

*By the very highest authority accepted and danced  
under the title "GAVOTTE-QUADRILLE" at the  
Court of His Majesty Emperor William II. of Germany.*

# Gavotte der Kaiserin.

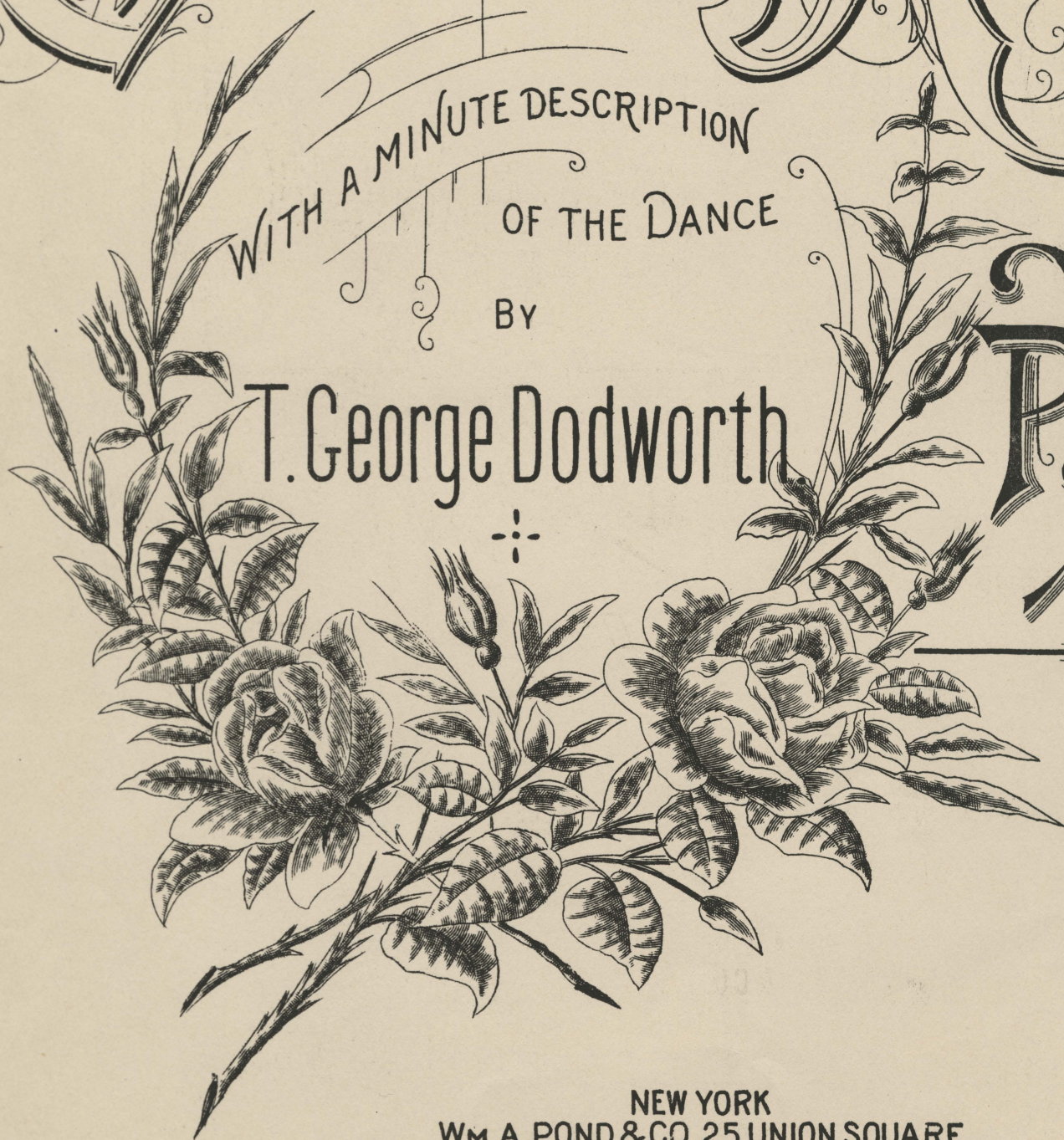
WITH A MINUTE DESCRIPTION  
OF THE DANCE

MUSIC BY

BY

T. George Dodworth

P. Hertel.



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Fig. 5. L'étoile.



Fig. 6. La rosette.

## Description of Salutations and Steps.

The Courtesy and Bow is made in usual Minuet manner, very low and slow, using 2 bars, count four quarters to a bar.

### PAS BALLOTE.

Raise right foot in front about 12 inches with toes pointed, place that foot on the floor, first quarter.  
Bring left up to right, second quarter.  
Place right foot as before, third quarter.  
Swing left foot past right, fourth quarter,  
So to commence Pas Balloté with that foot if necessary to make another.

