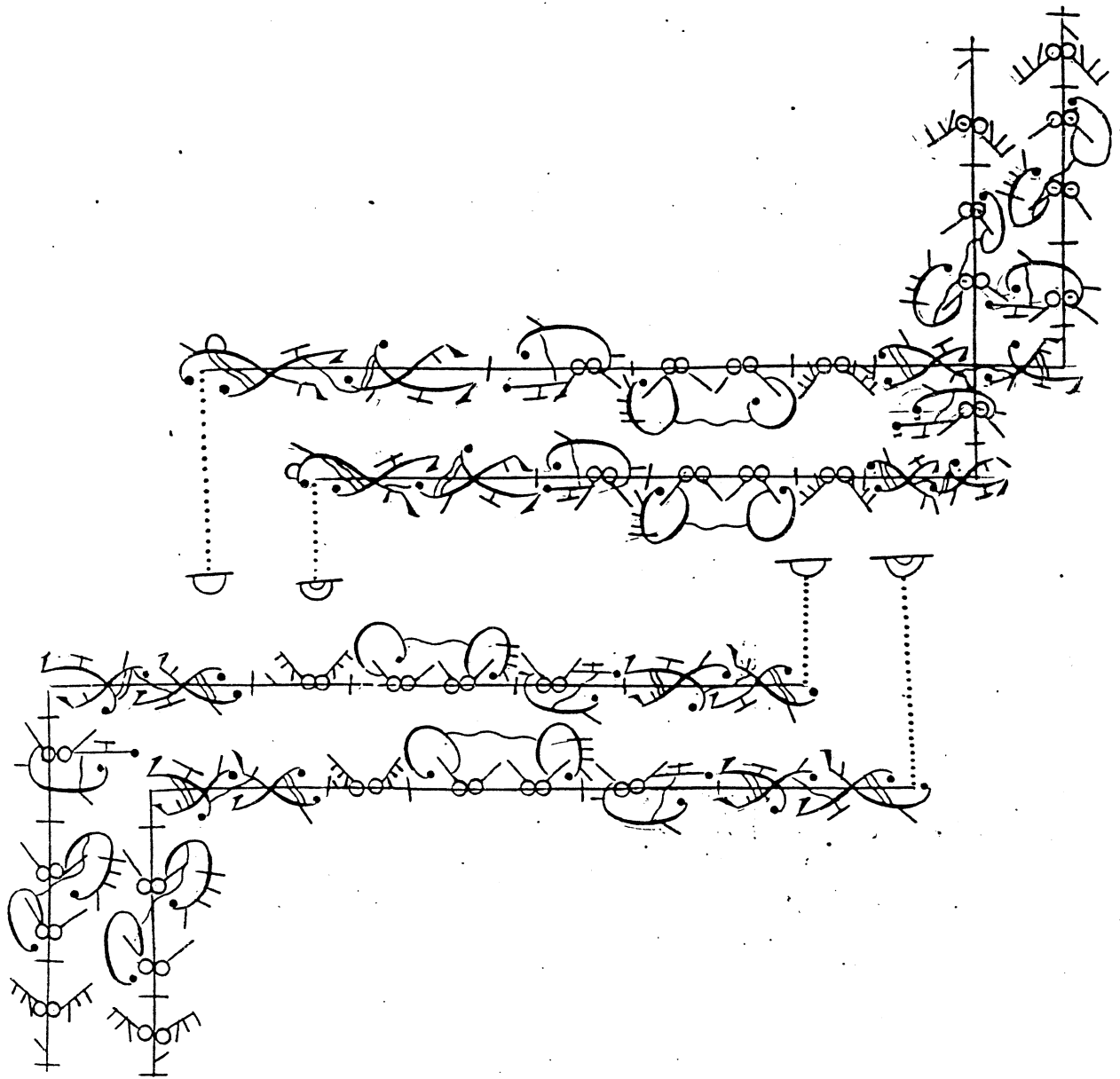


Rigaudon a quatre.

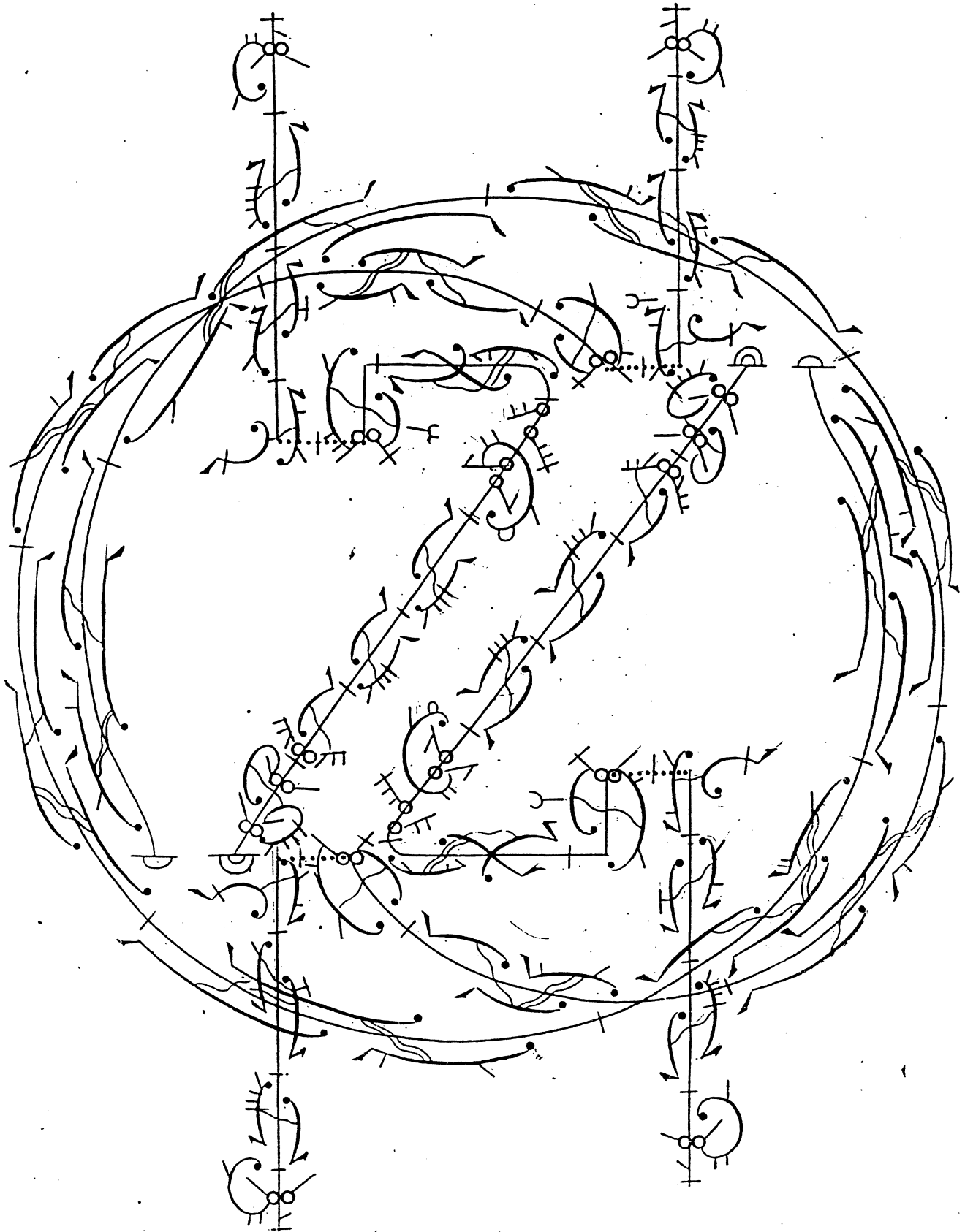


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Rigaudon.

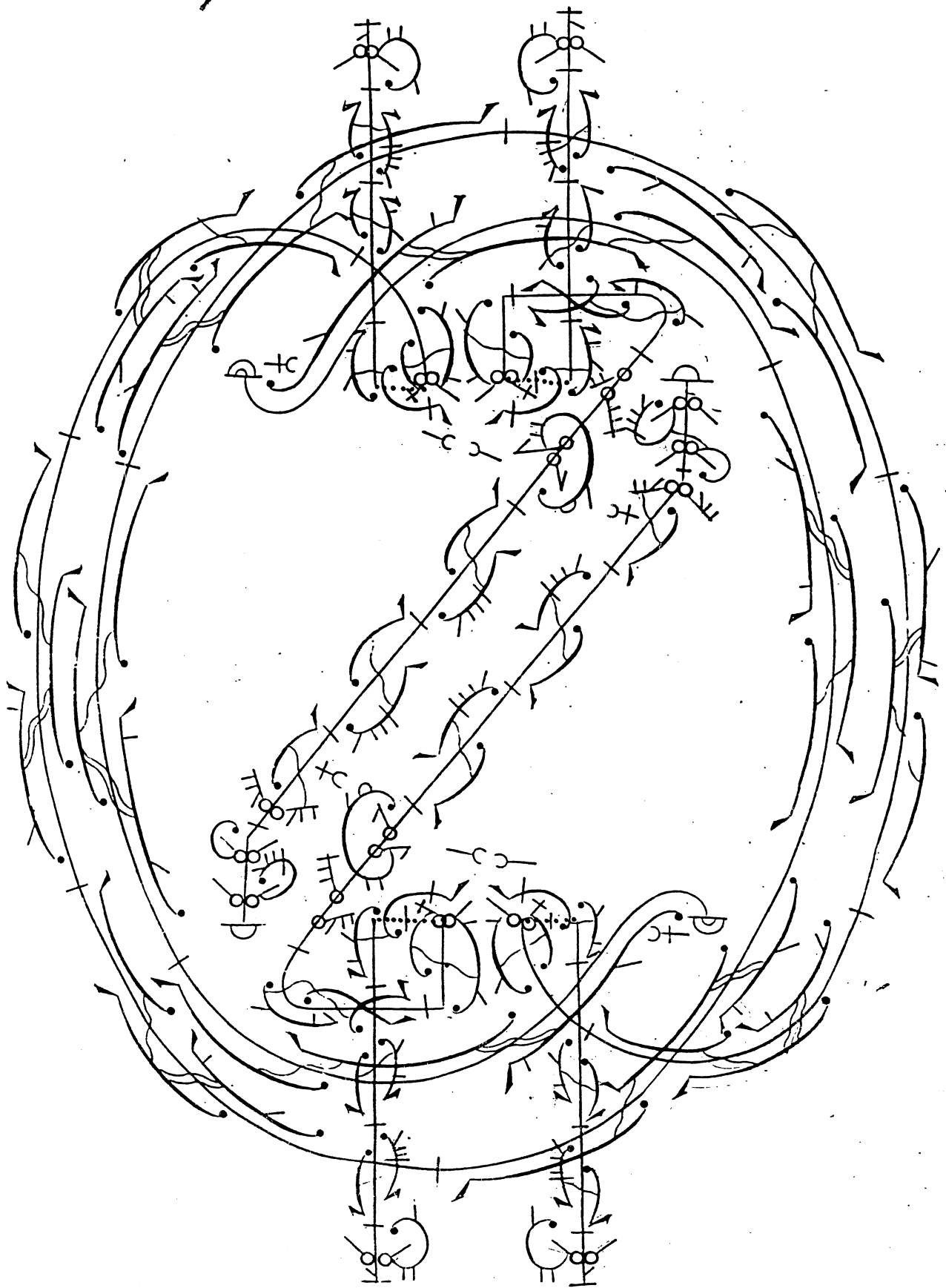


Rigaudon.

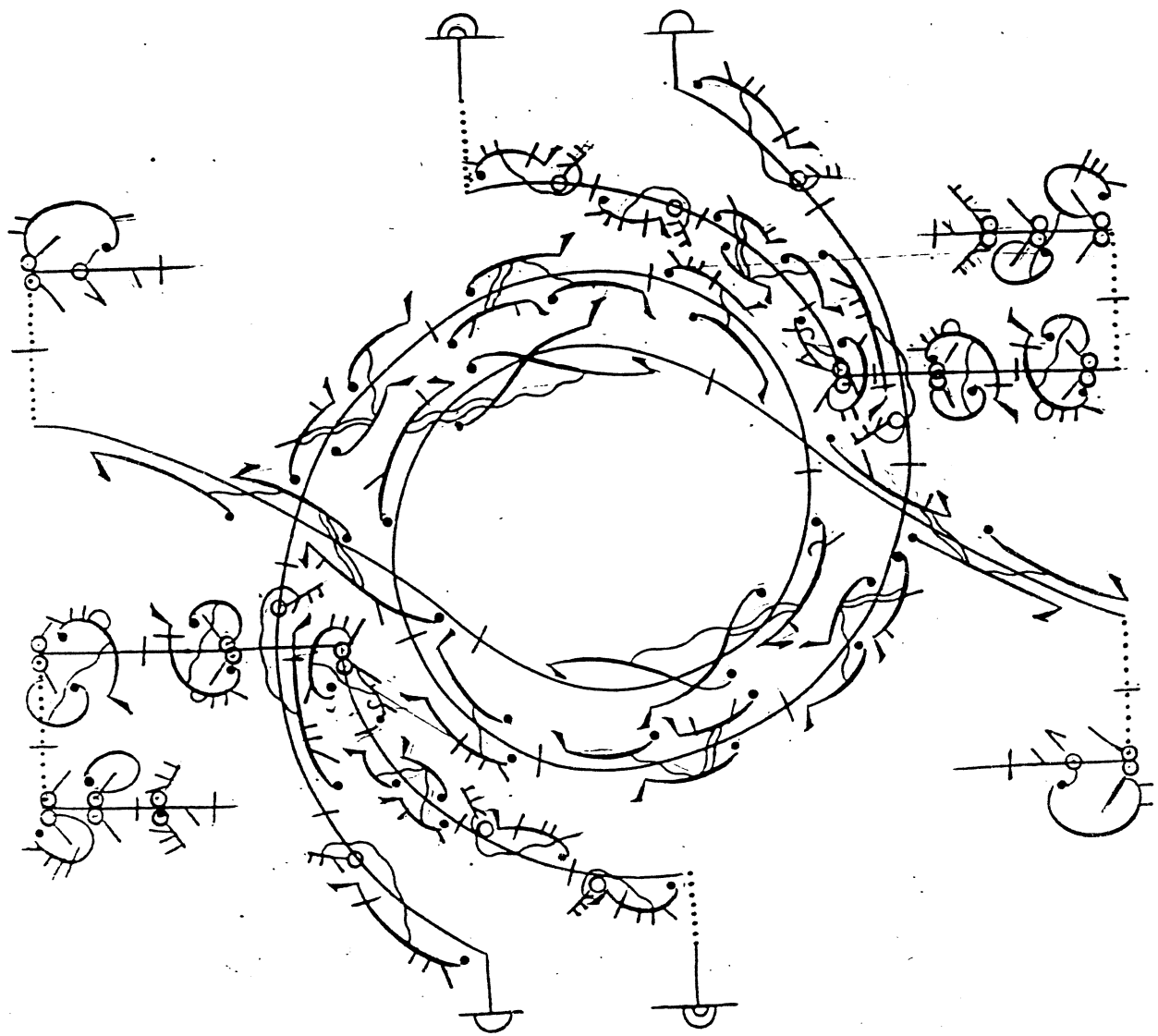
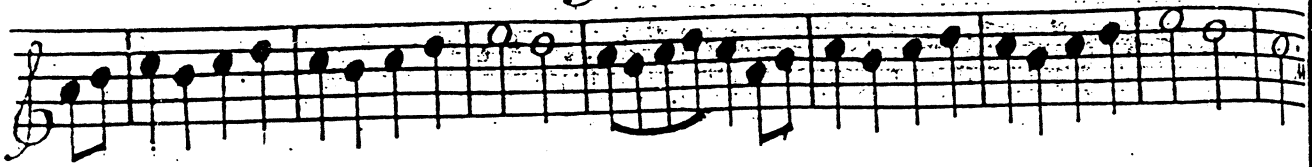


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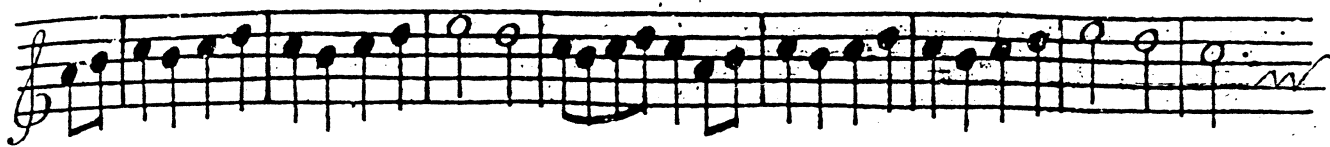
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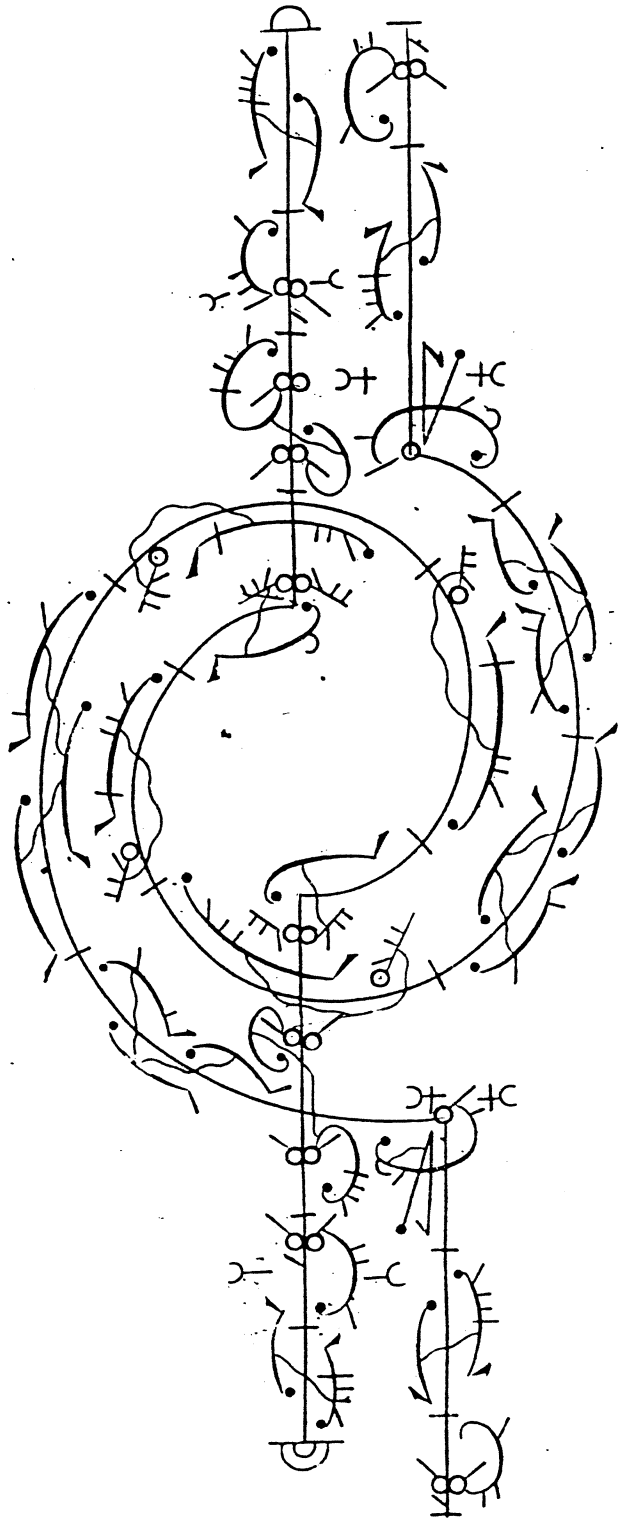
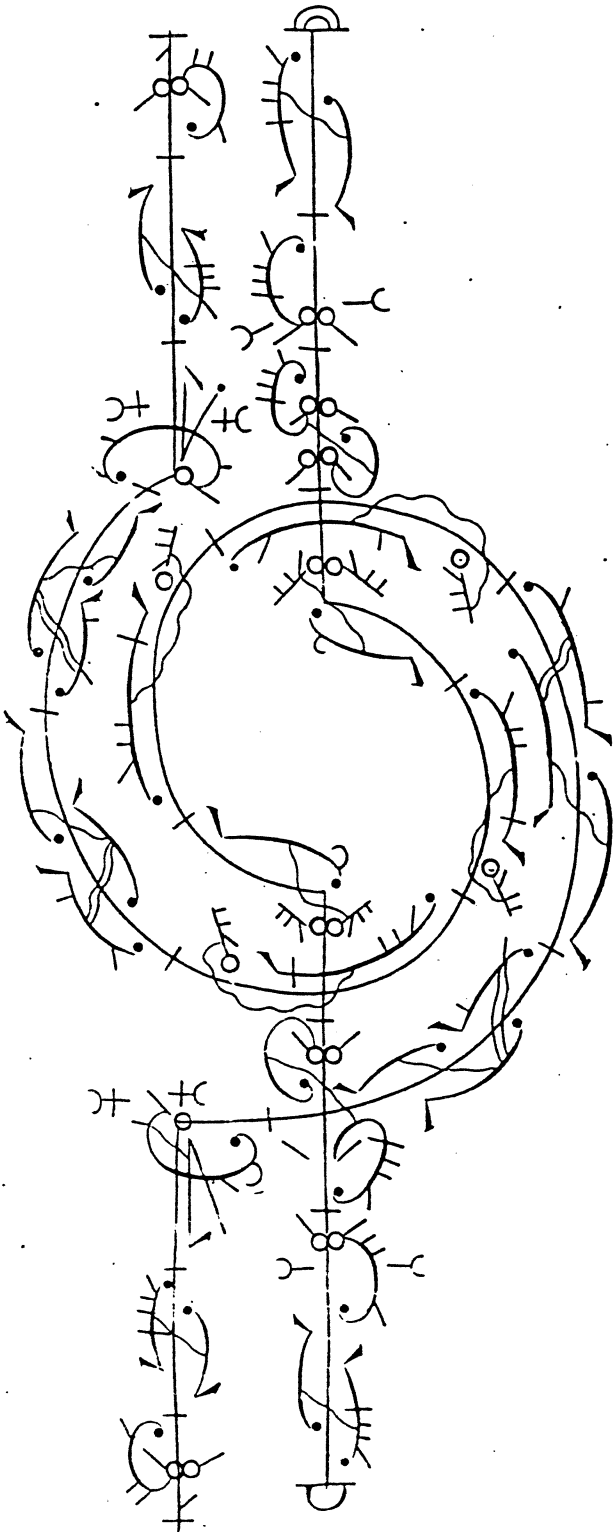
Rigaudon.

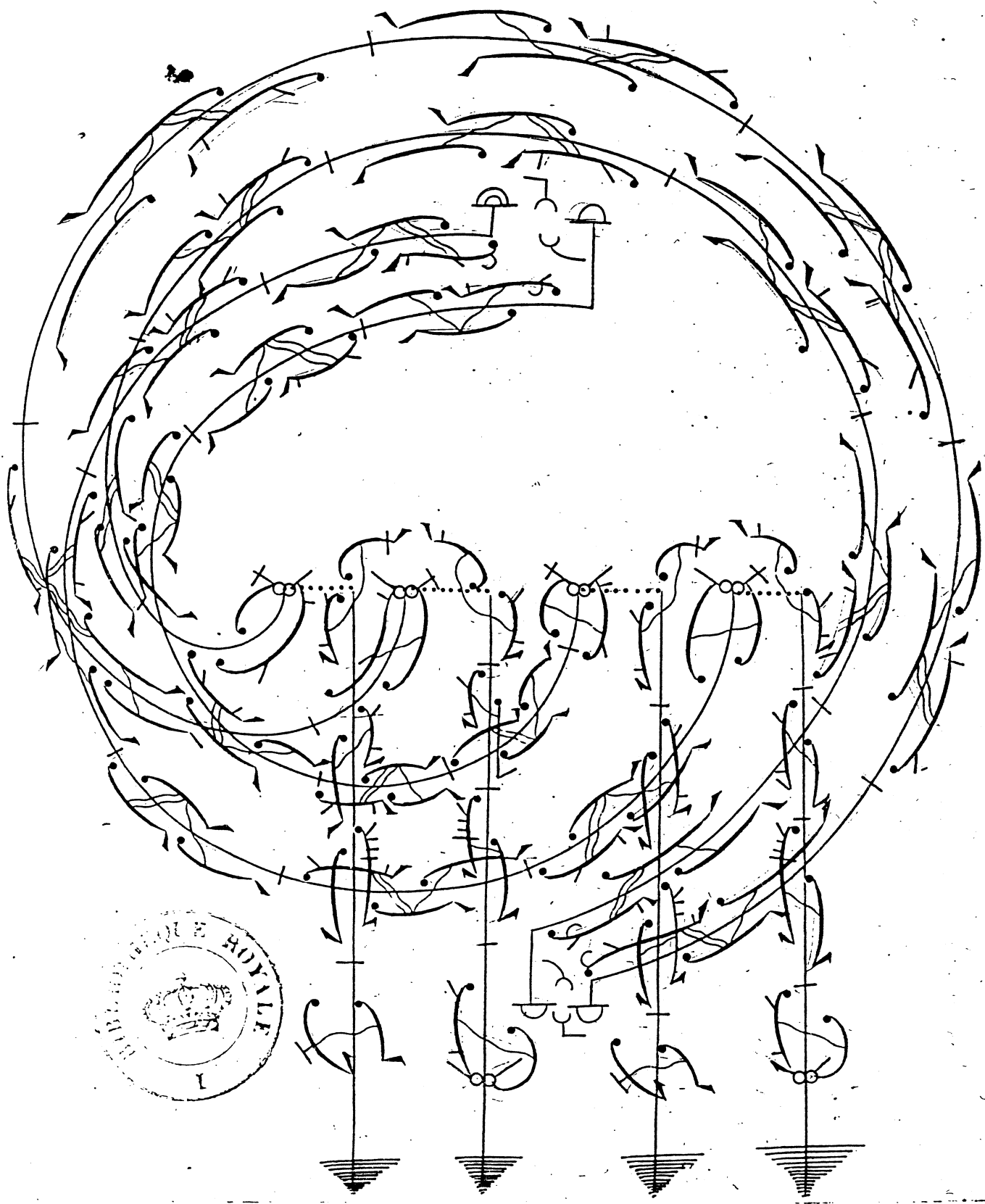
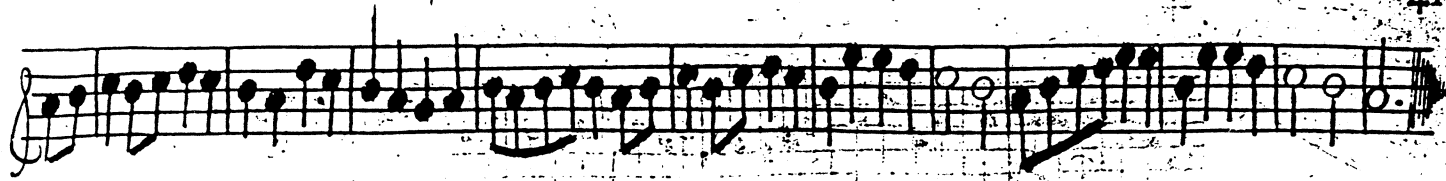


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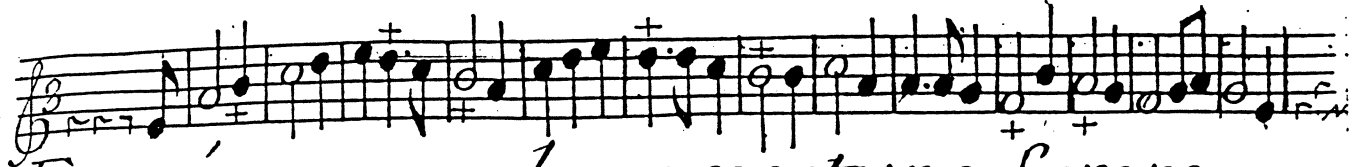


Rigaudon



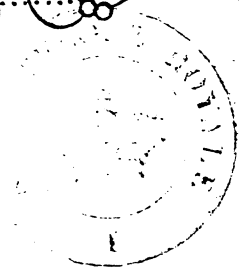
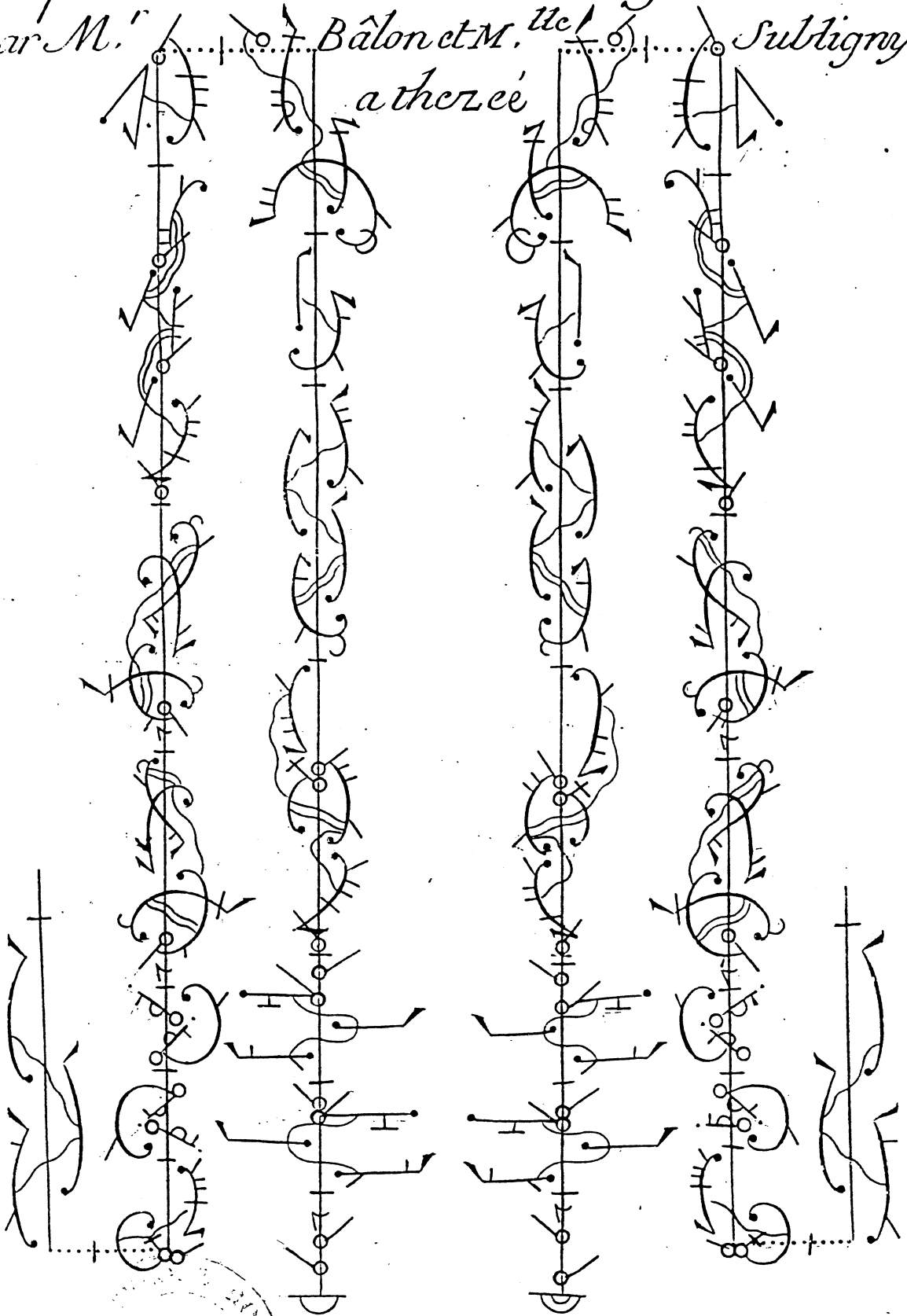


Entrée



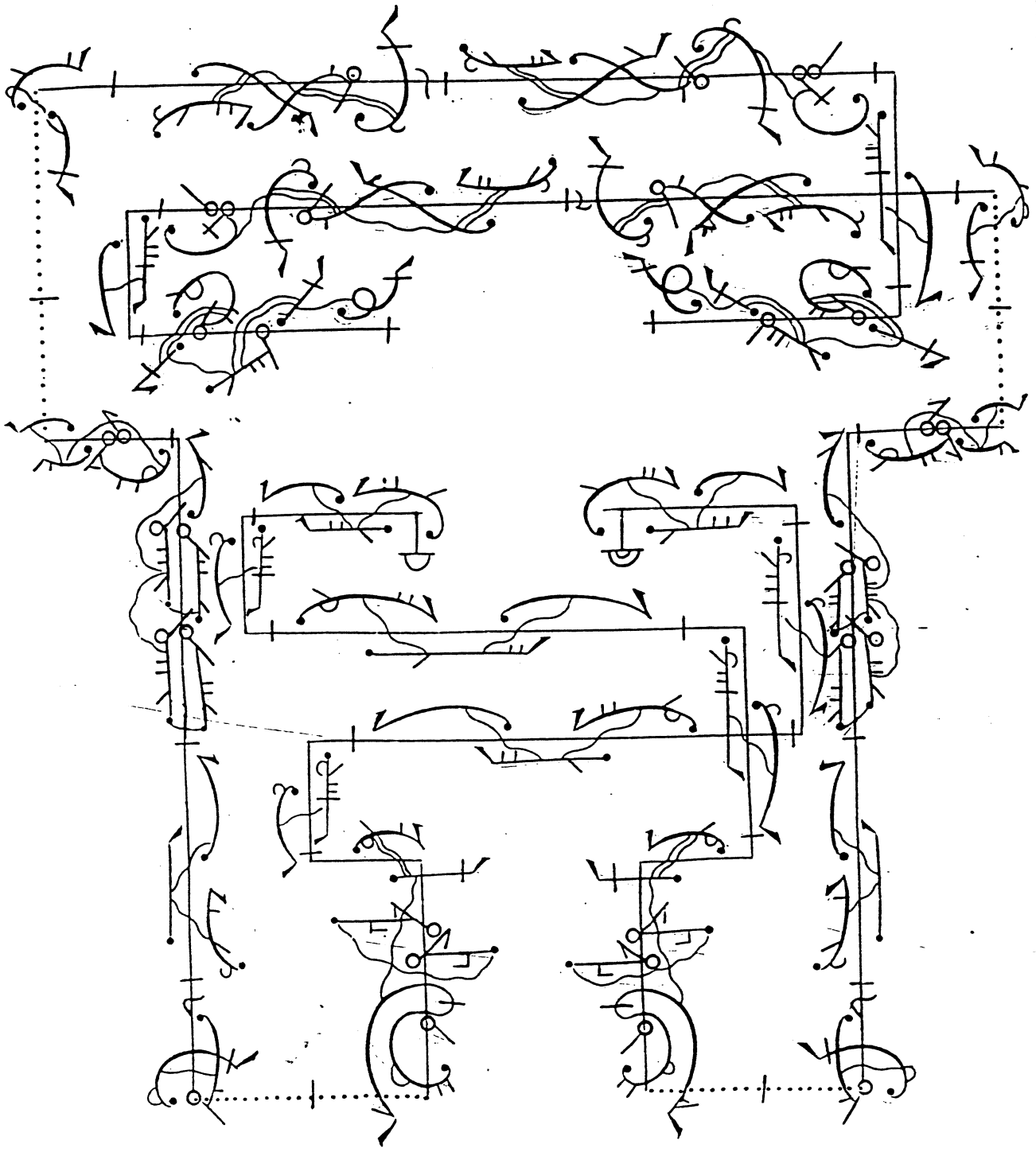
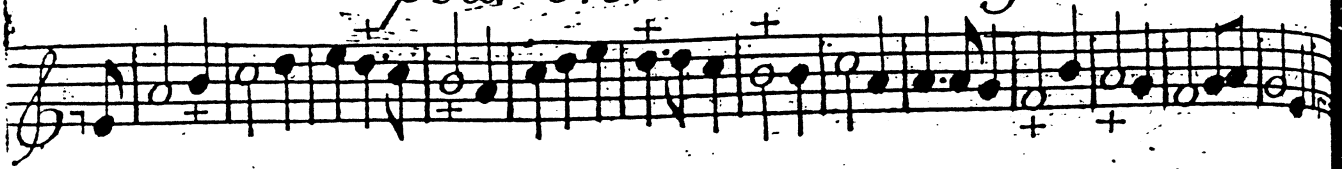
Entrée pour un homme et une femme
dancée par M. Bâlon et M. de Subdigny

a trois



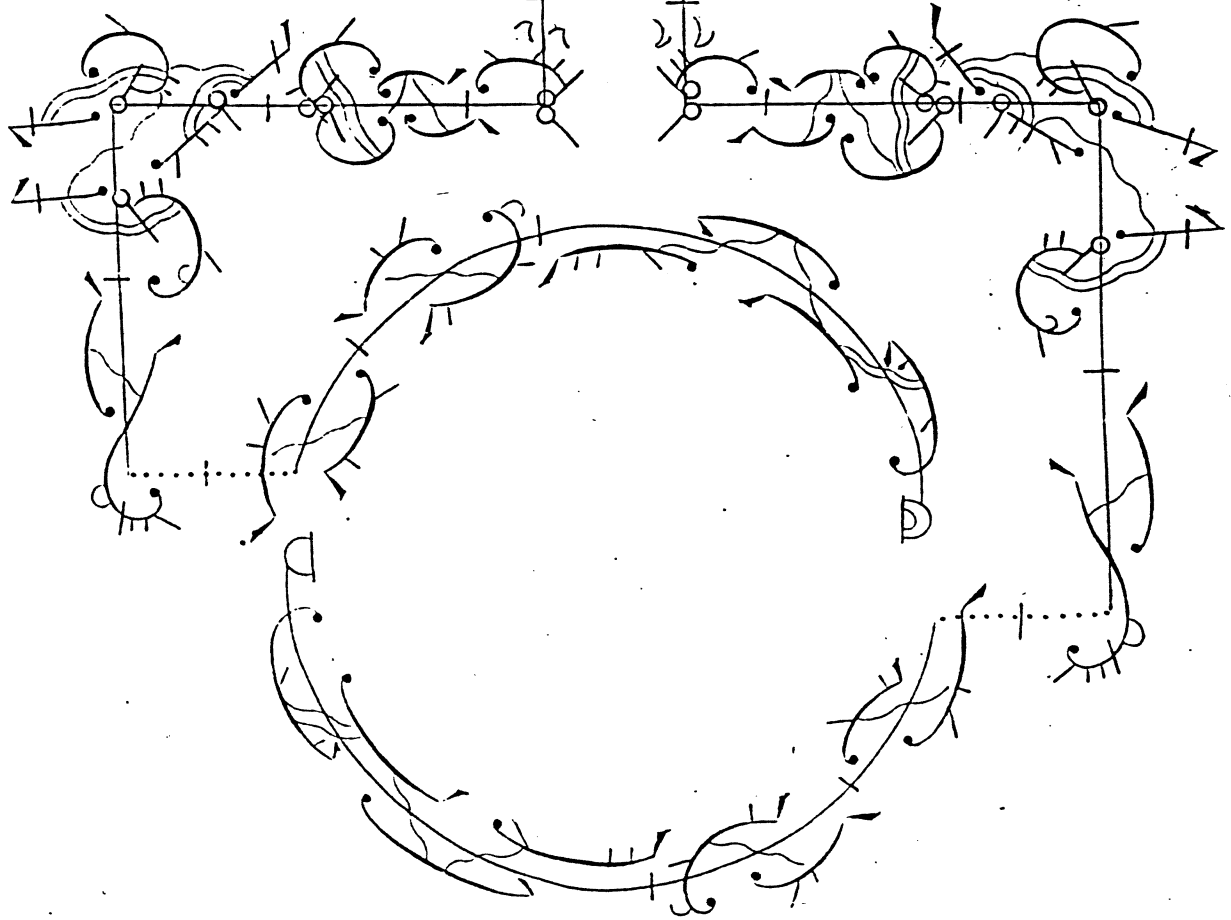
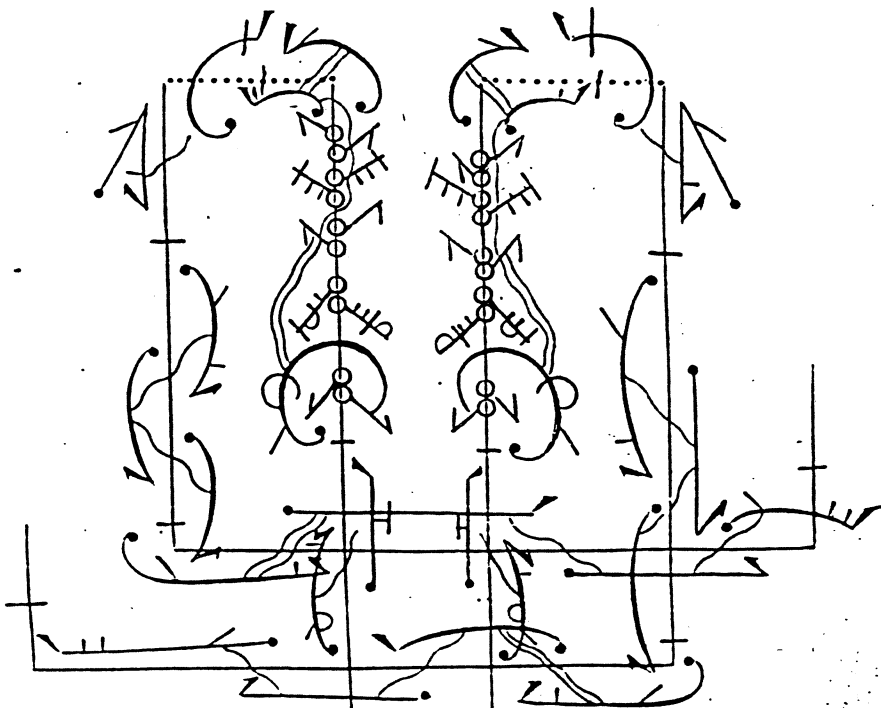
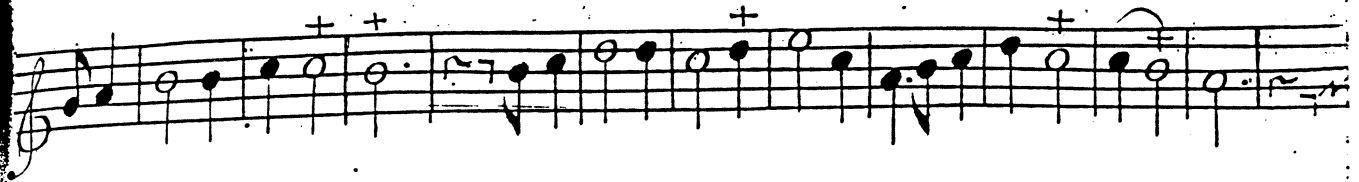
2

