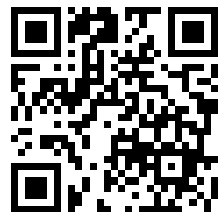


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T H E  
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In an Accurate and Practicable Manner,

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A PROFICIENT with little TROUBLE:

EXEMPLIFIED BY THE  
Instructions and Directions herein contained.

The W H O L E demonstrated by  
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Upon a Plan never yet attempted by any other Master.

Addressed to the P U B L I C,  
By T H O M A S H U R S T,  
Of the THEATRE ROYAL in D R U R Y - L A N E,

Late P U P I L and A S S I S T A N T to  
Mr. G R I M A L D I,  
BALLET-MASTER of the said THEATRE.

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L O N D O N :

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# P R E F A C E.

**F**ROM the great Number of *Cotillon* Books already published, it should seem that more on the same Subject would be unnecessary: But as these Books have not answered the Expectations of the Readers, I have ventured to present the Public with the following Trifle; and hope that its Novelty, as well as Utility, will be some Recommendation in its Favour, as it is composed on a different Plan from any of the same Denomination, it being designed to facilitate the Performance of these entertaining and admired Dances. It is obvious, that the *French Cotillon* Books already published cannot be of Service to any but great Proficients, on Account of the numerous and difficult Terms and Steps therein made Use of; nor even to those, as they are seldom executed with Propriety, for the Dancing-Masters themselves account them unintelligible; and it is therefore impossible that Technical Terms, used only by the Performers of the Theatres, should be understood by Ladies and Gentlemen, who dance only for Amusement.—From the general Objection, therefore, made to these Books, on Account of these unintelligible Terms and incorrect Directions, I have been induced to publish a Set of Dances, which were originally composed for the Use and Exercise of my own Scholars, without the Stage Steps, and to the most sprightly *English, Irish, and Scotch* Airs now in Vogue, being better adapted to gay, brisk Dances, than the greater Part of the *French* Tunes now in Use: And I have also given such Directions and Instructions as will render them easy and familiar to every Capacity, insomuch that  
any

any Person, who is well acquainted with the Figures of the *English* Country-Dances, may perform them with much Facility.

I am encouraged to offer this to the Public, from the Approbation it has received from many Gentlemen of the Profession, and other Persons of Judgment, to whose Perusal it has been submitted; and they have flattered me with Assurances of its becoming an acceptable Present to the Admirers of this fashionable Amusement. Something of this Kind has been long wanted by the Practitioners of Dancing; and I have delay'd the Publication of the present, in Hopes that some Gentleman of Merit in the Profession would favour the Town with a Production that would convey both Amusement and Instruction; but as nothing has yet appeared that answered my Expectations, I have ventured to present this trifling Production of mine, and shall be happy if it is so fortunate as to answer my Purpose, which is to instruct and amuse.

I more particularly wish this Book may be useful to the Dancing-Masters of these Kingdoms (to whom it is most respectfully dedicated) and shall be glad to receive the Opinion of any Gentleman of the Profession thereupon: And as I fear there may be many Errors, which the Hurry of Business would not allow me Time sufficient to examine into (notwithstanding I have been as careful as possible to prevent any capital Errors from escaping my Notice) this being finished but at Intervals, any Corrections or Amendments that may be judged necessary shall be duly attended to, if communicated to me by Letter or otherwise, with grateful Thanks for the Obligation.

**DIRECTIONS**

# DIRECTIONS

FOR PERFORMING THE FOLLOWING

## DANCES.

FOR the above-mentioned Purpose, I shall, as briefly as possible, endeavour to explain and render easy, the necessary Method for accomplishing the Design. And, for Example: Suppose the Figure described on Page 11, to be the Dancing-Room, being an oblong Square; the Top, Bottom, and Sides of which are properly marked: And as four Couples are necessary for the Purpose, let them be placed as the Figure directs; where you will observe, that the Couple at the Top, are stiled the first Couple; those at the Bottom, the third; and those on each Side, the second and fourth Couples. The second Couple being on the first Woman's Right, and the fourth Couple on the third Woman's Right-Hand, which will form the Square: Each Lady being opposite a Gentleman, as the Figure will more fully describe.

Being thus form'd, let every one take Notice of their respective proper Places, where they begin; and be careful to finish every Figure and Change (of which the *Cotillons* are composed) in those Places, otherwise the Whole

B

will



will be a Scene of Confusion, which a little Attention will intirely prevent; the Dances will be properly executed, and a few Repetitions will render them perfectly easy.

It is moreover absolutely necessary, that every Practitioner should be minutely attentive to the Measures of the Tunes, by beginning and ending every Figure and Change to its proper Time of the Music.

The first Strain of every Tune is for the Change: The second Strain and third, if any, are for the Figure; and are to be repeated as directed, according to the Length of the Figure; which will be better understood by the following Marks, *viz.* When the first Strain is play'd once over, it is thus mark'd in the Dance  $\underline{\quad}$ . When repeated or play'd twice  $\underline{\quad}\div$ . The second Strain play'd once  $\underline{\quad}\underline{\quad}$ , ditto twice  $\underline{\quad}\underline{\quad}\underline{\quad}$ . Third Strain once  $\underline{\quad}\underline{\quad}\underline{\quad}$ , ditto twice  $\underline{\quad}\underline{\quad}\underline{\quad}\underline{\quad}$ . So that the single, double, or treble Line, signifies the first, second, or third Strain; and the Dots over, or under those Lines, denote the Number of Times each Strain is repeated; and, by being thus regular, all Mistakes are prevented.

