













*Qu 16*



Nachweis der Partituren  
s. Vorsatz des Jahrgangs. 1770













Sä

Date

Sept. 5

Jan. 6

Mar 9

Juni 1

Dez



*R*ecueil

*De Contre Danse*

1771.



Mus. 1-N-5



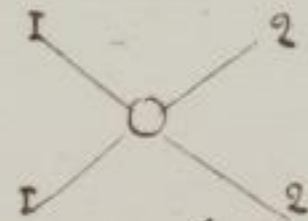
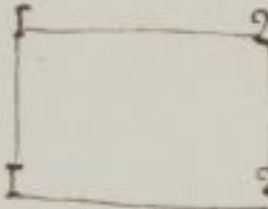
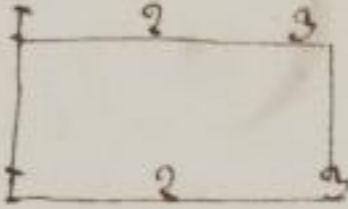



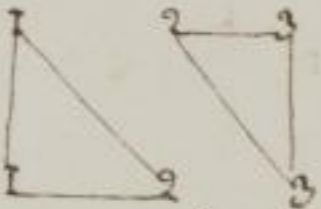
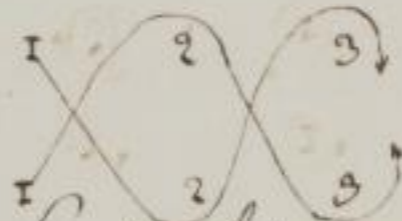
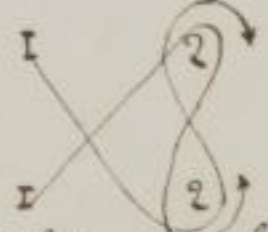

1





# Explication de ces signes

1

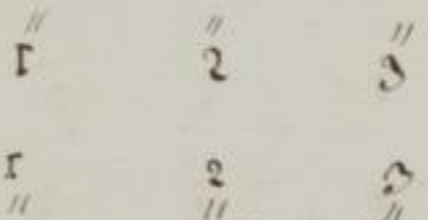
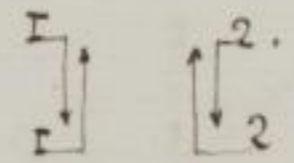

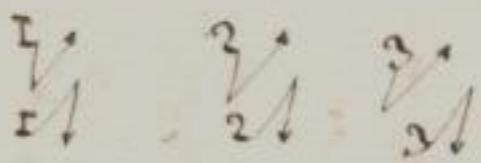

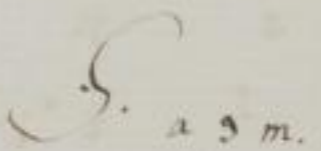

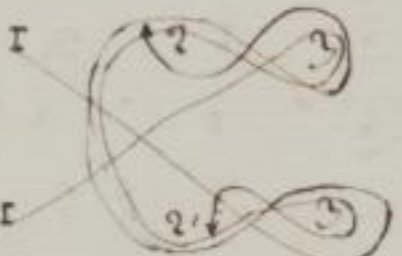
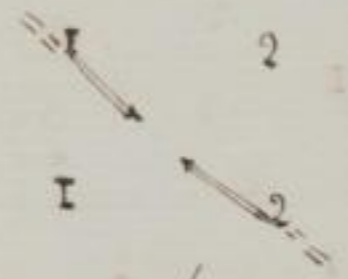
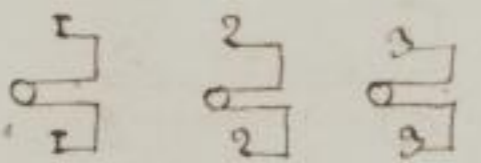
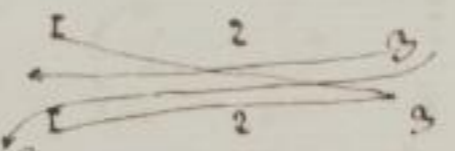
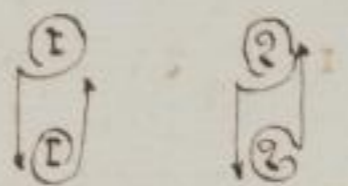
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| <br><i>Chaine</i>                       | <br><i>Dos a Dos</i>                 | <br><i>moutines ou la Croix</i>       |
| <br><i>Rond a quatre</i>                | <br><i>rond a six</i>                | <br><i>moutines de la main droite</i> |
| <br><i>moutines de la main gauche</i> | <br><i>Rond a trois</i>            | <br><i>any rond a trois</i>         |
| <br><i>Le grand huit</i>             | <br><i>Le petit huit en dehors</i> | <br><i>Le petit huit en dedans</i>  |

2



# Suite de l'Explication des Signes.

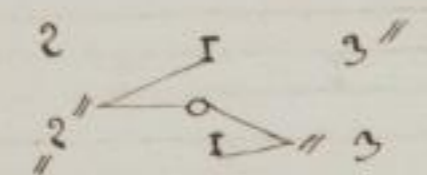

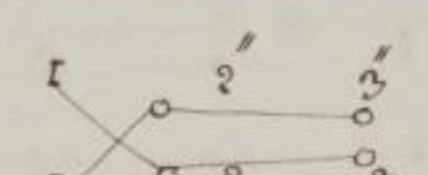
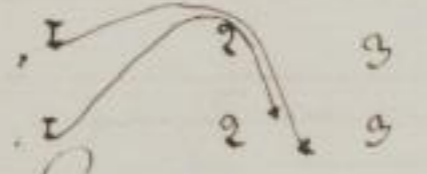

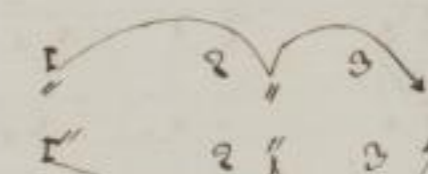
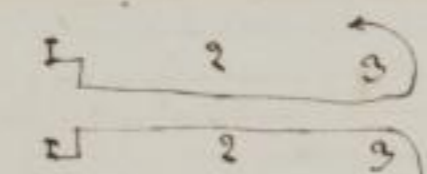
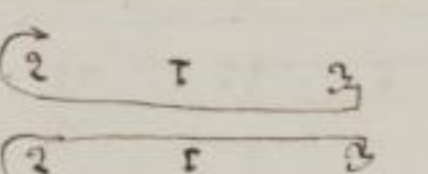
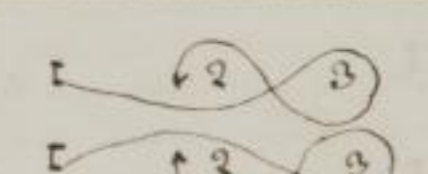
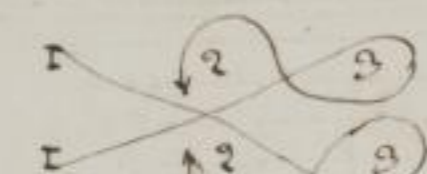
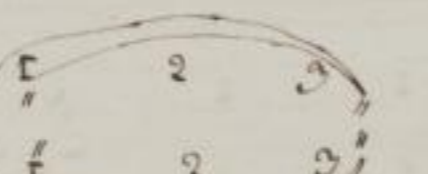
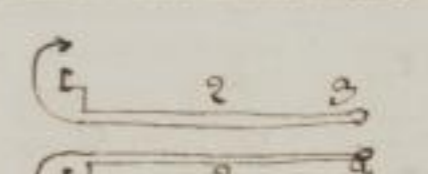
2.

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|---|---|---|
|  <p style="text-align: center;">Des Pas.</p>   |  <p style="text-align: center;">Changement de Place</p>  |  <p style="text-align: center;">Pas et le rond a Deux</p>              |
|  <p style="text-align: center;">1. 2. 3. Se tiennent par la main<br/>et chacun a la rencontre de 1. 2. 3.<br/>qui se tiennent sans par la main</p> |  <p style="text-align: center;">Demie chaîne</p>   |  <p style="text-align: center;">Chaîne a 3 mains</p>                   |
|  <p style="text-align: center;">Demis moulinet</p>   |  <p style="text-align: center;">Double huit</p>  |  <p style="text-align: center;">en avant et h. par</p>               |
|  <p style="text-align: center;">chaque en avant, chaque lavative<br/>prend sa Dame chane avec elle<br/>de coté et fait le rond avec elle</p>     |  <p style="text-align: center;">Le lavative prend sa Dame la moue<br/>a la place de la Dame 2. et moue<br/>la Dame 2. a la place de la Dame 1.<br/>Le lavative 2. fait ensuite la moue chose</p> |  <p style="text-align: center;">Pivotette et changement de place</p> |

3



Suite de l'explication de ces signes

|   |   |  |
|---|---|--|
|  <p>La D.<sup>e</sup> 1. fait le pas avec le C.<sup>or</sup><br/>2. ou le rond avec son C.<sup>or</sup> qui a fait<br/>le pas avec la Dame 2.</p> |  <p>Le C.<sup>or</sup> a fait le pas avec la Dame<br/>2. ou le rond avec la D.<sup>e</sup> laquette a<br/>fait le pas avec le C.<sup>or</sup> 2.</p> |  <p>Le C.<sup>or</sup> 1. fait le rond avec la D.<sup>e</sup> 2.<br/>ou le rond avec la D.<sup>e</sup> laquette a fait<br/>le pas avec la Dame 2. ou le rond avec<br/>la D.<sup>e</sup> fait la même chose avec le C.<sup>or</sup> 2. ou 3.</p> |
|  <p>La Dame change ainsi qu'il<br/>est marqué en le Cavalier<br/>la suit.</p>   |  <p>Le Cavalier retourne a<br/>sa place, ou la Dame le suit<br/>en changeant.</p>  |  <p>Deux pas tombés en arriere de<br/>la première paire d'un pas<br/>en arriere de la seconde paire.</p>  |
|  <p>Changeés en bas et retournés<br/>d'une paire.</p>   |  <p>Changeés en haut et retombés<br/>d'une paire.</p>  |  <p>Le huit Ecois sous la hache<br/>chacun de son côté.</p>   |
|  <p>Le huit Ecois sous la hache<br/>de Cavalier entre les D.<sup>e</sup> ou les D.<sup>e</sup><br/>entre les Cavaliers.</p>                     |  <p>Deux pas retombés d'une<br/>paire, deux pas remontés d'une<br/>paire.</p>  |  <p>Changeés en bas et retournés<br/>en haut et tombés d'une paire.</p>   |




H

Pour ce qui regarde les figures qui ne sont pas marquées icy, l'on a qu'à suivre les lignes marquées  
Les lettres et lignes rouges représentent les Dames, et les lettres et lignes en noir représentent les Cavaliers  
Quand la haye doit être faite pour ne point la confondre avec le huit connois sans haye, elle est  
toujours marquée exprès par le mot: à la haye. Quand avant ou après une ligne qui marque  
le tour que le couple doit faire, l'on trouve annexé un O. cela veut dire que le rond de fait à ple  
ou avant la figure faite, selon que cela est marqué, et les lignes tirées des lettres au O. indiquent  
les personnes qui sont du nombre à faire le rond. Il se pourroit que malgré toute  
l'attention possible que l'on y a employé, il y ait par ci par là quelques petits erreurs  
qui ont échappé à la revue qu'on s'en est faite. La suite de la danse, les fera bientôt  
parce ou connoissance, les donnera celle d'y suppléer.

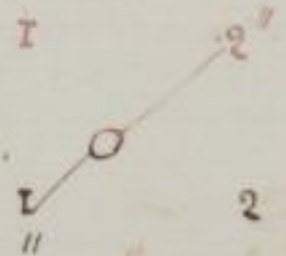
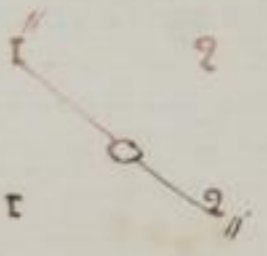



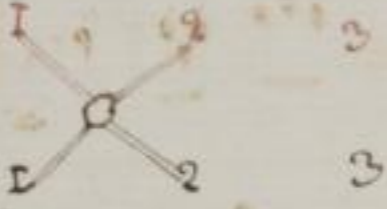



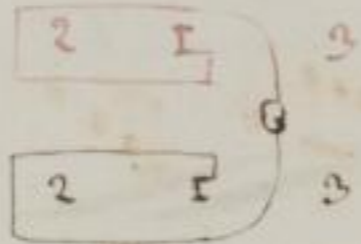

Le *Dalapo* dans la musique, veut dire, qu'il faut jouer deux fois la Danse  
toute en entière, pour pouvoir exécuter toutes les figures prescrites, ce que l'on a  
eu d'autant plus nécessaires à ajouter par ce que les Musiciens advoient pu  
imaginer que ce *Dalapo* ne regardoit uniquement que la répétition de la partie  
à la suite de laquelle elle est marquée.

Les noms des Danses ont été conservés, tels qu'ils ont été reçus d'autre part.

Il en a encore à ajouter la description de la promenade de tous dans la première  
Danse, nommée *La Princesse Eleonore*, chaque Cavalier prend la Dame par  
la main; le premier couple tourne auprès de tous les autres couples le suivent  
jusqu'à ce que le premier couple soit arrivé à la place où la sixième ou septième  
couple a été placé au commencement de la Danse; place où il sera arrivé quand  
la première partie de la musique aura été jouée une fois. Pendant que la  
Musique fait la répétition de cette première pièce ou partie, le premier couple  
remonte en promenant à la place, et tous les autres couples le suivent, chaque couple  
reparaissant à la place. Quand le premier couple après avoir fait les autres ronds  
se trouve le second pair. Le second couple après avoir devenu le premier  
recommence le chœur, recommence la musique, la promenade de tous les autres couples  
le suivent. En voilà comme cela s'exécute par tous les couples l'un après  
l'autre à mesure qu'ils montent pour occuper la place où le premier  
couple a été placé au commencement de la Danse.





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|---|---|---|
| <p>n° 1</p> <p>1 2 3 4 5 6 7</p> <p><i>Lapromenade de Louis</i></p> <p>1 2 3 4 5 6 7</p>                |    |                          |
|                        |    | <p><i>La chaîne</i></p>  |
| <p>n° 2</p>         |  | <p><i>La haye</i></p>  |
|  <p><i>ronde</i></p> |  |                        |

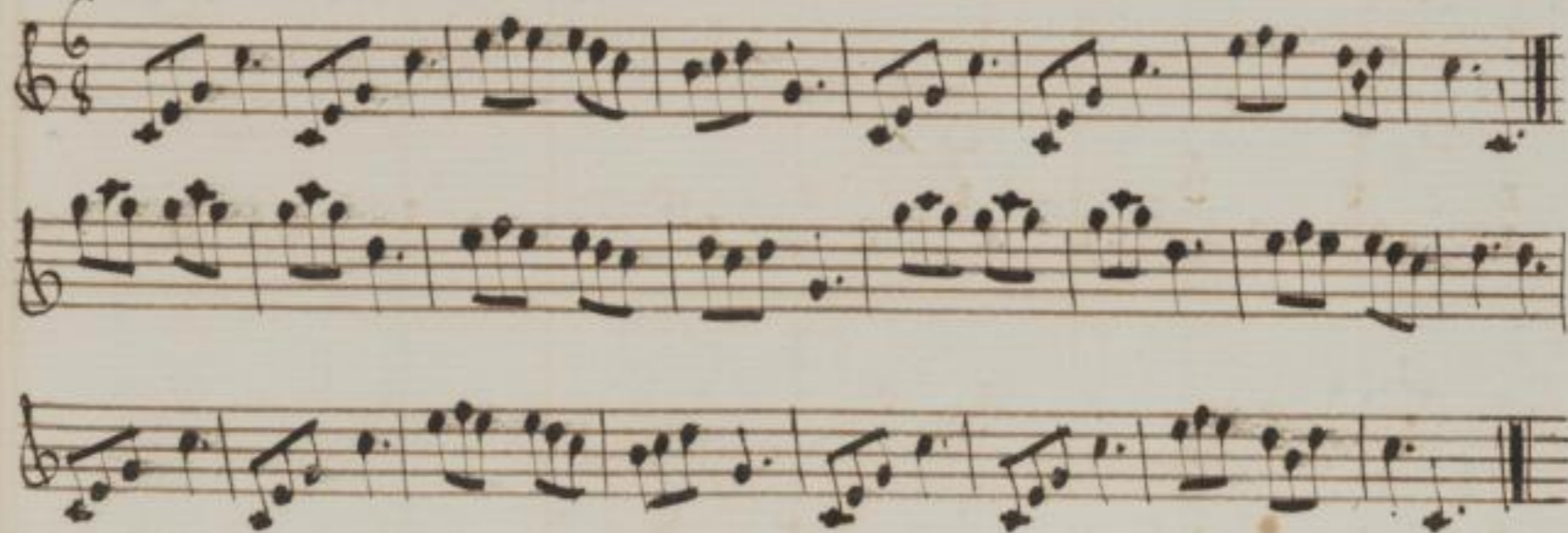


no 1

*La Sincere Leonore*



no 2 *La Belle Contredanse* 2. 115





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|--------------|--|--|---|
| <p>no. 2</p> |  |  |   |
|              |  |  | <p><i>La dernière partie<br/>de la minique est<br/>uniquement employée<br/>pour l'exécution de ce<br/>double hain</i></p> |
| <p>no. 4</p> |  |  |   |
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no. 3

*Cre*

Handwritten musical notation for exercise no. 3, consisting of three staves of music in treble clef with a key signature of one flat and a common time signature.

no. 4 *See reversed.*

Handwritten musical notation for exercise no. 4, consisting of three staves of music in treble clef with a key signature of two sharps and a common time signature.



9

ne 3

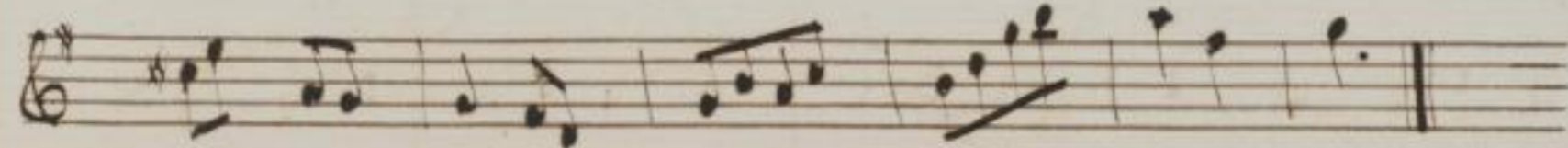
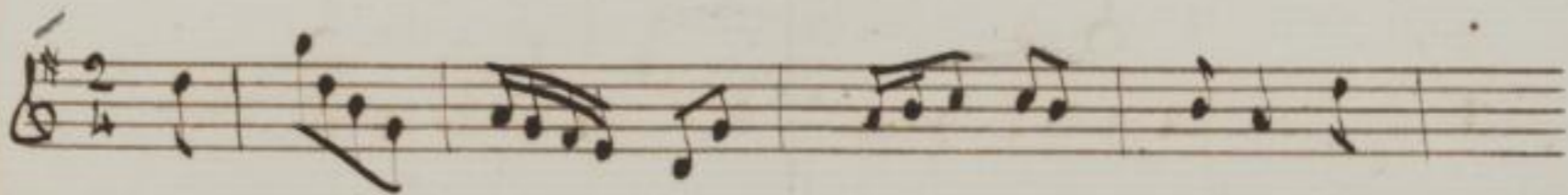
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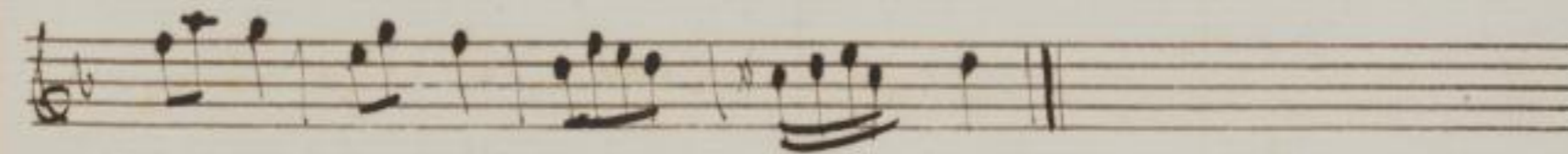
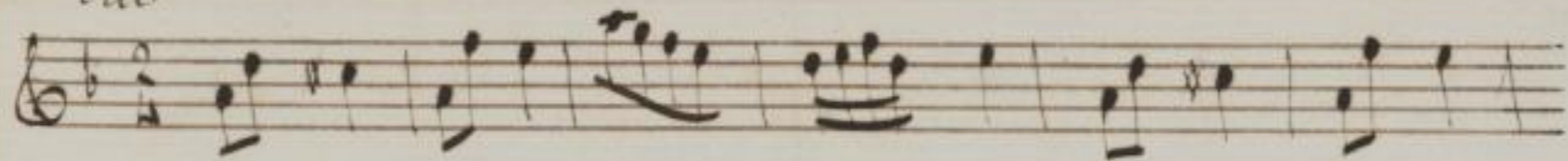
n<sup>o</sup>. 5.

*Le Casse rein-*

10



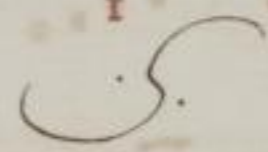
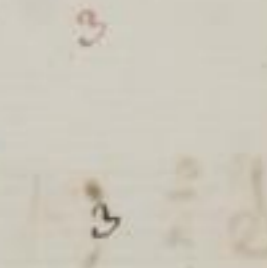
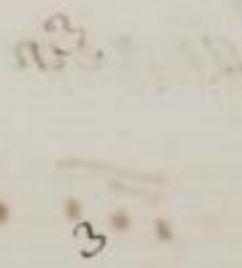
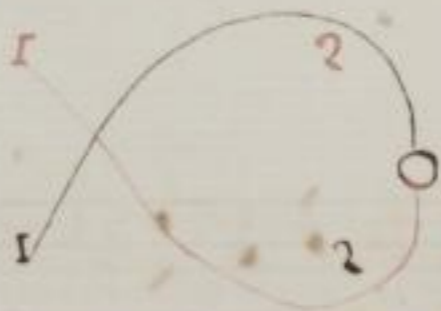
*Trio*



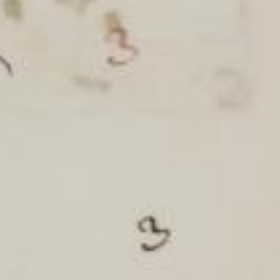
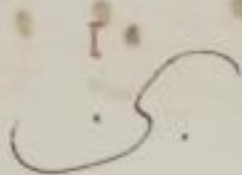
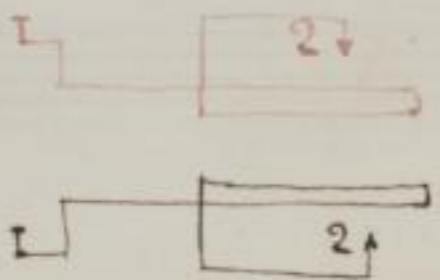
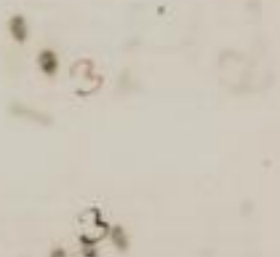
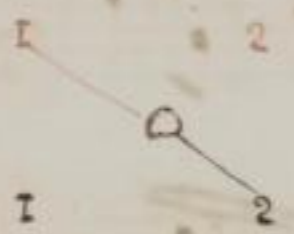
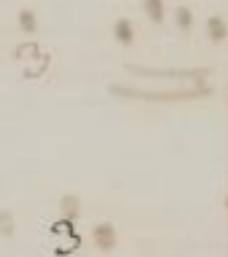
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no. 6.



no. 7





no. 6.

*La Gaillarde* *Op. 114.*

Handwritten musical notation for 'La Gaillarde' (Op. 114). It consists of three staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

no. 7. *La charmante* *Op. 116.*

Handwritten musical notation for 'La charmante' (Op. 116). It consists of three staves of music in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.



no. 8

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no. 9

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no 8

*Le Serpandou* D. 148

Handwritten musical notation for 'Le Serpandou' on three staves. The first 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 and bar lines. The notation is fluid and characteristic of 18th-century manuscript style.

no 9

*La Rapsodie*

Handwritten musical notation for 'La Rapsodie' on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth, sixteenth, and thirty-second notes, often beamed in groups. The notation is dense and rhythmic, typical of a rhapsody.



no. 10

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no. 11

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no 10.

*L'Arlequin* D. 149.

Handwritten musical notation for 'L'Arlequin' (D. 149). It consists of three staves of music in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

no. 11 *La folie* D. 150.

Handwritten musical notation for 'La folie' (D. 150). It consists of three staves of music in treble clef with a key signature of one sharp (F#). The notation features complex rhythmic patterns, including many sixteenth and thirty-second notes.



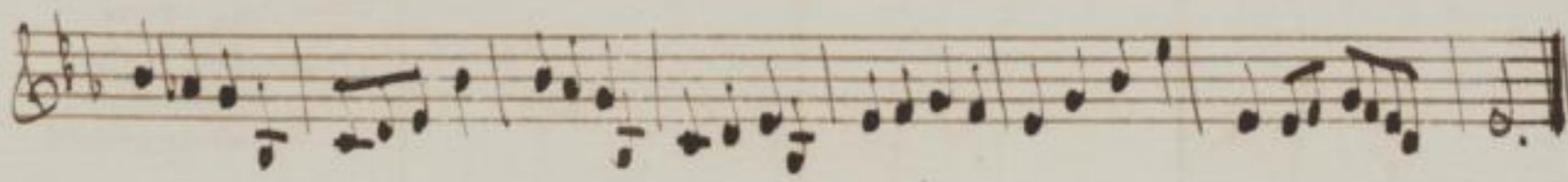
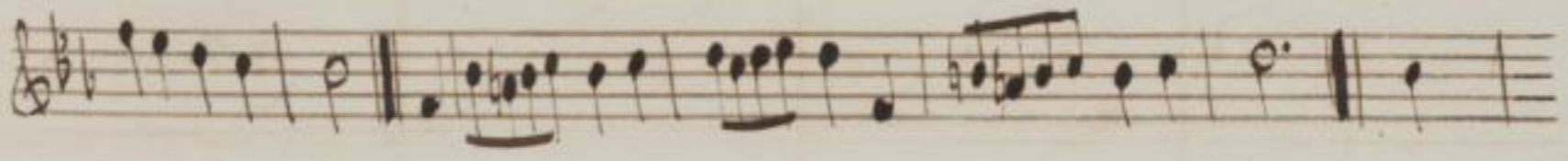
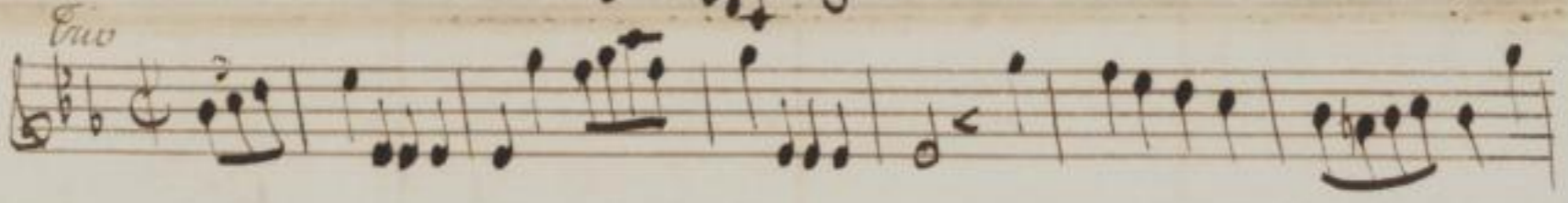
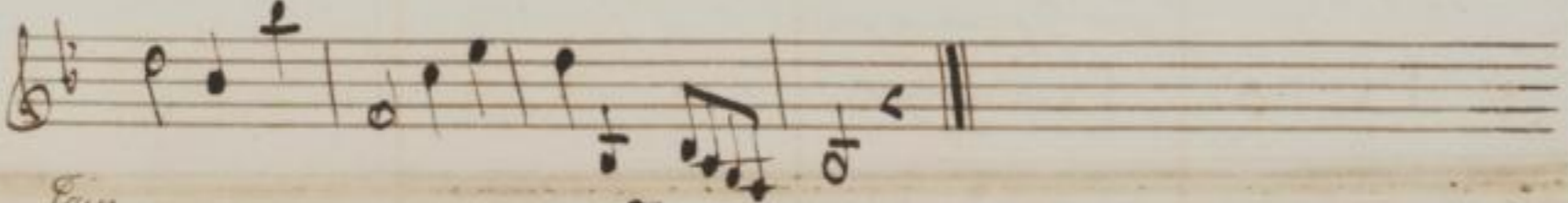
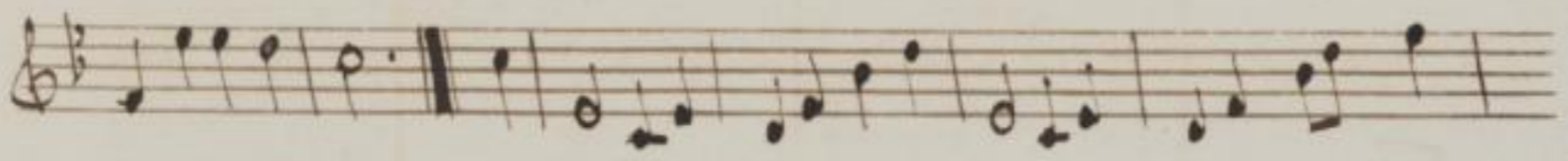
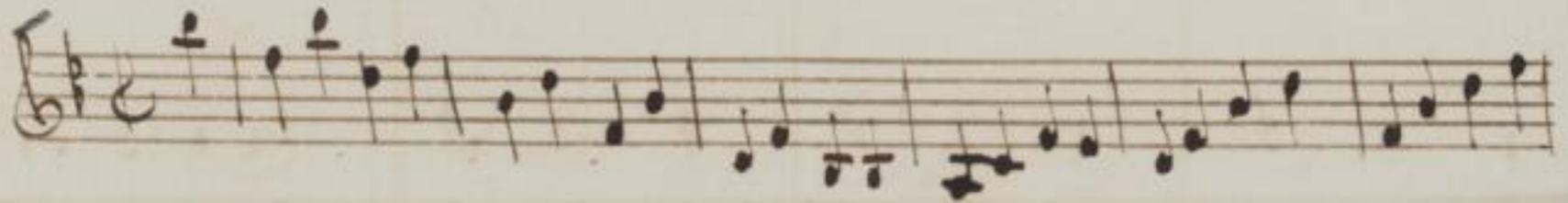
no. 12.