1 BAR.

### BALANCE À LA GAVOTTE.

Place right foot at side, (2d position,) first quarter.  
Place left foot in front (4th position,) at same time  
turn body slightly, second quarter.  
Pose third and fourth quarters.

1 BAR.

### PAS DE BOUTS À LA GAVOTTE.

As this step only occupies two quarters of a bar, it is repeated with other foot.

Place right foot between 2d and 4th positions, lean body to right and look at foot, first quarter.

Place same foot in first position and straighten body, second quarter.

Repeat with other foot, third and fourth quarters.

1 BAR.

### PAS GLISSÉ.

Slide right foot on toes to 2d position, first quarter.

Bring left foot up to 1st position, second quarter.

Same motions to the left, third and fourth quarters.

1 BAR.

### PIROUETTE.

Place right foot in 4th position, first quarter.

Cross left in front of right, second quarter.

Make a complete turn to the right and finish with right foot in 3d position, third and fourth quarters.

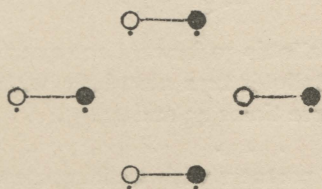
1 BAR.

## The Dance.

○ Lady, ● Gentleman, ← direction.  
face. face.

### INTRODUCTION.

FIG. 1.

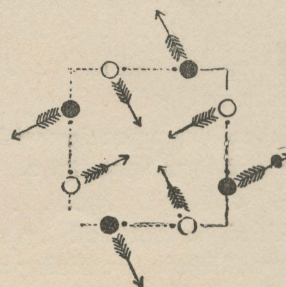


Bars.

Take places as in fig. 1. . . . . 3½  
Salute to right. . . . . 1½

Form square (fig 2.) and gentlemen place partners  
(vis à vis.) . . . . . 2

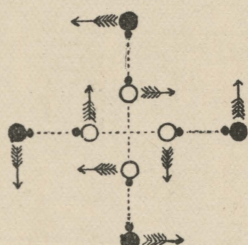
FIG. 2.





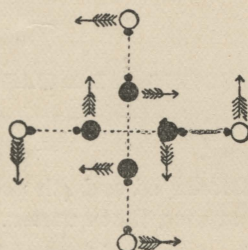
1. Two Pas Ballotés. . . . . Bars. 2  
Commence on first quarter after the pause. (☞)  
First Pas Ballotés begins with quarter turn to right on right foot, second Pas Ballotés make half turn on left foot, look at each other while passing and finish face to face.

FIG. 3.



2. Gavotte Révérence à droite. . . . . 2  
(Salute to the right.)  
3. Two Pas Ballotés. . . . . 2  
Commence with right foot, pass each other on left side, and turn head towards partner. During 2d Pas Ballotés make half turn and finish face to face.

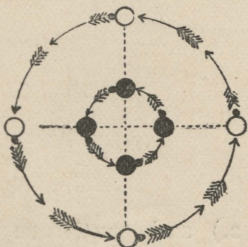
FIG. 4.



4. Gavotte Révérence à droite. . . . . 2  
5. Two Pas Ballotés. . . . . 2  
Commence with right foot. 2d Pas Balloté couple make quarter turn to left and form as in fig. 2.  
6. Balancé à la Gavotte, to the right. . . . . 1  
Giving left hand.  
7. Same to left giving right hand. . . . . 1  
8. Two Pas Ballotés. . . . . 2  
Commence with right foot, give right hand to partner and make half turn.  
9 to 11. Repeat 6 to 8. . . . . 4  
12. Four Pas Ballotés. . . . . 4  
Commence with right foot, each couple turn giving both hands, finish with gentlemen in the center giving left hand to each other and right to partner forming L'étoile (Star.)

FIG. 5.

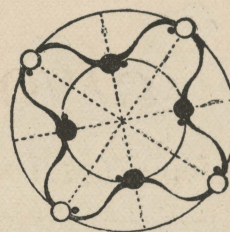
L'ETOILE.



13. Pas de Bouts, with right and left foot. . . . . 1  
14. Commence with right foot, walk forward four steps one quarter of the Star. . . . . 1  
15 to 20. Repeat three times 13 and 14 . . . . . 6  
At finish separate and  
21. Make Two Pas Ballotés commencing with right foot, around partner and form as in fig. 2. . . . . 2  
22. Two Pas Ballotés. . . . . 2  
Commence with right foot and by making first movement of grand chain, retaining right hand of partner and left hand of next person, form La rosette.

FIG. 6.

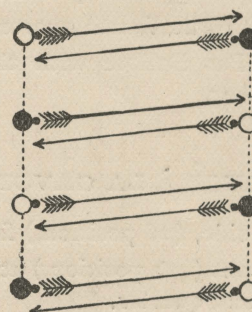
LA ROSETTE.



