The pianist's matinee: a collection of music of the piano-forte, consisting of opera melodies ... national airs of all countries, easy pieces figured for beginners, quicksteps, waltzes, galops ... and contra dances with calls, &c.&c ...

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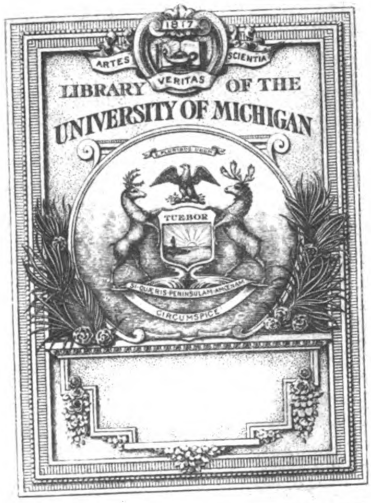

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THE

PIANIST'S MATINEE:

A COLLECTION OF MUSIC FOR THE

PIANO-FORTE,

CONSISTING OF

OPERA MELODIES, SONATAS OF BEETHOVEN,

SONGS WITHOUT WORDS,

Four-Hand Pieces, National Airs of all Countries, Easy Pieces Figured for Beginners, Marches, Quicksteps, Waltzes, Galops, Polkas, Polka Redowas, Mazurkas, Schottisches, Quadrilles, Fancy and Contra Dances, with Calls, &c. &c.

Being a Musical Library in itself.

BOSTON:
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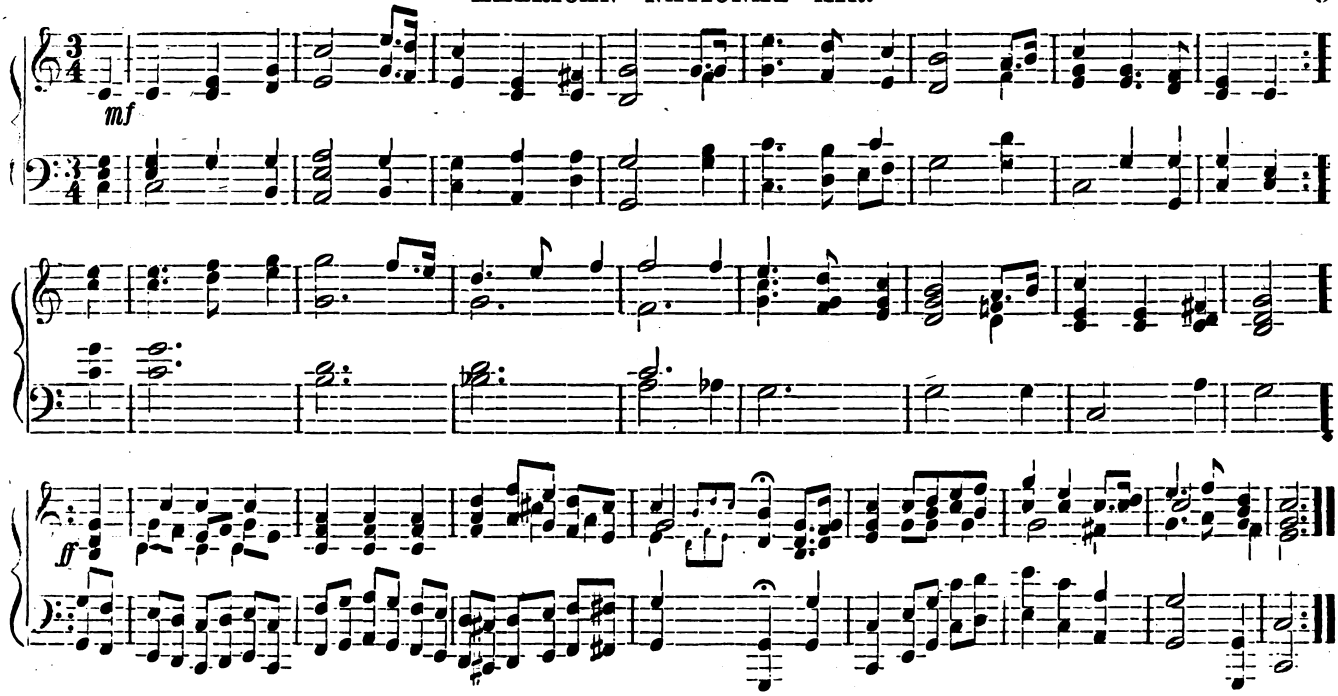

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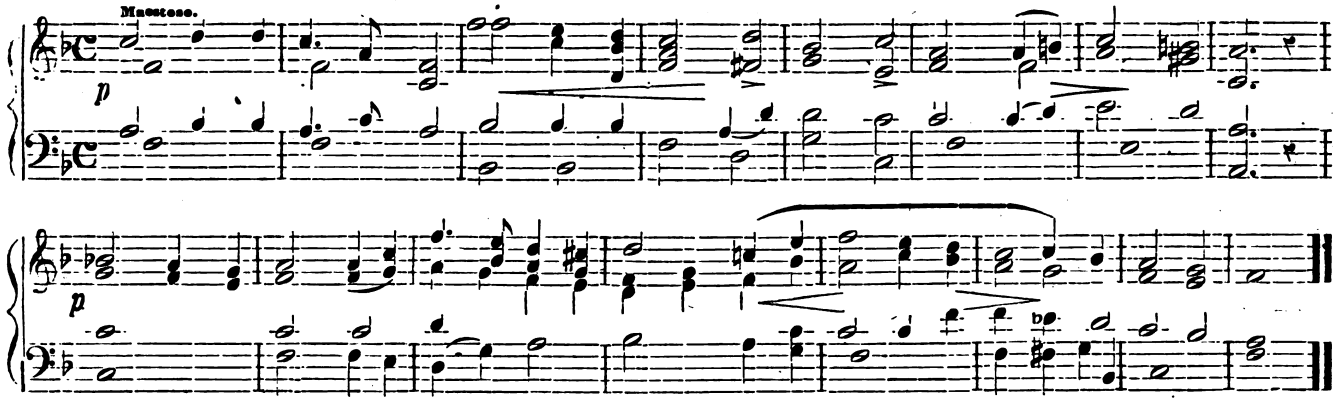

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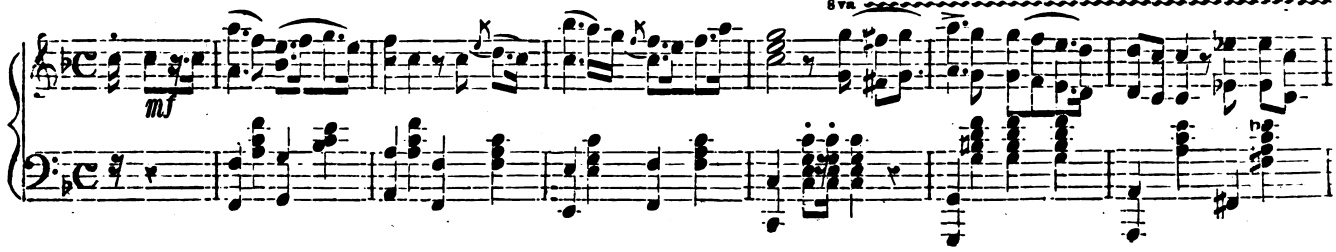

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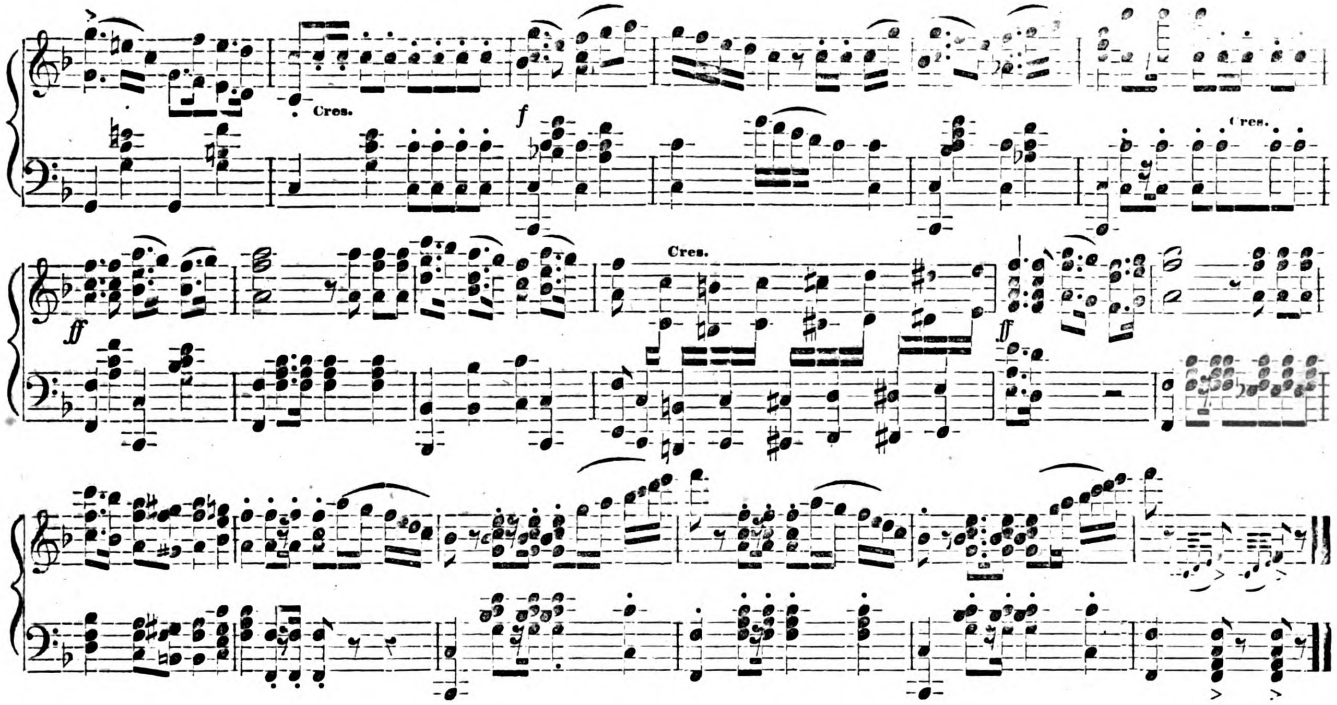

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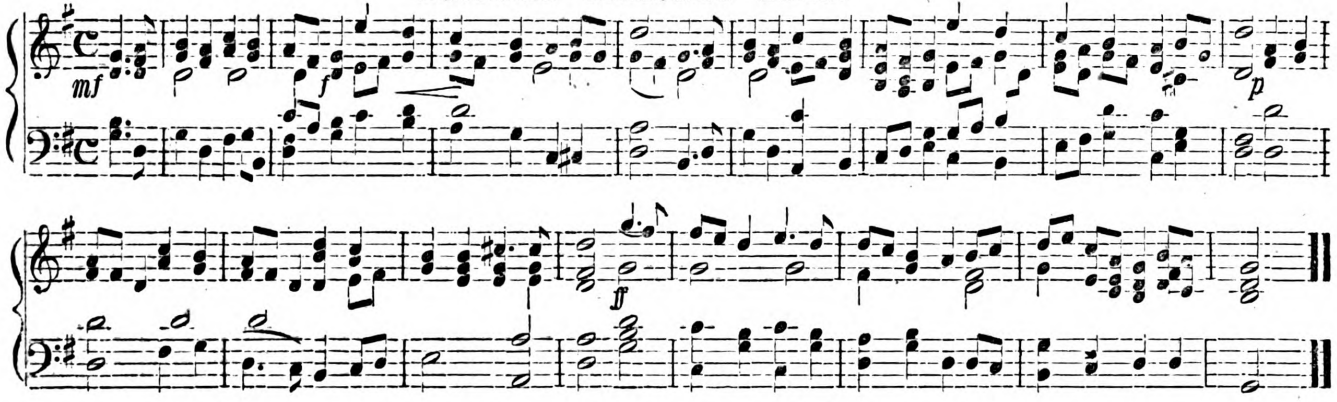

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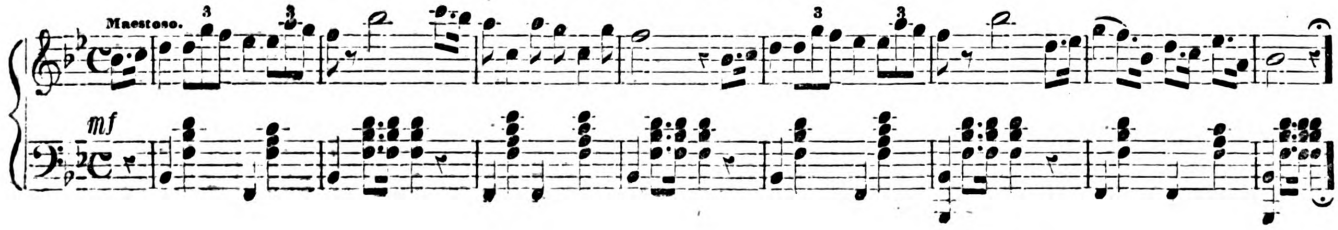

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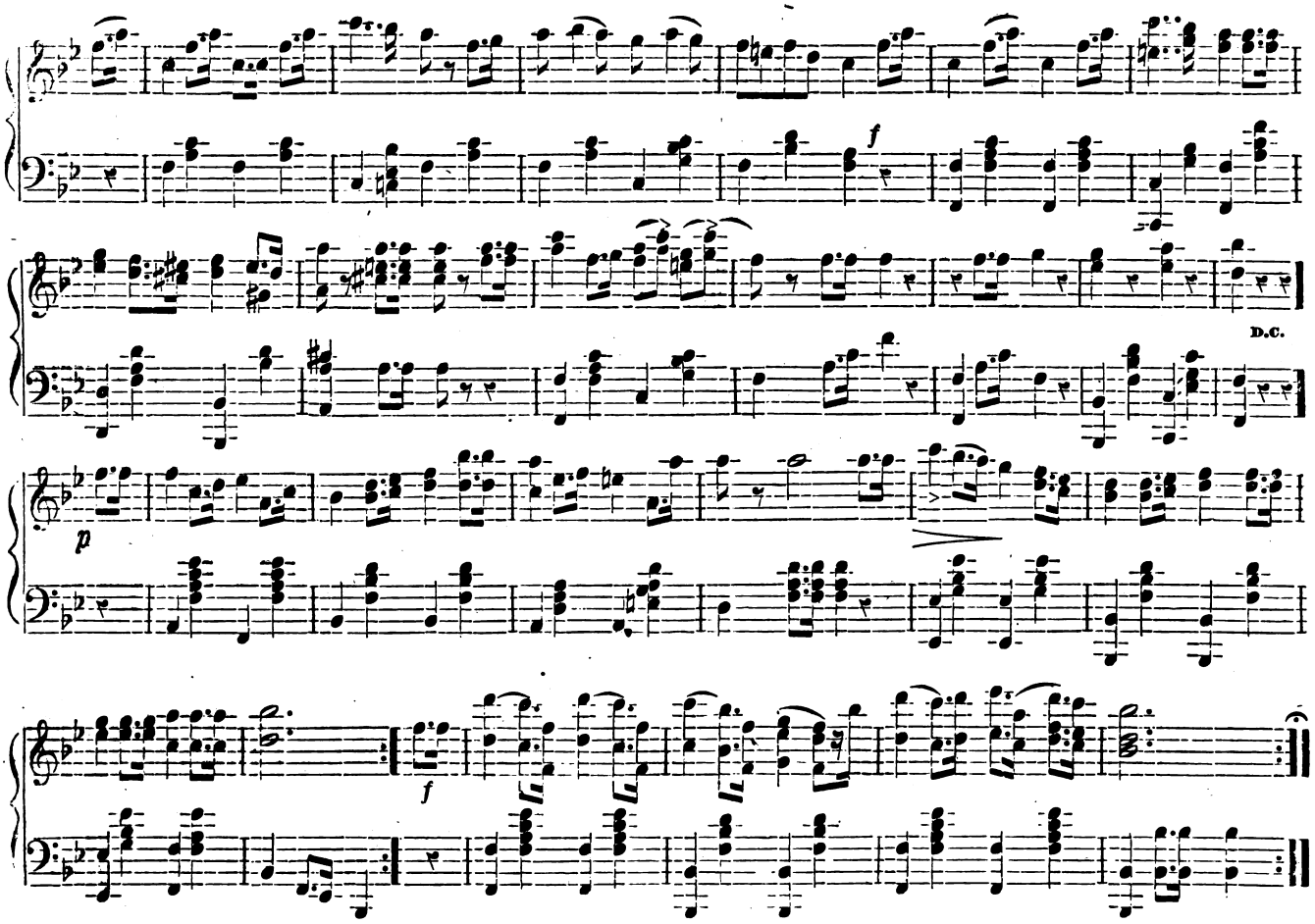

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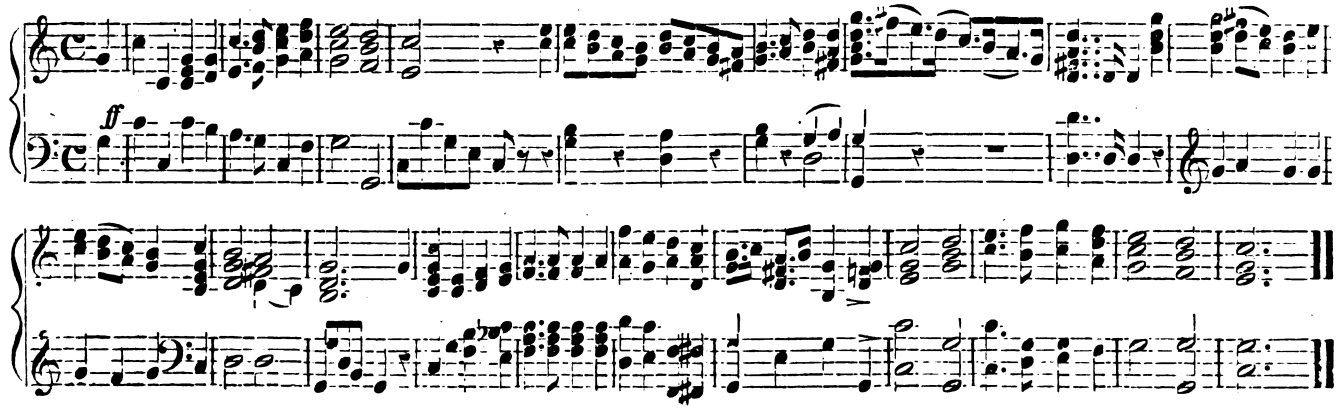

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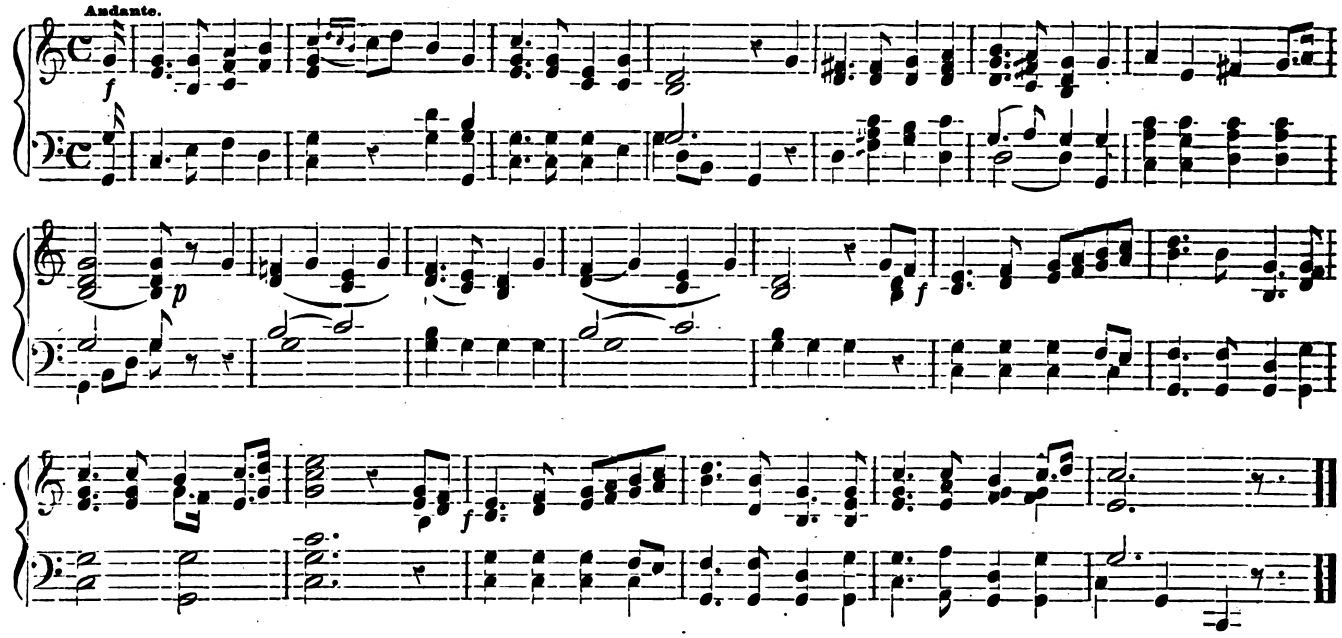

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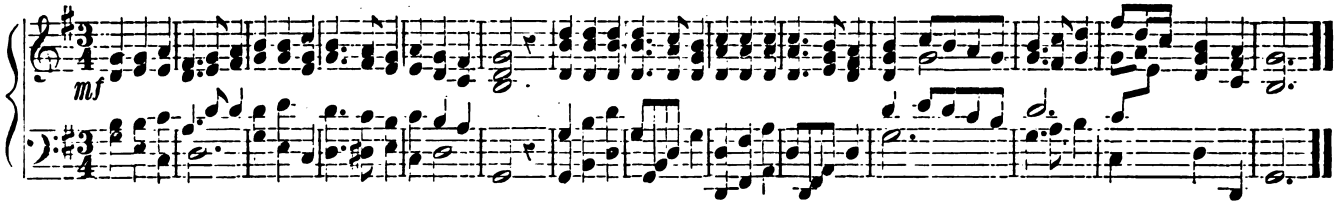

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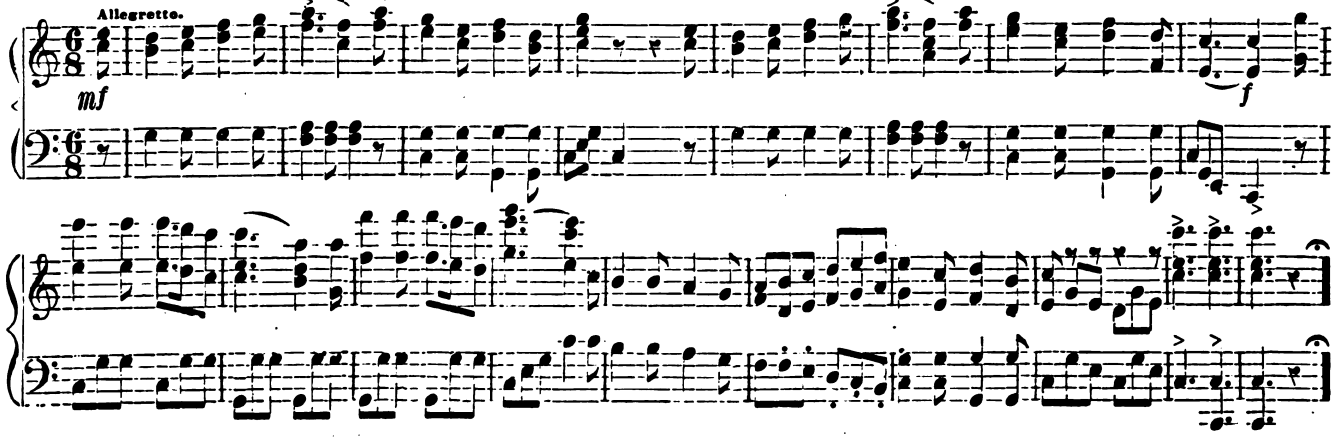

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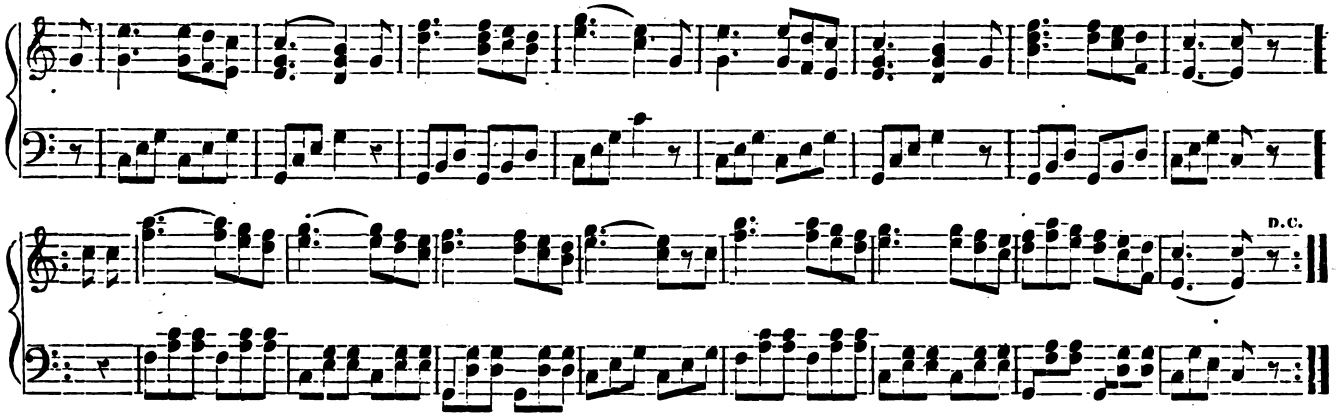

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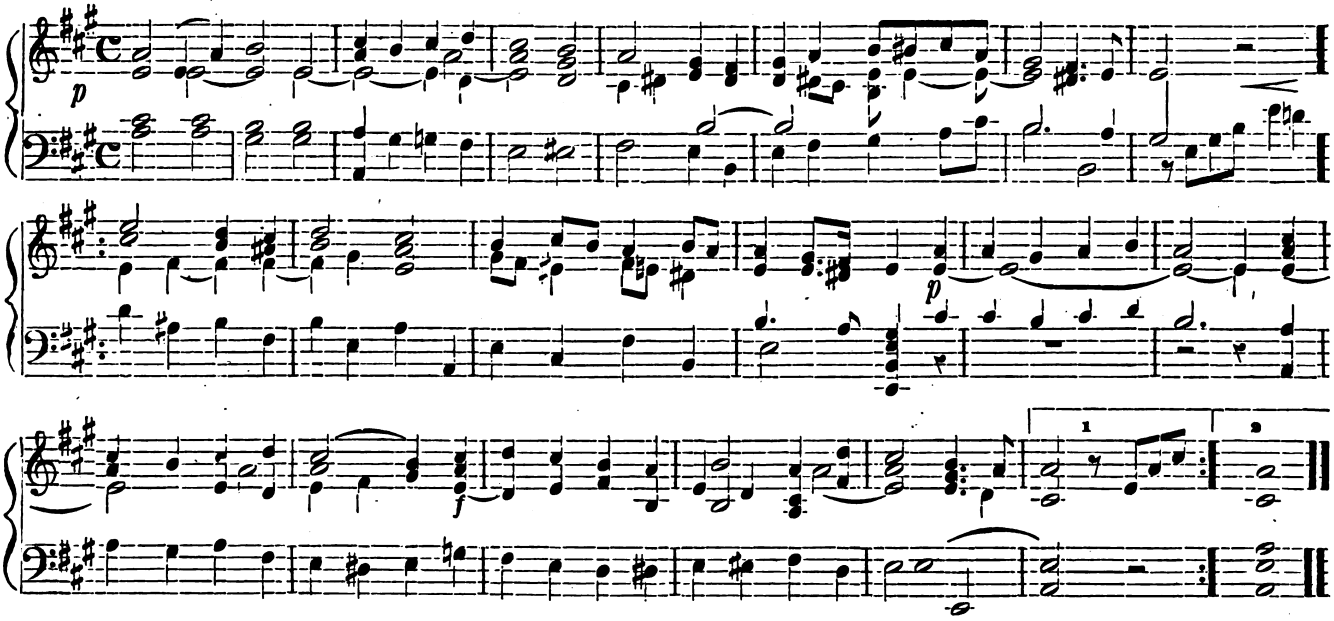

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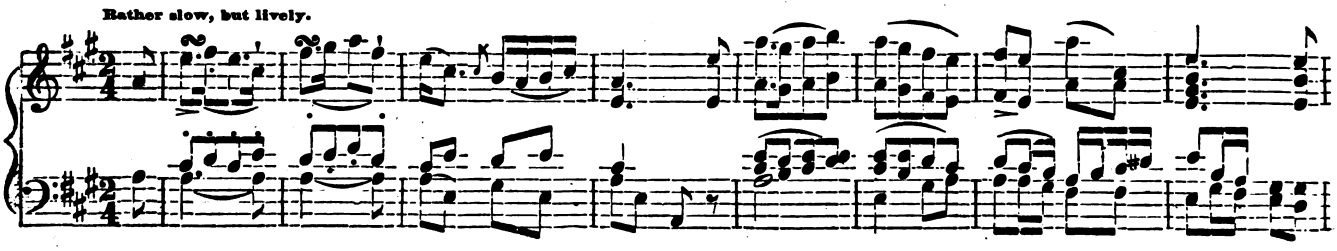

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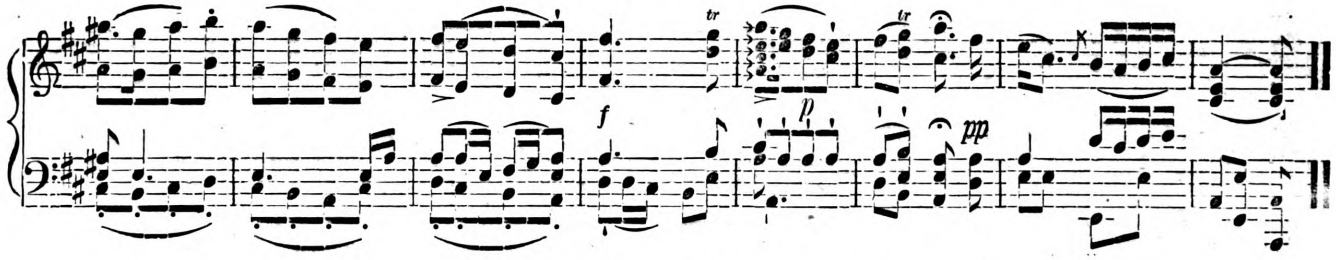

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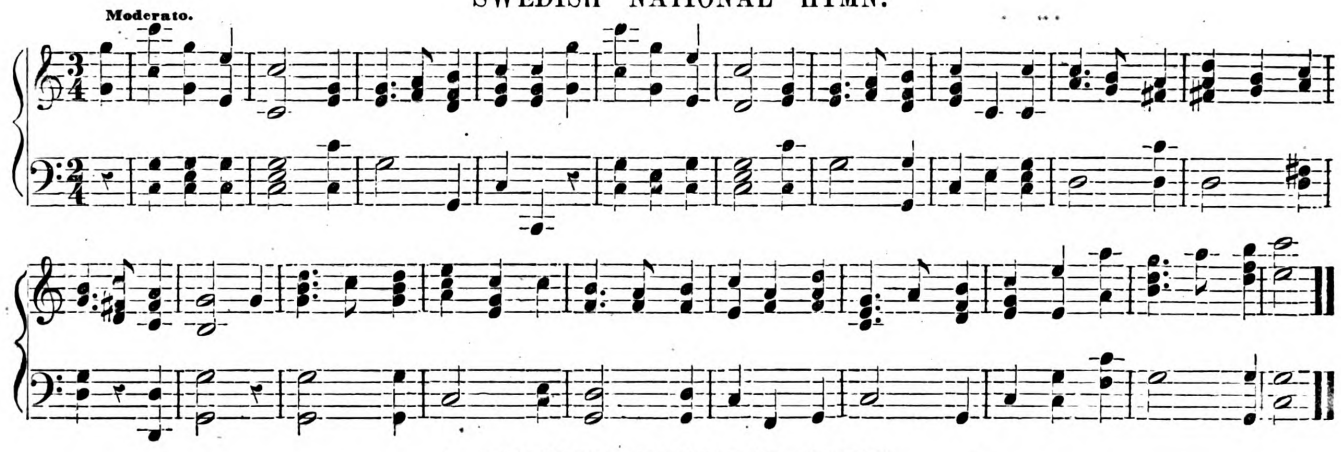

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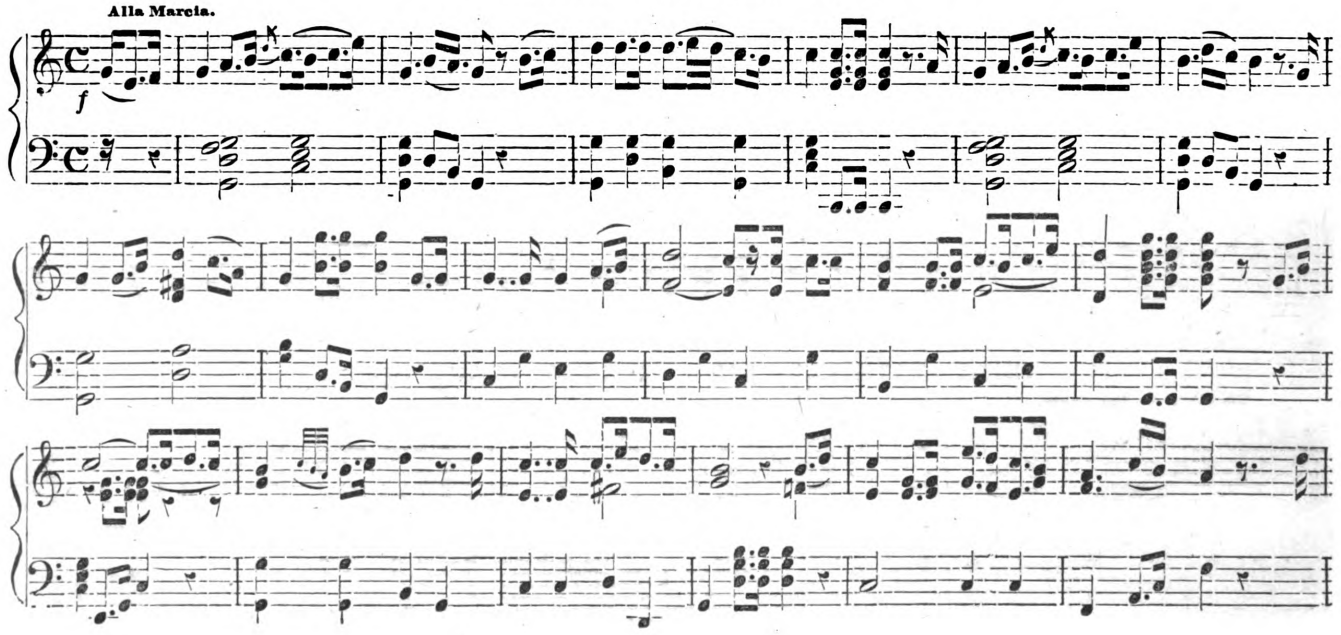

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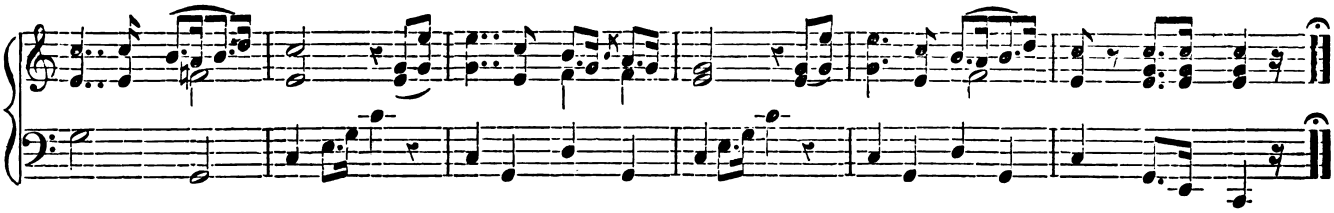

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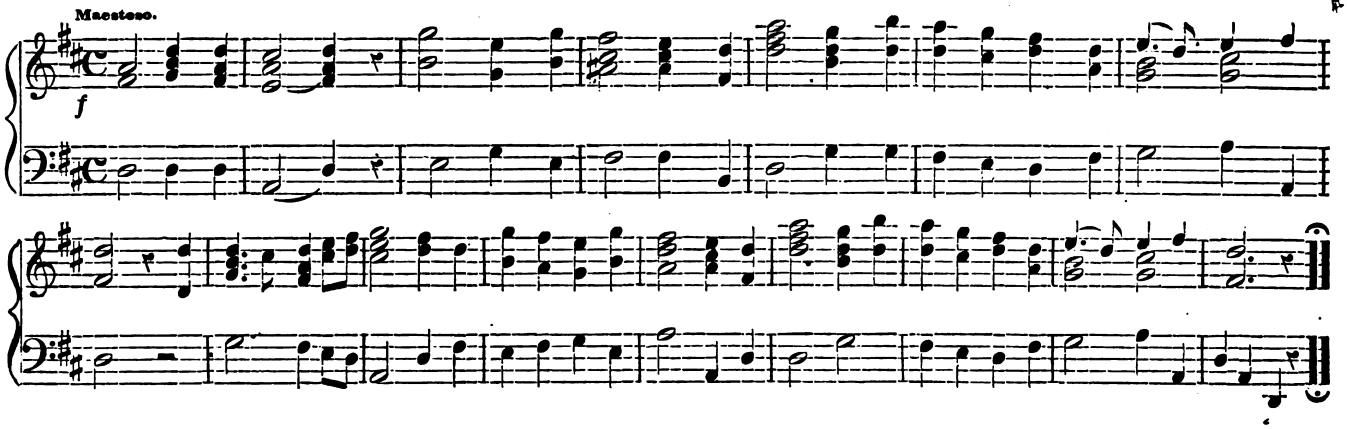

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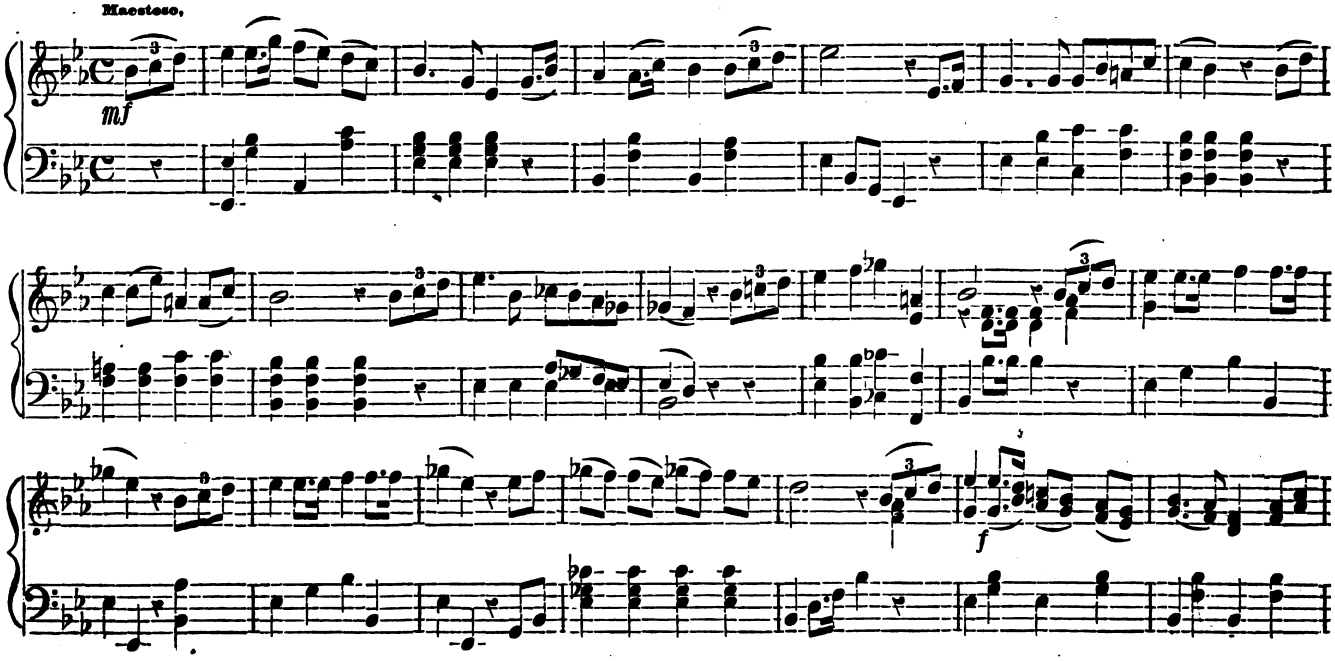

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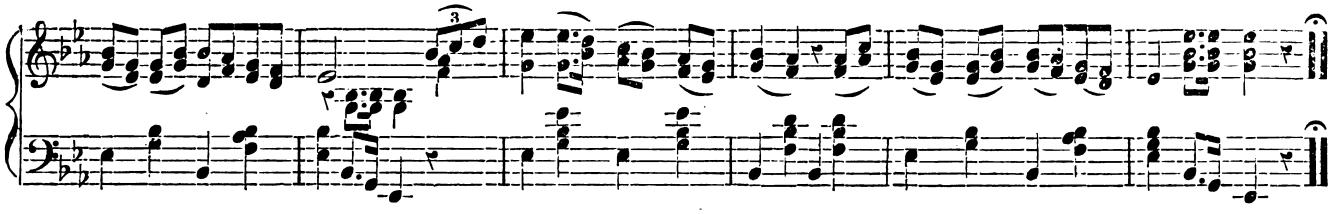

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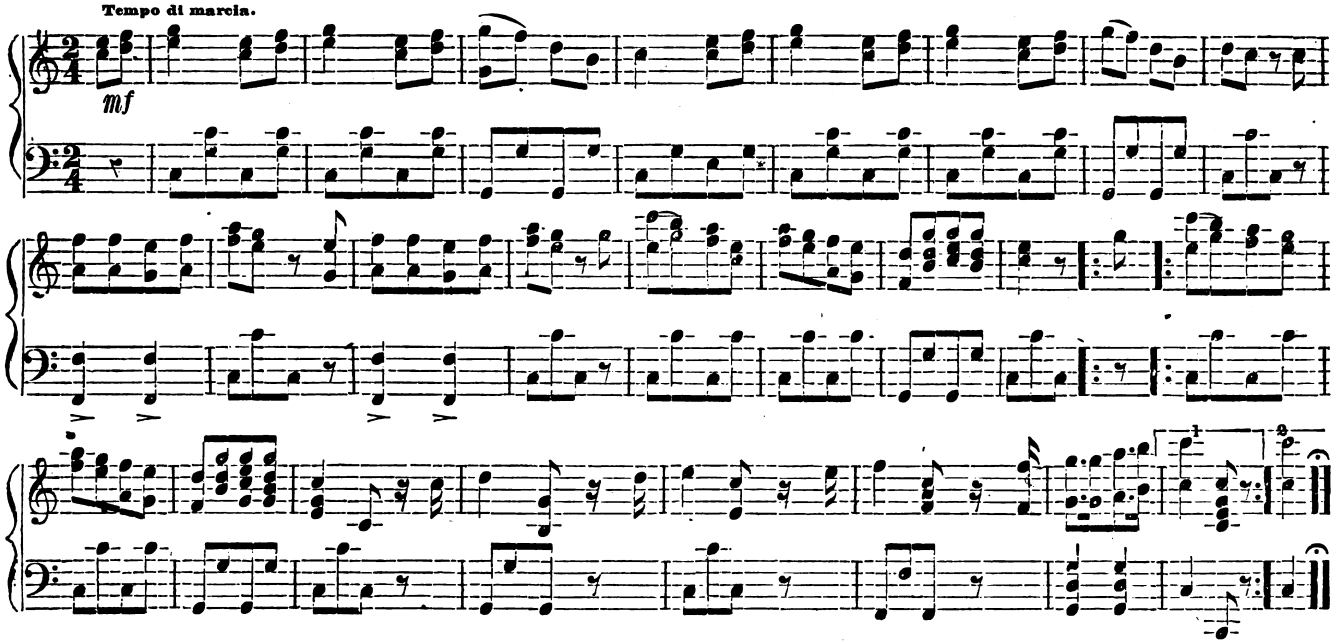

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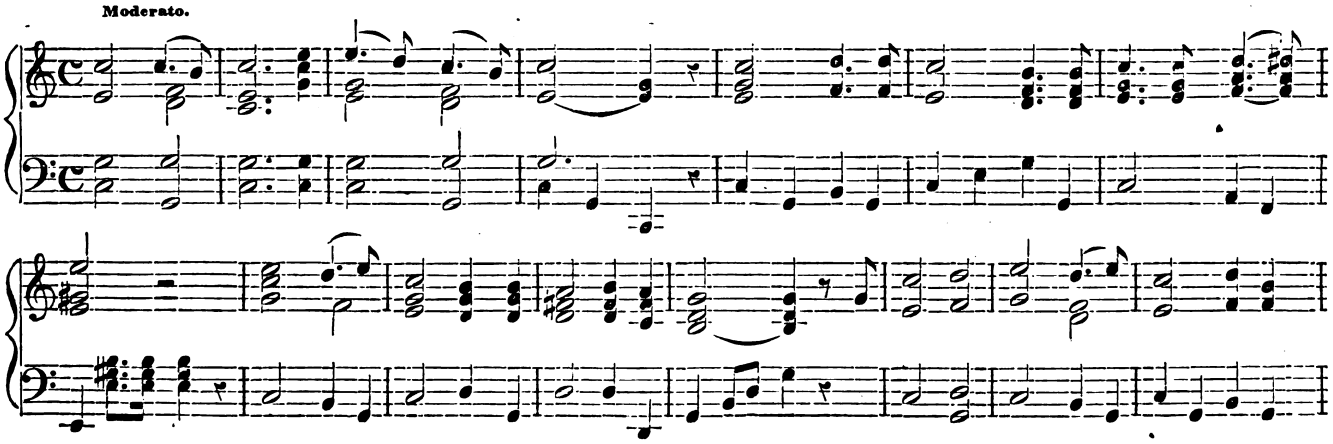

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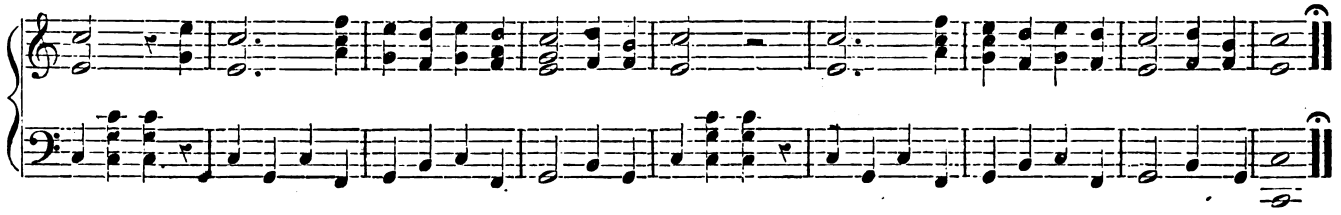
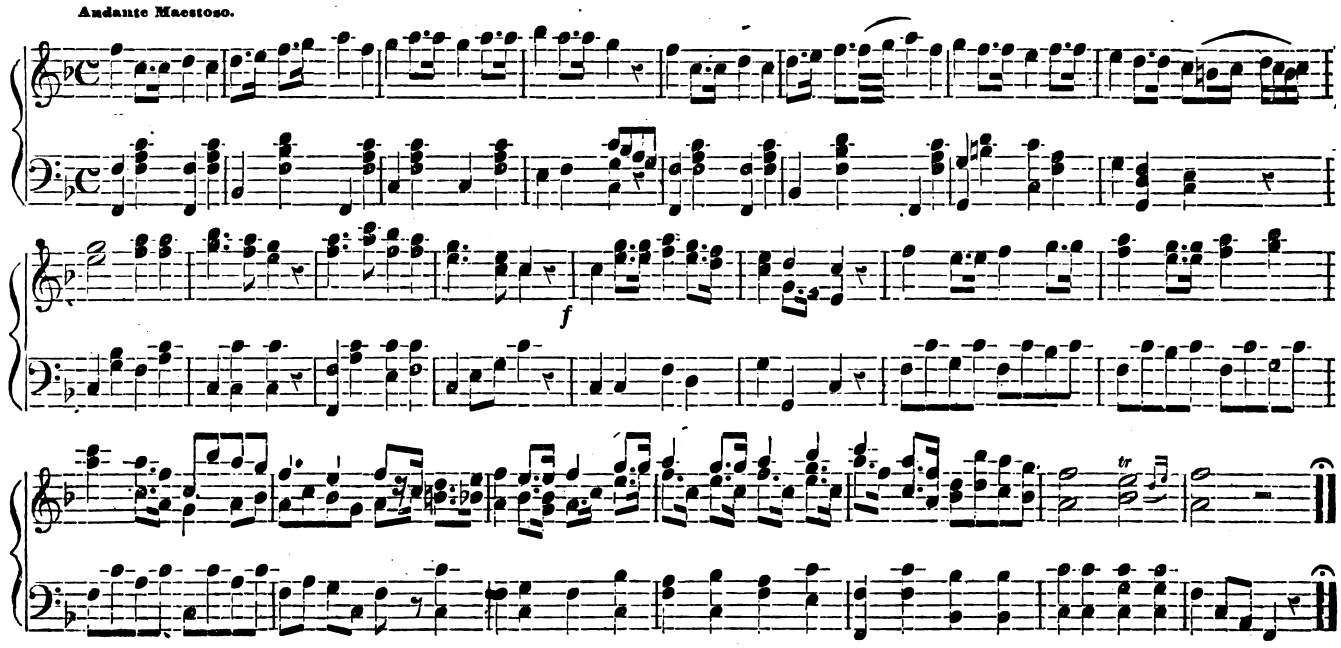
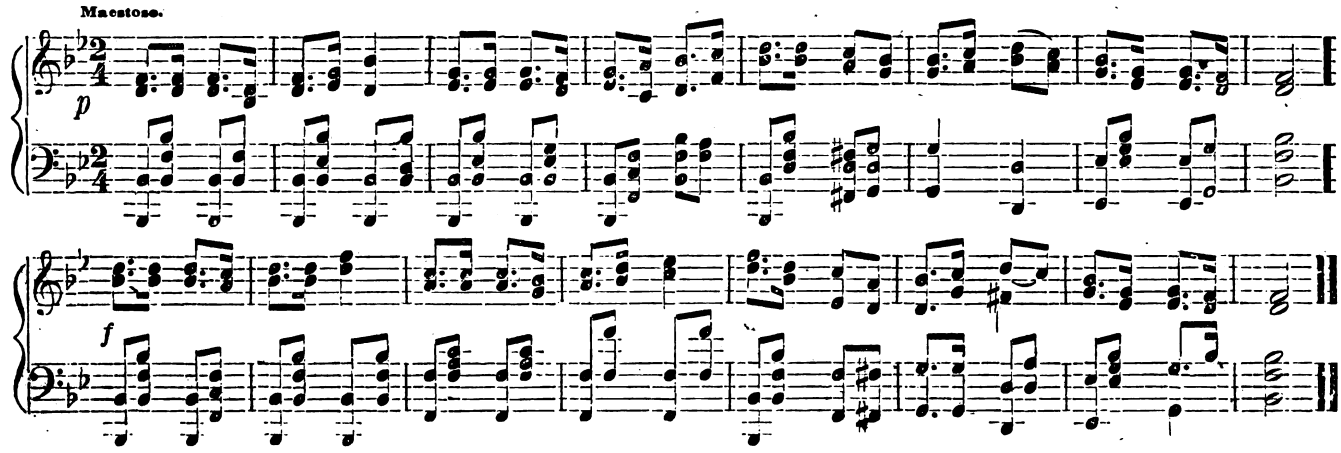


NORWEGIAN NATIONAL AIR.



SCOTCH NATIONAL AIR.



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DUTCH NATIONAL AIR.

Maestoso.

MARSEILLAISE HYMN. (FORMERLY THE FRENCH NATIONAL AIR.)

Moderato.

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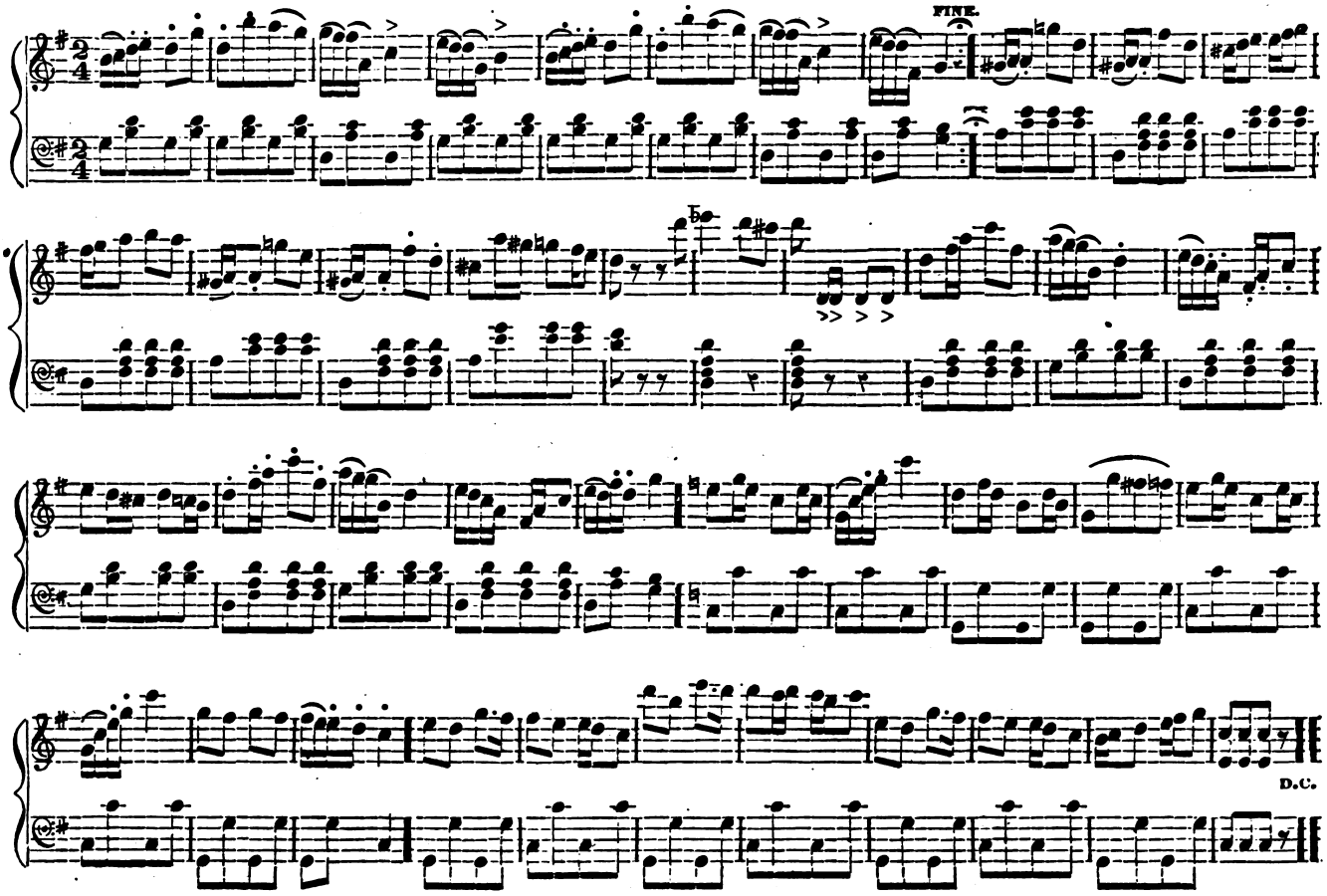
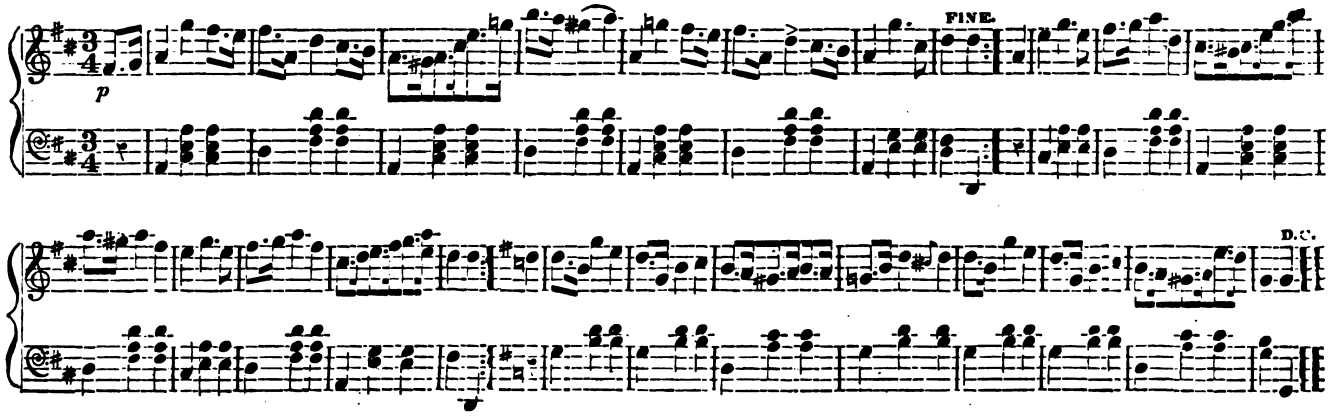
ALPEN SCHOTTISCHE.



CLARA POLKA MAZOURKA.



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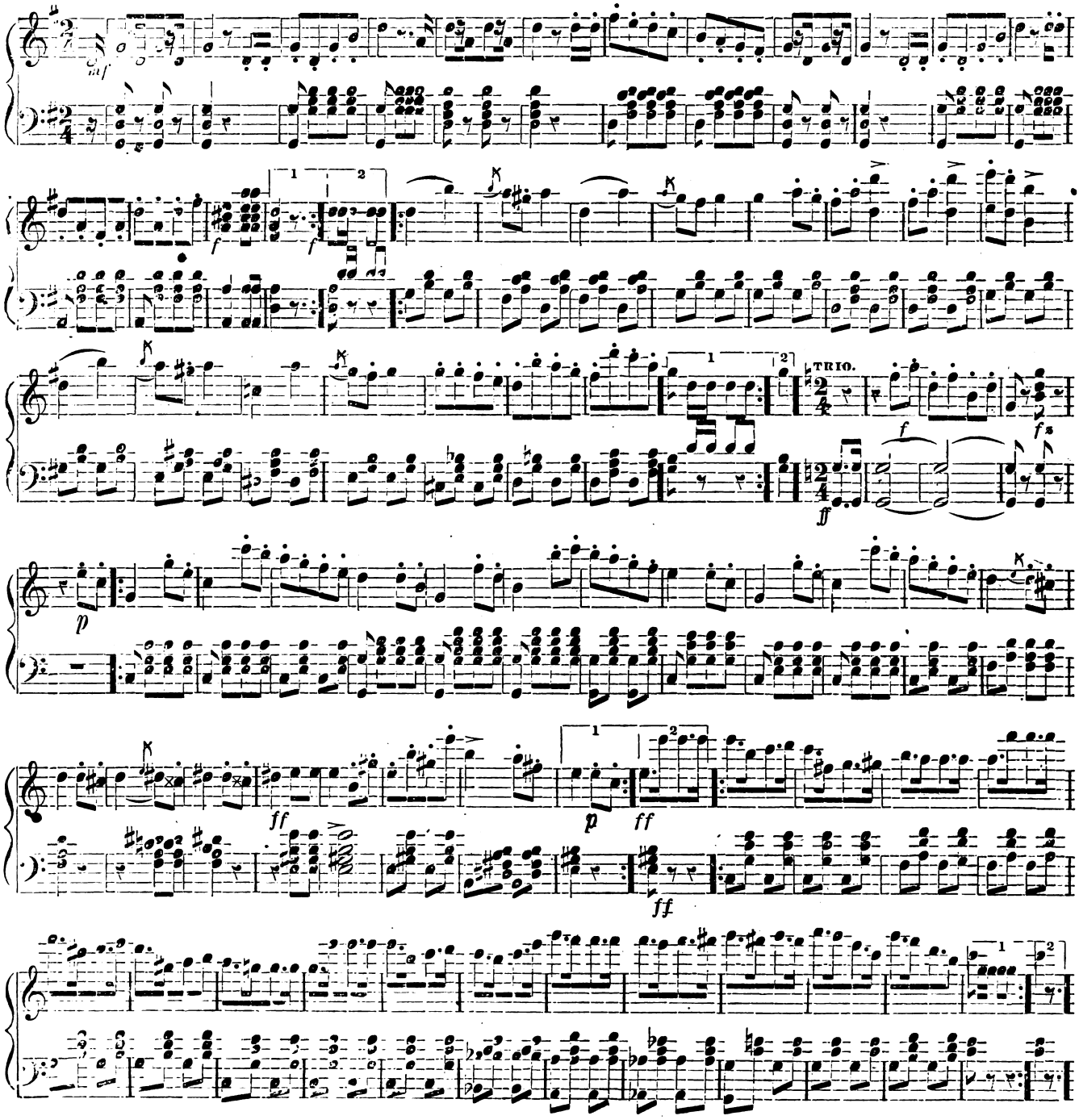

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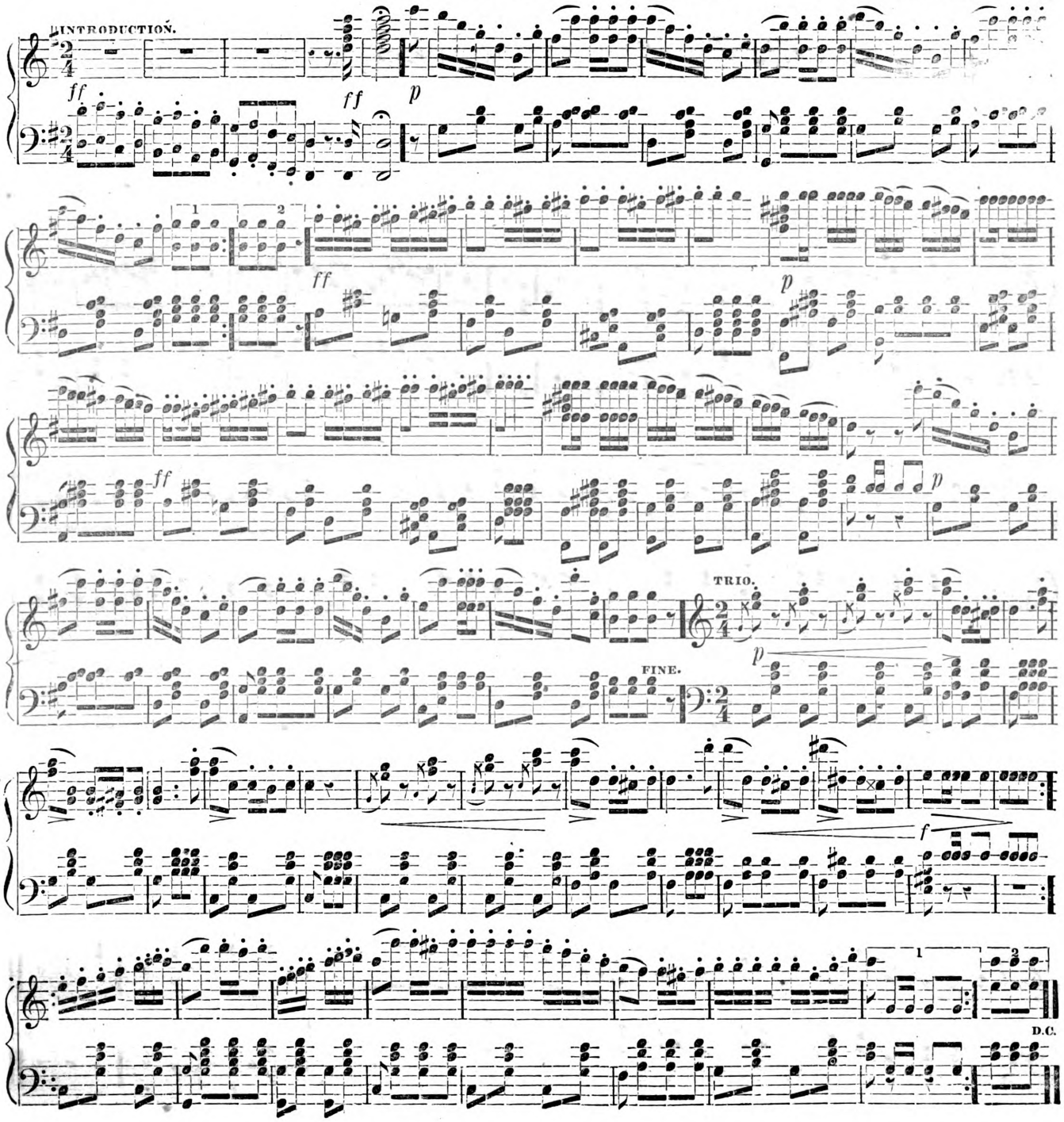

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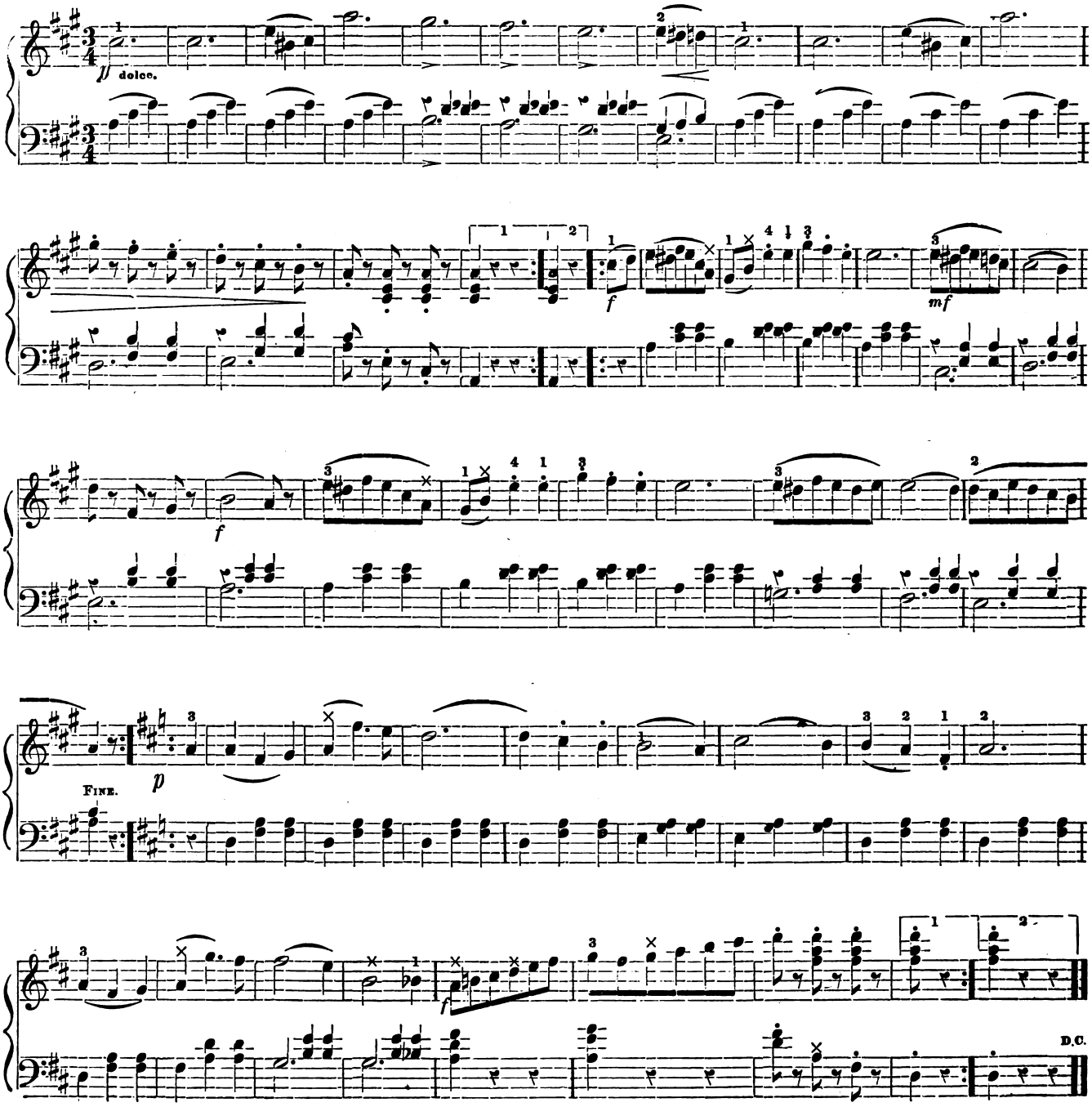
CACILIEN WALZER.



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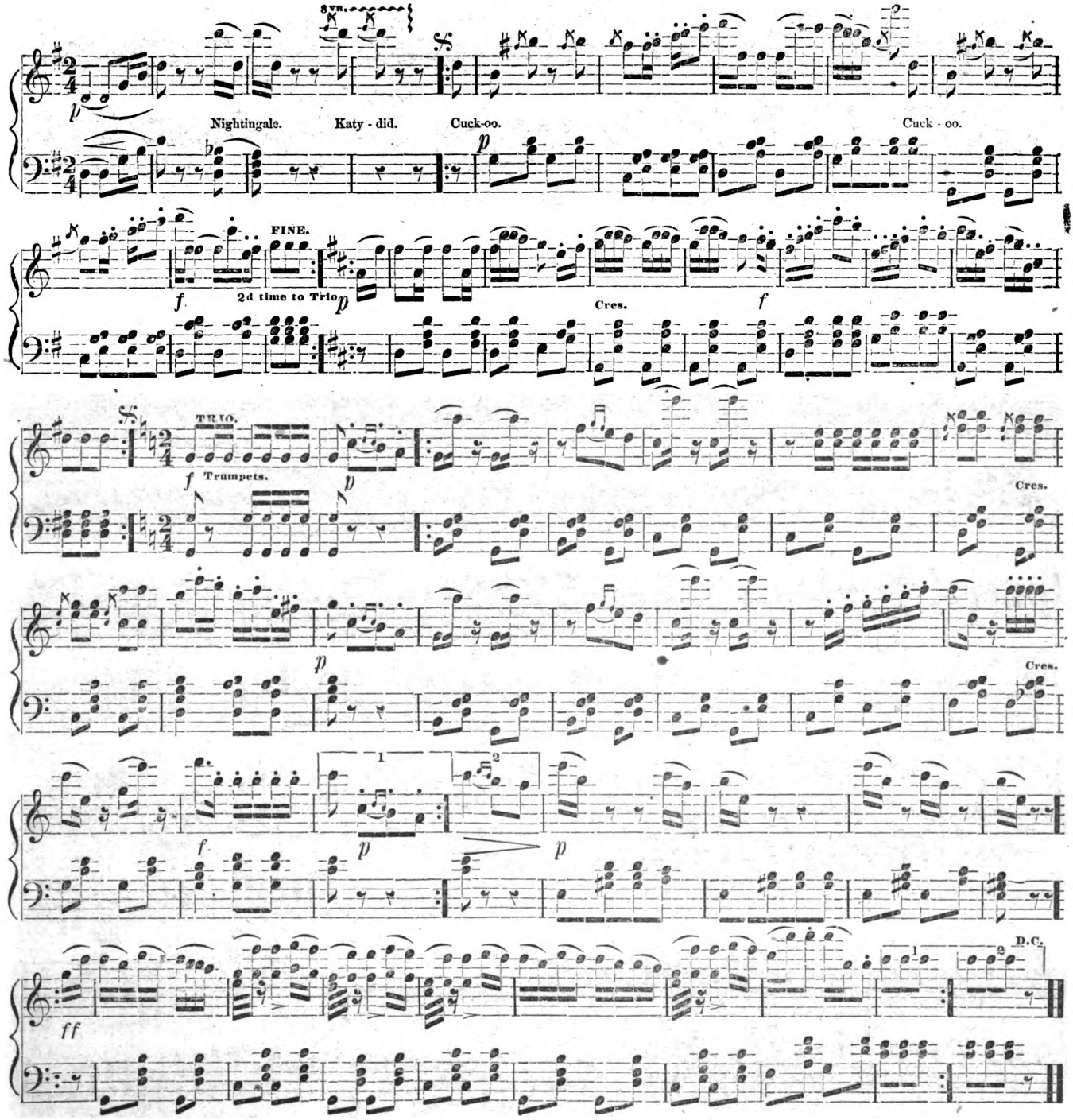

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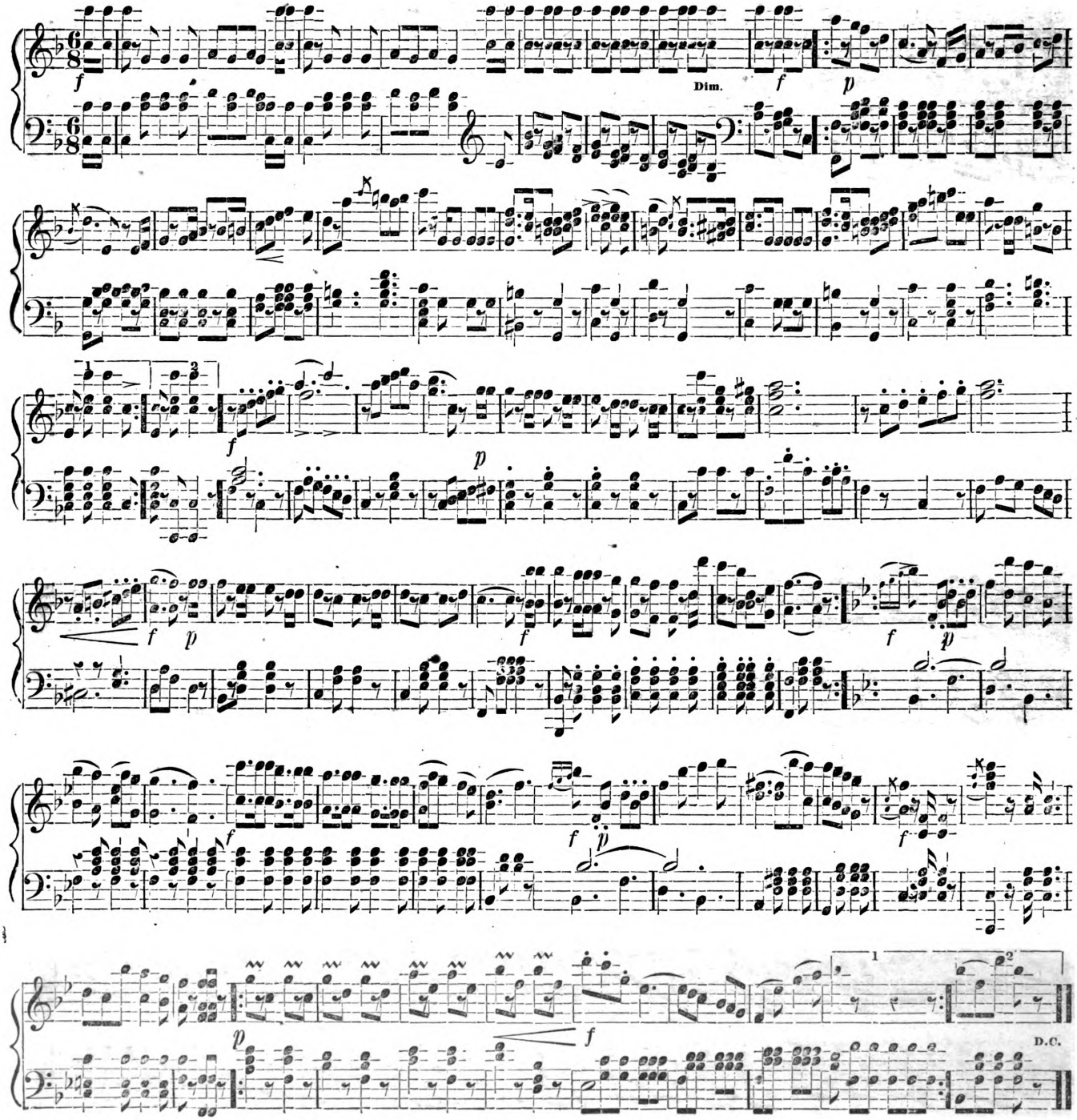

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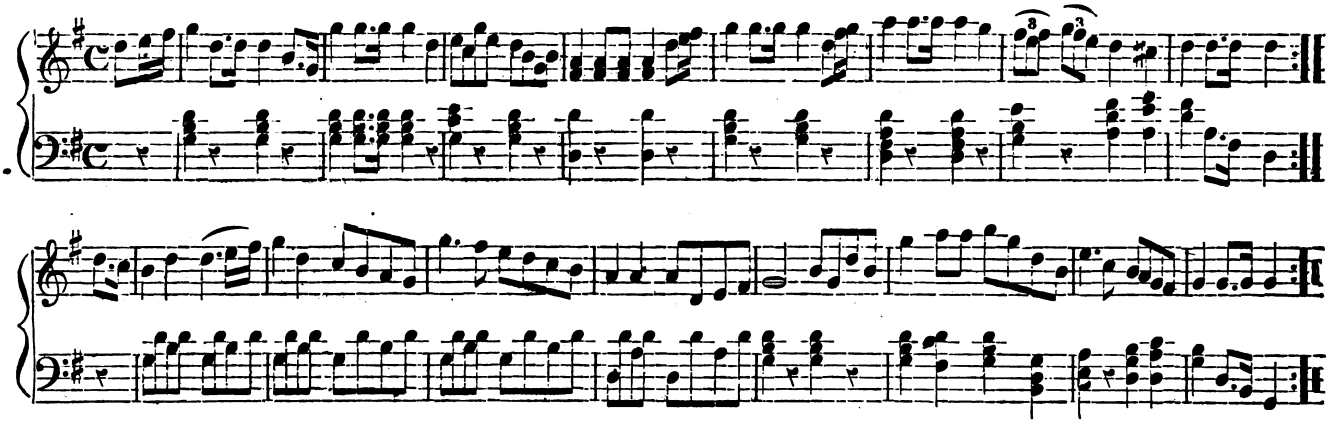
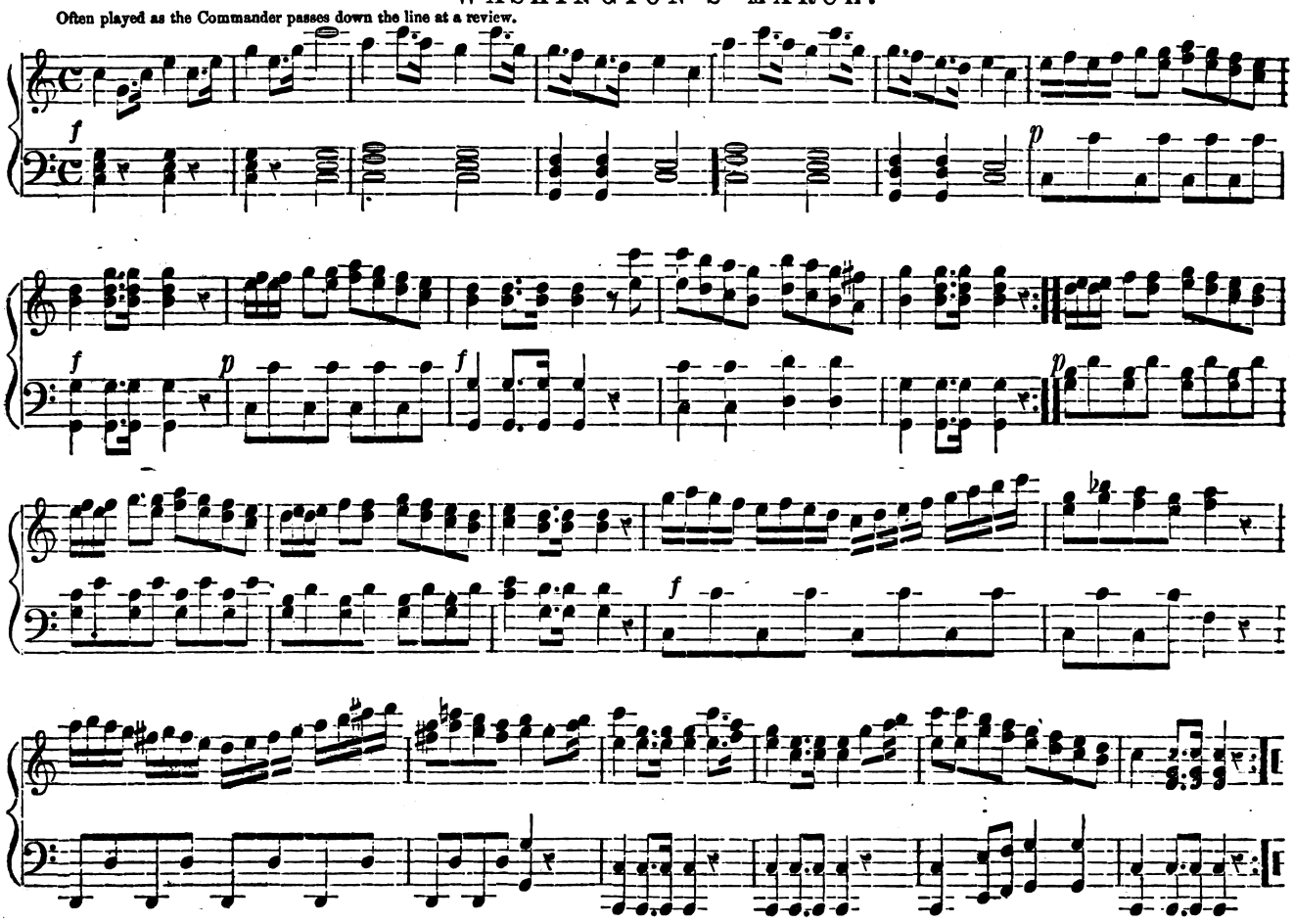


WASHINGTON'S MARCH.

Often played as the Commander passes down the line at a review.



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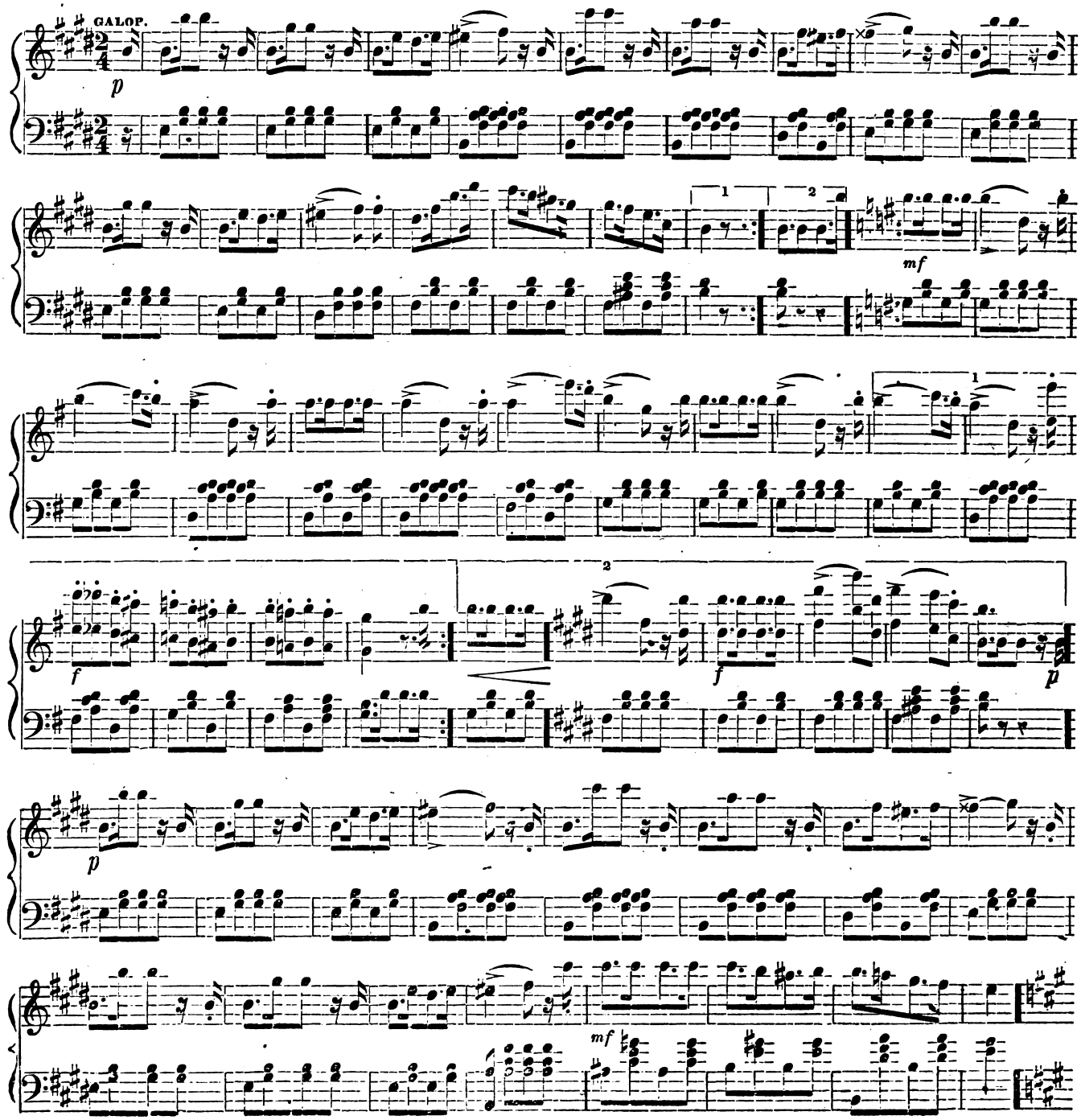

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AUS RAND UND BAND. Concluded.

TRIO.

f *ff* *p* *f* *ff* *mf*

HABT ACHT MARSCH. (Hurrah!)

JO'S GUNG'L.

ff *p* *f* *p*

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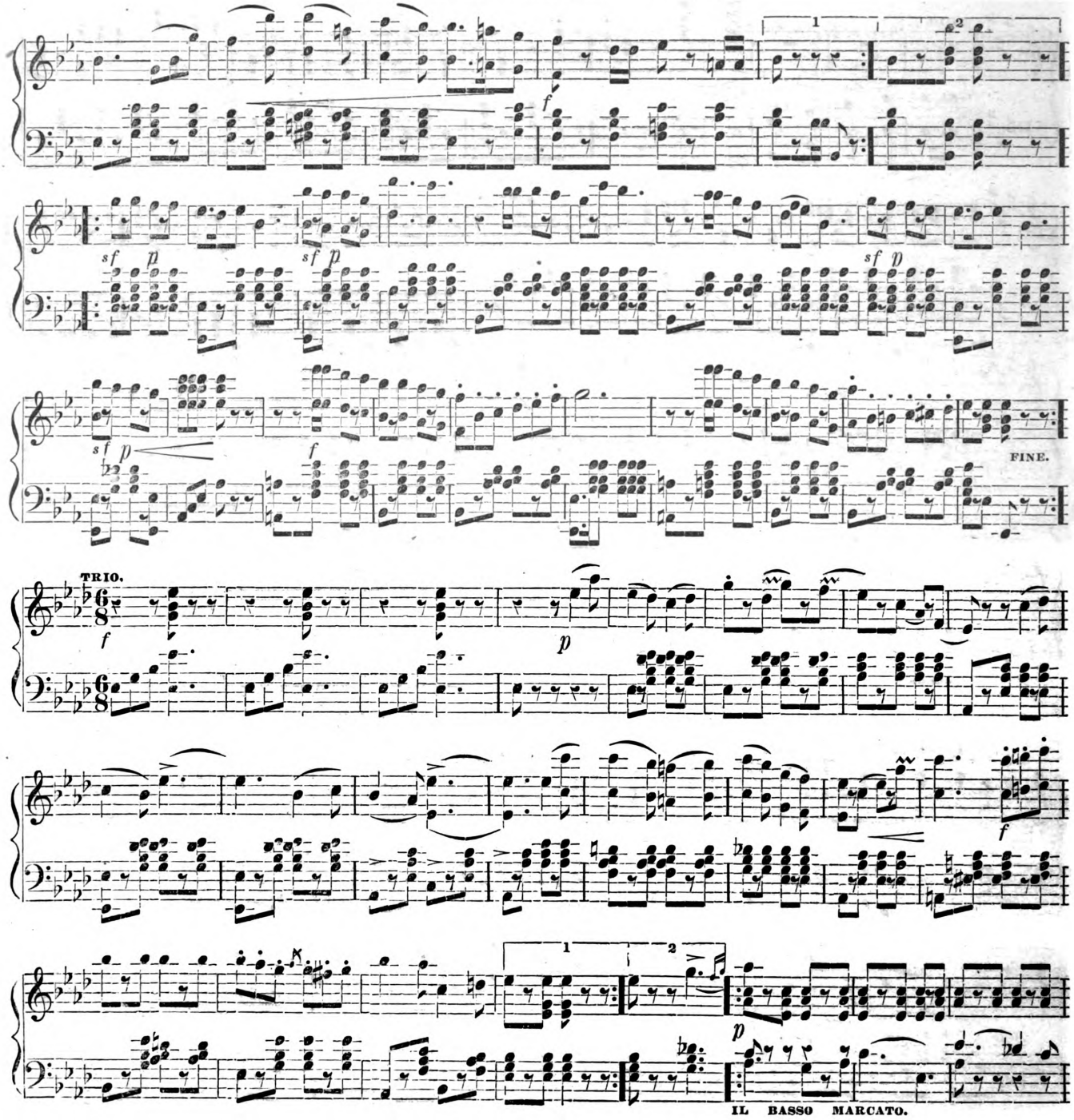

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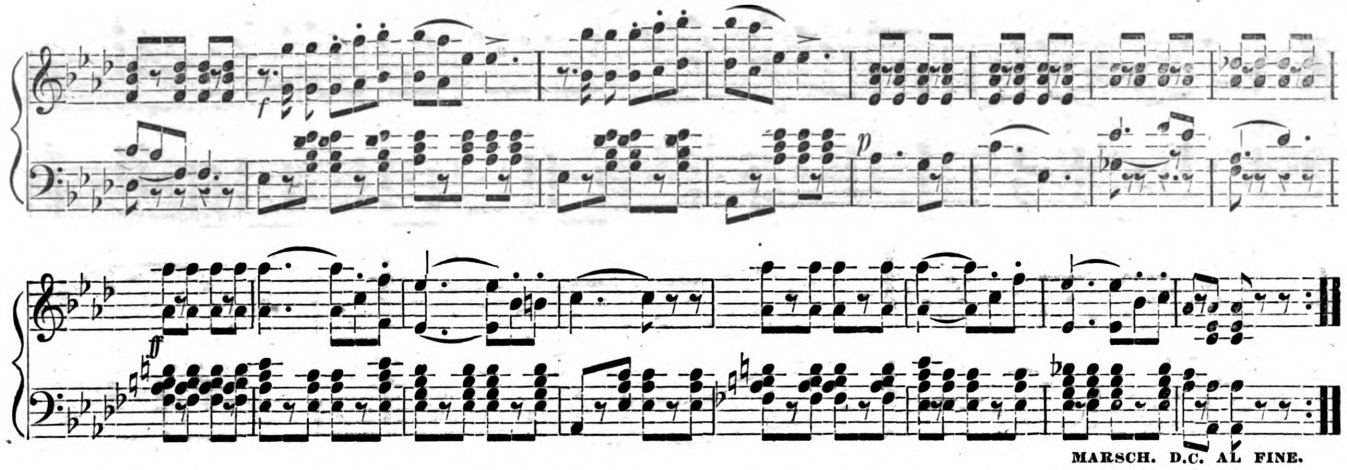
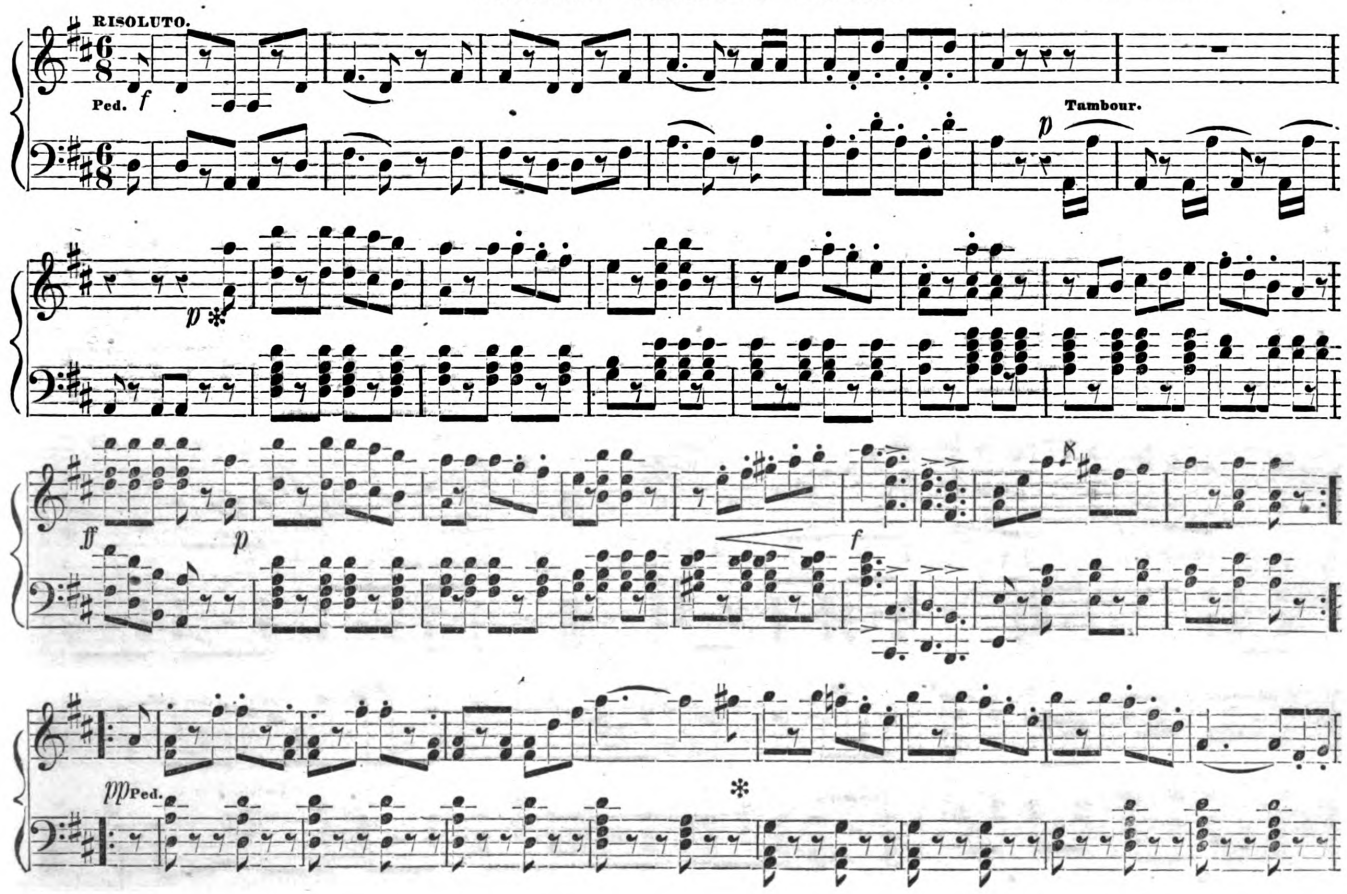
HABT ACHT MARSCH. Concluded.



SINGER'S FESTIVAL MARCH.

J. VALL HAMM.



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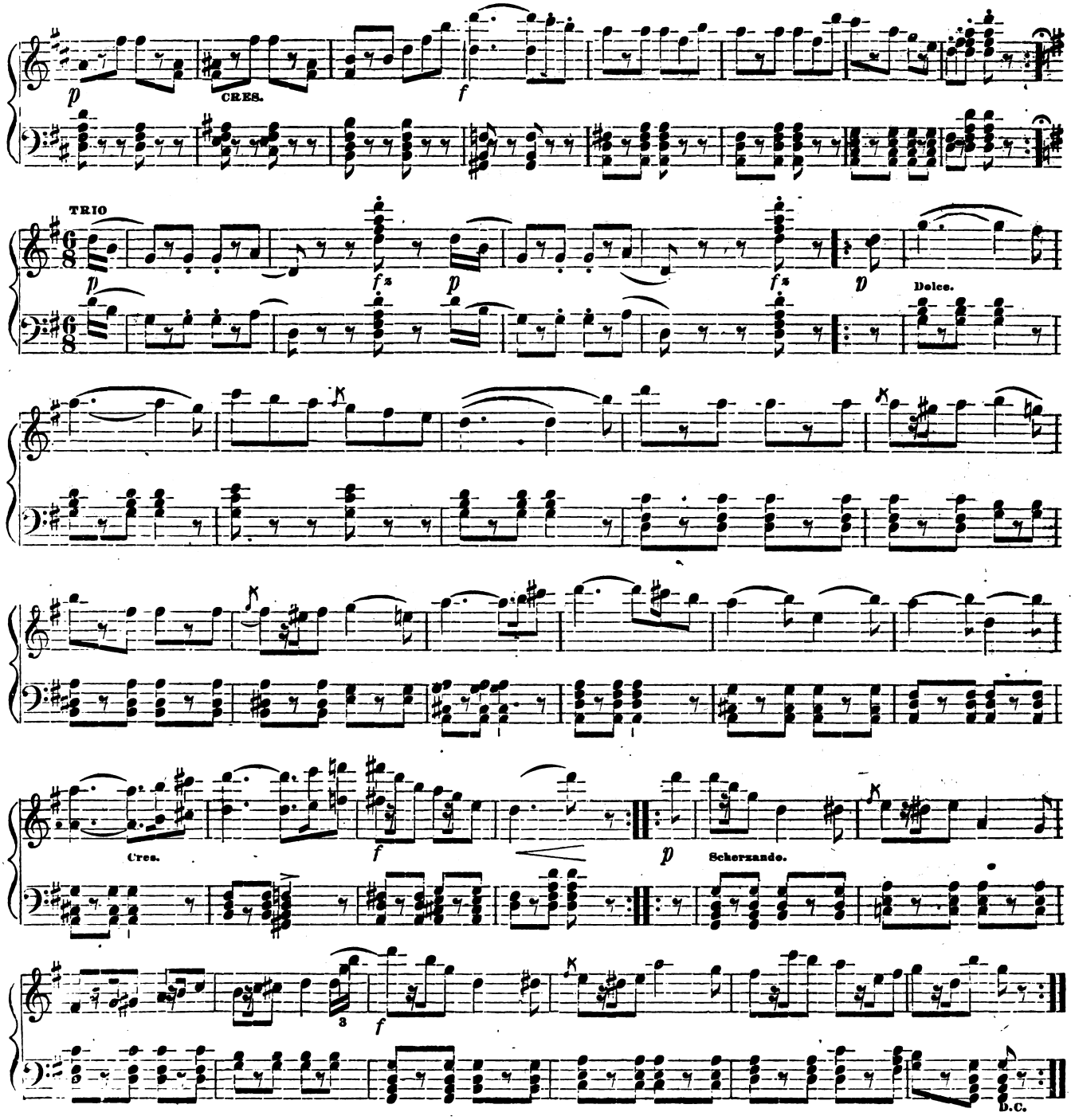
SINGER'S FESTIVAL MARCH. Concluded.



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POLONAISE.

p mf f f

Cres. f

TRIO.

p Con express.

f p f

AURORA WALZER.

p p

f

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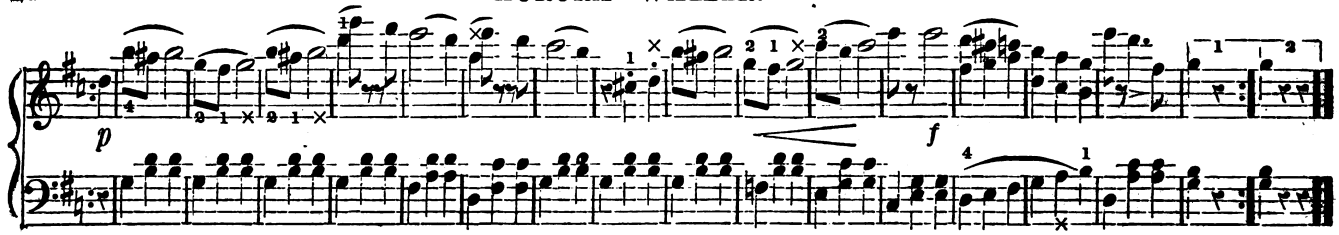
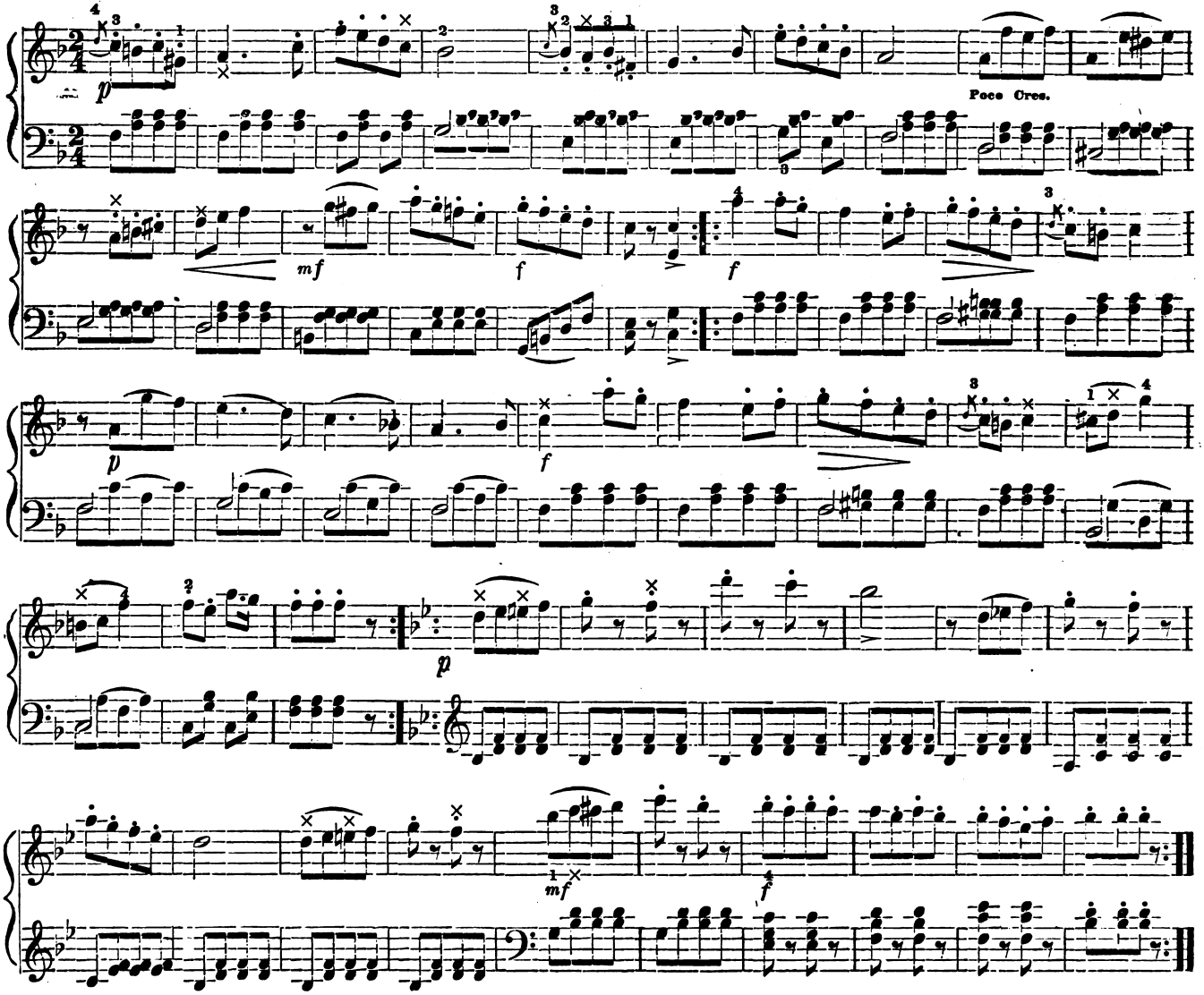
AURORA WALZER. Concluded.



GALOPP IMMER HEITER.



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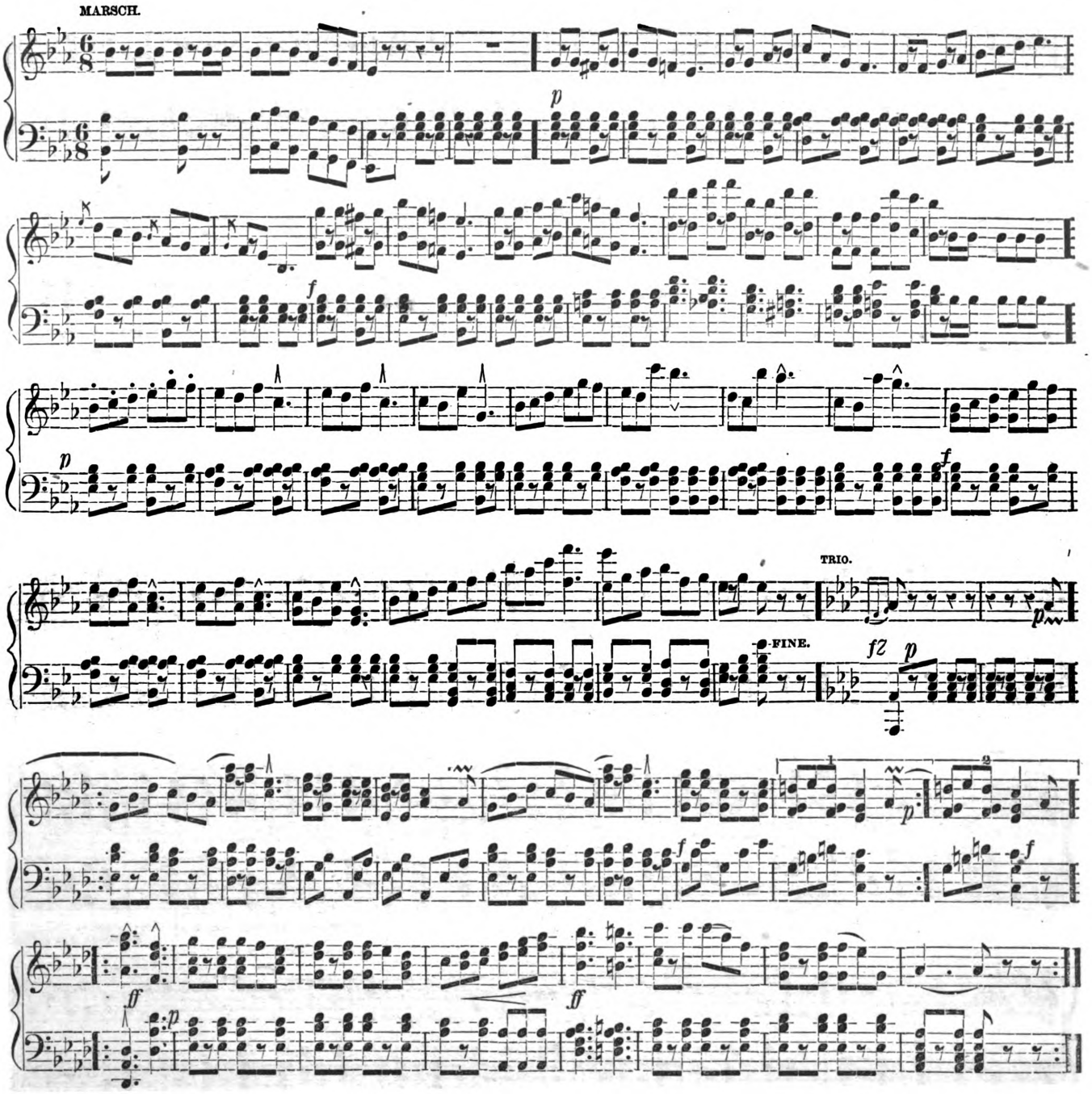

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BENEDEK MARSCH.

JOSEF STRAUSS. Op. 199.

PIANO.

FINE.

Marsch da capo al Fine.

TRIO.

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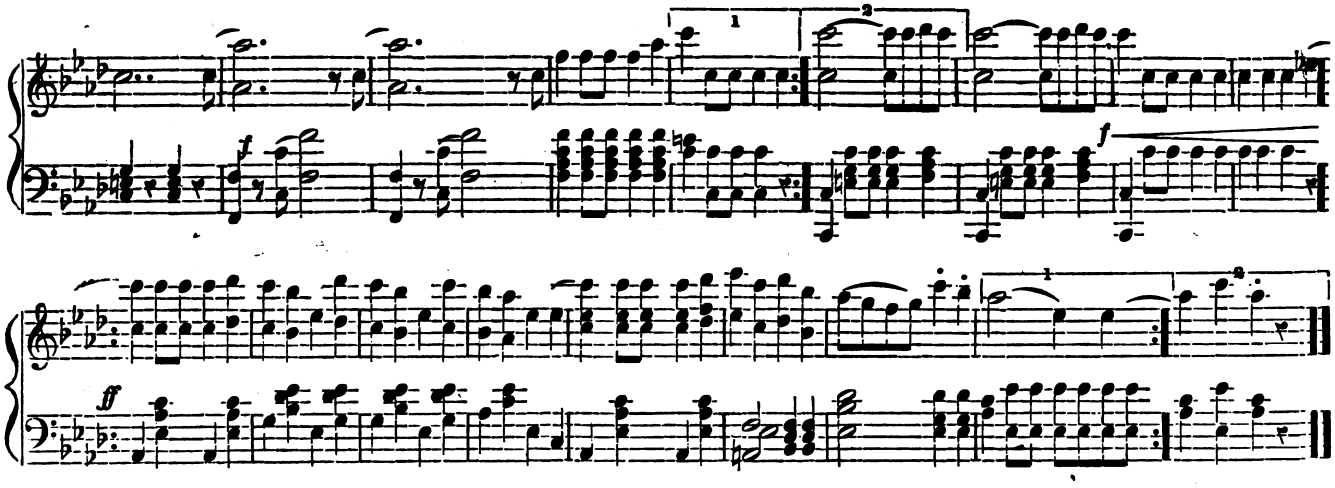
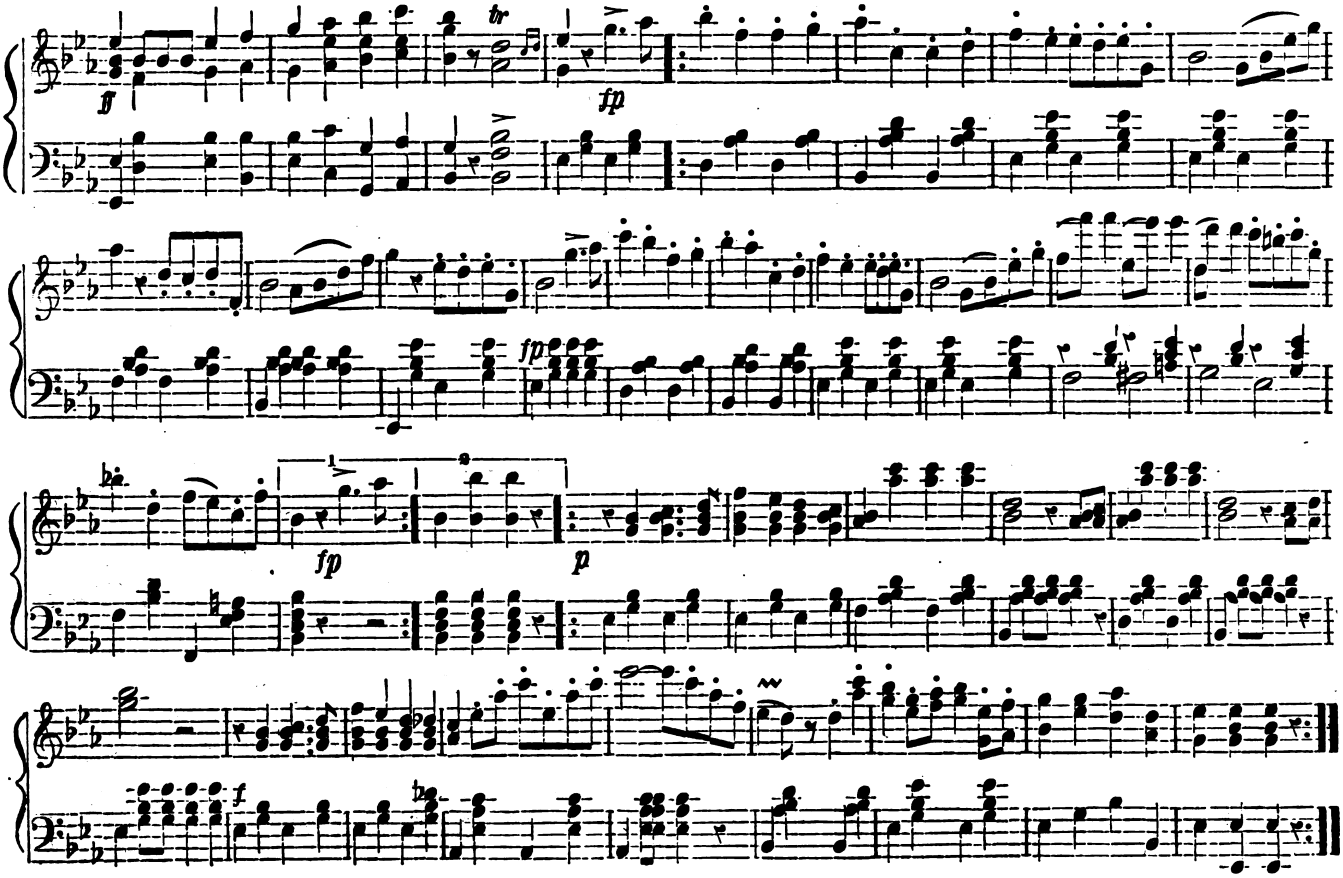
BENEDEK MARSCH. Concluded.



HULDIGUNGDEN MUNCHENERN MARSCH.

JOS. GUNGLE. Op. 221.



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HULDIGUNGDEN MUNCHENERN MARSCH. Concluded.

TRIO.

Dolce.

MOLTO CRES. - - - - - - CEN - DO.

p

f

CRES.

ff

tr

p

DA CAPO.

GAMERRA MARCH.

GUNG'L. ARR. BY M. CARPENTER.

ff

p

ff

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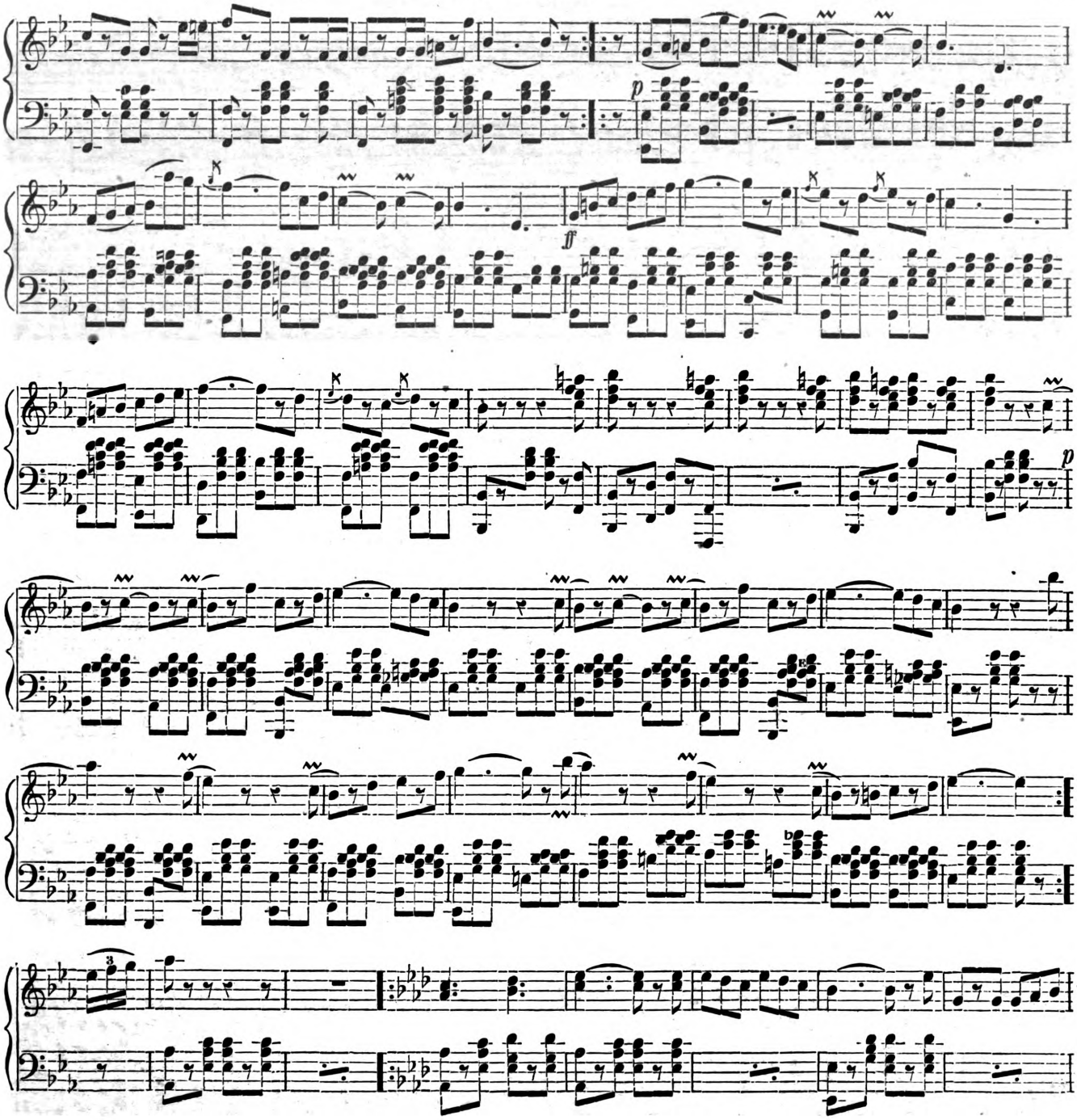

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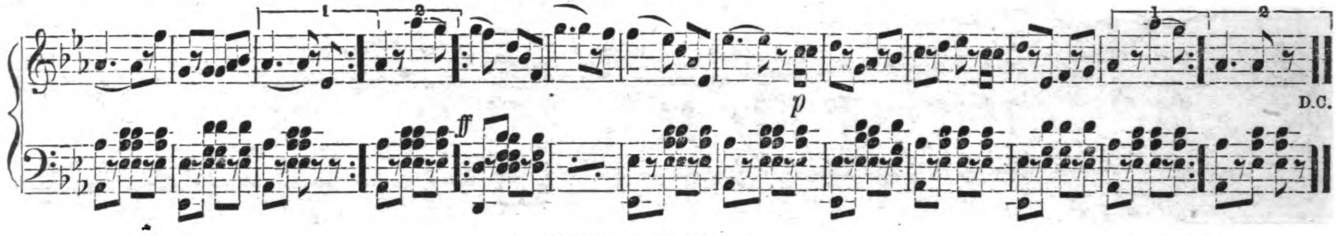
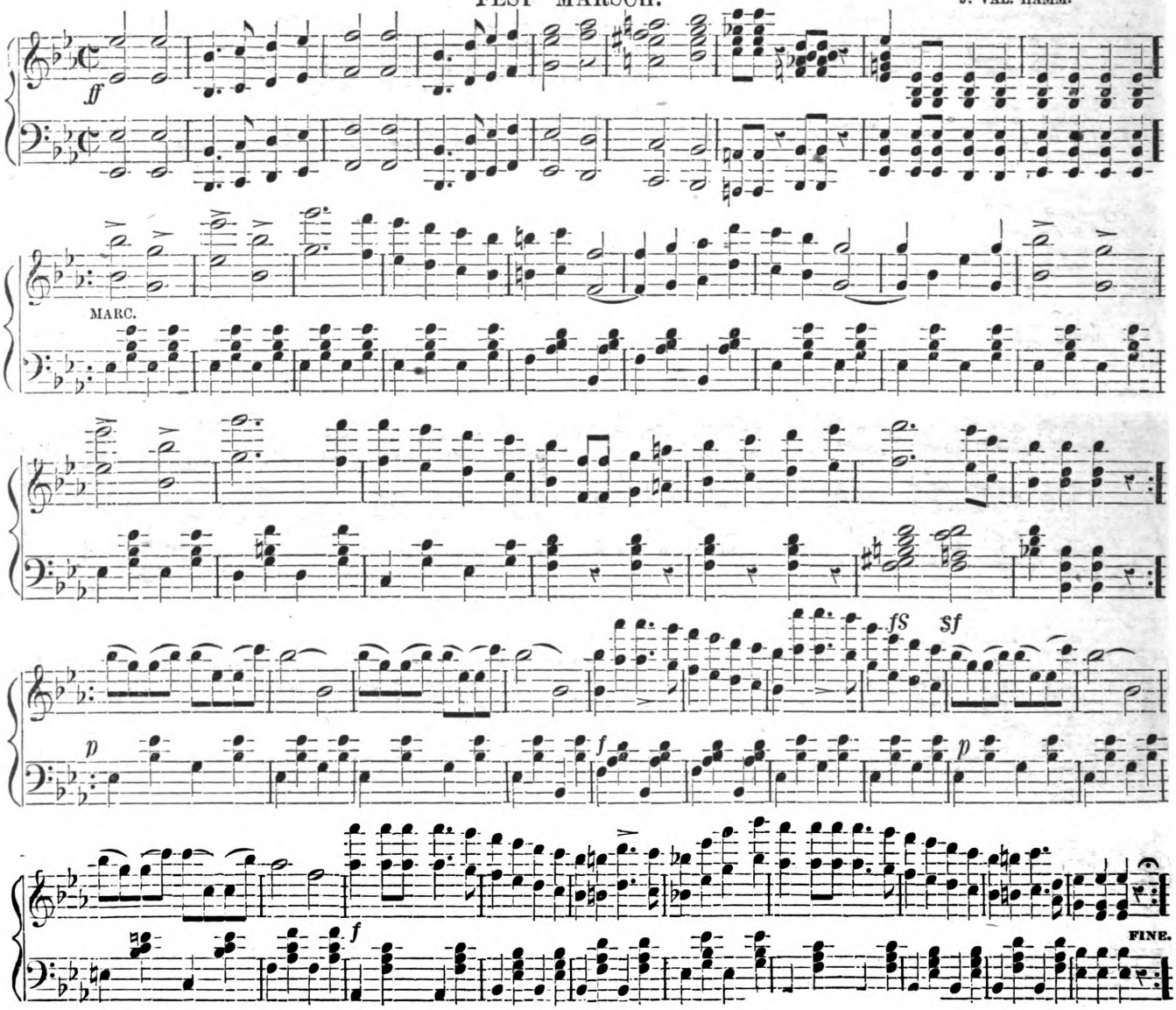
GAMERRA MARCA. Concluded.



