



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

A
NEW COLLECTION
OF

Forty-four Cotillons,

With FIGURES properly adapted;

ALSO

The MUSIC for Six select DANCES,

Two of which may be used as Cotillons.

Printed for *Giovanni Andrea Gallini*;

And Sold by R. DODSLEY, in *Pall-Mall*; T. BECKET,
and P. A. De Hondt, in the *Strand*; J. DIXWELL, in *St.*
Martin's-Lane, near *Charing-Cross*;

AND

At Mr. BREMNER's Music Shop, opposite *Somerset-House*, in
the *Strand*.

The first part of the paper is devoted to a general discussion of the problem of the origin of life. It is shown that the problem is one of the most important and most difficult in the history of science. The author then proceeds to a detailed examination of the various theories which have been proposed to explain the origin of life. He discusses the theory of spontaneous generation, the theory of biogenesis, and the theory of abiogenesis. He also discusses the theory of the origin of life from non-living matter, and the theory of the origin of life from living matter. The author concludes that the theory of abiogenesis is the most plausible of the theories which have been proposed.

The second part of the paper is devoted to a detailed examination of the various theories which have been proposed to explain the origin of life. He discusses the theory of spontaneous generation, the theory of biogenesis, and the theory of abiogenesis. He also discusses the theory of the origin of life from non-living matter, and the theory of the origin of life from living matter. The author concludes that the theory of abiogenesis is the most plausible of the theories which have been proposed.

G E N E R A L

R U L E S.

AT the beginning of every Cotillon, the Dancers must perform *Le Grand Rond*, and Return to their Places.

When the Figure of a Cotillon is completed, any of the following Changes may be introduced.

CHANGE

CHANGE I.

Each Couple join their Right hands and turn, then back with the Left.

2. Each Couple join both hands and turn to the Right, then back to the Left.
3. The Ladies *Moulinet* to the Right, then to the Left.
4. The Gentlemen *Moulinet* to the Right, then to the Left.
5. The Ladies join hands and go Round to the Right, then to the Left.
6. The Gentlemen join hands and go Round to the Right, then to the Left.
7. Each Couple *Allemande* to the Right, then to the Left.
8. *La Grande Chaine*.
9. *La Course*, or *La Promenade*, to the Right.
10. *Le Grand Rond*.

The Musician is desired to observe, that when the Dancers have completed the Figure as expressed in the Cotillons, the first Part of the Music is to be played but once for every Change, (which takes eight Bars) excepting *La Grande Chaine*, *La Course*, or *La Promenade*, and *Le Grand Rond*, which take sixteen Bars.

A description of all the Steps and Figures in Dancing, might, by the Reader, be thought tedious, therefore it is intended here to explain only those which are used in the following Cotillons.

Allemande.

This Figure is performed by interlacing your Arms with your Partner's, in various ways.

Assemblée.

Is used at the End of several Steps, and is done Either way; the *Assemblée* Forward is performed by Sinking and Advancing the hinder foot in a circular manner, Springing and Falling on both feet in any Position that shall be proper for the following Step.

The others are done in like manner.

Le Balancé.

This is done by Sinking, then Rising as you Step forward or sideways with one foot, the other must follow Straight to the first Position, and in the same manner Step back again, beginning with the contrary foot.

Les

Les Chaines.

These are done three different ways, *La Grande Chaine* is performed by all the Dancers, doing Right-hand and Left alternately till they come Round to their Places. It is called *Las D'Amour*, by forming a Love-knot.

Another is done by two opposite Couple with Right-hand and Left. This is called *Vin-a-Vin*, face to face.

The other *Chaine* is performed by two Couple Right-hand and Left, Side-ways.

Le Chassé.

This is performed various ways.

To do this Sideways you must place yourself in the Second Position; if you go to the Right, it is performed by Sinking, then in Rising Spring on both feet and place the Left foot behind where the Right was, at the same time the Right foot Advancing to the Second Position.

If

If you *Chassè* to the Left, Reverse the feet, if you *Chassé* Cross, add one Step in the fifth Position and an *Assemblée*.

If you *Chassè* Forward, use the Steps as when you *Chassé* Cross.

Le Contretems.

To perform this Forward you must advance your Right foot, Sink on both feet, but Spring and Fall on the Right, then walk two Steps Straight; to this you may add an *Assemblée*.

Contretems, is also done Forward by advancing the Left foot.

It is likewise done various ways.

When you go to the Right, advance the Right foot, and when you go to the Left, advance the Left foot,

Moulinet.

Is the same as Hands cross by Three, Four, or all the Dancers; this last is called the Grand, or Double *Moulinet*.

Is

La Pirouette.

Is performed to the Right, by bringing your Right foot in the fifth Position behind, then Rising on your Toes, and turning half Round to the same Position, do the same again to bring you Round ; this may be done to the Left, by Reversing the Feet.

La Pouffette.

Is performed by holding the Lady's hands, and making her Retreat, then She does the same by Her Partner.

La Course, or La Promenade.

Is performed by taking hold of your Partner's hands, and walking with her, if you stop in the Second Couple's place, it is called one quarter of the *Course* ; if in the third Couples place, 'tis called half the *Course* ; if in the fourth Couples place, it is called three quarters of the *Course* ; and if you go quite Round, it is called the *Course*.

Les

Les Quarrés,

Are of two kinds, *Le grand Quarré* is when all the Dancers move in form of a square 'till they get to their places ; *Le Petit Quarré* is performed by four Dancers only.

La Queue du Chat,

Is performed by Two Couple changing places, beginning at the Right, and then returning to their own places.

Les Ronds,

These are performed by taking hold of each others hands, and going Round with the *Cbassé* ; they are done by Three, Four, or all the Dancers ; this last is called *Le Grand Rond*.

Le Rigaudon,

To perform this in the first Position, you must Sink, then Spring, and Fall on the Right foot, bring your left to the first Position, move

B

your

your Right and return it to the same Position, the knees being straight, Sink, then Spring on both feet and Fall on your Toes in the first Position.

This may be done by Reversing the Feet.

When the *Rigaudon* is performed in the third Position with the Right foot foremost, you must Sink, then Spring, and Fall on the Right foot; advance your Left to the same Position, then advance the Right to the third Position, the Knees being straight, Sink, then Spring on both feet and Fall on your Toes with the Left foot foremost in the same Position.

This may be done by Reversing the Feet.

I N D E X.

