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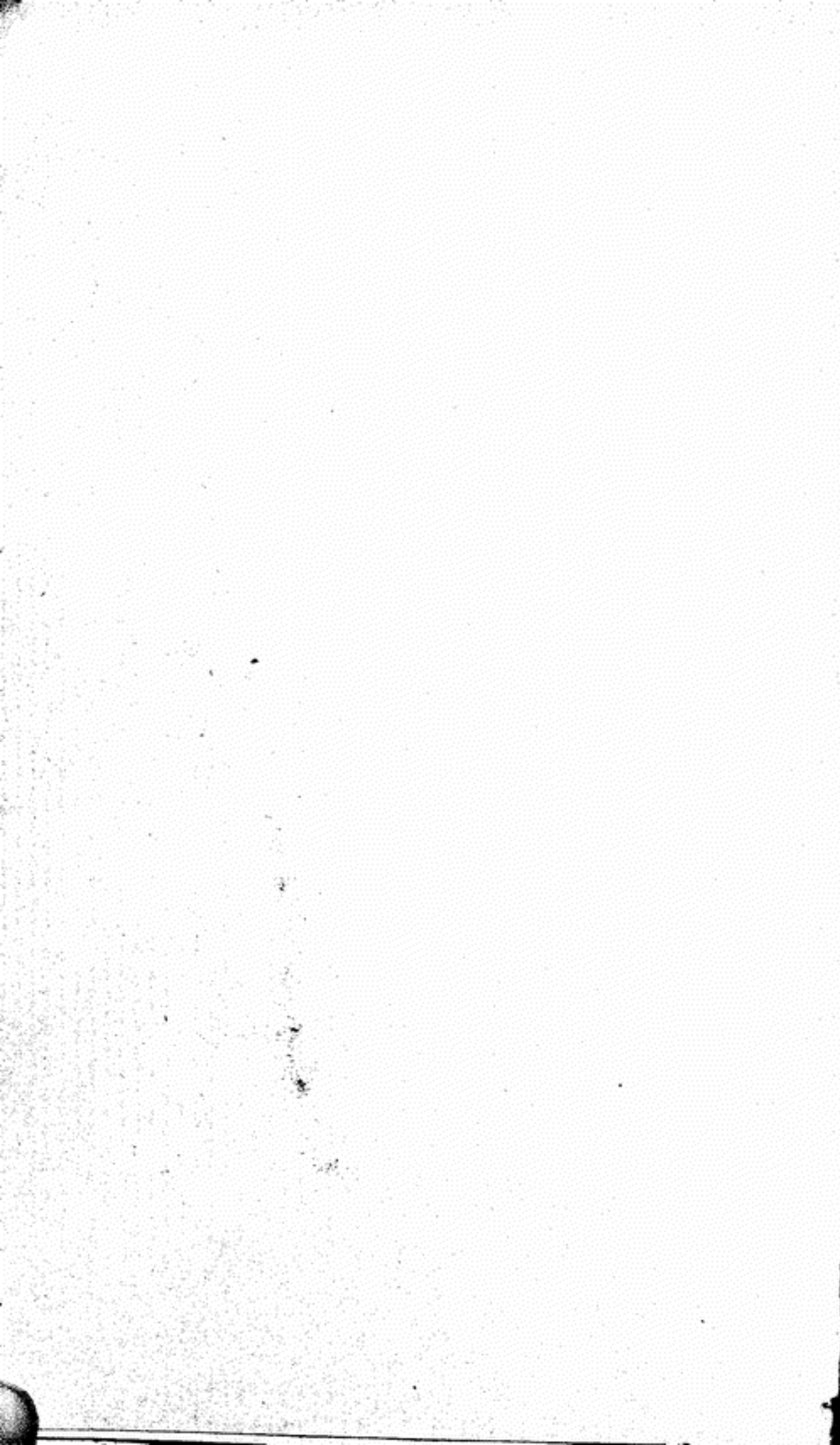
**WEHMAN'S**  
COMPLETE  
**DANCING MASTER**  
AND



**CALL BOOK.**

NEW YORK.  
HENRY J. WEHMAN, PUBLISHER  
130 PARK ROW.





WEHMAN'S  
COMPLETE  
DANCING MASTER  
AND  
CALL BOOK:

CONTAINING

A FULL AND COMPLETE DESCRIPTION OF ALL  
THE MODERN DANCES,

TOGETHER WITH

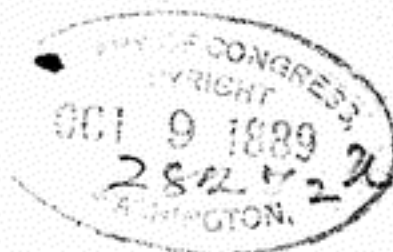
THE FIGURES OF THE GERMAN.

15  
9500  
BY J. H. HARVEY.

NEW YORK:

HENRY J. WEHMAN,

130 PARK ROW.



(1889)

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## PREFACE.



THIS work, which is now offered to the public under the title of "The Complete Dancing Master and Call Book," contains a complete collection of dances of the present date; and we think it an improvement on the numerous dance books now before the public.

The book is compiled in such a manner in regard to calls, which are placed in the forward part of the book, that the amateur, in learning to dance, will not be compelled to waste time in seeking the knowledge he desires. It is a great advantage to the learner to have the positions in dancing brought directly to his notice without the introduction of any other formalities. And to the leader who is desirous of posting himself in the art of calling, this is an invaluable assistant, as the directions for calling are placed together in so concise a manner as to avoid the necessity of turning over a number of pages; enabling him to read at a glance the calls of each figure in dancing, and thereby lightening the duties of the leader considerably.

This little book is designed to supply a long-felt want. There is nothing original in it in the way of new dances, simply because we have not attempted to invent any. Our aim has been to render easy of fulfilment the desire of those who wish to learn the art of dancing.

J. H. HARVEY.

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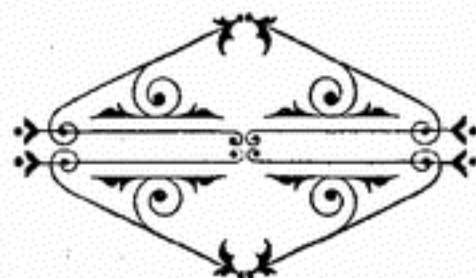
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# THE COMPLETE DANCING MASTER.

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## HINTS FOR THE ORGANIZATION AND MANAGEMENT OF BALLS, PARTIES, SOIREES, &c.

---

To get up a ball or soiree in a genteel and thorough manner, the interested parties should hold a meeting, and attend to business as follows :

1. Hire a room, with convenient dressing chambers attached.
2. Engage music.
3. Draw up and have printed circulars, invitations, cards of admission, order of dancing, &c.
4. Give invitations or sell tickets, according to the object of the ball, or as it may be convenient.
5. Appoint floor managers, whose duty it shall be to form the sets, and to see that they are complete ; to find places for all persons who may wish to dance ; to direct the musicians when to commence, and to decide all questions which may arise during the ball.
6. The appointment of a committee of reception to welcome invited guests.
7. Arrangements for supper.
8. The appointment of doorkeepers, dressing-maids, &c.
9. The return of money and all unsold tickets before the night of the ball.
10. The rendering a correct account of receipts and expenditures, with the balance of money, to the treasurer, who shall appropriate it as directed.

---

## ADVICE IN REGARD TO THE SELECTION OF MUSIC FOR BALLS, PRIVATE PARTIES, &c.

---

**For Dancing.**—If but one instrument is to be used, the violin is unquestionably the best ; next to that the pianoforte should be chosen.

If two pieces are engaged, the violin and piano will be preferable. The harp and violin next, or a violin and violoncello.

**For three pieces.**—A violin, piano and cornet (flute or clarionet), or a violin, harp and cornet.

When selecting the instruments for a small band, choose the violin first, then add as many more as may be deemed requisite, selecting them as follows :

**For four pieces.**—A first and second violin, a violoncello, and first cornet.

**For five pieces.**—Add a flute to the above instruments.

**For six pieces.**—First and second violins, a double bass, flute, clarionet and first cornet.

**For seven pieces.**—Add a second cornet.

**For eight pieces.**—A first and second violin, a tenor, double bass, flute, clarionet, first and second cornets.

**For nine pieces.**—Add a violoncello.

**For ten pieces.**—Select as follows :

- |                   |                   |
|-------------------|-------------------|
| 1. First violin.  | 6. Flute.         |
| 2. Second violin. | 7. Clarionet.     |
| 3. Tenor violin.  | 8. First cornet.  |
| 4. Violoncello.   | 9. Second cornet. |
| 5. Double bass.   | 10. Trombone.     |

For a larger band, some of the parts will have to be double, and others added to them, according to the number engaged, and this should be done by direction of the band master.

The above directions are not intended to interfere with the advice of a competent musician, but are suggested because their observance has heretofore given general satisfaction at balls and private soirées.

## ON CALLING.

There are comparatively few persons, even among habitual dancers, who are so thoroughly drilled in all the figures of the different varieties of quadrilles that they can perform the movements with unerring precision ; in order, therefore, to relieve the mind and prevent confusion, it is necessary for some person, preferably not one of the dancers, to call out the details of each figure for the general direction of the dancers. The individual who does this is usually the leader of the orchestra, who is supposed to understand the routine thoroughly. In some of the fancy quadrilles, the figures introduced are left largely to his discretion, and it necessarily



follows that he must have considerable experience in order to fulfill his duties creditably.

**First.** He should ascertain by experiment what pitch of voice is most perfectly audible with the least possible *noise*. The sounds of the music, the tread of the dancers, and the hum of conversation, offer certain impediments to be overcome, and they may be, without any approach to shouting, if a proper pitch of the voice be employed.

**Second.** Every word should be clearly enunciated, as nothing is more unintelligible than a string of words run one into the other.

**Third.** Not a word should be used beyond what is absolutely necessary to make the *call* plain.

**Fourth.** The *call* should be so timed that the last word of the command is finished at the moment that the corresponding movement is to be begun.

**Fifth.** The *call* should not be made an instant sooner than is necessary. If the word of command is given in a short and distinct manner, the time occupied by the musical bar or measure preceding the movement is generally ample for all ordinary purposes.

## NATIONAL GUARD QUADRILLE.

### DIRECTIONS FOR CALLING.

#### FIRST FIGURE (24 Bars of Music).

Forward and Back, first and second couples .....	4 bars.
Lead to the Right and Salute .....	4 bars.
Cross Right Hands and Turn .....	4 bars.
Cross Left Hands and Return, finished by all facing partners in two lines .....	4 bars.
All Balance to Partners .....	4 bars.
Turn Partners to Places .....	4 bars.

#### SECOND FIGURE (32 Bars).

Forward and Back, first and second couples .....	4 bars.
Turn Partners .....	4 bars.
Side Couples repeat .....	8 bars.
Ladies to the Centre, back to back .....	4 bars.
Ladies Hands Round, to the right .....	4 bars.
All Balance to Partners, and turn .....	8 bars.

Danced four times, twice by head couple and twice by side.

**THIRD FIGURE (32 Bars).**

Forward and Back, first and second ladies only.....	4 bars.
Cross Over .....	4 bars.
Forward and Back, third and fourth ladies .....	4 bars.
Cross Over .....	4 bars.
Salute Corners .....	2 bars.
Salute New Partners .....	2 bars.
Turn New Partners, with right hands .....	4 bars.
All Promenade.....	8 bars.

Danced four times, same as preceding figures.

**FOURTH FIGURE (24 Bars).**

Forward and Back, first and second couples.....	4 bars.
Lead to the Right and Salute.....	2 bars.
Form Two Lines.....	2 bars.
All Forward and Back .....	4 bars.
All Forward Again.....	4 bars.
Head Couples Forward and Back .....	4 bars.
Turn Partners to Place.....	4 bars.

Danced four times.

**FIFTH FIGURE (60 Bars).**

Salute to the United States Army .....	4 bars.
Ladies to the Right.....	32 bars.
Cross Over and Back, head couples .....	8 bars.
Cross Over and Back, side couples.....	8 bars.
All Turn Corners and then Partners.....	8 bars.

Danced four times.

**THE PLAIN QUADRILLE.****DIRECTIONS FOR CALLING.****FIRST FIGURE.**

Head Couples: Right and left .....	8 bars.
Balance .....	8 bars.
Ladies' chain .....	8 bars.
Balance.....	8 bars.

**REPEAT.**

Side Couples: The same, twice.

**SECOND FIGURE.**

**Head Couples:** Forward two.

Forward and back .....	4 bars.
Cross over, ladies inside .....	4 bars.
Chassez to partners .....	4 bars.
Cross over to places, ladies inside.....	4 bars.
Balance .....	8 bars.

*REPEAT.*

**Side Couples:** The same, twice.

**THIRD FIGURE.**

**Head Couples:**

Right hands across.....	4 bars.
Left hands back .....	4 bars.
Balance in place ..	4 bars.
Two ladies forward and back.....	4 bars.
Two gentlemen forward and back.....	4 bars.
Forward four and back.....	4 bars.
Half right and left.....	4 bars.

*REPEAT.*

**Side Couples:** The same, twice.

**FOURTH FIGURE.**

**Head Couples:**

Forward four and back .....	4 bars.
Forward four, first lady cross over .....	4 bars.
Forward three and back.....	4 bars.
Forward again, ladies cross over .....	4 bars.
Forward three.....	4 bars.
Forward again .....	4 bars.
Four hands half round.....	4 bars.
Half right and left.....	4 bars.

*REPEAT.*

**Side Couples:** The same, twice.

**FIFTH FIGURE.**

<b>All:</b>	Promenade.....	8 bars.
<b>Head Couples:</b>	Forward two	} same as in second figure {
	Balance ....	
		16 bars.
		8 bars.

*REPEAT.*

**Side Couples:** The same, twice.

**All:** Chassez.



# THE LANCERS.

## DIRECTIONS FOR CALLING.

### FIRST FIGURE.

Head Couples :	Forward and back .....	4 bars.
	Forward and turn opposite partners ....	4 bars.
	Cross over .....	4 bars.
	Back to places .....	4 bars.
	Balance to corners .....	8 bars.

### REPEAT.

Side Couples : The same, twice.

### SECOND FIGURE.

Head Couples :	Forward and back .....	4 bars.
	Forward and leave ladies in centre ....	4 bars.
	Chassez to right and left .....	4 bars.
	Turn partners to places .....	4 bars.
Side Couples :	Divide, all forward in two lines .....	4 bars.
	Forward again and turn partners to places	4 bars.

### REPEAT.

Side Couples : The same, twice.

### THIRD FIGURE.

Head Couples :	Forward and back .....	4 bars.
	Forward and salute .....	4 bars.
Ladies All :	Cross right hands half round .....	4 bars.
	Left hands back again .....	4 bars.

### REPEAT.

Side Couples : The same, twice.

Instead of "Ladies cross right hands and reverse," a "Ladies chain" is sometimes performed.

### FOURTH FIGURE.

Head Couples :	To the right .....	4 bars.
	To the left .....	4 bars.
	Turn partners to places .....	4 bars.
	Right and left .....	8 bars.

### REPEAT.

Side Couples : The same, twice.

**FIFTH FIGURE.**

<b>All:</b>	Right and left all around .....	16 bars.
<b>First Couple:</b>	Face outward.....	8 bars.
<b>All:</b>	Chassez across .....	8 bars.
<b>First Couple:</b>	Down the centre and back .....	8 bars.
<b>All:</b>	Forward and back .....	4 bars.
	Forward again, turn partners to places..	4 bars.

Repeat four times, each couple facing outward in turn. At the close of the entire figure, "Right and left all round."

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**THE SARATOGA LANCERS.**


---

The Saratoga Lancers is another leading dance of the period, and is deservedly very popular. There are five figures; each of them is danced four times—twice by head couples and twice by side couples.

In all quadrilles the dancers take the same positions—one couple on each side of a square.

Sometimes they form quadrilles with double heads, and sometimes with double sides. All quadrilles danced that way must, where the "Right and left round" occurs, omit it, and dance the "Hands all round" instead.

For the Saratoga Lancers use the same music as for the regular Lancers.

**DIRECTIONS FOR CALLING.****FIRST FIGURE.**

<b>Head Couples:</b>	Forward and back .....	4 bars.
	Forward and turn opposite partners ....	4 bars.
	Cross over .....	4 bars.
	Back to places .....	4 bars.
	Balance to corners.....	8 bars.

**REPEAT.**

**Side Couples:** The same, twice.

**SECOND FIGURE.**

<b>All:</b>	Forward and back, hands joined.....	4 bars.
	Forward ; leave ladies in centre .....	4 bars.
<b>Four Gentlemen</b>	Hands all round to places .....	8 bars.
<b>All:</b>	Form basket ; all round to places.....	8 bars.

Repeat four times; except second and fourth time, "Four gentlemen to centre, and ladies hands all round."

**THIRD FIGURE.**

<b>All:</b>	Forward and back, hands joined.....	4 bars.
	Forward and salute .....	4 bars.
<b>Four Ladies:</b>	Ladies chain, crossing right hands in } passing .....	4 bars.
	Same, back again to partners.....	4 bars.

Repeat four times; except second and fourth times, "Four gentlemen's chain, crossing left hands in passing;" or, "Gentlemen in centre, moulinet all round with partners on right arm," may be substituted for "Gentlemen's chain."

**FOURTH FIGURE.**

<b>Head Couples:</b>	To the right and salute right side couple,	4 bars.
	To the left side couple, taking lady of } right side couple and leaving her } with left side gentlemen.....	4 bars.
	Turn partners to places.....	4 bars.
	Right and left and back.....	8 bars.
	To the left side couple and salute .....	4 bars.
	To the right side couple, returning } ladies of side couples to their part- } ners .....	4 bars.
	Turn partners to places.....	4 bars.
	Right and left, and back .....	8 bars.
<b>Side Couples:</b>	The same.	

**FIFTH FIGURE.**

<b>All:</b>	Grand chain half round, salute.....	8 bars.
	Swing partners half round, and grand } chain to places .....	8 bars.
<b>First Couple:</b>	Join hands and face outwards; third, } fourth and second couples fall in } column behind .....	8 bars.
<b>All:</b>	Chassez across, . . . . .	8 bars.



March round, single file, ladies to the right, gentlemen to the left, and form opposite lines.....	}	8 bars.
Forward and back.....		
Forward and turn partners to places....		4 bars.
		4 bars.

Repeat four times, each couple leading in turn ; finish the figure with "Grand chain," as before.

## THE CALEDONIANS.

### DIRECTIONS FOR CALLING.

#### FIRST FIGURE.

Head Couples:	Cross right hands half round .....	4 bars.
	Left hands back .....	4 bars.
	Balance to partners, and turn .....	8 bars.
	Ladies' chain .....	8 bars.
	Half promenade .....	4 bars.
	Half right and left.....	4 bars.

#### REPEAT.

Side Couples: The same, twice.

#### SECOND FIGURE.

Head Couples:	Forward and back .....	4 bars.
	Forward again and salute .....	4 bars.
All Ladies:	Balance to partners .....	8 bars.
All:	Promenade.....	8 bars.

#### REPEAT.

Side Couples: The same, twice.

#### THIRD FIGURE.

Head Couples:	Forward and back .....	4 bars.
	Forward and dos-à-dos .....	4 bars.
	Cross over, first couple inside .....	4 bars.
	Back again, second couple inside....	4 bars.
	Balance to corners .....	8 bars.

All:	Forward to centre .....	4 bars.
	Forward and turn partners .....	4 bars.

*REPEAT.*

Side Couples: The same, twice.

**FOURTH FIGURE.**

Head Couples:	Forward .....	4 bars.
	Forward and turn partners .....	4 bars.
Four Ladies:	To the right.. ..	4 bars.
Four Gentlemen	To the left .....	4 bars.
Four Ladies:	To the right .....	4 bars.
Four Gentlemen	To the left .....	4 bars.
All:	Promenade .....	8 bars.

*REPEAT.*

Side Couple: The same, twice.

**FIFTH FIGURE.**

First Couple:	Promenade (round inside) .....	8 bars.
Four Ladies:	Forward and back .....	4 bars.
Four Gentlemen	Forward and back .....	4 bars.
All:	Balance to partners .....	4 bars.
	Turn partners .....	4 bars.
	Right and left half round .....	8 bars.

---

## THE SURPRISE QUADRILLE.

### DIRECTIONS FOR CALLING.

**FIRST FIGURE.**

First Lady:	Balance to right hand couple .....	4 bars.
	Three hands round .....	4 bars.
The Three:	Balance to next couple on right .....	4 bars.
	Five hands round .....	4 bars.
The Five:	Balance to next couple on right ....	4 bars.
	Seven hands round to places .....	4 bars.
All:	Balance and turn partners .....	8 bars.

Each lady takes her turn in leading off.

## SECOND FIGURE.

<b>Head Couples:</b>	To the right.....	4 bars.
<b>All:</b>	Chassez, and form into lines .....	4 bars.
	Half right and left in line .....	4 bars.
	Half right and left across.....	4 bars.
	Half ladies chain in line.....	4 bars.
	Half ladies chain across .....	4 bars.
	Forward and back in line.....	4 bars.
	Forward and turn partners to places....	4 bars.

**Side Couples:** The same.

## THIRD FIGURE.

<b>All:</b>	Right and left all round .....	16 bars.
	Bow to corners; bow to partners .....	8 bars.
	Right and left all round .....	16 bars.
	Balance to corners; turn partners .....	8 bars.
<b>Head Couples:</b>	Forward to centre .....	} 4 bars.
<b>Side Couples:</b>	Separate and chassez to head couples' places .....	
	Forward to centre .....	4 bars.
<b>Head Couples:</b>	Separate and resume places.....	4 bars.

**Side Couples and Head Couples:** Repeat the last eight measures to their places.

## FOURTH FIGURE.

<b>First Couple:</b>	Balance to right hand couple .....	4 bars.
	Four hands round .....	4 bars.
	Right and left with next couple .....	8 bars.
	Ladies' chain with next couple.....	8 bars.
<b>All:</b>	Balance and turn partners .....	8 bars.

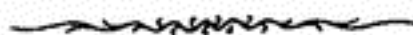
Other couples repeat this in turn.

## FIFTH FIGURE.

<b>First Couple:</b>	Forward and back .....	4 bars.
	Cross over .....	4 bars.
<b>Two Ladies:</b>	Join hands, chassez inside .....	} 4 bars.
<b>Two Gentlemen</b>	Chassez outside.....	
	Join hands, chassez inside .....	} 4 bars.
<b>Two Ladies:</b>	Chassez outside.....	
<b>All:</b>	Balance and turn partners .....	8 bars.



Ladies :	To centre and back .....	4 bars.
	To centre again and stop .....	4 bars.
Gentlemen :	Join hands around the ladies.....	} 8 bars.
	Balance and turn partners to places ..	
	To centre and back .....	4 bars.
	To centre again and stop .....	4 bars.
Ladies :	All rush quickly to seats.	



## PRINCE IMPERIAL QUADRILLE.

As usual in all quadrilles, the first eight bars of music are employed by the gentlemen saluting first their own partners, then the lady on their left.

### DIRECTIONS FOR CALLING.

#### FIRST FIGURE.

Head Couples :	To the right and salute.....	4 bars.
	Take side ladies and go opposite .....	4 bars.
	Ladies' grand chain (without gentlemen)	8 bars.
All :	Chassez to right and left .....	4 bars.
	Turn partners, head couples at opposite	
	places .....	4 bars.
Head Couples :	Repeat as they stand.	
Side Couples :	The entire figure, once.	

#### SECOND FIGURE.

First Gentleman and Second Lady :	Forward .....	2 bars.
	Turn both hands, and both face first lady,	2 bars.
	Cross over and turn with left hands ....	4 bars.
Head Couples :	Forward and back .....	4 bars.
	Half ladies' chain.....	4 bars.
All :	Chassez and turn corners, right hands ..	4 bars.
	Turn partners, left hands, to places ....	4 bars.

This figure is danced four times, each gentleman and opposite lady commencing in turn.

**THIRD FIGURE.**

<b>First Couple:</b>	Forward .....	2 bars.
	Gentleman back to place, leaving lady facing him in centre .....	2 bars.
<b>Second Couple:</b>	The same .....	4 bars.
<b>Third Couple:</b>	The same .....	4 bars.
<b>Fourth Couple:</b>	The same .....	4 bars.
<b>Four Ladies:</b>	Join hands back to back, one turn to left, .....	4 bars.
<b>Four Gentlemen</b>	Complete the ring and salute .....	4 bars.
<b>All:</b>	Balance as they are .....	4 bars.
	Turn partners to places .....	4 bars.

Performed four times, each partner leading off in turn.

**FOURTH FIGURE.**

<b>Head Couples:</b>	Forward and back .....	4 bars.
<b>First Lady and Second Gentleman:</b>	To sides .....	4 bars.
	Forward six and back, twice .....	4 bars.
	Forward two and back .....	4 bars.
	Forward two, salute, and face partners ..	4 bars.
	Four hands half round, with sides .....	4 bars.
	Half right and left to places .....	4 bars.
<b>Head Couples:</b>	Repeat.	
<b>Side Couples:</b>	The same, twice.	

**FIFTH FIGURE.**

<b>Four Ladies:</b>	To the right, four times .....	16 bars.
<b>First Gentleman and Opposite Lady:</b>	Forward and back, .....	4 bars.
	Forward and swing to face partners ....	4 bars.
<b>Head Couples:</b>	Chassez to right and left .....	4 bars.
	Turn partners to places .....	4 bars.
<b>Head Couples:</b>	Repeat the whole figure with second gentleman and opposite lady.	
<b>Side Couples:</b>	The same, twice.	

---

**WALTZ QUADRILLE, No. 1.**


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The figures of the Waltz Quadrille are partly derived and modified from the First Set, or Plain Quadrille; and all the different movements of each figure that are here introduced will be found clearly explained in the corresponding figures, described and referred to in other parts of the book.

## DIRECTIONS FOR CALLING.

**FIRST FIGURE.**

Head Couples:	Right and left .....	8 bars.
All:	Waltz .....	16 bars.
Head Couples:	Ladies' chain .....	8 bars.
All:	Waltz .....	16 bars.
Side Couples:	The same.	

**SECOND FIGURE.**

Head Couples:	Forward two .....	16 bars.
All:	Waltz .....	16 bars.

*REPEAT.*

Side Couples: The same, twice.

**THIRD FIGURE.**

Head Couples:	Forward four .....	4 bars.
	Forward again, change partners .....	4 bars.
All:	Waltz .....	16 bars.

*REPEAT.*

Side Couples: The same, twice.

**FOURTH FIGURE.**

All:	Join hands, forward and back .....	4 bars.
	Turn partners to places .....	4 bars.
All:	Waltz .....	16 bars.

This is done four times.

**FIFTH FIGURE.**

All:	Right and left half round .....	8 bars.
All:	Waltz .....	16 bars.
Head Couples:	Forward two .....	16 bars.
All:	Waltz .....	16 bars.
Side Couples:	The same.	
All:	At the close, salute .....	8 bars.

The movements of "Forward two" will be found in the second figure of the Plain Quadrille.



## WALTZ QUADRILLE, No. 2.

## DIRECTIONS FOR CALLING.

## FIRST FIGURE.

Head Couples:	Right and left.....	8 bars.
	Balance .....	8 bars.
	Ladies' chain .....	8 bars.
All:	Waltz .....	16 bars.

*REPEAT.*

Side Couples: The same, twice.

## SECOND FIGURE.

Head Couples:	Forward two.....	16 bars.
All:	Waltz .....	16 bars.

*REPEAT.*

Side Couples: The same, twice.

## THIRD FIGURE.

Head Couples:	Right hands across.....	4 bars.
	Left hands to centre .....	4 bars.
	Balance to centre .....	4 bars.
	Half promenade to opposite places .....	4 bars.
All:	Waltz .....	16 bars.

*REPEAT.*

Side Couples: The same, twice.

## FOURTH FIGURE.

Head Couples:	Balance to the right.....	4 bars.
	Exchange partners, gentlemen lead new partners to places.....	4 bars.
Ladies:	Grand chain .....	8 bars.
All:	Forward and back.....	4 bars.
	Turn new partners to places .....	4 bars.
All:	Waltz .....	16 bars.
Head Couples:	Repeat; ending with own partners again.	
Side Couples:	The same, twice.	

## FIFTH FIGURE.

All:	Right and left half round .....	8 bars.
	Reverse to places .....	8 bars.
Head Couples:	Forward and back .....	4 bars.
	Forward and salute .....	4 bars.
All Ladies:	To the right .....	8 bars.
All:	Waltz .....	16 bars.
Head Couples:	Repeat.	
Side Couples:	The same, twice ; ending with " Right and left half round and reverse to places and salute."	

## THE GLIDE LANCERS.

The Glide (or Waltz) Lancers consists of the corresponding figures of the original set, somewhat curtailed to allow of the introduction, at intervals, of the waltz movement.

## DIRECTIONS FOR CALLING.

## FIRST FIGURE.

Head Couples:	Forward and back .....	4 bars.
	Forward and turn opposite partners ....	4 bars.
	Cross over, first couple inside .....	4 bars.
	Return, second couple inside .....	4 bars.
	Waltz .....	16 bars.
All:	Balance at corners .....	8 bars.
Side Couples:	The same.	

## SECOND FIGURE.

Head Couples:	Forward and back .....	4 bars.
	Forward, ladies face partners .....	4 bars.
	Chassez, and turn partners to places ....	8 bars.
All:	Ladies to the right .....	8 bars.
	Waltz .....	16 bars.

## REPEAT.

Side Couples: The same, twice.

**THIRD FIGURE.**

Head Couples:	Forward and back .....	4 bars.
	Forward and salute .....	4 bars.
	Waltz .....	16 bars.
	Ladies' chain .....	8 bars.

*REPEAT.*

Side Couples: The same, twice.

**FOURTH FIGURE.**

Head Couples:	To the right, salute .....	4 bars.
	To the left, salute .....	4 bars.
	Waltz .....	16 bars.
	Right and left across .....	8 bars.

*REPEAT.*

Side Couples: The same, twice.

**FIFTH FIGURE.**

All:	Right and left all round .....	16 bars.
First Couple:	Waltz .....	8 bars.
All:	Chassez across .....	8 bars.
First Couple:	Promenade .....	8 bars.
All:	Forward and back .....	4 bars.
	Forward again, turn partners to places..	4 bars.

*REPEAT.*

Side Couples: The same, ending with "Right and left all round."

**THE GLIDE CALEDONIANS.****FIRST FIGURE.**

Head Couples:	Right hands across .....	8 bars.
	Balance to partners .....	8 bars.
All:	Waltz .....	16 bars.

*REPEAT.*

Side Couples: The same, twice.



**SECOND FIGURE.**

**Head Couples:** Forward and back, forward and salute... 8 bars.  
**All:** Ladies to the right..... 8 bars.  
**All:** Waltz ..... 16 bars.

*REPEAT.*

**Side Couples:** The same, twice.

**THIRD FIGURE.**

**Head Couples:** Forward and back, and dos-à-dos..... 8 bars.  
**All:** Balance at corners ..... 8 bars.  
Waltz ..... 16 bars.

*REPEAT.*

**Side Couples:** The same, twice.

**LAST FIGURE.**

**First Couple:** Promenade..... 8 bars.  
**Four Ladies:** Forward and back ..... 4 bars.  
**Four Gentlemen:** Forward and back ..... 4 bars.  
**All:** Balance to partners ..... 8 bars.  
Waltz ..... 16 bars.  
**Second, Third and Fourth Couples:** The same, in turn.

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**THE PARISIAN VARIETIES.****DIRECTIONS FOR CALLING.****FIRST FIGURE.**

**First Couple:** Advance and salute right side couple... 2 bars.  
Back to places..... 2 bars.  
Advance and salute left side couple .... 2 bars.  
Back to places..... 2 bars.  
**Head Couples:** Right and left across and back..... 8 bars.  
**All:** Waltz ..... 16 bars.

Danced four times, each couple leading off in rotation.