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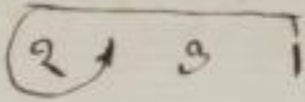

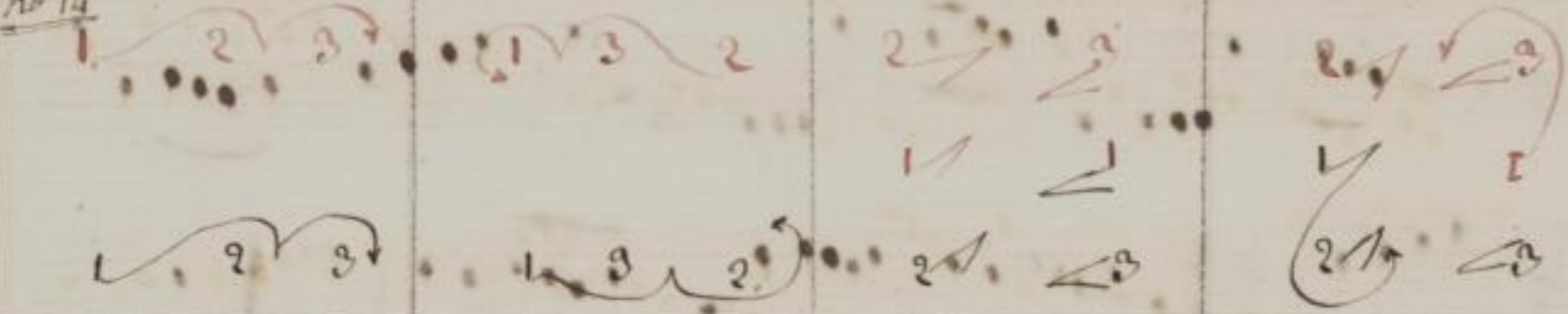
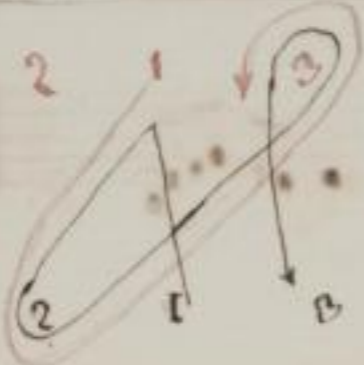
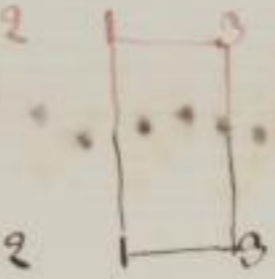



no. 12.

# Le Carousel





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| <p>no. 13</p> <p>1 2<sup>''</sup> 3</p> <p>1 2 3</p>   | <p>1 2 3</p> <p>1 2 3</p>   |                 | <br> |
| <p>2 1 3</p>  <p>2 1 3</p> | <p>Les deux premieres figures s'exécutent par la premiere partie de la musique</p>    |  |  |
| <p>no. 14</p>            |   |  |  |
|                           |  | <p>2 1 3</p>  | <p>La 5<sup>e</sup> figure s'exécute pendant la troisieme partie de la musique</p>   |



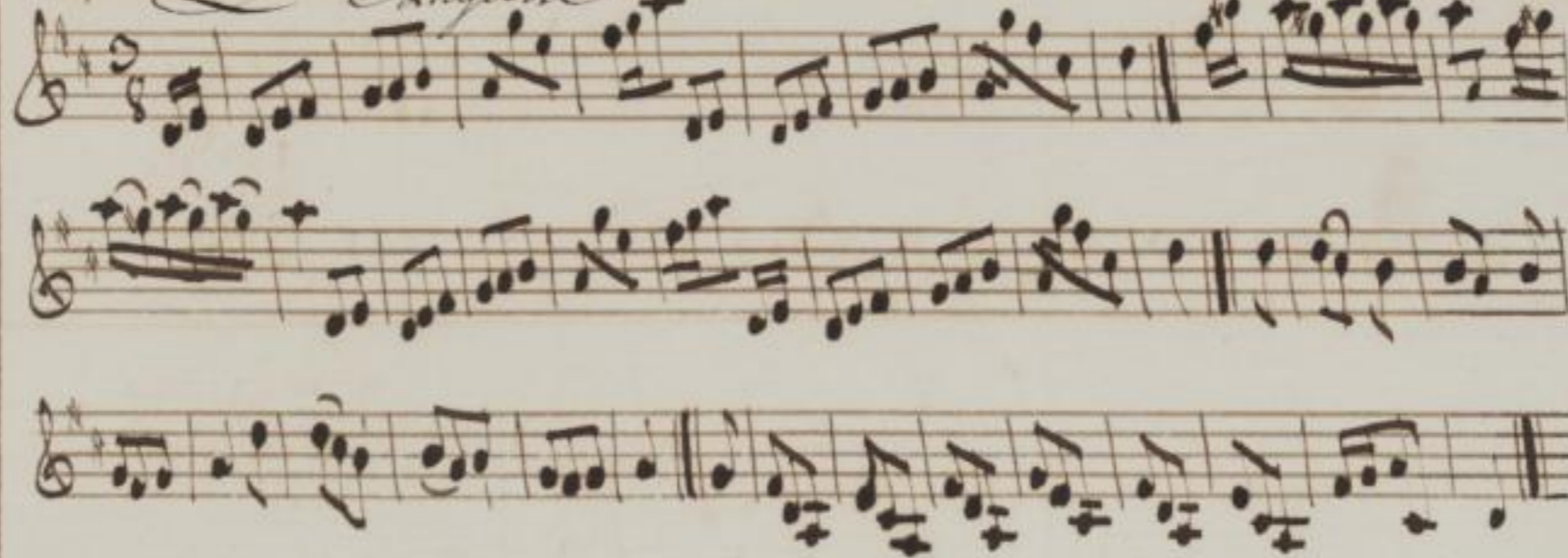
no 13

*Le Delassement*

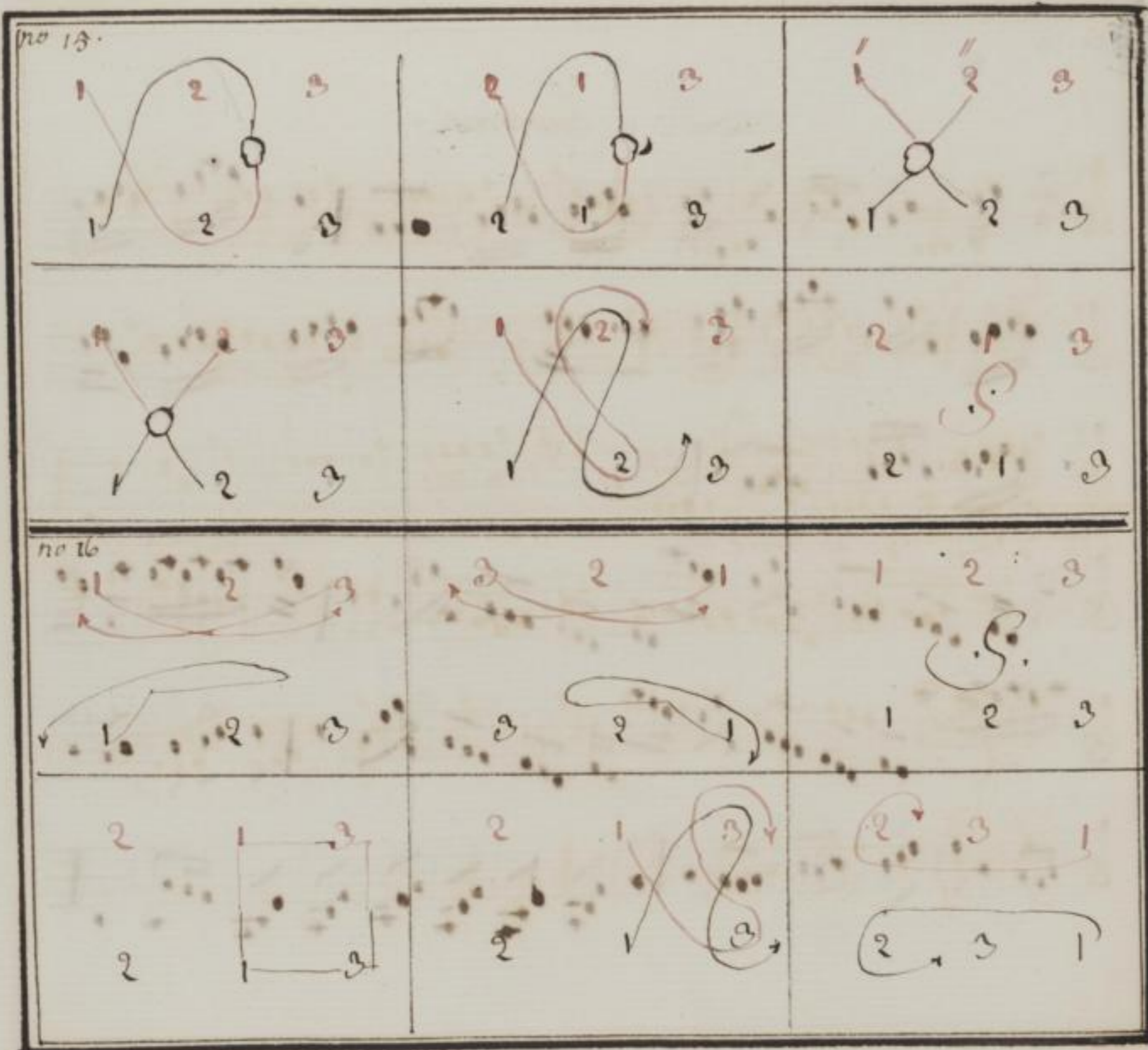


no 14

*L'Anglois Diss.*









no. 15

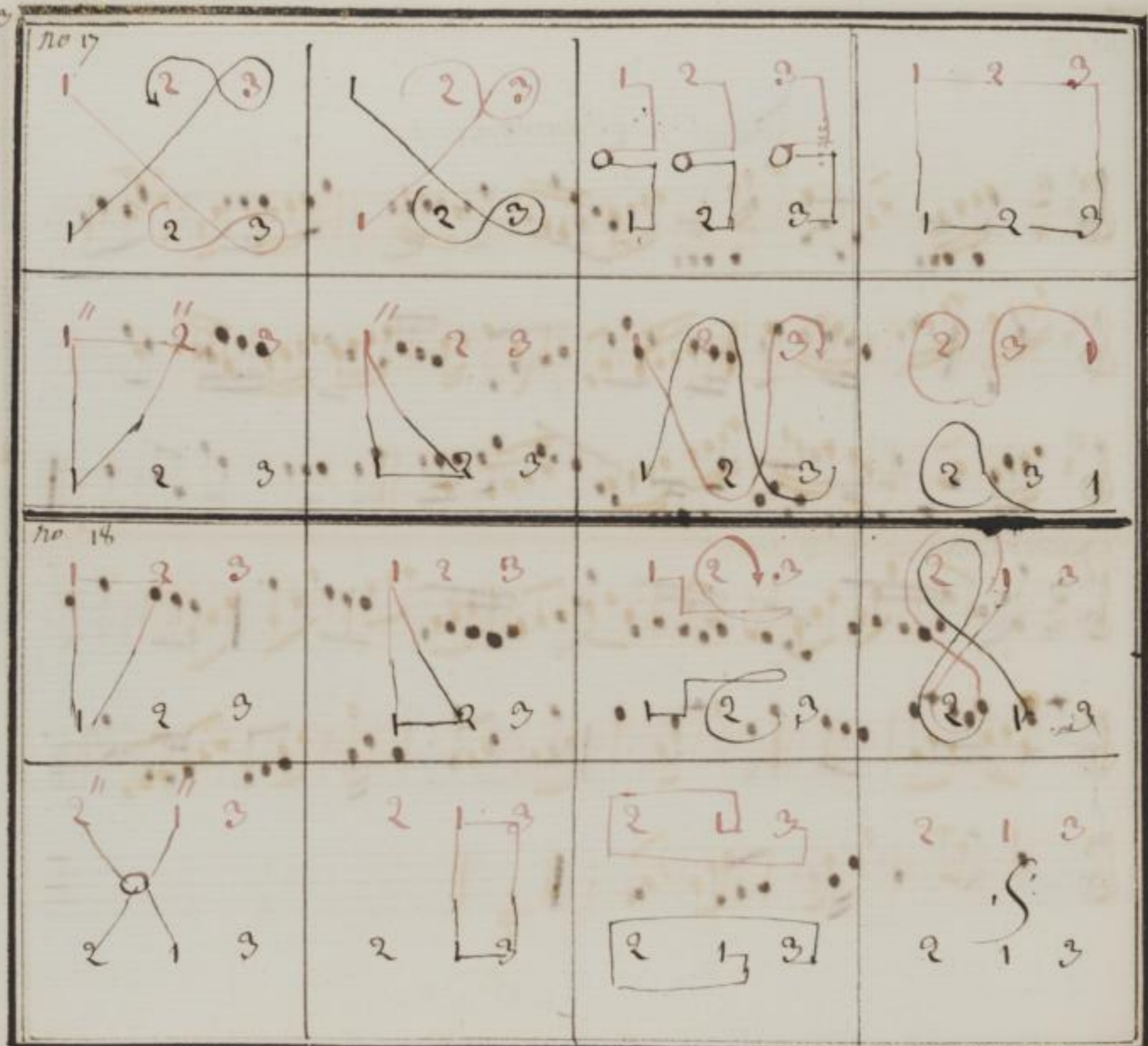
*L'Emotion D. 119.*

Handwritten musical notation for 'L'Emotion D. 119'. It consists of three staves of music in treble clef, featuring a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and bar lines.

*La Raitterie D. 119.*  
no. 16

Handwritten musical notation for 'La Raitterie D. 119'. It consists of three staves of music in treble clef, featuring a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and bar lines.







no 17

*La Fatiguante*

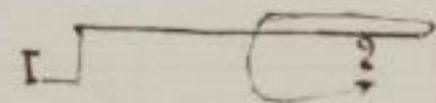
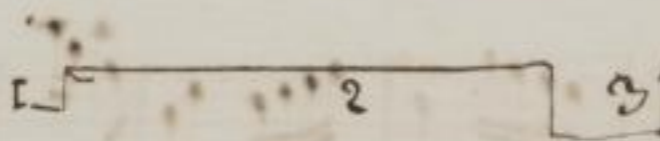
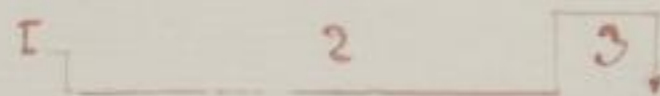
Handwritten musical notation for 'La Fatiguante' on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes, forming a rhythmic pattern. The second and third staves continue this pattern with various rests and note values.

*Le Plaisir des Dames No. 12.*

Handwritten musical notation for 'Le Plaisir des Dames No. 12.' on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and sixteenth notes. The second and third staves continue the piece, ending with a double bar line and a final note on the third staff.



No. 19



No. 20





no 19

*Le Carnaval D. 157.*

Handwritten musical notation for 'Le Carnaval D. 157.' consisting of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line with various rhythmic values and rests.

no 20 *Les maux de teste D. 160.*

Handwritten musical notation for 'Les maux de teste D. 160.' consisting of three staves. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line with various rhythmic values and rests.



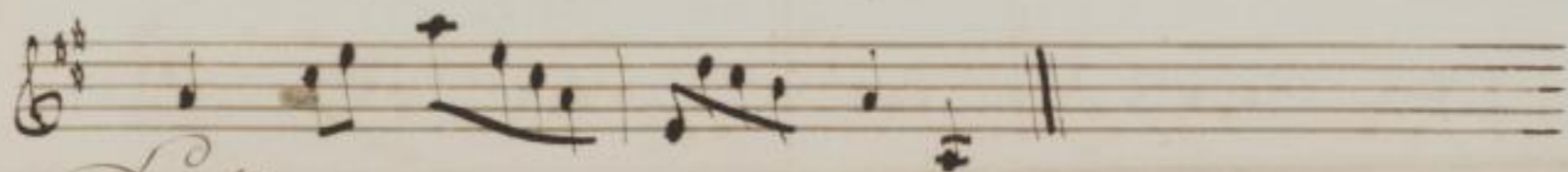
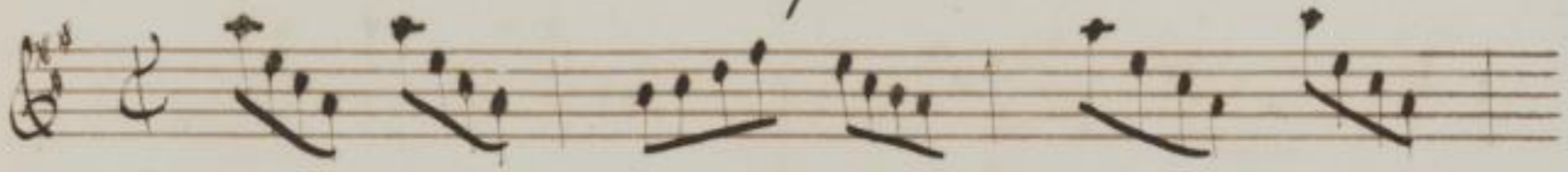
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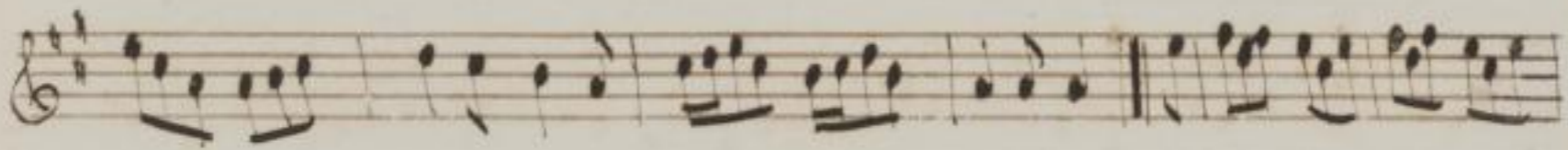
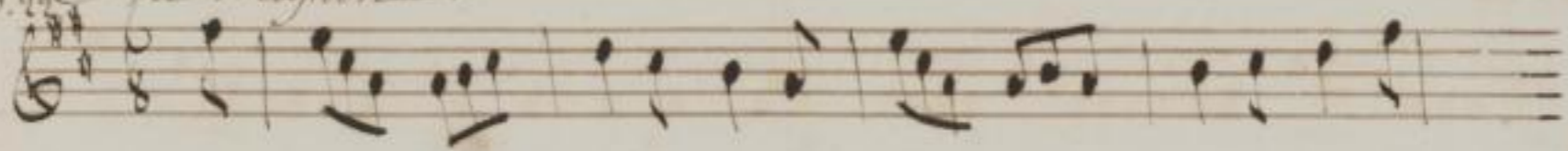


no. 21

*Le Sans-partout* No. 41.



no. 22 *La Mignone*



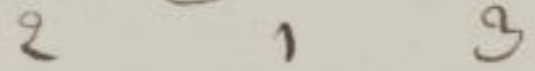
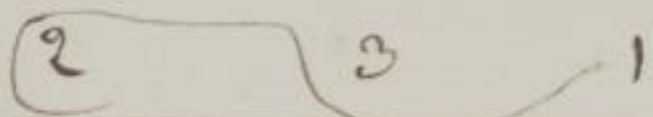
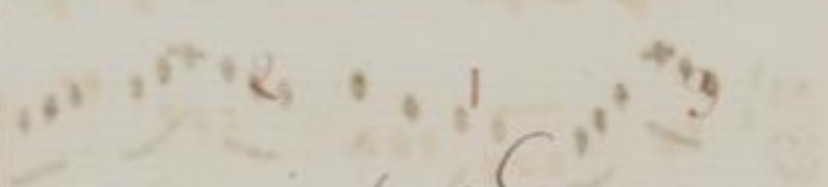
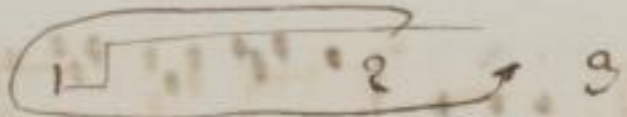
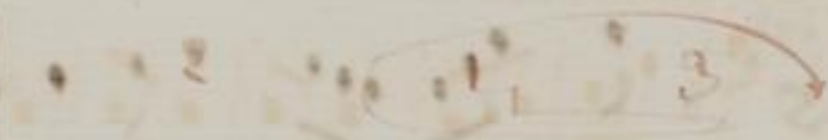
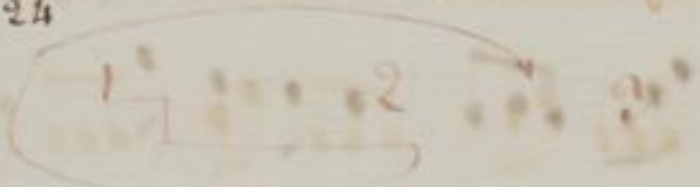


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no. 22



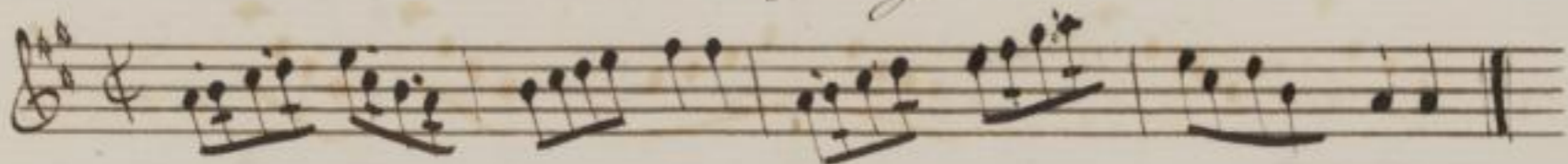
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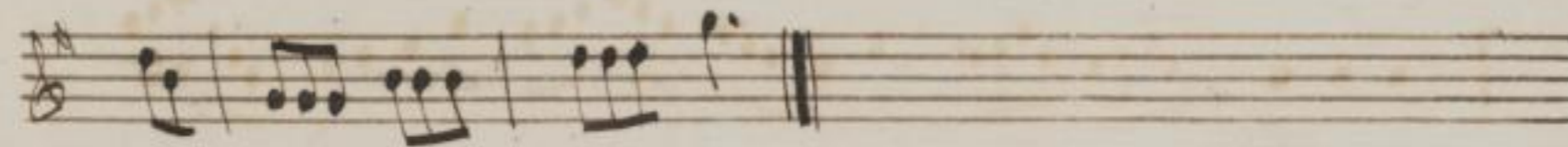
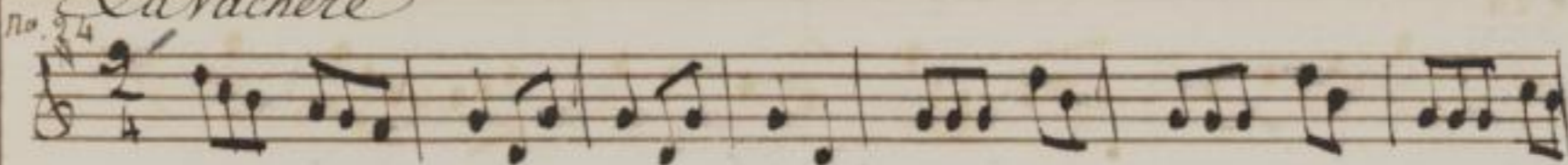


no. 29

# Le Pavassary



# La Vachere





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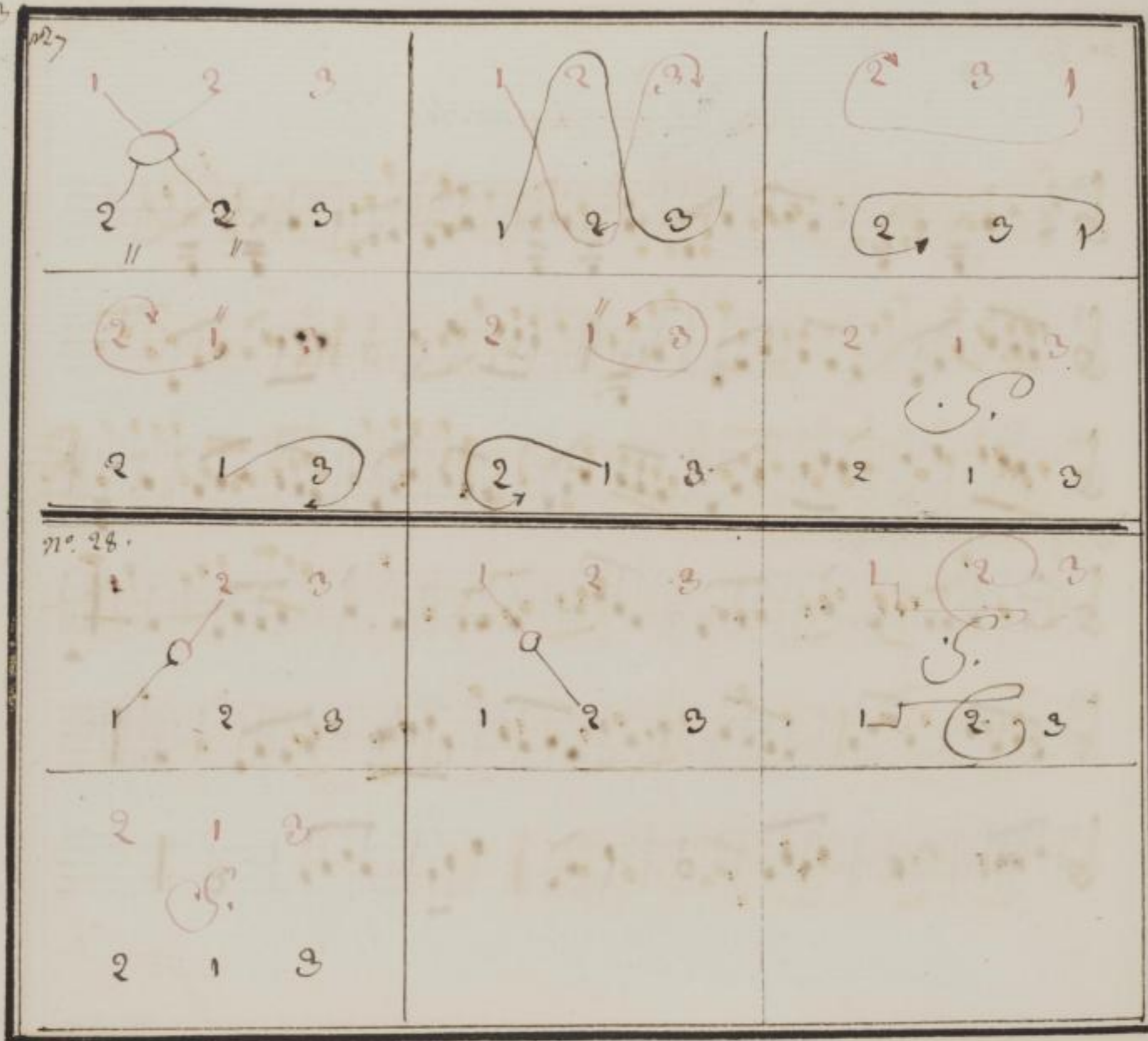
*La Marmotte* D. 157.

