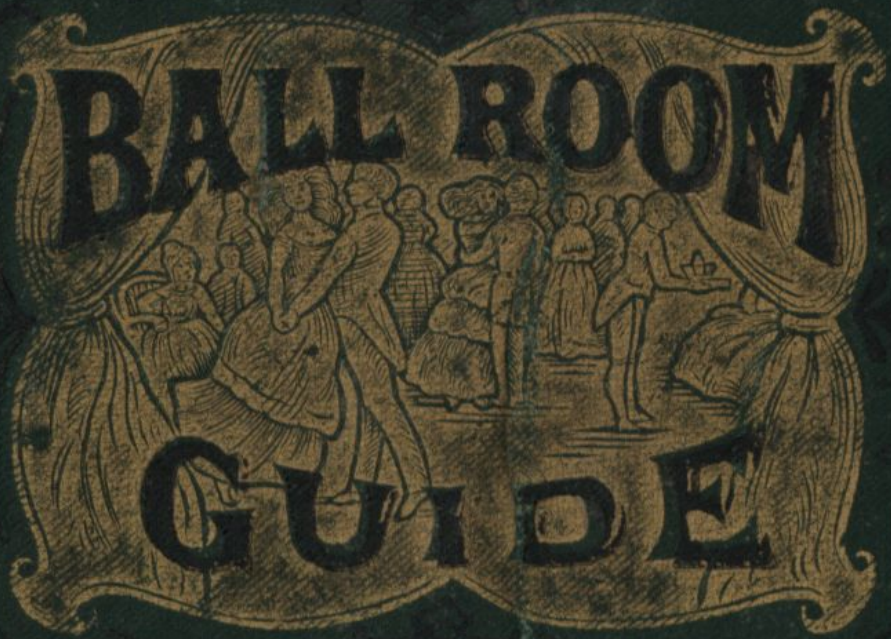
YOUENS'

BALL ROOM GUIDE



WORDS & MUSIC

YOUENS'S

DANCE ALBUM

AND

BALL-ROOM GUIDE.

Words and Music.

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DANCING.

THE Ball Room should be an assemblage of elegance, vivacity, and good humour, united with the utmost purity and propriety of conduct. No gentleman should venture to enter a Ball Room without having learnt to dance, and in every respect to conduct himself so as to impress the idea of feeling himself perfectly at home; nor should he attempt to dance, without having a competent knowledge of the figures, which are in general simple and easily learned.

Perfect ease of manner, free from restraint, and entirely removed from affectation or effrontery, are essential requisites in a gentleman, as the ability to dance does not alone give him the title, unless it is joined with good sense and an obliging disposition.

No preference should be shown in a Ball Room, as it is quite out of place there, and only suited for private life: it is not a place to make love in, but for universal urbanity and agreeable association. As ladies are not privileged to ask gentlemen to dance with them, it is the duty of gentlemen to see that they are not sitting down for want of partners, for it is a breach of good manners for them to stand listless or inactive while ladies are wanting partners; and in the event of a refusal on the part of the lady (which will never occur if the

gentleman is *au fait*, unless the lady is engaged or fatigued), do not solicit her hand for the next dance, but beg her to be so condescending as to name when she will be disengaged, and having obtained her promise, be sure to be in attendance at the time, as no apology can be an excuse for forgetfulness on such an occasion. While standing up to dance you may converse with your partner and not with another lady: you must recollect that in return for the honour done you, you are bound to show your partner the most polite attention. When the dance is finished conduct her to a seat, and pay those attentions which will suggest themselves to every cultivated mind; as an inactive or absent behaviour is very reprehensible in a Ball Room. It is the privilege of the lady to command the unlimited attention of her part-

ner; but as every one always wishes to do everything in her power to secure the happiness and enjoyment of others, she will never use the privilege so as to make that a task which should be a source of delight and pleasure.

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QUADRILLE.

FIRST SET.

FIRST FIGURE.

FIRST and opposite couples right and left set and turn partners. Ladies' chain. Promenade round.

SECOND FIGURE.

Top couples advance and retire, cross over, advance and retire, and re-cross. Set and turn partners.

THIRD FIGURE.

First lady and opposite gentleman cross over, raising right hands, back giving left, all four set in a line, and half promenade. First lady and opposite gentleman advance and retire twice, bow and curtsey, top couples advance and retire, half right and left.

FOURTH FIGURES.

* *Trenise.*

First couple advance twice and retire, second time the lady remains at the left of opposite gentleman. Two ladies cross over and change sides while first gentleman passes between them. The same repeated, to places, set and turn partners.

* *Pastorale.*

First couple advance twice, second time leaving the lady at left of opposite gentleman. The three advance and retire, second time leaving the ladies with first gentleman, who retires alone; gentleman and two ladies advance and retire, advance again and join hands in a circle, going half round to opposite places, half right and left.

FIFTH FIGURE.

All join hands, advance and retire twice; the first and opposite couples advance and retire, then cross over, repeat to places, ladies' chain.

* Omit either Trenise or Pastorale.

LANCERS.

FIRST FIGURE.

Top lady and opposite gentleman advance and set, turn with both hands. Top couple lead between opposite couple, return outside, all set and turn at corners.

SECOND FIGURE.

First couple advance and retire, again advance, leaving the lady in the centre. Set and turn to places, all advance and retire in two lines and turn partners.

THIRD NEW FIGURE.

Four ladies advance and curtsey to each other, ladies hands across while the gentlemen move half round, return to places (second and fourth time the gentlemen advance and bow to their partners).

FOURTH FIGURE.

Top couple advance to the couple on the right and bow and curtsey, then to couple at left, all four change sides, the leading couple turn with right hands to places, right and left with opposite couple.

FIFTH FIGURE.

* Grand chain, first couple promenade round and face the top. Side couples fall in behind them, forming two lines, change places with partners and back. The ladies turn in a line to the right, the gentlemen to the left; each couple lead up the centre, the ladies in one line and gentlemen in another. All advance and retire, turn partners to places, finish with grand chain.

* Commence with the Music.

DOUBLE LANCERS,

FOR SIXTEEN.

FIRST FIGURE.

Two top ladies and opposite gentlemen advance and set, turn with both hands. Two first couples inside, returning outside, eight gentlemen set and turn ladies at the left, etc.

SECOND FIGURE.

First and opposite couple on the right advance and retire, advance again, leaving ladies in centre, set to partners and turn to places. All set in a circle, etc.

THIRD FIGURE.

Eight ladies advance and curtsey to each other and return to places, ladies hands across while gentlemen walk half round and back. Eight gentlemen advance and turn to partners and bow, gentlemen (facing partners) join hands and go all round, while ladies go half round and back.

FOURTH FIGURE.

First and opposite couple to the right advance to side couples on the right, *chassez-croisez* and turn with right hands to places. First and opposite couples right and left.

FIFTH FIGURE.