FEST MARSCH.

J. VAL. HAMM.



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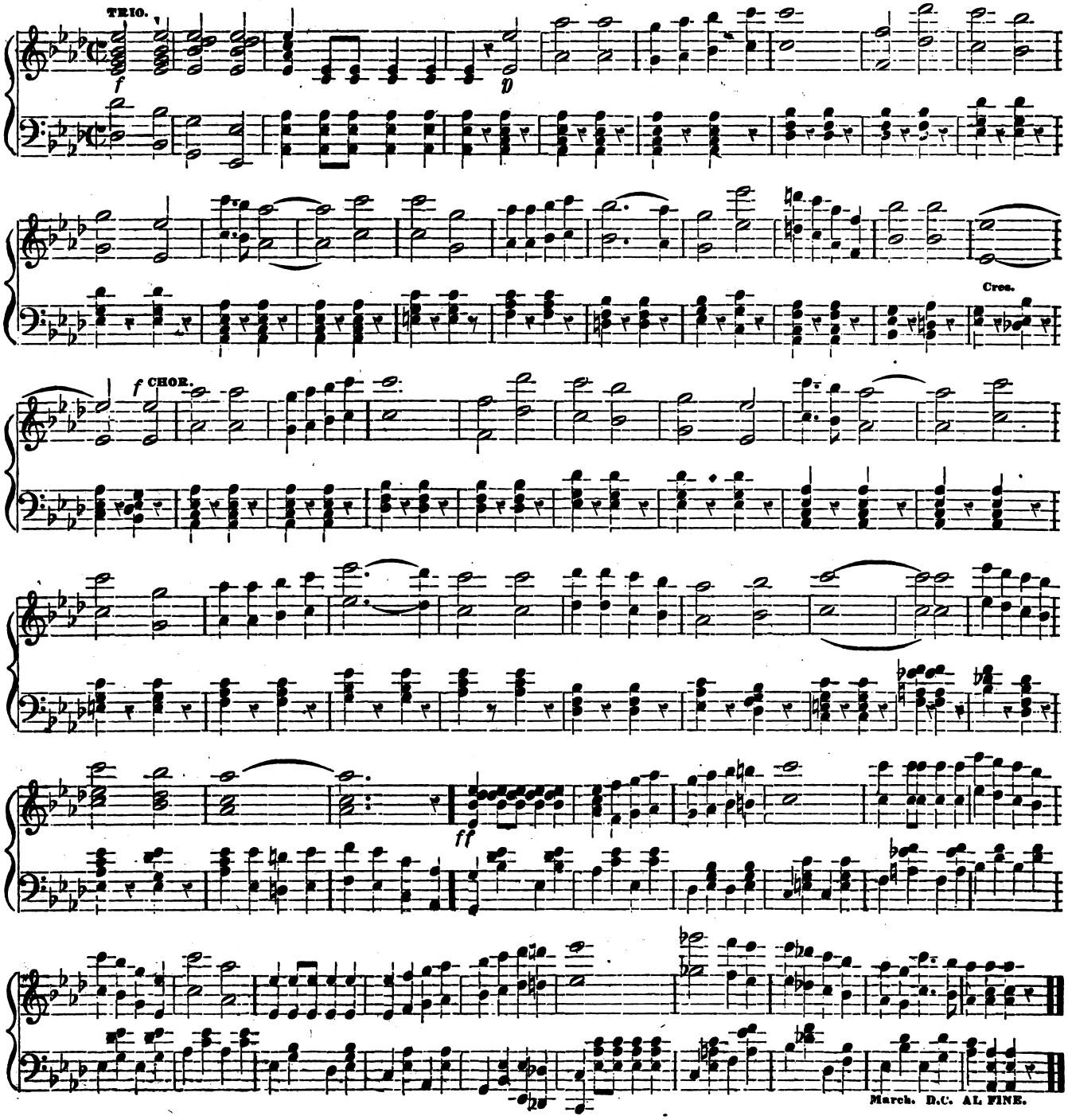

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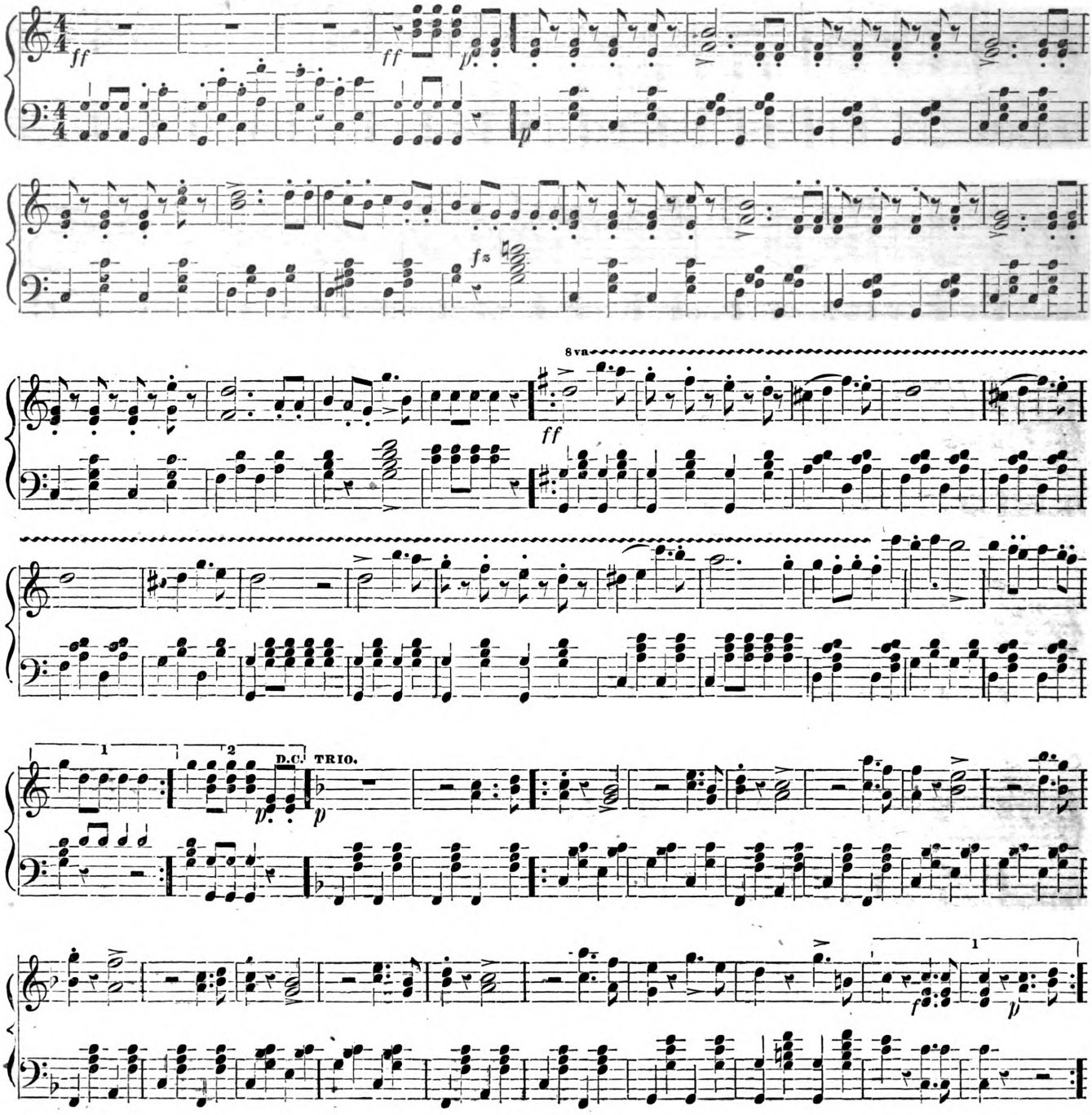
RIFLE CLUB MARCH.

C. FAUST.



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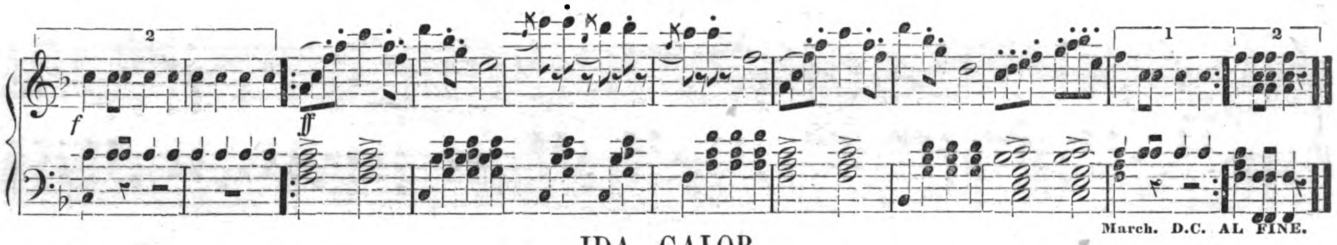
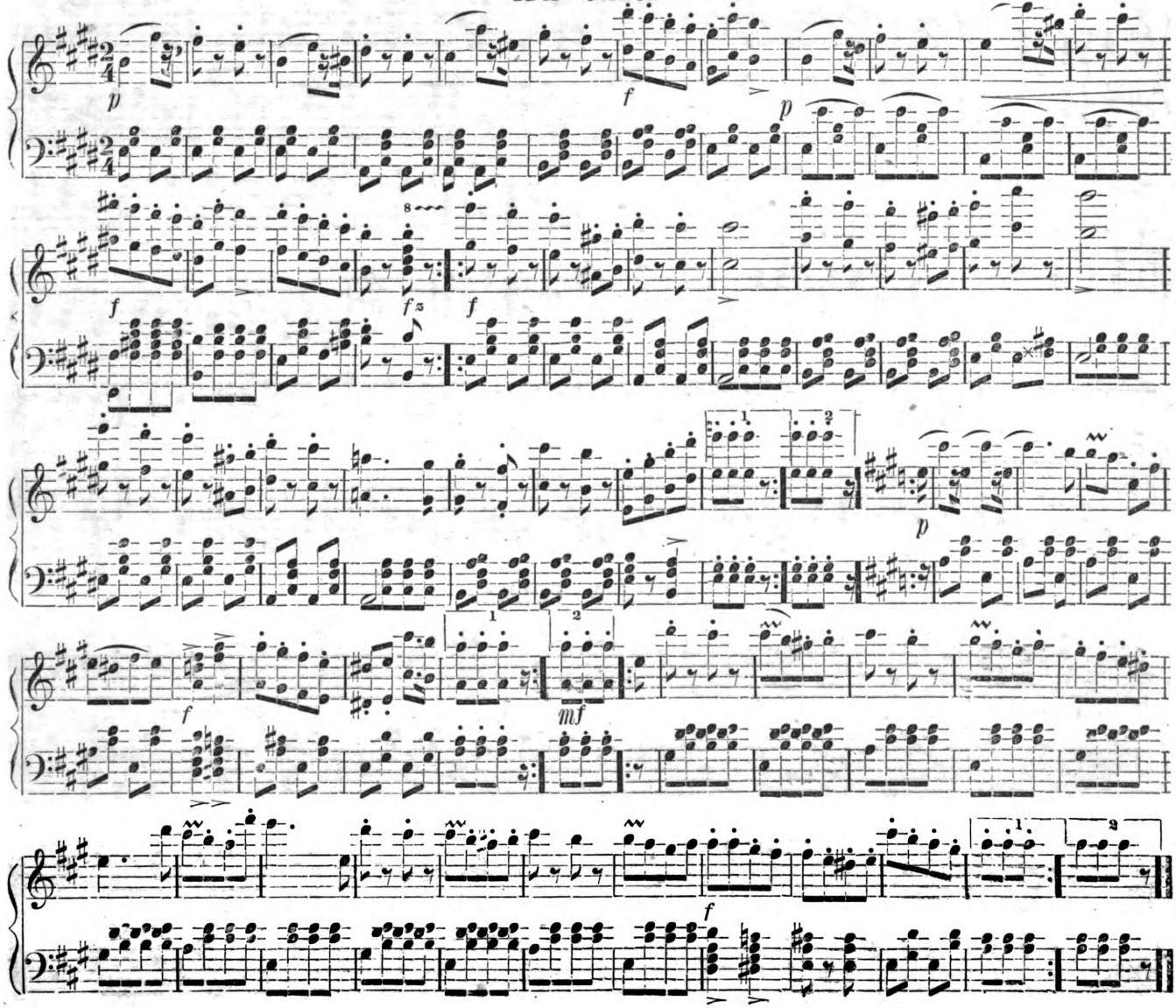


IDA GALOP.



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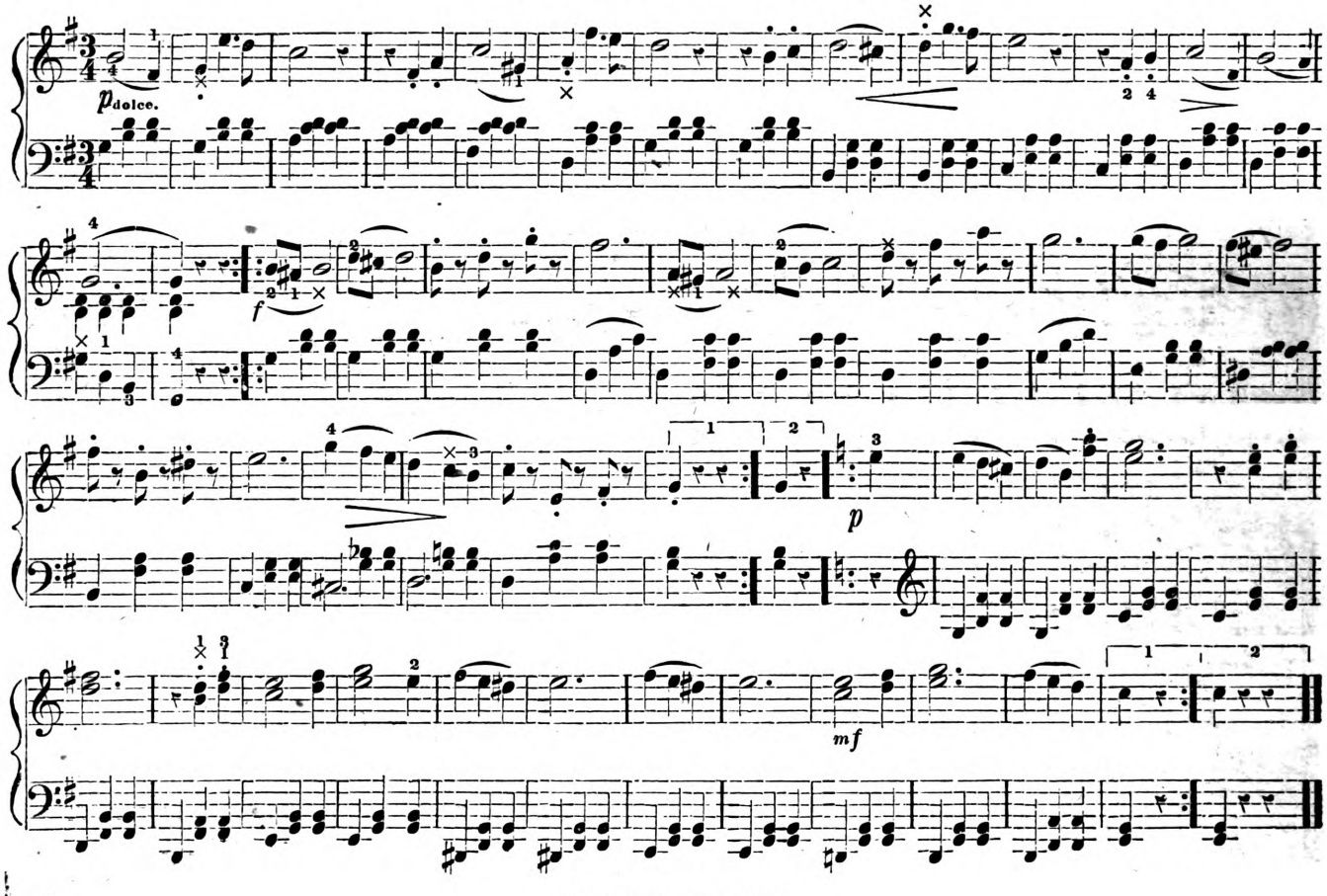
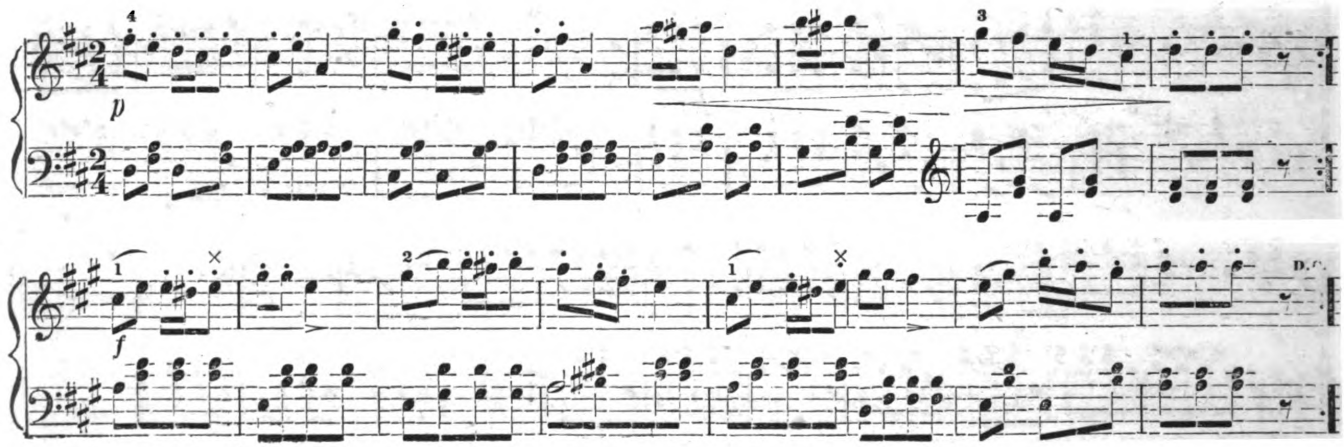
FRUHLINGSLIEDER WALZER.



AMALIEN POLKA.



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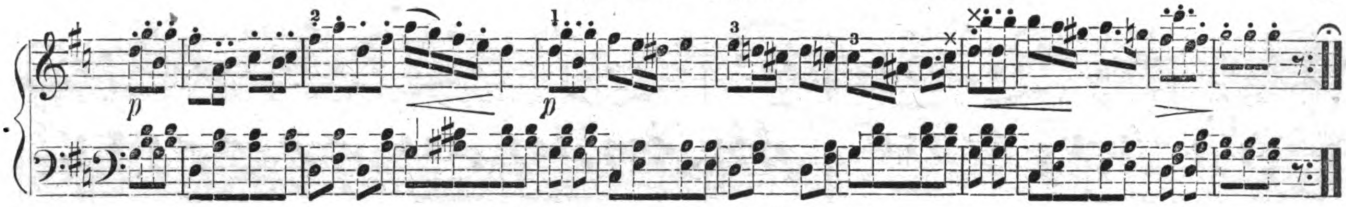
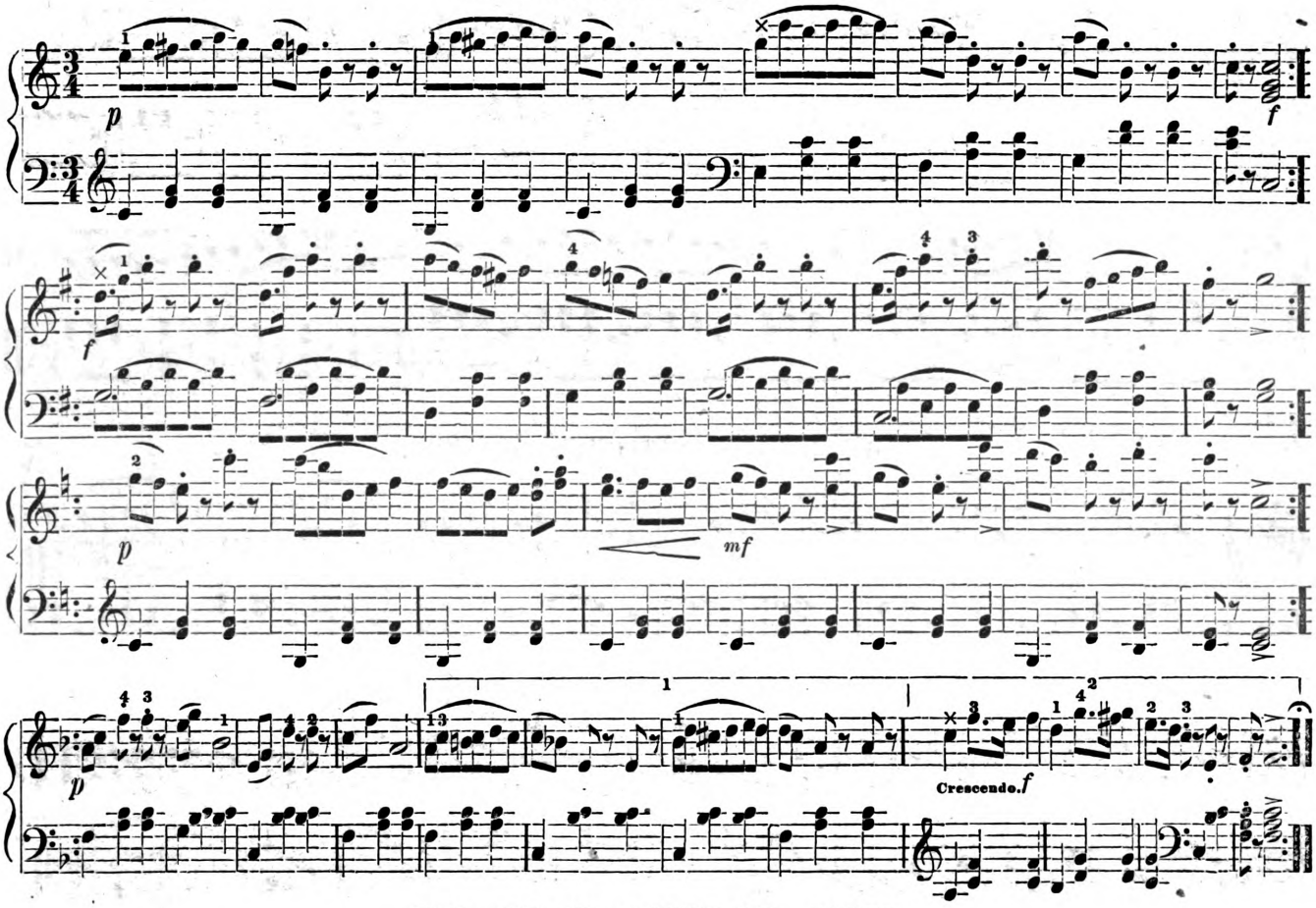
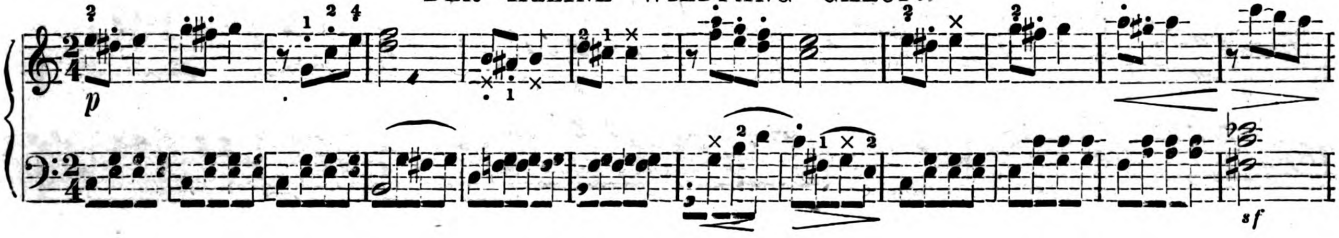
AMALIEN POLKA. Concluded.



ALPENROSCHEN TYROLIENNE.



DER KLEINE WILDFANG GALOP.



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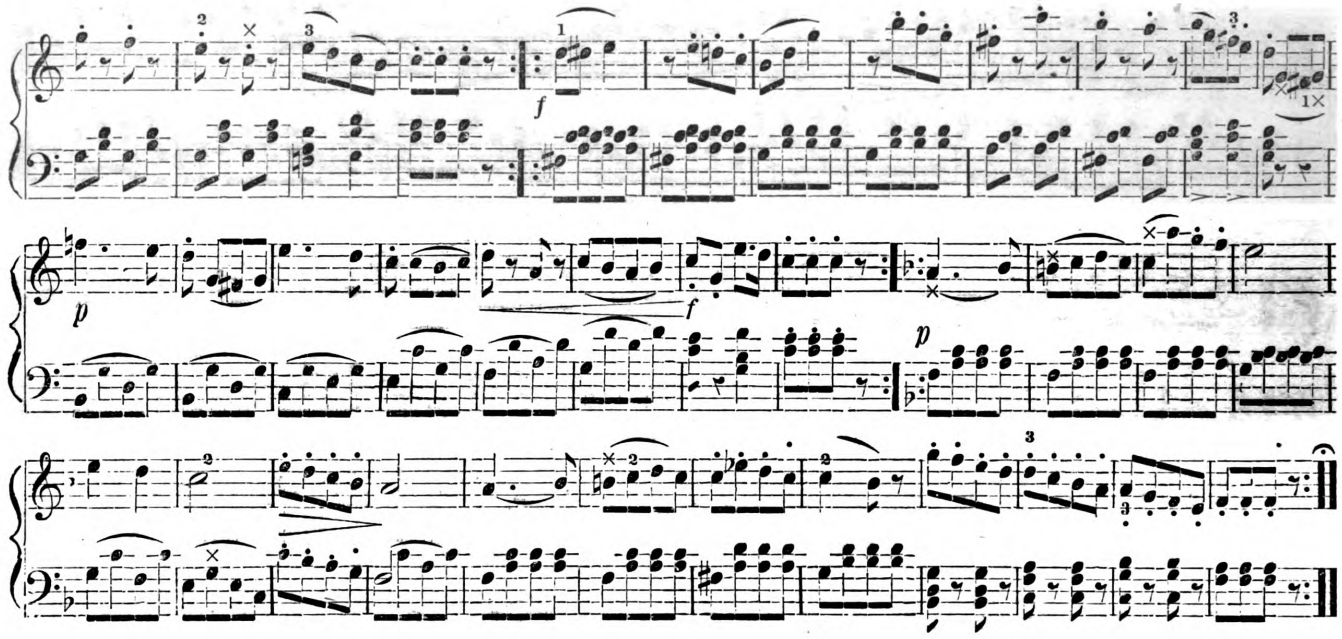
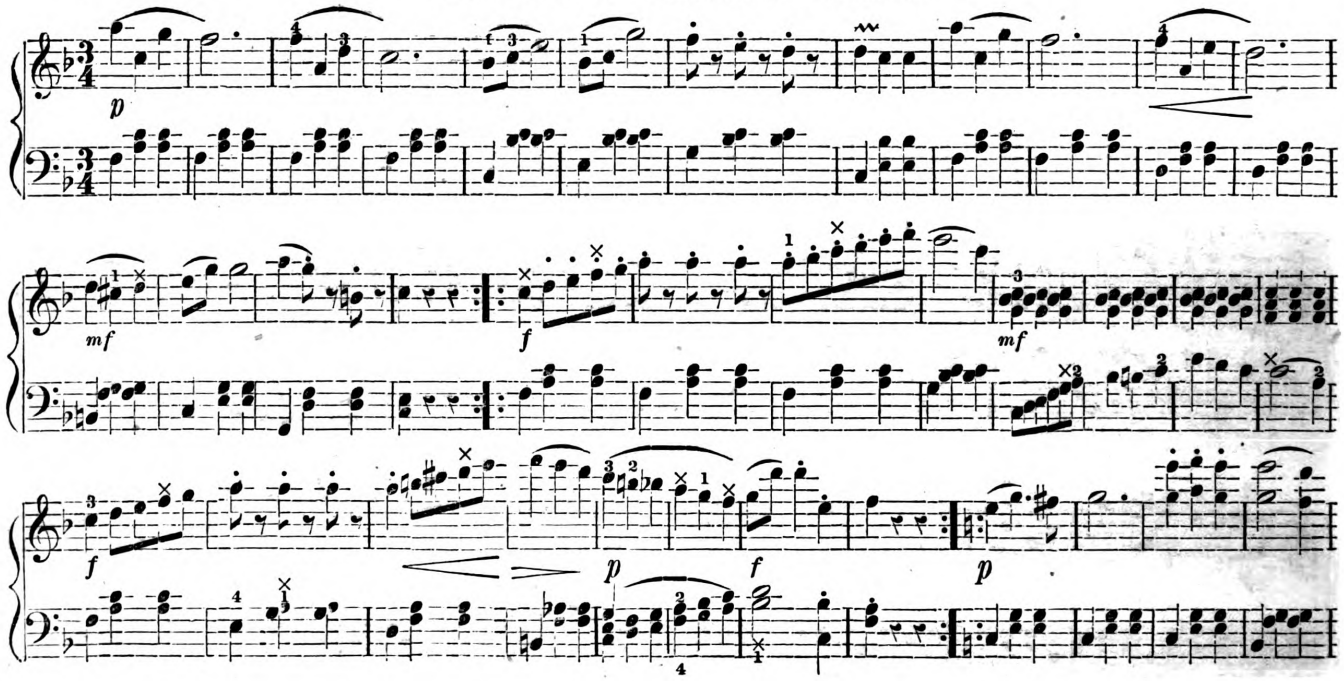
DER KLEINE WILDFANG GALOP. Concluded.



DIE ERSTEN VEILCHEN WALZER.



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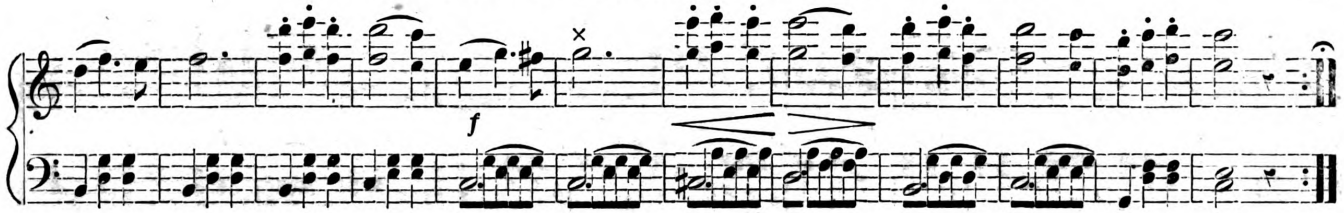
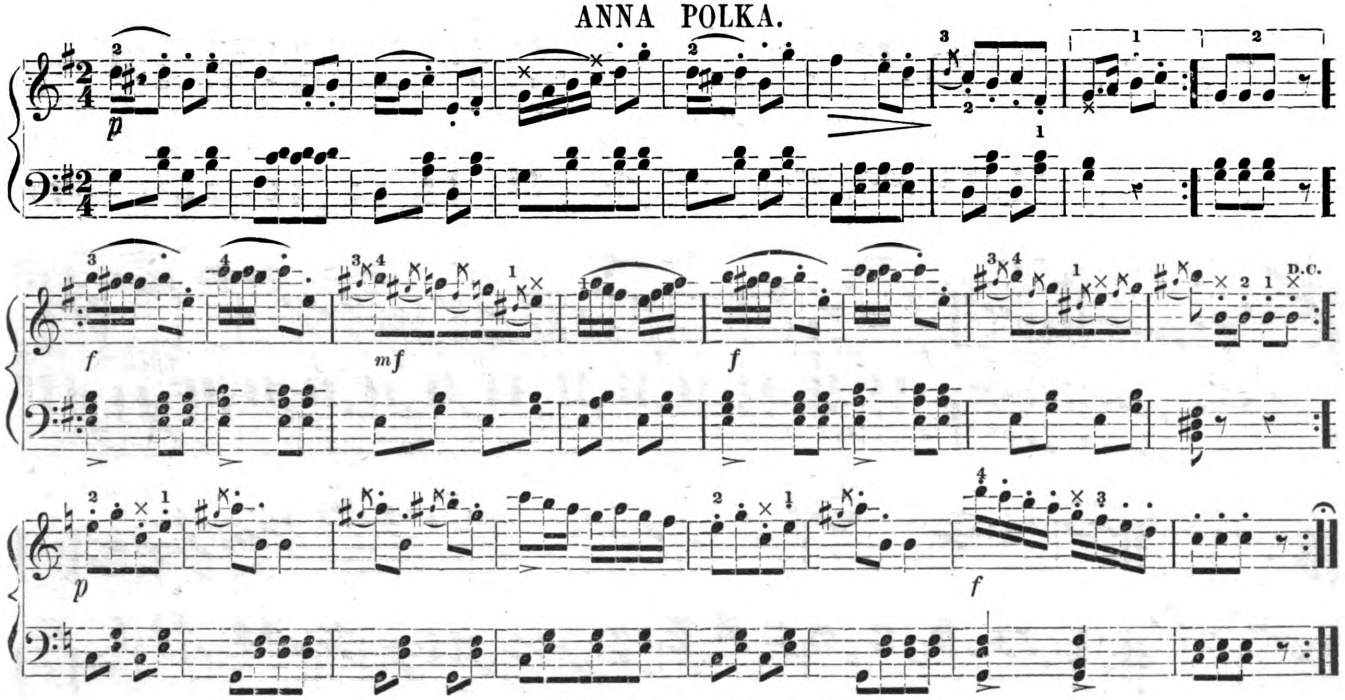
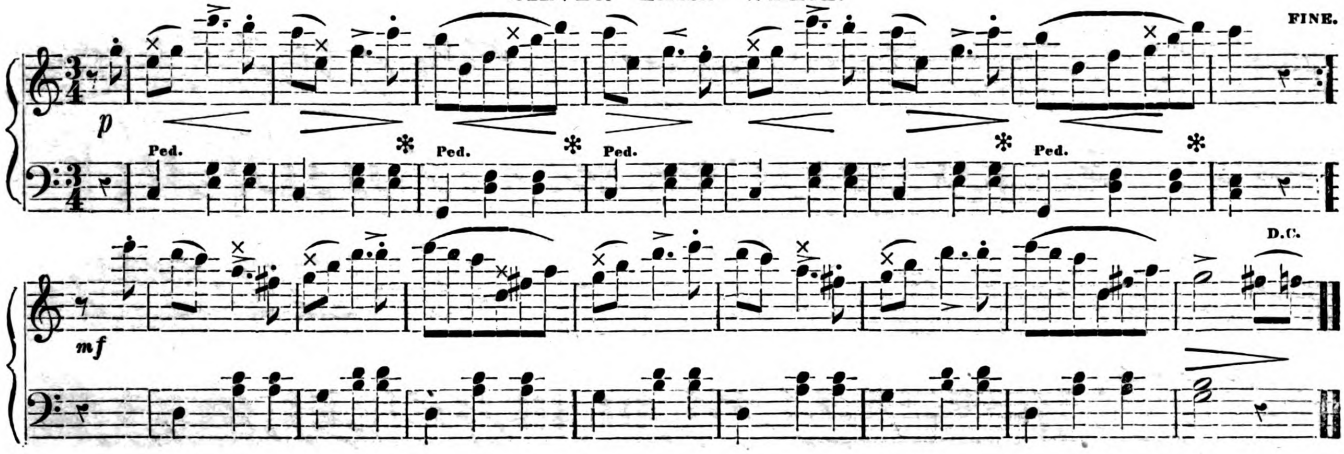


ANNA POLKA.



SILVER LAKE WALTZ.



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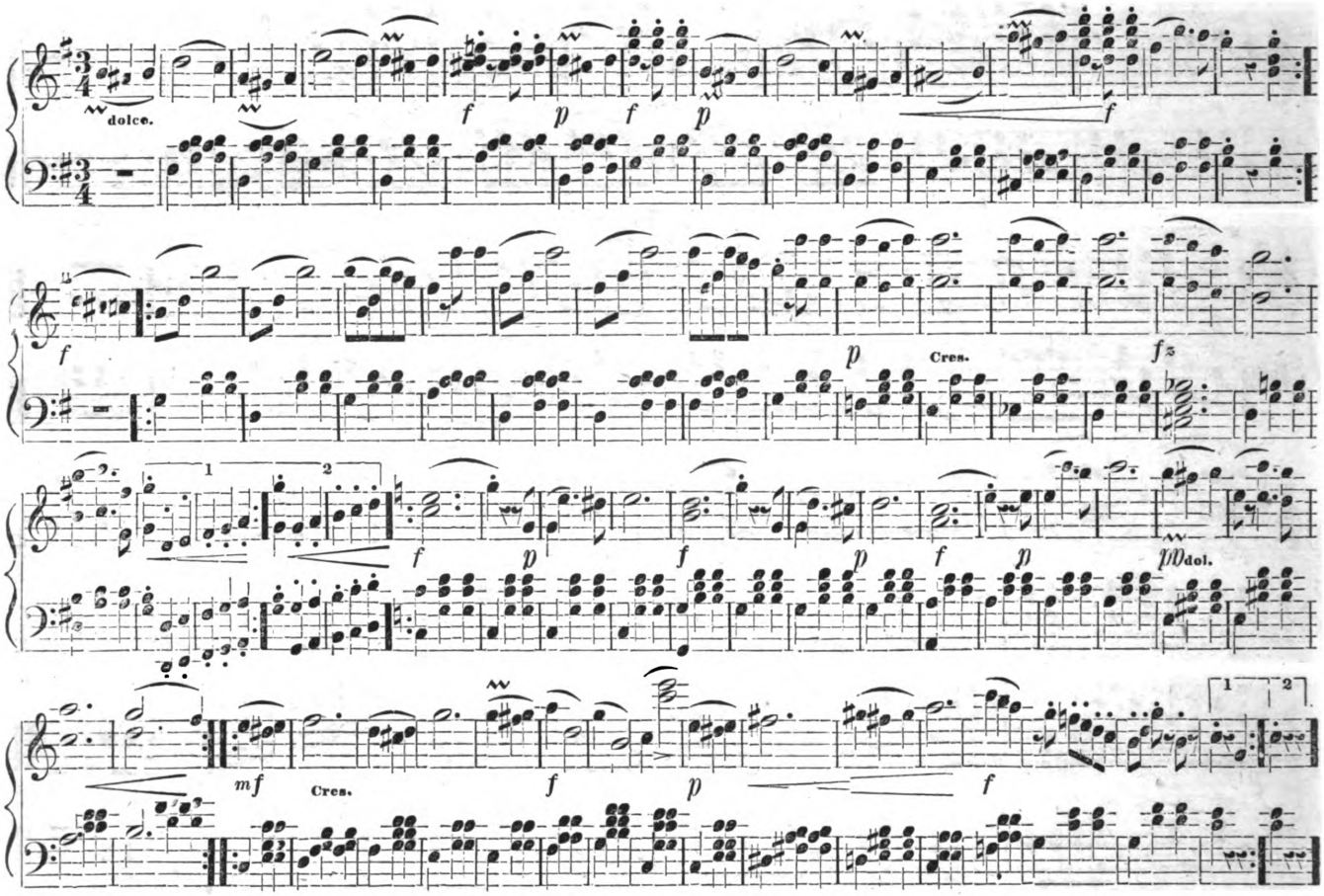
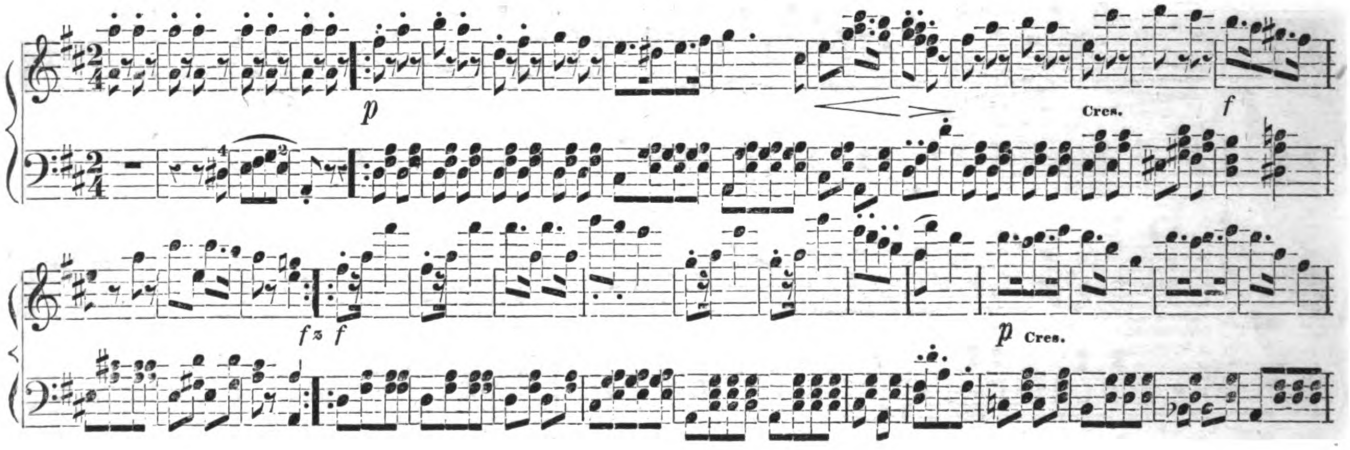


GLOCKCHEN GALOP.



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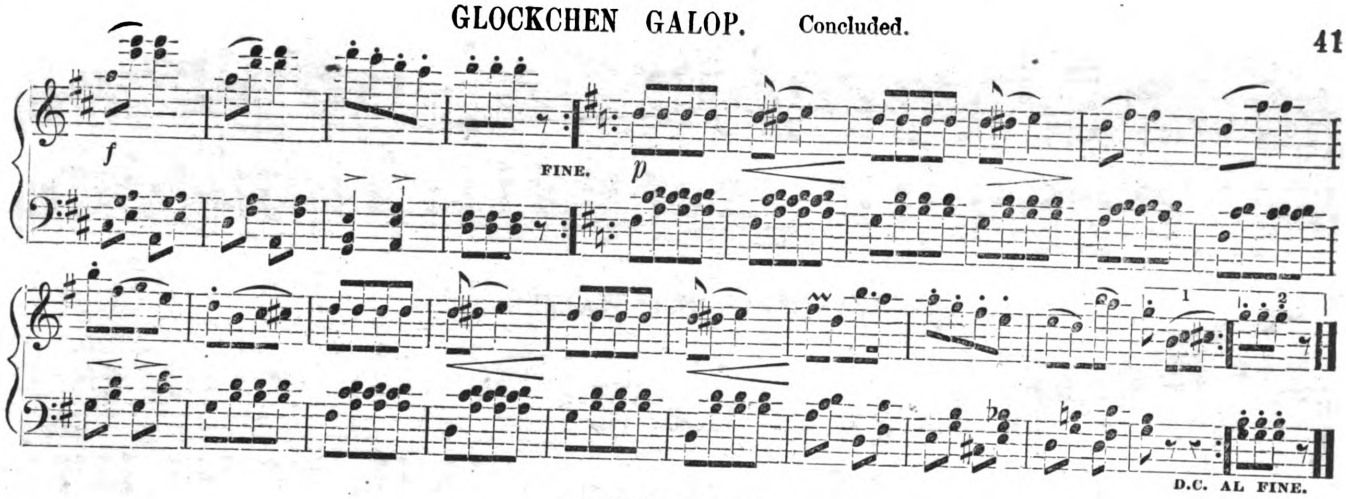
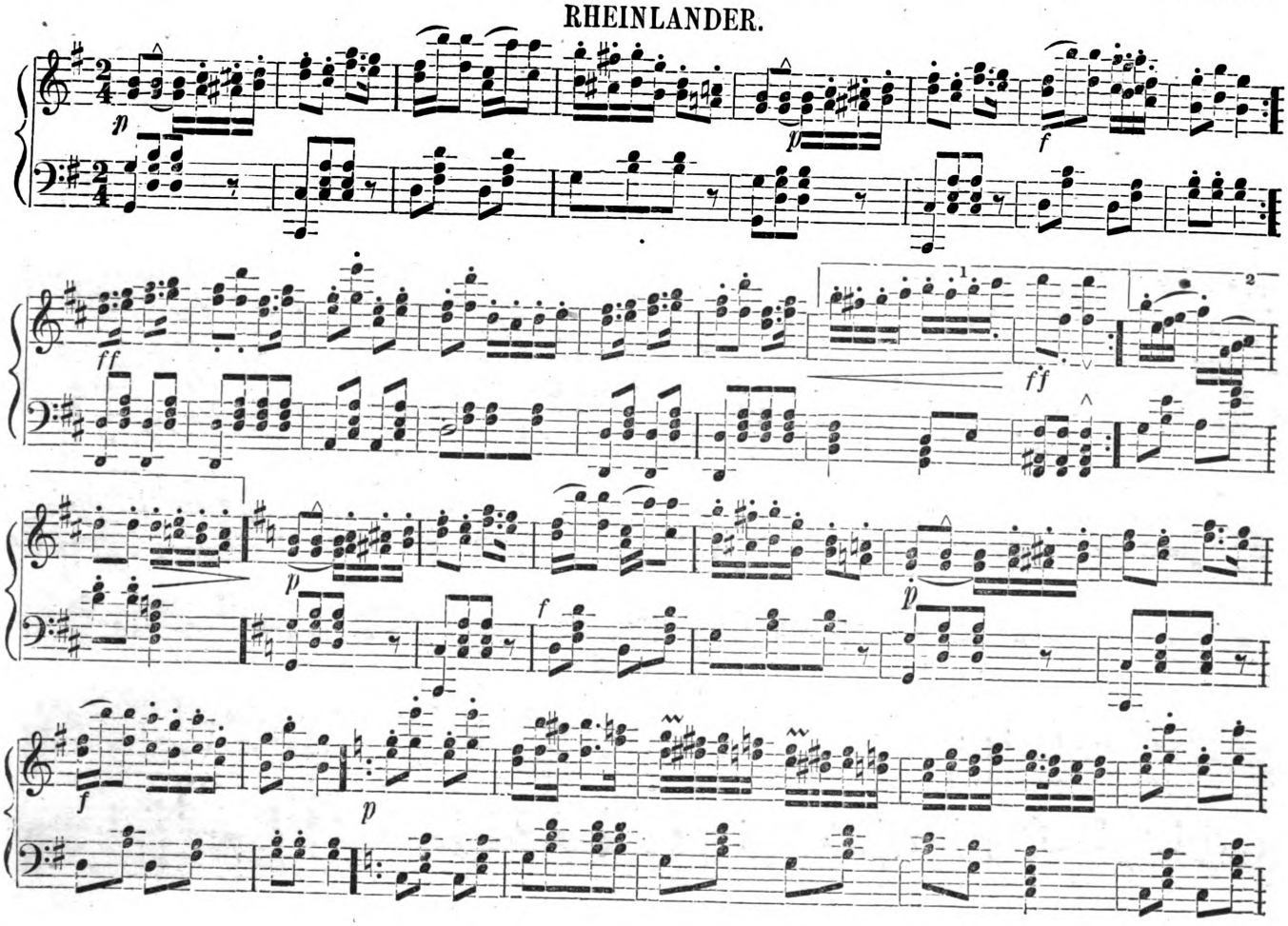
GLOCKCHEN GALOP. Concluded.



RHEINLANDER.



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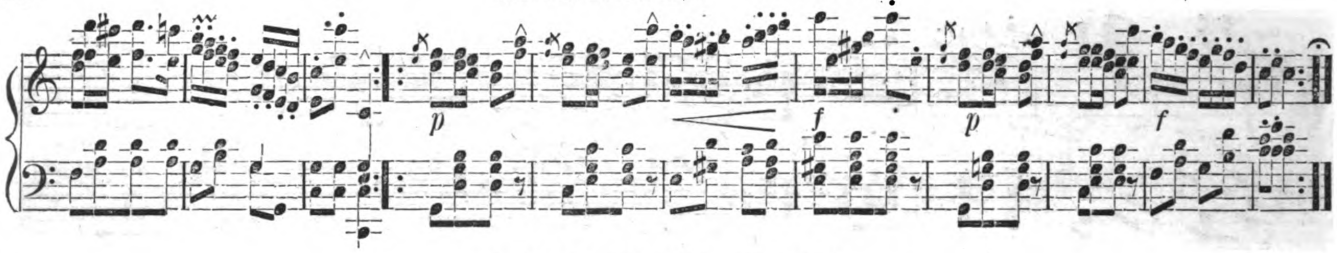
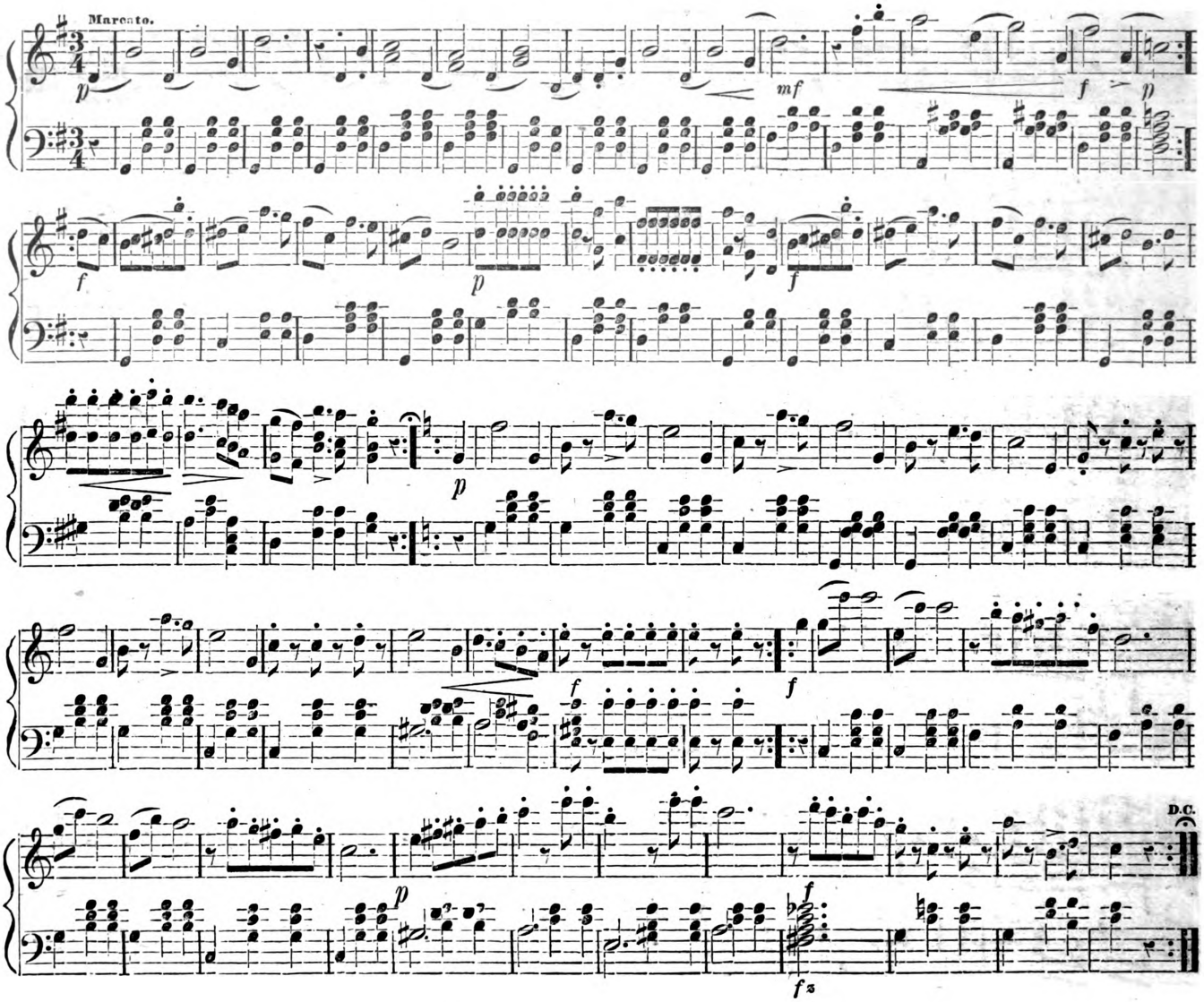
RHEINLANDER. Concluded.



WANDERLIEDER WALZER.



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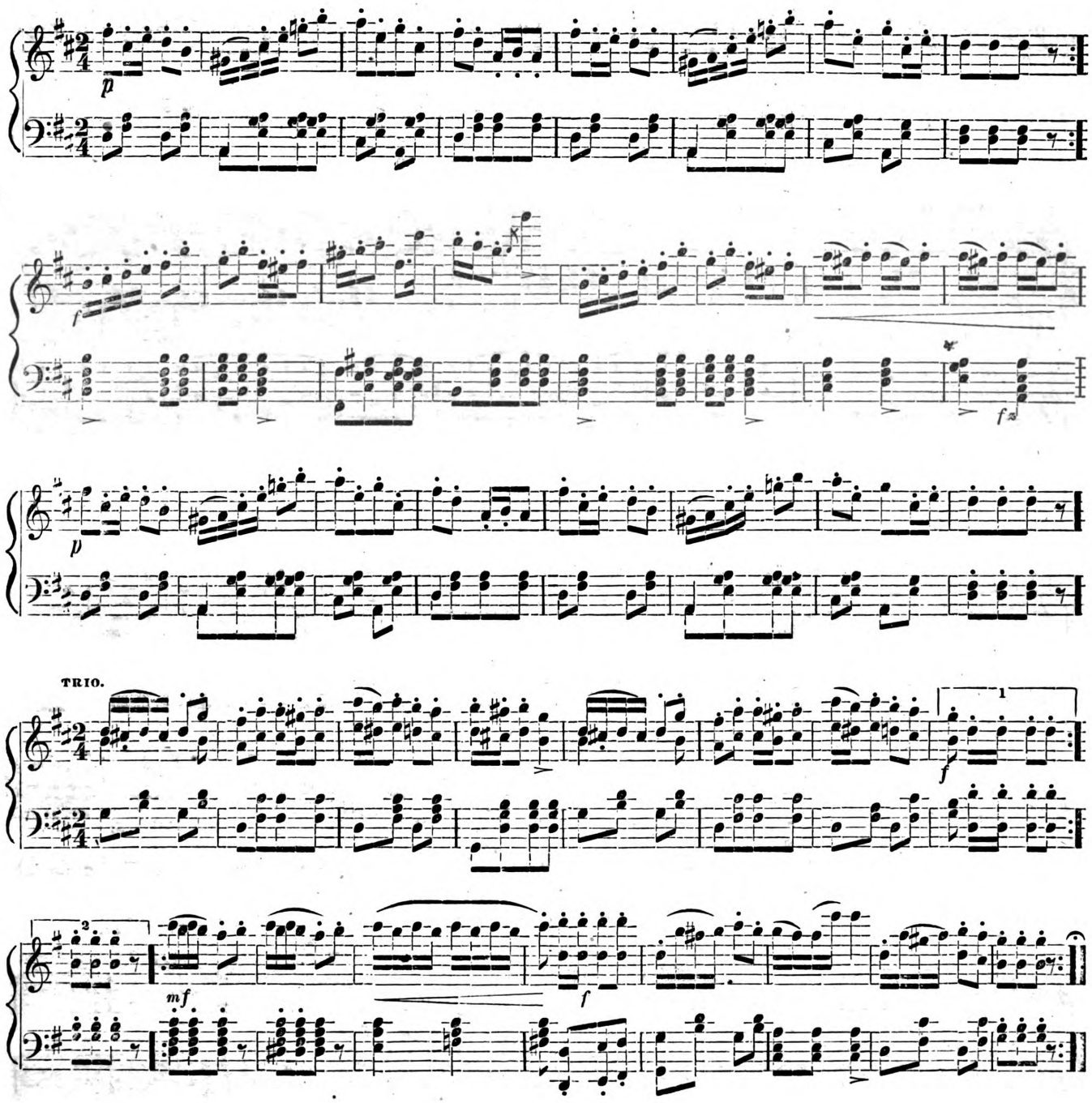

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No. 1.

Allegretto.

p Fine. *f*

No. 2.

Allegretto.

p D.C. *f* Fine.

LINDEN WALTZ.

p Ped. Ped. Ped.

mf Ped. Dim. Fine. *mf* Ped. Dim. Ped. Ped. *mf* Ped. D.C. Al Fine.

AZALIA WALTZ.

BEETHOVEN.

ff *pp* *ff* *pp* *ff*

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AZALIA WALTZ. Concluded.

f Cres. Fine. p fp Cres. fp D.C. al Fine.

GALOPADE QUADRILLE.

F. HUNTEN.

Allegretto. p f f Fine. f D.C.

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GRAND RUSSIAN MARCH.

Tempo di marcia.
2d time Sva.

mf

FINE.

p

f

f

D.S. AL FINE.

CARNIVAL OF VENICE.

MODERATO.

mf

f

FINE.

f

D.C.

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FAUST MARCH.

FINE.

D.C.

SPIRIT WALTZ.

BEETHOVEN.

ANDANTE.

p

Cres - - cen - - - - - - do. Dim - - - - in - - - u - en - do.

p

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MELROSE SCHOTTISCHE.

NEUMANN.

p

FINE.

f

D.C. AL FINE.

TRIO.

p

8va

f

D.S. TRIO, then D.C.

EVER BE HAPPY.

PIRATE'S CHORUS.

ALLEGRO MODERATO.

FINE.

D.C.

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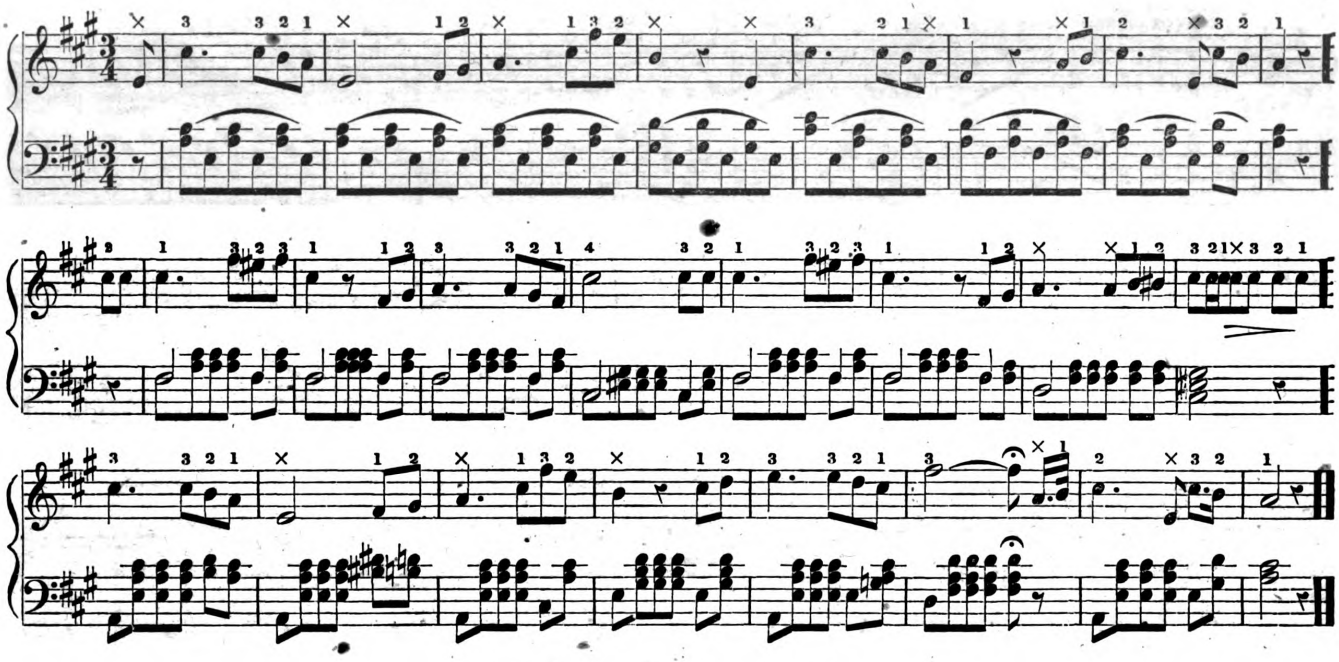
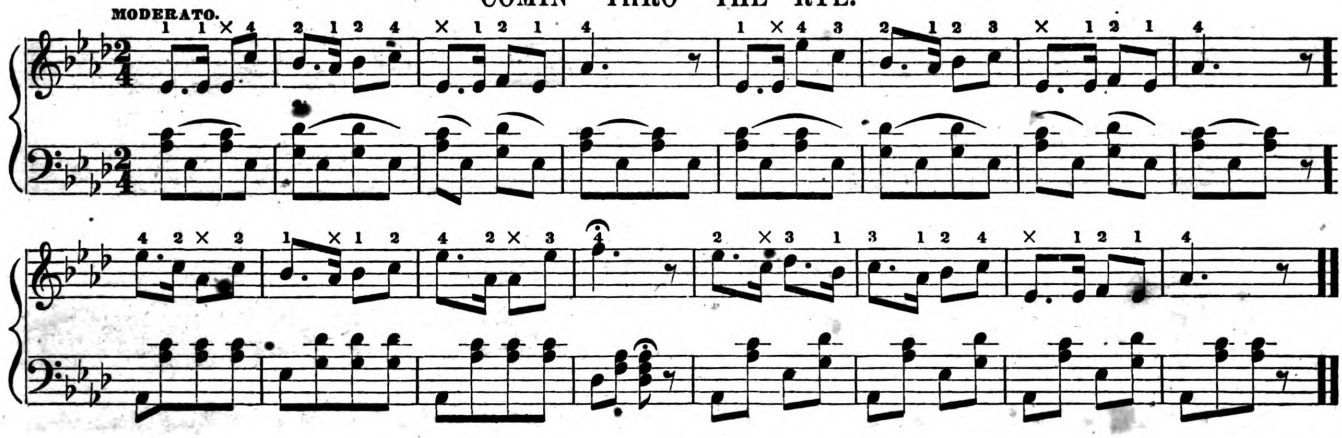
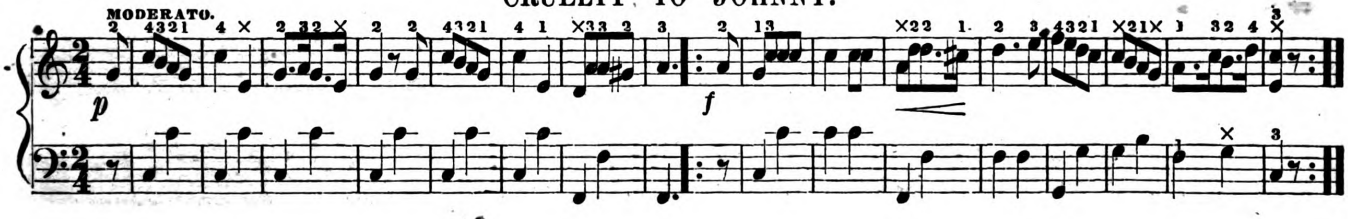


COMIN' THRO' THE RYE.



CRUELTY TO JOHNNY.



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FAVORITE AIR.

ANDANTINO.

AIR FROM PRECIOSA.

ALLEGRO.

WEBER.

BENEDETTA SIA LA MADRE.

ANDANTE.

FINE.

D.C.

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CAVATINE DE LA CENERENTOLA.

ALLEGRETTO MODERATO.

p tr sf. p

sf p

8va loco.

SPANISH MELODY.

AFFETTUOSO.

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TRAINEAUX MAZURKA.

MARCATO.

f *mf* *f* D.C.

p Cres.

pp Poco - - - a - - - poco. Cres - - - cen - - - do. I II D.C.

LA STREGHE.

ALLEGRETTO. PAGANINI.

mf *f* FINE.

p D.C.

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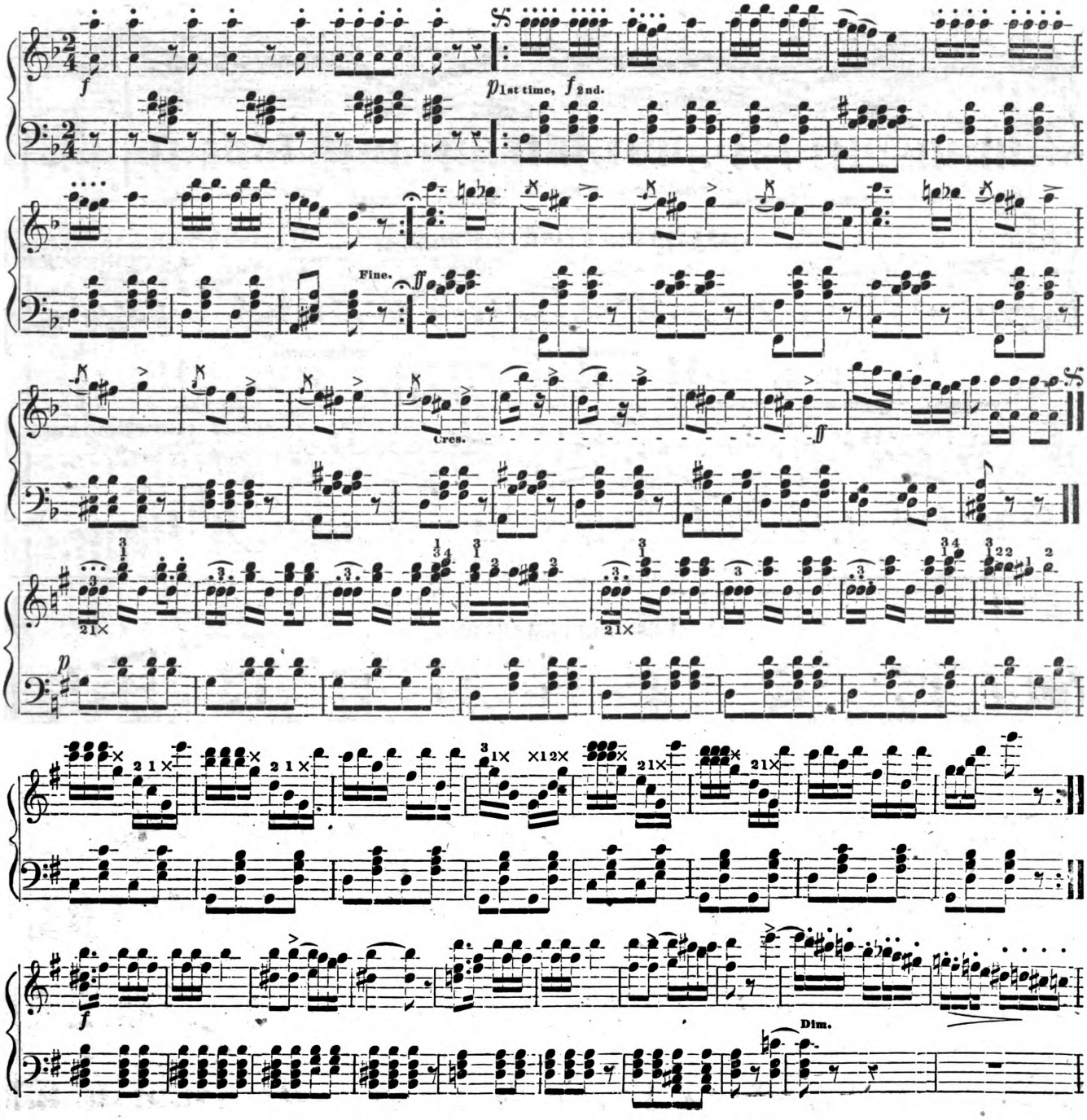

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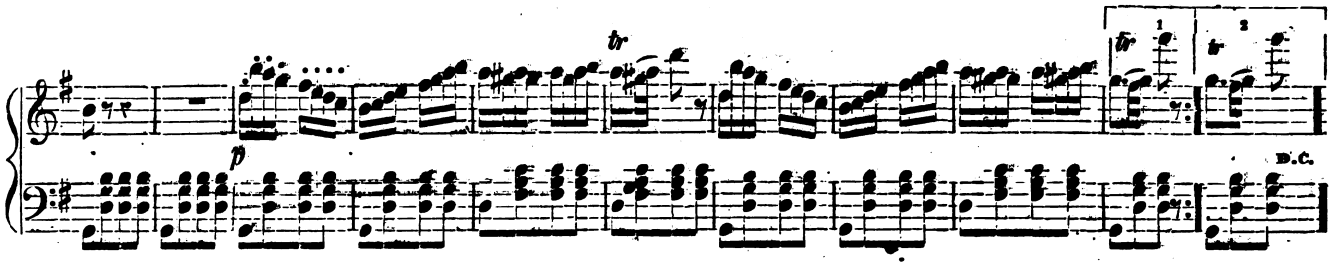
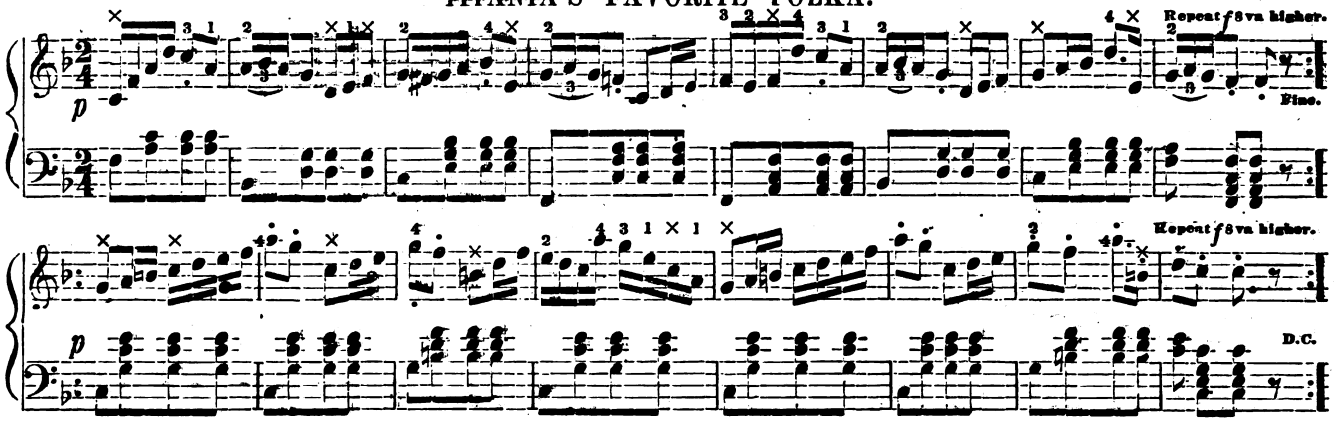
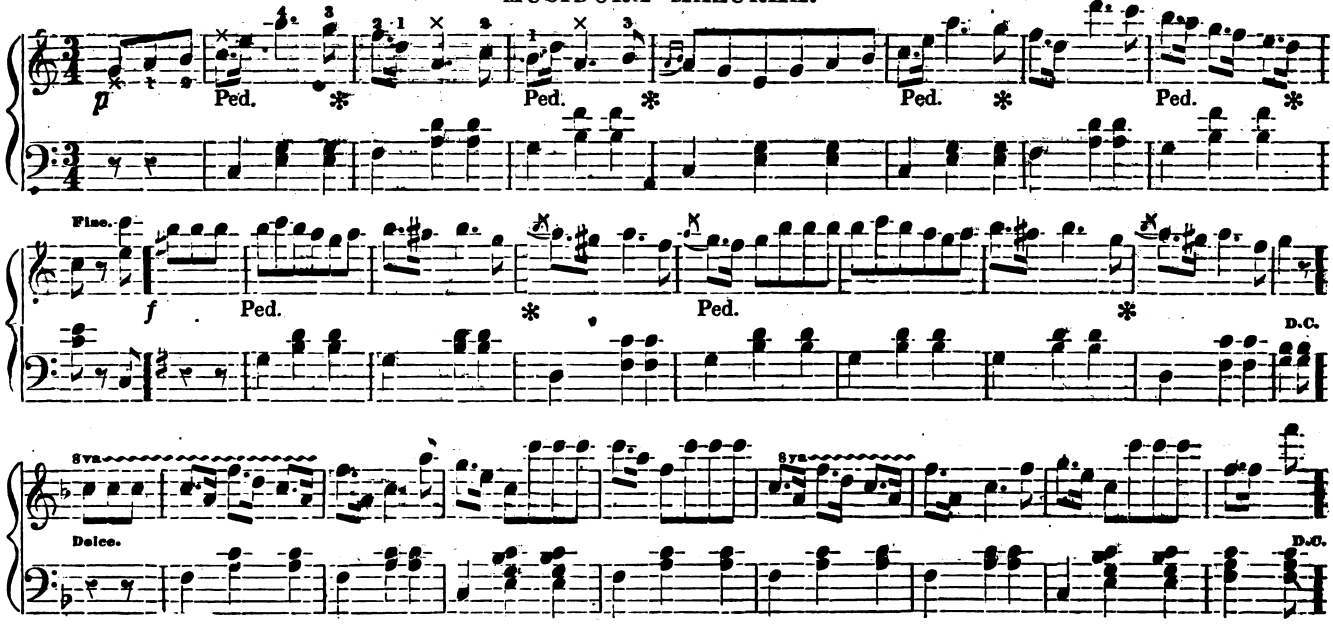
GOLDEN ROBIN POLKA. Concluded.



TITANIA'S FAVORITE POLKA.



MUSIDORA MAZURKA.



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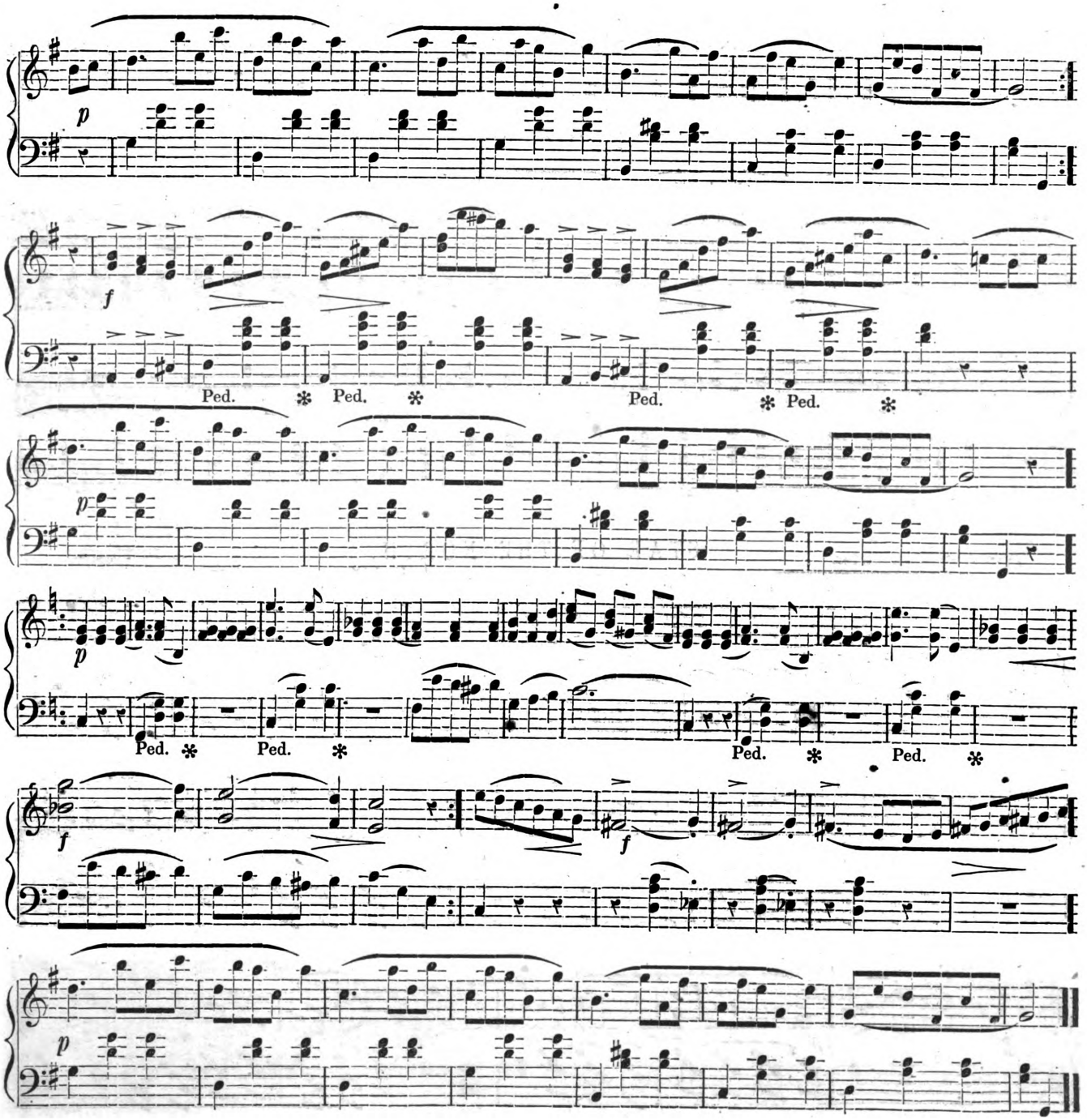

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MASANIELLO.

AUBER.

ALLEGRO.

mf

f

STAR OF THE NORTH.

MEYERBEER.

ALLEGRETTO MODERATO.

p

mf

Molto rito.

A Tempo.

pp

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ROBERT LE DIABLE.

MEYERBEER.

ALLEGRO BRILLANTE.

fp *fp* *fp*

Fine.

p

Dolce.

D.C. al Fine.

LA FAVORITA.

DONIZETTI.

ALLEGRETTO.

p

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NORMA.

BELLINI.

ANDANTE.

Dol.

Cres.

f

Dim.

Un poco calando.

121243

f

12×

p

Ritard.

A Tempo.

Morendo.

RIGOLETTO.

VERDI.

ALLEGRO.

p

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LE DOMINO NOIR.

AUBER.

ALLEGRO.

f *p*

DON GIOVANNI.

MOZART.

ANDANTE.

p

Rito.

A Tempo.

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I LOMBARDI. (JERUSALEM.)

VERDI.

Andante.

Marcato.

f

LINDA DI CHAMOUNIX.

DONIZETTI.

Allegro Moderato.

mf Cres. *f* Dim. Cres. *f*

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SOMNAMBULA.

BELLINI.

ALLEGRO MODERATO.

mf

fz

Dim.

LINDA DI CHAMOUNIX.

DONIZETTI.

ALLEGRO MODERATO.

f

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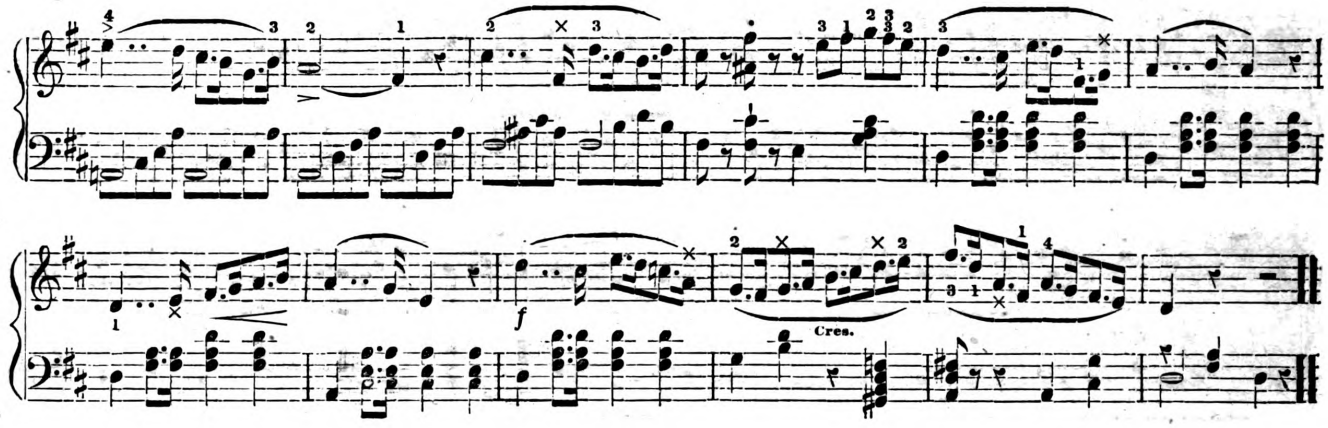
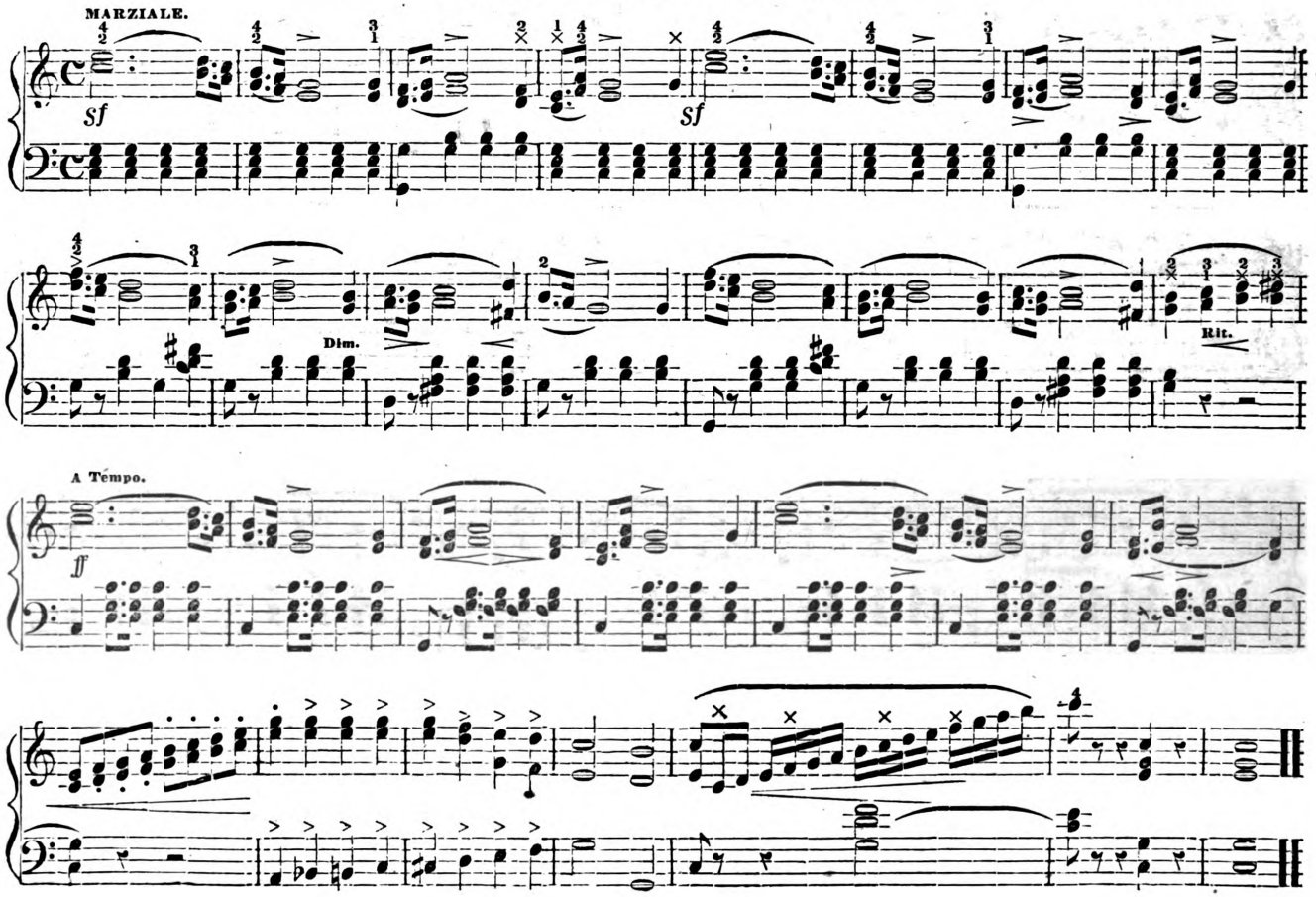


LUCIA DI LAMMERMOOR.

DONIZETTI.



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ROBERT LE DIABLE.

ALLEGRO MODERATO.

Dolce. Dim. Dim. p Dim.

I PURITANI.

ALLEGRO MAESTOSO.

mf Cres.

Marziale

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POLKA D'AMOUR.

Con amore

Fine.

Molto espressivo.

Dolce.

mf

D.C.

THE GREAT EXHIBITION POLKA.

p

Ped.

Repeat f 8va higher.

Fine.

f

Repeat f 8va higher.

D.C.

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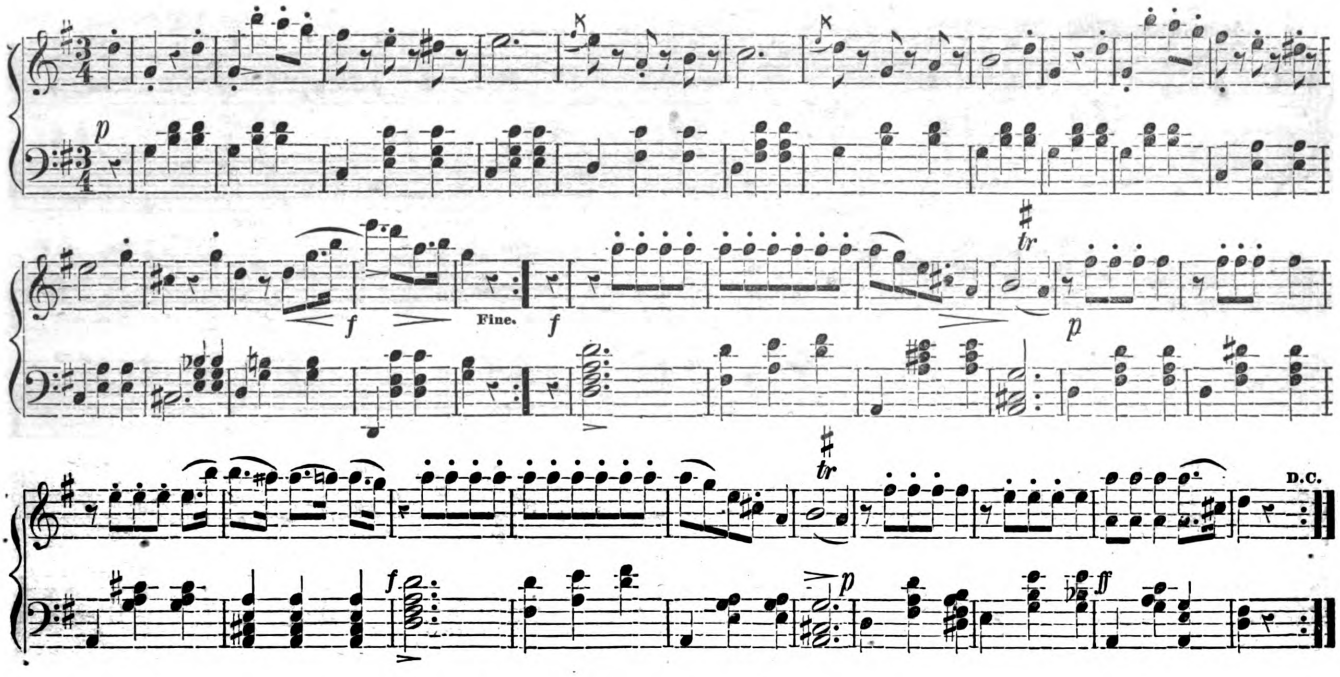
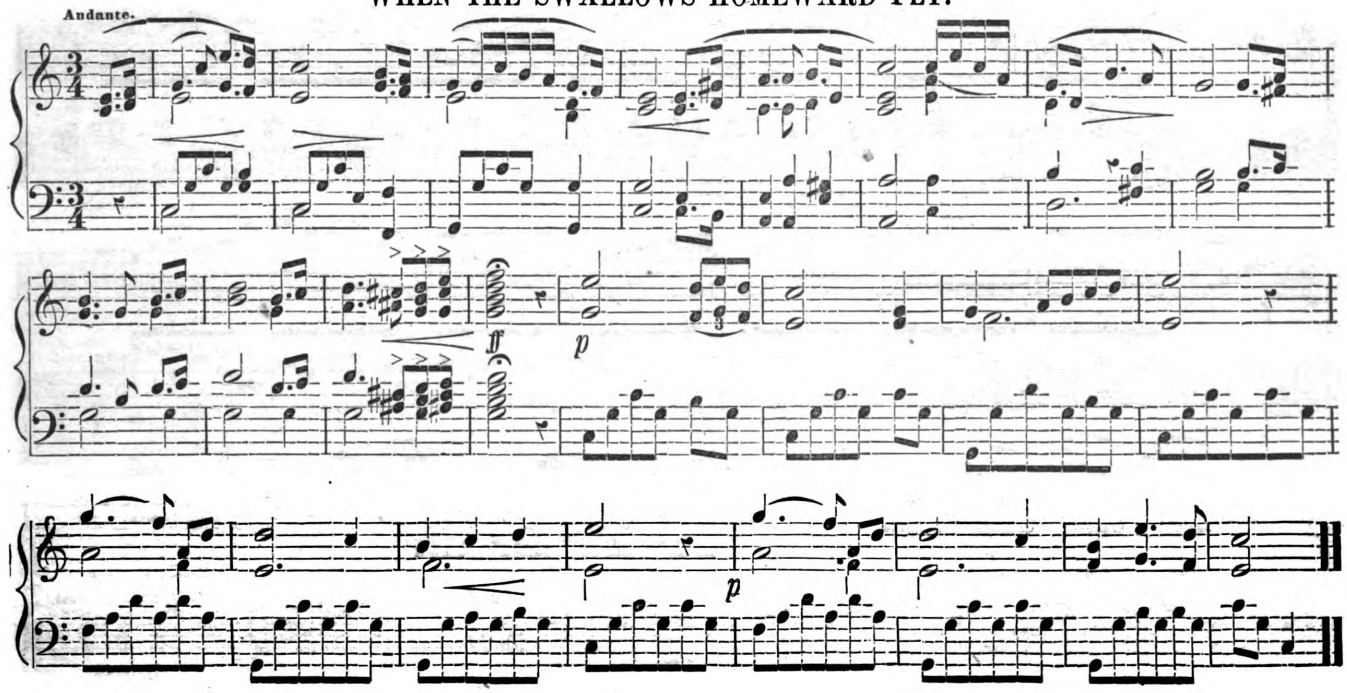


WHEN THE SWALLOWS HOMEWARD FLY.



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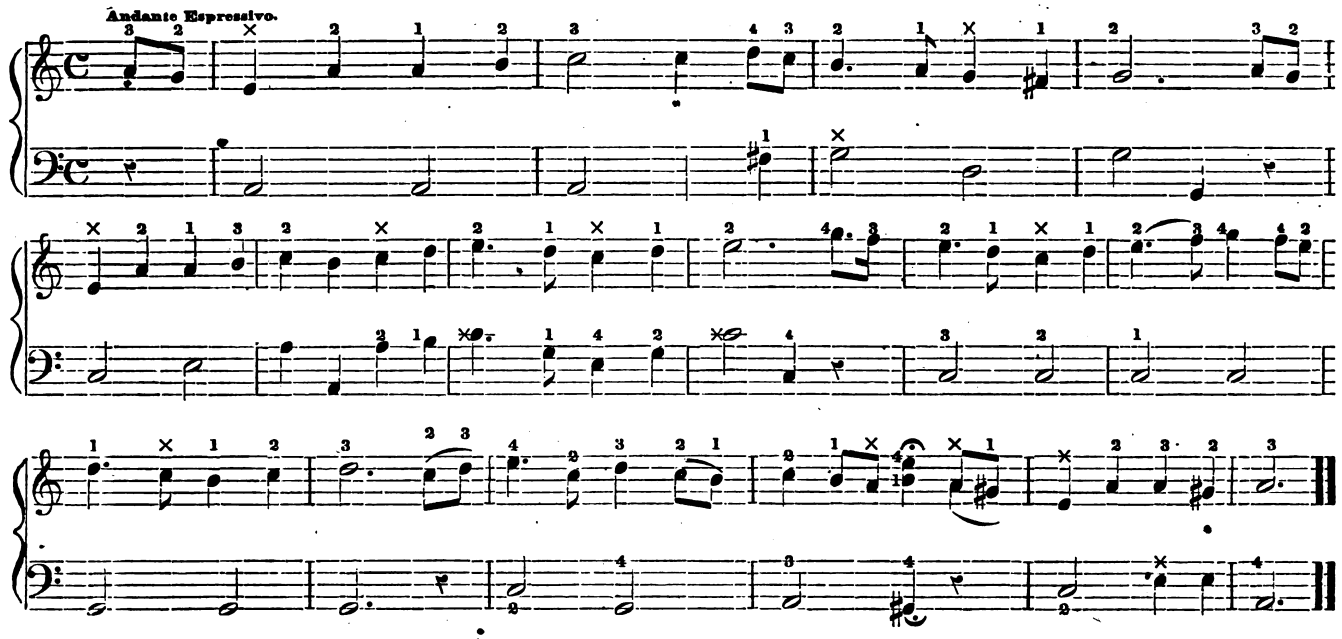
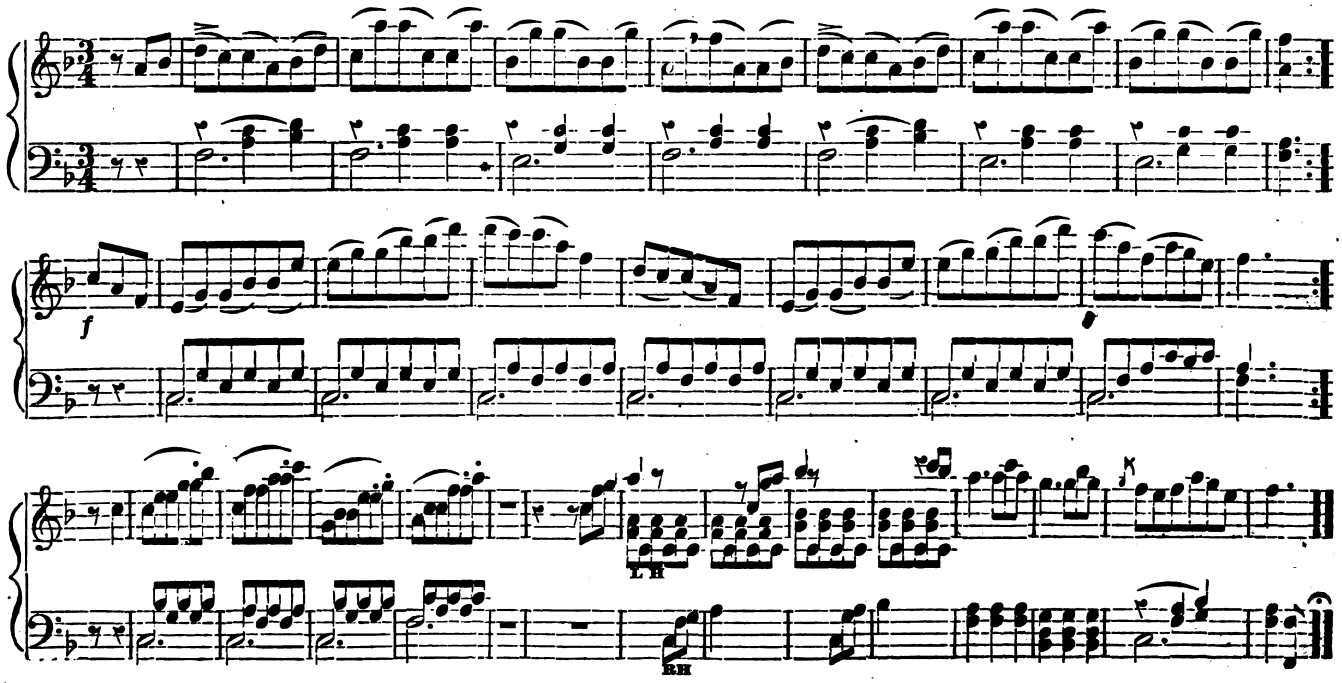
JOHN ANDERSON MY JO.



ST LOUIS STOP WALTZ.



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No. 4.

Moderato Cantabile.

mf p f Dim. p fz sf p Cres. Cres. Al. ff Dim. Rit. p

SONGS WITHOUT WORDS. MENDELSSOHN.

No. 9.

Adagio non Tropo.

mf p sf p mf p Cres - - cen - - - - - do. sf sf p p f p

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SONATA. No. 3.

JACOB SCHMITT.

p

f

ff

ff

ANDANTE.

Cres.

p

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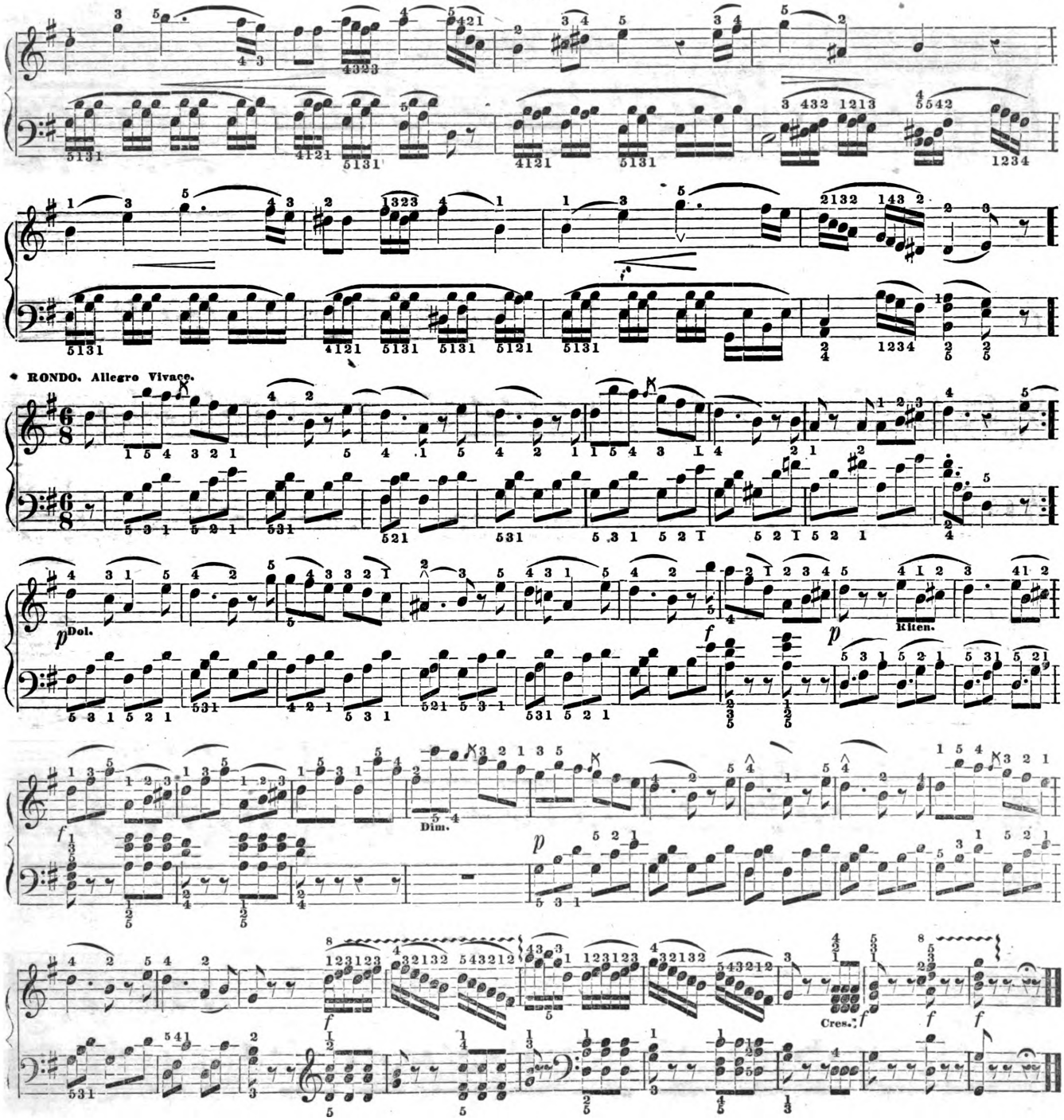

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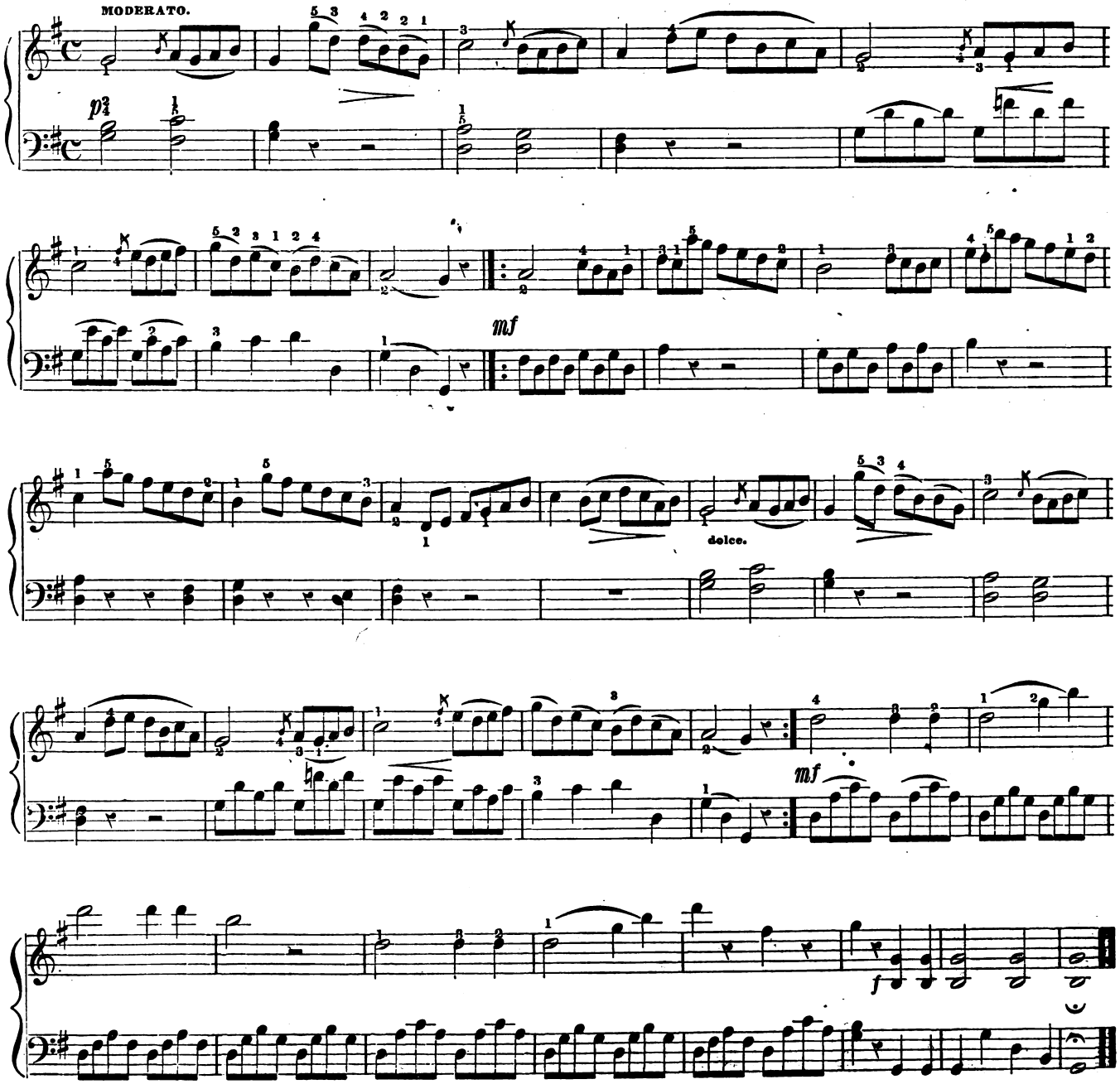

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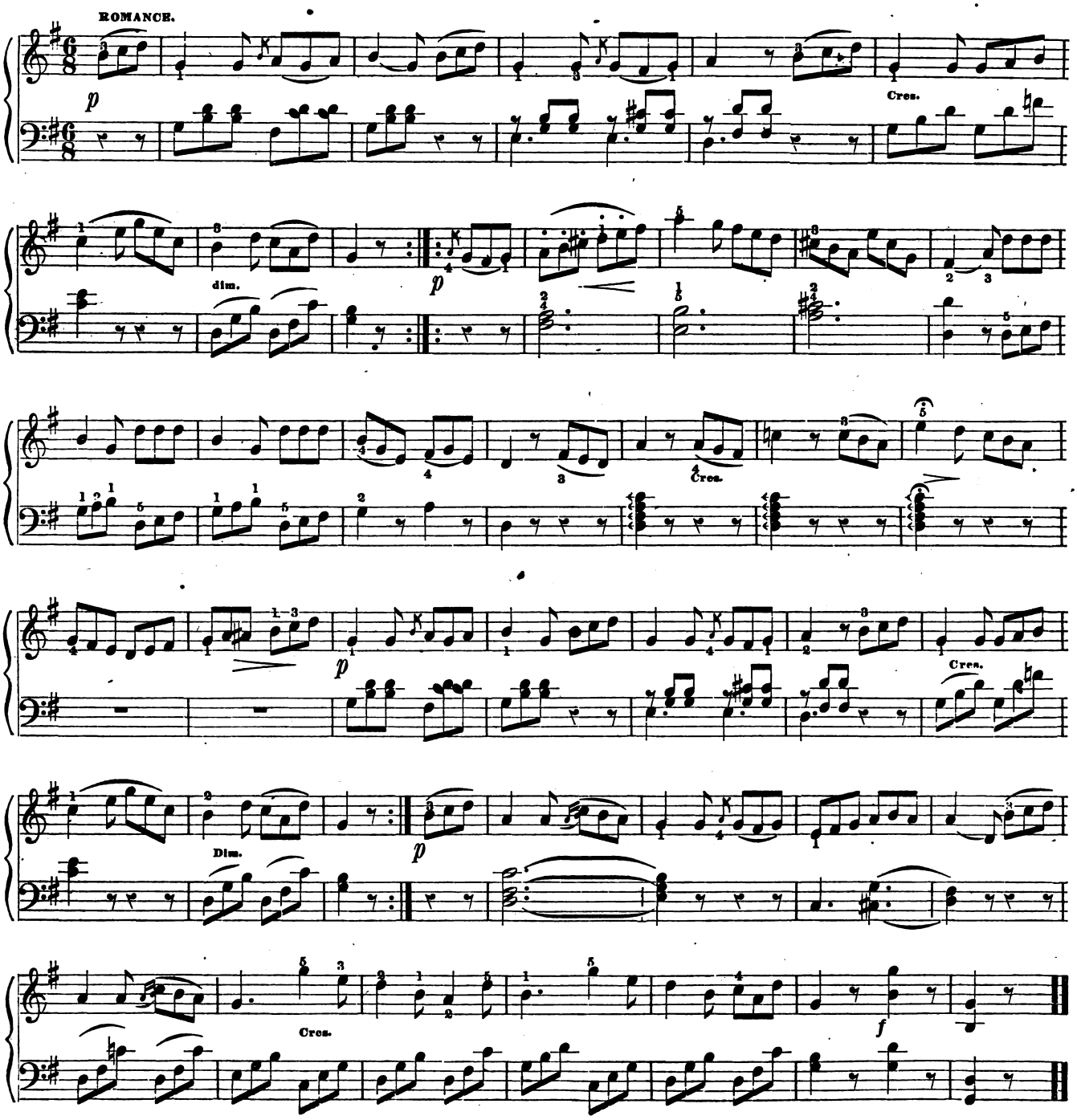

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BEETHOVEN SONATA. No. 30.