pour un homme et une femme

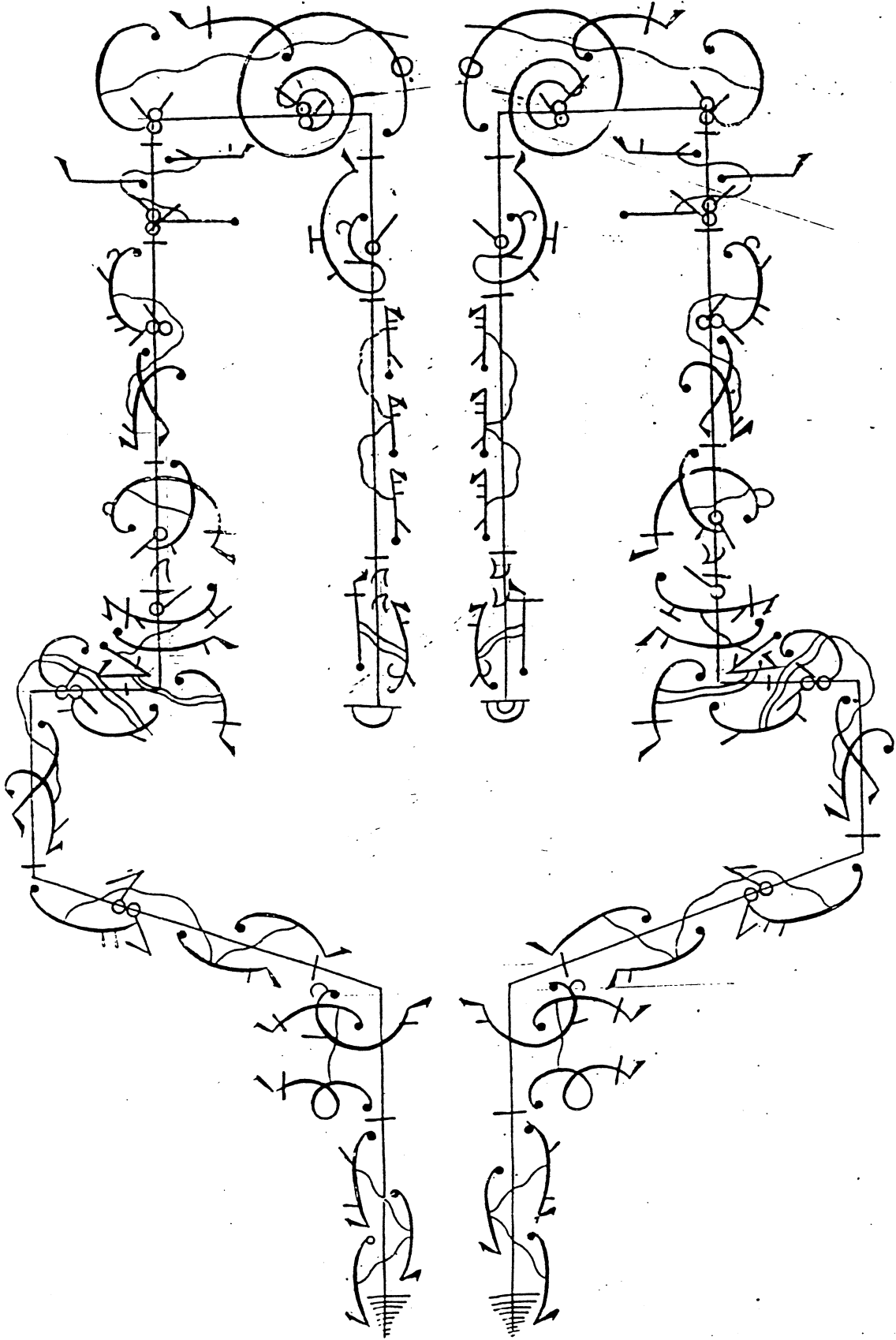


Entrée

3



pour un homme et une femme



Entrée



Entrée pour un homme

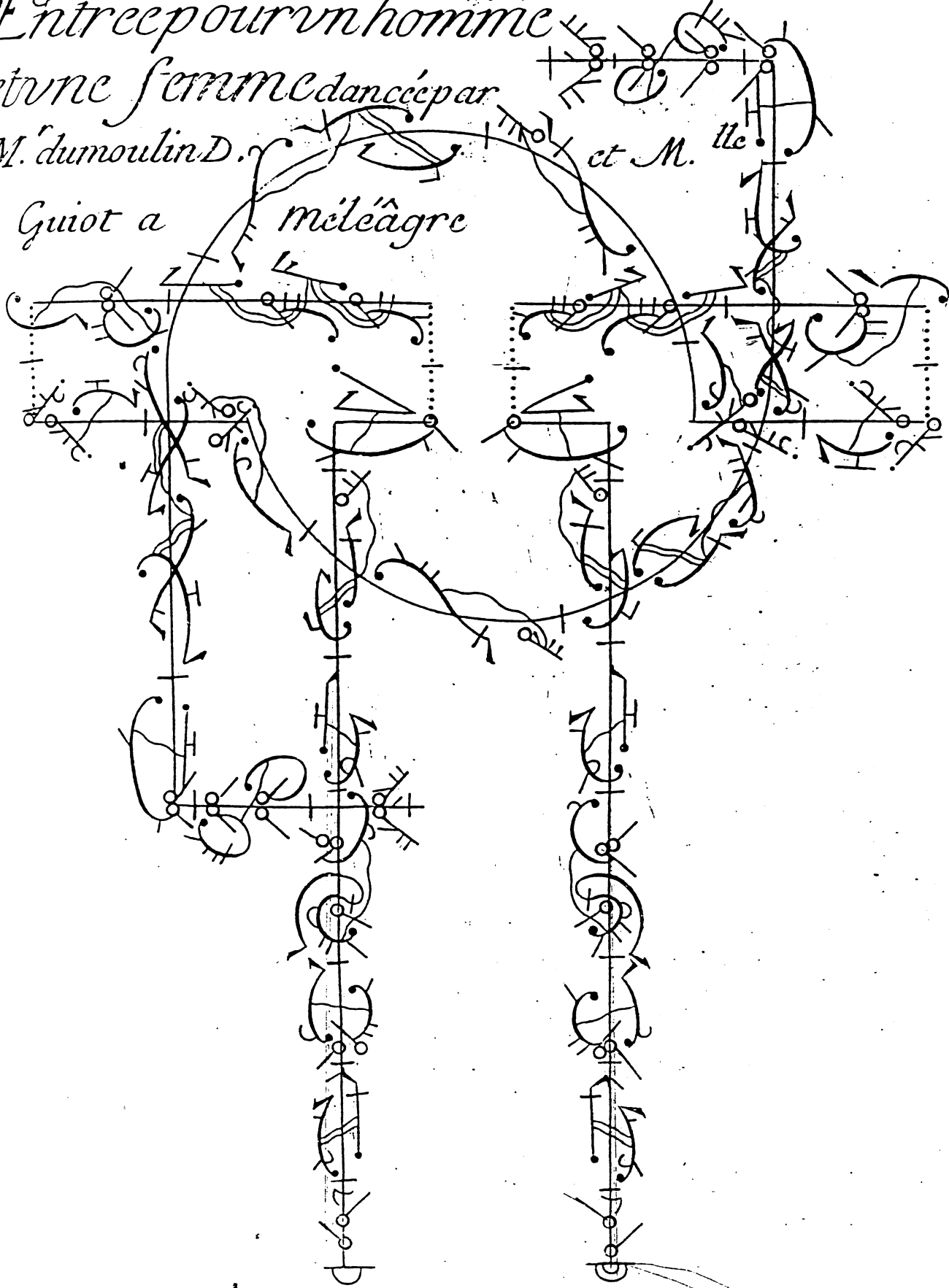
et une femme dancée par

M. dumoulin D.

et M. He

Guiot a

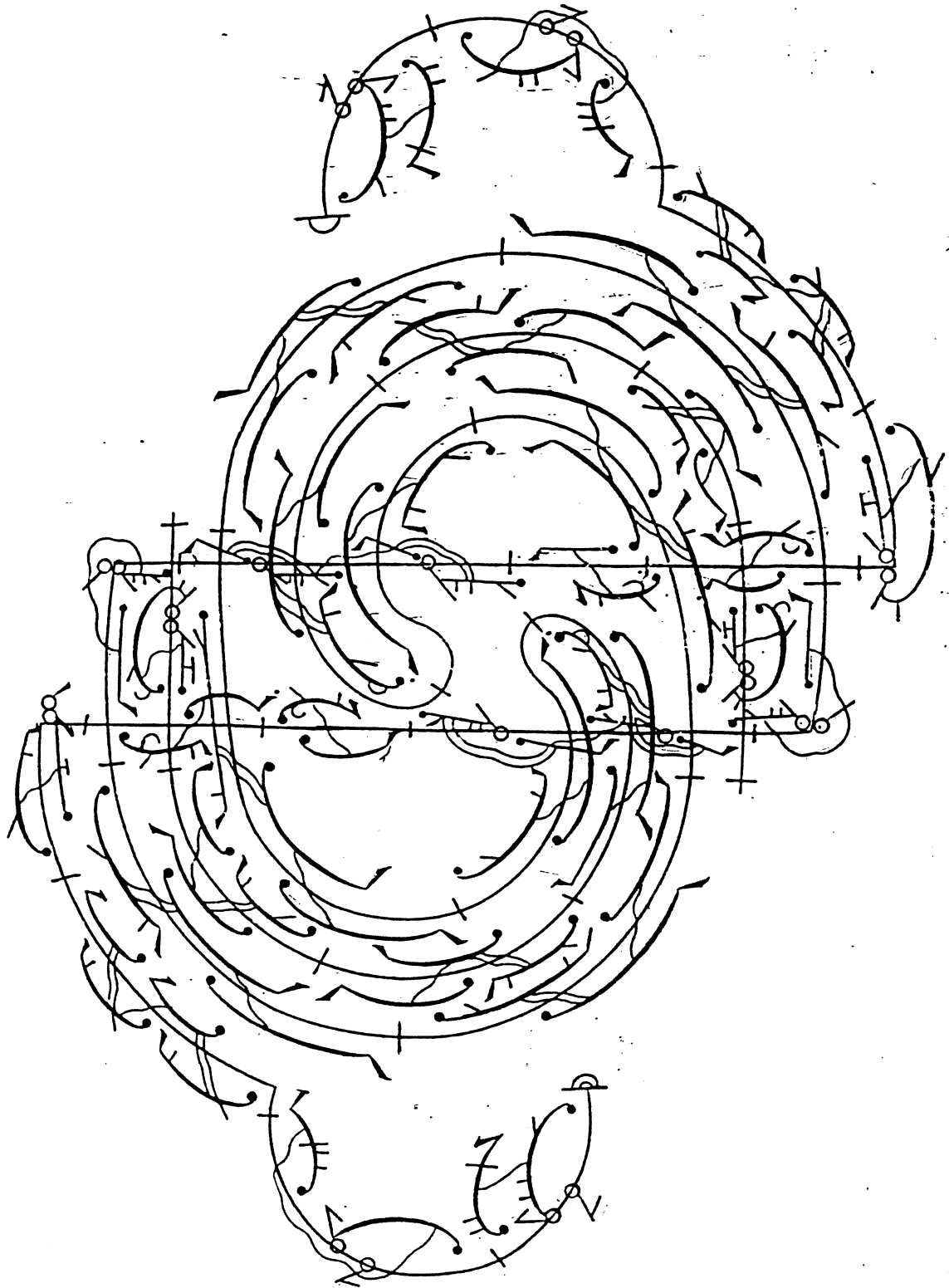
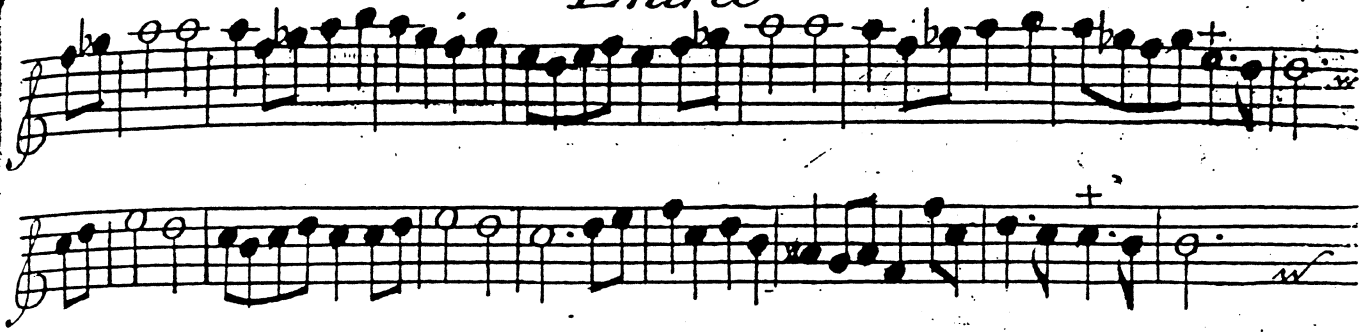
méléagre



67 *pour un homme et une femme*

Entrée

7



pour un homme et une femme

A single musical staff in G-clef (treble clef) with a key signature of one flat (B-flat) and a common time signature (C). The staff contains a series of notes and rests, including quarter, eighth, and half notes, with some accidentals and a fermata at the end.

A large, highly decorative musical staff that forms a large, irregular shape. It features extremely elaborate and dense musical notation, including many flourishes, slurs, and complex rhythmic patterns. The notation is dense and fills the entire area, with many notes and lines overlapping and intertwined. The overall style is highly ornate and artistic, possibly representing a specific musical piece or a decorative arrangement of notes.

Entrée

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with a bass clef and a key signature of one flat. Both staves contain a sequence of notes, including quarter notes, eighth notes, and sixteenth notes, with some notes marked with an 'x' above them. The notation is arranged in a linear fashion across the two staves.

A large, intricate musical diagram or score. It features a complex arrangement of musical notation, including staves, notes, and decorative elements. The notation is highly stylized and appears to be a continuation or a variation of the 'Entrée' section. The diagram is enclosed within a large, irregular frame that resembles a stylized letter 'D' or a similar shape. The notation includes various note values, rests, and decorative flourishes, suggesting a highly complex and possibly abstract musical composition. The overall appearance is that of a detailed musical score or a diagram illustrating a specific musical concept or structure.

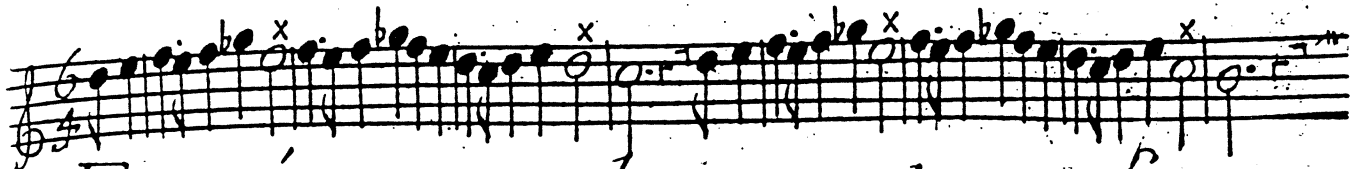
10

pour un homme et une femme

Detailed description: This block contains a musical score for two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a sequence of notes, including quarter and eighth notes, with some rests. The bottom staff continues the melody. The lyrics 'pour un homme et une femme' are written in a cursive script between the two staves. The number '10' is written in the top left corner of the page.

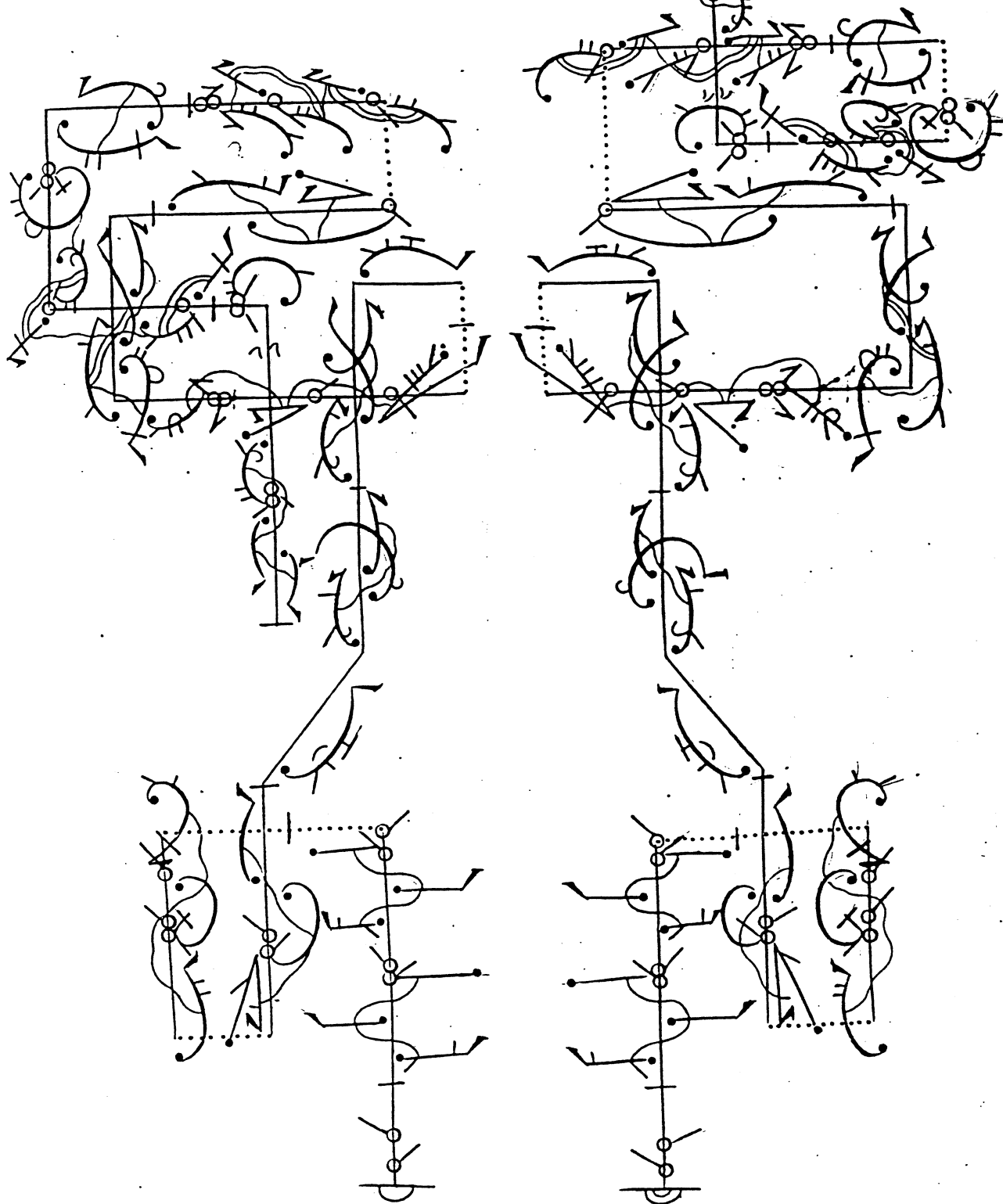
Detailed description: This block features a large, abstract musical sketch. It is composed of several overlapping circular and oval shapes, each containing musical notation such as notes, stems, and clefs. The sketch is highly gestural and expressive, with many lines and notes extending beyond the boundaries of the shapes. The overall style is reminiscent of a composer's initial conceptual drawing or a more experimental form of musical notation. The sketch is drawn in black ink on a white background.

Entrée



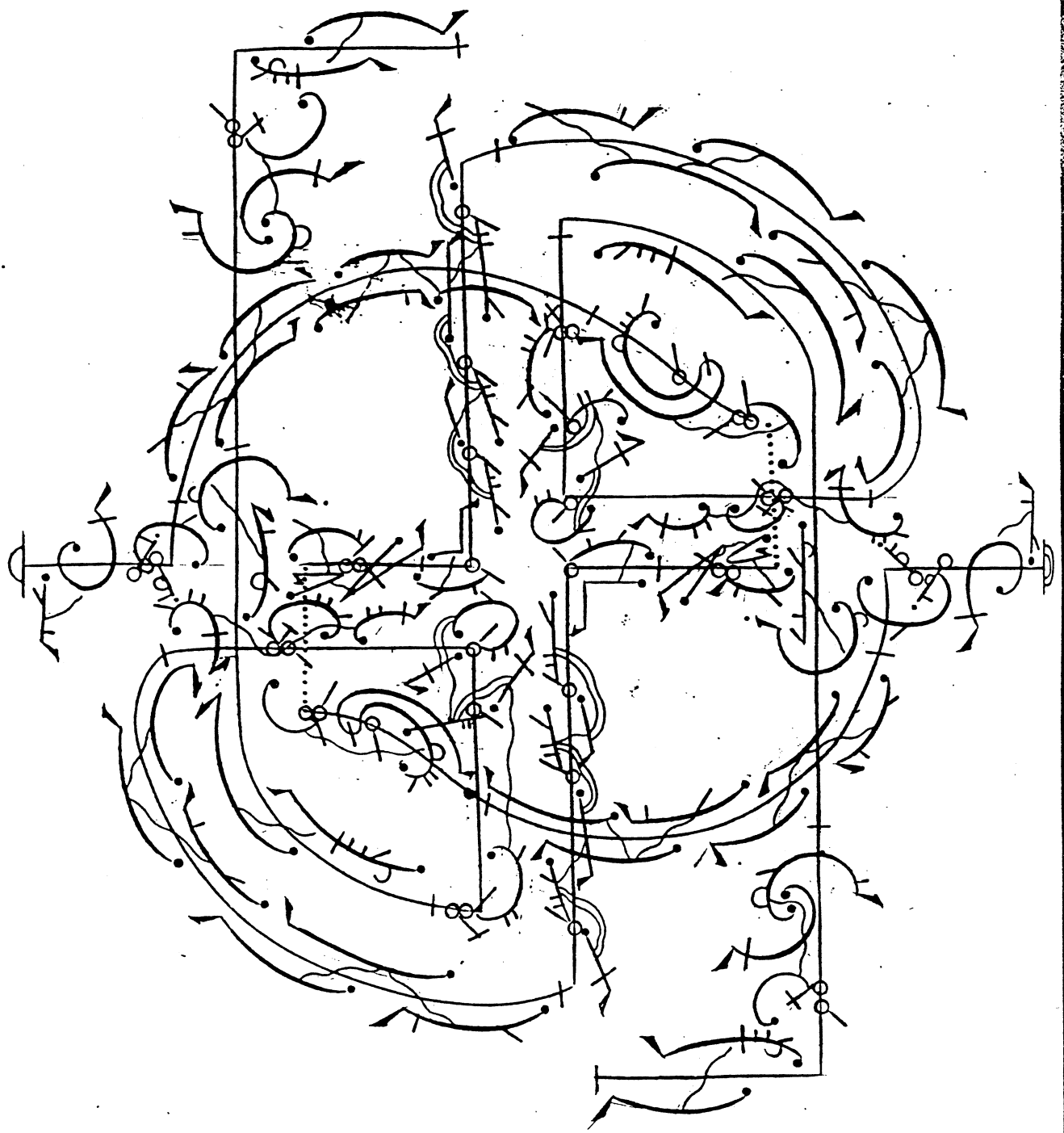
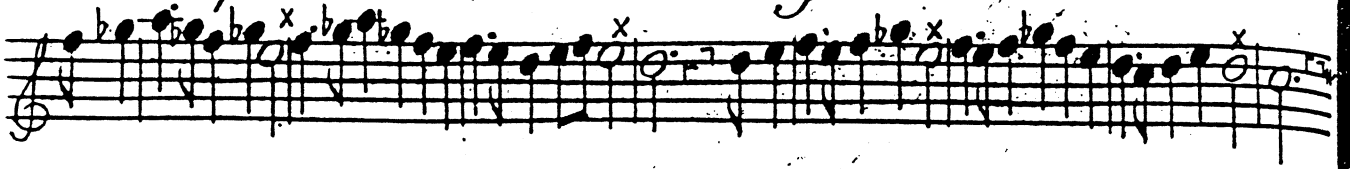
Entrée pour un homme et une femme
dancée par M. dumoutin D. et M.^{lle} Saphilomette

Guiot

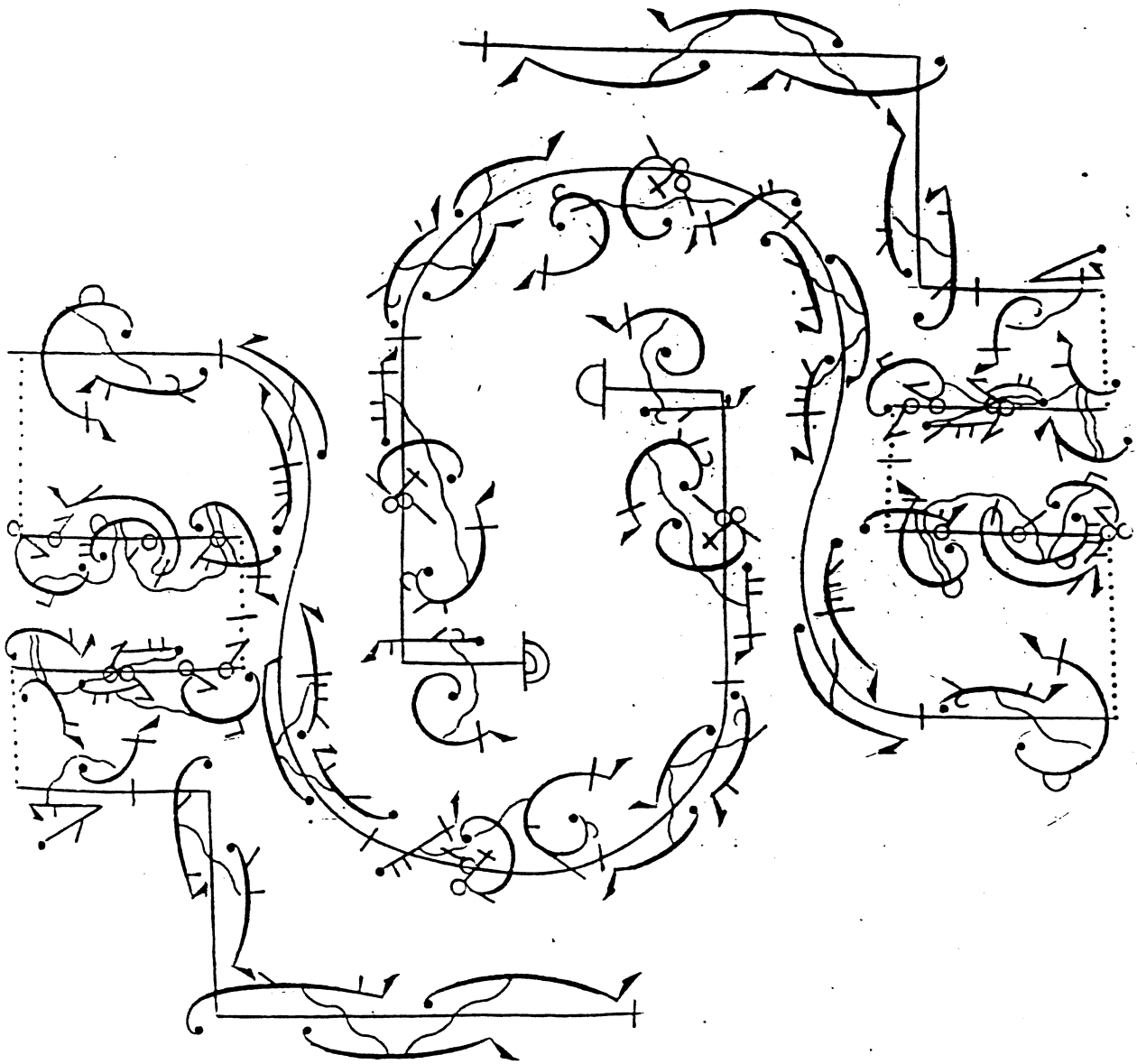
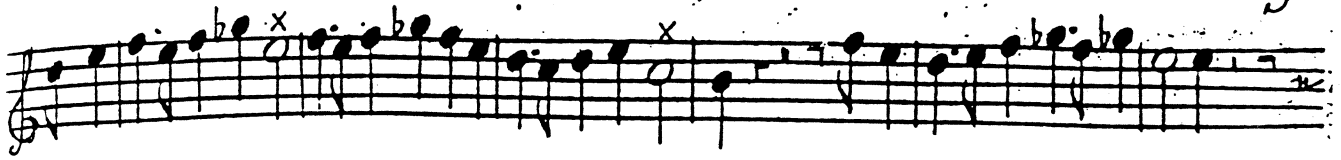


12

pour un homme et une femme



Entrée



pour un homme et une femme

The first system of music consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, some marked with an 'x' above them, and a few accidentals (B-flat and B-natural). The lower staff begins with a bass clef and contains notes and accidentals, including a B-flat and a B-natural. The system concludes with a double bar line.

This section of the page contains a highly complex and dense musical score. It features multiple staves with intricate notation, including numerous accidentals (sharps, flats, naturals, and double flats), slurs, and decorative flourishes. The notation is dense and appears to be a continuation of the piece, possibly representing a more advanced or experimental stage of the composition. The overall appearance is that of a highly detailed and possibly unfinished or experimental manuscript.

6/4

Entree

Gigue a Deux

dancee par M.^r D.

dumoulin et M.^{lle} Guiot

a philomelle

16

pour un homme et une femme

Trio

This section contains a complex arrangement of musical staves. It features a central staff with a 'Trio' marking, surrounded by multiple other staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The overall structure is highly detailed and appears to be a full orchestral or chamber score.

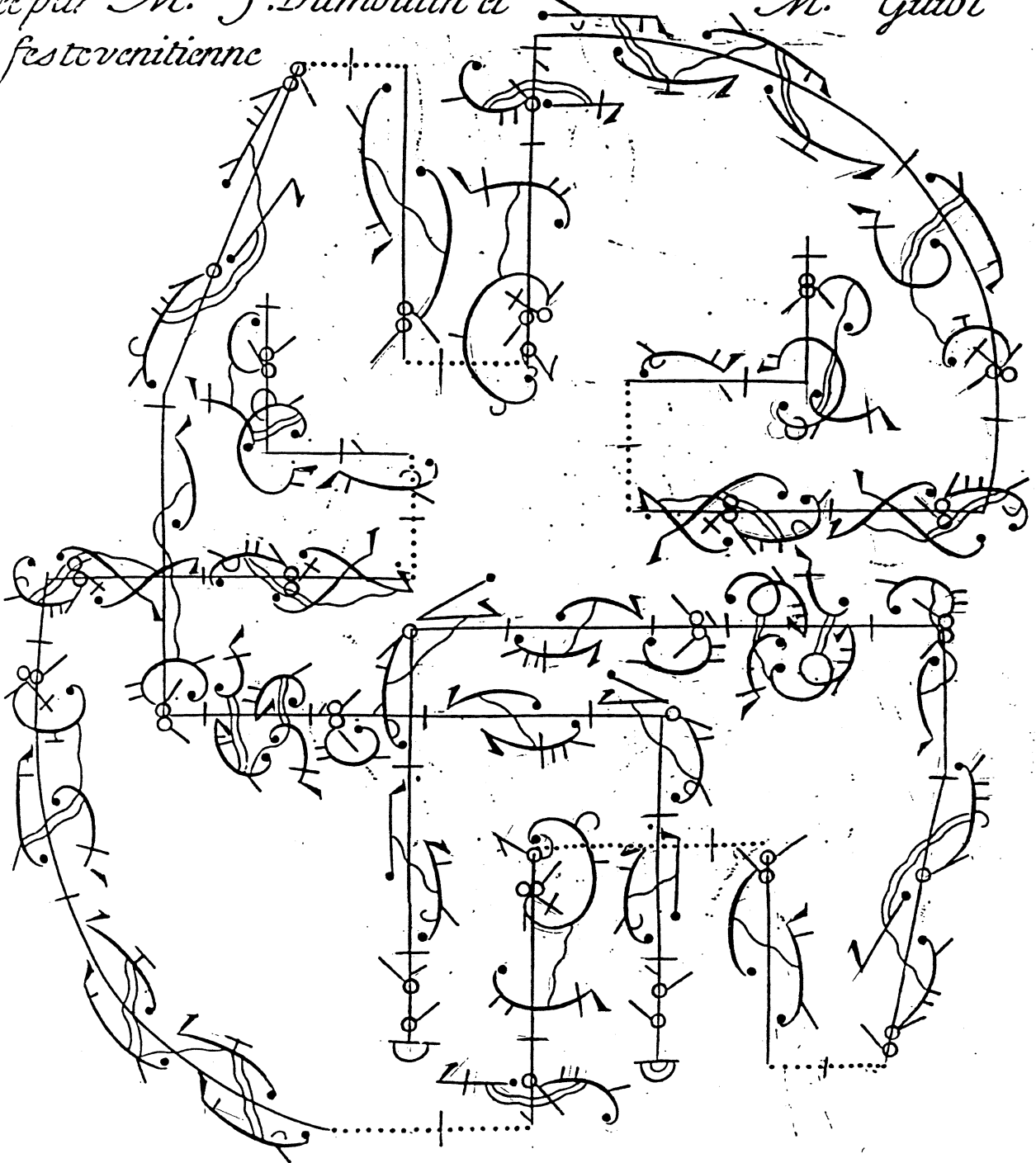
Entrée



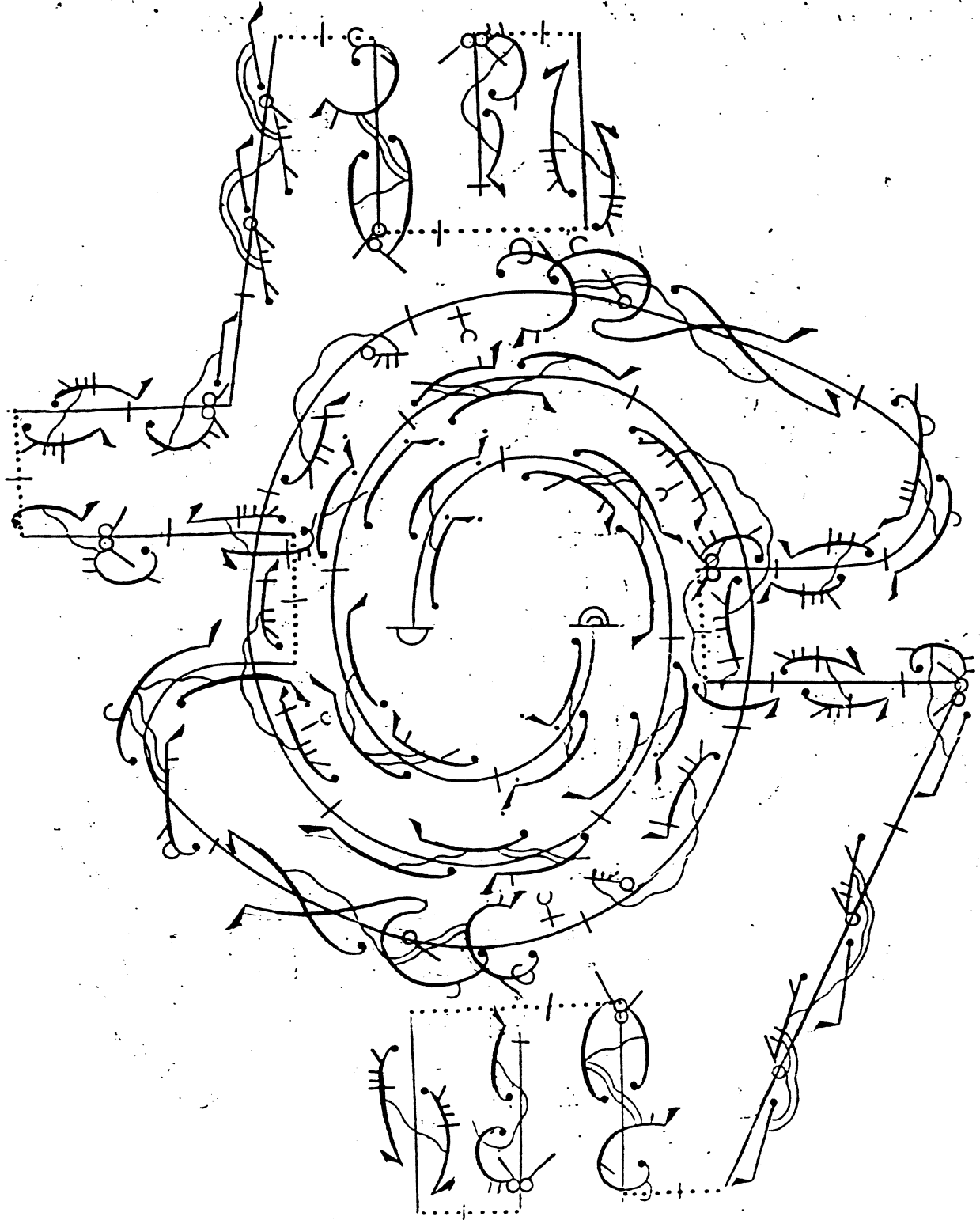
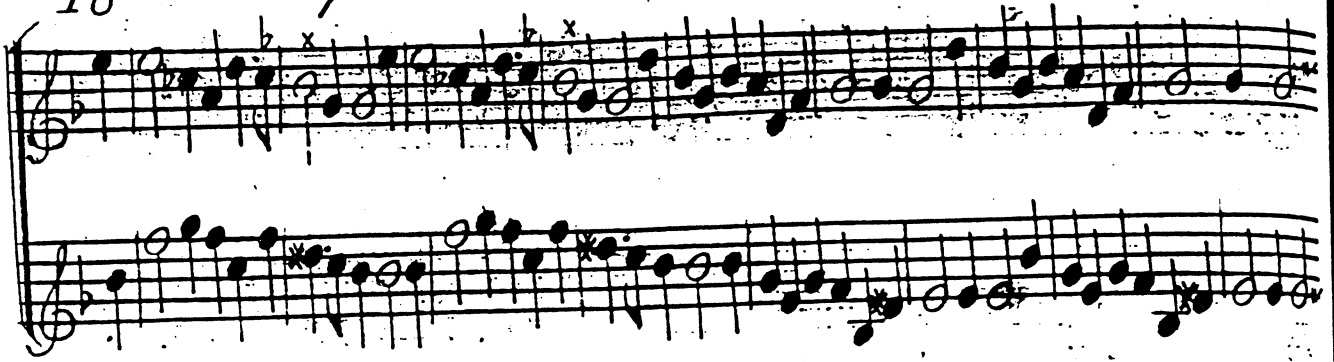
Entrée d'un pastre et d'une pastourelle