Handwritten musical notation for 'La Marmotte' (D. 157). It consists of three staves of music in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

no. 26 *La Frederic*

Handwritten musical notation for 'La Frederic' (no. 26). It consists of three staves of music in treble clef with a key signature of one flat (Bb) and a 9/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.







no. 27

# Albertine

Handwritten musical notation for the piece 'Albertine'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The second staff includes the annotation 'Fin 171 D.' above the final measure. The third staff continues the melodic line with various rhythmic patterns and ornaments.

no. 28

# La Pucelle madeleine

Handwritten musical notation for the piece 'La Pucelle madeleine'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various rhythmic figures and rests.



no. 29

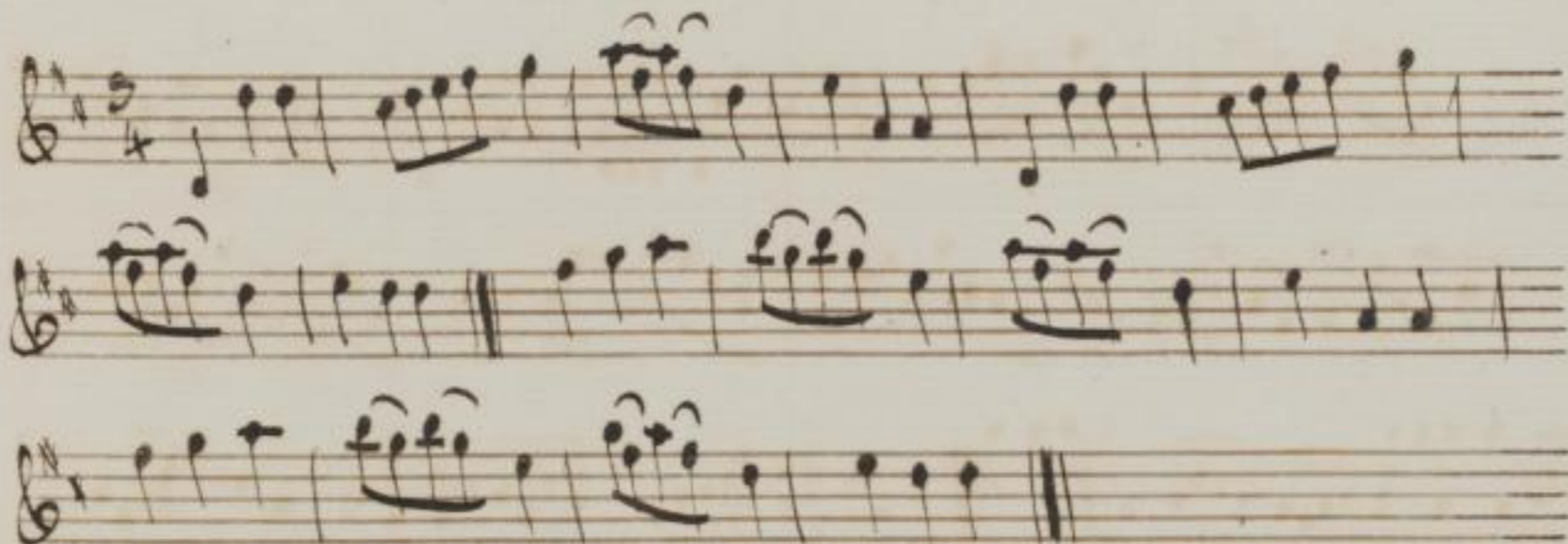
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*La Croteuse* Dist.

no 30

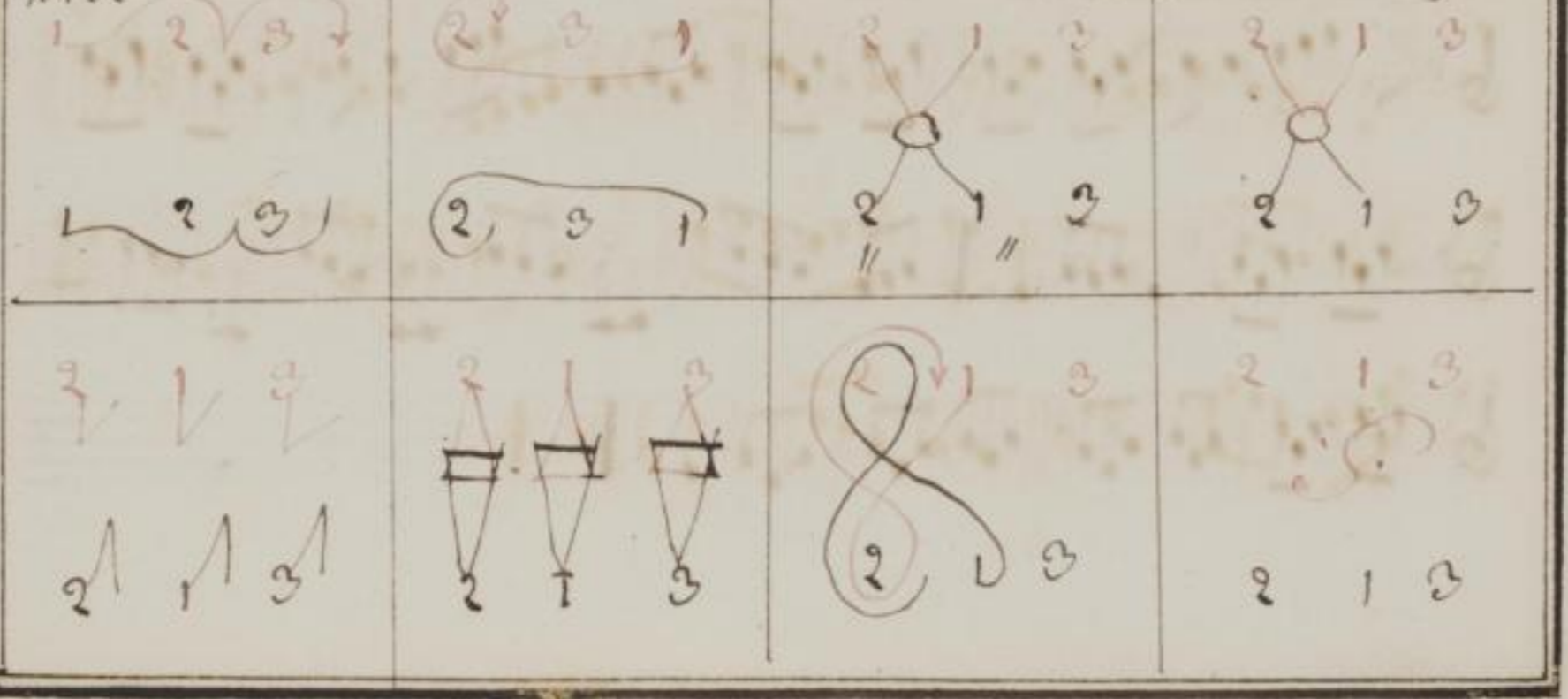
*La Royale*



no. 31



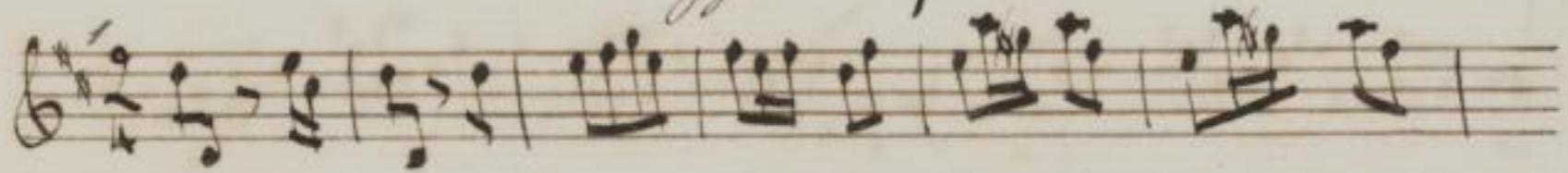
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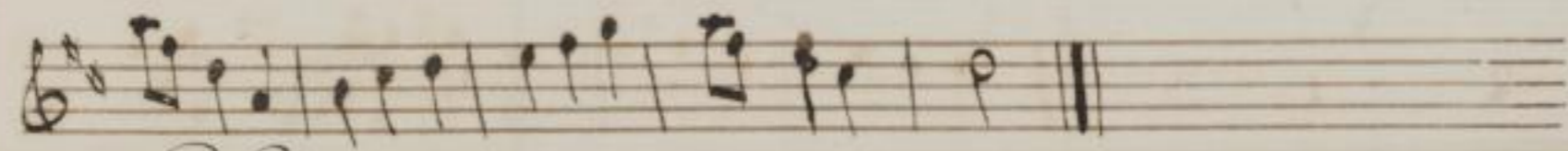
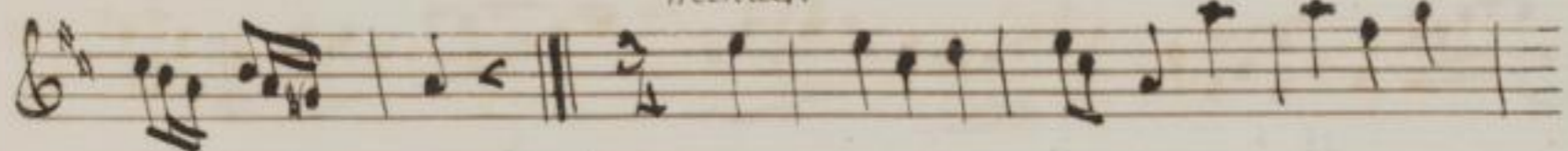


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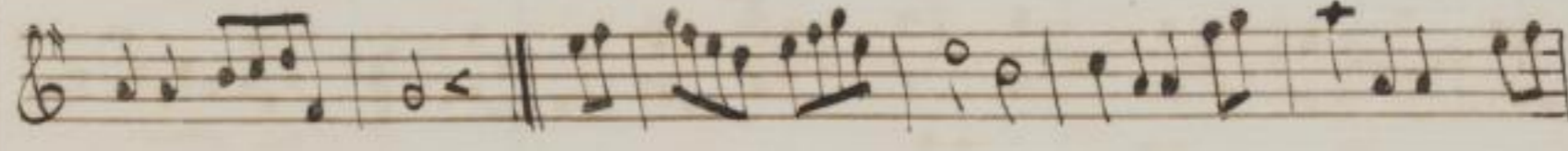
# La Trage Comique



*Menuet.*



# no. 32 La Conversation





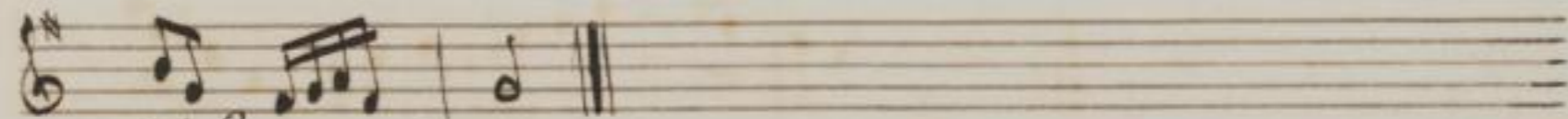
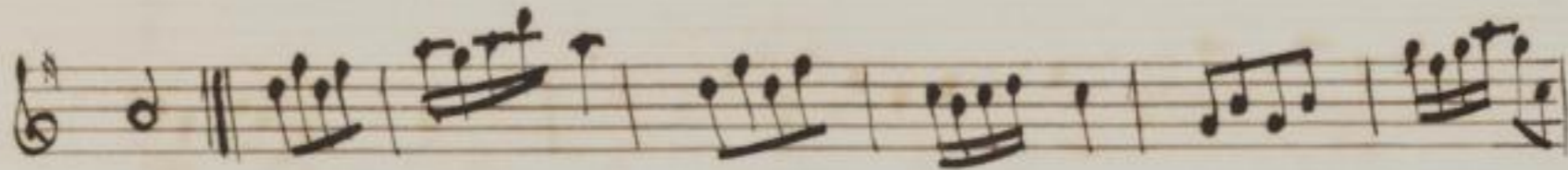
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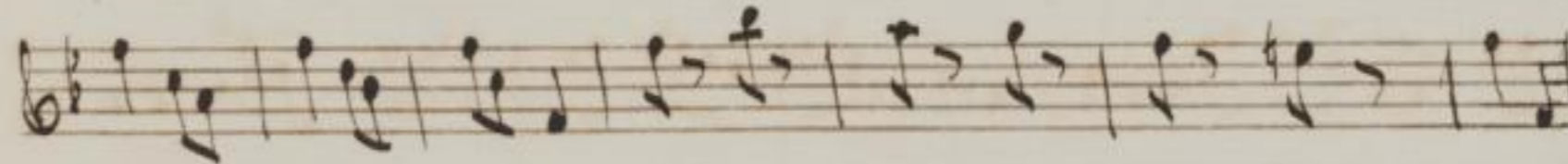


no. 33

*Louisa Frederic A. B1.*

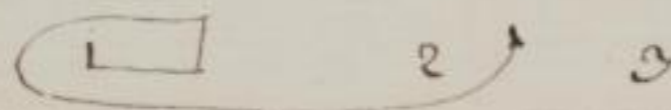
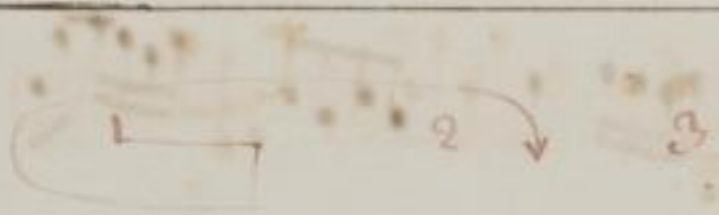


no. 34 *La Sandollonade A. 154.*





no. 35.



no. 36.





no 35.

*Lento* Al. 90.

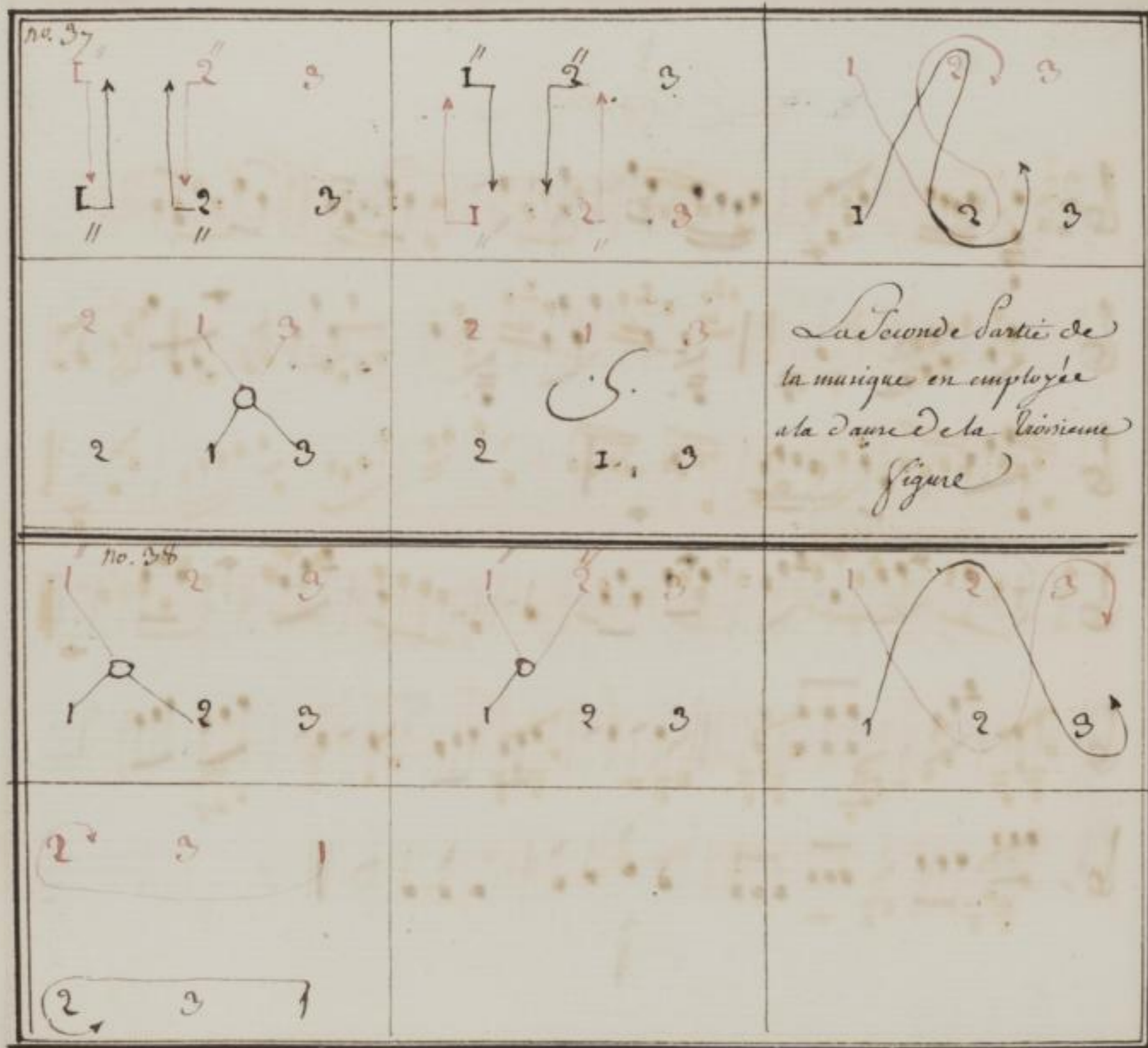
Handwritten musical notation for 'Lento' in 2/4 time. It consists of three staves. The first staff begins with a treble clef and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some chords. The second and third staves continue the melody and accompaniment.

no 36

*Larghetto* Al. 128.

Handwritten musical notation for 'Larghetto' in 3/4 time. It consists of three staves. The first staff begins with a treble clef and a 3/4 time signature. The music is characterized by a slower tempo and features a mix of eighth and sixteenth notes. The second and third staves continue the piece.

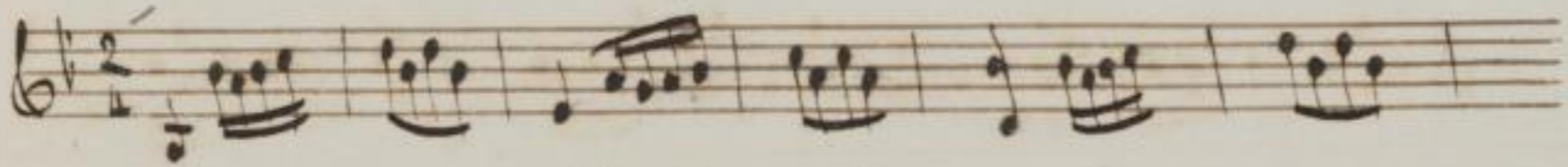




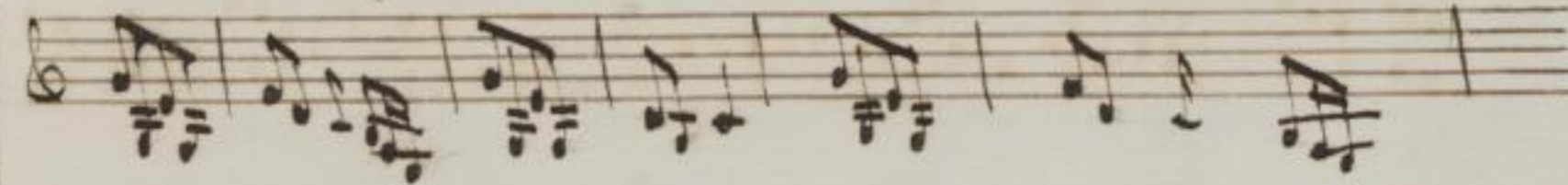
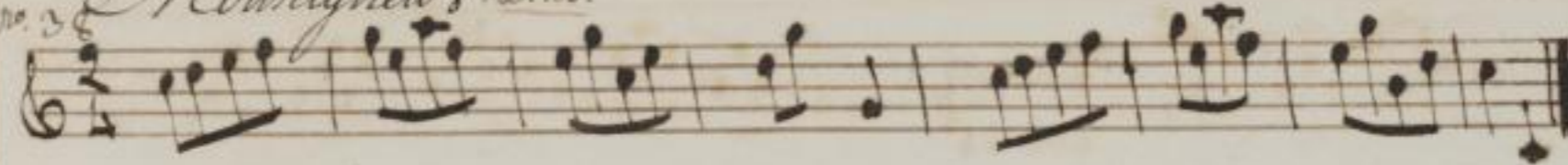


no. 37

*Le Capucin* no. 155.



no. 38 *Monsieur* no. 162.



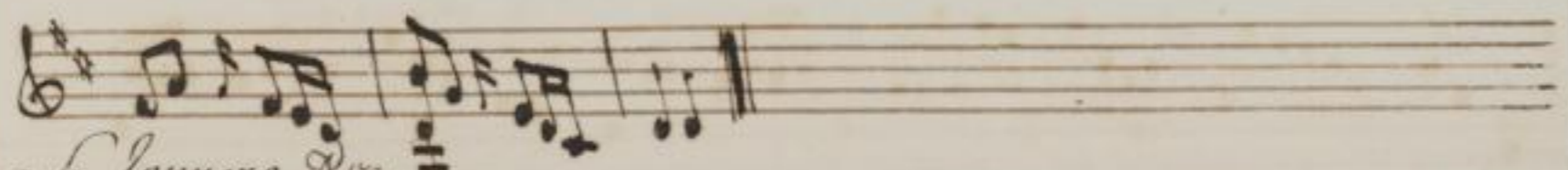
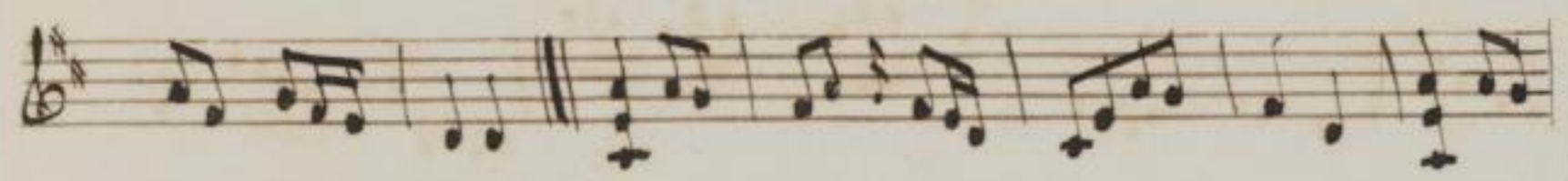
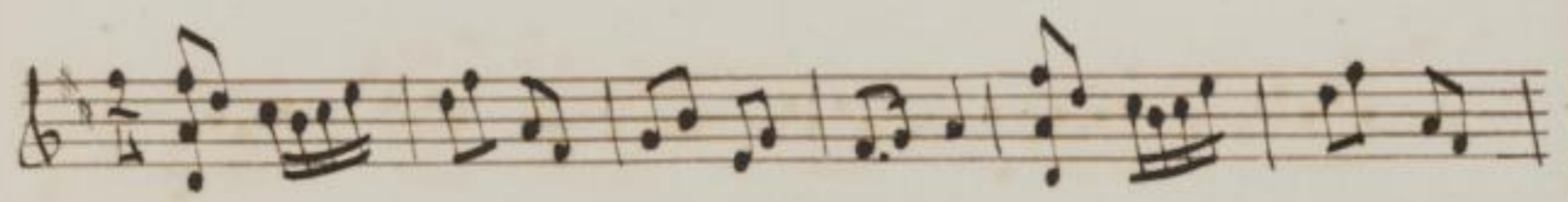


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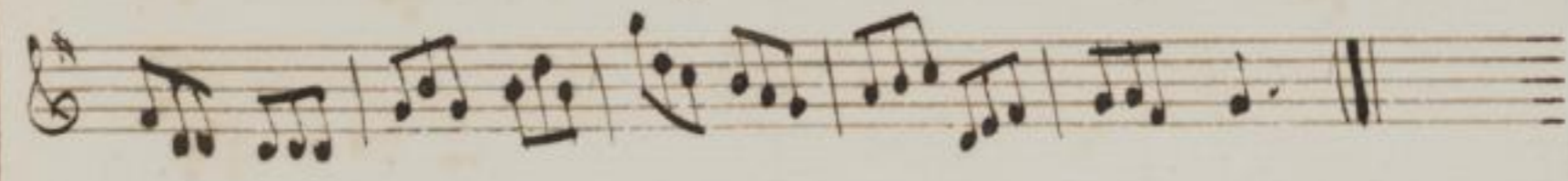
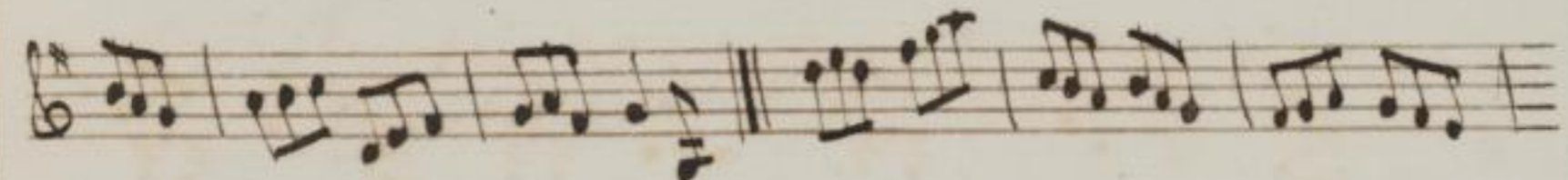
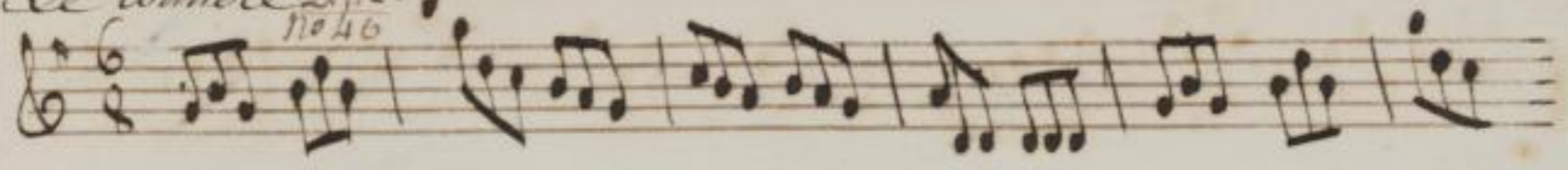


no. 39

*Le Ballet D. 162.*

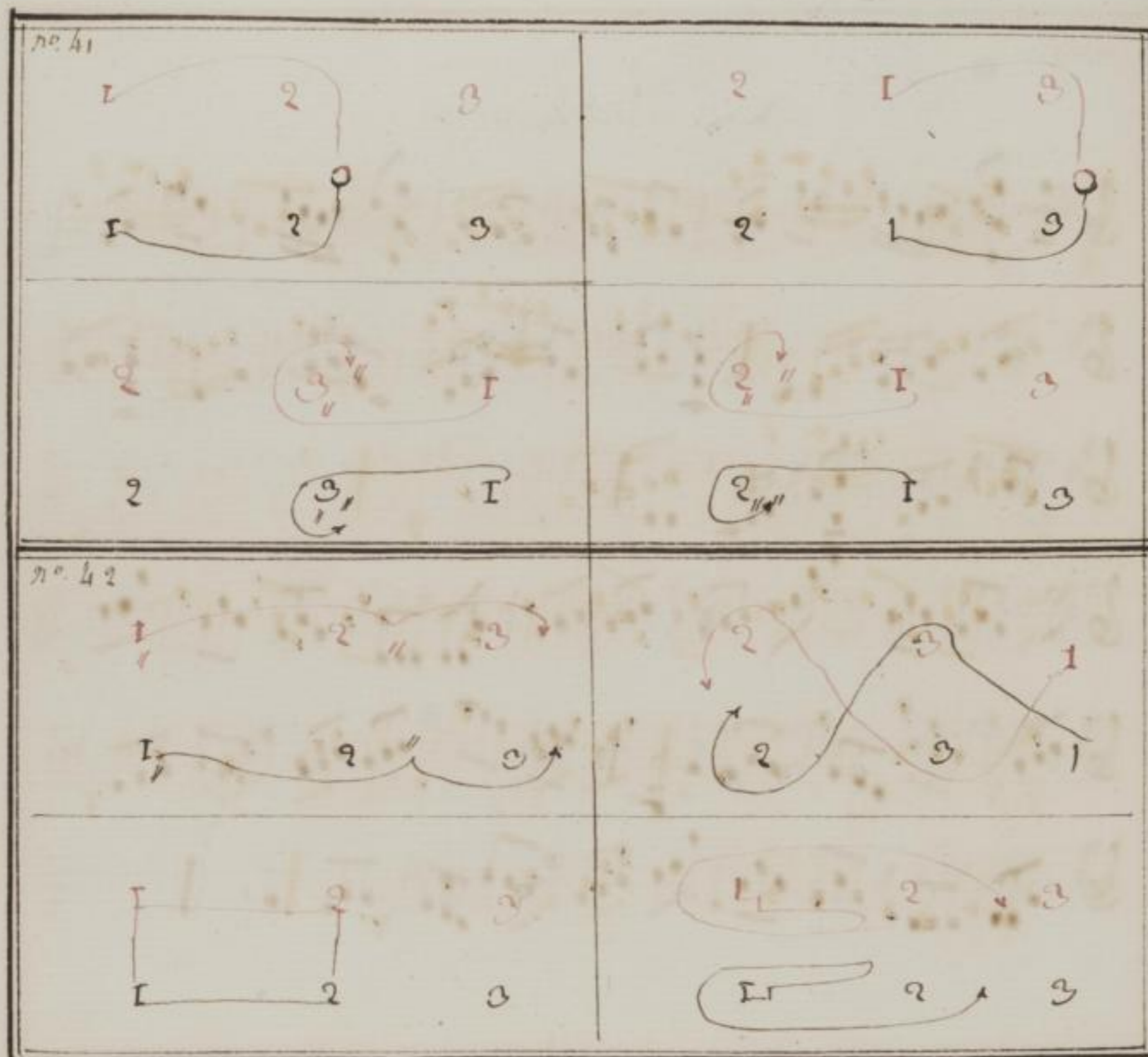


*Le Louvre D. 172.  
no. 46*





47



48



no. 45

*L'Assurance* A. 61.no. 46 *La Re traite*



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| <p>no. 43</p> |  |  |  |
|               | <p>La seconde partie<br/>de la musique est<br/>uniquement employée<br/>pour l'exécution de<br/>la troisième figure</p> |  |  |
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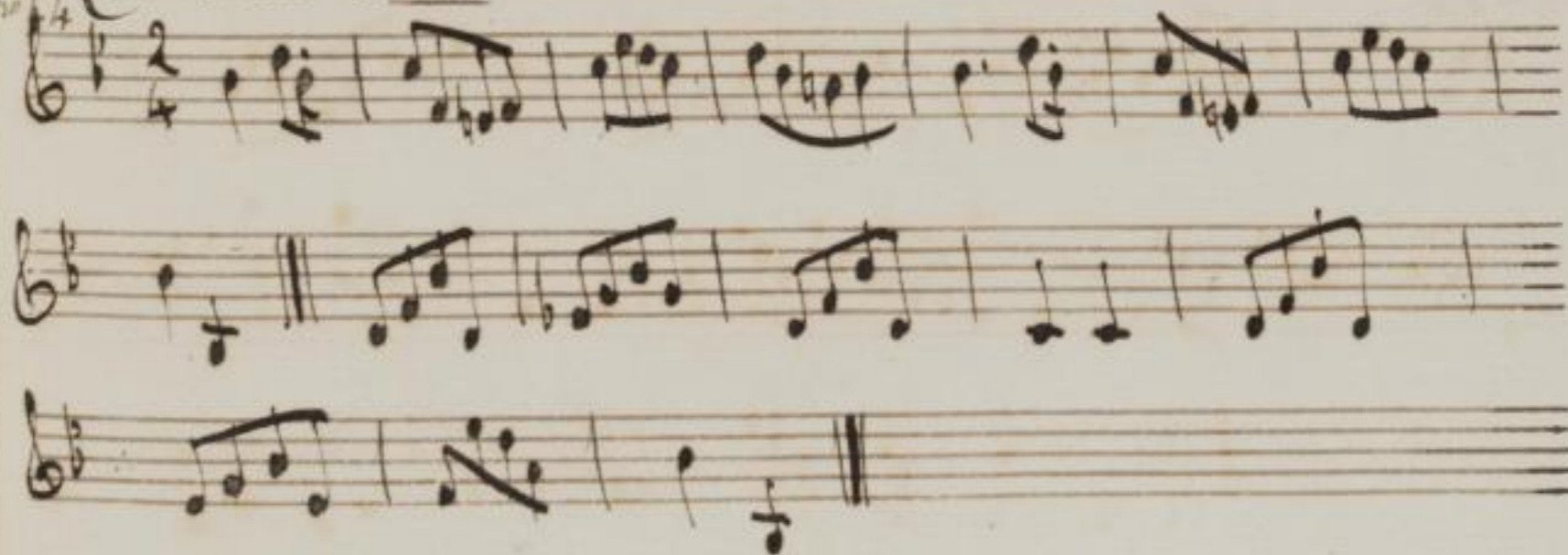


no 142

*La Princesse* A. 156.

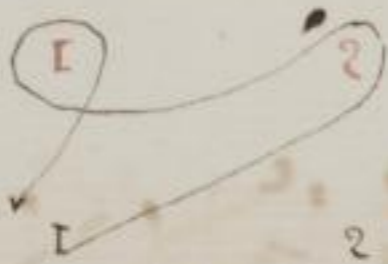


*Quel miracle* D. 156.