At the commencement (while the chord is played) every other couple step in the centre and form two circles. All grand chain. The two top couples promenade inside figure, returning to places with their backs turned to opposite couples. Side couples fall in, forming two lines, eight gentlemen on one side, ladies on the other. All *chassez-croisez*, ladies to the right, gentlemen to the left, meeting at the bottom of the quadrille, and all follow first couple to top. Advance in two lines and retire, advance again and turn to places, four couples remaining in centre. Finish with grand chain.

CALEDONIANS.

FIRST FIGURE.

First and opposite couples hands across and back again. Set and turn partners. Ladies' chain. Promenade round.

SECOND FIGURE.

First gentleman advances and retires twice, all set at corners and turn, each lady taking next lady's place on the right. All promenade.

THIRD FIGURE.

First lady and opposite gentleman advance and set, turn to places. Top couple lead between the opposite couple, return leading outside. All set at the corners and turn, then set in circle and turn to places.

FOURTH FIGURE.

First lady and opposite gentleman advance and stop, then their partners do the same, turn partners to places. The four ladies pass to right, each taking the next lady's place and stop. The four gentlemen pass to left, each taking the next gentleman's place and stop ; the ladies repeat the same to the right, then the gentlemen to the left. All promenade to places.

FIFTH FIGURE.

First couple promenade round. The four ladies advance to centre and retire ; gentlemen do the same. All set and turn partners. Grand chain half round. All promenade to places and turn partners, change sides, turn at corners (finish with all promenade).

LE
PRINCE IMPERIAL
QUADRILLE.

FIRST FIGURE.

Top couples advance to couples on their right and bow. The gentlemen giving left hands to the ladies on the right, retire with both ladies to opposite place. Continued ladies' chain in centre, finishing opposite their partners. All set and turn partners. Repeat whole figure to places. Sides the same.

SECOND FIGURE.

Top gentleman and opposite lady advance and retire, again advance, giving right hand. The top lady crossing between to opposite place, both couples advance and retire, half ladies' chain to places. All change sides, turning at corners with right hands and partners with left hands. The other couples repeat.

THIRD FIGURE.

Top couple advance, leaving the lady in the centre, facing her partner; they bow and curtsey. The opposite couple and sides successively repeat the same figure. The four ladies join hands and move round to the right until they all face their partners. The four gentlemen then advance and join the circle by giving their right hands to their partners, and their left to the ladies on the left. All set and turn to places. The other couples then recommence the same figure.

FOURTH FIGURE.

Top and bottom couples advance and retire, then advance again to the couple on the right, the top lady and bottom gentleman remaining at the sides. Six advance and retire twice. Top gentleman and opposite lady advance and retire, advance a second time and bow and turn to couple on the right. Hands four round. Half right and left to places.

* FIFTH FIGURE.

All commence with right hand to partners (the gentlemen remain in their places). The four ladies then give left hand to gentleman on the left and turn once round to the left, and pass on to next gentleman and turn round to the right, repeat with alternate hands to partners. Top gentleman and opposite lady advance and retire, advance again and turn. All set and turn partners. Repeat first figure, and conclude with each couple advancing to the centre and bowing.

* Commence with Music.

PARISIAN

QUADRILLE.

This is the first set danced in the original way without side couples, the figures being the same with the exception of the last, which is as follows :—Ladies' chain and double *l'été*, finishing with galopade.

MESCOLANZA.

(COUNTRY DANCE.)

Top ladies cross over, giving right hands to opposite gents ; re-cross with left hands and set in a line, turn to places, four ladies hands across, back with left hands, giving right hands to partners ; set in a cross and half turn ; set again and turn to places ; advance, retire and pass through.

MOSCOVIANS.

(A FAVORITE SET OF WALTZ QUADRILLES.)

FIRST FIGURE.

The first and opposite couples set and pass their partners round; half promenade. The first and opposite couples set and pass their partners round back to places. All set in a circle, turn partners to places.

SECOND FIGURE.

All set in a circle, and each gentleman passes the lady at his left into his partner's place. All promenade half round; all waltz to places. The figure repeated until the ladies resume their partners.

THIRD FIGURE.

First lady and opposite gentleman set in centre and turn with both hands to places, then the side couples *pousette.*

FOURTH FIGURE.

First couple waltz round inside the figure, chain half round, all promenade to places and turn partners under the arm; each lady waltz with gentleman at the right, and then the next gentleman, again repeated with the other gentlemen, till the ladies resume partners and places. First and second couples *pousette* at the same time; the third and fourth do the same.

GALOPADE

QUADRILLE.

Danced by four couples standing *en oblique*, and not waiting between the figures.

All eight galopade to corners. Top couples right and left. Sides repeat. Set and turn partners.

All eight galopade, etc. Top couple ladies' chain. Sides repeat. Set and turn partners.

All eight promenade, etc. Top couples inside returning outside. Sides repeat. Set and turn partners.

All eight promenade, etc. Four ladies advance and retire; gentlemen the same. Double ladies' chain. Set and turn partners.

All eight promenade. Top couples *pousette*. Sides repeat. Set and turn partners. All eight promenade, for finish.

GALOP.

Gentleman (with partner) commences with four *chassez* steps to the left, turning at the fifth bar, continuing with alternate feet to the end.

DOUBLE QUADRILLE.

FIRST FIGURE.

Set in a circle and turn partners. First and third couples advance and retire half, right and left side couples the same. All galop to places. Side couples repeat.

SECOND FIGURE.

Four ladies advance and retire, set to right and left, join right hands and cross over; set to right and left, join left hands to re-cross, and turn partners. Gentlemen repeat.

THIRD FIGURE.

First and third couples ladies' chain, then advance and retire, and set to right hand couples, hands four across and back, separating to places. All set at corners and turn. Side couples repeat.

FOURTH FIGURE.

Four ladies advance and retire, gentlemen the same. Four ladies hands across, left hands back, giving right hand to partners. Set and turn to places. Set in a circle. Gentlemen repeat.

FIFTH FIGURE.

All eight galopade. First and third couples advance and retire. All galopade half round. First and third couples advance and retire. All galopade round to places, ladies' chain. Double side couples repeat.

COULON

QUADRILLE.

FIRST FIGURE.

Top and opposite couples right and left while side couples do the ladies' chain outside them. All set to partners. Double ladies' chain. Half promenade. Top and bottom couples right and left while side couples grand chain round them.

SECOND FIGURE.

Top lady and lady on her right perform *l'été* with the two opposite gentlemen (making a semicircle to the left in crossing). The other four repeat.

THIRD FIGURE.

Top lady and opposite gentleman and the lady on her right with opposite gentleman perform *la poule* at the same time, setting to each other in two cross lines. The other four repeat.

FOURTH FIGURE.

The top and bottom couples dance the figure with the couple on their right, the latter do the same with first and opposite couples.

FIFTH FIGURE.