dancée par M. f. Dumoulin et
au feste venitienne

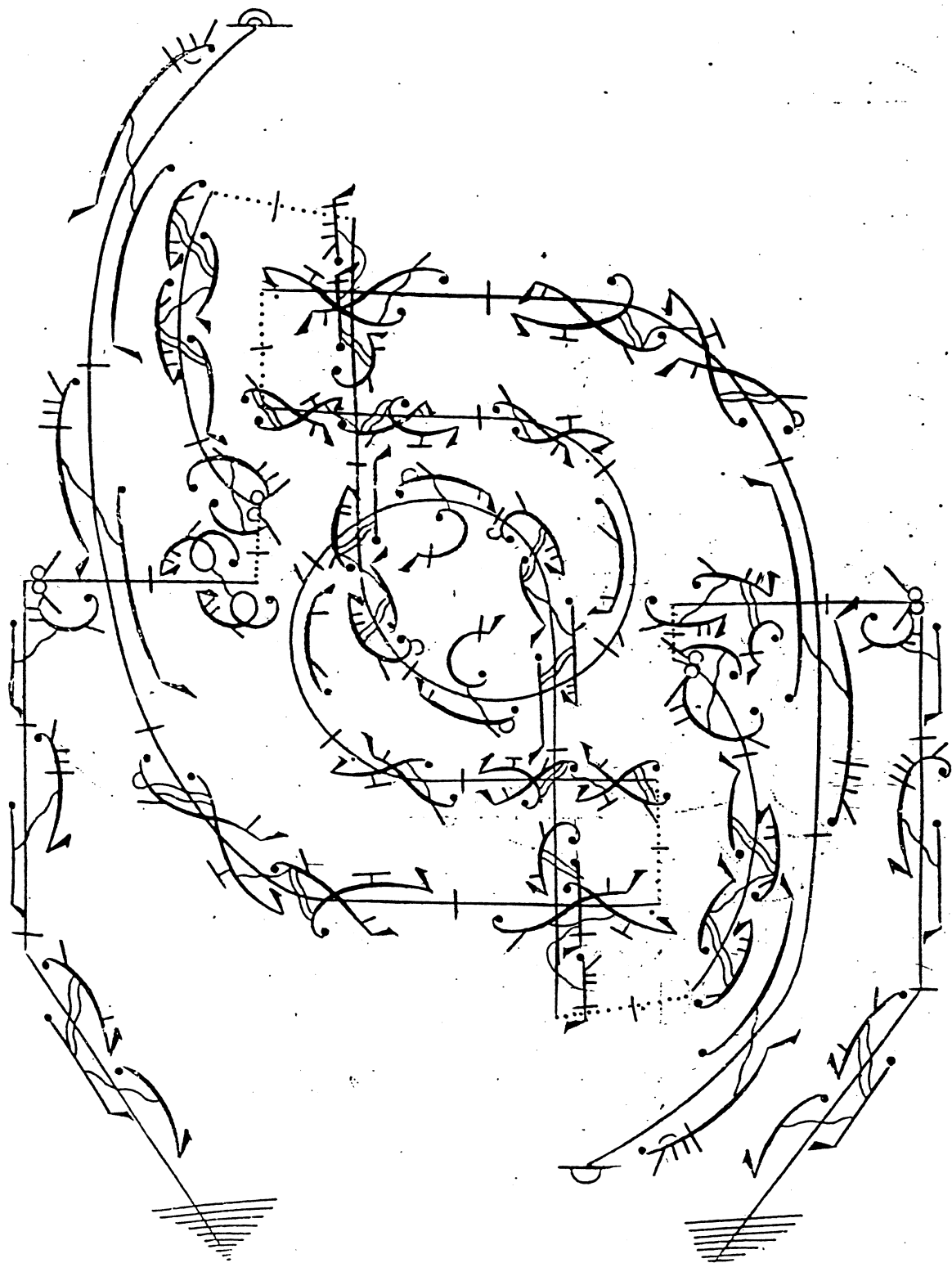
M. ^{lle} Quiot

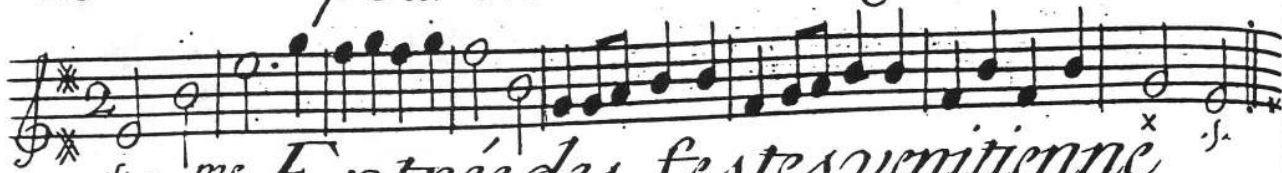


pour un homme et une femme

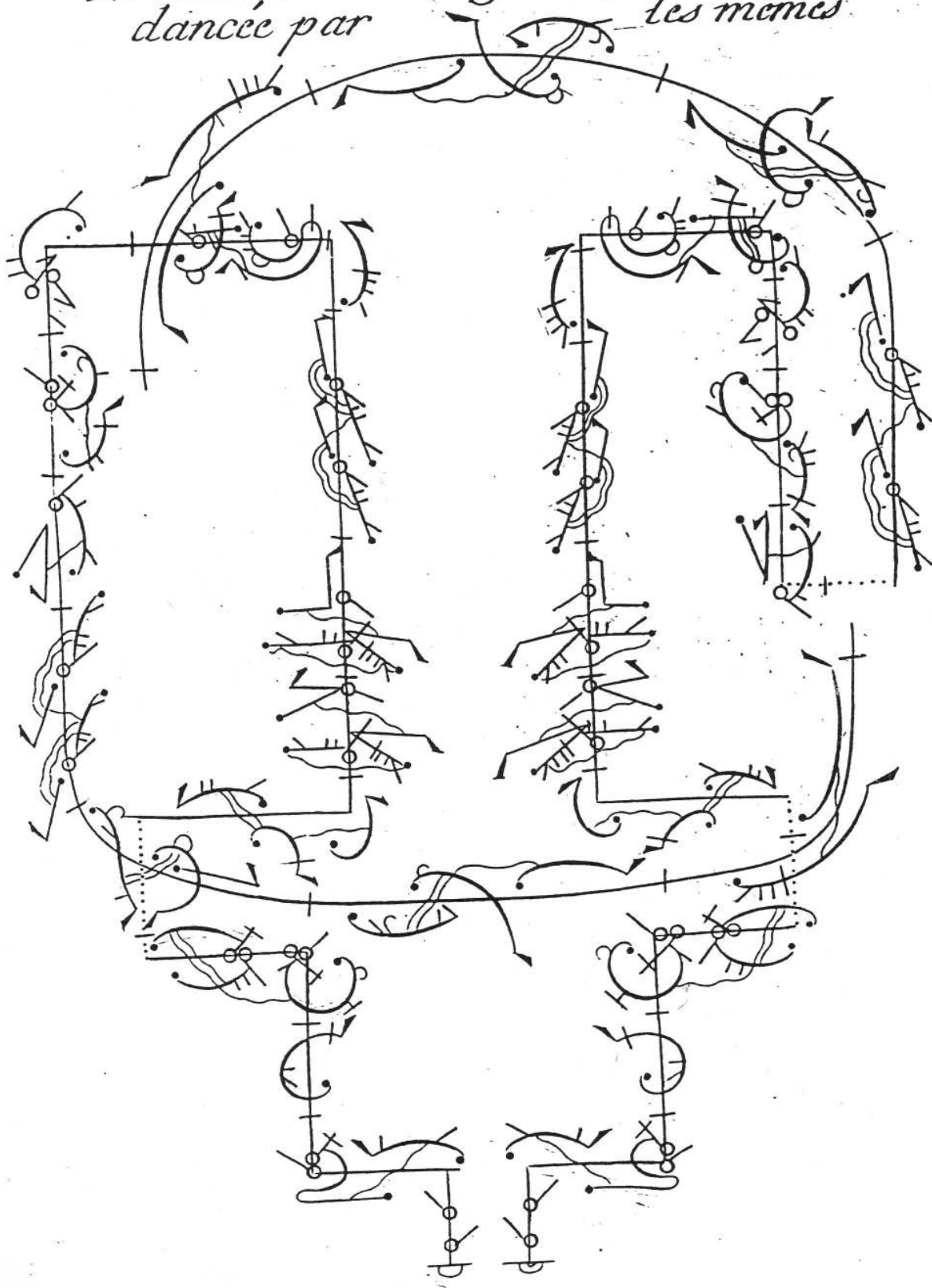


Entrée





2.^{me} Entrée des festes vénitienne
dancée par les mêmes



Entrée

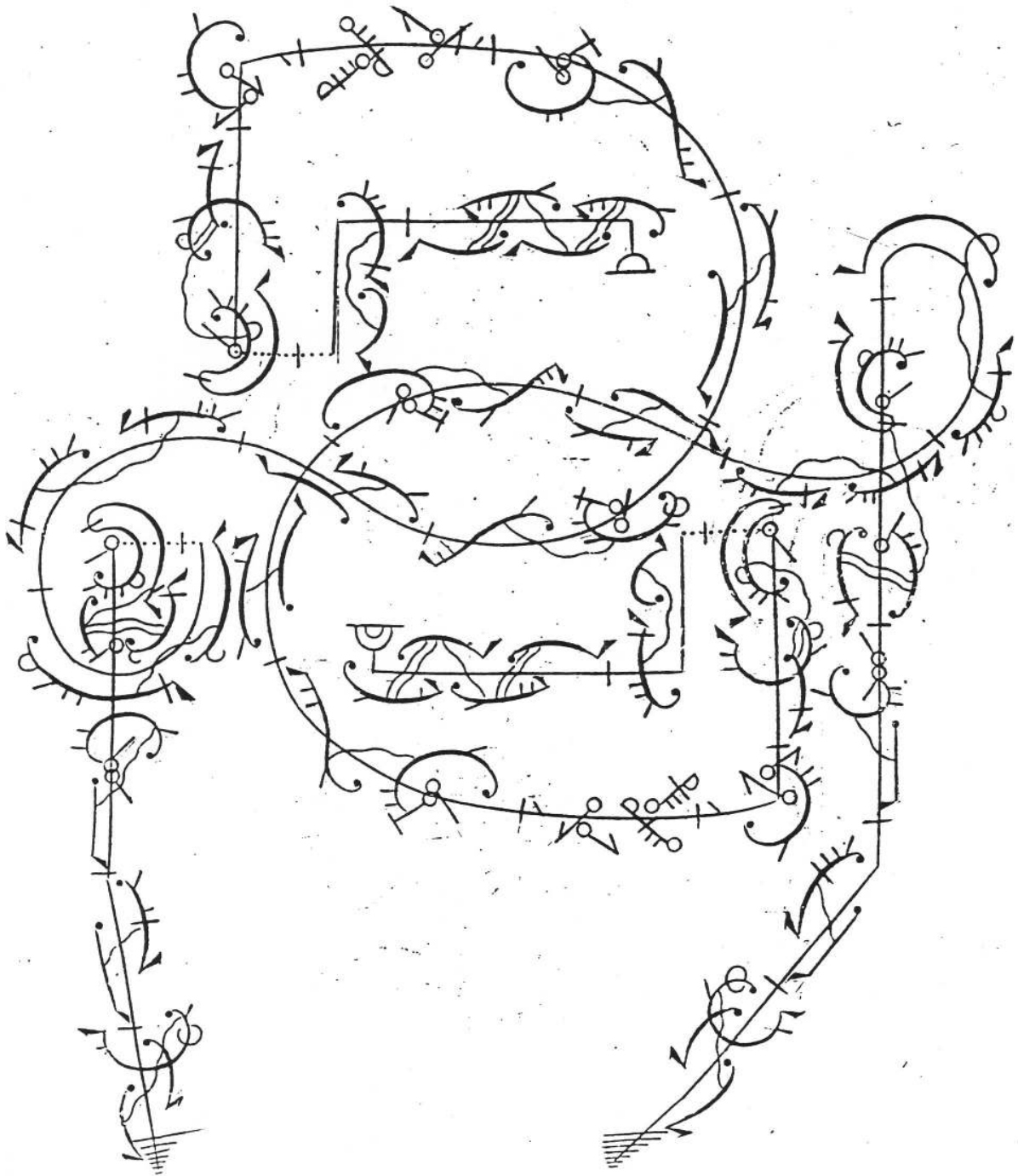
21

Two staves of musical notation. The top staff is in treble clef and contains a sequence of notes, including a half note, followed by a series of eighth notes, and ending with a quarter note. The bottom staff is in bass clef and contains a similar sequence of notes, including a half note, followed by eighth notes, and ending with a quarter note. Both staves have a key signature of one sharp (F#) and a common time signature (C).

A large, intricate musical score consisting of multiple staves. The notation is highly decorative and complex, featuring many curved lines, loops, and symbols that are not standard musical notation. The score is arranged in a roughly rectangular shape, with a large circular stamp on the left side. The notation includes various symbols such as circles, lines, and arrows, suggesting a highly stylized or experimental musical composition.



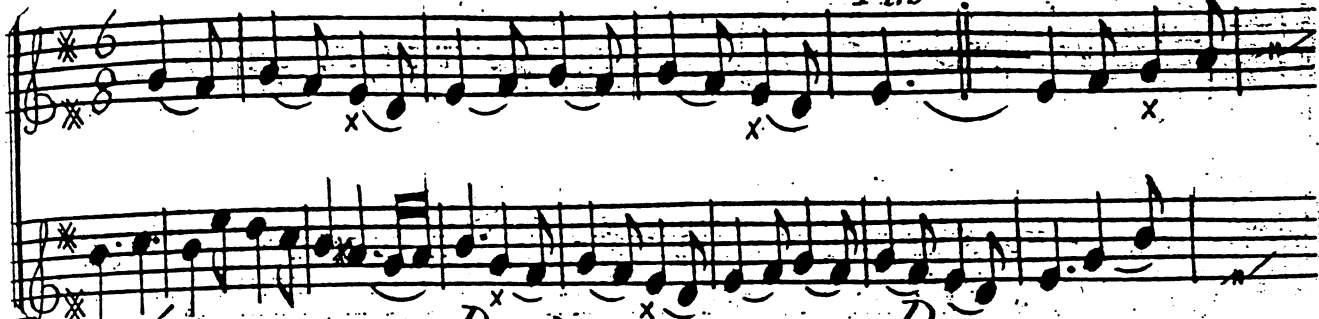
pour un homme et une femme



Entrée

Fin

23

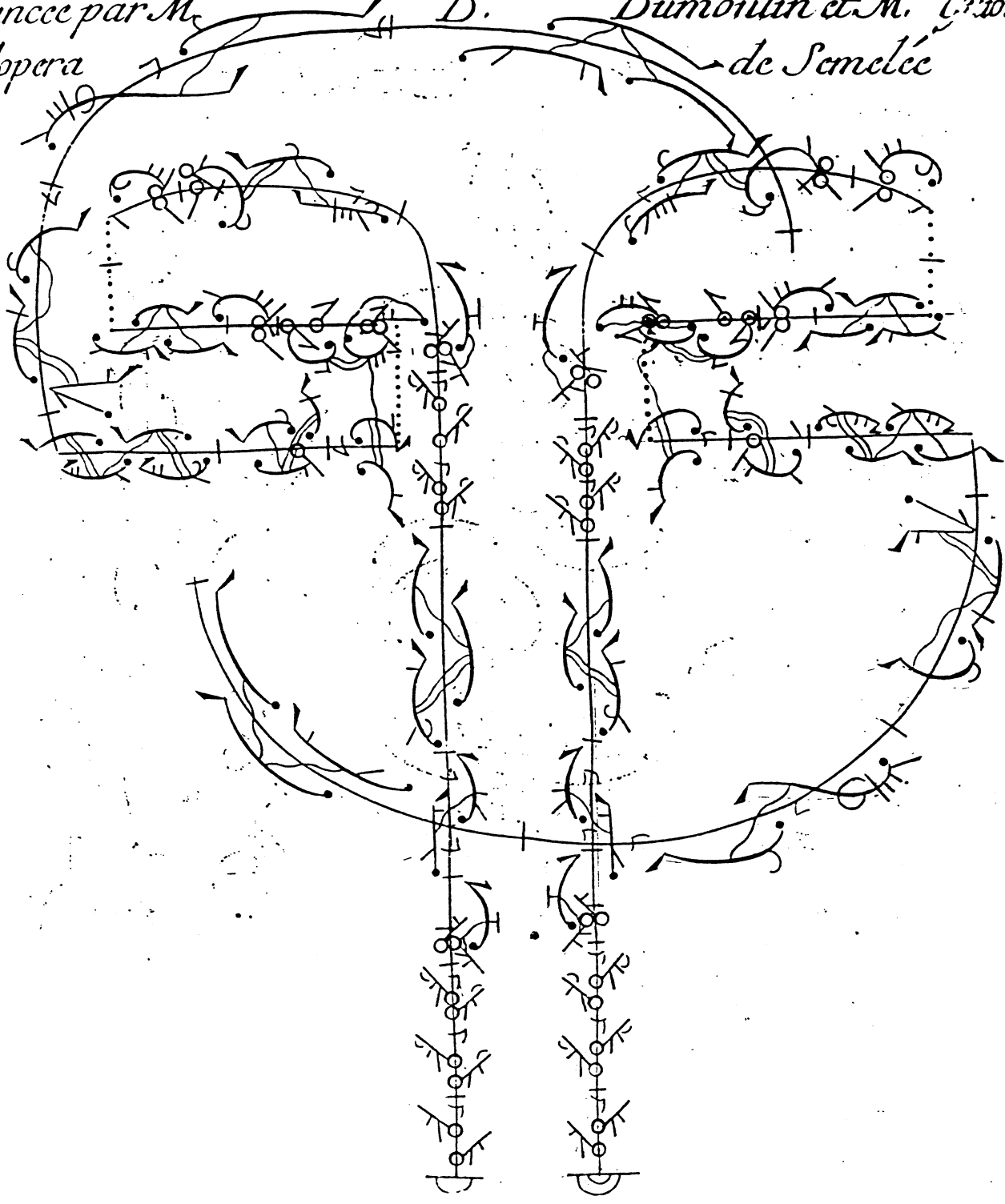


Entrée pour un Berger et une Bergere

dancée par M^r
à l'opera

D.

Dumoulin et M^{lle} Crivot
de Semelée



24

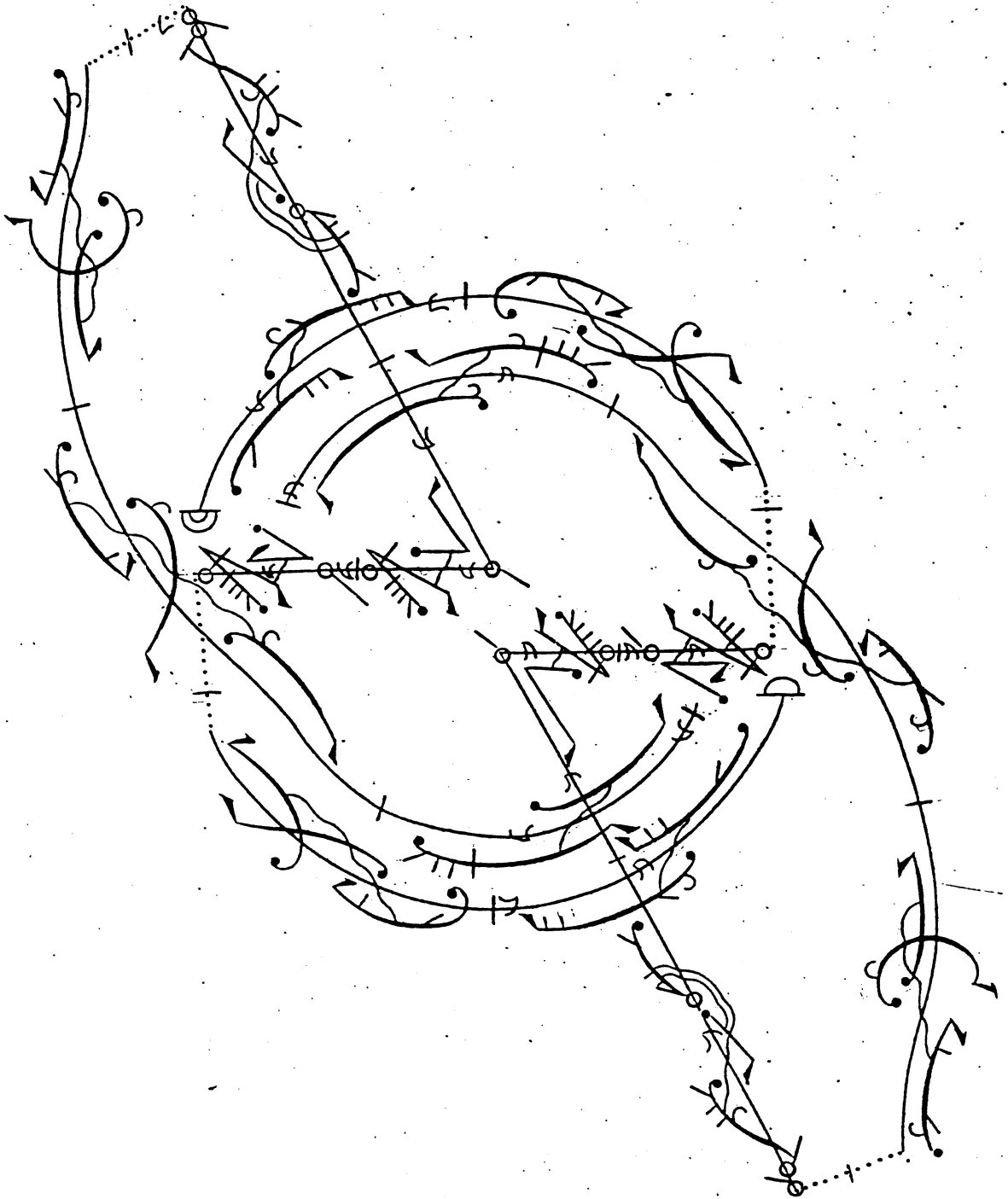
pour un homme et une femme

Two staves of musical notation. The top staff is for voice, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes with various rests and phrasing slurs. The bottom staff is for piano accompaniment, also in treble clef, with a key signature of one sharp and a 2/4 time signature. It features a rhythmic accompaniment with eighth and sixteenth notes, some marked with an 'x' for natural harmonics, and includes phrasing slurs.

A large, intricate musical diagram or score. It features a central circular motif with a treble clef and a key signature of one sharp. This central motif is surrounded by several vertical staves of musical notation, each with a treble clef and a key signature of one sharp. The notation is highly decorative and complex, with many slurs, ties, and intricate rhythmic patterns. The overall structure is symmetrical and highly detailed, suggesting a complex musical composition or a specific analytical diagram.

Entrée

25

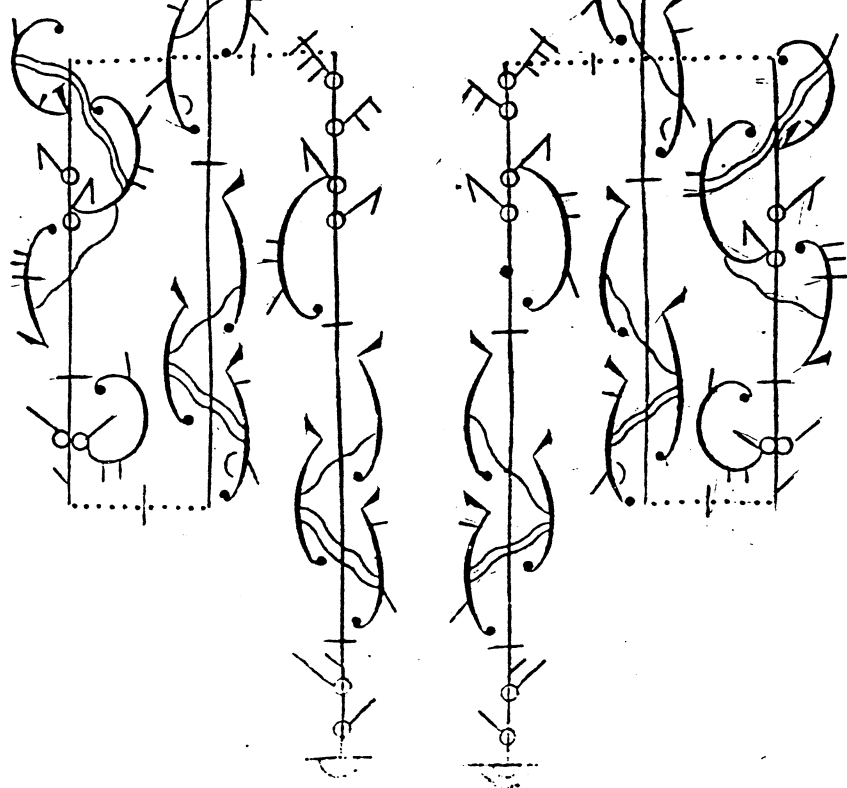
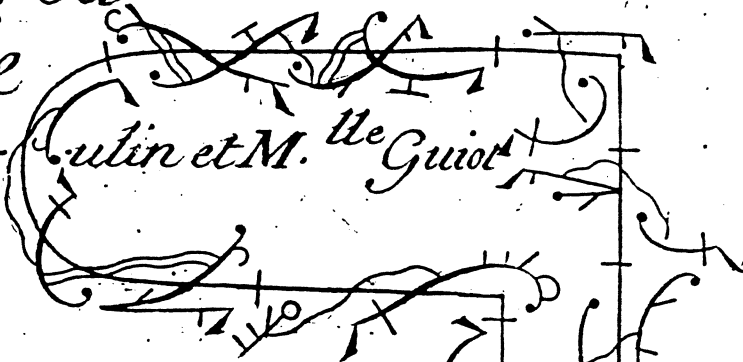


Two staves of musical notation. The top staff features a treble clef, an asterisk, and a series of notes with a large slur over the first half. The bottom staff also features a treble clef, an asterisk, and a series of notes with some 'x' marks below them.

A large, intricate musical diagram. It consists of several staves of musical notation arranged in a circular pattern around a central circular motif. The notation includes various notes, rests, and symbols, with some elements resembling stylized figures or abstract shapes. The diagram is highly detailed and complex.



Entrée d'un pastre et
d'une pastourelle
dancée par M.^r D. dumo-
alopere de Simelee



Entrée

A musical score for two staves, likely piano and violin. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a series of eighth and sixteenth notes, with some rests. The word "Entrée" is written in a cursive font between the two staves.

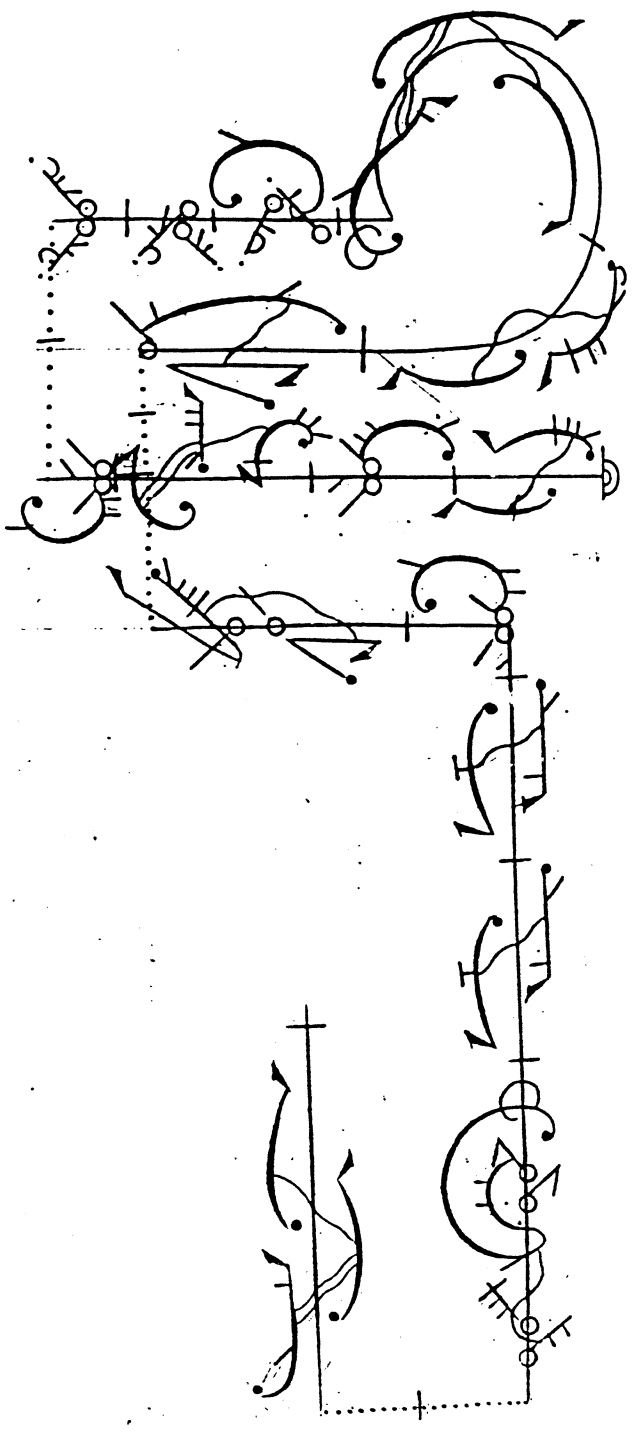
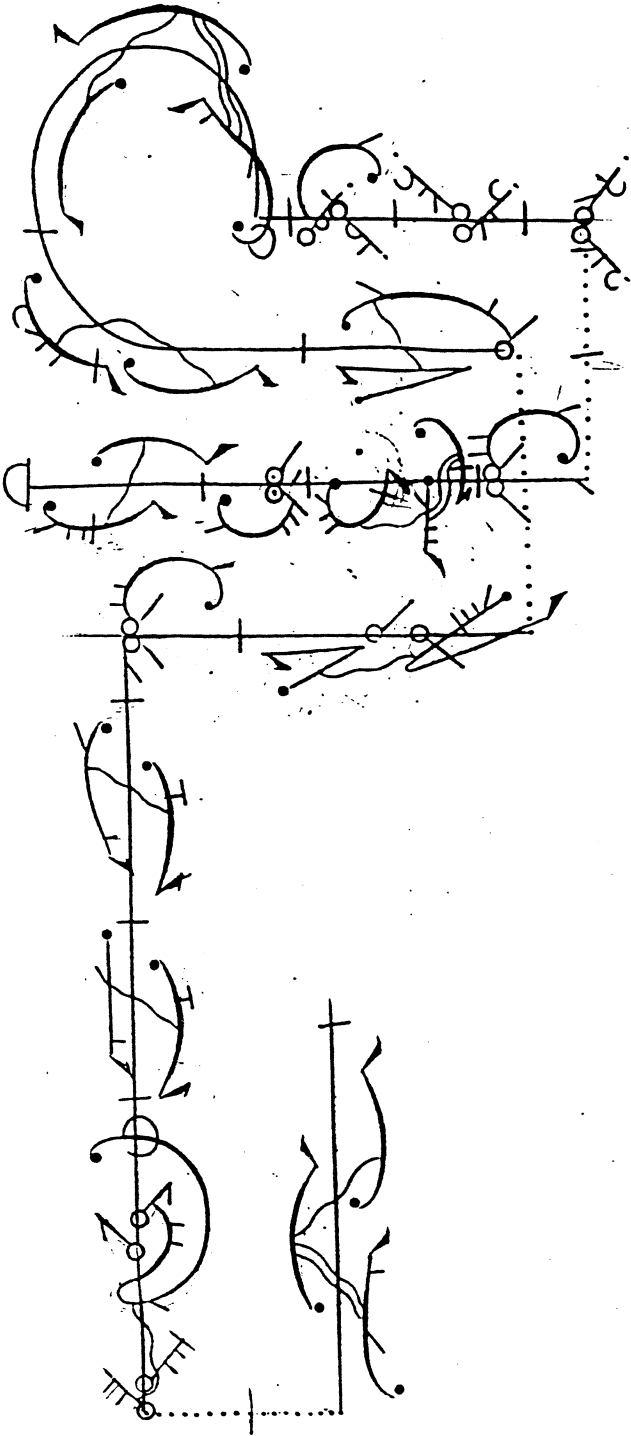
An abstract diagram consisting of a large square frame with musical notation and symbols. The notation includes notes, stems, and beams, arranged in a way that suggests movement and flow. The symbols are stylized and resemble musical notes or characters. The diagram is oriented vertically on the page.

de deux

Two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests. There are 'x' marks under certain notes and a 'mf' marking towards the end of the staff. The bottom staff also begins with a treble clef and a key signature of one sharp, and contains similar musical notation.

A large, intricate musical diagram or score. It features multiple staves and complex, flowing lines that connect various musical symbols and notes. The diagram is highly decorative and appears to be a conceptual or structural representation of musical relationships. It includes elements like treble clefs, notes, rests, and dynamic markings, all interconnected by a network of lines and curves. The overall structure is somewhat circular and symmetrical, with a central vertical axis.

Entrée



Entrée

31

Two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. The bottom staff also begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a similar melodic line, often in parallel motion with the top staff. There are some 'x' marks under certain notes in both staves.

A large, intricate musical manuscript page. It features a complex, multi-staff arrangement of musical notation. The notation is highly decorative and includes many flourishes, such as long, sweeping lines and intricate patterns. The page is organized into several vertical columns of notation, with some horizontal lines connecting them. The overall appearance is that of a highly detailed and possibly experimental or decorative musical score.

32

pour un homme et un femme

Two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a sequence of notes, including quarter notes, eighth notes, and rests, with some notes marked with an asterisk (*) and others with an 'x'. The bottom staff also starts with a treble clef and a key signature of one sharp, and contains similar musical notation.

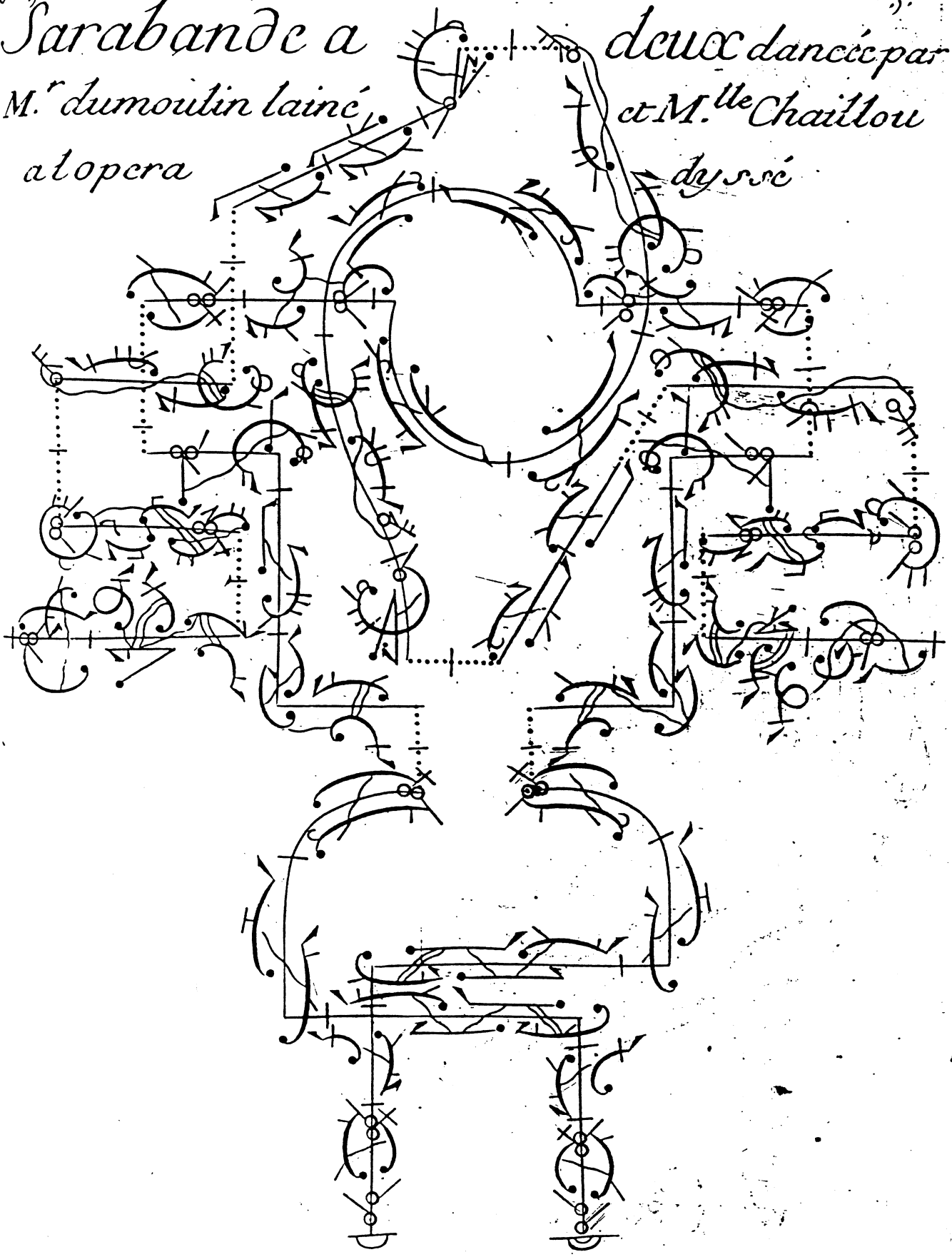
A large, abstract musical diagram or score. It features a central circular area filled with complex, overlapping lines and musical symbols, possibly representing a network or a complex musical structure. This central area is surrounded by several vertical staves containing musical notation, including notes, stems, and clefs, all rendered in a highly stylized, abstract manner. The overall composition is intricate and non-traditional.

111



Sarabande a
M.^r Dumoutin l'ainé,
a l'opera

deux dancés par
et M.^{lle} Chailou
du soci



3.4

Entrée

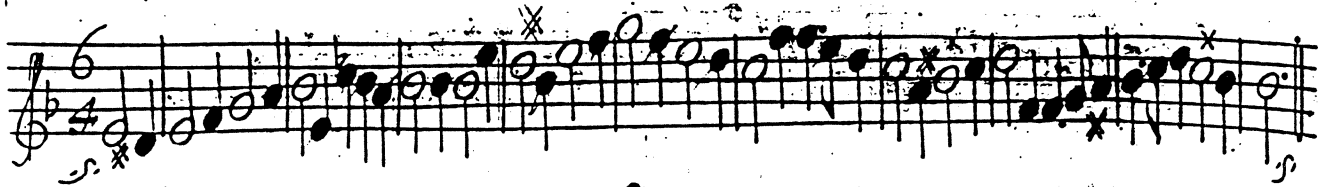
Two staves of musical notation in 3/4 time. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a sequence of notes, including quarter and eighth notes, with some rests. There are 'x' marks below certain notes in both staves. The bottom staff continues the melodic line with similar rhythmic values and includes some asterisk-like symbols below the notes.

A large, intricate musical diagram or score. It features a central circular arrangement of musical notation, possibly representing a complex rhythmic or melodic structure. The notation is dense and includes various symbols such as notes, stems, and beams, arranged in a circular pattern. There are also some vertical lines and dots interspersed within the circular structure. The overall appearance is that of a highly detailed and possibly abstract musical composition or a complex rhythmic diagram.

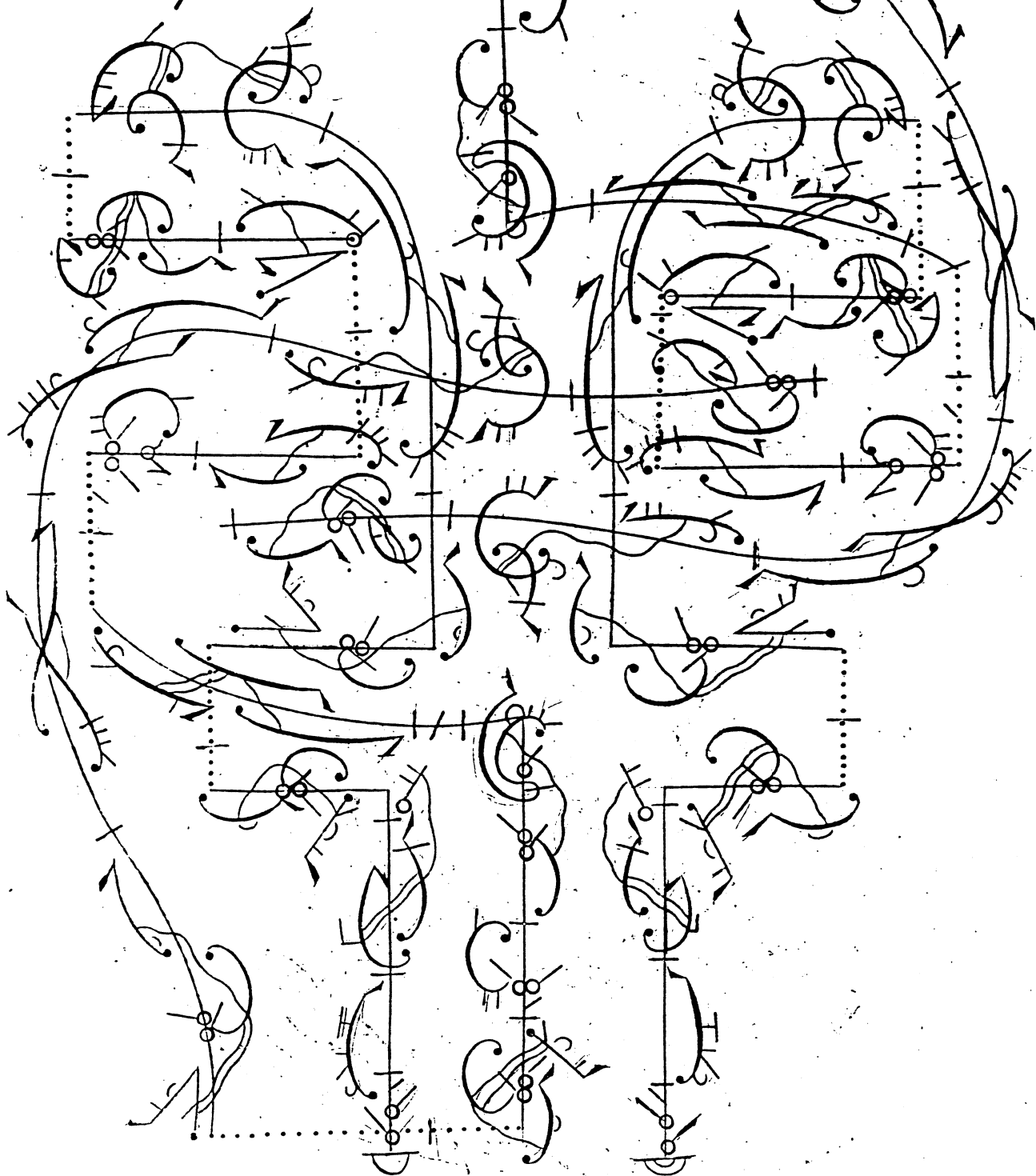
de deua

Two staves of musical notation. The top staff contains a sequence of notes, including a half note with an 'x' above it and a quarter note with a tilde (~) above it. The bottom staff contains a similar sequence of notes, with several 'x' marks placed below the notes. Both staves end with a double bar line.

