

AN
E S S A Y

For the further
IMPROVEMENT
O F
D A N C I N G ;
Being a COLLECTION of
Figure Dances,

Of several Numbers,
Compos'd by the most Eminent Masters ;
Describ'd in CHARACTERS after
The newest Manner of Monsieur *Feuillet.*

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

To which is Added,
Three Single D A N C E S , *viz.*
A Cbacone by Mr. Isaac,
A Passacaille by Mr. L'Abbe,
And a Fig by Mr. Pecour, Master of the Opera at Paris.

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

Price Half a Guinea.

Some of the best of the
Thinking that was ever
Figures, which I have
conceive is that regular
used in Dancing as
some after hand, I should
attempt such a Work, it being
appeared in Print to
which afterwards
which has been
ledge is
being secured
on, particularly
pety to Dedicate this
that I am

Mr. Caverley

S I R,



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

DEDICATION.

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

SIR

Yours most humble servant,

SIR, nothing is more common than to see a young man who has been bred in a school, and has spent his time in the study of the sciences, and has acquired a great knowledge in them, and yet is not able to write a letter, or to manage a pen, or to do any thing that is necessary in the world.

Yours most humble servant,

Your most Humble Servant,

E. Pemberton.

THE

P R E F A C E.

THIS Collection was begun at the Request of several Masters that live remote from London, who express'd their Want of such an Undertaking; and that nothing might be wanting to improve the Use of the Characters invented by the Ingenious Mr. Feuillet, with the Approbation of several Masters, I undertook it, upon Consideration of their kind Offers of Assistance.

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

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

The P R E F A C E.

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

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

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

T
The first of these is the Dance of the King and Queen, which is the most noble and magnificent of all. It is performed in the Hall of St. James's Palace, and is the most celebrated of all the Royal Dances. It is performed in the Hall of St. James's Palace, and is the most celebrated of all the Royal Dances. It is performed in the Hall of St. James's Palace, and is the most celebrated of all the Royal Dances.

A
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The fourth of these is the Dance of the King and Queen, which is the most noble and magnificent of all. It is performed in the Hall of St. James's Palace, and is the most celebrated of all the Royal Dances. It is performed in the Hall of St. James's Palace, and is the most celebrated of all the Royal Dances.

A List of the Masters Subscribers.

A

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

Mr. Hauston of York.
Mr. Walter Hals.
Mr. William Hals.

B

Mr. Bosely.
Mr. Brograve of Birmingham.
Mr. Caverly, Senior.
Mr. Caverly, Junior.
Mr. Couch.
Mr. Camille.
Mr. Christian of Blandford.
Mrs. Cottis.

Mr. Hart.
Mr. Hickford.
Mr. Hume.
Mr. Hodgson of Leicester.
Mr. Hals.
Mr. Harwood.
Mr. Isack.
Mr. Jackson.

D

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

Mr. Laby.
Mr. Lane.
Mr. Lewis of Newington.

E

Mr. Eastland.
Mr. Evans of Virginia.
Mr. Essen.
Mr. D'Elise.
Mr. Enffone.

Mr. Morgan.
Mr. More of Salisbury.
Mr. Priest, Senior, of Chelsea.
Mr. Prins.
Mr. Polchampton of Worcester.
Mr. Pile of Hereford.

F

Mr. Fern of Coventry.
Mr. Firbank.

Mr. Rhobobham.
Mr. Rogers.
Mr. Skilly.
Mr. Stag of Bristol.
Mr. L'Sac of Chester.

G

Mr. Grosfort.
Mr. Geare.
Mr. La Garde.
Mr. Griffith.
Mr. Gazaine.

Mr. Thomas.

H

Mr. Hinson.

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

Explanation.

Explanation.

THE *Figure Dances* being divided into several Parts, take care to follow the several *Figures* before you begin the next Part, tho' on either Side of the Book, as in Mr. *Groscori's*. Part II. Fig. 1, 2, 3, 4.

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

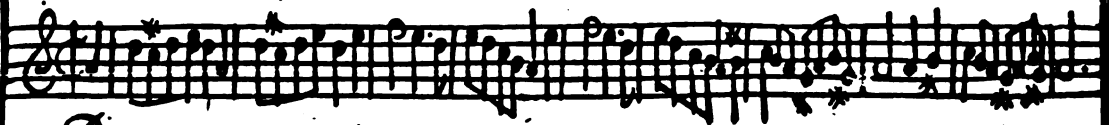
Always keep the fore Part of your Body to the upper Part of the *Characteristick Letter V*.

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

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

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

W

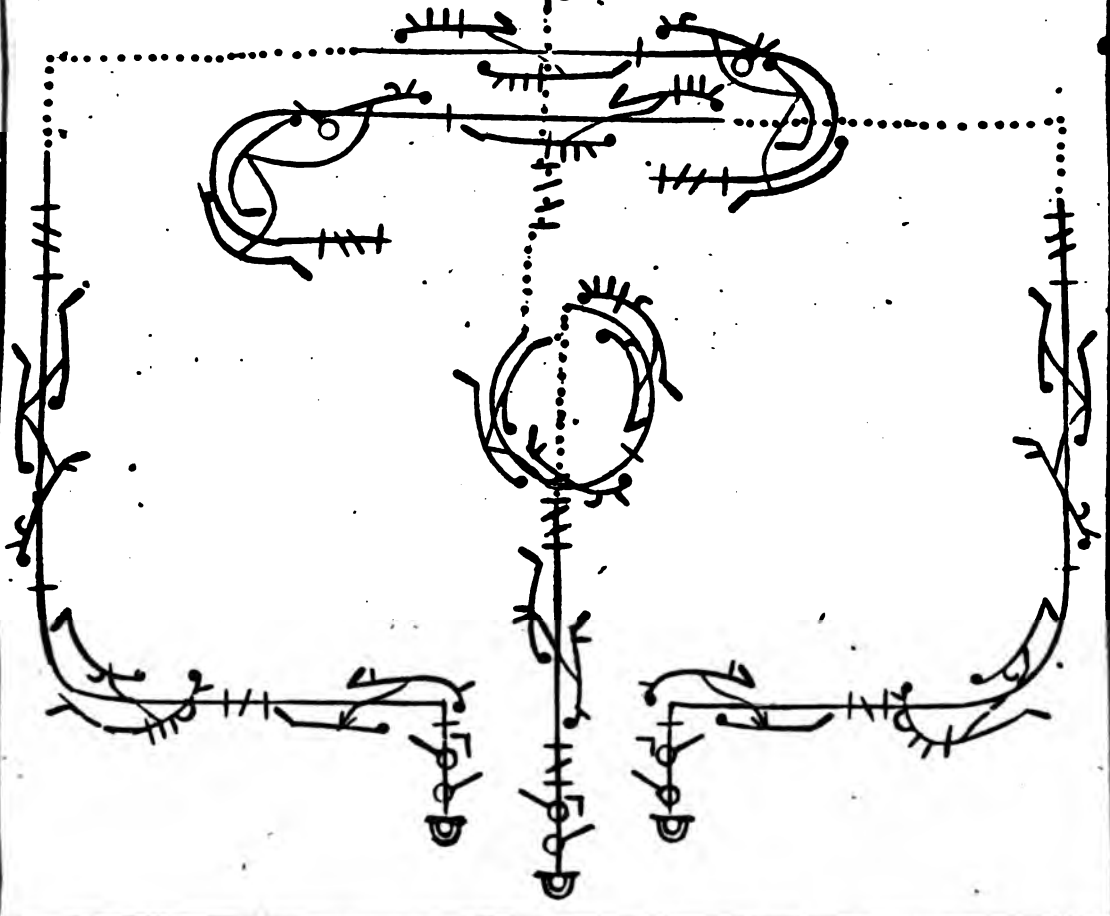


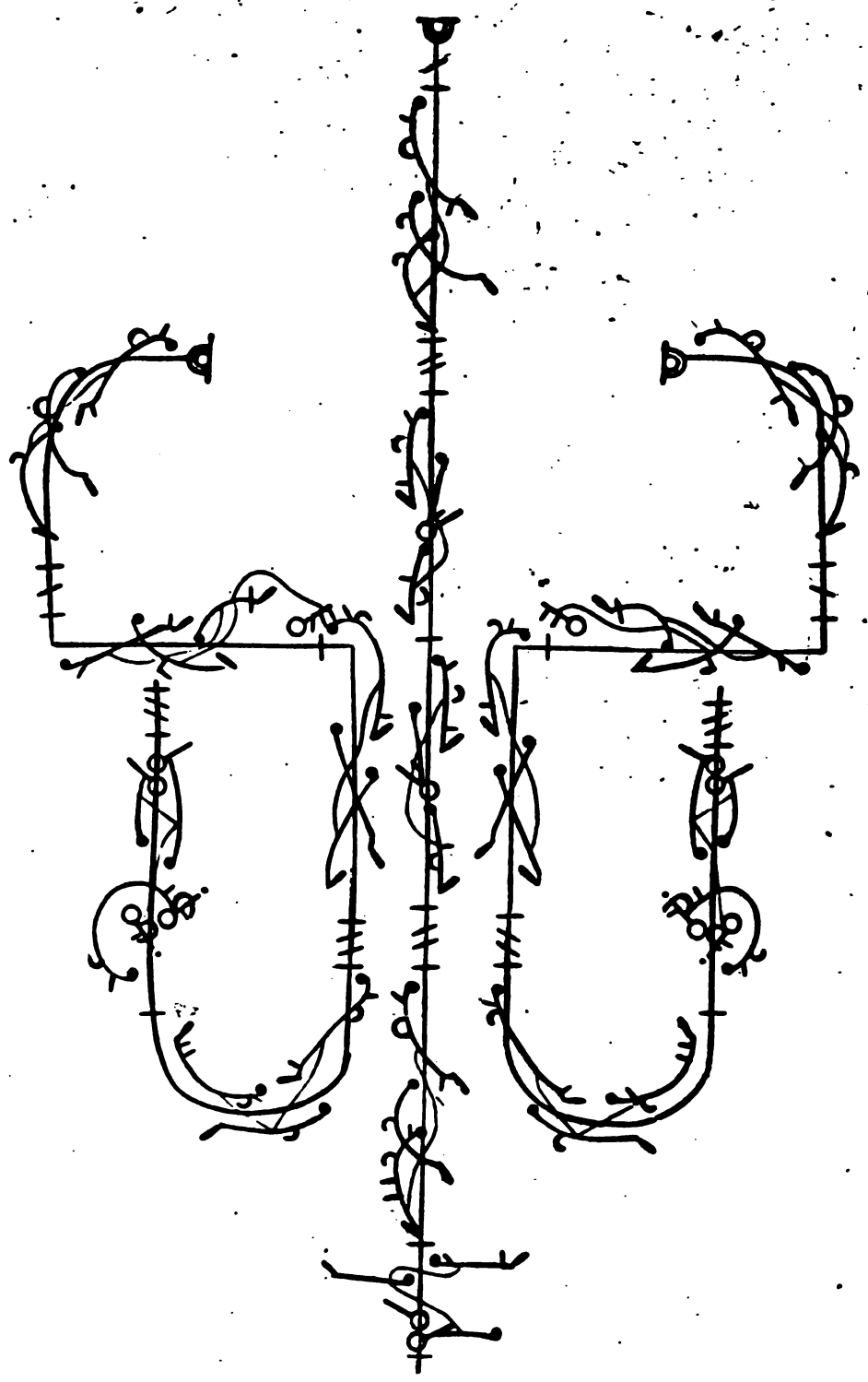
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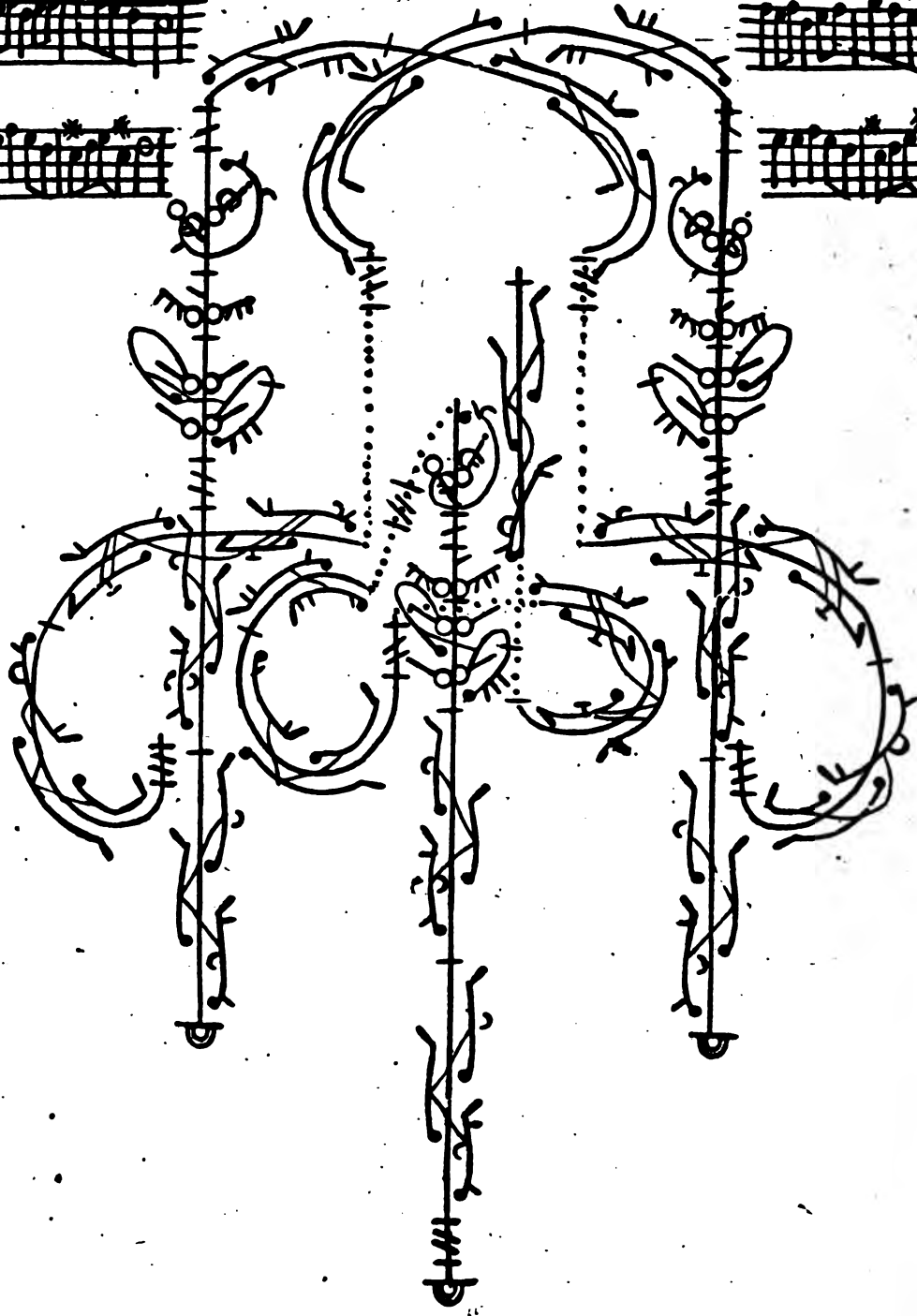
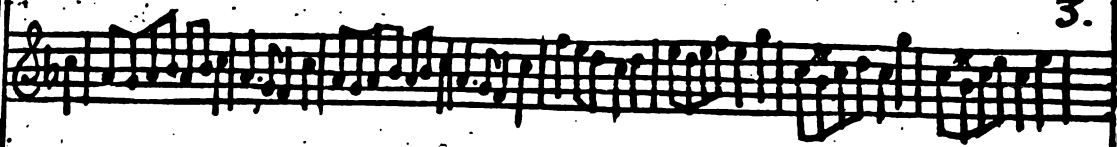
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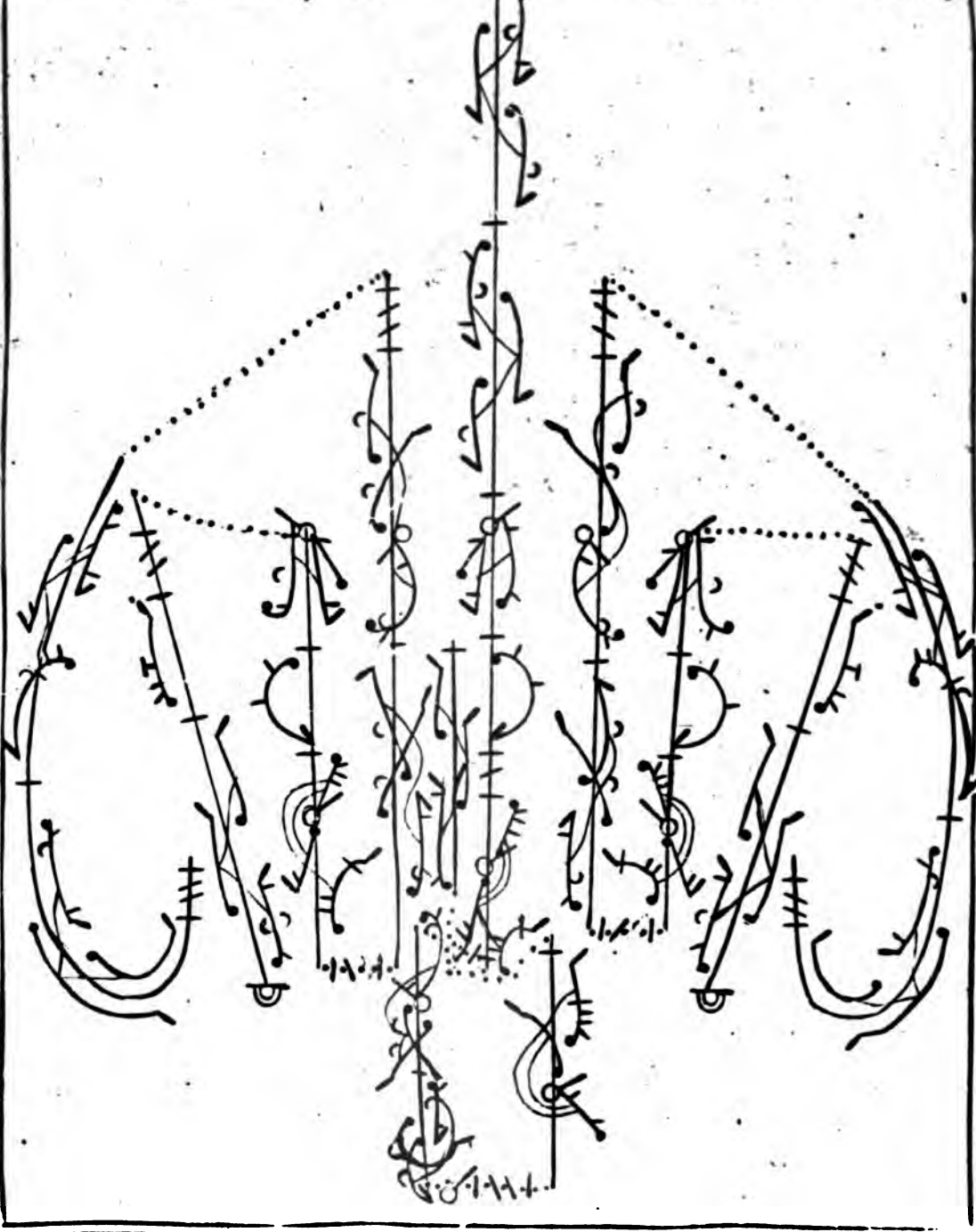
By M^r.

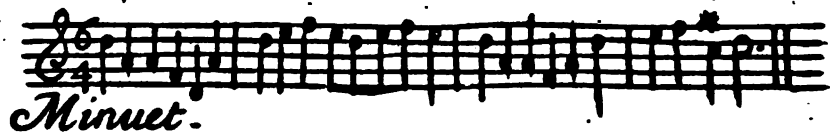
Groscort.











2.^d Part.

Fig: 1.

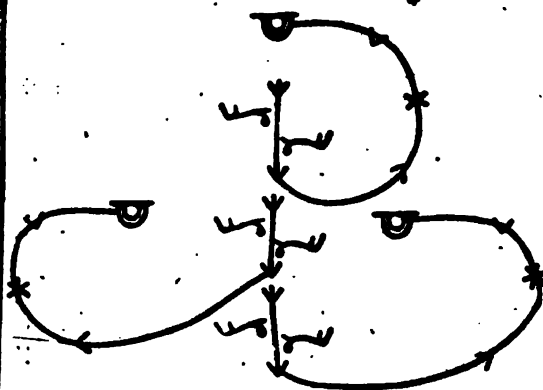
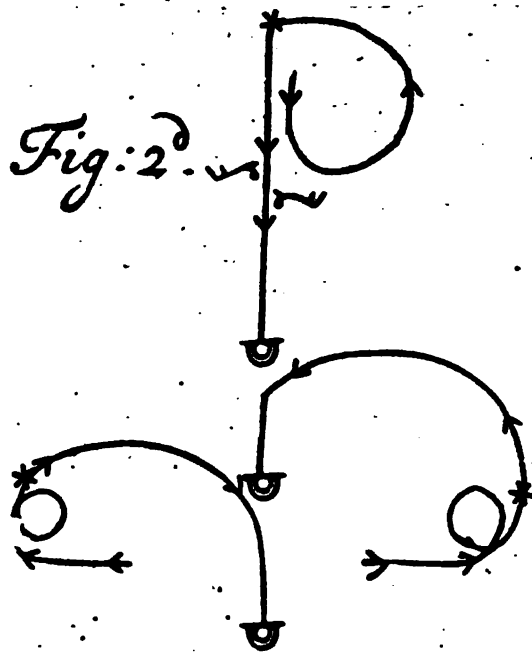


Fig: 2.



3.^d Part.

Fig: 1.

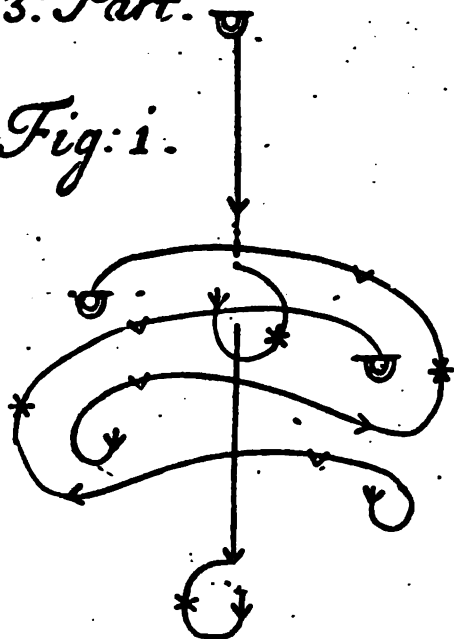
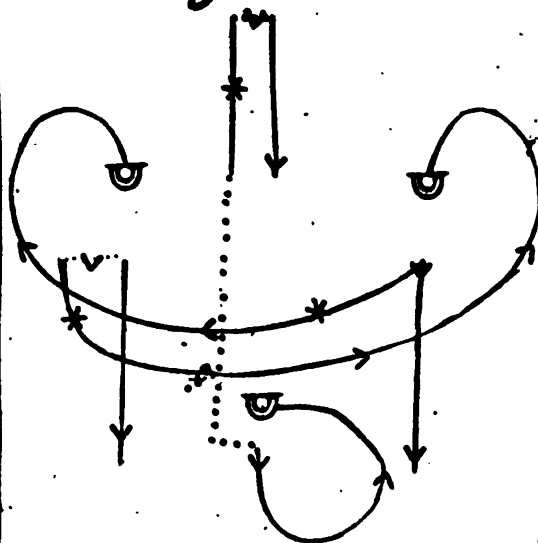
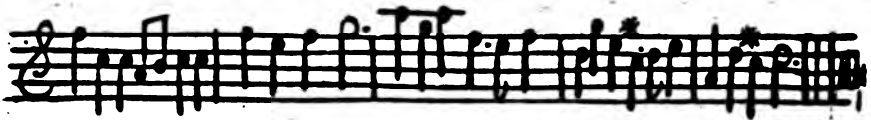


Fig: 2.





6.

Fig: 3.

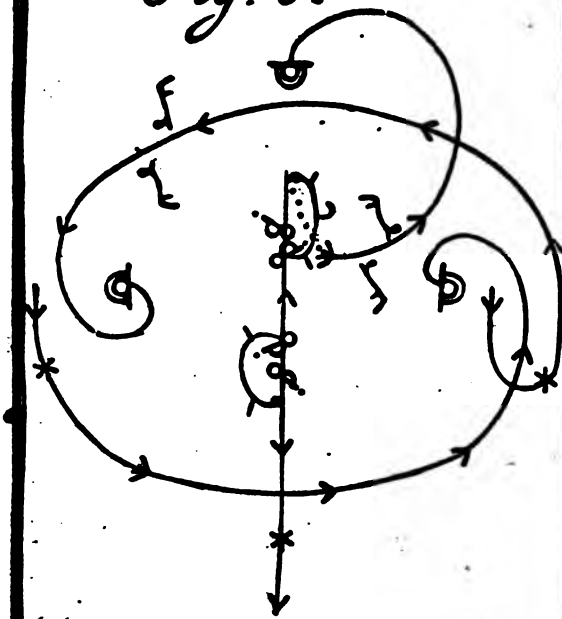


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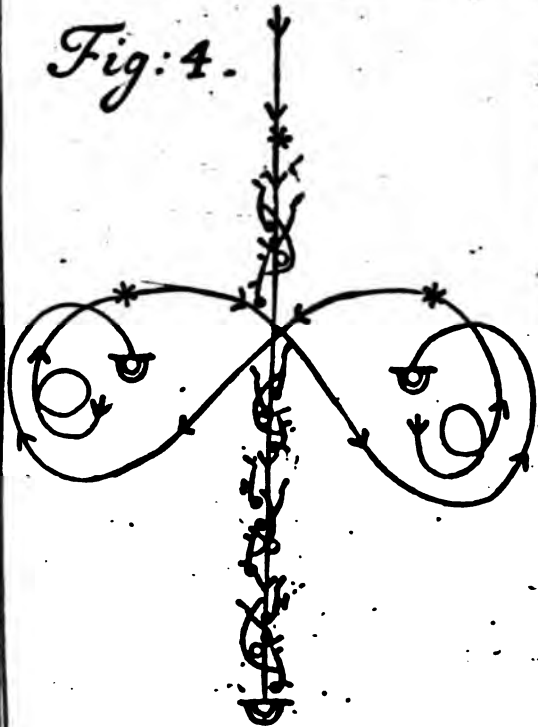


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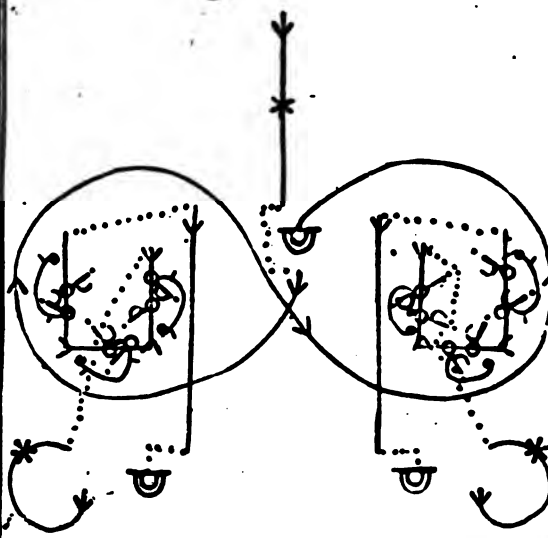
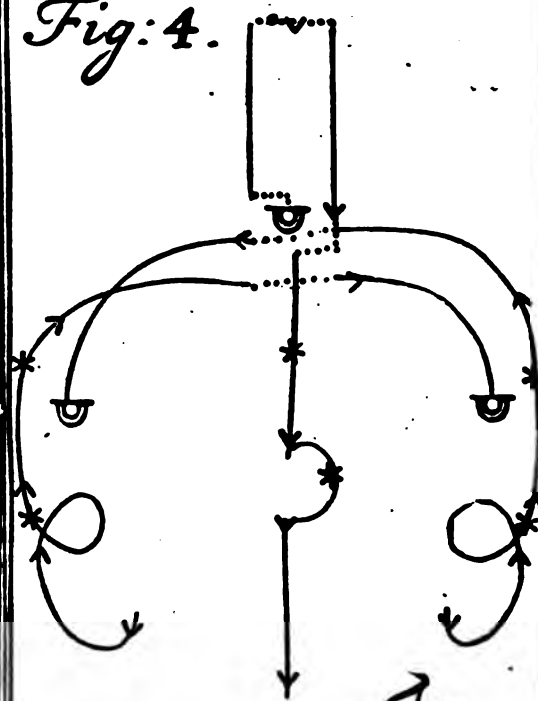


Fig: 4.



Fin



Minuet i. Part.

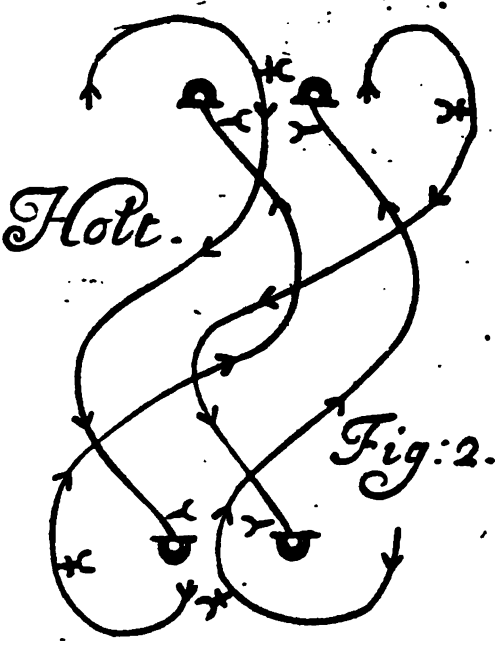
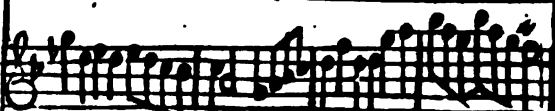
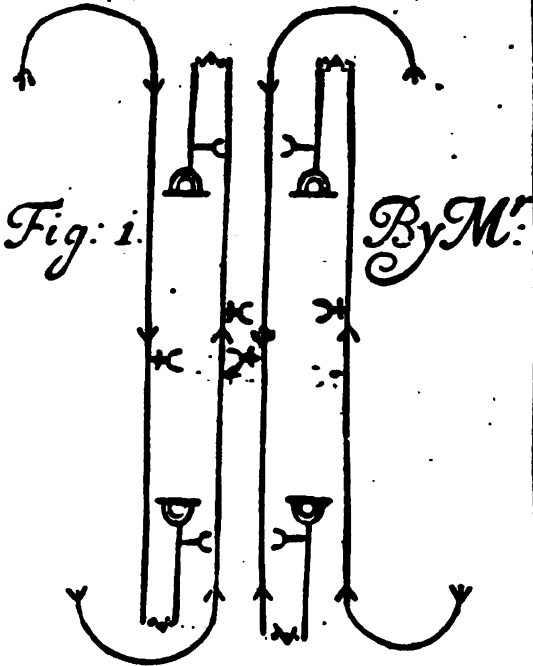


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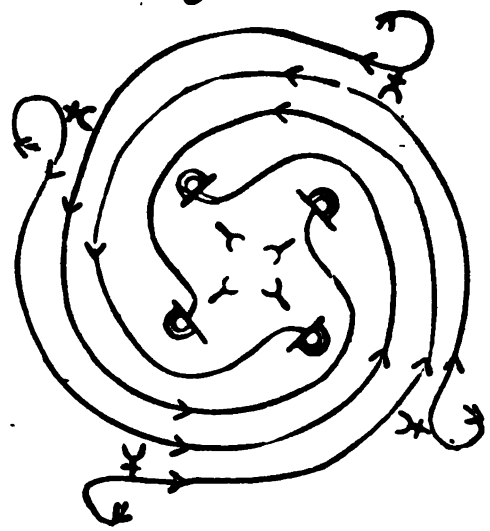
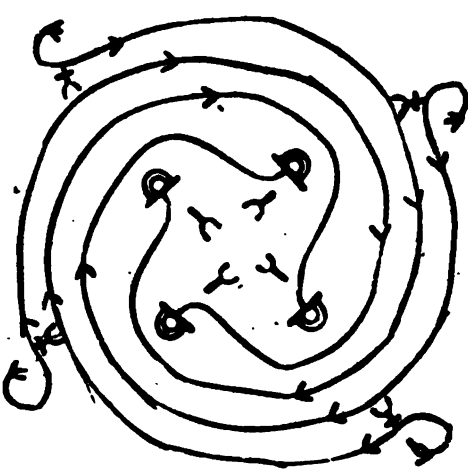


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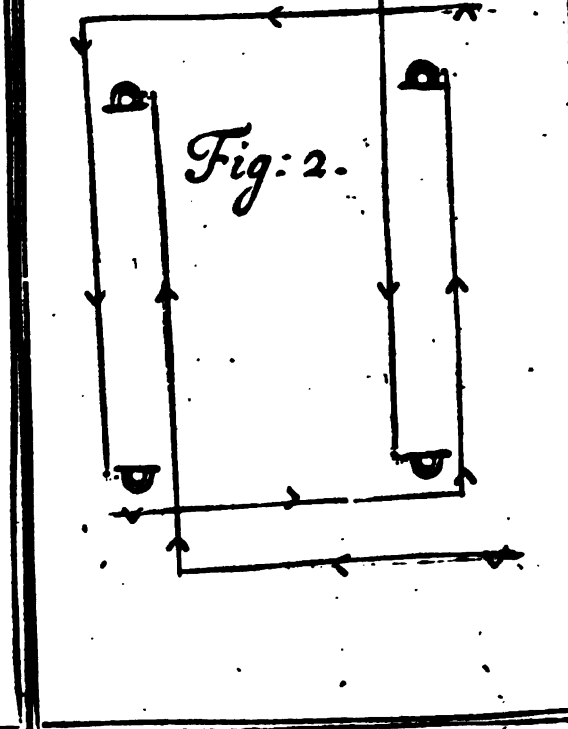
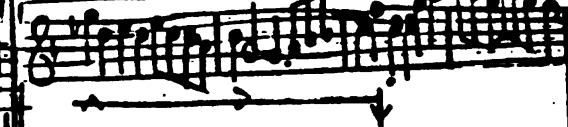
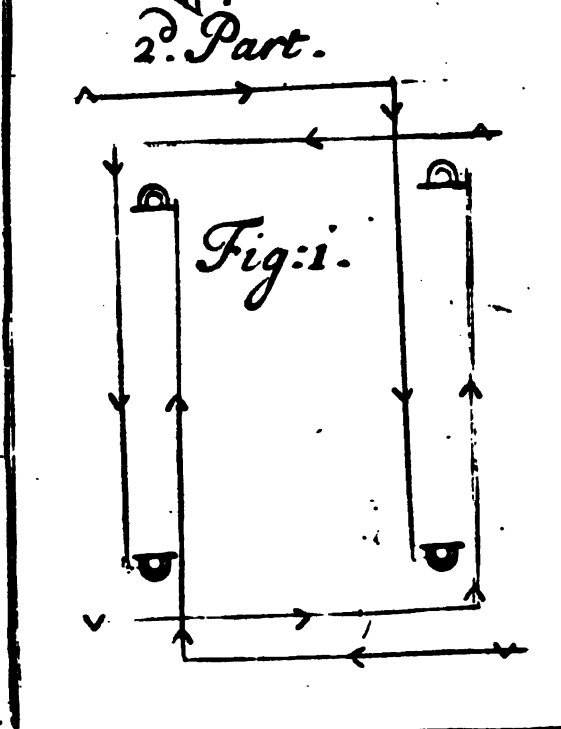
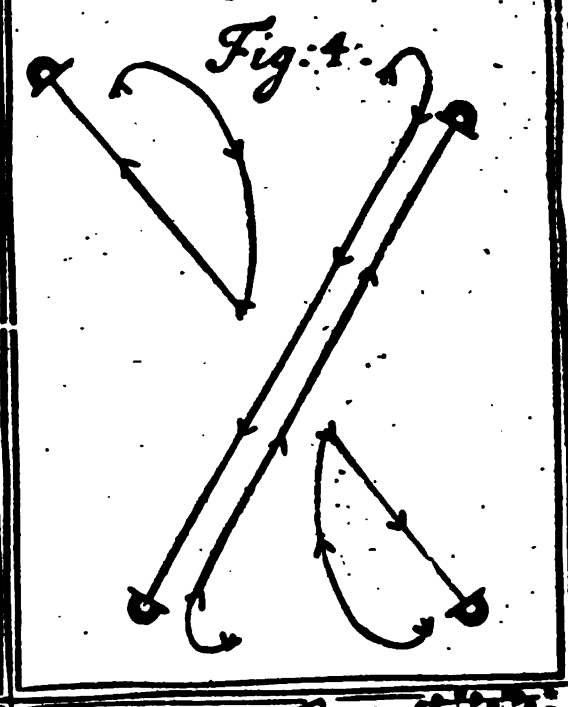
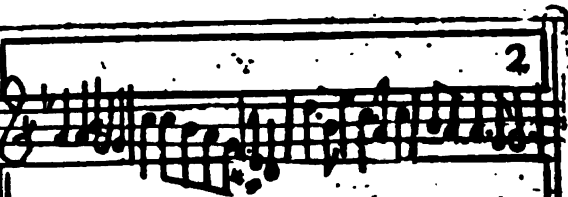
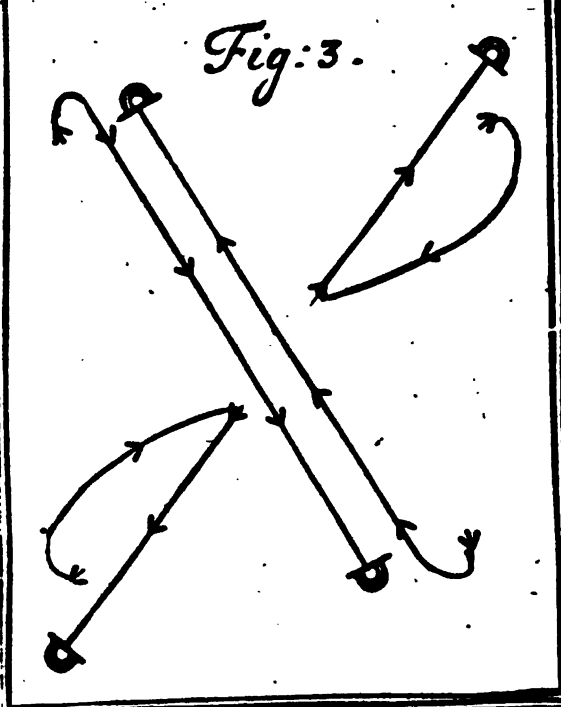
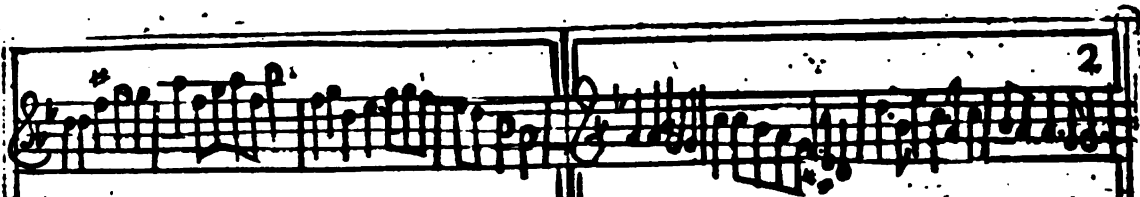




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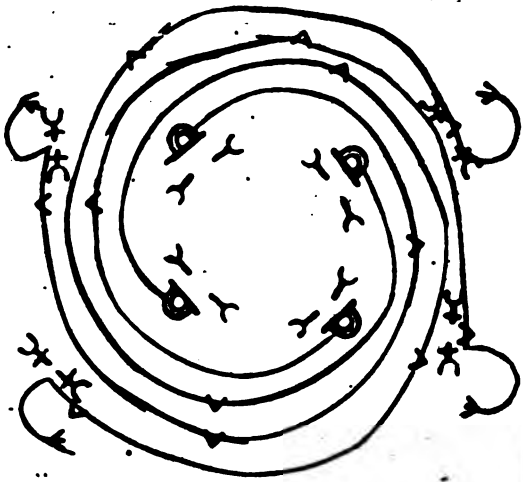
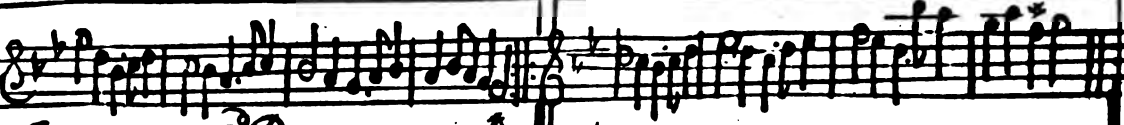
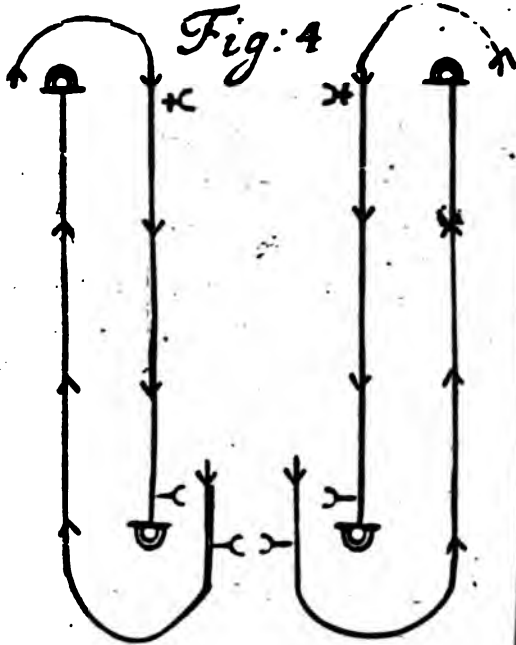


Fig: 4



Jigg 3: Part.

