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A

NEW COLLECTION

O F

Forty-four Cotillons,

With FIGURES properly adapted;

ALSO

The MUSIC for Six select DANCES,

Two of which may be used as Cotillons.

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And Sold by R. DODSLEY, in *Pall-Mall*; T. BECKET,
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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

(4)

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 compleated 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 fifteen Bars.

A

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.

Assemblé.

Is used at the End of several Steps, and is done Either way; the *Assemblé 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 Balance.

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 he contrary foot.

Les

(6)

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 *Les D'Amour*, by forming a Love-knot.

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

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

Le Chasse.

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

If you *Chassé* 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 *Assemblé*.

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 Revering the Feet.

La Poufette.

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 Quarres,

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 *Chaffé*; 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	Numb.	P	Numb.
Aimons toujours	11	La Pase-tems	23
Les Aimables Filles	10	Les Petites Folies	22
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Le Bouquet	9	La Reverie	41
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La Choisie	28	La Royale	29
E		T	
Les Enfants	13	La Tiroloise	31
F		V	
La Fantaisie Liegeoise	21	La Nouvelle Vergne	20
Les Fleurs du Printemps	1	La Victoire	5
G		Z	
La Graziosetta	44	La Zone de Venus	7
La Grotesque	8	Le Charmant Vainqueur	
H		La Fourlane Venetienne	
L'Harmonie	25	Minuet du Dauphin	
I		Le Passe-pied de la Reine	
L'Impromptu	19		
M			
La Mignonette Francoise	27		

B 2

Les

N U M B E R I.

Les Fleurs du Printemps.

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°1.



N°2.

L'Amour fidelle



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 *Alle-
mande*

$\frac{1}{2}$

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 Cou-
ple *Allemande*, then Back to Back into their
places

$\frac{1}{2}$

All Eight *Chaff* up and down and *Ri-*
gaudon

$\frac{1}{2}$

Les

Nº3.
La Bagatelle.



N°4. Les Quatre Nymphes.

A musical score for two voices, featuring two staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music consists of six measures. The first measure starts with a forte dynamic. The second measure begins with a piano dynamic. The third measure starts with a forte dynamic. The fourth measure begins with a piano dynamic. The fifth measure starts with a forte dynamic. The sixth measure ends with a repeat sign and a double bar line. The word "Mineur" is written above the bass staff in the third measure.

N U M B E R IV.

Les Quatre Nymphes.

Le Grand Rond

$\frac{2}{1}$

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

$\frac{1}{2}$

Counter-part

$\frac{1}{2}$

M I N E U R.

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

$\frac{1}{2}$

Counter-part for the Gentlemen

$\frac{1}{2}$

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

$\frac{1}{2}$

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

$\frac{1}{2}$

La

N U M B E R V.

La Victoire.

Le Grand Rond.

$\frac{I}{I}$

The first and third Couple *Contretemps* to the Right and *Rigaudon*, then turn Round four to their places

$\frac{I}{2}$

The four Ladies *Contretemps* in the Attitude of Right hands cross and *Rigaudon*, then the four Gentlemen *Contretemps* 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

$\frac{I}{I}$

Counter-part of the whole Figure

L'

La Victoire . N°5.



N° 6, L'aimable Jeunesse



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 Passes of the
Allemande

$\frac{1}{2}$

C

La

N U M B E R VII.

La Zone de Venus.

Le Grand Rond

2
—
I

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

I
—
2

Chassé up and down

I
—
I

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

I
—
3
I
—
I

Chassé up and down

La

La Zone de Venus . N° 7.

Rondeau

The musical score consists of six staves of music. The first two staves are grouped by a brace and labeled "Rondeau". The next two staves are also grouped by a brace and labeled "Da Capo". The final two staves are grouped by a brace and labeled "Da Capo". The music is written in common time with a key signature of one sharp. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The vocal line is supported by a harmonic bass line on the bottom staff.

N°8. La Grotesque.

Rondeau

Da Capo

Da Capo

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a 'Rondeau' section with six measures of music. The bottom staff begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. It follows the same musical pattern as the top staff. The piece concludes with a repeat sign and the instruction 'Da Capo' at the end of the second staff.