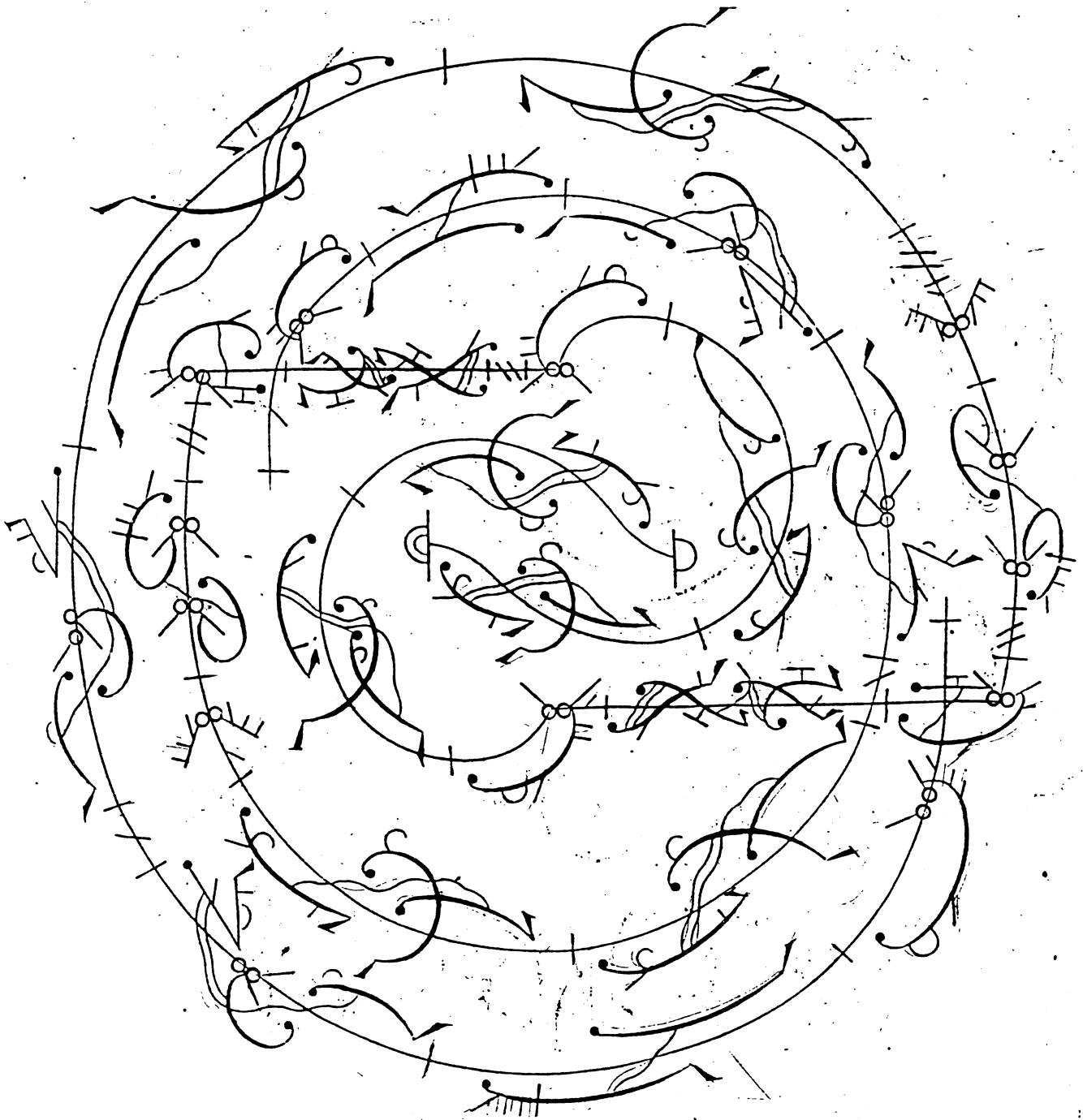
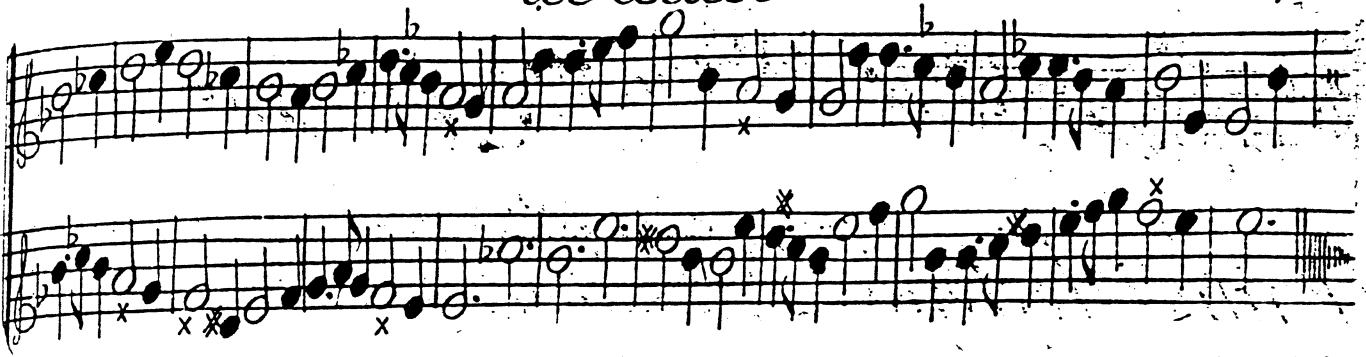
A large, intricate circular diagram. It features a complex arrangement of musical notation, including notes, stems, and beams, all contained within a circular boundary. The diagram is overlaid with a network of solid and dotted lines, creating a web-like structure. At the bottom of the diagram, there are two distinct patterns of horizontal lines, resembling a stylized 'H' or a similar geometric motif. The overall appearance is that of a highly detailed and abstract musical or mathematical diagram.



Entrée de deux — dancée par
M^r dumoulin laine et — *M. lle chail:*
leu a lopera d'hézi. — *onne*



de douce



Entrée

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes, including quarter and eighth notes, with several flats (b) and a sharp (♯) indicating a modulation. The bottom staff also begins with a treble clef and contains similar notation, including notes with 'x' and 's' markings below them.

A large, intricate musical score consisting of approximately 12 staves. The notation is highly complex and abstract, featuring a dense arrangement of notes, stems, and beams. The score is characterized by a central, large-scale melodic line that weaves through the other staves. There are numerous accidentals, including flats and naturals, and some notes are marked with 'x' or 's'. The overall appearance is that of a highly detailed and possibly experimental musical composition. At the bottom of the page, there are two large, downward-pointing triangular shapes, possibly representing a specific musical effect or a section marker.

de deux

39

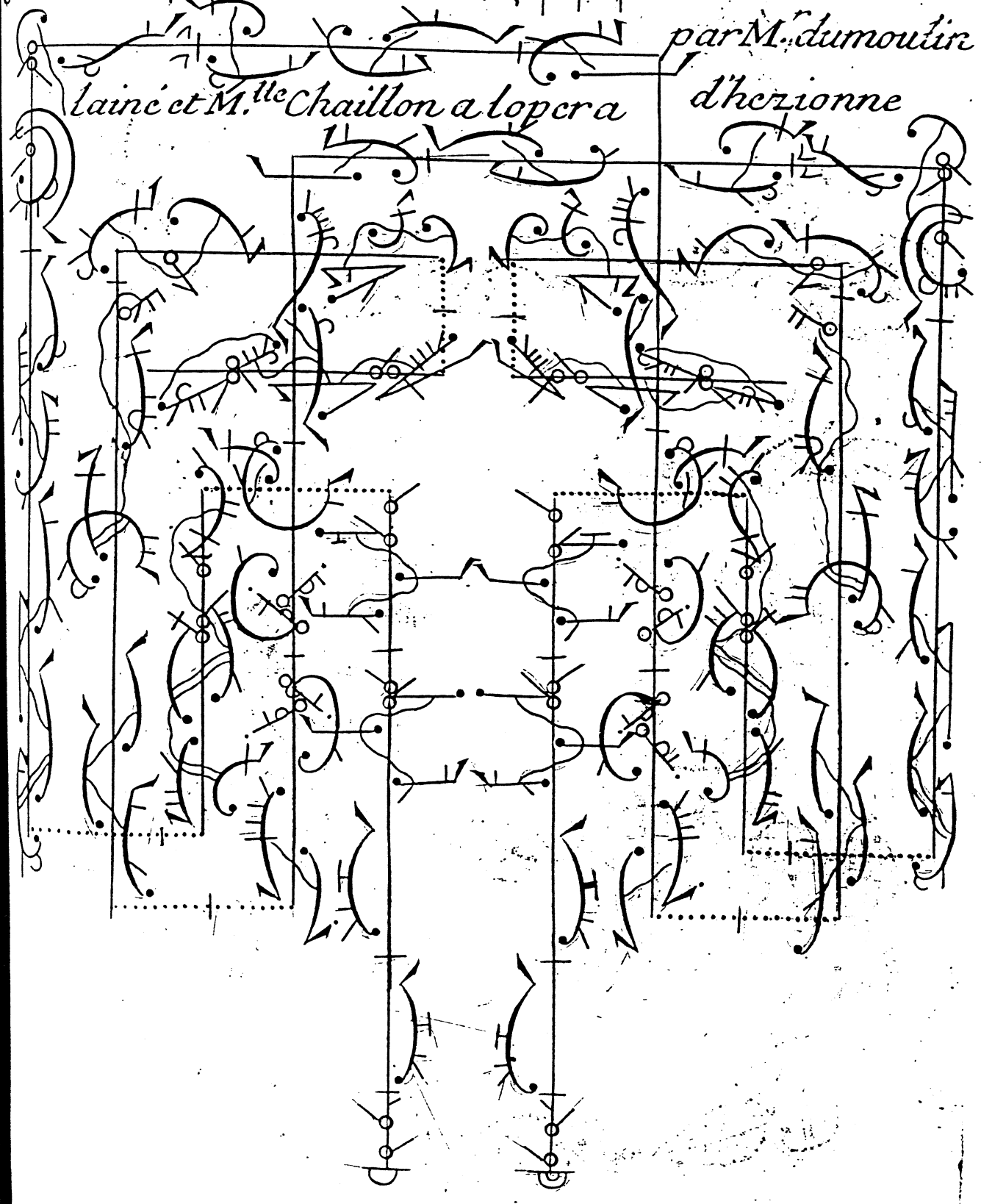


*Entrée de
deux dances*

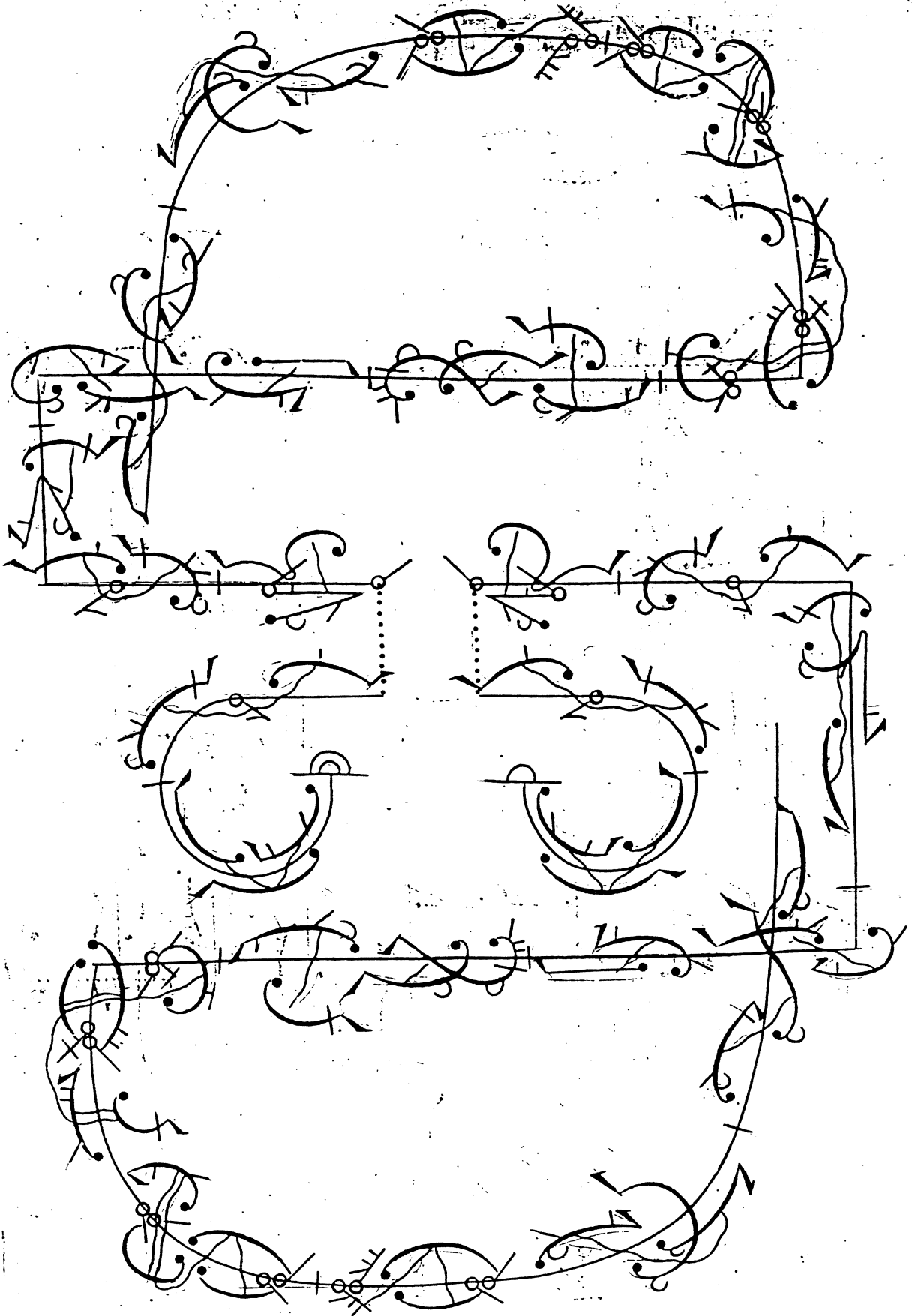
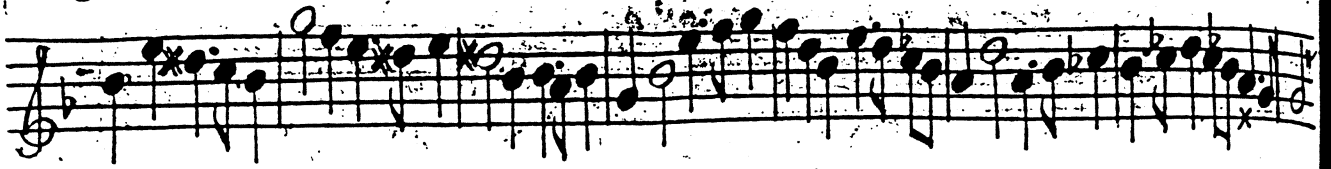
par M. Dumoulin

lainé et M^{lle} Chaillon a l'opéra

d'herionne

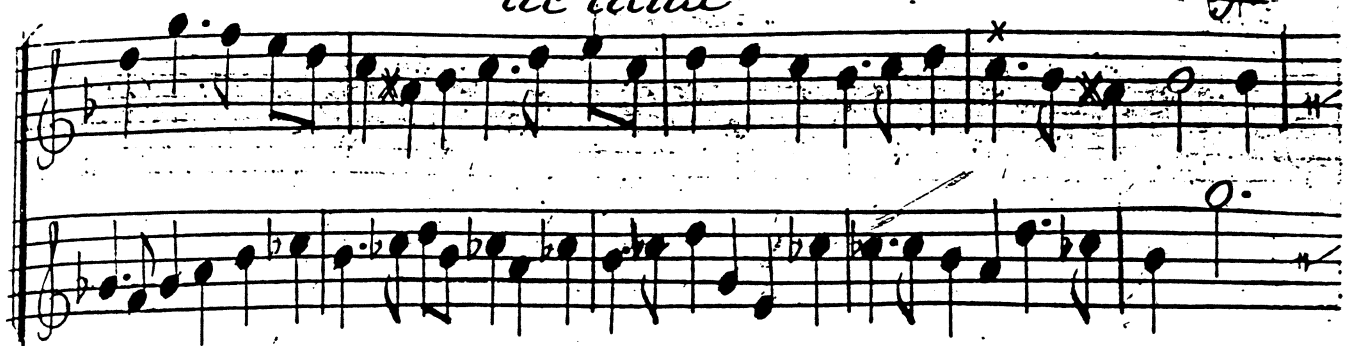


Entrée



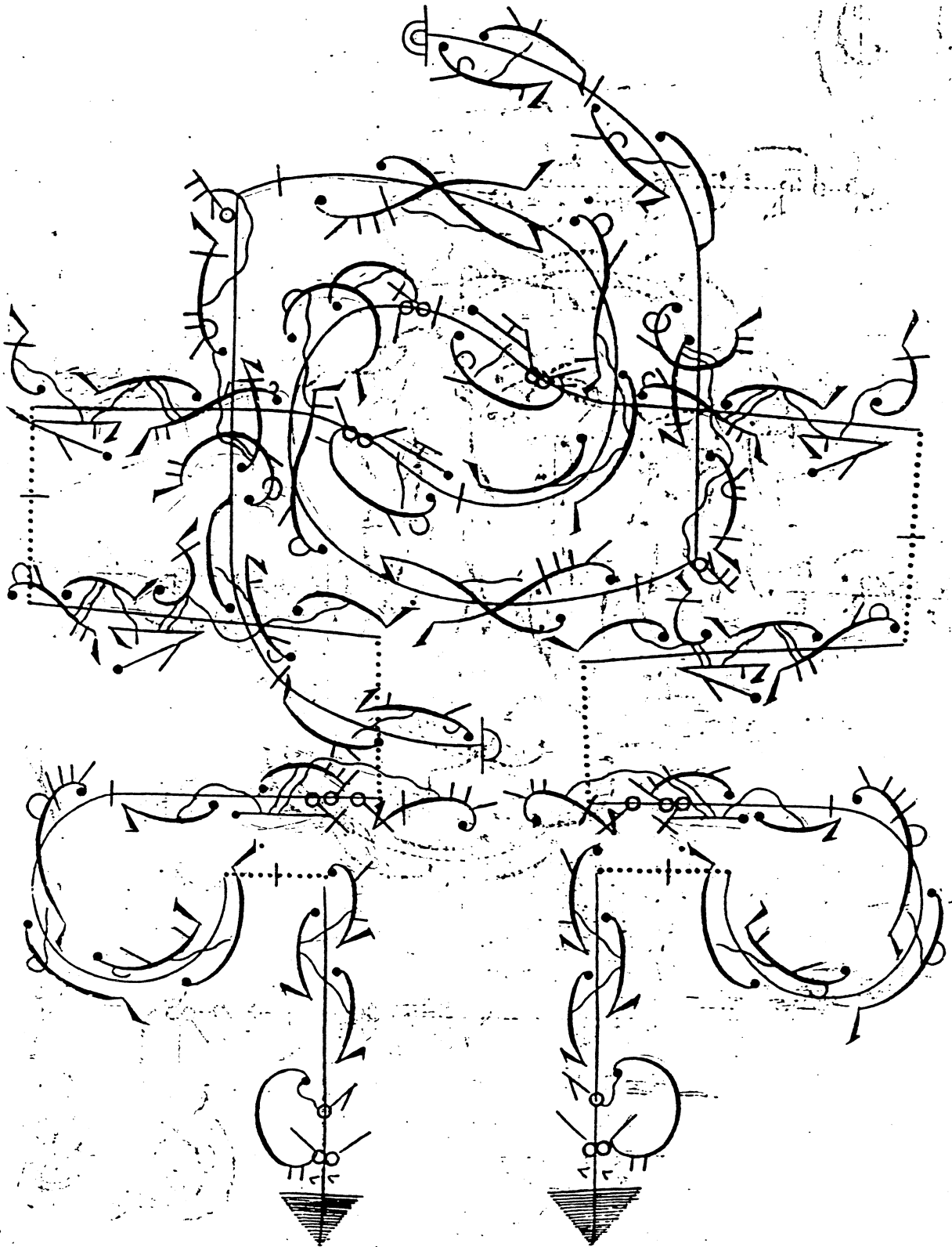
de deux

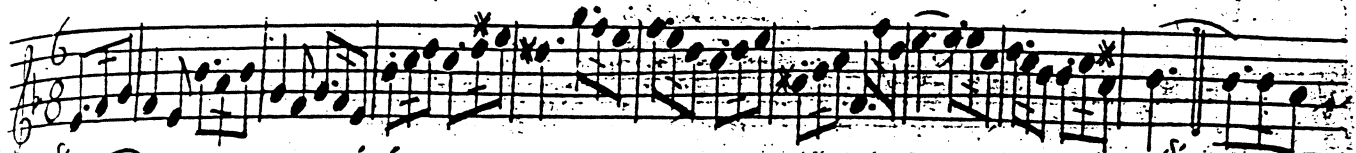
Al



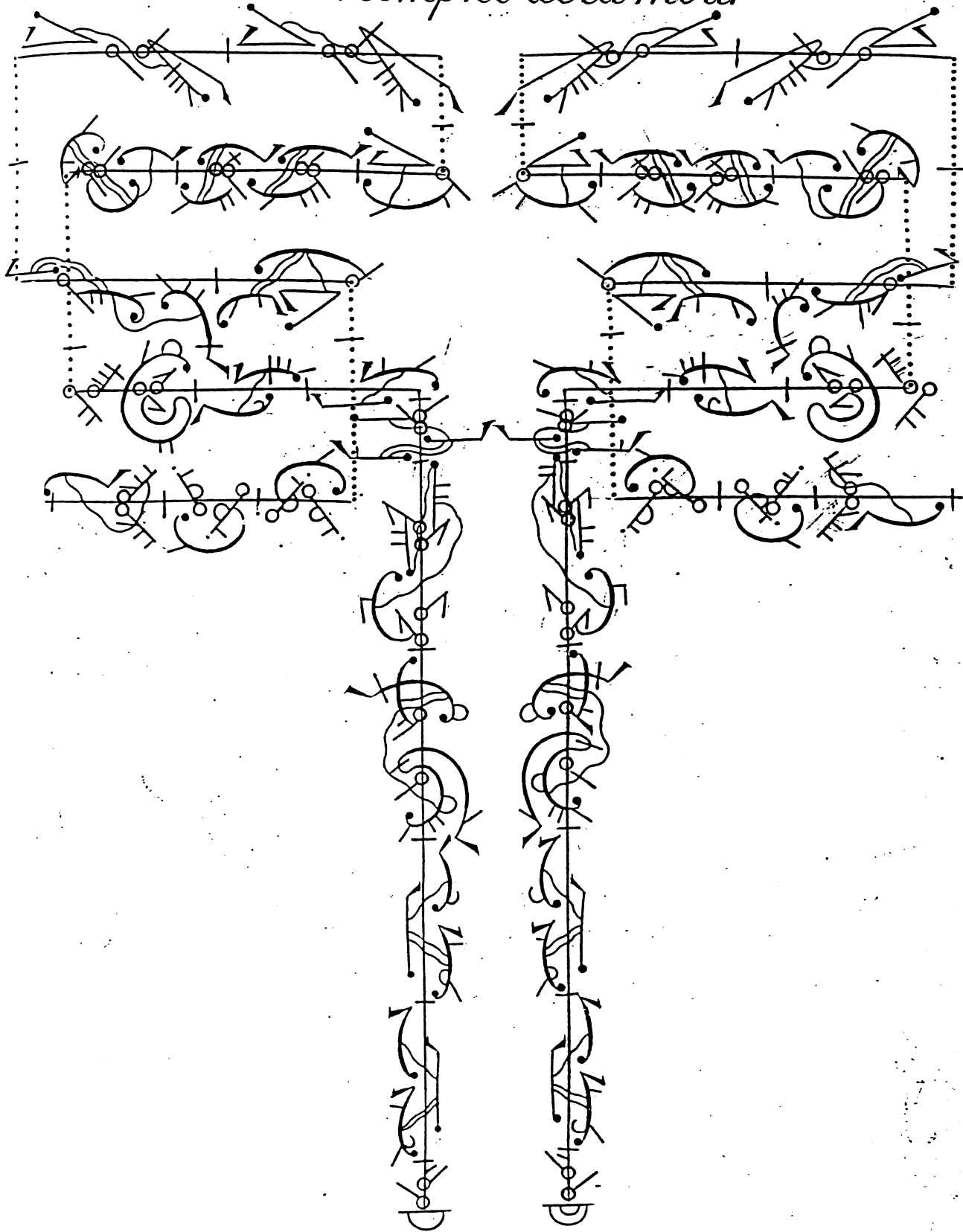
42

Entrée





Canarije dancée par M^{lle} prouost et M^{lle} Guiso
au triomphe de la mour



44

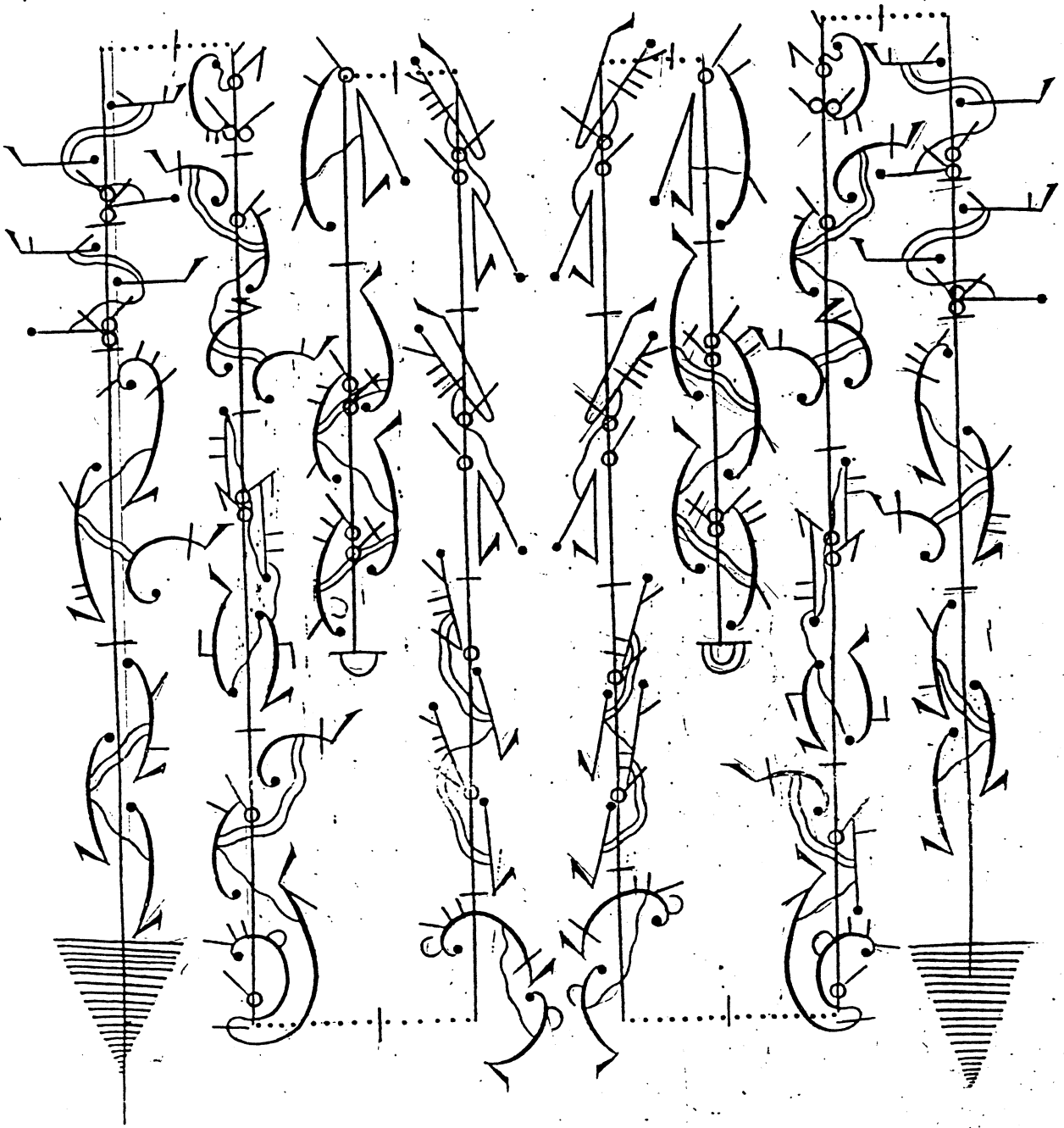
Entrée

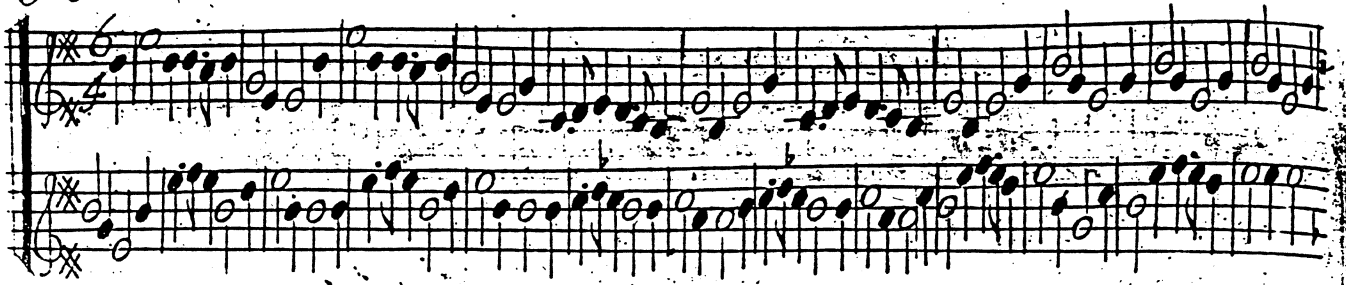
Two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings. The bottom staff continues the melody with similar rhythmic patterns and includes some chordal accompaniment. There are small 'x' marks on the bottom staff, possibly indicating specific notes or fingerings.

A large, intricate musical diagram or score. It features a central, large, stylized letter 'S' or 'C' shape formed by a continuous, flowing line of musical notation. This central shape is surrounded by several smaller, more complex musical structures, including what appear to be smaller 'S' or 'C' shapes and other decorative elements. The notation is highly stylized and includes many flourishes, possibly representing a specific musical technique or a decorative arrangement. The overall appearance is that of a highly detailed and artistic musical manuscript.

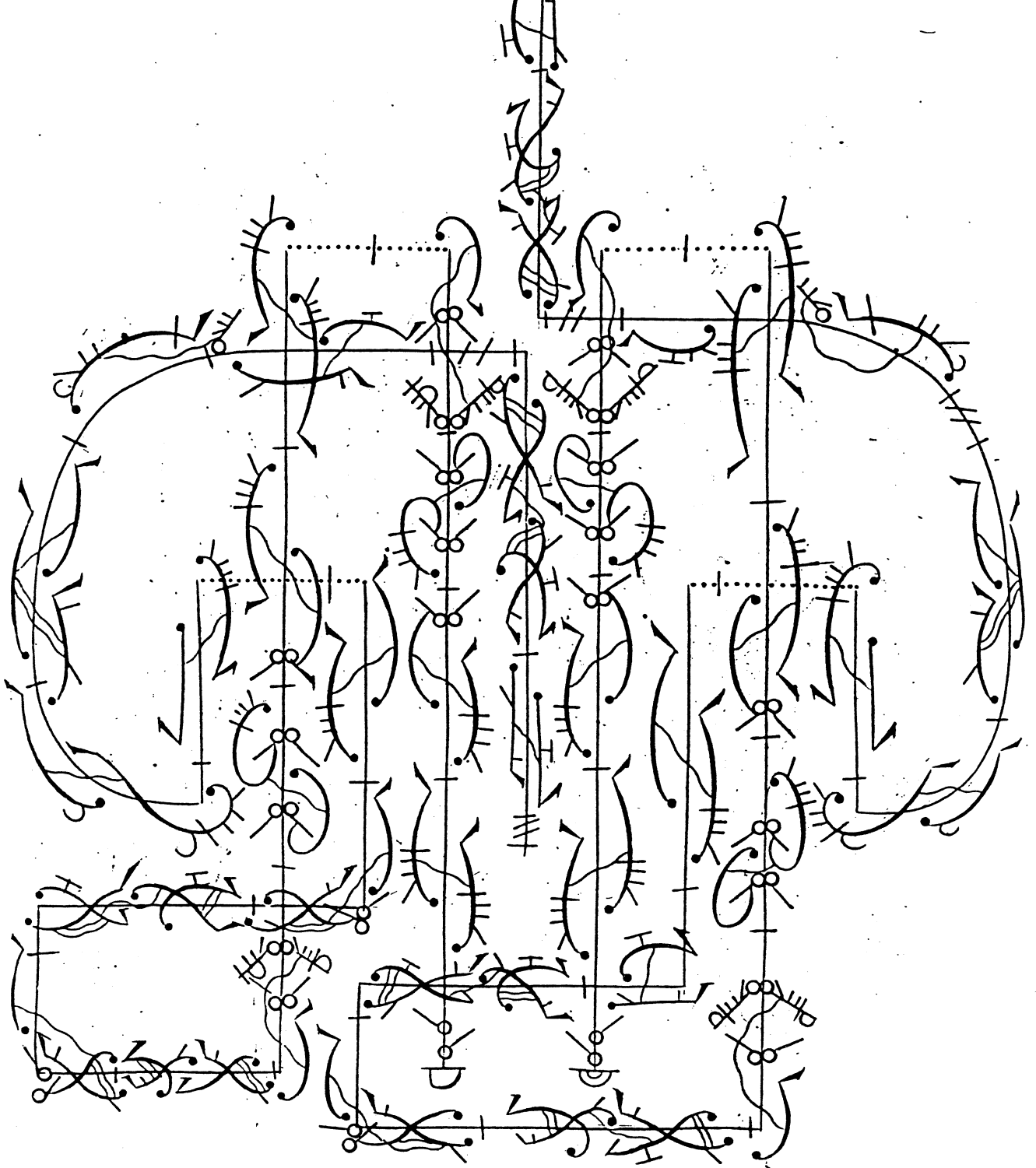
de deux

45



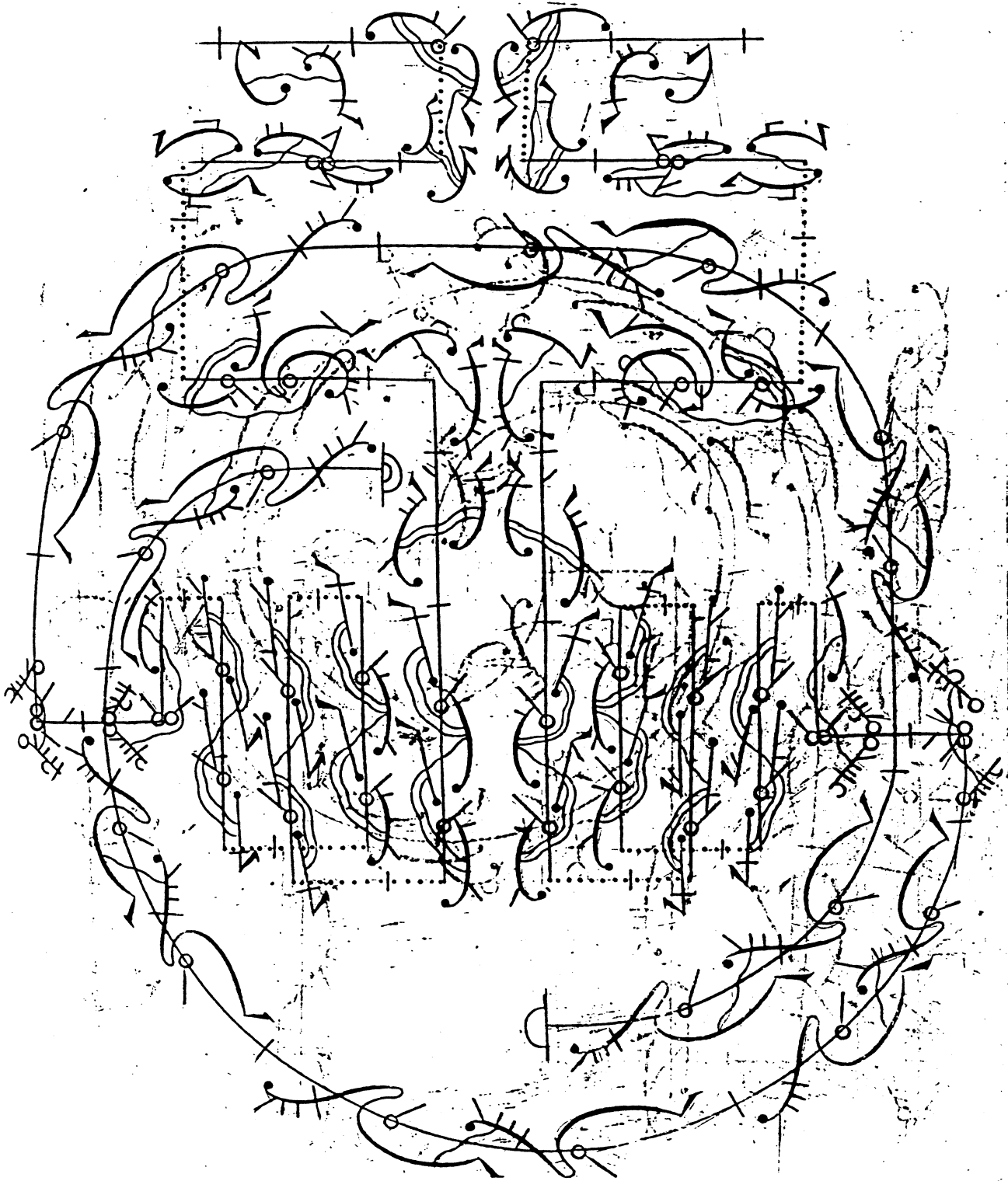
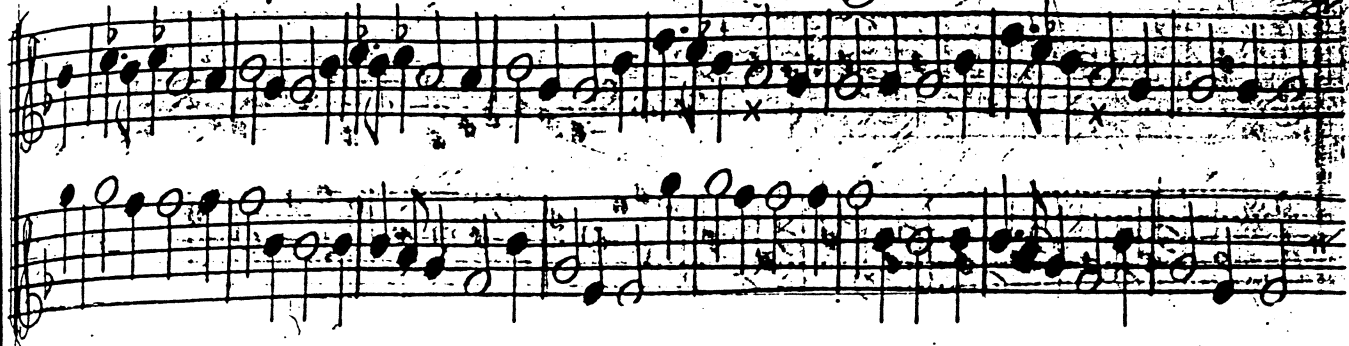


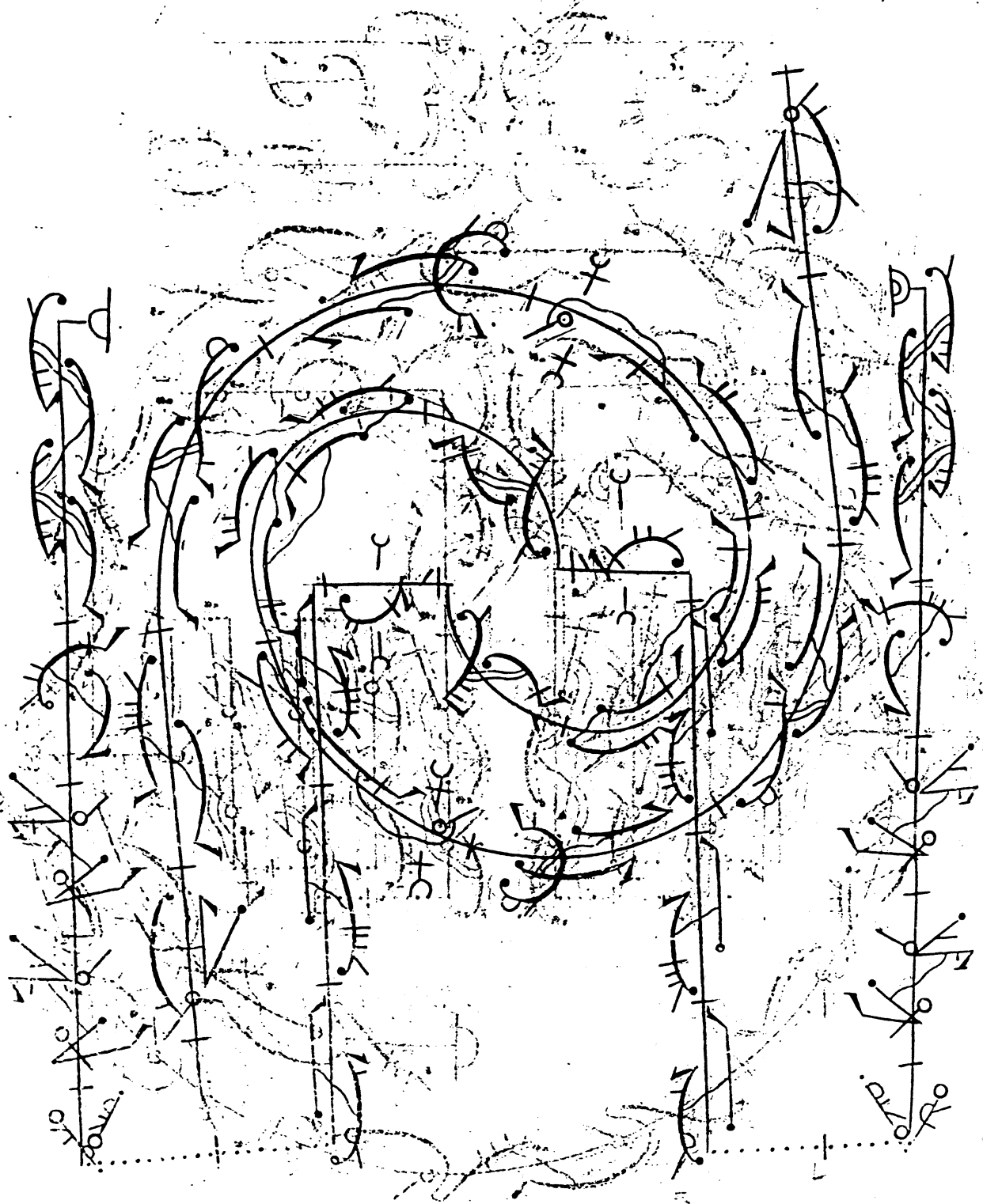
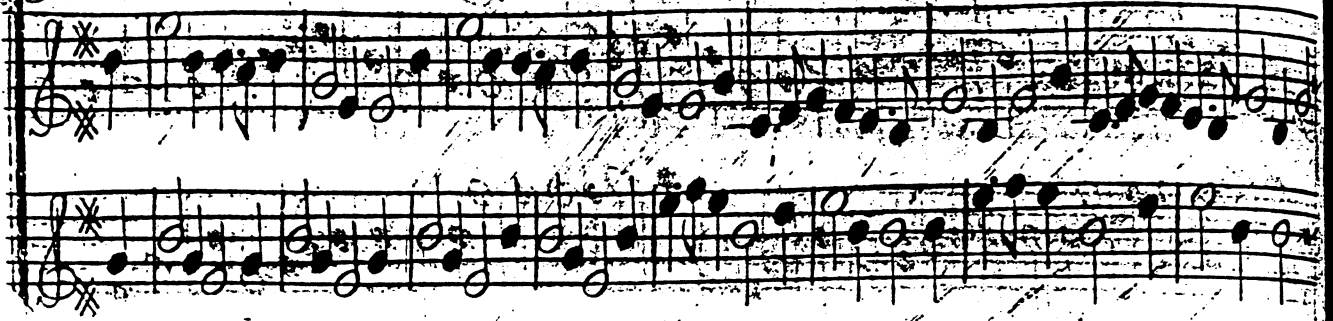
*La paysanne pour un homme et une femme
non dancée a l'opéra*



pour un homme et une femme

47





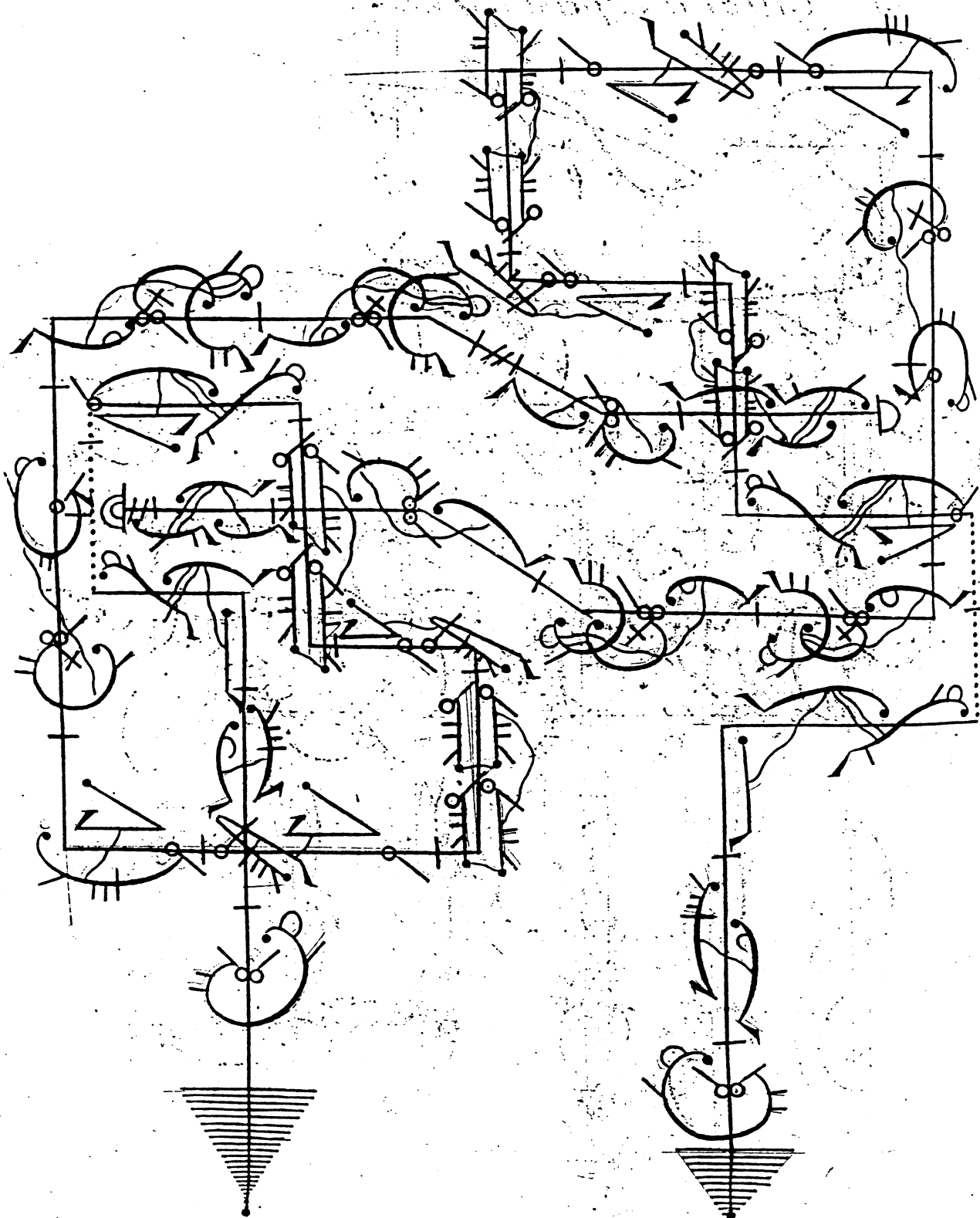
de deua

49

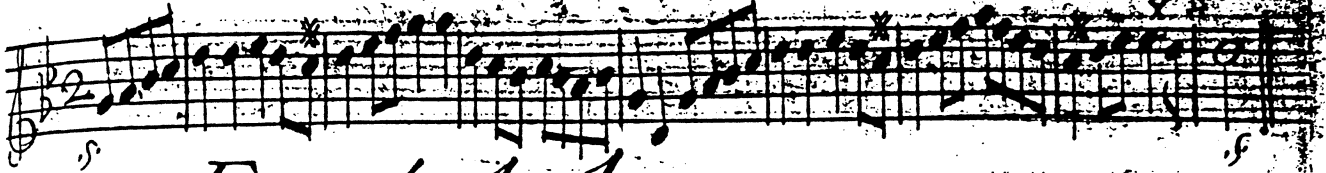
Two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff begins with a bass clef and a key signature of one flat (Bb). Both staves contain a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests and accidentals.