Fig: 1.

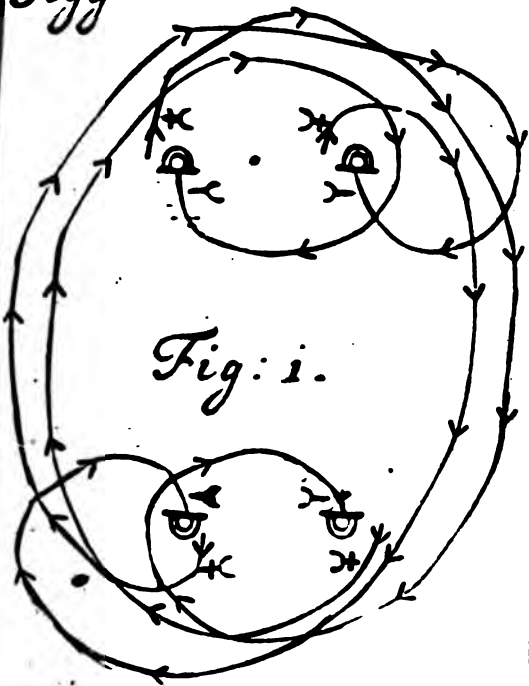
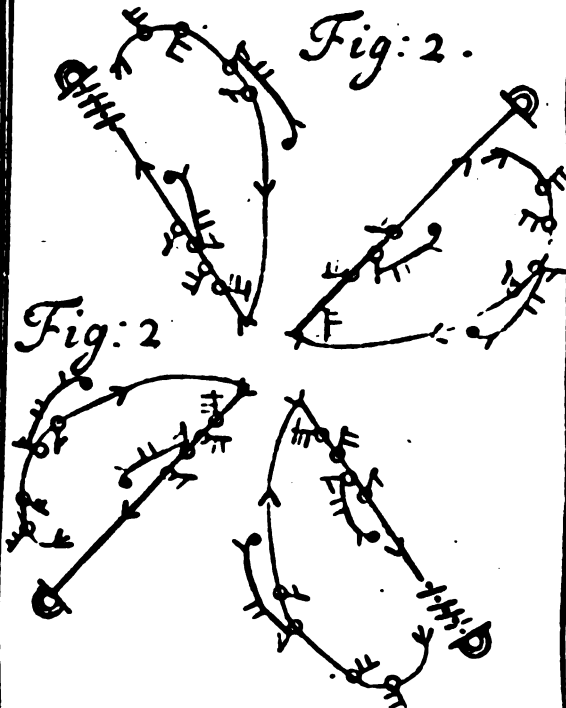
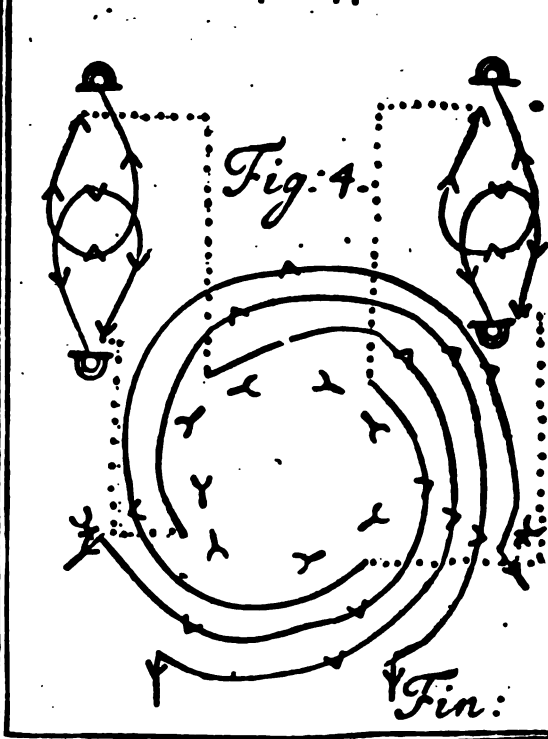
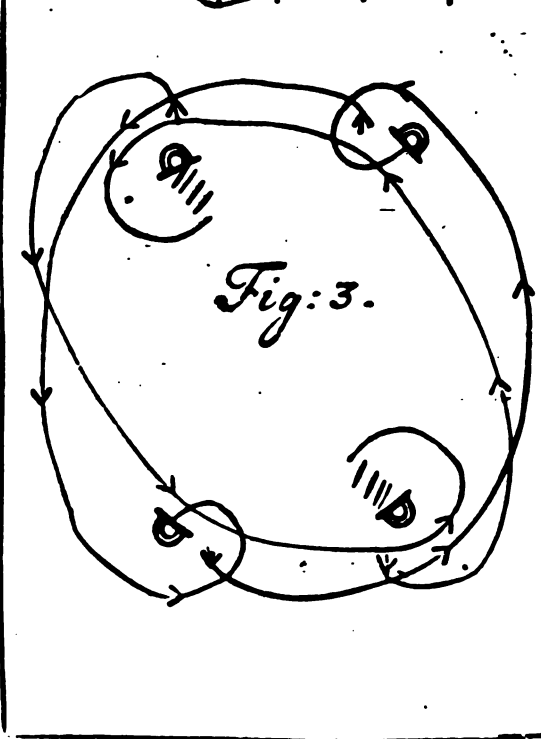
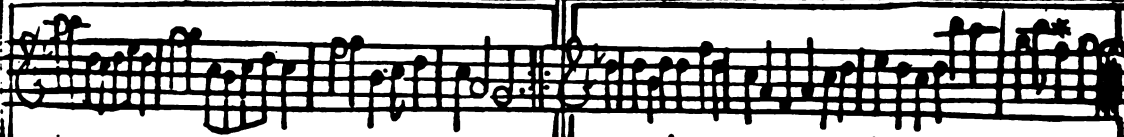
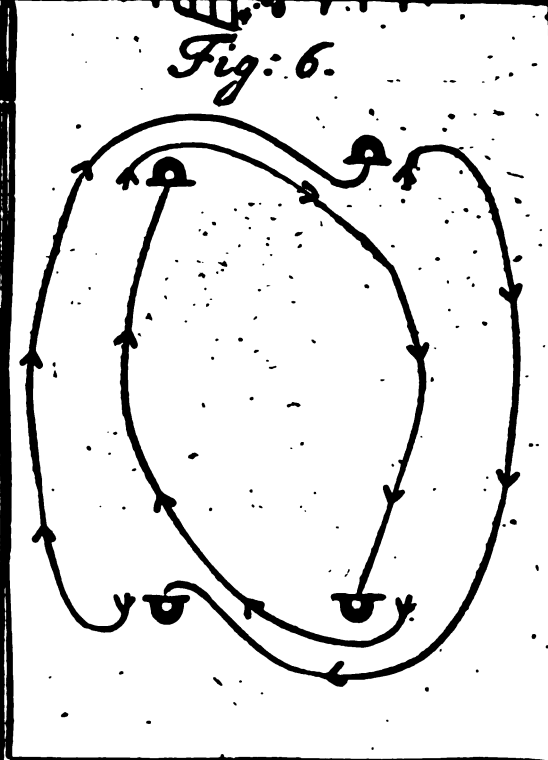
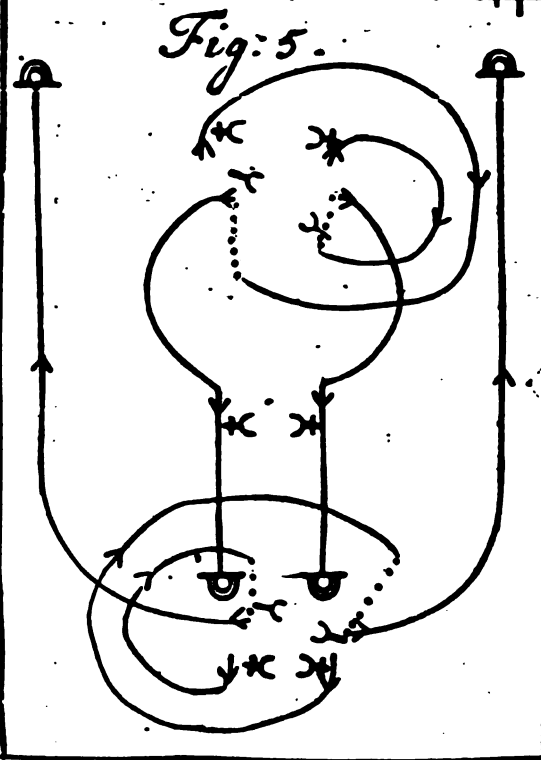
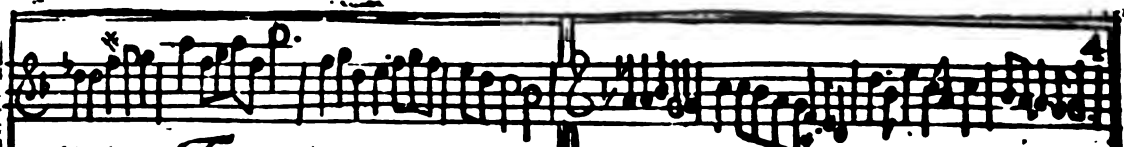


Fig: 2.

Fig: 2





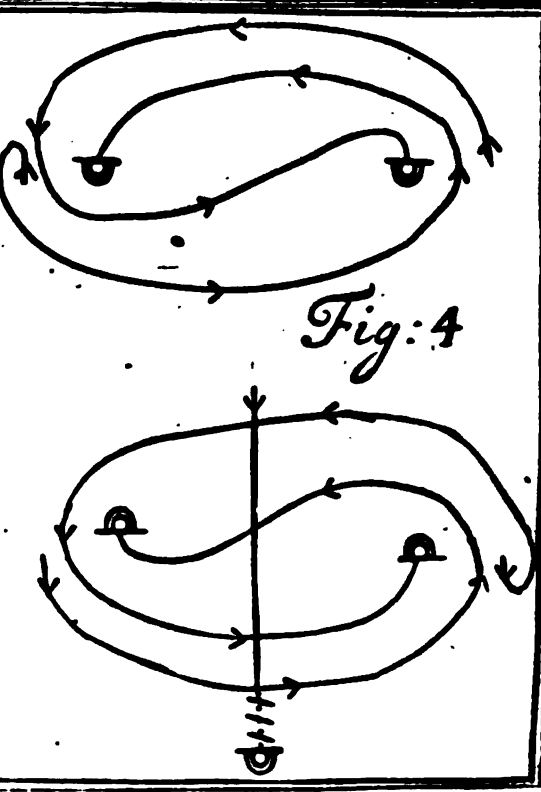
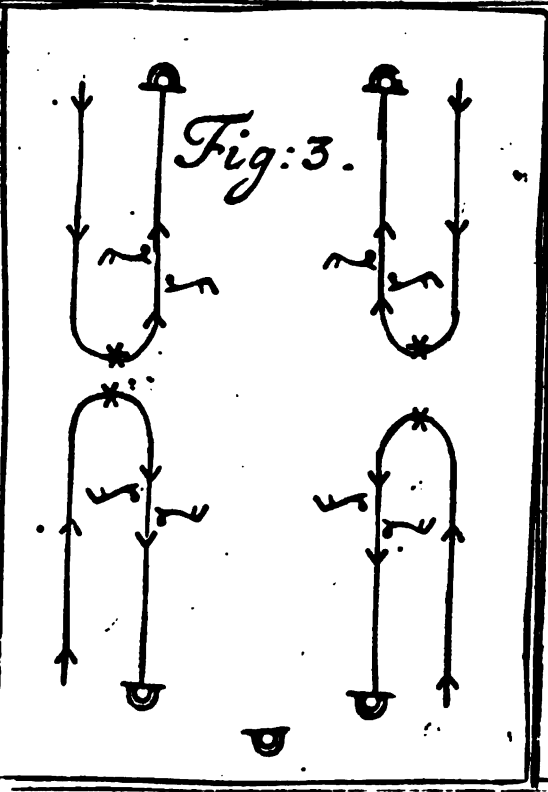
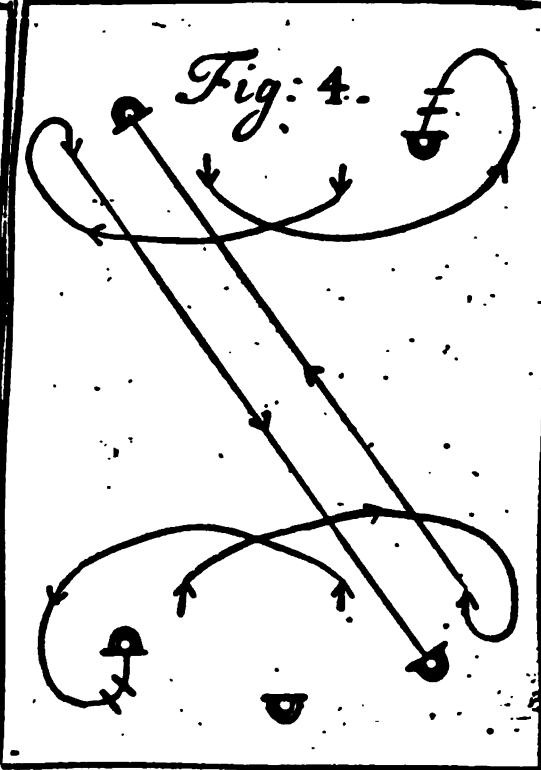
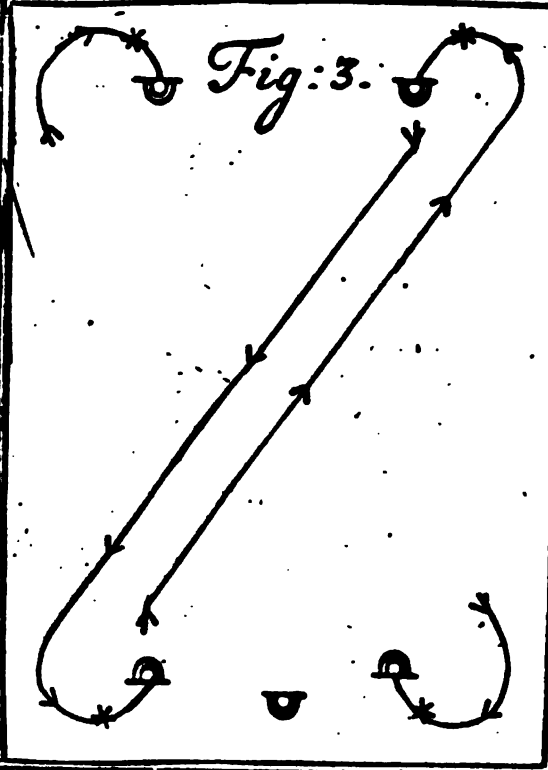
Minuet.

1. Part.
Fig: 1.
By M^r.
Caverley

Fig: 2.

2. Part.
Fig: 1.

Fig: 2.



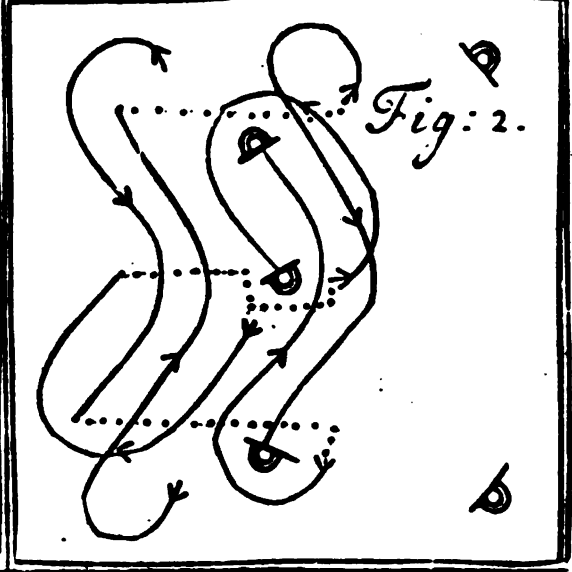
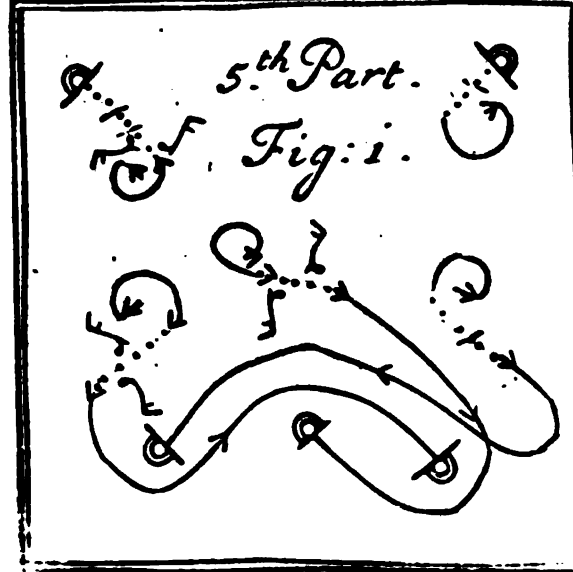
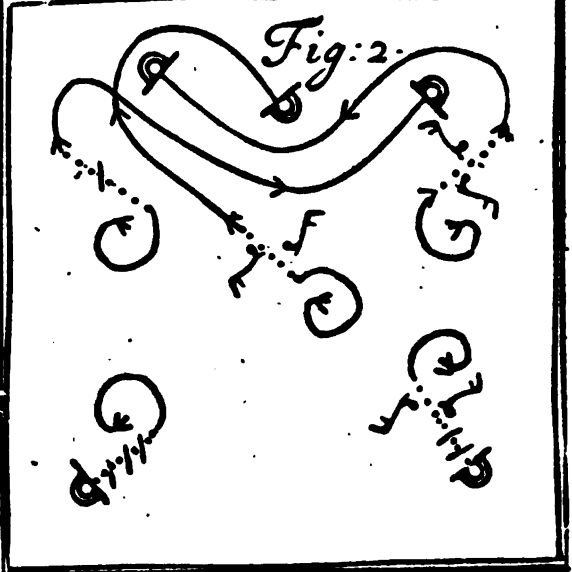
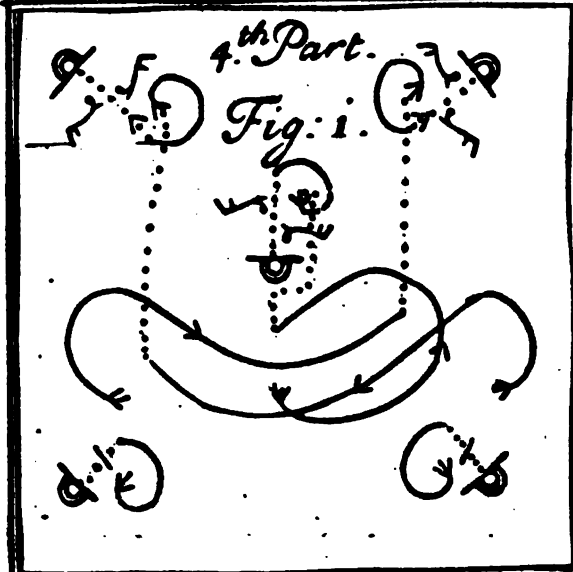
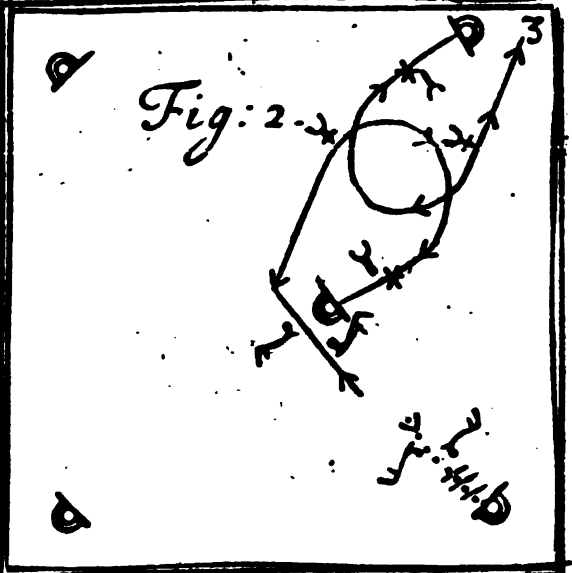
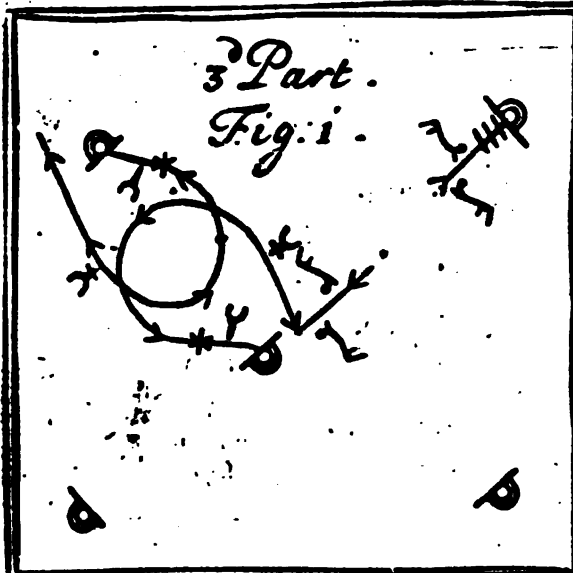


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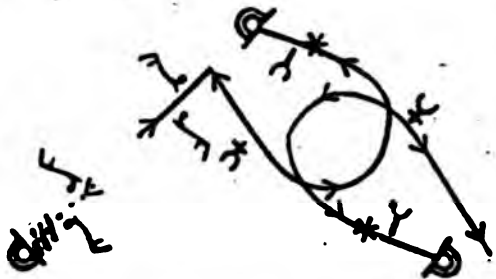


Fig: 4.



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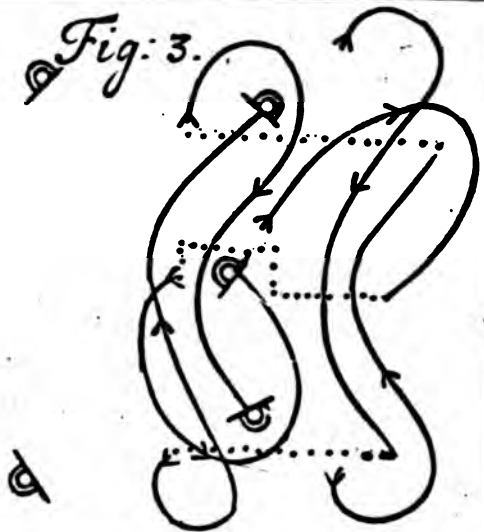


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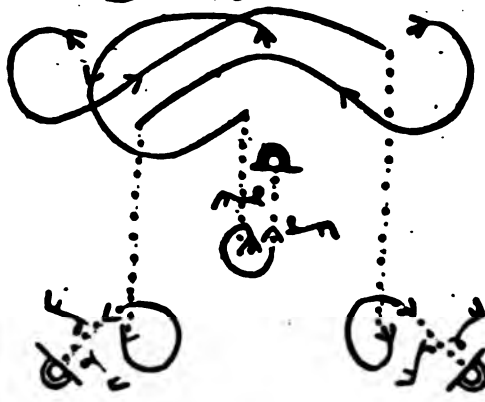


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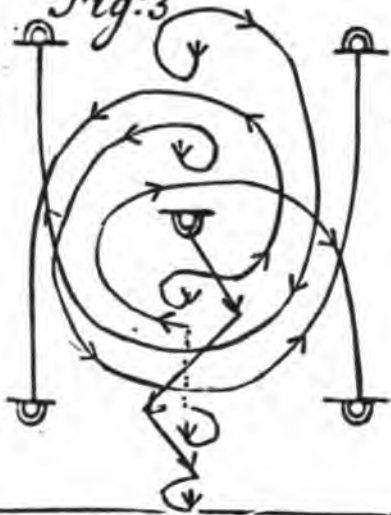
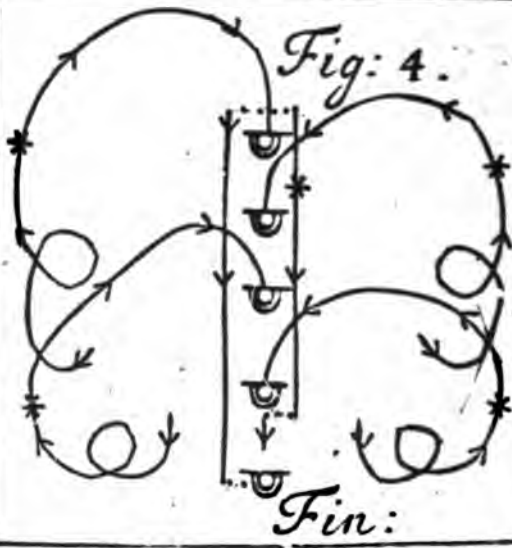
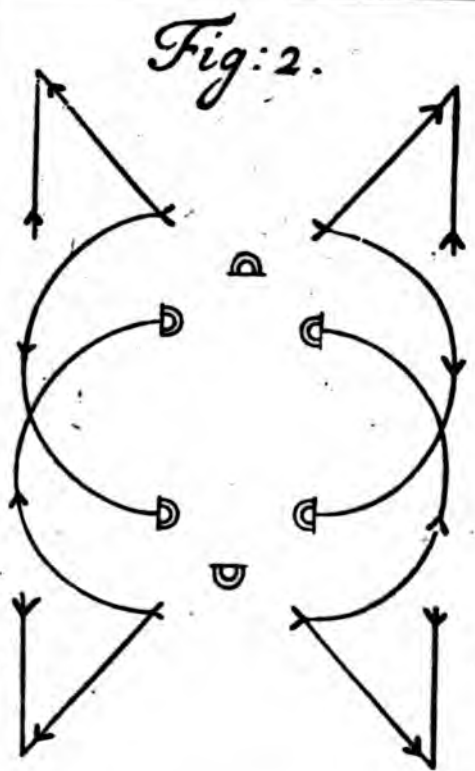
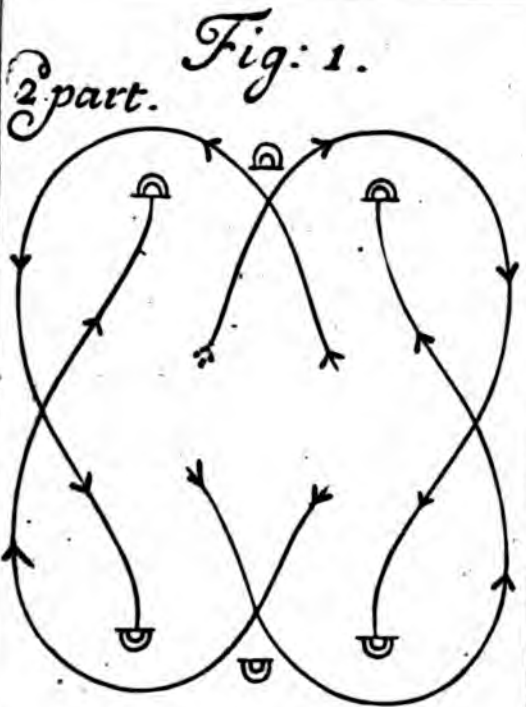
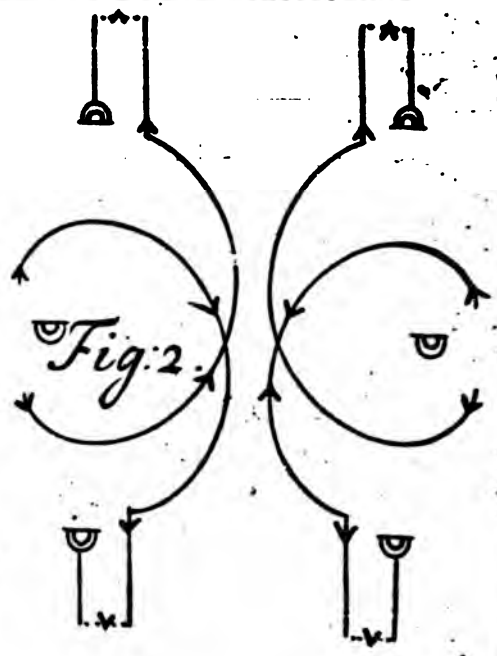
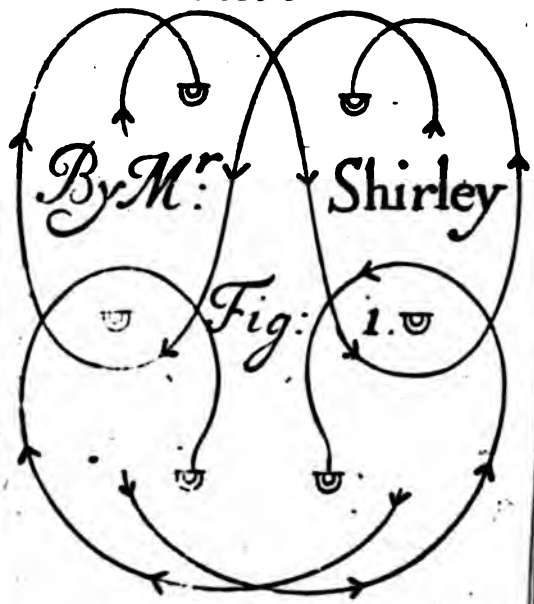


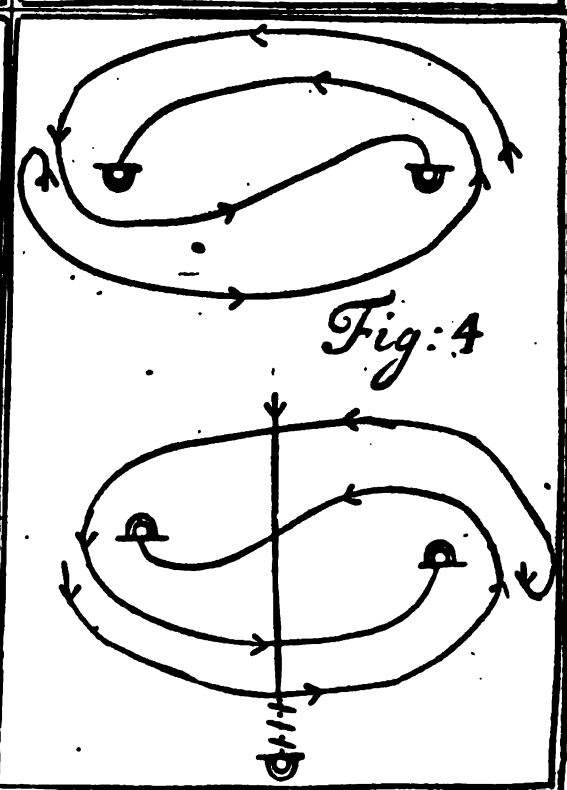
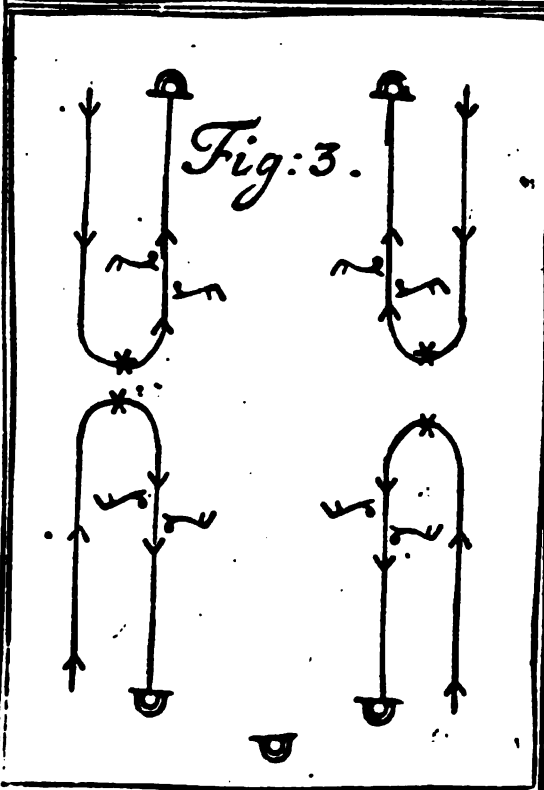
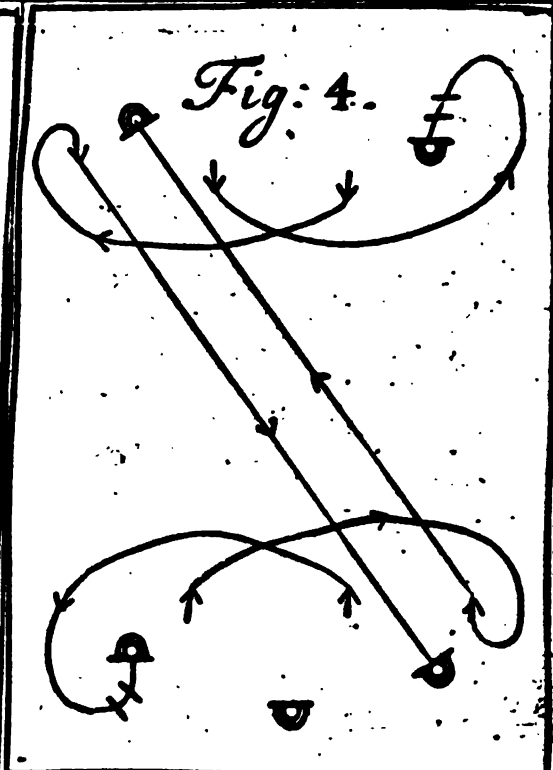
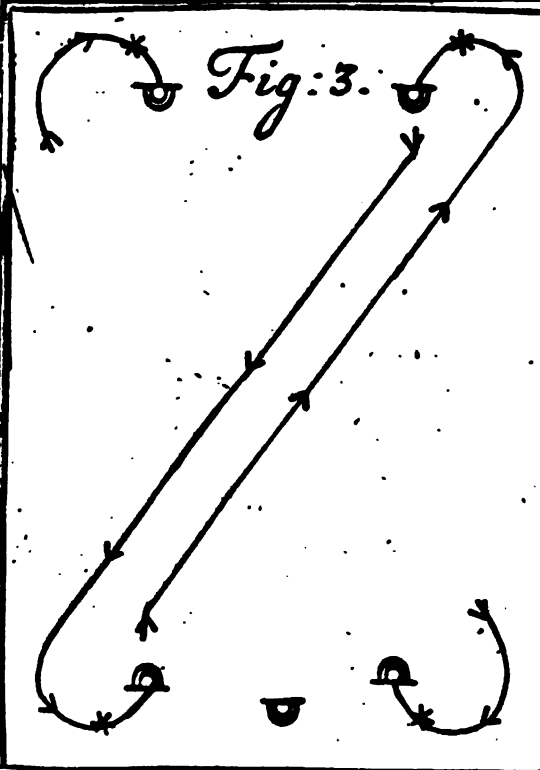
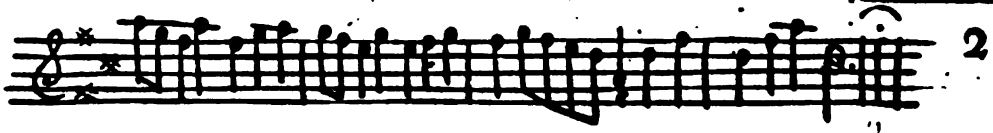
Fig: 4.