Let it be noticed, that it has so happened in some of these Dances, that the first Strain has been used in the Figure, which was done to lengthen the same; and, tho' improper, it need make no Difficulty, as the Figures are then so contrived (by ending with the last Strain) as to cause every Change to be done to its proper Strain, which is the first; and, in these Cases, they are properly noticed, so that the Musician cannot mistake, if he gives a little Attention.

There is this material Difference to be observed between the Figures of the Dances and the Changes, that whereas the Figures of every Dance are different, the Changes are still the same, so that one Explanation of them is sufficient; but the Figures being different, require different Explanations: Which are as fully described as possible, and affixed to every Tune.

I shall now shew the Method of performing one Dance throughout, which will serve for all the rest: And, for Example, suppose the Dance required is the first, being called *Le Medecin Extravagante*, or *The Mad Doctor*; and the four Couples being placed as before directed, let them proceed in the following Manner, *viz.*

The Gentlemen take off their Hats, and all make their Obeisances, as if beginning a Minuet, but somewhat quicker; and, falling back to their Places, the Gentlemen put on their Hats. During this Time the first Strain

Strain is play'd once over, by Way of Introduction, and then the Dance begins thus :

All make the great Ring ÷ Then the Figure, as directed ÷ First Change ÷ The Figure ÷ Second Change ÷ The Figure ÷ Third Change ÷ The Figure ÷ Fourth Change ÷ The Figure ÷ Fifth Change ÷ The Figure ÷ Sixth Change ÷ The Figure ÷ Seventh Change ÷ The Figure ÷ Eighth Change ÷ The Figure ÷ Ninth Change ÷ The Figure ÷ Tenth Change ÷ The Figure ÷ Eleventh Change ÷ The Figure ÷ Twelfth Change ÷ The Figure ÷ Thirteenth Change ÷ The Figure ÷ Fourteenth Change ÷ The Figure ÷.

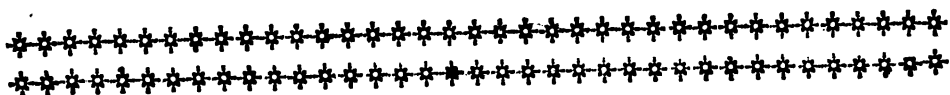
Observe, that the fourteenth Change, being the great Ring, the Figure is repeated after it ; and then all making their Bows and Courtesies, as before directed, the Dance is concluded.

Observe also, that if at any Time the Dances are required to be shorten'd, let the Performers call, and do the great Ring (wherever they have a Mind to curtail it) instead of the Changes that were to have followed, and so conclude it ; and, in this Manner, the *Cotillons* may be concluded at the Pleasure of the Dancers.

I hope this will be Direction sufficient for any Person, of however indifferent a Capacity, to perform all the Dances in this Book : I shall next explain the Manner of doing the Changes, and must now make a Request to the Musicians ; which is, that (as the Dancers are obliged to adapt their Motions to the Time of the Music) they will be careful to play each Tune in such a moderately quick Time, as not to destroy that Sprightliness for which these Kind of Tunes are so justly admired, or so slow as to render them dull and heavy ; but let them be play'd in the true *British* Taste, as expressively as possible ; which will not only be easier to themselves, but will suffer the Performers to do every Thing with more Propriety, and consequently every Figure and Change will be shewn to Advantage, which would otherwise be quite destroy'd, if the Quickness of the Measures hurry the Dancers beyond their utmost Speed and Endeavours : But from a brisk Movement, with moderate Quickness, the Dances will receive a considerable Addition, and give Pleasure both to the Performers and Spectators, without fatiguing the Dancers and Musicians, as they generally are by the precipitate Manner in which the *English* Country-Dances are too frequently play'd ; whereby the Whole is rendered a Scene of Confusion, not easily rectified.

These little Hints, duly observed, I doubt not but will be productive of the desired Effect ; and I would ever advise the Dancers and Musicians, not to make a Toil of what is designed as a Pleasure.

T H E



T H E  
M E T H O D  
OF PERFORMING THE  
C H A N G E S,  
E X P L A I N E D.

**FIRST CHANGE, *called Swing Partners.***

**E**VERY one take their Partner by the Right-Hand, and turn once round. Ditto back again, with the Left-Hand. Always be careful to set the Strain out, when needful. Never begin the Figure of the Dance 'till the second Strain; and always finish on the Spot where you began, otherwise the Figure will not be completed.

**SECOND CHANGE. *Turn Partners.***

Every one turn their Partners once round, with both Hands. Ditto back again; and set the Strain out, as before directed.

**THIRD CHANGE. *Ladies Hands acrofs.***

The four Ladies advance to the Middle; and, giving their Right-Hands acrofs, turn once round: Then changing to the Left-Hands acrofs, turn once round back again.

**FOURTH CHANGE. *Gentlemen Hands acrofs.***

The four Gentlemen give the Hands acrofs, as directed for the Ladies.

**FIFTH CHANGE. *Ladies Hands round.***

The four Ladies Hands round in the Middle, and back again, as in the Crofs.

SIXTH

**SIXTH CHANGE.** *Gentlemen Hands round.*

The four Gentlemen Hands round in the Middle, and back again, as in the Crofs.

**SEVENTH CHANGE.** *Ring Top and Bottom.*

The first Couple, second Man, and fourth Woman, Hands four round at Top, and back again. The third Couple, fourth Man and second Woman, Ditto at Bottom, at the same Time.

**EIGHTH CHANGE.** *Ring on each Side.*

The second Couple, third Man, and first Woman, Hands four round on the Right-Side, and back again; while the fourth Couple, first Man, and third Woman, Ditto on the opposite Side.