N. U. M. B. E. R. VIII.

La Grotesque.

Le Grand Rond

$\frac{2}{1}$

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*

$\frac{1}{2}$

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

$\frac{1}{1}$

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

$\frac{1}{3}$

Half *La Chaine* to your own places

$\frac{1}{1}$

C 2

Le

N U M B E R IX.

Le Bouquet,

Le Grand Rond

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

Do the same back again

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

Counter-part

All *Cbassè* Cross and *Rigaudon*, then *Allemande*

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

Les

Le Bouquet.

N°9.

Musical score for 'Le Bouquet' in N°9. The score consists of eight staves of music. The first four staves are in G major (indicated by a treble clef and a key signature of one sharp) and common time (indicated by a '4'). The fifth staff is labeled 'Mineur' (minor) and indicates a change to common time (indicated by a '2'). The remaining three staves are also in common time (indicated by a '2'). The music features various note values including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

N^o10.Les Aimables Filles .

A musical score for two voices, featuring five staves of music. The top two staves are soprano voices, and the bottom three are bass voices. The music is in common time, with various key signatures (G major, D major, A major). The notation includes eighth and sixteenth notes, with some grace notes and slurs. The score concludes with a repeat sign and the instruction "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

$\frac{1}{1}$

Ai-

N U M B E R XI.

Aimons toujours.

Le Grand Rond

$\frac{2}{1}$

The first and second Ladies *Chassé Cross* and *Rigaudon*, then *Chassé* 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 *Allemande*

$\frac{1}{2}$

Counter-part

$\frac{1}{2}$

M I N E U R.

Balance and *Rigaudon*, then *Allemande* with the Ladies on the Left

$\frac{1}{1}$

Balance and *Rigaudon*, then *Allemande* with your Partner

$\frac{1}{1}$

The first and third Couple meet in the middle, all *Balance* and *Rigaudon* in two Lines, the first and third Couple *Moulinet* to the Right, while the second and fourth Couple *Allemande* to the Right and Left

$\frac{1}{2}$

Counter-part

$\frac{1}{2}$

Les

N°11.

Aimons toujours

Mineur

1

N°12. Les Quatre Saifons.

Doucelement

Vivement

Gracieusement

N · U · M · B · E · R · XII.

Les Quartre Saifons.

Le Grand Rond

$\frac{2}{1}$

D O U C E M E N T.

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

$\frac{1}{2}$

V I V E M E N T.

One Quarter of the Grand *Moulinet* with the Ladies in the Middle, the Ladies *Chassé* outside, while the Gentlemen *Chassé* inside, then *Rigaudon*

$\frac{1}{1}$

All Eight advance another Quarter in the grand *Moulinet*, the Gentlemen *Chassé* outside and the Ladies inside, then *Rigaudon*

$\frac{3}{3}$

M I N U E T.

The grand *Quarré* in Minuet Steps

$\frac{2}{3}$

Les

N U M B E R X I I .

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 *Alle-
mande* 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

N°13.

Les Enfants .



N°14. Le Berger Fidelle



N U M B E R . X I V.



, Le Berger Fidelle.

Le Grand Rond

$\frac{2}{4}$

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*

$\frac{1}{4}$

$\frac{2}{4}$

The first and second Couple hands cross, and back again, while the third and fourth Couple *Chassé* cross and back again

$\frac{1}{4}$

$\frac{2}{4}$

The first and second Couple *Contretemps* and go to the Bottom, while the third and fourth Couple advance to the top and *Rigaudon*, then all Eight *Allemande*

$\frac{1}{4}$

$\frac{3}{4}$

The third and fourth Couple *Contretemps* and go to the Bottom, while the first and second Couple advance to the Top and *Rigaudon*

$\frac{1}{4}$

$\frac{3}{4}$

Each Lady turns under her Partner's Arm and *Rigaudon*, then each Gentleman turns under his Partner's Arm and *Rigaudon*

$\frac{1}{4}$

$\frac{3}{4}$

All Eight *Allemande* to the Right, then back to their places

D

La $\frac{4}{4}$

N U M B E R XV.

La Rose.

