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AND A LARGE NUMBER OF POPULAR
MARCHES, QUICK-STEPS, WALTZES, HORNPIPES, CONTRA DANCES, SONGS, &c. &c.
SEVERAL OF WHICH ARE IN THREE PARTS—FIRST, SECOND, & BASS,
FOR THE
FLUTE, VIOLIN, CLARINETT, BASS-VIOL, &c.
CONTAINING IN ALL OVER 500 PIECES OF MUSIC, MORE THAN 150 OF WHICH ARE ORIGINAL,
OR HAVE NEVER BEFORE BEEN PUBLISHED IN THIS COUNTRY.

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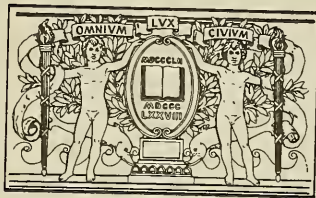
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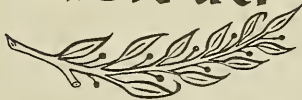
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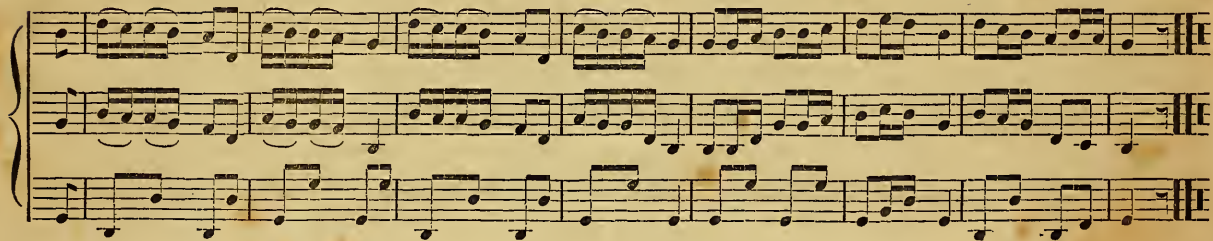
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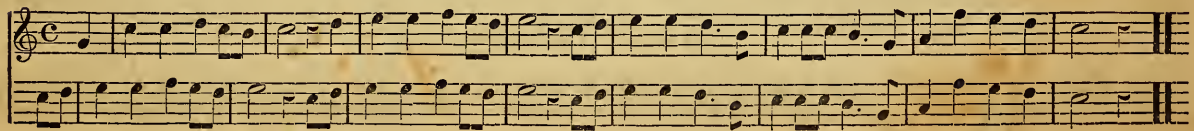
No. 7 CORNHILL.

LONG, LONG AGO.

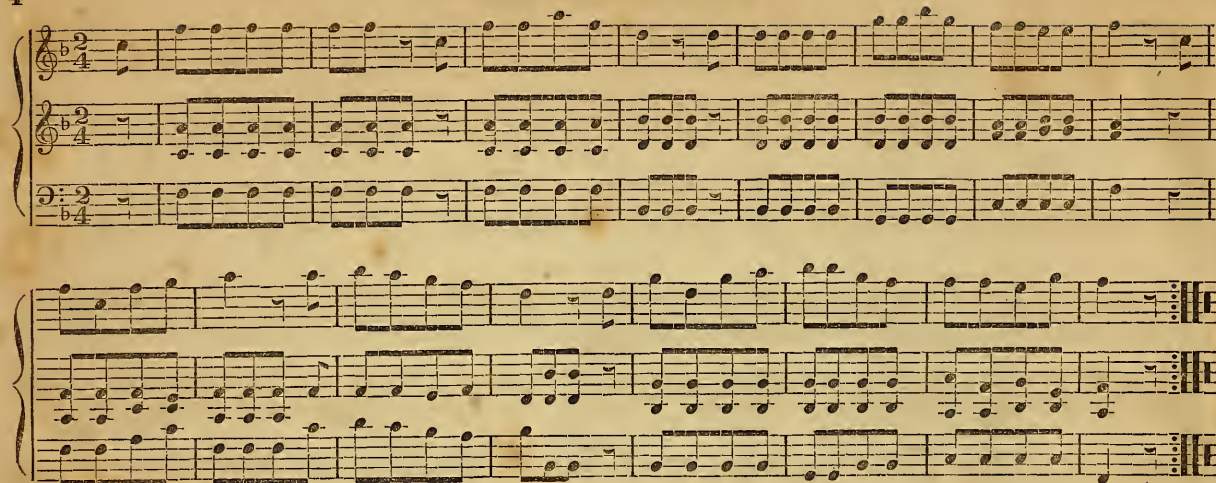
3



IN GOOD OLD COLONY TIMES.

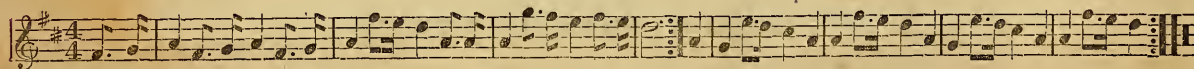


MISS LUCY NEALE.



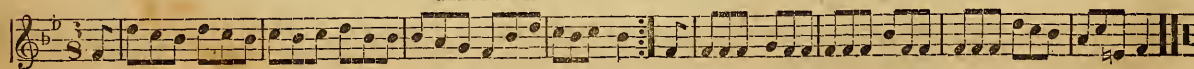
SWISS BOY.

D. C.



ARABY'S DAUGHTER.

D. C.



NOBLE LADS OF CANADA.

5



PIRATE'S SERENADE.



CAPT. ROBERT KIDD.



CASTILIAN MAID.



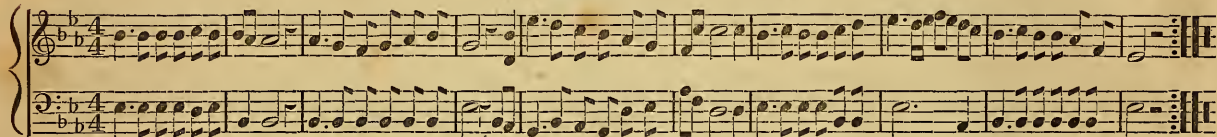
MERRY GIRLS OF NEW YORK.



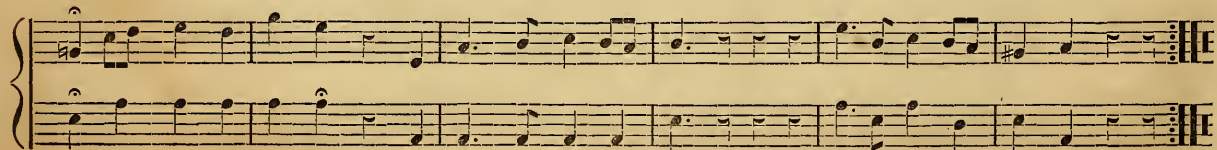
ANGEL'S WHISPER.

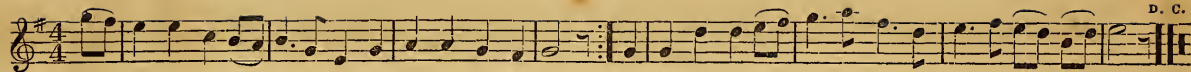


SWITZER SONG OF HOME.



BRAVE WOLFE.

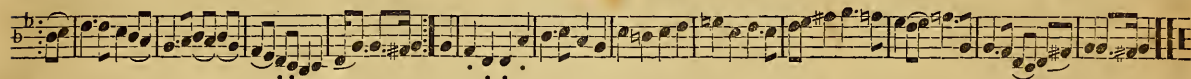




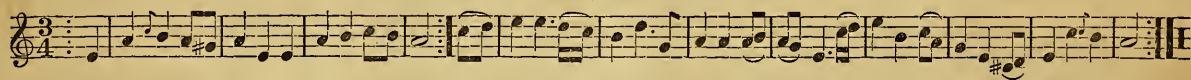
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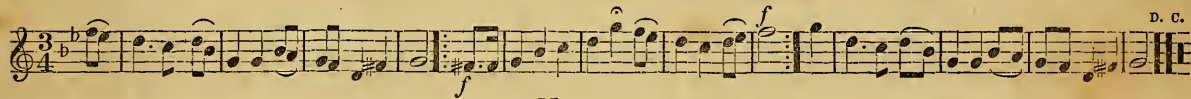
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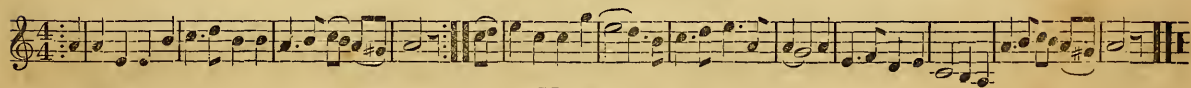
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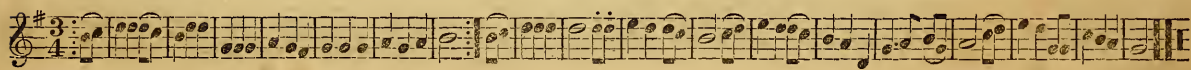
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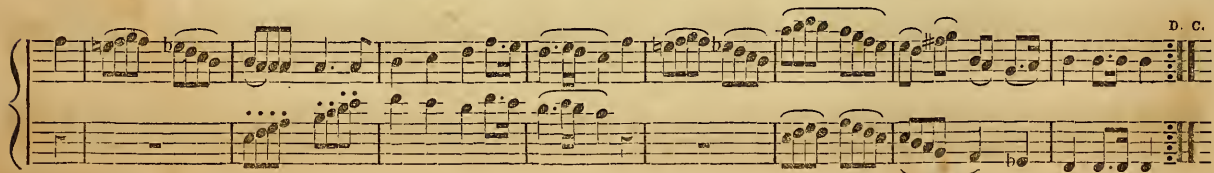
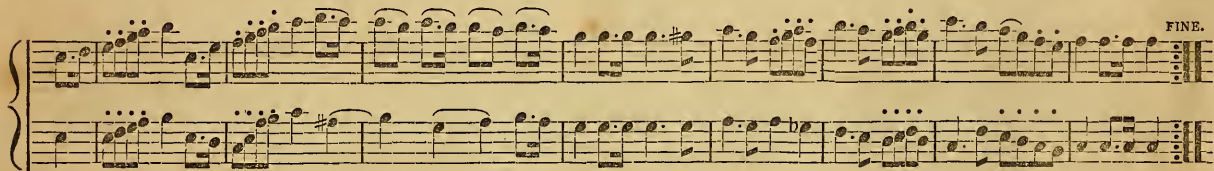
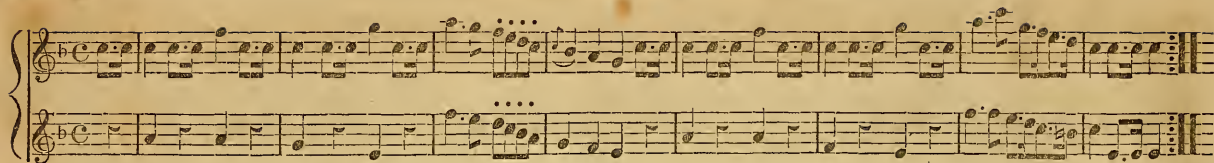
No. 6.



No. 7.



THE SAXON DRAGOON GRAND MARCH.



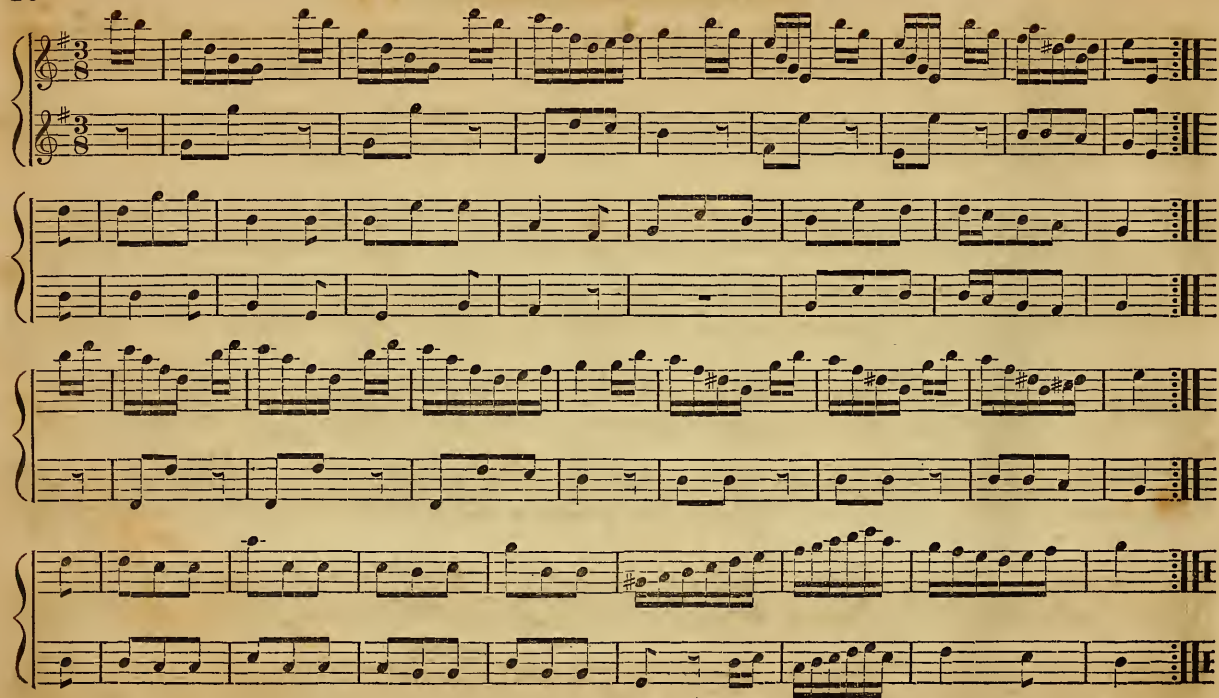
GOV. EUSTIS' MARCH.

9

This musical score is for a march titled "Gov. Eustis' March." It is written for two staves, likely representing a piano and a bass. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of five systems of two staves each. The first system begins with a treble clef and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are repeat signs (double bar lines with dots) at the end of the second and fourth systems. The score concludes with a final double bar line and repeat dots. A small number "2" is printed below the first staff of the fifth system.

2

MISS MAGOUN'S WALTZ.



LEICESTER WALTZ.

11

The musical score for "Leicester Waltz" is written for piano on four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third and fourth staves are in bass clef. The music consists of a series of eighth and sixteenth notes, creating a lively waltz rhythm. The score ends with a double bar line and repeat dots.

TORPEDO WALTZ.

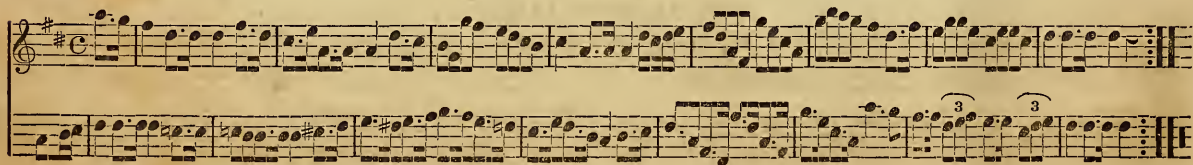
E. L. WHITE.

The musical score for "Torpedo Waltz" is written for piano on two staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The second staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The score concludes with a double bar line and repeat dots.

FEDERAL GRAND MARCH.

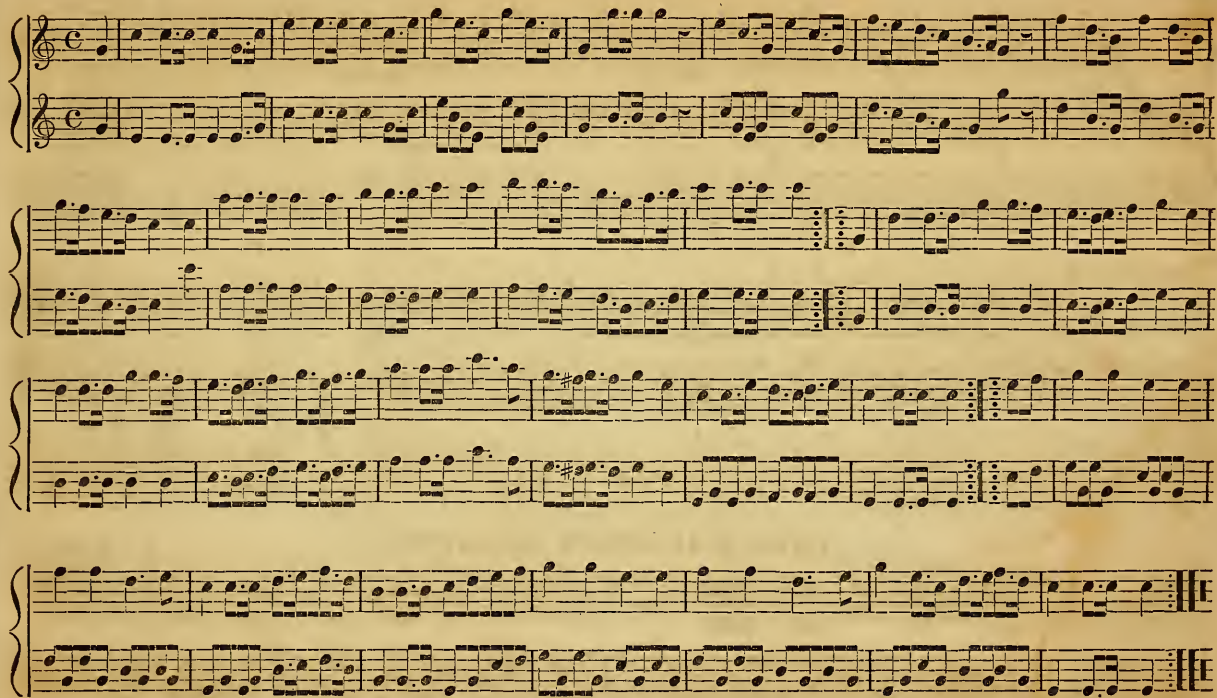


KING'S MARCH.



CRANES' MARCH.

13



MORRIS WALTZ.

E. L. WHITE.

First system of the Morris Waltz. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a melody in the treble staff with dynamic markings of *p* (piano) and *f* (forte) alternating. The bass staff provides a steady accompaniment.

Second system of the Morris Waltz. It continues the melody and accompaniment from the first system. The grand staff and bass staff are used. The piece concludes with a double bar line and repeat dots. The melody in the treble staff includes trills and triplets, with dynamic markings of *f*, *p*, and *f*.

PRINCE ALBERT'S HORNPIPE.

E. L. WHITE.

Single system of the Prince Albert's Hornpipe. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 2/4. The music is characterized by a fast, rhythmic melody in the treble staff, often featuring sixteenth and thirty-second notes. The bass staff provides a simple accompaniment. The piece ends with a double bar line and repeat dots.

MORRIS WALTZ. (Continued.)

15

First system of the Morris Waltz score, measures 1 through 8. It consists of three staves. The top staff features a melody with eighth and sixteenth notes, including a key signature change to one sharp (F#) at measure 4. The middle and bottom staves provide harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking appears at the beginning of measure 5 on both the middle and bottom staves.

Second system of the Morris Waltz score, measures 9 through 16. It continues the three-staff arrangement. The melody in the top staff concludes with a double bar line and repeat dots at measure 16. The accompaniment in the middle and bottom staves also concludes with a double bar line and repeat dots at measure 16.

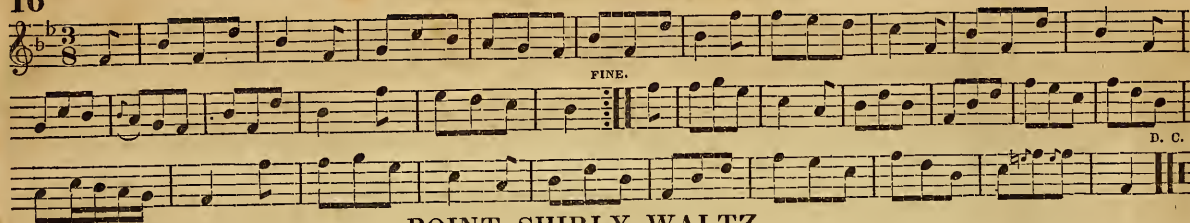
WASHINGTON'S BIRTH DAY QUICKSTEP

E. L. WHITE.

First system of the Washington's Birth Day Quickstep score, measures 1 through 8. It consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It contains a lively melody with many beamed sixteenth notes. The bottom staff provides a rhythmic accompaniment with chords and single notes, also featuring beamed sixteenth notes in some measures. Both staves conclude with a double bar line and repeat dots at measure 8.

16

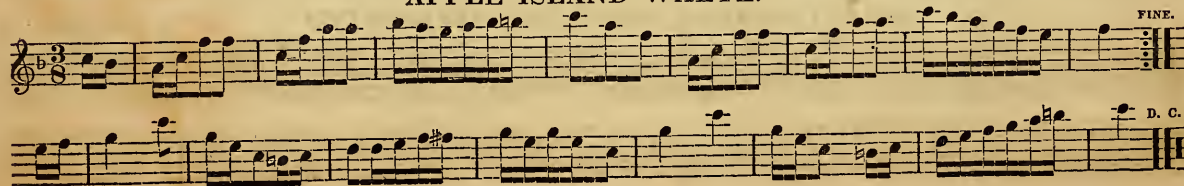
GLOUCESTER WALTZ.



POINT SHIRLY WALTZ.



APPLE ISLAND WALTZ.



SAMSON WALTZ.

E. L. WHITE.

17

p *Cres.* *f*

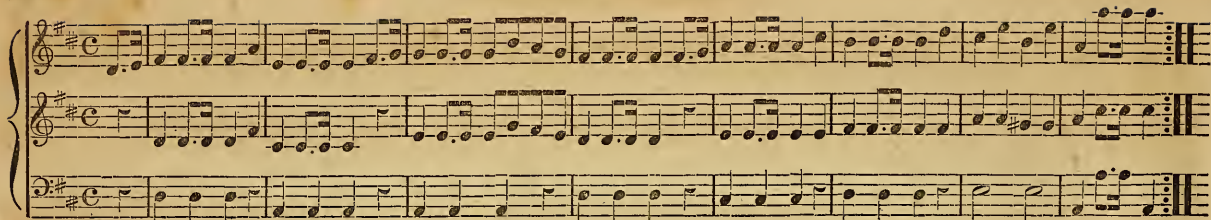
p *f* *f*

ELEANOR'S WALTZ.

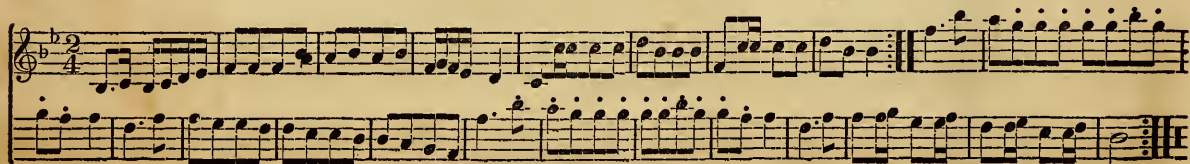
E. L. WHITE.

3 *FINE.* *D. C.*

DEMOCRATIC MARCH.



MARCH IN MALVINA.



WHIG MARCH.

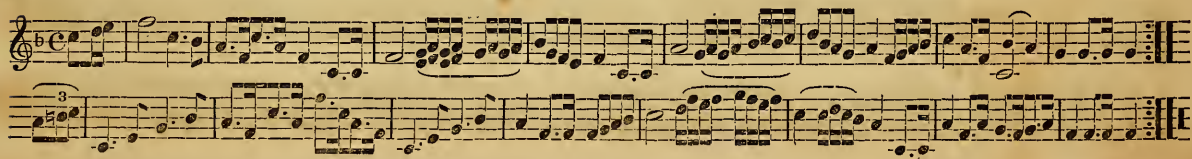
19



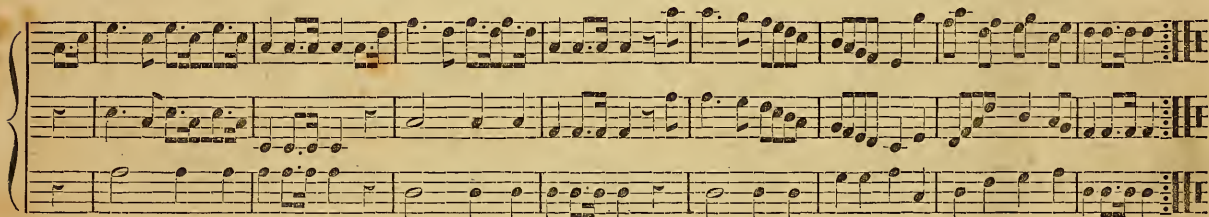
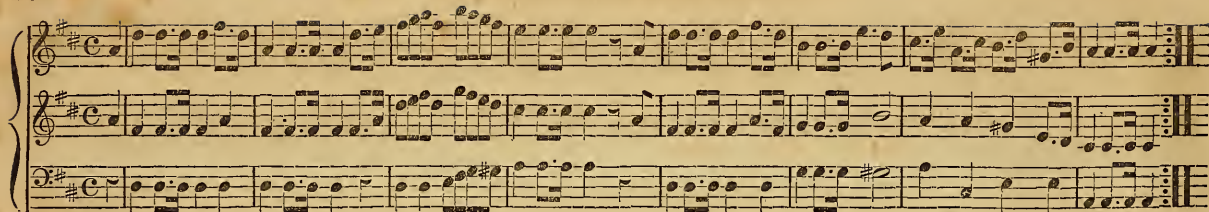
GRAND MARCH.



LIBERTY MARCH.



CAMBRIDGE MARCH.



ROSLIN CASTLE DEAD MARCH.



GRAND MARCH IN NORMA.

21

This musical score is for the 'Grand March in Norma'. It is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into two systems, each ending with a double bar line and repeat dots. The notation includes various musical symbols such as clefs, key signatures, and note heads.

BISCUIT MARCH.

This musical score is for the 'Biscuit March'. It is written for two staves: Treble and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into two systems, each ending with a double bar line and repeat dots. The notation includes various musical symbols such as clefs, key signatures, and note heads. There are also triplets indicated by a '3' in a circle under the notes.

BELLVILLE QUICKSTEP.

E. L. WHITE.

Musical score for the first system of "BELLVILLE QUICKSTEP." It consists of three staves: a treble staff, a second treble staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked "FINE." at the end of the first staff.

Musical score for the second system of "BELLVILLE QUICKSTEP." It consists of three staves: a treble staff, a second treble staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked "D. C." at the end of the first staff.

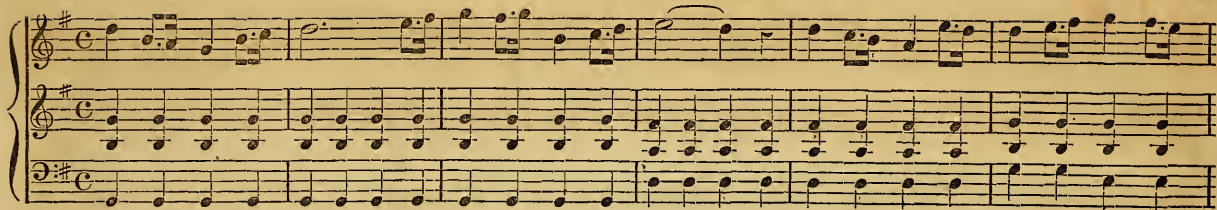
LONDON MARCH.

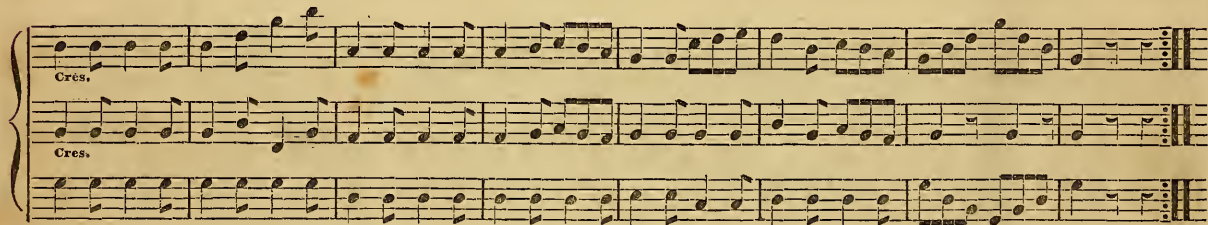
Musical score for the first system of "LONDON MARCH." It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is marked "FINE." at the end of the first staff.

D. C.

MARCH FROM MANSANELLO.

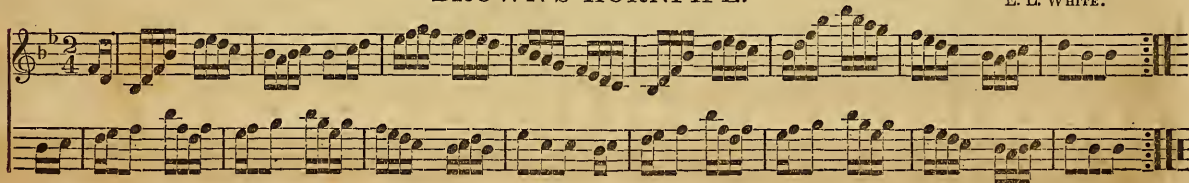
23

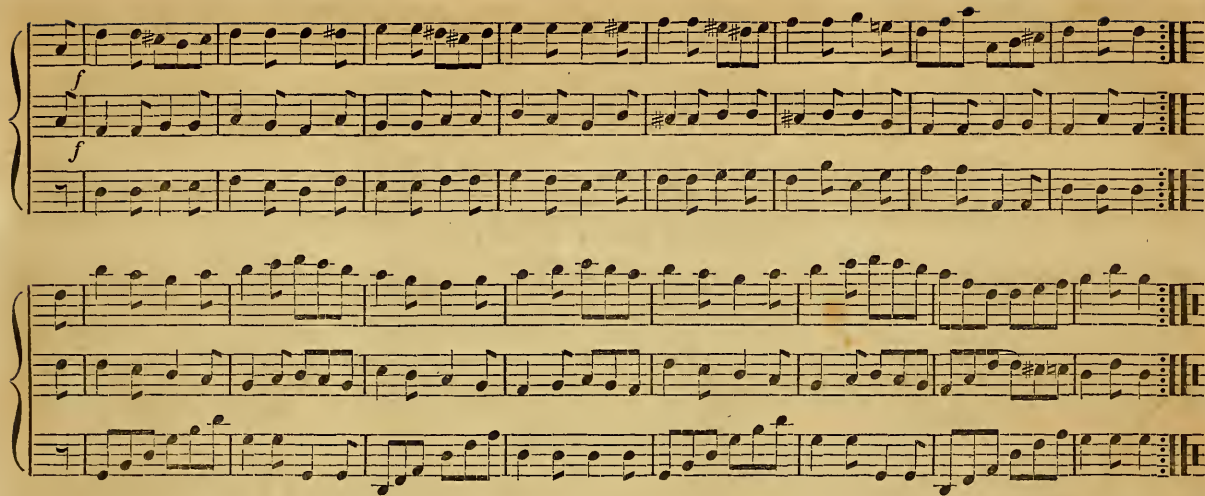




BROWN'S HORNPIPE.

E. L. WHITE.





TYLER'S MARCH.

E. L. WHITE.



LE ROSSIGNOL WALTZ.

Musical score for "Le Rossignol Waltz" in 3/4 time, key of D major. The score consists of two staves. The first staff features a melody with frequent triplets and slurs. The second staff provides a bass accompaniment with a steady eighth-note pattern. Dynamics include *sf* (sforzando) at the beginning of the second staff. The piece concludes with a double bar line and the instruction "D. C." (Da Capo).

WEBER'S LAST WALTZ.

Musical score for "Weber's Last Waltz" in 3/4 time, key of D major. The score consists of two staves. The first staff contains the main melody, which is repeated several times. The second staff provides a bass accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo). The piece concludes with a double bar line and the instruction "D. C." (Da Capo).

ELLIS'S WALTZ.

Musical score for "Ellis's Waltz" in 3/4 time, key of D major. The score consists of two staves. The first staff features a melody with a dynamic of *p* (piano) at the beginning and *f* (forte) later. The second staff provides a bass accompaniment. Dynamics include *p*, *f*, and *ff*. The piece concludes with a double bar line and the instruction "D. C." (Da Capo).

SARAGOSSA WALTZ.

27



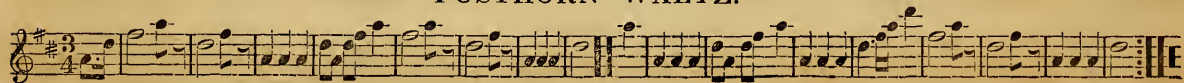
SPANISH WALTZ. No. 1.



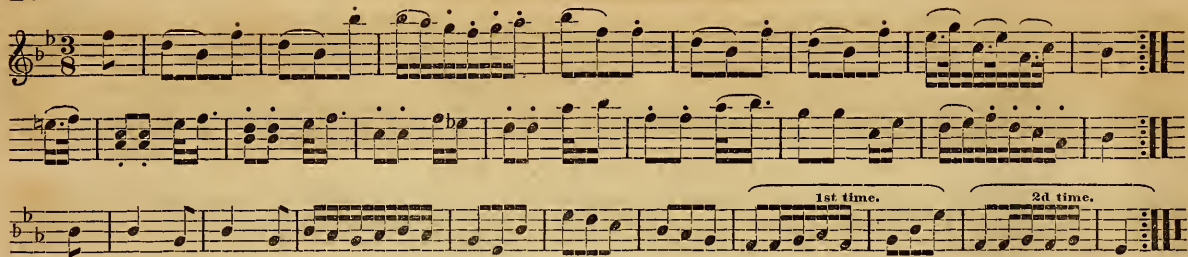
SPANISH WALTZ. No. 2.



POSTHORN WALTZ.



MISS CARTWRIGHT'S WALTZ.



ANTWERP WALTZ.



DUKE OF REICHSTADT'S WALTZ.



WALTZ BY BEETHOVEN.

29

Musical score for "Waltz by Beethoven" in 3/8 time, key of D major. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melody with eighth and sixteenth notes, including trills and slurs. Dynamic markings include *fz* (forzando) and *p* (piano). The second staff continues the melody and includes a *Cres.* (crescendo) marking. The third staff concludes the piece with a double bar line and the word "FINE." in the right margin. The initials "D. C." are also present in the right margin.

NAHANT WALTZ.

Musical score for "Nahant Waltz" in 3/8 time, key of D major. The score consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melody with eighth and sixteenth notes, including trills and slurs. The second staff continues the melody and includes first and second endings, marked with "1" and "2". The piece concludes with a double bar line.

HON. MISS DILLON'S WALTZ.

Musical score for "Hon. Miss Dillon's Waltz" in 3/8 time, key of D major. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melody with eighth and sixteenth notes, including trills and slurs. The second staff continues the melody and includes a key signature change to one sharp (F#). The third staff concludes the piece with a double bar line.

1st time.

2d time.

3

3

3

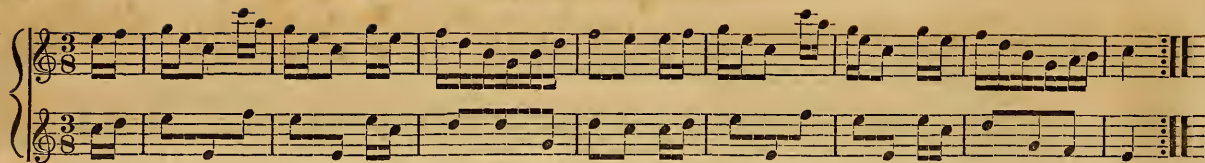
3

NEWARK WALTZ.

31

The musical score for "NEWARK WALTZ" is presented on page 31. It is a piano piece, indicated by the grand staff notation. The score is divided into five systems. The first system is in 3/8 time with a key signature of one sharp (F#). The second system is in 3/4 time. The third system is in 3/4 time and includes first and second endings, marked "1st" and "2d". The fourth and fifth systems are in 3/4 time. The score features various musical notations including eighth notes, sixteenth notes, and rests.

PITTSBURGH WALTZ.