A		P	
	Numb.		Numb.
Aimons toujours - -	11	La Pafe-tems - -	23
Les Aimables Filles -	10	Les Petites Folies -	22
L'Aimable Jeunesse -	6	Les Plaifirs de Carel -	16
Allemande - -	45	Les Plaifirs Champetres	40
L'Amour fidelle - -	2	Le Plaifir des Dames	38
L'Amour du Village -	32	Les Plaifirs Enchantés	24
Les Amusements de Spa	30	Les Plaifirs de Flore -	36
B		La Pouvoir de la Beauté	17
La Bagatelle - -	3	La Precieufe - - -	33
La Belle Paifanne -	43	Le Prince de Galles -	46
La Belle Veuve -	42	La Promenade a quatre	18
Le Berger fidelle -	14	Q	
La Bien Aifée - -	39	Les Quatre Nymphes -	4
La Bientot faite -	37	Les Quatre Saisons -	12
Le Bois de Boulogne -	34	R	
Le Bouquet - -	9	La Reverie - - -	41
C		Le Rondeau de Fifchar	26
La Chatouilleufe - -	35	La Rose - - -	15
La Choifie - -	28	La Royale - - -	29
E		T	
Les Enfants - -	13	La Tiroloise - - -	31
F		V	
La Fantaifie Liegeoife	21	La Nouvelle Vergne -	20
Les Fleurs du Printems	1	La Victoire - - -	5
G		Z	
La Graziofetta -	44	La Zone de Venus -	7
La Grotelque -	8		
H		Le Charmant Vainqueur	
L'Harmonie - -	25	La Fourlane Venetienne	
I		Minuet du Dauphin	
L'Impromptu - -	19	Le Paffe-pied de la Reine	
M			
La Mignonette Francoife	27		

N U M B E R I.

Les Fleurs du Printems.

*

Le Grand Rond, - - - - $\frac{2}{1}$

The first and third Gentlemen turn the
opposite Ladies and change places, then the
Second and Fourth Gentlemen do the same - $\frac{1}{2}$

All Eight hands cross half Round and turn
Partners in their own Places.. - - $\frac{1}{2}$

* The Figures explain how much Music belongs to each part of the Cotillon. The under Figure Denotes the Strain, and the upper Figure tells how often it is to be played.

L'

Les Fleurs Du Printemps. N^o 1.



Nº 2.

L'Amour fidelle

A musical score for a piece titled "L'Amour fidelle", numbered "Nº 2". The score is written for a grand piano, featuring a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The music consists of several measures, with some measures marked with a repeat sign (||). There are three trills marked with a trill symbol (tr) and the number 8. The score ends with a double bar line and a fermata over the final note, which is marked with the number 8.

N U M B E R II.

L'Amour fidelle.

Le Grand Rond - - - - $\frac{2}{1}$

The Ladies *Contretems* Forward and turn to face their Partners, then all Eight *Allemande* - $\frac{1}{2}$

All half a *Course*, with the *Rigaudon* at every Place - - - - $\frac{1}{3}$

The Gentlemen *Contretems* Forward and turn to face their Ladies, then all Eight *Allemande* - - - - $\frac{1}{2}$

All half a *Course* with the *Rigaudon* at every place - - - - $\frac{1}{3}$

Le

N U M B E R III.

La Bagatelle.

Le Grand Rond - - - $\frac{2}{1}$

The first and third Couple step Forward, go Round Back to Back, then to their places *Allemande*; while the Second and Fourth Couple *Allemande*, then Back to Back into their places - - - $\frac{1}{2}$

All Eight *Chasse* up and down and *Rigaudon* - - - $\frac{1}{2}$

Les

La Bagatelle . N^o3.



Nº4. Les Quatre Nymphes .

This musical score is for a piece titled "Nº4. Les Quatre Nymphes". It is written for piano in 2/4 time. The score consists of seven systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Mineur" is written in the bass staff of the fourth system. The piece concludes with a double bar line and repeat dots in the final system.

Musical score for "Les Quatre Nymphes" (Nº4). The score is written for piano in 2/4 time, featuring treble and bass staves. The key signature is one sharp (F#). The piece includes various musical notations, including notes, rests, and dynamic markings. The word "Mineur" is written in the bass staff of the fourth system. The piece concludes with a double bar line and repeat dots in the final system.

N U M B E R IV.

Les Quatre Nymphes.

Le Grand Rond - - - 2
1

The first Lady and third Gentleman pass through the Second Couple to opposite places, while the first Gentleman and third Lady pass through the fourth Couple to opposite places - - - 1
2

Counter-part - - - 1
2

M I N E U R.

The first and second Ladies *Chassé* Cross and *Rigaudon*, then back again, while the third and fourth Ladies do the same - 1
1

Counter-part for the Gentlemen - - 1
1

Each Couple *Chassé* to the Corner on their Right and *Rigaudon*, then *Allemande* - 1
2

All *Chassé* to the Corner on their Right and *Rigaudon*, then *Allemande* to their own places 1
2
La

N U M B E R V.

La Victoire.

Le Grand Rond. - - - $\frac{1}{1}$

The first and third Couple *Contretems* to the Right and *Rigaudon*, then turn Round four to their places - - - $\frac{1}{2}$

The four Ladies *Contretems* in the Attitude of Right hands cross and *Rigaudon*, then the four Gentlemen *Contretems* and inclose the Ladies by taking hold of each others hands, the Ladies go Round with their Right hands cross, while the Gentlemen go Round inclosing them - - - $\frac{1}{1}$

Counter-part of the whole Figure

L'

La Victoire . N^o5.

The musical score is written for piano and violin. It consists of five systems, each with a piano staff (bottom) and a violin staff (top). The key signature is one sharp (F#) and the time signature is 6/8. The score begins with a treble clef and a key signature of one sharp. The first system shows the piano playing a series of eighth notes and the violin playing a melody. The second system continues the piano's accompaniment and the violin's melody. The third system features a more complex piano accompaniment with triplets and the violin playing a series of eighth notes. The fourth system shows the piano playing a series of eighth notes and the violin playing a melody. The fifth system concludes the piece with a double bar line and the text "Da Capo" written below the piano staff.

Da Capo

Nº 6, L'aimable Jeunefse

The musical score is written for a piano and consists of eight systems of staves. Each system contains a treble and a bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings. A repeat sign with first and second endings is present in the third system. The word "Mineur" is written below the fifth system, indicating a change in mode. The score concludes with a double bar line and repeat dots in the eighth system.

Mineur

N U M B E R VI.

L'Aimable Jeunesse.

Le Grand Rond - - - $\frac{2}{1}$

The first and third Gentlemen lead the Ladies on their Left to the opposite places, then half Right hand and Left - - $\frac{1}{2}$

Counter-part - - - $\frac{1}{2}$

M I N E U R.

The first and third Gentlemen cross their Ladies and pass through the Couple on their Right, while the Ladies pass through on the Left, then meet in their own places - $\frac{1}{1}$

The second and fourth Couple do the same $\frac{1}{1}$

Each Gentleman *Allemande* with the Lady on his Left, and then with his Partner - $\frac{1}{2}$

All Eight half a *Course* with the Passies of the *Allemande* - - - $\frac{1}{2}$
C La

N U M B E R VII.