A large, intricate diagram of musical notation. It features several horizontal lines with various symbols, including circles, triangles, and vertical tick marks. The notation is highly stylized and appears to be a form of shorthand or a specific notation system. The symbols are arranged in a somewhat grid-like pattern, with some lines connected by curved lines and others by straight lines. The overall appearance is that of a complex, abstract musical score or a diagram related to music theory.

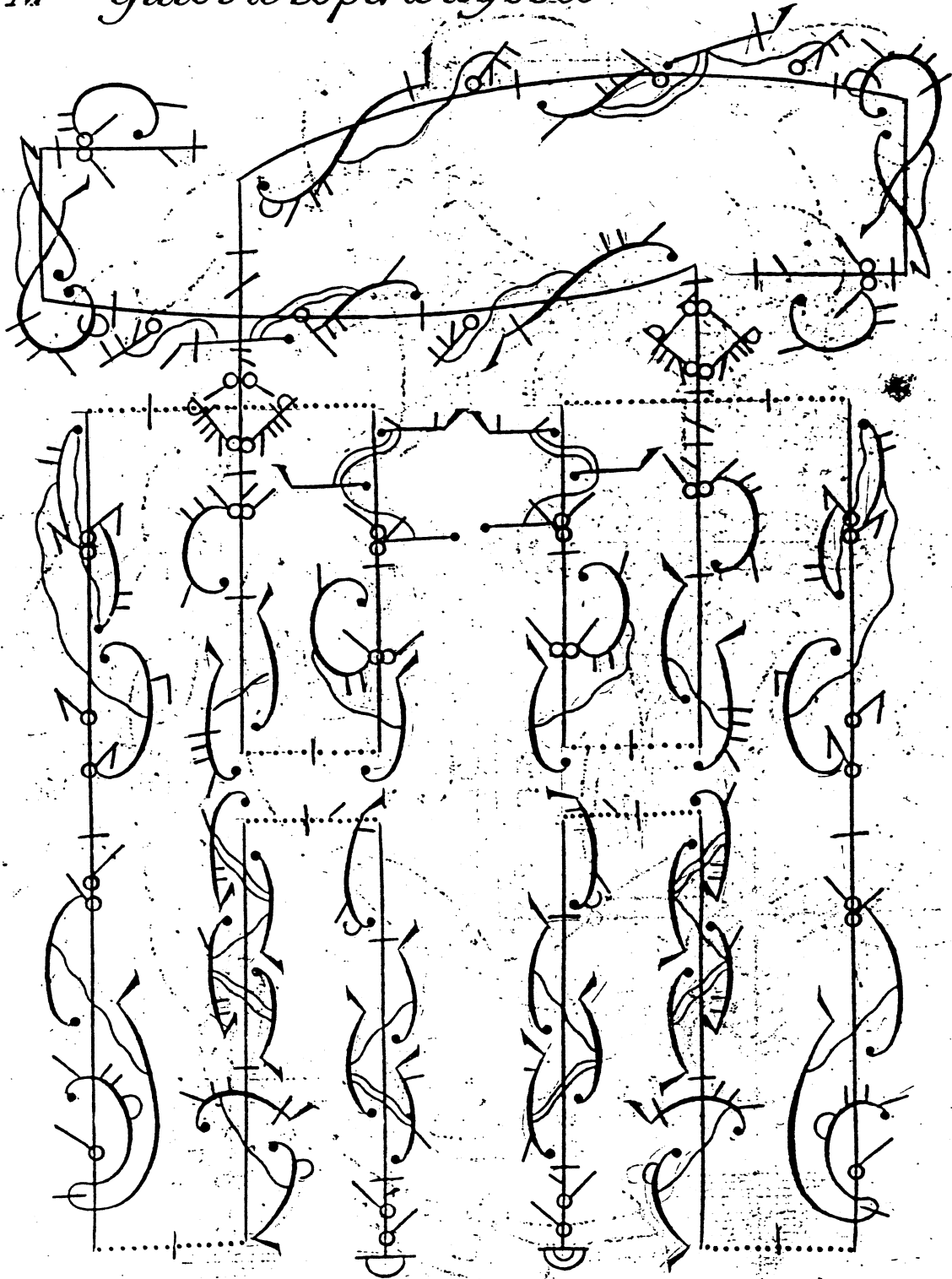
Entrée

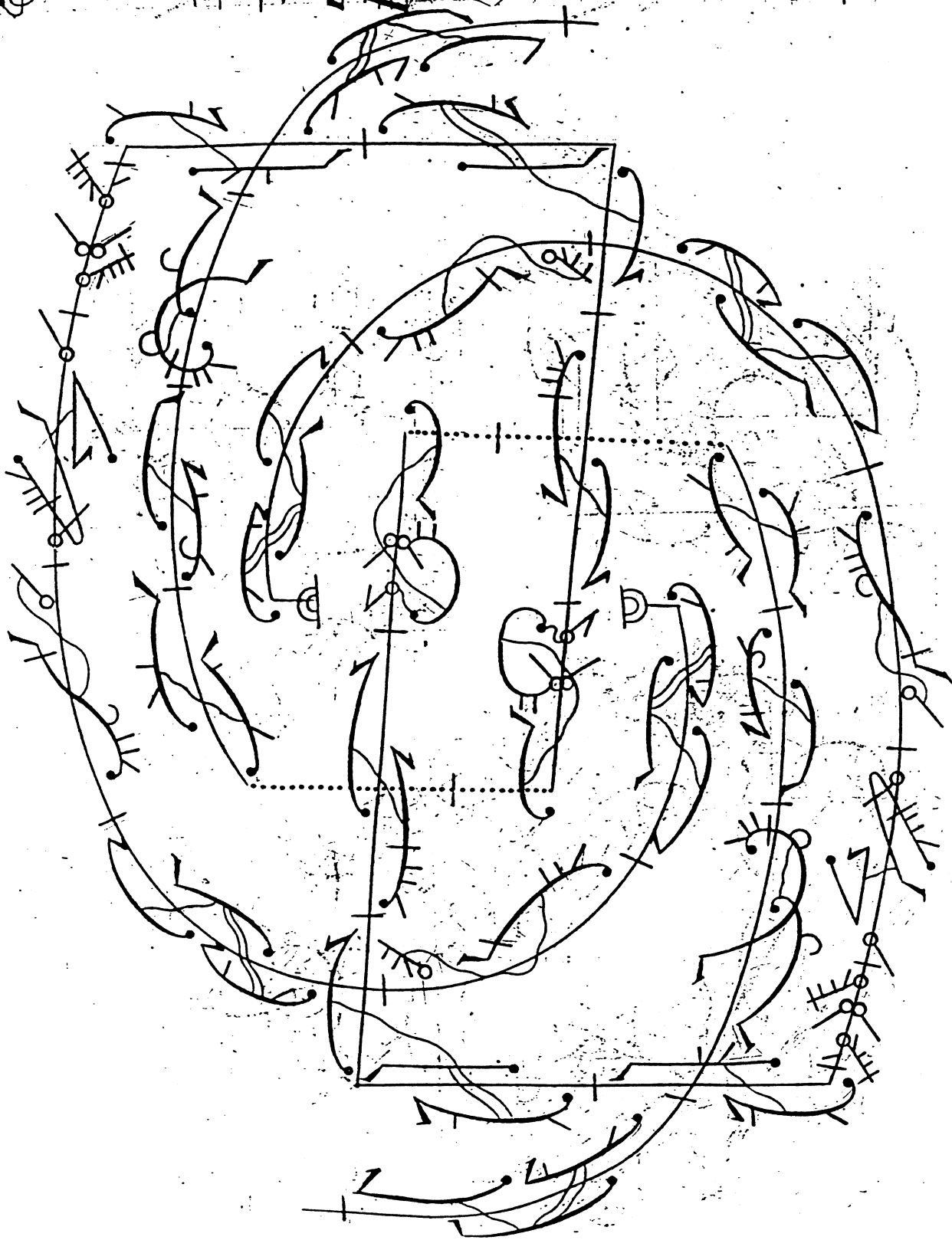


de deux



Entrée de deux
dancée par M.^{lle} prouost et
M.^{lle} Guiot a l'opéra d'Ysée





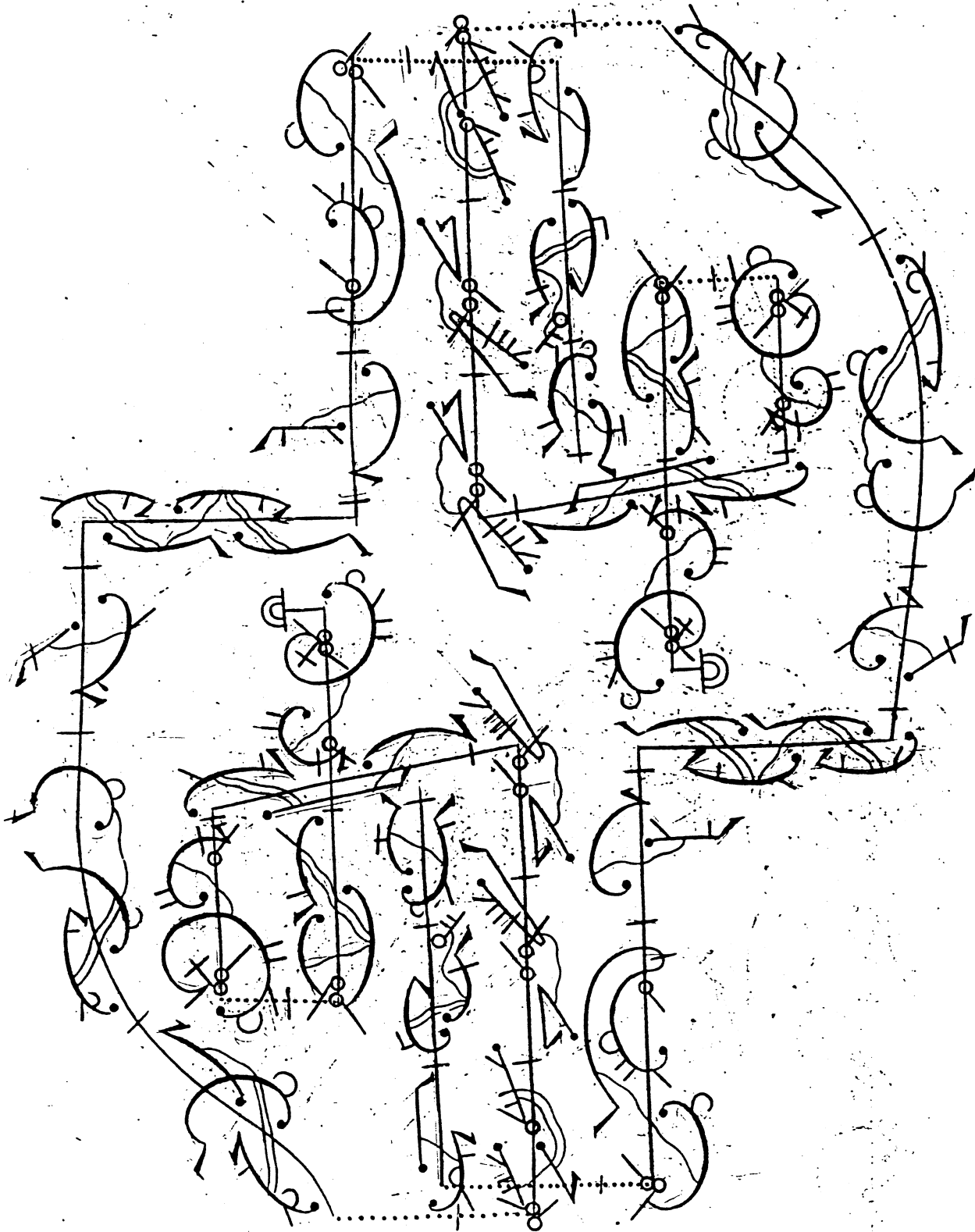
de deriva

58

Two staves of musical notation in G major, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'x' and 'f'.

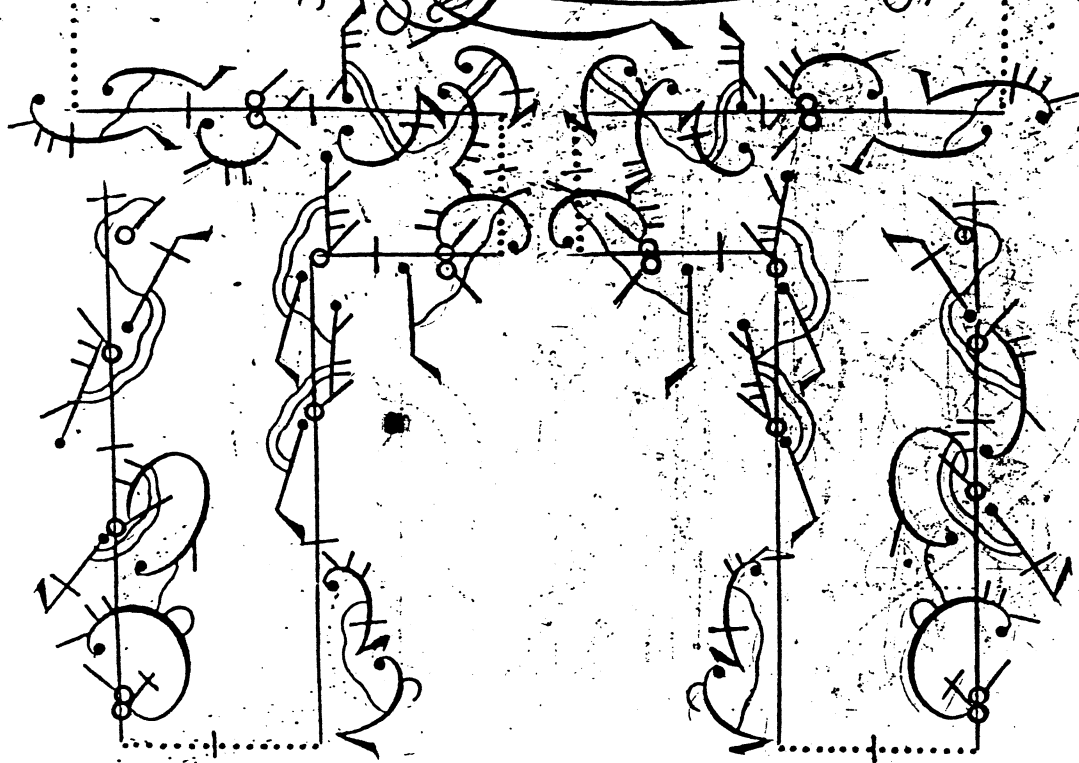
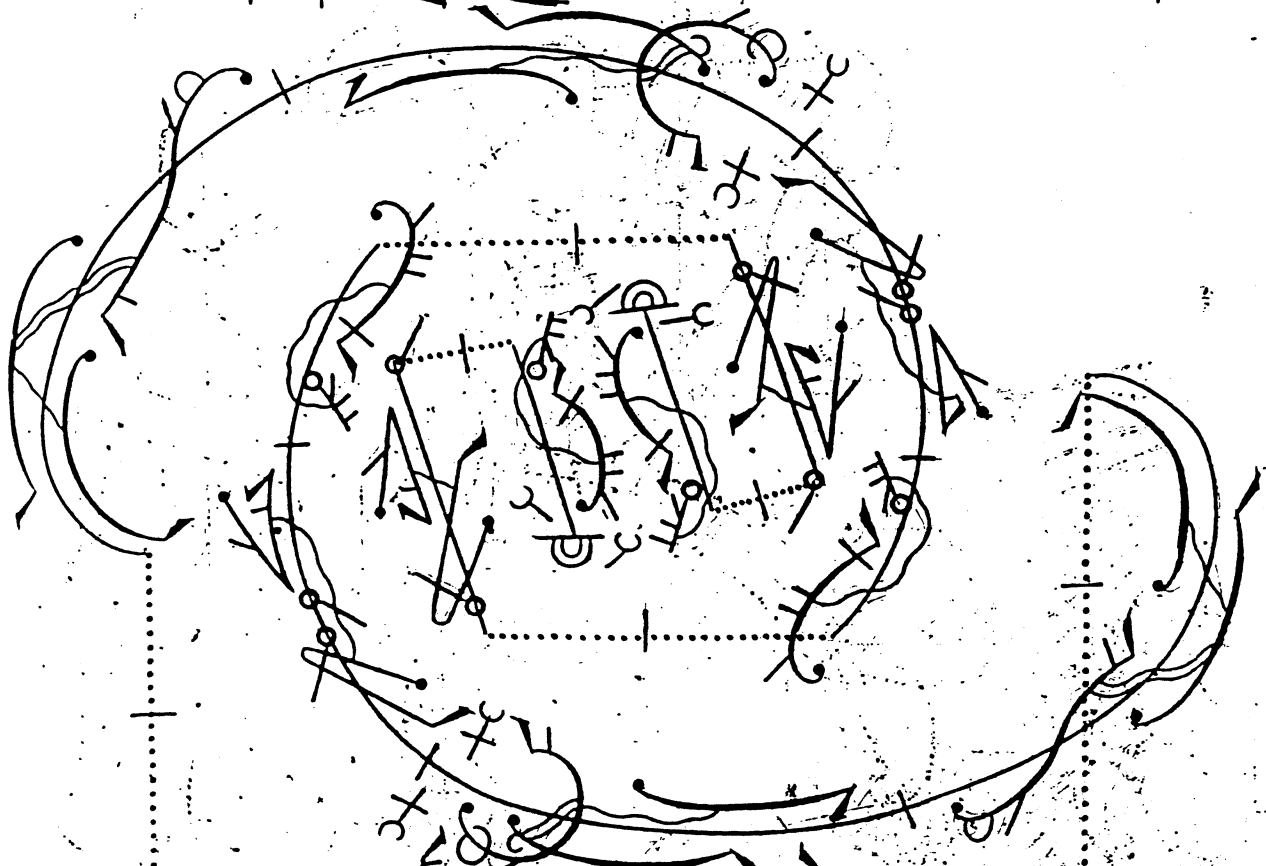
A large, abstract musical diagram consisting of multiple staves and lines. It features complex, overlapping musical symbols, including notes, stems, and beams, arranged in a non-linear fashion.

Entrée



de doux

55



56

Entrée

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a sequence of notes, including quarter, eighth, and sixteenth notes, with some rests and accidentals. There are 'x' marks under some notes in both staves.

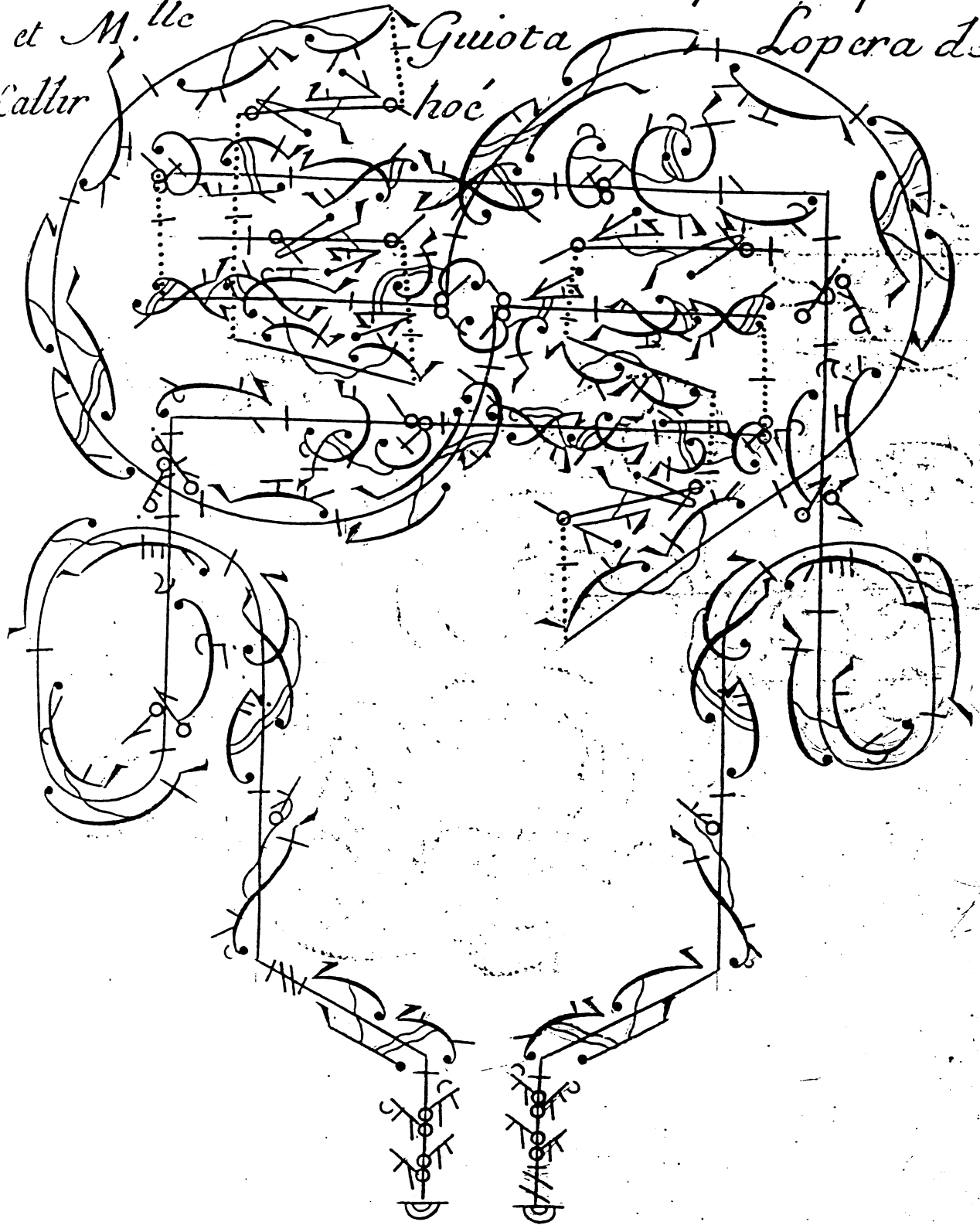
A large, intricate musical diagram or score. It features several staves of musical notation, some of which are connected by dotted lines, suggesting a complex structure or a specific performance technique. The notation includes various note values, rests, and accidentals, and is highly stylized and dense. The diagram is oriented vertically on the page.



La Muszette a deux dancée par M.^{lle} prouost
et M.^{lle} Callir

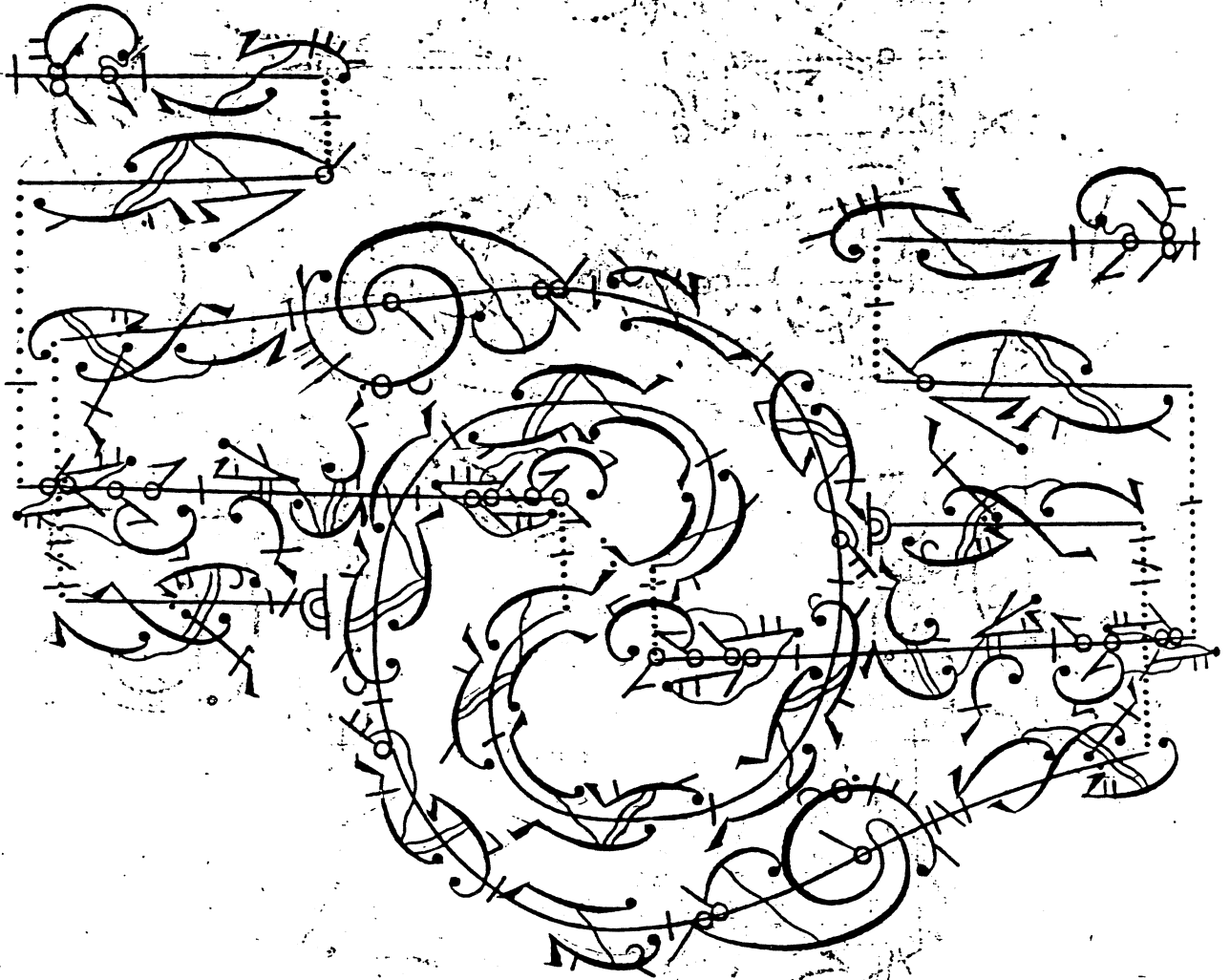
Guiota Lopera de

hoc



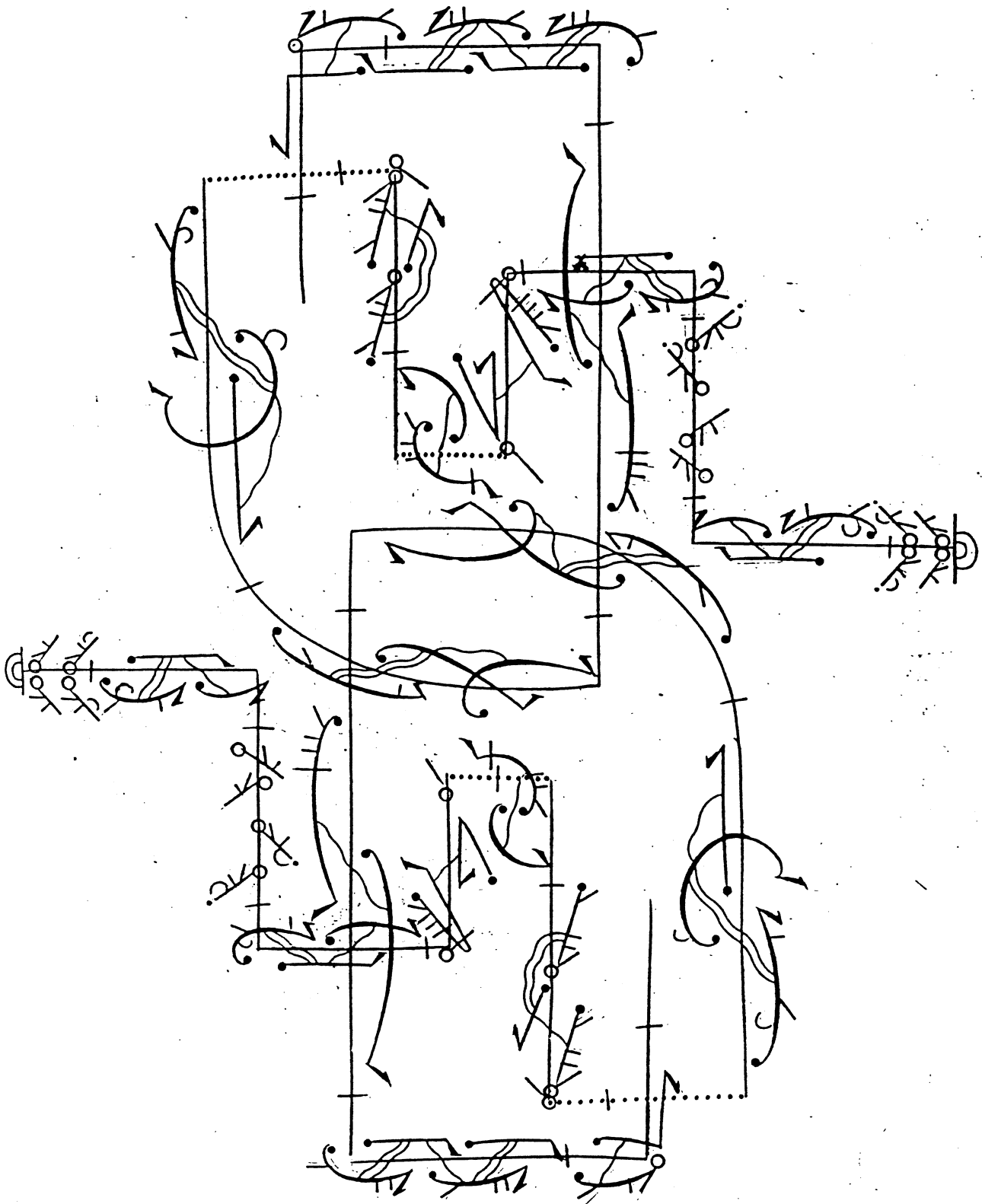
58

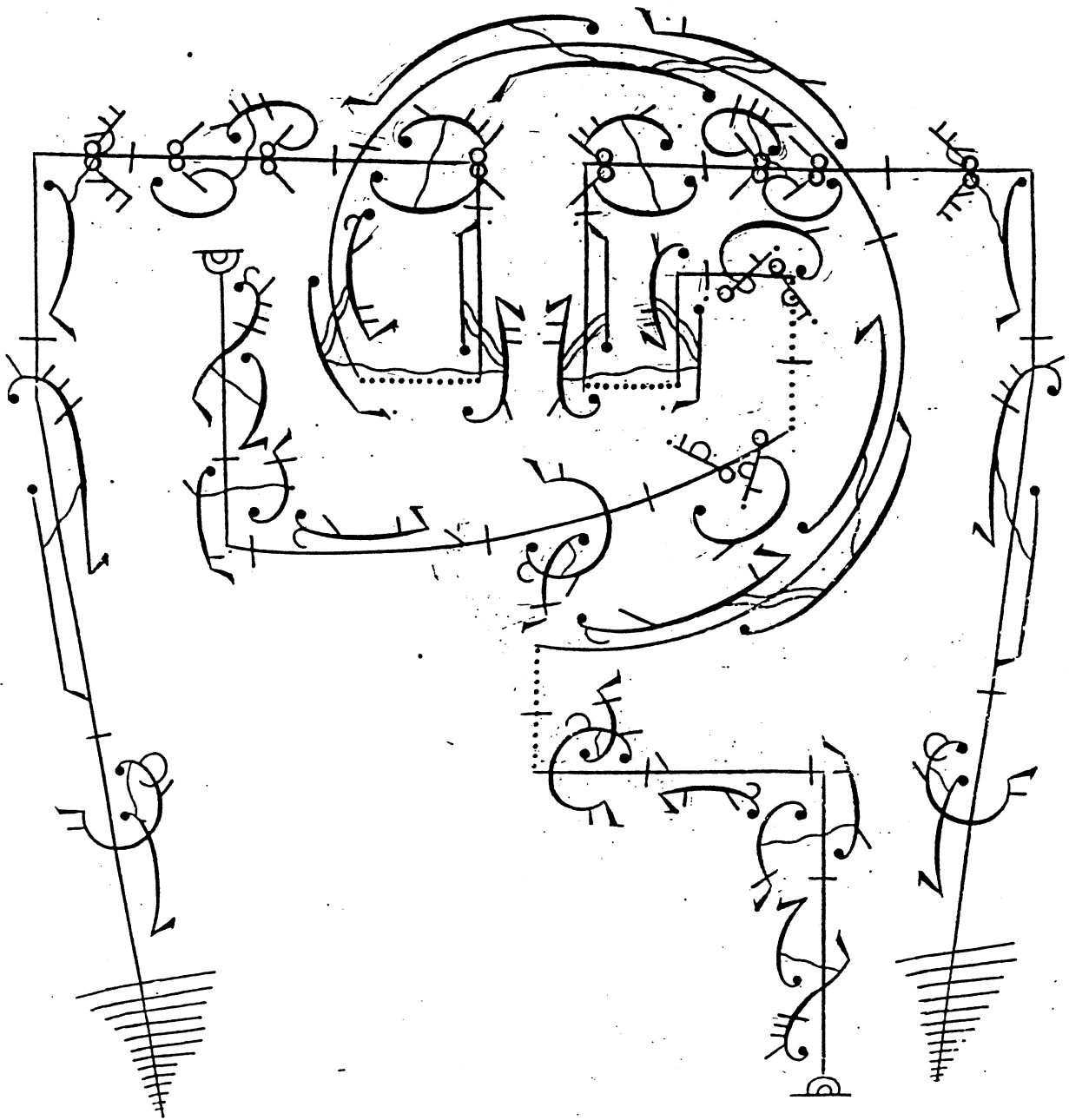
Entrée



de deux femme

59



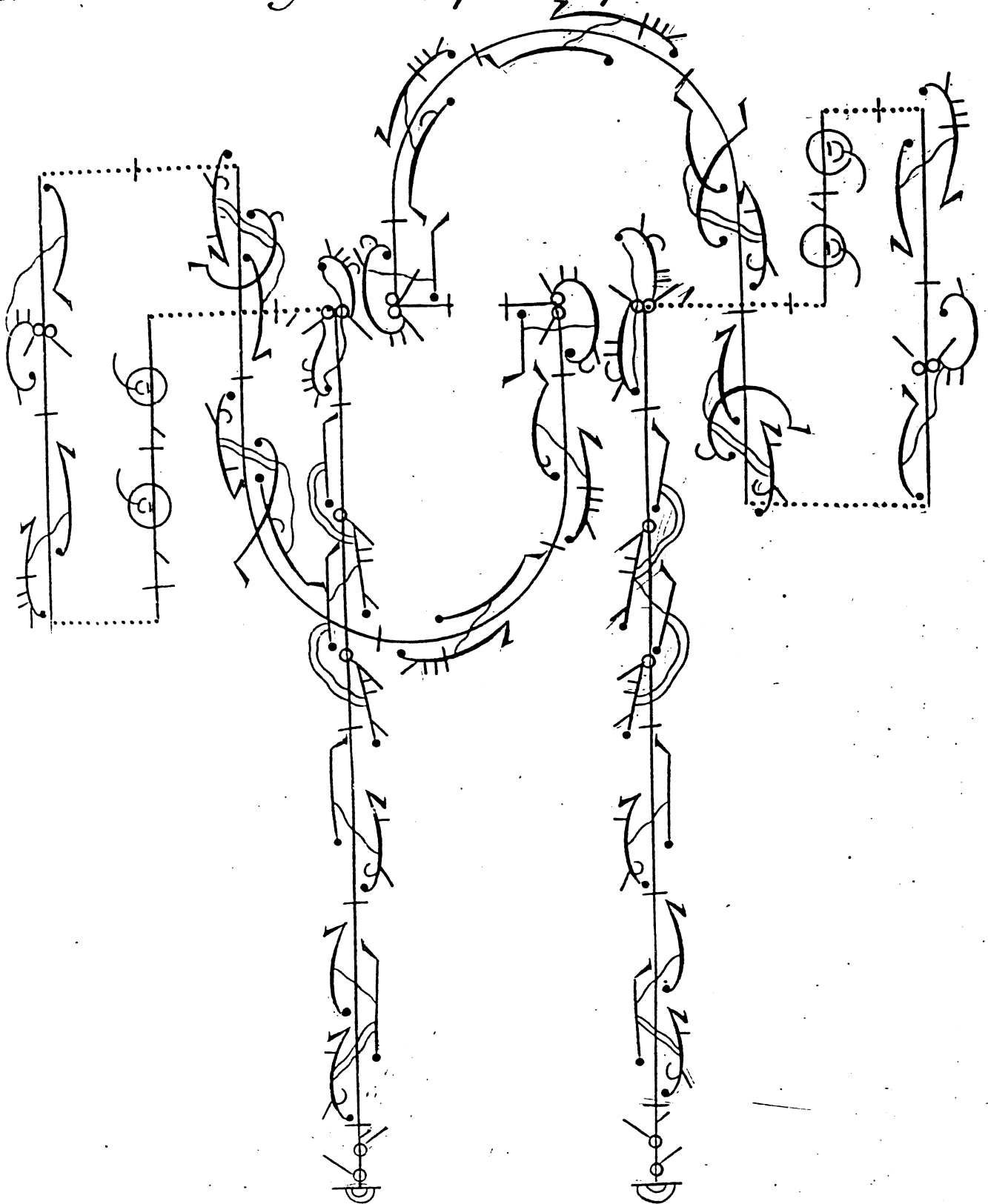


de deux femme

61



Entrée de deux Bacchantes dancées par M^{lle}
prouost et M^{lle} Guiot a l'opera de philomette



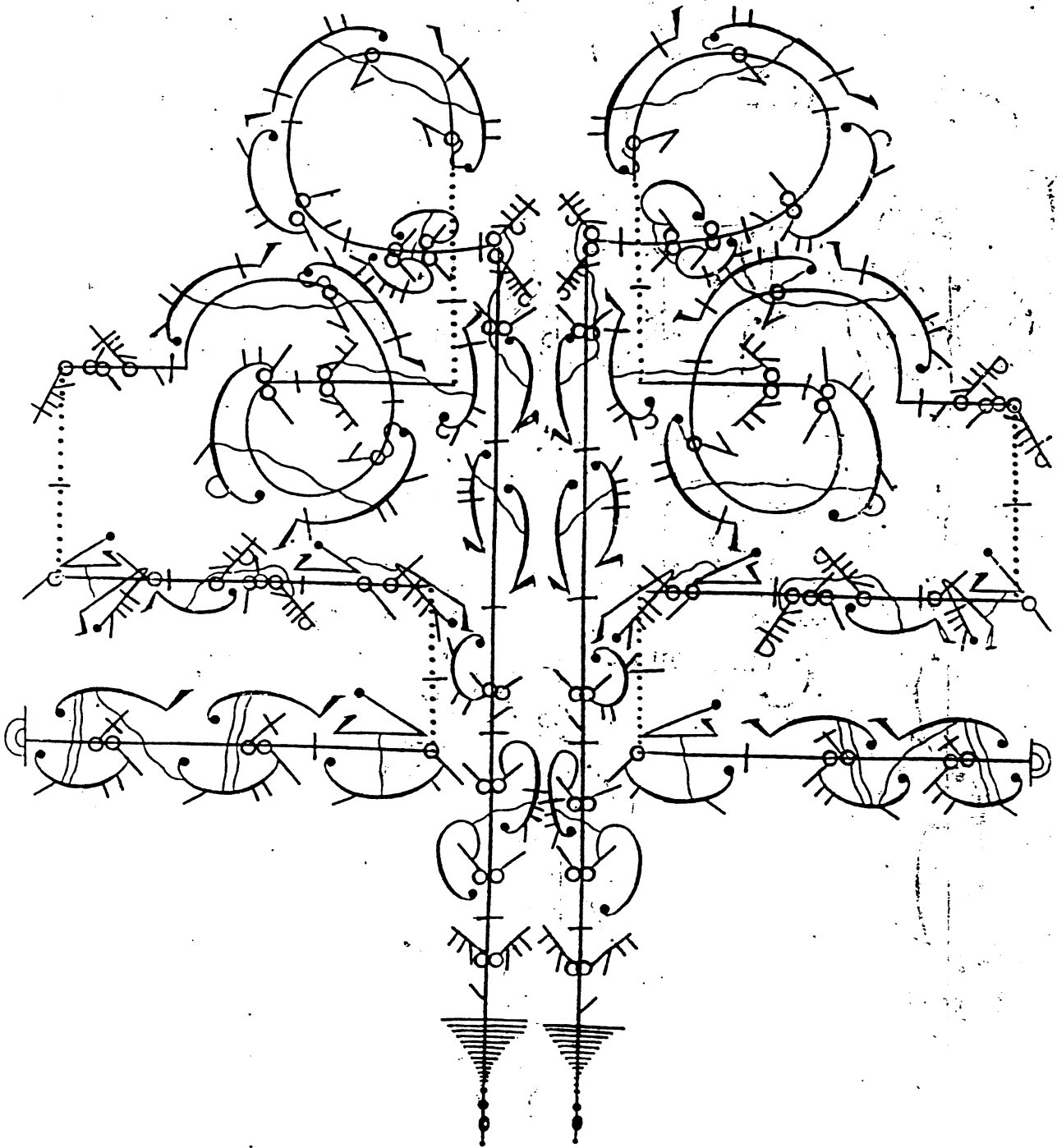
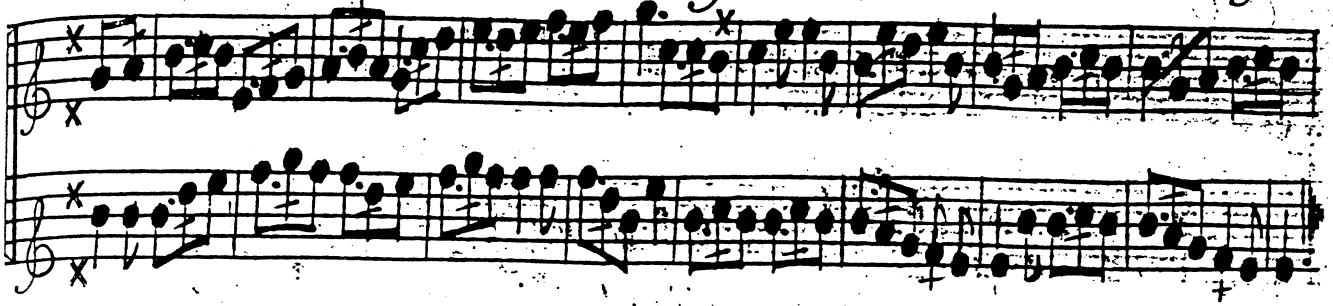
Entrée

Two staves of musical notation in treble clef. The first staff begins with a cross symbol (x) above the first measure. The second staff also begins with a cross symbol (x) above the first measure. The notation consists of a series of notes and rests. The final measure of the second staff is filled with a dense hatched pattern.