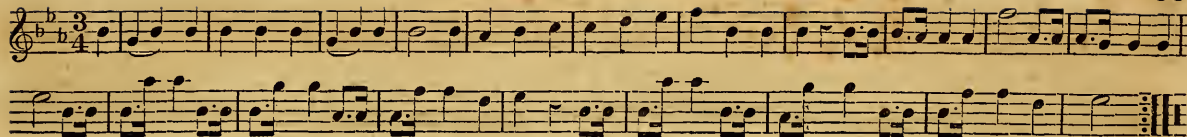


BRADSHAW'S WALTZ.



EAGLE WALTZ.

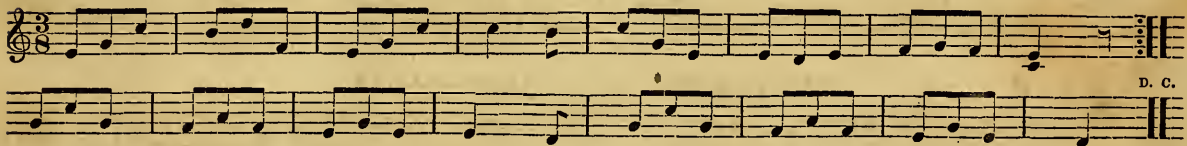
33



LIZZY'S WALTZ.

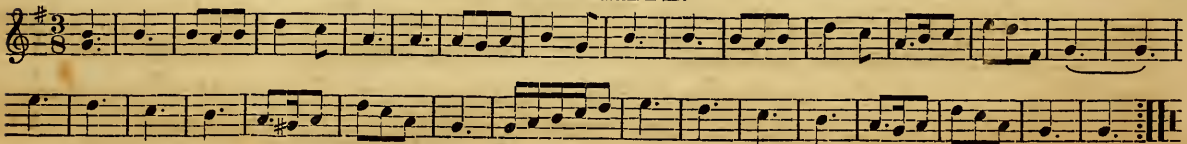


SOMER'S WALTZ.



D. C.

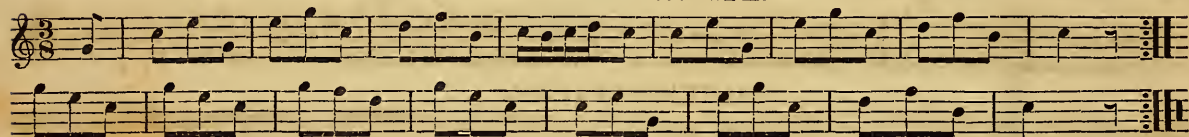
GERMAN WALTZ.



NEW YORK SERENADING WALTZ.



HENRIETTA'S WALTZ.

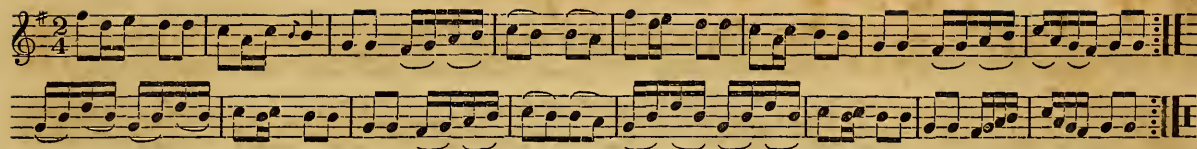


MADAME DE NOUVILLE'S WALTZ.

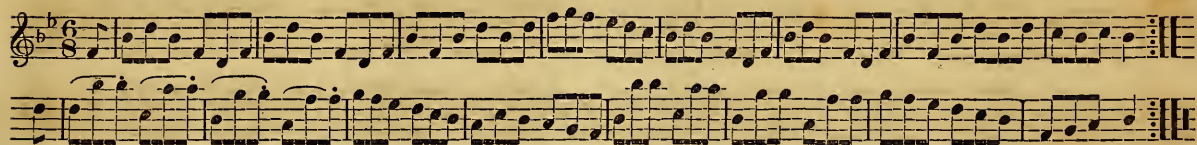


MAID IN THE PUMP ROOM.

35



BANGOR QUICKSTEP.



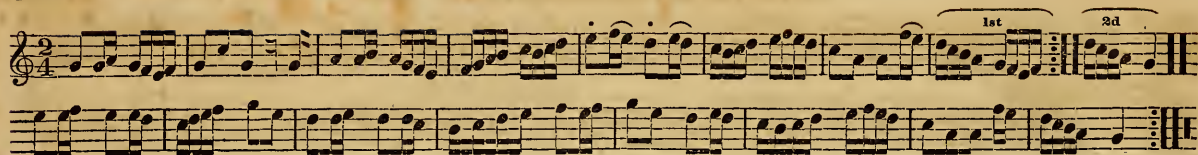
VENETIAN CANZONET.



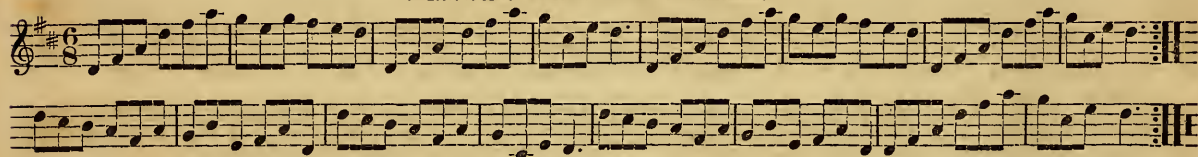
MINERS OF WICKLOW.



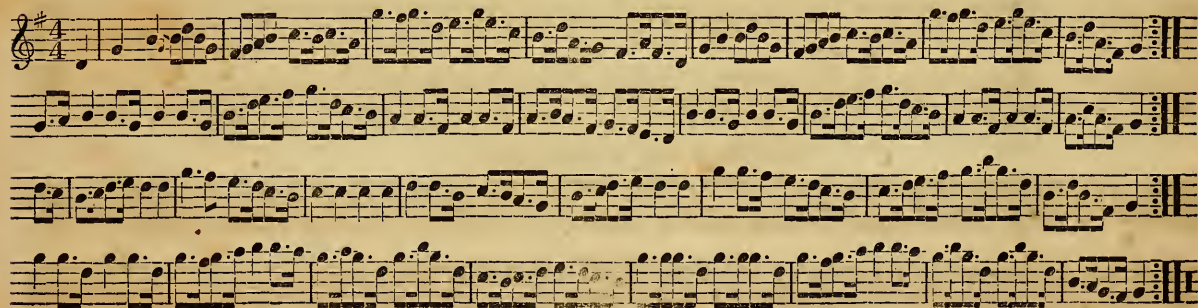
SCOTCH DANCE.



LASSES OF ROCKVILLE.



FANCY DANCE.



KENTUCKY QUICKSTEP.

37



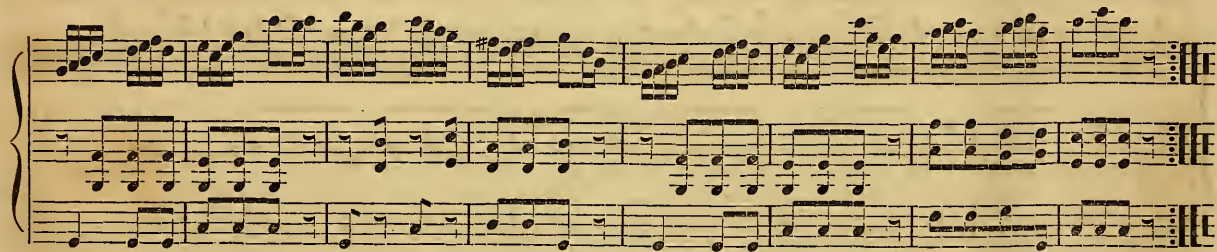
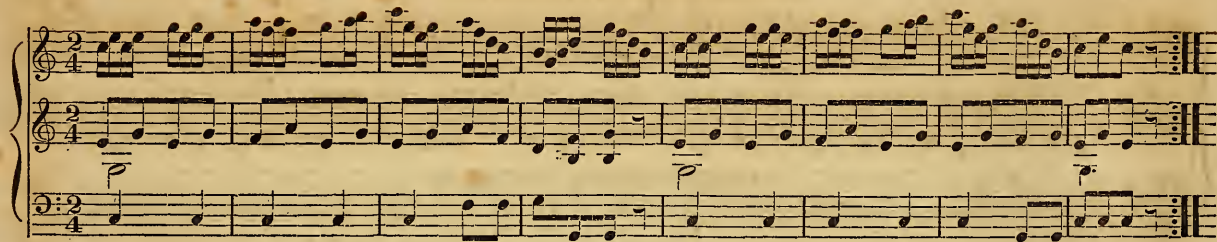
EMELINE'S FANCY.

E. L. WHITE.

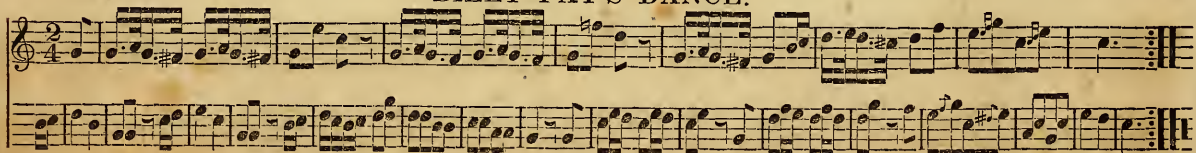


NONANTUM HORNPIPE.

E. L. WHITE.



BILLY FAT'S DANCE.

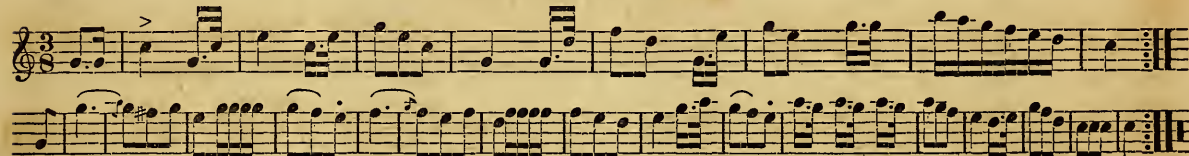


HOPE WALTZ No. 1.

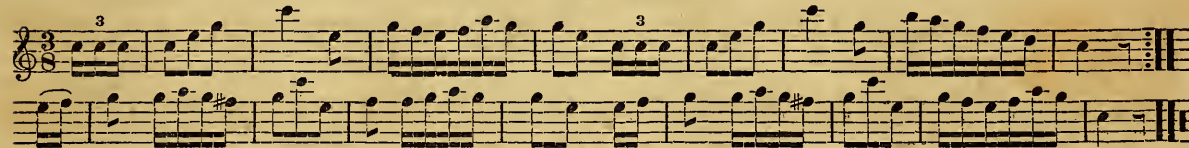
39



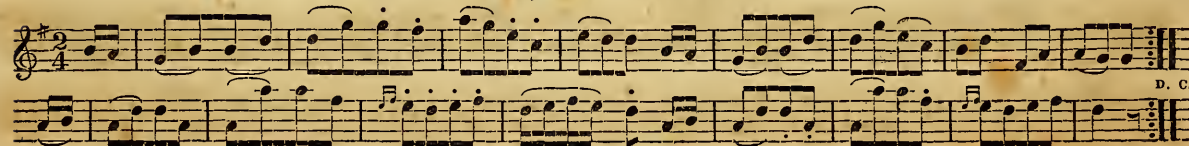
TRIUMPH WALTZ No. 2.



DEVANS' WALTZ No. 3.



HOPSER, or HOP WALTZ.

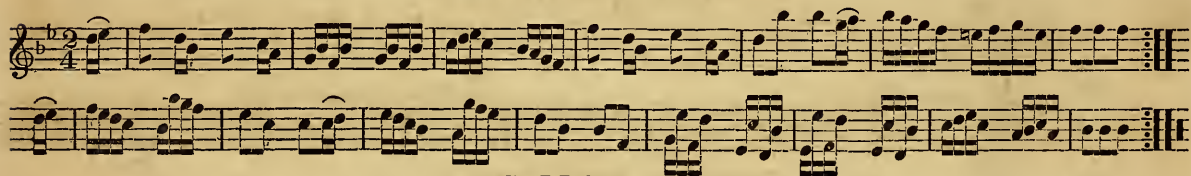


D. C.

SMITH'S REEL.

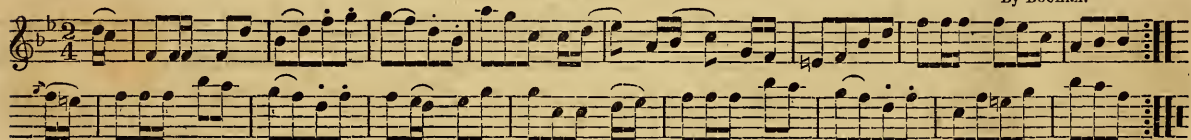


TOM'S HORNPIPE.

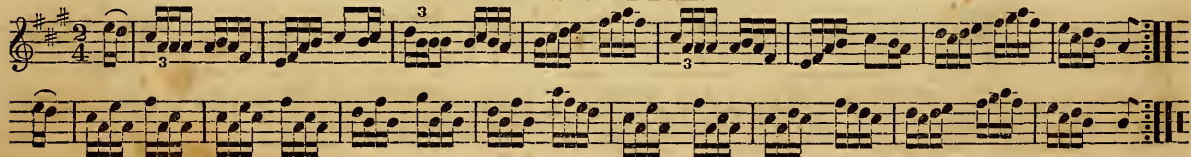


GALLOP.

By BOCHRA.



MASON'S LADDIE.

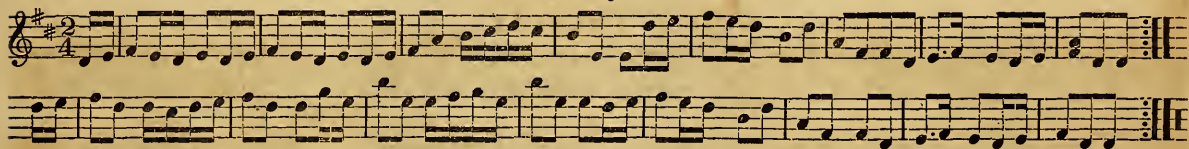


MONTEZUMA HORNPIPE.

41



MARYLAND QUICKSTEP.

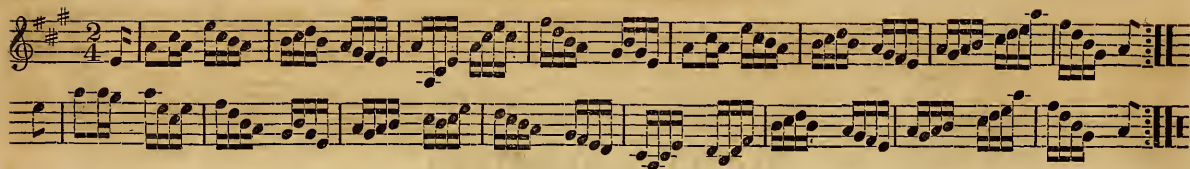


DINSMORE'S QUICKSTEP.

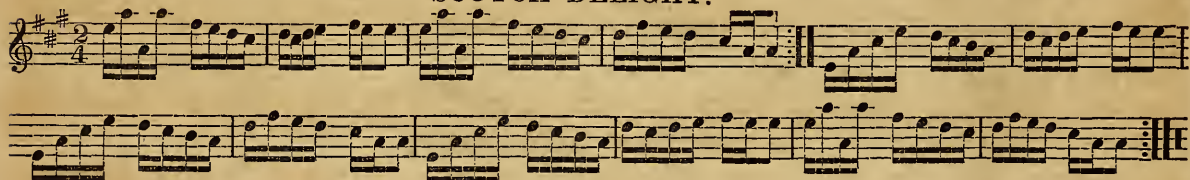


RANDALL'S HORNPIPE.

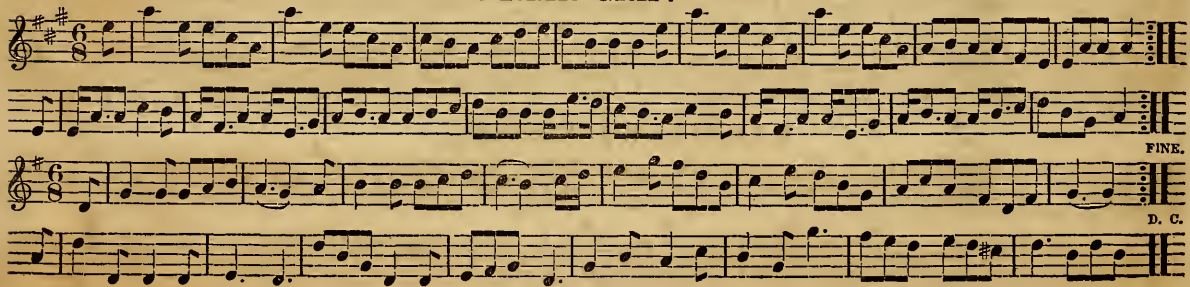




SCOTCH DELIGHT.



TYLER GRIP.





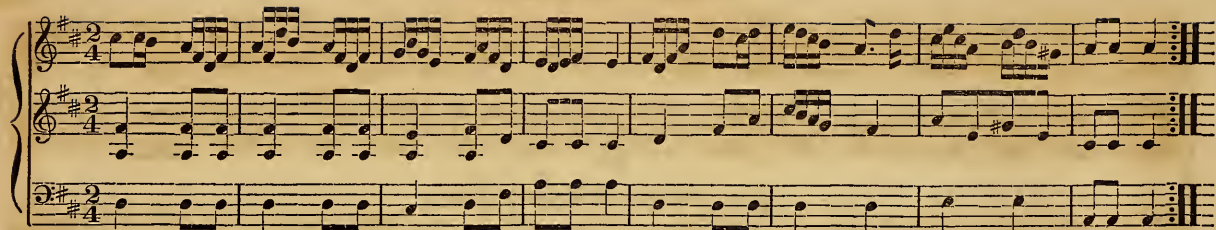
CHAFFE'S HORNPIPE.



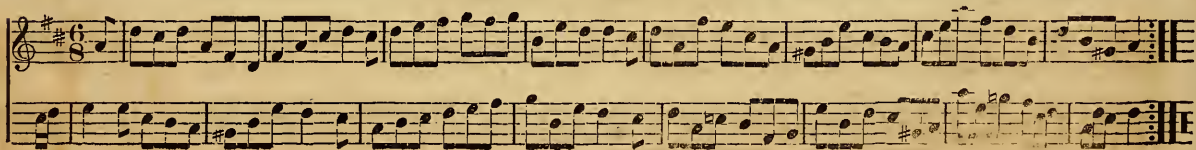
THE RURAL THOUGHT.



CHESTER CASTLE.



CHARLOTTE'S DANCE.



THE CUCKOO.

45

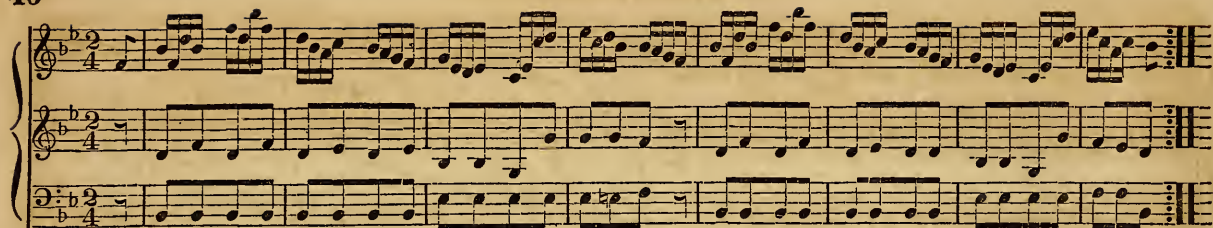
Key of D Minor.

Musical score for "THE CUCKOO." in D Minor, 3/4 time. The score consists of two systems of three staves each. The first system has a treble staff with a melodic line, a middle staff with a rhythmic accompaniment of eighth notes, and a bass staff with a simple harmonic line. The second system continues the melody and accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The piece ends with a double bar line and repeat dots.

MISS GREEN'S FANCY.

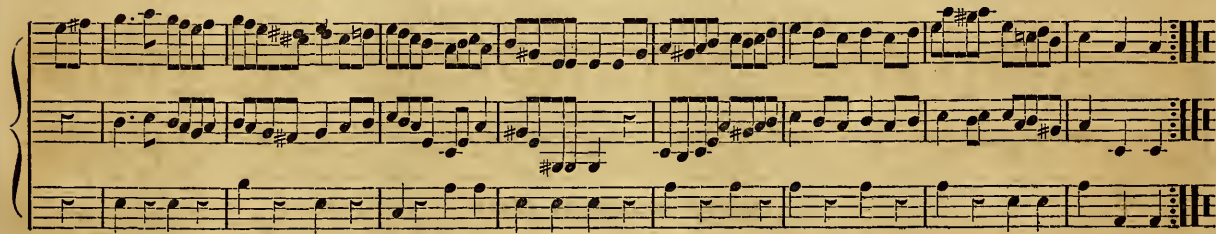
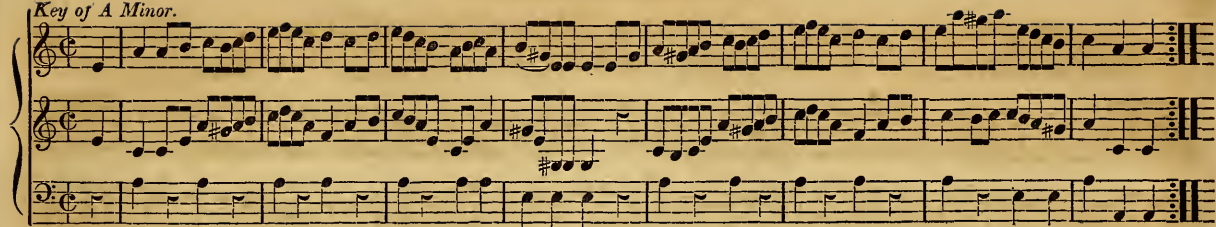
Musical score for "MISS GREEN'S FANCY." in D Minor, 6/8 time. The score consists of two systems of two staves each. The first system has a treble staff with a melodic line and a bass staff with a simple harmonic line. The second system continues the melody and accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The piece ends with a double bar line and repeat dots.

RED LION HORNPIPE.

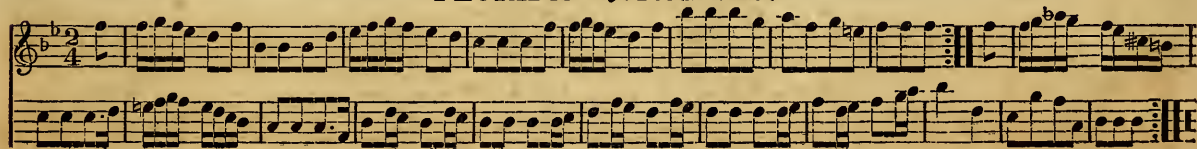


DEMOCRATIC RAGE.



Key of A Minor.

FLORIDA QUICKSTEP.



BATTLE OF BRANDYWINE.

Musical score for "BATTLE OF BRANDYWINE." The score is written for three staves in 2/4 time. The key signature has one sharp (F#). The first staff ends with a double bar line and the word "FINE." written above it. The second and third staves continue the melody and accompaniment. The third staff ends with a double bar line and the word "D. C." written above it.

AWAY TO THE MOUNTAIN.

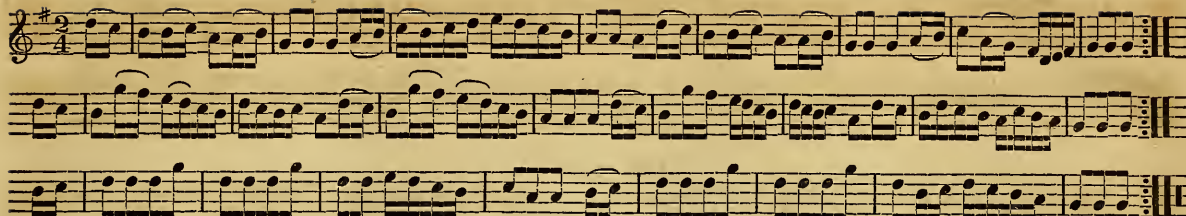
Musical score for "AWAY TO THE MOUNTAIN." The score is written for three staves in 6/8 time. The key signature has two flats (Bb and Eb). The first staff ends with a double bar line. The second and third staves continue the melody and accompaniment. The third staff ends with a double bar line.

NEW RIGGED SHIP.

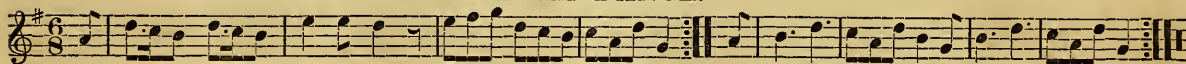
Musical score for "NEW RIGGED SHIP." The score is written for three staves in 6/8 time. The key signature has one sharp (F#). The first staff has trills (tr) marked above several notes. The second and third staves continue the melody and accompaniment. The third staff ends with a double bar line.

PERSIAN DANCE.

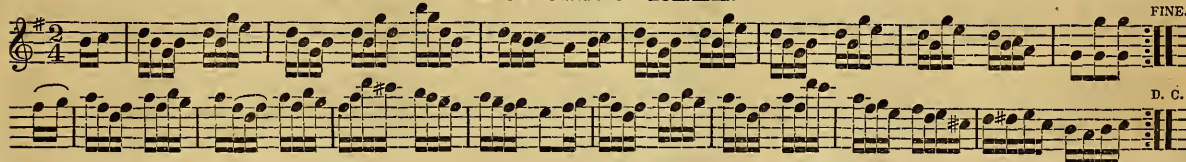
49



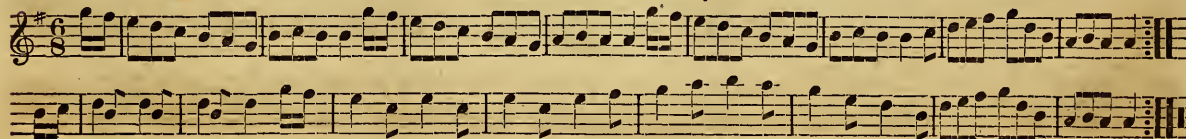
BALL DANCE.



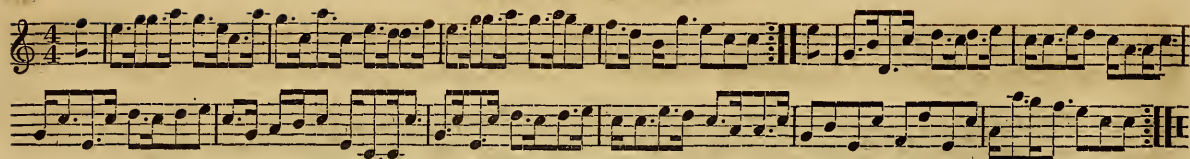
DUNCAN'S REEL.



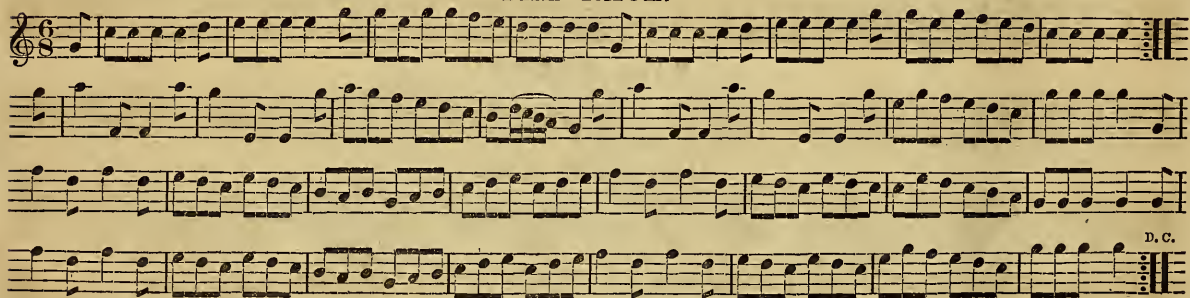
GEARY OWEN.



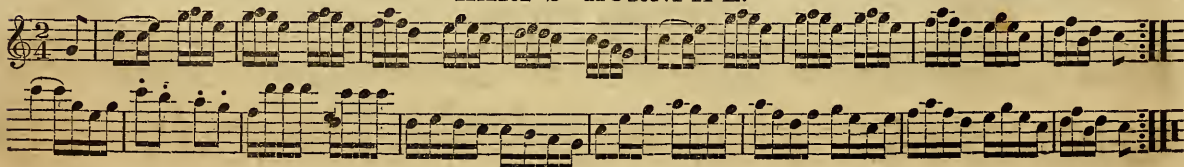
SCOTCH FOLLY.

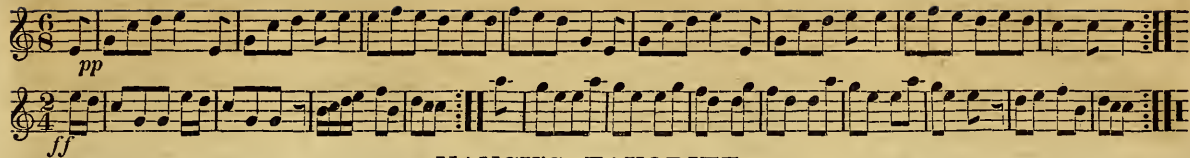


THE RACE.



HARP'S HORNPIPE.





NANCY'S FAVORITE.



SOLDIER'S BRIDE.



SCOTCH REEL. No. 1.



GARLAND OF LOVE.



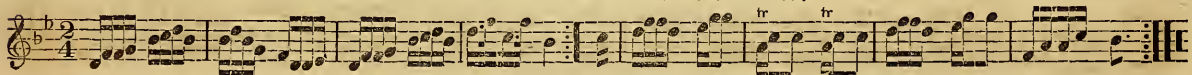
SCOTCH REEL. N. 2.



THREE FINGERED JACK.



MADAM DIDELOT'S FANCY.



FLINN'S HORNPIPE.

By T. D. PAINE.

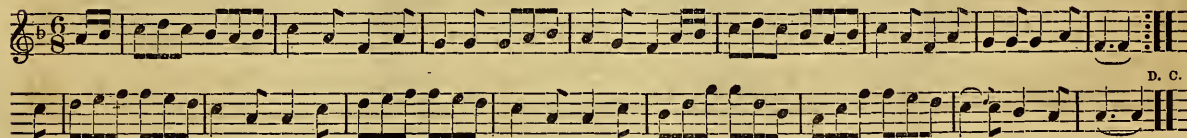
53



WEST'S HORNPIPE.

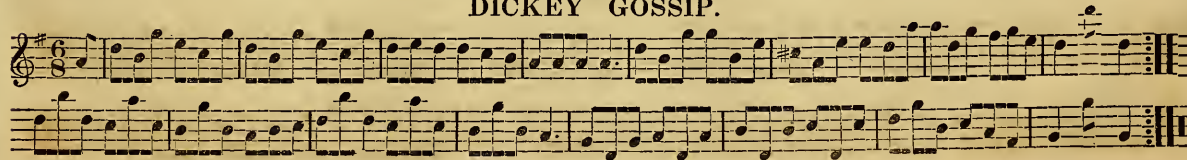


GRAND CONFEDERATION.

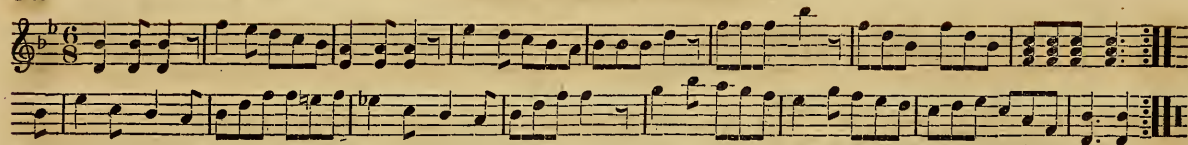


D. C.

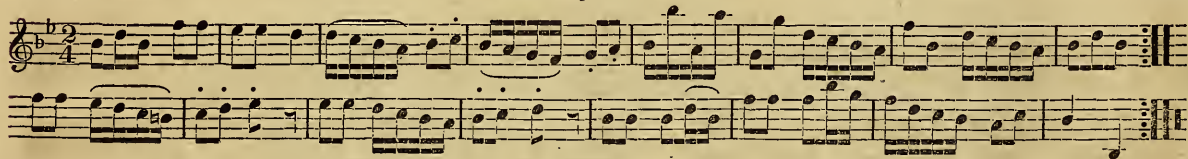
DICKEY GOSSIP.



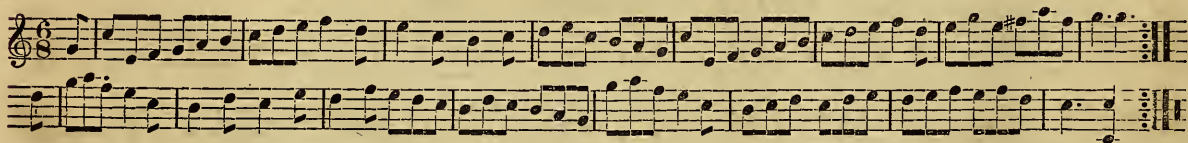
LADY BATH'S FAVORITE.



BRITISH RECRUIT.



PRIZE.

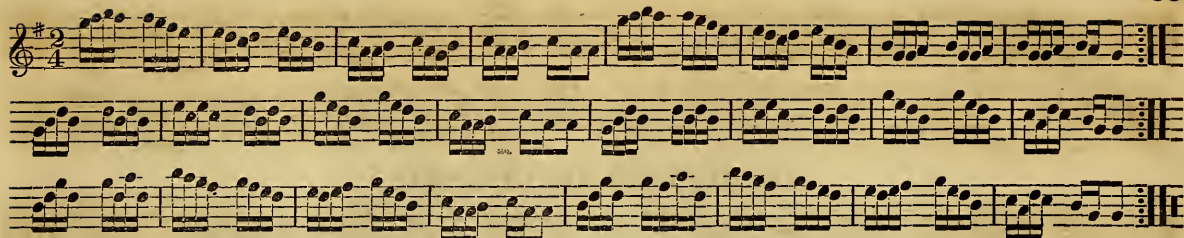


POST BOY.

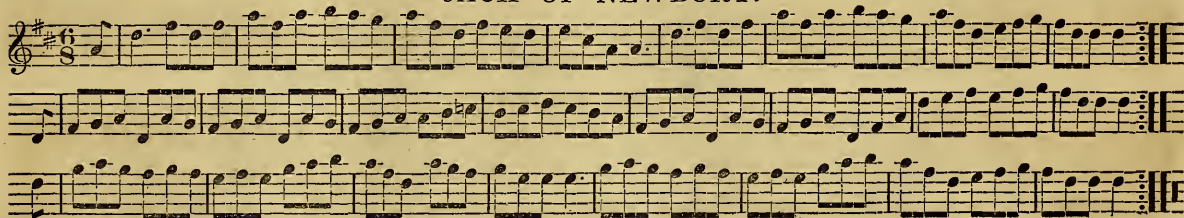


CROTCHET LODGE.

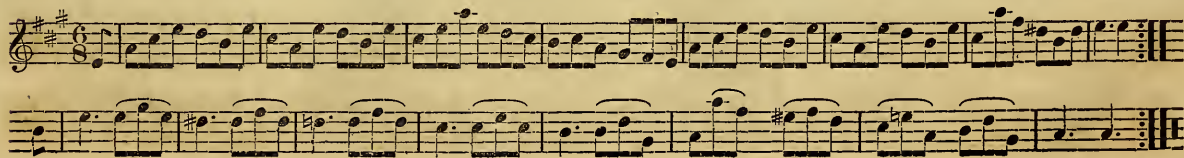
55



JACK OF NEWBURY.



MASQUERADE.



