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NINTH EDITION.

La Terpsichore Moderne;

A SELECTION

Of the most fashionable and popular

QUADRILLES,

AS DANCED AT ALMACK'S,

AND THE

Nobility's Assemblies:

With an Explanation of the principal

FRENCH TERMS.

By J. S. POLLOCK,

Professor of Dancing (late of Paris).

LONDON:

Published at the Walworth and Newington Assembly Rooms, Francis Street, Newington; may be had of Messrs. Clement & Co. Cheap-side; Muriel Lavenue, Bond Street; Mr. Keith, Cheap-side; Messrs. Gow & Son, 102, Regent Street; Mr. Pennington, 72, Strand; Mr. Hodson, 45, Holborn; Messrs. Bainbridge, 35, Holborn Hill; Mr. Geroock, 79, Cornhill; Mrs. Dale, Poultry; Mr. Evans, 140, Strand; and at all the other Principal Music Shops.

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PREFACE.

"Dancing is a most wholesome exercise both for the mind and body, but avoid excess in it."

Medical Adviser.

"Dancing is a fashionable accomplishment of both sexes, and contributes to form the body to graceful motions."

Dr. Watts.

Entered at Stationers' Hall.

T. Davis, Typ, 117, Minorities.

THE rapid sale of Eight Editions of this useful trifle is the best criterion of its utility; and, in introducing the Ninth Edition to the notice of the public, Mr. Pollock takes leave to express his thanks for the approbation with which the former impressions have been honored.

The Quadrilles which compose this Selection are those that are usually danced, and, although new sets are continually publishing, yet in the Figures scarcely any thing novel appears. The Standard Figures, Pantalon, L'Ete, &c. with very trifling variations, are now generally put to new airs; and, it is fair to presume, that figures will not be materially multiplied: one reason that will always prevent their increase is, the difficulty attending their general introduction, as the

Public will not take the trouble of learning new sets, nor is it requisite, as those already established contain great variety.

The Waltz is an elegant specie of dancing, which ought to be known and practised by dancers generally, although promenade Waltzing in particular, from its familiarity, is not likely to become universal in this country. The Royal Spanish Quadrilles in the following selection will be found peculiarly pleasing; (they are danced in Waltz time) they combine its elegance, and will afford an agreeable change.

It is greatly to be regretted that the polite and fashionable art of dancing should be degraded by a set of refreshment rooms, in various parts of the Metropolis, passing under the name of Dancing Academies; for, although the discriminating many, may avoid them, yet the illiberal, in censuring them, do not fail to draw conclusions, as unfair as they are injurious, to respectable establishments.

It is painful to advert to many, who, having figured awhile in the *Corps de Ballet* of the various Theatres, have announced themselves as regular professors of dancing, under the specious patronage of, "From the Italian Opera, &c." Many such persons, from their education and habits, are quite unable to do credit to the character they have assumed, and therefore necessarily injure the profession.

Principals of Seminaries may rest assured, that parties who are continually annoying them, under the pretence of teaching much under the regular terms, are but Empirics, unworthy of their notice, and who, the good sense of the principals of respectable establishments, know how to treat as they deserve. On the other hand, it can never add to the respectability of any Seminary to banter its professional attendants.

When the names of the Standard Figures, Pantaloon, L'Ete, &c. are used as abbrevia-

tions, the reader will refer to the First Set (as it is usually called) where the figures are explained at full length; and as they are frequently called in French it is absolutely requisite that the dancer be acquainted with the terms used in Quadrille dancing, the principal of which will be found properly explained in the annexed list.

Les Graces is a peculiar figure, which, although commonly danced in Paris, is but seldom introduced in this country, as in the Third and Tenth of Pain's sets and Duval's Lancers; to perform it properly, the instruction of a master will be indispensable.

Mr. P. presumes that this trifle will perfectly answer the intended design, viz. a memorandum—a guide to the learner—and a useful reference to refresh the memory of the more experienced Quadrille dancer.

LA TERPISCHORE MODERNE. 7

FRENCH TERMS EXPLAINED.

—00—

La Grande Chaine. Right and left all round.

Chaine Anglaise. Right and left.

Demie Chaine Anglaise. Half right and left.

Chainé des Dames. Ladies chain.

La Grande Promenade. Promenade all eight round.

Demie Promenade.
Demie queue du Chat. } Half promenade.

En Avant. Advance.

En Arrière. Retire.

Chasses à droite et à gauche.
Chassez et Déchassez. } Chase to the
right and left

Traversez. Cross over.

Dos à dos. Lady and gent. pass round each other back to back.

Demi rond de quatre. Hands four half round.

Chasses croisé. Change places with partners and back again, ladies passing in front.

8 SELECTION OF QUADRILLES.

Chassez ouvert. Chasse from your partners.

Le grand rond. Hands all eight round.

Balancez les huit en rond. All eight set in a circle.

Moulinet. Hands across.

Balances. Set.

Tour de mains. Turn with both hands.

Les tiroirs. Top couple lead between the opposite couple and return leading outside.

En avant quatre. Four advance.

En avant trois. Three advance.

Cavalier seul. One gent. advance.

Tour de trois. Hands three round.

Le grand carré. First and second couples advance while sides chasse open, first and second couples chasse open while sides advance. First and second couples retire while sides chasse close, first and second couples chasse close while sides advance.

Contre partie la même. The others do the same.

LA TERPISCHORE MODERNE. 9

FIRST SET

Of Quadrilles, as Danced at Almack's and the Nobility's Assemblies.

1st. *Pantalon.* Right and left—set and turn partners—ladies chain—half promenade—half right and left.

2nd. *Lé lé.* Two advance and retire—chassez to right and left—cross over—chassez to right and left—recross and turn partners.

3rd. *La Poule.* Two cross giving right hands—back with left—set four in a line—half promenade—two advance and retire—back to back—four advance and retire—half right and left.

4th. *Trenise.* Ladies chain—set and turn partners—first couple advance twice leaving the lady at left of opposite gent—two ladies cross over and change sides, while first gent. passes between them—the same repeated to places—set and turn partners.

5th. *Pastorale.* First couple advance twice, leaving lady at left of opposite gent.—three advance twice and retire—first gent. advance twice and set—hands four half round—half right and left.

6th. *Finale.* All change sides and back—first lady and opposite gent. advance and retire—chassez to right and left—cross over—chassez to right and left—recross and turn partners—ladies hands across and back—all set in a cross, gents outside—all turn partners to places—(all promenade at the finish.)

10 SELECTION OF QUADRILLES.

SECOND SET.

—00—

1st. Right and left—set and turn partners—ladies chain—half promenade—half right and left.

2nd. Advance two—chassez to right and left—cross over—chassez to right and left—cross and turn partners.

3rd. Cross with right hands—back with left—set four in a line—half promenade—advance two back to back—advance four—half right and left.

4th. Ladies chain double—set and turn partners—advance two—chassez to right and left—cross over—chassez to right and left—cross and turn partners—half promenade—half right and left.

5th. All round—advance four and set—change ladies—advance four and set—resume ladies—set and turn partners—right and left—the four promenade to places.

6th. Right and left—gent. advance twice—lady the same—set and turn partners—ladies hands across and back—all set in a cross, and to places—(finish with promenade.)

LA TERPISCHORE MODERNE. 11

THIRD SET.

—00—

1st. Right and left—set and turn partners—ladies chain—half promenade—half right and left.

2nd. Advance two—chassez to right and left—cross over—chassez to right and left—cross and turn partners.