**SECOND FIGURE.**

<b>First Gentleman and Opposite Lady :</b>	<b>Forward .....</b>	<b>2 bars.</b>
	Swing half round with left hands, facing partners.....	2 bars.
	Chassez to the right.....	2 bars.
	Half turn with left hands .....	2 bars.
	The above eight bars repeated .....	8 bars.
<b>All :</b>	Polka to the right.....	2 bars.
	Polka step, to centre and back .....	2 bars.
	The last four bars danced four times in all, requiring additional .....	12 bars.

The whole figure is performed four times, commenced by each gentleman in succession.

**THIRD FIGURE.**

<b>First Gentleman :</b>	<b>Leads lady on his left to centre .....</b>	<b>2 bars.</b>
	Leads opposite lady to centre .....	2 bars.
	Leads lady on his right to centre .....	2 bars.
	Lastly his own partner to centre .....	2 bars.
<b>Four Ladies :</b>	<b>Join hands around gentleman, swing to the left .....</b>	<b>4 bars.</b>
<b>Four Gentlemen :</b>	<b>Turn partners to places .....</b>	<b>4 bars.</b>
<b>Four Couples :</b>	<b>To the centre.....</b>	<b>4 bars.</b>
<b>All :</b>	<b>Waltz to places .....</b>	<b>4 bars.</b>
<b>Four Couples :</b>	<b>To centre .....</b>	<b>4 bars.</b>
<b>All :</b>	<b>Waltz to places .....</b>	<b>4 bars.</b>

**FOURTH FIGURE.**

<b>First Couple :</b>	<b>To centre and swing half round.....</b>	<b>4 bars.</b>
	Separate, cross right hands with side couples, turn to left.....	4 bars.
<b>First Gentleman and Lady :</b>	<b>Forward and back.....</b>	<b>4 bars.</b>
	Turn left hands to places.....	4 bars.
<b>Head Couples :</b>	<b>Cross over and turn in opposite places..</b>	<b>4 bars.</b>
<b>Side Couples :</b>	<b>The same .....</b>	<b>4 bars.</b>
<b>Head Couples :</b>	<b>The same to places.....</b>	<b>4 bars.</b>
<b>Side Couples :</b>	<b>The same .....</b>	<b>4 bars.</b>

The whole performed four times, each couple taking the lead successively.

**FIFTH FIGURE.**

<b>First Gentleman and Opposite Lady :</b>	<b>Forward and back.....</b>	<b>4 bars.</b>
<b>Head Couples :</b>	<b>Salute and separate to sides.....</b>	<b>4 bars.</b>

<b>All:</b>	Forward and back .....	4 bars.
	Forward and form a star .....	2 bars.
	Balance .....	2 bars.
<b>Gentlemen:</b>	Forward to next ladies and balance.....	4 bars.
	Forward to next ladies and balance.....	4 bars.
	Repeat twice .....	8 bars.
<b>All:</b>	Waltz round .....	16 bars.

This is performed four times, each gentleman and opposite lady leading off in rotation.

## THE LONDON POLKA QUADRILLE.

### DIRECTIONS FOR CALLING

#### FIRST FIGURE.

<b>Head Couples:</b>	Forward and back .....	4 bars.
	Forward, change partners and back ....	4 bars.
	Polka, once round inside quadrille .....	8 bars.
	Balance at places, turn right hands half round.....	4 bars.
	Balance again, left hands half round....	4 bars.
	Half promenade, ending with half turn .	4 bars.
	Half promenade back again .....	4 bars.

#### REPEAT.

**Side Couples:** The same, twice.

#### SECOND FIGURE.

<b>First Couple:</b>	Polka four turns, ending in front of opposite couple .....	8 bars.
<b>Gentlemen:</b>	Swing opposite ladies, right hands round	4 bars.
	Reverse, left hands round .....	4 bars.
<b>First Couple:</b>	Polka back to places .....	8 bars.
<b>Each Couple:</b>	The same,	



**THIRD FIGURE.**

- First Couple:** Polka four turns, ending in front of right  
                     hand couple ..... 8 bars.  
                     Cross right hands round..... 4 bars.  
                     Cross left hands back again. .... 4 bars.  
                     Polka four turns to places ..... 8 bars.  
**Head Couples:** Half promenade ..... 4 bars.  
**Head Couples:** Polka two turns to places ..... 4 bars.  
**Each Couple:** The same, in turn.

**FOURTH FIGURE.**

- First Couple:** Polka four turns round to the right, end-  
                     ing in places ..... 8 bars.  
**All:** Join hands, ladies to the right, four times, 8 bars.

In executing this movement, after joining hands, each lady releases both hands, makes a polka turn *alone* to the right, passing in front of the gentleman who was on her right, falls in the circle again on *his* right, and all join hands again. This being done four times in succession, brings the ladies to their original positions.

- All the Couples:** Polka round and to places again ..... 8 bars.  
**Second Couple:** Repeat, the gentlemen going four times  
                     to the right.  
**Side Couples:** The same, in turn.

**FIFTH FIGURE.**

- All:** Hands all around ..... 8 bars.  
           Balance to partners and turn..... 8 bars.  
**First Lady:** Cross over four polka steps backwards,  
                     the gentleman following facing her .. 4 bars.  
**First Gentleman:** Four polka steps backwards, the lady  
                     following him ..... 4 bars.

When the first lady starts backwards and forwards, she commences each time with the right foot; the gentleman commences each time with the left foot.

- First Couple;** Polka four turns round ..... 8 bars.

This is performed by each couple in succession.

## FANCY QUADRILLE FIGURES.

These consist of single figures, one of which is occasionally introduced in the place of the second or fifth figure of the plain quadrille.

### DIRECTIONS FOR CALLING.

#### THE BASKET FIGURE.

This is always danced to the tune of "Life let us cherish."

<b>Head Couples:</b>	Forward and back.....	4 bars.
	Cross over .....	4 bars.
	Chassez to partners .....	4 bars.
	Cross back to places .....	4 bars.
	Balance.....	8 bars.
<b>Ladies:</b>	Forward and back.....	4 bars.
	Forward and join hands.....	4 bars.
<b>Gentlemen:</b>	Hands around.....	8 bars.
	Form basket .....	<i>pause.</i>
<b>All:</b>	Balance.....	4 bars.
	Turn partners to places .....	4 bars.

#### REPEAT.

**Side Couples:** The same, twice, gentlemen instead of ladies to centre.

#### THE STAR FIGURE.

<b>Four Ladies:</b>	To centre and back .....	4 bars.
<b>Four Gentlemen:</b>	The same .....	4 bars.
<b>Ladies:</b>	Cross right hands, half turn to the left..	4 bars.
	Turn, cross left hands, back again.....	4 bars.
<b>Gentlemen:</b>	Right hands to partners.	
<b>All:</b>	Balance.....	4 bars.
	Turn partners to places .....	4 bars.

#### REPEAT.

*REPEAT TWICE*, Gentlemen to centre.

**THE MARCH FIGURE.**

This figure is more adapted for an assembly where a number of sets are dancing at the same time, as it fails to be effective or interesting unless about eight sets, or thirty-two couples, participate in the march.

- First Couple:** Promenade, facing outwards..... 8 bars.  
**Remaining Couples:** Fall in column.  
**All:** The columns on the floor fall in line of march. Pause in music.  
 Ladies to the right, gentlemen to the left, march up the centre, in couples.  
 Halt. All turn and face partners.  
**All:** Four steps backward.  
**Head Couple:** Forward two, and back ..... 4 bars.  
 Forward again and swing ..... 4 bars.  
 Down the middle and take bottom places.  
**Each Couple:** The same, in succession ..... 16 bars.  
**All:** Forward and back..... 4 bars.  
 Turn partners; couples in column again, 4 bars.

**JIG FIGURE.**

- All:** Hands round..... 8 bars.  
**Ladies:** To the right, four times ..... 32 bars.  
**All:** Hands round..... 8 bars.  
**Gentlemen:** To the right, four times ..... 32 bars.  
**All:** Hands round..... 8 bars.  
 Chassez..... 8 bars.

**THE MINUET FIGURE.**

This is very similar to the "Gavotte," but is a good deal shorter.

- Head Couples:** Forward and back..... 4 bars.  
 Dos à dos ..... 4 bars.  
**Sides Four:** Forward and back ..... 4 bars.  
 Forward and exchange partners ..... 4 bars.  
**All:** Ladies' chain..... 8 bars.  
**Sides Four:** Forward and back ..... 4 bars.  
 Turn partners to places ..... 4 bars.

The whole figure is danced four times.

### THE CHEAT.

First Couple:	Balance to third couple .....	8 bars.
	Balance to second couple .....	8 bars.
	Balance to fourth couple .....	8 bars.
	Balance to partners .....	8 bars.

Repeated in turn by each couple.

### THE NINE-PIN FIGURE.

The following calls make very good figures for the "Nine Pin."

Forward four.

Balance to partners.

Head ladies turn opposite gentlemen.

Side ladies turn opposite gentlemen.

Ladies to centre. *Stop music.*

Hands all round.

Hands all round the other way.

Nine-pin turn ladies. *Stop music.*

Right and left.

Balance partners.

Nine-pin turn gentlemen. *Stop music.*

Forward and back.

Forward and turn opposite partners.

Ladies to the right.

Gentlemen to the left.

Ladies' chain. *Stop music.*

Right and left all round.

Dos-a-dos.

Balance to corners.

Head couples cross over and back.

Four gentlemen cross right hands in centre. *Stop music.*

### THE VIRGINIA REEL.

First Gentleman and Last Lady: Forward and back . 4 bars.

First Lady and Last Gentleman: The same..... 4 bars.

First Gentleman and Last Lady: Swing right hands . 4 bars.

First Lady and Last Gentleman: The same..... 4 bars.

First Gentleman and Last Lady: Swing left hands... 4 bars.

First Lady and Last Gentleman: The same..... 4 bars.

First Gentleman and Last Lady: Swing both hands.. 4 bars.

First Lady and Last Gentleman: The same..... 4 bars.

First Gentleman and Last Lady: Dos-à-dos..... 4 bars.

First Lady and Last Gentleman: The same..... 4 bars.



- First Couple:** Turn right hands ..... 2 bars.  
 Separate and -turn second couple, left  
 hands..... 2 bars.  
 Turn right hands . .... 2 bars.  
 Separate and turn third couple, left  
 hands..... 2 bars.  
 And so on to the bottom.  
 Join hands and back to places at top.
- All:** Gentlemen to left, ladies to right, march  
 down outside and up the middle.
- Head Couple:** Down the middle to bottom.

### POP GOES THE WEASEL.

- Head Couple:** Down the middle and back ..... 8 bars.  
 Down outside and back ..... 8 bars.  
 Right hands across with second lady ... 8 bars.  
 Three left hands across, second lady under 8 bars.
- Head Couples:** Right hands across with second gentle-  
 man ..... 8 bars.  
 Three left hands across, second gentle-  
 man under ..... 8 bars.

The head couple repeat the figure, with each side couple in succession.

### SPANISH DANCE.

- Two Couples:** Forward four ..... 2 bars.  
 Change partners..... 2 bars.  
 Forward four ..... 2 bars.  
 Change partners..... 2 bars.  
 Repeat..... 8 bars.  
 Cross right hands..... 4 bars.  
 Cross left hands ..... 4 bars.
- All:** Waltz ..... 8 bars.

### THE SICILIAN CIRCLE.

- Two Couples:** Right and left across..... 4 bars.  
 Back again..... 4 bars.  
 Balance and turn partners ..... 8 bars.  
 Ladies' chain ..... 8 bars.  
 Forward and back..... 4 bars.  
 Forward and through to next set..... 4 bars.

## THE GRAND MARCH.

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The Grand March is a brilliant feature of every ball. It is generally the signal for the opening of festivities. It is led either by the floor manager or the president, accompanied by their ladies; they are followed by the other officers according to their rank; then by the other members and their ladies; and last, but not least, by their friends and guests of the evening.

The above is generally the rule, but there are some exceptions; for instance, if the ball is attended by some popular prominent personage, such as a Member of Congress, Senator, or distinguished scholar, &c., as a matter of courtesy they are invited to open the ball by leading the Grand March. All military balls are mostly opened as above exception states.

Some balls are opened by a Waltz; this is done when there are not enough in attendance to perform the figures and evolutions of the Grand March.

Other balls open with a Lancers, followed by four or five other dances, and then the Grand March; that is usually done when there is some presentation to be made to some popular person or persons present.

In the Grand March each gentleman, accompanied by a lady, whom he meets at the door of the ladies' parlor, takes his position in the march, keeping correct time to the music, which is either 2-4, 4-4, or 6-8 time, and should not be either too fast or too slow.

## THE MARCH IN FILE.

As soon as all are in order the leader should head the line of march up the middle of the room; when he has reached the top he turns to the left, and his partner to the right; the gentlemen all follow him in single file, the ladies following the leading lady in the same manner; when the leaders of the two lines arrive at the bottom they pass to the left of each other, the gentlemen marching round the room on the outside, and the ladies inside them and in the opposite direction. When the first gentleman meets his partner again at the top of the room, they both march together again round the room to the right, followed by the other couples in their order. The leader should be careful to introduce sufficient plain marching between each figure to get all the couples following him in column before commencing a new evolution.

## THE MARCH IN COLUMN.

The first couple lead round the room, the way of the clock, until the leader reaches the bottom left-hand corner. There, instead of

turning upwards at right angles up the side of the room, the first couple should file to the right and march in a line parallel with the advancing couples, but in an opposite direction across the room; as each couple successively arrives at the same corner, they file to the right and follow their leader. When the leader has got across the room, the first couple should file to the left and march straight across back again, and so on, forming a serpentine line of march backwards and forwards across the room until the top of the room is reached. To make this effective, it requires a considerable number of couples, so that there will be at least four lines constantly passing each other in opposite directions, and forming a very pleasing appearance. When the first couple reach the top of the room they lead the march round the room again, until all the couples are following them in regular column.

### THE MARCH BY PLATOONS.

The first couple lead the march up the centre of the room. As they reach the top, the first couple passes round to the right; the second couple to the left; the remaining *odd* couples in their order to the right, and the *even* couples following to the left. All thus march down their side of the room, until they meet in the middle at the bottom. There they turn up the centre again four abreast. Arriving at the top, the first four wheel round by the right; the second four wheel round by the left, and so on alternately, each division marching down its side of the room. When they meet at the bottom they advance up the centre again, eight abreast. At the top of the room the first and third eight wheel to the right, and the second and fourth wheel to the left, each succeeding eight wheeling right and left alternately, down the sides of the room, meeting at bottom, and marching up the centre sixteen abreast, thus forming full lines. At the top of the room all halt, the first, third, &c. (*odd*) lines face all to the right; the second, fourth, &c. (*even*) lines all to the left, the gentlemen step up by the side of their lady partners, and the front line marches off in couples to the right, the other lines following in their track, in the same manner as in the March by Columns, and finishing in the same way laid down in that march.

### THE ARBOR MARCH.

All the couples march round the room in order. The first couple join right hands, stop, and raise their hands, forming an arch. The second couple pass underneath the arch, the gentleman first, and form another arch; the third couple pass under both and also form an arch, and so on, each couple passing through the arches ahead of them in turn, until one continuous arch has been formed. The first couple (now in the rear) then passes through and out at the front end of the arbor, followed by each rear couple in



succession, until the arches have all disappeared. If the number of couples is large, the first couple can follow the last couple at once under the arches, if preferred, and repeat the arbor continuously as long as may be desired. The plain march in couples is then resumed, until the line of march is in regular order again.

### THE SERPENTINE MARCH.

The couples march once round the room, the way of the clock. The leader steps in front of his lady and leads the way up the centre of the room; as each couple turns to go up the centre, each gentleman steps into single line ahead of his lady, forming by degrees the whole couples into single file. When the first gentleman reaches the top of the room, he leads the way to the right entirely round and round the room, each successive round passing inside the former, describing a spiral track towards the centre of the room. As soon as the inner coil becomes small, the leader turns sharp round to the left and retraces his steps between the coils, until he marches between the coils entirely out of them. He continues his march until all the coils are unwound, and then each gentleman retires a step to the left of his lady partner, and the march is continued in column until all the couples have fallen into regular order again.

At the conclusion of the march, the leader stops, gives a signal for the music to be changed into a waltz, and leads off with his partner, followed by the other couples in succession until the dancing becomes general.

### GENERAL REMARKS.

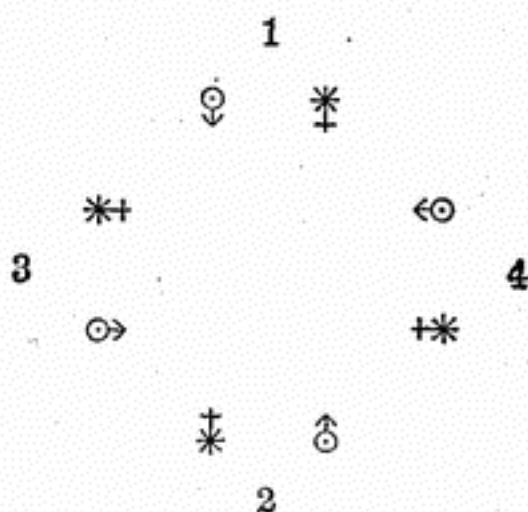
In order to ensure success in a march of this description, no gentleman can be allowed to act as cavalier to two ladies, as the movements require all to march in couples. The leader should regulate his pace to suit circumstances, endeavoring always to keep the line of march unbroken and the couples at uniform distances from each other. The couples, also, must follow exactly in the track of those before them and of the leader, keeping correct time with the music, and conforming in every particular with the leader's movements.

Other combinations can be introduced, according to the fancy and invention of the leader, but the five movements here given are very neat and effective, and will be found quite sufficient to entertain, without rendering the march tedious and wearing to those participating in it before the dancing commences.



## QUADRILLES, OR SQUARE DANCES.

Quadrilles should be danced by four couples, each couple occupying one side of the square, as shown in the diagram :



†, a gentleman; ⊙, a lady, facing the way the pointers direct.

The gentleman of each couple stands on the left of his lady partner. In a regular ball-room, the location of the first couple in each quadrille is usually on the side of the square nearest to the head of the room, which is generally the end farthest from the main entrance; the second couple stands opposite to and facing the first; the third couple is on the right hand of the first, and the fourth couple stands on the left of the first and opposite the third.

The first and second are designated the *head couples*, and the third and fourth, the *sides*.

It is not advisable to introduce more than four couples in a set, although it is occasionally done in cases where the space for dancing is limited or when there are not couples enough to form two sets.

The quadrille consists of five figures, each of which has its appropriate music, which is always divided into strains or divisions of eight bars each. In counting, each bar consists of two counts or beats; each movement always takes eight steps or counts to perform it, and occupies, therefore, four bars of the music. When all the couples and sets are in order, the signal is given for the music to commence; the first eight bars are merely preparatory, during which the partners of each couple salute one another; each gentleman bows first to his own partner, then to the lady of the couple on his left; each lady courtesies, first to her partner and then to the gentleman of the couple on her right.

## EXPLANATION OF QUADRILLE STEPS AND MOVEMENTS

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**Right and Left Across.**—Two couples cross over, taking four steps; each person gives right hand in passing to opposite person, then joins left hands with partners; each couple turns half round in opposite couple's places, and return immediately back to their proper positions in the same manner.

**Balance.**—Partners cross hands—right hands uppermost, and promenade to the right to opposite couple's places, taking eight steps, and return in the same manner.

**Ladies Chain.**—Two ladies cross over, giving each other right hands in passing, and turn opposite gentleman with left hands, and return to places in the same manner.

**Forward Two or Forward and Back.**—Commence with right foot, take three steps forward, and bring the left foot behind the right; *count four*, then take three steps backward, commencing with the left foot, and bring the right foot in front of the left; *count four*.

**Cross Over.**—Two couples cross straight over to opposite places, taking eight ordinary walking steps—the ladies passing on the inside and the gentlemen on the outside.

**Chassez.**—Partners face each other, and take four steps forward and four steps backward—the same as in "Forward Two."

**Right Hand Across and Left Hand Back.**—Two couples cross over, taking eight steps, and give right hands in passing to opposite person; return with eight steps, and give left hand in passing. The ladies retain left hands of opposite gentleman and cross right hands, and extend the same to their partners.

**Balance in Place.**—Slide the right foot to the right, and bring the left foot in front of the right in third position; *count two*; slide the left foot to the left, and bring the right foot in front of the left in the third position; *count two*; repeat the above; *count four*.

**Balance to Corners.**—Is executed the same as "Chassez."

**Hands All Round.**—All join hands in a circle and move around to the left.

**All Promenade.**—Give both hands to partners—the hands crossed, right hand uppermost, and move in a circle to the right.

**Grand Chain, or Grand Right and Left.**—Explained in the Fifth Figure of the "Lancers."

**Turn Partners.**—Give both hands to partners, and turn once around to the left.

**Turn Corners.**—The same as "Turn Partners."

**Ladies Grand Chain.**—Explained in the First Figure of the "Prince Imperial."

**Ladies Double Chain.**—Explained in the Third Figure of the "Saratoga Lancers."

## NATIONAL GUARD QUADRILLE

### FIRST FIGURE.

*Dedicated to National Guard, North.*

**Forward and Back** (first and second couples) ..... 4 measures.  
**Lead to the Right and Salute** ..... 4 measures.  
**Cross Right Hands, en moulinet, and turn** ..... 4 measures.  
**Cross Left Hands, en moulinet, return, finishing by**  
     all facing partners in two lines ..... 4 measures.  
**All Balance to Partners** ..... 4 measures.  
**Turn Partners to Places** ..... 4 measures.

Second time, head couples lead to the left, &c.  
 Counterpart for the side couples.

### SECOND FIGURE.

*To National Guard, South.*

**Forward and Back** (first and second couples) ..... 4 measures.  
**Turn Partners** (first and second couples) ..... 4 measures.  
**Side Couples the same** ..... 8 measures.  
**Four Ladies to the Centre, back to back** ..... 4 measures.  
**Ladies Hands Round to the Right** ..... 4 measures.  
**All Balance to Partners and Turn** ..... 8 measures.

**NOTE 1.**—First and second times, head couples forward, back and turn; then side couples the same. Third and fourth times, side couples forward, back and turn; then head couples the same.

**NOTE 2.**—First and third times, ladies to the centre; second and fourth times, gentlemen to the centre.



**THIRD FIGURE.***To National Guard, East.*

<b>Forward and Back</b> (first and second ladies) .....	4 measures.
<b>Cross Over</b> (first and second ladies) .....	4 measures.
<b>Side Ladies the same</b> .....	8 measures.
<b>Salute Corners</b> .....	2 measures.
<b>Salute New Partners</b> .....	2 measures.
<b>Turn New Partners with Right Hands</b> .....	4 measures.
<b>All Promenade</b> .....	8 measures.

**NOTE.**—First time, the first and second ladies forward and back and cross over; then side ladies the same. Second time, the first and second gentlemen forward and back and cross over; then side gentlemen the same. Third time, the third and fourth ladies forward and back and cross over; then head ladies the same. Fourth time, the third and fourth gentlemen forward and cross over; then side gentlemen the same.

**FOURTH FIGURE.***To National Guard, West.*

<b>Forward and Back</b> (first and second couples) .....	4 measures.
<b>Lead to the Right and Salute</b> .....	2 measures.
<b>Form Two Lines</b> ; first and second couples separate from partners and join the sides; the first lady now goes to the left of third gentleman, and the first gentleman goes to the right of third lady; the second lady goes to the left of fourth gentleman, and the second gentleman goes to the right of fourth lady .....	4 measures.
<b>All Forward and Back</b> .....	4 measures.
<b>All Forward Again</b> , and the first and second couples stop and face partners; side couples retreat to places .....	4 measures.
<b>Turn Partners to Places</b> .....	4 measures.

Second time, head couples forward and back; *lead to the left, &c.*  
Counterpart for the others.

**FIFTH FIGURE.***To United States Army.*

<b>Introductory</b> .....	4 measures.
<b>Four Ladies Exchange Places</b> to the right, and all salute. Turn with right hands .....	8 measures.



- The Ladies Pass to the Next Place** on the right, all salute and turn ..... 8 measures.
- The Ladies Pass Again** to the right, all salute and turn ..... 8 measures.
- The Ladies Pass into Places**, all salute and turn partners with right hands ..... 8 measures.
- Tiroir**.—First and second couples cross over, first couple gliding (with hands joined and crossed) between the second couple; return, second couple between the first ..... 8 measures.
- Tiroir on the Sides**, third couple passing between the fourth; return, fourth couple between the third ..... 8 measures.
- All Turn Corners with Right Hands** and partners with left ..... 8 measures.

This Figure is performed four times precisely the same, except the Tiroir figure, which is as follows :

## FIRST TIME.

- Head Couples Cross Over**, first couple between the second; returning, second couple between the first ..... 8 measures.
- Side Couples Cross Over**, third couple between the fourth; returning, fourth couple between the third ..... 8 measures.

## SECOND TIME.

- Head Couples Cross Over**, second couple between the first; returning, first couple between the second ..... 8 measures.
- Side Couples Cross Over**, fourth couple between the third; returning, third couple between the fourth ..... 8 measures.

## THIRD AND FOURTH TIMES.

- Side Couples Cross Over and Return**, then head couples, in manner analogous to the first and second times.

After the entire Figure has been performed four times—

## CODA.

- All Forward and Salute, *vis-a-vis*** ..... 4 measures.
- Salute Partners** ..... 3 measures.

## THE PLAIN QUADRILLE.

### FIRST FIGURE.

**Head Couples Right and Left Across.**—The first and second couples cross over; each gentleman and opposite lady touch right hands in passing, the gentleman then extends his left hand to his partner, turning her half round, occupying opposite couple's place. This takes up *eight counts*. This same movement is repeated in returning, which brings the couples to their original positions.

**Head Couples Balance.**—Each gentleman crosses hands with his partner, and promenades to the opposite side, passing opposite couple to the right, *counting eight*. Return to places again, passing to the right, *counting eight*.

**Head Couples, Ladies Chain.**—The ladies of head couples cross over, giving right hand in passing, and then left hand to opposite gentleman, who turns her half round, *eight counts*; the ladies then return by repeating the same movement, which brings them back to their original places.

**Head Couples Balance.**—This is performed the same as explained above. The entire foregoing figure is then repeated by the side couples.

### SECOND FIGURE.

**Head Couples Forward and Back.**—First (and second) gentleman joins right hands with his partner; the head couples advance together four steps and retire to places, *eight steps*.

**Cross Over.**—Again advance, drop hands, and proceed straight across, each lady passing between opposite couple; *count eight*.

**Chassez to Partners.**—The partners face each other and chassez four steps to the right and four steps back again to the left; *count eight*.

**Cross Over.**—Straight to places as before, each lady passing between opposite couples.

**Head Couples Balance.**—In same manner as described in the First Figure. The whole movement is then repeated by the head couples, and performed twice by the sides.

### THIRD FIGURE.

**Right Hand Across.**—Move entirely across the set, extending the right hand, and moving on the right of the opposite lady or gentleman's place, and turn half round, so as to face the same lady or gentleman, *four bars*; returning, perform the steps very short;

move on the left of the same lady or gentleman ; at the same time give and retain the left hand ; turn slowly to the left and give right hand to partners, forming a close square, *four bars*. In this position ladies' hands or arms form a cross, and the gentlemen's arms extended to the right and left. "Balance" in one place by simply sliding right foot to second ; left behind to third, *count two* ; left to second, right behind to third, *count four* ; right again to second, and left behind to third, *count six* ; left to second and right behind to third, *count eight, four bars*.

**Ladies Forward.**—The two ladies forward and back, *four bars*.

**Gentleman Forward.**—The two gentlemen forward and back, *four bars*.

**Forward Four.**—Both couples advance and retire, *four bars*.

**Half Right and Left.**—Both couples return to their respective places, moving on the right of the one directly opposite, and give left hand to partner, turn half round into places, *four bars* ; thus completing the number in eight half figures during sixty-four bars of music.

#### FOURTH FIGURE.

**Head Couples Forward Four.**—Each gentleman of the head couples joins right hands with his partner, advances four steps and retires, *count eight*. Again advances four steps ; first gentleman leaves his partner, who joins left hands with opposite gentleman, who retires with both ladies, the first gentleman retiring to his place alone ; *eight counts*.

**Forward Three.**—The second gentleman and two ladies advance four steps, and retire ; he again advances and hands the two ladies to first gentleman (who advances to receive them) and retires, the three retiring at the same time ; *eight counts*. The first gentleman and two ladies advance *four* steps and retire ; advance again and meet the second gentleman, all joining hands in a circle ; *count eight*.

**Four Hands Half Round.**—The four dancers turn half round to the left, and each couple then retires to opposite couple's place ; *count eight*.

**Half Right and Left.**—Both couples cross over, the ladies passing between the opposite couple, and partners turn left hands to places ; *count eight*.

The same figure is repeated, the second gentleman leaving partner with the first gentleman. The same is then performed twice by the sides, the third and fourth couples leading off in rotation.

#### FIFTH FIGURE.

This figure consists of repetitions of portions of the First and Second Figures.

**Head Ladies Chain.**—The same as in First Figure.



**Head Couples Forward and Back.**—The same as in Second Figure.

**Head Couples Balance.**—After fourth "Balance," "All chas-sez."

Performed twice by head couples, and twice by side couples. Very frequently "Hands all around" is introduced instead of "Ladies chain." This is performed by all joining hands in a circle, swinging to the left, taking eight steps, and back again to the right, taking eight steps, or sixteen steps to the left entirely around.

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## THE LANCERS.

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### FIRST FIGURE.

**Head Couples Forward** four steps and back, forward again, and turn opposite person with both hands, and return to places.

**Cross Over.**—The first couple join hands and cross over; the second couple separates to permit the first couple to pass through. Returning, the second couple joins hands, and pass through first couple.

**Balance to Corners.**—All the ladies balance to the gentlemen on their right, at the same time all the gentlemen balance to the ladies on their left.

Repeated by head couples, except in "Cross over," the second couple first passes between.

The same for side couples.

### SECOND FIGURE.

**Head Couples Forward** four steps and back, forward again, the ladies remaining in the centre, back to back, and salute partners.

**Chassez**, and turn partners to places.

**Side Couples Separate.**—The side couples separate and join hands with head couples.

**All Forward and Back.**—The two lines forward four steps and retire; forward again and turn partners to places.

Repeated by head couples. The same for side couples.



**THIRD FIGURE.**

**Head Couples Forward** four steps and retire ; forward again, and salute opposite couple and retire.

**Ladies Chain.**—The same as described in the First Figure of the "Plain Quadrille."

**FOURTH FIGURE.**

**Head Couples Lead to the Right**, and salute side couples on their right ; then lead to the side couple on their left and salute. Return to places and salute partners.

**Right and Left Across.**—The same as in First Figure of the "Plain Quadrille." The second time the head couples execute this figure, they lead to the side couples on their left and salute, and then to the couple on their right.

The same for side couples.

**FIFTH FIGURE.**

**Right and Left All Round.**—See Fifth Figure of the "Plain Quadrille."

**One Couple Waltz Round.**—Each couple take their turn in waltzing round the set, a different couple each time this figure is performed.

**March.**—Each couple in turn march up and down the set and back to place.

**All Forward and Turn.**—All join hands, forward and back, forward again, release hands and turn partners to place.

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**THE SARATOGA LANCERS.**

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**FIRST FIGURE.**

**Head Couples to the Right.**—The head couples lead to the side couples on their right, the side couples advancing to meet them ; both salute and turn opposite person with both hands.

**Cross Over.**—The head couples pass through the side couples ; returning, the side couples pass through the head couples, and return to places.

**All Turn Corners** with the right hand, and partners with the left hand.

This figure is repeated by the head couples leading off to the left. The same is repeated twice by side couples.

**SECOND FIGURE.**

**All Forward and Back.**

**All Forward Again**, ladies remaining in the centre.

**All Chassez, and Form in Basket.**

**Hands All Round** (or Promenade).

This figure is executed four times, third and fourth time gentlemen in centre.

**THIRD FIGURE.**

**All Forward and Back.**

**All Forward Again and Salute.**

**Ladies Double Chain.**—This is similar to the "Ladies Chain," except that the side couples perform the figure at the same time with the head couples, and is executed in the following manner: The four ladies cross right hands, go half round, and turn opposite gentleman with left hand; cross right hands again, go half round and turn partners with left hand.