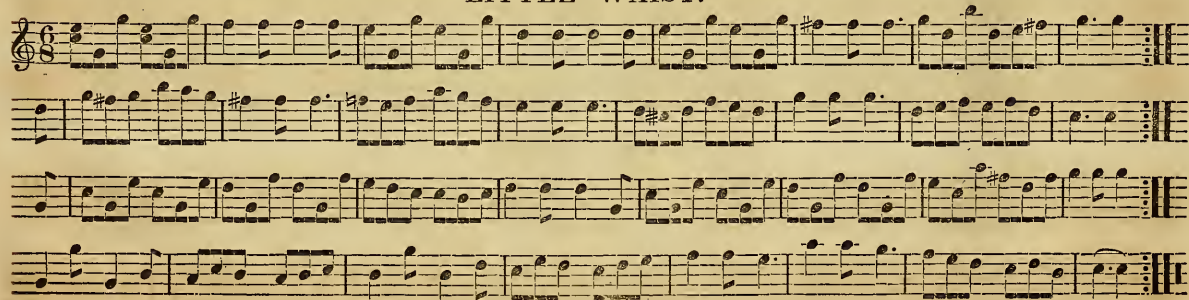
MITCHELL'S HORNPIPE.

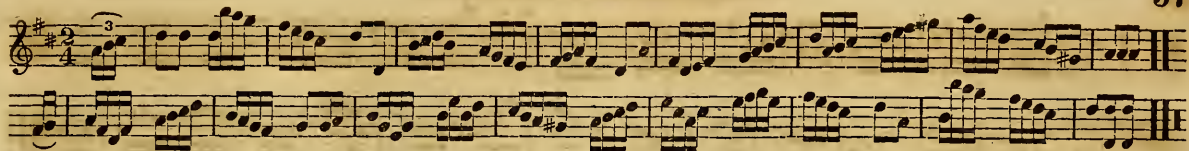


REVOLUTION IN IRELAND.

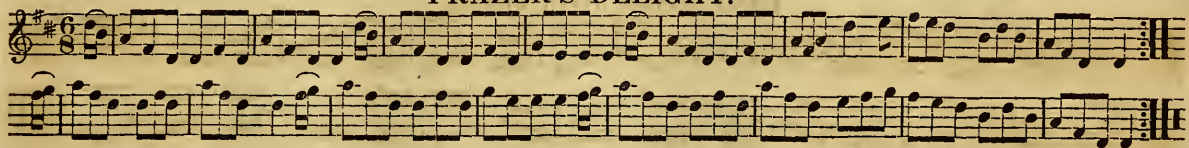


LITTLE WAIST.

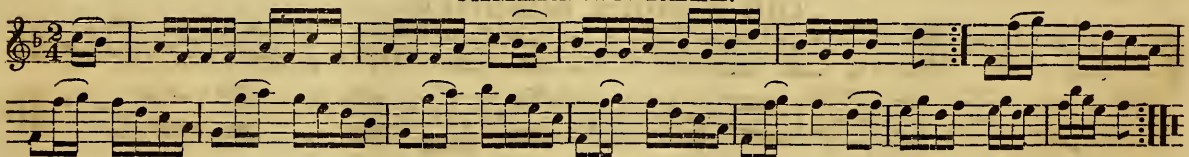




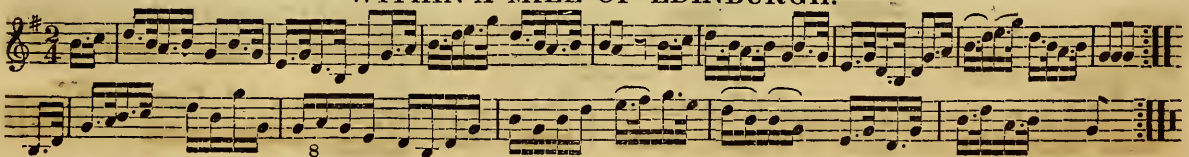
FRAZER'S DELIGHT.



CAMERANIN REEL.

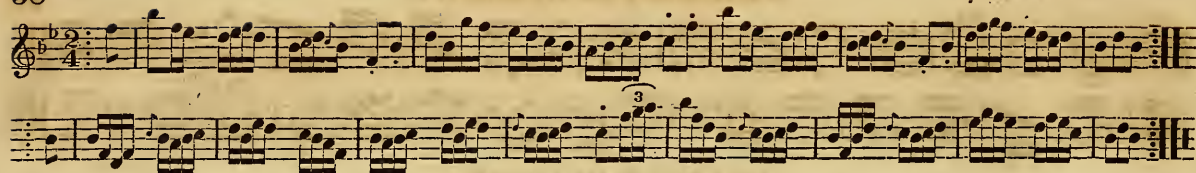


WITHIN A MILE OF EDINBURGH.



SUN HORNPIPE.

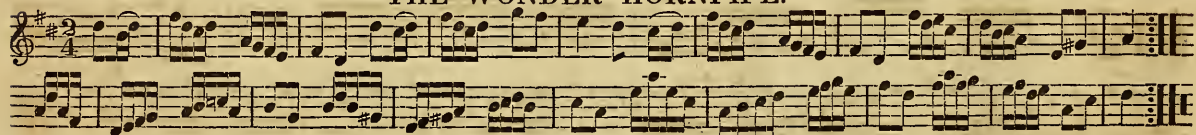
By JOSEPH CLARK.



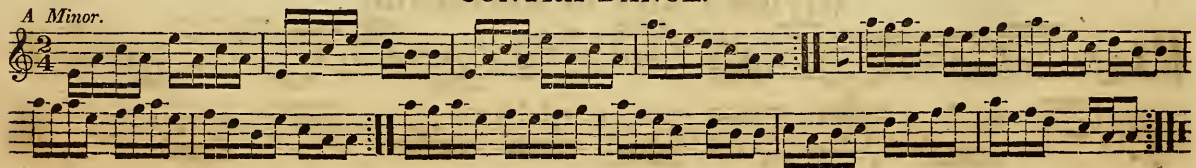
IRELAND'S HORNPIPE.



THE WONDER HORNPIPE.



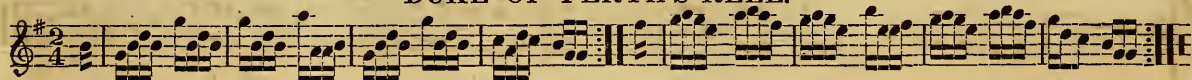
CONTRA DANCE.

*A Minor.*

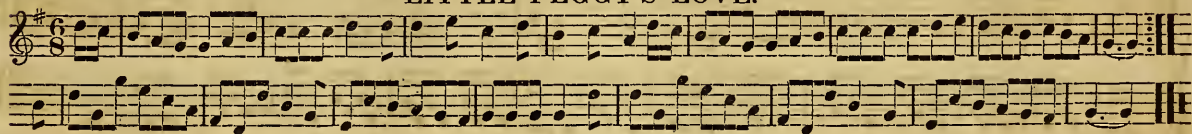


D. C.

DUKE OF PERTH'S REEL.



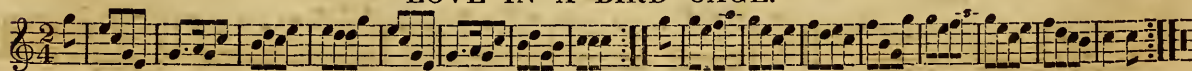
LITTLE PEGGY'S LOVE.



WAYS AND MEANS.



LOVE IN A BIRD CAGE.



MISS LUCY LONG.

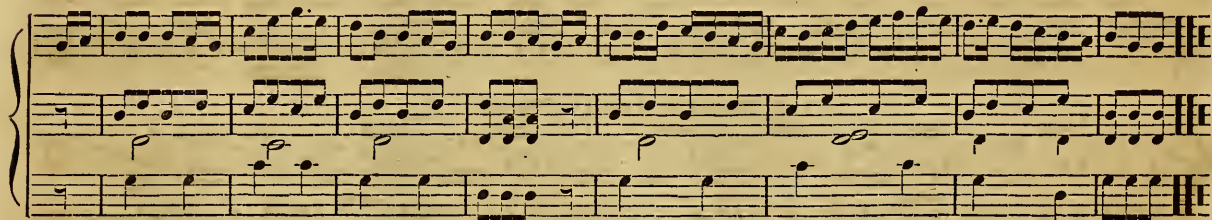
A musical score for the piece "Miss Lucy Long". It consists of two systems of staves. The first system has three staves: a treble staff, a treble staff with a brace on the left, and a bass staff. The second system has three staves: a treble staff, a treble staff with a brace on the left, and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line with repeat dots. The notation is in a traditional, slightly ornate style.

MISS MANNING'S REEL.

A musical score for the piece "Miss Manning's Reel". It consists of two systems of staves. The first system has a treble staff and a bass staff. The second system has a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by rapid sixteenth-note runs and a final double bar line with repeat dots. The notation is in a traditional, slightly ornate style.

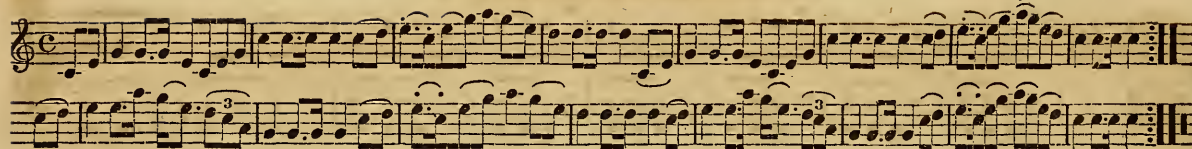
DANDY JIM OF CAROLINE.

61



BONNY JIM OF ABERDEEN.





NEVER DO TO GIVE IT UP SO.

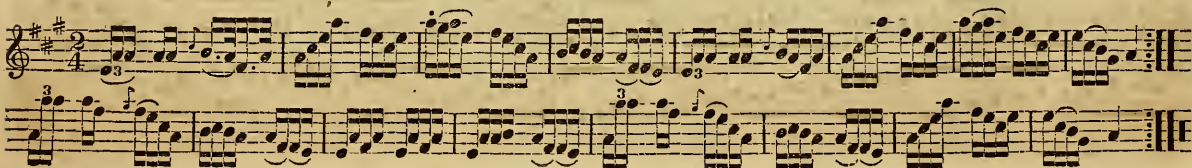


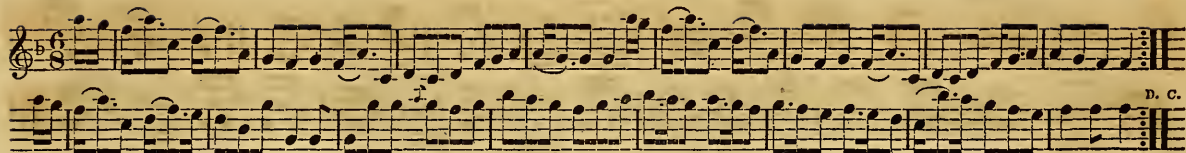
VICTORIA HORNPIPE.



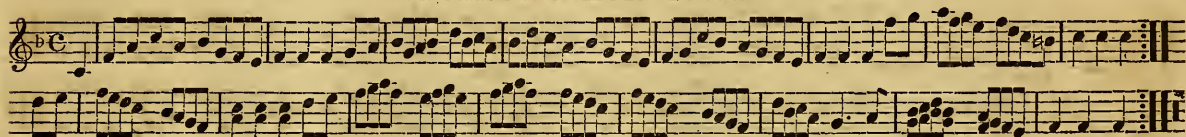
FORTUNE'S REEL.

By H. THAYER.





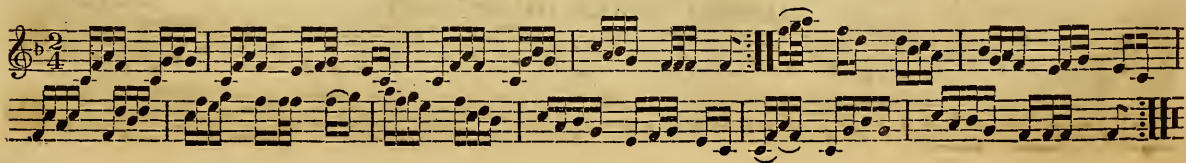
JACKSON'S HORNPIPE.



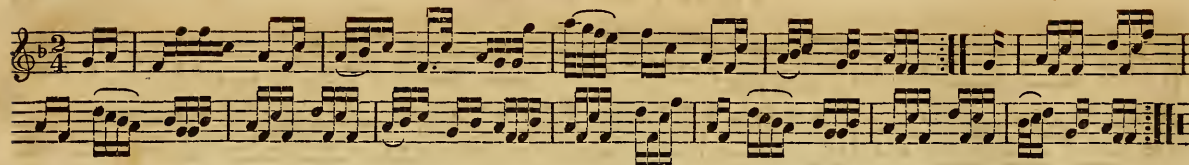
CHARLOTTE GORDAN'S REEL.



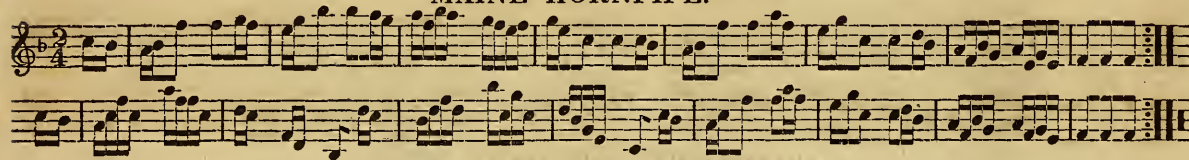
COL. MC'ENALLY'S REEL.



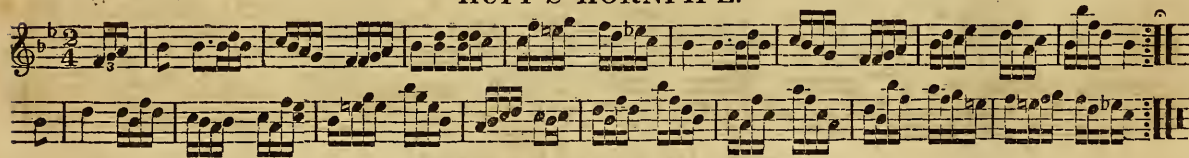
ELLIS'S QUICKSTEP.



MAINE HORNPIPE.

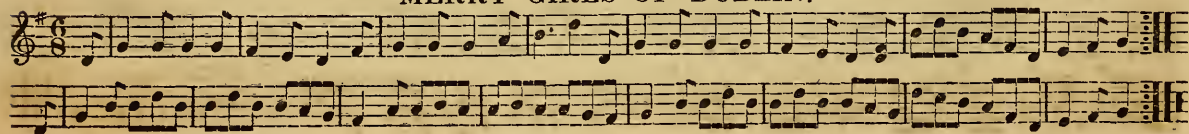


HUFF'S HORNPIPE.



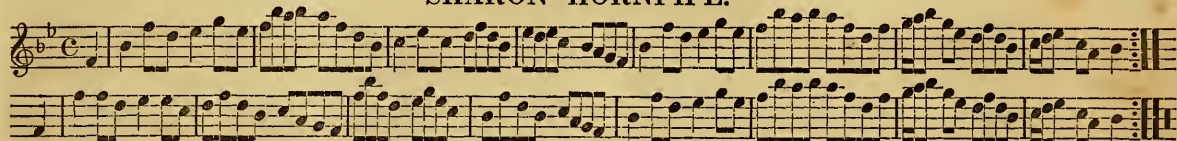
MERRY GIRLS OF DUBLIN.

IRISH MELODY.



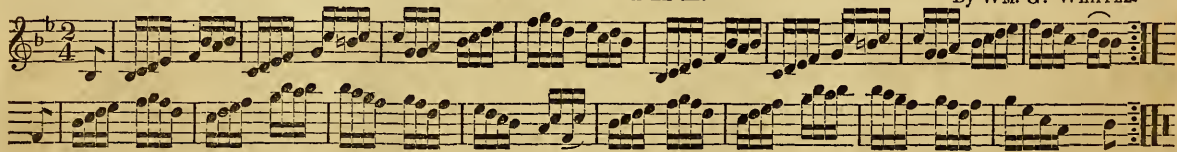


SHARON HORNPIPE.



CANTON HORNPIPE.

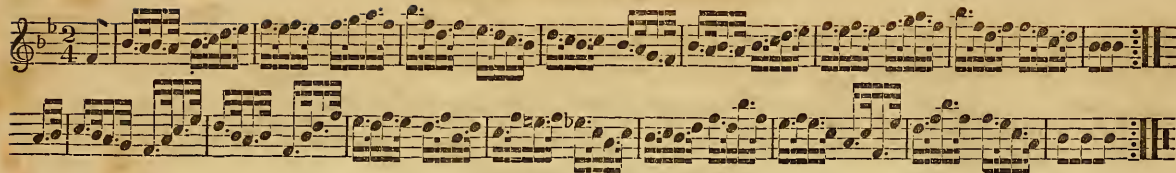
By WM. G. WHIPPLE.



JULIA'S FAVORITE.



SCOTCH REEL. No. 3.



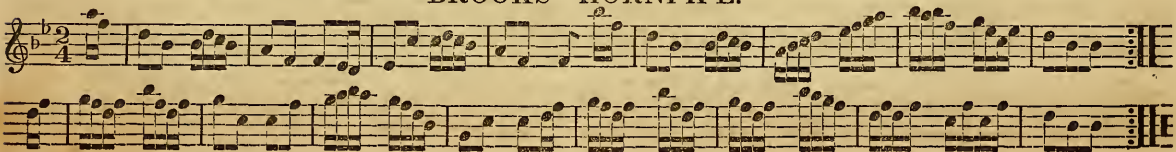
STOOGES' HORNPIPE.



MISSISSIPPI HORNPIPE.



BROOKS' HORNPIPE.



HUMPHREY'S GAVOTT.

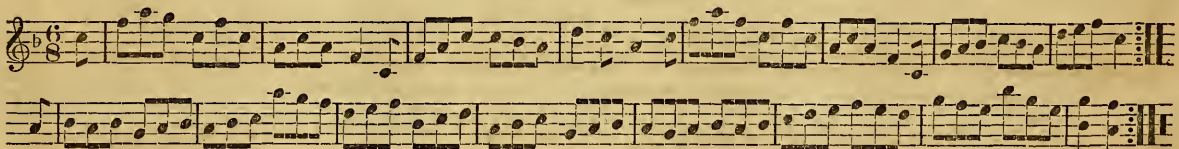
67



YOUNG WIDOW.



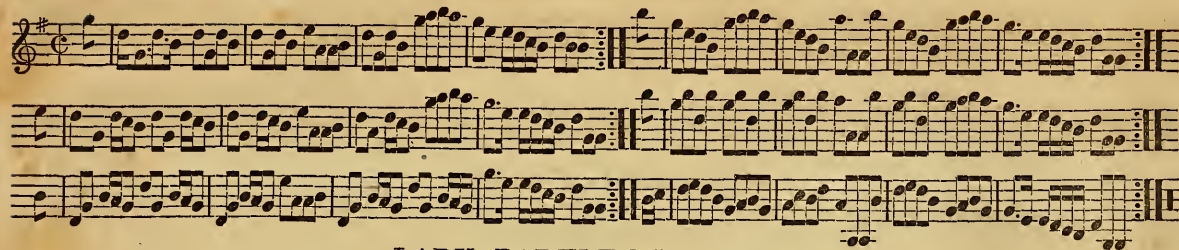
THE CIRCUS.



JIM BROWN.



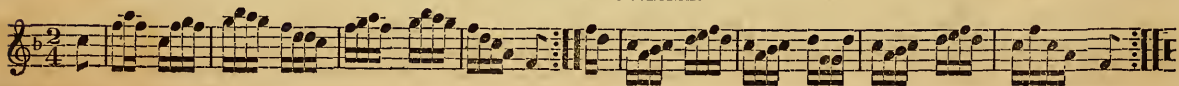
LADY LUCY CAMPBELL'S STRATHSPEY.



LADY BARTLETT'S WHIM.

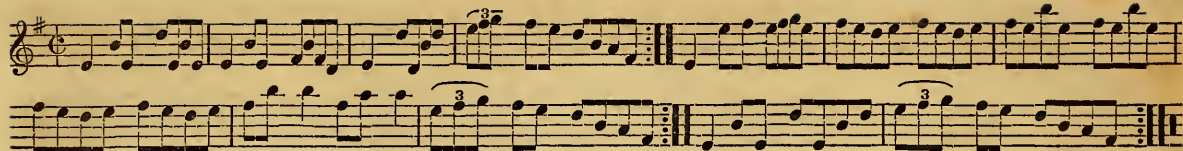


VIRGINIA REEL.

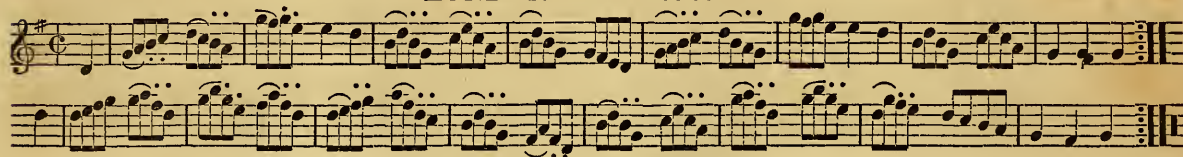


TOSS THE FEATHERS.

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LONDON HORNPIPE.



MARYLAND HORNPIPE.



DELAWARE HORNPIPE.



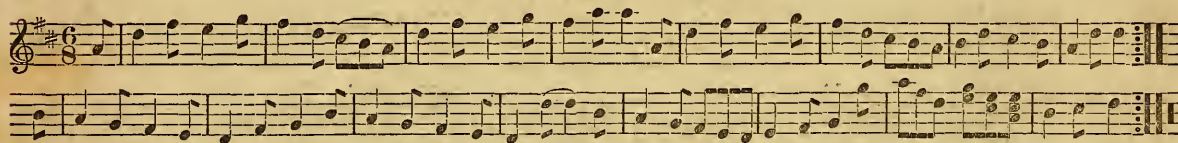
TRIP TO IRELAND.

IRISH MELODY.



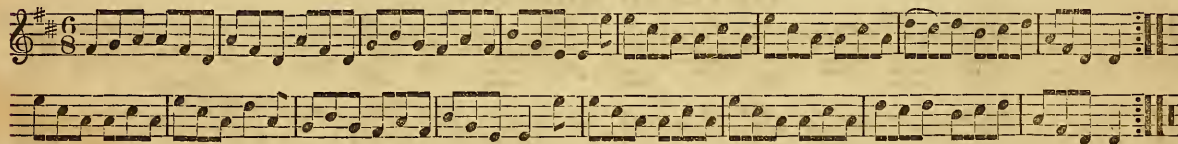
ONLY THINK OF THAT.

IRISH MELODY.



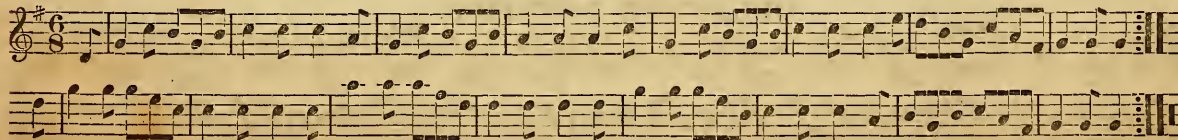
MOLOWNEY'S JIG.

IRISH MELODY.



RATTLE THE CASH.

IRISH MELODY.



MISS BRUCE'S REEL.

IRISH MELODY.

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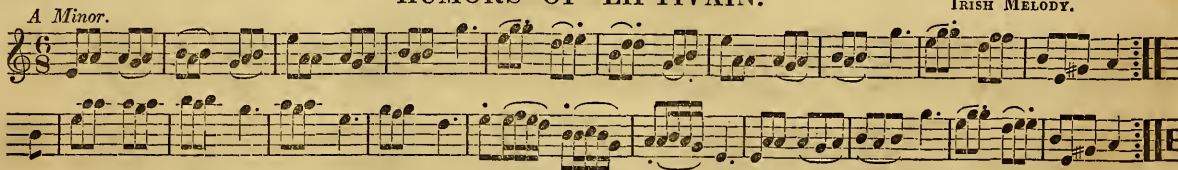
KILLKENNY GIRLS.

IRISH MELODY.



HUMORS OF LIFTIVAIN.

IRISH MELODY.



BLACK JOKE.

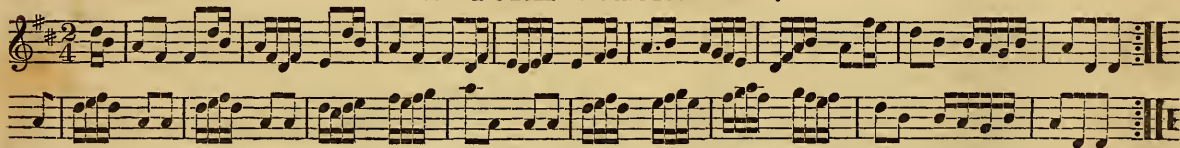
IRISH MELODY.



PINK HORNPIPE.



NEW YORK VOLUNTEERS.



COBB'S ASSEMBLY.



LAKE ERIE.

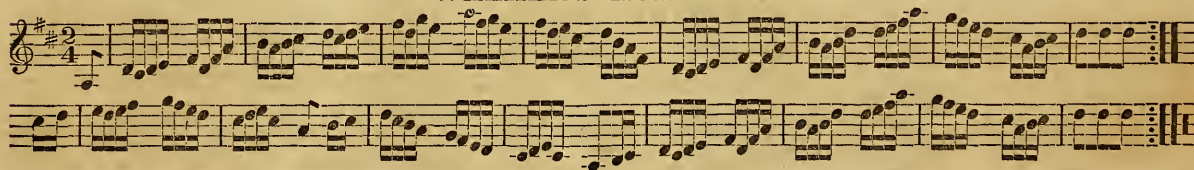




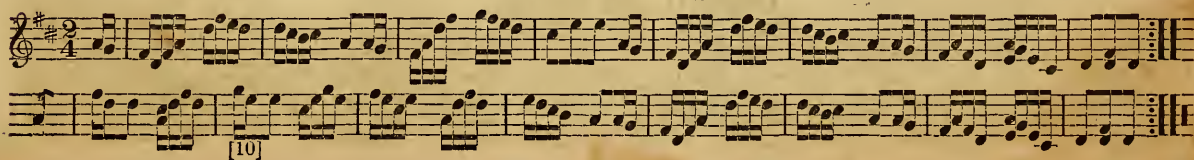
STAR HORNPIPE.

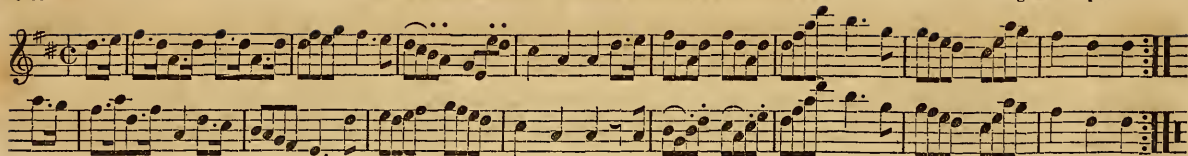


WALKER'S HORNPIPE.

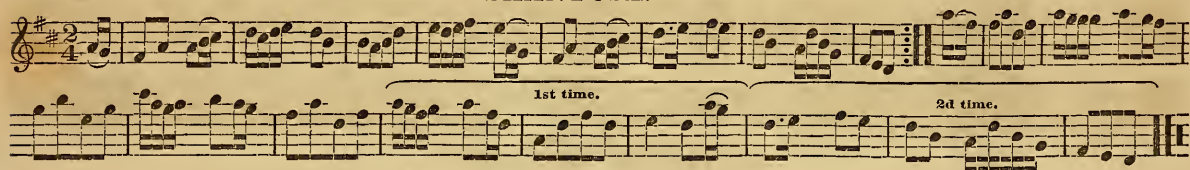


ROLLING HORNPIPE.

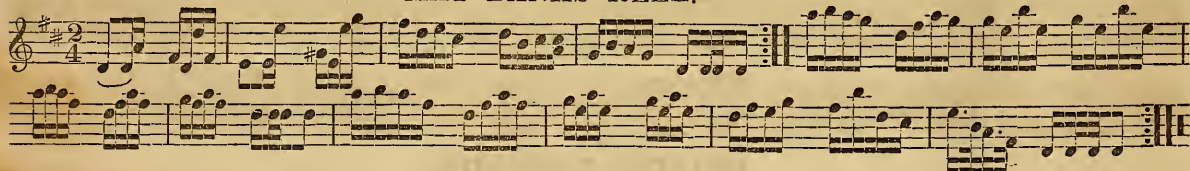




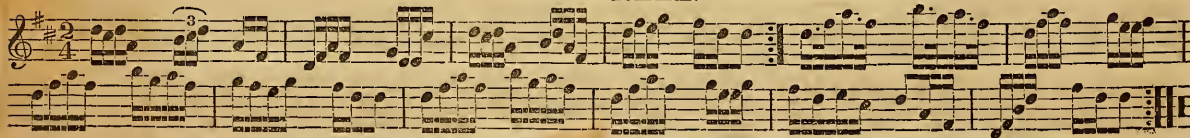
SHANTUSE.



MAY BANKS REEL.



LEFT HAND REEL.

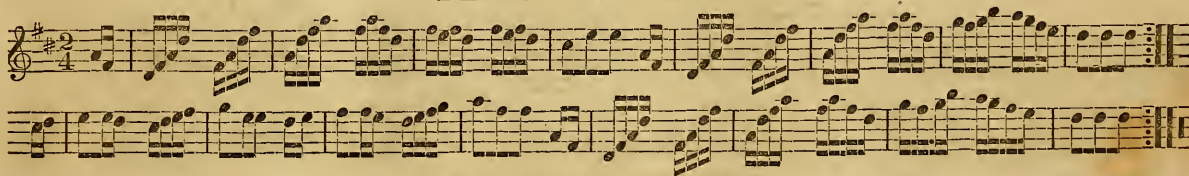




WHITAKER'S HORNPIPE.



DEVANS' HORNPIPE.



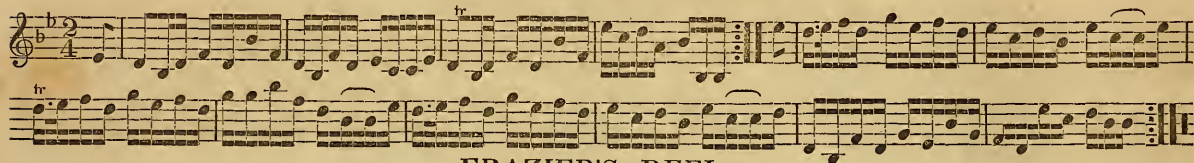
MISSOURI HORNPIPE.



LOW'S HORNPIPE.



MISS MC. PHEARSON'S REEL.



FRAZIER'S REEL.



BABBIT'S HORNPIPE.



PERTH HORNPIPE.

77



BELFAST HORNPIPE.

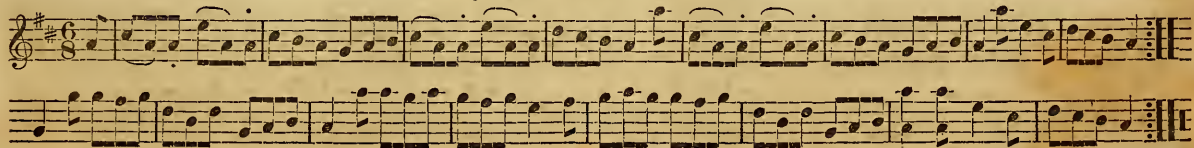


D. C.

QUICKSTEP. No. 1.



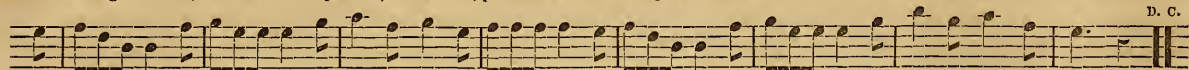
QUICKSTEP. No. 2.



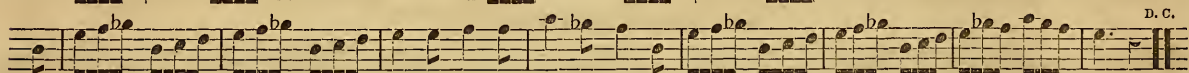
COTILLION No. 1. FANNY JONES' SETT.



First 4 right and left, balance and turn partners, ladies chain, promenade 4. Side couples the same.



D. C.



D. C.



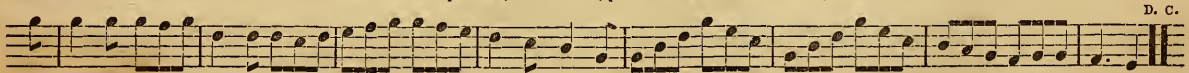
First 2 forward and back, cross over, chassa de chassa, cross back, balance and turn partners. The other couples the same.



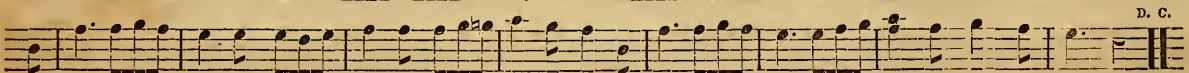
D. C.



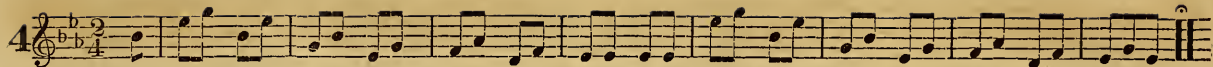
First 2 forward and back, back to back, balance and turn partners, ladies chain, promenade 4. The other couples the same.



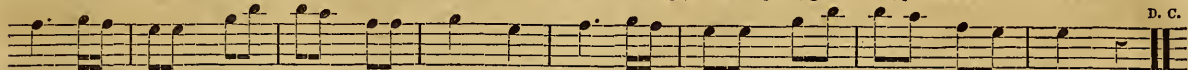
D. C.



D. C.



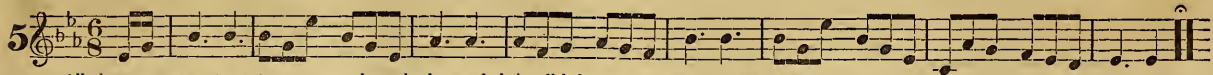
First 4 lead to right, chassa out and form lines across the hall, all forward and back, swing partners to place, grand chain, promenade 8. Sides the same.



D. C.



D. C.



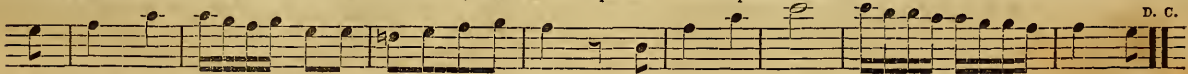
All chassa across partners, turn corners, chassa back, grand chain, all balance to corners, turn partners.



D. C.



First 4 chassa across partners and back, forward and back 4, balance and turn partners. Side couples the same.



D. C.

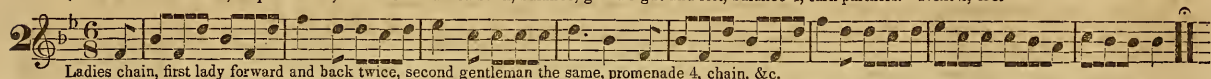


D. C.

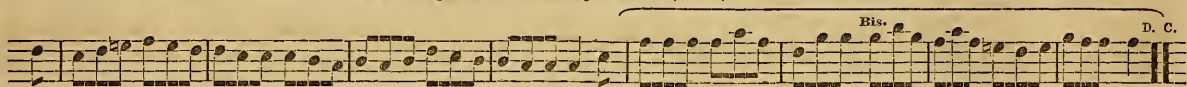
COTILLION No. 2. BALTIMORE SETT.



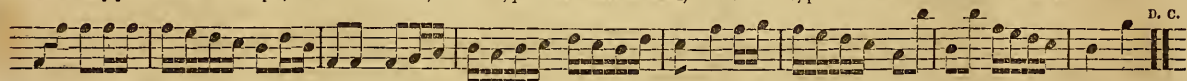
All balance to corners, all promenade, first 2 forward and back, balance, grand right and left, balance 4, turn partners. Next 2, &c.



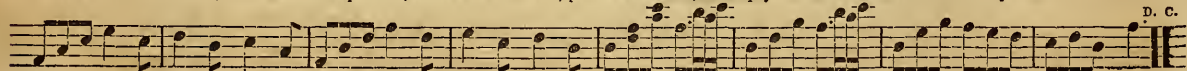
Ladies chain, first lady forward and back twice, second gentleman the same, promenade 4, chain, &c.