**NINTH CHANGE.** *Hands across Top and Bottom.*

This is done in the same Manner as CHANGE Seventh.

**TENTH CHANGE.** *Hands across on each Side.*

This is also done in the same Manner as CHANGE Eighth.

**ELEVENTH CHANGE.** *Right and Left all round.*

Every one face their Partner, and give the Right and Left all round in a large Ring, 'till they arrive in their own proper Places, where they finish. Observe, that in doing this the Ladies go round one Way, and the Gentlemen the contrary Way.

**TWELFTH CHANGE.** *The Promenade, or Walk.*

Every Gentleman takes his Partner by the Left-Hand; and, putting his Right-Hand round her Waist; in this Manner they follow each other all round in a great Ring, and finish in their proper Places.

**THIRTEENTH CHANGE.** *Beat all round.*

Every one follow each other singly all round in a large Ring to their own Places, clapping Hands to the Measures of the Tune.

**FOURTEENTH CHANGE.** *The Great Ring.*

Every one join Hands with the Person that is next to them, and make a great Ring of Eight once round.

Thus I have explained the Changes used in the following Dances, which I hope are sufficiently explicit to be easily understood by every Person who is desirous of Amusement from the *Cotillons*: And as the Changes in these Dances have given great Pleasure from their agreeable Variety, I have, on that Account, added several new Ones, to those now in Use; so that a Set of four Ladies and four Gentlemen will find as much Exercise, and greater Variety, in one of these Dances, as in going down a Country-Dance of twelve or fourteen Couple; which, I flatter myself, will render them amusing to such Persons as may think proper to practice them: And as they are design'd for the Use of *English* Practitioners, I have purposely excluded all *French* Terms, and unintelligible Phrases, by endeavouring to explain the Whole in the *English* Language to the best of my Abilities; which, if it answers the Purposes of the Title-Page, I am perfectly satisfied.

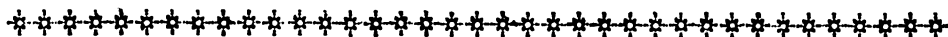
I named the Dances in *French* and *English*, to give them more the Air of a *Cotillon*, and in order to conform to the present Mode; which, I hope, will not be the less pleasing on that Account.

I have also, the better to illustrate the Whole, given a Figure, representing a Dancing-Room; shewing, at one View, the Manner in which the four Couples are to be placed: And shall then proceed to the Dances, in the performing of which I most heartily wish the Practitioners all the Amusement they can desire, as they thereby confer an Obligation on

*Their most respectful*

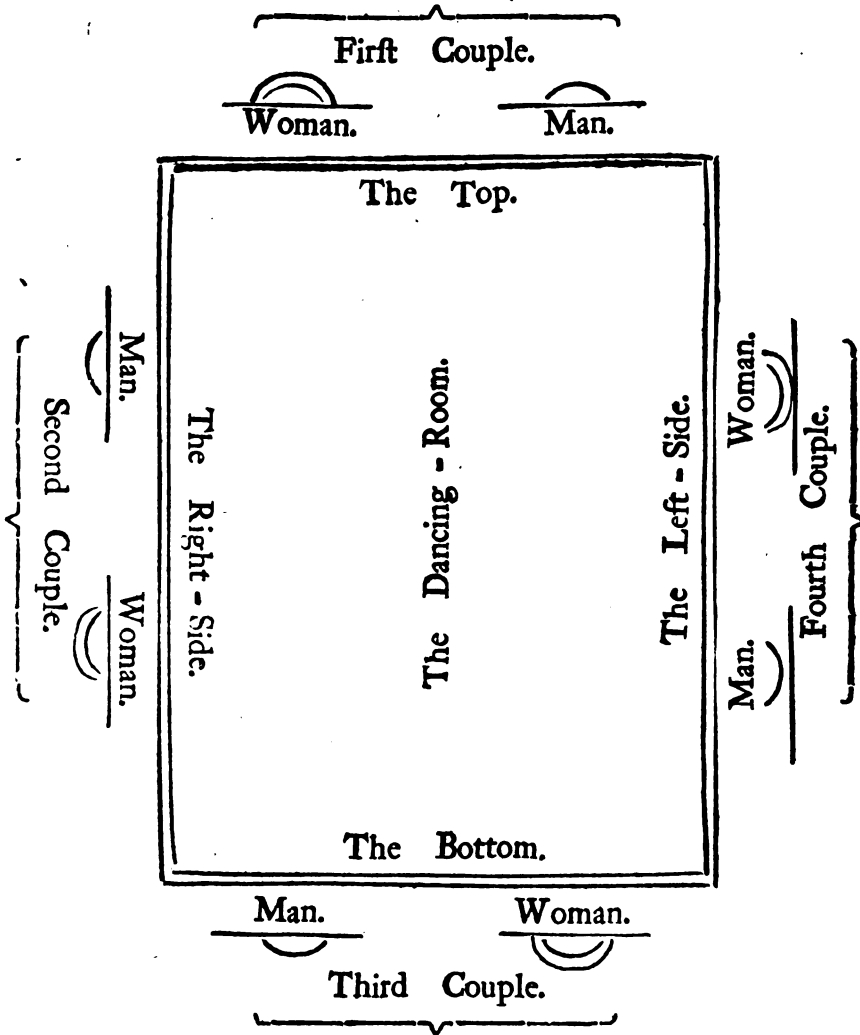
*And obliged humble Servant,*

THOMAS HURST.



N. B. THIS BOOK is enter'd in the Stamp-Office, and in the Hall-Book of the Company of Stationers; and whoever presumes to pirate it, or any Part thereof, will be prosecuted.