La Zone de Venus.

Le Grand Rond - - - -

2
1

The Ladies go forward lifting up their hands and joining them together in the form of Pyramids, the Gentlemen at the same time follow the Ladies and enclose them by taking hold of each others hand, All *Rigaudon*; then the Ladies go Round to the Left, while the Gentlemen go Round to the Right - -

1
2

Chassé up and down - - -

1
1

A Double *Moulinet*, the Ladies in, and the Gentlemen out - - -

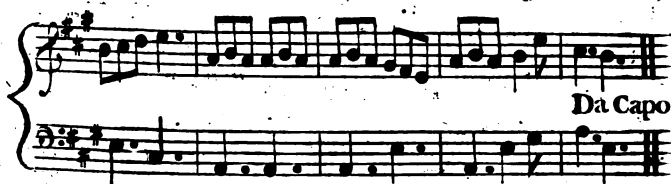
1
3

Chassé up and down - - -

1
1

La

La Zone de Venus . N^o 7.



Nº 8. La Grotesque .

Rondeau

Da Capo

Da Capo

N. U M B E R V I I I .

La Grotesque.

Le Grand Rond - - -

2
1

The first Couple advance and drop behind the fourth with their backs to them, while the third Couple do the same behind the second, then all turn to Face each other and

Rigaudon - - -

1
2

The first and fourth Gentlemen *Chassé* to the Corners with each others Lady, while the second and third Gentlemen do the same, then the first and fourth Ladies give hands and turn Partners in their own Places, while the second and third Ladies do the same - - -

1
1

The third Couple change places with the first by going under their Arms, then the fourth Couple change places with the second by going under their Arms - - -

1
3

Half *La Chaine* to your own places - -

C 2

Le

1
1

N U M B E R IX.

Le Bouquet,

Le Grand Rond - - -

2
1

Each Gentleman *Cbasse* with the Lady on his Left, then Fall in two Lines and all Eight change places - - -

1
2

Do the same back again - -

1
2

M I N E U R.

The first and third Couple *Contretems* forward and *Rigaudon*, the first Gentleman goes back to his place with the third Lady, while the third Gentleman goes back to his place with the first Lady - - -

1
1

Counter-part - - -

1
1

All *Cbasse* Cross and *Rigaudon*, then *Allemande* - - -

1
2

The Ladies half *Moulinet* then *Allemande* with their Partners - -

1
2

Les

Le Bouquet . N^o9.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and bar lines. The word "Mineur" is written in the first system of the fifth system. The score concludes with a double bar line and repeat dots.

Mineur

Nº10. Les Aimables Filles .

The musical score is written for piano in G major and 6/8 time. It consists of five systems of two staves each. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and repeat signs. The key signature has one sharp (F#), and the time signature is 6/8. The piece concludes with a double bar line and the instruction 'Da Capo'.

Da Capo

N U M B E R X.

Les Aimables Filles.

Le Grand Rond - - - $\frac{2}{1}$

The first Couple go between the fourth Couple, then half *Moulinet* and return to their places, while the third and second Couple do the same - - - $\frac{1}{2}$

The Gentlemen *Allemande* to the Ladies on their Left, and then to their Partners - $\frac{1}{1}$

Al-

N U M B E R X I.

Aimons toujours.

<i>Le Grand Rond</i>	-	-	-	2 1
The first and second Ladies <i>Chassé</i> Cross and <i>Rigaudon</i> , then <i>Chassé</i> back to their places, while the third and fourth Ladies do the same, each Gentleman taking his Partner by the Left hand goes Round with-her in Form of the <i>Allemande</i>	-	-	-	1 2 1 2
Counter-part	-	-	-	1 2

M I N E U R.

<i>Balance</i> and <i>Rigaudon</i> , then <i>Allemande</i> with the Ladies on the Left	-	-	1 1
--	---	---	--------

<i>Balance</i> and <i>Rigaudon</i> , then <i>Allemande</i> with your Partner	-	-	1 1
--	---	---	--------

The first and third Couple meet in the middle, all <i>Balance</i> and <i>Rigaudon</i> in two Lines, the first and third Couple <i>Moulinet</i> to the Right, while the second and fourth Couple <i>Allemande</i> to the Right and Left	-	-	1 2 2
Counter-part	-	-	1 2
<i>Les</i>			

Aimons toujours

N°11.

The musical score is written for piano in 2/4 time. It consists of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The first system is marked with a repeat sign. The second system is also marked with a repeat sign. The third system is marked with a repeat sign. The fourth system is marked with a repeat sign. The fifth system is marked with a repeat sign and the word "Mineur" above the treble staff, indicating a change to the key of D minor. The sixth system is marked with a repeat sign. The seventh system is marked with a repeat sign. The score ends with a double bar line.

Nº12. Les Quatre Saisons.

2/4

Doucement

Vivement

Gracieusement

tr

N U M B E R XII.

Les Quartre Saisons.

Le Grand Rond - - - - $\frac{2}{1}$

DOUCEMENT.

Each Gentleman join hands with his Lady the Right over the Left, makes her turn to the Right and advance one quarter of the *Course*, then the Ladies make the Gentlemen turn to the Right and advance another quarter of the *Course*: The hands must be held up all the time - - - - $\frac{1}{2}$

VIVEMENT.

One Quarter of the Grand *Moulinet* with the Ladies in the Middle, the Ladies *Chassé* outside, while the Gentlemen *Chassé* inside, then *Rigaudon* - - - - $\frac{1}{3}$

All Eight advance another Quarter in the grand *Moulinet*, the Gentlemen *Chassé* outside and the Ladies inside, then *Rigaudon* - - $\frac{1}{3}$

M I N U E T.

The grand *Quarré* in Minuet Steps - $\frac{2}{4}$
Les

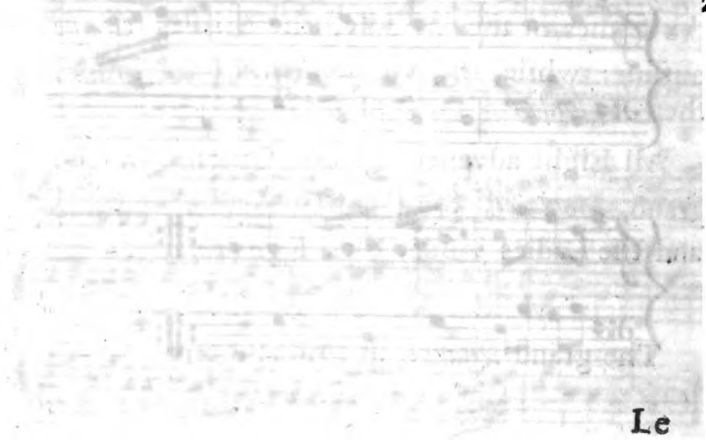
N U M B E R XLI.