All galopade round. Top and bottom couples advance, side couple advance, each retires after the other. Top and bottom couples cross over to opposite places ; sides cross over, repeat last figure and regain places. Double ladies' chain

MAZURKA

QUADRILLE.

FIRST FIGURE.

First couple advance and return to places. The two opposite couples *appell* and turn partners. The two opposite couples *traversez*, the ladies change sides with partners when in the centre. All advance to the centre and return, turning partners to places. The second couple advance and return to places. The two opposite *appell* and turn partners. The opposite couples *re-traversez*. All eight advance to the centre and turn partners to places.

SECOND FIGURE.

The first lady advances to the centre while the gentleman makes the *appell*. The gentleman advances to the centre to join his partner while the lady makes the *appell*, turn partner to places, *traversez*, as in the first figure. All eight advance, etc. The figures repeated by each of the couples.

THIRD FIGURE.

The first couple advance to the centre and return twice (facing each other). The two opposite couples turning twice and turn partners, *traversez*, as in the first figure. All eight advance, etc.

CIRCASSIAN CIRCLE.

(OR CIRCULAR WALTZ.)

The couples stand in a circle, each couple facing the other, all commencing the figure at one time, forming the square similar to the Spanish dance, then double *pousette*, continuing the figure with the other couples until the same couples meet and all waltz round.

CIRCASSIAN COUNTRY DANCE.

All right hands across. Set and turn partners. Ladies' chain. Promenade to next couple.

SPANISH WALTZ.

The couples stand in the same manner as for a country dance, except that the lady and gentleman at top change places previous to the commencement of the figure; they then set with second couple, and then to partners twice. Repeat the same figure with hands joined, and all four *pousette*, leaving second couple at the top, the first couple then continue with third couple.

WALTZ

COTILLON.

(*Places the same as a Quadrille.*)

The first couple waltz round inside the figure.

The first and opposite ladies cross over.

The first and opposite gentlemen the same.

The side and opposite ladies repeat this figure, and then their partners.

First and opposite couples waltz to places; side couples the same.

Each gentleman then takes his partner's right hand and sets, passing her under his arm to the next gentleman, forming a grand chain and *pirouette*, with ladies all round, the gentlemen retaining their places.

Side couples separate and join hands with top and bottom couples. All advance in two lines, cross and repeat to places.

Four couples waltz round, other couples repeat.

POLKA MAZURKA.

This dance is a combination of the Mazurka and Redowa steps, and can be danced by any number of couples.

1st step, gentlemen slide left foot to the left. 2nd. Hop on the right foot. 3rd. Hop again on right foot (raising left foot behind). 4th. Slide left foot to the left. 5th. Hop on right foot. 6th. Hop on left foot (raising right foot behind).

Begin again with right foot, repeating this figure three times, using the galop step to the right at the seventh and eighth bars.

Sixteen Redowa steps for second part.

REDOWA

WALTZ.

In the original figure (now omitted) the gentleman takes the lady's left hand and leads her round the room the first eight bars of the music, both inclining to the right at the first bar, to the left at second bar, then places his lady before him, she then uses the back step, while he does the forward one, during eight bars. Then commence the waltz. The gentleman with the left foot (and the lady with her right). 1st. Slide to the left. 2nd. Spring on right. 3rd. Spring on left (turning half round), begin again with order of feet reversed.

CELLARIUS

WALTZ.

This graceful dance is composed of two of the Mazurka steps; it can be danced by any number of couples.

The original figure is commenced by the gentleman taking the lady with her right hand, leading her forward with the sliding step. The waltz is then commenced, waltzing round and back again.

The next figure is executed with the hop step, changing the feet every four bars, when the waltz is performed again, varying it by sliding forward and back one measure each, and waltzing round two measures, and the dance is finished with the first figure (but is now much altered, both as regards step and figure, only one step being now used round the room).

VALSE À TROIS TEMPS.

(NEW STEP.)

1st. Gentleman springs left foot slightly backwards towards the left. 2nd. Slide right foot past the left in the same direction, turning round to the right. 3rd. Slide left foot up behind right foot. 4th. Slide right foot forward. 5th. Slide left foot forward. 6th. Slide right foot past the left.

LA GORLITZA.

The Gorlitza is danced in couples like the Polka, and the music is in slow 2-4 time; the step is seldom used except on the stage.

VALSE À DEUX TEMPS.

(GALOP STEP.)

Contains three times in a bar, like the usual waltz; but is otherwise divided, consisting of a *glissade* and *chassez*.

SCHOTTISCHE.

This extremely graceful dance is performed in couples as in the Polka, the figure being a *chassez* forward and back with four hops, etc., round.

Gentleman's step:—1st. Slide left foot to the left. 2nd. Bring right foot close up behind left foot. 3rd. Slide to the left again. 4th. Hop on left foot. Repeat with right foot.

(*Two Bars.*)

* Slide to the left and hop on left foot, and turn half round, then slide to the right and hop on right foot, turning quite round. (Repeated.)

(*Two Bars.*)

* The steps of either the *Valse à Deux Temps* or *Valse à Trois Temps* are now generally preferred.

DER STYRIEN.

(NEW DANCE.)

This admired dance is a combination of several steps, the time and figure being similar to the Polka Mazurka.

FIRST PART (16 Bars).

The gentleman commences (with partner) :— 1st. Slide left foot to the left. 2nd. Slide right foot to the left, pausing half way. 3rd. Complete slide (behind the left) with right foot (first bar). Repeat this again to the left (second bar).

(Third and fourth bars.) Slide again to the left, spring upon right foot behind left, and make a *pas* with left foot, finishing by rising on both feet and waiting a whole bar. Repeat same movement to the right (four bars), again to the left (four bars), and again to the right (four bars).

SECOND PART (16 Bars).

Redowa step (two bars), turning partner round to the right. Then repeat third and fourth bars of first part, repeat with right foot (four bars). Repeat again (eight bars).

THIRD PART (4 Bars).

One Redowa step to the left, and then third and fourth bars in first part (separating from partner and turning round on left foot), and bow to partners during pause in music.

FOURTH PART (32 Bars).

Redowa step (six bars), using steps of third and fourth bars in first part for seventh and eighth bars. Repeated with alternate feet four times. Finish at end of third part.

LA VARSOVIENNE.

FIRST FIGURE.

1st. The gentleman slides with the left foot; 2nd. Spring on right foot; 3rd. Spring on left foot; 4th. Slide on right foot, pausing one bar, turning half round. The step is again begun with the right foot repeating this figure four times.

SECOND FIGURE.

The usual step of the Polka Mazurka or Redowa is used at discretion, making a pause at the fourth bar. This figure is repeated four times. Lady using the same steps with order of feet reversed.

LA POLKA.