This figure is performed four times, third and fourth times, "Gentlemen chain," or "Promenade."

**FOURTH FIGURE.**

**Head Couples Lead to the Right**, salute; lead to the left, salute; return to places, salute partners.

**Heads Cross Over, Sides Cross Over**; heads return to places, sides return to places.

Heads repeat by leading to the left. Heads and sides perform these movements twice, second time leading to left and right.

**FIFTH FIGURE.**

**Grand Chain**, as in Fifth Figure of the "Lancers;" or "All right and left half round, and return the other way back," as explained in the Fifth Figure of the "Waltz Quadrille," No. 2.

**First Couple Promenade** and face outward; the other couples fall in behind. Couples face each other, and forward and back twice (or *wave* movement).

**All March.**—The ladies countermarch to the right, gentlemen to the left, meeting at the foot; the ladies march to the head of the line by going on the inside, the gentlemen going on the outside, then form two lines, all facing partners.

**All Forward and Back**, and turn partners to places.

This is repeated four times, the couples in their order taking the lead.

## THE CALEDONIANS.

### FIRST FIGURE.

**Head Couples Cross Right Hands.**—Advance and cross right hands, the two gentlemen joining right hands above and the two ladies below; all take eight steps to the left half round, return by crossing left hands, taking eight steps to the right and return to places.

**All Chassez.**  
**Ladies Chain.**  
**Balance.** } The same as in the First Figure of the "Plain Quadrille."  
 Same for side couples.

### SECOND FIGURE.

**Head Couples Forward** four steps and retire; forward again and salute, and retire.

**Ladies Balance to the Right.**—Each lady forward four steps to the gentleman on her right, and turns him with both hands, and remains at his side. In this manner each gentleman gets an exchange of partner.

**All Promenade.**—The four couples then promenade with their new partners.

This is repeated by the head gentlemen with their new partners; then the sides execute the same twice, which brings each lady to her own partner.

### THIRD FIGURE.

**Head Couples Forward** four steps and retire; forward again and turn opposite persons with both hands, and return to places.

**Cross Over.**—First couple join hands and cross over, passing between second couple; returning, second couple join hands and cross over, passing between first couple.

**Balance to Corners,** and turn partners.

**All Join Hands** and forward to the centre; retire, and turn partners to places.

This is repeated again by head couples, and performed twice by side couples.

### FOURTH FIGURE.

**Head Couples Forward** four steps and retire, and turn partners to places.

**Four Ladies to the Right.**—Each lady advances to the gentleman on her right, gives him her right hand, and salutes.



**Four Gentlemen to the Left.**—Each gentleman advances to the lady on his left, extends his left hand to her and salutes.

**Four Ladies to the Right.**

**Four Gentlemen to the Left.** } Repeat, the same as above.

This brings original partners together again, but at opposite places.

**All Promenade.**—All promenade to places.

Repeated again by heads and twice by sides.

### FIFTH FIGURE.

**First Couple Promenade** around the centre of the set, and return to place.

**Four Ladies Forward** four steps and retire.

**Four Gentlemen Forward** four steps and retire.

**All Balance** to partners and turn.

**Right and Left Half Round.**—All go right and left until they meet partners at opposite places, and return by joining hands and promenade to places.

**All Chassez** and turn partners.

This is repeated four times, each couple in order recommencing the figure.

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## THE PRINCE IMPERIAL.

### FIRST FIGURE.

**Head Couples** lead to the right and salute.

**Take Side Ladies, and go to Opposite Places.**—The first and second gentlemen retain their partners' hands, and take with their left hands the right hands of the side ladies; each trio then retires to opposite couple's places—first to second couple's place, facing the centre.

**Ladies Grand Chain.**—The four ladies (without the gentlemen) cross over, touching right hand with opposite lady in passing, then left hand to lady partner, turning to the left; returning, give right hand to opposite lady again, ending by facing partners—the four ladies having their backs to centre of set.

**All Chassez** to partners and turn, the side couples remaining in their proper places, the head couples being in opposite places.

The head couples repeat the figure as they stand; each head couple, therefore, gets a different side lady to retire with, and at the end of the figure, the head couples get back to their original places.

The sides repeat the same, twice.



**SECOND FIGURE.**

**First Gentleman and Opposite Lady** forward and turn with both hands; the gentleman half round and the lady entirely round, and stop in centre, both facing the first lady.

**Cross Over.**—The first lady passes between the couple in front of her, crosses over and turns second gentleman with left in second couple's place; at the same time, the first gentleman and second lady turn one another in first couple's place.

**Head Couples Forward and Back.**

**Half Ladies Chain.**—First and second ladies cross over, giving right hands in passing, and turn partners with left hands to places.

This is repeated four times.

**THIRD FIGURE.**

**First Lady to the Centre.**—The first gentleman advances with his lady, and leaves her in the centre facing him, salutes, and retires.

**Second Lady to the Centre.**—The opposite gentleman repeats the same.

**Third Lady to the Centre.**—The third gentleman repeats the same.

**Fourth Lady to the Centre.**—The fourth gentleman repeats the same.

**Ladies Hands Around.**—The four ladies join hands as they stand back to back, and move around to the right, ending facing their partners; they then let go of hands.

**Four Gentlemen Forward** and take hands of ladies, giving right hand to partner, and left hand to the lady on the left, forming a ring, the gentlemen facing inward and the ladies outward.

**All Balance** in place with joined hands.

**Turn Partners to Places.**—Gentlemen drop hands of ladies on the left, and turn partners in places.

Repeat four times, continuing with second, &c.

**FOURTH FIGURE.**

**Head Couples** forward and back.

**First Lady and Second Gentleman to Sides.**—The head couples forward again; the first lady places herself on the left of the third gentleman, the second gentleman places himself on the right of the fourth lady, the first gentleman and second lady then retire to their respective places.

**Forward Six.**—The three on each side forward and back twice, taking four steps forward and back twice successively.

**Forward Two.**—The first gentleman and second lady forward and retire; forward again and salute, and go to partners.

**Four Hands Half Round.**—The four on each side join hands and turn half round in a circle. Gentlemen drop the hands of ladies on their left. The third and fourth couple retire to the places of the first and second couple respectively.

This figure is repeated by the head couples; but the second time the second lady places herself on the left hand of the right side couple, and the first gentleman goes to the right hand of the opposite side, and the first lady and second gentleman return to their places.

The sides perform the same, twice.

### FIFTH FIGURE.

(This figure commences without the usual prelude.)

**Ladies to the Right.**—Each lady takes four steps to the right, and turns right-hand gentleman with right hand, taking four steps in turning; each lady again forward to the next gentleman in the same way, till they reach partners and retire to places.

**First Gentleman and Opposite Lady Forward** four steps and back.

**Forward Again, and Turn Half Round** with right hands, so that each will face his or her partner.

**Chassez to Partners.**—Head couples.

**Turn Partners** with both to places.

This figure is repeated four times, each gentleman in turn performing the second part of the figure with opposite lady. At the finish, the gentlemen place their ladies in the centre of the set, the ladies taking positions back to back, and all salute partners.

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## THE WALTZ QUADRILLES.

The "Waltz Quadrilles" have for some time past been very popular in society. They are the "Quadrille Waltz," "Waltz (or Glide) Lancers," "Parisian Varieties," and "Waltz (or Glide) Caledonians." Having for some time held full sway, they are now generally curtailed. It is seldom that more than three figures of each are danced, viz.: first, second and third, in fact, at all balls where there is a long list of dances to be got through with, all quadrilles are generally reduced to three figures, with probably the sole exception of the "Saratoga," which is so popular that all the

figures are performed. The "Saratoga" is so popular, and the music for which being exactly the same as for the regular "Lancers," a great many sets, instead of performing the figures of the regular "Lancers," dance those of the "Saratoga" instead. It is not an uncommon occurrence to see some sets dancing the "Saratoga," and other sets dancing the "Lancers" at the same time.

Before commencing the Waltz Quadrilles, it is advisable to first become acquainted with the Round Dances as described in another part of this book. A great many first learn the round dances before they study quadrilles, as when they have mastered and can dance a round dance successfully, they have no hesitation in attempting a quadrille, even for the first time in a crowded assemblage.

There are two "Waltz Quadrilles"—one is wholly and the other partly adapted from the "Plain Quadrille." In No. 1, the figures are entirely similar, with the exception that "Waltz" is substituted instead of "Balance;" and in the last figure, in place of "Ladies chain," "Right and left half round" is executed. In No. 2, the first three figures are similar to the first three figures of the "Plain Quadrille;" the fourth and fifth figures are different. The various movements of each figure (except the fourth and fifth) are explained elsewhere.

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## WALTZ QUADRILLE, No. 1.

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### FIRST FIGURE.

Head Couples Right and Left Across.

All Waltz.

Ladies Chain.

All Waltz.

Side couples repeat the same.

### SECOND FIGURE.

Head Couples Forward and Back.

Cross Over.

Chassez to Partners.

Return to Places.

All Waltz.

Repeated by heads; twice by sides.

**THIRD FIGURE.**

Head Couples Forward and Back.  
Forward Again; ladies cross over and change partners.  
All Waltz.

Repeated by heads; twice by sides.

**FOURTH FIGURE.**

All Join Hands and Forward and Back.  
Turn Partners to Places.  
All Waltz.

Repeated four times.

**FIFTH FIGURE.**

All Right and Left Half Round.  
All Waltz Back to Places.  
Head Couples Forward and Back.  
Cross Over.  
Chassez to Partners.  
Return to Places.  
All Waltz.

Sides repeat the same.

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**WALTZ QUADRILLE, No. 2.**

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**FIRST FIGURE.**

Head Couples Right and Left Across.  
Balance.  
Ladies Chain.  
All Waltz.

Sides repeat the same.

**SECOND FIGURE.**

Head Couples Forward and Back.  
Cross Over.  
Chassez to Partners.  
Return to Places.  
All Waltz.

Repeated by heads, and twice by sides.



**THIRD FIGURE.**

**Head Couples Right Hand Across.**  
**Left Hands Back.**  
**Balance in Centre.**  
**Half Promenade to Opposite Places.**  
**All Waltz.**

Repeated by heads, and twice by sides.

**FOURTH FIGURE.**

**Head Couples Balance to the Right.**—The heads face the side couples to the right and take four steps forward and four back.  
**Gentlemen Exchange Ladies.**  
**All Ladies Chain.**—Each head and side couple make the "Ladies Chain."  
**All Forward and Back.**  
**Gentlemen Return to Partners and Turn to Places.**  
**All Waltz.**

Repeated four times.

**FIFTH FIGURE.**

**All Right and Left Half Round.**—Each gentleman joins right hands with his partner. The gentlemen start to the right, giving left hands to the ladies, who start to the left and give right and left hand alternately until they have got half way round and meet their partners.

**Turn the Other Way Back.**—Each gentleman turns his lady with his right hand all the way round, drops hands, and returns right and left back to places.

**Head Couples Forward and Back.**

**Forward Again and Salute.**

**All Ladies Balance to the Right.**—Each lady takes four steps forward to the gentleman on her right, and four steps back; the gentleman then turns her round and places her at his right side in the place his partner has left. In this manner, each gentleman receives an exchange of partner.

**All Waltz,** with new partners.

Repeated again by heads, and twice by sides, which brings each lady back to her own partner.

## THE PARISIAN VARIETIES.

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The four couples in this quadrille are numbered differently from the usual way: The leading couple being the first; the couple to the right, second; the couple opposite to the head, third; and the couple to the left, fourth.

### FIRST FIGURE.

**First Couple Lead to the Right Side Couple** and salute; then lead to the side couple on the left and salute; retire to place.

**Head Couples Right and Left Across.**—The same as in First Figure of the "Plain Quadrille," but without touching hands.

**All Waltz** with partners.

This is repeated four times, each couple in order recommencing the figure.

### SECOND FIGURE.

**First Gentleman and Opposite Lady Forward and Back**, and face partners.

**Chassez to the Right.**—Both head couples turn half round with left hand, bringing the lady on the left.

**First Gentleman and Opposite Lady Forward Again**; both couples chassez and return to places.

**All Polka** with partners.

Repeated by the others in their turn.

### THIRD FIGURE.

**First Gentleman Lead Ladies to the Centre.**—The first gentleman leads successively each lady to the centre, commencing first by giving his left hand to the lady on the left, and leads her forward; he then gives his right hand to the opposite lady, his left hand to the lady on the right, and right hand to his partner, and places himself in the centre.

**Ladies Join Hands** and turn to the left.

**Gentlemen Forward** and turn partners to places.

**All Balance and Waltz**, twice.

Repeat four times, each gentleman leading the ladies to the centre in his turn.

### FOURTH FIGURE.

**First Couple Forward** to the centre, and turn with both hands half round; they then separate and cross hands with side

couples (the gentleman goes to the left and the lady to the right), and move round to the right.

**Three Hands Around.**—The two partners forming the first couple are standing on the sides; the three, presenting right hands, turn and retire to places.

**Head Couples Cross Over.**—The head couples cross over with three Mazourka steps, and turn into opposite places and remain standing there.

**Side Couples Cross Over.**—The sides cross over in the same manner; the head couples repeat the same on returning, and the sides likewise.

Repeated four times.

### FIFTH FIGURE.

**First Gentleman and Opposite Lady Forward and back.**

**Head Couples Salute** and separate to form two lines with side couple (same as in Second Figure of the "Lancers.")

**All Forward and Back.**

**All Forward Again and Salute.**

**Ladies Cross Right Hands** and give left hands to partners.

**All Balance**, making two waltz steps; the gentlemen then advance to the next ladies and balance with two waltz steps, and continue on until they have completed the tour.

**All Waltz** with partners.

Repeated by the others in their turn.

At the finish, **All Salute Partners.**

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## QUADRILLE FIGURES.

All Quadrilles are made up from a combination of figures, nearly all of which are used in the description of the foregoing quadrilles.

After a person has become fully acquainted with those already given, they may take any of them which they fancy and arrange them to suit themselves, thus forming other quadrilles, always taking care to have the right amount of music for each figure. It will be noticed that *some* of the figures are used *in mostly all* of the preceding quadrilles, such as "Right and left," "Forward two," "Balance," "Cross over," "Forward four," "Ladies chain," "Hands all round," "Right and left all round," &c.



Advice to the learner is to commence with the Lancers, *pay no attention to any other quadrille* until that is thoroughly understood, then take up any other quadrille that seems to suit the fancy. It is poor policy to skip from one quadrille to another without understanding any thoroughly.

Dancers *must not feel concerned* at any mistakes they may make, as it is common for good dancers to make mistakes, which they do through carelessness or inattention. Should a mistake occur *it must not be noticed or commented upon*, as it is foreign to all rules of etiquette and pleasure to say or do anything to cause annoyance, or that would make anybody feel uncomfortable.

There are other figures that have not yet been explained; they are sometimes called quadrilles, but it is wrong to designate them as such, *for they are merely figures*. When they are used, they are used separately, in place of the last figure of the Plain Quadrille, as follows: First dance the Plain Quadrille as described, to the end of the fourth figure; *omit the fifth figure*, and dance any one of the following figures instead, with the exception of the "Nine pin," *which is danced without any preliminary quadrille figures*.

Sometimes, *when time is short*, only the first figure of the Plain Quadrille is danced, then the fancy figure after; thus having omitted the second, third and fourth figure of the Plain Quadrille.

### THE BASKET FIGURE.

The entire figure is the same as the second figure of the Plain Quadrille, the Basket only excepted. When the ladies are standing in the centre with hands joined all round, the gentlemen also join hands, forming a circle outside the ladies.

In this position the gentlemen swing half round to the left, *count eight*, and back again to the right, *count eight*, stopping so that each gentleman is just on the left hand of his partner. During the pause in the music, the gentlemen raise their arms over the ladies' heads, and bring them down (hands still held together) in front of the ladies. The two circles become intertwined, and all balance, *counting eight*; and then all loosen hold of hands and turn partners to places; *count eight*. When the gentlemen go to the centre in the third and fourth times of repeating, the ladies form outside and perform the outer figure in the same way as the gentlemen did in the first and second times.

Forward and Back.

Cross Over.

Chassez to Partners.

Re-cross to Places.

Balance.

} Same as in the Second Figure of the Quadrille.

**Ladies Forward and Back.**—All the ladies take four steps forward and four steps backwards; then four steps forward again, and join hands in the centre.



**Gentlemen Forward.**—All the gentlemen forward, and join hands outside of the ladies.

**Gentlemen Hands Around.**—The gentlemen swing hands around, and stop when they arrive at the left side of their partners.

**Form Basket.**—The gentlemen raise their arms over the ladies' heads, and bring them down (hands still joined) in front of the ladies.

**All Balance in Place.**—Hands still joined.

**Turn Partners to Places.**

The head and side couples perform this figure twice. Finish with "All chassez."

Third and fourth times, gentlemen join hands in the centre.

### THE STAR FIGURE.

Eight bars of introductory music.

**Four Ladies to Centre.**—The four ladies make four steps forward, and four steps back to places; *count eight*.

**Four Gentlemen to Centre.**—The gentlemen do the same; *count eight*.

**Ladies Cross Right Hands.**—The ladies step quickly to the centre, crossing right hands, and swing to the left in the form of a cross; *count eight*.

**Ladies Turn, Cross Left Hands.**—The ladies all wheel half half round, dropping their right hands and crossing left hands, and wheel back again opposite partners; *count eight*.

**Gentlemen Right Hands to Partners.**—As the ladies wheel round in the latter part of last movement, they extend their right hands, which are taken and held in the right hands of their partners. This forms the star. In this position—

**All Balance** two short steps to the right, raising right hands slightly; then two steps to the left, raising left hands. Repeat the last four steps; *count eight*.

**Turn Partners to Places.**—All drop left hands, and turn partners with right hands to places.

This figure is repeated exactly as before; it is then performed twice through, the gentlemen leading off and crossing hands in the centre, the ladies forming the outer ends of the star.

### THE MARCH FIGURE.

Commence with the music. The first portion of the figure is performed in regular quadrille sets, and usually after two or more figures of the plain quadrille have been danced.

**First Couple Promenade.**—The first couple dance around the inside of the quadrille, back to places, but facing outwards; *count sixteen*.

**Remaining Couples Fall in Column.**—The third, fourth and second couples take their positions in succession behind the first couple, all facing in the same direction.

#### THE MARCH.

**All the Columns Fall in Line.**—During a pause in the music, each quadrille column marches in turn as they are, forming one line or column down the middle of the room.

**Ladies to the Right, Gentlemen to the Left, Forward March.**—The music plays a march, the gentlemen turn to the left and march in line down the outside of the column; the ladies turn to the right and march down the outside of their side of the column.

**Up the Centre in Couples.**—When the head gentleman meets his lady at the bottom of the room, *he* turns to the left, *she* to the right, and both march up the centre, followed by the other couples in rotation. This march, down the sides in single file and up the centre in couples, may be repeated or not, as desired. At this point, also, the "March by Platoons" (see page 33) may be introduced with excellent effect, being so managed that, at the close, the couples will be left in column up the middle of the room.

**All Turn and Face Partners.**—Gentlemen turn quarter-face to right; ladies the same to the left, bringing partners facing each other.

**All Four Step Backwards.**—The gentlemen and ladies all step backwards, forming a line on each side with a space down the centre between them, and partners facing each other.

#### THE QUICKSTEP.

The music now changes to a quickstep.

**Head Couple Forward Two and Back.**—The head gentleman and his partner opposite, each take four steps towards each other, and back to places; *count eight*.

**Forward Again and Swing.**—The same forward again and swing once and a half round with both hands.

**Down the Middle.**—The same glide or chassey down the middle, and take places at bottom of the lines, each on the proper side.

**Each Couple the Same.**—As soon as the first couple start down the middle the second commence "Forward two," &c., and the moment the second couple start down the middle the third couple commence, and so on, the lines gradually edging sideways towards the upper end, as each successive couple gets to the bottom. When the head couple have got back again to the top of the lines—

**All Forward and Back.**—The two lines advance four steps, and back again; *count eight*.

**All Turn Partners.**—All forward again and turn partners, ending in column as at the commencement of the march.

If any other quadrille figures follow, the march column is divided into its former parts, and each quadrille set resumes its former position on the floor.

### THE JIG FIGURE.

**Hands All Round.**—All join hands, and swing in a circle entirely round to places again.

**Ladies Balance to the Right.**—Each lady forwards to the gentleman on her right, and turns him with both hands; she then repeats the same with the next gentleman, until she turns her own partner, and resumes her own place.

**Hands All Round.**—As before.

**Gentlemen Balance to the Right.**—Executing the figure in the same manner as the ladies.

**Hands All Round.**—As before.

**All Chassez.**

### THE CHEAT.

The movement of this figure is very simple, and would be monotonous if it were not for the Cheat element in it. The entire point of the figure consists of a privilege enjoyed by each gentleman and lady just about to turn one another; he or she may refuse to turn or be turned; may turn alone, or go and get any one else in the quadrille to turn with. Ladies can indulge in the most pardonable coquetry, and gentleman can, at will, assert a high-toned independence, to cover, perhaps, their disappointments, and a great deal of good-humored sauciness can be indulged in, without being considered outside the bounds of etiquette.

**First Couple Balance to Third Couple.**—The first couple take four steps to the right, facing next right-hand couple, and four shorter steps back, *count eight*; gentlemen turn opposite ladies (unless "cheating" goes on), *count eight*.

**First Couple to Second Couple.**—The first couple pass on and balance to next succeeding couple on right, *count eight*. Opposite ladies and gentlemen turn each other (unless "cheated"), *count eight*.

They proceed in the same manner with the fourth couple, and then balance and turn themselves in their own places.

Each couple in succession makes the round of the quadrille, the third, second and fourth in turn.

The "cheat" figure is sometimes followed by the "jig," already described.



### THE MINUET FIGURE.

#### Head Couples Forward and Back.

**Dos-a-Dos.**—Head couples forward and pass each other; then each gentleman and opposite lady pass round each other back to back, without turning round, and go backwards to places.

**Sides Four.**—Head couples forward to the couples on their right and back; forward again and join side couples, forming two lines as follows: first and third couples, second and fourth couples. Both lines then forward and back. Forward again, turn opposite partners, the gentlemen exchanging places with each other, the ladies remaining where they were, thus giving all different partners.

**All Ladies Chain.**—All the ladies face each other; cross over, giving right hands to each other; then give right hands to (*and remain with*) partners.

**All Forward and Turn.**—Both sides then advance four steps and back; forward again and turn partners to place with both hands. Danced four times, twice by head couples, twice by sides; first and third times lead to the right, second and fourth times lead to the left.

### THE NINE-PIN FIGURE.

This is an amusing figure, danced by four couples in quadrille, and one gentleman more, who takes his position in the centre.

The movements are entirely at the will of the leader; "Forward four," "Ladies chain," "Ladies to the centre," "Gentlemen to the centre," "Right and left all round," or any other movements being called in succession. It is preferable to introduce mainly those movements which require all the dancers, or at least one partner out of each couple. At the most unexpected moment, usually in the middle of a movement where the gentlemen are separated from their partners, a signal is given, when each gentleman secures the nearest lady for a partner, the music stops, and each lady resumes her place with her new partner; the gentleman who fails to secure a partner becomes the nine-pin, and takes his place in the centre; the music strikes up and dancing proceeds again as before, until another signal is given. This is repeated at will, generally ending with "All chassez." The signal is usually given by a "baby-cry" whistle blown by one of the musicians, or by the music ending abruptly with a sudden chord.





## CONTRA DANCES.

This is a class of dances which derives its name from the manner in which the dancers are arranged. In the Quadrille, partners stand side by side, each couple forming the side of a quadrilateral figure or square. In the Contra Dances the partners of each couple stand opposite to and facing each other, the couples collectively forming two parallel lines.

1	2	3	4	5	6
♂	♂	♂	♂	♂	♂
†	†	†	†	†	†
1	2	3	4	5	6

♂, a gentleman; ♀, a lady. Facing the way the pointers direct.

Dancing is essentially French in its derivation and nature; and the French names and technical phrases will continue to cling to the figures and movements used in dancing. The French "Contre-Danse" became corrupted into the English "Country Dance," with that characteristic facility that the English have of calling and spelling foreign words to suit themselves. If the name be Anglicised at all, it would be Contra Dance, as adopted at the head of this chapter.

The variety of Contra Dances actually in use at the present day is very small; and it has been deemed advisable to incorporate under that head such other dances as are, properly speaking, neither quadrilles nor round dances, but assimilate in their arrangements more nearly to the Contra Dance than to any other.

### THE VIRGINIA REEL.

The Virginia Reel is the same lively dance that is known in England by the name of "Sir Roger de Coverley." The couples form in two lines down the middle of the room, all the gentlemen on one side and all the ladies on the other, partners facing each other (as seen in preceding diagram), the gentleman and lady of the head couple standing at the end of their respective lines at the top of the room. The couples, for the sake of description, may be numerically designated *first, second, third*, and so on (in their order as they stand) to the *last* couple; the *top* or *bottom* couple being that couple which happens during the dance to occupy the position at top or bottom of the lines. Each couple in turn becomes top couple and bottom couple at least once during the progress of the

dance. The step used is an easy swing trot, and in exact time, commencing with the music.

**First Gentleman and Last Lady Forward and Back.**—At the commencement the first and last couples are top and bottom. The first gentleman and last lady take four steps toward each other, and back, without turning; *count eight*.

**First Lady and Last Gentleman.**—The same; *count eight*.

**First Gentleman and Last Lady Swing Right Hands.**—They dance up to meet one another, join right hands, swing half round and straight back to places; *count eight*.

**First Lady and Last Gentleman.**—The same; *count eight*.

**First Gentleman and Last Lady Swing Left Hands.**—The same movement as the last reversed; *count eight*. The other opposites do the same; *count eight*.

**First Gentleman and Last Lady Swing Both Hands.**—They meet in the middle as before, and swing half round to the left, holding both hands, and back to places; *count eight*.

The other opposites do the same; *count eight*.

**First Gentleman and Last Lady Dos-a-Dos.**—They advance to middle, pass each other on right hands, round each other to the right, back to back without turning, and back, passing to left of each other to places; *count eight*.

The other opposites do the same.

It would be well to remark here, that if the set consists of a large number of couples, and is therefore long, each pair of dancers may find some difficulty in traversing half way up and back in only *eight counts*. If this should be the case, the other pair of opposites must commence to move *on time*, avoiding collision with the dancers who are behind time on their way back to their places.

**First Couple Turn Right Hands.**—The first gentleman and his partner join right hands across the head of lines, turn fully once round, and drop right hands; *count four*.

**Separate and Turn Second Couple, Left Hands.**—The gentleman joins left hands with second lady, and swings her half round; at the same the first lady joins left hands with second gentleman and swings half round; the first gentleman and his partner meet face to face; *count four*.

The first couple repeat these two movements with each other and each succeeding couple, until they reach the bottom. There the first couple join hands and dance up the middle to their former places at top. The gentlemen march to the left, all in line; the ladies to the right, and come up the middle again to places. The top couple dance down the middle to bottom, and become the bottom couple, the second couple at top. Formerly, after the march in two lines, when the first gentleman met his partner, instead of leading her up the middle, he joined hands with her, raised their arms, and allowed all the other couples to pass under them in rotation. This left them at the bottom of the lines. Top and bottom couples begin the figure all over again, the dance continuing until the first couple have got back once more to the top.

### POP GOES THE WEASEL.

The name of this figure very naturally and correctly suggests a lively movement, and very scant time for confidential conversation. It is performed in the same position as a contra dance, the gentlemen in one line and the ladies in another line opposite, partners facing each other (see preceding diagram), and is danced to the tune from which it derives its name. The music itself suggests the step used throughout the figure, which is an easy swinging trot, not violent, but decidedly meaning business. Commence with the music, and great care should be taken throughout that each movement begins and ends in exact time with the music.

**Head Couple Down the Middle,** *count eight* (exactly); back again to place; *count eight*.

**Down the Outside.**—The gentleman turns to the left, and the lady to the right, outside their respective lines, *count eight*; back again to places, *count eight*.

**Right Hands Across with Second Lady.**—Head couple and second lady cross right hands and swing to the left; *count eight*.

**Left Hands Across.**—The three drop right hands, turn, cross left hands and swing to the right; *count four*. The second lady passes quickly under the raised hands of the second couple to her place; all sing "Pop Goes the Weasel;" *count four*.

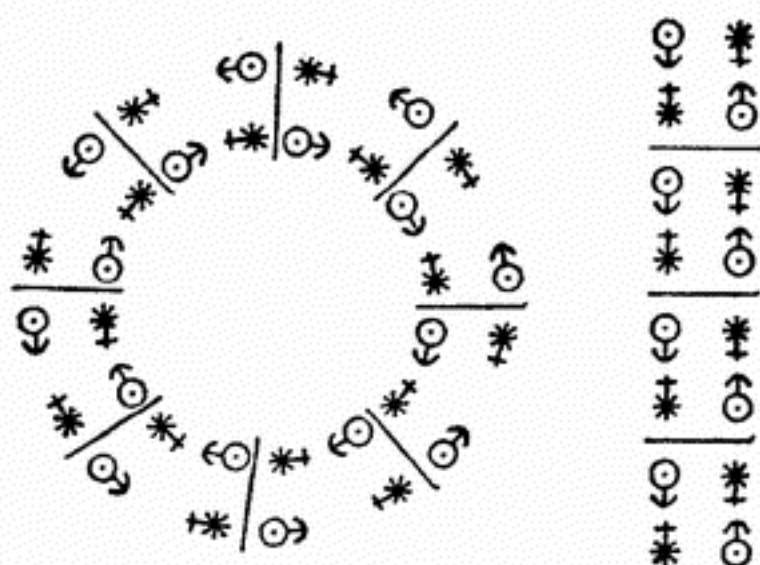
**Right Hands Across with Second Gentleman.**—The head couples cross right hands with next gentleman, and swing round to the left, *count eight*; change hands, and swing left hands round to the right, *count four*. Gentleman passes under the arms of head couple, "Pop Goes the Weasel," *count four*. As soon as a couple has been "popped," the gentleman and lady move up a step on their respective lines, so as to leave a gap between them and the next couple. The head couple repeat the whole figure, turning and "popping" the third couple, and so each couple in succession, until they arrive at the bottom of the lines. As soon as the head couple has finished with the third couple, the second couple (now the head of the lines) should also commence, and so keep as many couples in motion as can be done without mutual interference.

This is one of the dances that always ends when the music stops.

### SPANISH DANCE.

The dance can be performed by any even number of couples. The best arrangement is to place the couples in a complete circle, each alternate couple facing the opposite way to the rest. This produces a series of squares or sets, each consisting of two couples facing one another. These sets may also be arranged in a straight line. In the diagram a few couples have been arranged in the position in which they should stand, each set of two couples occupying a space between the dividing lines. The same movements are executed in all the sets at once, so that the description in one serves for all.





†, a gentleman; ♂, a lady. Facing the way the pointers direct.

One set consists, then, of two couples, standing facing one another, the first gentleman and first lady constituting the first couple; the second gentleman and second lady the second couple. The square has four sides—two opposite two—the two opposite sides now occupied by the couples will be designated the *ends*; the two other opposite sides will be called the *sides*.

In counting waltz music, each bar or measure contains three *counts* or beats, and is, therefore, entirely different from quadrille time, which consists of two counts to the bar.

### THE SICILIAN CIRCLE.

In this dance the disposition of the couples and sets is exactly the same as for the Spanish Dance (see preceding diagram); the figure is that of the first figure of the Plain Quadrille, the couples changing their location at the end of each repetition of the figure, as in the Spanish Dance. Music in 2-4 time.

The calls are given here so that the figure may be better understood.

