

M/2797(2)

*For the Year 1781.*

**SIX FAVORITE NEW MINUETS,**

*four Cottillons,*

**& FOUR COUNTRY DANCES;**

with their Proper Figures.

*for the Harpsichord, Harp, & Violin.*

Composed by

**THOMAS BUDD JUN<sup>R</sup>**

*Performer on the Pedal Harp.*

Price 2.6<sup>d</sup>

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*NB. M<sup>r</sup> Budd & Sons, provide Music for Balls, and Assemblies, on the Shortest Notice.*





## Dutchess of Rutlands Minuet

Viol: 29

Viol: 19

Harp Part

Basso

Mifs Hobarts Minuet

Viol: 2<sup>o</sup>  
Viol: 1<sup>o</sup>  
Harp part  
Basso

4

Mifs Chambers Minuet

Viol:2<sup>o</sup>  
Viol:1<sup>o</sup>  
Harp  
part  
Bafso

Mifs Vachels Minuet

Viol: 2<sup>o</sup>

Viol: 1<sup>o</sup>

Harp  
part

Baffo

The first system of the musical score features three staves. The top staff is for Violin 2, the middle for Violin 1, and the bottom for Harp and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The Violin 2 part has a melodic line with some triplets. The Violin 1 part provides harmonic support with similar rhythmic patterns. The Harp and Bass part has a steady accompaniment. The system concludes with a forte (*f*) dynamic marking.

The second system continues the piece. It features the same three staves. The music includes a repeat sign with first and second endings. The dynamics range from piano (*p*) to forte (*f*). The Violin 2 part has a melodic line with some triplets. The Violin 1 part provides harmonic support with similar rhythmic patterns. The Harp and Bass part has a steady accompaniment.

The third system concludes the piece. It features the same three staves. The music includes a repeat sign with first and second endings. The dynamics range from piano (*p*) to forte (*f*). The Violin 2 part has a melodic line with some triplets. The Violin 1 part provides harmonic support with similar rhythmic patterns. The Harp and Bass part has a steady accompaniment.

Da Capo al Segno )

Miss Perryns Minuet

Viol. 2<sup>o</sup>  
Viol. 1<sup>o</sup>  
Harp part  
Baffo



# Lady Gideon's Minuet

Viol:2  
Viol:1  
Harp part  
Basso

*f p f p* *tr* *Cres.*

*tr p p*

*f tr*

The image displays a musical score for a piece titled "Les Charmes de L'Amour" with a "Rondeau" section. The score is written for piano and consists of four systems of two staves each (treble and bass clef). The key signature is D major (two sharps) and the time signature is 6/8. The first system includes a first ending bracket with a repeat sign and a double bar line. The second system includes a second ending bracket with a repeat sign and a double bar line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Rondeau section is indicated by the title and the specific musical notation.

|                                                                                                                                                                      | Barrs |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| All round                                                                                                                                                            | 16    |
| The four Ladies meet in the middle Rigadoon & half Right and Left into oppofite places                                                                               | 8     |
| The four Gent <sup>n</sup> Chaffee behind their Partners A Quarter round Rigadoon Chaffee another Quar <sup>r</sup> round Rigadoon being in opp <sup>te</sup> places | 8     |
| The 4 Gent <sup>n</sup> meet in the middle Rig <sup>n</sup> & half Right & Left                                                                                      | 8     |
| The 4 Ladies Chaffee round the Gent <sup>n</sup> Rig <sup>n</sup> at each Quarter each Cu: being in their proper places                                              | 8     |
| Form 2 Lines 4 at top & 4 at bottom meet & Rig <sup>n</sup> form two Lines fide ways (All 8 Pirouette during the Päufe)                                              | 8     |
| Chaffee all 8 Rig <sup>n</sup> Chaffee back Rig <sup>n</sup>                                                                                                         | 8     |

## La Joyeuse

Barrs

All round

16

The 4 Gent<sup>n</sup> turn the Lady (on their Left hand) with their Right handRig<sup>n</sup> & Chaffee acrofs turn the next Lady & Chaffee again each Cu.

being in oppofite places

16

Allemande

Barrs

- The top and bottom Ladies, change places, the top and bottom Gent: change places - - - - - 8
- the side Ladies and Gent: change places, Each Cr: being in proper places - - - - - 8
- the 4 meet in the middle, Rigadoon turn their faces to their Part<sup>rs</sup> & turn them with both hands - 8
- Allemande with Contra partners, Allemande with their own partners - - - - - 8
- the 4 Gent<sup>n</sup> meet in the middle Rigadoon and turn their partners with both hands - - - - - 8
- All 8 Chafsee Rigadoon Chafsee back Rigadoon - - - - - 8

The image displays a musical score for a piece titled "La Vie Riante" (Rondeau). The score is written for piano and consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 6/8. The first system includes a dynamic marking of *hr* (hairpins) above the treble staff. The second system features repeat signs in both staves. The fourth system includes a dynamic marking of *hr* above the treble staff. The fifth system concludes with repeat signs and a *w* (crescendo) marking in both staves.

