

Fig. 12.

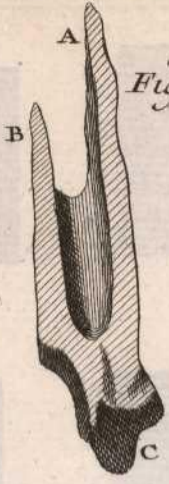
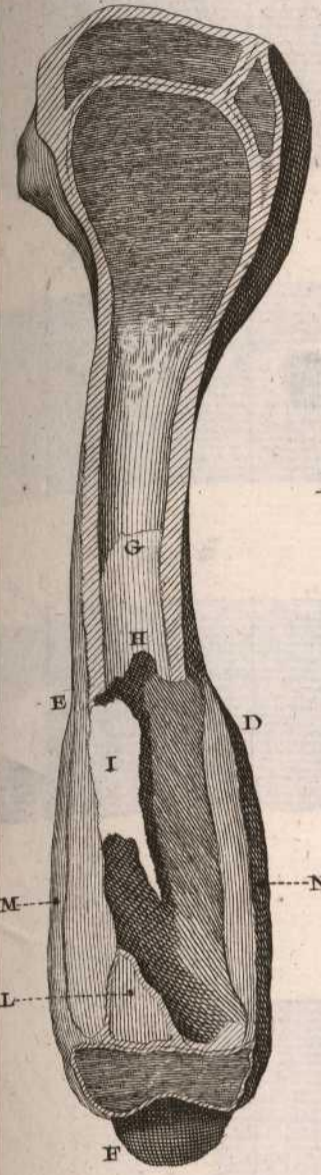


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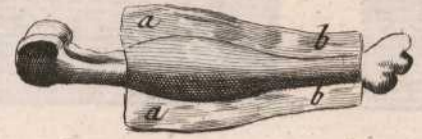


Fig. 16.



Fig. 17.

Fig. 14.

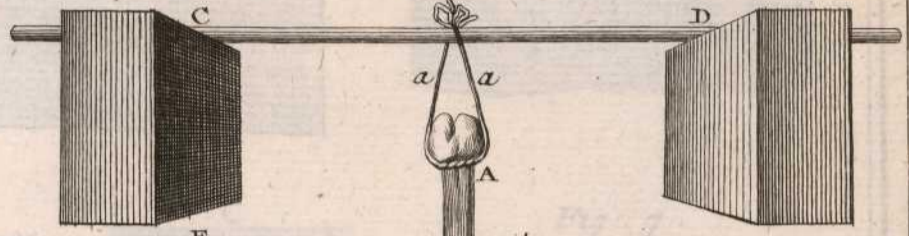
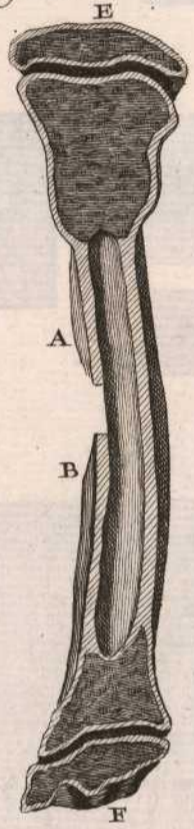


Fig. 2.*

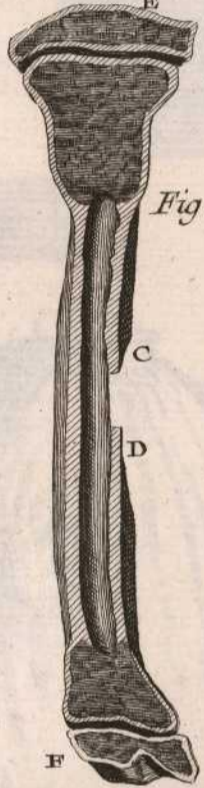


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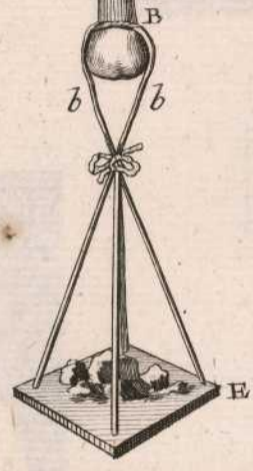


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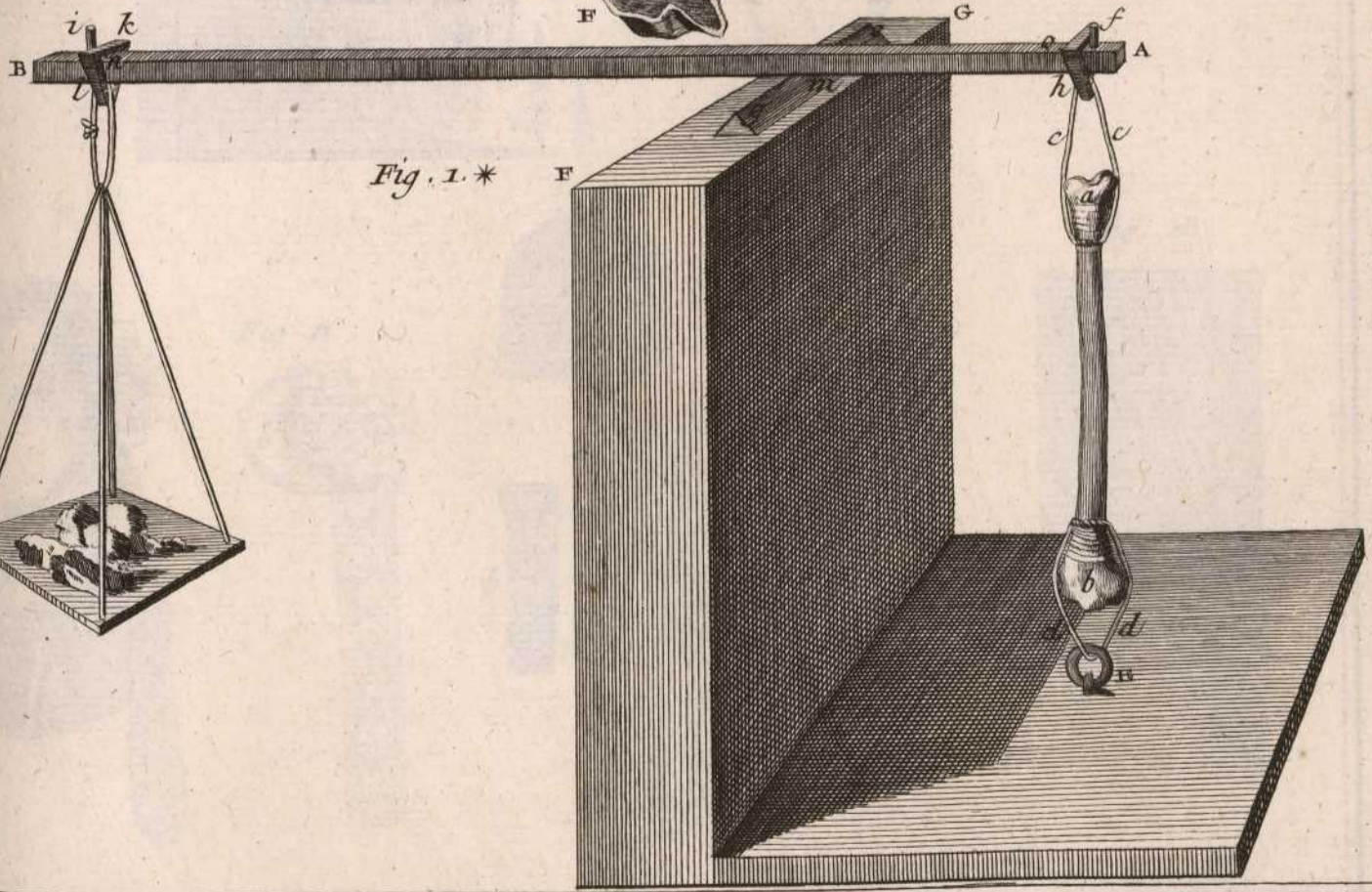
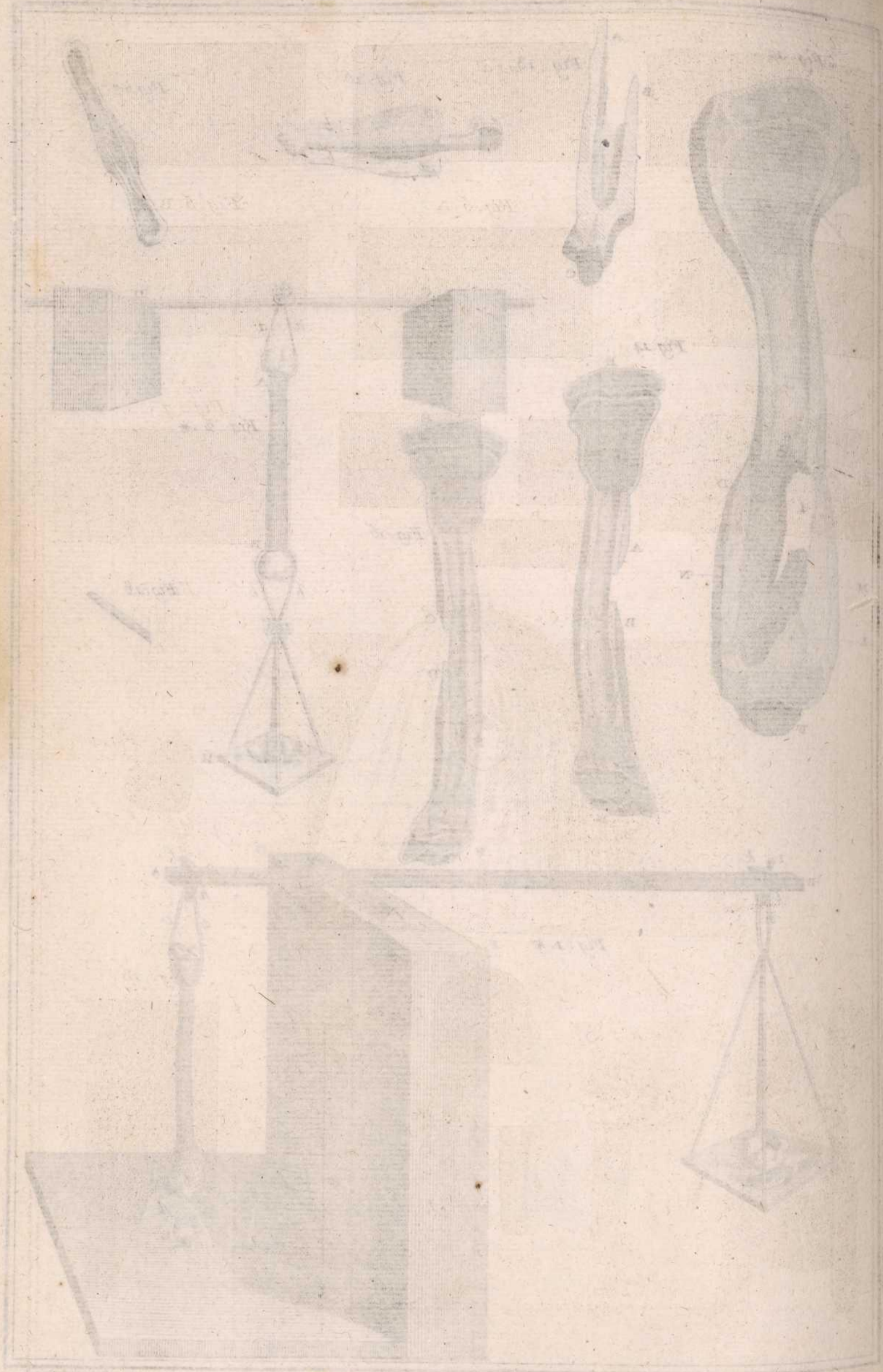


Fig. 1.*

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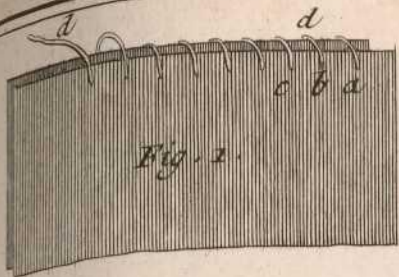


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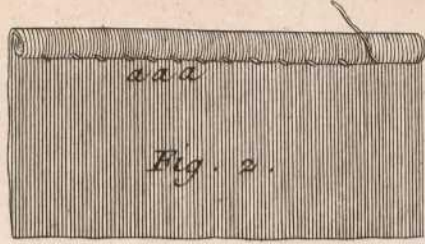


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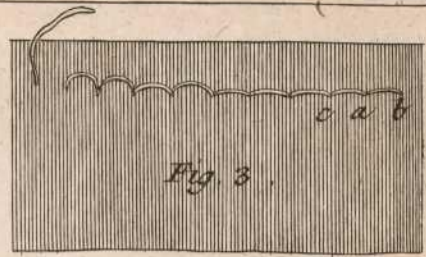


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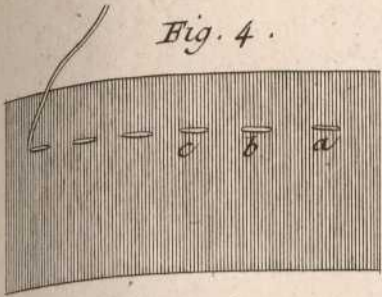


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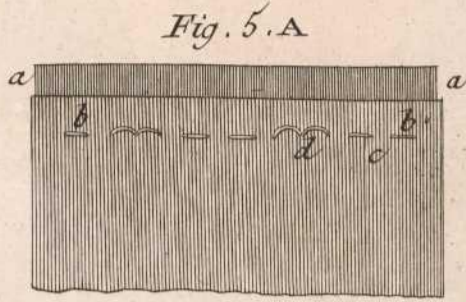


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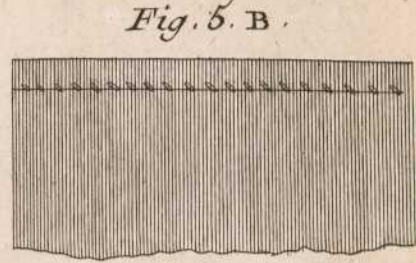


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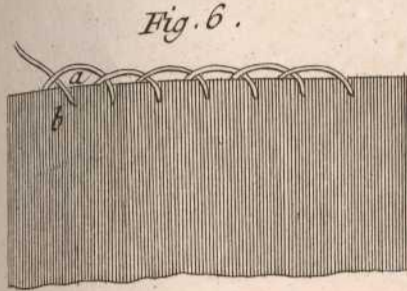


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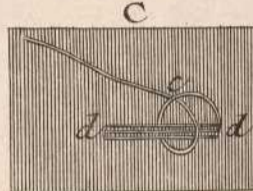
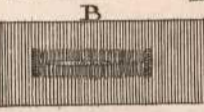
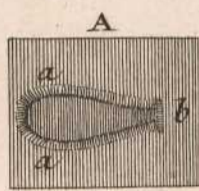


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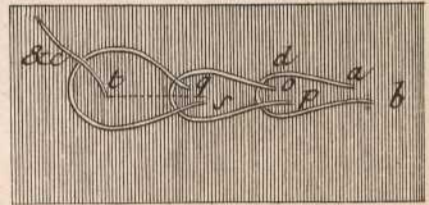


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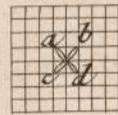


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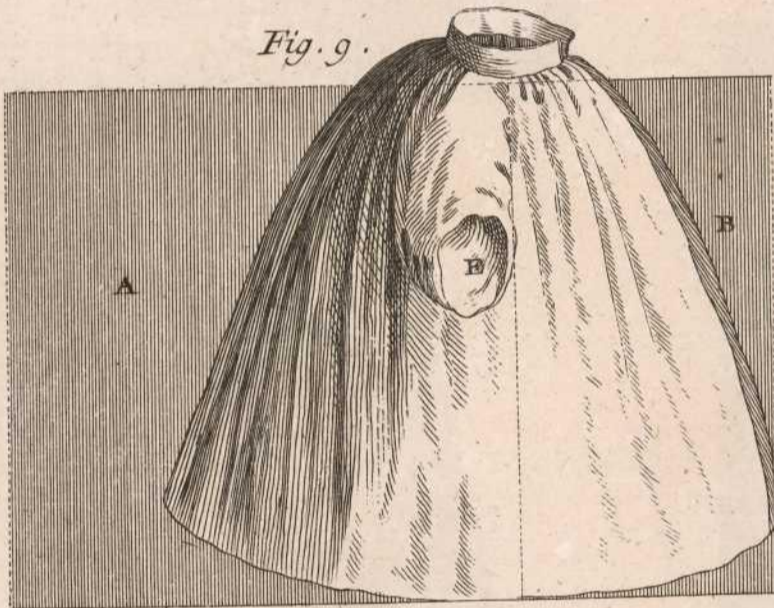


Fig. 10.



Fig. 11.



Fig. 12.

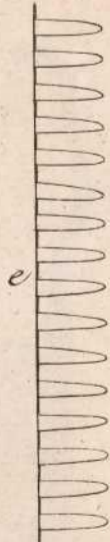
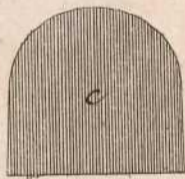
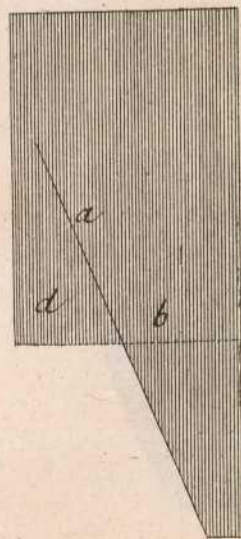


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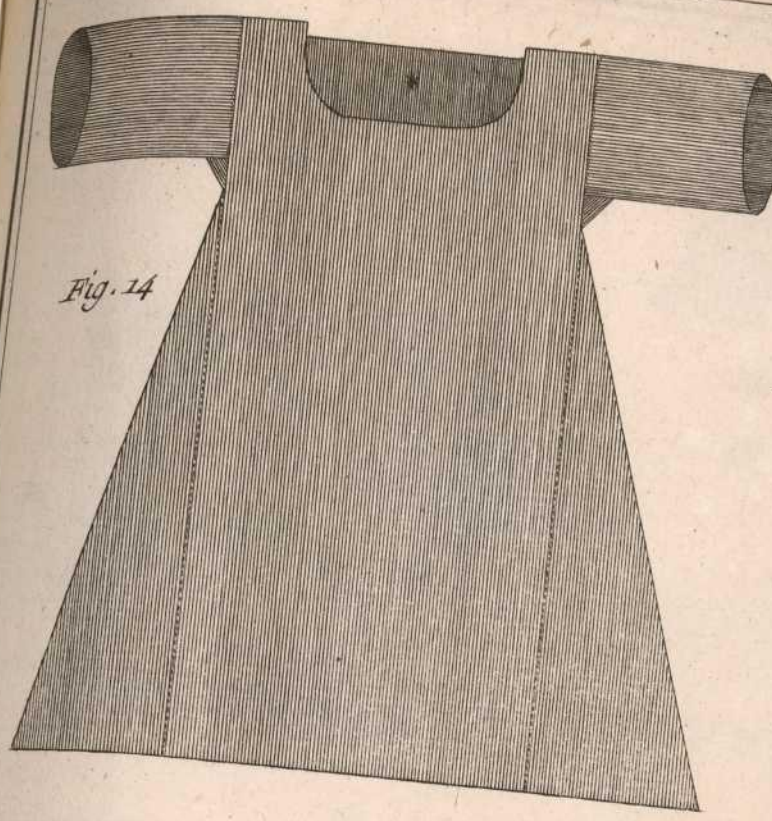


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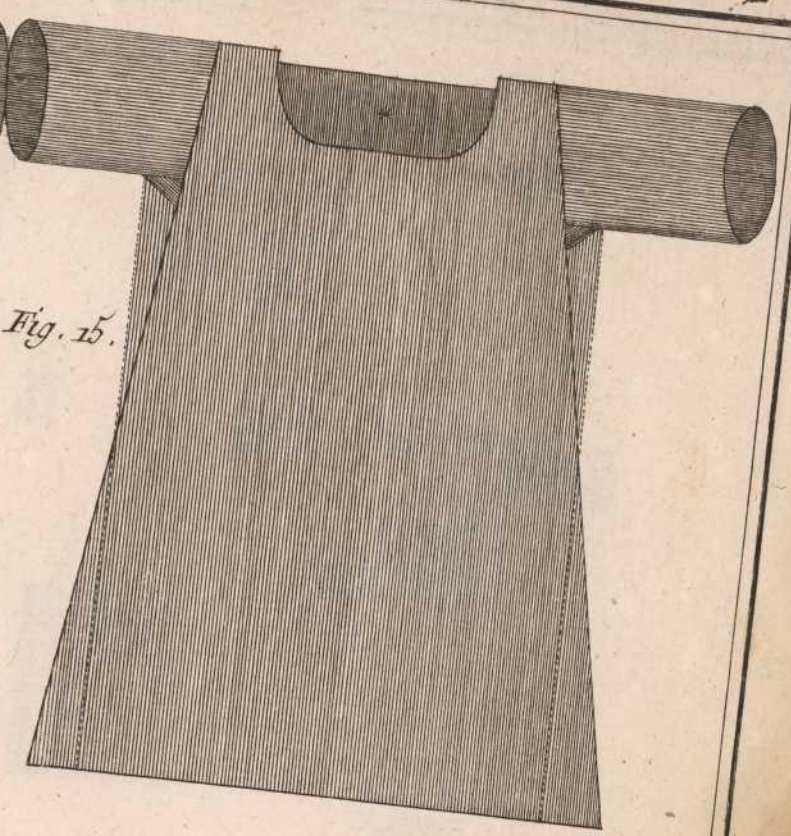


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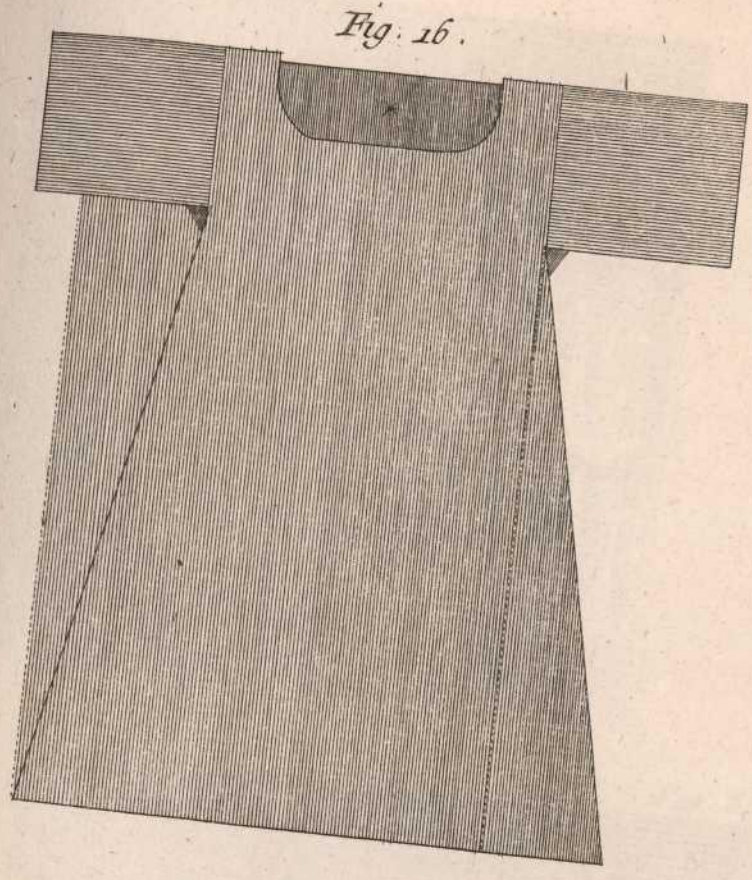


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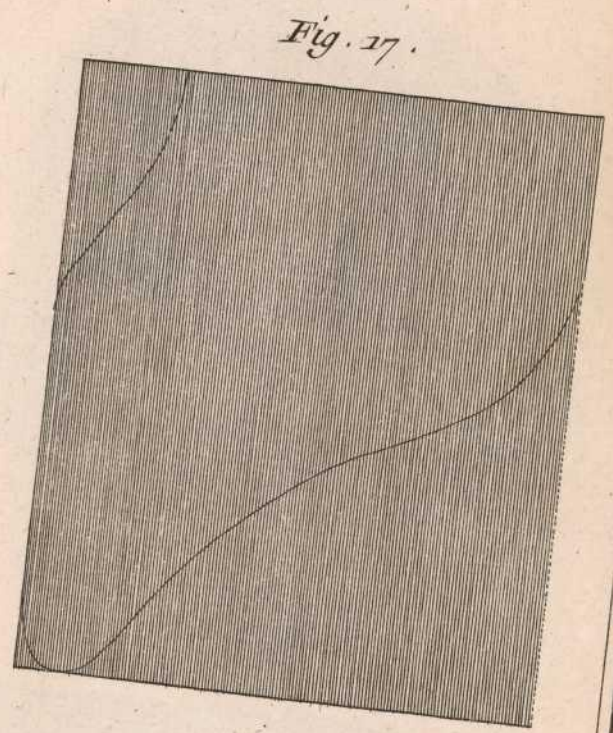


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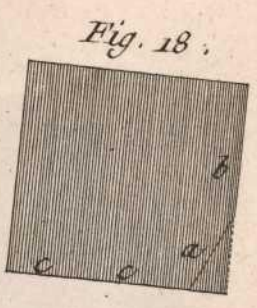


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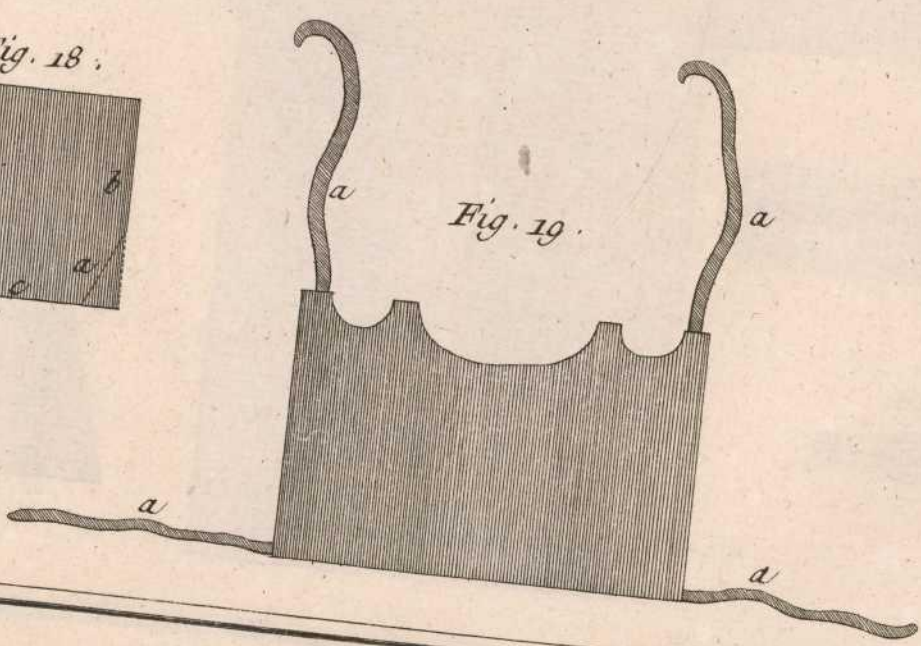


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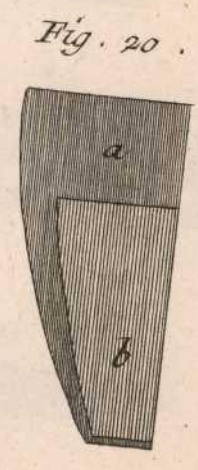


Fig. 20.

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Fig. 21.

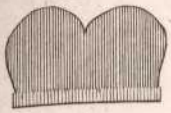


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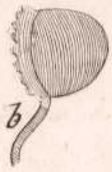


Fig. 23.



Fig. 24.



Fig. 25.



Fig. 27.



Fig. 28.

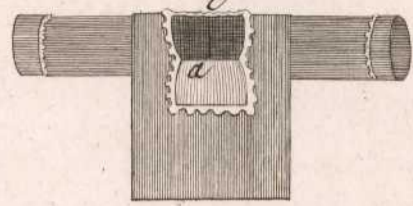


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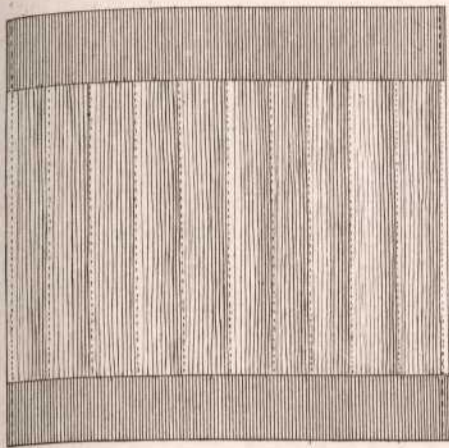


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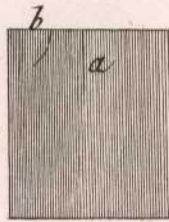


Fig. 31.



Fig. 30.

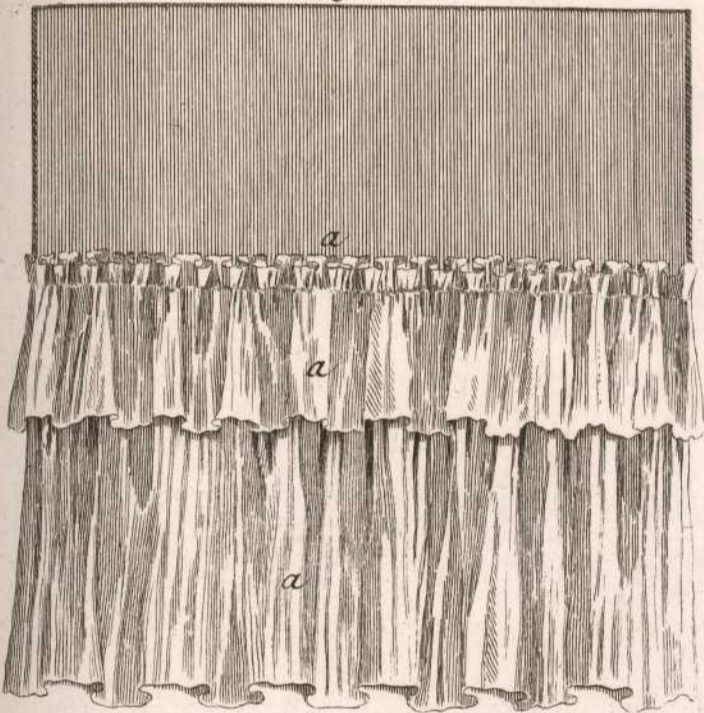


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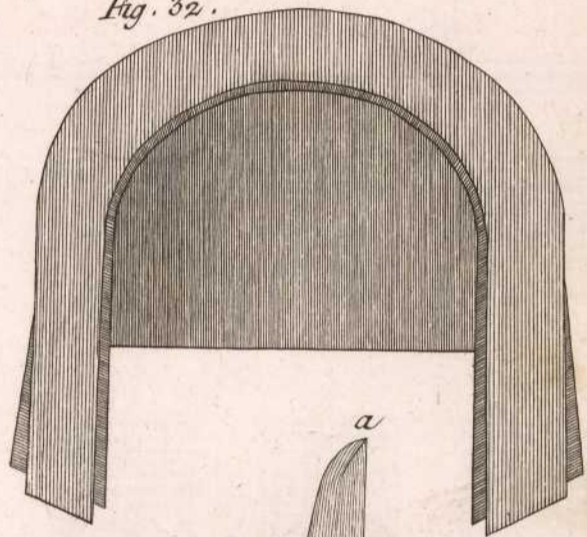


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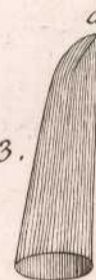


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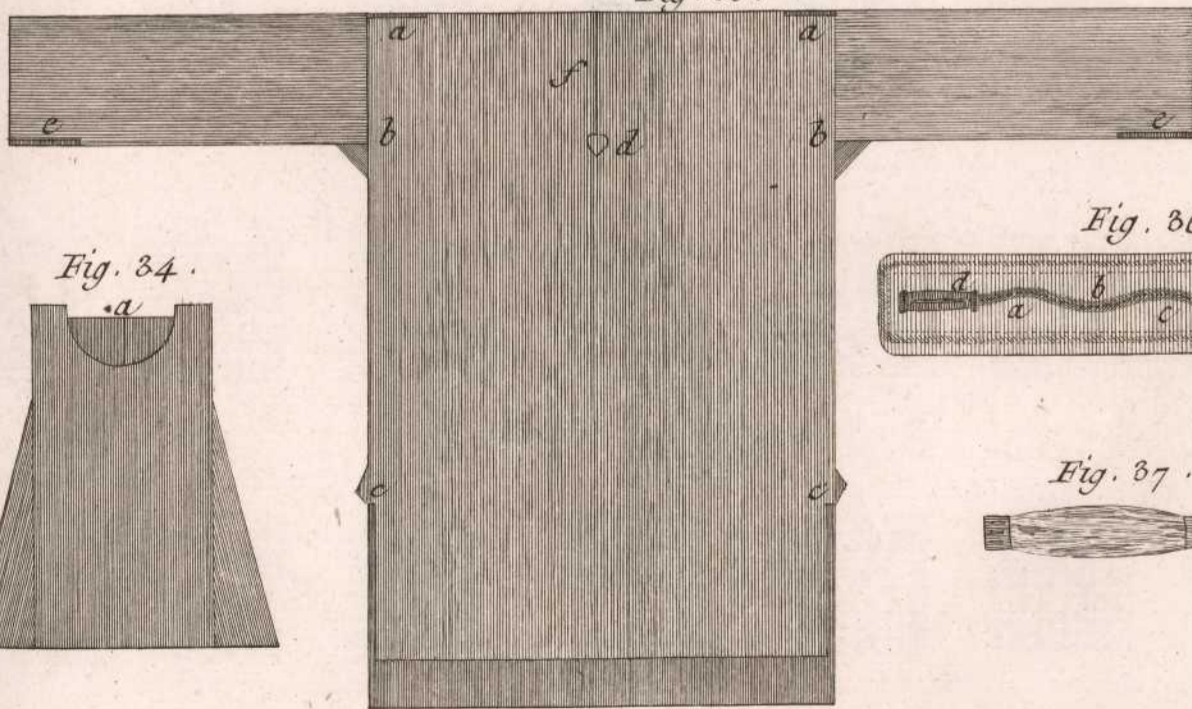


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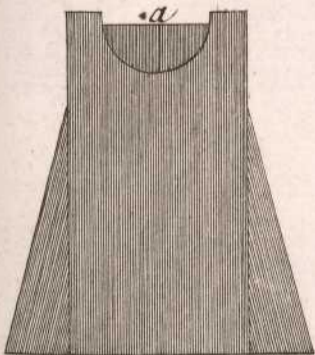


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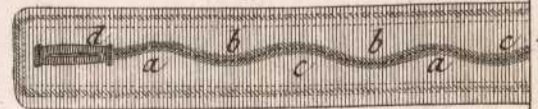
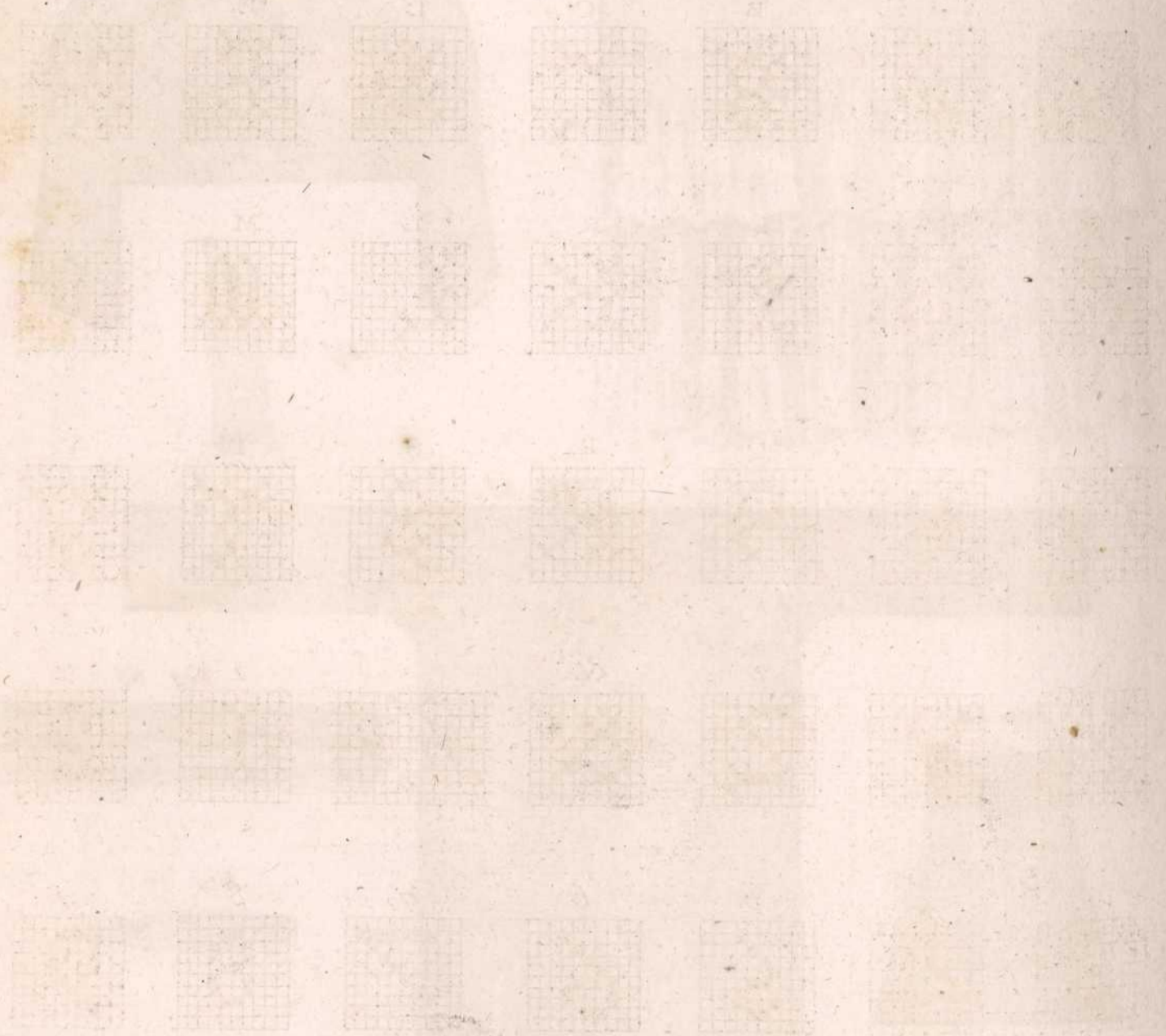


Fig. 37.





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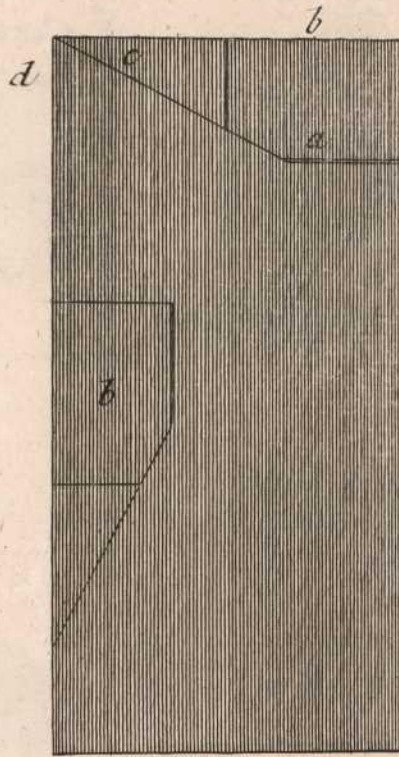
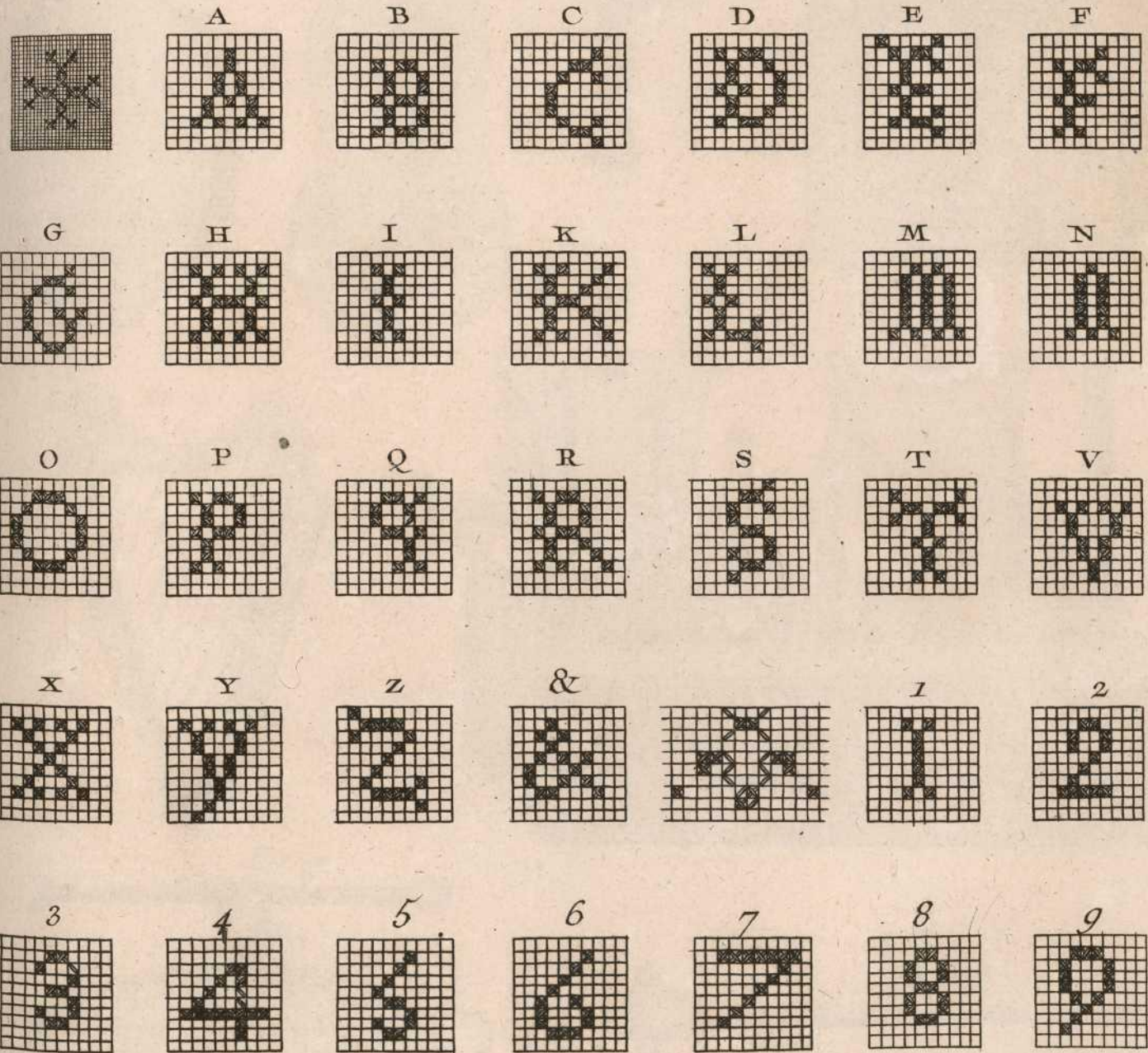
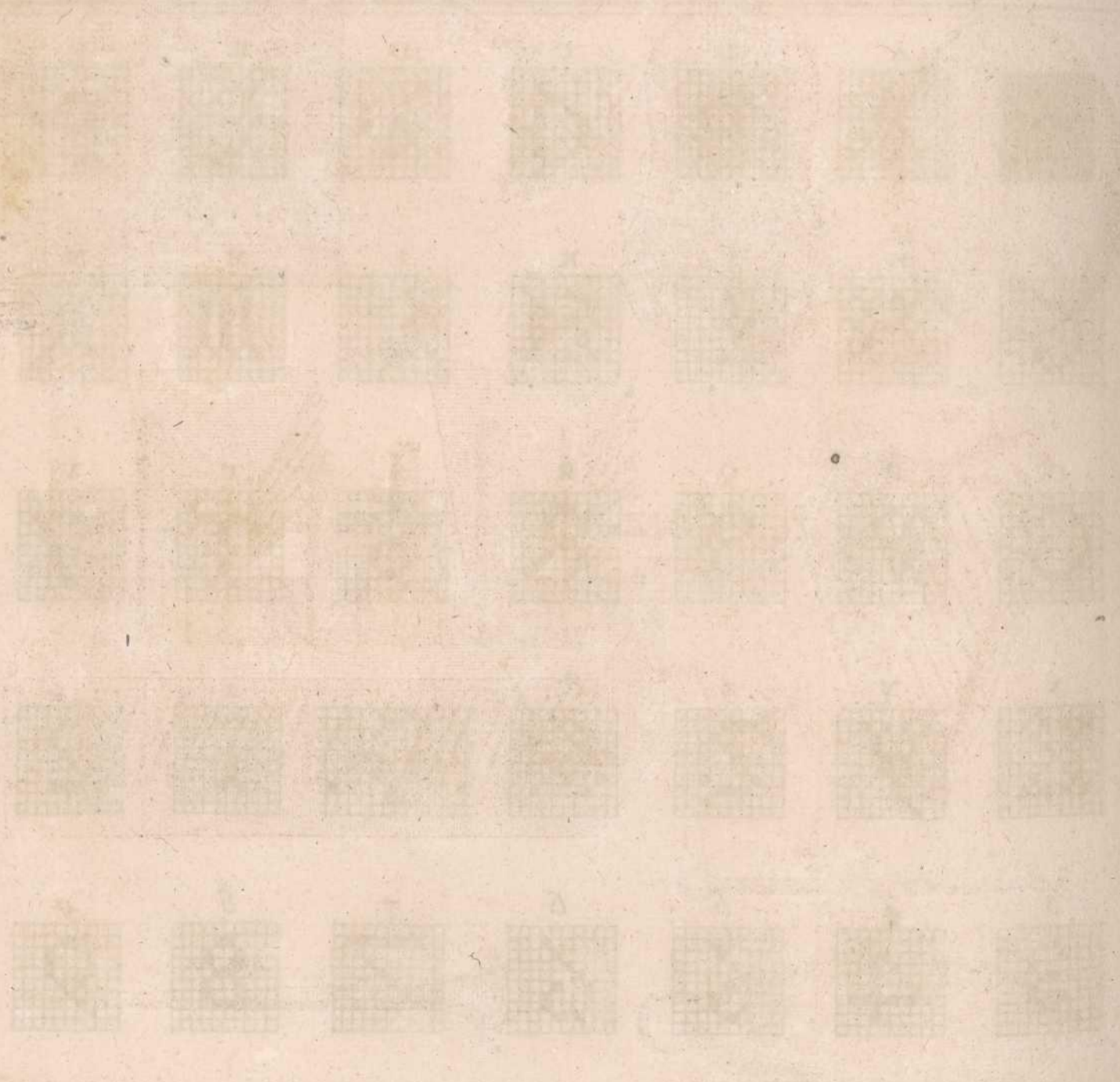


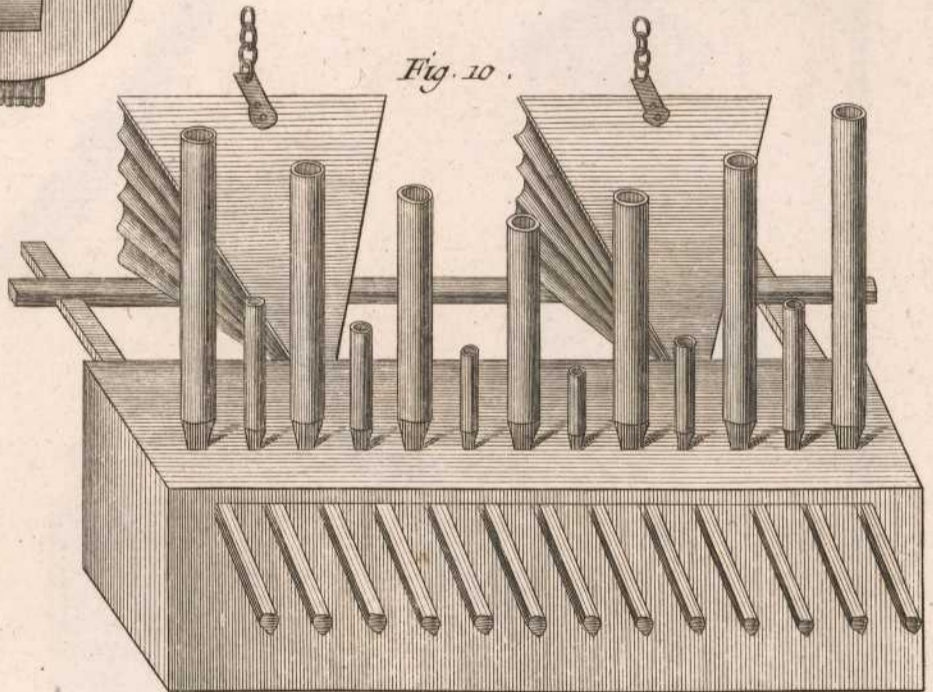
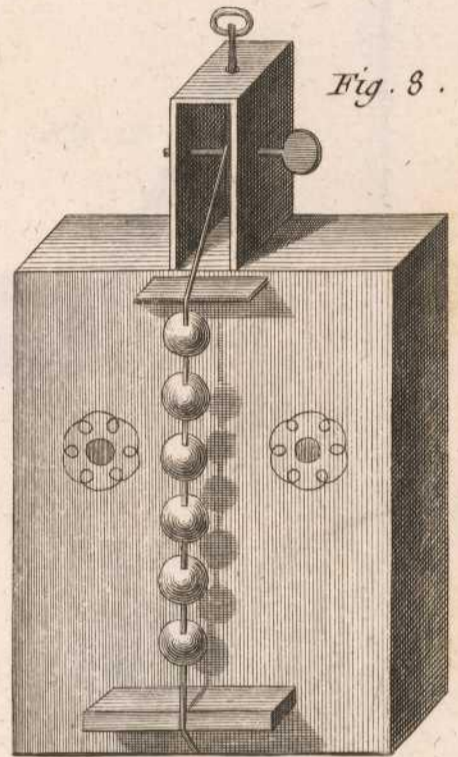
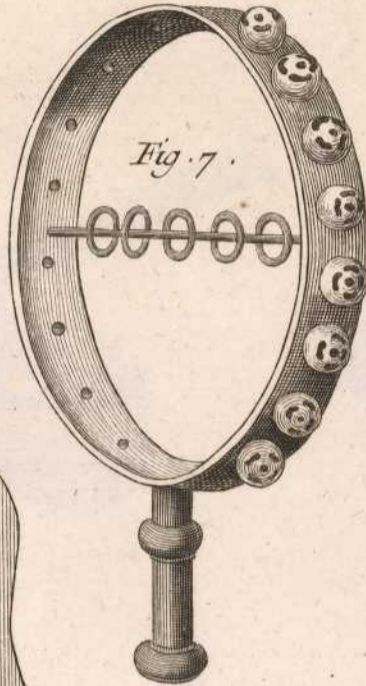
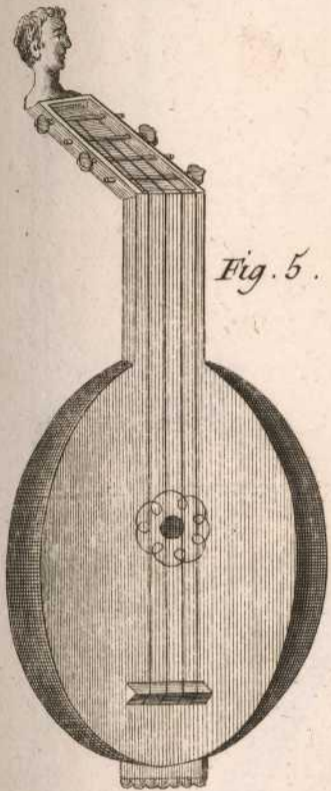
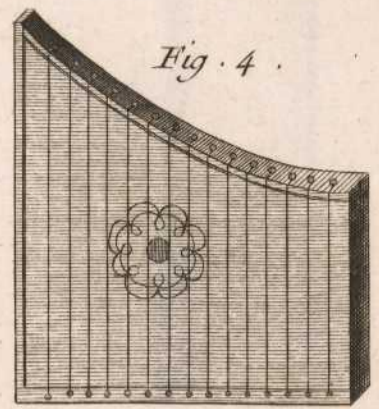
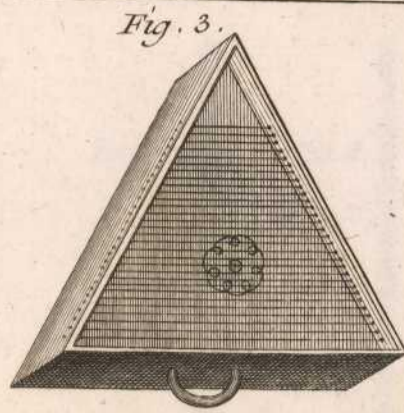
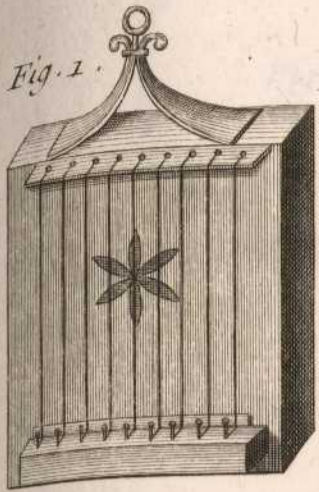
Fig. 39.

Fig. 40.





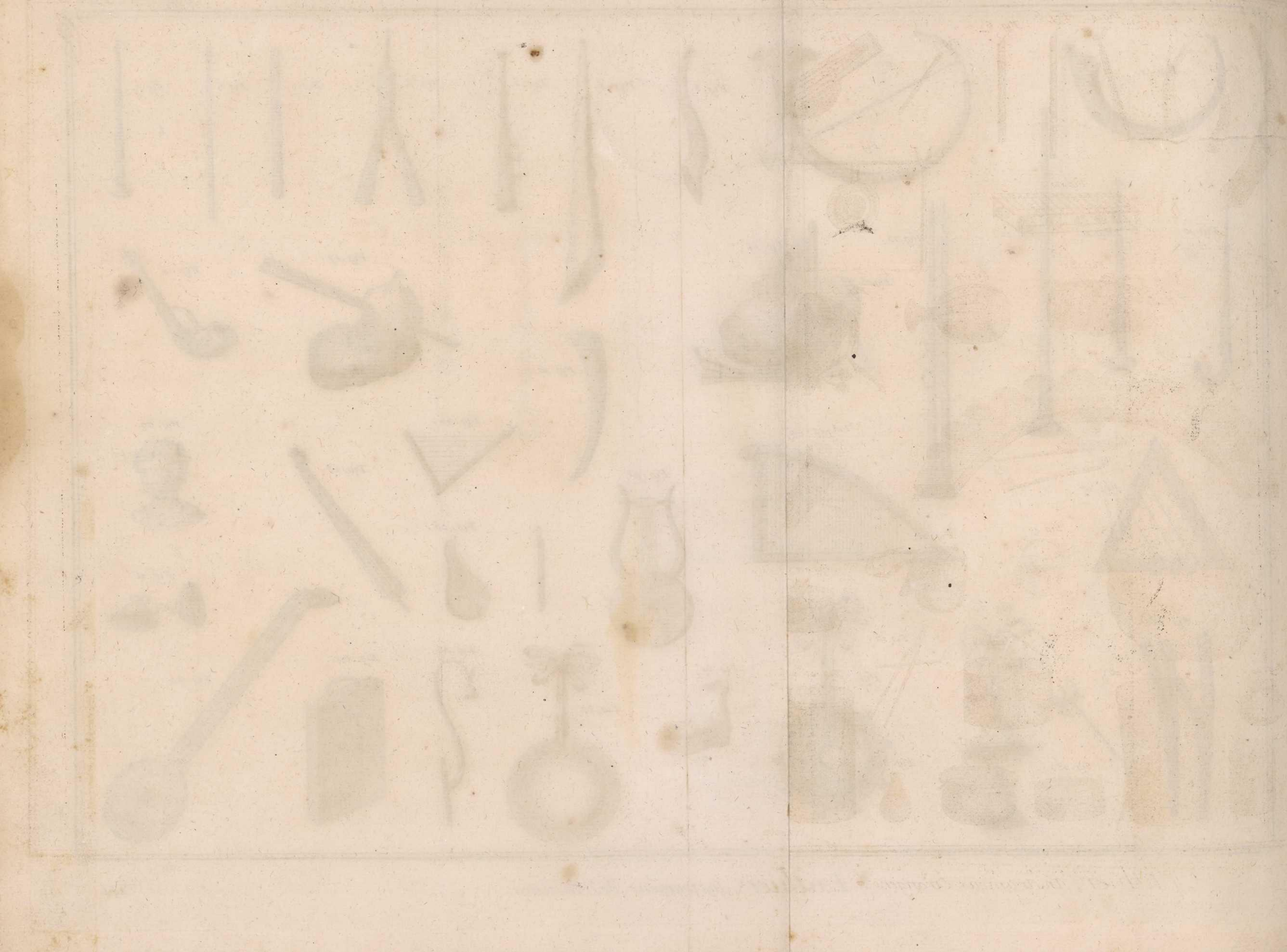
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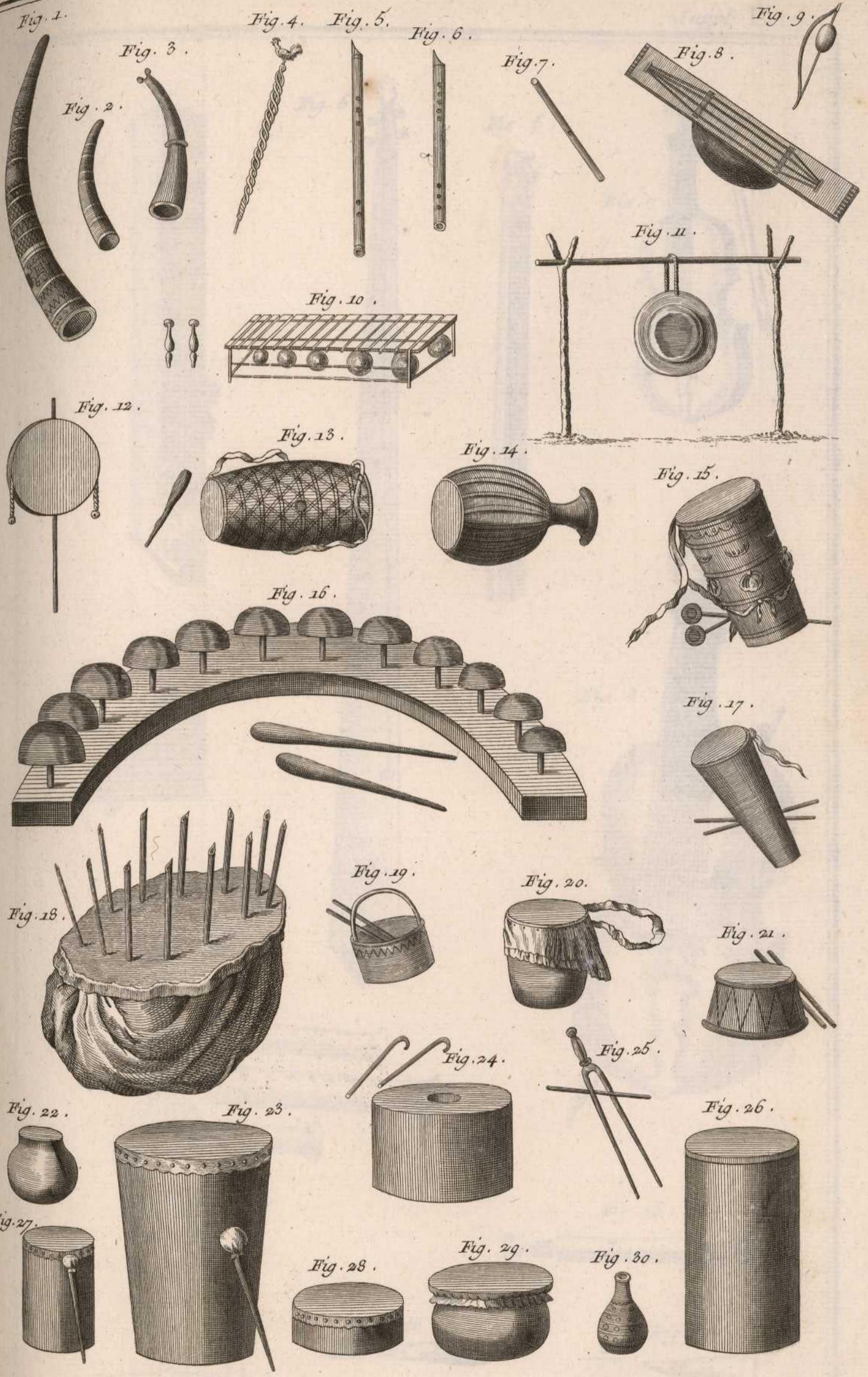


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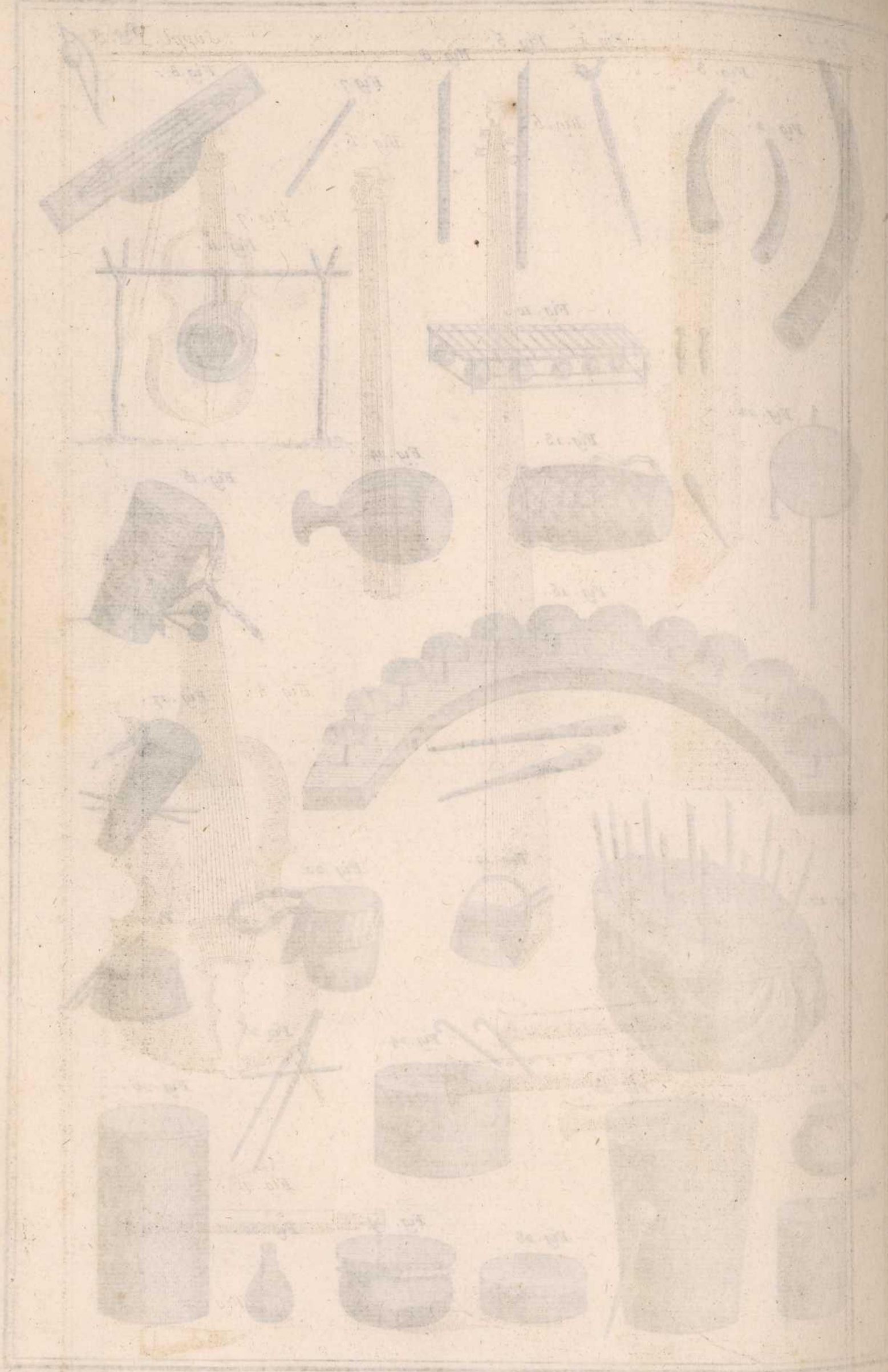


Fig. 1. Fig. 2. Fig. 3. Fig. 4. Fig. 5. Fig. 6. Fig. 7. Fig. 8. Fig. 9. Fig. 10. Fig. 11. Fig. 12. Fig. 13. Fig. 14. Fig. 15. Fig. 16. Fig. 17. Fig. 18.

