

PRICE THREEPENCE.

WALLACE'S
**Ball Room
Guide.**

Illustrations and Diagrams
of all the
Most Fashionable Dances.

GLASGOW :
THE GLOBE SONG PUBLISHING CO., LTD.

WALLACE'S
BALL-ROOM GUIDE.

DANCING UP TO DATE.

PEOPLE'S EDITION

OF THE

“EXCELSIOR”

MANUAL OF DANCING,

INTRODUCING

ILLUSTRATIONS & DIAGRAMS

OF ALL THE MOST FASHIONABLE DANCES USED BY THE

ELITE OF SOCIETY,

BY

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Certificated Member of the

Scottish Association of Teachers of Dancing, and Corresponding Member of all other Societies of Professors of Dancing throughout the World.

ENTERED AT STATIONERS' HALL

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INDEX.

SQUARE DANCES

	PAGE.		PAGE.
The Quadrille	21	The Nine Pins	71
The Parisian Quadrille	24	The Lancers	31
The Double do.	25	The Lancers, Les or Old	42
The Des Dames do.	28	The Lancers of Sixteen	63
The Prince Imperial			
Quadrille	36		
The Caledonian Quad.	38		
The Polo Quadrille	40		

ROUND OR CIRCLE DANCES.

Polka	46	Waltz (Circle or Original)	50
New Polka	47	Waltz, New Slow	50
Schottische (Original or German)	47	Waltz, French, or Valse a Trois Temps,	50
Schottische, Highland	48	Waltz, American called Boston,	52
La Varsoviennne	49	Galop,	52
Polka Mazourka	49	Washington,	74
Pas de Quatre	73		
Veleta,	52		

MISCELLANEOUS.

Guaracha Waltz	57	La Russe	54
Circassian Circle	53	Italian Monfrina	54
La Tempete	53	Nine Pins	71

COUNTRY DANCES.

British Grenadiers	55	Nut	59
Cumberland Reel	55	Paddy O'Rafferty	60
Deil Among the Tailors	56	Petronella	60
Duke of Perth	56	Quadrille Country Dance	60
Flowers of Edinburgh	56	Queen Victoria	60
Glasgow Regatta	57	Queen's Welcome	61
Guaracha Waltz	57	Rock and the Wae	
Glasgow Highlanders	62	Pickle Tow	61
Haymakers	58	Sir Roger de Coverley	53
Lee Rigg	58	Triumph	61
Meg Merrillees	59	Torryburn Lassies	62
Merry Oddfellows	59		

SCOTCH REELS.

Reel of Four	68
Reel of Tulloch or Hullaeha	70
Highland Fling	65
Reel of Eight	73

Introduction to Revised Edition.

IN introducing this the 26th thousand of my "*Illustrated Ball Room Guide*," I have endeavoured to meet the wants of the many Students on this healthy and useful exercise by further simplifying the description of the various movements, introducing more fully Illustrated Diagrams, also giving the various changes which have taken place from time to time in the more popular Dances, still adhering to the original idea of entirely abolishing phrases only known to the Profession, enabling even the greatest neophyte to obtain a fair knowledge by careful reading, attention, and study, thus giving a degree of confidence, when occasion requires, to join in the festive dance, and rendering this little work a boon even to those who have been trained under a Teacher, by reading over the various movements before going to an Evening Party.

In these days of enlightenment, I consider it quite unnecessary for me to speak on the subject of Dancing, seeing the high position society holds it in.

In conclusion, permit me to give a few hints on Ball-Room Etiquette.

BALL-ROOM ETIQUETTE.

1.—Support the Master of Ceremonies, whoever he may be, either host, friend, or professional gentleman, as the evening's pleasure much depends on his management.

2.—Look specially to the happiness of your partner, giving her your undivided attention.

3.—The gentleman should make it his study to get his partner as near the top of the dance as possible, but in a quiet manner, never on any account going through a dance already formed; also taking care not to give offence to the couple opposite (or whom you are about to dance with), by not being in readiness.

4.—It is not *ton* for ladies to dance together when gentlemen are present, and highly improper for gentlemen to do so when ladies are present.

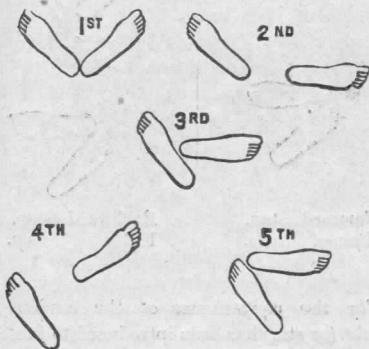
5.—On being introduced to a lady by host, hostess, or Master of Ceremonies, and asking her favour for the next dance, and she refuse, you have no right to feel slighted, as she ~~may~~ feel indisposed.

A very extensive work on Ball-Room etiquette could be furnished, but I have limited myself to these I consider the most important.

T. F. WALLACE.

Guide to the Ball Room.

No. 1.—POSITIONS OF FEET.



THE Student, we will suppose, has gone carefully through the positions as shown in Diagram No. 1, and will now be prepared to study the *Quadrille Steps*.

Let us begin with Diagram No. 2, called the *Balance Step*.

No. 2.—BALANCE STEP.



Forward Step.
Bar of Music.



Backward Step.
1 Bar of Music.

For the convenience of the student an asterisk* (or star) has been introduced to indicate starting point. The foot-prints, beside the star, show the position of the feet before beginning.

By examining the diagram we will observe that it consists of four movements, two forward, and two back; the first by moving the right foot

4th position, as shown by foot-print 1; the second with the left foot, the toe of which is brought to the heel of the right, as shown by foot-print 2; the third or backward movement is to bring the left foot, as shown by foot-print 1; and the fourth by bringing right foot to 5th position front, as shown by foot-print 2.

Now understanding the movements of the Balance Step let us try and step it in time to music by singing or humming Duncan Gray, which air is familiar to every person, and will do for the whole of the Quadrille Steps, or any other tune in two-four time; forward step, 1 bar; backward step, 1 bar; try all the Quadrille steps the same way.

The next step is the *Advance and Retire*, as shown by Diagram No. 3, page 8.



No. 3.—ADVANCE AND RETIRE.



Advance or Forward Step
2 Bars of Music.



Retire or Backward Step
2 Bars of Music.

The next is called the *Setting Step*.

No. 4.—SETTING STEP.



Forward.—2 Bars of Music.



Backward.—2 Bars of Music.

The student will begin from same position as in Balance Step, by taking three walking steps sideways, and finish with left foot behind, as shown by foot-print 4; bringing left foot behind, as shown by foot-print 4.

The Retiring Step.—Take three walking steps, back, beginning with left foot, and finish with right foot in 5th position in front, as shown by foot-print 4. Great care should be taken not to turn the body in this step.

No. 5.—CROSSING STEP.

The next in order is the *Crossing Step*, using 8 motions. Beginning with right foot, turning on fourth step, walking backwards, and



finish with left foot behind as shown by foot-print 8, $\frac{1}{4}$ bars of music.

It is considered a great breach of etiquette to turn our back to the person with whom we are dancing, hence the reason for turning on the

THE CURTSEY.

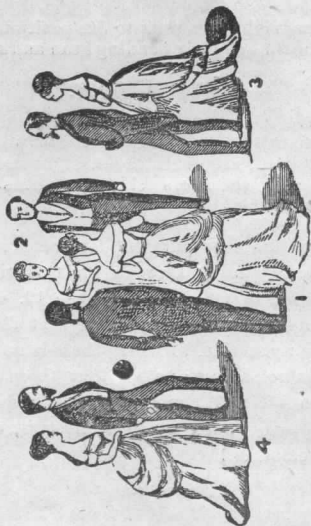
The Curtsey is executed by the Lady stepping to the second position with right foot, gliding left foot upon the toe to heel of right, again glide back left foot, bending both limbs slightly, and drawing right foot back to 5th position in front, at same time slightly bending head and shoulders.

THE BOW.

The Gentleman steps to second position with right foot, and draws left foot to right, in 1st position, keeping limbs straight and bending head and shoulders slightly; arms hanging loosely in front.

Let us now put the foregoing steps into practice by going through the Quadrille. For formation of Quadrille see page 12, where you will observe the Lady is always at the Gentleman's right side, to which there is no exception in square dances; also, that there are four couples.—No. 1 being at top of room, (top of room being fixed by host, hostess, or master of ceremonies.)

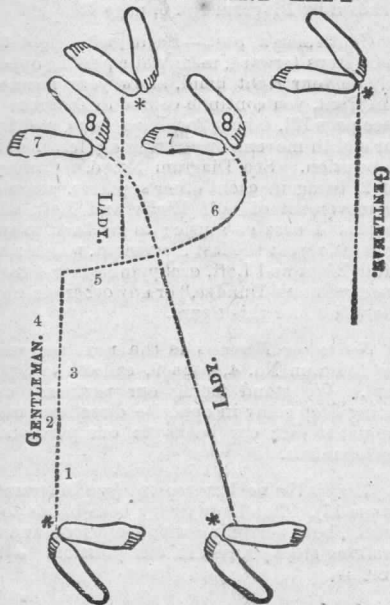
FORMATION OF QUADRILLE.



