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DESIGNED FOR

## SOCIAL EVENING PARTIES,

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WITH EVERY VARIETY OF THE LATEST AND MOST APPROVED

Figures and Calls for the Different Changes.

ARRANGED FOR THE PIANO-FORTE.

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THREE STEP WALTZ.



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**MUSIC ARRANGED FOR THE PIANO-FORTE.**

BY

**ELIAS HOWE.**

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# QUADRILLES, OR COTILLONS AND CONTRA DANCES.

A Quadrille is a dance having four sides, a single Quadrille is danced with eight persons, one couple on each of the four sides, a double Quadrille is danced with sixteen, two couples on each of the four sides.

The lady and gentleman marked 1, is the first two in "forward two," the "next two forward" is marked 2, "next two forward" is marked 3, and the "last two forward" is marked 4.

## SINGLE QUADRILLE.

First Couple,

G

Fourth Couple,

L G

Third Couple,

G T

Second Couple,

G T

## DOUBLE QUADRILLE.

First two Couples,

L G L G

Fourth two Couples,

L G L G

Third two Couples,

G T G T

Second two Couples,

G T G T

## HEAD OF THE SET.

1 2  
L G

4 3  
G T

1 2  
L G

1 2  
G T

## HEAD OF THE HALL.

Head of the set.

G L  
G L  
G L  
G L  
G L  
G L  
G L  
G L

Foot of set.

L G  
L G  
L G  
L G  
L G  
L G  
L G  
L G



Grace figure in Cotillons.

Foot of the set.

Head of the set.

L G  
L G  
L G  
L G  
L G  
L G  
L G  
L G

FORM FOR THE TEMPER.

See page 90.

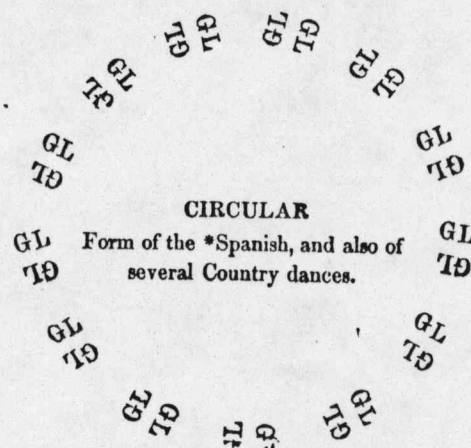
Head of the set.

G L  
G L  
G L  
G L  
G L  
G L  
G L  
G L

FORM FOR COUNTRY DANCE, WITH DOUBLE HEAD.

Foot of set.

Where a change is called for the first couple, as "first couple advance to right hand couple," or "first couple promenade round the set," the next couple is the third couple or first side couple standing at the right of the first couple, the next couple is the second couple, or the couple standing opposite the first couple, the next couple is the fourth couple, standing at the left of the first couple.



## CIRCULAR

Form of the \*Spanish, and also of several Country dances.

Straight form for the Spanish dance.

G L  
T G  
G L  
T G  
G L  
T G

\* See page 91.

L G L G  
G T G T  
L G L G  
G T G T  
L G L G  
1 2 3 4  
1 2 3 4  
L L G L

FORM FOR THE TOM PETE DANCE.

RUSTIC REEL.

\* See page 88.

L G L  
T G T  
L G L  
T G T

Reel, Straight four, or Four and After.

G  
T  
G

T  
See page 93.

L G L  
G T G  
L G L  
G T G  
G L G  
G T G  
G L G  
G T G

HIGHLAND REEL.

See page 93.

In the Diagrams above, L denotes Lady, and G, Gentleman.

## HOW TO CALL QUADRILLES OR COTILLONS.

After the sets are formed, the dance should in all cases commence with bowing and courtesying, first to partners, then to corners, (this is to be done while the first strain of music is played,) a strain of music is understood to be eight bars of music, as most of the changes are performed during that time. In every other number in the set, except the first one, the dancers must rest until the first strain has been played through once; the first strain is then again played, at the commencement of which the first change must be called; then the second strain is played, and the next change is called—then the first strain again, and the next change is called—then the third strain and the next change is called—then the first again, and the next change is called. If the figure commences with the first two, or first couple, the above changes must be repeated four times, but if with the first four, it must be repeated but twice only. The different changes should be called at the moment the music commences.

In Waltz, Polka, Schottische and Mazurka Quadrilles, the sets are formed the same as the common cotillon.



# LANCERS QUADRILLES. (As danced in Boston.)

3

No. 1.

Turn corners.

*mp*

Fine.

1st. two forward & back.

Forward and swing round with both hands.

Top couple lead between opposite couple.

D. C.

Return outside.

Ballance at corners.

*f*

D. C.

No. 2.

Turn partners to place.

1st. couple forward.

*f*

Lady cross over.

*mp*

Change to right & left.

Cross to place.

Forward in two lines.

D. C.



## THE LANCER'S QUADRILLES. Continued.

*Conda.*  
*f*  
 No. 3.  
 Play four times.

*mp*  
 Left, back to place.  
 Cros.  
 Fine.

1st. Two forward and back.  
 Forward and bow.  
 Ladies right hands across,  
 Gents lead round to right.  
 D. C.  
 The other six the same.  
 Play four times.

No. 4.  
*mf*  
 First couple lead to couple at right and bow.  
 FINE.

Same couple lead to left and bow.  
*f*

Chassez across with same couple.  
*mf*  
 Right and left with opposite couple.  
 Cres.  
 Dim.  
 D. C.  
 Played four times.



# THE LANCER'S QUADRILLES. Concluded.

5

No. 5. This figure commences at 2d measure.  
Grand right and left.

Bow to partners.

The first system of musical notation for 'THE LANCER'S QUADRILLES'. It consists of a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The music is in common time (C).

Grand right and left.

Bow again to partners.  
Fine.

The second system of musical notation for 'THE LANCER'S QUADRILLES'. It continues the melody and accompaniment from the first system. The key signature and time signature remain the same.

Ladies cast off to right, Gents to left.

Lead up the centre.

\* First couple face round.

Next couple, &c.

All chaises across in two lines.

The third system of musical notation for 'THE LANCER'S QUADRILLES'. It continues the melody and accompaniment. The key signature and time signature remain the same.

All forward and back.

Turn partners to place.

D. C.

\* Second time Second couple face round, &c.

Turn to place.

No. 1.

## CROWN DIAMONDS QUADRILLES.

\* Right and left first four.

The first system of musical notation for 'CROWN DIAMONDS QUADRILLES'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (Bb, Eb), and the time signature is 2/4. The music is in common time (C).

Ballancez.

The second system of musical notation for 'CROWN DIAMONDS QUADRILLES'. It continues the melody and accompaniment. The key signature and time signature remain the same.

Ladies chain.  
8va

Ballancez.

D. C.

The third system of musical notation for 'CROWN DIAMONDS QUADRILLES'. It continues the melody and accompaniment. The key signature and time signature remain the same.

Played twice through,

\* Skies the same



## CROWN DIAMONDS QUADRILLES. Continued.

*Coda.*

*f*

First two forward and back.

No. 2.

*f*

*tr*

Cross over.

Chasses to right and left.

*p*

Cross to place.

Balances.  
D. C.

Played four times through.

The other six the same.

Half right and left.

No. 3.

*p*

First two right hand across.

Left hand back in a line.

Balance in a line.

*tr*

*f*

*p*



# CROWN DIAMONDS QUADRILLES. Continued.

7

Promenade half round. Two ladies forward and back. Two gents the same.

Forward and back four. CODA.

No. 4. Half right and left. First couple forward and back.

Leave the lady opposite.

Forward and back three. Two ladies cross over. Forward and back three.

Forward again three and four join hands. Promenade half round. D. C. al segno. The other six the same. Played through four times.



## CROWN DIAMONDS QUADRILLES Concluded.

No. 5.

Forward and turn partners to place.

First two forward and back.

Cross over.

Two ladies join hands and ballance between the two Gents

Two Gents join hands and promenade between the two ladies.

1st &amp; 3d time.

Plu.

Cres - - - cen -

Forward and back four

2d &amp; 4th time.

D.C.

... do.

D.C.

The other six same.

Play four times through.



# LA PART DU DIABLE QUADRILLES.

9

No. 1.

2d time sides the same.  
First four right and left.  
Fine.

*ff* Ardito. *f* Legato. *ff* Ardito. *f* Legato.

*ff* Energia. Marcantissimo. *sf* *sf* *sf* *sf* *f* *sf* All promenade.

*f* Legato. *ff* Ardito. *f* Ladies grand chain. *Con anima.*

*Cres.* *Fortissimo.* *sf* *sf* *sf* *sf* All promenade. *Sec.*

\* Sides the same.

Played through twice.

No. 2.

Turn partners to place.

First two forward and back.

*ff* Con brio. *Fine.*

*Cantabile.* *Cross over.* *Two ladies join hands and promenade between the two gents.*

The next two, &c. &c.

Played four times.







# LA PART DU DIABLE QUADRILLES. Continued.

11

*f* Cantabile.

Turn partners.

First couple forward and back.

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The first staff has a tempo marking 'Cantabile' and a dynamic marking 'f'. The second staff has a tempo marking 'Cantabile' and a dynamic marking 'f'. The music consists of eighth and sixteenth notes, with some rests.

*Con anima.*

Leave lady opposite.

Two ladies chasses across.

This system contains the third and fourth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The first staff has a tempo marking 'Con anima' and a dynamic marking 'f'. The second staff has a tempo marking 'Con anima' and a dynamic marking 'f'. The music consists of eighth and sixteenth notes, with some rests.

*ff* Cantabile.

Forward three.

\* First four the same, then sides, &c.

† Second time, opposite couple.

Four times.

This system contains the fifth and sixth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The first staff has a tempo marking 'Cantabile' and a dynamic marking 'ff'. The second staff has a tempo marking 'Cantabile' and a dynamic marking 'ff'. The music consists of eighth and sixteenth notes, with some rests.

No. 5.

Turn partners.

All hands round.\*

*f* Con brlo.

*ff*

This system contains the seventh and eighth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The first staff has a tempo marking 'Con brlo' and a dynamic marking 'f'. The second staff has a tempo marking 'Con brlo' and a dynamic marking 'ff'. The music consists of eighth and sixteenth notes, with some rests.

Vigorouso.

Fortissimo.

Ladies forward and back.

Fine.

This system contains the ninth and tenth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The first staff has a tempo marking 'Vigorouso' and a dynamic marking 'Fortissimo'. The second staff has a tempo marking 'Vigorouso' and a dynamic marking 'Fortissimo'. The music consists of eighth and sixteenth notes, with some rests.



## LA PART DU DIABLE QUADRILLES. Concluded.

Gents forward and back.

*Pamorosamente.*

Ladies forward and stop.

Gents hands round.

Balance to partners.

*Sonore.*

\* The same. † Second time gents, &c. Played twice through to Fine.

This musical score is for a dance set. It consists of two systems of piano accompaniment, each with a treble and bass staff. The first system includes the instruction 'Gents forward and back.' above the treble staff and 'Pamorosamente.' above the bass staff. The second system includes 'Ladies forward and stop.' above the treble staff, 'Gents hands round.' above the treble staff, and 'Balance to partners.' above the treble staff. The bass staff of the second system is marked 'Sonore.' and includes the instruction '\* The same. † Second time gents, &c.' below it. The piece concludes with 'Played twice through to Fine.'

## No. 1 PAS STYRIEN.

## VICTORIA SETT OF WALTZ QUADRILLES. No. 1.

First four balance.

*p*

Turn partners.

Second time Sides Waltz.