Les Enfants.

Le Grand Rond - - - $\frac{2}{1}$

The first and third Gentlemen *Chassé* with the Ladies on their Left in an oblique Line, while the second and fourth Gentlemen *Allemande* with the Ladies on their Left, then the second and fourth Gentlemen *Chassé* with the Ladies on their Left in an oblique Line, while the first and third Gentlemen *Allemande* with the Ladies on their Left - - - $\frac{1}{2}$

Counter-part - - - $\frac{1}{2}$



Le

Les Enfants. N^o13.



Nº14. Le Berger Fidelle



N U M B E R XIV.

, Le Berger Fidelle.



Le Grand Rond - - - - - $\frac{2}{1}$

The first Gentleman turns his Partner to face the outside, the second Couple follow the first, the third Couple follow the second, and the fourth Couple follow the third, then all Eight *Balance* and *Rigaudon* - - - $\frac{1}{2}$

The first and second Couple hands cross, and back again, while the third and fourth Couple *Chasse* cross and back again - $\frac{1}{2}$

The first and second Couple *Contretems* and go to the Bottom, while the third and fourth Couple advance to the top and *Rigaudon*, then all Eight *Allemande* - - - $\frac{1}{3}$

The third and fourth Couple *Contretems* and go to the Bottom, while the first and second Couple advance to the Top and *Rigaudon* - $\frac{1}{3}$

Each Lady turns under her Partner's Arm and *Rigaudon*, then each Gentleman turns under his Partner's Arm and *Rigaudon* - - $\frac{1}{4}$

All Eight *Allemande* to the Right, then back to their places - - - $\frac{1}{4}$

D

La

N U M B E R X V .

La Rose.

<i>Le Grand Rond</i>	-	-	-	$\frac{2}{1}$
----------------------	---	---	---	---------------

The first and third Couple *Contretems* forward and *Rigaudon*, then *Contretems* in turning and *Rigaudon*, while the other *Chassé* in their own Corners and back again

-	-	$\frac{1}{2}$
---	---	---------------

Counter-part	-	-	-	$\frac{1}{2}$
--------------	---	---	---	---------------

M I N E U R .

The first Couple face the fourth and *Moulinet* four, while the third Couple do the same with the second

-	-	-	$\frac{1}{1}$
---	---	---	---------------

Each Gentleman with his Right hand turns the Lady on the Left under his Arm and *Rigaudon*, then, with the Left hand, turns his Partner, and *Rigaudon*

-	-	$\frac{1}{2}$
---	---	---------------

The fourth Couple face the first and *Moulinet* four, while the second Couple do the same with the third

-	-	-	$\frac{1}{1}$
---	---	---	---------------

Les

. La Rose . N°15.

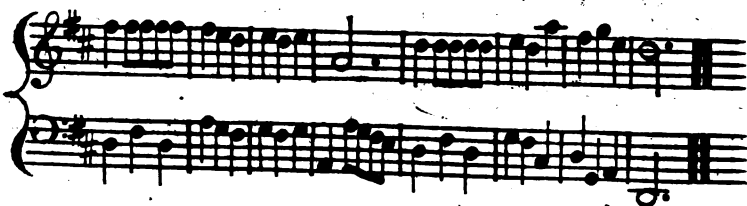
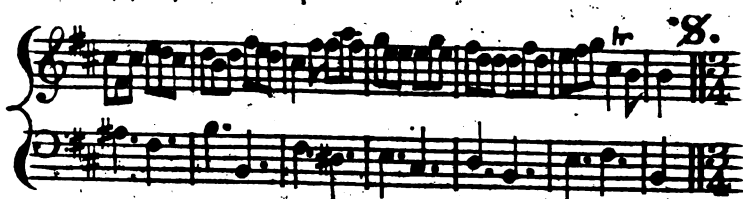
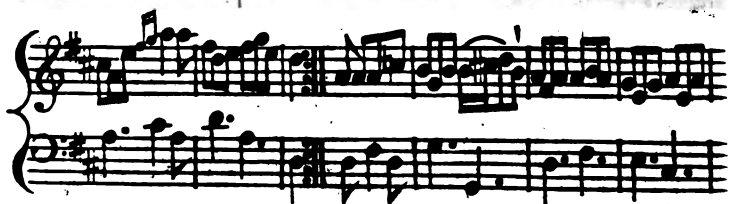
The musical score is written for piano in 2/4 time. It consists of five systems, each with a grand staff (treble and bass clef). The first system is in G major. The second system includes a repeat sign. The third system changes to E minor, indicated by the word "Mineur" and a key signature change to two flats. The fourth system includes a repeat sign. The fifth system concludes with a double bar line and the instruction "Da Capo".

Mineur

Da Capo

N^o.16.

Les Plaifirs de Carel.



N U, M B E R XVI.

Les Plaisirs de Carel.

Le Grand Rond. Then Fall in two Lines, the first and second Couple at the Top, the third and fourth Couple at the Bottom

2
1

All Eight advance with *Contretems* and *Rigaudon*, each Gentleman turns the opposite Lady, then all Retreat

1
2

The first and second Couple make half a Circle on the outside to the Left, while the third and fourth Couple do the same

1
1

The first and fourth Couple change places with *Chassé* and *Rigaudon*, then back again, while the second and third Couple do the same

1
3

The first and second Couple make half a Circle on the outside, to the Right, while the third and fourth Couple do the same

1
1

M I N U E T.

All Eight *Promenade* with *Minuet* Steps, making an *Allemande* pass at each Quarter.

D 2

La

N U M B E R X V I I .

La Pouvoir de la Beauté.

2
1
1

Le Grand Rond, - - - -

The first and third Couple half Right hand
and Left, then *Allemande*, at the same time
the second and fourth Couple *Allemande*, then
Right hand and Left half Round - -

1
1
2

All Eight, the *Moulinet* half Round - 1
1

M I N E U R .

Half *La Chaine* - - - 1
1

All *Balancé*, *Rigaudon* and *Allemande* with
their Partners - - - 1
1
1

Finish *La Chaine* - - - 1
2

All *Balancé*, *Rigaudon* and *Alemande* with their
Partners - - - - 1
1

La

Le Pouvoir de la Beauté N^o17.

This musical score is for a piece titled "Le Pouvoir de la Beauté N°17". It is written for piano in 2/4 time. The score is divided into three systems, each with a treble and bass staff joined by a brace. The first system is in G major (one sharp). The second system is marked "Da Capo" and "Mineur", indicating a repeat in the key of G minor (two flats). The third system is also marked "Da Capo", indicating a final repeat. The notation includes various musical symbols such as notes, rests, accidentals, and repeat signs.