1st FIGURE.

Supposing No. 1 to be at starting point, and No. 2 being opposite, couples No. 1 and 2 begin this movement together, called *Right and Left*.

No. 6.—RIGHT AND LEFT.



RIGHT AND LEFT.

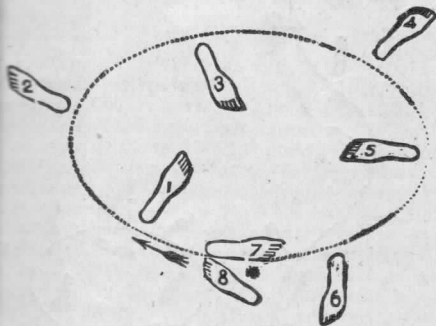
Lady's part.—Commence with right foot, and go straight across to place of opposite Lady, keeping her at your left hand, taking 8 walking steps, finishing with right foot in 5th position as shown by Diagram No. 6, page 13.

Gentleman's part.—Begin with right foot, take 4 steps forward, meanwhile passing opposite Lady on your right hand, allow your partner to go in front, you continue course in Diagram No. 6 (see page 13), taking 2 walking steps, and finish your eighth movement by bringing left foot into 5th position. See Diagram No. 6. Couples 1 and 2, being in each other's places, complete the movement of half Right and Left, which occupies 4 bars of music; to get back to starting point, repeat the last movement, which makes it full Right and Left, occupying other 4 bars of music, "Bonnie Dundee," or any other six-eight tune will do for this figure.

Set to our Partners is the next movement. (See Diagram No. 4, page 9, called the Setting Step). We stand facing our partners, using Setting Step going in opposite directions, taking care not to turn our backs to our partners. 4 bars of music.

Turn is the next movement (see Diagram No. 7, page 15). The Lady giving both hands to her partner, both beginning with right foot, and take 8 walking steps; finish in 5th position. 4 bars of music.

No. 7.—TURN.



Ladies' Chain follows.—The Ladies use 8 walking steps in going across to opposite Lady's place, giving right hand to each other (see illustration No. 2, page 16) in passing, and left hand on 5th step, to opposite Gentleman. The Gentleman moves at same time as Lady to right, describing circle (see Diagram No. 8, page 16) by taking 8 walking steps, receiving Lady's left hand on fifth step, and turning her into partner's place. 4 bars of music. Movement repeated when partners are regained.

No. 8.—LADIES' CHAIN.

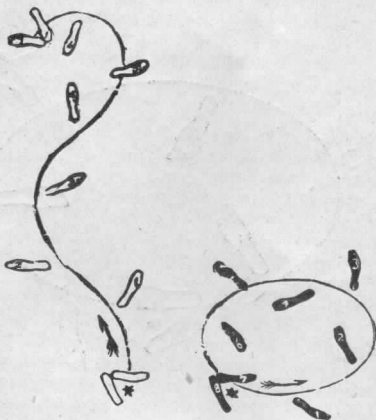


Illustration No. 2.



Gallopade, which is done by couples chassey-
ing across to place of opposite couple, and back
to places. See Diagram No. 9, Page 19.
8 bars.

Second Figure.

Couples 1 and 2, each couple join hands,
advance and retire (see Diagram No. 3, page 10).
4 bars of music. Again advance going at angle
(thus 1) and Retire, 4 bars of music: unfasten
hands and go across into the place of the person
opposite (see Diagram No. 5), 4 bars of music;
then advance and retire (see Diagram No. 3), 4
bars of music; return to places by using four
walking steps, which brings us opposite our
partners, 2 bars of music; our partners, as well
as we, use Balance Step to each other twice (see
Diagram No. 2), 2 bars of music; Lady gives
both hands to Gentleman and turns to places
(see Diagram No. 7), 4 bars of music; the whole
to be repeated by couples 1 and 2, then couples
3 and 4. Tune, "There's nae Luck about the
House," or any other in two-four time.

Third Figure.

Lady of couple No. 1 and Gentleman of
couple No. 2 change places, using Crossing Step
(see Diagram No. 5), 4 bars of music; return
giving left hand, retain it, and give right hand

to partners, 4 bars of music; all four in line balance 4 times (see Diagram No. 2), 4 bars of music; retain the hand and couples walk over to place of opposite couple, keeping them on left side (see Diagram No. 9), 4 bars of music; Lady No. 1, and Gentleman No. 2 advance and retire, 4 bars of music; bow and curtsey to vis-a-vis, 2 bars of music; now turn to partners, bow and curtsey, 2 bars of music; couples No. 1 and 2 advance and retire (see Diagram No. 3), 4 bars of music; Half Right and Left to places (see Diagram No. 6), 4 bars of music.

This is repeated by Lady No. 2 & Gent. No.

" " " 3 "

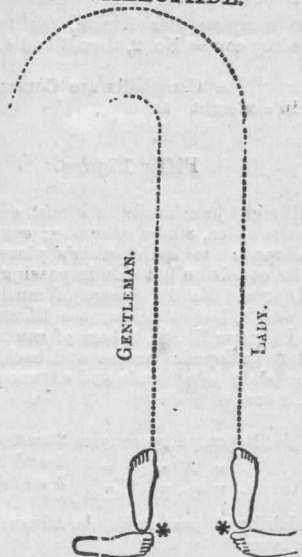
" " " 4 "

Tune, "Hundred Pipers," or any air in six-eight time.

Fourth Figure.

Gentleman No. 1 receives his partner's hand and both advance and retire (see Diagram No. 3) 4 bars of music; both re-advance, the Gentleman leaving his partner on the left of opposite Gentleman, Gentleman No. 1 retires to his place, 4 bars of music; Gentleman No. 2. advances with both Ladies, one on either side, and retires, advances again, and leaves Ladies with Gentleman No. 1, and retires to his place, 8 bars of music; Gentleman No. 1, advances and retires with both Ladies, advances again and all four join hands in circle, 8 bars of music; **ging-a-ring** round and finish in your own place as the music stops; 8 bars of music.

No. 9.—GALLOPADE.



The Gallopade is done by couples going across to each other's places. The Gentleman by putting his right arm around his partner's waist, she placing her left hand on his right shoulder and joining hands in front, she keeping her right foot and he the left in front: skipping all the way across, keeping opposite couple on left side.

To complete this Figure, the foregoing is repeated by couple No. 2, then 3 and 4.

Air, "The Campbells are Coming," or any other in six-eight time.

Fifth Figure.

All eight join hands in circle, and advance and retire twice, 8 bars of music; couples 1 and 2 gallopade to each other's place, keeping opposite couple on left side in passing, and back (see Diagram No. 9), 8 bars of music; couples No. 1 and 2, Ladies Chain, (see Illustration No. 2 and Diagram No. 8), 8 bars of music; couples 1 and 2 gallopade across and back, 8 bars of music; all 8 join hands and advance and retire twice, 8 bars of music.

Repeated by couples 3 and 4.

" " " 1 and 2.
" " " 3 and 4.

Finish by all joining hands, advancing and retiring twice.

Tune—*White Cockade.*

Having completed the Quadrille, I will now begin to describe the other sets in an abridged form.

THE QUADRILLE.

First Figure.

There are always 8 bars of music preparatory to beginning.

	Bars of Music.
1. Couples No. 1 and 2, right and left, -	8
2. Set to partners and turn, - - -	8
3. Ladies' chain, - - - - -	8
Gallopade to each other's place and back,	8
Couples No. 3 and 4 repeat from beginning.	

Second Figure.

1. Couples No. 1 and 2, advance and retire,	4
2. Re-advance and retire, - - -	4
3. All four use crossing step to the place of the one opposite, - - -	4
4. All four advance and retire, - - -	4
5. Four walking steps across to places; all balance to partner, - - -	4
6. Give both hands and turn partners, -	4

Repeated by couples 1 and 2, then twice by couples 3 and 4.

Another Second.

1. Gentlemen No. 1 and 2 advance to lady on their right; all four balance and turn, - - - - -	8
2. Gentlemen return to partners, using advancing step; all four balance and turn, - - - - -	8
3. Couples No. 1 and 2 gallopade round inside of square to places, - - -	8

The above repeated by same gentleman advancing to lady, the lady on left, then partners.

The whole repeated by gentlemen No. 3 and 4.

Third Figure.

Bars of
Music.

1. Lady No. 1 and Gentleman No. 2 change places, using crossing step; return, giving left hand (which is retained) and right to partners, - - - - - 8
2. All four in line join hands and balance 4 times, - - - - - 4
3. Couples promenade to each other's place, - - - - - 4
4. Lady No. 1 and gentleman No. 2 advance and retire, curtsy, bow to each other, then turn to partners, curtsy and bow, - - - - - 8
5. Couples No. 1 and 2 advance and retire, - - - - - 4
6. Couples half right and left to places.

Repeated by Lady No. 2 and Gentleman No. 1.
 " " No. 3 " " No. 4.
 " " No. 4 " " No. 3.

Part Fourth.