L. VAN BEETHOVEN.

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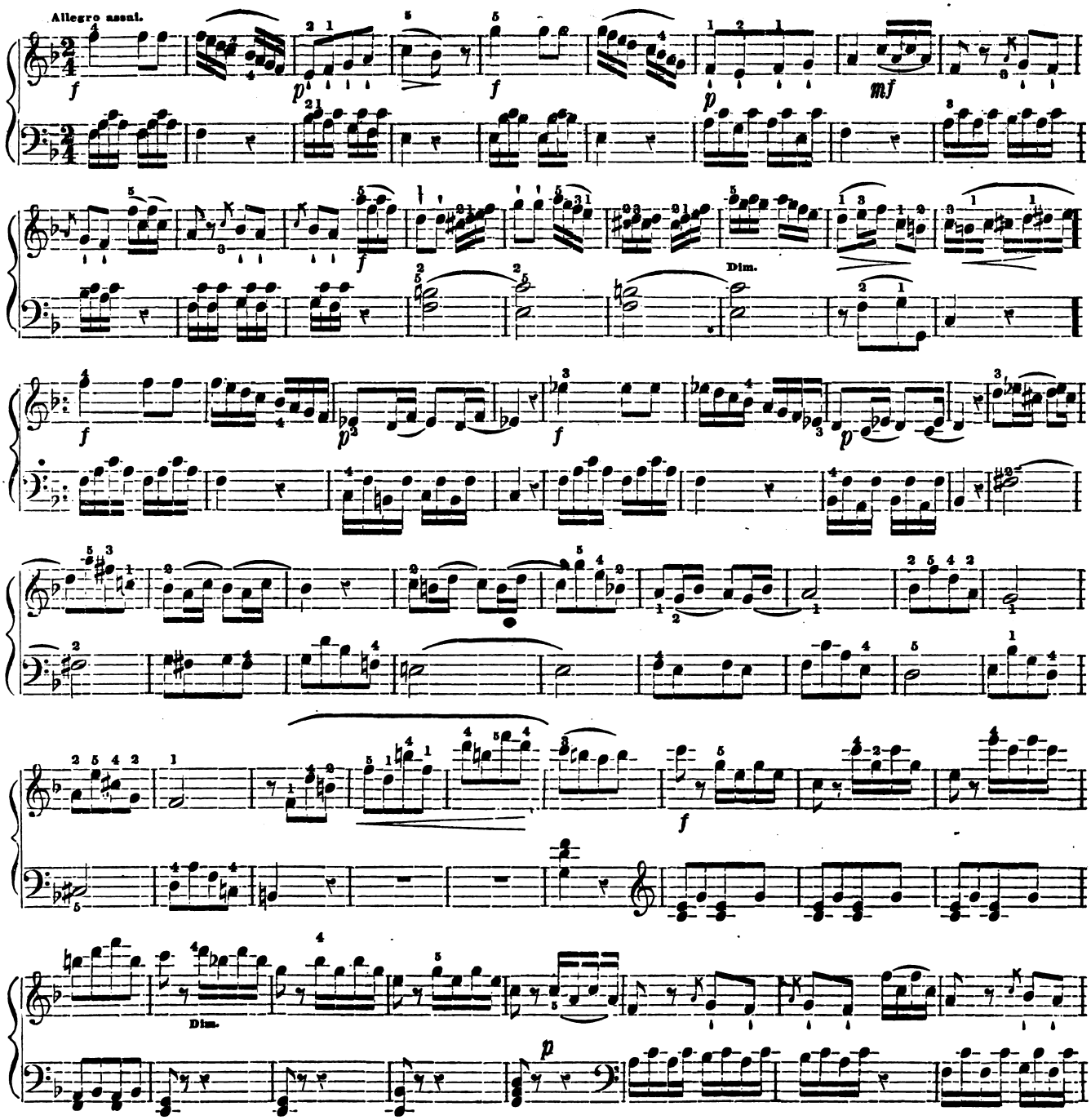

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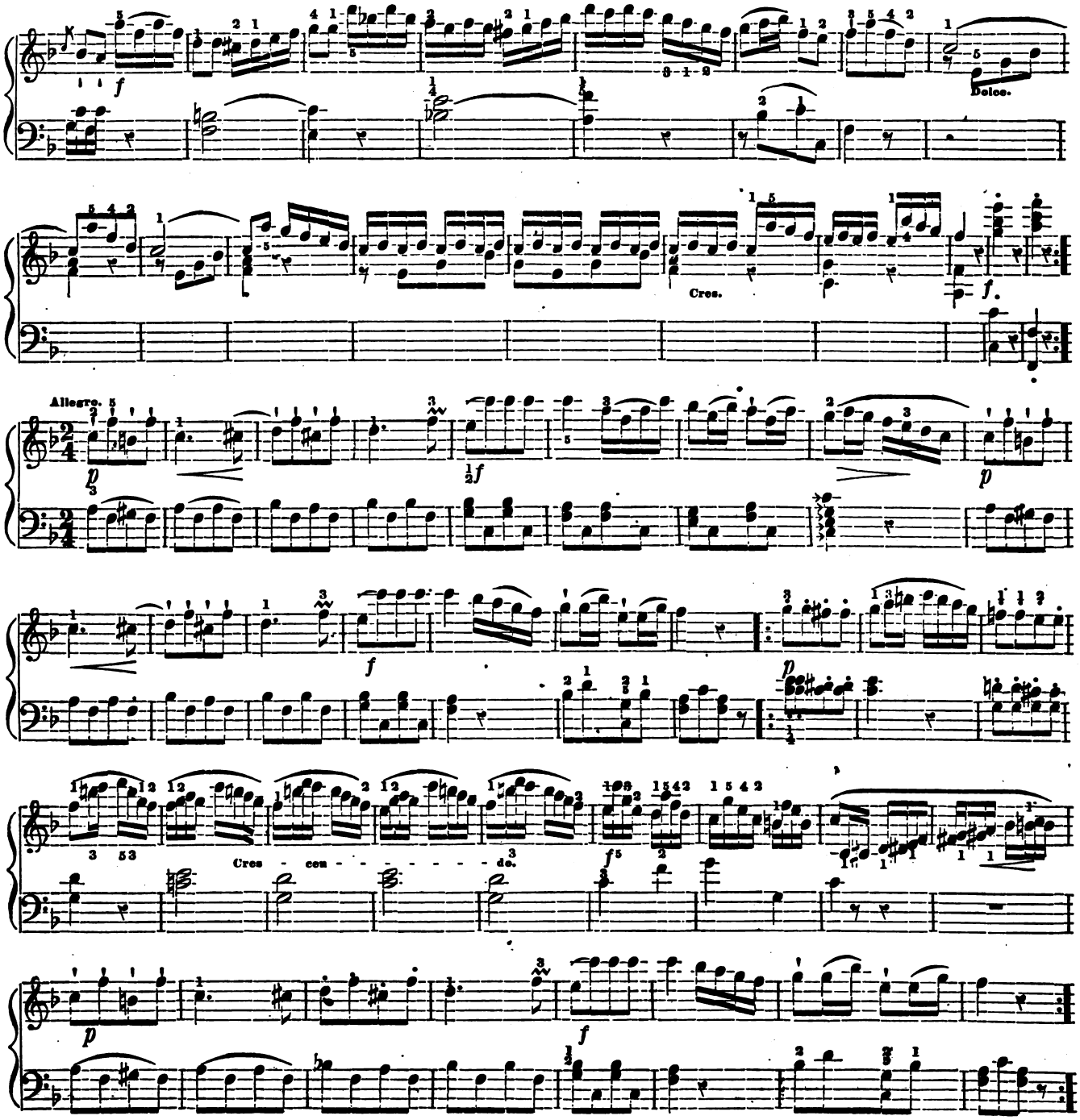

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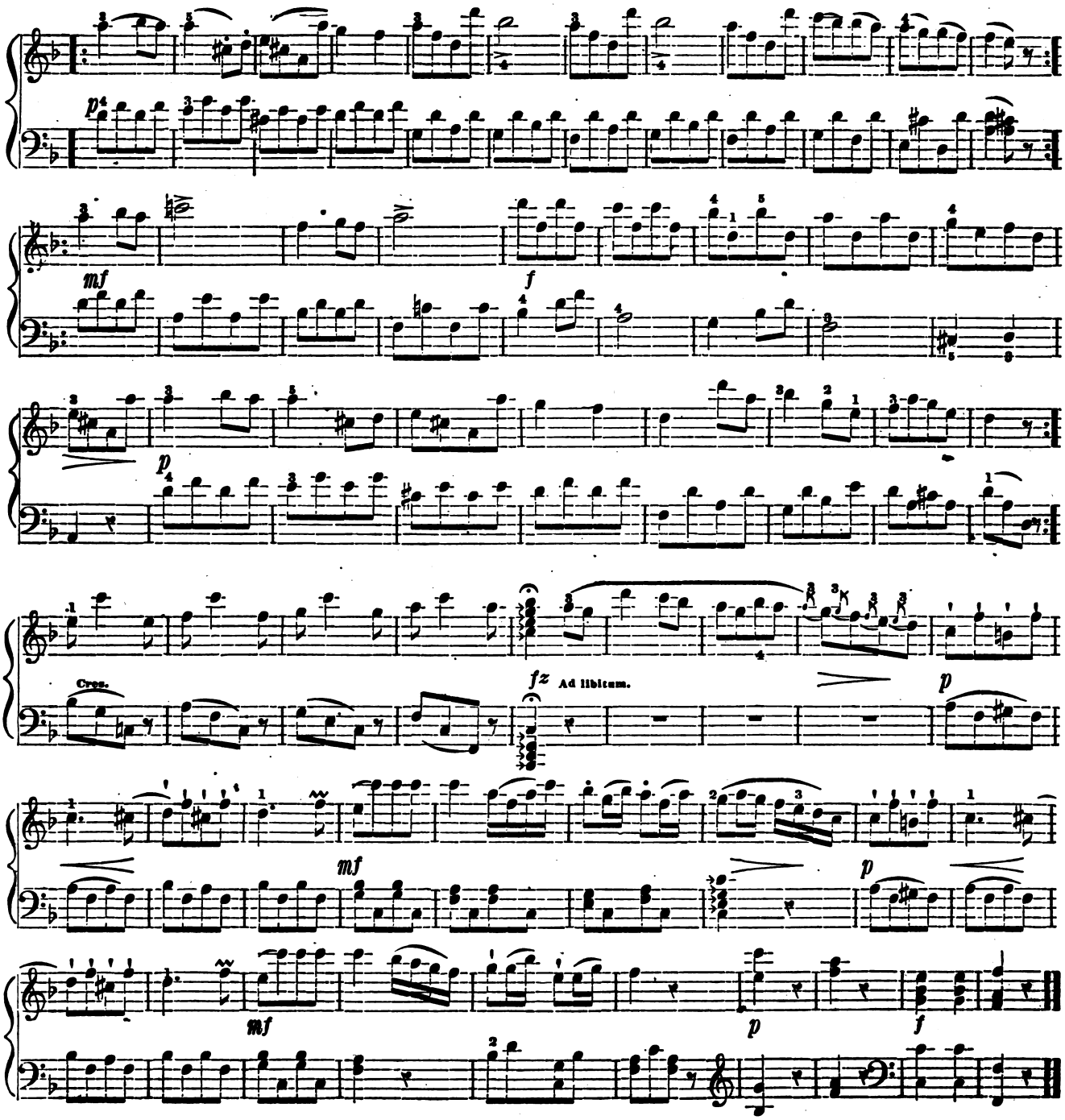

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ANDANTE.

p mfp mfp mfp

fp Cres. p dolce.

f sf sf sf p

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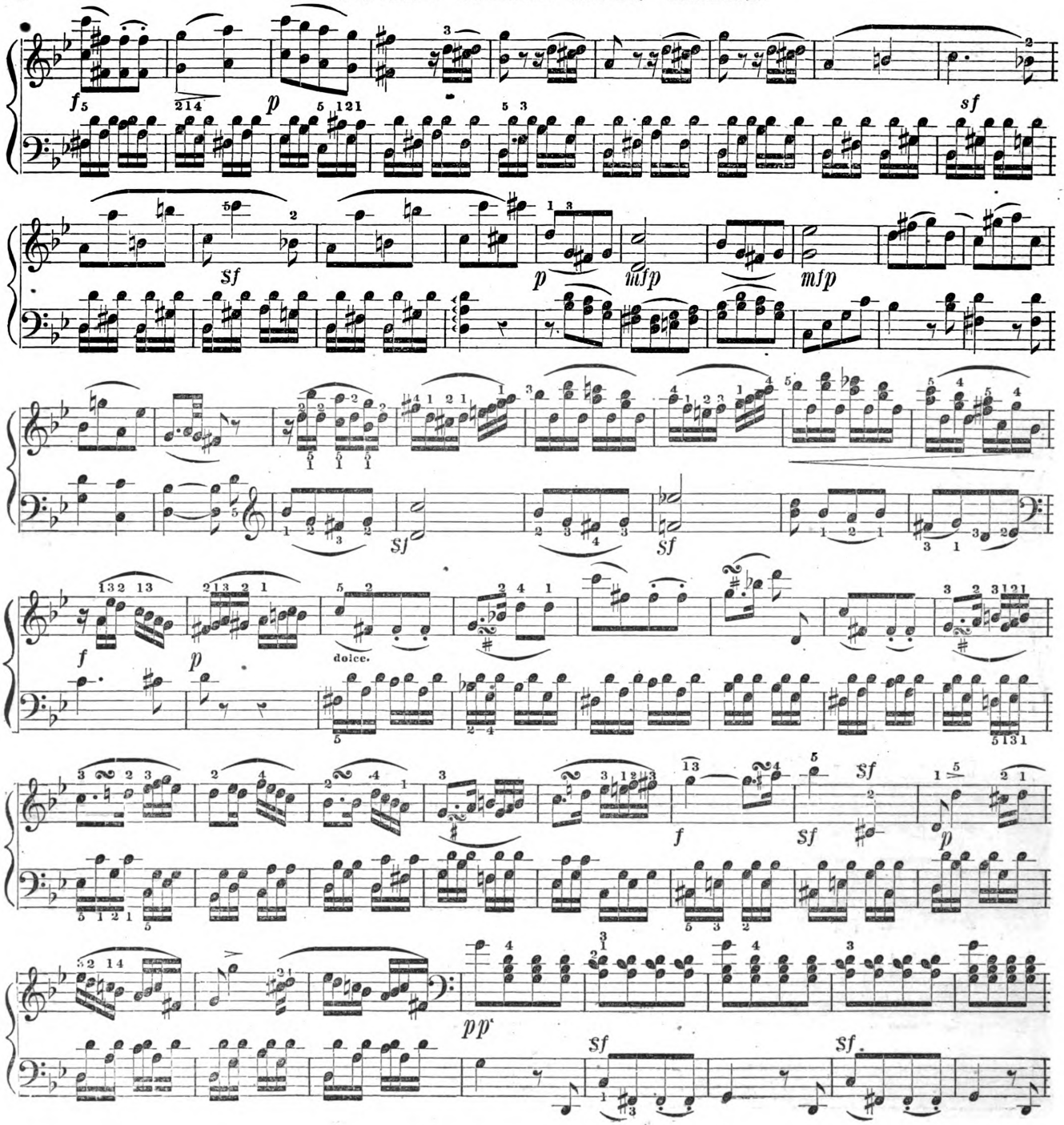

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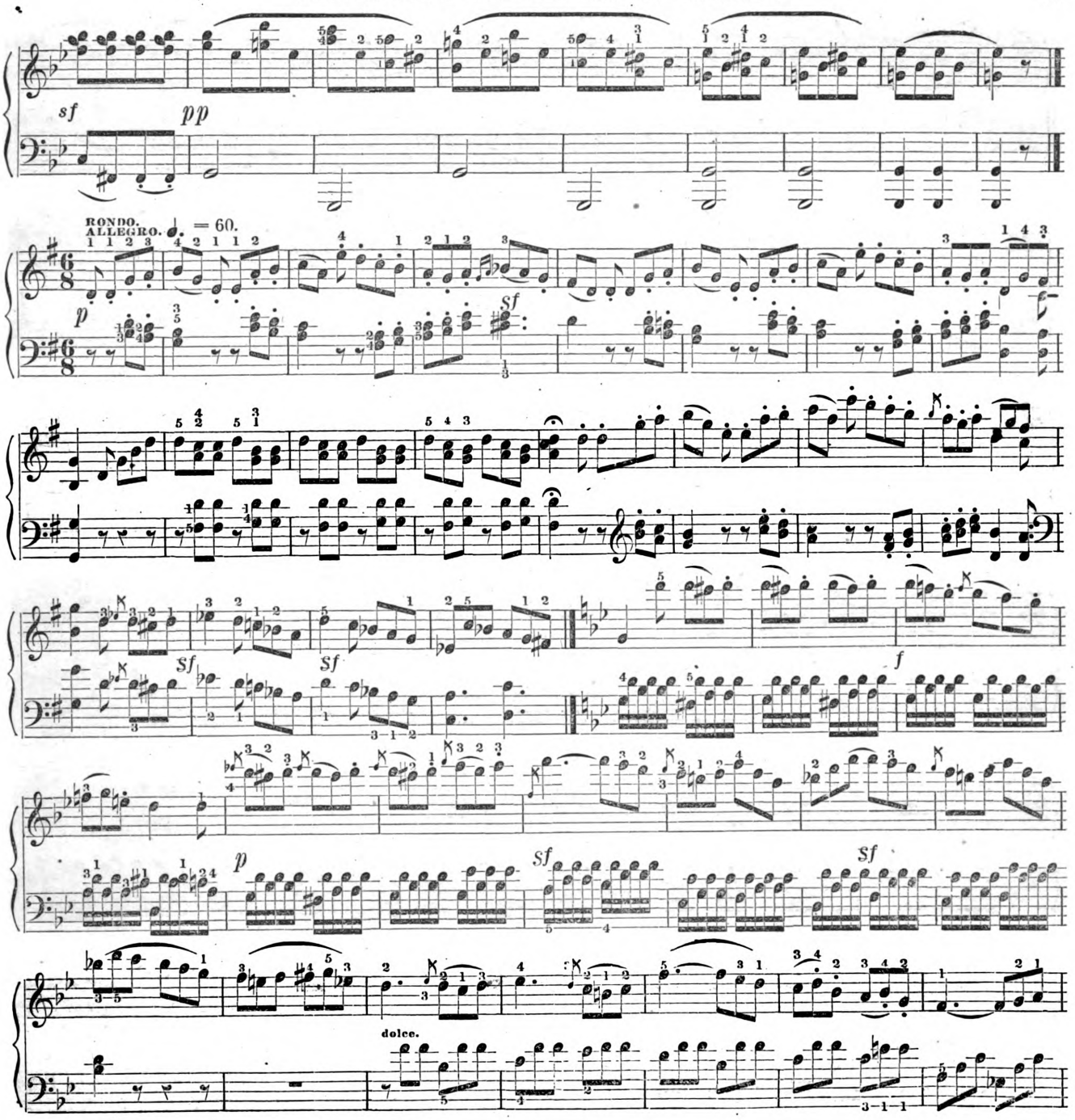

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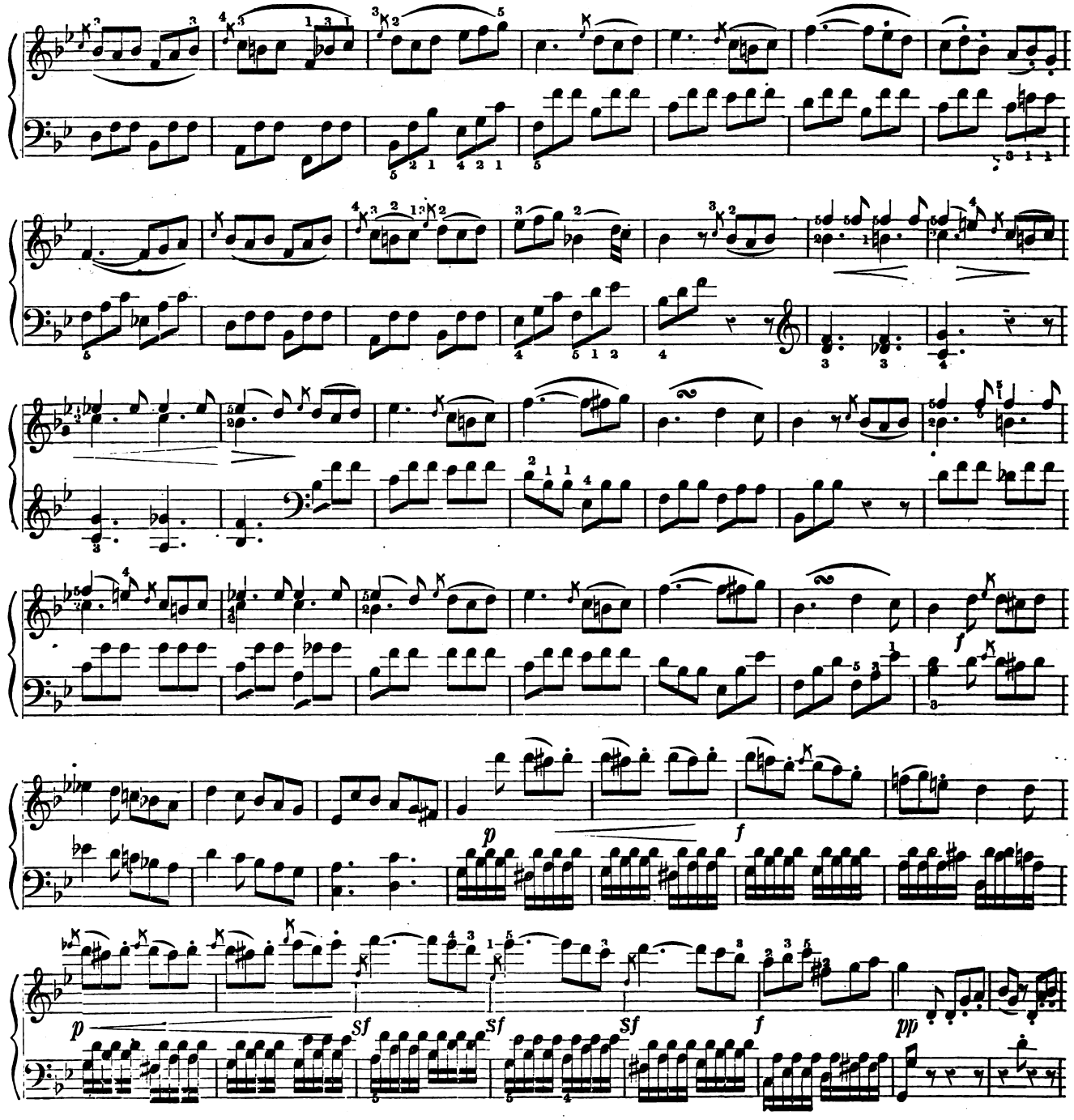

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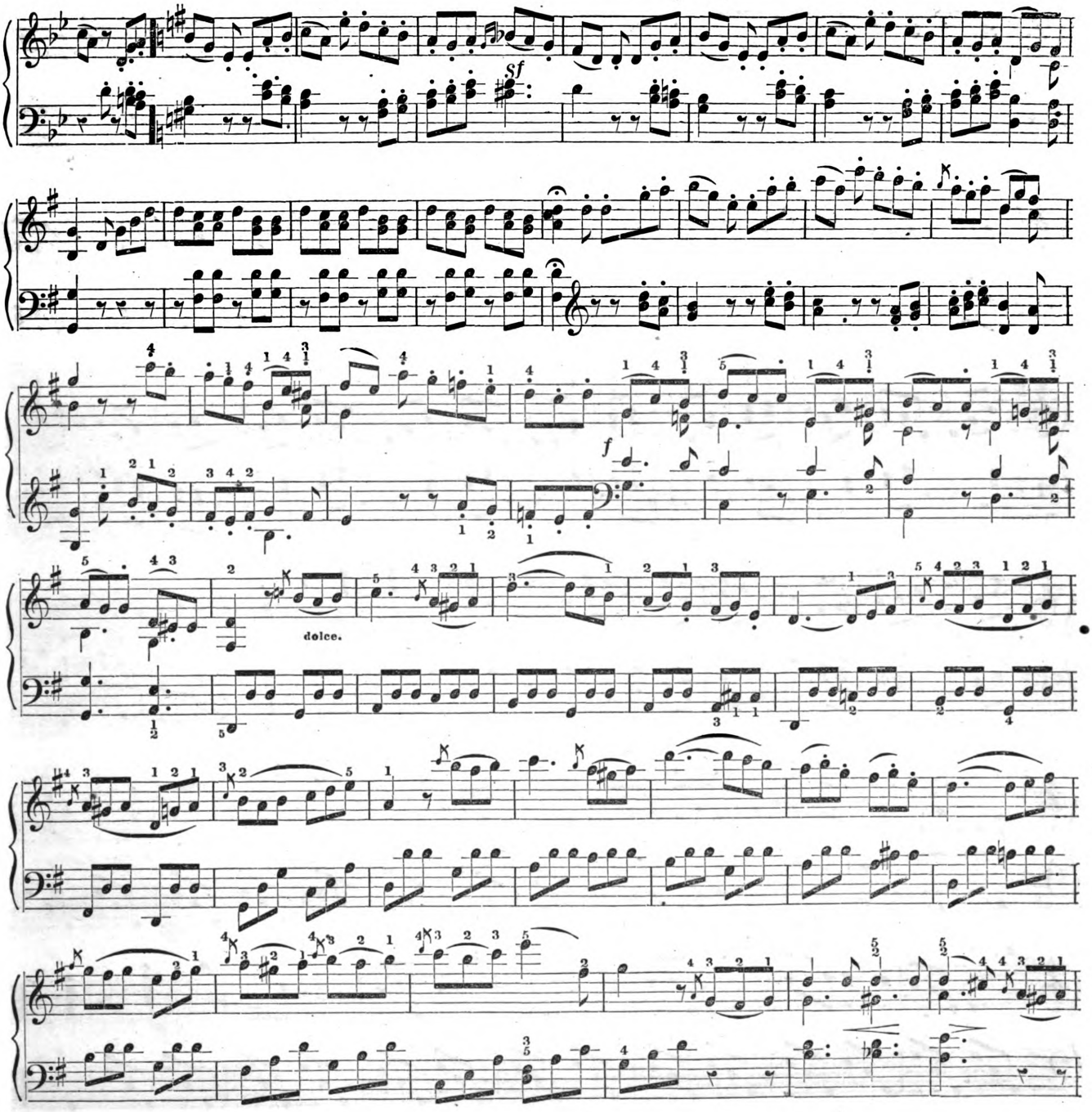

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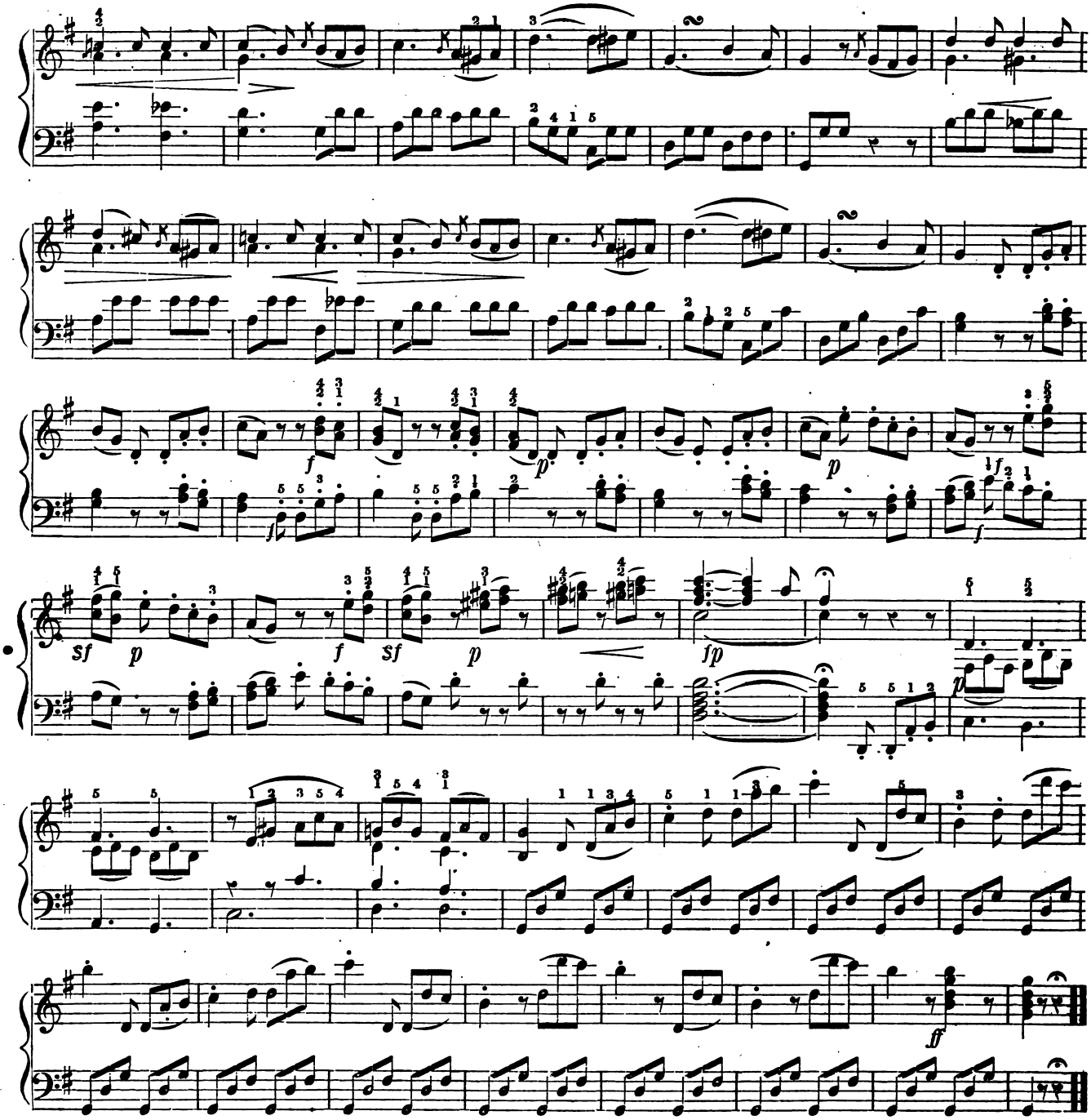

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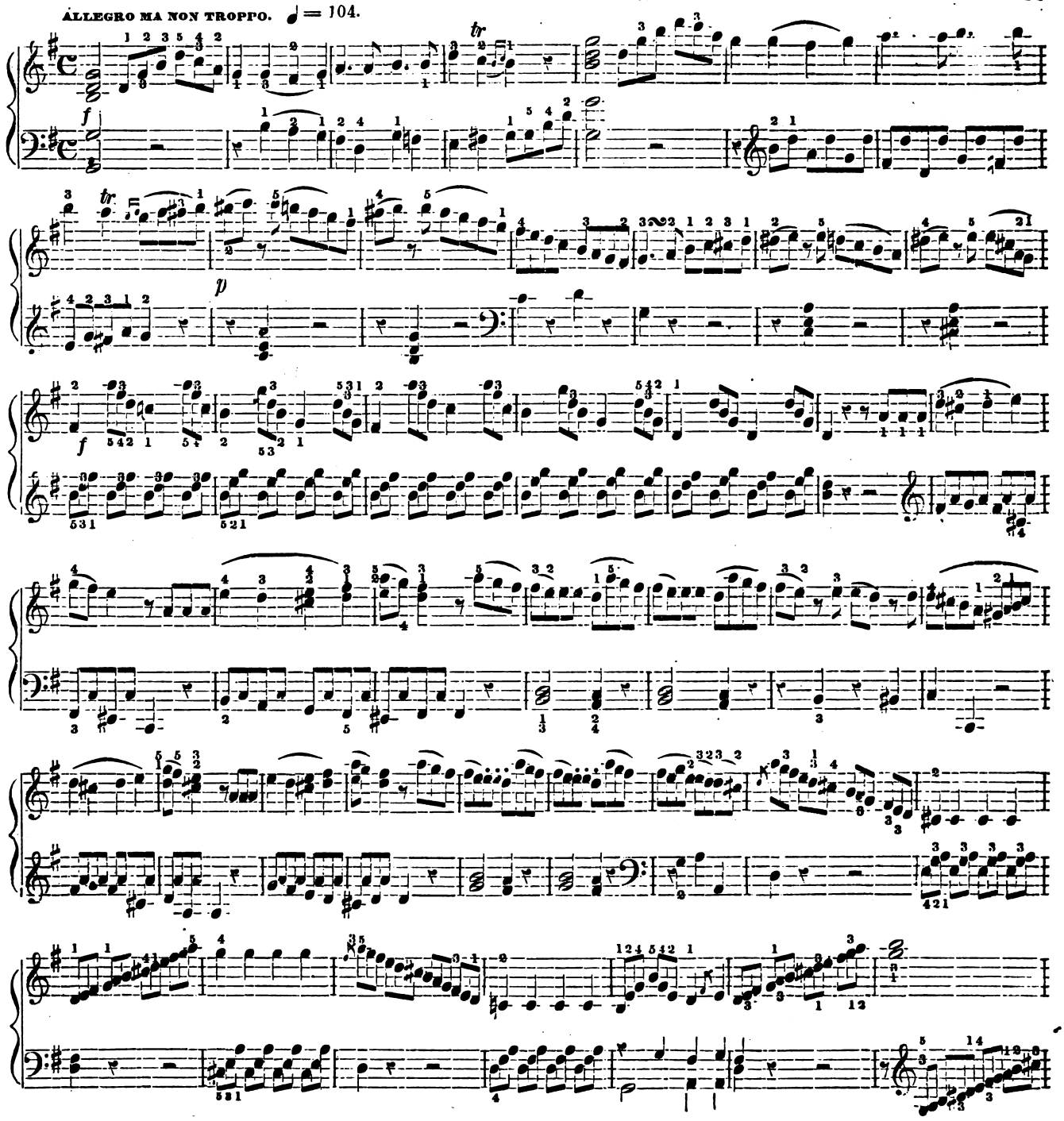
ALLEGRO MA NON TROPPO. ♩ = 104.



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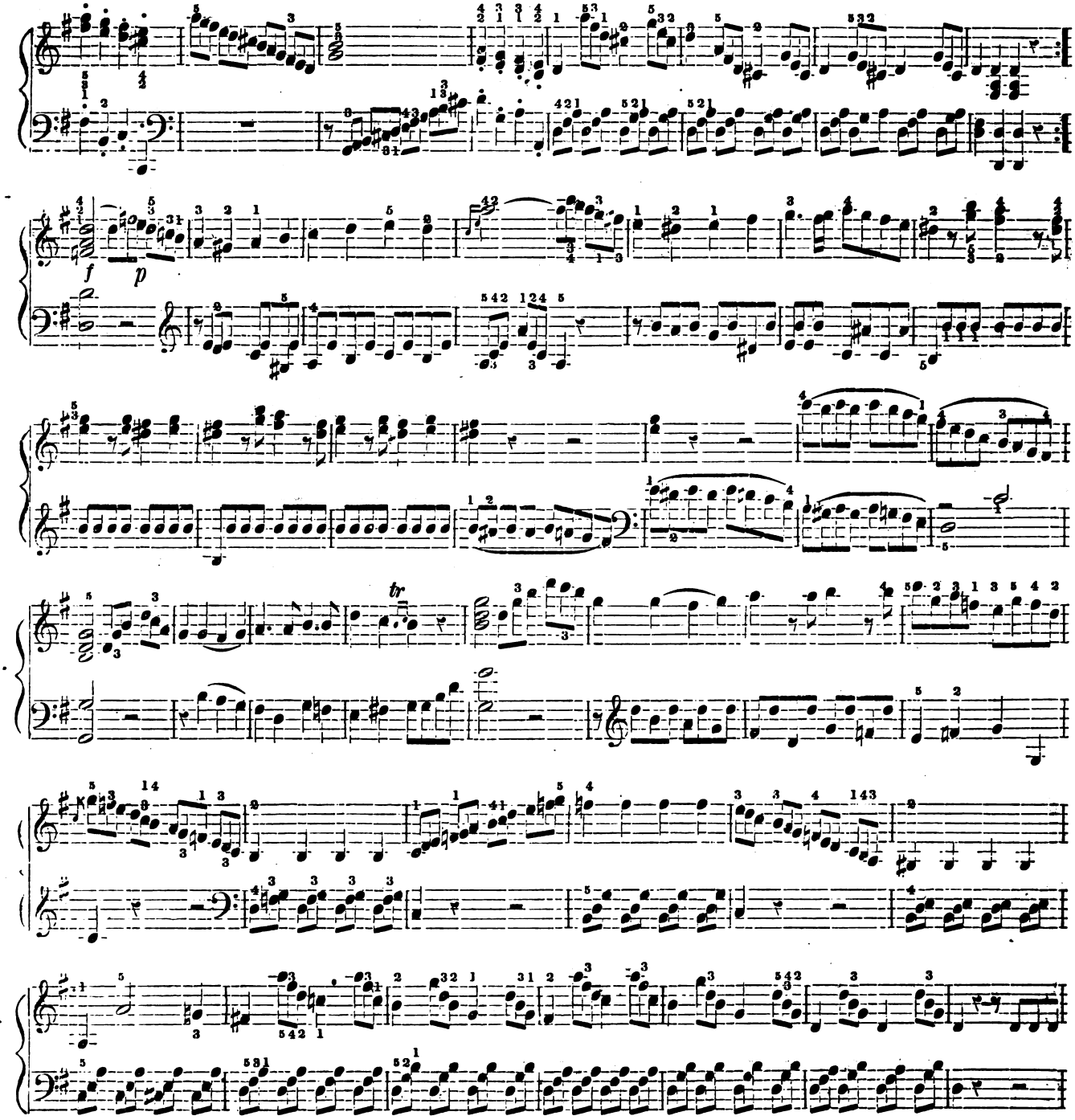

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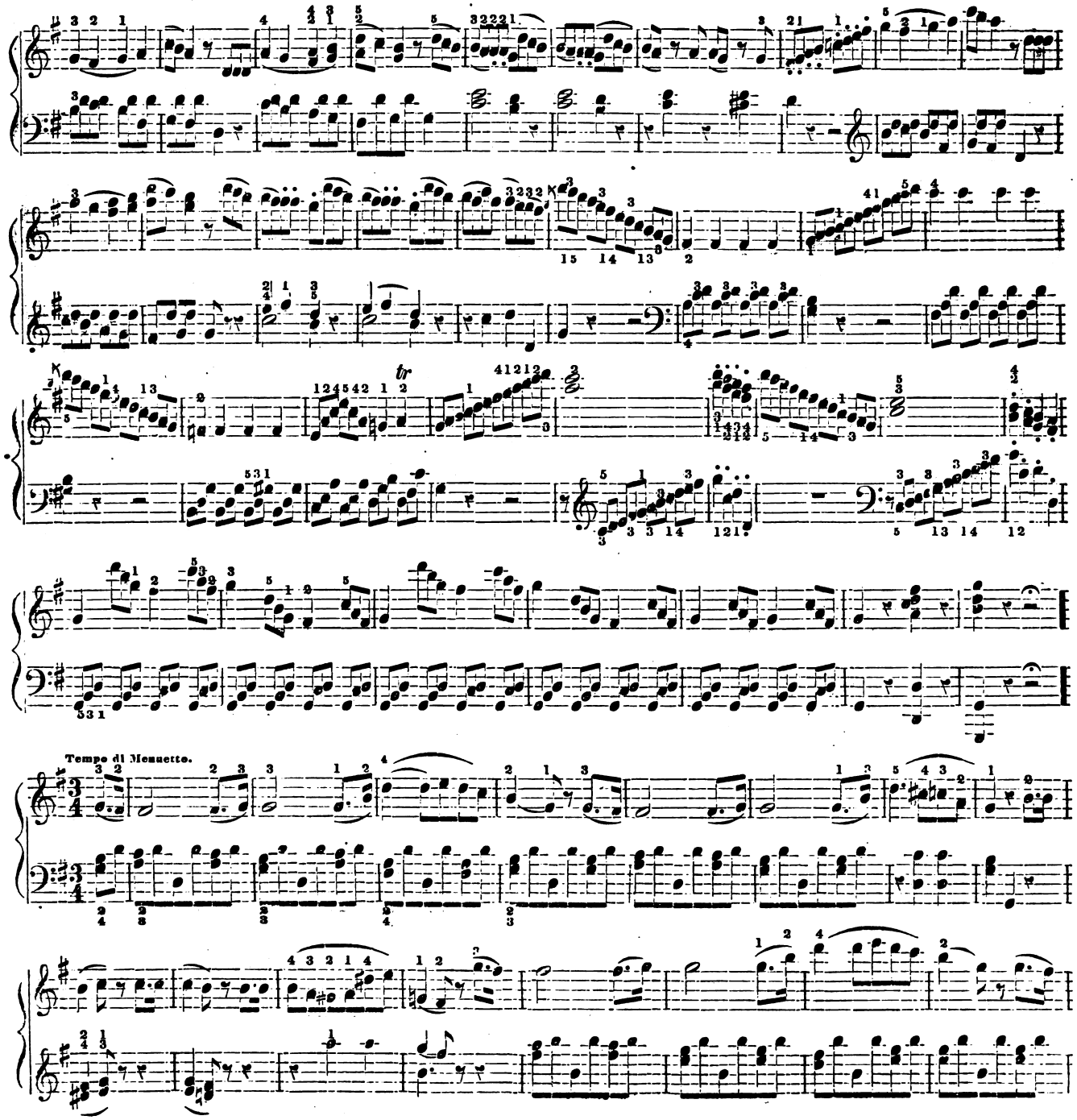

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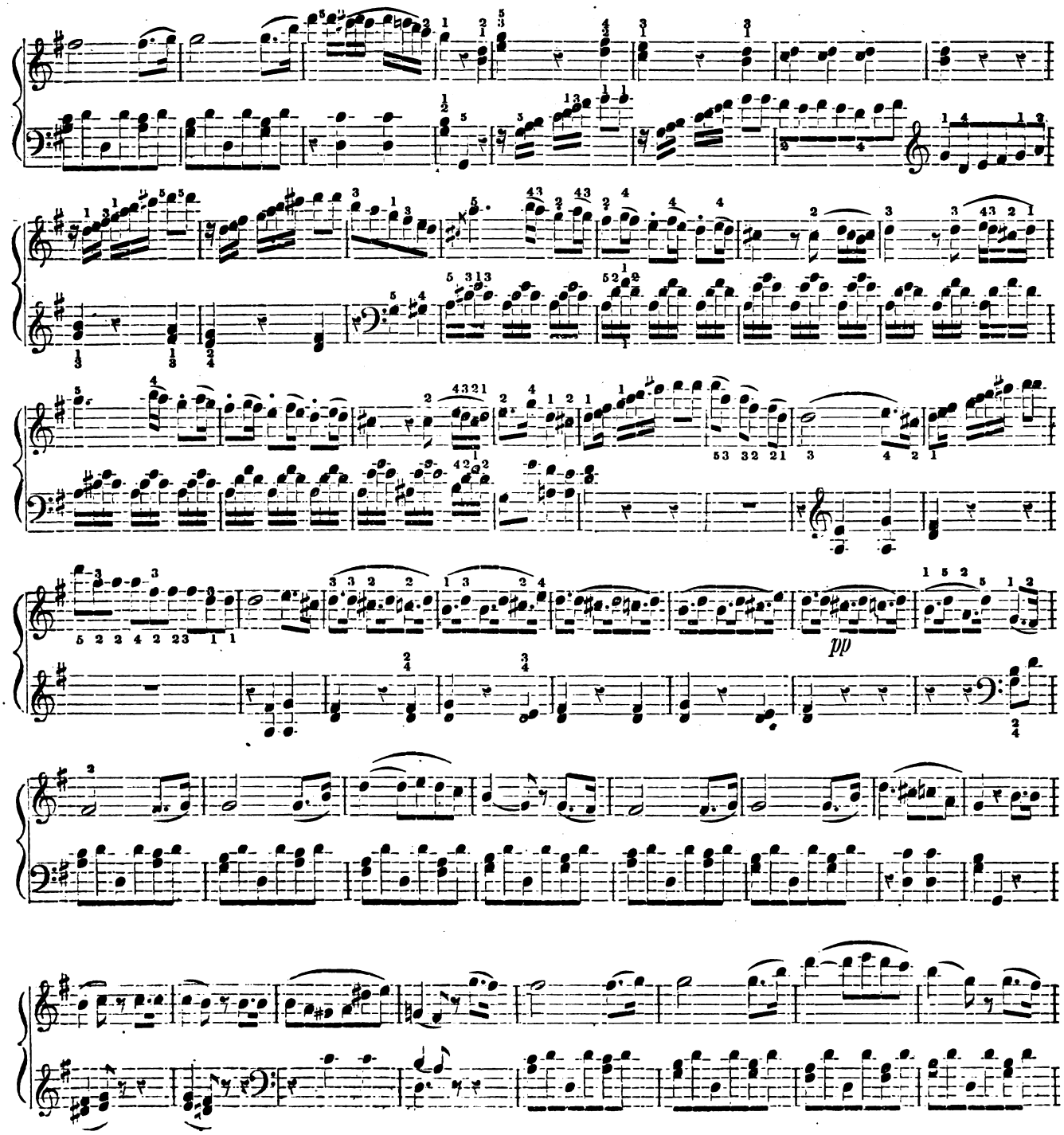

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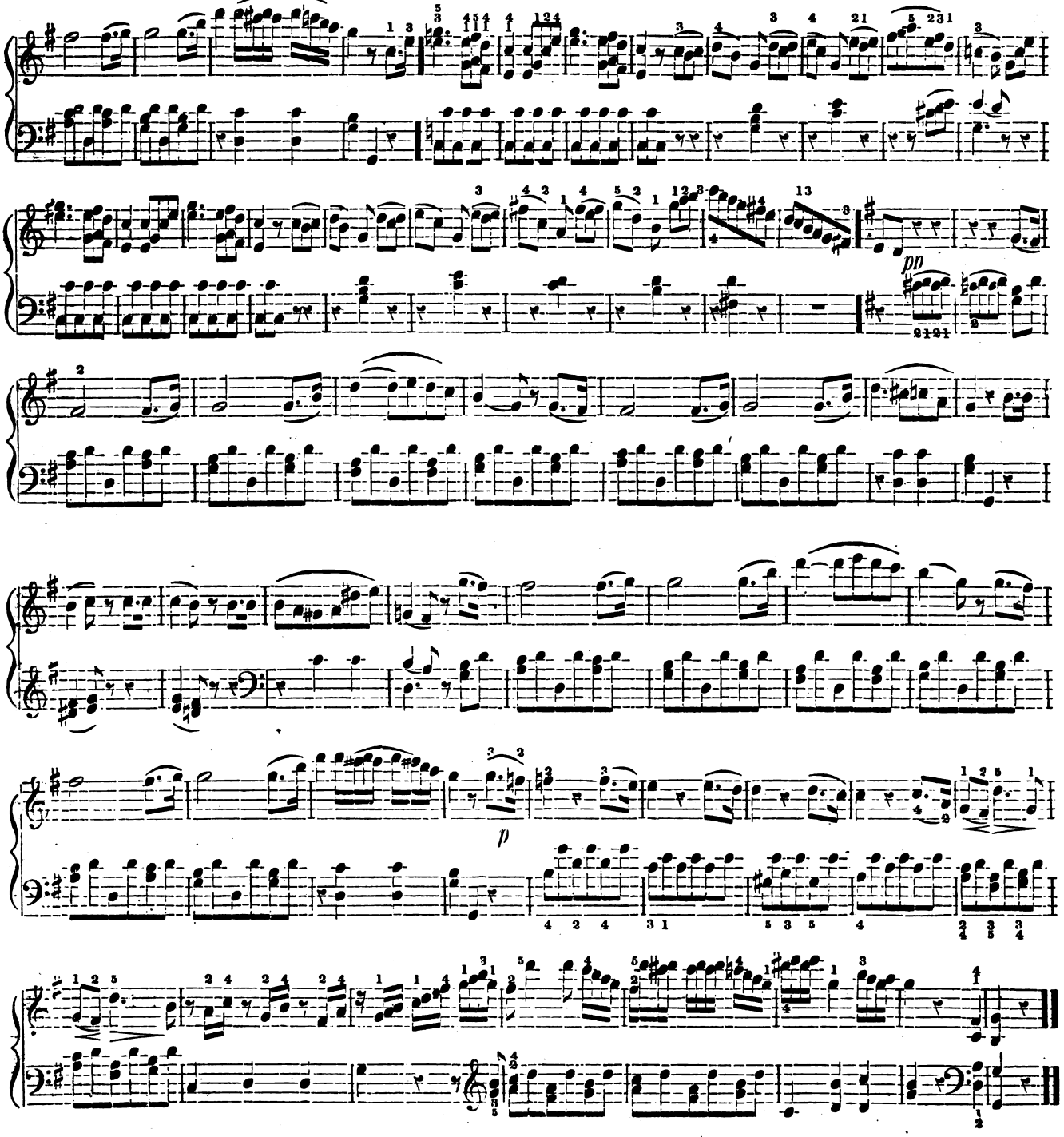

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8va Bin Marcato. loco.

f Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

8va

p

8va Bis.

Ped. Ped. ✻ ff Poco rit.

Marcato Il Basso.

8va A tempo. loco.

ff Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped ✻ Ped. Fine.

8va

p Ped. f ✻ p Ped. ✻ Ped. f ✻ Ped. ✻

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8 a

Ped. * Ped. * Ped. * Ped. Cres. * Ped. * Ped. * p Ped. *

Ped. * Ped. * Ped. * Ped. tr

LOCO. tr

pp Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * D.C.

SCHOMBERG GALOP.

C. D'ALBERT.

Fine.

f pp Cres - - - cen - - -

D.C.

do. ff ff D.C.

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NEW SPANISH WALTZ.

ORIGINAL.

1st. 2nd.

1st. 2nd.

1st. 2nd.

FINE.

HOME WALTZ.

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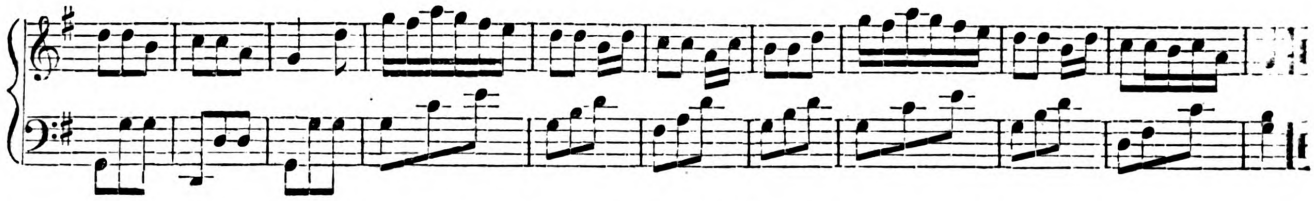

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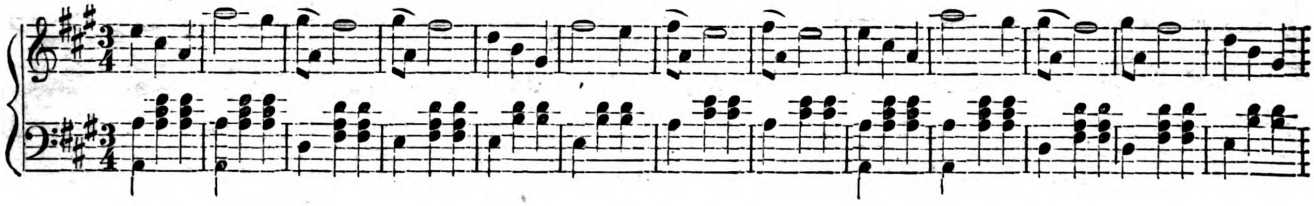
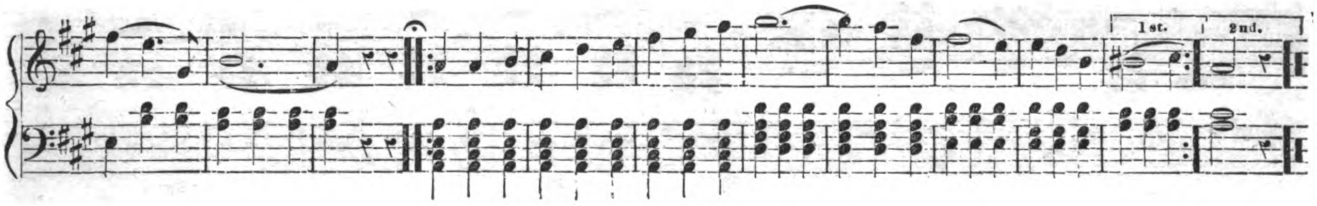
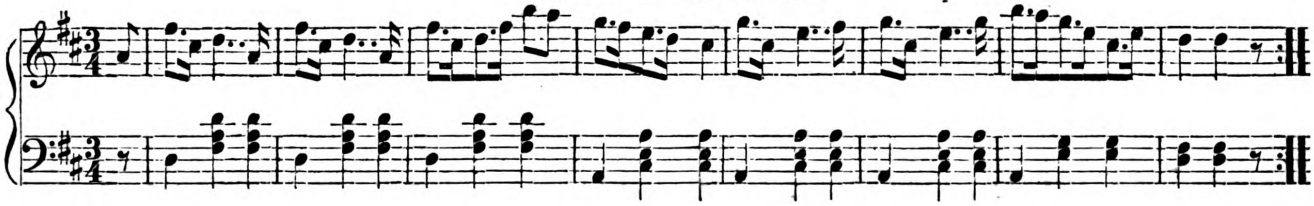
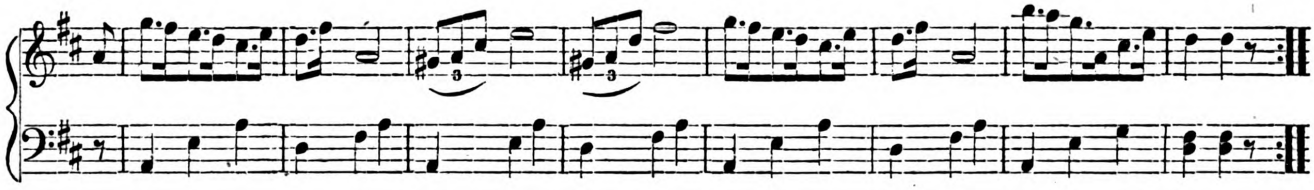
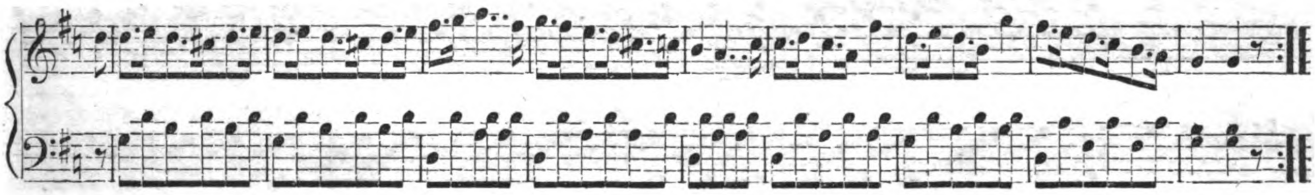




FLORA MAZURKA.







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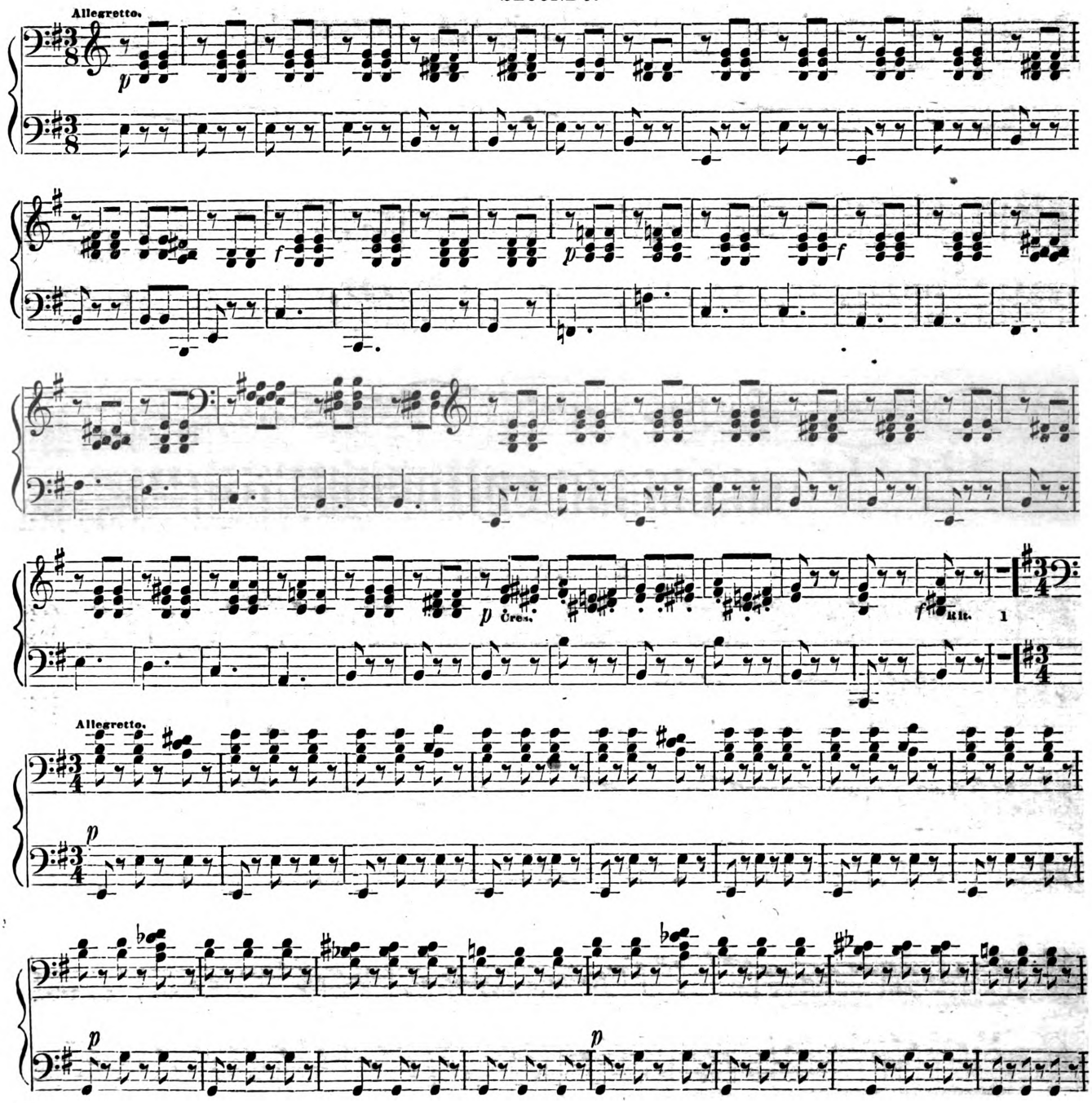

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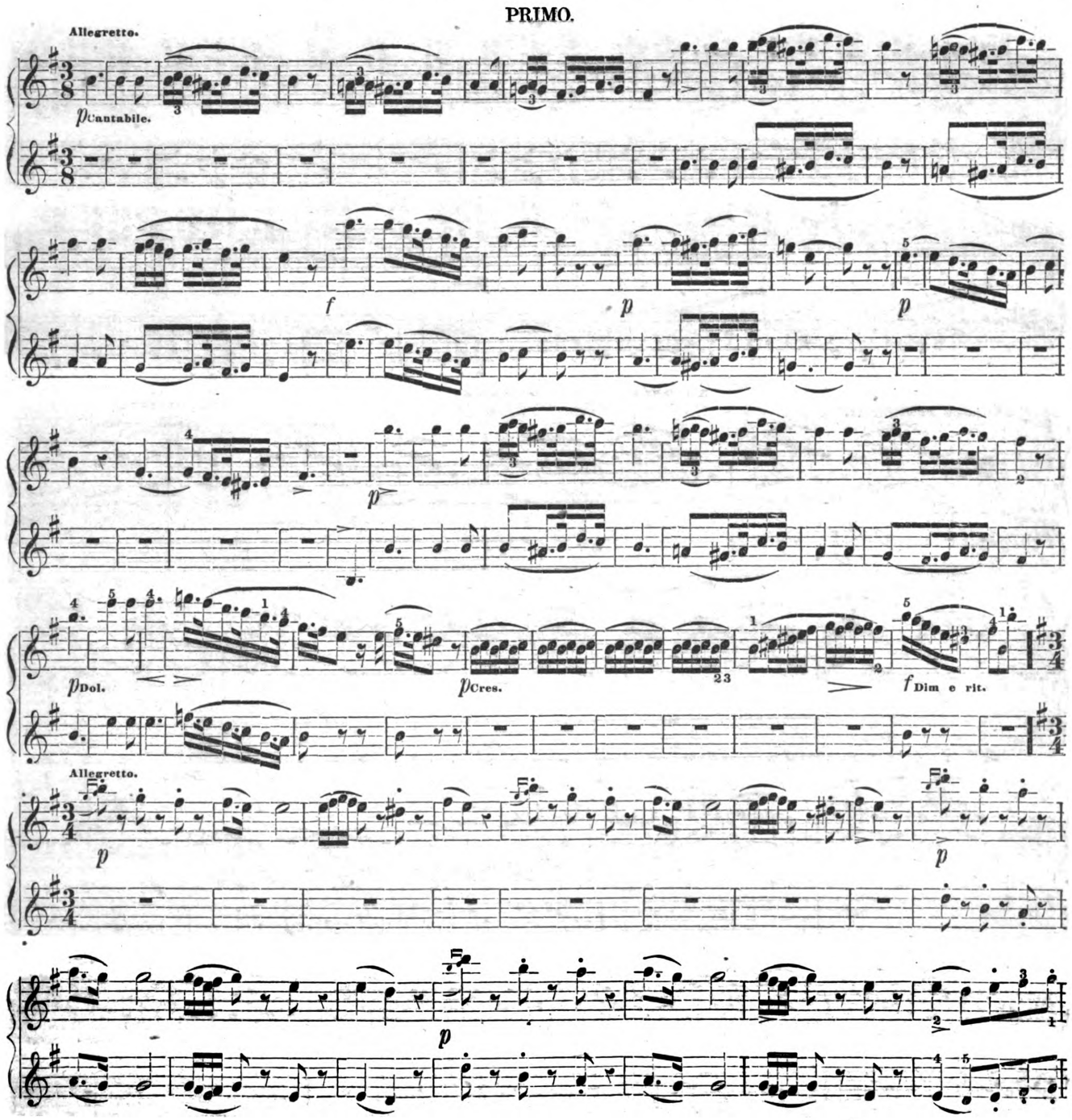

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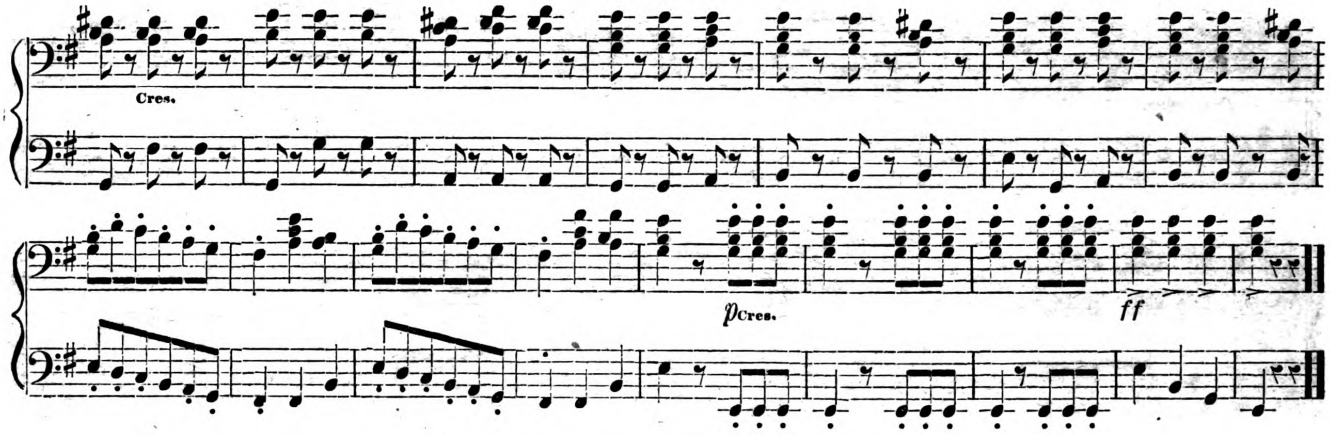

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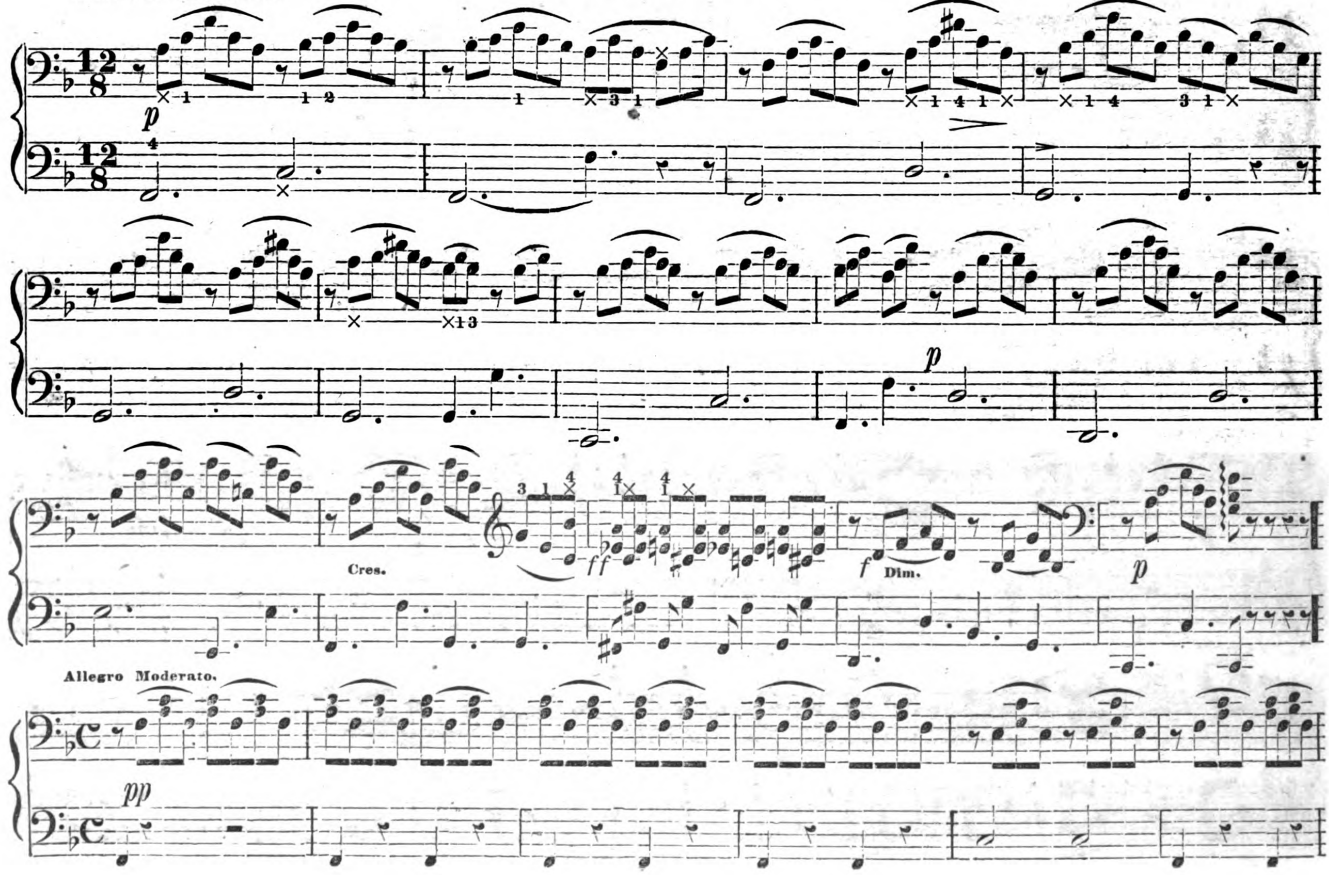
ANDANTE SOSTENUTO. H. ALBERTI.



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IL TROVATORE DE VERDI. Concluded.

PRIMO.

Cres. ff p Cres. ff

NORMA DE BELLINI.

H. ALBERTI. Op. 23.

PRIMO.

ANDANTE SOSTENUTO.

p Cantabile.

Cres. Sva ff sf Dim. Ritard.

Allegro Moderato.

p Dol.

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NORMA DE BELLINI. Concluded.

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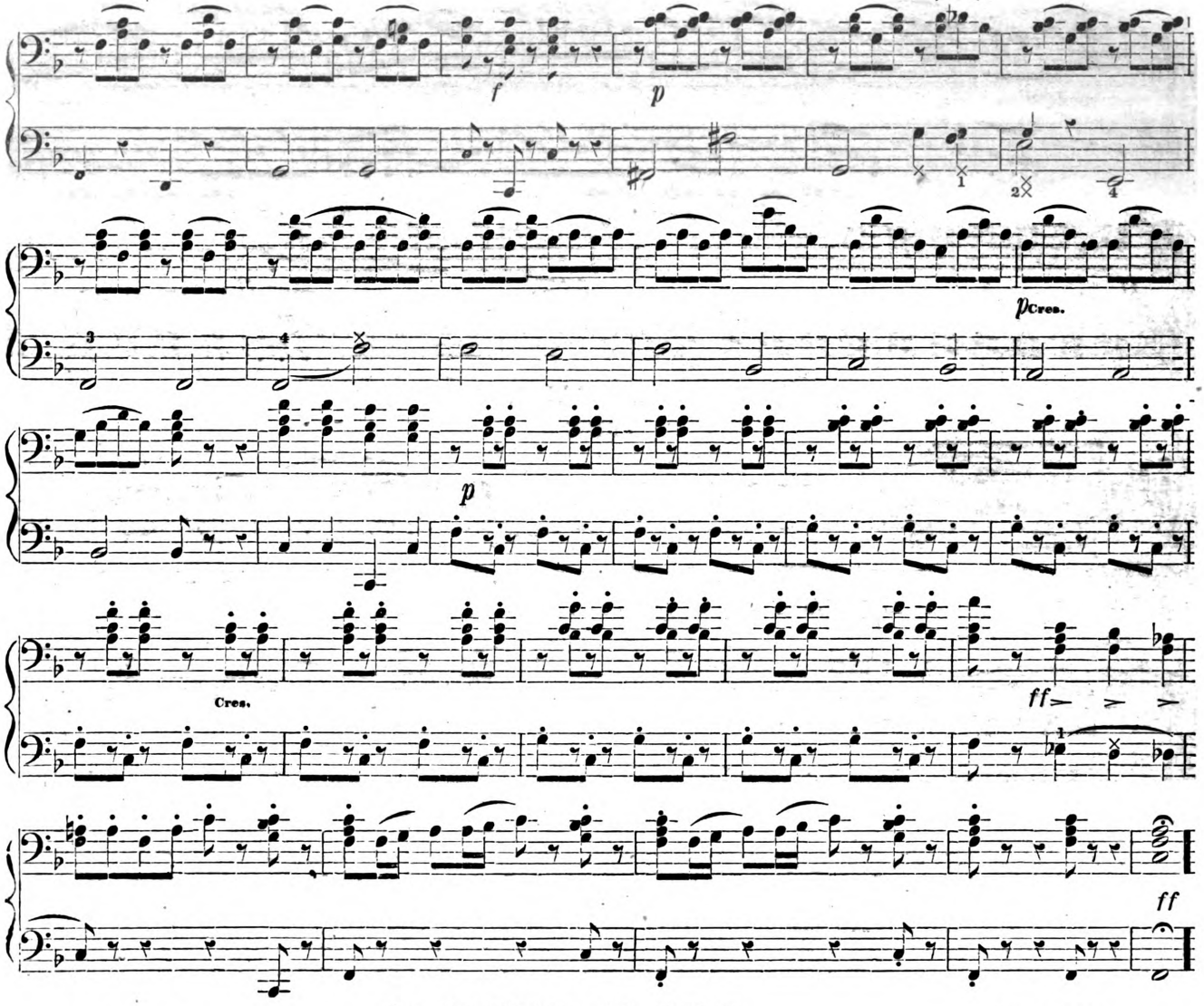
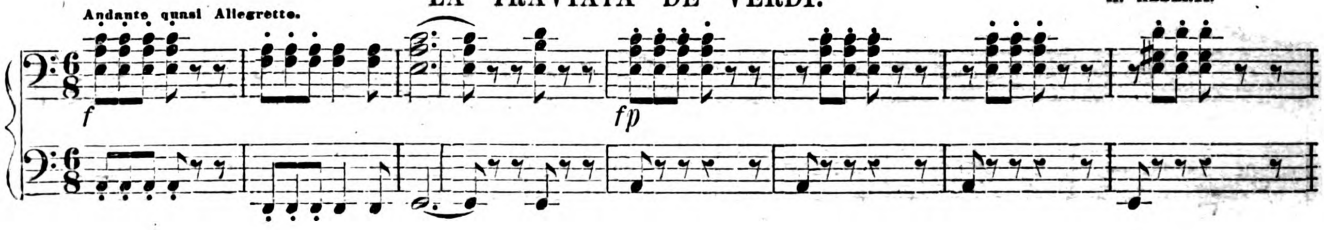


LA TRAVIATA DE VERDI.

H. ALBERTI.



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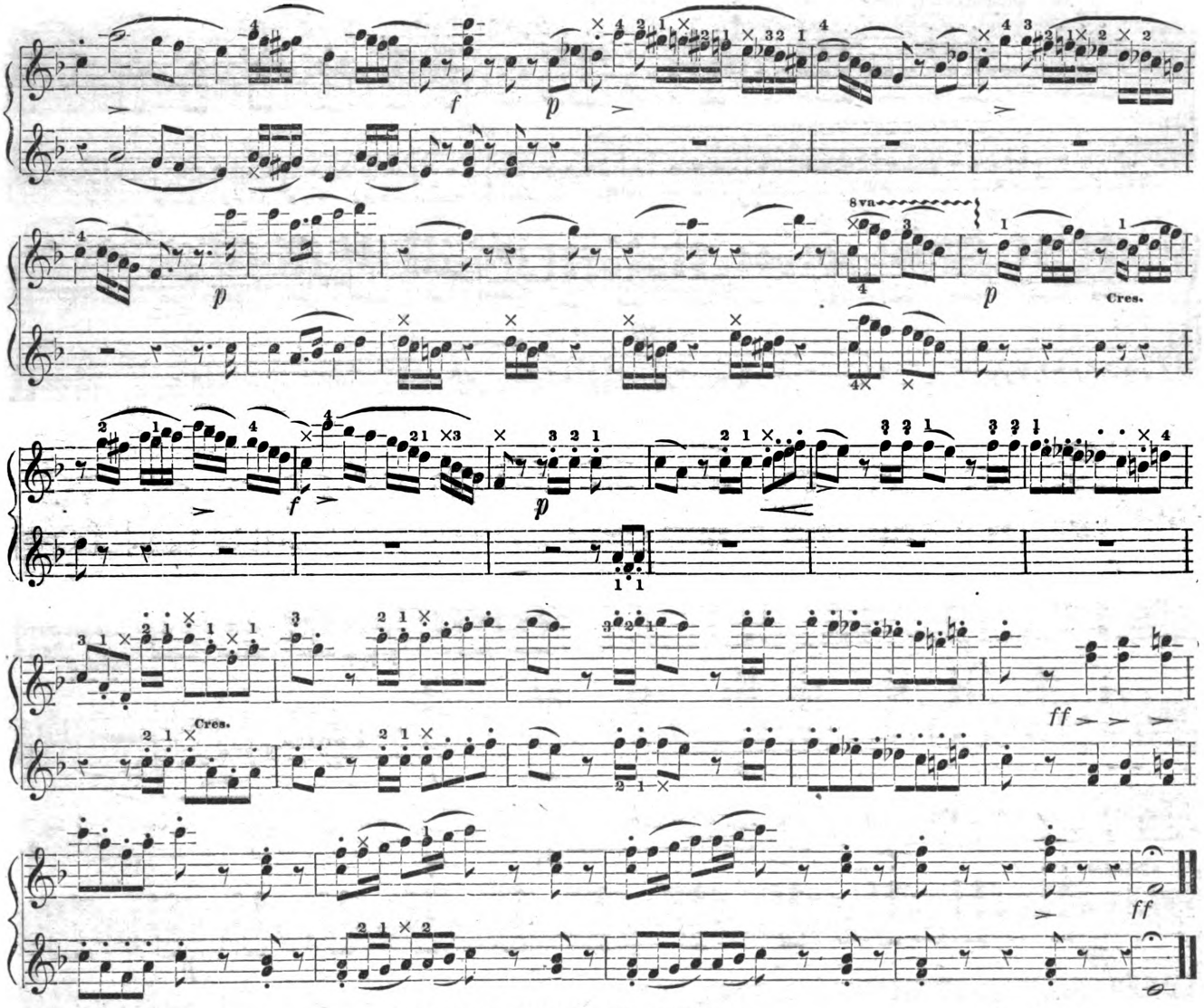

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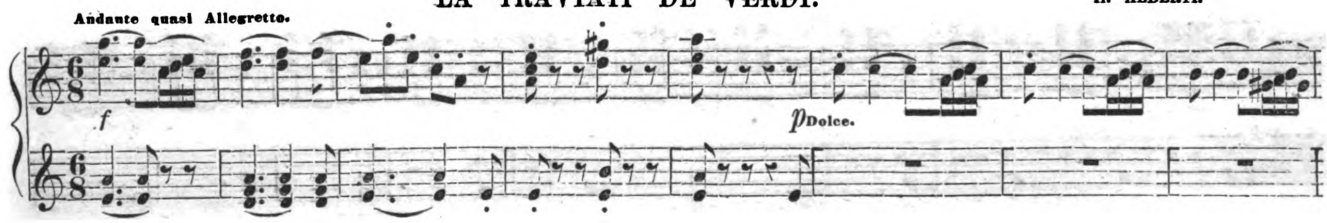
H. ALBERTI.



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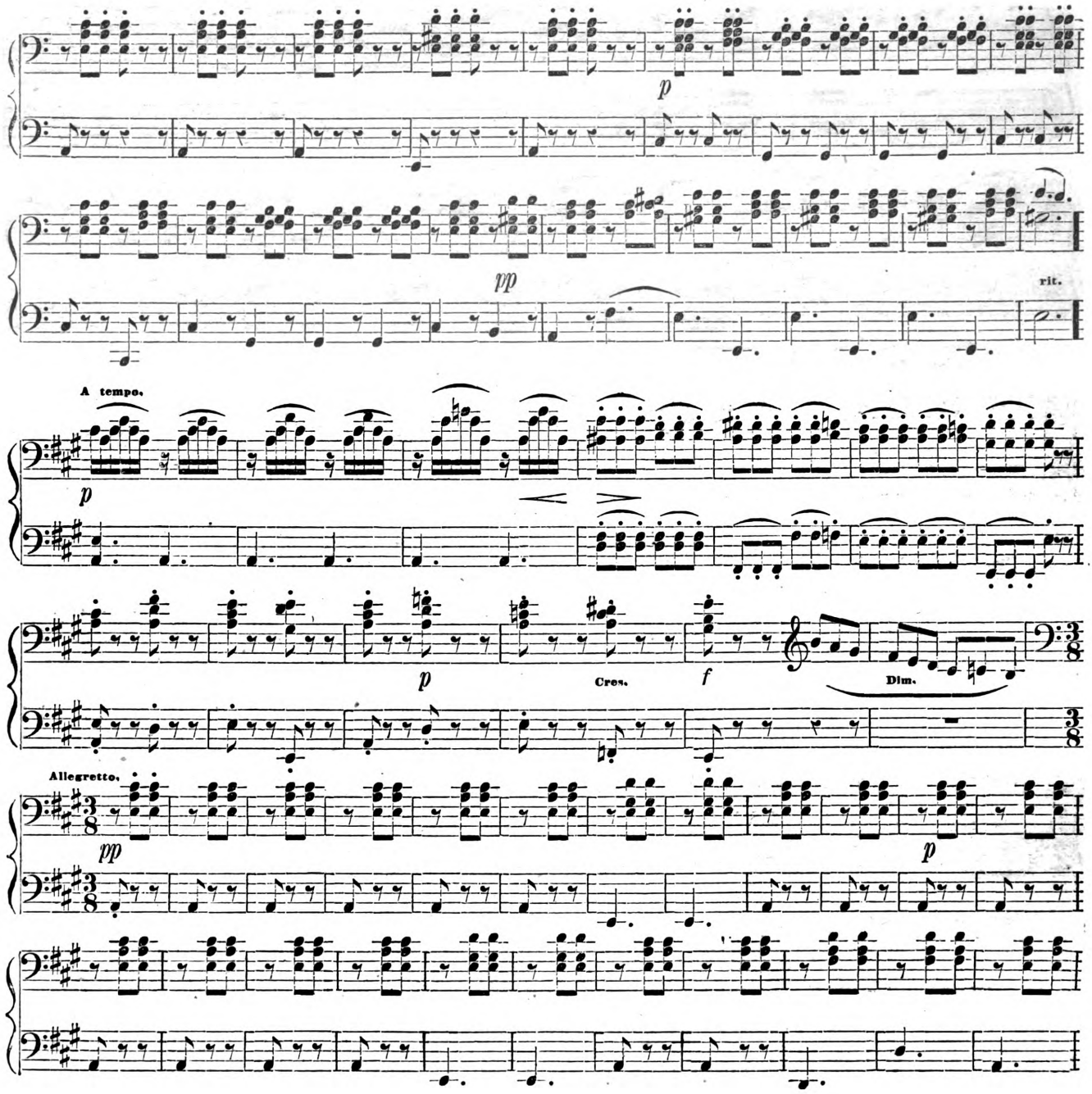

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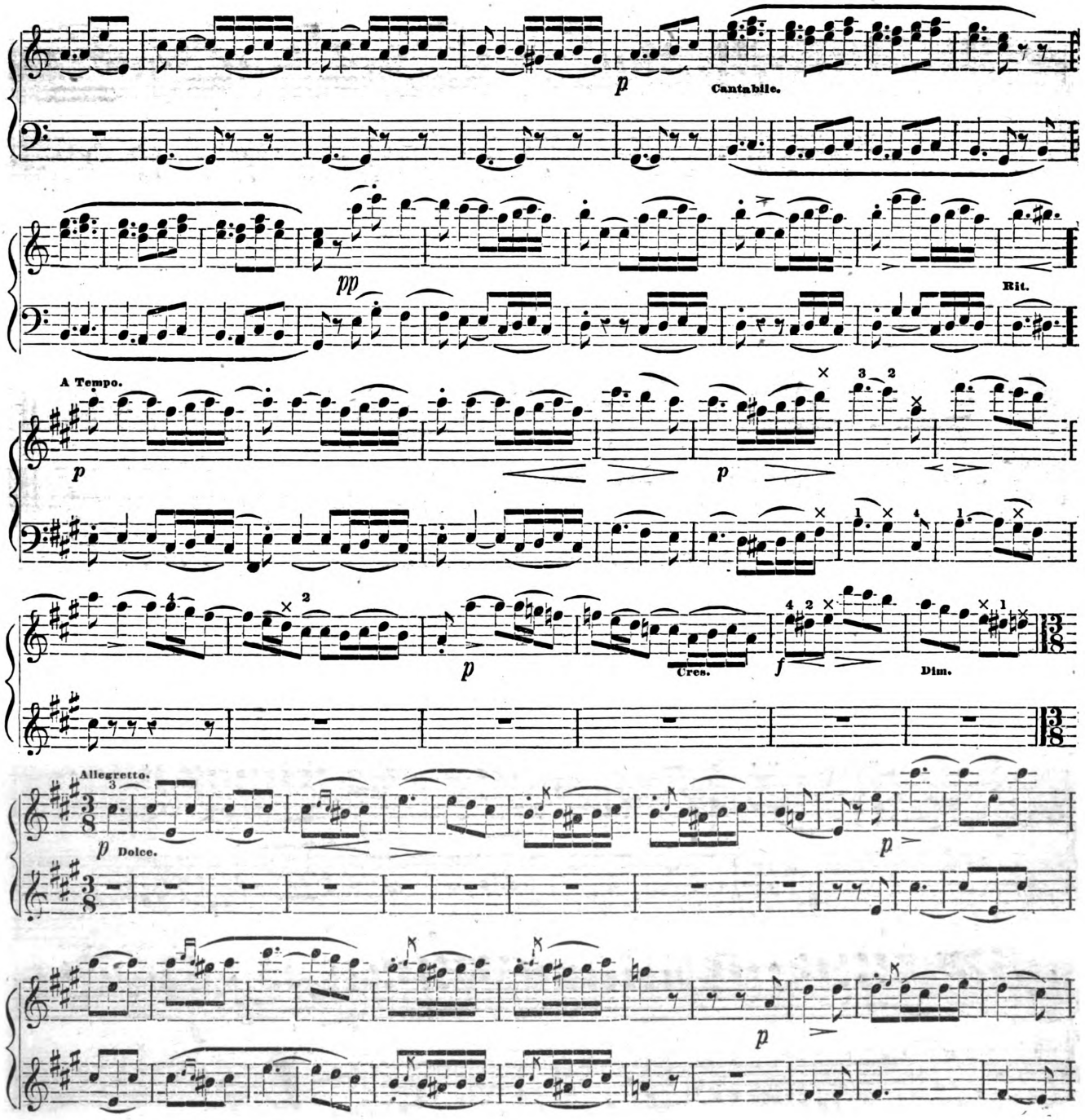

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LA TRAVIATA DE VERDI. Concluded.

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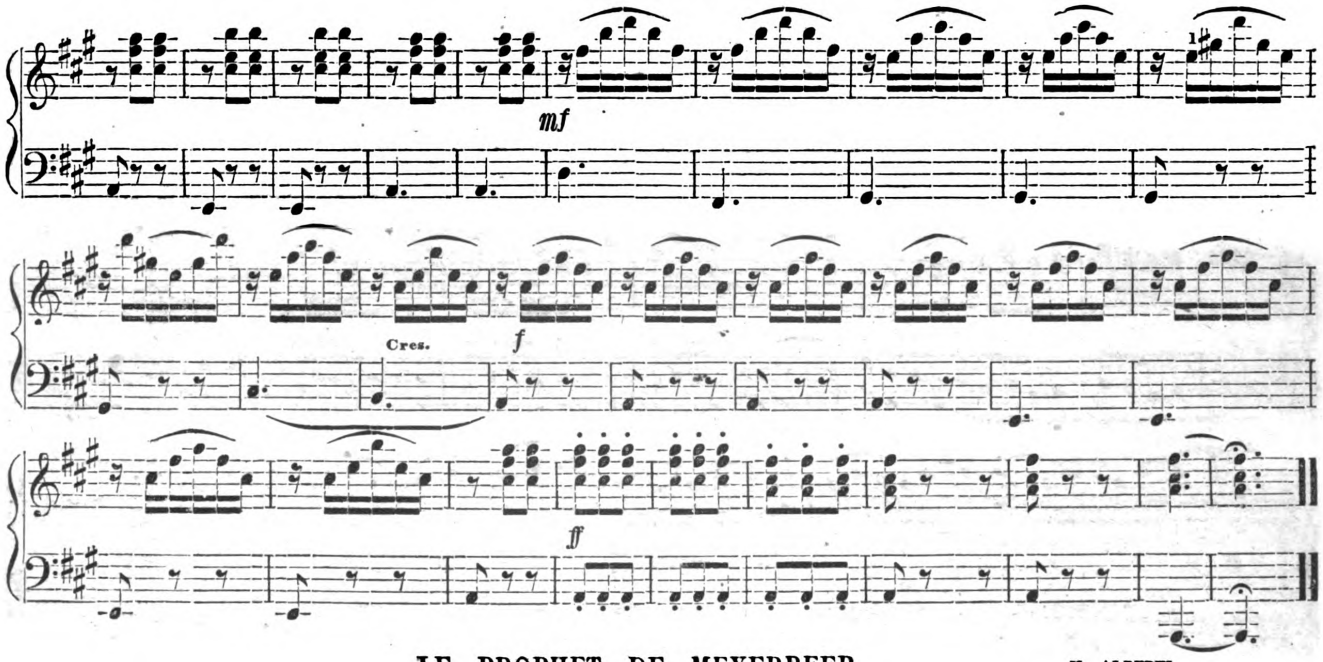
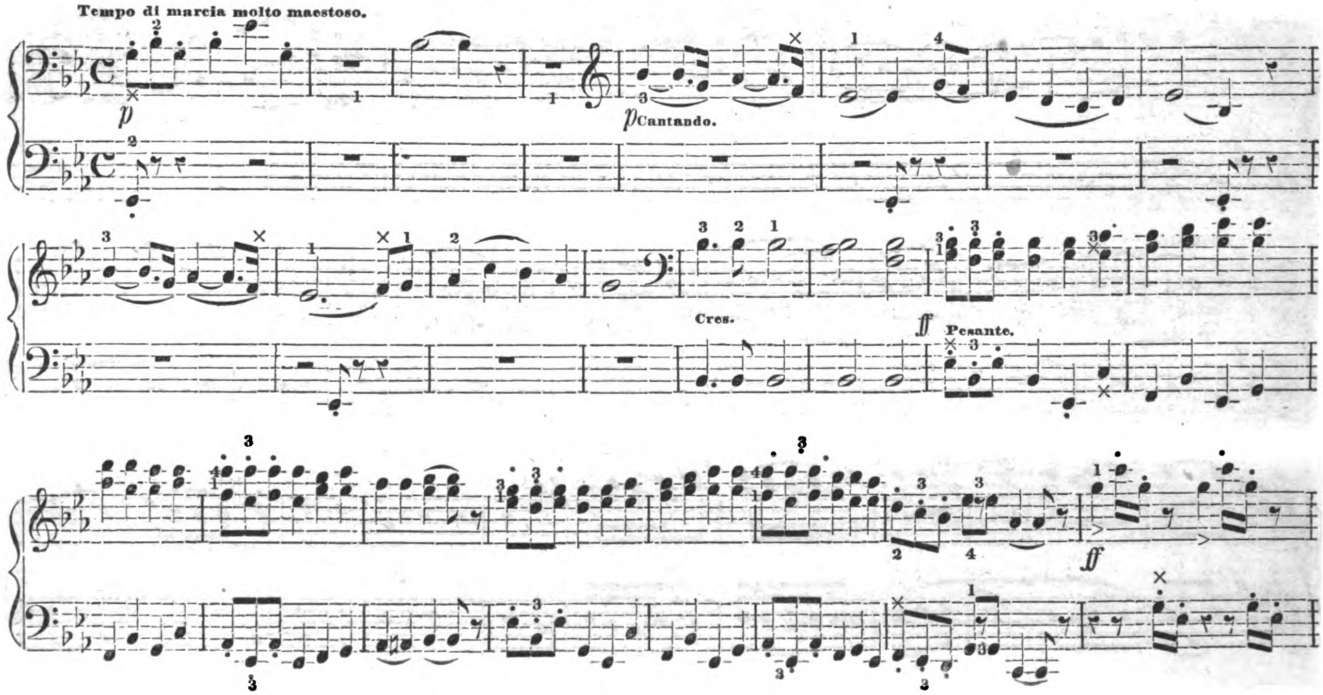


LE PROPHET DE MEYERBEER.

H. ALBERTI.



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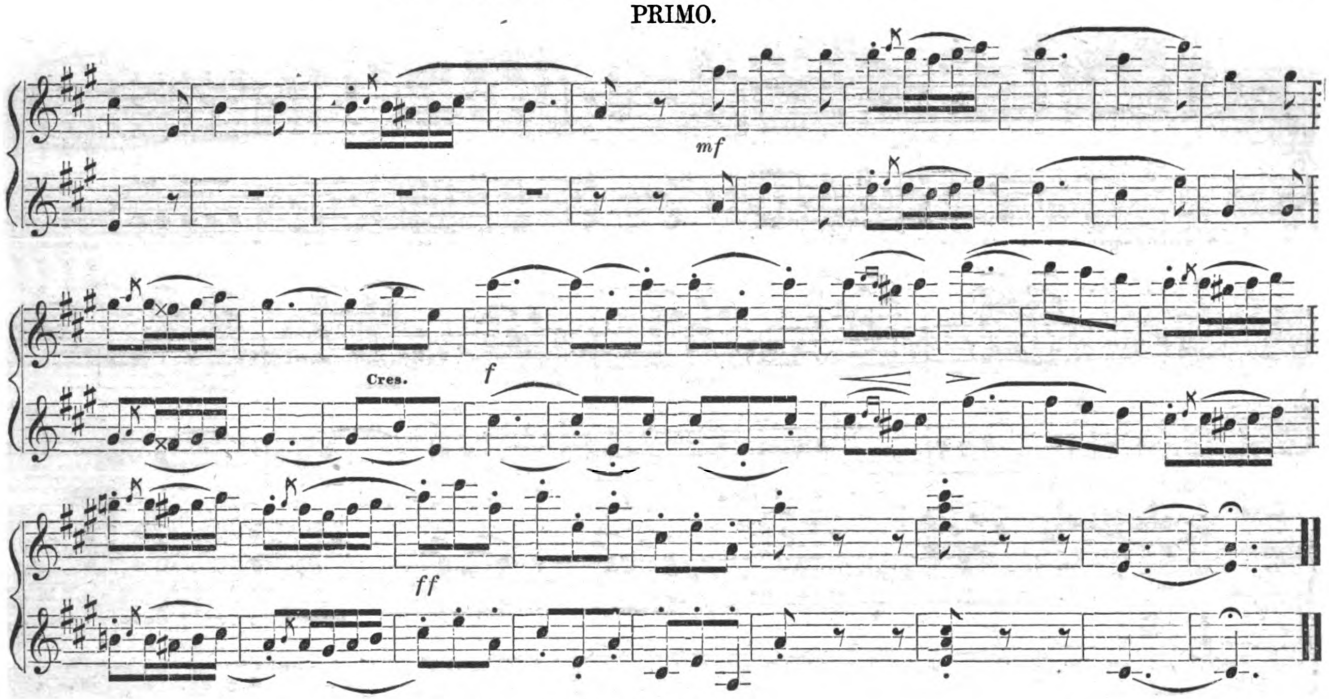

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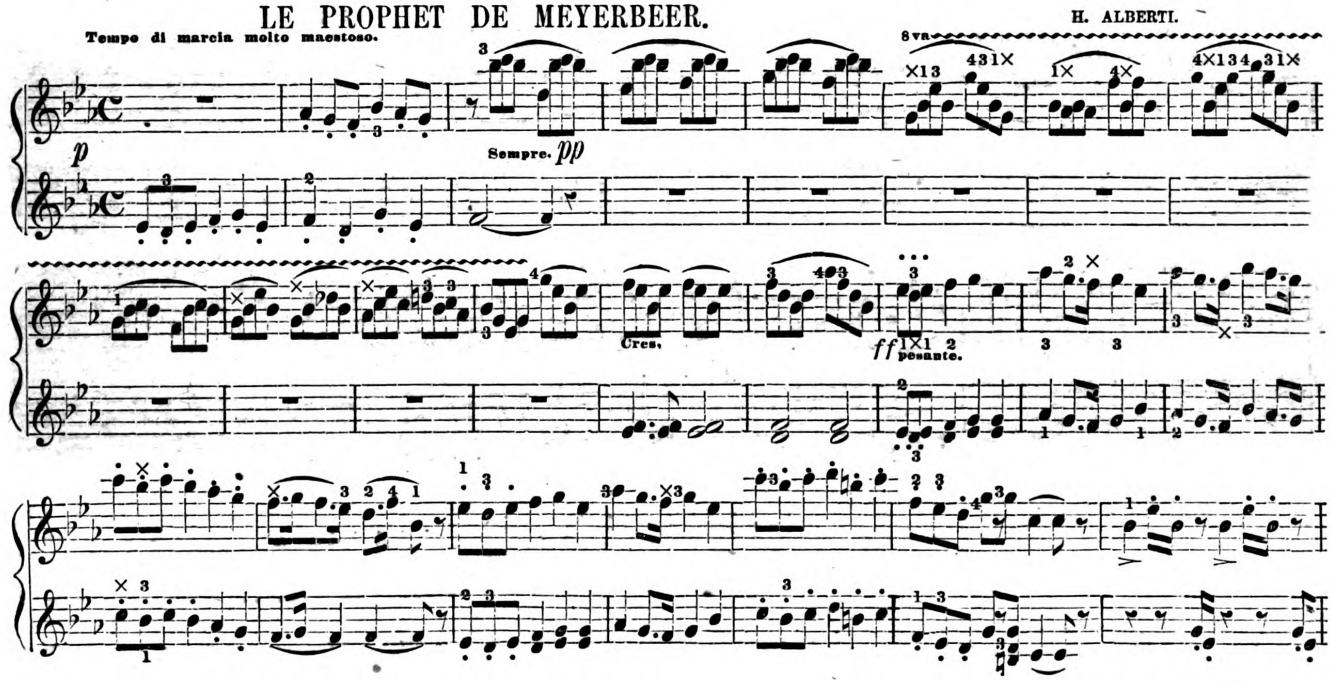

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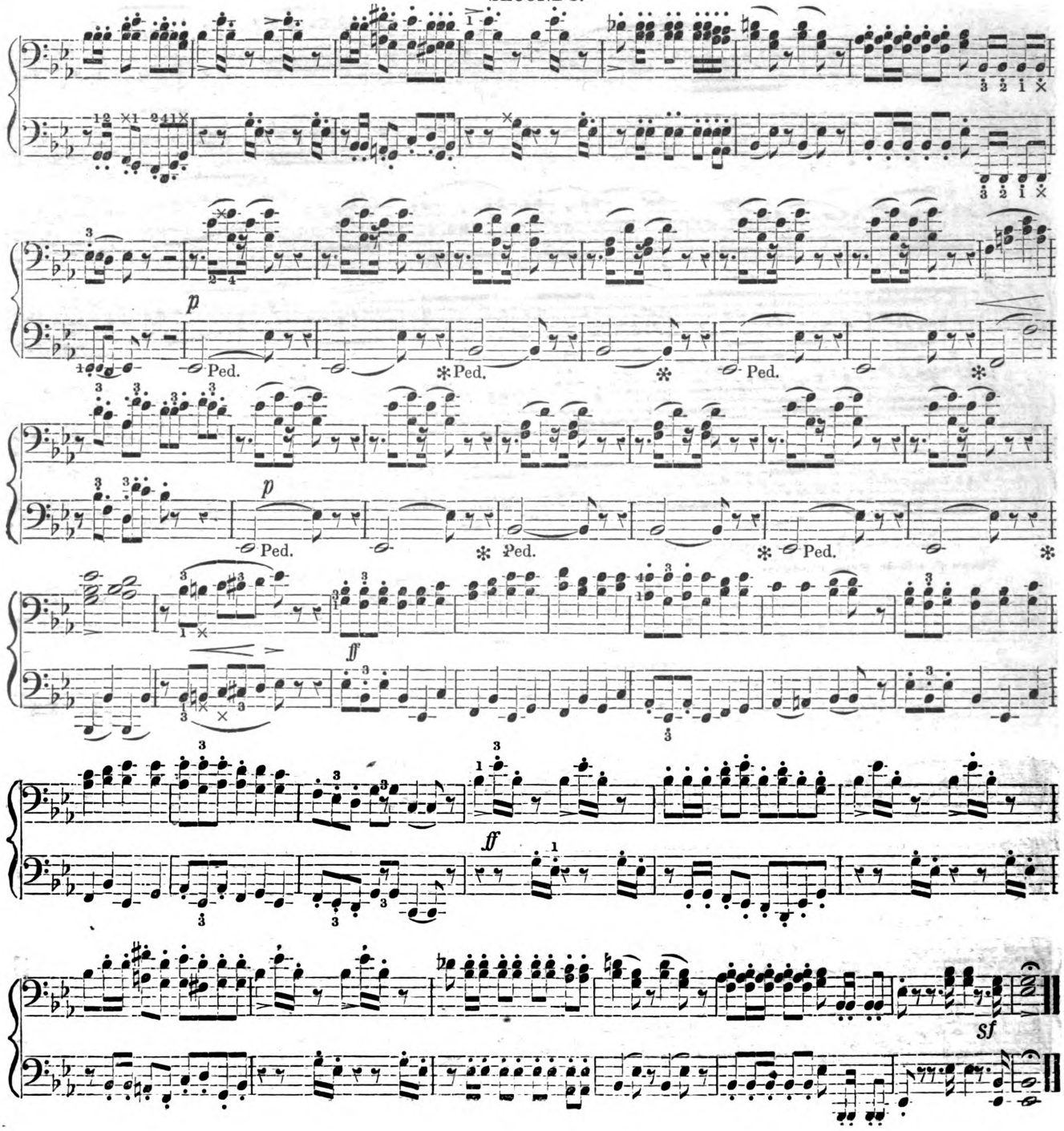

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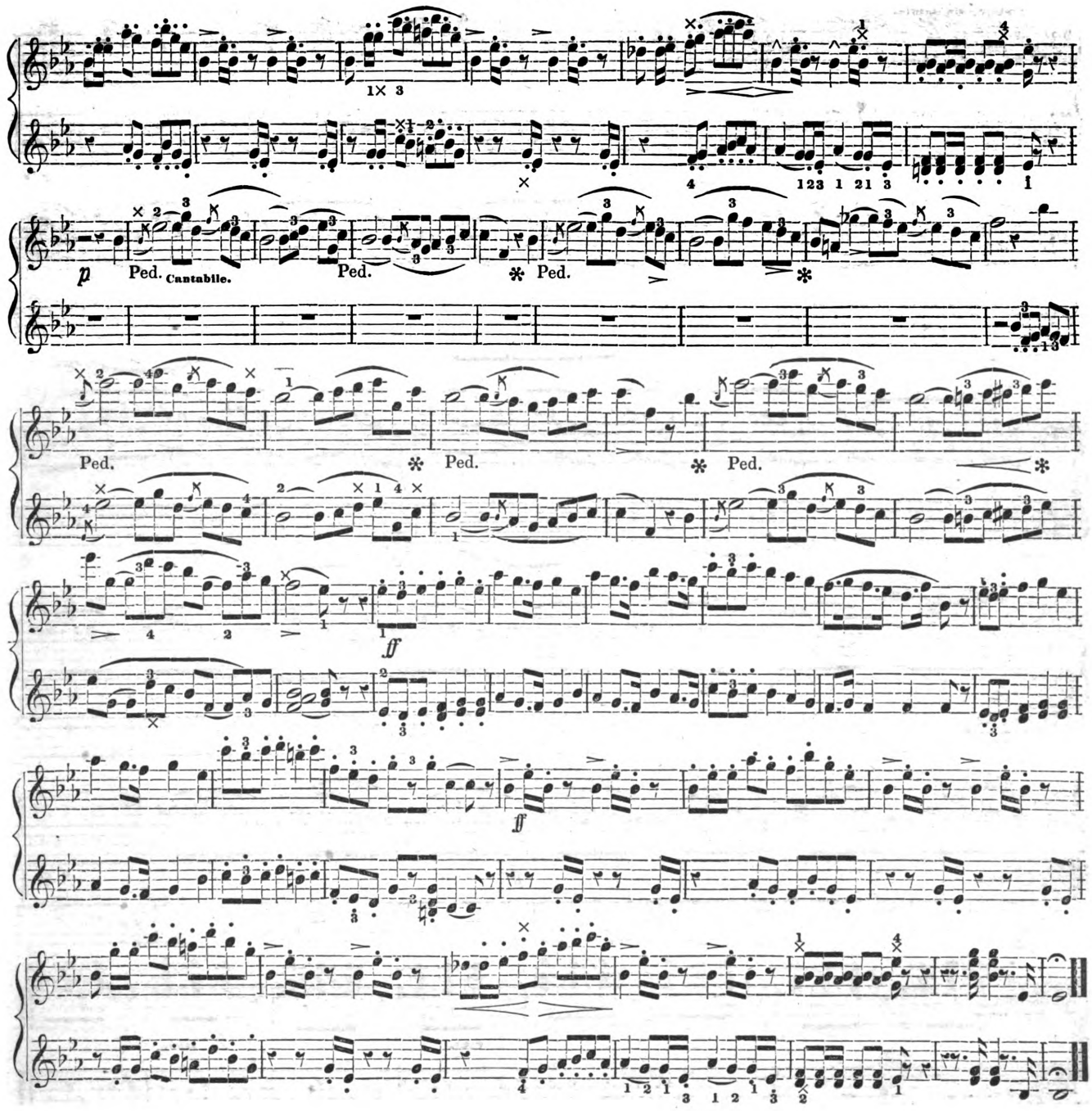

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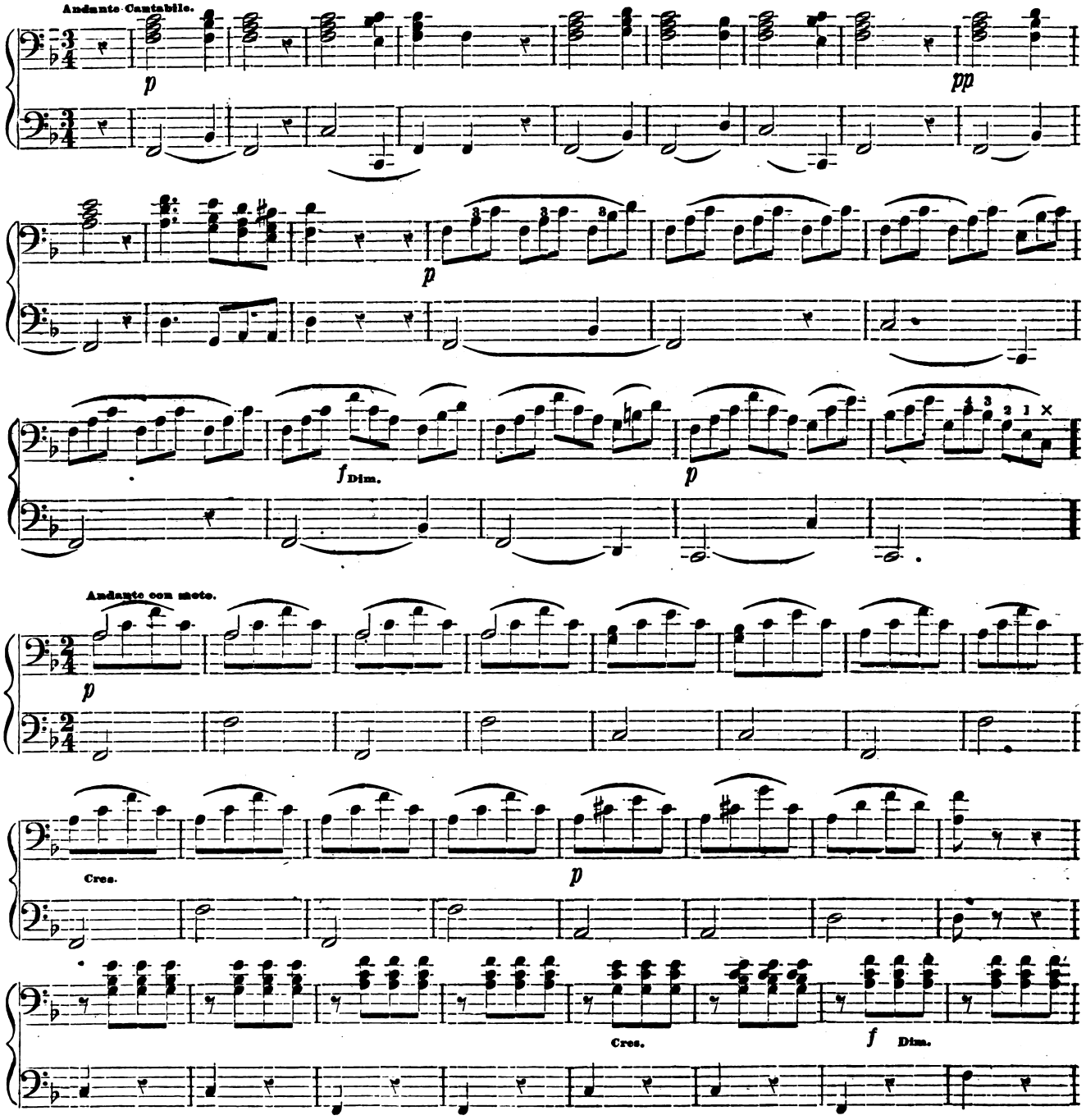

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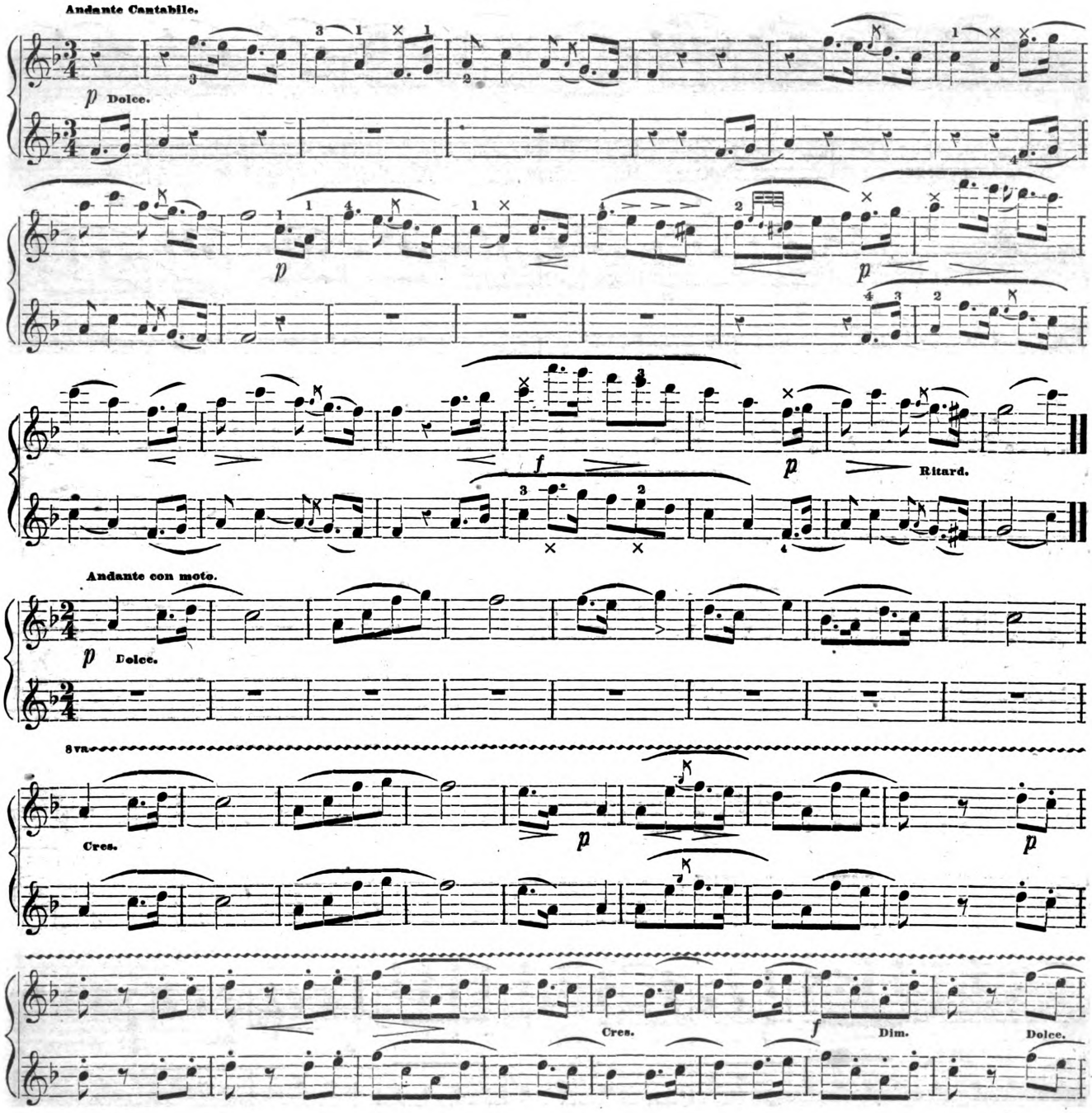

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MARTHA, DE FLOTOW. Concluded.

SECONDO.

1

p

Piu Animato.

f

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Cres.

f

1

f

ff

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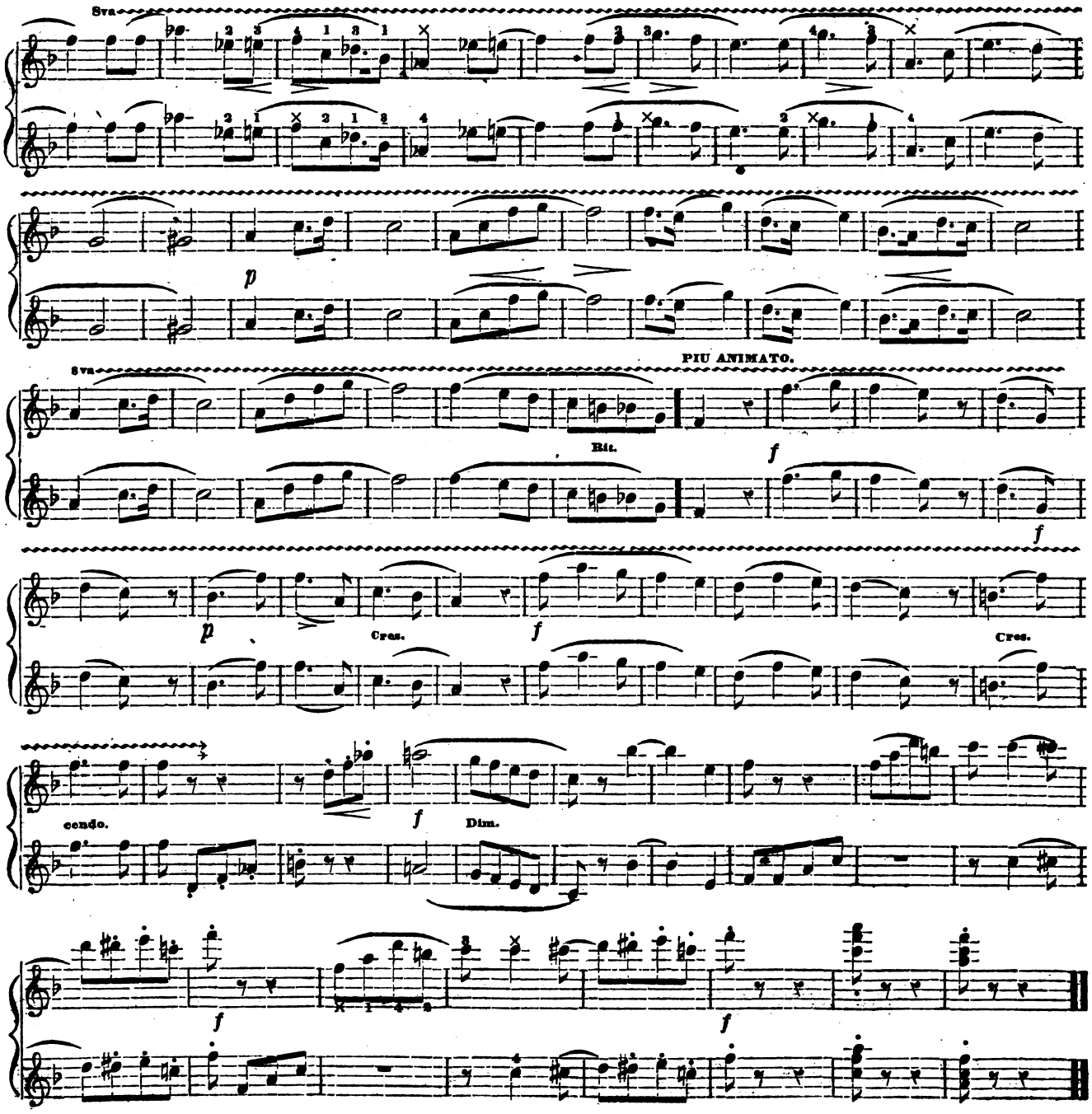

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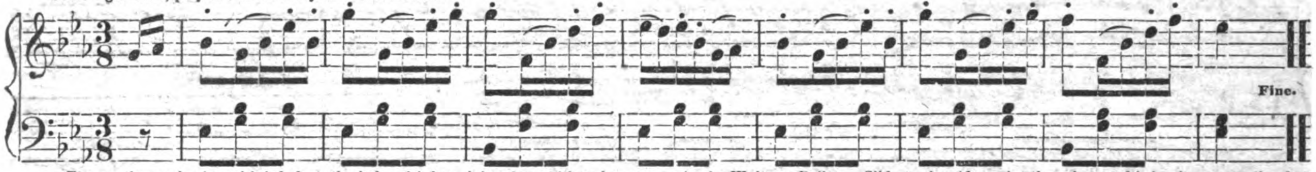
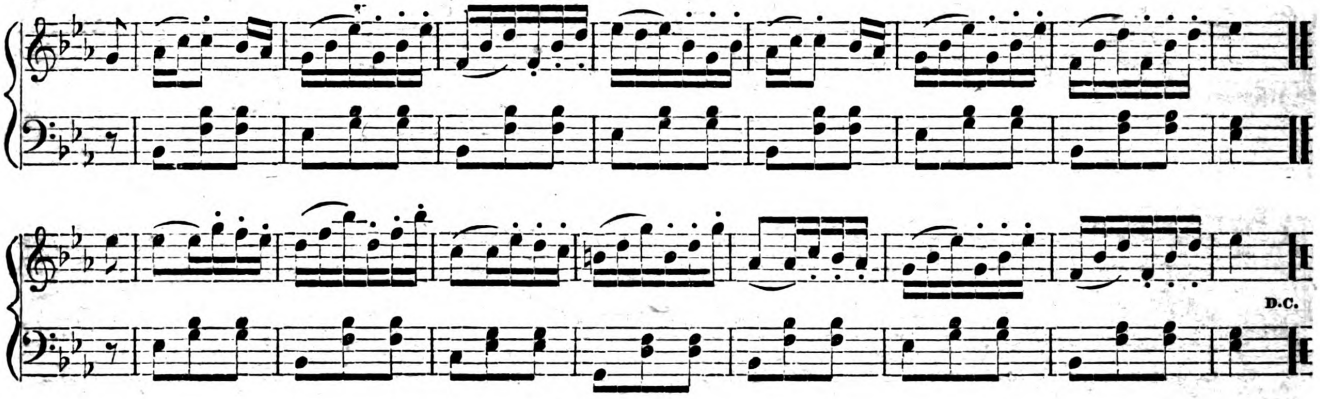
LA MADRILAINNE.

La Madrilainne is a graceful dance, lately composed by Madam Michau, of London. Its style is Spanish, and Castenets are obligato, to accompany the music, which is in three-eight time, played rather slowly and well marked.

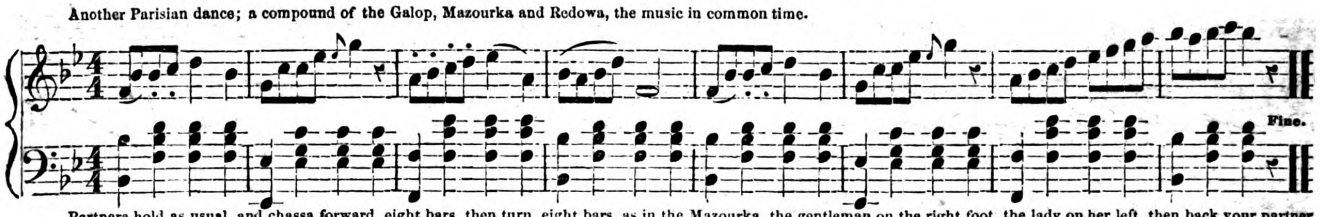


The gentleman begins with left foot, the lady with her right, the position the same as in the Waltz or Polka. Slide to the side, point the other, and bring it near to the first (one bar,) repeat, and two pas de basques in turning once round (two bars,) side again, point the other, and bring it up to the first (one bar,) pas de basque (one bar,) turning half round, repeat, this to be continued as often as found agreeable, after which the first part is repeated.

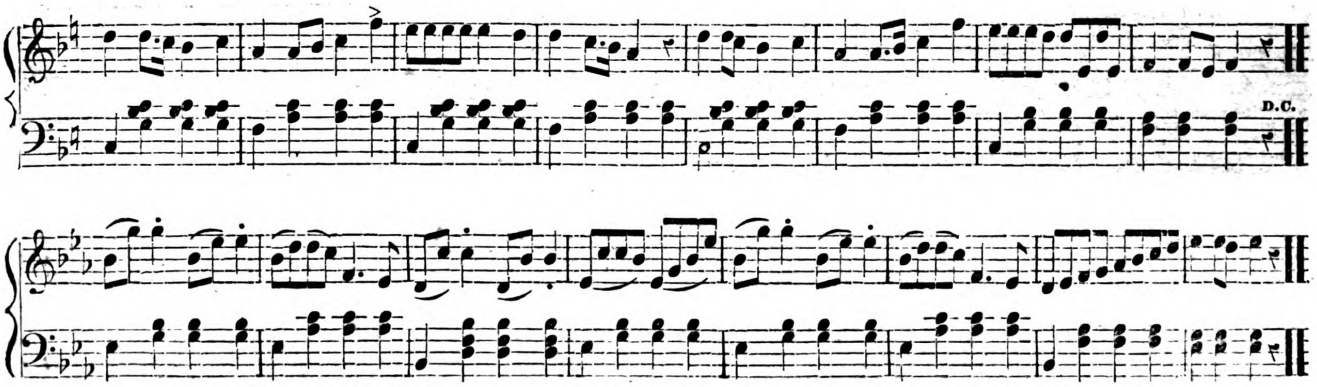


L'IMPERIALE. A New Parisian Dance.

Another Parisian dance; a compound of the Galop, Mazourka and Redowa, the music in common time.



Partners hold as usual, and chassa forward, eight bars, then turn, eight bars, as in the Mazourka, the gentleman on the right foot, the lady on her left, then back your partner round the room, as in the Redowa, eight bars, and then repeat the whole.



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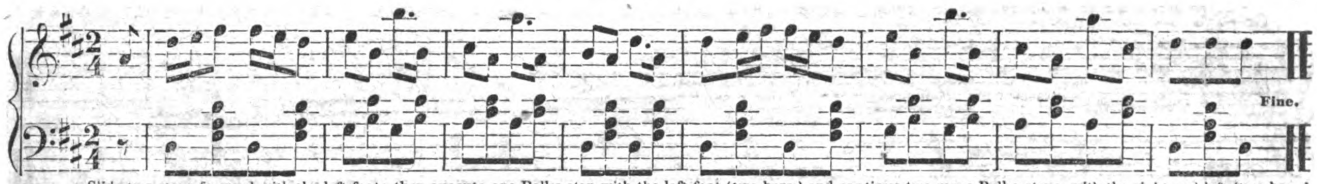
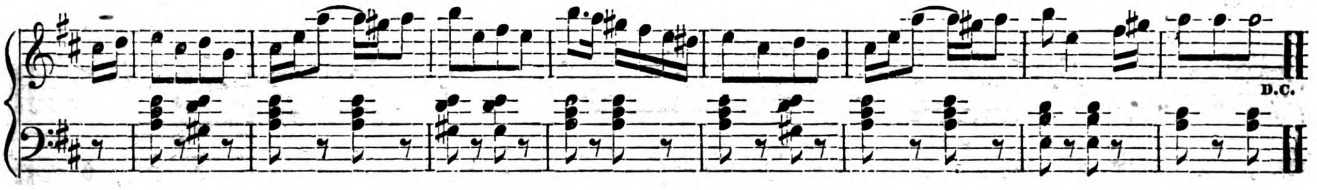
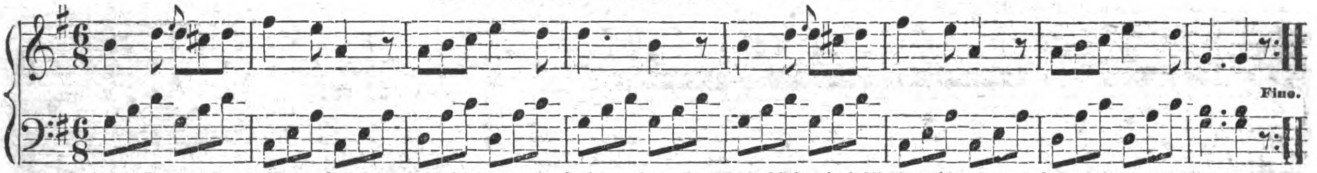


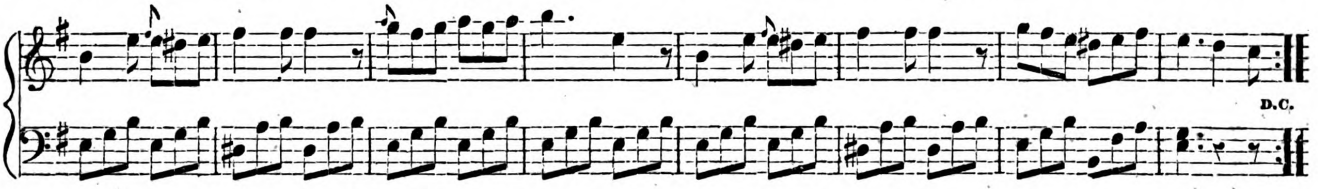
Slide two steps forward with the left foot; then execute one Polka step with the left foot (two bars,) and continue two more Polka steps, with the right and left (two bars,) recommencing the slide with the right foot, changing the feet alternately every time you commence sliding.



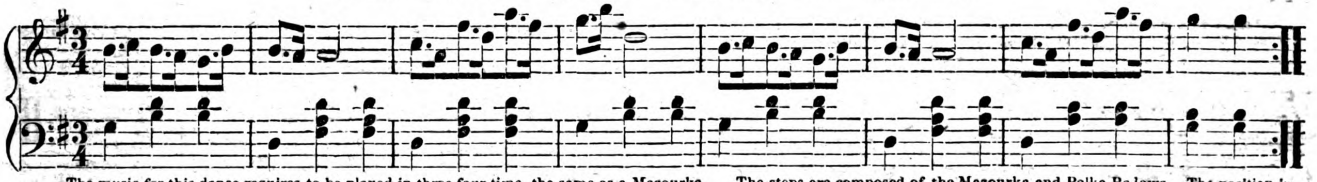
THE SICILIENNE. In Waltz Time.



Spring on the right foot, and bring the left foot behind (count one.) Spring again on the right and bring the left in front (count two.) Spring on the right again, and extend the left foot, pointing the toe on the floor (count three.) Spring on the right, and bring the left foot back in front of the right (count four.) Slide three steps forward with the left, and bring the right foot in front, turning half round, making in all eight movements; repeat the same with the right foot, and so on alternately, turning as in other round dances.



THE NEW POLISH DANCE, LA ROSKA.

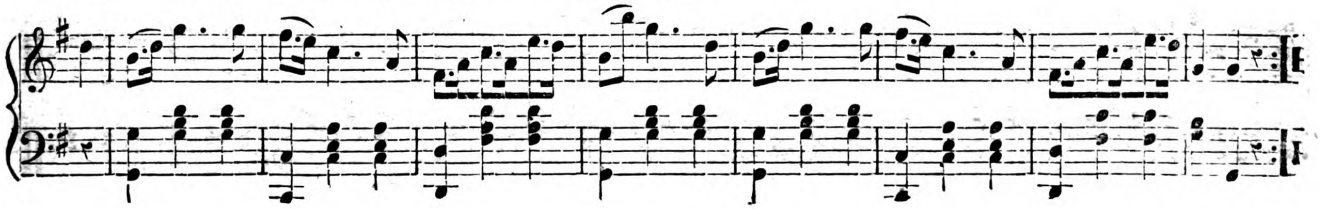


The music for this dance requires to be played in three-four time, the same as a Mazourka. The steps are composed of the Mazourka and Polka Redowa. The position is the same as any of the other round dances.

STEPS. 1st. The gentleman take three Mazourka steps with the left foot, springing on the right foot each time, and passing straight down the room, and then take one Polka Redowa step in turning half round (four bars;) then commence with the other foot, and repeat the same (four bars.)

2d. Take four Polka Redowa steps in turning to the right, and then four reverse in turning to the left. (eight bars.)—In all, sixteen bars.

The step for the lady is precisely the same, only reversing the foot, that is, right for left, and left for right.



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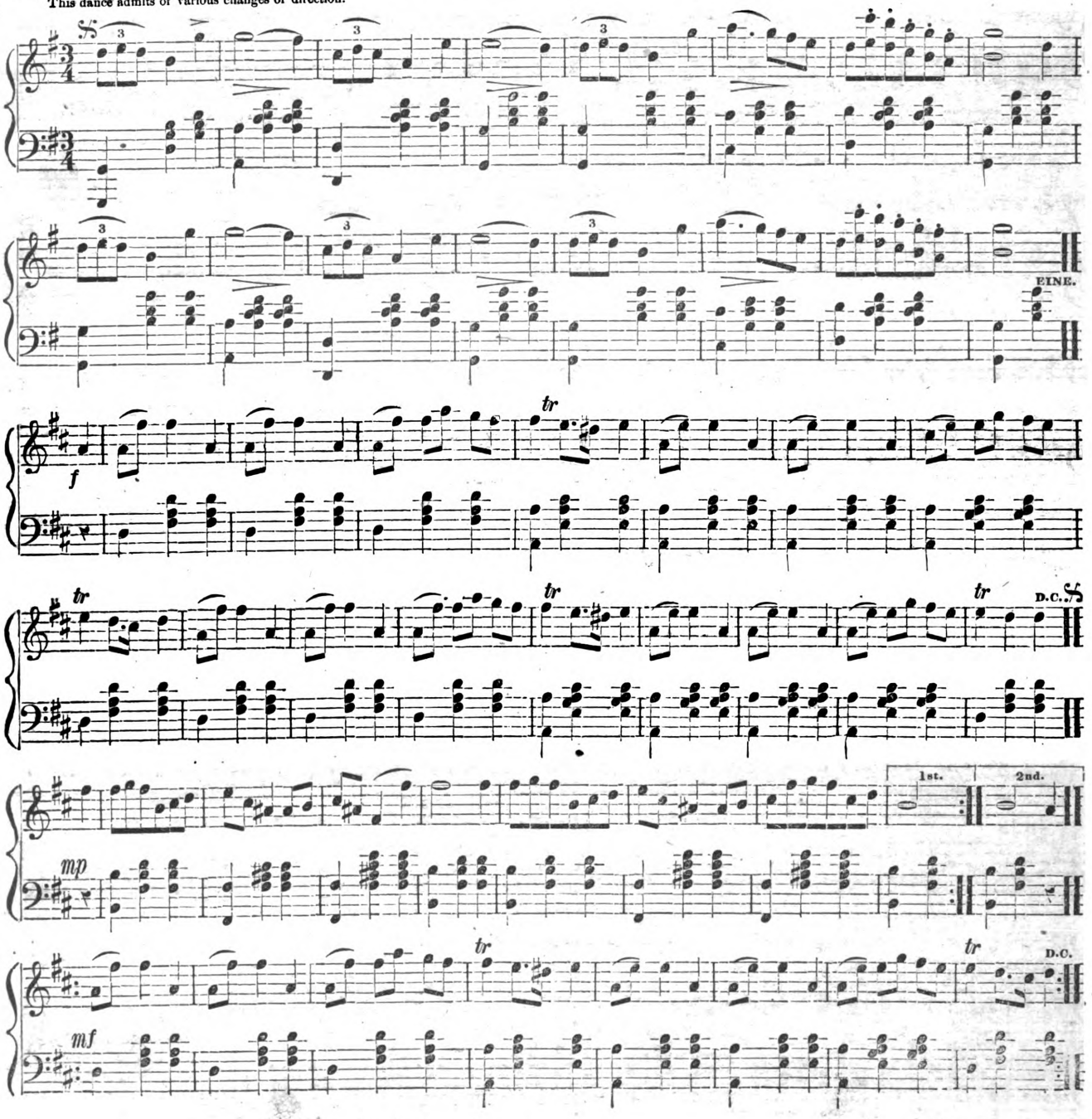
VARSOVIENNE.

Slide the left foot forward; bring the right behind in the third position; spring out on the left foot, bringing the right foot up close; recommence the same with the right foot This dance is composed of the same step as the Polka, with the exception that you slide the first step instead of springing, and omit the pause, as in this dance you count three, both for the music and dance.

This dance admits of various changes of direction.



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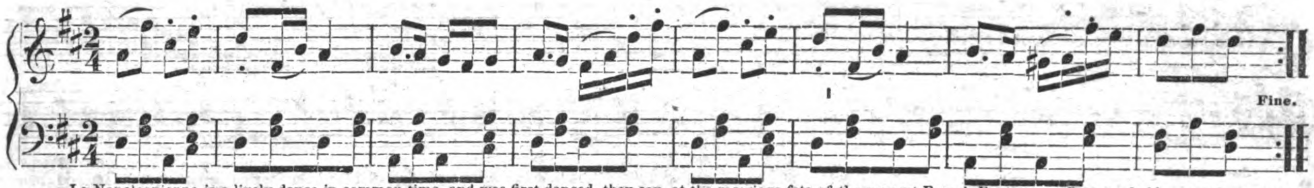
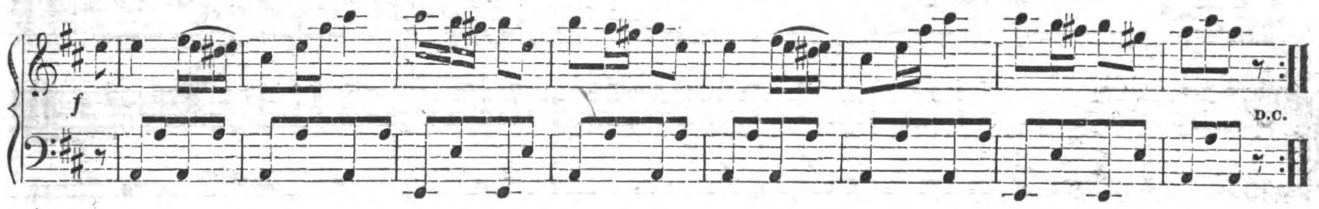
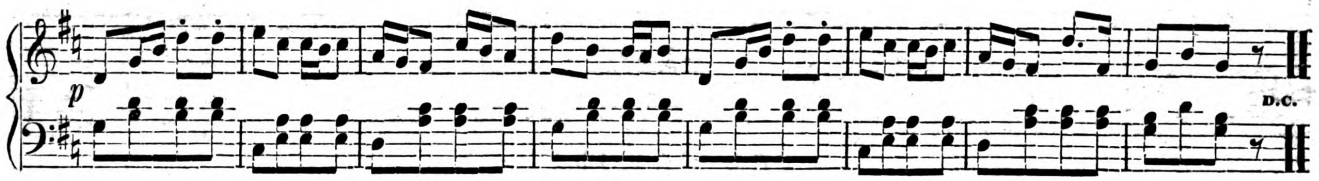
LA NAPOLEONIENNE.

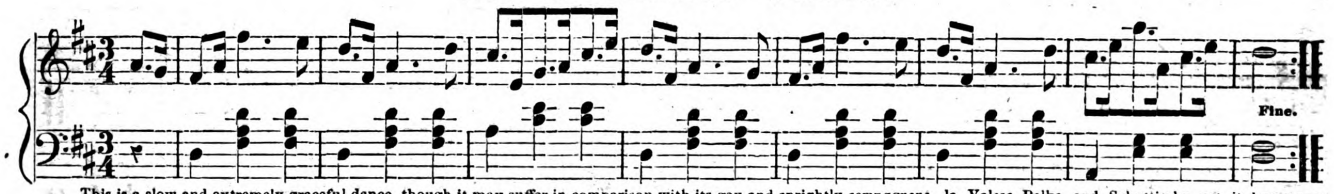


La Napoleonienne is a lively dance in common time, and was first danced, they say, at the marriage fete of the present French Emperor. Partners hold as usual, commence with a ballotez to the left and right four times, which takes one bar— then the gentleman makes a little slide forward with the left foot, then rises it and swings it behind his right, and springs half round on the left with a slight hop— then repeat the same with the other foot, which will bring you quite round—the lady, as usual, always using the contra foot The dancers, as in the Polka, turn either way, and move forward or backward.





THE CELLERIUS WALTZ.



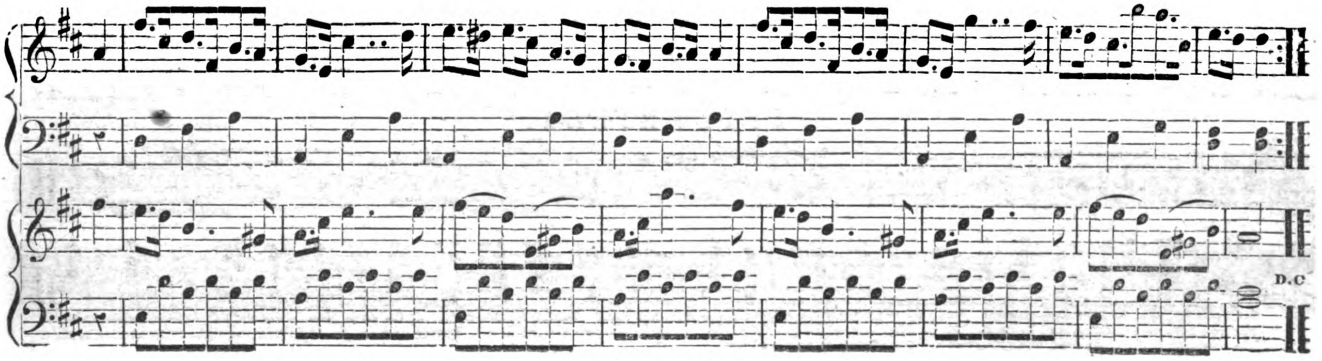
This is a slow and extremely graceful dance, though it may suffer in comparison with its gay and sprightly *compagnons*, la Valses, Polka and Schottische, yet it has many admirers. It consists of three parts, which we describe thus:

1st. Spring with the right foot, at the same time advancing left foot, (count two,) then spring on the left foot (count one) spring again on the left foot, at the same time advancing right foot (count two,) spring again on the right foot (count one.) These six s eps complete one circle.