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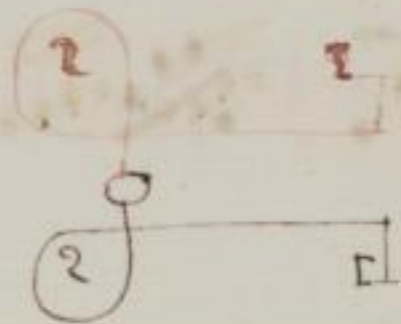
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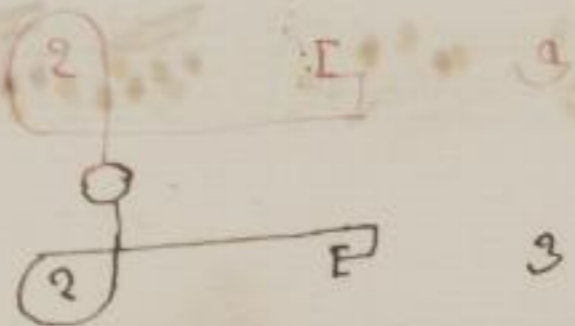
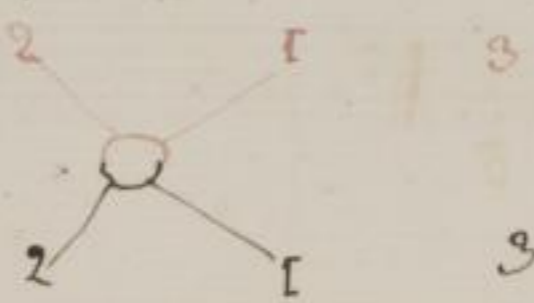
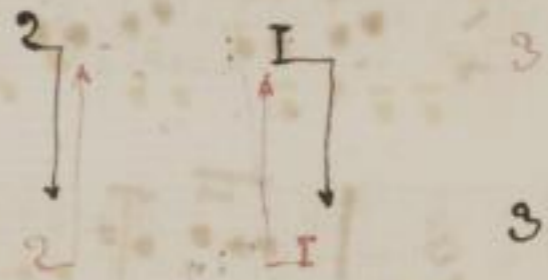
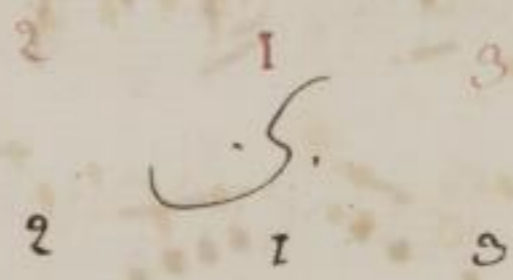
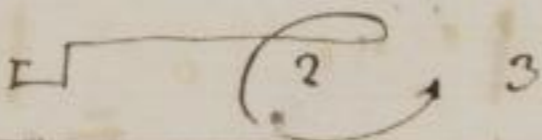
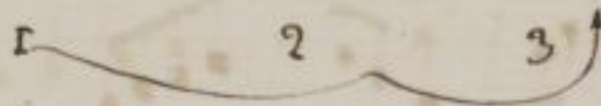
no. 45.

*Le Galimathias D. 175.*

A handwritten musical score for a piece titled "Le Galimathias D. 175." The score is written on six staves, all in treble clef. The first staff begins with a 2/4 time signature and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line on the sixth staff. The word "Trio" is written above the fourth staff. The entire score is enclosed in a rectangular border.



no 46

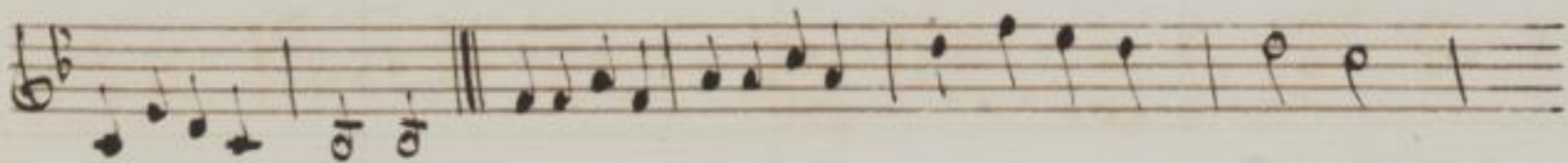
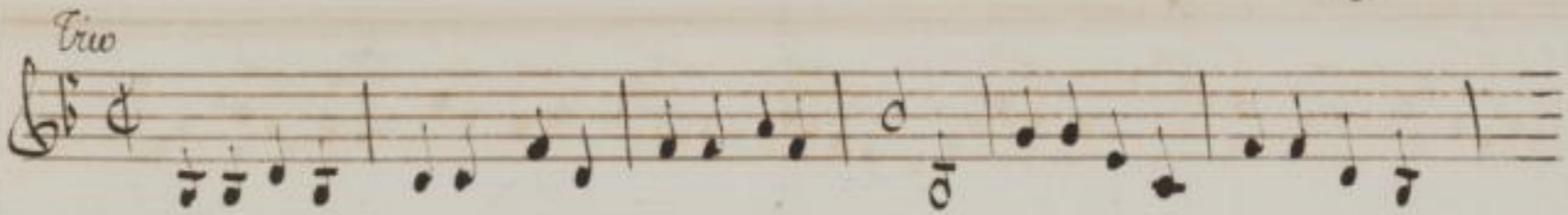
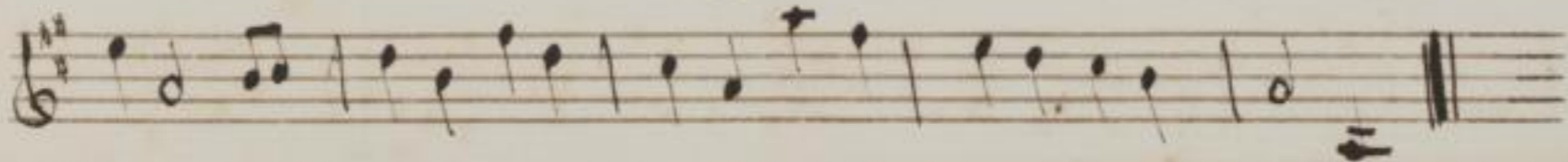
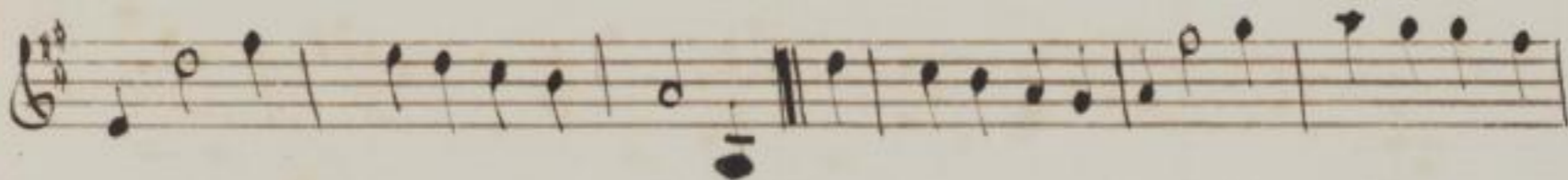
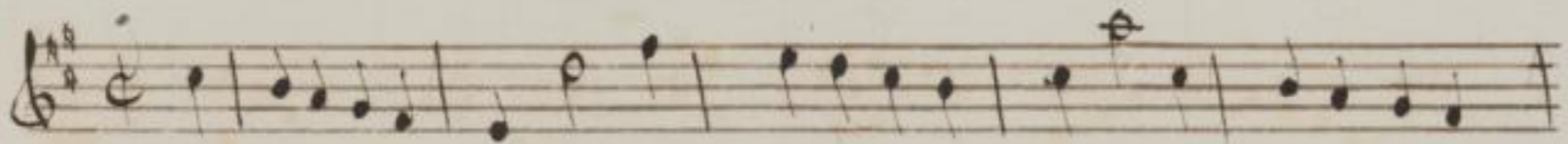




no. 46.

*Le Prellement* *D. 331.*

54



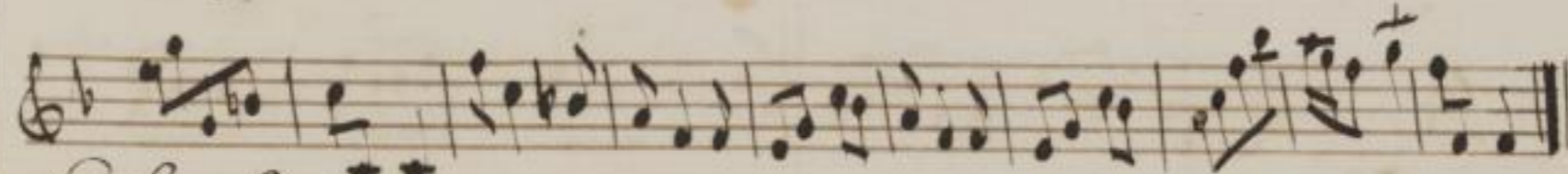
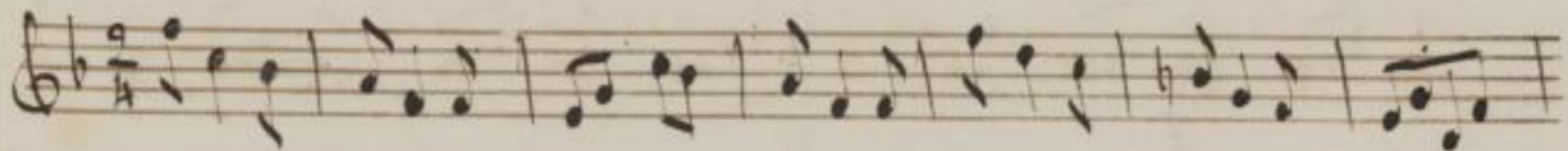


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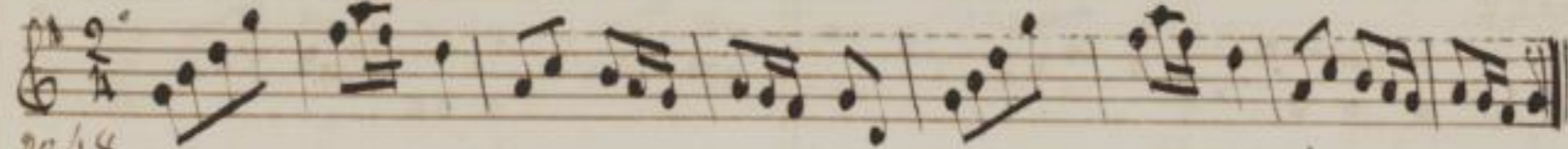


no 47

*La Chasse* D. 158.



*La Sereinade* D. 330.



no 48



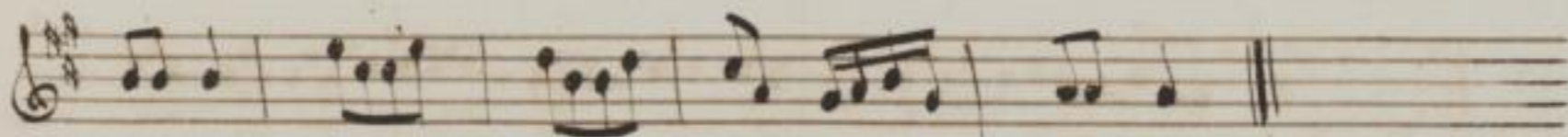
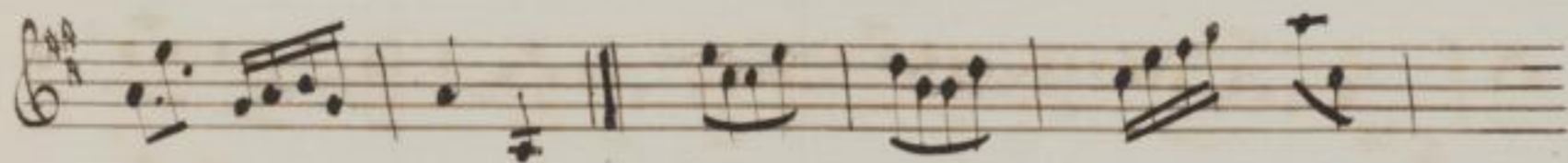




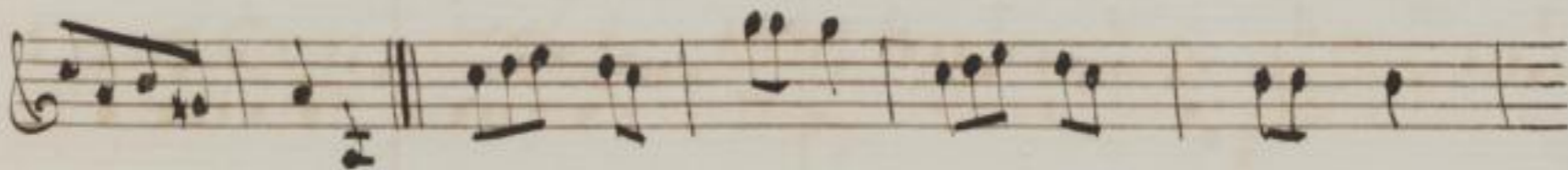
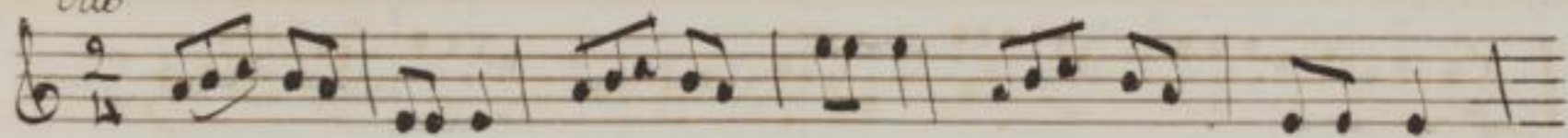


no 49

*Le Charivari* K. 173.

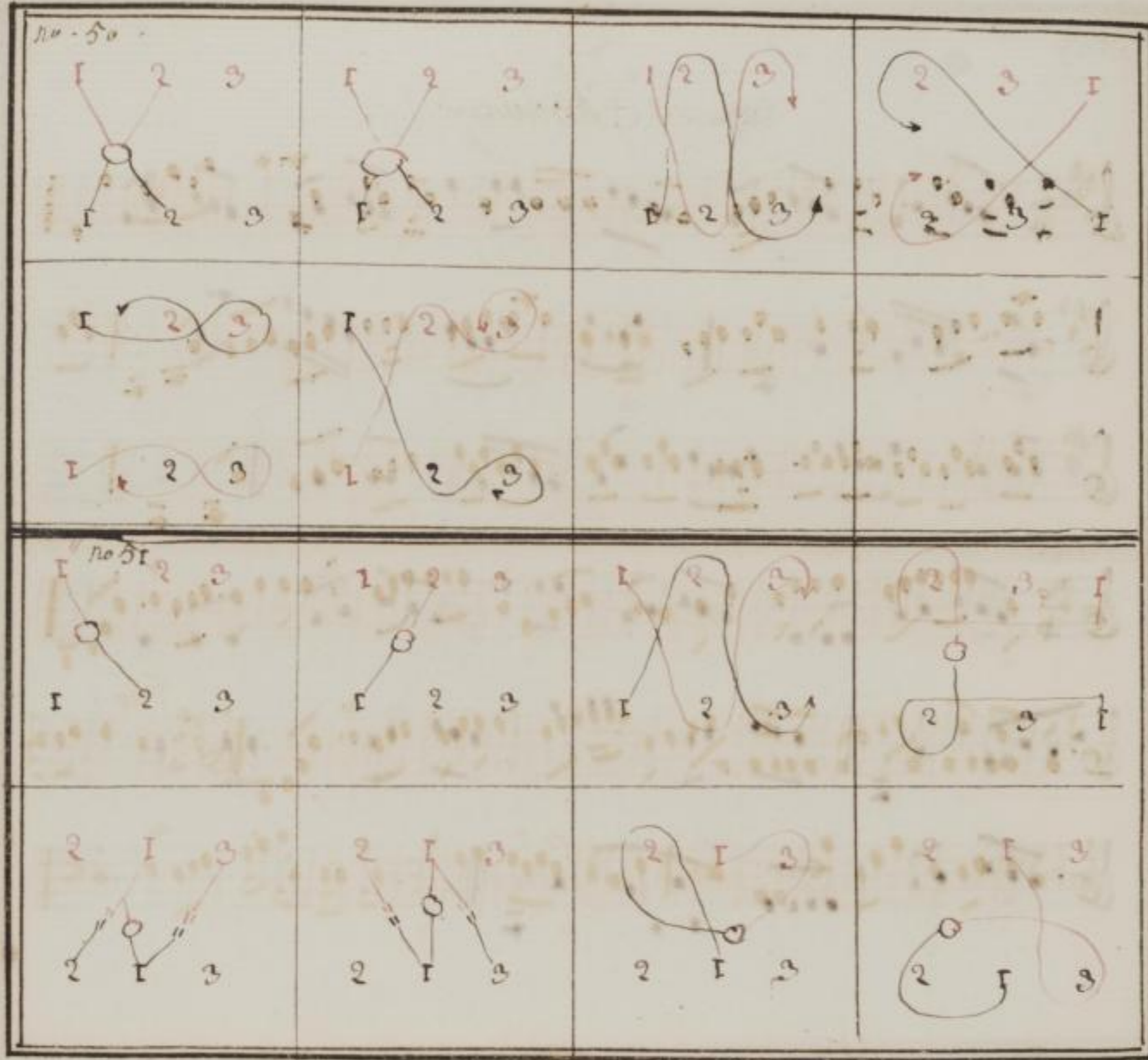


*Trio*



28

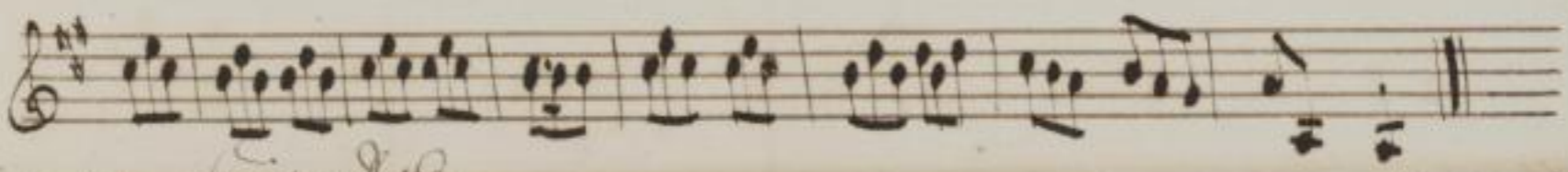
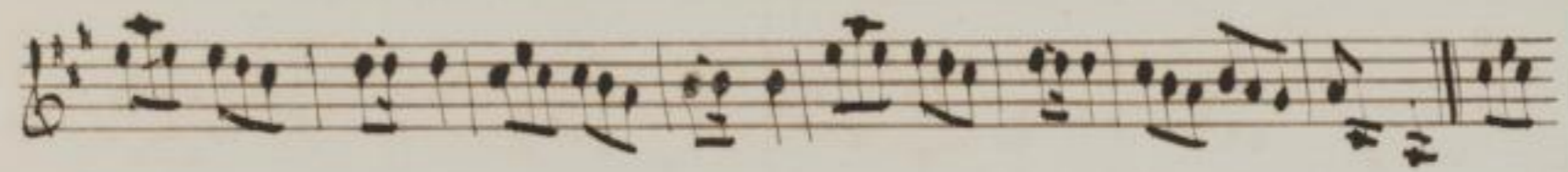
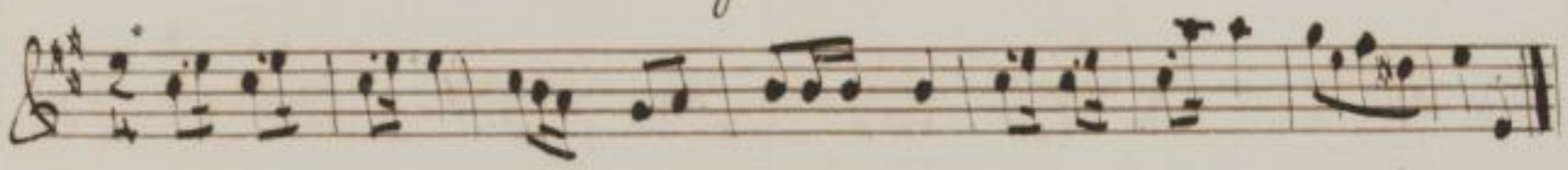




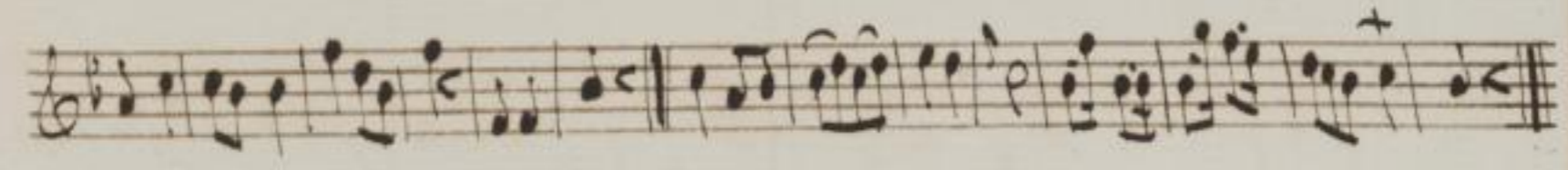
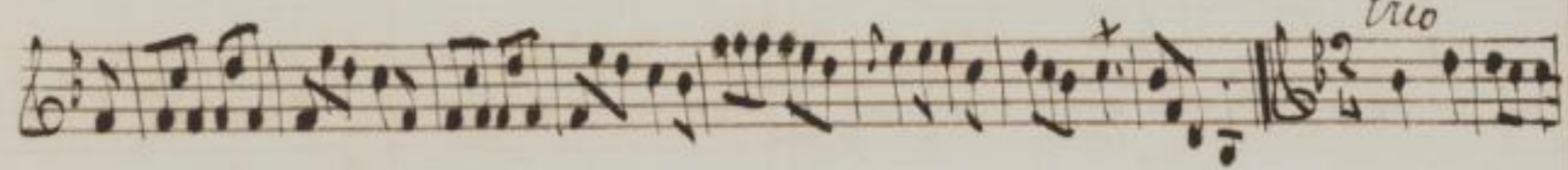
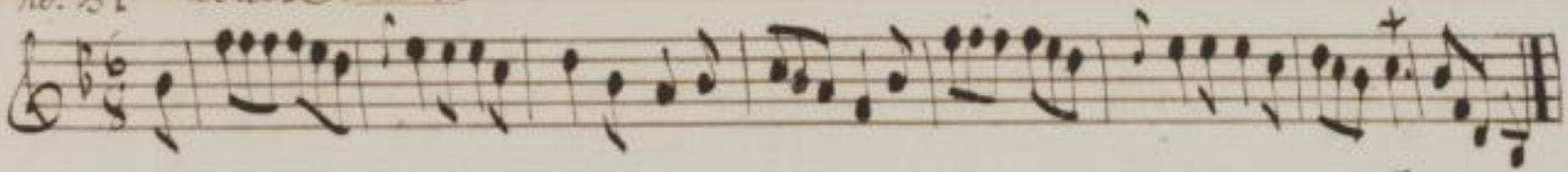


no. 50.

*La favorite* D. 529.



no. 51 *Louise* D. 164.





|  |  |
|--|--|
| <p>No 52</p>                                   |  |
|  |  |
| <p><i>La promenade de la dame qui Dame</i></p> | <p><i>La promenade de la dame avec chaque C. et chaque D.</i></p>  |
|  | <p><i>La Repetition de la premiere partie du lio en la seconde partie une fois joué composer la maniere de la sixieme figure uniquement.</i></p> |



no 52

# La fougueuse

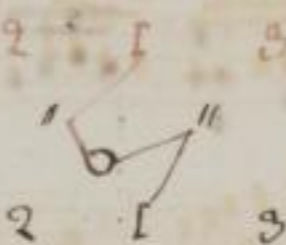
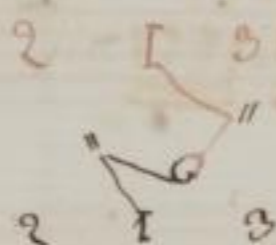
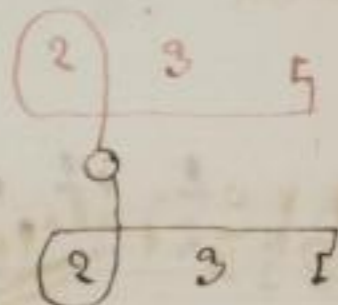
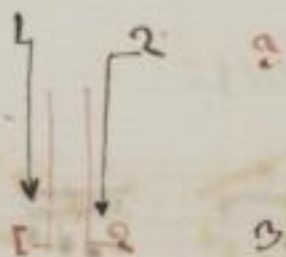
The first system of handwritten musical notation consists of three staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the melodic line with similar rhythmic patterns and some rests.

*Trio*

The Trio section is marked with the word 'Trio' in italics above the first staff. It consists of three staves of handwritten musical notation. The notation continues with eighth and sixteenth notes, maintaining the rhythmic character of the first section. The piece concludes with a double bar line at the end of the third staff.



No 53





no 43

Caroline D. 163.

Handwritten musical notation for the first section of 'Caroline D. 163.'. It consists of three staves of music in treble clef, 3/4 time signature, and D major. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the melody and accompaniment.

Erio

Handwritten musical notation for the second section of 'Caroline D. 163.', labeled 'Erio'. It consists of three staves of music in treble clef, 2/4 time signature, and D major. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The music is characterized by a steady eighth-note accompaniment and a melody of eighth notes. The second and third staves continue the piece.



no 54





no 54

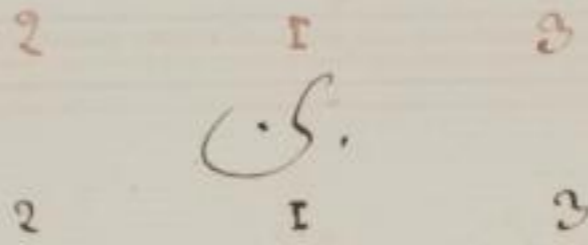
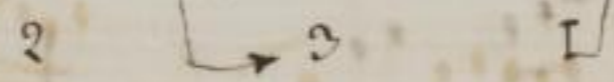
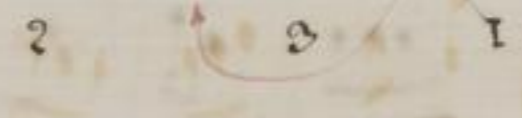
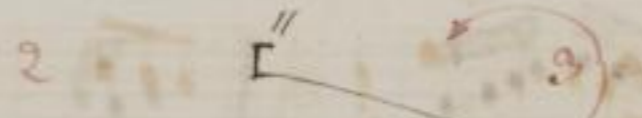
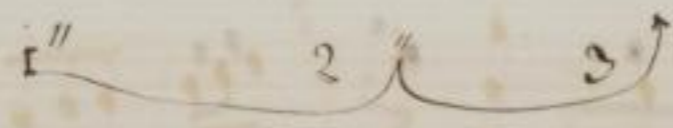
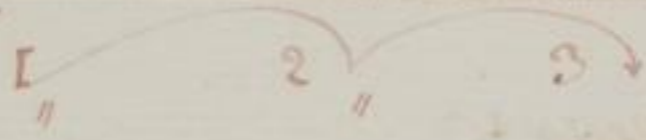
*Le Logement* D. 66.

A handwritten musical score for a piece titled "Le Logement" (D. 66). The score is written on six staves. The first staff begins with a treble clef and a 2/4 time signature. The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece. The notation is in a cursive, historical style. The piece concludes with a double bar line on the sixth staff.



67

no 55

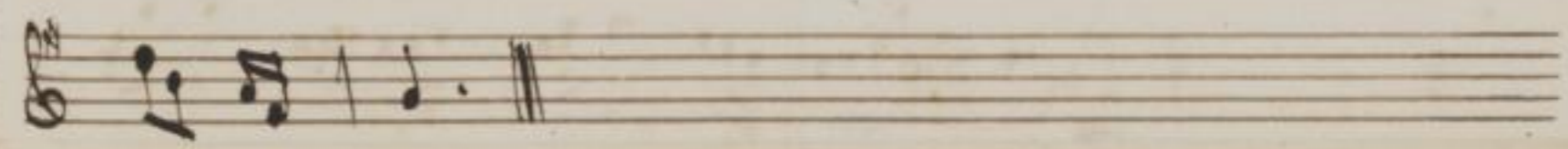
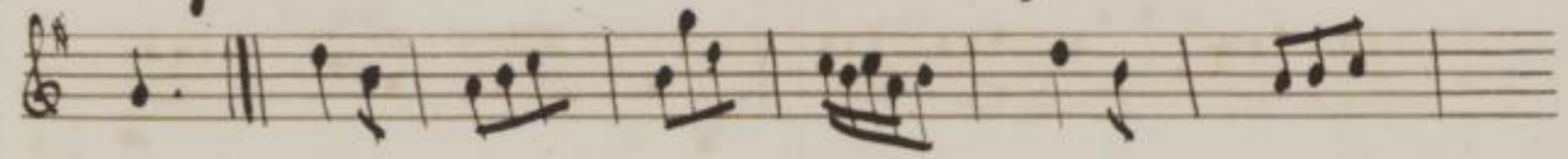
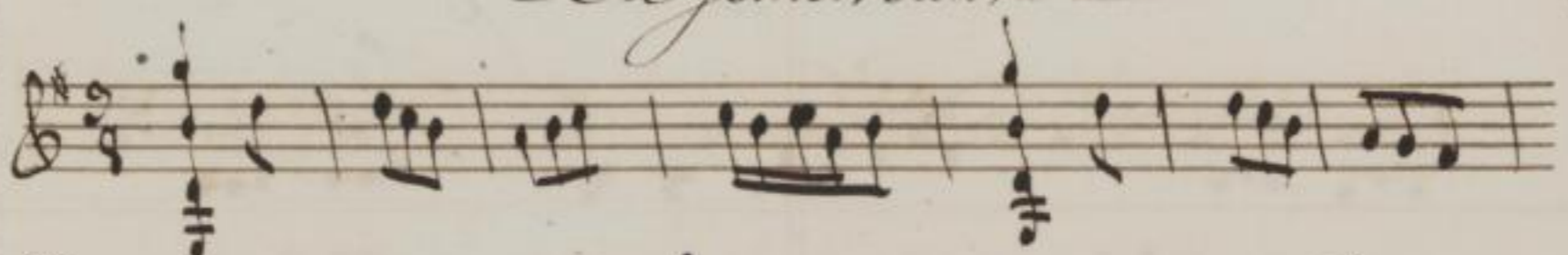


La premiere partie de la unique  
de j'ai pendant que l'on a me la  
premiere figure

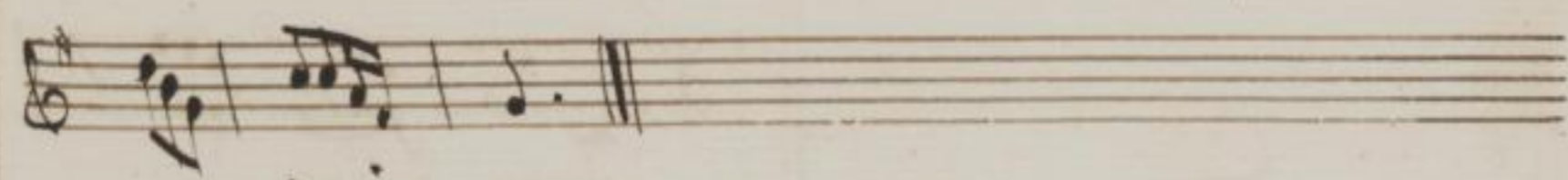
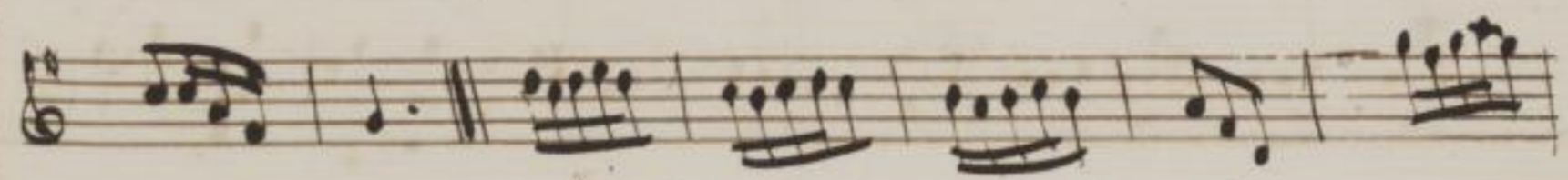


No 33.