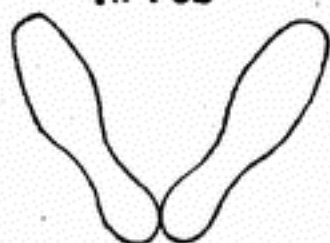
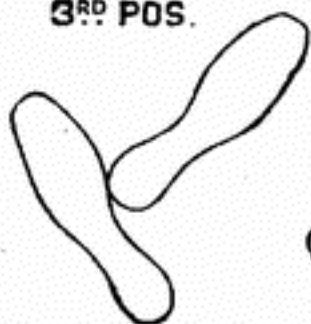
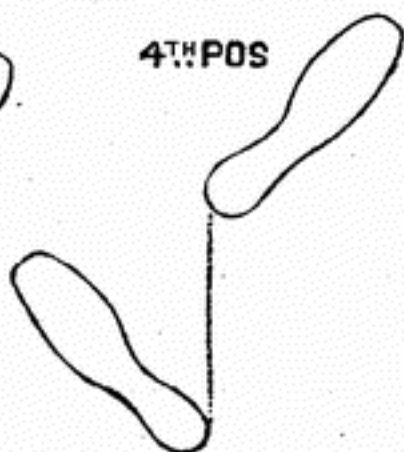
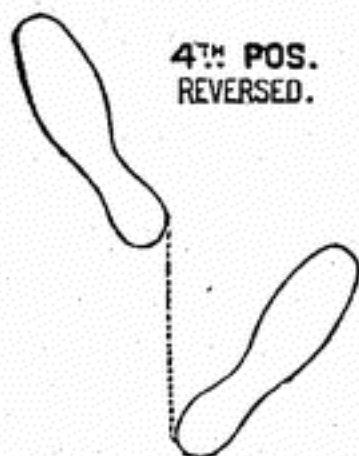
<b>Two Couples:</b>	Right and left across.....	4 bars.
	Back again.....	4 bars.
	Balance and turn partners.....	8 bars.
	Ladies chain.....	8 bars.
	Forward and back.....	4 bars.
	Forward and through to next set.....	4 bars.

The change of sets is thus made in the same manner as in *La Tempête*. If preferred, however, the last eight bars may be danced in couples to polka step, once and a half times round, bringing each couple into contiguous sets, as in the Spanish Dance; if the polka plan be adopted, couples must strictly confine themselves to the limits of their *set*, or the whole will be thrown into irremediable confusion.



## THE ROUND DANCES.

ILLUSTRATIONS OF THE FIVE POSITIONS IN DANCING.

1<sup>ST</sup> POS2<sup>ND</sup> POS.3<sup>RD</sup> POS.4<sup>TH</sup> POS5<sup>TH</sup> POS.3<sup>RD</sup> POS.  
REVERSED.4<sup>TH</sup> POS.  
REVERSED.

## ROUND DANCES.

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The illustrations on the preceding page show the five elementary positions as they occur in all the round dances of the present time ; and in the explanation of the various round dances given in the following pages, these positions are constantly referred to, and may be described as follows :

### FIRST POSITION.

Standing at ease, the heels near together, and the toes turned outward, nearly at right angles.

### SECOND POSITION.

The heels twelve to eighteen inches apart, and the toes nearly at same angle as in first position.

### THIRD POSITION.

The heel of the right foot resting against the inner side or hollow of the left, and the toes at right angles.

### FOURTH POSITION.

The right foot extended a step forward from first position.

### FIFTH POSITION.

Heel of right foot against the toes of the left, nearly at right angles.

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## POINTS ON ROUND DANCES.

The gentleman, prior to engaging in the dance, places himself in front of his partner, a little to her right, encircles her waist with his right arm, supporting her firmly, yet gently, and holds her right hand with his left, extending it nearly to the height of his waist, slightly bent at the elbow.

The lady's left hand should rest lightly upon her partner's right shoulder, while the right arm should be extended nearly straight with the palm of her hand turned downward. The gentleman then places the inner side of the fingers of his left hand against the inner side of the fingers of the lady's right hand.

The gentleman being at all times responsible for the guidance of his partner, he should, therefore, use the greatest precaution against colliding with other couples. He should regulate the proper distance to be maintained between himself and his partner neither

holding her so close as to impede her freedom of action, nor stand too far aloof, which would prevent his rendering her sufficient support. The lady should allow herself to be entirely guided by her partner, without in any case endeavoring to follow her own impulses.

In all the round dances, the lady commences with the right foot and the gentleman with the left. Both dancers should look squarely to the front, over one another's shoulders.

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## THE POLKA.

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MUSIC IN 2-4 TIME.

In about the year 1840, London and Paris were fairly taken by storm by the introduction of this Hungarian dance. It must be recollected that in those days about the only round dances in vogue were the (now old style) Waltz and the Galopade, now known as the Galop. The former was danced with great rapidity and always in one direction; the latter had none of the *abandon* of the modern Galop. The times were then ripe for something new in the way of a round dance, and the Polka was just what was wanted. At first it was danced on the stage, but in a very short time it was the rage in every *salon*, public and private. Everywhere in London was heard, to the tune of a polka melody.

"'Tis sweet, on summer eve, to rove  
By the banks of the river Tolka;  
But the joys of life but little prove,  
Unless you can dance the Polka.  
Oh! won't you dance the Polka?  
Oh! can't you dance the Polka?  
The joys of earth are little worth  
Unless you dance the Polka."

### GENTLEMAN.

The left foot must be raised to the side of the right ankle.

1. Spring on the right foot, and at the same time slide the left foot forwards; *count one*.

2. Draw the right foot close up behind the left, in the third position; *count two*.

2. Slide the left foot forward; *count three*.

4. Spring on the left foot, at the same time turn half round, bringing the right foot behind, raised from the floor, and close to the ankle of the left; *count four*.



Recommence with the right foot ; using each foot alternately to begin the step.

When dancing forward or backward, use only three counts, and pause for the fourth.

### LADY.

Same as the gentleman, except the feet are reversed, she starting with the right foot instead of the left.

### THE REVERSE.

It must be remembered that a complete revolution requires two polka steps, one with the left foot first and the other with the right foot first, ending with the weight on the right foot. The reverse movement is the same step as the other, except that in *starting* on each revolution, the gentleman steps *back* with the left foot, drawing his partner round, right foot first, in the same direction as his left foot is going. The entire movement either way is facilitated by bending the head slightly in the direction of the outstepping foot, left and right, alternately.

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## THE WALTZ.

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### MUSIC IN 3-4 OR 3-8 TIME.

Stand with the right foot in the hollow of the left.

Move the right foot out from the hollow of the left about six inches ; *count one*.

Move the left forward beyond the right, so that the heel of the left foot will be almost close to the hollow of the right, about two inches space between the heel of the left and the hollow of the right ; *count two*. The heel of the left foot should not touch the floor.

Raise the heel of the right foot, and turn to the right on both feet ; use the *ball* of the foot in turning, both heels being about one half inch from the floor, so as to bring the heel of the right foot to the toe of the left ; *count three*.

Move the left foot back from the right about two inches ; *count one*.

Bring the toe of the right foot to the heel of the left ; *count two*.

Raise both heels and turn to the right as before ; *count three*.

This is called waltzing to the right. To waltz to the left perform the same movements, but commence with the left foot and turn to the left as follows :

Stand with the left foot in the hollow of the right.

Move the left foot out from the hollow of the right about six inches; *count one*.

Move the right foot forward beyond the left, so that the heel of the right foot will be almost close to the left—about two inches between; *count two*. The heel of the right foot should not touch the floor.

Raise the heel of the left foot, then turn to the left on both feet, so as to bring the heel of the left foot to the toe of the right; *count three*.

Move the right foot back from the left about two inches; *count one*.

Bring the toe of the left foot to the heel of the right; *count two*.

Raise both heels and turn to the left; *count three*.

First practice turning to the right, so as to be able to go round the room continuously without stopping, then practice turning to the left in the same manner; after which practice by turning from one direction to the other without stopping. The same should be done with all the round dances; and turning to the left should be practiced most, as it is the most difficult to accomplish correctly.



## THE MODERN PLAIN WALTZ.

### *LA VALSE A TROIS TEMPS.*

#### MUSIC IN 3-4 TIME.

Our grandfathers and their stately partners used to waltz around each other almost on a pivot, as it were, and they needed only two bars, or six beats, to perform a complete revolution; this method of rapid gyration unceasingly in one direction induced giddiness and fatigue in a very short time. In the modern style of waltzing the steps are more open and extended, and four bars or twelve beats may be occupied in completing one entire turn, this renders it equally easy to turn forwards or reverse, or, in fact, in any direction that the fancy may suggest or circumstances (a crowded room, for instance) may demand; and the movement becomes easy, undulating, and, if well danced, graceful in the extreme.

The main distinction between the old and new style may be concisely summed up as follows: In the old style, the slide of the left foot in beat *one*, and the right in beat *four*, is sideways and partially turning at the same time; in the new style, the glide of the left foot in beat *one* is exactly backward, and that of the right

in beat *four* is exactly forward in a straight line, without a "shadow of turning," the turn being confined *solely* to beats *two, three, and five, six.*

### GENTLEMAN.

Take the third position, right foot in front.

1. Glide the left foot directly backward about twelve inches (fourth position); *count one.*
2. Pass the right foot two or three inches behind the left heel, at the same time turning on the ball of each foot; *count two.*
3. Complete the turn by bringing the right foot front in the third position; *count three.*
4. Glide the right foot *directly* forward about twelve inches (fourth position); *count four.*
5. Advance the left foot about six inches in front of the right, at the same time turning on the ball of each foot; *count five.*
6. Complete the turn by bringing the right foot in front in the third position; *count six.*

### LADY.

The lady commences at No. 4, continuing thus: 4, 5, 6, 1, 2, 3, without changing. The gentleman executing 1, 2, 3, while the lady executes 4, 5, 6; this continues without variation throughout the waltz.

### THE REVERSE OR CHANGE TO THE LEFT.

The movement in the reverse direction is effected by substituting the left foot for the right foot in the foregoing explanation. The left foot is glided directly forward at 4 (instead of the right); and the right foot glides directly backward at 1 (instead of the left). The steps corresponding with 2 and 5 are relatively the same, and the turn on 3 and 6 is in the opposite or reverse direction. It is easiest to change from the forward (or turn to the right) to the reverse when the gentleman is going to *count four.* Thus:

### GENTLEMAN.

1. Glide the left foot directly forward; *count one.*
2. Advance the right foot six inches in front of the left, at the same time turning on the ball of each foot toward the left hand; *count two.*
3. Complete the turn to the left, by bringing the left foot in front in the third position; *count three.*
4. Glide the right foot backward; *count four.*
5. Pass the left behind the right, at the same time turning towards the left hand, on the ball of the feet; *count five.*
6. Complete the turn to the left, by bringing the left foot front in the third position; *count six.*



## LADY.

It seems almost needless to say that the lady accommodates herself to her partner by executing 4, 5, 6, of the above, while the gentleman performs 1, 2, 3, and so on until the turn to the left or regular direction is again resumed.

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 THE GLIDE WALTZ.
 

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1. Step straight backward with the left foot to 4th position ; *count one.*
2. Draw right foot to the left, to first position ; *count two.*
3. Step slightly backward to nearly 3d position ; *count three,* making quarter turn.
4. Step straight forward with the right foot to 4th position ; *count four.*
5. Draw left foot to right in 1st position ; *count five.*
6. Step slightly forward with right foot toward 3d position, making quarter turn ; *count six.*

## TO REVERSE TO THE LEFT.

Step straight backward with the right foot to 4th position, *count one* ; draw left foot to right in 1st position, *count two* ; step slightly backward to nearly 3d position, making quarter turn, *count three* ; step straight forward with the left foot to 4th position, *count four* ; draw right foot to left in 1st position, *count five* ; step slightly forward with left foot to nearly 3d position, making quarter turn, *count six.*

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 THE POLKA MAZOURKA.
 

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## MUSIC IN 3-4 TIME.

Some years ago this waltz obtained a marked degree of popularity. It is a pleasing dance for those who enjoy subdued motion, but it was supplanted in popular favor by a prevailing taste for something fast. The returning desire for greater repose of movement may again restore it as a favorite in the *salon*, and it is to be hoped that it may soon supercede the dizzy whirl of some of its

more rapid rivals. The dance consists of a combination of the mazourka and the polka, one step of each, counting three to each step. The first three counts being the mazourka, and the last three counts the polka step.

1. Slide the left foot forward to the left; *count one.*
  2. Bring the right foot up to the left; at the same time raise the left foot, extending it, pointing the foot down; *count two.*
  3. Bring the left foot back close to the right, at the same time springing on the right foot, without touching the left on the floor; *count three.*
  4. Slide the left foot forward; *count four.*
  5. Bring the right foot up to where the left was, raising the left foot in front; *count five.*
  7. Face on the left foot, raising the right foot, resting at the same time, turning half way round; *count six.*
- Then commence with the right foot as at No. 1, &c.

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## THE KNICKERBOCKER.

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Take three long galop slides with left foot on accent, and as right foot is brought up to the left for third time, rest and hold left foot slightly raised from floor. To make second step, change quickly on left foot and take three steps with the right foot accented, ending on left foot for third time, with right foot slightly raised from floor. To make third step, change quickly to the right foot and take three steps with left foot accented, ending on right foot with left foot slightly raised from floor.

Repeat by beginning with right foot.

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## THE NEWPORT.

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MUSIC IN 2-4 TIME.

Take three long galop slides with the left foot on accent, and as right is brought up to left foot for third time, rest, and hold left foot slightly raised from floor. To make second step, rest the left foot and raise the right foot slightly from floor. To make third step, rest right foot and raise left foot slightly from floor. To make fourth step, rest left foot and raise right foot slightly from floor. To make fifth step, rest right foot and raise left foot slightly from floor.

Repeat by sliding with right foot, &c.

## THE VARSOVIENNE.

### FIRST PART.

Execute one polka step, commencing with the left foot, counting *one, two, three*; then point the toe of right foot in 2d position, and remain in that position during one measure, counting *four, five, six*. Then make a half turn with one polka step, beginning with the right foot, counting *one, two, three*; then point the toe of the left foot in 2d position, and remain in that position during one measure, counting *four, five, six*.

Repeat the same once again, beginning with the left foot, and once again with the right foot—in all four times.

### SECOND PART.

Execute two Mazourka steps sideways, beginning with the left foot, counting *six*; then turn half round with one polka step, counting *one, two, three*; point the toe of right foot to 2d position, counting *four, five, six*.

Repeat the same again, beginning with the right foot.

## DANISH DANCE.

Step with the left foot to 2d position, count *one*; draw right foot to 1st position, count *two*. This is executed four times, counting *eight*—the movement being made sideways to the left; then take eight short galop steps to the right.

Repeat the same once again, then dance round, using 16 galop steps.

## THE RACQUET.

### MUSIC IN 3-4 TIME.

Take two long galop slides with left foot on accent, and as right foot is brought up to left foot for second time, rest, and raise left foot slightly from floor.

Repeat by sliding with right foot, &c.



## THE WAVE.

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MUSIC IN 2-4 TIME.

Take three long galop slides with left foot on accent, and as right foot is brought up to left foot for third time, rest, and raise left foot slightly from floor.

Repeat by sliding with right foot, &c.

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## THE BOHEMIAN, OR HEEL-AND-TOE POLKA.

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MUSIC IN 2-4 TIME.

Place left heel on the floor in second position, resting on right foot, *count one*; bring the toe of left foot behind the right, *count two*; and take full polka step, *count one, two, three*.

SECOND STEP.—Place the right heel on the floor, resting on left foot, *count one*; bring the toe of right foot behind the left, *count two*; then take full polka step, *count one, two, three*.

THIRD AND FOURTH STEPS.—Two full movements of the Wave (see above).

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## THE GALOP.

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MUSIC IN 2-4 OR 4-4 TIME.

The Galop is danced with the Waltz, Polka, and Schottische steps; the Galop step is hardly ever used, dancers generally selecting one of the above steps.

Slide the right foot sideways, *count one*.

Bring the hollow of the left to the heel of the right, *count two*.

Slide the right again, as before, *count three*.

Bring the hollow of the left to the heel of the right, as before, *count four*.

Repeat over again from beginning; then *change* by sliding the left sideways, *count one*.

Bring the hollow of the right to the heel of the left, *count two*.  
 Slide the left sideways again, *count three*.  
 Bring the hollow of the right to the heel of the left, *count four*.  
 Repeat change over again. Turn to right or left as desired.

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## THE SCHOTTISCHE.

MUSIC IN 2-4 OR 4-4 TIME.

The Schottische is often danced with the Waltz step. It is very easy to learn the Schottische. All that is necessary for practice is to hop (about an inch from the floor) twice with the right foot, then twice with the left; by turning at the same time either to the right or left, one will soon get in the regular step.

Spring the right foot forward to the right, *count one*.

Then spring the left foot forward so that the toe of the left foot will be opposite the hollow of the right, *count two*.

At the same time spring the right forward again, still turning to the right, *count three*.

Spring the left foot back to the right, *count one*.

Draw the right foot back so that the heel of the right will be at the hollow of the left, *count two*.

Spring the left back again, still turning to the right, *count three*.

Turn to the left same as above, by commencing with the left foot, &c., and turning to the left.

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## THE DEUX TEMPS.

The step of the Deux Temps is the same as that of the Galop, its characteristic feature consisting in a difference of accentuation, it being danced to Waltz music (3-4 time) and the Galop to 2-4 time. The movements of the Deux Temps occur and are counted on the first and third beats of the bar, a pause being made on the second beat, thus—*one and two*.

### GENTLEMAN.

1. Slide the left foot sideways to the left, bringing the right foot behind, close up to the left, in the 3d position; *count one*. 2. Slide

the left foot diagonally forward, turning half round on the left foot, and bringing the right foot, toe pointing to the floor, behind and close up to the ankle of the left foot; *count two*.

The same is now repeated with the right foot, using each foot alternately to commence the step. The couples may dance forward or backward, turning either to the right or left, as inclination may direct.

### LADY.

Same as the gentleman, except the feet are reversed, she starting with the right instead of the left foot.

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## THE SICILIENNE.

MUSIC IN 6-8 TIME.

### GENTLEMAN.

1. Spring on the right foot, and bring the left behind; *count one*.
2. Spring again on the right foot, and bring the left in front; *count two*.
3. Spring again on the right foot, extending the left foot diagonally (2d position), toe pointing to the floor; *count three*.
4. Spring once more on the right foot, and again bring the left foot in front of the right; *count four*.
5. Slide three steps forward with the left foot; *count one, two three*.
6. Turn half round on the left foot, bringing the right in front (3d position); *count four*.

Repeat the same with the right foot, using each foot alternately to commence the step, and turning as in other round dances.

### LADY.

Same as the gentleman, except the feet are reversed, she starting with the right instead of the left foot.

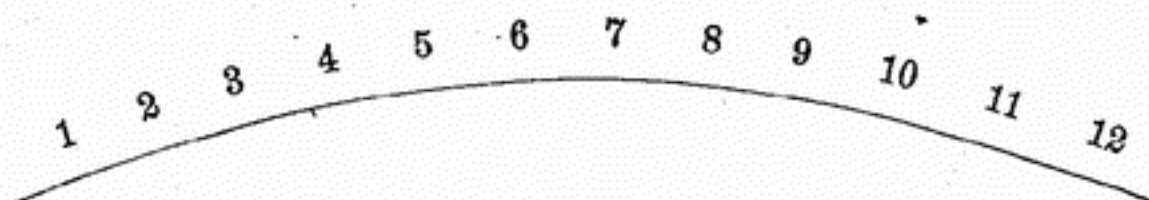




## THE GERMAN.

The German, or—as it has been for years known in Europe—the Cotillion, has been for some time past the dancing amusement, *par excellence*, of American society.

Unlike most other dances, the German depends very largely for its success upon the tact and knowledge of its leader. Many who are competent by reason of their experience to enact the part of leader of the German are really disqualified by an absence of tact and good judgment which is fatal to that common spirit of enjoyment which alone makes the German or any other dance a fitting amusement for ladies and gentlemen. The form of the German is as follows:



No. 1, of course, is the leader, and the partner of each gentleman is placed on the right. The leader alone is responsible for the change of tune, acceleration of time, or for an indication to the orchestra when to stop and when to proceed. Hopeless confusion would be the result unless absolute confidence and authority were reposed in the leader, or if, during the performance of any figure of the German, couples not actually engaged in it were to promenade the room, waltz, or otherwise distract the attention of those actually engaged in it.

The German, above all other dances, is supposed to be a purely social enjoyment, and as such should be entered into without any of that formal restraint which sometimes characterizes the more reserved square dance. The fact is, that it is a succession of dances, undertaken by such partners as the leader may designate. It is designed to give amusement as well as to inculcate elegance of carriage, and in the Old World is regarded as one of the most successful of modern innovations.

At the beginning of each figure, the leading couples make the *Tour de Valse* (waltzing once around the room as far as the figure may require), and may be followed by one or more couples—just as many as the leader may designate. The leader gives the signal for the dancing to cease by clapping his hands or blowing a whistle, and all the couples stop waltzing as soon as they reach their respective seats.

The leader designates each figure, and it is danced by all the couples successively from right to left.

The German may be composed of any number of couples; but,

in a large party of twenty-four couples or more, it is better for the leader to seat himself in the centre, and to select the dancers from each end of the circle alternately; this shortens the dance, and prevents it from becoming tedious.

Should the ladies be in the minority, the gentlemen who are without partners are always permitted to engage any of the ladies for a single figure without any formal introduction. Where ladies are without escorts, they are generally under the special care of the leader, who either dances with them himself, or presents them to some of the gentlemen.

While it is absolutely necessary that all authority in regard to the German should be placed in a single individual, it is also necessary that the ladies and gentlemen who compose the set should render to the leader all possible assistance in carrying out his orders, or rather suggestions. This being done, it will be found a delightful amusement, as some of the following figures will show.

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## THE FIGURES OF THE GERMAN.

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### 1.—THE EXCURSION.

The leading couple perform a *tour de valse*; the gentleman leaves his lady and brings forward two other ladies; his lady brings forward two gentlemen. They all forward and back, the gentlemen with ladies opposite them perform a *tour de valse*.

### 2.—TWO ROUNDS OF THREE.

The first couple perform a *tour de valse*. The gentleman chooses two ladies, and the lady two gentlemen. They form two rounds of three, *vis-à-vis*, and revolve rapidly during four bars. At a signal the gentleman passes under the arms of the two ladies, and the lady under the arms of the two gentlemen, and meet each other. The two gentlemen, whom the ladies deserted, join the two ladies, and all waltz to places.

### 3.—THE HAT.

First couple perform a *tour de valse*; the gentleman leaves his partner in the middle of the room, and gives her a hat. All the gentlemen come and form a circle round the lady, turning their backs to her, moving rapidly to the left. The lady places the hat on one of the gentlemen, with whom she takes a *tour de valse*. The other gentlemen return to their places.

#### 4.—THE GLASS OF WINE.

Three chairs are set on a line, the centre one being placed in a direction opposite to the other two. The leading couple perform a *tour de valse*, after which the gentleman places his lady upon the centre chair, gives her a glass of wine, and brings forward two gentlemen whom he seats on the two other chairs. The lady hands the glass of wine to one of the gentlemen to drink, and dances with the other.

#### 5.—THE CHAIR.

First couple perform a *tour de valse*; the leader places a chair in the centre of the room, and upon it seats his partner, to whom he next presents two gentlemen. The lady dances with one of the gentlemen, and the other gentleman seats himself in the chair just vacated by the lady. The leader then presents to the gentleman two ladies; he dances with one of them, and the other takes the chair. The figure is repeated until all have danced.

#### 6.—THE SCARF.

The first couple lead off with a *tour de valse*. The gentleman stands in the centre of the room, holding in his hand a scarf, meanwhile his lady assembles the other ladies and they join hands in a circle and turn rapidly to the left, during which movement he places the scarf about the shoulders of the lady with whom he wishes to dance. The other gentlemen waltz to places with their ladies.

#### 7.—THE CARDS.

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.

#### 8.—THE TWO FLOWERS.

The leader takes two ladies and asks them each to name a flower. He then presents them to one of the gentlemen, desiring him to say which flower he prefers. When the gentleman has made his choice, he is presented with the lady, the name of whose flower he guessed; he dances with her, and the leader dances with the other lady round the room. The other couples perform the same figure in their turn.

#### 9.—THE MYSTERIOUS SCREEN.

A *tour de valse* is performed by three couples; each gentleman selects an additional lady, and each lady a gentleman; the six gentle-



men place themselves behind a screen or sheet, which must be held by them in such a manner as to allow only the ends of their fingers to be seen. The six ladies then select partners by taking the ends of their fingers.

### 10.—THE FLAGS.

The leader performs a *tour de valse*; he then procures about six duplicate sets of small flags, of any appropriate design, selects one of each pattern, and gives his lady the duplicates. The leader then presents his flags to the ladies, while his partner presents the corresponding flags to the gentlemen. The gentlemen then go in quest of the ladies possessing the duplicates, and dance with them, waving the flags. Repeated by all the others.

### 11.—THE BROKEN CIRCLE.

The first couple perform the *tour de valse*. The conductor leaves his partner in the middle of the room and chooses two gentlemen, who form with him "Three hands round" about the lady. The gentlemen turn very rapidly to the left. At a signal, the lady chooses a gentleman for the waltz, and the other two gentlemen return to their places. When this figure is performed amongst intimate friends, the two discarded gentlemen may waltz together about the circle.

### 12.—THE MASK.

The gentlemen mask themselves in ludicrous heads or faces. They then arrange themselves behind a screen, and raise their heads above it. The ladies then select partners from the group, and perform a *tour de valse*. The gentlemen keep their masks on until the finish. Repeated by the others.

### 13.—THE MYSTERIOUS HANDS.

The leader and his lady execute a *tour de valse*; he then leaves his partner in a room adjoining, and selects several other ladies whom he also places in the same room. The ladies then slip their hands through the door ajar, while the leader conducts as many gentlemen up to them as there are hidden. The gentlemen then take hold of the hands exposed, and dance with the lady so selected.

### 14.—THE REJECTED LADIES.

The leading couple perform a *tour de valse*. The gentleman kneels in the centre of the room, while his partner introduces to him several ladies in succession. The ladies he refuses arrange themselves in a line behind him; as soon as he accepts a lady he dances with her; the rejected ladies are joined by their regular partners, and all waltz to their places.

### 15.—THE COQUETTE.

The first couple perform a *tour de valse*. The conductor seats his lady in the centre of the room, and places a cushion at her feet. He then selects several gentlemen whom he presents, successively, requesting each to kneel upon the cushion. When the lady refuses any of the gentlemen she withdraws the cushion rapidly as he attempts to kneel. When a gentleman is presented who is acceptable the lady permits the cushion to remain, and the two perform a *tour de valse*. The rejected gentlemen form a line behind the chair, and their partners release them as soon as the first lady chooses a cavalier, and all waltz to places.

### 16.—THE ROPE.

Three couples made a *tour de valse*; the three gentlemen then choose other partners, and the ladies select other gentlemen. The ladies retire to one end of the room and the gentlemen to the other, while the leader and his partner stretch a rope across the room, over which the gentlemen must jump to regain their partners. As the rope is managed so as to trip the gentlemen as much as possible, a great deal of amusement is afforded to the lookers on.

### 17.—THE FAN.

After a *tour de valse*, the conductor seats his partner on a chair, the middle one of three, placed in the centre of the room, and presents her with a fan. He then selects two gentlemen, and seats them on chairs, one on each side of the lady, who hands the fan to one of the gentlemen and dances with the other. The gentleman who has been favored with the fan is expected to use it for the benefit of the couple who are dancing, whom he must follow, hopping about the circle.

### 18.—THE LADIES DELUDED.

First couple lead off with the *tour de valse*. The gentleman leads his lady by the hand round the circle, and approaches several ladies, feigning to solicit them to dance. The moment the lady rises to accept him, he suddenly turns round and addresses another, and plays the same game till he has made his selection. The lady of the conductor dances with the partner of the lady on whom the choice has fallen.

### 19.—THE GENTLEMEN MOCKED.

The first five or six couples perform the *tour de valse*, and place themselves in ranks of two and two, as soldiers march by the flank. The partner of the first gentleman deserts him to select a gentle

man from the other couples. While this play progresses the first gentleman should not look behind him. The first lady, and the gentleman whom she has chosen, advance noiselessly, one on one side and the other on the other side of the column, their object being to cheat the first gentleman and rejoin each other for a dance. If the first gentleman, who is on the watch, succeeds in capturing his lady, he performs a *tour de valse* with her, but if unsuccessful in his endeavors he remains at his post until he is able to secure a lady. The last remaining gentleman waltzes with the last lady.

## 20.—THE PHALANX.

The couples perform a *tour de valse*. The first lady chooses two gentlemen, and stands up in line, hand in hand, between them; the first gentleman selects two ladies, with whom he stands, hand in hand, in line behind the first three; the second lady chooses two gentlemen, and the second gentleman two ladies, and they fall in behind the others, forming four lines of three each in column, each line of three standing hand in hand. The two gentlemen of the first row join their outer disengaged hands together, forming an arch over the head of the lady between them. The two gentlemen of the third line do the same. The two ladies in the second and fourth lines join hands over the head of the gentleman between them. All parade in this position round the room, keeping close together. Then the six persons in the first and third lines face half round and dance with opposite partners to places.

## 21.—THE CONVENT PORTER.

First couple lead off with the *tour de valse*. The conductor selects from the circle a number of ladies, whom, together with his own, he leads into an apartment next the ball-room, the door of which remains ajar. Each lady, in a whisper, names a gentleman, whom the conductor calls upon aloud, to come and waltz with the lady who has selected him. The leader reserves for himself one of the ladies. This figure may be performed by the leader's lady, who imprisons the gentlemen she has chosen, and calls for the ladies they each name.

## 22.—BLIND MAN'S BUFF.

Three chairs are placed in the centre of the room. First couple lead off. The conductor takes another gentleman, whom he blindfolds and seats on the centre chair. The lady selects another gentleman, whom she leads (*walking on tiptoe*) to one of the chairs next to the blind man, whilst she seats herself on the other. The first gentleman then invites the blind man to select from the right or left. If he hits upon the lady, he waltzes with her to her place; if he indicates the gentleman, he must waltz with him, whilst the conductor dances with the lady.



### 23.—BLIND MAN'S BUFF WITH SIX.

Six chairs are placed in the middle of the room, back to back; two couples execute a *tour de valse*. The first gentleman blindfolds his partner and seats her upon one of the centre chairs, while the second lady blindfolds her partner and places him upon the other centre chair; the first gentleman then selects another gentleman. These two gentlemen seat themselves to the right and left of the seated lady. The second lady chooses another lady. These two ladies seat themselves on the remaining chairs. The blindfolded couple then select partners from the right or left. The bandages are then removed from their eyes, and the lady and gentlemen who were blindfolded dance with the person whom they have selected. The rest join in the *tour de valse*.

### 24.—THE CARNIVAL.

All the couples are divided, the ladies being arranged in one circle and the gentlemen in another, both circles facing outwards. A sufficient number of paper costumes, packed as "favors," being in readiness, the leader takes one of the ladies' "favors" and presents it to one of the ladies, whom he leads inside the ladies' circle, where costumes are put on, and then leads her to her seat. The leader's partner at the same time hands a gentleman's "favor" to one of the gentlemen, and leads him into his ring to be robed or decorated, and then is in turn led by him to her seat. The second couple proceed in like manner, until all have been accommodated.

The conductor then can organize some short figures for dancing, forming also groups and tableaux appropriate to the decorations.

### 25.—PUSS IN THE CORNER.

Four chairs are placed in the middle of the room at set intervals, to represent four corners. The first gentleman, after performing a *tour de valse*, seats his lady upon one of the chairs, and brings the next three ladies to occupy the other chairs. He stands in the centre, as for the game of "Puss in the Corner." The ladies, who remain seated, execute the changes, not by running, but by holding each other by the hand for the exchange of seats. When the gentleman can possess himself of one of the chairs left vacant by any lady in the attempt to change places with her neighbor, he waltzes with her whom he has just dethroned. Another gentleman then places himself in the centre of the circle, and another lady takes the vacant chair. When the last gentleman has taken the place of one of the last four ladies, the partners of the remaining three should re-conduct them to their places, waltzing.

### 26.—THE FIGURE "8."

Two chairs are placed in the centre of the room at certain distances from each other. The first couple starts off, passes behind

a chair without ceasing to waltz, and then repasses behind another so as to describe the figure eight. Each couple in succession repeats the same figure.