3rd. Cross with right hands—back with left—set four in a line—half promenade—advance two—back to back—advance four—half right and left.

4th. Lady and gent. advance—again, leaving lady at left of opposite gent—two ladies cross and change sides, while the gent. passes between them—the same to places—set and turn partners—ladies chain—half promenade—half right and left.

5th. First gent. with his partner and the lady at his left advance twice and retire—all round with the two ladies—hands three round and back again to places.

6th. All join hands and set in a circle—then perform L'été figure—(finish with chaises croisées.)

12 SELECTION OF QUADRILLES.

FOURTH SET.

—00—

1st. Right and left—set and turn partners—ladies chain—half promenade—half right and left.

2nd. Advance two—chassez to right and left—cross over—chassez to right and left—cross and turn partners.

3rd. Cross with right hands—back with left—set in a line—half promenade—advance two—back to back—advance four—half right and left.

4th. Lady and gent.—advance—again, leaving the lady at left of the opposite gent.—hands three—gent. advance twice—hands four half round—half right and left.

5th. Chassez croise all eight—advance two—chassez to right and left—cross over—chassez to right and left—cross and turn partners—gents. turn the ladies at their left—advance in two lines—set and turn partners all eight—all promenade—(finish with chasses croise all eight.)

FIFTH SET.

—00—

1st. Pantalon. 2nd. L'été. 3rd. La Poule. 4th. La Treniss. 5th. Finales. Same as First Set.

LA TERPISCHORE MODERNE. 13

SIXTH SET.

—00—

1st. Change sides four and cross over—again to places—les tiroirs—advance four and change partners—half right and left—advance and resume partners—half right and left.

2nd. Two ladies set to the right—hands three round—again set to right—turn the gents—advance four and set—resume partners and places—(the gents. then perform the same.)

3rd. All eight round—advance four and set—change ladies—advance four and set—resume partners—set and turn partners—right and left double—all eight promenade.

4th. Ladies round—advance two—back to back—ladies chain—the four opposites set to right—all eight chassez outwards—all dance in two lines—all resume partners, and half pousette to places.

5th. All eight change sides and back—advance two—chassez to right and left—cross over—chassez to right and left—cross and turn partners—ladies hands across and back—all set in a cross, and to places—(finish with promenade all eight.)

14 SELECTION OF QUADRILLES.

TENTH SET.

—00—

1st. Right and left—set and turn partners—ladies chain—half promenade—half right and left.

2nd. Opposite lady and gent. advance—retire—chassez to the right and left—cross over—chassez to the right and left—recross and turn partners.

3rd. Opposite lady and gent. cross over giving right hands—back with left—set four in a line—half promenade—two advance, retire, and back to back—four advance and retire—half right and left.

4th. *Les Graces*. First gent with his partner and the lady at his left advance twice and retire—set and pass between the two ladies—hands three round and back.

5th. Hands eight round—four advance, retire, and the two ladies change places—advance again and resume partners—set and turn partners—half right and left—half promenade.

6th. Right and left—first gent. advance and retire twice—opposite lady the same—set and turn partners—ladies hands across and back—all set in a cross, and turn partners to places.

LA TERPISCHORE MODERNE. 15

TWELFTH SET.

—00—

1st. Four half right and left—the other four the same—half promenade to places, and turn partners—ladies chain—set and turn partners all eight.

2nd. Four advance and retire—half right and left—change sides four and back—four advance, retire, and half right and left.

3rd. The four ladies hands across, the gents. outside—the tiroirs and stop at the opposite place—the other four the same—promenade to places and turn partners.

4th. The four ladies set to the gents on their right and turn—opposite lady and gent. advance, retire, back to back—half promenade—half right and left—hands eight round.

5th. All eight change sides and back—the four gents. advance and retire—four ladies the same—set and turn partners—one gent. advance and retire twice—opposite lady the same—promenade all eight.

—00—

16 SELECTION OF QUADRILLES.

PRECIOSA QUADRILLES.

(Gow.)

1st. *Pantalon*. Right and left set and turn partners—ladies chain—half promenade—half right and left.

2nd. *L'été*. Two advance and retire—to right and left—cross over—to right and left—recross and turn partners.

3rd. *Poule*. Two cross giving right hands—back with left—set four in a line—half promenade—two advance and retire—back to back—four advance and retire—half right and left.

4th. *Trenise*. Ladies chain—set and turn partners—first couple advance twice leaving the lady at left of opposite gent—two ladies cross over and change sides, while first gent. passes between them—the same repeated to places—set and turn partners.

5th. *Pastorale*. First couple advance twice, leaving lady at left of opposite gent.—three advance twice and retire—first gent. advance twice and set—hands four half round—half right and left.

6th. *Finale*. All change sides and back—first lady and opposite gent. advance and retire—to right and left—cross over—to right and left—recross and turn partners—ladies hands across and back—all set in a cross, gents. outside—all turn partners to places—(all promenade at the finish.)

LA TERPISCHORE MODERNE. 17

WEIPPERT'S QUADRILLES.

—00—

NINTH SET.

1st. *Pantalon*. 2nd. *L'été*. 3rd. *La Poule*.
4th. *Trenise*. 5th. *Rond L'été Moulinet*.

TENTH SET.

1st. *Pantalon*. 2nd. *L'été*. 3rd. *La Poule*.
4th. *Chassé croisé four, Pastorale* or, *chasséz croisé four, opposite couples set, to the right and left and turn partners—half promenade—advance, retire, and dos-a-dos—four opposite advance, retire, and half right and left.*

5th. *Grand Rond, L'été* or, *grand round, first lady advances twice—opposite gent. the same—ladies chain—half promenade and half right and left.*

TWELFTH SET.

1st. *Pantalon*. 2nd. *L'été*. 3rd. *La Poule*.
4th. *Grand round, trenise*. 5th. *Promenade, L'été, Moulinet*.

THIRTEENTH SET.

1st. *Pantalon*. 2nd. *L'été*. 3rd. *La Poule*.
4th. *Pastorale*. 5th. *Rond, L'été*.

18 SELECTION OF QUADRILLES.

WEIPPERT'S QUADRILLES.

SIXTEENTH SET.

1st. Pantalon. 2nd. L'été. 3rd. La Poule.
4th. Chaine des dames, Queue du chat, trenise.
5th. Grand rond. L'été.

EIGHTEENTH SET. (CHERRY RIFE.)

1st. Pantalon. 2nd. L'été. 3rd. La Poule.
4th. Chassé croisé trenise. 5th. Rond L'été.
Moulinet.

TWENTY-SEVENTH SET.

Hurrah for the Bonnets of Blues.

Same as Thirteenth Set.

TWENTY-NINTH SET.

1st. Pantalon. 2nd. L'été. 3rd. La Poule.
4th. Pastorale. 5th. Rond. L'été.

THIRTY-FIRST SET.

Same as Twenty-ninth.

HART'S QUADRILLES.

—00—

FIRST SET.

1st. La Pantalon. 2nd. L'été. 3rd. La
Poule. 4th. La Trenise. 5th. La Pastorale.
6th. Finale. Promenade, l'été, les dames
en moulinet. Balancez.

LA TERPISCHORE MODERNE. 19

HART'S QUADRILLES.

SECOND SET.

1st. La Pantalon. 2nd. L'été. 3rd. La
Poule. 4th. La Trenise.

5th. Finale. All set in a circle. Ladies
advance, retire; gents. the same. First gent.
advance twice. Balancez to the corners,
each lady turning into next lady's place.
Promenade all eight.