Le Grand Rond

$\frac{2}{1}$

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 consists of six staves of handwritten notation. The first two staves begin in common time (indicated by 'C') and transition to 2/4 time. The third staff begins in common time and ends with a key signature change to 'Mineur' (A minor). The fourth staff begins in common time and ends with another key signature change. The fifth staff begins in common time and ends with a key signature change. The sixth staff begins in common time and ends with a key signature change and a double bar line followed by 'Da Capo'.

N^o. 16.

Les Plaifirs de Carel.

S.

Rondeau

Da Capo

Minuet

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

$\frac{2}{4}$

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

$\frac{1}{2}$

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

$\frac{1}{2}$

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

$\frac{1}{2}$

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

$\frac{1}{2}$

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 XVII.

La Pouvoir de la Beauté.

2
—
I

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

I
—
2

All Eight, the *Moulinet* half Round

I
—
I

M I N E U R.

Half *La Chaine*

- - - - -

I
—
I

All *Balance*, *Rigaudon* and *Allemande* with their Partners

I
—
I

Finish *La Chaine*

- - - - -

I
—
2

All *Balance*, *Rigaudon* and *Allemande* with their Partners

I
—
I

La

N°17.
Le Pouvoir de la Beauté

A musical score consisting of six staves of music. The first four staves are in G major (indicated by a treble clef and a key signature of one sharp) and common time (indicated by a '4'). The fifth staff begins in F major (indicated by a treble clef and a key signature of one flat), and the sixth staff continues in F major. The score includes dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (double forte). The vocal line features various vocal techniques like slurs, grace notes, and eighth-note patterns. The score concludes with a 'Da Capo' instruction.

Mineur

Da Capo

N°18.

La Promenade a quatre

The sheet music consists of eight staves of musical notation. The top two staves are for violins (G clef), the third and fourth staves are for cello/bassoon (C clef), and the bottom two staves are for bassoon (B-flat clef). The key signature is G major (one sharp). The time signature is 6/8 throughout. The music is divided into sections by double bar lines and measures. The first section ends with a repeat sign and a bassoon solo. The second section begins with a bassoon entry. The third section starts with a bassoon solo again. The fourth section concludes with a bassoon solo and a final section labeled "Mineur" (F major) followed by a bassoon solo. The piece ends with a section labeled "Da Capo".

N U M B E R XVIII.

La Promenade a Quatre.

Le Grand Rond

$\frac{2}{1}$

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

$\frac{1}{2}$

The second and fourth Couple do the same

$\frac{1}{2}$

M I N E U R.

The first and third Couple *Balance* and *Rigaudon*, then *Moulinet*, the second and fourth Couple *Balance*, *Rigaudon* and *Allemande* at the same time

$\frac{1}{1}$

Counter-part

$\frac{1}{1}$

All Eight half the *Course* with *Rigaudon* at each Quarter

$\frac{1}{2}$

Double *Moulinet* to your own Places

$\frac{1}{1}$

L'

N U M B E R XIX.

L'impromptu.

Le Grand Rond

2
1

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

1
2

The second and fourth Couple do the same

1
2

The first and second Couple *Poufette* and
change places, while the third and fourth Cou-
ple do the same, then the first and fourth Cou-
ple *Poufette* and change places, while the third
and second Couple do the same

1
2
3
1
1

Half *La Chaine*

La

13.

L'imromptu . N°19.



N° 20.

La Nouvelle Vergne

A handwritten musical score for two voices, consisting of eight staves of music. The music is written in common time, with various key signatures including G major (two sharps), F major (one sharp), C major (no sharps or flats), and G minor (one sharp). The vocal parts are separated by a brace. The score includes dynamic markings such as 'tr' (trill) and 's.' (soft). The title 'La Nouvelle Vergne' is at the top, and 'N° 20.' is to the left of the first staff. The manuscript shows signs of age and wear.

N U M B E R XX.

La Nouvelle Vergne.

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

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 op-
posite 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

N°21.

La Fantaifie Liegeoise.



N^o22.

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 Part-
ner'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 Gen-
tlemen 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 Passe-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

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

Counter-part for the Gentlemen

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

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*

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

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

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

Les

N° 23.