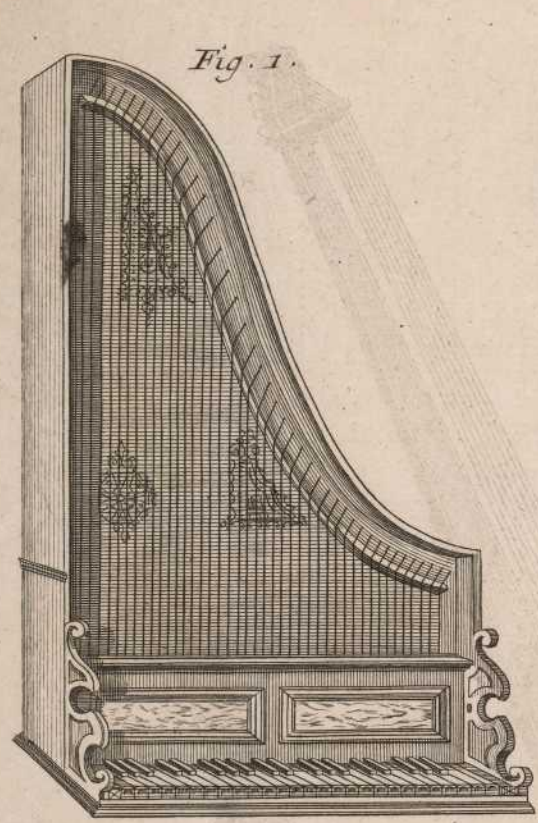


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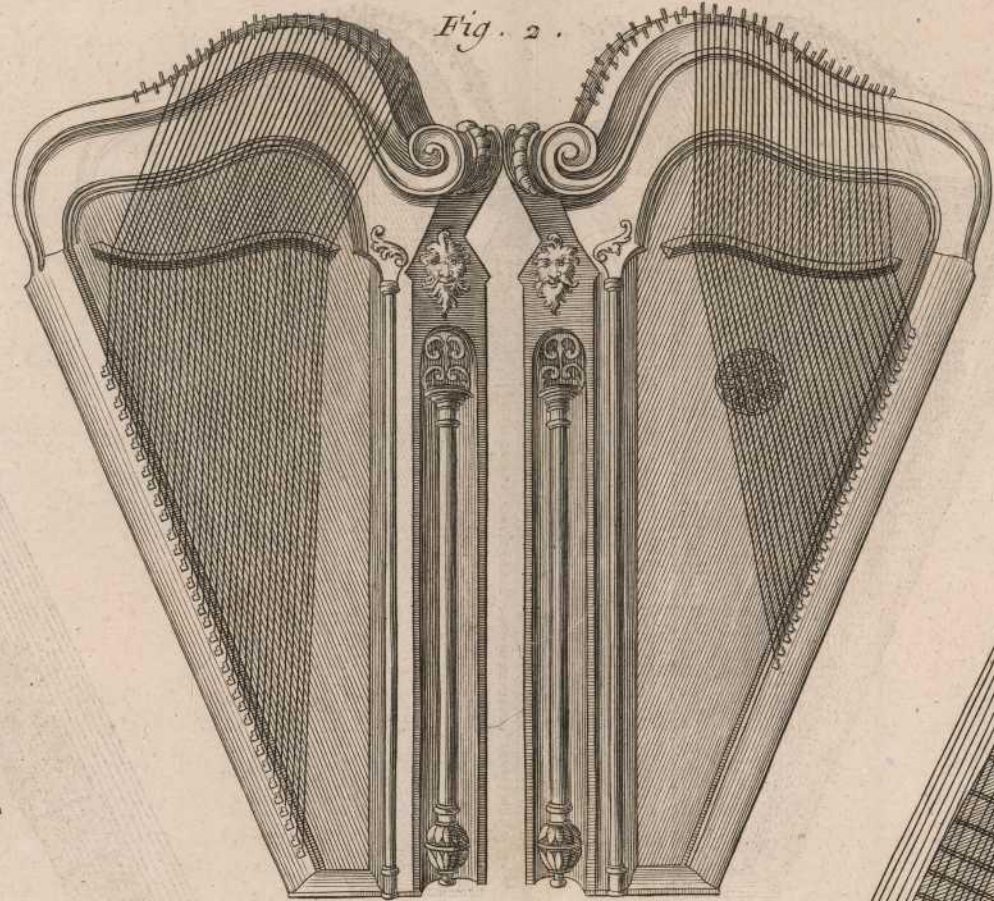


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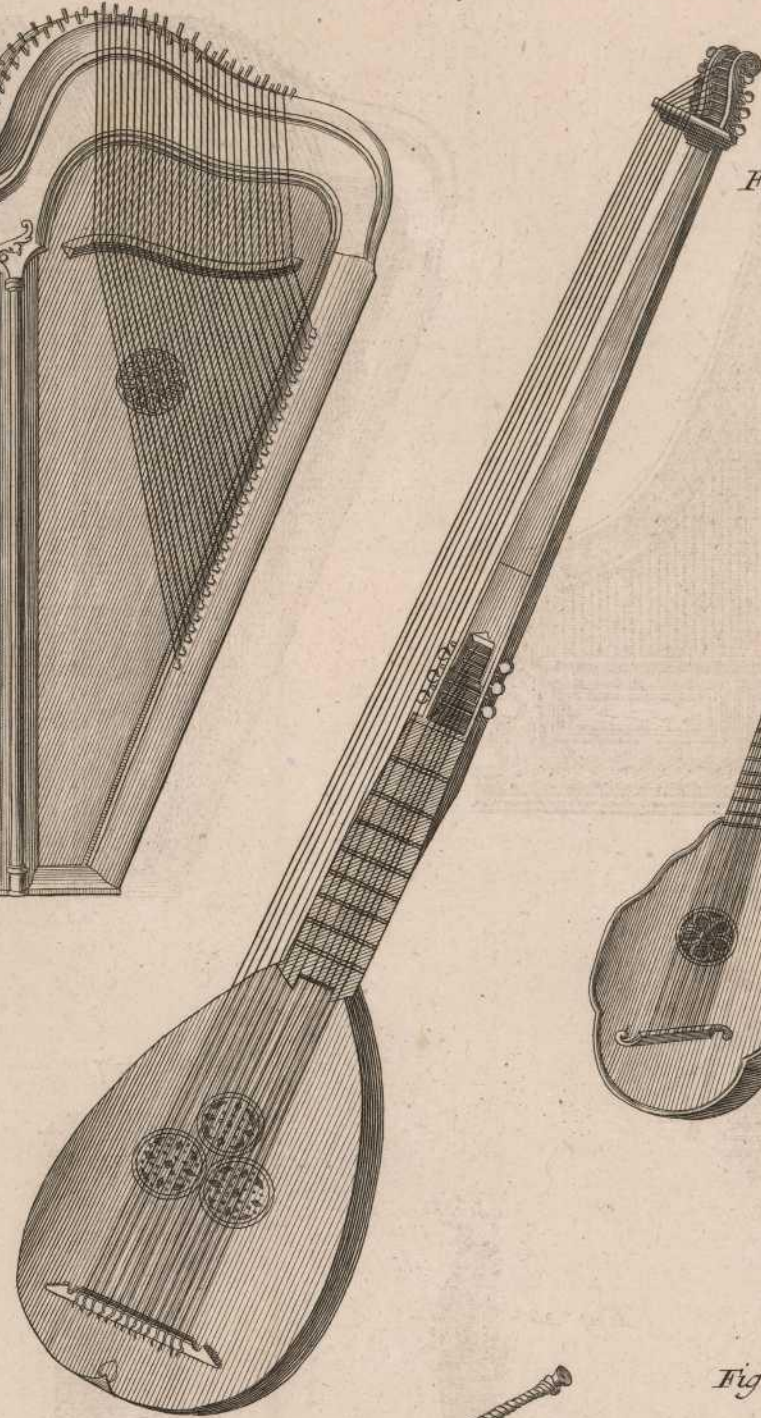


Fig. 3.



Fig. 4.

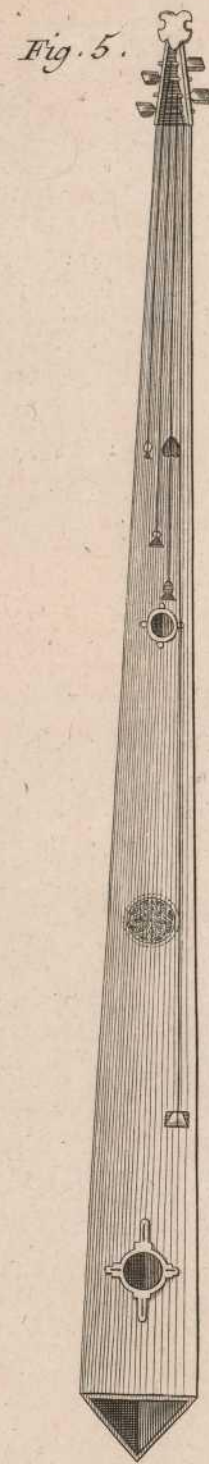


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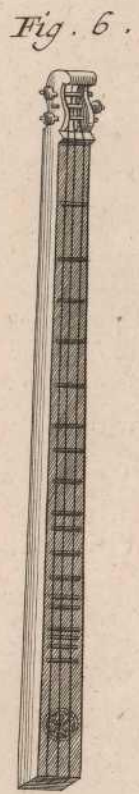


Fig. 6.



Fig. 7.



Fig. 8.

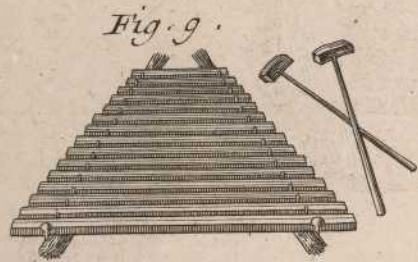


Fig. 9.



Fig. 12.



Fig. 11.



Fig. 10.

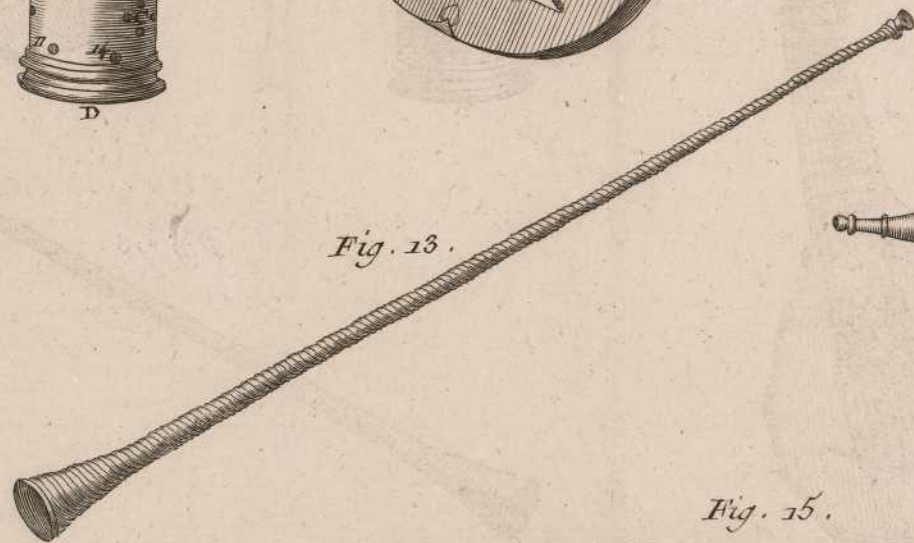


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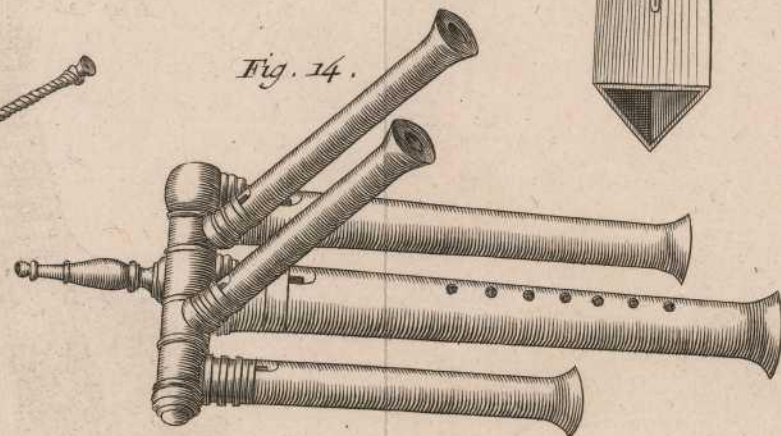


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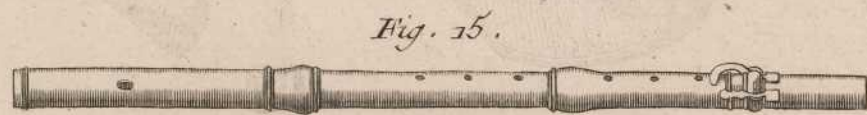


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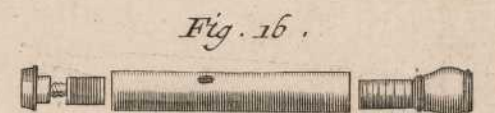


Fig. 16.



Fig. 17.

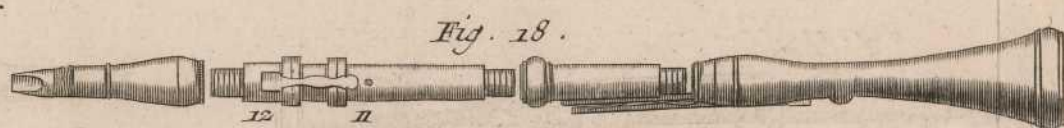


Fig. 18.



Fig. 19.



Fig. 20.

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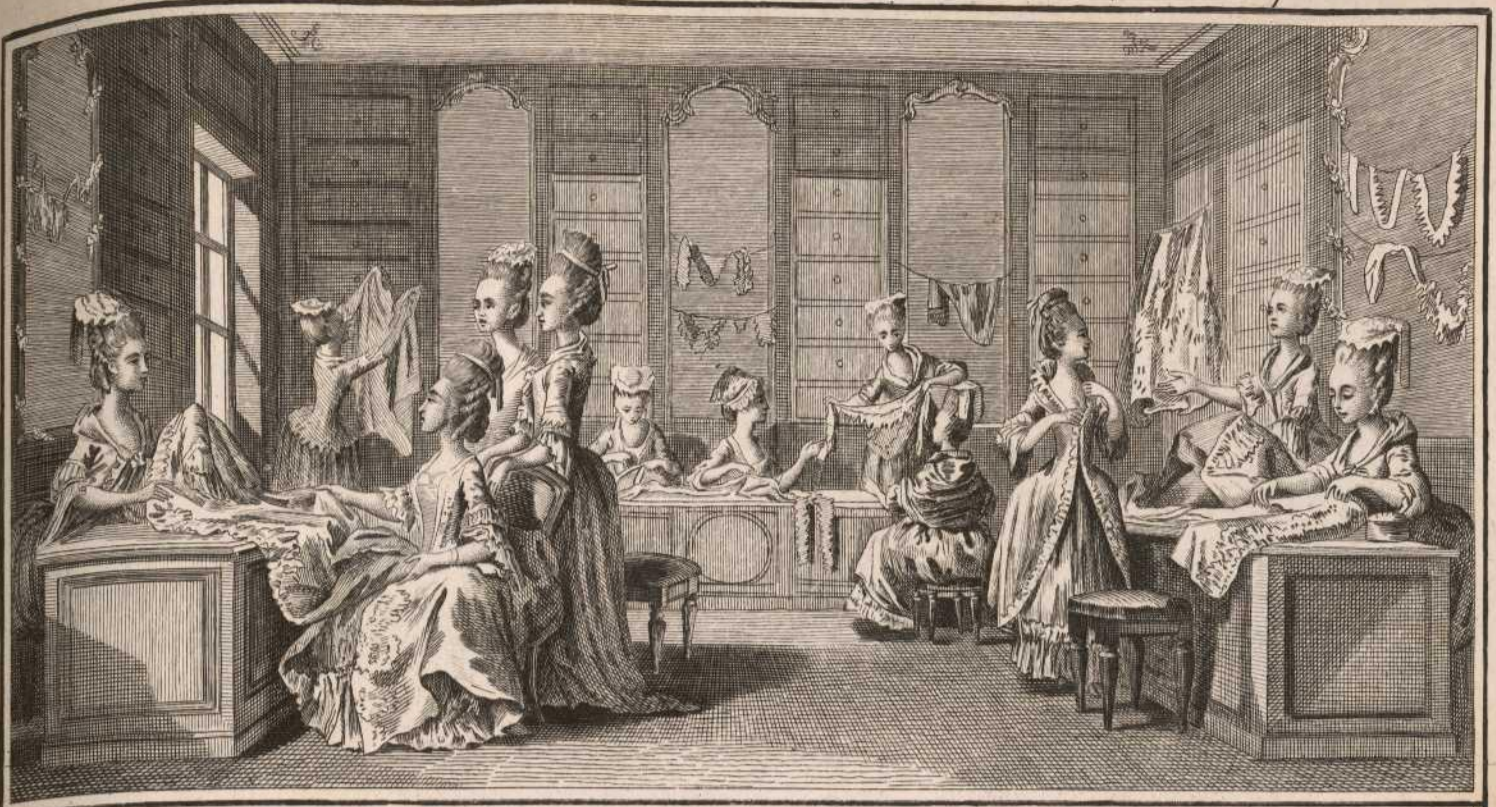


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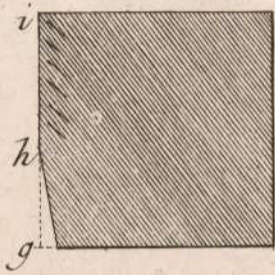


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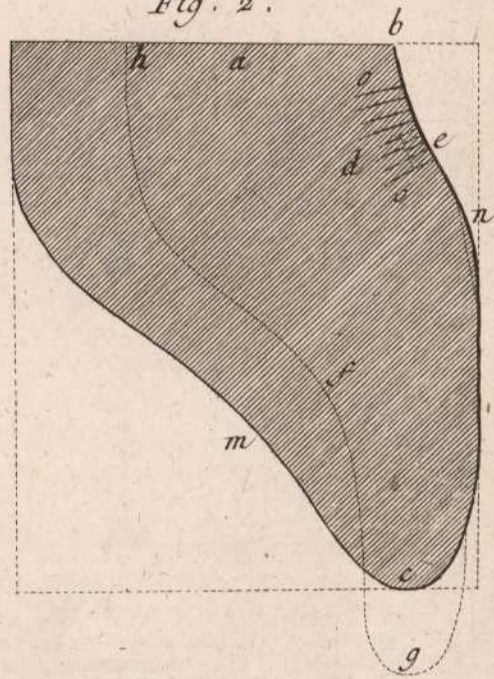
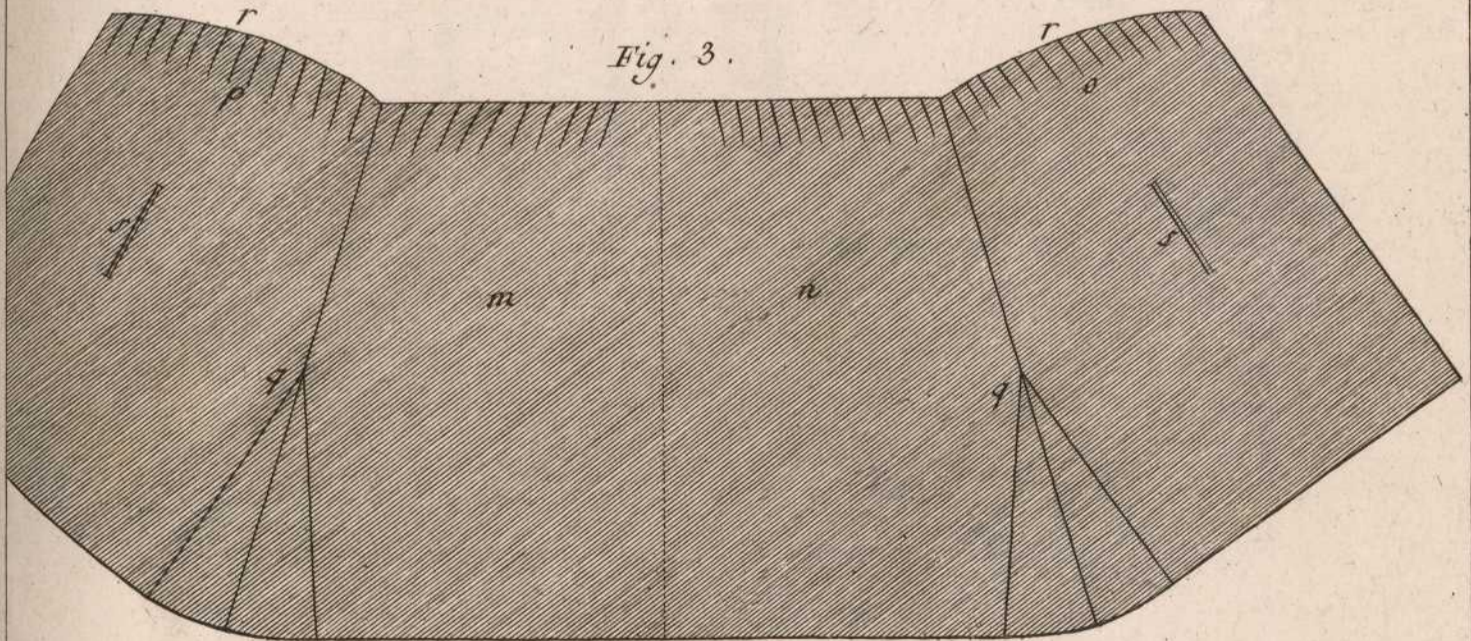
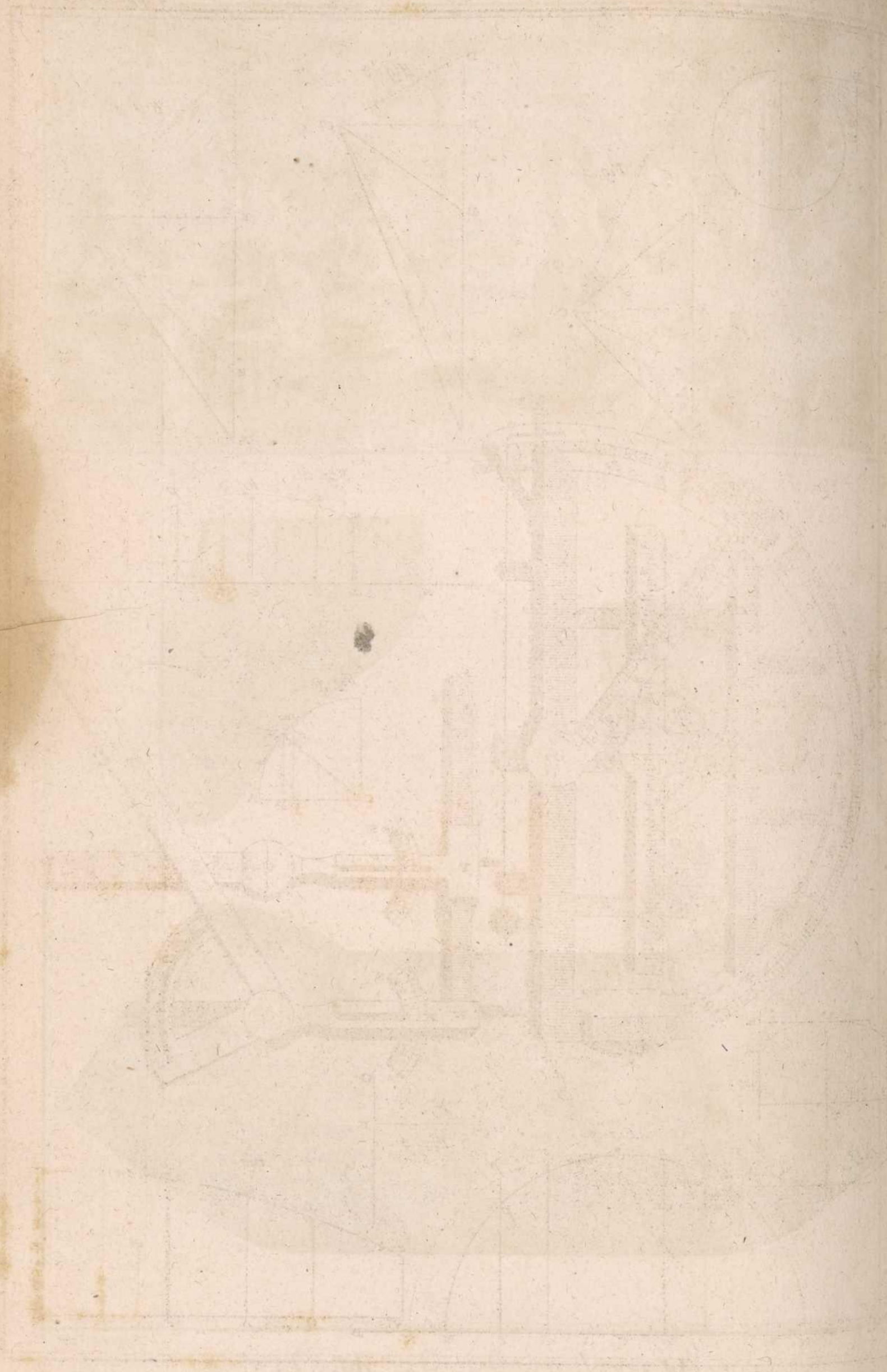


Fig. 3.



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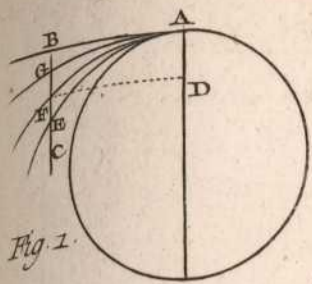


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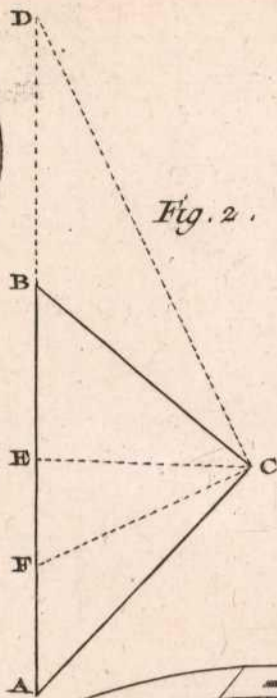


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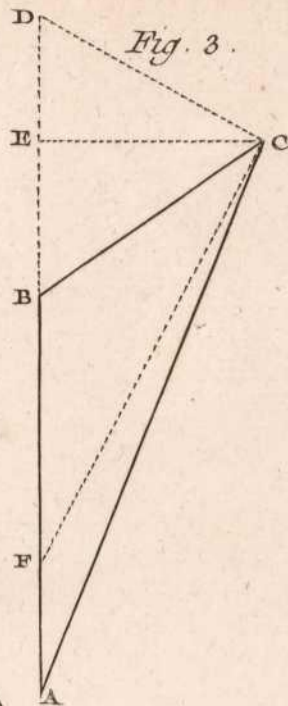


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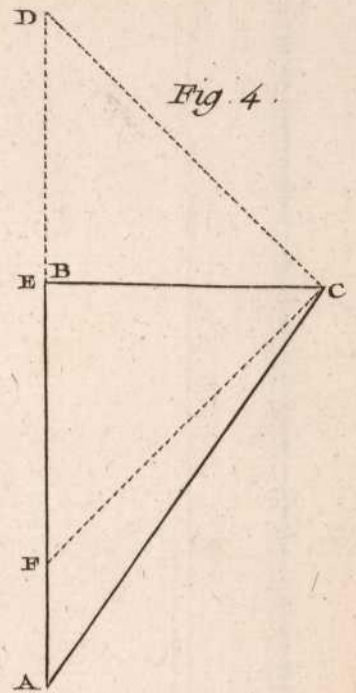


Fig. 4.

Fig. 5.

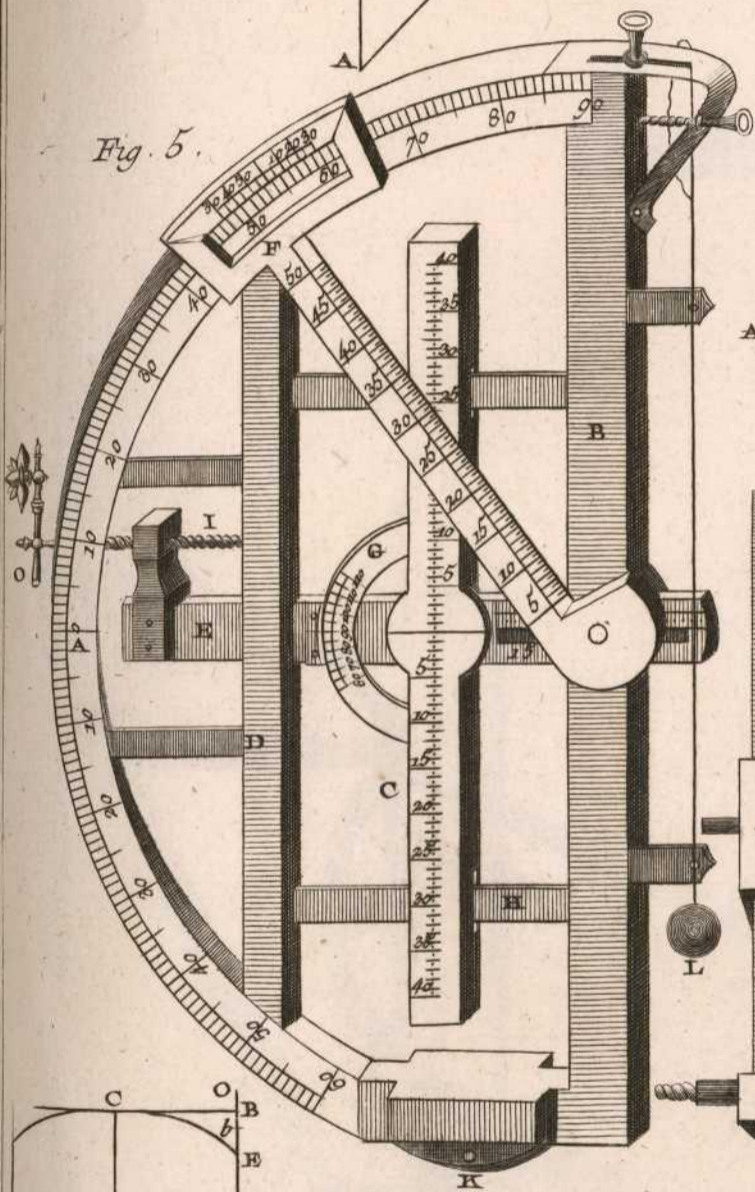


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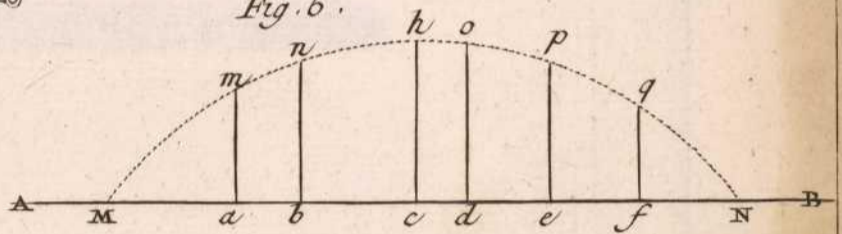


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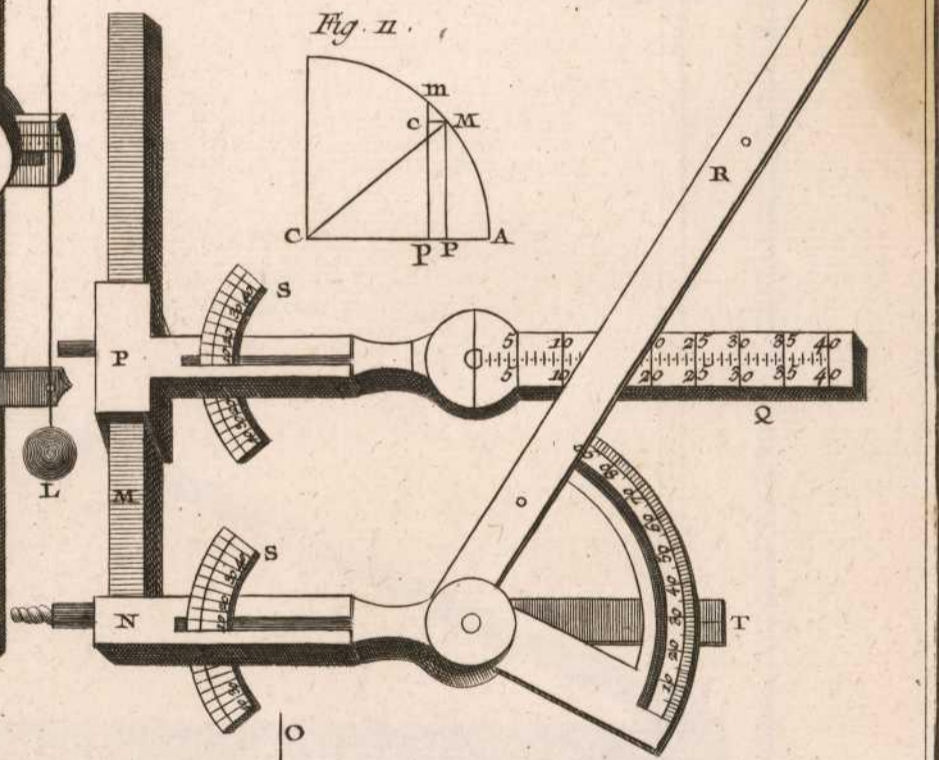
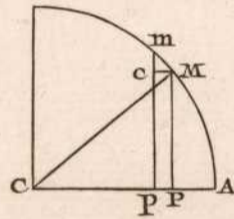


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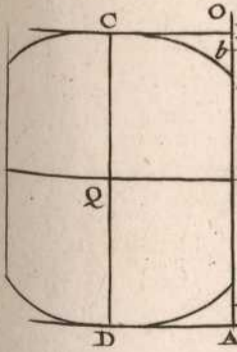


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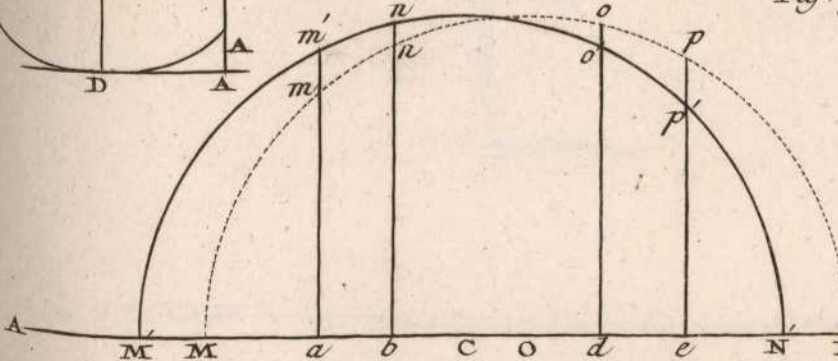


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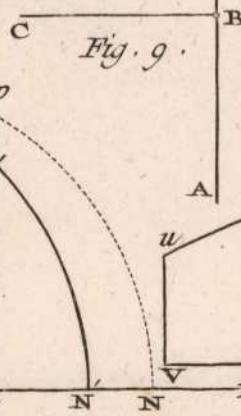
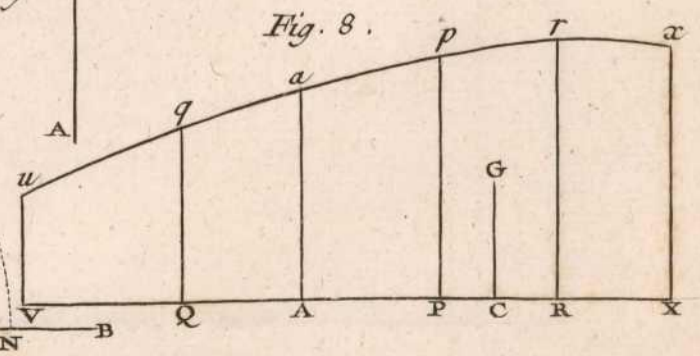


Fig. 8.



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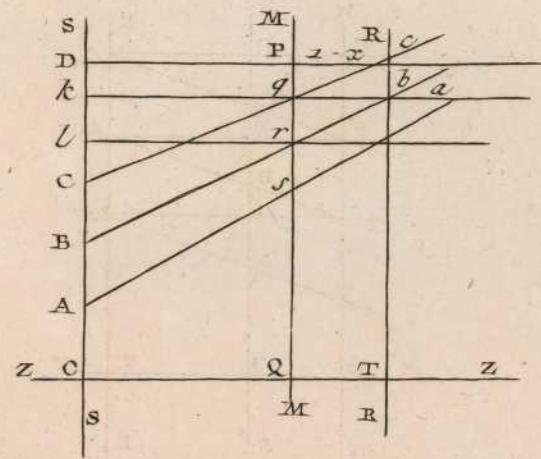


Fig. 2.

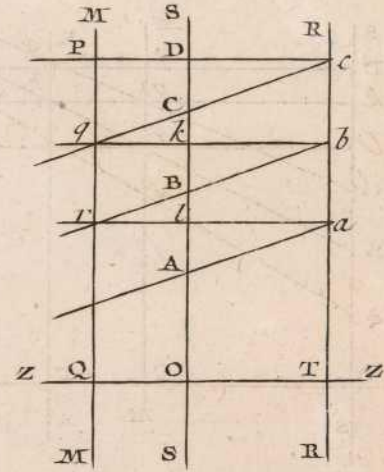
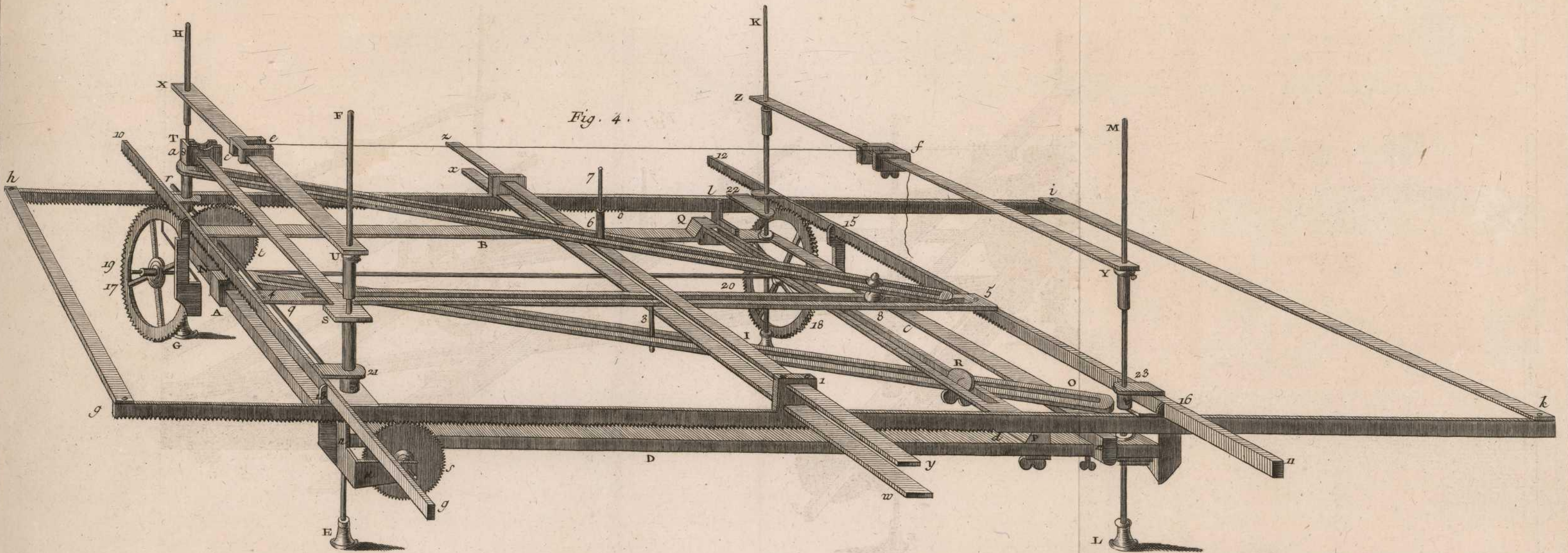


Fig. 3.



Fig. 4.



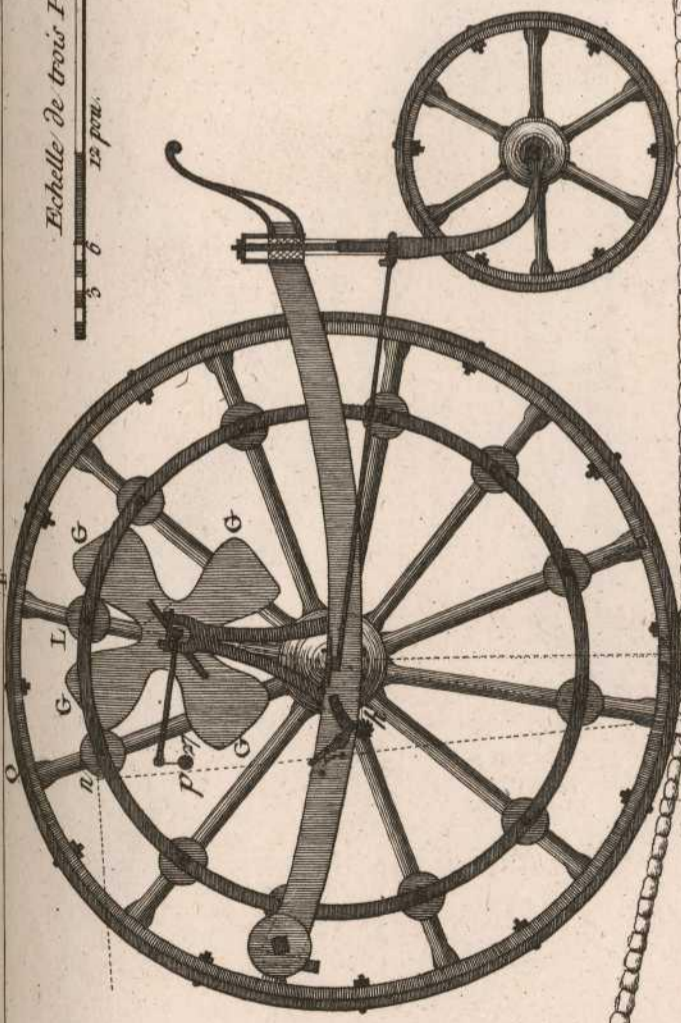
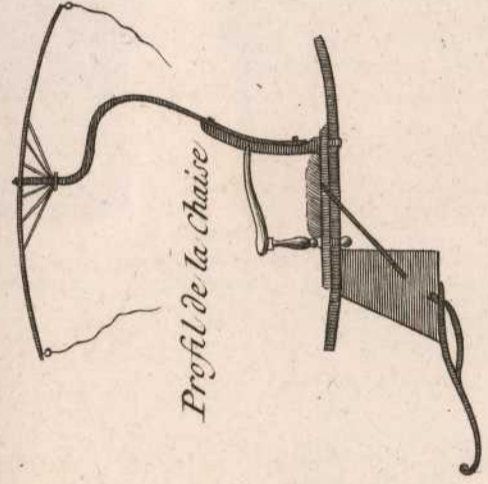


Fig. 1.

Echelle de trois Pieds
12 pou. 2 3 4 5 6 7 8

Echelle de la Chaise.



Profil de la Chaise

Fig. 3.

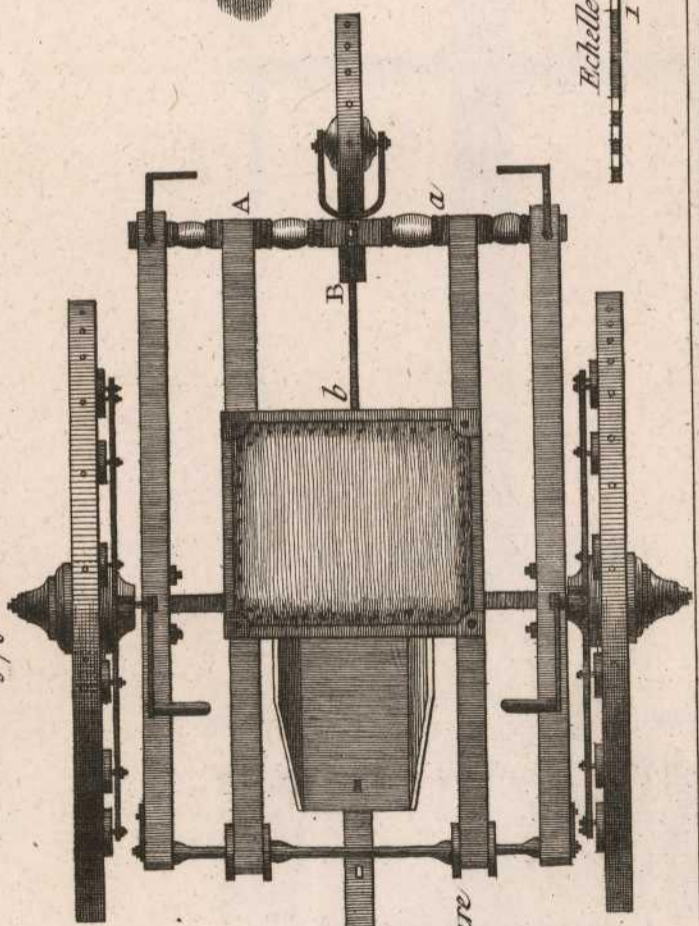
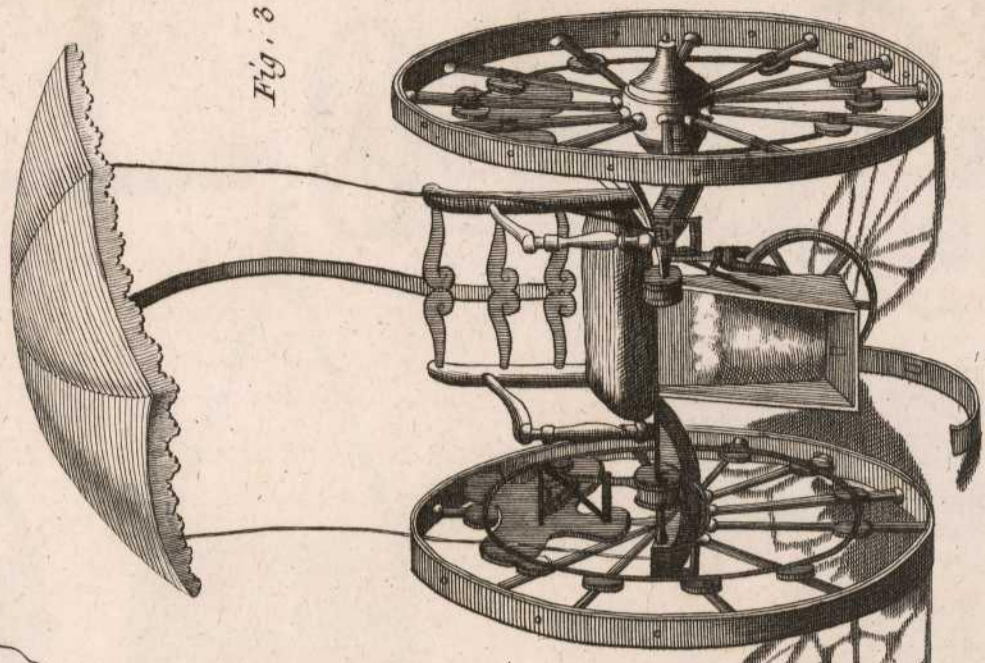


Fig. 2.

Plan de la Voiture

Echelle de trois Pieds.
1 2 3

Mécanique.

Fig. 6.

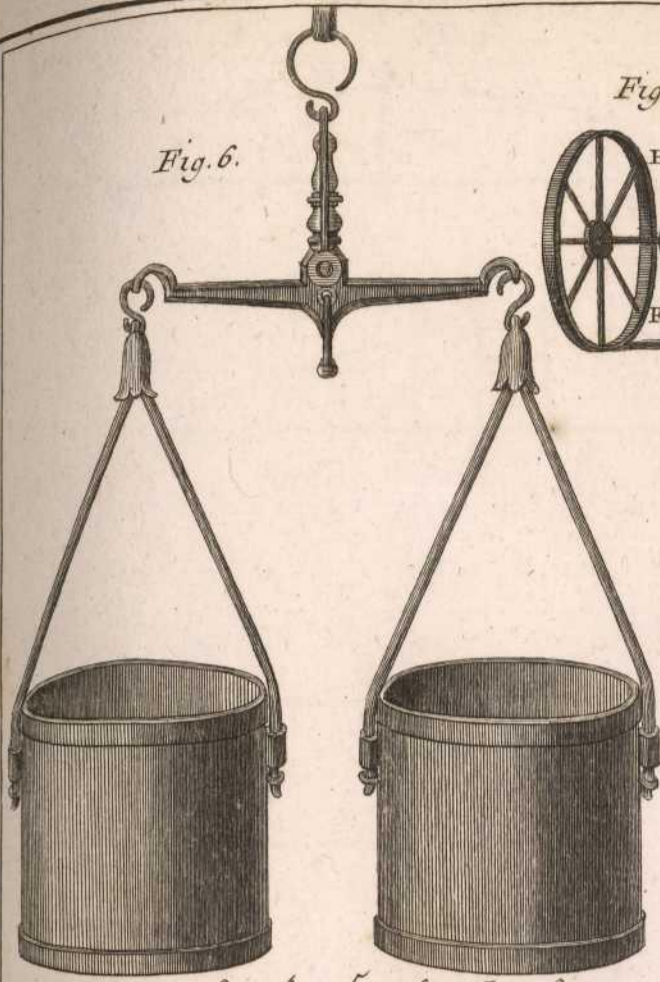


Fig. 5.

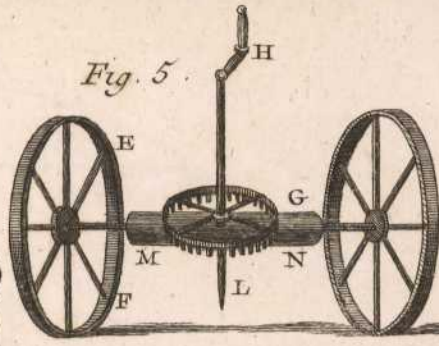


Fig. 4.

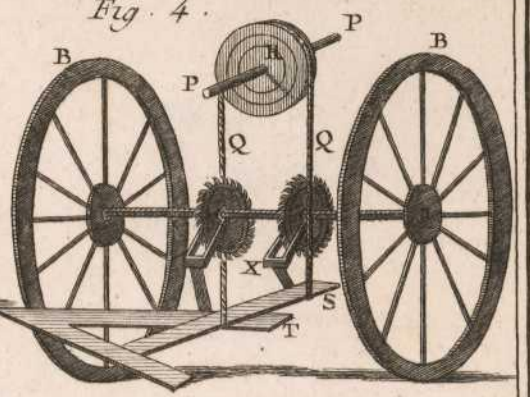


Fig. 3.

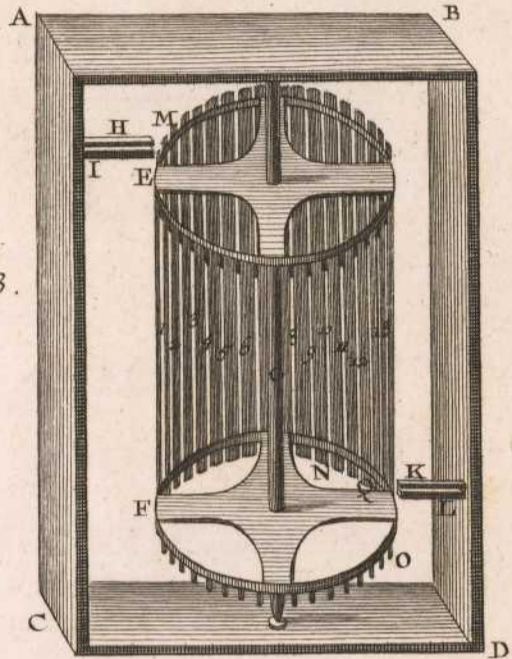


Fig. 2.

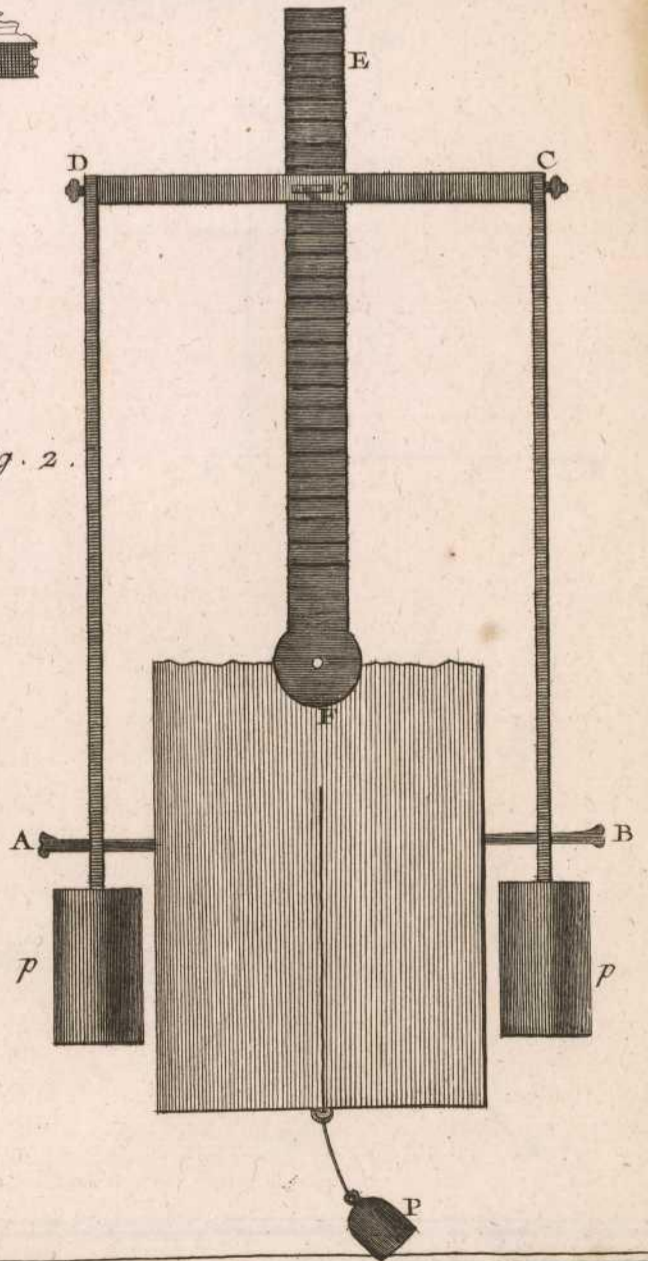
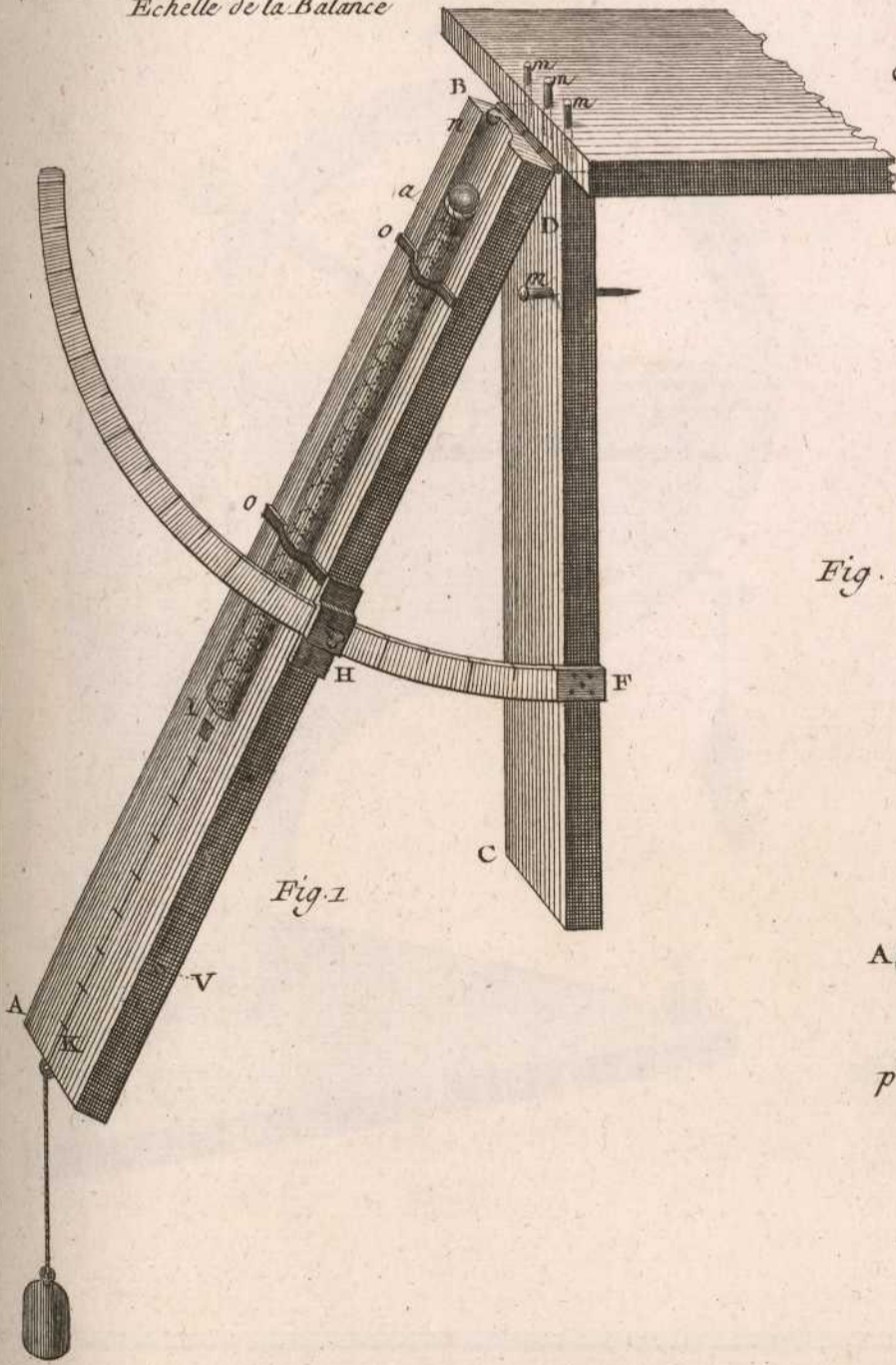


Fig. 1.



Bonard. Drex.

Fig. 1.

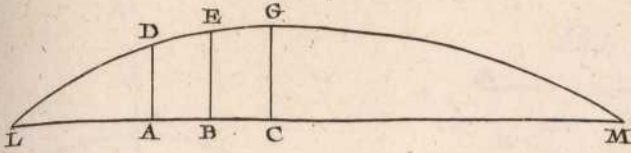


Fig. 2.

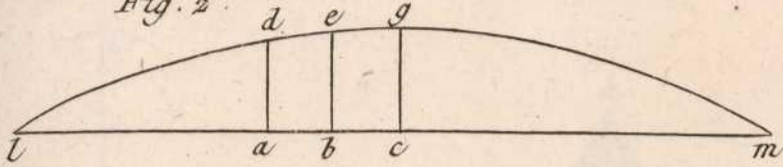


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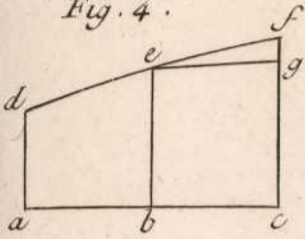


Fig. 3.

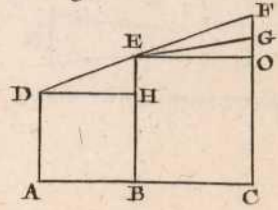


Fig. 5.

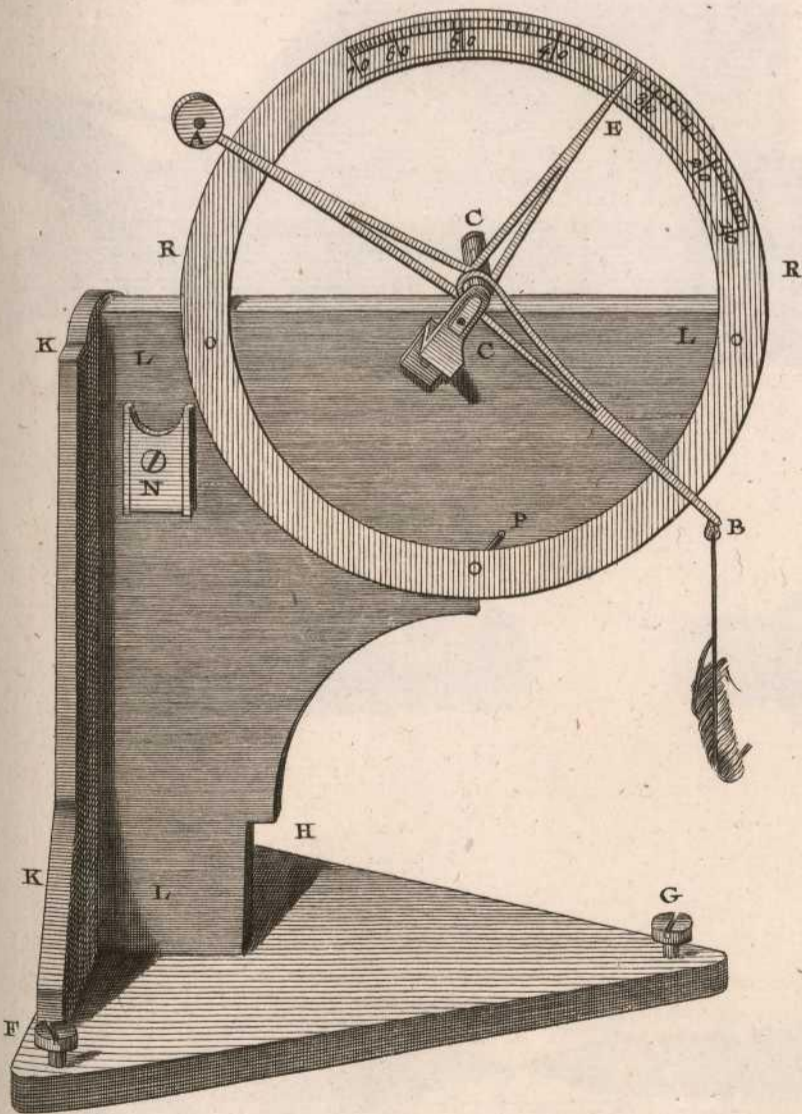


Fig. 6.