Nº18.

La Promenade a quatre

The musical score is written for four voices, arranged in two systems of two staves each. The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and bar lines. The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves, with the word "Mineur" written below the first staff. The fourth system consists of two staves. The fifth system consists of two staves, with the word "Da Capo" written below the first staff. The score ends with a double bar line and a repeat sign.

Mineur

Da Capo

N U M B E R XVIII.

La Promenade a Quatre.

Le Grand Rond - - - - 2
1

The first and second Couple *Chassé* cross and
Rigaudon, then *Allemande* to their places - 1
2

The second and fourth Couple do the same - 1
2

M I N E U R.

The first and third Couple *Balancé* and *Ri-
gaudon*, then *Moulinet*, the second and fourth
Couple *Balancé*, *Rigaudon* and *Allemande* at the
same time - - - - 1
1

Counter-part - - - - 1
1

All Eight half the *Course* with *Rigaudon* at
each Quarter - - - - 1
2

Double *Moulinet* to your own Places - 1
1

L.

N U M B E R X I X .

L'impromptu.

Le Grand Rond - - - 13

The first and third Couple *Queue du Chat*,
then Right hand and Left

The second and fourth Couple do the same $\frac{1}{2}$
2

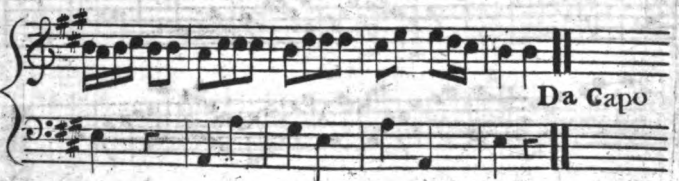
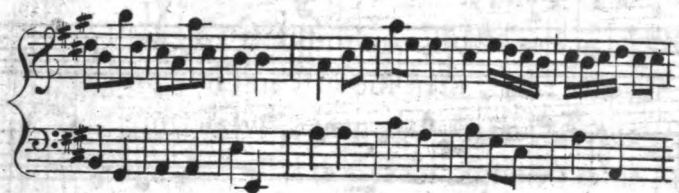
The first and second Couple *Pouffette* and change places, while the third and fourth Couple do the same, then the first and fourth Couple *Pouffette* and change places, while the third and second Couple do the same

Half La Chaine

La

B.

L'impromptu . N^o19.



Nº20.

La Nouvelle Vergne

The musical score is written for piano and features a variety of musical notations. It begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The first system consists of two staves. The second system also has two staves. The third system has two staves, with the word "Mineur" written above the treble staff and a key signature change to one sharp (F#) indicated. The fourth system has two staves, with "hr" markings above the treble staff. The fifth system has two staves, with "hr" markings above the treble staff. The sixth system has two staves, with "hr" markings above the treble staff. The seventh system has two staves, with "hr" markings above the treble staff. The eighth system has two staves, with "hr" markings above the treble staff. The score concludes with a double bar line and a final key signature of one sharp (F#).

N U M B E R XX.

La Nouvelle Vergne.

Le Grand Rond - - - $\frac{1}{1}$

Each Gentleman *Balance* to his Partner, then turns the Lady on his Left - - - $\frac{1}{2}$

Each Gentlemen *Balance* to the Lady he turned, and then turns his Partner - - - $\frac{1}{2}$

M I N E U R.

The Ladies half *Moulinet* and turns the opposite Gentleman, then make an End of the *Moulinet* and turn their Partners - $\frac{1}{1}$

Each Gentleman *Chassé* with the Lady on his Left to the Corner, then back again and turn his Partner - - - $\frac{1}{2}$

The Gentlemen half *Moulinet* and turn the opposite Ladies, then make an End of the *Moulinet* and turn their Partners - - - $\frac{1}{1}$

Each Lady *Chassé* with the Gentleman on her Right to the Corner, then back again and turn her Partner - - - $\frac{1}{2}$
La

N U M B E R XXI.

La Fontasie Liegeoise.

Le Grand Rond - - - $\frac{2}{1}$

The first and third Couple *Contretems* Forward and *Rigaudon*, then Swing Round to their Places - - - $\frac{1}{2}$

Counter-part - - - $\frac{1}{2}$

M I N E U R.

The first and third Gentlemen *Contretems* Forward with the Ladies on their Left, then turn them to their places - - - $\frac{1}{1}$

Counter-part - - - $\frac{1}{1}$

La Chaine in the form of *Allemande* - $\frac{2}{2}$

Les

La Fantaifie Liegeoise. N^o 21.



Nº22.

Les Petites Folies



Les Petites Folies.

Le Grand Rond - - - $\frac{2}{1}$

Each Gentleman leads his Partner a quarter of the *Course* on the Right and *Rigaudon*, each Lady *Pirouette*, then turns under her Partner's Arm and *Rigaudon* - - $\frac{1}{2}$

Another quarter of the *Course* in the same manner - - - $\frac{1}{2}$

The Ladies *Chassé* on the inside and the Gentlemen on the outside and *Rigaudon*, then the Ladies *Moulinet* while the Gentlemen *Pirouette* $\frac{1}{3}$

The Gentlemen *Chassé* on the inside and the Ladies on the outside and *Rigaudon*, then the Gentlemen *Moulinet* while the Ladies *Pirouette* $\frac{1}{3}$

Each Gentleman leads his Partner a quarter of the *Course* on the Right and *Rigaudon*, each Lady *Pirouette*, then turns under her Partner's Arm and *Rigaudon* - - - $\frac{1}{4}$

Another quarter of the *Course* in the same manner - - - $\frac{1}{4}$

E Le

N U M B E R XXIII.

Le Pâsse-tems.

Le Grand Rond - - - $\frac{2}{1}$

The first and third Ladies *Chassé* and change places with the Ladies on their Right, then half *La Chaine* to their own places - $\frac{1}{2}$

Counter-part for the Gentlemen - $\frac{1}{2}$

M I N E U R.

Each Couple *Chassé* one quarter of the Round to the Right and *Rigaudon*, then one other quarter of the Round and *Rigaudon* - $\frac{1}{1}$

Each Couple go one Quarter of the *Course* to the Left in form of *Allemande*, then one other Quarter of the *Course* to their own places $\frac{1}{2}$

Les

Le Pafse-tems

Nº23.

The musical score is written for piano in 2/4 time. It consists of six systems, each with a treble and bass staff. The first three systems are in the key of D major (one sharp). The fourth system is marked 'Mineur' and changes to the key of D minor (two flats). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and repeat signs. The piece concludes with a double bar line at the end of the sixth system.

Nº 24.

Les Plaifirs enchantés



N U M B E R XXIV.