2d. Take your position; spring on the right foot, at the same time striking with the heels together; slide left foot to the left, bending the knee (count two,) then bring right foot up to the place of the left foot, with a slight hop, raising the left (count one,) then spring again on the right foot, striking the two heels, sliding the left foot to the left (count two,) falling on the left foot, and raising the right behind (count one,) then spring on the left foot and reverse the whole of the second part.

3d. Spring on right foot, at the same sliding left foot to the left (counting two,) then hop on the left foot, bringing right foot up behind left foot (count one,) then spring on the left foot and slide right foot to the right (count two,) then bring the left foot to the place of the right foot with a hop, raising right foot (count one.)

These details constitute the steps for the gentleman. For the lady the steps are precisely similar—but reversed—thus, for right foot lead left; and for left, right.



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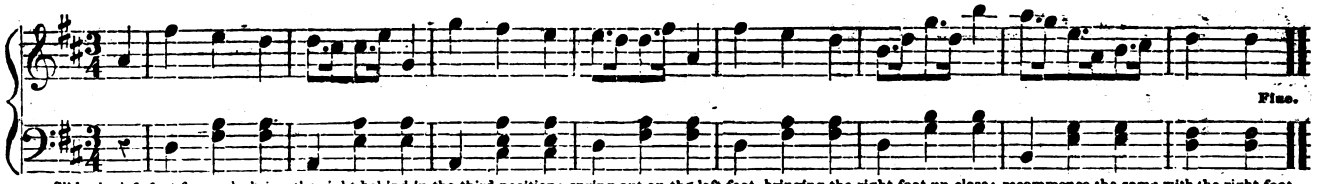
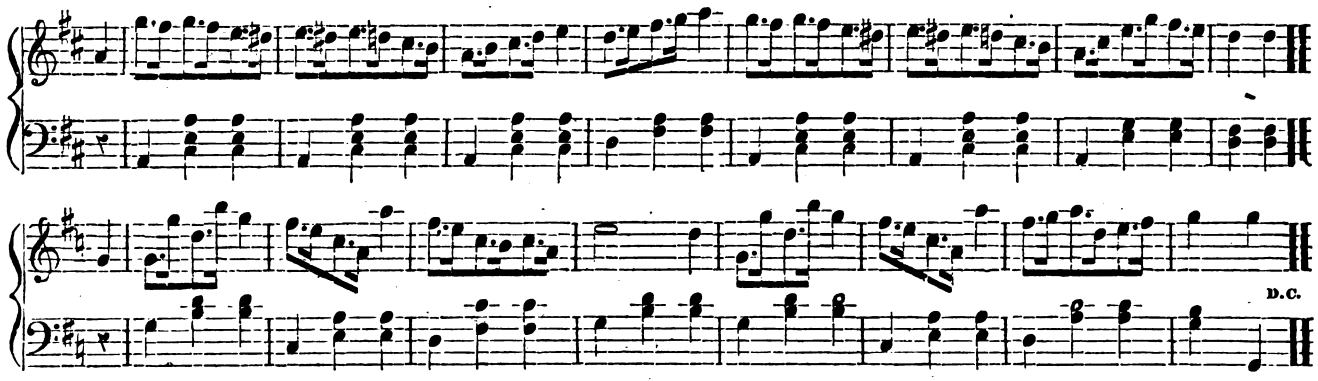
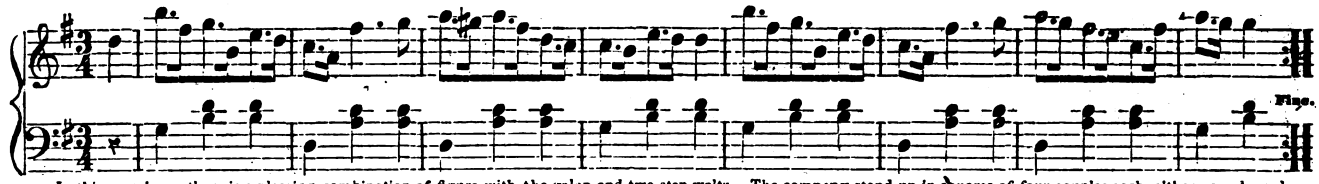
POLKA REDOWA.



Slide the left foot forward; bring the right behind in the third position; spring out on the left foot, bringing the right foot up close; recommence the same with the right foot. This dance is composed of the same step as the Polka, with the exception that you slide the first step instead of springing, and omit the pause, as in this dance you count three, both for the music and dance. This dance admits of various changes of direction.



THE CAZORTI.

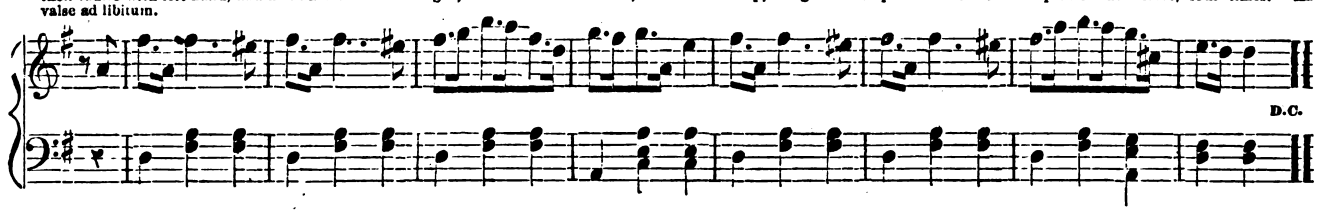


In this new dance there is a pleasing combination of figure with the galop and two step waltz. The company stand up in squares of four couples each, either round or down the middle of the room, the first standing opposite the second, the fourth even with the first and opposite the third, and hold as in galops.

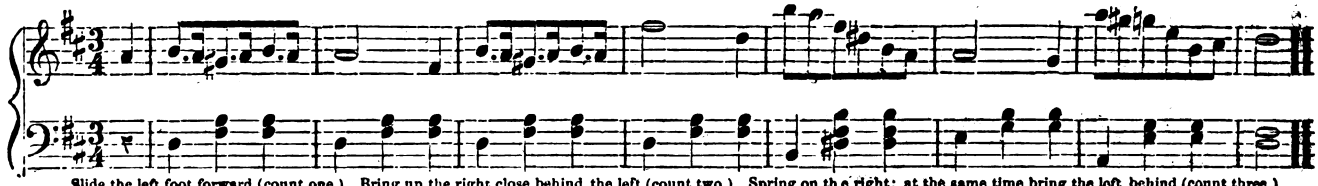
1st. All chassa to next corner and there turn, and repeat places. First and third couples forward and back, second and fourth couples repeat, first and third couples forward and change ladies, second and fourth couples repeat, first and third resume partners, second and fourth also.

2d. First and fourth couples chassa forward and turn in a loop, second and third repeat; then all forward, back, forward, and change ladies with opposite couples: repeat this

2d. All chassa round, eight bars, closing towards the centre. Left hands across by gentlemen, they still retaining the ladies with right, then chassa in this position; at the sixth step the gentlemen pause, while the ladies, with two steps, pass on to the gentlemen before them; repeat this star figure four times; then all turn. the gentlemen taking their ladies with left hand, and hand across with the right, chassa round as before; at the sixth step, the gentlemen pause while the ladies pass on as before, four times. All valse ad libitum.



ZINGERILLA.



Slide the left foot forward (count one.) Bring up the right close behind the left (count two.) Spring on the right; at the same time bring the left behind (count three.) Spring again on the right, and bring the left in front (count four.) Slide the left forward again (count five.) Spring on the left, and bring the right in front (count six.) The same with the right foot, changing the feet alternately to recommence.

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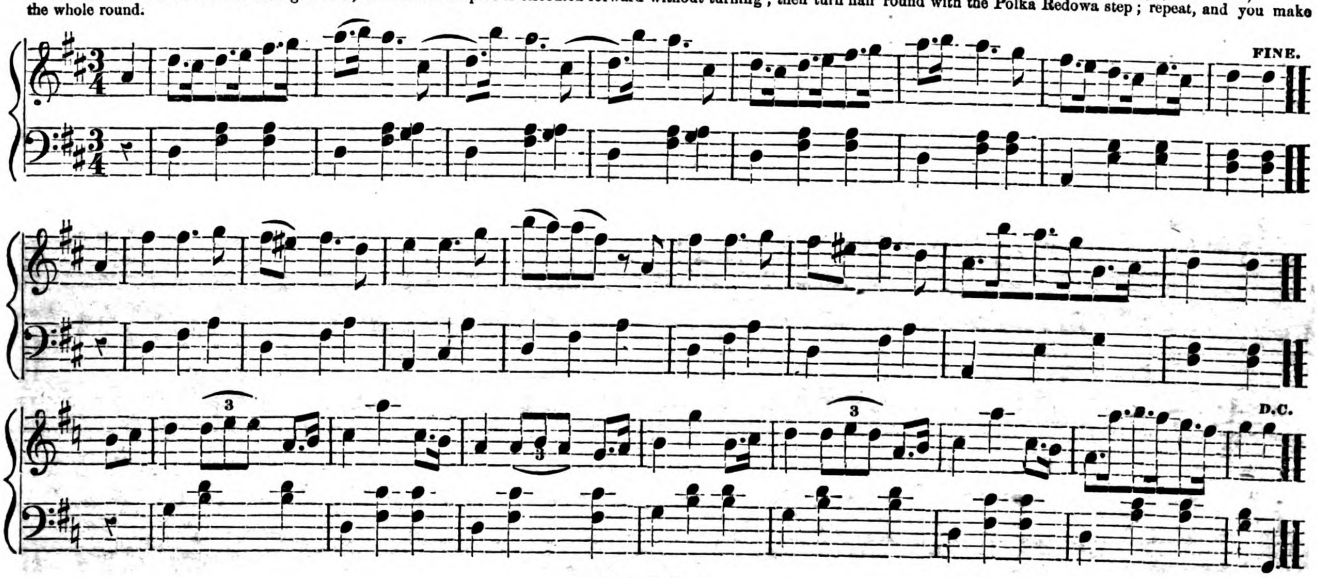
POLKA MAZOURKA.

The Polka Mazourka is of Polish origin, and is a very graceful dance. It is a combination of the Polka and Mazourka steps.

Slide the left foot forward (count one); bring the right foot up to the left; at the same time raise the left foot, extending it, pointing the foot down (count two); bring the left back close to the right, at the same time springing on the right foot without touching the left on the floor (count three); then execute the Polka Redowa step (count three).

Commence the whole with the right foot; the Mazourka part is executed forward without turning; then turn half round with the Polka Redowa step; repeat, and you make the whole round.



POLKA.

Unlike the waltz, which is a continual whirling round, and which allows no pause or cessation until the dancers are exhausted, the Polka admits of exceeding variety, by allowing the performers to turn in any direction which their fancies may suggest.

The step of this dance is divided in three.

The left foot must be raised to the side of the right ankle; springing on the right foot at the same time, slide the left foot forward (counting one).

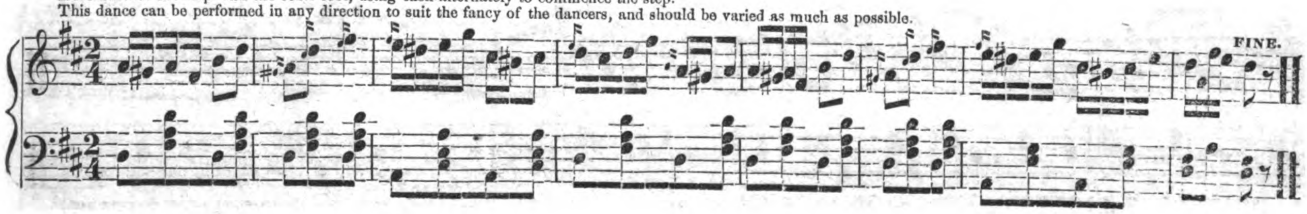
Draw the right foot close behind the left, in the third position (count two).

Spring on the left foot, raising the right, as in the first movement (count three).

The music marks four, three times only are marked by the dance you pause one for the fourth.

Recommence the step with the other foot, using each alternately to commence the step.

This dance can be performed in any direction to suit the fancy of the dancers, and should be varied as much as possible.



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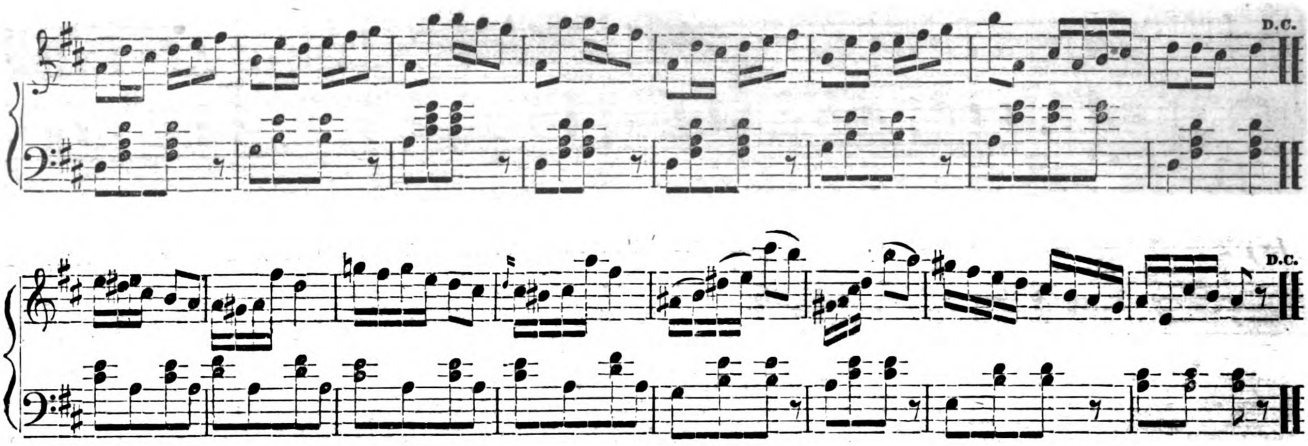


THE SCHOTTISCHE.

First Part.—Slide the left foot forward: bring the right up close to the left in the third position; slide the left forward again, spring on the left foot, bringing the right close at the same time; repeat the same with the right by sliding the right foot forward; bring the left close up in the third position; slide the right forward again, spring on the right foot, bringing the left up at the same time.

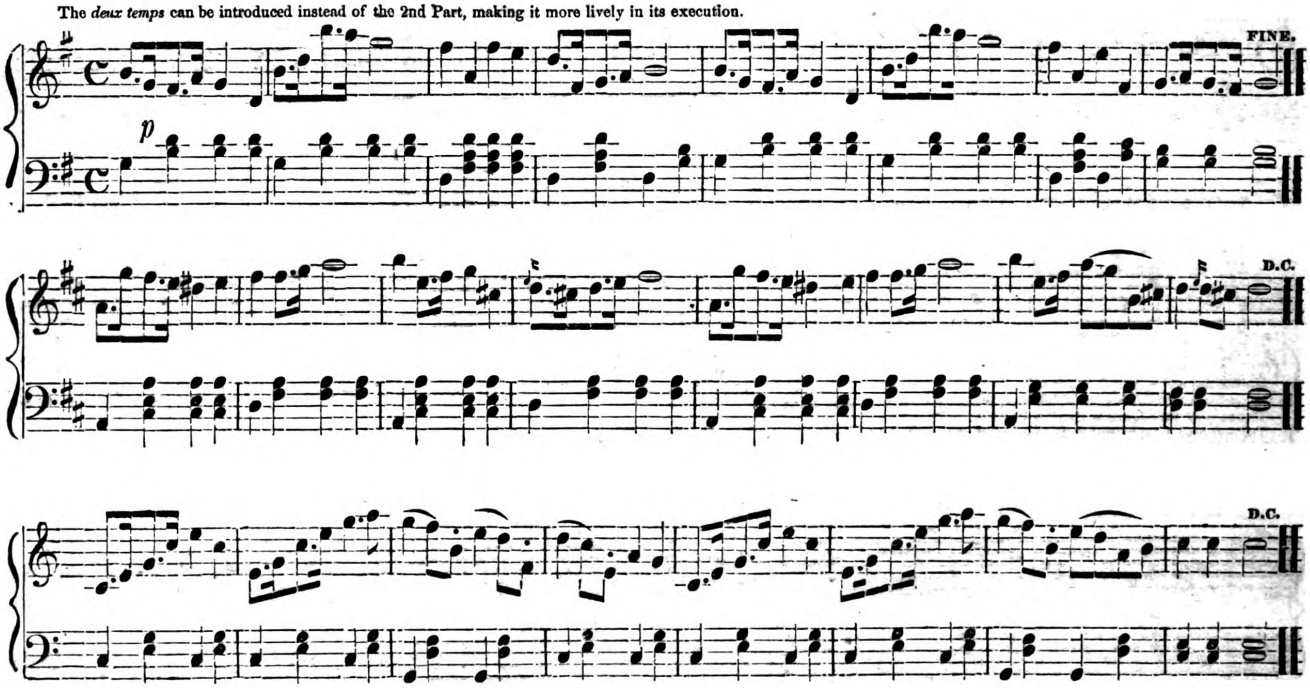
This part can be danced forward and back, or across the room as you please.

Second Part.—After executing the above, spring twice on the left foot, without raising the right foot from the floor, only pointing the toe, turning half round; repeat the same with the right foot, turning half round; repeat the same again with the left, turning half round; and same with right, turning half round, which completes the whole step of the Schottische.

Commence again with first Part; then 2d, alternately.

The direction can be varied, as in the other dances.

The *deux temps* can be introduced instead of the 2nd Part, making it more lively in its execution.



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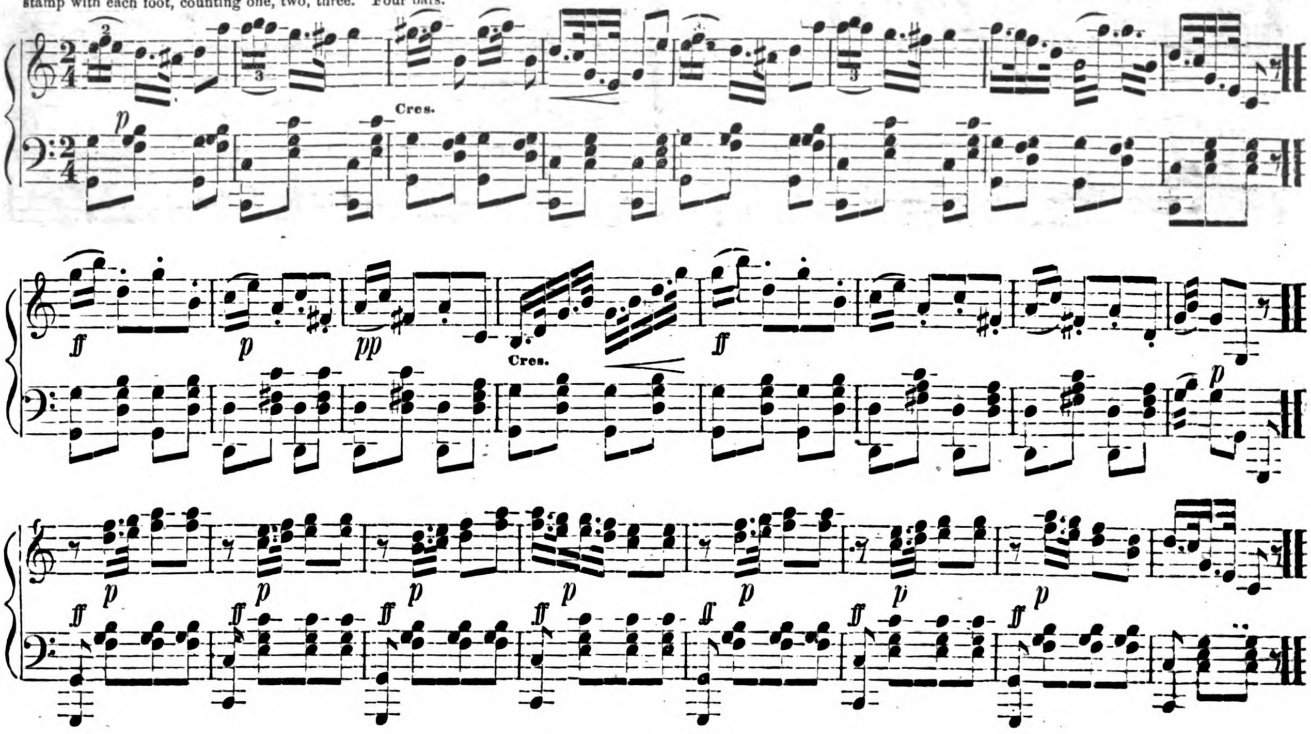
THE ORIGINAL GORLITZA.

First Part.—The gentleman holds the lady as in the Polka, and commences the Polka step with the left foot, turning half round; then slide the right foot to the right, bring the left foot behind the right, in the fifth position; glissade with the right foot, finishing on both feet, left foot in front; the lady same as gentleman Two bars. Spring on the right foot at the same time raising the left foot in front; let the left foot fall behind the right; glissade with the right foot to the right, finishing with left foot in front. Spring again on the right foot, raising the left foot in front; let the left foot fall behind the right, glissade with the right foot to the right, finishing with the left foot in front. Two bars.

Second Part.—Polka Mazourka step, commencing with the right foot, and turning half round; then slide-and-hop step, with the left foot—the right foot falls behind, and stamp with each foot, counting one, two, three. Four bars.



LE CARILLON DE DUNKERQUE.

Le Carillon de Dunkerque, like the Boulangere, is a French dance of the olden time, and is the merriest and noisiest of all country dances.

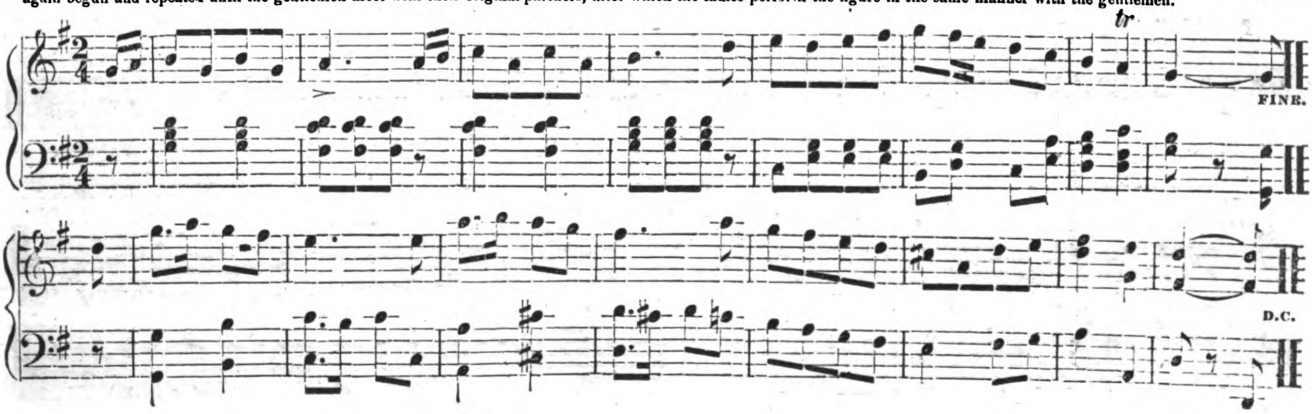
The gentlemen select their partners, and place themselves as for the Quadrille.

It is of no consequence if the number of couples is not equal, the more that dance the merrier it is.

The music plays the first eight bars, after which each gentleman takes the place of the gentleman to his right, the ladies meanwhile retaining their places.

All balance and turn with their new partners, the gentlemen finishing with their faces towards the ladies, and their backs to the centre of the Quadrille.

Then all the ladies and gentleman clap their hands three times, and then stamp on the floor three times, and finish by turning round with their new partners. This figure is again begun and repeated until the gentlemen meet with their original partners, after which the ladies perform the figure in the same manner with the gentlemen.



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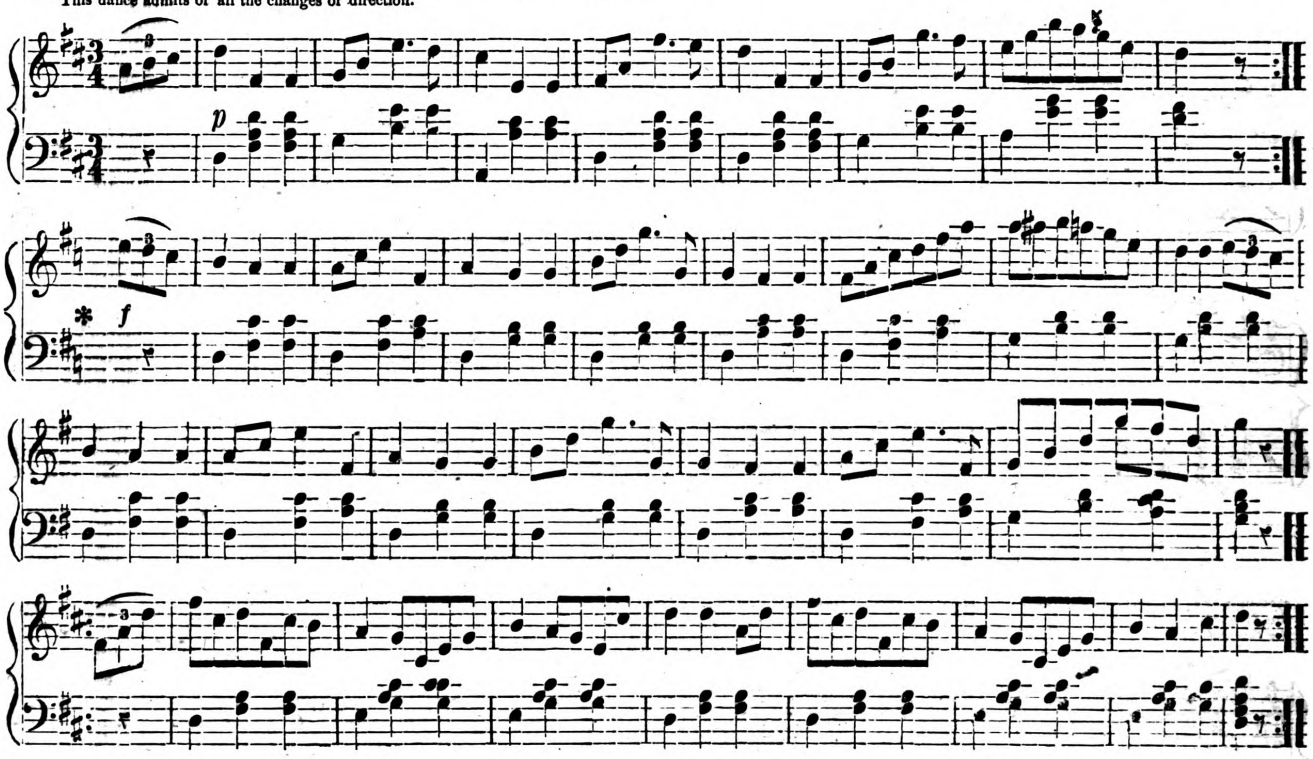
THE GINTANA WALTZ.

Slide the left foot forward (count one). Spring on the same twice, slightly raising the right and turning half round (count two and three). Repeat the same with the right foot (count three). Then execute the whole of the Polka Mazourka step, with the left foot; then recommence the slide and hop with the right foot; then the left, and execute the Polka Mazourka with the right foot, and so on, each foot commencing the dance alternately.

This dance admits of all the changes of direction.



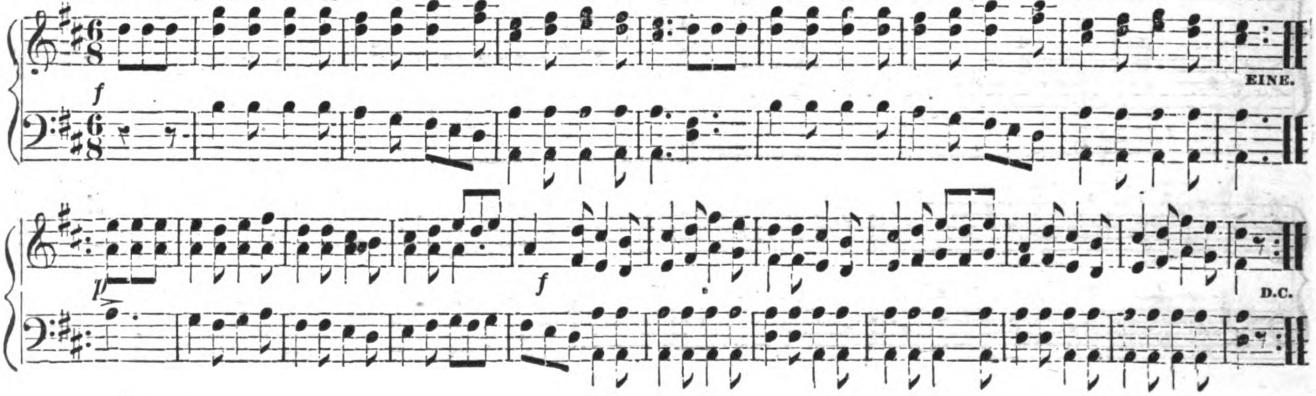
LA BOULANGERE.

La Boulangère is a French dance of great antiquity; in the present day it usually forms the concluding dance of a ball, in the same way that Sir Roger de Coverly does in England. The gentlemen and their partners place themselves in a circle, and join hands, the gentlemen facing inwards, and the ladies outwards of the circle.

They dance once round still keeping hands, and when they come back to their places, the leading couple begin the figure.

The gentleman with his right hand takes his partner's right hand, turns once round with her, and then leaves her. After which, with his left hand he takes the left hand of the lady next in rotation, turns once round in like manner with her, and then returns to his partner, to whom he gives his right hand as before, then his left to the lady standing next in the circle, and so on to the end, always alternately dancing with his partner, who in the meantime when he leaves her, is to continue to turn by herself inside the circle, and keeping as far as she can from him. When this couple arrive at their own place again, the whole number join hands as before, turn once round, and the next couple to the right dance the same figure. When the party is very large, two couples may begin at the same time, one at the top and the other at the bottom of the room.

After which the lady dance the same figure.



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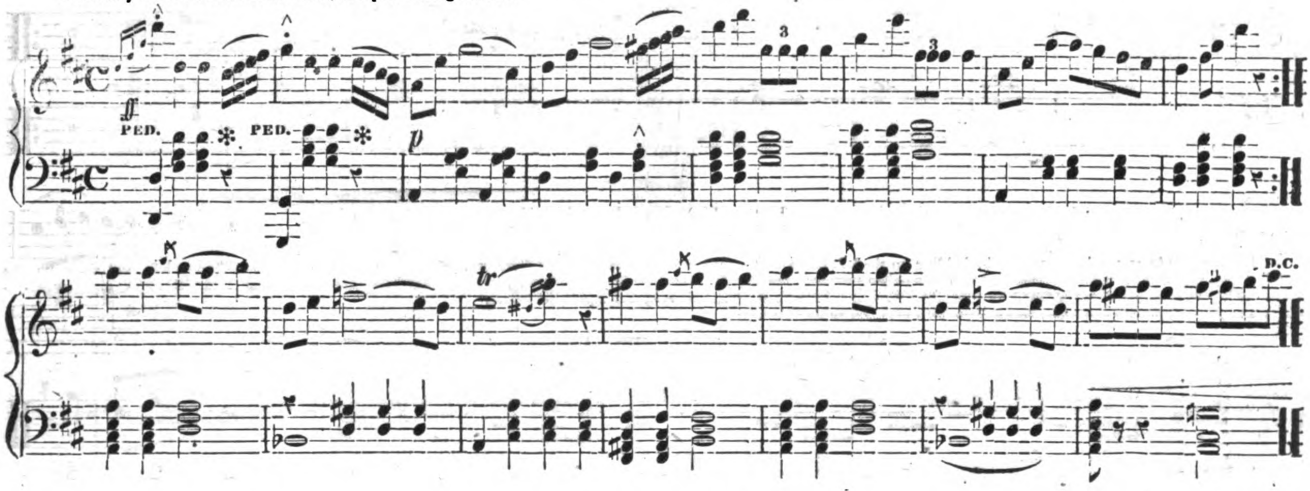
The gentleman commences with the left foot and executes two Polka steps, turning round (which occupies 2 bars of music.)

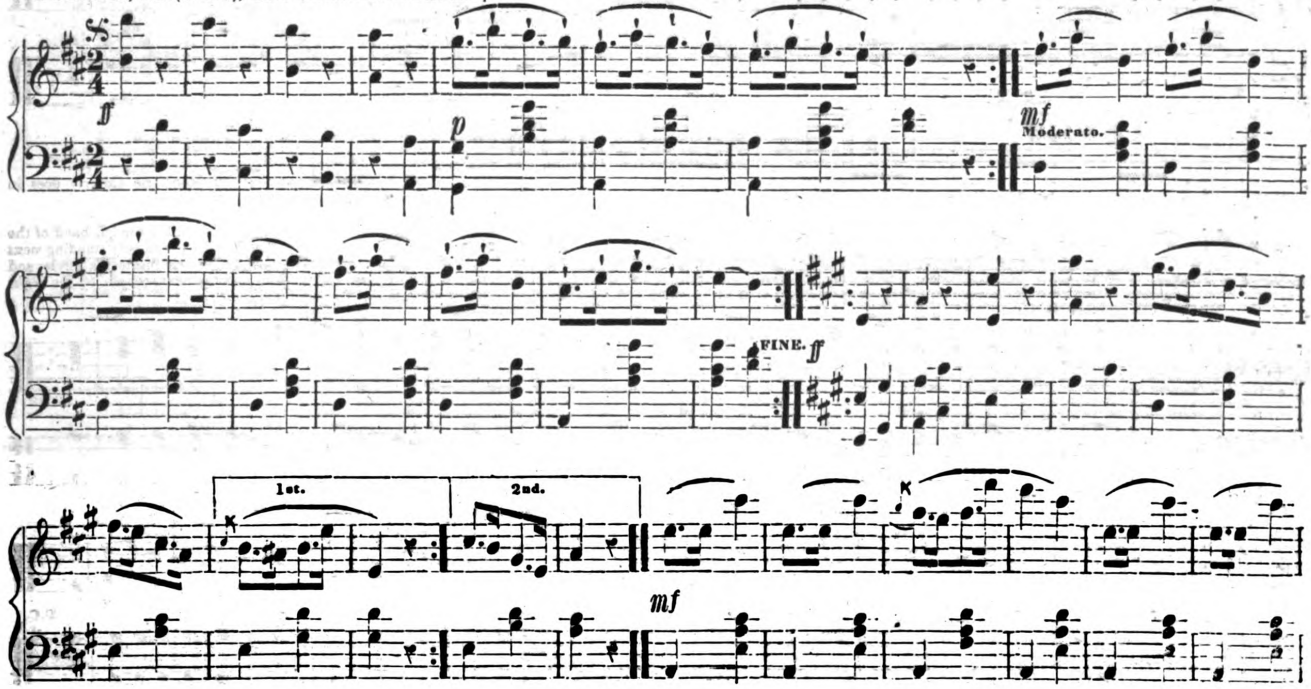
Then place the point of the left foot in the fourth position (count one)—then bring the heel of the left foot back into the hollow of the right (third position—count two)—make a slight spring on the right foot and slide the left foot forward, bringing the right foot up behind the left in third position (count three)—then slide the left foot forward again and turn half round, finishing on the left foot with the right foot behind (count four)—occupying two bars. In all four bars.

For a lady the directions are the same, except reversing the feet.



DANISH DANCE.

This dance is of recent introduction in the first circles of society, and is a very pleasing one, combining the galop, two step waltz, and Schottisch turn. In the first place avoid stamping the first four steps, as it is exceedingly vulgar, and does not belong to the dance. Slide the left foot forward; then draw the right close up in the third position; perform this forward movement four times; then slide in the contrary direction, eight galop steps. Repeat the forward and back again, twice (16 bars). Then dance the two step waltz or the Schottisch; turn (16 bars), Then recommence with the first part.



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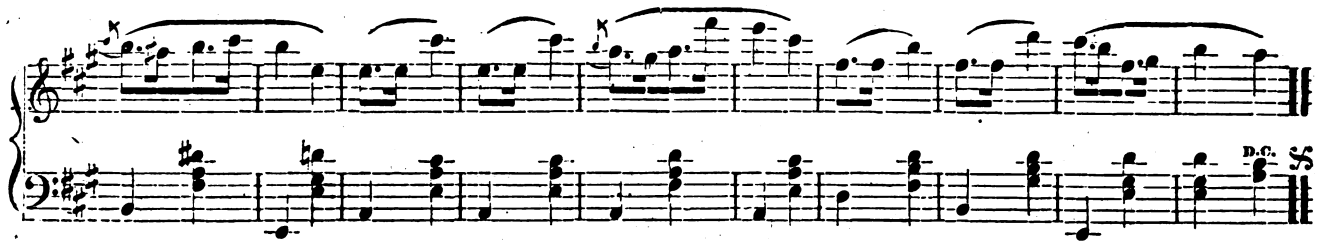
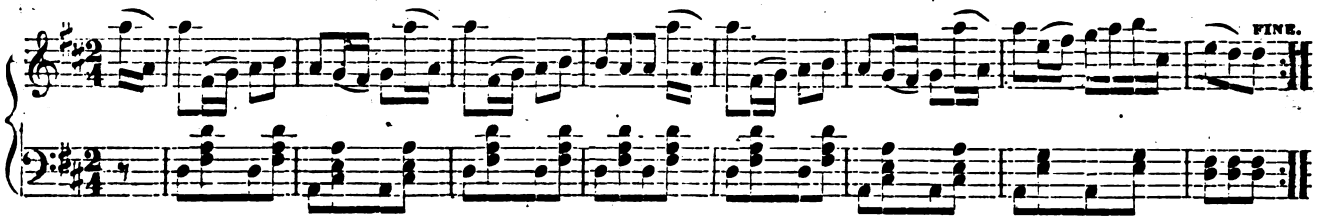


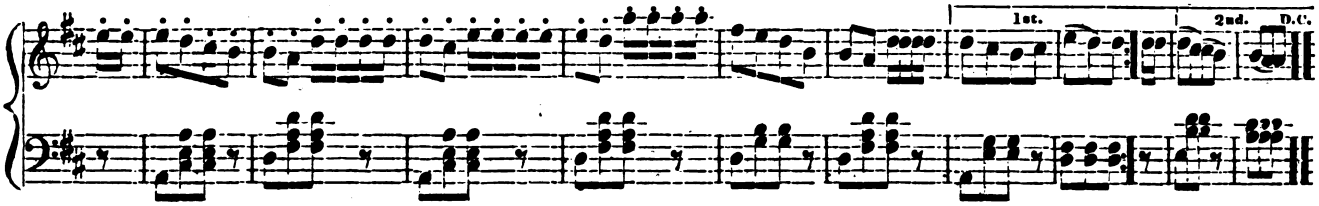
LA HONGROISE.

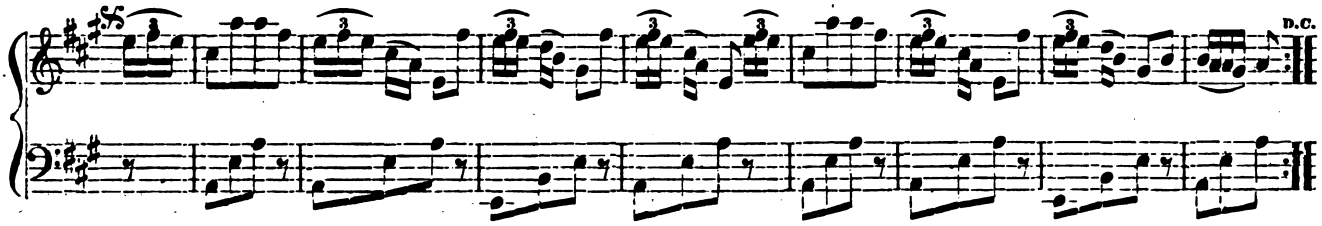
Music LEONORA POLKA.

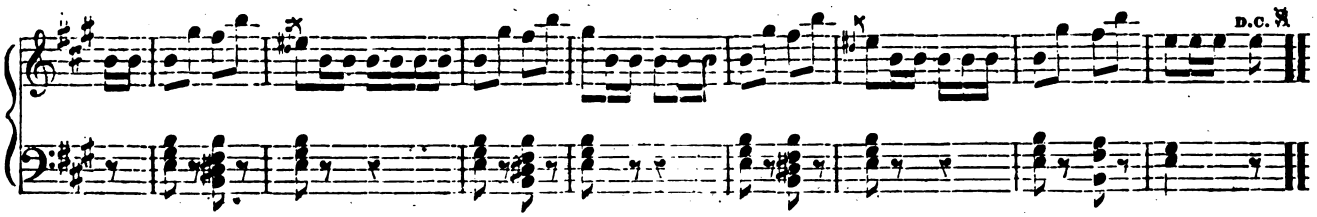
Hold your lady as usual—commence by holding up the left foot a little—then suddenly rise the right foot, and strike the heels together—then slide the left, and draw up the right to it, repeat this, which will complete two bars—then turn with the Pas de Basque, as in the Redowa, completing for bars—repeat the four bars,—then galop, eight bars,—then turn, four bars, and reverse, four bars—then backward and forward, striking the heels, and repeat the whole.

The music is in two-four time, slower then the Polka, yet somewhat lively.









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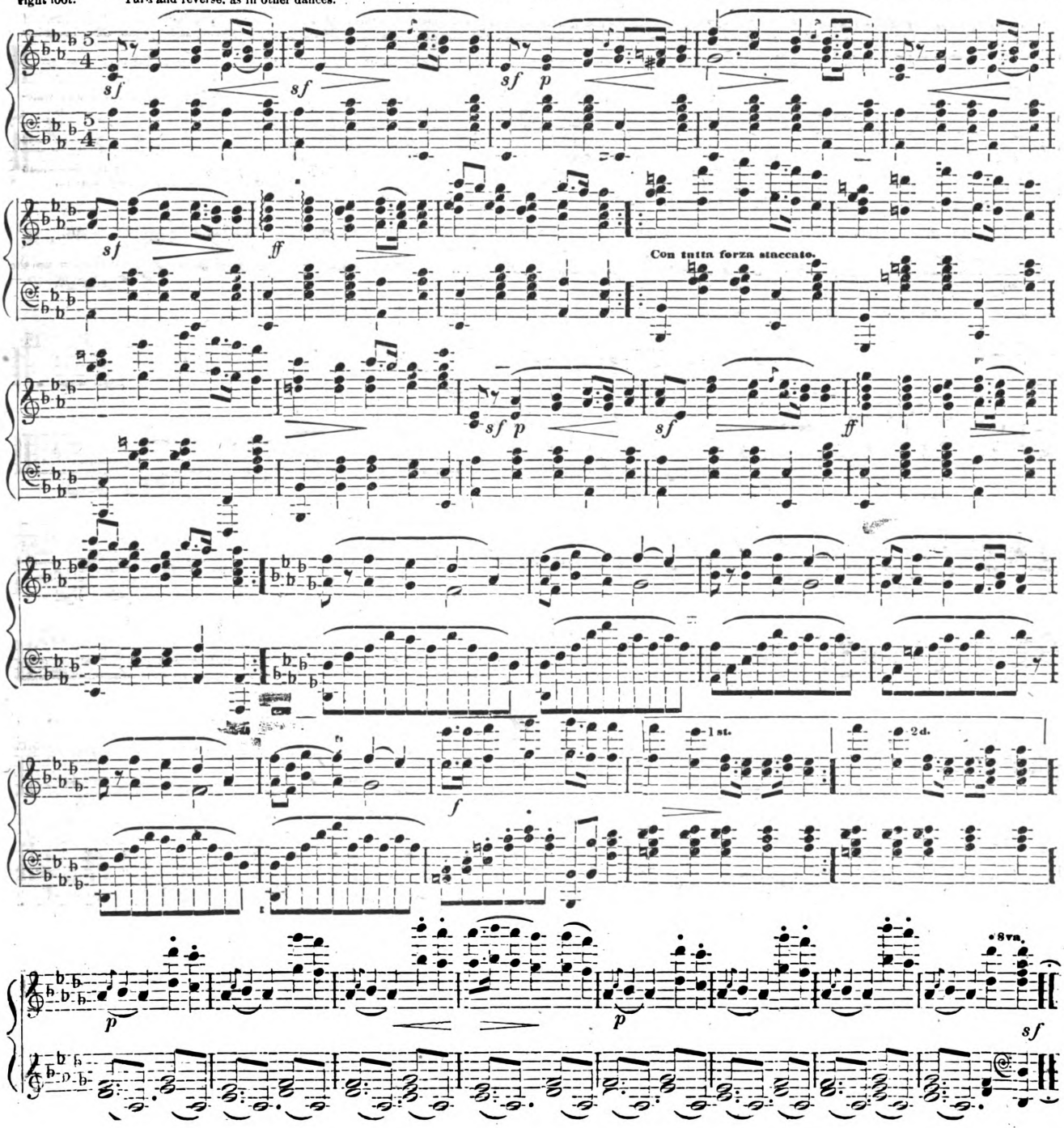
THE FIVE STEPS WALTZ.

Slide the foot forward (count one) close to the right (count three). Fling up the right, springing and raising the left, pointing the toe to the floor (count two). Slide the left forward again (count four); then bring the right foot in front of the left (count five). Spring again on the right; bring the left back right foot. Turn and reverse, as in other dances. Recommence the same with the



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JOHN ANDERSON, OR THE OLD CUSHION DANCE.

A celebrated Dance, very fashionable in great Brittain about 1800.

Before this dance commences, the company should be all seated round the room, then the Dance is begun by a single Gentleman; it may be by either Lady or Gentleman. If a Gentleman, he takes the Cushion in his hand, or throws it over his shoulder, and dances round the room to the music, stops at any lady he pleases, and lays the Cushion at her feet, the music ceases; at the same time the *Gentleman* says to the *Musician*—

* "This Dance will no further go?" *Musician*—"Why, Sir say you so?" *Gentleman*—"Because the Lady won't come to." *Musician*—"She must and shall come to."

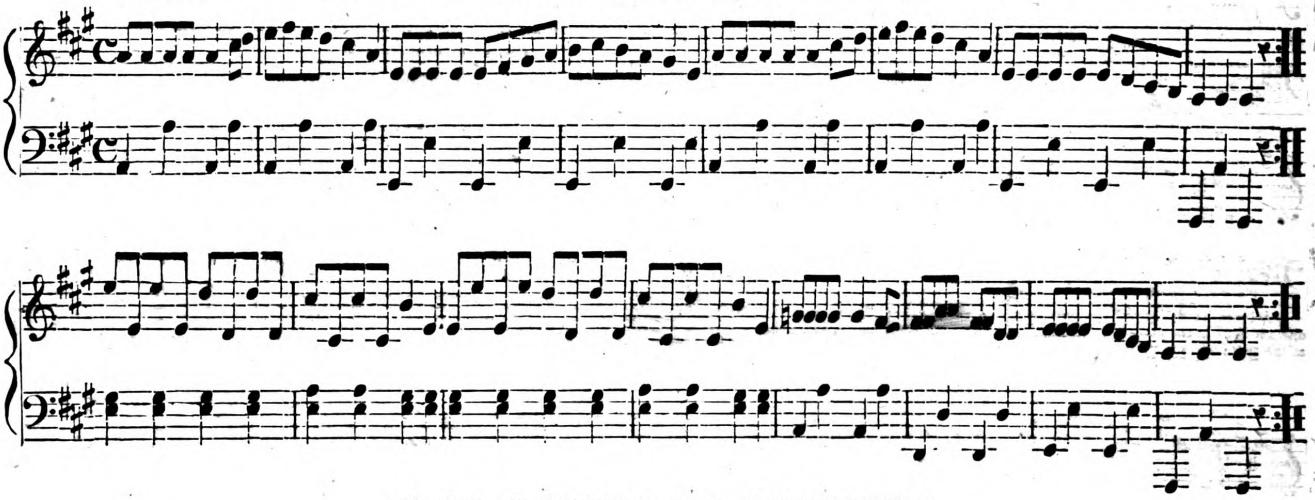
The same words are used by the lady, where she says it before the *Gentleman*, with only this alteration, that instead of *Lady* she says— "The *Gentleman* won't come to."

The *Lady* must kneel down, and the *Gentleman* salutes her. They rise, and then the *Lady* takes the Cushion, dances round, leading the *Gentleman* with her left hand; sometimes they lightly take hold of each others dresses: she then in the same manner, layes it before a selected *Gentleman*, who kneels down and kisses her.

Then the second *Gentleman* takes the Cushion as before, and lays it at the feet of another *Lady*, and so on alternately to every *Lady* and *Gentleman*, till they are all joined in the ance; who then join hands, make a ring and dance round once, then stand still, while the *Gentleman* (or *Lady* as it may be) that begun the Dance, takes the Cushion as before, lays as before, lays it at the feet of any Lady he pleases and salutes her; then raising up the *Lady*, bows to her and leaves the circle, the *Lady* saying,— "Farewell! Sir."

The *Lady* then takes the Cushion, they all hands round again, and all stop for the *Lady* to select a *Gentleman* to lay the Cushion to, who kneels, salutes her: the Gentleman aises her up; she courteays and retires, the *Gentleman* saying— "Farewell, *Madam* or *Miss*. And so on till they are all gone out of the circle one by one as they came in.

* It is sometimes danced with only saying "She won't come to," leaving out the words, "This Dance will no further go."

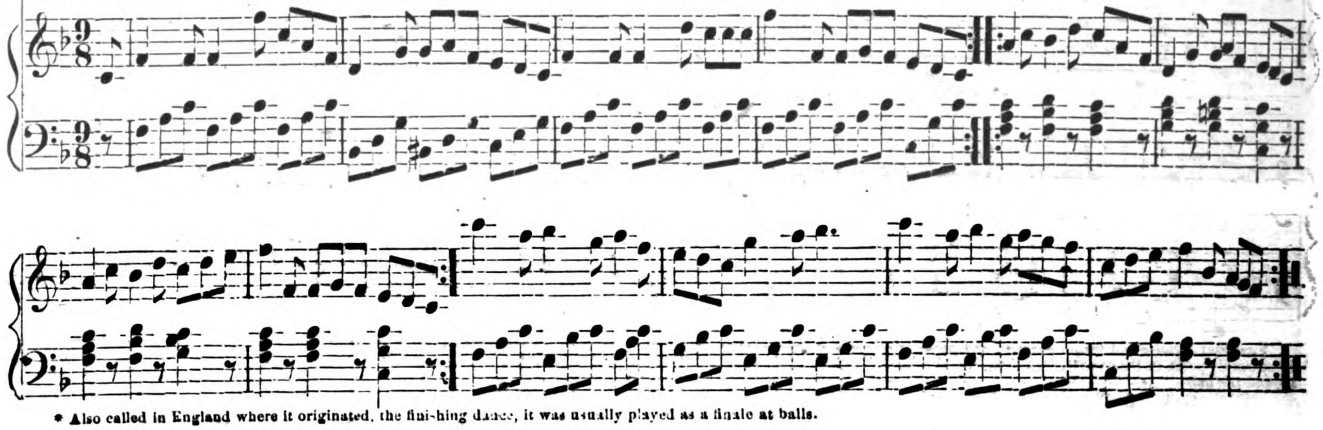


*"SIR RODGER DE COVERLY."

The first lady and foot gentleman forward in the centre meet and courtesy and bow—first gentleman and foot lady the same—first lady and foot gentleman forward and swing with right hands—first gentleman and foot lady the same—first lady and foot gentleman forward and swing with left hands—first gentleman and foot lady the same—first lady and foot gentleman forward swing with both hands—first gentleman and foot lady the same.

First lady and foot gentleman forward and allemande around each other—first gentleman and foot lady the same.

First couple swing each other with right hands first lady swings second gentleman with left hand (first gentleman swings second lady with left hand at the same time), first couple swing each other with right hands again, third lady and gentleman with left hands—partners with right and so on until you reach the foot of the set—the gentleman passes his arms around his partner's waist (lower their heads) all the other couples join their hands raised, and first couple promenade up followed by the other couples—down the outside to places—first couple will now be at the foot—the first couple cross their hands and gallopade up and down the centre.



* Also called in England where it originated, the finishing dance, it was usually played as a finale at balls.

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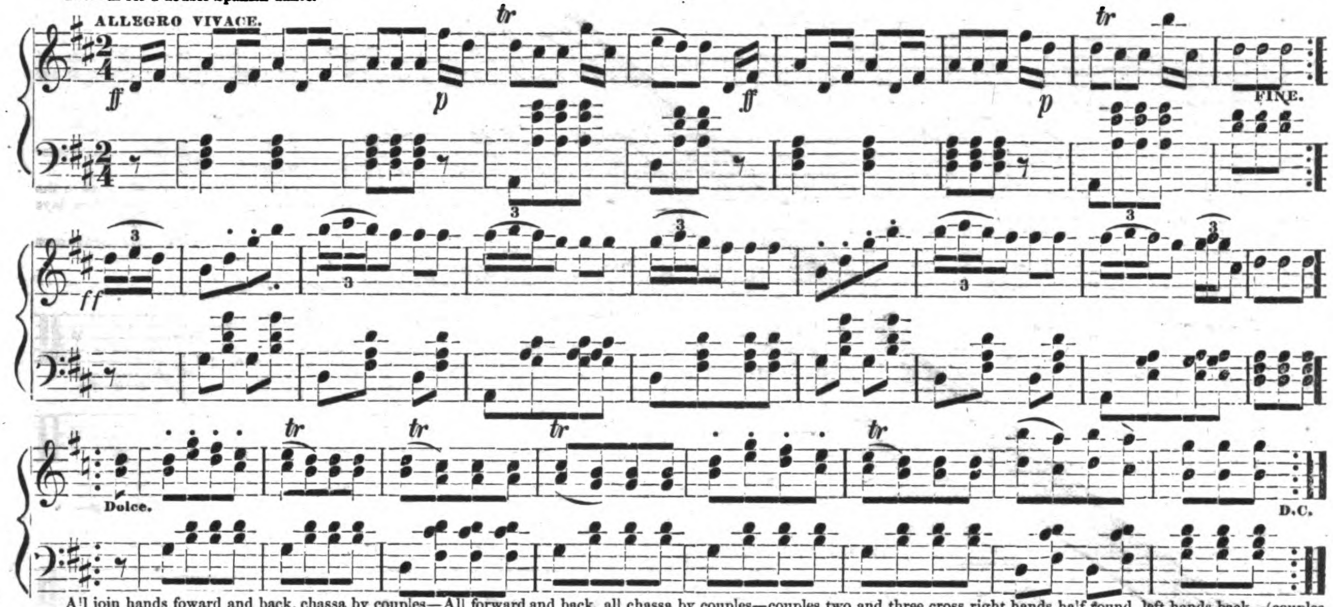
LA TEMPETE.

CHARLES D'ALBERT.

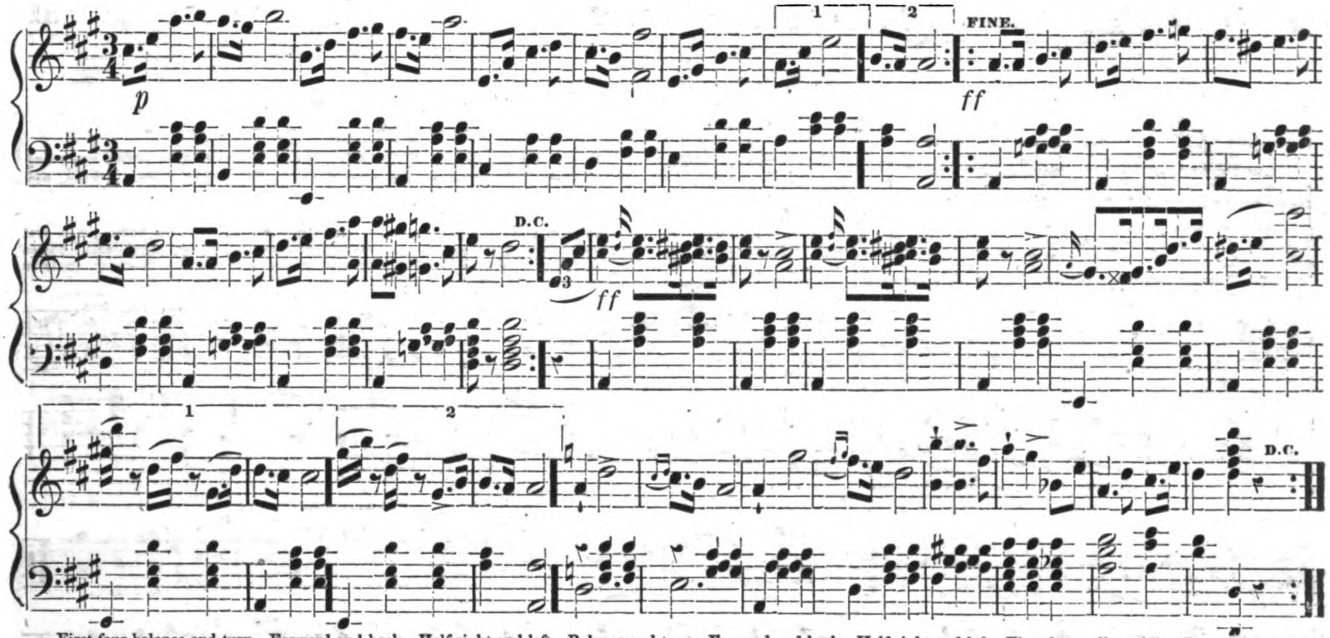
Form as for a double Spanish dance.



All join hands foward and back, chassa by couples—All forward and back, all chassa by couples—couples two and three cross right hands half round, left hands back—(couples one and four at the same time) (each separately) join right hands, swing half round, left hands back, (couples two and three four hands half round and back) (couples one and four at the same time) each give hands half round and back—All forward and back, forward and pass through to next couples.

THE GERMAN REDOWA.

CHARLES D'ALBERT.



First four balance and turn—Forward and back—Half right and left—Balance and turn—Forward and back—Half right and left—First four polka—All polka—(Sides ba'. &c. First couple polka in the centre—Grand right and left—All polka, (Other couples polka in centre, &c.) All join hands—Ladies pass to right—All polka—(Four times, then all polka around the hall.

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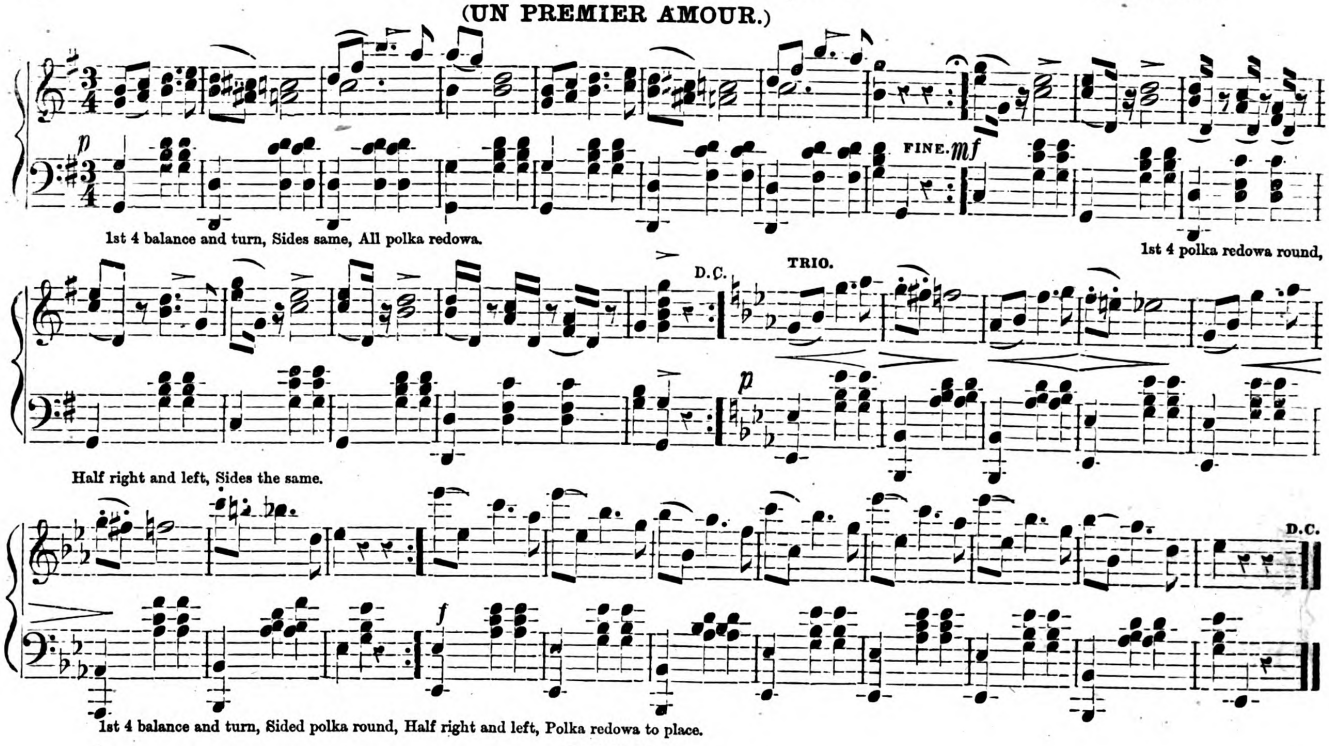
FIRST LOVE POLKA REDOWA.

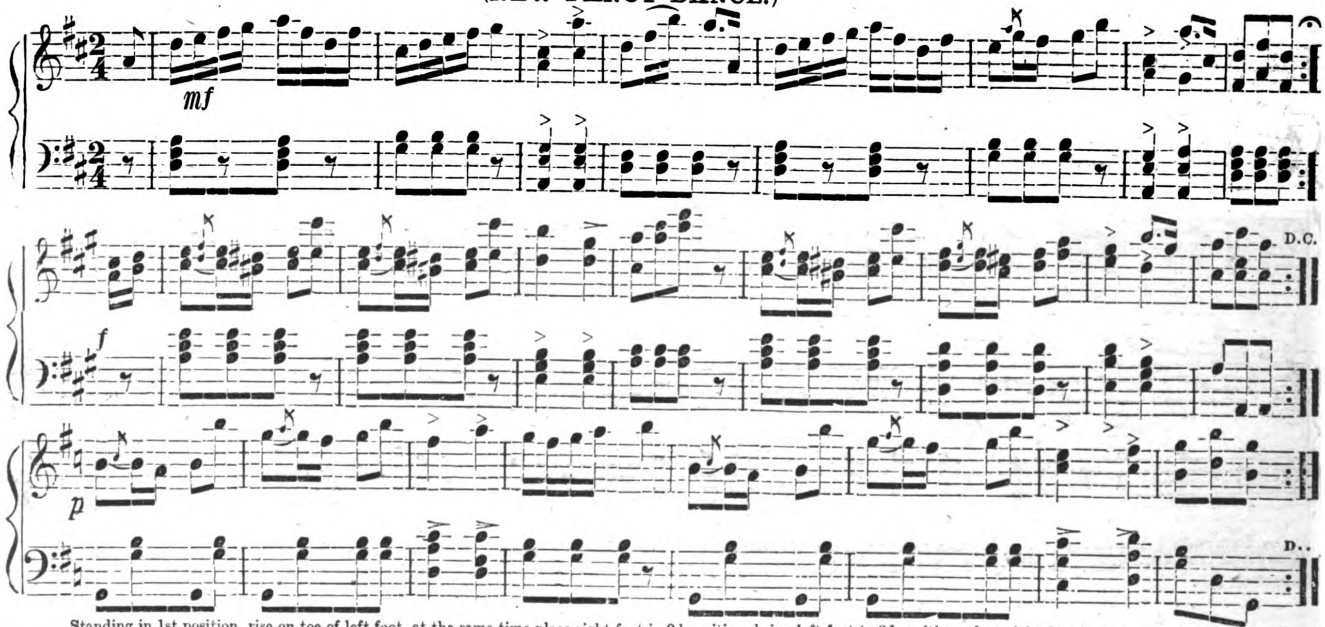
(UN PREMIER AMOUR.)

WALLENSTEIN.



ZULMA.

(NEW FANCY DANCE.)



Standing in 1st position, rise on toe of left foot, at the same time place right foot in 2d position, bring left foot to 3d position, place right foot in 2d position again, rise on toe of right foot, and place left in 2d position, bring right foot to 3d position, place left foot in 2d position again; place right foot in 2d position, on the toes draw centre of same to left heel, glide right foot into 2d position, bring left foot to 3d, place right in 2d again, which finishes the step; Then commence other foot. Gentlemen will commence with the opposite foot.

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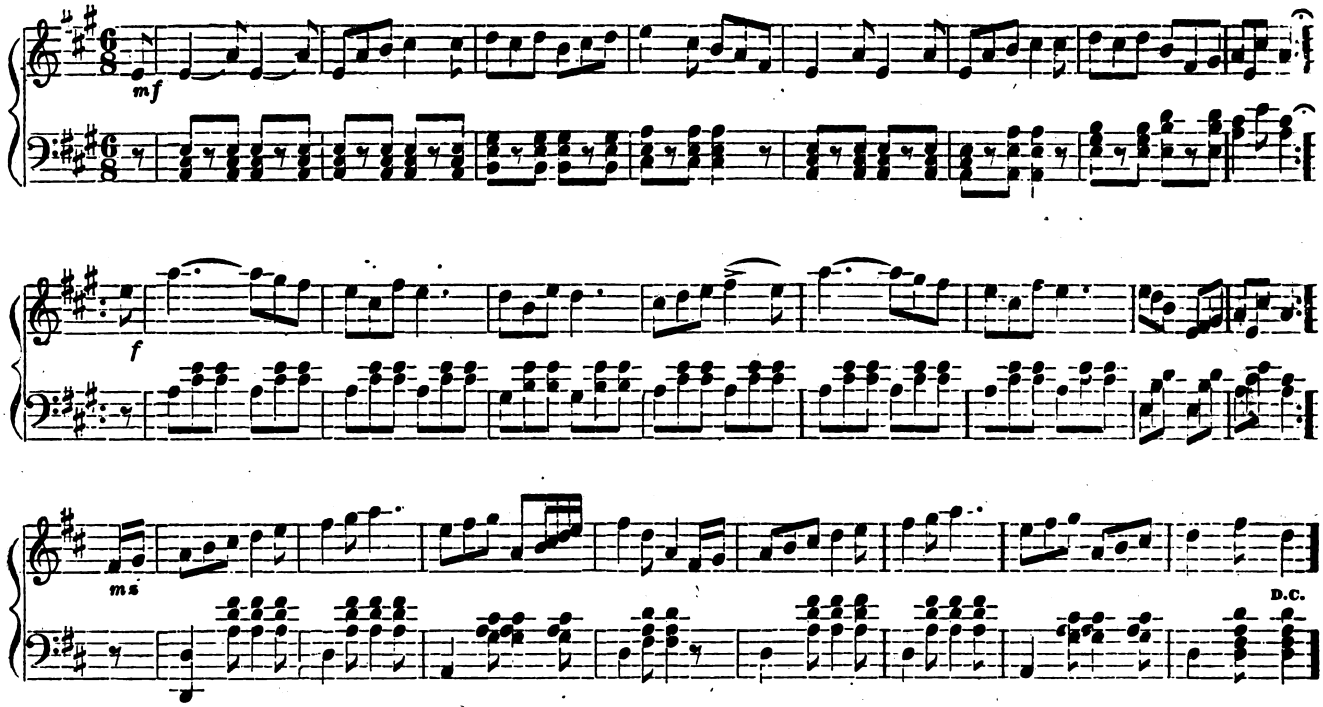
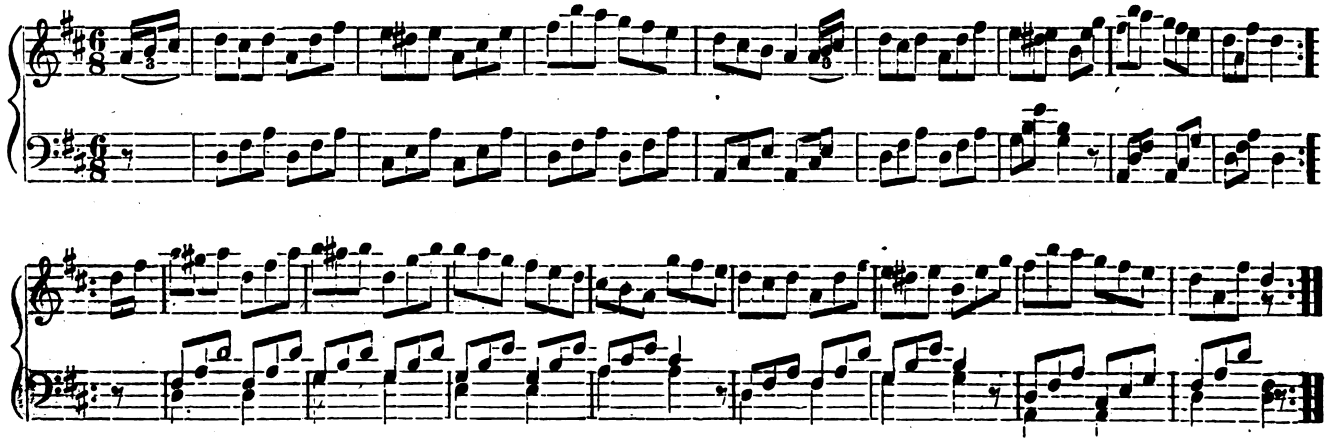
PORTLAND FANCY.



Join hands and swing eight, head couple, (gentleman opposite lady,) down the middle, foot couple up the outside, (at the same time,) back to places; head couple down the outside, and foot couple up the middle, back to places: Ladies chain at the head, right and left at foot, right and left at head and ladies chain at foot, all forward, forward and cross by opposite couples and face the next four.

SICILLIAN CIRCLE



Form as for a Spanish dance—all balance—swing four hands—Ladies chain—balance and turn—right and left—all forward and back—forward again, pass to next couple. (One couple raise their hands, while the other stoops and passes through.)

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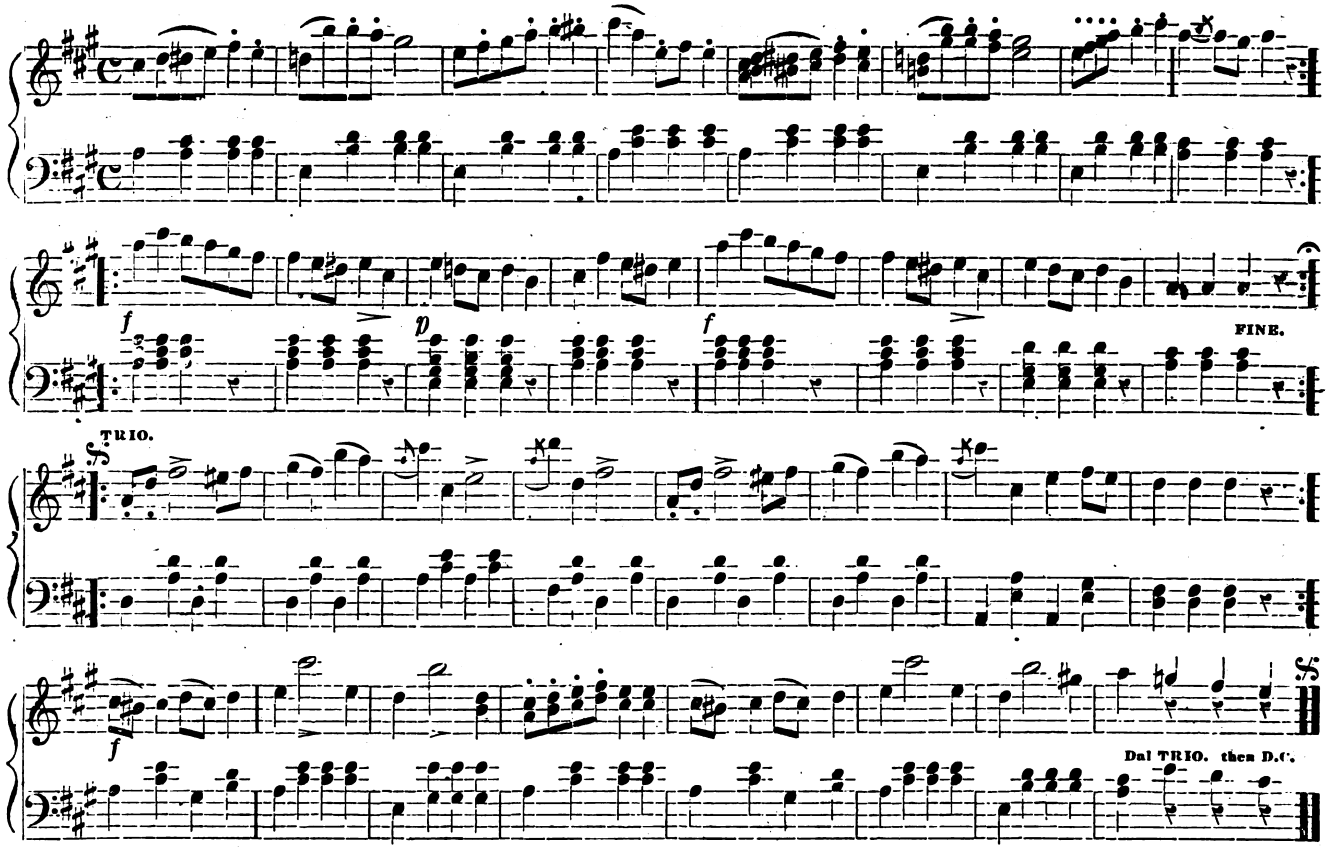
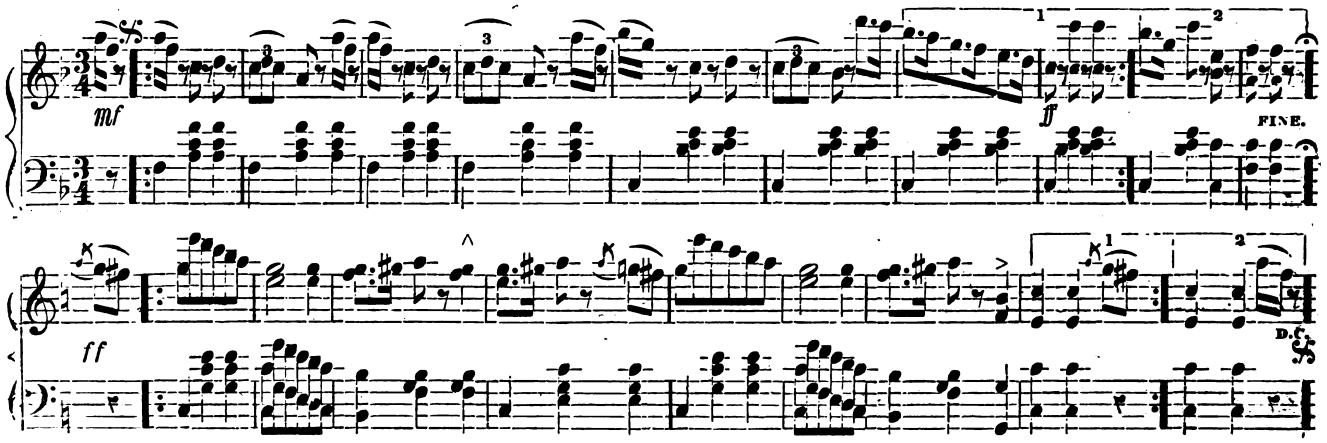


BLUE BIRD POLKA REDOWA.

WEINGARTEN.



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TRIO.

mf

D.C.

VIOLETTA POLKA MAZURKA.

CARL FAUST.

mf

FINE.

ff

fz

D.C.

2nd time octave above.

TRIO.

p

f

f

ff

fz

fz

D.C. AL FINE.

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ADELAIDE POLKA REDOWA.

1st 4 forward and back

Polka redowa half round.

Side couples same.

Forward and back again, polka redowa to place.

D.C.

TRIO.

All bal. at corners, and turn right hands full round.

Crescendo.

Ladies passing to next.

gentleman, repeat the bal. to place.

CODA.

All polka redowa round the place.

LITTLE CARRIE'S FAVORITE GALOP.

All gallopade.

1st 4 gallopade—right and left.

Bal. and turn 3.

Ladies chain.

D.C.

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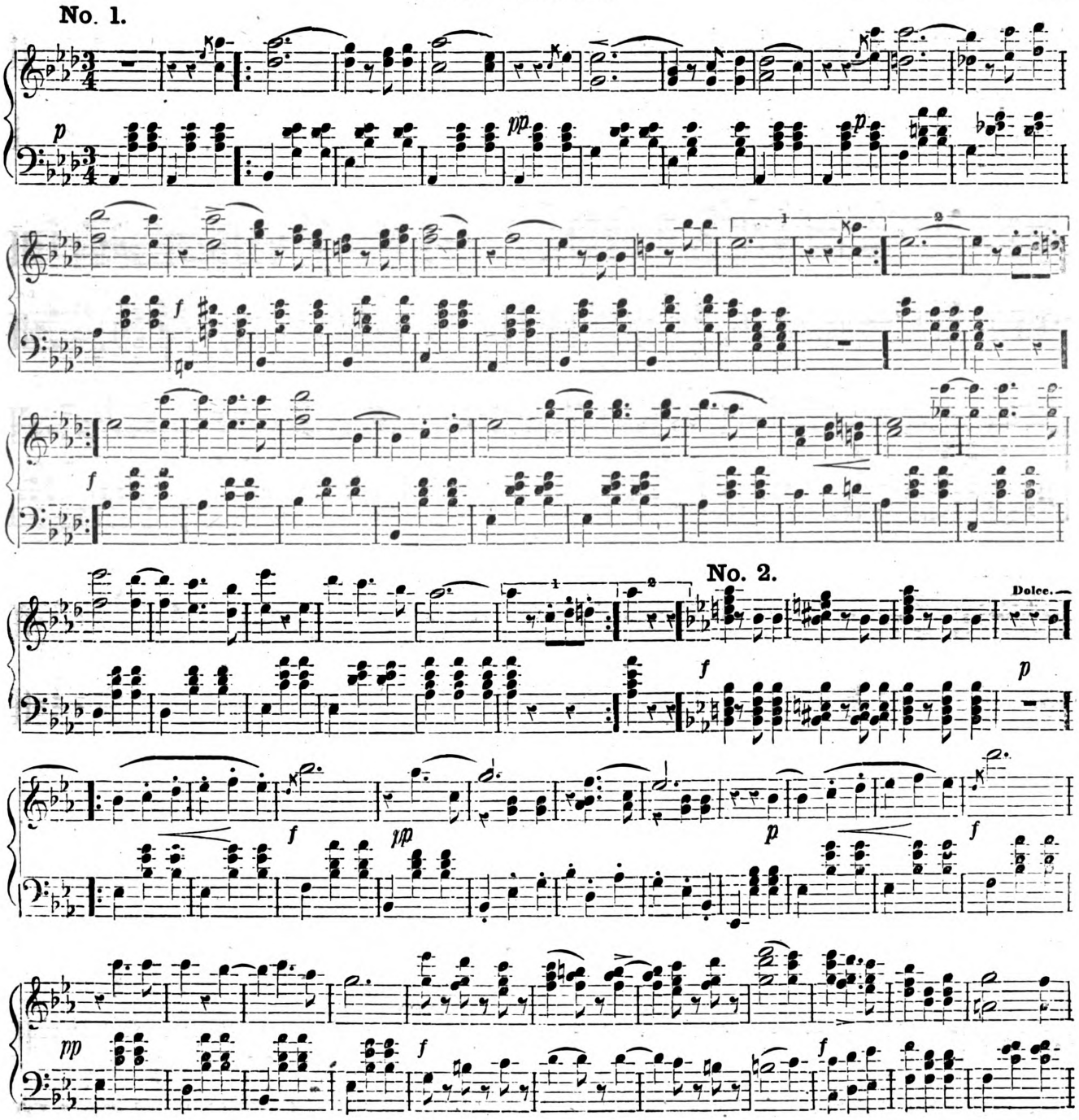

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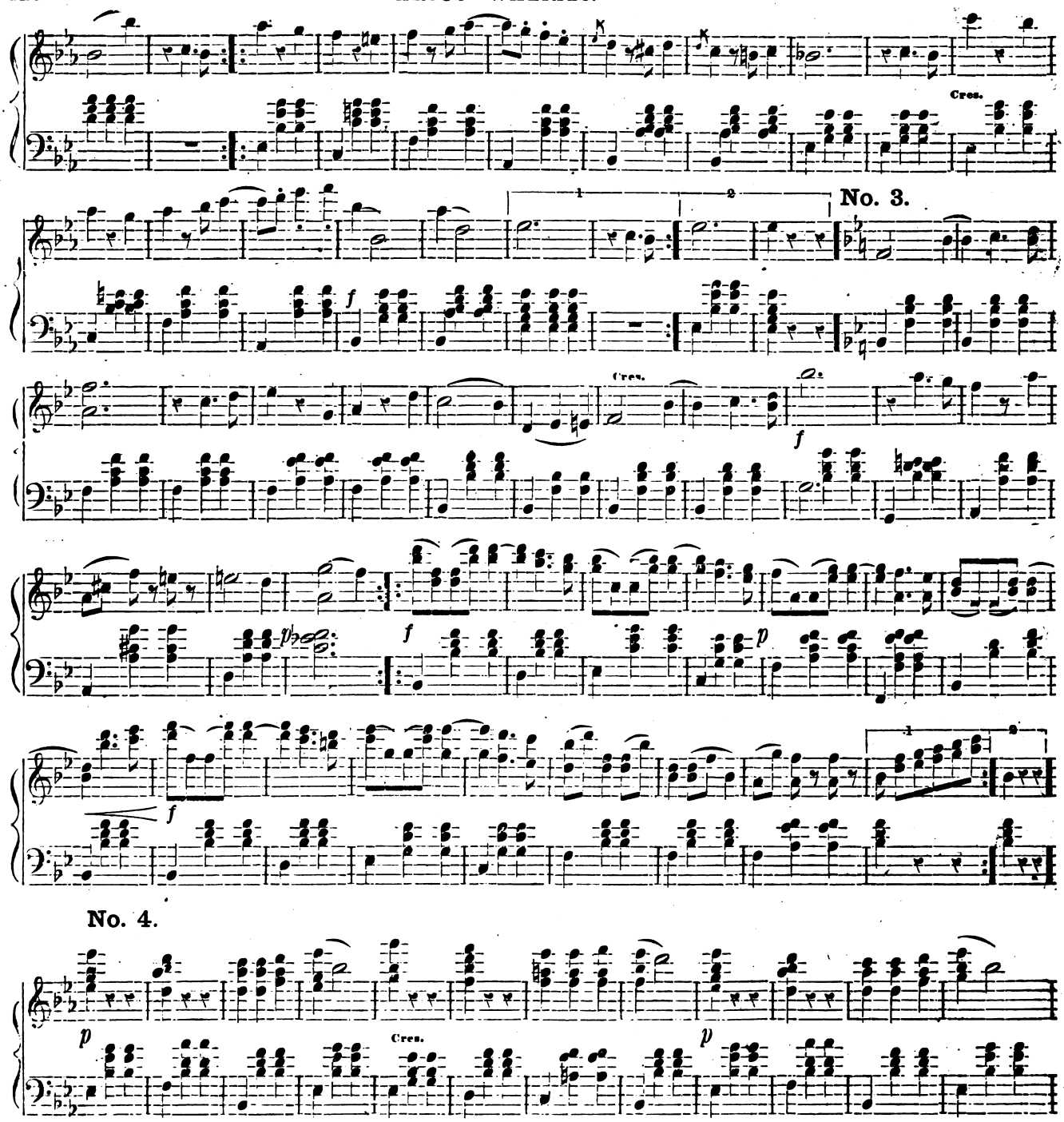

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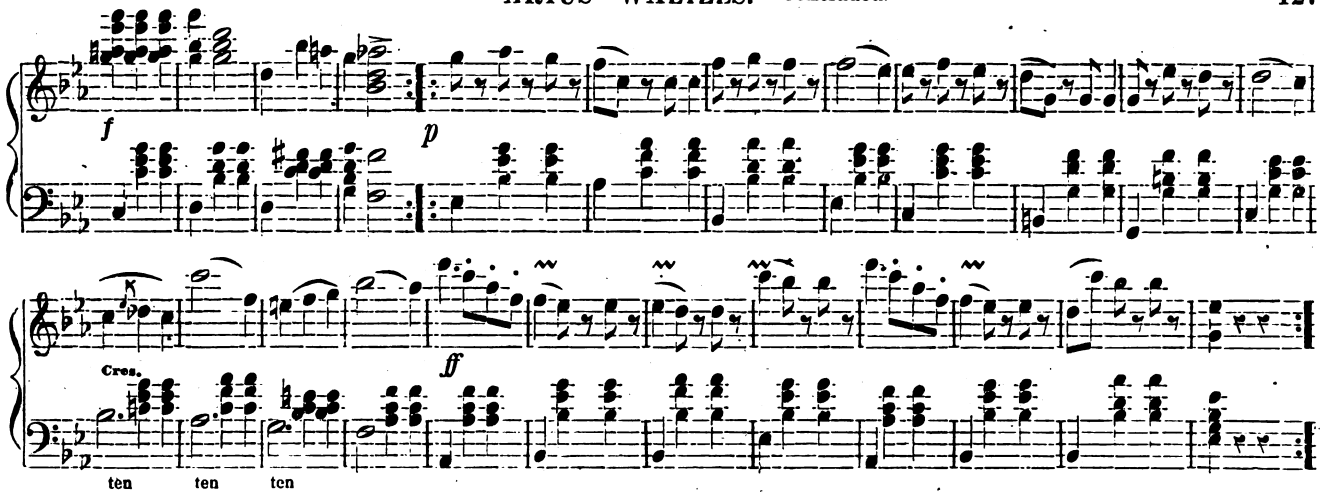

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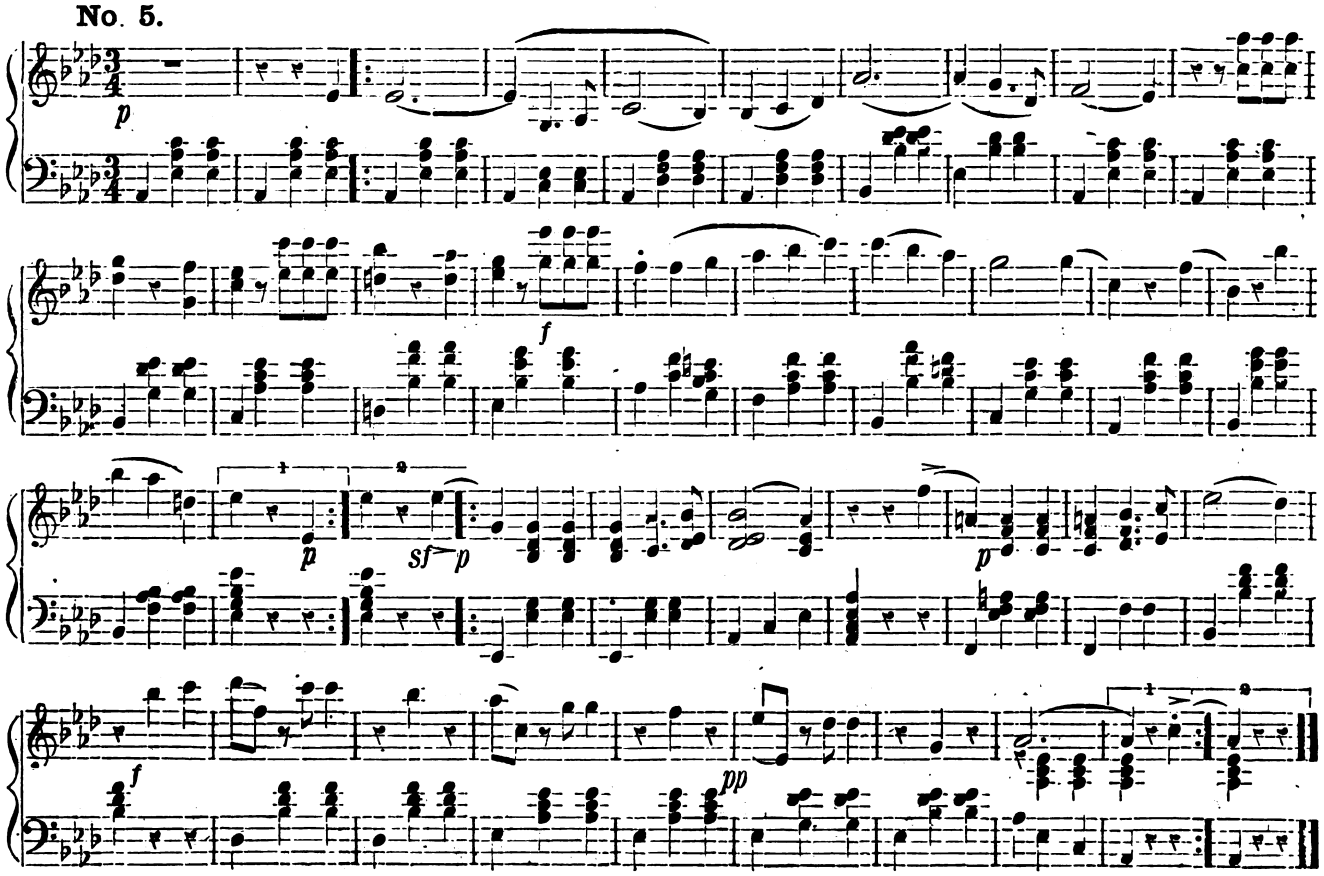

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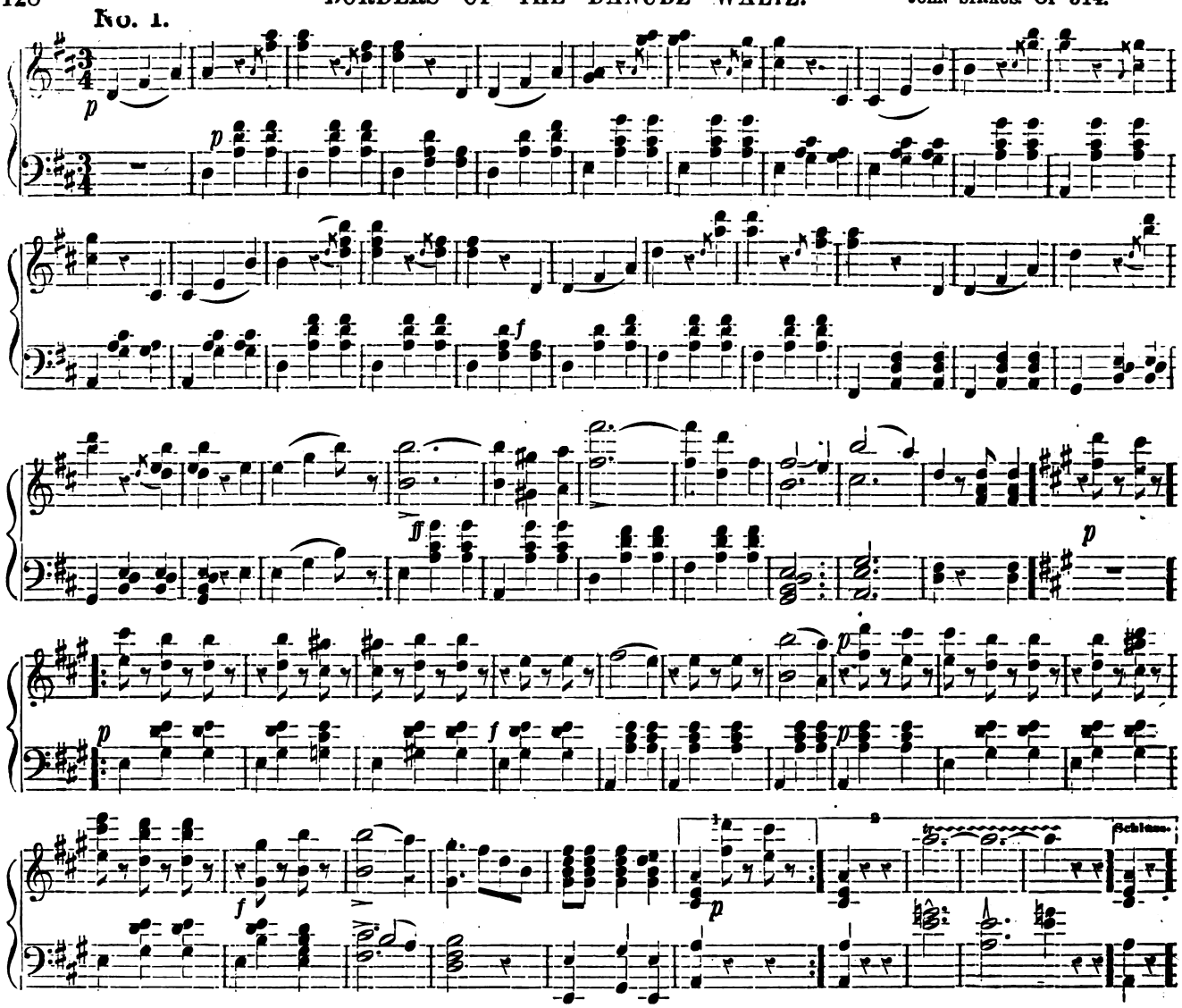

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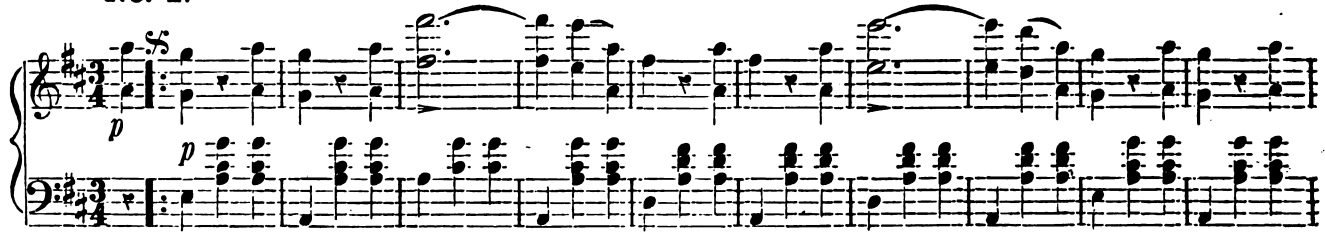

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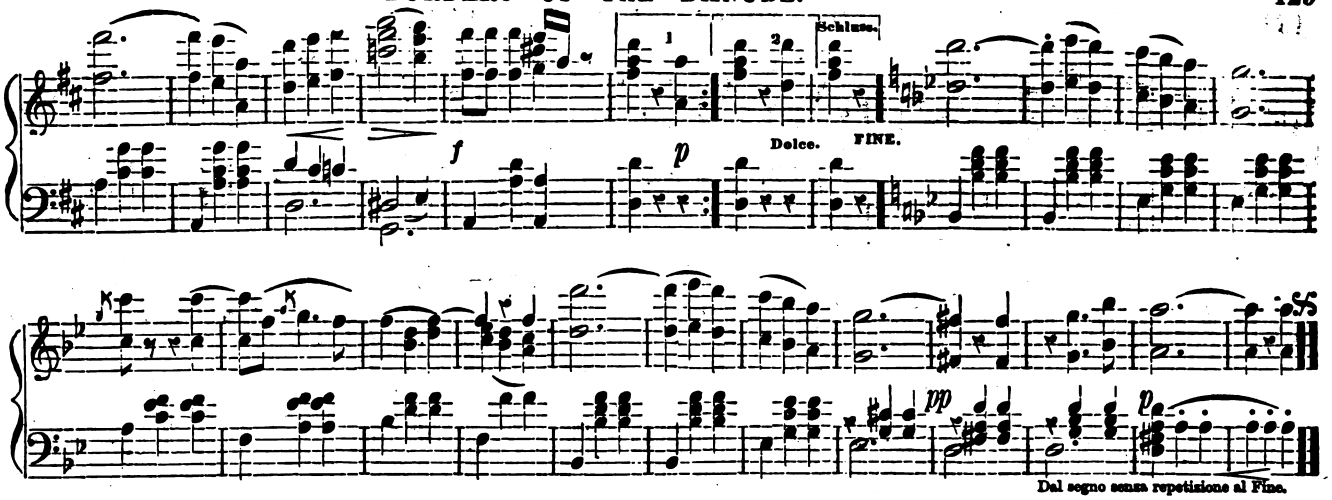

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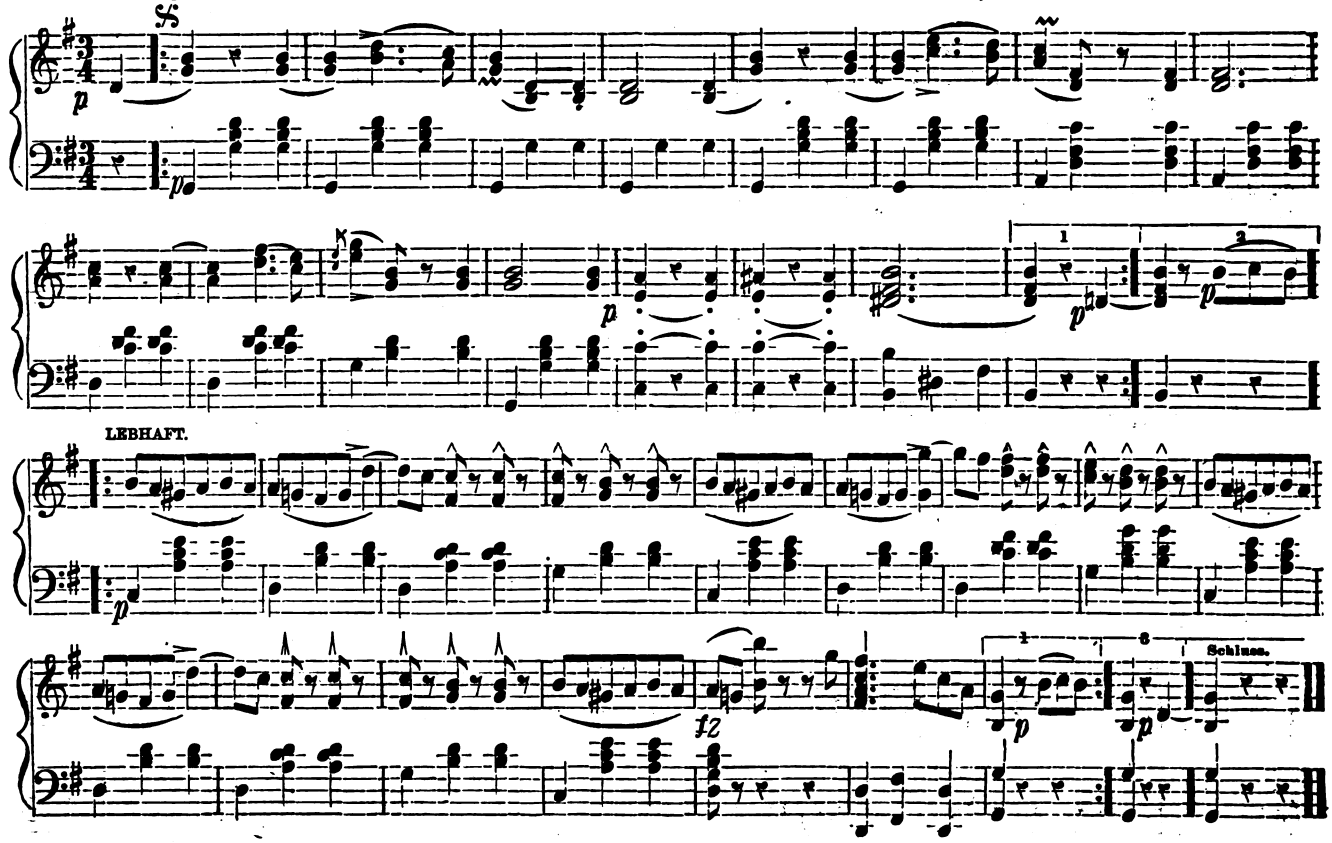

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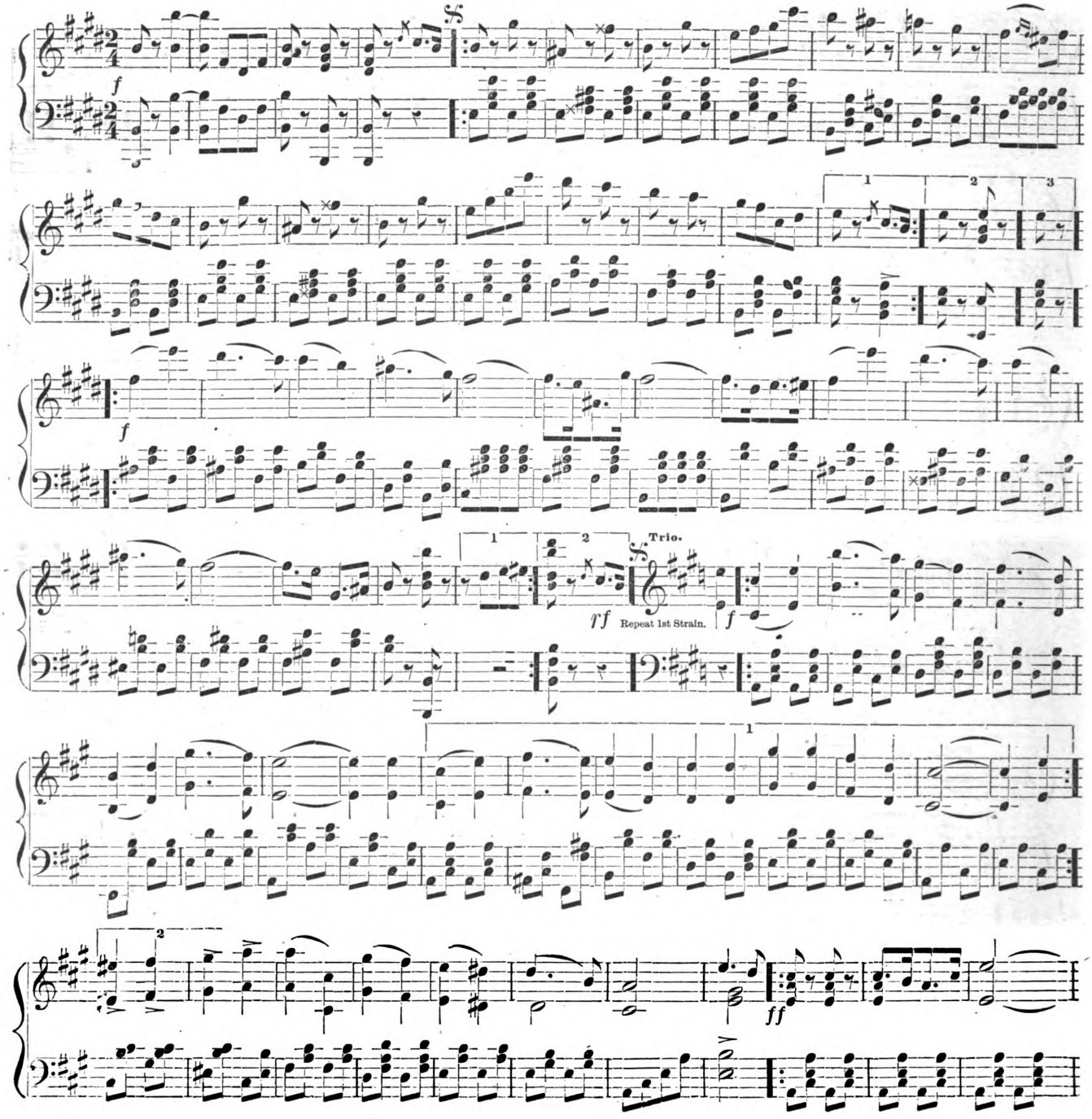

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No. 1.

No. 2.

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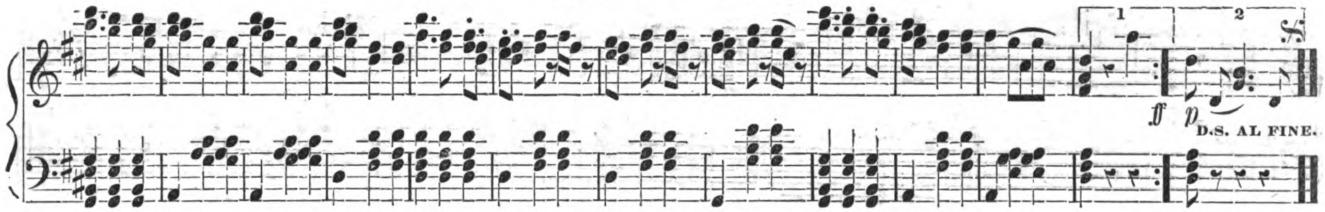

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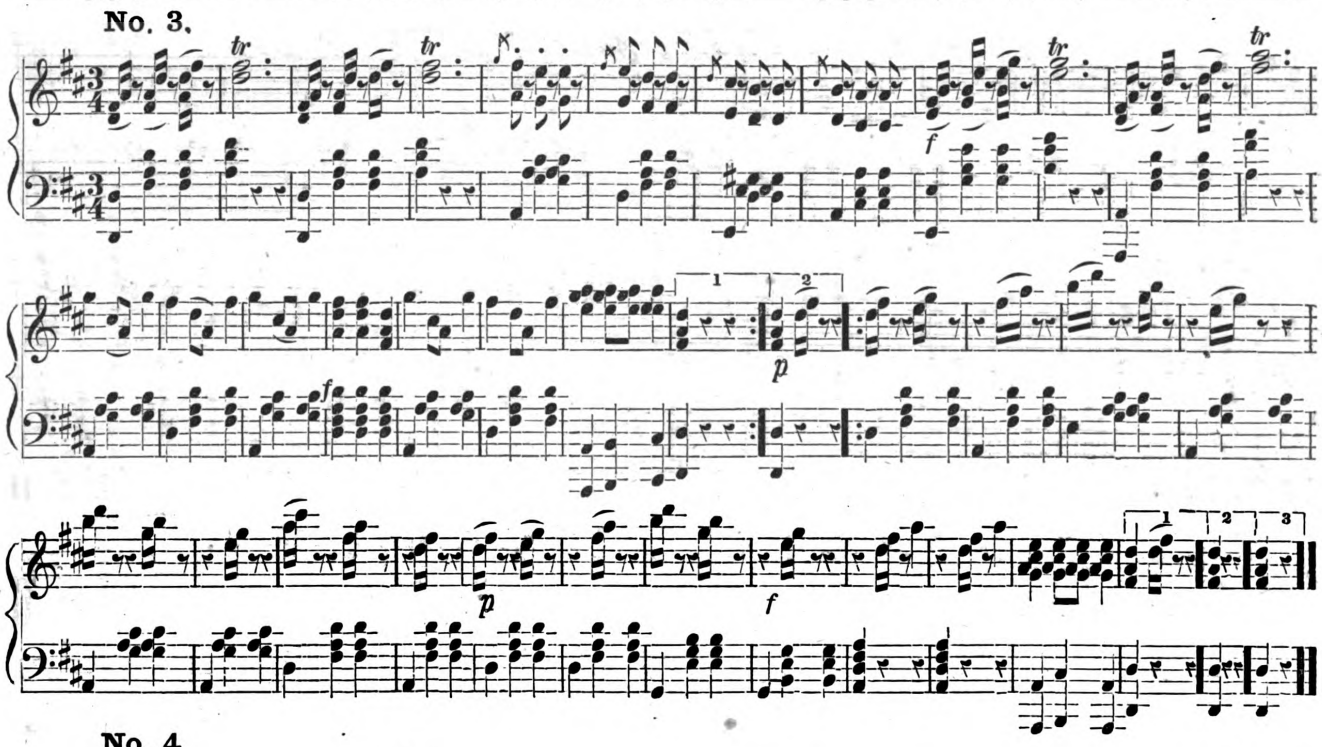

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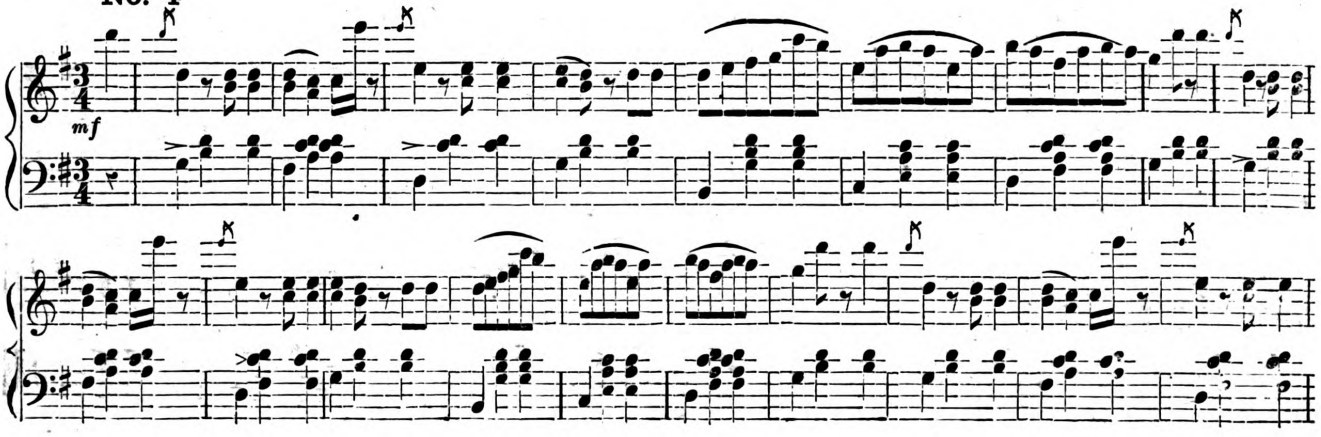

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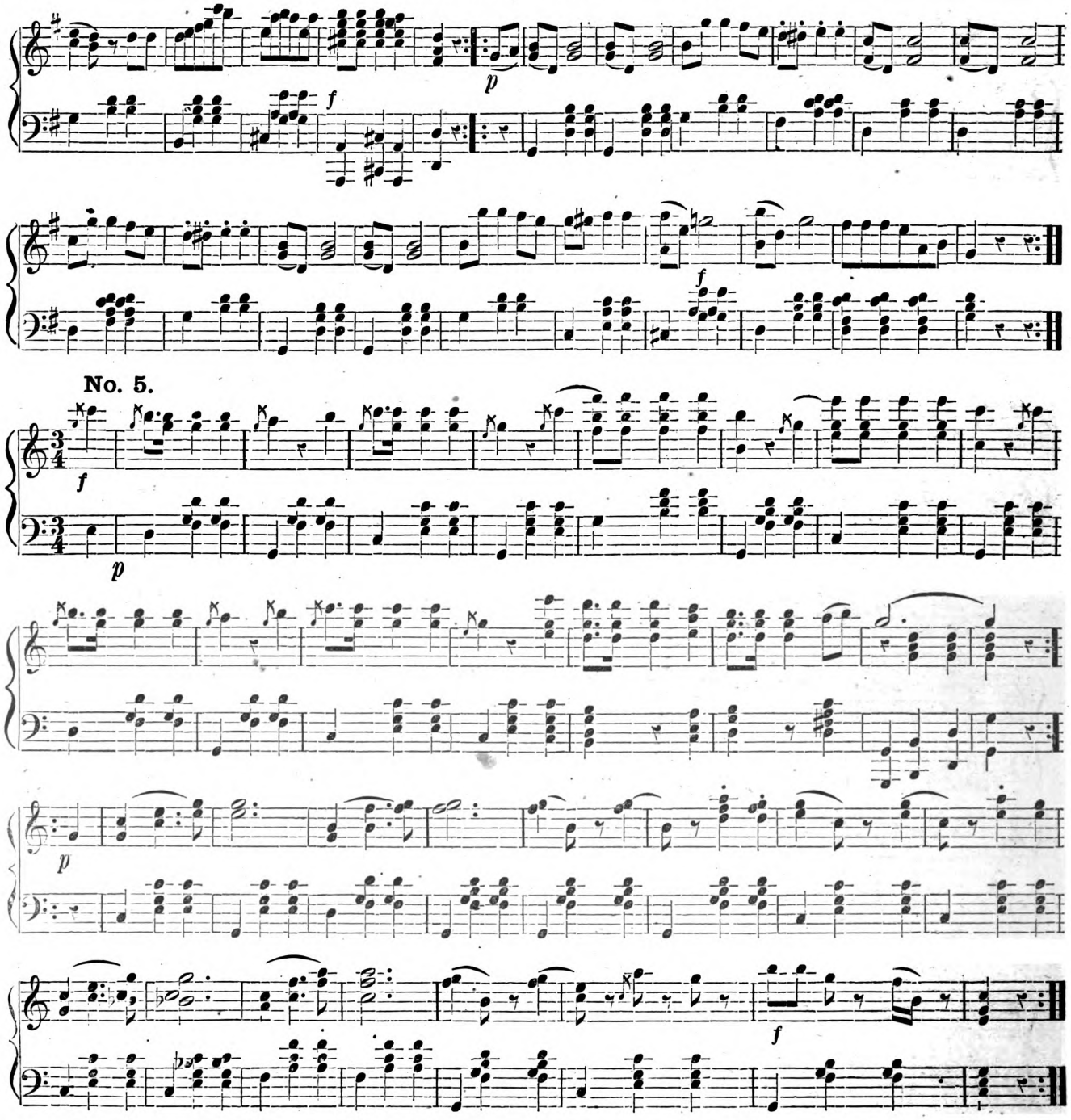

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REISELIEDER WALTZ.

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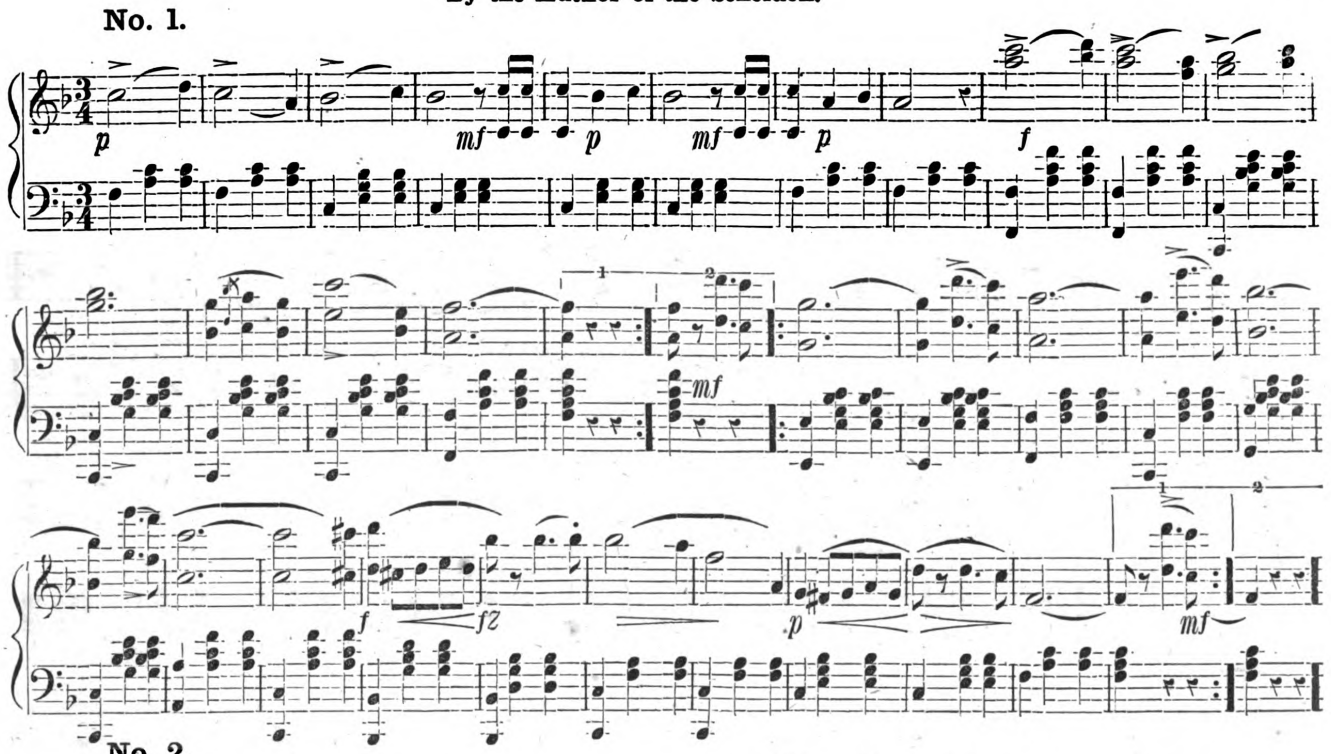

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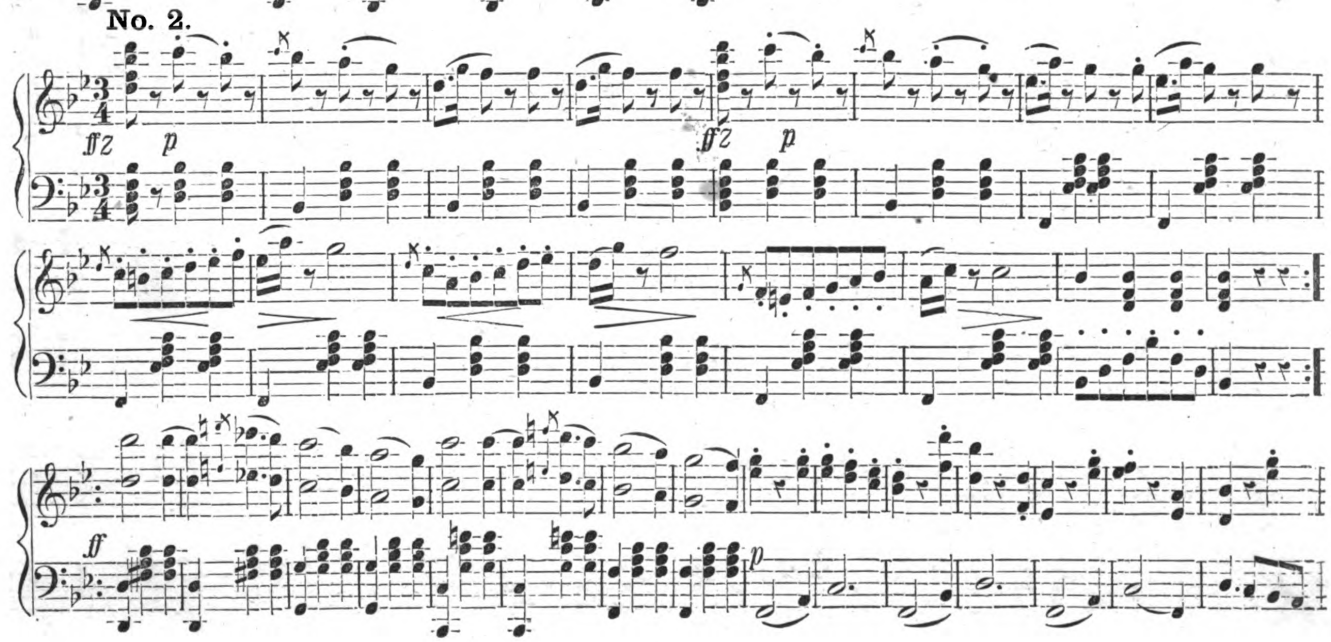

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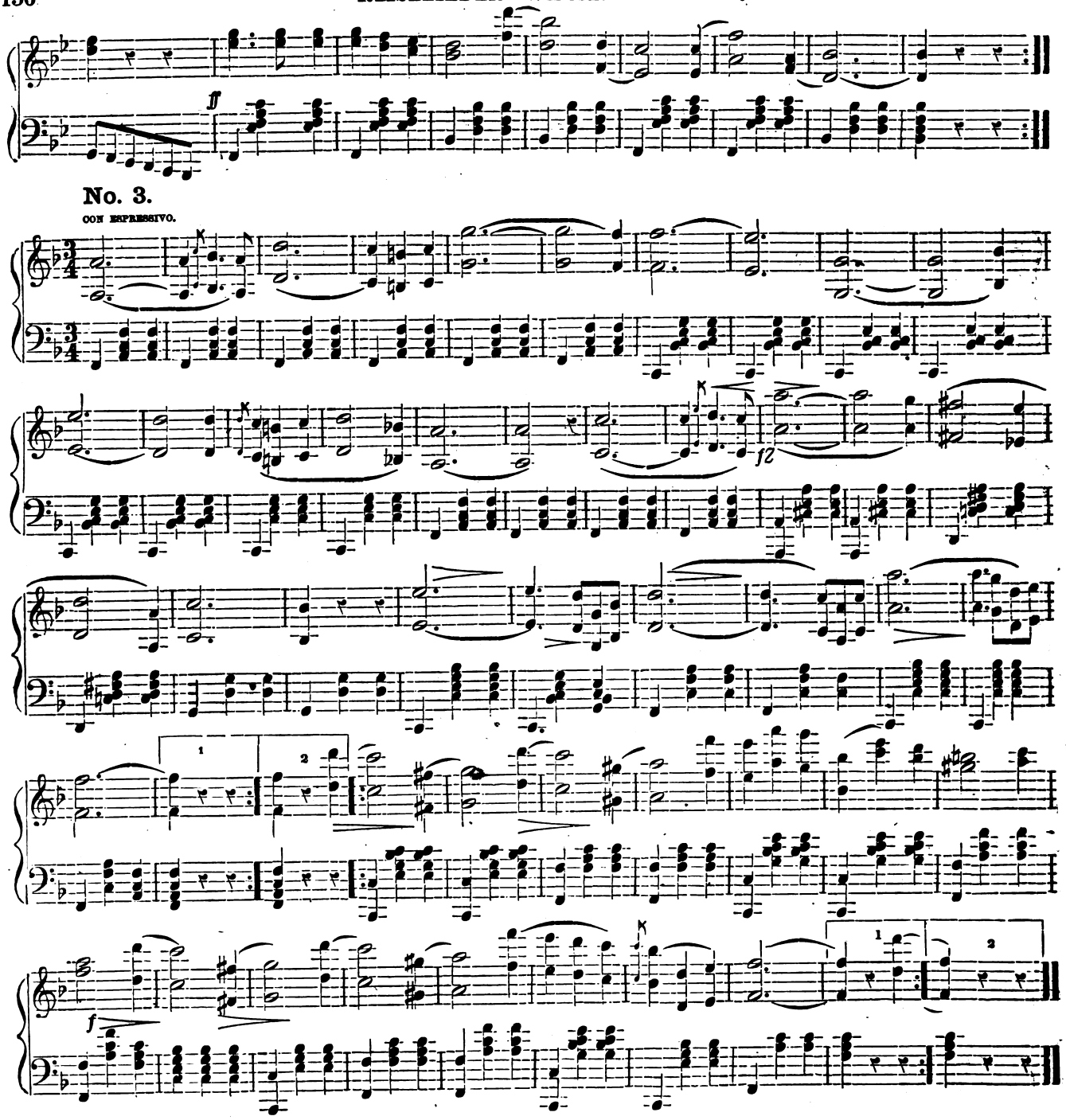

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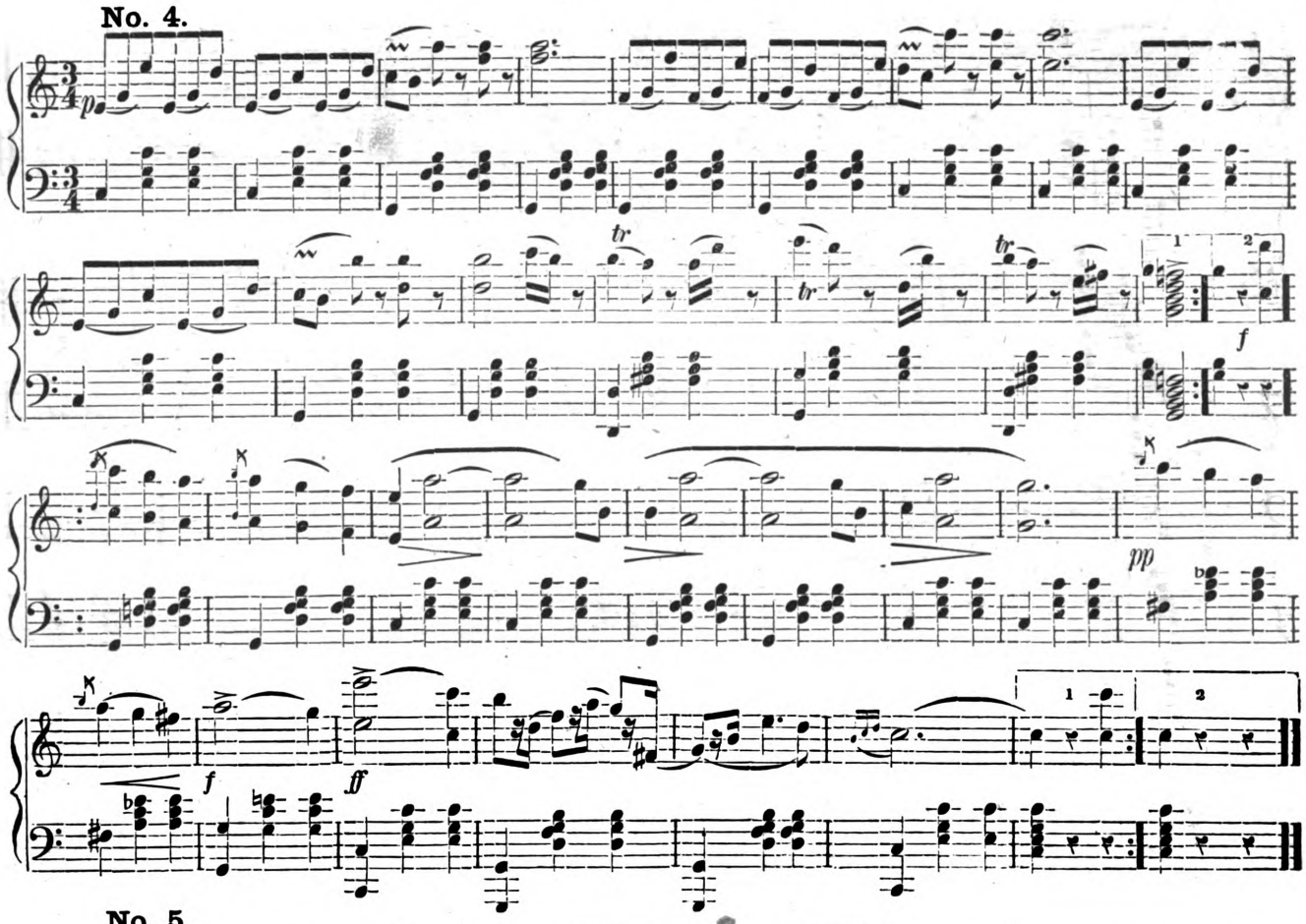

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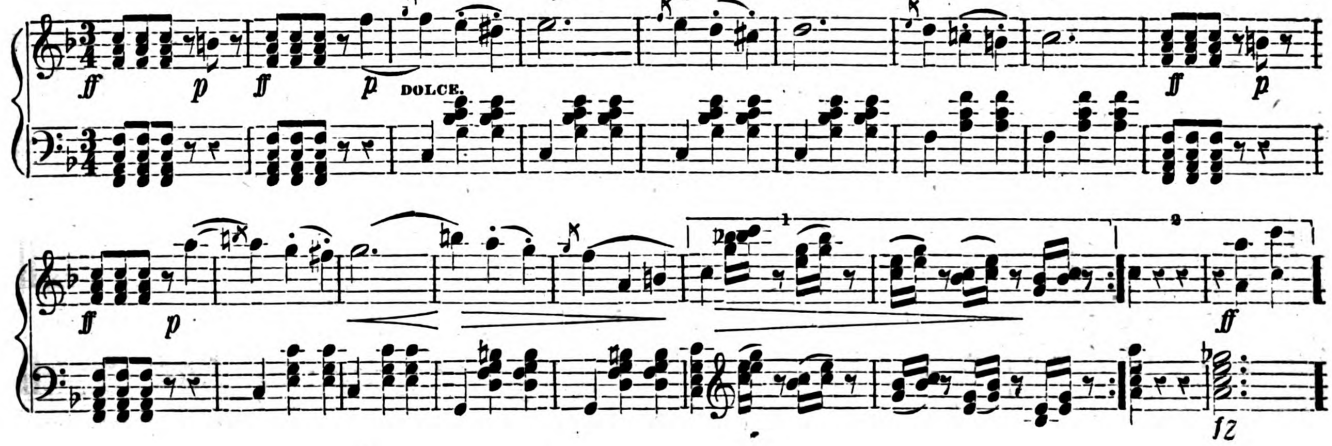

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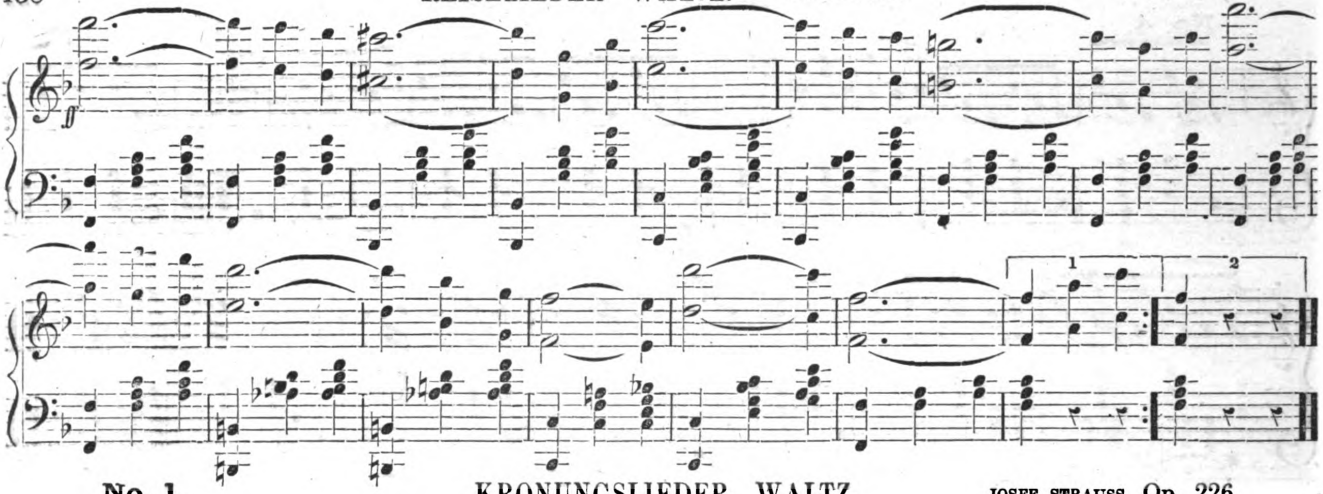
REISELIEDER WALTZ. Concluded.