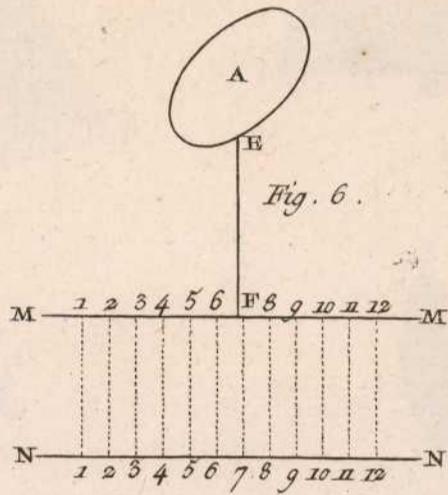


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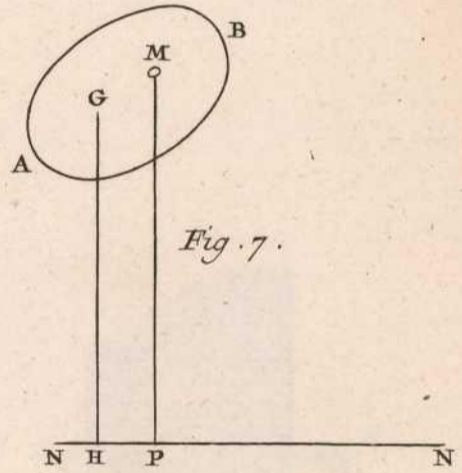
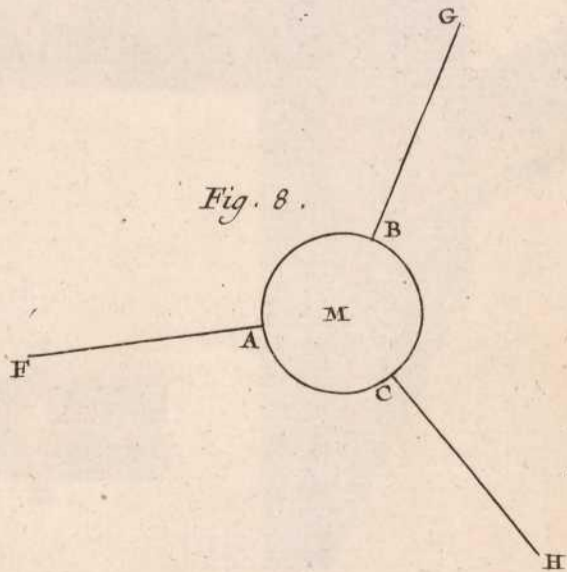
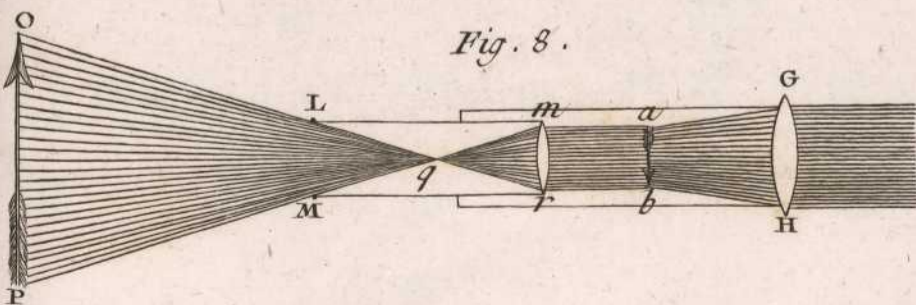
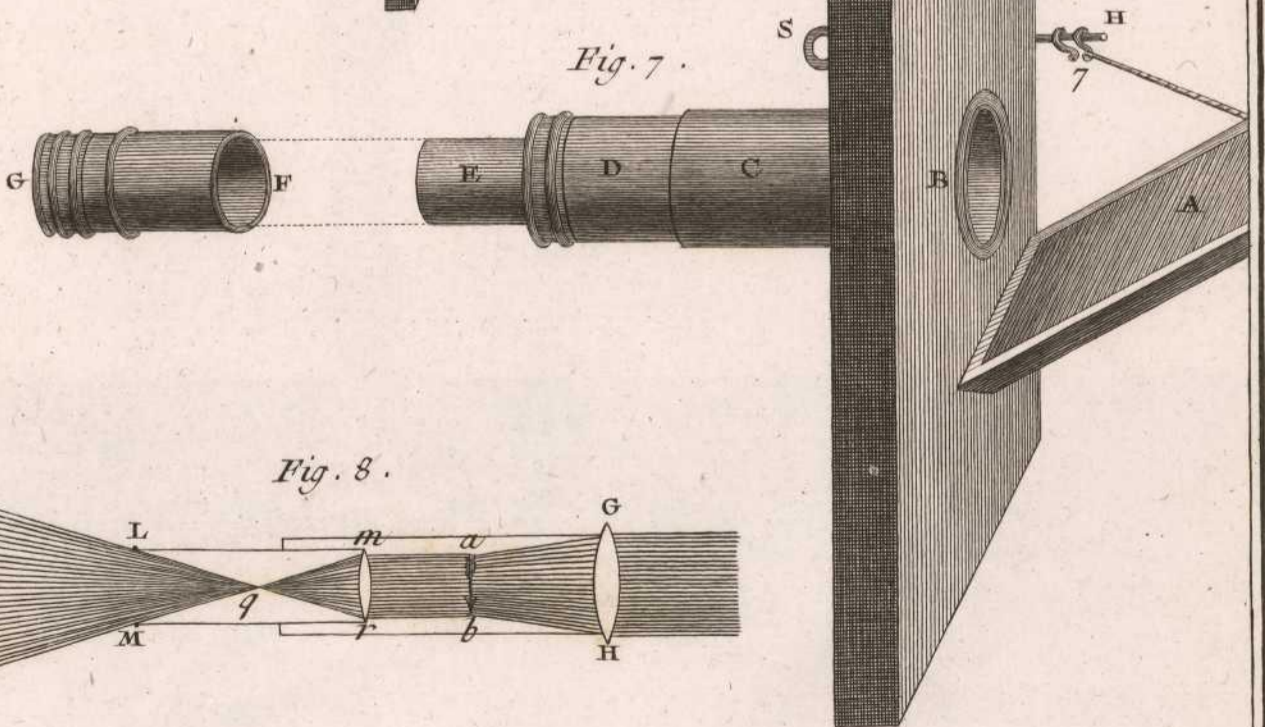
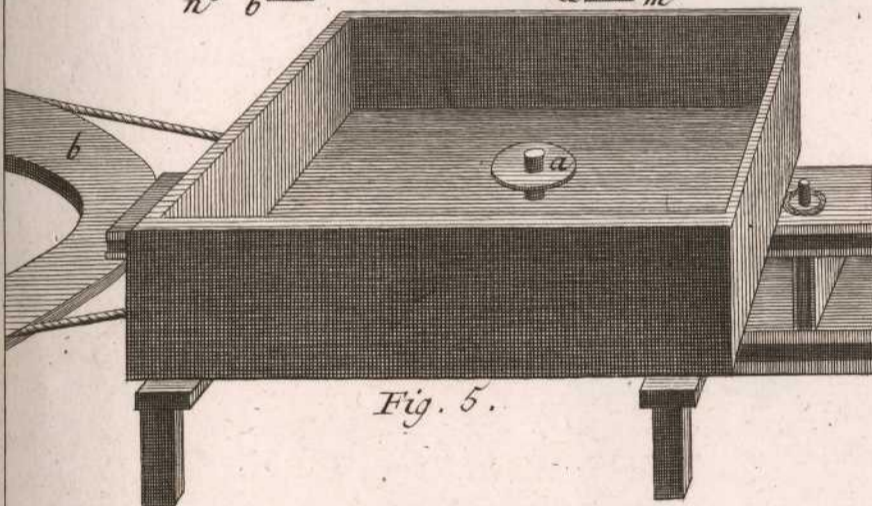
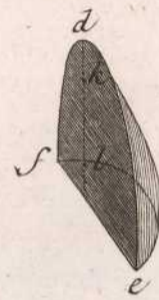
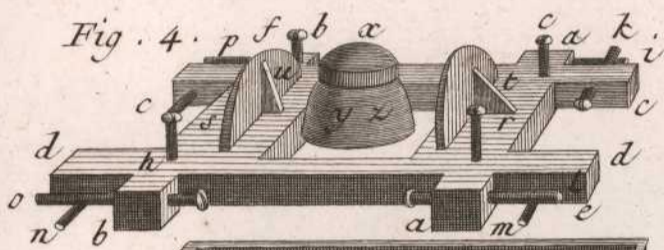
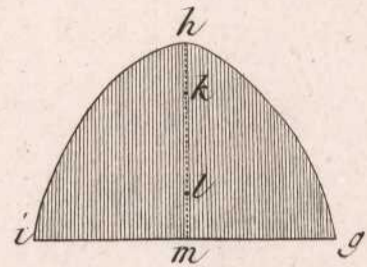
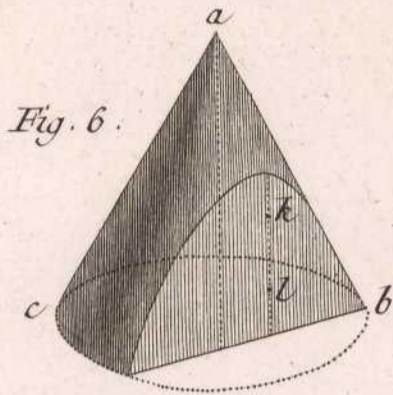
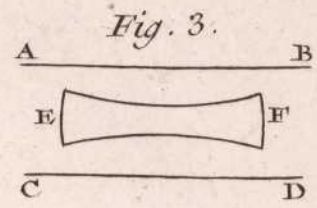
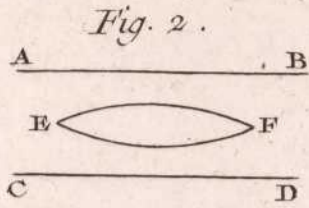
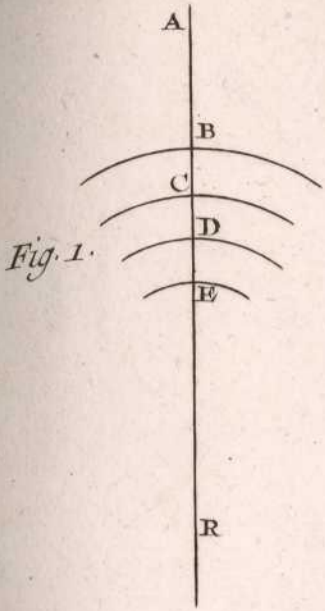


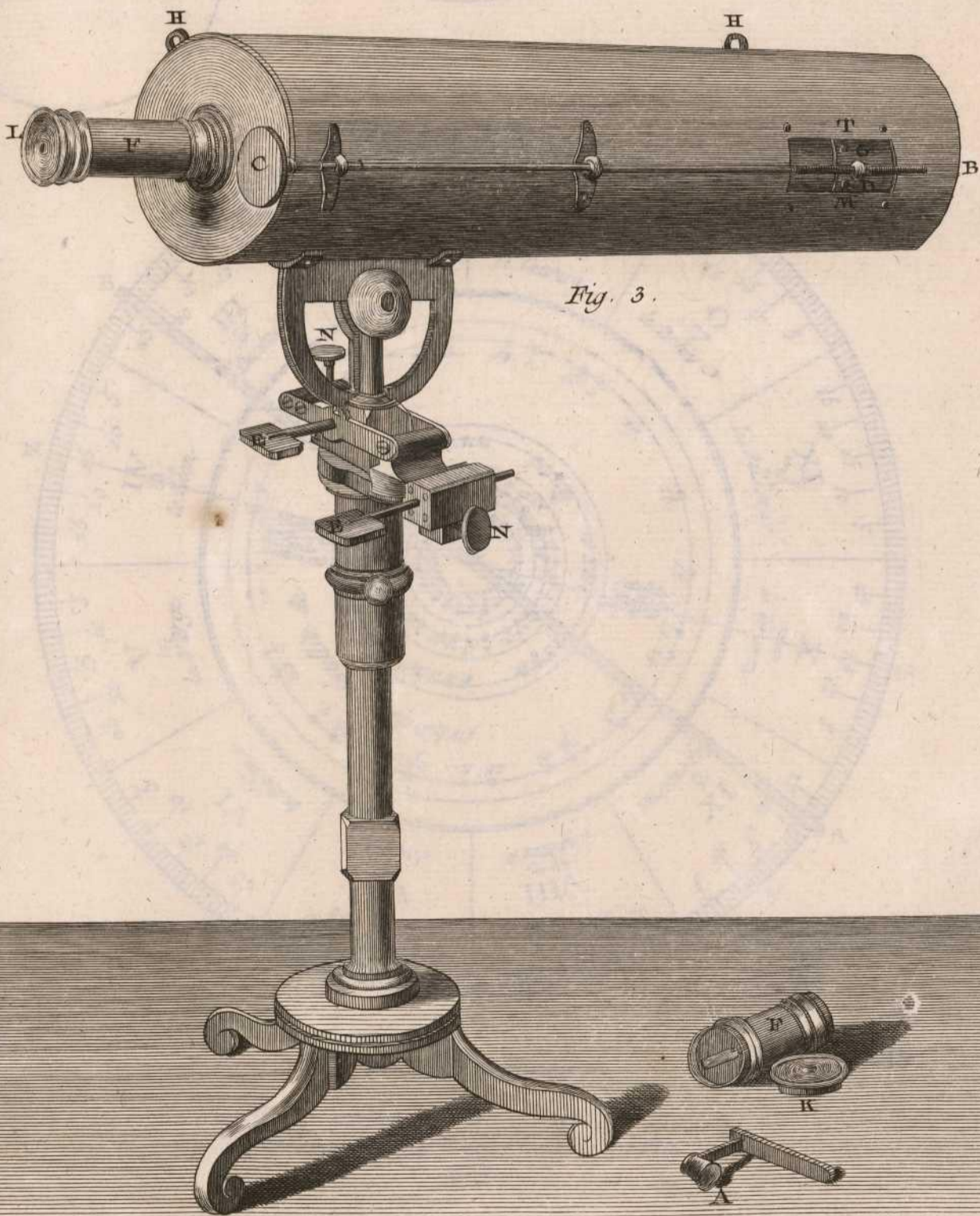
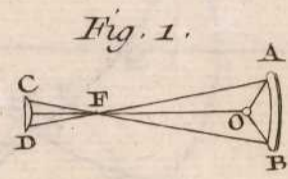
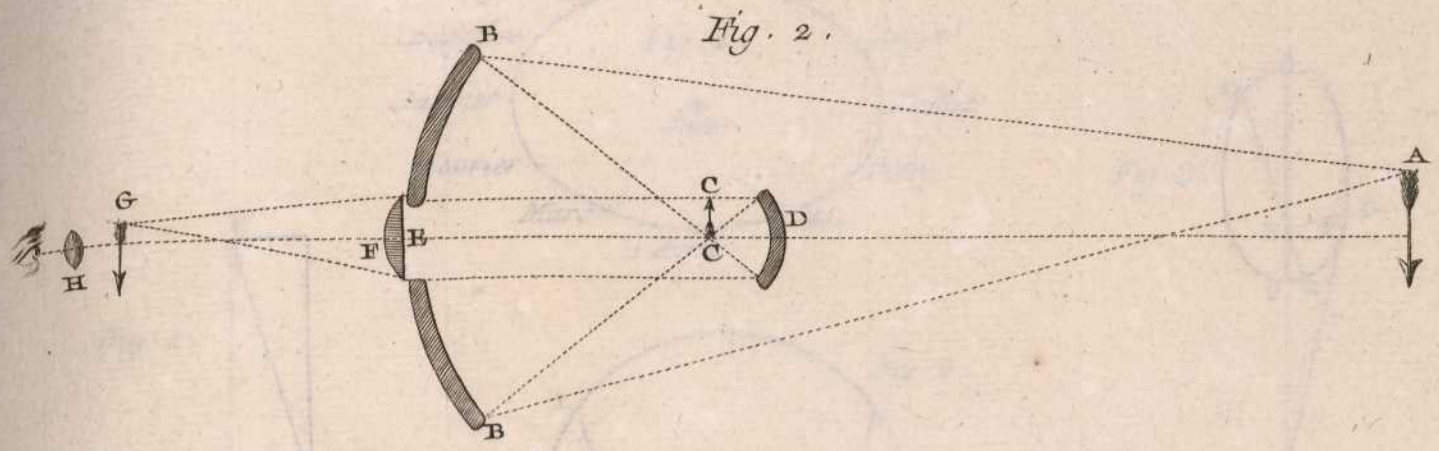
Fig. 8.



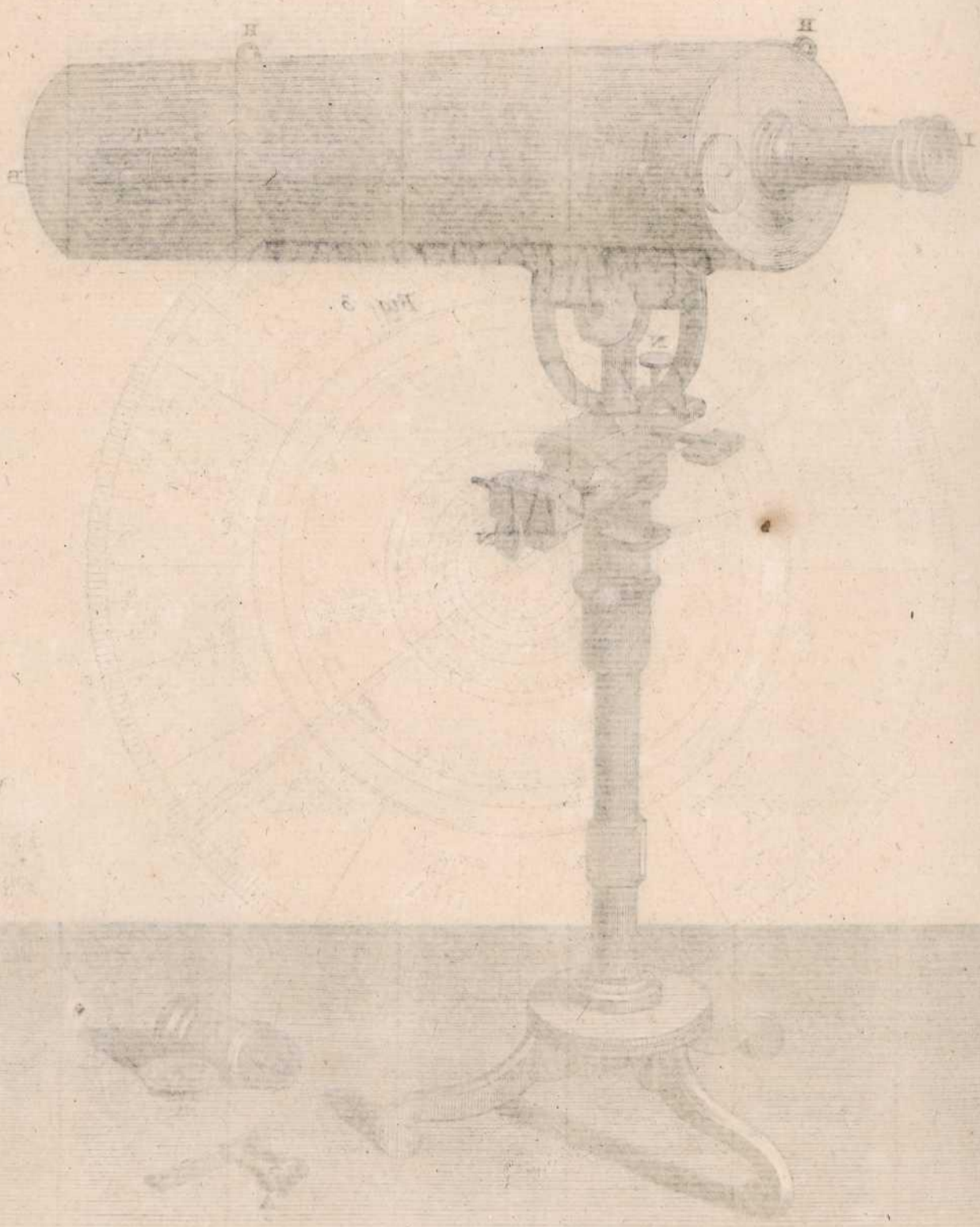
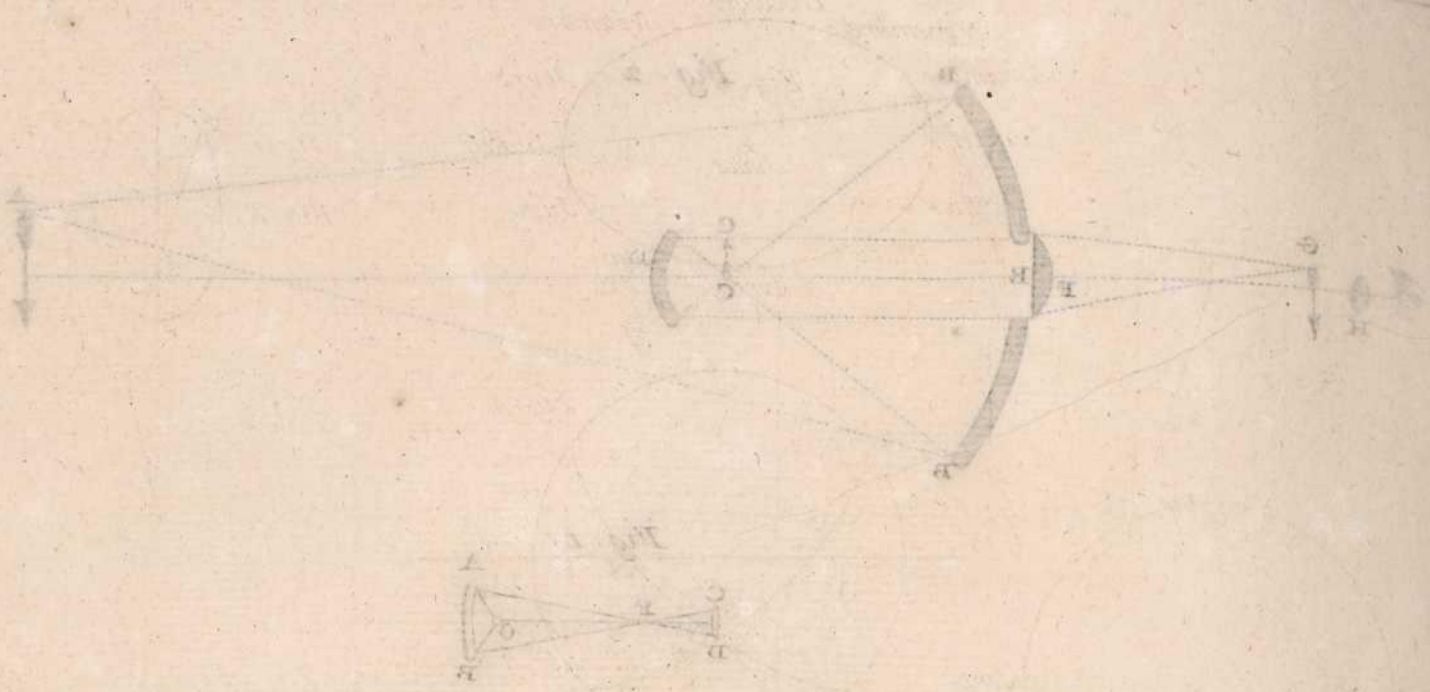
Benard Dux.



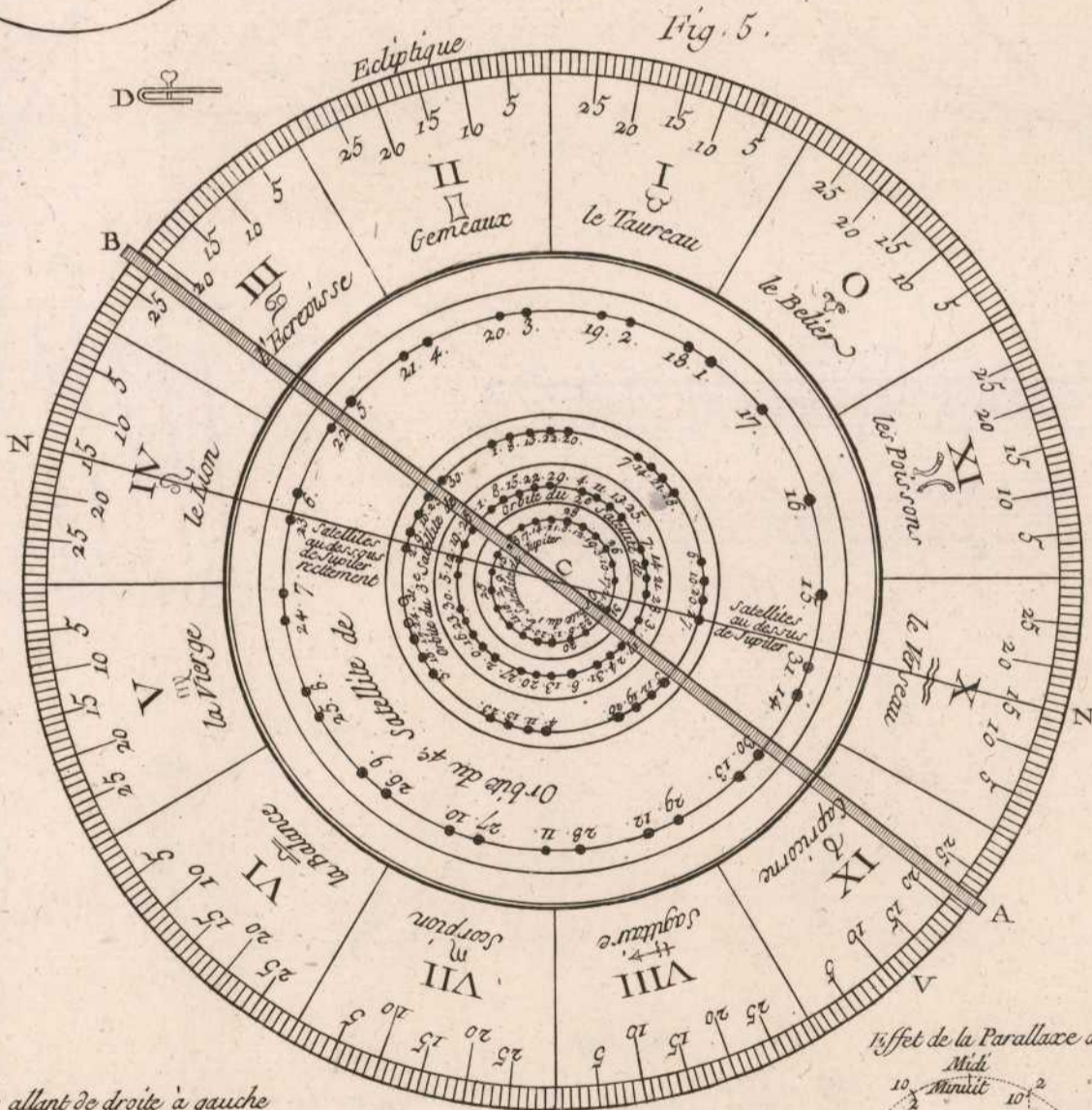
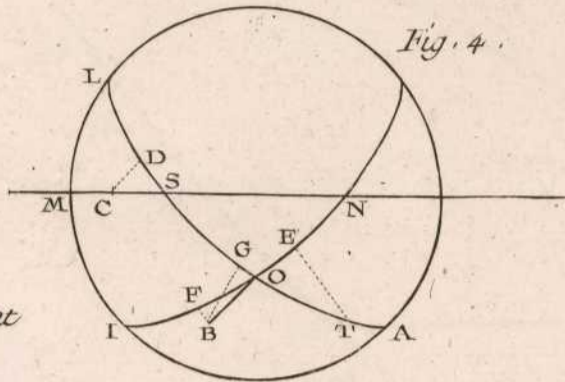
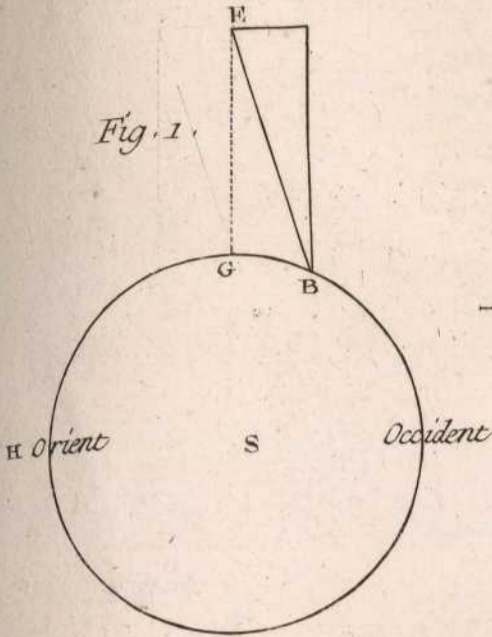
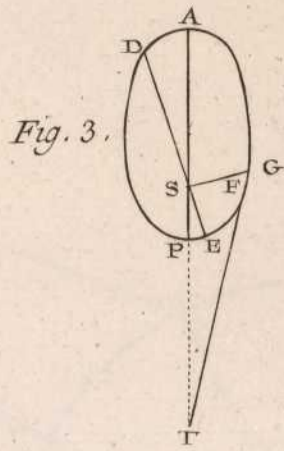
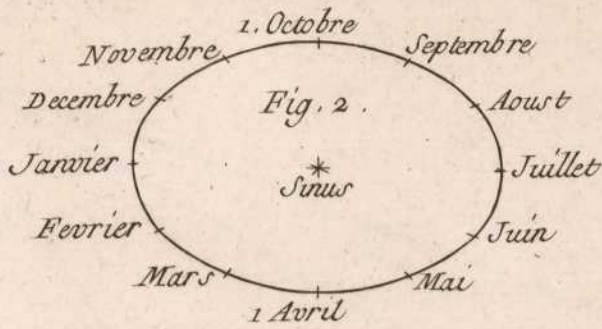
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Benard Direc.

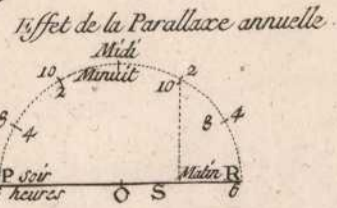
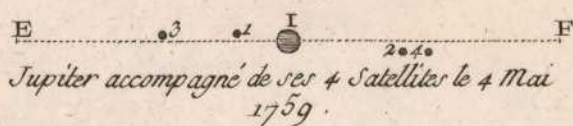


Optique

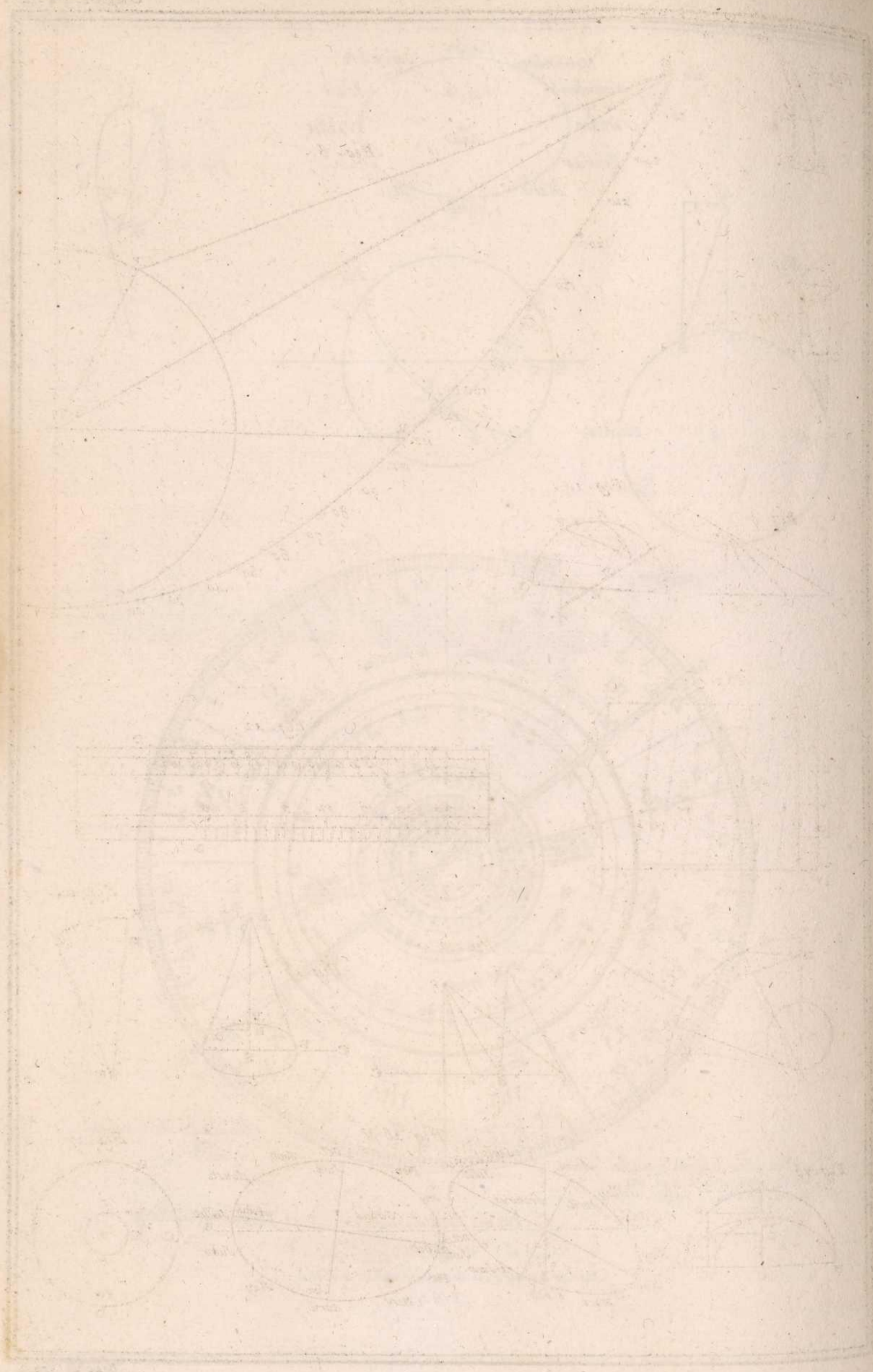


Les chiffres allant de droite à gauche donnent les configurations pour une Lunette qui redresse les objets.

Pour une Lunette qui renverse



Benard Direx.



similiter

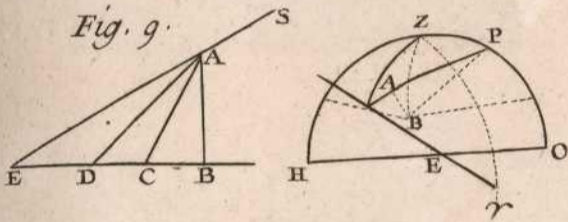
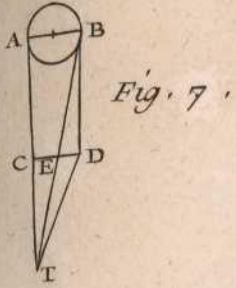
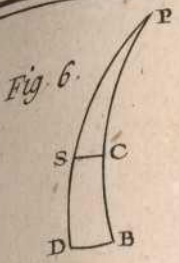


Fig. 10.

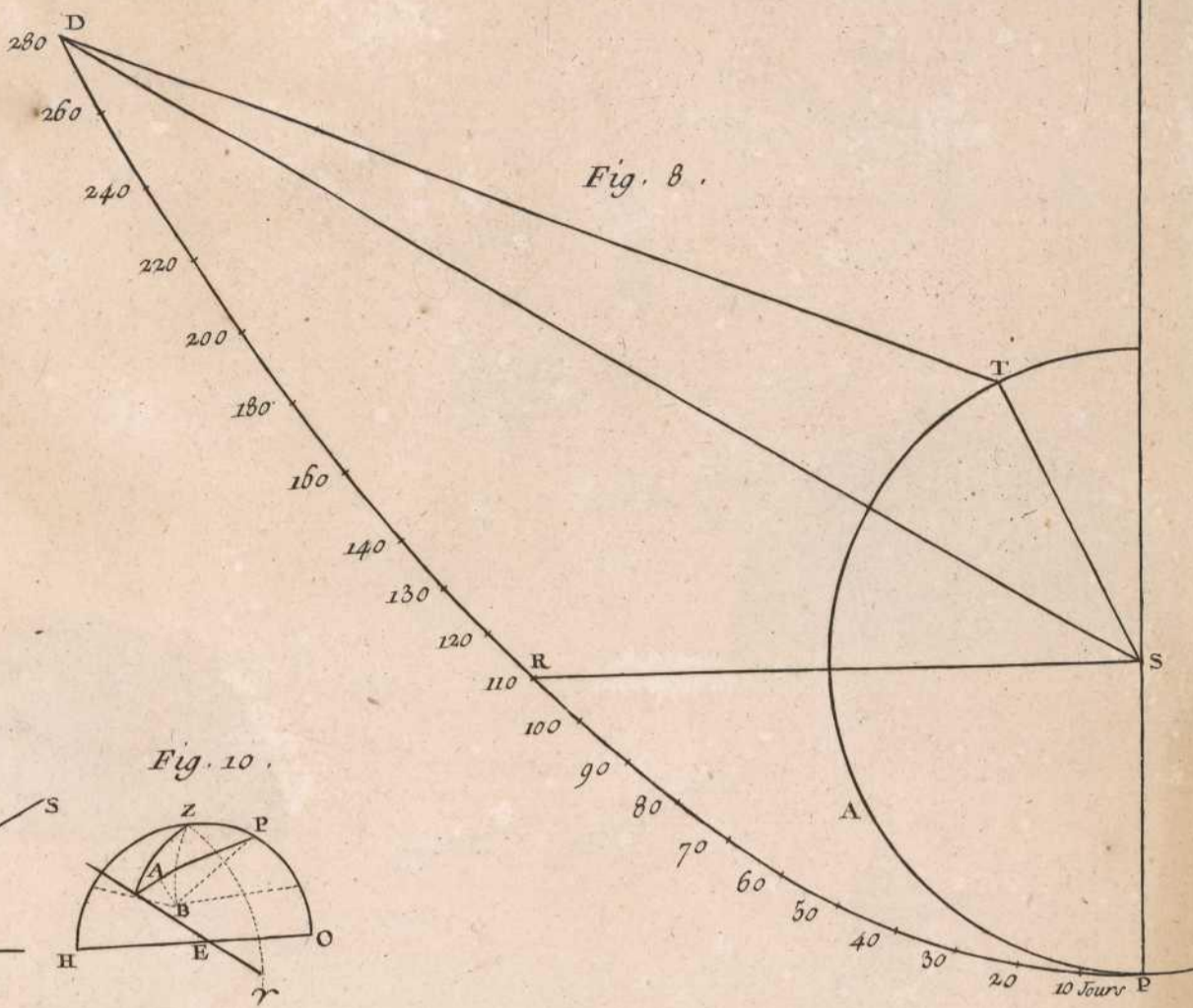
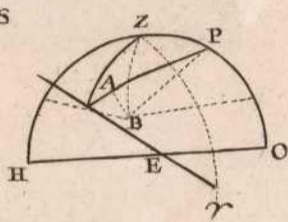


Fig. 8.

Fig. 11.

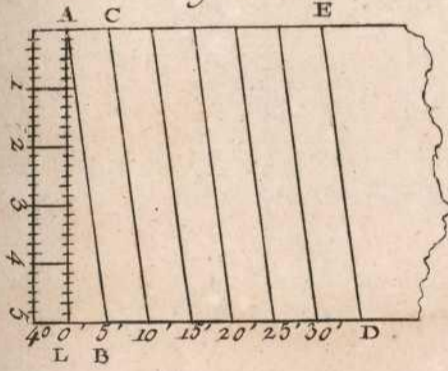


Fig. 12.

C															D				
	45	30	15	45	30	15	45	30	15	45	30	15	45	30	15				
	5			4			3			2			1			0			
	24			20			16			12			8			4			0
A															B				

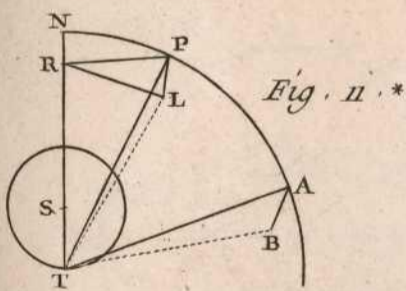


Fig. 11*.

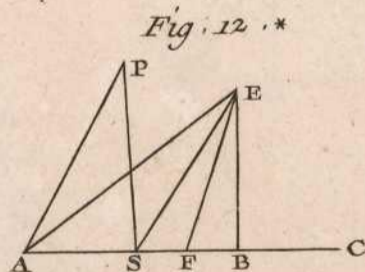


Fig. 12*.

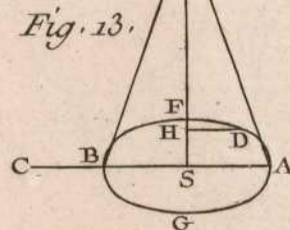


Fig. 13.

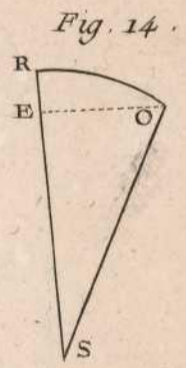


Fig. 14.

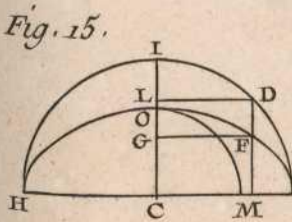


Fig. 15.

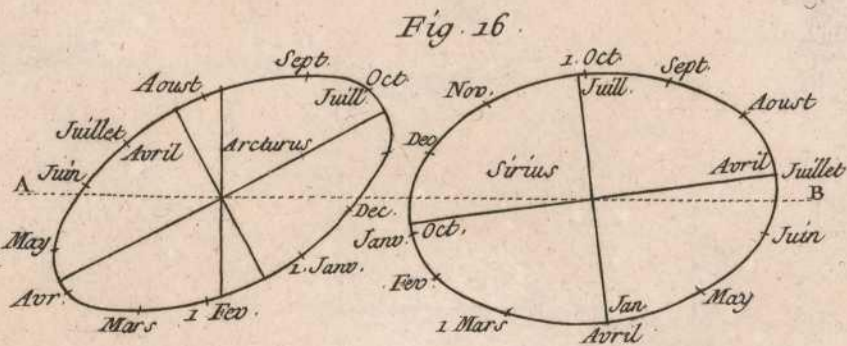


Fig. 16.

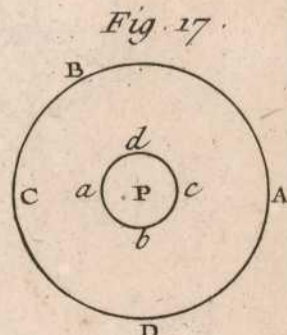
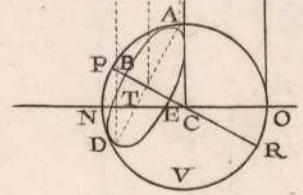
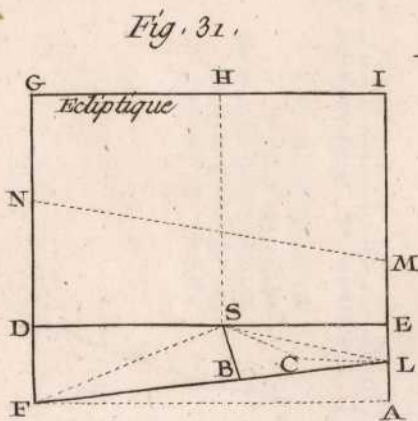
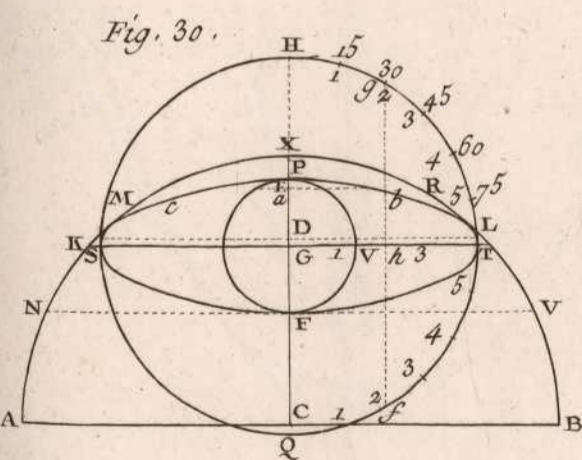
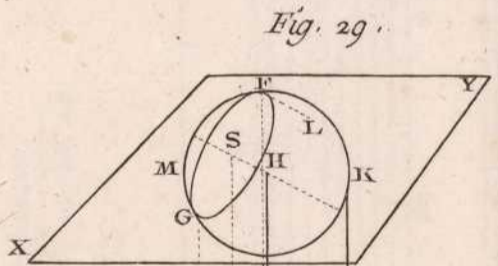
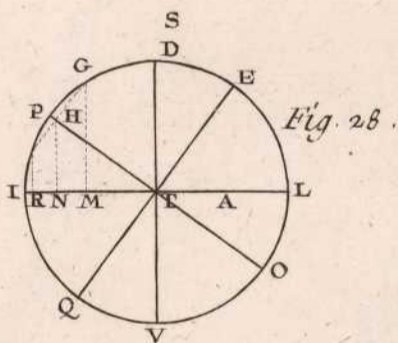
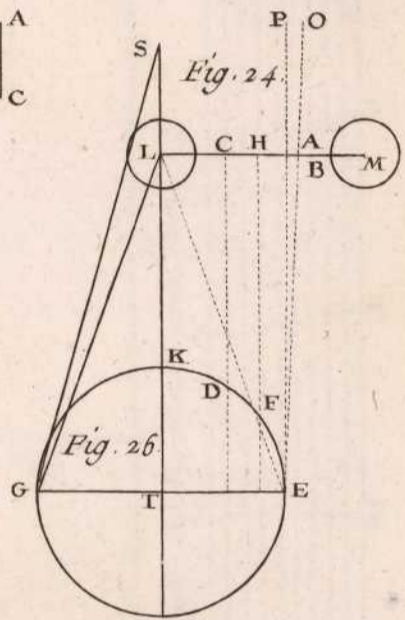
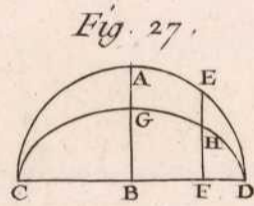
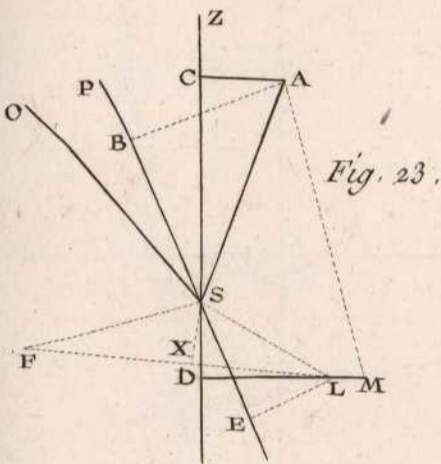
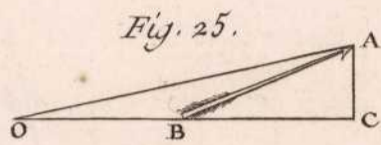
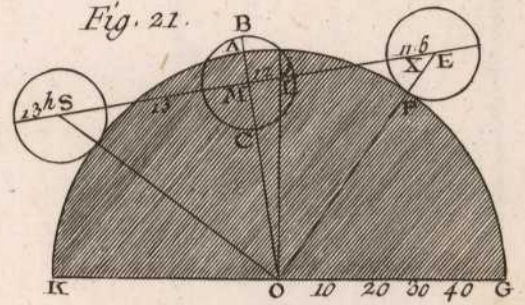
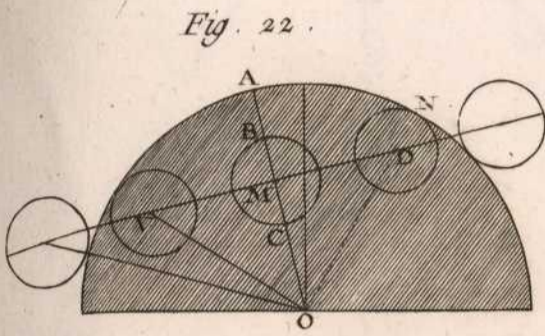
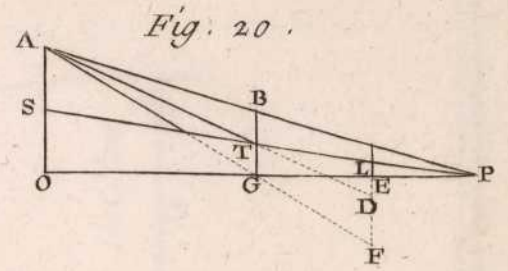
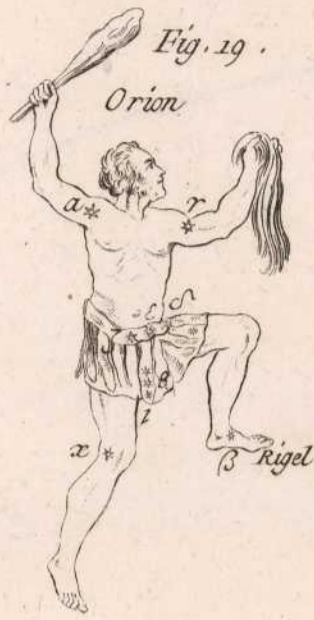
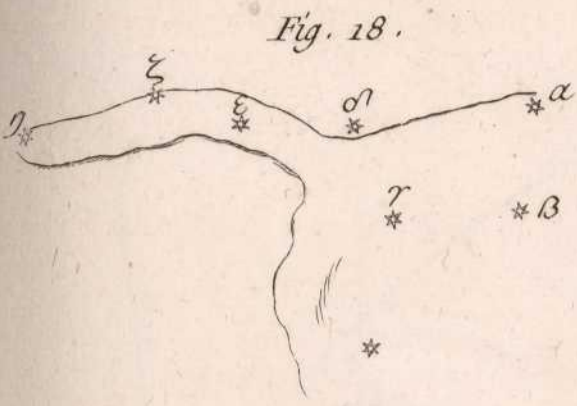


Fig. 17.

Benard. Direr.



Benard Direr.

Fig. 32

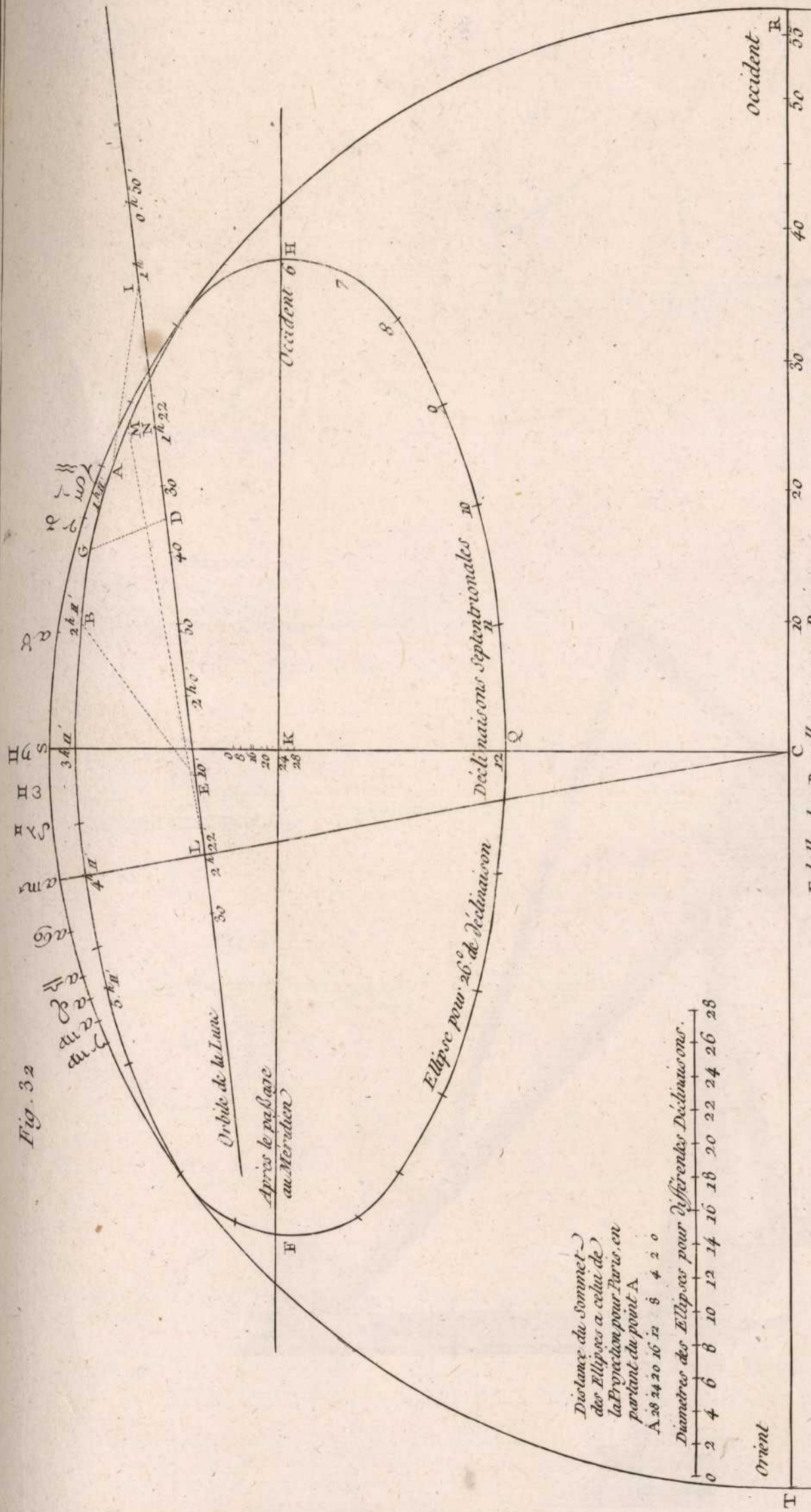
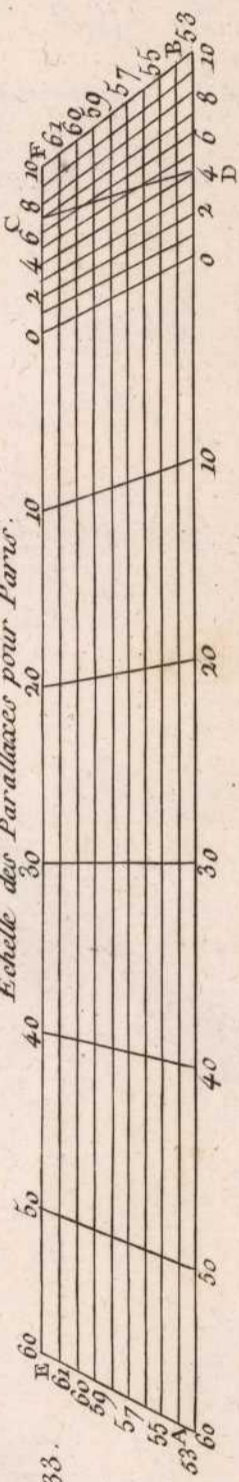
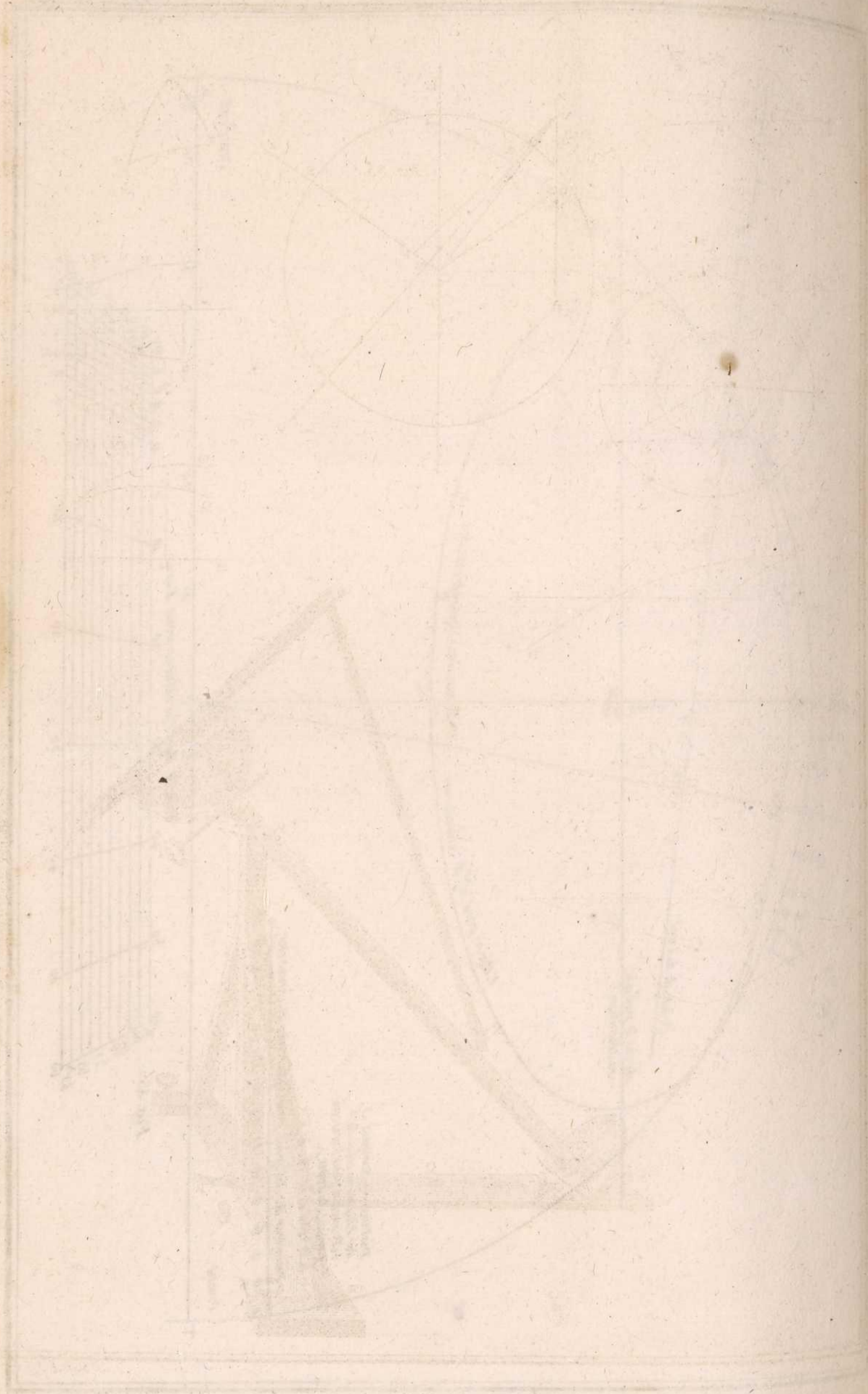


Fig. 33.



Astronomie



Microscope

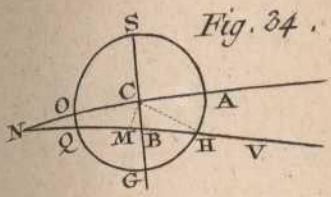


Fig. 34.

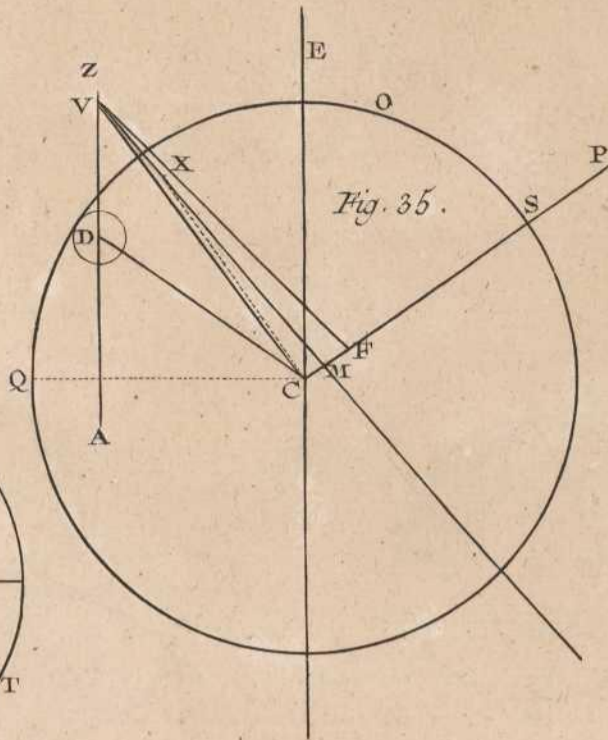


Fig. 35.

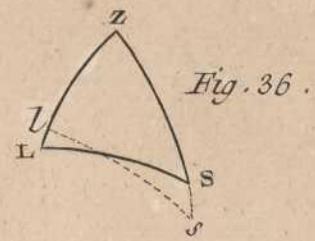


Fig. 36.

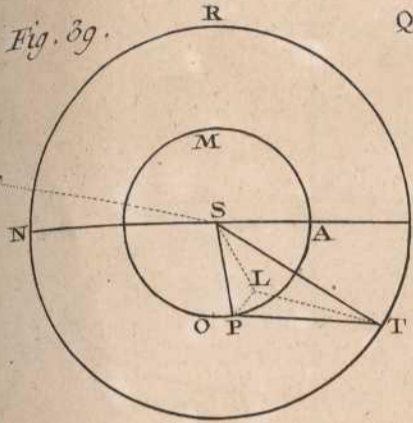


Fig. 39.

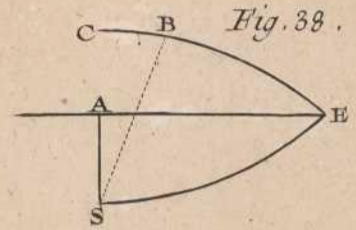


Fig. 38.

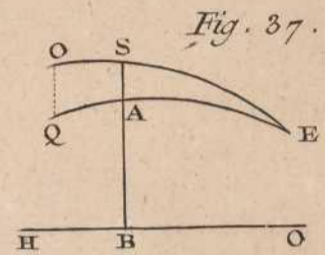


Fig. 37.

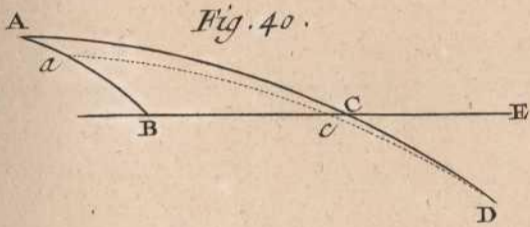


Fig. 40.

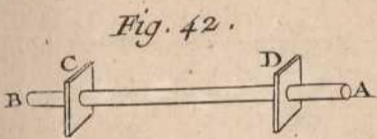


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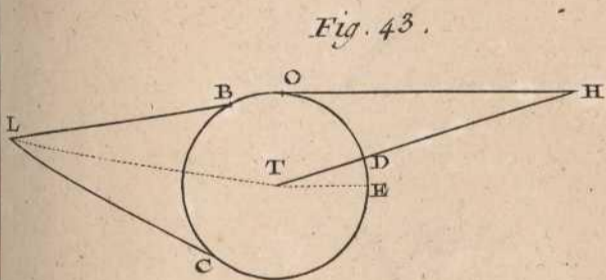


Fig. 43.

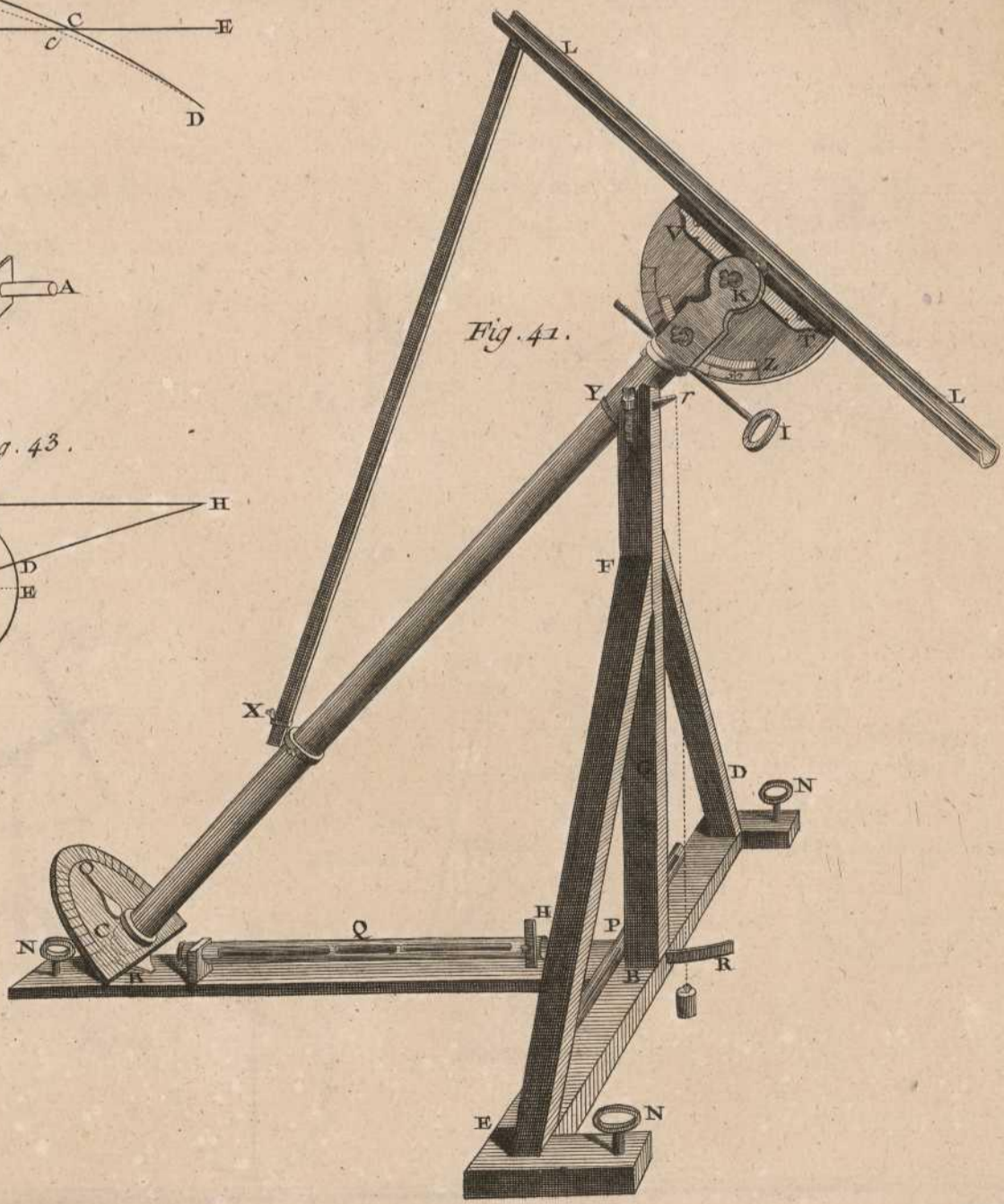


Fig. 41.

Benard Drex.

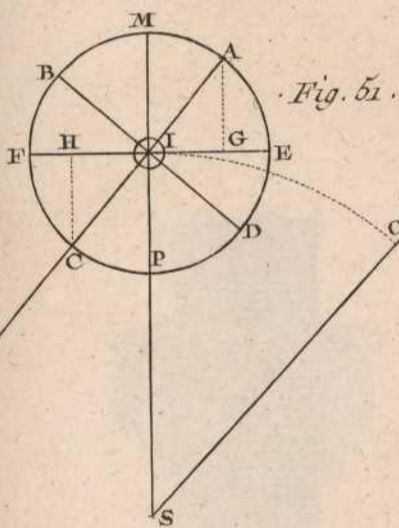
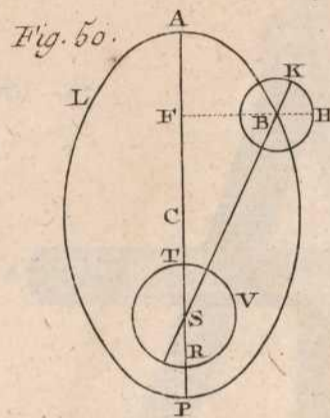
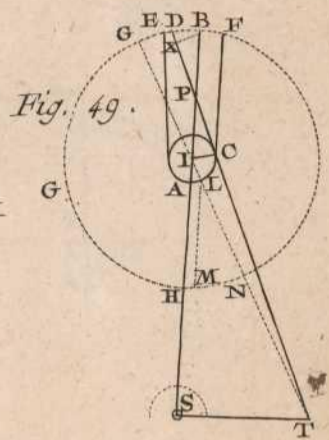
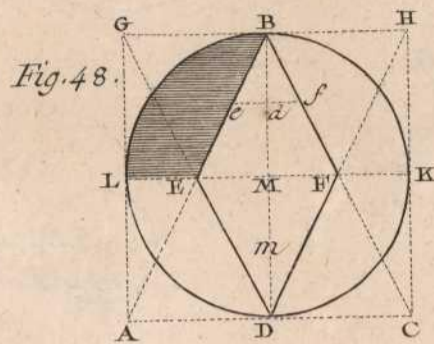
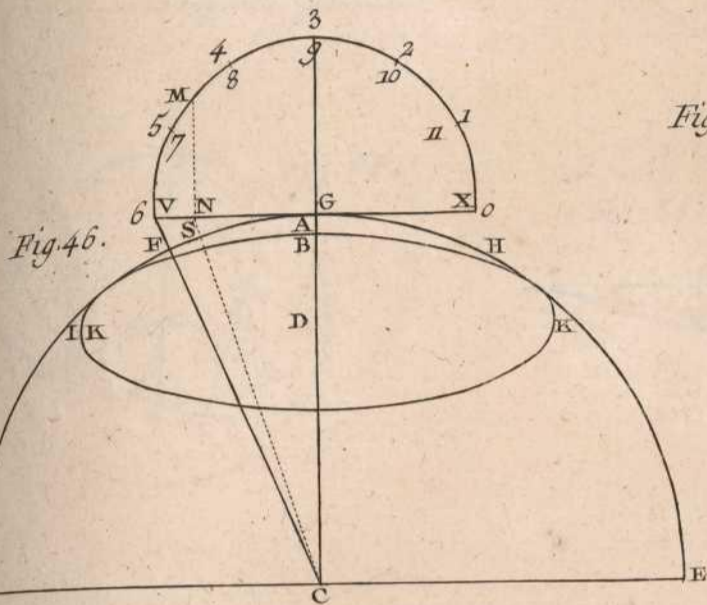
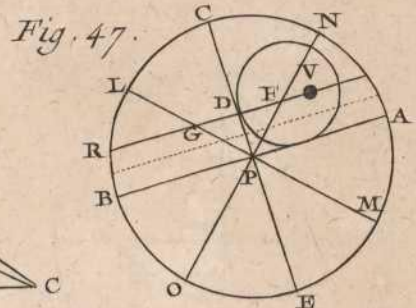
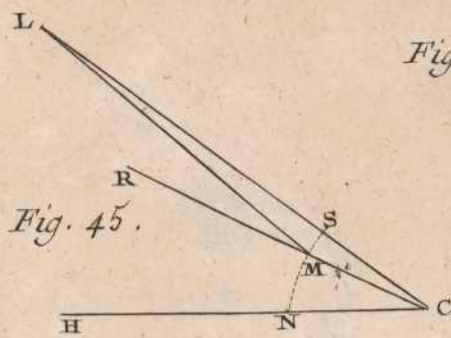
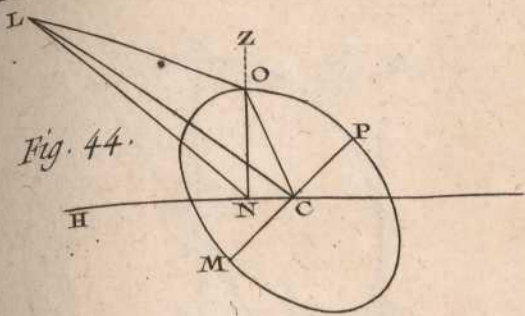


Fig. 54.

