

THE
JENNY LIND
QUADRILLES.
COMPOSED AND RESPECTFULLY DEDICATED TO
Miss Elizabeth Spencer,
by
J. HARRISON JR.

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NIGHTINGALE.

LA PANTALON.

No. 1.

Right and left four— balance and turn partners— ladies chain half promenade half right and left to places—

CANARY.

L' ETÉ.

No. 2.

The musical score is for a piece titled "CANARY. L' ETÉ." No. 2. It is written for piano in 2/4 time with a key signature of two sharps (F# and C#). The score consists of five systems of piano accompaniment. The first system shows a treble and bass staff with a melody in the treble and a rhythmic accompaniment in the bass. The second system includes dynamic markings *f* and *Ped:* with asterisks. The third system continues the melody and accompaniment. The fourth system includes a dynamic marking *p*. The fifth system includes dynamic markings *f* and *Ped:* with asterisks. The score ends with "D.C." (Da Capo).

Forward and back two— cross over chassa di chassa— cross back balance and turn partner—

GOLDFINCH.

LA POULE.

Con espressione.

No. 3.

D.C.

First two right hand cross over, left hand back and form a line— balance, half promenade— forward and back two— back to back— forward and back four half right and left to places—

LINNET.

LA TRENISE.

No. 4.

The musical score is for a piano accompaniment piece titled 'LA TRENISE'. It is in 2/4 time and the key of D major (indicated by two sharps). The score is divided into five systems. The first system begins with a piano (p) dynamic. The second system features a forte (f) dynamic and a 'Ped:' (pedal) instruction. The third system also includes a 'f Ped:' instruction. The fourth system starts with a piano (p) dynamic. The fifth system includes a 'f Ped:' instruction, a triplet of eighth notes, and ends with 'D.C.' (Da Capo). There are also some handwritten markings like '*' and '2' above notes.

First couple forward and back— forward again and leave the lady on the left of the opposite gent— forward and back three twice— first gent turn the lady opposite turn partner— four hands half round half right and left to places—

THRUSH.

FINALE.

No. 5. *Con Spirito.* *p*

The first system of music is in 2/4 time with a key signature of one sharp (F#). It consists of a treble and bass staff. The treble staff begins with a quarter note F#4, followed by eighth notes G4, A4, B4, and C5. The bass staff begins with a half note F#3, followed by quarter notes G3, A3, and B3. The music continues with various rhythmic patterns and chords.

The second system of music continues the piece. It features a treble staff with eighth and sixteenth notes, and a bass staff with chords. A dynamic marking of *f* (forte) appears in the bass staff. A pedal point is indicated by 'Ped:' and an asterisk (*) in the bass staff.

The third system of music continues the piece. It features a treble staff with eighth and sixteenth notes, and a bass staff with chords. Pedal points are indicated by 'Ped:' and an asterisk (*) in the bass staff.

The fourth system of music continues the piece. It features a treble staff with eighth and sixteenth notes, and a bass staff with chords. A dynamic marking of *p* (piano) appears in the bass staff.

The fifth system of music continues the piece. It features a treble staff with eighth and sixteenth notes, and a bass staff with chords. A dynamic marking of *f* (forte) appears in the bass staff. Pedal points are indicated by 'Ped:' and an asterisk (*) in the bass staff. The system ends with a double bar line and the marking 'D.C.' (Da Capo).

Forward and back two— cross over— chassa di chassa— cross back— all promenade—