Fin:

1st Part Minuet. 1





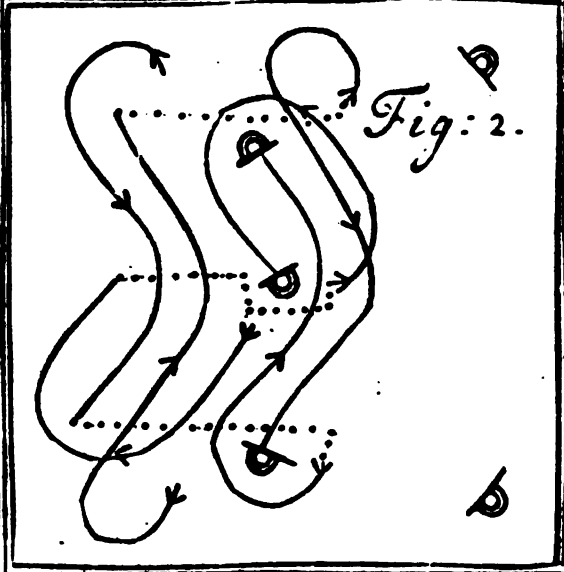
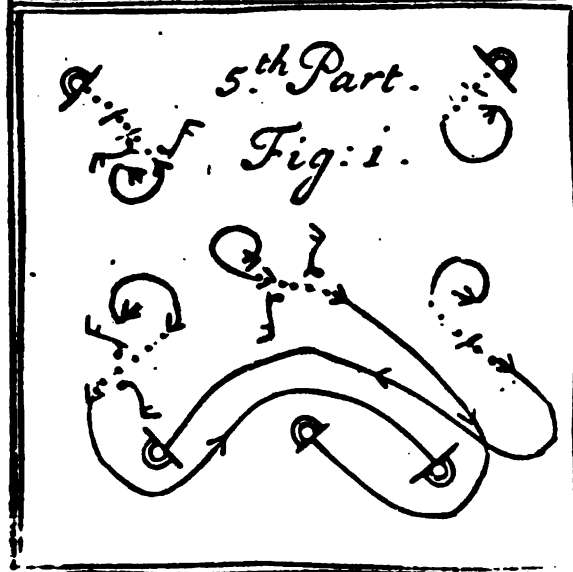
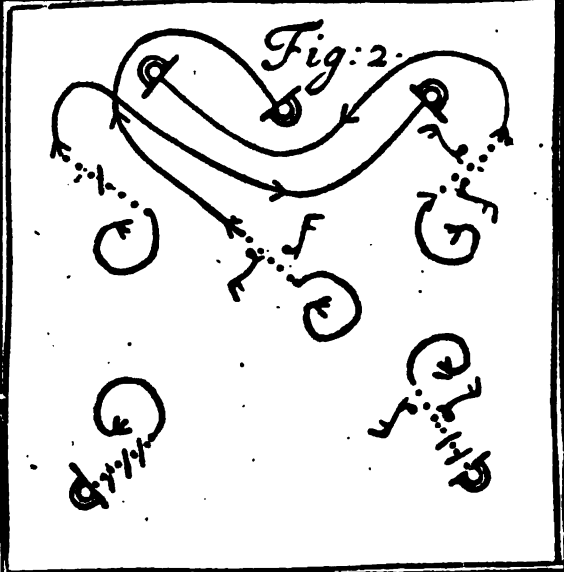
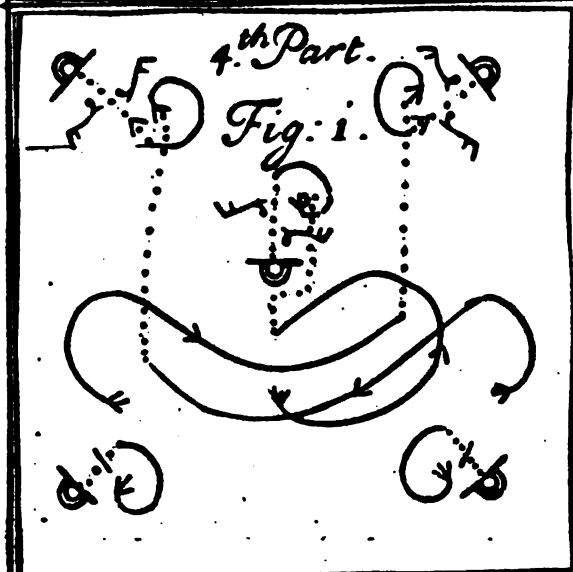
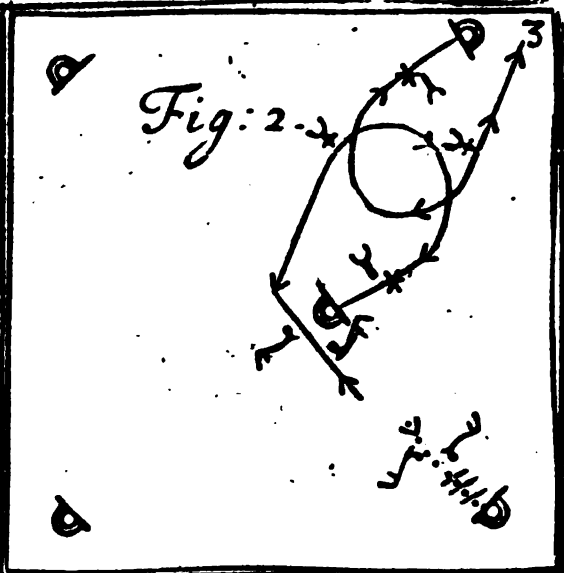
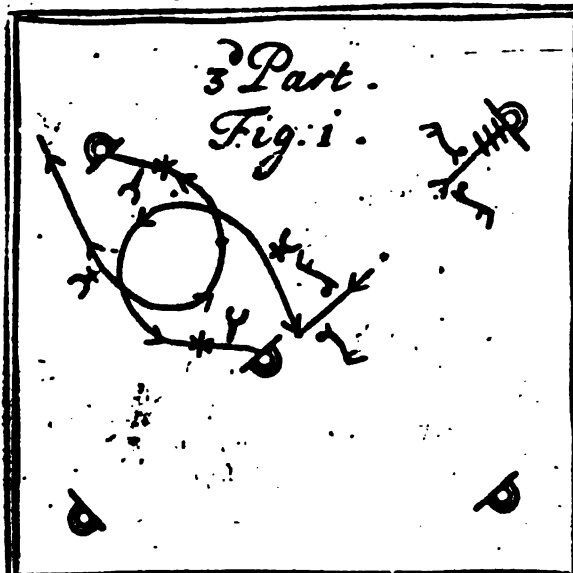




Fig: 3.

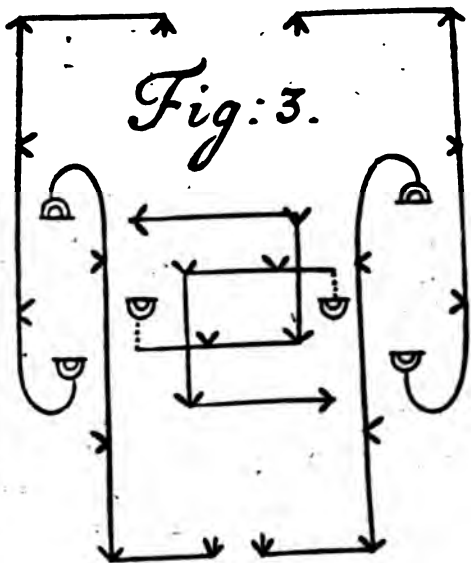


Fig: 4.

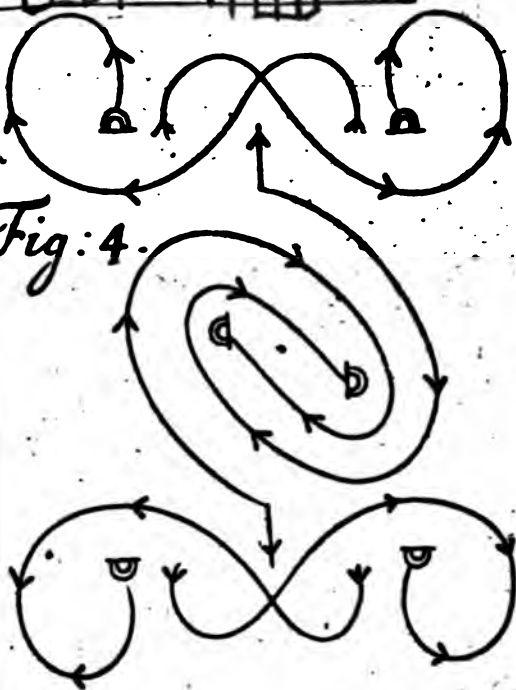


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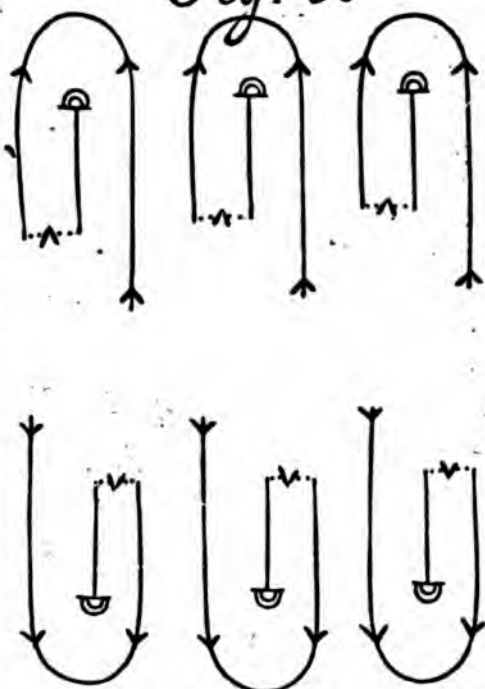
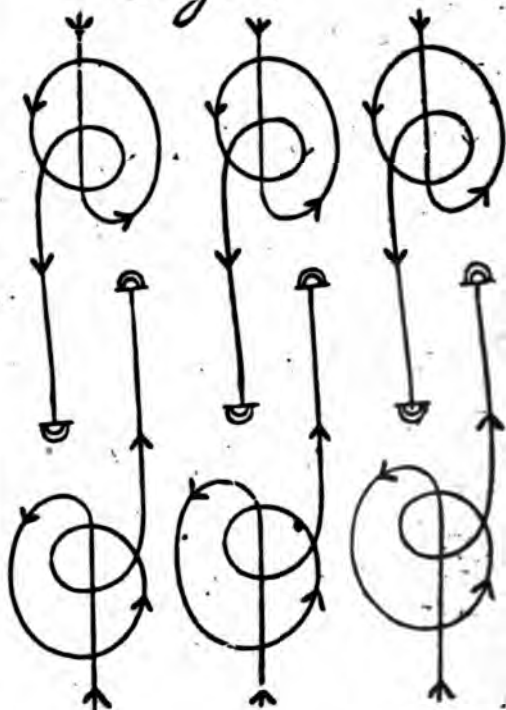


Fig: 4.



3^d. part. Fig: 1.

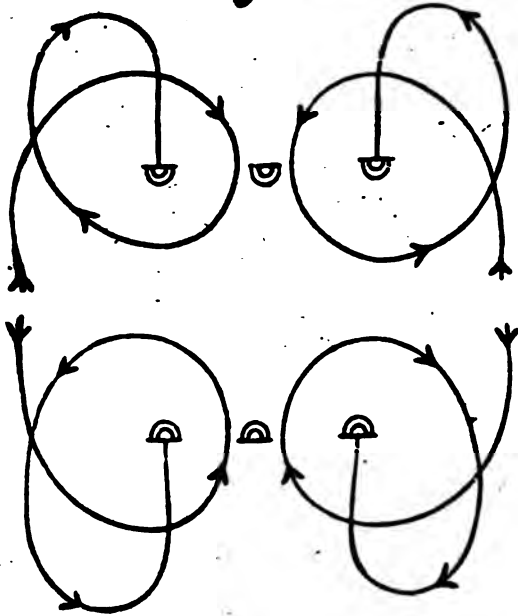
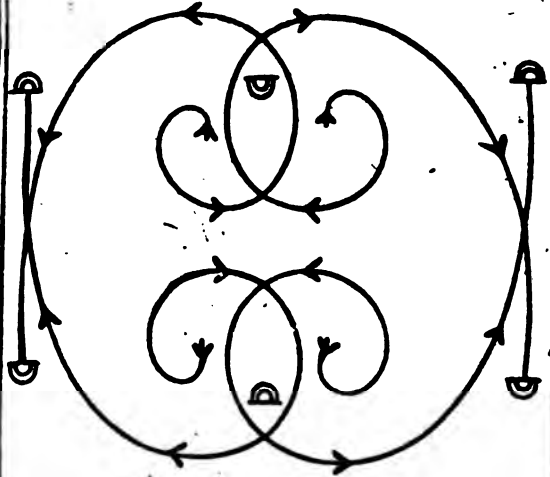


Fig: 2.



4th. part. Fig: 1.

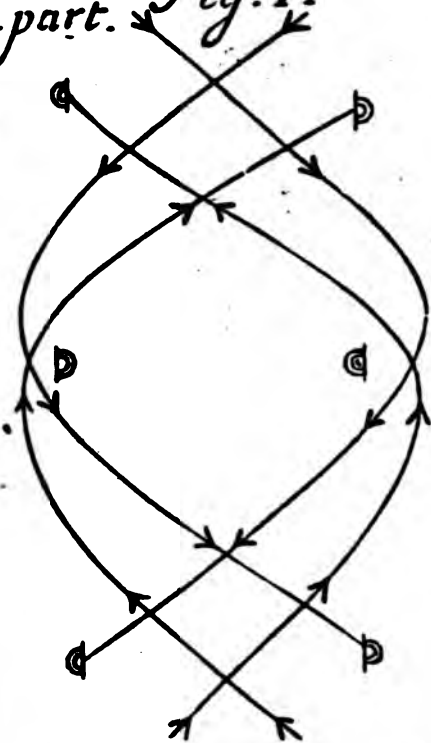


Fig: 2.

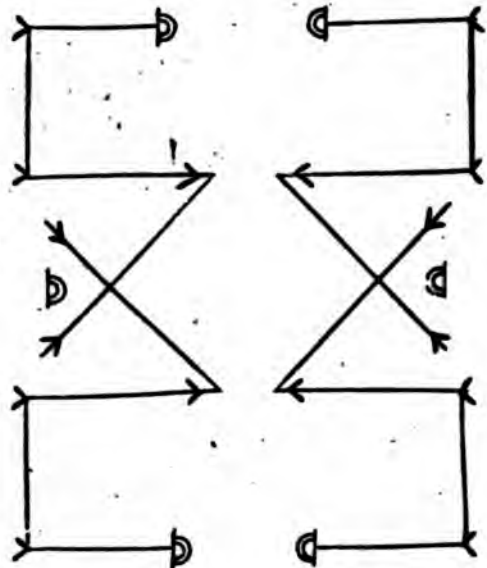


Fig: 3.

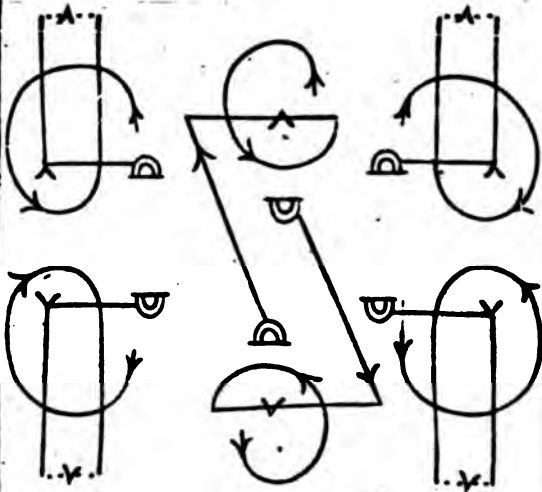


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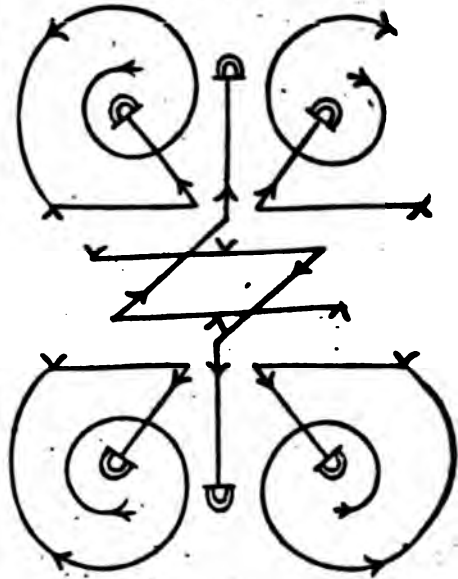


Fig: 3.

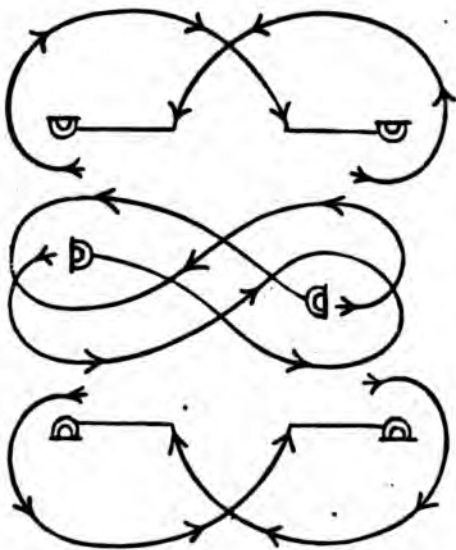
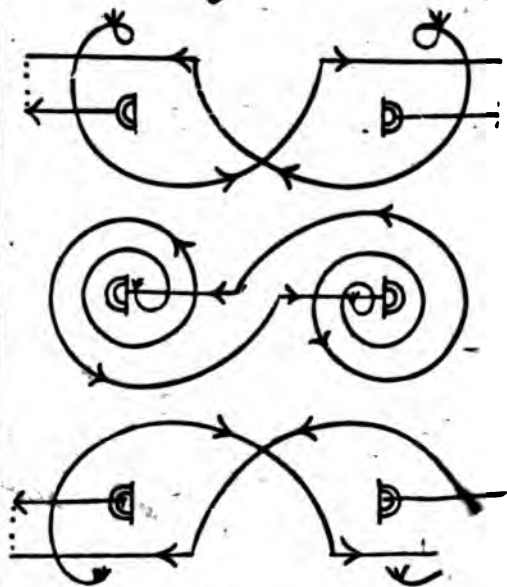
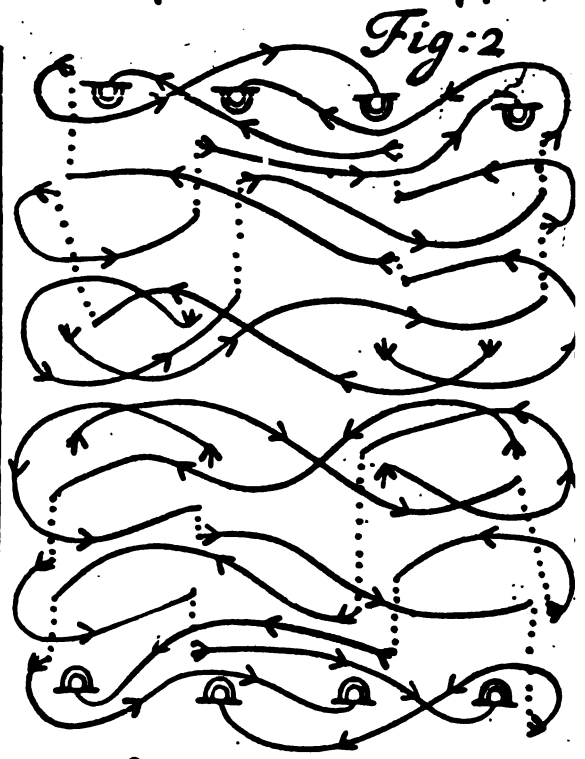
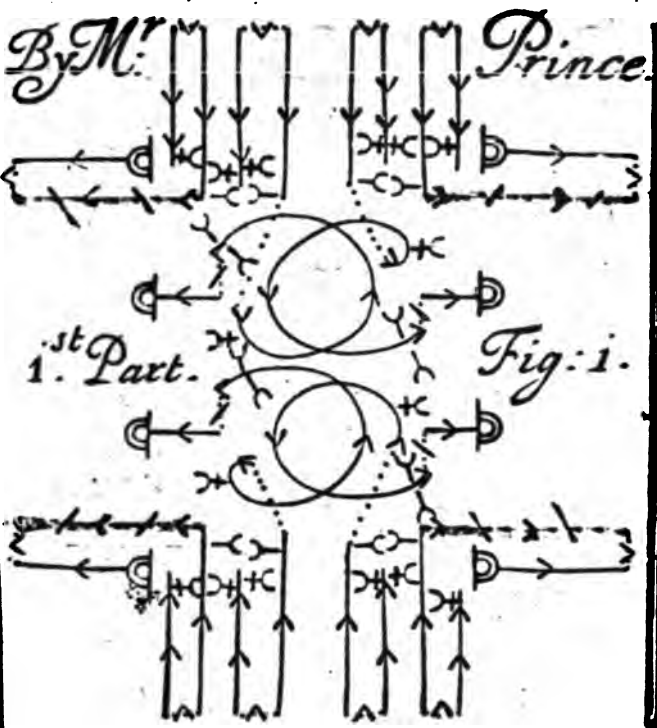
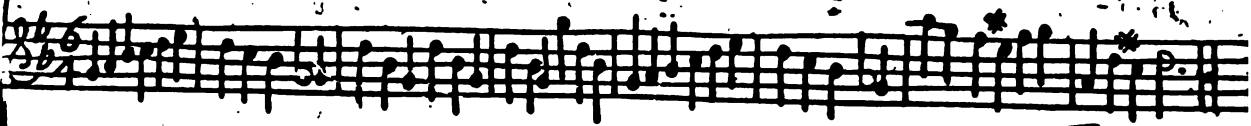


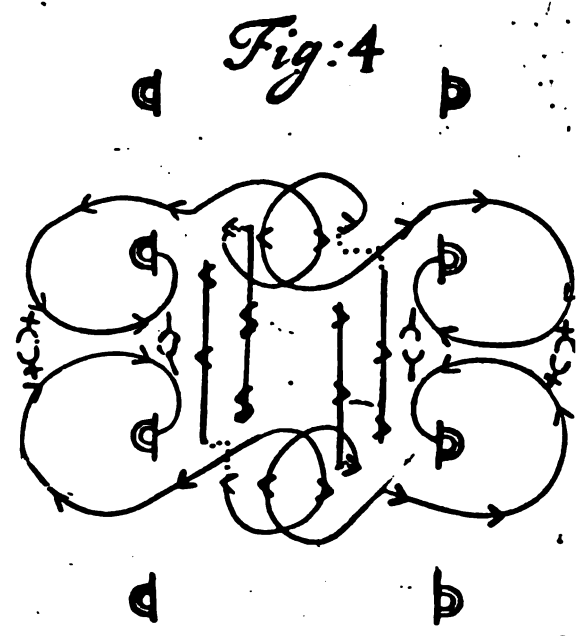
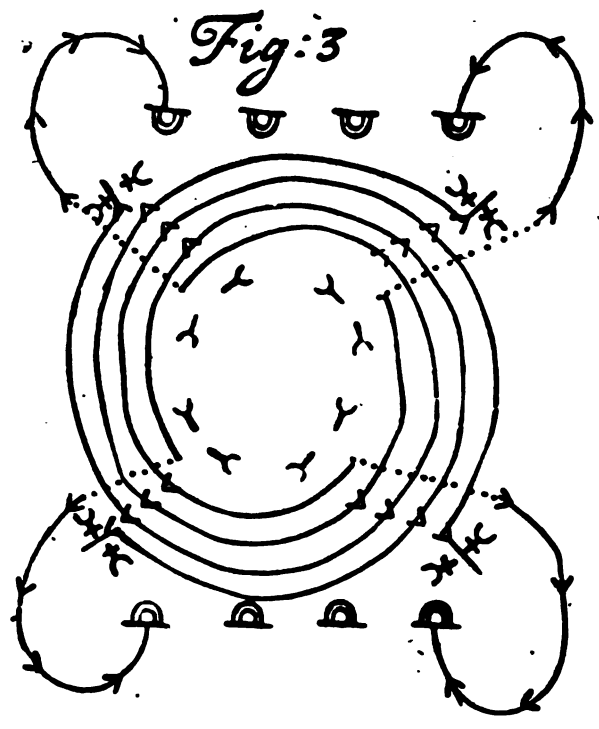
Fig: 4.

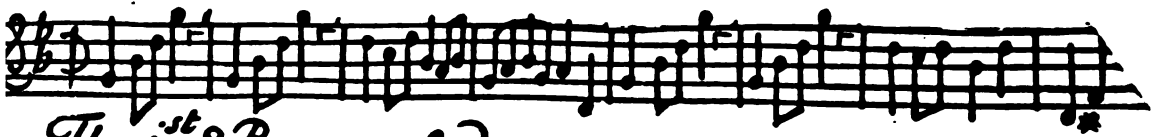


Fin.



The 1st Part 4 Times over.





The 1.st 8 Bars rested.

2. Part



Fig: 2.



Fig: 1.

3. Part.

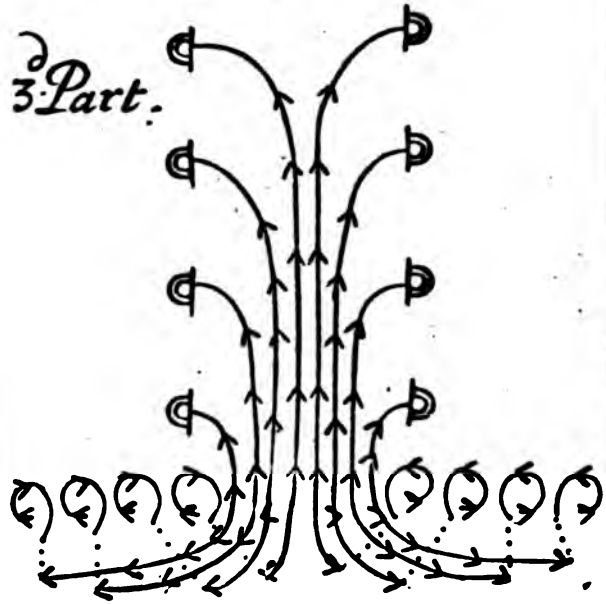


Fig: 2.

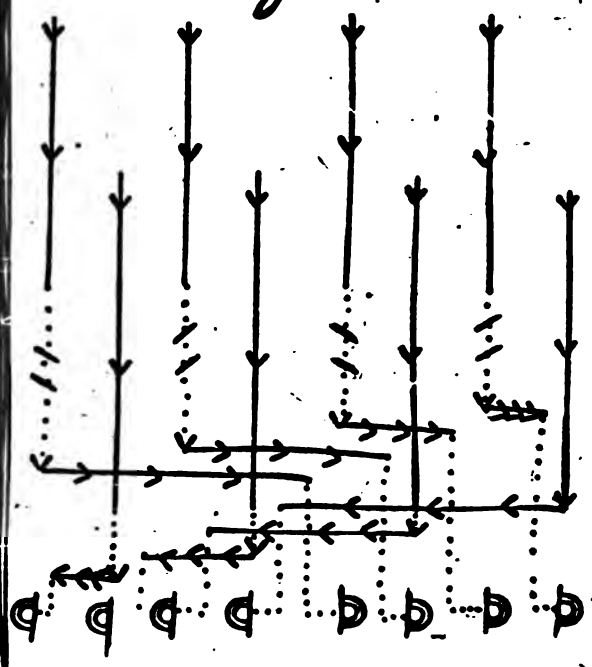


Fig: 3.

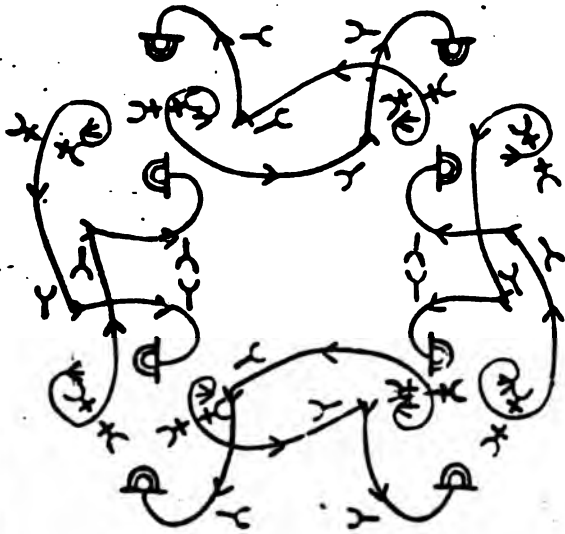


Fig: 4.

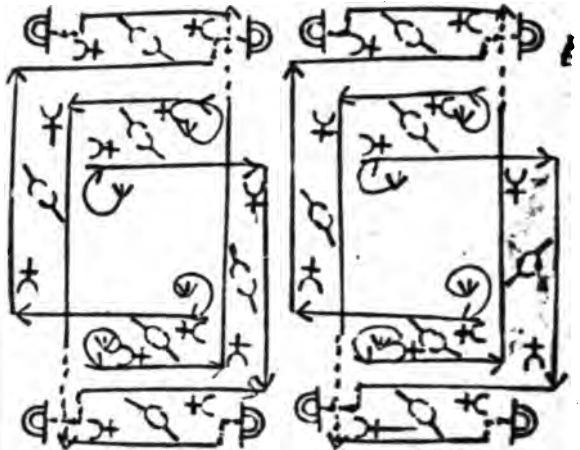


Fig: 3.

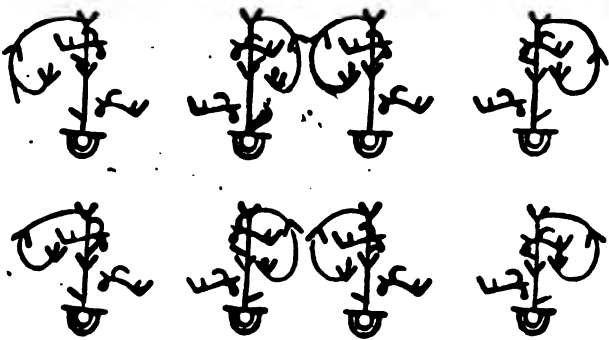
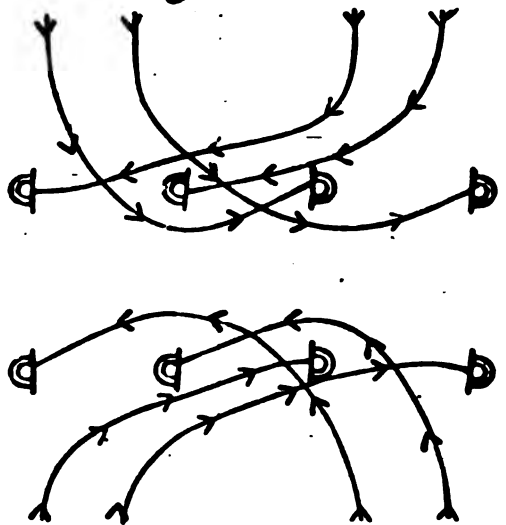


Fig: 4.



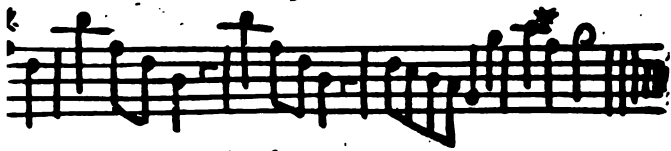
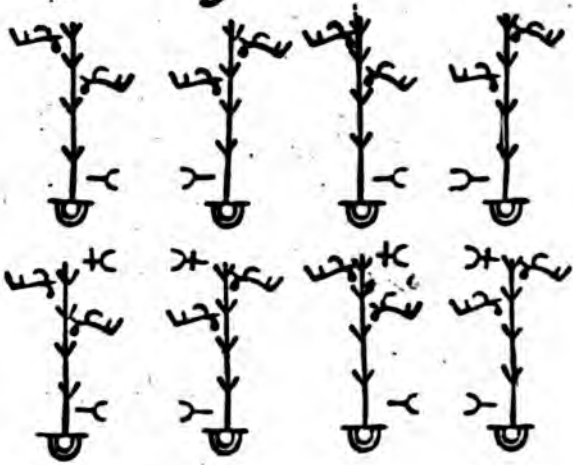


Fig: 5.



Fig

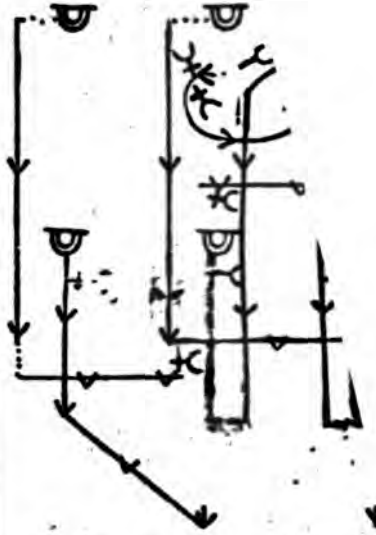
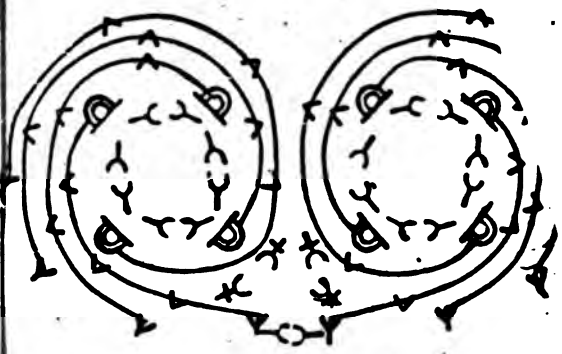


Fig: 6.



Fin:

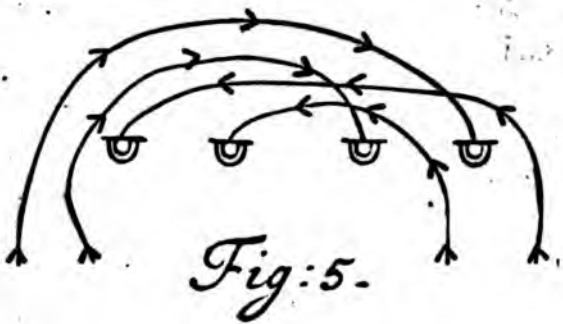
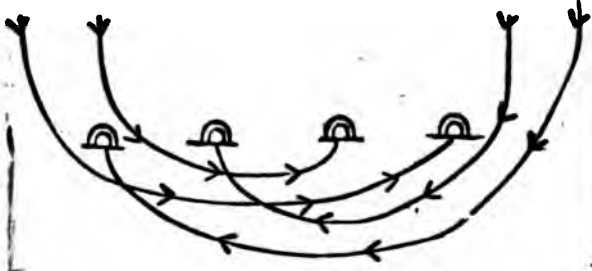


Fig: 5.



1.
Musical notation on a staff with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation consists of a sequence of eighth and sixteenth notes.

1st Part.