Le Passe-tems

The image shows a handwritten musical score for two parts, likely for a harpsichord or organ. The score consists of eight staves of music, divided into two sections by a vertical brace. The top section, in G major (indicated by a sharp sign), contains four staves. The bottom section, in C major (indicated by a circle), also contains four staves. The music is written in common time (indicated by a '2'). The notation includes various note values such as eighth and sixteenth notes, and rests. The score is organized into measures separated by vertical bar lines. The title 'Le Passe-tems' is at the top left, and the number 'N° 23.' is at the top right. A label 'Mineur' is placed above the first staff of the C major section.

N°24.

Les Plaifirs enchantés

Rondeau

Da Capo

Da Capo

The musical score consists of six staves of music for two voices. The top staff uses a treble clef and common time, with a key signature of one flat. The bottom staff uses an alto clef and common time, with a key signature of one sharp. The music is divided into sections by repeat signs and endings. The first section is labeled "Rondeau". The second section begins with a repeat sign and ends with a double bar line. The third section begins with a double bar line and ends with a repeat sign. The fourth section begins with a repeat sign and ends with a double bar line. The fifth section begins with a double bar line and ends with a repeat sign. The sixth section begins with a repeat sign and ends with a double bar line. The music features various note values including eighth and sixteenth notes, and rests. The tempo is indicated by a "P" (Presto) at the beginning of the first section.

N U M B E R XXIV.

Les Plaisirs Enchantés

Le Grand Rond

$\frac{2}{1}$

All Eight *Contretemps*, 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

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

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 *Poussette* with an *Allemande passe* - - -

$\frac{1}{3}$

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

$\frac{1}{4}$

La

L' Harmonie.

N° 25.



N° 26. Le Rondeau de Fifchar.



N U M B E R XXVI.

Le Rondeau de Fifchar.

Le Grand Rond

2
1
4

All Eight *Balance* and *Rigaudon*, then join hands and go half Round, each Gentleman *Allemande* with the Lady on his Left and then with his Partner

1
2
1
2
1
3

Counter-part

M I N U E T.

Half *La Chaine*

1
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

1
2
1
3

Half *La Chaine*

La

N U M B E R XXVII,

La Mignonette Françoise.

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

The first and second Couple *Chassé* 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

Counter-part

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

Counter-part

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

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

La

N^o 27.

La Mignonette Françoise.



N° 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

$\frac{2}{1}$

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

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

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

$\frac{1}{2}$
 $\frac{1}{2}$
3

The four Ladies hands Round to their places, then the four Gentlemen do the same

Les

La Royale . N° 29.



N°30. Les Amusements de Spa.



N U M B E R XXX.

Les Amusements de Spa.

Le Grand Rond

$\frac{2}{1}$

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

$\frac{1}{2}$

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

$\frac{1}{2}$

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

$\frac{1}{1}$

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

$\frac{1}{2}$

F

N U M B E R XXXI.

La Tiroloise.

Le Grand Rond.

$\frac{2}{1}$

The first and third Couple *Contretemps* 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.

Nº31.

La Tiroloife.

The musical score consists of four systems of music, each containing two staves: a Treble staff (G-clef) and a Bass staff (F-clef). The key signature is one sharp (F#), and the time signature is 6/8 throughout. The music is divided into measures by vertical bar lines. The first system starts with a dotted half note followed by six eighth-note pairs. The second system begins with a dotted half note followed by a bass note, then continues with eighth-note pairs. The third system starts with a dotted half note followed by six eighth-note pairs. The fourth system begins with a dotted half note followed by a bass note, then continues with eighth-note pairs. The notation includes various rests and note heads.

N°32. L'Amour du Village.

The image shows a page of sheet music for two voices. It consists of six staves of musical notation, each with a treble clef and a key signature of one sharp (G major). The first three staves are in common time (C), while the last three are in 2/4 time. The vocal parts are separated by a brace. The lyrics are written in French. The first section ends with a repeat sign and a 'Da Capo' instruction. The second section begins with a 'Mineur' instruction, indicating a change to A minor. The lyrics are as follows:

Le petit garçon
Qui court dans la cour
A la recherche
D'un jouet pour jouer
A la recherche
D'un jouet pour jouer

Da Capo

Mineur

Da Capo

N U M B E R XXXII.

L'Amour du Village.