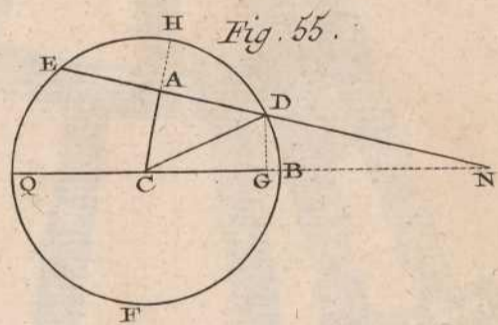


Fig. 56.



Fig. 57.

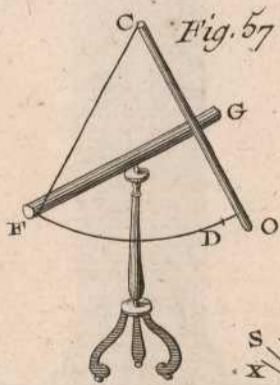


Fig. 61.

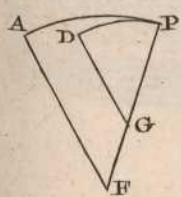


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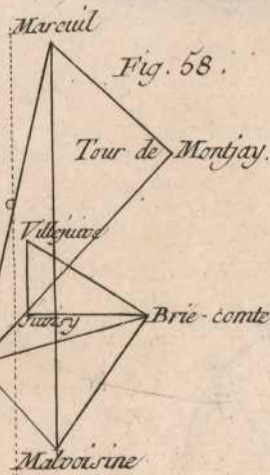
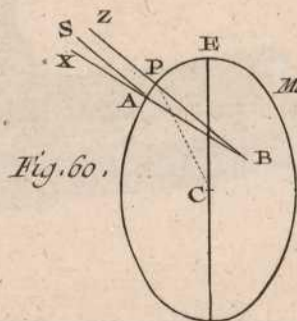
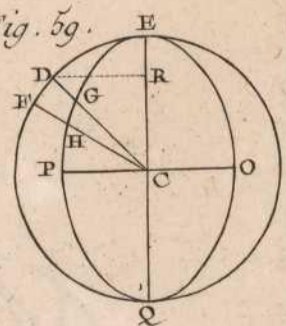


Fig. 59.



Benard Dux.

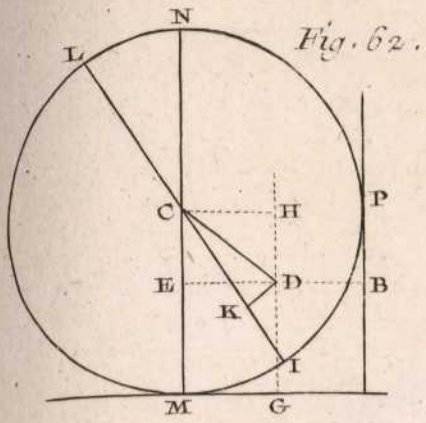


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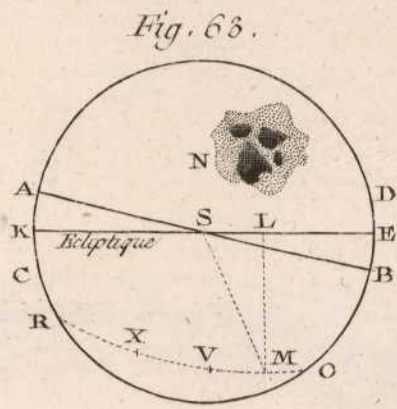


Fig. 63.

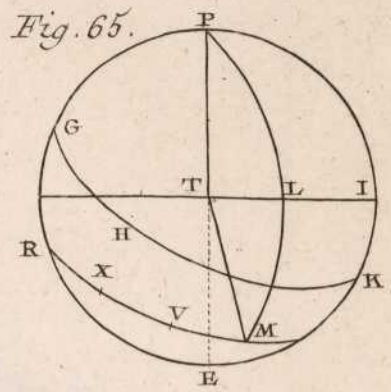


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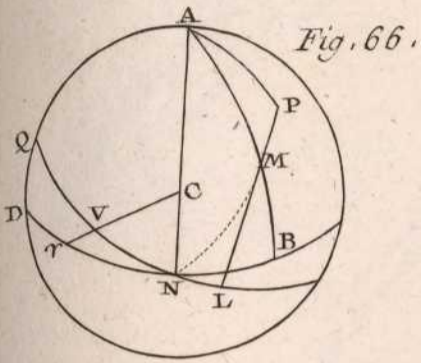


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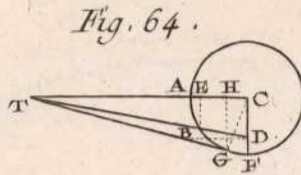


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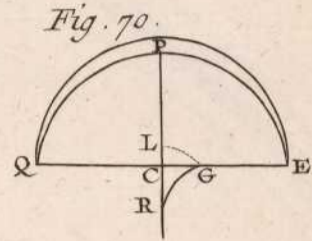


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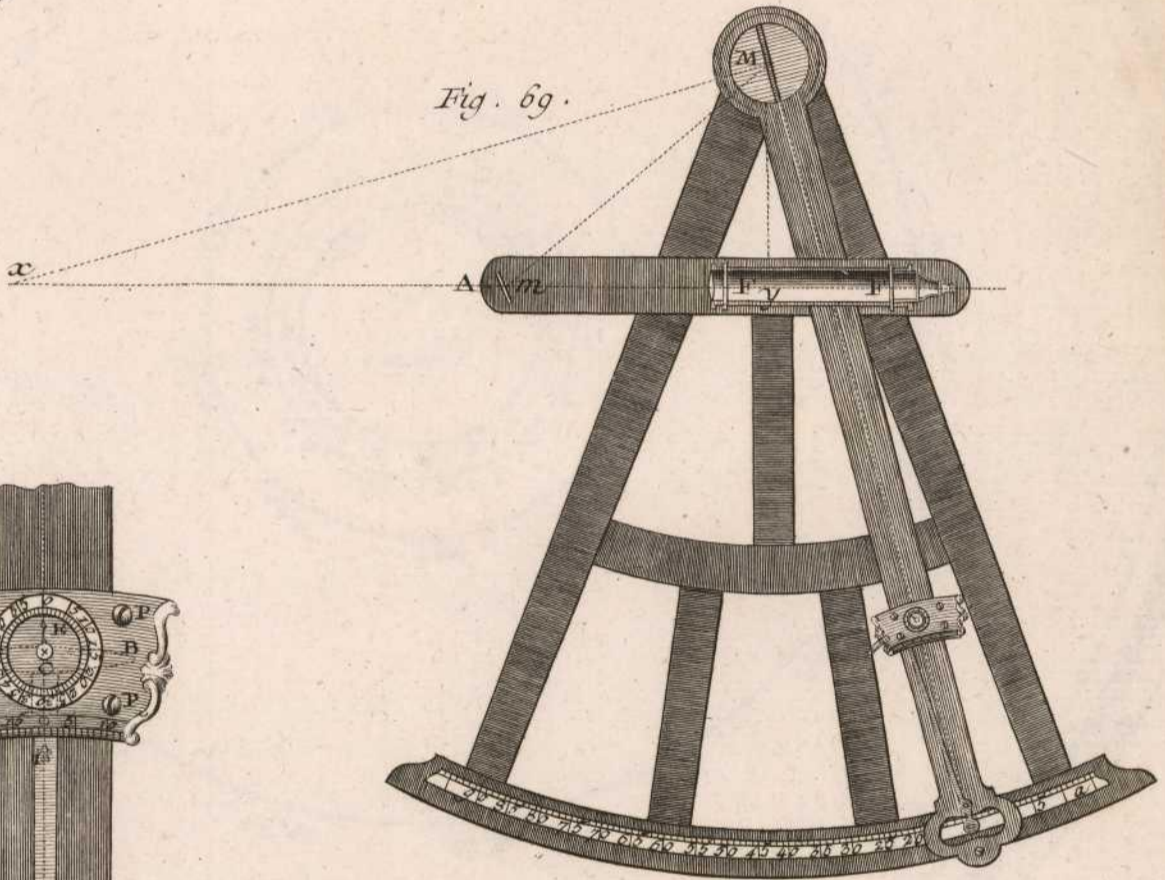


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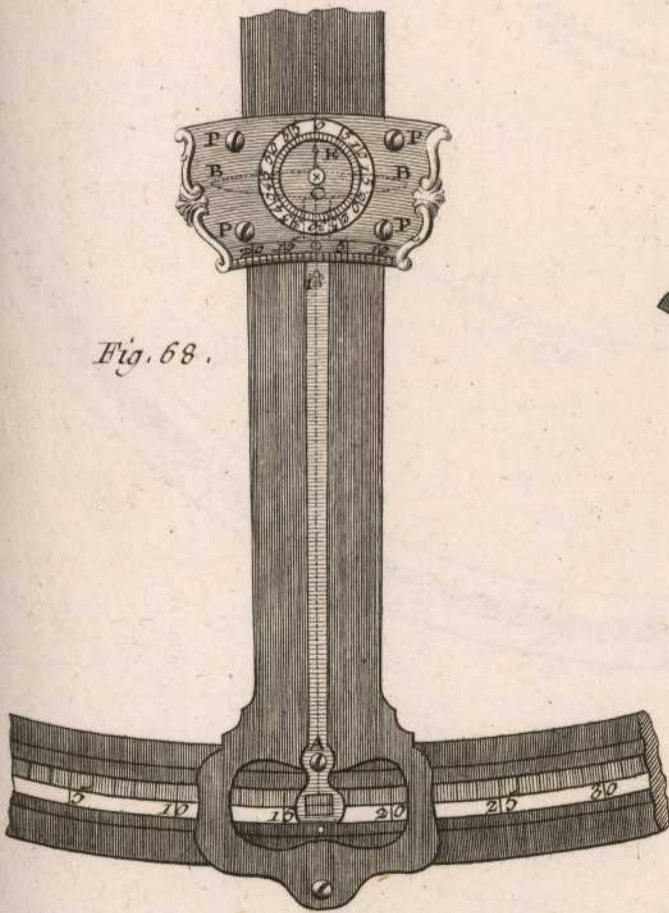


Fig. 68.

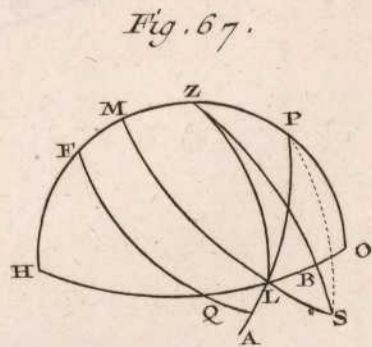
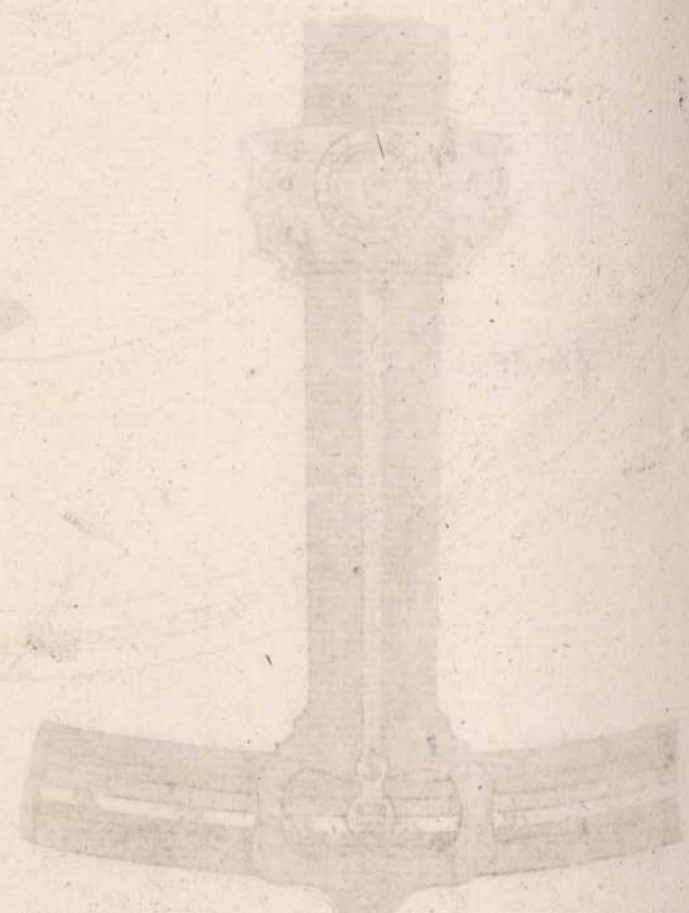
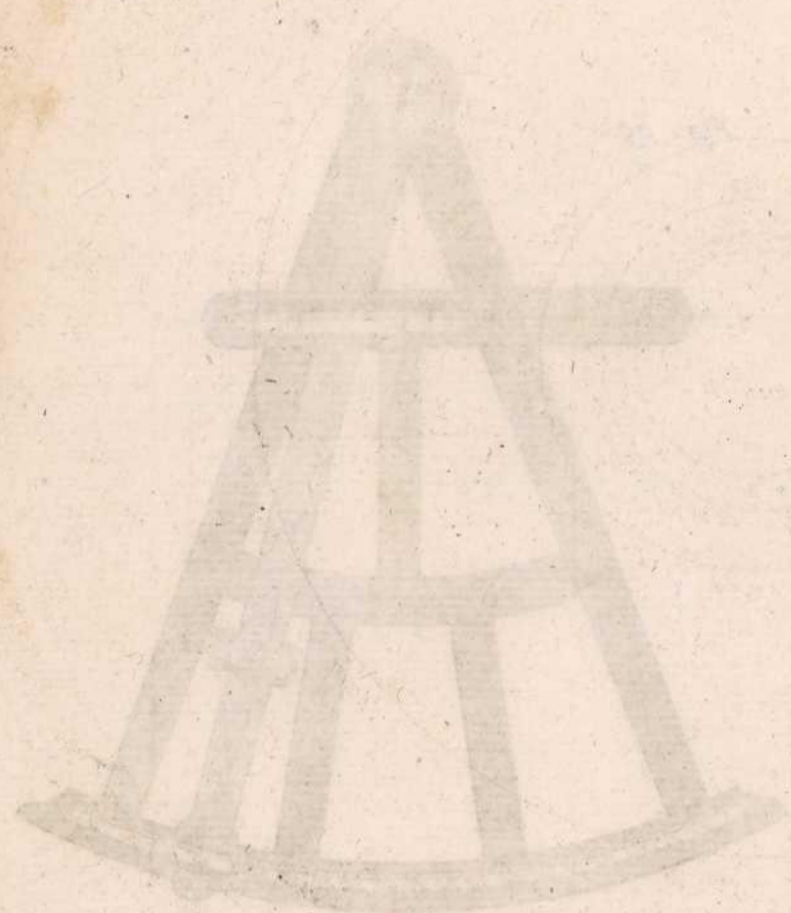


Fig. 67.

Benard Drex.



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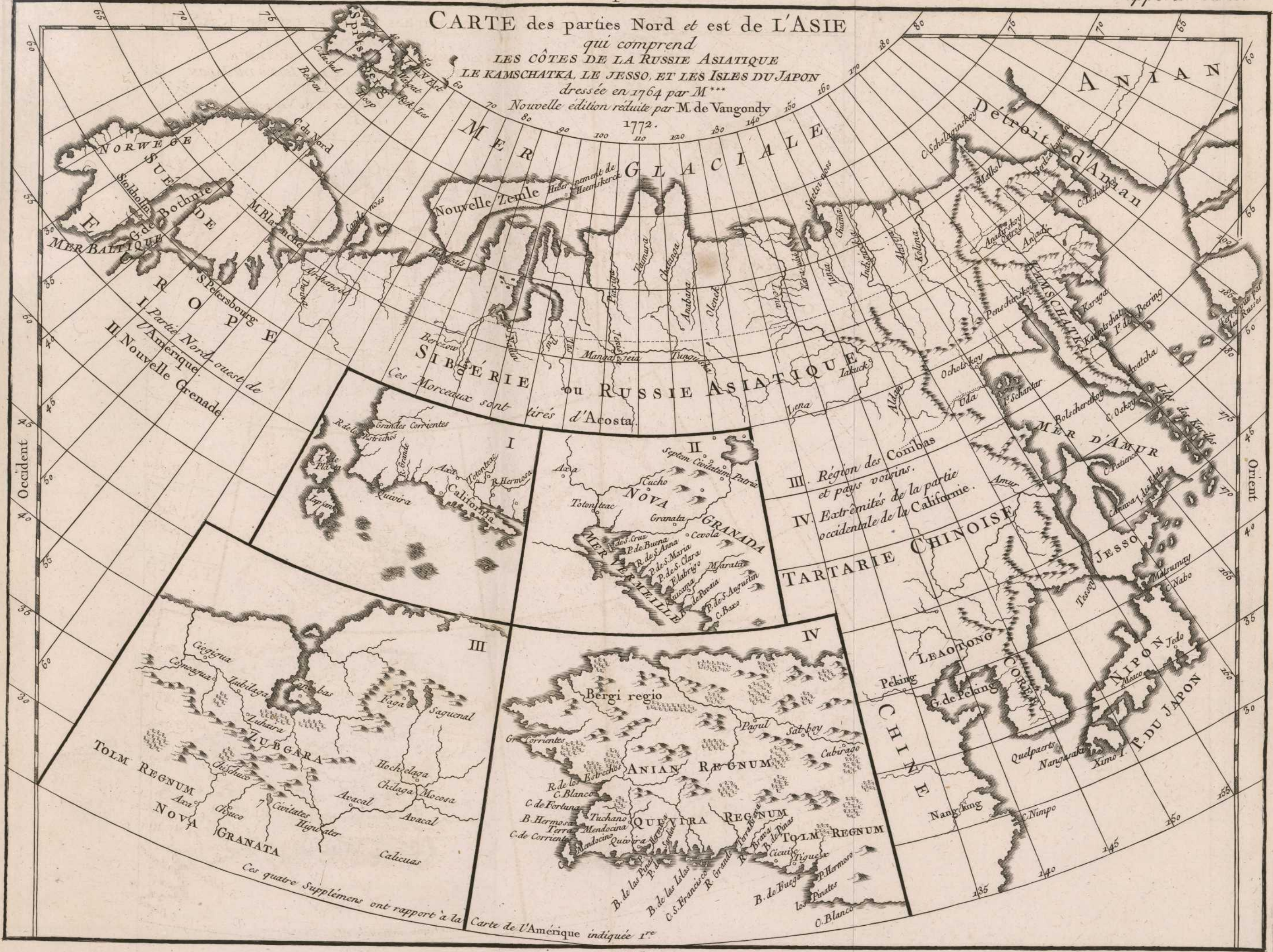
1771

1771

CARTE des parties Nord et est de L'ASIE

qui comprend
LES CÔTES DE LA RUSSIE ASIATIQUE
LE KAMCHATKA, LE JESSO, ET LES ISLES DU JAPON

dressée en 1764 par M^{***}
Nouvelle édition réduite par M. de Vaugondy
1772.



MER GLACIALE

SIBÉRIE ou RUSSIE ASIATIQUE

TARTARIE CHINOISE

CHINE

NIPON

TOLM REGNUM
NOVA GRANATA

ANIAN REGNUM
TO LM REGNUM

NORWÈGE
SUEDE

RUSSE

Partie Nord-ouest de l'Amerique
Nouvelle Grenade

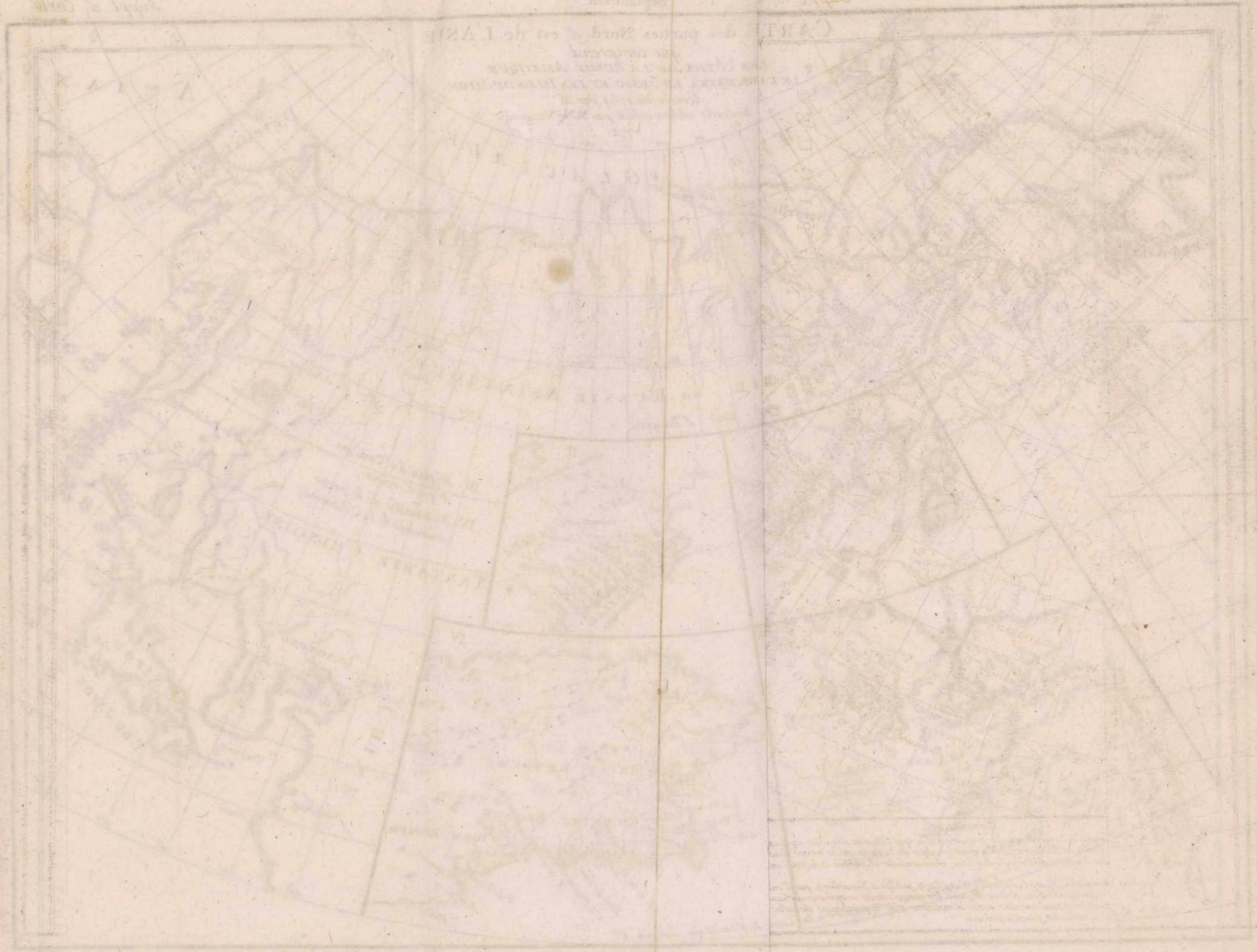
NOVA GRANATA
MELLE

Bergi regio
ANIAN REGNUM
TO LM REGNUM

TUBGARA
TOLM REGNUM
NOVA GRANATA

TO LM REGNUM

Ces quatre Supplémens ont rapport à la Carte de l'Amerique indiquée 1^{re}



CARTTE des Indes Orientales

Carte des Indes Orientales, par M. de La Tour, 1700.

Carte des Indes Orientales, par M. de La Tour, 1700.

Carte des Indes Orientales, par M. de La Tour, 1700.

Carte des Indes Orientales, par M. de La Tour, 1700.

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Carte des Indes Orientales, par M. de La Tour, 1700.

Carte des Indes Orientales, par M. de La Tour, 1700.

NOUVELLE REPRÉSENTATION DES CÔTES Nord et Est DE L'ASIE

pour servir d'éclaircissement aux Articles
du Supplément de l'Encyclopédie qui
concernent le Passage aux Indes par le Nord.
Gravée sous la direction de M^e de Vaugondy
en 1772.



Remarques
 Le supplément N. I. représente les premières idées que l'on a eu des côtes septentrionales de l'Asie, et du Kamtschatka, et est le calque de la Carte qui se trouve dans l'histoire des Tartares d'Albulgavi-Bayadur-Chan, traduite et publiée en Leyde en 1726.
 Le supplément N. II. est la réduction d'une Carte, publiée à Nuremberg, que l'on a assujettie à une graduation, et dans laquelle les connaissances antérieures du Kamtschatka parviennent être réduites à des dimensions plus approchantes de celles qu'on leur a attribuées, jusqu'à présent.



Avertissement.
 La réduction sur plus grande échelle est faite d'après l'Amérique en 4. f. de Vischer, que l'on pourroit dater de 1612 étant assés conforme à celle de Mercator avec quelques corrections; le Cap Mendocino se trouvant vers 42^e de latitude au lieu de près de 50. selon la dernière, et lui donnant 5 degrés de moins en longitude.
 La réduction sur plus petite échelle, en forme de Supplément, est tirée de la grande mappemonde plate de Pierre Plantius publiée par Piscator (le même que Vischer) et dédiée à Louis 13. en 1641.

CARTE DE LA CALIFORNIE ET DES PAYS NORD-OUEST
 séparés de l'ASIE par le détroit d'Anian,
 extraite de deux cartes publiées au commencement du 17^e Siècle
 Par le S. ROBERT DE VAUCONDY Géog. ord. du Roi du feu Roi de Pologne Duc de Lorraine et de Bar et de l'Académie royale des Sciences et Belles-lettres de Nanci, et Censeur royal 1772.

Lieues Marines de 20 au degré

5 10 20 30 40

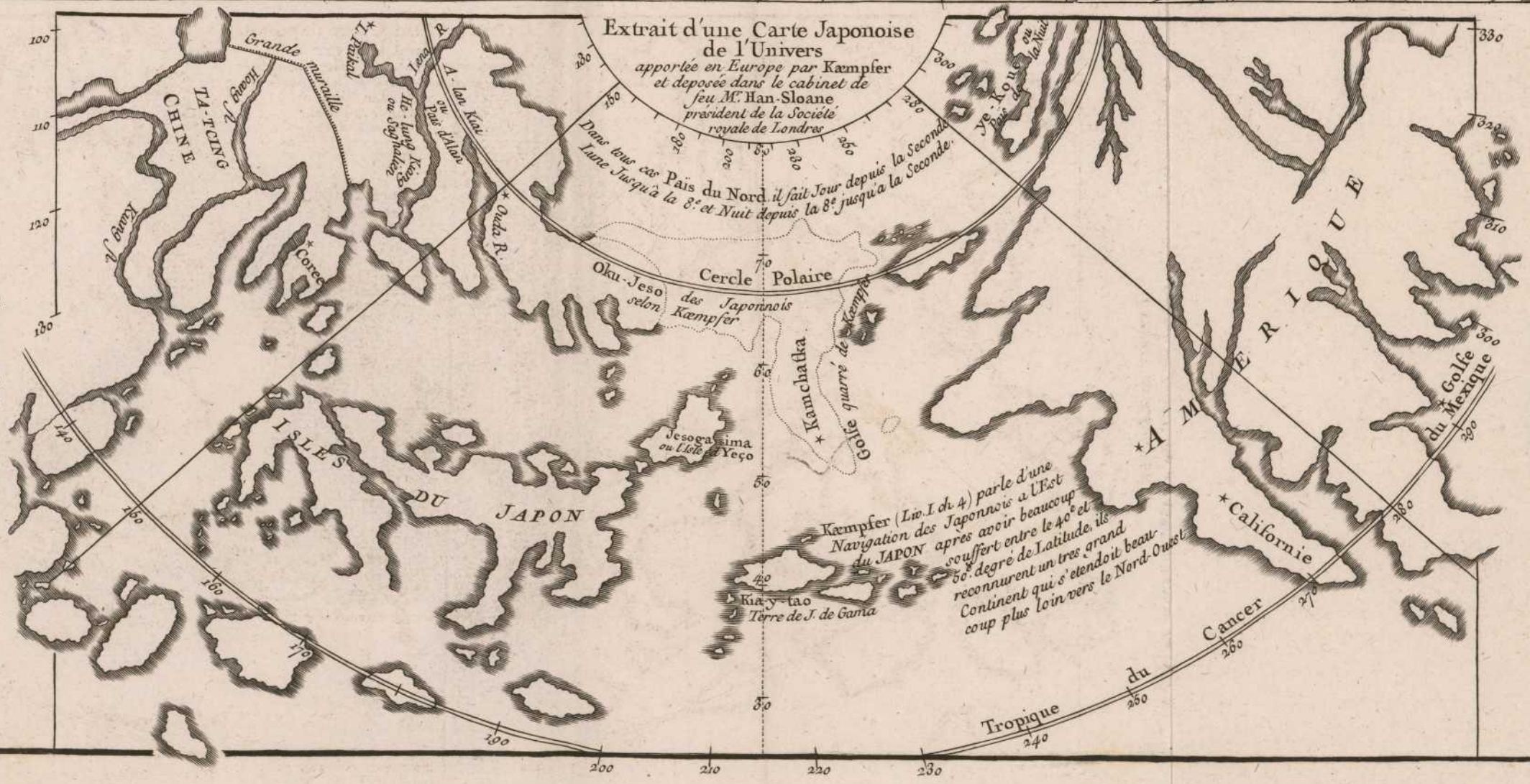
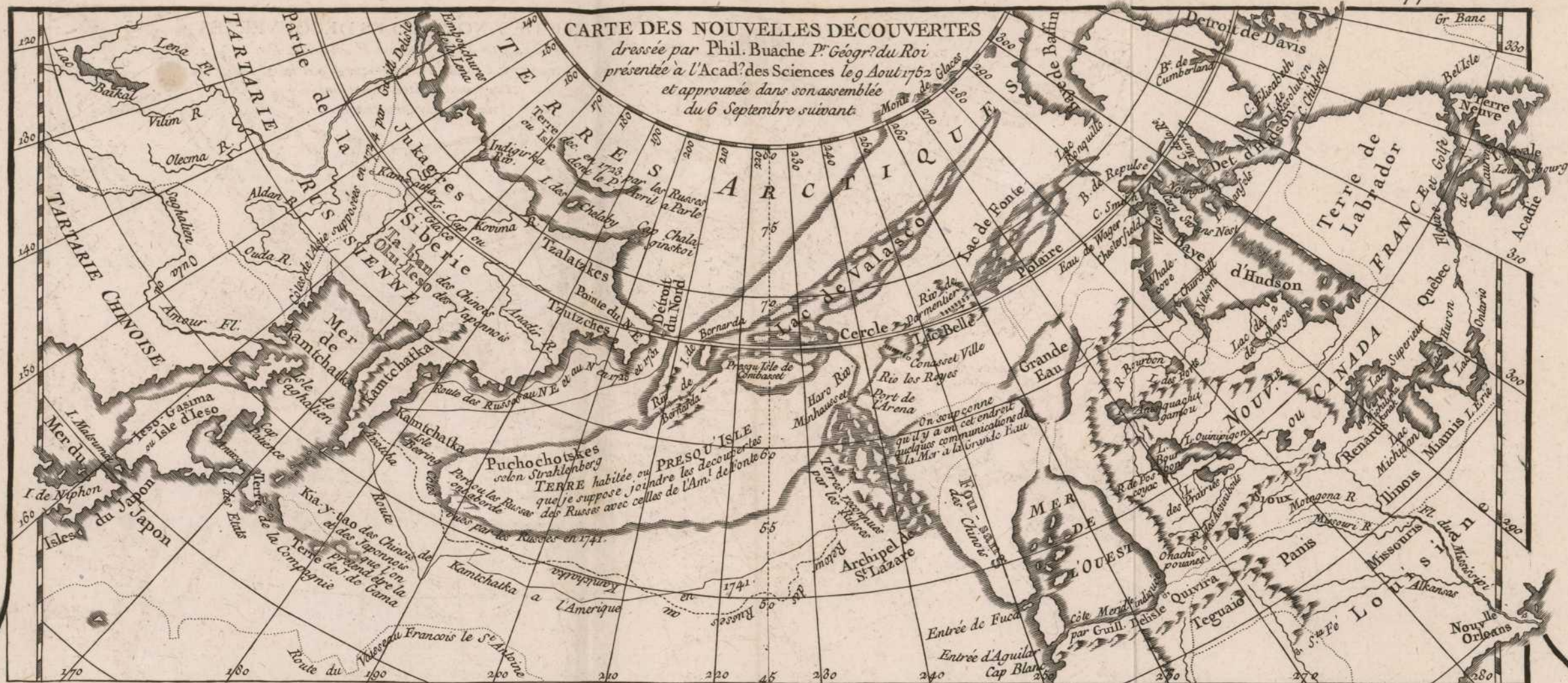
(1) en cet endroit doit être le Port de Monterey, en 1602.
 (2) le C. Blanc en 1603.

CARTE DE LA CALIFORNIE Suivant

I la Carte manuscrite de l'Amérique de Mathieu Néron Pecci olen dressée à Florence en 1604.
 II Sanson 1656.
 III De l'Isle Amérique Sept 1700.
 IV le Pere Kino Jesuite en 1705.
 V la Société des Jésuites en 1767.
 La Côte orientale depuis le C. des Vierges jusqu'à l'embou-
 chure du R. Colorado est extraite de la Carte du P. Ferdinand
 Gonzague dressée en 1746.







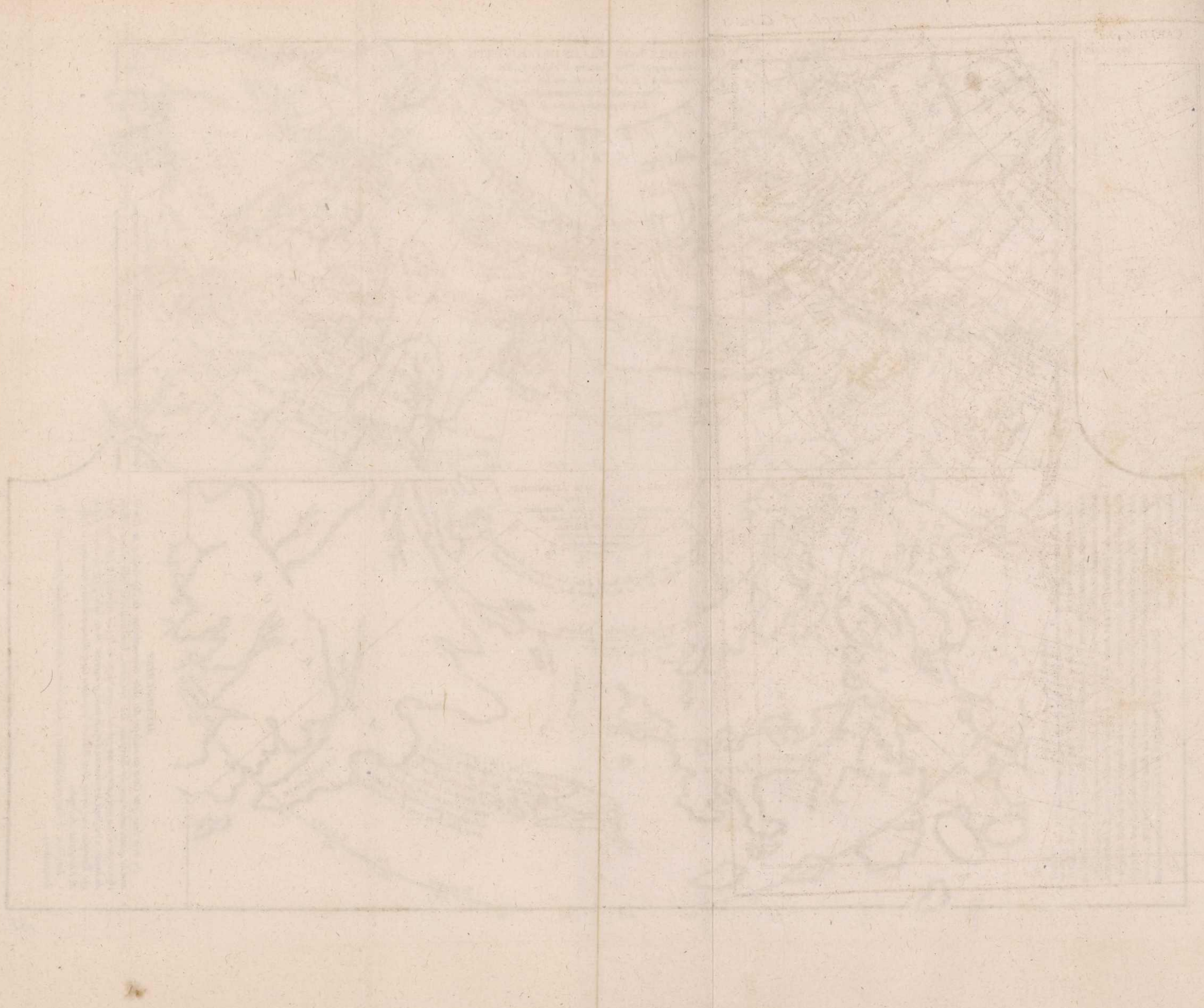
EXTRAIT de KEMPFER

Sur les Pais que les Japonnois marquent sur leurs Cartes au Nord du JAPON Im. (V. Ch. 4. L. 14. 15.)
 Audele de Jesogesima (ou l'Isle de Jeso) est un Pais deus fois grand comme la CHINE, divisé en (cinq) différentes Provinces. Les Japonnois l'appellent Oku-Jeso ou le Haut-Jeso, un tiers de son étendue est au-delà du Cercle Polaire, et occurt à l'Est beaucoup plus loin que les Côtes Orientales du JAPON. Ce Pais a un grand Golfe, sur le riveage Oriental, est-à-est de l'AMERIQUE. Et ce Golfe est à peu près de forme carrée. Il n'y aroit qu'un Passage entre le Pais dont j'ay parlé et l'AMERIQUE, dans lequel il y a une petite Isle, et au-delà tirant au Nord, une autre Isle Longue qui touche presque de ses deux extrémités opposées les deux CONTINENTS, sçavoir, celui de Jeso (ou Oku Jeso) à l'Ouest et celui de l'AMERIQUE à l'Est, et formant quasi de cette manière le Passage au Nord.

AVERTISSEMENT

On voit dans cette Carte un mélange des idées Géographiques des Japonnois et des Chinois avec les connoissances que les Européens leur ont portés. Aussi comprend-t'elle plusieurs Noms Chinois que l'on a pensé devoir marquer ici. Comme la partie la plus Orientale de L'ASIE au Nord du Japon n'est point terminée, on a cru pouvoir y suppléer en appliquant, par des points, l'idée que Kempher s'est formé de ce Pais, sur une autre Carte. Marquerie qu'il avoit dans le Palais de l'Empereur du Japon.

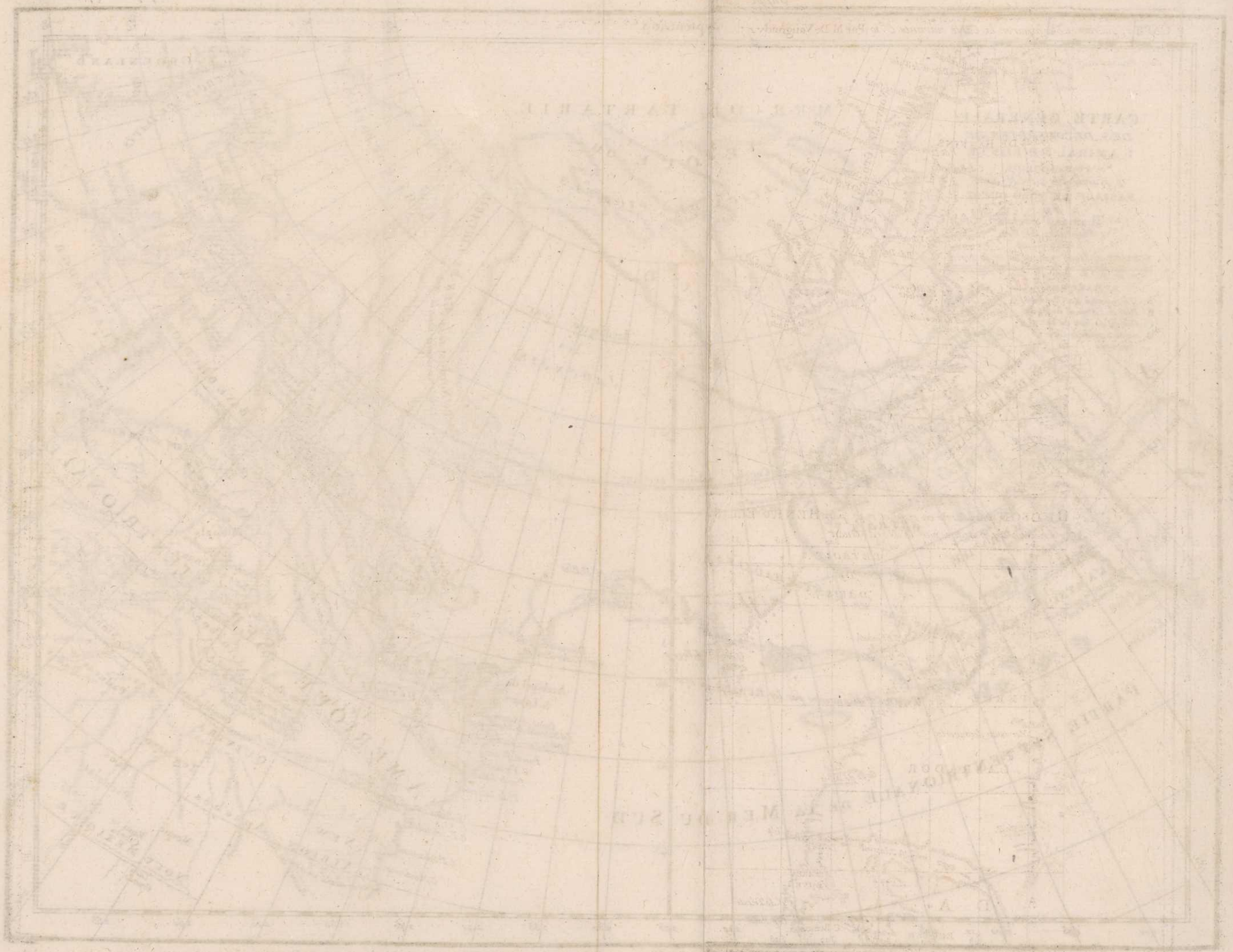
Les Noms de Pais ou de Rivières précédés d'une Ettoile ont été ajoutés pour aider à la Comparaison.





Cette Carte a été traduite par M. de Vaugondy et gravée à Paris en 1772.

Midi



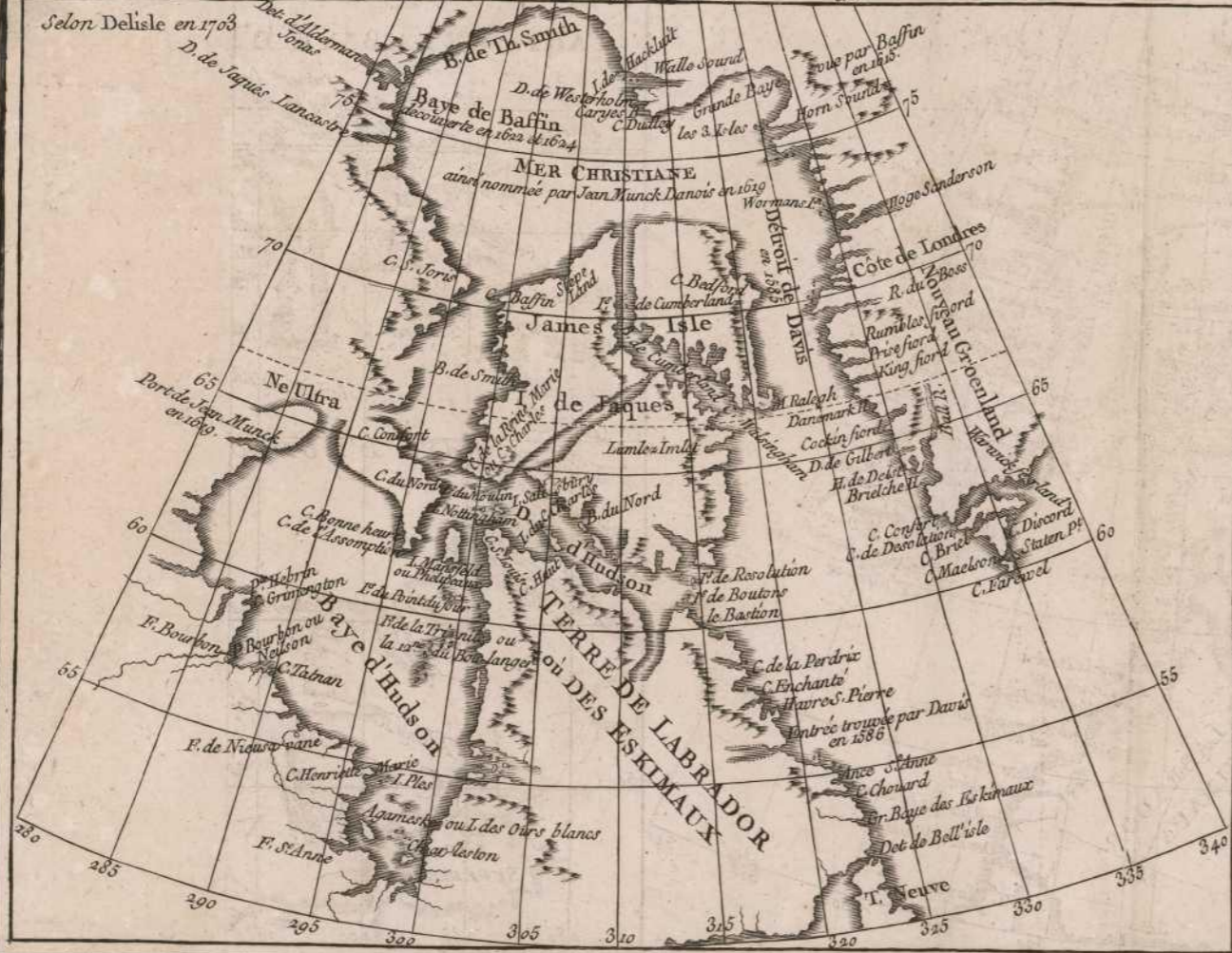
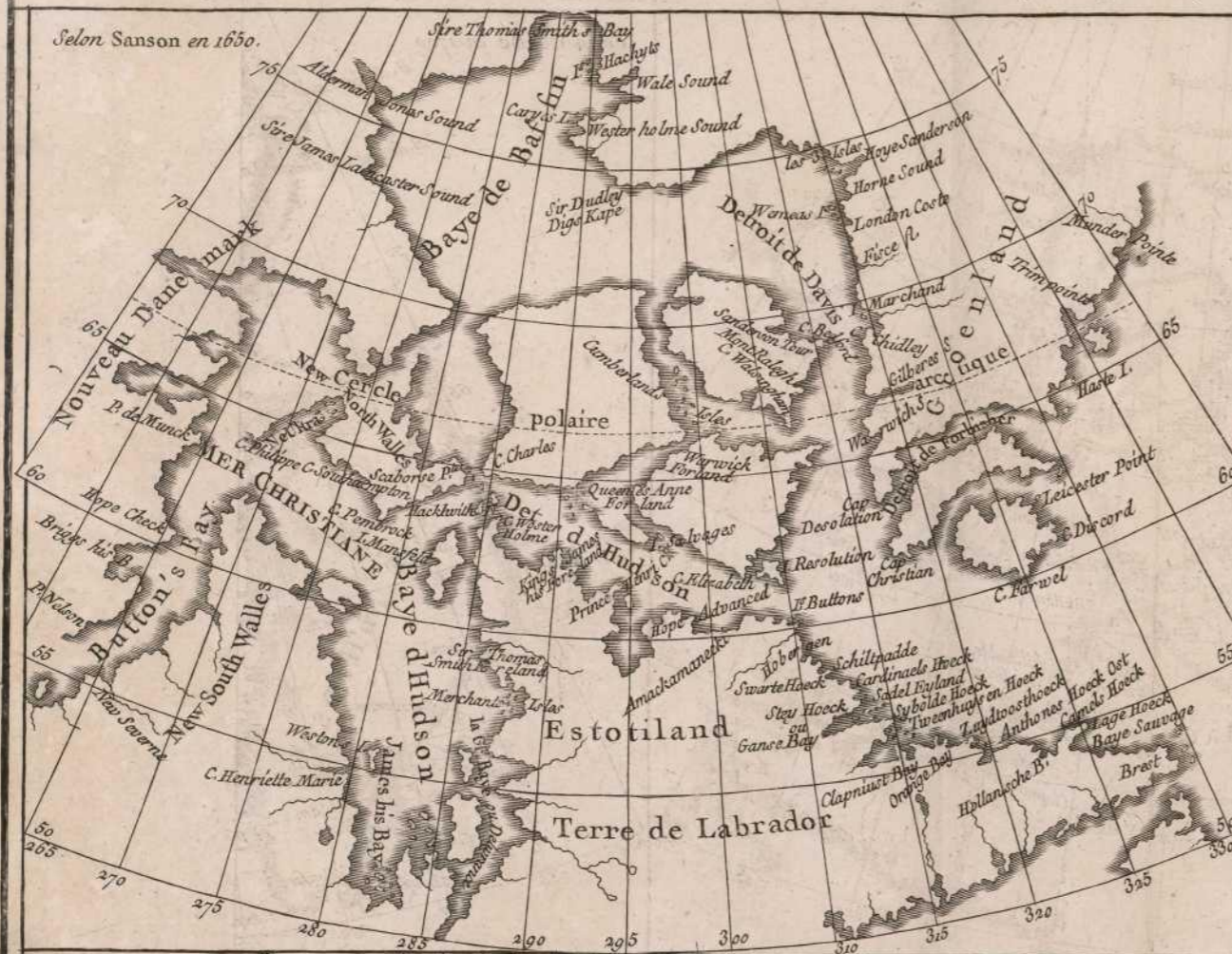
1848

1848

1848

1848

CARTE qui représente les différentes connoissances que l'on a eues des TERRES ARCTIQUES depuis 1650 jusqu'en 1747 auxquelles il faut comparer la Carte suivante C. 10 Par M. De Vaugondy 1773.



PARTIE DE LA CARTE

du Capitan Guay
dans son voyage en la
AMERIQUE TRAVAILLE
publiee par son fils

M. DE LAURENT

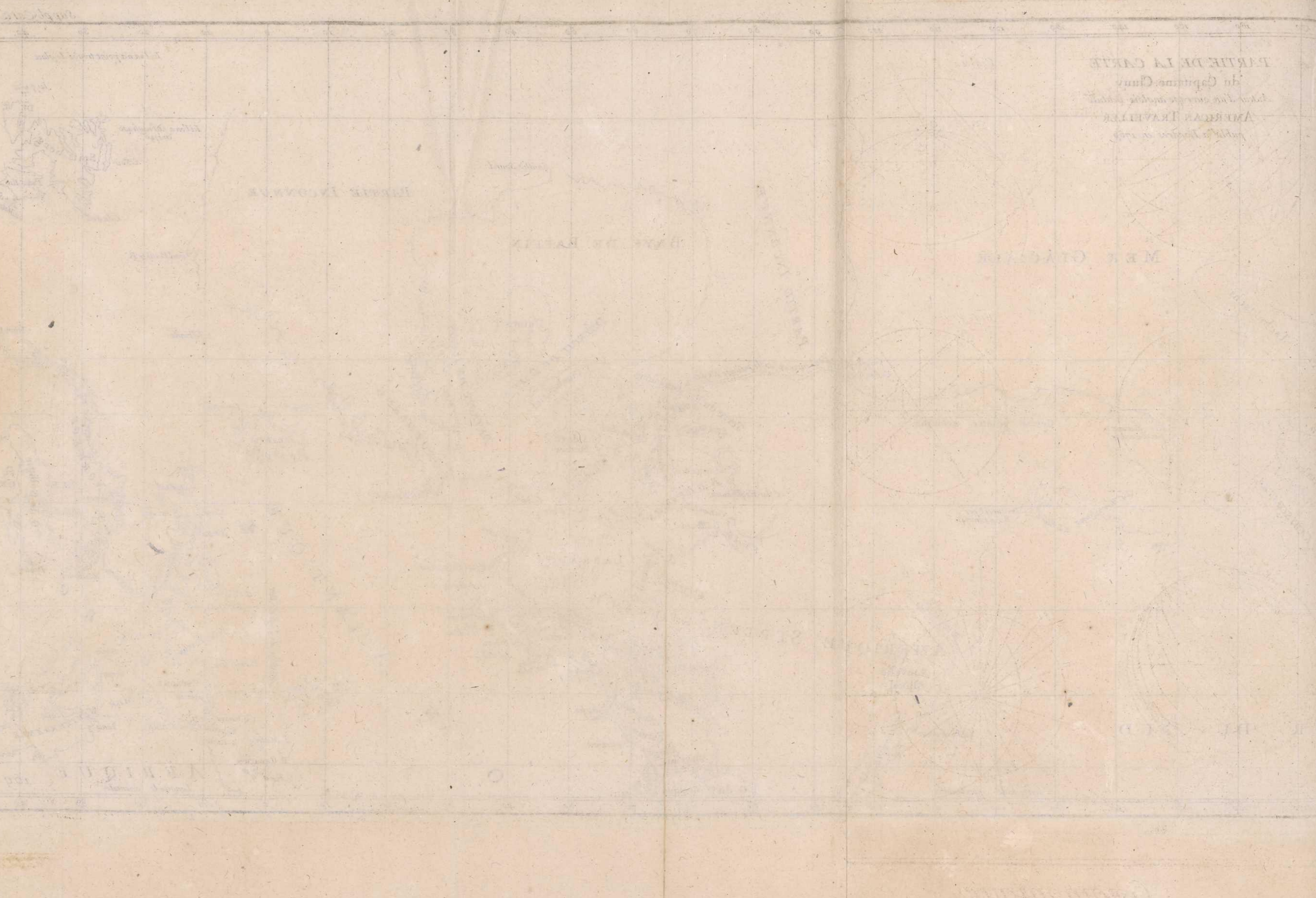


Fig. 1.

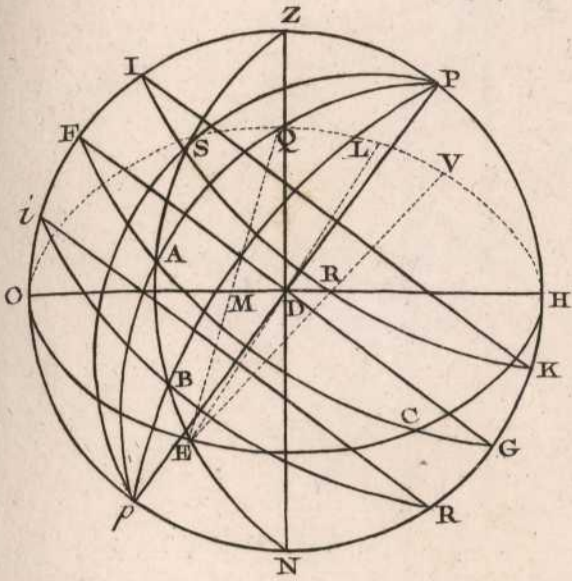


Fig. 2.

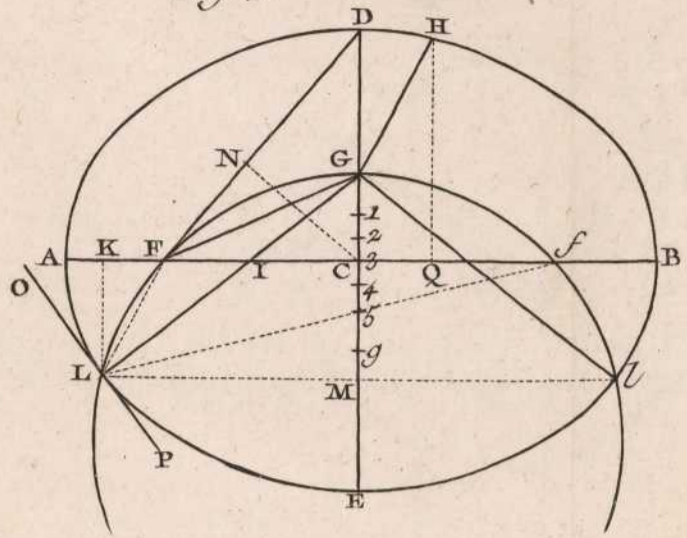


Fig. 3.

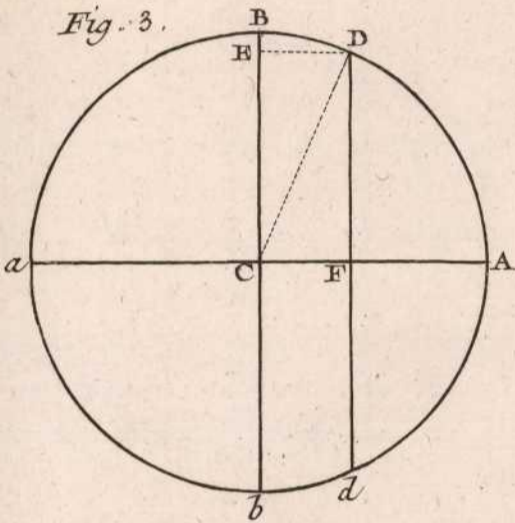


Fig. 4.

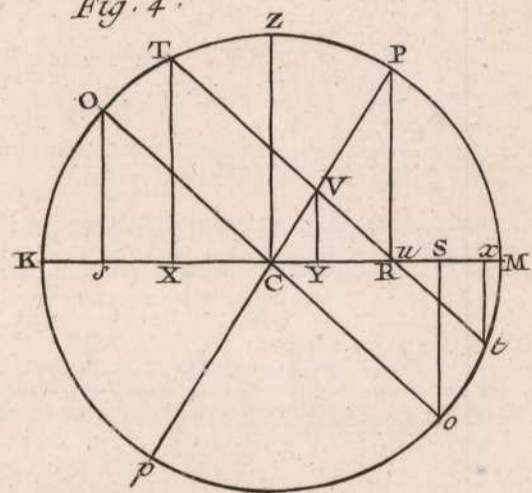


Fig. 5.

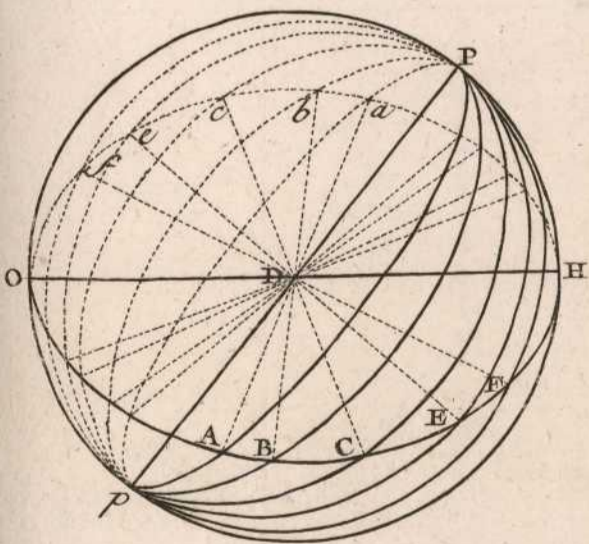
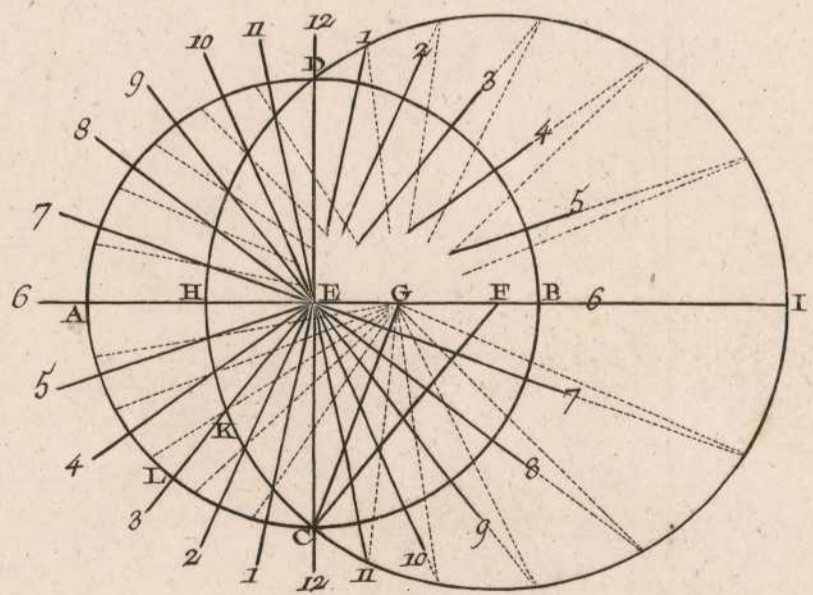


Fig. 6.



Benard Drex.

Fig. 7.

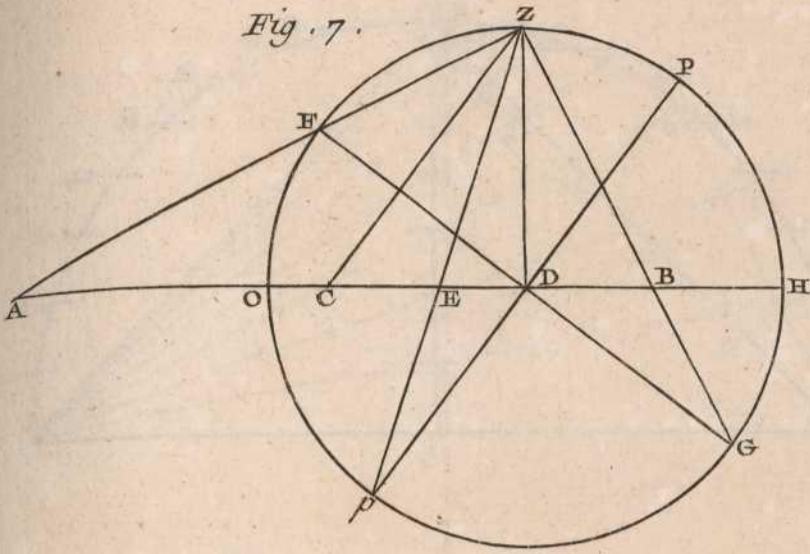


Fig. 8.

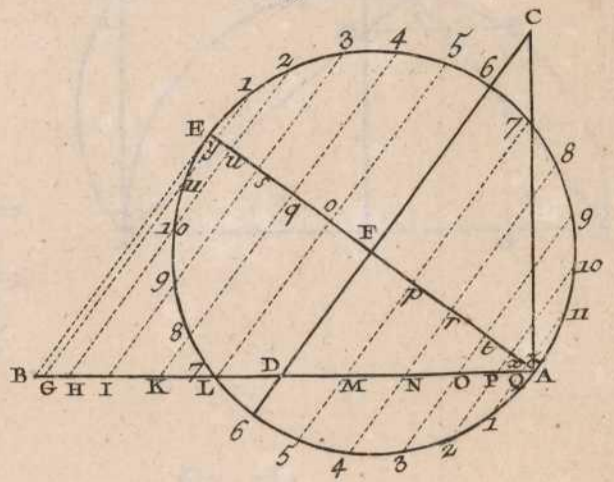


Fig. 9.

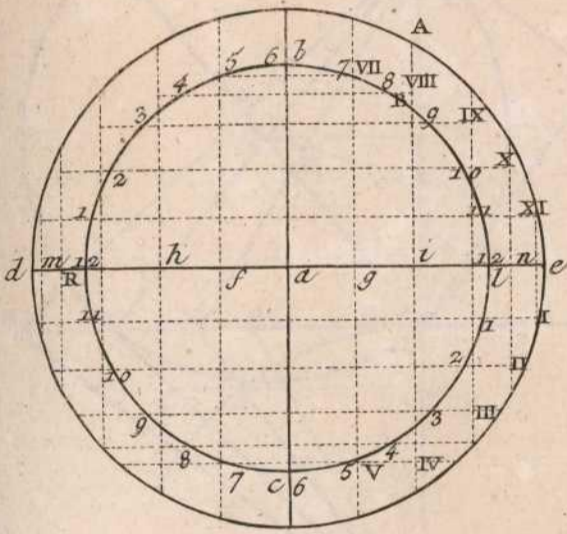


Fig. 10.