Half right and left.

*f*

Balance.

Turn partners.

Half right and left.

After second time first four Waltz.

\* Commence

Played twice.

This musical score is for a set of waltz quadrilles. It consists of four systems of piano accompaniment, each with a treble and bass staff. The first system is marked 'First four balance.' and 'p'. The second system is marked 'Turn partners.' and 'Second time Sides Waltz. Half right and left.' The third system is marked 'f'. The fourth system is marked 'Balance.', 'Turn partners.', 'Half right and left.', and 'After second time first four Waltz.' The piece concludes with '\* Commence' and 'Played twice.'



# VICTORIA SETT OF WALTZ QUADRILLES. Concluded.

13

## No. 2. SILVER LAKE WALTZ.

First two forward and wing.

*mp*

First four Waltz.

Sides Waltz.

*p*

\* Next two forward, &c.

Four times.

## No. 3. SPANISH WALTZ.

*p*

All join hands and forward and back.

Forward and lady pass to the right.

All Waltz.

*f*

Four times.

## No. 4. LUCERNE WALTZ.

First couple Waltz round inside.

*p*

Grand right and left half round.

Waltz to place.

*p*

Four times.



## ALICE SETT OF WALTZ QUADRILLES. No. 2.

## No. 1. MINNEHAHA WALTZ.

*f*

\* First four balance and turn partners.

Second time half right and left

First four balance and turn.

Second time half right and left.

\* Sides balance.

First four Waltz.

— Played twice.

Sides Waltz.

## No. 2. HENRY'S WALTZ.

*p*

\* First four forward and swing.

First four Waltz.

Sides Waltz.

*f*

Next two, &c.

Four times.

D.C.

## No. 3. ORLANDO WALTZ.

*f*

All join hands forward and back.



# ALICE WALTZ QUADRILLES. Concluded.

15

Forward and ladies pass to the right. Waltz

Four times.

## No. 4. NICHOLSON'S WALTZ.

First couple Waltz round inside.

Grand right and left and Waltz to place.

## No. 5. HOP WALTZ.

Waltz 1st and 2d couple, 2d and 3d.

3d and 4th, 4th and 1st.

Finale all Waltz.

## MINUET REDOWA WALTZ.

F. H.

D.C.



## TROVATORE QUADRILLES.

## No. 1. ANVIL CHORUS.

tr tr

f

3 tr 3

CODA.

8 tr

Figure for No. 1.— Right and left. Promenade. Ladies chain. Promenade. All chasses across. Sides the same. Each eight bars.

\* 1st two forward.

Cross over.

Chasser to right and left.

Cross to place.

Promenade.

D.C.

\* Slides the same.

Four times.

## No. 3.

*p*

\* 1st two right and left.

*f*

Balance in a line.

*p*

Half round.

Two forward.

D.C.

\* Next two right hand across, &c.

Four times.



## TROVATORE QUADRILLES. Concluded.

Next two forward. Four forward and half right and left

## No. 4. LA FAVORITA.

\* 1st couple balance to right.

Four hands round to place. Grand right and left. Promenade. 1st time. 1st time. D.C. 2d time, next couple, &c. Four times.

## No. 5.

5th Figure.—All hands round. Ladies grand chain. All promenade. All chasiez across Each 8 bars. Twice through.

# MARITANA QUADRILLES.

19

## No. 1. DON JOSE.

First system of musical notation for 'No. 1. DON JOSE.' in 6/8 time, key of D major. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass staff begins with a bass clef and a key signature of two sharps. The music is marked with a forte 'f' dynamic. The system concludes with a 'Fine.' marking.

Right and left.

Second system of musical notation for 'No. 1. DON JOSE.' in 6/8 time. The treble staff features a melodic line with a 'Promenade.' instruction. The bass staff provides a rhythmic accompaniment. The system concludes with a 'Fine.' marking.

Ladies chain.

Third system of musical notation for 'No. 1. DON JOSE.' in 6/8 time. The treble staff includes a wavy line labeled '8va' (octave up) above the staff. The bass staff continues the accompaniment. The system concludes with a double bar line.

Promenade.

Fourth system of musical notation for 'No. 1. DON JOSE.' in 6/8 time. The treble staff features a melodic line with a 'Promenade.' instruction. The bass staff provides a rhythmic accompaniment. The system concludes with a double bar line.

## No. 2. MARITANA.

First system of musical notation for 'No. 2. MARITANA.' in 2/4 time, key of D major. The treble staff begins with a treble clef and a key signature of two sharps. The bass staff begins with a bass clef and a key signature of two sharps. The music is marked with a forte 'f' dynamic. The system concludes with a 'Turn partners to place.' instruction.

8va

Second system of musical notation for 'No. 2. MARITANA.' in 2/4 time. The treble staff includes a wavy line labeled '8va' (octave up) above the staff. The bass staff continues the accompaniment. The system concludes with a 'Fine.' marking and a 'p' (piano) dynamic marking.

1st two forward.

1st & 3d time.

Cross over.



## MARITANA QUADRILLES. Continued.

Two ladies join hands and promenade between two Gents.

Four forward

2d &amp; 4th time.

## No. 3. LA GITANA.

Turn partners to place.

\* 1st four lead to the right.

CODA.

\* Slides the same.

FINE.

**MARITANA QUADRILLES.** Continued.

21

A musical score for a piece titled "All forward." The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The melody in the treble staff includes trills (tr) and is accompanied by a rhythmic pattern in the bass staff. The piece concludes with a double bar line and a repeat sign.

No. 4. LAZARILLO.

Half right and left.

\* 1st couple forward and back.

The musical score for "The Rose Tree" is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment. The score is marked with a forte (f) dynamic and includes a tempo marking of "Allegretto". The piece concludes with a double bar line.

Leave the lady on opposite side.

Leave the lady on opposite side.

*mf*

Forward three.

**Ladies cross over.**

Forward three.

Ladies cross over. Forward three.

Four join hands.

Half round.

Four join hands.

Half round.

### CODA.

**FINE.**

**CODA.**

**ff**

**FINE.**

Next time, opposite couple.

Next time, opposite couple.



## MARITANA QUADRILLES. Concluded.

## No. 5. DON CAESAR.

All hands round.

The first system of music for 'Don Caesar' is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The treble staff starts with a whole rest, followed by a series of eighth and sixteenth notes. The bass staff features a steady eighth-note accompaniment. A repeat sign with first and second endings is present. The first ending leads back to the beginning, while the second ending concludes the system with a double bar line.

Grand right and left.

Balance to corners.

The second system continues the piece. The treble staff has a melodic line with some triplets. The bass staff has a strong, accented accompaniment. A repeat sign with first and second endings is present. The first ending leads back to the beginning, while the second ending concludes the system with a double bar line.

1st &amp; 3d time.

Turn corners.

The third system continues the piece. The treble staff has a melodic line with some triplets. The bass staff has a strong, accented accompaniment. A repeat sign with first and second endings is present. The first ending leads back to the beginning, while the second ending concludes the system with a double bar line.

Balance to partners.

Turn partners.

All hands round.

The fourth system continues the piece. The treble staff has a melodic line with some triplets. The bass staff has a strong, accented accompaniment. A repeat sign with first and second endings is present. The first ending leads back to the beginning, while the second ending concludes the system with a double bar line.

Ladies grand chain.  
2nd & 4th time.

The fifth system continues the piece. The treble staff has a melodic line with some triplets. The bass staff has a strong, accented accompaniment. A repeat sign with first and second endings is present. The first ending leads back to the beginning, while the second ending concludes the system with a double bar line.

All chassey across.

The sixth system continues the piece. The treble staff has a melodic line with some triplets. The bass staff has a strong, accented accompaniment. A repeat sign with first and second endings is present. The first ending leads back to the beginning, while the second ending concludes the system with a double bar line.

# MILITARY COTILLIONS.

23

No. 1.

Right and left four.

Promenade. Ladies chain.

Promenade. D.C.

No. 2.

1st two forward.

Cross over. Chassez to right and left. Cross to place. Promenade four.

No. 3.

Half right and left. 1st two right and left.



## MILITARY COTILLIONS. Continued.

Left hand back in a line. Balance.

The second system of the musical score for 'The Little Boat'. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a piano (*p*) dynamic marking. The melody continues with eighth and sixteenth notes, ending with a double bar line. The lower staff is in bass clef with the same key signature and time signature. It features a continuous eighth-note accompaniment pattern throughout the system, also ending with a double bar line.

Half round. Forward four.

A musical score for a piano piece. The title 'Half round. Forward four.' is written above the staff. The music is in 2/4 time, indicated by a 'C' with a vertical line through it. The key signature has one flat (B-flat). The score consists of two staves. The upper staff begins with a treble clef and a key signature change to one flat. The lower staff begins with a bass clef and a key signature change to one flat. The music features a melody in the upper staff and a bass line in the lower staff. The piece concludes with a double bar line and repeat dots.

## No. 4.

NO. 4.

Half right and left to place

1st four forward.

*f*

7

Half right and left. Balance to side couples at right.

*f*

*D.C.*

To couples at left. First four forward

A musical score for a piano piece. The title is "To couples at left. First four forward". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score begins with a forte (f) dynamic. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

## No. 5.

No. 5.

Grand right and left.

*f*

# MILITARY COTILLIONS. Concluded.

25

Promenade

*f*

D.C.

1st promenade round and form.

Next couple,—and form in two lines.\*

*f*

Ped.

D.C.

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

No. 6.

Every lady balance to the right and swing.

*p*

*f*

D.C.

Grand right and left.—All chassex across.—And promenade.

## JULIEN POLKA.

1st 4 polka round.

*f*

Polka to place.

All polka round the hall.

*p*

D.C.



## SOIREE QUADRILLES.

## No. 1.

*f* *p*

*\* Right and left four.*

*Balances.*

*Ladies chain.*

*Promenade.*

*\* Sides the same.*

*D.C.*

## No. 2.

*f* *p*

*\* 1st two forward.*

*Fine.*

*Cross over.*

*8 va ~~~~~ Forward and join hands with side couples.*

*loco.*

*Six hands round to place.*

*All chassey across.*

*\* Next two the same.*

*Played four times.*

*D.C.*

# SOIREE QUADRILLES. Concluded.

27

No. 3.

Half round.

1st two right hand across.

Fine.

Left hand back in a line.

Balance.

D.C.

Ladies chain.

Forward and half right and left.

D.C.

Next two the same

Four times.

No. 4.

Fine.

p

f

D.C.

Figure for No. 4. All hands round. All join hands forward and back. Ladies forward and join hands in the centre. Gents hands round and form Basket figure. Balance and turn partners to places. All promenade. Forward and back and gents join hands in the centre. Ladies round and Basket figure. Every lady balance to the right and swing. Balance again to the right till regains partner, finish with Grand right and left, and Promenade.



## CELESTIA WALTZ QUADRILLES.

No. 1.

First four balance and swing.

First system of musical notation for No. 1. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef accompaniment starts with a half note G3, followed by a half note A3, and a half note B3. The first measure is marked with a forte 'f' dynamic.

Sides Waltz. Balance and same as first four.

Second system of musical notation for No. 1. The melody continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The bass clef accompaniment continues with a half note C4, a half note D4, and a half note E4. The second measure is marked with a piano 'p' dynamic.

Half right and left.

Third system of musical notation for No. 1. The melody continues with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The bass clef accompaniment continues with a half note F#3, a half note G3, and a half note A3. The third measure is marked with a forte 'f' dynamic.

Waltz to place.

No. 2.

1st two forward and swing.