The original Figure of the Polka is as follows, but is now danced *ad libitum* :—

The gentleman's right hand holding lady's left, gentleman moving twice to the left, while the lady moves two to the right, which brings them nearly *dos-à-dos*, then reverse the movement, which brings them nearly *vis-à-vis;* they continue the movements round the room for eight bars, then hold each other as in waltz, and perform figures *en avant* and *en tournant;* then back the lady gracefully round the room. Waltz again round the room, sometimes turning the lady over to the left, and introduce the heel and toe step at pleasure. Repeat the waltz, then repeat the whole *ad libitum.*

LA TEMPÊTE.

(COUNTRY DANCE.)

Two couples stand side by side, facing their respective *vis-à-vis*. Any number of couples can be thus arranged.

All give right hands to partners and advance and retire twice to opposite couples.

All *vis-à-vis* couples *chassez-croisez en double*, each gentleman retaining his partner's hand, using eight galop steps to the left, *de chassez*, using eight galop steps to the right (repeat this figure). All advance and retire twice. Hands four round in the centre. Hands two round at the sides. Hands across in the centre. Same at sides.

All couples advance and retire, advance again and pass through. (The top couples passing the second couples in the next lines, where they re-commence the same figure.)

SIR ROGER DE COVERLEY.

(COUNTRY DANCE.)

The company stand in two lines, the ladies being opposite their partners.

The lady at the top and the gentleman at bottom, in the centre curtsey and bow, and then retire to places; the bottom lady and top gentleman repeat the same, then advance, and turn with right hand, then with left, finish with both hands. Top couple join hands and lead to the bottom of the dance; they then lead outside, gentlemen to the left, ladies to the right, all the couples from the top following them from the top, then lead up the centre, which will bring them to their original places, except the first couple, who are to remain at the bottom. The couple at the top lead off the same figures, which are repeated until the whole set have performed them.

FRENCH TERMS

USED IN

QUADRILLE DANCING.

A vos places, *back to your own places.*

A la fin, *at the end.*

A droite, *to the right.*

A gauche, *to the left.*

Balancez, *set to your partners.*

Balancez aux coins, *set to corners.*

Balancez en moulinet, *gentlemen and their partners give each other right hands across, and* balancez *in the form of a cross.*

Balancez et tours des mains, *all set to partners, and turn to places.*

Chaine Anglaise, *opposite couples right and left.*

Chaine des dames, *ladies' chain.*

Chassez-croisez, *do the* chassé *step from left to right, or right to left, the lady passing before the gentleman in the opposite direction, that is, moving right if he moves left, and vice versa.*

Chassez à droite—à gauche, *more to the right —to the left.*

Le cavalier seul, *gentleman advances alone.*

Dos-à-dos, *lady and opposite gentleman advance, pass round each other back to back, and return to places.*

Les dames en moulinet, *ladies give right hands across to each other, half round and back again with left hands.*

En avant deux et en arrière, *first lady and* vis-à-vis *gentleman advance and retire.*

En avant quatre, *first couple and their* vis-à-vis *advance and retire.*

Figurez à droite—à gauche, *dance to the right —to the left.*

La grande chaine, *all the couples move quite round the figure.*

La grande promenade, *all eight couples promenade all round the figure; back to places.*

La moulinet, *hands across. The figure will explain whether it is the gentlemen, or the ladies, or both, who are to perform it.*

Pas d' allemande, *the gentleman turns his partner under each arm in succession.*

Pas de Basque, *a sliding step forward, performed with both feet alternately in quick succession.*

Glissade, *a sliding step.*

Le Tiroir, *first couple cross with hands joined to opposite couple's place, opposite couple crossing*

separately outside them; then cross back to places, same figure reversed.

Traversez, *cross over to opposite place.*

Re-traversez, *cross back again.*

Vis-à-vis, *opposite.*

Figure en tournant, *circular figure.*

Tour des mains, *give both hands to partner, and turn her round without quitting your places.*

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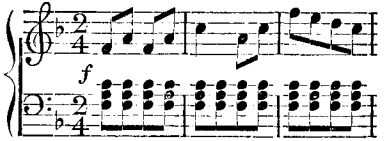

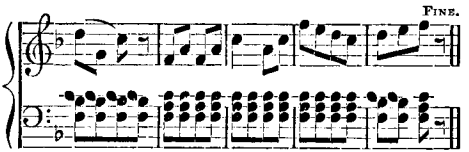

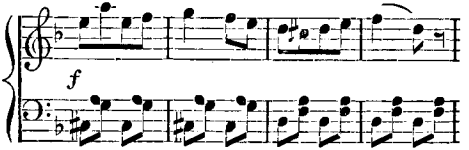

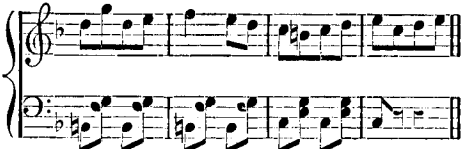

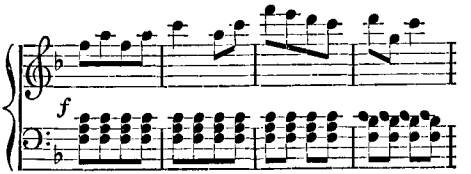

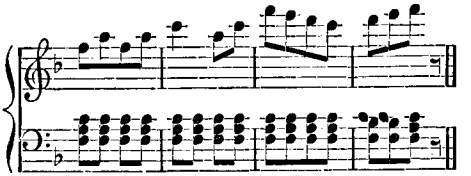

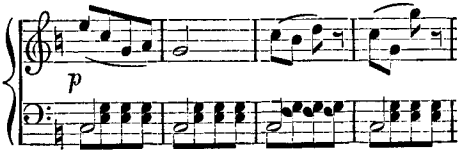

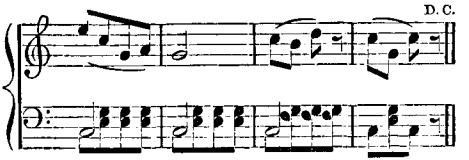

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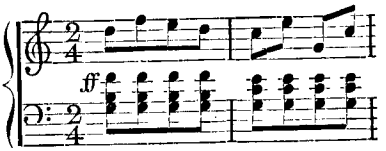