### 27.—THE HANDKERCHIEF CHASE.

The first three or four couples perform the *tour de valse*; the gentlemen leave their ladies in the centre of the room; each lady holds a handkerchief in her hand. The leader then selects one more gentleman, who, with the others, form a circle about the ladies, presenting their backs, and turn rapidly to the left. The ladies throw their handkerchiefs in the air, and waltz with those gentlemen who have been fortunate enough to catch them. The unfortunate gentleman who does not get a handkerchief selects a lady from the company. The figure is performed successively by all the other couples.

### 28.—THE BASKET.

A *tour de valse* is performed by three or four couples; the gentlemen then choose another lady, and the ladies another gentleman. All join hands then in a circle, and take four steps forward and four back; again four steps forward, when the gentlemen take each other's hands above and the ladies below, as in the "Quadrille Basket." Then all balance in place; the leader then drops the hand of the gentleman on his left, and his partner drops the hand of the lady on her right; then all array themselves in a straight line. The gentlemen then lift their arms and disengage the ladies, who pass under and waltz forward, followed by the gentlemen. At a signal, the ladies turn round and dance with the opposite gentlemen.

### 29.—THE COLUMNS.

The conductor leads off with a *tour de valse*, 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 facing the gentleman just chosen, and so on until he has formed a column of four or five couples, terminating with a lady. At the signal, every one turns round and dances with his or her *vis-à-vis*. A double column may be formed by two couples leading off at the same time.

### 30.—THE MAZE.

Four couples perform a *tour de valse*, and then form a quadrille. Four other couples take up positions so that a new couple stand exactly behind each one of the couples that form the quadrille. The figure commences by the four inside ladies crossing right hands; they move entirely round, giving left hands to partners and swinging round to places. While the inner couples are thus

engaged, the four outer couples waltz half round, outside the quadrille, to opposite places. Then the inner couples waltz entirely round, resuming their places, but facing outwards. All chassez at places; turn at corners with right hands, and turn partners with left hands to places. All the gentlemen then waltz to seats with the ladies standing opposite them.

### 31.—THE APPLES.

Five ladies are seated in the centre of the room. The leader then selects seven gentlemen and conducts them in front of the ladies. Each gentleman is then presented with an apple, and at a signal from the leader commence to eat the apple; those finishing first are privileged to select one of the ladies and waltz with her.

### 32.—THE TWO LINES.

All the couples promenade; the conductor, with the other gentlemen, then form in a single line, while the ladies likewise form a line opposite to the gentlemen. The leading couple then dances down the line, passing behind the ladies; then between the two lines, and again behind the ladies a second time. They halt below the last couple, the gentleman retires to the side of the ladies, and the lady to the side of the gentleman. Each couple performs the same successively.

### 33.—THE CONTRA DANCE.

Four couples proceed to place themselves in the middle of the room, as for a Virginia Reel. The first couple lead off by waltzing round the couple on their right, and in the same manner make a turn round the other couples. The other three couples repeat the same figure. When all the four have done so, they return to their places, waltzing.

### 34.—FOLLOW YOUR LEADER.

The first four couples perform a *tour de valse*; they form a circle with the leading couple in the centre. The leading couple waltz at pleasure, and endeavor to deceive the other couples, who must follow all their movements without disengaging their hands. At a signal, the first couple resume their seats, and the next couple place themselves in the centre and engage in the game of deception. The figure is performed by all the couples successively, and terminates with a general waltz.

### 35.—THE ENGLISH RIGHT AND LEFT.

The first two couples set out, place themselves facing each other, and make the English "right and left," very much lengthened. The



two gentlemen, advancing with their ladies, give each other the left arm crossed at the elbow, and make a very rapid *demi-tour* to change the ladies, and make with each other's partner a *tour sur place*. They recommence the figure to take their partners again, whom they promenade to their seats.

### 36.—THE GRACES.

The first couple sets out. The gentleman passes his lady to the left, changing hands. He takes another lady with the right hand, and continues promenading between the two. When he finds himself at the place of the lady he has chosen, he makes the two ladies pirouette opposite each other, and takes them by the waist to make them execute a *tour sur place* to the left. He returns the lady he has chosen to her partner, making her pass under his arm and that of his lady, and continues the promenade to his place. The gentleman, to make the *tour sur place*, should have his own lady by the left hand, and the other by the right. When this figure is made in polka, instead of the *tour sur place*, you make the *tour du salon à trois*, abandon the lady chosen when you pass before her place, and continue to promenade with your own.

### 37.—THE PURSUIT.

Three or four couples set out. Every gentleman of the cotillion has the right to go behind each couple and possess himself of the lady to dance or waltz with her. He should clap his hands to announce his intention of substituting himself for her partner. This figure continues until each gentleman has again got possession of his lady to conduct her to her place. To execute this figure with all the animation required, it is necessary that as fast as each gentleman possesses himself of a lady another should replace him. The Pursuit is one of the final figures of the cotillion.

### 38.—THE LABYRINTH.

All the persons of the cotillion form a general round, going about to the left. At a given signal the conductor lets go the hand of his lady, who is on his left, and while continuing to turn in the same direction enters the circle, making a *colimaçon*, while his lady turns to the right to wind about the other circles, that go on narrowing. A circular space should be contrived to be able to extend themselves in waltzing. In this position the conducting couple set out waltzing, and follow the passes of the labyrinth formed by the general chain rolling on itself till they have arrived at the last couple, to which the first lady gives her hand to renew the circle. As each new couple arrives it places itself behind the one previous. When all have arrived they conclude by a general waltz or mazurka. When this figure is executed in polka, you dance through the passes of the labyrinth with the waltz *à deux pas*, which re-

quires less space; when the figure is executed in mazourka, you have recourse to the mazourka waltz. The Labyrinth is one of the final figures of the cotillion.

### 39.—THE LITTLE ROUNDS.

The three or four first couples set out. Each gentleman chooses a gentleman, and each lady chooses a lady. The gentlemen arrange themselves two by two, and the ladies do the same in front of them. The two first gentlemen and the two first ladies circle one entire round to the left; when the round is finished, the two gentlemen, without stopping, raise their arms to let the two ladies pass underneath, and execute another tour with the two next ladies. The two first ladies turn in the same way with the two new gentlemen who present themselves; each one follows till the two first gentlemen have come to the two last ladies. When the two first gentlemen have made all the ladies pass, they arrange themselves in line, and the two next gentlemen place themselves on either side so that all the gentlemen form in one and the same line opposite to that which the ladies have also formed on their side. The two lines advance toward each other during four bars, and fall back during four bars, and then rejoin, and each gentleman takes the lady who is before him. General polka or mazourka for a finish.

### 40.—THE DOUBLE MOULINET.

The two first couples set out. Each gentleman chooses a lady, and each lady chooses a gentleman. A general round is formed, and after a tour to the left, each gentleman makes a *tour sur place*, causing his partner to turn about him till she forms a moulinet of the right hand with the three other ladies. The four ladies being in the middle of the moulinet, and directing themselves toward the left, the gentlemen direct themselves toward the right, and turn till each has again found his partner, to give her his left hand and take his place in moulinet, while the ladies accomplish in the opposite way the round which the gentlemen have just been making. When the gentlemen have found themselves twice at the sides and twice at the middle, with the right hand they take the left of their lady, and conduct her in polka or mazourka promenade.

### 41.—THE DOUBLE PASTOURELLE.

The first four couples lead off with a *tour de valse*, and place themselves as for a quadrille. The first and second gentlemen, still retaining the hands of their partners, take by their left hands the two other ladies, who leave their partners in their place. In this position, the two gentlemen, holding a lady by each hand, advance and retreat during four bars, make their ladies cross in front of them, causing the one on the left to pass under their right arm. This changes the whole position, as follows: The first lady crosses

over to the right of the fourth gentleman, the fourth lady crosses to the left of third gentleman, while the second lady crosses to the right of the third gentleman, and the third lady crosses to the left of the fourth gentleman. The figure is executed four times, by which means the ladies regain their original places, and terminates with a waltz.

#### 42.—THE PLEDGES REDEEMED.

The leader and his partner commence the figure by making a *tour de valse*; at the conclusion of which his lady carries around a hat to some of the ladies, receiving from each a handkerchief, ring, or other article as a pledge. She then offers the contents of the hat to an equal number of gentlemen, each selecting one of the articles, and dancing with the lady by whom it was pledged.

#### 43.—THE STAR AND CIRCLE.

This is started by four couples, of which each lady selects another gentleman, and each gentleman another lady. The eight couples are arranged in two lines, the four couples in one line facing the four in the other line. The four ladies belonging to the middle couples cross right hands, forming a *moulinet*, and swing entirely round to the left, returning with left hands across to the right. The gentlemen all join hands and form a circle around these four ladies. The remaining four ladies now advance, giving their left hands to the right hands of the ladies composing the *moulinet*, forming a *star* of ladies, and a circle of gentlemen. The gentlemen swing round to the right under the uplifted arms of the ladies, who move in an opposite direction. At the signal, the gentlemen regain their partners and waltz to places. This figure may be varied, the gentlemen forming the star and the ladies the circle.

#### 44.—THE POLKA IN RIGHT AND LEFT.

Setting out of the first four couples, who place themselves as for the French country-dance. Two couples placed opposite each other, follow an oblique line toward the right, and the two others toward the left. In this position each makes a complete right and left with its opposite, after which the ladies make a half one among themselves to change their partners. All perform a complete tour in the *pas de polka*, still preserving their order. When every gentleman has got back to his place with another lady, the figure is repeated with the couple on the right. At the fourth time each finds himself with his lady, and all make a general polka.

#### 45.—THE GENUFLEXION OF FOUR.

Setting out of the four first couples, who afterward place themselves as for the French country-dance. At a given signal the four gentleman put one knee on the floor, and make the ladies turn



about them, as was explained in the Genuflexion. The ladies make but a single turn, after which they cross on the right hand, and give their left hand to the right of the other gentlemen to do the like in turn. They cross a last time on the right hand, and rejoin their partners, when they finish by a promenade.

To exercise well this figure, one of the most graceful of the mazourka, the moment the two first ladies have finished their traverse, the two others of the opposite party should immediately set out and cross, while the two first turn about the gentleman. By the help of these intervals the ladies do not run the risk of clashing in the middle of their course.

#### 46.—THE CHANGE OF THE MOULINET.

Setting out of five or six couples. After the promenade, all the gentlemen, without letting go the hands of their ladies, form a moulinet with the left hand and make a complete turn. At a signal given, they take the place of their ladies, turning behind and placing their ladies in front. In this position they make a complete turn the contrary way. At another signal they again change, but this time turning in front and placing their ladies behind. After this last turn the couples disperse, and terminate all by a promenade.

#### 47.—THE ZIGZAGS.

Eight or ten couples start together and place themselves behind each other, couple by couple, keeping a certain interval. Each gentleman should have his partner at his right. The first couple sets out in waltzing, and passing zigzag through all the couples to the last. The second couple then makes its way to the last, while the conductor is returning with his lady to the head of the phalanx. The conclusion is by a general waltz.

#### 48.—THE UNDULATIONS.

The four first couple set out, forming a round. The conducting couple should be in the middle of the circle and waltz at pleasure, seeking to deceive the other couples, that ought to follow all their movements without letting go hands. At a signal given, the next couple place themselves in the middle to play off the same game, while the first resume their place in the circle, and the others successively execute the figure. The conclusion is made by a general waltz.

#### 49.—THE INCONSTANTS.

The first four couples lead off with a *tour de valse*, and range themselves in a column, the first couple at the head. The first gentleman turns round and gives the left arm, crossed at the elbow, to the left arm of the gentleman behind him, with whom he changes

place and lady. He continues the movement until he reaches the last lady. When he has arrived at the foot of the column, the second gentleman, who is then at the head of the phalanx, performs the same figure, and so on, until all have regained their places. A general waltz terminates the figure.

### **50.—THE FINAL ROUND.**

All form a general round as in the preceding figure. The conductor and lady separate from the circle, which immediately must be reconnected, and waltz in the centre. At a signal the conductor stops, and his lady retires from the circle. He then selects another lady with whom he waltzes in the midst. At a signal he retires from the circle, the lady takes another gentleman and the same figure is repeated. When only three couples remain, a general waltz terminates the figure.

### **51.—THE MARCH IN FILE.**

The leading couple march round the room, each successive couple falling in behind them in regular order. The march is then conducted in the same manner as described on page 32. At the conclusion, the music changes to a waltz, and all waltz to places.

### **52.—THE MARCH IN COLUMN.**

The leading couple march round the room, followed by the other couples in order. The movements described under the head of "The March in Column," on page 32, are then performed, concluding with a general waltz to places.

### **53.—THE MARCH BY PLATOONS.**

This march is conducted in the manner described under the same heading on page 33 ; concluding with a general waltz.

### **54.—THE ARBOR MARCH.**

The movements introduced in this march are described on page 33 ; concluding with a general waltz.

### **55.—THE SERPENTINE MARCH.**

The leading couple lead off in a march round the room, the other couples forming in after them. The movements of the march are described on page 34 ; at the conclusion a general waltz to seats.

# Wehman's Collection of Songs, No. 1.

CONTAINING 100 SONGS.

- A handful of earth.  
A warrior bold.  
All on account of Eliza.  
Are you going to the hop this evening.  
A violet from mother's grave.  
Angel's whisper.  
Betsy and I are out—*Recitation*.  
Biddy, the ballet girl.  
Be home early to-night, my dear boy.  
Brave huzzars.  
Betsy destroys the paper—*Recitation*.  
Blue bells of Scotland.  
Baby's got a tooth.  
Beautiful leaves.  
Betsy and I hafe bust up—*Recitation*.  
Blue Alsatian mountains.  
Chickens in the garden.  
Cows are in the corn.  
Charge of the light brigade—*Recit.*  
Colored hop.  
Camptown races.  
Come where my love lies dreaming.  
Decision in "The Gipsy's Warning."  
Double-breasted mansion on the square.  
Dar am honey on dese lips.  
Down in a coal mine.  
Drunkard's dream.  
Dear Irish boy.  
Emmet's "Mountain Song."  
Father Tom O'Neil.  
Granite mill fire.  
Grant's trip around the world.  
Grave of Wolf Tone—*Recitation*.  
Gwine to cross the river by-and-by.  
Garden where the praties grow.  
Hang up your hat behind the door.  
Hard times, come again no more.  
I can't make it out, can you?  
I've a baby in Kalamazoo.  
I don't like a cur at my heels.  
In de lowlands, low.  
Irish fair.  
Joe Bowers.  
Keep in de middle ob de road.  
Kitty Tyrrel.  
Little brown cot on the hill.  
Little old house on the Rhine.  
Let Erin remember the days of old.  
Lost Rosabel.  
Little flower you gave me.  
Love's chidings.  
Mary Ann, I'll tell your ma.  
Moonlight at Killarney.  
Mother would comfort me.  
Mulligan's funeral.  
My pretty Jane.  
Mary Ann McLaughlin.  
Mary's gone wid a coon.  
Mr. and Mrs. Malone.  
Norah, the pride of Kildare.  
No one to love.  
Oh! Fred, tell them to stop.  
Our Army and Navy of blue.  
Over the garden wall.  
Old fashioned church on the hill.  
Old fashioned homestead.  
On the strict Q. T.  
Oh! breathe not his name.  
Old brown pants.  
Old mountain tree.  
Our grandfather's days.  
O'Reilly's billy goat—*Recitation*.  
Pallet of straw.  
Patrick, mind the baby.  
Patter of der shingles—*Recitation*.  
Sadie darling.  
Sarah's young man.  
Shamus O'Brien—*Recitation*.  
Spring, gentle spring.  
Same thing over again.  
Schneider's ride—*Recitation*.  
She is far from the land.  
Temple of fame.  
There is a fine ship on the ocean.  
Tramp—*Recitation*.  
True Irish gents.  
Turnpike gate.  
Twickenham ferry.  
Twinkle, twinkle, little star.  
Tam O'Shanter hat.  
True as steel.  
Tar's farewell.  
Torpedo and the whale.  
Tramp! tramp! tramp! the boys are  
Up at Jones' wood. [marching.  
When these old clothes were new.  
Wist! Wist! Wist!  
White cockade.  
Way down upon the Suwanee ribber.  
Wife's dream.

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# Wehman's Collection of Songs, No. 2.

CONTAINING 95 SONGS.

- Angel Gabriel.  
Annie Lisle.  
A rolling stone gathers no moss.  
Annie of the vale.  
A leaf of ivy from mother's grave.  
A lock of mother's hair.  
An Irishman's letter—*Comic Reading*.  
Barney McCoy.  
Believe me it all those endearing young  
Boys of Kilkenny. [charms.  
Boston burglar.  
Boston fire.  
Belle Brandon.  
Big sun-flower.  
Billy Grimes, the rover.  
Bold Jack Donohue.  
Cod liver oil.  
Captain Jinks, of the horse marines.  
Close the shutters, Willie's dead.  
Casey's whiskey.  
Death of President Garfield.  
Drifting with the tide.  
Dying soldier—*Recitation*.  
Don't call in the morning.  
Dreamy eyes haunt me still.  
Don't get weary, children.  
Eileen, sweet Eileen.  
Empty is the stable, Davy's gone.  
Evening star.  
Flags of all nations.  
Farmer's boy.  
Fisherman and his child.  
Flying trapeze.  
Gentle heart be true.  
German fifth.  
Good-bye, Susan Jane.  
Good-bye, Charley.  
Give bread to the poor.  
God save our president from every harm.  
Huckleberry picnic.  
Hungry man from Harlem.  
It's naughty, but it's nice.  
I hope I don't intrude.  
I love my love in de morning.  
I'll bet you a dollar you don't.  
I'm a man you don't meet every day.  
In de evening by de moonlight.  
I will be true to thee.
- I'd offer thee this hand of mine.  
I'm the governor's only son.  
I've got a donkey.  
In the days when I was hard up.  
It don't belong to me.  
I'd choose to be a baby.  
I long to be single again.  
I wandered by the brookside.  
John Brown's song; or, glory, glory,  
John Mitchel. [hallelujah.  
Johnny is gone for a soldier.  
Just landed.  
Jim Bludso—*Recitation*.  
Kitty Clyde.  
Leave not your Kathleen.  
Lecture on "Demperance."  
Love! love! love!  
Let the dead and the beautiful rest.  
Last night I was dreaming of you.  
Mid-watch.  
Muldoon, the solid man.  
McKenna's dream.  
Minnie, hear the bluebird sing.  
My sweetheart, when a boy.  
Never empty cradle, twins are born.  
Not before pa, dear.  
Old zip coon.  
Old plantation's lonely.  
Paul Revere's ride—*Recitation*.  
She's a gal o' mine.  
Squire and Maria.  
Sunny days will come again.  
Sailing on the lake.  
Sheridan's ride—*Recitation*.  
Strawberries and cream.  
That's how you get served when you're  
Things I don't like to see. [old.  
Tiddle-a-wink, the barber.  
True to the core.  
Toss the Turk.  
True lover's discussion.  
Under the window she's sleeping.  
Violets dipped in dew.  
Why did they dig ma's grave so deep?  
We are coming, sister Mary.  
Yankee doodle.  
Your lassie will be true.

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# Wehman's Collection of Songs, No. 3.

CONTAINING 97 SONGS.

A hundred years to come.  
Atheist and acorn—*Recitation*.  
Annie o' the banks o' Dee.  
A man's a man for a' that.  
A motto for every man.  
Beautiful dreamer.  
Beautiful Venice.  
Blue and the gray.  
Baby's got a cramp.  
Bay of Biscay, O!  
Boys, keep away from the gals.  
Bread and cheese and kisses.  
Bright emerald isle of the sea.  
Buck Fanshaw's funeral.  
Captain with his whiskers.  
Clarabel Magee.  
College days.  
Come and kiss me.  
Digging for gold.  
Don't slam the gate.  
Duffy's opening night.  
Dan Maloney is the man.  
Dying Californian.  
Days of '49.  
Down by the river side.  
Dree dousand miles away.  
Ellen Bayne.  
Fearfully and wonderfully made.  
Flow gently, sweet Afton.  
Farmer sat in his easy chair.  
Gentle Annie.  
Guilty or not guilty?—*Recitation*.  
Goat, The.  
Gum tree canoe.  
Hazel dell.  
I'll hang my harp on a willow tree.  
Is it anybody's business?  
Irishman's shanty.  
It's funny when you feel that way.  
Indian hunter.  
Indian warrior's grave.  
Ingleside.  
Irish jaunting car.  
John Anderson, my Jo, John.  
Johnny Sands.  
Katy's letter.  
Kiss me quick and go.  
Kate Kearney.  
Little old duddeen.

Little Yawcob Strauss—*Recitation*.  
Little more cider.  
Miss Gruber's boarding house.  
Maggie by my side.  
Merriest girl that's out.  
Mike Brady's shirt.  
Mistletoe bough.  
Meet me at the lane.  
Mulligan guard.  
Nettie Moore.  
Nicodemus Johnson.  
Nancy Till.  
O'Donnel Abu.  
Old arm chair.  
Our front stoop.  
Pat Malloy.  
Patriots of Ireland.  
Pat Maloney's family.  
Pretty Jemima, don't say no.  
Pull down your vest.  
Perhaps she's on the railway.  
Pirate's serenade.  
Polish boy—*Recitation*.  
Paddy Blake's echo.  
Rose of Allandale.  
Row of tenement houses.  
Ring, ring de banjo.  
Regular army, O!  
Rory O'More.  
Spade.  
Stump speech.  
Shelling green peas.  
Skin-tight pants.  
Tipperary christening.  
They've all got a wife but me.  
Three black crows.  
Twinkling stars.  
Tapping at the garden gate.  
Thou art gone from my gaze.  
Valley lay smiling before me.  
Walking down Broadway.  
Why should the spirit of mortal be  
[proud—*Recitation*].  
Wait till the clouds roll by.  
When the band begins to play.  
What is home without a mother?  
Who will care for mother now?  
Widow Malone.  
Wrongs of ould Ireland.

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# Wehman's Collection of Songs, No. 4.

CONTAINING 99 SONGS.

An Irishman's toast.  
Apple of my eye.  
Arthur and Martha.  
Asleep at the switch—*Recitation*.  
A knot of blue and gray.  
Always gay and free, boys.  
Bear it like a man.  
Bootblack—*Recitation*.  
Brother's fainting at the door.  
Beautiful snow.  
Carry the news to Mary.  
Coney Island, down der bay.  
Committed to the deep.  
Champagne Charlie.  
Dearest Mae.  
Douglas! tender and true.  
Deal with me kindly.  
Don't say I told you.  
Down the hill.  
Deer Island, down the bay.  
Fat Mickey.  
Feel for the eyes that are weeping.  
Five o'clock in the morning.  
Get a little table.  
Get thee gone, girl.  
Get away from dat window.  
Human harp.  
Hark! I hear an angel sing.  
Hildebrand Montrose.  
I'll wait till the clouds roll by.  
I had but fifty cents.  
'Twas not my father.  
In the starlight.  
Ivy cabin in the lane.  
John Armstrong.  
Johnny Dougherty, the tailor.  
Just over.  
Jim, the carter lad.  
Lackawanna spooners.  
Light of other days.  
Limerick races.  
Little back parlor at home.  
Little Maggie Ann.  
McCarthy's mare.  
Mother's fool—*Recitation*.  
Mulcahey's gone away.  
Man who struck my wife.  
My dear little friend, Louise.  
Miller's daughter.  
My poor dog Tray.

My pretty Irish queen.  
Mother, he's going away.  
No Irish wanted here.  
Near the banks of that lone river.  
Nelly was a lady.  
New York society.  
Oh! take me to thy heart again.  
Old Grimes' cellar door.  
Old rustic bridge by the mill.  
Old Dan Tucker.  
Ophelia Murphy's birthmark.  
O! 'tis nice to have a dummy.  
Old Grimes is dead.  
Parted.  
Pennsylvania tramp.  
Portrait that hangs on the wall.  
Peek-a-boo.  
Pretty Peggy.  
Robin Adair.  
Run for the doctor.  
Swim out for glory.  
Scenes that are brightest.  
Since Cordelia first wore bangs.  
Since Terry first joined the gang.  
Silver slippers.  
Steam arm.  
Sweet-scented handsome young man  
Shan Van Voght.  
Same old game.  
Ten little niggers.  
To the west.  
Tassels on the boots.  
There's a light in the window for thee.  
Things that I'd like to see.  
Vagabond.  
Villain still pursued her.  
Waterford boys.  
When Johnny comes marching home.  
When the Brooklyn bridge is done.  
When the pigs begin to fly.  
Widow Machree.  
Wreck of the "London."  
Where the ivy grows so green.  
When this cruel war is over.  
White squall.  
Would n't you like to know.  
Water cresses.  
What the old cock sparrow said.  
Whistling thief.

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# Wehman's Collection of Songs, No. 5.

CONTAINING 101 SONGS.

- Æsthetic Mick.  
After the opera's over.  
A hundred fathoms deep.  
A wet sheet and a flowing sea.  
Ain't you awful.  
All among the hay.  
Big aquarium.  
Brannigan's pup.  
Babylon is fallen.  
Bell goes a ringing for Sarah.  
Biddy Doyle.  
Brannigan's band.  
Battle of Fontenoy.  
Bowery grenadiers.  
Beautiful bells.  
Best little wife in the world.  
Bridget Donohue.  
Bugaboo.  
Come back to your Irish home.  
Cobbler's daughter.  
Colleen Dhas Machree.  
Drummer—*Recitation*.  
Death of Nelson.  
Dot funny leetle baby—*Recitation*.  
Dude, The—*Recitation*.  
Fast freight—*Recitation*.  
Fine old English gentleman.  
Finest police in the world.  
Flirtation O'Toole.  
Female barber shop.  
General Grant's trip around the world.  
Gilhooley, your coat is half-mast.  
Good-bye, John.  
Gobble song.  
Gold, gold, gold.  
Great man that Ireland has seen.  
Good-bye, my lover, good-bye.  
Hang up the baby's stocking.  
I'll tell nobody.  
I'm proud I'm an Irishman born.  
I must be there on New Year's day—  
It's a cold day when I get left. [*Rec.*]  
I'll meet her when the sun goes down.  
I'll take you home again, Kathleen.  
I'm proud I'm an Irishman's son.  
I was despised because I was poor.  
Jumbo.  
Johnny Morgan.  
Just down the lane.  
Jenny who lives in the dell.  
Jessie, the flower of Dumblane.  
Kerry dance.  
Lorena.  
Lancashire lass.  
Lovely land of dreams.  
Life is but a game of cards—*Recitation*.  
Maud Muller (in Dutch)—*Recitation*.  
Montgomery guard—*Recitation*.  
Man who taught her to dance.  
Mattie dear.  
Mott Street, 499.  
My love Nell.  
My love she is a fairy queen.  
Moonlight walk.  
Nobody knows the trouble I see.  
Nobody knows what a racket was there.  
New York Police Gazette.  
Norine Maureen.  
No Irish need apply.  
Only a pin—*Recitation*.  
Only to see thee, darling.  
Oh! you little darling, I love you.  
One more ribber for to cross.  
Over the neighbor's fence.  
Old pine tree.  
Pool.  
Poor Irish minstrel.  
Romance of a hammock—*Recitation*.  
Rock the cradle, John.  
Ship that brought me over.  
Stuck on our shape.  
Some one to love.  
Speak, oh speak to me again.  
Tail iv me coat.  
They're all getting married but me.  
Tom Bowling.  
Tommy, make room for your auntie.  
This little plain gold ring.  
Touch the elbow.  
Up in a balloon.  
Up in a mulberry tree.  
We never speak as we pass by.  
Wolf at the door—*Recitation*.  
Waterfall, The.  
We may be happy yet.  
Which shall it be?—*Recitation*.  
What will you do, love?  
When the robins nest again.  
You never miss the lager till the keg  
runs dry.  
Yellow meal.  
Yellow-haired Nellie—*Recitation*.

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# Wehman's Collection of Songs, No. 6.

CONTAINING 96 SONGS.

A lean banana.  
Ah, there my size, I'll mash you.  
Æsthetic dude, The.  
Angels meet me on the cross-road.  
A smile was all she gave me.  
Art of making love, The.  
A boy's best friend is his mother.  
Be quiet, or I'll scream.  
Burial of Sir John Moore.  
Bye, bye, Baby; bye, bye.  
Baby and I.  
Baby's lullaby.  
Billy's dream.  
Bitter beer.  
Black Hills, The.  
Call me back again.  
Convict's dream—*Recitation*.  
Call me your darling again.  
Curfew must not ring to-night—*Rec.*  
Chinese song.  
Darling Clo'.  
Dandy dude, The.  
Down the river.  
Fontenoy.  
Father will settle the bill.  
Fountain in the Park.  
Fond memories of home.  
Gaily the troubador.  
Good-bye, Biddy dear.  
Greenpoint Nell.  
Gambler's wife—*Recitation*.  
Hash.  
Hurrah for old Ireland.  
Hoolahan musketeers.  
Hush-a-bye, baby.  
Hoops.  
I'll await my love.  
Ivy green.  
I'm a man that's done wrong to my  
Juice of the forbidden fruit. [parents.  
Jeanette and Jeannot.  
Just to please the boys.  
Jakey Woolfenstein.  
Johnny Schmoker.  
Kind relations.  
Lover's telegraph.  
Last farewell.  
Lilly Dale.

Lord delivered Daniel.  
Love song.  
Mary Ann, go get the growler.  
Mill's shut down to-day.  
Mr. John Malone.  
Mulcahey's sooner dog—*Recitation*.  
Mahoney's senian cat—*Recitation*.  
Maniac—*Recitation*.  
Man that stole the country.  
March of the Cameron men.  
Moneyless man.  
Marble arch.  
Mother keeps the gate locked now.  
Nineteen hundred and one.  
Not for Joseph.  
Newhall House fire.  
Only a dear little flower.  
Oh, Mr. Flannigan.  
Old church bell.  
Over the mountain.  
Old plaid shawl.  
Old village blacksmith's shop.  
Our Jack's come home to-day.  
Oh! boys, carry me 'long.  
People will talk.  
Plumber—*Recitation*.  
Poor little soldier's boy.  
Pat of Mullingar.  
Perverted proverbs.  
Patrolman Mulcahey and Flynn.  
Price of a drink—*Recitation*.  
Raven—*Recitation*.  
Sailing.  
Somebody's darling—*Recitation*.  
Springtime and robins have come.  
Tommy Dodd.  
Taffy was a Welshman.  
Ting, ting, that's how the bell goes.  
Timid awkward squad.  
To my wife.  
What I would do for her—*Recitation*.  
We reap what we sow—*Recitation*.  
What I live for—*Recitation*.  
Whiskey, you're the devil.  
Wreck of the "Atlantic."  
When the leaves begin to fall.  
Ye merry birds.  
Young recruit.

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# Wehman's Collection of Songs, No. 7.

CONTAINING 94 SONGS.

Animals' fair.  
A dollar and sixty a day.  
A Yankee man of war.  
An agricultural Irish girl.  
A roller-rink romance—*Recitation*.  
As I read the paper through.  
Burke's dream.  
Banks o' Doon.  
Bed-bug—*Recitation*.  
Betty and the baby.  
Barney, take me home again.  
Boy with the auburn hair.  
Beans.  
Candidate for alderman.  
Cats in our back-yard.  
Climbing up the golden stairs.  
Colored band.  
Call her back and kiss her.  
Casey's awful grub.  
Coal oil Tommy.  
Don't leave your mother, Tom.  
Drummer boy of Waterloo.  
Dream faces.  
Duffy, the swell.  
Don't you cry so, Norah darling.  
Erin-go-bragh.  
Fashionable Fred.  
Far, far, away.  
Fine old Irish gentleman.  
Female smuggler.  
Free and easy.  
Good ship Cumberland.  
Good-bye, 'Liza Jane.  
Gipsy Davy.  
Gal with the Gainsborough hat.  
Hush, little baby, don't you cry.  
Here she goes and there she goes.  
House carpenter.  
Hornet's nest—*Recitation*.  
I'll ask my mother and I'll let you know  
[next Sunday afternoon.  
Irish Wife—*Recitation*.  
I'm in jail, my love.  
Jockey hat and feather.  
Jolly Jack, the rover.  
Keiser, der yer vant to buy a dog?  
Kitty of Coleraine.  
Knock at the window to-night, love.