Da Capo

|           | Barrs |
|-----------|-------|
| All Round | 16    |

The top and bottom Cu<sup>s</sup> ballance Rigadoon with the Lady to their left hand and hands 3 round go back to their places - - - - - 8

the top and bottom Cu strike the Hey thro the side Cu<sup>s</sup> into opposite places the Gent<sup>l</sup> strike the Hey to the Right and the Ladies to the Left & turn their partners with both hands - - - 8

the side Cu<sup>s</sup> repeat the same figure each Cu; being in opposite places - - - - - 16

Hands 4 alternately till each Cu; arrive at proper places - - - - - 8

the 4 Ladies go round their partners and Pirouette during the pause - - - - - 4

All 8 Chaffèè Rigadoon Chaffèè back Rigadoon - - - - - 8



14

Les Soirées Amufantes

Viol:2º

Viol:1º

Bafso

Musical score for Violin 2, Violin 1, and Bassoon. The score is written in treble clef for Violin 2 and Violin 1, and bass clef for Bassoon. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music features a melodic line in the violins and a supporting bass line in the bassoon. The piece concludes with a double bar line and repeat dots.

Musical score for Violin 1 and Bassoon. The score is written in treble clef for Violin 1 and bass clef for Bassoon. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music features a melodic line in the violin and a supporting bass line in the bassoon. The piece concludes with a double bar line and repeat dots.



Musical score for three staves. The top staff is a single treble clef. The middle and bottom staves are grouped by a brace and have treble and bass clefs respectively. The key signature has two sharps (F# and C#). The music consists of eighth and sixteenth notes with various ornaments. Dynamics include 'p' (piano) and 'Da Capo'.

Barrs

All round 16

The 4 Gent<sup>n</sup> take their Partners with one hand & Promenade one quarter round - - 4  
 the top and bottom Cu: being in the side Cu<sup>s</sup> places, the side Cu<sup>s</sup> in their places,  
 the top and bottom Gent<sup>n</sup> take their Partners with both hands and lead thro,  
 the side Cu<sup>s</sup> meet in the middle and hands 4 quite round - - - - - 12  
 Chafsee, Rigadoon, Chafsee back, Rigadoon - - - - - 8  
 The 4 Cu: Promenade a quarter round as before, which brings the top and  
 bottom Cu<sup>s</sup> to their places - - - - - 4  
 the side Cu<sup>s</sup> take their Partners with both hands, and lead thro the top and  
 bottom Cu<sup>s</sup>, meet in the middle, Rigadoon & hands 4 quite round - - - - - 12  
 Chafsee, Rigadoon, Chafsee back, Rigadoon - - - - - 8

The image shows a musical score for 'The Anna Maria'. It consists of two systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system features a complex melody in the treble staff with many sixteenth and thirty-second notes, while the bass staff has a simpler, more rhythmic accompaniment. The second system continues the piece, ending with double bar lines and repeat signs in both staves.

The first Gent: set to his Partner & turn her  
 with both hands ♪ lead down two Cu: up again  
 to the top the Gent: cast of on the Ladies side  
 the Lady cast of on the Gent<sup>ns</sup> side ♪ foot 3  
 and 3 sidways and hands 3 round by two 3<sup>s</sup> ♪  
 Allemande, with your Part<sup>r</sup> with the R<sup>t</sup> & L<sup>t</sup> hand ♪

## L'Enjoué

17

The image displays a musical score for a piece titled 'L'Enjoué', page 17. The score is written in G major (one sharp) and 2/4 time. It consists of three systems of two staves each, with a grand staff bracket on the left. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody with some triplet figures in the treble. The third system concludes the piece with a final cadence in both staves.

Right hands across left hands back again ♪ lead down the middle  
up again and cast of ♪ turn opposite Corners with the right hand  
turn your Partner with the left ♪ turn the other Corners with the  
right hand and turn your Partner with the left ♪

The image shows a musical score for a piece titled "La tems Perdû". The score is written in G major (one sharp) and 2/4 time. It consists of three systems of two staves each. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Crofs over one Cu: and Allemande with your Partner with the right hand ::  
 Crofs up one Cu: and Allemande with the left hand :: the 3 Cu<sup>s</sup> 1e Pro<sup>de</sup>  
 quite round :: 1e. Poufette with the 2<sup>d</sup> Cu: into the 2<sup>d</sup> Cu<sup>s</sup> place ::

## Mifs Sayers Allemande

19

The image displays a musical score for 'Mifs Sayers Allemande'. It consists of two systems of music. The first system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 2/4, and the key signature has one flat (B-flat). The music is written in a rhythmic, dance-like style with many eighth and sixteenth notes. The second system is also a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. It continues the piece with similar rhythmic patterns. Both systems end with a double bar line and repeat signs, indicating the end of the piece.

Cast off 2 Cu: cast up one and foot it, the Lady  
fall in at top, the Gent: at bottom, fet 3 and 3 top  
and bottom, fet 3 and 3 fideways, Hands 6 quite  
round, Allemande with the Right and Left Hands.

