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E. B. Kneel

THE CORINTHIAN'S

A fashionable Set of Cotillion

as danced at

Corinthian Ball
& at the Cotillion Parties.

Arranged for the

PIANO FORTE OR HARP,

with proper figures by

MR MANN.

Copy Right .

Book

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CORINTHIAN HALL.

Nº 1.

The musical score for 'CORINTHIAN HALL.' consists of two systems of piano accompaniment. The first system is marked 'Nº 1.' and the second system is marked '2.'. The music is in 6/8 time and features a variety of rhythmic patterns and melodic lines. The first system includes a treble and bass staff with a key signature of one sharp (F#). The second system includes a treble and bass staff with a key signature of one sharp (F#). The music is written in a style typical of 19th-century dance music.

Right and Left — Ballance to Partners, and Turn — Ladies Chain, — Half Promenade, Half Right and Left .

L' AMORE .

Nº 2.

The musical score for 'L' AMORE .' consists of two systems of piano accompaniment. The first system is marked 'Nº 2.' and the second system is marked '2.'. The music is in 6/8 time and features a variety of rhythmic patterns and melodic lines. The first system includes a treble and bass staff with a key signature of one flat (Bb). The second system includes a treble and bass staff with a key signature of one flat (Bb). The music is written in a style typical of 19th-century dance music.



Opposite Lady and Gentleman cross over giving their Right hand, back again giving their Left, and their Right to their Partners, — Four set in line holding hands. Promenade half round, Opposite Lady and Gentleman advance & retire, Back & Back, Four opposite advance half right and left.

SALINA.

No. 3.

Gentleman and Lady advance and retire, leaving Lady opposite, —
 The three advance and retire twice, —
 The Gentleman advance and retire twice, during which three hands round, —
 Hands four half round and Right and Left.

THE FARIES.

Nº 4.

Figure begins here.

D.C.

The top and bottom Gentleman lead their Partners to the Right hand side
 Couples, each Gent^l turn the opposite Lady: each four Right & Left round.
 The same Couples hands across round to their places, Set and Turn Partners.
 Side Couples repeat the same figure.

MY LOVE SHE'S BUT A LASSIE YET.

5

Nº

5.

The musical score is written for piano in 2/4 time. It consists of five systems of grand staves. The first system includes the title and the number '5'. The second system is marked 'con Licenza.' and 'f Figure begins.' The third system has an '8va' marking above the treble staff and a 'p' marking below the bass staff. The fourth system is marked 'loco.' above the treble staff. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'sf' and 'p'. There are also some handwritten annotations in the first system.

The four Ladies meet in the centre and Chassez to their places,
 The opposite Ladies figure to the Left to the side couples, Hands three
 round and to their places,
 Grand Ladies Chain, Grand Promenade of Eight.

GOOD NIGHT AND JOY BE WI' YE.

No.

6.

The musical score is written for piano in 2/4 time. It consists of five systems of grand staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is marked with a 'p' (piano) dynamic. The second system features a 'f' (forte) dynamic. The third system is marked with a 'p' (piano) dynamic. The fourth system continues the melodic and harmonic development. The fifth system concludes with a double bar line and a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings.

First Gentleman leads his Partner round inside the figure, The four Ladies advance join right hands and retire, The Gentlemen do the same. All set and turn Partners, All chain figure half round, Promenade to places, All change sides, Turn at corners and back again to places, All Promenade.

MY AIN KIND DEARIE .

7

No. 7.

The musical score is written for piano in G major (two sharps) and 2/4 time. It consists of seven systems of two staves each. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several trills marked with a 'tr' and a wavy line. In the third system, the right-hand staff has a wavy line with '8va' above it, and the left-hand staff has a wavy line with '8va' below it. In the fourth system, the right-hand staff has a wavy line with '8va' above it, and the left-hand staff has a wavy line with '8va' below it. In the sixth system, the right-hand staff has a wavy line with '8va' above it, and the left-hand staff has a wavy line with '8va' below it. In the seventh system, the right-hand staff has a wavy line with '8va' above it, and the left-hand staff has a wavy line with '8va' below it. The piece ends with a double bar line and a repeat sign.

Chassez Crosse Quartre .

My first piano

Handwritten musical score on ten staves. The notation is extremely faint and illegible due to fading and ink bleed-through from the reverse side of the page. The staves are arranged in a single column, with some bracketing visible on the right side.

Wm. T. M. 1847