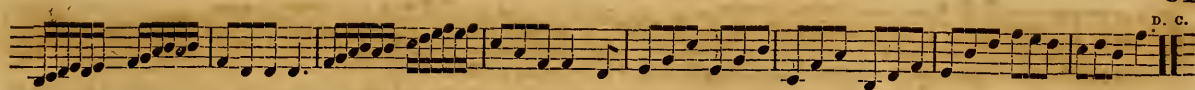


First lady join with second couple, forward and back 3, balance 4, partners chassa across 4, back to back 4, promenade 4. The others the same.

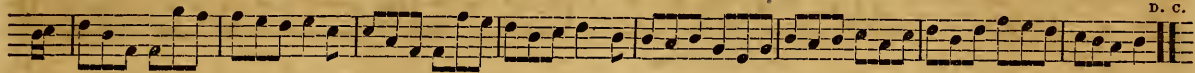


First 2 forward and back, all chassa across partners, same 2 back to back, partners the same, first 4 pay their address, balance and turn partners.

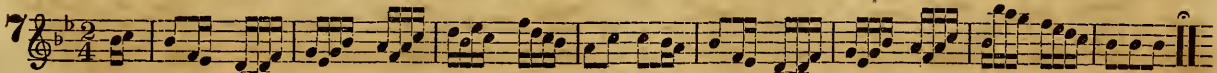




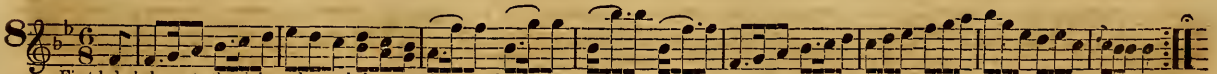
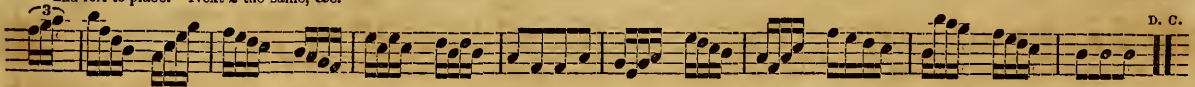
Ladies forward and back, gentlemen the same, grand chain, promenade all.



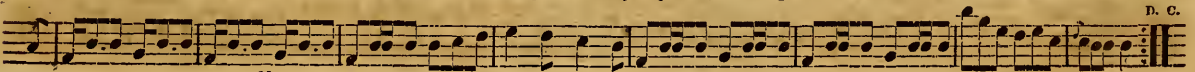
First 4 forward and back, back to back, balance 4 and turn partners, ladies chain, promenade 4. Side couples the same.



First 2 give right hand across, left hand back, form a line, balance, half promenade, ladies forward and back, gentlemen the same, balance to partners, half right and left to place. Next 2 the same, &c.



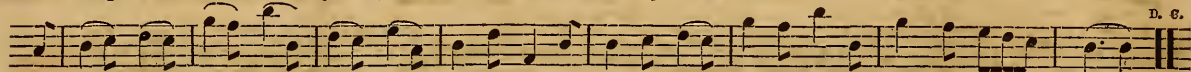
First lady balance to the right and turn, balance to the next, &c., till you come to your partner, balancing to him last. The other ladies the same. Gents. also.



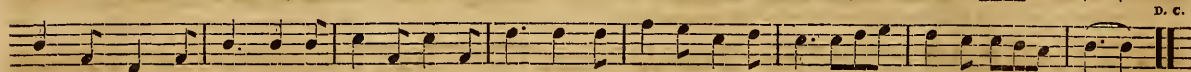
COTILLION No. 3. OPERA SETT.



First 4 right and left, balance and turn partners, ladies chain, promenade 4. Side couples the same.



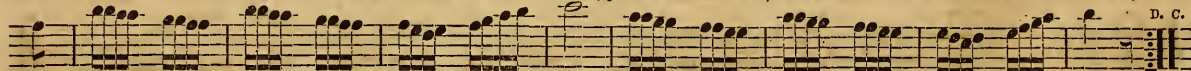
D. C.



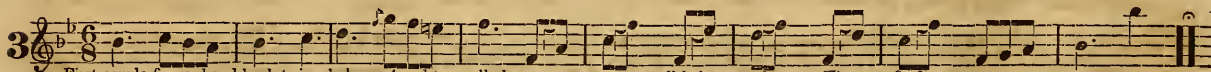
D. C.



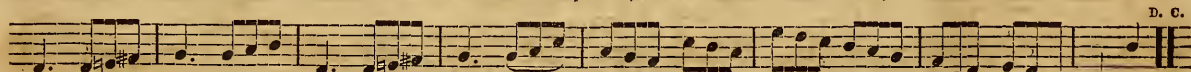
First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4. Next 2, &c.



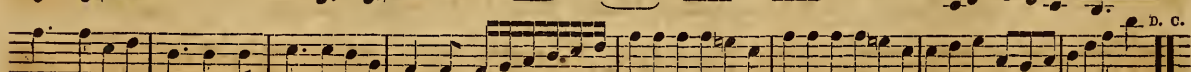
D. C.



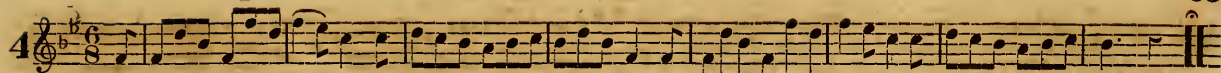
First couple forward and back twice, balance 4 and turn, all chassa across partners, all balance and turn. The next 2, &c.



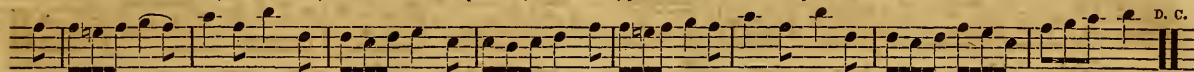
D. C.



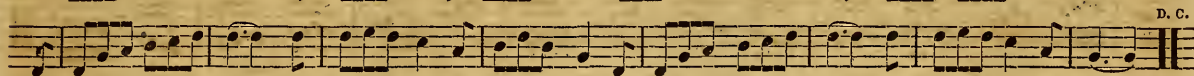
D. C.



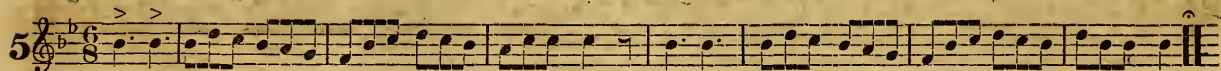
First 4 forward and back, back to back, balance 4 and turn partners, ladies chain, promenade 4. Side couples the same.



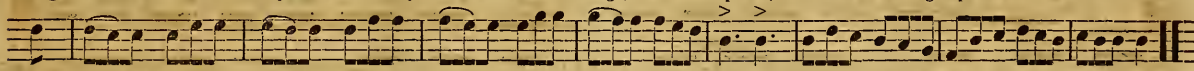
D. C.



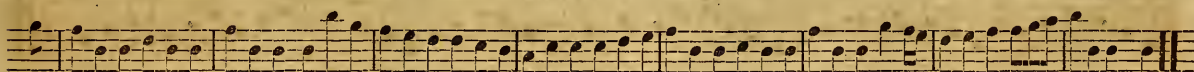
D. C.



First couple promenade round, the other couples do the same in rotation, and form lines lengthwise the hall, 1st couple balance, chassa down ten steps, balance again and chassa down, other couples the same, till you have all balanced through, &c. come to places, all balance and swing to places.



D. C.



D. C.



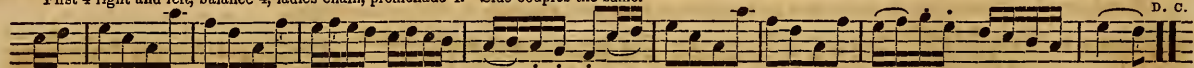
D. C.



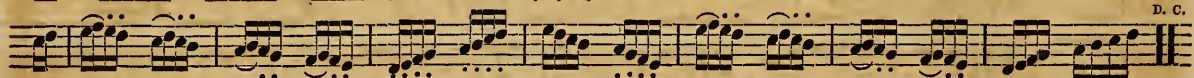
D. C.



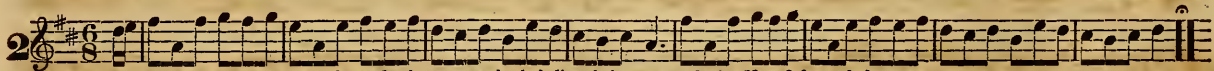
First 4 right and left, balance 4, ladies chain, promenade 4. Side couples the same.



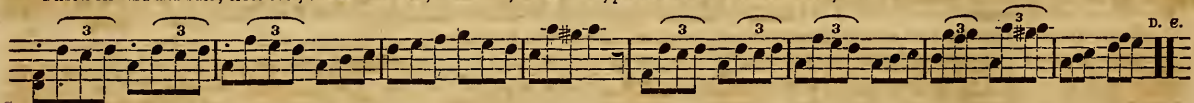
D. C.



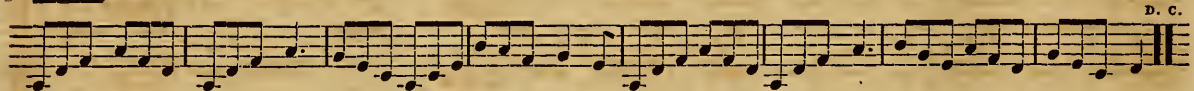
D. C.



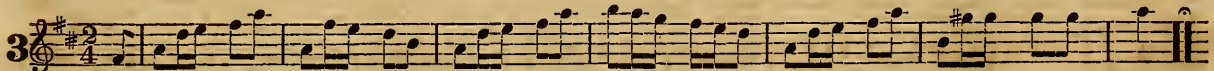
First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4. Next 2 forward, &c.



D. C.



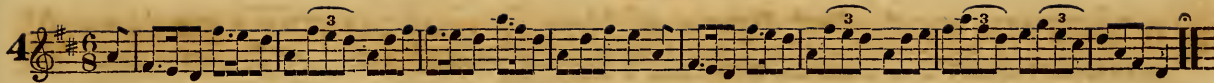
D. C.



All chassa across partners and back, all balance partners and turn, grand chain, all promenade.

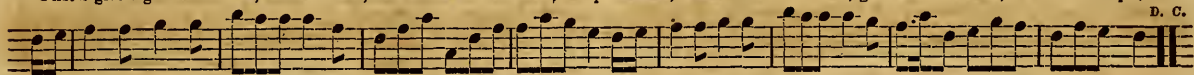


D. C.

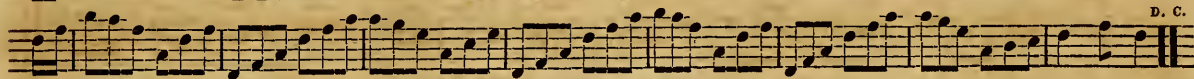


First 2 give right hand across, left hand back, form a line and balance 4, half promenade, ladies forward and back, gentlemen the same, &c. Next couple, &c.

D. C.

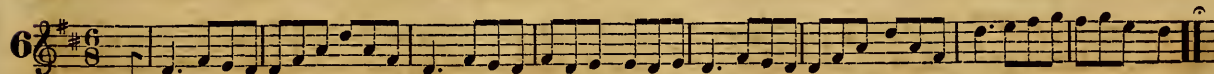
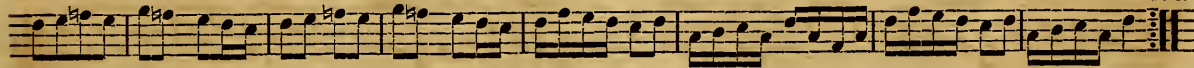
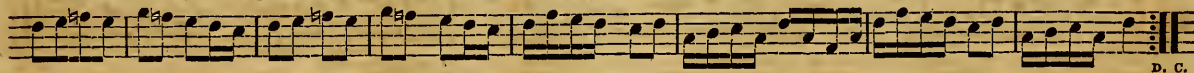


D. C.



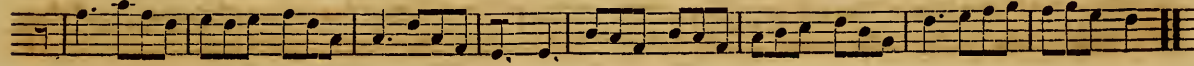
All almand corners, almand partners, all balance to corners, turn partners, grand chain, all promenade.

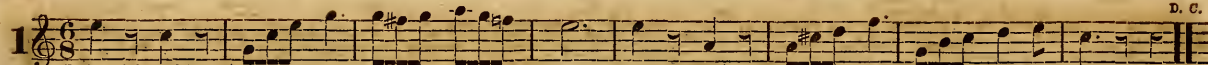
D. C.



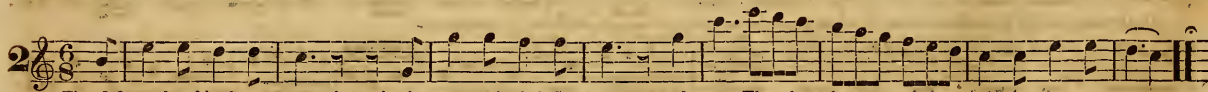
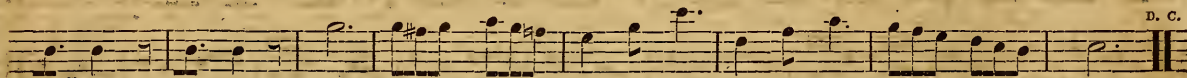
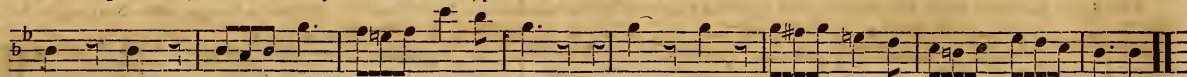
First 2 forward and back, cross over, chassa de chassa, cross back, balance and turn. Next 2 forward, &c.

D. C.

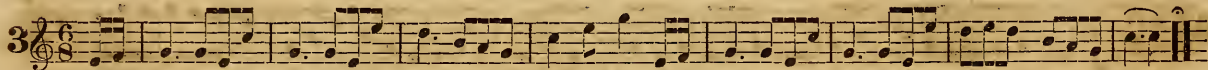




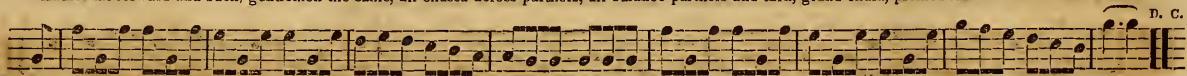
First 4 right and left, balance and turn partners, ladies chain, promenade 4. Sides the same.

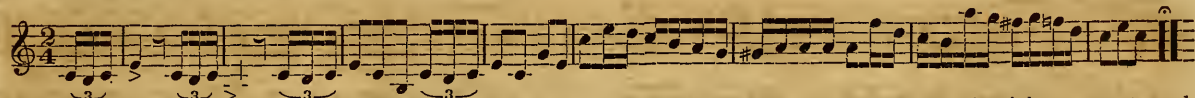
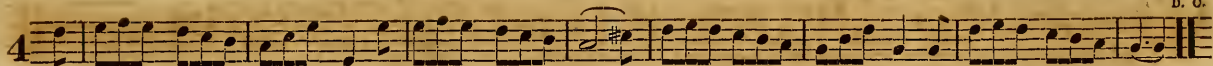


First 2 forward and back, cross over, chassa de chassa, cross back, balance partners and turn. The others the same.

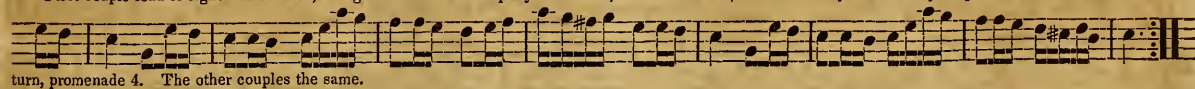


Ladies all forward and back, gentlemen the same, all chassa across partners, all balance partners and turn, grand chain, promenade all.

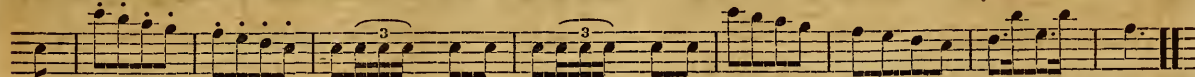




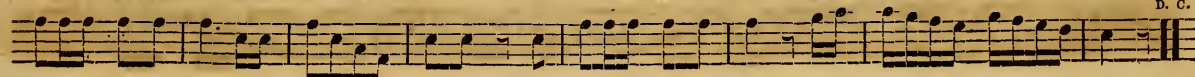
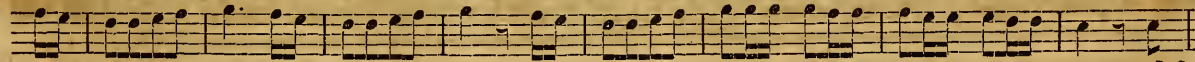
First couple lead to right and balance, swing round with the couple you balance, lead to the next, and so on till you come to your place, balance your partner and



turn, promenade 4. The other couples the same.



2 ladies forward and back, 2 gentlemen the same, balance 4, and turn partners, grand chain, promenade 8. Sides the same.



COTILLION No. 6. BLACK HAWK SETT.

1

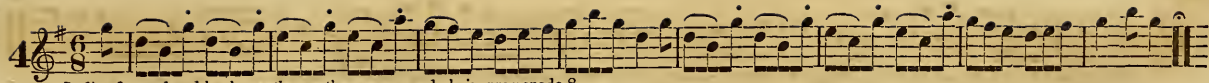
The first staff of music for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some beamed sixteenth notes. The staff concludes with a double bar line. The tempo marking 'D. C.' (Da Capo) is positioned at the end of the staff.

First 4 lead to right, chassa out and form lines across the hall, all right and left across the hall, ladies all chain across the hall, all forward and back, swing partners to place. * Side couples the same.

[illegible]

First couple forward and back, cross over, chassa de chassa, cross back, all balance, all chassa across partners. Next 2 forward and back, &c.

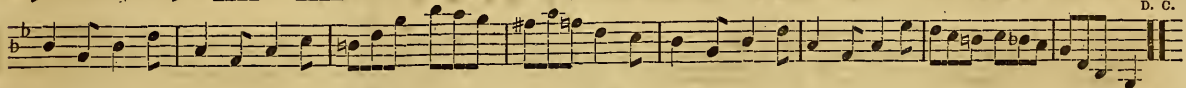
D. C.



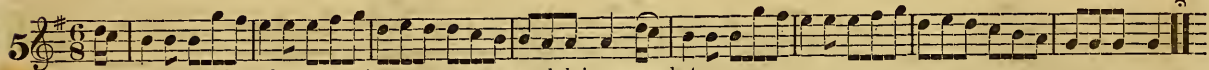
Ladies forward and back, gentlemen the same, grand chain, promenade 8.



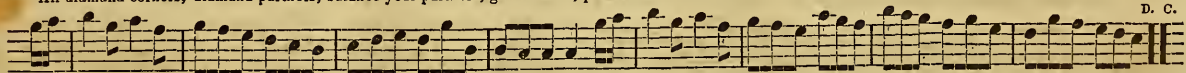
D. C.



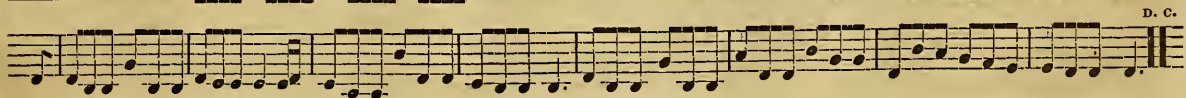
D. C.



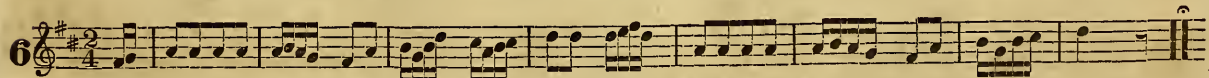
All alamand corners, alamand partners, balance your partners, grand chain, promenade 4.



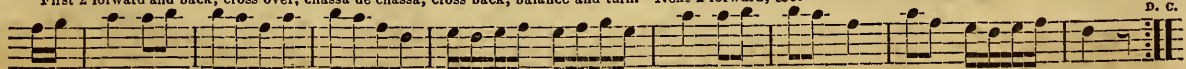
D. C.



D. C.



First 2 forward and back, cross over, chassa de chassa, cross back, balance and turn. Next 2 forward, &c.



D. C.

First 4 forward and back, back to back, balance 4 and turn partners, ladies chain, promenade 4. Side couples the same.

First 4 forward and back, back to back, balance 4 and turn partners, ladies chain, promenade 4. Side couples are same.

D. C.

D. C.

The first staff of music is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, including eighth and sixteenth notes, with some notes marked with accents (>) and trills (tr). The staff concludes with a double bar line and the tempo marking 'D. C.' (Da Capo).

D. C.

The first system of musical notation for 'The Bird Song' is written on a single staff in treble clef. The time signature is 6/8. The melody consists of eighth and sixteenth notes, with some notes beamed together. The system ends with a double bar line.

First couple forward and back, balance there, cross over second couple, balance and turn., &c.

The second system of musical notation, continuing the melody from the first system. It consists of a single staff with a treble clef. The melody continues with various note values and rests, ending with a double bar line. The key signature remains one flat (B-flat).

D. G.

The second system of musical notation continues the melody. It begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure has a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure consists of a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure has a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure has a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure consists of a quarter note F#2, a quarter note E2, and a quarter note D2. The ninth measure has a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1. The system ends with a double bar line and the tempo marking 'D. C.' (Da Capo).

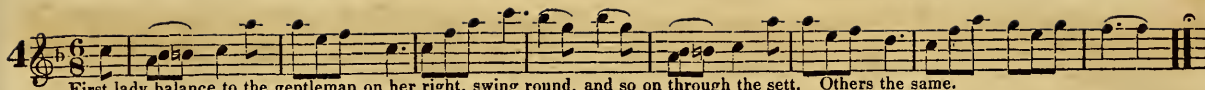
D. C.

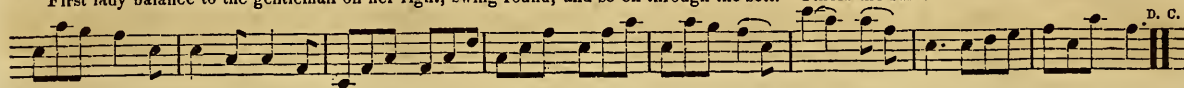
A musical score for the song "The Rose Tree". The score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a time signature of 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups of three or four, creating a lively, dance-like feel. The piece begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is written on a single staff. The first measure contains a quarter note G4, followed by a quarter note A4. The second measure contains a quarter note B4, followed by a quarter note C5. The third measure contains a quarter note D5, followed by a quarter note E5. The fourth measure contains a quarter note F5, followed by a quarter note G5. The fifth measure contains a quarter note A5, followed by a quarter note B5. The sixth measure contains a quarter note C6, followed by a quarter note B5. The seventh measure contains a quarter note A5, followed by a quarter note G5. The eighth measure contains a quarter note F5, followed by a quarter note E5. The ninth measure contains a quarter note D5, followed by a quarter note C5. The tenth measure contains a quarter note B4, followed by a quarter note A4. The eleventh measure contains a quarter note G4, followed by a quarter note F4. The twelfth measure contains a quarter note E4, followed by a quarter note D4. The thirteenth measure contains a quarter note C4, followed by a quarter note B3. The fourteenth measure contains a quarter note A3, followed by a quarter note G3. The fifteenth measure contains a quarter note F3, followed by a quarter note E3. The sixteenth measure contains a quarter note D3, followed by a quarter note C3. The seventeenth measure contains a quarter note B2, followed by a quarter note A2. The eighteenth measure contains a quarter note G2, followed by a quarter note F2. The nineteenth measure contains a quarter note E2, followed by a quarter note D2. The twentieth measure contains a quarter note C2, followed by a quarter note B1. The piece ends with a double bar line.

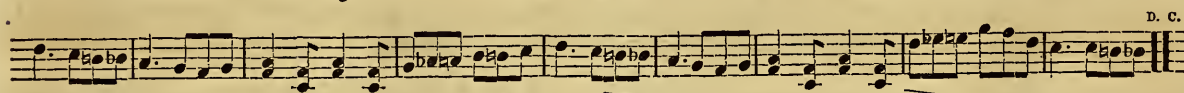
First 2 back to back, balance, and turn partners, forward next 2, &c.

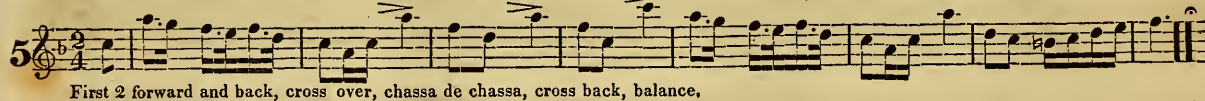
First 2 back to back, balance, and turn partners, forward next 2, &c.

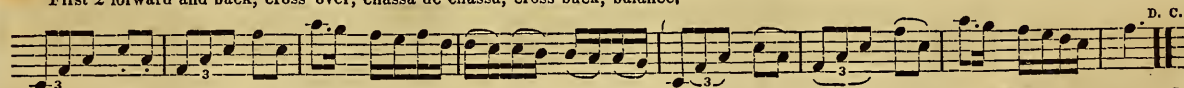
D. E.

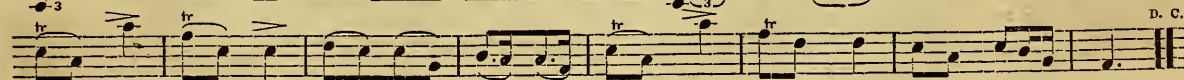
4 $\frac{6}{8}$  First lady balance to the gentleman on her right, swing round, and so on through the sett. Others the same.

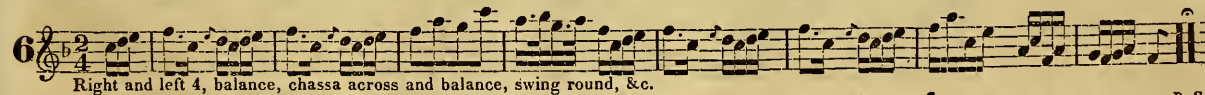
 D. C.

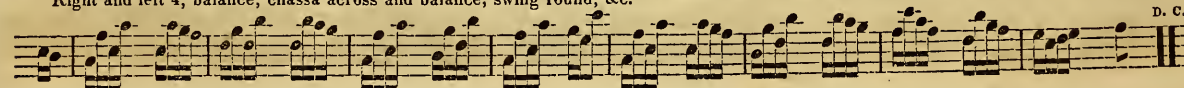
 D. C.

5 $\frac{2}{4}$  First 2 forward and back, cross over, chassa de chassa, cross back, balance,

 D. C.

 D. C.

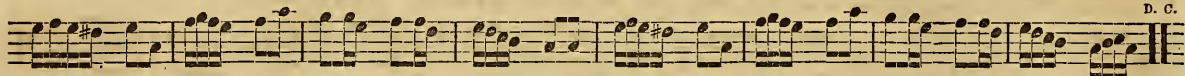
6 $\frac{2}{4}$  Right and left 4, balance, chassa across and balance, swing round, &c.

 D. C.

COTILLION N. 8. WINTHROP HALL SETT.



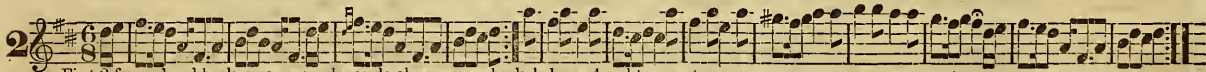
First 2 forward and back, cross over, chassa de chassa, cross back, balance partners and turn. Next 2 &c.



D. C.



D. C.



First 2 forward and back, cross over, chassa de chassa, cross back, balance 4 and turn partners.



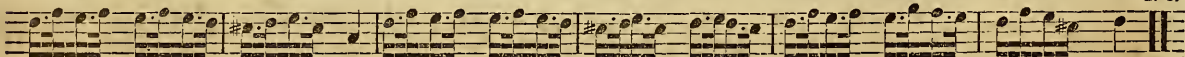
First 2 forward and back, back to back, next 2 forward, &c.



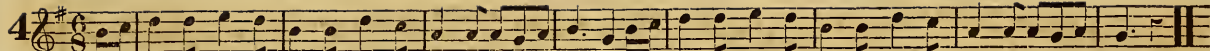
D. C.

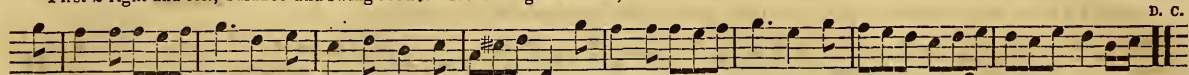
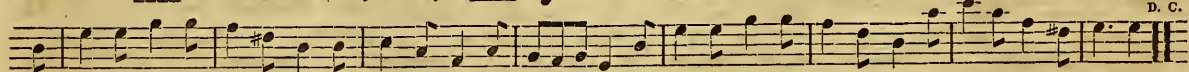


D. C.

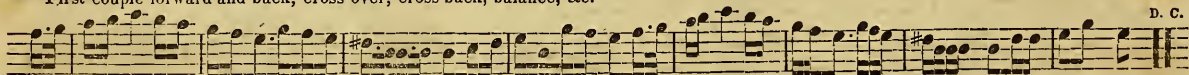
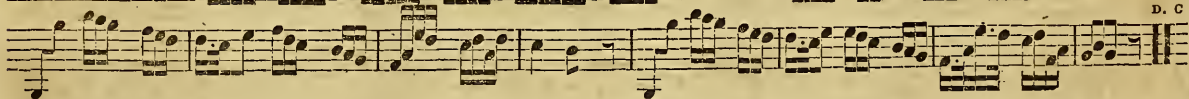


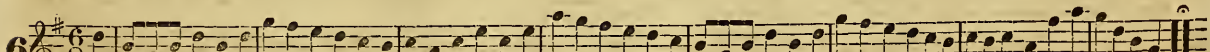
D. C.

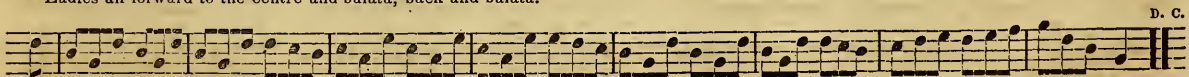
4 $\frac{6}{8}$ 
First 2 right and left, balance and swing round. Next 2 right and left, &c.

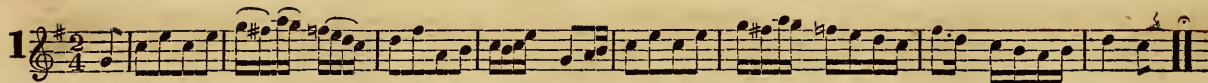


D. C.

5 $\frac{2}{4}$ 
First couple forward and back, cross over, cross back, balance, &c.

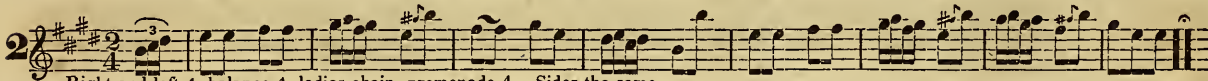
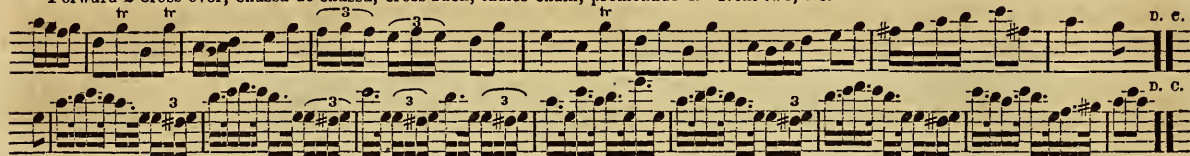


D. C.

6 $\frac{6}{8}$ 
Ladies all forward to the centre and balata, back and balata.

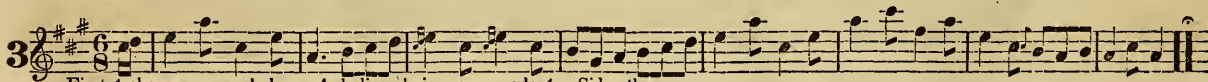
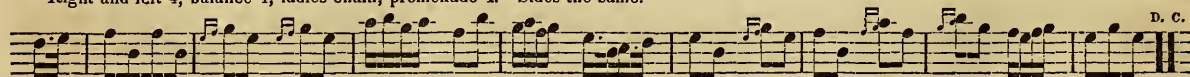

D. C.



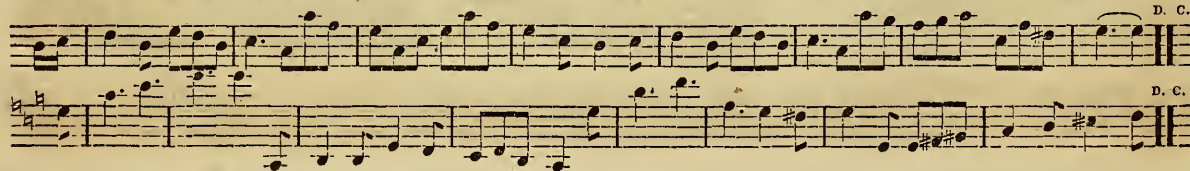
Forward 2 cross over, chassa de chassa, cross back, ladies chain, promenade 4. Next two, &c.

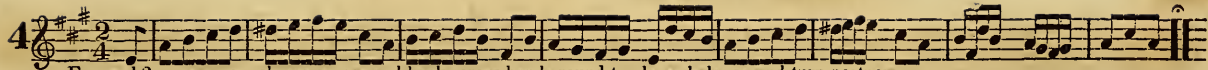


Right and left 4, balance 4, ladies chain, promenade 4. Sides the same.



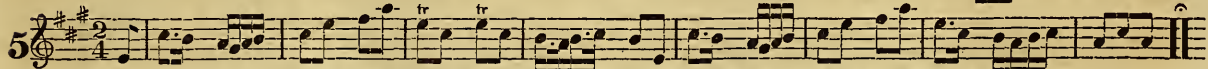
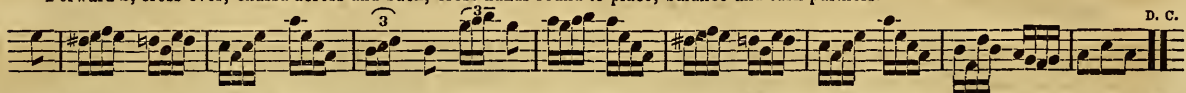
First 4 chassa across, balance 4, ladies chain, promenade 4. Sides the same.





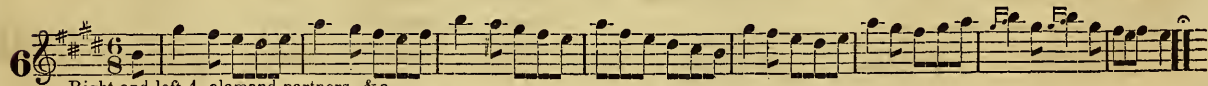
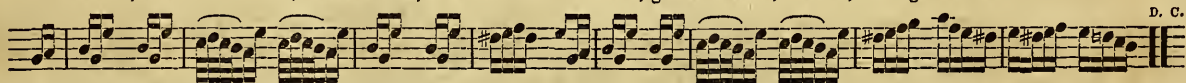
Forward 2, cross over, chassa across and back, cross hands round to place, balance and turn partners.

D. C.



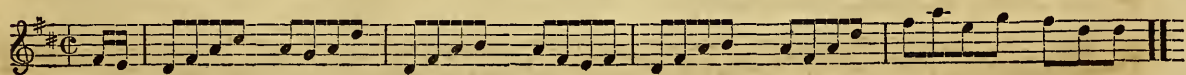
Forward 4, 4 hands half round, chassa across, 2 ladies forward and back, gents the same, balance, half right and left.

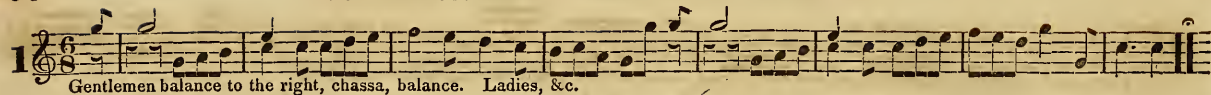
D. C.