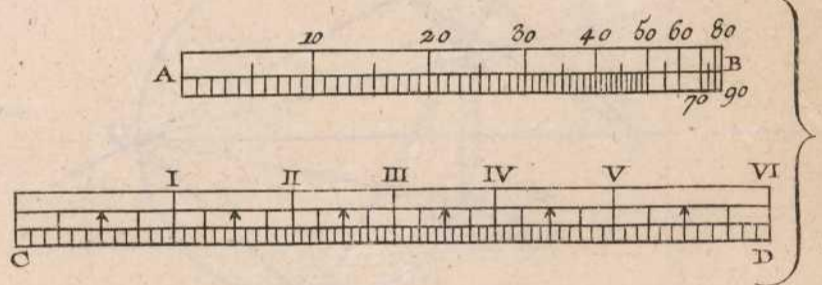
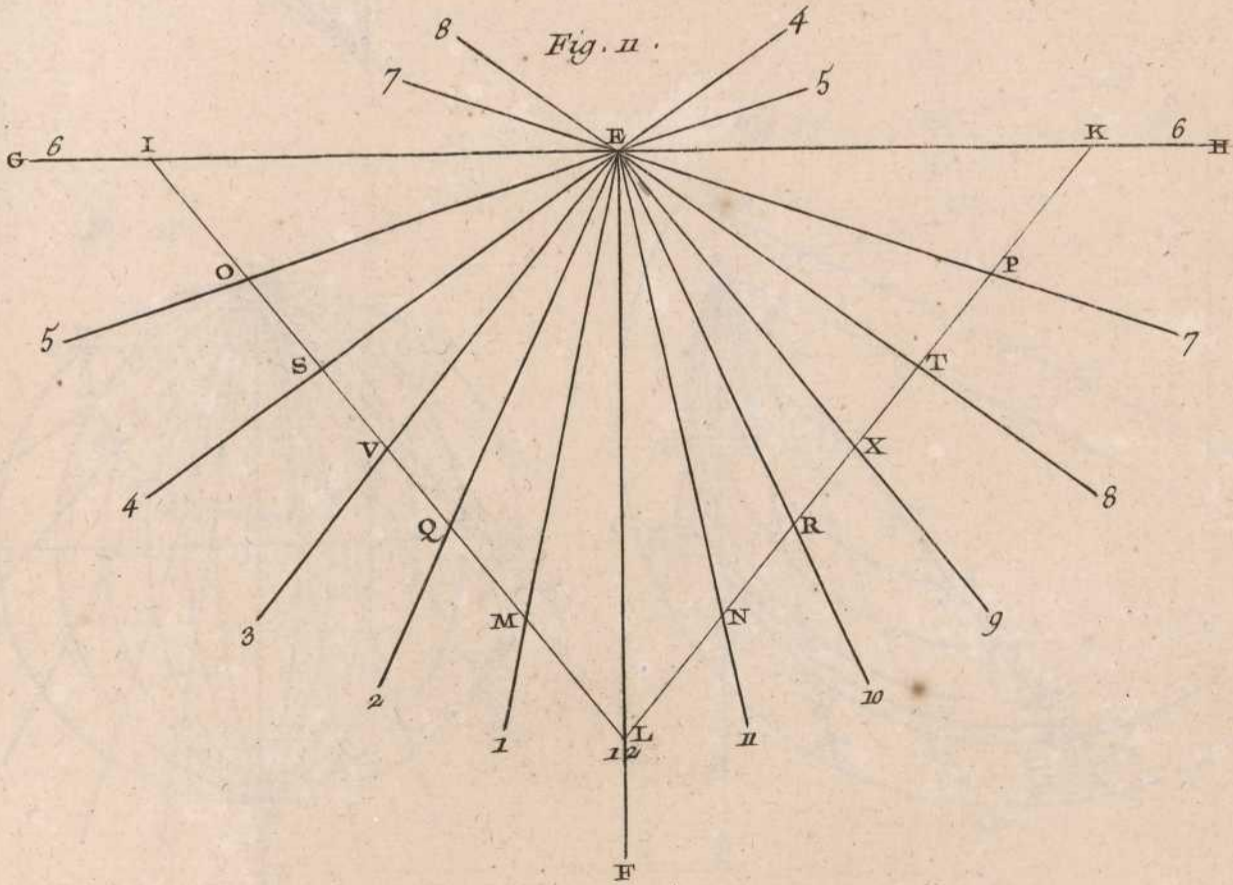
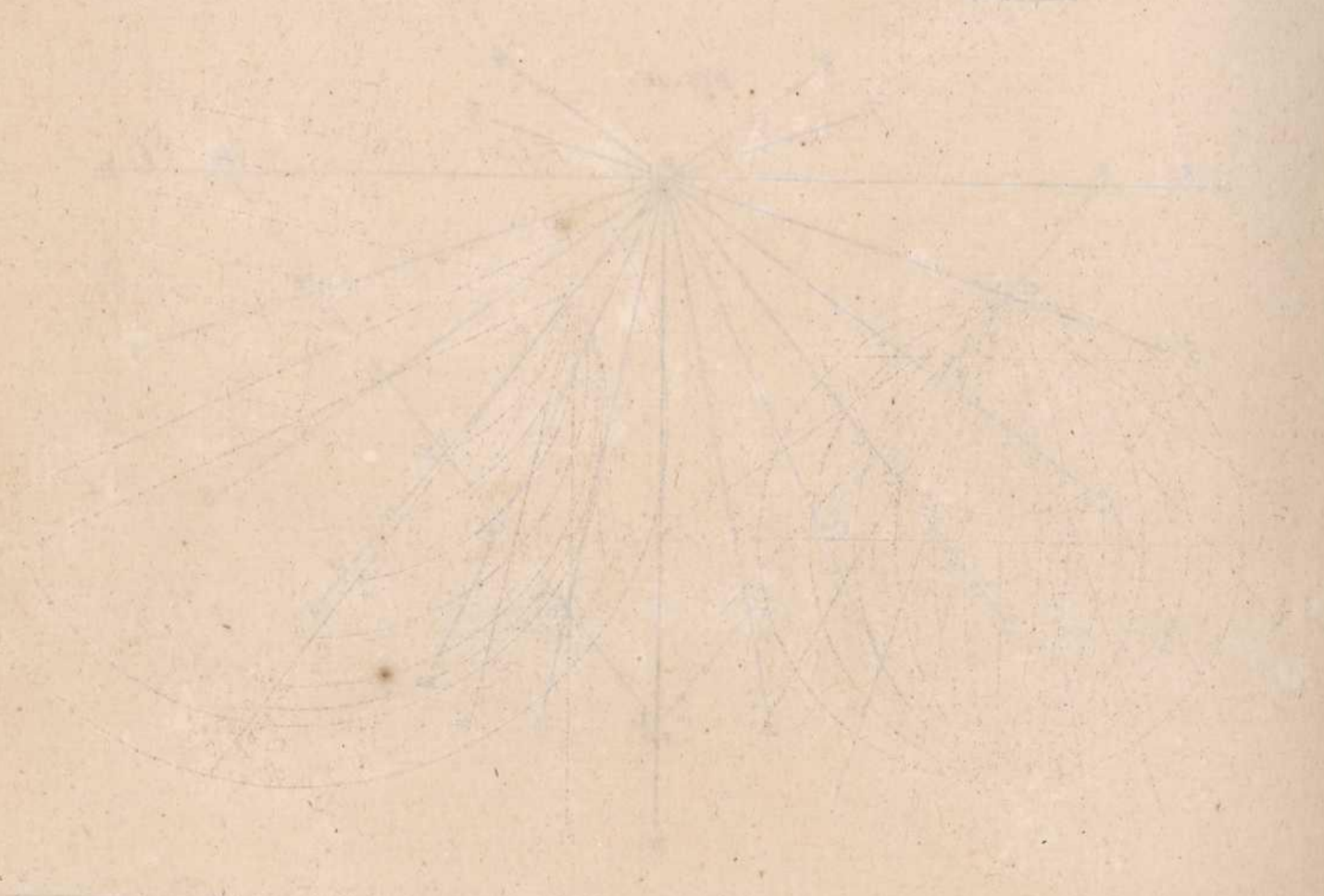
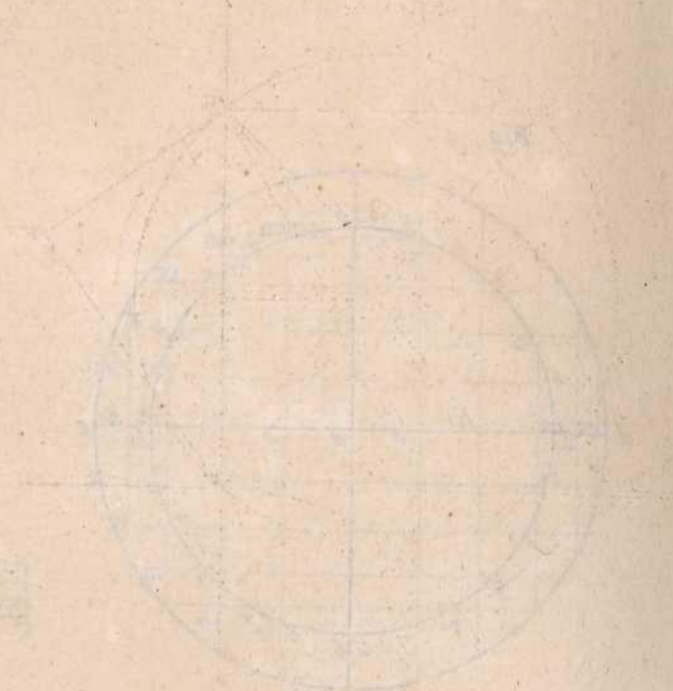
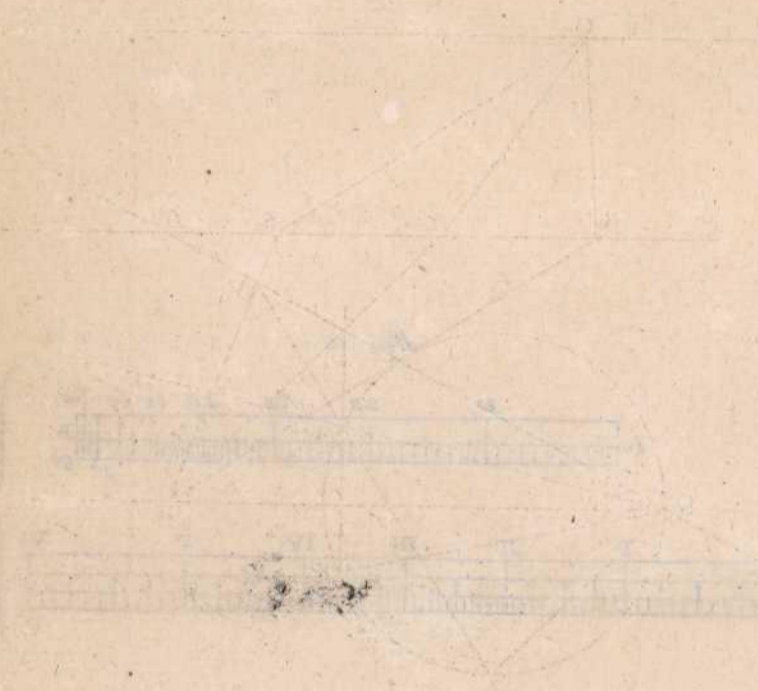
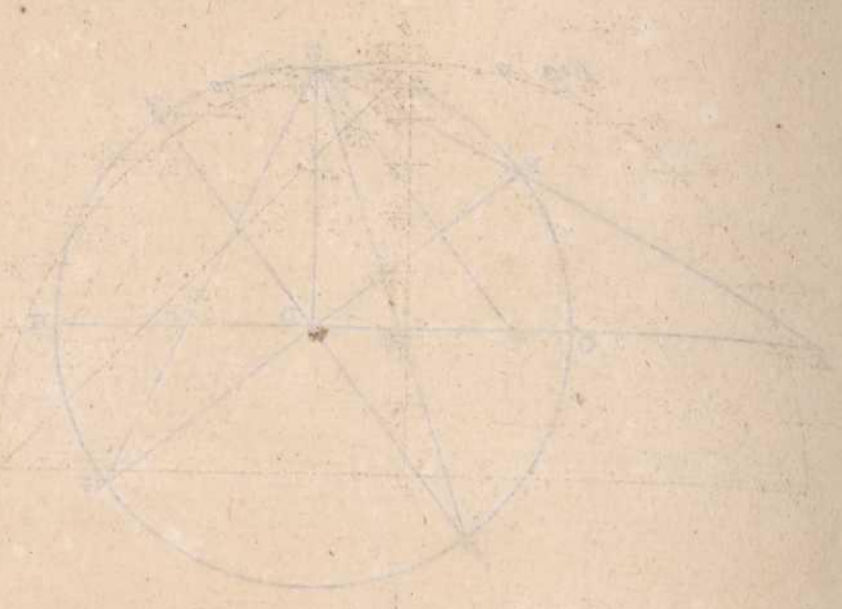
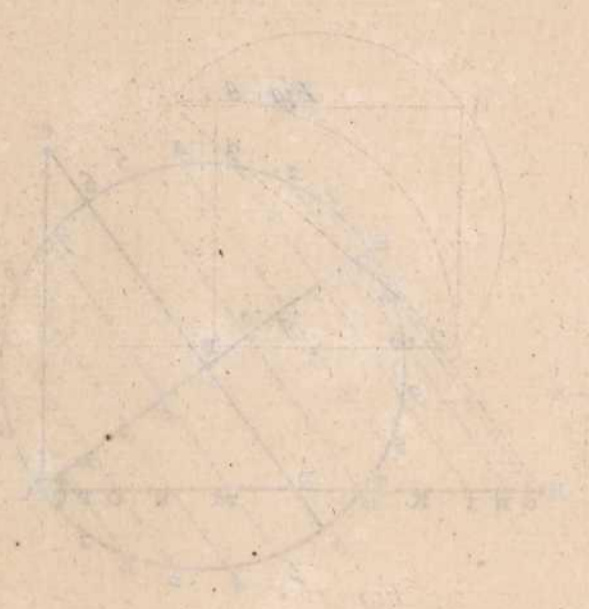


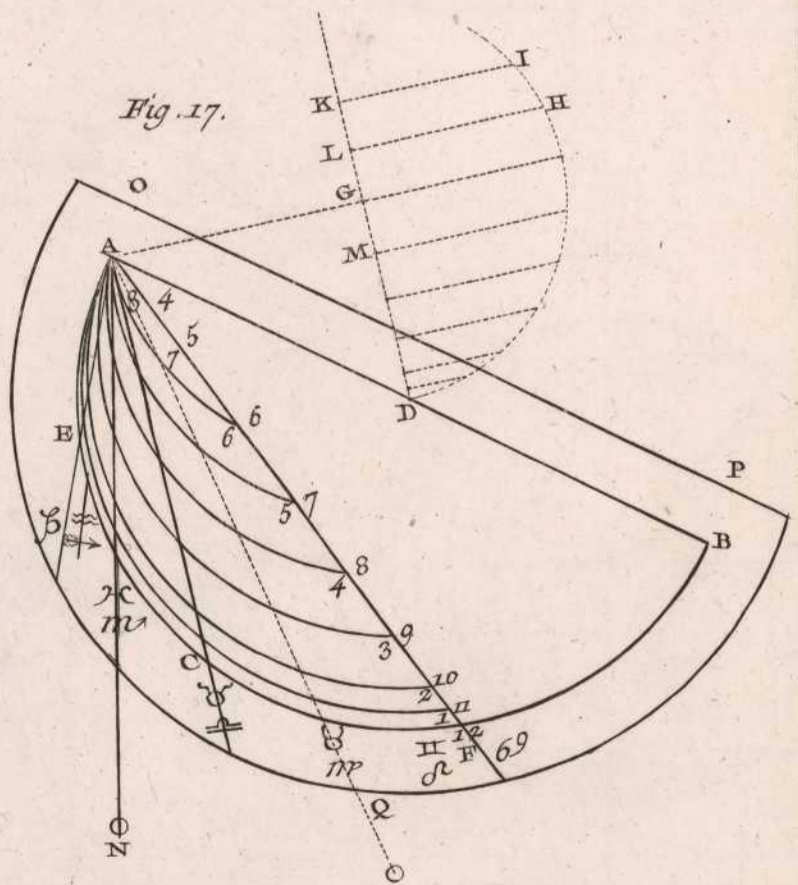
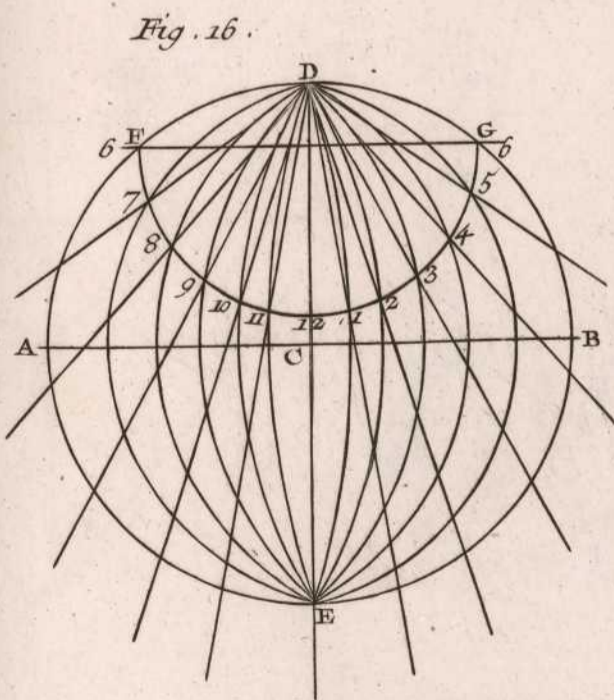
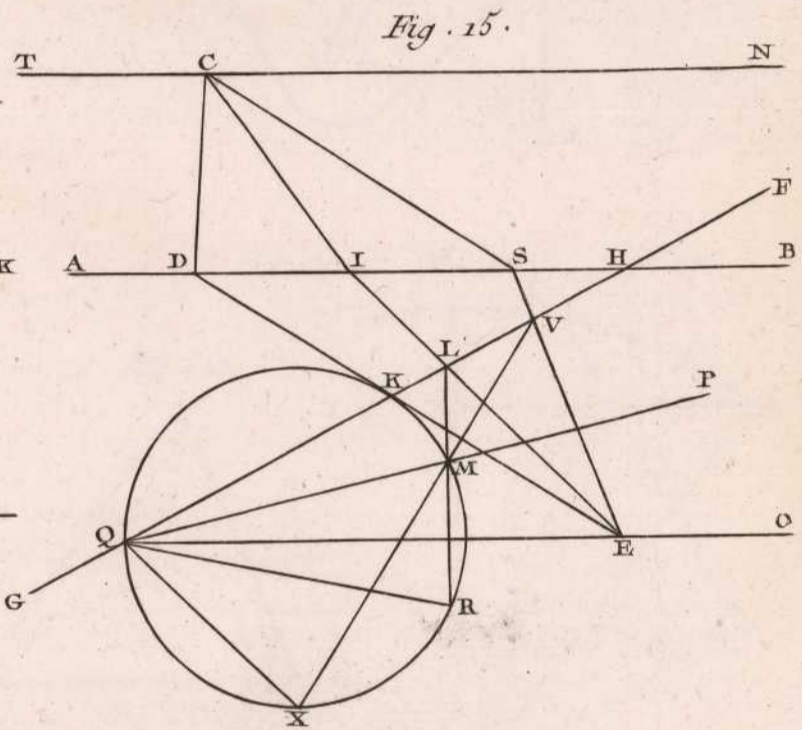
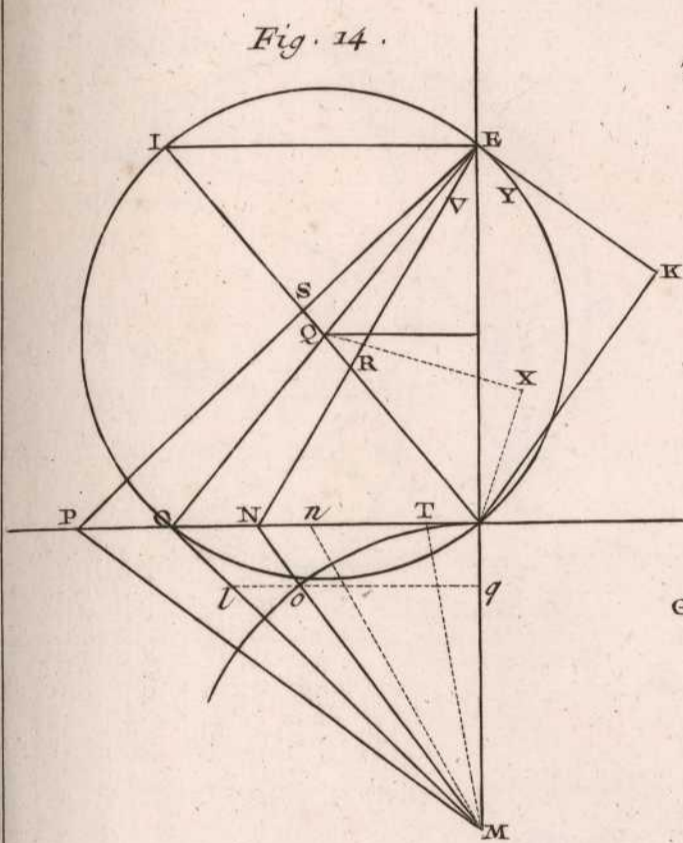
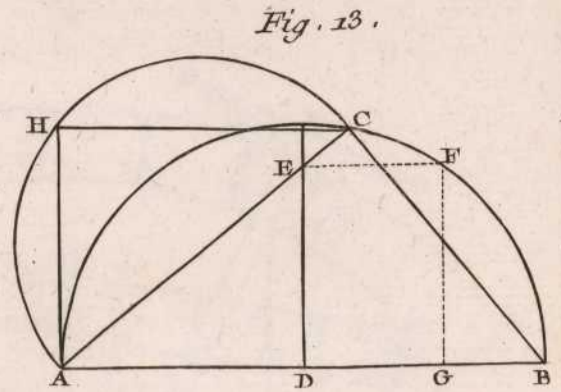
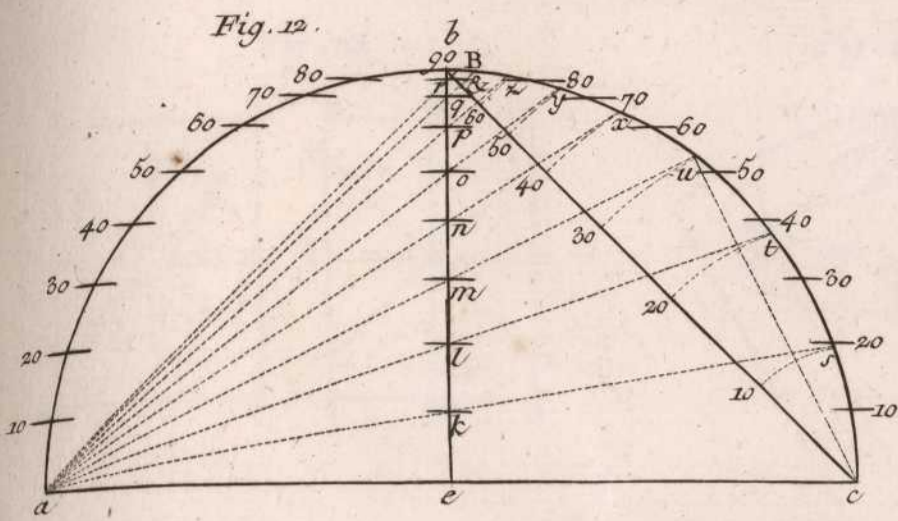
Fig. 11.



Benard Drex.



Geometric Diagrams



Benard Direc.

Fig. 18.

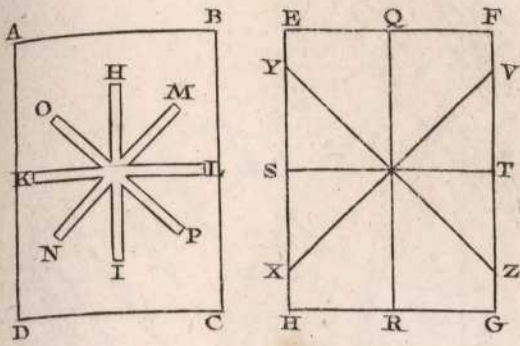


Fig. 10.

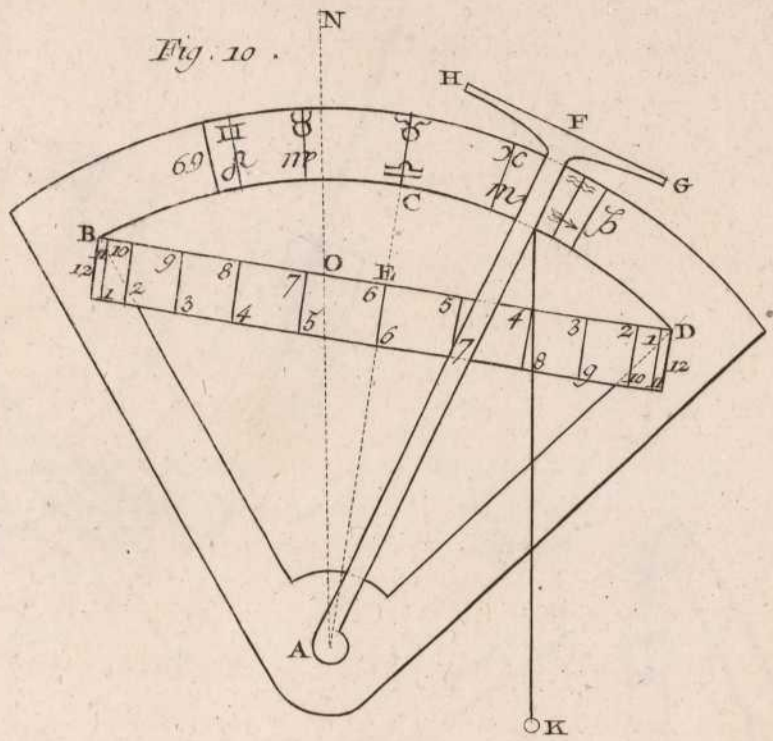


Fig. 20.

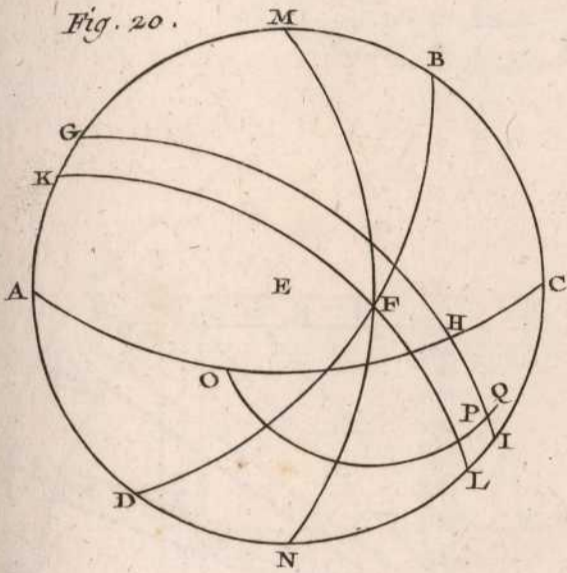


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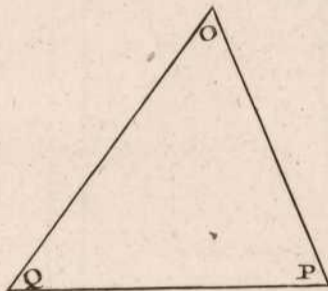


Fig. 21.

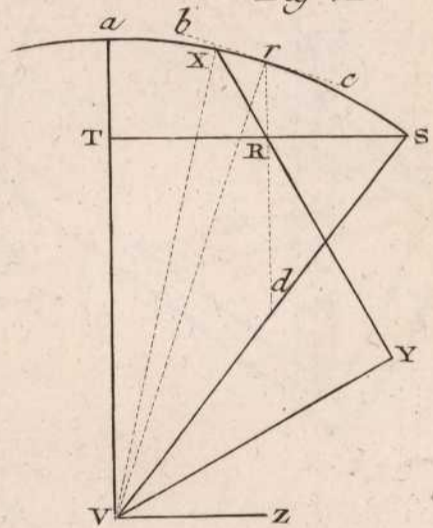


Fig. 24.

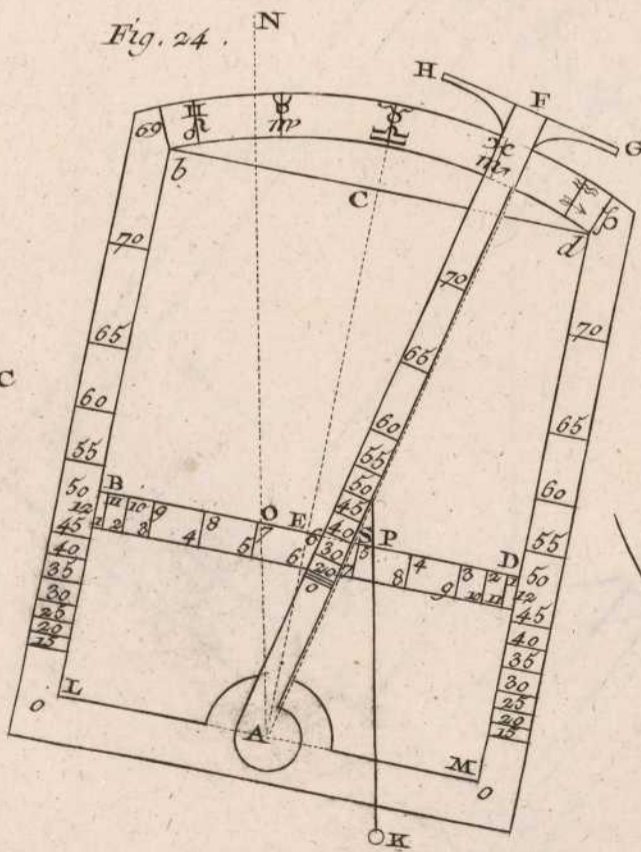


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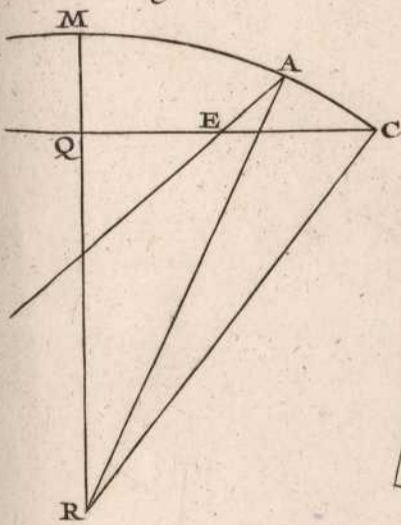
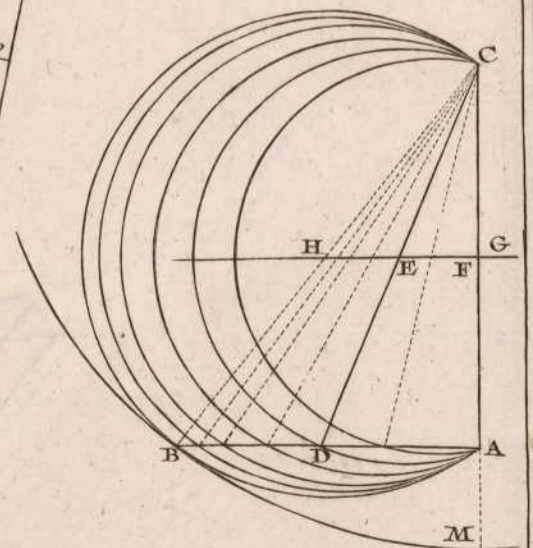


Fig. 25.



Benard Drex

Fig. 26.

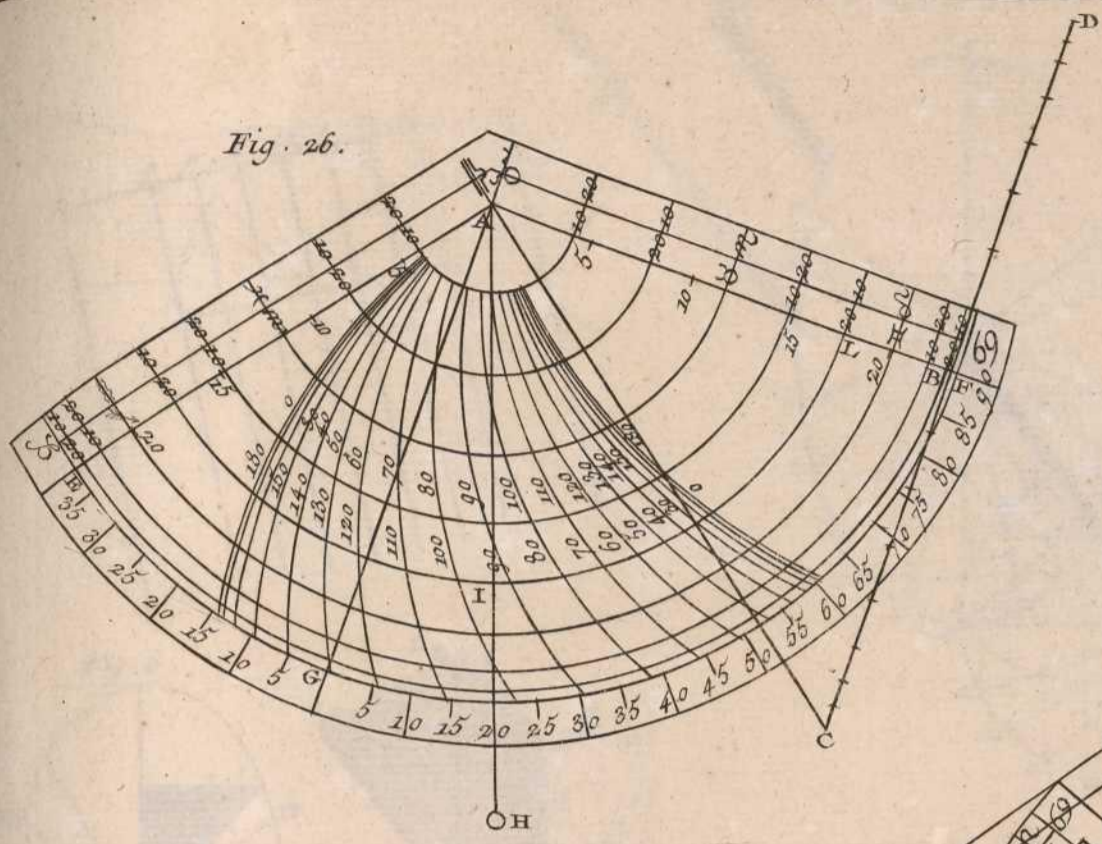


Fig. 27.

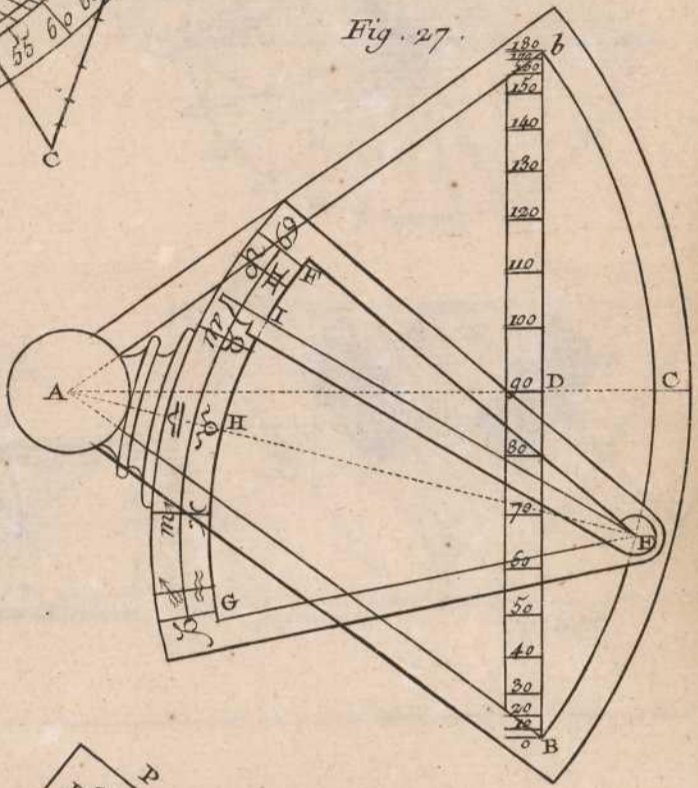


Fig. 28.

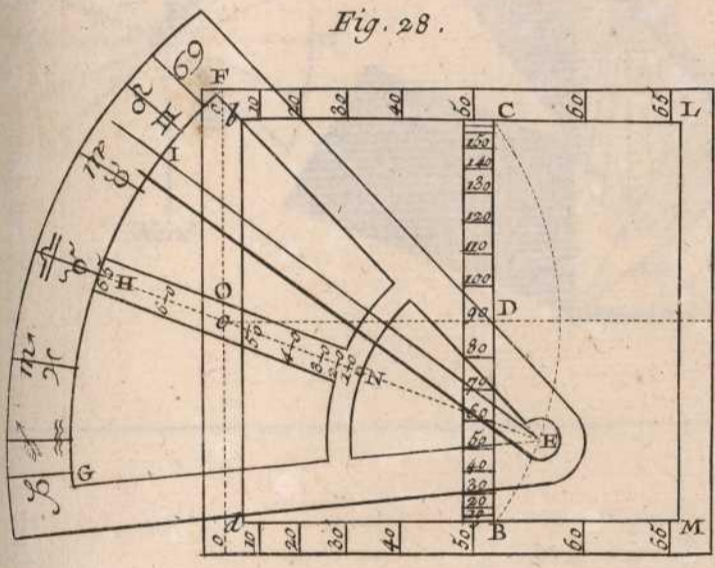
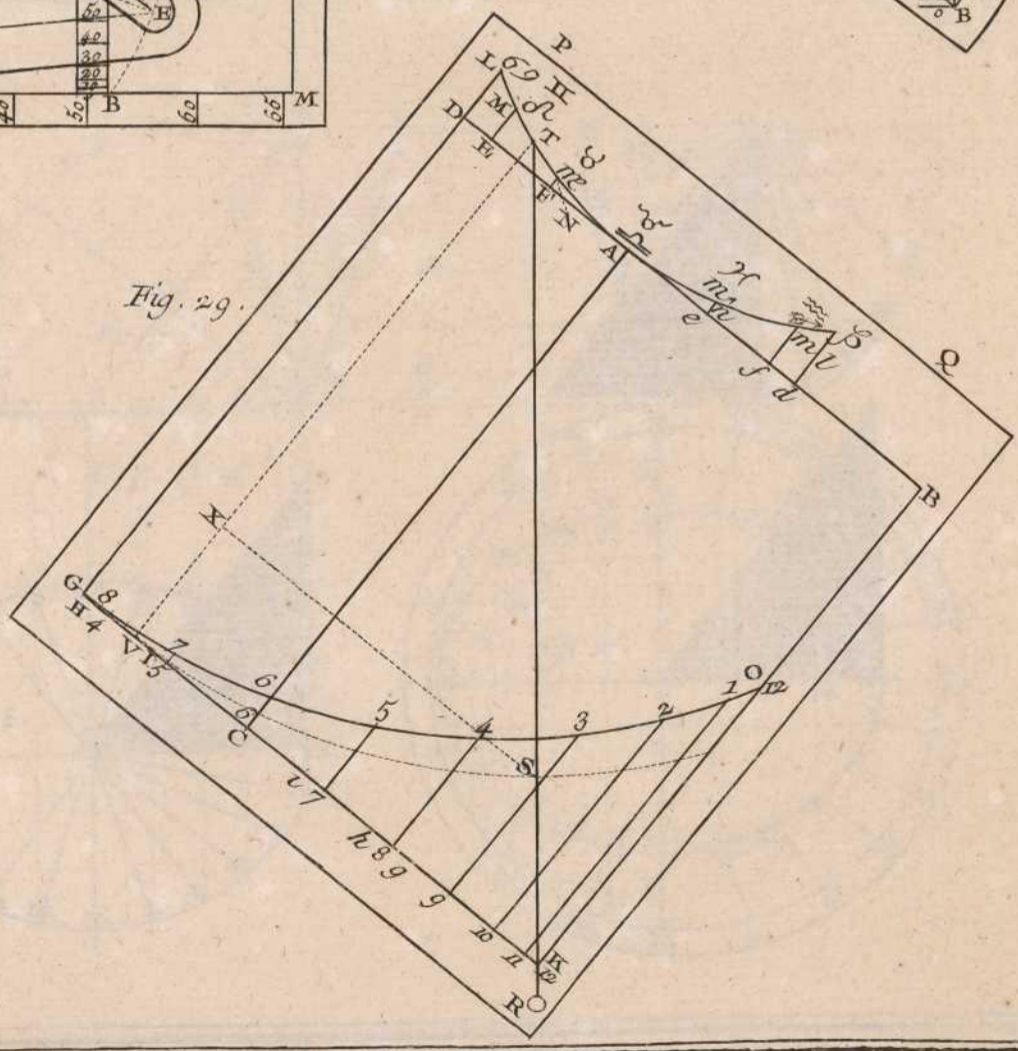
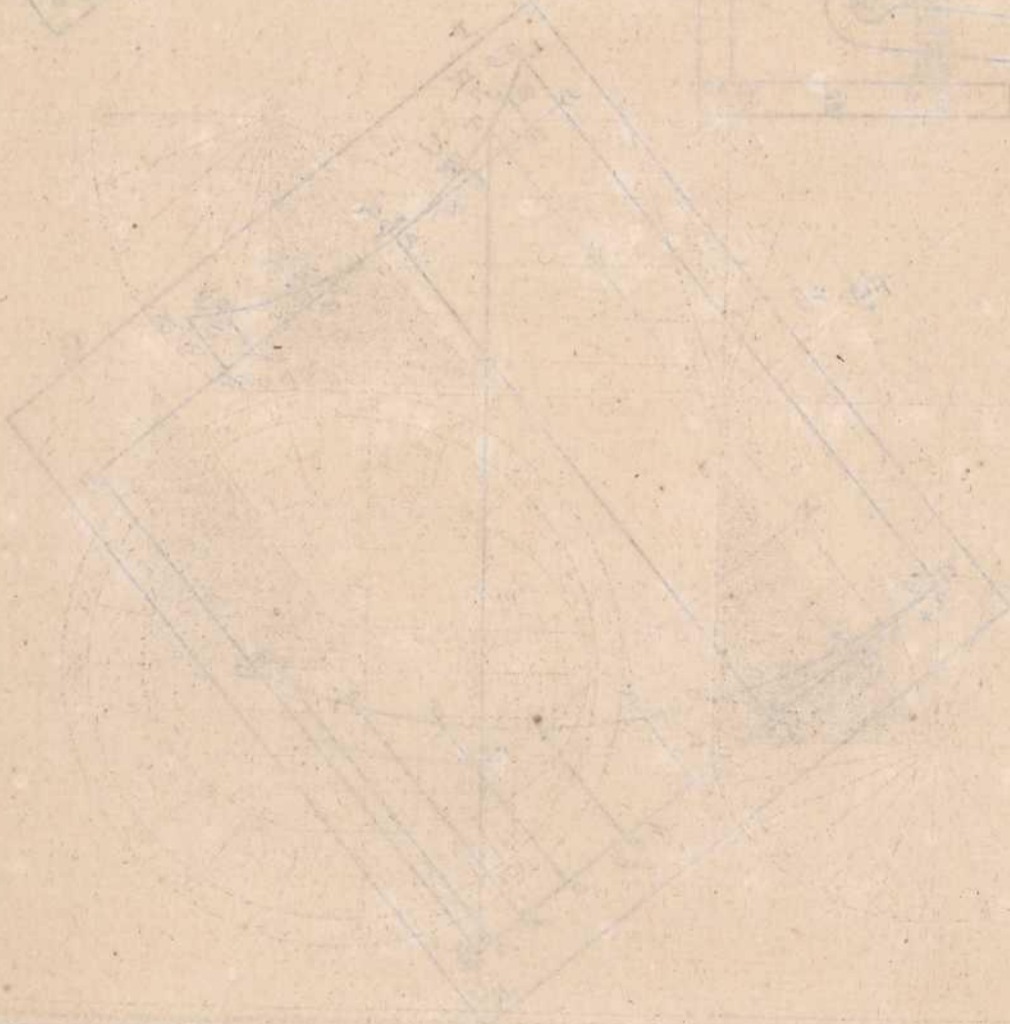
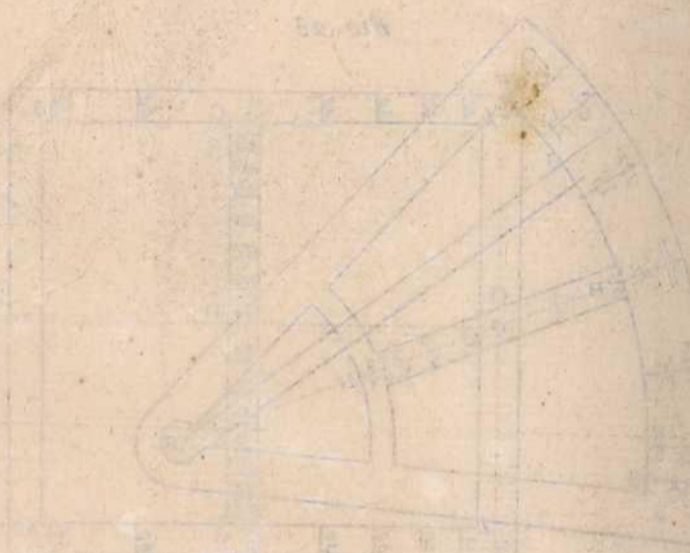
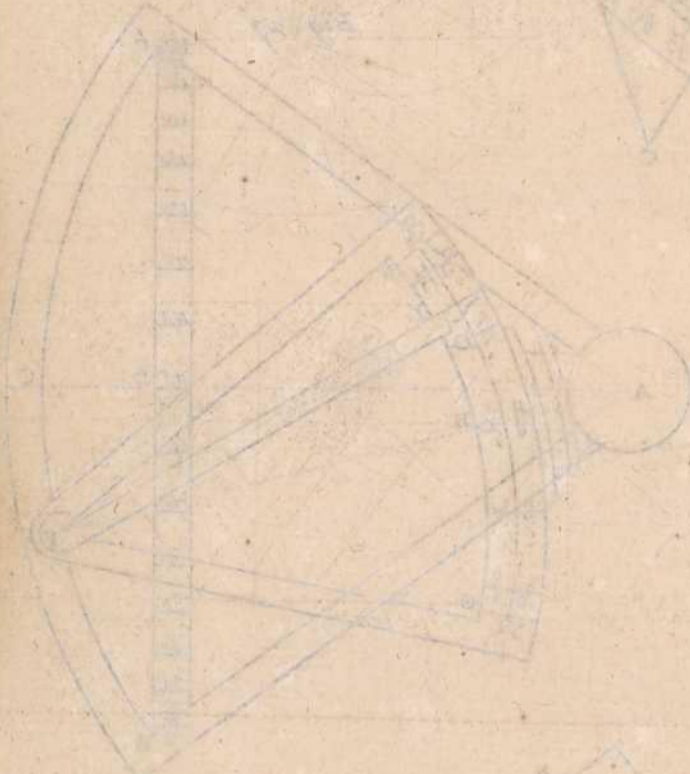
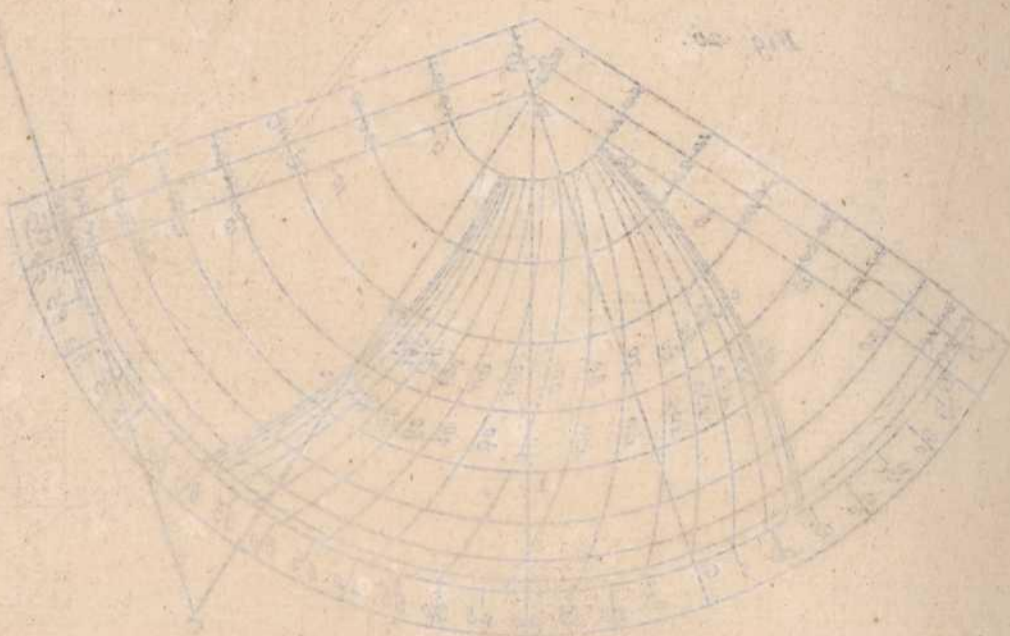


Fig. 29.



Benard Durex.



Geometriae

Fig. 2.

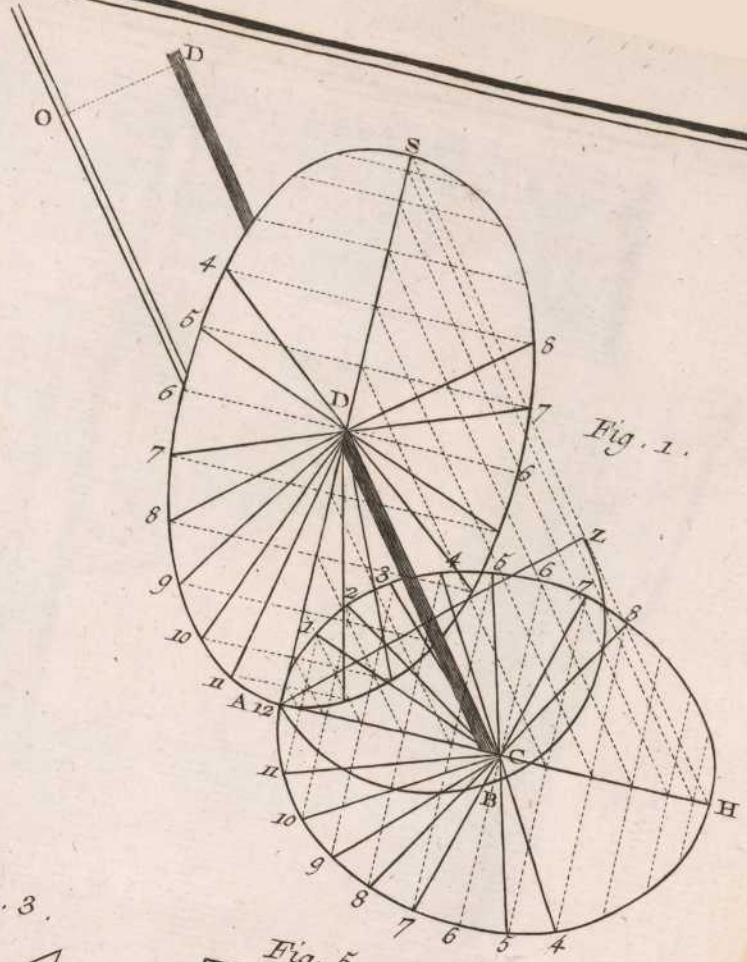
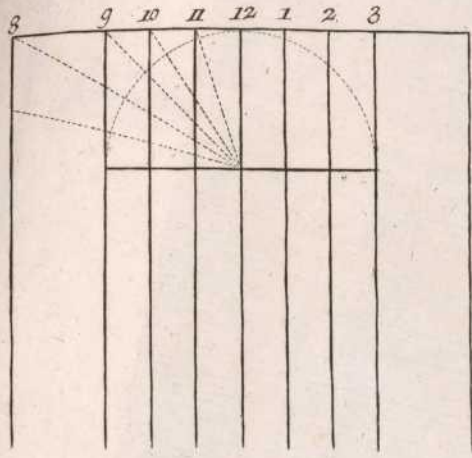
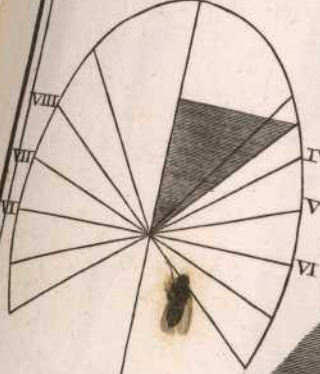


Fig. 1.

Fig. 6.



Nord

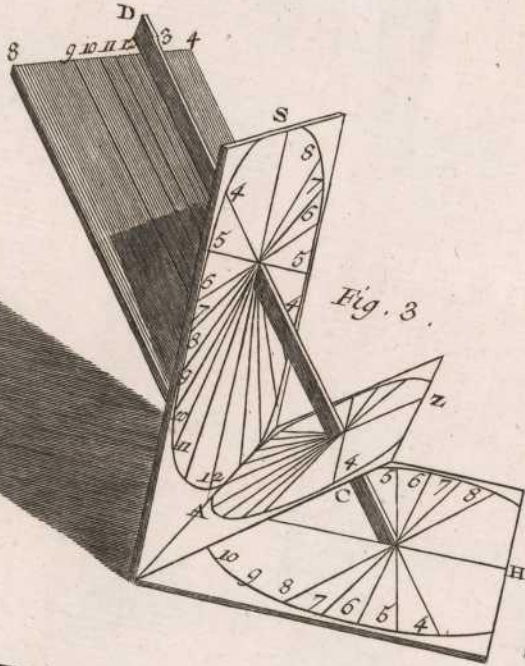


Fig. 3.

Fig. 5.

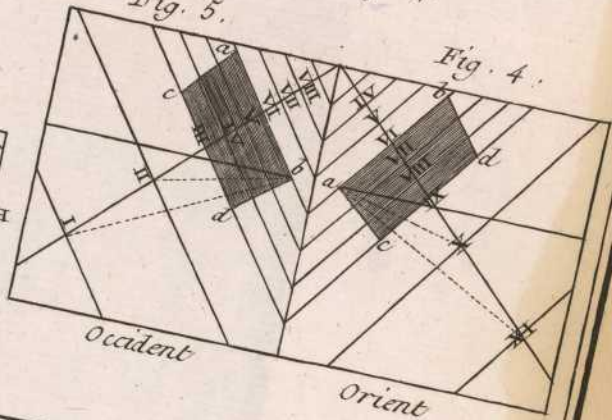


Fig. 4.

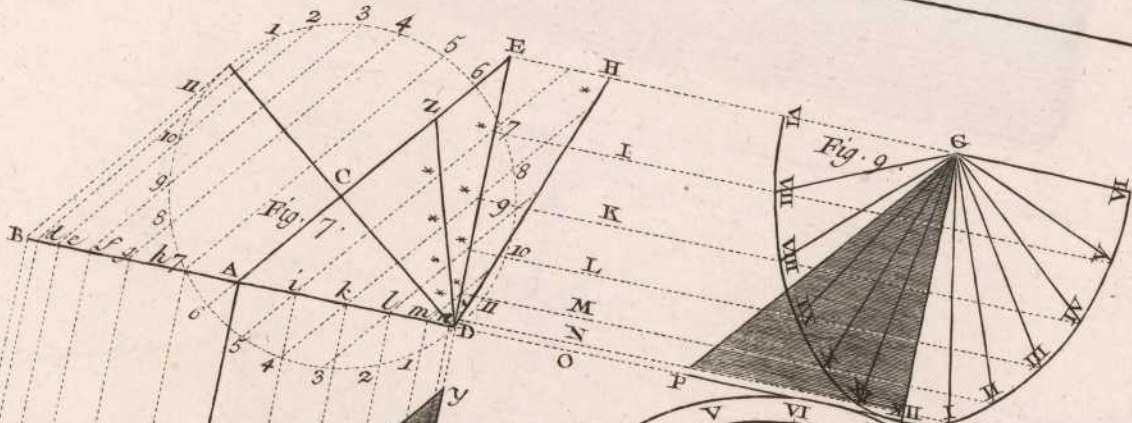


Fig. 7.

Fig. 9.

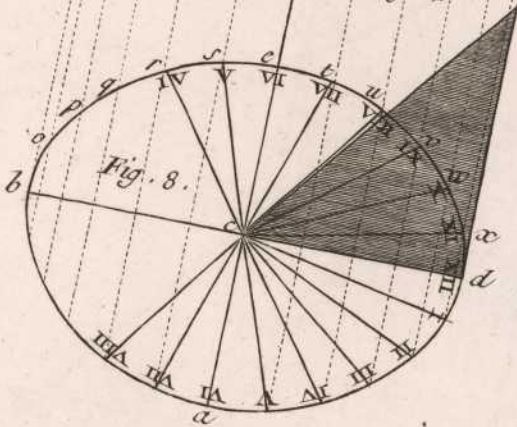


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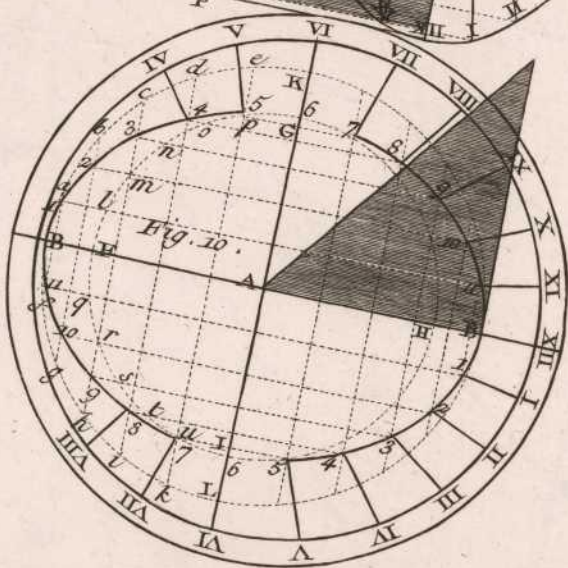


Fig. 10.

Gnomonique

Benard Doree

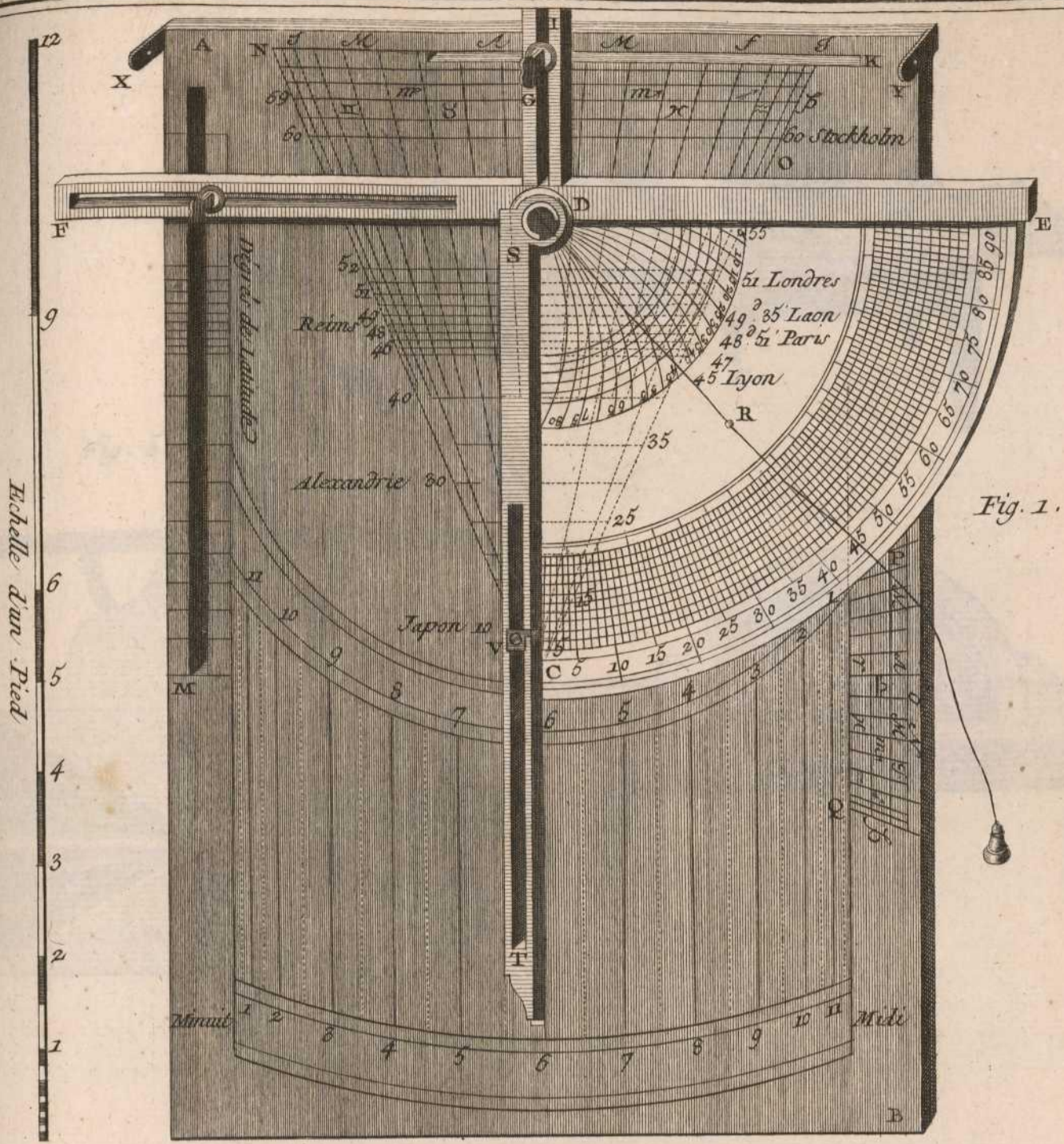


Fig. 1.

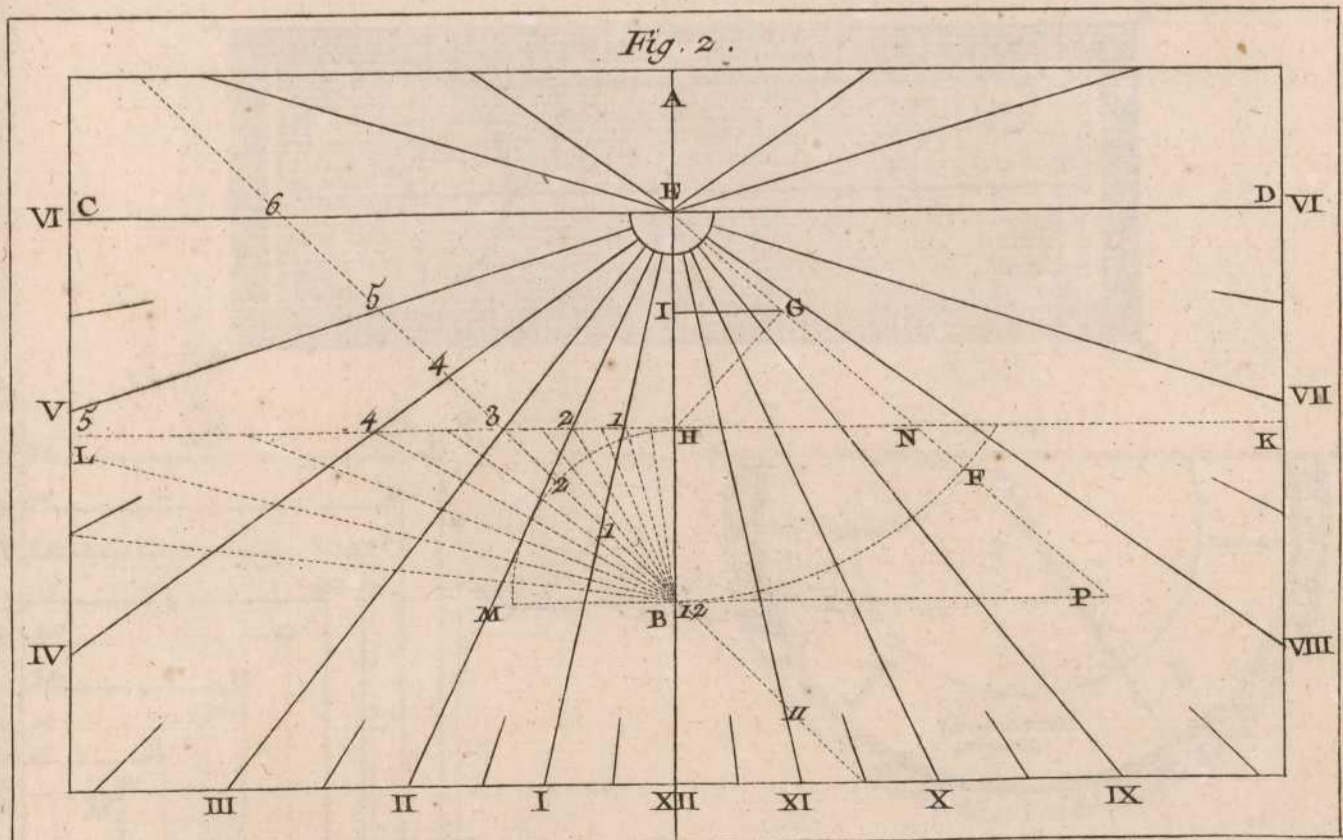


Fig. 2.

Benard Drex.