THIRD SET.

See HART'S MUSSARS.

FOURTH SET.

1st. Half right and left, sides the same,
all promenade to places, ladies chain, set and
turn at corners.

2nd. Lady and opposite gent. advance,
retire, move to right and left, advance four
and change ladies, advance again and resume
partners.

3rd. Lady and opposite gent. cross giving
right hands, back with left, advance, retire
and back to back, set to couples at right
forming two lines, all advance, and turn part-
ners to places.

4th. Lady advance twice, right and left,
first couple with the lady at left advance
twice, hands three round and back again.

20 SELECTION OF QUADRILLES.

HART'S QUADRILLES.

FOURTH SET continued.

5th. All promenade, first couple advance, retire, and turning with right hand, form two lines of three, opposite couple lead round and form two lines of four, all advance in two lines and turn partners to places.

Fifth Set.—Same as the Fourth.

Sixth Set.—Same as the Fourth.

SEVENTH SET. (Peter the Hermit.)

1st. *La Pantalon.* 2nd. *L'Ete.*

3rd. *La Poule.*

4th. Chasse croisé four and la pastorale.

6th. Hands eight round, *L'Ete.*

EIGHTH SET.

1st. Le Grand Quarré. First and opposite couples cross giving right hands, back with left, ladies hands across and back, all set and turn to places.

2nd. Opposite lady and gent. advance, retire, and back to back, gents. swing lady at left with right hand, next lady with left, next lady with right, and partner with left.

LA TERPISCHORE MODERNE. 21.

HART'S QUADRILLES.

EIGHTH SET continued.

3rd. Ladies chain double, first couple advance twice, ladies join right hands in centre, and left to partners, turn gents. to centre. Ladies return to centre and all chasses across in a star, and turn to places.

4th. Four advance, retire twice while sides chasse croisé, set to corners and turn. First gent. swing lady at left with right hand, and give left to partner, retire holding hands while two ladies advance and cross in front, gent. passes between, hands three to places. Half promenade, half right and left.

5th. Grand round. Opposite lady and gent. set and turn, top couple lead through bottom couple, sides follow and form two lines, advance in two lines, and turn partners. (*change sides at the finish.*)

Ninth Set.—Same as the Fourth.

TENTH SET. (Der Freischutz.)

1st. Chasse croisé four and cross over, sides the same—promenade to places—ladies chain—set to corners and turn.

2nd. First couple set to the couple at right, and hands four round, same at left. Half promenade and half right and left with opposite couple.

22 SELECTION OF QUADRILLES.

HART'S QUADRILLES.

TENTH SET continued.

3rd. *Les tiroirs*. Opposite lady and gent. set and turn with both hands to places, ladies hands across, gents. joining hands with partners, and all lead round.

4th. *Chasse croisé four. La Pastorale.*

5th. All set in a circle. *L'Ete.*

ELEVENTH SET.

1st. *Pantalon*, or, Four half right and left, the others the same—all eight promenade to places, and turn partners—ladies chain—balancez at the corners and turn to places.

2nd. *L'Ete*, or, Opposite lady and gent. forward and back to the right and left, advance and retire—change ladies, advance again and resume partners.

3rd. *La Poule*, or, Opposite lady and gent. cross giving right hand, back with left, advance, retire and dos-à-dos—opposite couples figure to the sides and chassez open—set in two lines and turn partners.

4th. *Chassez croisez quatre, la trenise.*

5th. *La Finale*, or, Grand promenade, first couple forward; back, turn with right hand and form the line of three with the sides—second couple promenade in the Quadrille and form the line of four, advance all eight and turn partners.

LA TERPISCHORE MODERNE. 23

HART'S QUADRILLES.

—30—

TWELFTH SET.

1st. *Pantalon*, or, Grand square—two couples cross giving right hand, back with left—ladies hands across and back, set all eight in a line and turn to places.

2nd. *L'Ete*, or, Opposite lady and gent. advance, retire and dos-à-dos—each gent. swing the lady at left with right hand quite round, next lady with left, next with right, and partner half round with left, which brings them opposite to places—second time of the figure brings them to places.

3rd. *La Poule*, or, Ladies chain double—first couple advance twice, turn to places—four ladies join right hands in the centre, giving left to partners, turn gents. to centre and set—ladies return to centre—all eight chasse across in wstar and turn to places.

4th. *Chassez croise, trenise*, or, Opposite couples forward and back while sides chasse croisé—balancez to corners and turn—first gent. swing lady on left with right hand and give left to partner, retire holding hands—

21 SELECTION OF QUADRILLES.

HART'S QUADRILLES.

—00—

TWELFTH SET continued.

two ladies advance and chassez across in front of the gent. while gent. passes between them and turns round—rechassez—hands three round—half promenade and half right and left.

5th. *Pastorale*, or, Two opposite advance and stop, then the other two—turn partners—four ladies chasse to the right, to next ladies' places and stop; gents. to left into the next gents. places and stop—the same repeated—hands round to places and turn partners.

6th. *La Finale*, or, Grand round—first couple advance, retire, and turn with both hands—top couple lead through opposite couple, followed by the sides—form two lines, advance, retire, and turn partners to places.
(*Last time Chasses croise.*)

LA TERPISCHORE MODERNE. 26

HART'S QUADAILLES.

—00—

THIRTEENTH SET. (Macbeth.)

1st. Chassé croisé four and cross over, sides the same. Promenade to places. Ladies chain. Set to corners and turn.

2nd. First couple set to the couple at right, and hands four round, same at left Half promenade and half right with opposite couple.

3rd. *Les tiroirs*. Opposite lady and gent. set and turn with both hands to places. Ladies hands across gents. joining hands with partners, and all lead round.

4th. Top and bottom couples forward and back while sides chassé croisé. Set at corners and turn. First gent. swing lady at left with right hand and give left to partner, retire holding hands with the two ladies, who advance and chassé across in front of the ladies, and turns round, they rechassez, and hands three to places. Half promenade, and half right and left.

5th. Chassé croisé. *L'été*.

26 SELECTION OF QUADRILLES.

HART'S QUADRILLES.

—OC—

FIFTEENTH SET. (Freischütz.)

1st. The first and opposite couple hands across and back to places, set and turn partners, ladies chain, half promenade—half right and left.

2nd. First gent. advance twice—the four ladies set to gent. at their right and turn with both hands, each taking the next lady's place—all promenade.

3rd. First lady and opposite gent. advance and retire—back to back—top couple lead between the opposite couple—return leading outside—set at the corners, and turn with both hands to places—hands round.

4th. Top and bottom couples advance and retire while sides *chassé croisé*. First gent. swing lady at left with right hand and give left to partner, retire holding hands with the two ladies who advance and cross in front of the gent. The gent. passes between the two ladies and turns round, they *rechassex*, and hands three to places. Half promenade, and half right and left.

LA TERPISCHORE MODERNE. 27

HART'S QUADRILLES.

FIFTEENTH SET continued.

5th. First gent. lead his partner round inside the figure, the four ladies advance, join right hands and retire—then the gent. perform the same—all set and turn partners, chain figure of eight half round and set, all promenade to places, and turn partners, all change sides, join right hands at corners and set—back again to places—(all promenade to the finish.)

—OO—

TWENTY-THIRD SET.

(Bird Quadrilles)

Same as Hart's Seventh Set.

MOUNTAIN MAID QUADRILLES

—OO—

1st. Pantalon. 2nd. L'été. 3rd. La Poule.
4th. Chasses croisé quatre, trenise 5th. Rond L'été.