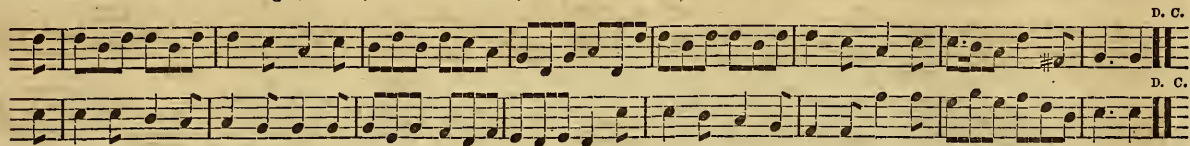
Right and left 4, alamand partners, &c.

D. C.

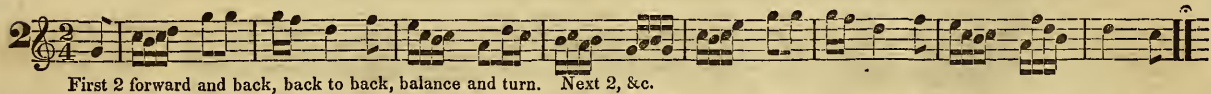


1 

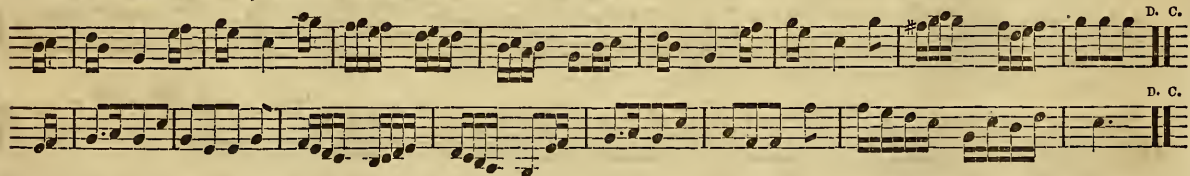
Gentlemen balance to the right, chassa, balance. Ladies, &c.



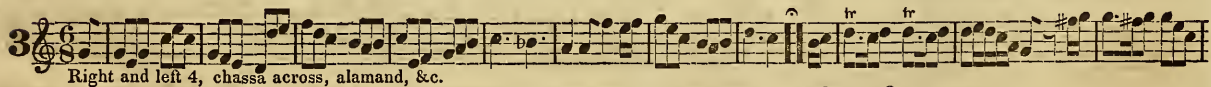
D. C.

2 

First 2 forward and back, back to back, balance and turn. Next 2, &c.



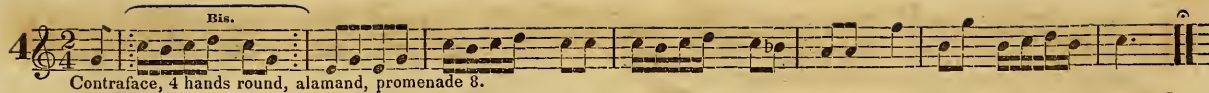
D. C.

3 

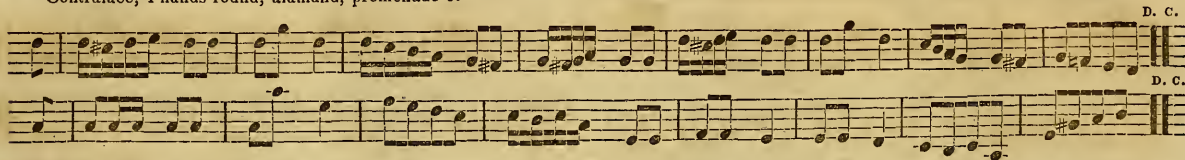
Right and left 4, chassa across, almand, &c.



D. C.

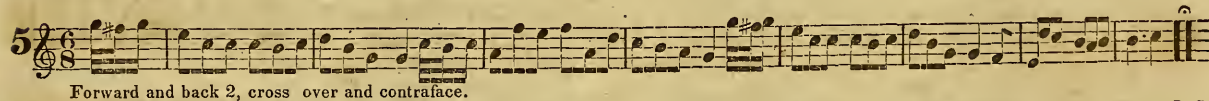
4 

Contraface, 4 hands round, alamand, promenade 8.



D. C.

D. C.

5 

Forward and back 2, cross over and contraface.

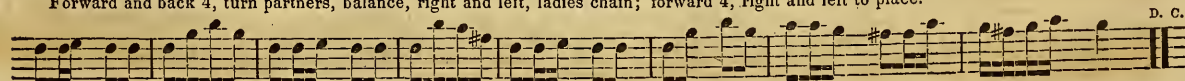


D. C.

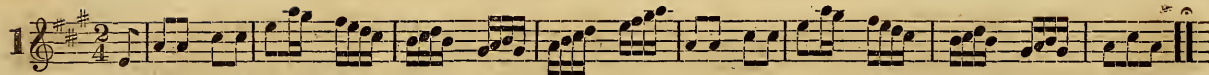
D. C.

6 

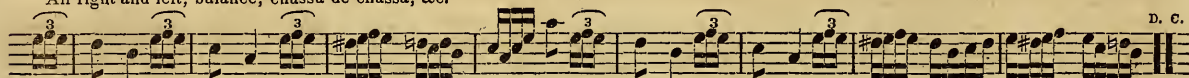
Forward and back 4, turn partners, balance, right and left, ladies chain; forward 4, right and left to place.



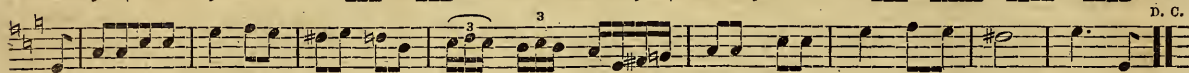
D. C.



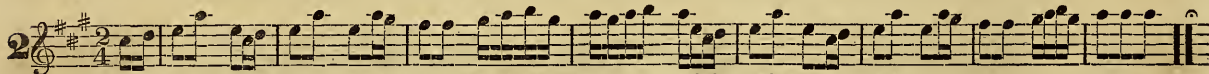
All right and left, balance, chassa de chassa, &c.



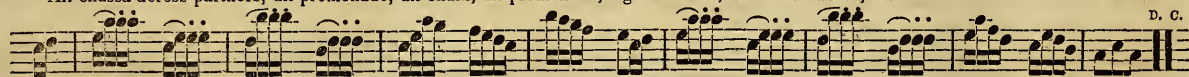
D. C.



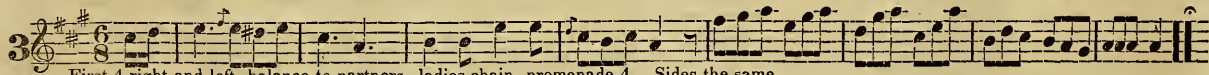
D. C.



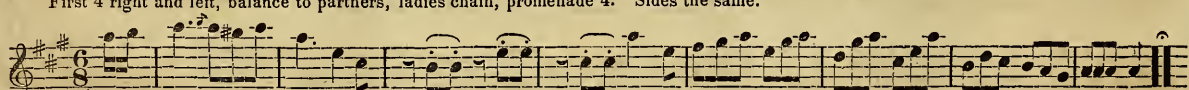
All chassa across partners, all promenade, all chain, all promenade, right & left 4, balance. Sides, &c.



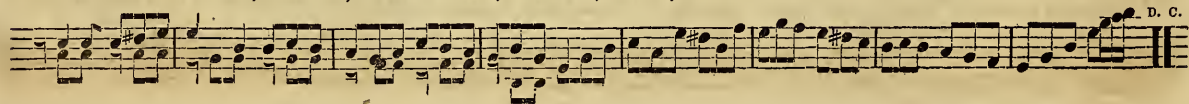
D. C.



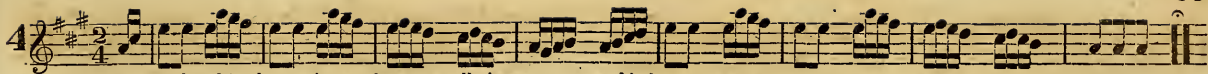
First 4 right and left, balance to partners, ladies chain, promenade 4. Sides the same.



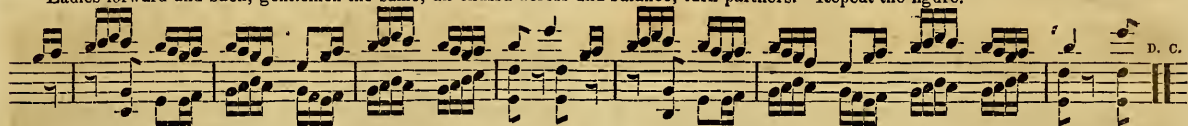
First 2 forward and back, cross over, chassa de chassa, cross back, balance, &c.



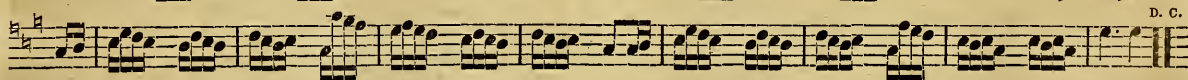
D. C.



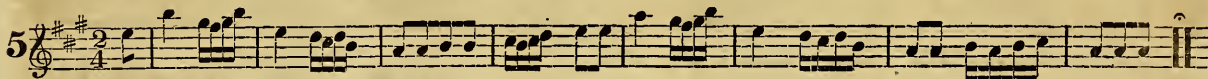
Ladies forward and back, gentlemen the same, all chassa across and balance, turn partners. Repeat the figure.



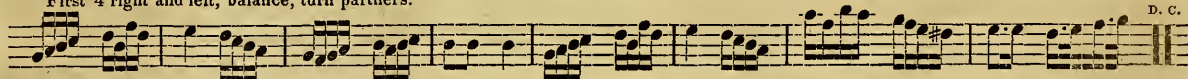
D. C.



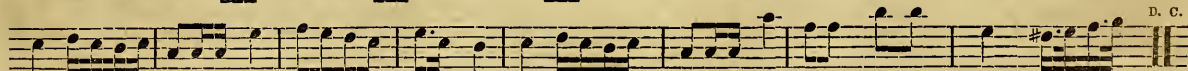
D. C.



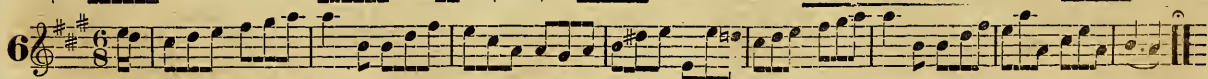
First 4 right and left, balance, turn partners.



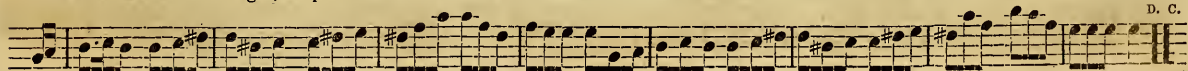
D. C.



D. C.



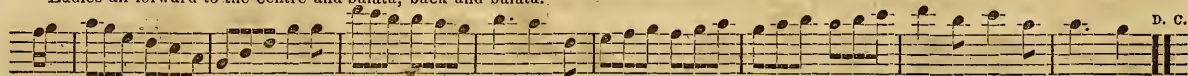
Ladies balance to the right, all promenade. - Gentlemen the same.



D. C.



Ladies all forward to the centre and balata, back and balata.



D. C.



D. C.



First couple forward and back, cross over, cross back, balance, &c.



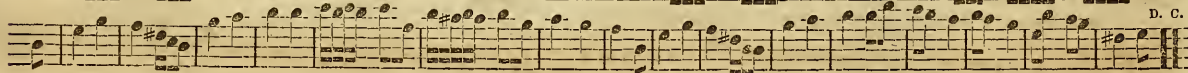
D. C.



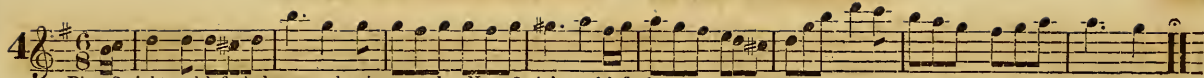
Right and left 4, balance, turn partners, grand right and left, balance, ladies chain.



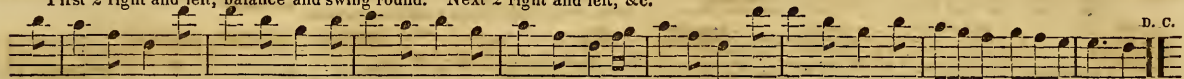
D. C.



D. C.



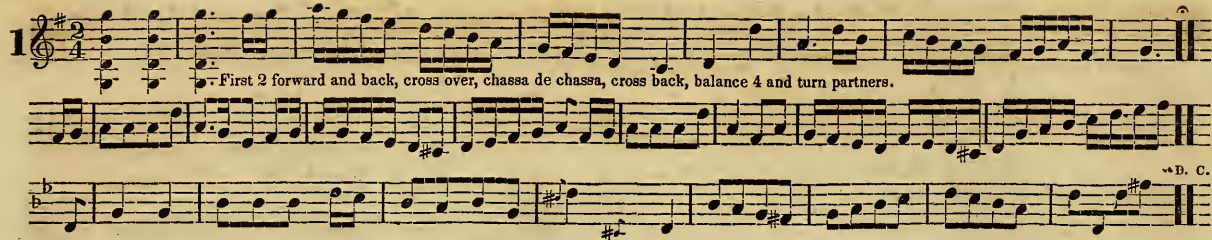
First 2 right and left, balance and swing round. Next 2 right and left, &c.



All balance to the right, turn partners, chassa across and back.

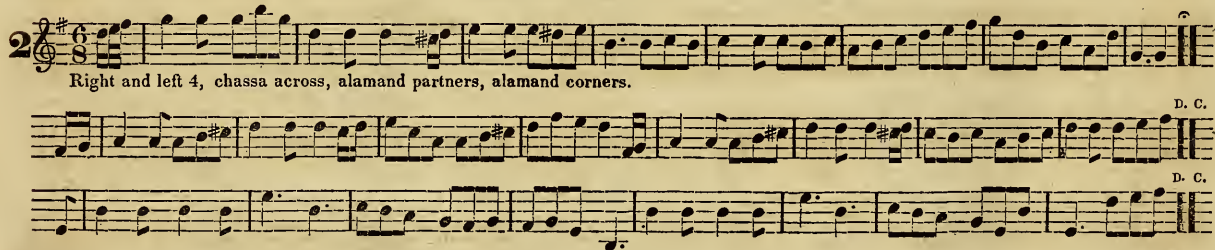


First 2 forward and back, forward again, chassa across and back, &c.

1 

First 2 forward and back, cross over, chassa de chassa, cross back, balance 4 and turn partners.

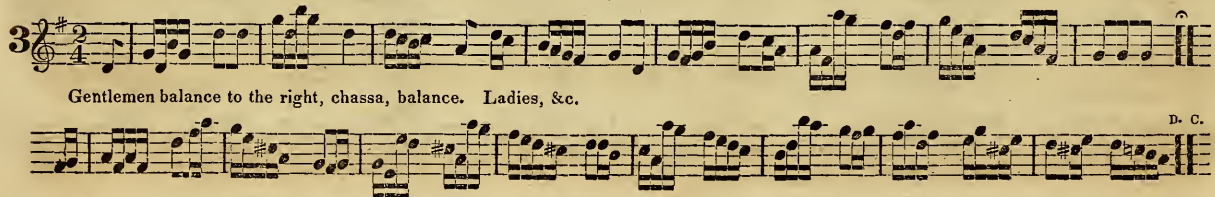
D. C.

2 

Right and left 4, chassa across, alamand partners, alamand corners.

D. C.

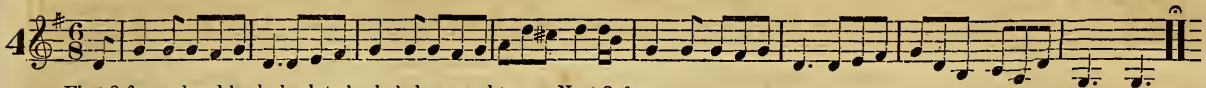
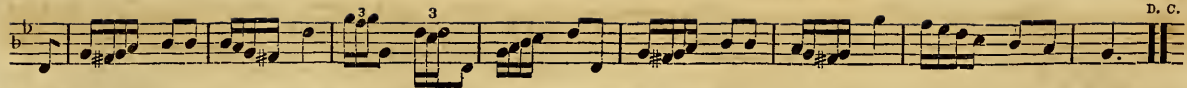
D. C.

3 

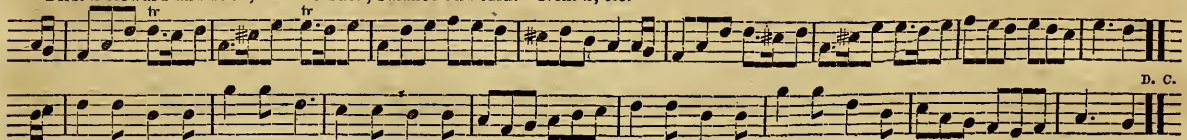
Gentlemen balance to the right, chassa, balance. Ladies, &c.

D. C.

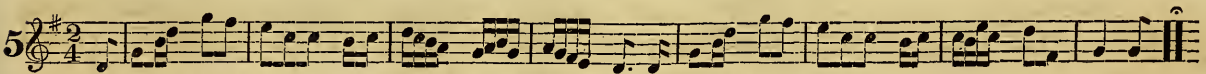
D. C.



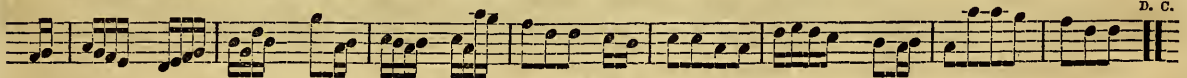
First 2 forward and back, back to back, balance and turn. Next 2, &c.



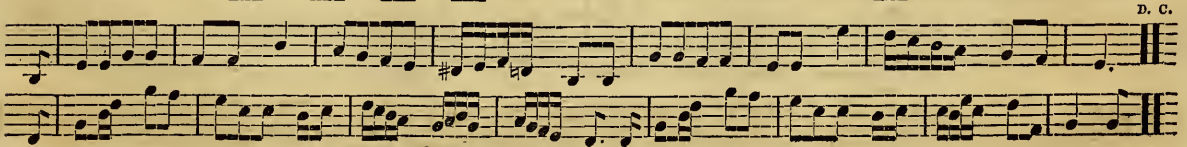
D. C.



First 2 forward and back, cross over, chassa de chassa, cross back, balance. Next 2 forward, &c.



D. C.

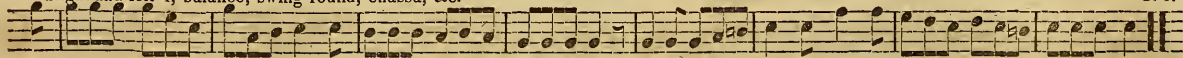


D. C.



Right and left 4, balance, swing round, chassa, &c.

D. C.

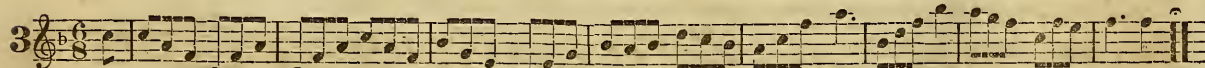
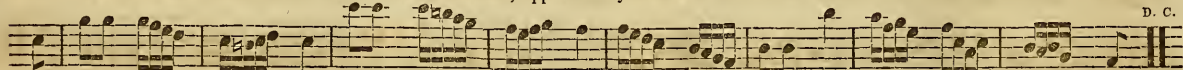


D. C.



First gentleman forward twice, cross over and forward 3, opposite lady balance &c.

D. C.



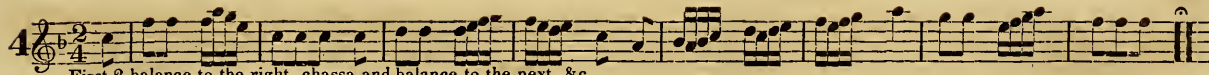
All gentlemen balance to the right, turn partners, chassa. Ladies the same.

D. C.

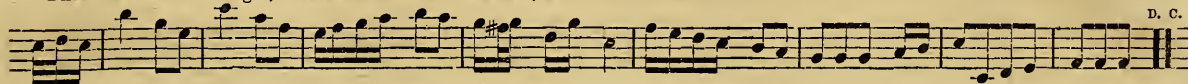


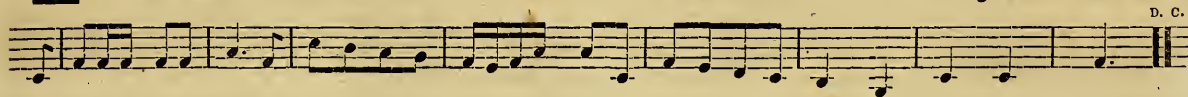
D. C.

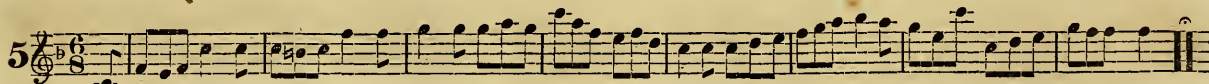


4 $\frac{2}{4}$ 

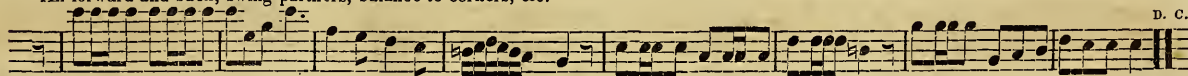
First 2 balance to the right, chassa and balance to the next, &c.

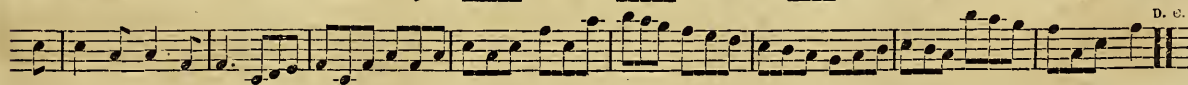
 D. C.

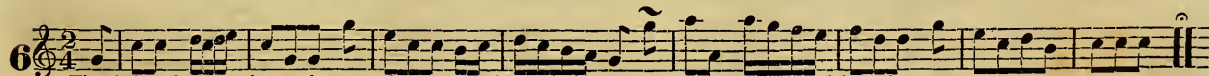
 D. C.

5 $\frac{6}{8}$ 

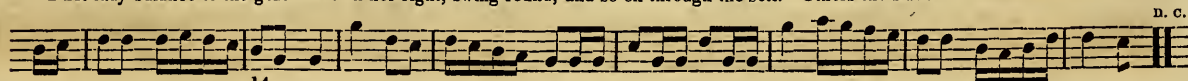
All forward and back, swing partners, balance to corners, &c.

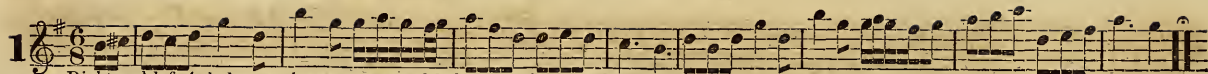
 D. C.

 D. C.

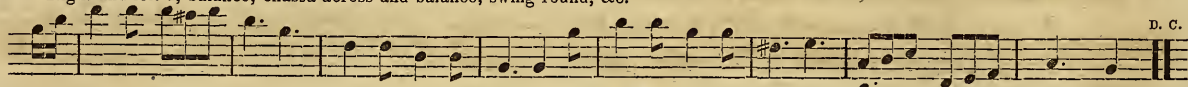
6 $\frac{2}{4}$ 

First lady balance to the gentleman on her right, swing round, and so on through the sett. Others the same.

 D. C.



Right and left 4, balance, chassa across and balance, swing round, &c.

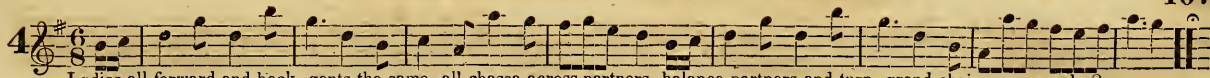


First 2 forward and back, cross over, chassa de chassa, cross back, balance.

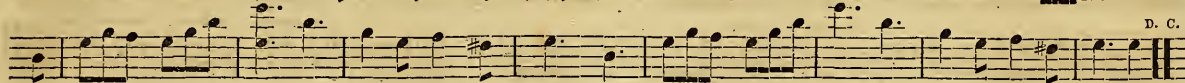
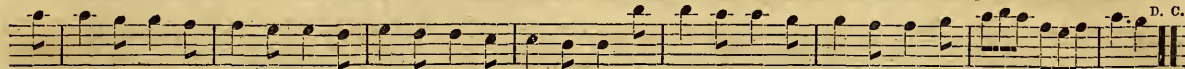


Forward 4, 4 hands half round, chassa across, 2 ladies forward and back, gents the same, balance, half right and left.

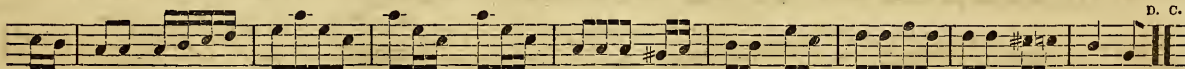




Ladies all forward and back, gents the same, all chassa across partners, balance partners and turn, grand chain, promenade 8.



First 4 lead to right, chassa out, form lines, ladies forward and back, gents the same, ladies chain across the hall, all forward and back, &c.



All chassa across partners and back, all balance partners, grand chain, promenade 8.

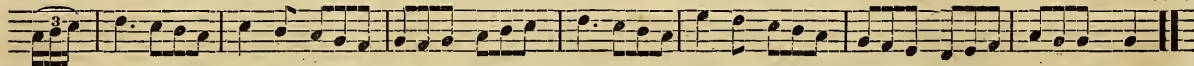




First 4 right and left, balance and turn partners, ladies chain, promenade 4. Sides the same.



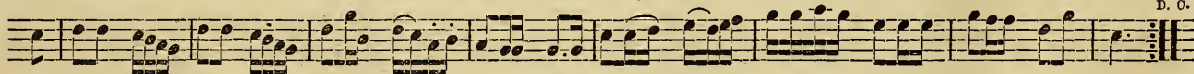
D. C.



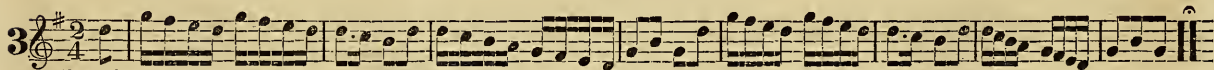
D. C.



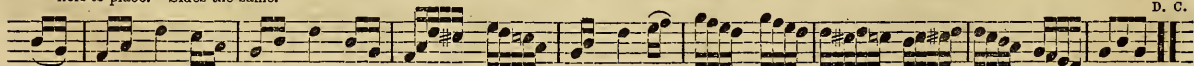
First 2 forward and back, cross over, chassa de chassa, cross back, balance and turn partners. Others the same.



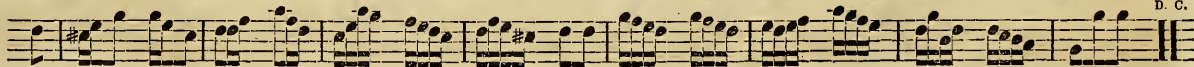
D. C.



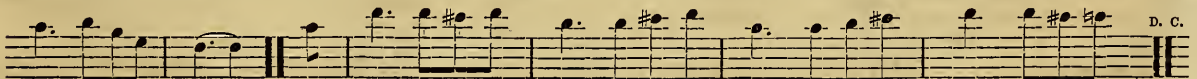
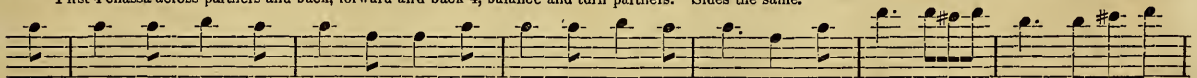
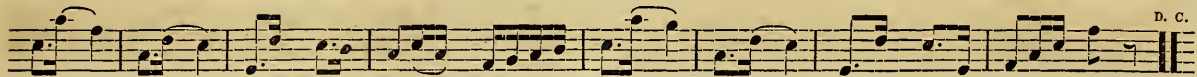
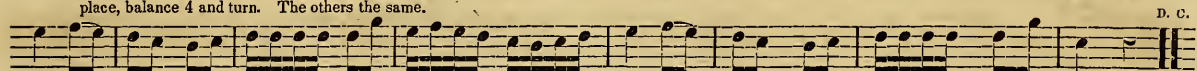
First 4 lead to the right, chassa out, form lines across the hall, all right and left across the hall, ladies all chain across the hall, all forward and back, swing partners to place. Sides the same.



D. C.

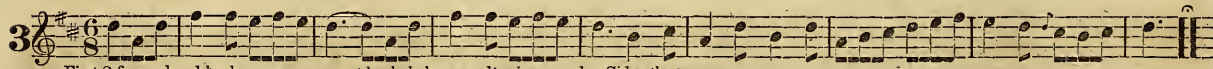
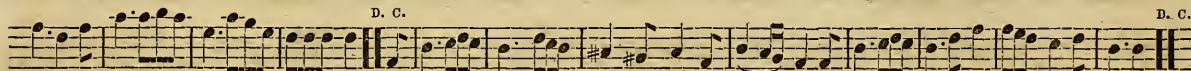
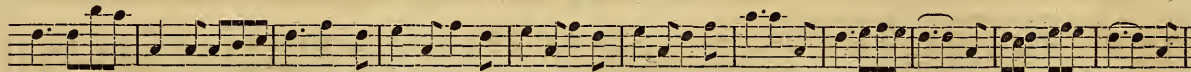


D. C.

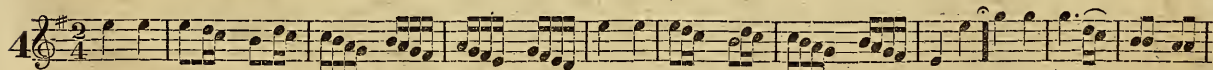
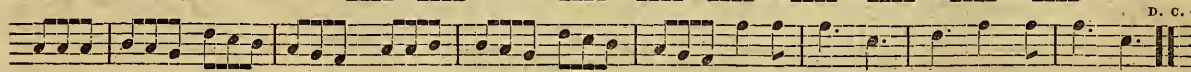




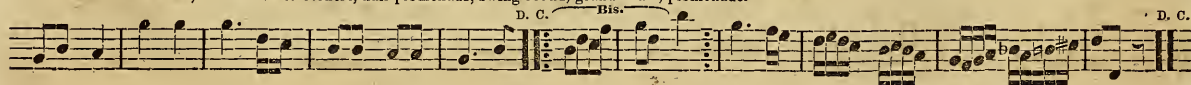
First 4 right and left, balance 4 and turn partners, ladies chain, promenade 4. Sides the same.

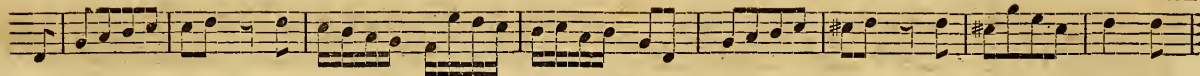


First 2 forward and back, cross over, cross back, balance and swing round. Sides the same.

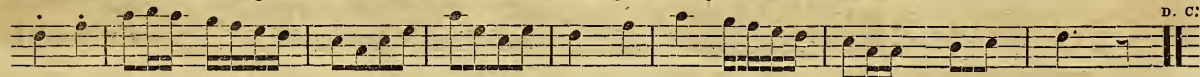


All forward and back, all balance to corners, half promenade, swing round, grand chain, promenade.

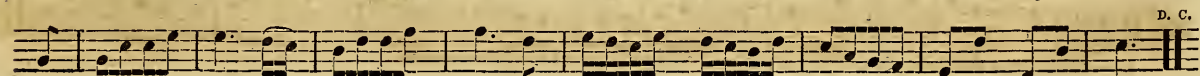


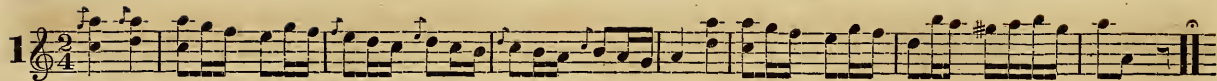


2 ladies forward and back, 2 gentlemen the same, balance 4, and turn partners, grand chain, promenade 8. Sides the same.

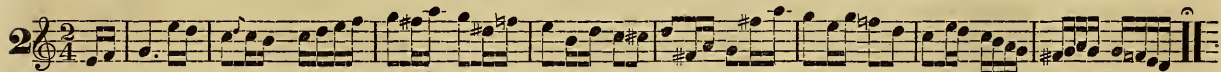
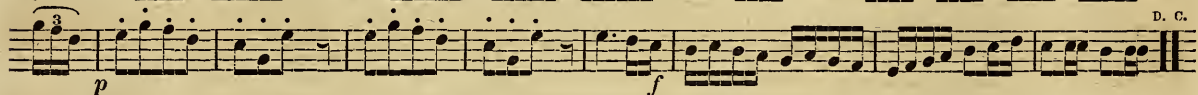
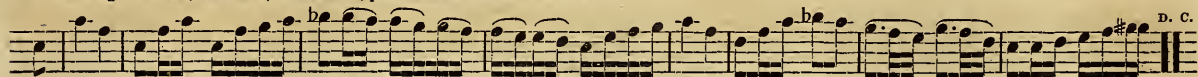


First 2 forward and back, cross over, chassa de chassa, cross back, balance and turn. Next 2 forward, &c.

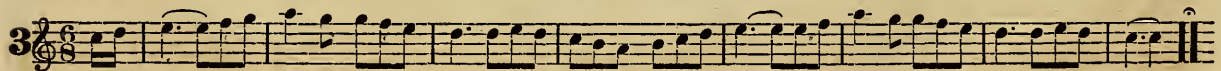
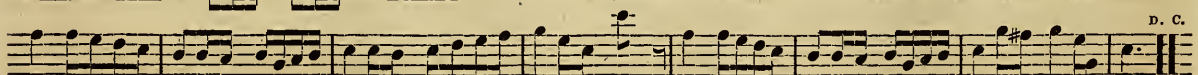
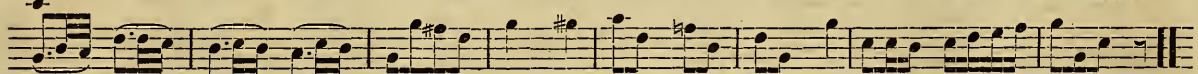




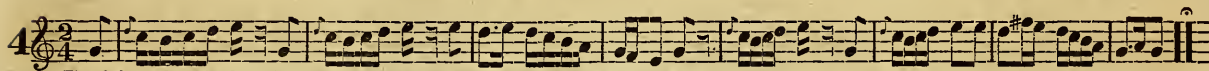
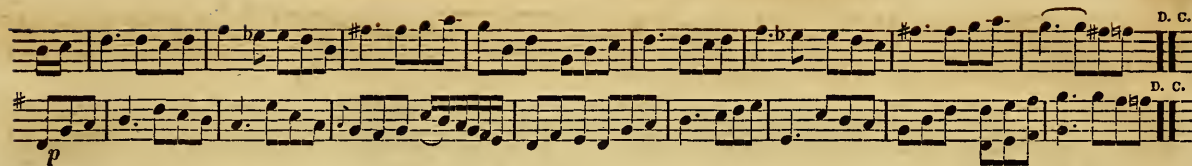
First 4 right and left, balance 4, ladies chain, promenade 4. Sides the same.



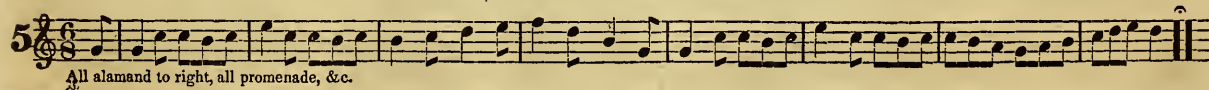
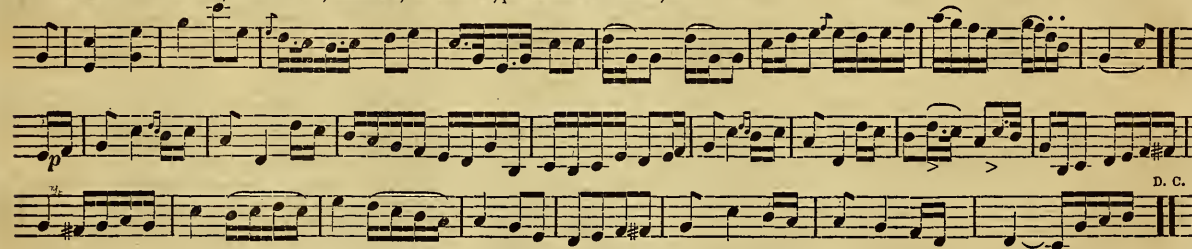
First 2 forward and back, cross over, chassa de chassa, cross back, balance 4. Next forward, &c.