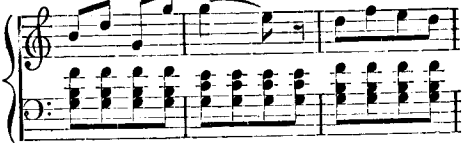

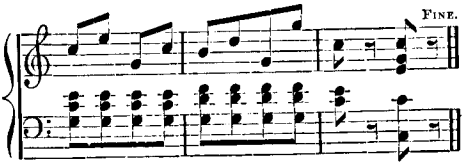

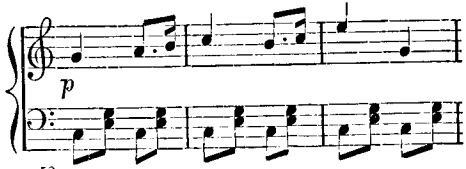

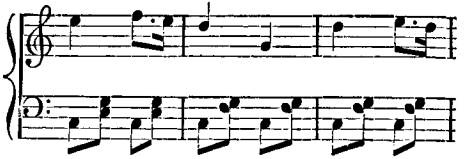

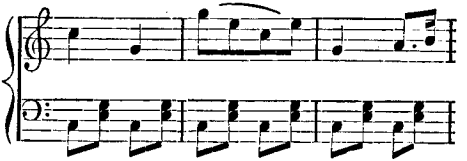

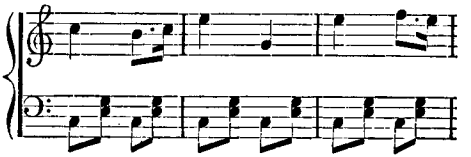

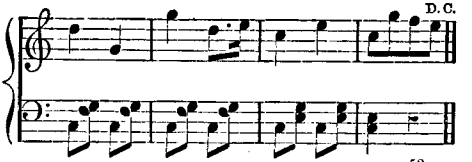

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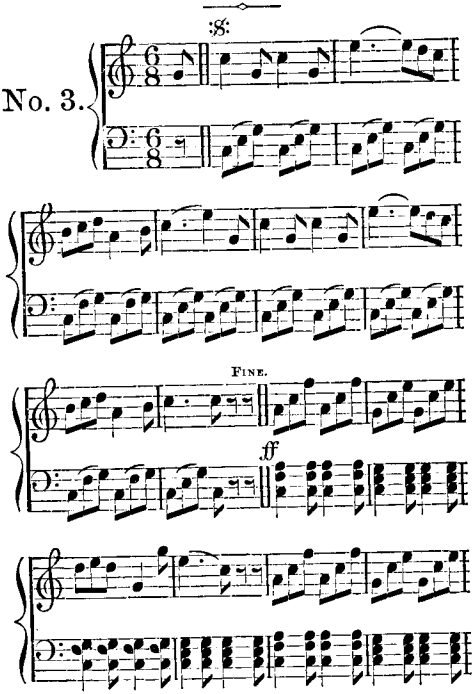

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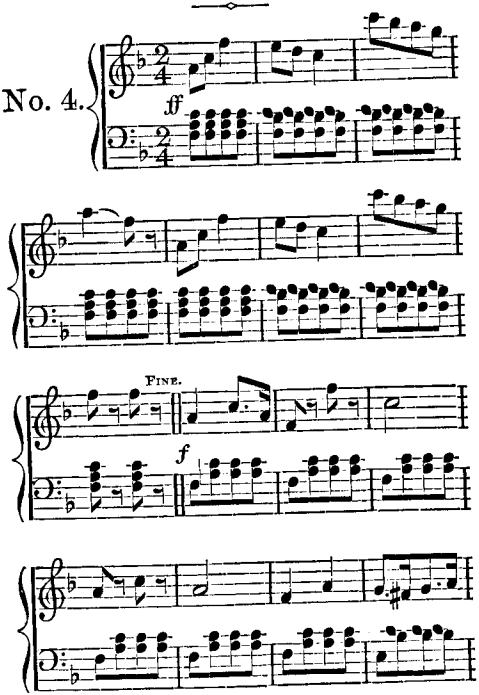

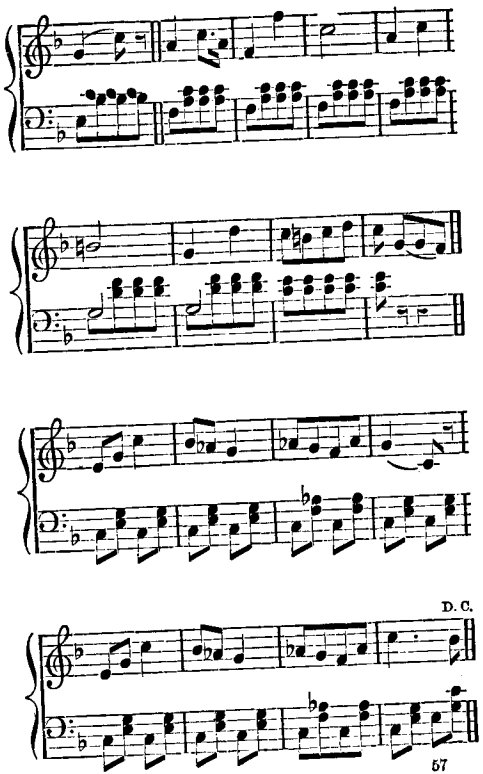

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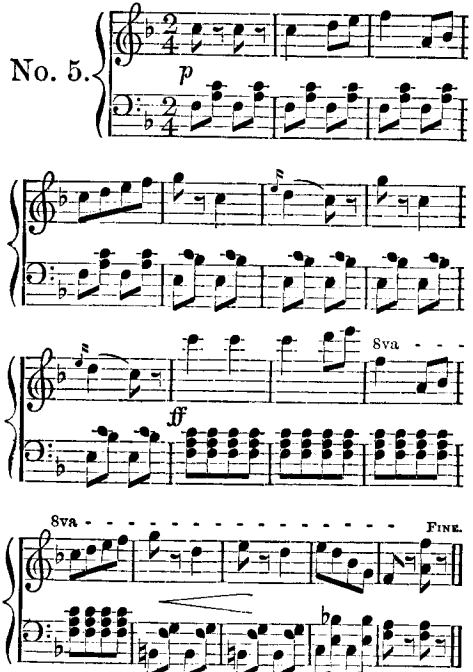

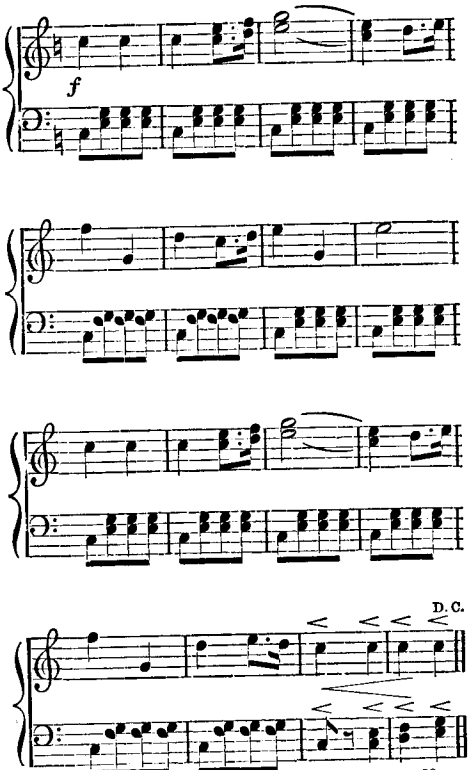

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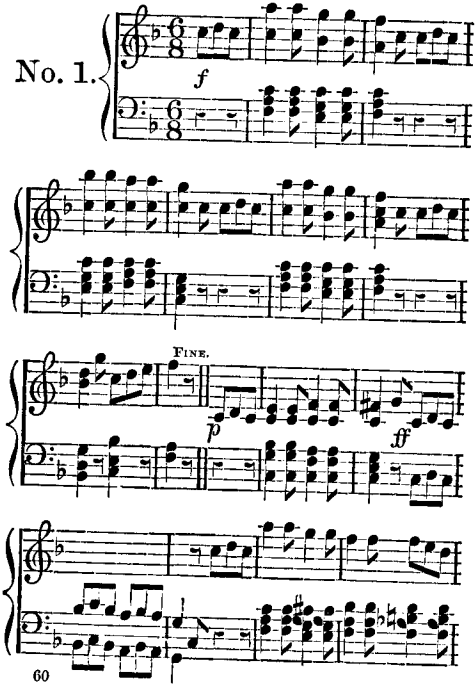