23. Pas Balancé à la Gavotte to right. . . . . Bars. 1  
Look under arms at partner.  
24. Pas Balancé à la Gavotte to left. . . . . 1  
Look under arms at person on left.  
25. Two Pas Ballotés. . . . . 2  
Commence with right foot, change places with partner, still retaining right hand, and give left hand to next person.  
26. Pas Balancé à la Gavotte to right. . . . . 1  
27. Pas Balancé à la Gavotte to left. . . . . 1  
With 4th. quarter of this bar stop in front of partner.  
28. Pas Glissés to left. . . . . 1  
29. Pirouette with left. . . . . 1  
30. Pas Glissés to right. . . . . 1  
Short steps to keep in front of partner.  
31. Pirouette with right foot. . . . . 1  
32. During 1st. and 2d. quarters gentleman presents right hand to partner, and during 3d. and 4th. quarters lady presents right hand to gentleman.  
33. Lady executes pirouette on left foot, gentleman with slightly raised heel turns partner. . . . . 1  
34. Both leave go of hands and salute to right. . . . . 2  
35 to 38. Repeat 22 to 25 and leave go of hands. . . . . 6  
39. Head couples separate and form lines with sides making two Pas Ballotés, sides also facing in lines. . . . . 2

FIG. 7.

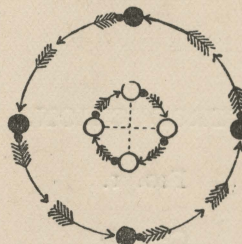
GRAND TRAVERSEZ.



40. Pas Ballotés. . . . . 4  
With four Pas Ballotés all cross over and face around where they started from.  
41. Cross back to same places. . . . . 4  
42. With two Pas Ballotés ladies to centre and form windmill giving right hand, same time gentlemen face opposite by side of partners. . . . . 2

FIG. 8.

MOULINET  
À LA GAVOTTE.



43. With two Pas Ballotés go forward one quarter of circle. . . . . 2  
44. With two Pas Ballotés turn next lady with left hand. . . . . 2  
45 to 50. Repeat three times 43 and 44. . . . . 12  
51. Salute partners. . . . . 2  
52. Gentlemen lead partners with walking step to form as fig. 1. . . . . 2  
53. All salute to right. . . . . 2  
All separate with promenade. . . . . 3

T. GEORGE DODWORTH.



# GAVOTTE der KAISERIN .

3

## INTRODUCTION.

Allegro non troppo.

P.Hertel, Op.120.

PIANO.

The musical score is written for piano and consists of two main sections: an Introduction and a Gavotte. The Introduction is in 3/4 time and begins with a piano (p) dynamic, marked *f marc.* in the first measure. It features a series of chords and single notes in the right hand, with a more active bass line. The Gavotte section begins with a *f marc.* dynamic and is marked with a repeat sign. It is in 3/4 time and features a more complex, rhythmic melody in the right hand, often with triplets. The bass line is also active, with many eighth and sixteenth notes. The score includes various dynamics such as *pp*, *cresc.*, and *ff*. There are also markings for *Trid.* (trilled) and *Trid. \** (trilled with a flourish). The score is written on six systems of staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature is one flat (B-flat major or D minor).





First system of musical notation. Treble and bass staves. Bass staff includes markings: *Ped.* \* *Ped.* \* *Ped.* *pp*



Second system of musical notation. Treble and bass staves. Bass staff includes markings: *cresc.* *ff* *Ped.* \* *Ped.* \*



Third system of musical notation. Treble and bass staves. Bass staff includes marking: *p*



Fourth system of musical notation. Treble and bass staves. Bass staff includes marking: *mf con leggerezza.*



Fifth system of musical notation. Treble and bass staves. Bass staff includes marking: *cresc.*



Sixth system of musical notation. Treble and bass staves. Bass staff includes markings: *p* *Ped.* \*



First system of musical notation, featuring a treble and bass staff with various notes and rests.

CODA.

Second system of musical notation, starting with a forte (*ff*) dynamic and ending with a piano (*pp*) dynamic. Includes a *Ped.* marking with a flower symbol.

Third system of musical notation, featuring a forte (*ff*) dynamic and a piano (*p*) dynamic with the instruction *con leggerezza*. Includes a *Ped.* marking with a flower symbol.

Fourth system of musical notation, featuring a forte (*f*) dynamic and a piano (*p*) dynamic. Includes a *Ped.* marking with a flower symbol.

Fifth system of musical notation, featuring a piano (*p*) dynamic and a first/second ending bracket. Includes a *Ped.* marking with a flower symbol.

Sixth system of musical notation, featuring a piano (*pp*) dynamic, a forte (*ff*) dynamic, and a *Fine* marking. Includes a *Ped.* marking with a flower symbol.



DEDICATED TO  
MISS RUTH L. LONG.

THE

Butterfly

MARCH

for PIANO

COMPOSED BY

BRUNO SIEGFRIED HUHNS.



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