*The Figure of the DANCING-ROOM, with the Dancers properly ranged.*



By this Figure is represented the Manner in which the Dancers are to place themselves, when beginning a *Cotillon*; which, with the Directions already given, I think renders the Whole so clear, as to require no farther Instructions; and, putting some of the Dances in Practice, will convince the Practitioners of the Facility and Ease with which they may be executed.

**F I N I S.**



# COTILLON I

13

Le Medecin Extravagante. The Mad Doctor.



## The Figure

The first Man and 3<sup>d</sup> Wom. make the whole Figure (or Figure of Eight.) Round the 4<sup>th</sup> Cu., while the 1<sup>st</sup> Wom. and 3<sup>d</sup> Man D.<sup>o</sup> round the 2<sup>d</sup> Cu. the first and 3<sup>d</sup> Cu. meet in the middle, hands 4 round and finish in their proper places = Then the 2<sup>d</sup> and 4<sup>th</sup> Cu. immediately repeat the same figure thus, the 2<sup>d</sup> Man and 4<sup>th</sup> Wom. make the whole figure round the 1<sup>st</sup> Cu., while the 4<sup>th</sup> Man and 2<sup>d</sup> Wom. D.<sup>o</sup> round the 3<sup>d</sup> Cu. then 2<sup>d</sup> and 4<sup>th</sup> Cu. meet in the middle, hands 4 round and finish in their proper places =

NB. This being the figure of the Dance, it is to be repeated after every Change as before directed and so for all the rest.



## COTILLON II

Le Diable Boiteux. The Devil upon two sticks.

All<sup>o</sup> Moderato

## The Figure

The 1.<sup>st</sup> and 3.<sup>d</sup> Cu. make the right and left quite out and, then right hands acrofs in the middle and finish in their proper places  $\equiv$  then the 2.<sup>d</sup> and 4.<sup>th</sup> Cu. make the right and left quite out, right hands acrofs in the middle and finish in their proper places  $\equiv$

# COTILLON III

15

Le Moulinet. The Windmill.

## The Figure

The four Ladies right hands acrofs in the middle once round  $\dot{=}$  the Ladies still keeping the right hands acrofs each takes her partner with her left hand and turn once more round in a large crofs  $\dot{=}$  This done, the four Ladies fall back to their places and the four Gentlemen advance to the middle and left hands acrofs once round  $\dot{=}$  The Gentlemen still keeping the left hands acrofs, each takes his Partner with his right hand and turn once more round in a large crofs, and all finish in their proper places  $\dot{=}$

NB. This tune having three strains the two last are used for the Figure, as are also some others in like manner.

## COTILLON IV

Le Vovageur Royal. The Royal Traveller.

All<sup>o</sup> Modérato

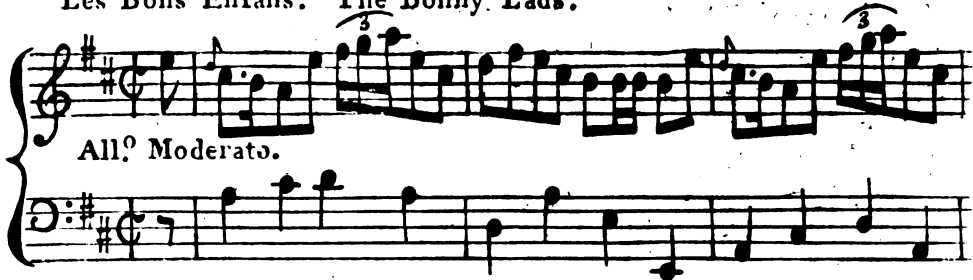
## The Figure

The 1.<sup>st</sup> Man and 3.<sup>d</sup> Wom. the 1.<sup>st</sup> Wom. and 3.<sup>d</sup> Man advance and Back to back, and immediately the same four hands round in the middle and finish proper,  $\equiv$  The 2.<sup>d</sup> Man and 4.<sup>th</sup> Wom. the 2.<sup>d</sup> Wom. and 4.<sup>th</sup> Man advance and back to back, and immediately the same four hands round in the middle and finish proper  $\equiv$ .

# COTILLON V

17

Les Bons Enfants. The Bonny Lads.



Play this as it is Mark'd Viz. Each strain twice.

## The Figure

The 1.<sup>st</sup> and 3.<sup>d</sup> Couples meet in the middle 1.<sup>st</sup> Man goes round 4.<sup>th</sup> Wom. 1.<sup>st</sup> Wom. D.<sup>o</sup> round 2.<sup>d</sup> Man 3.<sup>d</sup> Man round 2.<sup>d</sup> Wom. and 3.<sup>d</sup> Wom. round 4.<sup>th</sup> Man ÷ 1.<sup>st</sup> Man and 3.<sup>d</sup> Wo. whole figure round 4.<sup>th</sup> Cou. 1.<sup>st</sup> Wo. and 3.<sup>d</sup> Man D.<sup>o</sup> round 2.<sup>d</sup> Cou. ÷ 1.<sup>st</sup> and 3.<sup>d</sup> Couples Right and left in the middle and finish proper ÷ 2.<sup>d</sup> and 4.<sup>th</sup> Couples meet in the middle 2.<sup>d</sup> Man goes round 1.<sup>st</sup> Wom 2.<sup>d</sup> Wom round 3.<sup>d</sup> Man 4.<sup>th</sup> Man round 3.<sup>d</sup> Wom and 4.<sup>th</sup> Wom round 1.<sup>st</sup> Man ÷ 2.<sup>d</sup> Man and 4.<sup>th</sup> Wom whole figure round 1.<sup>st</sup> Cou 4.<sup>th</sup> Man and 2.<sup>d</sup> Wom D.<sup>o</sup> round 3.<sup>d</sup> Cou. ÷ 2.<sup>d</sup> and 4.<sup>th</sup> Couples right and left in the middle and finish proper ÷

Observe that in this figure as well as in a few others the first Strain is used, but by attention to the rules already given no mistake will arise from that circumstance.