Les Plaifirs Enchantés

Le Grand Rond - - -

$\frac{2}{1}$

All Eight *Contretems*, the Gentlemen turn to the Left, while the Ladies turn to the Right and *Rigaudon*, then back to back Round to their places - - - -

$\frac{1}{2}$

The Ladies present themselves to do the Round, the Gentlemen *Pirouette*, each placing himself between two Ladies, puts his hands on theirs and all *Rigaudon*, then half Round in this manner - - -

$\frac{1}{1}$
 $\frac{1}{1}$
 $\frac{1}{3}$

Right hand and Left four and four -

The Gentlemen present themselves to do the Round, the Ladies *Pirouette*, each placing herself between two Gentlemen, puts her hands on theirs and all *Rigaudon*, then half Round in this manner - -

$\frac{1}{1}$

E 2

L'

N U M B E R XXV.

L'Harmonie.

Le Grand Rond

$\frac{2}{1}$

The four Gentlemen half *Moulinet*, then
Allemande with the opposite Ladies -

$\frac{1}{2}$

All Eight *Pouffette* with an *Allemande passe*

$\frac{1}{3}$

The four Gentlemen half *Moulinet*, then
Allemande with their Partners -

$\frac{1}{4}$

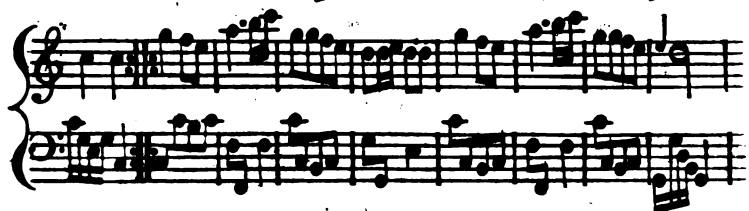
Le

L'Harmonie. N^o 25.

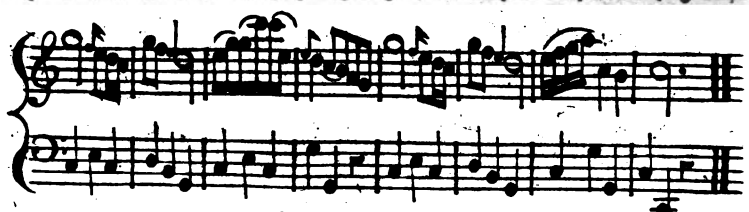


N^o 26.

Le Rondeau de Fischar.



Ménuet



N U M B E R XXVI.

Le Rondeau de Fifchar.

Le Grand Rond - - - $\frac{2}{1}$

All Eight *Balancé* and *Rigaudon*, then Join hands and go half Round, each Gentleman *Allemande* with the Lady on his Left and then with his Partner - - - $\frac{1}{2}$

Counter-part - - - $\frac{1}{2}$

M I N U E T.

Half *La Chaine* - - - $\frac{1}{1}$

Each Gentleman makes two Minuet Steps to the Right and back again, while his Partner makes two Minuet Steps to the Left and back again - - - $\frac{1}{2}$

Half *La Chaine* - - - $\frac{1}{3}$

La

N U M B E R XXVII,

La Mignonette Francoise.

Le Grand Rond : Then fall in two Lines,
the first and second Couple at Top, the third
and fourth Couple at Bottom - - -

2
1
1

The first and second Couple *Chasse* cross
and *Rigaudon*, while the third and fourth Cou-
ple do the same, then the first and third Gen-
tlemen *Moulinet* with the opposite Ladies,
while the second and fourth Gentlemen *Alle-
mande* with the opposite Ladies - - -

1
2
2
1
2

Counter-part - - -

Each Gentleman *Balance* with the Lady on
his Left, then half *La Chaine* four and four
on the opposite - - -

1
3
3

Counter-part - - -

1
1
3

The first and second Couple Face each
other with *Contretems* and *Rigaudon*, then hands
round four, while the third and fourth Couple
do the same - - -

1
4
4

The first and fourth Couple Face each other
with *Coutretems* and *Rigaudon*, then hands
round four, while the second and third Couple
do the same - - -

1
4
4

La

La Mignonette Françoise. N^o 27.



Nº 28. La Choifie .



N U M B E R XXVIII.

La Choisie.

Le Grand Rond. Then fall in two Lines,
the first and second Couple at the Top, the
third and fourth at the Bottom - - -

2
1
1

Four and Four half Right hand and Left,
then back again, the second and fourth Gen-
tlemen *Contretems* Forward and *Rigaudon*,
then *Moulinet*, with the opposite Ladies, at
the same time the first and third Gentlemen
Chassé to the Left in the Corner and back
with *Rigaudon*, while the second and fourth
Ladies *Chassé* to the Right in the Corner and
back with *Rigaudon*, then fall into the contrary
side Lines - - -

1
2
1
2

Counter-part - - -

La

N U M B E R XXIX.

La Royale.

Le Grand Rond - - - $\frac{2}{1}$

The first and third Gentlemen take the Ladies on their Left, cross Corners and change places, then the second and fourth Gentlemen do the same - - - $\frac{1}{2}$

The four Ladies hands Round to their places, then the four Gentlemen do the same - $\frac{1}{3}$

Les

La Royale . N^o 29.



Nº30. Les Amusements de Spa.



N U M B E R XXX.

Les Amusements de Spa.

Le Grand Rond - - -

2.
1
1

The ~~first~~ Couple take hands, go between the fourth and change places, then *Balance* and *Rigaudon* while the third and second Couple do the same - - -

1
2
2

The fourth Couple take hands, go between the first and change Places, then *Balance* and *Rigaudon*, while the second and ~~third~~ Couple do the same - - -

1
1
2

M I N E U R.

The four Ladies half Right hand and Left to the opposite places, then the four Gentlemen do the same - - -

1
1
1

The first and second Couple hands Round to their places, while the third and fourth Couple do the same - - -

1
1
2

F

N U M B E R XXXI.

La Tiroloise.

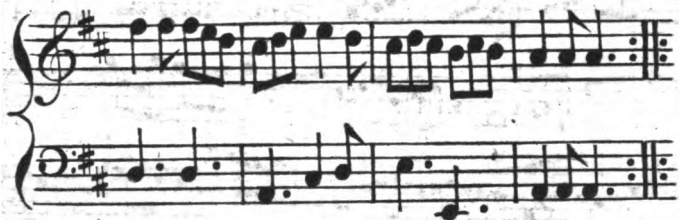
Le Grand Rond. - - - $\frac{2}{1}$

The first and third Couple *Contretems* Forward, each Gentleman with the Left hand takes the opposite Lady by the Right hand and makes her turn under his Arm to the Right, then *Moulinet* to their places - - $\frac{1}{2}$

Counter-part - - - $\frac{1}{2}$

L.