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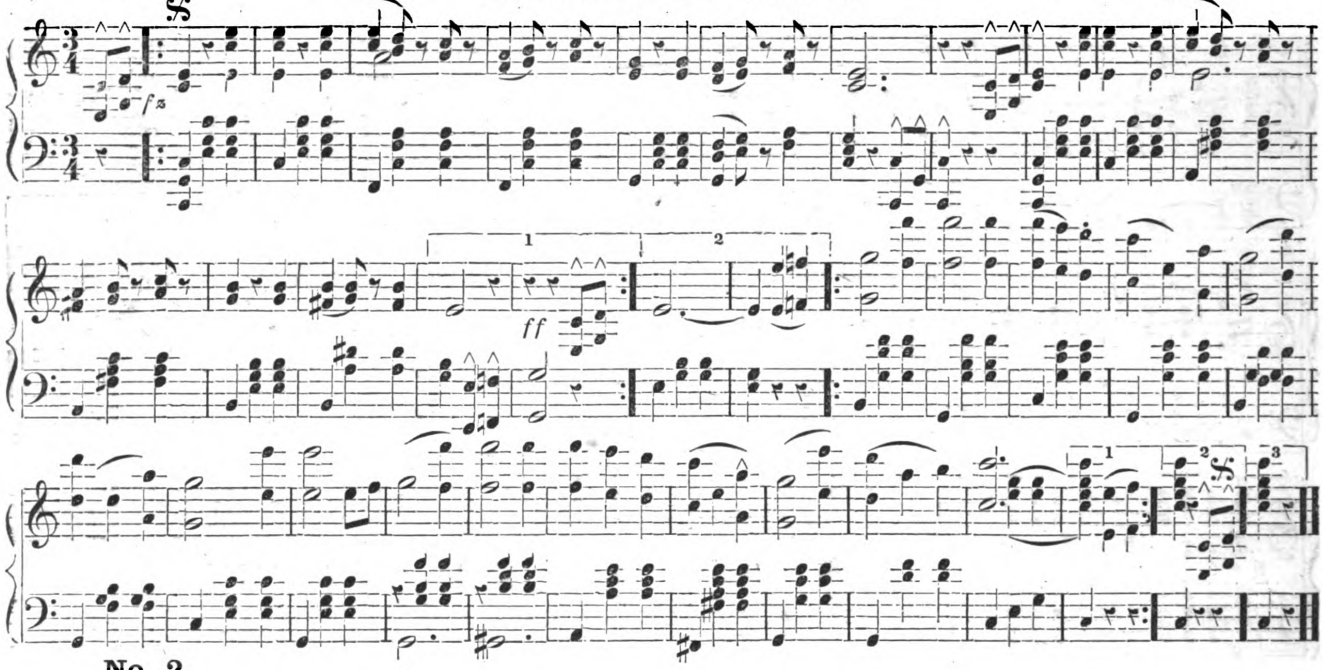
KRONUNGSLIEDER WALTZ.

JOSEF STRAUSS. Op. 226.



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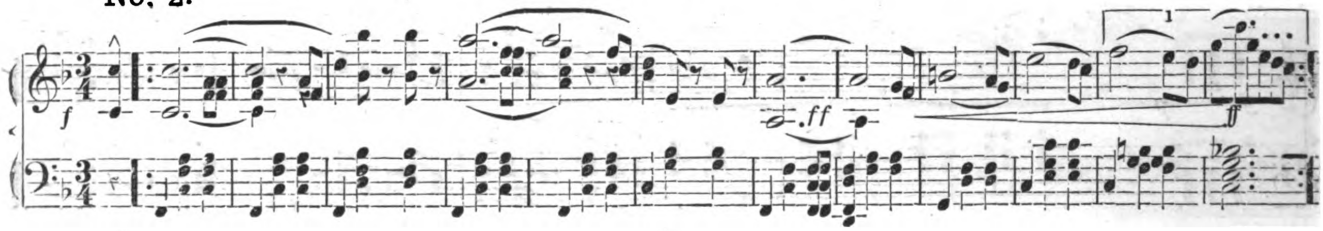

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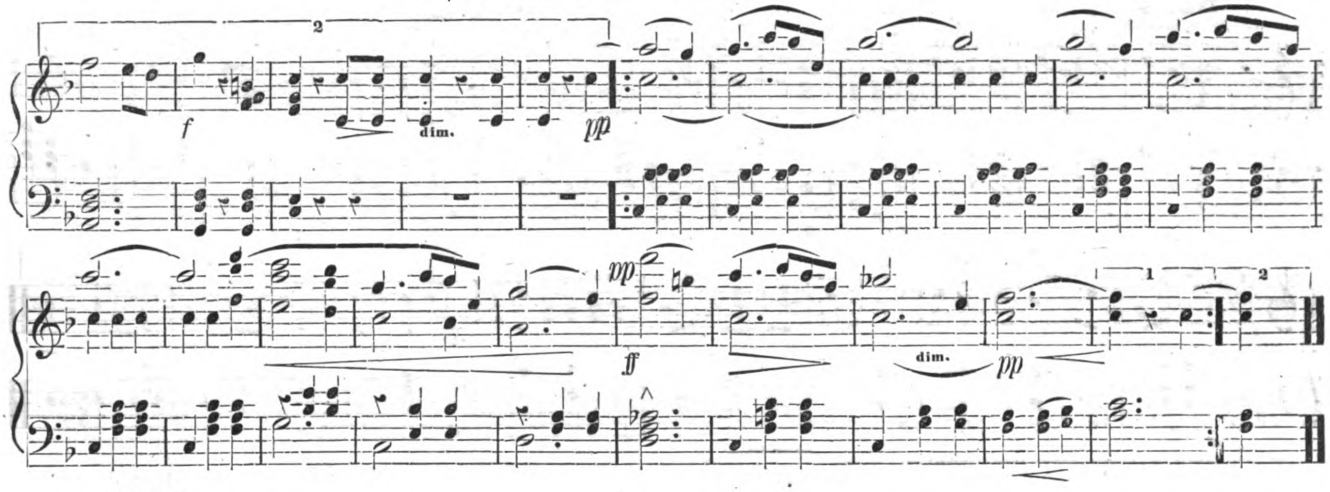

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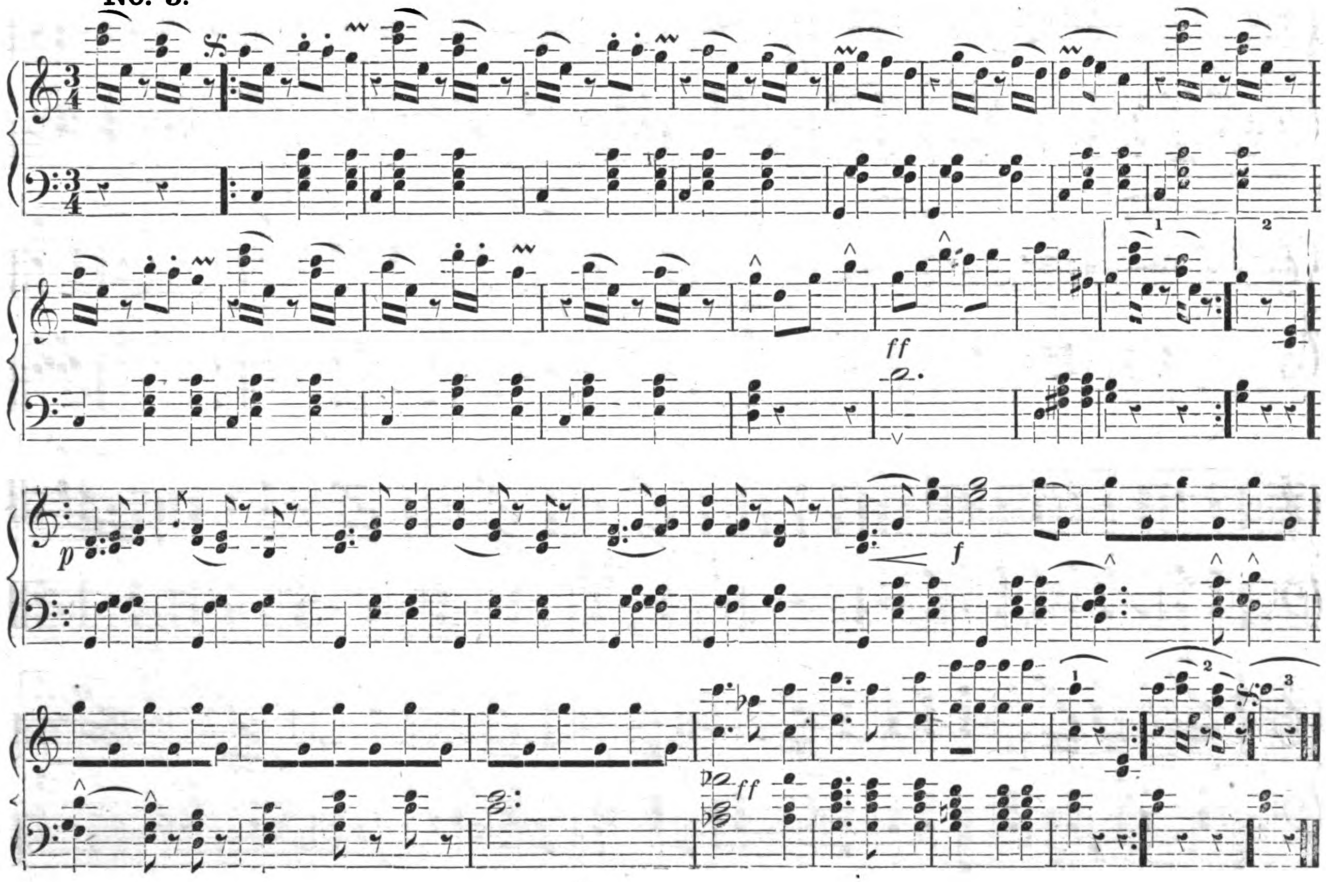

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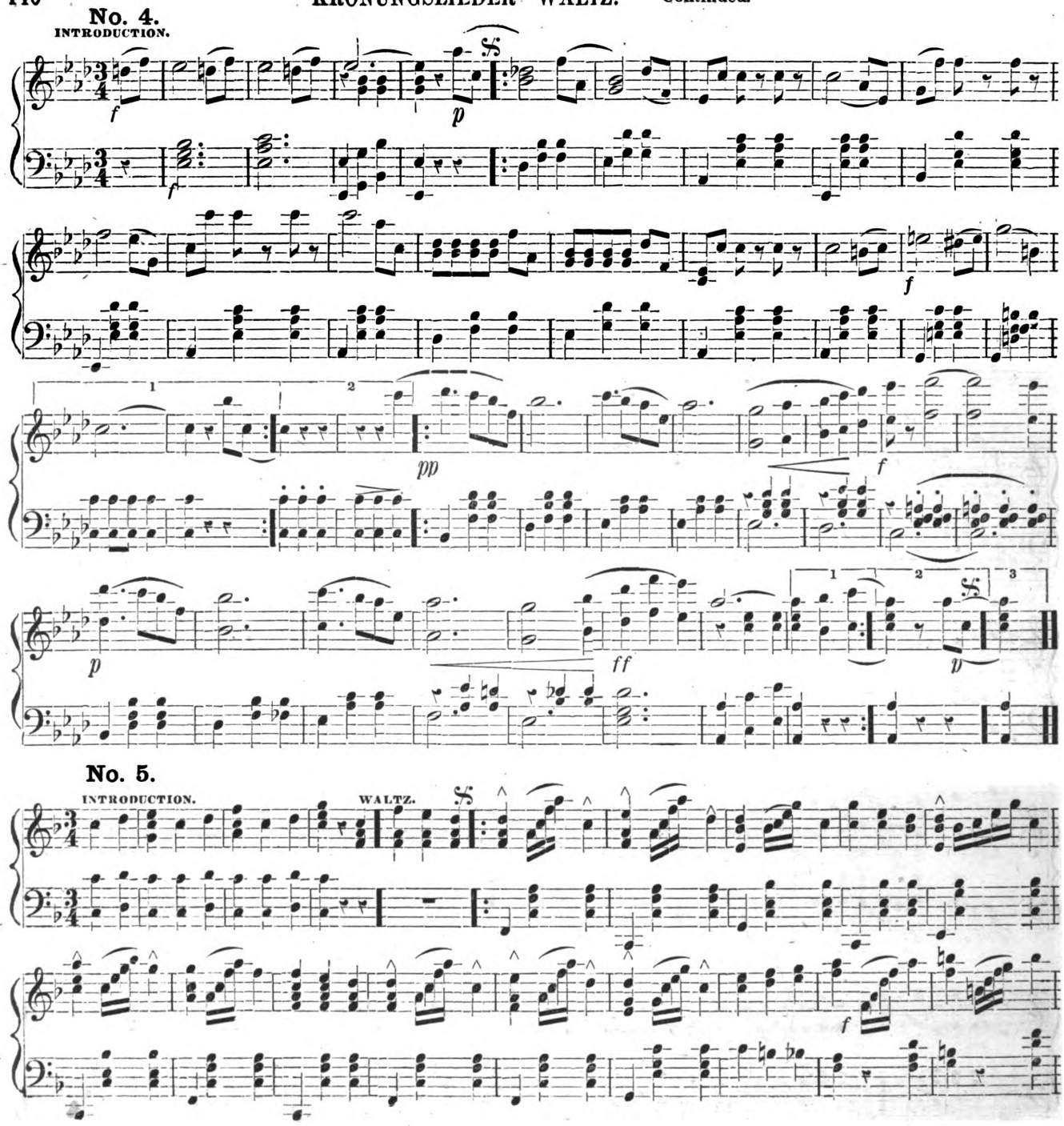

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KRONUNGSLIEDER WALTZ. Concluded.

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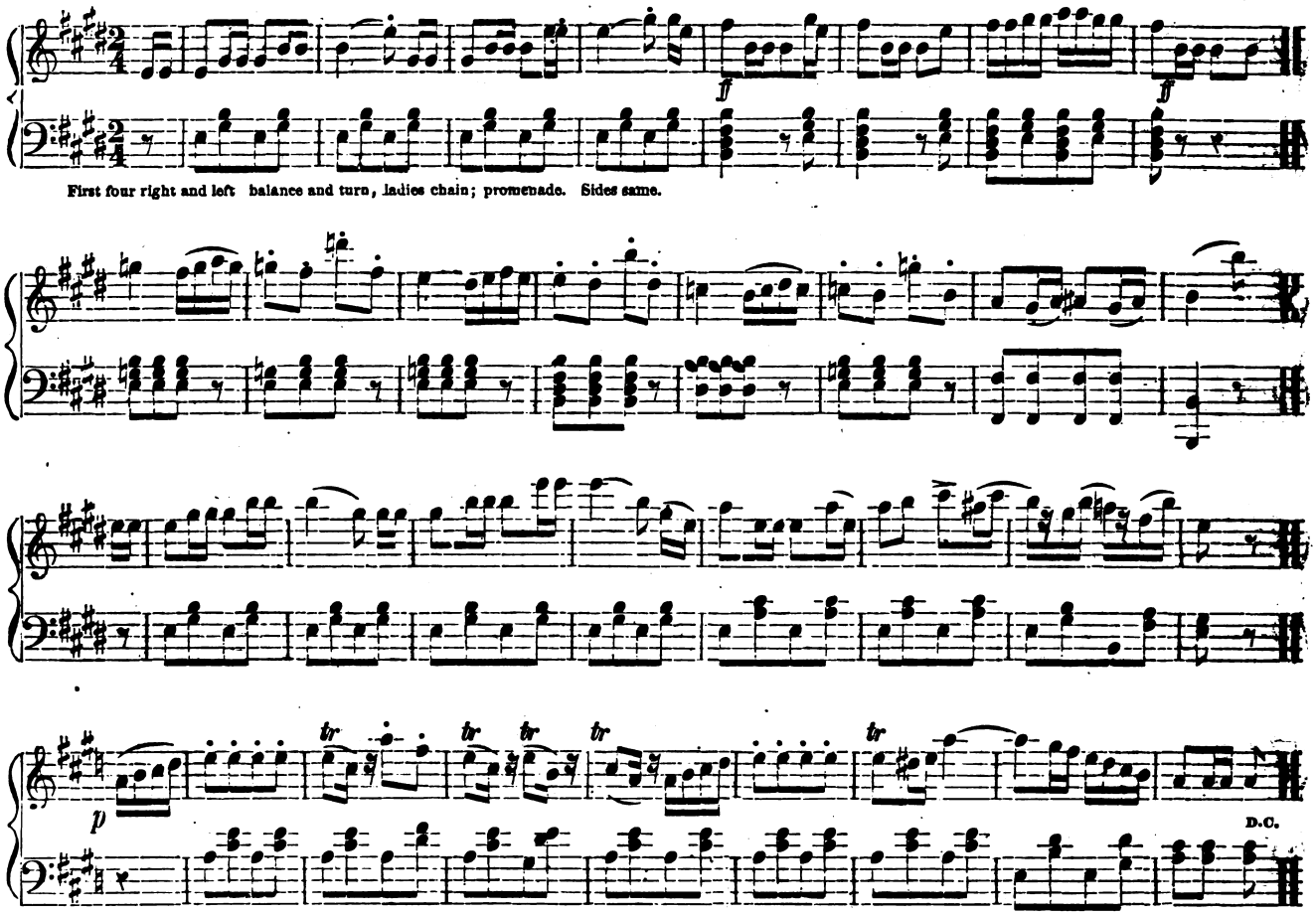
No. 1. THE REFRAIN OF THE ZOUAVE'S QUADILLES.



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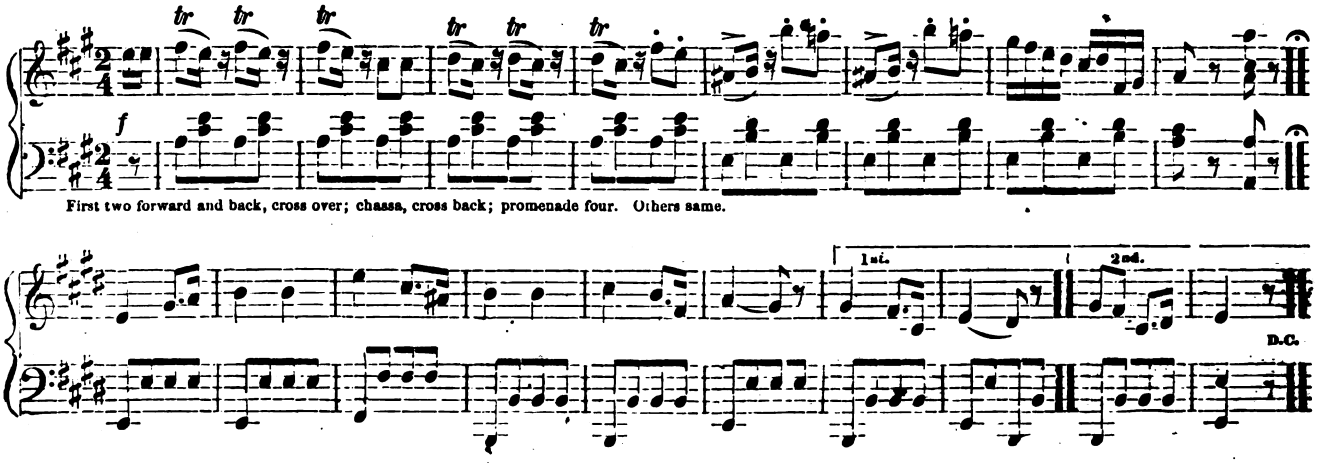

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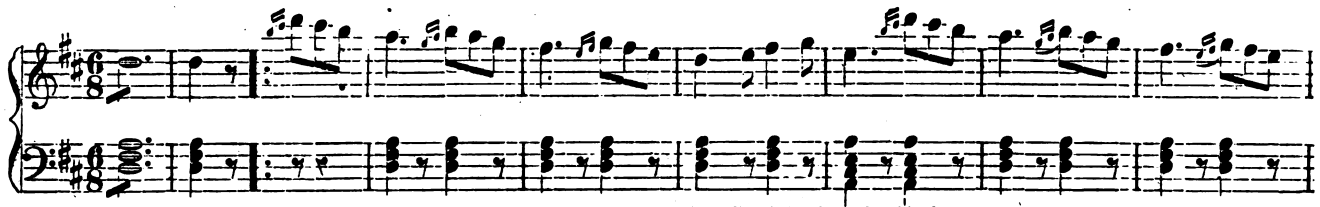
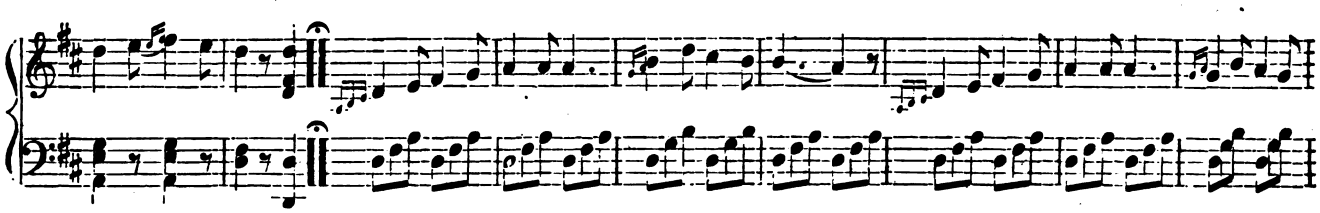
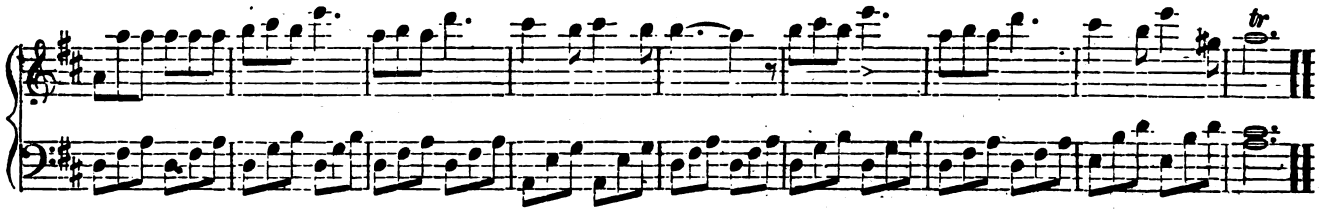
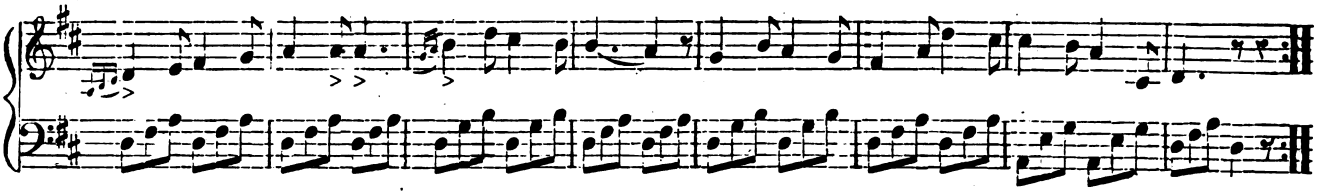


First two give right hands, cross over; back with left on a line; balance, half promenade; ladies chain; forward and back, half right and left to place. Others same.







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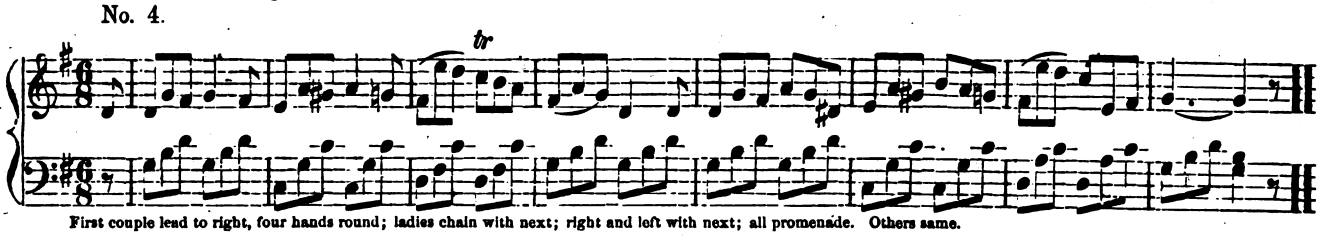
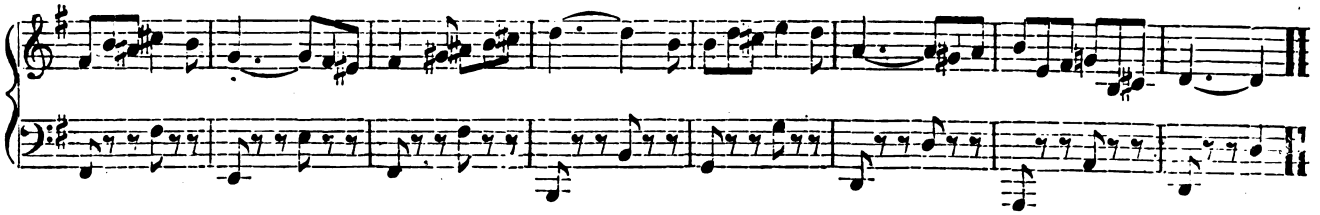


First couple lead to right, four hands round; ladies chain with next; right and left with next; all promenade. Others same.



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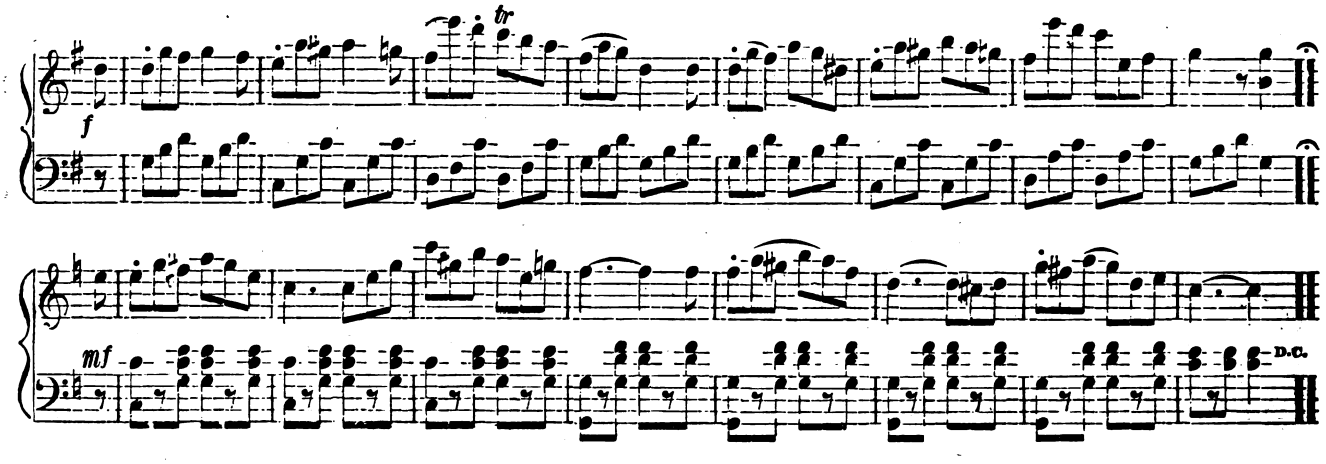

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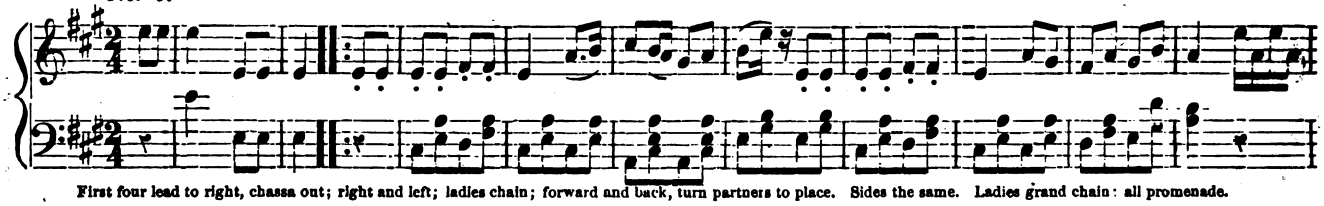
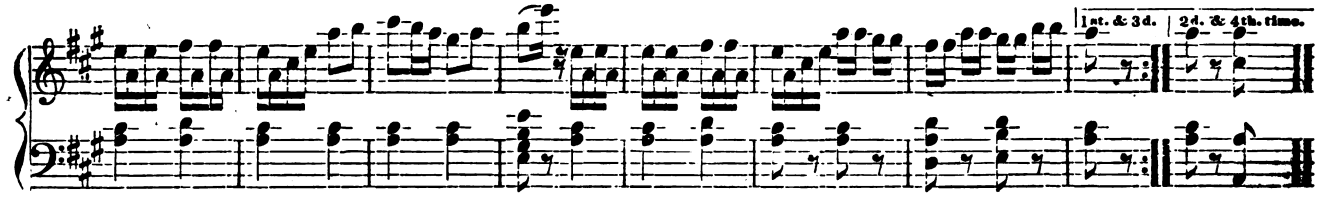
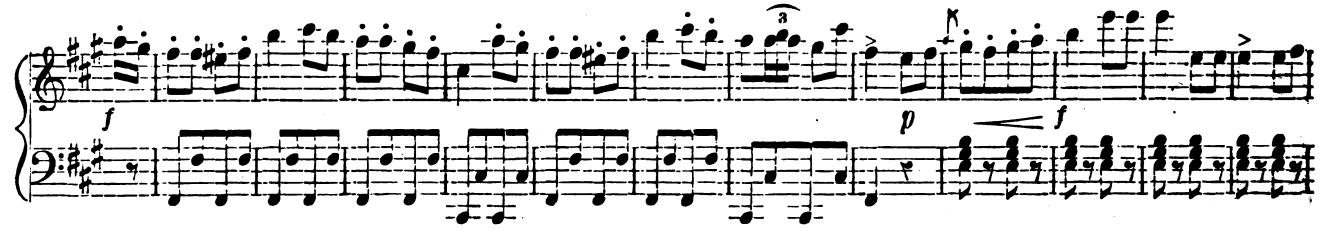
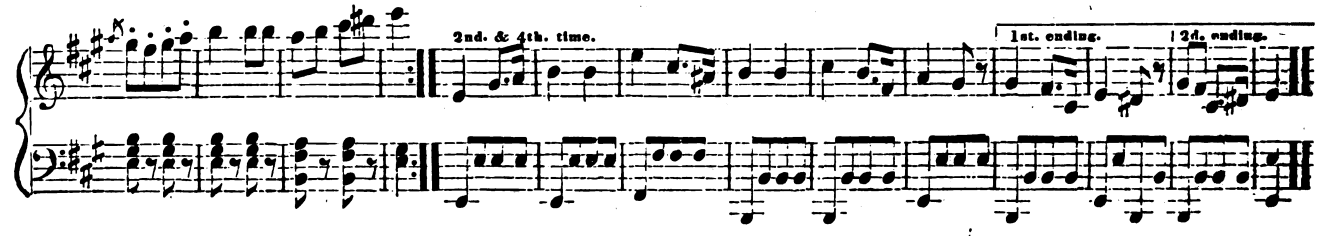


First four lead to right, chassa out; right and left; ladies chain; forward and back, turn partners to place. Sides the same. Ladies grand chain: all promenade.







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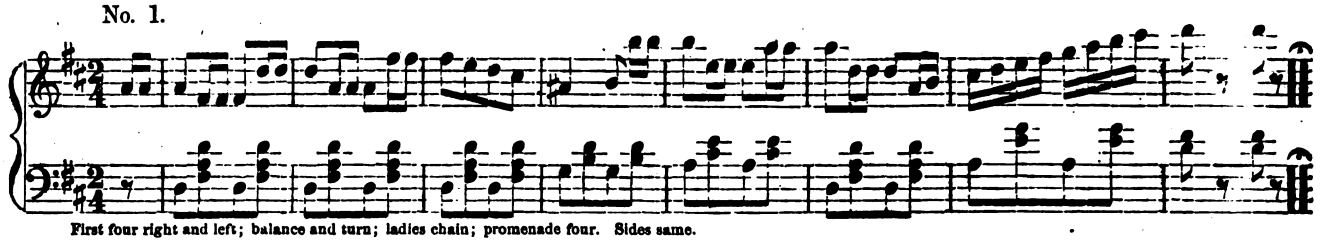
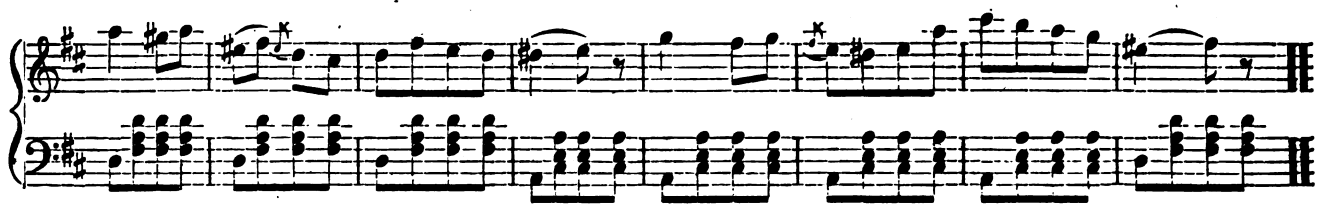
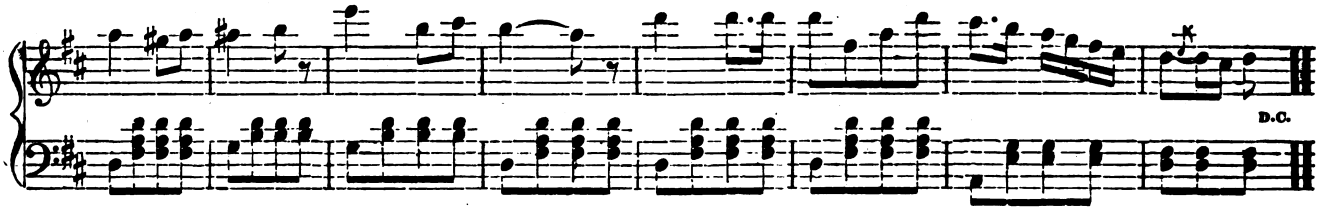
LE PRINCE IMPERIAL QUADRILLE. (As taught in Paris.) Music may be used for an ordinary Cotillion

No. 1.



First four right and left; balance and turn; ladies chain; promenade four. Sides same.





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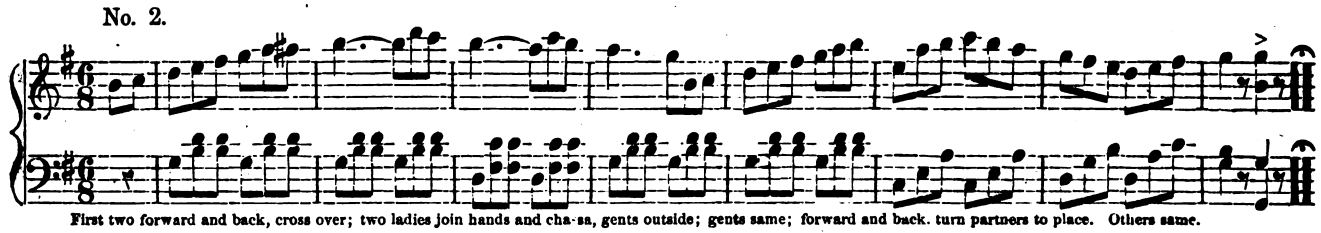
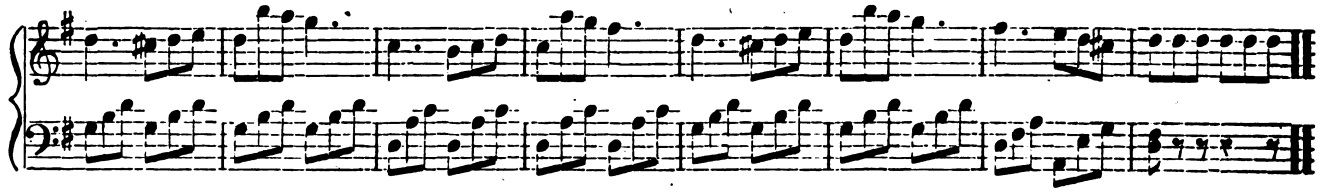
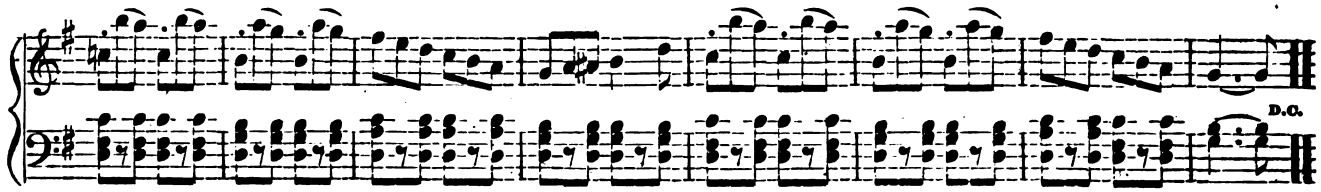


First two forward and back, cross over; two ladies join hands and cha-sa, gents outside; gents same; forward and back. turn partners to place. Others same.





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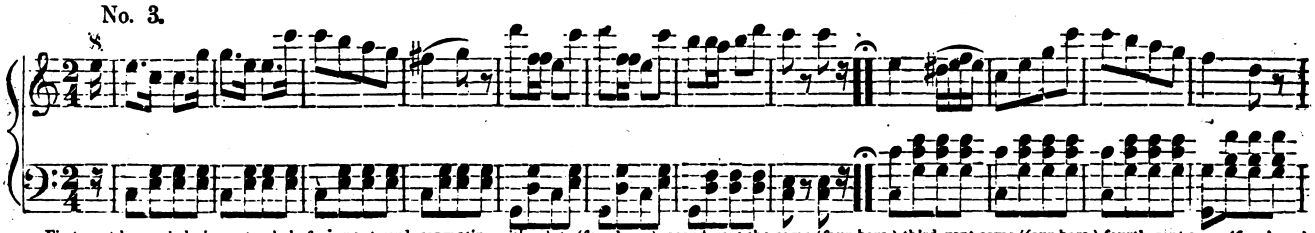
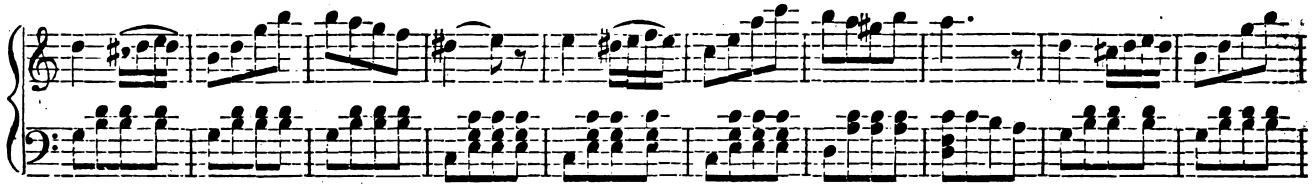
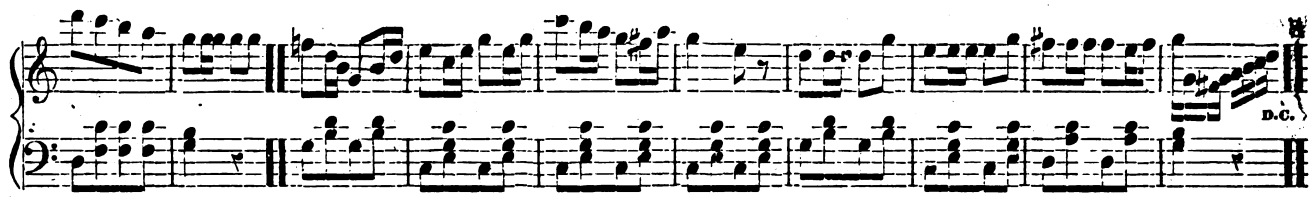


First gent leaves lady in centre, lady facing outward, separating with salute (four bars.) second gent the same (four bars.) third gent same (four bars.) fourth gent same (four bars.) Ladies hands around, the four ladies thus back to back, take hands and round to right, stopping in front of partners (four bars.) Gents forward, the four gents advance and give right hands to partners and left to next lady, and make a large circle (four bars.) All balance in circle and turn partners to places (eight bars.) four times.





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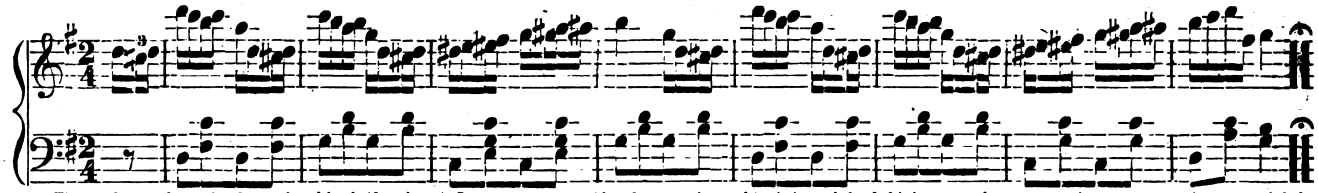
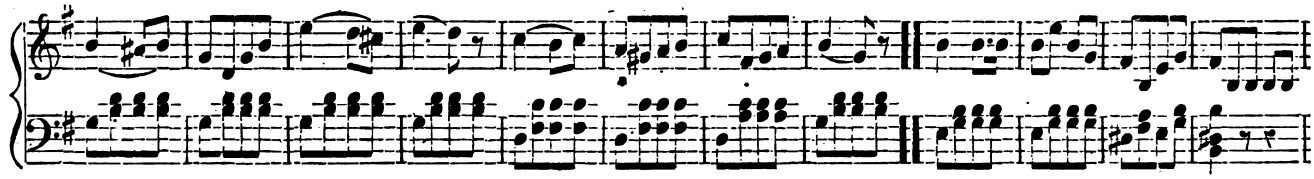
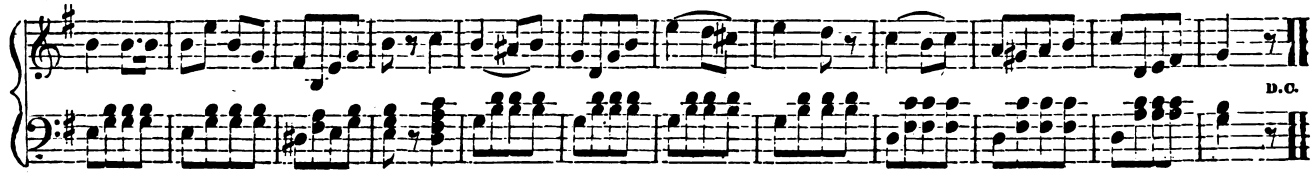


First and second couples forward and back (four bars.) Leave partners on sides. first gent leaves his lady on left of third gent, and returns to place; at same time second lady leaves her gent on right of fourth lady, and retires to place (four bars.) Forward six, six on side forward and back twice (eight bars.) Two forward, first gent and second lady forward and back (four bars.) Forward again, salute, and pass to side where partners are. Four hands half round with sides (four bars.) Right and left to places (four bars.) four times.





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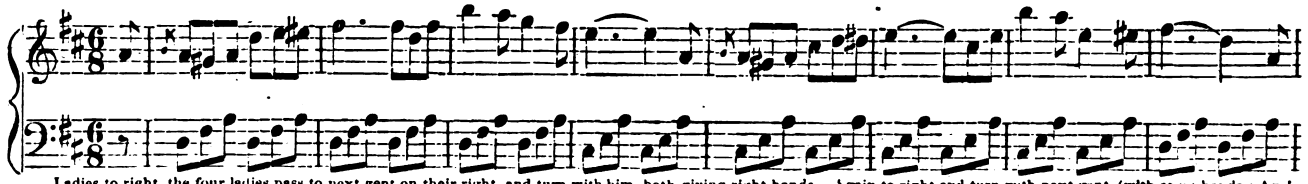
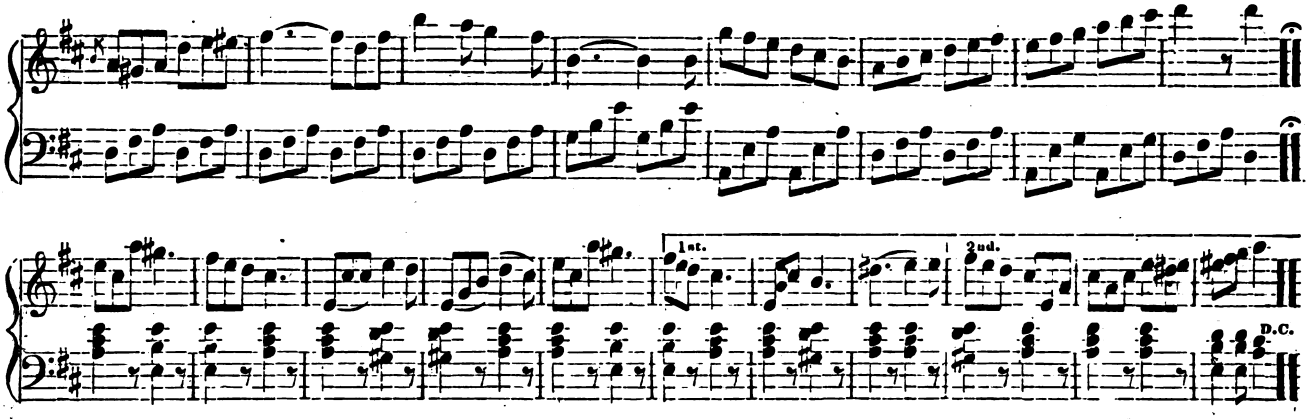
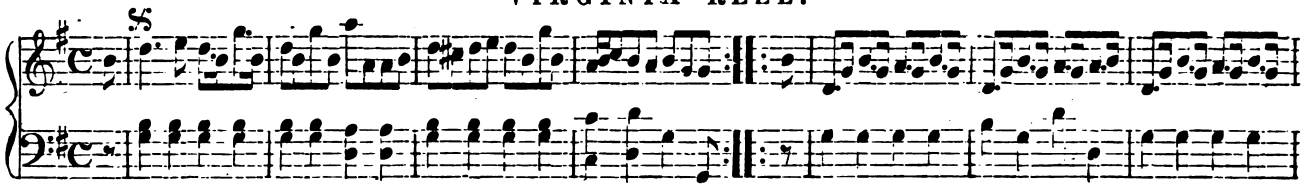


Ladies to right, the four ladies pass to next gent on their right, and turn with him, both giving right hands. Again to right and turn with next gent, (with same hands.) Again to right and turn. Finally pass again to right, which brings all to partners (16 bars.) First couple forward and back (4 bars.) Turn with right hands ending in centre, face to face (4 bars.) All four to right and to left (4 bars.) Turn to places (4 bars.) Others to same. After the ladies repeat the first 16 bars of this figure a fifth time, all the gents place their partners in the centre, facing outward, each lady thus facing her own partner, when the Quadrille thus terminates by all saluting.

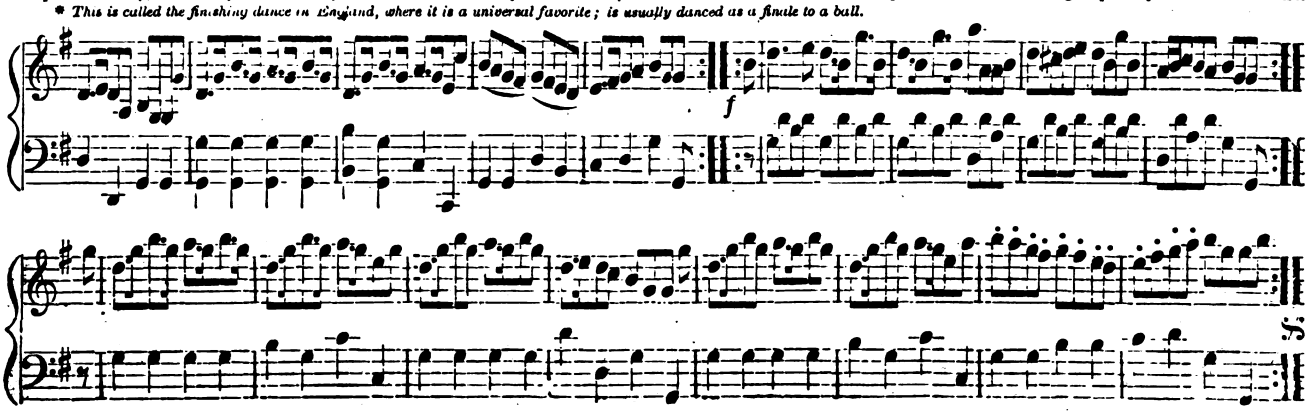


VIRGINIA REEL.



Sir Rodger De Coverly. * The first lady and foot gentleman forward in the centre, meet and courtesy and bow—first gentleman and foot lady the same—first lady and foot gentleman forward and swing with right hands—first gentleman and foot lady the same—first lady and foot gentleman forward and swing with left hands—first gentleman and foot lady the same—first lady and foot gentleman forward, swing with both hands—first gentleman and foot lady the same. First lady and foot gentleman forward and allemande around each other—first gentleman and foot lady the same. First couple swing each other with right hands, first lady swings second gentleman with left hand, (first gentleman swings second lady with left hand at the same time,) first couple swing each other with right hands again, third lady and gentleman with left hands—partners with right, and so on until you reach the foot of the set—the gentleman passes his arm around his partner's waist, (lower their heads,) all the other couples join their hands raised, and first couple promenade up, followed by the other couples—down the outside to places—first couple will now be at the foot—the first couple cross their hands and gallopade up and down the centre.

* *This is called the finishing dance in England, where it is a universal favorite; is usually danced as a finale to a ball.*



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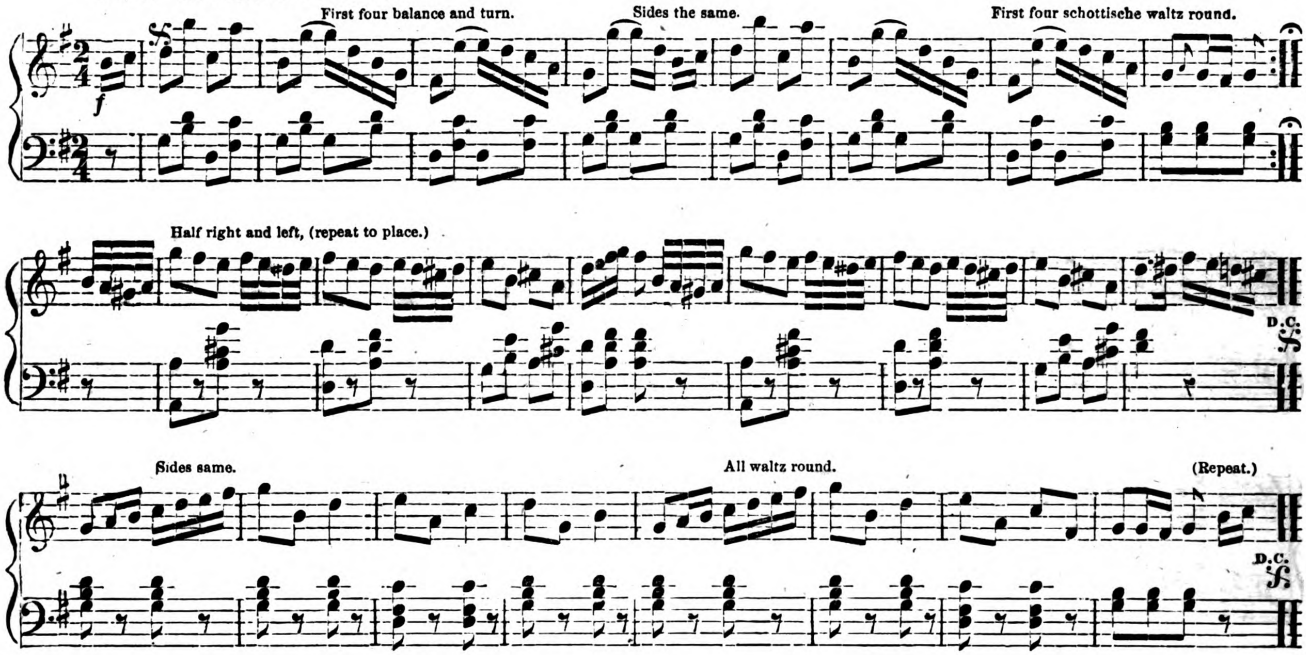
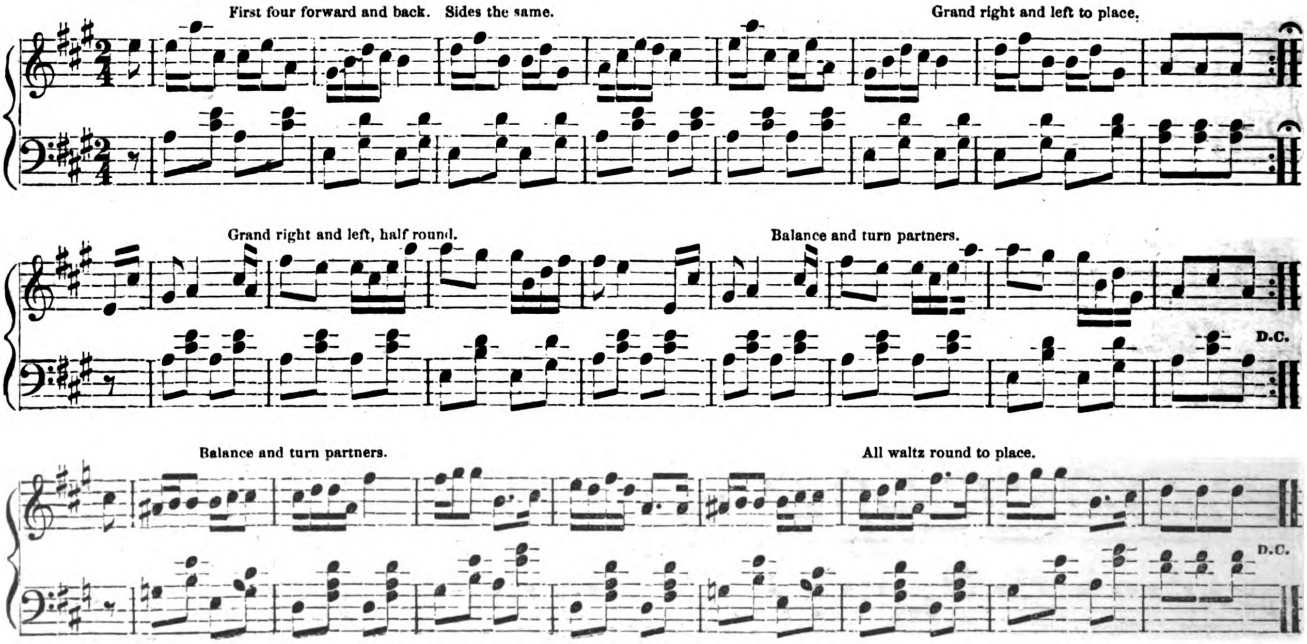
No. 1. National Schottische.



No. 2. Diamond Schottische.



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No. 3. Flying Cloud Schottische.

Ladies for'd and back, gents the same—ladies join right hands in the centre, at same time give left to partner.

All walts round to place.

FINE.

All balance and turn

All balance at corners and turn.

Then partners.

D.C.

No. 4. Rochester Schottische.

All join hands, forward and back twice.

Contrive the balance, and walts untill each couple come to their places.

FINE.

The 2d time gents turn the ladies at their left.

D.C.

Balance, and walts quarter round the circle.

Repeat untill each gent regains his own partner.

D.C.

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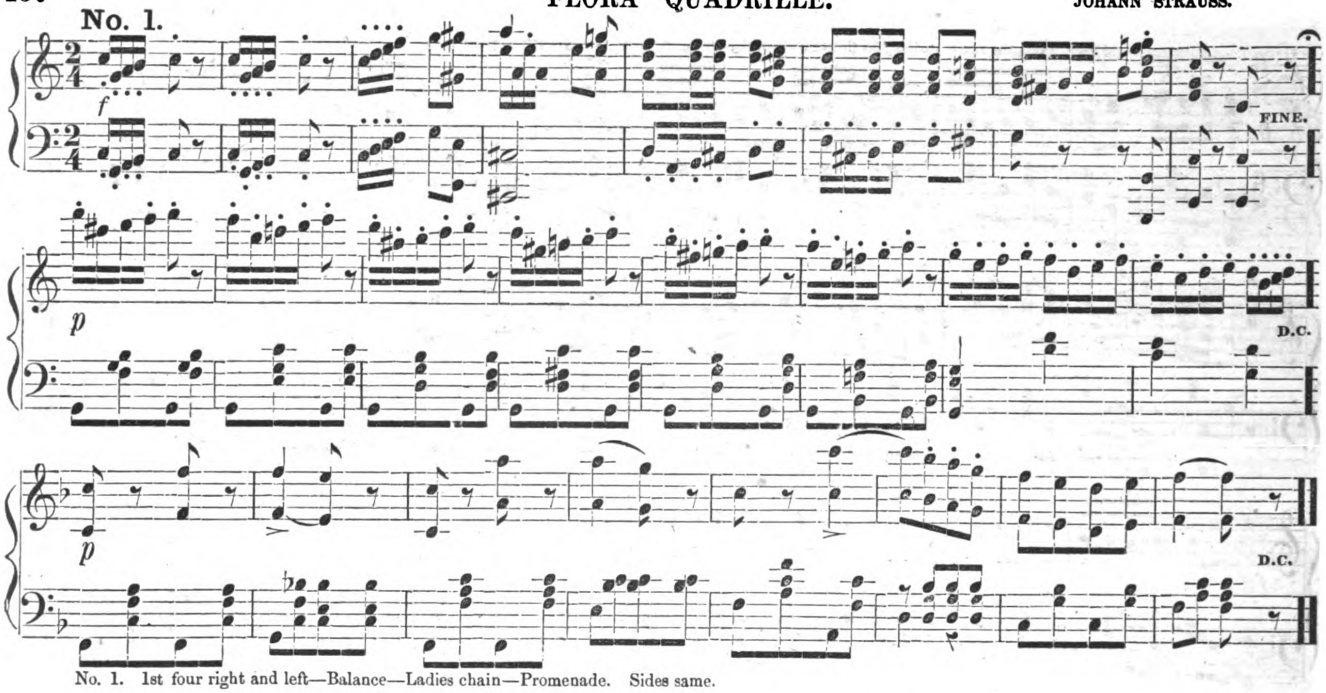
FLORA QUADRILLE.

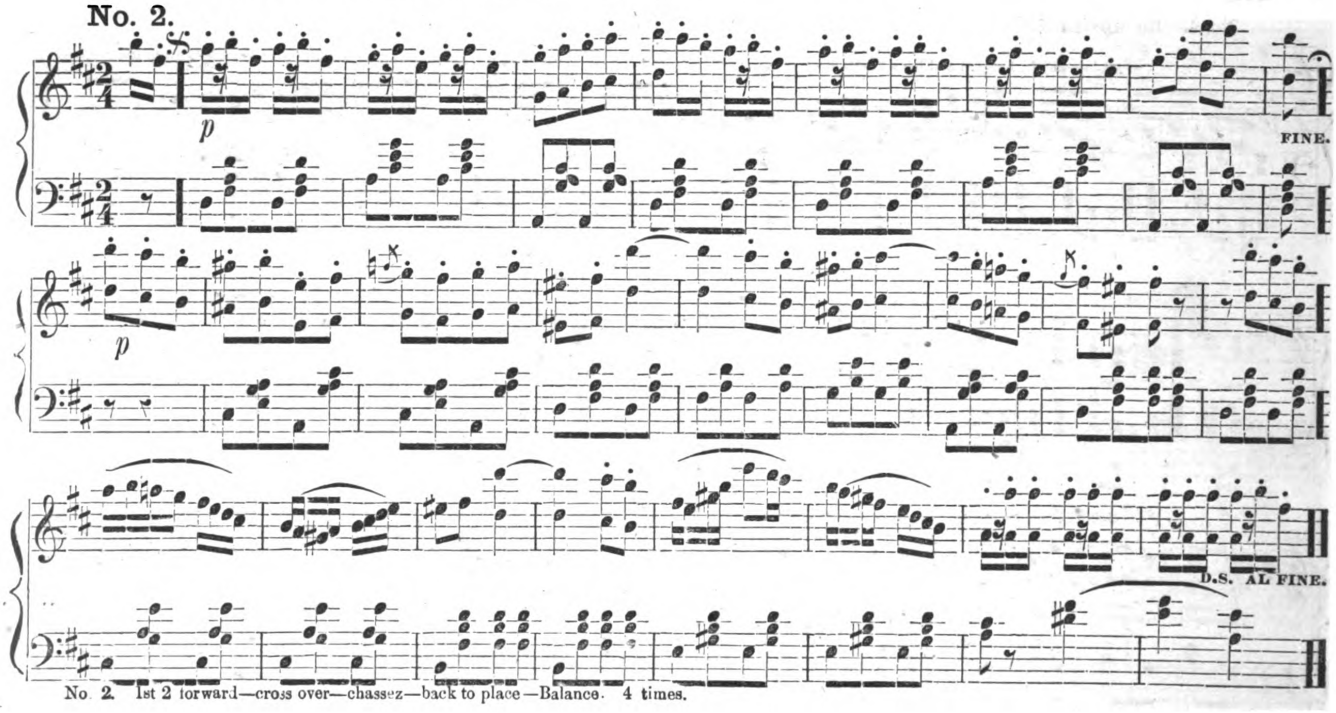
JOHANN STRAUSS.

No. 1.



No. 1. 1st four right and left—Balance—Ladies chain—Promenade. Sides same.

No. 2.



No. 2. 1st 2 forward—cross over—chassez—back to place—Balance. 4 times.

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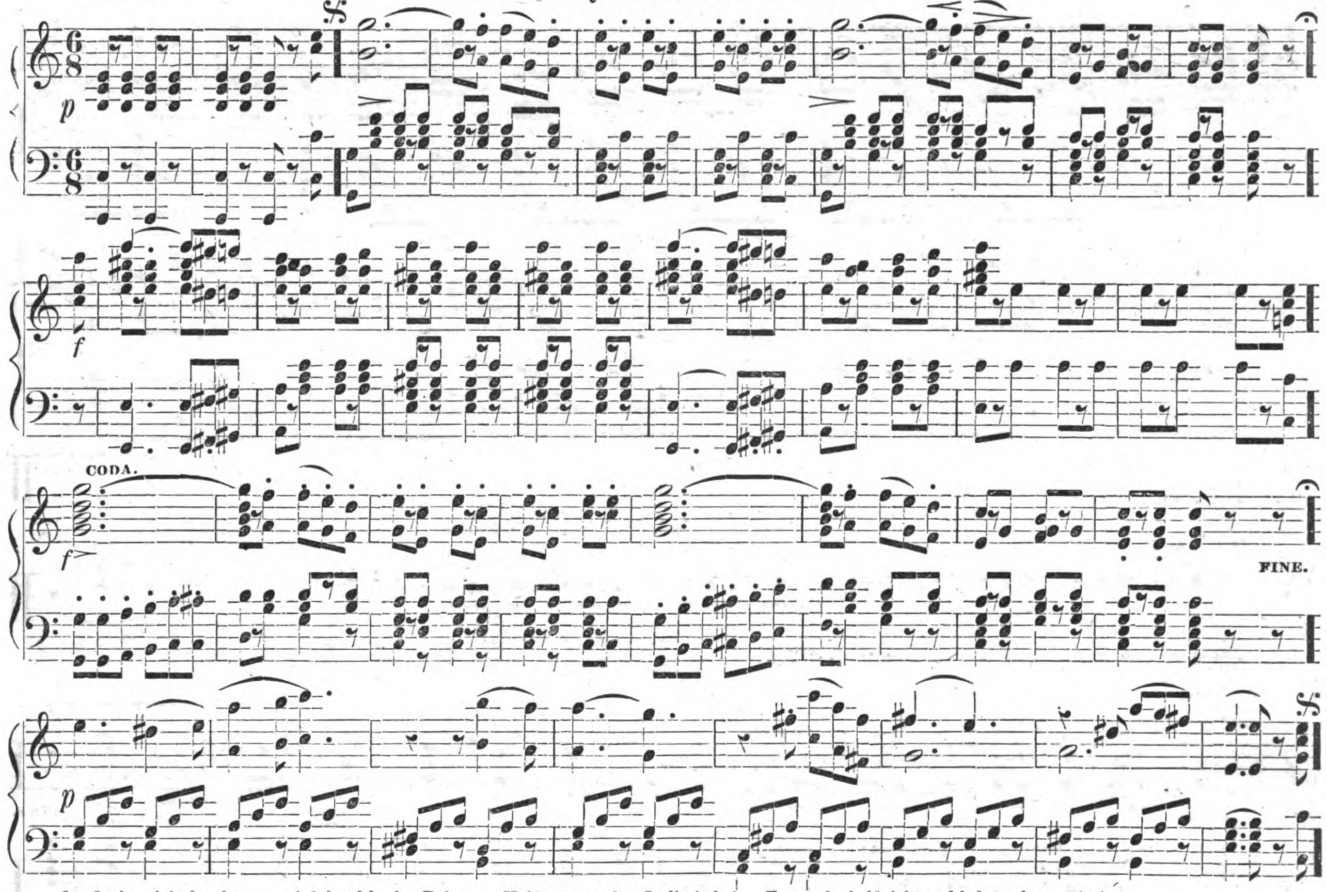
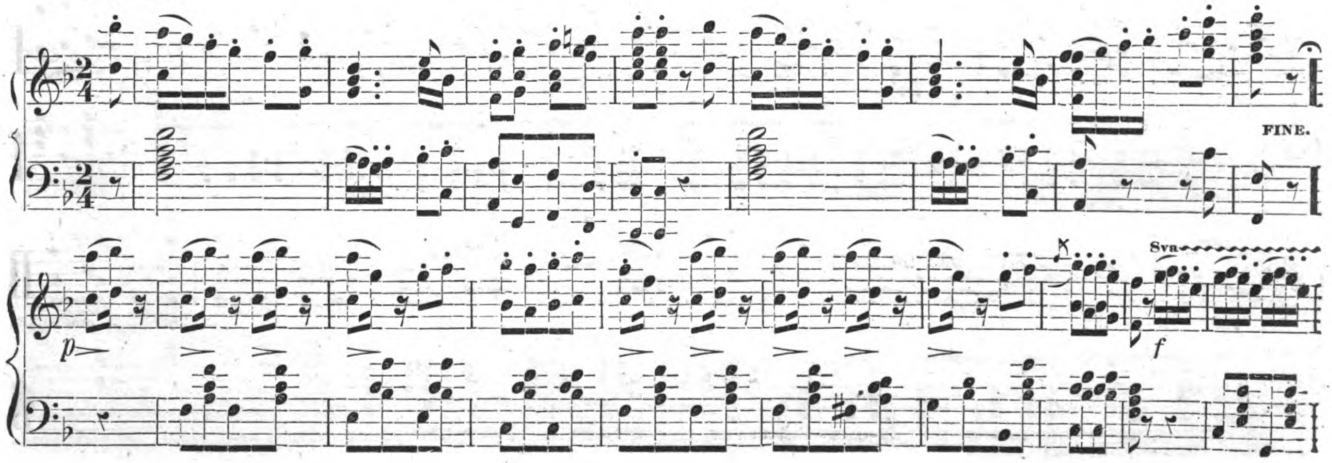
No. 3. FLORA QUADRILLE. Continued.



1st 2 give right hand across—left hand back—Balance—Half promenade—Ladies' chain—Forward—half right and left to place. 4 times.

No. 4.



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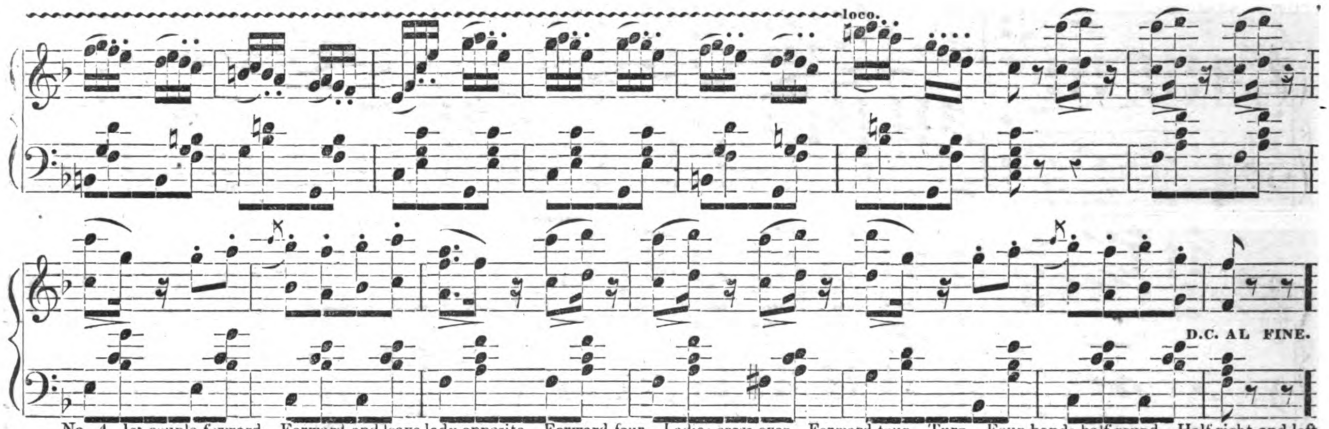
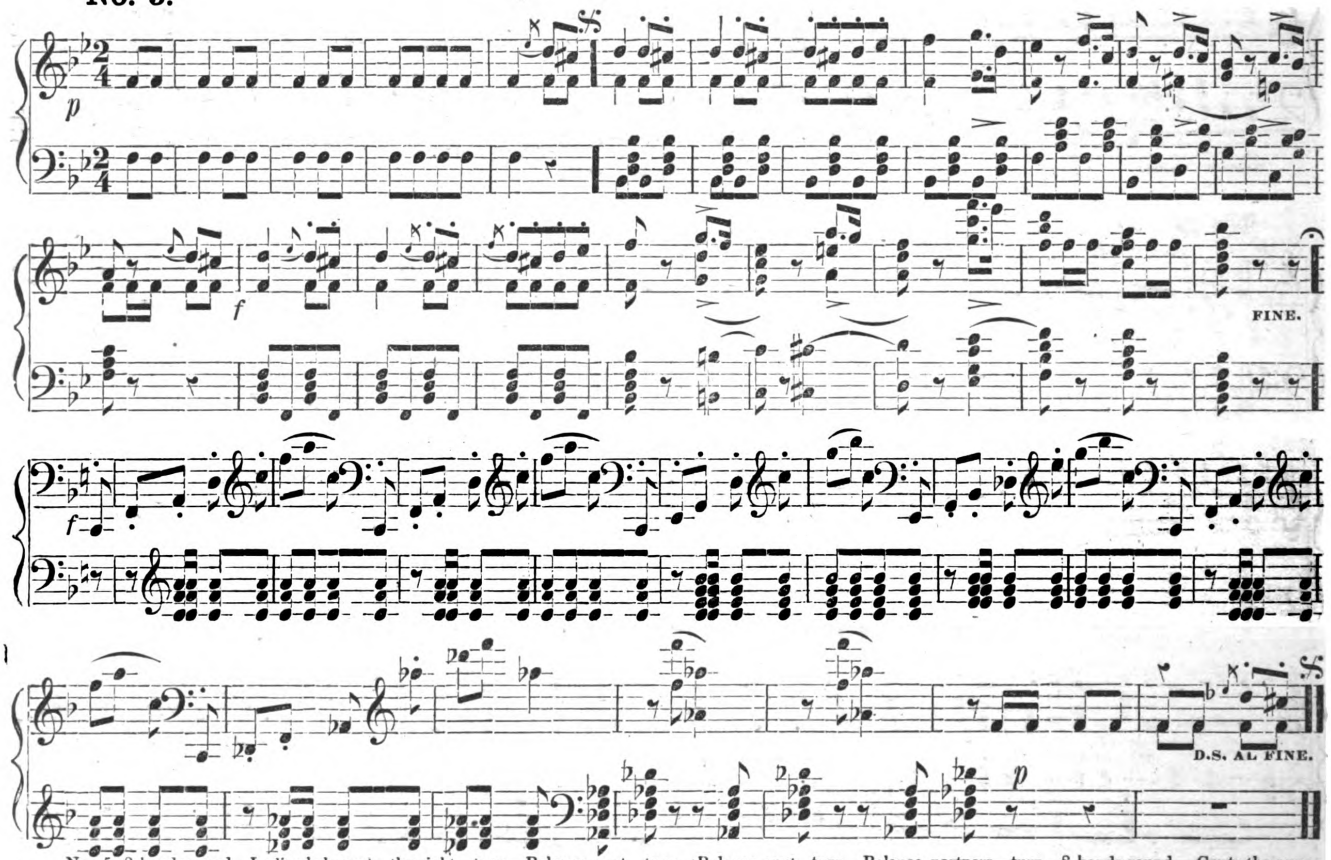


No. 4. 1st couple forward—Forward and leave lady opposite—Forward four—Ladies cross over—Forward four—Turn—Four hands half round—Half right and left to place. Four times.

No. 5.



No 5. 8 hands round—Ladies balance to the right—turn—Balance next, turn—Balance next, turn—Balance partners—turn—8 hands round. Gents the same. 8 hands round—Finish with all chassez.

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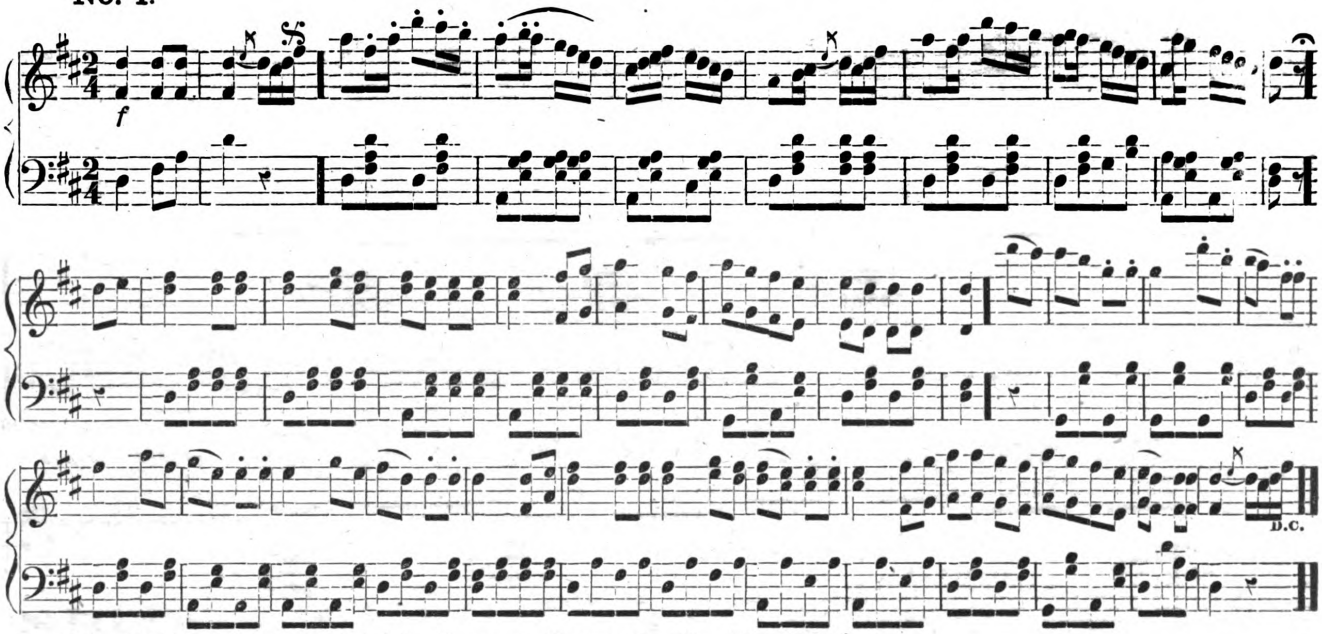
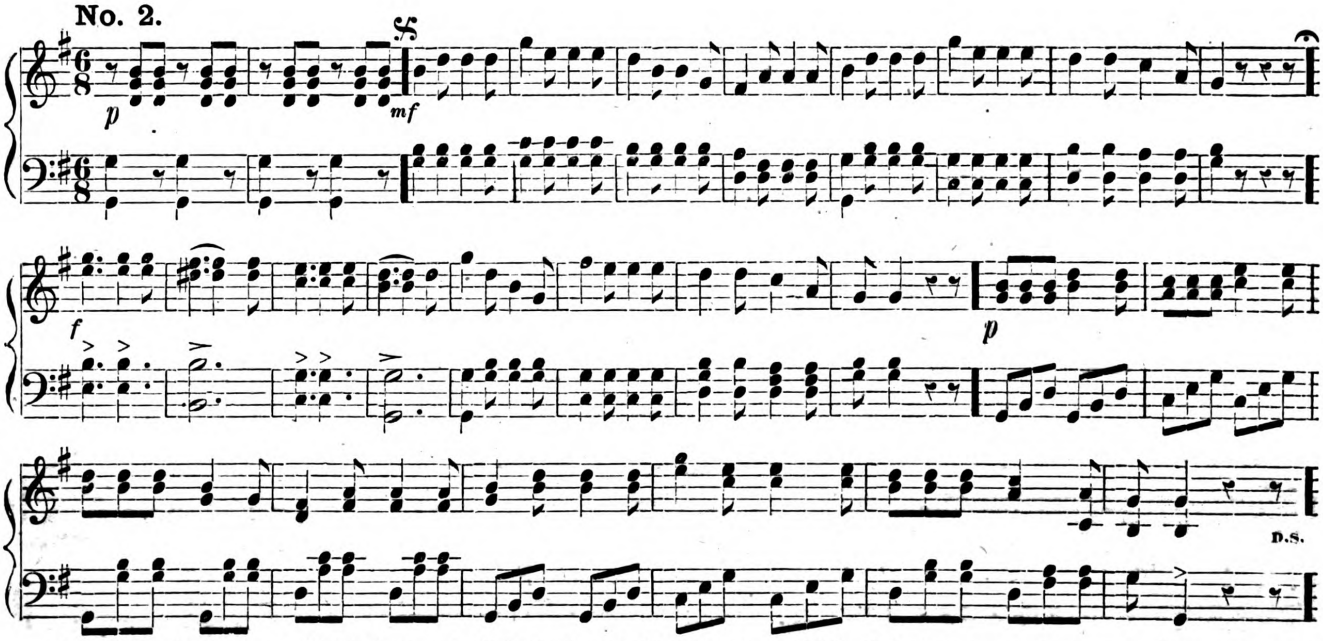
No. 1.



Right and left four Balance. Ladies' chain with corners. All promenade. Sides right and left.

No. 2.



1st lady turn right hand gent with right hand, next with left hand, next with right, partner with left. Swing in centre. Six hands round outside. Turn partner to place Next Lady, &c.

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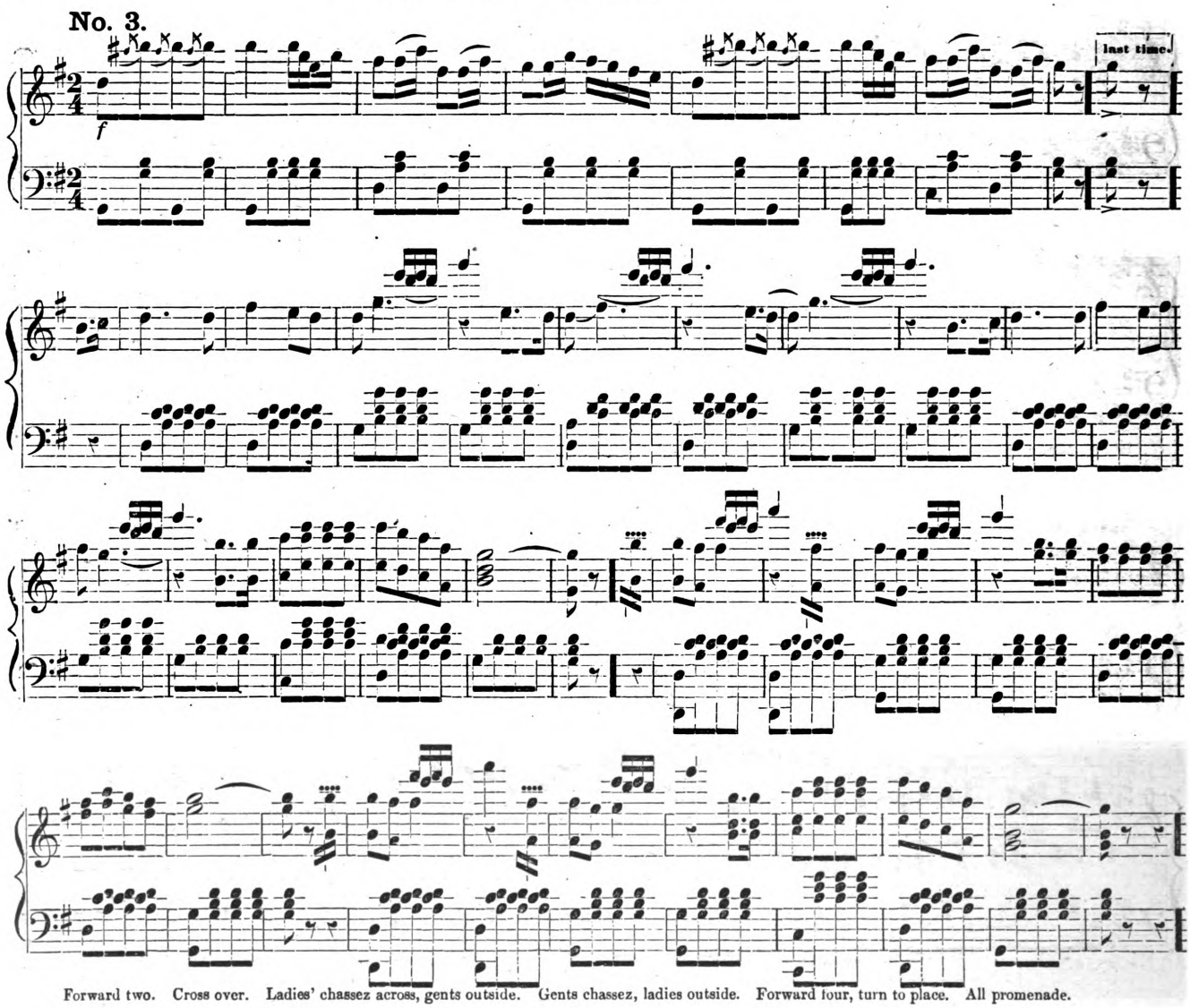
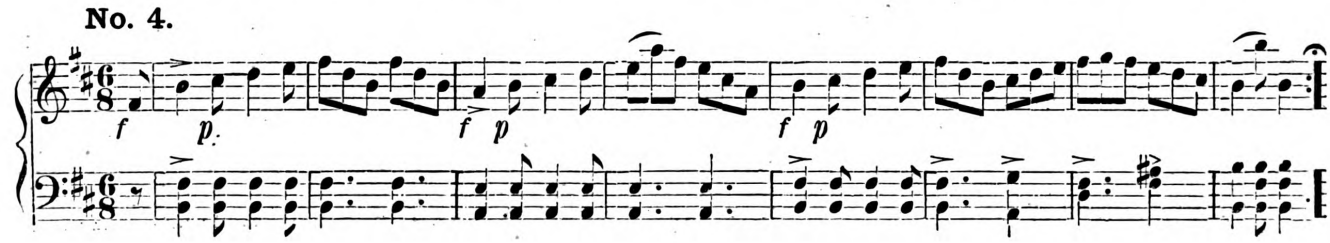


Forward two. Cross over. Ladies' chassez across, gents outside. Gents chassez, ladies outside. Forward four, turn to place. All promenade.

No. 4.



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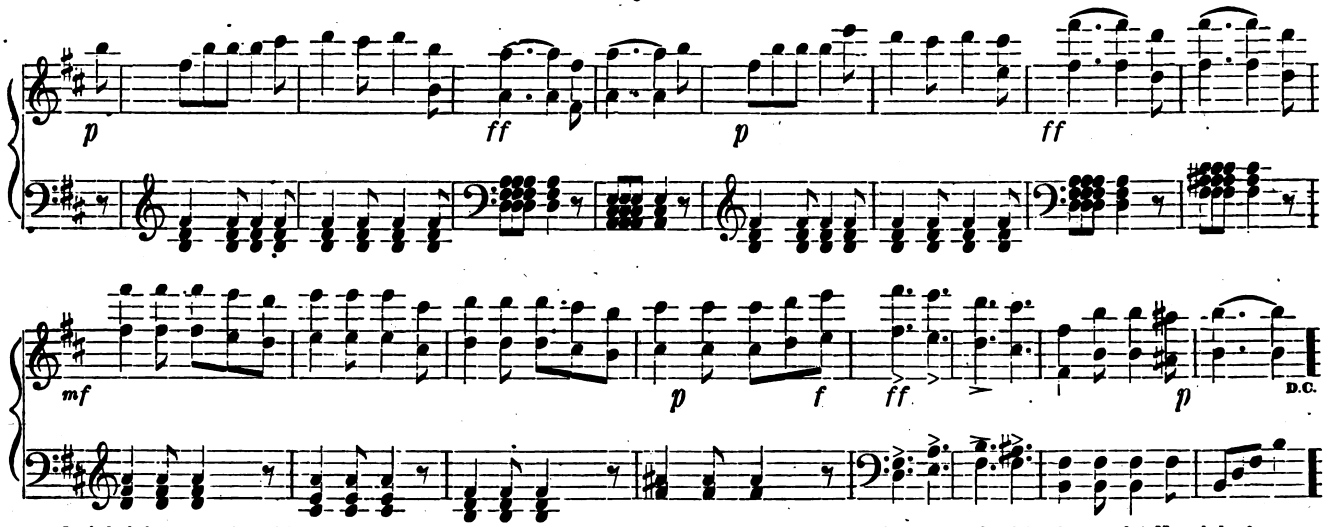
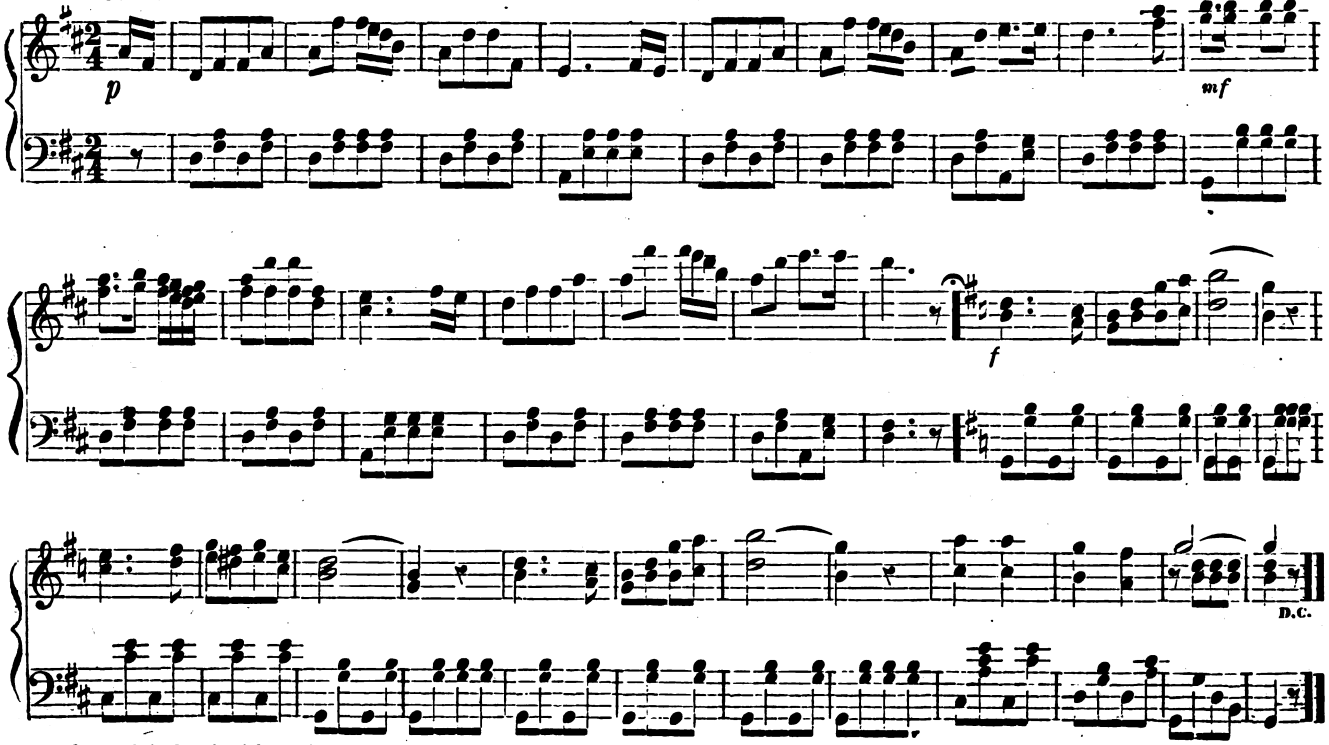


1st lady balance to right. 3 hands around. 3 balance to next. 5 hands around. 5 balance to next. 7 hands around. 8 hands around. Next lady, &c.

No. 5.



1st couple lead to the right. 4 hands around. Right and left with next couple. Ladies' chain with next. All promenade. Next couple, &c.

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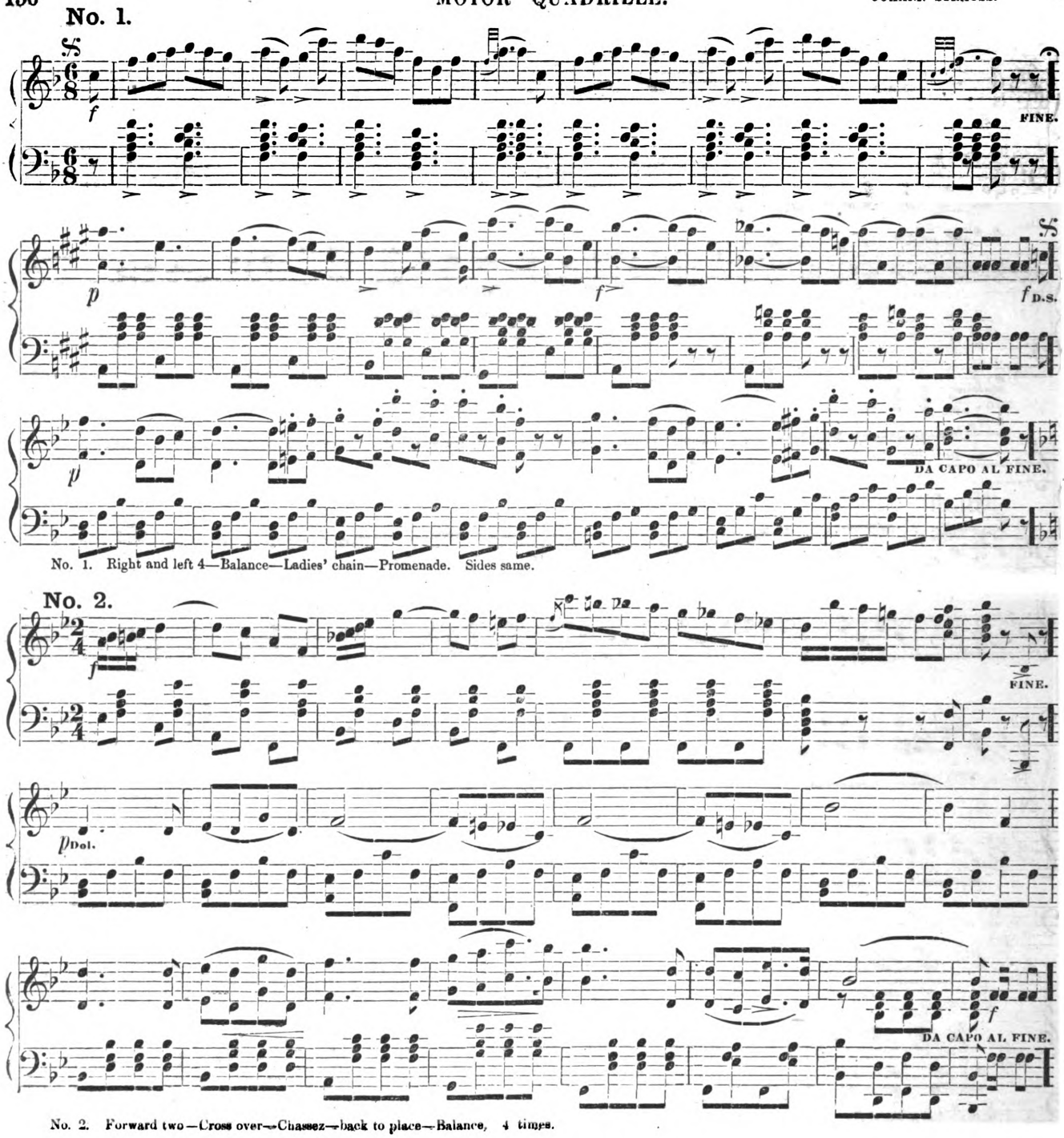

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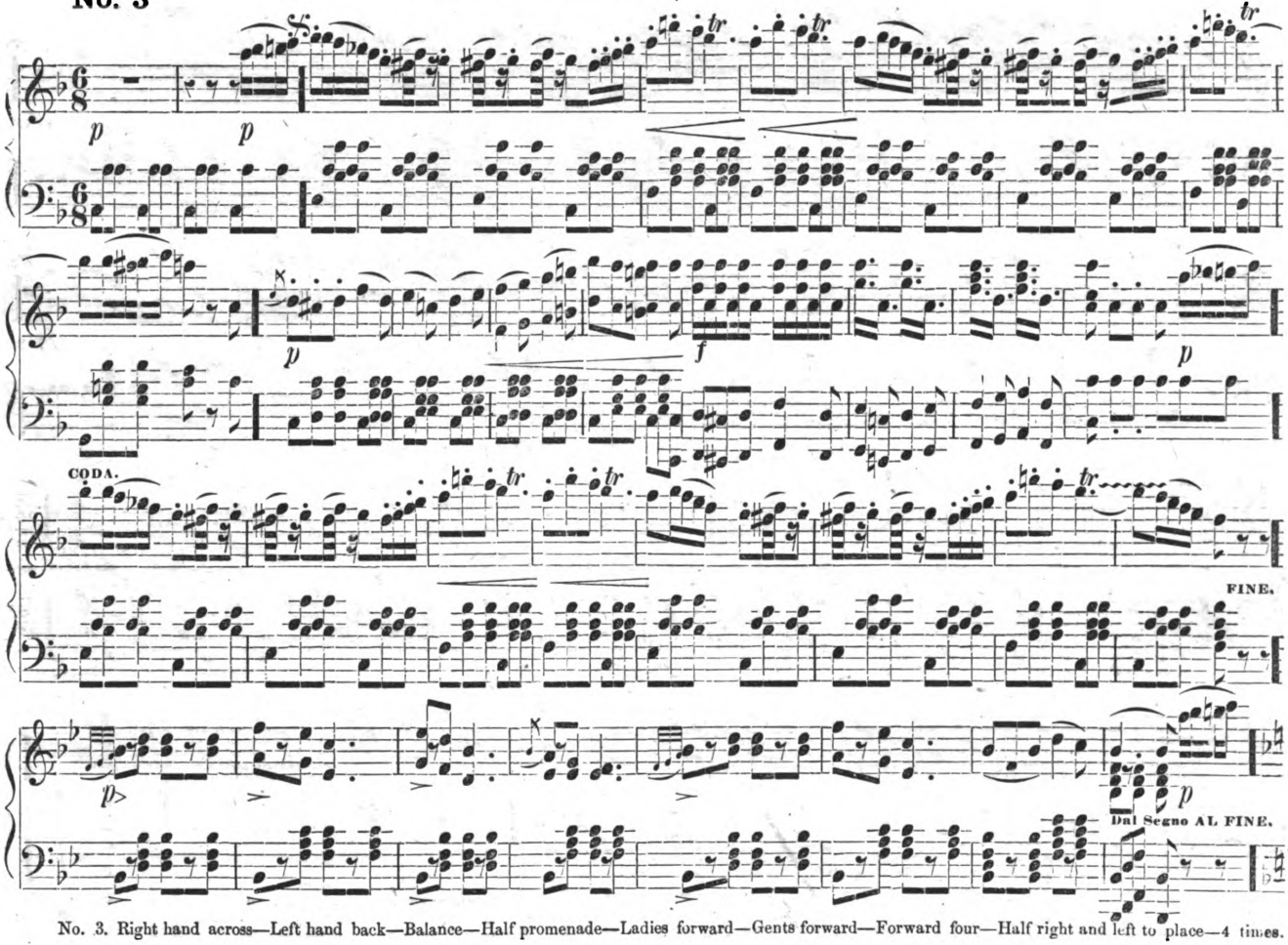
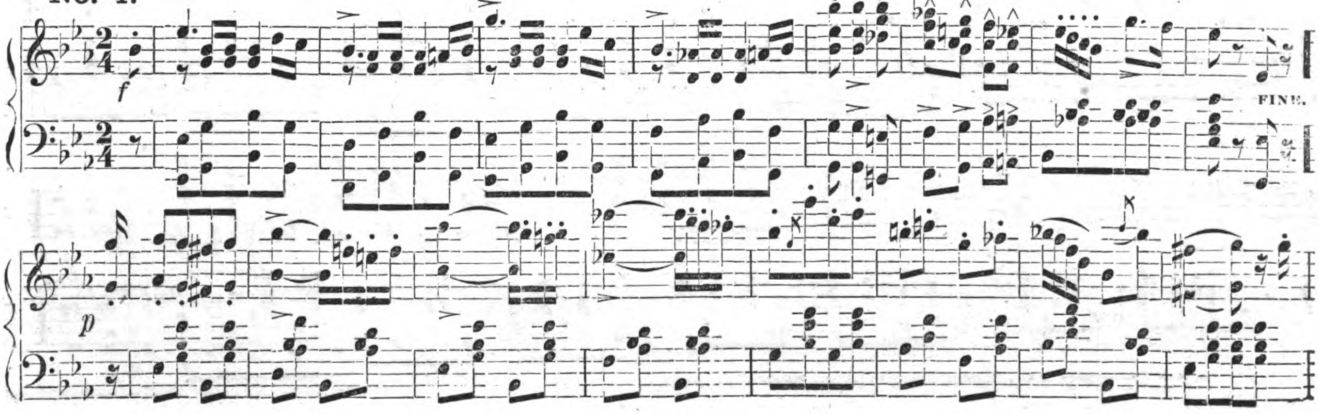


No. 3. Right hand across—Left hand back—Balance—Half promenade—Ladies forward—Gents forward—Forward four—Half right and left to place—4 times.

No. 4.



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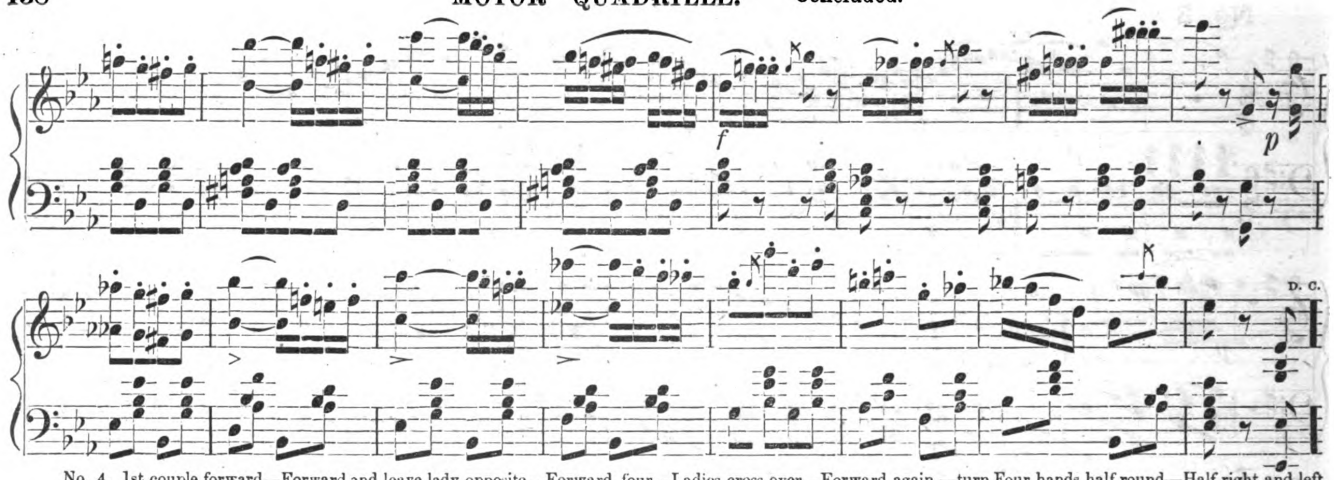
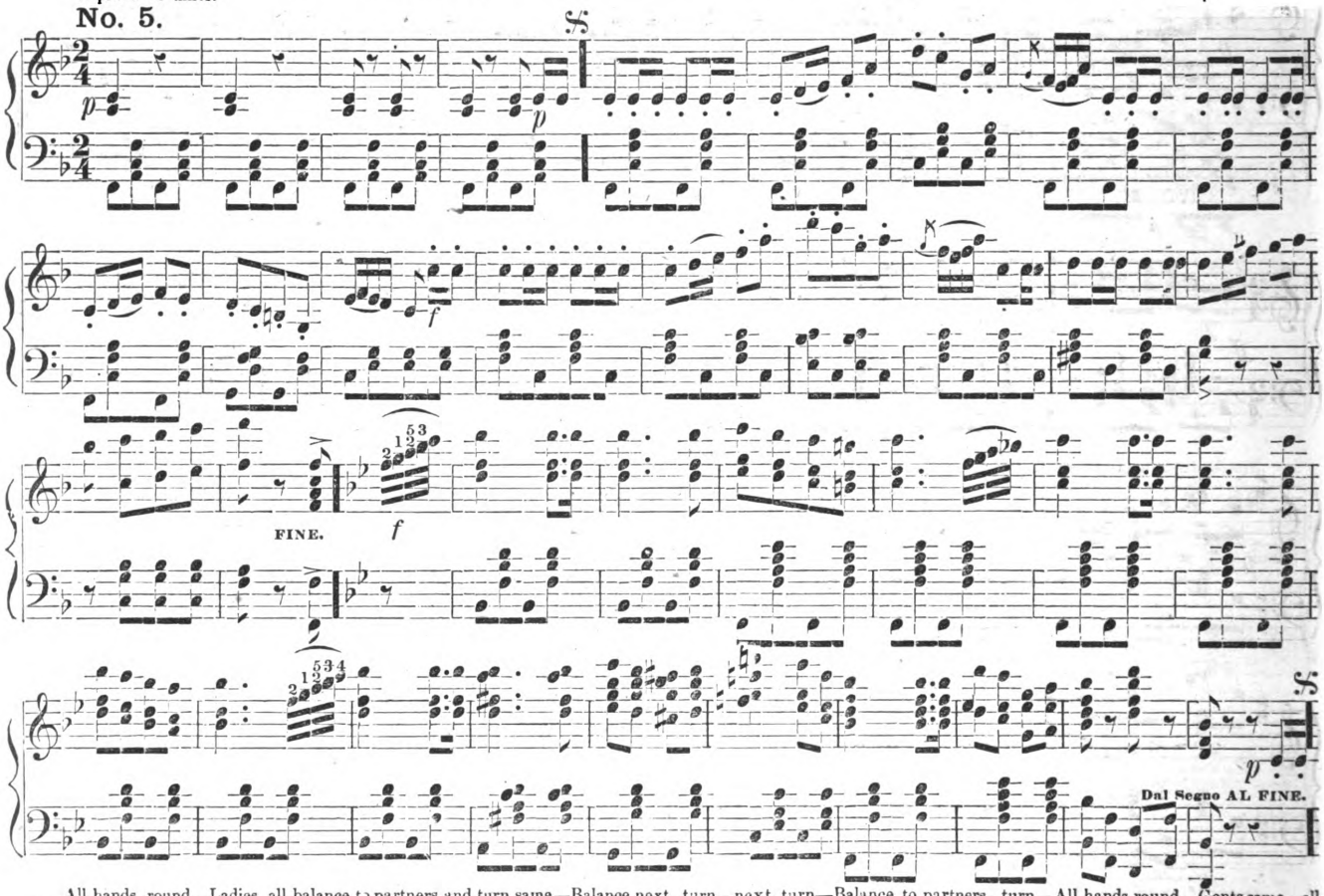


No. 4. 1st couple forward—Forward and leave lady opposite—Forward four—Ladies cross over—Forward again,—turn Four hands half round—Half right and left to place—4 times.

No. 5.



All hands round—Ladies all balance to partners and turn same—Balance next, turn—next, turn—Balance to partners, turn—All hands round—Gents same—all hands round—All chassez—Promenade.

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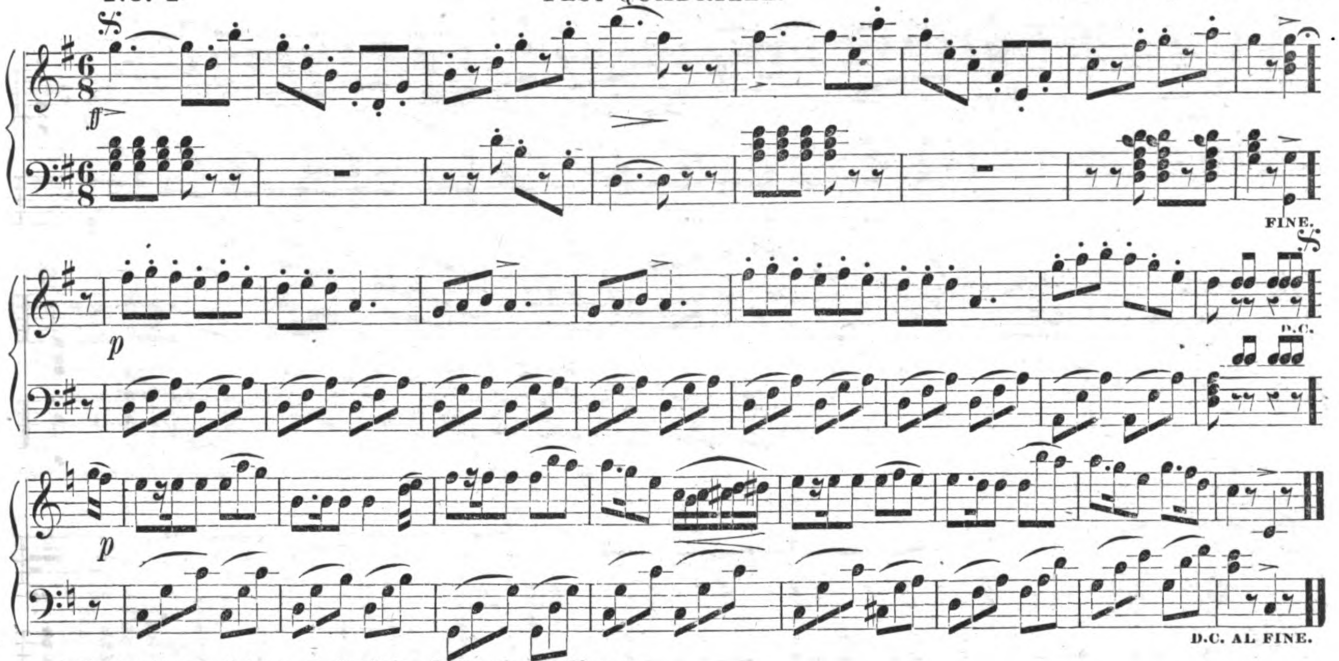
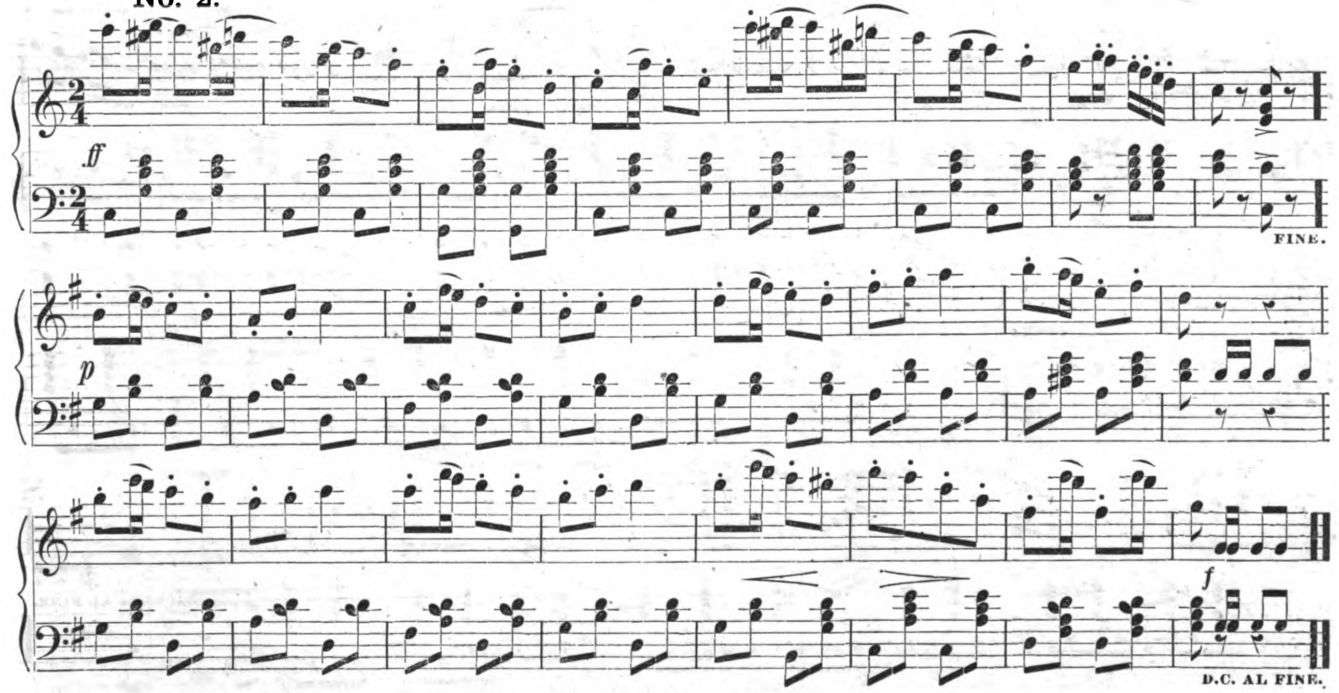
No. 1.



Right and left 4.—Balance.—Ladies chain.—Promenade. Sides same.

No. 2.



Forward 2.—Give right hand and turn to place.—Ladies chain.—Promenade. 4 times.

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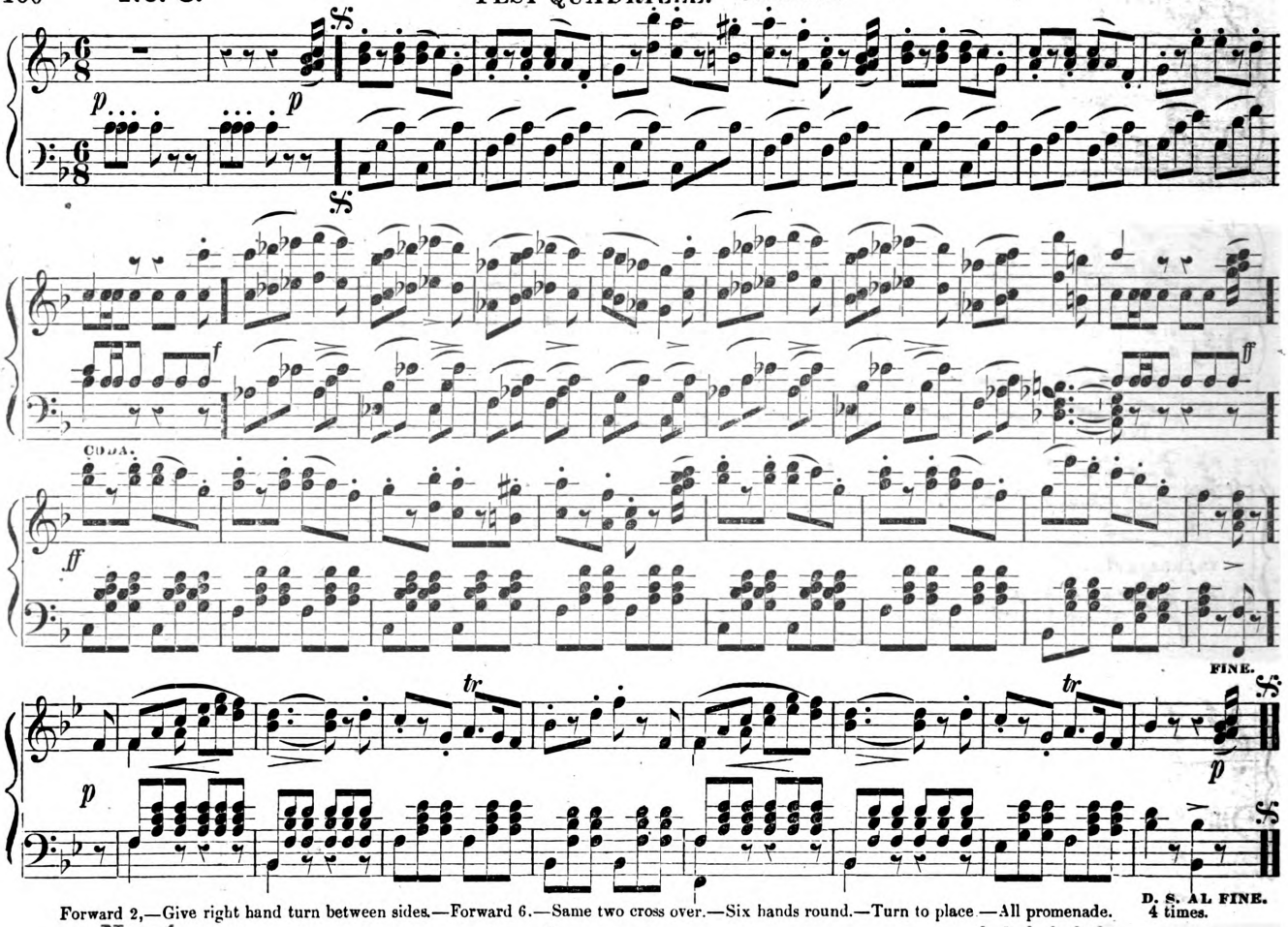
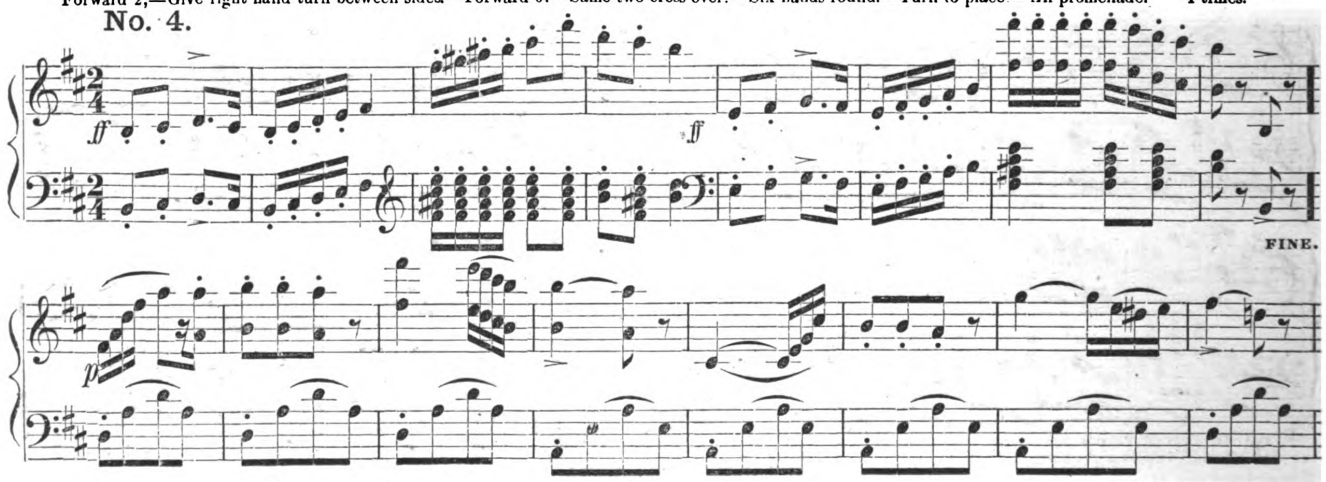


Forward 2,—Give right hand turn between sides.—Forward 6.—Same two cross over.—Six hands round.—Turn to place.—All promenade.