## COTILLON. VI.

L'élection General. The General Election.



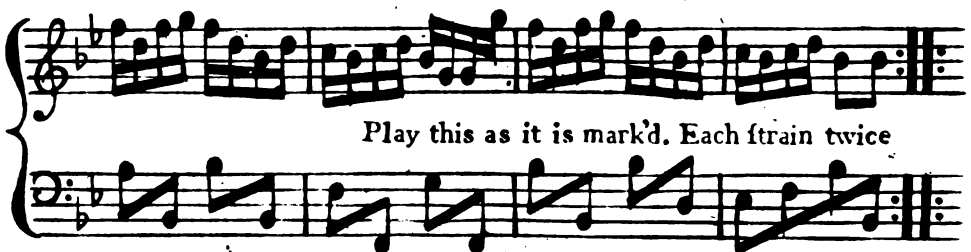
## The Figure

The 1<sup>st</sup> and 3<sup>d</sup> Couples meet in the middle, turn each others partners half round quick and fall back, 2<sup>d</sup> and 4<sup>th</sup> Couples the same and immediately all the 4 Couples make the Promenade or walk half round to their own places — this done the four Ladies hands across in the middle once Round and fall back to their places, the four Gentlemen D.<sup>º</sup> and all finish proper —

# COTILLON VII

19.

La Fracas des Medecin. The Physical Squabble.



## The Figure

All Back to Back thus, 1.<sup>ft</sup> Man and 4.<sup>th</sup> Wom 2.<sup>d</sup> Man and 1.<sup>ft</sup> Wom 3.<sup>d</sup> Man and 2.<sup>d</sup> Wom 4.<sup>th</sup> Man & 3.<sup>d</sup> Wom. — then the 2.<sup>d</sup> and 4.<sup>th</sup> Couples advance to the middle while the 1.<sup>ft</sup> and 3.<sup>d</sup> Couples separate to the sides, 2.<sup>d</sup> Man leads 4.<sup>th</sup> Wom into the 3.<sup>d</sup> Couples place where separating each falls back to the Corner on their own sides the 4.<sup>th</sup> Man in like manner leads 2.<sup>d</sup> Wom into the 1.<sup>ft</sup> Couples place where they separate also and fall back to their respective Corners; During this time the 1.<sup>ft</sup> Man and 3.<sup>d</sup> Wom meeting together take hands and advance into the middle while the 3.<sup>d</sup> Man and 1.<sup>ft</sup> Wom on the Opposite side do the same — then every one turn once Round and all swing once Round with the Left hands thus, 1.<sup>ft</sup> Man and 4.<sup>th</sup> Wom 2.<sup>d</sup> Man and 1.<sup>ft</sup> Wom 3.<sup>d</sup> Man and 2.<sup>d</sup> Wom 4.<sup>th</sup> Man and 3.<sup>d</sup> Wom — and immediately the 1.<sup>ft</sup> and 3.<sup>d</sup> Couples Right hands Across in the middle once Round the 2.<sup>d</sup> and 4.<sup>th</sup> Couples going round singly on the outside of the Cross the Contrary way — this done all swing Left hands as before directed — and meeting their Partners swing them once round by the Right hands and finish in their proper places —

## COTILLON VIII

Le Pont Neuf. The New Bridge.

All.º Moderato.

The 2<sup>d</sup> strain to be Play'd four times as mark'd throughout the whole Dance

## The Figure

1.<sup>st</sup> Man cros over and half figure down 2.<sup>d</sup> Cou. 1.<sup>st</sup> Wom D.<sup>o</sup> down 4.<sup>th</sup> Cou while 3.<sup>d</sup> Man D.<sup>o</sup> up 4.<sup>th</sup> Cou 3.<sup>d</sup> Wom D.<sup>o</sup> up 2.<sup>d</sup> Cou and all four turn their partners once round the 1.<sup>st</sup> Cou. being at botom and the 3.<sup>d</sup> Cou. at Top  $\div$  then 2.<sup>d</sup> Man cros over and half figure round 1.<sup>st</sup> Cou. at bottom 4.<sup>th</sup> Wom D.<sup>o</sup> 4.<sup>th</sup> man and 2.<sup>d</sup> Wom D.<sup>o</sup> at top round 3.<sup>d</sup> Cou and all four turn their partners being on the contray sides  $\div$  1.<sup>st</sup> Man cros over and half figure back agin up 2.<sup>d</sup> Cou 1.<sup>st</sup> Wom D.<sup>o</sup> up 4.<sup>th</sup> Cou 3.<sup>d</sup> Man D.<sup>o</sup> down 4.<sup>th</sup> Cou 3.<sup>d</sup> Wom D.<sup>o</sup> down 2.<sup>d</sup> Cou and all four turn their partners in their own places  $\div$  2.<sup>d</sup> Man cros over and half figure back again round 1.<sup>st</sup> Cou 4.<sup>th</sup> Man D.<sup>o</sup> round 3.<sup>d</sup> Cou. 2.<sup>d</sup> Wom D.<sup>o</sup> round 3.<sup>d</sup> Cou. and 4.<sup>th</sup> Wom D.<sup>o</sup> round 1.<sup>st</sup> Cou. all four turn their Partners and finish Proper.  $\div$

# COTILLON IX

21

Les plaisirs des Anglois. The Brittish Amusements.