La Tirolaise. N^o 31.



Nº32. L'Amour du Village .

This musical score is for a piece titled "L'Amour du Village". It is written for piano in G major (one sharp) and common time (C). The score consists of seven systems, each with a grand staff (treble and bass clef). The first system is the beginning of the piece. The second system includes repeat signs. The third system is marked "Da Capo" and ends with a double bar line. The fourth system is marked "Mineur" and changes the key signature to F major (two flats). The fifth system includes repeat signs. The sixth system is marked "Da Capo" and ends with a double bar line. The seventh system is the final system of the piece, ending with a double bar line.

Da Capo

Mineur

Da Capo

N U M B E R X X X I I .

L'Amour du Village.

Le Grand Rond - - -

$\frac{2}{1}$
I

The first Couple face the fourth and *Rigaudon*, while the third Couple face the second and *Rigaudon*, then *Moulinet* four and four to their own places - - - - -

$\frac{1}{2}$
2

The second Couple face the first and *Rigaudon*, while the fourth Couple face the third and *Rigaudon*, then hands Round four and four to their own Places - - -

$\frac{1}{1}$
I

M I N E U R .

Each Gentleman *Balance* with the Lady on his Left, then turn his Partner - -

$\frac{1}{1}$
I

All Eight *Chassé* cross with their Partners and back again - - -

$\frac{1}{2}$
2

Each Gentleman *Balance* with his Partner and *Rigaudon*, then *Allemande* with the Lady on his Left - - - -

$\frac{1}{1}$
I

F 2

La

N U M B E R XXXIII.

La Precieuse.

Le Grand Rond - - - 2
1

The first Gentleman with his Left hand, takes his Partner by the Right, and puts his Right behind her while she puts her Left behind him ; the third Couple do the same, and in that Position the first and third Couple

Queue du Chat - - - 1
2

Counter-part - - - 1
2

M I N E U R.

Each Gentleman *Chassé* to the Corner on his Right and *Rigaudon*, in this manner compleat the Square, while the Ladies do the same to the Left - - - 2
1

The four Ladies *Contretems* in the middle and *Rigaudon*, then *Allemande* with their Partners - - - 1
2

The four Gentlemen *Contretems* in the middle and *Rigaudon*, then *Allemande* with their Partners - - - 1
2
Le

La Precieuse. N^o 33.



Nº34.

Le Bois de Boulogne.

The musical score is written for piano in 2/4 time. It consists of seven systems of two staves each. The key signature starts with one sharp (F#) and changes to two flats (Bb and Eb) in the fifth system. The tempo is marked 'Mineur' in the fifth system. The piece concludes with a 'Da Capo' instruction in the seventh system. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

Mineur

Da Capo

N U M B E R XXXIV.

Le Bois de Boulogne.

Le Grand Rond - - - - - 2
1

The first and third Couple advance with *Contretems* and *Rigaudon*, the first Gentleman and third Lady pass through the fourth Couple and turn to their places, while the third Gentleman and first Lady pass through the second Couple and turn to their places - - -

Counter-part - - - - - 1
2

M I N E U R.

The first and third Couple hands Round with the Couple on their Left and change places, then do the same again 'till you complete half the *Course* - - - 1
1

Each Couple Back to Back with their Partners and *Allemande* - - - 1
2

The first and third Couple hands Round with the Couple on their Left and change places, then do the same again 'till you have finished the *Course* - - - 1
1
La

N U M B E R XXXV.

La Chatouilleuse.

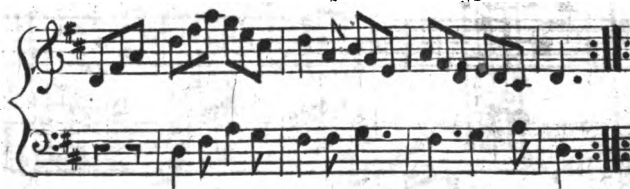
Le Grand Rond - - . $\frac{2}{1}$

The first and third Couple a Quarter of the Round with the Couple on their Right, and *Rigaudon* ; the same again and then you are in opposite places - - - $\frac{1}{2}$

The Ladies half *Moulinet* on the Right, at the same time the Gentlemen make half a *Course* on the Left, and then the *Allemande* - $\frac{1}{2}$

La

N^o 35.
La Chatouilleuse.



Nº36.

Les Plaifirs de Flore



N U M B E R X X X V I .

Les Plaisirs de Flore.

Le Grand Rond - - - $\frac{2}{1}$

The first and fourth Couple Right hand and
Left, while the second and third Couple do the
same - - - - -

The first and second Couple Right hand and Left, while the third and fourth Couple do the same. - - - - -

M I N E U R.

All Eight the Double *Moulinet* to the Right
one Quarter of the *Course* and *Rigaudon*, then
Chassé and change places with their Partners - I
I

One other Quarter of the *Course* in the same manner - - - - -

One other Quarter of the *Course* in the same manner - - - - -

Compleat the *Course* in the same manner - $\frac{1}{2}$

La

N U M B E R XXXVII.

La Bientot faite.

Le Grand Rond. Then fall in two Lines -

$\frac{2}{1}$

Contretems Forward and *Rigaudon*, then
hands Round four and four, finishing in op-
posite Lines -

$\frac{2}{1}$

Counter-part -

$\frac{1}{2}$

Les

La Bientot faite . N^o37.



N^o 88. Le Plaisir des Dames .

This musical score is for a piece titled "Le Plaisir des Dames", numbered 88. It is written for a piano and consists of seven systems of two staves each. The key signature is D major (two sharps) and the time signature is 2/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The fifth system includes the word "Mineur" in the left staff. The piece concludes with a double bar line in the final system.

Mineur

N U M B E R XXXVIII.

Le Plaifir des Dames.

Le Grand Rond - - - - $\frac{2}{1}$

Every Gentleman goes behind his Partner
and *Allemande* with each Lady until he gets
Round to his own place - - $\frac{2}{2}$

M I N E U R.

Each Gentleman gives his Left hand to his
Partner, and his Right hand to the Lady on his
Left ; All *Rigaudon* and go half Round in that
Position - - - - $\frac{1}{1}$

The Gentlemen Quit hands, turn and *Chassé*
on the outside to the Right, while the Ladies
Chassé inside on the Left to their own places - $\frac{1}{2}$

G

L

N U M B E R X X X I X .

La Bien Aisée.

Le Grand Rond - - - $\frac{2}{1}$

The first Gentleman gives his Right hand to the third Lady, the third Gentleman gives his Right hand to the first Lady, All four change places and *Rigaudon*, then the second and fourth Couple do the same - - - $\frac{1}{2}$

All Eight Right hand and Left, half Round - $\frac{1}{2}$

La

La Bien aifée. N^o 39.