1. Couple No. 1 advance and retire, - - - - - 4
2. Re-advance, leaving lady on left side of gentleman No. 2, retiring to place, - - - - - 4
3. Gentleman No. 2, giving a hand to each lady, adv and retires, - - - - - 4
4. Re-advance, leaving ladies on either side of gentleman No. 1, retiring to own place, - - - - - 4
5. Gentleman No. 1, giving a hand to each lady, advances and retires, - - - - - 4
6. Re-advances, standing opposite gentleman No. 2, - - - - - 4
7. The four join hands in circle, turn round, and finish in places as the music stops, - - - - - 8

Repeated by couples Nos. 2, 3, and 4.

This is often substituted for La Trenise, but the two are never danced in the same Quadrille.

Part Fifth—La Finale.

Bars of
Music.

1. All eight join hands and advance and retire twice, - - - - - 8
 2. Couples Nos. 1 and 2 change places with the Gallopade, - - - - - 4
 3. Repeat to places, - - - - - 4
 4. Ladies' Chain, - - - - - 8
 5. Repeat Nos. 2 and 3, - - - - - 8
- Repeated by couples Nos. 3 and 4, again by couples 1 and 2; afterwards by 3 and 4; then finish by all eight joining hands and advancing and retiring twice.

Another Fifth.

1. *Le Grand Rond*—that is, all eight join hands and advance and retire twice, - - - - - 8
2. Repeat *L'Ete*, or, in other words, repeat the second figure (see page 21), - - - - - 24

This is done four times by each in their turn, and finish with No. 1.

Flirtation.

1. The four ladies advance and retire, - - - - - 4
2. The four gentlemen advance and retire, - - - - - 4
3. The four gentlemen set to lady on their left and turn her, - - - - - 8
4. Gallopade round with lady, - - - - - 8

Repeat until ladies regain their own partners.

Flirtation is seldom danced, not being considered fashionable.

Having finished the Quadrille, the gentlemen bow to their partners, give their right arm, and conduct them to their seat.

The Parisian Quadrille.

In Paris and London this Quadrille is highly appreciated, perhaps on account of their being no side couples, all being able to join at once, by forming two lines, each two couples forming a complete set.

First Figure.

- | | <i>Bars of Music.</i> |
|---|-----------------------|
| 1. 1st and 2nd couples right and left, - - - | 8 |
| 2. Set to partners and turn, - - - | 8 |
| 3. Ladies' Chain, - - - | 8 |
| 4. Promenade to place of opposite couple, - - - | 4 |
| 5. Half Right and Left, - - - | 4 |

Second Figure.

- | | |
|---|---|
| 1. Couples advance and retire, - - - | 4 |
| 2. Re-advance and retire, - - - | 4 |
| 3. Cross to place of one opposite, - - - | 4 |
| 4. Advance and Retire, - - - | 4 |
| 5. Four walking steps to places, balance to partners and turn them, - - - | 8 |

This figure is repeated.

Third Figure.

- | | |
|--|---|
| 1. Lady No. 1 and Gentleman No. 2 change places, recross, giving left hands, which they retain, and give their right hands to partner, - - - | 8 |
| 2. All balance in line and promenade to each other's place, - - - | 8 |
| 3. Lady No. 1 and Gentleman No. 2 advance, bow, and curtsy to each other, turn to partners, bow, and curtsy, and retire to places, - - - | 8 |
| 4. Couples advance and retire, and half right and left to places, - - - | 8 |
- Repeated by Lady No. 2 and Gent. No. 1.

Fourth Figure.

Bars of Music.

- | | |
|---|---|
| 1. Couple No. 1 advance and retire, again advance, Gentleman leaves Lady on the left of opposite Gentleman, and retires to his place, - - - | 8 |
| 2. Gentleman No. 2 advance and retire with both ladies, advance again and leave both ladies with Gentleman, - - - | 8 |
| 3. Couple No. 1 repeat the first movement, - - - | 8 |
| 4. The four join hands, turn round to each other's place, and half right and left, Repeated by couple No. 2. | 8 |

Fifth Figure.

- | | |
|---|---|
| 1. Couples No. 1 and 2 ladies' chain, - - - | 8 |
| 2. Lady No. 1 with Gentleman No. 2, Lady No. 2 with Gentleman No. 1, advance and retire, cross to each other's place, - - - | 8 |
| 3. Repeat No. 2 to places, - - - | 8 |
| 4. Set to and turn partners, - - - | 8 |

This figure is again repeated and finish with the promenade.

The Double Quadrille.

I would recommend before taking part in this dance to understand it thoroughly, as even one mistake will tend to disarrange the whole figure. The four couples perform the various evolutions at the same time; almost any set of Quadrille Music will suit.

First Figure.

- | | |
|---|---|
| 1. Couples No. 1 and 2 right and left, Couples 3 and 4 perform grand chain round outside to places at same time, | 8 |
| 2. All set and turn partners, | 8 |
| 3. The four Ladies chain by giving right hand across going round, give opposite Gentleman left hand, and perform the second part of the chain in the usual way, this is repeated, turning own partners to places, | 8 |
| 4. All half promenade, | 4 |
| 5. Couples No. 1 and 2 half right and left, while couples No. 3 and 4 do half grand chain to places, | 4 |
| Couples No. 3 and 4 repeat, beginning with right and left; 1 and 2 grand chain. | |

Second Figure.

- | | |
|---|---|
| 1. Couples No. 1 and 2 advance & retire, | 4 |
| 2. Move to right and retire, | 4 |
| 3. Couples change places going across, taking care not to dance right and left, | 4 |
| 4. Re-advance and retire, | 4 |
| 5. Recross, balance to partners, and turn, | 8 |
| Repeated by couples No. 3 and 4. 1 and 2 and 3 and 4. | |

Third Figure.

- | | |
|--|---|
| 1. Ladies No. 1 and 3, Gentlemen 2 and 4, give right hands across walking round, return giving left hands which are retained, and give right hand to partners, | 8 |
|--|---|

Bars of Music.

- | | |
|---|--------|
| 1. All balance and promenade half round, | 8 |
| 2. Ladies No. 1 and 3, Gentlemen No. 2 and 4, advance and retire, turn in centre, bow and curtsy to partners, | 8 |
| 3. All join hands and advance and retire, | 4 |
| 4. All promenade half round to places, | 4 |
| Repeated by Ladies 2 and 4, Gentlemen, 1 and 3 | |
| " " " 1 " 3, " | 2 " 4. |
| " " " 2 " 4, " | 1 " 3. |

Fourth Figure.

- | | |
|--|---|
| 1. Couples 1 and 2 advance and retire to couple on their right, | 4 |
| 2. Re-advance, Gentlemen No. 1 and 2 leave their partners on the left of the Gentlemen on their right, and retire to places, | 4 |
| 3. The Gentlemen advance and retire with both Ladies, advance again, leave the Ladies, and retire to places, | 8 |
| 4. The three again advance and retire, re-advance, four join hands, | 8 |
| 5. Turn half round into each other's places, and half right and left to places, | 8 |
| Repeated by couples 3 and 4 going to couple on their right, again by couples 1 and 2 and 3 and 4. | |

Fifth Figure.

- | | |
|--|---|
| 1. All join hands, advance & retire twice, | 8 |
| 2. Couples No. 1 and 2 advance and retire with promenade, when retiring couples No. 3 and 4 advance, | 4 |
| 3. Couples No. 1 and 2 promenade to each other's places, side couples repeat, | 4 |

4. Ladies of couples No. 1 and 2 chain; Ladies of couples No. 3 and 4 commence the chain as soon as Ladies No. 1 and 2 have passed each other, -
5. Couples No. 1 and 2 advance and retire again; couples No. 3 and 4 repeat, -
6. Couples No. 1 and 2 back to places; side couples repeat, - - - -

Repeated by side couples taking the lead and again by couples 1 and 2 and 3 and 4, after which finish with promenade round to places.

Le Quadrille, Des Dames.

PAR LA SOCIÉTÉ.

1. Couple No. 1 and 2 half right and left, -
2. The four Ladies balance with right hand Gentleman and turn, - - - -
3. Couples No. 1 and 2 half right and left to places, - - - -
4. Repeat No. 2, - - - -
5. The four Ladies advance to centre, curtsy, and retire to places by left, -
- Couples No. 3 and 4 finish after repeating No. 1, 2, 3, and 4, - - - -

Second Figure.

Bar of Music

1. Gentleman No. 1 turns Lady No. 2 in centre, giving right hand; Gentleman No. 2 turns his partner to place, both giving left hand, - - - - 4
2. Gentleman No. 1 continues by turning Ladies 3, 4, and 1; No. 3 with left hand, No. 4 with right hand, and partner or No. 1 with left hand; their partners turning to places with opposite hand, - - - - 12
3. Four couples join left hands, advance, retire, and turn, - - - - 8
- Gentlemen No. 2, 3, and 4 repeat.

Third Figure.

1. Couples No. 1 and 2 advance to couple on their right, the Gentlemen take the Lady who is opposite them chasse and half turn finishing. Gentleman No. 1, opposite No. 3, and No. 2 opposite No. 4, - - - - 8
2. The Ladies' chain commencing with Lady opposite, and continuing till we reach the place where we started, thus forming square, - - - - 16
3. All advance, each Gentlemen taking the Lady next him with his right hand and her left, he passing her to his left; the four Gentlemen receiving their own partners and turn; couples No. 1 and 2 being in each other's places, - 8
4. The whole figure is repeated that the couples No. 1 and 2 regain places, 32
- Couples No. 3 and 4 repeat, - - - - 64

Fourth Figure.