No. 4.



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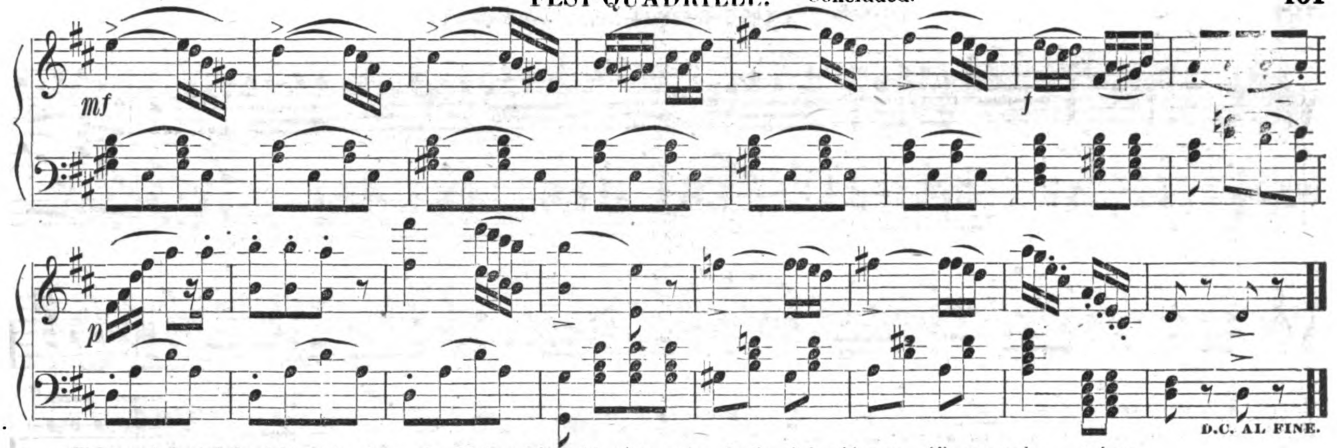
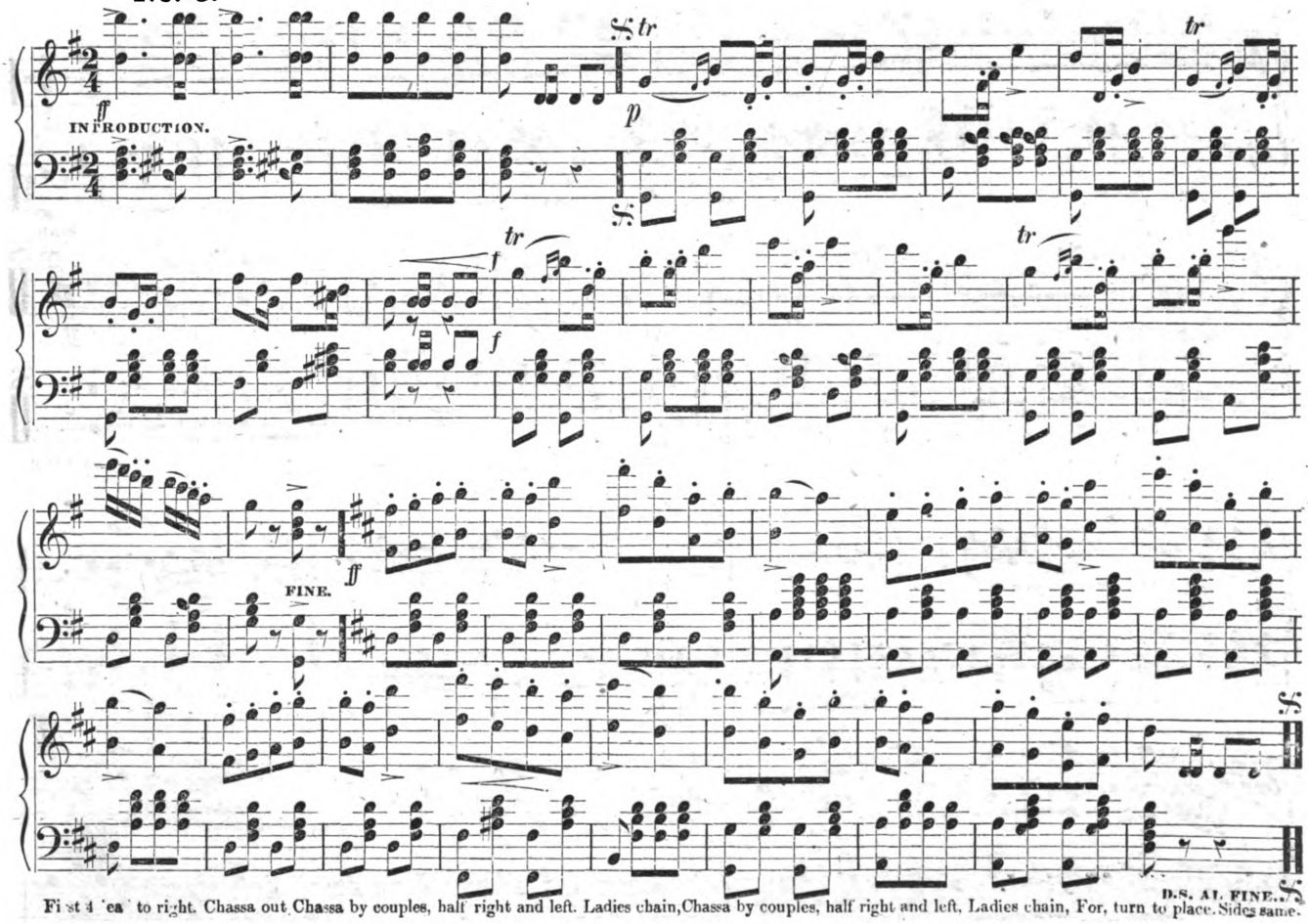


First couple lead to the right.—4 hands round.—Right and left with next couple.—Ladies chain with next.—All promenade. 4 times.

No. 5.



First 4 ea to right. Chassa out Chassa by couples, half right and left. Ladies chain, Chassa by couples, half right and left, Ladies chain, For, turn to place. Sides same.

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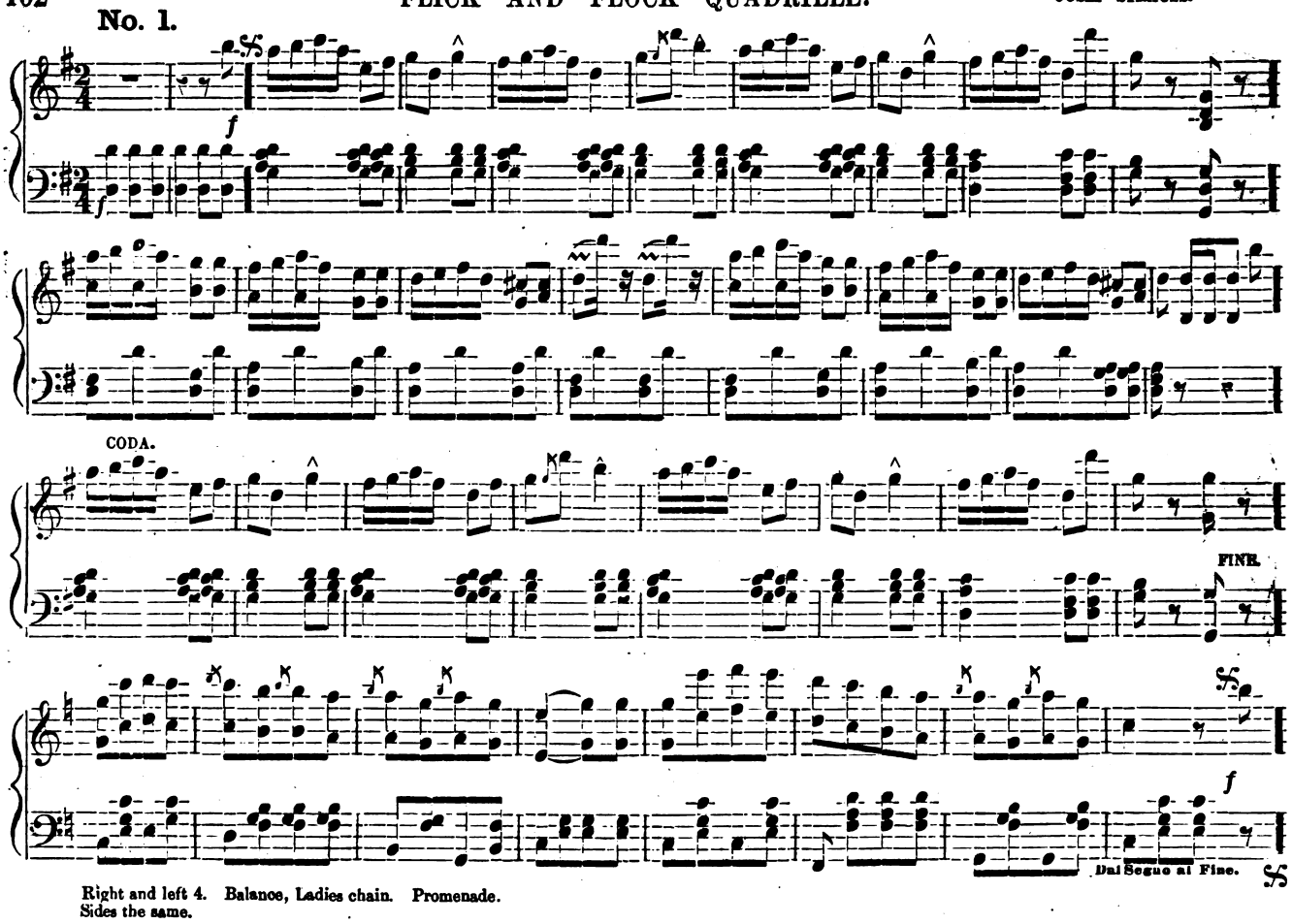
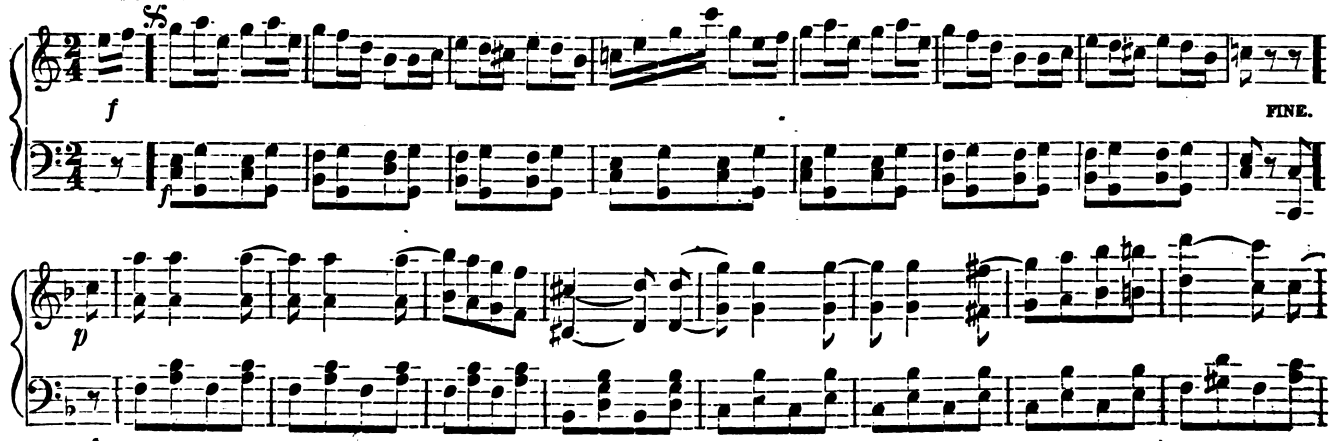
No. 1.



Right and left 4. Balance, Ladies chain. Promenade.
Sides the same.

No. 2.



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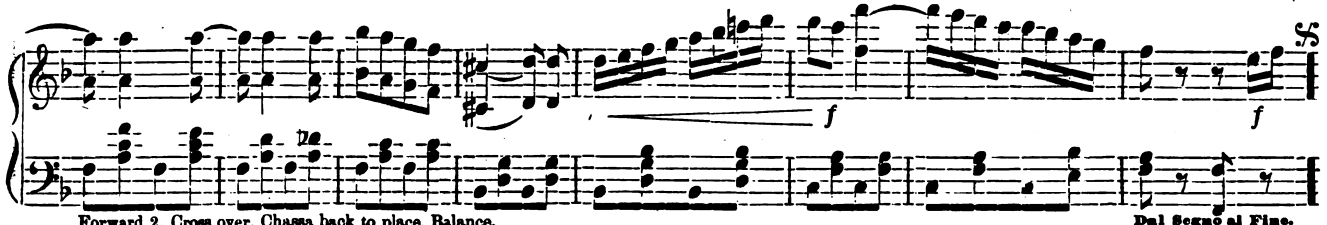
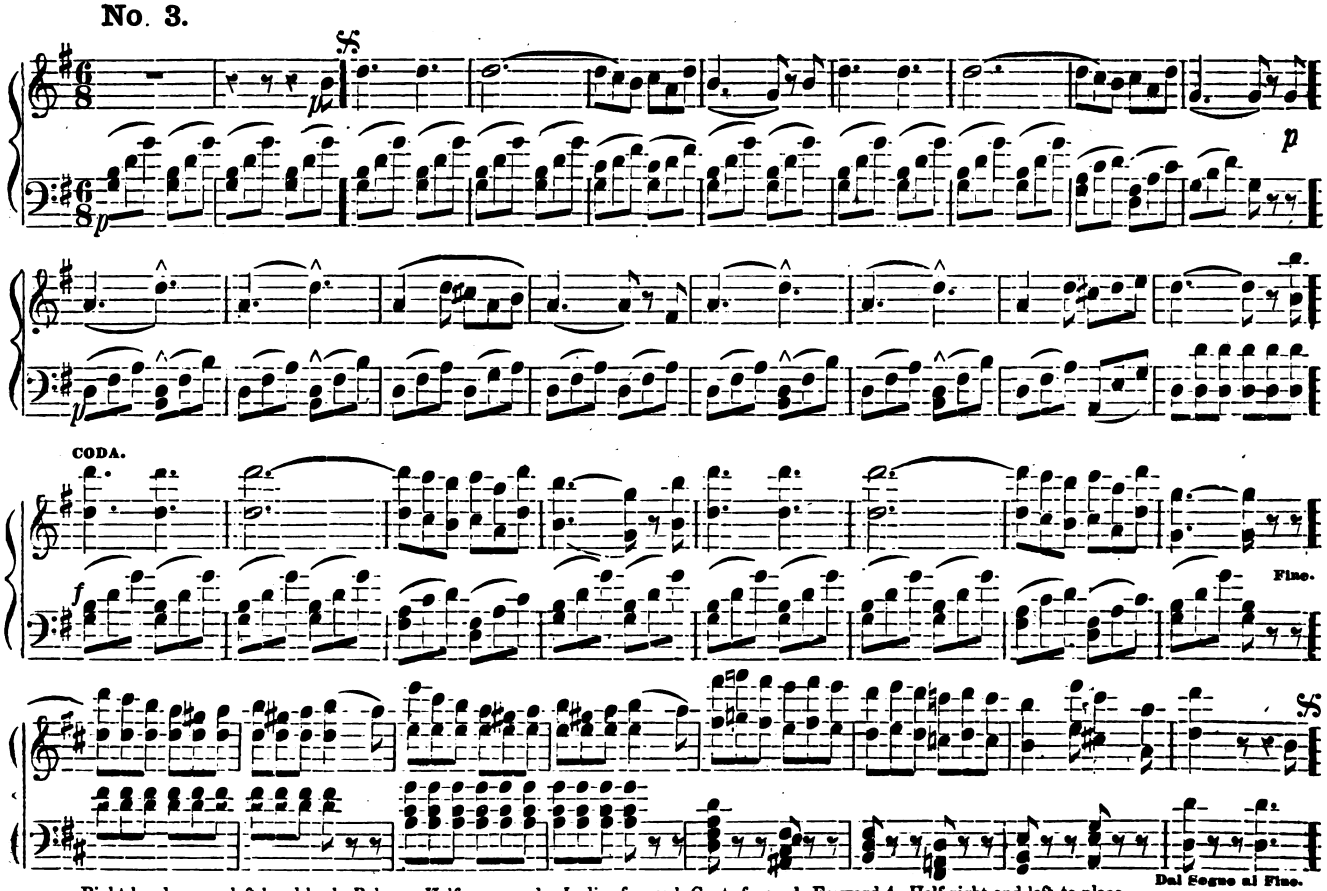


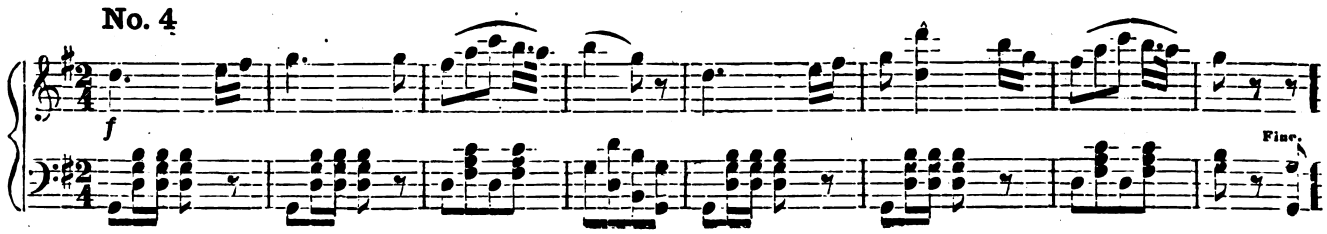
Forward 2, Cross over, Chassa back to place, Balance.
Repeat 4 times.

No. 3.



Right hand across, left hand back. Balance, Half promenade. Ladies forward, Gents forward, Forward 4. Half right and left to place.
Repeat 4 times.

No. 4



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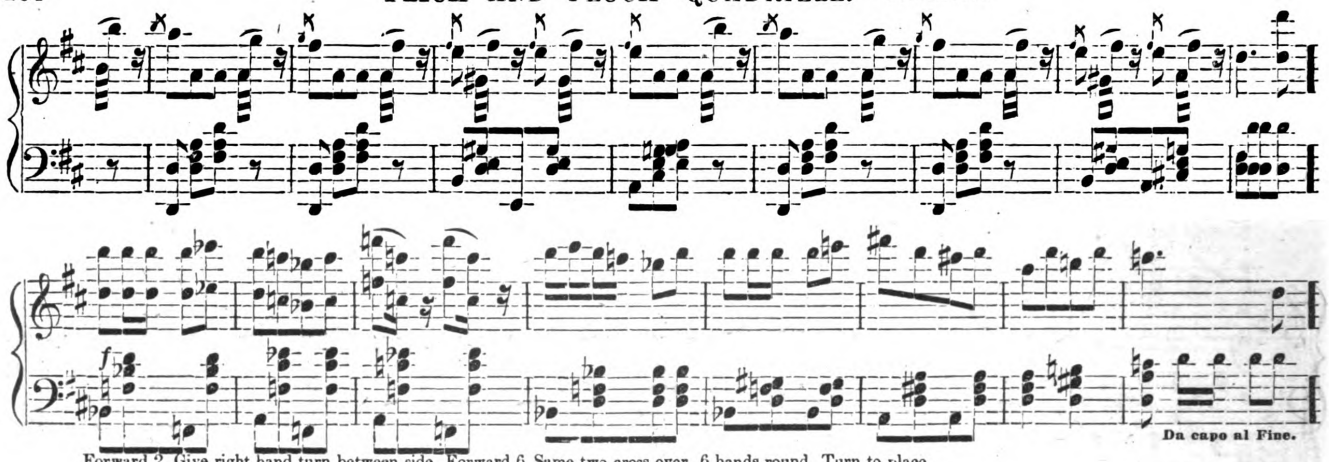
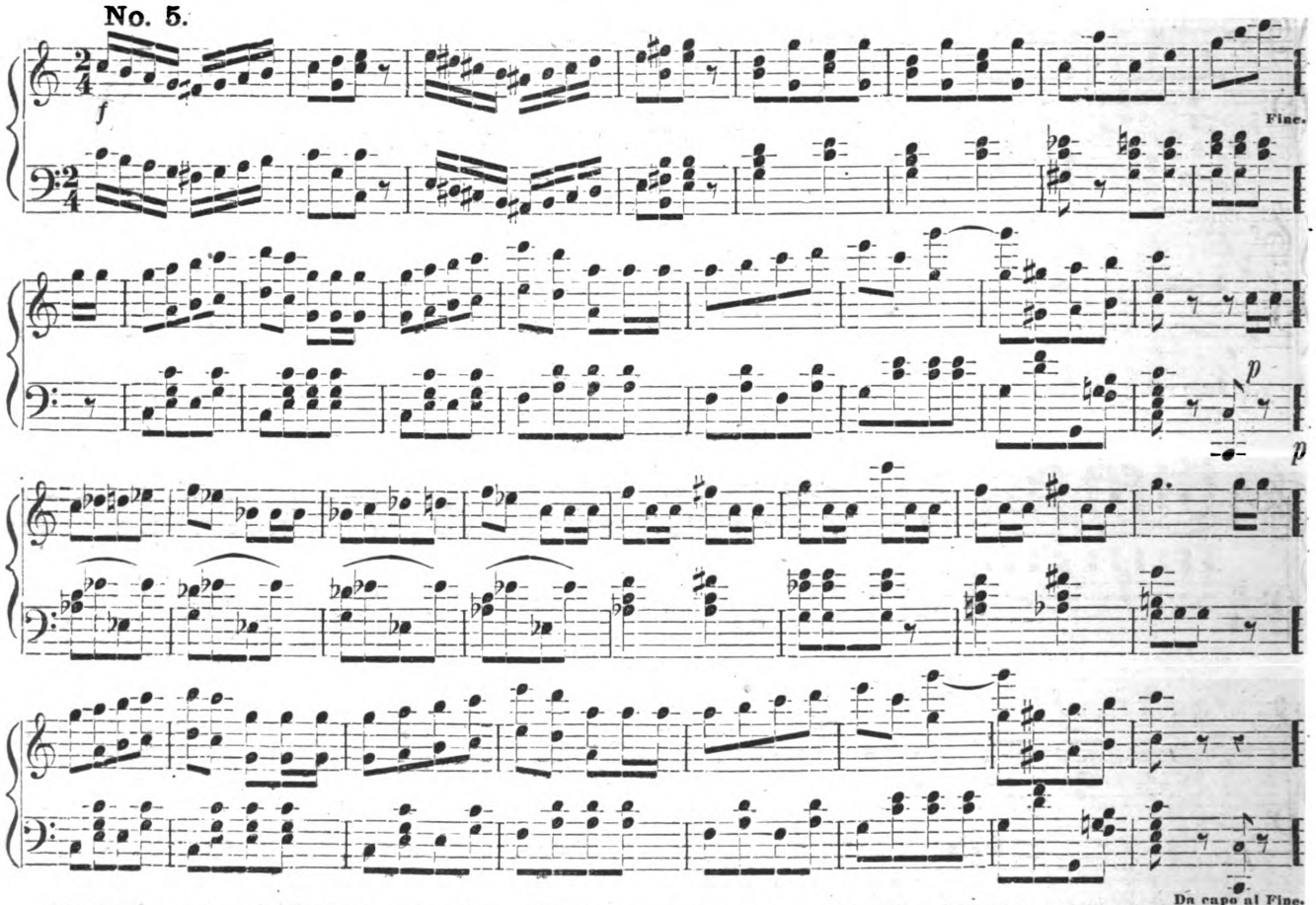


Forward 2, Give right hand turn between side, Forward 6, Same two cross over, 6 hands round, Turn to place.
Repeat 4 times.

No. 5.



1st couple forward, forward and leave lady opposite. Forward 4, Lady cross over, Forward, turn, 4 hands half round, Half right and left to place. Repeat 4 times.

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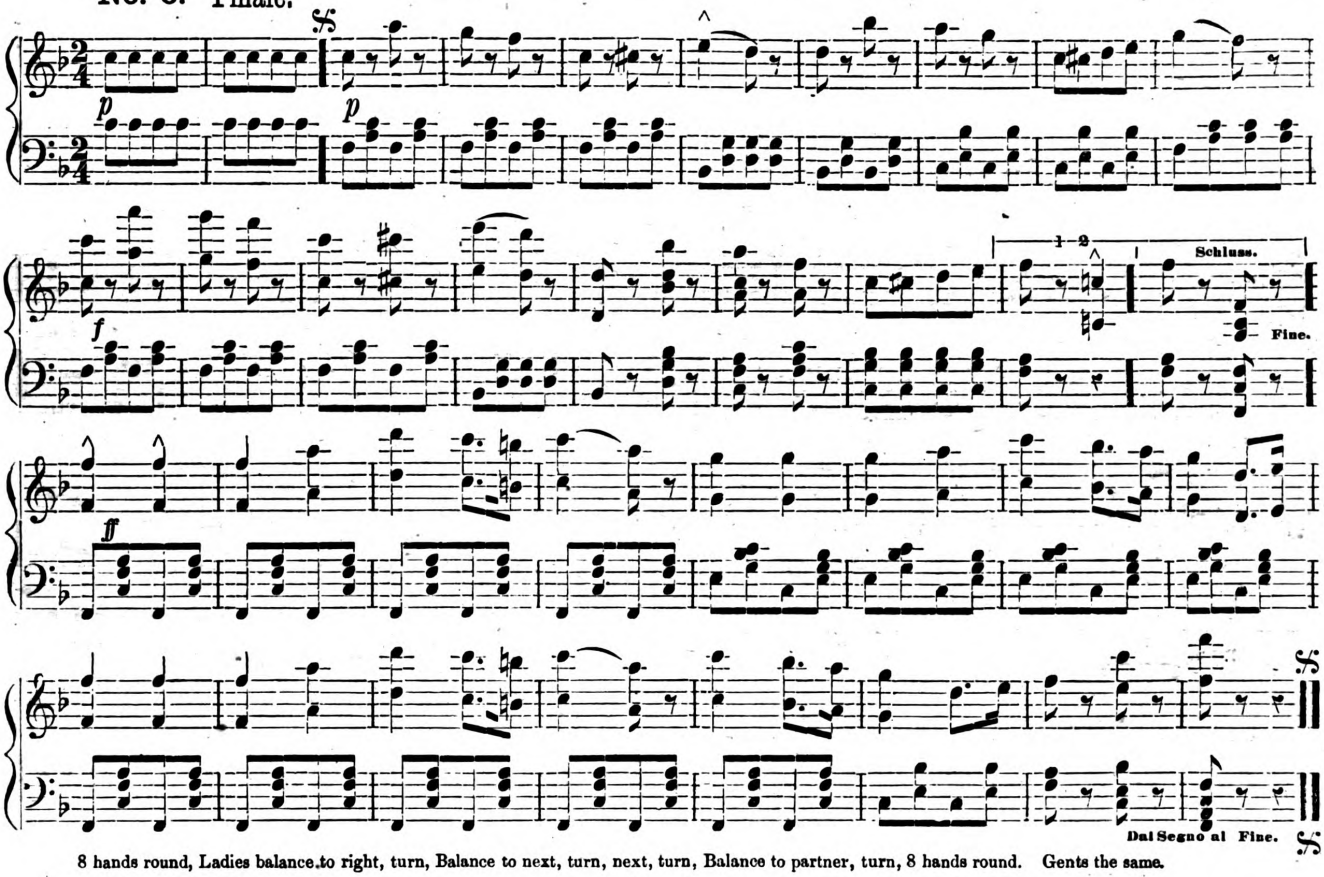
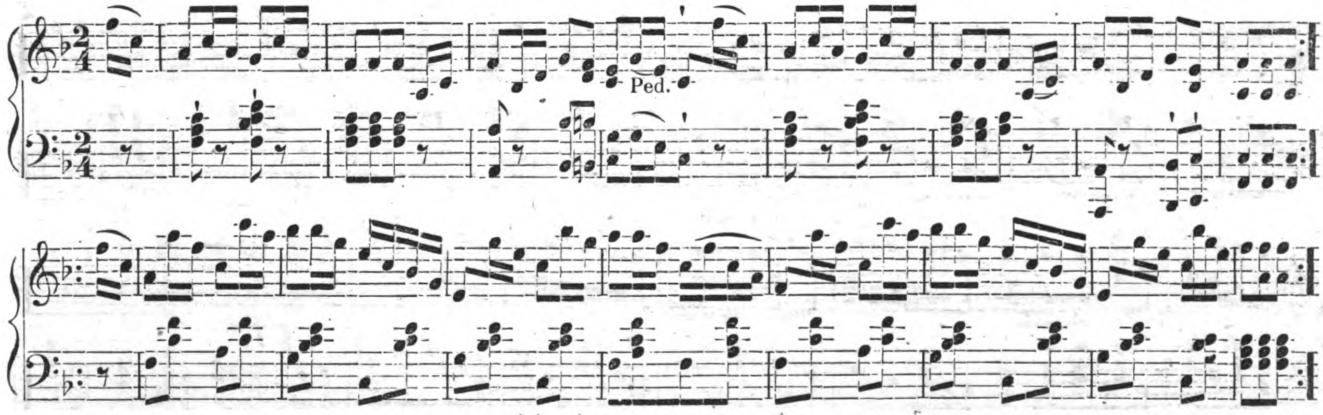
No. 6. Finale.



8 hands round, Ladies balance to right, turn, Balance to next, turn, next, turn, Balance to partner, turn, 8 hands round. Gents the same.

PETRONELLA. (COUNTRY DANCE)



First couple turn round to the right, and balance opposite to each other in the middle of the dance. (4 bars.) Again round to the right, and balance on the sides of the dance. (4 bars.) Again round to the right, and balance in the middle. (4 bars.) Again to the right, and balance in places. (4 bars.) First couple down the middle and up again (8 bars.) Right and left with next couple. (8 bars.)

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No. 1. Pantalon.

f *p*

Half promenade.

CODA.

f

First four right and left.

Balance.

Sides same.

p

D.C. AL

Ladies chain.

No. 2. Ete.

f

Promenade four.

p *f*

First two forward.

Cross over.

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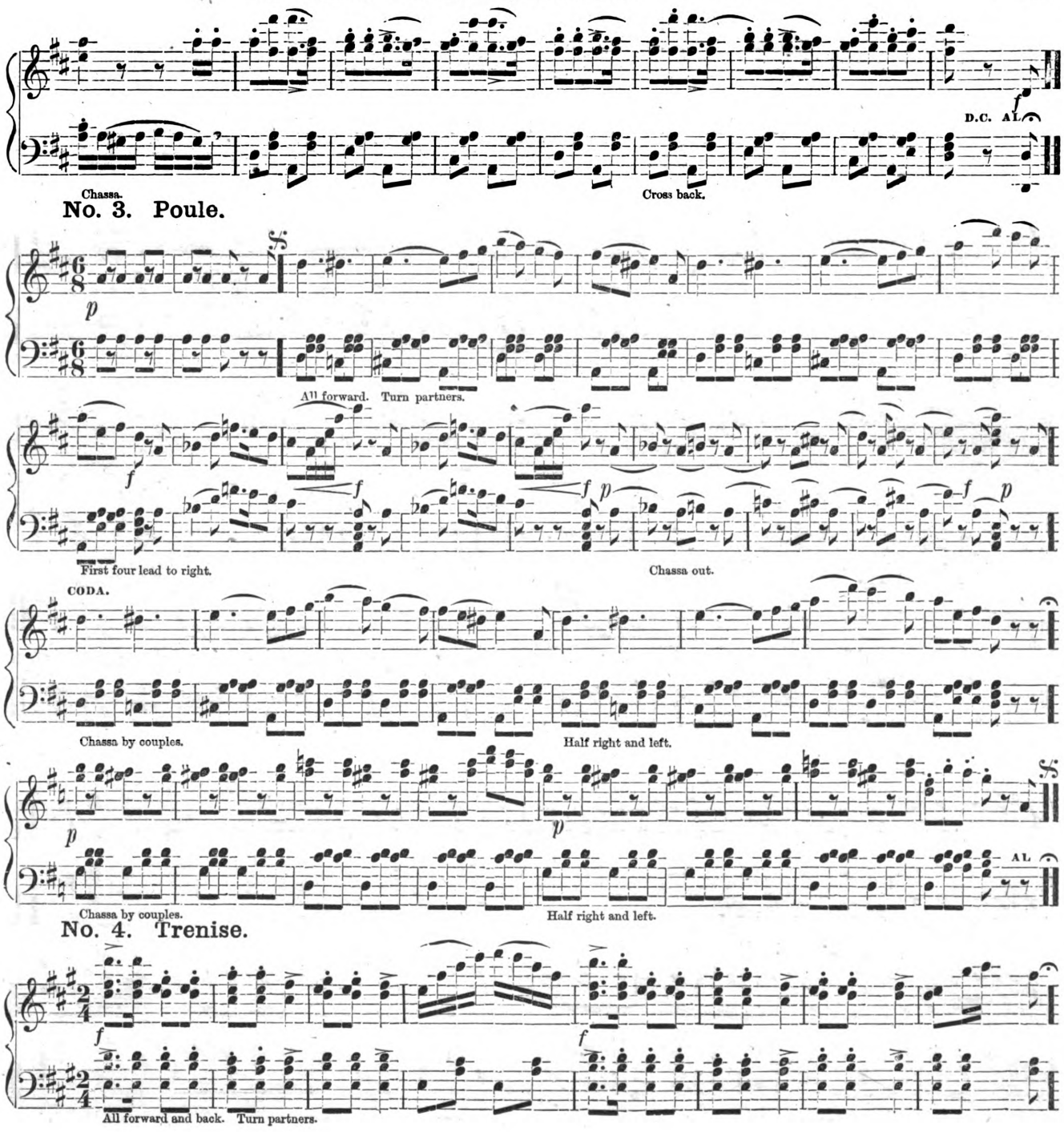

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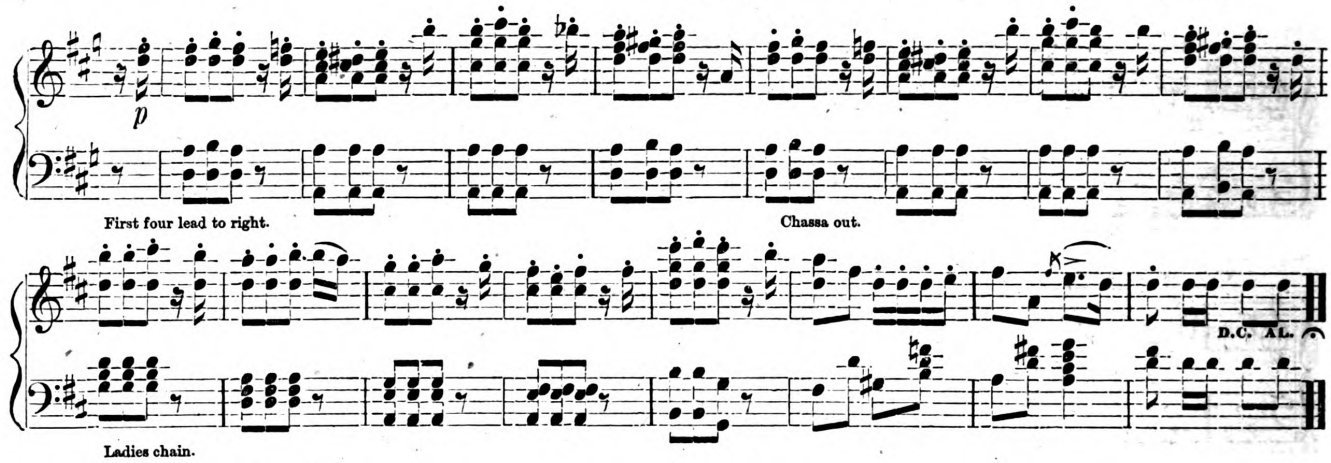
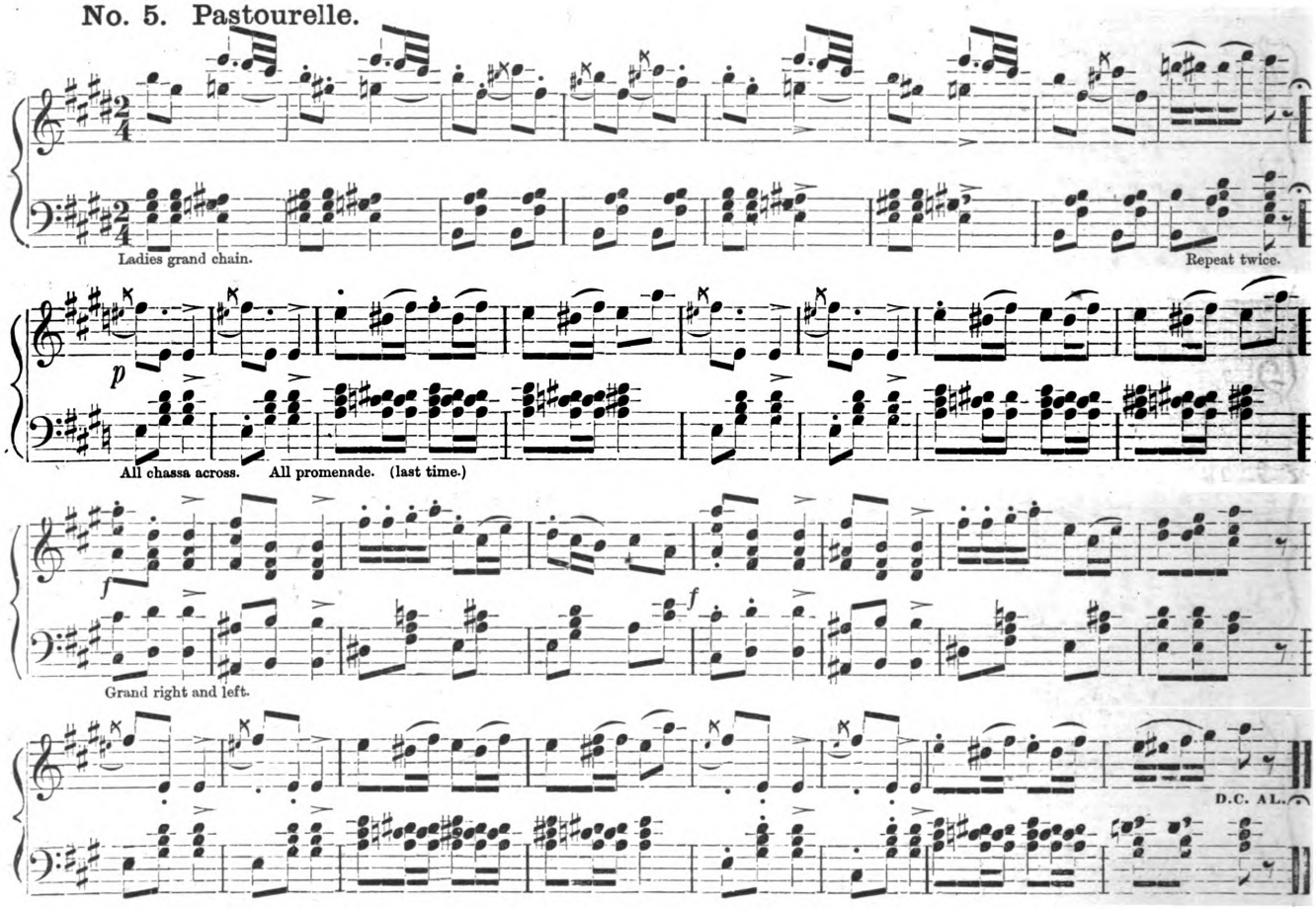


No. 5. Pastourelle.



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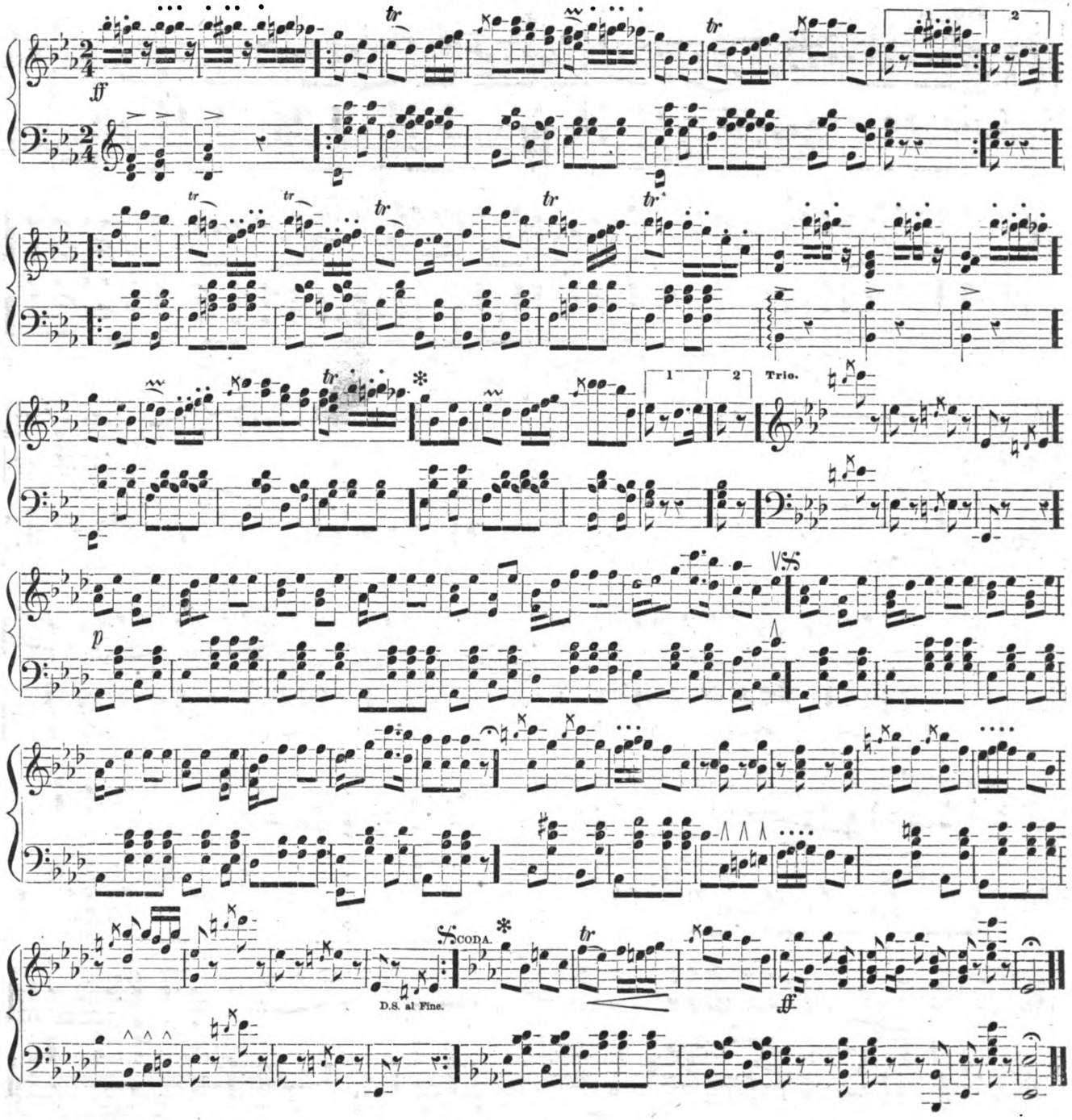

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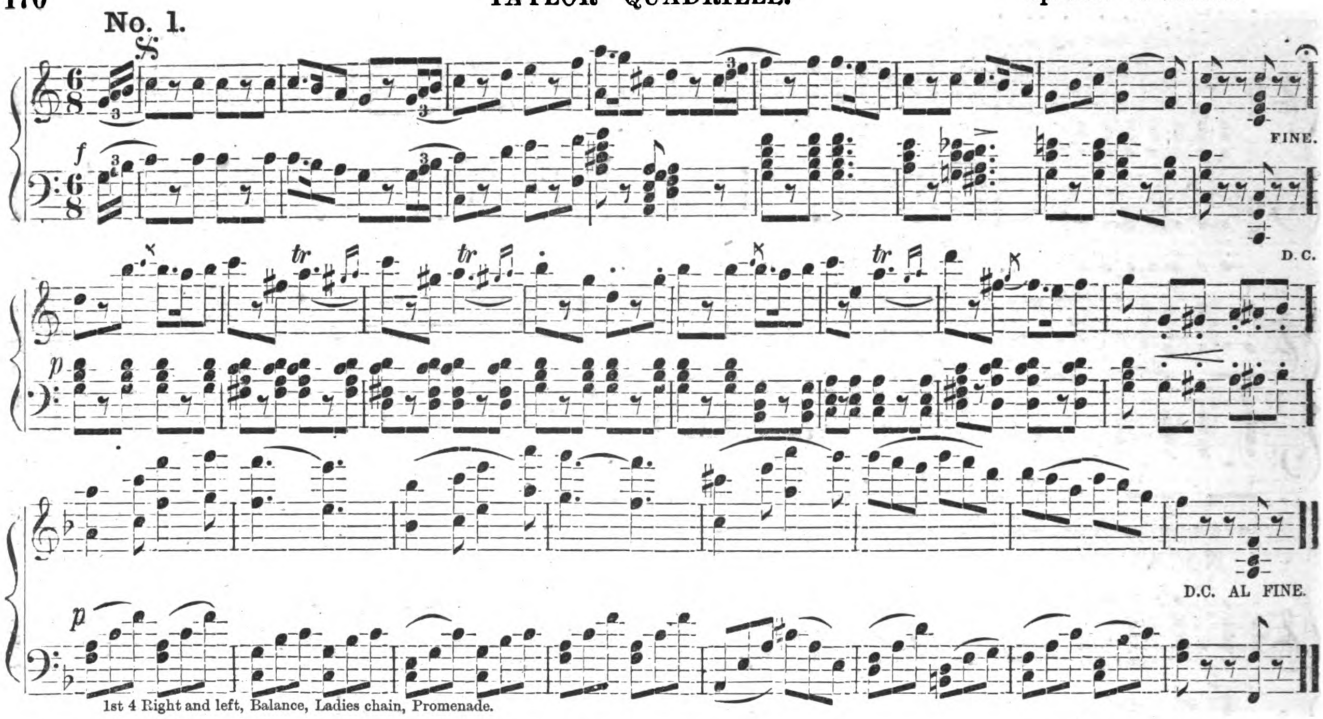
TAYLOR QUADRILLE.

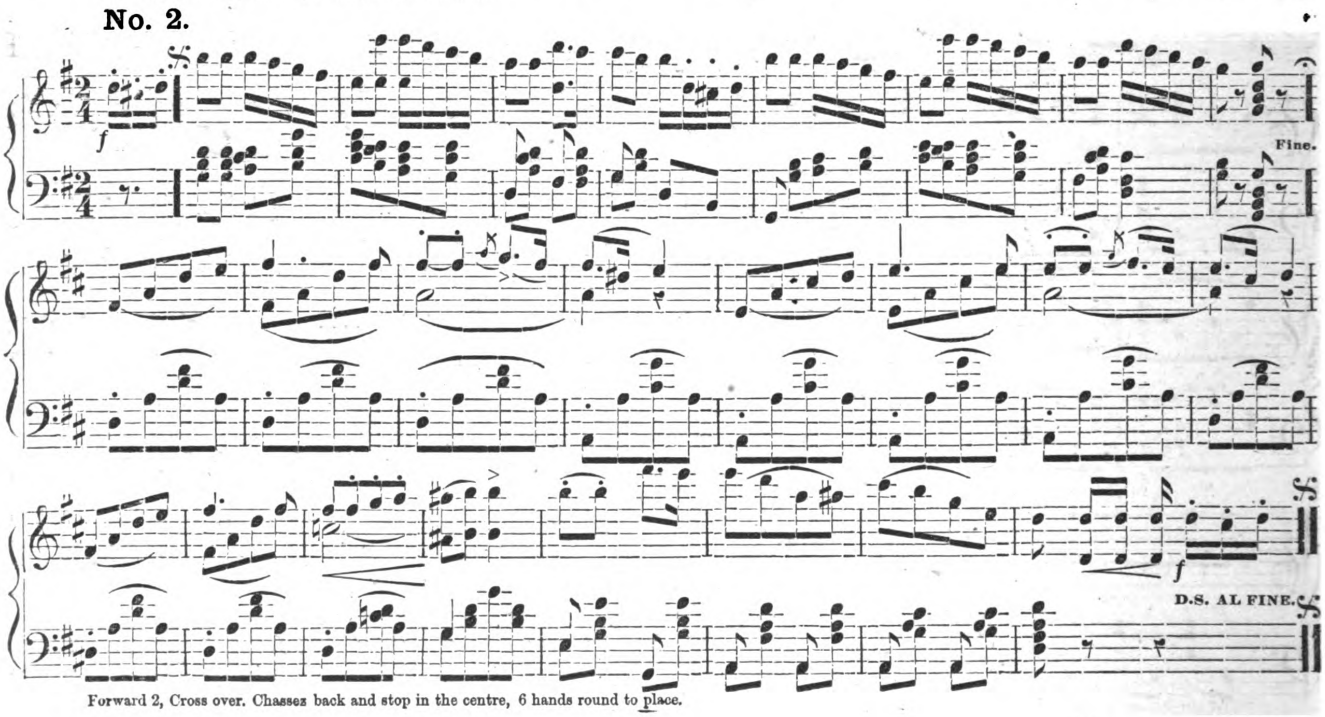
Op. 112. A. PARLOW.

No. 1.



1st 4 Right and left, Balance, Ladies chain, Promenade.

No. 2.



Forward 2, Cross over. Chassez back and stop in the centre, 6 hands round to place.

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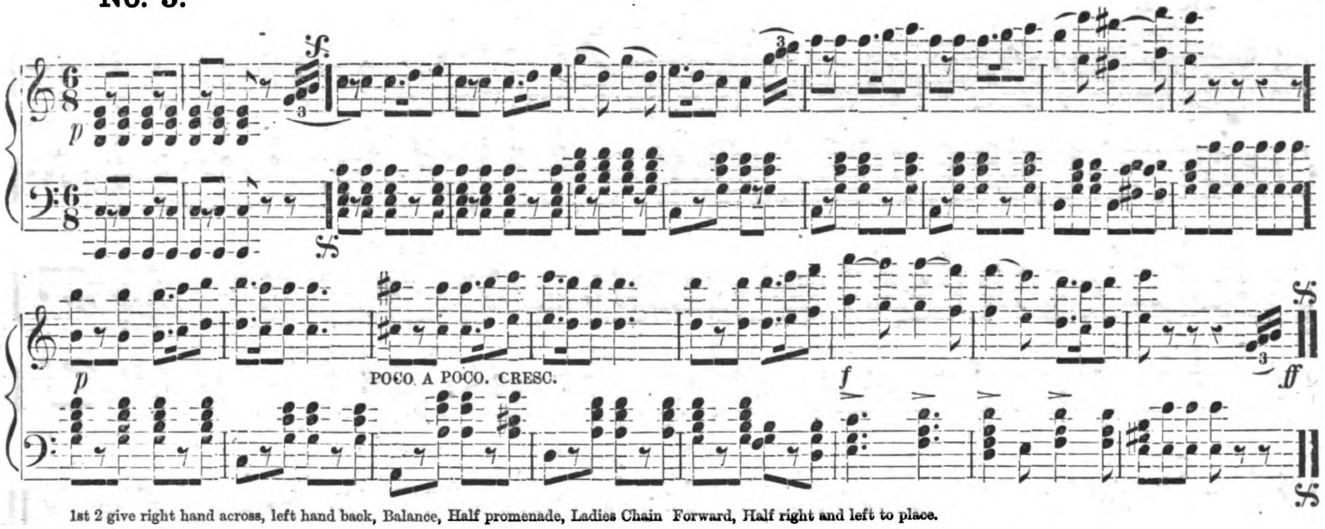
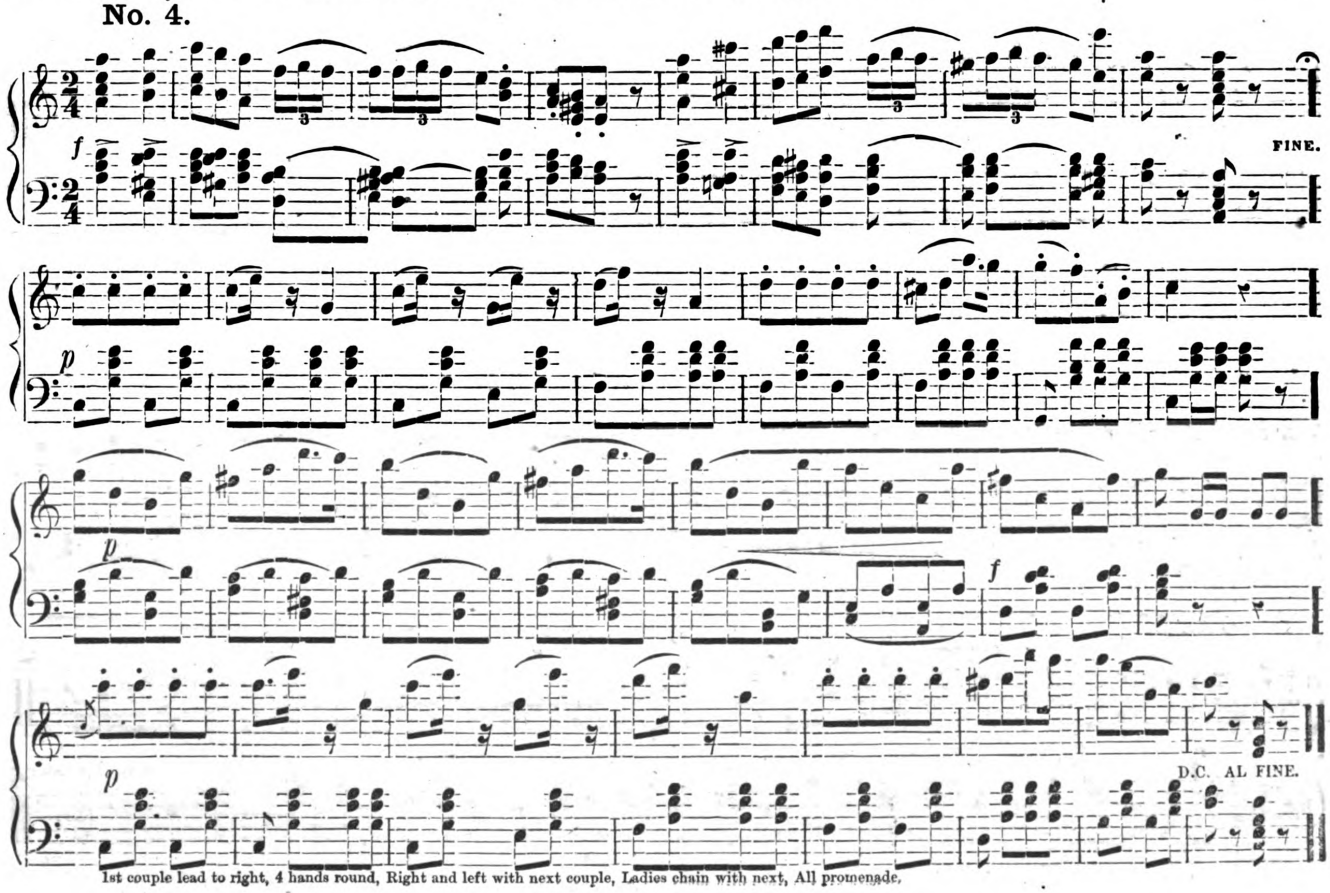
No. 3.



1st 2 give right hand across, left hand back, Balance, Half promenade, Ladies Chain Forward, Half right and left to place.

No. 4.



1st couple lead to right, 4 hands round, Right and left with next couple, Ladies chain with next, All promenade.

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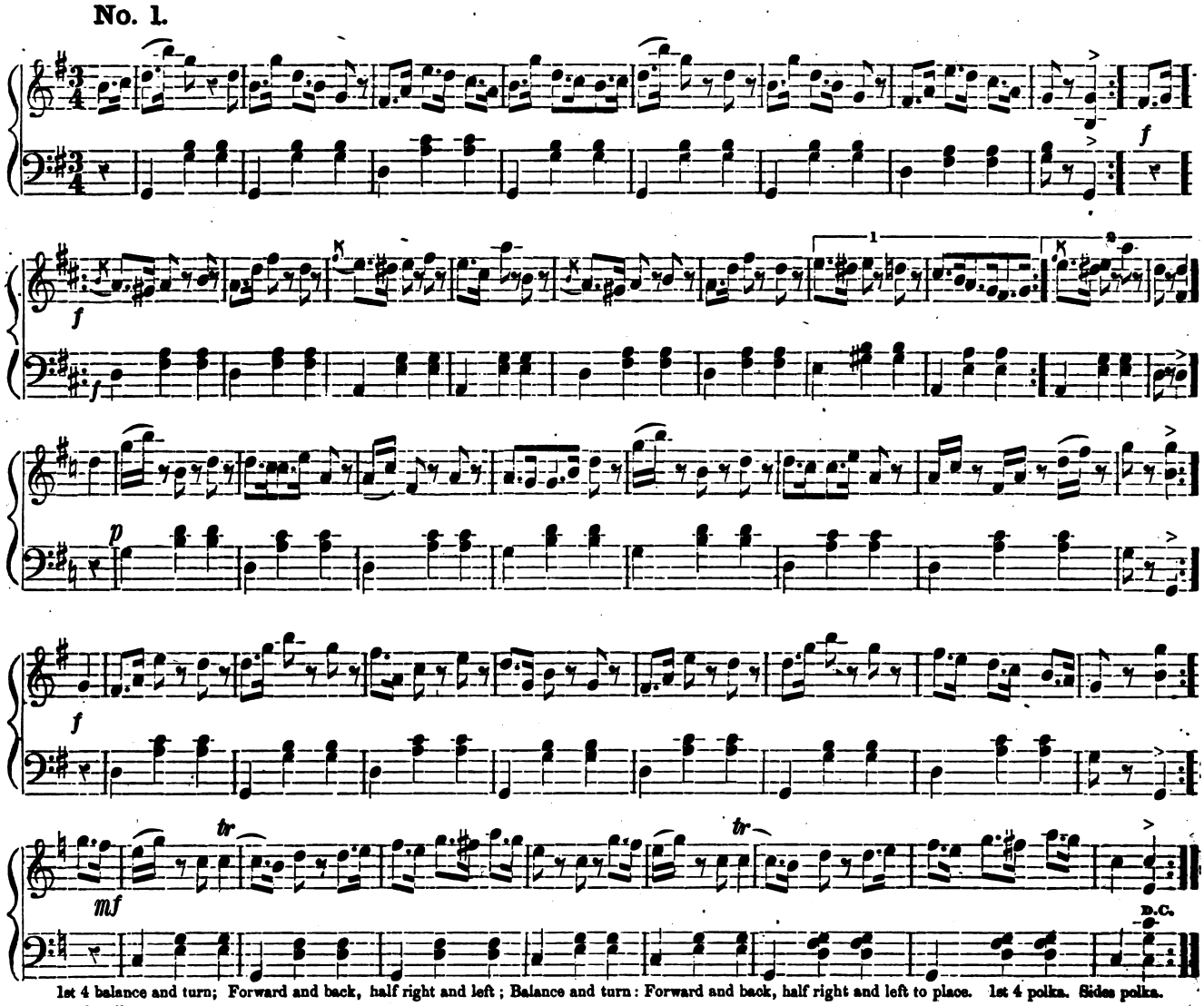
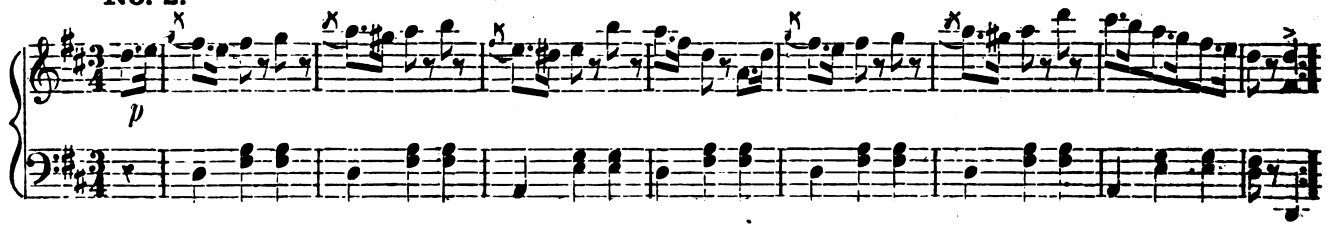
Published in Quintette Quadrille Band No. 1.

No. 1.



1st 4 balance and turn; Forward and back, half right and left; Balance and turn: Forward and back, half right and left to place. 1st 4 polka. Sides polka. All polka.

No. 2.



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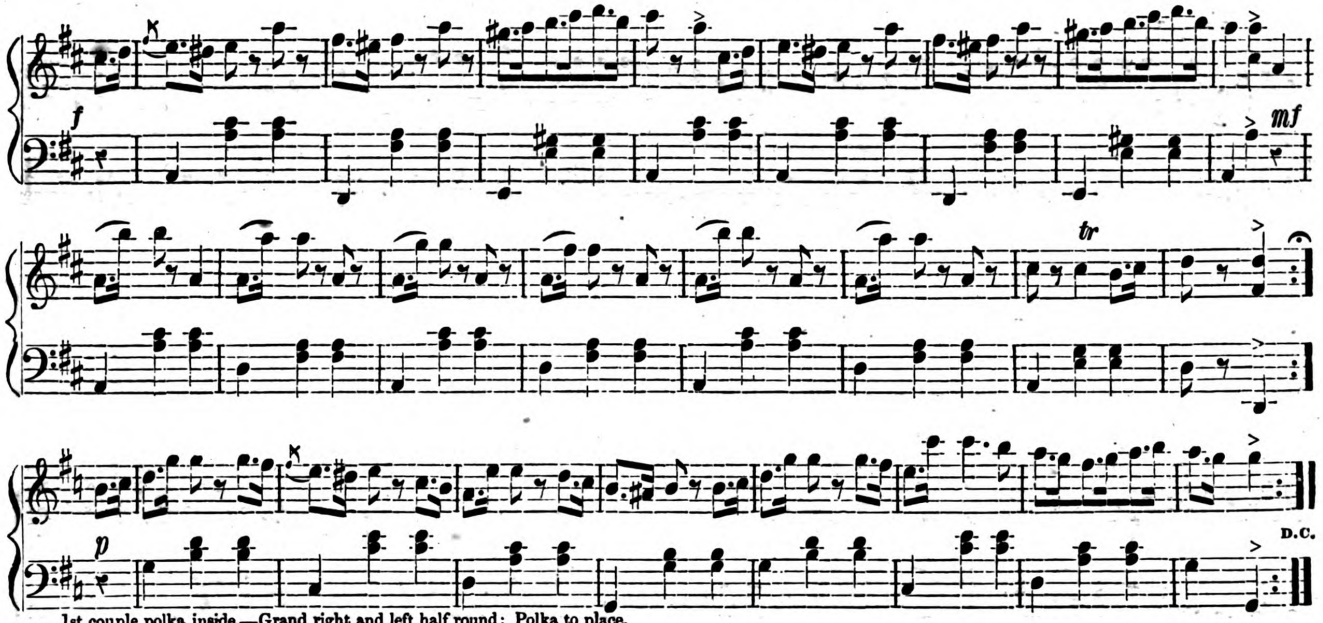
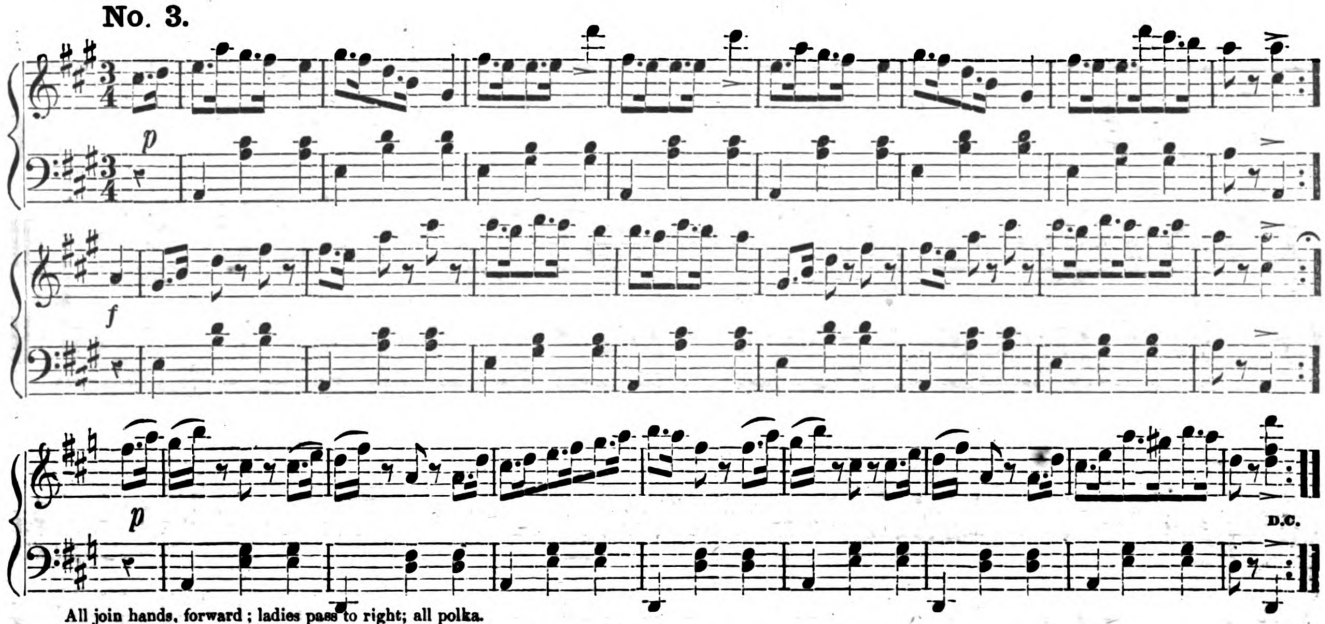


1st couple polka inside.—Grand right and left half round; Polka to place.
Next couple, &c.
Next couple, &c.
Next couple, &c.

No. 3.



All join hands, forward; ladies pass to right; all polka.
Four times; Last time all polka round the hall.

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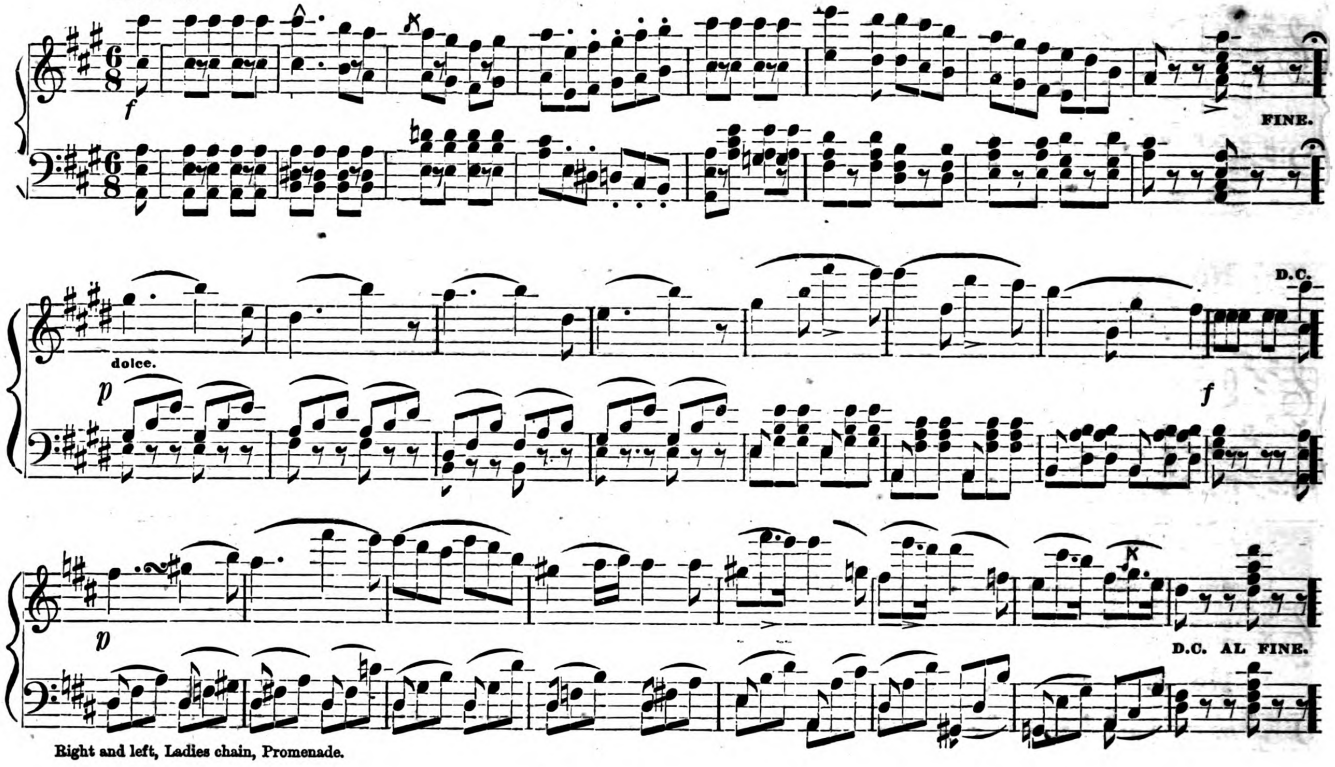

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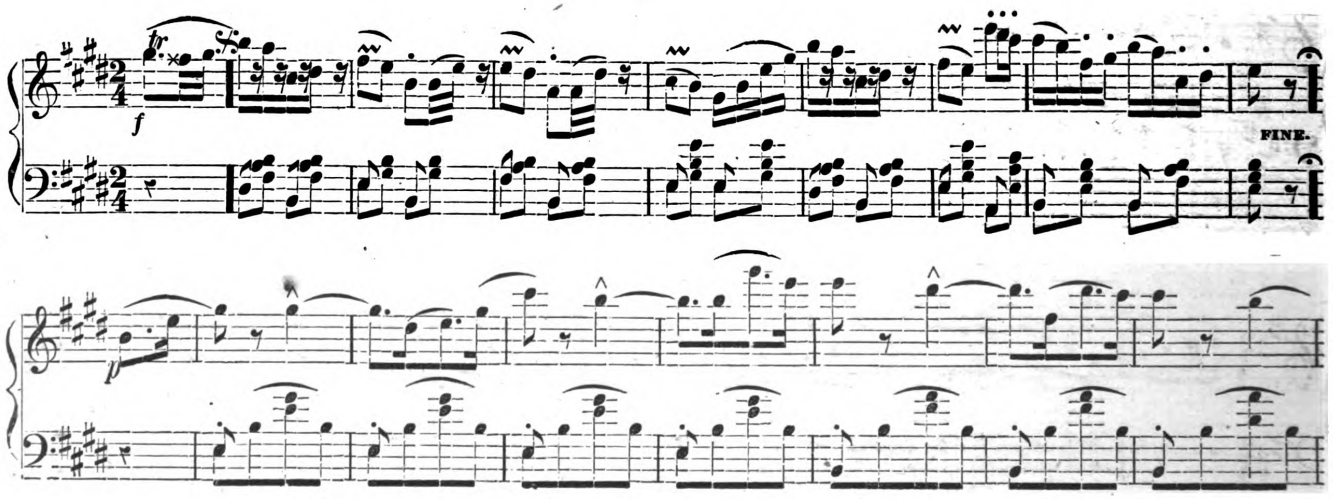

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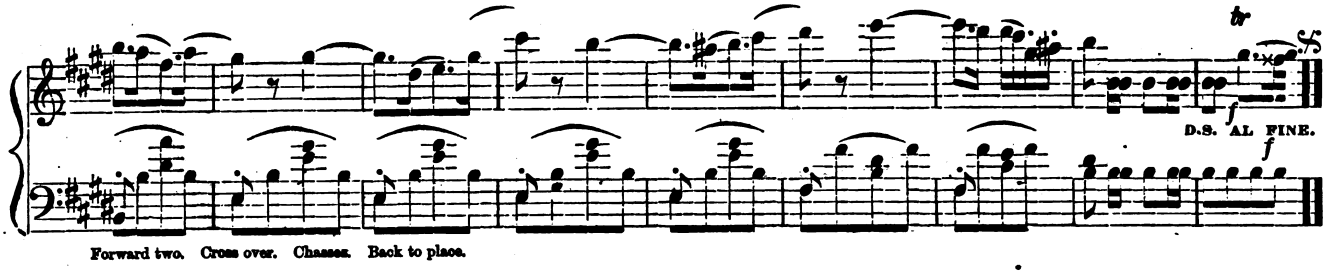
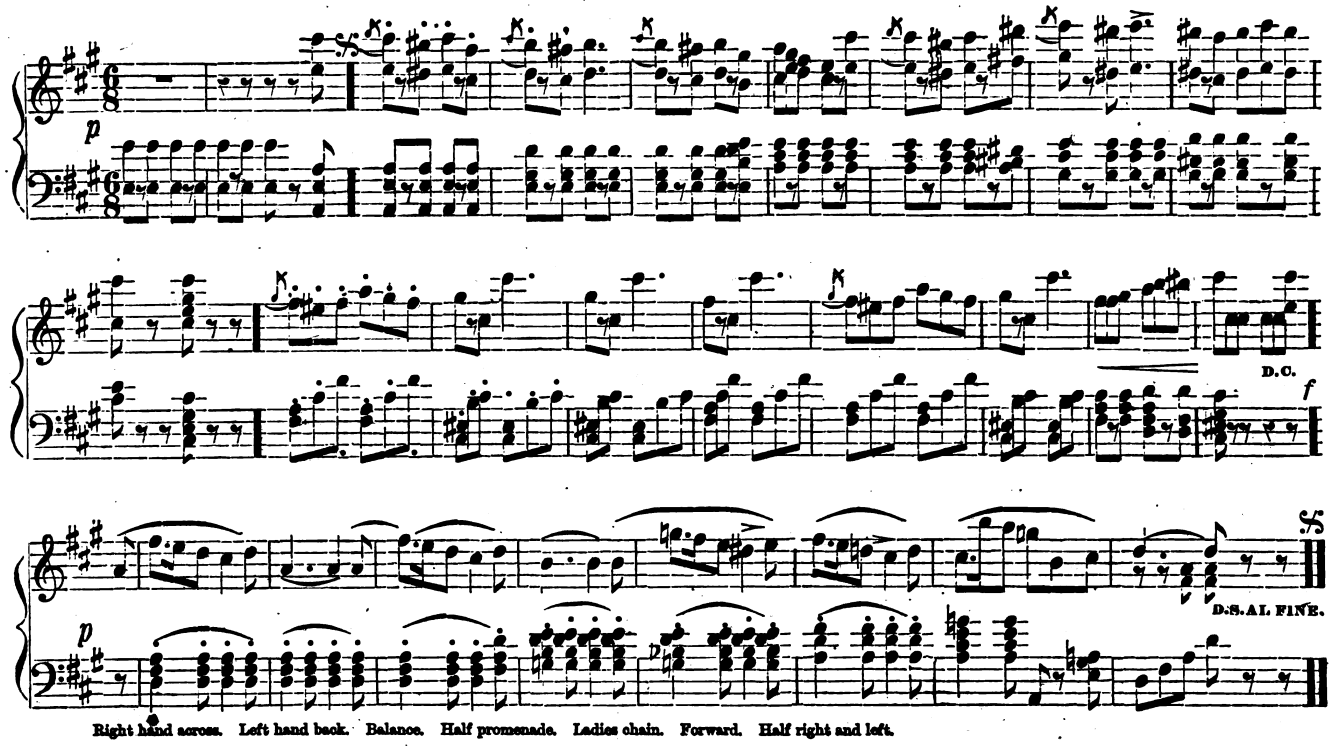


Forward two. Cross over. Chassez. Back to place.

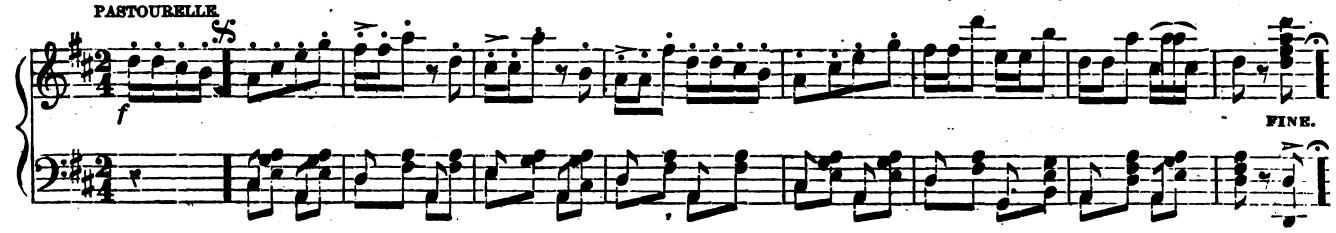
No. 3.



Right hand across. Left hand back. Balance. Half promenade. Ladies chain. Forward. Half right and left.

No. 4.

PASTOURELLE



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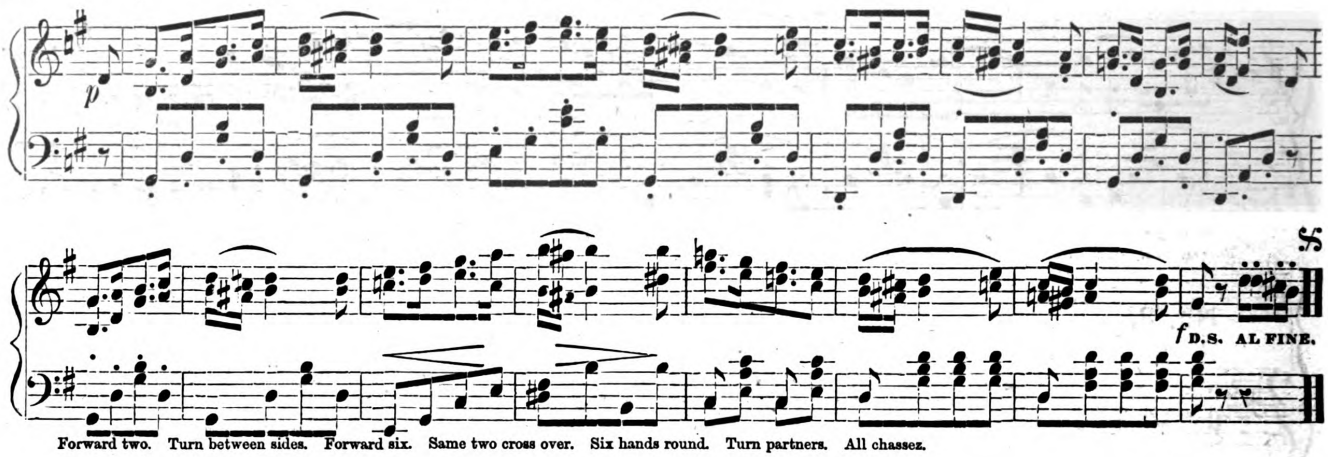
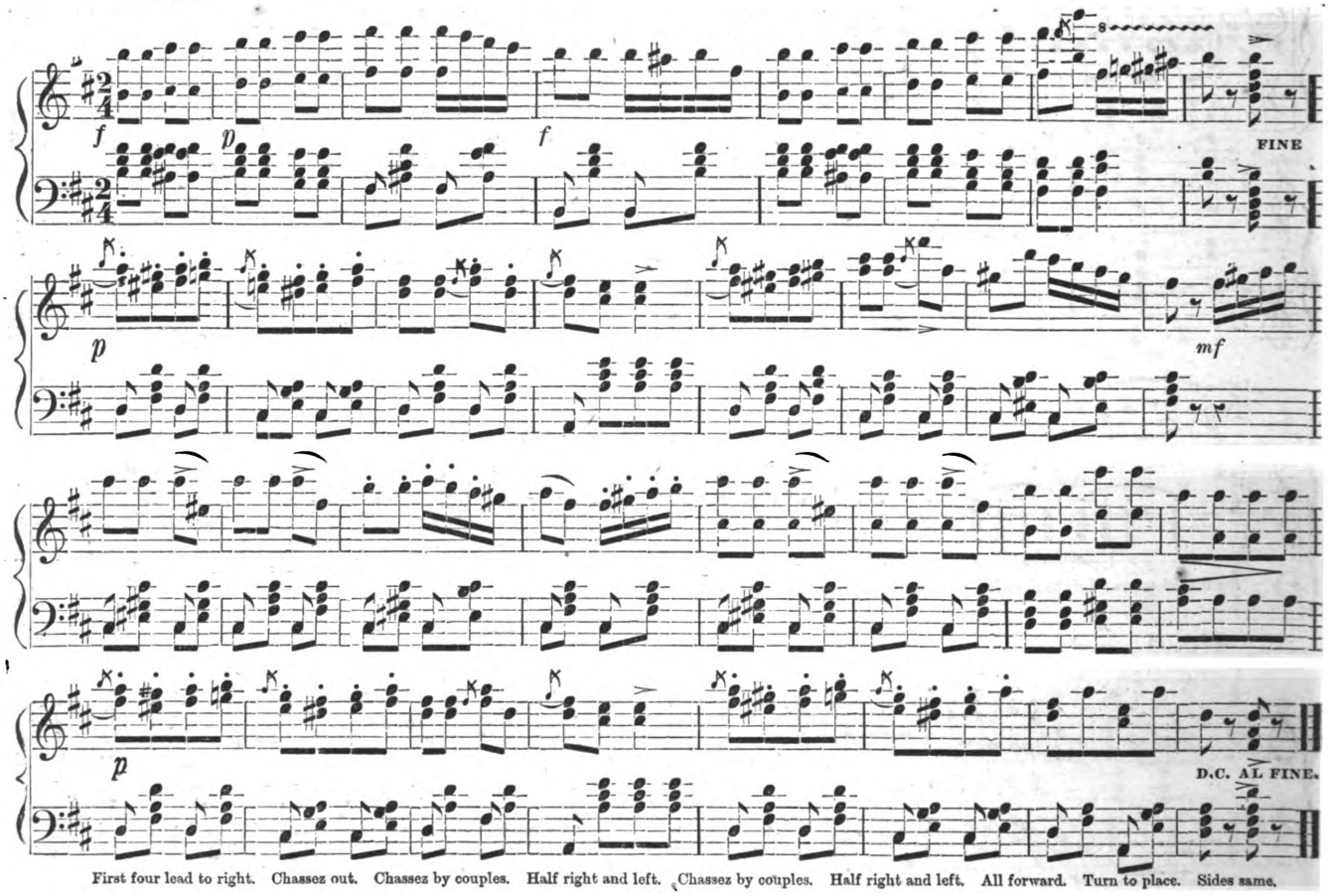


Forward two. Turn between sides. Forward six. Same two cross over. Six hands round. Turn partners. All chassez.

No. 5.



First four lead to right. Chassez out. Chassez by couples. Half right and left. Chassez by couples. Half right and left. All forward. Turn to place. Sides same.

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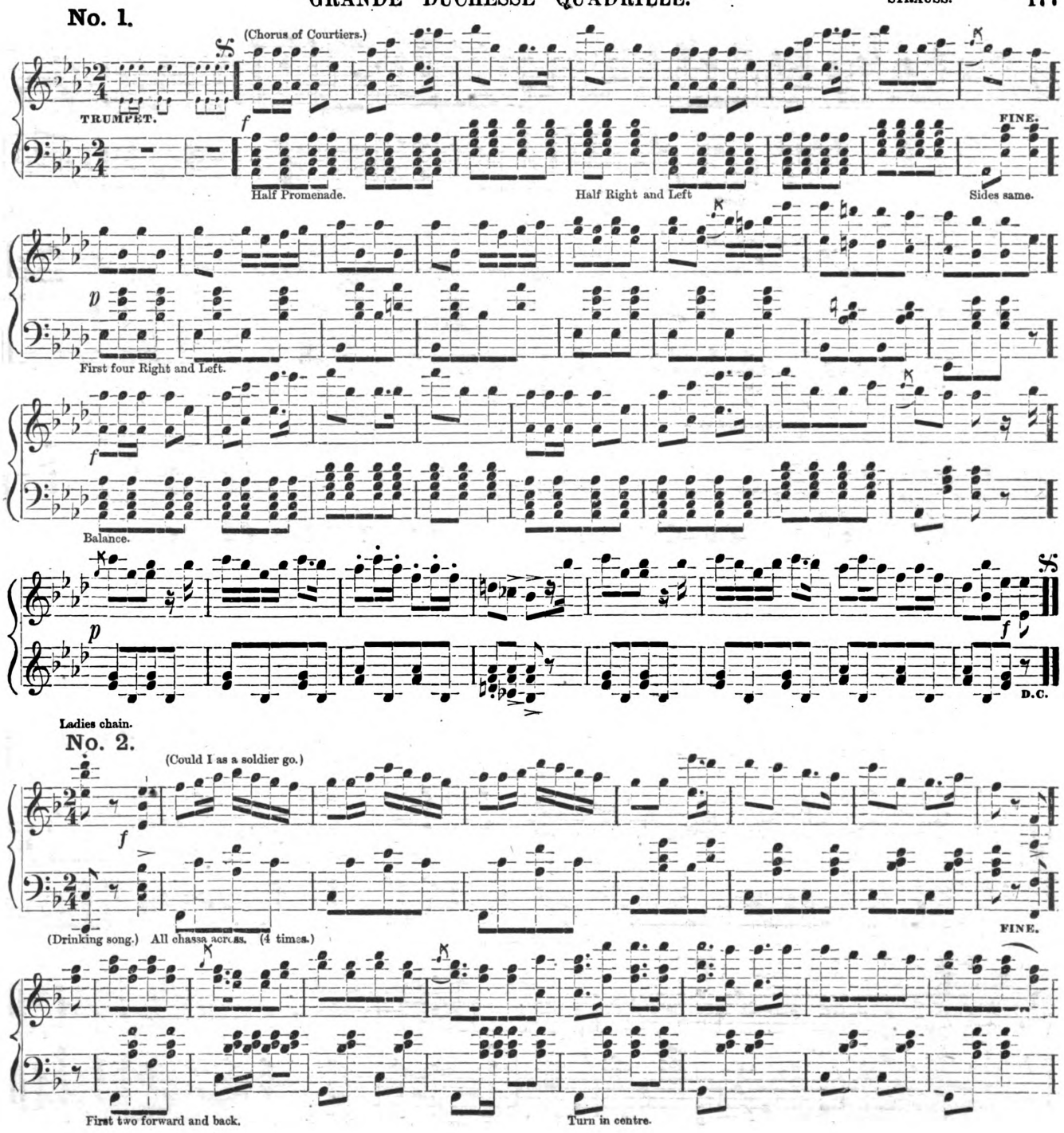

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D.C.

All hands around that couple.

No. 3.

(Fritz's complaint.)

All forward and back.

Half right and left.

First two right hands across.

Back with left.

CODA

FINE.

Balance.

Half promenade.

4 times.

Ladies chain.

D.C.

No. 4.

FINE.

Four hands half right and left.

Half right and left to place.

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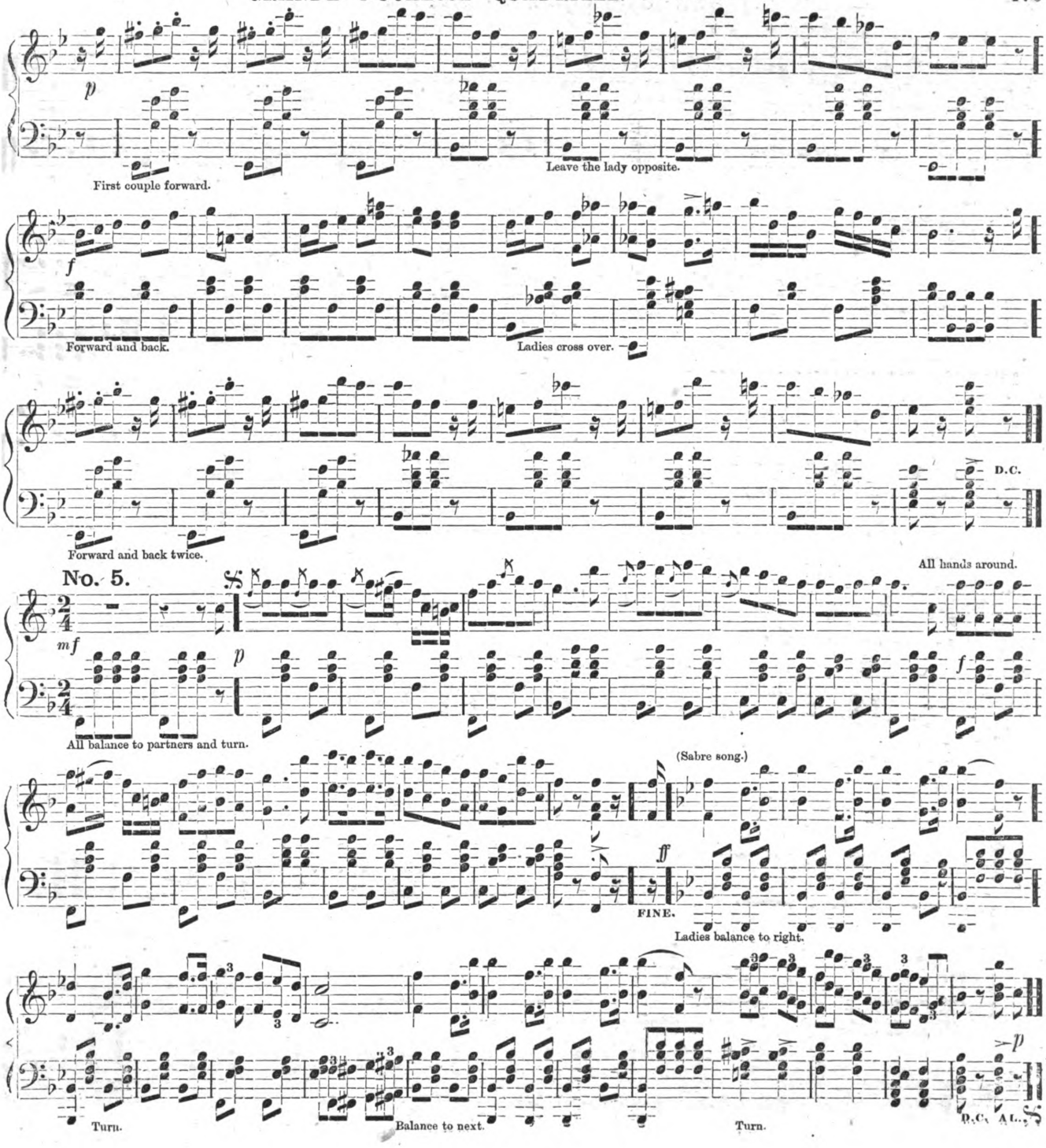

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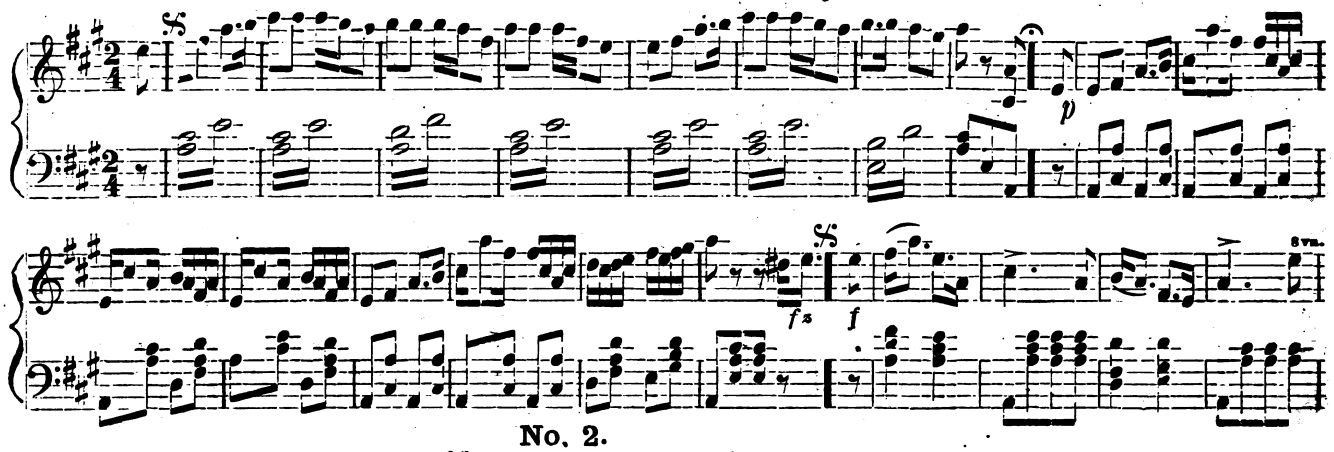
No. 1. SLEIGH-BELLS AND CASTANETS MEDLEY QUADRILLES.

A. BROWN.



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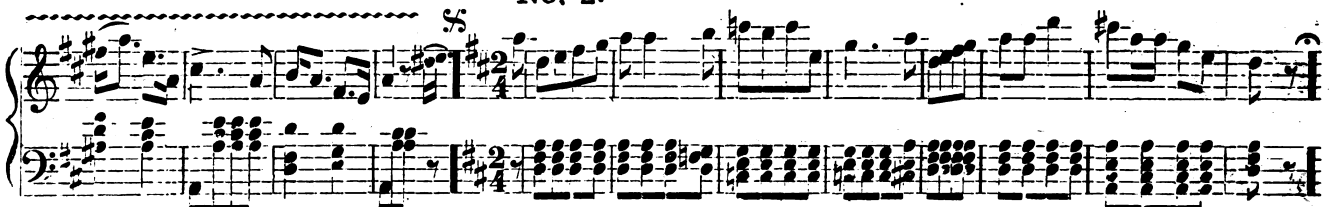
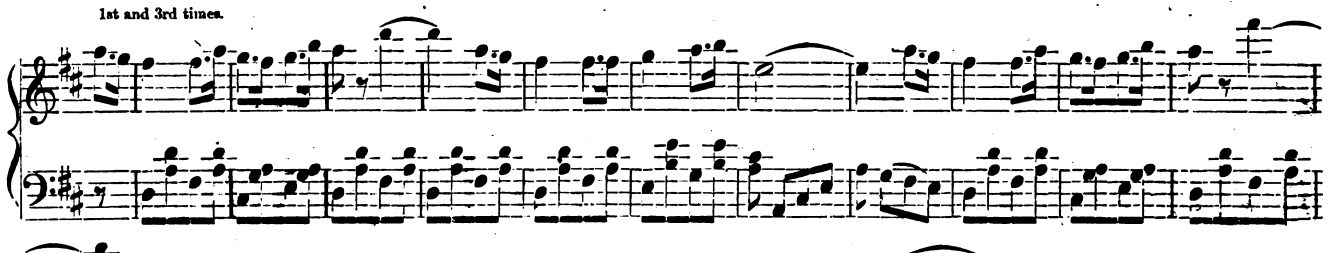
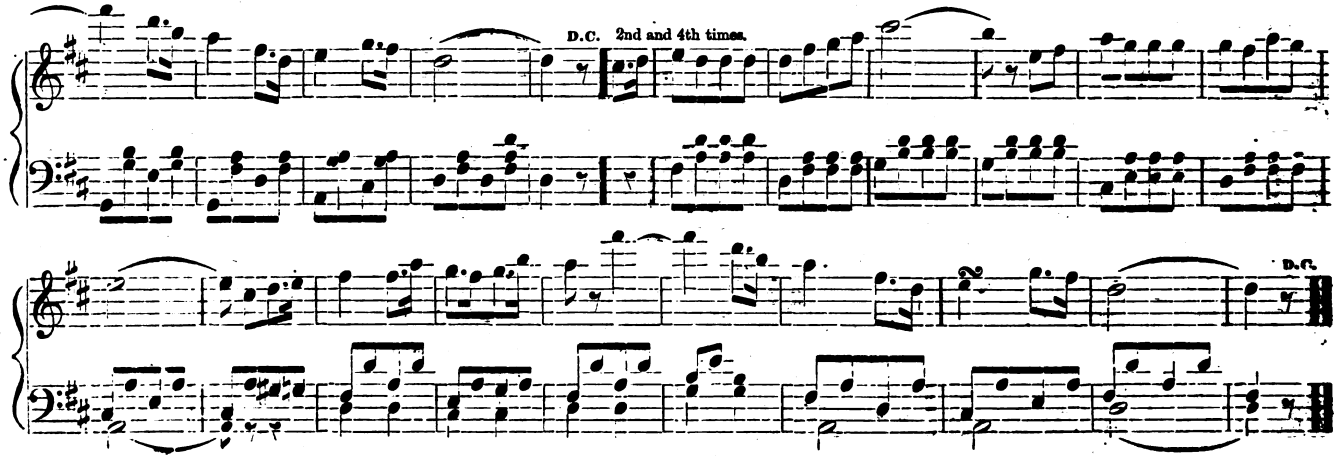


Forward and join hands—8 hands round—Gents swing round outside—Ladies same—Ladies all forward and back—Gents—Turn to place—All promenade—1st and 3rd times.



D.C. 2nd and 4th times.



Two ladies forward—Gents—Back to back—Ladies chain—Balance—Back to back—Ladies chain—Balance—

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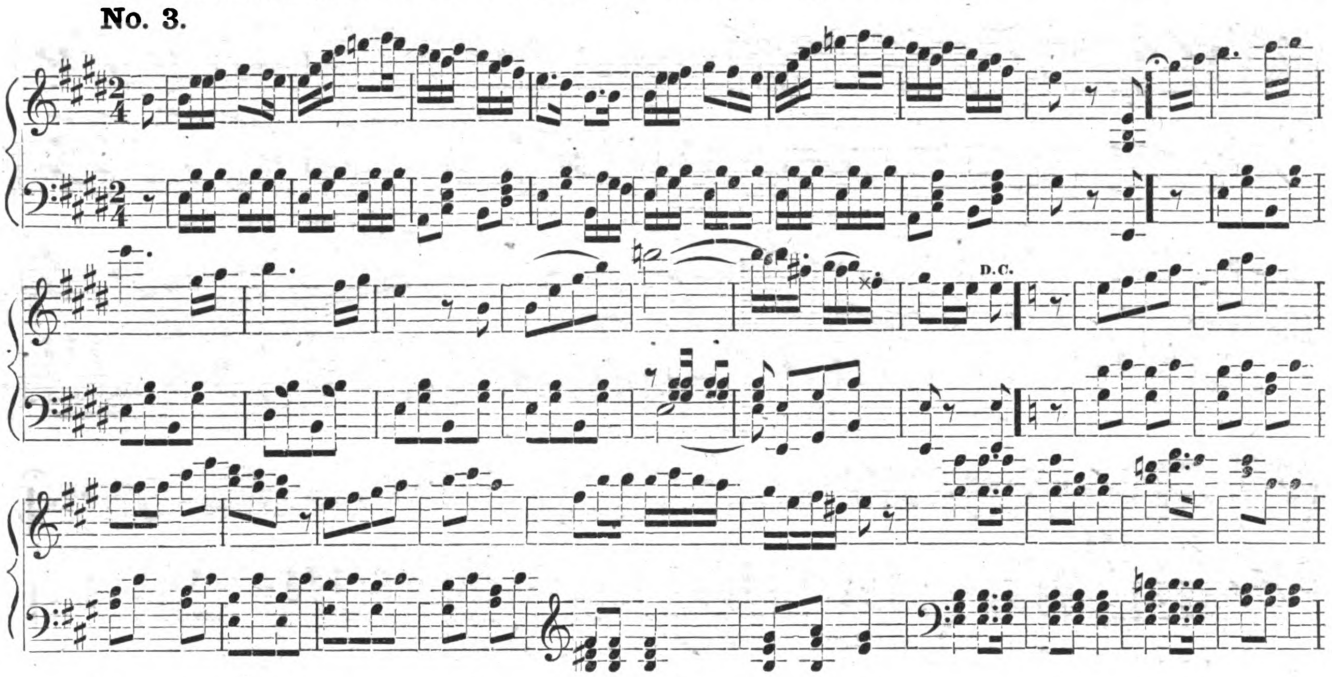
No. 3.



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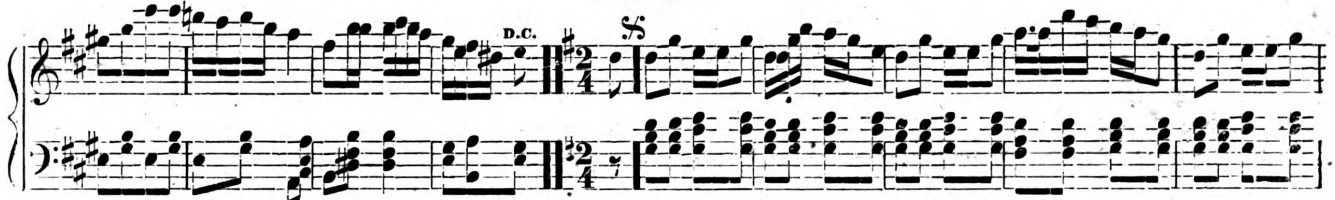
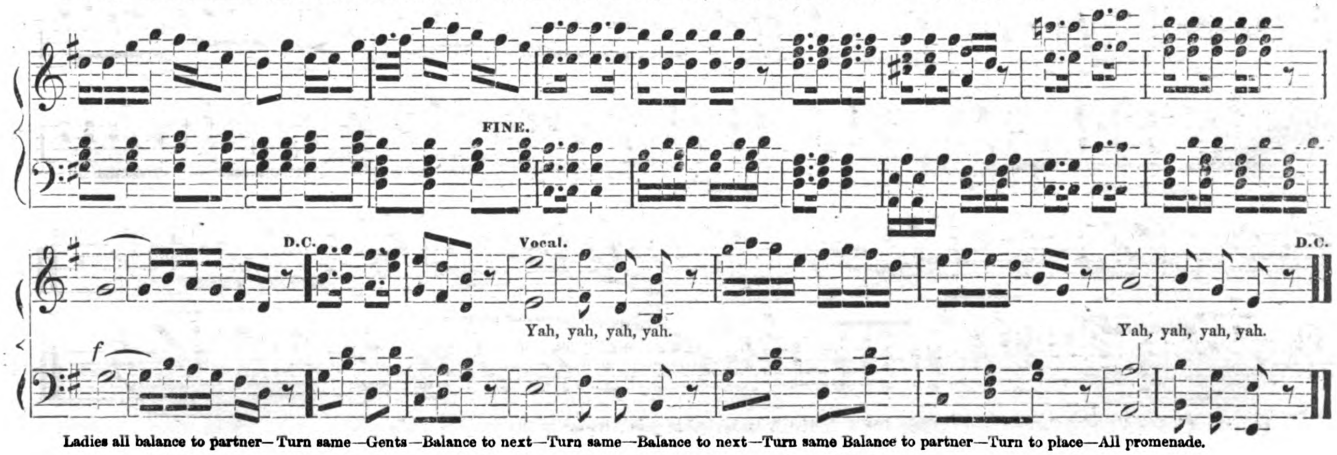


Half right and left—Turn to place—First four lead to right—Chassa by couples—Chassa out—Half right and left—Chassa by couples—Ladies chain—All forward.



Ladies all balance to partner—Turn same—Gents—Balance to next—Turn same—Balance to next—Turn same Balance to partner—Turn to place—All promenade.

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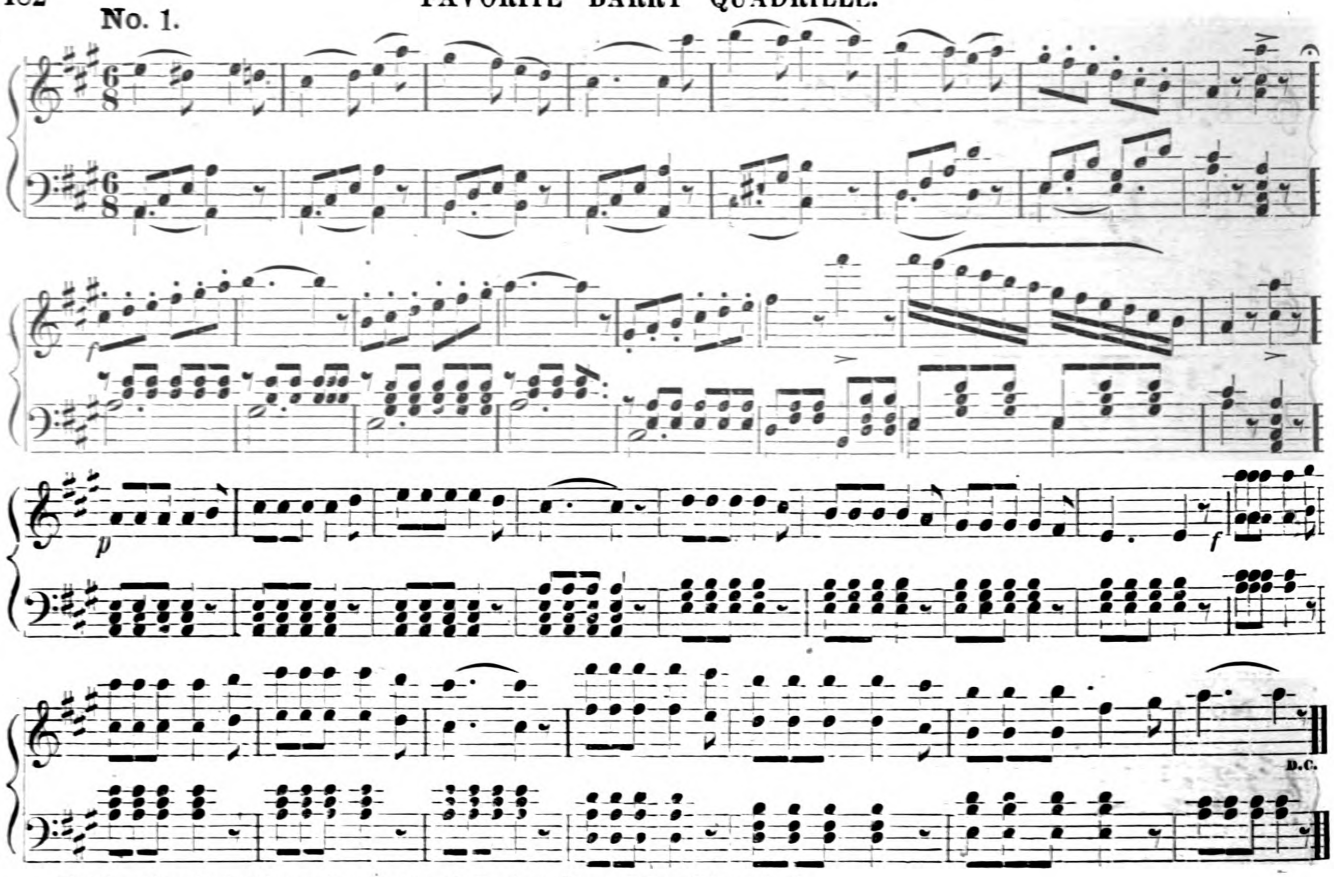
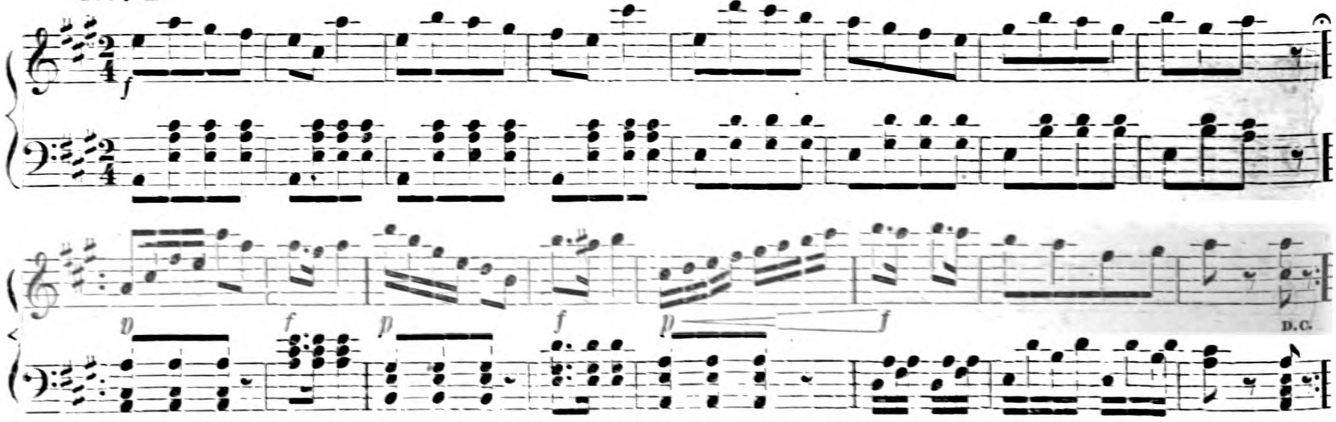
FAVORITE BARRY QUADRILLE.

No. 1.



First four right and left—Balance and turn partners—Ladies chain—Promenade four—Side couples, &c.

No. 2.



First lady balance to the right—Turn next Gent to centre—Six hands round—Turn partners—All promenade—Next lady, &c.

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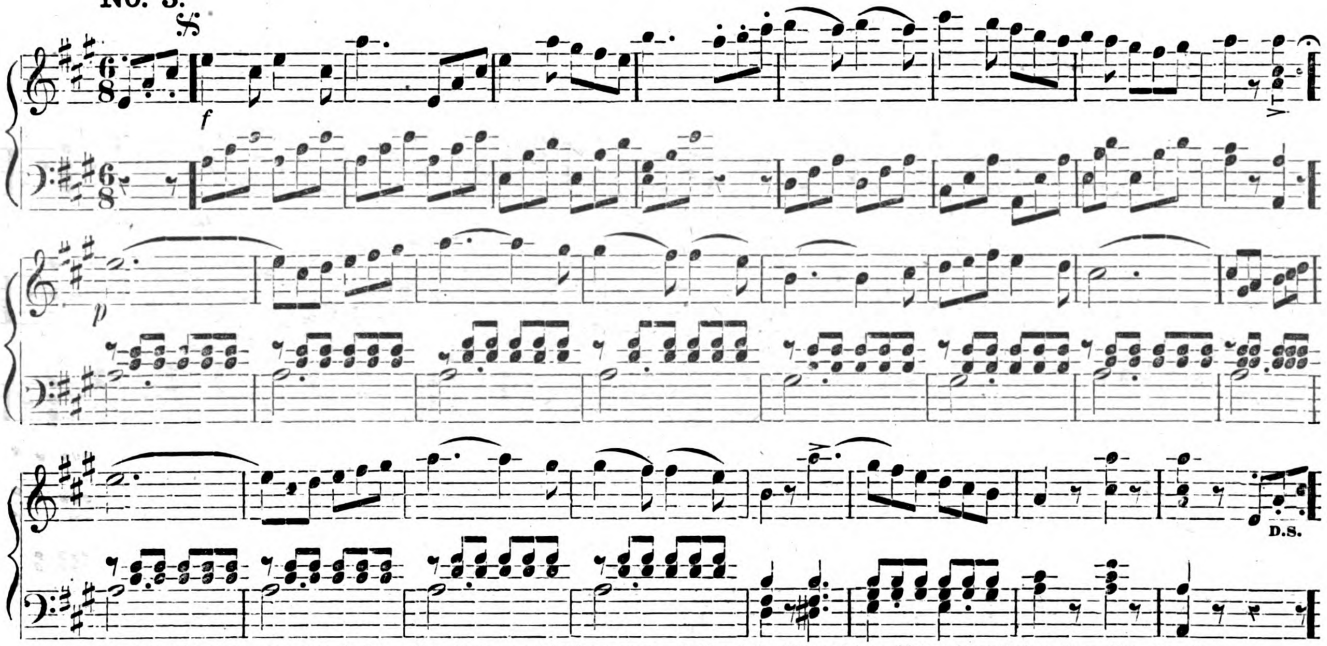
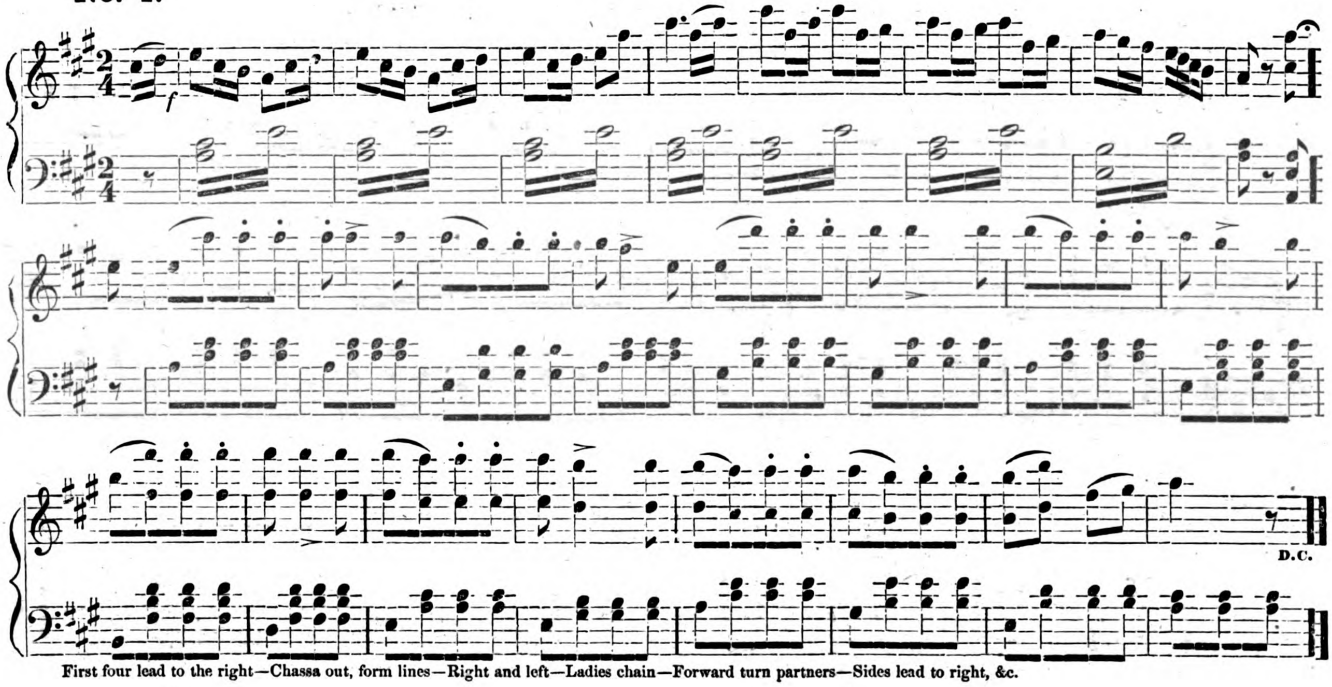


First two give right hands, cross over—back in a line—Balance and half promenade—Ladies chain—Forward four—Half right and left to place—Next two, &c.

No. 4.



First four lead to the right—Chassa out, form lines—Right and left—Ladies chain—Forward turn partners—Sides lead to right, &c.

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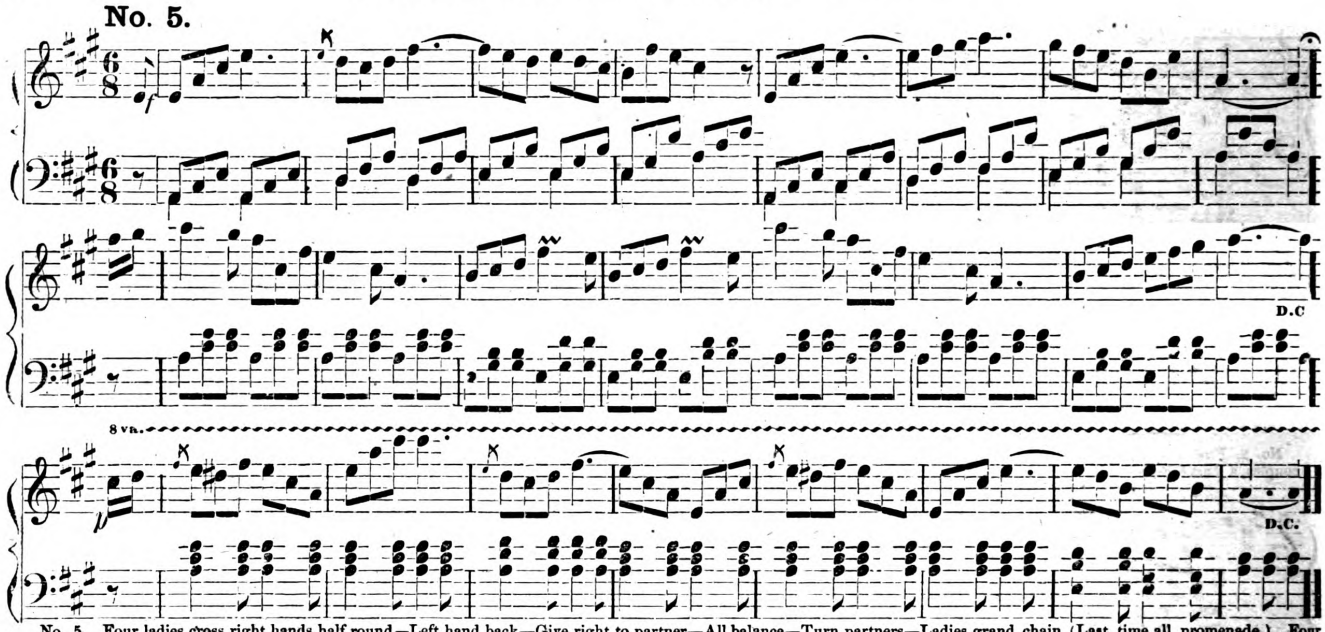
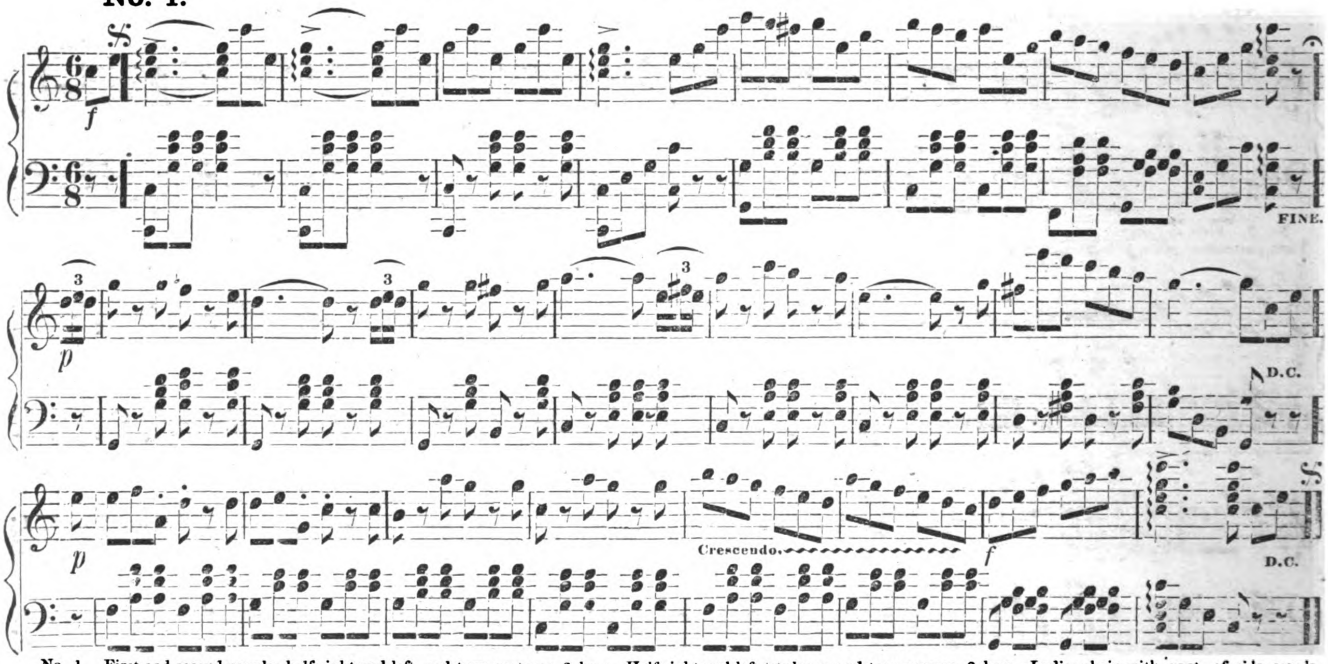


No. 5. Four ladies cross right hands half round—Left hand back—Give right to partner—All balance—Turn partners—Ladies grand chain (Last time all promenade.) Four Gents cross hands, &c.

ROYAL HORSE GUARD'S QUADRILLE.

No. 1.



No 1. First and second couples half right and left, and turn partners, 8 bars—Half right and left to places, and turn corners, 8 bars—Ladies chain with gent. of side couple, return with partners, 8 bars—All balance to corners, turn corners, 8 bars—Side couples the same.