28 SELECTION OF QUADRILLES.

ROYAL SPANISH QUADRILLES.

WALTZ TIME.

FIRST SET.

1st. All eight set and turn partners half round and pass on, gents. going to the right and ladies to the left each passing the first person and turning the next—all round to places—opposite lady and gent. set and swing quite round with right hand—first couple set at corners and turn.

2nd. Chaine des dames, setting each time before giving hands—first couple advance to centre and cast off round the sides gent. going to the left and lady to the right. First couple promenade round the centre.

3rd. Opposite lady and gent. cross giving right hand, back with left—set four in a line (*La Poule fig.*)—turn half round in your places and set again, double pousette—all eight cross giving right hand to partners—back again with left.

SECOND SET.

1st. La grande chaine all eight half round first couple set and turn—set and half ladies chain, set and half ladies chain to places.

LA TERPISCHORE MODERNE. 29

SECOND SET continued.

2nd. Opposite lady and gent. cross giving right hands, back giving left—set four in a line and half promenade—opposite lady and gent. set and dos-à-dos—four set and half right and left.

3rd. Promenade all eight round—opposite lady and gent. set and swing quite round to places—ladies moulinet—all eight set in form of a cross and turn partners.

THIRD SET.

1st. Promenade all eight round—first lady set to gent. on her right and swing with right hand—first and opposite couple turn partners, then turn the opposite person to places.

2nd. First and opposite couple set and half right and left—all eight set to corners and turn—first lady set to opposite gent. and swing with right hand, then to partner and swing with right hand.

3rd. First couple set to couple on their right joining right hands, then joining left hands above (*cage fig.*) go round to places—repeat the same fig. with couple at left—first couple waltz twice, round the centre—all eight set to partners and cross with right hands, then back with left to places

30 SELECTION OF QUADRILLES.

DUVAL'S LANCERS.

1st. First lady and opposite gent. chasses to the right and left, and swing quite round with right hand to places—les tiroirs—the gents. join left hands in the centre and right hands to partners and ballotez—change places with partners, ladies join right and left hands in the centre, ladies dance round to left, and gents. go round outside to right—turn partners to places.

2nd. First couple advance twice, second time leave the lady opposite—chassez right and left and turn partner—right and left, balance to sides—advance in two lines and turn partners.

3rd. First lady chassez forward and stop, then opposite gent. both retire en Pirouette, ladies hands across gents. going round with partners.

4th. First couple with lady on left advance twice—set and pass between the two ladies hands three round and back to places.

5th. Grand chaîne—first couple turn half round with their backs to the opposite couple, the side couples follow in turn, forming two lines—chasse croise all eight and back—ladies lead round to right, gents. to the left, meet partners and lead up the centre—set in two lines, gents. on one side, ladies on the other, turn partners to places—the grand square.

LA TERPISCHORE MODERNE. 31

THE GUARDS.

—00—

1st. Top and bottom couples hands four half round and half right and left—the side couples the same—the two ladies change their places and set, the two gents. the same—half promenade to places and turn partners.

2nd. Two ladies advance—retire, and back to back—two gents. the same—top lady advance twice—set four—turn partners.

3rd. Ladies chain—the four change sides and set—the four cross over and set—hands four round and half right and left—set and turn corners all eight.

4th. First lady and opposite gent. advance and retire twice—the four advance, set, and turn back—the four advance, set and half right and left—promenade to places and turn partners.

5th. The grand square—right and left—the four ladies hands round, the gents. promenade the top and bottom gents. swing their partners with right hand, set in a line and turn to places—the four gents. advance in the centre, set and turn partners—promenade all eight—finish with change sides all eight.

32 SELECTION OF QUADRILLES.

HART'S LANCERS.

1st. Opposite lady and gent. advance and set—turn with both hands, retiring to places—top couple lead between the opposite couple—return leading outside—set and turn at the corners.

2nd. First couple advance twice, leaving lady in the centre, set to partner in the centre—turn partners to places—all advance in two lines—all turn partners to places.

3rd. First lady advance and stop, then the opposite gentleman—both retire turning round—the ladies hands across quite round, at the same time, the gents. lead round outside to the right, all resume partners and places.

4th. First couple set to couple at their right—set to couple at their left—change places with partners and set back again to places—right and left with opposite couple.

5th. Chain figure of eight half round, the same repeated to places, the first couple advance and turn facing the top, then the couple at right advance behind the top couple, then the couple at left and the opposite couple do the same, forming two lines, all change places and partners—back again—the ladies cast off to their right, while the gentlemen cast off to their left—meet and lead your partners up the centre—set in two lines, the ladies in one line, and gents. in the other—turn partners to places—(all promenade at the finish.)

LA TERPISCHORE MODERNE. 33

HART'S HUSSARS.

—00—

1st. *Pantalon*, or, First and opposite couple change sides, and cross over immediately—the side couples do the same—half promenade to places and turn partners, ladies chain, set and turn at corners.

2nd. *L'Eté*, or, First couple set to couple at right, hands four round, set to couple at left, hands four to places, half promenade with opposite couple—half right and left.

3rd. *La Poule*, or, First couple lead between opposite couple—return leading outside—first lady and opposite gent. advance, and turn with both hands to places, ladies hands across and back again, gents. join left hands, and all promenade round to places.

4th. *La Trenise*, or, Chassez croisez quatre. Trenise—balancez and turn partners.

5th. *La Pastorale*, or, First couple advance twice, leaving lady at left of opposite gent. and first gent. retires, three advance twice and retire, hands three and back, first gent. advance twice, hands four half round—half right and left.

6th. The grand round—opposite lady and gent. advance and retire, chassez to the right and left, cross over, chassez to the right and left back again, the ladies moulinet, promenade and grand round.

MID LOTHIAN.

First Set.

1st. First and opposite couples hands three round, with the ladies on the left—then with the gent. on their right—two ladies advance—retire—two gents. do the same—right and left—promenade all eight round.

2nd. Opposite lady and gent. cross over, giving right hands; and remain opposite—the other two the same—balancez to partners and turn—opposite lady and gent. advance, retire and dos-a-dos—half right and left, and turn partners.

3rd. Four advance—retire—and each gent. turn the opposite lady with both hands—opposite lady and gent. chassé round their partners, and half right and left—ladies hands across and back again—each gent. turn the lady on his left—and four half right and left.

4th. Four gents. chassé behind their partners, and cross over to the opposite ladies, then swing half round with the right hand, and back with the left—ladies hands round and back—the grand chain half round, and the ladies follow each other to the right to their places, and set to partners—first gent. and opposite lady join hands and balancez to the fourth couple—then turn with both hands to places.

5th. Two ladies turn with both hands, and balance to the first gent.—hands three round—then the gent. in the centre of the two

MID LOTHIAN CONTINUED.

(ladies) advance and retire—the gent. opposite balance to his partner, and turn to places.

6th. Opposite lady and gent. advance, retire, chassé to the right and left—each gent. chassé croisé with the lady on his left, and turn the next lady with both hands back again, and turn partners—all eight advance to the centre—retire—and allemande to places with your partners.

MID LOTHIAN. (Second Set.)

1st. Chassez croisé all eight, four advance, retire and half right and left, side couples the same, hands round to places and turn partners.

2nd. First lady and opposite gent. advance and retire, chassé to right and left, cross, to the right and left, recross and turn partners.

