

HART'S,
TWELFTH SET OF QUADRILLES,
CONTAINING

Begone dull Care.

Love's delightful Hour.

La Neige.

Fall of Paris.

Sicilian Air.

and
Come let us Dance & Sing.

WITH PROPER FIGURES FRENCH & ENGLISH,

as Danced at

ALMACK'S,

and the

NOBILITIES BALLS,

Composed & Arranged for the

PIANO FORTE OR HARP,

And Respectfully Dedicated to

MISS MEDLEY,

BY

JOSEPH HART.

Ent. Sta. Hall.

Price 4/-

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BEGONE DULL CARE.

1

No. I

The NEW FIGURES, by MR BEMETZRIEDER.

NB: A single line thus _____ denotes 4 Bars, A double line thus _____ 8 Bars.

PANTALON OR

Grand Square * the top Lady turn the opposite Gent with her right hand and return given her left to place, at the same time the top Gent: does the same with the opposite Lady.

The Ladies hands across and back Balance all 8 in a line and turn to places

The other 6 Dancers do the same.

* Explanation of the Grand Square The top and opposite Couple chassey while the side Couples advance and retire all 8 return to places the side Couple chassey while the top and opposite advance and retire the 2^d time the side Cou: lead.
Harts 12th Set (or Medley) Quad^s.

LOVES DELIGHTFUL HOUR.

No 2

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of grand staves. The first system is marked 'No 2' and includes dynamics *f* and *p*. The second system includes an '8va' marking above the treble staff. The third and fourth systems continue the piece with various rhythmic patterns and dynamics. The score concludes with a double bar line and repeat signs in both staves of the final system.

L E T E .
OR

The top Lady and opposite Gent: advance retire and back to back
All the Gents: swing the Lady to their left with their right hand
quite round then the next Lady with their left hand.

The next with right hand & their partners half round with their left,
Which brings them to the of the Quadrille, the 2nd time of
the figure will bring all the parties to their places,
the 3^d to opposite sides, the 4th as they commence

The other 6 Dancers do the same.

Harts 12th Set (or Medley) Quad.

LA NEIGE

3

No. 3.

The musical score for 'LA NEIGE' is written for piano in 6/8 time. It consists of five systems of music. The first system is marked 'No. 3.' and includes a treble clef with a key signature of one flat and a 6/8 time signature. The first measure of the treble staff is marked '8. 8va' and the first measure of the bass staff is marked '8. p'. The second system includes a forte 'f' dynamic marking and a 'Ped' (pedal) instruction. The third system also includes a 'Ped' instruction. The fourth system includes a forte 'f' dynamic marking and a 'Ped' instruction. The fifth system includes a 'Ped' instruction. The score is written in a style typical of 19th-century dance music, with many sixteenth and thirty-second notes.

LA POULE.

OR

Double Ladies chain, Top couple advance and retire twice turn to their places,
The 4 Ladies join their right hands in the centre giving their left to their
partner, turn the Gent : to the centre and set the Ladies return to the centre
All 8. chassez across in a Star and turn hands to their place,

The other 6 Dancers do the same.

Harts 12th Set or Medley Quad's

The last part of the tune must be to this figure play'd twice.

FALL OF PARIS.

Handwritten musical score for 'Fall of Paris'. The score is written on four systems of grand staves (treble and bass clefs). The first system includes a tempo marking 'Allegro 4.' and a 2/4 time signature. The music features various dynamics including *f* (forte), *p* (piano), and *Cres* (crescendo). A 'Ped' (pedal) marking is present in the second system. The notation includes eighth and sixteenth notes, rests, and bar lines. The paper is aged and shows some staining.



CHASSEZ CROISEZ QUATRE, TRENIS & BALANCEZ.

OR

The top and bottom Couples advance and retire

While the side Couples chassez across and back

Balancez to the corners and turn hands

The first Gent: swing the Lady on his left with his
right hand and give his left hand to his partner

retires holding hands with the 2 Ladies who advance
and chassez across in front of the Gent:

The Gent: passes between the 2 Ladies and

turns round they rechassez and hands 3 round to places

Half promenade and half right and left.

The other 6 Dancers do the same.

S I C I L I A N A I R .

No 5.

The musical score is written for a single instrument, likely a piano, in treble and bass clef. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 6/8. The score is divided into four systems. The first system is marked with a 'p' (piano) dynamic and a 's.' (sostenuto) marking. The second system continues the melody and accompaniment. The third system features a 'f' (forte) dynamic and a 'Ped' (pedal) marking. The fourth system concludes the piece with a final cadence.

LA PASTORALE
OR

First Lady and opposite Gent advance and stop,
then their partners advance, turn partners to places
The 4 Ladies move to the right into next Ladies
place and stop, the 4 Gents move to the left into
next Gents place and stop, Ladies repeat the same
to right, Gents repeat the same to left, all join hands
and lead round to places, all turn partners.

COME LET US DANCE AND SING.

No. 6.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in 2/4 time. It consists of four systems of staves. The first system is marked with a piano (p) dynamic and includes a 'Ped' (pedal) instruction. The second system also includes a 'Ped' instruction. The third system is marked with a forte (f) dynamic and includes a 'Ped' instruction. The fourth system concludes the piece with a repeat sign. The notation includes various musical symbols such as notes, rests, and accidentals.



L A F I N A L E

OR



Grand Round The top Lady and Gent: advance
And turn hands round to places
The top Couple lead through the bottom Couple
following by the parties right and left
Form two lines advance retire and turn to places
last time chassez croisez .

The other 6 Dancers do the same .

Harts 12th Set (or Medley) Quad^s.

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