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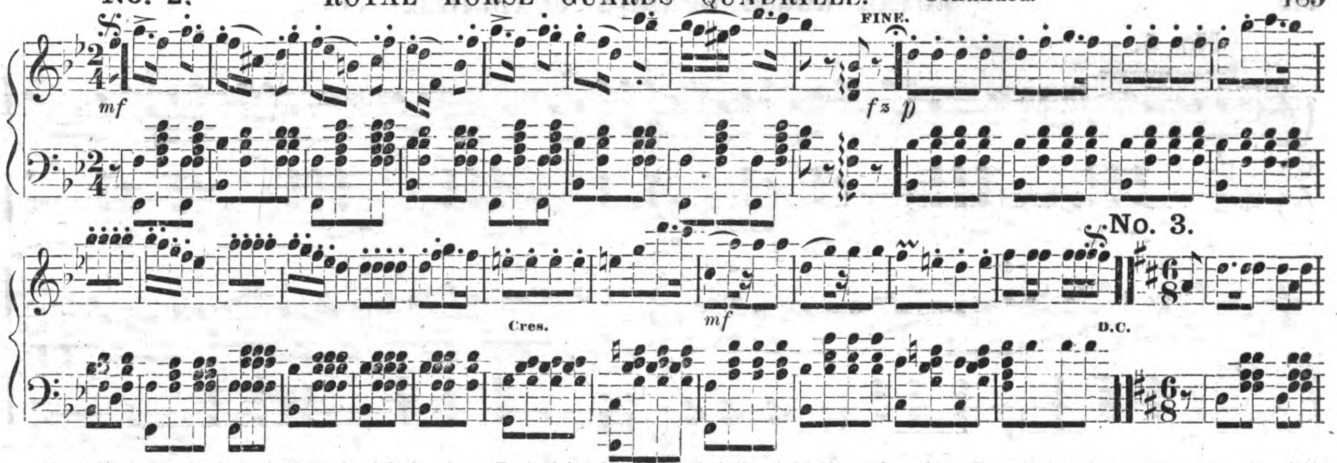
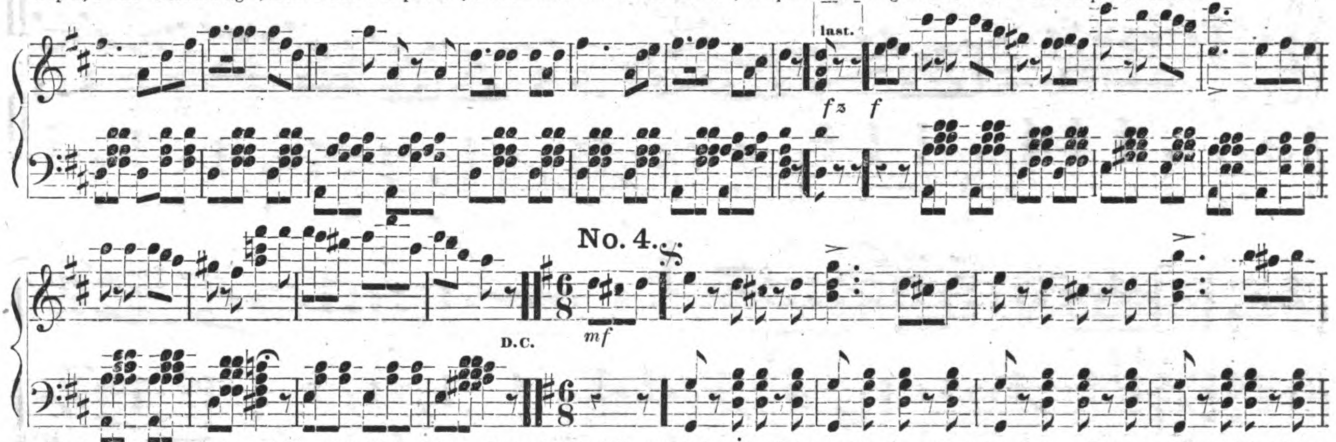
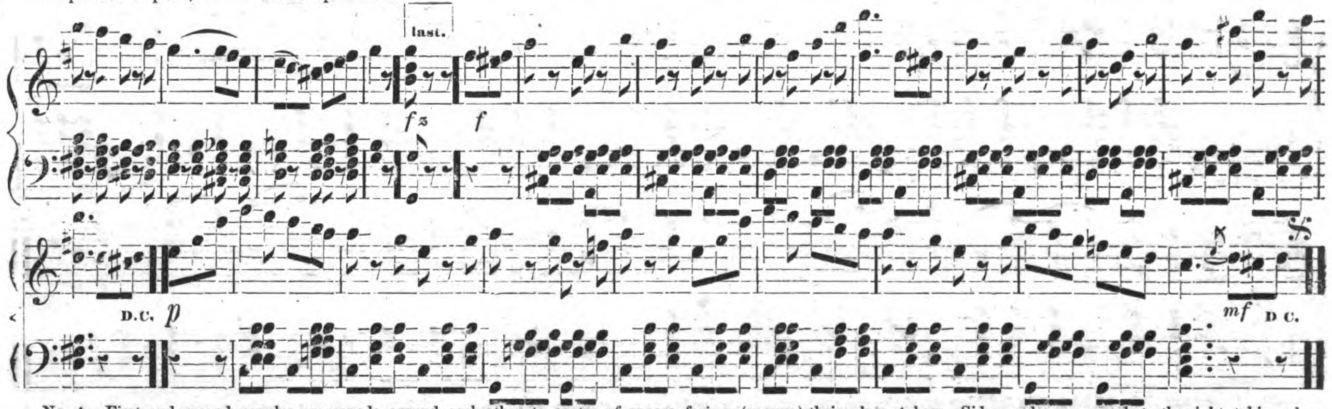


No. 2. First and second couples forward and back, 4 bars—To the left and back with the ladies of the side couples, 4 bars—Forward eight, ladies return with gents. of side couples, 4 bars—Forward eight, ladies return with partners, 4 bars—Turn corners with left hand, and partners with right hand, 8 bars—Side couples the same.



No. 3. First and second couple forward and back, 4 bars—Forward again, ladies remain in centre, facing partners, bow and courtsey, 4 bars—Chassa to right and left, 4 bars—Turn partners to place, 4 bars—Side couples the same.



No 4. First and second couples promenade around each other to centre of square, facing (reverse) their place, 4 bars—Side couples promenade to the right, taking place behind the leading couples, 4 bars—Ring to the outside (from centre,) by each two couples, partners meet and march to former position, forming two lines, and stepping back, 8 bars—Forward eight and back, turn partners to place, 8 bars—All balance, turn partners, 8 bars—Side couples the same.

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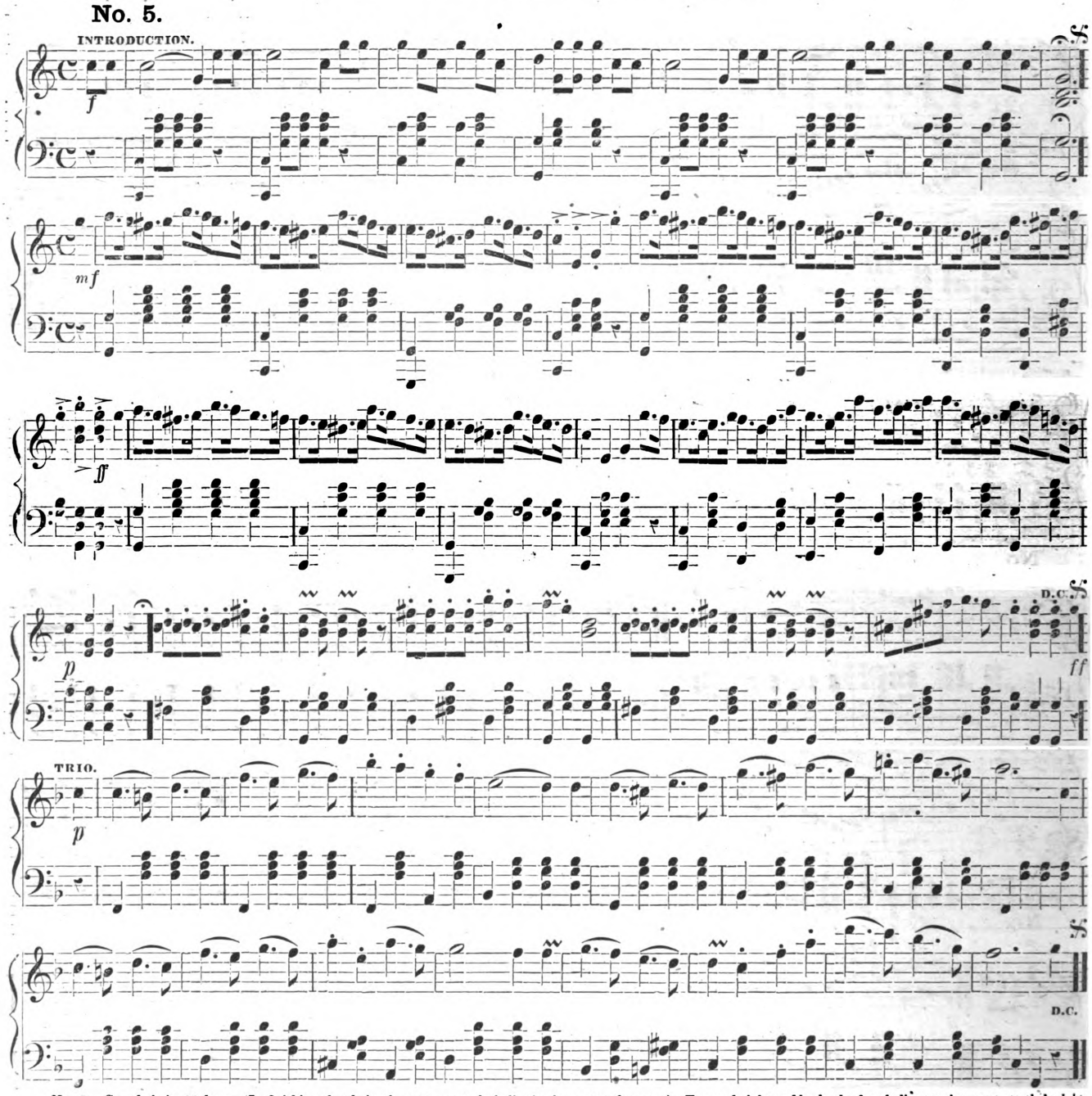

No 5 Grand chain, 16 bars—(In finishing the chain, the gents. rest the ladies in the centre of square.) Forward eight and back, the four ladies turning gent. to their right, and return to square, facing gent. just turned, 8 bars—Same figure repeated until the ladies come back to partners, 24 bars—Grand chain, 48 bars—(Gentlemen remaining in centre of square, repeat the figure described in ladies part.) Grand chain, (finishes the figure.)

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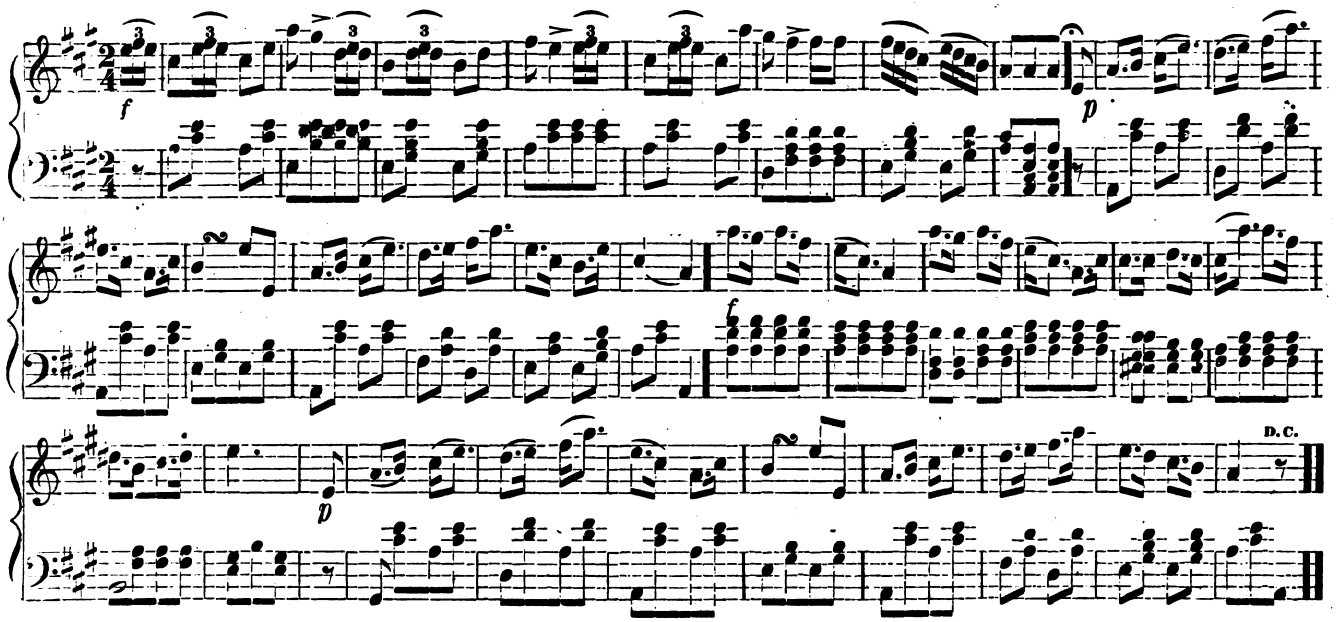
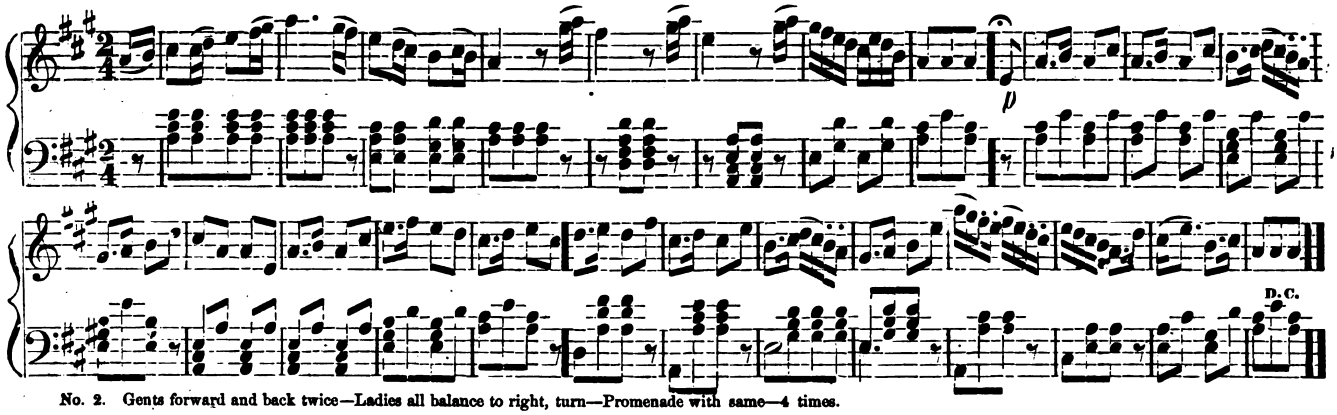
No. 1.



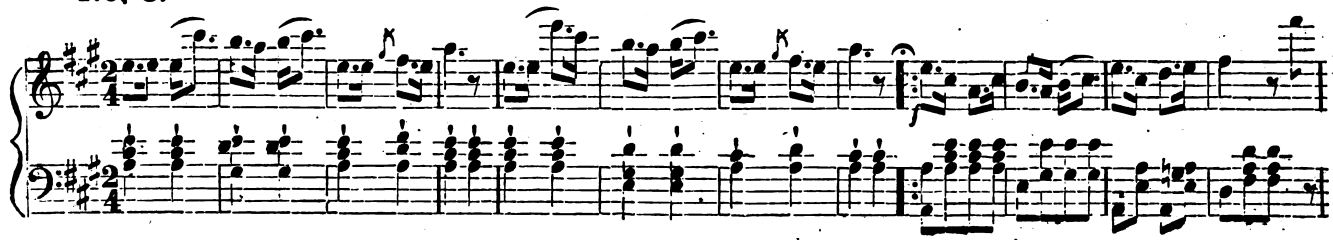
No. 1. First four cross right hands half round—Left hand back—Balance, turn partners—Ladies chain—Half promenade—Half right and left—Sides same.

No. 2.



No. 2. Gents forward and back twice—Ladies all balance to right, turn—Promenade with same—4 times.

No. 3.



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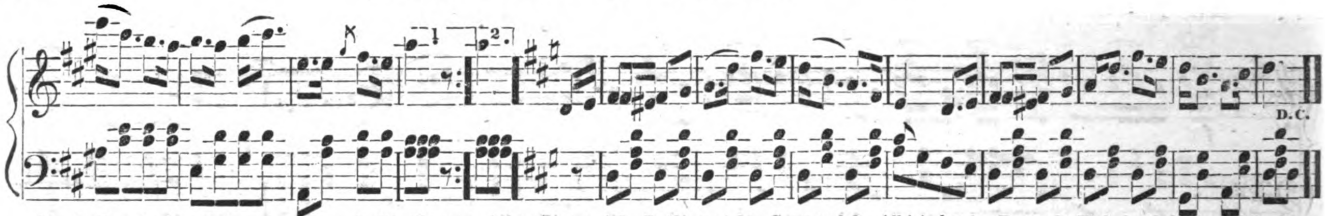
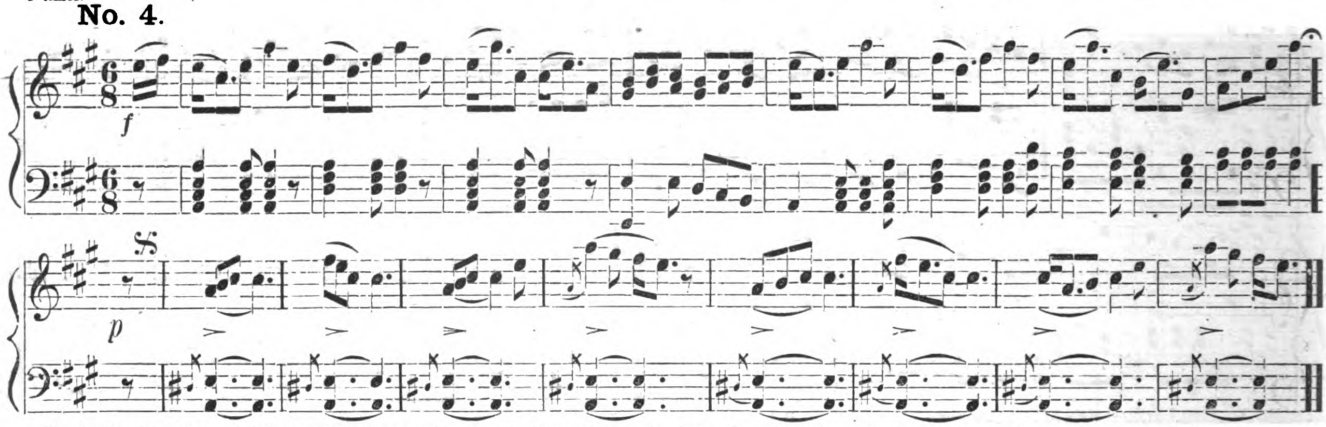
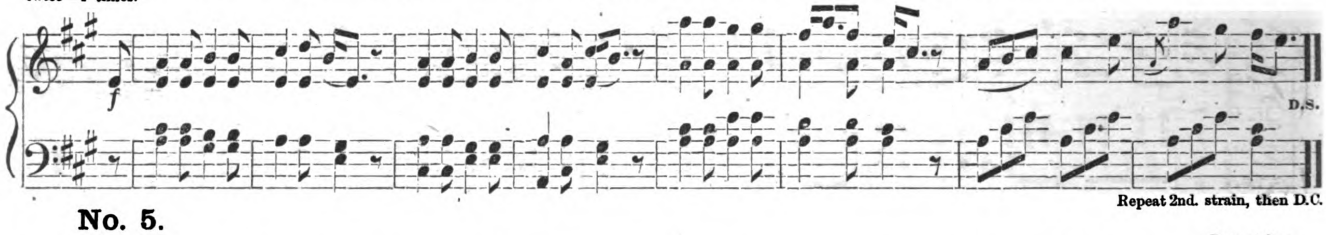


No. 3. First four forward—turn partners—Ladies all pass to right—Gents to left—Ladies to right—Gents to left—All join hands—Forward—Eight hands half round to place—4 times.

No. 4.

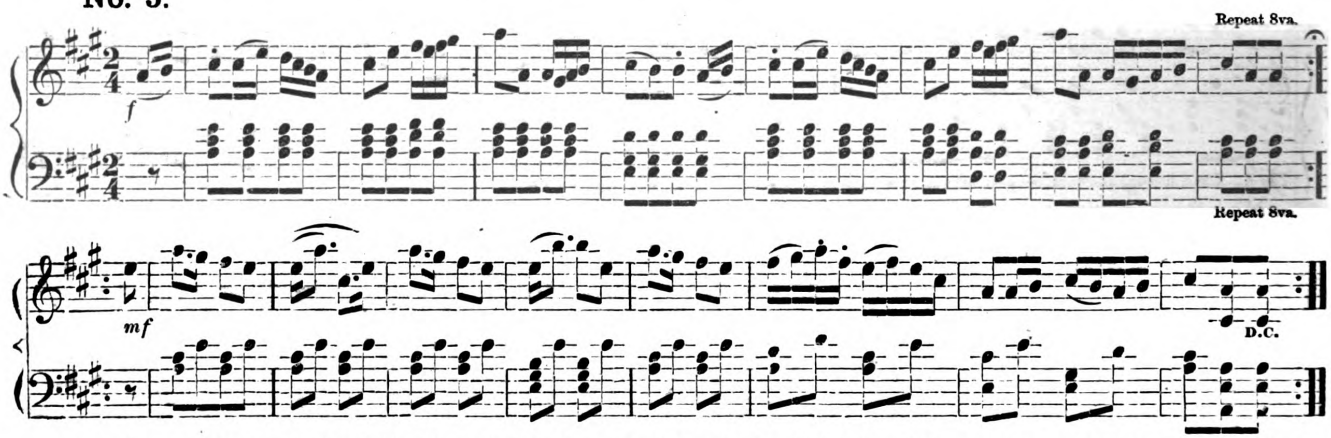


No. 4. First four forward—Give right hand to opposite—turn to place—First couple chassa through—Balance to corners, turn partners—All join hands, forward and back twice—4 times.



Repeat 2nd. strain, then D.C.

No. 5.



No. 5. First couple lead round inside—Ladeis all forward—Back—Gents forward—Grand right and left half round—Promenade to place—4 times. Finish with all chassa.

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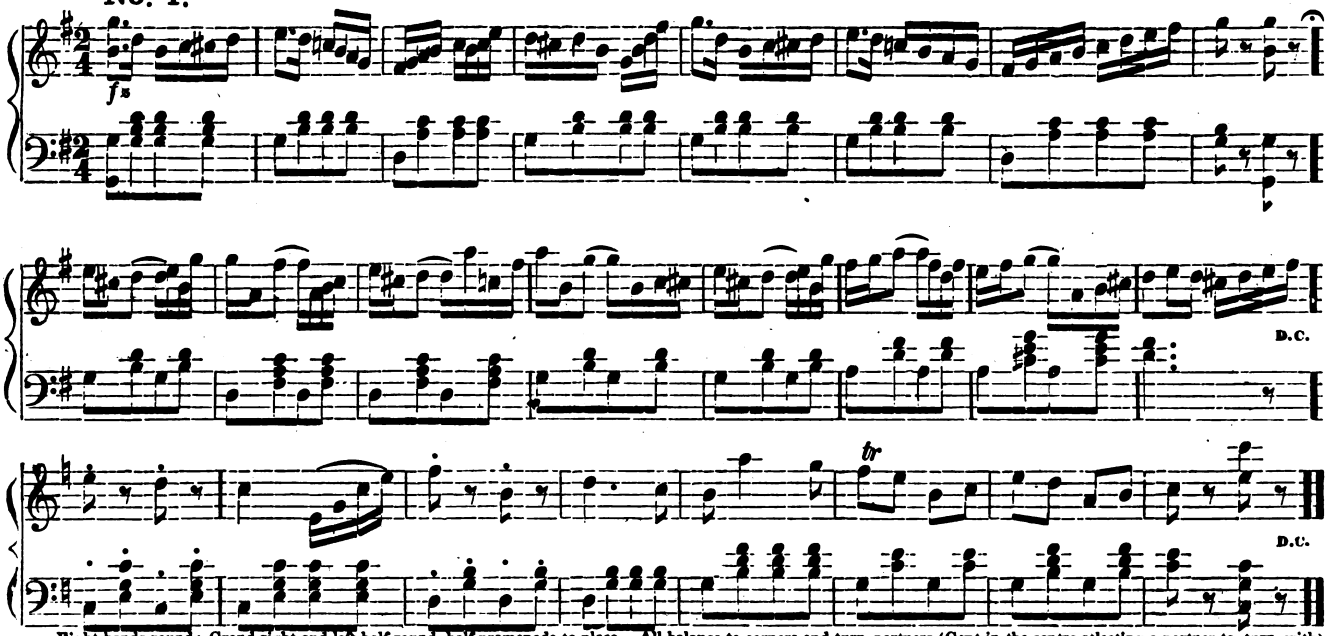
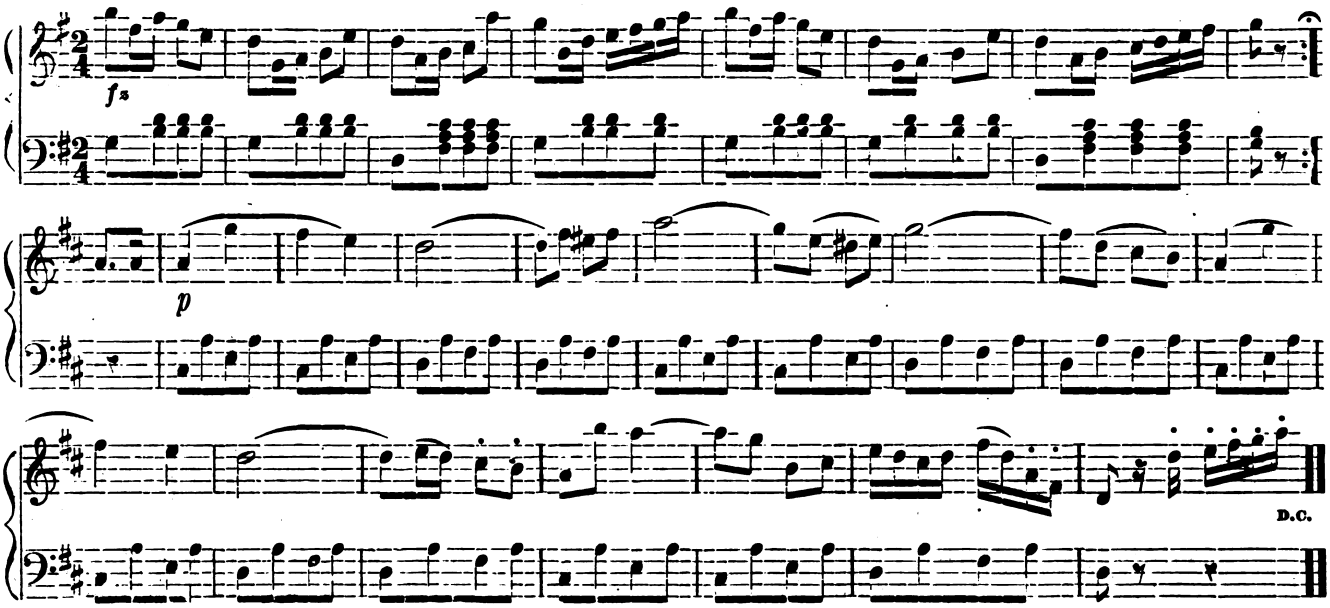
Form as for a common Cotillion or Quadrille, with an extra gentleman in the centre.

No. 1.



Eight hands round; Grand right and left half round, half promenade to place. All balance to corners and turn partners (Gent in the centre selecting a partner to turn with) and all promenade, (Gent without partner in centre.) Repeat three times.

No. 2.



Eight hands half round, half promenade to places; Grand right and left. All chassez across (centre gent. selecting a partner,) Balance to partners and turn corners. All promenade.

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D.C.

All hands around that couple.

No. 3.

(Fritz's complaint.)

All forward and back.

Half right and left.

First two right hands across.

Back with left.

CODA

FINE.

Balance.

Half promenade.

4 times.

Ladies chain.

D.C.

No. 4.

FINE.

Four hands half right and left.

Half right and left to place.

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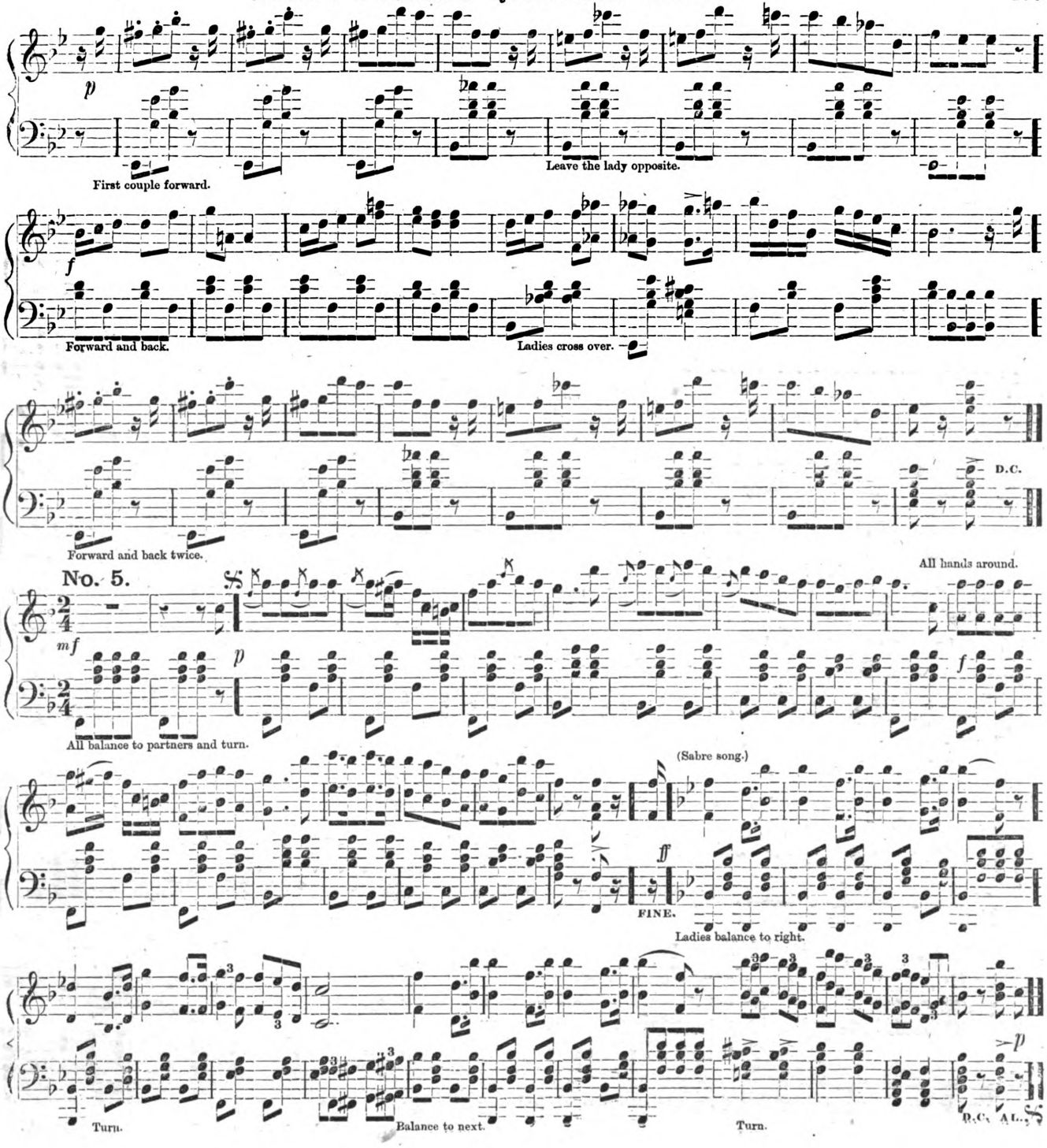

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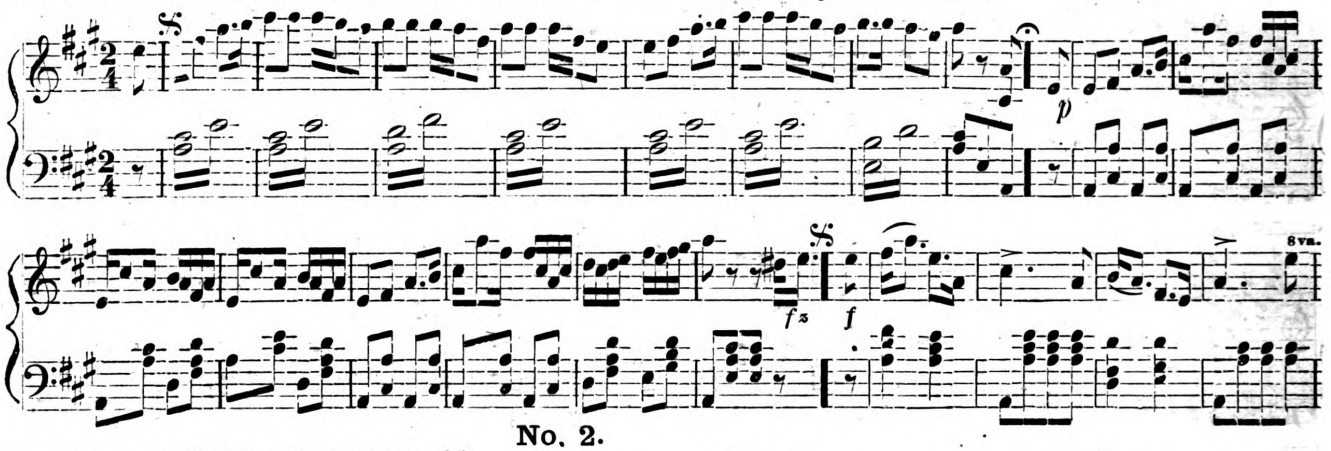
No. 1. SLEIGH-BELLS AND CASTANETS MEDLEY QUADRILLES.

A. BROWN.



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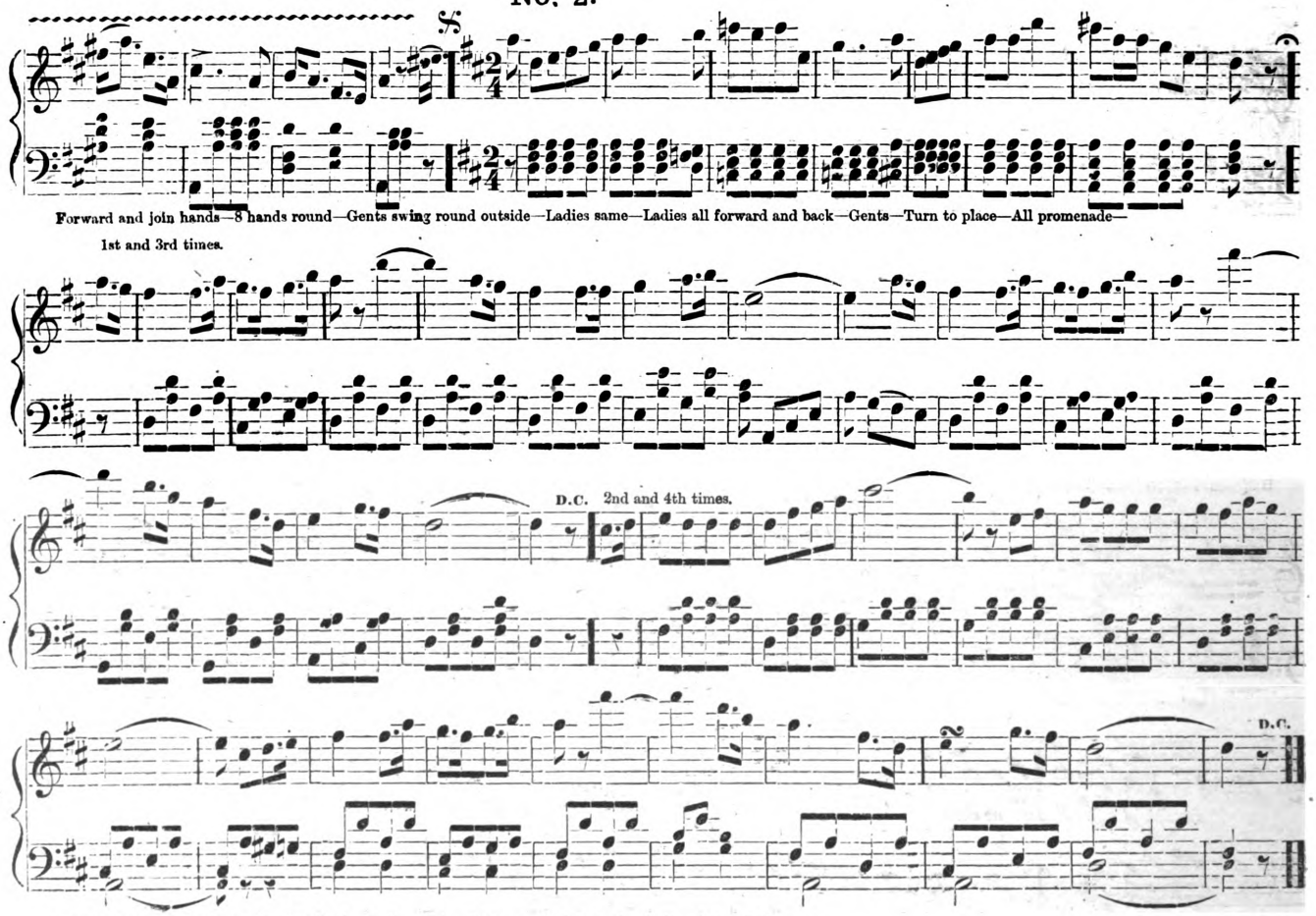

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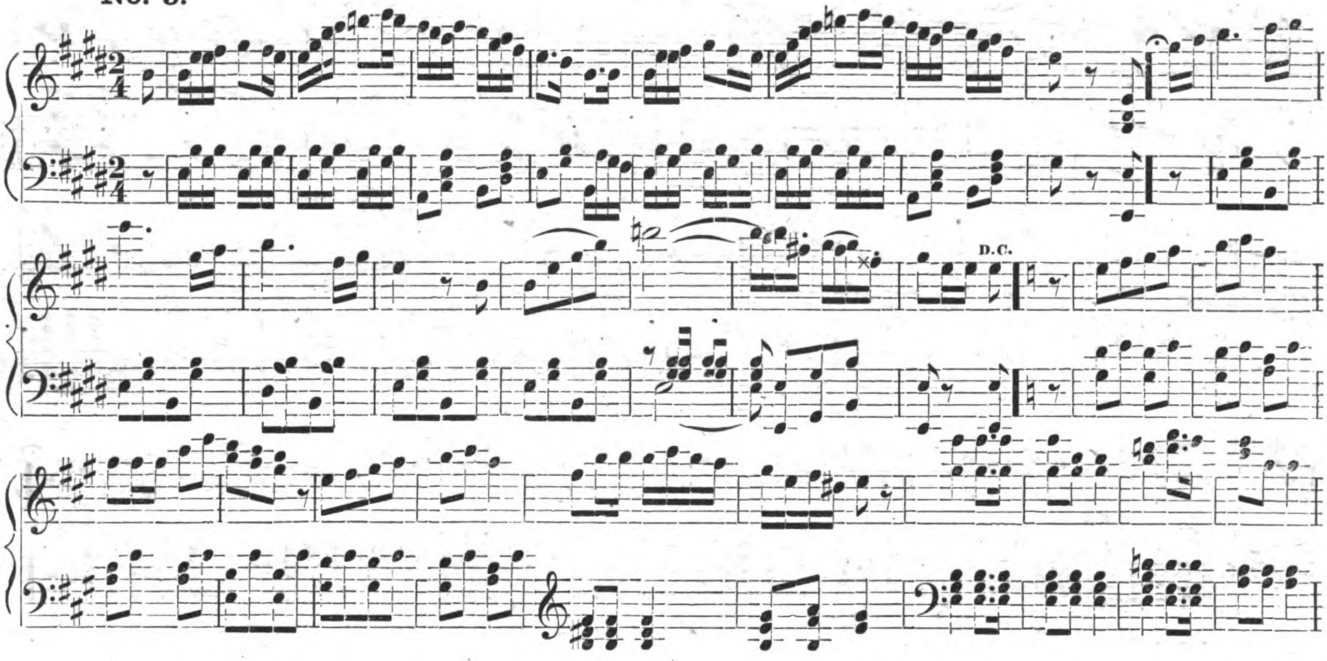

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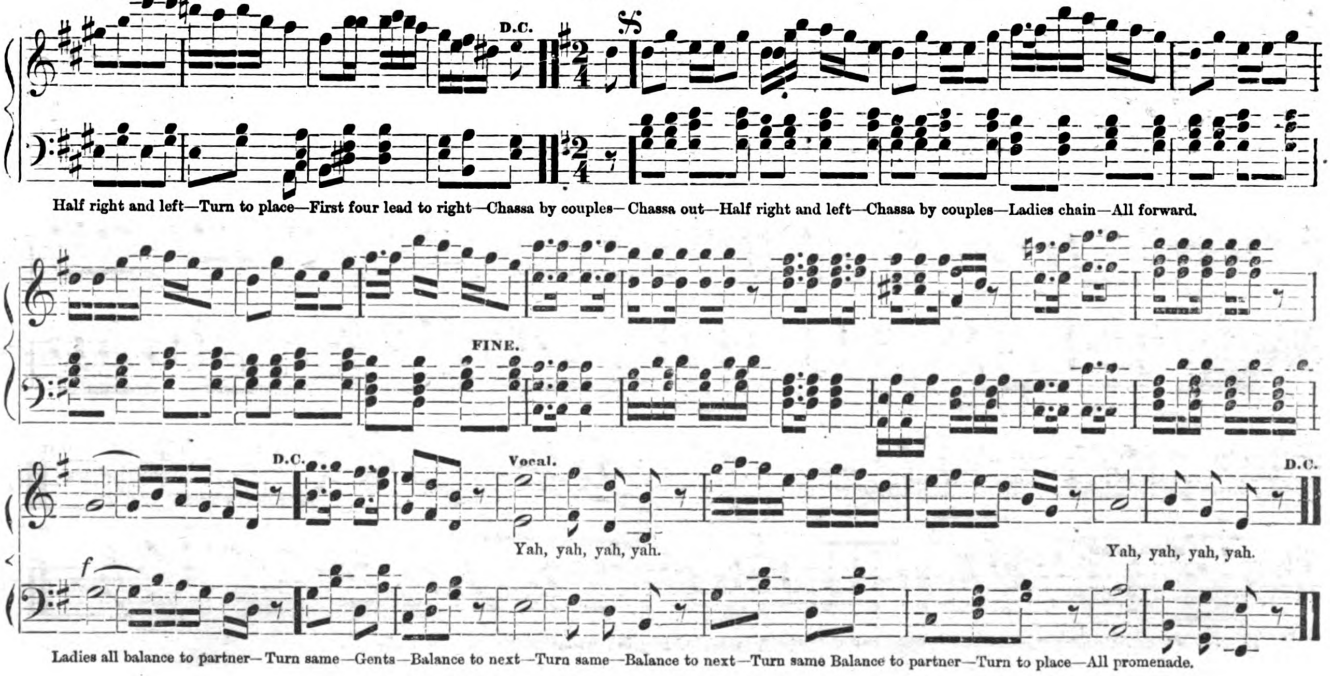

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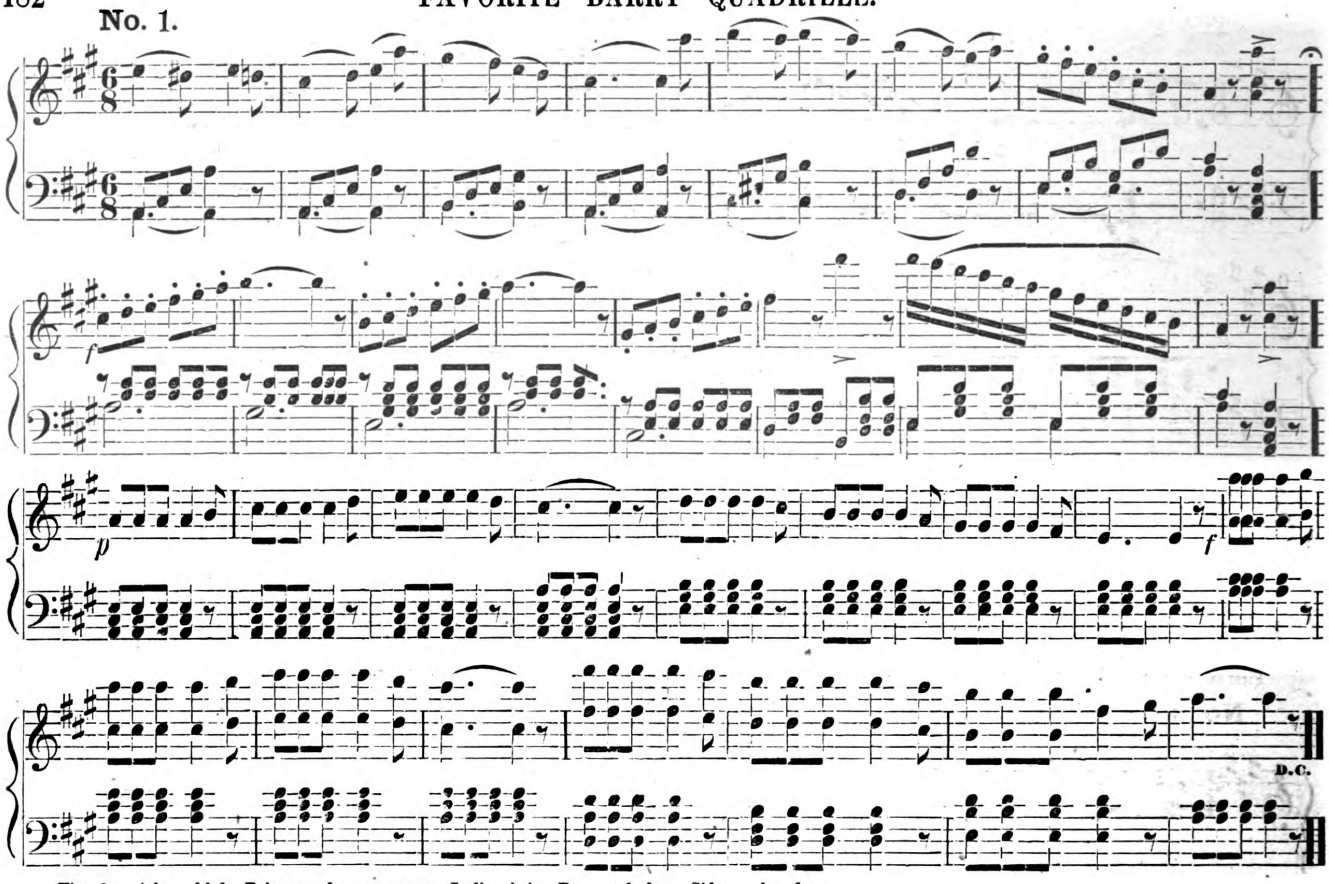
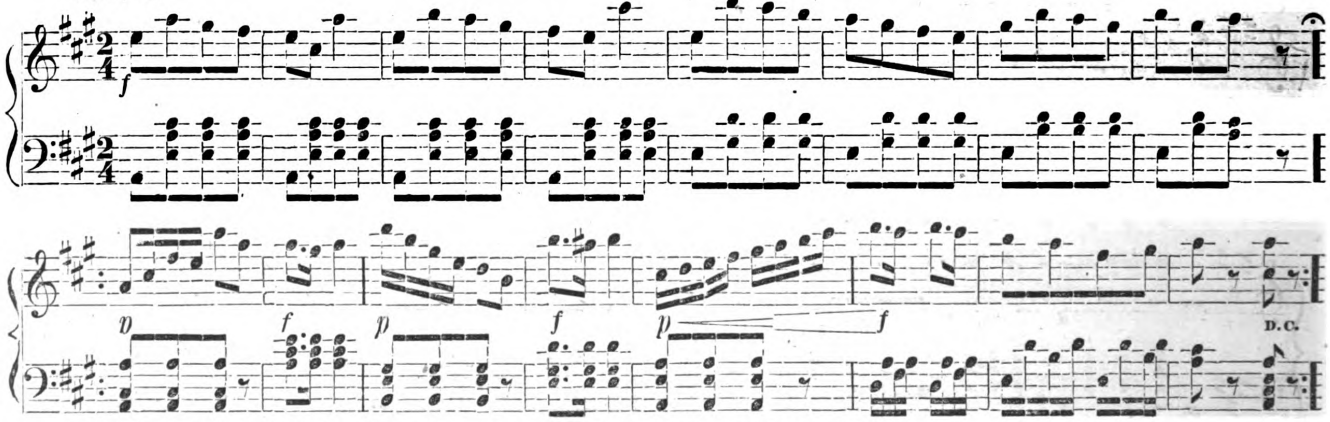
FAVORITE BARRY QUADRILLE.

No. 1.



First four right and left—Balance and turn partners—Ladies chain—Promenade four—Side couples, &c.

No. 2.



First lady balance to the right—Turn next Gent to centre—Six hands round—Turn partners—All promenade—Next lady, &c.

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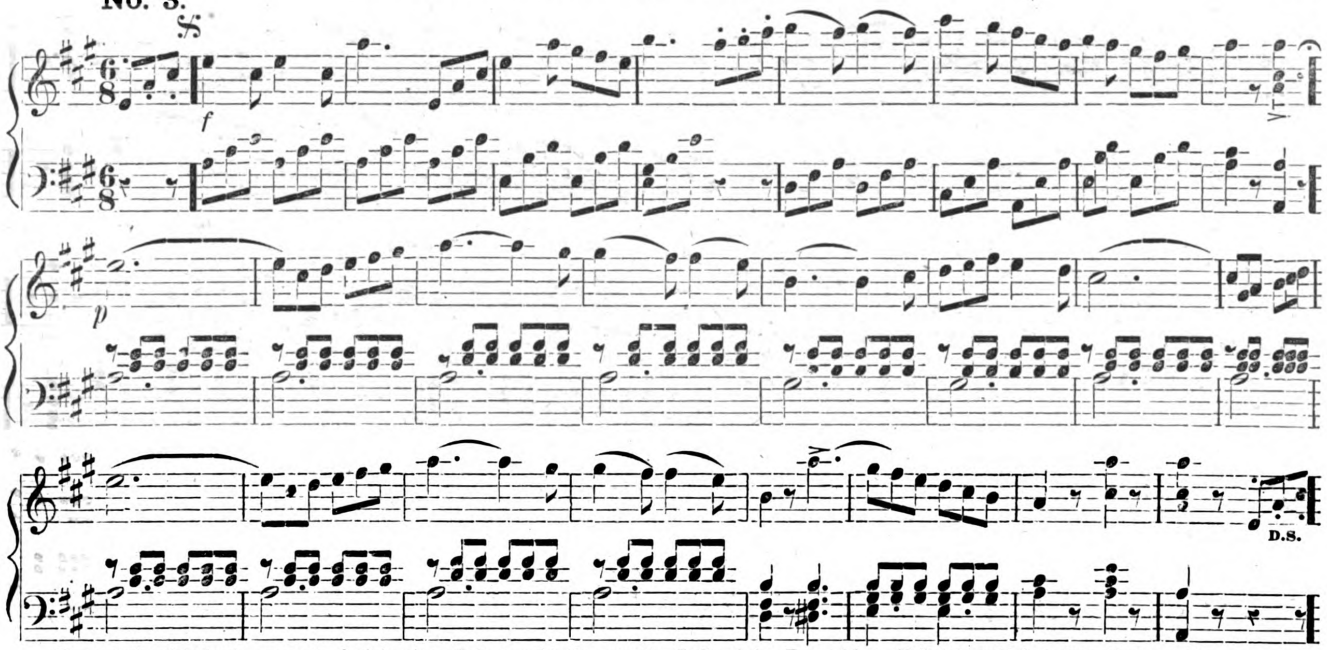
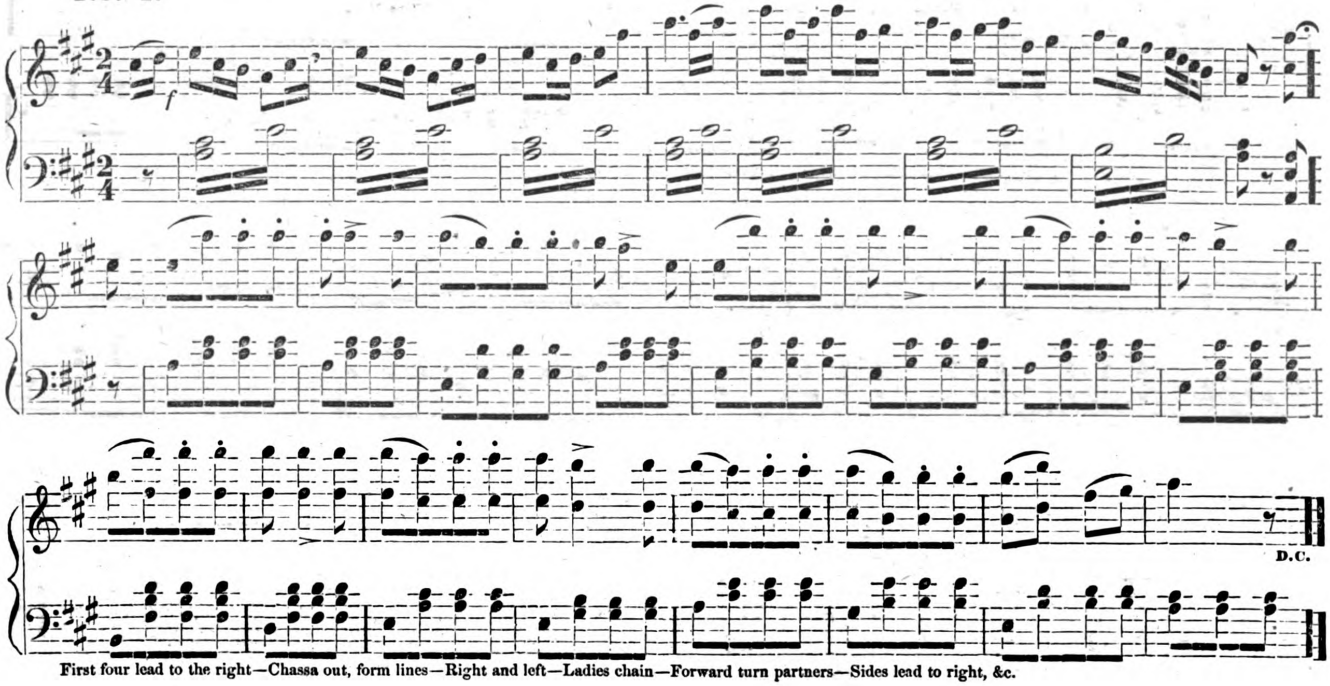


First two give right hands, cross over—back in a line—Balance and half promenade—Ladies chain—Forward four—Half right and left to place—Next two, &c.

No. 4.



First four lead to the right—Chassa out, form lines—Right and left—Ladies chain—Forward turn partners—Sides lead to right, &c.

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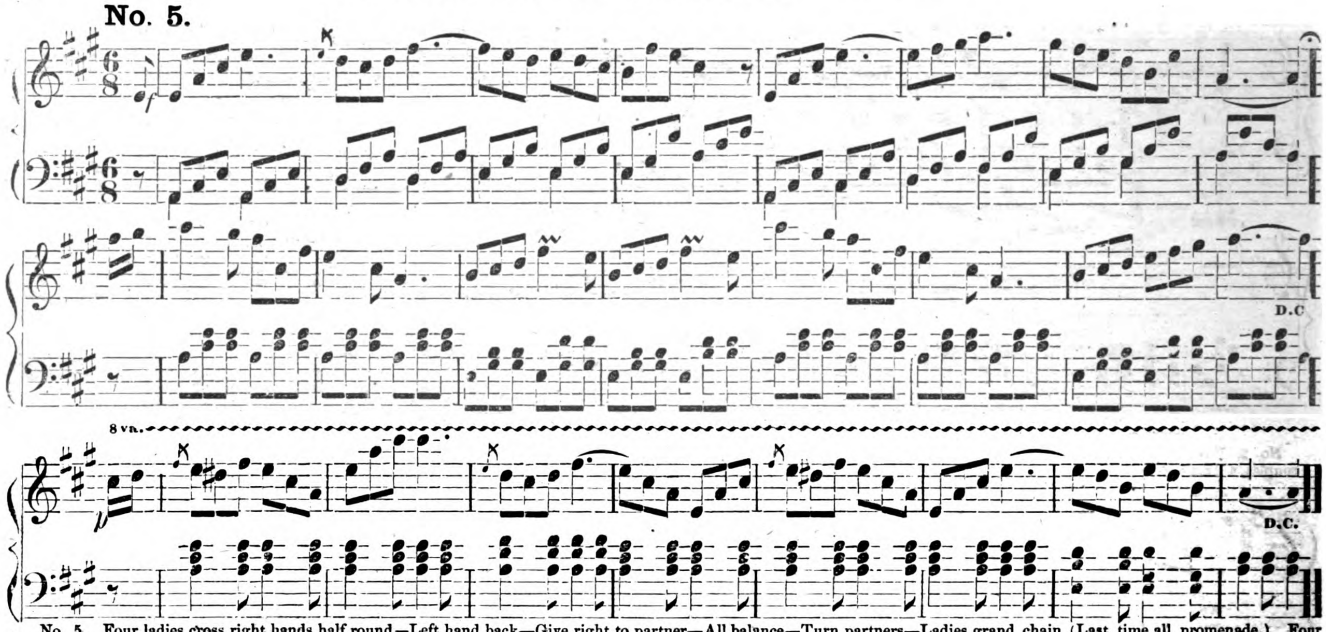
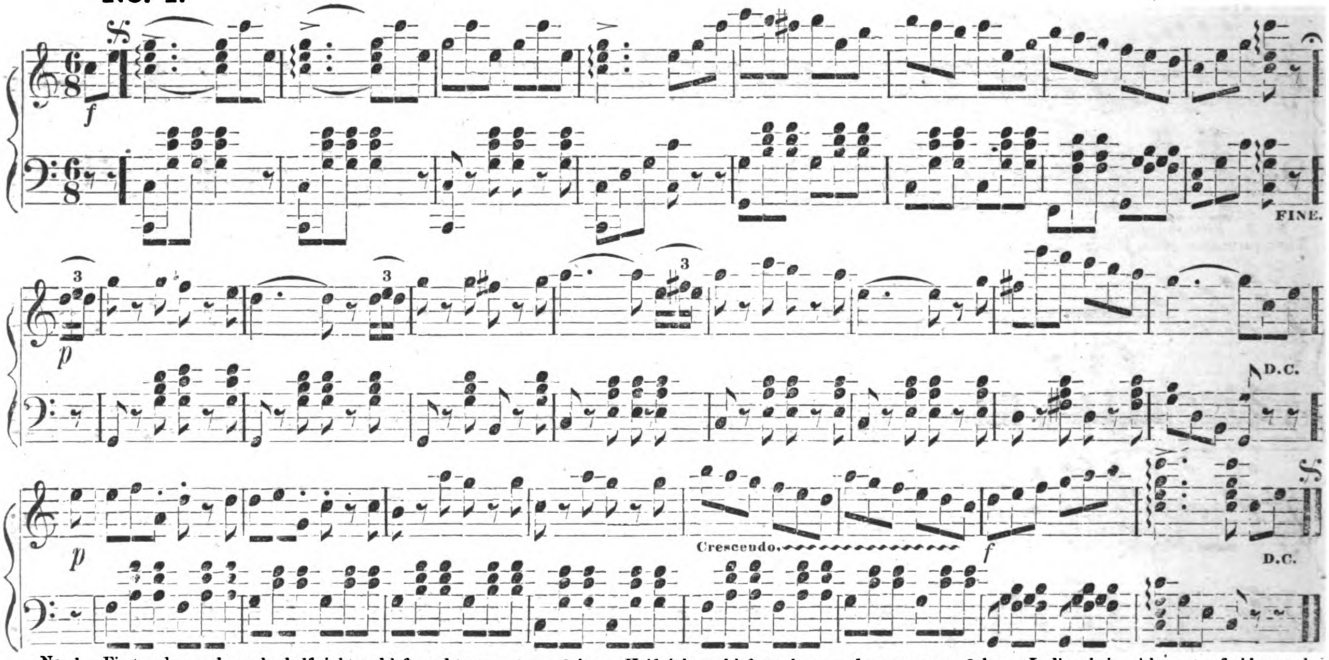


No. 5. Four ladies cross right hands half round—Left hand back—Give right to partner—All balance—Turn partners—Ladies grand chain (Last time all promenade.) Four Gents cross hands, &c.

ROYAL HORSE GUARD'S QUADRILLE.

No. 1.



No. 1. First and second couples half right and left, and turn partners, 8 bars—Half right and left to places, and turn corners, 8 bars—Ladies chain with gent. of side couple, return with partners, 8 bars—All balance to corners, turn corners, 8 bars—Side couples the same.

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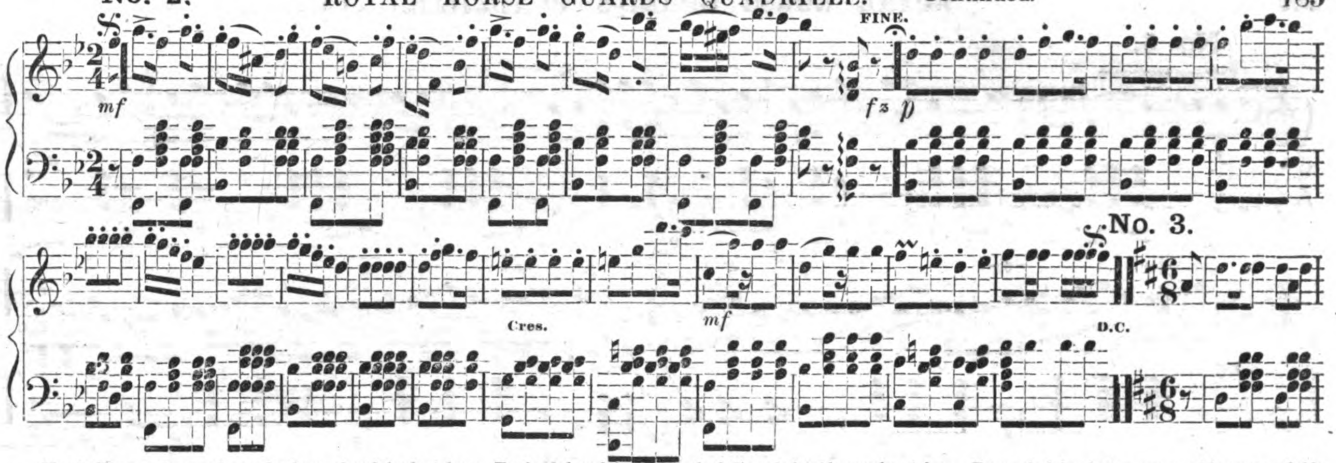
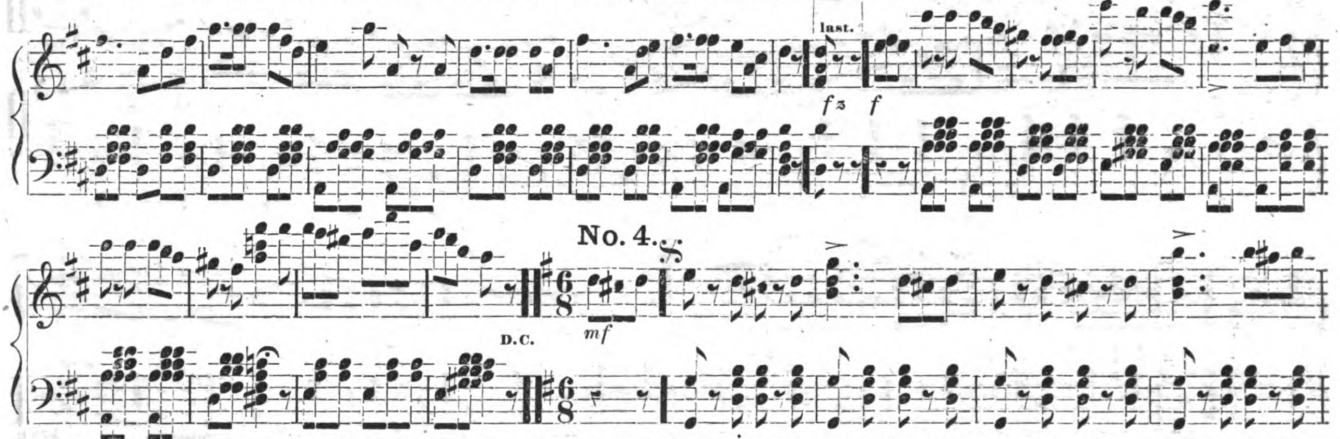
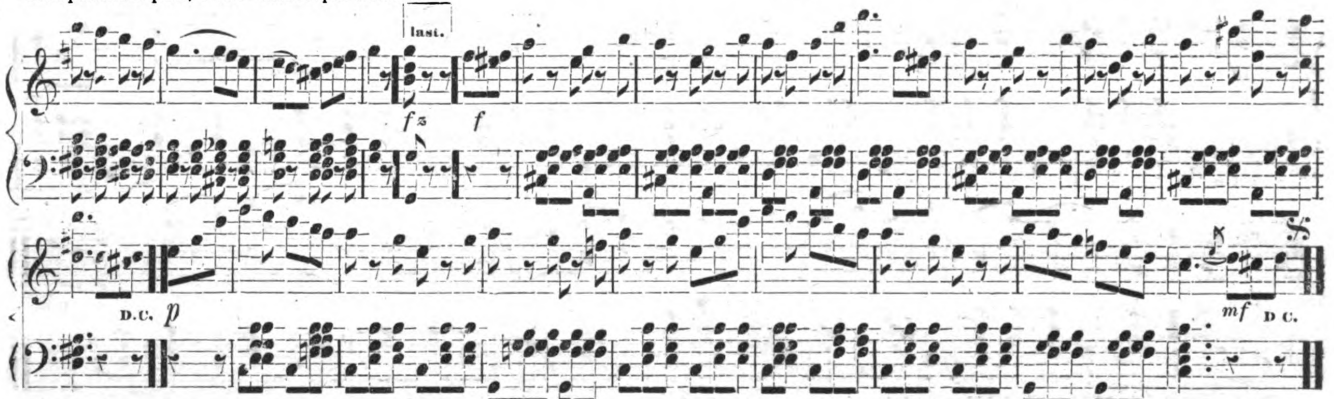


No. 2. First and second couples forward and back, 4 bars—To the left and back with the ladies of the side couples, 4 bars—Forward eight, ladies return with gents. of side couples, 4 bars—Forward eight, ladies return with partners, 4 bars—Turn corners with left hand, and partners with right hand, 8 bars—Side couples the same.



No. 3. First and second couple forward and back, 4 bars—Forward again, ladies remain in centre, facing partners, bow and courtsey, 4 bars—Chassa to right and left, 4 bars—Turn partners to place, 4 bars—Side couples the same.



No 4. First and second couples promenade around each other to centre of square, facing (reverse) their place, 4 bars—Side couples promenade to the right, taking place behind the leading couples, 4 bars—Ring to the outside (from centre,) by each two couples, partners meet and march to former position, forming two lines, and stepping back, 8 bars—Forward eight and back, turn partners to place, 8 bars—All balance, turn partners, 8 bars—Side couples the same.

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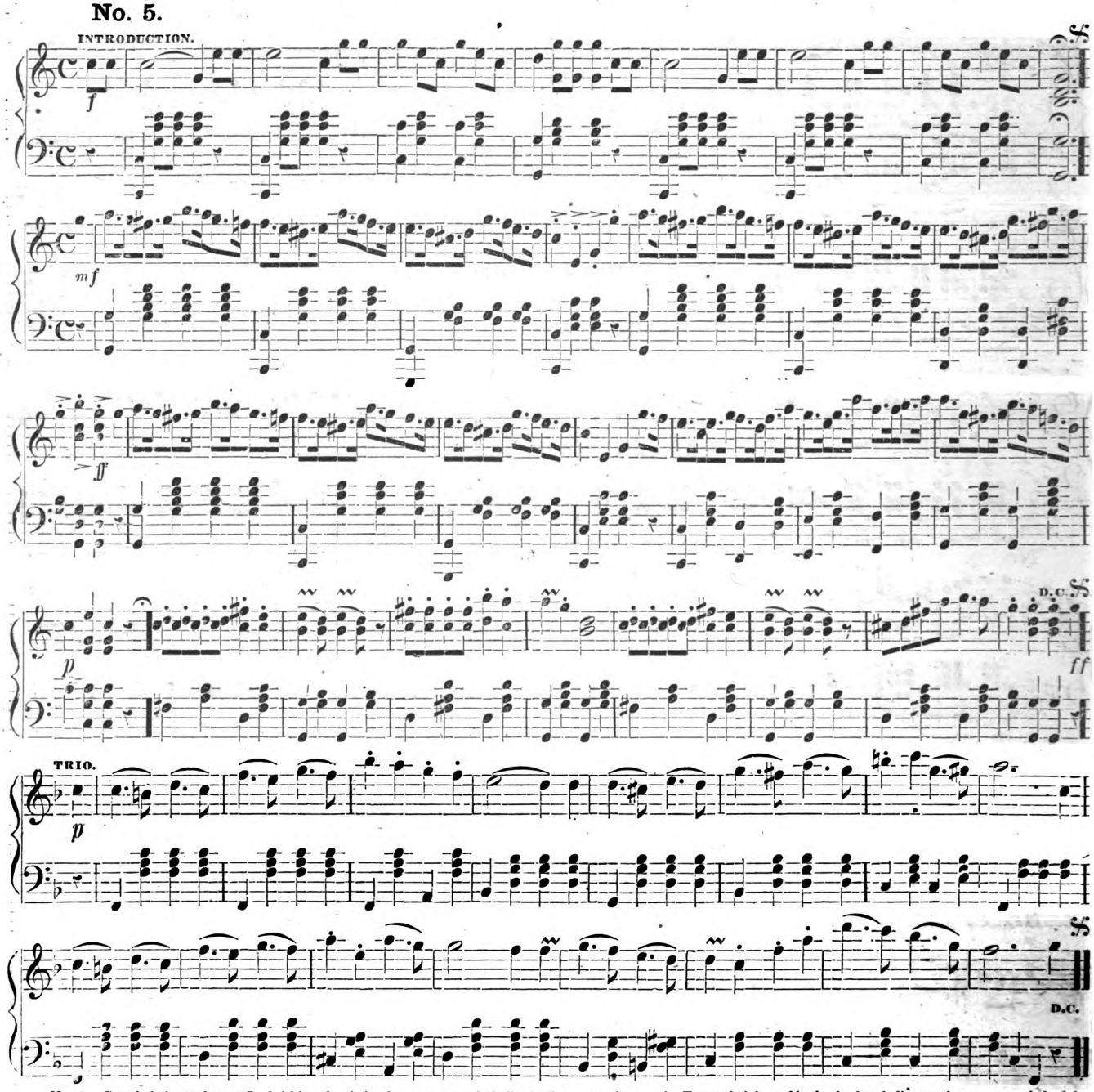

No 5 Grand chain, 16 bars—(In finishing the chain, the gents. rest the ladies in the centre of square.) Forward eight and back, the four ladies turning gent. to their right, and return to square, facing gent. just turned, 8 bars—Same figure repeated until the ladies come back to partners, 24 bars—Grand chain, 48 bars—(Gentlemen remaining in centre of square, repeat the figure described in ladies part.) Grand chain, (finishes the figure.)

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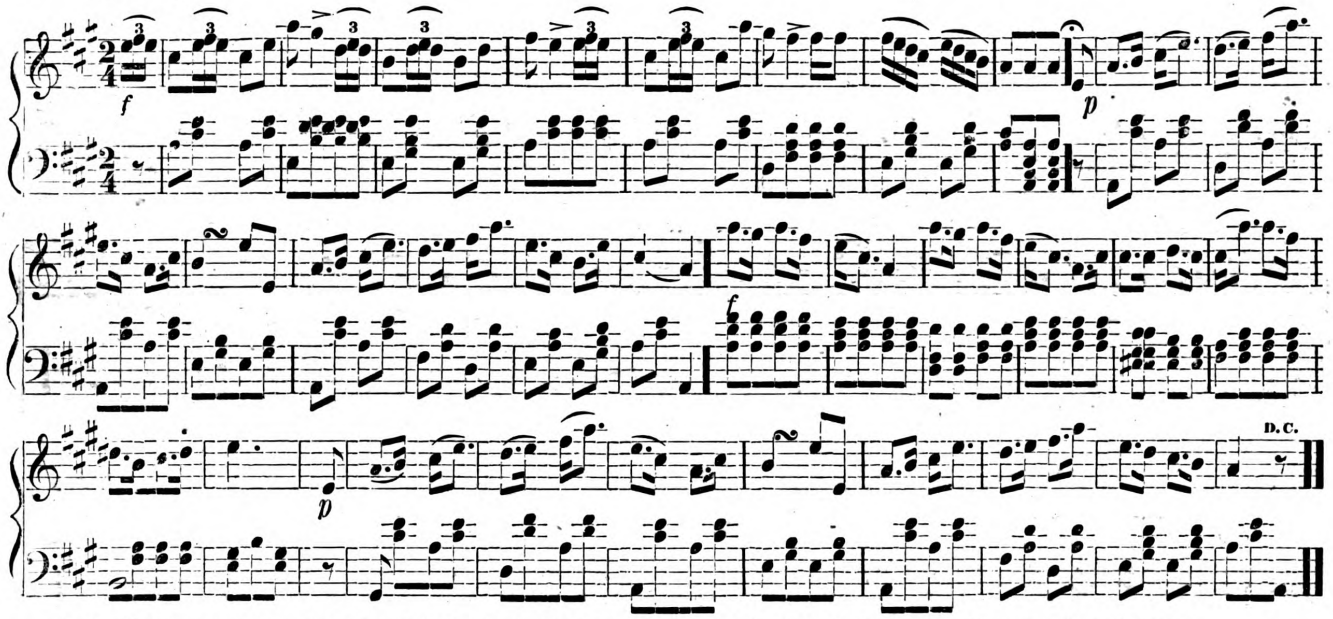
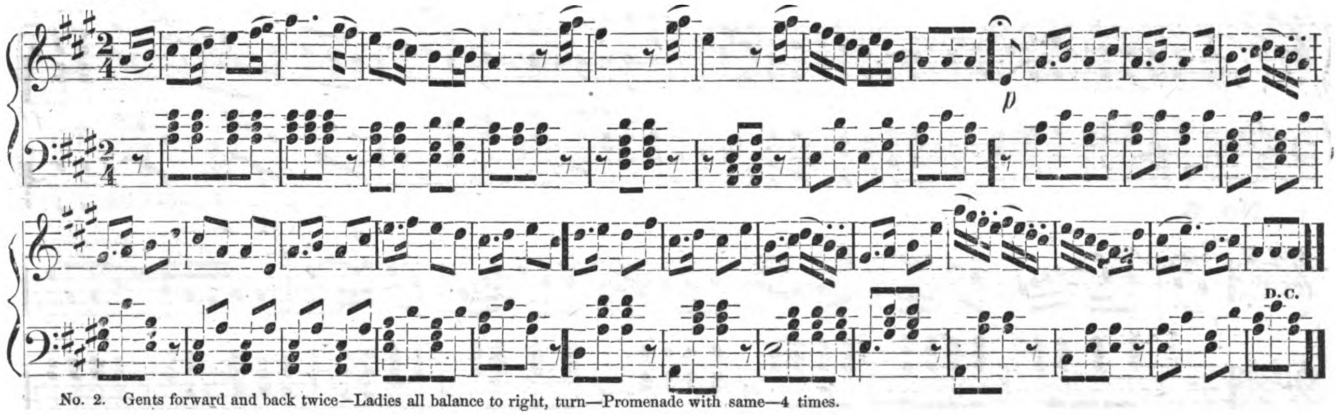
No. 1.



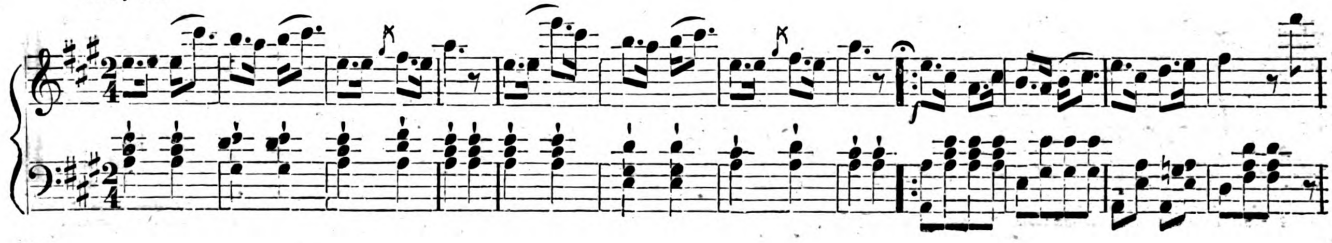
No. 1. First four cross right hands half round—Left hand back—Balance, turn partners—Ladies chain—Half promenade—Half right and left—Sides same.

No. 2.



No. 2. Gents forward and back twice—Ladies all balance to right, turn—Promenade with same—4 times.

No. 3.



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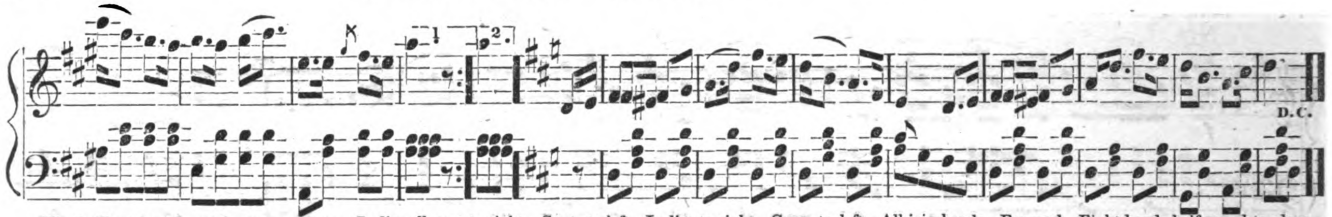
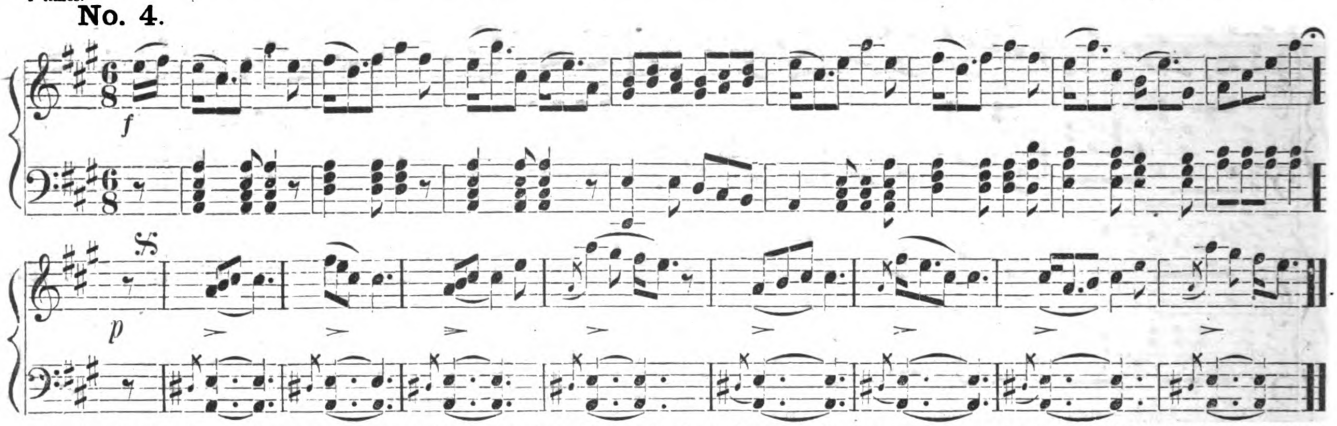
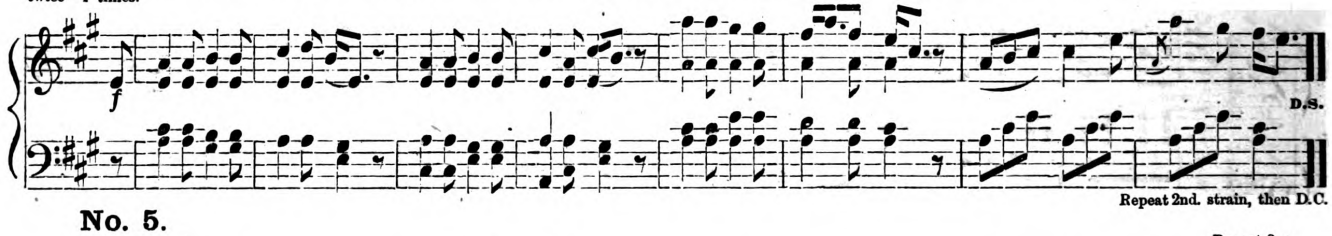


No. 3. First four forward—turn partners—Ladies all pass to right—Gents to left—Ladies to right—Gents to left—All join hands—Forward—Eight hands half round to place—4 times.

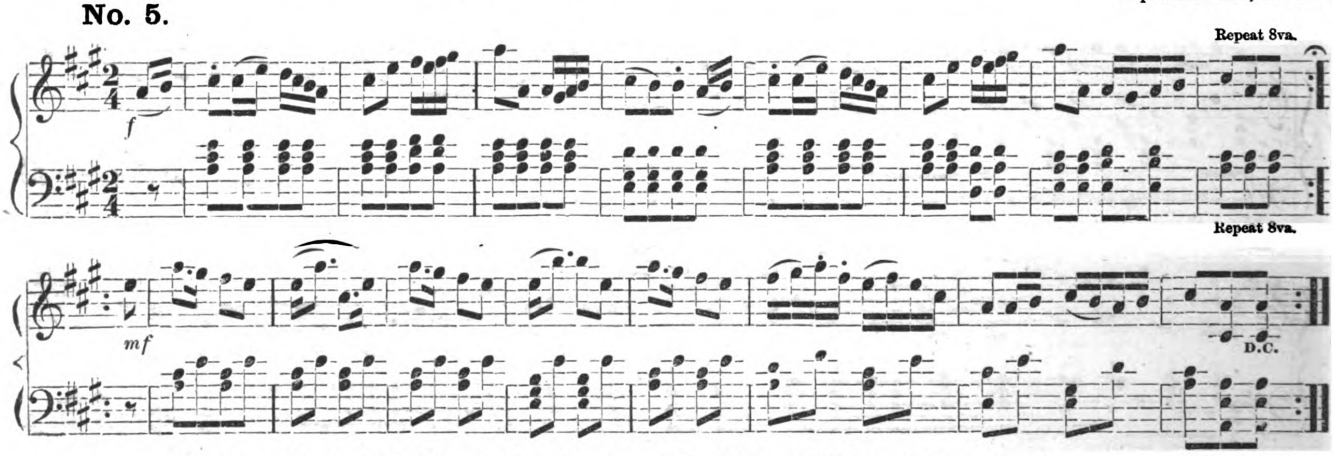
No. 4.



No. 4. First four forward—Give right hand to opposite—turn to place—First couple chassa through—Balance to corners, turn partners—All join hands, forward and back twice—4 times.



No. 5.



No. 5. First couple lead round inside—Ladeis all forward—Back—Gents forward—Grand right and left half round—Promenade to place—4 times. Finish with all chassa.

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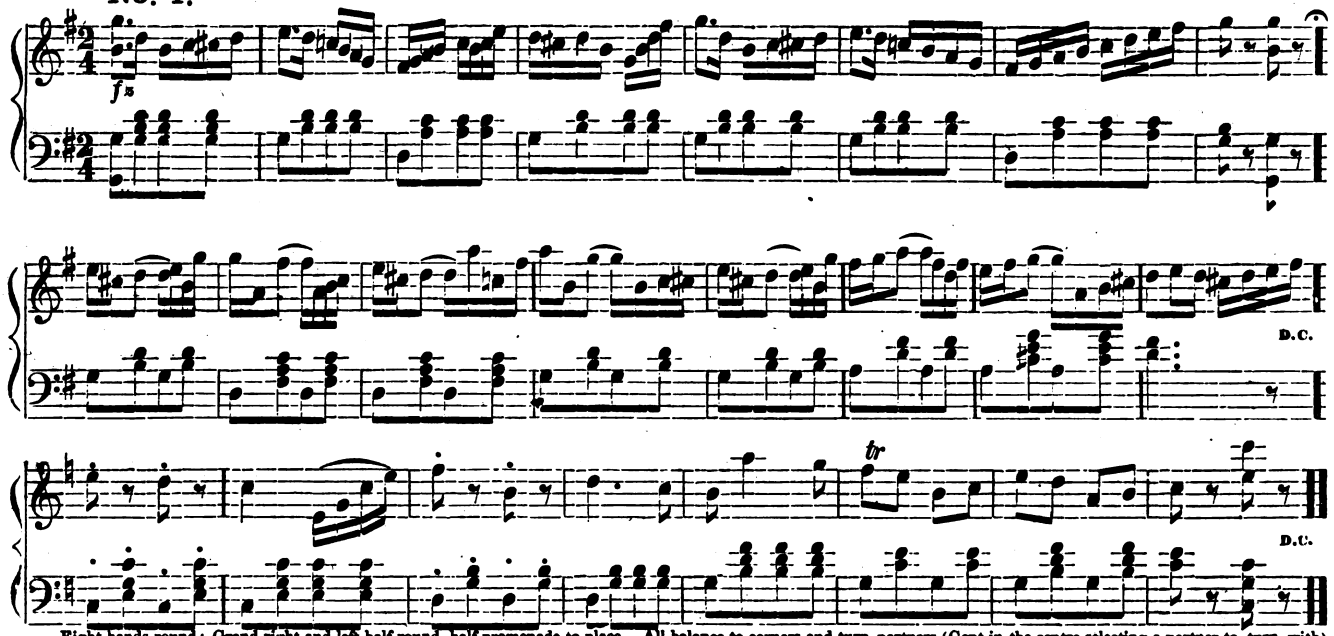
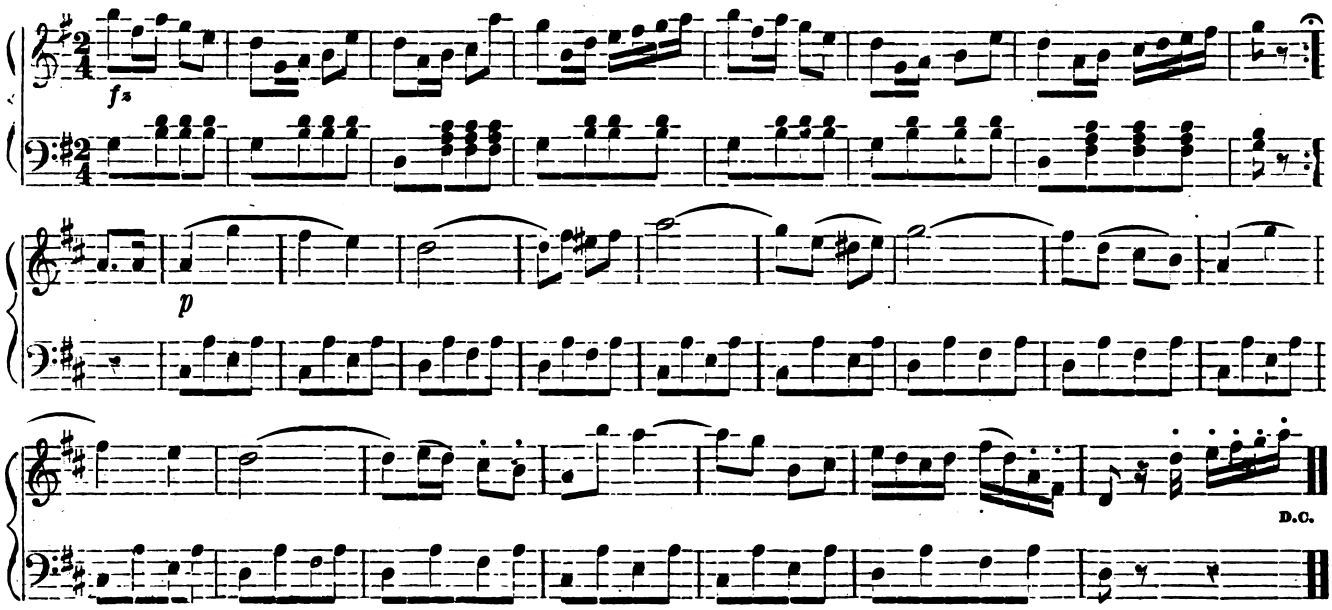
Form as for a common Cotillion or Quadrille, with an extra gentleman in the centre.

No. 1.



Eight hands round; Grand right and left half round, half promenade to place. All balance to corners and turn partners (Gent in the centre selecting a partner to turn with) and all promenade, (Gent without partner in centre.) Repeat three times.

No. 2.



Eight hands half round, half promenade to places; Grand right and left. All chassez across (centre gent selecting a partner,) Balance to partners and turn corners. All promenade.

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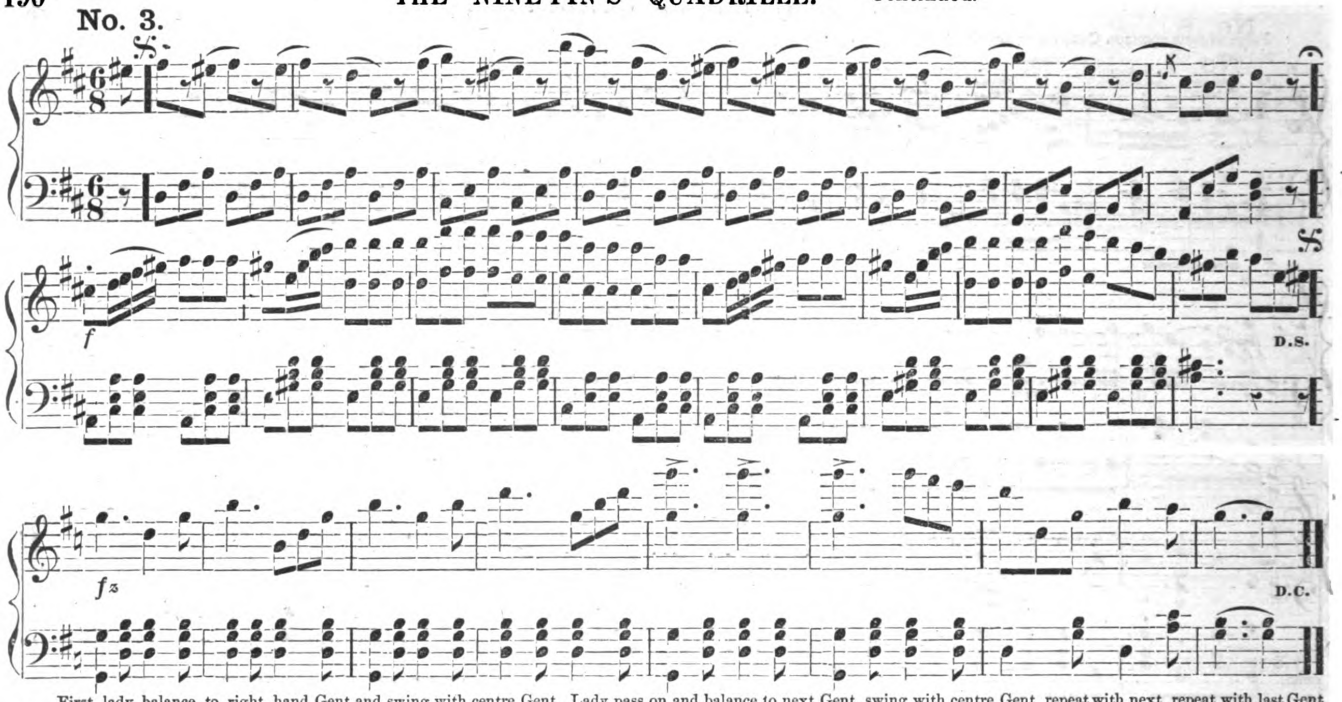
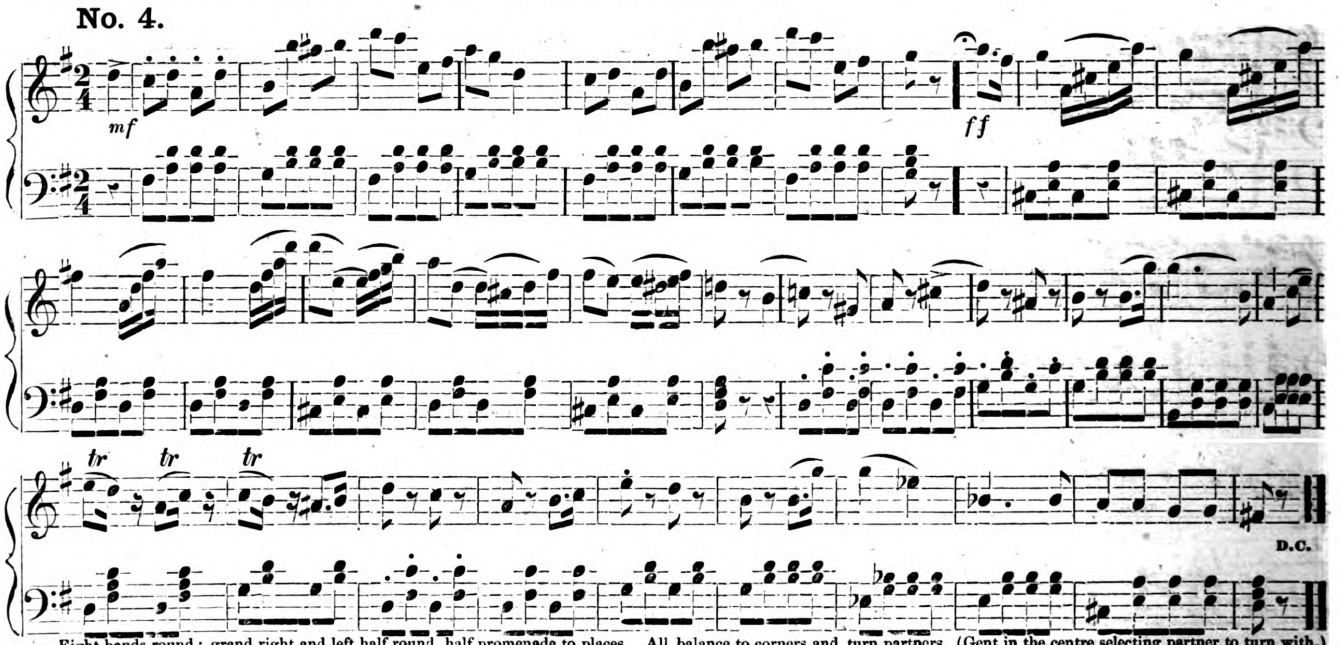


First lady balance to right hand Gent and swing with centre Gent., Lady pass on and balance to next Gent, swing with centre Gent, repeat with next, repeat with last Gent leaving him in the centre. Eight hands half round half promenade to places. All balance to corners turn partners, centre Gent selecting a partner. Extra Gent in centre. Ladies all balance to the right and swing, centre Gent selecting partner, Extra Gent to centre; all promenade.

No. 4.



Eight hands round; grand right and left half round, half promenade to places. All balance to corners and turn partners, (Gent in the centre selecting partner to turn with.) and all promenade, (Gent without partner in centre.) Repeat three times.

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No. 5.

2nd time 8 va.

FINE.

D.C.

Eight hands half round, half promenade to places; grand right and left. All chassez across (centre Gent selecting a partner) Balance to partners and turn corners. All promenade.

RHEINLANDER.

Crescendo.

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This dance, which is composed of an endless variety of figures, is peculiarly adapted to private parties, on account of the opportunity which it affords the dancers for social intercourse.

In order to form a cotillon, all should be seated with their partners around the room, leaving as much space in the centre as possible.

The gentlemen should so sit that their ladies will be on their right.

Before commencing, a gentleman conversant with the different figures should be chosen as leader; and the place that he occupies with his lady represents the head of the cotillon.

Any of the round dances can be selected for the execution of the figures; (the Galop waltz being now mostly in use,) and, in fact, they should be varied as often as possible; it remains with the leader of the dance to notify the musicians which to play.

The leader, before executing any figure, will dance at least once round the room with his partner; then he may execute any figure he chooses, and each couple will repeat the same, until the whole circle has danced that figure.

As everything depends on the gentleman leader, he should make himself perfectly *au fait* with a variety of figures before undertaking the leadership.

To insure order all should recognize the authority of the gentleman leader, and allow him to designate the figure to be danced.

The term Galop used in the description, has reference to any of the round dances, which may have been chosen for the figure.

FIGURES OF THE GERMAN COTILLONS.

The Excursion—La Course.

The first couple commence with a Galop or promenade. The gentleman quits his partner whether after the waltz or after the promenade, and chooses two other ladies from the circle; his lady on her part chooses two other gentlemen. They place themselves opposite to each other at a certain distance, and then commence the waltz or the promenade, each gentleman with the lady that happens to be opposite to him. This movement is made by one, two, or three couples, according to the size of the ball room.

The chairs—Les Chairs.

The conductor sets out and makes his partner sit down in a chair placed in the centre of the room. He then takes two gentlemen and presents them to the lady, who must choose one of them. He then makes the rejected gentleman sit down, and presents two ladies to him that he may select one. The first gentleman retains the rejected lady, and conducts her to her place in dancing or waltzing. This figure may be performed by one, two, three, or four couples.

The flowers—Les fleurs.

The conductor selects two ladies, and invites them in a low tone to name a flower. He presents the two ladies to a other gentleman, and names to him the two flowers, that he may choose one of them. The second gentleman waltzes with the lady represented by the flower he has named, and the conductor waltzes with the other lady. The partner of the first gentleman executes the same figure with the two gentlemen she has chosen. The *fleurs* may be performed by one, two, or three couples.

The Columns—Les Colonnes.

The conductor sets out promenading or waltzing, and leaves his lady in the middle of the room. He takes a gentleman, whom he places back to back with his partner: he takes another lady, whom he places opposite to the gentleman just chosen, and so on for the rest, till he has formed a column of four or five couples that he takes care to terminate with a lady. At the signal given by clapping his hands, every one turns round and dances with his opposite to his place. A double column may be formed by two couples setting out at the same time.

The Cushion—Les Coussin.

The first gentleman sets out, holding a cushion in his left hand. He makes the round of the room with his partner, and leaves the cushion to his partner, which she must present to several gentlemen, inviting them to kneel upon it. The lady should draw back quickly from the gentlemen that she means to mock, and let it fall before the one that she intends to choose.

The Cards—Les Cartes.

The first gentleman presents to four ladies the four queens of a pack of cards, while his partner presents the four kings to as many gentlemen, who rise, and seek the ladies of their colors. The king of hearts waltzes with the queen, the king of spades with the queen of spades, &c.

The Basket, Ring, and Flower.

The first couple advance, the gentleman holding in his hand a basket containing a ring and a flower. After dancing one or two rounds, he presents the basket to his partner, and returns to his place. The lady gives the basket to one gentleman, the ring to another, and the flower to a third. The gentleman who receives the basket must dance alone holding it in his hand; the one who has the ring may choose a lady to dance with him; and the one who has the flower, is to dance with the lady who presented it to him, thus:

When they have danced several times round the room, they resume their seats, and the next couples continue.

The Handkerchief—Le Mouchoir.

The first couple sets out. After the waltz or promenade, the lady makes a knot in one of the four corners of a handkerchief, which she presents to four gentlemen. He who hits upon the knot, waltzes or dances with her to her place.

The Hat—Le Chapeau.

The first couple sets off, when the gentleman leaves the lady in the centre of the room, and delivers to her a hat. All the gentlemen come and form a circle about the lady, with their backs turned to her, and going very quickly to the left. The lady places the hat on the head of one of the gentlemen, with whom she makes a *tour de valse* or a promenade. The other gentlemen return to their places.

The Scarf—L'Esharpe.

This figure is the fellow to that of the *Hat*. A gentleman, with a scarf in his hands, keeps in the middle of a circle formed by the ladies about him, and must fling the scarf on the shoulders of the one with whom he chooses to dance or waltz. Every gentleman should go to rejoin his lady and reconduct her to her place.

The Ladies Seated—Les Dames Assisses.

Two chairs are placed back to back in the middle of the room. The two first couples begin with the waltz or promenade. The two gentlemen seat the ladies, and then choose two others, with whom they make the tour of the circle, after which they again take their partners to reconduct them to their places in waltzing or dancing. While the two ladies, they have just quitted, sit down in their turn, the two gentlemen execute the same figure, and so on for the rest. When all the gentlemen have gone through the figure there remain upon their seats two ladies, whom their partners come to liberate. This figure may be executed by three or four couples, by placing as many chairs in the middle of the circle.

The Presentation of Ladies—Les Dames Presentees.

The first couple sets off. The gentleman kneels in the middle of the room; his partner chooses from the circle several ladies, whom she presents to him, and whom he invites to place themselves behind him in a row till he has taken one to dance or waltz with. This figure, which has great analogy to that of the *Rejected Couples* (figure 20) is better suited to rooms of small size.

The Convent Porter—Le Portier du Convent.)

The first couple sets out. The conductor selects from the circle several ladies, whom he leads, as well as his own partner, to an apartment adjoining the ball-room, and of which the door remains ajar. Each lady names in a low voice a gentleman, whom the conductor then calls upon aloud to come and make a *tour de valze*, or a promenade with the lady that has summoned him. The conductor takes care to reserve one of the ladies for himself. This figure may also be executed by the lady conductress, who should then imprison the gentlemen she chooses, and call the ladies pointed out by them.

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The Coquette.

The first couple dance a few rounds of the Polka or Valse, after which the gentleman leads his lady to a chair placed in the centre of the room thus:

For full and complete figures, see the American Dancing Master.

And presents a gentleman to her to dance with. If she declines him, he has to stand behind her chair.

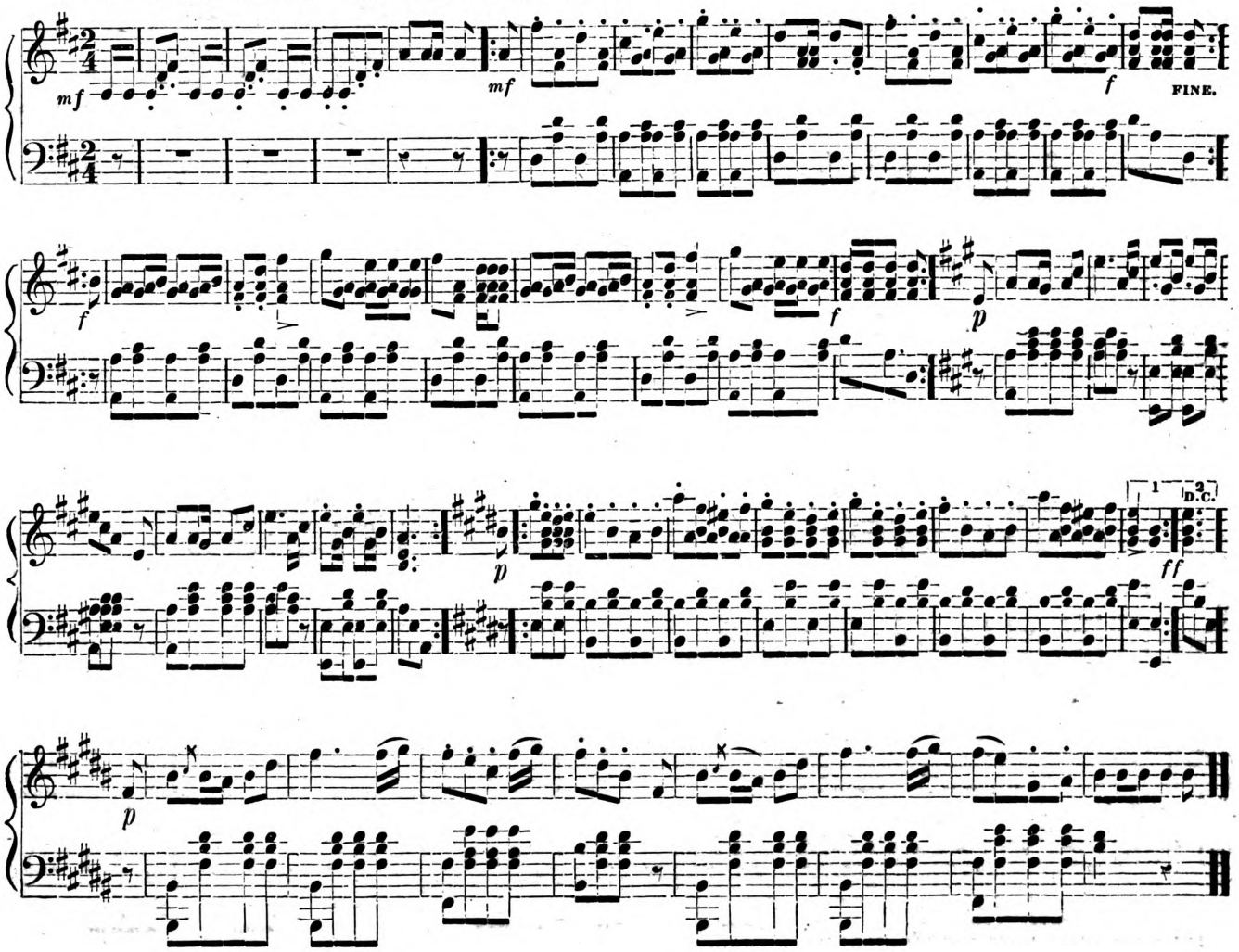
The Mysterous Hands—Les mains Mysterieux.

The first couple sets out. The conductor imprisons in an adjoining apartment several ladies beside his own, as was explained in *The Convent Porter*. Each lady passes a hand through the half open door. The conductor leads forward as many gentlemen as he has chosen ladies, when they each take one of the hands, and dances or waltzes with the lady so elected. The conductor has also the right of seizing one of the mysterious hands.

OSTRICH FEATHER GALOP.

STRAUSS.

This with the two galops on page 132, is the proper music for the German cotillions.



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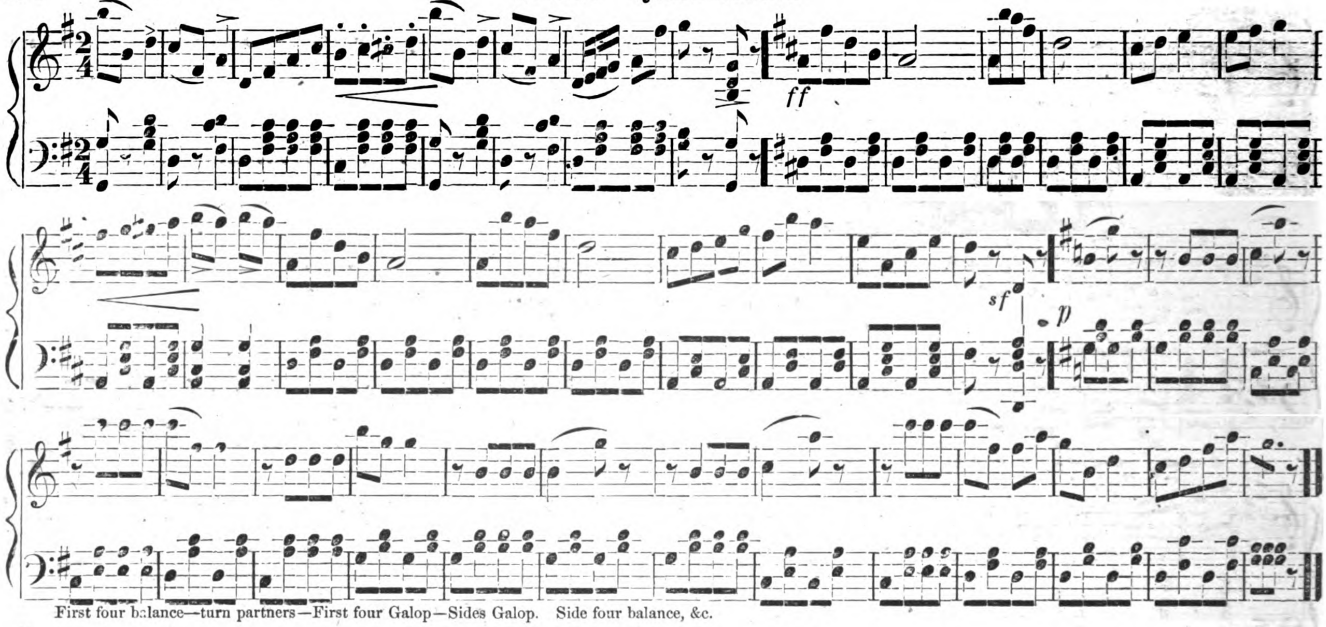
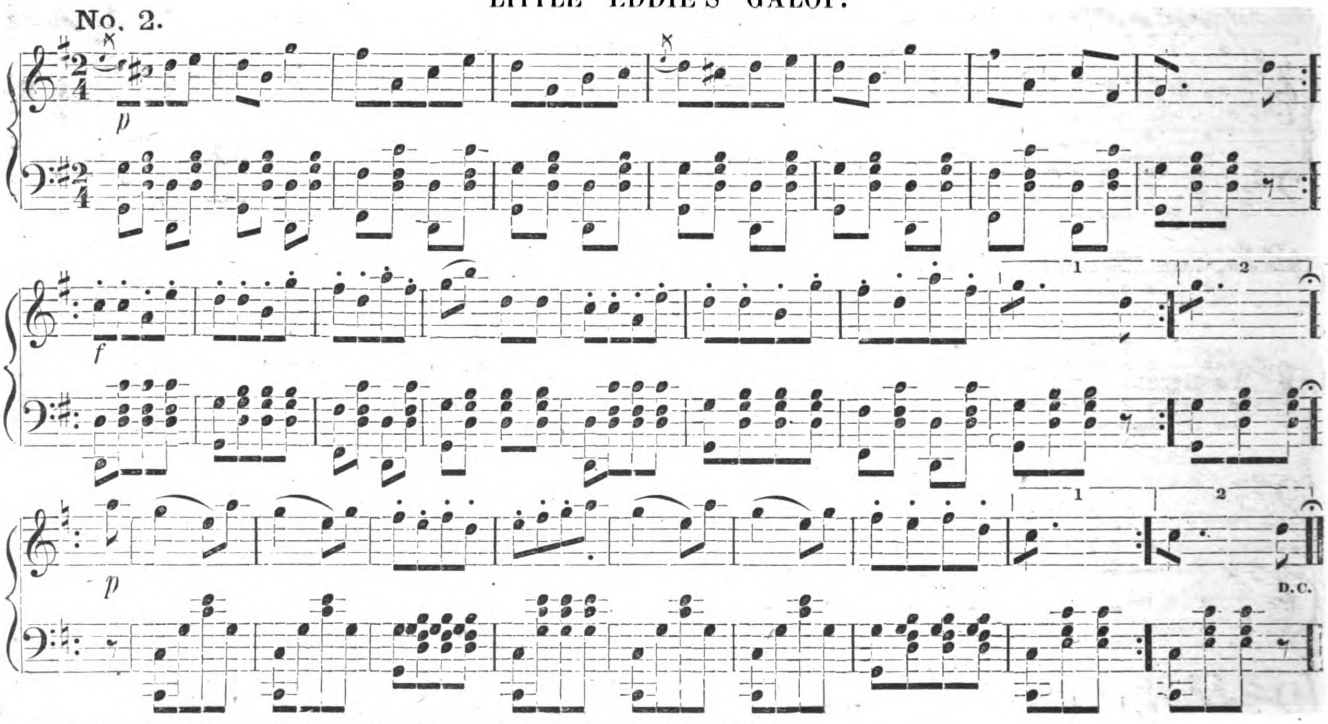
No. 1. GALOP QUADRILLE.



First four balance—turn partners—First four Galop—Sides Galop. Side four balance, &c.

LITTLE EDDIE'S GALOP.

No. 2.



First couple galop inside the set—Grand right and left half round—Galop to place—Other couples the same.

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GALOP.

p *ff* *ff* Ped. Ped. *tr* *tr*

ff We'll dance, we'll dance and be mer - ry, And we'll trip to the music until morn - ing When the clock strikes two, strikes two, Then we'll laugh, ha! ha! ha! and go home merrily! laugh, ha! ha! ha! and go home right merri y. Ped.

THIRD FIGURE. First four forward and back, (4 bars.) Change partners, 4 bars.) Waltz, (16 bars.) Forward and change back to places, (8 bars.) All Waltz, (16 bars.) Sides ditto,—ending with all round the room.

TRAB TRAB GALOP.

Ped. FINE. Ped. D.C.

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No. 1.

Right and left four.

FINE.

Promenade.

Ladies chain.

Promenade.

D.C.

No. 2.

1st two forward.

Cross over.

Chassez to right and left.

D.C.

Cross to place

Promenade four.

No. 3.

Half right and left.

1st two right and left.

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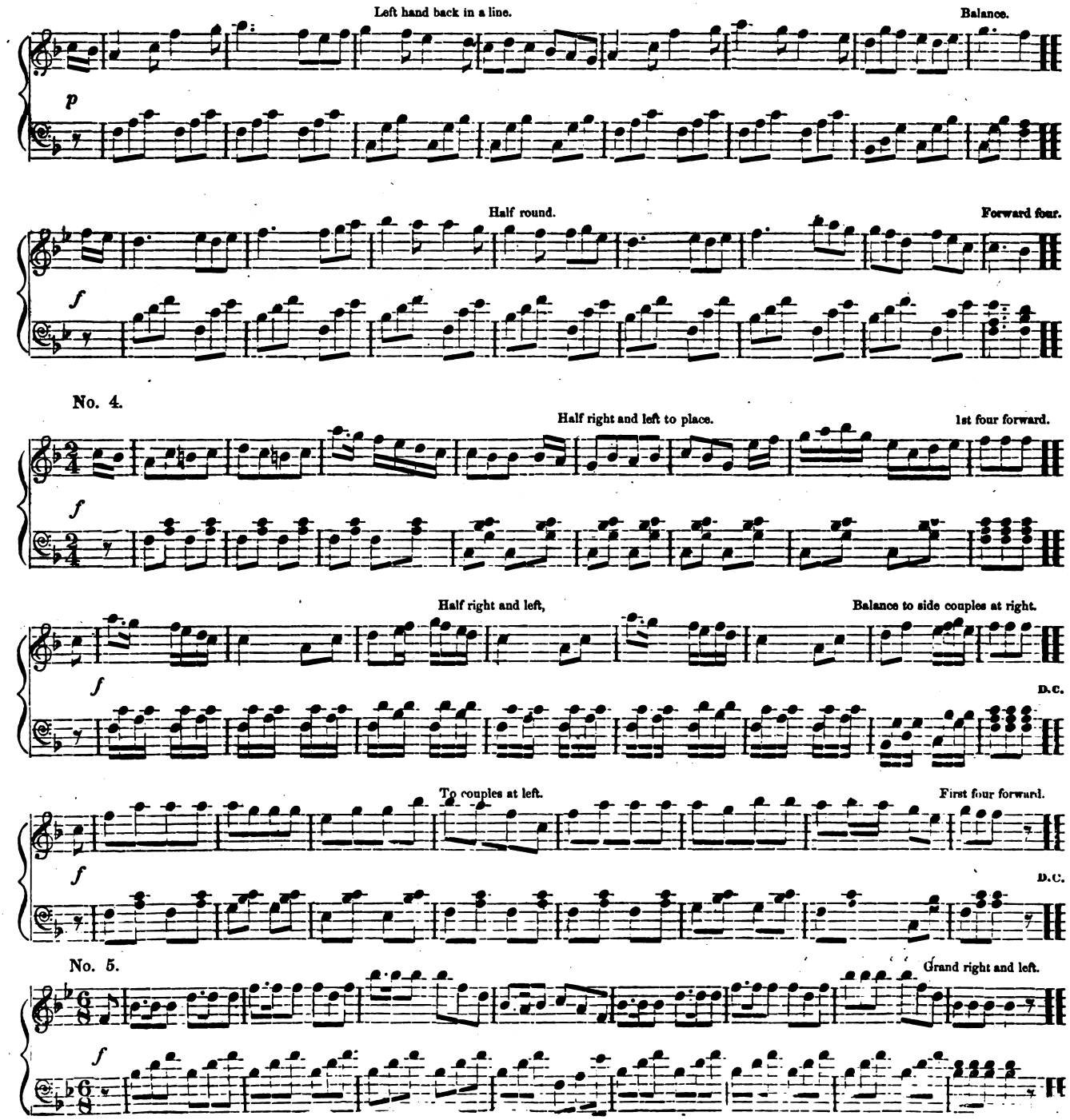

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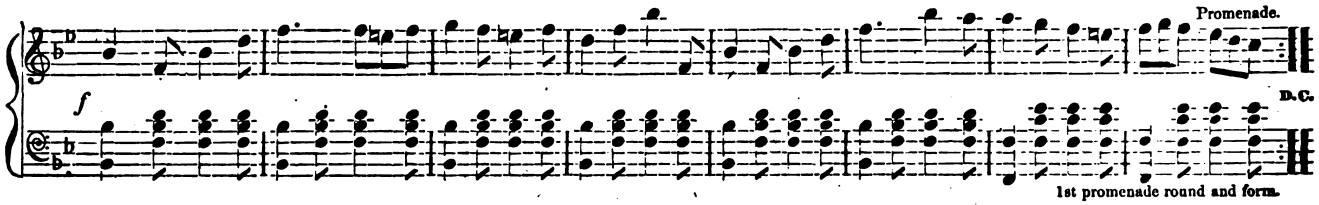
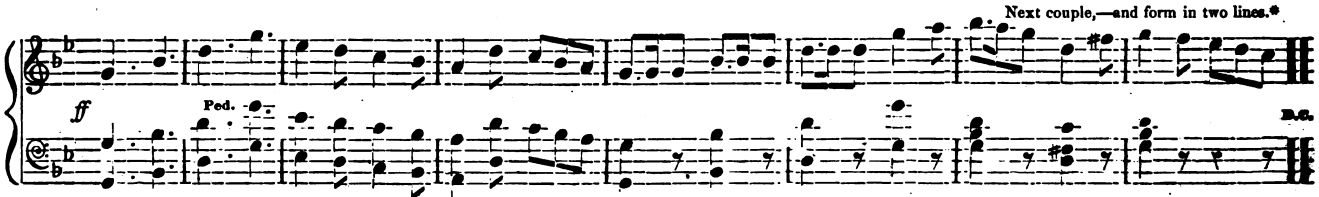
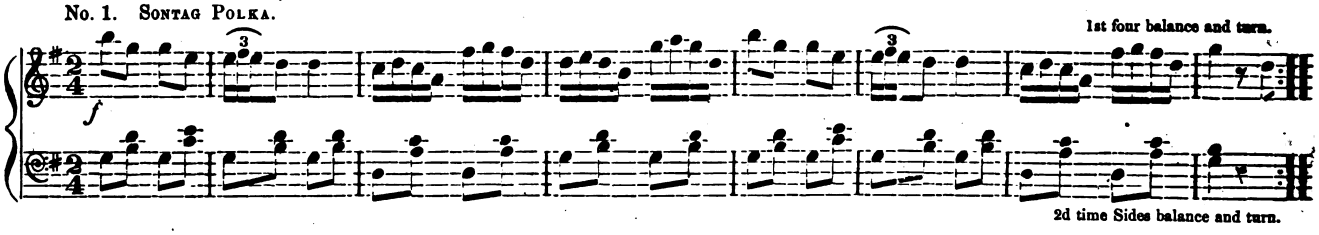


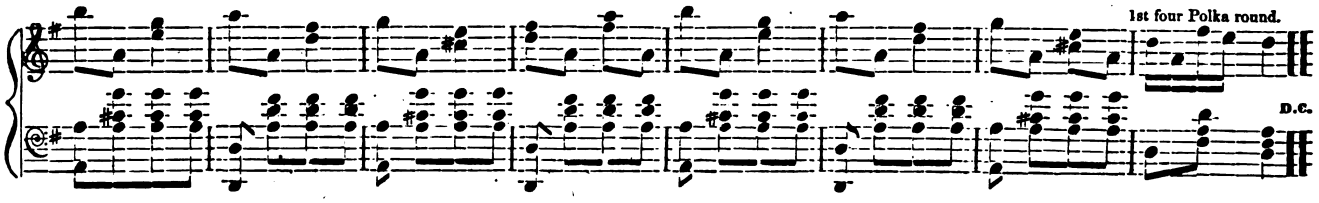


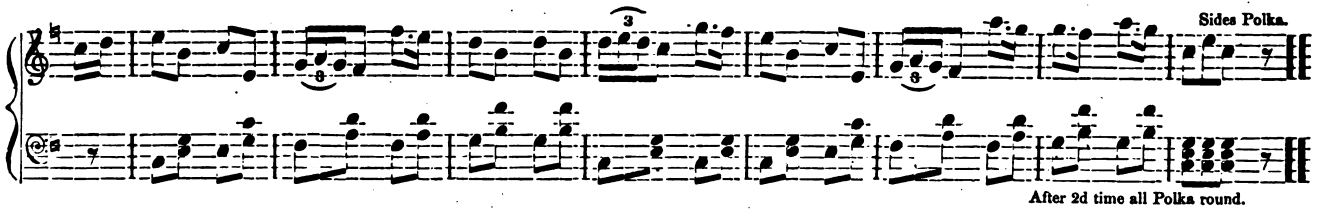
* After forming two lines,—Cast off. Ladies to the right, Gents to the left, coming up the centre, and going through the regular marching order. At the close,—All forward and back, and turn partners to place.

MILITARY SETT OF POLKA QUADRILLES.

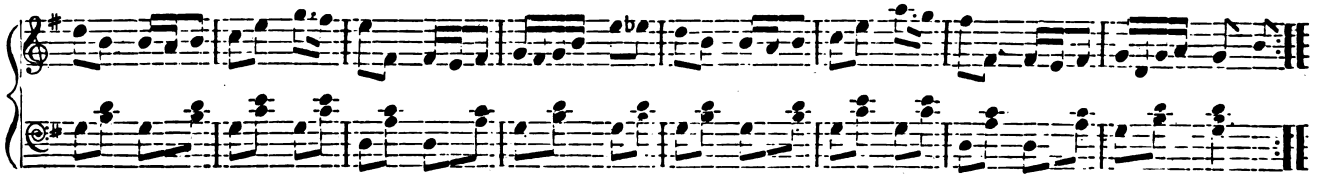
No. 1. Sontag Polka.