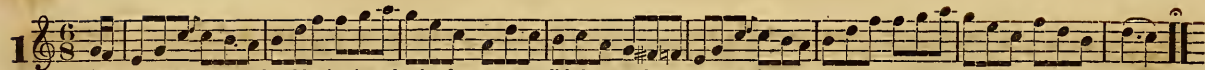


All almand corners, almand partners, all balance to corners, turn partners, grand chain, all promenade.

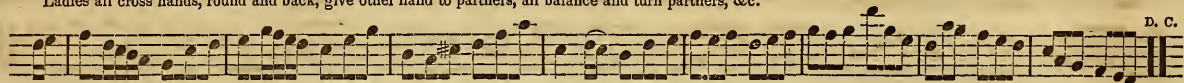


First 2 forward and back, back to back, balance 4, ladies chain, promenade 4. Next 2, &c.

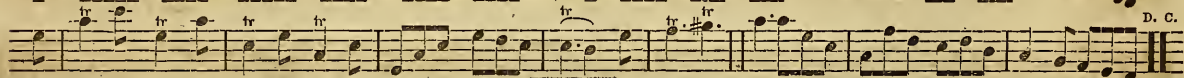




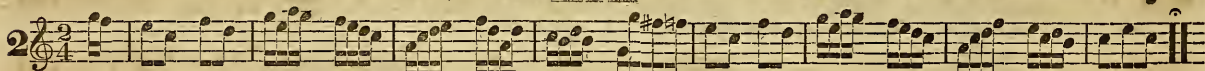
Ladies all cross hands, round and back, give other hand to partners, all balance and turn partners, &c.



D. C.



D. C.



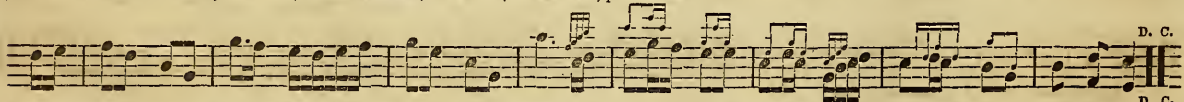
All balance to corners, turn partners, grand chain, all promenade.



D. C.



First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4.



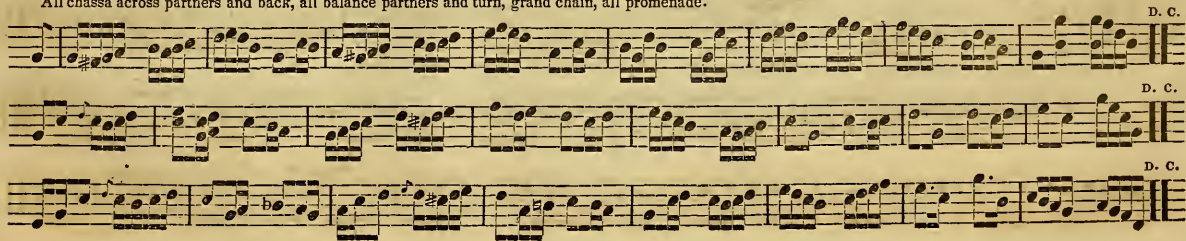
D. C.

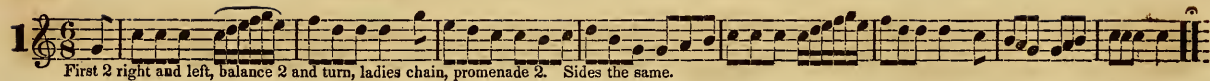


D. C.

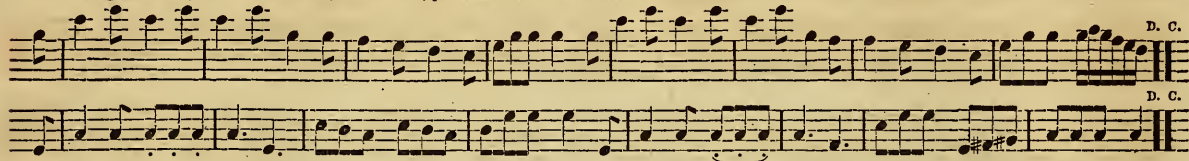


All chassa across partners and back, all balance partners and turn, grand chain, all promenade.

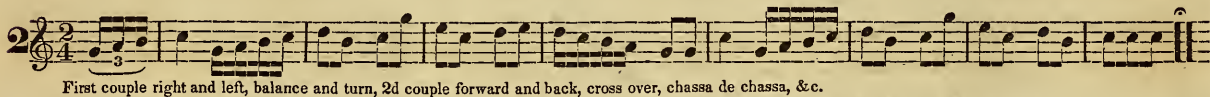


1 

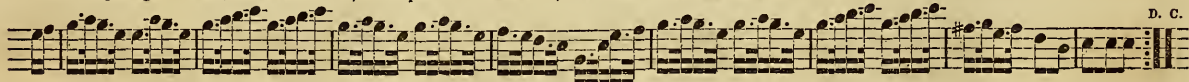
First 2 right and left, balance 2 and turn, ladies chain, promenade 2. Sides the same.



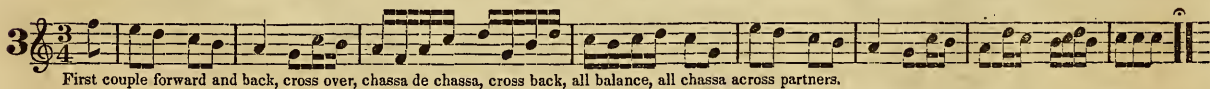
D. C.

2 

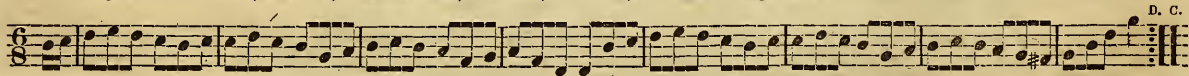
First couple right and left, balance and turn, 2d couple forward and back, cross over, chassa de chassa, &c.



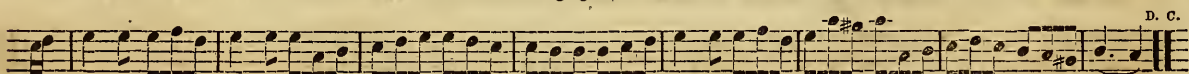
D. C.

3 

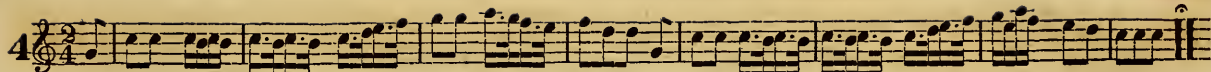
First couple forward and back, cross over, chassa de chassa, cross back, all balance, all chassa across partners.



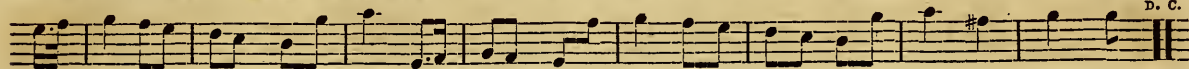
D. C.



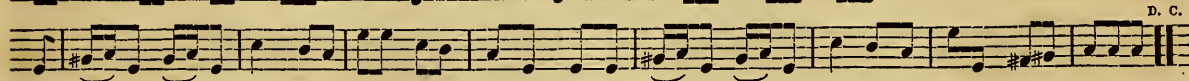
D. C.



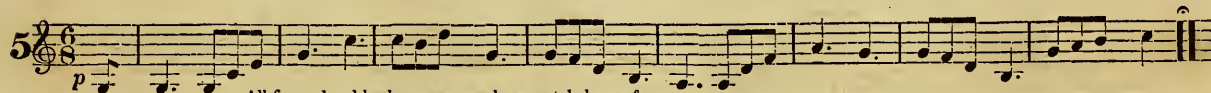
First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4. Next 2 forward, &c.



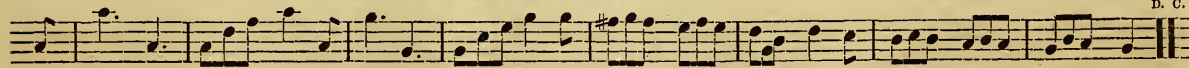
D. C.



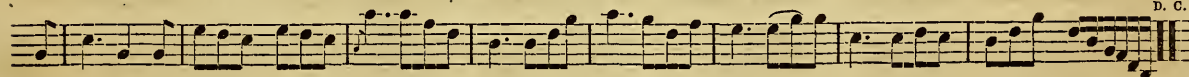
D. C.



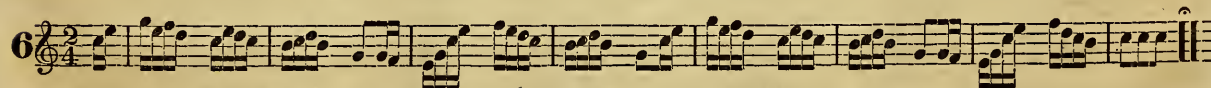
All forward and back, cross over, chassa out, balance, &c.



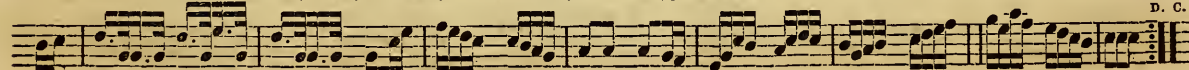
D. C.



D. C.



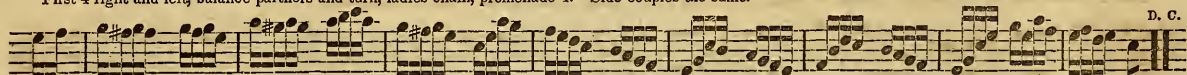
First 4 forward and back, cross over, chassa, cross back, balance and turn, ladies chain, promenade 4.



D. C.



First 4 right and left, balance partners and turn, ladies chain, promenade 4. Side couples the same.



D. C.



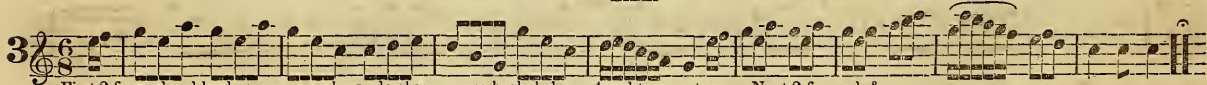
D. C.



First 4 lead to the right, chassa out, form lines across the hall, all right and left across the hall, ladies all chain across the hall, all forward and back, swing partners to place. Sides the same.



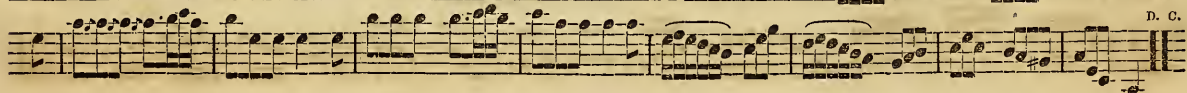
D. C.



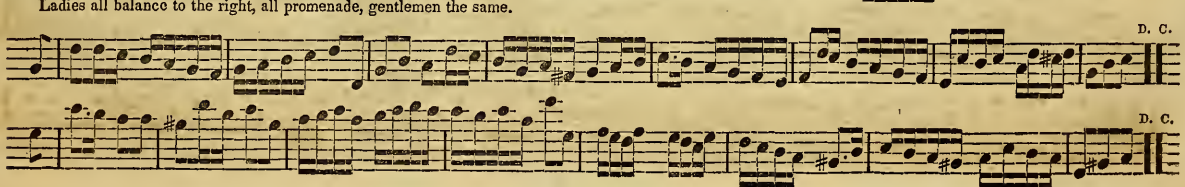
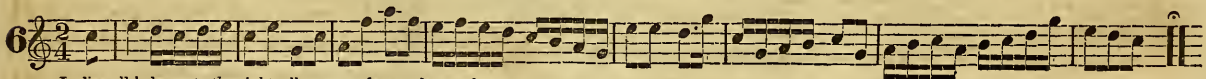
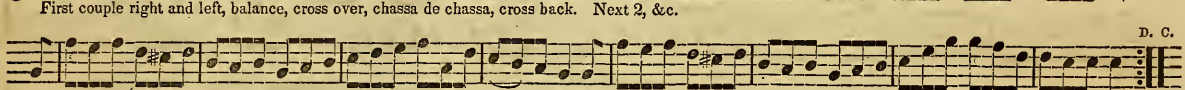
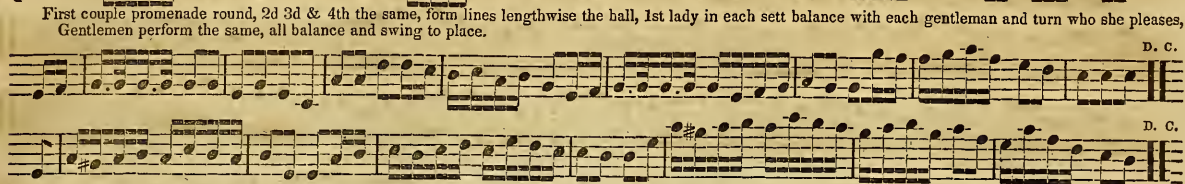
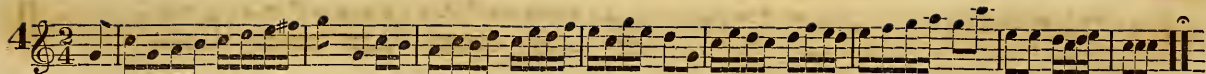
First 2 forward and back, cross over, chassa de chassa, cross back, balance 4 and turn partners. Next 2 forward, &c.

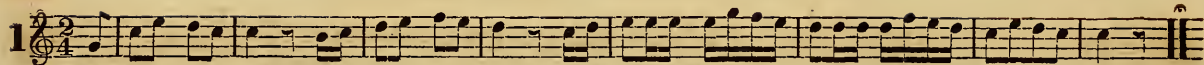


D. C.

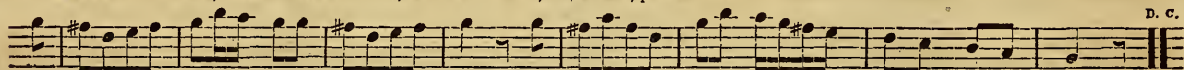


D. C.

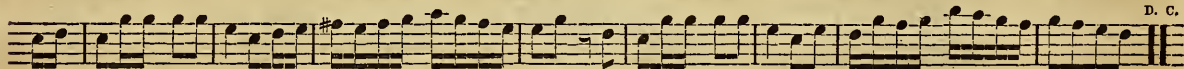




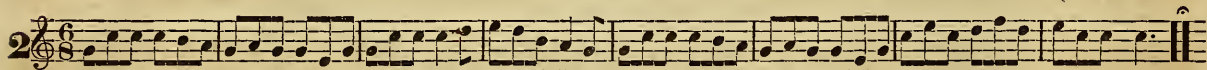
First 4 forward and back, chassa across 4 and back, balance 4 and turn, ladies chain, promenade 4.



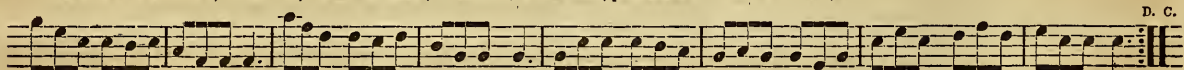
D. C.



D. C.



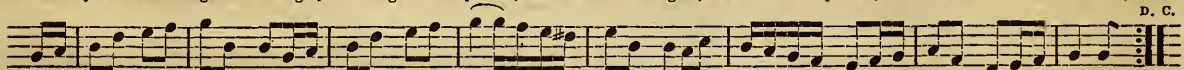
First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4. Next 2 forward, &c.



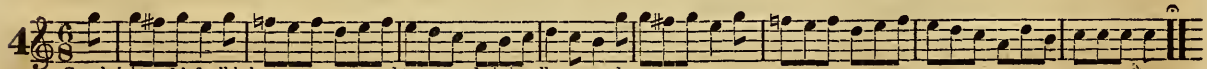
D. C.



First lady balance to the gent on her right, and swing who she pleases, and balance to next gent, and so on to her partner, then balance with him. Next lady, &c.

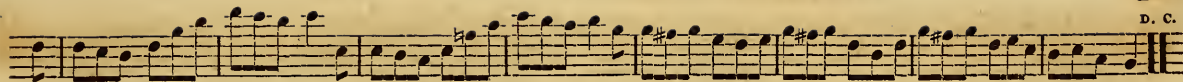


D. C.

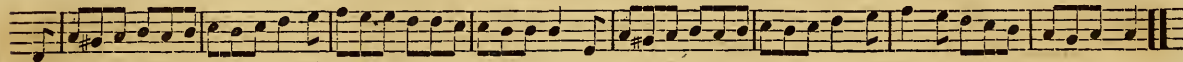


Grand right and left, all balance to partners and turn, grand chain, all promenade.

D. C.

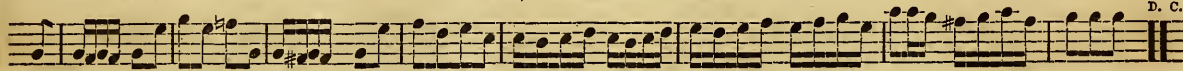


D. C.

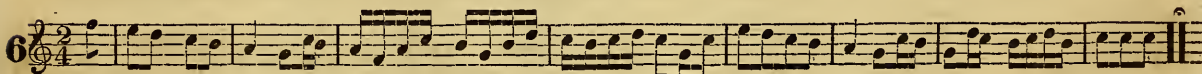
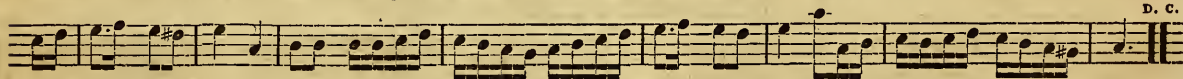


First 4 forward and back, cross over, chassa, cross back, balance and turn, ladies chain, promenade 4.

D. C.

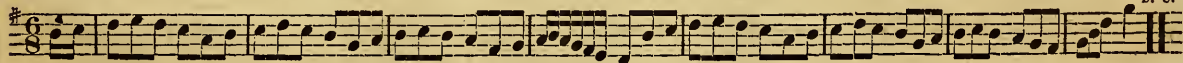


D. C.

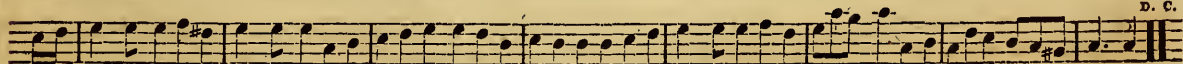


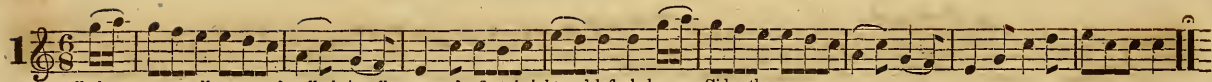
Grand right and left, all balance, grand chain, all promenade.

D. C.

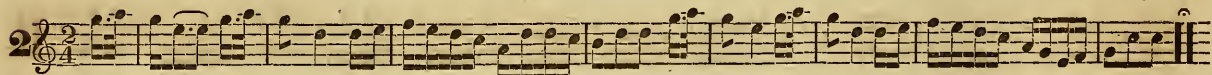
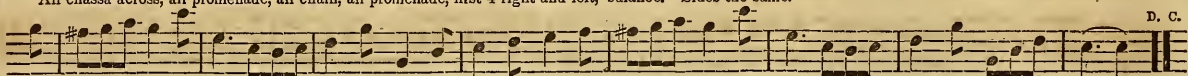


D. C.

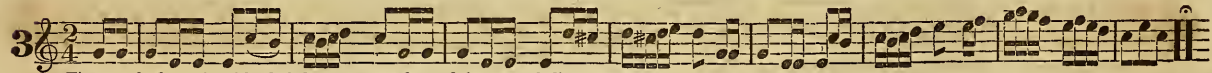
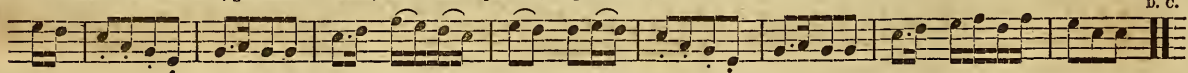




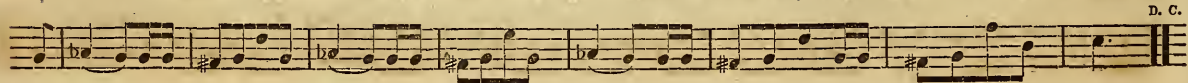
All chassa across, all promenade, all chain, all promenade, first 4 right and left, balance. Sides the same.

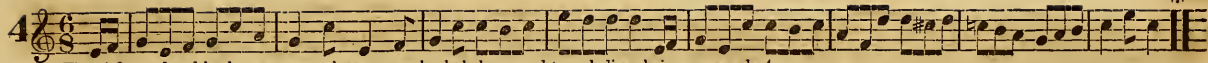


4 ladies forward and back, gentlemen the same, all balance to partners, all promenade, &c.

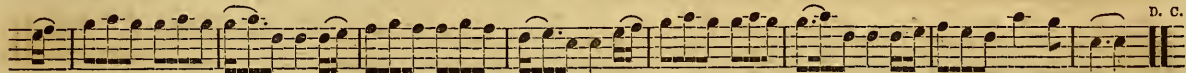


First couple forward and back, lady cross over, forward three, two ladies cross over.

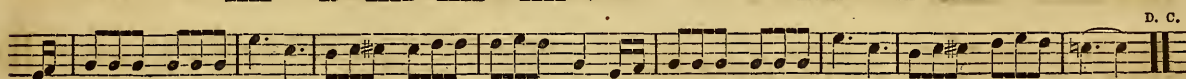




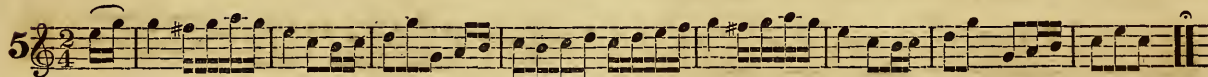
First 4 forward and back, cross over, chassa, cross back, balance and turn, ladies chain, promenade 4.



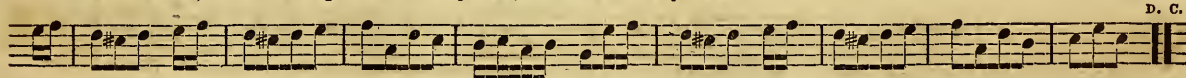
D. C.



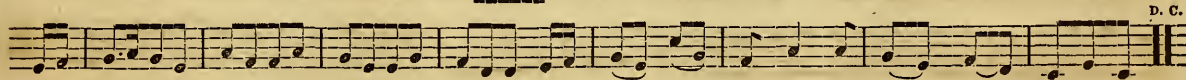
D. C.



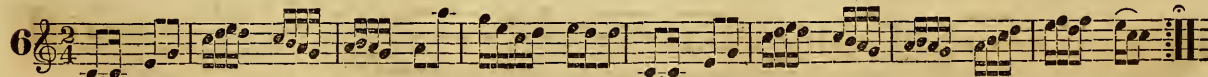
Ladies all cross hands, round and back, give other hand to partners, all balance and turn partners.



D. C.



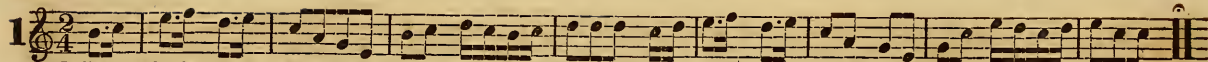
D. C.



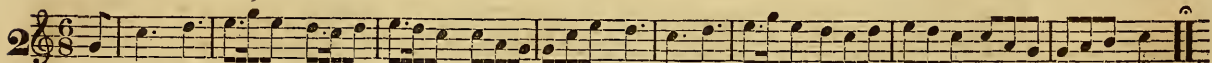
Grand right and left, all balance, grand chain, all promenade.



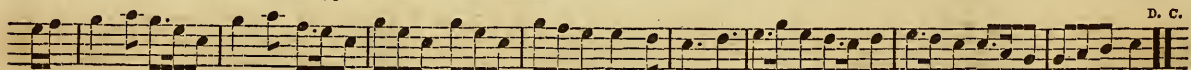
D. C.



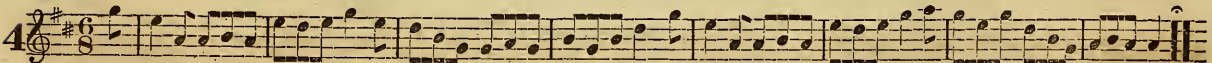
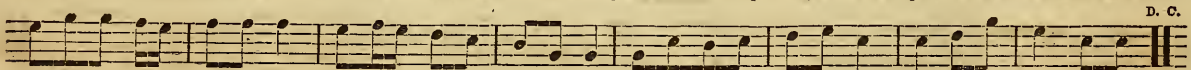
Ladies cross hands round and back, gentlemen the same, all balance to partners, turn, grand chain, promenade eight.



Right and left 4, balance 4, ladies chain, promenade 4. Sides the same.

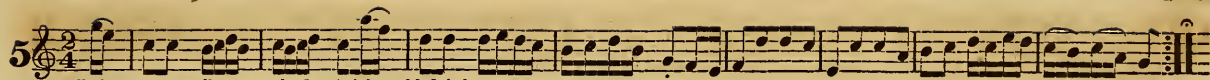


First 2 forward and back, swing half round in the centre, swing 6 round that couple, balance 4 with partners, ladies chain, promenade 4. Next 2 the same.

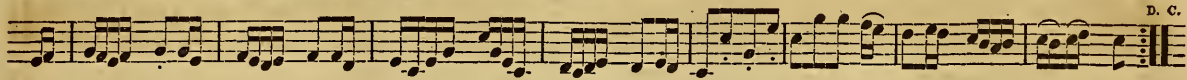


First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4. Next 2 forward, &c.

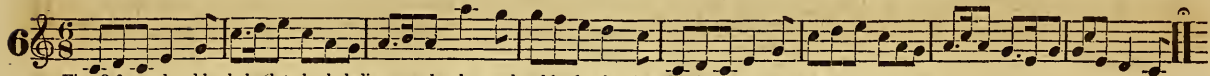




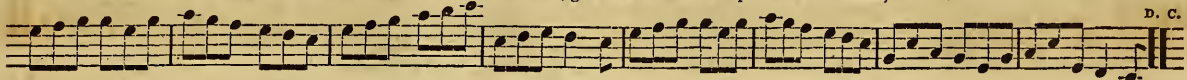
All chassa across, all promenade, first 4 right and left, balance. Sidea the same.



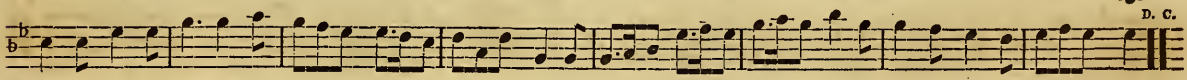
D. C.



First 2 forward and back, back to back, ladies cross hands round and back, give the other hands to partners and balance, &c.



D. C.



D. C.



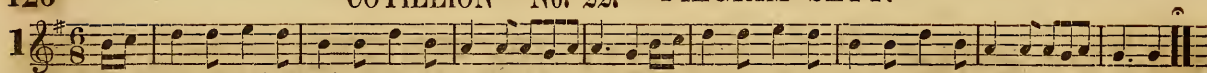
First lady swing the gent on her right with right hand, the next gent with left hand, &c., then swing partner last, balance partner. The others the same.



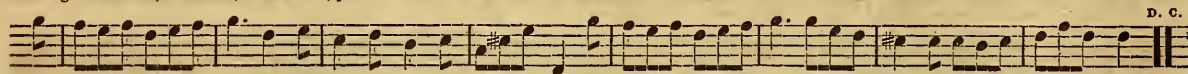
D. C.



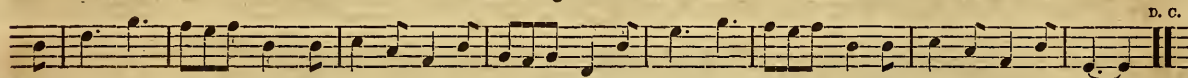
D. C.



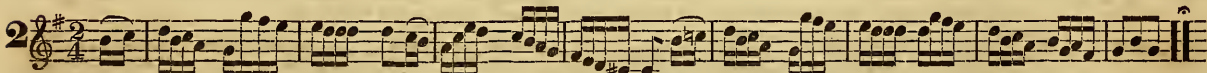
Right and left 4, balance 4, ladies chain, promenade 4. Sides the same.



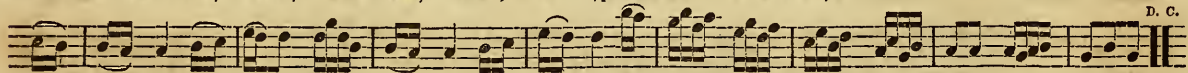
D. C.



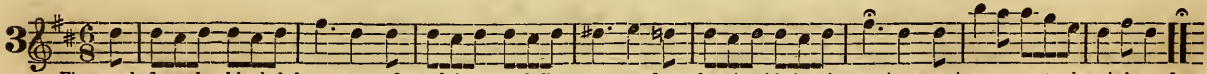
D. C.



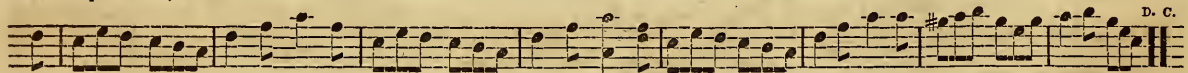
First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4. Next 2 forward, &c.



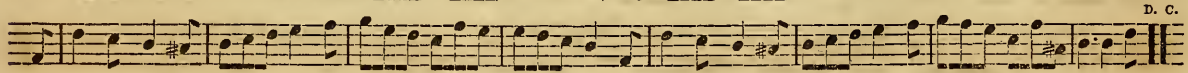
D. C.



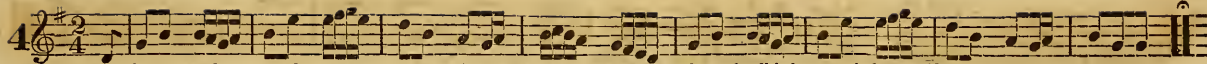
First couple forward and back, lady cross over, forward three, two ladies cross over, forward again with the other gentlemen, swing partners to place, balance four. Next couple forward, &c.



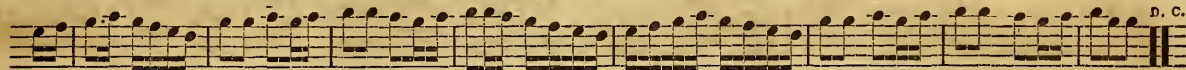
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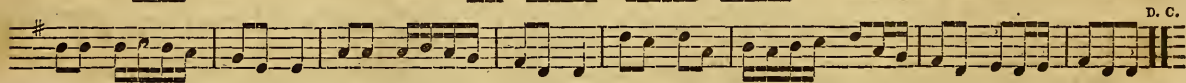
D. C.



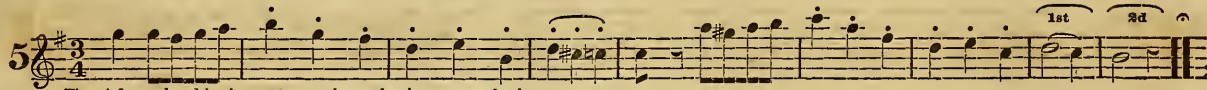
First couple promenade round, 2d, 3d and 4th the same, form lines lengthwise the hall, all march, all balance and change sides.



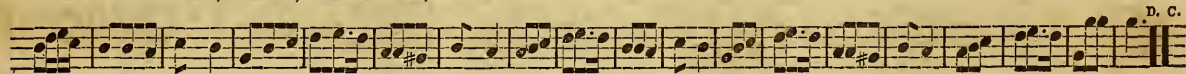
D. C.



D. C.



First 4 forward and back, cross over, chassa de chassa, cross back.



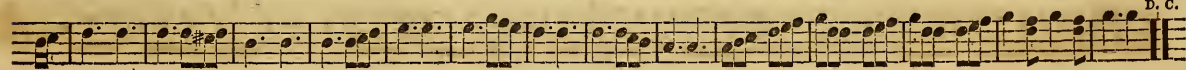
D. C.



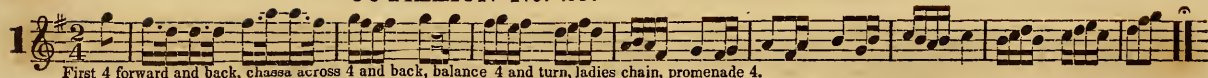
Ladies all balance to the right, all promenade, gentlemen the same.

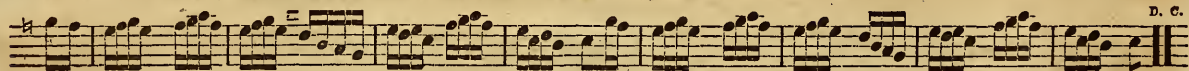


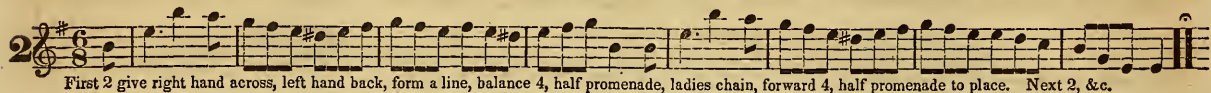
D. C.

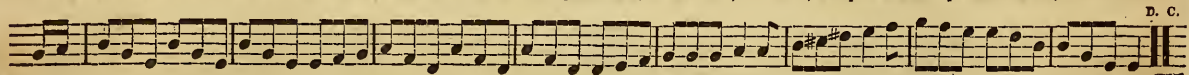


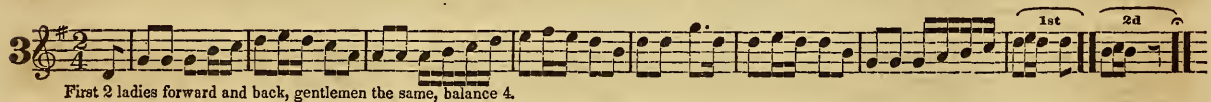
D. C.

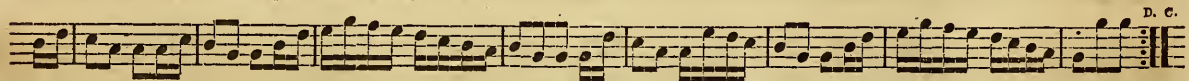
1  First 4 forward and back, chassa across 4 and back, balance 4 and turn, ladies chain, promenade 4.

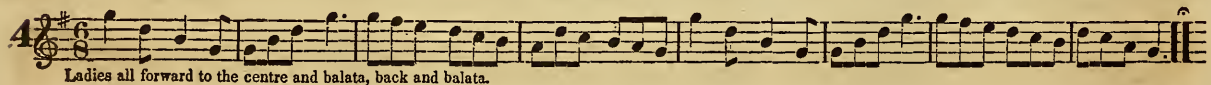
 D. C.

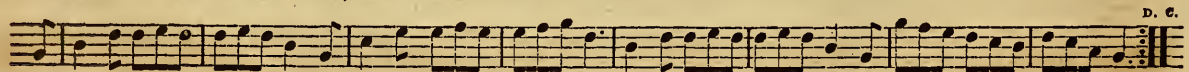
2  First 2 give right hand across, left hand back, form a line, balance 4, half promenade, ladies chain, forward 4, half promenade to place. Next 2, &c.