*La Jeuneveuve* D. 1552.



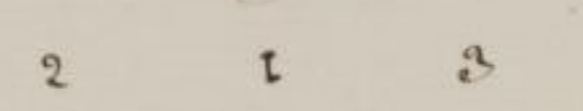
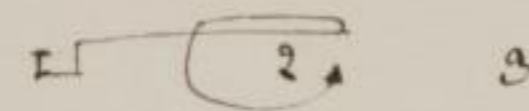
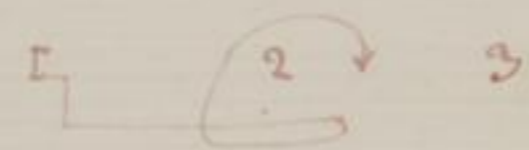
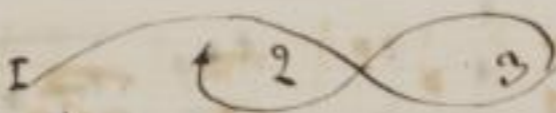
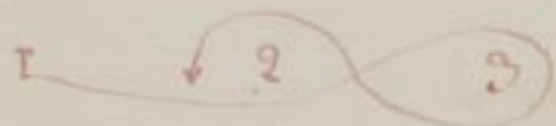
*Trio*





69

no 56.



70

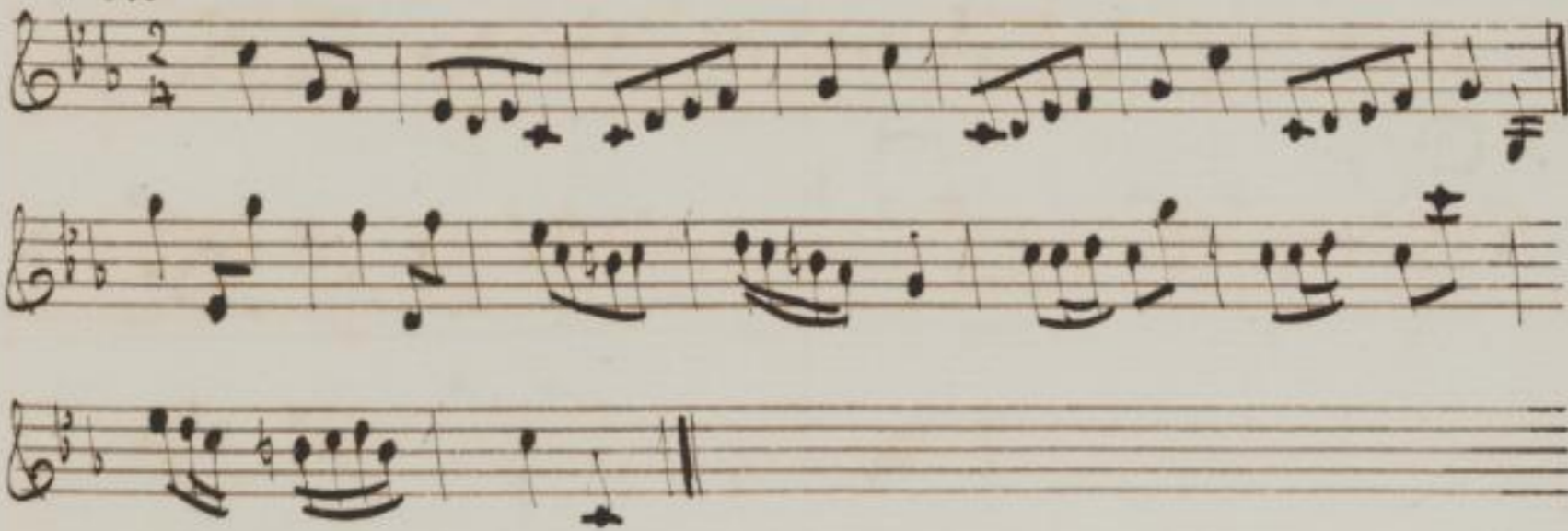


no 56.

L'Écossaise



Trio



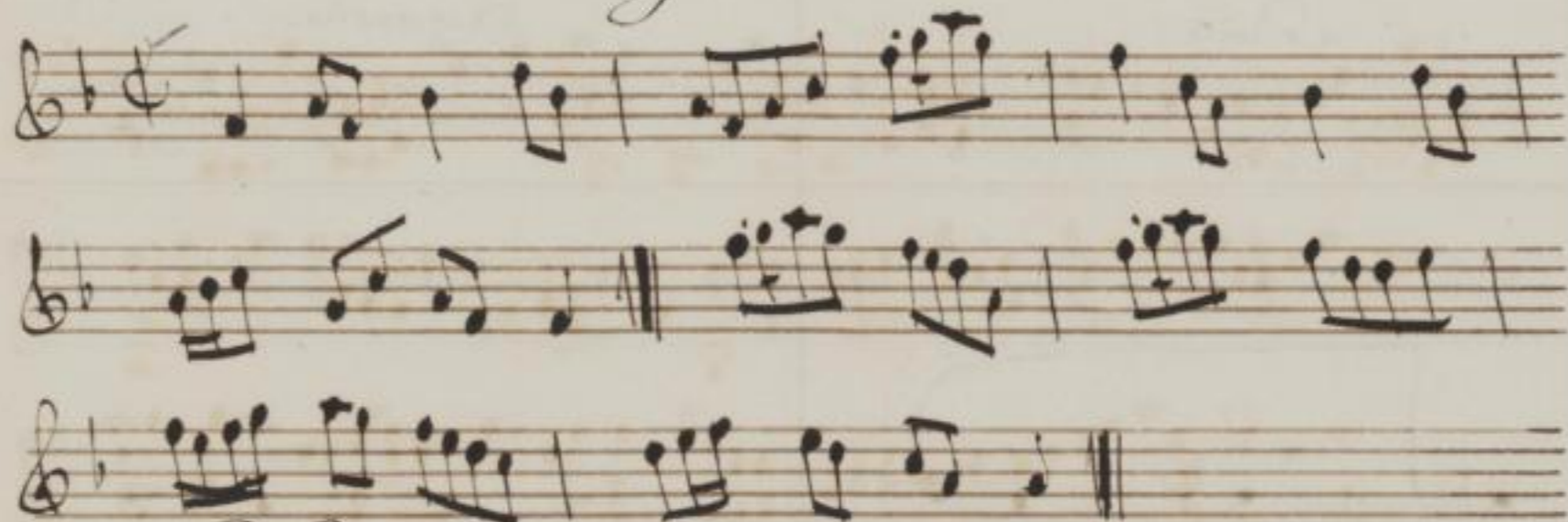


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| <p>no 57</p> |  |  |
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| <p>no 58</p> |  |  |
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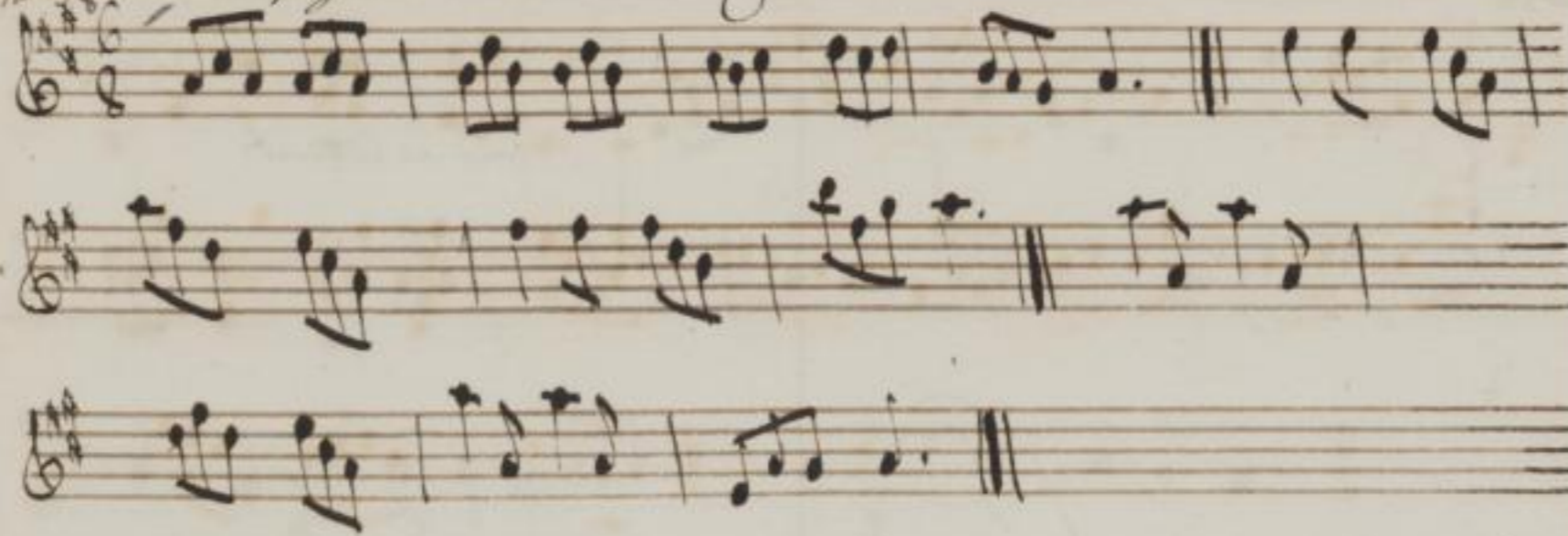


no 57

*Le Jour de la Noce*



*La Gigue du Duc de Cumberland*



72

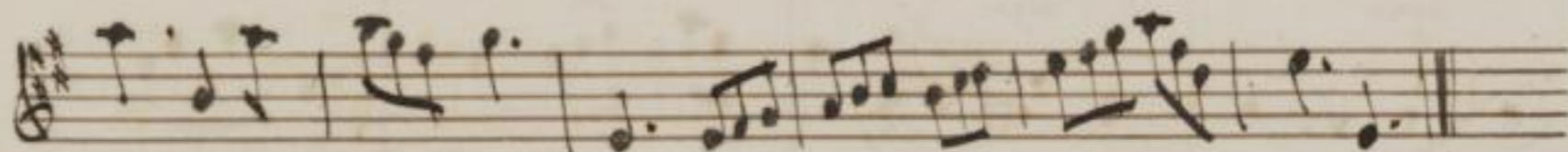
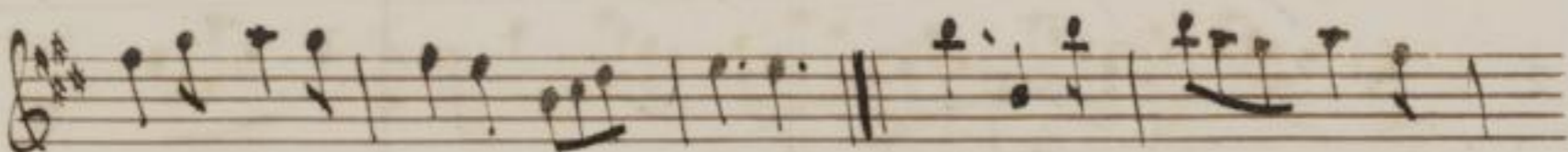
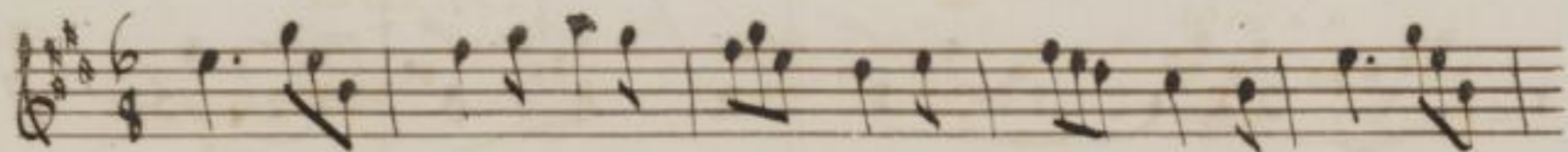


|   |                        |
|---|------------------------|
| <p>no 59</p> <p><i>a droite</i></p>       | <p><i>a gauche</i></p> |
|   |                        |
| <p>no 60</p> <p><i>roulé rebouiné</i></p> |                        |
|   |                        |

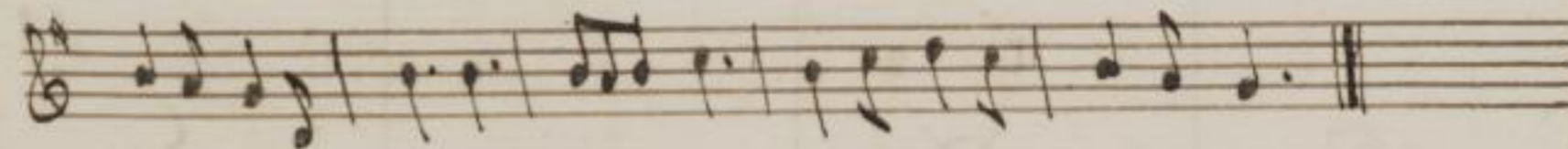
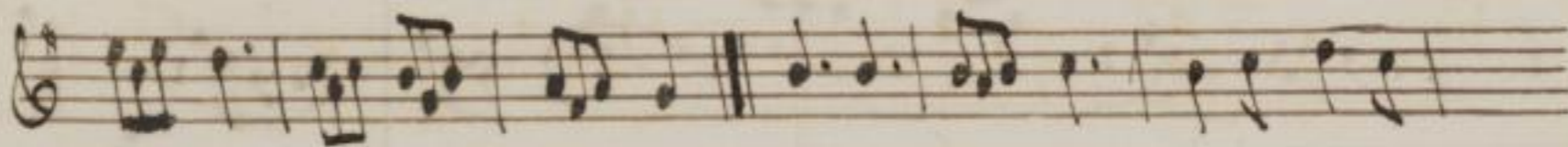
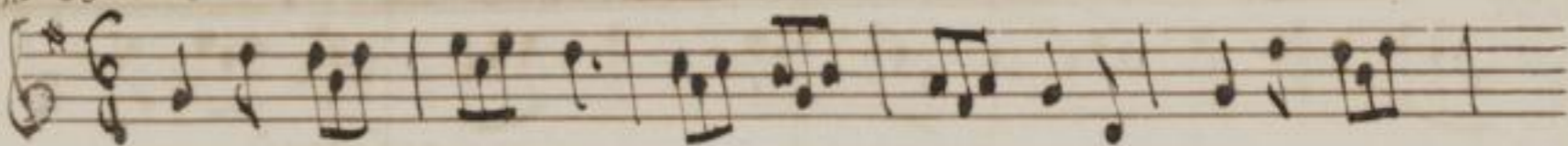


no 59

*Sam Fläsch D.120.*



no 60 *Marionne nous D.153.*



74



|       |  |  |  |
|-------|--|--|--|
| no 61 |  |  |  |
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| no 62 |  |  |  |
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no 61

L'Anniversaire de la Princesse Auguste

Handwritten musical score for 'L'Anniversaire de la Princesse Auguste'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive style with various note values and rests. The second and third staves continue the piece, with the third staff ending with a double bar line.

no 62 *In Lou a Banner Crois.*

Handwritten musical score for 'In Lou a Banner Crois.'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive style with various note values and rests. The second and third staves continue the piece, with the third staff ending with a double bar line.

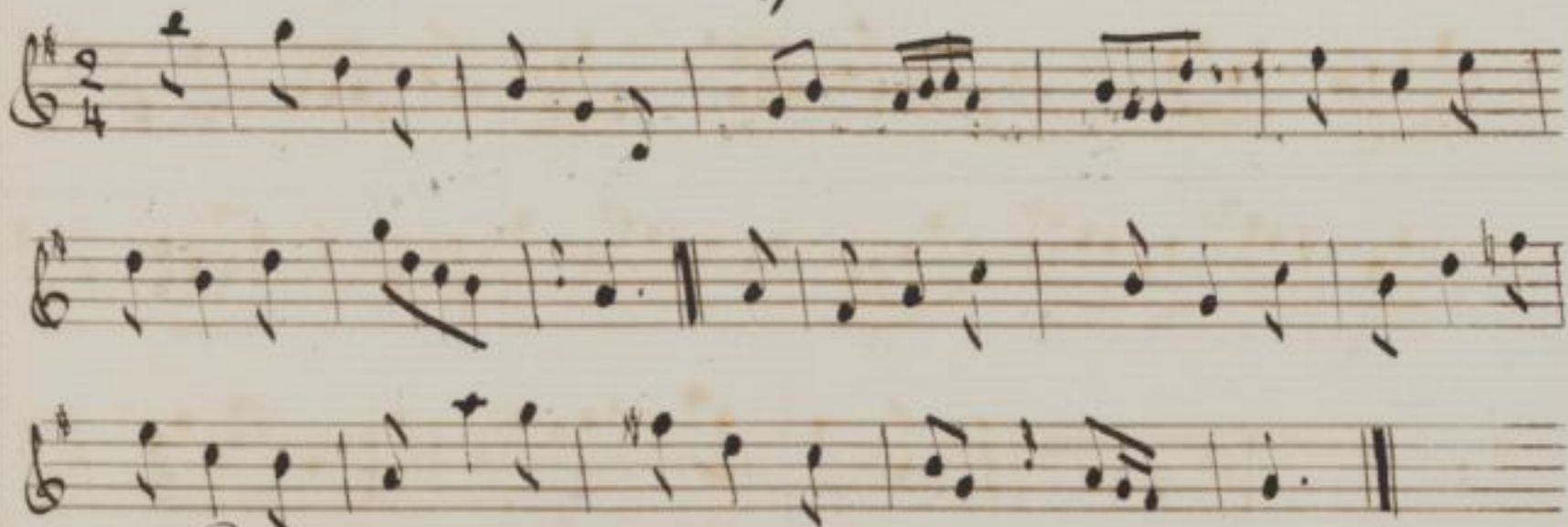


|  |   |                                     |
|--|---|-------------------------------------|
| <p>no 63</p> <p>I 2 3</p> <p>I 2 3</p>               | <p>I 2 3</p> <p>I 2 3</p>               | <p>I 2 3</p> <p>2 1 3</p>           |
| <p>2 1 3</p> <p>S.</p> <p>2 1 3</p>                  | <p>2 1 3</p> <p>S.</p> <p>2 1 3</p>     | <p>2 1 3</p> <p>S.</p> <p>2 1 3</p> |
| <p>no 64</p> <p>I 2 3</p> <p>1/2 S.</p> <p>I 2 3</p> | <p>I 2 3</p> <p>1/2 S.</p> <p>I 2 3</p> | <p>I 2 3</p> <p>I 2 3</p>           |
| <p>2 3 1</p> <p>2 3 1</p>                            | <p>2 3 1</p> <p>2 3 1</p>               | <p>2 1 3</p> <p>S.</p> <p>2 1 3</p> |



no. 63

*Europe* D. 174



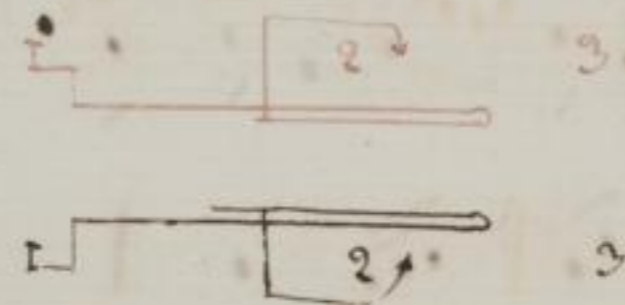
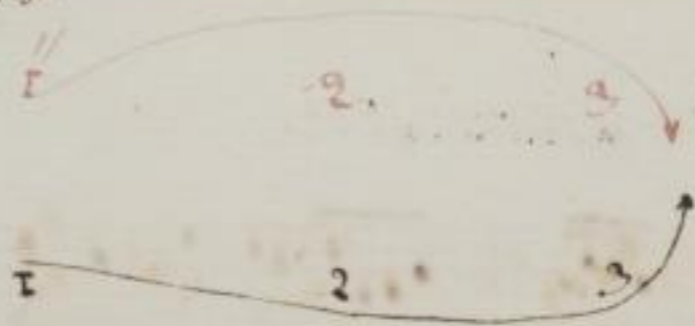
no. 64 *Sea's corner*



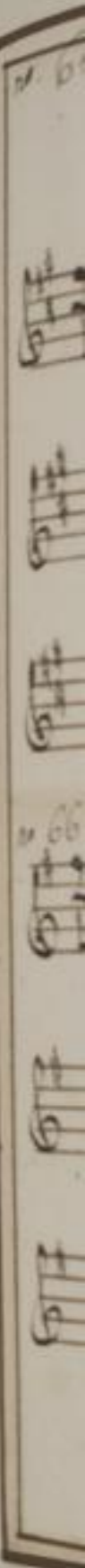
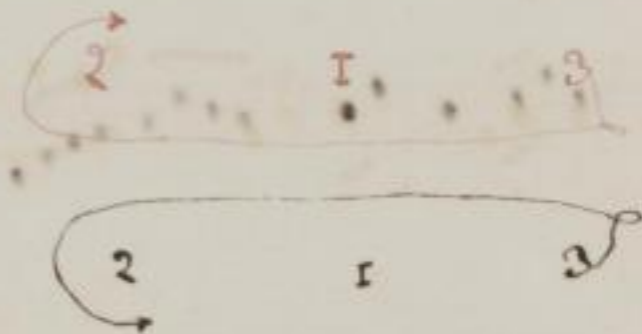


29

no 65.



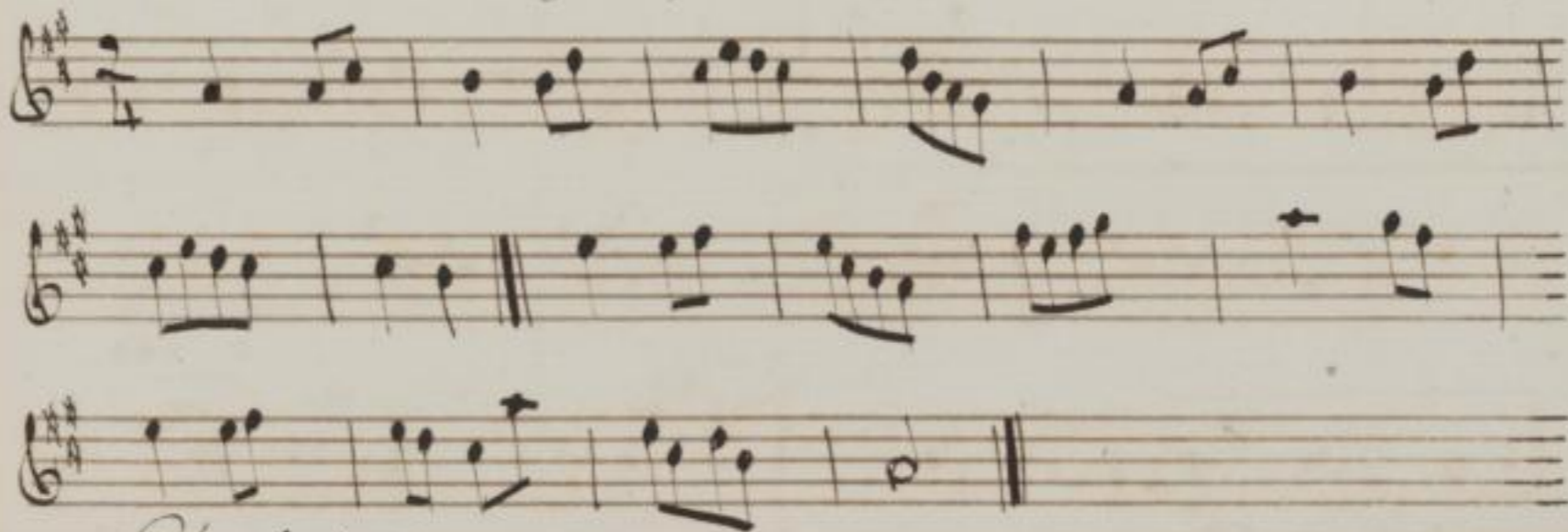
no 66



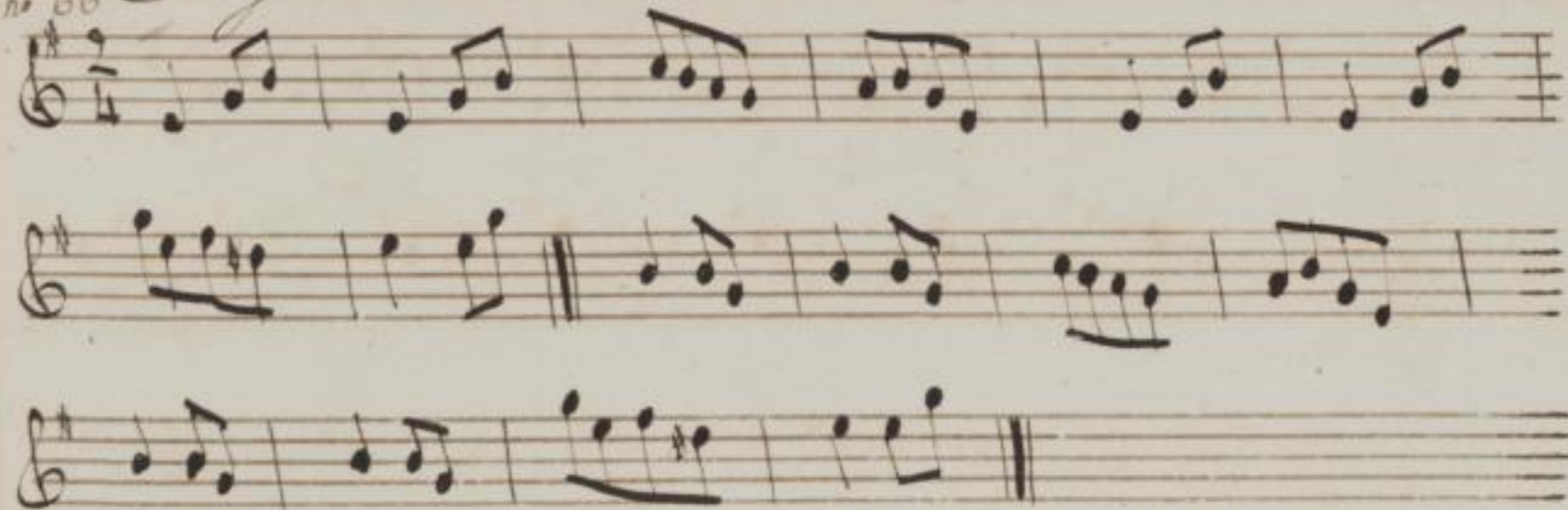


no. 65

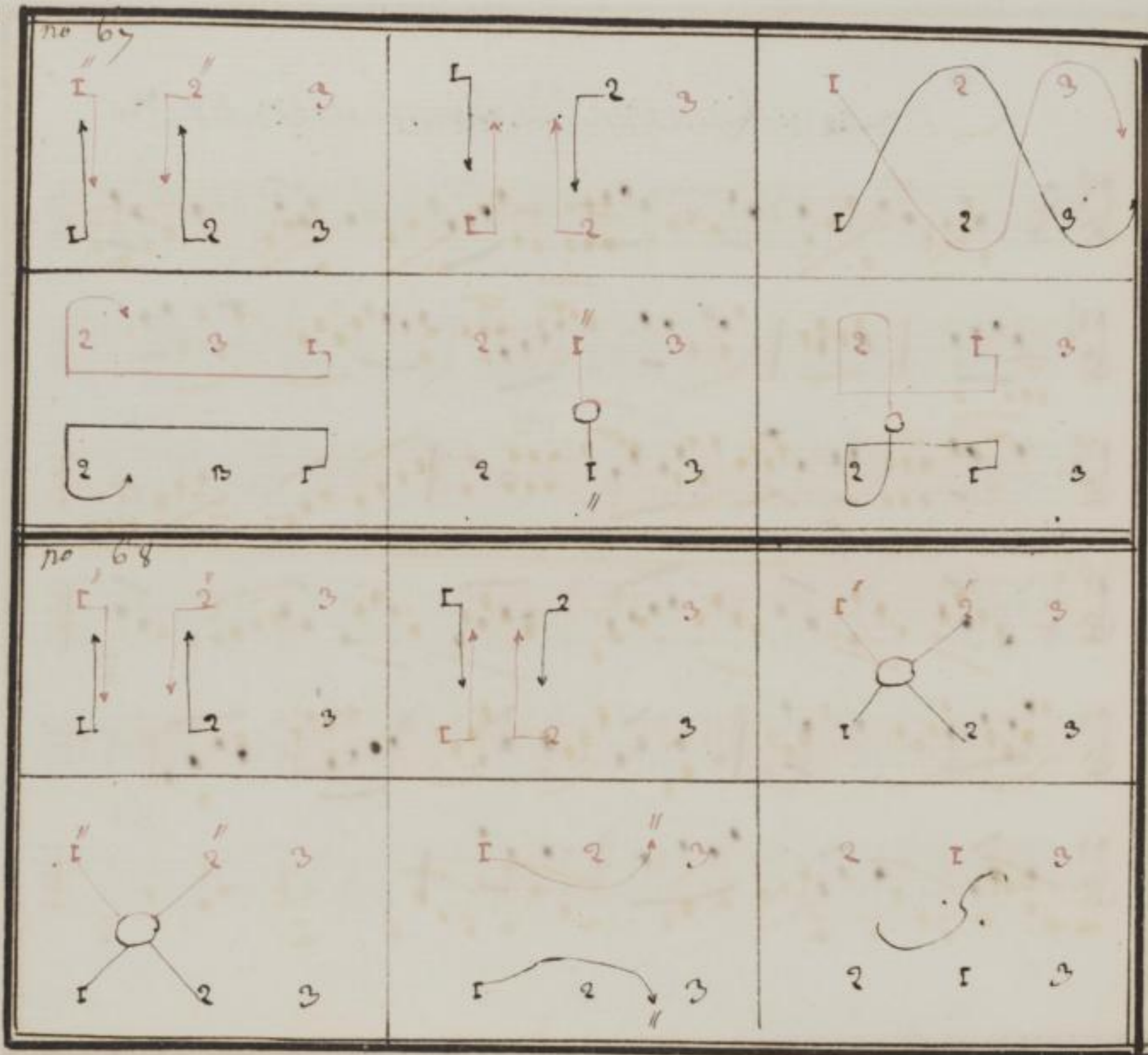
La Couronne de Lincolnshire D. 170.