Fig. 1.

Calligraphic exercises for the first part. The exercises are arranged in a heart shape. The top and bottom edges are formed by musical notation with arrows indicating the direction of the strokes. The central area contains the text "By M. Couch." and several more complex calligraphic flourishes with arrows.

2^d Part

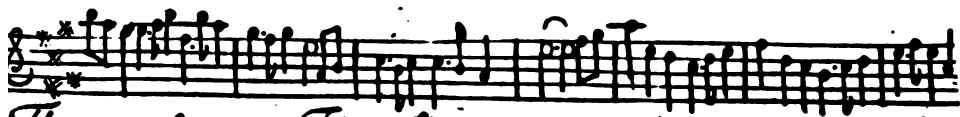
Fig. 1.

Calligraphic exercises for the second part. The exercises consist of vertical lines with various loops and curves. Arrows indicate the direction of the strokes. There are two rows of exercises, each with four examples.

3^d Part.

Fig. 1.

Calligraphic exercises for the third part. The exercises feature large, flowing loops and curves, some of which are integrated with musical notation. Arrows indicate the direction of the strokes. There are two rows of exercises, each with four examples.



The same Stepp's as Fig: 1st

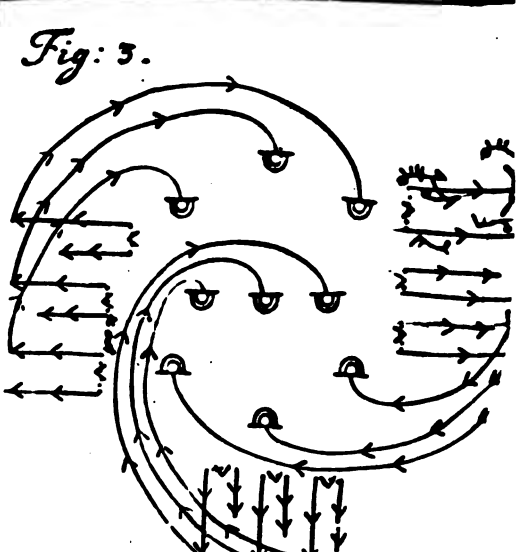
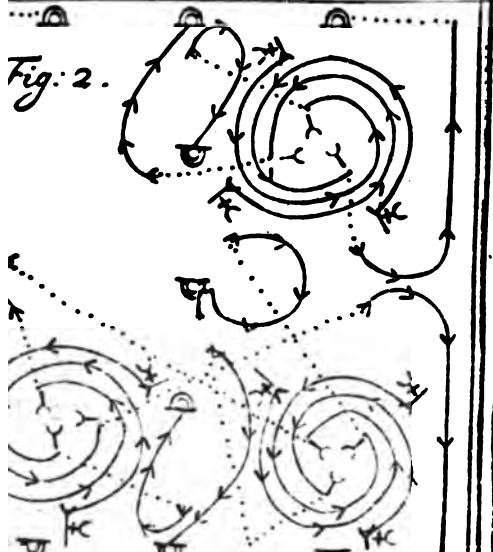
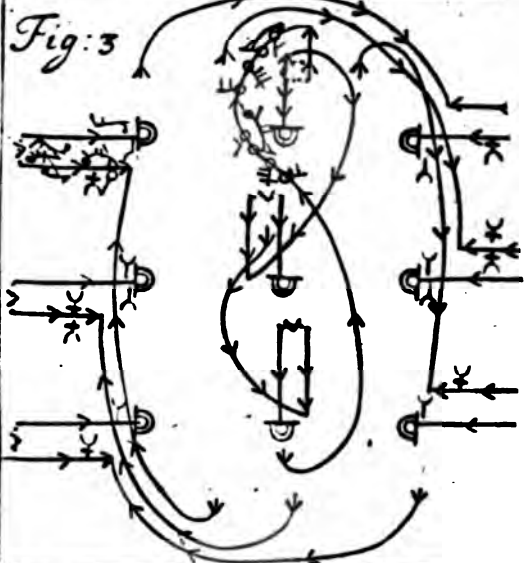
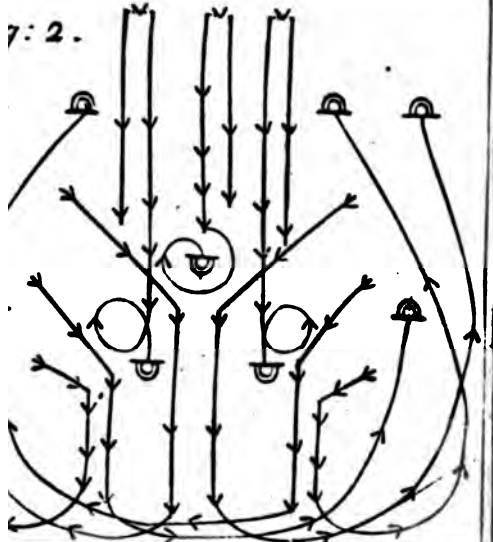
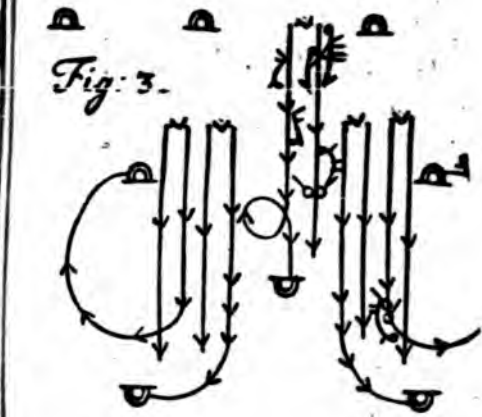
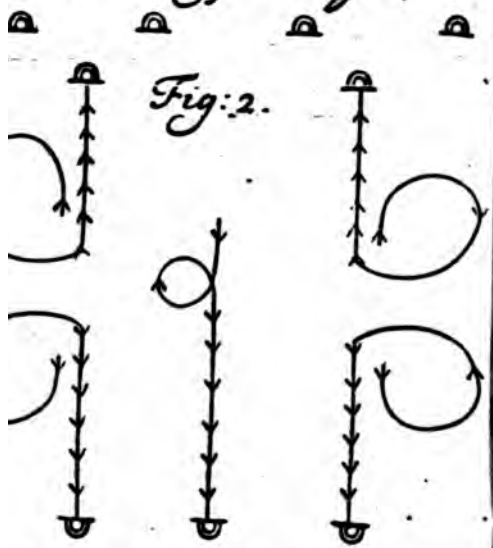
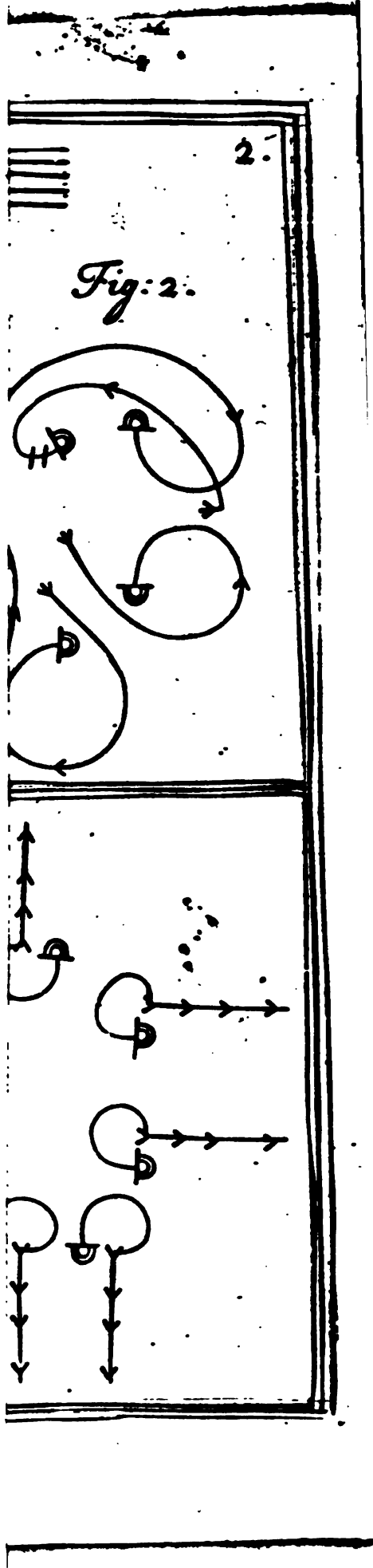






Fig: 1



I

II

III

IV

V

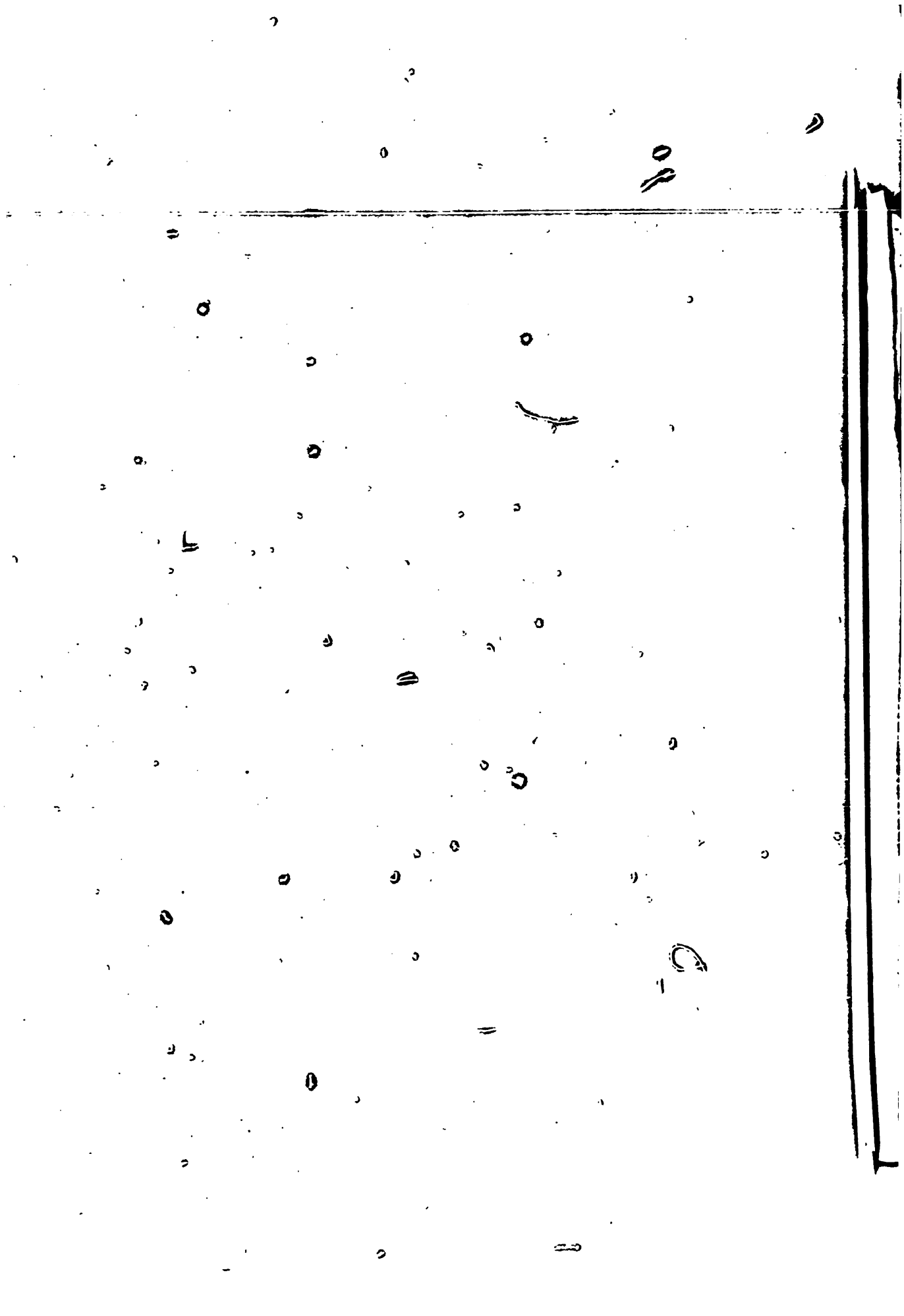
VI

VII

VIII

IX





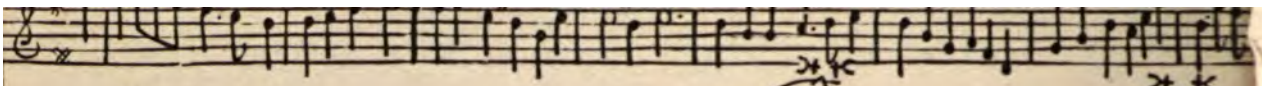


Fig: 3.



Fig: 4.

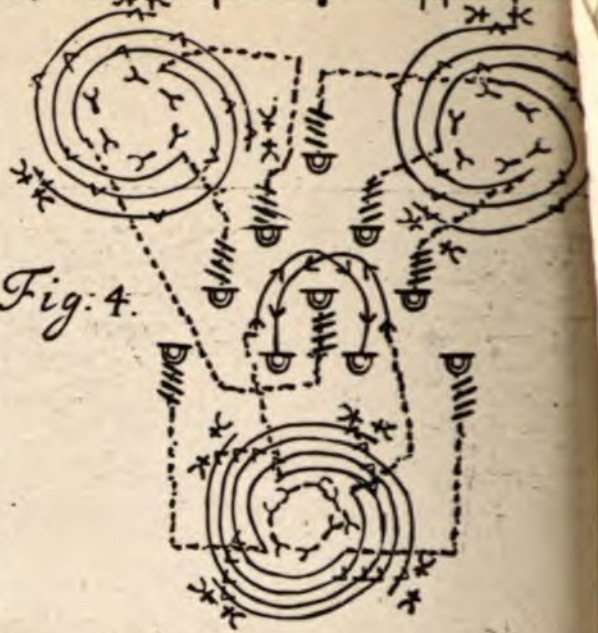


Fig: 3.

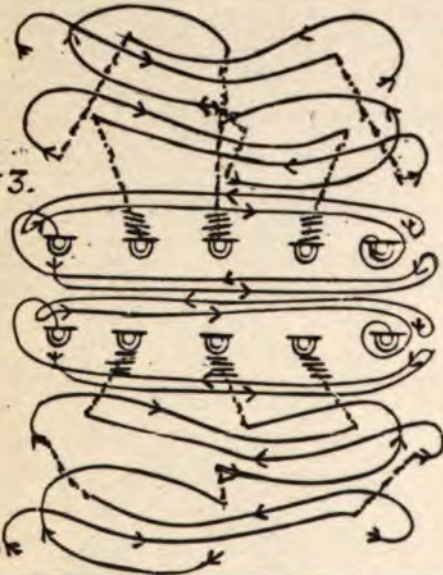


Fig: 4.

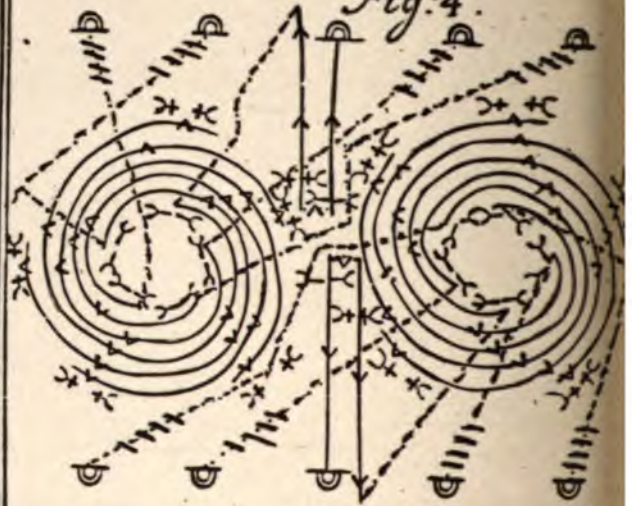


Fig: 3.

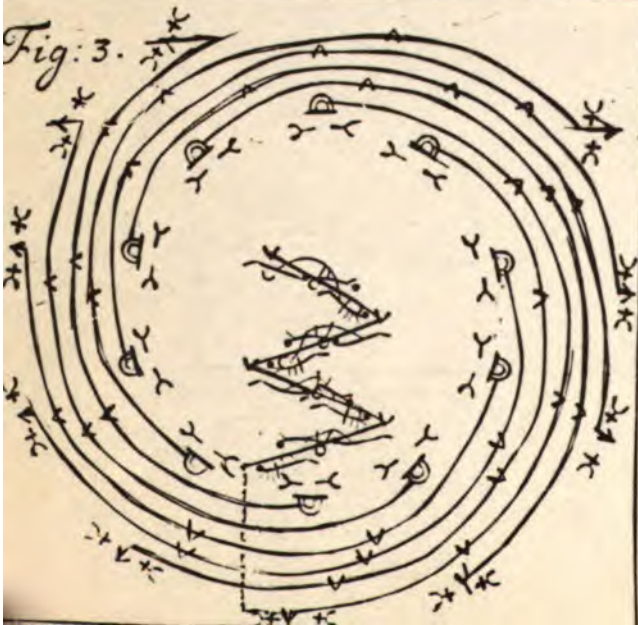
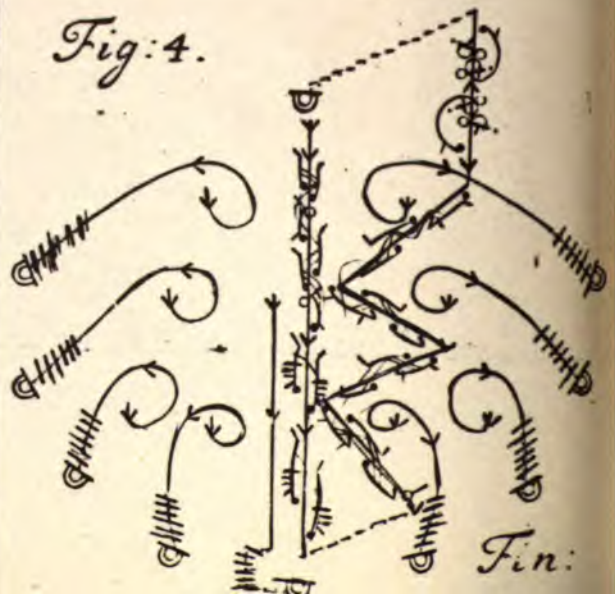
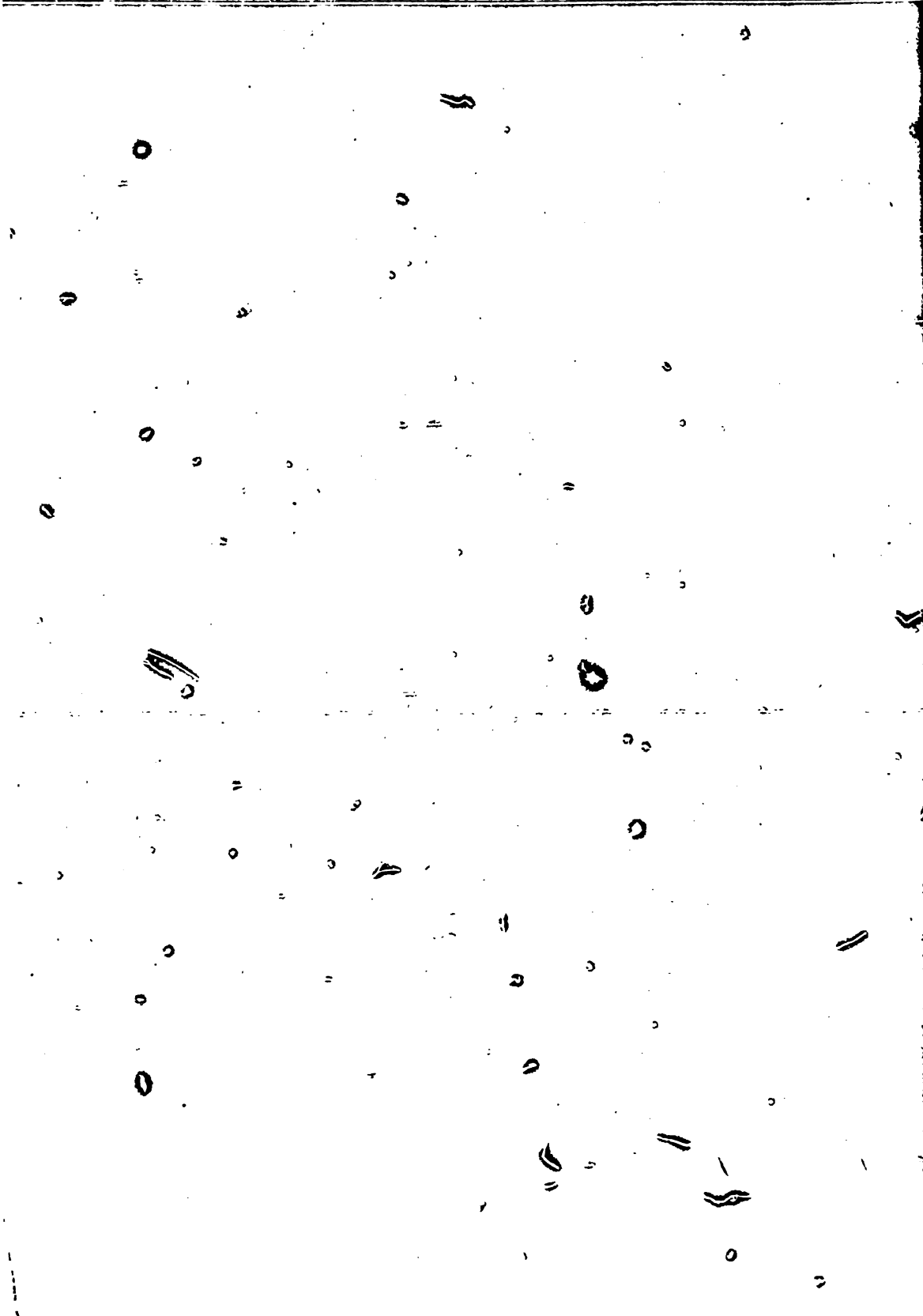


Fig: 4.







Minuet.

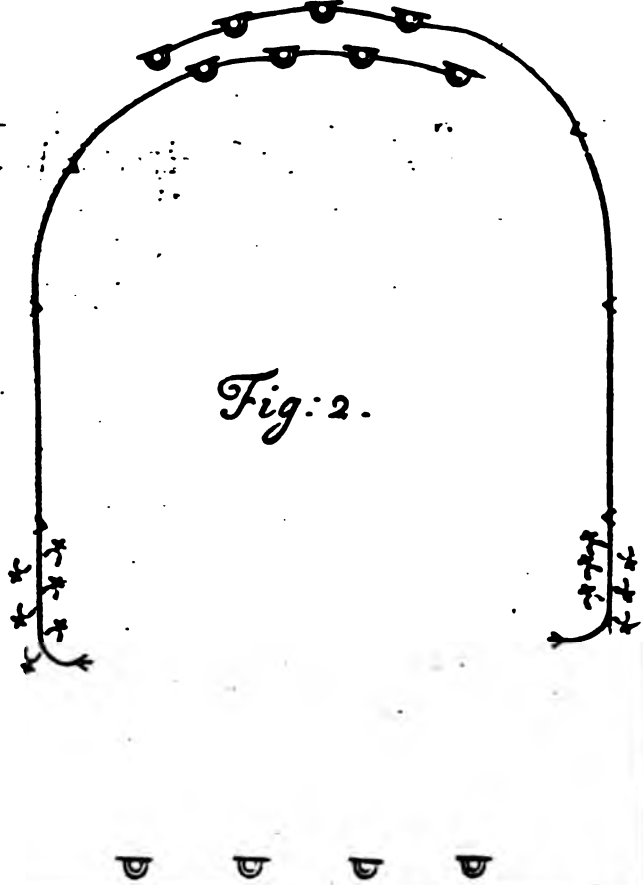
1st Part

By M^r. Preist.

Fig. 1.



Fig: 2.



2^d Part.

Fig: i.

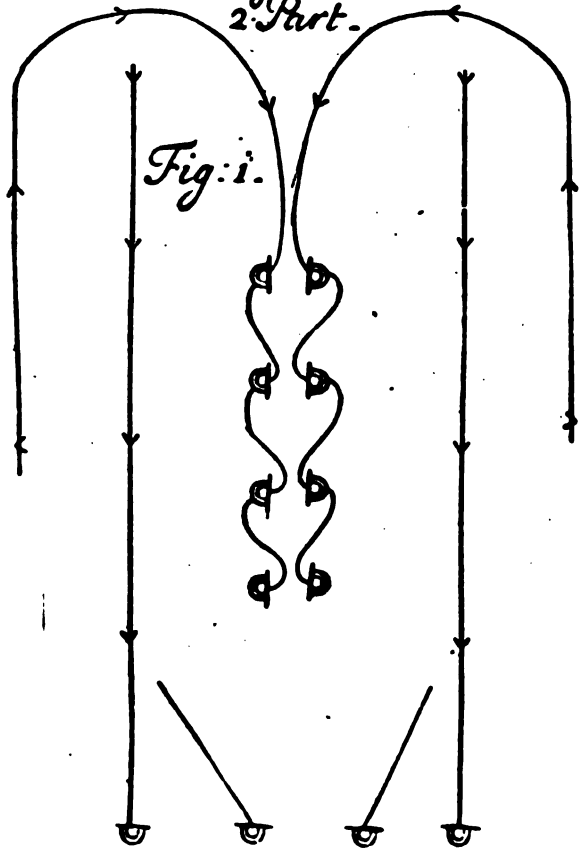
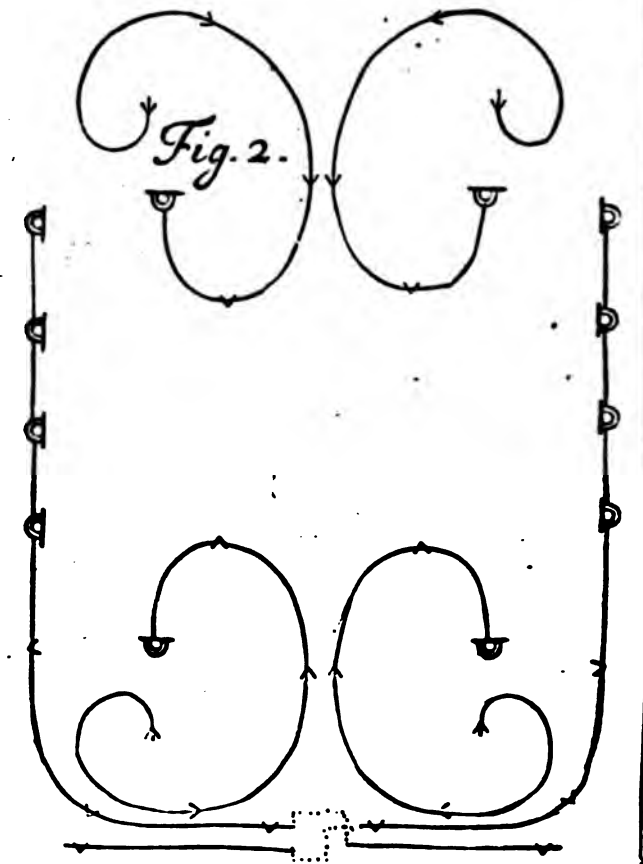
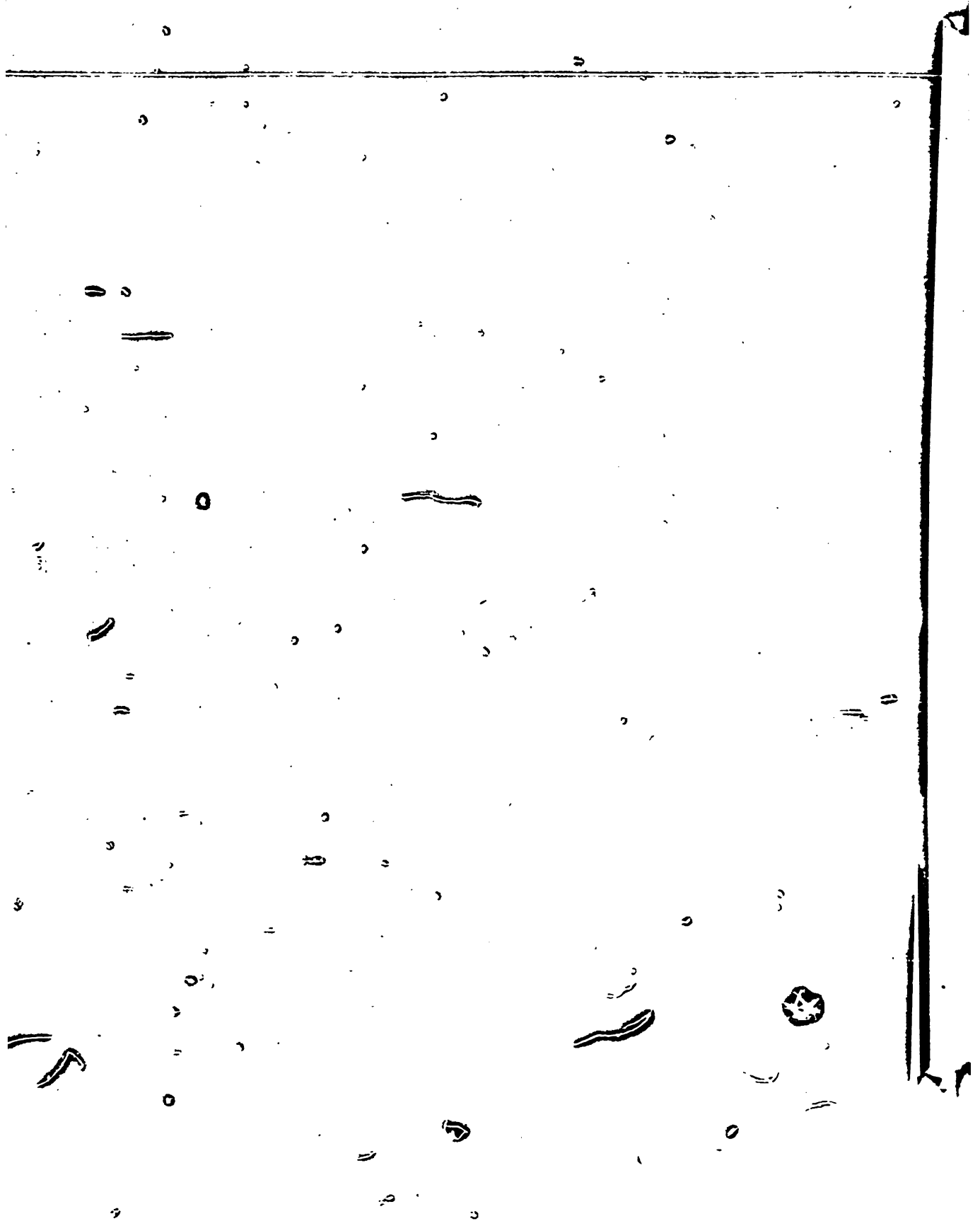
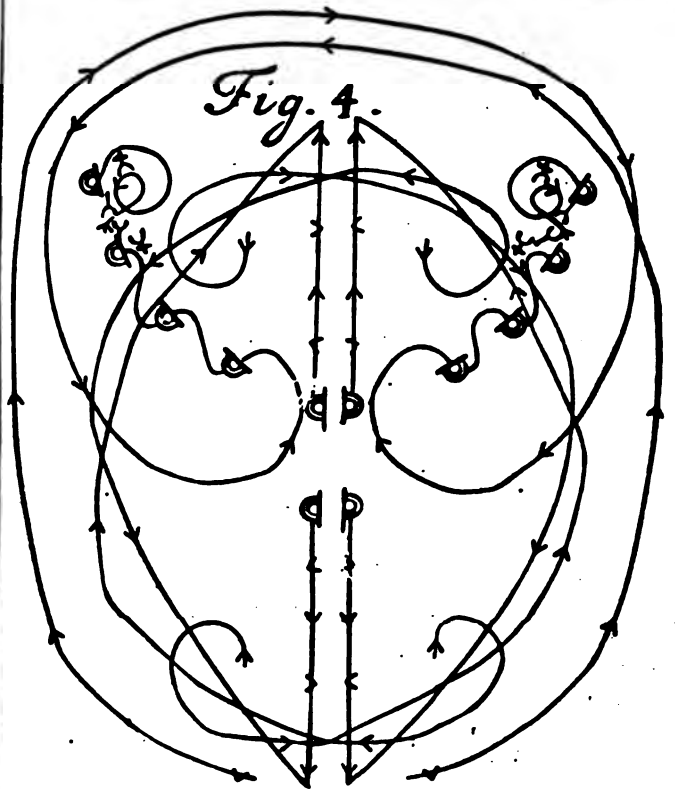
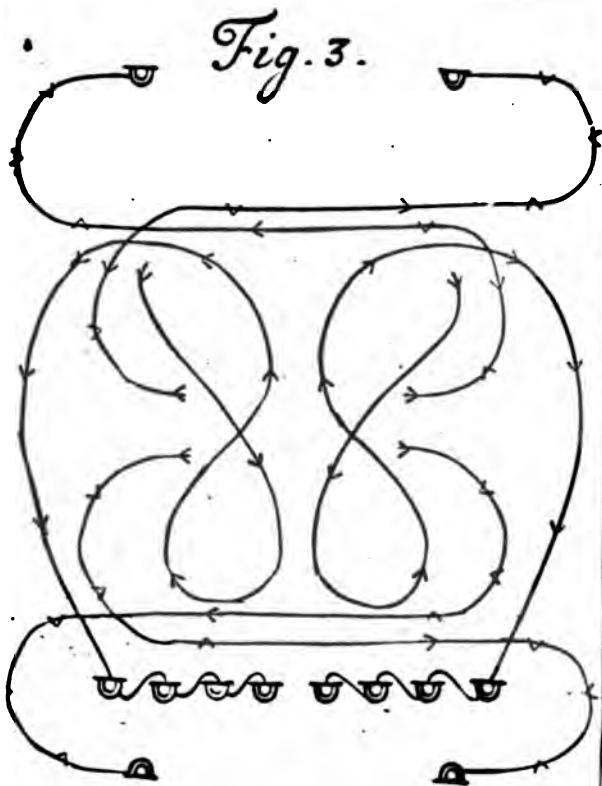
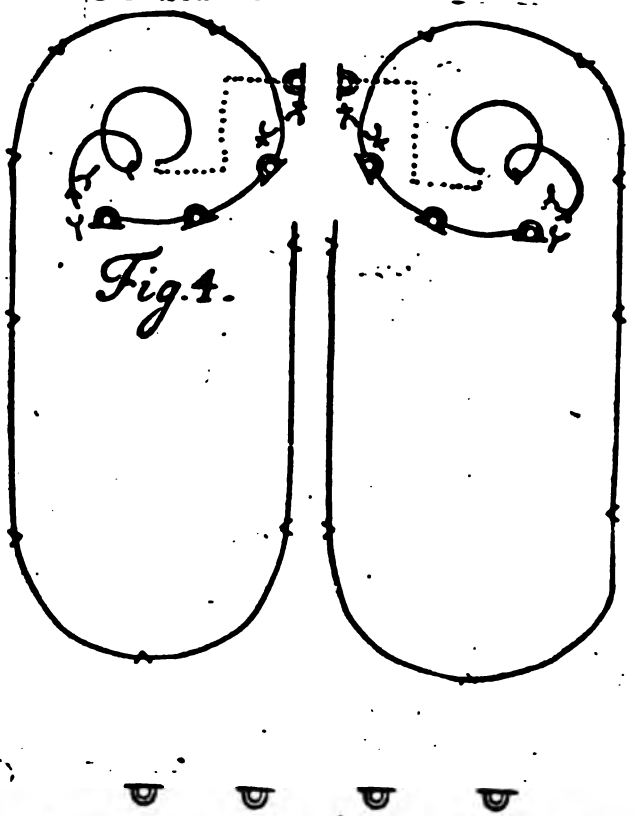
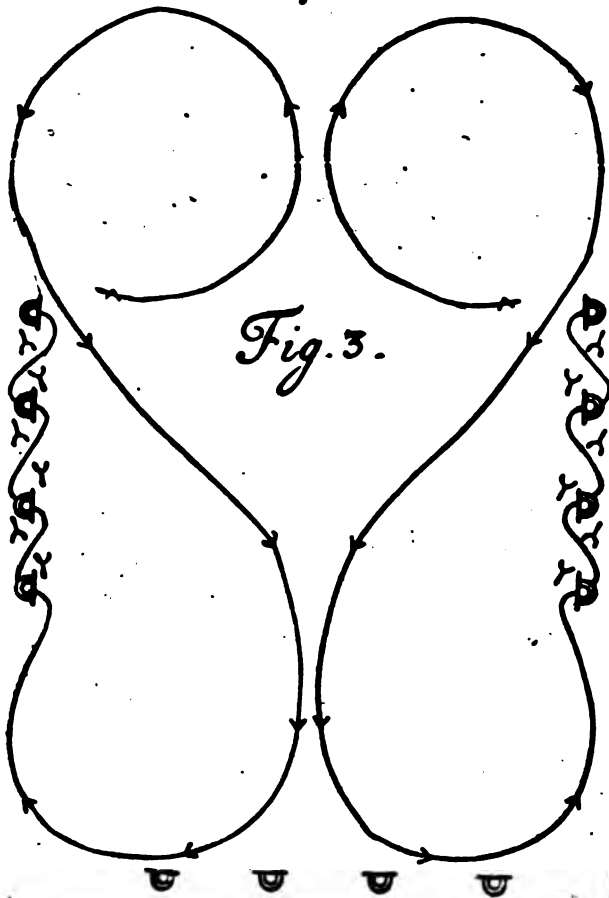
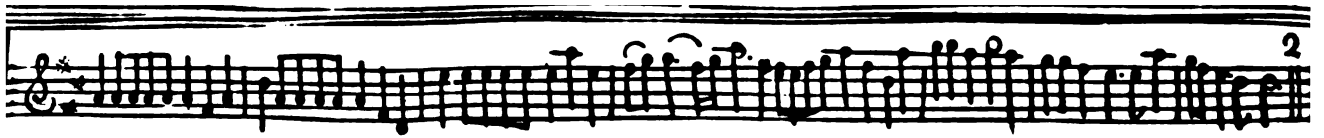


Fig. 2.