Le Grand Rond

$\frac{2}{1}$

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

$\frac{1}{2}$

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

$\frac{1}{1}$

M I N E U R.

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

$\frac{1}{1}$

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

$\frac{1}{2}$

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

$\frac{1}{1}$

F 2

La

N U M B E R XXXIII.

La Precieuse.

Le Grand Rond

$\frac{2}{1}$

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

$\frac{1}{2}$

Counter-part

$\frac{1}{2}$

M I N E U R.

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

$\frac{2}{1}$

The four Ladies *Contretems* in the middle
and *Rigaudon*, then *Allemande* with their Part-
ners

$\frac{1}{2}$

The four Gentlemen *Contretems* in the mid-
dle and *Rigaudon*, then *Allemande* with their
Partners

$\frac{1}{2}$

Le

La Precieuse. N°33.



N°34.

Le Bois de Boulogne..



N U M B E R XXXIV.

Le Bois de Boulogne.

Le Grand Rond

$\frac{2}{1}$

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

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

Counter-part

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 com-
plete half the *Course*

$\frac{1}{1}$

Each Couple Back to Back with their Part-
ners and *Allemande*

$\frac{1}{2}$

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*

La

D'Alibert

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°35.

La Chatouilleuse.



N°36.

Les Plaifirs de Flore



N U M B E R XXXVI.

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

$\frac{1}{2}$

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

$\frac{1}{2}$

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 -

$\frac{1}{1}$

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

$\frac{1}{1}$

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

$\frac{1}{2}$

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°37.



N°38. Le Plaifir des Dames.



N U M B E R XXXVIII.

Le Plaisir 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 XXXIX.

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 aimée . N°39.



N° 40. Les Plaifirs Champetres.



N U M B E R X L.

Les Plaisirs Champetres.

Le Grand Rond

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

All Eight *Contrabens*, 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 *Pouffett*

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

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 *Contretemps* 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 -

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

The second and fourth Couple *Contretemps* 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 -

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

La

La Reverie . N°41.



N°42. La Belle Veuve.



N U M B E R X L I I .

La Belle Veuve.

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

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

The Gentlemen are to keep their places, but the Ladies must *Allemande* with each Gentleman on her Left, until she gets half Round - - - $\frac{1}{2}$

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 *Contretemps* 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* - - - - - $\frac{1}{1}$

All Eight *Chassé* up and down with *Rigaudon* - - - - - $\frac{1}{1}$

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

Half *La Chaine* with the *Allemande pâsses* - - - - - $\frac{1}{2}$

La

$\frac{2}{2}$

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

La Belle Paifanne.

Le Grand Rond

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

The second and fourth do the same - - -

La

Nº 43.

La Belle Païfanne .

The image displays four staves of musical notation, likely for a two-voice setting such as a duet or a voice and piano. The notation is written in common time (indicated by 'C') and uses a key signature of one sharp (F#). The top two staves are for a soprano voice, indicated by a treble clef (G-clef) and a bass clef (F-clef) respectively. The bottom two staves are for a alto voice, indicated by a bass clef and a soprano clef (A-clef) respectively. The music consists of eighth and sixteenth note patterns, with some grace notes and slurs. The notation is divided into measures by vertical bar lines.

Nº 44.

La Graziosetta





N U M B E R XLIV.

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

All-

N U M B E R X L V .

Allemande.

Le Grand Rond

$\frac{2}{1}$

The first and third Gentlemen lead up and
Allemande with each others Lady, then return
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-
ter

$\frac{2}{3}$

Le

Allemande . N°45.



N° 46.

Le Prince de Galles



Gracieusement

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

1 2 3 4 5 6

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

Every Couple cross each other, then back again to their places - - - - - $\frac{1}{2}$

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 Fourlane Venetienne
ou
La Barcariuole.**



Minuet du Dauphin

A handwritten musical score for two voices or instruments. The music is in G major (indicated by a sharp symbol) and 3/4 time. The score consists of five systems of music, each with two staves. The top staff of each system is in common time (indicated by a 'C'). The bottom staff of each system is in 9/8 time (indicated by a '9'). The music features various note heads, stems, and bar lines, with some slurs and grace notes. The handwriting is in black ink on white paper.

Le Passe-pied de la Reine