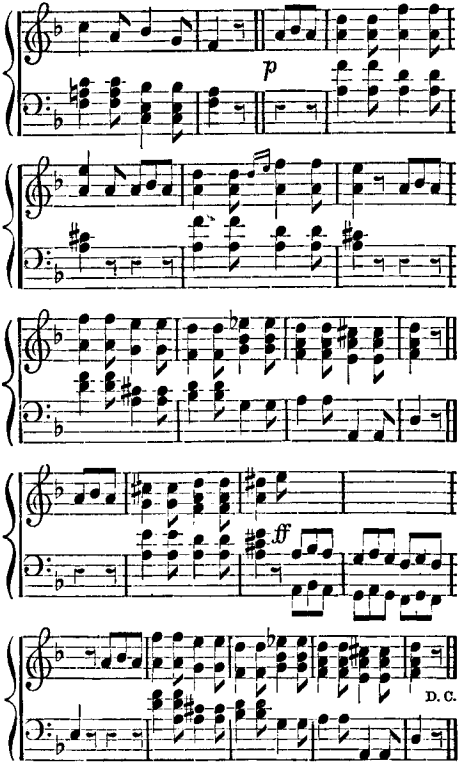

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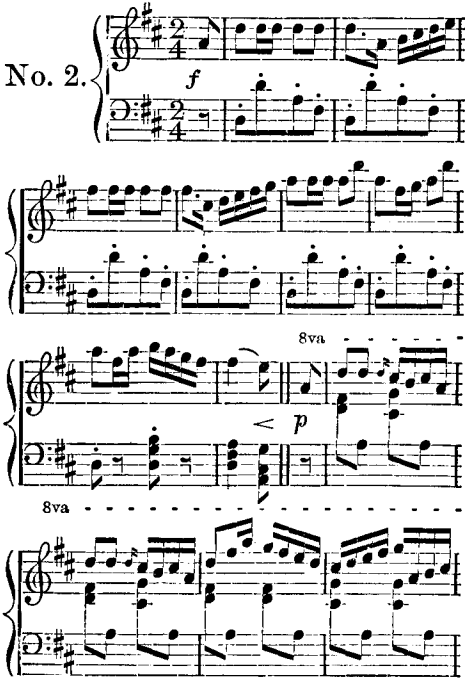

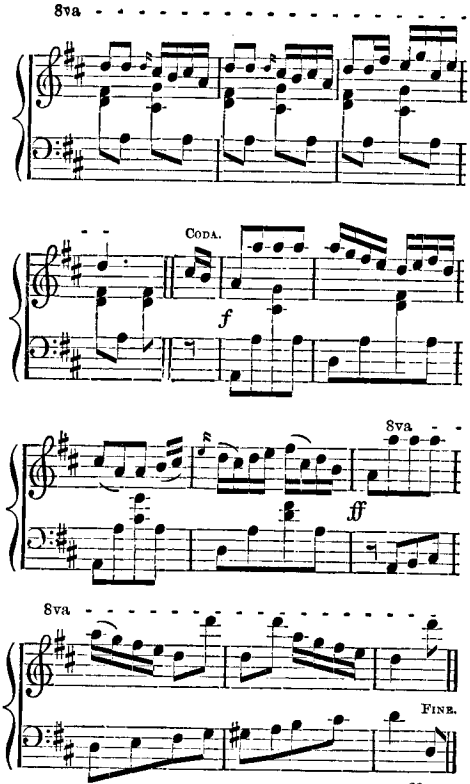

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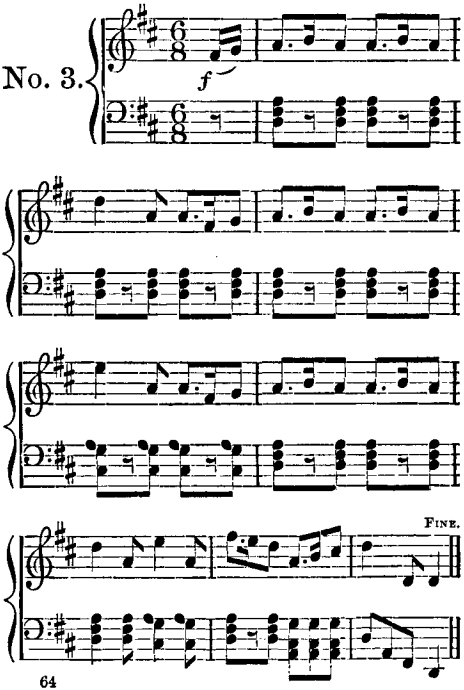

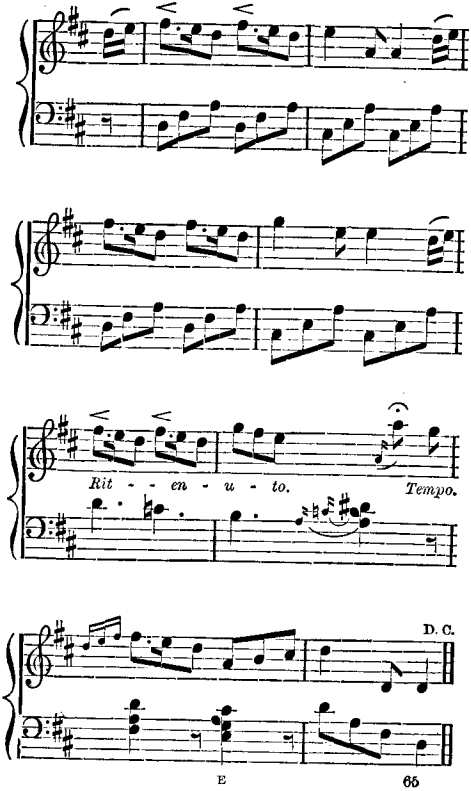

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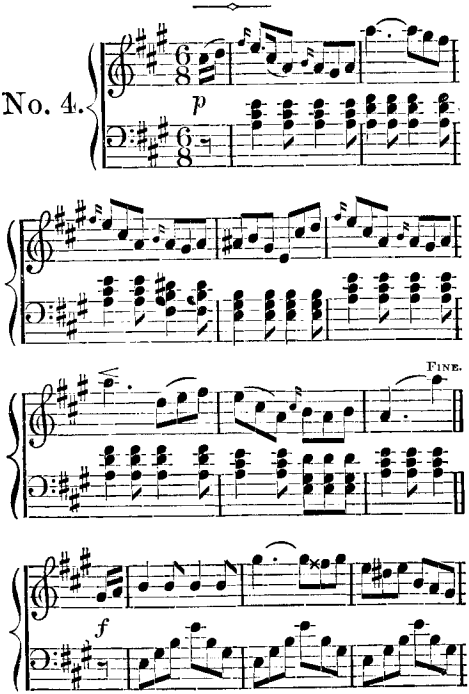