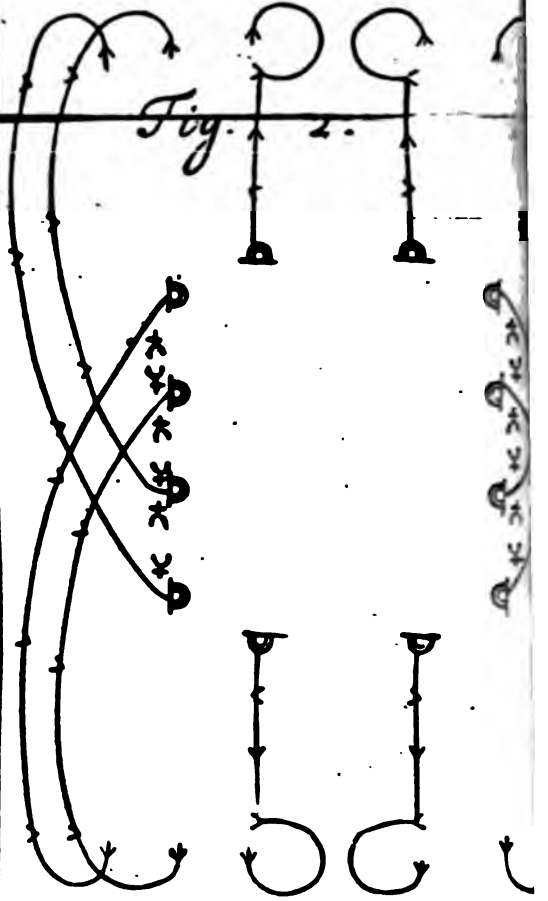
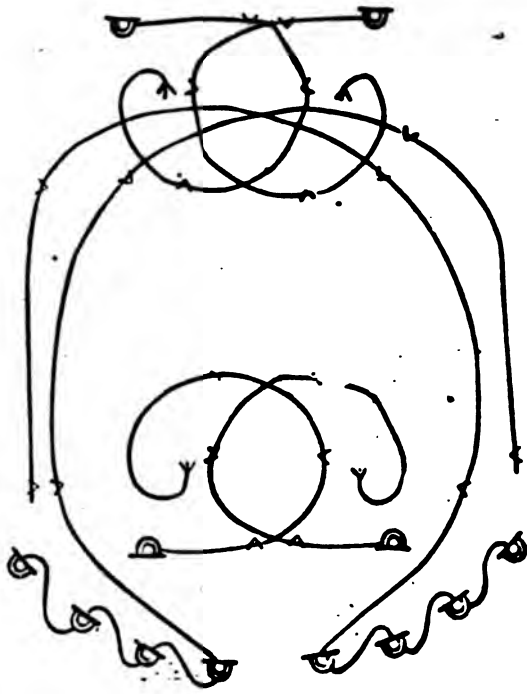






Part 3.

Fig. 1.



Part 4.th

Fig. 1.

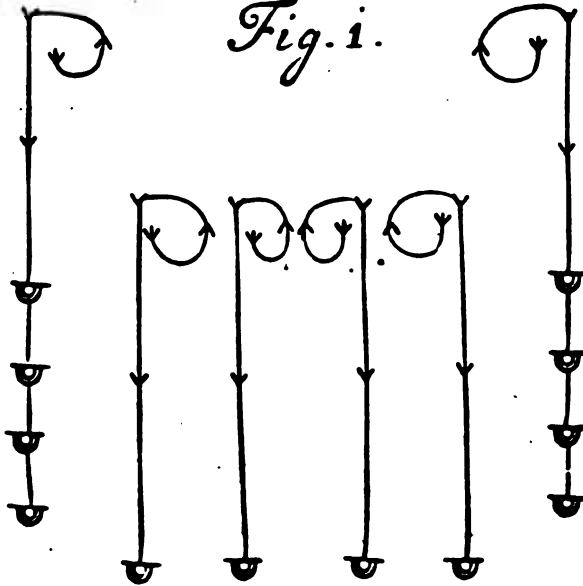
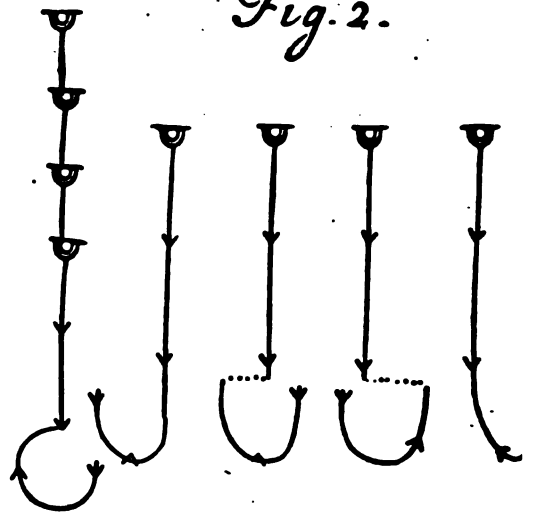


Fig. 2.



✓

✓

✓

○

⑤

✓

✓

✓

○

✓

✓

○

✓

27

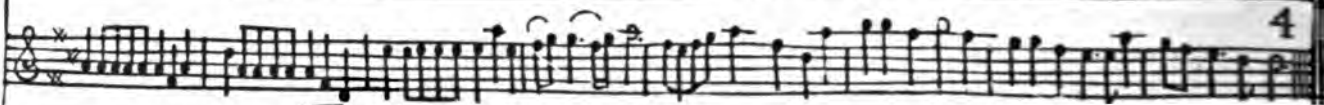


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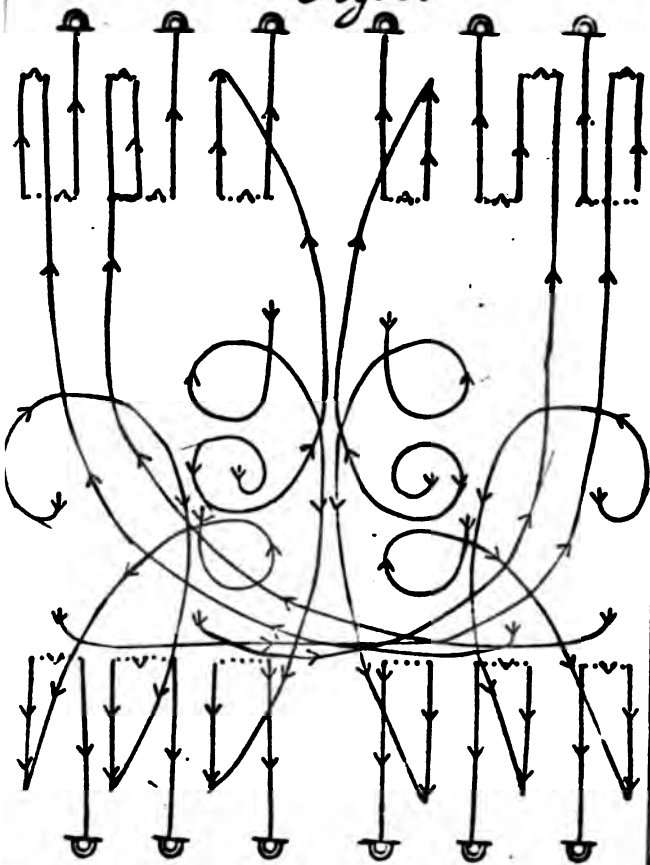


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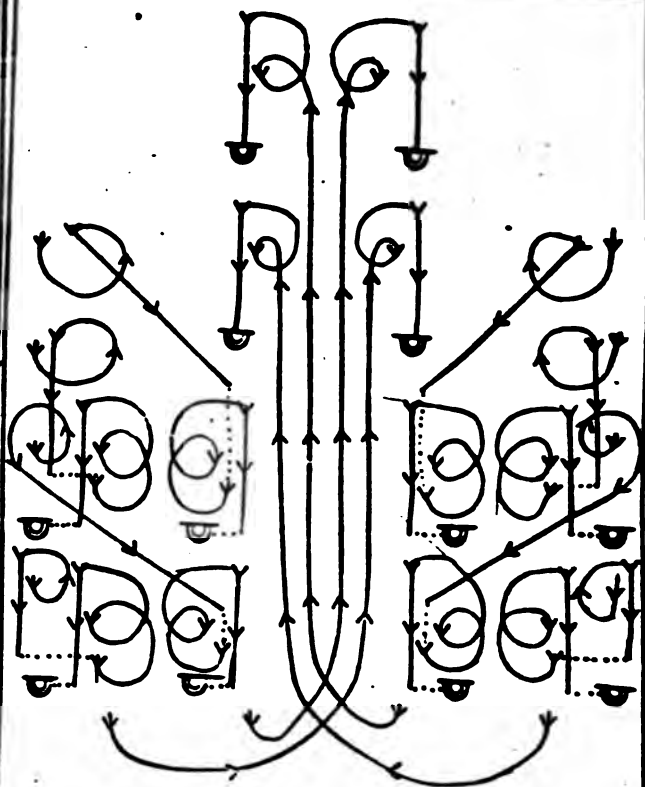


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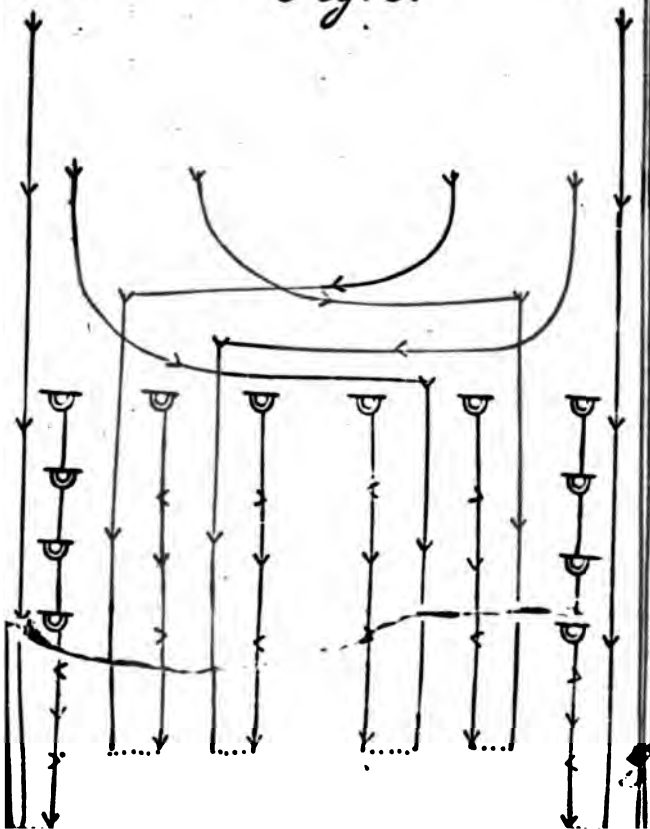
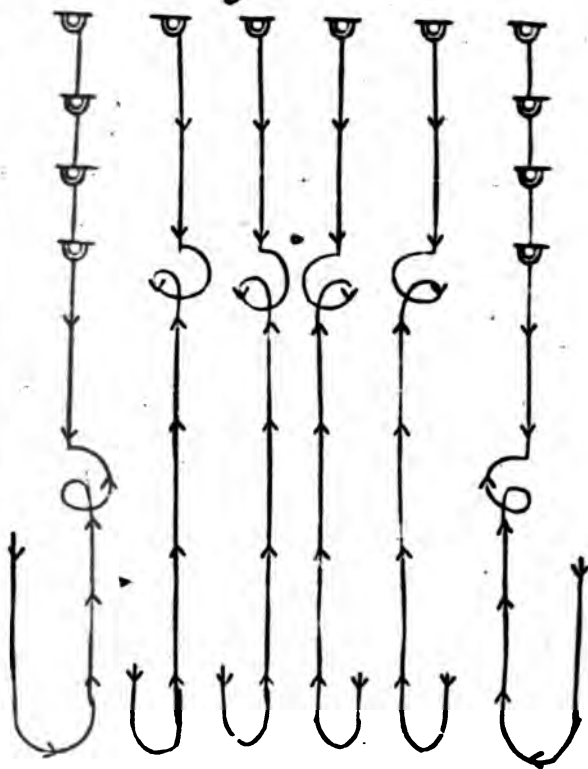


Fig: 4.





MONTAGNE

she gained victory and to the admiration of all
known and unknown

To Her GRACE the

DUTCHESS

OF

Buckingham and Normanby.

MADAM,



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

DEDICATION.

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

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

M A D A M,

Your GRACE's

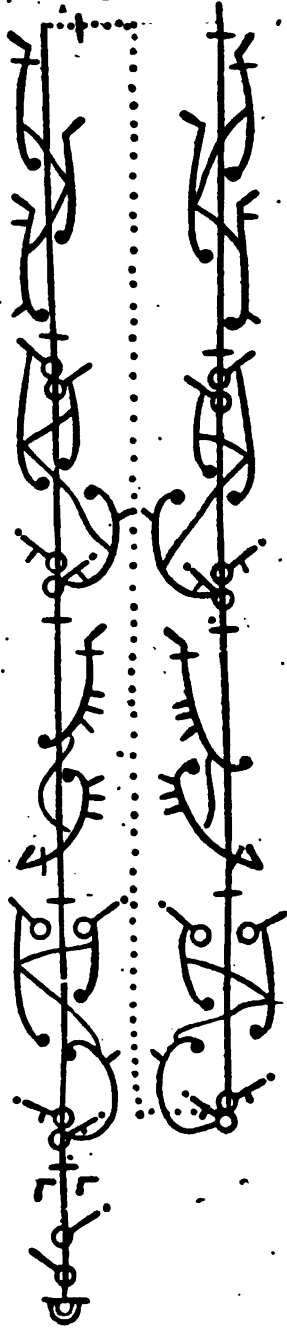
Most devoted Humble Servant,

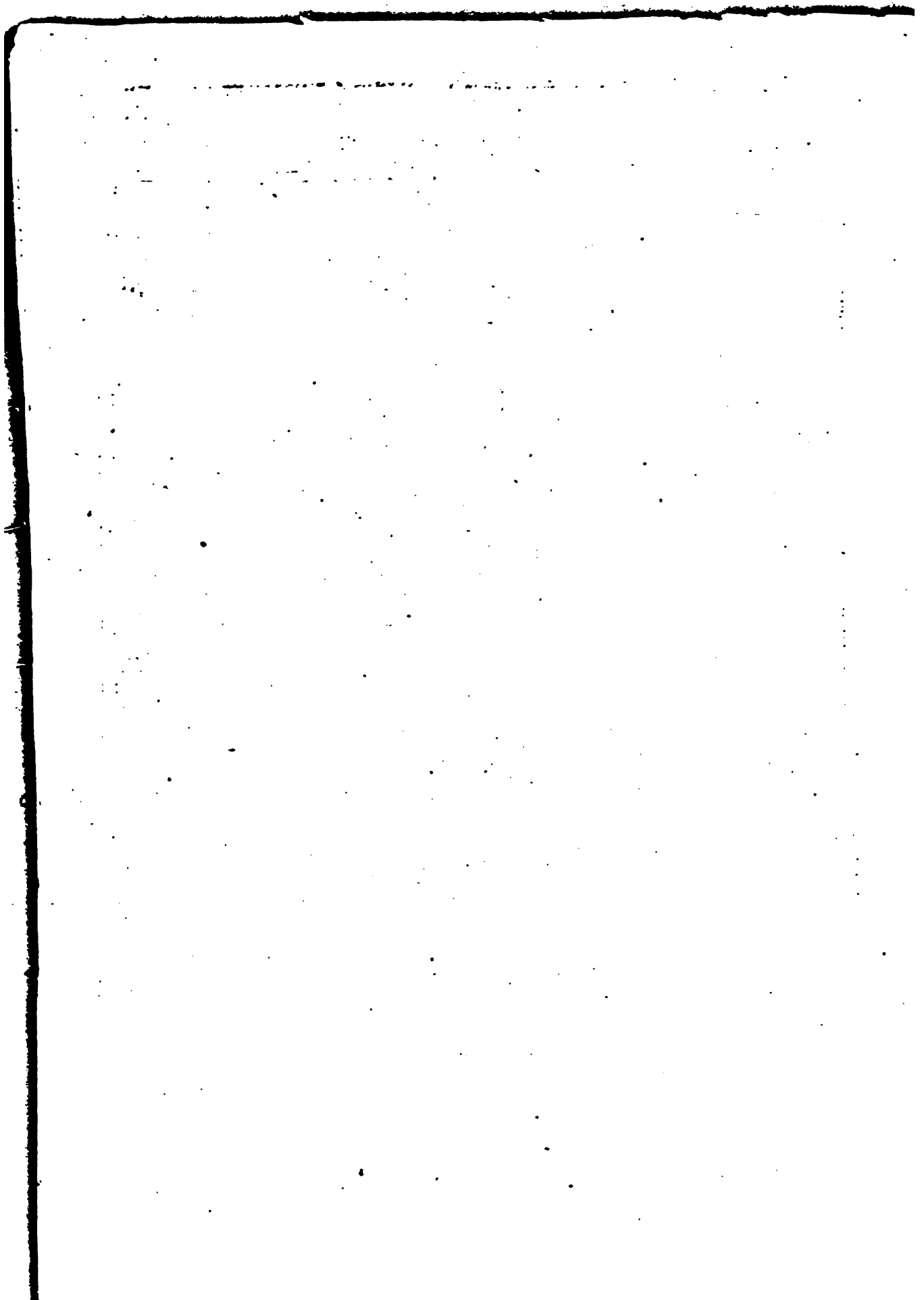
E. Pemberton.

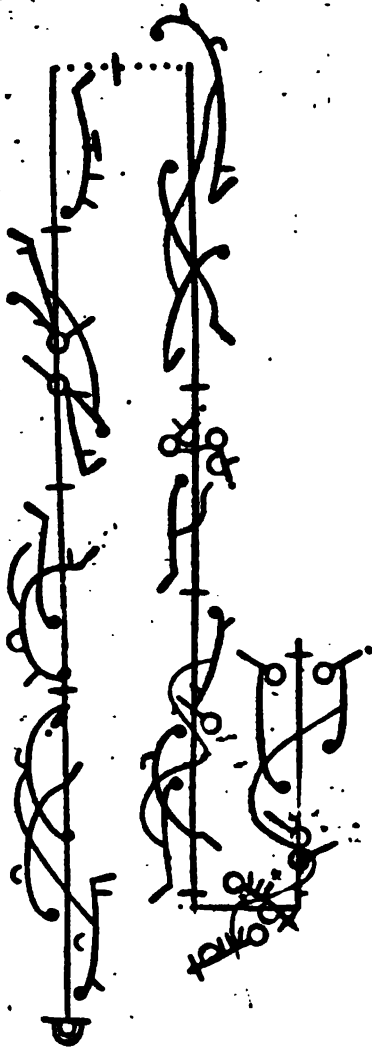
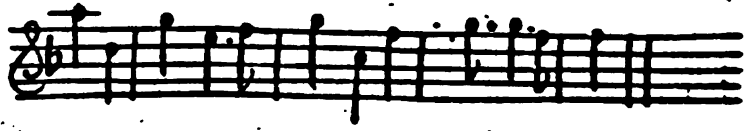


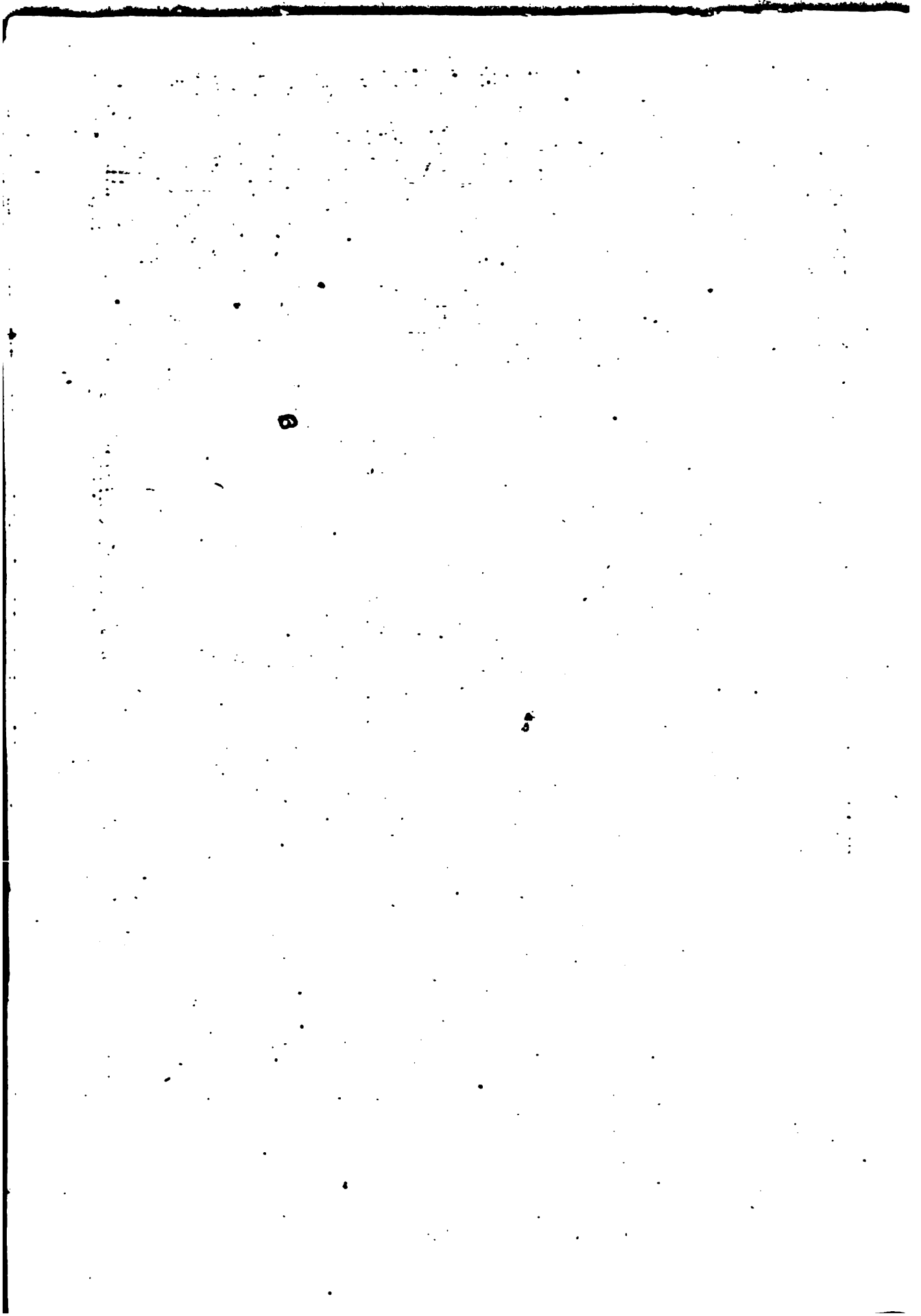
Chacone.

A Chacone by M.^r Isaac.









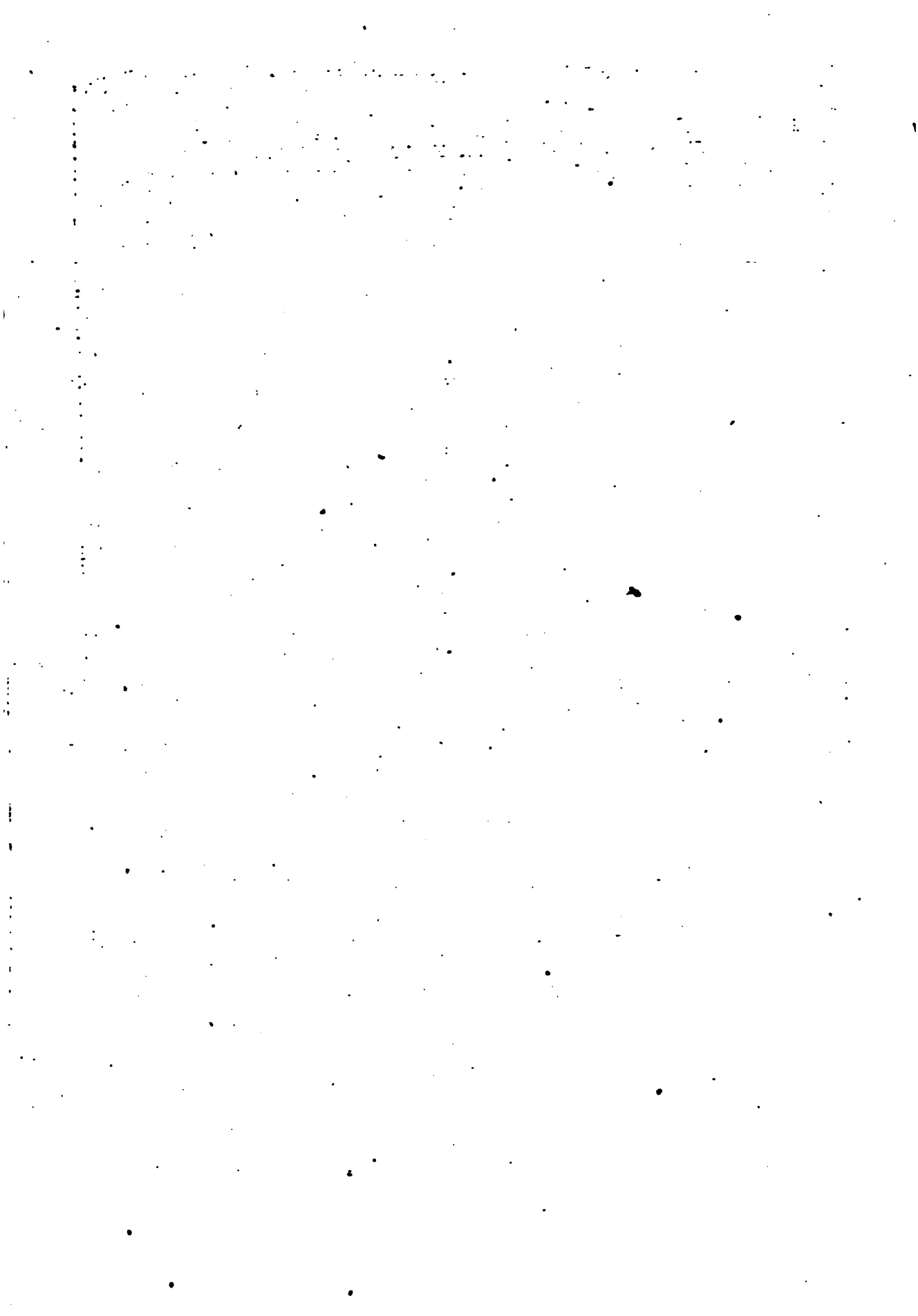
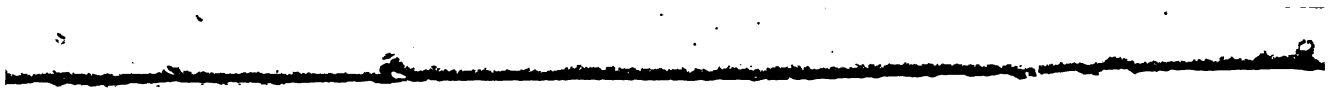
A musical staff with a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. A sharp sign is placed above the first note (G4).

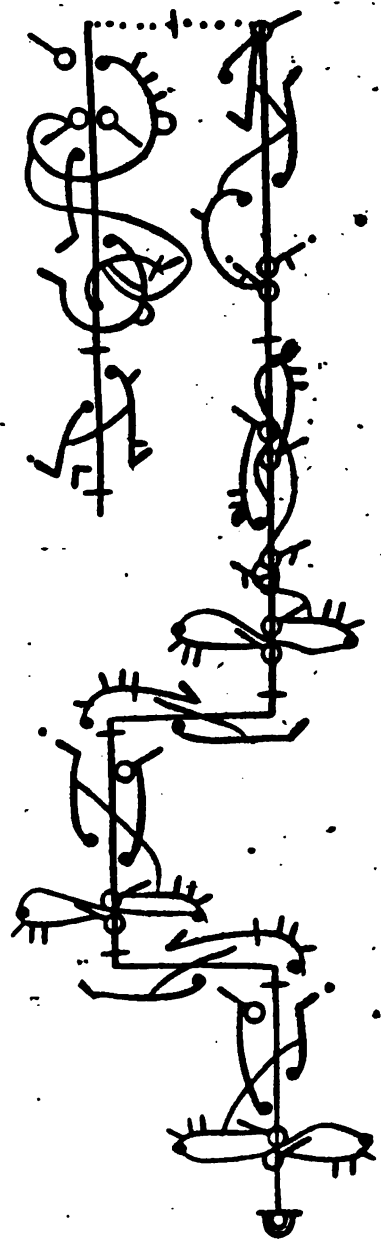
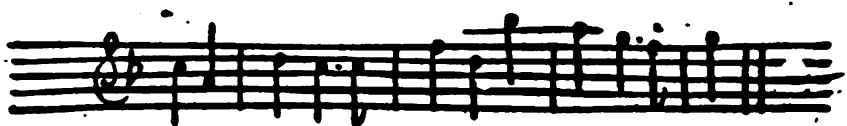
Handwritten musical notation on a staff with a treble clef. It begins with a treble clef and a key signature of one flat. The notation includes a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The notes are connected by a melodic line.

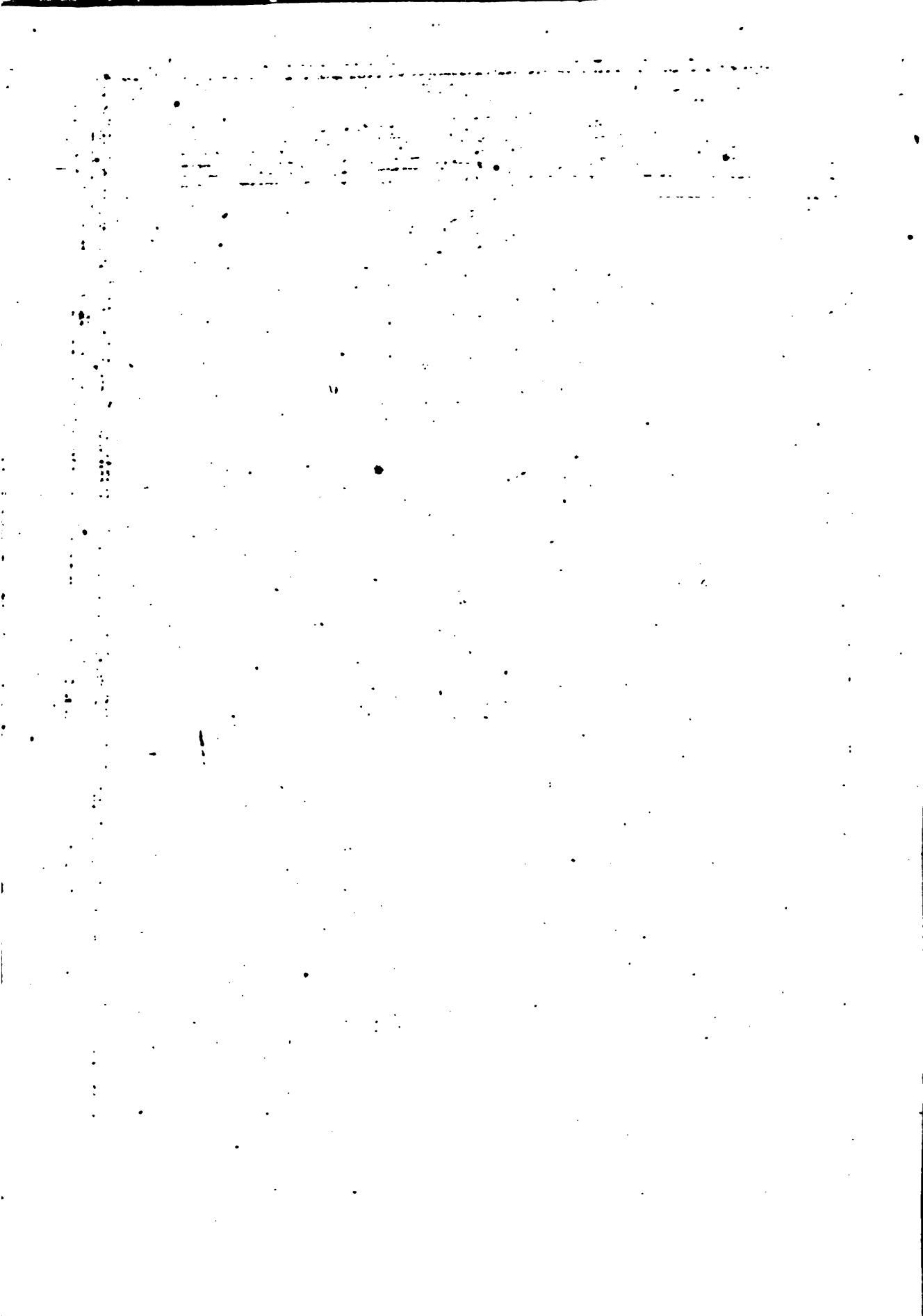
Handwritten musical notation on a staff with a treble clef. It begins with a treble clef and a key signature of one flat. The notation includes a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The notes are connected by a melodic line.

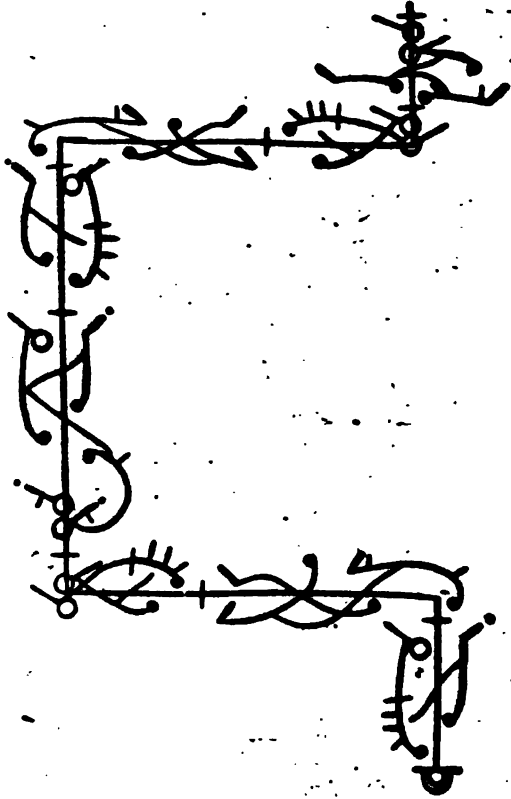
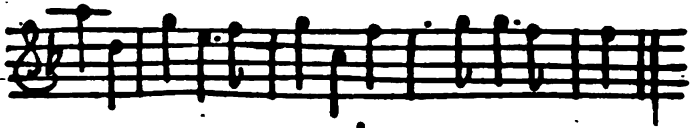
Handwritten musical notation on a staff with a treble clef. It begins with a treble clef and a key signature of one flat. The notation includes a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The notes are connected by a melodic line.