A large, intricate musical diagram consisting of multiple staves and complex notation. The diagram is oriented vertically and features a series of interconnected lines and notes. The notation includes various symbols, such as circles, crosses, and hatched areas, and is arranged in a way that suggests a complex musical structure or a specific performance technique. The diagram is composed of several vertical staves, each containing a series of notes and rests, connected by horizontal and vertical lines. The overall appearance is that of a highly detailed and complex musical score.

de deux femme

63



Entrée de deux femme dancée par M^{lle} prouost
et M^{lle} Guiot au feste venitienne

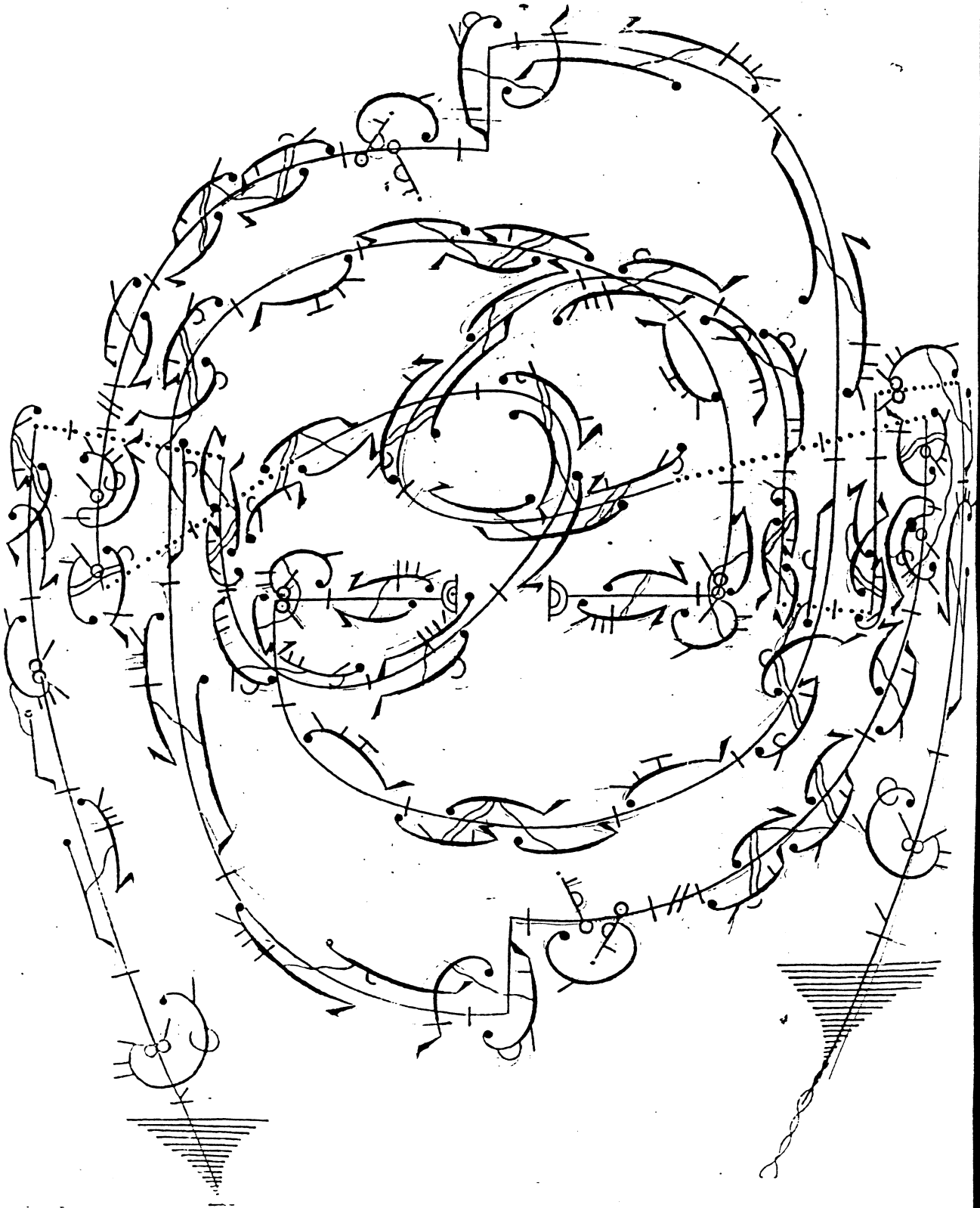
de deux femme

65

Two staves of musical notation in G major and 3/4 time. The top staff begins with a treble clef and a G-clef, and the bottom staff with a bass clef and a C-clef. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. There are small 'x' and '+' symbols interspersed within the notes. Below the main staves is a smaller, partially cut-off musical fragment.

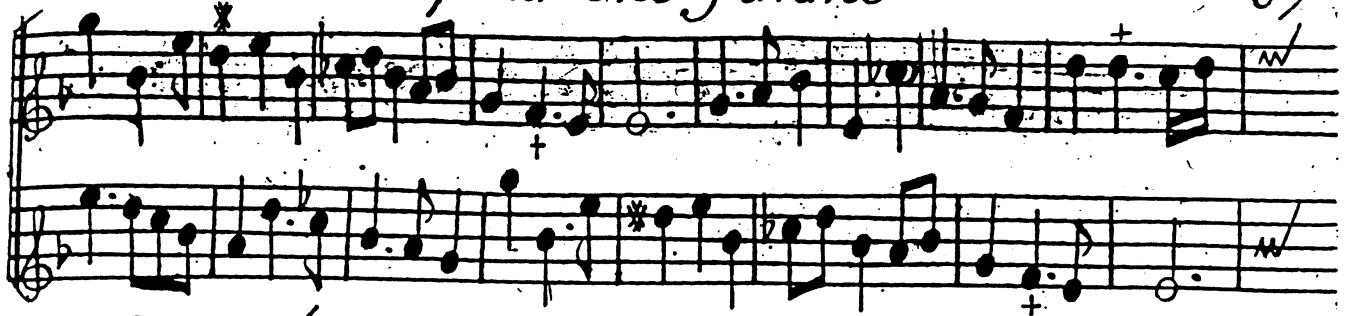
A large, circular musical diagram. At the center is a horizontal staff with musical notation. This central staff is enclosed within a large, hand-drawn circular border. The border is composed of a continuous, flowing line that incorporates various musical symbols, including notes, stems, and clefs, creating a decorative frame around the central staff. The overall appearance is that of a complex, artistic musical score or diagram.

Entrée

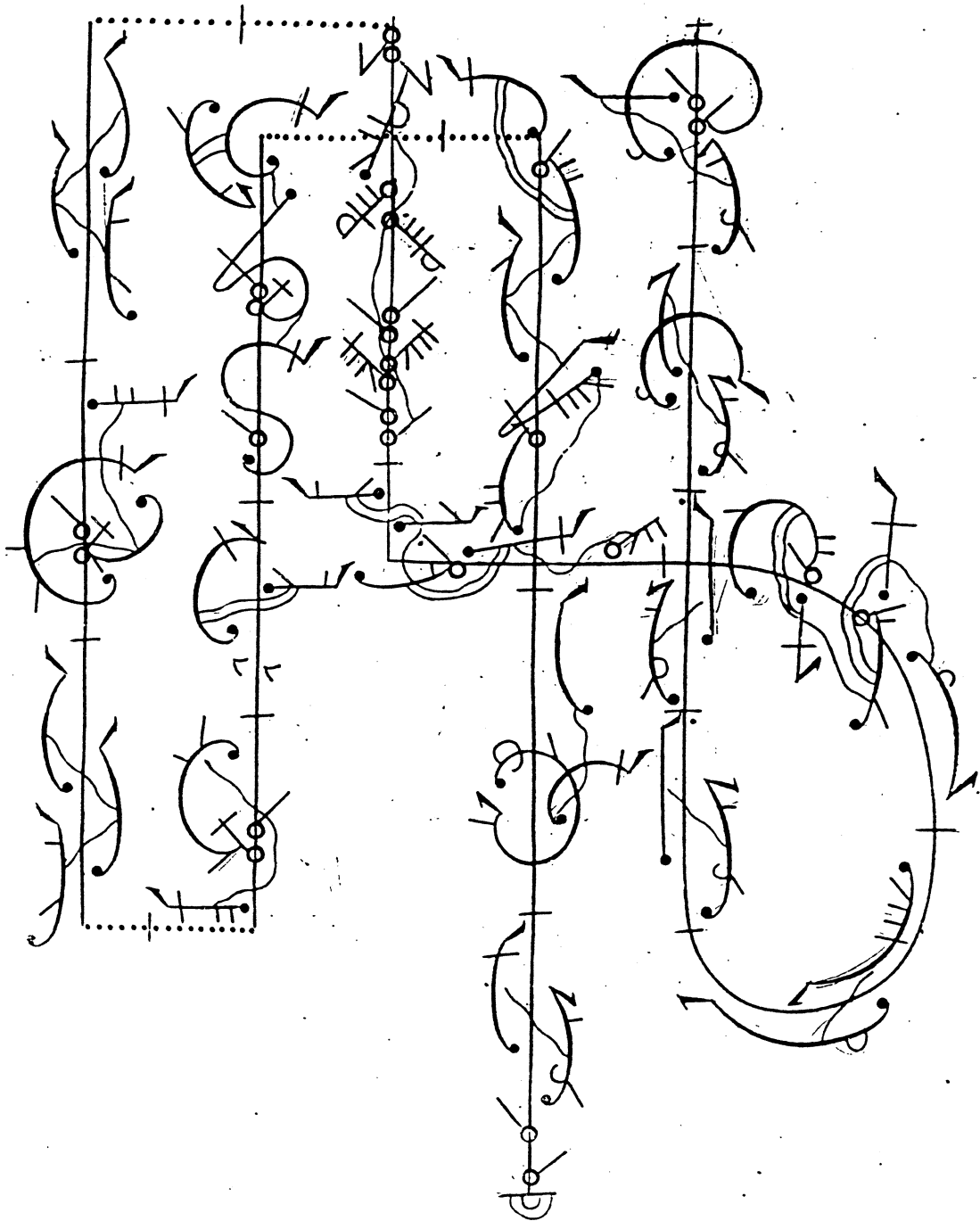


pour une femme

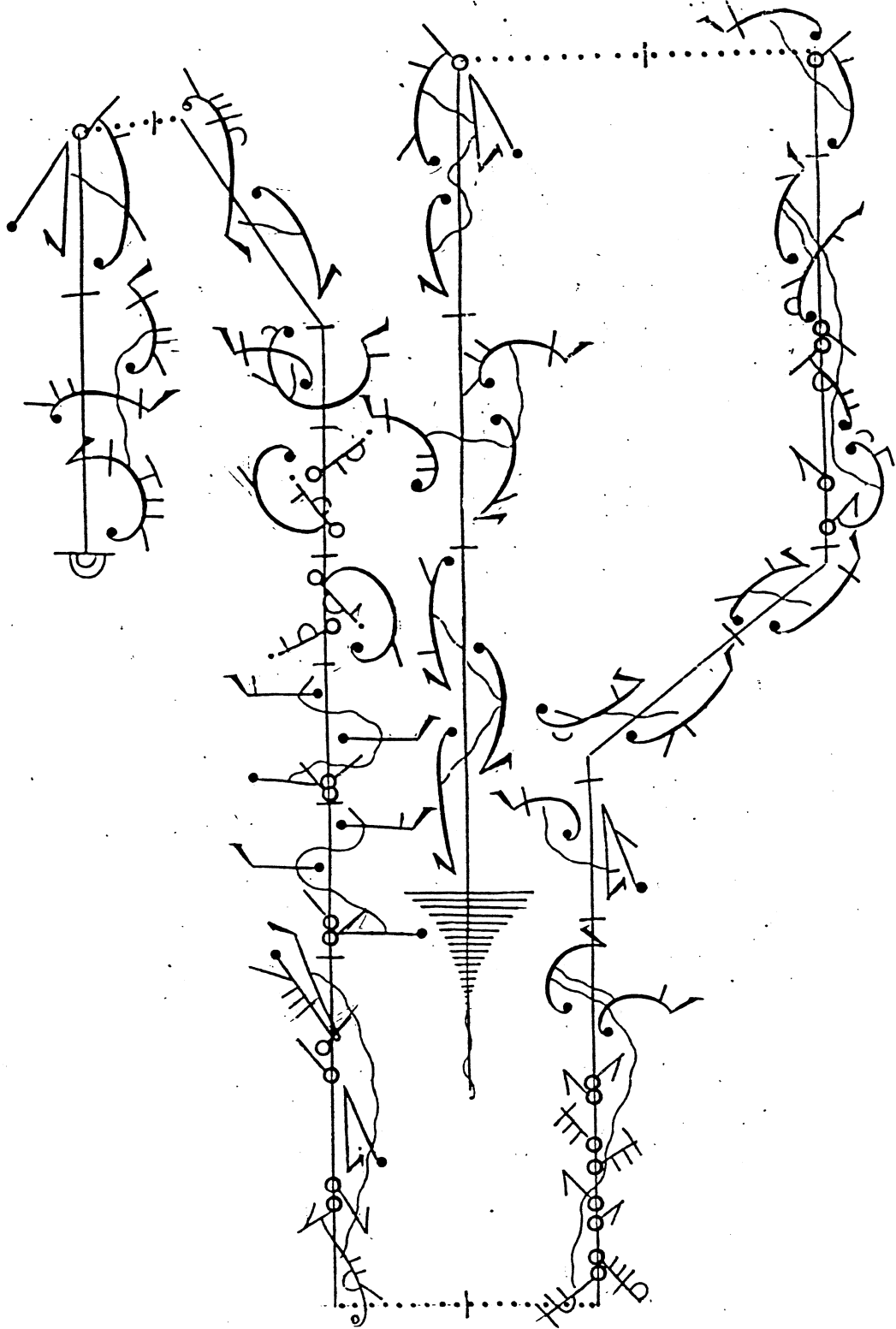
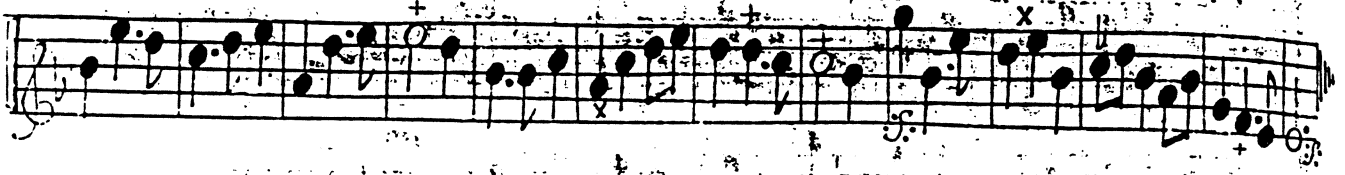
67



Entrée Seul pour une femme
dancée par M.^{lle} Guiot.



Entrée Seul



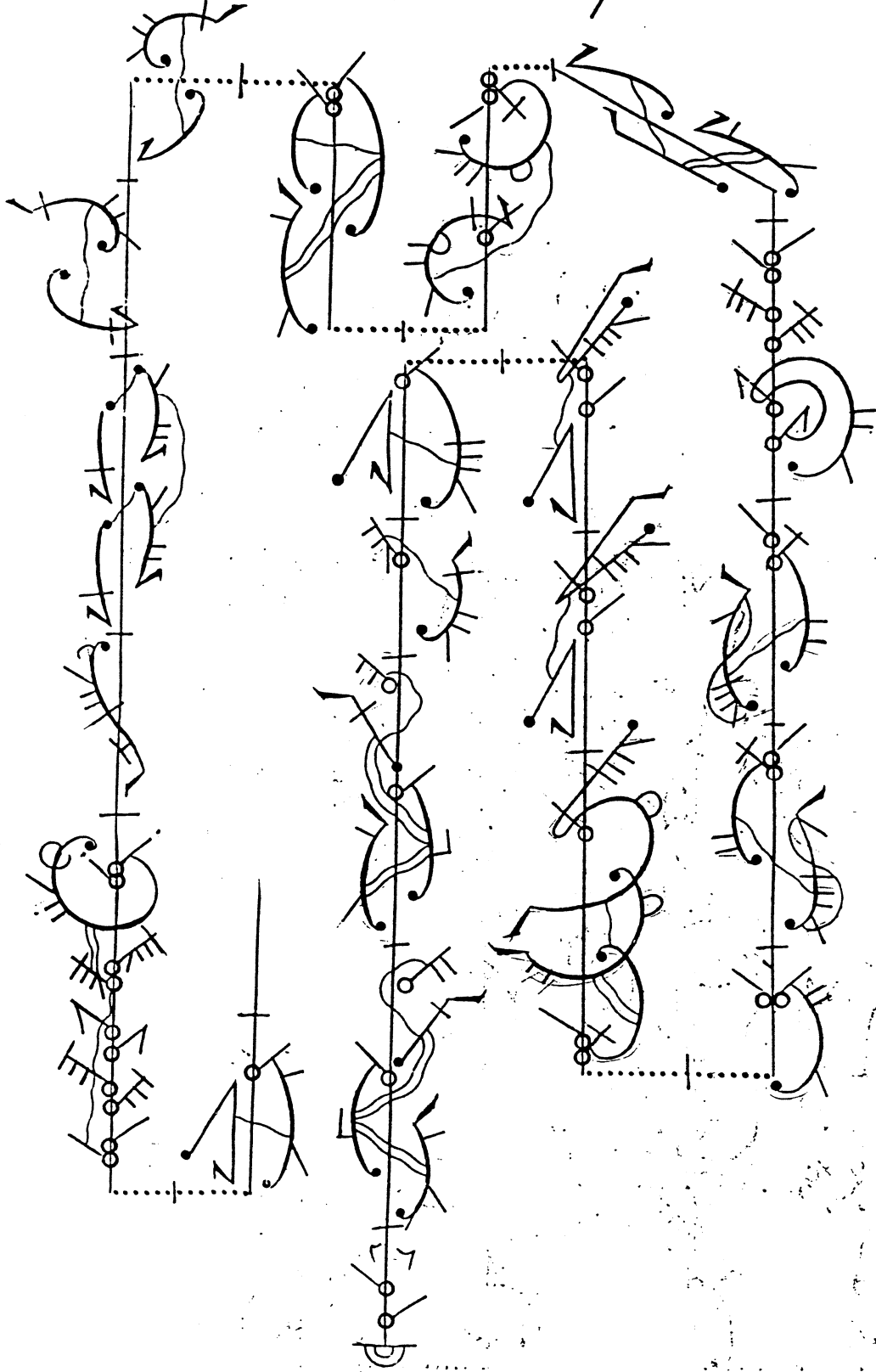
pour une femme

69



Gigue pour une femme

Suit nom dancée a Lopera



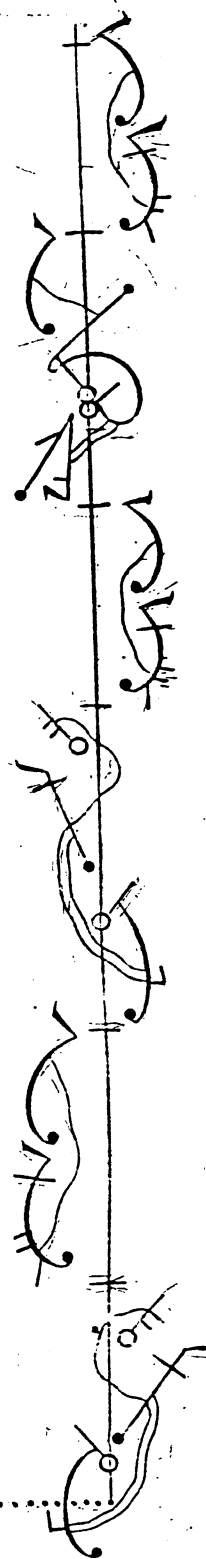
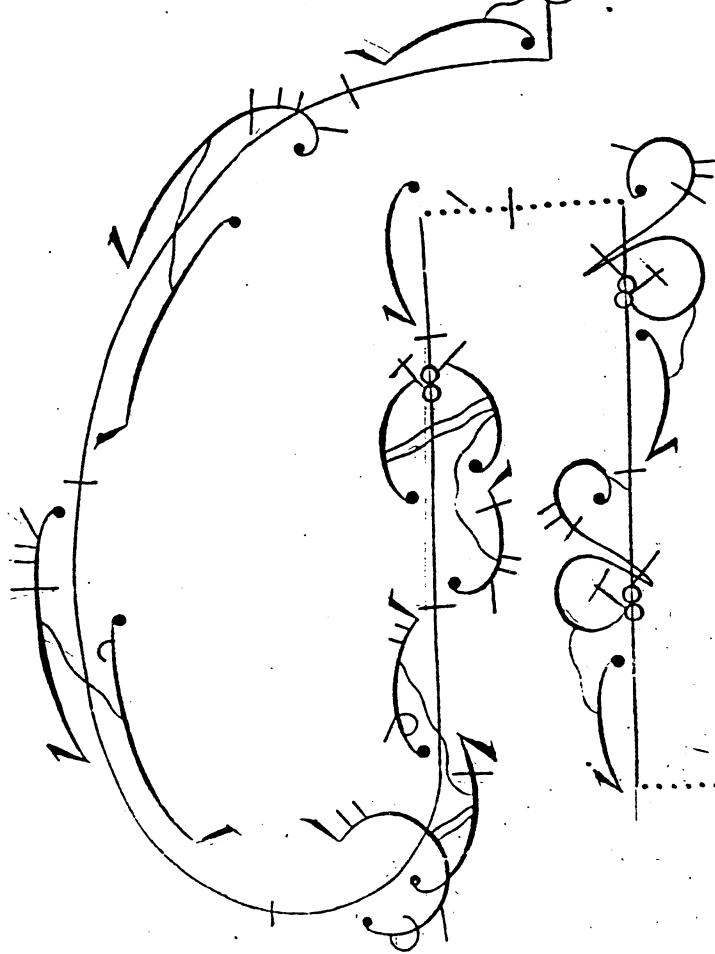
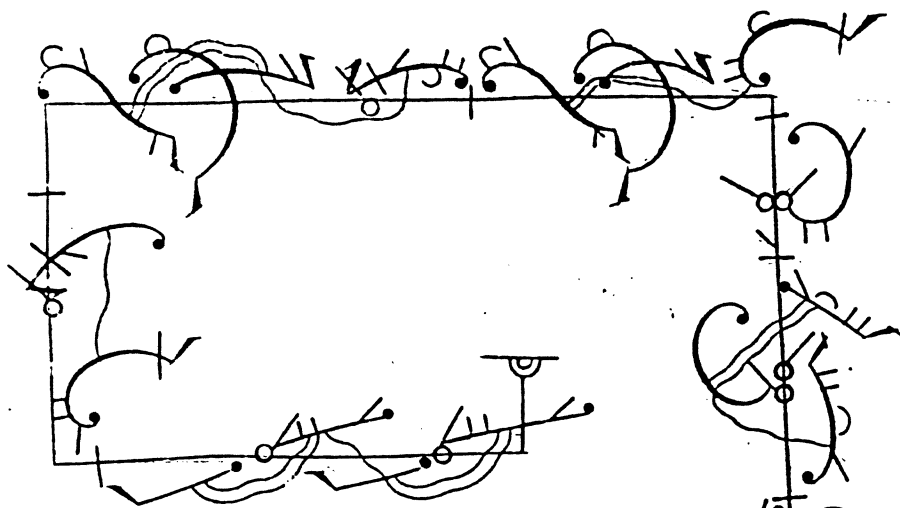
Entrée Seul.

Musical score for 'Entrée Seul' consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff begins with a bass clef, the same key signature, and a common time signature. The music is written in a single system with various note values, rests, and dynamic markings.

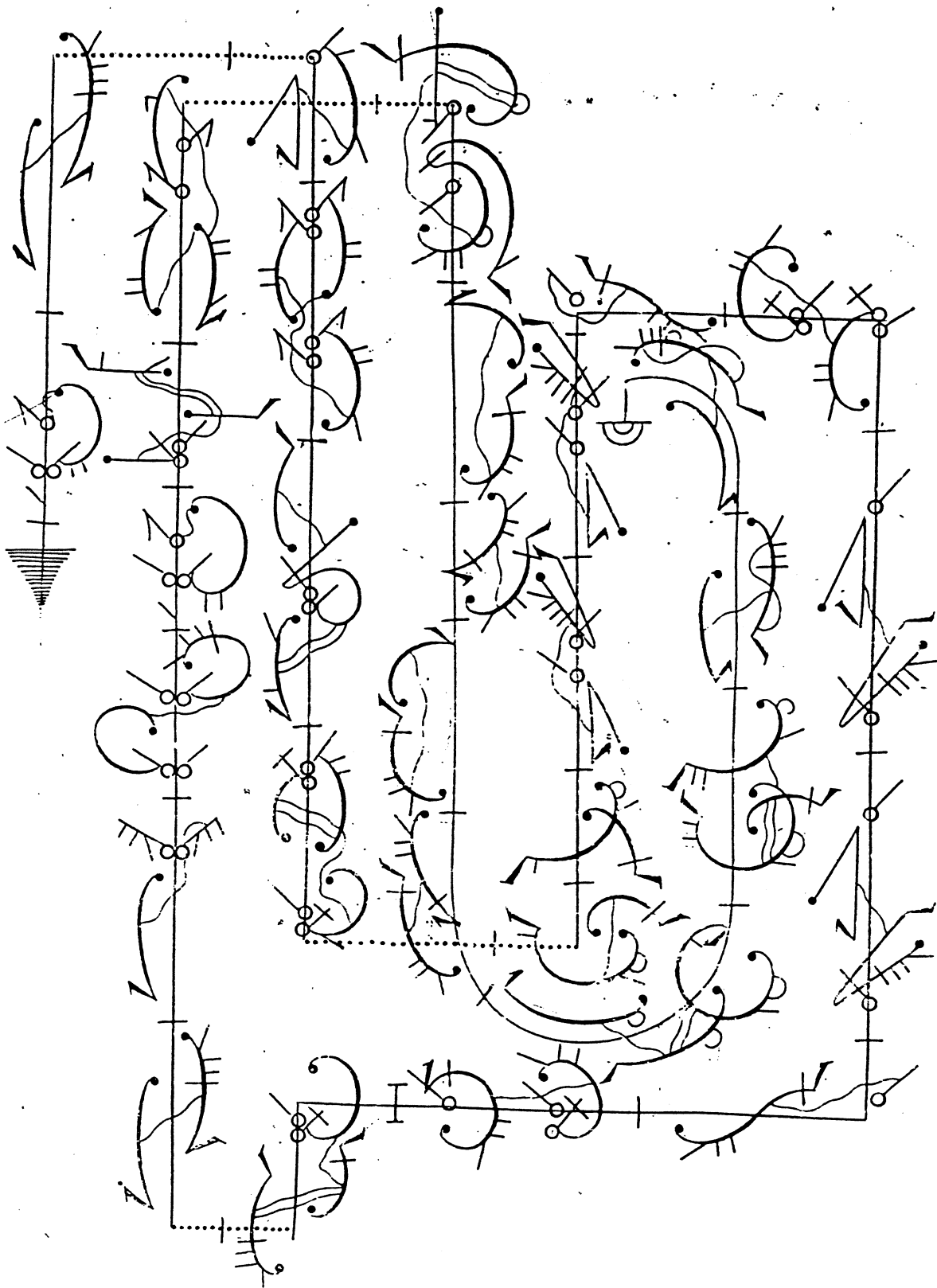
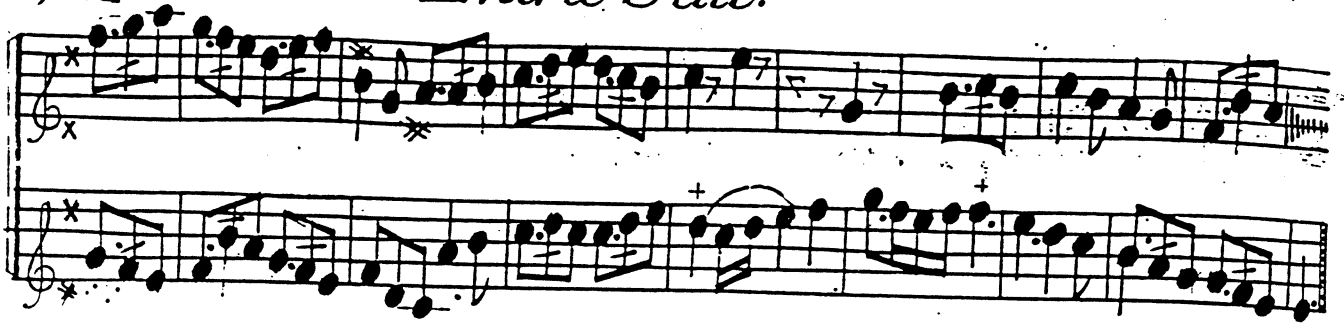
A complex musical notation diagram consisting of multiple staves. The notation is highly stylized and abstract, featuring various note values, rests, and dynamic markings. The diagram is organized into several vertical columns, with horizontal lines connecting notes across the staves. The notation includes many small circles, crosses, and other symbols, suggesting a highly technical or experimental musical score.

pour une femme

71



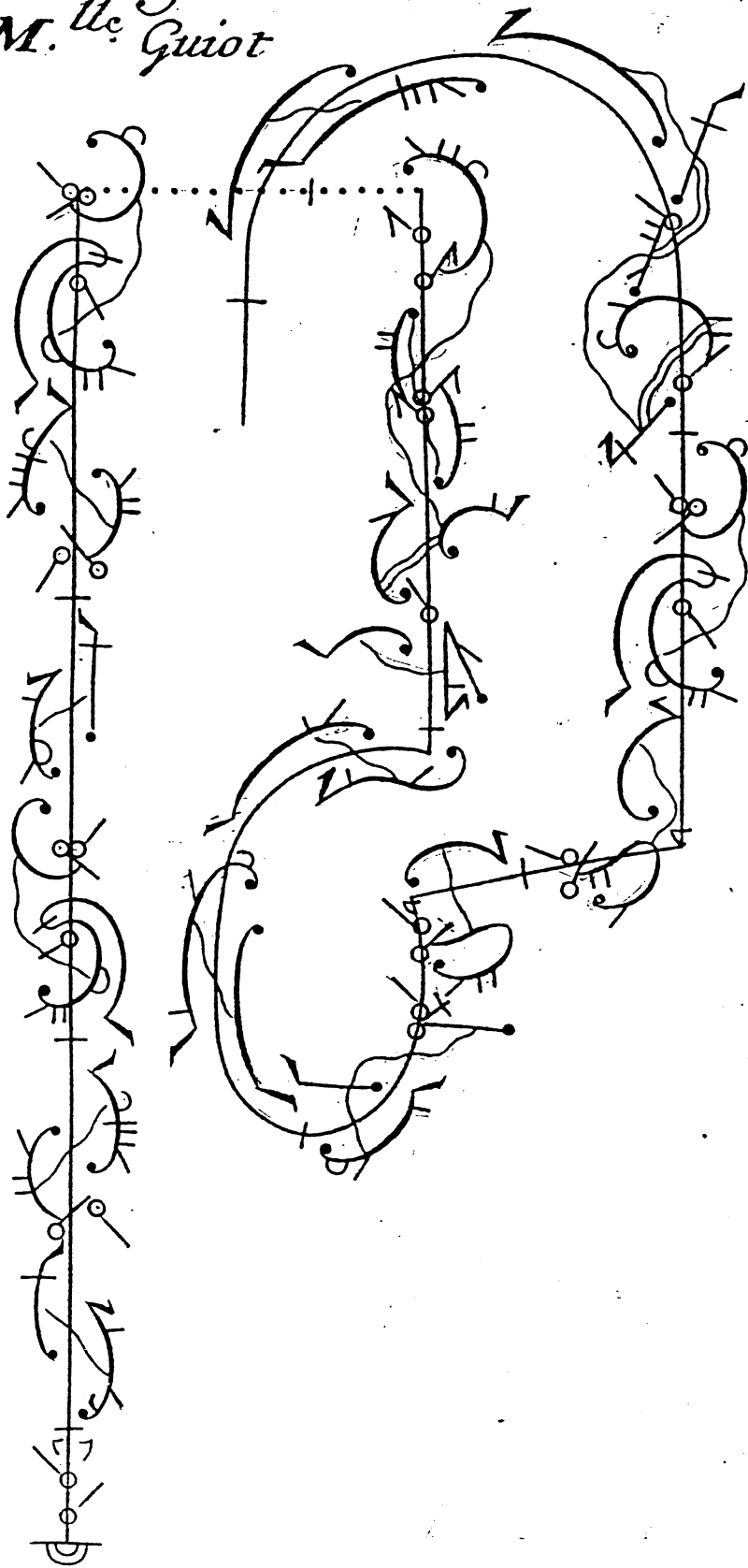
Entrée Seul.