The last strain to be play'd four times as marked, all through the Dance.

## The Figure

1.<sup>st</sup> and 3.<sup>d</sup> Cou.<sup>s</sup> cross over to each others place (1.<sup>st</sup> Cou going between the 3.<sup>d</sup> Man and Wom) where separating 1.<sup>st</sup> Man goes round 4.<sup>th</sup> Man, 1.<sup>st</sup> Wom round 2.<sup>d</sup> Wom, the 3.<sup>d</sup> Cou separating also, the 3.<sup>d</sup> Man goes round 2.<sup>d</sup> Man, 3.<sup>d</sup> Wom round 4.<sup>th</sup> Wom, which done the 1.<sup>st</sup> Man taking 3.<sup>d</sup> Wom by the hand they advance between 1.<sup>st</sup> Wom and 3.<sup>d</sup> Man to the 2.<sup>d</sup> Cou, 1.<sup>st</sup> Wom and 3.<sup>d</sup> Man going to the 4.<sup>th</sup> Cou, and in both places they do the right and left at one time  $\equiv$  which done the 1.<sup>st</sup> and 3.<sup>d</sup> Cou.<sup>s</sup> give their Right hands across in the middle once round, when the 1.<sup>st</sup> Man leads 3.<sup>d</sup> Wom between 3.<sup>d</sup> Man and 1.<sup>st</sup> Wom and going round 4.<sup>th</sup> Man he finishes in his place, the 3.<sup>d</sup> Woman round 4.<sup>th</sup> Man D.<sup>o</sup> 3.<sup>d</sup> Man round the 2.<sup>d</sup> Wom and 1.<sup>st</sup> Wom round 2.<sup>d</sup> Man D.<sup>o</sup>  $\equiv$  Then the 2.<sup>d</sup> and 4.<sup>th</sup> Cou.<sup>s</sup> cross over to each others places 2.<sup>d</sup> Cou passing between the 3.<sup>d</sup> when separating, 2.<sup>d</sup> Man goes round 1.<sup>st</sup> Man, 2.<sup>d</sup> Wom round 3.<sup>d</sup> Wom, 4.<sup>th</sup> Man round 3.<sup>d</sup> Man 4.<sup>th</sup> Wom round 1.<sup>st</sup> Wom when 4.<sup>th</sup> Man and 2.<sup>d</sup> Wom taking hands advance to the 1.<sup>st</sup> Cou passing between the 2.<sup>d</sup> Man and 4.<sup>th</sup> Wom who advance also to the 3.<sup>d</sup> Cou, and in both places they right and left at the same time.  $\equiv$  which done, the 2.<sup>d</sup> and 4.<sup>th</sup> Couples giving their right hands across turn once round in the middle, the 2.<sup>d</sup> Man then leads 4.<sup>th</sup> Wom between 4.<sup>th</sup> Man and 2.<sup>d</sup> Wom, and going round 1.<sup>st</sup> Wom finishes in his own place, 4.<sup>th</sup> Wom goes round 1.<sup>st</sup> Man, 4.<sup>th</sup> Man round 3.<sup>d</sup> Wom, 2.<sup>d</sup> Wom round 3.<sup>d</sup> Man, and all finish in their proper places  $\equiv$



## COTILLON X

La Bonnett Ecoffois. The Scotts Bonnett.



The two last strains to be play'd four  $\frac{3}{4}$  times throughout the whole Dance.

The Figure  
 The 1<sup>st</sup>. Man leads his partner down through the 2<sup>d</sup>. Cou into the 3<sup>d</sup>. Cou's place, while 3<sup>d</sup>. Man leads his partner up through the 4<sup>th</sup>. Cou into the 1<sup>st</sup>. Cou's place. 1<sup>st</sup>. Man half figure, up 2<sup>d</sup>. Cou, 1<sup>st</sup>. Wom D<sup>o</sup> up 4<sup>th</sup>. Cou, 3<sup>d</sup>. Man D<sup>o</sup> down 4<sup>th</sup>. Cou, 3<sup>d</sup>. Wom D<sup>o</sup> down 2<sup>d</sup>. Cou, and all 4 turn their partners. 1<sup>st</sup>. Man and Wom half figure back again as before, 3<sup>d</sup>. Man and Wom D<sup>o</sup> 1<sup>st</sup>. and 3<sup>d</sup>. Cou's hands 4 in the middle once and half round & finish in their proper places immediately 2<sup>d</sup>. Man leads his partner through the 3<sup>d</sup>. Cou into the 4<sup>th</sup>. Cou's place, while 4<sup>th</sup>. Man leads his partner through the 1<sup>st</sup>. Cou into the 2<sup>d</sup>. Cou's place. 2<sup>d</sup>. Man half figure through the 3<sup>d</sup>. Cou, 2<sup>d</sup>. Wom D<sup>o</sup> through 1<sup>st</sup>. Cou, 4<sup>th</sup>. Man D<sup>o</sup> through 1<sup>st</sup>. Cou and 4<sup>th</sup>. Wom D<sup>o</sup> through 3<sup>d</sup>. Cou and all 4 turn their partners. 2<sup>d</sup>. Man and Wom half figure back again as before, 4<sup>th</sup>. Man and Wom D<sup>o</sup> 2<sup>d</sup>. and 4<sup>th</sup>. Cou's hands 4 in the middle once and a half round and fall back to their proper places.

# COTILLON XI

23

La Pareffieux. The Sluggard.