Bars of Music.

- | | |
|--|----|
| 1. Ladies No. 1 and 2 join left hands, - | 2 |
| 2. Ladies No. 3 and 4 join right hands
with Ladies No. 1 and 2, - - - | 2 |
| 3. The four Ladies balance, - - - | 4 |
| 4. They unfasten hands in the centre and
each two turn round, - - - | 4 |
| 5. They again join hands and balance, - | 4 |
| 6. Lady No. 1 balance with Gentleman
No. 2, while Lady No. 2 balance with
Gentleman No. 1; Nos. 3 and 4 with
own partners and turn, - - - | 8 |
| Repeat the figure that Ladies No. 1 and
2 may regain places, - - - | 24 |
| Ladies No. 3 and 4 recommence the
foregoing, - - - | 48 |

Fifth Figure.

- | | |
|--|---|
| 1. Couples No. 1 and 2 advance at same
time; side couples separate going to
corners, all back to places and turn, - | 8 |
| 2. Couples No. 3 and 4 advance at same
time, top and bottom; couples go to
corners, and back to places, and turn, - | 8 |
| 3. Couples No. 1 and 2 advance, the
Gentlemen takes the hand of each
other's partner; and Gentleman No.
1 with Lady No. 2, passing between
couple No. 4, while Gentleman No. 2
with Lady No. 1 pass between couple
No. 3; 1 and 2 going to the side, side
couples to centre; repeated by couples
3 and 4 passing between 1 and 2; 1
and 2 returning to centre joining
hands, turning round, finishing in
each other's places, - - - | 8 |

Bars of Music.

- | | |
|--|----|
| 4. The four Ladies advance and retire, - | 4 |
| 5. They then do half moulinet (right
hands across to opposite Gentlemen). - | 4 |
| 6. Repeat No. 3, - - - | 8 |
| 7. The figure is repeated to enable the
Ladies to regain places, - - - | 40 |
| 8. Couples No. 3 and 4 perform the figure, - | 80 |
| Coda—All chasé across, balance and turn, - | 8 |
| Repeat to places, - - - | 8 |
| All bow and curtsy, - - - | 4 |

The Lancers.

First Figure.

- | | |
|--|---|
| 1. Lady No. 1 and Gentleman No. 2
advance and retire, - - - | 4 |
| 2. They re-advance giving both hands,
turning round in centre, and retiring
to places, - - - | 4 |
| 3. Couple No. 1 join hands, changing
places with couple No. 2; couple No.
1 passing between No. 2, - - - | 4 |
| 4. No. 2 now being in couple No. one's
place and vice-versa; couple No. 2
again changing places with opposite
couple by joining hands, and passing
between couple No. 1, - - - | 4 |
| 5. The four Gentlemen set to Lady on left
and turn, finishing in proper places, - | 8 |
| Repeated by Lady No. 2 and Gentleman No. 1 | |
| " " 3 " " | 4 |
| " " 4 " " | 8 |

Second Figure.

Bars of Music.

- | | |
|--|---|
| 1. Couples No. 1 and 2 advance & retire, | 4 |
| 2. Re-advance, Gentlemen leaving Ladies back to back in centre, Gentlemen retiring to places, - - - | 4 |
| 3. Couples 1 and 2 set to partners and turn to places, - - - | 8 |
| 4. Form two lines of four on leading couples, by Lady No. 3 and Gentleman No. 4 joining hands with couple No. 2, and Lady No. 4 and Gentleman No. 3 joining couple No. 1; advance and retire in lines, - - | 4 |
| 5. Re-advance, giving both hands to partners, and turn to places, - - - | 4 |
- Repeated by couples Nos. 3 and 4; 1 and 2; then 3 and 4. When forming into lines keep the couples together who begin.

Third Figure.

- | | |
|--|---|
| 1. All four ladies advance and retire, - | 4 |
| 2. The four Ladies turn to partners and curtsy, at the same time the Gentlemen bow to partners; now the four Ladies join hands in circle, Gentlemen at same time form another circle, by joining hands in front of the Ladies, - - - | 4 |
| 3. All round, - - - | 8 |
| 4. The four Gentlemen advance and retire, - | 4 |
| 5. Now turn and all bow and curtsy to partners; Gentlemen cross left hands in centre and right to partners, - | 4 |
| 6. All round to places, - - - | 8 |

The whole repeated.

Fourth Figure.

Bars of Music.

- | | |
|--|---------|
| 1. Couples 1 and 2 advance and bow to couples on their right hand, then to couples on their left and remain, - | 8 |
| 2. Cross right hands, round and back with left to places, - - - | 8 |
| 3. Cross eight hands, and round to places, The whole repeated by same couples, going first to left, then to right, and so on, afterwards by couples 3 and 4, - - - | 8
24 |

For illustration of Grand Chain in Fifth Figure, see Page 34.

Fifth Figure.

There is usually a chord played before commencing this figure, and not 8 bars as in the majority of figures.

- | | |
|---|----|
| 1. Grand chain is performed by the Ladies giving right hand to partners as is shown in illustration 4; and left hand to next, as shown in illustration 5; then right and left hands alternately, until partners and proper places are regained, - - - | 16 |
| 2. Couple No. 1 turns and faces top of room, they having their backs to other couples; couple No. 3 fall in behind couple No. 1; couple No. 4 behind No. 3; and No. 2 behind No. 4, - | 8 |

GRAND CHAIN.



Bars of Music.

3. The four Ladies go across to left, while the four Gentlemen go across to right; use setting step and balance. then return using same step and balance. - - - - -

8

4. Lady No. 1 turns to right and goes to bottom, the other Ladies follow. Gentleman No. 1 turns to left, others following and goes to bottom, giving right hand to partners, and up to places. Ladies fall back into line; gentlemen do likewise, - - -

8

4. Sometimes this is substituted for the other fourth.—Lady and Gentleman give right hand, walk down the centre to foot of square, the others follow, raising hands, first and succeeding couples return to places, going under arms, -

8

5. The Gentlemen in line standing opposite Ladies, both lines advance and retire; advance again giving both hands to partners, and turn to proper places (namely, in square), -

8

This figure is repeated by couples 2, 3, and 4, after which, finish with grand chain.

Prince Imperial Quadrille.

- Bars of Music*
1. Couples No. 1 and 2 advance to couple on their right, bow, and curtsey, -
 2. The Gentlemen give their left hand to Lady of the couple on their right, and each Gentleman retires backwards with the two Ladies into places of opposite couple, - - -
 3. Four Ladies right and left, who finish opposite partners, - - -
 4. Couples No. 1 and 2 promenade across to places, side couples going outwards, -
 5. All give hands and turn partners, -
Repeated by side couples advancing couples on their right.

Second Figure.

1. Lady No. 1 and Gentleman No. 2 advance, give both hands, turn round, finishing opposite Lady No. 2, -
2. The three advance Lady No. 2 in centre, who with left hand turn Gentleman No. 1, while Gentleman No. 2 turn Lady No. 1 to his place, - - -
3. The four advance and retire, - - -
4. Ladies' half chain, regaining places, -
5. The Gentlemen set-to Lady on left, and turn, giving right hand; return to partners, turning with left hand, -
Ladies No. 2 and Gentleman No. 1.
" " 3 " " " 4.
" " 4 " " " 3. repeat.

Third Figure.

Bars of Music.

1. Gentleman No. 1 advances with partner to centre of Quadrille, bow, and curtsey, and he retires to place, - 4
 2. Gentlemen 2nd, 3rd, and 4th repeat, - 12
 3. The four Ladies with back to back, join hands, turn once round to right, 4
 4. The four Gentlemen advance and join the circle by giving their right hands to partners, and left hands to Ladies on their left, - 4
 5. Balance all eight, - - - 4
 6. Turn partners to places, - - - 4
- Couples No. 2, 3, and 4 repeat

Fourth Figure.

1. Couples No. 1 and 2 advance and retire, 4
 2. Couples No. 1 and 2 advance to couple on their right, leaving the Ladies on left of Gentlemen 3 and 4, and retire to places, - - - 4
 3. Two lines of three advance and retire twice, - - - 8
 4. Gentlemen No. 1 and 2 advance and retire, again advance to the three on the right, all bow and curtsey, - 8
 5. Each four join hands, turn half round, couples going into each other's places, 4
 6. Half right and left to places, - 4
- Repeated by couples Nos. 3 and 4, 1 and 2, and 3 and 4.

Fifth Figure.

1. The four Ladies give their right hands to their partner and pass round him

to the Gentleman on their right, again give right hands and pass round, continue until places are regained,

2. Lady No. 1 and Gentlemen No. 2 advance and retire,
3. Advance giving both hands, turn and finish in centre facing partner,
4. Couples No. 1 and 2 set-to, right and left (with chasse,)
5. Turn partners to places,

This figure is repeated four times, after the *Tourbillon*, all rest four bars. Then each gentleman ducts his partner to the centre of the Quadrille him. All bow and cursey.

Caledonian Quadrille.

First Figure.