Leave not your Kathleen.  
Little brown church.  
Lord Bateman and the fair Sophia.  
Lay my head beneath a rose.  
Little fraud.  
Lost Charley Ross.  
Meet me darling Kate, by the cottage  
My trundle bed. [gate.  
Masonic song.  
McSorley's twins.  
My wife is so awfully thin.  
Mother, is the battle over?  
Not much.  
Nelly Bly.  
Old bog hole.  
Oh! Nicodemus.  
Old familiar faces.  
Oft in the stilly night.  
Old turnkey.  
Old gray mare.  
Old Simon, the hot-corn man.  
Popsy wopsy.  
Please don't sell father any more rum.  
Peck's bad boy—PART I.  
Peck's bad boy—PART II  
Pills.  
Railway guard.  
Rover's grave.  
Riding on the elevated railroad.  
Shanty boy's song.  
She was as handsome as a rose.  
Saint Patrick was a gentleman.  
Shamrock shore.  
See-saw.  
Star of Glengary.  
That young man across the way.  
That sweet-scented handsome young  
man.  
Up at Dudley Grove.  
Up in a back room.  
Up-stairs, in my bed-room  
Venita.  
Watchman.  
Willie's on the dark blue sea.  
Wind blew through his whiskers  
Would I were a boy again.  
Windy man from Brooklyn.  
Written in letters of gold.

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# Wehman's Collection of Songs, No. 8.

## Containing 104 Songs.

- A Yankee ship and a Yankee crew.  
An Irishman's dying request—*Rec.*  
Bonaparte on Saint Helena.  
Bring back the old folks, Willie darling.  
Bonny Irish boy, The.  
Bright Alfarata.  
Banbury Cross.  
Baby on the brain.  
Belleville Convent fire, The.  
Banks of Newfoundland, The.  
Charley, he's a masher.  
Carrie, dear.  
Come back to the old home again.  
Comet of the West, The.  
Conductor with the patent bell pump.  
Clam soup pedler's daughter, The.  
Dan and Teddie's parting.  
Dear little Colleen.  
Donevans, The.  
Daschen on the Rhine—*Recitation*.  
Down by the rustic gate.  
Ehren on the Rhine.  
Eggs for your breakfast in the morning.  
Electric light, The.  
Eddie McCarty.  
Fenians' escape, The.  
Fifth Avenue.  
Falling leaves.  
Flew-y, Flew-y.  
Gallant Sixty-ninth, The.  
George Constantine McKeown.  
Give me back my heart again.  
Green fields of America, The.  
Her lovers—*Recitation*.  
How we tried to whip the teacher—*Rec.*  
Hebrew wedding, The.  
I dreamed that old Ireland was free.  
In the shadow of the leaves.  
I'll go back to the old bridge again.  
If I was the President.  
I will stand by my friend.  
I'll name the boy Dennis or no name  
Isle of France, The. [all].  
In the Louisiana Lowlands.  
Jordan is a hard road to travel.  
Johnny, fill up the bowl—No. 1.  
Johnny, fill up the bowl—No. 2.  
Johnny Doyle.  
Jeremiah, blow the fire.  
Jack is every inch a sailor.  
Let me dream again.  
Lady, art thou sleeping?  
Let us speak of a man as we find him.  
Lily of the West, The.  
Married life.  
Musical wife, The.  
My rattling mare and I.  
McCarthy's boarding house.  
Mother's last letter to me.  
My bonny laboring boy.  
Maryland, my Maryland.  
Mary Blane.  
'Neath the maple by the mill.  
Napolitaine.  
Nobody's mule—*Recitation*.  
Other side of Jordan, The.  
Oh! I shall call dada.  
Orphan boy, The—*Recitation*.  
Orphan girl, The.  
Old Mousquetaire, The.  
Once again.  
Oh, Fred! the boat is turning over.  
Our sailors on the sea.  
Poor old Jesse's blind.  
Poor married man, The.  
Pretty little Mary.  
Paddy's curiosity shop.  
Paddy on the canal.  
Sally Mackenally.  
Shamrock, rose and thistle, The.  
Song from "Nanon."  
Something to tickle the girls.  
Sparking Sarah Jane.  
Silver bells of memory.  
Sweet Alpine roses.  
Shoot the hat.  
Sweet dreams of mother and home.  
Swinging on the golden gate.  
There's a light in the window.  
Tommy, make room for your uncle.  
Ten little injuns.  
Three grains of corn.  
Ten minutes too late.  
Umbrella courtship.  
When we meet by the old bridge again.  
When the circus comes to town.  
What is life?—*Recitation*.  
Wax-work show, The.  
Woman is what man doth make her—*Rec.*  
When we went roller skating.  
You'll miss your mother when she's gone.  
Yes, we all will be there.  
Yaller gal that winked at me, The.  
Yarn of the "Nancy Bell," The.

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# Wehman's Collection of Songs, No. 9

Containing 106 Songs.

America's emblem, the violet  
An Irish fair day  
Am I not fondly thine own  
A private still  
As through the park I go  
Beautiful angel  
Bobbing around  
Bill it kept running up higher, The  
Calibre fifty-four—RECITATION  
Cold stream guards, The  
Cradle's empty, baby's gone  
Canadian boat song  
Coat of other days, The  
Come in and shut the door  
Cousin Jedediah  
Cricket on the hearth  
Collier's dying child, The—RECITATION  
Down went the captain  
Don't forget the old folks at home  
Dot ole bay mule of mine  
Dying girl's message, The  
Dandy Pat  
Diamond ring, The  
Five dollar note, The  
God bless you, Colleen  
Good-bye, Mike, good-bye, Pat  
Gal with the terrible feet, The  
Good-bye, my honey, I'm gone  
Good night, but not good-bye  
Gray's elegy—READING  
Give a man credit for what he has done  
Grandma's vacant chair  
He tells me he loves me  
How is your sister Mary  
Hard-back family, The  
Home attractions—RECITATION  
I'm a dude  
I stood on the bridge at midnight  
I'm off for Charleston  
I'm a dandy, but I'm no dude  
Irish Colleen, The  
I am a masher  
James Bird  
Jim Fisk Song  
Knocking at the gates of Jordan  
Little wife Nellie  
Little Mag and I  
Love not  
Little Mohe  
Lone starry hours, The  
My sweetheart's family  
MacGregor's gathering  
My pretty quadroom  
Man the life-boat

## "MIKADO" Songs—

A wandering minstrel I  
Brightly dawns our wedding day  
Derry down derry  
Flowers that bloom in the Spring  
For he's going to marry Yum-Yum  
Here's a how-de-do  
My object all sublime  
Our great Mikado  
Sun and I, The  
They'd none of them be missed  
Three little maids from school  
Willow, tit-willow  
Mary Le More  
Minstrel's dream, The  
Making love on a bench in the park  
Only a workingman's child  
Our Yankee college boys  
Old-fashioned photograph of mother  
Old play-ground, The  
Pride of Mayo, The  
Pretty as a daisy  
Rosy's Sunday out  
Roy's wife of Aldivalloch  
Reuben and Rachael  
Rhine vine Sharley  
Sheeney glaziers' ball, The  
Schneider's little boy—RECITATION  
Sweethearts and wives  
Susan's Sunday out  
Such funny things are done upon the sly  
Skidmore guard, De  
Twelve stone two  
Too utterly utter  
To the song seekers  
That's a matter of taste  
Take good care of mother  
Talk about your Moses  
Take it, Bob  
Take back those gems you gave me  
Thou hast wounded the spirit that loved  
Van Dieman's land [thee]  
Whisper and a kiss  
Where the water lilies grow  
We are out on the ocean sailing  
What can the matter be  
Will o'-the-wisp, The  
Whistling coon, The  
Waiting for my ship to come this way  
Waiting for a Broadway stage  
What a blessing is to have money  
Whispering hope  
Walking for dat cake [Rec.  
You put no flowers on my papa's grave

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# Wehman's Collection of Songs, No. 10

Containing 98 Songs.

- Always take mother's advice  
Angel mother waits for me  
All on the quiet  
Always do your duty, boy  
A horrible tale of the suicidal family  
Avondale disaster  
Araby's daughter  
Alice Gray  
A yaller dorg's love for a nigger.—REC.  
Be friends with your brother again  
Cure for love  
Called away  
Clementine  
Captain Cuff  
Creole girl, The  
Dar's a new moon in de sky  
Dear Robin, I'll be true [ened  
Empty is the dog-house, Towser's piz-  
Early Monday morning in 1805  
For one day of turkey there's six days [of hash  
Fanny Gray  
Flanigan, the lodger  
Flowers of the forest, The  
Friar of Orders Grey, The  
Fine old Dutch gentleman, The  
Good-night, but not good-bye  
Good evening  
Give me a cot in the valley I love  
Gold digger's lament, The  
Gamboling man, The  
His heart was true to Poll  
He's never done anything since  
High daddie  
It's all a matter of taste  
I'm awaiting my love's return  
I wouldn't advise you to do it  
I'm saddest when I sing  
Just plain Jim  
Kissing in the street—RECITATION  
Kiss in school, The—RECITATION  
Larry O'Gaff  
Lora Vale  
Lord Lovel  
Lone rock by the sea, The  
Last link is broken, The  
Laugh in school, The—RECITATION  
Lady Franklin, The  
Married  
Maid of the mill, The  
Mikado McAllister  
Morrisey and the Russian  
My love she's like the red, red rose  
Mulligan's daughter, Nell  
Maid of Judah, The  
Minnie Clyde  
My mother dear  
Mollie dear, come then with me  
Malone at the back of the bar  
Never take the hind shoe from a mule  
Neil McGulligan's daughter, Mary Ann  
New Jerusalem, The  
No, sir  
One word would call me back again  
Ocean burial, The  
Oh, you girls  
Old Susquehanna, The  
Old country circus, The  
Poor old dad  
Penny ballads  
Pat's not so black as he's been painted  
Pretty pond lilies  
Poor old tramp, The  
Phoebe dearest  
Paddy Carey  
Rat-catcher's daughter, The  
Rosa Lee  
Some other girl shall wear the ring  
Sullivan and Ryan  
Standard bearer, The  
Spencer's firey slope  
Sparkling Sunday night  
Sock her on her kisser  
Sailor's widow, The  
They can't keep the workingman down  
Trust her not, she is fooling thee  
There is no harm in kissing  
Tick! tick! tick!  
Tell me, Mary, how to woo thee  
Truth in parenthesis—RECITATION  
Three sailor boys, The  
Vinegar shoes and paper stockings  
Wash me, mother dear  
Wreck of the Hesperus, The—REC.  
White Wings  
Waiting at the ferry  
What becomes of a lie—RECITATION  
Wake, Dinah! wake  
Young Charlotte  
Your little Liza loves you  
Yes, sir

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# Wehman's Collection of Songs, No. 11

Containing 102 Songs.

A sweet face at the window  
American star, The  
A kiss from dear old mother  
Antony and Cleopatra—RECITATION  
Aunt Jemima's plaster  
Ballinamuck brigade  
Britannia reigns supreme  
Brave old oak  
Bridal ring, The  
Bruce's address to his army  
Blind boy's lament, The  
Bryan O'Lynn  
Buccannier's bride  
Broken-hearted milkman, The  
Come, sit by me, mother  
Captive bird's complaint, The  
Child's prayer, The  
Clap your hands till daddy comes home  
Does your mother take in washing  
Don't die an old maid  
Dearest spot on earth to me is home  
Don't you hear the bullgine  
Fellow who stole my wife  
Fairy boy, The  
Goot lager bier, De  
Go it while you're young  
Grandmother's birthday  
Homeward bound  
In other respects we are doing quite [well]  
I had \$15 in my inside pocket  
Irish stranger, The  
I'm going to figt mit Siegel  
Irish brigade, The  
Irish potheen  
I'll marry no man if he drinks  
I'm a broken-down man  
Jock o' Hazeldean  
Joe Hardy  
Johnny, get your gun  
Kitty, the baby and I  
Lass o' Gowrie, The  
Little old red shawl my mother wore  
Last hymn, The—RECITATION  
Little octoroon  
Little hero, The  
My home by the deep rolling sea  
McCormack, the copper  
Mary Ann O'Holahan Dowd  
Mary Aileen  
My Nannie, O  
Miss Fogarty's Christmas cake

Maryland, my home  
Manilla boy, The  
My mother's grave  
Mouse traps, a penny, who'll buy  
Mother dear, write to your boy  
My moustache is growing  
Money  
My love is a Zou-zu  
Molly, put the kettle on  
Noble Knights of Labor, The  
Never go back on the poor  
Nora Creina  
Oyster maid, The  
On old Long Island's sea-girt shore  
Over the Jasper sea  
On the beach at Long Branch  
Och! Paddy, is it yerself  
Oh, mamma! oh, mamma! oh, mamma  
'Ostler Joe—RECITATION  
Oh, bring me but my Arab steed  
Poor old horse, let him die  
Peanut stand, The  
Quilting party, The  
Raging canal  
Remember poor mother at home  
Root hog or die  
Rataplan  
Shall we know each other there  
She wore a wreath of roses  
Spot where I was born, The  
Sea, the sea, the open sea, The  
Sammy Slap, the bill sticker  
Soap fat man, The  
Since Maggie learned to skate  
Seeing New York sights  
Standing on the platform  
Thou art gone, but not forgotten  
That's where you make the mistake  
That hired girl—RECITATION  
Three maids of Lee  
To show my respects to McGinnis  
They can't do it, you know  
Will my darling come again  
What I heard an old maid say  
Woman, lovely woman  
Wreck of the Haddingtonshire  
We fought in the same campaign  
Washington, star of the West  
What I'd like to know  
When 'tis moonlight  
Ye parliaments of England

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# Wehman's Collection of Songs, No. 12

Containing 91 Songs.

Any tinware to mend	Mr. Finagan
Alderman of the ward, The	My father sould charcoal
A soldier and a man	Maureen Mavourneen
Because she ain't built that way	My love beyond the sea
Bill Mason's ride—RECITATION	Man that couldn't get warm, The
Bad whiskey—RECITATION	Mountaineer's farewell
Chestnut bell, The	My friend from Chicago
Come along, my darling	Not married yet
Cove vot spouts, The	Never trust a nigger with a gun
County jail	Owen Reilly
Cast one little thought for me	Oh, George, tell me if you love me
Captain Dwyer	One penny portion
Cracksman's chant, The	Oh, love, will you be mine
Cunard dock, The	Package of old letters
Cow that ate the piper, The	Please give me a penny, sir
Dying boy's request, The	Polly Perkins of Washington Square
Don't blame the mother	Petticoat lane
Drop the pink curtains	Remember, boy, you're Irish
Did you notice it	Remember me to all at home [live
Dat watermillion growin' on de vine	Remember that the poor tramp has to
Dream no more	Swim out, you're over your head
Darling Mignonette	Sweet heather-bell [different ways
Down in Mobile	She's the image of her mother in a 1000
Duck-foot Sue	Swinging on the old rustic gate
Excelsior—RECITATION	Sarah Walker
Far away from home and mother	Simple Simon
Fifty miles under the sea	She'd have her way or die
Faster you pluck them the thicker they	Shivering and Shaking out in the cold
German fun at Union Hill [grow, The	Something sweet to think of
Golly, ain't I wicked	S. O. T.
Gideon's band	Something for the babies
Gathering the myrtle with Mary	Scanlan's rose song
Hamtown base ball club	Two little ragged urchins
Her own boy Jack	That's what puzzles the Quaker
Hail to the Statue of Liberty	Trust to luck
I'm only going out for the beer	Where can the wanderer be
I could tell it if I felt it in the dark	Wreck of the Princess Alice, The
I'm not asleep	Warrior's grave, The
Irish-American tea	Winking at me
Jack's yarn	Why Paddy's always poor
Katy Drew	What do you think of it
Katy Ryan	Whiskers on the moon
Little old mud cabin near the bogs, The	Widow McCarthy, The
Live, my love, oh, live	Whistler, The—RECITATION [gone
Life's lot	You'll never miss your mother till she's
Little Eva to her papa	

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# Wehman's Collection of Songs, No. 13

Containing 93 Songs.

Australian exile, The	Morrissey and Heenan fight
America beats them all	My mother's wedding ring
America	Maiden's vow, The
A patch from my angel brother's pants	Maguinness guards, The
A thousand years, my own Columbia	Miss Maloney on the Chinese question
'Prentice boy	Molly Brallaghan [Rec.
Broken-stringed banjo that hangs on	McCarthy's silver wedding
Bacon and greens [the wall, The	My heart is sad to-night
Battle of Bull Run, The	Mr. and Mrs. Snibbs
Barney, come home	No sect in heaven—RECITATION
Brave boys are they	Norah, ashore
Cumberland's crew, The	Never take no for an answer
Captain de Wellington boots	Other arrangements
Cod-fish balls	O'Donnell, the avenger
Cabln with the roses at the door	Oh, take me home to die
Can you, then, love another	Organ-grinder, The
Christmas tree	Plodding through the rain
Clara Nolan's ball	Paul Jones
Dunderbeck's machine	Paddy Magee's dream
Dreaming of mother's angel face	Papa, come home
Dot leedle German band	Papa's footsteps
Dorkins was tight [sale	Rollicking rams, The
Don't put my father's picture up for	Since my mother's dead and gone
Embarrassment	Squinty Dan
Ellsworth avengers	Sweet Summer roses
Foot-print in the sand, The	Save my mother's picture from the sale
Foot-prints on the snow	Spitz dog, The
First time in twenty-four years, The	Soldier's dream
Good-bye, lovely Lou	Style in which it's done, The
God knows what we'll do before we die	There's a smile waiting for me at home
Grecian bend	They told me not to love him
Ham-fat man, De	There she blows
Home once more, or remembrance of	That's what's the matter with Hannah
Henry Green, of Troy [home	They all have a mate but me
Hoist up the flag	Two or three strings to my bow
He said I said	Upper and lower ten thousand
I've gwine to weep no more	Up went the price
It's enough to knock any one out	Vat's de brice of peans, Jake
Johnny, take it easy	Why didn't you say so before
John, my boy, remember me	Where is my wandering boy to-night
John Bull	Widow McGee
Keep one little thought for me	Who stole the ham
Lively flea, The	When you've got money
Letter that never came, The	You know vat I know
Lost chord, The	You mustn't believe all you hear
Light-house by the sea	Yellow-haired laddie, The—Rec.
Must we leave the old home, mother	

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# Wehman's Collection of Songs, No. 14

Containing 92 Songs.

Allan, O'Brien and Larkin, or the Man-	It's English, you know
All for money [chester martyrs	If I was the man in the moon [John
Assassination of Ellsworth	I shall never make a gentleman of you,
Ah, there! stay there	Letters we carved on the tree, The
Alabama again	Let my name be kindly spoken
A smart little bit ov a man	Land League band, The
Adam's ale	Leader of the band, The
American drinks	Little Meg and I—RECITATION
Belle of Baltimore	Letter came at last, The
Billy Johnson's ball	Lessons learned at a mother's knee
Black flag, the	Mrs. McLaughlin's party
Crossing o'er de ribber Jordan	McGonigle's game dog—RECITATION
Cushlamachree	My queen
Castlebar boy, The	No, never can thy home be mine
Chicago police patrol, The	Oh, no, certainly not
Der Deitcher's dog	Oh, my heart bleeds for old Ireland
Day I walked against O'Leary, The	Oh, Moses, ain't it cold
Eight years in Cherry Hill	Origin of the harp, The
Flora Belle	Once in a while
Far away	Over the hills to the bar-room
Gems of old Ireland	One parting word, dear mother
Ghost of Benjamin Binns, The	Orphan boy's lament, The
Green mossy banks of the Lee, The	Old red cradle, The
Girl I left behind me, The	Oregon gypsy girl, The
God save Ireland	Our flag is there
Gal with a rogueish eye, The	Peggy O'Moore
He'll be back bye-and-bye	Patrick's day parade, The
Have you seen Yum-Yum	Patrol wagon, The
How I miss those little footsteps	Rock-a-bye, baby
Home rule for Ireland	Riding on the cable cars
Hat me father wore, The	Sweet dreams of Erin
Heaven's my home	Song of the farmer
Hungry boarding house, The	Spree, The
It's hard when you can't trust a friend	Three perished in the snow
I kissed her under the parlor stairs	Thine, still thine
I'll return bye-and-bye	Telephone, The
Is Maud in	That's the idea, exactly
I haven't for a long time now	Under the daisies
I would not die at all	Ungrateful son, The
If your foot is pretty, show it	When Bridget goes out on a mash
I would not die in Spring time	Why do you coldly greet me
If I only were a pretty little fly	Wedding of Ballyporeen, The
I would like to do it, but can't	Woman's tongue will never take a rest
I'm a bum	What a friend we have in Jesus
I've wandered by the hut side	We ought to be thankful for that
I would not die in Winter time	Write a loving letter to your mother

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# Wehman's Collection of Songs, No. 15

Containing 90 Songs.

- |   |   |
|---|---|
| Absent-minded man, The                  | Little Ah Sid                           |
| As long as the world goes round         | Lovely Nell                             |
| Alonzo, the brave, and fair Imogene     | Look with thy fond eyes upon me         |
| 'Way down in Maine                      | My mother's old slipper                 |
| Accent on, The                          | My old scarlet coat                     |
| A letter from Ireland                   | My own sweet Nelly Bawn                 |
| All's well                              | Man that couldn't get cool, The         |
| Angels ever bright and fair             | Mother, home and heaven                 |
| Army bean, The                          | Michigan, my Michigan                   |
| Botany bay                              | Many happy returns of the day           |
| Barbara Fritchie—RECITATION             | Mrs. Higgins' parlor floor              |
| Blarney, The                            | Nelly Brady                             |
| Barney Brallaghan                       | Old willow cradle, The                  |
| Belle of avenue B, The                  | Old church of my childhood, The         |
| Before and after marriage               | Old-fashioned girl, The                 |
| Buffalo gals                            | Outcast, The                            |
| Becky Miller—RECITATION                 | O, fair dove, o, fond dove              |
| Creep into bed, my baby                 | One black sheep will never spoil the    |
| Clock on the wall, The                  | Pat O'Hara [flock]                      |
| Charleston earthquake, The              | Patter of the rain                      |
| Cork leg and James' crinoline, The      | Queen of all flowers, The               |
| Constantinople countess, The            | Rory of the hill—RECITATION             |
| Dot beautiful Hebrew girl               | Scotch brigade, The                     |
| Dese bones shall rise again             | Spree song, The                         |
| Dutchman's slate, The                   | Shall I ever see my old home any more   |
| Dollars do the business every time      | Sheffield apprentice, The               |
| Der shoemaker boy                       | Sleep well, thou sweet angel            |
| Donnybrook fair                         | Striker and his son, The                |
| Friendship—RECITATION                   | Ta-ra-rum                               |
| Gal with the Balmoral, The              | There's a little vacant chair           |
| Go, get a derrick and hoist it          | There's nothing surprising in that      |
| Hallelujah band, The                    | There's no love like the love of a      |
| Here's to the maiden of bashful fifteen | U-pi-dee [mother]                       |
| Hail to the chief                       | Wedding march, The                      |
| It's dadish, you know                   | While the blue laws are in force        |
| 'Twill all come out in the wash         | When you and I were boys                |
| In the window a light I can see         | Wrecked and saved                       |
| Ill-fated Huron, The                    | We smile and speak as we pass by        |
| I like it, I do                         | Who'll be an old man's darling          |
| I saw Esau kissing Kate                 | Write me a letter from home             |
| Irish brigade, The—No. 2                | Who's dat calling so sweet              |
| It's nice                               | Woodstock bridge disaster, The          |
| Joys that we've tasted                  | Water mill, The                         |
| Just a little sunshine                  | You'll get there all the same           |
| King of the Cannibal Islands            | Yes, we'll write you a letter from home |

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# Wehman's Collection of Songs, No. 16

Containing 89 Songs.

A flower I found in mother's bible	Kitty Wells
American statues, The	Light-house keeper, The
Alpine maid, The	Life of a soldier in the U. S. Cavalry,
And so say all of us	Let my people go
Boulanger's march	Maid of sweet Gorteen, The
Boss tramp, The—RECITATION	My sweet little blossom
Bold privateer, The [mother's grave	Miss Maloney's growler
Bringing pretty blossoms to strew on	Meet me to-night
Bye-low, baby bunting (Howard's	McCarthy's fancy ball
Brigham Young [cradle song)	Mamma's black baby boy
Bismark guard, The	Miner's life, The
Chestnut Green from wayback	My Dutch girl's name
Come to my arms, precious darling	Man with the terrible gaul, The
Chewing gum	Miss Julia
Celebrated speech of Robert Emmet,	Mariner's grave, The
Caroline of Edinburgh town	Monitor and Merrimac, The
Convivial man, The	Names we should never forget
Come along, sinners	Nobody's business but your own
Colleen Bawn	Oh! share my cottage
Damsel that I longed for never came	Old oaken bucket, The
Dying cowboy's lament, The	Only remembered by what I have done
Don't go out to-night, Joe	Only a ringlet of hair
Dougherty's boarding house	Old street lamp, The
Dar's a lock on the chicken-coop door	Old King Cole
Dogs' meat man, The	Old red barn, The
Down in dot restaurant	Patrick Riley
Down among the coals	Poor little newsboy, The
Flying your kite too high	Railway Guide, The
First she would and then she wouldn't	Softly now, tenderly, lift him with care
Green hills of Erin, The	Spanish cavalier, The
Give me a house that's haunted	See where she goes, my own Sophia
Gals on the avenue	Simon, the cellarer
Grecian Statues, The	She shook der dailor
Grandmother's clock	Sister Mary walked like that, pit-a-pat
Home by the wave	That's all
I am happy when you're near me	Tom, if you love me, say so
I wonder what will happen next	Two new sports in town
I'm so shy	Terry O'Rann
It didn't surprise me at all	Under the Moon
I have something sweet to tell you	Will the roses bloom again?
I cannot sing that song to-night	When business picks up in the Fall
I'm seventy-two to-day	Wreck of the Southern Pacific Express
I'se a Methodist 'till I die	You know [Train at Tehachapi Pass
Just to make a change in business all	Years have come and passed away
Just as of old [around	You can do it, if you want to

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# Wehman's Collection of Songs, No. 17

Containing 101 Songs.

America is good enough for me	Lula is gone
America still ahead	Love among big noses
Annie, who played the banjo	Let's be gay
A button-hole bouquet	Let me hug her for her mother
A hundred years ago	Mary Ann
A girl's best friend is her lover	Maggie, the cows are in the clover
A sad love story—RECITATION	Maid of Monterey
Benny Havens, Oh!	Meek and lowly
Blue glass	May be you do, but I doubt it
Boy from County Clare, The	Mother, I was not to blame
Biddy Toole	Mamma's baby boy
Bloated young aristocrat, The	My heart's in the highlands
Copper and the cook, The	Minstrel boy, The
Controllin' influence of drink, The	Many changes have I seen
Charlie's little dog—RECITATION	On the beach at Long Branch
Don't count your chickens before they	Oh, how delightful!
Day we celebrate, The [are hatched	Out in the cold
Danube river, The	Out of work
Drunk again	Pretty little Flora
Don't leave your father, Kate	Poor old Jeff
Ellsworth's body lies mouldering in	Put by for a rainy day
Emmet's "Lullaby" [the grave	Poor old slave, The
Fairy belle	Par excellence
Farewell, my own	Papa's coming, bye and bye
Gipsy's warning, The	Rocked in the cradle of the deep
German home upon the Rhine, The	Robert Emmet
Harp that once thro' Tara's halls, The	Shells of ocean
It makes a man feel like a fool	She might have licked McCarthy
I'll give you one more as you go	Supposing
Ireland will yet be free	Somebody's Mother—RECITATION
I believe it, for my mother told me so	Song of the haymakers
Irish volunteer, The	Saturday night, when the bar-room's
Irish schoolmaster, The	Sunny hours of childhood [full
I never can forget	Sunshine will come again
I'm all broke up to-day	Tell mother I die happy
It's all a matter of time	That big beaver hat
I'm the father of a little black coon	Tidings of comfort and joy
Is there no message here for me?	There's millions in it
Ireland	Three angel visitants, The
I wish I was a fish	Tom Collins is my name
I'm going to have my name above the	That's pretty good, what next?
Is my darling true to me? [door	What shall we name the baby?
Johnny, get your hair cut	Watcher, The
Jesse James	Wait 'till the bull-dog dies, Jennie
Jane O'Malley	When Ireland has an army and navy
Kind words can never die	Will watch [of her own
Keystone Brigade, The	What do they care about that?
Let her go, Gallagher!	What Norah said
Let her go, Gallagher! (topical version)	You'll remember me
Little brother, Joe	You'll never know a mother's love
Lula Wall	[again

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# Wehman's Collection of Songs, No. 18

Containing 98 Songs.

A mark from my angel mother's shoe	Me be like mellican man
A tress of baby's golden hair	My Nellie's blue eyes
A man to knock Sullivan out	My cot beside the sea
Beauty of Limerick	My dear Savannah home
Bring back my bonnie to me	Never push a man when he's going
Barney, the lad from Kildare	Only a girl—RECITATION [down hill]
Base ball—RECITATION	Only an outcast, forsaken by all
Boyne Water, The	Old black Joe
Bunch of shamrocks	Out of the frying pan into the fire
Dreaming of the loved ones	Over the hills and the valleys
Don't whisper no	Old village bum, The
Dear little duck of a girl	Our stylish boarding house
Dear harp of my country	Puzzled census-taker—RECITATION
Donnelly and Cooper	Pretty little Tommy with a squeak
Dot stupporn pony—RECITATION	Pins and needles
Death of Sarsfield, The	Please spare that old home
Day we went tobogganning, The	Poor Robinson Crusoe
Farewell, farewell, my own true love	Pickin' on a harp
From the cradel to the grave	Puzzled Dutchman, The—RECITATION
Give me back your smiles again	Put on de golden sword
Give an honest Irish lad a chance	Poor old Ned
Hil waiter, a dozen more bottles	Rocky road to Dublin, The
Hebrew clothing drummer, The	Song that will never die, The
Huldy Ann, how is your mother?	Song that reached my heart, The
I owe ten dollars to O'Grady	Sheeny glazier
It's all over now with the ladies	Song of all songs
I forgot	Some day
In the gloaming	Stand by your mother, Jack
I did it	Sally Jones, the cook
It's funny what lager will do	Ship that never returned, The
Ireland's sword and shield	That's my girl
If we only had our way	Three Little maids from school, parody
Irish philosopher, The—RECITATION	Talmage's "Night side of life in New
Justine, you love me not	Tickler, The [York "
Kathleen, my darling	There friends that we never forget
Killarney	Tim Finnigan's wake
Little boy blue	There never was a coward where the
Little bright eyes watching for me	Where is Kathleen? [shamrock grows
Live on my heart and pay no rent	Will my robin come again?
Letter that came too soon, The	When we ran with the old machine
Little Fishermaden, The	What Biddy said in the police court—
Little stars won't tell, The	Whole hog or none [RECITATION
Larry's on the force—RECITATION	Wearing of the green, The
Limerick Races	Wild Irish boy, The
Lannigan's ball	Walking mania, The
My bewitching Nell	When Muldoon is mayor
My daughter, Rachael	Your mother's the best friend you've got
Mr. Levy's doter	Young man who used to live over the
Maid of Erin, The	[way

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# Wehman's Collection of Songs, No. 19

Containing 103 Songs.