3rd. First couple with the sides, hands six round and back, second couple advance and retire twice and leave the lady opposite, second gent. set to partner in the centre and turn to places.

4th. Two opposite ladies turn with both hands and set to first gent. hand three round advance and retire three, second gent. set to partner and turn to places.

5th. Hands eight round, promenade first couple round, the centre, advance, retire and dos-a-dos, ladies moulinet, gents. going round outside set to partners all eight, the ladies still joining hands in the centre and turn partners, promenade at the finale.

36 SELECTION O' UADRILLES.

CALENDONIANE.

1st. The first and opposite couple hands across and back to places, set and turn partners, ladies chain, half promenade—half right and left.

2nd. First gent, advance twice, the four ladies set to gent. at their right, and turn with both hands, each taking the next lady's place, all promenade.

3rd. First lady and opposite gent. advance and retire—back to back—top couple lead between the opposite couple—return leading outside—set at the corners, and turn with both hands to places, hands round.

4th. First lady and opposite gent. advance and stop, then their partners advance—turn partners to places—the four ladies move to right, each taking the next lady's place and stop—the four gents. move to left, each taking the next gents. place, and stop—the ladies repeat the same to the right—then the gents. to the left—all join hands and lead half round to places—all turn partners.

5th. First gentleman lead his partner round inside the figure, the four ladies advance, join right hands and retire—then the gents. perform the same—all set and turn partners, chain figure of eight half round and set all promenade to places, and turn partners, all change sides, join right hands at corners and set—back again to places—(all promenade to the finish.)

LA TERPISCHORE MODERNE. 37

CUIRASSIERS.

—00—

1st. Half right and left four, the other four the same, promenade to places and turn partners, four ladies advance, retire, four gents. the same, set all eight to partners and turn.

2nd. Ladies chaise and set to the couple on their right, hands three round, the same ladies set and turn the gent. opposite their partners, opposite lady and gent. advance, retire twice, four advance and resume partners.

3rd. Ladies moulinet, gent. going round outside, set and turn partners, opposite lady and gent. advance, retire, back to back, set and turn partners.

4th. Change sides all eight and back, lady advance, retire, opposite gent. the same, four ladies chaise to the right and stop, gents. to the left, the same repeated, promenade to places and turn partners.

5th. One couple advance, retire, and leave the lady opposite, set four and turn partners. Two couples figure to their right hand couple chaise upon, advance in two lines, hands four round to places.

HIBERNIANS.

1st. The first and opposite gent. exchange places—then their partners do the same—swing partners, joining right hands quite round—then swing with left hands—advance four and retire—half right and left—set and turn partners.

2nd. First lady and opposite gent. advance and set—then turn with both hands, retiring to places—set and turn partners, half promenade—half right and left.

3rd. First couple lead round inside the figure, first couple advance twice, leaving lady at left of opposite gent. the two ladies cross over and change sides while first gent. passes between them—the same to places—set and turn partners.

4th. First lady advance and retire—then opposite gent. do the same—first and opposite lady cross, giving right hands—back giving left—then gents. join right to partner's right, and all four set in a line—turn partners to places—first and opposite couple change sides and set—then all four cross giving right hands—advance four and retire—half right and left.

5th. First gent. advance twice, the four ladies turn gent. at right with both hands—then next gent.—the same repeated to places, all promenade quite round.

PARISIANS.

1st. Balancez all eight and turn partners, one couple set to the couple on their right, hands four round, two ladies join right hands giving left to partners, set and gents. the same, then retire, opposite lady and gent. set and turn to places.

2nd. All eight cross to partners places with right hand, back with left, set all eight joining hands in the same position, half promenade all eight, four advance, retire, and back to back, hands round to places and turn partners.

3rd. Each gent. turn the lady on his left, then his partner, one gent. advance twice, opposite lady the same.

4th. The four ladies chaise quite round to places going to the left, gents. the same going to the right outside the ladies, half right and left, turn partners, half promenade, change sides and back.

5th. Change sides all eight and back, one couple advance to the lady on the right and all three set, hands three half round, the lady passing through to her place, the gent. turning to places at the same time, set to partners all eight and turn.

6th. Opposite lady and gent. set and turn, first and second couples chaise to the right till they stand in front of the side couples, and cross over ending back to back and facing the side couples, each gent. then takes the lady opposite him and the four couples chaise from each other and back, the tiroirs in the same position, set and turn partners to places.

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SECOND EDITION.

COMPANION

TO

La Terpsichore Moderne.

A COLLECTION
 OF THE
 PRINCIPAL

NEW DANCES;

IN WHICH

THE METHOD OF DANCING THEM

is fully explained; also

A VARIETY OF FIGURES

FOR

Country, Spanish, & other Dances;

WHICH WITH

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PREFACE.

FOR the accommodation of his pupils, in compliance with the wishes of many teachers and friends, but more especially to complete *La Terpsichore Moderne*, Mr. Pollock has been induced to publish the following Collection of Dances.

The lovers of the polite and fashionable recreation of dancing, like those of the delightful science of music, are ever fond of variety: and indeed, to give a true zest to either, and to keep up the interest created by each, variety is and ever will be essential.

Although we are indebted to our polite continental neighbours for the first introduction of Quadrilles into this country, we have since undoubtedly greatly excelled them, both

in the beauty and variety of our figures, and in the arrangement of the sets. On comparing the fatigue of dancing an old English country dance with the lightness and elegance of the Quadrille, well might the French say, "*Les Anglais dansent, les Français ne font que se promener.*" Since however that, Quadrilles have been so universally danced in England, the country dance has been most materially improved by the introduction of Quadrille Figures; and it is to be hoped, that although country dances have been for a long time greatly neglected, (yet from their origin and antiquity in England) that they will never be totally abandoned.

It is true that some years back the country dance consisted of very few figures, and, consequently, was not capable of much variety, (exclusive of the excessive fatigue in dancing) but now so many Quadrille figures have been adopted and introduced into it,

that it is rendered capable of considerable variety, and has become much more pleasing and interesting.

Of late years several new dances of considerable merit have been invented and successfully introduced, such as the Mescalanzas and Circassian Circle, which, although extremely pleasing, are by no means generally known. Both of these, but, especially the latter, are well adapted as concluding dances for large parties or balls, as every one can be fully engaged in them. Particular instructions are given for the performance of these and other dances, so that those who have never been engaged in them will be able to dance them without the assistance of a master. The Spanish and Tyrolese Dances are also greatly admired; in fact the whole, with *LA TERPSICHORE MODERNE*, forms such a collection of dances as has been hitherto unknown to the Ball Room of this country.

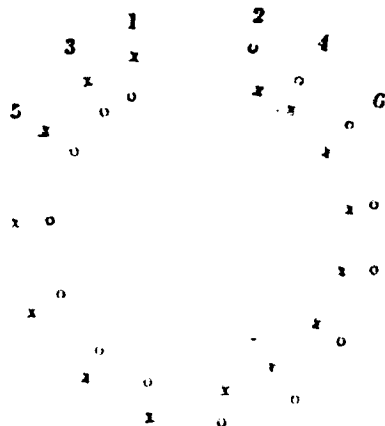
The dances are arranged by numbers—some for three, others for four, &c. figures. When a dance therefore is called, the parties will only have to desire the Band to play three or four parts, agreeably to the dance chosen.

Convinced of the utility of this trifle, Mr. P. hopes it will fully answer the intended design, and be found acceptable to the public.

I COMPANION to LA TERPSICHORE

CIRCASSIAN CIRCLE.

—00—



Position of the dancers before the figure commences.