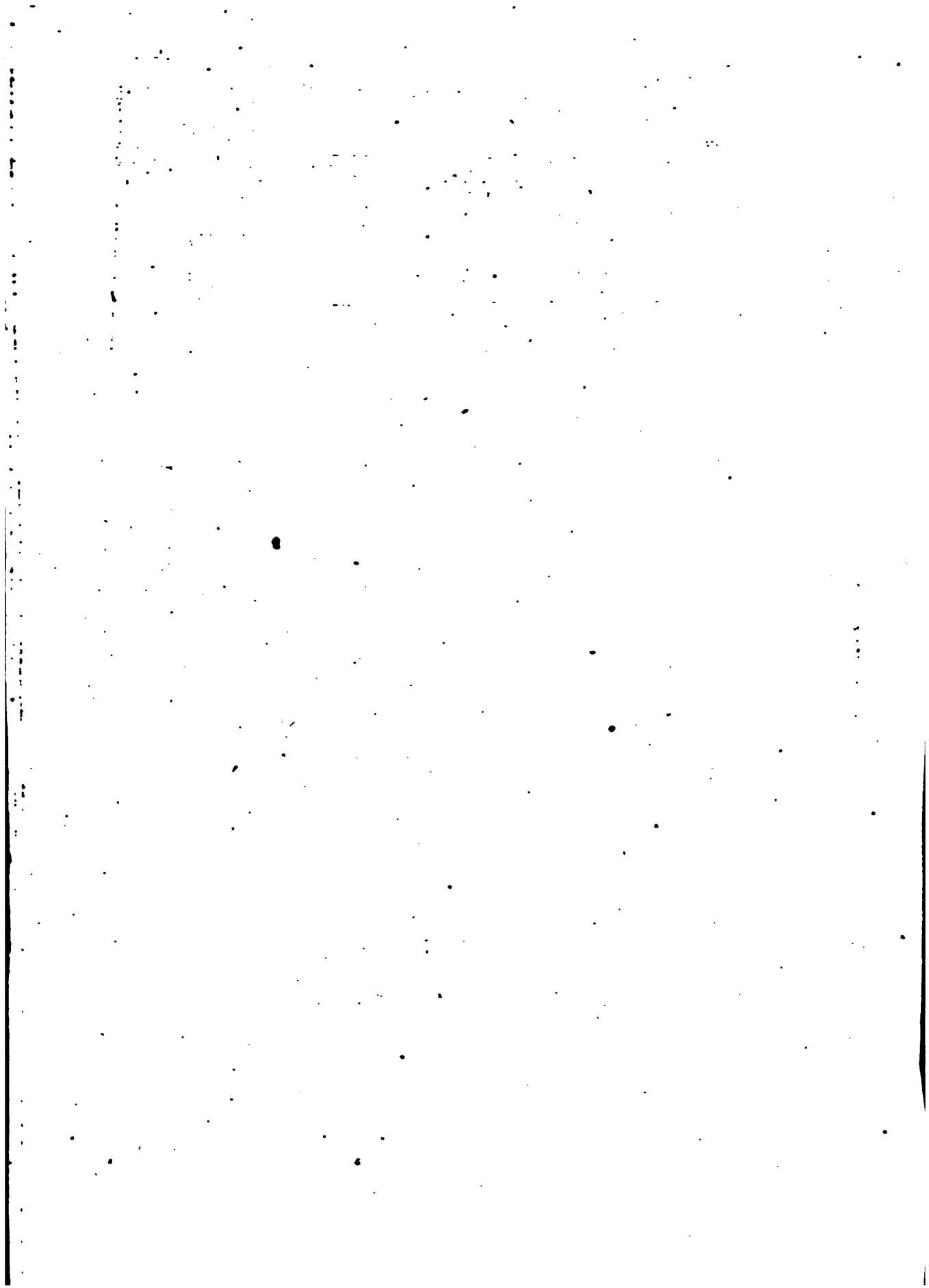
Handwritten musical notation on a staff with a treble clef. It begins with a treble clef and a key signature of one flat. The notation includes a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The notes are connected by a melodic line.

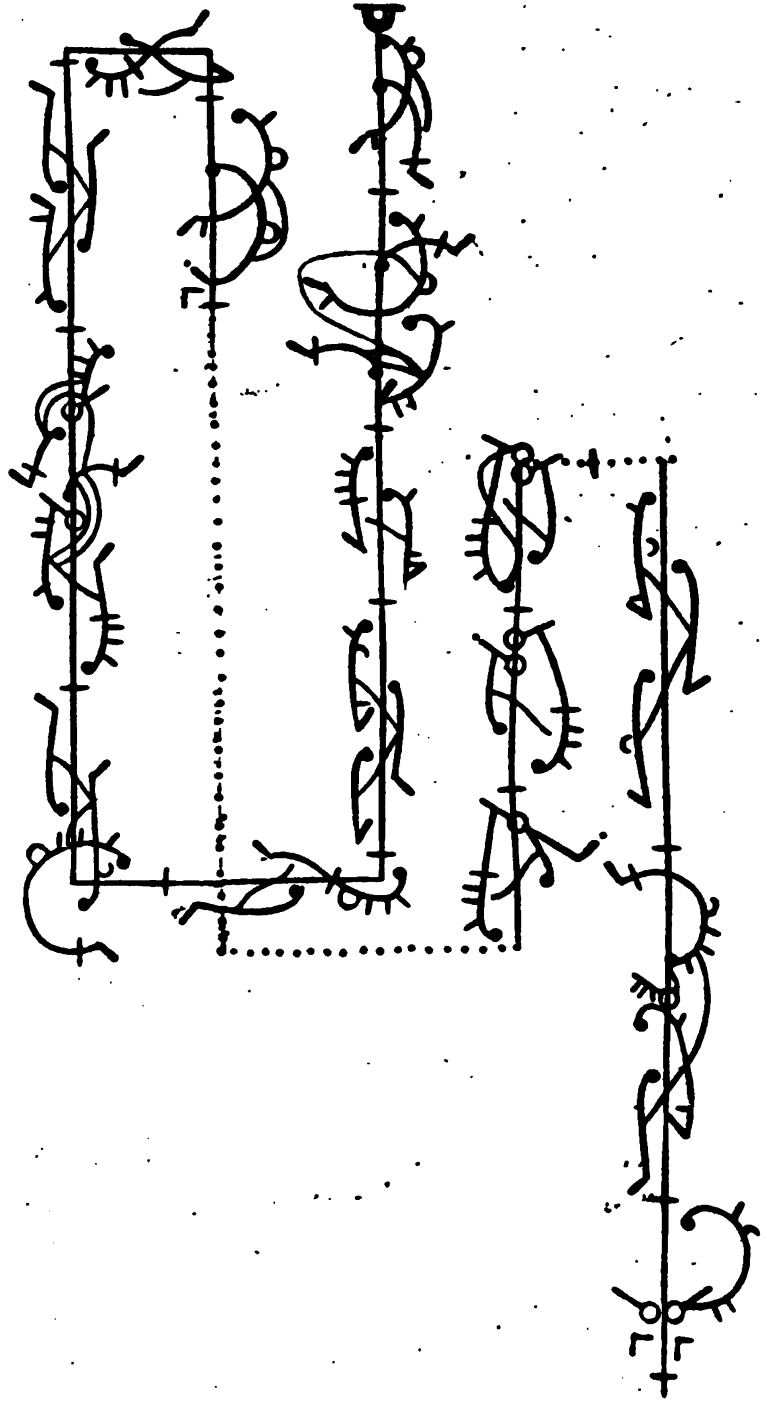
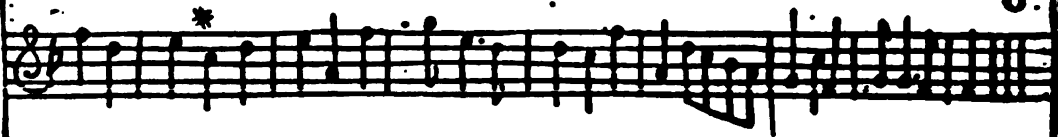


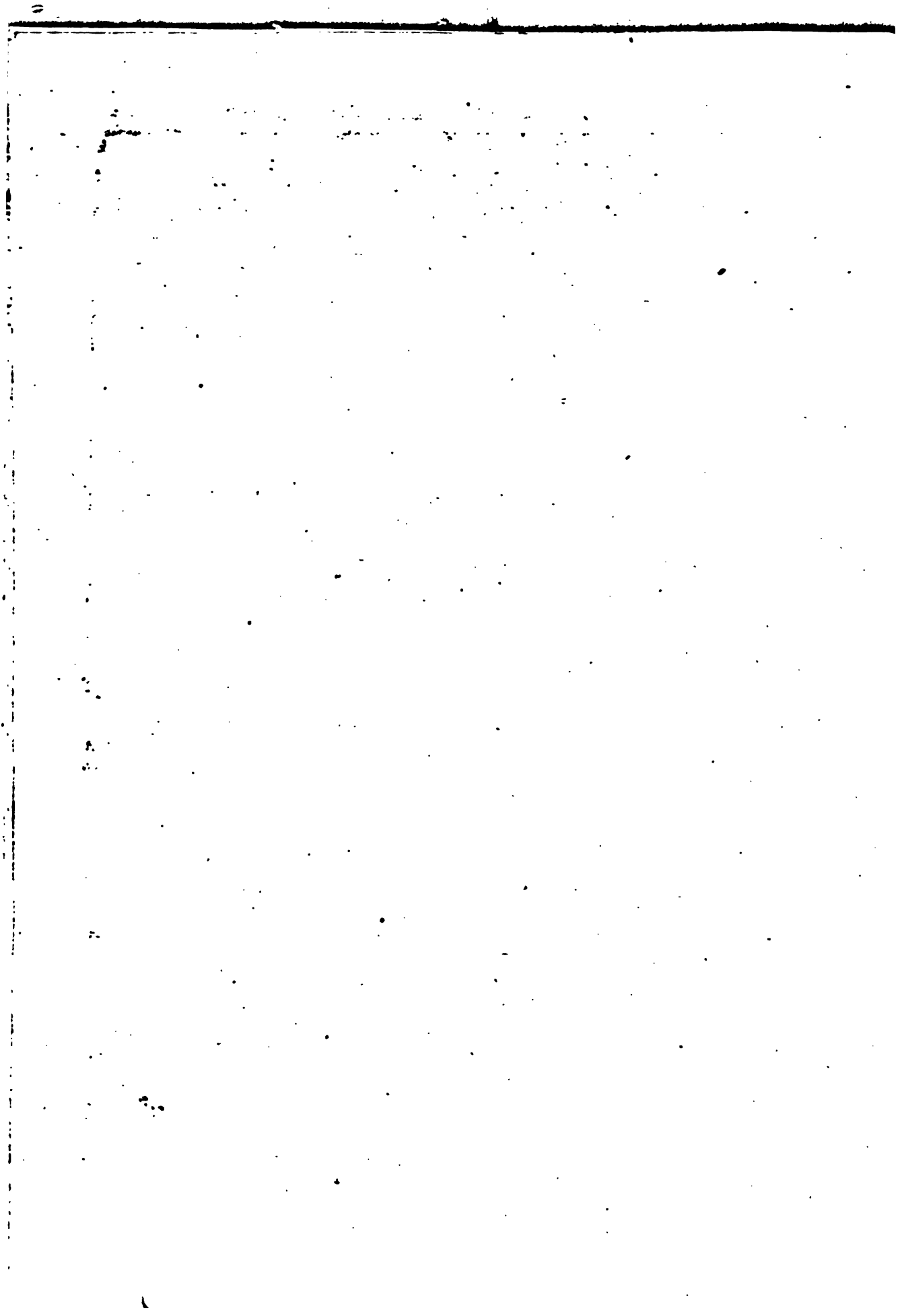








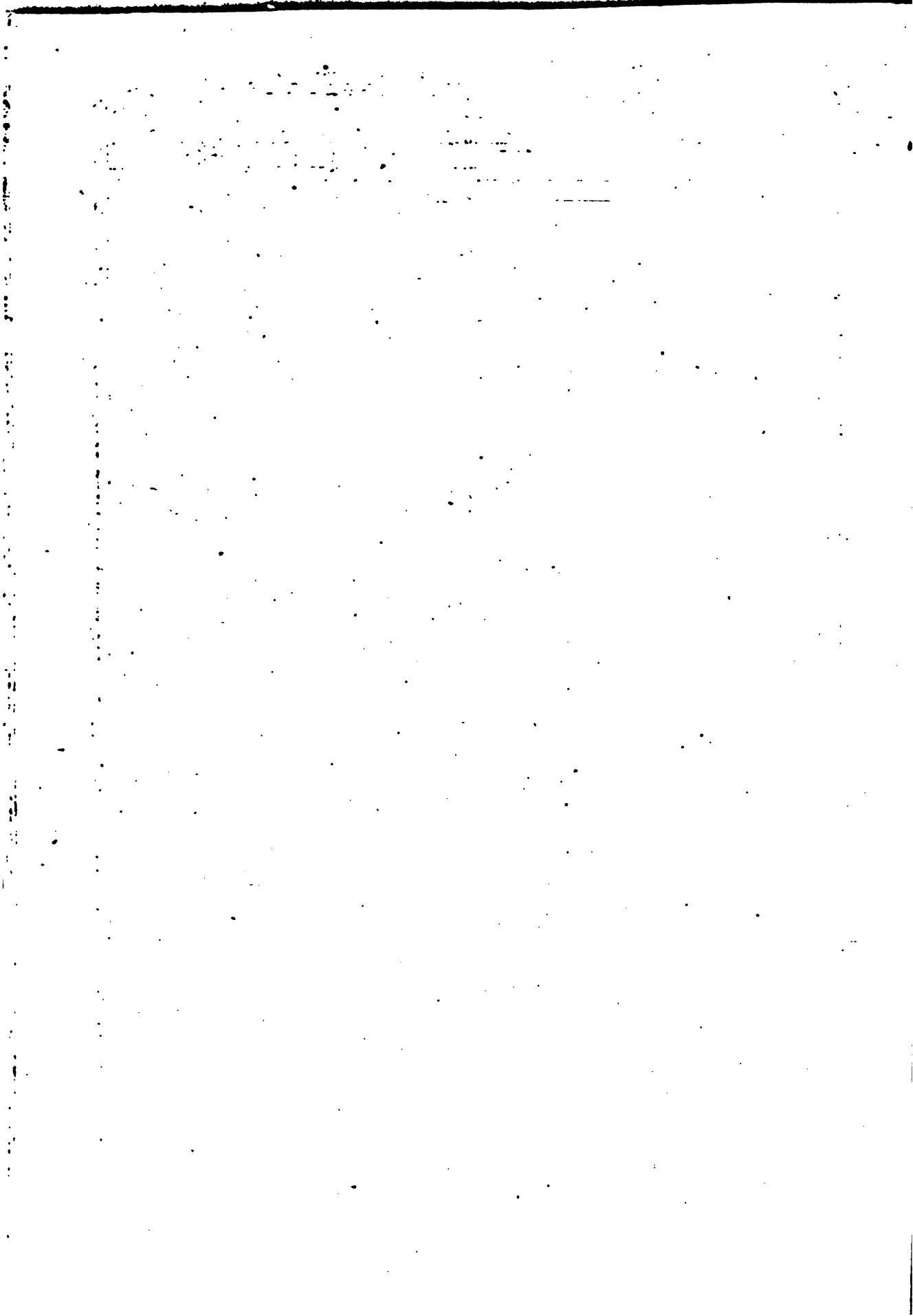




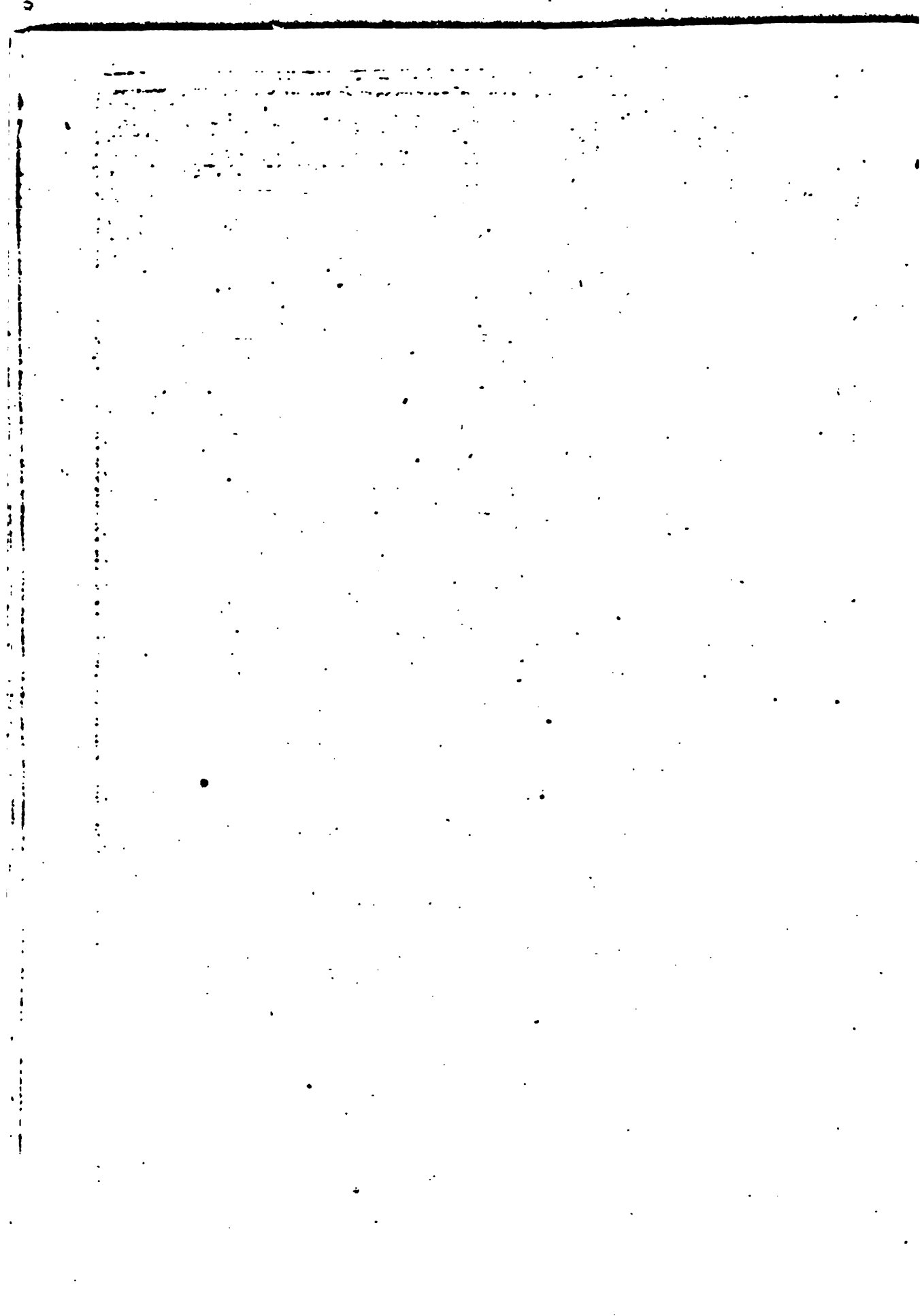
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes. A small number '7.' is written in the upper right corner of the staff.

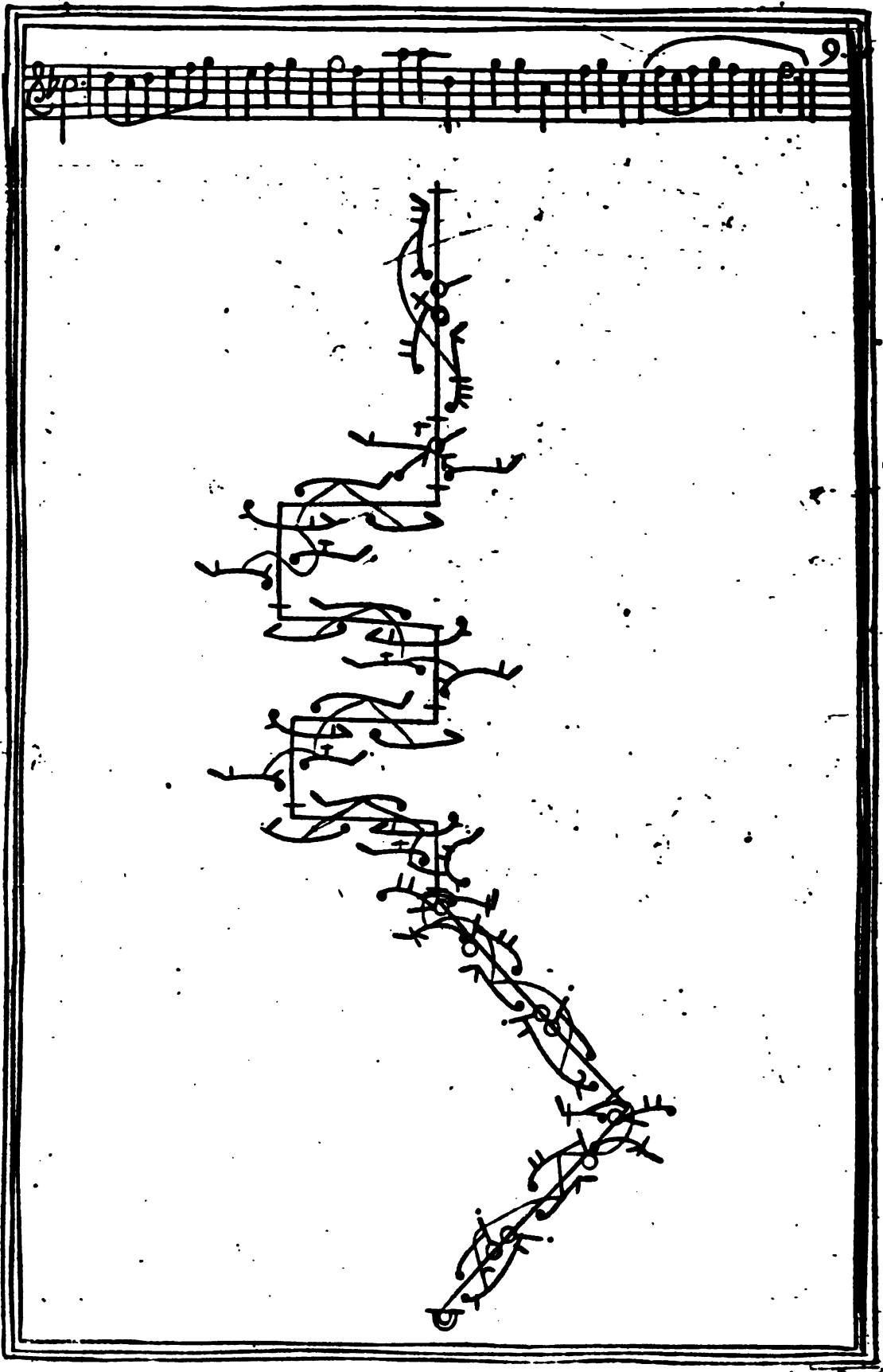
Minuet.

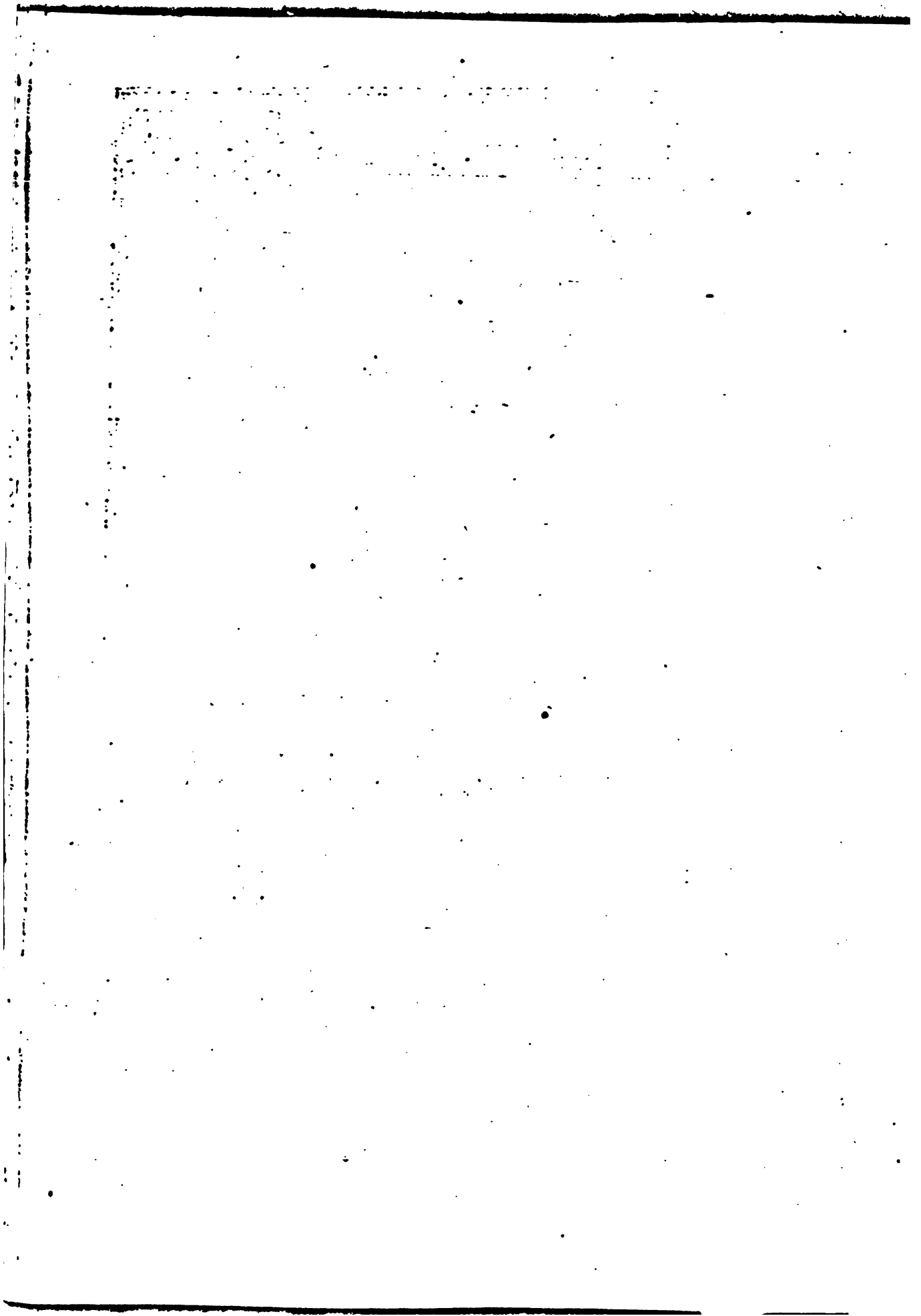
A large, stylized letter 'C' is formed by a continuous line of handwritten musical notation. The notation is written in a cursive, flowing style, with notes and stems connected together to create the shape of the letter. The 'C' is positioned in the center of the page, with its top and bottom curves extending towards the left and right edges of the page.



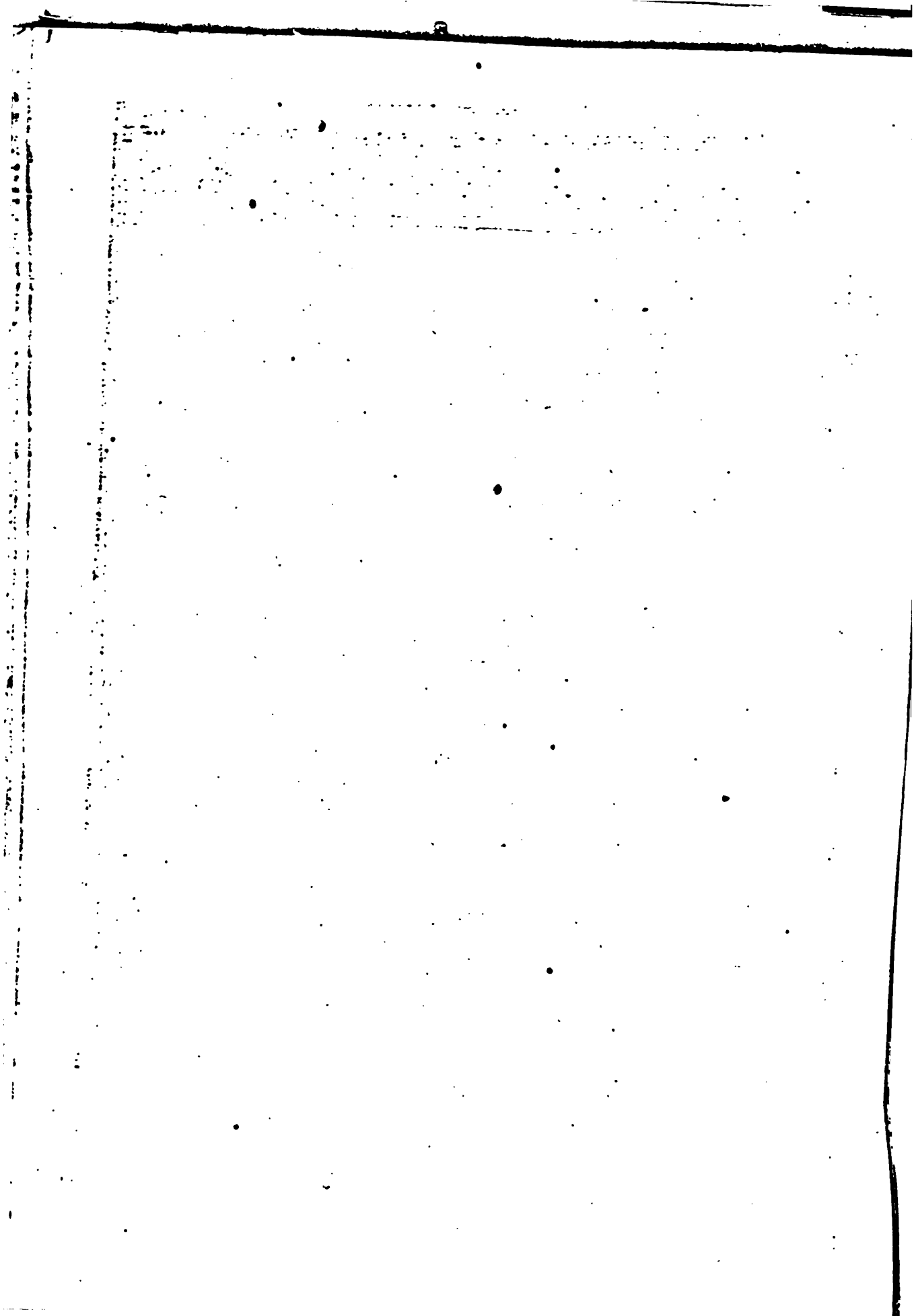
This image shows a page of handwritten musical notation. At the top, there is a single staff of music with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of notes, some with stems, and a final note with a fermata. A circled number '8' is located at the end of the staff. The main body of the page is dominated by a large, vertically oriented, circular musical symbol. This symbol is a complex, stylized representation of a musical note or chord, with a central vertical stem and a circular head. The head is filled with intricate, swirling lines and small notes, suggesting a highly decorative or ornate musical style. Below the circular symbol, there are several more lines of musical notation, each consisting of a series of notes with stems, arranged in a descending, slightly curved fashion. The entire page is enclosed in a double-line border.



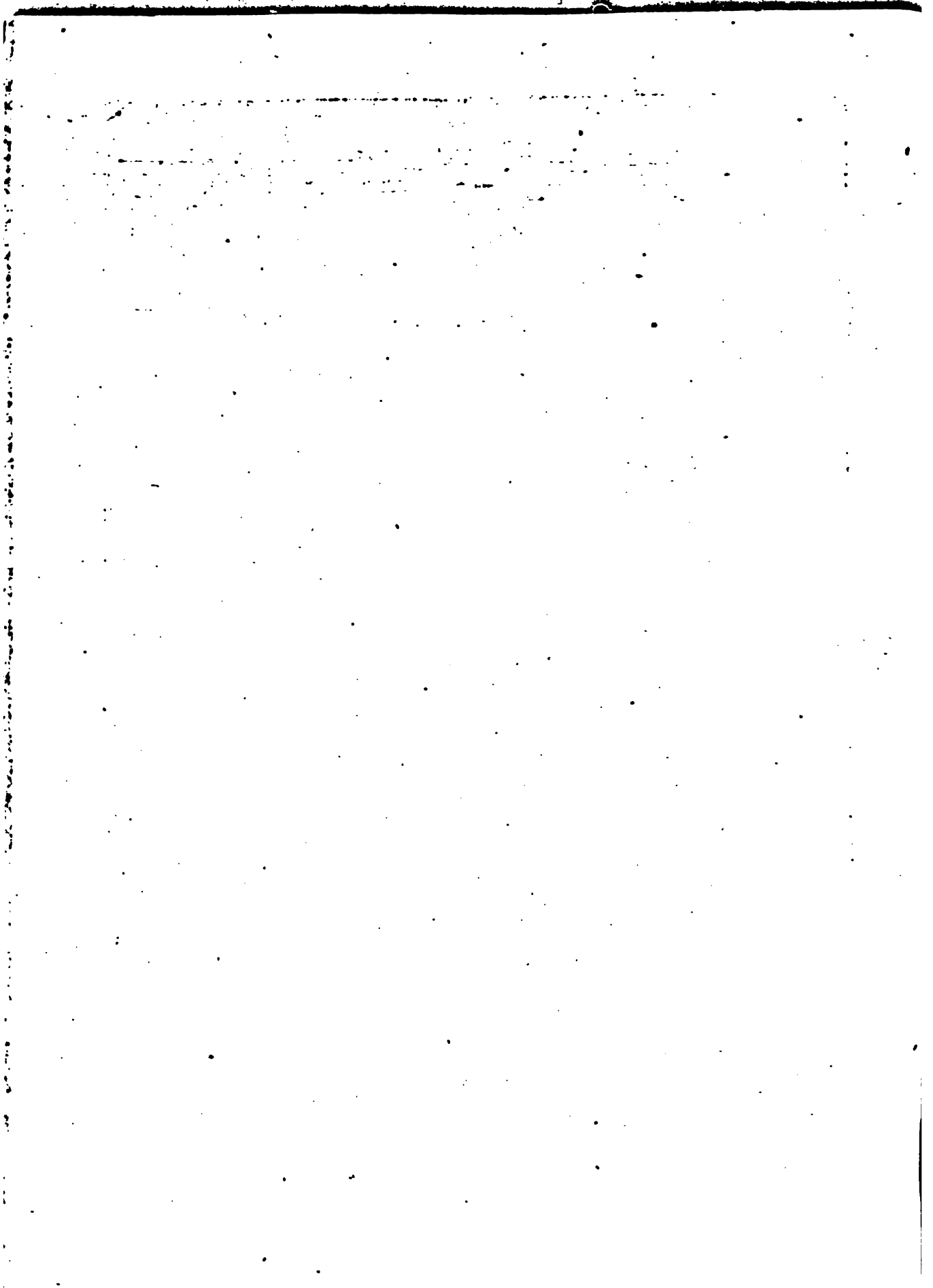


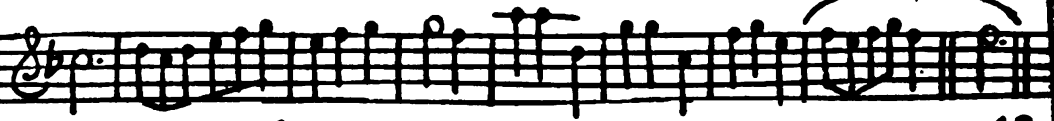


10.