First system of musical notation for No. 2. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass clef accompaniment starts with a half note G3, followed by a half note A3, and a half note B3. The first measure is marked with a piano 'p' dynamic.

2d time, next two forward and swing.

Second system of musical notation for No. 2. The melody continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The bass clef accompaniment continues with a half note C4, a half note D4, and a half note E4. The second measure is marked with a forte 'f' dynamic.

1st four Waltz.

Third system of musical notation for No. 2. The melody continues with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The bass clef accompaniment continues with a half note F#3, a half note G3, and a half note A3. The third measure is marked with a piano 'p' dynamic.

Sides Waltz.

No. 3.

# CELESTIA WALTZ QUADRILLES. Concluded.

29

*f*

All join hands forward.

*f*

Ladies pass to the right.

2d time, All join hands, &c.

All Waltz.

*f*

All balance and turn.

No. 4.

*p*

1st couple waltz, and the lady drop her handkerchief.

*f*

2d couple the same.

Waltz with the Gent that picks it up, The others waltz at the same time.

No. 1.

# EUGENIA WALTZ QUADRILLES.

*p*

1st four balance and swing.

*f*

Balance and swing.

Half right and left.

Half right and left.

Slides the same.



## EUGENIA WALTZ QUADRILLES. Concluded.

No. 2.

All join hands and forward

Ladies pass to the right.

All waltz.

No. 3.

1st couple waltz.

Half grand right and left.

Waltz to place.

No. 4.

1st &amp; 2d couple waltz.

3d &amp; 4th.

2d &amp; 3d.

Last time, all waltz.

4th &amp; 1st.

# LOUISVILLE POLKA.

31

1st 4 bal and turn. 1st 4 polka.

*f* *p*

Sides polka.

*f* *ff*

All join hands. All polka round.

• See figure on page 91.

# VIRGINIA REEL.

*S*

*f*

*S*

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

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



## No. 1.



1st four forward and back and half right and left, 8 bars. All balance to corners and turn both hands, 8 bars. Half ladies chain and half promenade, 8 bars.  
 Four forward and back and forward and swing partners to place. 8 bars. Sides the same.

## No. 2.



1st lady and opposite gent forward and chasseez round before side couples, facing each other; forward and chasseez to right again facing each other; Chasseez to right and left; Forward and turn with right hand to place. Next two. Sides the same. Four times.

# VICTORIA'S COURT QUADRILLES. Concluded.

33

No. 3.



All eight cross at corners giving right hand and turning half round, recross with left hand, and right to partners, all eight holding hands. Balance and half promenade to opposite places. 1st two forward and back to back, 1st four hands half round and half right and left. All eight being in opposite places, the figure commences again and continues until all regain places.

No. 4.



All eight Galopade, 1st lady forward and back, Gentleman opposite the same, 1st four chassex to right and balance, Four gents gallop with opposite lady and turn both hands half round forming two lines, All forward and back and turn partners to place. Four times.



## THE COQUETTE QUADRILLES.

## No. 1.

First four right and left. — Ladies chain. — Half promenade, half right and left. —

*mf* *dol.* *mf* *dol.*

Balance and turn partner. —

*p* *f* *f* *8va.* *loco.* *D.C.*

Forward and back twice. — Sides the same. *D.C.*

*p*

## No. 2.

First four lead up to the right, Chassee out, form line; half chain across, half chain in a line, — All promenade,

*f* *p* *mf*

Ladies half chain across, half chain in a line,

*p*

All forward and back, forward again, swing to place, — Sides the same. *D.C.*

*p*

# THE COQUETTE QUADRILLES. Continued.

35

No. 3.

First two give right hands across, left hands back.— Forward two, back to back.— Half promenade, Half right and left.— Balance and turn.

Forward four, forward again, swing to places,— Next two— next — and last two the same.

No. 4.

First lady balance to right hand gentleman, swing any gentleman she pleases. Balance to partners.

Balance to next gentleman, swing any gentleman she chooses,— Balance, &c.

No. 5.

First four chassee across, and back,— Balance and turn corners,— All promenade,—

Balance and turn corners,— Ladies chain,—



## THE COQUETTE QUADRILLES. (Concluded.)

Ladies chain.

Sides the same.

No. 6.

All balance, and the ladies turn any gentleman they please.

Ladies all forward to centre, forward again and stop.

Gentlemen all round the ladies, swing to place.

Gentlemen all forward to centre, forward again and stop.

Ladies promenade to seat.

## PUNCH AND JUDY SET. (Comic.)

No. 1.

Gentlemen all balance to corners and turn,—gentlemen all promenade on the outside to place and turn partners,—promenade round to place, swing the lady you love best

Gentlemen all cross over and balance to opposite corners and turn.

# PUNCH AND JUDY SET. Continued.

37

Gentlemen all promenade half round on the outside, swing the lady with the bright eyes,

No. 2.

First lady balance to right hand gent, swing the gent with big feet — pass on and balance to next gent, swing the gent with long nose — gentlemen all promenade round the right on the outside, (ladies round on inside at the same time.)

Pass on and balance to the next gent, swing the gent with the red hair, balance to partners, swing the best looking gent in the set, balance and turn partners, [next two forward and back.]

No. 3.

First couple promenade quite round the set and face out — next couple promenade set to place and face out — next couple promenade round the set and face out — last couple promenade round the set and face out —

First four promenade to centre (backwards,) back, pass outside and face right hand side couples.

All forward to centre (sides backwards,) (first four forwards,) chassee by couples — all balance and turn to places.

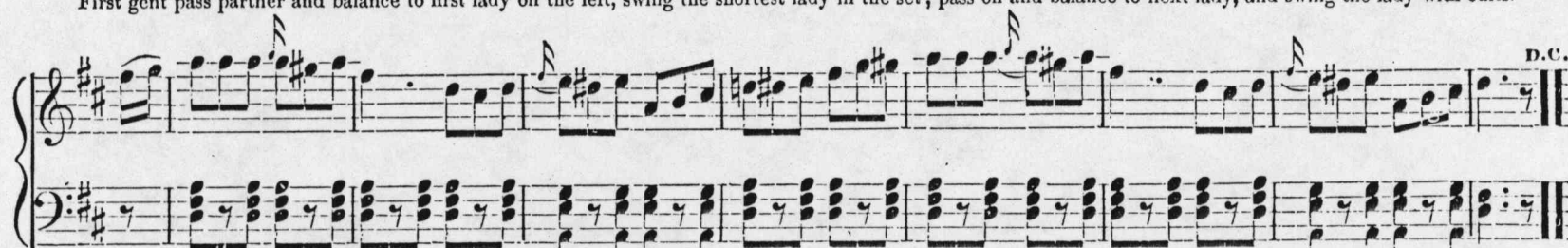


## PUNCH AND JUDY SET. Continued.

No. 4.



First gent pass partner and balance to first lady on the left, swing the shortest lady in the set; pass on and balance to next lady, and swing the lady with curls.



Pass on, balance to partner and swing the lady with dimples in her cheeks; pass on and balance to next lady, swing the lady in the dark dress, (next gent pass, &c.)



All balance and swing whom they please.

No. 5.



All balance to corners, turn with opposite corners — all balance with opposite corners, turn the best dancer in the set.



First lady promenade half round the set to the left, (the first gent half round to the right at same time,) join hands and promenade back to place, next lady, &c.



Ladies all forward to centre and stop, gents all round the ladies — ladies fall back, gents all forward to centre and stop, first and second ladies and third and fourth [ladies join hands and promenade to seats.]

# THE EMPRESS VARSOVIENNE.

39



Gentleman *glissé* (slide step) with left foot (2 bars) *coupé* (forward) with right foot (2 bars) *a jeté* (springing or jumping) with left foot *assemblé* (slowly) with right foot. It may be repeated four or eight times as the gentleman chooses.



A *Glissé*, *Coupé*, *Jeté*, and *Assemblé*, turning half round at each step, the lady commences with the contrary foot to the gentleman.



Repeat first figure.

## FAIRY VARSOVIENNE.

In the *La Varsovienn*e the gentleman holds the lady same as in waltzing, and begins with his left foot and the lady with right foot.



Chassee and point left foot to the side, turning half round (2 bars), same with right foot turning half round, (2 bars) continue during (16 bars) or repeat of first strain.



Slide left forward twice, hop with right at the each slide, (2 bars) chassee and point right foot to the side turning half round, (2 bars) repeat with right foot (4 bars) continue during (16 bars) or a repeat of this strain.

Repeat first strain twice.



Polka redowa waltz (3 bars) point left foot to the side on the (4th bar) turning half round, commence with right foot and repeat (4 bars) continue during (16 bars) or a repeat of the last (8 bars) strain.

Repeat first strain.

The hands may change or not, at the end of each half turn, the steps may be performed up and down, as well as round the hall, the accent on the music should be well marked and played in Polka Masurka time



## SOCIABLES QUADRILLES.

## No. 1.



First four right and left.

Promenade four.



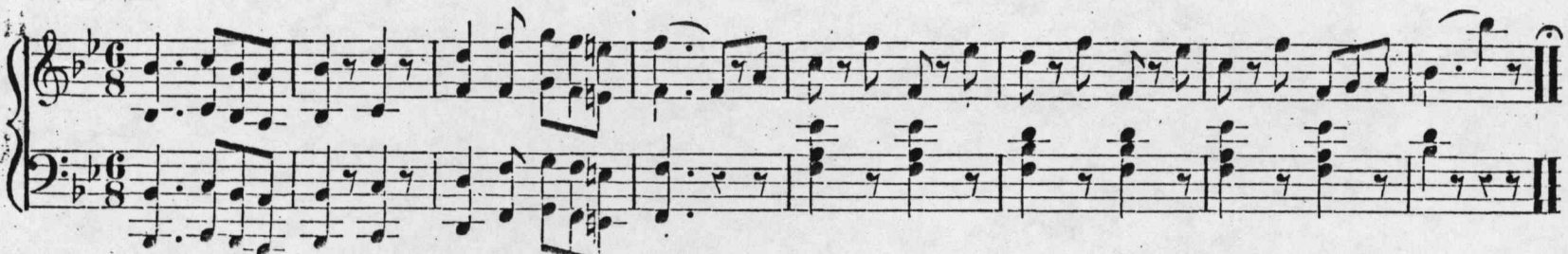
Balance four and turn partners.



Ladies chain.

Sides the same.

## No. 2.



First four lead up to the right, chassee out and form lines across the Hall.



All right and left across the hall.

All chain across the hall.



All forward and back, swing partners to place.

Sides the same.

No. 3.

First two forward and back, cross over.

Chassee de chassee, cross back.

All balance and turn partners.

All chassee across partners and turn corners.

(Next two forward, &c.)

No. 4.

First four forward and back, back to back.

Balance and turn partners.

Ladies chain.—promenade first four.

(Sides the same.)

No. 5.

First couple promenade round the set.—next couple.—next.—next.

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



## BOHEMIAN QUADRILLES.

## No. 1.

First four lead to the right, chassee out and form lines.

All forward and back, turn partners to place.

All forward and back, chassee across by couples.

All forward and back, chassee back by couples.

## No. 2.

First four forward and half right and left.

Chassee across four, turn and back to place.

Forward and back, half right and left to place.

All chassee across, turn and back to place.

All balance at corners and turn.

All promenade.

## No. 3.

Four ladies cross right hands half round, left hands back in a line, balance.

Promenade half round.

Balance again, promenade to place.

# BOHEMIAN QUADRILLES. Concluded.

43

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

All balance and turn partners. All promenade.

No. 4.

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

Ladies chain— All balance and turn partners.

No. 5.