no. 66 *Con juste*









no 67

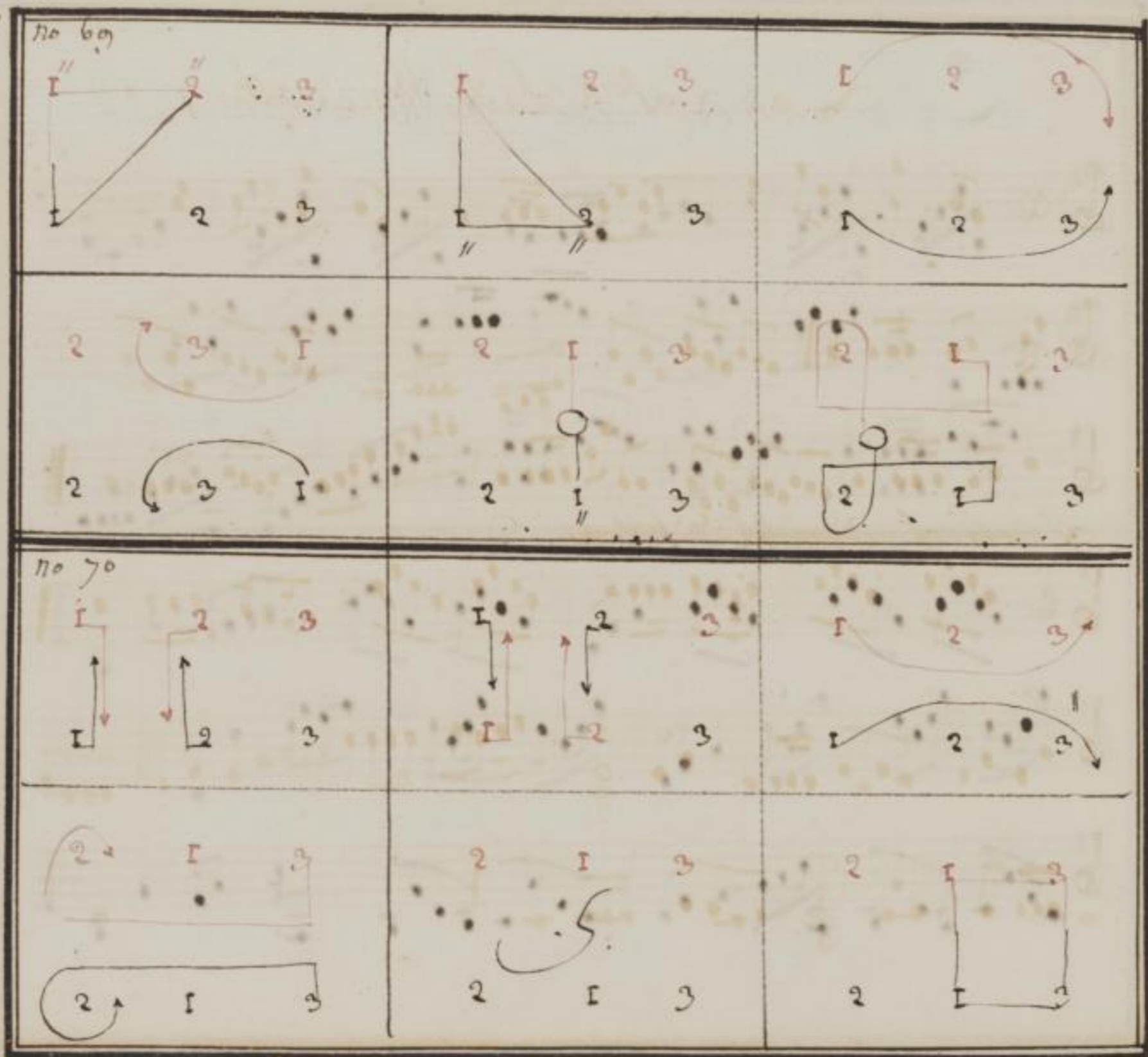
*Le Reel de Milady Jeanne Stewart*



no. 66 *Intow ala Lourbe D. 169.*



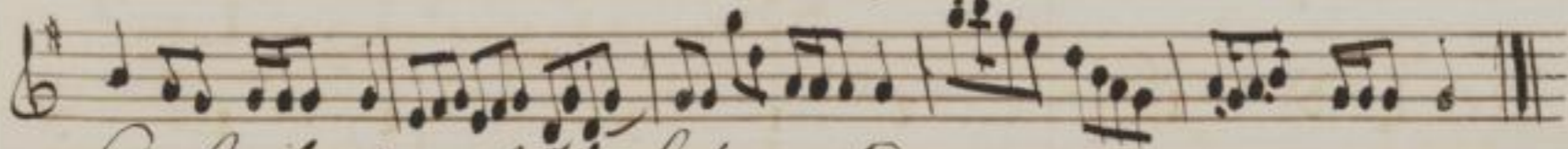
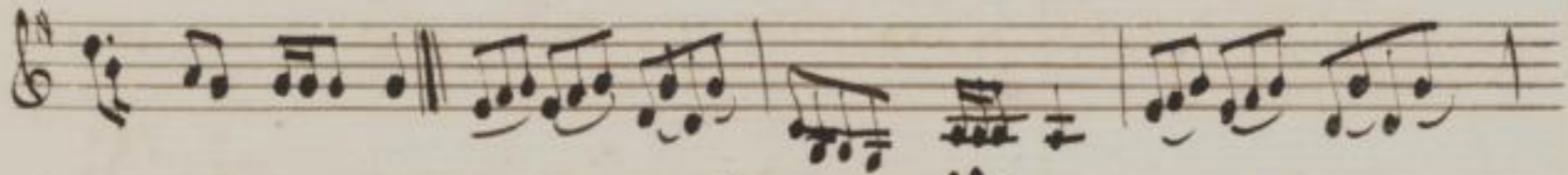
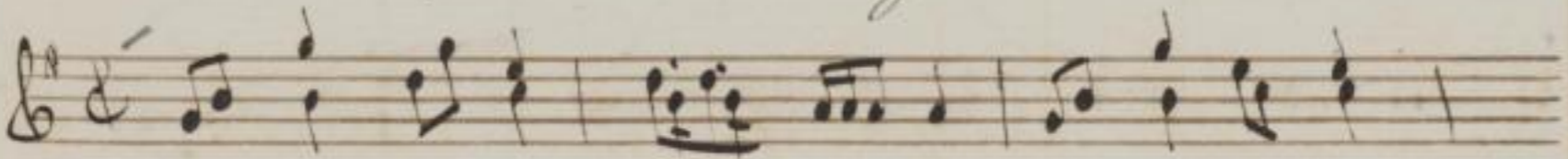






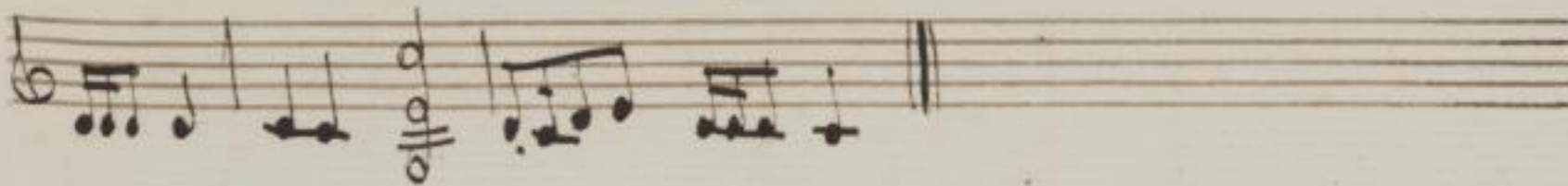
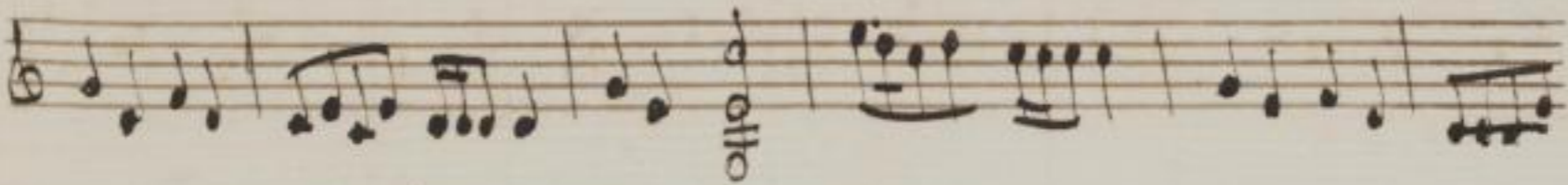
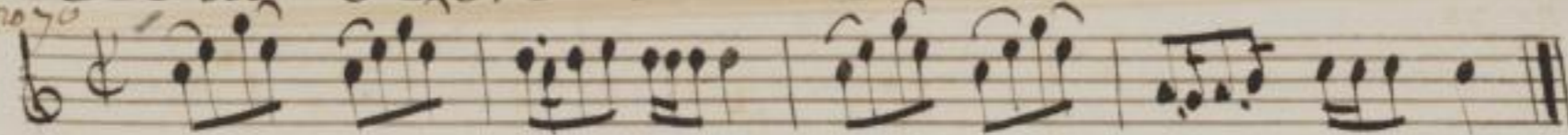
no. 69

*Seelel de Lady Wackworth*

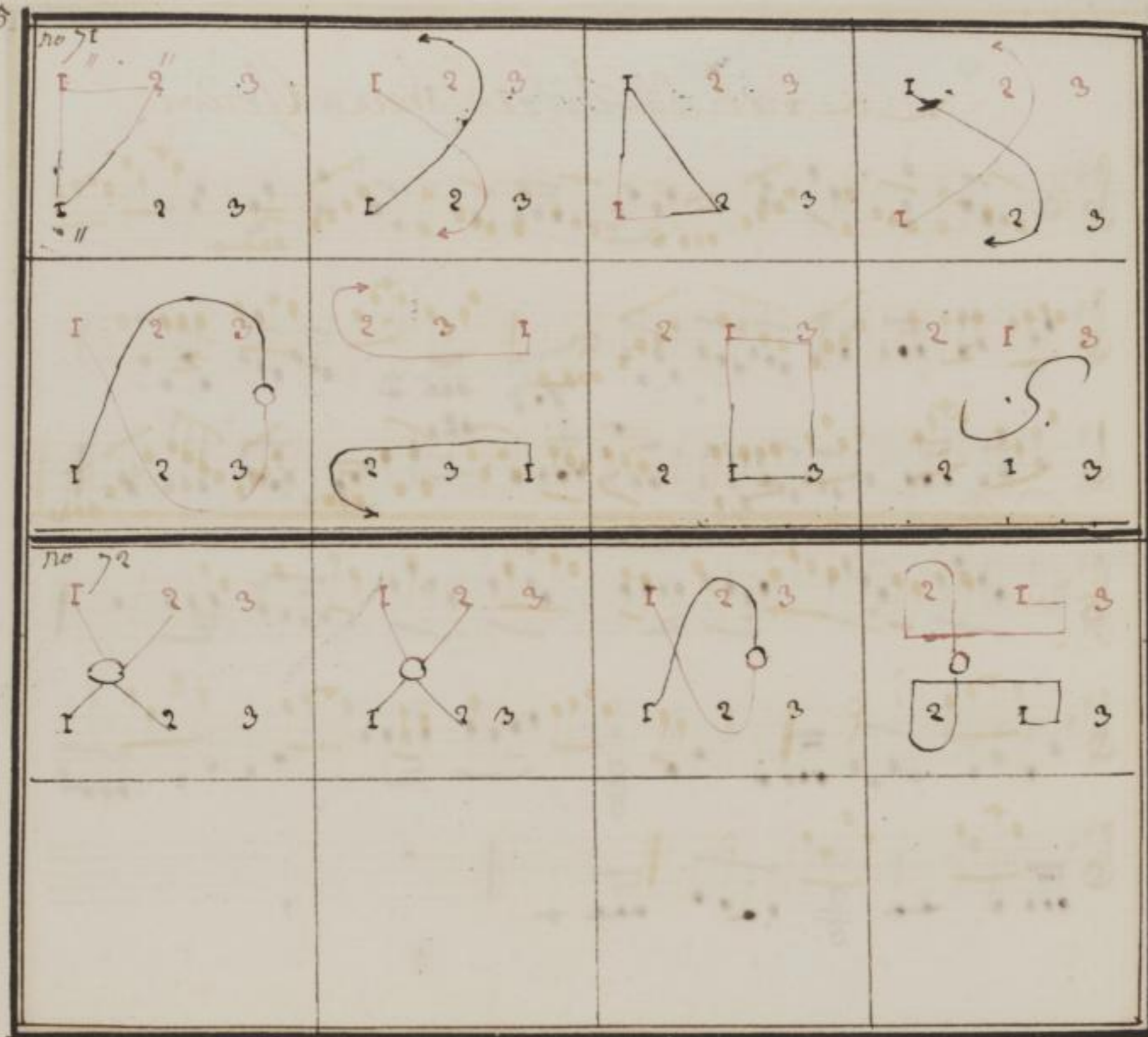


*Seelel de M<sup>de</sup> Hobart*

no. 70









no 71

*Le Réel de Lady Suzanne Gordon*

Handwritten musical notation for 'Le Réel de Lady Suzanne Gordon'. It consists of three staves of music in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a sharp sign. The music features a mix of eighth and sixteenth notes, with some triplets and rests. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a double bar line.

*Le Ronc de Miss Bovera*

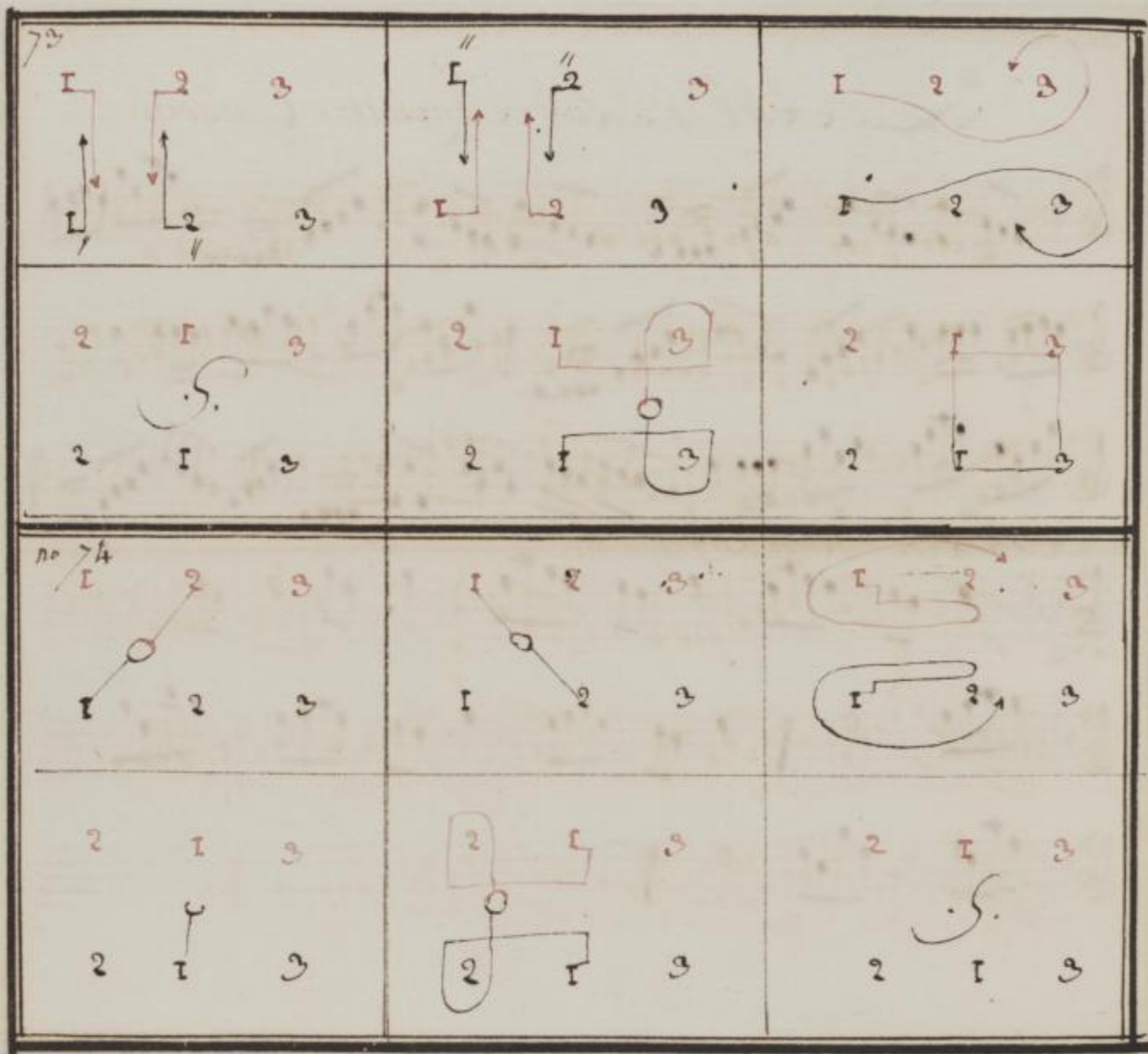
Handwritten musical notation for 'Le Ronc de Miss Bovera'. It consists of a single staff of music in treble clef with a key signature of one sharp (F#). The music is written in a simple, rhythmic style using eighth and sixteenth notes.

no 72

Handwritten musical notation for 'Le Ronc de Miss Bovera', continuing from the previous staff. It consists of two more staves of music in treble clef with a key signature of one sharp (F#). The notation continues with eighth and sixteenth notes, ending with a double bar line on the final staff.



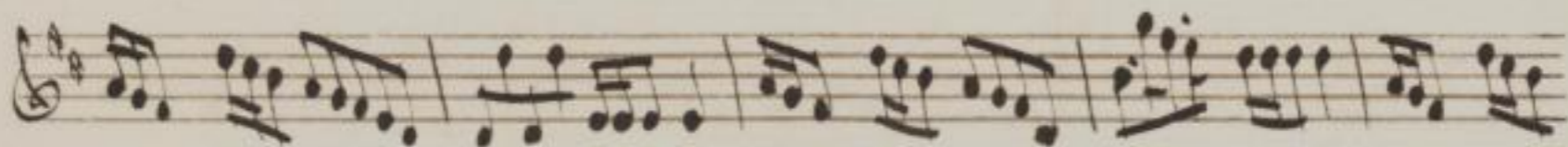
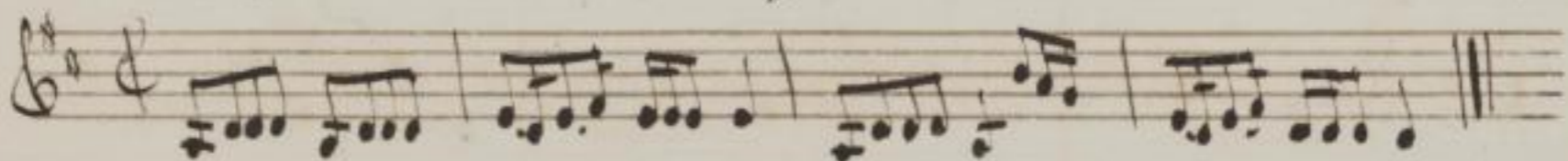
87



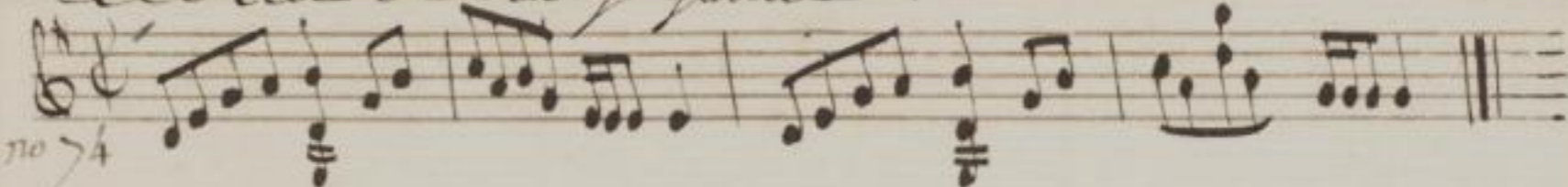


no 73

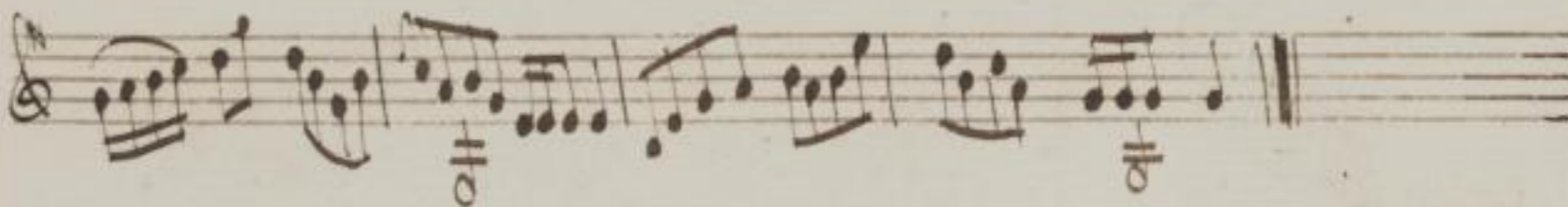
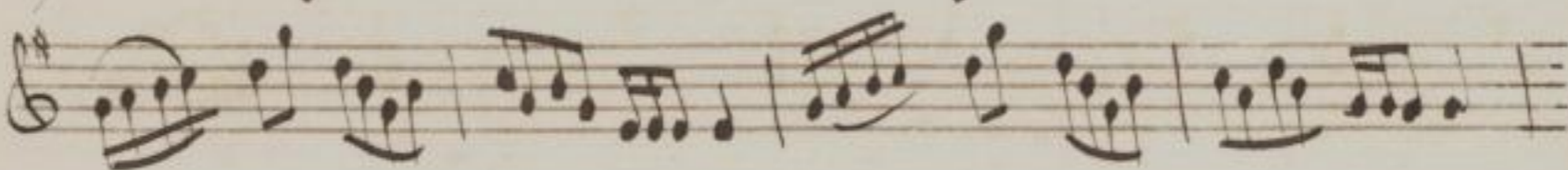
*See Kéel de Lady Charlotte Dundas D. 151.*



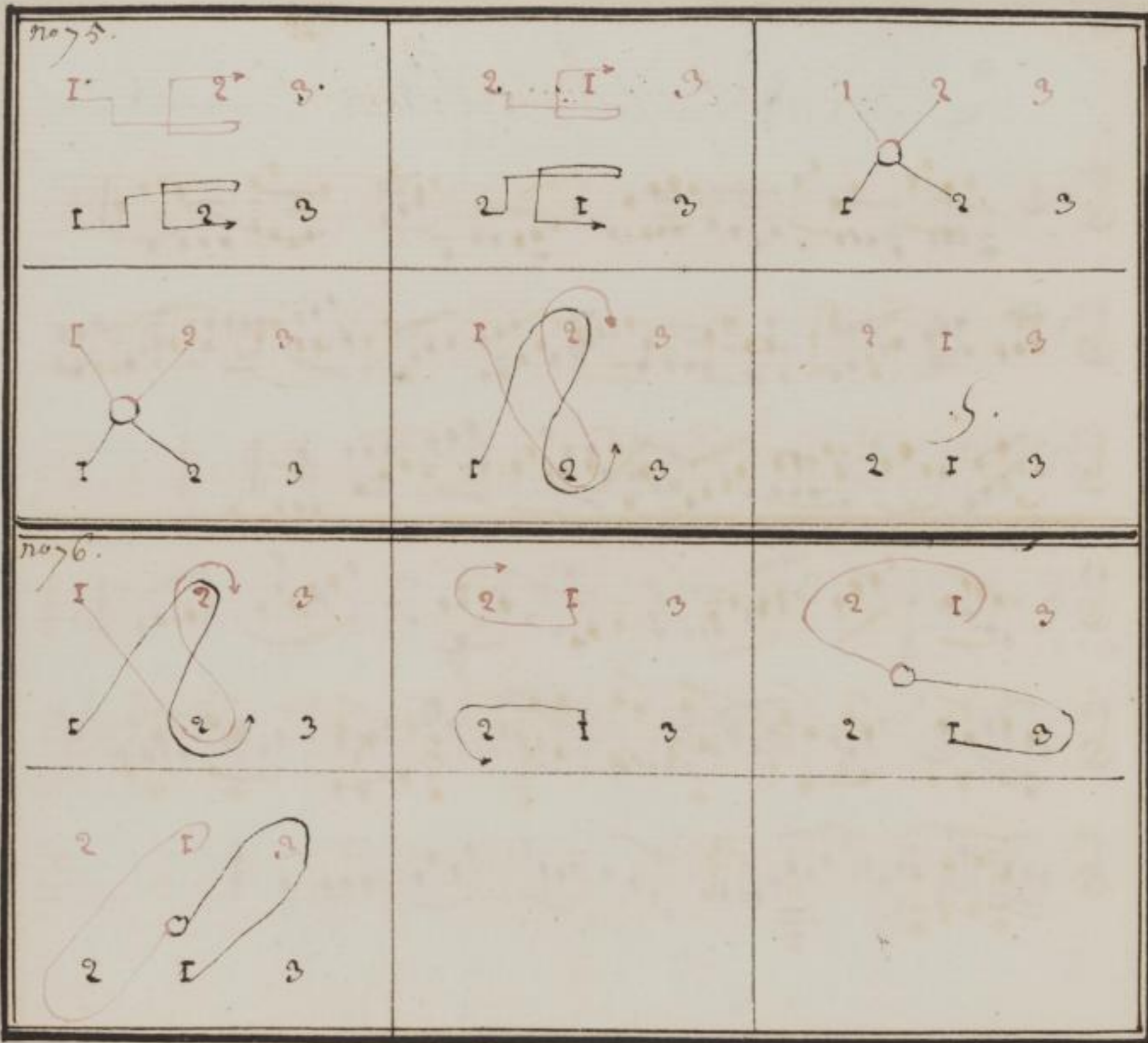
*See Kéel de Lady Gardie*



no 74









no 75.

*Le Réel de harrier Blanden*



no 76. *L'oncle* tr. 20.





91

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| <p>no 77</p> |  |  |
|              |  |  |
| <p>no 74</p> |  |  |
|              |  |  |

no 77



no. 77

*Les Noces des Arcadiens*

Handwritten musical notation for the first piece, consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 2/4 time signature.