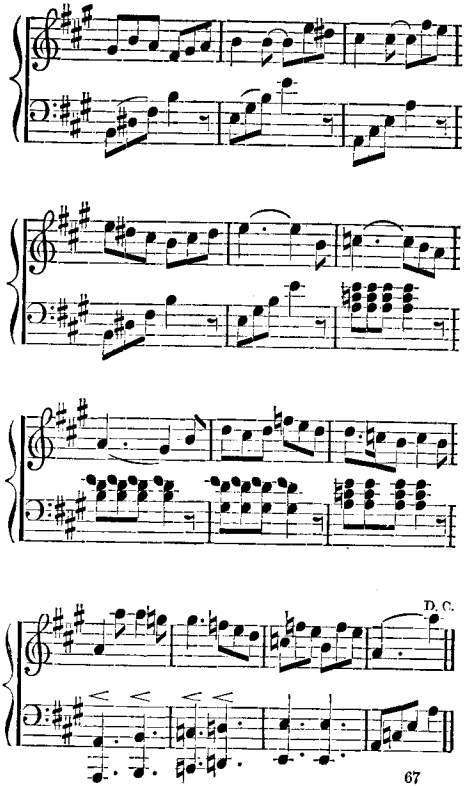

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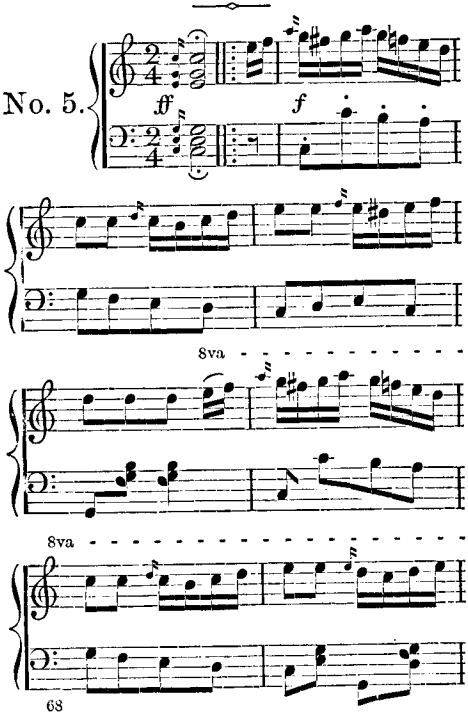

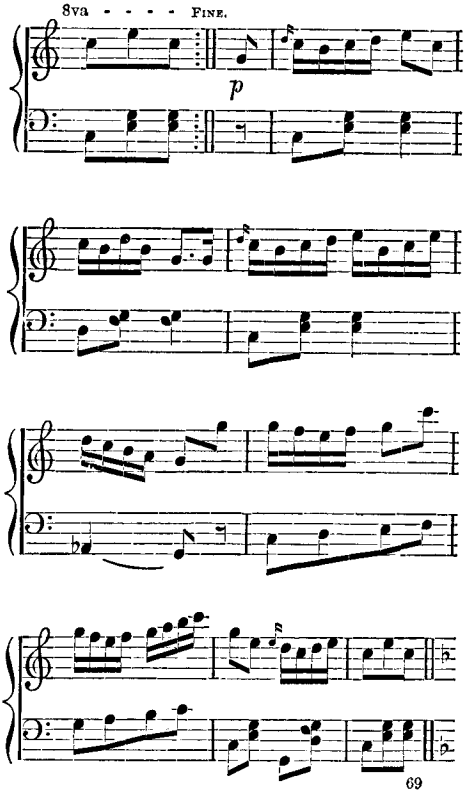

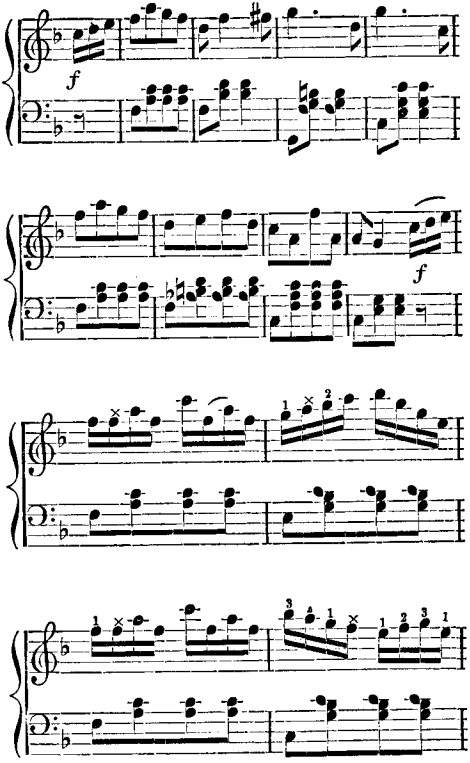
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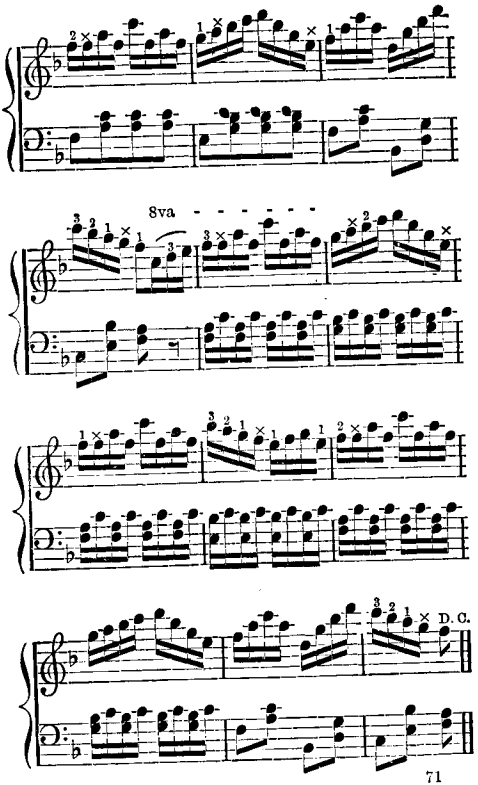
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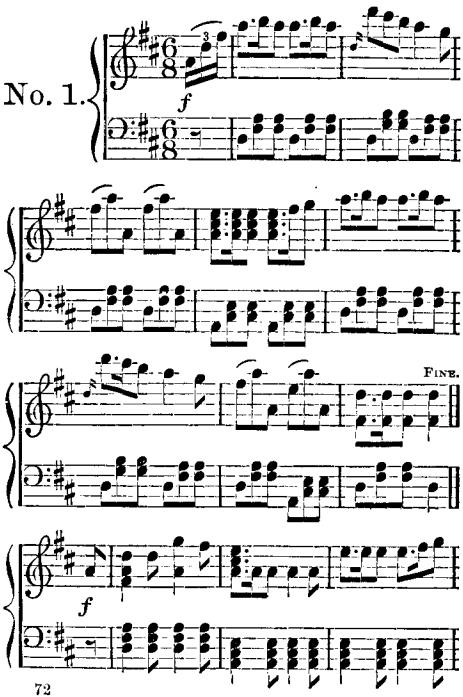