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

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



## CALEDONIAN QUADRILLE.

No. 1.

First four right and left —

Balance —

First couple chassee across —

Opposite couple outside —

All balance to corners —

Turn with both hands —

No. 2.

Four gents give right hand —

Left hand to partners —

Turn the ladies into centre —

Four ladies give both hands round to the left, gents to right —

Left hand to partners —

Turn to place —

# CALEDONIA QUADRILLES. Concluded.

45

No. 3.

8 va ~~~~~ loco.

Two ladies forward and back, back to back,—Gents the same.

First two cross over turning quite round,

Next two cross turning.

No. 4.

First four cross over turning quite round.

All turn partners to place.

Repeat twice.

Four ladies pass to the right, gents to the left, ladies to the right, gents to the left, all join hands round to place.

First four lead to the right, give both hands to the opposite ladies and swing quite round, give left hands to the same, gents join right hands, balance in a line, all forward and back, turn partners to place.

No. 5.

Repeat twice.

First couple promenade inside, the same balance to the right, next, next, all balance and turn partners.

2d time. 8 va ~~~~~

Grand right and left, half balance to every other lady, all balance and turn partners, all promenade.

Repeat 4 times.



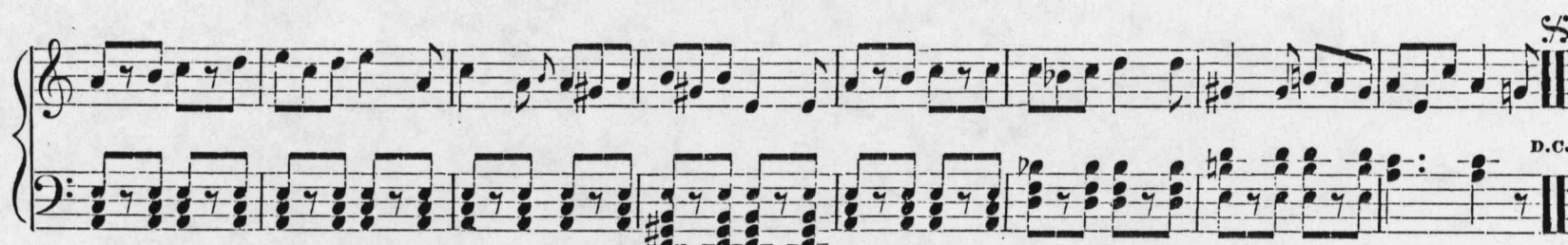
## No. 1.



First four forward and back, ladies half chain —



Forward and back again, half promenade with new partners —



Balance and turn with the same, (repeat back to places,) sides the same —

## No. 2.



First four lead to the right and form in lines —



All forward and back, chassee across by couples —

All forward and back, chassee by couples —



All balance and turn partners.

All promenade —

Sides the same —

# PICCOLOMINI QUADRILLE. Continued.

47

No. 3.



First couple chassee to couple on their right, bow and courtsey to each other twice, moving right and left across each other at each salutation.



Right and left with the same couple —



Chassee to next couple, next —

Balance and turn partners.

Half promenade, half right and left to places.

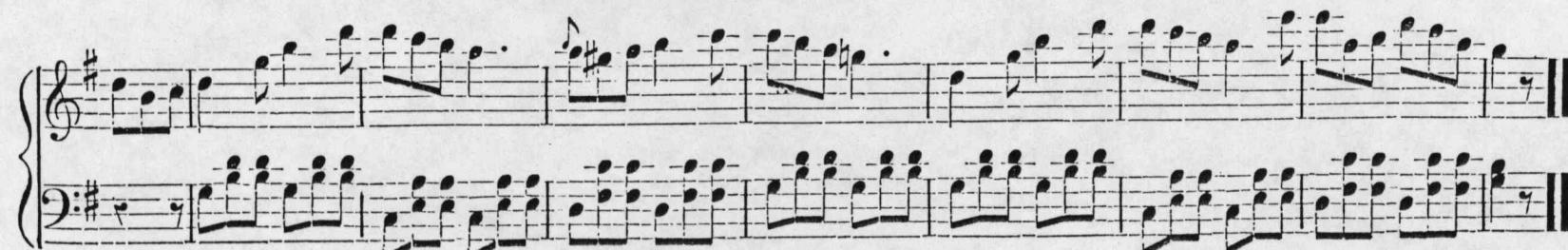
No. 4.



First gentleman give left hand to partner's right, left hand to side ladies left, (the two ladies join their other hands behind the gentlemen at the waist,)(see figure page 2.)  
Three forward and back twice — (The second time the gentleman stooping his head to pass under the ladies' arms, while holding hands; the gentleman rising causes the two ladies to pass and turn under each of his arms, at the same time bowing while the ladies courtsey.



First four balance and swing to places —



All balance to corners and swing partners.

Second gent give right hand.



## PICCOLOMINI QUADRILLE. Continued.

*f*

Eight hands round to the left, turn partners — Round to the right and turn partners —

*p*

First four forward and back, gentlemen cross over — Second gentleman with first lady dances across to opposite couple —

*leco.*

*D.C.*

Back again by sliding back to back — First gentleman and second lady the same — Forward four and back, gentlemen cross back to places, (sides the same,) (First four forward, bow and courtesy back — sides the same —

No. 1.

## PICCOLOMINI QUADRILLE. No. 2. From Favorite Operas.

*p*

First four cross right hands half round, left hands back — All balance to partners and turn —

*Ladies chain —*

*1st. time. 2nd. time.*

Half promenade, half right and left.

# PICCOLOMINI QUADRILLE. Continued.

49

No. 2.

*f*

First gentleman forward to opposite lady and swing back to place, and swing partner — Second gent forward to next — next.

Four ladies lead to right and turn —

*Fine.*

*D.C.*

All promenade —

No. 3.

*p*

*f*

First two forward and back, back to back —

First couple join hands, chassee across, (opposite couple outside.)

*Fine.*

*f*

First couple promenade outside to place singly —

All balance to corners and turn with both hands —

*D.C.*

All promenade —



## PICCOLOMINI QUADRILLE. Concluded.

First two forward and stop, next two turn partners to place — next two, &c. Four ladies balance to right hand gentleman and turn — next — next.

Balance and turn partners — All chassee across and back —

All promenade — Next two forward, &c.

## No. 5.

First couple promenade inside — Four ladies cross right hands, left hands back — Gentlemen the same —

All balance to corners and turn partners — All join hands half round, all promenade to place —

All chassee across — All promenade — Next couple promenade.

# THE ORIGINAL GORLITZA.

51

The Gorlitz is danced in couples like the Waltz or Polka. The music should be played rather slow.

The first system of musical notation for 'THE ORIGINAL GORLITZA' is in 2/4 time. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melody with triplets and slurs. The bass staff begins with a bass clef and contains a bass line with chords and slurs. Dynamics include *p* (piano), *Cres.* (crescendo), and *f* (forte).

Slide the right foot forward turning half round, (2 bars) slide the same forward without turning (2 bars) same with left foot (4 bars.)

The second system of musical notation continues the piece. It features a treble and bass staff. The treble staff has a melody with slurs and dynamics like *f*, *p*, *pp*, *Cres.*, and *f*. The bass staff has a bass line with chords and slurs. The system ends with a double bar line.

Spring forward with left foot for both lady and gentleman (2 bars) two little *marche* (walking steps) behind, in turning (2 bars) to be repeated (4 bars).

The third system of musical notation continues the piece. It features a treble and bass staff. The treble staff has a melody with slurs and dynamics like *f* and *p*. The bass staff has a bass line with chords and slurs. The system ends with a double bar line.

Right foot sideways (2 bars) hop or left foot turning half round (2 bars) repeat 4 bars.

## LA MADRILAINNE.

The first system of musical notation for 'LA MADRILAINNE' is in 3/8 time. It consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a melody with triplets and slurs. The bass staff begins with a bass clef and contains a bass line with chords and slurs. Dynamics include *f* and *p*.

The gentleman begins with left foot, the lady with her right, the position the same as in the waltz or polka.

The second system of musical notation continues the piece. It features a treble and bass staff. The treble staff has a melody with slurs and dynamics like *Cres.*, *Sf* (sforzando), and *p*. The bass staff has a bass line with chords and slurs. The system ends with a double bar line.

Slide to the side point the other, and bring it near to the first (1 bar) repeat.

The third system of musical notation continues the piece. It features a treble and bass staff. The treble staff has a melody with slurs and dynamics like *f* and *p*. The bass staff has a bass line with chords and slurs. The system ends with a double bar line.

And to *pas de basque* in turning once round (2 bars) side again, point the other and bring it up to the first (1 bar) *pas de basque* (1 bar) turning half, repeat, this is to be continued as often as found agreeable, after which the first part is repeated.



## STAR QUADRILLE.

No. 1.

First four forward and back, half right and left — All balance and swing corners — Ladies half chain, half promenade —

To be played an octave lower.

First four forward and back, forward again and swing partners to place — Sides the same — D.C.

No. 2.

First two forward and back, cross over — Chassee across and back to places —

Balance and turn partners — Four ladies forward and back, forward again, join hands and swing round — Four gentlemen forward and join hands round outside, (ladies round on the inside at the same time, the basket or wreath is now formed by gentlemen raising their hands joined. All balance in that position and turn partners to place — next two.

No. 3.

First four forward and back, back to back — First four balance and turn partners —

Four ladies cross right hands half round, left hands back, give left hands to partner's right — All balance (keeping hold of hands) turn partners to place —

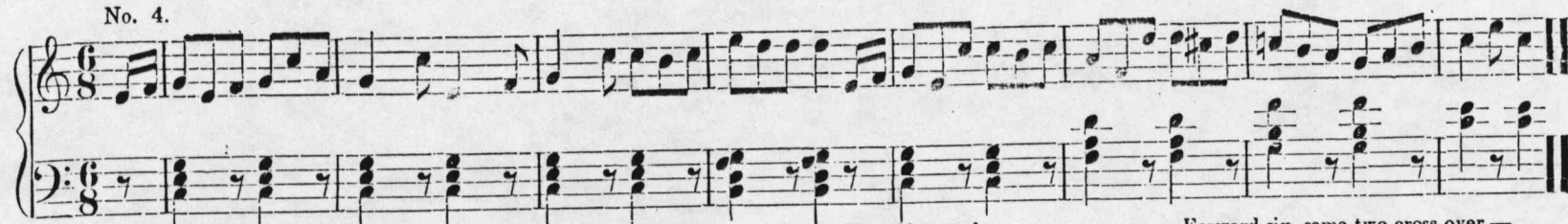
# STAR QUADRILLE. Concluded.

53



Sides the same —

No. 4.



First two forward and back, give right hands and swing partners —

The side couples —

Forward six, same two cross over —



Six hands round, turn partners to place —

All promenade —

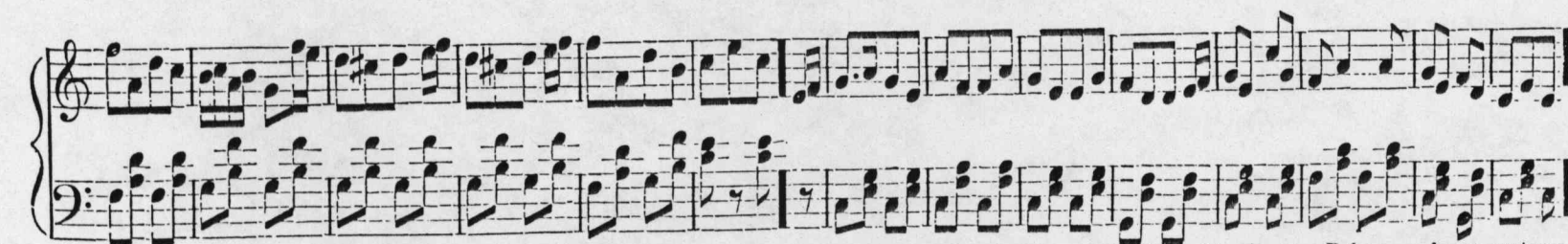


Next two, &c.