## The Figure

The 1<sup>st</sup> and 3<sup>d</sup> Cou.<sup>s</sup> meet together in the middle while the 2<sup>d</sup> and 4<sup>th</sup> Cou.<sup>s</sup> separate from their partners to the sides 2<sup>d</sup> Wom and 4<sup>th</sup> Man advance to each other and take the 3<sup>d</sup> Cou.<sup>s</sup> place 2<sup>d</sup> Man and 4<sup>th</sup> Wom in like manner take the 1<sup>st</sup> Cou.<sup>s</sup> place, at the same time 1<sup>st</sup> Man taking 3<sup>d</sup> Wom by both hands leads her outside into the 4<sup>th</sup> Cou.<sup>s</sup> place, 3<sup>d</sup> Man and 1<sup>st</sup> Wom D.<sup>o</sup> into 2<sup>d</sup> Cou.<sup>s</sup> place, this done let the 1<sup>st</sup> Man and 3<sup>d</sup> Wom, 3<sup>d</sup> Man and 1<sup>st</sup> Wom, 2<sup>d</sup> Man and 4<sup>th</sup> Wom, 4<sup>th</sup> Man and 2<sup>d</sup> Wom, swing once quite round with the right hands and immediately the 1<sup>st</sup> Man and 4<sup>th</sup> Wom, 2<sup>d</sup> Man and 1<sup>st</sup> Wom, 3<sup>d</sup> Man and 2<sup>d</sup> Wom, 4<sup>th</sup> Man and 3<sup>d</sup> Wom, taking each other by the left hand turn half round advancing to their own places where being arrived every one turn their own partner once round by the right hand and finish proper = the 2<sup>d</sup> and 4<sup>th</sup> Cou.<sup>s</sup> meet together in the middle while the 1<sup>st</sup> and 3<sup>d</sup> Cou.<sup>s</sup> separate from their partners to the sides, 2<sup>d</sup> Man taking 4<sup>th</sup> Wom by both hands leads her outside to the 1<sup>st</sup> Cou.<sup>s</sup> place, 4<sup>th</sup> Man and 2<sup>d</sup> Wom D.<sup>o</sup> into the 3<sup>d</sup> Cou.<sup>s</sup> place, at the same time 1<sup>st</sup> Man and 3<sup>d</sup> Wom meet together in the 4<sup>th</sup> Couples place the 3<sup>d</sup> Man and 1<sup>st</sup> Wom D.<sup>o</sup> into the 3<sup>d</sup> Couples place, then all turn by the right and left hands as before directed and finish in their own proper places =

## COTILLON XII

L'Hospitalite' des Irlandois. The Irish Hospitality.

Allo Moderato

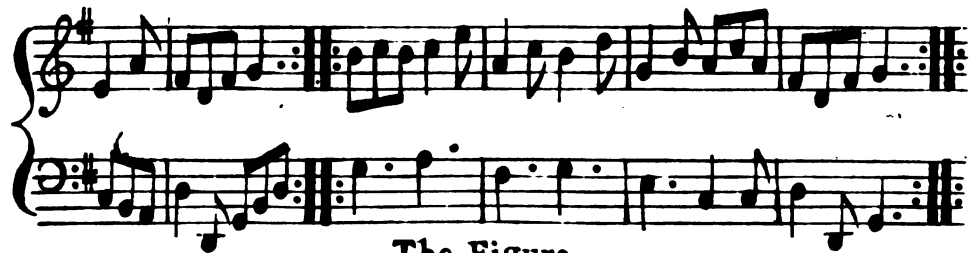
## The Figure

The 1<sup>st</sup>. Man and Wom 2<sup>d</sup>. Man and 4<sup>th</sup>. Wom Right and Left at Top while the 3<sup>d</sup>. Man and Wom, 4<sup>th</sup>. Wom, and 2<sup>d</sup>. Man D<sup>o</sup> at Bottom at the same time  
 = Then all Back to Back with their own Partners & turn hands with contrary partners thus, 1<sup>st</sup>. Man and 4<sup>th</sup>. Wom, 2<sup>d</sup>. Man and 1<sup>st</sup>. Wom. 3<sup>d</sup>. Man and 2<sup>d</sup>. Wom. 4<sup>th</sup>. Man and 3<sup>d</sup>. Wom, and all finish in their proper places =

# COTILLON XIII

25

La Feste du Village. The Village Feast.



## The Figure

The 1<sup>st</sup> Man half Figure down 4<sup>th</sup> Cou. 1<sup>st</sup> Wom D<sup>o</sup> down 2<sup>d</sup> Cou, 3<sup>d</sup> Man D<sup>o</sup> up 2<sup>d</sup> Cou, 3<sup>d</sup> Wom D<sup>o</sup> up 4<sup>th</sup> Cou, and all four turn their partners half round, the 1<sup>st</sup> Cou at Bottom and the 3<sup>d</sup> Cou at Top,  $\equiv$  then 1<sup>st</sup> Man half figure up 2<sup>d</sup> Cou, 1<sup>st</sup> Wom D<sup>o</sup> up 4<sup>th</sup> Cou, 3<sup>d</sup> Man D<sup>o</sup> down 4<sup>th</sup> Cou, and 3<sup>d</sup> Wom D<sup>o</sup> down 2<sup>d</sup> Cou, and all four turn their partners half round in their own places,  $\equiv$  Then 2<sup>d</sup> Man half figure round 1<sup>st</sup> Cou, 2<sup>d</sup> Wom D<sup>o</sup> round 3<sup>d</sup> Cou, 4<sup>th</sup> Man D<sup>o</sup> round 3<sup>d</sup> Cou, 4<sup>th</sup> Wom D<sup>o</sup> round 1<sup>st</sup> Cou, all four turn their partners half round, the 2<sup>d</sup> Cou being in the 4<sup>th</sup> Couples place and the 4<sup>th</sup> Cou in 2<sup>d</sup> Couples place  $\equiv$  then 2<sup>d</sup> Man half figure round 3<sup>d</sup> Cou, 2<sup>d</sup> Wom D<sup>o</sup> round 1<sup>st</sup> Cou, 4<sup>th</sup> Man D<sup>o</sup> round 1<sup>st</sup> Cou, 4<sup>th</sup> Wom D<sup>o</sup> round 3<sup>d</sup> Cou and all four turn their partners half round into their own places  $\equiv$  then 1<sup>st</sup> and 3<sup>d</sup> Couples right and left and finish proper  $\equiv$  2<sup>d</sup> and 4<sup>th</sup> Couples right and left and finish also in their proper places  $\equiv$