As I sat upon my dear old mother's	Lullaby, from "Erminie"
An American's toast [knee	Little sister's gone to sleep
A little knot of blue	Letter from over the sea, The—No. 1
A soldier to-night is our guest	Letter from over the sea, The—No. 2
A pretty little baby to dandle on your	Mrs. Grogan's boy
A whiff of the pipe [knee	My dad's dinner-pail
Broken playthings on the floor	My love's returned again
Blue and the gray, The	Mister Dooley's geese
Be kind to the motherless child	Miller's song, The
Boodle, The	Man who never tumbled, The
Baby that never came, The	Ma's baby—RECITATION
Constitution and Guerriere	Marguerite
Can brigade, The	My old Kentucky home
Carrie Lee—No. 1	Maloney, the rolling mill man
Carrie Lee—No. 2	Never to meet again
Drill, you terriers, drill	Nothing else
Don't come in the parlor 'till the com-	Old-fashioned cot in the lane, The
Dorkins' night [pany goes away	Our brave little Volunteer
Drinking with Daniel Maloney	Old doorstep, The
Don't leave me, laddie	Only a blue bell
Dear Italian girl	Orphan boy, The
Down by the old abbey ruin	One of the bravest
Dude, The—RECITATION	O'Hara, get the gag
Don't shut out the sunlight, mother	One pair of black eyes
Don't take the children from me	Piggy-back
Duncan Gray	Papa, come home to your darlings
Evicted	Poor little newsgirl, The
Fellow that plays the kazoo, The	Postal card that never came, The
French flats	Pretty Mary, the dairyman's daughter
Grandmother's garret	Remember, you have children of your
Gladiator, The—RECITATION	Ring dat golden bell [own
Gliding up the stream	Red-haired girl and the near-by white
Gilhooly's supper party	Rock and rye crazy [horse
Grandpa's donkey	She's the gawkiest gawk of them all
Hie away, ole Satan	Spray of four-leaved clover
Honor thy father and mother	Sarah Jane's relations
How sweet the name of mother	Sailing home to Nell
Hamlet's soliloquy on death—RECITA-	Safely rocked in mother's arms
Hello! bab-by [TION	Steak that never came, The
If the twinkling stars could tell	Sour grapes
I'll be true, love, to you	Side by side, the old folks sleep
Isn't that an awful shame?	Sweet love, good-night to thee
Ivy leaf, The	Soldier's song, from "Erminie"
Irene, good-night	That's not English, you know
I'll await your smiling face	They all love Jack
I wonder what they're springing on us	They're not asleep
I'm a jolly little fellow [now	There's something in the cradle
Judge Duffy told me so	Twenty years ago—RECITATION
John L. Sullivan, the champion	What the dickey birds say, from "Er-
Jumbo, the elephant	Wreck of the Alpena [minie "
Kutchy, kutchy, coo	You're born, but you're not buried yet
Keep your eye on it	

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# Wehman's Collection of Songs, No. 20

Containing 110 Songs.

- |   |                                       |
|---|---------------------------------------|
| Adam and Eve                            | Listen to my tale of woe              |
| Anchored                                | Little queen of May                   |
| A sister's lullaby                      | Little darling, I'll be true          |
| At last                                 | Letter that was written long ago, The |
| A scentless rose                        | Let me die with my face to the foe    |
| All among the barley                    | Lassie who loves but me, The          |
| Angels took mama, The                   | Let's make a little home for the old  |
| Bid me good-bye and go                  | My dear old Irish home [folks]        |
| Ballyhooley                             | Maple on the hill, The                |
| Baby's footsteps on the sill            | Meet a coon to-night                  |
| Baby show, The                          | Man, poor man                         |
| Banks and braes o' Bonnie Doon          | My little tot's high chair            |
| Black Maria, O, The                     | Mother's locks of snow                |
| Bachelor's hall                         | Major Gilfeather                      |
| Be sure you're right, then go ahead     | Many can help one                     |
| Boys of the Bowery pit, The             | Man that struck O'Hara, The           |
| Bring back my sailor boy                | My dandy cigarette                    |
| Brigade at Fontenoy, The                | Old step stone, The                   |
| Click of the latch, The                 | On Union Square                       |
| Coon dat got de shake, De               | Only a rose from mother's grave       |
| Dan O'Brien's raffle                    | Oh! Molly Grogan                      |
| Do what de good book tells you          | Old and only in the way               |
| Don't do this and don't do that         | Old Rosin, the bean                   |
| Dear father, come down with the         | Red, white and blue                   |
| Dick Darlin', the cobbler [stamps]      | Rocking the baby                      |
| Grandfather's darling                   | Remember mother's lessons when a      |
| Good-night request, The                 | Sam Devere's dream [child]            |
| Glasses mother wore, The                | Star-spangled banner, The             |
| Golden wedding, De—No. 1                | Songs that we sing                    |
| Golden wedding, The—No. 2               | Some day I'll wander back again       |
| Garryowen                               | Sweet Jennie Bell                     |
| Hail, Jerusalem, hail                   | Sweet bye-and-bye, The                |
| Hail Columbia                           | Slavery days                          |
| Hear dem bells                          | Some mother's boy                     |
| Her wedding night                       | That doesn't go for a cent            |
| Hungry at somebody's door               | True Irish hearts                     |
| High born liver Daniel                  | There's no one like mother to me      |
| Hasten, sweet maiden, to me             | Toboggan slide, The                   |
| Harp, or Ireland's resurrection, The    | Tell me you are mine                  |
| It's home, sweet home                   | Two orphans, The                      |
| I'll never have her back again          | There was a jolly miller              |
| If the man in the moon could only       | Viva l'America                        |
| In a little fisher village [speak]      | Virgin, only nineteen years old, The  |
| I'll dance upon your grave              | Waiting, waiting, waiting             |
| I never can forget you                  | When his mother-in-law's at home      |
| I couldn't help laughing, it tickled me | When yo' heah de big bell ring        |
| I likes a drop of good beer [so]        | When baby smiles in her sleep         |
| I'm flying high                         | Waiting at the window                 |
| 'Tis folly to be wise                   | When Nelly was raking the hay         |
| Isht Mr. Dinglebender home?             | Washington's grave                    |
| I've only been down to the club         | Widow in the cottage by the sea, The  |
| Ketch on                                | Won't you dance with me, love         |
| Keyhole in the door, The                | Washing-day                           |
| Let us part friends                     | Wedlock is a ticklish thing           |
| Love, let your heart be faithful        | You'll hear the bells in the morning  |

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# Wehman's Collection of Songs, No. 21

Containing 93 Songs.

Auld Lang Syne	Jakey, de butcher boy
Annie Laurie	Kind, loving faces at home, The
A dark and roguish eye	Let baby sleep
Bring back my fisher boy	Life in the army
Big and little of it, The	Lawn tennis
Convict and the bird, The	Mother's letter
Come, haste to the wedding	My soldier boy
Carry me back to old Virginny—No. 1	Mistress Jinks, wife of Captain Jinks
Carry me back to old Virginny—No. 2	Mill will never grind again with the
Cat's-meat man, The	Madam Duvan [water that has passed
Casey's boarding house	Man that knew the actors, The
Come home, father	New York Base Ball Club
Don't run down the Irish	Now I come to think of it
Dear little hands	Never in the wide, wide world
Dotlet on the "I," The	Nancy
Dennis Grady's hack	No, 'tis not true
Drinane Duhn	Only a picture
Drink to me only with thine eyes	O whistle, and I'll come to you, my lad
Did he get there?	Our own boy, Jack
Day our mother died, The	Over there
Father's last words to me	Old golden locket my mother used to
Factory girl, The	On board the Mary Jane [wear
Fish-ball musketeer, The	Oh! write me a song of my father
Father's come home	Picture on the wall, The
Gypsy maid	Pictures of home
Grandfather Brian	Paddy Whack
Hush, my baby Bunting	Pat and the priest
How happy I could be with either	Razzle, dazzle
Harbor lights, The	Songs I heard at home, The
Hibernia's lovely Jean	She's waiting on the quay
Handy Andy	Signor McStinger
Hush! don't wake the baby	Save enough to send for me
Henrietta Pye	Saving it all for Mary
Happy birds	Ship on fire, The
His funeral's to-morrow	Swiss boy, The
He's all right	True as the stars above
I've paid the \$10 to O'Grady	That melody divine
I wonder how long it will last?	Thy name was once the Magic spell
If the waters could speak as they flow	With all her faults I love her still
I built a bridge of fancies	When we sit in the president's chair
I hope it don't happen again	We've both been there before, many a
Is your mamma well?	When the roses bloom in Spring [time
I never saw a saw saw like this saw	When the Springtime flowers bloom
I wouldn't if I could [saws	Wait till the tide comes in
Is marriage a failure?	What a stunning pair of legs
Just arrived from Harrisburg	Why do Summer roses fade?
Judy McCarty	

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# Wehman's Collection of Songs, No. 22.

Containing 96 Songs.

Am I right?	Molly Flynn
Across the bridge he goes	Mister Nobody
All on account of a woman	McMullen, the squire
Baby mine	Mrs. McCarthy's party
'Neath the old maple tree	My Maggie
Blonde that never dyes, The	Must we forever part?
Broken pitcher, The	Mottoes that are framed upon the wall
Baby's prayer	Near it
Bernard Reilly	Oh, let it be soon
Can you tell me the reason why?	Old cabin home
Close to it	Old love and the new, The
Cry baby, cry baby	Once was enough for him
Dimpled cheeks and laughing eyes	Old granite state, The
Don't let it worry you	Pigs' head wid cabbage and praties
Evening Telegram, The	Put a headstone over poor mother's
Ella Rhee	Raffle for Monaghan's stove [grave
Farewell, Marguerite	Save a sunny smile for me
Finnegan's masquerade	Something a woman can do
Gently down the stream of time	Scissors grinder, The
Give me a man of honest heart	Sally in our alley
Good-bye, dearest heart	Such an education has our Mary Ann
Growler that never came, The	Spare the old homestead
How much would you give to find	Scaulan's swing song
Here lies an actor [out?—REC.	Sweet love, be true to me
Hannah's done stuck on a coon	Sheriff's sale, The
Happy times passed and gone away	Tootsy wootsy
He's all right when you know him	To be there
Harp of the wild wind	Terrance McMullin
I do feel so awfully loose	Terrible tragedy
I will return again	There isn't a law to prevent it
I'd like to be a swell	That innocent kid
If I were a millionaire	Turn down the light
I left my love	That's where the laugh comes in
I was in it, fairly in it	Two lovely black eyes
I doubt if it ever occurs	Uncle Jeff's return
Jamsetjee	Villain never harmed her, The
Just a little	What did they ever do to get there?
Kerrigan's masquerade	We've both been there before, many a
Let it be soon	Waiting [time (Sam Devere's)
List to the convent bells	World is coming to an end, The
List'ning for his coming step	Where mother is is home
Little one's at home, The	When mother puts the little ones to
Larboard watch	Where's the white horse? [bed
Little maid of Arcadee	Women of the day
List to the thrush	Won't you buy my pretty flowers?
My last cigar	Where did you get that hat?
Magee's back yard	You and I, love
McGinty, king of the rink	You'll have to be up with the times

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# Wehman's Collection of Songs, No. 23.

Containing 95 Songs.

Actor's dream, The  
As long as the world goes round  
A stitch in time saves nine  
Barney's courtship  
Be-autiful Bill  
Bully old horse  
Call me darling once again  
Ching, ching  
Casey at the bat—RECITATION  
Can you, sweetheart, keep a secret?  
Doncherknow  
Down upon the banks of Tennessee  
Day I first played ball, The  
Did you ever hear a girl say no?  
Eily Mavourneen  
From the source to the sea  
Grandfather's clock  
Give 'em string and let 'em went  
Girl of the period, The  
Go to sleep my baby girl  
Gal what I calls mine  
Good old friends of my youth  
Hello! Riley  
Hello, sweet "49!"  
He went glimming  
He's in the asylum now  
Hodman's lament, The  
Hattie May  
I'm a chappie from over the wattah  
I cannot see where it comes in  
Ill-gifted ring  
I went with him; or, my pal, Jack  
I do not watch alone  
Immenseikoff; or, the central toff  
I love him more than I can say  
I'll come back, my darling, to thee,  
Juliana Phebiana Constantina Brown  
Jack won't forget you  
Kate's secret  
Killaloe  
Kathleen Mavourneen  
Let each man learn to know himself  
Later on, later on  
Last sweet words of mother, The  
My pretty red rose  
My favorite, my queen  
My heart is sad to-day  
Mariner's daughter

Michael Dwyer  
Mud Run disaster, The  
Martha, the milkman's daughter  
Meet me in the lovely twilight  
Mr. Bob Fubbs; or, the love chase  
Milwaukee fire, The  
McNally's row of flats  
Never encourage the men  
Nancy Lee  
Nobody knows  
Old hats and rags  
O'Donnell, the avenger  
Oh! if I had some one who'd love me  
On yonder rock reclining  
On the sea  
Old musician and his harp, The  
Postage stamp flirtation  
Pretty little pigs in clover  
Prodigal son, The  
Paddy Shay  
Sweet forget-me-not  
Sandy-haired Mary in our area  
See that my grave's kept green  
She danced like a fairy  
Spare that old mud cabin  
Sam Devere's latest  
Song I'll ne'er forget, The  
Since Kate learnt how to play  
Sweet rose of dawn  
Some girls do, and some girls don't  
Snowy strands among the jet  
Since my daughter plays on the type-  
Tilt skirt, The [writer  
They cannot keep the working girls  
Tit for tat [down town  
There's no such girl as mine  
True as the stars that are shining  
Travelling man from Boston, The  
What a fool you would be to believe  
We've a million in the field [her  
Where was Moses when the light went  
Whoa, Emma! [out?  
When the robins nest again (parody)  
When Jamie comes over the sea  
When other friends are round me  
We'll raise de roof to-night  
Wreck of the "City of Columbus."

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# Wehman's

## Sammlung von Deutschen Liedern

No. 1.—Enthaltend 100 Lieder.

Ach, ich bin so müde  
 Ach, wenn du wärst mein eigen  
 Ach, wie ist's möglich dann  
 Nennchen von Tharau  
 Als der Großvater die Großmutter nahm  
 Als ich ein jung' Gefelle war  
 Als Noah aus dem Kasten war  
 Am grünen Hudson-Strand  
 An der schönen blauen Donau  
 Anna, zu dir ist mein liebster Gang  
 Antwort auf Grünhorn's ersten Brief  
 Auch ich war ein Jüngling mit lockigem  
 Auf, ihr Brüder, laßt uns wachen [Haar  
 Augen, die  
 Bauer auf der Eisenbahn, der  
 Das ist der Tag des Herrn  
 Das weiß ja allein nur der Hausknecht zu  
 Deserteur, der [sagen  
 Deutsche Knabe in Amerika, der  
 Drei Küferknaben, die  
 Drei muntre Burschen sagen  
 Dutschman's Klage  
 Eine Seele, die mich liebt  
 Ein 45faches Lied  
 Eins muß noch auffa  
 Es blinken so lustig drei Sterne  
 Es ist zwar kein Unglück, aber 's ärgert  
 Es steht ein Wirthshaus an der Lahn  
 Fiducit  
 Freiheit, die ich meine  
 Geplagte Ehemann, der  
 Grüne in Amerika, der  
 Grünhorn's erster Brief, des  
 Gute Kamerad, der  
 Handelsjude, der  
 Hanneß, der sterbende Bauer  
 Heymann Levi  
 Hineingefallen  
 Hirtenknab, der  
 Historie vom Ruß  
 Ich komme vom Gebirge her  
 Ich war Jüngling noch an Jahren  
 Im Januar da führen uns  
 Im kühlen Keller sitz ich hier  
 In den Augen liegt das Herz  
 In der Heimath ist es schön  
 In dir allein  
 In einem kühlen Grunde  
 Kapelle, die  
 Künstlerleben

Antichte auf dem Vorposten  
 Ladies in Amerika  
 Liebe kanst man nicht, die  
 Liebes-Werbung  
 Loreley  
 Louis und Eugenie  
 Luther's Wahrspruch [Schritt  
 Macht man ins Leben kaum den ersten  
 Mein Mann ist gefahren ins Heu  
 Menge muß es bringen, die  
 Moderne Liebe  
 Morgenroth  
 Mutter will's nicht leiden, die  
 Nach der Heimath möcht ich wieder  
 Nur für Natur  
 O schau nur ein einzig's mal  
 O Straßburg  
 Papst lebt herrlich in der Welt, der  
 Räthsel von Wien, die  
 Rattenfänger von Hameln, der  
 Recept zum Reichwerden  
 Rosen-Lied  
 Salomonisches Urtheil  
 Schier 30 Jahre bist du alt  
 Schleswig-Holstein, meerumschlungen  
 Schneiderlied  
 Schönsten Augen, die  
 Schweizer's Heimweh  
 Sich auf Englisch zu verständ'gen  
 Soldaten-Liebe  
 So wie du  
 Stop a little  
 Thräne, die  
 Trinkspruch  
 Tyroler und sein Kind  
 Vergißmeinnicht, das  
 Verrenkte Herz, das  
 Wald, der  
 Warnung  
 Warum geschieht so was heut zu Tag [nicht  
 Wenn die Schwaben heimwärts ziehn  
 Wenn ich ein Vöglein wär  
 Wer lieben will, muß leiden  
 Wilhelmshöhe  
 Wir gehn nach Vindennau  
 Wir sitzen so fröhlich beisammen  
 Wirthin Töchterlein, der  
 Wohl viele tausend Vögelein  
 Wo soll ich mich hinwenden  
 Z' Lauterbach hab ich mein Strumpf

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# Wehman's

## Sammlung von Deutschen Liedern

No. 2.—Enthaltend 105 Lieder.

An der Quelle saß der Knabe  
 Allgemeiner Toast  
 Als der liebe Gott die Welt erschaffen  
 Adam und Eva  
 Andreas Hofer  
 A Deaneerl geht um Holz in Wald  
 Als es mit Noah ging zu End  
 Als die Preußen marschirten vor Prag  
 Als ich an einem Sommertag  
 Als wir jüngst in Regensburg waren  
 Berliner Biermamsell, die  
 Brüder, lagert euch im Kreise  
 Blau' Aeuglein sind gefährlich  
 Bundeslied  
 Bertrand's Abschied  
 Du liegst mir im Herzen  
 Da streiten sich die Deut herum  
 Den lieben langen Tag  
 Dem Herrn allein die Ehre  
 Du hast Diamanten und Perlen  
 Du bist mir nah und doch so fern  
 Drei Wochen vor Ostern  
 Dein Wohl, mein Liebchen  
 Deutsche Mutter, die  
 Es waren einmal drei Räferknaben  
 Einsam bin ich nicht alleine  
 Es waren mal drei Gefellen  
 Es kann ja nicht immer so bleiben  
 Eine Perle nenn' ich mein  
 Einen Kuß, dann gute Nacht  
 Fünfmahlhunderttausend Teufel  
 Fern im Süd das schöne Spanien  
 Freund, ich bin zufrieden  
 Fahr' mich hinüber, schöner Schiffer  
 Grad' aus dem Wirthshaus  
 Gute Mutter Mandelbaum, die  
 Gute Nacht, du mein herziges Kind  
 Heinrich schließ bei seiner Neuvermählten  
 Hamburg ist ein schönes Städtchen  
 Heil dir im Siegerfranz  
 Hinaus in die Ferne  
 Hoch vom Dachstein  
 Herz, mein Herz, warum so traurig  
 Historie von Noah  
 Herz, vom Kummer tief gebeugt  
 Ich wollt ich wär ein Vogel  
 Ich bin der Fürst der Thoren  
 In meinem Schloßchen ist's gar fein  
 Ich bin ein Preuße  
 Ich bin der Doctor Eisenbart  
 Ich bin dir gut  
 Ich hab dir geschaut in die Augen  
 Immer fein — lustig fein

Im Wald und auf der Haide  
 Ja, heirathen soll ich  
 Jeder Mensch hat sein Vergnügen  
 Kuß, der  
 Kein Tröpflein mehr im Becher  
 Land der Accidents, das  
 Lindenbaum, der  
 Lauf, Müller, lauf  
 Laurentia, liebe Laurentia mein  
 Muder, der  
 Meine Schuhe sind zerissen  
 Mädele, rud, rud, rud  
 Muß i denn zum Städtele 'naus  
 Mensch soll nicht stolz sein, der  
 Meine erste und letzte Liebe  
 Morgen muß ich fort von hier  
 Rai ist gekommen, der  
 Noch ist Polen nicht verloren  
 O Tannenbaum  
 O bleib bei mir  
 Rastlose Wanderer, der  
 Rinaldini, lieber Räuber  
 Schäfermädchen, das  
 Schlaf du mein Kindelein  
 Sehnsucht nach Deutschland  
 So viel Stern' am Himmel stehen  
 Steyrer's Heimweh  
 Schleswig-Holstein  
 So leb denn wohl, du stilles Haus  
 Schneider in der Fremde  
 Schlaue Hansel, der  
 Schneiderlied  
 Schneidercourage  
 Theure Vaterhans, das  
 Trompeter, der  
 Toast  
 Und die Würzburger Glöckli habn a  
 Ueb immer Treu und Redlichkeit  
 Vogelfänger bin ich ja, der  
 Von der Alpe tönt das Horn  
 Was ist des Deutschen Vaterland  
 Nacht am Rhein, die  
 Wie 's die Mäd heut treiben  
 Wenn sich zwei Herzen scheiden  
 Wär ich ein Brunnlein klar  
 Wohlauf, noch getrunken  
 Was ich alles wissen möcht  
 Wenn der Frühling kommt  
 Wat wull dei Kierl  
 Wer niemals einen Rausch gehabt  
 Willkommen, o seliger Abend  
 Zwa ordentlichen Deut, die  
 Zu Straßburg auf der Schanz

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# Wehman's Sammlung von Deutschen Liedern

No. 3.—Enthaltend 102 Lieder.

Abschied nehmen, sagt er  
 Ade, du lieber Tannenwald, ade  
 Alles fühlst der Liebe Freuden  
 An jedem Abend geh ich aus  
 Alte Jahr vergangen ist, das  
 An Schlosser hat an G'sellen g'hobt  
 Als ich noch Prinz war von Arkadien  
 Auf der Bierbank  
 Ach, wie dunkel sind die Mauern  
 Ach, ich fühl', es ist verschwunden  
 Ach, welche Lust, Soldat zu sein  
 Auf, Matrosen, die Anker gelichtet  
 An der Saale grünem Strande  
 Auf Berges Höhen [Becher]  
 Betränt mit Laub den lieben vollen  
 Brüder, sammelt euch im Kreise  
 Bürgschaft, die  
 Blauen Augen, die  
 Bald gras' ich am Redar  
 Bunte Kleid, das  
 Bemooster Bursche zieh ich aus, ade  
 Da droben auf jenem Berge  
 Du wirst mir's ja nit übel nehma  
 Deutschland über alles  
 Des Waisentindes Klage  
 Druck nit so  
 Des Michel Vaterland  
 Denkst du daran  
 Ein freies Leben führen wir  
 Erbkönig, der  
 Essen, nicht das Trinken  
 Ein Leben wie im Paradies  
 Es ist ein Schuß gefallen  
 Ein Schifflein sah ich fahren  
 Es war einmal ein König  
 Ein Jäger aus Kurpfalz  
 Ewig will ich dir gehören  
 Es ist bestimmt in Gottes Rath  
 Es leben die Soldaten  
 Fröhlich' und die Unken  
 Frühlingslied  
 Ferdinand, wie schön bist du  
 Fröhlich und wohlgemuth  
 Friedericus Rex  
 Frisch auf zum fröhlichen Jagen  
 Guten Abend, lieber Mondenschein  
 Großmutter will tanzen  
 Herr im Haus, der  
 Herr Bruder, nimm dein Gläschen  
 Herzig's Schakerl, laß dich herzen  
 Holder Jüngling, mein Verlangen

Herbei, herbei, du trauter Sängerkreis  
 Hör', lieber Wilhelm  
 Heute scheid ich  
 Ich bin ein freier Mann und singe  
 Ich war Brandfuchs noch an Jahren  
 Ich thät so gern heirath'n  
 Ich will mein Glück probiren, marschiren  
 Ich hat sie um die Rose  
 Im Wein ist Wahrheit nur allein  
 Ich war ein rechter Faselhans  
 In diesen heil'gen Hallen  
 Ich schnitt es gern in alle Rinden ein  
 In der großen Seestadt Leipzig  
 Ich komm' immer nicht dazu  
 Ich hab' den ganzen Vormittag  
 Ihr Fürsten der Waldung, hervor  
 Jahr ist gut, das  
 Jetzt schwingen wir den Hut  
 Kein Feuer, keine Kohle  
 Kommt a Bockerl geflogen  
 Kommt ein schlanker Bursch' gegangen  
 Komm', stiller Abend  
 Kennt ihr das Land  
 Lebe wohl, du, die ich innig liebe  
 Letzte Rose, die  
 Mein Christian  
 Notiz  
 Röslein auf der Heiden  
 Sie stand auf hohem Berge  
 Sie sollen ihn nicht haben  
 Sagt er  
 Stedbrief, der  
 Schlachtlied  
 Schusterjunge als Köchin, der  
 Tobad  
 Ueberall bin ich zu Hause  
 Vorichtige Jude, der  
 Von allen Ländern dieser Welt  
 Wasser rauscht, das Wasser schwoll, das  
 Waren mir selige Tage, das  
 Wenn ich einmal der Herrgott wär'  
 Was klinget und singet die Straße herauf  
 Wandern ist des Müllers Lust, das  
 Wer will unter die Soldaten  
 Wir sind zwei tapf're Bayern  
 Wenn es keine Flaschen gäbe  
 Wann man trinken muß  
 Wollt' Gott, sie wäre meine  
 Wanderer in der Sägemühle, der  
 Was frag' ich viel nach Geld und Gut  
 Zopf, der hängt ihm hinten, der

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# Wehman's Sammlung von Deutschen Liedern

No. 4.—Enthaltend 116 Lieder.

A Bussert is a schnudrig Ding  
 Ach, ach, wie sind die Zeiten schwer  
 Ach, umsonst auf aller Länder Karten  
 Alles liebt und paart sich wieder  
 Alles, was wir lieben, lebe  
 Alle Vögel sind schon da  
 Als die Römer frech geworden  
 Alten Deutschen, die  
 An Alexis send' ich dich  
 An eines Bäckleins Rande, gar lieblich  
 Arm und klein ist meine Hütte  
 Auf, ihr Brüder, singet Lieder  
 Auf'm Berglein bin ich g'geßen  
 Bei einem Wirthes wundermild  
 Bei Männern, welche Liebe fühlen  
 Bildung macht fein  
 Bin aus- und einganga im ganzen Tyrol  
 Bin i net an lust'ger Schweizerbu  
 Bringt mir Blut der edlen Neben  
 Bruderlein fein  
 Grambambuli, das ist der Titel  
 Da droben auf jenem Berge  
 Das ist alles eins  
 Das war ein niedlich Zeiselein  
 Der liebste Buhle, den ich han  
 Der Mädchen lieb' ich viele  
 Der Weihnachtsabend kam gegangen  
 Der Wein erfreut des Menschen Herz  
 Deutsches Herz, verzage nicht  
 Die Leineweber haben eine jaubere Junst  
 Die Lieb', bei meiner Ehr'  
 Die Rosen blühen im Thale  
 Die Schusterjunst bleibt immer doch  
 Die Sonn' erwacht mit ihrer Pracht  
 Die Welt gleicht einer Bierbouteille  
 Do henn se de Behrele in's Exame geno'  
 Drauß' ist alles so prächtig  
 Drei wad're Burtschen sagen, ja  
 Ein' feste Burg ist unser Gott  
 Ein getreues Herz zu wissen  
 Ein Kaufman, der sich Schulze nennt  
 Ein lust'ger Musikante marschirte einst  
 Ein Römer stand in finst'rer Nacht  
 Ein Schütz bin ich in des Regenten Sold  
 Einst hat mir mein Leibarzt geboten  
 Ein Beilchen auf der Wiese stand  
 Ein Wanderbursch' mit dem Stab  
 Ei, was braucht man um glücklich zu sein  
 Es steht ein Baum im Odenwald  
 Es thut's halt nimmermehr  
 Freudvoll und leidvoll, gedankenvoll sein  
 Freut euch des Lebens  
 Frisch, ganze Kompanie, mit lautem Sing  
 Früh morgens wenn die Hähne kräh'n  
 Gesang verschönt das Leben  
 Gesundheit, Herr Nachbar, das Gläschen  
 Guanoliad  
 Häring und Auster

Herzliebchen mein unterm Nebendach  
 Ich hab' ein heißes, junges Blut  
 Ich kenn' ein'n hellen Edelstein  
 Ich möchte sie wohl sehen  
 Im Krug zum grünen Kranze  
 In einem Thale friedlich stille  
 Jetzt gang i an's Brünnele, trink aber  
 Regellied  
 Kleine Fischermädchen, das  
 Kommt, Brüder, trinket froh mit mir  
 Lähmt dir die schwerste aller Ketten  
 Lebe wohl, vergiß mein nicht  
 Ledig ist der schönste Stand  
 Leise, leise, fromme Weise  
 Lied an die Freude  
 Mama, Papa, ach, seh'n Sie doch  
 Mein Herz, ich will dich fragen  
 Mein Herz ist im Hochland, mein Herz  
 Mein herzlichstes Schagerl, komm  
 Mein Lebenslauf ist Lieb' und Lust  
 Mein Lieb ist eine Alpnerin  
 Mei Schak ist a Reiter  
 Mir ist auf der Welt nichts lieber  
 Noch ist die blühende, goldene Zeit  
 Nun leb' wohl, du kleine Gasse  
 Ob ich dich liebe, frage die Sterne  
 O du lieber Augustin, alles ist hin  
 O Wald, mit deinen duft'gen Zweigen  
 Rosenstock, Holderblüh'  
 Sanct Paulus war ein Medikus  
 Schau' ich die Vöglein an  
 Schenkt mir mal Bairisch ein  
 Seht ihr drei Rosse vor dem Wagen  
 Seht euch zu mir um's Faß herum  
 'S Herz ist ein spassig's Ding  
 Sind wir nicht zur Herrlichkeit geboren  
 So is das End' der Welt  
 So mancher möcht' ihr Blümchen sein  
 Sonst spielt' ich mit Scepter  
 Ständchensänger  
 Stechpartie-Lied  
 Studio auf einer Reis'  
 Ten Pins  
 Trinke, Liebchen, trinke schnell  
 Vergeßt die deutsche Sprache nicht  
 Verlassen bin i  
 Viel Essen mach' viel breiter  
 Was's Mailüsterl wagt  
 Was hab' ich denn meinem Feinsliebchen  
 Wasserfall, der  
 Meine nicht, es ist vergebens  
 Wenn das atlant'sche Meer  
 Wir winden dir den Jungfernkranz  
 Wo a klein's Hüttle steht  
 Wohin mit der Freud'  
 Zieht im Herbst die Lerche fort  
 Z' Müllen an der Post  
 Zum Heirathen taugen die Männer

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 Beautiful snow  
 Bingen on the Rhine  
 Bridge  
 Barbara Frietchie  
 Base Ball  
 Curfew must not ring to-night  
 Charge of the Light Brigade  
 Der patter of the shingles  
 Dying Californian  
 Dot stapporn pony  
 Dorkins' night  
 Der baby -  
 Dot baby off mine  
 Dying soldier  
 Daschen, on the Rhine  
 Excelsior  
 Fast freight  
 Guilty or not guilty  
 Gambler's wife  
 Gladiator  
 How the gates came ajar  
 Honest's nest  
 Home attractions  
 I must be there on New Year's Day  
 I would not live away  
 Irish philosopher  
 Jim Bludso  
 Last hymn  
 Leedle Yawcob Strauss  
 Life is but a game of cards  
 Level and the square  
 Lips that touch liquor must never touch  
 Laugh in school [mine]  
 Little Meg and I  
 Moneyless man  
 Mule stood on the steamboat deck  
 Maniac

Mother's fool  
 Maud Muller in Dutch  
 Miss Maloney on the Chinese question  
 Mahoney's Fenian cat  
 No sect in heaven  
 Nobody's mule  
 Nobody's child  
 Old man in the model church  
 O'Reilly's billy goat  
 Over the hills to the poor-house  
 Old sayings  
 Old oaken bucket  
 'Ostler Joe  
 Only a girl  
 Polish boy  
 Please don't sell my father rum  
 Raven  
 Richmond on the James  
 Rory of the hill  
 Romance of a hammock  
 Sheridan's ride  
 Somebody's darling  
 Somebody's mother  
 Schneider's ride  
 Song of the shirt  
 Smack in school  
 Shamus O'Brien  
 Schneider's little boy  
 Twenty years ago  
 Tramp  
 That hired girl  
 Virginius  
 Wolf at the door  
 Why should the spirit of mortal be proud?  
 Which shall it be  
 What I would do for her  
 What is life  
 What became of a lie  
 Wreck of the Hesperus  
 What I live for  
 When McGee's Nine played the Mets  
 We reap what we sow  
 You put no flowers on my papa's grave  
 Yarn of the Nancy Bell