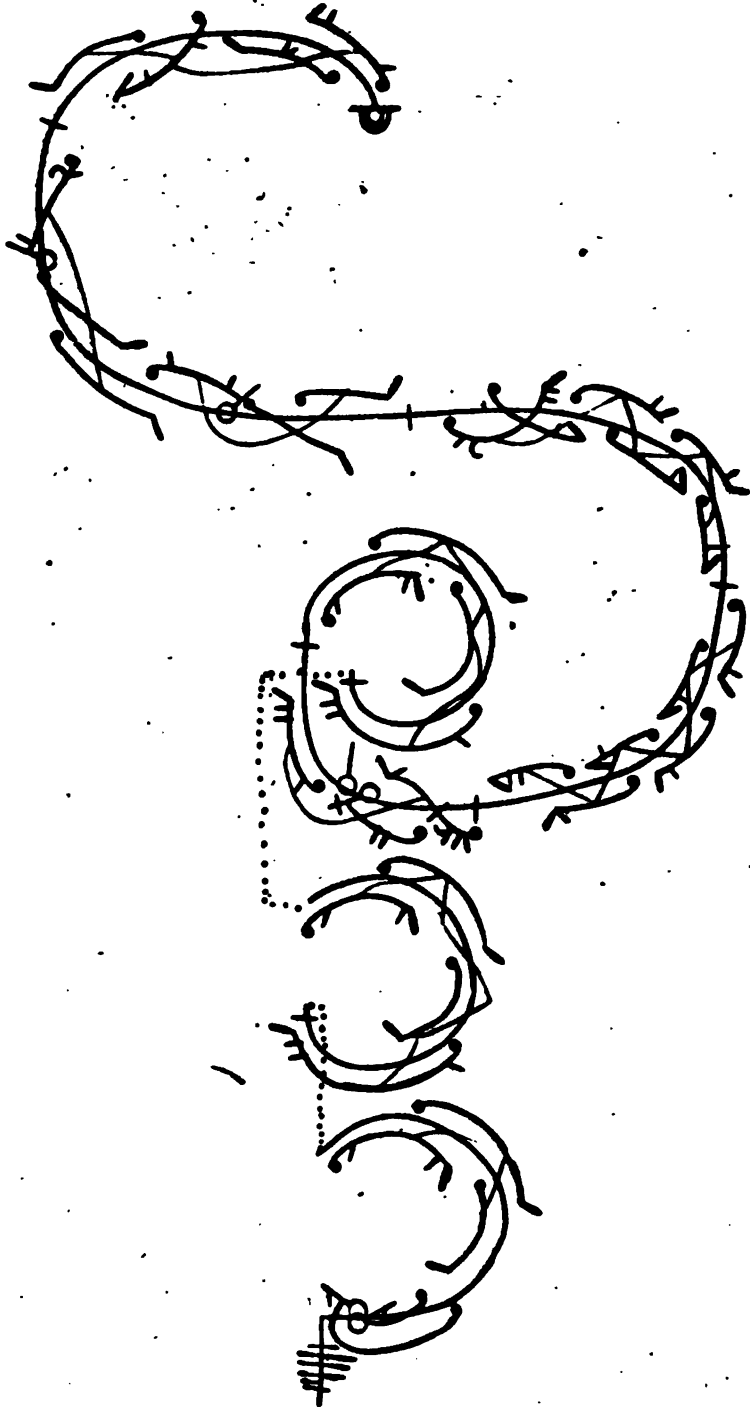


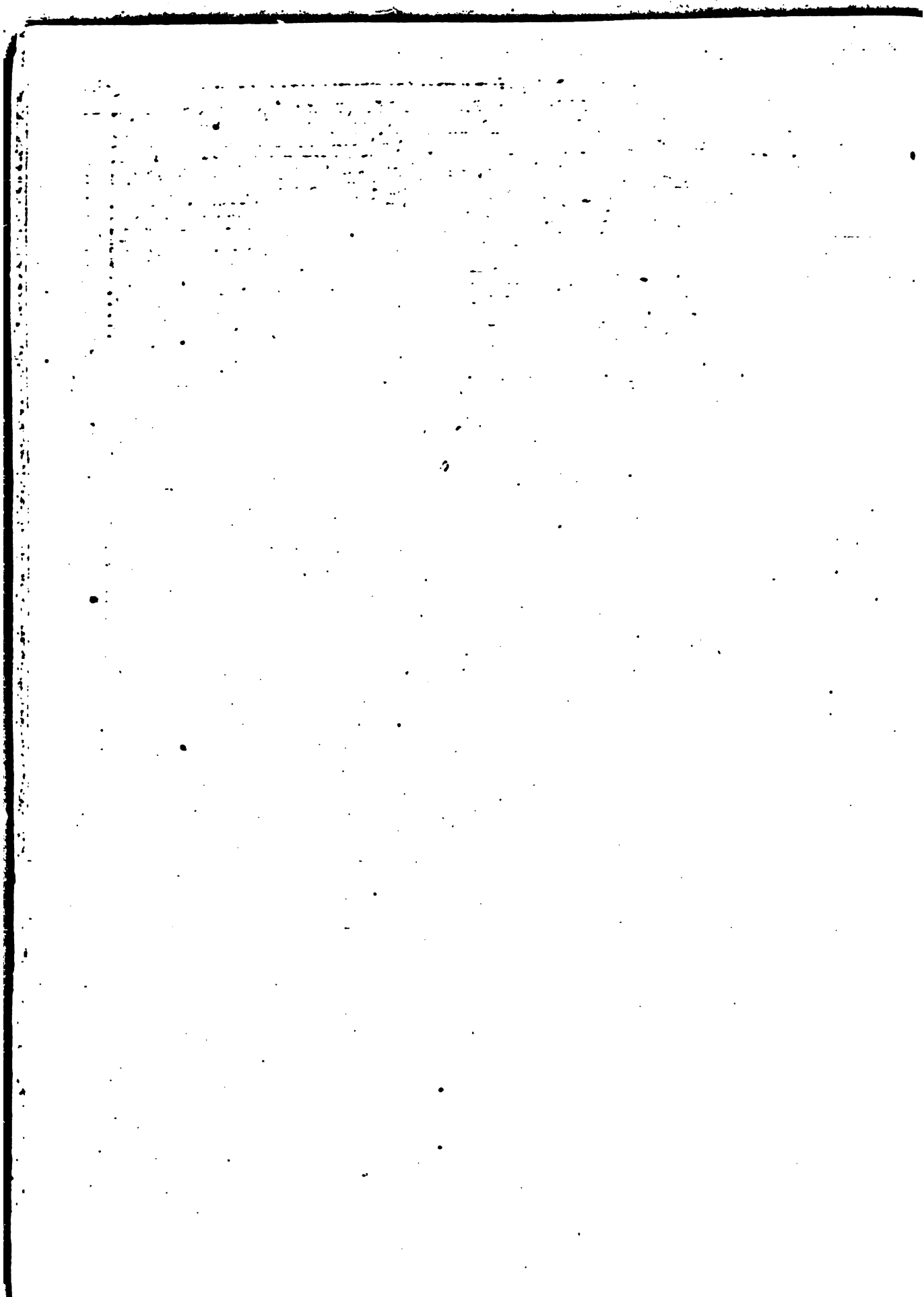
This image shows a page of handwritten musical notation. The page is enclosed in a double-line border. At the top, there is a single staff of music with a treble clef and a key signature of one flat. The notation consists of a series of notes, some beamed together, and a large slur over the final few notes. Below this staff, there are several other staves of music, each starting with a treble clef. These staves contain various musical notations, including notes, rests, and slurs. The handwriting is somewhat stylized and appears to be a personal or working manuscript. The page is otherwise blank, with some minor speckling and a vertical line on the right side.

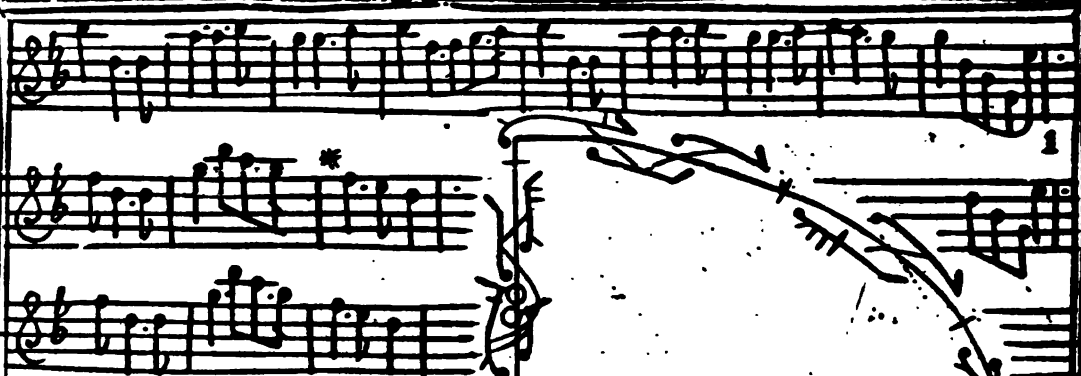




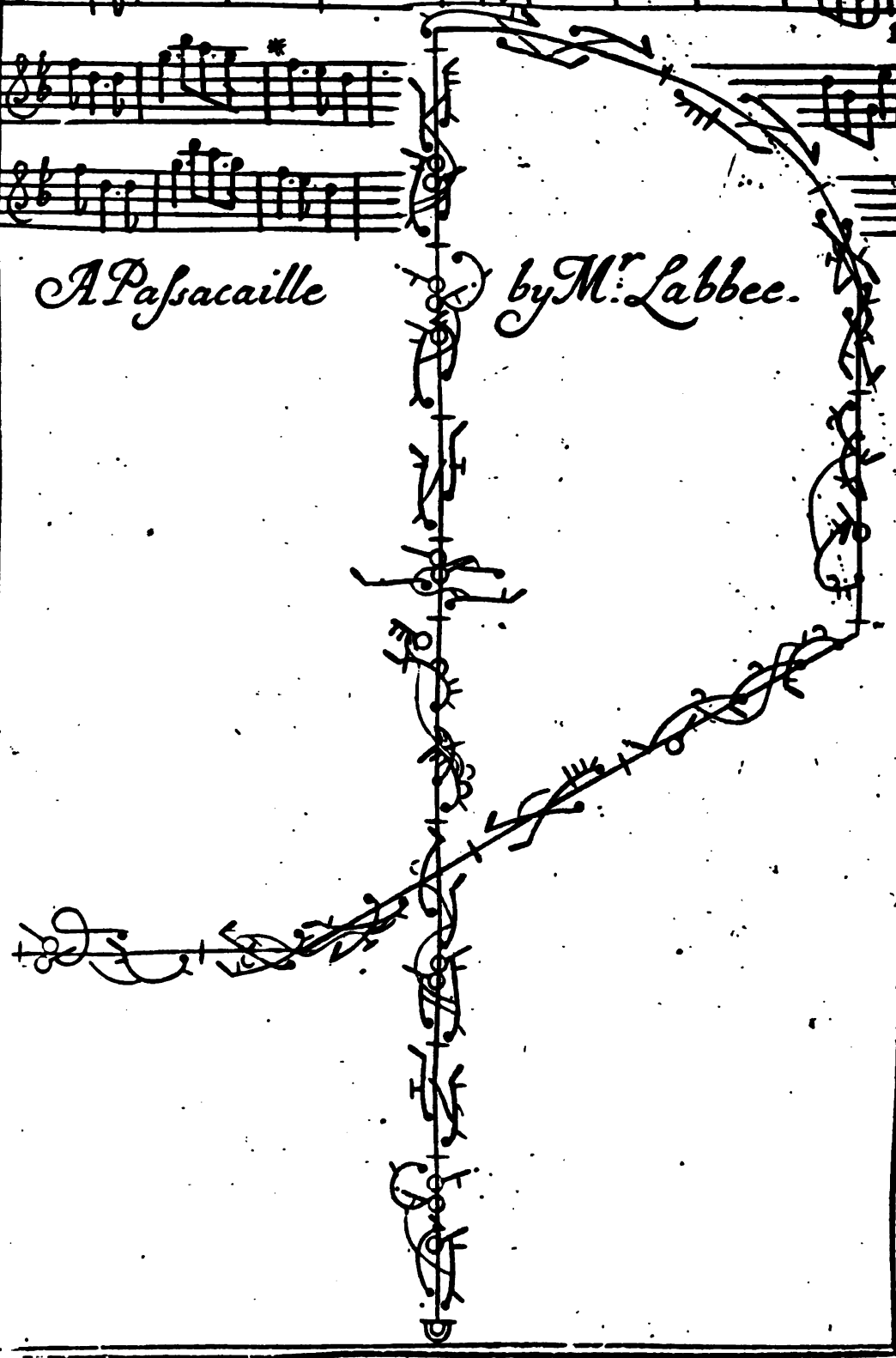
12.

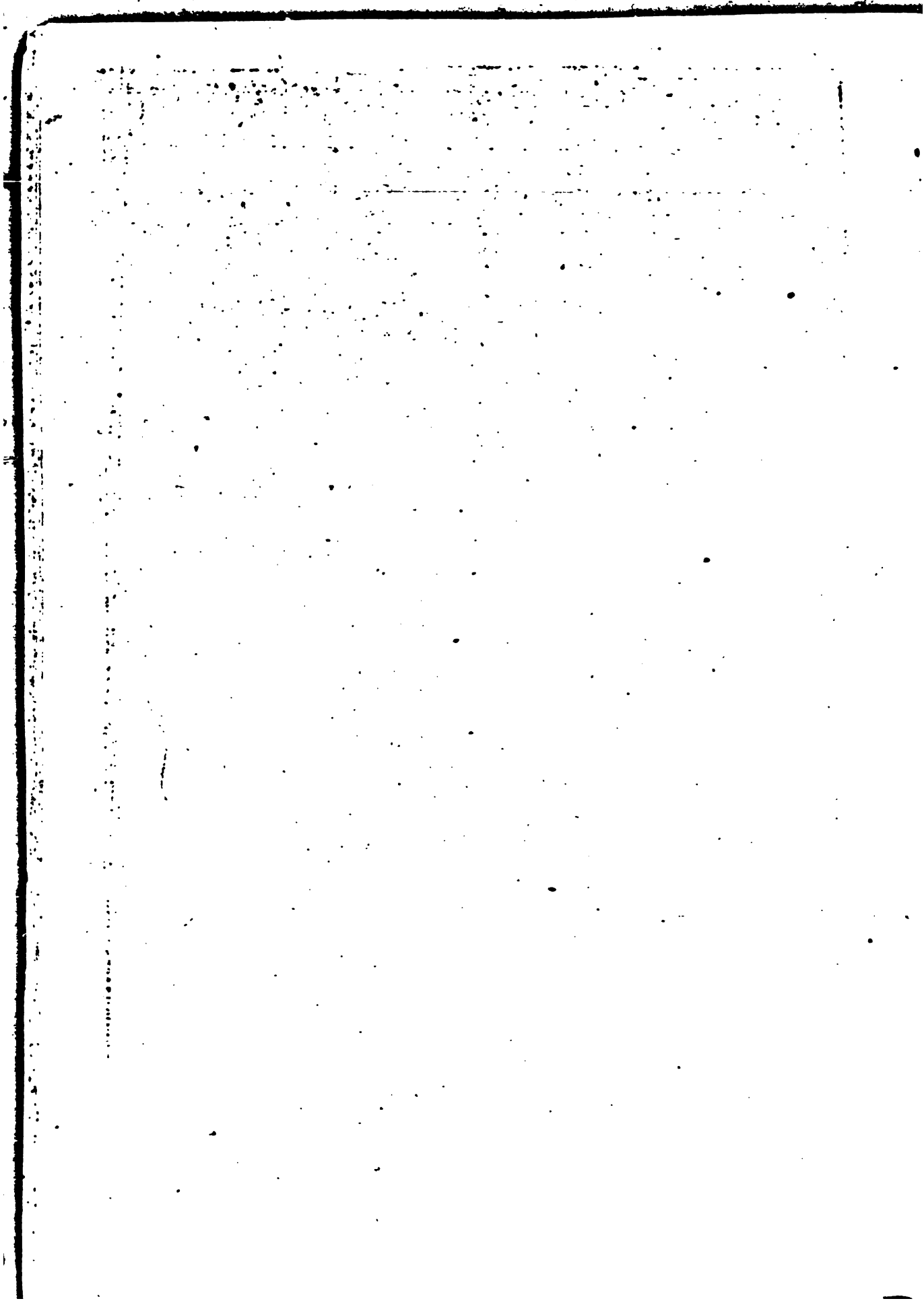




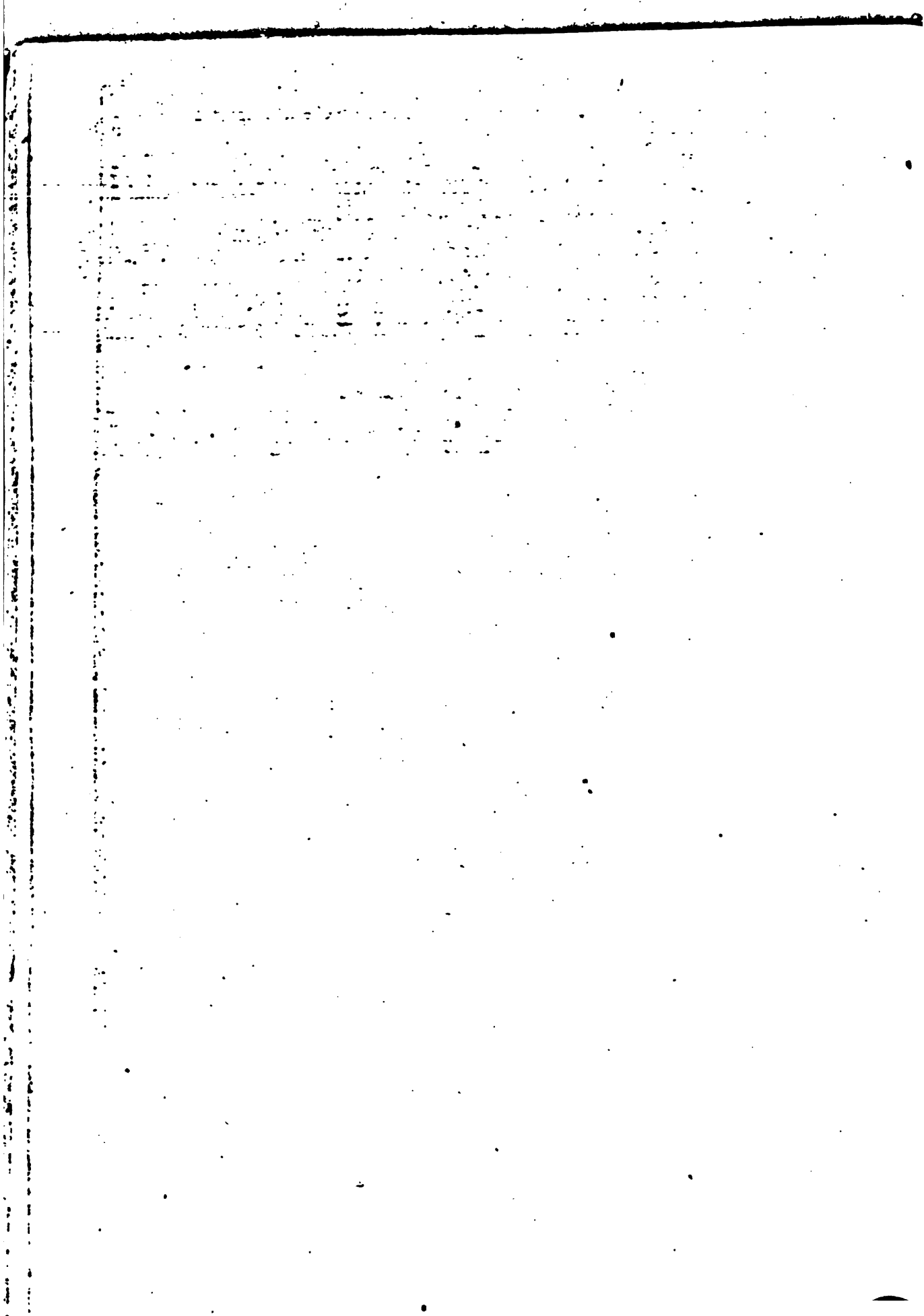


A Pasacaille by M. Labbec.

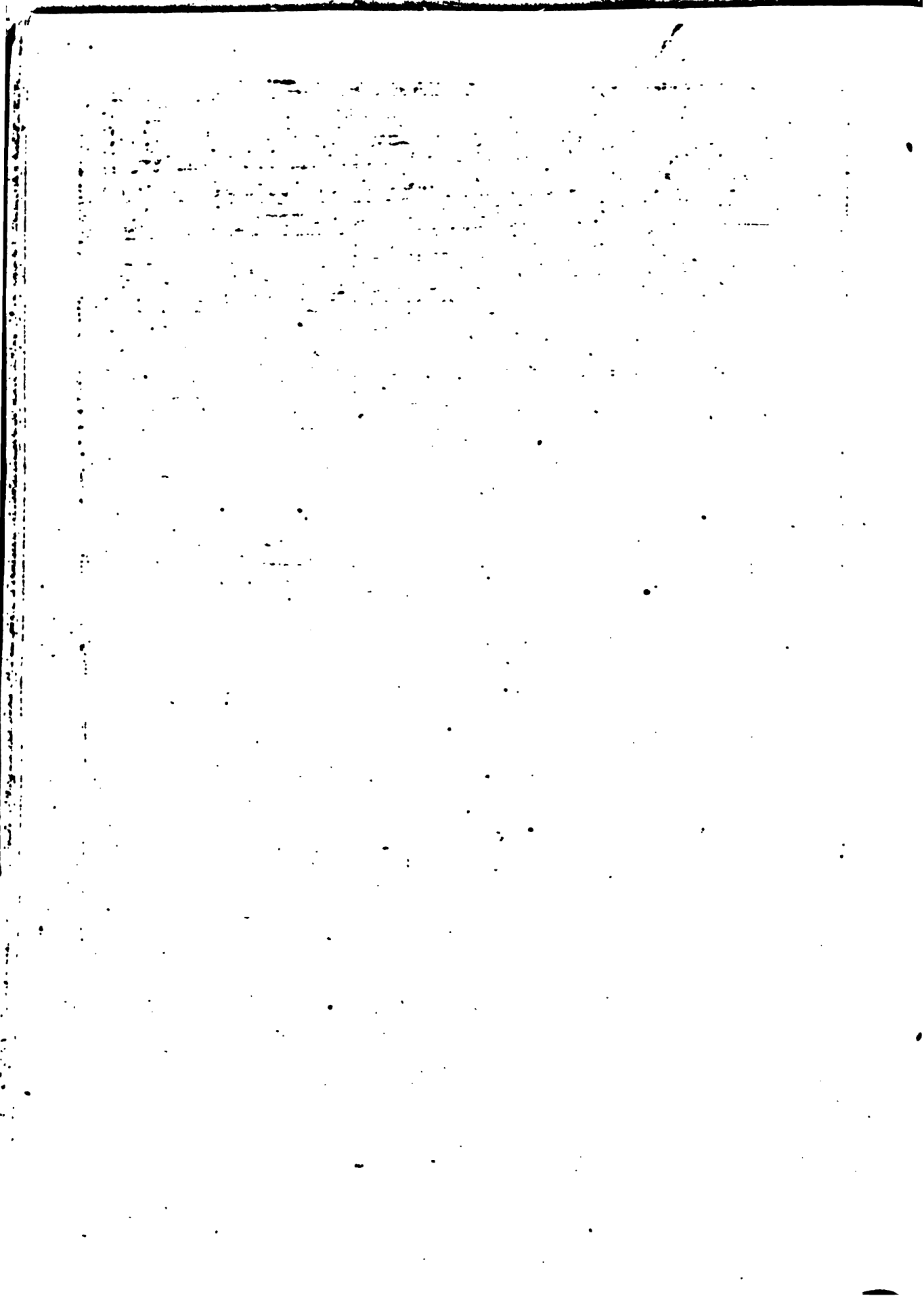




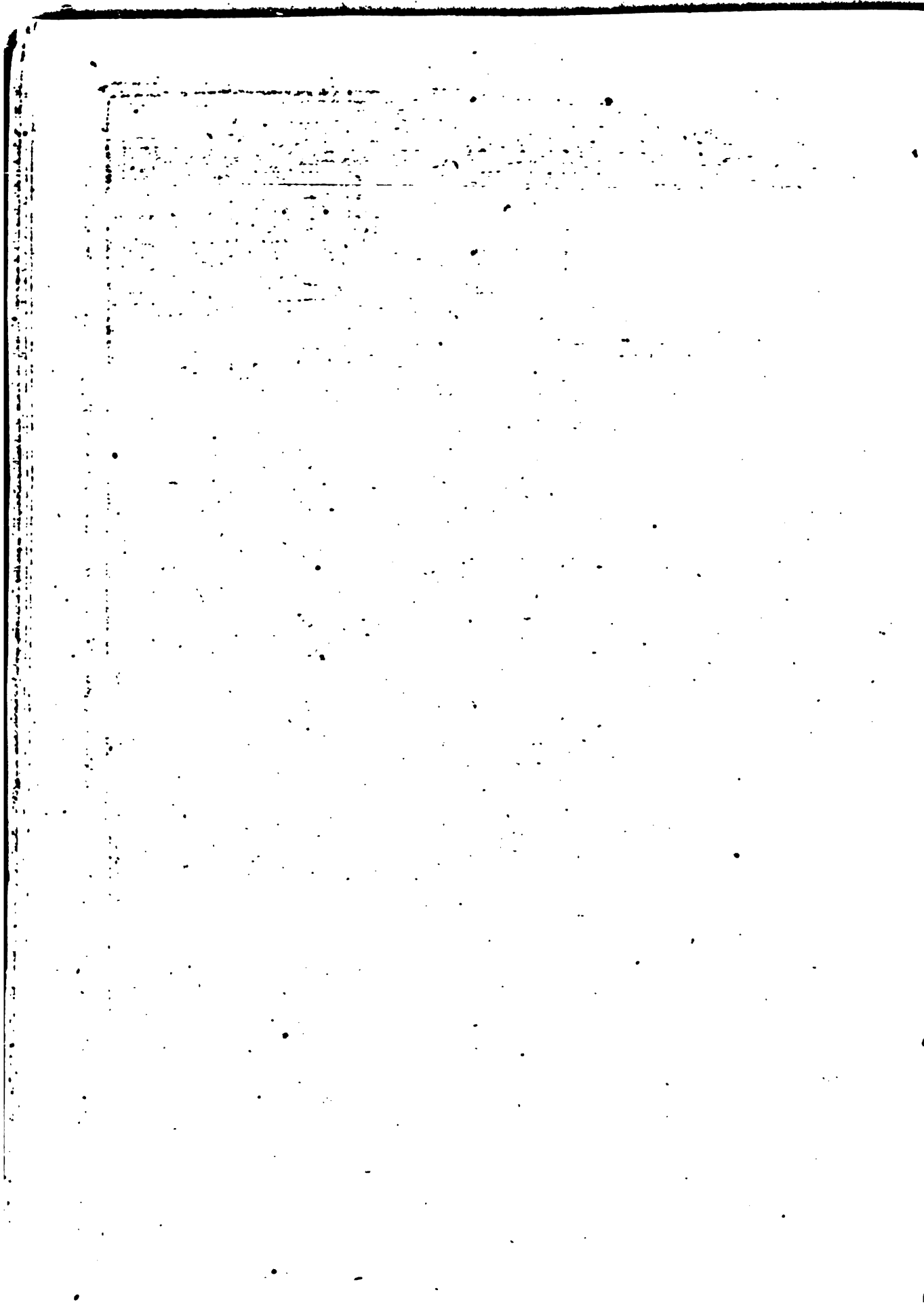
This image shows a page of handwritten musical notation, likely a score for a piece of music. The notation is arranged in several horizontal staves. The top staff contains a single line of music with a treble clef and a key signature of one flat. Below this, there are four staves of music, each with a treble clef and a key signature of one flat. The notation is highly decorative and complex, featuring many notes, rests, and ornaments. There are also some symbols that look like stylized letters or numbers, possibly indicating specific notes or ornaments. The page is numbered '2' in the top right corner. The handwriting is in black ink on a white background.

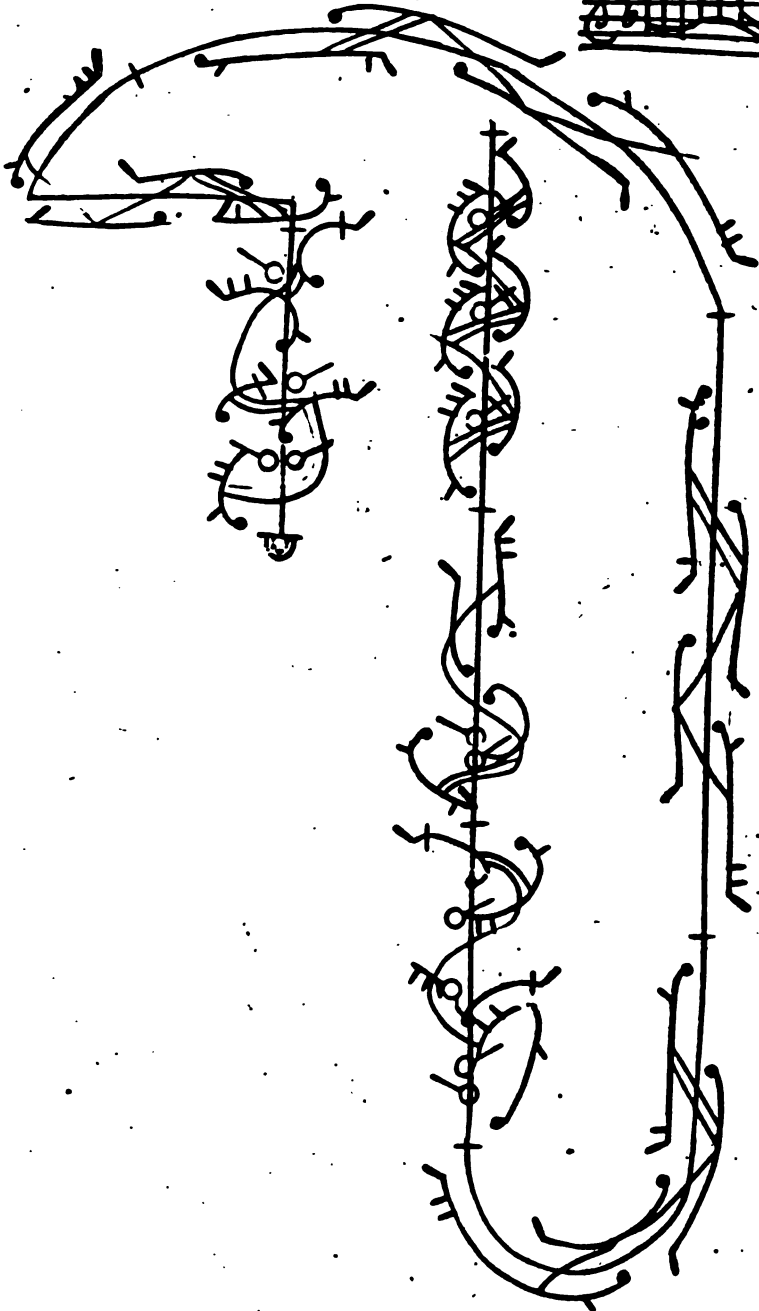
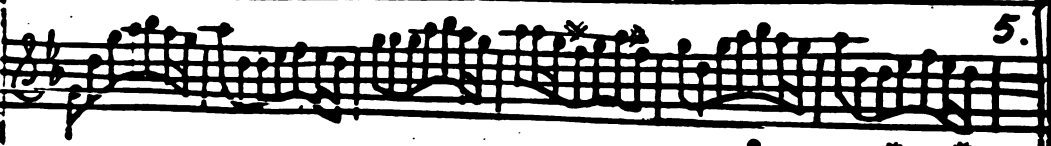


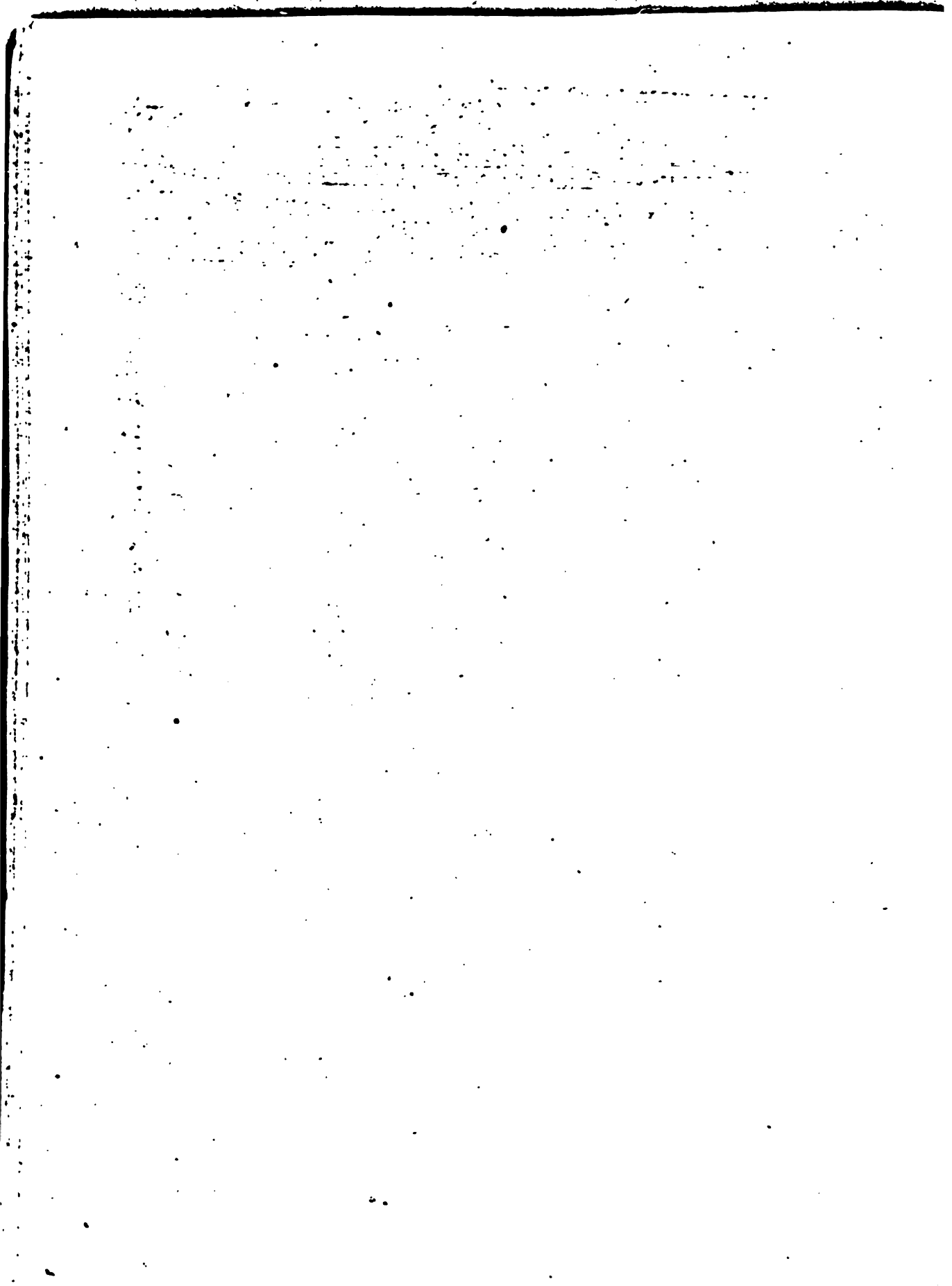
This image shows a page of handwritten musical notation. At the top, there are four staves of music. The first staff begins with a treble clef and a 3/8 time signature. The music consists of eighth and sixteenth notes. A small number '3' is written in the upper right corner of the first staff. Below the four staves is a large, complex diagrammatic section. This section is enclosed in a rectangular border and contains several horizontal lines, some of which are musical staves. The diagram is filled with intricate, overlapping lines and musical symbols, including clefs, notes, and stems, creating a dense and somewhat chaotic visual structure. The overall appearance is that of a working draft or a highly detailed musical sketch.



This image displays a page of musical notation, likely a manuscript or score. The top section contains three staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and bar lines. Below this, the page is dominated by a large, intricate diagram. This diagram consists of several vertical staves, each containing musical notation. These staves are interconnected by a complex network of lines, curves, and symbols, creating a grid-like structure. The notation within these staves is highly stylized and appears to be a form of shorthand or a specific notation system. The entire diagram is enclosed within a double-line border.