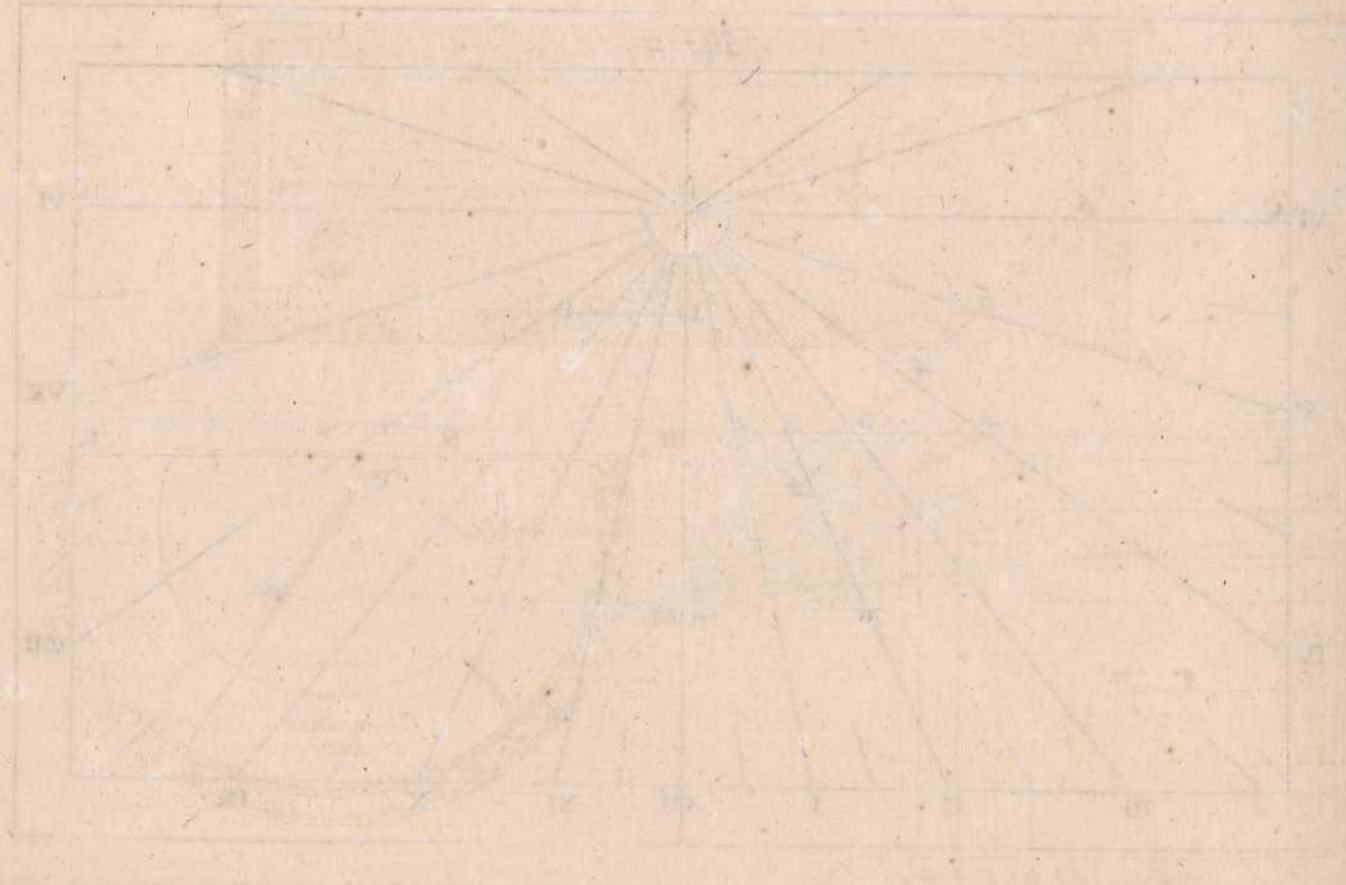
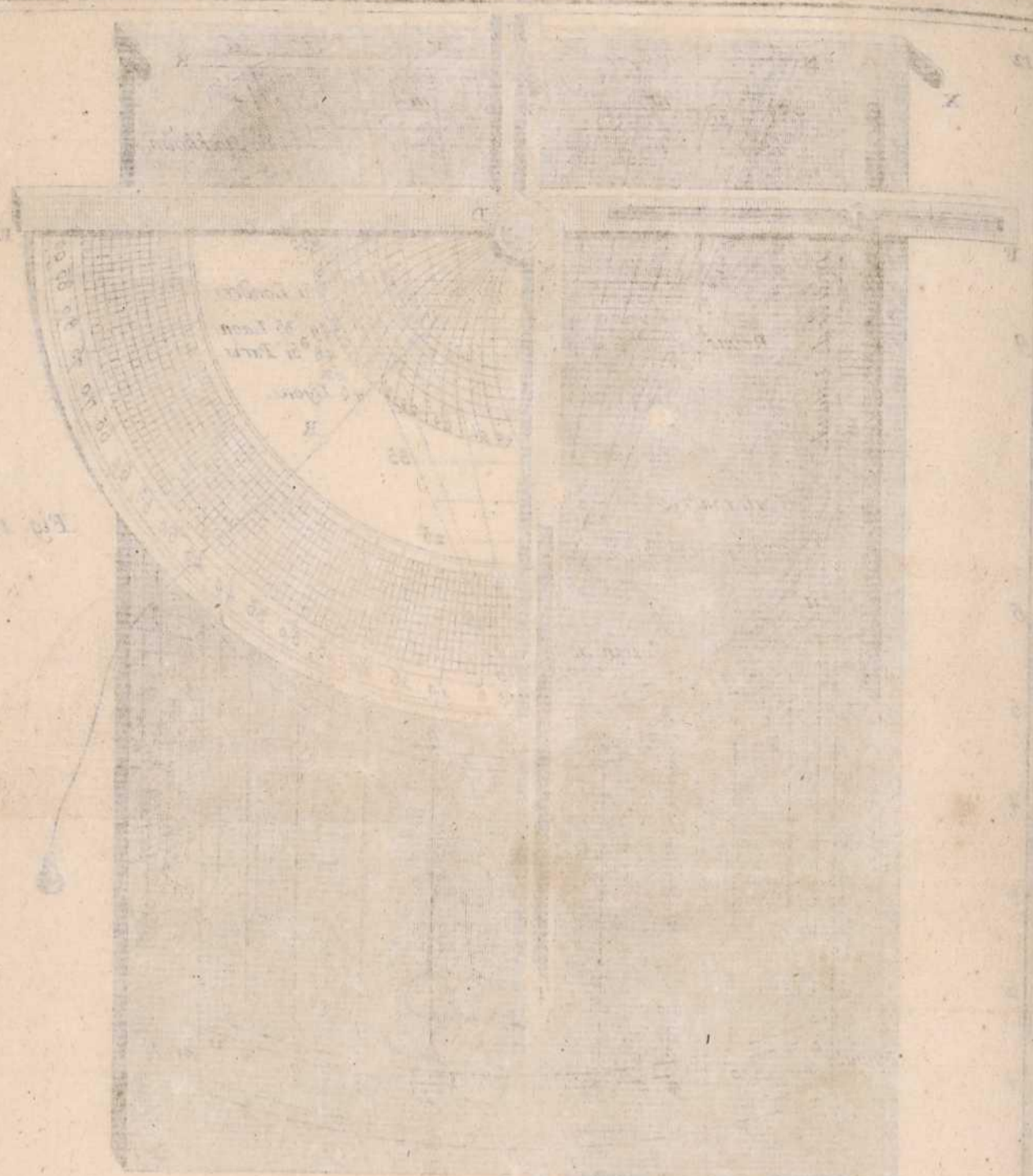


Fig. 1.

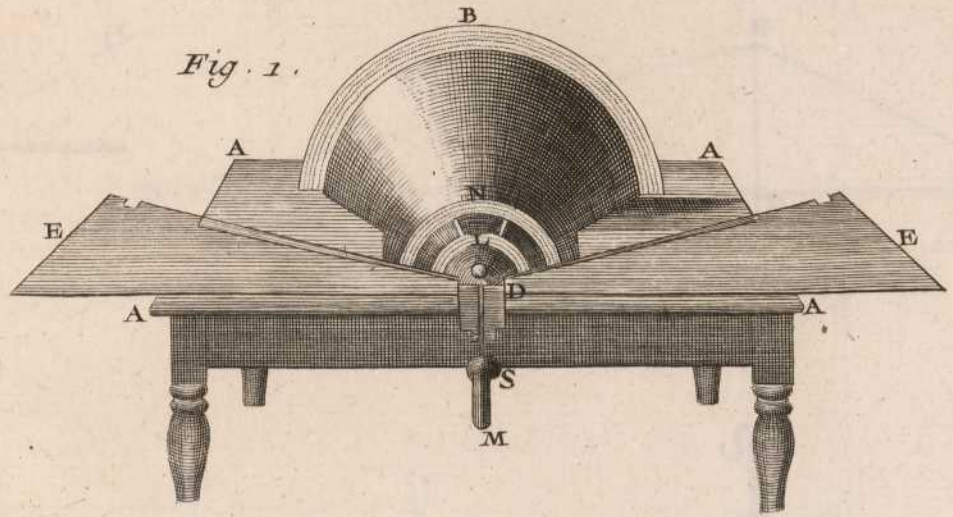


Fig. 5.

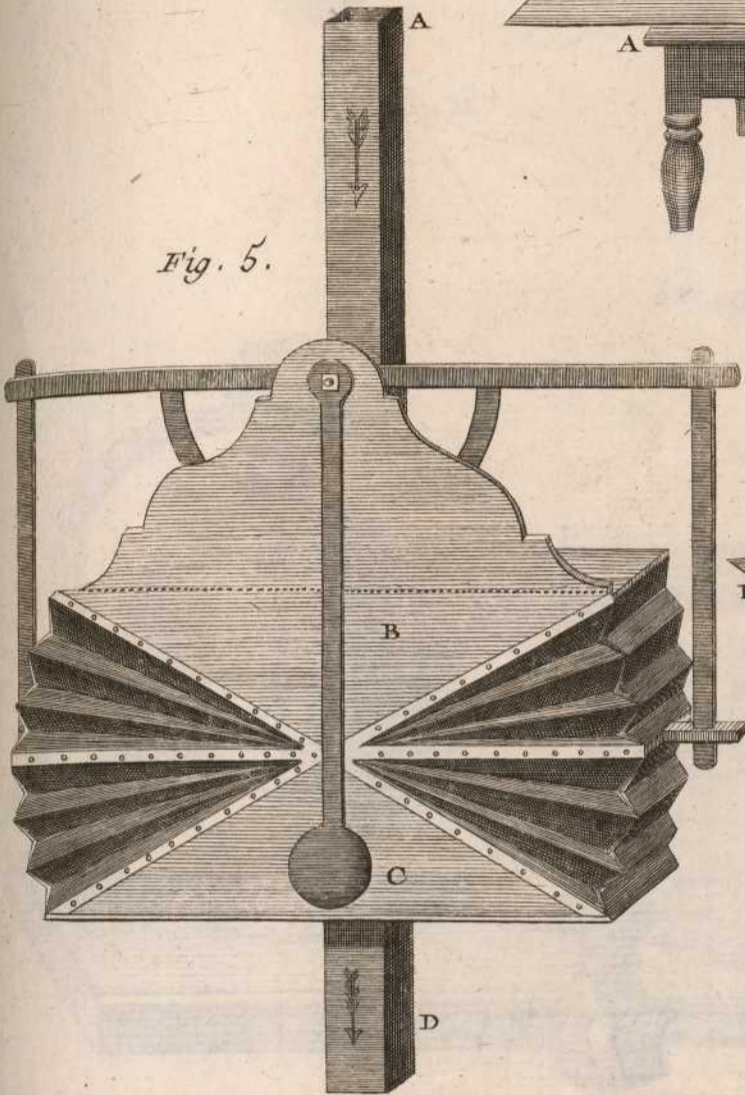


Fig. 2.

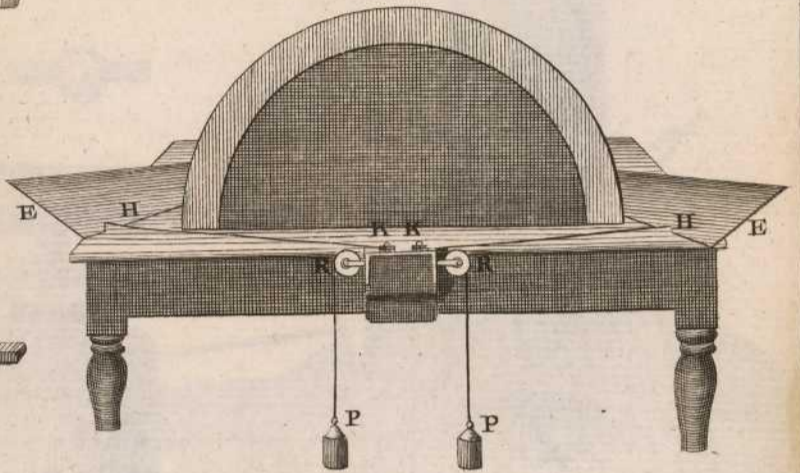


Fig. 3.

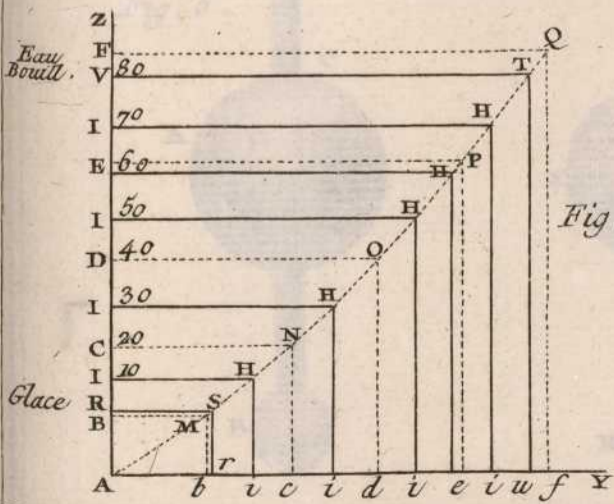
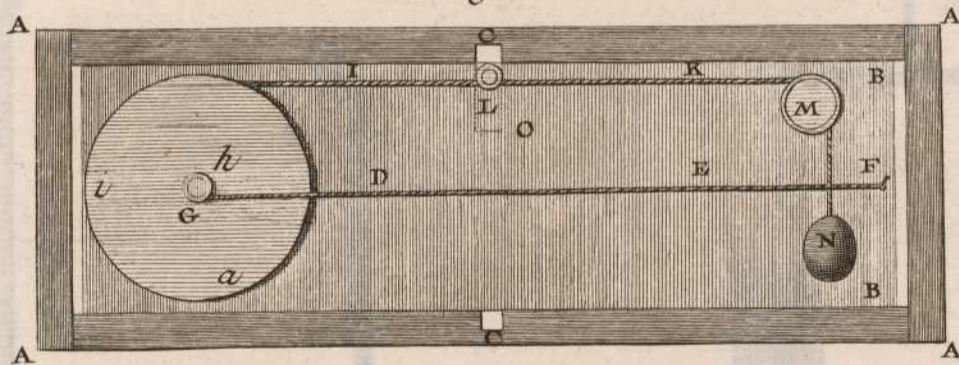
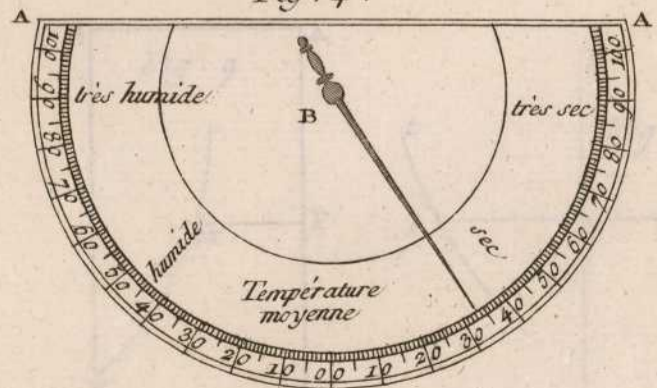
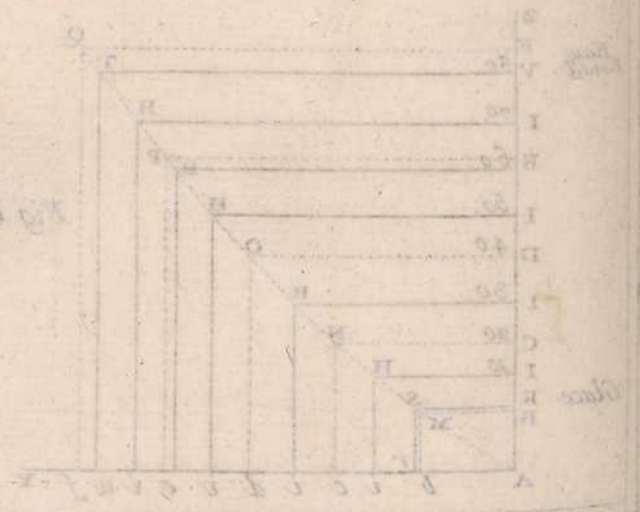
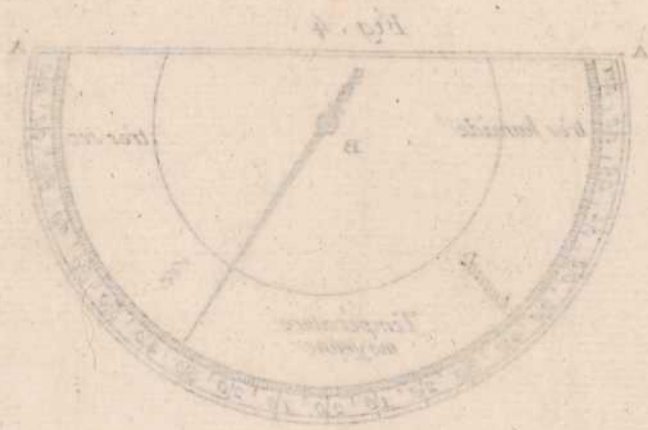
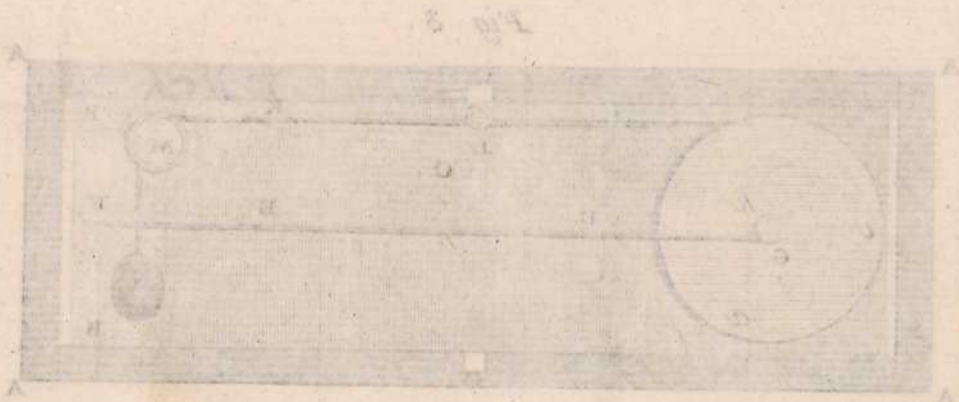
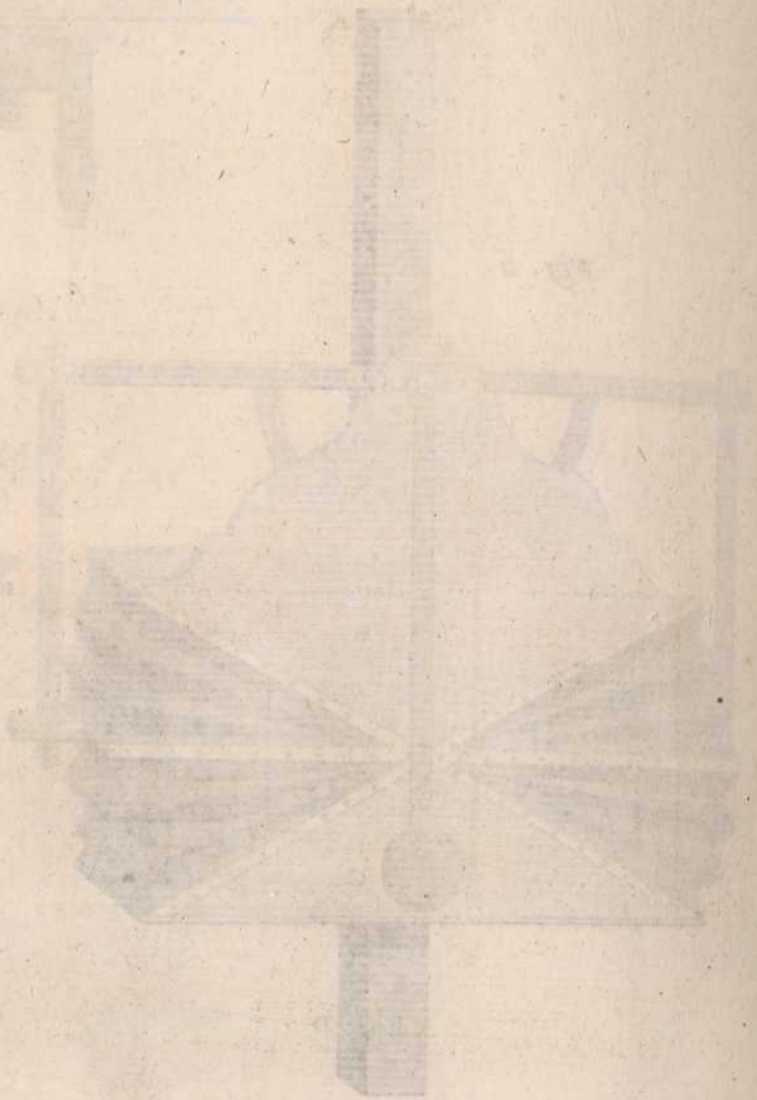
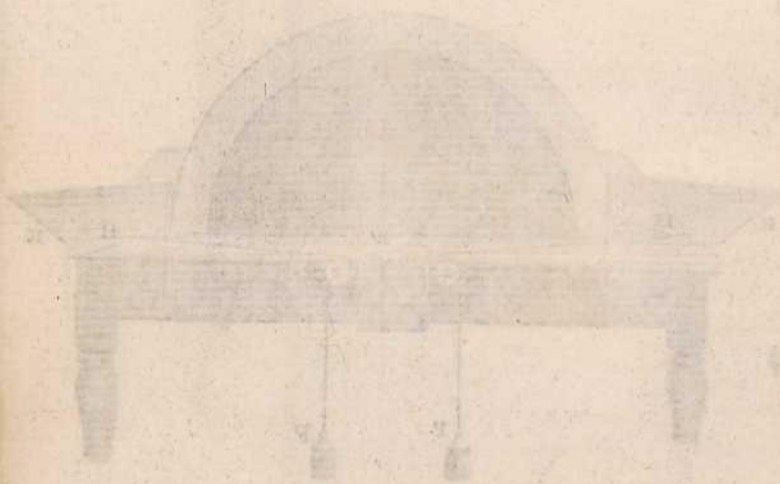


Fig. 6.

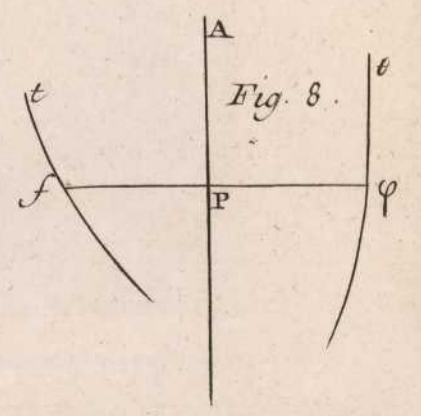
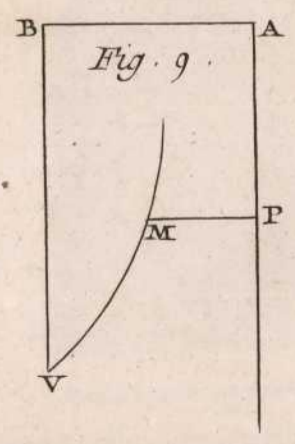
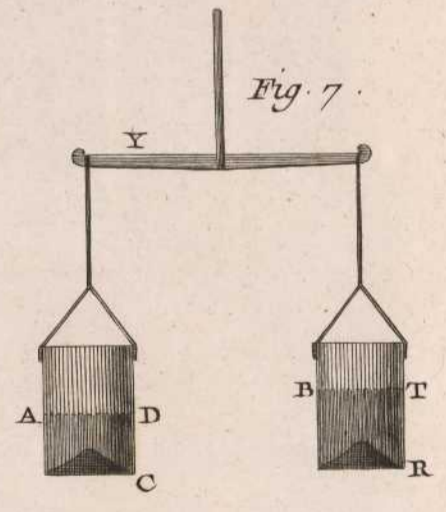
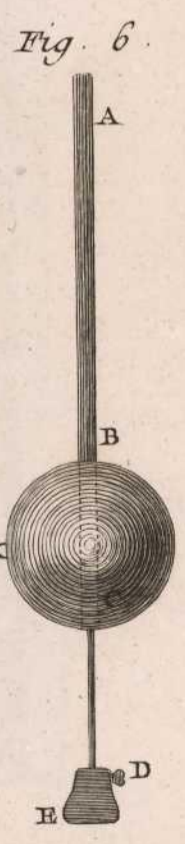
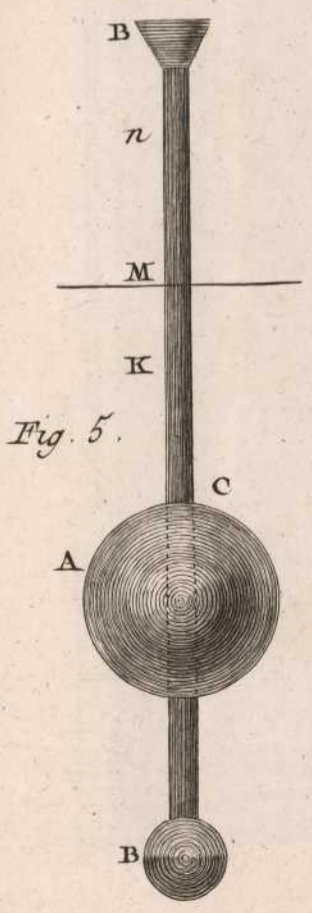
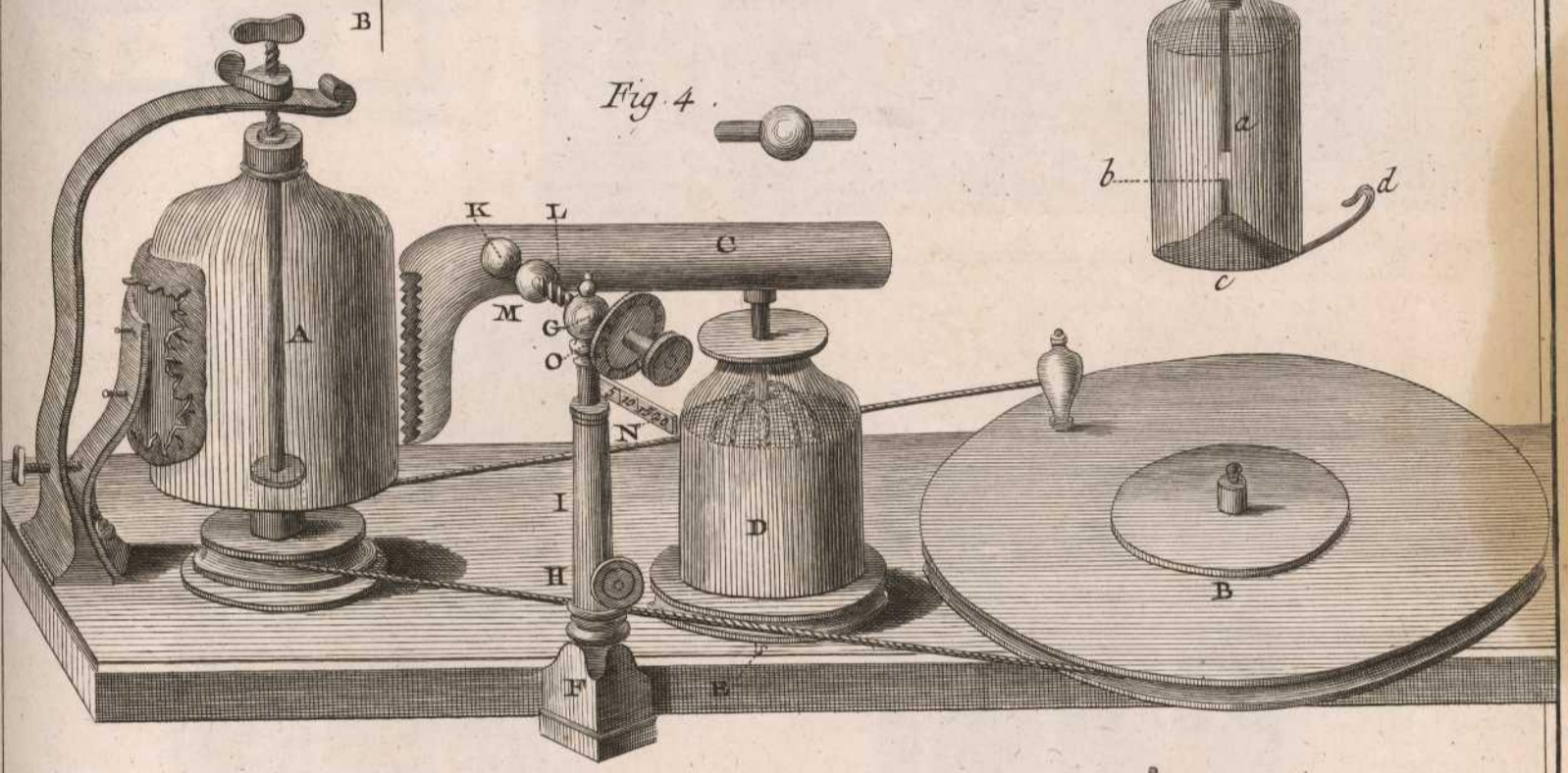
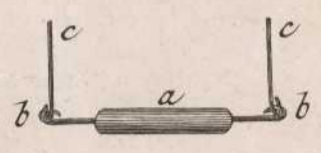
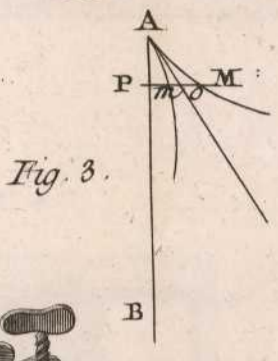
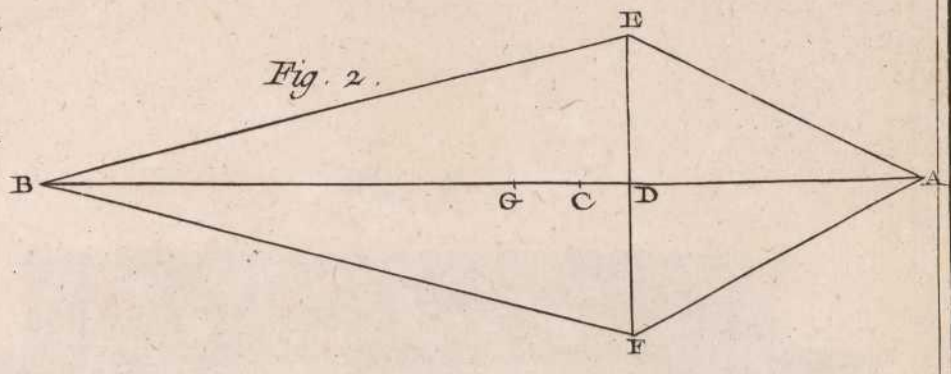
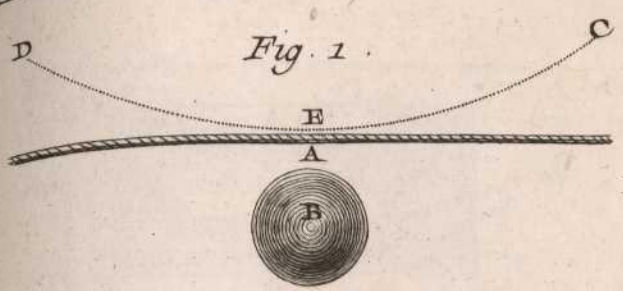
Fig. 4.



Benard Direc.



Figures



Benard Direc.

Physique.

Fig. 3.

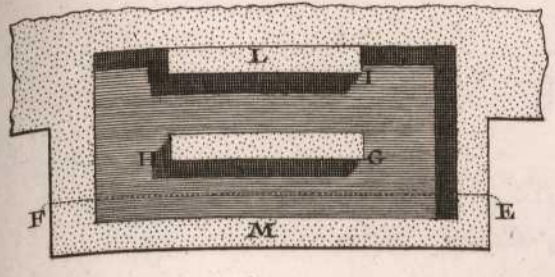


Fig. 4.

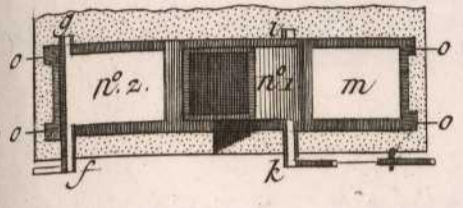


Fig. 5.

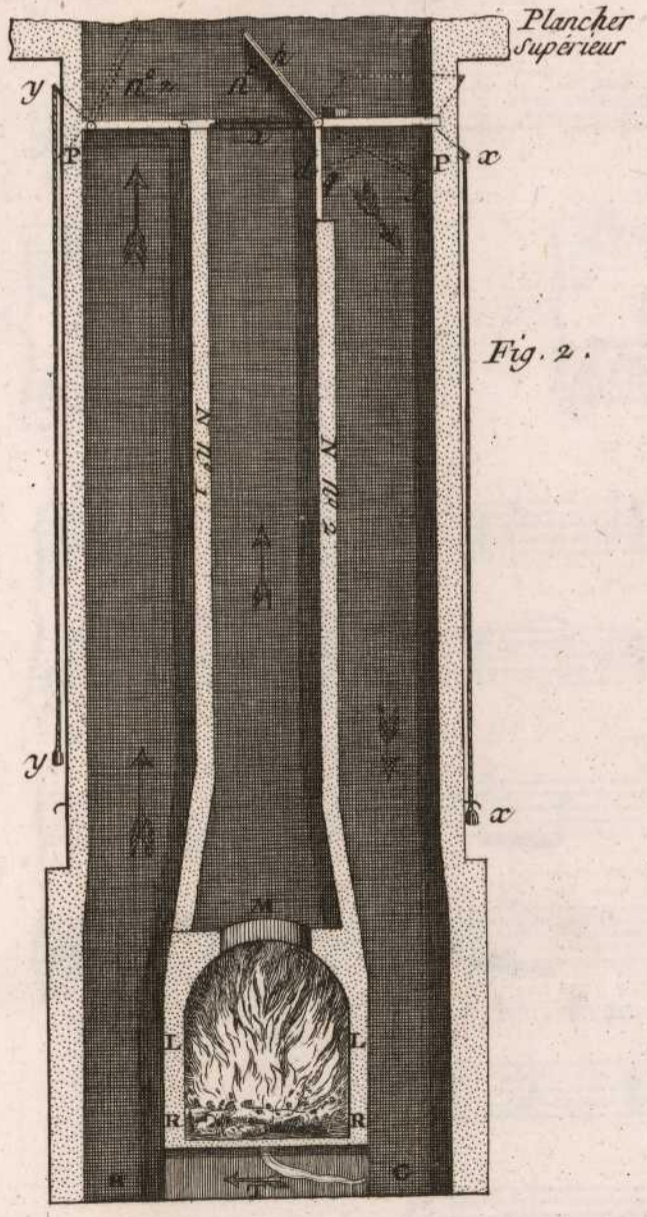
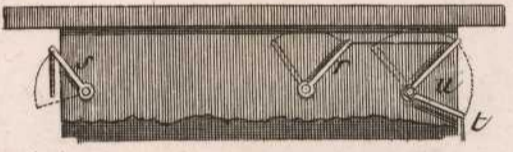


Fig. 2.

Fig. 6.

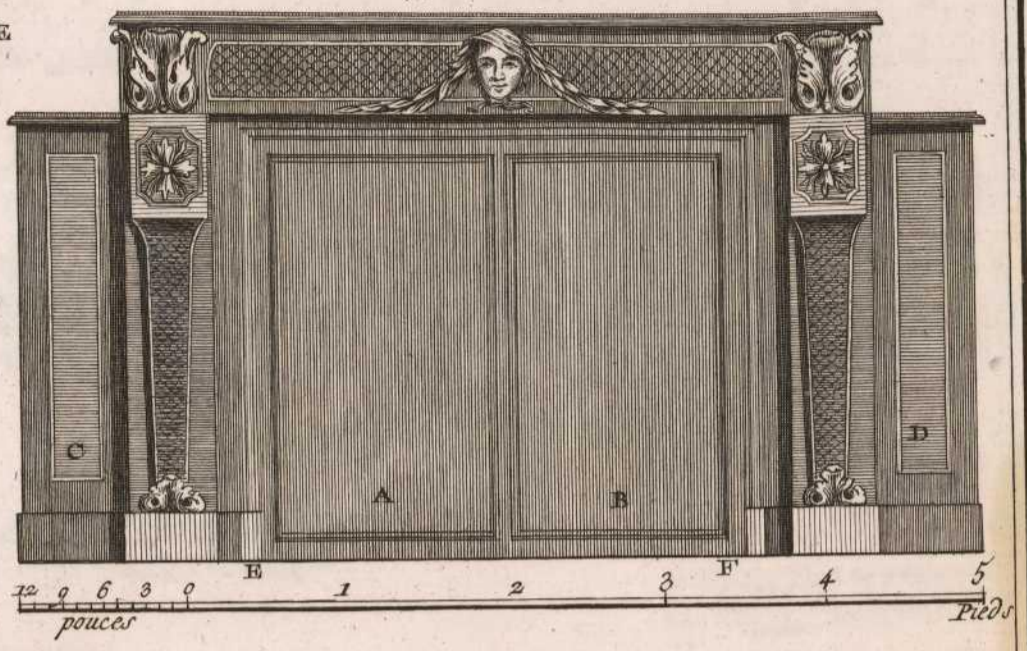
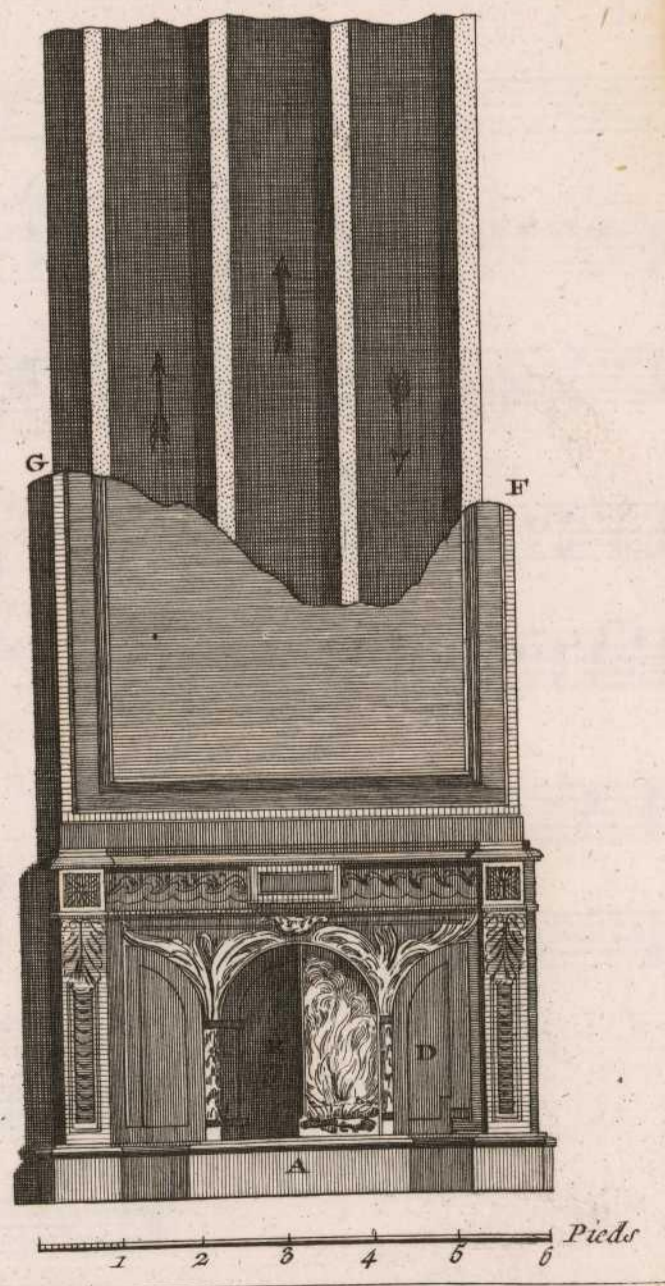


Fig. 1.



Benard Dircx.

Abbréviation.

Figure 1.^e

Abbréviation

Effet

Figure 2.^e

Abbréviation.

Effet.

Figure 3.^e

Autre Abbréviation

Figure 6.

Abbréviation.

Effet

Figure 4.^e

Figure 5.^e

Figure 7.^e

Abbréviation

Effet

Figure 8.^e

Allegro

Accens différens.

Suite des différens Accens Fig. 8.

Figure 9.^e

Accent

Effet

Figure 10.^e

Autre Accent marqué de deux façons.

Effet

Figure 11.^e

Troisième sorte d'Accent.

Effet

Figure 10.^e

N.º 2.

Effet.

suite.

Figure 12.^e

Accent double

Effet

Figure 13.^e

Acciacatura

Figure 14.^e

Autre Acciacatura.

Handwritten title at the top of the page, possibly "Sonata in G major" or similar, written in a cursive hand.

First system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature (C). The right staff begins with a bass clef. The notation includes various note values and rests.

Second system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature. The right staff begins with a bass clef. The notation includes various note values and rests.

Third system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature. The right staff begins with a bass clef. The notation includes various note values and rests.

Fourth system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature. The right staff begins with a bass clef. The notation includes various note values and rests.

Fifth system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature. The right staff begins with a bass clef. The notation includes various note values and rests.

Sixth system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature. The right staff begins with a bass clef. The notation includes various note values and rests.

Seventh system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature. The right staff begins with a bass clef. The notation includes various note values and rests.

Eighth system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature. The right staff begins with a bass clef. The notation includes various note values and rests.

Ninth system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature. The right staff begins with a bass clef. The notation includes various note values and rests.

Tenth system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature. The right staff begins with a bass clef. The notation includes various note values and rests.

Eleventh system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature. The right staff begins with a bass clef. The notation includes various note values and rests.

Twelfth system of musical notation, consisting of two staves. The left staff begins with a treble clef and a common time signature. The right staff begins with a bass clef. The notation includes various note values and rests.

Accompagnement Sans Chiffre &

En Majeur.

Figure 1^e 1^{er} Cas. 6 2^e Cas. 6
 Regle 1^e

En Mineur

Regle 1^e 1^{er} Cas. 6 2^e Cas. 6

Fig. 1^e 1^{er} Cas. 6 2^e Cas. 6
 Regle 2^e

Regle 3^e En Majeur 6/4 2 En Mineur 6/4x 2

Fig. 1^e 1^{er} Cas. 6 2^e Cas. 6
 Regle 4^e

Regle 5^e 1^{er} Cas. 6 5/3 2^e Cas. 6 6

Fig. 1^e 6 6
 Regle 6^e

Regle 7^e 1^{er} Cas. 6 6 2^e Cas. 6 6

Regle 8^e 6 5/3

Fig. 1^e 6
 Regle 9^e

Regle 10^e 1^{er} Cas. 6 6/3 2^e Cas. 6 6/3 3^e Cas. 6 6/3 4^e Cas. 6 6

Fig. 1^e 5 6/3 5 5 6/4x 6/4 5/3 Autrement.

Fig. 1^e 6 5/3 6 5/3 6 b0 6
 Regle 12^e

Fig. 2^e Effet.

Anticipation de la Note Sans anticipation

Fig. 3^e

Allegretto

Musical staff with notes and clef

Musical staff with notes and clef

Musical staff with notes and clef

Musical staff with notes and clef

Musical staff with notes and clef

Musical staff with notes and clef

Musical staff with notes and clef

Andante

Musical staff with notes and clef

Musical staff with notes and clef

Musical staff with notes and clef

Musical staff with notes and clef

Anticipation &)

Anticipation dans le Dessus et la Basse .

Figure 1^e

Sans Anticipations .

Fig. 1^e

Anticipation de l'Accord sur une pause .

Fig. 2^e

Anticipation de l'Accord sur une Note .

Fig. 3^e

Anticipation du Sauvement des Dissonances &)

Anticipation du Sauvement de la 9^e dans l'Accord de

Fig. 4^e

Anticipation du Sauvement de la 7^e, qui en dérive en portant la 3^e au grave.

Fig. 5^e

Anticipation du Sauvement de la 5^{eme} dissonante, en mettant la 5^e au grave.

Fig. 6^e

Handwritten title at the top of the page, possibly a piece name or composer's name.

Handwritten musical score consisting of multiple systems of staves. Each system includes a vocal line and a piano accompaniment line. The notation is in an older style, likely from the 18th or 19th century. The paper shows signs of age, including yellowing and some staining.

Anticipation du Sauvement des Dissonances.

Anticipation du Sauvement de la 9^e accompagnée de 6^e et 3^e.

Figure 1^e

6
4
3
9
6
5
8
6
3

Anticipation du Sauvement de la 4^e qui en dérive en portant la 6^e au grave.

Fig. 2^e

6
5
5
4
6
3
6^e au grave.

Anticipation du Sauvement de la 9^e accompagnée de petite Sixte majeure.

Fig. 3^e

9
6
4
3
8
6
4
3

Anticipation du Sauvement de la 6^e qui en dérive en portant la 4^e au grave.

Fig. 4^e

6
4
7
6
3
7
5
3
4^e au grave.

Anticipation du Sauvement de la 9^e accompagnée de 7^e et 3^e.

Fig. 5^e

9
7
3
8
6
3
6

Anticipation du Sauvement de la 3^e qui en dérive en portant la 7^e au grave.

Fig. 6^e

6
4
3
6
5
7^e au grave.

Accords primitifs de cette dernière Anticipation.

Fig. 10^e

7
7

Arpeggio.

Fig. 7^e

Effet Arpeggio

Aspiration par degrés conjoints, sa marque, et son effet.

Fig. 8^e

Effet.

Aspiration par degrés disjoints.

Fig. 9^e

Faint header text at the top of the page, possibly a title or page number.

This page contains approximately 16 staves of handwritten musical notation. The notation includes various note values, rests, and clefs, though the ink is faded and the paper is aged. The staves are arranged in two columns, with some staves spanning across the middle. There are several large, irregular stains on the page, particularly on the left and bottom right sides, which obscure some of the notation. The overall appearance is that of an old, well-used manuscript page.

Faint text at the bottom center of the page, possibly a signature or a reference.

Effet du Baltement à l'italienne

Effet et marque du Bombo

Figure 1^e 

Fig. 2^e 

Canone Chiuso.

Fig. 3^e 

Effet



Quintes et Octaves cachées.

Fig. 4^e



Cadence pleine

Cadence brisée

Fig. 5^e



Fig. 6^e



Cadence doublée et sa marque.

Fig. 7^e



Cadences Composées.

Dans le Dessus.

Dans la Basse.

Fig. 8^e



Fig. 9^e



[Faint, mirrored musical notation and text, likely bleed-through from the reverse side of the page. The notation consists of multiple staves with notes and rests, and the text is illegible.]

Catachrese.

Figure 1^e

Chaine de trills.

Fig. 4^e

Fig. 2^e

Césureα

N^o 1. N^o 2. N^o 3. N^o 4.

Fig. 3^e

Césures relativeα

N^o 1. N^o 2. N^o 3.

Fig. 5^e

Changement d'Harmonie d'un accord dissonnant avec toutes les parties.

Fig. 6^e

Changement d'Harmonie entre deux parties, où un accord consonnant succede à un dissonnant, mais où la dissonnance se trouve dans le chant.

Fig. 7^e

Fig. 8^e

Changemens d'Harmonie à rejeter, à cause des Octaves de la 4^e qu'on ne peut sauver.

Fig. 9^e

Tous les Changemens d'Harmonie possibles entre deux parties, qui résultent d'un accord de 7^e diminuée.

Accord primitif. 1^e changement. 2^e changement. 3^e changement, mauvais.

Suite des changemens d'Harmonie

4^e Changement. 5^e Changement. 6^e Changement mauvais.

7^e Changement. 8^e Changement. 9^e Changement mauvais.

Figure 1^e

10^e Changement. 11^e Changement. 12^e Changement.

Substitution de la 7^e diminuë à la 6^e

Fig. 2^e

Changement d'Harmonie qui en dérive.

Fig. 3^e

Changement d'Harmonie, où l'on ajoute un ♯ ou ♮ et qui reste bon.

Fig. 4^e

Accords fondamentaux de ce Changement d'Harmonie

Fig. 5^e

Changement du Sauvement des Dissonances

Changement entre les parties Supérieures.

Fig. 6^e

Changement entre la Basse et le Dessus.

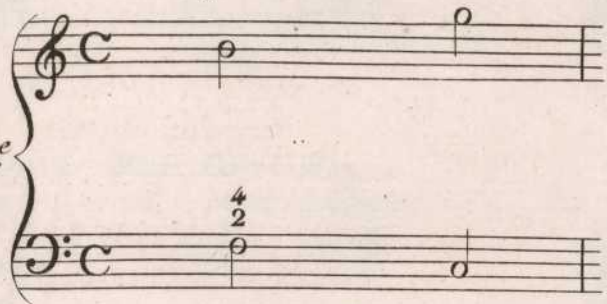
Fig. 7^e

Handwritten musical score on aged paper, featuring multiple staves of music and some faint text. The page is divided into two columns of staves. The notation includes notes, rests, and clefs, though the details are difficult to discern due to fading and bleed-through from the reverse side. Some faint text is visible between the staves, possibly serving as lyrics or performance instructions. The paper shows signs of age, including yellowing and some staining.

Suite du Changement du Sauvement des Dissonances.

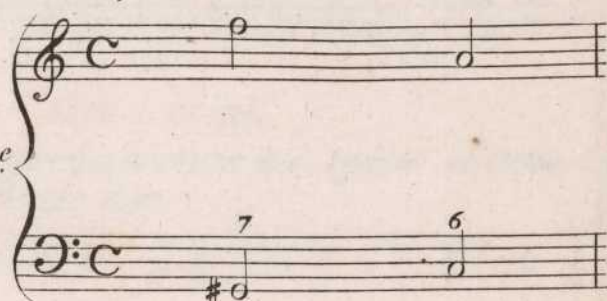
Changement, où le Dessus au lieu de prendre la Note de la Basse en prend une autre.

Figure 1^e



Changement, où la Basse au lieu de prendre la Note du Dessus en prend une autre.

Fig. 2^e



Changement où une Dissonance succède à une Dissonance.

Fig. 3^e



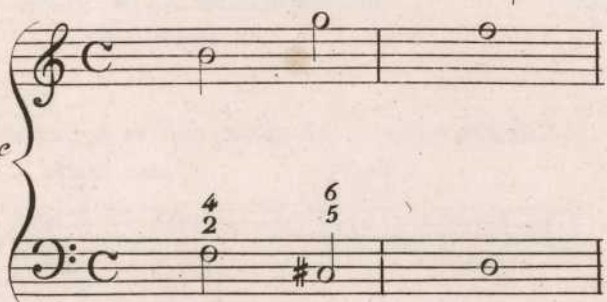
Accords fondamentaux de ce Changement.

Fig. 3^e



Changement du Sauvement d'une Dissonance où l'on hausse un des tons d'un b ou #

Fig. 4^e



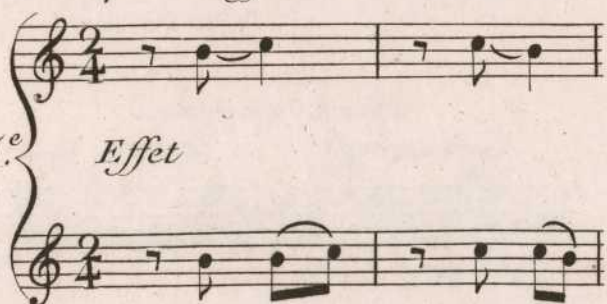
Accords fondamentaux de ce Changement.

Fig. 4^e



Marque et effet de la Chûte.

Fig. 5^e



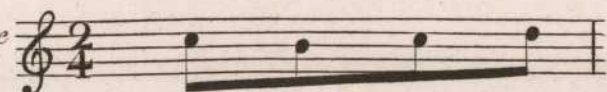
Marque et effet de la Chûte sur deux Notes.

Fig. 6^e



Circolo Mezzo en montant.

Fig. 7^e



Circolo Mezzo en descendant.

Fig. 8^e



Chiloé de M. J. J. J.

Musical staff with notes and clef.

Faint text below the first staff.

Musical staff with notes and clef.

Faint text below the second staff.

Musical staff with notes and clef.

Faint text below the third staff.

Musical staff with notes and clef.

Faint text below the fourth staff.

Musical staff with notes and clef.

Faint text below the fifth staff.

Musical staff with notes and clef.

Faint text below the sixth staff.

Musical staff with notes and clef.

Faint text below the seventh staff.

Musical staff with notes and clef.

Faint text below the eighth staff.

Musical staff with notes and clef.

Faint text below the ninth staff.

Musical staff with notes and clef.

Faint text below the tenth staff.

Musical staff with notes and clef.

Faint text below the first staff on the right.

Musical staff with notes and clef.

Faint text below the second staff on the right.

Musical staff with notes and clef.

Faint text below the third staff on the right.

Musical staff with notes and clef.

Faint text below the fourth staff on the right.

Musical staff with notes and clef.

Faint text below the fifth staff on the right.

Musical staff with notes and clef.

Faint text below the sixth staff on the right.

Musical staff with notes and clef.

Faint text below the seventh staff on the right.

Musical staff with notes and clef.

Faint text below the eighth staff on the right.

Musical staff with notes and clef.

Faint text below the ninth staff on the right.

Musical staff with notes and clef.

Faint text below the tenth staff on the right.

Chûtes de M^r. d'Anglebert
Double chûte Double chûte à
à la tierce. une Note seule.

Figure 1^e

N^o 1. N^o 2.

Marque. Marque.

Effet. Effet.

Chûte de M^r. Loulié. (a)

Fig. 2^e

Marque

Effet.

(a)

Circoli Mezzi
Circolo Mezzo Circolo Mezzo
en montant. en descendant.

Fig. 3^e

N^o 1. N^o 2.

Effet. Effet.

Contre-point.
Succession défendue à cause des Quintes et Octaves
dans les temps forts.

Fig. 4^e

Contre-point.

Plain-chant.

Succession tolérée à cause
du Saut de quarte.

Fig. 5^e

Contrepoint.

Plain = chant.

Traits de chants permis.

Fig. 7^e

Plain = chant.

Contre-point.

Cadence parfaite et finale à deux parties.

Fig. 6^e

Mauvaise. Bonne.
N^o 1. N^o 2.

Plain = chant.

Contre-point.

Sauvement ordinaire Sauvement anticipé
de la dissonnance. permis dans le Fleurtis.

Fig. 8^e

Contrepoint.

Plain = chant.

Contrepoint double.

Fig. 9^e

Chant primitif. Transposition.
N^o 1. N^o 2.

Dessus transposé d'une tierce.

N^o 1. N^o 2.

Fig. 10^e

Basse transposée
à la 3^e.

Contrepoint double avec renversement à l'Octave

Quinte à Dissonnante

Figure 11.^e

Chant primitif. Renversement. Chant primitif. Renversement.

Premier Dessus. Premier Dessus.

Premier Dessus à l'Octave. 1^{er} Dessus à l'Octave.

Quintes, Consonnante et dissonnante bien employée à la faveur des intervalles qui la suivent.

Sixte à éviter dans un Duo.

Figure 12.^e Figure 13.^e

Chant primitif. Renversement. Chant primitif. Renversement.

Tierce à éviter en Duo à cause de l'équivoque, à moins que le chant ne soit bien déterminé, comme ici.

Figure 14.^e

Renversement.

Sixte bonne à trois parties.

Neuvième sauvée sur la 6.^e praticable à trois parties.

Figure 15.^e Figure 16.^e

Chant primitif. Renversement. Chant primitif. Renversement.

Premier Dessus. 2^d Dessus devenu 1^{er}. Premier Dessus. 2^d Dessus à l'Octave.

Second Dessus. 1^{er} Dessus à l'Octave. Partie de rempli.^{9e}

B.C. B.C. 2^d Dessus. 1^{er} Dessus à l'8^e.

Neuvième sauvée sur l'Octave praticable à plusieurs parties.

Figure 17.^e

Chant primitif. Renversement.

Premier Dessus. 2^d Dessus à l'8^e.

Partie de remplissage.

2^e Dessus. 1^{er} Dessus à l'8^e.

B.C.

Quatre sortes de Pliques.

1. Longue ascendante.
 2. Longue descendante.
 3. Breve ascendante.
 4. Breve descendante.
- Figure 18.^e
-

Contrepoint double avec transposition à la tierce entre deux Parties qui s'écartent.

Maniere d'employer la Seconde

Figure 1.^e

Chant primitif Transposition

Maniere peu bonne d'employer la quarte.

Figure 2.^e

Chant primitif Transposition.

Bonne maniere d'employer la quarte, et le triton.

Figure 3.^e

Chant primitif. Transposition. Chant primitif. Transposition.

Maniere d'employer la Quinte et la fausse Quinte.

Figure 4.^e

Chant primitif. Transposition. Chant primitif. Transposition.

Quinte Sauvée sur le triton.

Figure 5.^e

Chant primitif. Transposition.

Quinte qui passe à l'Octave.

Figure 6.^e

Chant primitif. Transposition.

Maniere d'employer la Septieme.

Figure 7.^e

Chant primitif. Transposition. Chant primitif. Transposition.

N^o. 1. N^o. 2.

Contrepoint double avec renversement à la dixieme entre deux parties. Sixte majeure qui succede à une mineure, bonne.

Maniere de sauver la neuvieme sur l'Octave et sur la Quinte. Sur l'Octave.

Figure 9.^e

Chant primitif. Renversement.

Chant primitif. Renversement N^o. 1. N^o. 2.

Figure 8.^e

Sur la Quinte.

Figure 10.^e

Chant primitif. Renversement.

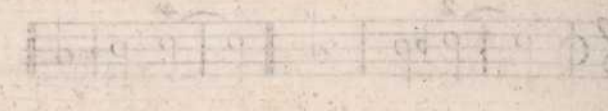
L'accompagnement de cette partie se trouve dans le livre des

Parties qui se trouvent

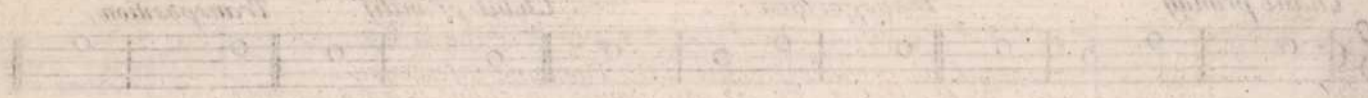
Il faut que les deux parties se trouvent



Il faut que les deux parties se trouvent



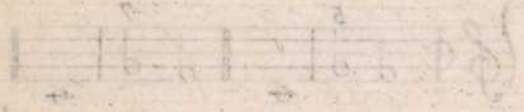
Il faut que les deux parties se trouvent



Il faut que les deux parties se trouvent



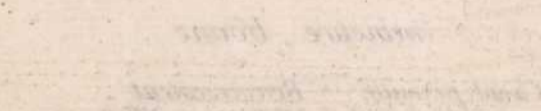
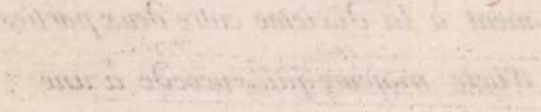
Il faut que les deux parties se trouvent



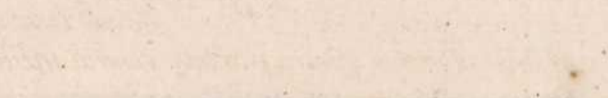
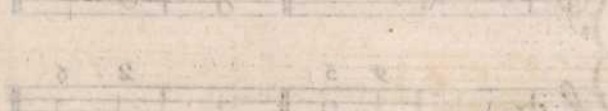
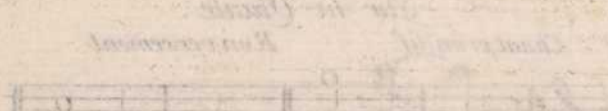
Il faut que les deux parties se trouvent



Il faut que les deux parties se trouvent



Il faut que les deux parties se trouvent



Septiemes Sauvées sur la Quinte.

Figure 11.^e

Chant primitif. Renversement. Chant primitif. Renversement.

7 5 4x 6 7 4x 6

Chant qui peut se renverser à la dixieme, et qui fournit un chant à trois parties.

Fig. 12.^e

Premier Dessus.

Second Dessus

Renversement du premier Dessus à la Dixieme inférieure. Autre renversement du chant fig. 12. et qui donne un chant à trois parties.

Fig. 13.^e

Second Dessus renversé à la dixieme Supérieure.

Premier Dessus.

Fig. 14.^e

Chant de la Figure 12. avec la transposition du second Dessus à la tierce supérieure.

Premier Dessus

Second Dessus transposé à la tierce Supérieure.

Fig. 15.^e

Chant de la Figure 12. à quatre parties par le moyen de deux transpositions.

Premier Dessus transposé à la tierce Supérieure.

Premier Dessus.

Second Dessus transposé à la tierce Supérieure.

Second Dessus.

Même chant à quatre parties rendu meilleur par la Transposition et le Renversement.

Fig. 16.^e

Premier Dessus.

Premier Dessus transposé à la 3^e et renversé à l'Octave.

Basse transposée à la tierce Supérieure.

Second Dessus devenu Basse en l'abaissant d'une Octave.

Faint header text at the top of the page, possibly including a title or page number.

Handwritten musical score consisting of approximately 12 systems of staves. Each system contains two staves, likely representing a vocal line and a piano accompaniment. The notation includes notes, rests, and bar lines, though it is significantly faded and difficult to read. The paper shows signs of age, including yellowing and some staining.

Musical notation or text at the bottom of the page, possibly a signature or a specific instruction.

Contrepoint double avec transposition à la Quinte entre deux parties qui s'écartent.

Manieres d'employer la Seconde

Seconde sauvée sur la sixte.

Chant primitif. Transposition.

Figure 1^e

Seconde sauvée sur la tierce.

Chant primitif. Transposition.

Fig. 2^e

Tierce qui devient Seconde, bonne avec plus de deux parties.

Chant primitif. Transposition.

Fig. 3^e

Tierce qui passe à l'Unisson bonne à la fin d'une phrase.

Chant primitif. Transposition.

Fig. 4^e

Maniere d'employer la Quarte et même le Triton.

Quarte sauvée sur la Tierce.

Chant primitif. Transposition.

Quarte sauvée sur la 6^e.

Chant primitif. Transposition.

Fig. 5^e

Manieres différentes de sauver la Quinte

Quinte sauvée sur le Triton.

Chant primitif. Transposition.

Quinte qui passe à la 6^e.

Chant primitif. Transposition.

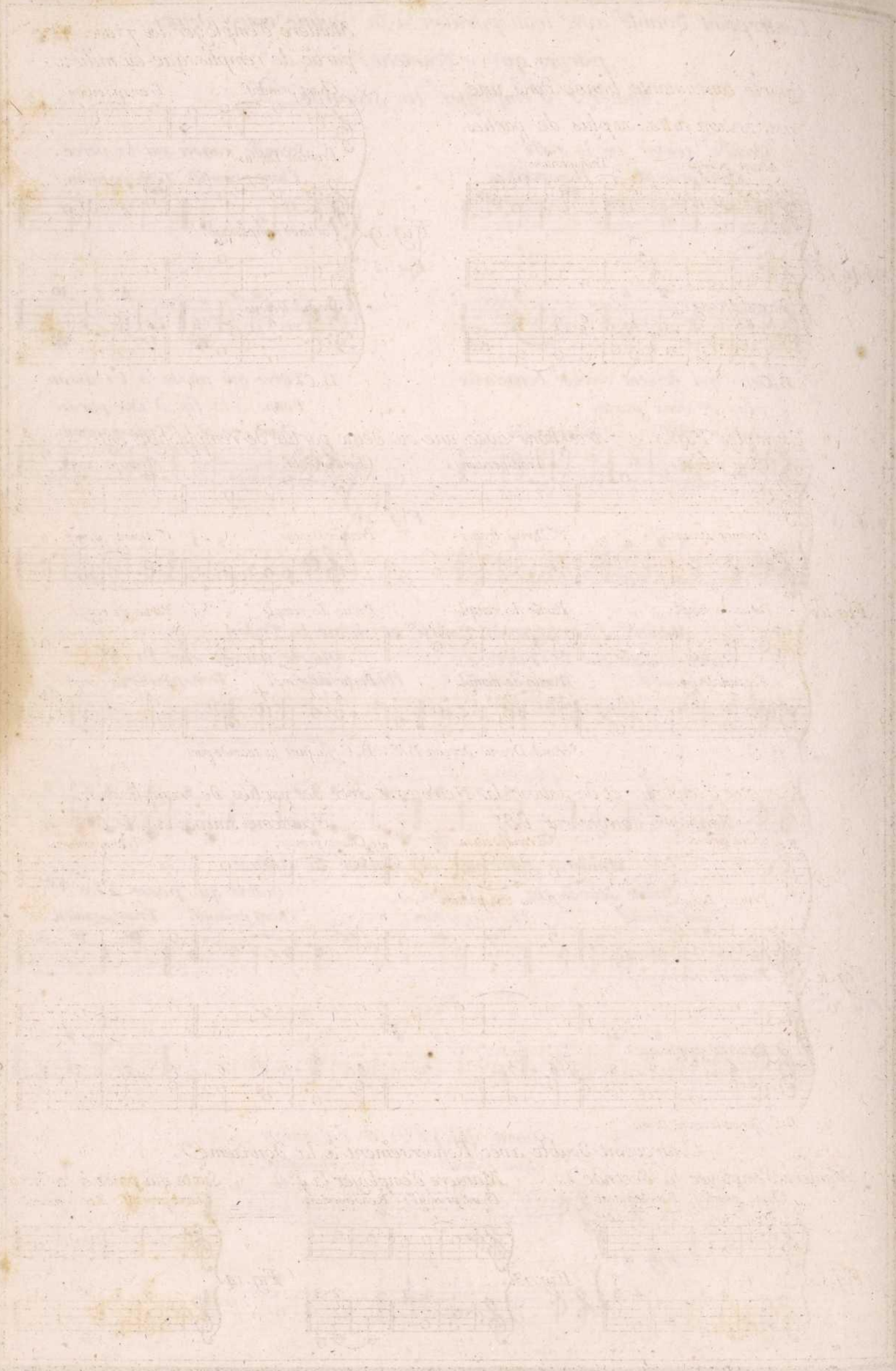
Fig. 6^e

Quinte qui passe à l'Unisson.

Chant primitif. Transposition.

Fig. 7^e

Handwritten musical score on aged paper, featuring multiple staves of music and some text. The page is heavily stained and discolored, particularly along the right edge and bottom. The notation is faint and difficult to read due to the age and fading of the ink.



Missa

Quarte consonnante bonne dans une composition à trois ou plus de parties.

Fig. 8.

Chant primitif. Transposition.

Premier Dessus.

Second Dessus.

B.C.

Manière d'employer la 7^e avec une partie de remplissage au milieu.

Fig. 9.

Chant primitif. Transposition.

Premier Dessus.

Partie de remplissage.

Second Dessus.

B.C.

Exemples Fig. 4. et 7. très-bons avec une ou deux parties de remplissage entre-deux.

Fig. 10.

N^o 1. Chant primitif. Transposition.

Premier Dessus. 1^{er} Dessus transp.