CIRCASSIAN CIRCLE.

EXPLANATION OF THE CIRCASSIAN CIRCLE.

The parties place themselves in a circle in the manner represented, the crosses representing gentlemen, the circles ladies; the figure is danced completely through by the two first couples, who stand opposite to each other at the top of the room, (Nos. 1 and 2) the others being all arranged down each side of the room, and standing behind the first couples. The figure being completed by the first four, brings No. 1 opposite to No. 4, and No. 2 opposite to No. 3, where the same figure is repeated; No. 1 then proceeds to the next couple, No. 6; No. 2 at the same time to No. 5; Nos. 3 and 4 being left in the places where the figure originally commenced, and performing the same again: Nos. 1 and 2 proceed each down their respective sides till the whole of the circle is engaged in the figure. The dance is considered to be finished when Nos. 1 and 2 meet again at the top of the room, but may be continued at the pleasure of the party.

9 COMPANION to LA TERPSICHORE

FIGURES FOR THE CIRCASSIAN CIRCLE.

—00—

NO. 1. (3 parts.)

Hands four round and back again—four advance, retire, and each gent. turn the opposite lady—half promenade and turn partners.

NO. 2. (3 parts.)

Each gent. cross over to opposite lady's place with right hand—back with left—advance, retire, and half right and left—poussette

NO. 3. (3 parts.)

All four join hands in a circle—set, and each gent. turn the lady on his left with both hands half round—join hands again—set, and each gent. turn his partner half round—the same figure repeated—poussette.

This figure is to be danced in waltz time by the first four, then by the next in quick time, and so on alternately.

—00—

CIRCISSIAN CIRCLE. 10

NO. 4. (4 parts.)

Right and left—set to partners and turn—ladies chain—half promenade and turn partners, remaining opposite the next couple.

NO. 5. (4 parts.)

Two gents. cross over into each other's places and swing the opposite lady with right hand—back again, and swing partner with right hand—advance, retire, and half right and left—poussette.

NO. 6. (4 parts.)

Ladies chain—set and turn partners—two ladies cross over into each other's places—two gents. the same—poussette.

N. B. The number of parts which it will be necessary to play in each tune is inserted for the convenience of private parties in directing their musicians.

—66—

II COMPANION to LA TERPSICHOIRE

EXPLANATION OF THE MESCOLANZES.

—00—

O	X	O	X
X	O	X	O
X	O	X	O
X	O	X	O
X	O	X	O

The party is to be arranged in lines of four, as above described, the crosses representing gentlemen, the circles ladies; the first line standing at the top of the room, opposite the next four, all the rest of the party being placed behind the second line in lines of four. The figure is first danced by the first and second lines, then the first four proceed on to the third, the second remaining at the top of the room, and each gent. taking the left of his partner, the same as the first four on commencing. After the first line has proceeded to the fourth the second line begins in the same manner from the top; as each line gets to the bottom of the dance, the gents. again change places with their partners as at the top. The dance is concluded when the first four get to the bottom of the dance for the second time.

FIGURES FOR THE
MESCOLANZES.

—00—

NO. 1. (4 parts.)

All eight advance and retire twice—the four ladies hands across and back again—then give their right hands to partners, and all set in form of a cross, and turn partners to places—each gent. set to opposite lady and turn into each other's places, which brings the first four into the places of the second four.

NO. 2. (4 parts.)

All eight advance and retire twice—the four ladies advance to the centre and retire—the four gents. the same—set to partners and turn—set to the opposite person, and turn half round, as in No. 1.

NO. 3. (4 parts.)

Each gent. change place with partner and set—back again and set—ladies hands across and back—set all eight in form of a cross and turn partners—all eight advance, retire, and each cross into the opposite person's place.

N. B. In large parties this dance may be performed in lines of six or eight instead of four.

SWEDISH DANCE.

—00—

0	X	0
0	X	0
0	X	0
0	X	0
0	X	0

This dance will be found particularly useful, where there happens to be a large majority of either ladies or gentlemen. The party being placed as above, in lines of three, a gent. and two ladies, or a lady and two gents. the dance proceeds in the same way as the Mescolanzas, except that no change of places is to be made either at the top or bottom of the same.

—00—

SWEDISH DANCE.

14

FIGURES FOR THE SWEDISH DANCE.

NO. 1. (4 parts.)

Hands six round and back again—the two top ladies and opposite gent. hands across and back again—the other three the same—advance and retire all six, and each cross over to the opposite person's place, which brings the first line into the place of the second, ready to repeat the same figure with the third line.

NO. 2. (4 parts.)

All six advance and retire—the two top ladies and opposite gent. hands three round and back again to places—the other three the same—advance and retire all six, and each cross to the opposite person's place.

NO. 3. (4 parts.)

Hands six round and back again—the top gent. swing the lady opposite on the right with his right hand, then the lady opposite on his left with his left hand—the other gent. performs the same figure with the top ladies—advance retire all six, and each cross the opposite person's place.

15 COMPANION to LA TERPSICHOIRE

L'UNION DANCE.

The situation of the dancers is the same as in the Country Dance, except that the gentlemen all stand on the ladies' side, and the ladies on the gentlemen's side; the first couple is to be considered an exception to this rule, and each couple the same as they commence the figure from the top.

FIGURES FOR L'UNION DANCE.

NO. 1. (3 parts.)

Advance four, retire, and half right and left—ladies chain—half promenade and turn partners.

NO. 2. (3 parts.)

First lady and gent. advance, retire—chasse to the right and left—cross over—chasse to the right and left—poussette.

NO. 3. (3 parts.)

Chassez croise four—two ladies cross over into each other's places—two gents. the same—poussette.

LUNION DANCE.

16

NO. 3. (3 parts.)

Advance, retire, and half right and left—
turn partners—then each gent. turn the lady
on his right—poussette.

NO. 5. (4 parts.)

First lady and gent. cross with right hand,
to A with left—set four in *La Poole France*,
and half promenade—first couple advance,
retire, and back to back—poussette each gent.
with the lady on his right.

NO. 6. (4 parts.)

Right and left set, and each gent. turn
the lady on his right with both hands—ladies
chain—poussette.

COMPANION to LA TERPSICHORE.

LA GALLOPADE.

—00—

THIS new and fashionable dance, which it
appears is of Russian origin, was first intro-
duced into this country at His Majesty's ball,
St. James's Palace, on the 11th June, 1821,
when the Princess Esterhazy, the Earl of
Clanwilliam, the Duke of Devonshire, and
some of the foreign ministers exerted them-
selves in teaching its novel movements to the
company, and was danced alternately with
Quadrilles and Waltzing during the whole
of the evening. The Gallopade (or rather
Galopade. Fr.) as danced on the continent,
is different to the Gallopade that has been
introduced by many professors, under that
name, into this country; more especially
from that of Russia, where, not only a-
mongst the peasantry, but, amongst the higher
orders, it is executed in a manner, by no
means adapted to the English ball room.
The real step (which is most appropriate to
the name of the dance) and movement are
different to any other; and, to be able to
execute them properly and gracefully, it is

LA GALLOPADE.

necessary to take lessons, or, at all events, to see them well danced. It is ridiculous to see persons stand up in this dance, who are completely ignorant of the peculiar step and movement, but who bungle through it with a chassez step, to the annoyance of those who know it, and to the complete destruction of the pleasing effect which ought to be produced. It may not be unnecessary to remark, that Gallopades are not intended to be danced in sets like Quadrilles, but that every one is perfect and complete in itself, like the original Gallopade in the following Collection. The Gallopade is certainly, when gracefully and properly performed, a valuable acquisition to the English ball room, and will, no doubt, continue a fashionable and attractive favorite.