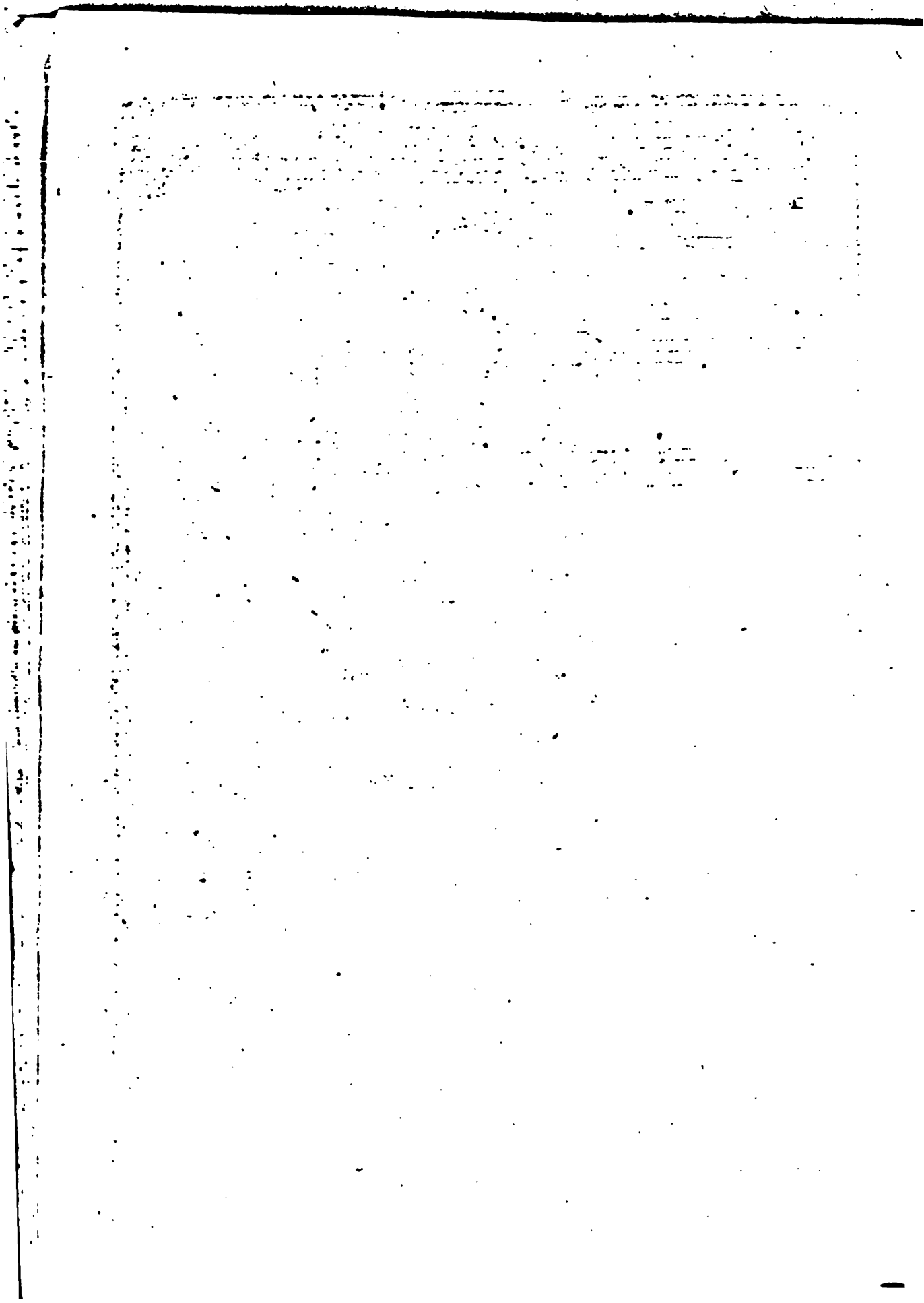






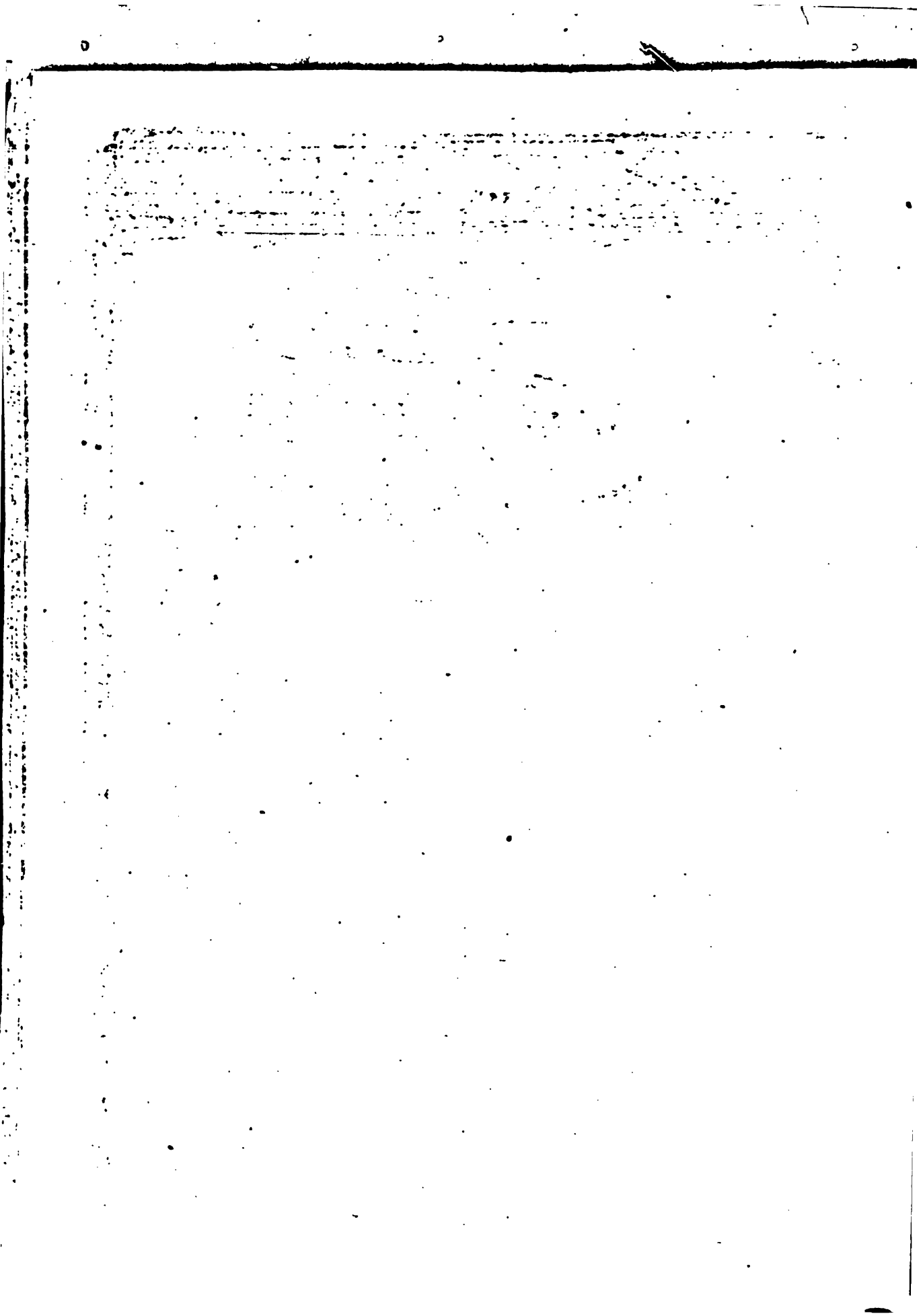
6

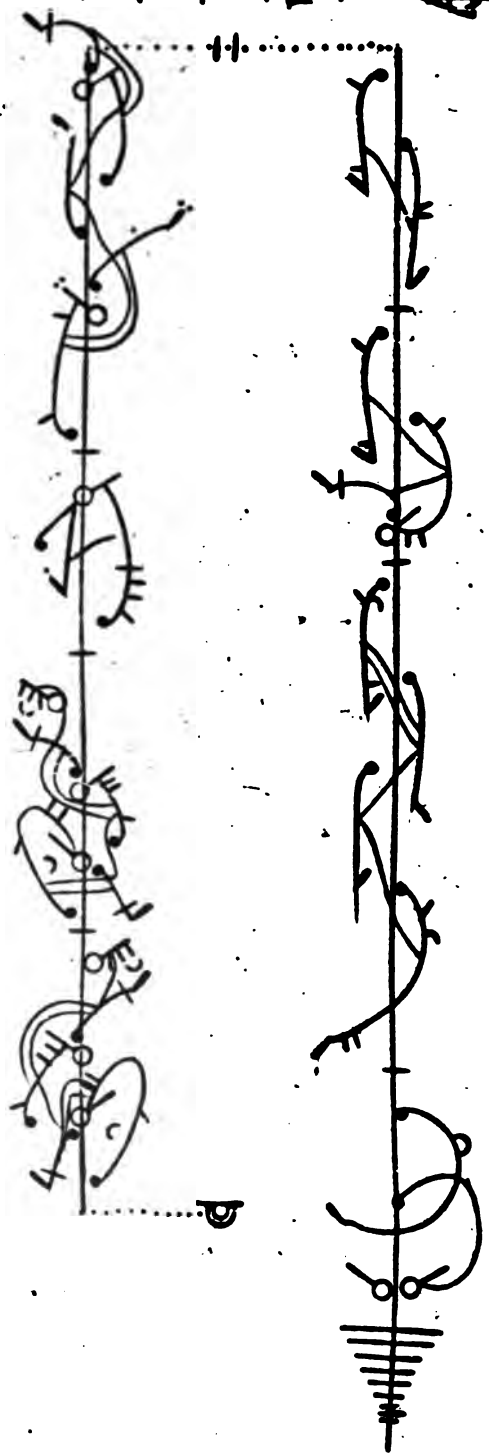
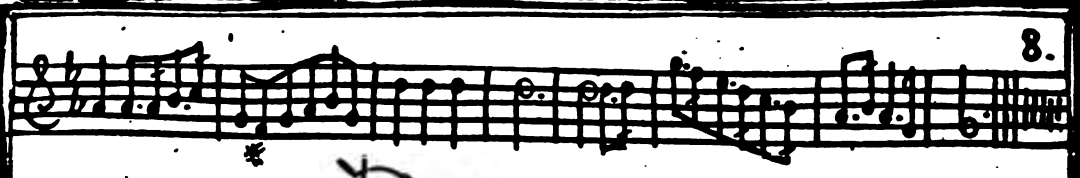
The image shows a page of handwritten musical notation, likely a score for a piece of music. The page is enclosed in a double-line border. At the top, there are two staves of standard musical notation, each with a treble clef and a 6/8 time signature. The notation consists of a series of notes and rests. Below these are two more staves of standard notation, also with treble clefs and 6/8 time signatures. The bottom two staves contain a more complex notation system, possibly a tablature or a different type of musical shorthand, with various symbols and lines. A large, stylized flourish or signature is written across the middle of the page, overlapping the staves. The page is numbered '6' in the top right corner.



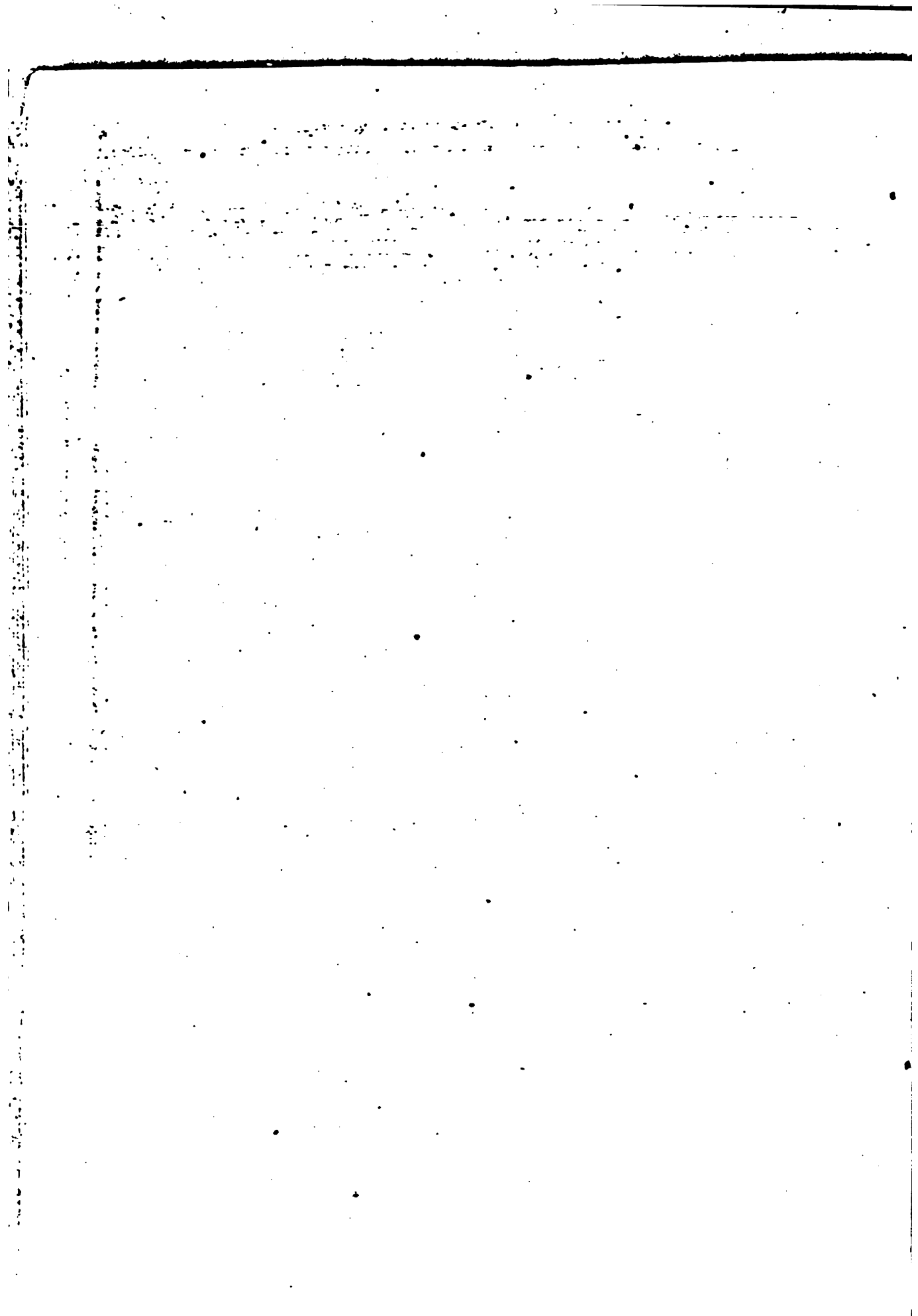
7.

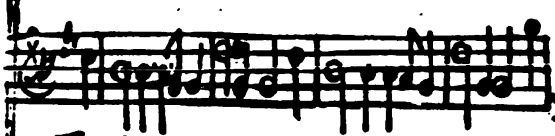
This image shows a page of handwritten musical notation enclosed in a double-line border. At the top, there is a single staff of music with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. Below this, there is a large circular staff that forms a loop, with musical notation written along its circumference. In the center of the page, there are several smaller staves of music, some with treble clefs and some with a different clef. The notation is highly stylized and appears to be a form of shorthand or a specific dialect of musical notation. A page number '7.' is visible in the upper right corner.





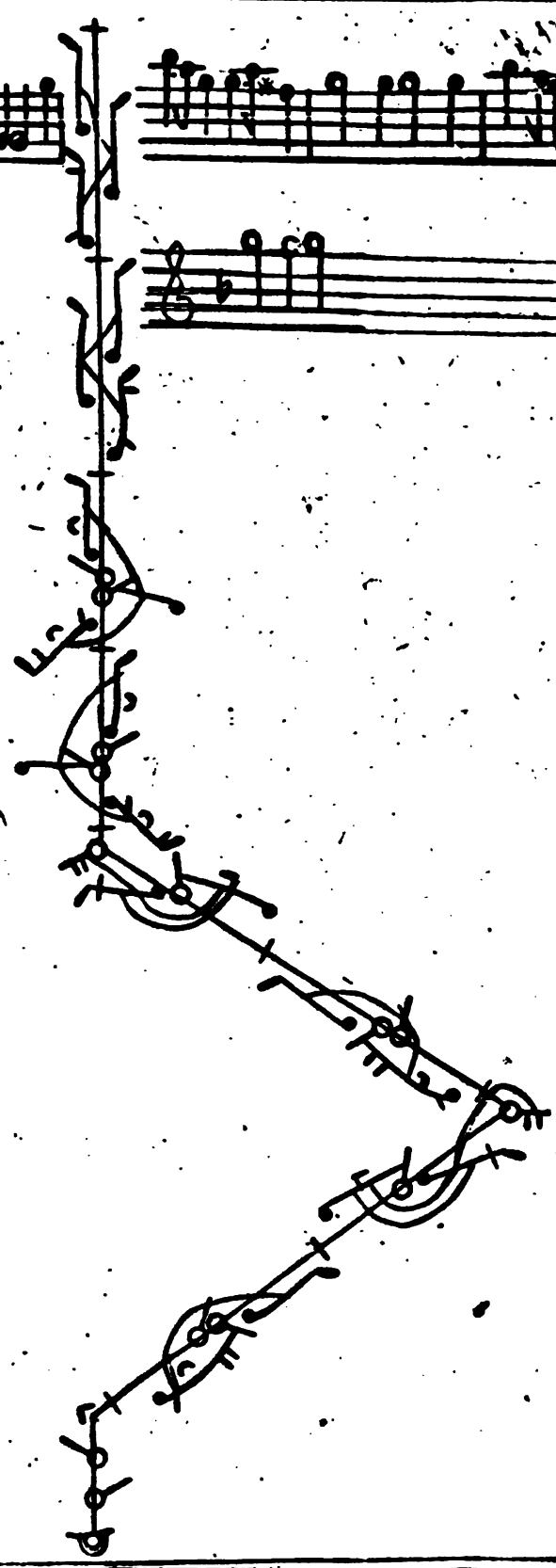
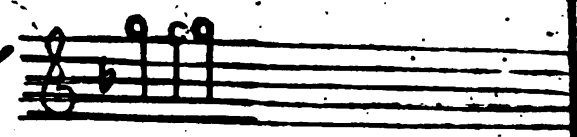
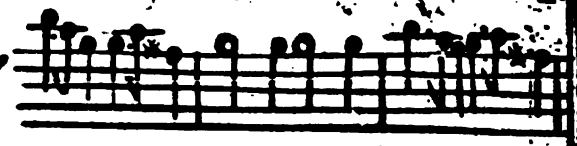
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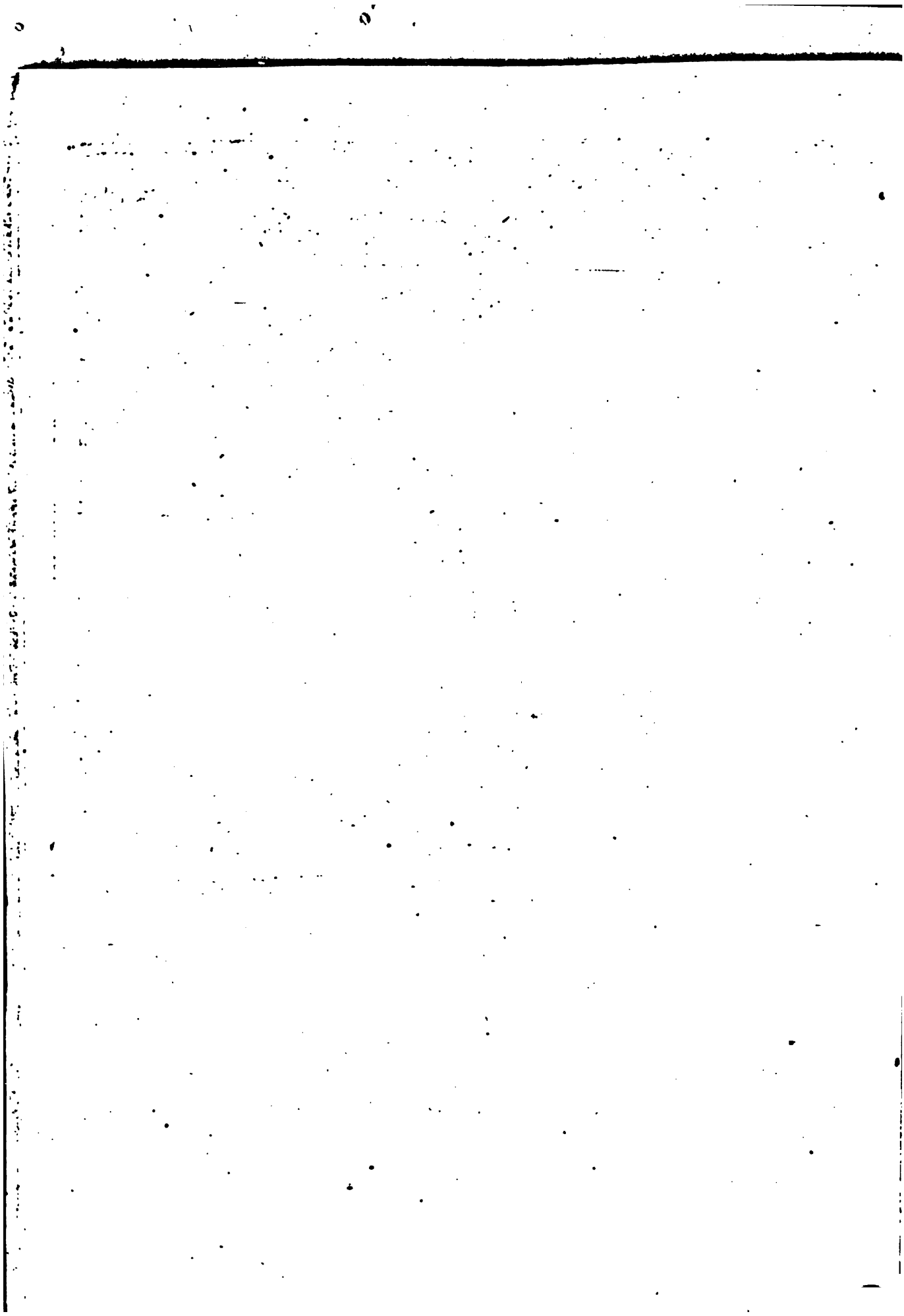


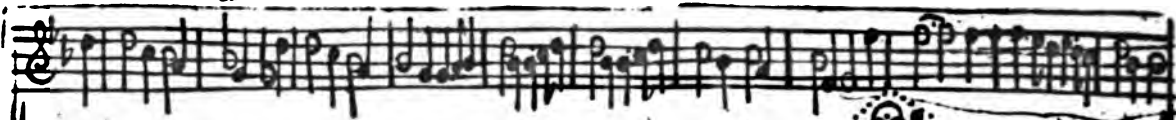


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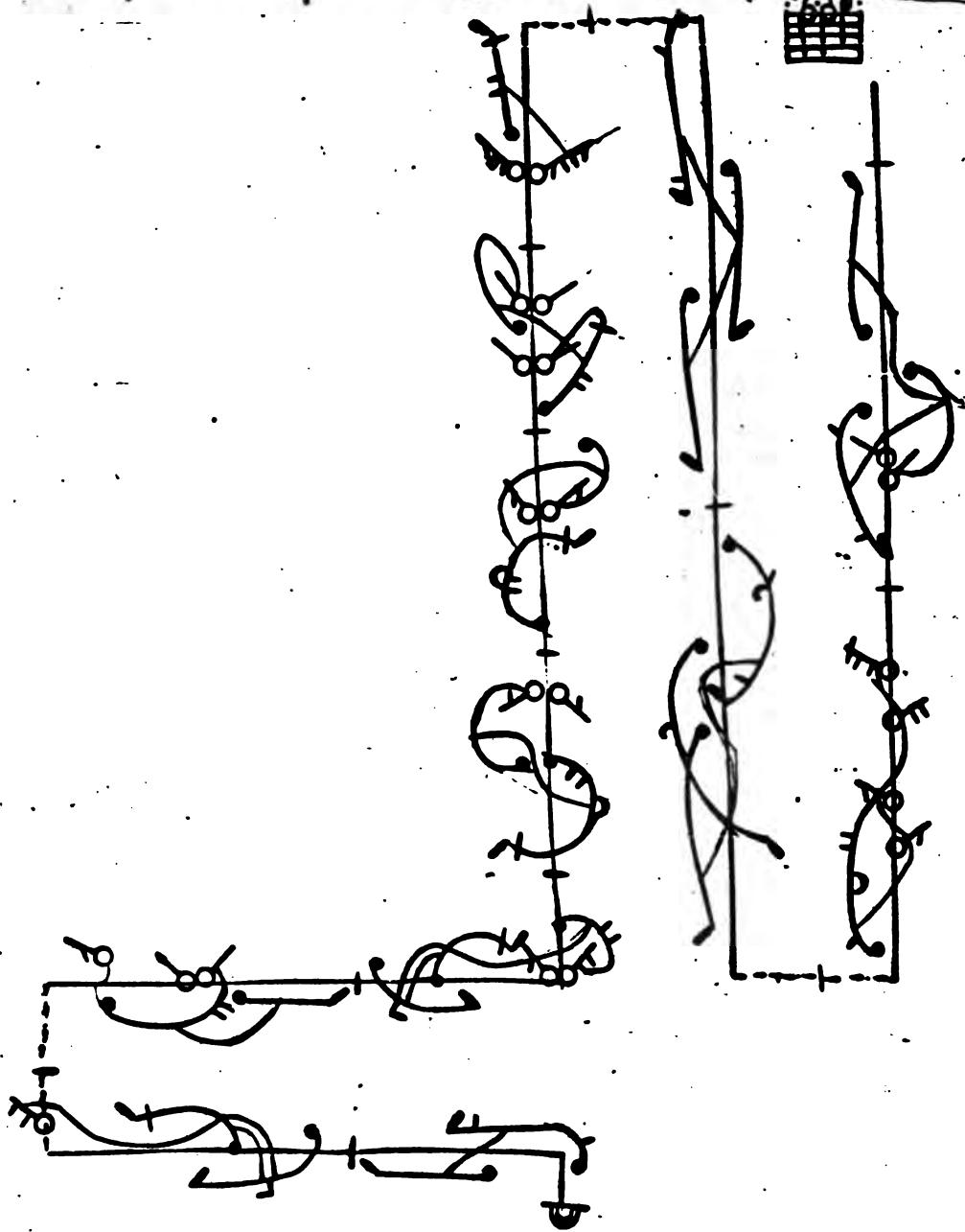
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Pecour.*

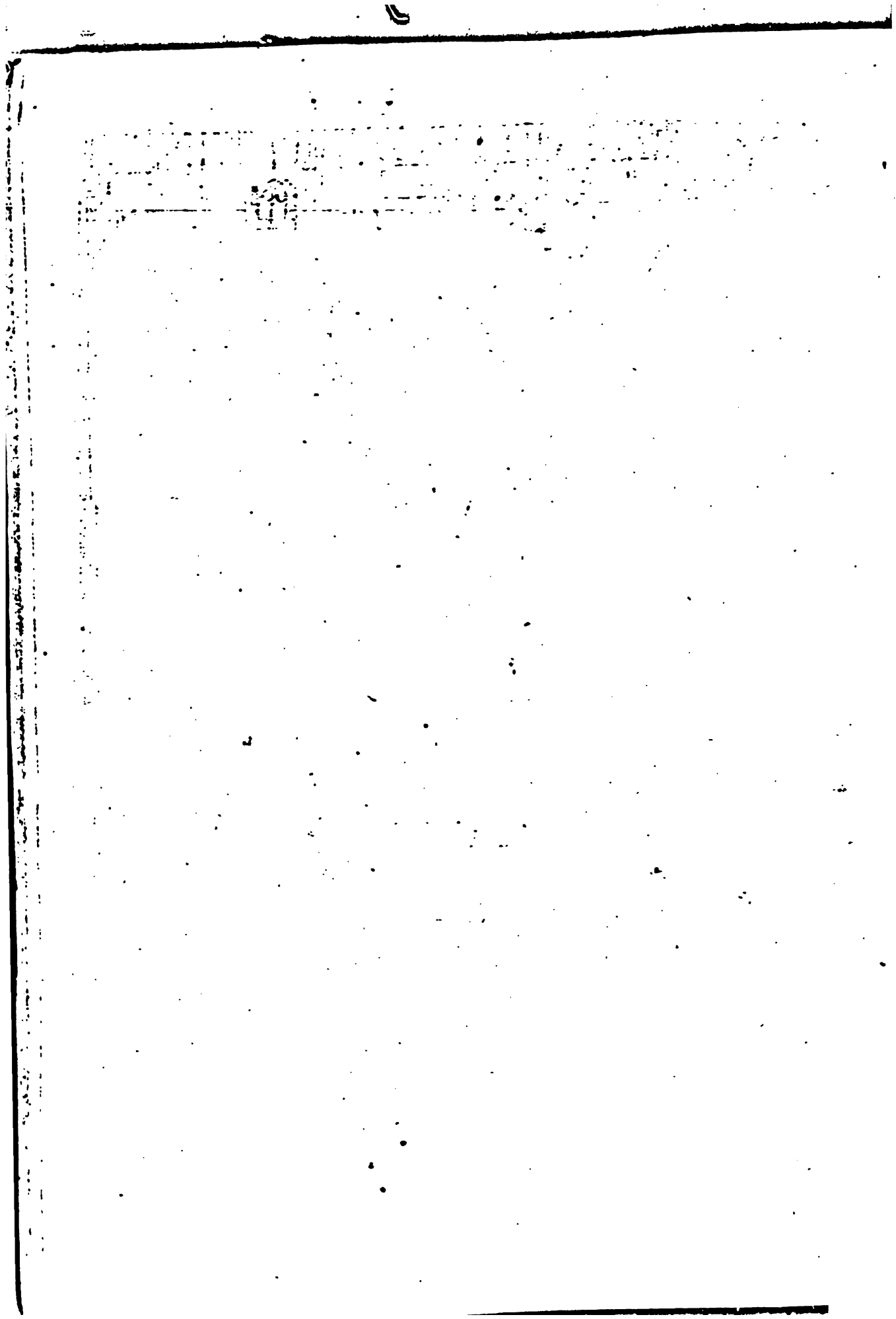


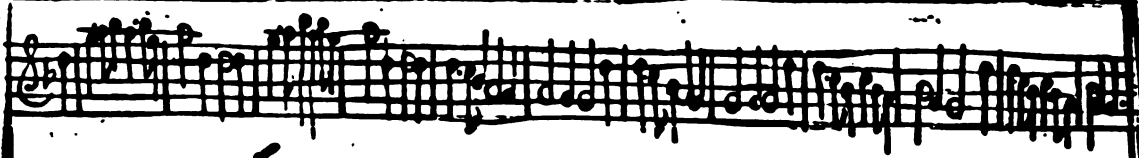




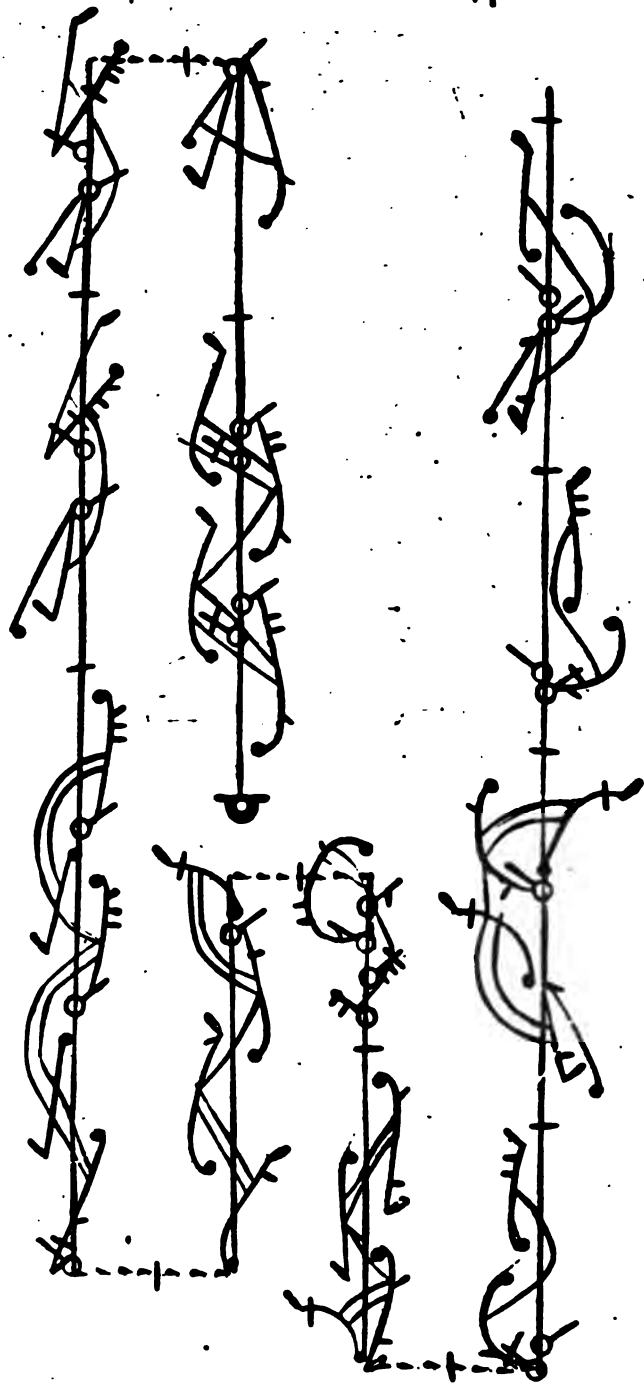
2.





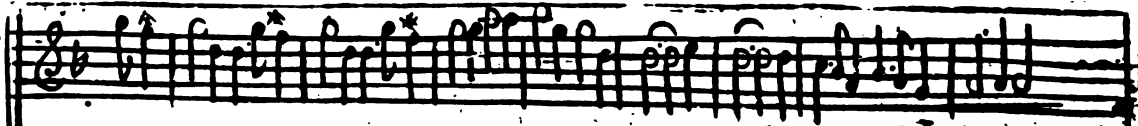


3.

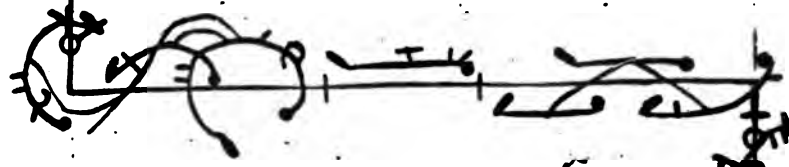
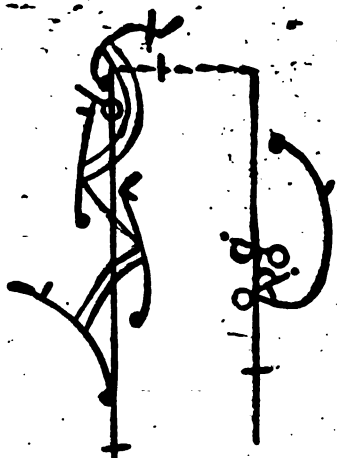


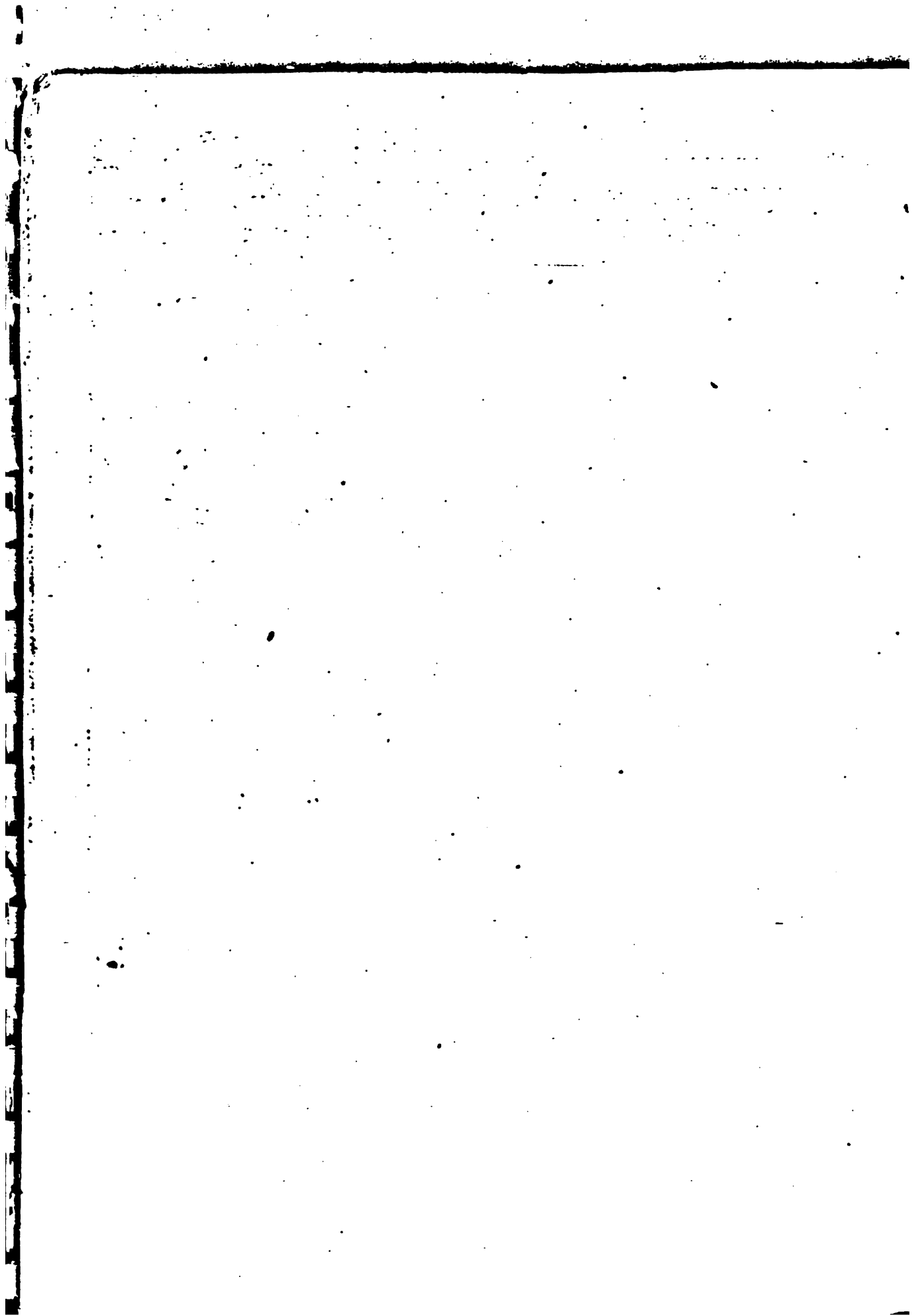
[Faint, illegible text at the top of the page, possibly a header or title area.]

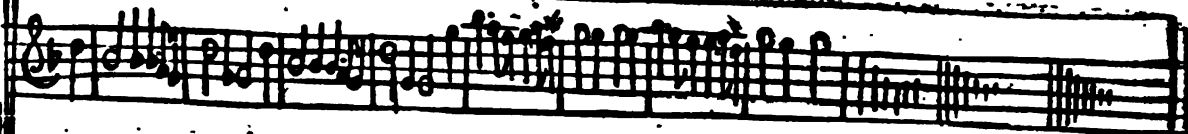
[The main body of the page contains several paragraphs of extremely faint and illegible text, which appear to be bleed-through from the reverse side of the paper.]



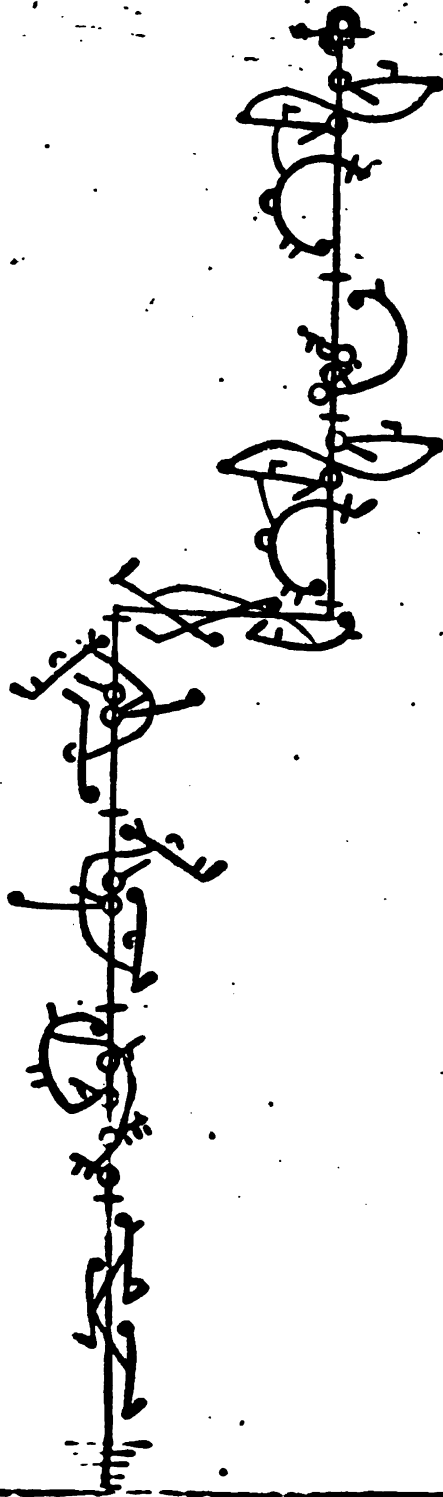
4.







5.



Fin.