No. 5.



Four ladies cross right hands — Give left hands to partner's right, balance, promenade half round — Balance again, promenade round to places — Ladies disjoin left hands, (gentlemen remain in their places.)



Ladies promenade half round, join hands with gents and balance, again disjoin — Left hands and promenade half round to places — Balance and turn partners — All promenade — Repeat the figure.



## POLKA QUADRILLES. No. 1.

## No. 1. LA BADEN POLKA.

*p* *f*

\* First four forward and back.

Half right and left.

Forward and back.

*p* *p*

Sides Polka.

After 2d time first four Polka.

All Polka

*f*

2d time sides forward, &c.

Twice through.

## No. 2. LA GRISA POLKA.

*f*

\* First two forward and back and swing.

First four Polka.

D.C.

Sides Polka.

## No. 3. LA MONT BLANC.

First couple Polka inside

2d time next couple, &c

POLKA QUADRILLES. Concluded.

55

Half grand right and left.

Polka to place.

Next couple Polka inside,

Grand right and left half round.

Polka to place. D. C.

No. 4. LINDA POLKA.\*

All forward and back.

Ladies pass to the right.

All polka round.

D. C.

\* After last change, all Polka round the Room.



## POLKA QUADRILLES. No. 2.

## No. 1. NORTH STAR POLKA.

1st. All balance and turn partners  
4th. Grand half right and left.

2d. All Polka.  
5th. Polka to place.

3d. Ladies grand chain.

6th. Gents grand chain.

7th. Grand right and left.

Polka to place.

## No. 2. ESTELLE POLKA.

Delce.

D. C.

Figure for No. 2.— 1st two forward and swing. 1st four Polka, then sides Polka. Next two forward and swing, &c.

Four times,

No. 3. BEWITCHING POLKA.



Figure for No. 3.— All join hands forward and back. Ladies pass to the right, and Polka round.

No. 4. LION POLKA.



Figure No. 4.— 1st couple Polka round inside. Half grand right and left. Polka to place. Next couple the same.

Four times.

No. 5. GIPSEY POLKA.



Turn corners with right hand, partners with left.

All Polka round.



Ladies right hands across in the centre and half round.



## POLKA QUADRILLES. Concluded.

Left hand across. Right hand to partners and balance.

Turn to place. All Polka around.

Twice through. 2d time gentlemen join right hands, and at the end all Polka round the room.

## TROUBADOUR POLKA.

1st four balance and turn partners.

1st four Polka round.

All Polka round.

D.C. Sides balance and turn partners.

D.C.

# THE MILITARY SETT OF POLKA QUADRILLES.

59

## No. 1. SONTAG POLKA.

1st four balance and turn.

2d time Sides balance and turn.

1st four Polka round.

D.C.

Sides Polka.

After 2d time all Polka round.

## No. 2. DRUM POLKA.

D.C.

D.C.

Figure for No. 2.—1st two forward and swing, 1st couple Polka, then Sides Polka. The next two the same, &c.

Four times.



## No. 3. EVERLASTING POLKA.

*f*

*f*

*p*

D.C.

D.C.

Figure for No. 8.— All join hands forward and back. Ladies pass to the right, and Polka round.

## No. 4. COLOGNE POLKA.

• 1st two forward and salute.

Half grand right and left.

1st four Polka round, then sides.

D.C.

Polka to place.

• Next two, then sides, Four times.

Balance to corners and turn partners

D.C.

All polka round.

No 5. SULTAN POLKA.

GRAND FINALE.

f

1st four lead to the right and ballances.

2d time sides the same.

Four hands round.

Separate in two lines, lead down the centre.

All forward.

Turn partners.

D.C.

Return outside.

Half grand right and left.

Polka.

p

D.C.

CODA.

f

\* After 2d time, all Polka round the Room.



## FAMILY CIRCLE POLKA QUADRILLES.

## No. 1. SERIOUS FAMILY POLKA.

1st 4 bal. and turn. Side polka.

*f*

For'd and back, half right and left. Bal. and turn there.

*p*

For'd and back, half right and left to place. 1st 4 polka.

D.C.

## No. 2. JENNY LIND POLKA.

1st 2 for'd, swing to place. Sides same. Sides polka.

*f*

1st 4 polka—all bal. to corners, turn with left hand.

TRIO.

D.C. *f*

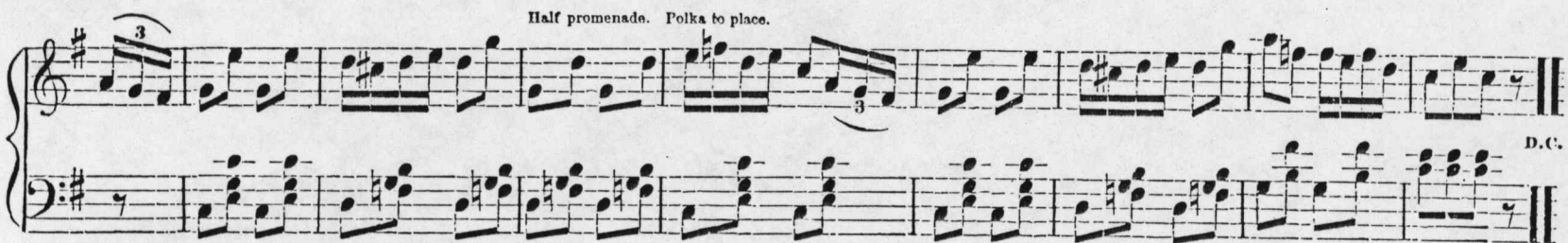
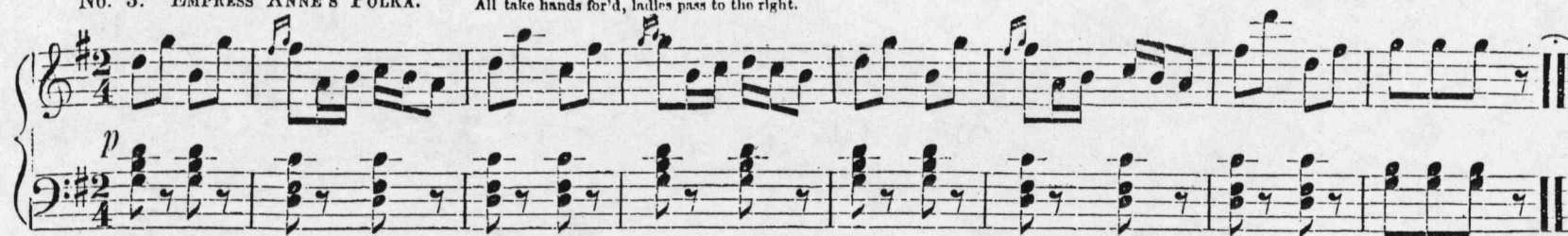
Grand right and left, and left half round. Polka to place.

D.C. *f*

Sides the same.

## No. 3. EMPRESS ANNE'S POLKA.

All take hands for'd, ladies pass to the right.



## No. 4. ERNANI POLKA.

All for'd and back.

All polka round.





No. 5. MAY FLOWER POLKA.

1st 4 bal, turn part's.

Slides polka

1st 4 bal, turn part's.

Slides polka

Half right and left, bal. again.

A musical score for the song "The Rose Tree". The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, while the voice part consists of a single melodic line. The score is divided into two systems, each with a repeat sign at the end. The first system includes a forte (f) dynamic marking. The lyrics "The Rose Tree" are written below the voice line.

Turn partners, half right and left.

1st 4 polka.

1st 4 polka.

*p*

3

3

3

D.C.

No. 6. PARTY POLKA.

1st couple polka inside—2d—3d—4th.

1st and 2d.

Five.

1st couple polka inside—2d—3d—4th.

1st and 2d.

Fine.

2d and 3d.

3d and 4th.

4th and 1st.

**D.C.**

*p*

D.C.

Grand right and left.

All polka round the hall.

3d and 3d. 3d and 4th. 4th and 1st.

D.C. *p* D.C.

Grand right and left. All polka round the hall.

## 65

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

Ladies passing to next

Crescendo. *sf* *p*

gentleman, repeat the bal. to place.

**CODA.** All polka redowa round the place.

*mf*

**LITTLE CHAMEL'S FAVORITE GALEOP.**

*All gallopade.*

*mf* 1st 4 gallopade—right and left. *sf*

Bal. and turn 8. *Ladies chain.*

*p f p f p f*

*D.C.*



## SOCIAL SET OF POLKA QUADRILLES.

## No. 1. PHILADELPHIA ASSEMBLY POLKA.

1st 4 bal, turn, bal there and turn. 1st 4 polka.

The first system of the Philadelphia Assembly Polka consists of two staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The melody features eighth and sixteenth notes, with some triplets. The bass line consists of chords and single notes.

1st 4 for'd and back, half right and left. Sides polka. D.C.

The second system continues the Philadelphia Assembly Polka. It includes the instruction "Sides polka." and ends with a double bar line and "D.C." (Da Capo). The melody and bass line continue with similar rhythmic patterns.

For'd and back, half right and left to place. 3 All polka. 3 D.C.

The third system of the Philadelphia Assembly Polka includes the instruction "All polka." and ends with a double bar line and "D.C." (Da Capo). The melody and bass line continue with similar rhythmic patterns.

## No. 2. MAYFIELD POLKA.

1st couple polka outside of the 2d couple, stop facing that couple.

1st couple polka outside that coup. to place.

The first system of the Mayfield Polka consists of two staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb, Eb). The time signature is 2/4. The melody features eighth and sixteenth notes, with some triplets. The bass line consists of chords and single notes.

Cross right hands with that couple, left hands back. D.C.

The second system of the Mayfield Polka includes the instruction "D.C." (Da Capo) and ends with a double bar line. The melody and bass line continue with similar rhythmic patterns.

1st 4 polka (in waltz position.) Polka to place. (2d, 3d and 4th same.)

The third system of the Mayfield Polka includes the instruction "(2d, 3d and 4th same.)" and ends with a double bar line. The melody and bass line continue with similar rhythmic patterns.

## No. 3. ZINGARA POLKA.

*Allegretto.* 1st couple polka. Stop facing the opposite couple.

Make the 1st figure of Spanish Dance with that couple. (Polka time and step.)

1st 4 polka.

Sides polka. 2d, 3d and 4th same.

## No. 4. ELLEN POLKA.

1st 2 for'd and swing to place. All polka to place.

1st 4 polka. Syn



## ELLEN POLKA. Concluded.

Side's polka.

All join hands, for'd and back.

D.C.

*p*

This musical system contains two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a series of eighth-note runs and chords. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note patterns. The system concludes with a double bar line and a repeat sign.

## No. 5. THE MERRY POLKA.

*Allegro.*

1st 4 for'd. Change partners.

1st 4 polka.

Side's polka.

Sides for'd. Change partners.

D.C.

Side's polka.

All polka round the hall.

D.C.

This musical system consists of three systems of two staves each. The first system is in 2/4 time with a key signature of one sharp (F#). It begins with a treble clef and a bass clef. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and a repeat sign. The tempo is marked 'Allegro.' and the piece is titled 'No. 5. THE MERRY POLKA.'