The Gallopade Quadrilles are an exception to the foregoing observation, being composed and adapted agreeably to their name, and may be danced to any set of airs arranged for Patacon, L'Etc, &c.

COMPANION to LA TERPSICHORE.

EXPLANATION OF THE GALLOPADE.

—00—

La Gallopade may be danced by an unlimited number of persons, standing circularly in couples, following each other round the room. In the first figure, the gent. passes his right arm round the waist of the lady, and with his left hand takes hold of the lady's right, the lady's left hand resting on the gent's right shoulder—the whole of the couples being thus placed, the ladies are all on the outside of the circle. At the end of the first four bars, the lady crosses to the left of the gent. resting her right hand on the gent's left shoulder and holding hands in front as before, which brings the ladies to the inside of the circle. This figure is performed four times over, and occupies sixteen bars of the tune. At the fourth time, the whole of the party fall back in a circle, the ladies all standing on the right hand of their partners, ready to commence the figures as they occur. This dance is performed with a peculiar and characteristic step, of which it is impossible to give such a description, as would enable any one to dance it, without personal instruction.

SELECTION OF QUADRILLES. 30

BONNIE BREAST KNOT QUADRILLES.

(Dunois.)

—00—

- 1st. *La Pantalon.*
- 2nd. *L'Eté.*
- 3rd. *La Poule.*
- 4th. *La Pastorale.*
- 5th. *Grand Rond. L'Eté. Ladies chain*
—half promenade—half right and left.

—00—

NAVARINO QUADRILLES.

—00—

- 1st. *La Pantalon.*
- 2nd. *L'Eté.*
- 3rd. *La Poule.*
- 4th. *La Pastorale.*
- 5th. *Chasse croise and L'Ete.*

COMPANION to LA TERPSICHORE

TYROLESE QUADRILLES.

(Weippert.)

—00—

- 1st. *La Pantalon.*
- 2nd. *La Poule.*
- 3rd. *L'Eté.*
- 4th. *La Trenise.*
- 5th. *Rond and L'Eté.*

—00—

WEIPPERT'S 36TH SET.

From the Opera of Il Seraglio.

—00—

- 1st. *La Pantalon.*
- 2nd. *L'té.*
- 3rd. *La Poule.*
- 4th. *La Pastorale.*
- 5th. *Chassez croisé and L'Ete.*

—00—

LA GALLOPADE.

THE ORIGINAL GALLOPADE.

Three part tune—sixteen bars Gallopade—eight for the figure.

Promenade round the room. *à la Gallopade*, (as already described) the lady crossing to the other side of the gent. at the end of every four bars.

Set and turn partners.

Gallopade round the room.

Cross to partner's place with right hand, and each gent. join left hand to the next lady—set, all keeping hold of hands—back again, with right hand, and set, joining left hands, as before.

Gallopade round the room.

Ladies advance, retire—gents. the same.

Gallopade round the room.

Set in a circle.

Gallopade round the room.

Chasse right and left twice, all facing partners in the circle.

Gallopade round the room.

Hand all round, and fall back in the circle.

Grand chain—and, on meeting your partners, commence the *sauterie*, which continues for twenty-four bars, when the dance ends, but may be prolonged at the pleasure of the party.

COMPANION OF LA TERPSICHOORE.

GALLOPADE QUADRILLES.

To be danced by eight.

Music same as for Pantaloon, L'Ete, &c.

1st. Gallopade all eight round, the lady crossing to the left of the gent. at the end of the first four bars—on to places, the lady crossing back again—set and turn partners—two ladies join right hands in the centre and left to partners—gents. join left hands in the centre and right to partners—same repeated—chassé croisé four.

2nd. Gallopade all eight—first gent. turn the opposite lady quite round, then his partner quite round—each gent. swing the lady on his left with right hand, then his partner with left.

3rd. Gallopade all eight—opposite lady and gent. cross giving right hands, back with left—set four in a line and turn partners to places—cross all eight, giving right hands to partners, and join left at corners, back again the same.

LA GALLOPADE.

4th. Gallopade all eight—first gent. advance twice—four gents. advance to centre and set, facing partners—all chaises to right and left—ladies advance to centre, and set facing partners—all chaises to right and left.

5th. Gallopade all eight—first couple gallopade inside the circle—first couple chassé croisé & la gallopade, the lady facing her partner with her back to the centre—set in a circle all eight—finish with the circle & la sauteuse.

— 00 —

COMPANION to LA TERPSICHORE.

THE ROYAL GALLOPADE.

— 00 —

In this dance, the party is formed into two lines, like two columns of country dances, all facing the top of the room.

FIGURE.

Gallopade, (as described in the original Gallopade) straight forward to the top of the room the lady crossing the gent at the end of each four bars; on arriving at the top, the first couple in one set, faces the first couple of the other set, the second couple faces the second, and so on to the bottom of the dance—then each four perform the figure of La Pantalon—the whole of the party then face the bottom of the room, and gallopade as before—then perform La Poule—gallopade to the top of the room, and finish with the sauteuse round the room.

— 00 —

COUNTRY DANCE GALLOPADES

COUNTRY DANCE GALLOPADES

—oo—

NO. 1. (4 parts.)

The whole of the party arranged in the same way as for a country dance stand facing the top of the room, and couples croise all with partners—then facing your partners, all advance, retire, and back to back—first and second couples hands across and back again—first lady pass outside the ladies to the bottom of the dance, the first gent. at the same time going down outside of the gents. and turn partner with both hands, remaining at the bottom.

NO. 2. (4 parts.)

All advance, retire, and cross over, changing places with partners—advance, retire, and cross over back again—first and second couples right and left—first couple gallopade down the middle to the bottom of the dance, and remain at the bottom.

17 COMPANION to LA TERESICHONE

SPANISH DANCES.

(Waltz time.)

—oo—

The party to be arranged in the same manner as a country dance, except that the first couple exchange places before the figure commences, and each couple successively the same on commencing the figure from the top.

—oo—

NO. 1. (3 parts.)

First gent. set to second lady, and first lady to second gent.—cross over—right and left—poussette.

NO. 2. (4 parts.)

All four join hands in a circle—set, and each gent. turn the lady on his left with both hands half round—all four join hands again—set, and each gent. turn his partner half round—waltz down the middle and up again—poussette.

SPANISH DANCES.

15

NO. 3.

(4 parts.)

First lady set to her partner and turn quite round with right hand, then retaining her partner's hand, gives her left to the second gent. left hand—the three set, and second gent. swings the lady quite round with left hand—promenade down the middle—up again—poussette.

In this dance the top couple are not to change places before commencing.

NO. 4.

(4 parts.)

First lady set to second gent. and turn quite round with right hand—first gent. at the same time set to second lady and turn with right hand—then set to partners and turn with right hand—two ladies cross over to each other's places—two gents. the same—poussette.

NO. 5.

(4 parts.)

Four set four times, and half right and left—the same repeated—down the middle—poussette.

19 COMPANION to LA TERPSICHOIRE

NO. 6.

(4 parts.)

First couple cross with right hand—back again with left—set four in *La Poudre figure*, and each turn the lady on his right with right hand—poussette.

NO. 7.

(4 parts.)