No. 2. Drum Polka.



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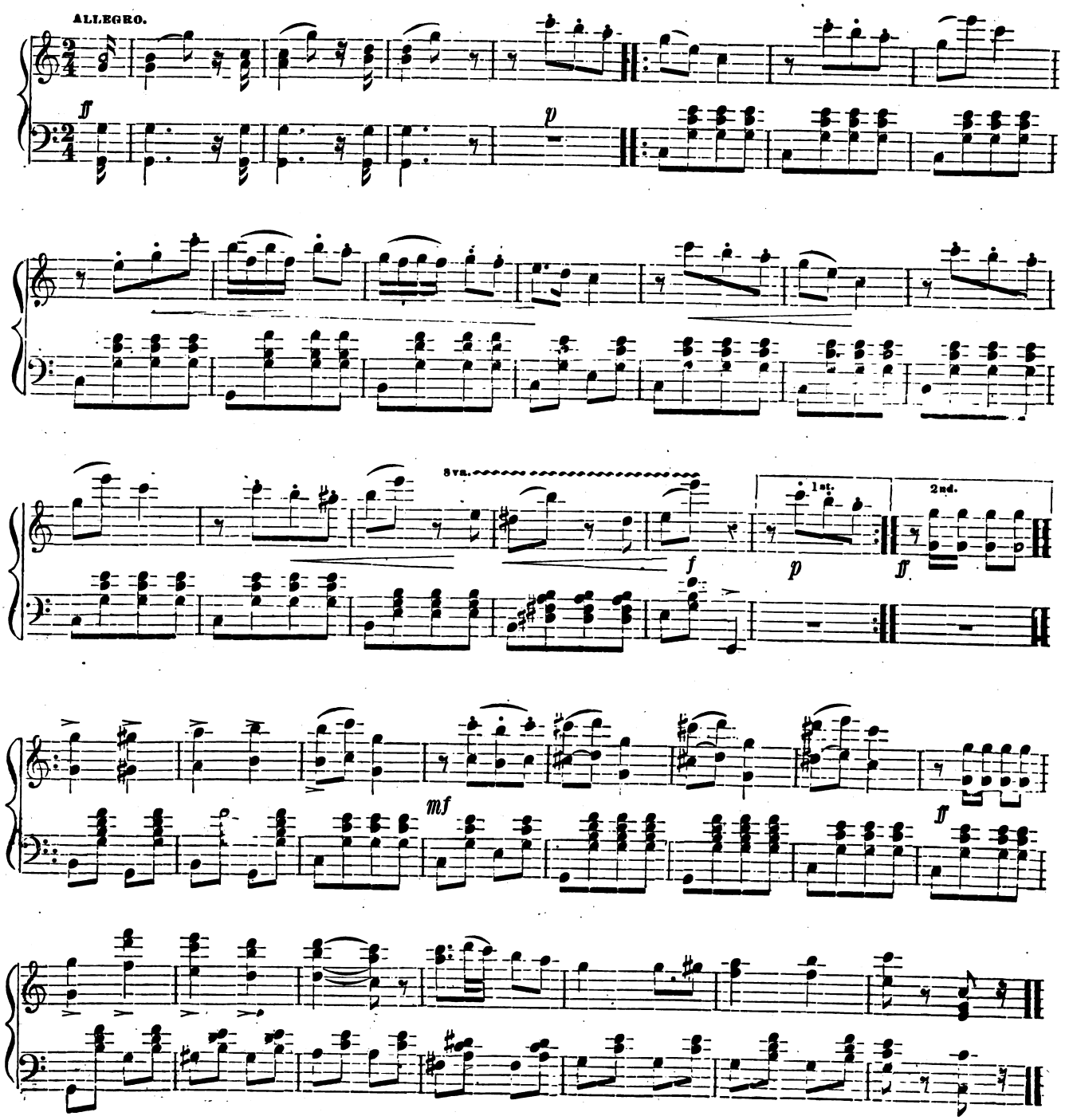
GERMANIA GALOP.



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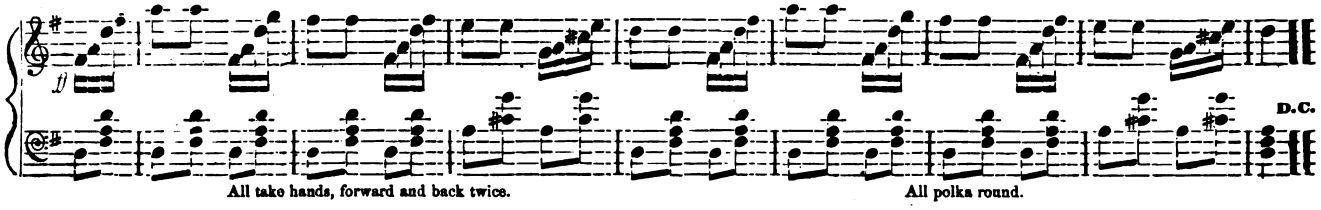
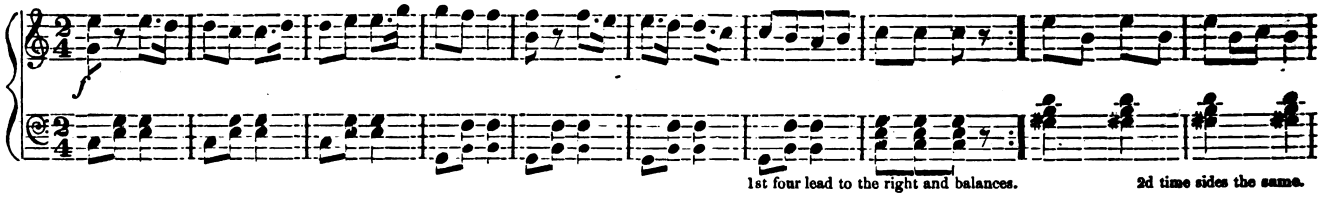
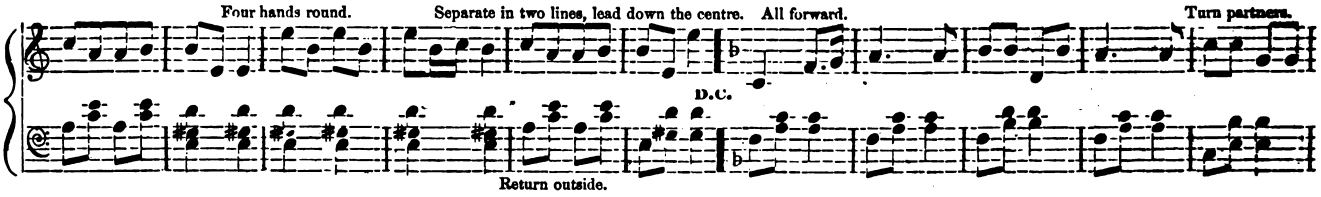
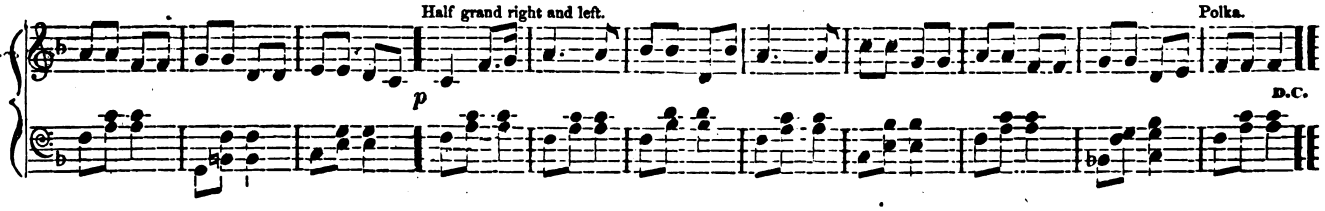
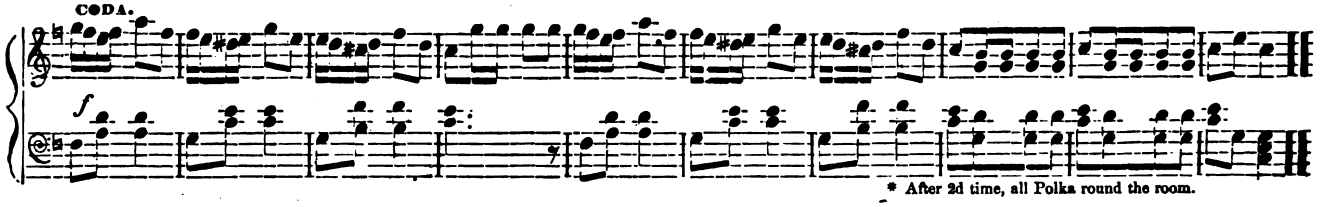


No. 5. Sultan Polka. GRAND FINALE.



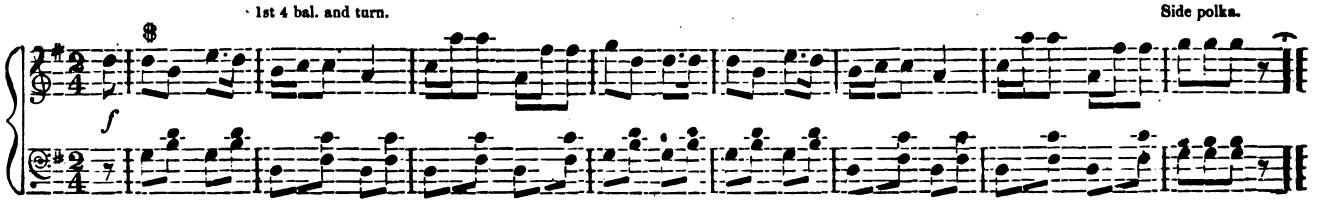






FAMILY CIRCLE POLKA QUADRILLES.

No. 1. Serious Family Polka.



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Forward and back, half right and left.

Bal. and turn *there*.

f

p

p

D.C.

Forward and back, half right and left to place.

1st 4 polka.

No. 2. La Baden Polka.

* First four forward and back.

p

f

Half right and left.

Forward and back.

p

FINE. *p*

After 2d time first four Polka.

Sides Polka.

All Polka.

D.C.

2d time sides forward, &c.

Twice through.

No. 3. Empress Anne's Polka. All take hands forward, ladies pass to the right.

p

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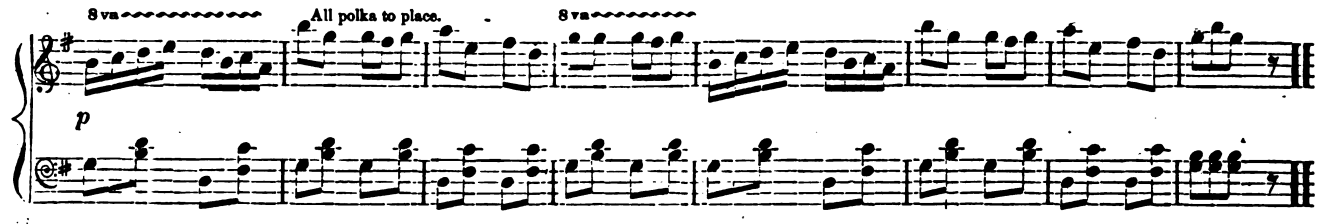
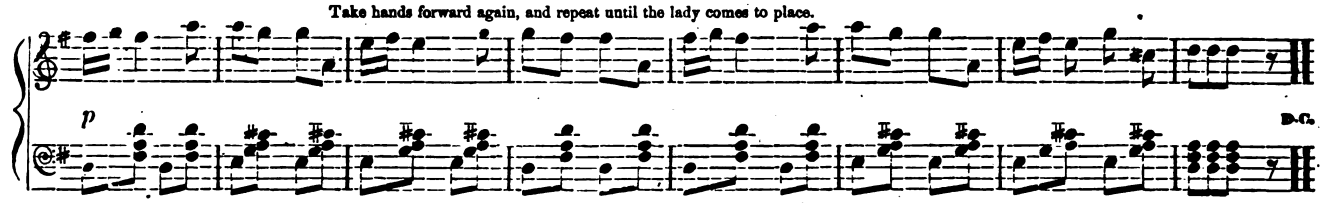
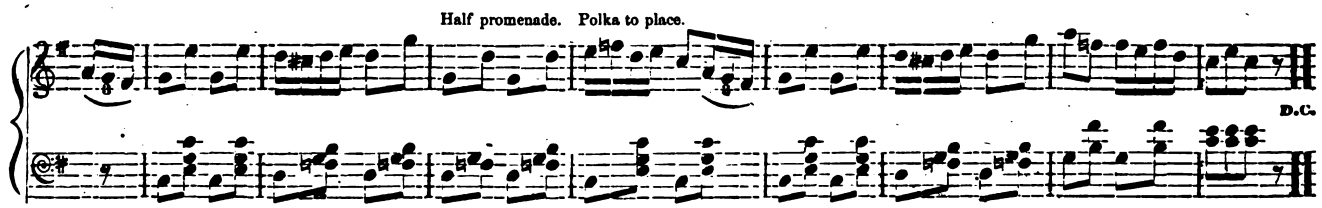
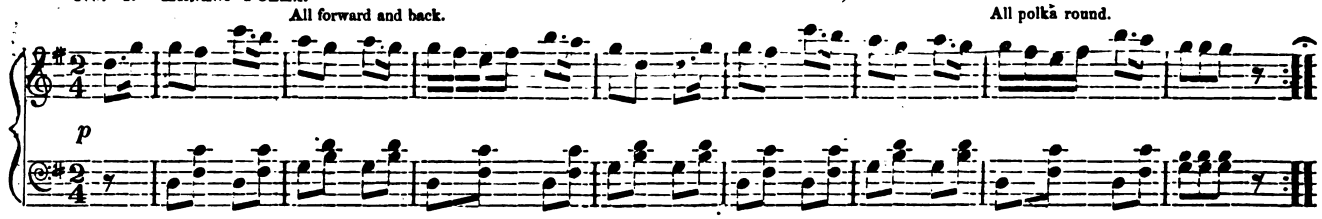
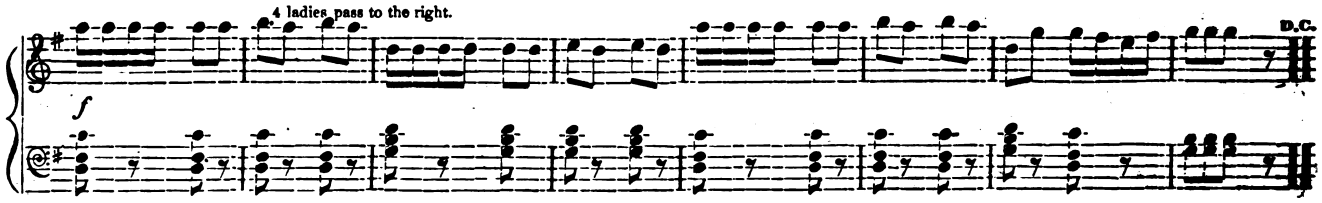




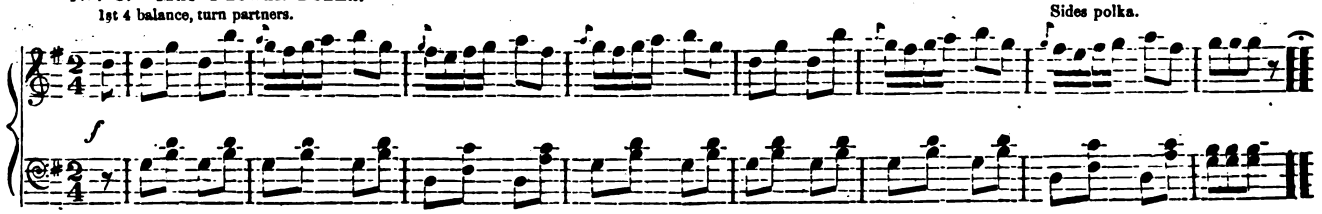


No. 4. Ernani Polka.





No. 5. May Flower Polka.



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Half right and left, balance again.

Turn partners, half right and left.

1st 4 polka.

D.C.

SOCIABLES QUADRILLES.

No. 1.

First four right and left.

Promenade four.

D.C

Balance four and turn partners.

D.C.

dies chain.

Sides the same.

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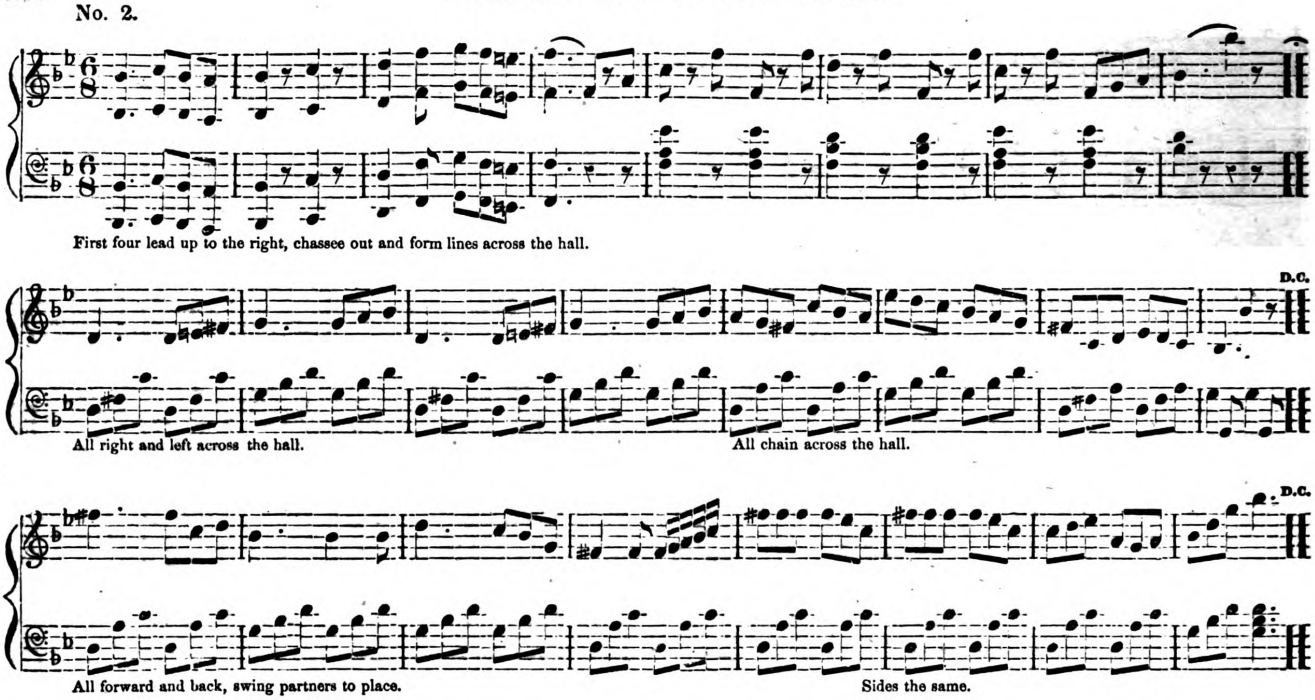
No. 2.



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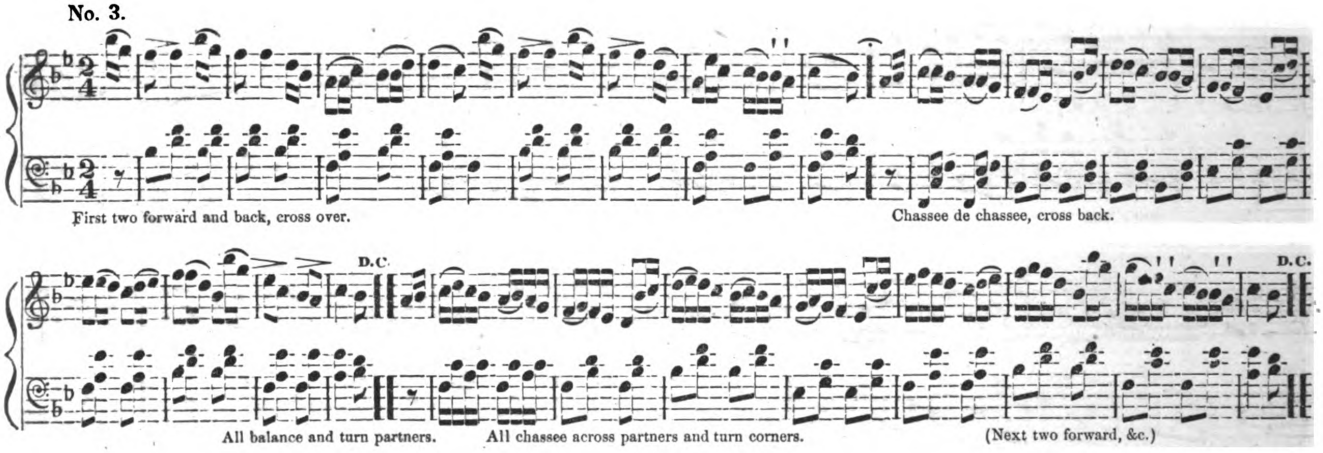

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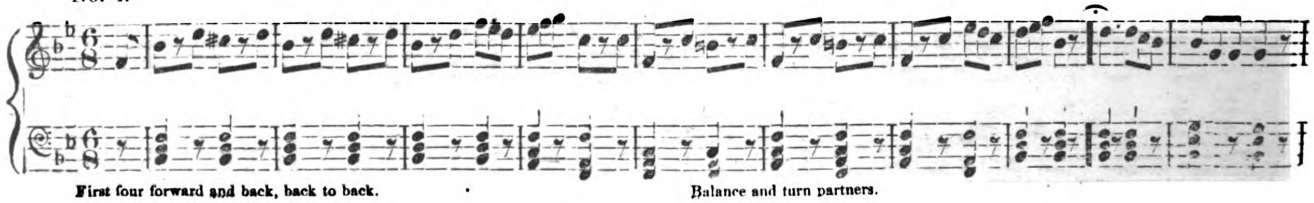

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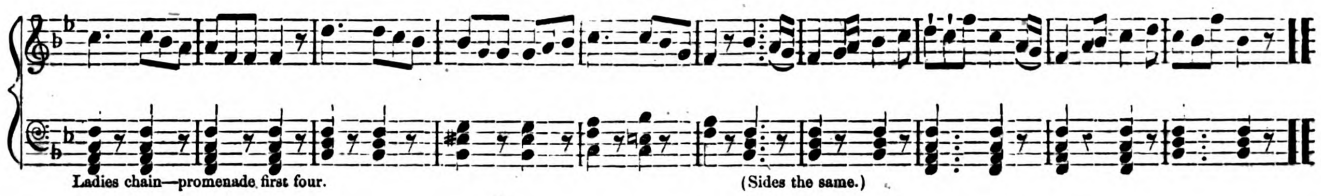
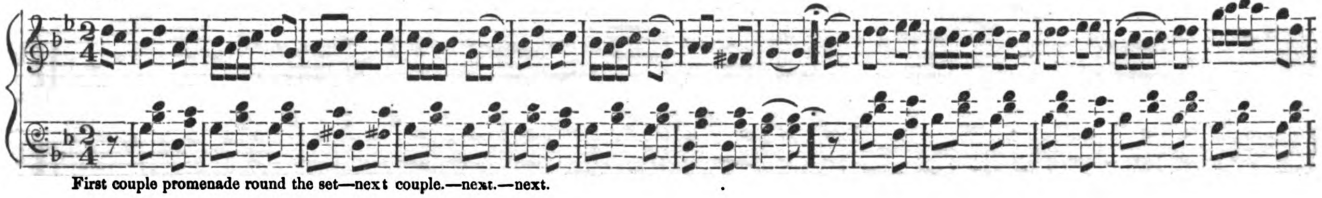
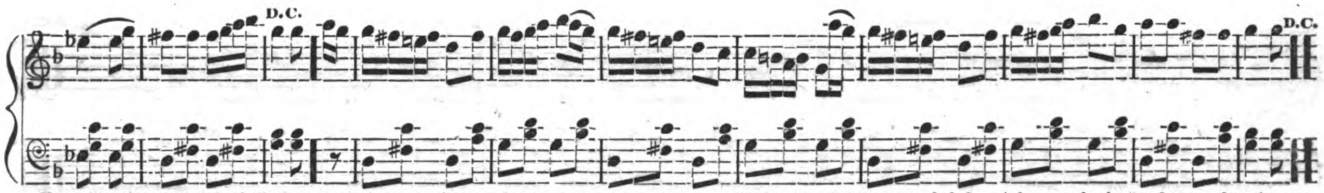


No. 5.

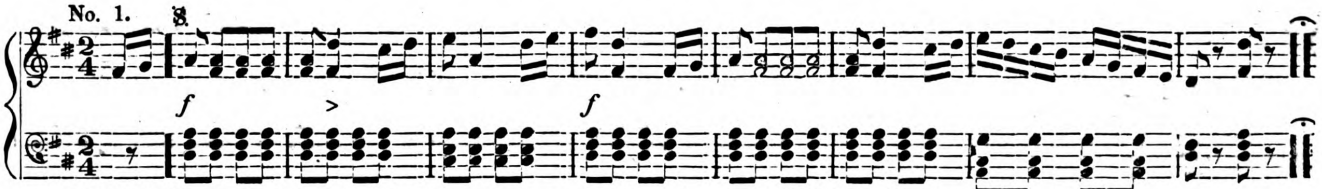


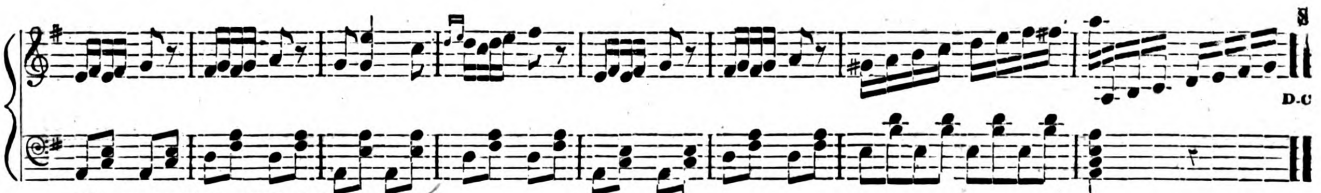


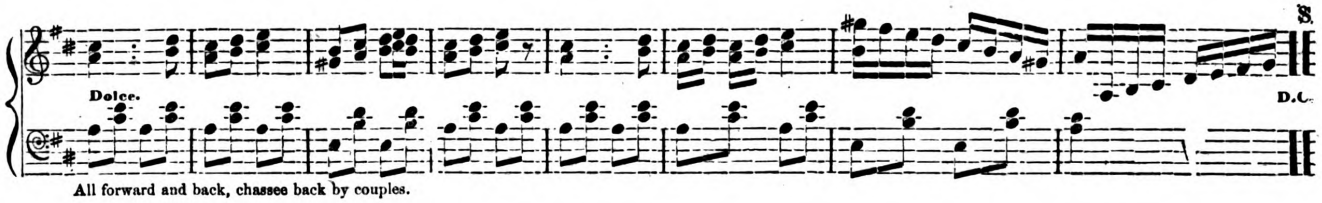
Form lines lengthwise the hall, first couple balance, chassee down ten steps, balance again, (at the same time next couple balance) first couple chassee down to foot, (at same time 2d couple chassee down ten steps,) continue until all come to places in lines, all balance and swing to places.

BOHEMIAN QUADRILLES.

No. 1.







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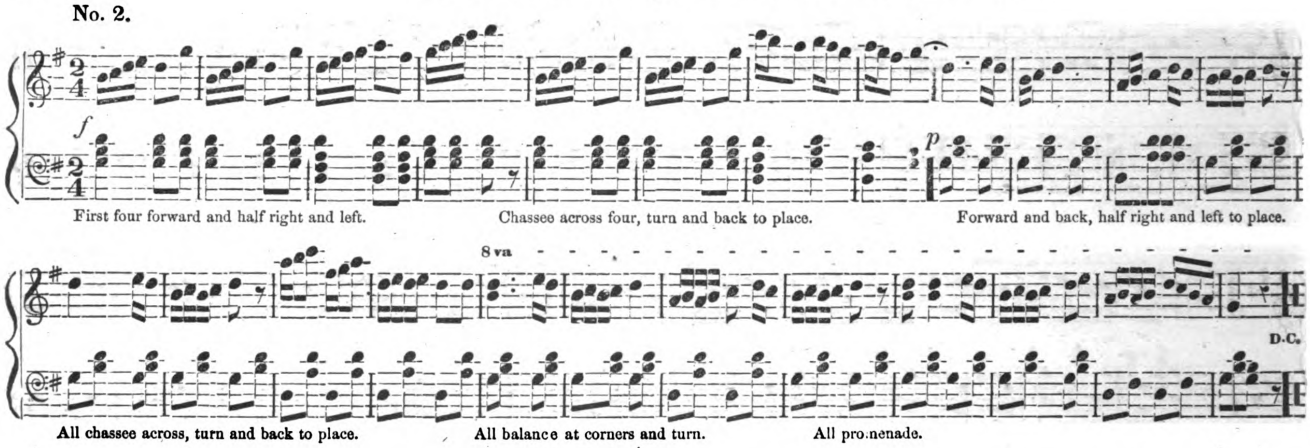
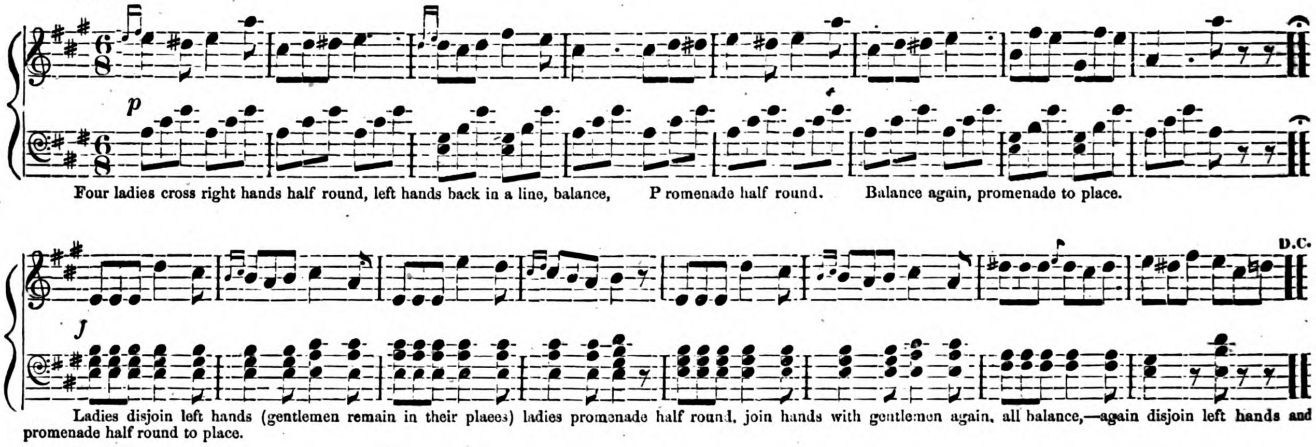
No. 2.



First four forward and half right and left. Chassee across four, turn and back to place. Forward and back, half right and left to place.

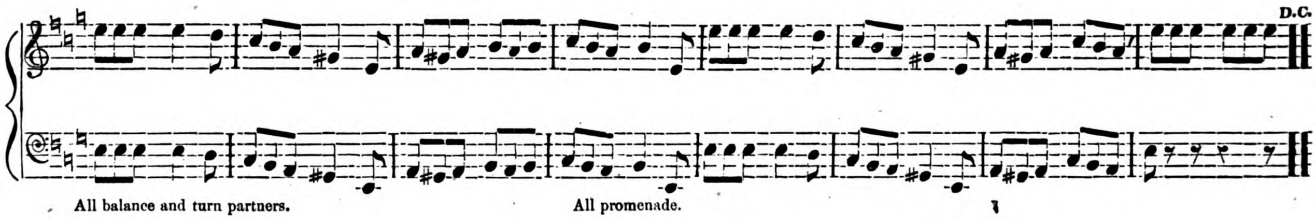
All chassee across, turn and back to place. All balance at corners and turn. All promenade.

No. 3.



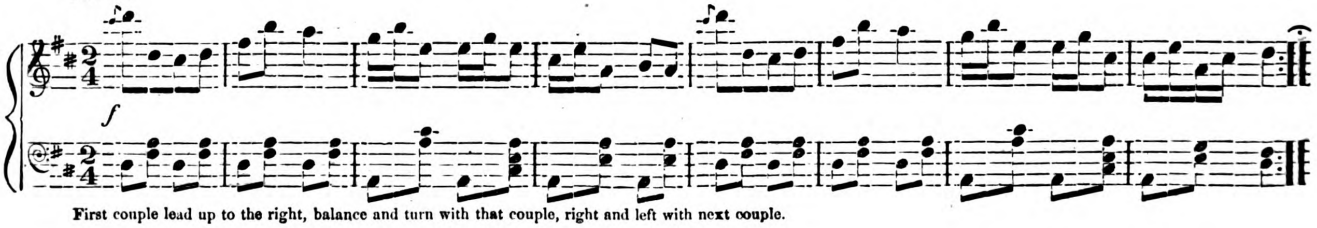
Four ladies cross right hands half round, left hands back in a line, balance, Promenade half round. Balance again, promenade to place.

Ladies disjoin left hands (gentlemen remain in their places) ladies promenade half round, join hands with gentlemen again, all balance,—again disjoin left hands and promenade half round to place.



All balance and turn partners. All promenade.

No. 4.



First couple lead up to the right, balance and turn with that couple, right and left with next couple.

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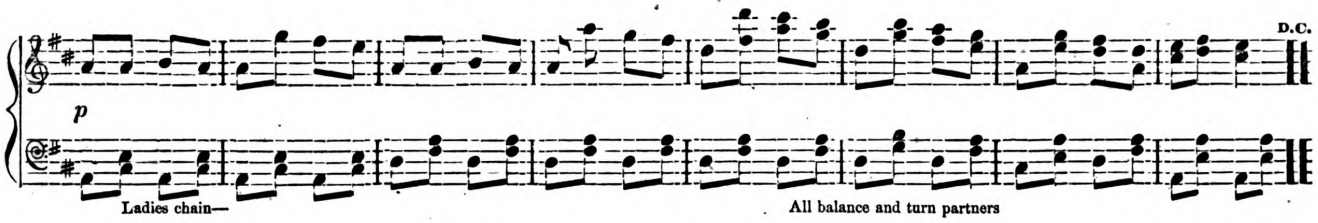
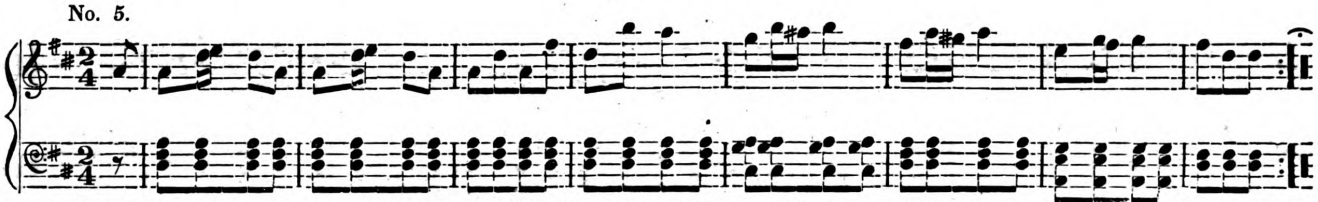
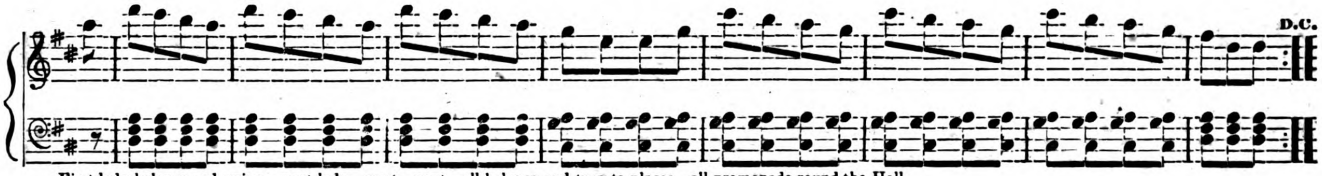


No. 5.



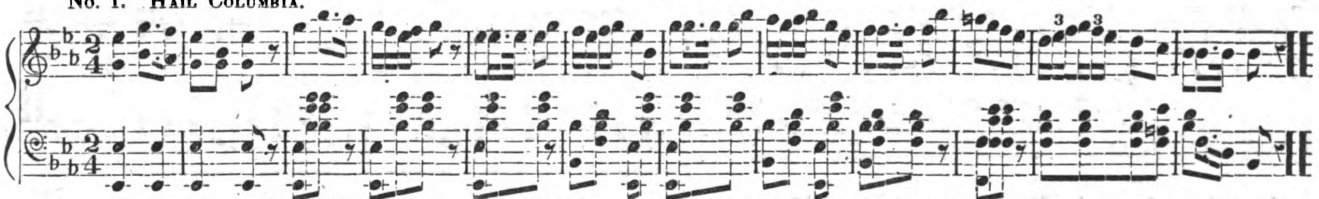
First couple promenade round the set and face the head of the Hall—next couple promenade, &c.—next—next,—all chassee across partners and back—All balance and turn partners.



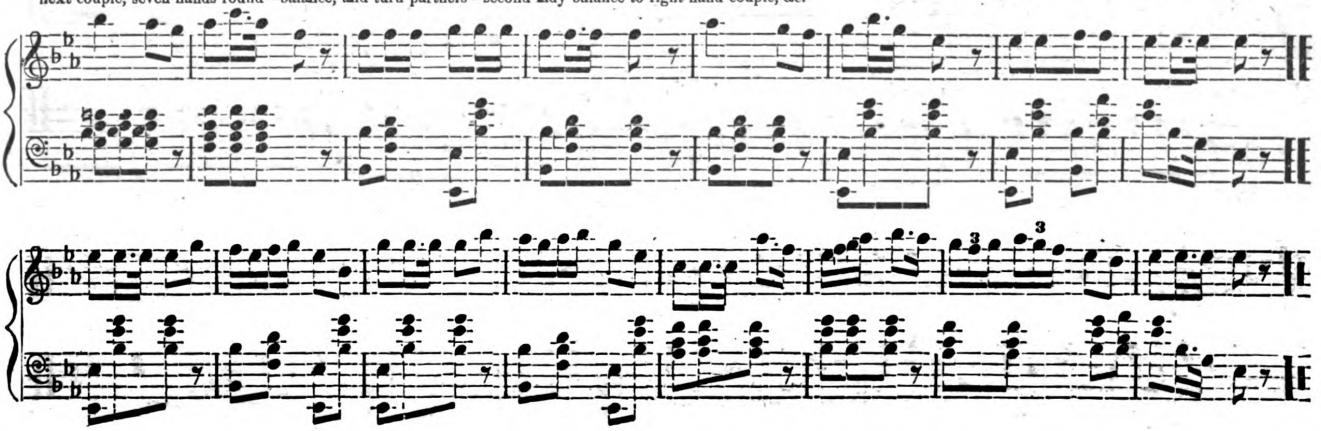
First lady balance and swing—next lady—next—next—all balance and turn to places—all promenade round the Hall.

NATIONAL QUADRILLES.

No. 1. Hail Columbia.



No. 1. First lady balance to right hand couple, three hands round with that couple—same three balance to next couple on their right, five hands round—same five balance to next couple, seven hands round—balance, and turn partners—second lady balance to right hand couple, &c.



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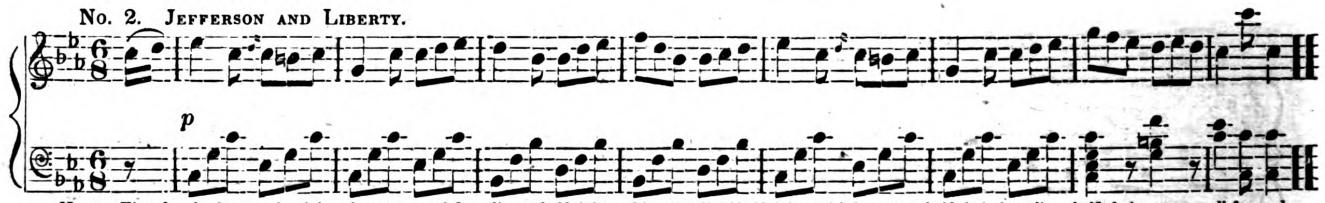
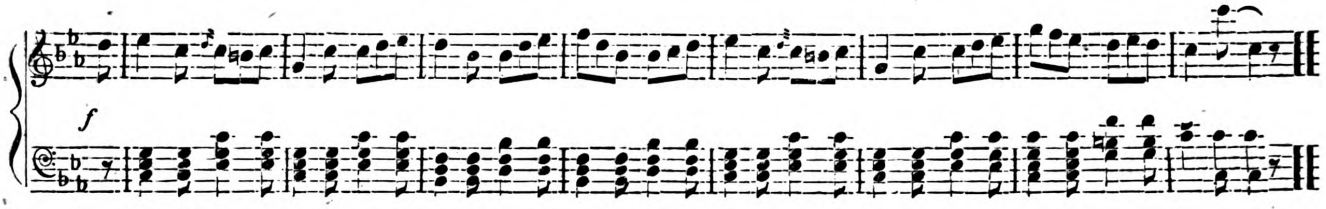
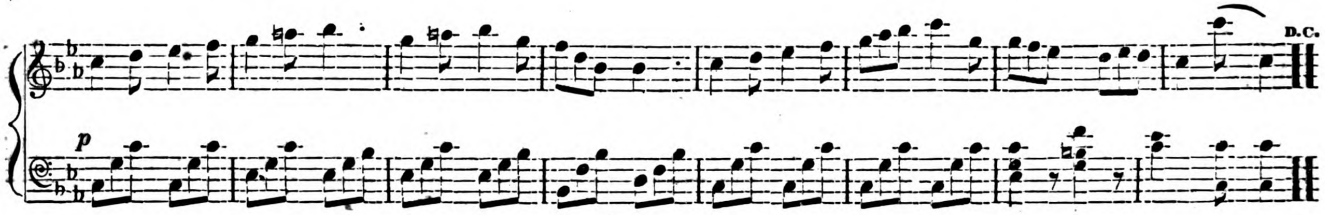
No. 2. Jefferson and Liberty.

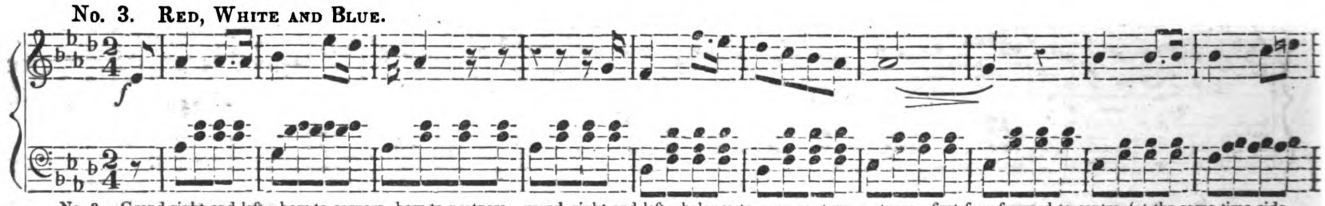


No. 2. First four lead up to the right, chassa out and form lines—half right and left in a line, half right and left across—half chain in a line, half chain across—all forward and back, turn partners to place—side couples lead up to the right, &c.

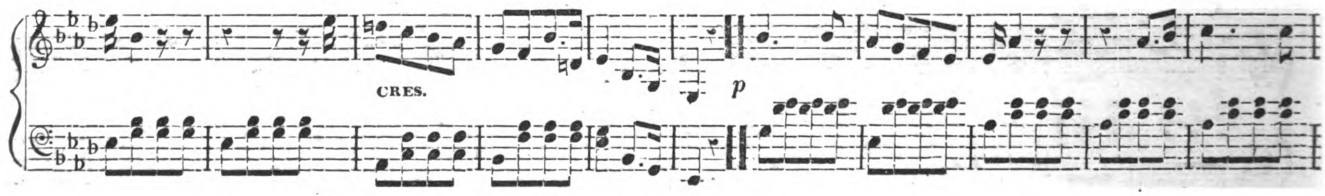


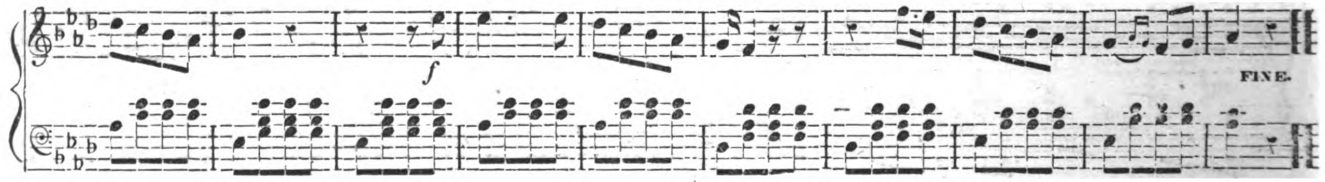


No. 3. Red, White and Blue.



No. 3. Grand right and left—bow to corners, bow to partners—grand right and left—balance to corners, turn partners—first four forward to centre (at the same time side couples separate and chassa into places of first four) sides forward to centre (at the same time the first four move into their places) repeat, &c.





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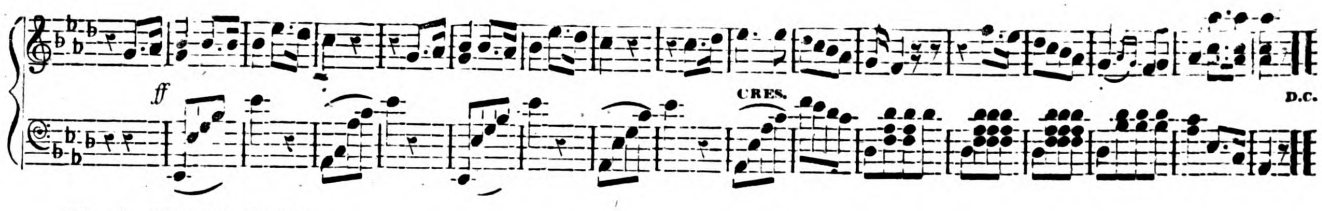
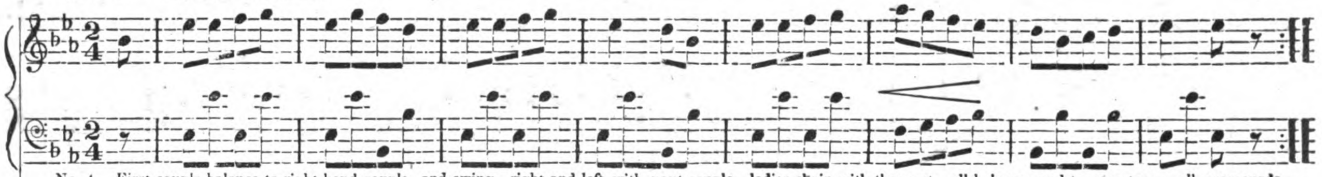
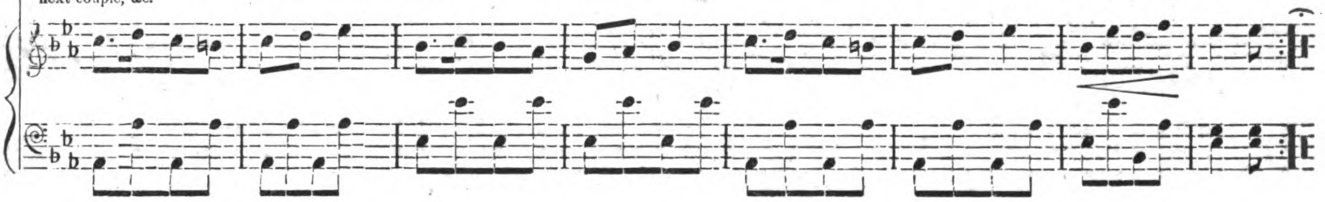
RED, WHITE AND BLUE. Concluded.



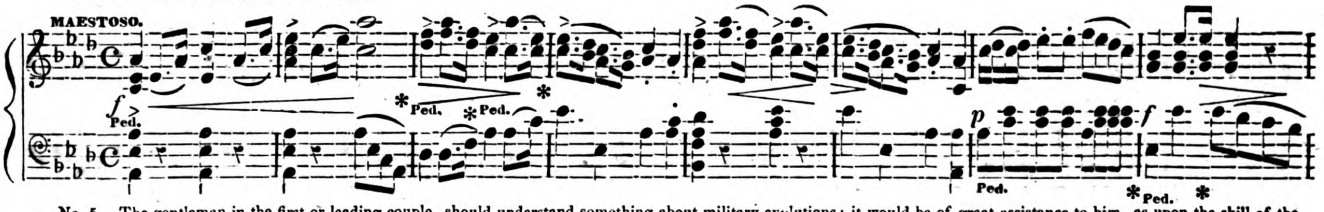
No. 4. Yankee Doodle.



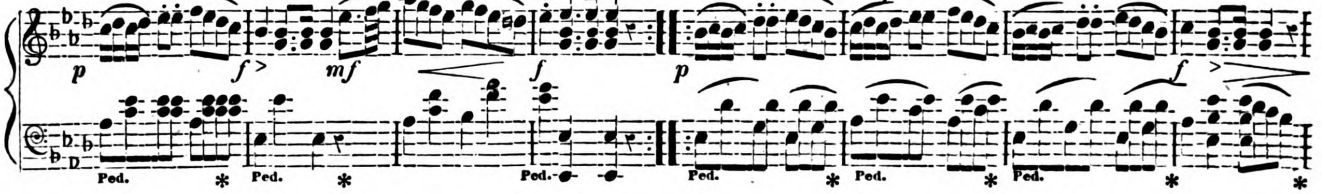
No. 4. First couple balance to right hand couple, and swing—right and left with next couple—ladies chain with the next—all balance, and turn partners—all promenade—next couple, &c.

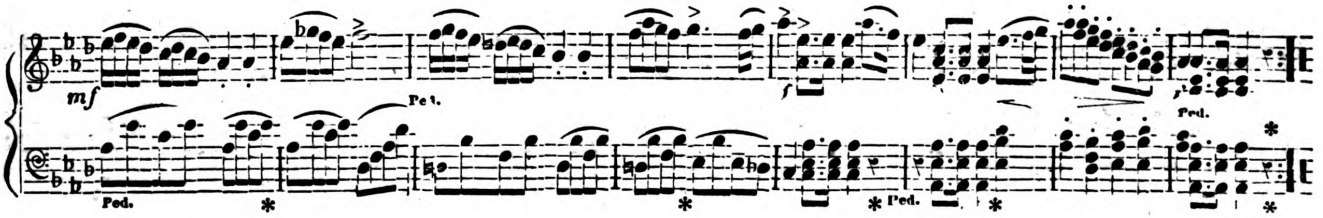


No. 5. Washington's March.



No. 5. The gentleman in the first or leading couple, should understand something about military evolutions: it would be of great assistance to him, as upon the skill of the first couple rests the whole responsibility. March by couples once or twice around the hall—by single file (lady in front of gent) again by couples—by double couples—again by couples—in single file as before—couples of two ladies and two gents—four ladies and four gents—six ladies and six gents—8—10—12—after the various evolutions and changes that will readily suggest itself to the skillful conductor—close the march by forming in couples and forming in sets.





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OPERA WALTZ QUADRILLE.

No. 1.

1st. four balance and turn: half right and left; balance and turn; half right and left to place; first four waltz; sides waltz. Sides same.

No. 2.

First 2 forward and back, give right hands round to place; 1st. 4 waltz; sides waltz. Others same.

No. 3.

1st. couple waltz inside the set; grand right and left half round; waltz to place. Others same.

No. 4.

All take hands forward and back, ladies pass to right; all waltz round in a large circle. Repeat 4 times.

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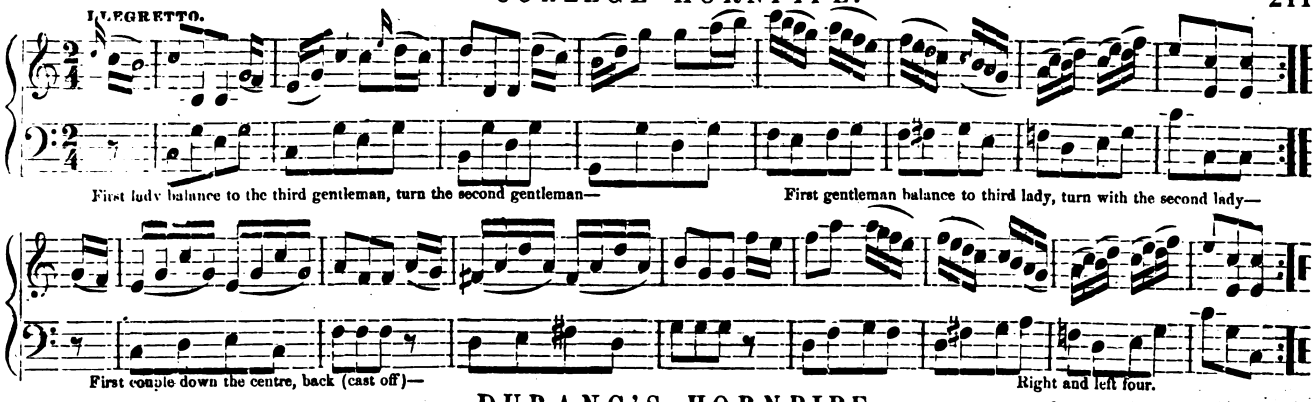
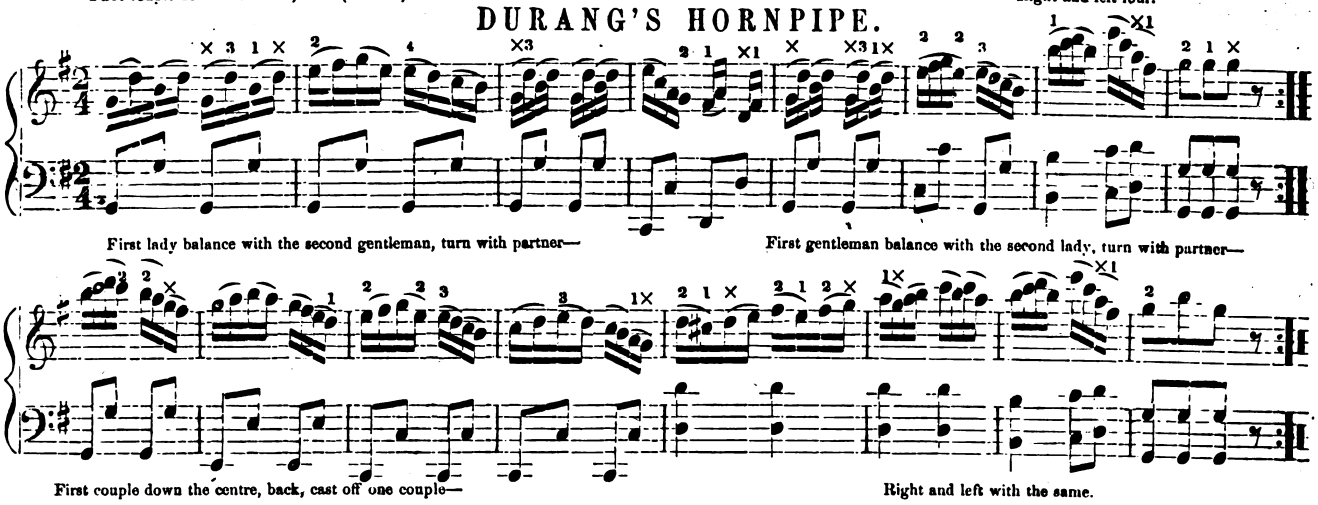
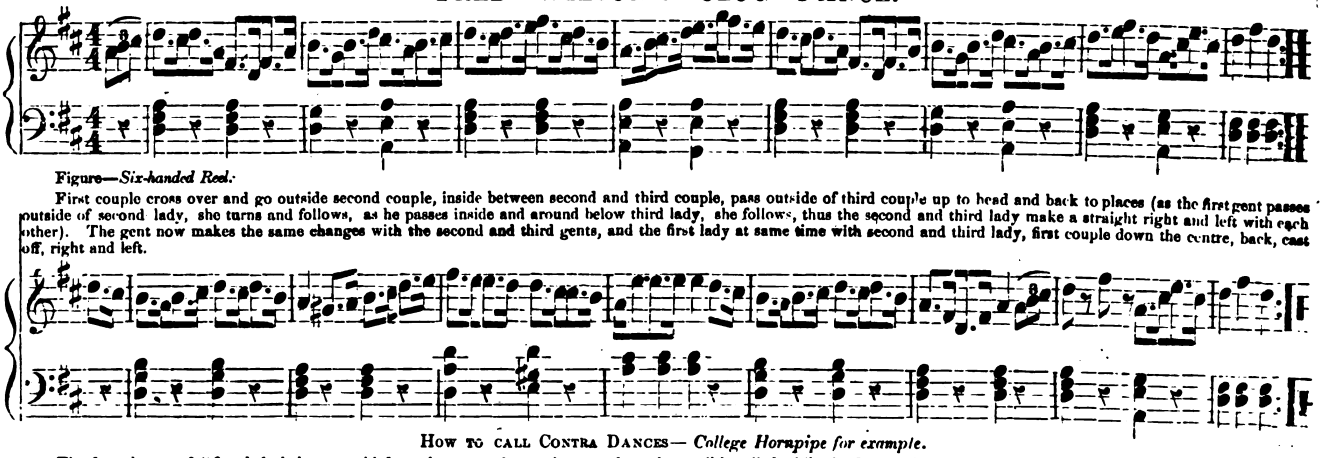
COLLEGE HORNPIPE.



DURANG'S HORNPIPE.



FRED WILSON'S CLOG DANCE.



Figure—*Six-handed Reel.*

First couple cross over and go outside second couple, inside between second and third couple, pass outside of third couple up to head and back to places (as the first gent passes outside of second lady, she turns and follows, as he passes inside and around below third lady, she follows, thus the second and third lady make a straight right and left with each other). The gent now makes the same changes with the second and third gents, and the first lady at same time with second and third lady, first couple down the centre, back, cast off, right and left.

How to call Contra Dances— *College Hornpipe for example.*

The first change of "first lady balance to third gentleman, and turn the second gentleman," is called while the first strain, or first eight bars of music is played—the change of "first gentleman, &c.," is called while the first strain of music is repeated—the next change "the first couple down the centre and back, (cast off)—is called while the second strain of music is played—and the last change of "right and left four," is called while the last or second strain of music is repeated.

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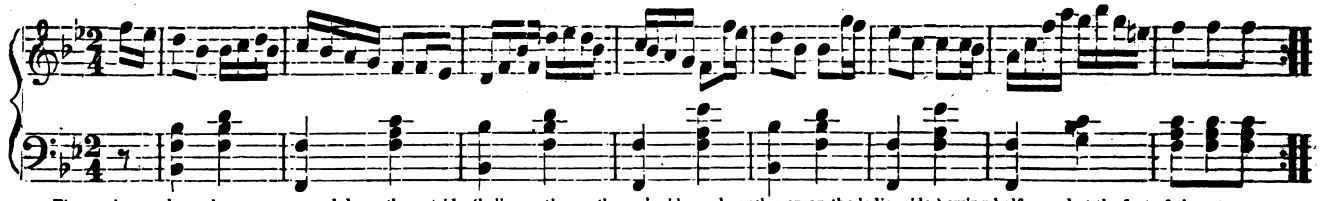
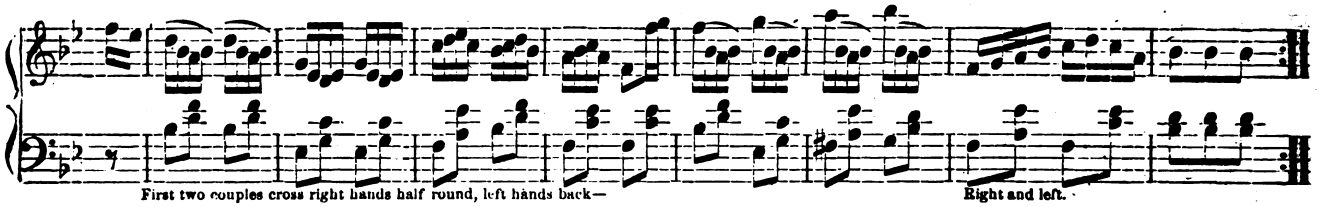
VINTON'S HORNPIPE.

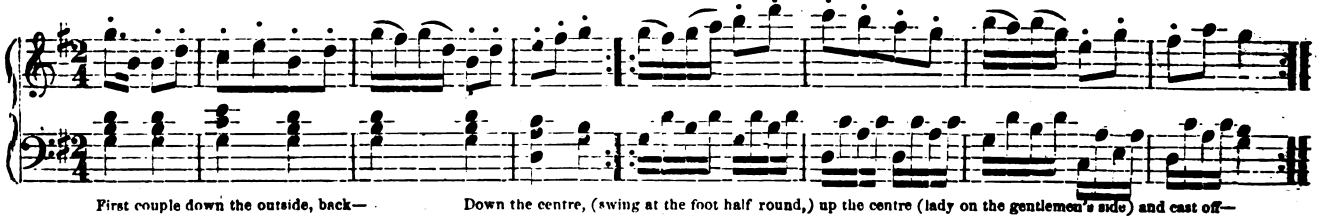


First and second couples cross over and down the outside (ladies on the gentlemen's side, and gentlemen on the ladies side,) swing half round at the foot of the set—
Up the outside and cast off one couple, forward and back six—

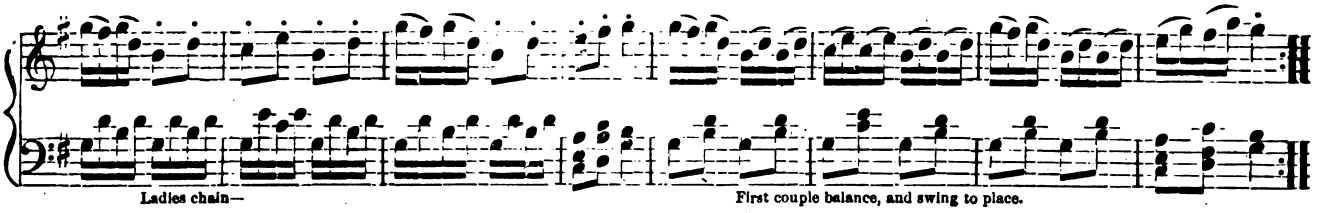


First two couples cross right hands half round, left hands back— Right and left.

CAMPTOWN HORNPIPE.

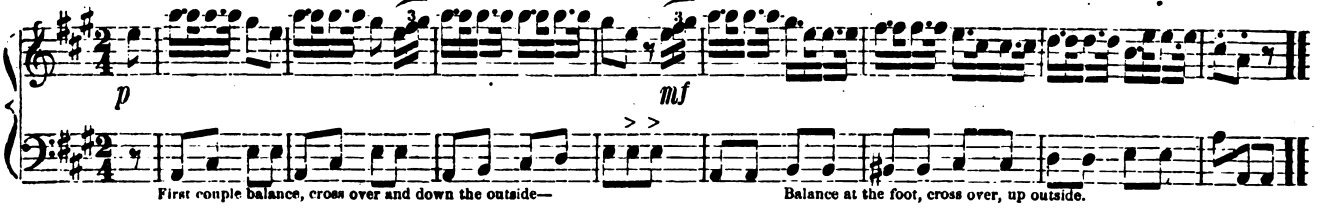


First couple down the outside, back— Down the centre, (swing at the foot half round,) up the centre (lady on the gentlemen's side) and cast off—

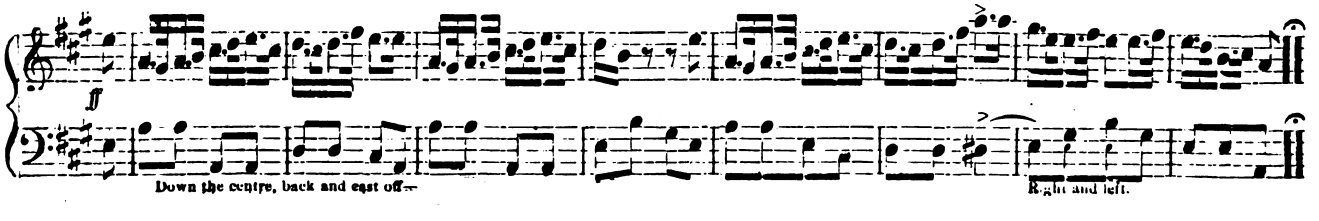


Ladies chain— First couple balance, and swing to place.

JORDAN IS A HARD ROAD.



First couple balance, cross over and down the outside— Balance at the foot, cross over, up outside.



Down the centre, back and cast off— Right and left.

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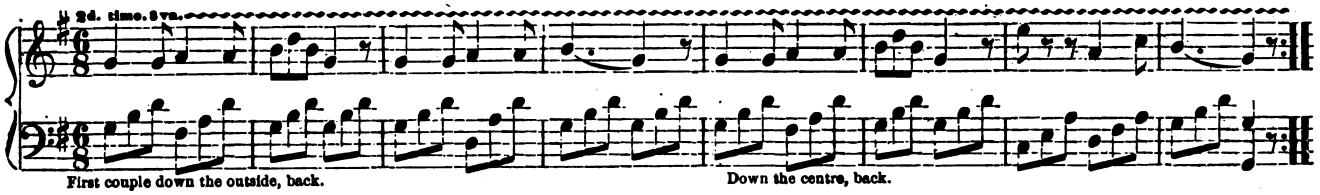
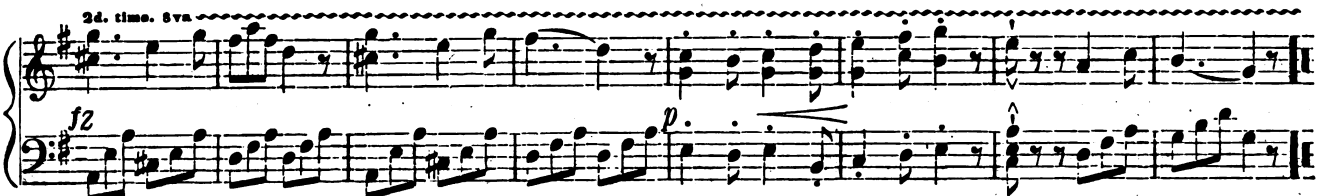
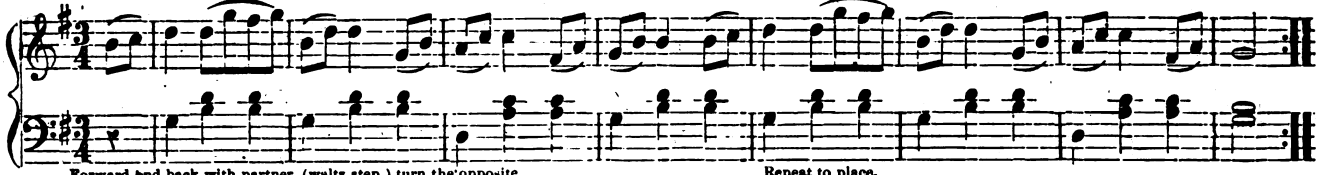
POP GOES THE WEAZEL.

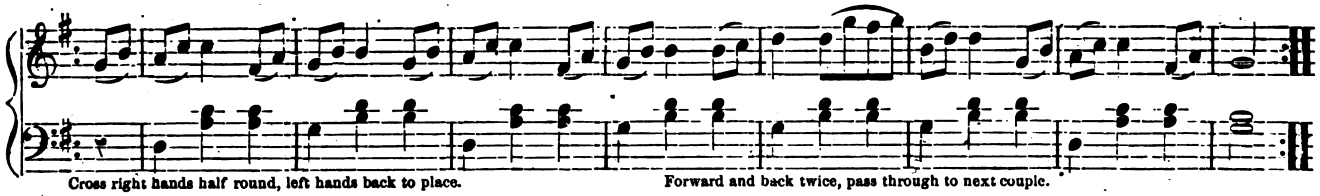




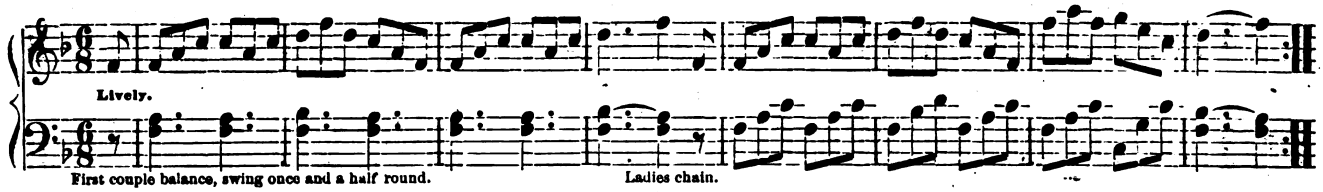
SPANISH DANCE.

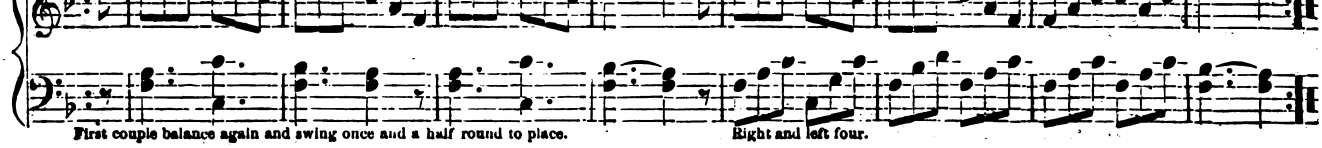
☞ In this dance form in a circle round the room, two couple facing each other alternately all the way round.





OVER THE WATER TO CHARLIE.





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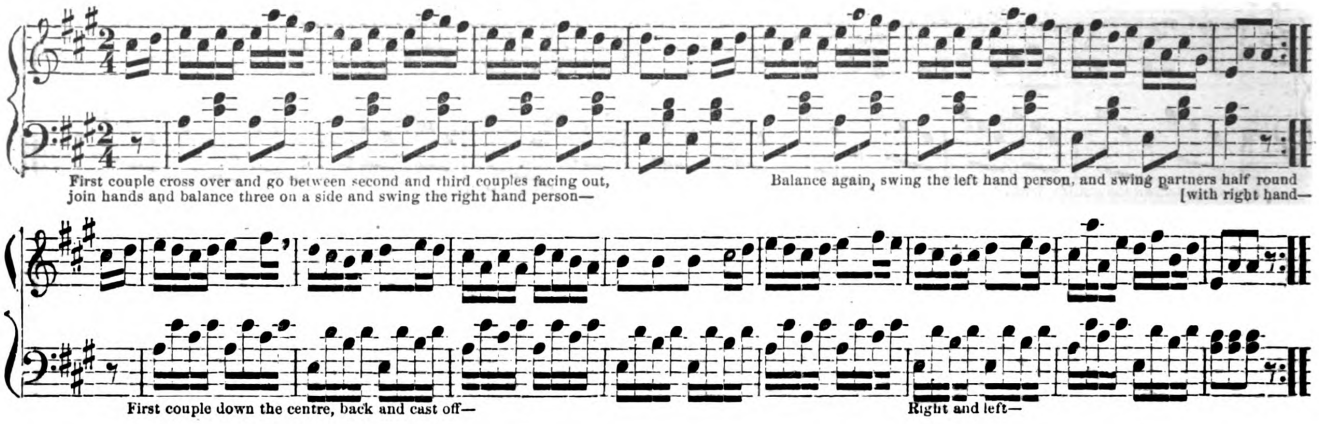
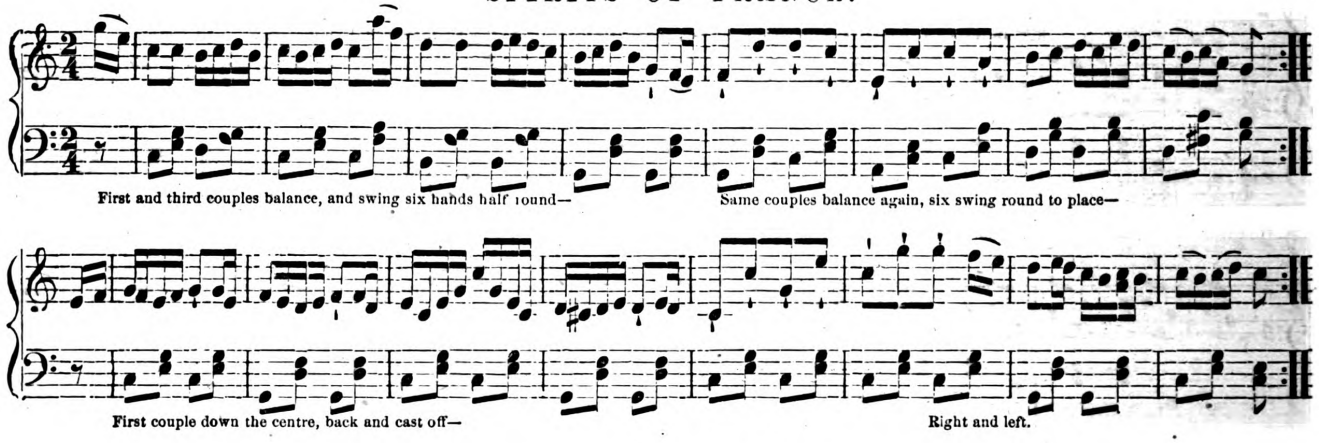
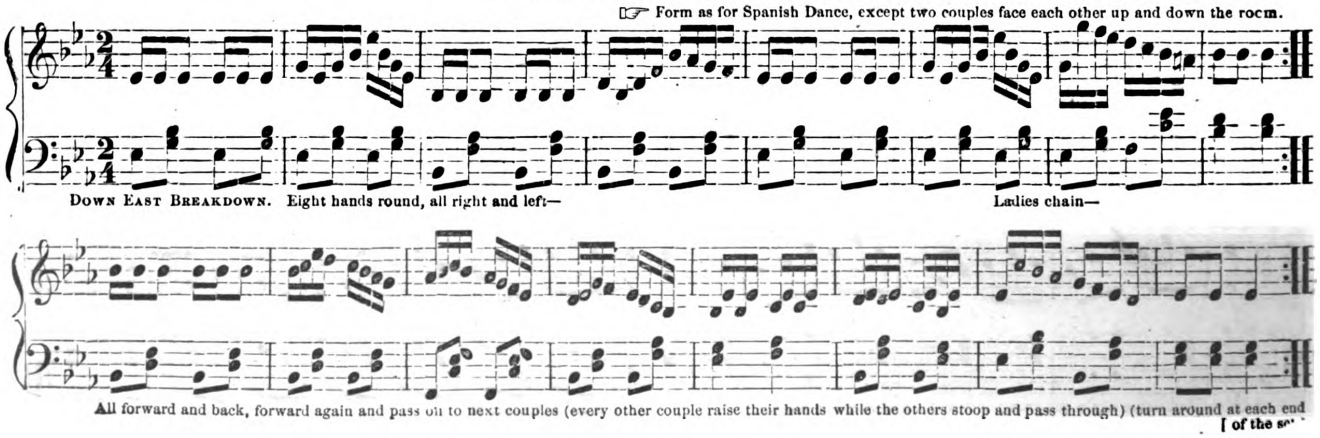
LAMPLIGHTER'S HORNPIPE.



SPIRITS OF FRANCE.



THUNDER HORNPIPE.



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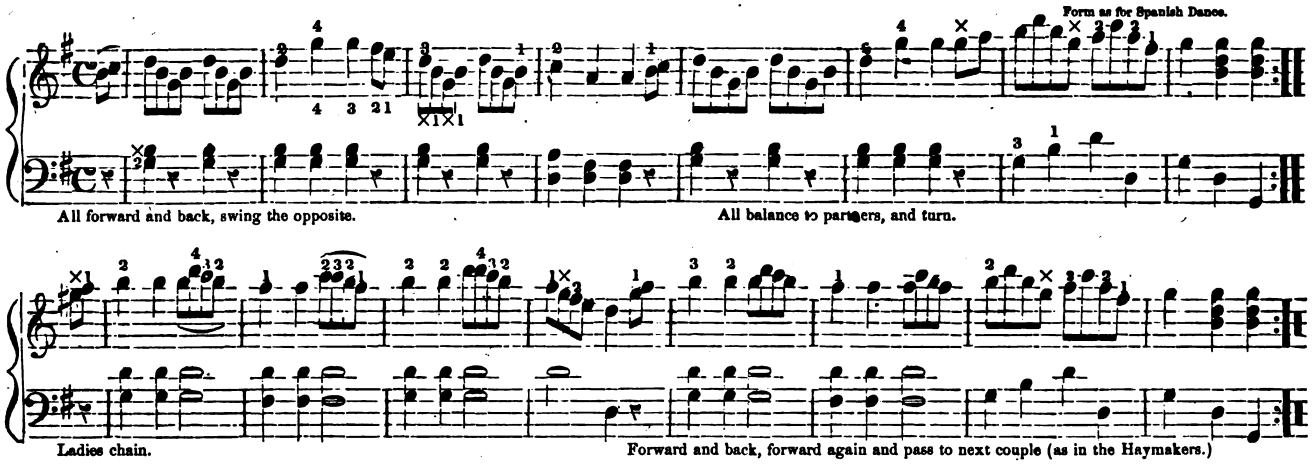
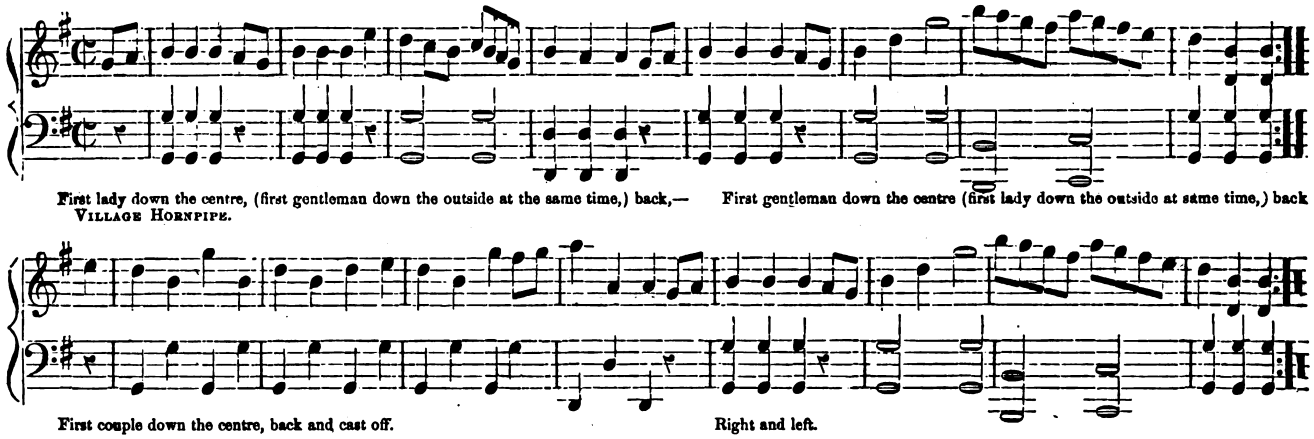
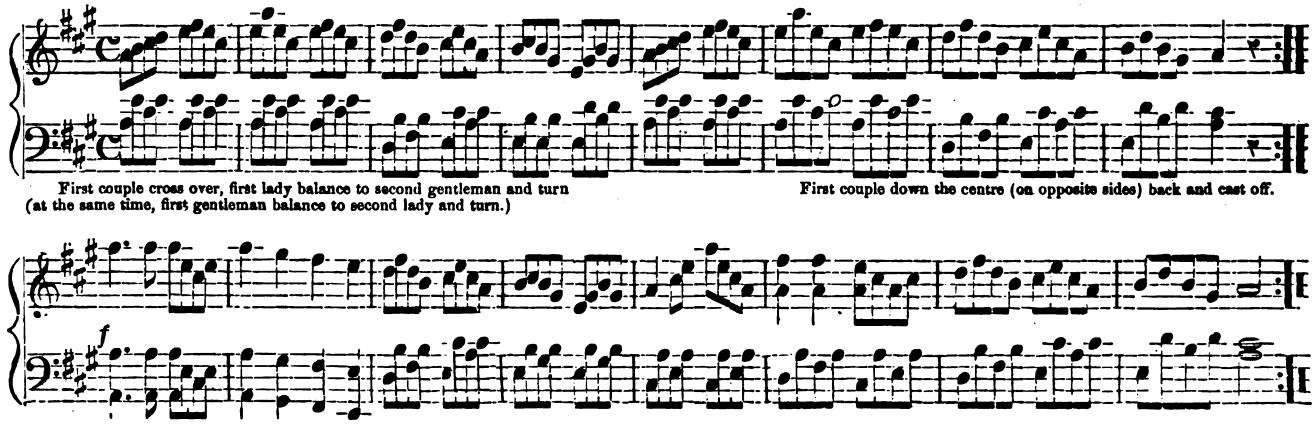
SOLDIER'S JOY.



WHITE COCKADE.



SPEED THE PLOUGH.



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THE TEMPEST.

Form in two lines of six or eight couples on a side.

FINE.

First two couples down the centre (one couple from each line) four abreast, couples part at the foot and up abreast, and turn around opposite the next couple that was below them on starting.

Four on each side right and left.

D.C.

Ladies chain with the same couple.

Balance, four hands round (on each side) same four down the centre, &c.

THE FLOWERS OF EDINBURGH.

ALLEGRETTO.

First and foot couples balance to partners, first couples down the centre (foot couple up the outside at the same time.)

Same couples balance again, foot couple down the centre (first couple up the outside at the same time.)

First four ladies chain (foot four right and left at the same time) swing four hands half round and back at the head and foot of the set (at the same time) the same cross right hands half round, left hands back.

First two couples half promenade, first couple down the centre to foot and stop.

FISHER'S HORNPIPE.

First couple down the outside, up.

Down the centre, up (cast off.)

Swing six hands quite round.

Right and left.

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CAMPBELLS ARE COMING.

☞ First couple change place before commencing to dance

Fine.

LADY OF THE LAKE. First couple balance to second couple, turn— First four balance to partners, turn—

D.C.

Down the centre, back, and cast off— Ladies chain.

RUSTIC REEL.

☞ Each gentleman has two partners; form as for the Spanish Dance.

Fine.

Each gentleman chassee with right hand lady, opposite and back— Chassee out with the left hand lady opposite and back—

D.C.

All forward and back, pass through to next couples. *fz* *fz*

IRISH WASHERWOMAN.

☞ Form as for Spanish Dance, except two couples face each other up and down the room.

DOWN EAST BREAKDOWN. Eight hands round, all right and left— Ladies chain—

All forward and back, forward again and pass on to next couples, (every other couple raise their hands while the others stoop and pass through,) (turn around at each end of the set.)

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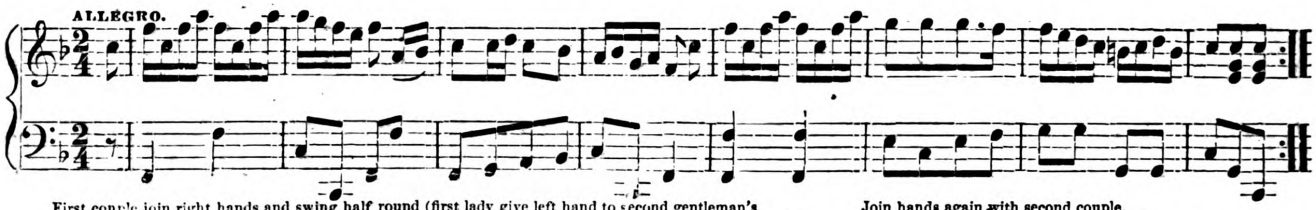
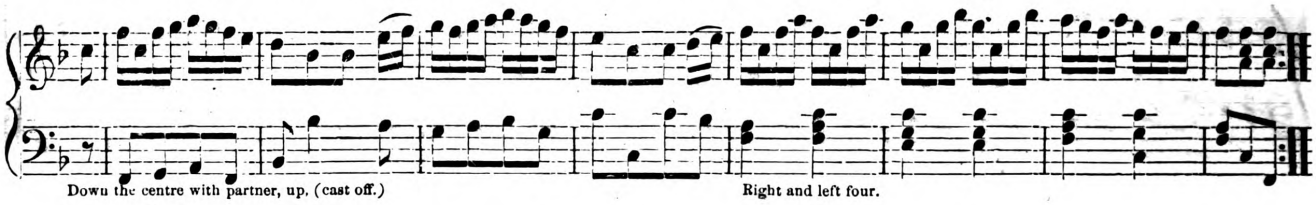
HULL'S VICTORY.



First couple join right hands and swing half round (first lady give left hand to second gentleman's right) (gentleman give his left hand to second lady's right) balance four in a line, first lady swing with second gentleman, first gentleman swing with second lady at the same time and pass partner.

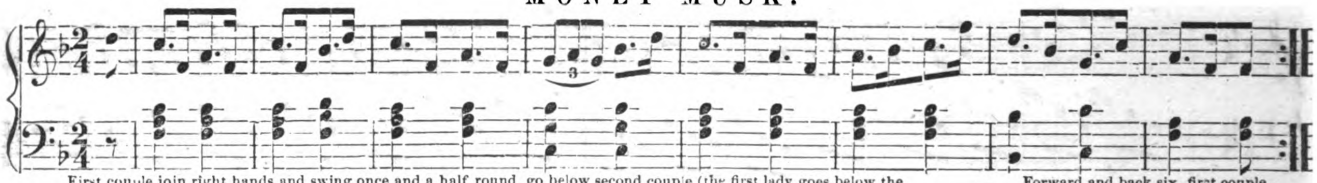
Join hands again with second couple, balance four in a line, swing to places.



Down the centre with partner, up, (cast off.)

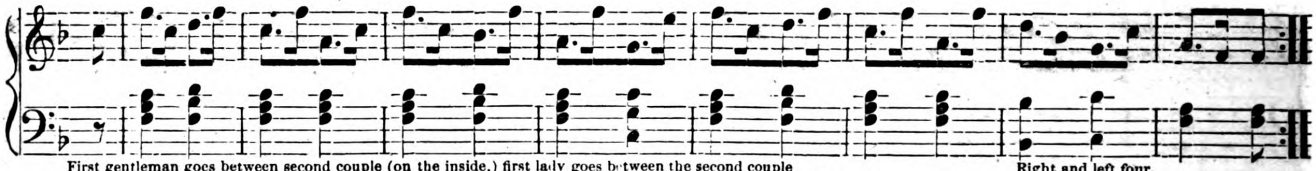
Right and left four.

MONEY MUSK.



First couple join right hands and swing once and a half round, go below second couple (the first lady goes below the second gentleman on the outside) (first gentleman at the same time goes below and between second and third ladies.)

Forward and back six, first couple swing three quarters round.

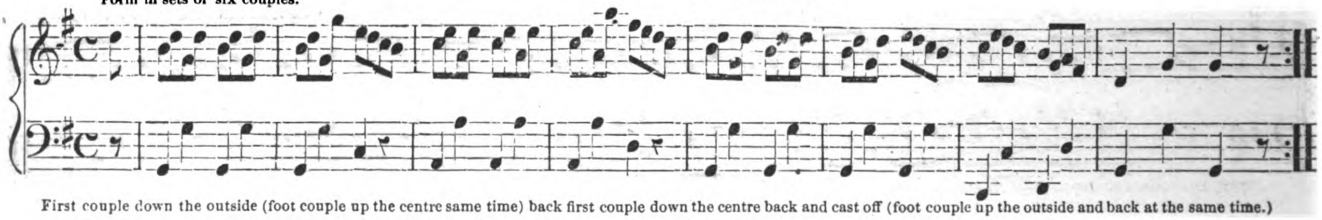


First gentleman goes between second couple (on the inside,) first lady goes between the second couple (on the inside) forward and back six, first couple swing three quarters round to place (below one couple.)

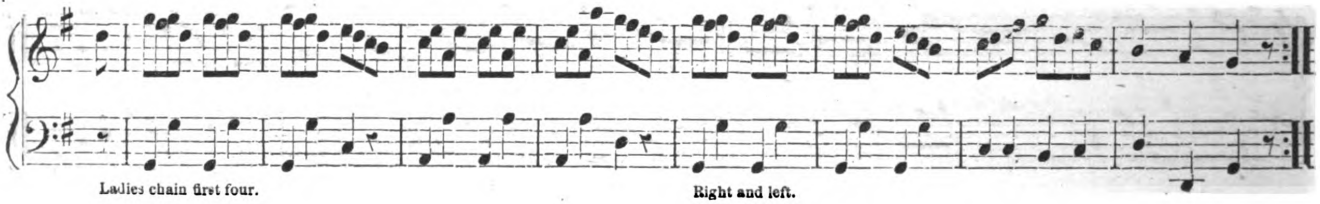
Right and left four.

DEVIL'S DREAM.

Form in sets of six couples.



First couple down the outside (foot couple up the centre same time) back first couple down the centre back and cast off (foot couple up the outside and back at the same time.)



Ladies chain first four.

Right and left.

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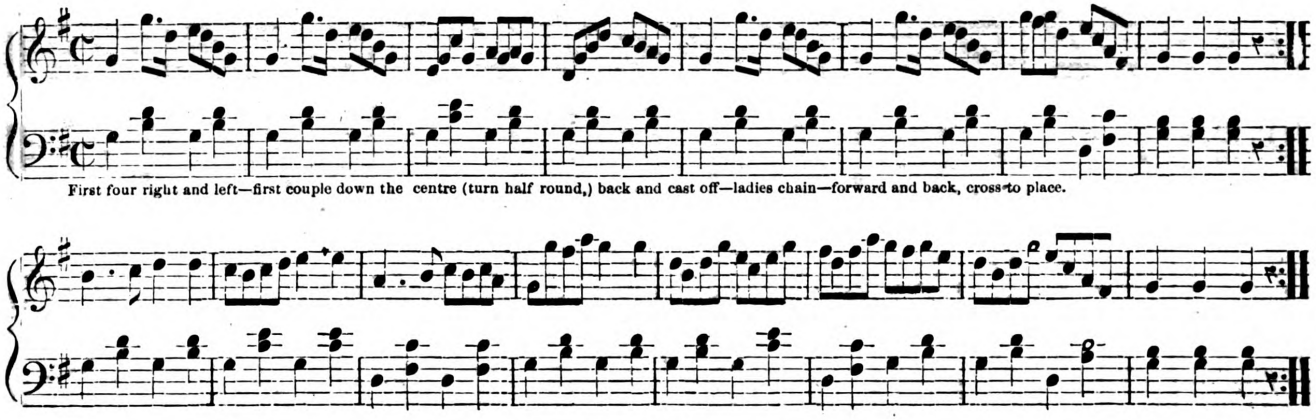
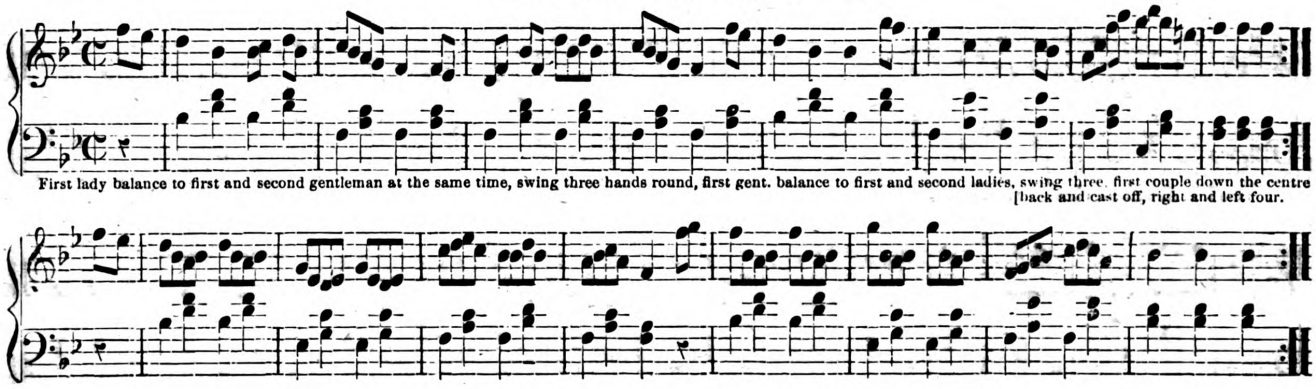
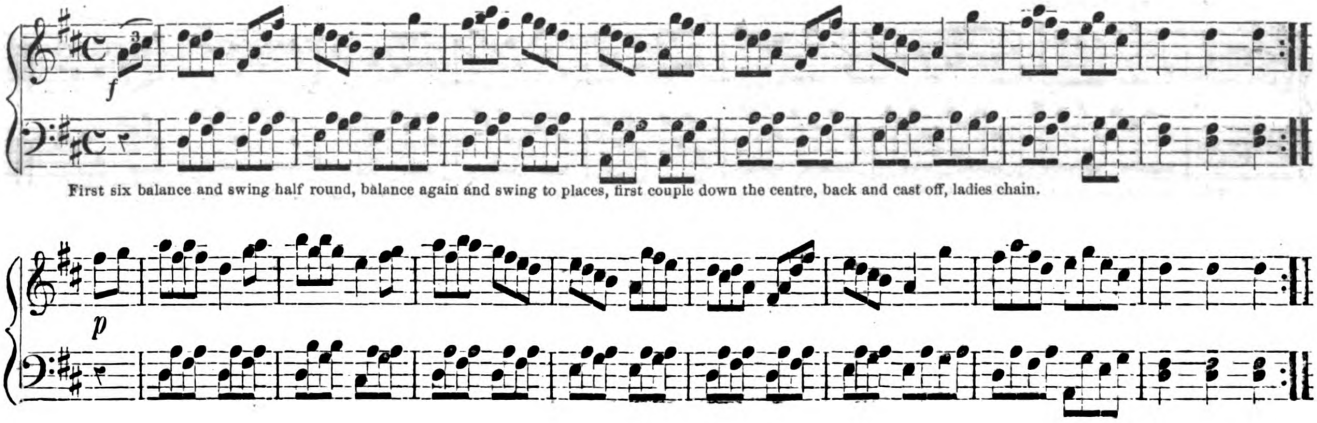
LIGHT ARTILLERY.



VINTON'S HORNPIPE.



RICKETT'S HORNPIPE.



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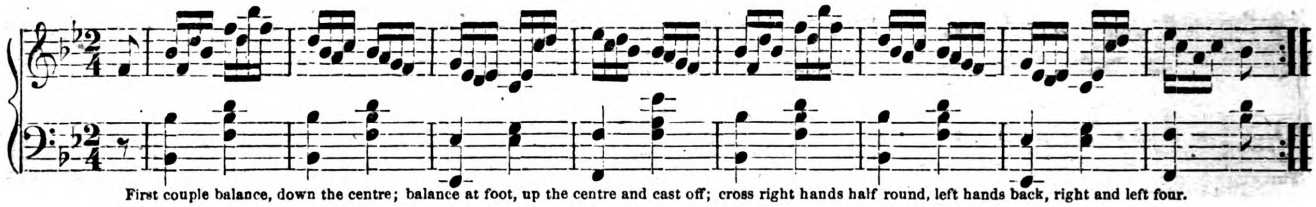
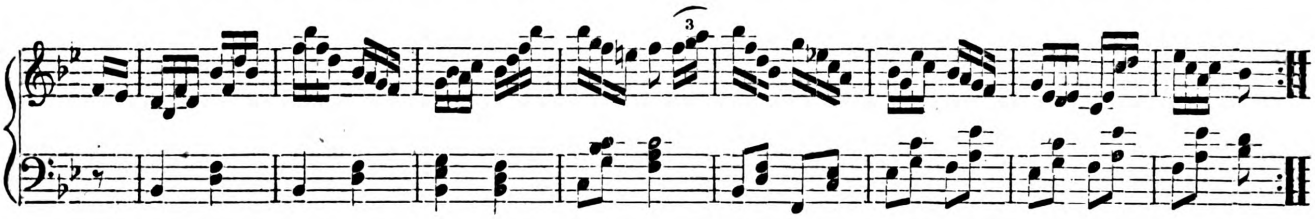
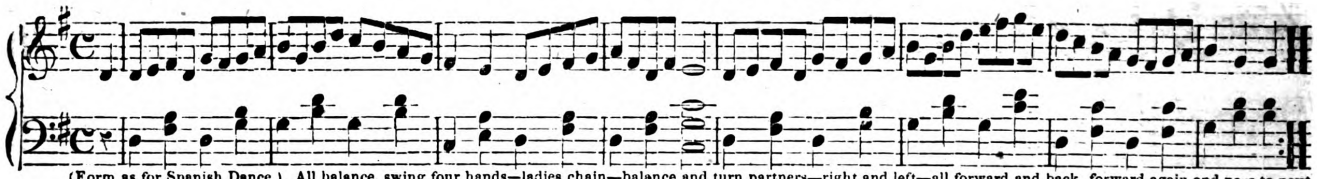
RED LION HORNPIPE.



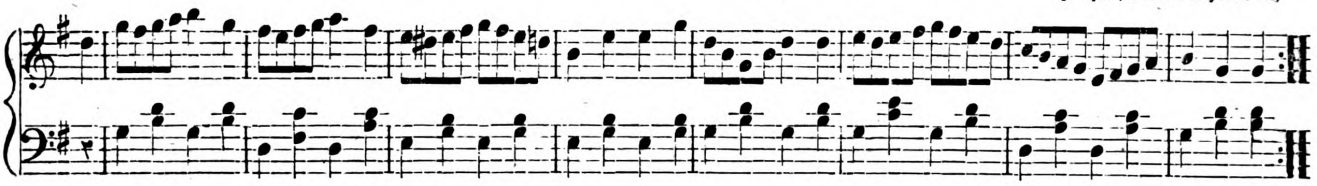
First couple balance, down the centre; balance at foot, up the centre and cast off; cross right hands half round, left hands back, right and left four.



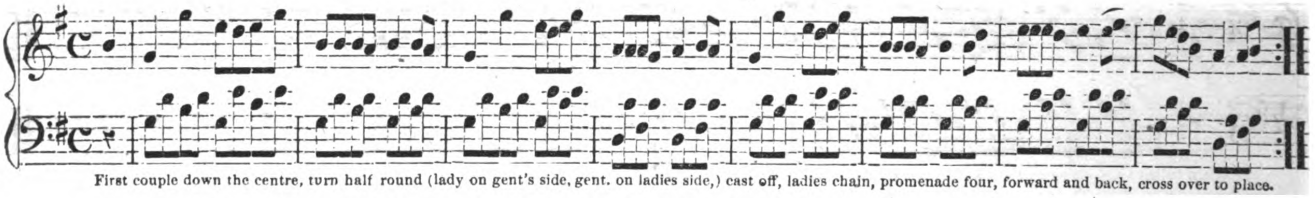
FLOWERS OF EDINBUROGH.



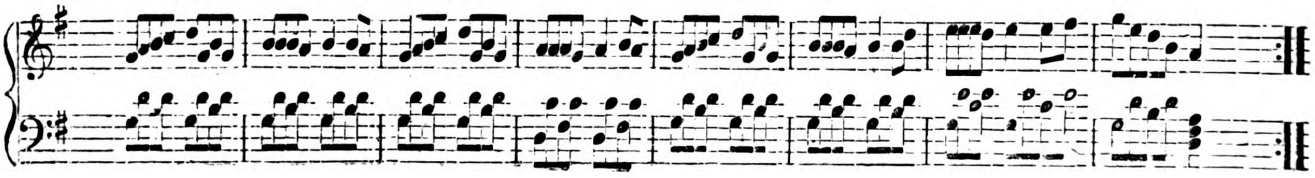
(Form as for Spanish Dance.) All balance, swing four hands—ladies chain—balance and turn partners—right and left—all forward and back, forward again and pass to next couple (as in the Haymakers.)



MISS MCLEOD'S REEL. Or The Enterprise and Boxer.



First couple down the centre, turn half round (lady on gent's side, gent. on ladies side,) cast off, ladies chain, promenade four, forward and back, cross over to place.



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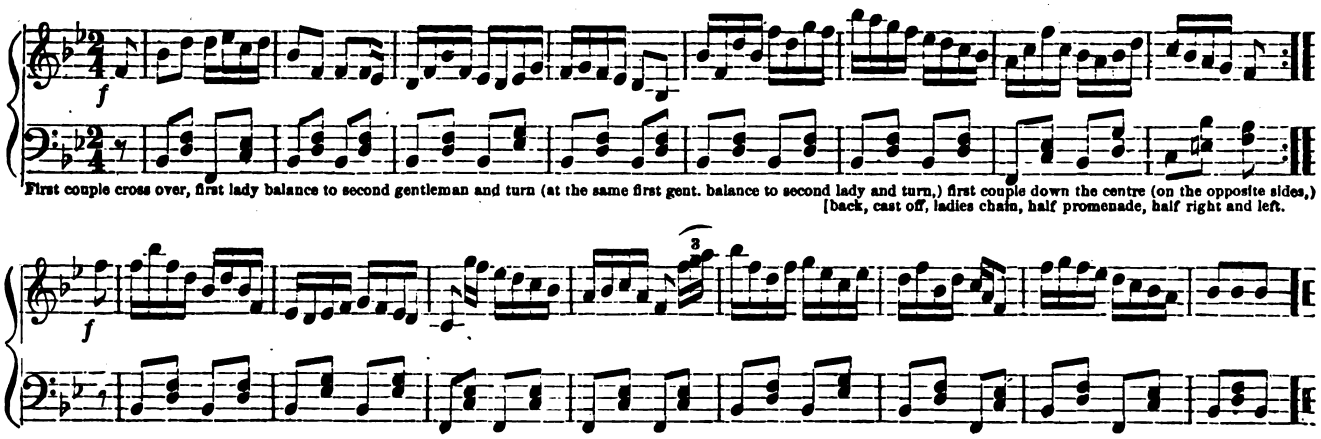
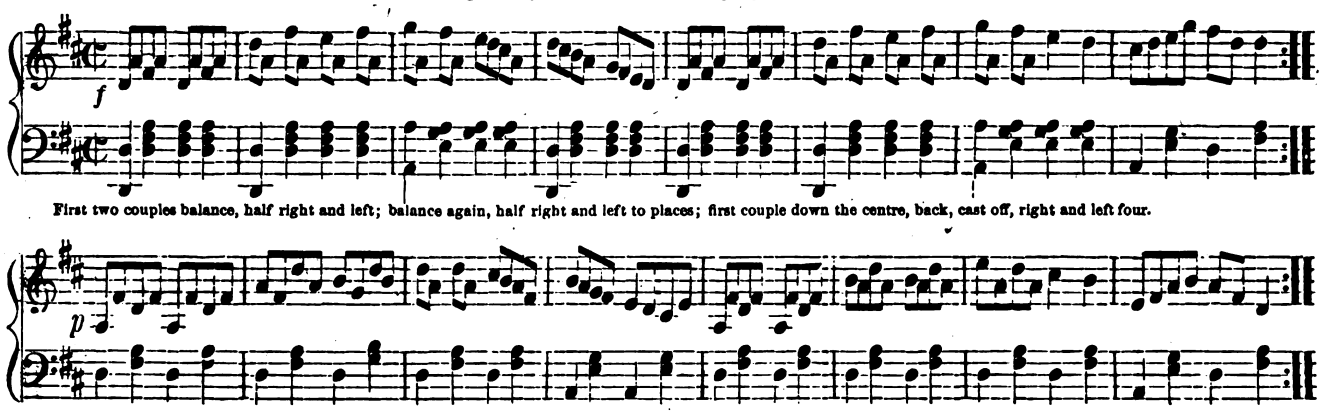
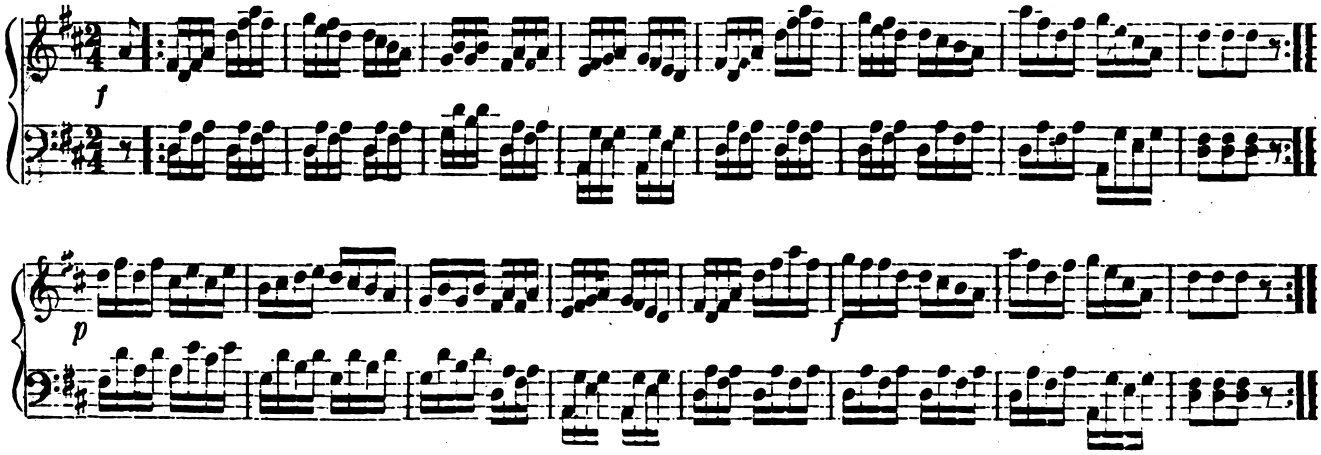


CINCINNATI HORNPIPE.



LIVERPOOL HORNPIPE.



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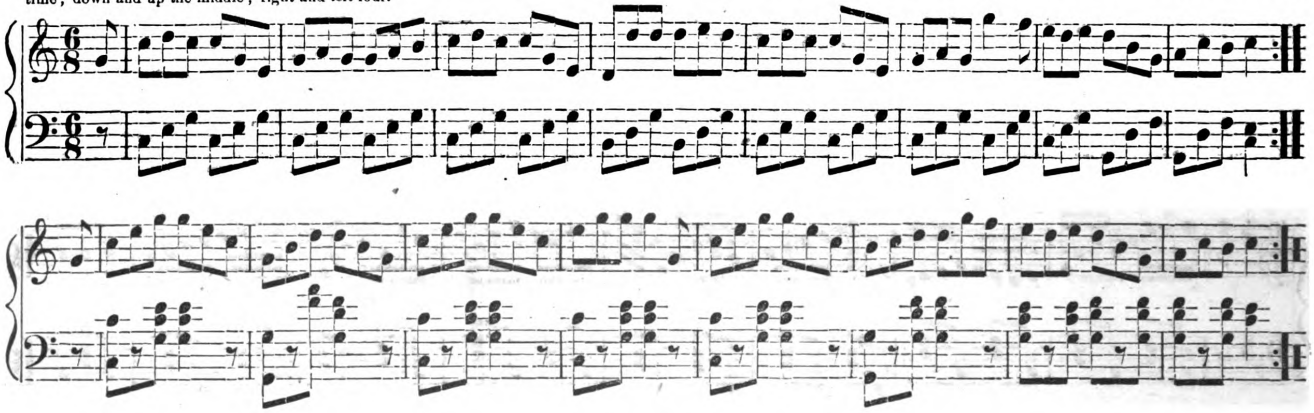
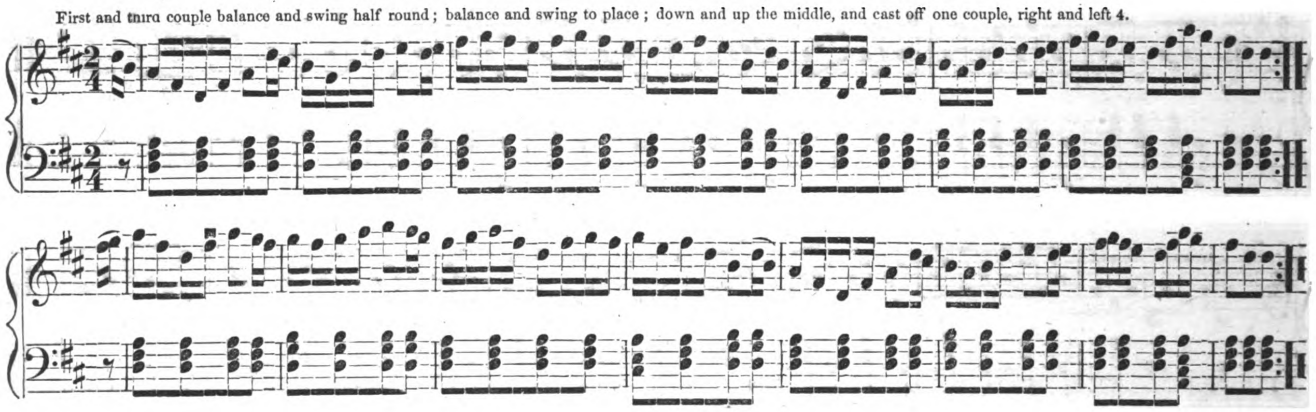
LAND OF SWEET ERIN, (The Twin Sisters, or the Merry Dance.)

First and second ladies join hands, and chassa across and back: gents outside same time; two gents join hands and chassa across and back; ladies outside and back at same time; down and up the middle; right and left four.



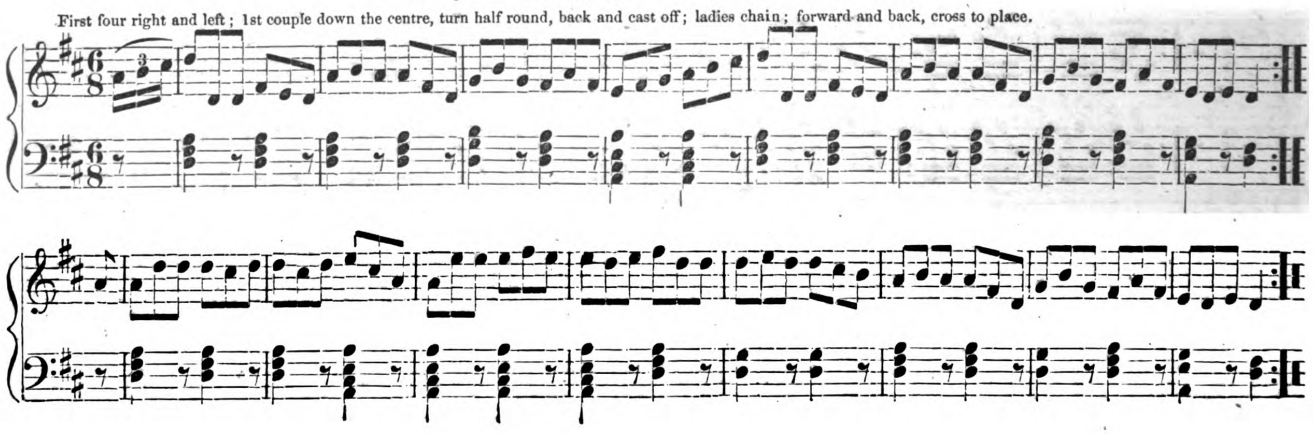
BEAU OF OAK HILL. (OR HALF MOON DANCE.

First and third couple balance and swing half round; balance and swing to place; down and up the middle, and cast off one couple, right and left 4.



LARRY O'GAFF.

First four right and left; 1st couple down the centre, turn half round, back and cast off; ladies chain; forward and back, cross to place.



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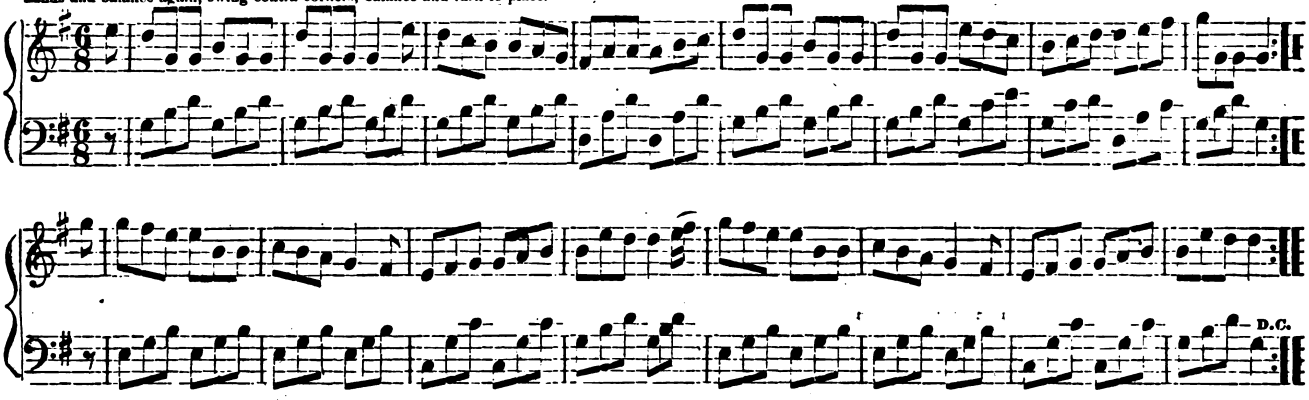
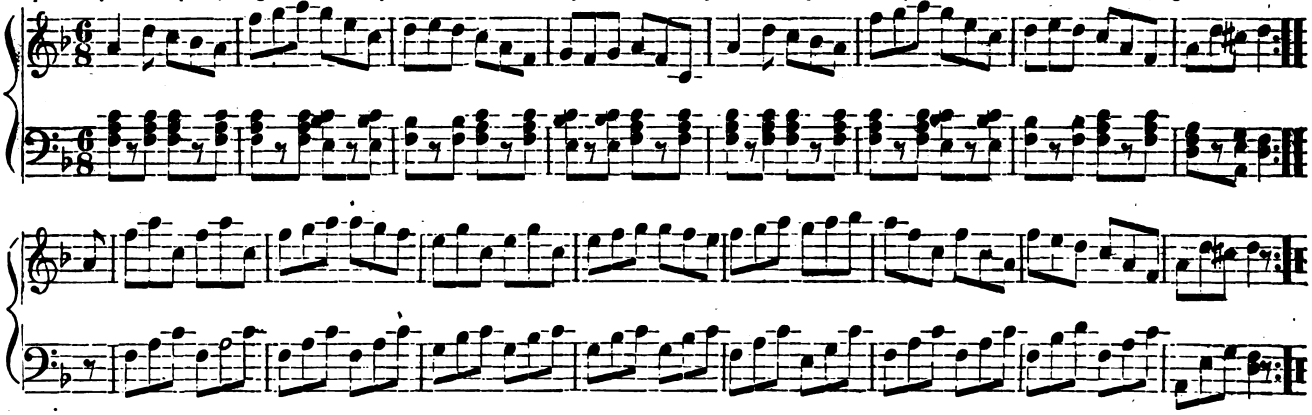
RORY O'MORE.

First couple cross over, down the outside below two, up the centre, cross to place and cast off, your right hands, balance, and step two steps to the right by each other, join left hands and balance again, swing contra corners, balance and turn to place.



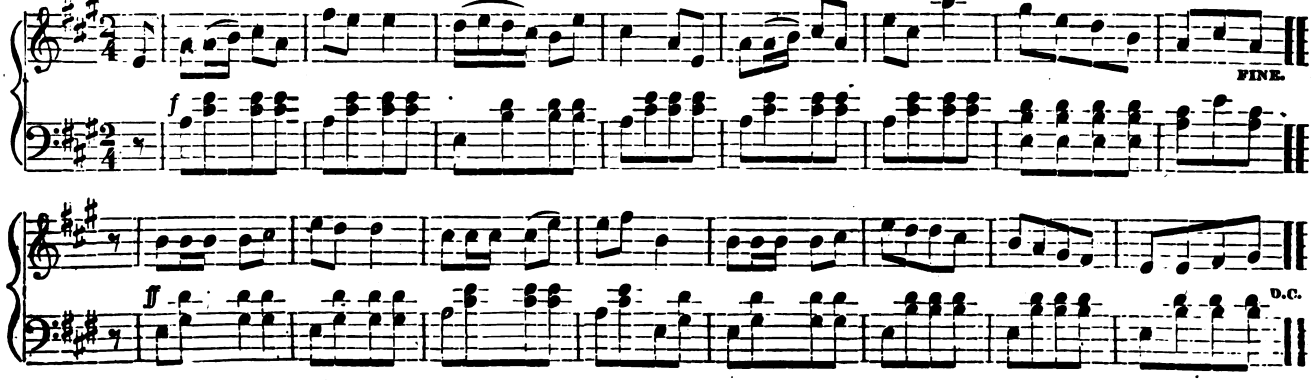
LADIES TRIUMPH, (OR KATY'S RAMBLES.)

First lady join right hands with 2d gent. down the centre; 1st gent. down after them, takes his partner by the left hand, joining his with right 2d gent's left, behind the lady, up in that position to place; 1st gent. and 2d lady down the centre, 1st lady after them and up as before to place, 1st couple down the centre, back, cast off, right and left 4.



FAVORITE DANCE.

First couple change place before commencing to dance. First couple balance to second couple, turn—first four balance to partners, turn—down the centre, back and cast off, ladies chain.



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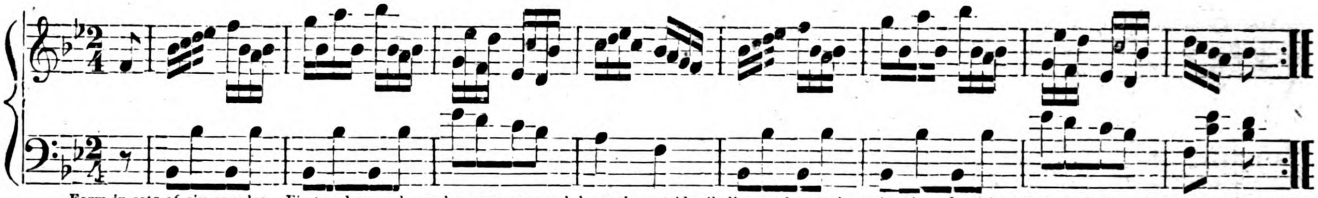
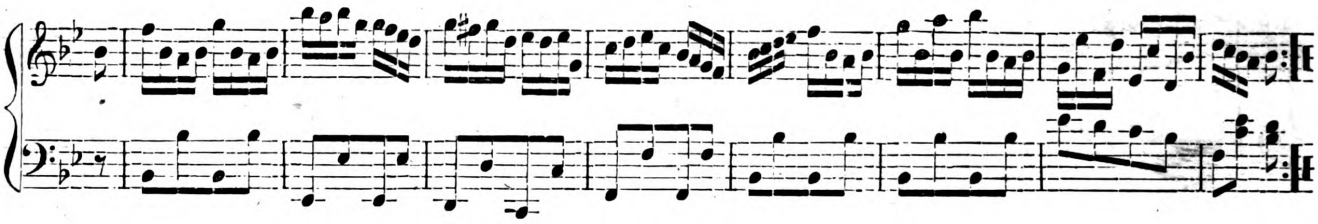
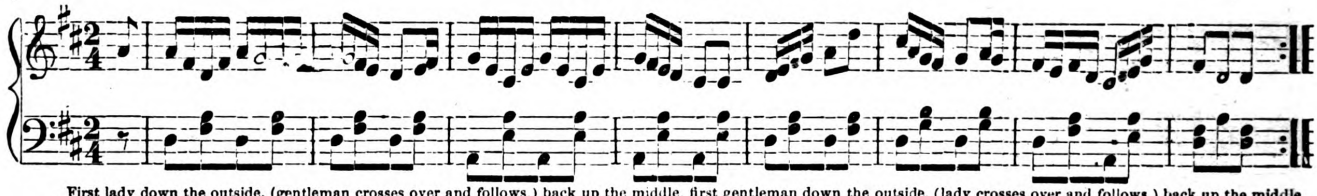
GOOD FOR THE TONGUE.



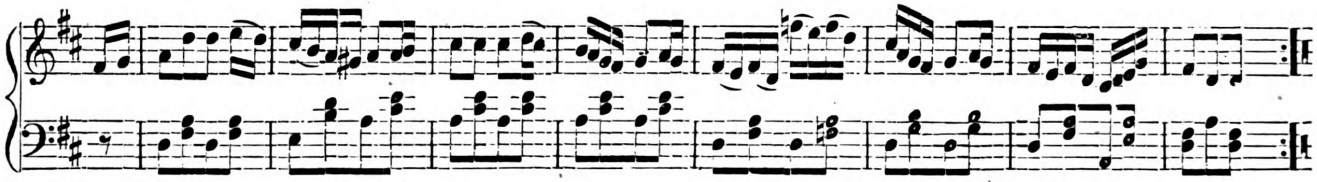
Form in sets of six couples. First and second couples cross over and down the outside. (ladies on the gentlemen's side and gentlemen on the ladies side,) swing half round at the foot of the set, up the outside and cast off one couple, forward and back six, first two couples cross right hands half round, left hands back, right and left.



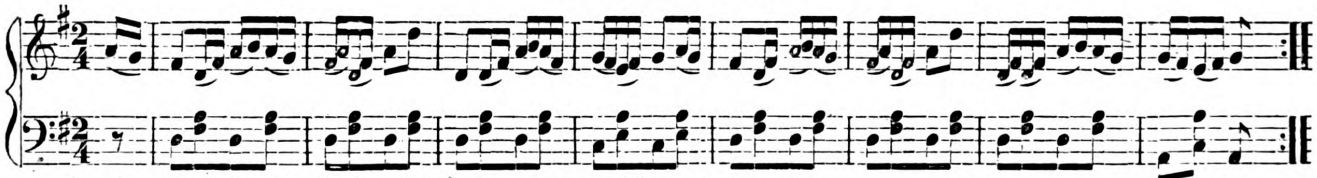
THE CUCKOO.



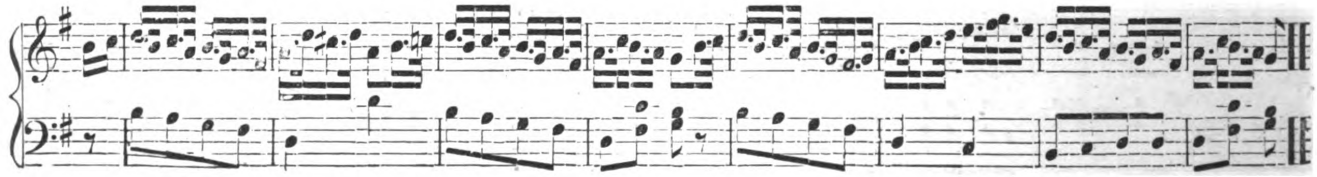
First lady down the outside, (gentleman crosses over and follows,) back up the middle, first gentleman down the outside, (lady crosses over and follows,) back up the middle, (join hands,) down the centre, back and cast off, right and left four.



CHORUS JIG.



Down the outside, up, down the middle, back, cast off, swing contra corners, balance, and swing to place.



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