1. Couples No. 1 and 2 give right hands across, return to places giving left hand,
2. Set-to partners and turn them,
3. Ladies' chain,
4. Promenade to each other's places,
5. Half right and left,

Repeated by couples No. 3 and 4.

Second Figure.

1. Gentleman No. 1 advances and retires twice,
2. The four Gentlemen set and turn, the Lady on their left, into partners places
3. All Promenade round,

Repeated by Gentlemen Nos. 2, 3, and 4 by then the Ladies will have regained places

Third Figure.

Bars of Music.

Lady No. 1 and Gentlemen No. 2 advance, set using balance step to each other, give both hands, and turn retiring to places,

Couples No. 1 and 2 change places, couple No. 1 passing between couple No. 2; returning couple No. 2 passing between No. 1,

The four Gentlemen set-to Lady on the left, and turn,

All eight join hands in a circle, advance and retire, and turn to places,

Repeated by Lady No. 2 and Gentleman No. 1.

-	"	"	"	3	"	"	"	4.
-	"	"	"	4	"	"	"	3.

Fourth Figure.

Lady No. 1 and Gentleman No. 2 advance and stop,

Their partners advance,

Gentlemen No. 1 and 2 turn partners to places,

The four Ladies use setting step, finishing in Ladies place of couple on the right taking each other's place,

The four Gentlemen move to left using setting step, taking each other's place,

Movements 4 and 5 are repeated. when each will have regained their partners,

All promenade round to places and turn partners,

Repeated by Lady No. 1 and Gentleman No. 2.

"	"	"	"	3	"	"	"	4.
"	"	"	"	4	"	"	"	3.

Fifth Figure.

1. Couple No. 1 waltz, pousette, or promenade round inside the square,
 2. The four Ladies advance, curtsy to each other, and retire,
 3. The four Gentlemen do likewise and bow
 4. All set-to partners and turn,
 5. Grand chain half round,
 6. Promenade to places and turn,
 7. All chasse or promenade to sides and turn
 8. Back to partners and turn,
- Repeated by couples No. 2, 3, and finish by promenading all round.

Polo Quadrille.

1. All promenade round to opposite couple's place,
 2. Couples 1 and 2 advance,
 3. Couples 3 and 4 advance,
 4. Couples 1 and 2 half right and left,
 5. Couples 3 and 4 " "
 6. Double Ladies' chain,
 7. Double Gentlemen's chain,
- Repeated by 3 and 4 couples commencing

Second Figure.

1. All eight join hands, and advance and retire,
2. Gentlemen leave their partners back to back in centre,
3. Gentlemen join hands in circle, and go round to left to places,

- Bar 1. Partners to places and Gentle-
 men go into centre back to back, 4
 Ladies join hands in circle, and once
 round, 4
 Partners to places, 4
 Repeated.

Third Figure.

- The four Ladies cross into place of
 opposite Lady (looking inwards), 4
 The four Gentlemen cross into place
 of opposite Gentleman (looking out-
 wards), 4
 All join hands and balance, 4
 All promenade to places, 4
 Petits Rond, turn the four Ladies
 with right and left hand alternately,
 until places and partners are re-
 versed, commencing with own Lady, 16
 Repeated.

Fourth Figure.

- Couples 1 and 2 advance and retire to
 places on the right; re-advance and
 leave Ladies, retiring to places, 8
 Couples 3 and 4 advance and retire,
 re-advance and leave Ladies, Gentlemen
 retiring to places, 8
 Gentlemen 1 and 2 re-advance and re-
 tire with both Ladies, advance again;
 all four join hands, 8
 All half round, and half right and left,
 Repeated by side couples commencing.

Fifth Figure.

1. The four couples promenade once round
 2. Four Ladies advance and join hands, the four Gentlemen advance and join hands in front of the Ladies, all retaining hands, promenade once round to places.
 3. The Gentlemen still retaining hands, raise them, the Ladies go back to back in centre, and Gentlemen once round, then turn partners to places.
 4. The four Gentlemen retain their partner's left hand with their right, and Gentlemen cross left hands; all eight once round,
- Repeated and finish with No. 1.

Old, or Les Lanciers.

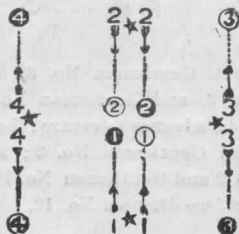
1. Grand chain (see Illustration No. 5), page 34, - - - - -
2. Ladies give right hands across in centre, and go once round to left, return to places giving left hand; Gentlemen going round outside, reversing when the Ladies turn, - - -
3. All set to partners and turn them, - - -
4. Repeat No. 2 of fifth figure of New Lanciers, each couple allowed 4 bars (being double the time of New Lanciers), - - - - -
5. Apply No. 3 of fifth figure of New Lanciers, - - - - -

Bars of Music.

- Ladies turn to right and go to bottom; Gentlemen to left and go to bottom, give hands, up the centre, and finish side by side, - - - - - 8
- The four Ladies go across to right, while the four Gentlemen go to left, 1st and 3rd Ladies turn to opposite Ladies 2nd and 4th; also Gentlemen 1st and 3rd turn to opposite Gentlemen 2nd and 4th; all balance, give both hands and turn, - - - - - 8
- The Ladies join hands in line, also the Gentlemen, all advance and retire, re-advance, and turn partners to place, - - - - - 8
- Grand square.—Couples No. 1 and 2 advance to centre, while side couples go to corners use setting step, see diagram No. 10, - - - - - 2

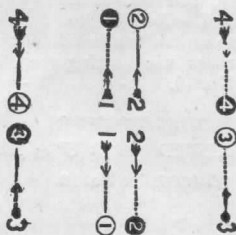
GRAND SQUARE:

DIAGRAM No. 10.



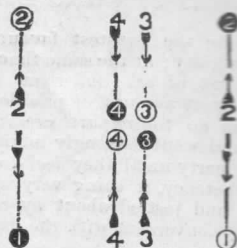
10. Gentleman No. 1 receives Lady No. 2 with right hand, takes her to place of No. 4; also Gentleman No. 2 takes Lady No. 1 to place of couple No. 3; Lady No. 4 and Gentleman No. 3 going to place of couple No. 1; also Lady No. 3 and Gentleman No. 4 going to place of couple No. 2; see diagram No. 11,

DIAGRAM No. 11.



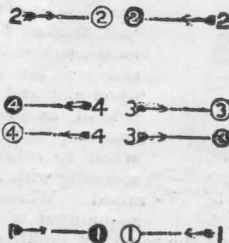
11. Lady No. 4, Gentleman No. 3, and Lady No. 3, and Gentleman No. 4 join hands, advance to centre; Lady No. 1 and Gentleman No. 2; also Lady No. 2 and Gentleman No. 1 go to corners, see diagram No. 12,

DIAGRAM No. 12.



12. Gentlemen No. 3 and 4 receive partner's hand and go to places, while Lady and Gentlemen No. 1 and 2 meet in proper places—Diagram No. 13. 2 To complete the Square it is repeated by couples No. 3 and 4 advancing to centre; 1st and 2nd couples to corners, &c.

DIAGRAM No. 13



Round or Circle Dances

Seem to be the greatest favourite with classes of society; at the same time they are most difficult of all Ball-room Dances, require a great amount of practice before person can do their part creditably with partner, and would strongly advise no one to try at any party until they feel confident of their competency, it being very unpleasant to be pulled and jostled about by any one thoroughly conversant with the dance.

Polka.

Tune—*Can you Catch a Fish Alive.*



No. 6.

and go round the room by making a half turn with each step.

All circle dances are formed in couples round room, as in attitude shown in illustration No. 6. Dance always begins with right foot; Gentleman always with left, step to side of foot marked 1, now bring foot marked 2 behind shown; for third step upon foot and bring other behind, as shown in illustration; now repeat whole to other side, commencing with foot which raised. When thoroughly acquainted with step,

New Polka.

Tune—*Can you Catch a Fish Alive.*

Gentleman takes his partner's left hand; step to fourth position, placing the heel on floor; now put same foot behind to fourth position, placing toe upon the floor; use the left step forward, beginning with foot that is behind; repeat the whole, commencing with right foot; now the Gentleman puts his arm round his partner's waist, and both do polka, making 4 half turns, which completes the step.



No. 7.

German (or Original) Schottische.

Tune—*What's a' the Steer, Kimmer.*

Step to second position (see foot-print marked 1), bring other foot behind to fifth (see

foot-print marked 2), step again to second position with front foot (see foot-print 3), now hop on foot you have just stepped on (see foot-print 4), raising at same time other foot behind, as shown in illustration No. 7; repeat the whole to other side, commencing with the foot that is raised.

Second or Turning Part.—Step with the foot that is raised and hop on it; then step the other and hop on it; done four times, then repeat first and second part, and so continue.

Highland Schottische.

Tune—Keel Row.

Position the same as in Polka. Permit the left foot to begin with the right foot for the Ladies convenience.

1. Step with right foot to second position, slightly touching the toe on floor; now raise left foot behind left leg, and hop on left foot; right foot is again extended to second position, the toe touching floor; now draw right foot over in front of left, and hop again on left foot.

2. Perform German Schottische with right foot only, which completes the step.

Repeat 1st part with left foot, and also 2nd part.