First couple set and swing quite round with right hand—then the gent. sets to second lady while the lady sets to the second gent. and swing with right hand—the four set joining hands, and each gent. turn the lady on his left—set again, joining hands, and turn partners—poussette.

NO. 8.

(4 parts.)

Set to partners four times and cross over giving right hand—set again, and half right and left—down the middle—poussette.

NO. 9.

(4 parts.)

First couple set to second lady and join right hands—then join the left hands below in the *cage figure* and the three go round—first couple then set to the second gent. in the same figure and go round—promenade down the middle and up again—poussette.

NO. 10. (5 parts.)

First lady set to second gent. and cross—first gent. set to second lady and cross at the same time, then all four set to partners and cross—the same repeated to places—all four join hands in a circle—set, and each gent. turn the lady on his left with both hands half round—the same figure repeated—poussette.

This may be reduced to four parts by omitting the repetition of the second figure.

—00—

TYROLESE DANCE.

—00—

The Party to be placed as in the Spanish Dance.

—00—

First gent. set to second lady and swing quite round with right hand—then retaining the lady's hand, join the left hand to the third lady's left hand; at the same time first lady set to second gent. and swing quite round with left hand—then still keeping hold, join the left hand to the third gent's. left hand. In this position set, and first gent. swing the lady on his right with right hand, while the first lady swings the third gent. who is on her right with right hand—first lady and gent. still keeping hold, join their left hands, which brings them into the La Poule figure—the four then set, and each gent. swings the lady on his right with right hand. Poussette.

This dance requires a four-part Waltz.

—00—

NEW COUNTRY DANCES. 22

NEW COUNTRY DANCES.

—00—

N. B. Observe, that in those dances marked with a star, the first lady and gentleman are to change places before the figure is commenced.

NO. 1. 3 parts.

* Four advance—retire—half right and left—down the middle—poussette.

NO. 2. 3 parts.

* Hands four round and back—down the middle—right and left.

NO. 3. 3 parts.

* Two couples down the middle—half right and left at bottom—back again—hands four half round—poussette.

NO. 4. 3 parts.

* First couple cross, giving righthand, back giving the left—set in La Poule figure—first gent. turn his partner—right and left.

NO. 5. 3 parts.

First couple hands three round with second lady—then with gent. down the middle—hands four round and back.

23 COMPANION to LA TERPSICHORE

NO. 6. 3 parts.

Hands six half round—first couple cross over while second and third couples half right and left down the middle—poussette.

NO. 7. 3 parts.

Two gents. change places and each turn the opposite lady—two ladies change places—turn partners and poussette.

NO. 8. 3 parts.

First gent. set to the two opposite ladies, and hands three round—half right and left, and turn partners—poussette.

NO. 9. 3 parts.

Hands across half round, and half right and left—down the middle—poussette.

NO. 10. 3 parts.

* Four advance and retire, and turn the opposite lady—advance and retire, and half right and left—poussette.

NO. 11. 3 parts.

Change sides and back—down the middle—swing corners.

NEW COUNTRY DANCES. 24

NO. 12. 3 parts.

* Hands four half round, and half right and left—half right and left, and each gent. turn the lady on his right hand—poussette.

NO. 13. 3 parts.

* Chassé across half, and each gent. turn the opposite lady—ladies chain—half promenade, and half right and left.

NO. 14. 3 parts. (*Trenise Figure.*)

* First couple advance to second and retire—advance again and leave the lady on the left of the second gent.—two ladies cross over, first gent. passing between them—the two ladies cross each other—the gent. recrosses to his place—poussette.

NO. 15. 3 parts.

* Hands across and back again—down the middle—poussette.

NO. 16. 3 parts.

Hands six round and back again—down the middle—right and left.

NO. 17. 3 parts.

Two couples cross over to partner's place with right hand, back with left—turn partners and hands four half round—poussette.

25 COMPANION to LA TERPSICHORE

NO. 18. 3 parts.

* Advance four, retire, and half right and left—hands across and back again—poussette.

NO. 19. 3 parts.

* First lady set to second gent. and cross over, first gent at the same time set to second lady and cross over—set to partners and cross—hands four round and back again—poussette

NO. 20. 3 parts.

* First lady turn second gentleman quite round—first gent. turn second lady—advance retire—half right and left—poussette.

NO. 21. 3 parts.

Navarino Dance.

* Two ladies cross over—chassé croisé half—two gents. the same, and half right and left—poussette.

NO. 22. 4 parts.

Two couples down the middle and hands across—half round at the bottom—up again, and hands across—half round at top with left hands—poussette—hands four round and back

NO. 23. 4 parts.

* Chassé croisé four—hands four round, and back—down the middle—right and left.

NEW COUNTRY DANCES. 26

NO. 24. 4 parts.

(*Pastorale Figure.*)

* Hands four round and back again, second gent. remaining across the dance with the two ladies—the three advance and retire twice—first gent. advance twice—poussette.

NO. 25. 4 parts.

* First lady and second gent. lead through the two opposite, return leading outside—two ladies change places, and each turn the gent. on her right—two gents. change places, and each gent. turn the lady on his left—poussette.

NO. 26. 4 parts.

* Chassez croise four half and turn partners—first lady swing second gent. with right hand—first gent. swing second lady with right hand—down the middle—poussette.

NO. 27. 4 parts.

Promenade three couples quite round to places—right and left—turn partners, and chassez croisé four—poussette.

—00—

27 COMPANION to LA TERPSICHORE

BAVARIAN QUADRILLES.

(*Waltz Time.*)

—00—

1st. All eight set to corners four times—each gent. turn the lady on his left into his partner's place, and the gent. pass on into next gent's. place—first and second lady set twice and exchange places, the third and fourth lady the same—four gents. set four times and pass to the left (behind lady) into next gent's. place—four ladies the same (before gents.)—first and second couples half right and left—third and fourth the same.

2nd. Half promenade all eight—first and second couples half right and left—sides the same—first and second couples double poussette—grand chain half round and promenade to places.

3rd. The first gent. and third lady, second gent. and fourth lady half right and left—promenade—the other four the same and half promenade to places—first and second lady exchange places, and third and fourth the same and promenade.

SELECTION OF QUADRILLES. 28

INVINCIBLE QUADRILLES.

(Lee.)

—00—

- 1st. *La Pantalón.*
- 2nd. *La Poule.*
- 3rd. *L'Été.*
- 4th. *La Trenise.*
- 5th. *Rond and L'Été.*

—00—

BUTTERFLY QUADRILLES.

(Weippert.)

—00—

- 1st. *La Pantalón.*
- 2nd. *L'Été.*
- 3rd. *La Poule.*
- 4th. *La Trenise.*
- 5th. *Rond and L'Été, Chassez croisé at the finale.*

29 COMPANION to LA TERPSICHORE

HART'S TWENTY-SIXTH SET.

—00—

1st. *Pantalón*, or four ladies meet in the centre and chassez to their places—the opposite ladies figure to the left to the side couple—hands three round and to their places—four gents figure before each lady, beginning with their left, and return to their partners—grand promenade.

2nd. *L'Été*, or opposite lady and gent. advance and retire—ladies chain—set—right and left.

3rd. *La Poule*, or the gent. with his partner promenade inside the quadrille—make a balancez and turn your partner—form the line, across and turn to your places—ladies chain—half promenade and half right and left.

4th. *Pastorale*, or the gent. and his partner advance and retire twice—he leaves her at the left of the gent. opposite—hands three round—the three advance and retire—the gent. advance twice—hands four half round and half right and left.

5th. *Rond. L'Été.*

—00—

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