Partie de rempl.

Partie de rempl.

Second Dessus.

N^o 2. Chant primitif. Transposition.

Premier Dessus. 1^{er} Dessus transp.

Partie de rempl.

Partie de rempl.

Second Dessus devenu B.C. B.C. faisant la seconde part.

Manières d'employer et de sauver la Neuvieme avec des parties de remplissage?

Fig. 11.

N^o 1. Chant primitif. Transposition.

Premier Dessus. 1^{er} Dessus transposition.

Partie de remplissage?

Partie de remplissage?

N^o 2. Chant primitif. Transposition.

Premier Dessus. 1^{er} Dessus transposition.

Partie de remplissage?

Partie de remplissage?

B.C. faisant le second Dessus.

Contrepoint double avec Renversement à la douzieme.

Manière d'employer la Seconde.

Manière d'employer la 4^e.

Sixte qui passe à la Tierce.

Fig. 12.

Chant primitif. Renversement.

Fig. 13.

Chant primitif. Renversement.

Fig. 14.

Chant primitif. Renversement.

Contrepoint double avec renversement à la douzième.

Différentes manières de préparer la Sixte, et de la sauver. Sixtes qui passent à l'Octave. Sixte qui passe à la Septième.

N.º1. Chant primitif. Renversement. Chant primitif. Renversement. N.º2. Chant primitif. Renversement.

Fig. 1.

Fig. 1. Musical notation showing two staves with notes and figured bass (6 8 7 5 6 8 7 5 6 7 5 7 6 8).

Seconde bonne en insérant une partie de remplissage après le Renversement.

Chant primitif. Renversement.

Fig. 2.

Fig. 2. Musical notation for a second good example with parts labeled: Premier Dessus, 2º Dessus élevé de 5º, Second Dessus, Partie de Remplissage, Partie de Remplis., 2º Dessus baissé d'8º, B.C., 4 3 # 4 3, 6 5.

Quarte préparée et qui passe à la 5º bonne à plusieurs parties.

Chant primitif. Renversement

Fig. 3.

Fig. 3. Musical notation for a prepared fourth with parts labeled: Premier Dessus, 2º Dessus élevé de 5º, Second Dessus, Partie de remplissage, Partie de Remplis., B.C., 6 6 9 8, 4 2, Premier Dessus devenu B.C.

Ellipses dans l'Harmonie.

Pour ou bien Pour

Fig. 3.

Fig. 3. Musical notation showing harmonic ellipses with chords and figured bass (B.C., B.F., 7 7 7 7 7 7 7 7).

Ellipse dans la Mélodie.

Fig. 4.

Fig. 4. Musical notation showing a melodic ellipse with notes and figured bass (6 5 6 4# 6 5 6 4#).

Groupe.

Fig. 5.

Fig. 5. Musical notation showing a group of notes with the label 'Effet'.

Martellements de Loulié

Simple. Double. Triple

Fig. 7.

Fig. 7. Musical notation for Loulié's hammerings with 'Marques' and 'Effets'.

Chants différents composés des huit mêmes notes.

N.º1. N.º2. N.º3.

Fig. 8.

Fig. 8. Musical notation for three different compositions of eight notes.

Fig. 9.

Fig. 9. Musical notation for a composition of eight notes.

Exemple d'une Mesure de 2/8

Fig. 10.

Fig. 10. Musical notation for a 2/8 measure example.

Exemple d'une Mesure de 4/8

Fig. 11.

Fig. 11. Musical notation for a 4/8 measure example.

Mesure à quatre tems composé de deux 2/4

Fig. 12.

Fig. 12. Musical notation for a four-measure composition of two 2/4 measures.

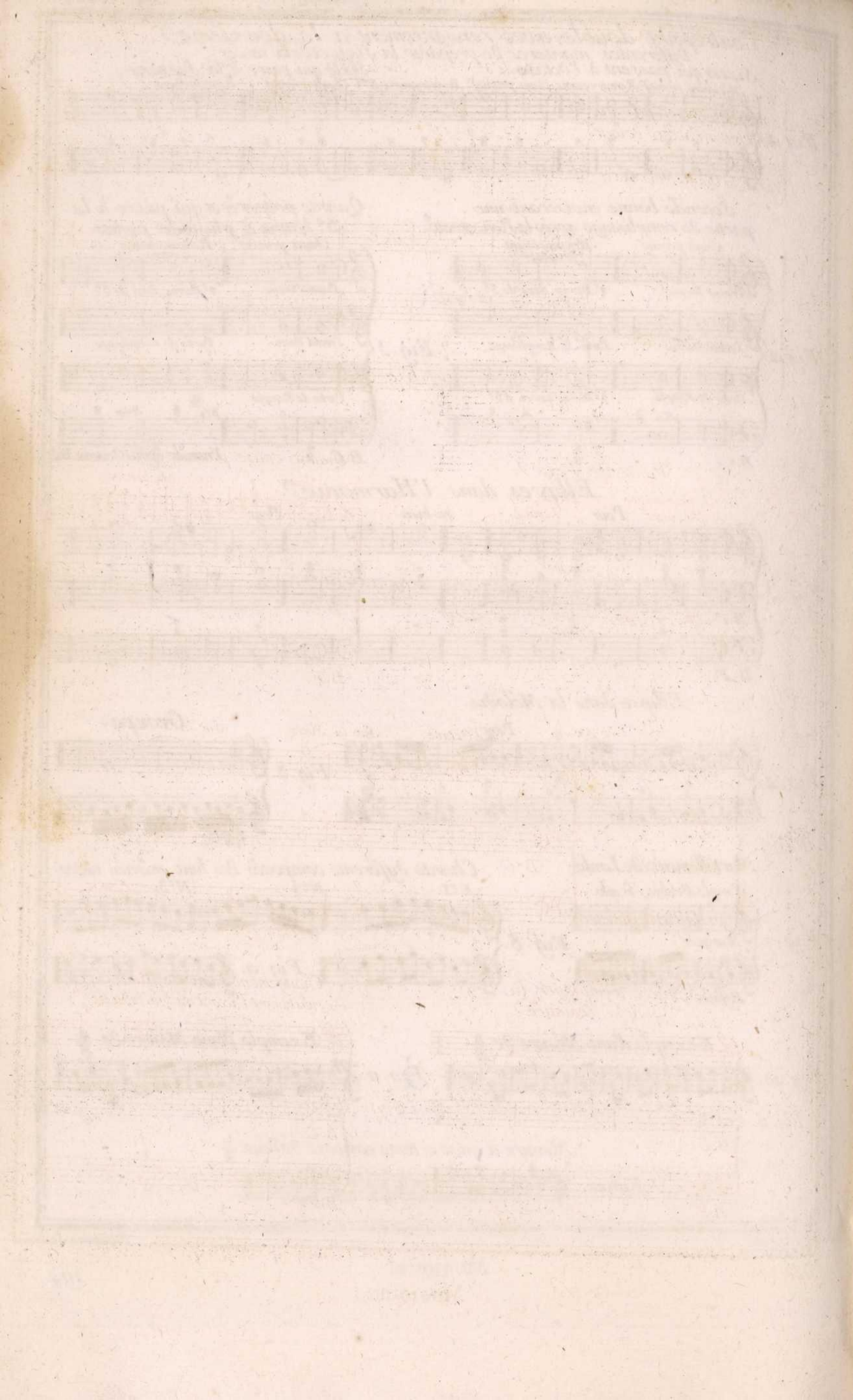


Fig. 1. *Neuviemes où la Basse continue n'arrive pas en montant à l'accord de la 9^e et qui se sauvent sur la Tierce, la Quinte ou la Sixte.*

Sur la 3^e Sur la 5^e Sur la 6^e

Fig. 2. *Maniere d'employer l'Octave diminuée.*

en Majeur. en Mineur.

Fig. 3. *Ports de Voix.*

Port de voix appuyé de S^r Lambert. Port de voix de Loulié.

Marque. Marque

Effet. Effet.

Fig. 4. *Quarte omise pour le beau Chant*

Savoir au lieu de

Fig. 5. *Quartes dissonantes sauvées sur l'Octave, la Sixte et la Tierce Mineure.*

Sur l'Octave. Sur la Sixte. Sur la 3^e Mineure.

Fig. 6. *Maniere d'employer la quarte diminuée.*

Fig. 7. *Changement subit de Mode en substituant l'accord de 4/2 à celui de 6/4*

Page 1

Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment.

Il m'est en la main
de vous en la main
de vous en la main

Handwritten musical notation for the second system, featuring a vocal line and piano accompaniment.

Il m'est en la main
de vous en la main
de vous en la main

Page 2

Handwritten musical notation for the third system, featuring a vocal line and piano accompaniment.

Page 3

Handwritten musical notation for the fourth system, featuring a vocal line and piano accompaniment.

Handwritten musical notation for the fifth system, featuring a vocal line and piano accompaniment.

Il m'est en la main
de vous en la main
de vous en la main

Handwritten musical notation for the sixth system, featuring a vocal line and piano accompaniment.

Handwritten musical notation for the seventh system, featuring a vocal line and piano accompaniment.

Recitatif.

Cadences parfaites du Recitatif.

Fig. 8. *N^o 1. Cadences féminines.* *N^o 2.* *N^o 3. Cadence masculine.*

B.C. Cadence parfaite de B.C.

Fig. 9. *Cadences parfaites évitées par la B.C.* *N^o 1.* *ou N^o 2.* *Autre Cadence parfaite évitée par la B.C.* *N^o 3.*

B.C.

Fig. 10. *Manières différentes d'éviter la Cadence parfaite dans la B.C. en substituant un accord à celui de la Tonique.*

N^o 1. *N^o 2.* *N^o 3.* *en Majeur.* *N^o 4.* *N^o 5.* *N^o 6.* *N^o 7.*

Fig. 11. *Cadence masculine notée ainsi,* *Se chante ainsi. ♯ ♯.* *Fig. 12.* *Cadence féminine mal notée.* *Fig. 13.*

Fig. 14. *Cadence féminine bien notée.* *Fig. 15.* *Mauvaise Cadence masculine qui finit comme la féminine.* *Fig. 16.* *La Cadence fig. 15. s'exécute involontairement comme si elle étoit notée.*

Manières d'exprimer l'interrogation dans le Recitatif, en Majeur? ♯ ♯ ♯ ♯.

Fig. 17. *Cadence féminine.* *Cadence masculine.*

B.C.

Manières d'exprimer les interrogations dans le Recitatif, en Mineur.

Fig. 18. *Cadence féminine.* *Cadence masculine. ou bien.*

Rythme:

Rythme irrégulier qui peint bien le trouble et l'épouvante.

Figure 1.

Fig. 2.
Quest'oh Dio lu-gu-breas pet-to di ter-rore e di tormento ben convien chemi spaventù.

Rythme altéré exprès pour le rendre plus expressif.

Fig. 3.
Om--braa ma--ta del.....mio sposo.

Fig. 4. *Violons.*
Mi par ch'io sento, la dol-ce speme.

Abbreviation par le mot Segue.

Accord de seconde sauvé sur un accord de petite Sixte Majeure.

Fig. 6.

Accord de seconde accompagnée de 6/4 qui n'est qu'une suspension de la B.C.

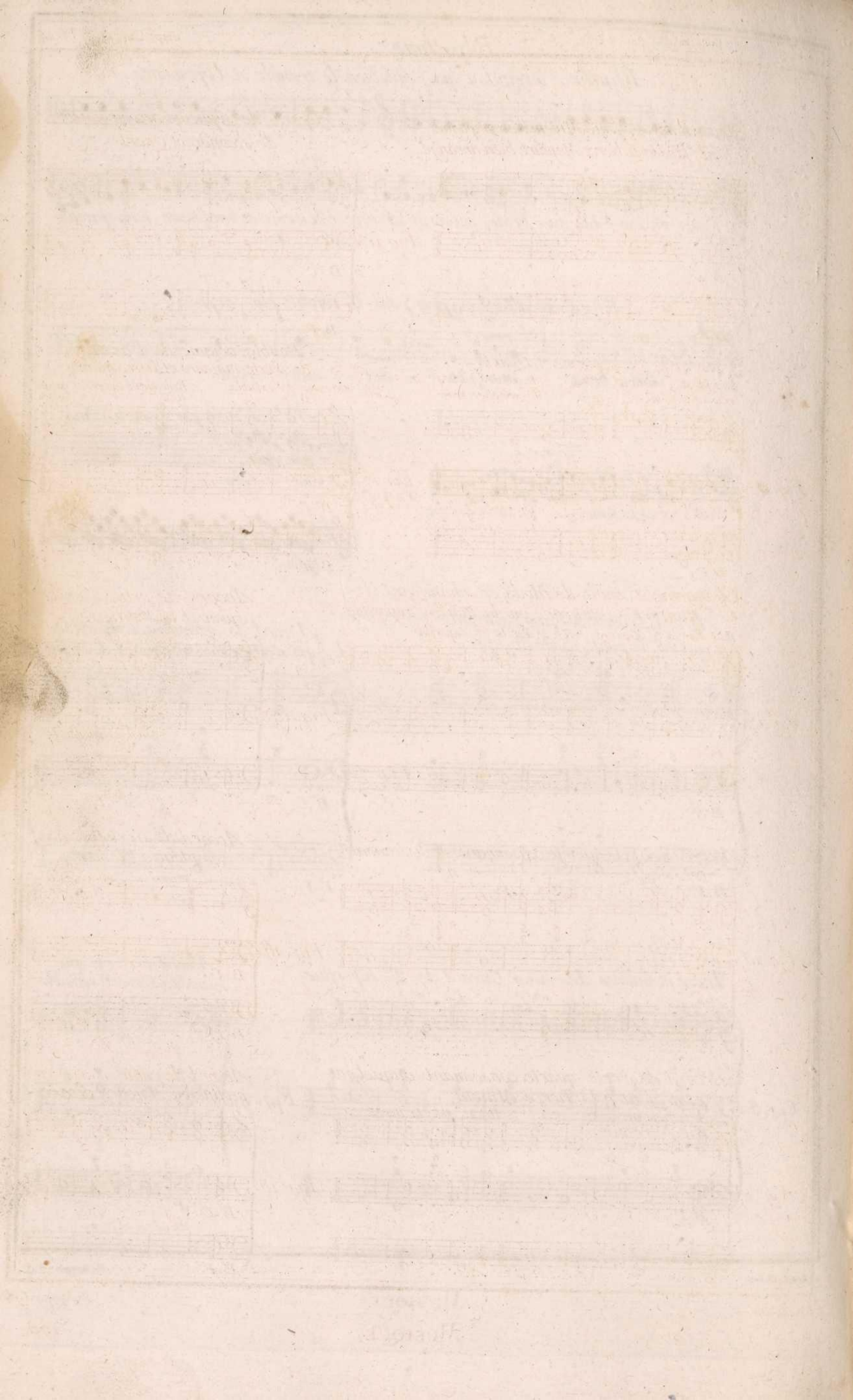
Fig. 7.

Trois manieres de sauver l'accord de 2^{de} superflue.

Fig. 8.

Accord de Sixte qui succede à l'accord sensible.

Fig. 9.



Accord de septieme Mineure accompagné de Quinte fausse et Tierce Majeure bien arrangé.

Fig. 10

Accord de septieme accompagné de seconde et Quarte.

Fig. 11

Accords de septieme et Quarte. Accord de 7 où la 4^e consonne et reste. Accord de 7 où la 4^e dissonne et se saime.

Fig. 12

Double origine de l'accord de Sixte majeure et Tierce mineur.

Fig. 13

Changement subit de Mode en changeant la 6^e Mineure en majeure ou la Maj. en superflue. N°1. Par la 6^e Majeure. N°2. Par la 6^e superflue.

Fig. 14

Accord de petite Sixte suivi d'une ellipse.

Fig. 19

Accords de Sixte-quarte consonnants et dissonnants.

Fig. 15

Accord de Sixte ajoutée, employé à l'Italienne.

Fig. 16

Accord de Sixte-quarte consonnant, auquel on peut ajouter la Tierce Mineur.

Fig. 17

Accord de petite-Sixte superflue ou Majeure diezée.

Fig. 18

Handwritten musical score on aged paper, featuring two columns of staves. The text is mirrored and appears to be bleed-through from the reverse side of the page. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including yellowing and some staining.

Echelle du Mode mineur avec sa Basse fondamentale, suivant l'anglois anonyme.

Pratique du tempérament de Mr Kirnberger.

Figure 1.

B. F.

Fig: 12.

Système de Mr Kirnberger.

Dissonances par suspension.

N^o1. N^o2. N^o3.

Fig: 2.

B. C.

B. F.

Dissonances doubles.

N^o1. N^o2. N^o3.

Fig: 3.

B. C.

B. F.

Accord de seconde et quinte.

Fig: 4.

B. C.

B. F.

Manieres de préparer la septieme.

N^o1. Septieme préparée

Fig: 5.

B. C.

B. F.

Différents accords de septieme.

Fig: 6.

Fig: 7.

Septieme majeure accidentelle, suspendant l'octave. Pour

B. C.

B. F.

Septimes accidentelles.

N^o1. N^o2. N^o3. N^o4.

Fig: 8.

B. C.

B. F.

Dissonances accidentelles où la B. C. change, et qui se sauvent sur le temps fort. Pour

Fig: 9.

B. C.

B. F.

ou

B. C.

B. F.

Accords de septieme accidentels qui semblent être réels.

N^o1, en majeur. N^o2, en mineur.

Fig: 10.

B. C.

B. F.

Accords de septieme douteux.

{ Septieme déterminée impropre par l'har- N ^o 1. - monie précéd.	{ 7 ^e déterminée réelle par l'har- N ^o 2. - monie précéd.	{ 7 ^e déterminée réelle par l'harmonie N ^o 3. suivante.	{ 7 ^e déterminée impropre par N ^o 4. l'harmonie.

Fig: 11.

B. C.

B. F.

Handwritten text at the top left, likely a title or section header, which is mostly illegible due to fading.

First system of musical notation on the left side, consisting of three staves.

Handwritten text between the first and second systems of music on the left.

Second system of musical notation on the left side, consisting of three staves.

Handwritten text between the second and third systems of music on the left.

Third system of musical notation on the left side, consisting of three staves.

Handwritten text between the third and fourth systems of music on the left.

Fourth system of musical notation on the left side, consisting of three staves.

Handwritten text at the bottom left, possibly a signature or page number.

Handwritten text at the top right, likely a title or section header, which is mostly illegible.

First system of musical notation on the right side, consisting of three staves.

Handwritten text between the first and second systems of music on the right.

Second system of musical notation on the right side, consisting of three staves.

Handwritten text between the second and third systems of music on the right.

Third system of musical notation on the right side, consisting of three staves.

Handwritten text between the third and fourth systems of music on the right.

Fourth system of musical notation on the right side, consisting of three staves.

Handwritten text at the bottom right, possibly a signature or page number.

Origine de l'accord de Sixte superflue.

(Repos pratiqué par les anciens Musiciens sur la dominante tonique en mineur. (Le même Repos rendu plus nécessaire par le re# des Modernes. (Sixte superflue des Modernes.

N^o1. ou N^o2. ou N^o3.

Figure 1.

B.C.
B.F.

Accords qui servent à rendre une transition d'harmonie plus piquante et qui se comptent p^r.rien dans la B.F.

Figure 3.

B.C.
B.F.

Accord de Quinte superflue, et ses renversemens.

N^o1. N^o2. N^o3.

Figure 2.

B.C.
B.F.

Preuve que l'accord de Sixte-ajoutée n'est qu'un accord de 6/5 suivi d'une ellipse.

N^o1. N^o2.

Figure 4.

B.C.
B.F. suivant M^r Rameau. B.F. suivant M^r Kirnberger.

Transitions.

Transitions régulières.

Transitions irrégulières.

N^o1. N^o2.

Figure 5.

Dans le Dessus.
B.C.
Dans le Dessus.
B.C.

Triton dissonnant dans le Dessus.

Figure 6.

B.C.
B.F.

Triton consonnant et qui marche comme on veut.

N^o1.

Figure 7.

B.C.
B.F.

Accord de triton accompagné de seconde majeure et sixte mineure, bon quand il est arrangé ainsi.

Figure 8.

B.C.
B.F.

Handwritten musical score on aged paper, featuring multiple staves of music. The page is heavily obscured by large, circular, textured patches, likely due to water damage or mold. The musical notation is faint and illegible in many areas.

Handwritten text at the bottom left corner, possibly a page number or reference mark.

Handwritten text at the bottom center, possibly a signature or name.



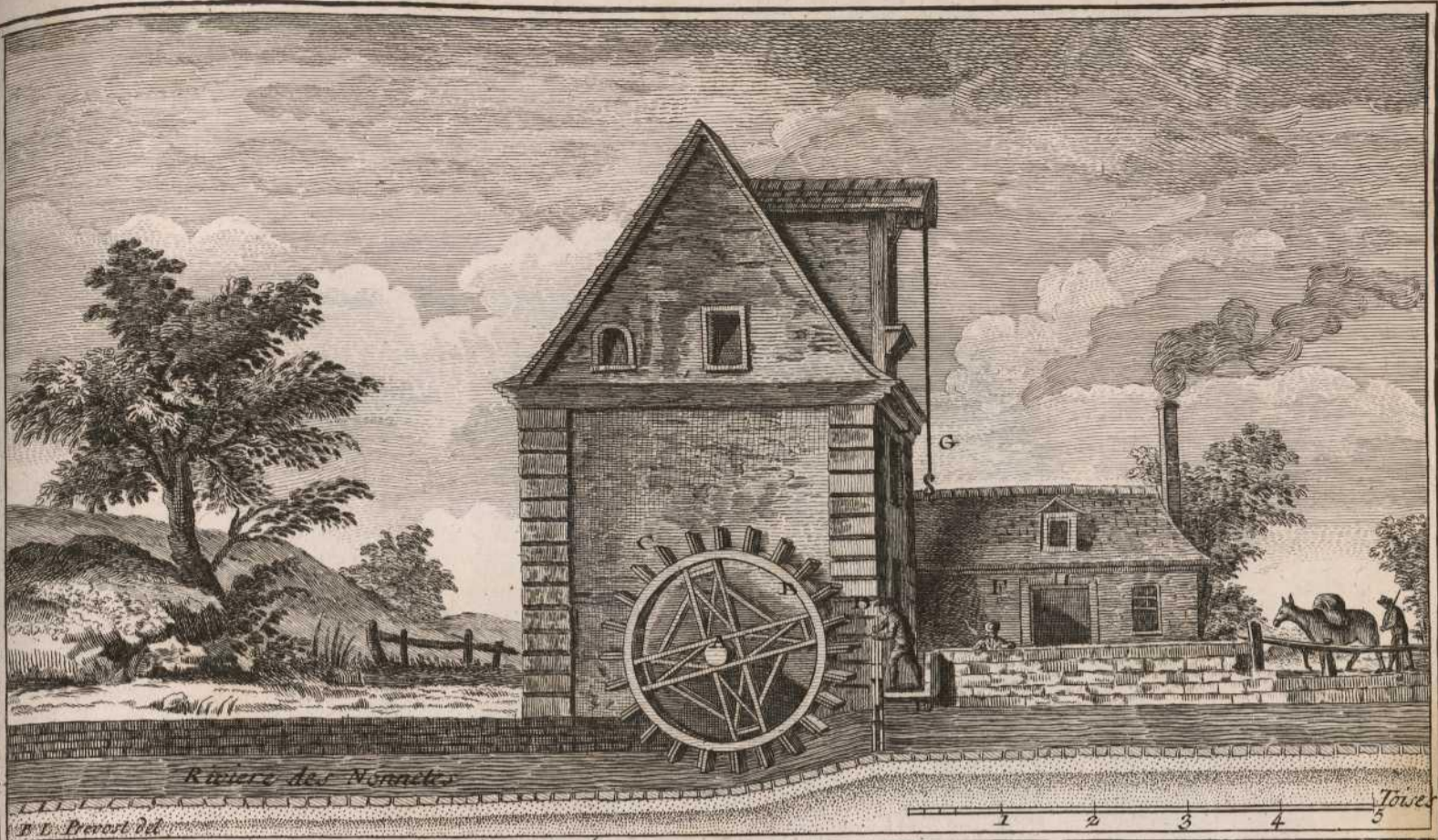


Fig. 1.

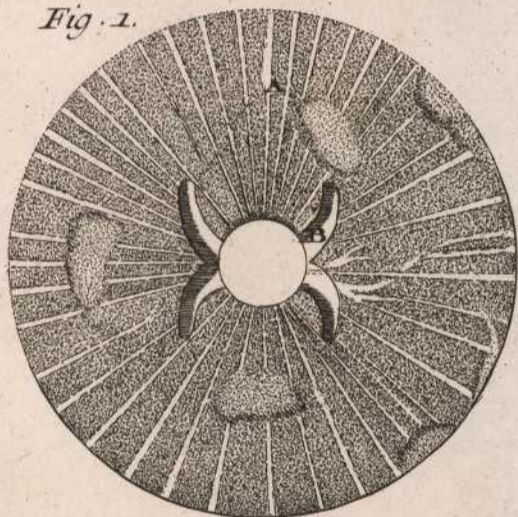
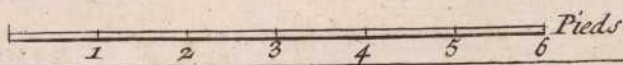
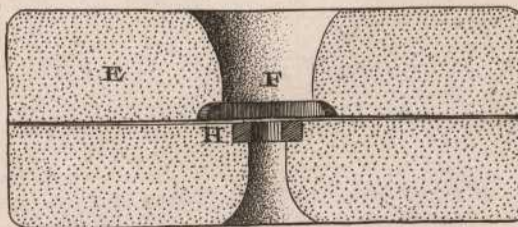
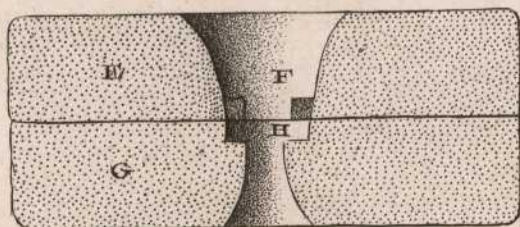
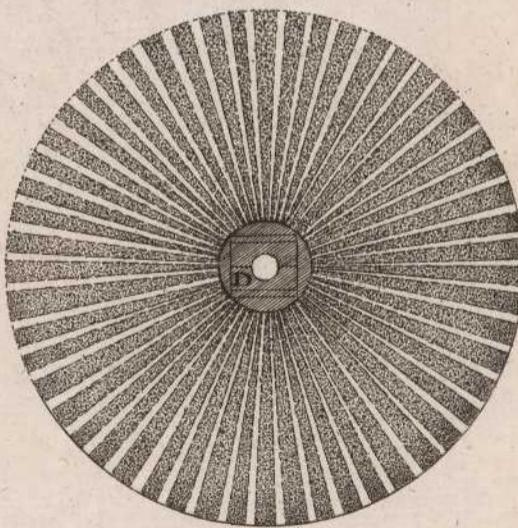
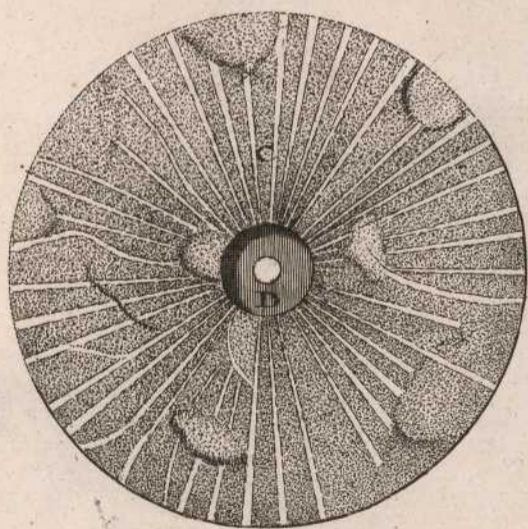
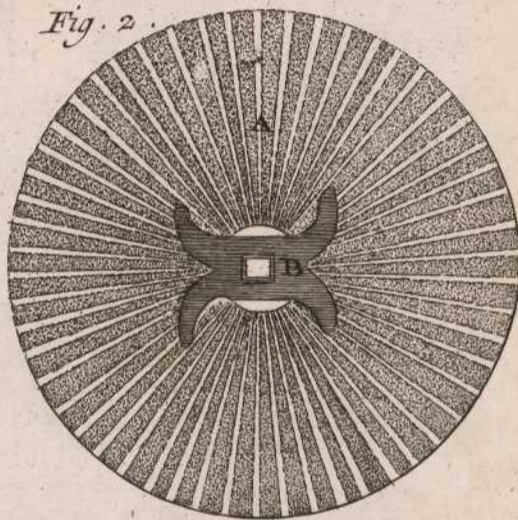


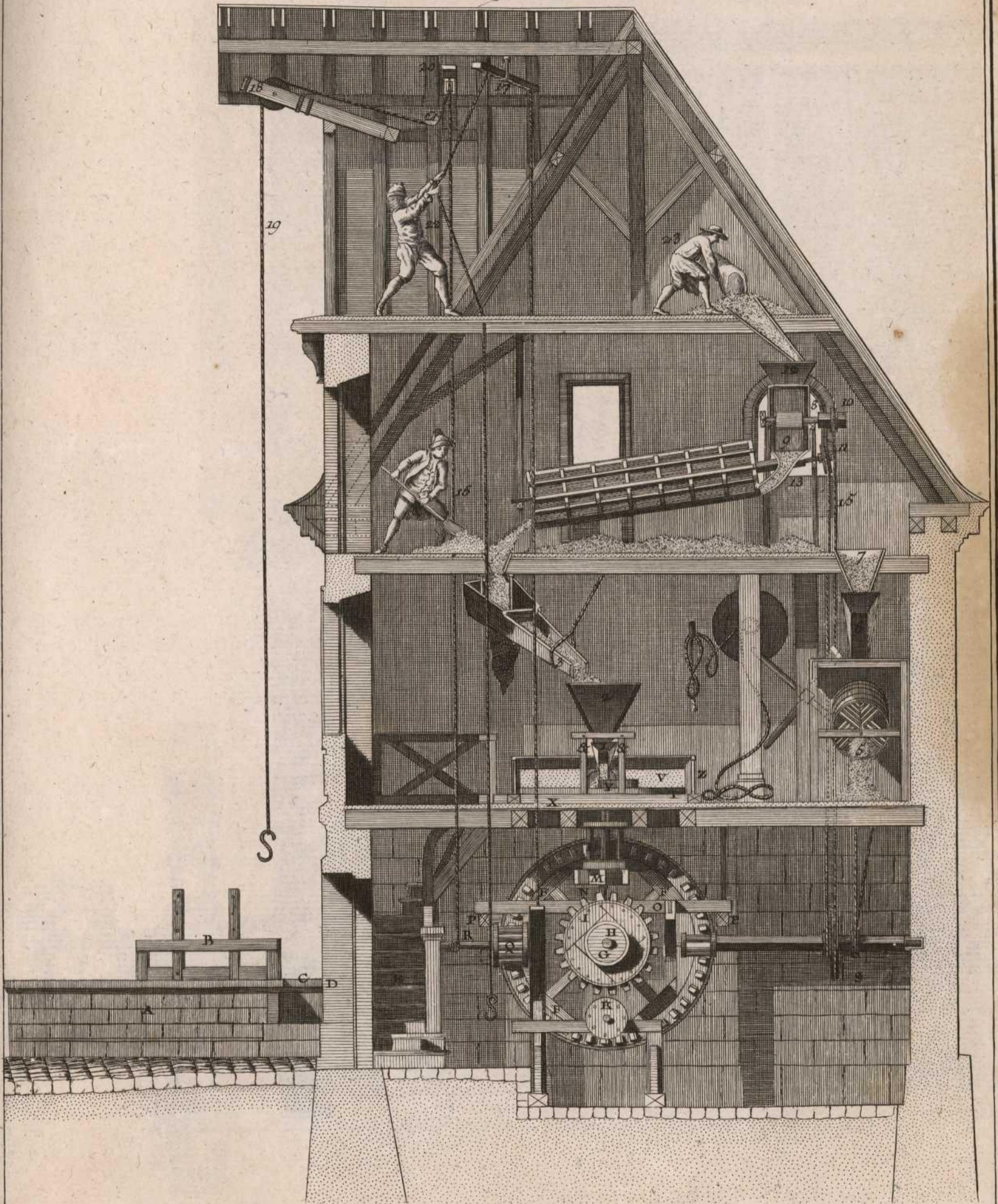
Fig. 2.



Benard Dircx.

Meunier.

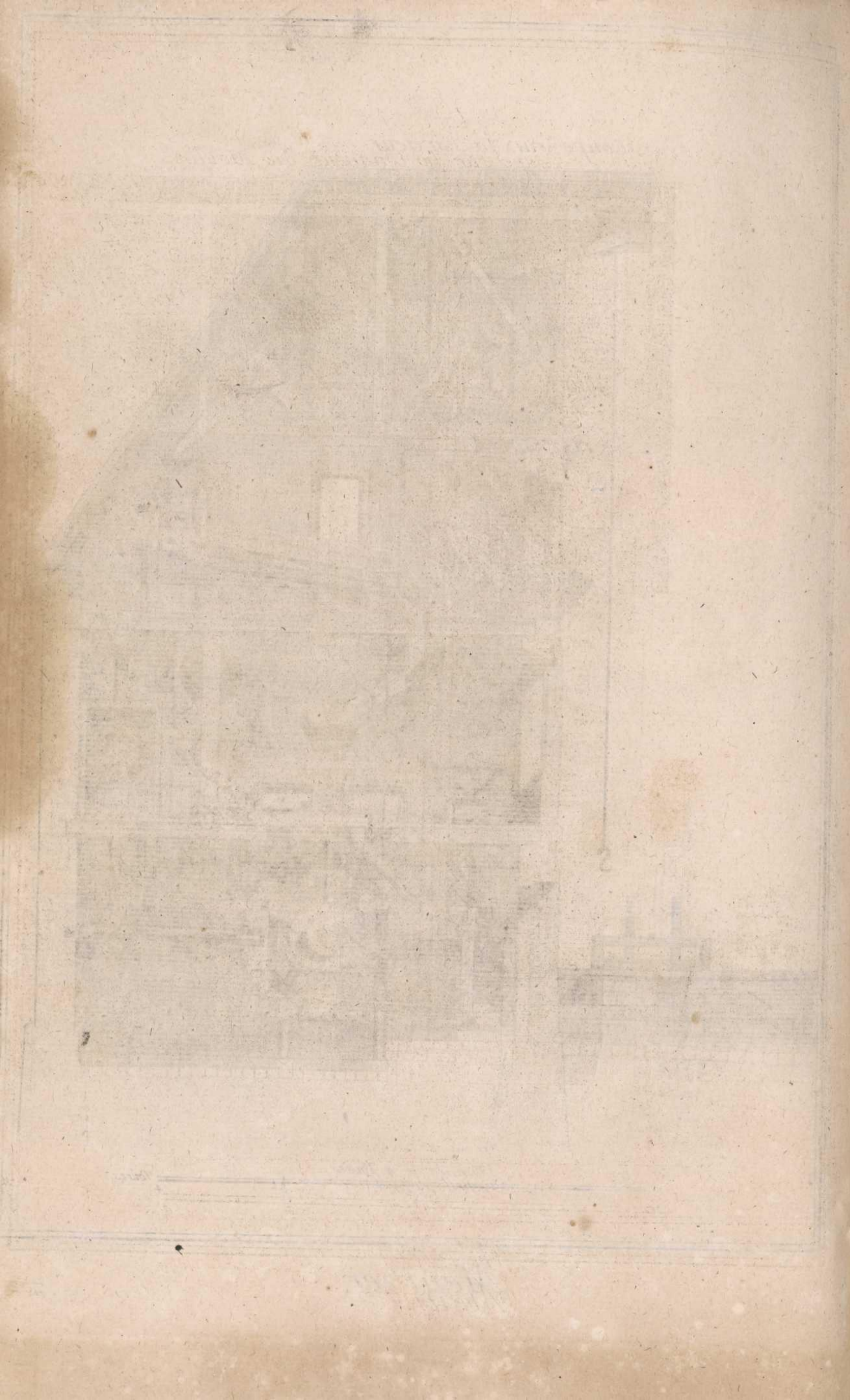
Coupe sur la largeur



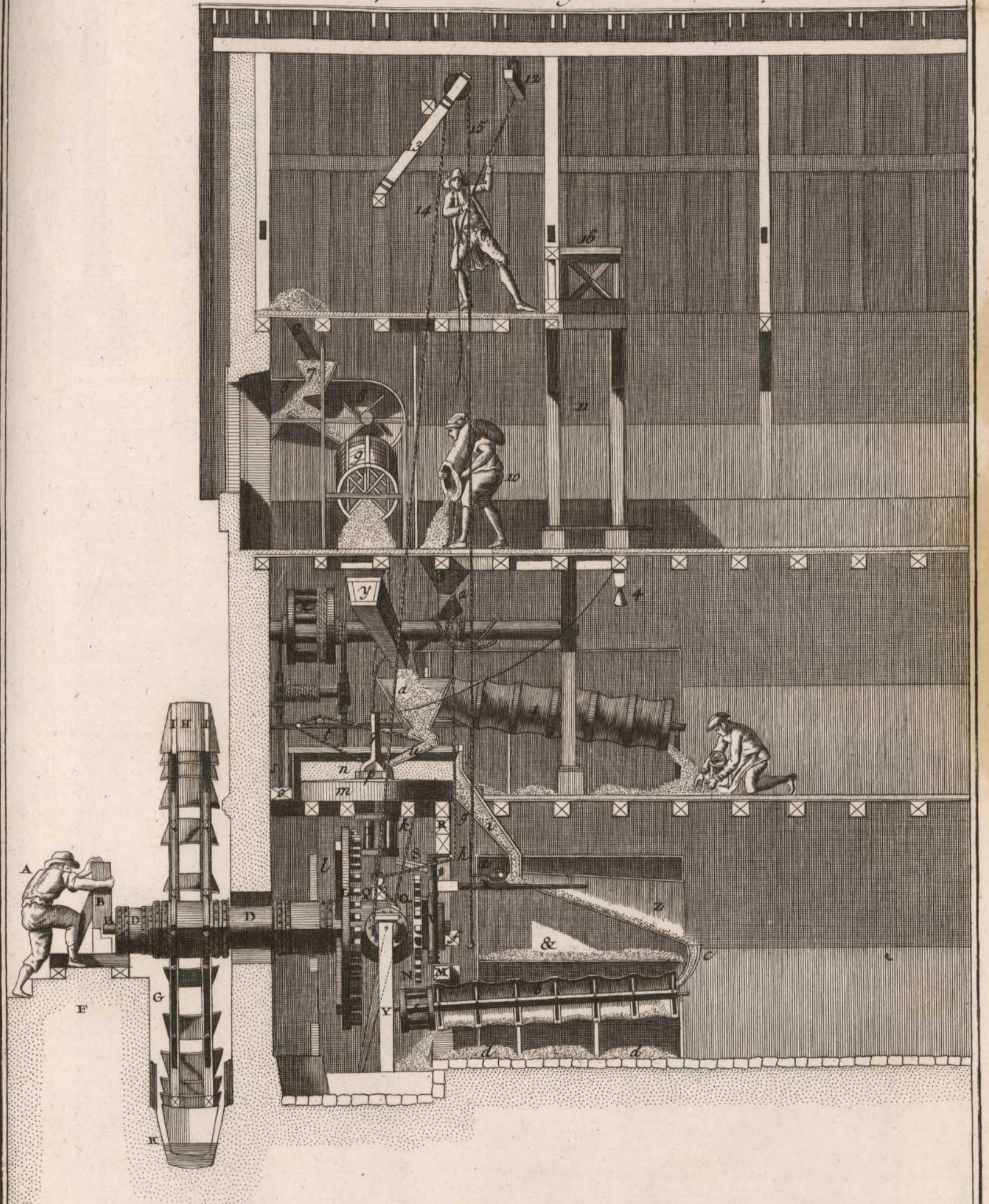
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Echelle de 4 Toises .

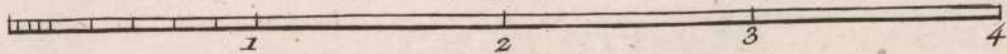
1 2 3 4 Toises



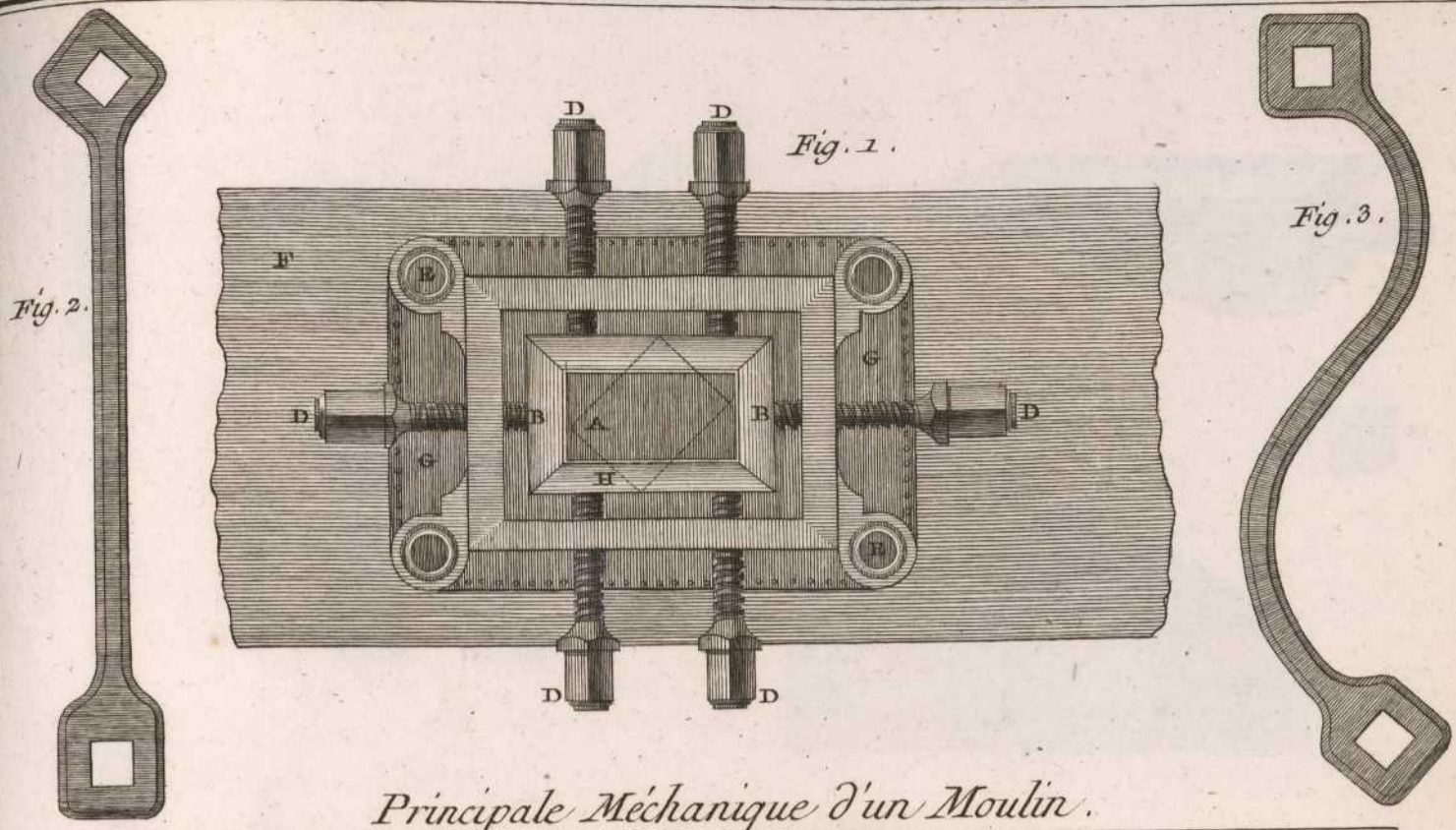
Coupe sur la longueur du Moulin.



Echelle de 4 Toises.



Meunier.



Principale Méchanique d'un Moulin.

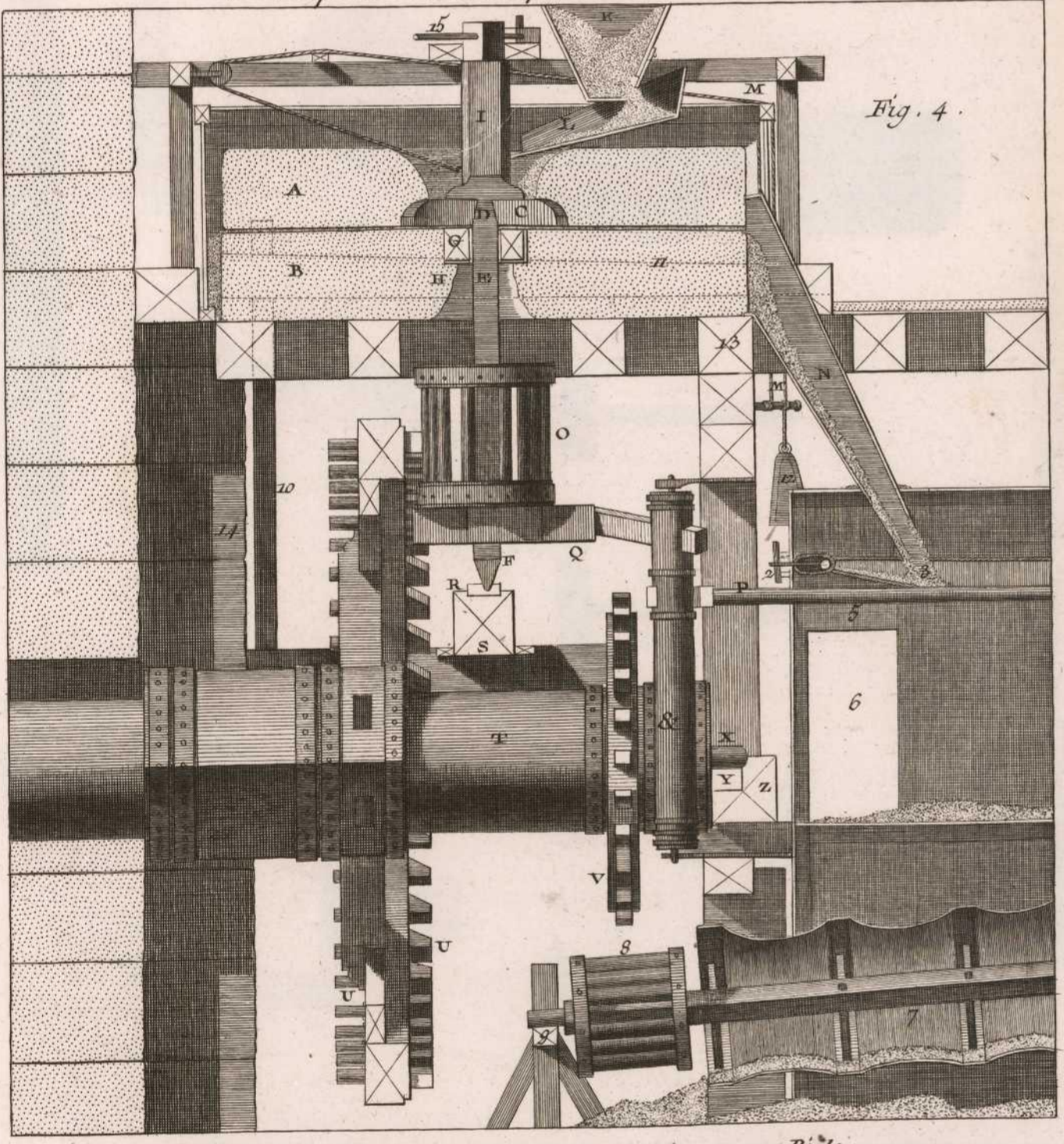
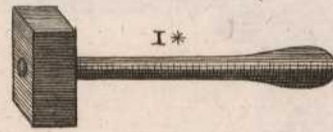
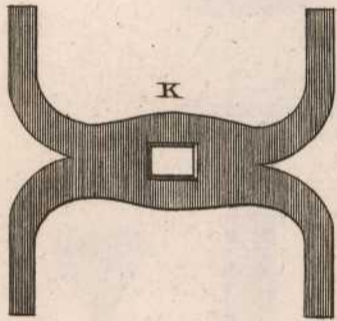
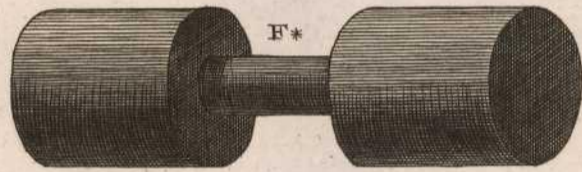
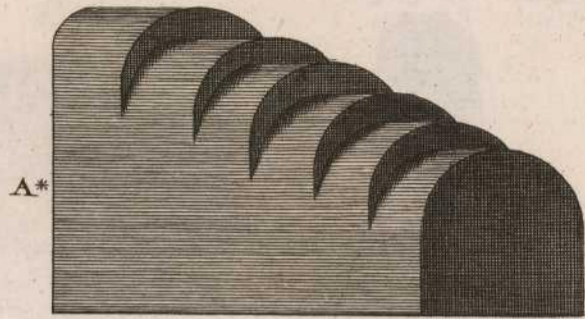
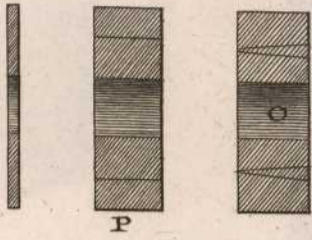
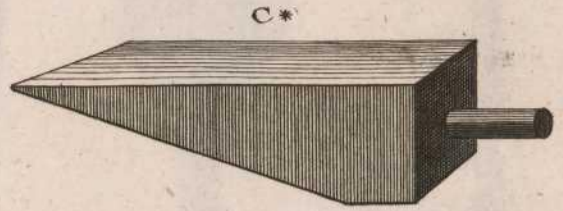
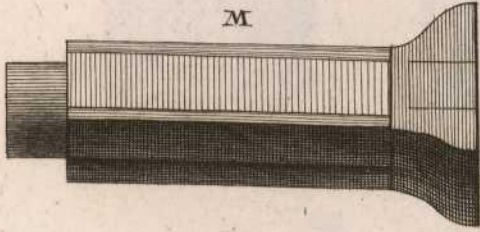
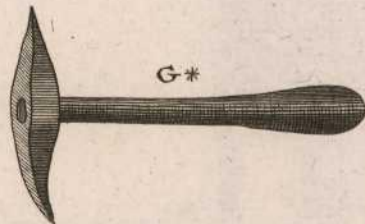
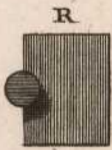
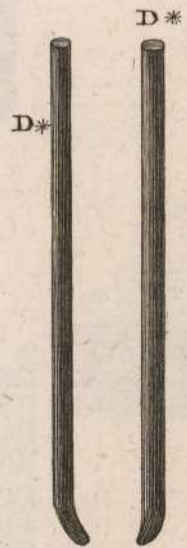
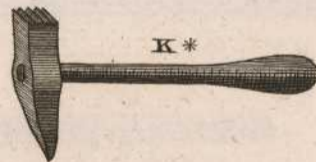


Fig. 4.

Echelle de Pieds



B*



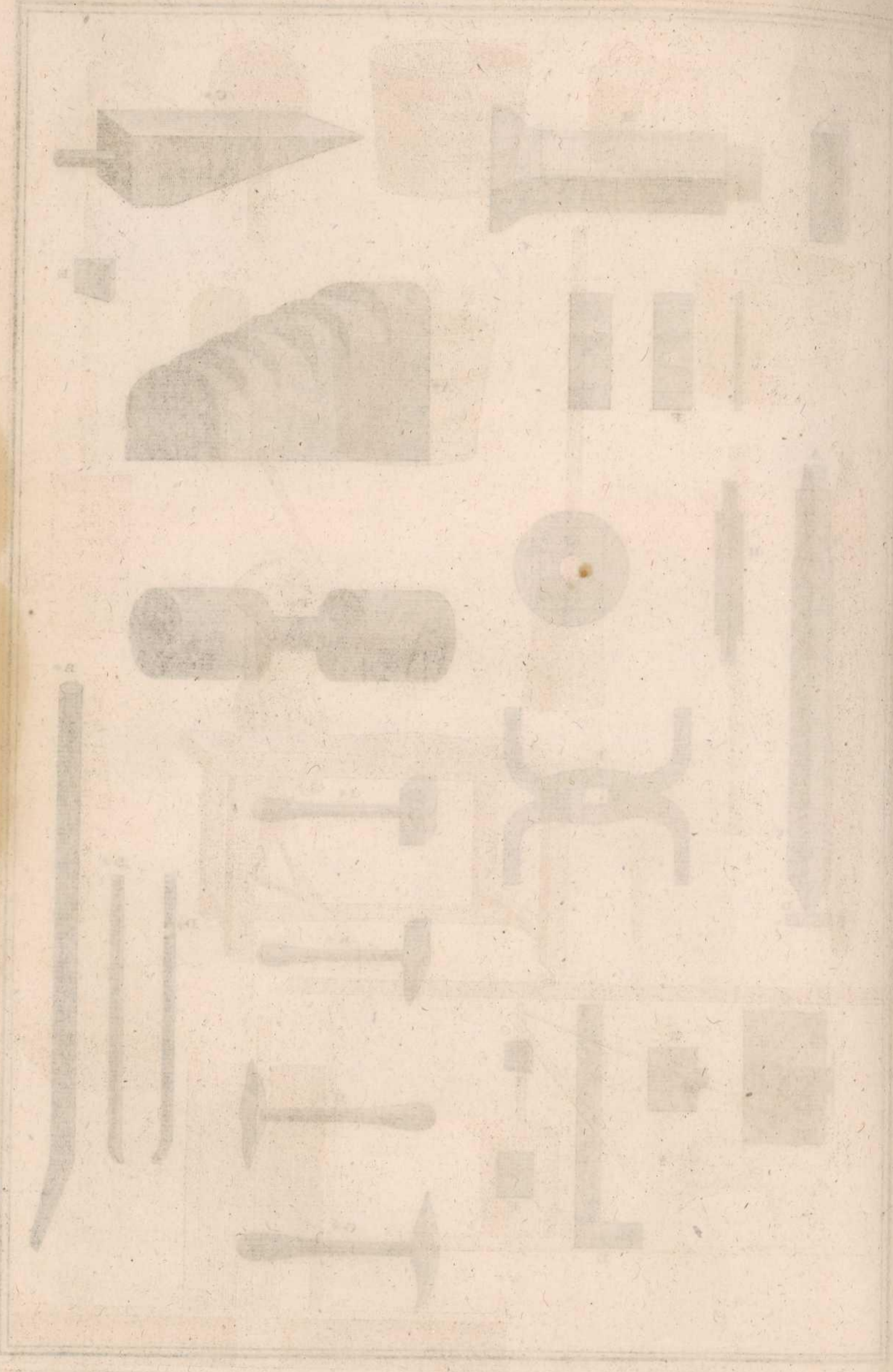


Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.

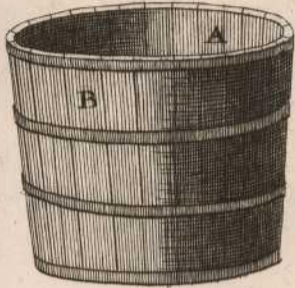


Fig. 7.



Fig. 8.

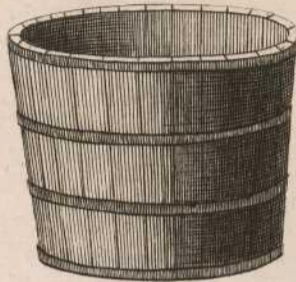


Fig. 9.



Fig. 10.



Fig. 13.



Fig. 11.



Fig. 12.



Fig. 14.

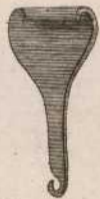


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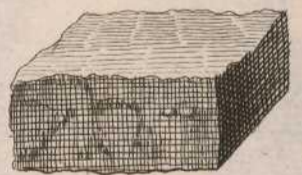


Fig. 16.

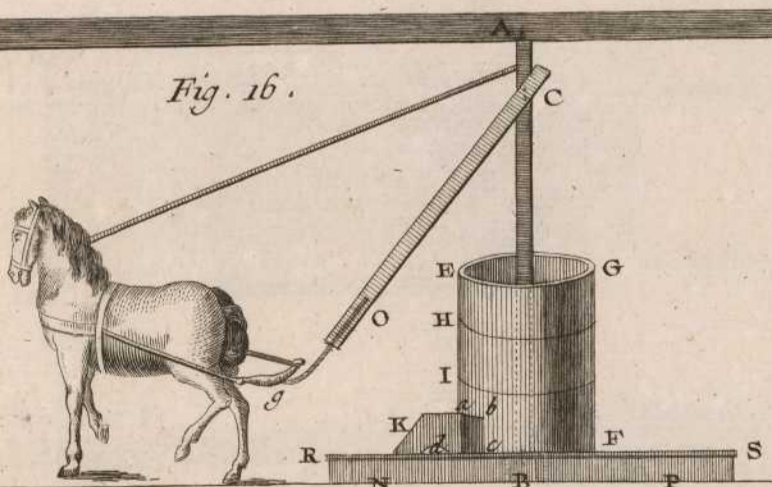
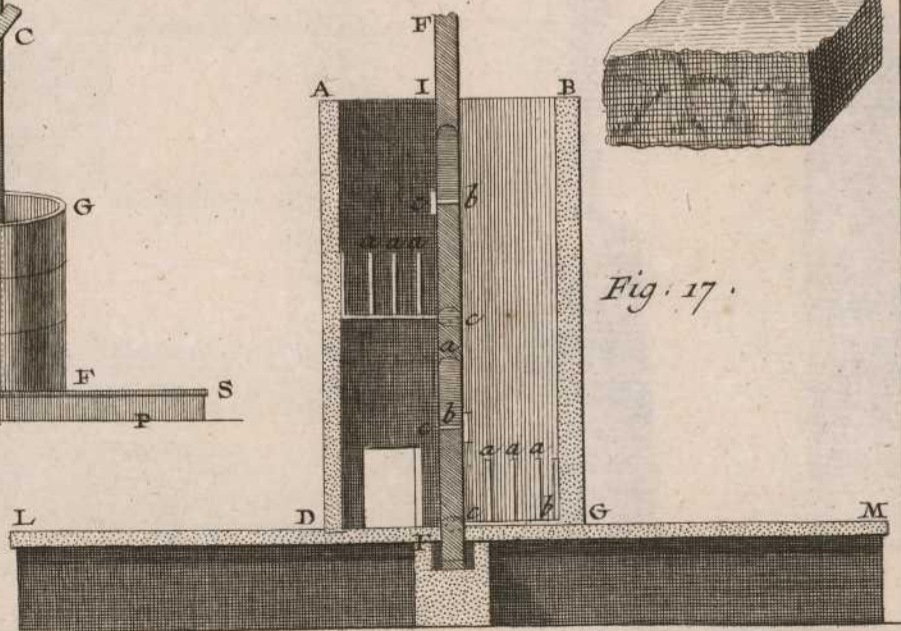
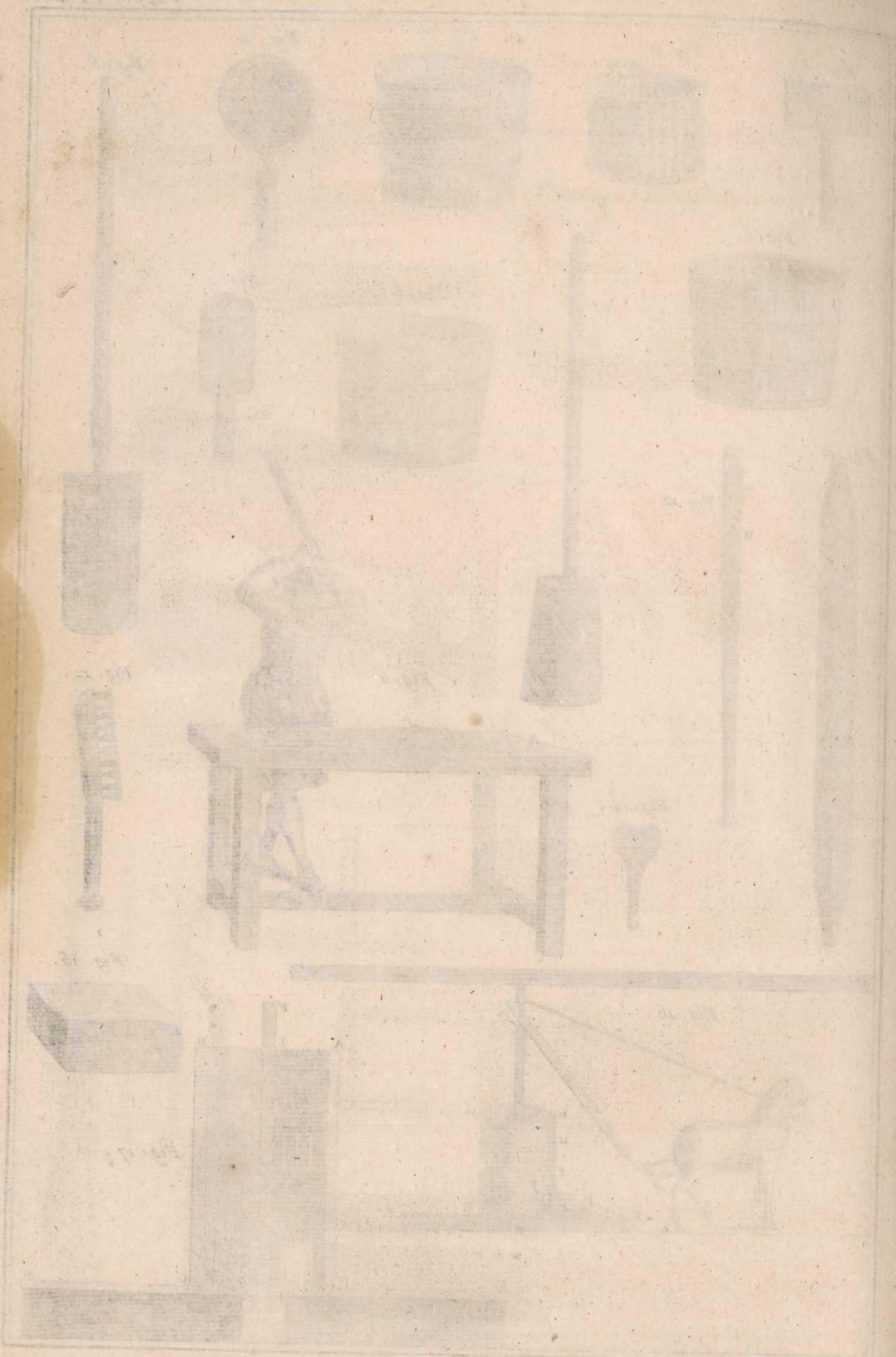


Fig. 17.



Art de faire les Pipes.



For the purpose of the...

Fig. 18.

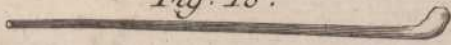


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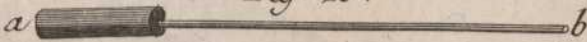


Fig. 21.



Fig. 22.

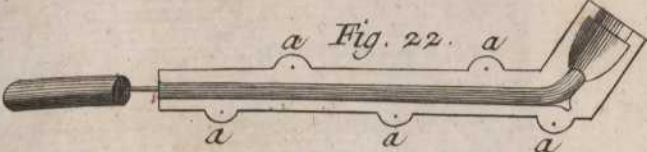


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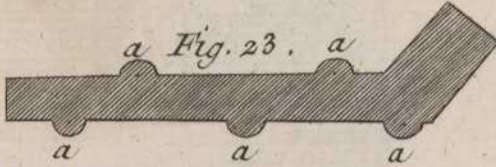


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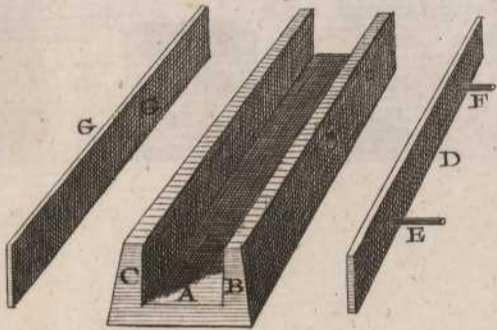


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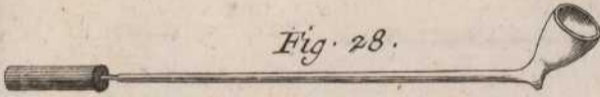


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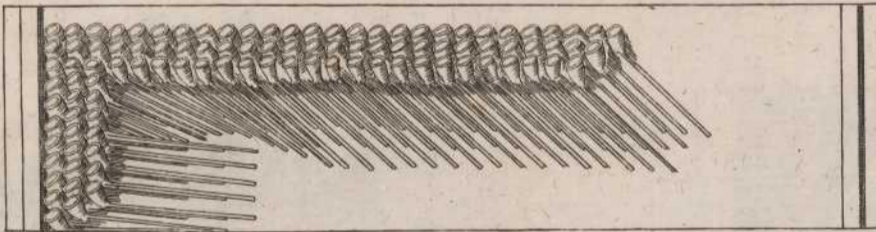


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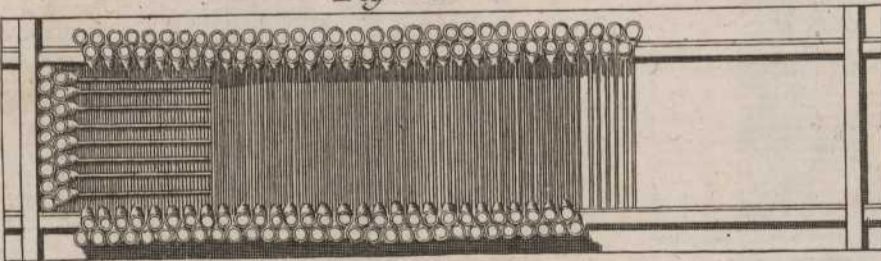


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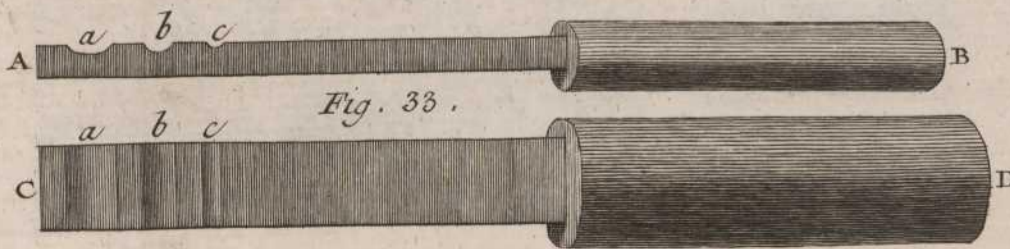


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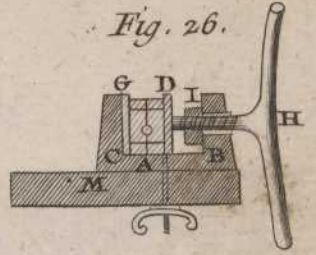


Fig. 19.