*L'Invasion d'Arlequin*

Handwritten musical notation for the second piece, consisting of three staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature.

no. 78

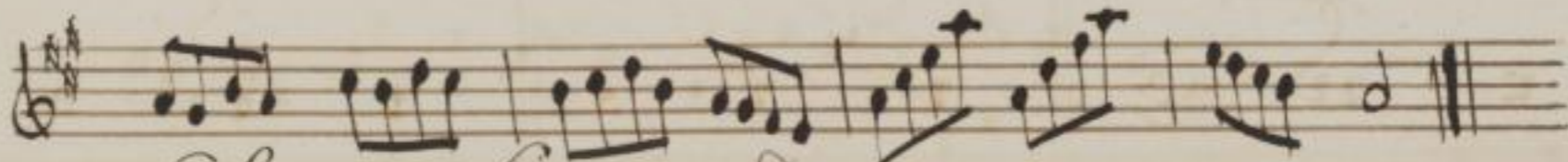
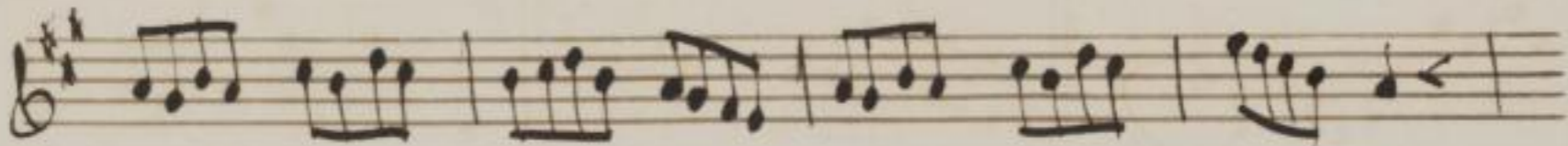
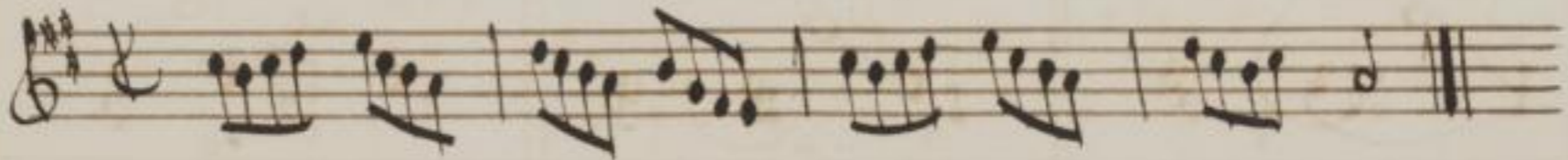




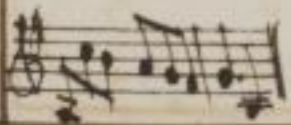
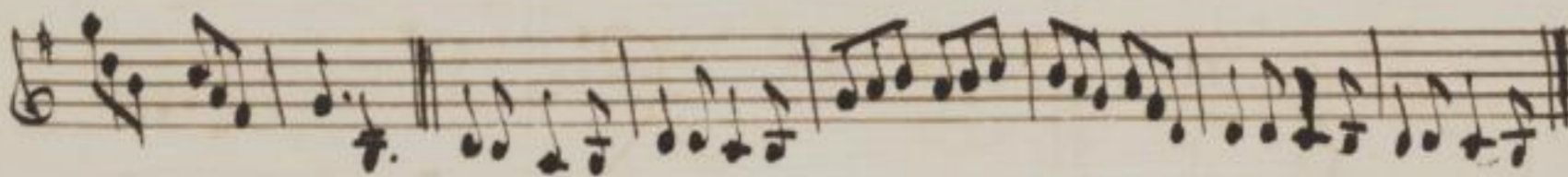
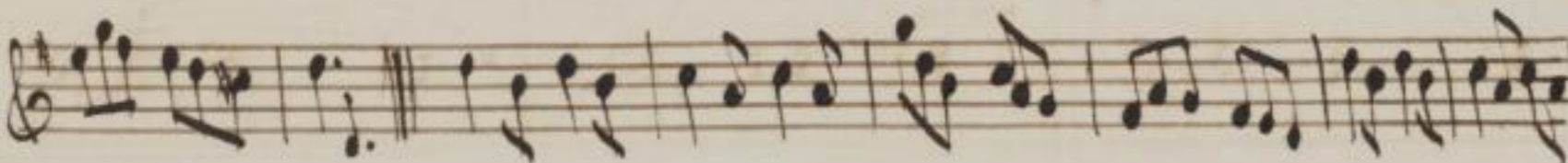
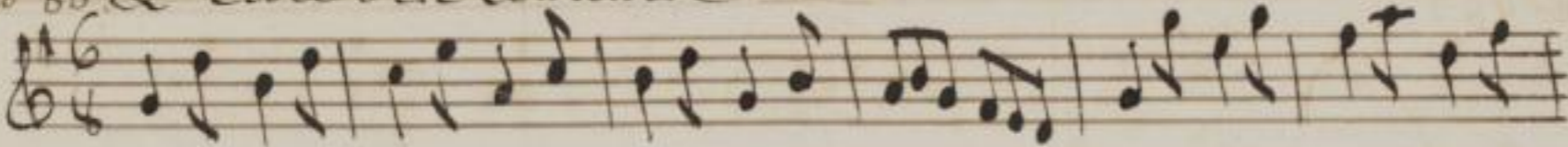


no. 79

*Fabrie horn Pipe D. 168.*



no 80 *L' Ecole des Coureurs D. 121.*





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| <p>no. 81</p> |  |  |
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| <p>no. 82</p> |  |  |
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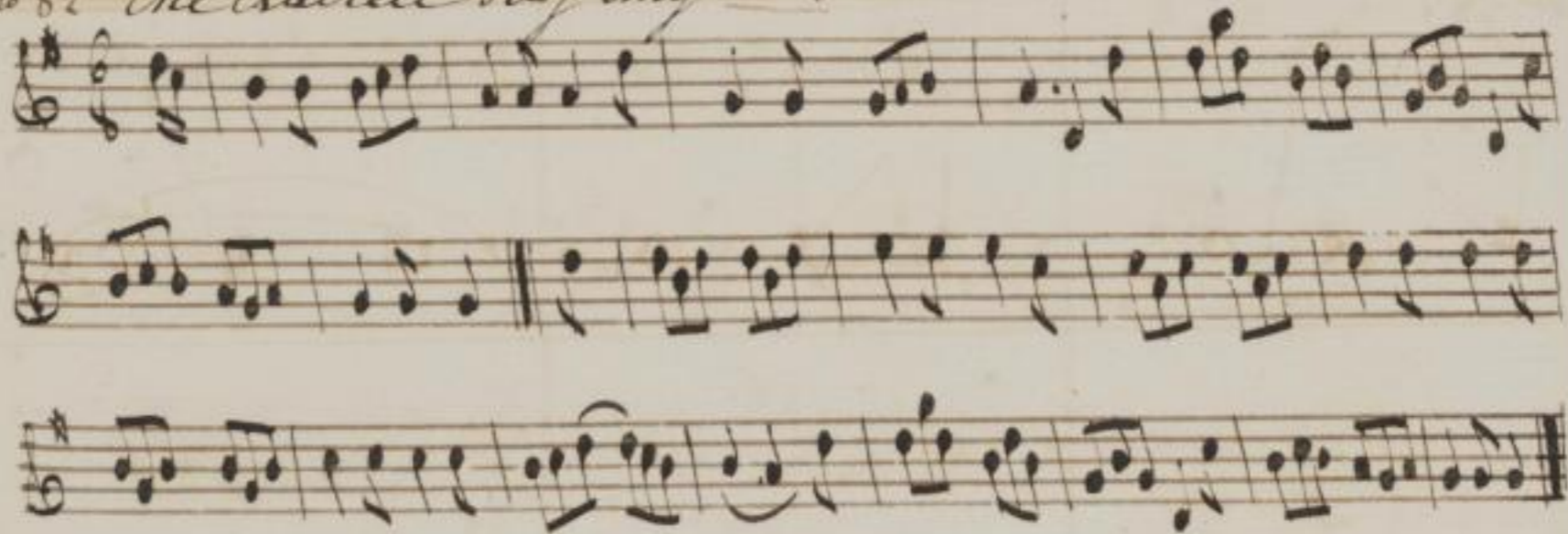


no 81

*Follow me fast*



no 82 *The Sadler Play liny D. 129.*



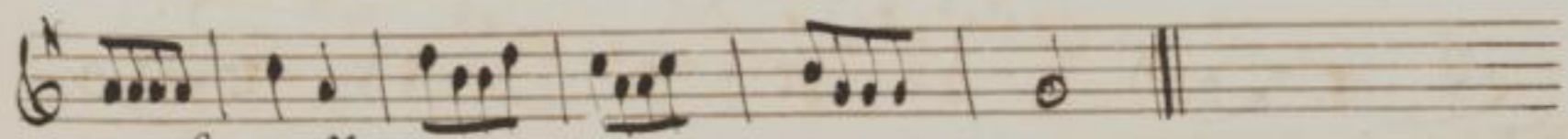
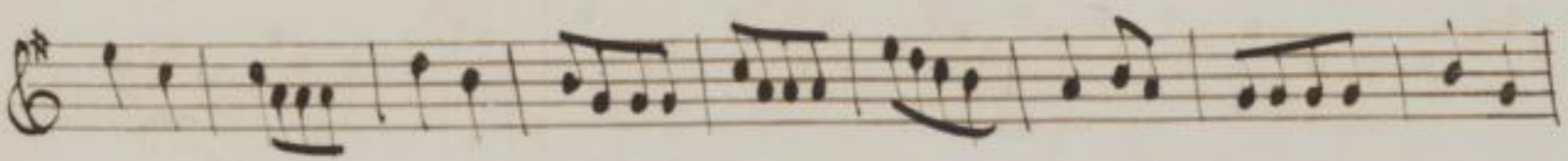
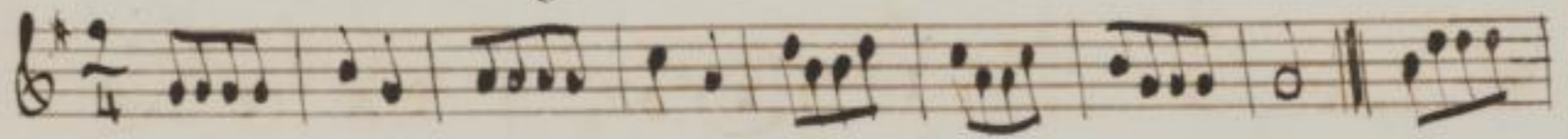


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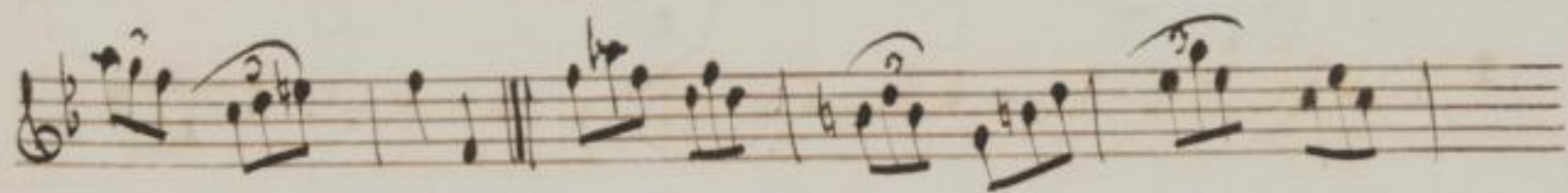
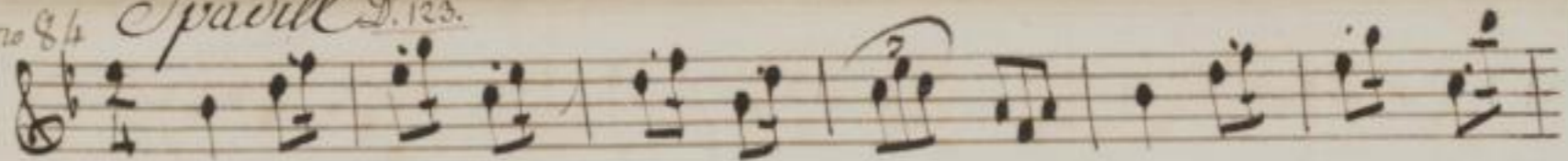


no 80

*Croydon frisk D. 130.*



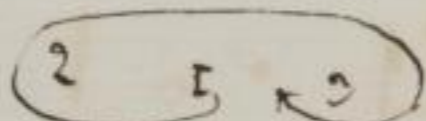
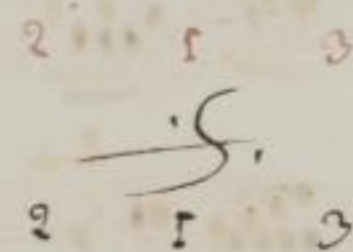
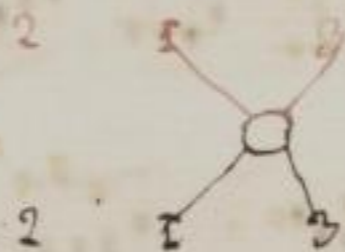
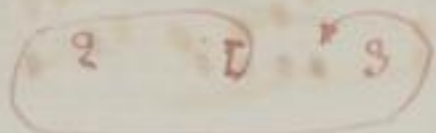
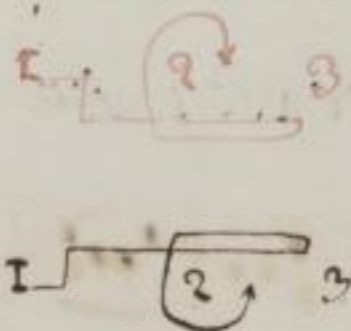
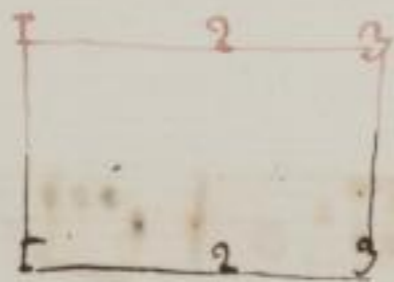
no 81 *Spadill D. 123.*



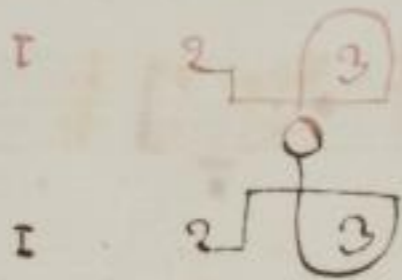
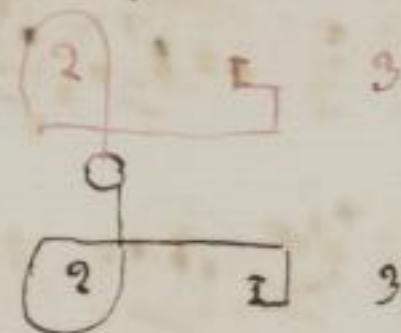
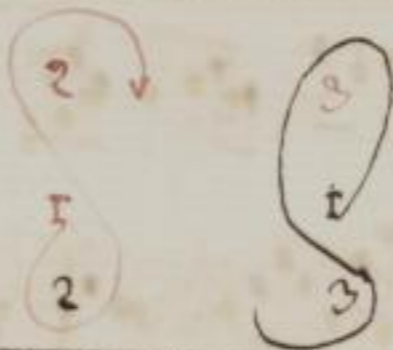


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no 45.



no 46.





no 85

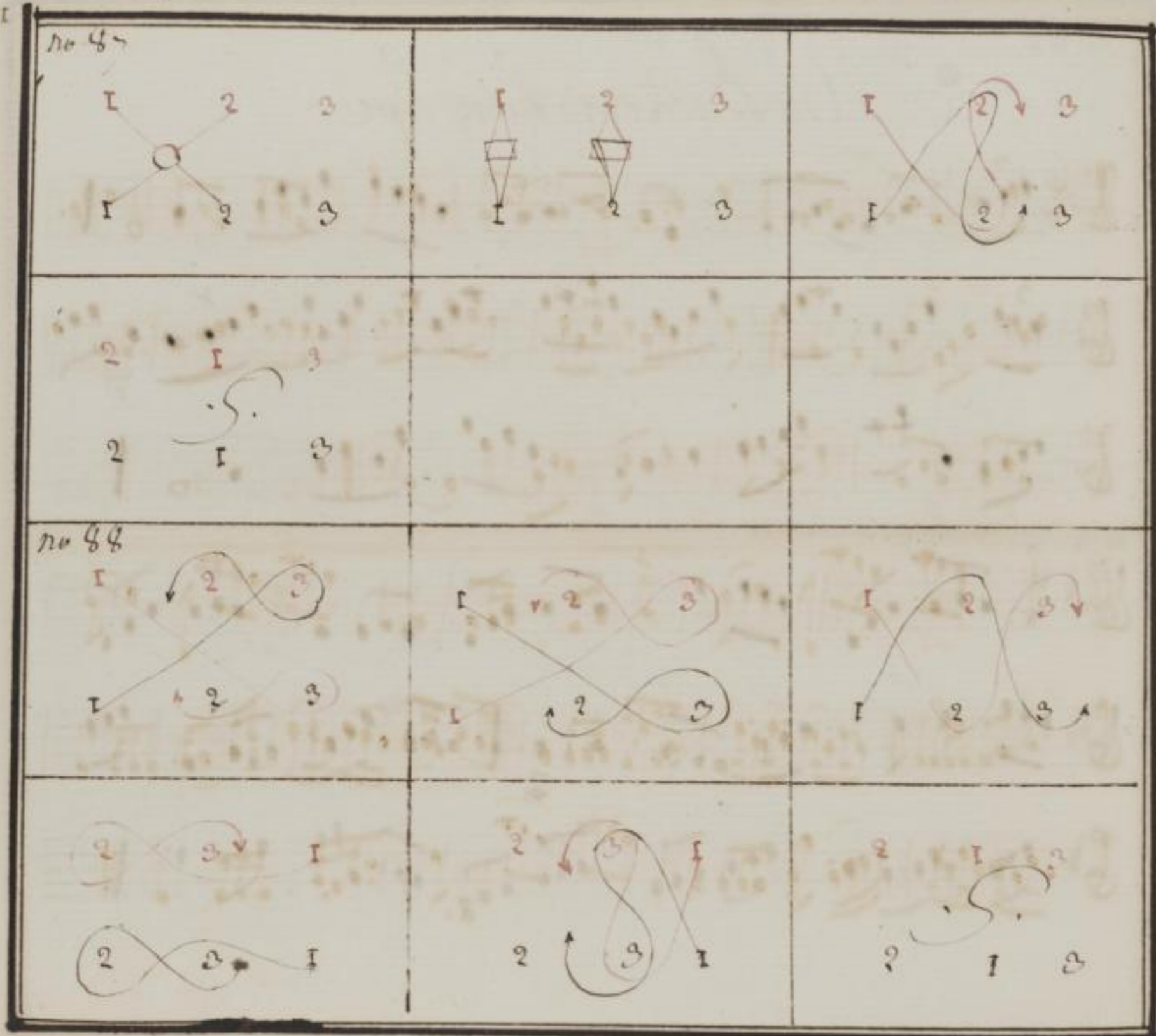
*Miss Backers horn Pipe*

Handwritten musical notation for 'Miss Backers horn Pipe' on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The second and third staves continue the melody with similar rhythmic patterns and note values.

no 86 *A Vripts Kew D. 126.*

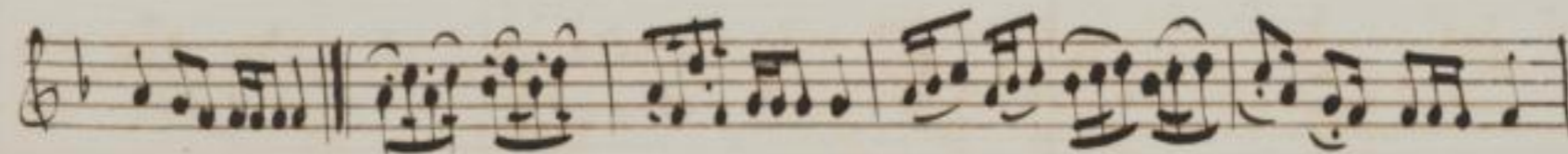
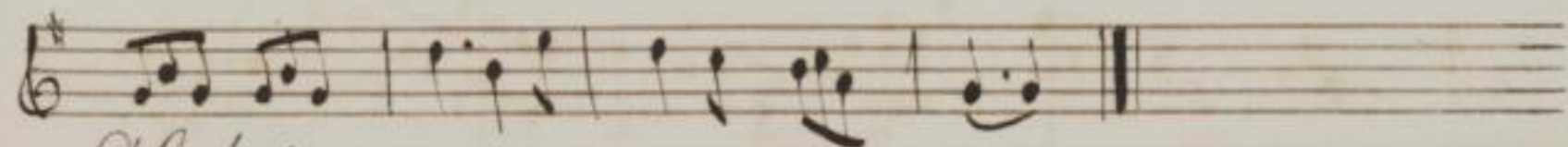
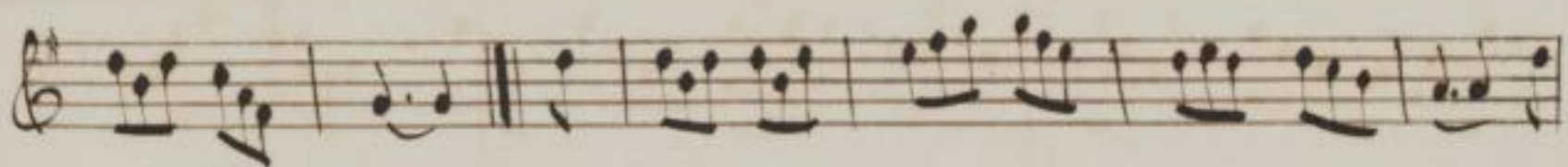
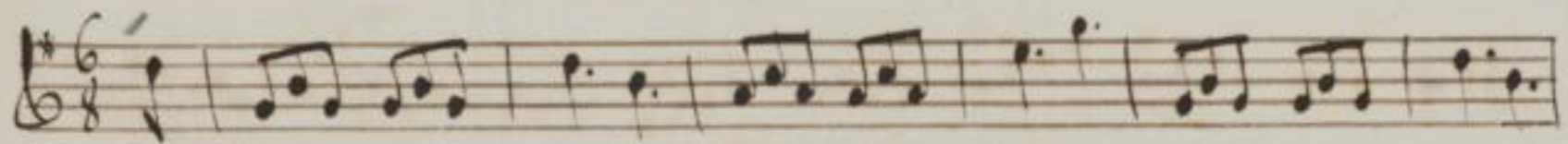
Handwritten musical notation for 'A Vripts Kew D. 126.' on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs. The second and third staves continue the piece with similar rhythmic and melodic elements.



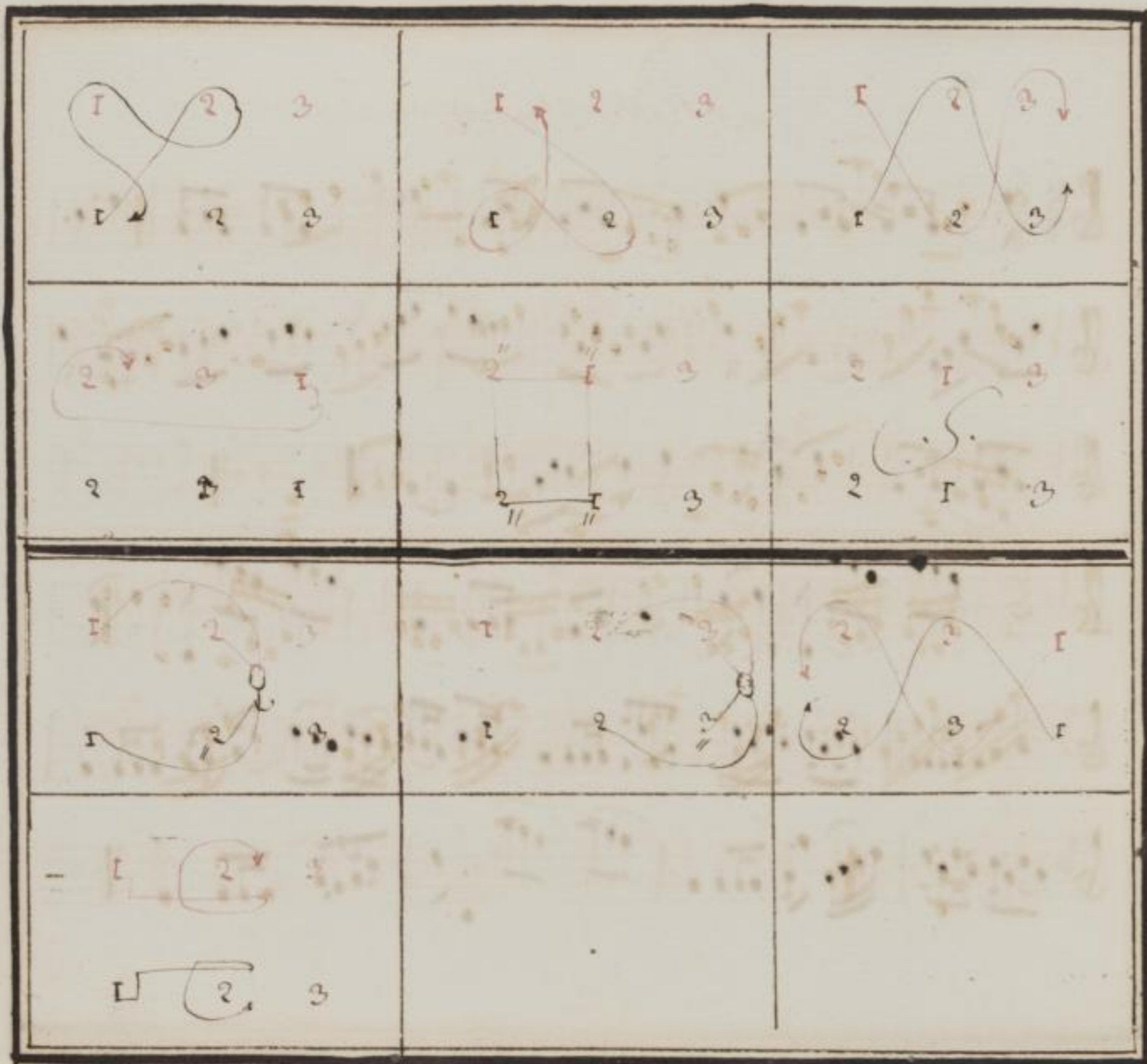




*Le Nouveau Serement*









*Pretty Betty*

Handwritten musical notation for the piece 'Pretty Betty'. It consists of three staves of music in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The notation includes various note values, rests, and bar lines.

*Laplus neue D. 122.*

Handwritten musical notation for the piece 'Laplus neue D. 122.'. It consists of three staves of music in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various note values, rests, and bar lines.



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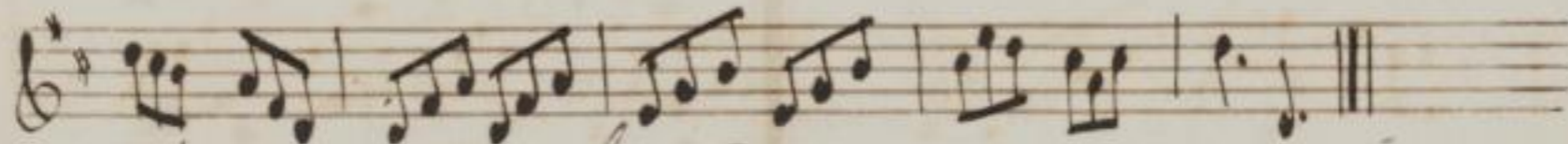
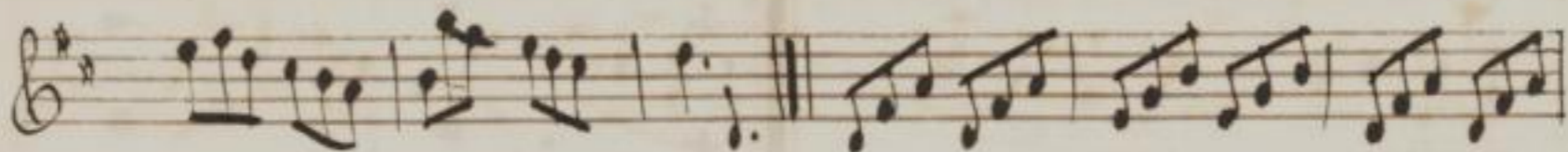
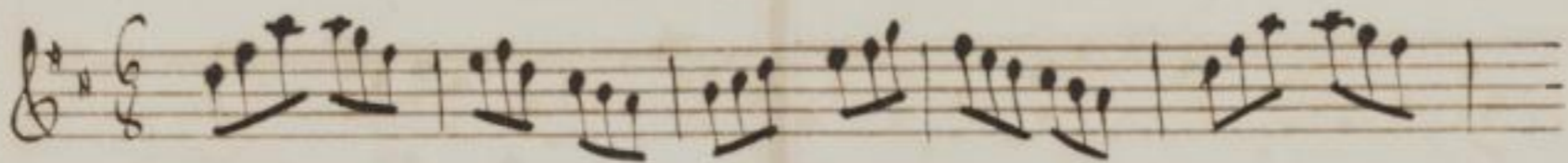
*hundtey Lodge**Batheing Machine*



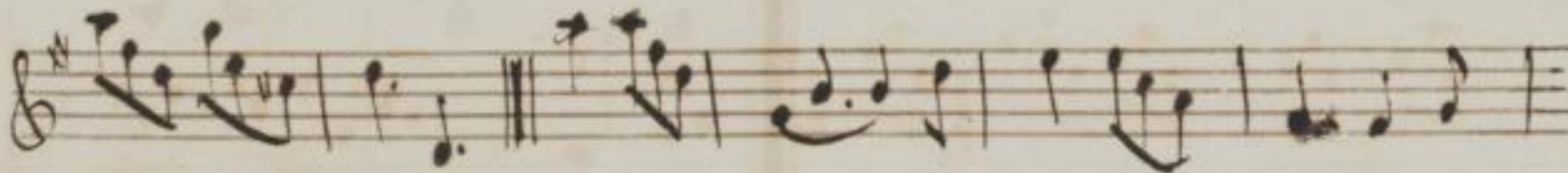




Bunford Racee *Op. 131.*



*The Merry Thought*





Description  
de ces figures de la Contredanse

1. La chaîne jusqu'au vis à vis
2. Quatre changements de même avec la Dame en un tour en place
3. Carré
4. La promenade jusqu'au vis à vis
5. Les deux Dames forment le moulinet de la main droite en donne la gauche au C. qui forme un second moulinet au vis à vis de la droite jusqu'au vis à vis
6. Les quatre de la main droite dessous la gauche des Dames leur font faire un tour d'attitude en vous dans cette position à leurs places on donne la main droite ou la main gauche et on va au numero 1.

figures  
de la Contredanse





*Adelaide, L. 1795.*

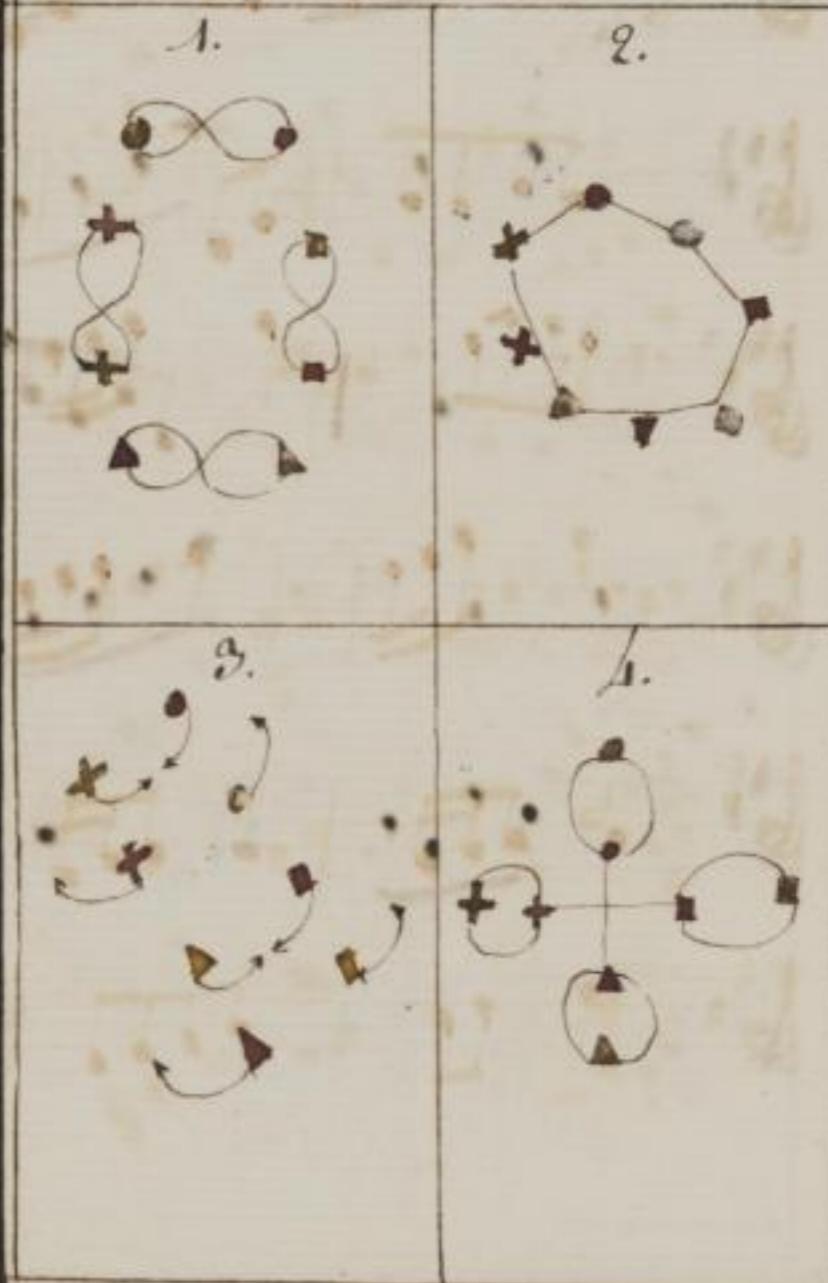
A handwritten musical score for the piece 'Adelaide, L. 1795.' The score is written on six staves, each with a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values, rests, and bar lines. The first five staves contain the main melody, while the sixth staff is empty. The paper shows signs of age, including some staining and a vertical crease down the center.