Now perform part second of German Schottische 8 times.

La Varsobienne.



No. 8.

FIRST PART.—Gentleman steps to second position with left foot; bring right foot behind to fifth position; step again to second position with left foot; and bring right foot to fifth position in front; the step is now complete, which is performed 8 times, beginning 2nd time with right foot.

After thoroughly understanding the above, endeavour to make a half turn with each step.

SECOND PART.—Step to second position with left foot; bring right foot to fifth position behind; now draw left foot behind, hopping on it, (see Illustration No. 8).

Second part is again done, after which do first part once, which completes the step. Repeat four times.

Polka Mazourka

is composed of two steps. For the first the gentleman slides the left foot into the second position, draws the right behind to fifth; puts it behind as in Illustration 8, at same time steps on right foot; second step is the Polka, which is done once by making a half turn into lady's place; again repeat first step with right foot afterwards polka, so as to get into same position as we started from.

The Circle Waltz.

There are six movements in all, which are given as we proceed.—The Gentleman slides the left foot to second position, count 1; then bring right foot behind to fifth position, count 2; turn upon the toes of both feet half round, count 3; bring with right foot to second position, count 4; bring left foot up to fifth behind, count 5; make a small step or beat with right foot, count 6. The Lady begins at fourth movement.

The New Slow Valse.

The Gentleman steps round partner with left foot, stand on same foot, then make three quarter's turn; glide right to fourth position, stand on right, then make quarter turn on right, finishing with left in second position.

Lady begins by gliding right foot to fourth position.

Valse A Trois Temps (Nouveau).

We will divide the step into two parts for simplicity.—See page 51.

Gentlemen start from 5th position with left foot, by stepping to second as shown by Illustration No. 12; bring right foot behind, see Illustration No. 13; turn half round upon toes and finish in fifth position, see Illustration No. 14.

2nd Part.—Spring upon right foot, see No. 15; step to fourth with left, see No. 16; and finish with right foot in fifth position in front, see No. 17.

The Lady commences at the second part with right foot. In practising the step, count each movement as one up to 6—thus, 1, 2, 3, 4, 5, 6.

WALSE A TROIS TEMPS (Nouveau). Positions.



No. 12.



No. 13.



No. 14.



No. 15.



No. 16.



No. 17.

Valse, The American or Boston.

Step back with left foot, glide right to the front, balance, use the second part of Circle Waltz step forward with right foot, glide left foot to the side, balance, use the Circle Waltz, three steps, half turn to left.

Lady begins with right foot at part after the waltz.

Galop.

This dance, like the majority of round dances, can be performed in a variety of ways, I will describe it in the two ways most frequently danced.

First mode.—Lady slide the right foot, the Gentleman the left, to second position; Lady 1 left and Gentleman right behind to fifth; again slidet, second position, Lady with right and Gentleman with left; repeated with opposite foot, turning half round with each step.

Second mode.—Use promenade step; Lady right and Gentleman left foot; and turn at corner of room, with waltz step.

Valse.

A new circle dance in three-four time. Gentleman receives Lady's left hand with his right, Lady beginning with right foot, Gentleman left

Bars of Music.

1. Both Pas de Basque forward twice, still retaining hands, turning, facing starting point, two glassades backwards, - - - 4
2. Repeat to place of commencement, - - - 4
3. One Waltz-step (full turn), two glassades backwards, and Waltz-step, twice (two full turns), to complete the step, - - - 8

Circassian Circle.

Bars of Music.

Form for this round the room, every two couples standing opposite each other, the Ladies at Gentlemen's right hand, all commence together.

1. Right and left, - - - - 8
2. Set to partners and turn, - - - 8
3. Ladies' chain, - - - - 8
4. Pousette, all passing to next couple, - 8

The Guaracha Waltz, page No. 57, may be conveniently introduced either before or after the Circassian Circle.

La Tempete.

Form for this dance two couples with their backs to top of room. Ladies on the Gentleman's right hand, and other two couples stand opposite and so continue with as many couples as the room will admit of.

1. Each two lines of four join hands advance and retire twice, - - - 8
2. Change places by the couples on the left passing between those on the right, using promenade and balance steps, return behind, - - - 8
3. Repeat No. 2, - - - - 8
4. Each two couples opposite each other give right hands across and back with left, using general step, - - - 8
5. Four hands round and back, - - - 8
6. All advance in lines, four hands joined, and retire, again advance, the second couples passing underneath the first couples arms, - - - 8

In Russq.

Bars of Music

1. All eight advance (Gentlemen to right, Ladies to left), balance at corners, and turn with both hands, - - - - - 4
 2. All advance to partners, balance and turn, - - - - - 6
 3. Couple No. 1 promenade round inside of Quadrille, - - - - - 8
 4. Couple No. 1 pousette or galop round, - - - - - 8
 5. Couples No. 1 and 2 change places, cross No. 1, passing between couple No. 2; return to places, couple No. 2 passing between couple No. 1, - - - - - 8
 6. Repeat No. 5, - - - - - 8
 7. All Promenade, - - - - - 8
 8. All join hands and go half round to left and pousette or promenade back to places, - - - - - 8
- The whole repeated four times. couples 3, 2, & 4 in turn perform No. 3.

Italian Quadrille.

1. Couples No. 1 and 2 advance and retire twice, - - - - - 8
 2. Couples change places and set, back again and set, - - - - - 8
 3. Couples No. 1 and 2, four hands round and back again, - - - - - 8
 4. Couples No. 1 and 2 right and left, set, turn partners, - - - - - 8
- Couples No. 3 and 4 repeat.

COUNTRY DANCES.



To form into country dances stand in two rows,—all the ladies standing side by side,—gentlemen stand opposite partners.

I do not undertake to give all the country dances used, as they are very numerous, but subjoined are the most popular.

BRITISH GRENADIERS.

Bars of Music.

1. Gentlemen No. 1, 2, and 3 join hands and advance and retire, - - - - - 4
2. Ladies, Nos. 1, 2, and 3 do likewise, - - - - - 4
3. The three couples promenade to places - - - - - 8
4. Gentlemen No. 1 and 2. and Ladies No. 1 and 2, give right hands across, back giving left, - - - - - 8
5. Pousette, (using Galop step, making a half turn with each), - - - - - 8

CUMBERLAND REEL.

1. First and second couple give right hands across and back, giving left hands, - - - - - 8
2. First couple down the centre and back, - - - - - 8
3. Ladies turn off to right. Gentlemen to left, meet at bottom and up to places, - - - - - 8
4. All promenade once round, - - - - - 8
5. First couple pousette down to bottom. - - - - - 4

THE DEIL AMONG THE TAILORS.

Bars of Music

- | | |
|---|---|
| 1. First Lady down the centre with second Gentleman and back again, - - | 8 |
| 2. First Gentleman the same with second Lady, - - - - - | 8 |
| 3. First couple down the centre and back, - - - - - | 8 |
| 4. Pousette, - - - - - | 8 |

DUKE OF PERTH.

- | | |
|--|----|
| 1. The first couple turn by the right hand and pass one couple, they turn with the left hand, the Lady turns the second Gentleman, and the Gentleman the third Lady. The first couple turn again with the left hand, now the Gentleman turns the second Lady, and the Lady the third Gentleman, turn half round, - - - | 16 |
| 2. Set at corners, and turn, - - - | 8 |
| 3. Reel of three, - - - - - | 8 |

FLOWERS OF EDINBURGH.

- | | |
|---|---|
| 1. The first Gentleman follows his partner round the second and third Ladies she finishing in her partner's place, going behind the Gentlemen, while he goes up the centre to the Lady's place, - - - - - | 8 |
| 2. The Lady follows her partner the same way and up the centre to her own place, the Gentleman up behind to his place, - - - - - | 8 |
| 3. First couple down the centre and up, - - - - - | 8 |
| 4. Pousette, - - - - - | x |

GLASGOW REGATTA

Bars of Music

- | | |
|--|---|
| 1. First couple advance to centre of dance turning round to right and set, - - | 4 |
| 2. Advance to opposite side turning to left and set, - - - - - | 4 |
| 3. Turn partner with right and back with left hand, - - - - - | 8 |
| 4. Down the centre and back, - - - | 8 |
| 5. Pousette, - - - - - | 8 |

THE GUARACHA.

Form as for a country dance—first and every fourth couple change places with their partner, all begin (using waltzing step throughout).

- | | |
|---|----|
| 1. All advance and retire, re-advance, changing places with person opposite, advance to partner and retire, again change places, repeat the foregoing which brings us to our places, - - - - - | 16 |
| 2. All four join hands, advance and retire, each Gentleman receives Lady on his left with both hands, passes her into his partner's place; again join hands advance and retire, Gentlemen receive their partners with both hands, passing them in their own places; again repeat with Lady opposite and afterwards with partners, - - - | 16 |
| 3. Pousette, still using waltzing step, finishing opposite next couple, - - - | 8 |

This is frequently performed by couples forming round the room instead of down the centre.

HAYMAKERS, OR SIR ROGER DE COVERLEY.