Fig. 27.



Fig. 24.

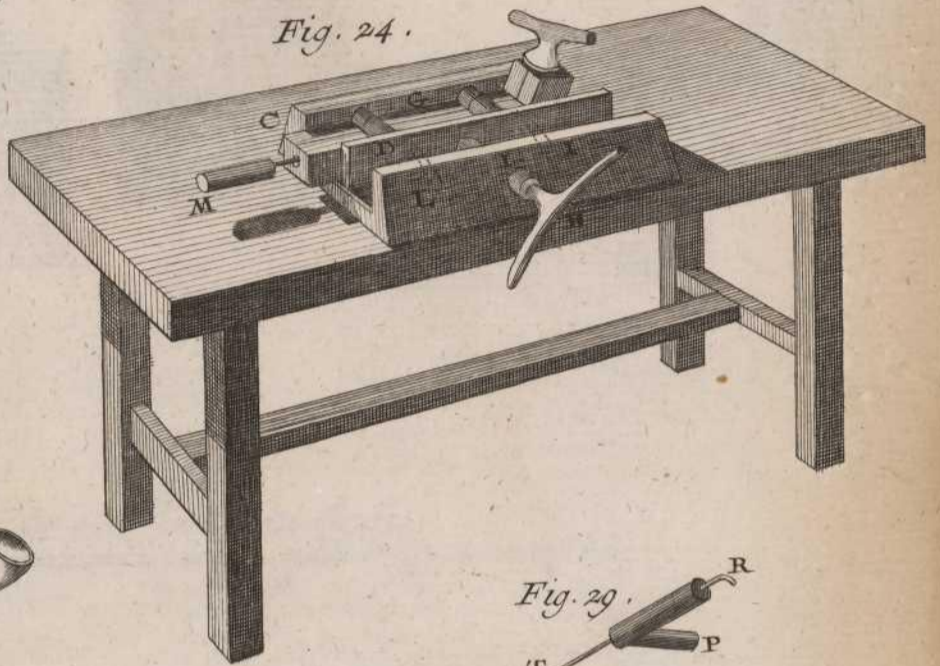


Fig. 29.



Fig. 32.



Fig. 34.



Fig. 36.

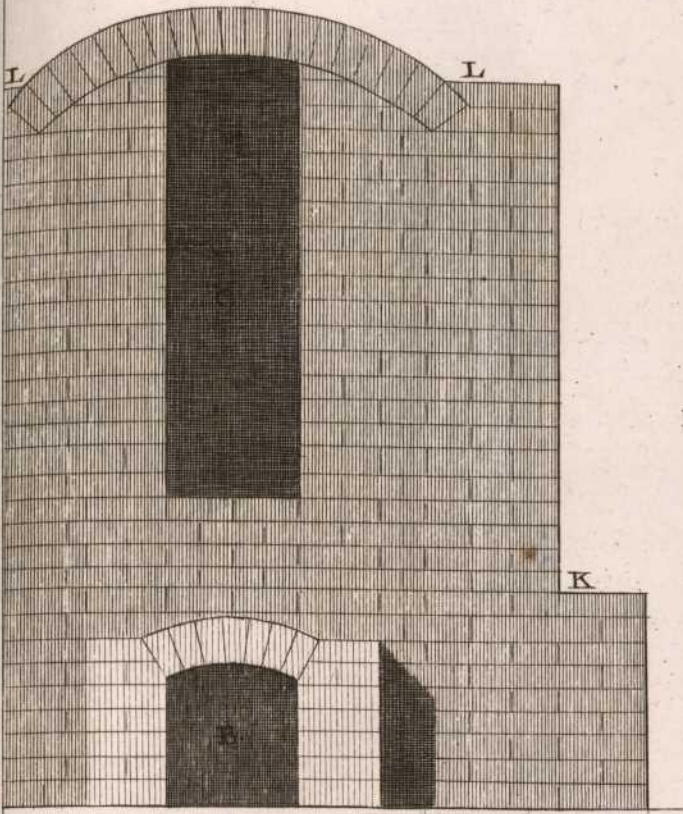
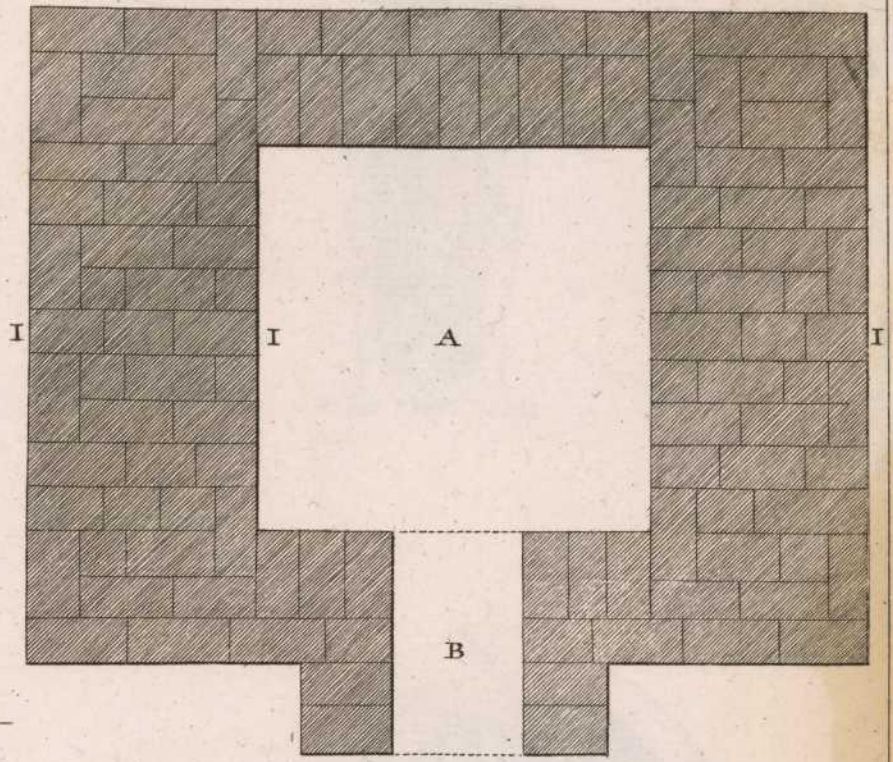


Fig. 35.



Echelle pour ces quatre Figures.

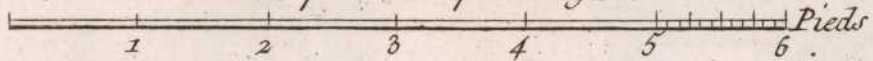


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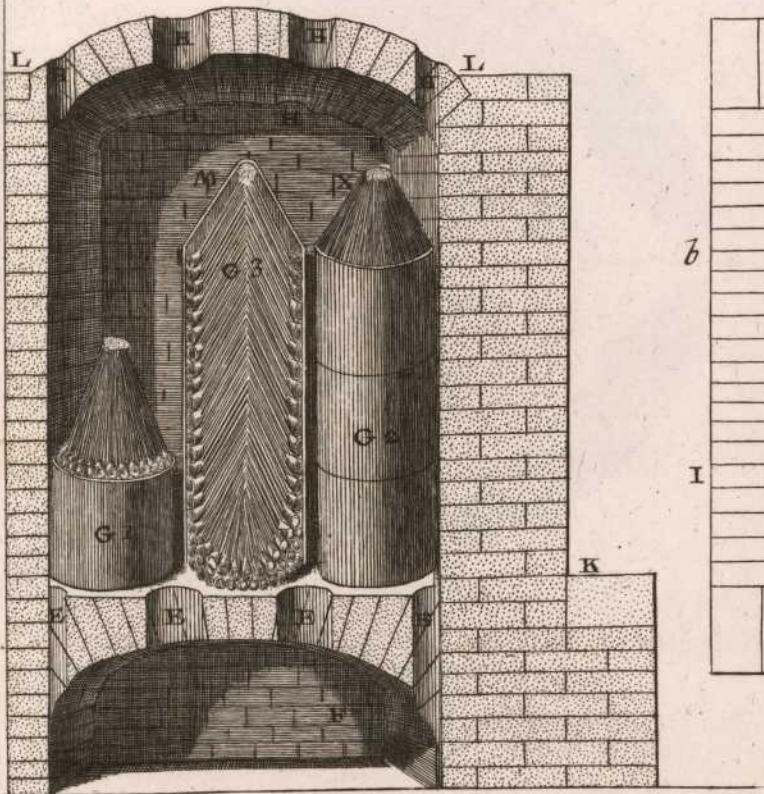
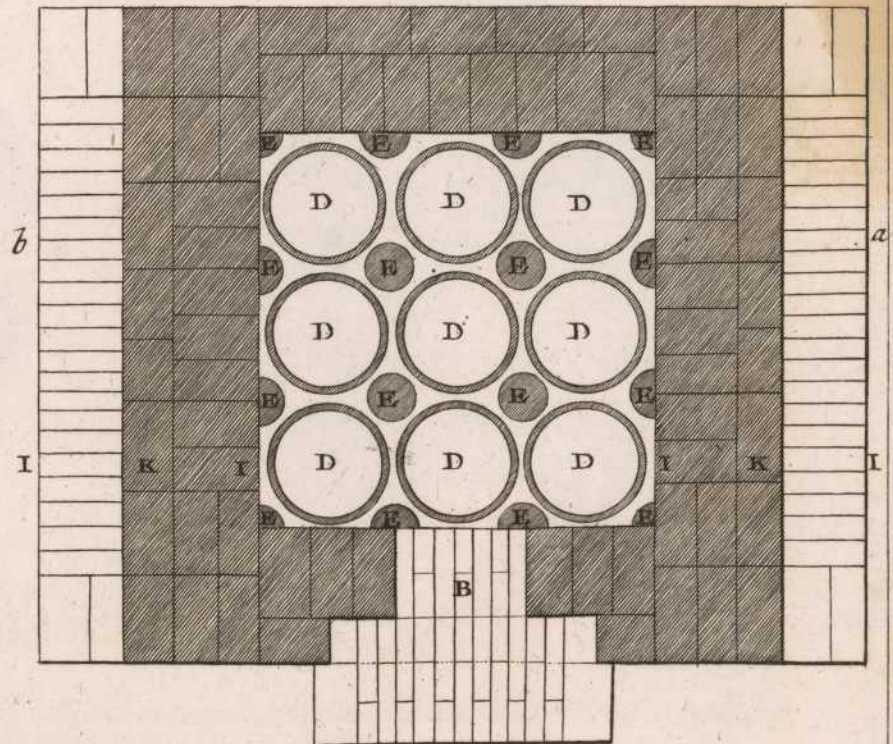
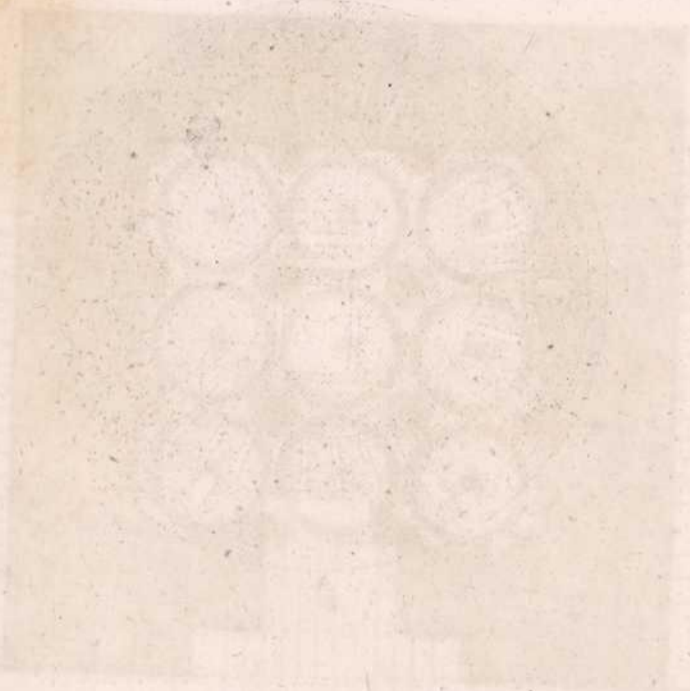
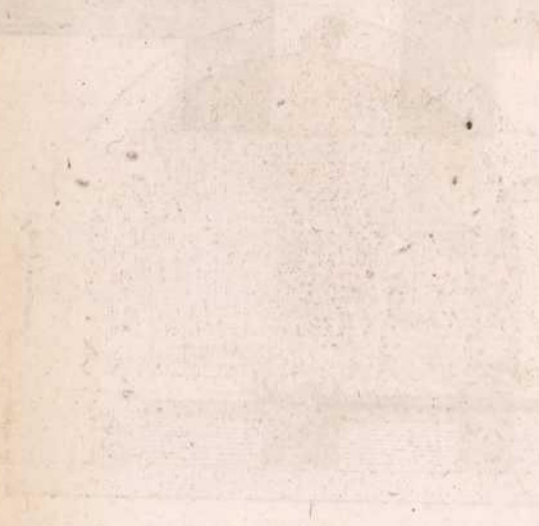
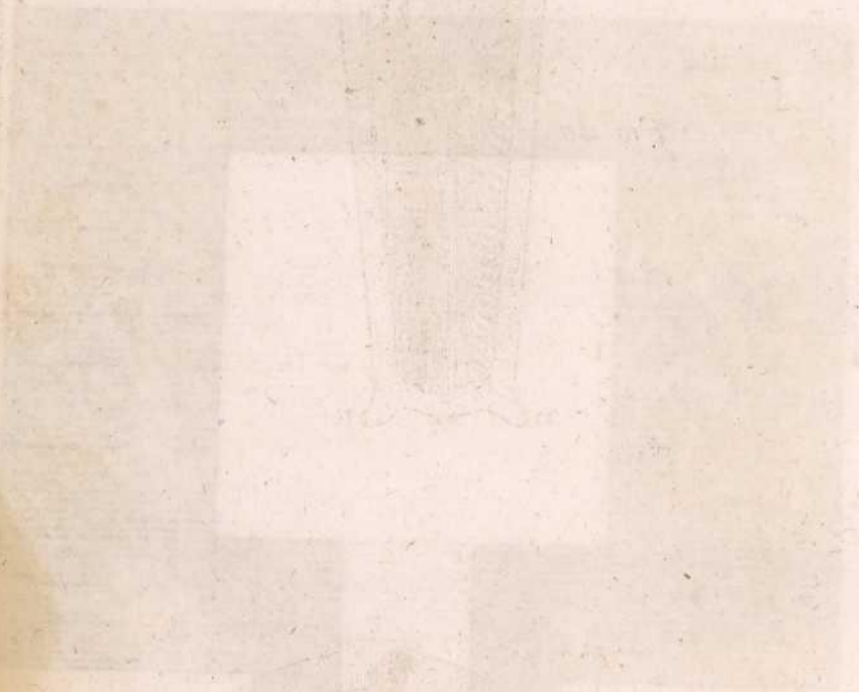
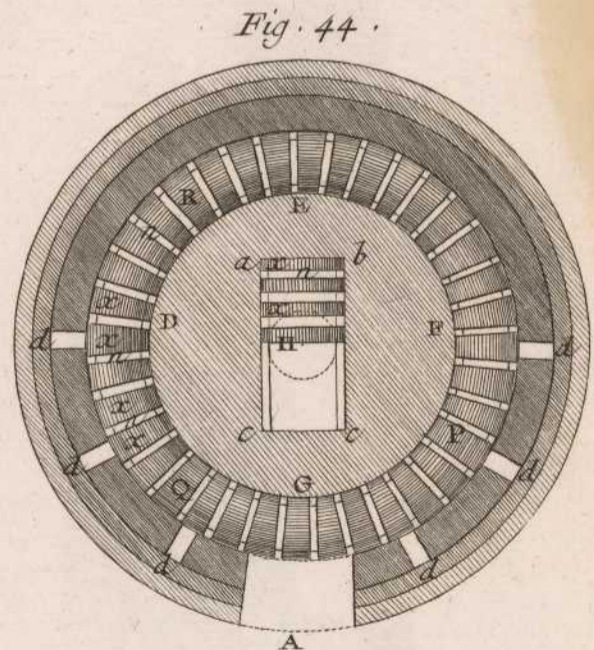
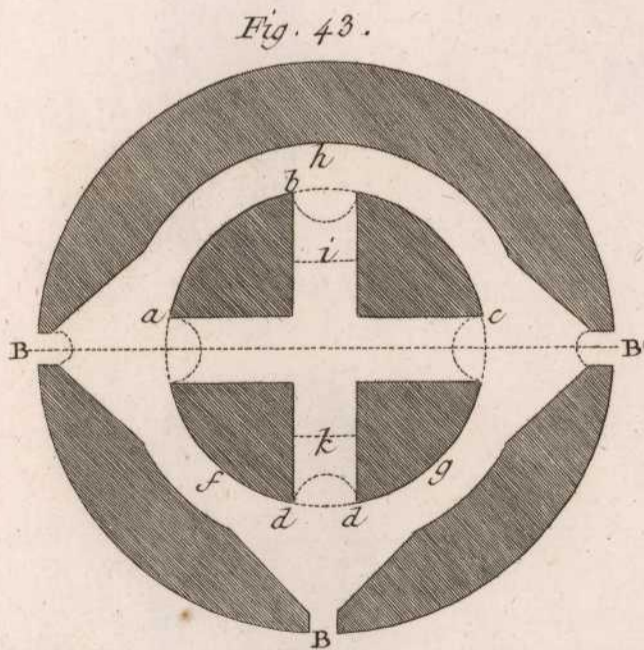
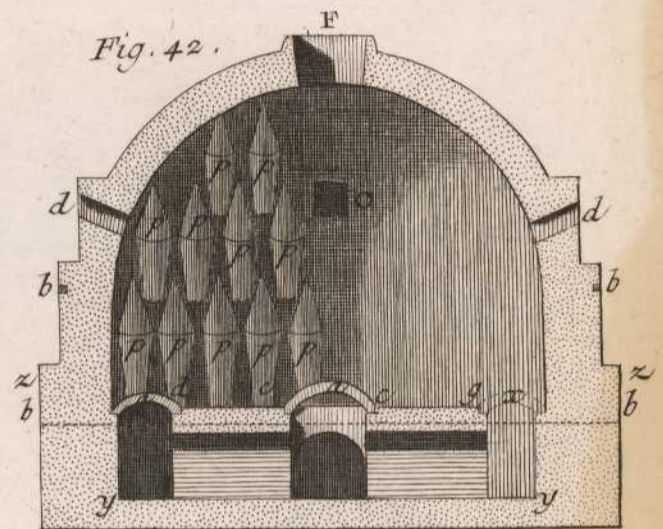
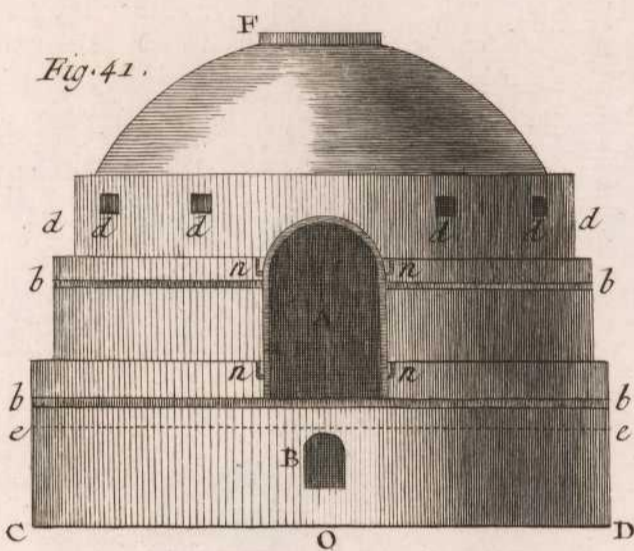
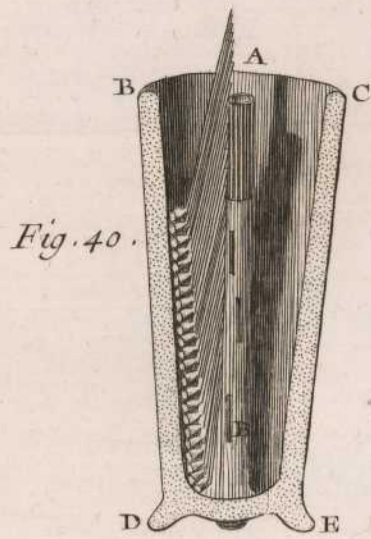
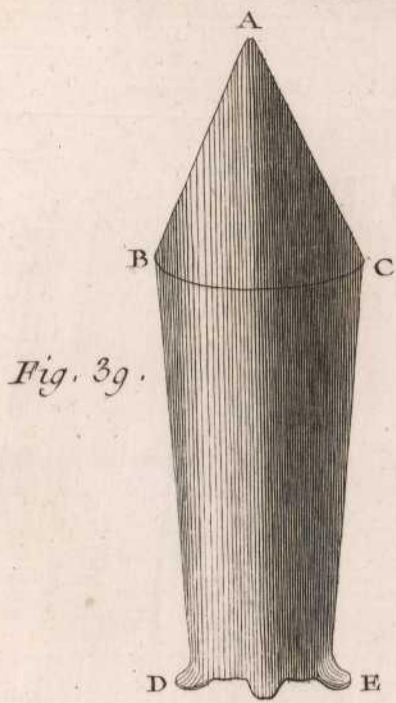


Fig. 37.





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Echelle de 1 2 3 4 5 6 7 8 9 10 11 12 17 22 Pieds de Rhymland

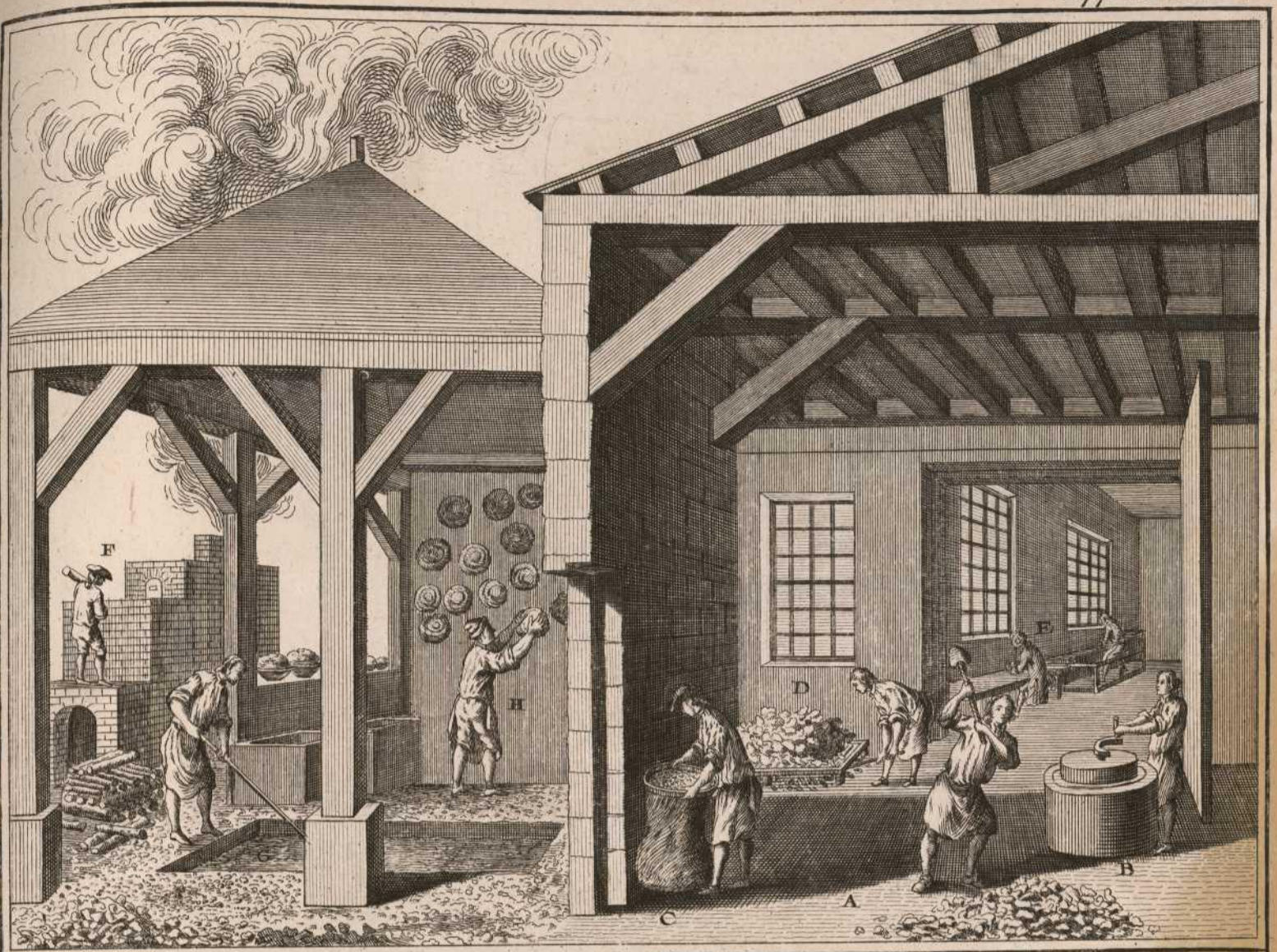


Fig. 5.

Fig. 2.



Fig. 4.



Fig. 1.

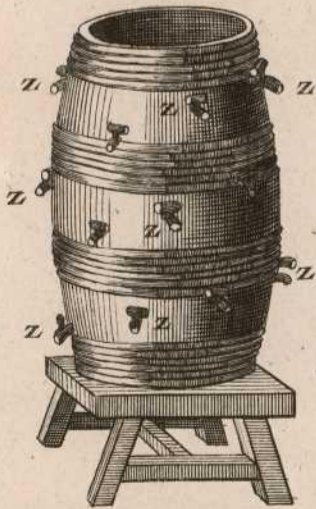
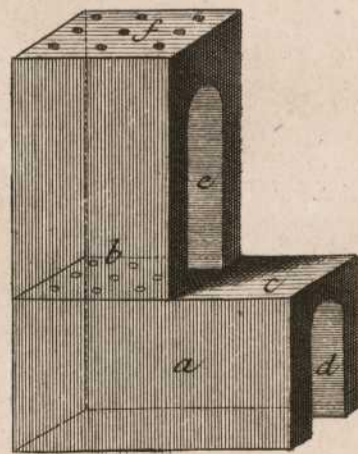
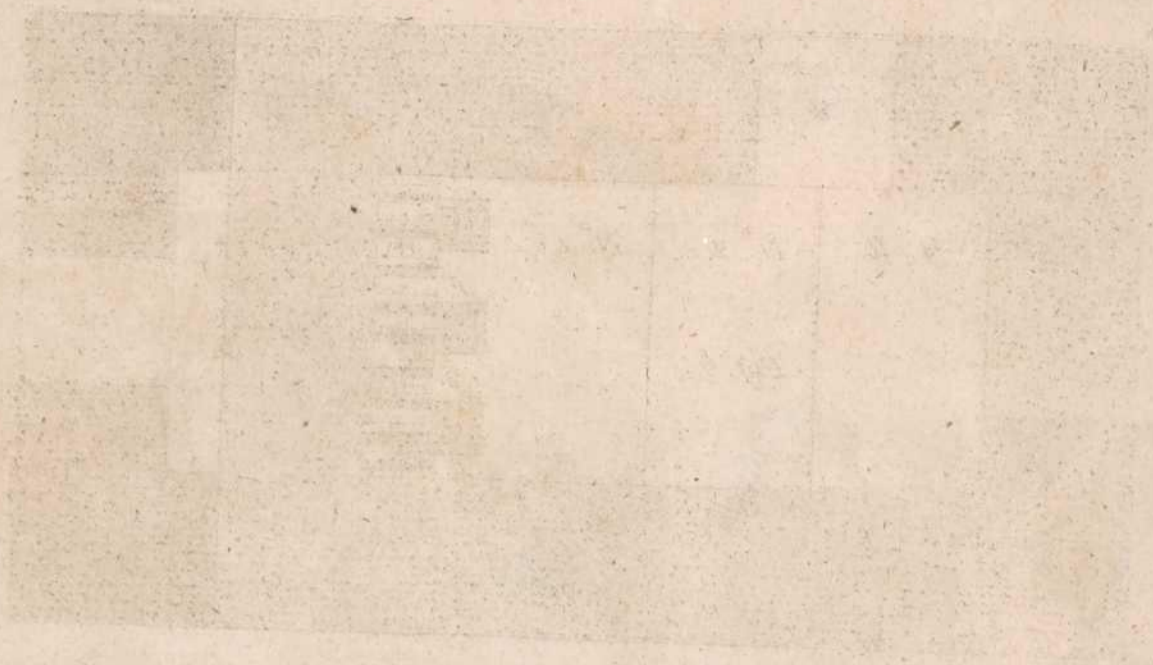


Fig. 3.





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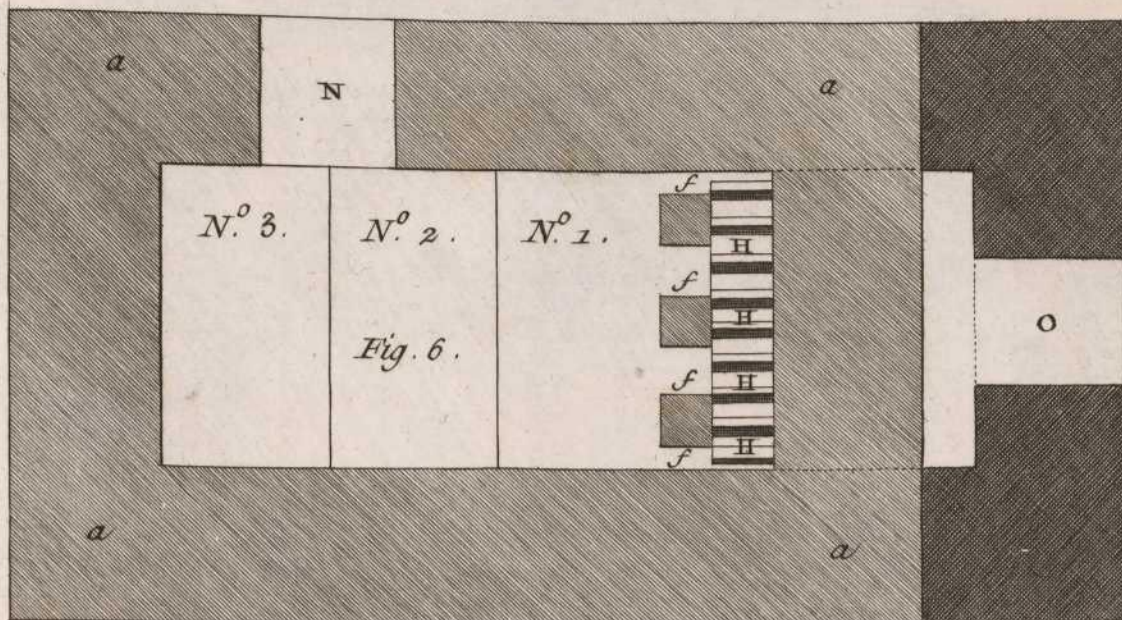
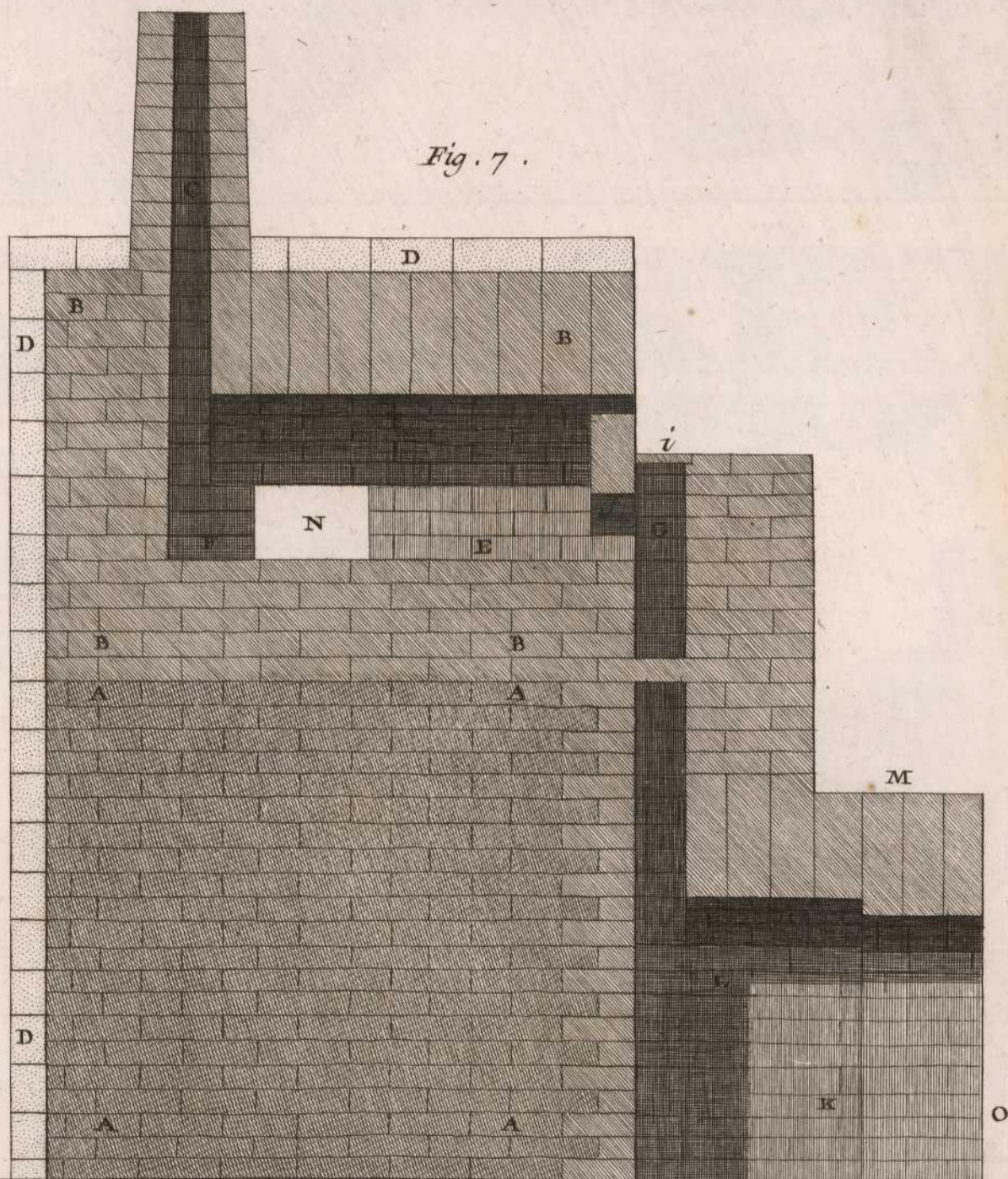


Fig. 7.



Echelle de 12 Pieds

1 2 3 4 5 6 12

Benard Drex.

Porcelaine.



Fig. 10.

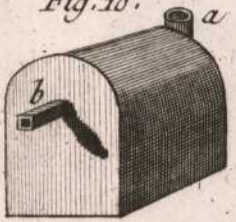


Fig. 8.

Fig. 11.

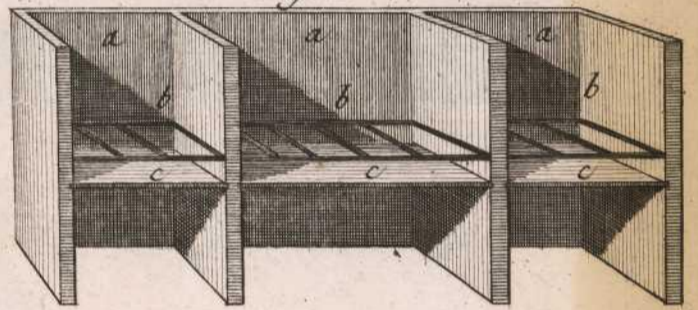


Fig. 9.

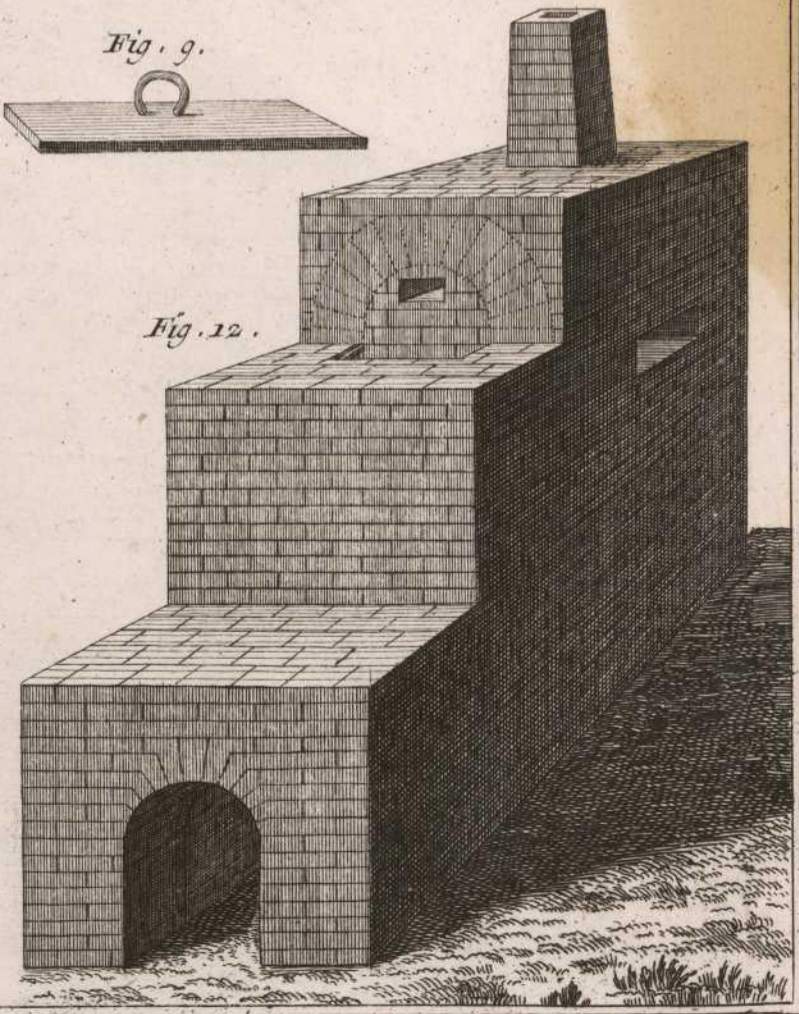
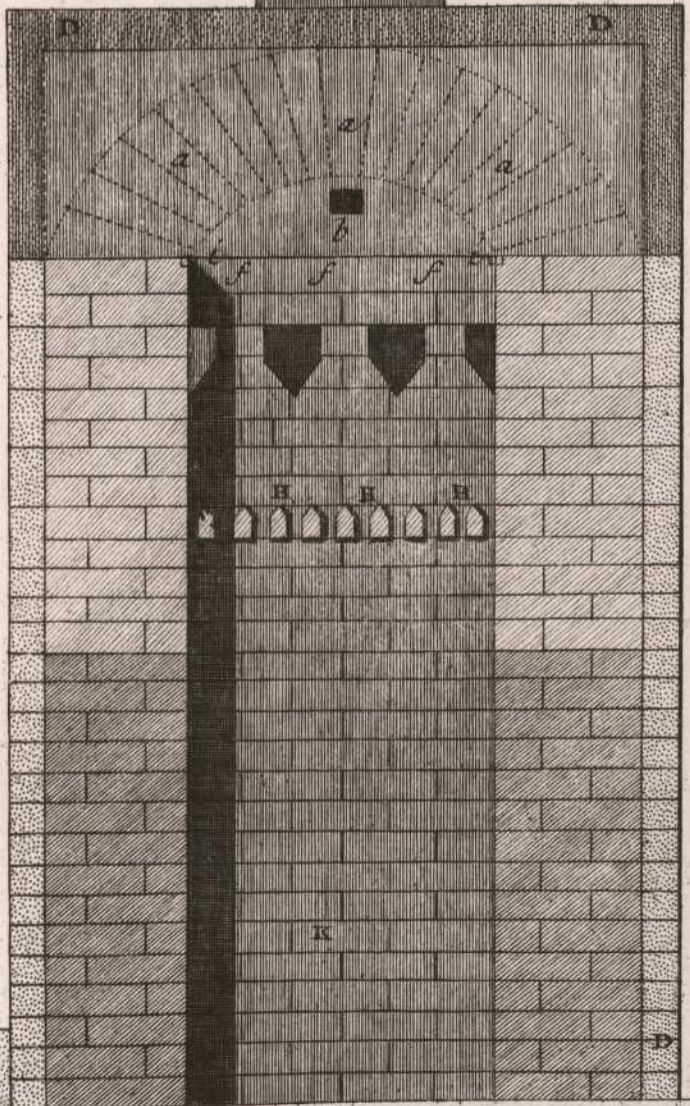


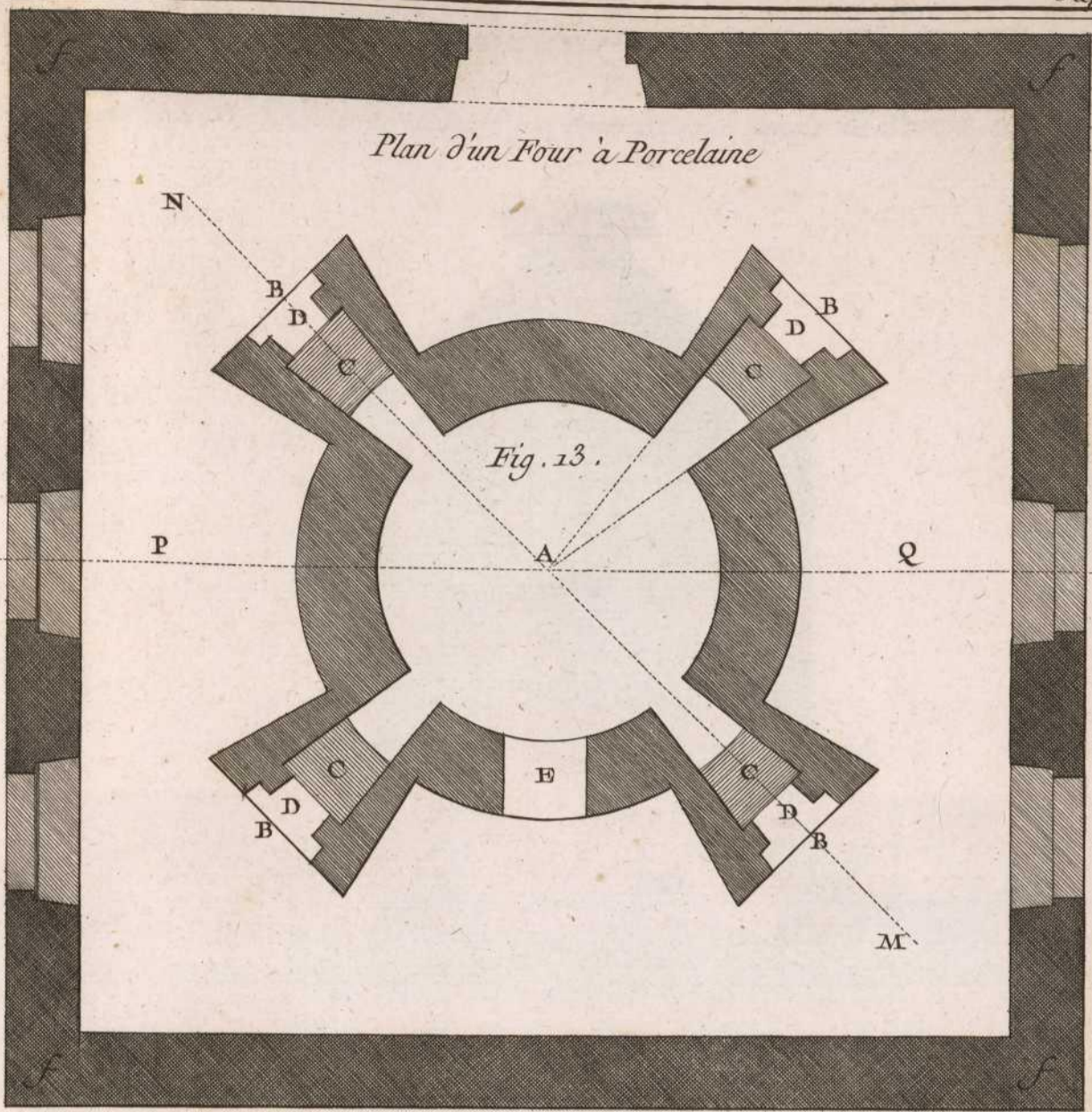
Fig. 12.



Porcelaine.

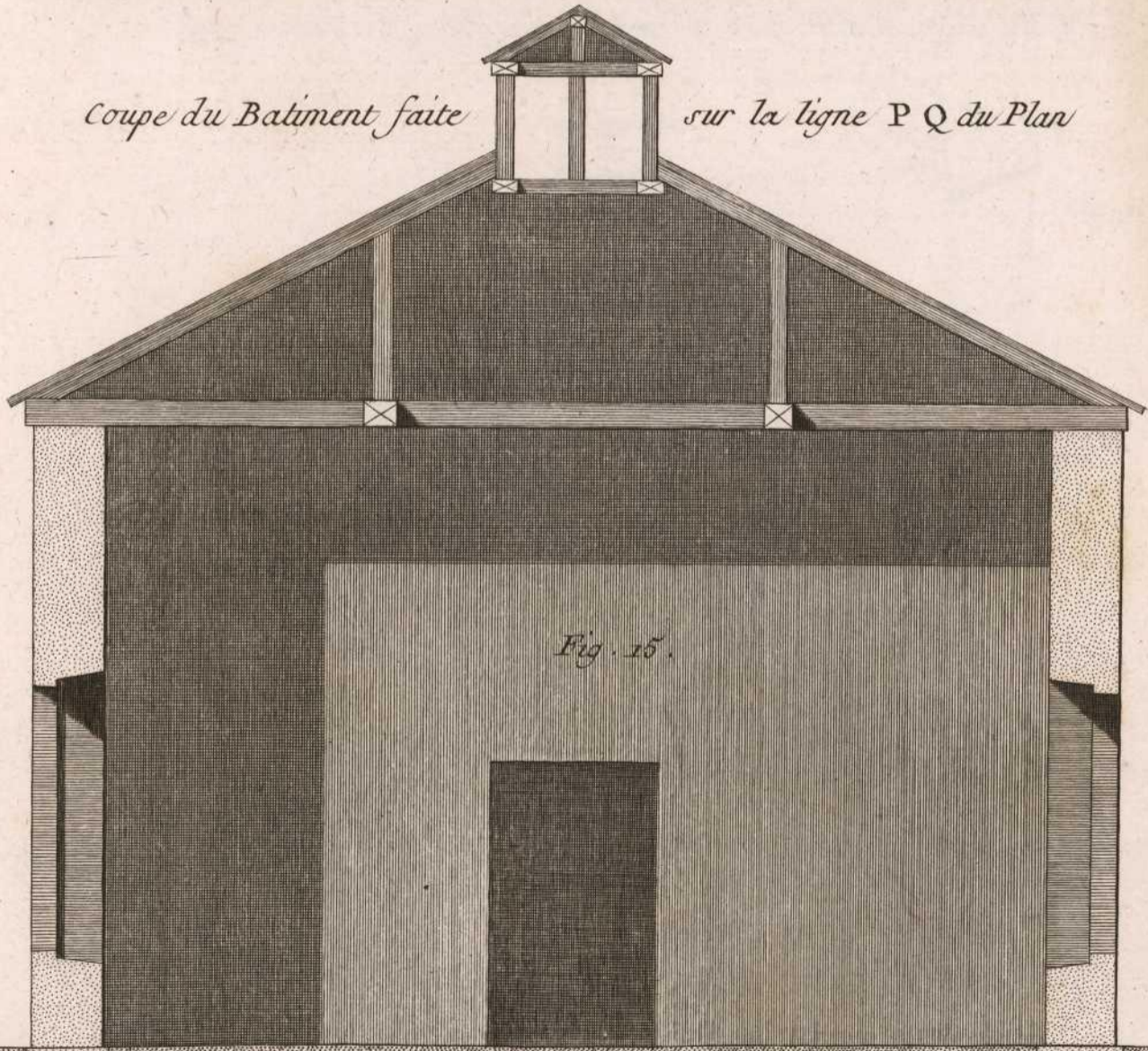
Fig. 14.

Plan d'un Four à Porcelaine



Coupe du Batiment faite

sur la ligne P Q du Plan

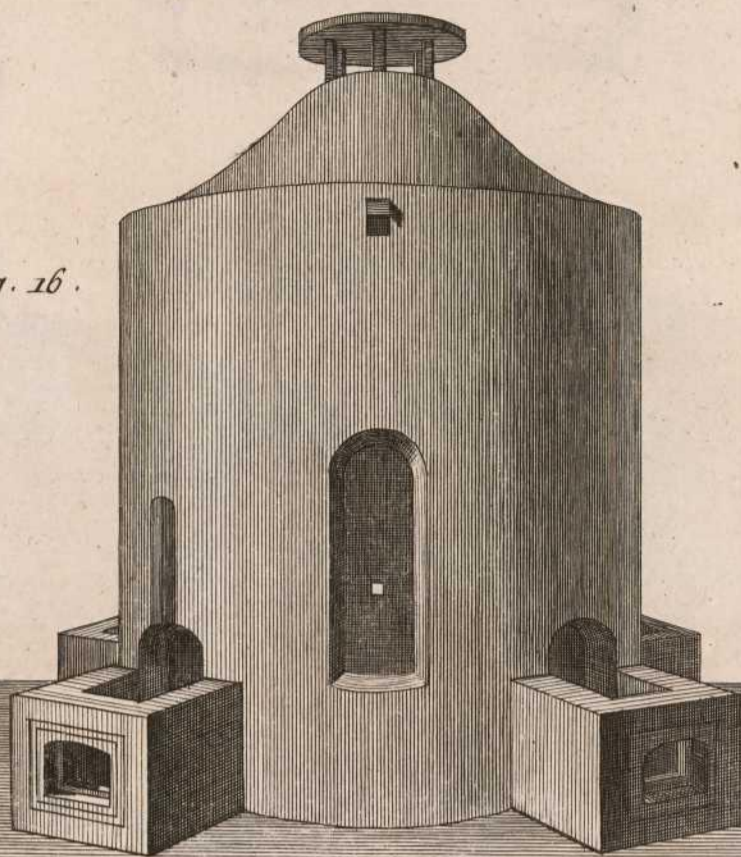


Porcelaine.

Benard, Directeur

Elevation en Perspective d'un Fourneau à cuire la Porcelaine

Fig. 16.



Coupe géométrale, prise sur la ligne MN du Plan A. Fig. 1. Pl. 4.

Fig. 17.

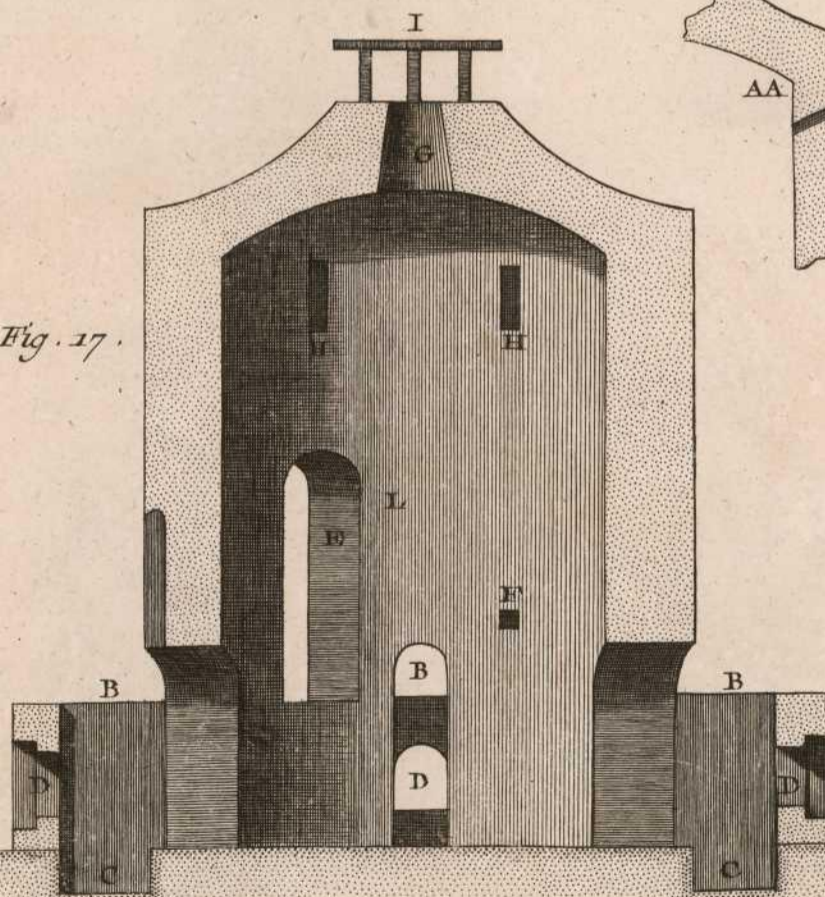


Fig. 18.

Echelle de 1 2 3 4 5 6 12 Pieds

Porcelaine

Benard Dircx.

Fig. 1.

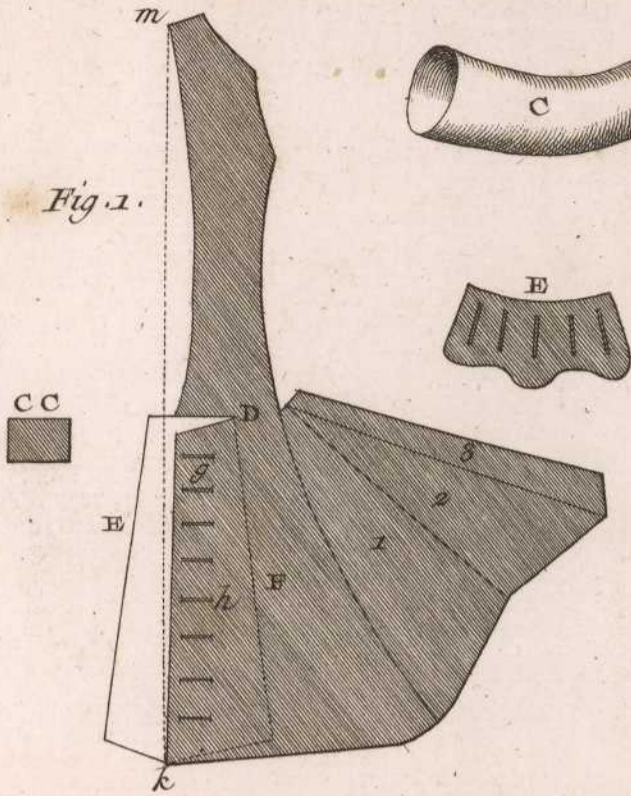


Fig. 2.

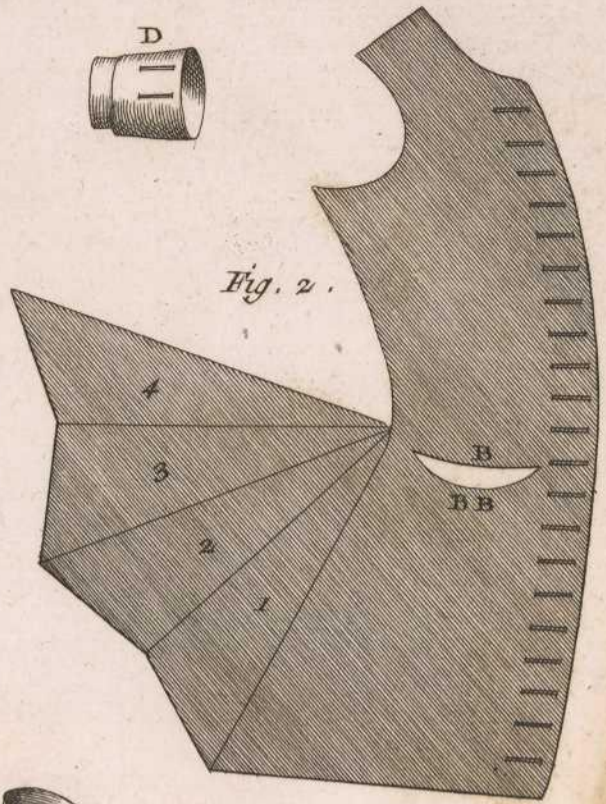


Fig. 3.

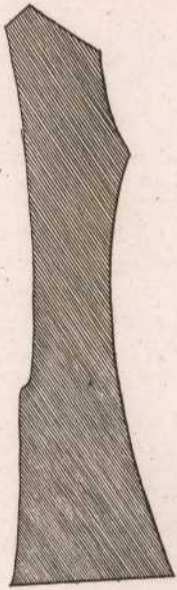


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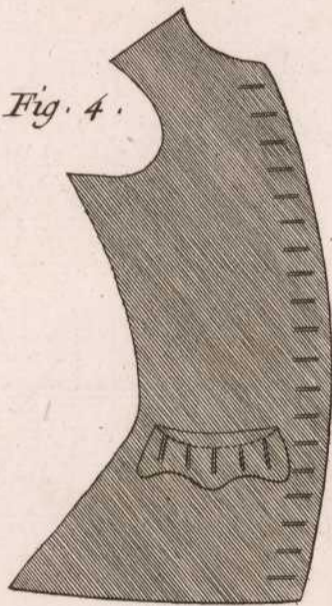


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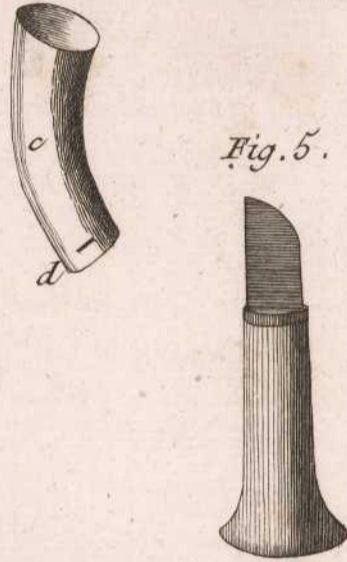


Fig. 6.



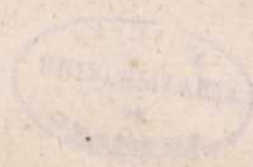
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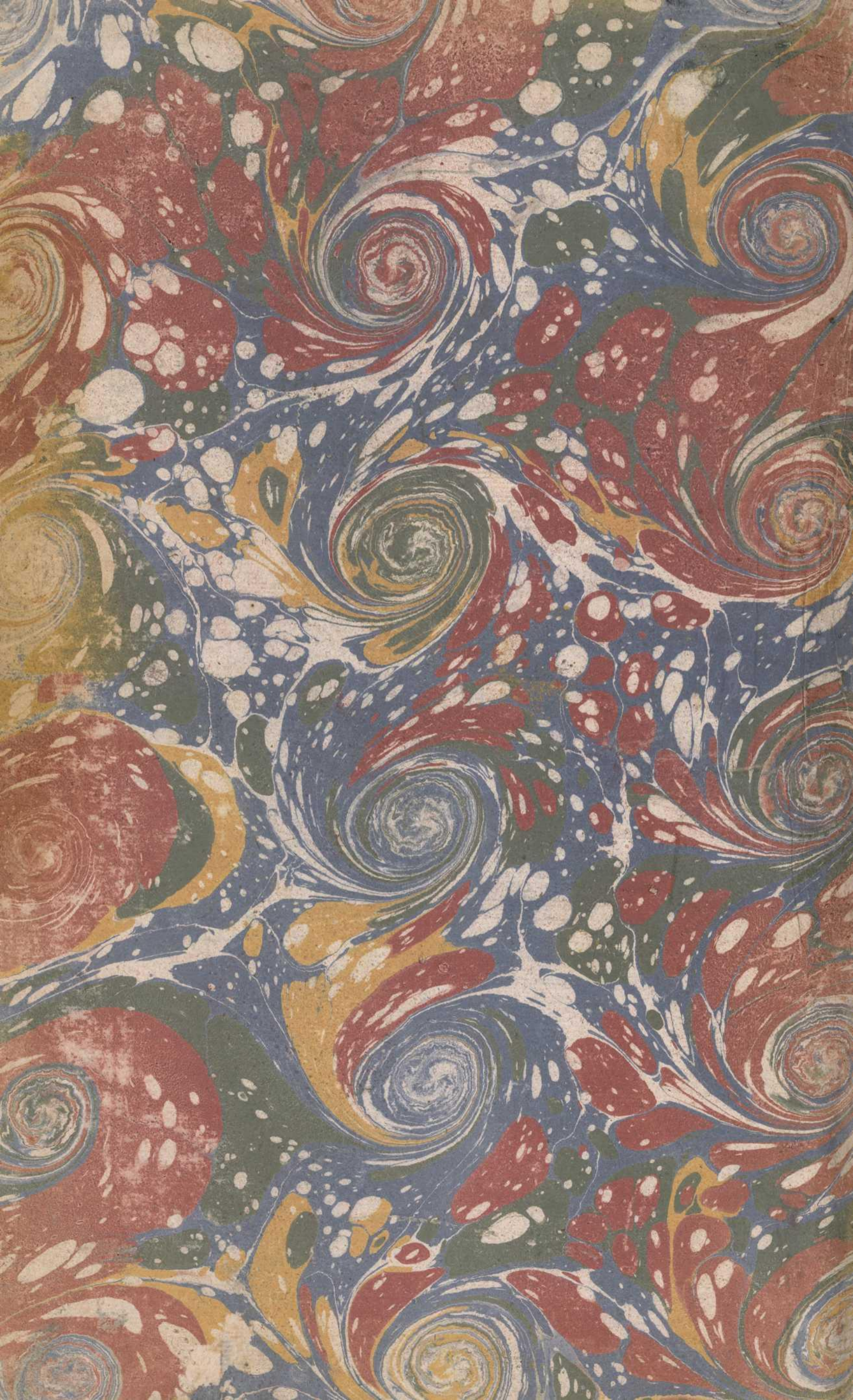


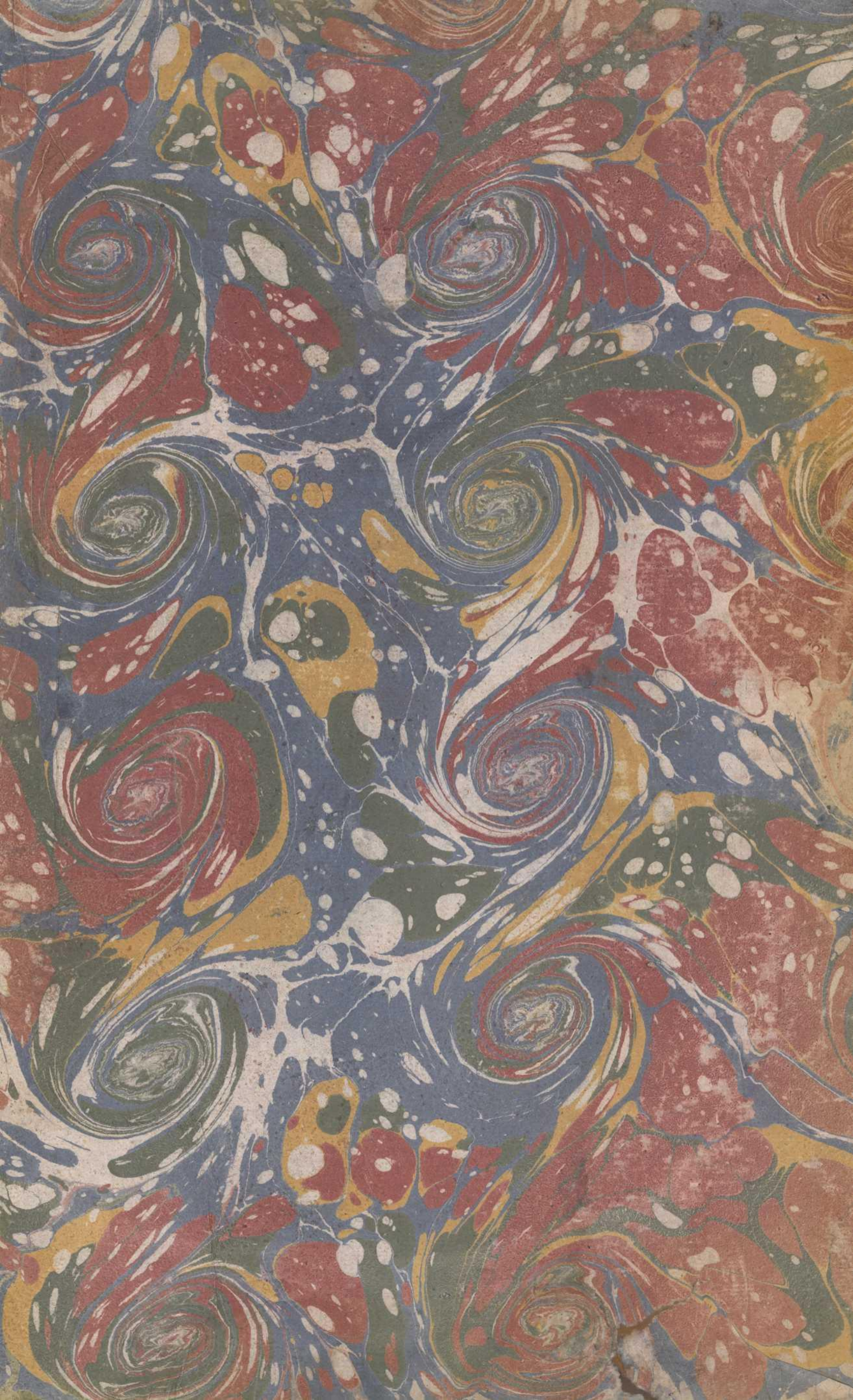
B



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PLANCHES



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