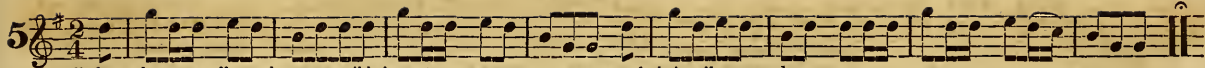
 D. C.

3  First 2 ladies forward and back, gentlemen the same, balance 4.

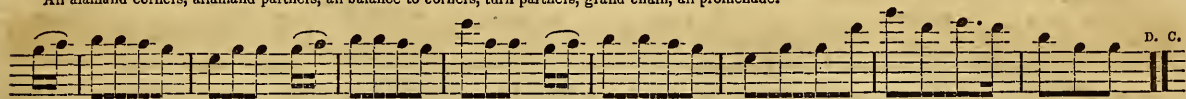
 D. C.

4  Ladies all forward to the centre and balata, back and balata.

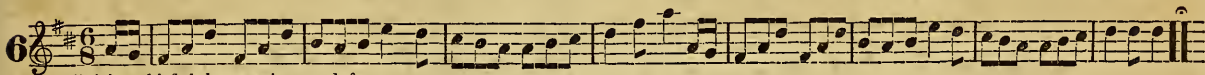
 D. C.



All alamand corners, allamand partners, all balance to corners, turn partners, grand chain, all promenade.



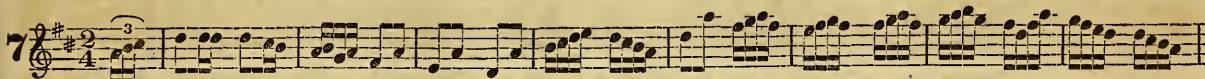
D. C.



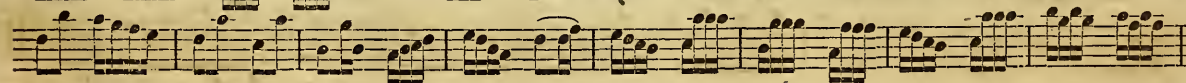
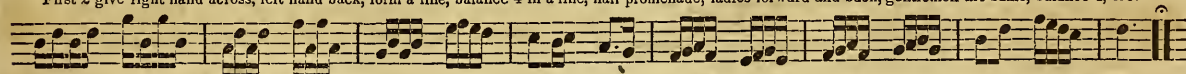
All right and left, balance, swing round, &c.



D. C.

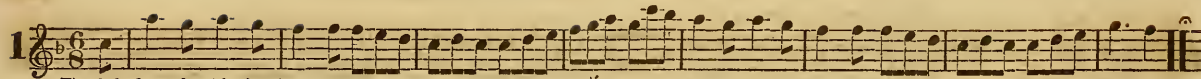


First 2 give right hand across, left hand back, form a line, balance 4 in a line, half promenade, ladies forward and back, gentlemen the same, balance 4, &c.

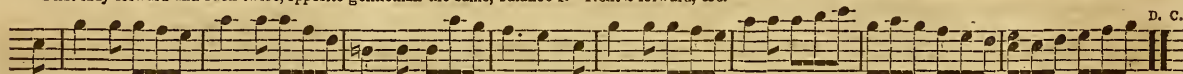


D. C.

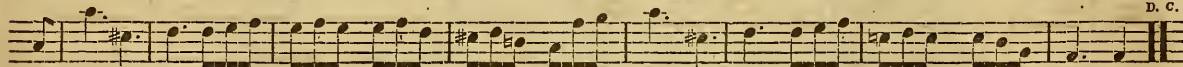




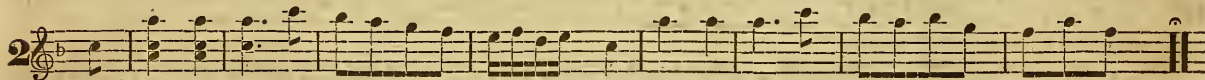
First lady forward and back twice, opposite gentleman the same, balance 4. Next 2 forward, &c.



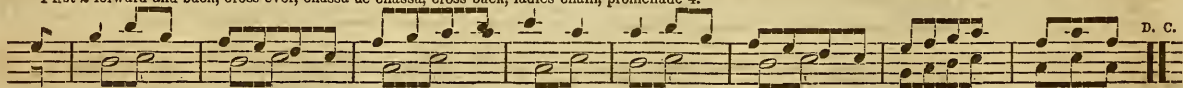
D. C.



D. C.



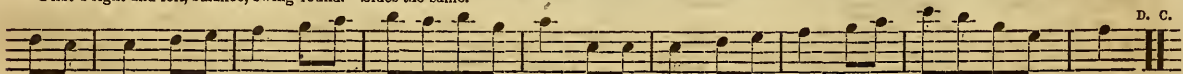
First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4.



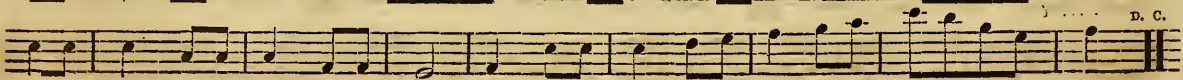
D. C.



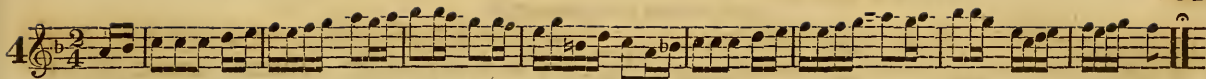
First 4 right and left, balance, swing round. Sides the same.



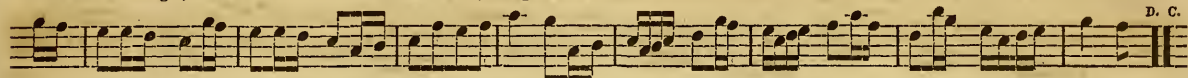
D. C.



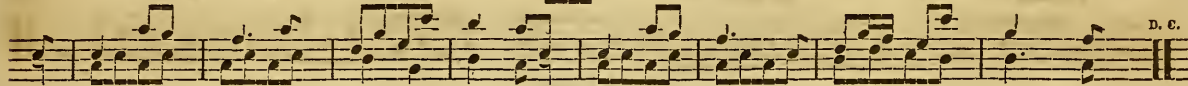
D. C.



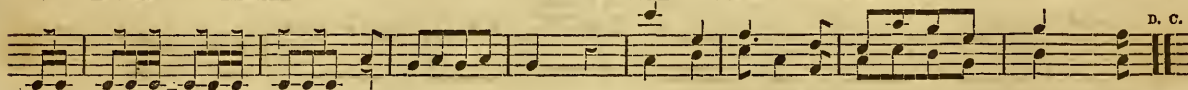
First 4 lead to right, chassa out and form lines across the hall, all right and left.



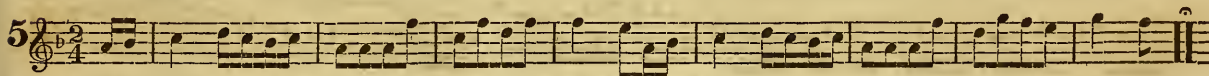
D. C.



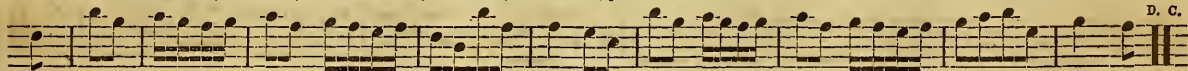
D. C.



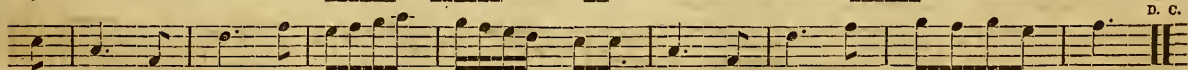
D. C.



First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4.



D. C.



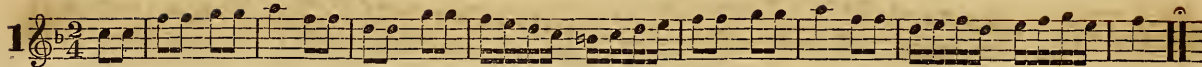
D. C.



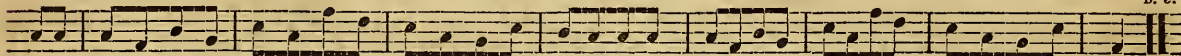
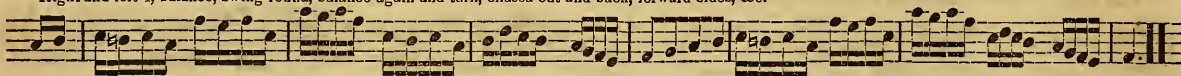
D. C.

COTILLION No. 25. BATTLE OF NEW ORLEANS.

THE WORD OF COMMAND.

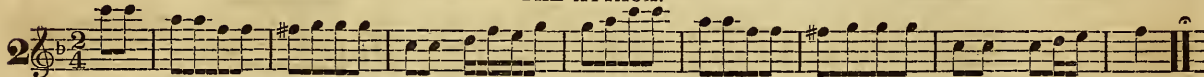


Right and left 4, balance, swing round, balance again and turn, chassa out and back, forward sides, &c.



D. C.

THE ATTACK.

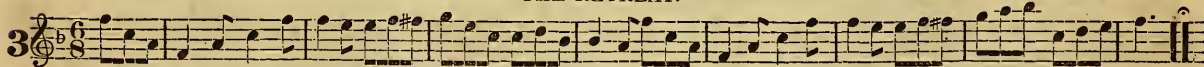


Ladies all balance to the right, all promenade, gentlemen the same.

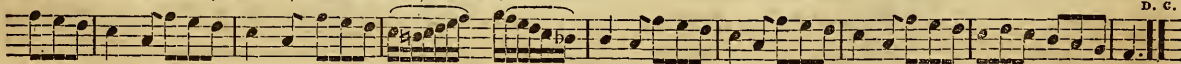


D. C.

THE RETREAT.



First 4 forward and back, cross over, chassa de chassa, cross back.

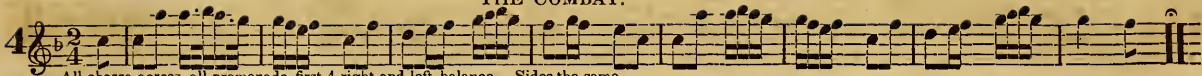


D. C.

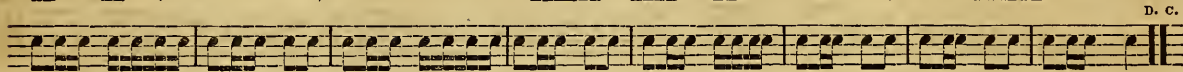


D. C.

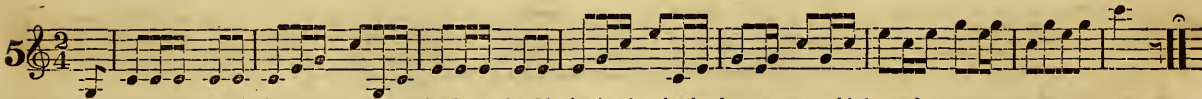
THE COMBAT.

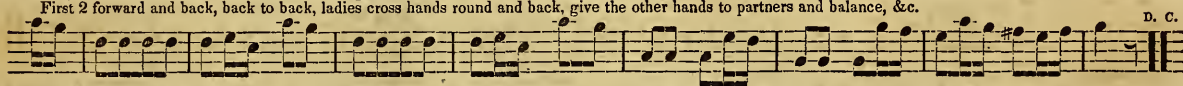
4  All chassa across, all promenade, first 4 right and left, balance. Sides the same.

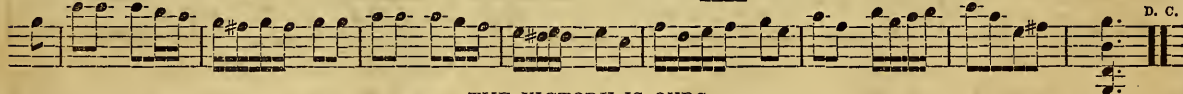
 D. C.

 D. C.

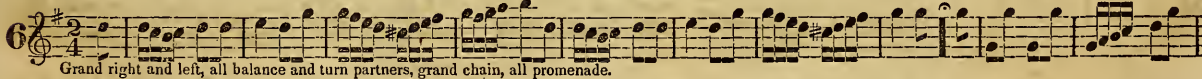
THE TRUMPET OF VICTORY.

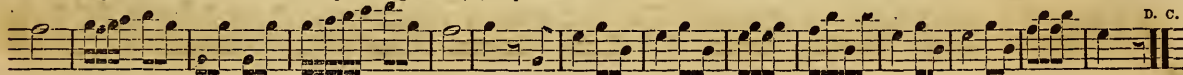
5  First 2 forward and back, back to back, ladies cross hands round and back, give the other hands to partners and balance, &c.

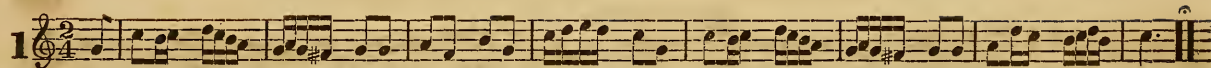
 D. C.

 D. C.

THE VICTORY IS OURS.

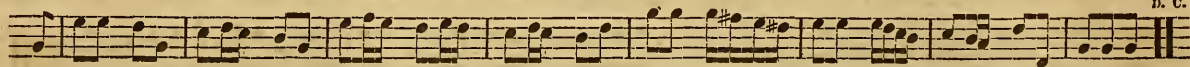
6  Grand right and left, all balance and turn partners, grand chain, all promenade.

 D. C.

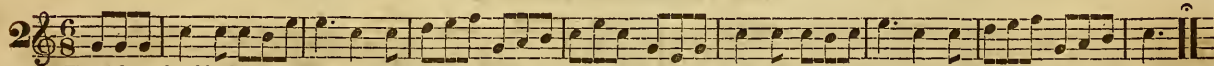
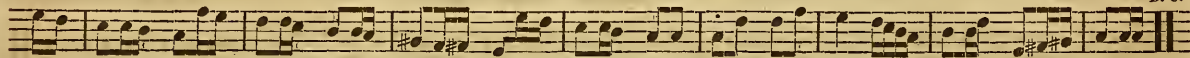


All alamand corners, alamand partners, all balance to corners, turn partners, grand chain, all promenade.

D. C.

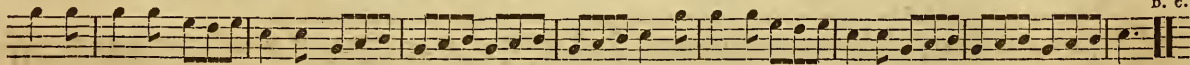


D. C.



First 4 forward and back, cross over, chassa, cross back, balance and turn, ladies chain, promenade 4.

D. C.



D. C.

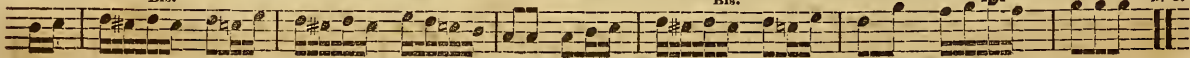


Grand right and left, all balance, and swing round, chain, all promenade.

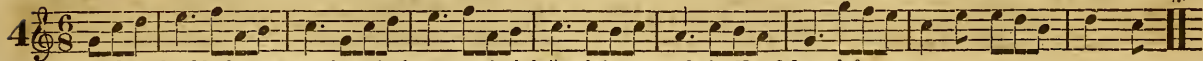
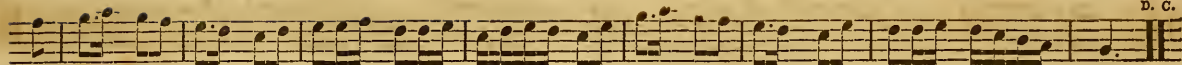
Bis.

Bis.

D. C.

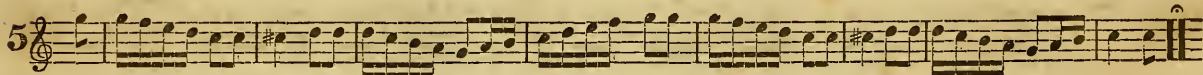
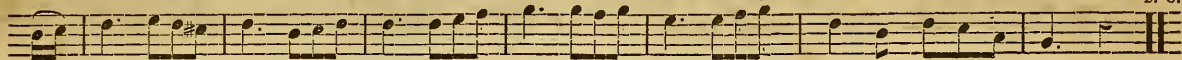


D. C.



First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4. Next 2 forward, &c.

D. C.

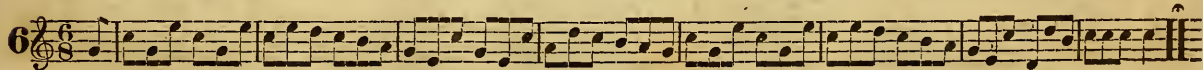
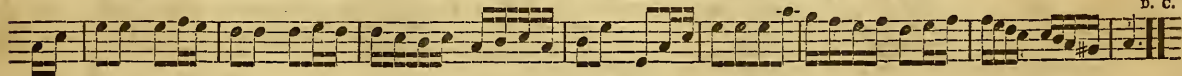


Right and left 4, balance 4, ladies chain, promenade 4. Sides the same.

D. C.

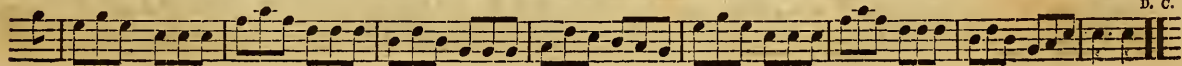


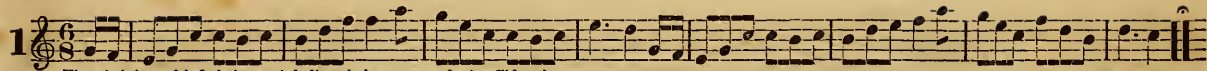
D. C.



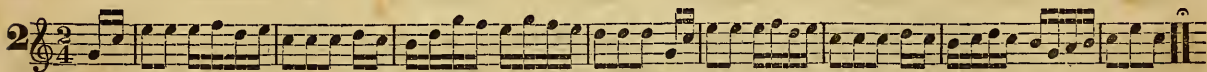
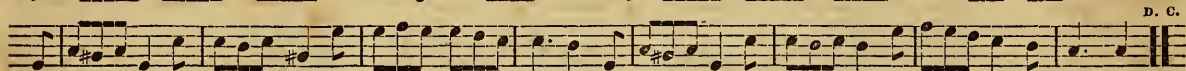
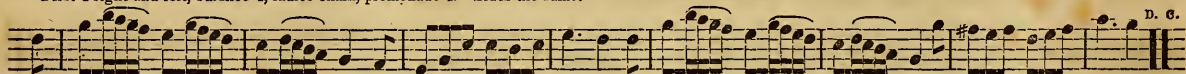
First 2 forward and back, swing half round in the centre, swing 6 round that couple, balance 4 with partners, ladies chain, promenade 4. Next 2 the same.

D. C.

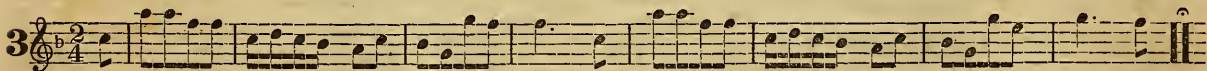
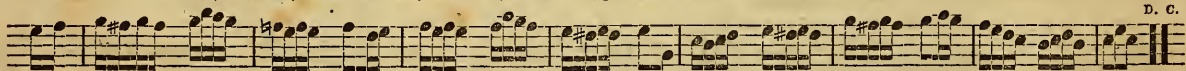




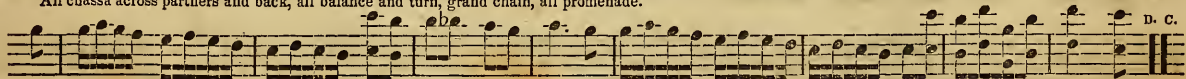
First 4 right and left, balance 4, ladies chain, promenade 4. Sides the same.



First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4. Next couple, forward, &c.



All chassa across partners and back, all balance and turn, grand chain, all promenade.



The first system of the musical score is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The melody consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. The system ends with a double bar line and a repeat sign.

D. C.

D. C.

The second system of the musical score for 'The Bird Song' is shown. It continues the melody from the first system, featuring a series of eighth and sixteenth notes. The key signature remains one sharp (F#). The system concludes with a double bar line and a repeat sign. The tempo marking 'D. C.' (Da Capo) is written at the end of the system.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody starts with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. The next measure contains a quarter note C5, followed by an eighth note D5, and then a quarter note E5. The third measure consists of a quarter note F#5, followed by an eighth note G5, and then a quarter note A5. The fourth measure contains a quarter note B5, followed by an eighth note C6, and then a quarter note D6. The fifth measure consists of a quarter note E6, followed by an eighth note F#6, and then a quarter note G6. The sixth measure contains a quarter note A6, followed by an eighth note B6, and then a quarter note C7. The seventh measure consists of a quarter note D7, followed by an eighth note E7, and then a quarter note F#7. The eighth measure contains a quarter note G7, followed by an eighth note A7, and then a quarter note B7. The ninth measure consists of a quarter note C8, followed by an eighth note D8, and then a quarter note E8. The tenth measure contains a quarter note F#8, followed by an eighth note G8, and then a quarter note A8. The eleventh measure consists of a quarter note B8, followed by an eighth note C9, and then a quarter note D9. The twelfth measure contains a quarter note E9, followed by an eighth note F#9, and then a quarter note G9. The thirteenth measure consists of a quarter note A9, followed by an eighth note B9, and then a quarter note C10. The fourteenth measure contains a quarter note D10, followed by an eighth note E10, and then a quarter note F#10. The fifteenth measure consists of a quarter note G10, followed by an eighth note A10, and then a quarter note B10. The sixteenth measure contains a quarter note C11, followed by an eighth note D11, and then a quarter note E11. The seventeenth measure consists of a quarter note F#11, followed by an eighth note G11, and then a quarter note A11. The eighteenth measure contains a quarter note B11, followed by an eighth note C12, and then a quarter note D12. The nineteenth measure consists of a quarter note E12, followed by an eighth note F#12, and then a quarter note G12. The twentieth measure contains a quarter note A12, followed by an eighth note B12, and then a quarter note C13. The twenty-first measure consists of a quarter note D13, followed by an eighth note E13, and then a quarter note F#13. The twenty-second measure contains a quarter note G13, followed by an eighth note A13, and then a quarter note B13. The twenty-third measure consists of a quarter note C14, followed by an eighth note D14, and then a quarter note E14. The twenty-fourth measure contains a quarter note F#14, followed by an eighth note G14, and then a quarter note A14. The twenty-fifth measure consists of a quarter note B14, followed by an eighth note C15, and then a quarter note D15. The twenty-sixth measure contains a quarter note E15, followed by an eighth note F#15, and then a quarter note G15. The twenty-seventh measure consists of a quarter note A15, followed by an eighth note B15, and then a quarter note C16. The twenty-eighth measure contains a quarter note D16, followed by an eighth note E16, and then a quarter note F#16. The twenty-ninth measure consists of a quarter note G16, followed by an eighth note A16, and then a quarter note B16. The thirtieth measure contains a quarter note C17, followed by an eighth note D17, and then a quarter note E17. The thirty-first measure consists of a quarter note F#17, followed by an eighth note G17, and then a quarter note A17. The thirty-second measure contains a quarter note B17, followed by an eighth note C18, and then a quarter note D18. The thirty-third measure consists of a quarter note E18, followed by an eighth note F#18, and then a quarter note G18. The thirty-fourth measure contains a quarter note A18, followed by an eighth note B18, and then a quarter note C19. The thirty-fifth measure consists of a quarter note D19, followed by an eighth note E19, and then a quarter note F#19. The thirty-sixth measure contains a quarter note G19, followed by an eighth note A19, and then a quarter note B19. The thirty-seventh measure consists of a quarter note C20, followed by an eighth note D20, and then a quarter note E20. The thirty-eighth measure contains a quarter note F#20, followed by an eighth note G20, and then a quarter note A20. The thirty-ninth measure consists of a quarter note B20, followed by an eighth note C21, and then a quarter note D21. The fortieth measure contains a quarter note E21, followed by an eighth note F#21, and then a quarter note G21. The forty-first measure consists of a quarter note A21, followed by an eighth note B21, and then a quarter note C22. The forty-second measure contains a quarter note D22, followed by an eighth note E22, and then a quarter note F#22. The forty-third measure consists of a quarter note G22, followed by an eighth note A22, and then a quarter note B22. The forty-fourth measure contains a quarter note C23, followed by an eighth note D23, and then a quarter note E23. The forty-fifth measure consists of a quarter note F#23, followed by an eighth note G23, and then a quarter note A23. The forty-sixth measure contains a quarter note B23, followed by an eighth note C24, and then a quarter note D24. The forty-seventh measure consists of a quarter note E24, followed by an eighth note F#24, and then a quarter note G24. The forty-eighth measure contains a quarter note A24, followed by an eighth note B24, and then a quarter note C25. The forty-ninth measure consists of a quarter note D25, followed by an eighth note E25, and then a quarter note F#25. The fiftieth measure contains a quarter note G25, followed by an eighth note A25, and then a quarter note B25. The fifty-first measure consists of a quarter note C26, followed by an eighth note D26, and then a quarter note E26. The fifty-second measure contains a quarter note F#26, followed by an eighth note G26, and then a quarter note A26. The fifty-third measure consists of a quarter note B26, followed by an eighth note C27, and then a quarter note D27. The fifty-fourth measure contains a quarter note E27, followed by an eighth note F#27, and then a quarter note G27. The fifty-fifth measure consists of a quarter note A27, followed by an eighth note B27, and then a quarter note C28. The fifty-sixth measure contains a quarter note D28, followed by an eighth note E28, and then a quarter note F#28. The fifty-seventh measure consists of a quarter note G28, followed by an eighth note A28, and then a quarter note B28. The fifty-eighth measure contains a quarter note C29, followed by an eighth note D29, and then a quarter note E29. The fifty-ninth measure consists of a quarter note F#29, followed by an eighth note G29, and then a quarter note A29. The sixtieth measure contains a quarter note B29, followed by an eighth note C30, and then a quarter note D30. The sixty-first measure consists of a quarter note E30, followed by an eighth note F#30, and then a quarter note G30. The sixty-second measure contains a quarter note A30, followed by an eighth note B30, and then a quarter note C31. The sixty-third measure consists of a quarter note D31, followed by an eighth note E31, and then a quarter note F#31. The sixty-fourth measure contains a quarter note G31, followed by an eighth note A31, and then a quarter note B31. The sixty-fifth measure consists of a quarter note C32, followed by an eighth note D32, and then a quarter note E32. The sixty-sixth measure contains a quarter note F#32, followed by an eighth note G32, and then a quarter note A32. The sixty-seventh measure consists of a quarter note B32, followed by an eighth note C33, and then a quarter note D33. The sixty-eighth measure contains a quarter note E33, followed by an eighth note F#33, and then a quarter note G33. The sixty-ninth measure consists of a quarter note A33, followed by an eighth note B33, and then a quarter note C34. The seventieth measure contains a quarter note D34, followed by an eighth note E34, and then a quarter note F#34. The seventy-first measure consists of a quarter note G34, followed by an eighth note A34, and then a quarter note B34. The seventy-second measure contains a quarter note C35, followed by an eighth note D35, and then a quarter note E35. The seventy-third measure consists of a quarter note F#35, followed by an eighth note G35, and then a quarter note A35. The seventy-fourth measure contains a quarter note B35, followed by an eighth note C36, and then a quarter note D36. The seventy-fifth measure consists of a quarter note E36, followed by an eighth note F#36, and then a quarter note G36. The seventy-sixth measure contains a quarter note A36, followed by an eighth note B36, and then a quarter note C37. The seventy-seventh measure consists of a quarter note D37, followed by an eighth note E37, and then a quarter note F#37. The seventy-eighth measure contains a quarter note G37, followed by an eighth note A37, and then a quarter note B37. The seventy-ninth measure consists of a quarter note C38, followed by an eighth note D38, and then a quarter note E38. The eightieth measure contains a quarter note F#38, followed by an eighth note G38, and then a quarter note A38. The eighty-first measure consists of a quarter note B38, followed by an eighth note C39, and then a quarter note D39. The eighty-second measure contains a quarter note E39, followed by an eighth note F#39, and then a quarter note G39. The eighty-third measure consists of a quarter note A39, followed by an eighth note B39, and then a quarter note C40. The eighty-fourth measure contains a quarter note D40, followed by an eighth note E40, and then a quarter note F#40. The eighty-fifth measure consists of a quarter note G40, followed by an eighth note A40, and then a quarter note B40. The eighty-sixth measure contains a quarter note C41, followed by an eighth note D41, and then a quarter note E41. The eighty-seventh measure consists of a quarter note F#41, followed by an eighth note G41, and then a quarter note A41. The eighty-eighth measure contains a quarter note B41, followed by an eighth note C42, and then a quarter note D42. The eighty-ninth measure consists of a quarter note E42, followed by an eighth note F#42, and then a quarter note G42. The ninetieth measure contains a quarter note A42, followed by an eighth note B42, and then a quarter note C43. The hundredth measure consists of a quarter note D43, followed by an eighth note E43, and then a quarter note F#43. The hundred and first measure contains a quarter note G43, followed by an eighth note A43, and then a quarter note B43. The hundred and second measure consists of a quarter note C44, followed by an eighth note D44, and then a quarter note E44. The hundred and third measure contains a quarter note F#44, followed by an eighth note G44, and then a quarter note A44. The hundred and fourth measure consists of a quarter note B44, followed by an eighth note C45, and then a quarter note D45. The hundred and fifth measure contains a quarter note E45, followed by an eighth note F#45, and then a quarter note G45. The hundred and sixth measure consists of a quarter note A45, followed by an eighth note B45, and then a quarter note C46. The hundred and seventh measure contains a quarter note D46, followed by an eighth note E46, and then a quarter note F#46. The hundred and eighth measure consists of a quarter note G46, followed by an eighth note A46, and then a quarter note B46. The hundred and ninth measure contains a quarter note C47, followed by an eighth note D47, and then a quarter note E47. The hundred and tenth measure consists of a quarter note F#47, followed by an eighth note G47, and then a quarter note A47. The hundred and eleventh measure contains a quarter note B47, followed by an eighth note C48, and then a quarter note D48. The hundred and twelfth measure consists of a quarter note E48, followed by an eighth note F#48, and then a quarter note G48. The hundred and thirteenth measure contains a quarter note A48, followed by an eighth note B48, and then a quarter note C49. The hundred and fourteenth measure consists of a quarter note D49, followed by an eighth note E49, and then a quarter note F#49. The hundred and fifteenth measure contains a quarter note G49, followed by an eighth note A49, and then a quarter note B49. The hundred and sixteenth measure consists of a quarter note C50, followed by an eighth note D50, and then a quarter note E50. The hundred and seventeenth measure contains a quarter note F#50, followed by an eighth note G50, and then a quarter note A50. The hundred and eighteenth measure consists of a quarter note B50, followed by an eighth note C51, and then a quarter note D51. The hundred and nineteenth measure contains a quarter note E51, followed by an eighth note F#51, and then a quarter note G51. The hundred and twentieth measure consists of a quarter note A51, followed by an eighth note B51, and then a quarter note C52. The hundred and twenty-first measure contains a quarter note D52, followed by an eighth note E52, and then a quarter note F#52. The hundred and twenty-second measure consists of a quarter note G52, followed by an eighth note A52, and then a quarter note B52. The hundred and twenty-third measure contains a quarter note C53, followed by an eighth note D53, and then a quarter note E53. The hundred and twenty-fourth measure consists of a quarter note F#53, followed by an eighth note G53, and then a quarter note A53. The hundred and twenty-fifth measure contains a quarter note B53, followed by an eighth note C54, and then a quarter note D54. The hundred and twenty-sixth measure consists of a quarter note E54, followed by an eighth note F#54, and then a quarter note G54. The hundred and twenty-seventh measure contains a quarter note A54, followed by an eighth note B54, and then a quarter note C55. The hundred and twenty-eighth measure consists of a quarter note D55, followed by an eighth note E55, and then a quarter note F#55. The hundred and twenty-ninth measure contains a quarter note G55, followed by an eighth note A55, and then a quarter note B55. The hundred and thirtieth measure consists of a quarter note C56, followed by an eighth note D56, and then a quarter note E56. The hundred and thirty-first measure contains a quarter note F#56, followed by an eighth note G56, and then a quarter note A56. The hundred and thirty-second measure consists of a quarter note B56, followed by an eighth note C57, and then a quarter note D57. The hundred and thirty-third measure contains a quarter note E57, followed by an eighth note F#57, and then a quarter note G57. The hundred and thirty-fourth measure consists of a quarter note A57, followed by an eighth note B57, and then a quarter note C58. The hundred and thirty-fifth measure contains a quarter note D58, followed by an eighth note E58, and then a quarter note F#58. The hundred and thirty-sixth measure consists of a quarter note G58, followed by an eighth note A58, and then a quarter note B58. The hundred and thirty-seventh measure contains a quarter note C59, followed by an eighth note D59, and then a quarter note E

D. C.

[illegible]

D. C.

D. C.

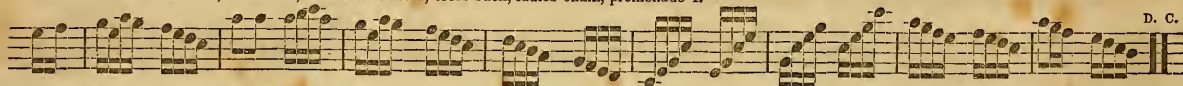
The first system of musical notation for 'The Bird Song' is written on a single staff in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The system ends with a double bar line.

D. C.

The second system of musical notation continues the melody. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The system ends with a double bar line and the tempo marking 'D. C.' (Da Capo).



First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4.



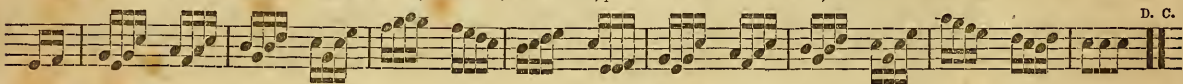
D. C.



D. C.



First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4. Next 2 forward, &c.



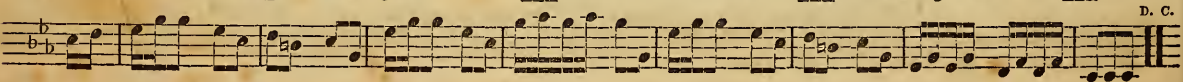
D. C.



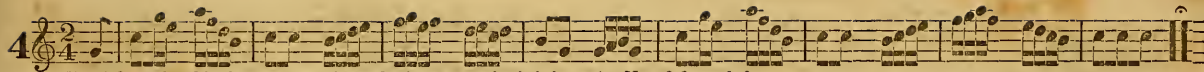
First 4 right and left, balance, swing round. Sides the same.



D. C.



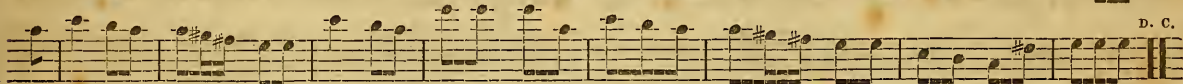
D. C.



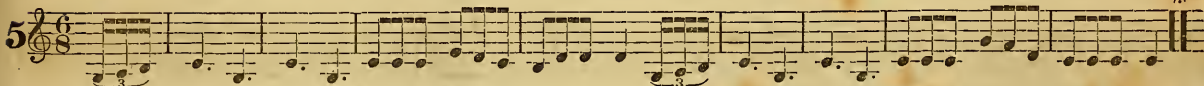
First 2 forward and back, cross over, chassa de chassa, cross back, balance 4. Next 2 forward, &c.



D. C.



D. C.



All right and left, ladies chain, promenade 4. Sides the same.



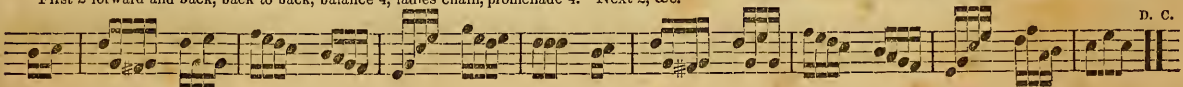
D. C.