1. First Lady and bottom Gentleman advance to centre give right hands turn once round and retire to places, -
 2. Bottom Lady and top Gentleman repeat No. 1 -
 3. Top Lady and bottom Gentleman again advance to centre give left hands turn once round and return to places
 4. Bottom Lady and top Gentleman repeat No. 3, -
 5. Top Lady and bottom Gentleman turn giving both hands and back to places,
 6. Bottom Lady and top Gentleman repeat No. 5, -
 7. Top Lady and bottom Gentleman re-advance going round each other, back to back, going by right, -
 8. Bottom Lady and top Gentleman repeat No. 7, -
 9. Repeat No. 7 by left, -
 10. Bottom Lady and top Gentleman repeat No. 9, -
 11. Top Lady and bottom Gentleman advance bow and curtsy and retire, -
 12. Bottom Lady and top Gentleman repeat No. 11, -
 13. Top Lady turn to right and top Gentleman to left, meet at bottom, all the others follow up the centre to places, -
 14. First couple pousette to bottom and remain. -
- 8
- Continue until top couple regain their places.

MEG MERILEES.

1. First Lady turns the second Gentleman by the right hand and then by the left, at the same time the first Gentleman turns the second Lady by right and left hand, - 8
2. The four arm in arm down the centre and back, - - - - - 8
3. Pousette, - - - - - 8

MERRY ODDFELLOWS.

1. Top four advance and retire, and half right and left, - - - - - 8
2. First Lady turns the second Gentleman by giving right hand, and both return to places, - - - - - 4
3. Second Lady and first Gentleman repeat No. 2. - - - - - 4
4. First couple down the centre and back, - - - - - 8
5. Pousette, - - - - - 8

THE NUT.

1. The first Gentleman turns the second Lady with right hand which he retains, and gives left hand to second Gentleman, - - - - - 4
2. Lady No. 1 passes under the arms, - - - - - 4
3. First couple down the centre and back, - - - - - 8
4. Pousette, - - - - - 8

PADDY O'RAFFERTY.

Bars of Music.

1. First and second couples advance and reire, and half right and left, - -
2. Repeat No. 1, - -
3. Cross hands and back again, - -
4. Pousette, - -

PETRONELLA.

1. First couple turn to their right and set in centre of dance, - -
2. Turn into each other's place and set, - -
3. Again turn to centre by right and set, - -
4. Turn to places and set, - -
5. Down the centre and back, - -
6. Pousette, - -

QUADRILLE COUNTRY DANCE.

1. First Gentleman takes the second Lady down the centre and up, leaving her beside her partner, while he joins his partner, - -
2. The two couples set and turn partners, - -
3. Ladies' chain, - -
4. Pousette, - -

QUEEN VICTORIA.

1. First couple gives right hands, turns face round, return giving left which is retained and give right hands to partners, - -
2. The four set in line, using balance step
3. The Gentlemen turn each other's partners, - -
4. The four arm in arm down the centre and back, - -
5. Pousette, - -

QUEEN'S WELCOME.

Bars of Music.

1. First and second couples give right hands across and turn round, back to places with left, (Gentleman No. 2 remains beside his partner), - - 8
2. First couple down the centre and back bringing the Lady into second Gentleman's place, - - 8
3. First and second couples right and left, - - 8
4. Pousette, - - 8

THE ROCK & THE WEE PICKLE TOW

1. The first couple cross over giving right hand, and cast off one couple, - - 4
2. Again meet, giving left hand and up to places, - - 4
3. Four hands round and back, - - 8
4. Down the centre and up, - - 8
5. Pousette, - - 8

TRIUMPH

1. The first couple down the centre and back, leaving Lady with second Gentleman, - - 8
2. The second Gentleman takes first Lady down the centre, the first Gentleman following on the opposite side of Lady, when the bottom is reached the Lady turns and crosses hands, the Gentlemen joining hands over the Ladies' heads, also joining hands with Lady, then up the centre in triumph, - - 8
3. Pousette, - - 8

TORRYBURN.

Bars of Music

1. First couple set and three hands round with second Lady, - - -
2. Repeat the same with second Gentleman
3. First couple down the centre and back,
4. Couples No. 1 and 2 Pousette, - - -

GLASGOW HIGHLANDERS.

Top Gentleman stands beside his partner:
second Lady stands beside her partner.

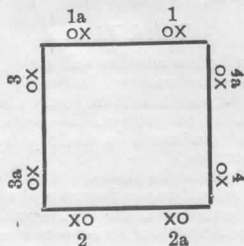
Bars of Music

1. First and second couples right and left,
2. Second Gentleman with Lady on each arm down the centre, Gentleman No. 1 following behind, - - -
3. Ladies return with Gentleman No. 1, Gentleman No. 2 following, - - -
4. The two Gentlemen stand back to back in centre, facing and dancing to partners, - - -
5. Figure Eight, - - -

Repeated until bottom is reached, using Strathspey step throughout.

Lancers of Sixteen

Has again become very popular in Paris.



Form two couples on each side as shewn in diagram.

First Figure.

1. Ladies No. 1 and 1a, also Gentlemen No. 2 and 2a advance and retire, - - - 4
 2. Re-advance, giving both hands, turning round in centre, and finish in places, - - - 4
 3. Couples 1 and 1a join hands, changing places same as No. 3 of first figure of Lancers, see page 31, - - - 4
 4. Couples 2 and 2a return to places, same as No. 4 of first figure of Lancers, - - - 4
 5. All eight Gentlemen set to Lady on left and turn, finish in proper places, - - - 8
- Repeated second time by Ladies No. 2 and 2a, Gentlemen No. 1 and 1a.
- Repeated third time by Ladies No. 3 and 3a, Gentlemen No. 4 and 4a.
- Repeated fourth time by Ladies No. 4 and 4a, Gentlemen No. 3 and 3a.

Second Figure.

Done the same as second figure of Lancers by couples 1 and 1a and couples 2 and 2a, see page 32,

Third Figure.

1. The eight Ladies advance and retire,
2. Re-advance and curtesy, Ladies No. 1, 1a, 3, and 4a join hands in circle, also the four Ladies at bottom, the Gentlemen advance, join hands in circle in front of their partners,
3. All round, finish in places,
4. The eight Gentlemen advance and retire,
5. All bow to partners, the four Gentlemen at top and the four at bottom cross left hands, give right to partners,
6. All round to places,

The whole repeated.

Fourth Figure.

1. Couple No. 1 advance across in front and bow to couple No. 3, while couple No. 1a advance across and bow to couple No. 4a, couple No. 2 advance across and bow to couple No. 4, and couple No. 2a advance and bow to couple No. 3a, all at the same time,
 2. Couple No. 1 turn and face No. 4, No. 1a turn and face No. 3, No. 2 turn and face 3a, and 2a face No. 4, all bow and stand, finish in places,
 3. Each four cross hands, round and back,
 4. Ladies chain with couple opposite,
- Top and bottom couples repeat, the A's going first to left, and so on, afterwards the whole repeated by side couples.

Fifth Figure.

Couples A form another square in the centre.

- Grand chain is now performed and done by both squares simultaneous, when completed the centre square finish back in proper places, 16
- Couple No. 1 face top of room, Nos. 4a, 4, and 2a fall in behind at same time; couple No. 2 face bottom of room, and couples No. 3a, 3, and 1a go in behind, 8
- Movements 3, 4, and 5 are the same as 3, 4, and 5 of the fifth figure of Lancers, see page 35.
- forming lines 2nd time, couples 1a, 3, 3a, and 2.

"	"	"	"	"	2a, 4, 4a, and 1.
"	"	3rd	"	"	3, 1a, 1, and 4a.
"	"	"	"	"	4, 2a, 2, and 3a.
"	"	4th	"	"	4a, 1, 1a, and 3.
"	"	"	"	"	3a, 2, 2a, and 4.

Highland Fling.

As there are a great variety of steps, and space limited, I will only be enabled to give a sufficient number suitable for Reel of Four.

First Step.

1. Spring into second position with both feet.
2. Raise right foot behind left leg, toes pointing downwards, heel to garter, hopping on left foot at same time.
3. Repeat No. 2, but bringing same foot in front.
4. Repeat, again bringing same foot behind as No. 2.

The above done in all three times, with right and left foot alternately, fourth time.

Turning, which is done using the same step making a complete turn in the four motions hopping on the right foot, turning by right hand.

The whole repeated from beginning, commencing with the left foot. When you come to the turn on the left foot, and by left hand.

Note.—Same rule throughout unless where you find it contradicted.

Second Step.

1. Same as in step No. 1.
2. Second motion same as in step No. 1.
3. Point in fourth position in front with right foot at same time hopping on left.
4. Bring heel of right foot in front to garter of left leg, keeping toes pointing downwards, at same time hopping on left foot.

Done three times and turn, whole repeated beginning with left foot and turning by the left always using turning step in No. 1.

Third Step.

1. First motion same as in No. 1.
2. Second motion same as in No. 1.
3. Allow the right foot to fall on floor, at same time raising the left foot in front heel to garter, toes pointed downwards.
4. Take left straight behind, allowing left to fall on floor, raising right in front, heel to garter, and toes pointed downwards.

Done three times, and turning step same as No. 1.

Fourth Step.