# PARLOR SET OF SCHOTTISCHE QUADRILLES.

69

## No. 1. NATIONAL SCHOTTISCHE.

1st 4 bal and turn. Sides the same. 1st 4 schottische waltz round.

Half right and left, (repeat to place.) D.C.

Sides same. All waltz round. (Repeat.) D.C.

## No. 2. DIAMOND SCHOTTISCHE.

1st 4 for'd and back. Sides the same. Grand right and left to place.

Grand right and left, half round. Bal. and turn partners. D.C.

Bal. and turn partners. All waltz round to place. D.C.



70 No. 3. EMBLEM SCHOTTISCHE.

All join hands, for'd and back twice. Controve the bal. and waltz until each couple come to their places.

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

Bal. and waltz quarter round the circle. Repeat until each gent regains his own partner

D.C.

No. 4. FLYING CLOUD SCHOTTISCHE.

D'ALBERT.

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

All waltz round to place.

Fine.

All bal. and turn. All bal. at corners and turn.

Then partners.

D.C.

# MAY FLOWER SCHOTTISCHE QUADRILLES.

71

## No. 1. MAY FLOWER SCHOTTISCHE.

1st 4 half prom, sides half prom.

All schottische round.

Right and left with corners.

All schottische to places.

All half prom.

Right and left with corners.

All prom. half round again.

All right and left to place.

D.C.

## No. 2. ST. LAWRENCE SCHOTTISCHE.

All chassee across, gentleman passing in front of lady, turn corner there, with right hand. Schottische to the lady's place, (repeat 3 times brings all to partners.) All schottische.

All promenade.



## No. 3. ALICE SCHOTTISCH.

(Repeat all the changes and end with) all schottische.

1st 4 schottische.

Sides for'd to centre, ladies cross over, sides lead to left, gentlemen exchange partners.

Sides schottische.

Sides for'd to centre, ladies cross over, sides lead to left, gentlemen exchange partners.

## No. 4. POLISH MAZURKA.

1st 4 for'd and exchange partners, return to gents place in waltz position, mazurka across the set—same couples mazurka on the outside round the set, (while at the same time) sides forward, exchange partners, return to gentleman's place, then mazurka across the set.

Sides then mazurka on the outside, while 1st 4 repeat the commencing of the figure.

(Continue until all come to places.) All mazurka.

## No. 5. CALLY SCHOTTISCHE.

Every lady pass to the right, bal. there to gent and turn—pass to next gent and repeat.

1st time. 2nd time.

Pass to next gent, &c.

Pass to next gent, &c.

All schottische.

## No. 6. ROSE SCHOTTISCHE.

1st 4 schottische round each other.

Sides the same.

1st 4 half prom.

Sides half prom.

D.C.

All schottische to places.

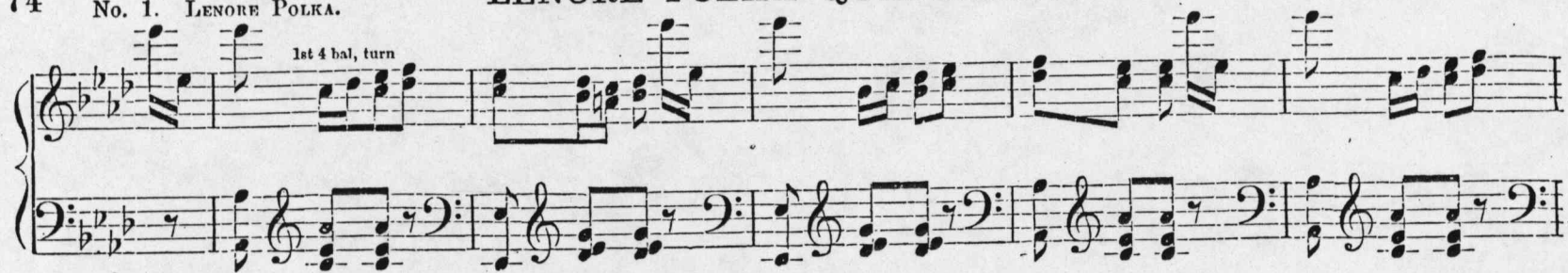
All schottische round the hall.



## LENORE POLKA QUADRILLES.

BY CARL MERZ.

1st 4 bal. turn



1st 4 polka.

8 vn

Fine.



Sides polka.



All take hands for'd and back twice.

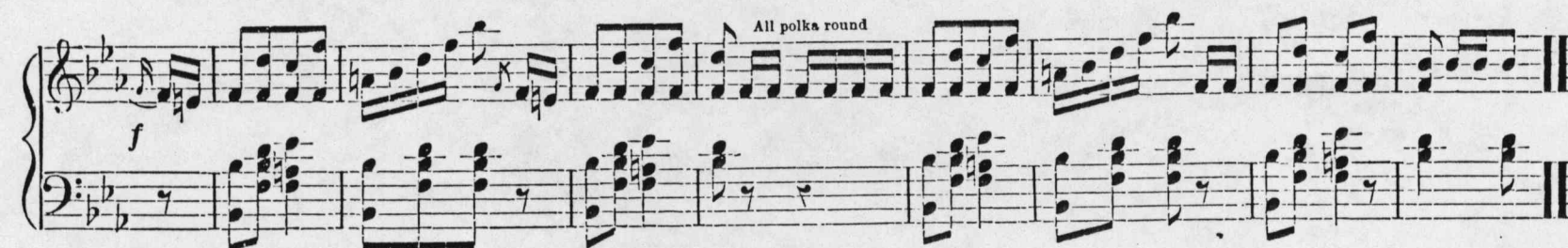
8 vn

*mf*



All polka round

*f*



## No. 2. PAPAGENO POLKA.

1st time.

*p*

*f*

*p*



# LENORE POLKA QUADRILLES. Continued.

75

First system of music (measures 1-16). The key signature is one sharp (F#). The music is in 2/4 time. It features a piano introduction with a forte (ff) section and a mezzo-forte (mf) section. The first system ends with a double bar line. The second system (measures 17-32) includes a first ending (1st. time.) and a second ending (2d. time.). The music concludes with a piano (p) section.

## No. 3. ROCKAWAY POLKA.

First system of music for Rockaway Polka (measures 1-8). The key signature is two flats (Bb, Eb). The music is in 2/4 time. It begins with a forte (f) section. The first system ends with a double bar line. The second system (measures 9-16) includes a first ending (1st. time.) and a second ending (2d. time.). The music concludes with a piano (p) section.

Second system of music for Rockaway Polka (measures 17-24). The key signature is two flats (Bb, Eb). The music is in 2/4 time. It begins with a forte (ff) section. The first system ends with a double bar line. The second system (measures 25-32) includes a first ending (1st. time.) and a second ending (2d. time.). The music concludes with a piano (p) section.

Third system of music for Rockaway Polka (measures 33-40). The key signature is two flats (Bb, Eb). The music is in 2/4 time. It begins with a piano (p) section. The first system ends with a double bar line. The second system (measures 41-48) includes a first ending (1st. time.) and a second ending (2d. time.). The music concludes with a piano (p) section.

Fourth system of music for Rockaway Polka (measures 49-56). The key signature is two flats (Bb, Eb). The music is in 2/4 time. It begins with a forte (ff) section. The first system ends with a double bar line. The second system (measures 57-64) includes a first ending (1st. time.) and a second ending (2d. time.). The music concludes with a piano (p) section.



## No. 4. MINNESOTA POLKA.

1st 4 give right hands to partners—bal. and turn. All polka.

Half right and left. Bal. again and return to place.

All join hands, for'd and back twice.

All polka to place.

*f* *p* *f* *p*

D.C.

D.C.

## No. 5. TRIUMPH POLKA.

1st and 2d couple polka inside. 2d and 3d.

3d and 4th. 4th and 1st. All polka round the hall.

*f* *p*

D.C.

# RONZANI GALLOP.

77

*p*

First 4 gallopade.

Balance and turn 8.

All gallopade.

*ff*

D.C.

Right and left.

*p* Dolee.

Ladies chain.

D.C.

Half promenade, half right and left.

*p*

First couple gallop inside.

Second couple.

Third couple gallop inside.

Fourth



## STORM GALLOPADE.

BY BILSE.



1st couple gallop inside

2d couple.



3d couple.

4th couple.



1st and 2d couple gallop inside.



2d and 3d couple.



Fine.

3d and 4th couple.



4th and 1st couple.

# STORM GALLOPADE. Concluded.

79



Ladies grand chain.



*ff* (Sung.)  
HURRAH!

Bal. and turn 8.



Grand right and left.



All gallop round the hall.

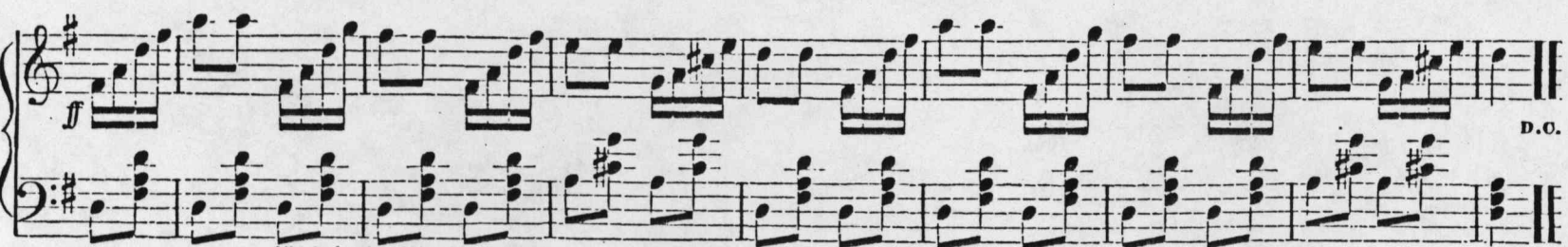
## COQUETTE POLKA.



1st 4 polka.

Slides polka.

Fine.



D.O.

All take hands, for'd and back twice.

All polka round.



## ROSE POLKA REDOWA.

*Moderate.*  $\frac{3}{4}$  All join hands, for'd and back twice.

*p*

1st 4 polka redowa round.

*mf* *f* *f*

Sides the same.

*p* *p* *f*

**TRIO.** All bal. at corners and turn with right hands.

*mf*

All polka redowa with the ladies they have turned full round. (Repeat until you have regained your partner.)

*Dolce.* *D.C.*

All polka redowa round the hall

# POLKA MAZURKA.

81

All join hands round to left and back.

All bal. in place.

1st couple lead round inside, giving right hand.

Turn in place.

Turn lady under the arm.

All balance and turn.

TRIO.

(Each couple repeat the figure,)

1st time.

2nd time.

All promenade.

All mazurka.



1st couple bal. and waltz round inside (End with) All schottische round the hall.

*f* Fine.

2d couple, &c.

*f*

3d couple, &c. 4th the same.

*f*

1st 4 lead to right, give right hands to opp. ladies, and bal. Turn into lines.

*p*

All for'd and back, for'd again and turn part's to place. All bal. and waltz round

*f* D.C.

BY STRAUSS.

1st couple polka inside.

Half grand right and left.

Polka to place.

(End with) All polka.

**1st time.**

2d time.

**Fine.**

Next couple the same.

**TRIO.**

841 the same

**1st time.**

2d time.

4th the same.

1st time.

**2d time.**

• D.C.

## D.C.



## ECLIPSE POLKA.

1st 4 polka.

Slide polka.

All polka.

D.C.

All half grand right and left. Polka to place. (Repeat.) (End with) All polka round the hall.