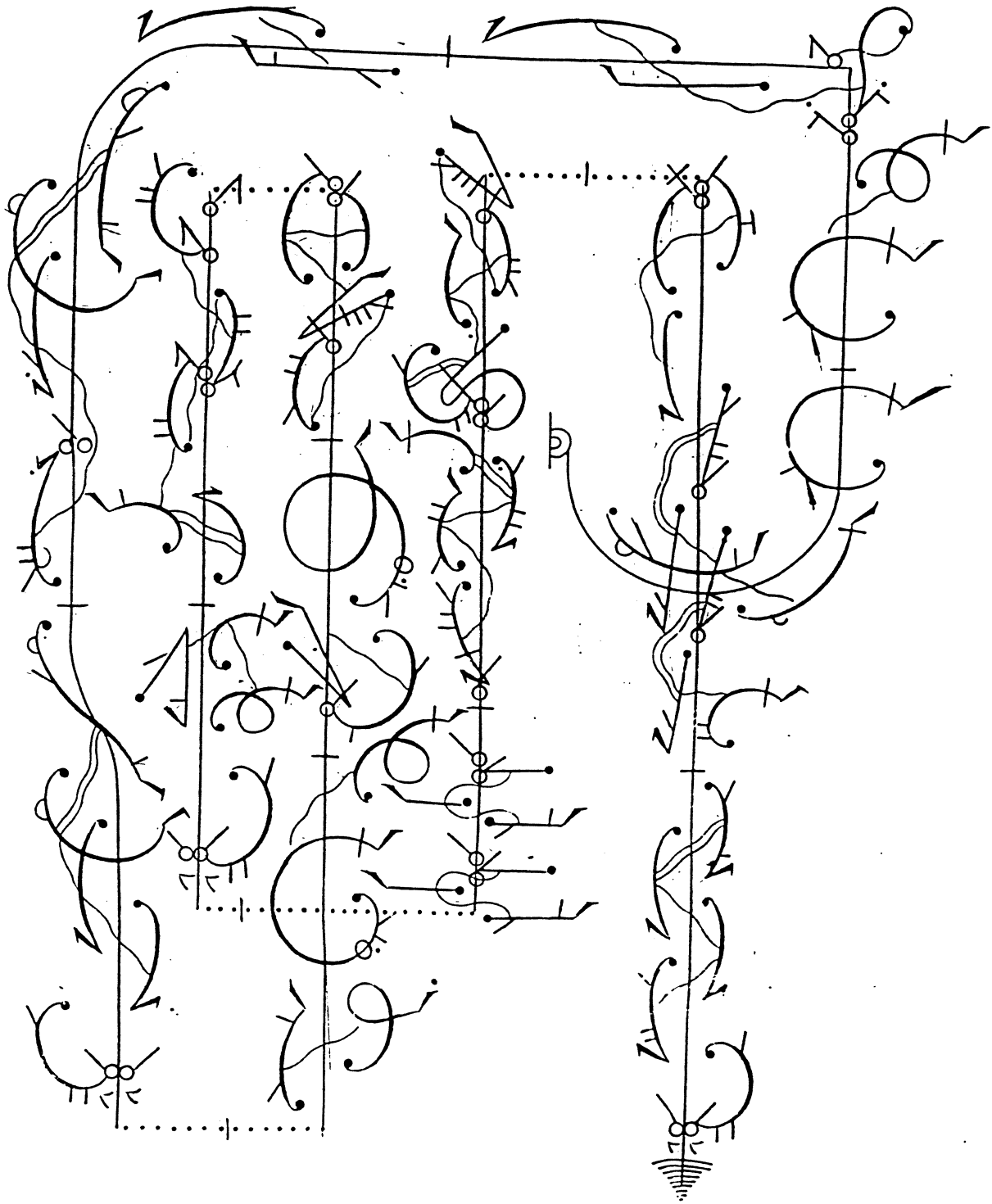
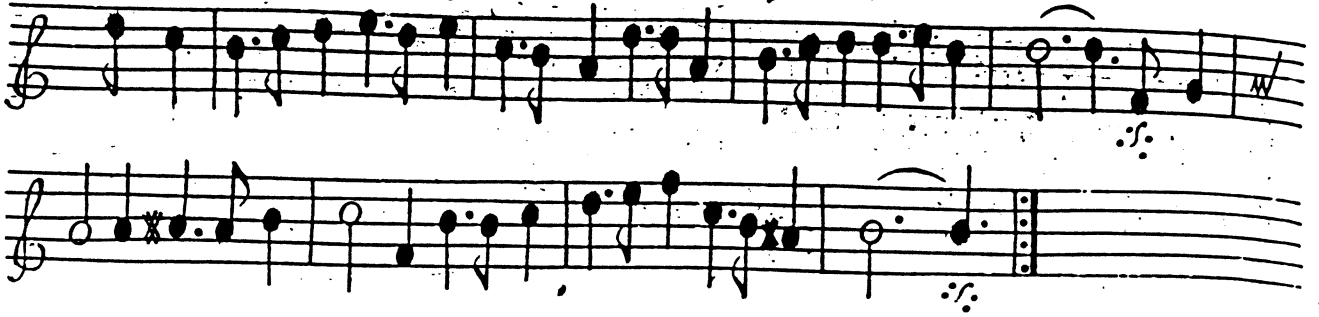


Entrée pour une femme

Sauit dancée par M. ^{lle} Guiot



Entrée Seul



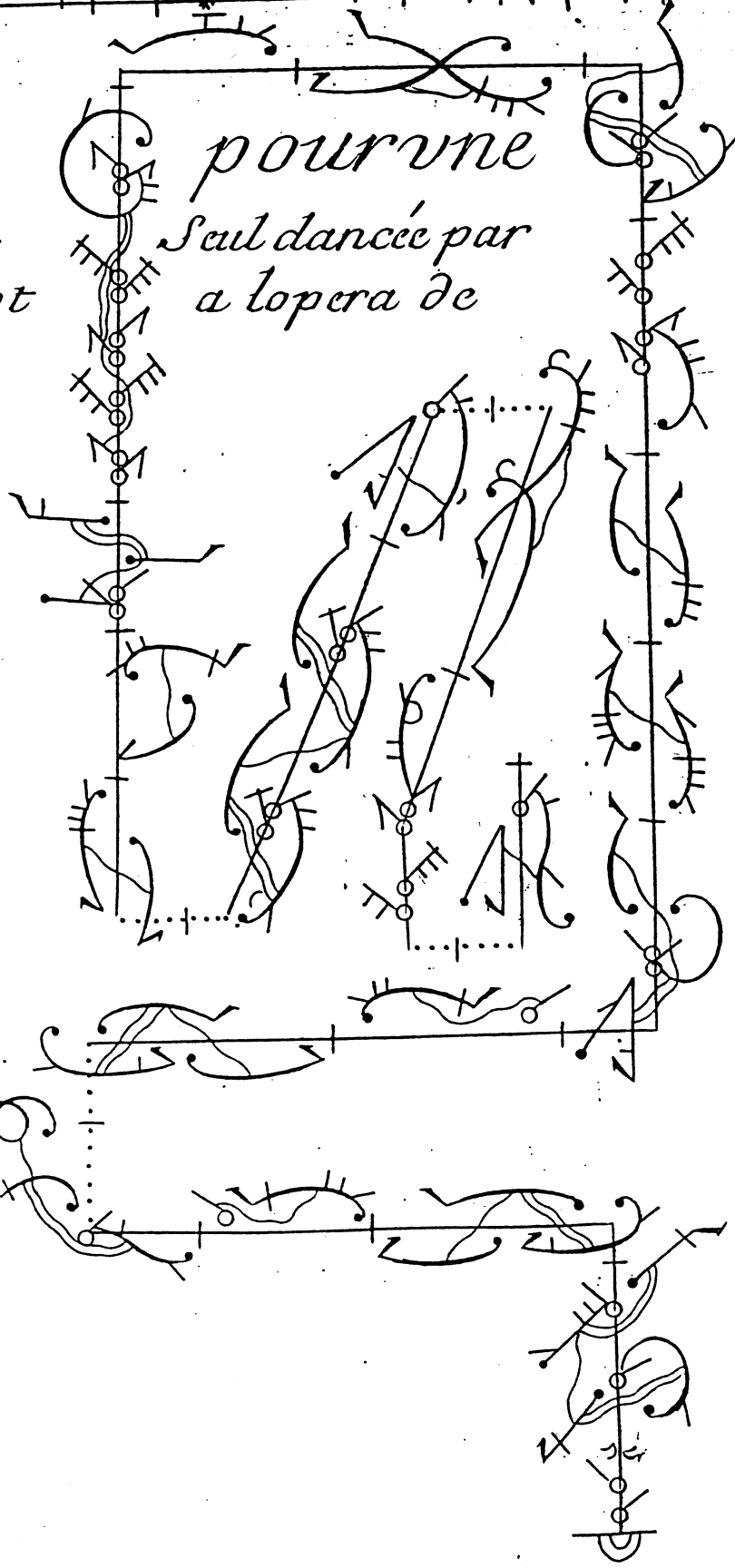
pour une femme

75



Musical score for two staves, likely piano and violin. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat. Both staves contain a melodic line with various note values and rests.

*Gigue
femme
M. l^{le} Guiot
tancredi*



A large, intricate musical score for a gigue, featuring multiple staves and complex notation. The score is written in a highly decorative and somewhat chaotic style, with many overlapping lines and flourishes. The text "pour une" and "Scul dancée par a lopera de" is written in the center of the score. The notation includes various note values, rests, and dynamic markings, all rendered in a highly stylized and artistic manner.

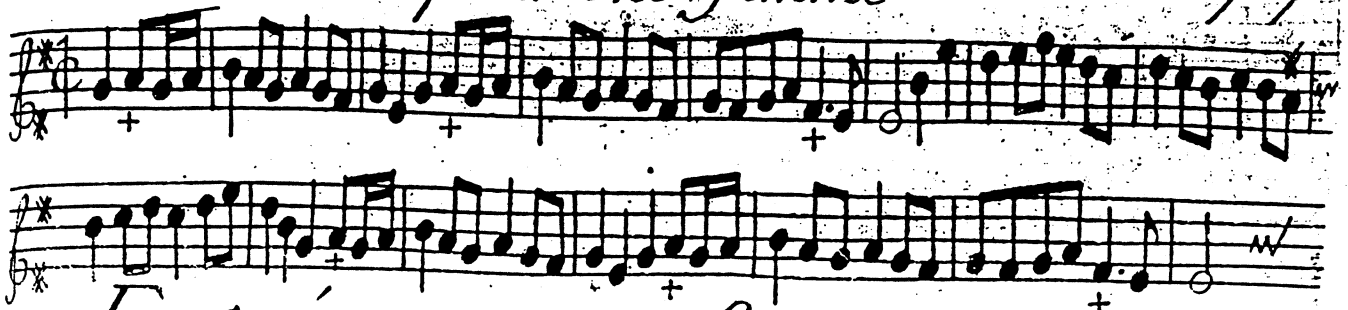
Entrée Scut

Two staves of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. Both staves contain a melodic line with eighth and sixteenth notes, and rests. The notation is dense and rhythmic.

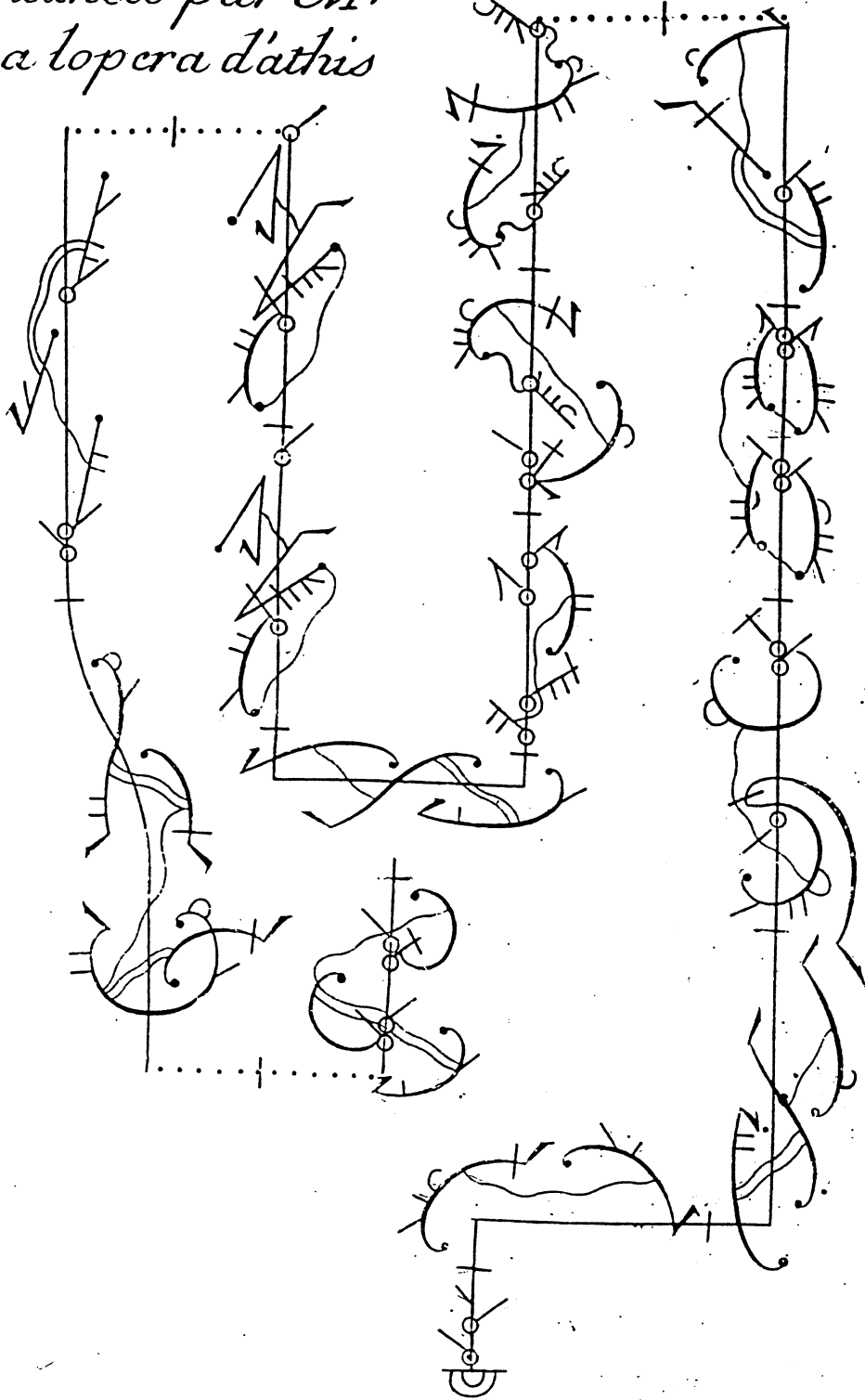
A large, intricate musical score consisting of approximately 12 staves. The notation is highly complex and abstract, featuring a variety of symbols, including circles, lines, and arrows, alongside traditional musical notation. The score is organized into several vertical columns, with some staves containing multiple lines of notation. The overall appearance is that of a highly detailed and possibly experimental musical composition.

pour une femme

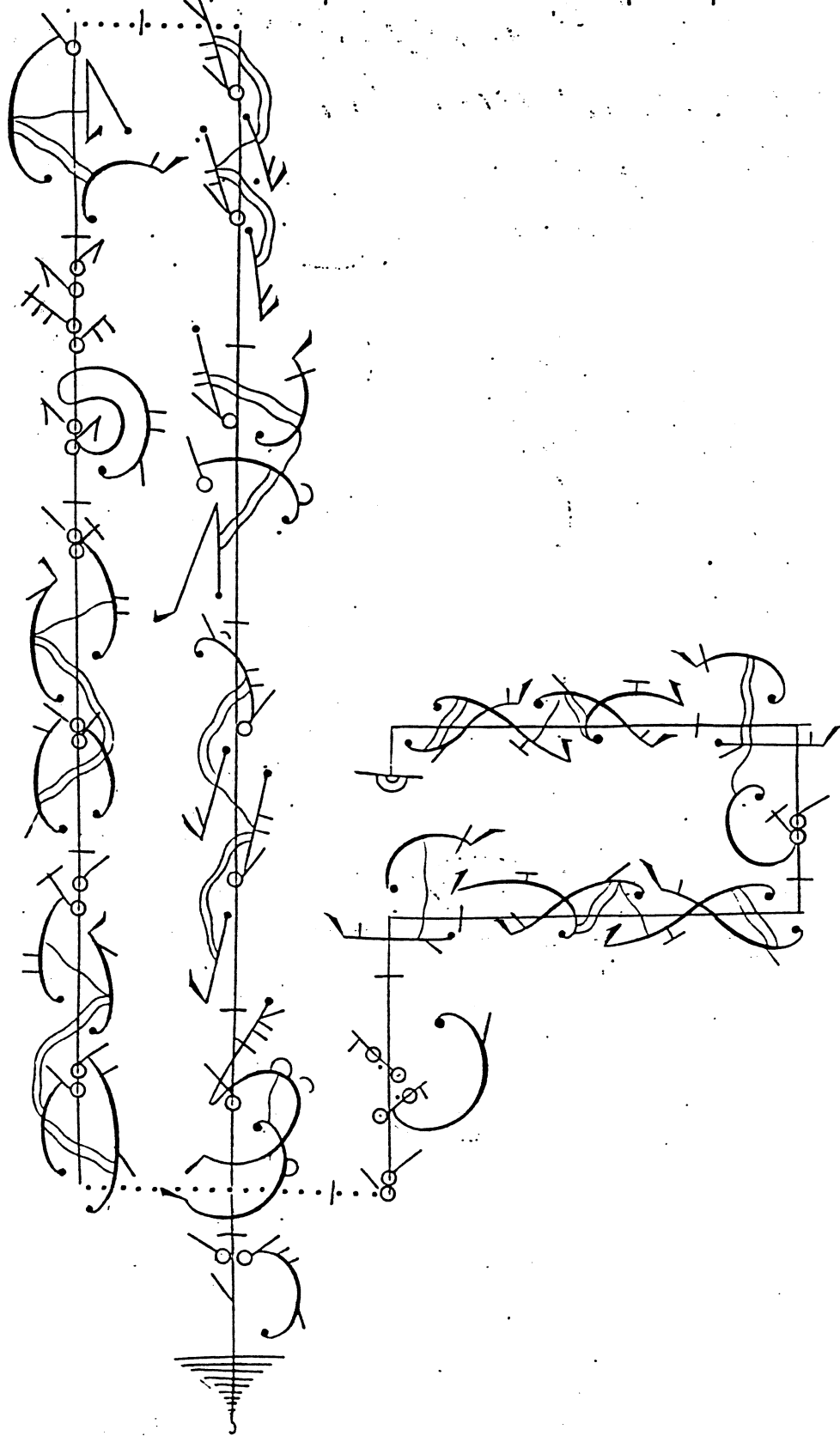
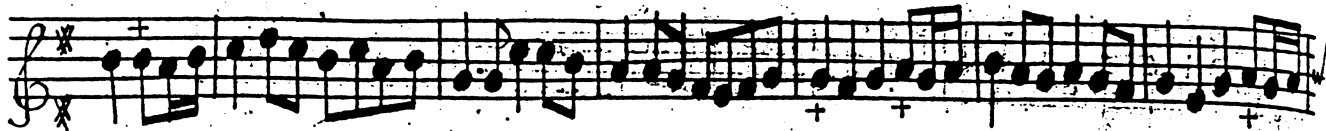
77



Entrée pour une femme
Seul d'ancé par M. Me...
Guiot a l'opera d'athis



Entrée Seul



pas sa caille 79

A handwritten musical score for a piece titled "pas sa caille". The score is written on two staves in treble clef with a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. There are several plus signs (+) and asterisks (*) scattered throughout the notation. The number "79" is written in the top right corner of the staff.

Passacaille
 pour une femme
 dancée par M. ^{lle}
 Subligny en Angleterre
 de l'opera d'armide

A handwritten musical score for a piece titled "Passacaille". The score is written on a single staff in treble clef with a 3/4 time signature. The music is highly decorative, featuring many ornaments, flourishes, and complex rhythmic patterns. The piece is described as being for a woman and danced by M. Subligny in England. The title "Passacaille" is written in a large, elegant script at the top right of the page.

80

pour une femme

Two staves of musical notation in G major. The top staff contains a melody of eighth and sixteenth notes, while the bottom staff provides a rhythmic accompaniment with chords and single notes. The piece concludes with a double bar line and repeat dots.

A complex musical score consisting of multiple staves. The notation is highly decorative and includes various musical symbols such as notes, rests, and ornaments. Handwritten annotations in cursive script are present, including the word *effluve* and the name *Cher*. The score is divided into sections by dotted lines, suggesting different movements or sections of a larger work.

pas sa caille

81

The first system of music consists of two staves. The upper staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff provides a harmonic accompaniment with similar rhythmic patterns. The notation is in a standard musical style with a treble clef on the upper staff.

This section contains a large, complex diagram or musical score. It features several vertical staves connected by horizontal lines, forming a grid-like structure. The notation is highly abstract and decorative, with many curved lines, loops, and symbols that resemble musical notes and rests. The overall appearance is that of a highly stylized or perhaps non-standard musical notation system. The diagram is oriented vertically on the page, with the top of the structure towards the left.

pour une femme

Musical score for voice and piano. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a piano accompaniment with a treble clef. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

A large, decorative musical notation consisting of multiple staves. The notation is highly stylized and abstract, featuring intricate line work, loops, and flourishes. It appears to be a continuation or a variation of the musical theme from the score above, but rendered in a more graphic and less conventional manner. The notation is arranged in a roughly rectangular shape, with a central horizontal line and several vertical lines. The overall style is reminiscent of early 20th-century decorative arts or a specific musical notation system.

F I

pas sa caille

83

Two staves of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including some triplets. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. It contains a bass line with eighth and sixteenth notes, including some triplets. There are some '+' and 'x' marks above certain notes in the bass line.

A large, intricate diagram or score for a mechanical or electrical system, possibly related to the musical notation above. It consists of several vertical lines with various symbols, including circles, rectangles, and wavy lines, connected by horizontal and diagonal lines. The diagram is organized into several columns and rows, with some sections enclosed in dashed boxes. The overall appearance is that of a technical drawing or a complex schematic.

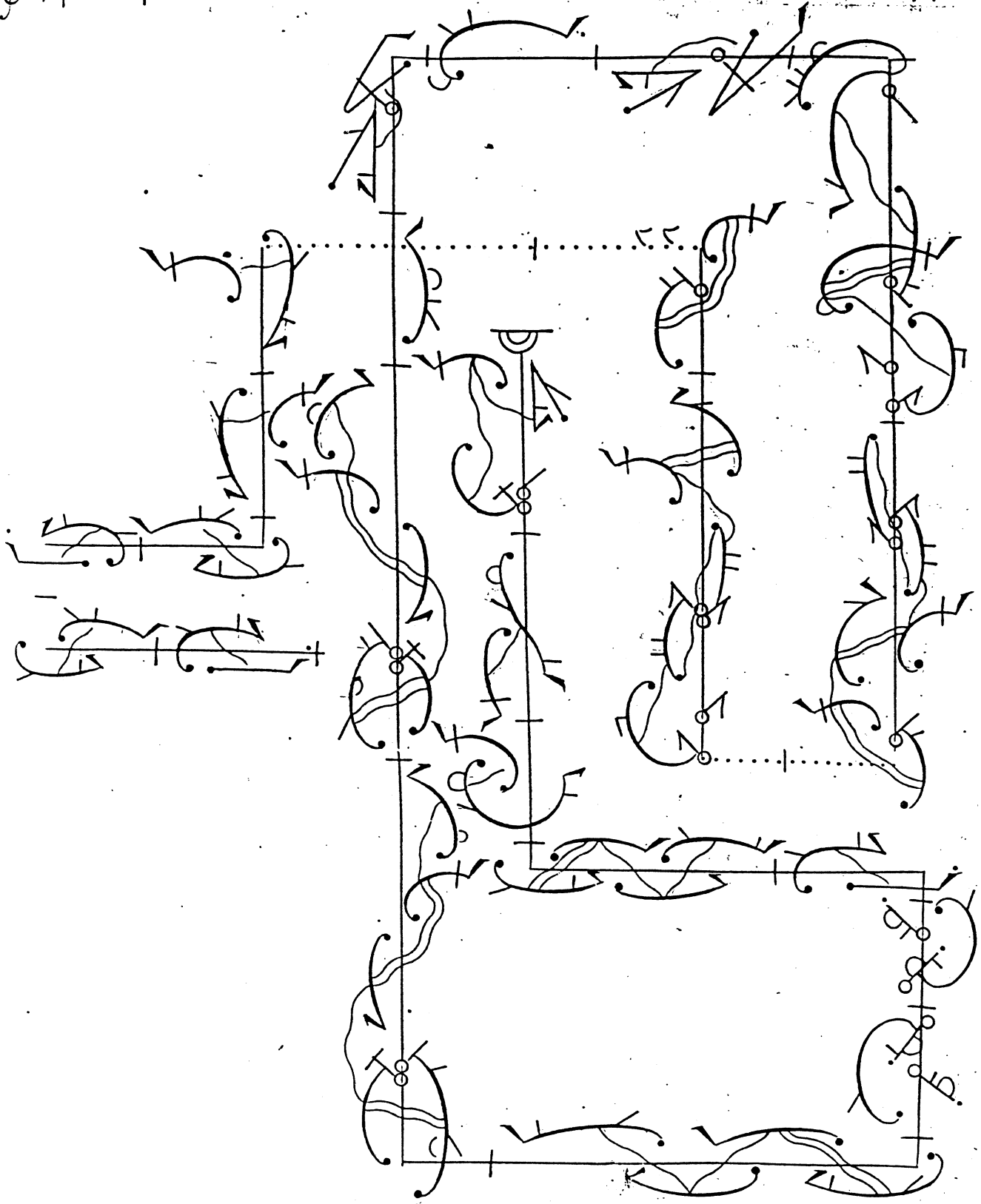
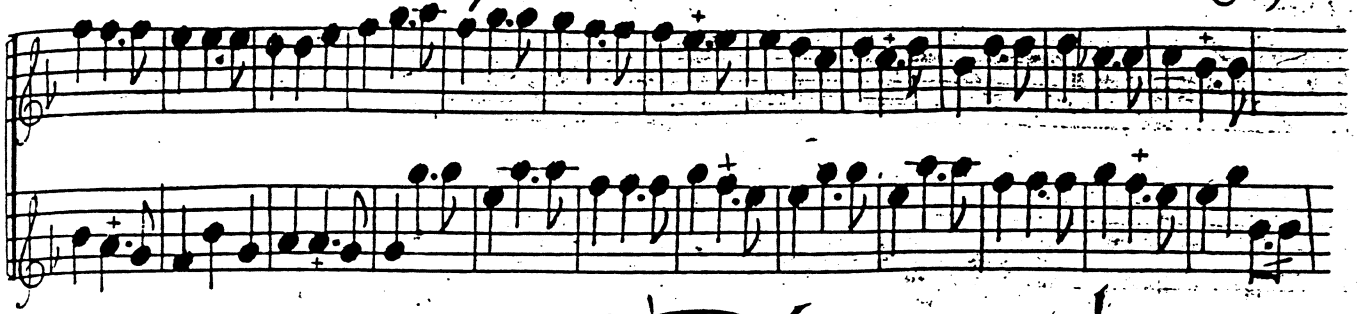
pour une femme

Two staves of musical notation. The top staff begins with a treble clef and contains a series of notes with stems, some marked with 'x'. The bottom staff also begins with a treble clef and contains similar notation, including notes with stems and some 'x' marks.

A large, intricate diagram of musical notation. It features several vertical staves with notes, stems, and various symbols. The notation is highly stylized and includes many 'x' marks. The diagram is organized into a grid-like structure with horizontal and vertical dotted lines. The notation is dense and complex, with many overlapping lines and symbols.

pas sa Caille

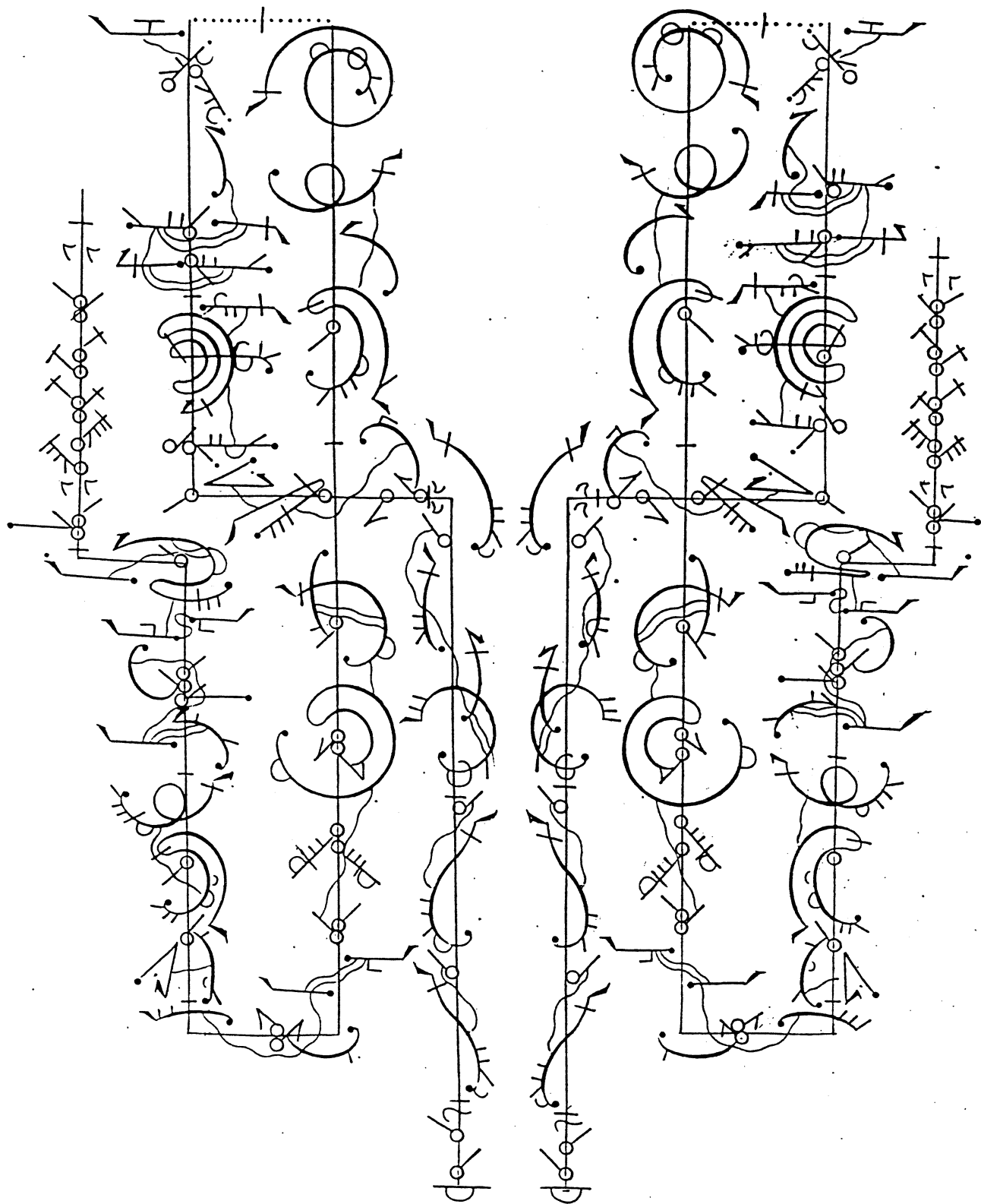
85



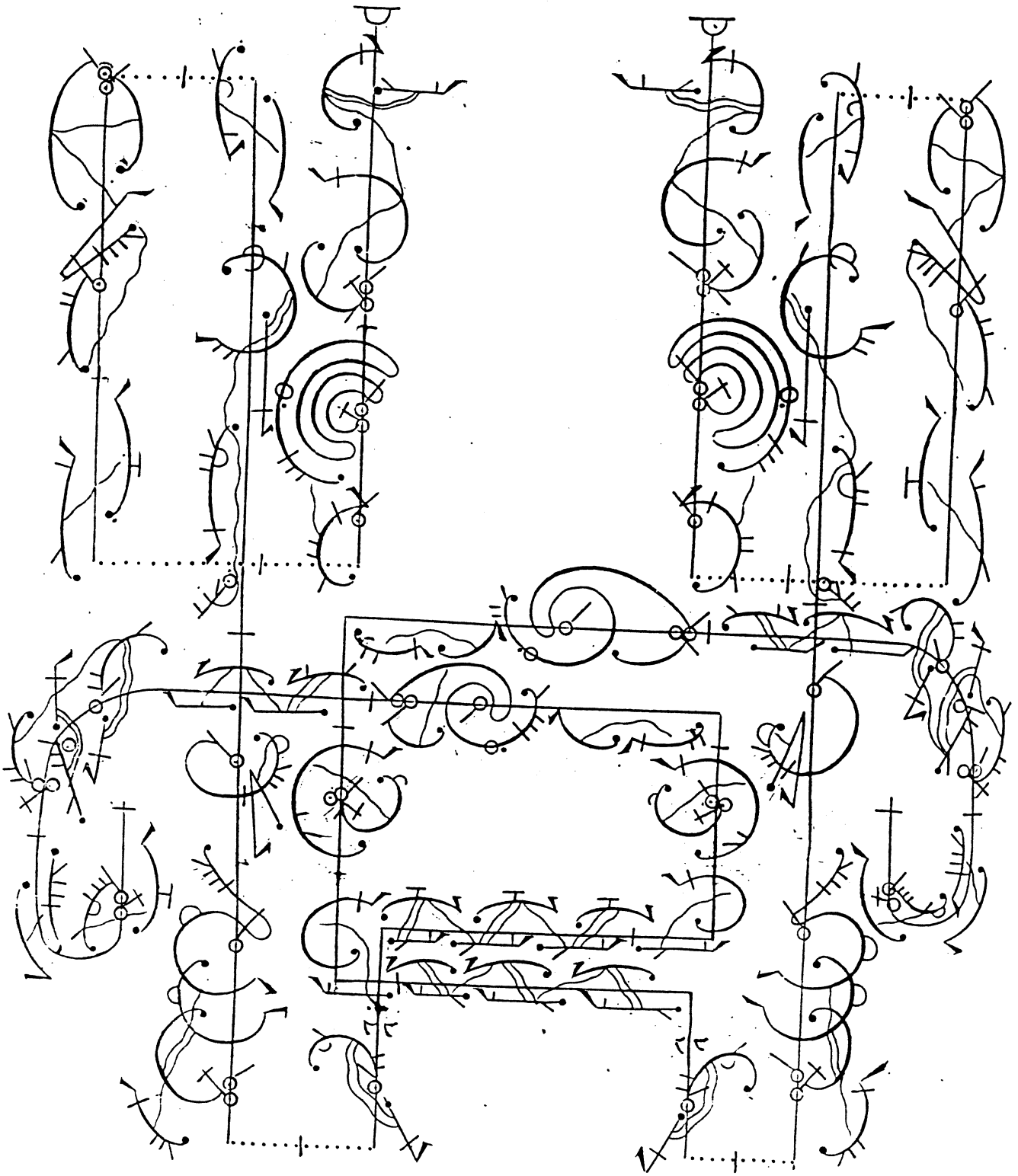
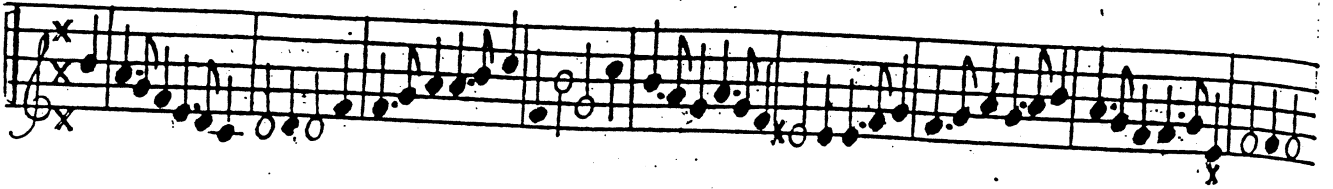
pour une femme



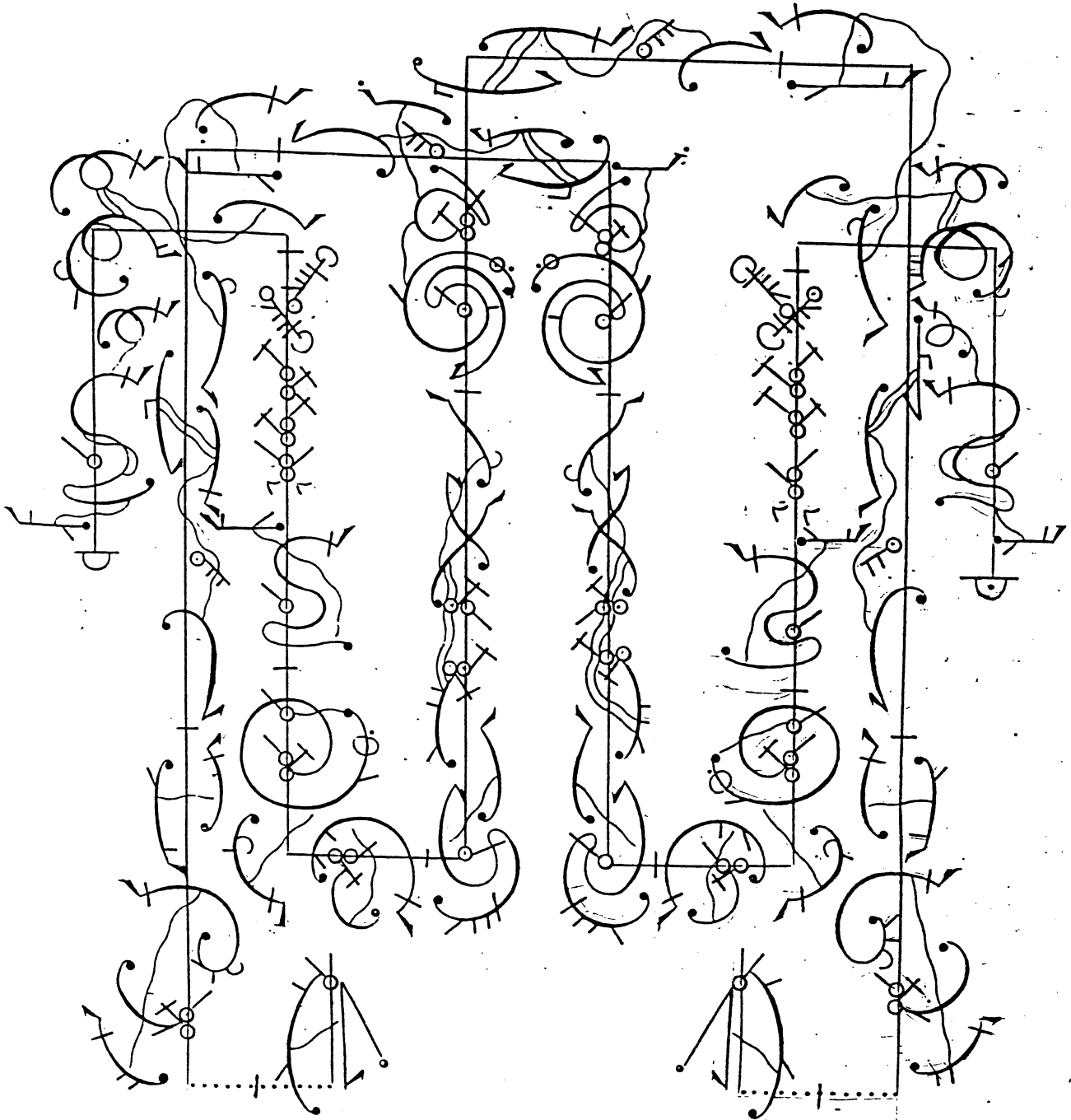
*Loure dancée par M.^{re} Blondy
et Marcel a Galaté*



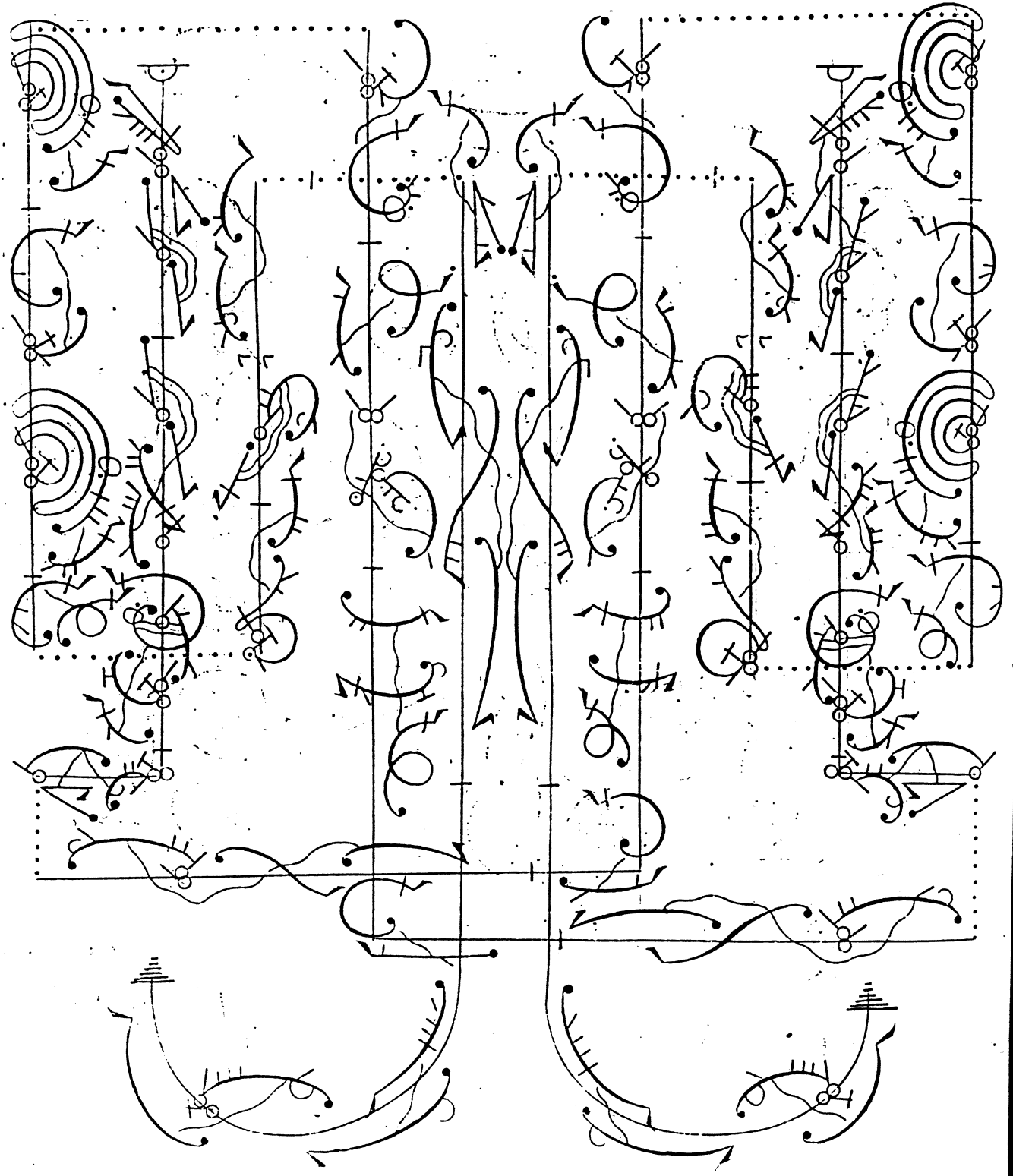
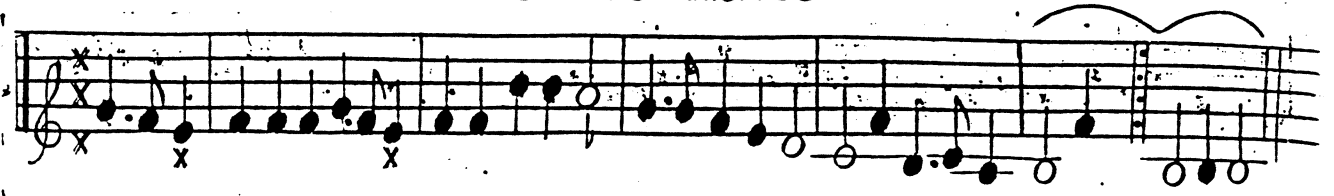
deux homme