1. Same as No. 1 of the first.
2. Same as No. 2 of the first.
3. Put right foot out to second position, toes on floor.
4. Now heel of same foot.

Repeated three times, and turn as in step of No. 1. The whole repeated, beginning with left foot.

Fifth Step.

1. Same as No. 1 of the first step.
2. Same as No. 2 of the first step.
3. Spring, bringing right foot to fifth position in front.
4. Again spring, bringing left foot to fifth position in front.
Done three times, and turn with first step.
Whole repeated, beginning with left foot.

Sixth Step.

1. Step to second position with right foot.
2. Bring left behind to fifth.
3. Raise right to garter behind.
4. Now across in front to garter.
The whole done twice.
5. Now step to second position on right foot and hop, now on left and hop.
6. Turn, usual step.
The whole repeated to place, beginning with left foot.

Seventh Step.

1. Do first step once.
2. Now second step once.
3. Again first step once, all with right foot.
4. Turn, usual step.
All repeated, beginning with left foot.

Eighth Step.

1. Use first step, turning by right.
2. Now by the left.
3. Step on right foot and hop, afterwards on left and hop.
4. Turn by the right.
Repeated, beginning turning by the left.



Scotch Reel (Reel of Four)

Is composed of Strathspey and Reel, or slow and fast time. To form for the above the Gentlemen may either stand back to back, the Ladies facing their partners, or the Gentlemen stand beside their partners, couples facing each other. When the latter is done the ladies use the first Strathspey step twice before the Gentlemen begin. If the former, all begin together. We will take the former, viz. :—Gentlemen back to back, face their partners, and all begin together—as shown in above Diagram.

Reel of Four (or Figure Eight)

Is done all using first Strathspey step—the Ladies four times across and four back, the Gentlemen twice to the end, four times across and twice to finish, the Gentlemen changing partners each time.

THE FIGURE EIGHT is done thus :—Ladies and Gentlemen, while passing, keep each other on their right hand, Ladies now pass each other on their left. Ladies and Gentlemen again pass each other on their right, Gentlemen pass each other on their left. Ladies and Gentlemen pass each other on their right; Ladies pass each other on their left; Ladies and Gentlemen pass each other on their right; all finish, the Ladies being in places, the Gentlemen facing opposite lady,

All set to each other's partners, using second Strathspey step, - - -	8
All figure eight, finish facing our own partners, - - -	8
All set, using third Strathspey step, - - -	8
All figure eight, Gentlemen finish opposite each other's partners, - - -	8
All set, using fourth Strathspey step, - - -	8
Figure eight again, - - -	8
Set to partners, using fifth Strathspey step, - - -	8

Usually, after the above number of repetitions, the time is changed to reel, or quick time, same form Strathspey.

Reel, figure eight, using first Reel step, - - -	8
All set to each other's partner, using second Reel step, - - -	8
Figure eight, finish facing partners, - - -	8
All set to partners, using third Reel step, - - -	8
Figure eight, finish opposite each other's partner, - - -	8
All set, using fourth Reel step, - - -	8
Figure eight, finish facing partners, - - -	8
All set, using fifth Reel step, - - -	8

Strathspey and Reel, danced alternately four times each.

Reel of Tulloch, or Hullaohan

Stand as for Reel of Four, as shown in Diagram see page 68, all use Reel step throughout.

1. Ladies and Gentlemen put their right arm under their partner's right arm, and left behind their own back, join hands in said position, use four steps round, now reverse the arms, putting left under the left and the right behind your own back, turning round other way; finish by Ladies facing each other in the centre, -
2. Ladies dance to each other, -
3. Ladies put their right arm under each other's, as they did with the Gentlemen, and left behind their own back. Use four steps round; now reverse direction and arms, finish facing each other's partner, -
4. All use second Reel step, -
5. All turn again as in No. 1, Gentlemen finish facing each other, -
6. Gentlemen dance to each other, -
7. Gentlemen turn each other, by locking right arms, left hand raised over own head, using four steps round, reversing direction and arms, finish opposite own partners, -
8. All use third Reel Step, -
9. Again turn as in No. 1, with hands behind the back, finish Ladies facing each other, -
10. Ladies dance to each other, and turn again, finish opposite each other's partner, -
11. All set, using fourth Reel step, -

- All turn again, Gentlemen finish facing each other, - 8
- Gentlemen dance to each other, finish facing own partners, - 8
- All set again, using fifth Reel step, - 8
- All finish by turning, having regained partners and places.

Note.—Usually there is a nice showy step used by Ladies as well as Gentlemen when dancing to their own sex in the centre. Frequently Hullaohan is substituted for the last quick part in Reel of Four.

Nine Pins.

This is a little dance arranged, suitable at an informal party for the amusement of those who do not dance.

Stand as for Quadrille, see page 12, one couple left sitting for the time being, 5 couples being required.

1. First and second couples skip, meeting each other in the centre and back, - 4
2. Couples 3 and 4 repeat, - 4
3. Couples 1 and 2 skip across to each other's place 4
4. Couples 3 and 4 repeat. - 4
5. Couples 1 and 2 to centre and back, - 4
6. Side couples repeat, - 4
7. Couples 1 and 2 back to places, - 4
8. Side couples back to places, - 4
9. The Lady who is sitting, now shakes hands going round with all the Ladies, giving right and left hand alternately, - 8

10. All five Ladies join hands in a circle going round, until such time as the musician feels inclined to stop, no one knowing when.
11. The five Ladies now find a partner, having the Gentleman at their left hand, all looking inwards; the Lady who is out by looking round may find a place, which quietly take, as Ladies often stand at the wrong side of the Gentleman. The odd Lady to sit.

The whole repeated.

No. 9 being done by the *Gentleman* who is sitting.
No. 10 by the same *Gentleman*.

No. 11 by the five *Gentlemen* doing as the *Ladies* did, but must have the *Ladies* at their right hand when the music stops.

And so continue, *Ladies* and *Gentlemen* alternately, as long as may be desired.

REEL OF EIGHT, Form. as for Quadrille.

1. All ging-a-ring, - - - - - 8
 2. Four *Gentlemen* left hands across, right to partners, all round, - - - - - 8
 3. Grand chain, - - - - - 16
 4. Ging-a-ring, first *Gentleman* leaving his partner in centre, - - - - - 8
 5. First *Lady* and *Gentleman* set, - - - - - 4
 6. First *Lady* turns to second *Gentleman* and set, - - - - - 4
 7. Same *Lady* with *Gentlemen*, Nos. 1 and 2, Reel of Three, - - - - - 8
 8. *Lady* remaining in centre all the others ging-a-ring, - - - - - 6
 9. First *Lady* repeat Nos. 5, 6, and 7, with *Gentlemen* 3 and 4, - - - - - 16
- The whole repeated by *Ladies* 2, 3, and 4, finish by repeating Nos. 1, 2, and 3.

Pas de Quatre.

(Pronounced "Pa de Katr.")

Any Schottische Music will Suit.

The *Schottische Militaire*, *Iolanthe*, and the *Turn Dance* were all introduced at short intervals from each other, the favourite of all being *Pas de Quatre*. This New Circle Dance has commanded the admiration of nearly all lovers of the *Terpsichorean Art* instantan, perhaps on account of its simplicity and levity, so much so that it is frequently introduced during the evening at many parties. To begin this dance, the lady gives her left hand to her partner, which he receives with his right. We will take the gentleman's part - commence with left foot, stepping to fourth position, which counts one, right behind to fifth which counts another, making two, step again with left to fourth position, which makes the third movement; now bring the heel of right foot to knee of left leg, hopping on left foot, at the same time turning right knee round to right, foot pointed downwards, thus giving the desired graceful movement. This completes the step, which is repeated with the right foot, then the left; again the right, in all four times, completing eight bars of music. Now for the rotary or turning part; put the right arm round the lady's waist and waltz, occupying eight bars of music. Please observe the lady begins with the right foot.

The Washington.

To form for this favourite Circle Dance. Ladies stand looking round the room, Gentlemen stand behind their partners, Ladies keeping their arms by their side, hands raised in line with their shoulders, Gentleman taking Lady's right hand with his right and left with his left. Lady commences with her left foot, Gentleman with his right foot.

Bars of Music.

1. Both point to second position, now bring same foot over the instep, now gallop step with the same foot to the side, going in opposite directions, at the same time bringing left hands over the Lady's head in front, - - - - - 2
2. Repeat No. 1 with the other foot, going to the other side, bringing left hands back over the head, now the right over the head, finishing side by side, the Gentleman having his partner at his right side, - 2
3. Still retaining hands in front, both use gallop step forward four times, 4



Dances

1. Lady 1 & Gent 2 swing, couples 1 & 2 change places
Gents set to lady on left.
2. Advance & retire, turn in lady, set to
form 2 lines of 4, advance then swing.
3. Ladies advance, then gents, round.
4. Adv. to couples on right etc.
5. Grand chain

Quadrilles

1. Couples 1 & 2 w 4 & 3, set to partner, ladies
chain
2. Adv & retire
3. Lady 1 & Gent 2 swing, left hand to partner
Lead over etc
4. Couple 1 pas de bas to 2 etc.
5. Ring twice & gallopade by 1 & 2.
6. Elevation, ladies then gents to center
set to lady on left.