1st time. 2d time.

Fine.

## EMILY WALTZ.

F. H.

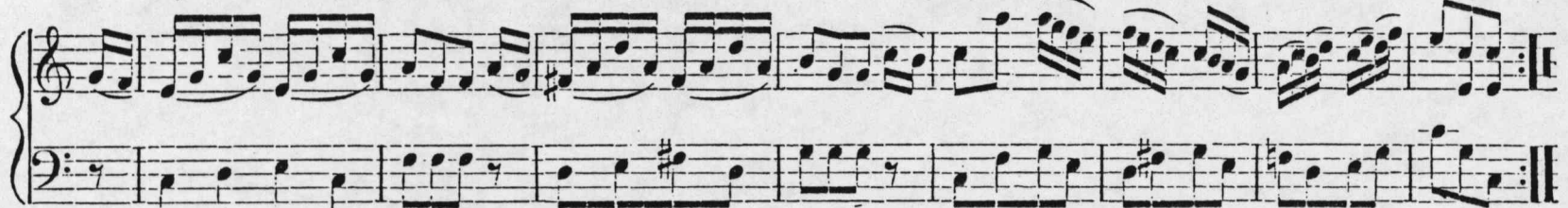
D.C.

## ALLEGROTTTO.



First lady balance to the third gentleman, turn the second gentleman—

First gentleman balance to third lady, turn with the second lady—



First couple down the centre, back (cast off)—

Right and left four.

## WASHINGTON QUICKSTEP.



First four cross right hands half round, left hands back—

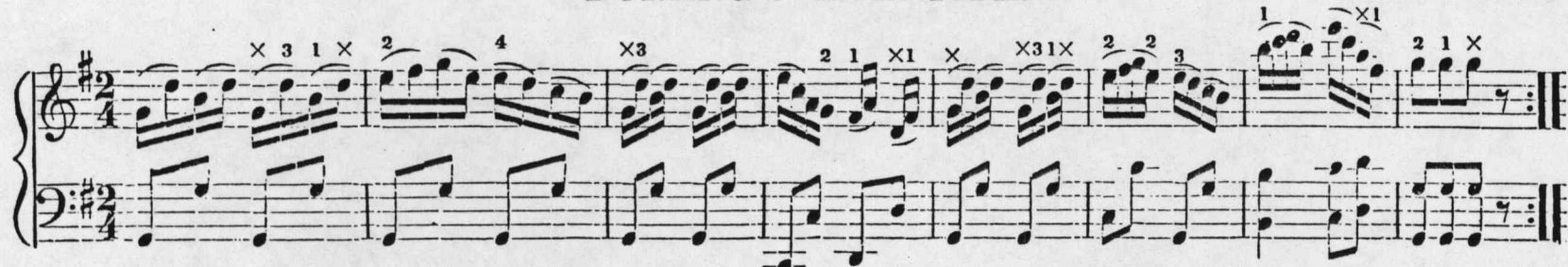
First couple down the centre and turn half round, up and cast off (on the opposite side)—



Ladies chain—

Forward four and swing to place.

## DURANG'S HORNPPIPE.



First lady balance with the second gentleman, turn with partner—

First gentleman balance with the second lady, turn with partner—



First couple down the centre, back, cast off one couple—

Right and left with the same.

## HOW TO CALL CONTRA DANCES—College Hornpipe for example.

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



## FALL OF PARIS.

**ALLEGRO.**

First couple down the outside, back —

Six forward and back again, swing six to place —

Down the centre, back and cast off one couple —

First couple cross right hands with third couple half round, left hands back with same couple —

Forward and back six, swing six half round —

Right and left four.

## CHORUS JIG.

First couple down the outside, up —

Down the centre, up (cast off) —

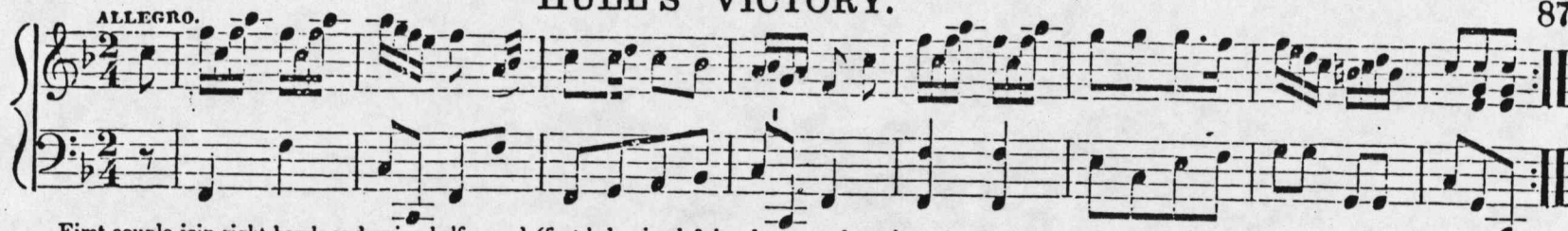
Swing contra corners —

Balance and turn to places.

# HULL'S VICTORY.

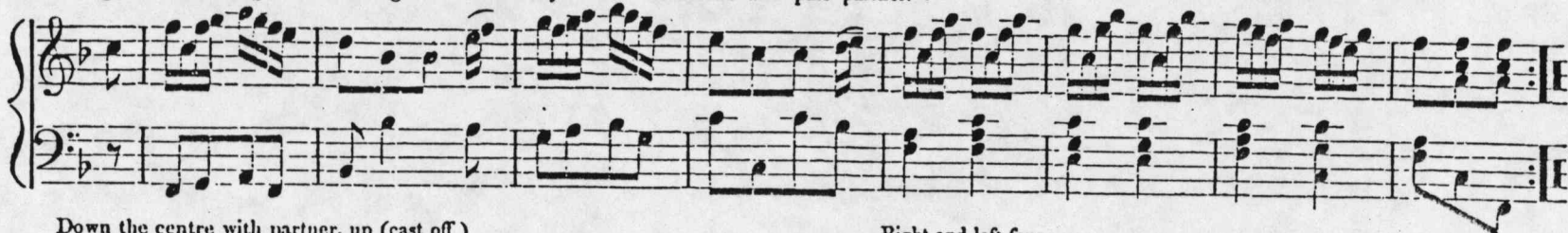
87

ALLEGRO.



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

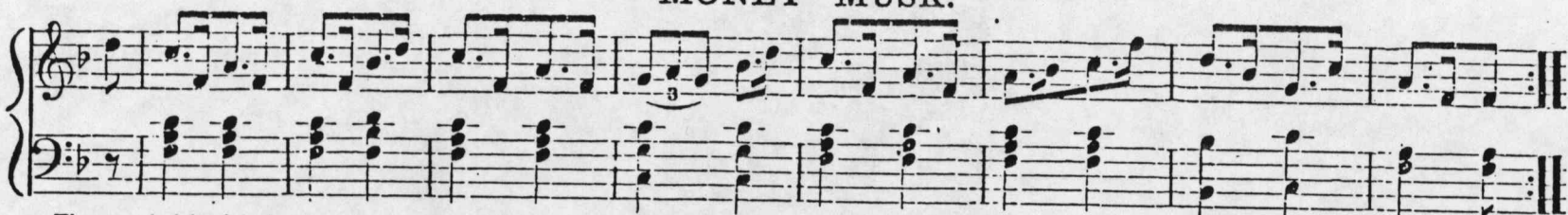
Join hands again with second couple, balance four in a line, swing to places.



Down the centre with partner, up (cast off)

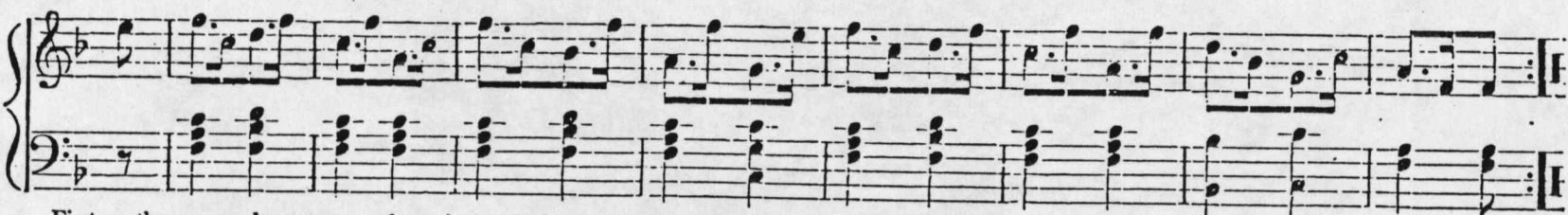
Right and left four.

# MONEY MUSK.



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

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



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

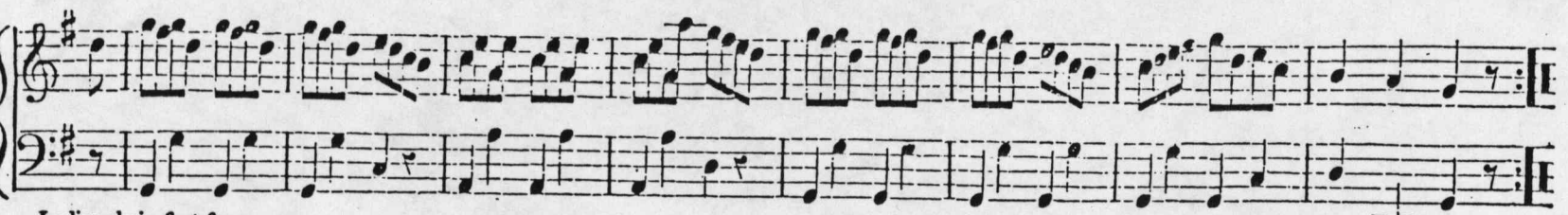
Right and left four.

# DEVIL'S DREAM.

Form in sets of six couples.



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



Ladies chain first four.

Right and left.



## THE CAMPBELLS ARE COMIN'.

First couple change place before commencing to dance.



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

First four balance to partners, turn —



Down the centre, back and cast off —

Ladies chain.

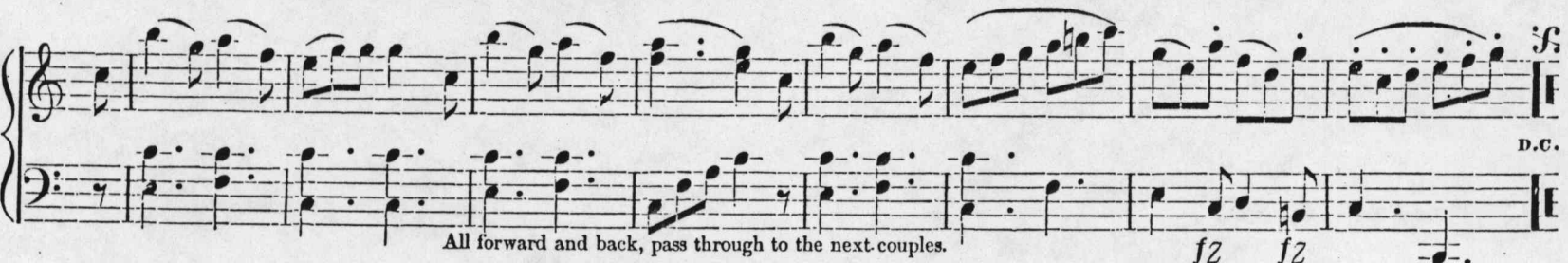
## RUSTIC REEL.