Loure de



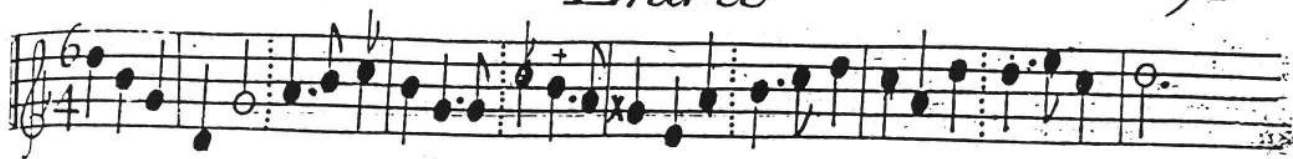
deux homme



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Entrée

91



Entrée de deux hommes

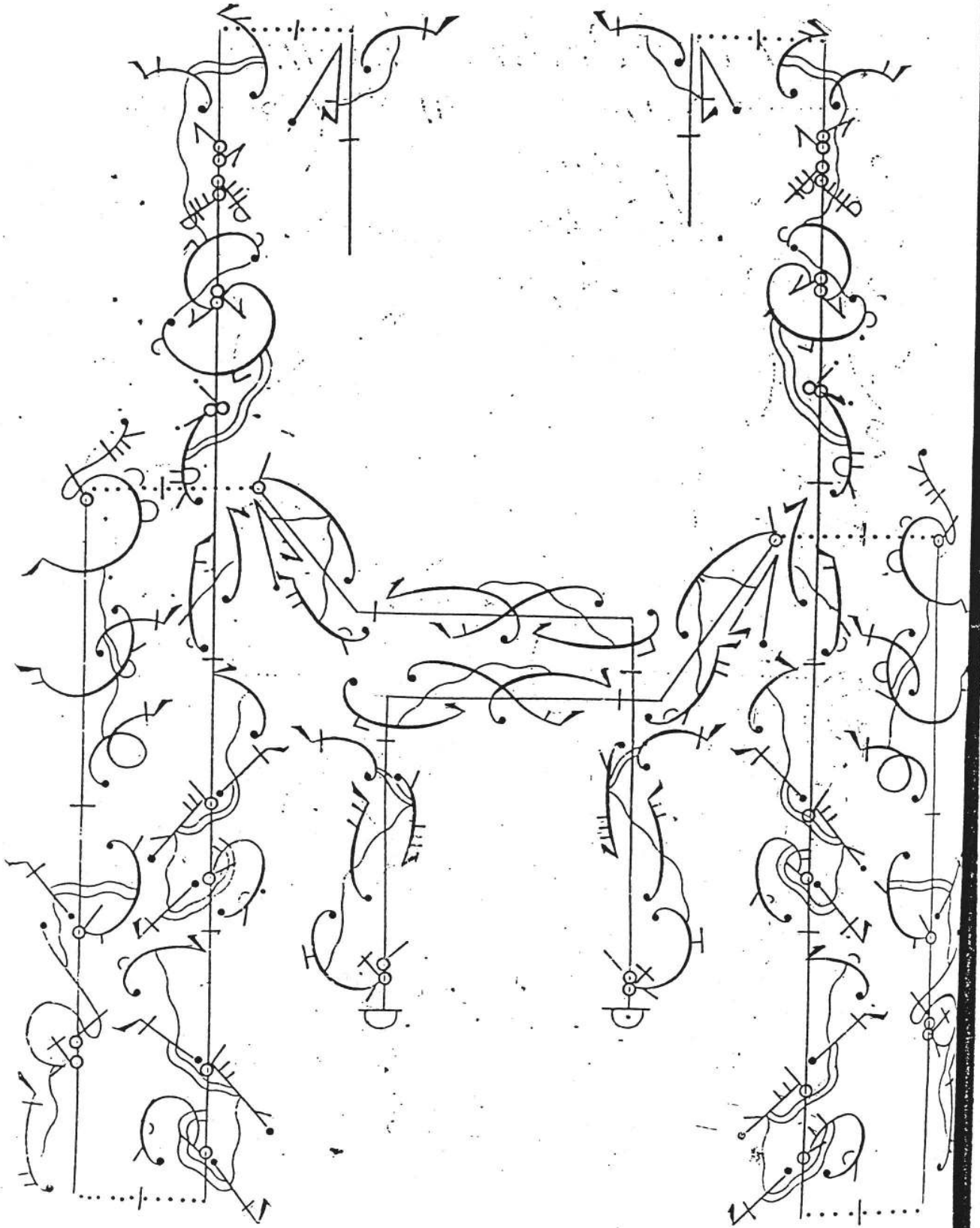
dancé par M.^{rs}

Marcel Et

Gaudrau a l'opera

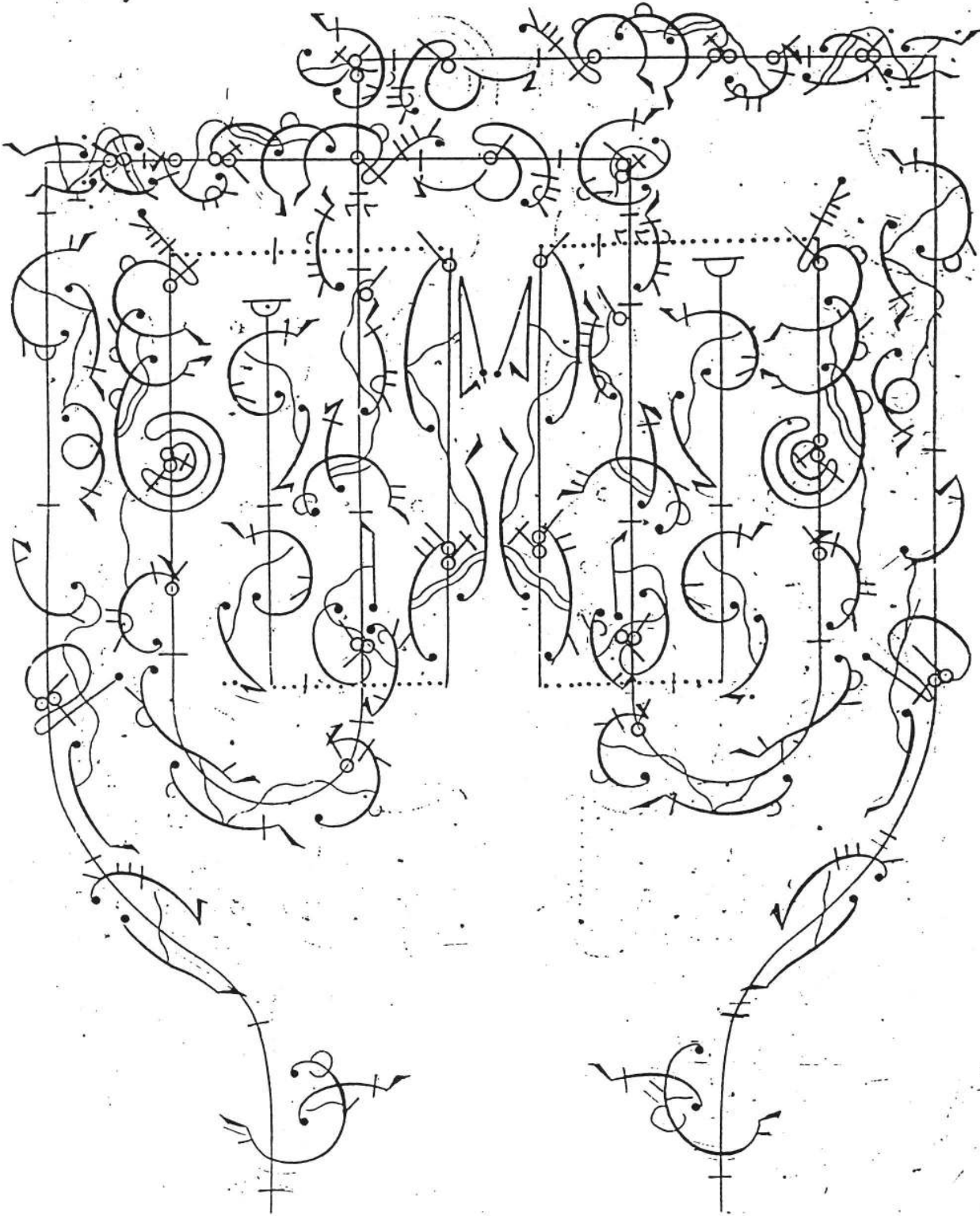
de persé



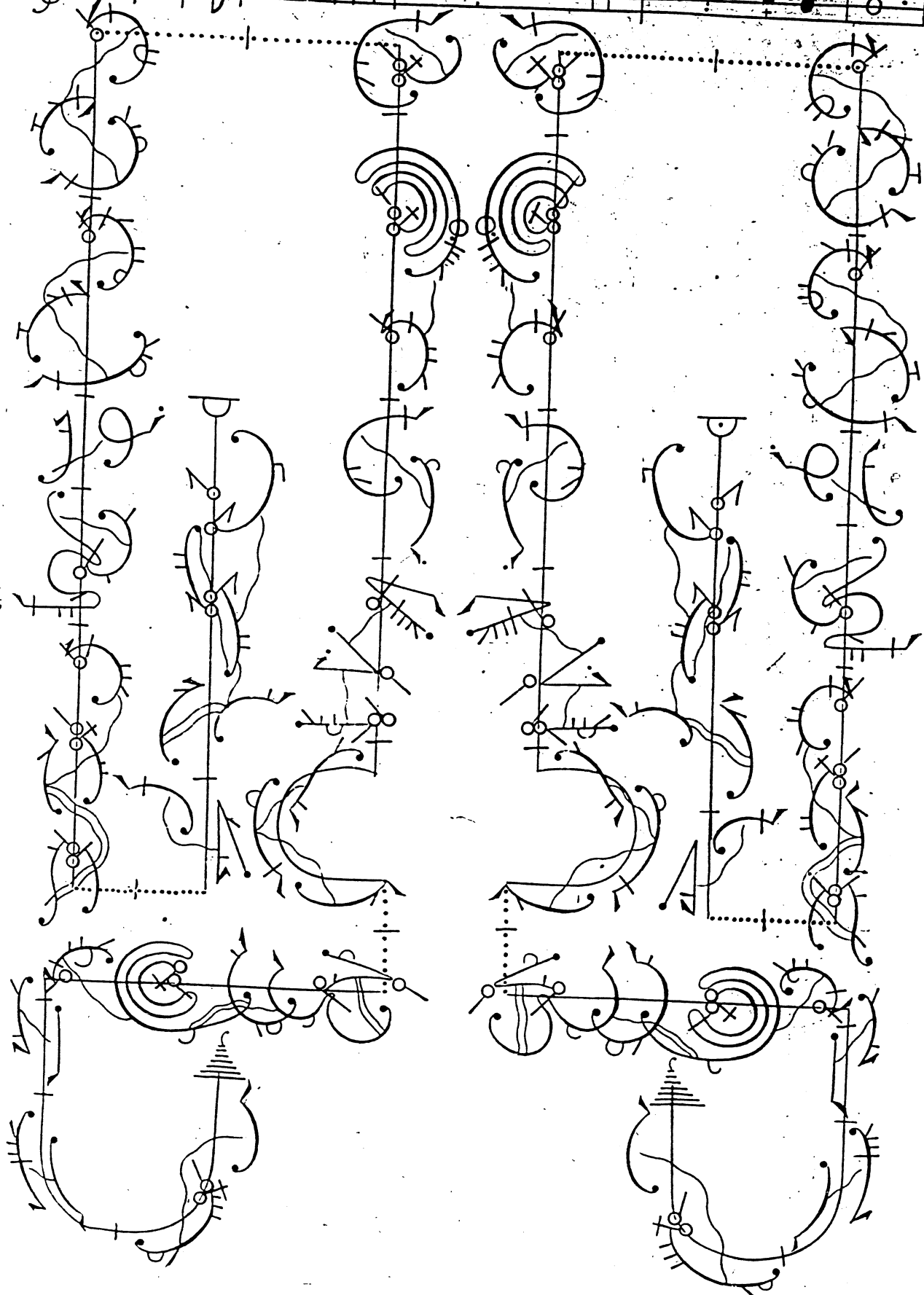
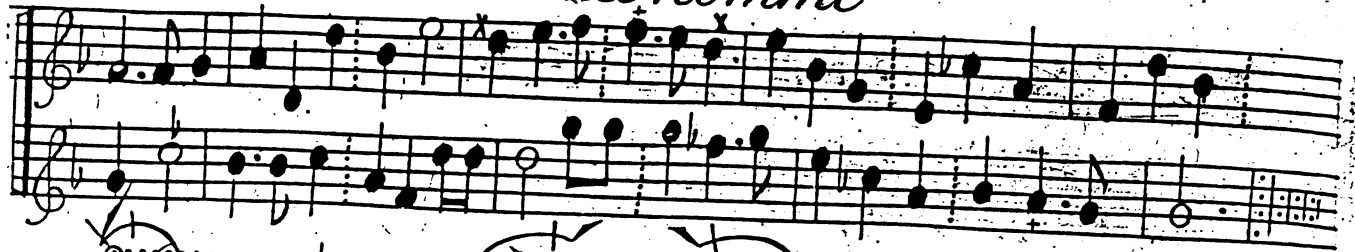


Entrée

93



de deux homme



Two staves of musical notation. The top staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, some beamed together, with occasional rests. The bottom staff continues the melodic line with similar rhythmic patterns.

Entrée de deux hommes
dancée par M.^{rs} Blondy et
Marcel au feste venitienne

A large, highly decorative and stylized musical score. The notation is extremely ornate, featuring elaborate flourishes, loops, and intricate line work that intertwine with the musical notes. The score is arranged in several vertical columns, with some lines of music extending across the width of the page. The overall appearance is that of a highly artistic and possibly whimsical manuscript, where the visual presentation is as important as the musical content. The notes are often obscured by the decorative elements, but the rhythmic structure is still discernible through the placement of stems and beams.

de deux homme

Two staves of musical notation. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. The bottom staff is a similar melodic line, also in treble clef and common time, with some notes beamed together. Both staves end with a double bar line.

A large, dense, and highly decorative musical score. It features multiple staves with extremely ornate and complex notation. The notes are heavily embellished with intricate flourishes, loops, and decorative lines that extend far beyond the standard musical staff boundaries. The overall appearance is that of a highly stylized and possibly non-functional musical manuscript or a decorative graphic design. The notation is dense and fills most of the page area.

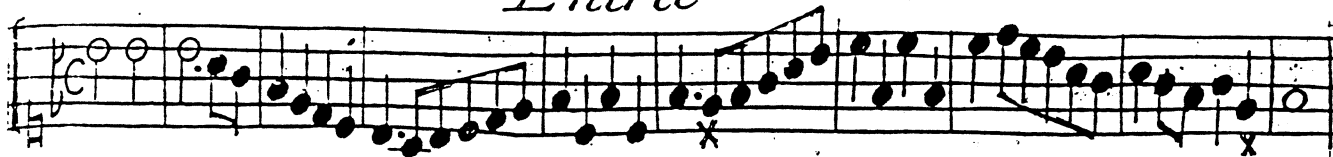
Entrée

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff begins with a bass clef and contains a corresponding bass line. Both staves include dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like 'x' and '+'.

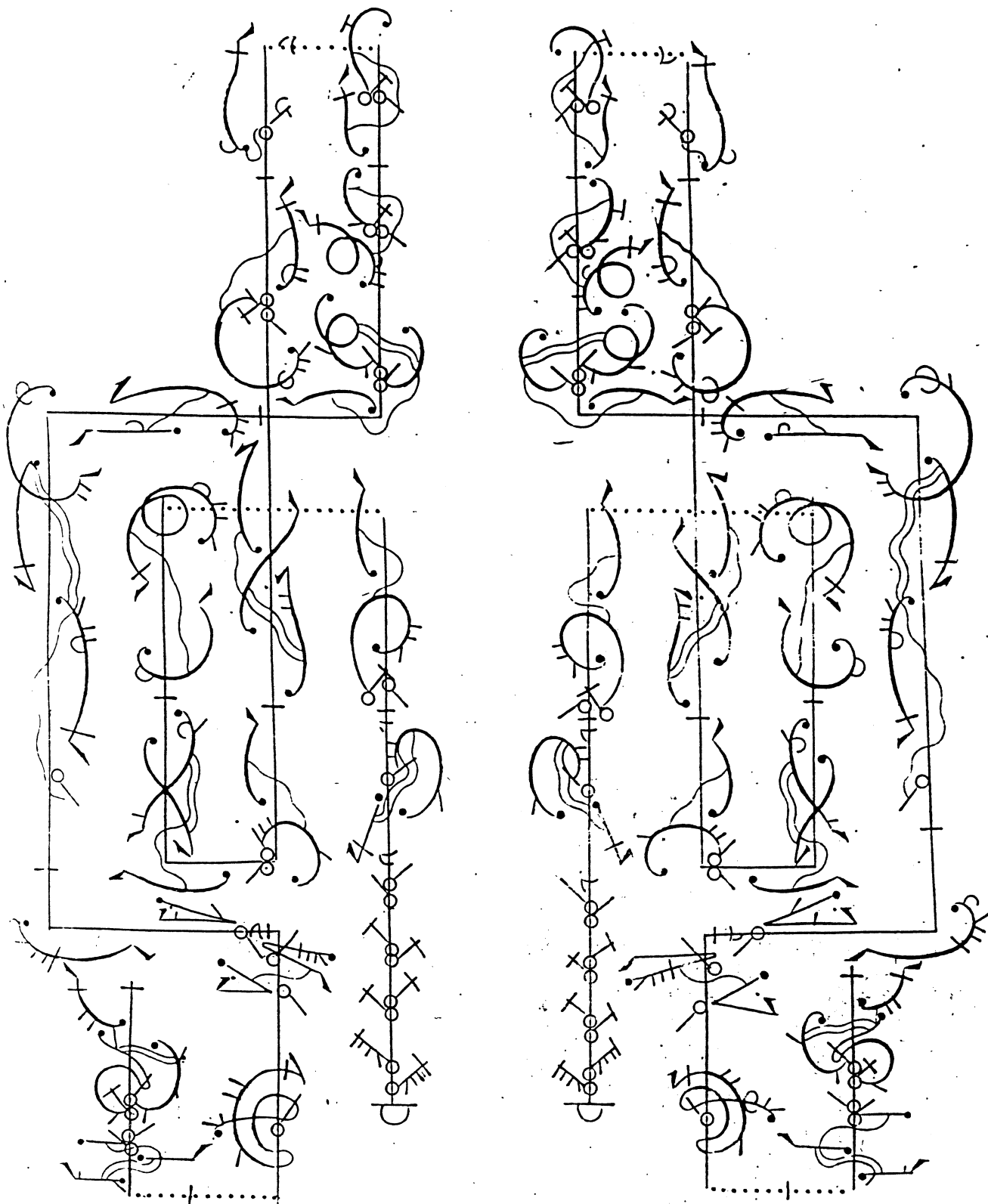
A large, highly decorative musical score consisting of multiple staves. The notation is extremely ornate, featuring elaborate flourishes, loops, and intricate line work that intertwine with the musical notes. The score is organized into several vertical columns, each containing multiple staves. The overall appearance is that of a highly stylized and decorative manuscript, possibly for a specific instrument or as a visual art piece. The notation includes various note heads, stems, and rests, all rendered in a highly decorative, calligraphic style.

Two staves of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. Both staves contain a melodic line with various note values and rests.

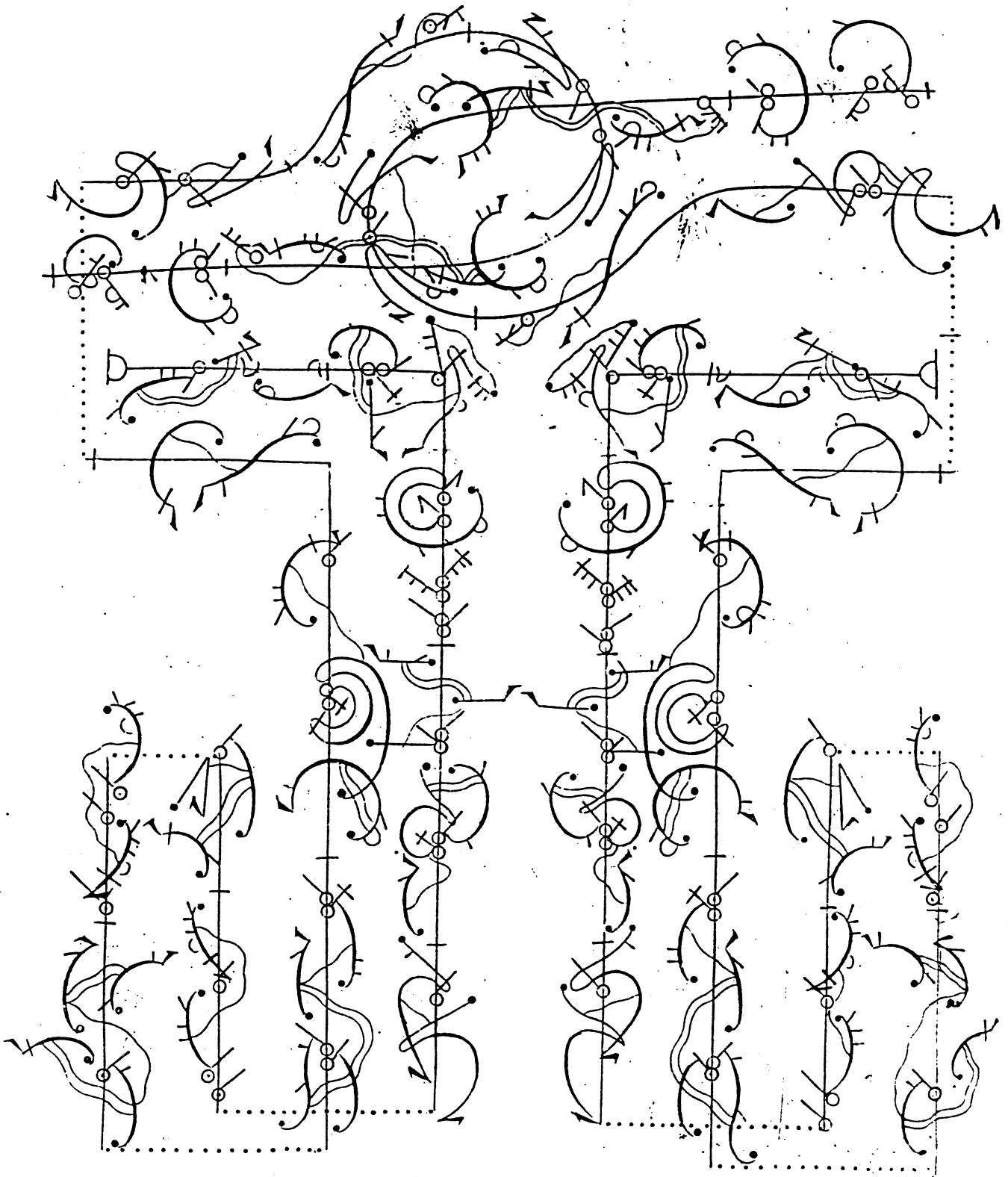
A large, intricate musical score consisting of multiple staves. The notation is highly complex and abstract, featuring a variety of note shapes, stems, and symbols. The score is organized into several systems, with some staves grouped together by brackets. The overall appearance is that of a highly stylized or experimental musical composition.



*Entrée de cithe dancée par M.^{rs} Blondy
et marcel aux amours déguisez*



de deux homme

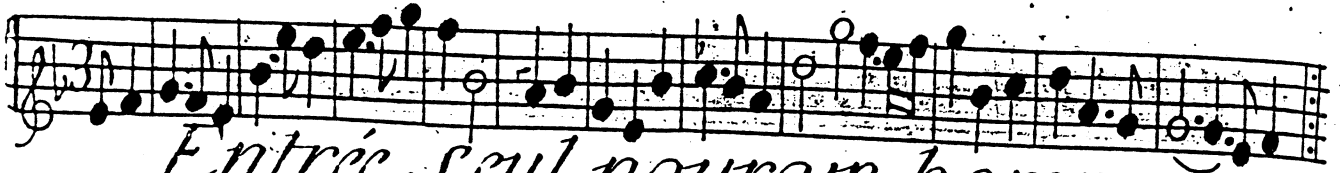


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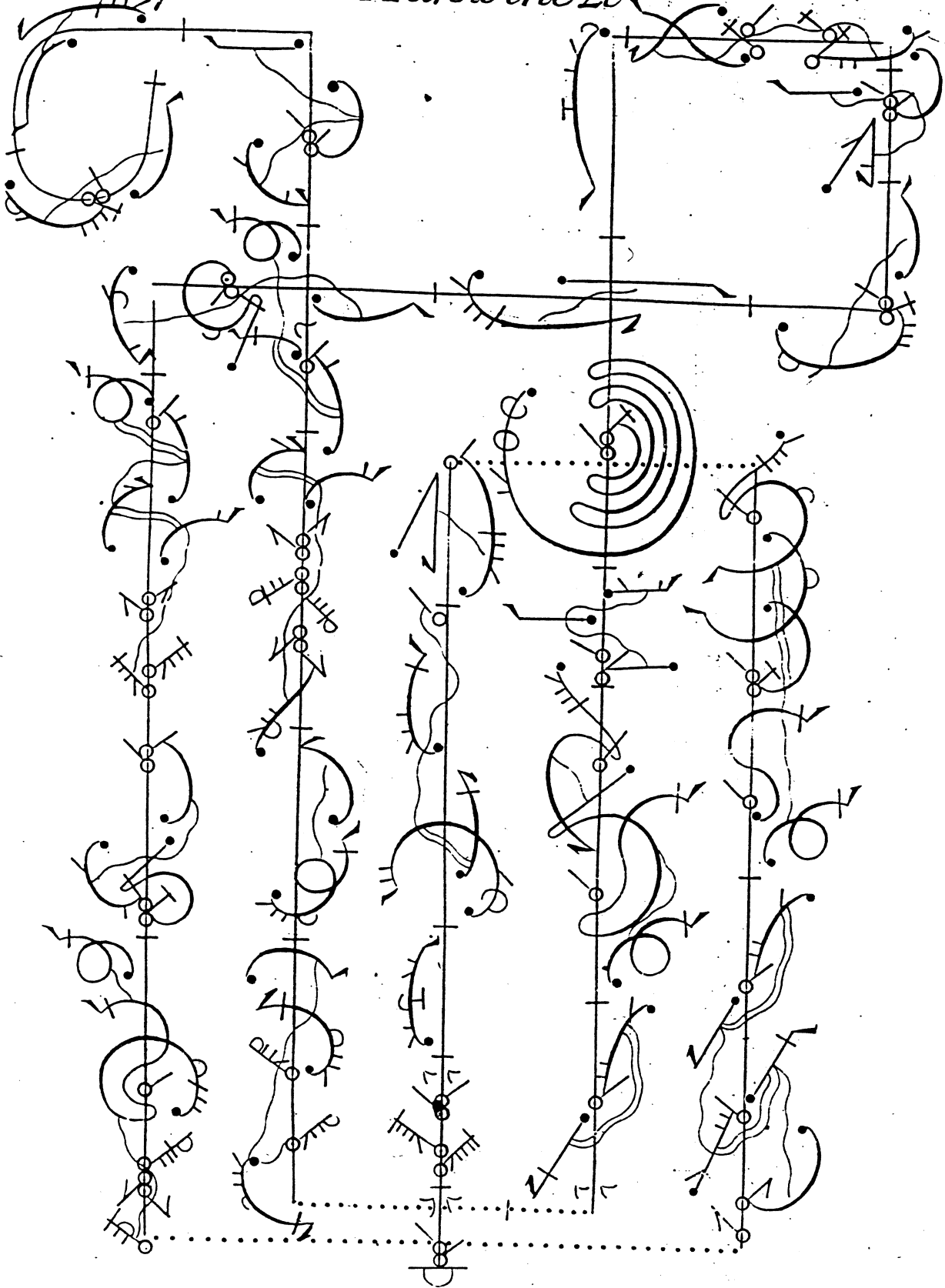
Entrée

Two staves of musical notation. The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with a bass clef and a key signature of one flat (B-flat). Both staves contain a sequence of notes, primarily eighth and sixteenth notes, with some rests and dynamic markings.

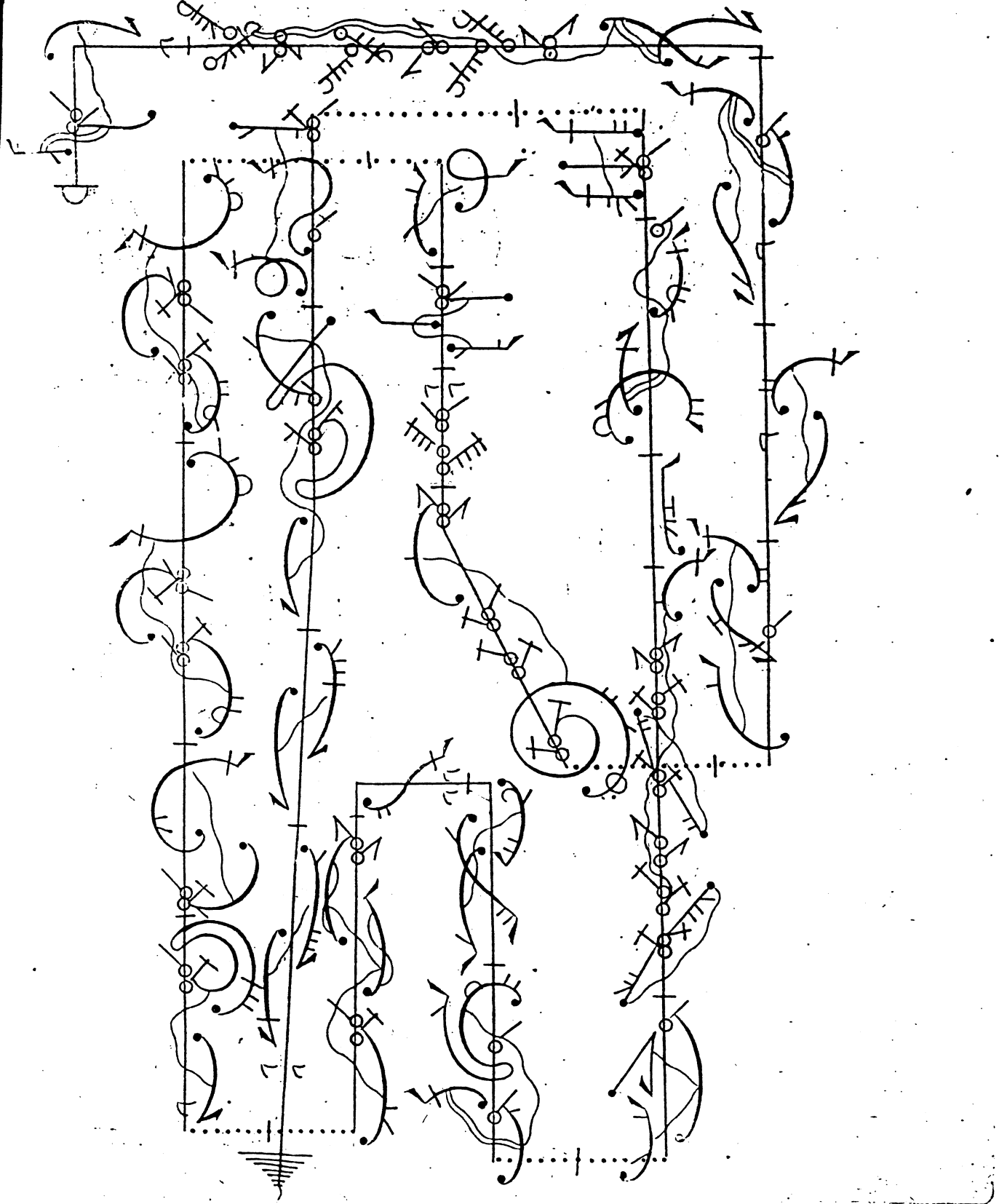
A large, intricate musical score consisting of multiple staves. The notation is highly complex, featuring a variety of note values, rests, and dynamic markings. The score is organized into several systems, with dotted lines indicating the continuation of lines. The notation includes many slurs, ties, and other musical symbols, suggesting a highly technical and expressive piece of music. The overall layout is dense and detailed, typical of a full orchestral or chamber score.



*Entrée seul pour un homme
dancée par M^r Klinathezi*



pour un homme

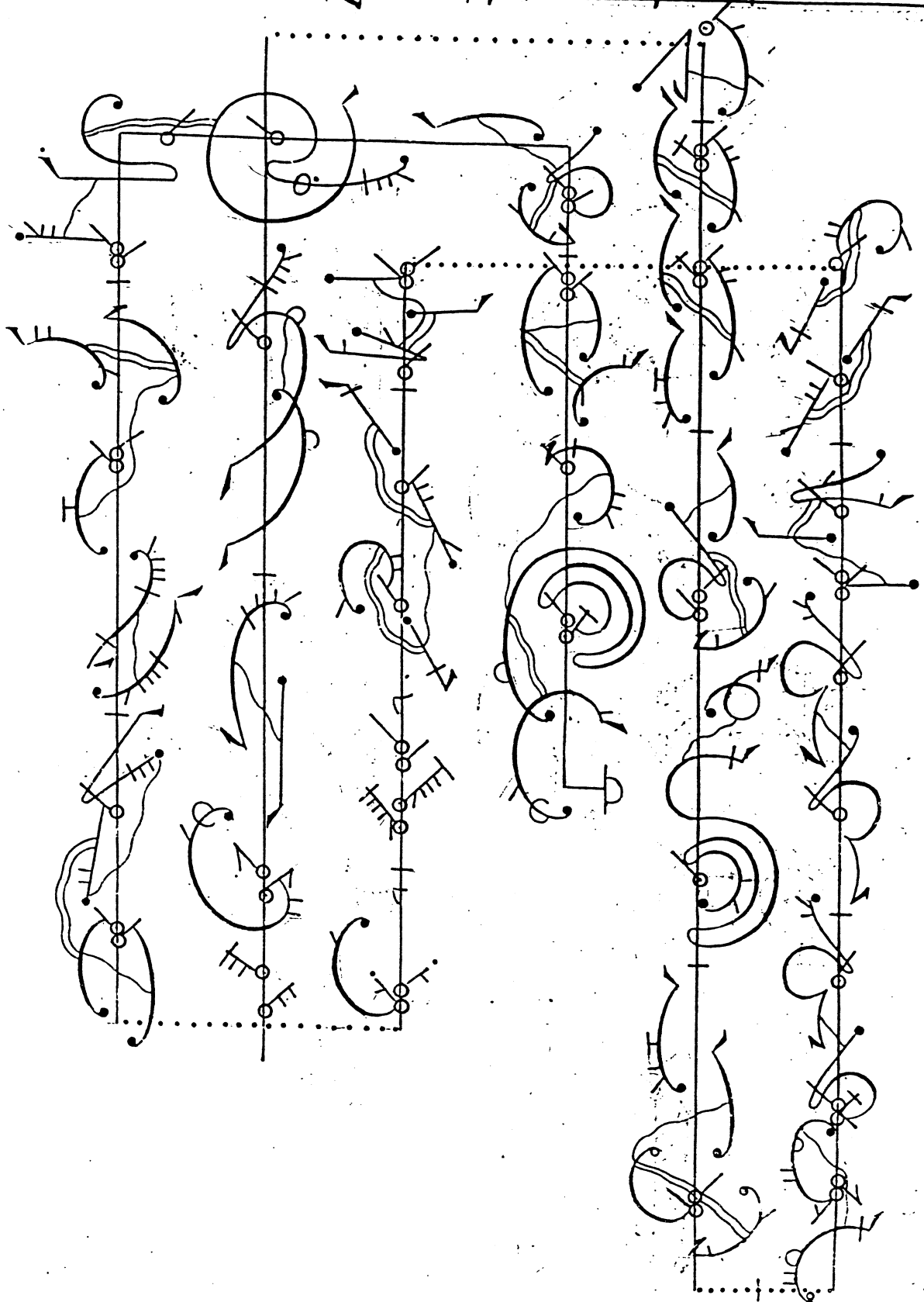




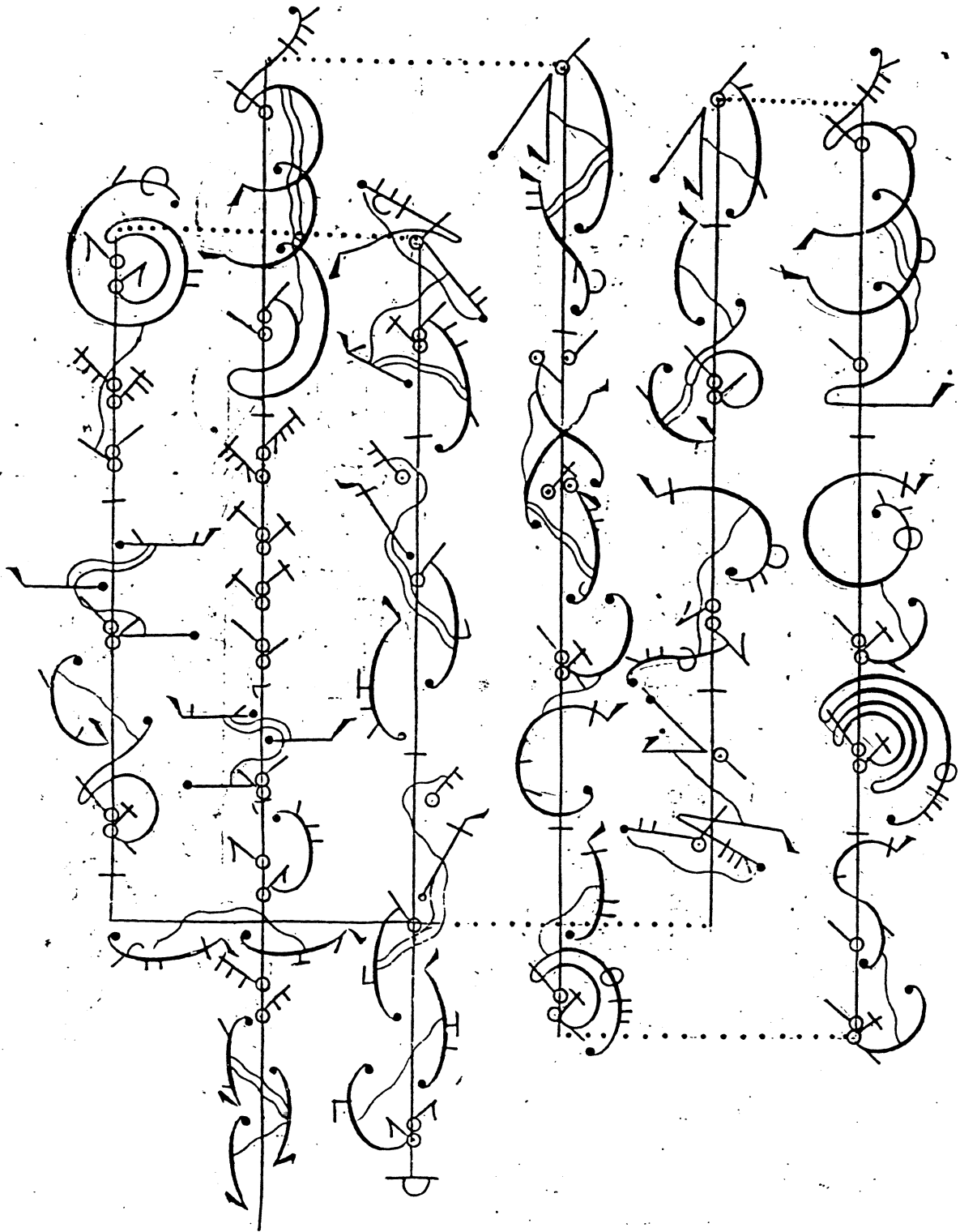
Entrée Seul pour un homme

A complex musical score consisting of approximately 12 staves. The notation is highly decorative and includes many ornaments, such as loops, flourishes, and intricate line work. The staves are arranged in a somewhat irregular grid. There are several dotted lines connecting different parts of the score, suggesting a sequence of movements or a specific performance order. The overall style is reminiscent of early 20th-century musical notation or perhaps a form of musical calligraphy.

Entrée



Entrée

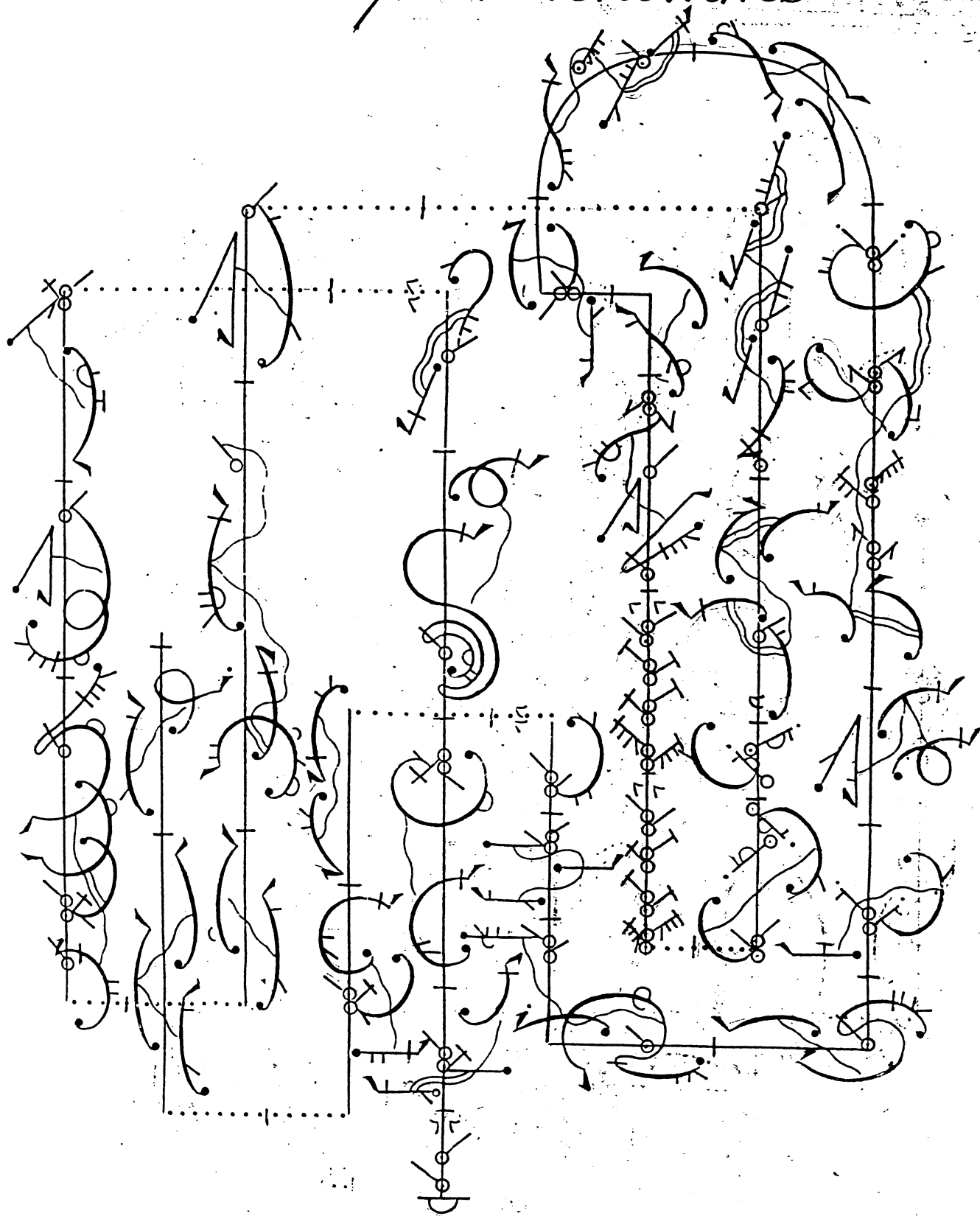


pour un homme

107



Entrée Sculp pour un homme



Entrée