## COTILLON XIV

Les Infulaires Glorieux. The Glorious Islanders.



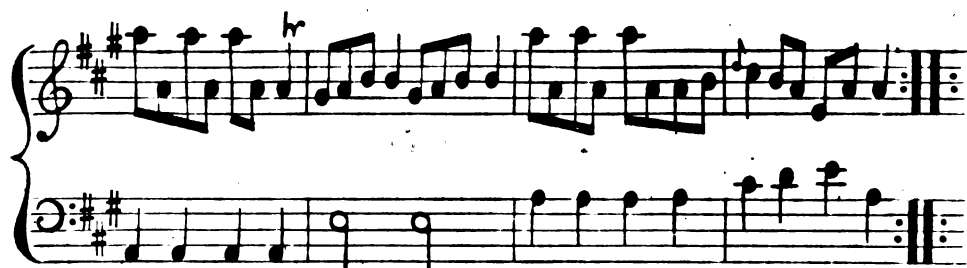
## The Figure

The 1.<sup>st</sup> Cou hands four round with 4.<sup>th</sup> Couple and stop in the 3.<sup>d</sup> Couples place, who at the same time hands 4 round with 2.<sup>d</sup> Cou and stop in 1.<sup>st</sup> Couples place, then 1.<sup>st</sup> Cou hands 4 round with 2.<sup>d</sup> Cou and finish in their own places, while 3.<sup>d</sup> Cou hands four round with 4.<sup>th</sup> Cou and finish also in their own places, = Then 2.<sup>d</sup> Cou hands four round with 1.<sup>st</sup> Cou and stop in 4.<sup>th</sup> Couples place, who at the same time hands four round with 3.<sup>d</sup> Cou and stop in 2.<sup>d</sup> Couples place, then 2.<sup>d</sup> Cou hands four round with 3.<sup>d</sup> Cou and finish in their own places, while 4.<sup>th</sup> Cou hands four with 1.<sup>st</sup> Cou and finish also in their own places =

# COTILLON XV

27

La Belle Angloise. The Brittish Beauty.



## The Figure

The 1<sup>st</sup> Man takes his Partner round the waist as in the Promenade and leads her down through the 2<sup>d</sup> Cou and up through the 4<sup>th</sup> Cou into their own proper places, while 3<sup>d</sup> Man at the same time leads his partner in like manner up through the 4<sup>th</sup> Cou and down through the 2<sup>d</sup> Cou into their own proper places;  $\equiv$  this done the 2<sup>d</sup> Man and 4<sup>th</sup> Wom meet and turn hands'round in the middle, 4<sup>th</sup> Man and 2<sup>d</sup> Wom D.<sup>o</sup> and all fall back to their own proper places  $\equiv$  then 1<sup>st</sup> Man and 4<sup>th</sup> Wom 4<sup>th</sup> Man and 3<sup>d</sup> Wom right and left on the left side while the 1<sup>st</sup> Wom and 2<sup>d</sup> Man 3<sup>d</sup> Man and 2<sup>d</sup> Wom right and left on the opposite side and all finish in their proper places  $\equiv$

## COTILLON XVI

L'Esprit de Contradiction. The Spirit of Contradiction.



## The Figure

The 1<sup>st</sup> and 3<sup>d</sup> Couples swing their Partners once round with the right hand and cast off, 1<sup>st</sup> Man behind 4<sup>th</sup> Wom, 1<sup>st</sup> Wom behind 2<sup>d</sup> Man, 3<sup>d</sup> Man behind 2<sup>d</sup> Wom, 3<sup>d</sup> Wom behind 4<sup>th</sup> Man, and all four advance to the middle between 2<sup>d</sup> and 4<sup>th</sup> Couples,  $\equiv$  Then 1<sup>st</sup> and 3<sup>d</sup> Couples swing Partners by the left hand once round in the middle, and cast up back again to their own places  $\equiv$  2<sup>d</sup> and 4<sup>th</sup> Couples repeat the same thus, they swing their Partners once round by the right hand and cast off, the 2<sup>d</sup> Man round 1<sup>st</sup> Wom, 2<sup>d</sup> Wom round 3<sup>d</sup> Man, 4<sup>th</sup> Man round 3<sup>d</sup> Wom, 4<sup>th</sup> Wom round 1<sup>st</sup> Man, and all four advance to the middle between the 1<sup>st</sup> and 3<sup>d</sup> Couples  $\equiv$  Then 2<sup>d</sup> and 4<sup>th</sup> Couples swing Partners with the left hand once round in the middle, and cast off back again to their own proper places  $\equiv$

12 OCT 1910