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



Each gentleman chassee with right hand lady, opposite and back —

Chassee out with the left hand lady opposite and back —



All forward and back, pass through to the next couples.

fz

fz

## IRISH WASHERWOMAN.

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



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

Ladies chain —



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

## SOLDIER'S JOY.

89

Form as for Spanish Dance.

[illegible][illegible]

## WHITE COCKADE.

Musical score for "WHITE COCKADE." in G major (one sharp) and common time (C). The score is written for piano (p) and consists of two staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece concludes with a double bar line and repeat dots.

VILLAGE HORNPIPE.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece concludes with a double bar line and repeat dots.

**SPEED THE PLOUGH.**

A musical score for a piano piece titled "SPEED THE PROCESS". The score is written for two staves, Treble and Bass, in the key of D major (two sharps) and common time (C). The music features a driving, rhythmic pattern with many beamed eighth and sixteenth notes, creating a sense of urgency. The piece concludes with a double bar line and repeat dots.

Ladies chain. Half promenade, half right and left.



## THE TEMPEST.

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

Fine.



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



Ladies chain with the same couple.

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

## THE FLOWERS OF EDINBURGH.

ALLEGRETTO.



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

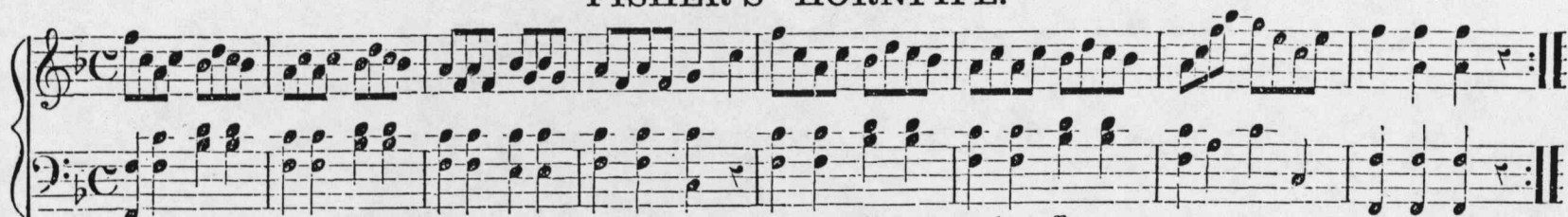
Same couples balance again, foot couple down the centre (first couple up the outside at the same time.)



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

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

## FISHER'S HORNPIPE.



First couple down the outside, up.

Down the centre, up (cast off).



Swing six hands quite round.

Right and left.

# POP GOES THE WEAZEL.

91

1st time. 8 vn

First couple down the outside, back.

Down the centre, back.

2d time. 8 vn

Swing three hands once and a half round with second lady (first couple raise their hands) second lady passes under them to place.

First couple swing three hands with second gentleman (first couple raise their hands) second gentleman passes under to place.

## SPANISH DANCE.

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

Forward and back with partner, (waltz step) turn the opposite one fourth round, forward with opposite and turn partners.

Repeat to place.

Cross right hands half round, left hands back to place.

Forward and back twice, pass through to next couple.

## OVER THE WATER TO CHARLIE.

Lively.

First couple balance, swing once and a half round.

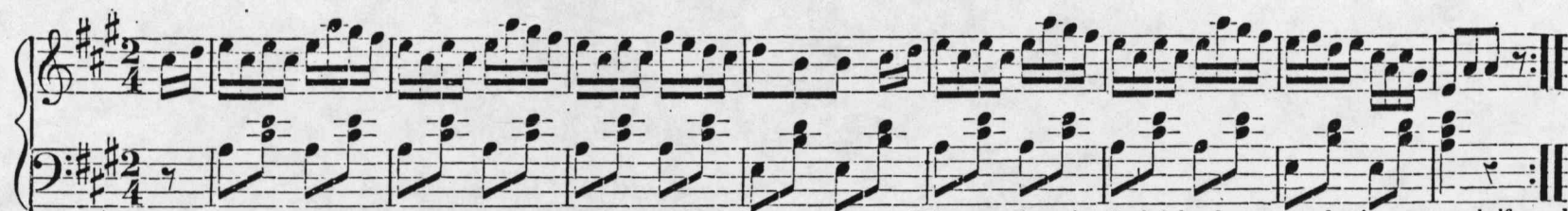
Ladies chain.

First couple balance again and swing once and a half round to place.

Right and left four.

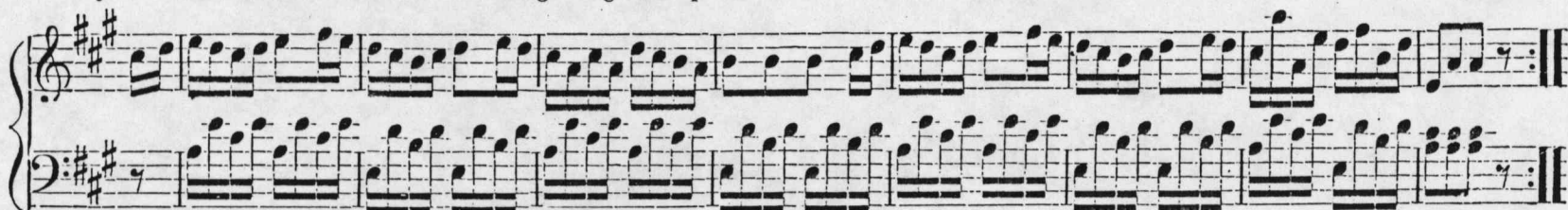


## LAMPLIGHTER'S HORNPIPE.



First couple cross over and go between second and third couples facing out, join hands and balance three on a side and swing the right hand person —

Balance again, swing the left hand person, and swing partners half round [with right hand —



First couple down the centre, back and cast off —

Right and left —

## SPIRITS OF FRANCE.



First and third couples balance, and swing six hands half round —

Same couples balance again, six swing round to place —



First couple down the centre, back and cast off —

Right and left.

## THUNDER HORNPIPE.

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



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

Ladies chain —

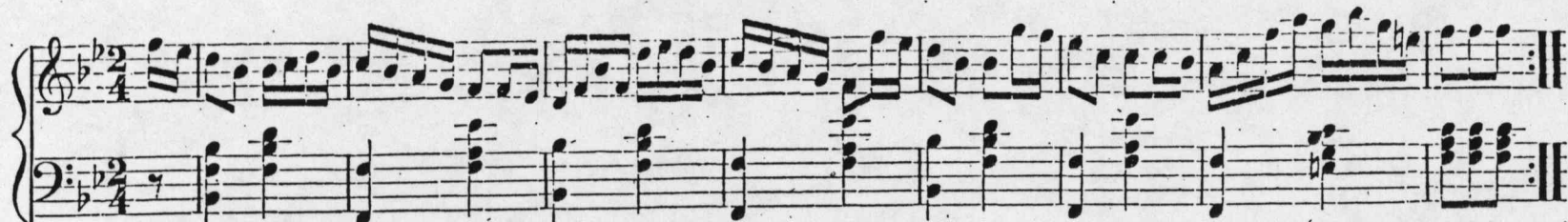


All forward and back, forward again and pass on to next couples (every other couple raise their hands while the others stoop and pass through) (turn around at each [end of the set.]

# WILDERS' HORNPIPE.

ANGENNETTE'S FAVORITE

93



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



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

Right and left.

# CAMPTOWN HORNPIPE.



First couple down the outside, back —

Down the centre, (swing at the foot half round,) up the centre (lady on the gentleman's side) and cast off —



Ladies chain —

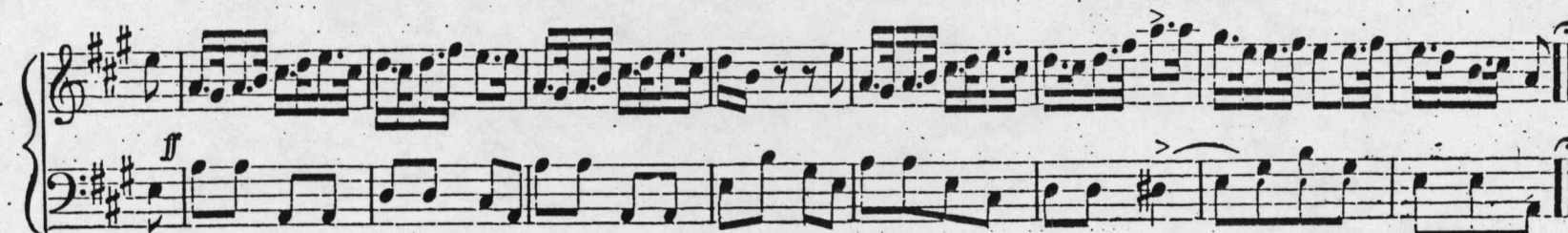
First couple balance, and swing to place.

# JORDAN IS A HARD ROAD.



First couple balance, cross over and down the outside —

Balance at the foot, cross over, up outside —



Down the centre, back and cast off —

Right and left.



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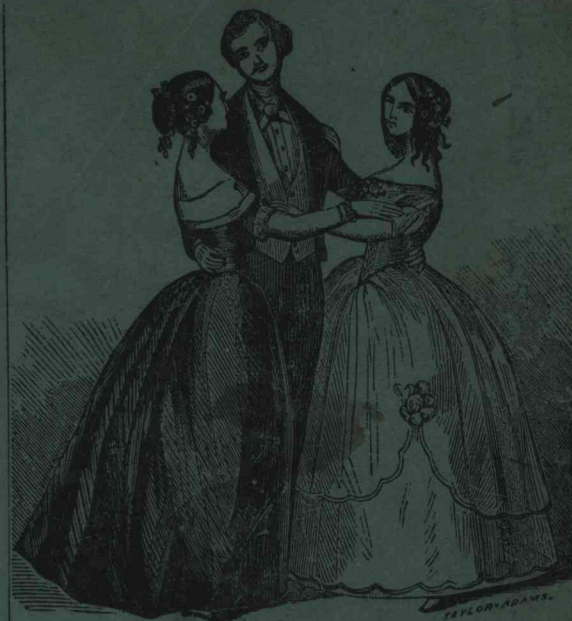
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FANCY POLKA STEP.



LA MADRILAINNE



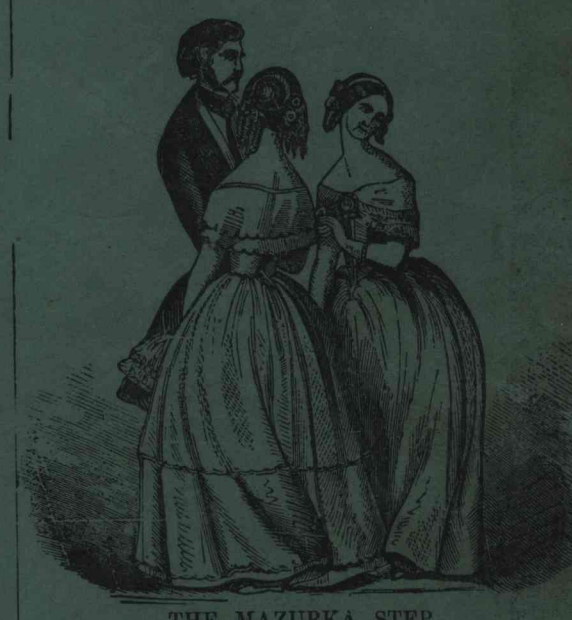
FANCY FRENCH COTILLON



COTILLON CHANGE, FORWARD AND BACK.



FIVE STEP WALTZ.



THE MAZURKA STEP.



POLKA REDOWA.



SCHOTTISCHE.



COTILLON CHANGE, FORWARD TWO.