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# SONGS

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- |   |  |
|---|--|
| 1 Baby mine                             | 58 Marching through Georgia            |
| 2 Such an education has my Mary         | 59 When I was a lad—Pinafore           |
| 3 Auld Lang Syne [Ann                   | 60 The widow in the cottage by the     |
| 4 Ella Ree                              | 61 Dancing in the barn [sea            |
| 5 Old cabin home                        | 62 Fire in the grate                   |
| 6 Little ones at home                   | 63 Wandering refugee                   |
| 7 Old black Joe                         | 64 Blue-eyed Nelly                     |
| 8 Home, sweet home                      | 65 Minstrel boy                        |
| 9 Larboard watch                        | 66 Letter in the candle                |
| 10 Many can help one                    | 67 Star-spangled banner                |
| 11 Killarney                            | 68 Dancing on the green                |
| 12 See that my grave's kept green       | 69 Heart bow'd down                    |
| 13 Grandfather's clock                  | 70 Take back the heart                 |
| 14 Emmet's "Lullaby"                    | 71 The watermill—RECITATION            |
| 15 The harp that once thro' Tara's      | 72 Faded coat of blue                  |
| 16 My country, 'tis of thee [hall       | 73 Hold the fort                       |
| 17 Sweet forget-me-not                  | 74 Slavery days                        |
| 18 Where was Moses when the light       | 75 Der mule shtood on de steamboat     |
| 19 Nancy Lee [went out                  | 76 Little barefoot [deck               |
| 20 Write me a letter from home          | 77 My old Kentucky home, good-         |
| 21 Beautiful isle of the sea            | 78 Home again [night                   |
| 22 Old folks at home (Suavee ribber)    | 79 Thou art so near and yet so far     |
| 23 Come back to Erin                    | 80 Sword of Bunker Hill                |
| 24 Sweet bye-and-bye                    | 81 Office rules                        |
| 25 My pretty red rose                   | 82 Gray hairs of my mother             |
| 26 Whoa, Emma!                          | 83 Good Rhine wine                     |
| 27 Katie's secret                       | 84 I'll be all smiles to-night, love   |
| 28 You'll remember me                   | 85 You've been a friend to me          |
| 29 Rocked in the cradle of the deep     | 86 Listen to the mocking-bird          |
| 30 Kathleen Mavourneen                  | 87 When the corn is waving, Annie      |
| 31 I dreamt I dwelt in marble halls     | 88 She never blamed him, never         |
| 32 Wearing of the green                 | 89 Silver threads among the gold       |
| 33 When you and I were young            | 90 Little robin, tell Kitty I'm coming |
| 34 Cottage by the sea [Maggie           | 91 Ring the bell softly, there's crape |
| 35 We parted by the river side          | 92 Boy lost (laughable) [on the door   |
| 36 When I saw sweet Nellie home         | 93 Her bright smile haunts me still    |
| 37 Sweet spirit, hear my prayer         | 94 Sunday night, when the parlor's     |
| 38 Last rose of Summer                  | 95 Gipsy's warning [full               |
| 39 Shamus O'Brien                       | 96 Anchor's weighed                    |
| 40 The exile of Erin                    | 97 Moon behind the hill                |
| 41 Maggie's secret                      | 98 Swinging in the lane                |
| 42 Or any other man—Stump speech        | 99 Sheridan's ride—RECITATION          |
| 43 I cannot call her mother             | 100 We met, 'twas in a crowd           |
| 44 Would I were with thee               | 101 Eileen Allanna                     |
| 45 Poor old slave                       | 102 'Tis but a little faded flower     |
| 46 Casey social club                    | 103 Touch the harp gently, my pretty   |
| 47 The Cumberland's crew                | 104 Girl I left behind me [Louise      |
| 48 Take this letter to my mother        | 105 Little Buttercup                   |
| 49 A model love letter                  | 106 His sisters, cousins and aunts     |
| 50 Female stratagem                     | 107 Carry be back to old Virginny      |
| 51 How to kiss a lady                   | 108 Roses underneath the snow          |
| 52 Dublin bay                           | 109 Kitty Wells                        |
| 53 The wife's commandments              | 110 Billy's appeal to his ma           |
| 54 The husband's commandments           | 111 When the swallows homeward fly     |
| 55 Rules for bummers                    | 112 Old man's drunk again              |
| 56 The little old log cabin in the lane | 113 Two orphans (Brooklyn theatre      |
| 57 Barbarie Frietchie—RECITATION        | 114 Amber tresses tied in blue [fire)  |

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## PENNY BALLADS—Continued.

- |  |                                       |
|--|---------------------------------------|
| 241 Kentucky Rose                      | 304 Are you there, Moriarity?         |
| 242 Farmer's daughter                  | 305 I'se gwine back to Dixie          |
| 243 Oh, dem golden slippers            | 306 Bidalia Jane McCann               |
| 244 In the morning by the bright light | 307 Isle de Blackwell                 |
| 245 Nobody's darling                   | 308 Where are the friends of my       |
| 246 Poor, but a gentleman still        | 309 Singing on the roof [youth?       |
| 247 Somebody's mother—RECITATION       | 310 Five cent shave                   |
| 248 Birdie darling                     | 311 Hen convention                    |
| 249 Nobody's darling but mine          | 312 Red, white and blue               |
| 250 Rock me to sleep, mother           | 313 Old oaken bucket                  |
| 251 Put my little shoes away           | 314 Little sweetheart, come and kiss  |
| 252 Darling Nelly Gray [drops fall     | 315 My dream of love is o'er [me      |
| 253 Somebody's coming when the dew-    | 316 They all do it                    |
| 254 I left Ireland and mother because  | 317 Old home ain't what it used to be |
| 255 Little brown jug [we were poor     | 318 Wait till the moonlight falls on  |
| 256 Ben Bolt                           | 319 Linger not, darling [the water    |
| 257 Good-bye, sweetheart, good-bye     | 320 'Tis evening brings my heart to   |
| 258 Erin is my home                    | 321 American National Guard [thee     |
| 259 Katty Avourneen                    | 322 Johnny's so bashful               |
| 260 Sadie Ray                          | 323 Daisy Dean                        |
| 261 Bard of Armagh                     | 324 I wish mamma was here             |
| 262 Hush, my darlings, do not weep     | 325 Pulling hard against the stream   |
| 263 Patrick's day parade               | 326 Dancing in the sunlight           |
| 264 Poor Pat must emigrate             | 327 What is it?                       |
| 265 Speak to me, speak                 | 328 There never was a coward where    |
| 266 Darling, I will come again         | 329 Love letters [the shamrock grows  |
| 267 Bright-eyed little Nell of Narra-  | 330 Delia Clancy                      |
| 268 Hail, Columbia [ganset bay         | 331 The tramp                         |
| 269 Little footsteps                   | 332 Lamentation of Johnny Reel        |
| 270 Tim Finnegan's wake                | 333 Roll on, silver moon              |
| 271 McDonnell's old tin roof           | 334 When McGuinness gets a job        |
| 272 Scotch lassie, Jean                | 335 Give an honest Irish lad a chance |
| 273 Hat me father wore                 | 336 Down among the daisies            |
| 274 Banks of sweet Dundee              | 337 Down by the old mill stream       |
| 275 I've only been down to the club    | 338 Do not heed her warning           |
| 276 Dance me on your knee              | 339 Battle cry of freedom             |
| 277 Kiss me again                      | 340 Home rule for Ireland             |
| 278 Emmet's "Love of the shamrock"     | 341 Riding on the elevated railroad   |
| 279 Vacant chair                       | 342 When McCormick rules the State    |
| 280 Sweet sunny South                  | 343 Sweet chiming bells               |
| 281 Our good ship sails to-night       | 344 Levi Kassiday                     |
| 282 Jersey Sam                         | 345 I want to see the cotton fields   |
| 283 Come home, father                  | 346 Waltz with me                     |
| 284 Little Maggie May                  | 347 Meet me by moonlight alone        |
| 285 Cackle, cackle, cackle             | 348 Do they miss me at home?          |
| 286 Mollie Bawn                        | 349 Lather and shave                  |
| 287 Maid of Athens                     | 350 Happy be thy dreams               |
| 288 Sallie in our alley                | 351 Take it in                        |
| 289 I'm sitting on the stile, Mary     | 352 Stokes' verdict (Jim Fisk song)   |
| 290 Poor old Ned                       | 353 Lardy dah                         |
| 291 Dorkins' night                     | 354 De golden wedding                 |
| 292 Man in the moon is looking, love   | 355 My mother-in-law                  |
| 293 When the flowing tide comes in     | 356 What should make thee sad, my     |
| 294 Don't give up the old friends for  | 357 The dear Italian girl [darling    |
| 295 Broken down [the new               | 358 Banks of Brandywine               |
| 296 Marriage bells                     | 359 Old, and only in the way          |
| 297 Have I not been kind to thee?      | 360 Six feet of earth                 |
| 298 Flowers will come in May           | 361 Write a letter to my mother       |
| 299 Awfully clever                     | 362 Yellow rose of Texas              |
| 300 My little one's waiting for me     | 363 When my ship comes in             |
| 301 I'll go back to my old love again  | 364 One pound two                     |
| 302 Butcher boy                        | 365 We have met, loved and parted     |
| 303 There's somebody waiting for me    | 366 Bummers' hotel                    |

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# PENNY BALLADS—Continued.

- |     |                                   |     |                                    |
|-----|-----------------------------------|-----|------------------------------------|
| 367 | I'm getting a big boy now         | 490 | Nelly Ray                          |
| 368 | I shall never be happy again      | 431 | Maggie darling, now good-bye       |
| 369 | Soldier's farewell                | 432 | Rise it, Rielly                    |
| 370 | Old kitchen floor                 | 433 | Meeting of the waters              |
| 371 | Sweet Belle Mahone                | 434 | Wait for the turn of the tide      |
| 372 | My dear Savannah home             | 435 | Old farm gate                      |
| 373 | Billy Barlow                      | 436 | Oh, Fred! tell them to stop        |
| 374 | Wild Irish boy                    | 437 | McDonald's return to Glenco        |
| 375 | Dwendy-seven cents                | 438 | Mantle so green                    |
| 376 | A starry night for a ramble       | 439 | Uncle Tom's lament                 |
| 377 | Locked out after nine             | 440 | Mary Ann, I'll tell your ma        |
| 378 | Whip-poor-will's song             | 441 | Old-fashioned homestead            |
| 379 | Day when you'll forget me         | 442 | Emmet's "Mountain song"            |
| 380 | You'll miss me when I'm gone      | 443 | Old-fashioned church on the hill   |
| 381 | Son of a gambolier                | 444 | A handful of turf                  |
| 382 | Golden stair                      | 445 | Beauty of Limerick                 |
| 383 | Your little Liza loves you        | 446 | Mrs. Brady's daughter              |
| 384 | American boy                      | 447 | Mary's gone with a coon            |
| 385 | You get more like your dad every  | 448 | Twinkle, twinkle, little star      |
| 386 | Barney McCoy [day                 | 449 | In happy moments                   |
| 387 | Razors in the air                 | 450 | Hi Jenny, ho Jenny Johnson         |
| 388 | Sallie Horner                     | 451 | All on account of Eliza            |
| 389 | Willie Reilly                     | 452 | Emmet's "I know what love is"      |
| 390 | Sweet Aleen                       | 453 | Down in a coal mine                |
| 391 | Old sexton                        | 454 | Drunkard's dream                   |
| 392 | Pull down the blind               | 455 | Joe Bowers                         |
| 393 | Do they think of me at home?      | 456 | There's a fine ship on the ocean   |
| 394 | Tell me where my Eva's gone       | 457 | Put me in my little bed            |
| 395 | Barbara Allen                     | 458 | Little old house on the Rhine      |
| 396 | The 'longshoremen's strike        | 459 | Stolen kisses are the sweetest     |
| 397 | Bonnie, sweet Bessie, the maid of | 460 | Der brave huzzars                  |
| 398 | Bathing song [Dundee              | 461 | Little old log cabin by the stream |
| 399 | Carrie Lee                        | 462 | Paddle your own canoe              |
| 400 | One wide river to cross           | 463 | Within a mile of Edinboro' town    |
| 401 | Moon is out to-night, love        | 464 | Gate's ajar                        |
| 402 | Devil's in New Jersey             | 465 | Arkansaw traveller                 |
| 403 | Rambler from Clare                | 466 | Grant's trip around the world      |
| 404 | Pretty little blue-eyed stranger  | 467 | Old leather breeches               |
| 405 | Faded flowers                     | 468 | Rocky road to Dublin               |
| 406 | Dark-eyed sailor                  | 469 | Turnpike gate                      |
| 407 | Rose of Killarney                 | 470 | Little old German home across      |
| 408 | Cot in the corner                 | 471 | Beautiful girl of Kildare [the sea |
| 409 | Boys, keep away from the girls    | 472 | Baby's got a tooth                 |
| 410 | Phantom footsteps                 | 473 | My poor heart is sad when it's     |
| 411 | Bonny bunch of roses              | 474 | Pallet of straw [dreaming          |
| 412 | Pat Roach at the play             | 475 | Low-back'd car                     |
| 413 | Doran's ass                       | 476 | Your lassie will be true           |
| 414 | Banks of Claudy                   | 477 | In de evening by de moonlight      |
| 415 | What are the wild waves saying?   | 478 | When these old clothes were new    |
| 416 | Her front name is Hannar          | 479 | Up at Jones' wood                  |
| 417 | Sweet Evelina                     | 480 | Boston burglar                     |
| 418 | Behind the scenes                 | 481 | The Campbells are comin'           |
| 419 | Gospel raft                       | 482 | You never miss the water till the  |
| 420 | Don't put the poor working man    | 483 | Bonnie Eloise [well runs dry       |
| 421 | Cruiskeen lawn [down              | 484 | River Roe                          |
| 422 | I had but fifty cents             | 485 | Murder in Cohoes                   |
| 423 | I'm leaving now the old folks     | 486 | Poor little Joe                    |
| 424 | Irish Molly, O!                   | 487 | Along the Kansas line              |
| 425 | Ring my mother wore               | 488 | The banjo now hangs silent on the  |
| 426 | The blackbird                     | 489 | Wait till the clouds roll by [door |
| 427 | Little cherry blossom             | 490 | Over the garden wall               |
| 428 | Wist, wist, wist                  | 491 | I'm a man you don't meet every     |
| 429 | A violet from mother's grave      | 492 | Blue Alsatian mountains [day       |

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# PENNY BALLADS—Continued.

- |  |   |
|--|---|
| 493 Charming young widow I met in      | 556 Tipperary christening               |
| 494 Black-eyed Susan [the train]       | 557 Be home early to-night, my dear     |
| 465 Spanish cavalier                   | 558 Old rustic bridge by the mill [boy] |
| 496 Grave of Bonaparte                 | 559 Paddy Magee's dream                 |
| 497 Old dog Tray                       | 560 Dreaming of home and mother         |
| 498 Juanita                            | 561 Shall we know each other there?     |
| 499 Moonlight on the lake              | 562 Jolly Irishman                      |
| 500 Mabel Clare                        | 563 Folks that put on airs              |
| 501 All that glitters is not gold      | 564 Rosalie, the prairie flower         |
| 502 Marseilles hymn                    | 565 If I had but a thousand a year      |
| 503 God save the Queen                 | 566 Fisherman and his child             |
| 504 Rolling home in the morning        | 567 Swate Castle Garden                 |
| 505 If ever I cease to love            | 568 In the gloaming                     |
| 506 Cheer, boys, cheer                 | 569 Bring me back the one I love        |
| 507 Dixie's land                       | 570 Spider and the fly                  |
| 508 Mother says I mustn't              | 571 A warrior bold                      |
| 509 Fellow that looks like me          | 572 Tar's farewell                      |
| 510 Watch on the Rhine                 | 573 In her little bed we laid her       |
| 511 A lock of mother's hair            | 574 Dark girl dressed in blue           |
| 512 Stop dat knocking at de door       | 575 Separation                          |
| 513 Virginia Rosebud                   | 576 Pitcher of beer                     |
| 514 Red robin                          | 577 Neil McGulligan's daughter          |
| 515 Gospel train                       | 578 Nobody knows what a racket was      |
| 516 We won't go home till morning      | 579 It's a cold day when I get left     |
| 517 Lottie Lee                         | 580 Alice, where art thou?              |
| 518 Who's at my bedroom window?        | 581 Meet me, Josie, at the gate         |
| 519 I have no home                     | 582 Jessie at the railway bar           |
| 520 It's nice to be a father           | 583 Ada, with the golden hair           |
| 521 Won't you tell me why, robin?      | 584 Streets of New York                 |
| 522 Only to see her face again         | 585 Courting in the rain                |
| 523 Kingdom coming                     | 586 I'm dying for some one to love me   |
| 524 Barney O'Hea                       | 587 Is that Mister Reilly?              |
| 525 Teddy O'Neal                       | 588 Let my name be kindly spoken        |
| 526 Man with the sealskin pants        | 589 Dar's one more ribber for to cross  |
| 527 Medicine Jack                      | 590 Napoleon's farewell to Paris        |
| 528 A leaf of ivy from mother's grave  | 591 Poor old Mike                       |
| 529 Keep in the middle of the road     | 592 Good-bye, my lover, good-bye        |
| 530 Lannigan's ball                    | 593 A life on the ocean wave            |
| 531 Lula is gone                       | 594 I am dreaming                       |
| 532 An Irishman's toast                | 595 Gypsy Countess                      |
| 533 Village blacksmith                 | 596 She's as good as gold               |
| 534 Naughty Clara                      | 597 Watchman, tell us of the night      |
| 535 Dying nun                          | 598 Shoo, fly! don't bother me          |
| 536 When the leaves begin to turn      | 599 Ten thousand miles away             |
| 537 Larry O'Brien                      | 600 Give my love to all at home         |
| 538 Mother kissed me in my dream       | 601 Mygel Snyder's party                |
| 539 I'll hang my harp on a willow tree | 602 Increase of crime                   |
| 540 Dying Californian                  | 603 Ship on fire                        |
| 541 Grandmother's birthday             | 604 Josephus Orange Blossom             |
| 542 Come where my love lies dreaming   | 605 Oh! Susannah                        |
| 543 Pop goes the weasel                | 606 Old Bob Ridley                      |
| 544 Monkey's wedding                   | 607 Bonnie blue flag                    |
| 545 Mary had a little lamb             | 608 Nell Flaherty's drake               |
| 546 Wait for the wagon                 | 609 John Barleycorn                     |
| 547 The cork leg                       | 610 Rules for love-making               |
| 548 Uncle Sam's farm                   | 611 Land League Band                    |
| 549 My old wife and I                  | 612 Down by the old abbey ruins         |
| 550 I'm so lonely                      | 613 Glorious 69th                       |
| 551 Only as far as the gate            | 614 Old willow cradle                   |
| 552 Peek-a-boo                         | 615 Funny old gal                       |
| 553 Moonlight at Killarney             | 616 Religious card player               |
| 554 I'll wait till the clouds roll by  | 617 Paddy's the boy                     |
| 555 We never speak as we pass by       | 618 Teddy McGlynn                       |

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# PENNY BALLADS—Continued.

- |  |                                      |
|--|--------------------------------------|
| 619 Lads who live in Ireland           | 682 I'll be dar                      |
| 620 Worn-out sailor                    | 683 The midshipmite                  |
| 621 Mott street, 449                   | 684 Eleventh Regiment N. G. S. N. Y. |
| 622 Limerick is beautiful              | 685 Naughty, naughty, men            |
| 623 Seven out                          | 686 Naughty, naughty, girls          |
| 624 Let me kiss him for his mother     | 687 New coon in town                 |
| 625 Pretty lips                        | 688 Will a monkey climb a tree?      |
| 626 Sullivan's boot in my eye          | 689 Bold soger boy                   |
| 627 Villikins and his Dinah            | 690 Heenan and Sayers                |
| 628 Captain with his whiskers          | 691 Come, landlord, fill the flowing |
| 629 A knot of blue and gray            | 692 Sally come up [bow]              |
| 630 Foley's hotel [down]               | 693 Sea king's burial                |
| 631 I'll meet her when the sun goes    | 694 One-horse open sleigh            |
| 632 Never take the horseshoe from the  | 695 Baby show                        |
| 633 Woman, lovely woman [door]         | 696 Swim out for glory               |
| 634 Napoleon's dream                   | 697 Jessie Green                     |
| 635 When the robins nest again         | 698 Duffy's grand open night         |
| 636 Oh! yon little darling, I love you | 699 I'm a dude                       |
| 637 Just down the lane                 | 700 Run for the doctor               |
| 638 Call me back again                 | 701 Climbing up the golden stairs    |
| 639 Milwaukee fire                     | 702 My good-looking man              |
| 640 One of the finest                  | 703 How a married woman goes to      |
| 641 Over the mountain                  | 704 I'm off for Baltimore [sleep]    |
| 642 Bell of the ball                   | 705 Bright little spot on the ocean  |
| 643 Farmer's boy                       | 706 I tickled her under the chin     |
| 644 When Jack comes home again         | 707 Lakes of Cold Finn               |
| 645 Hush-a-bye, baby                   | 708 My Newmarket coat                |
| 646 Where the ivy grows so green       | 709 He will come with the flowers of |
| 647 Bridget Donahue                    | 710 Ten years in Cherry Hill [May]   |
| 648 Down the hill                      | 711 Maloney's the man                |
| 649 My Nellie's blue eyes              | 712 Ship that never returned [deep]  |
| 650 Ragged coat                        | 713 Why did they dig ma's grave so   |
| 651 Kitty Kimo                         | 714 How much does the baby weigh?    |
| 652 Little darling, dream of me        | 715 A mother's watch by the sea      |
| 653 Juice of the forbidden fruit       | 716 Uncle Bill's dream               |
| 654 Minute gun at sea                  | 717 Some day I'll wander back again  |
| 655 Some day                           | 718 High-water pants [and-bye]       |
| 656 Sour kront                         | 719 Every day will be Sunday bye-    |
| 657 Don't give the name a bad place    | 720 I'll send you down a letter from |
| 658 Racketty Jack                      | 721 Paddy stole the rope [the sky]   |
| 659 John Brown song                    | 722 Duffy, the swell                 |
| 660 Tramp, tramp, tramp                | 723 Not much                         |
| 661 A dollar fifteen cents             | 724 Don't leave your mother, Tom     |
| 662 Roger O'Malley [wake the baby]     | 725 Pretty little dark blue eyes     |
| 663 Don't make a noise or else you'll  | 726 A rolling stone gathers no moss  |
| 664 Bring back my bonnie to me         | 727 Dream faces                      |
| 665 Belleville convent fire (Illinois) | 728 Wind blew through his whiskers   |
| 666 I'll await my love                 | 729 Good-bye to my Southern sunny    |
| 667 Hard times come again no more      | 730 Pretty little rosy cheeks [home] |
| 668 Mulcahey's gone away               | 731 Knock at the window to-night,    |
| 669 Nineteen hundred and one           | 732 Hard up [love]                   |
| 670 Colleen Dhas Machree               | 733 Forgive and forget               |
| 671 Only to see thee, darling          | 734 Captain Mishler                  |
| 672 Blue bells of Scotland             | 735 Butterfly dude                   |
| 673 A boy's best friend is his mother  | 736 Bowery on Saturday night         |
| 674 That's how you get served when     | 737 Leaf by leaf the roses fall      |
| 675 Dear little innocent things        | 738 Let me like a soldier fall       |
| 676 Mother, I've come home to die      | 739 Enniskillen dragoon              |
| 677 Just before the battle, mother     | 740 Papa's baby boy                  |
| 678 Down in a diving-bell              | 741 I ain't as young as I used to be |
| 679 Kissing through the bars           | 742 The Dreatnought                  |
| 680 Skipper and his boy                | 743 See-saw                          |
| 681 Young man from the country         | 744 What's in a kiss?                |

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## PENNY BALLADS—Continued.

- |   |   |
|---|---|
| 997 My bonny laboring boy                 | 1049 With all her faults I love her still |
| 998 The dawning of the day                | 1050 Dear little hands                    |
| 999 Wreck of the "London"                 | 1051 Just across from Jersey              |
| 1000 The song that reached my heart       | 1052 Salvation army, oh                   |
| 1001 The Scotch brigade                   | 1053 Four 'leven forty-four               |
| 1002 I owe \$10 to O'Grady                | 1054 Family overhead                      |
| 1003 I'm the father of a little black     | 1055 I wonder how long it will last       |
| 1004 Where is Kathleen [coon              | 1056 Charleston Blues                     |
| 1005 Waiting, waiting, waiting            | 1057 Major Gilfeather                     |
| 1006 Maloney, the rolling mill man        | 1058 Boodle                               |
| 1007 Dan O'Brien's raffle                 | 1059 That's an old gag with me            |
| 1008 Just a little sunshine               | 1060 Valley lay smiling before me         |
| 1009 As I sat upon my dear old moth-      | 1061 Little hedge school                  |
| 1010 A letter from Ireland [er's knee     | 1062 Old feather bed                      |
| 1011 I'm going to have my name above      | 1063 I never drink behind the bar         |
| 1012 Judge Duffy told me so [the door     | 1064 McNally's row of flats               |
| 1013 Man, poor man                        | 1065 I'll wear the trousers, oh           |
| 1014 When baby smiles in her sleep        | 1066 Strolling on the sands               |
| 1015 Songs that we sing                   | 1067 Mulberry Springs                     |
| 1016 Listen to my tale of woe             | 1068 Good-bye, my honey, I'm gone         |
| 1017 Meet a coon to-night                 | 1069 Plum pudding [dark                   |
| 1018 Copper and the cook                  | 1070 I could tell it if I felt it in the  |
| 1019 Bring back my sailor boy             | 1071 Let Erin remember the days of        |
| 1020 Where the sparrows and chippies      | 1072 Here lies an actor [old              |
| 1021 Old boss Barry [parade               | 1073 Mister Dooley's geese                |
| 1022 Midnight squad                       | 1074 Ten thousand miles away on the       |
| 1023 Isabelle St. Clair                   | 1075 Mother's last letter to me           |
| 1024 Dont run down the Irish              | 1076 Pat and his little brown mare        |
| 1025 From the cradle to the grave         | 1077 Water-cresses                        |
| 1026 The little fisher maiden             | 1078 She lives on Murray Hill             |
| 1027 You know                             | 1079 Eileen, sweet Eileen                 |
| 1028 Up went the price                    | 1080 Hurry, little children, Sunday       |
| 1029 Honor thy father and mother          | 1081 My little side door [morn            |
| 1030 Marguerite                           | 1082 It showered again                    |
| 1031 Bid me good-bye and go               | 1083 The market on Saturday night         |
| 1032 I'm so shy                           | 1084 Other arrangements                   |
| 1033 A button-hole bouquet                | 1085 Haul de wood pile down               |
| 1034 I forget                             | 1086 As we wander in the orange grove     |
| 1035 She might have licked McCarty        | 1087 Drill, ye tarriers, drill            |
| 1036 Love, let let your heart be faithful | 1088 Piggy-back                           |
| 1037 Sunshine will come again             | 1089 Only a blue bell                     |
| 1038 Baby that never came                 | 1090 Little boy blue                      |
| 1039 I like it, I do                      | 1091 Where the sweet magnolia grows       |
| 1040 It's funny what lager will do        | 1092 Old black crow                       |
| 1041 Isn't that an awful shame            | 1093 Heigh, ho! lingo Sally               |
| 1042 Ring dat golden bell                 | 1094 Hunt the Buffalo [white horse        |
| 1043 Gems of old Ireland                  | 1095 Red-haired girl and the near-by      |
| 1044 Jesse James [the way                 | 1096 Let her go, Gallagher                |
| 1045 Young man that used to live over     | 1097 Massa's wedding night                |
| 1046 We've both been there before         | 1098 Old barn floor                       |
| 1047 Now I come to think of it            | 1099 Bridal march                         |
| 1048 I paid the \$10 to O'Grady           | 1100 Slavery's passed away                |

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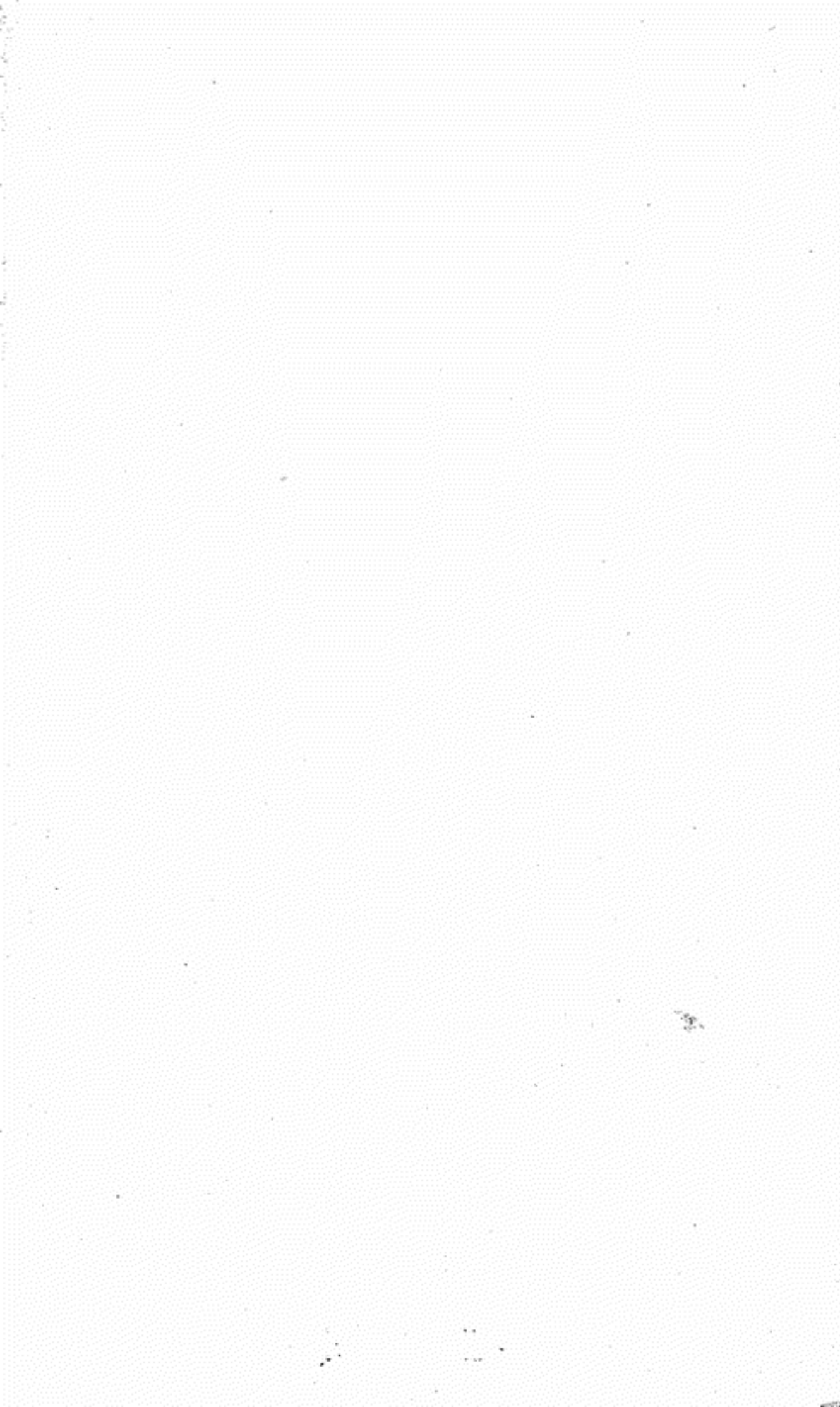
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