D. C.



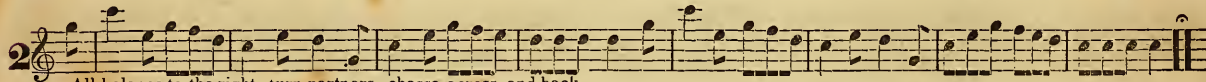
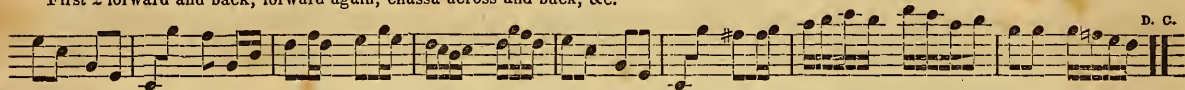
First 2 forward and back, back to back, balance 4, ladies chain, promenade 4. Next 2, &c.



D. C.



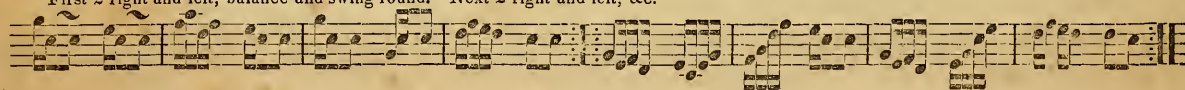
First 2 forward and back, forward again, chassa across and back, &c.

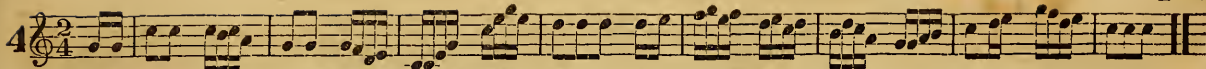


All balance to the right, turn partners, chassa across and back.

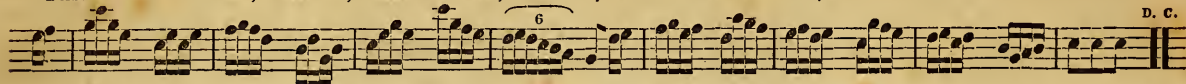


First 2 right and left, balance and swing round. Next 2 right and left, &c.





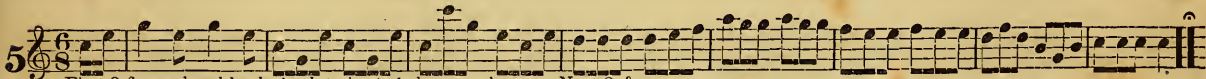
First 2 forward and back, cross over, chassa de chassa, cross back, balance. Next 2 forward, &c.



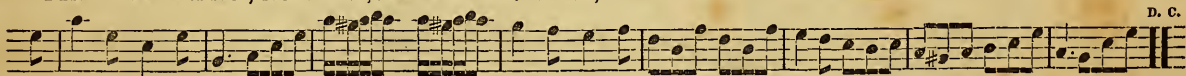
D. C.



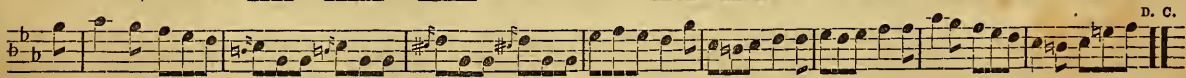
D. C.



First 2 forward and back, back to back, balance and turn. Next 2, &c.



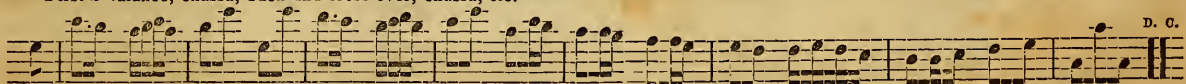
D. C.



D. C.



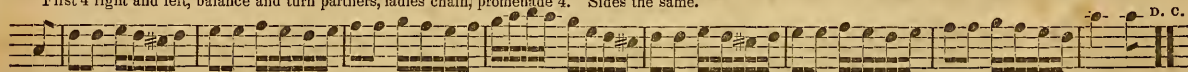
First 2 balance, chassa, back and cross over, chassa, &c.



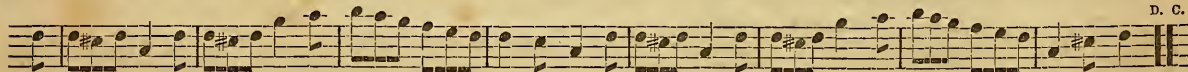
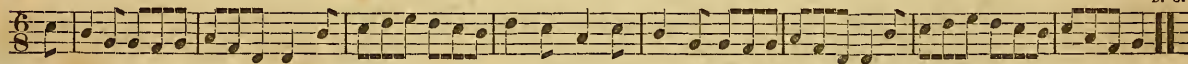
D. C.



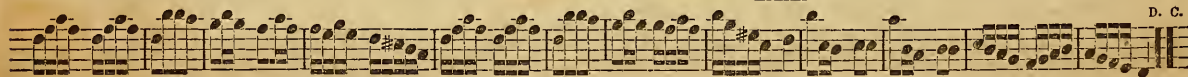
First 4 right and left, balance and turn partners, ladies chain, promenade 4. Sides the same.

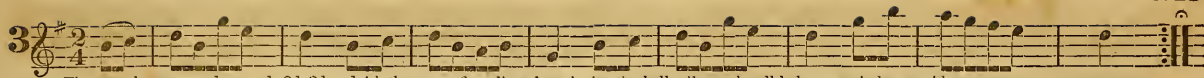


A MARCH.



First 2 forward and back, cross over, chassa de chassa, cross back, balance partners and turn. Next 2 &c.





First couple promenade round, 2d, 3d and 4th the same, form lines lengthwise the hall, all march, all balance and change sides.



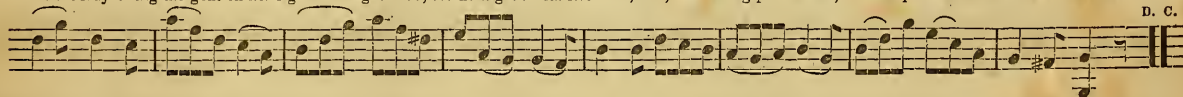
D. C.



D. C.



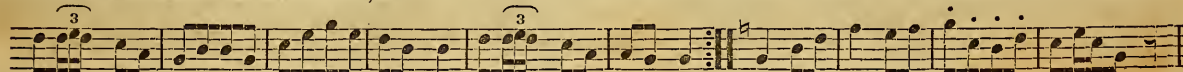
First lady swing the gent on her right with right hand, the next gent with left hand, &c., then swing partner last, balance partner. The others the same.



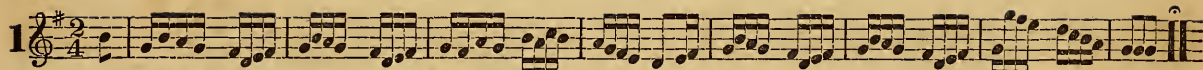
D. C.



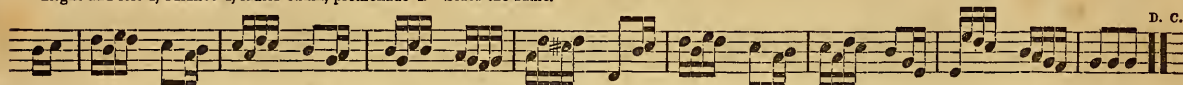
Ladies cross hands round and back all balance, &c.



D. C.



Right and left 4, balance 4, ladies chain, promenade 4. Sides the same.



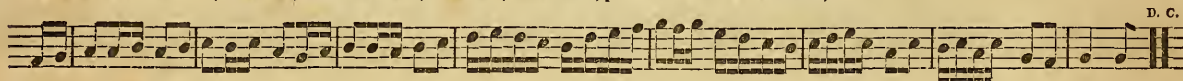
D. C.



D. C.



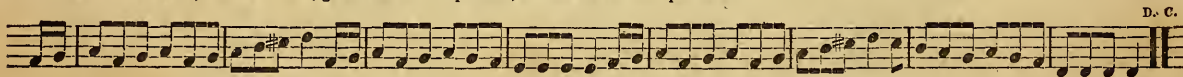
First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4. Next 2 forward, &c.



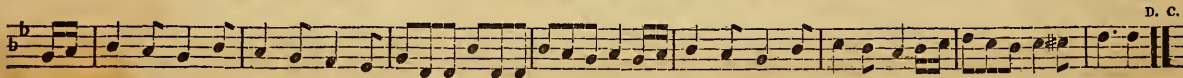
D. C.



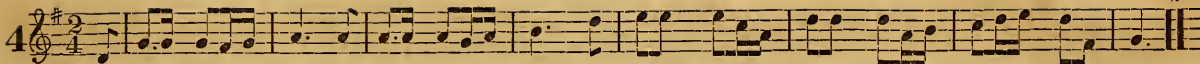
Ladies all cross hands, round and back, give other hand to partners, all balance and turn partners.



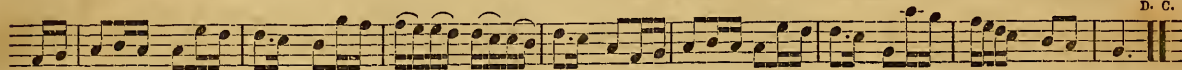
D. C.



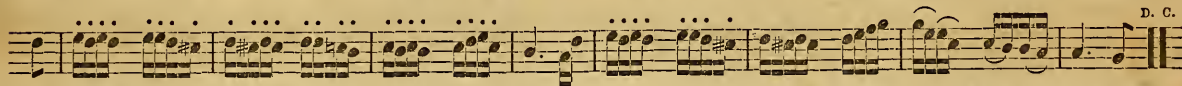
D. C.



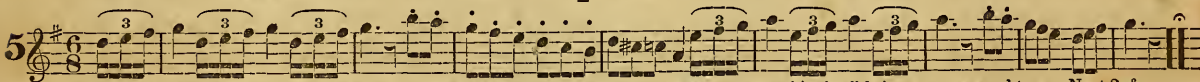
All chassa across and back, all balance to partners, alamand corners, alamand partners, balance to corners, turn partners.



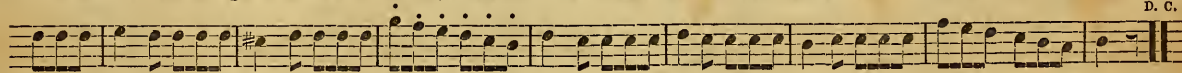
D. C.



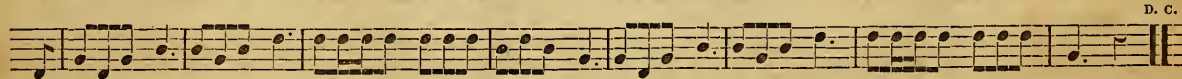
D. C.



2 ladies forward and back, gentlemen the same, balance partners and turn, all chassa across partners and back, all balance partners and turn. Next 2, &c.



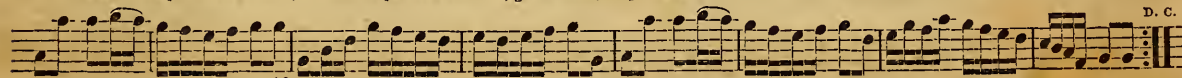
D. C.



D. C.



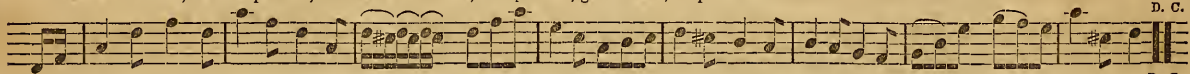
All chassa across partners and back, all balance partners and turn, grand chain, all promenade.



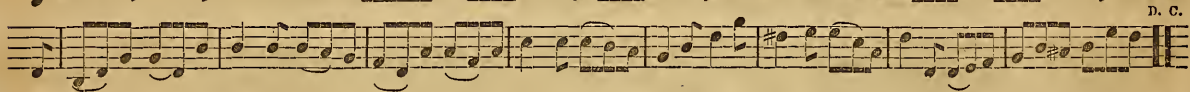
D. C.



All alamand corners, alamand partners, all balance to corners, turn partners, grand chain, all promenade.



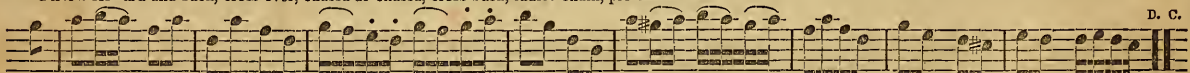
D. C.



D. C.



First 2 forward and back, cross over, chassa de chassa, cross back, ladies chain, promenade 4.



D. C.



D. C.



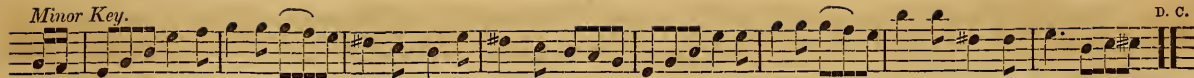
First 4 lead to right, chassa out and form lines across the hall, all right and left.



D. C.

Minor Key.

D. C.

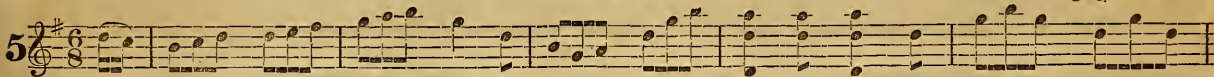


All chassa across partners and back, all balance partners and turn, grand chain, all promenade.

D. C.



D. C.



2 ladies forward and back, gentlemen the same, balance partners and turn, all chassa across partners and back, all balance partners and turn. Next 2, &c.

D. C.



D. C.

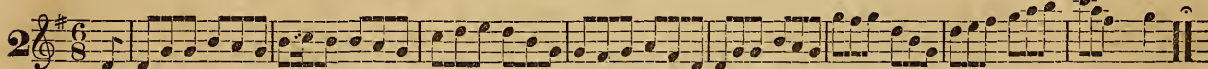




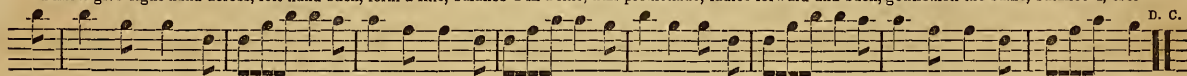
All right and left, balance, swing round, &c.



D. C.



First 2 give right hand across, left hand back, form a line, balance 4 in a line, half promenade, ladies forward and back, gentlemen the same, balance 4, &c.



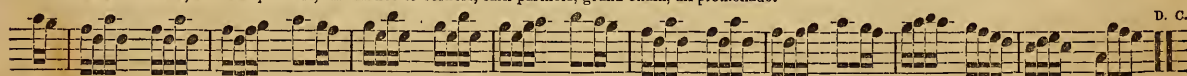
D. C.



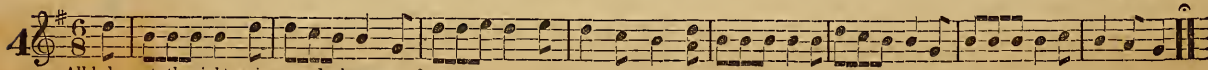
D. C.



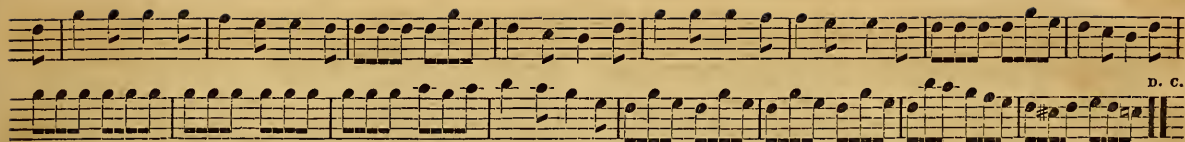
All alamand corners, alamand partners, all balance to corners, turn partners, grand chain, all promenade.



D. C.



All balance to the right, swing round, chassa out, &c.

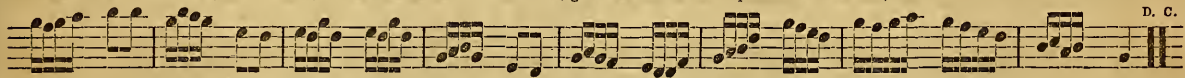


D. C.



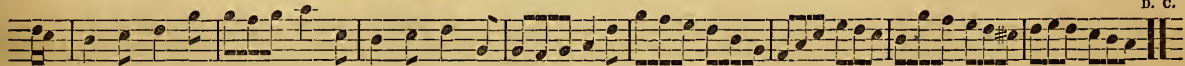
First 2 forward and back, back to back, ladies cross hands round and back, give the other hands to partners and balance, &c.

D. C.



All chassa across, all promenade, first 4 right and left, balance. Sides the same.

D. C.



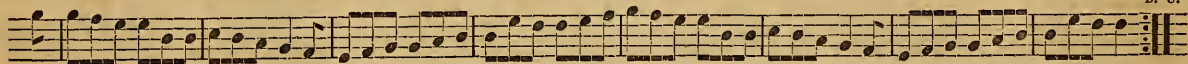
First 2 right and left, balance to partners and turn. Next 2 forward and back, &c.

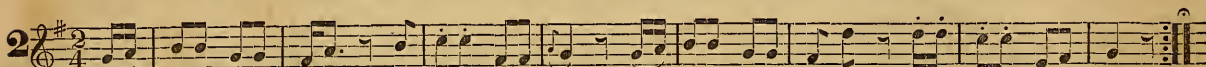


1 $\frac{6}{8}$ 

Ladies all forward and back, gentlemen the same, grand chain, promenade 8.

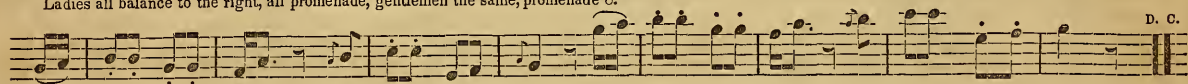
D. C.

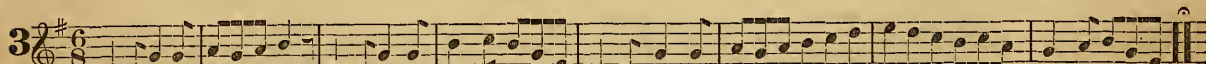


2 $\frac{2}{4}$ 

Ladies all balance to the right, all promenade, gentlemen the same, promenade 8.

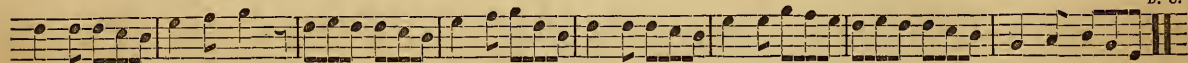
D. C.



3 $\frac{6}{8}$ 

4 ladies forward and back, gentlemen the same, all balance to partners, all promenade, &c.

D. C.



D. C.



4 $\frac{2}{4}$ 

All chassa across, all promenade, all chain, all promenade, first 4 right and left, balance. Sides the same.



D. C.



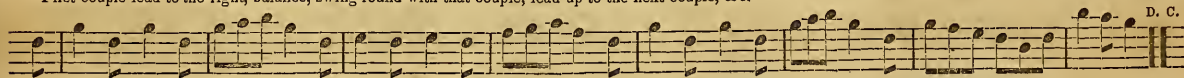
D. C.



D. C.



First couple lead to the right, balance, swing round with that couple, lead up to the next couple, &c.



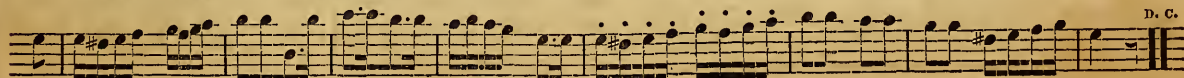
D. C.



Ladies all balance to the right, all promenade, gentlemen the same.



D. C.



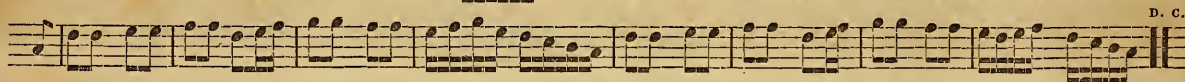
D. C.



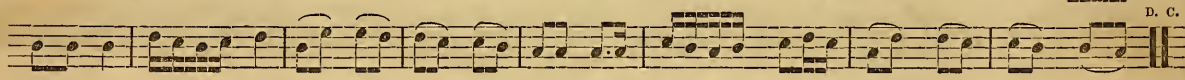
First 4 lead to right, chassa out and form lines across the hall, all right and left across the hall, ladies all chain across the hall, all forward and back, swing partners to place. Side couples the same.



D. C.



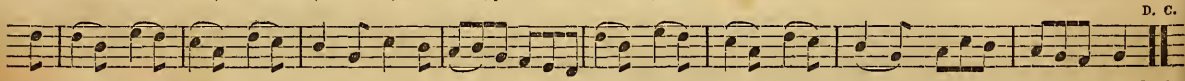
D. C.



D. C.



First 2 forward and back, back to back, balance 4, ladies chain, promenade 4. Next 2, &c.



D. C.



D. C.

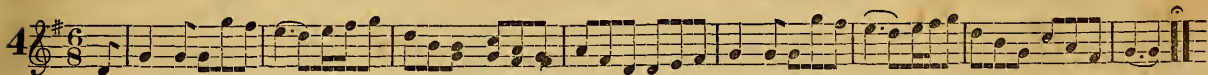
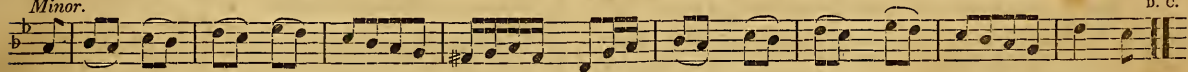


All almand corners, almand partners, all balance to corners, turn partners, grand chain, all promenade.

D. C.

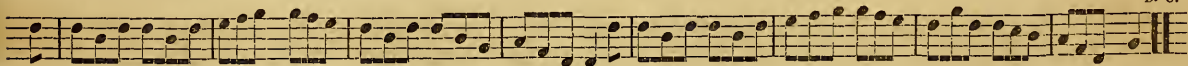
*Minor.*

D. C.

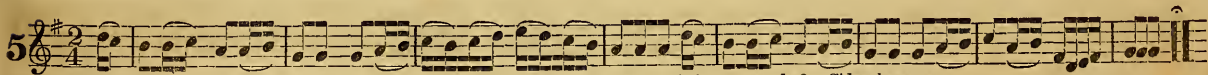
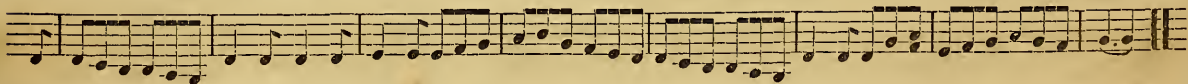


First 2 forward and back, cross over, chassa de chassa, cross back, balance and turn. Next 2 forward, &c.

D. C.



D. C.



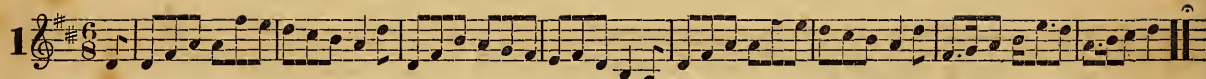
2 ladies forward and back, 2 gentlemen the same, balance 4, and turn partners, grand chain, promenade 8. Sides the same.

D. C.

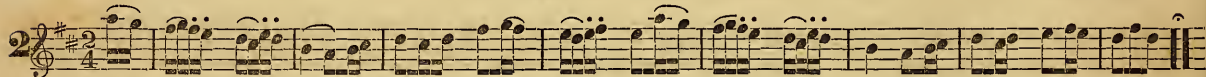
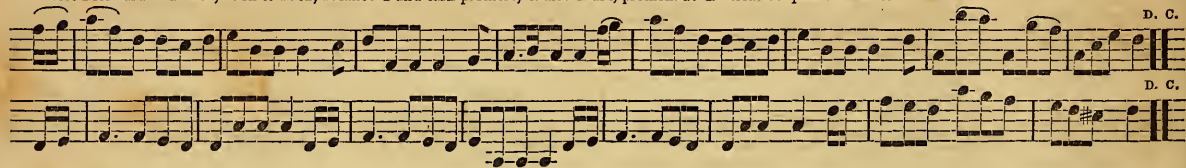


D. C.





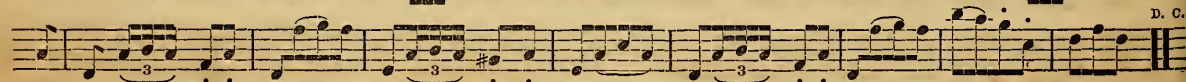
First 4 forward and back, back to back, balance 4 and turn partners, ladies chain, promenade 4. Side couples the same.

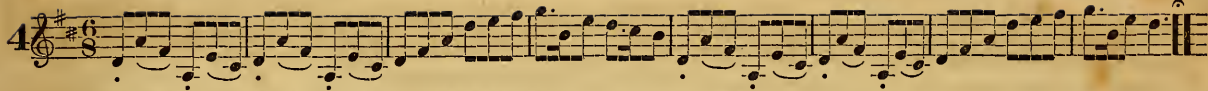


First 2 back to back, balance, and turn partners, forward and back next 2, &c.

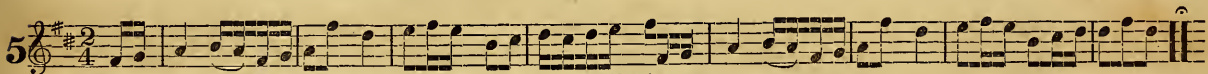
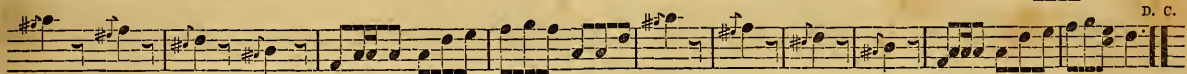
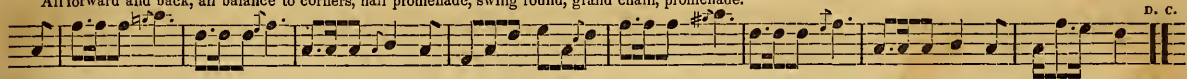


First couple forward and back, balance and turn, cross over second couple, balance and turn., &c.

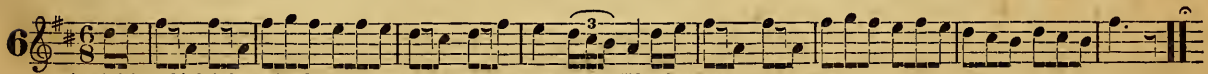
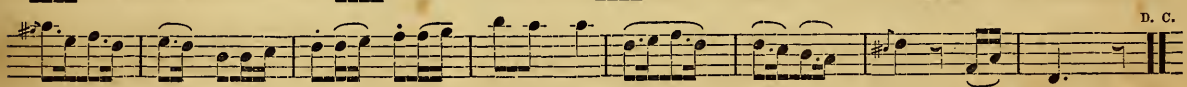
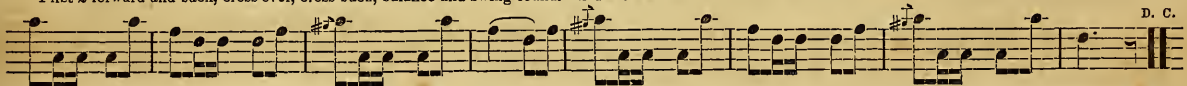




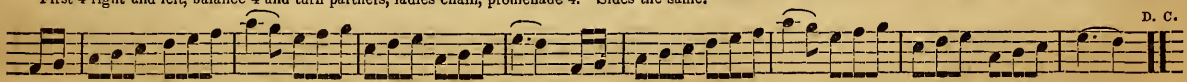
All forward and back, all balance to corners, half promenade, swing round, grand chain, promenade.



First 2 forward and back, cross over, cross back, balance and swing round. Sides the same.



First 4 right and left, balance 4 and turn partners, ladies chain, promenade 4. Sides the same.





First couple forward and back, cross over, chassa de chassa, cross back, all balance, all chassa across partners.



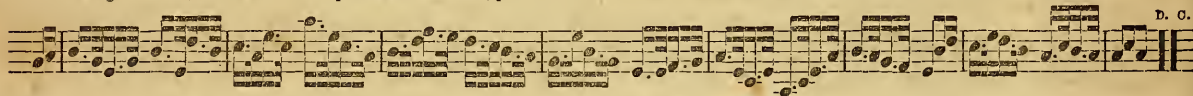
D. C.



D. C.



First 4 right and left, balance 4 and turn partners, ladies chain, promenade 4.



D. C.



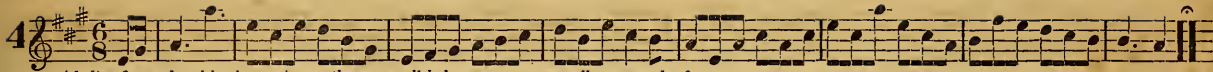
First 4 lead to right and balance, swing those behind you, lead up with the ones you turn, and swing, balance 4, ladies chain, prom. 4. Sides the same.



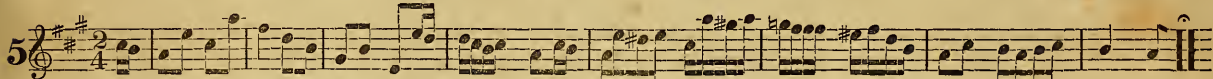
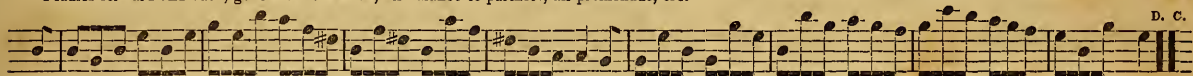
D. C.



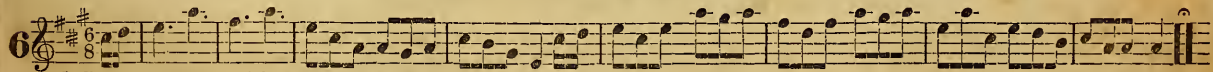
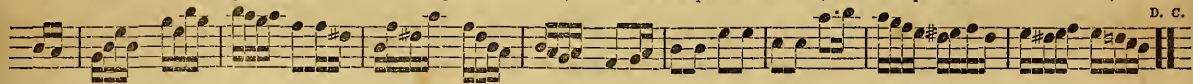
D. C.



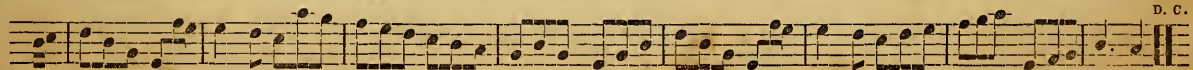
4 ladies forward and back, gentlemen the same, all balance to partners, all promenade, &c.



2 ladies forward and back, gentlemen the same, balance partners and turn, all chassa across partners and back, all balance partners and turn. Next 2, &c.

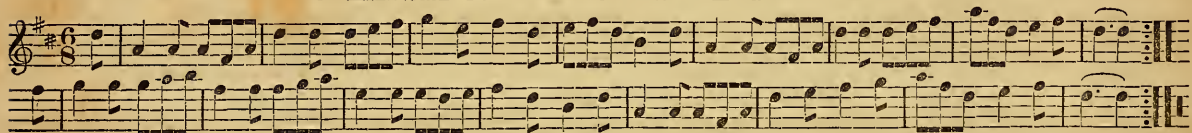


Ladies all balance to the right, all promenade, gentlemen the same, promenade 8.

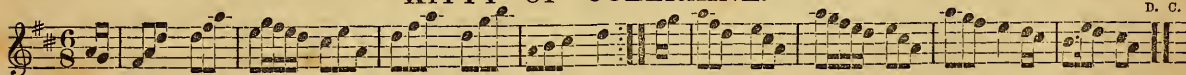




O LASSIE ART THOU SLEEPING YET.



KITTY OF COLERAINE.

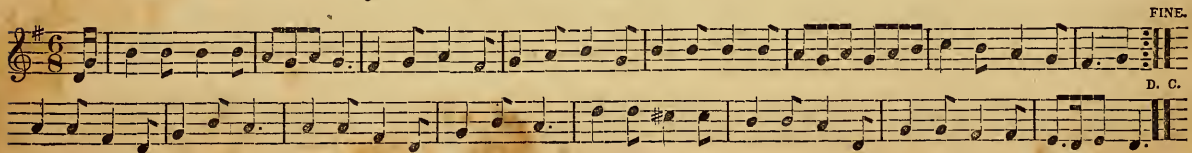


D. C.

SUCH A GETTIN' UP STAIRS.



QUARREL AND RECONCILIATION.



FINE.

D. C.

INDEX OF COTILLIONS.

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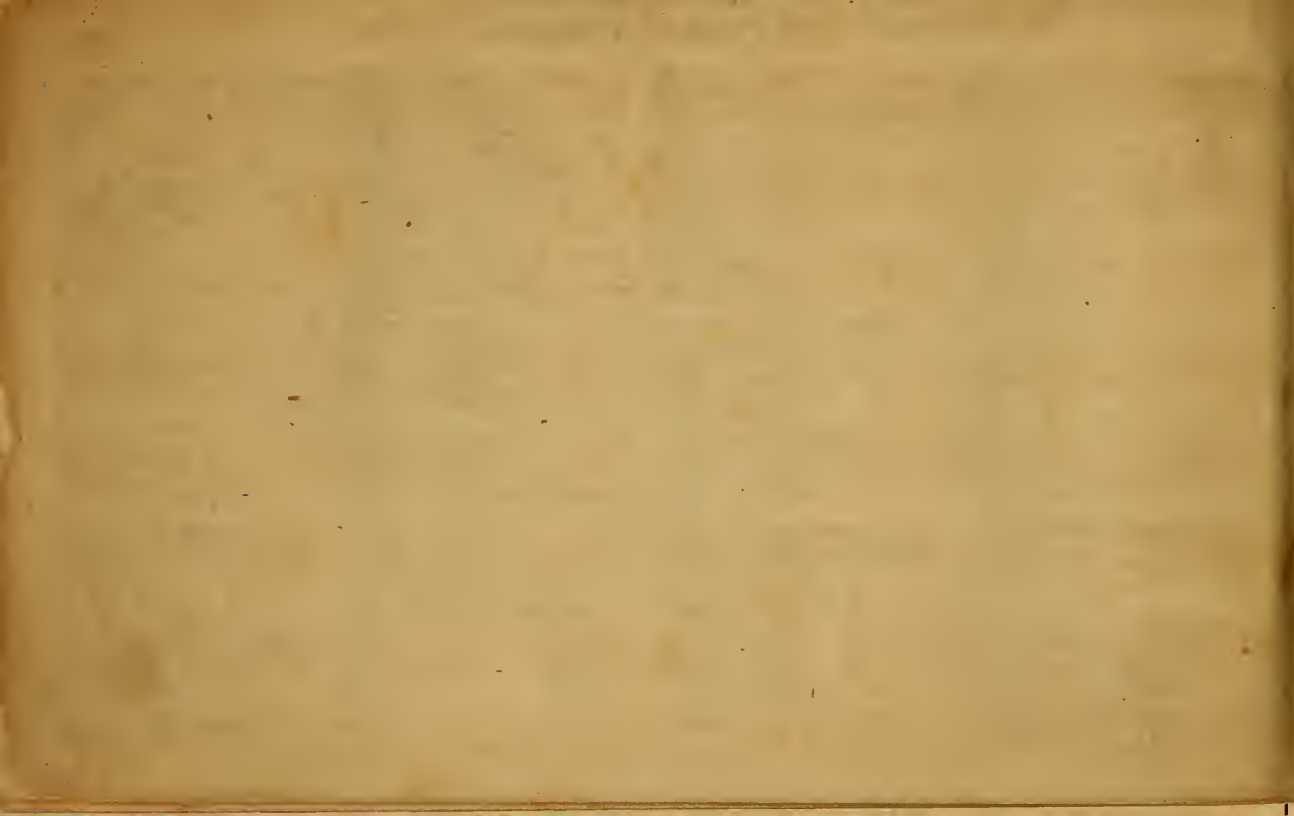
Auburn Quadrille	Sett	112	Court Street	Sett	148	La Somnambula	Sett	146	Rochester	Sett	110
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