Description  
Dea figures de la Contredanse

- N.º 1. Les deux couples divisés en à four  
doi ados en revenant à leurs places les  
deux autres couples en four autour.
2. Les cavaliers donne l'allemande  
à gauche, en ensuite à leurs Dames.
3. La chaîne anglaise par quatre  
dans les deux angles.
4. La Visite dea Dames aux  
quatre coins on donne la  
première main.

figures  
De la Contredanse





*La Gigue Anglaise*

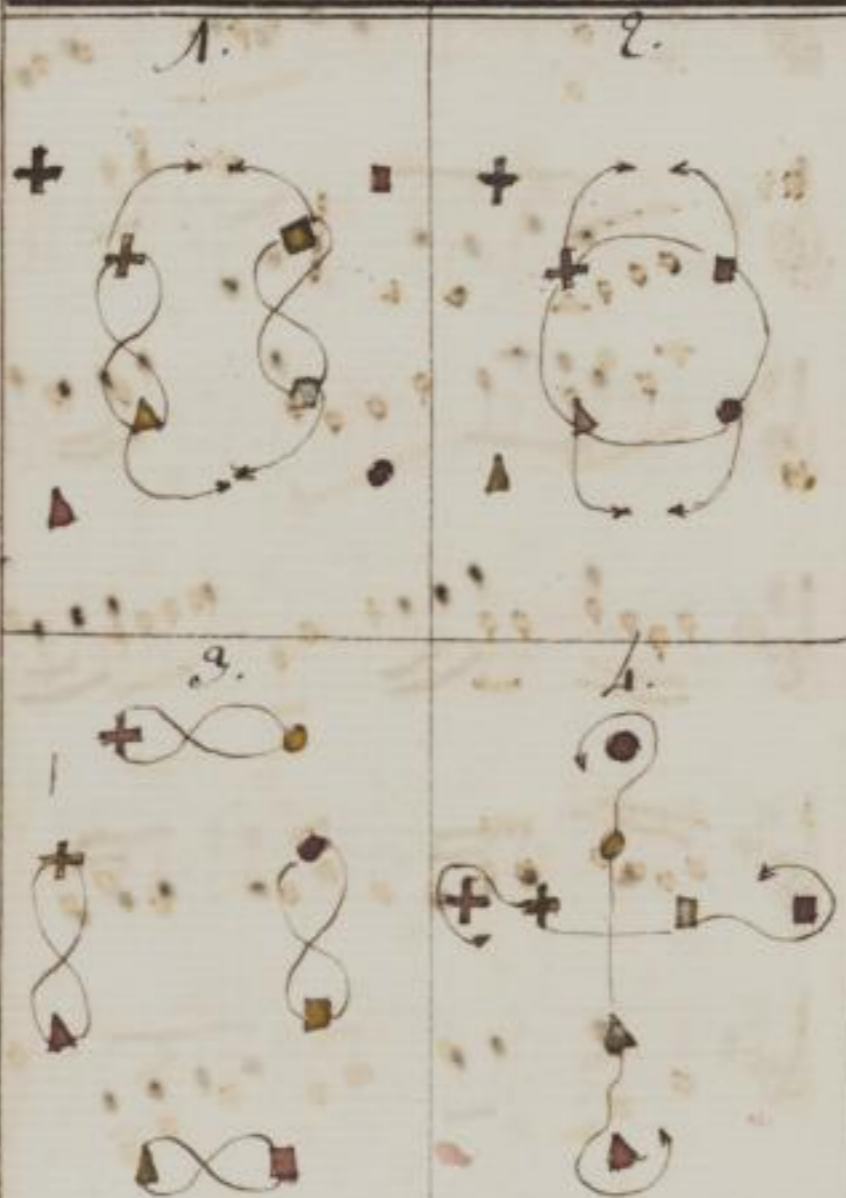
A handwritten musical score for a piece titled "La Gigue Anglaise". The score is written on six staves of five-line music paper, all using a treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several repeat signs (double bar lines with dots) throughout the piece. A small cross symbol is present above the final note of the first staff. The handwriting is in a clear, historical style.



Description  
Dea figures de la Contredanse

1. Les deux paires du vis a vis assemblent sur leur droite, changent de Dame et se déplace, les 2 autres couples en font autant.
2. Les deux premiers couples formeront tourne un tour et demy les Car reprimum leur Dames a leurs places, les deux autres couples en font autant.
3. Des ados des deux lots en venant a la place.
4. Les Dames tournent en montine j.g. vis a vis elles font un tour d'attitude avec les Car, ensuite elle recommencent la meme figure pour reprendre leur places on donne la premiere main.

figures  
De la Contredanse





*La folie du jour*



Description  
Des figures de la Contredanse

1. Chaque figurant fait un demy tour avec la fig<sup>te</sup>
2. Tous font le grand rond un demy tour.
3. Chaque figurant fait un demy tour avec la fig<sup>te</sup>
4. Tous font le grand rond à gauche un demy tour.
5. Le demy quart de Mahonny.
6. Chaque figurant fait un demy tour avec la figurante
7. Contre partie de deux figures précédentes
8. Les 4 Dames font un demy tour de montinec
9. puis prenant la main gauche de la cavaliers de vis
10. elles font un demy tour jusqu'à ce que chaque
11. Dame ait rencontré son cavalier.
12. Chaque Dame fait un demy tour dans la place
13. ou elle rencontre son cavalier.
14. Les cavaliers font un demy tour de montinec prenant
15. la main gauche des Dames de vis ainsi tournant avec
16. elles un demy tour tous continuant la grande chaîne
17. jusqu'à ce que chaque cavalier ait rencontré sa
18. Dame à l'aplat il la fait pirouetter sous les bras
19. tous 8. chaîné croisé et à l'ouverture aux 4 coins
20. tournent à gauche
21. Contre partie de ceux précédentes excepté
22. que l'on tourne à droite.
23. Après avoir fait un demy tour avec la Dame
24. on fait un tour entier avec celle qui se trouve au coin
25. à gauche un demy tour avec la Dame
26. Un tour entier avec celle qui est au coin
27. à la main à l'ordinaire.

Plan  
Des figures de la Contredanse





*La Fugaille* D. 135



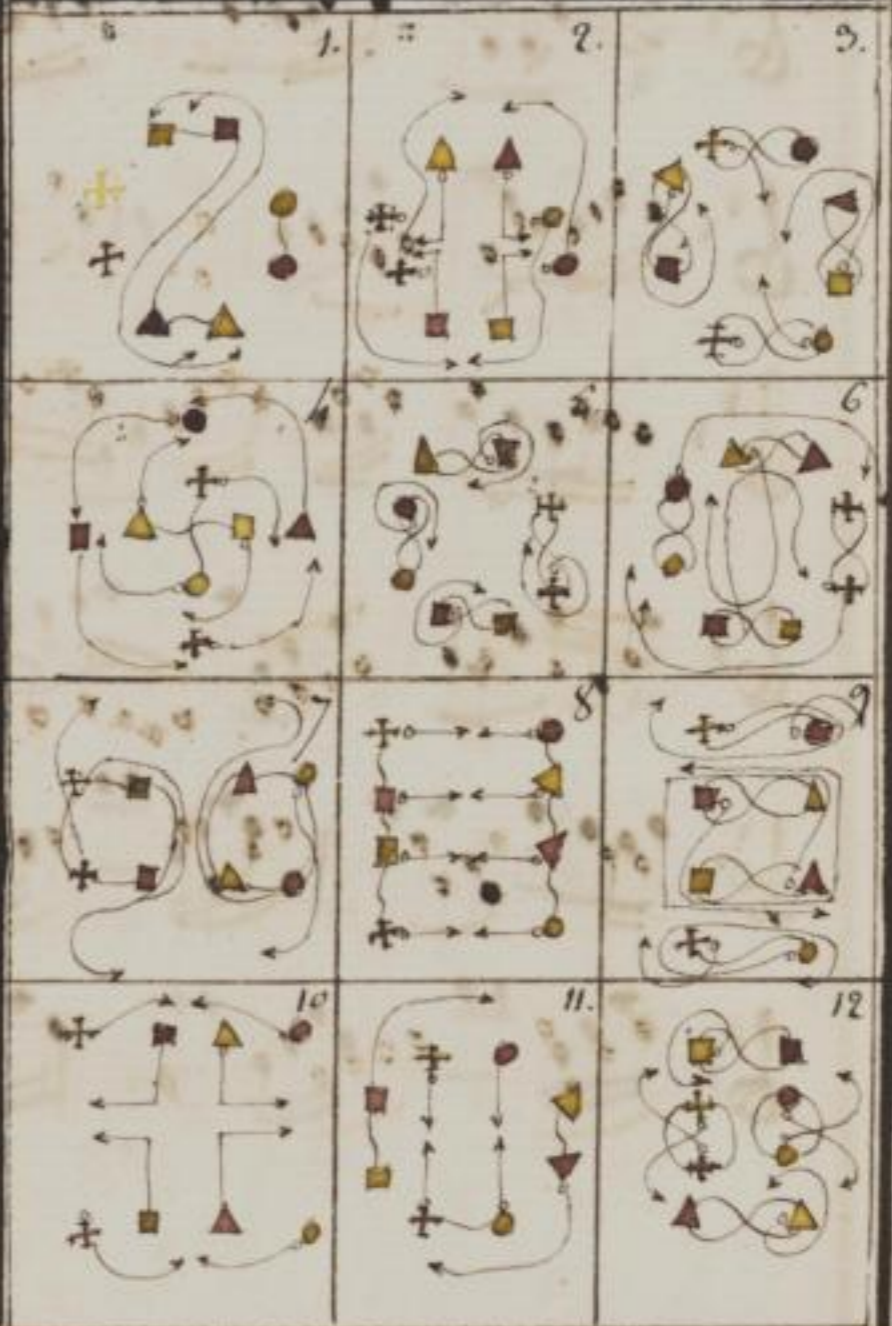
## Description

### Des figures de la Contredanse

- Le rond ordinaire
1. Les Balancens les autres font la queue du chat jusqu'à places vis à vis puis
  2. Vous en avant prenez la Dame vis à vis, entrez sur les côtés les autres chacun croisez son vis à vis et reprendre leur places.
  3. Les cavaliers prennent leur Dame de la main droite les faisant faire une pance la présente en moulinet
  4. Les Dames en moulinet font un quart de tour, les C<sup>es</sup> un quart de Courre
  5. Tenants les mains croisées à la Dame l'on pance sous les bras droit sans la quitter l'on se trouve vis à vis elle la main derrière le dos on bal
  6. Les font trois quarts de queue du chat en s'en figurant sur les côtés les autres par un demy tour de queue changent de places vis à vis.
  7. Bal les par la suite d'un tour de queue en s'ouvrant sur le vis à vis.
  8. Tous 8 en avant
  9. Prendre les mains vis à vis les 4 du milieu font un tour de poussette entrain sur les côtés pendant que ceux des bouts partent pour le bras droit de leur Dame en chassant sur un tour sur 2 lignes
  10. Les 4 du milieu vont en avant prennent la Dame en face ou entrain sur les côtés pendant que les quatre des bouts se rapprochent
  11. En vont à leur tour en avant les autres changent d'une place en cercle au brisé.
  12. Ceux qui sont au milieu prennent leur Dame ou se retirent à leur place, les autres tournent un tour sur la leur la main.

## Plan

### Des figures de la Contredanse





*Les Amusemens de Mendoze* D. 534.

Handwritten musical score for "Les Amusemens de Mendoze" by Domenico Scarlatti, Op. 534. The score is written on six staves in a single system, enclosed in a rectangular border. The music is in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is clear and well-preserved.



| Description<br>Des figures de la Contredanse  | Plan<br>Des figures de la Contredanse |     |     |
|---|---------------------------------------|-----|-----|
| 1. Chaque figure se fait par face à la Dame occupe<br>les mesures en pas coupés & sautés allemands.   | 1.                                    | 2.  | 3.  |
| 2. Victoire d'Allemagne aux quatre coins seulement.   | 4.                                    | 5.  | 6.  |
| 3. Les mêmes tricots pendant les mesures au 4 <sup>e</sup> coin.  | 7.                                    | 8.  | 9.  |
| 4. L'Allemagne à deux Dames.  | 10.                                   | 11. | 12. |
| 5. Chaque Dame partant par la droite va entourant<br>son elle même à la place de la Dame à droite.  |                                       |     |     |
| 6. Continuant la course, va encore à l'autre place, ce<br>qui met les Dames aux places vis à vis de leur.                                   |                                       |     |     |
| 7. Les Cavaliers font la même que les Dames.  |                                       |     |     |
| 8. Alors chaque Cavalier tenant la Dame embrassée<br>à l'Allemagne fait un quart de course par la droite.                                   |                                       |     |     |
| 9. La fait Girouettes sous ses bras ou tourne autour<br>de lui, ou quelque autres danses allemandes de son<br>genre ou comme il lui plaira. |                                       |     |     |
| 10. Suite de la course ou de la pousse après<br>12. quoy chacun se met à sa place.  |                                       |     |     |
| La main droite avant la quelle on fait 8<br>coupés sautés ou tricots.   |                                       |     |     |



*La Cherezette* c. 87.

A handwritten musical score for a piece titled "La Cherezette" (c. 87). The score is written on six staves, each with a treble clef and a key signature of one flat (B-flat). The first staff begins with a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several bar lines throughout the piece, indicating the end of measures. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.



Handwritten musical notation on a page with a grid. The notation consists of several rows of notes, some with stems and beams, and some with dots above them. The page is numbered 122 at the bottom center.

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| No. sub. D. |                                      | pag. | No. sub. D. |                              | pag. |
|-------------|--------------------------------------|------|-------------|------------------------------|------|
| 106. 87.    | La Theres e.                         | 120. | 159.        | La St. Madeline.             | 134. |
| 107.        | La Coquille.                         | 106. | 160.        | Les Mours de l'air.          | 26.  |
| 114.        | La Galliaroe.                        | 12.  | 161.        | La Proteuse.                 | 136. |
| 115.        | La Belles.                           | 6.   | 162.        | Le Ballet.                   | 46.  |
| 116.        | La Charmante.                        | 12.  | 163.        | Caroline.                    | 64.  |
| 119.        | La Raillerie.                        | 22.  | 164.        | Louise.                      | 60.  |
| 120.        | Sam Fiasch.                          | 74.  | 165.        | monseigneur.                 | 44.  |
| 121.        | L'ecole des bouffons.                | 94.  | 166.        | Logement.                    | 66.  |
| 122.        | La plus neuve.                       | 104. | 167.        | Un loira la Jude.            | 82.  |
| 123.        | Spaville.                            | 98.  | 168.        | Jabris tom Pipe.             | 94.  |
| 126.        | St. Tripto Liv.                      | 100. | 169.        | L'ingtion.                   | 22.  |
| 129.        | The Savys Plaything.                 | 96.  | 170.        | Les Larcas.                  | 80.  |
| 130.        | Orgoon Fusc.                         | 98.  | 171.        | Albertine.                   | 134. |
| 131.        | Bourfote Laces.                      | 108. | 172.        | Le Tonnerre.                 | 46.  |
| 148.        | Le Serpendon.                        | 14.  | 173.        | Le Stanivary.                | 58.  |
| 149.        | Le Carlequin.                        | 16.  | 174.        | L'Europe.                    | 78.  |
| 150.        | La Folie.                            | 16.  | 175.        | Le Galimatias.               | 52.  |
| 152.        | Le Plaisir des Dames.                | 24.  | 329.        | La Favorite.                 | 60.  |
| 153.        | Monions nous.                        | 74.  | 330.        | La Serenade.                 | 56.  |
| 151.        | Le Deel de l'air par<br>sotte Dames. | 88.  | 331.        | Le Tremblant.                | 54.  |
| 154.        | Le Carnaval.                         | 26.  | 332.        | La Invention.                | 68.  |
| 155.        | L'Angloise.                          | 20.  | 333.        | Acelaide.                    | 110. |
| 156.        | Quel miracle.                        | 50.  | 334.        | Les Masques<br>de Mandoures. | 118. |
| 157.        | La marmotte.                         | 32.  |             |                              |      |
| 158.        | La Chasse.                           | 56.  |             |                              |      |

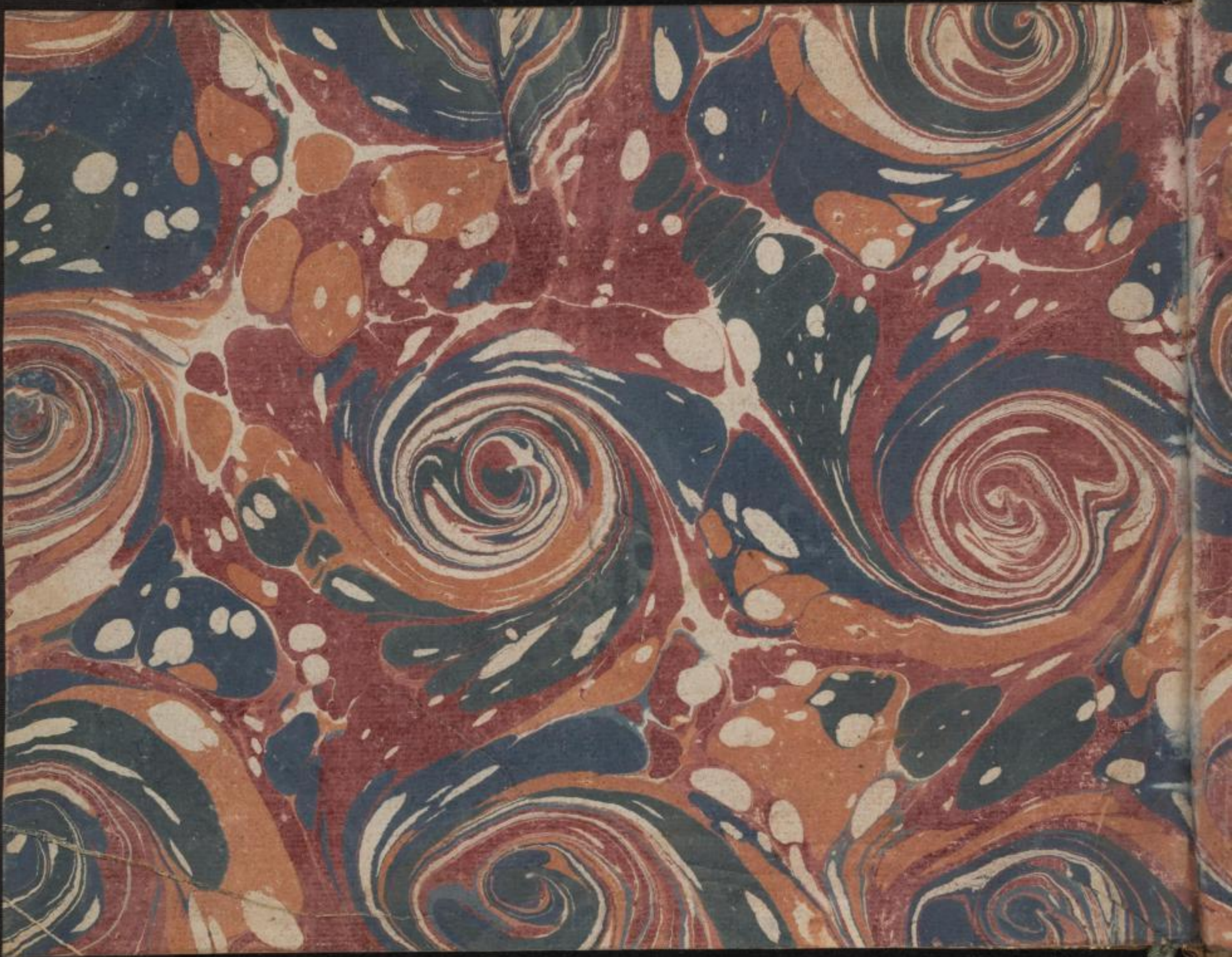


124



Mms. 1 n 5













Red label

White label with black border and 'M' at the top right corner.





REGUM

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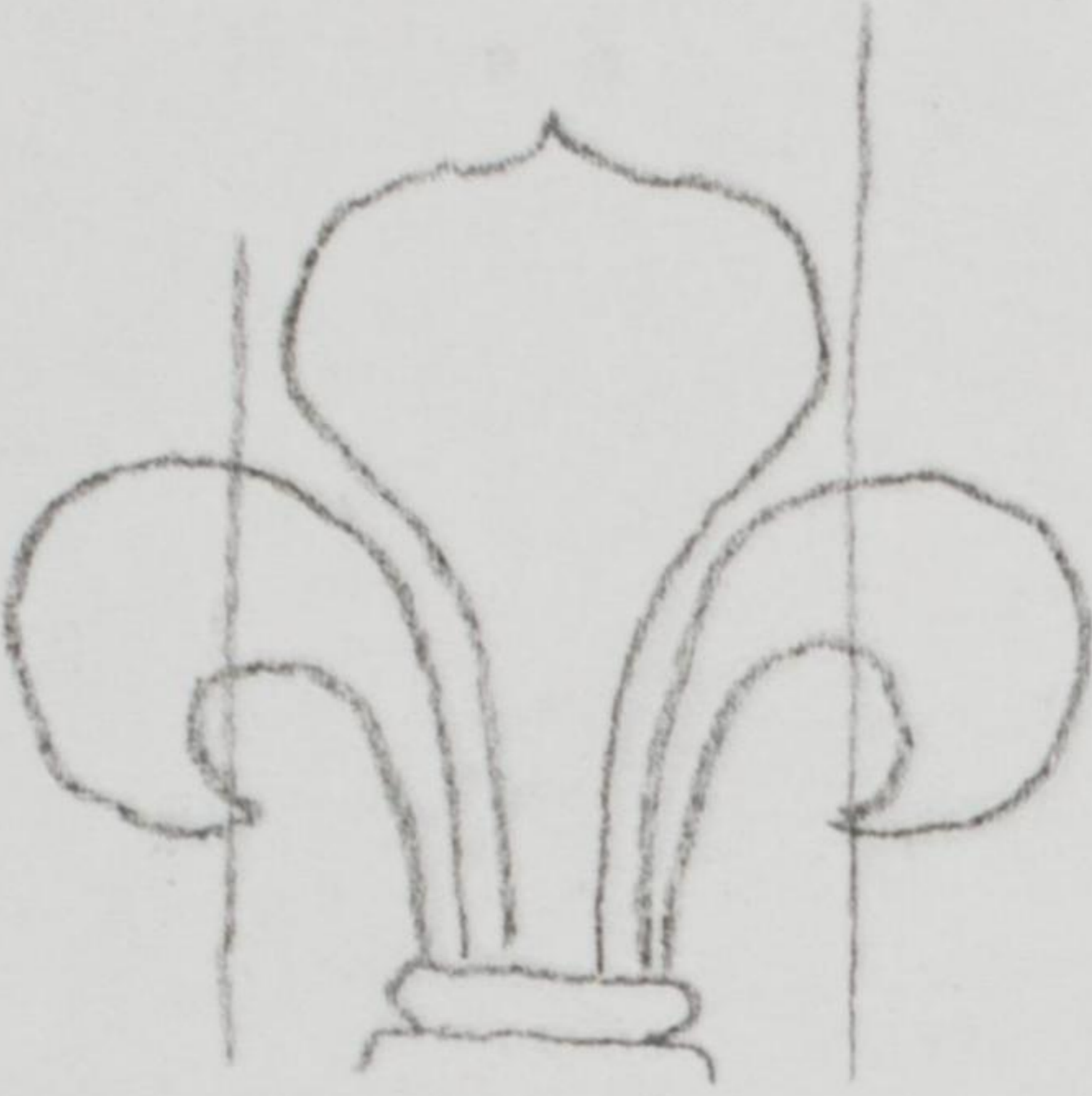
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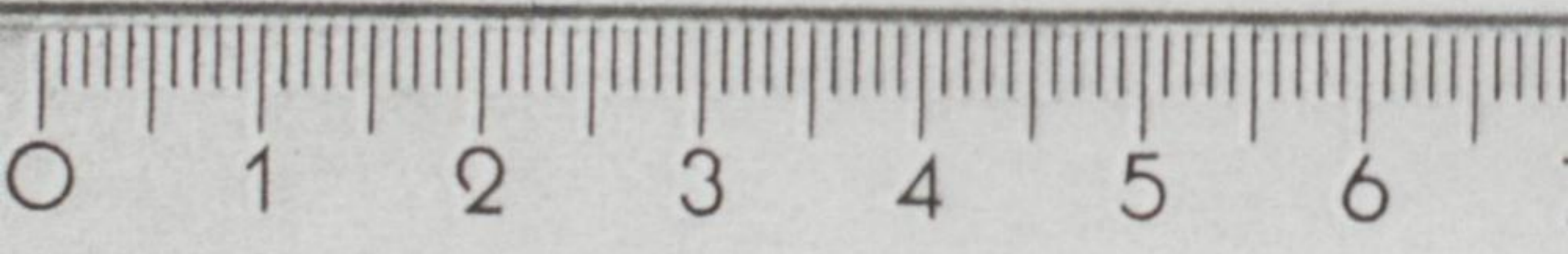
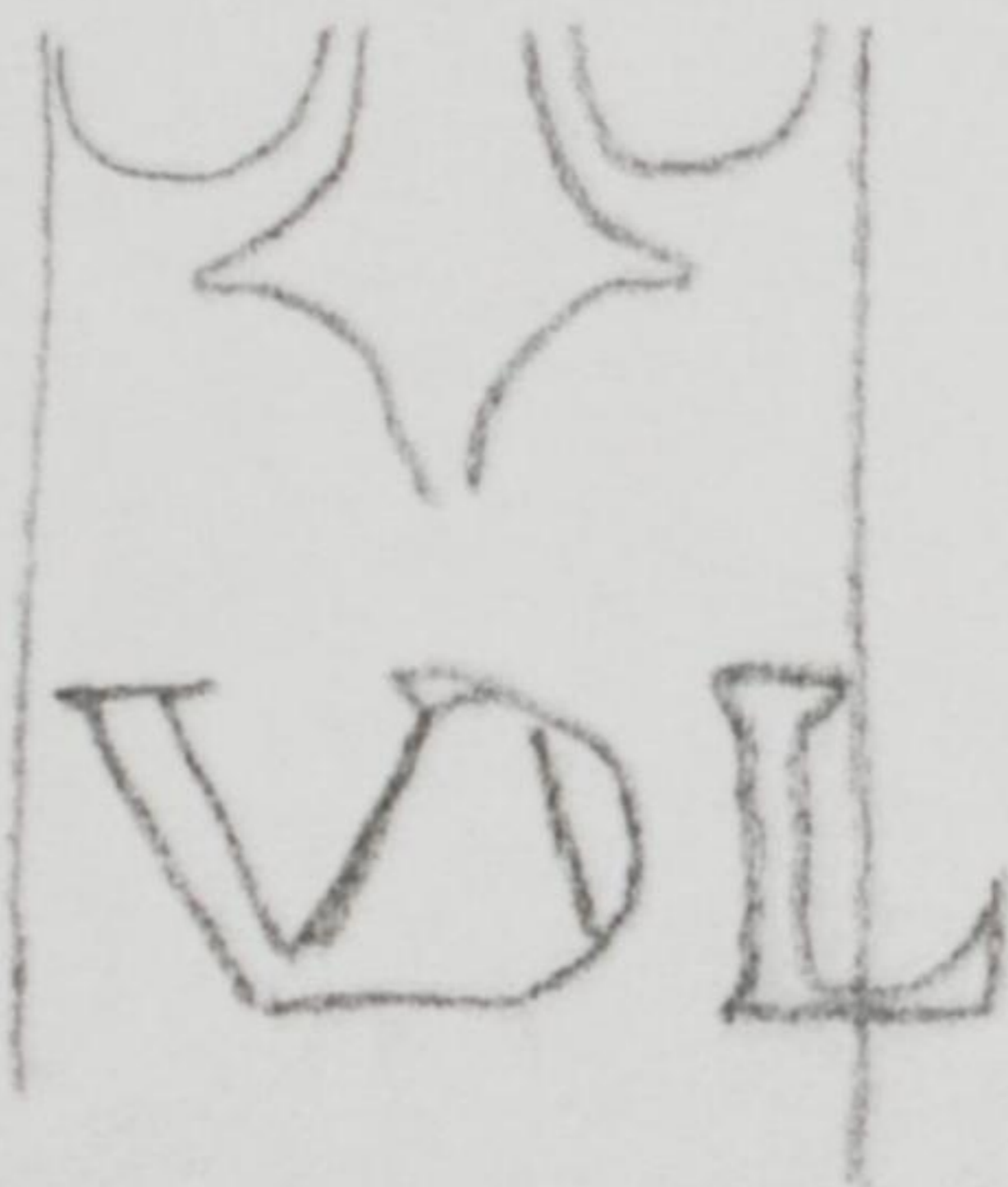


D-DI Mus. 1-N-5,2

p. 17/18



p. 15/16





D-DI Mus. A-N-5,2

p. 63/64