N^o 40. Les Plaifirs Champetres .



N U M B E R X L.

Les Plaifirs Champetres.

Le Grand Rond - - - $\frac{2}{1}$

All Eight *Contretems*, the Ladies go Round
to the Left and the Gentlemen to the Right,
with *Rigaudon* to each Lady as he meets her - $\frac{1}{2}$

M I N E U R.

Half *La Chaine* - - - $\frac{1}{1}$

The *Pouffette* - - - $\frac{1}{2}$

Compleat *La Chaine* - - - $\frac{1}{3}$

G 2

La

N U M B E R XLI.

La Reverie.

Le Grand Rond

- - - 2
1

The first and third Couple *Contretems* Forward and *Rigaudon*, the first Gentleman and third Lady pass through the fourth Couple, and turn to their places, at the same time the first Lady and third Gentleman pass through the second Couple and turn to their places -

1
2

The first and second Couple Right hand and Left, the third and fourth Couple Right hand and Left at the same time -

1
1

The second and fourth Couple *Contretems* Forward and *Rigaudon*, the second Gentleman and fourth Lady pass through the first Couple and turn to their places, at the same time the second Lady and fourth Gentleman pass through the third Couple and turn to their places -

1
2

The first and fourth Couple Right hand and Left, the second and third Couple Right hand and Left at the same time -

1
1

La

La Reverie . N°41.



The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests. The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody and accompaniment. The third system features a repeat sign (double bar line with two dots) in both staves. The fourth system continues the piece. The fifth system concludes with a double bar line and the instruction "Da Capo" written in the right-hand staff.

Da Capo

Nº42. La Belle Veuve .

A musical score for a piece titled "La Belle Veuve". The score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 2/4. The first system shows the beginning of the piece. The second and third systems continue the melody. The fourth system begins with the word "Mineur" written below the treble staff, indicating a change in mood or a specific section. The fifth and sixth systems conclude the piece with double bar lines and repeat signs. The notation includes various musical symbols such as notes, rests, and dynamic markings.

N U M B E R XLII.

La Belle Veuve.

Le Grand Rond - - - 2
1

The Ladies are to keep their places, but the
the Gentlemen must *Allemande* with each Lady
on his Left, until he gets half Round - - 1
2

The Gentlemen are to keep their places, but
the Ladies must *Allemande* with each Gentle-
man on her Left, until she gets half Round - 1
2

M I N U E R.

The Ladies Right hands cross, and the
Gentlemen join hands with their Partners in
form of a Double *Moulinet*, each Gentleman
Contretems and advances before his Partner,
then join their Left hand cross, holding their
Ladies with the Right in the form of a Star,
then *Rigaudon* - - - 1
1

All Eight *Chassé* up and down with *Rigaudon* - 1
1

Each Gentleman holding his Lady by both
hands, makes her turn Round to the Right,
and *Chassé* to the Corner in that Position, then
makes her turn Round to the Left and *Chassé*
back again - - - 1
2

Half *La Chaine* with the *Allemande passes* - 1
La 2

N U M B E R XLIII.

La Belle Paifanne.

				2
<i>Le Grand Rond</i>	-	-	-	1

The first and third Couple <i>Queue du Chat</i>				
and <i>Allemande</i> with each others Partner, then				1
return to their places	-	-	-	2

The second and fourth do the same	-	-		1
				2

La

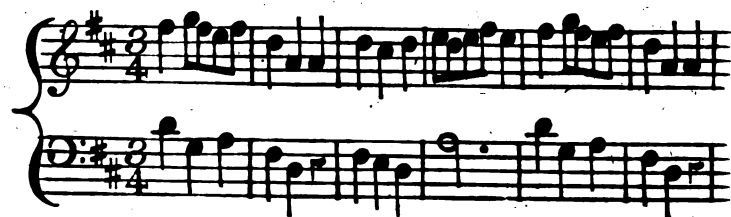
La Belle Paifanne . N^o 43.



Nº 44.

La Graziosetta





N U M B E R X L I V .

La Graziosetta.

The first Gentleman leads his Partner and the second Couple the whole Round to the Left, while the fourth Lady leads her Partner and the second Couple to the Right - - - $\frac{1}{1}$

The Gentlemen go Round to the Right and the Ladies to the Left, with the *Allemande* and *Rigaudon* at every Quarter of the *Course* - - $\frac{1}{2}$

M I N U E T .

This must be performed with *Minuet* Steps all through.

The Ladies go to the Right with hands Round in the middle, while each Gentleman goes Round to the Left - - $\frac{1}{1}$

The *Course*, each Couple turning Round at every Quarter - - - $\frac{1}{2}$

Al-

N U M B E R XLV.

Allemande.

Le Grand Rond - - - $\frac{2}{1}$

The first and third Gentlemen lead up and
Allemande with each others Lady, then return $\frac{1}{1}$
 and *Allemande* with their Partners - - $\frac{1}{2}$

The second and fourth Couple do the same $\frac{1}{2}$

Each Lady with the Right hand behind,
 joins her Partner's Right, and each Gentleman
 with his Left hand behind, joins his Partner's
 Left ; in this Position they must do the *Course*,
 but all turn and face each other at every Quar- $\frac{2}{3}$
 ter - - - - -

Le

Allemande . N^o45.



Nº 46.

Le Prince de Galles





N U M B E R XLVI.

Le Prince de Galles.

Le Grand Rond - - - $\frac{2}{1}$

The first and third Gentlemen lead their Partners half a Circle to each others Place, then the second and fourth do the same - $\frac{1}{2}$

Each Couple *Allemande*, then the Gentlemen *Allemande* to the Right and the Ladies to the Left, until they get Round to their places - $\frac{1}{2}$

M I N U E T.

This must be performed with *Minuet* Steps all through.

The Gentlemen lead their Partners up the middle, then Round on the Right to their places - - - $\frac{1}{1}$

Every Couple cross each other, then back again to their places - - - $\frac{1}{1}$

The Ladies hands cross in the Middle, then turn to their Partners - - - $\frac{1}{2}$

The Gentlemen do the same - - - $\frac{1}{2}$

Le Charmant Vainqueur

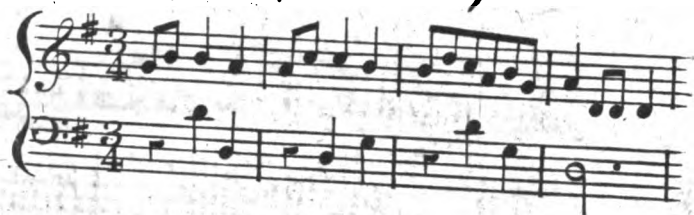




La Furlane Venetienne
ou
La Barcariuole.



Minuet du Dauphin



Le Passe-pied de la Reine