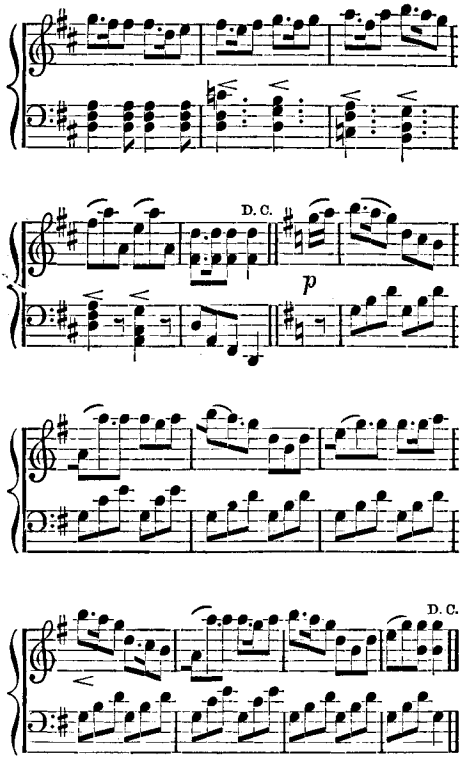

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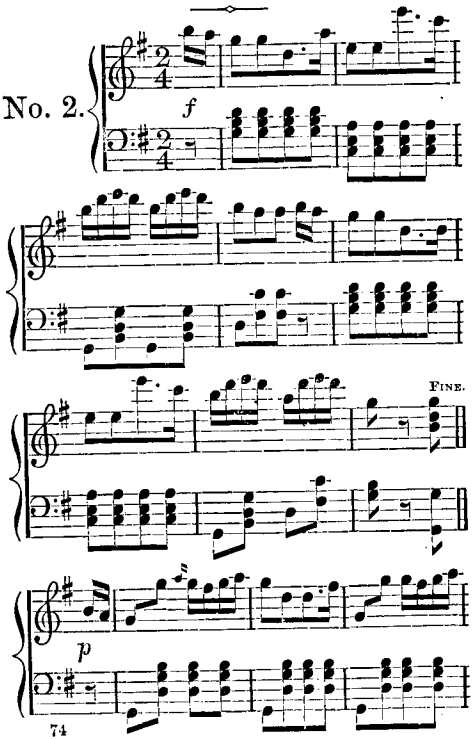

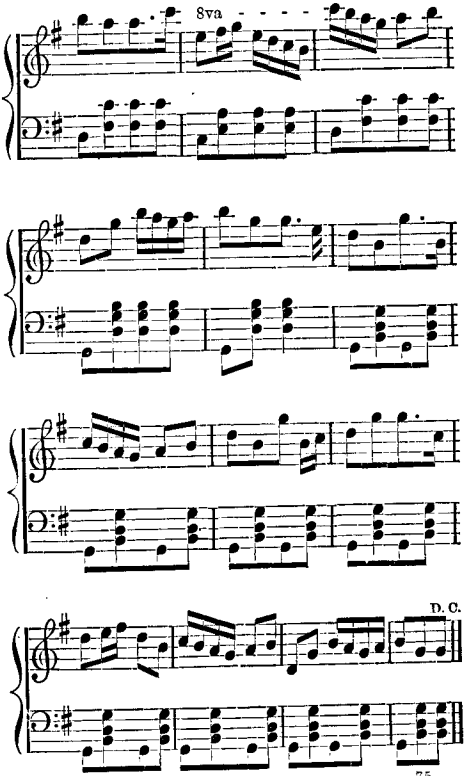

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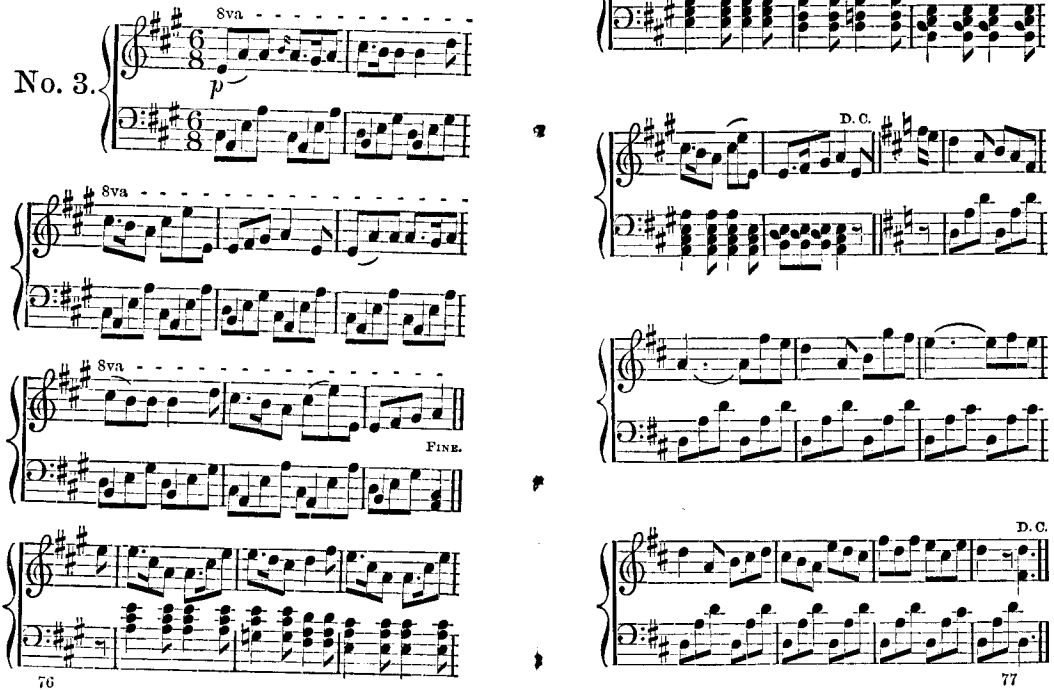

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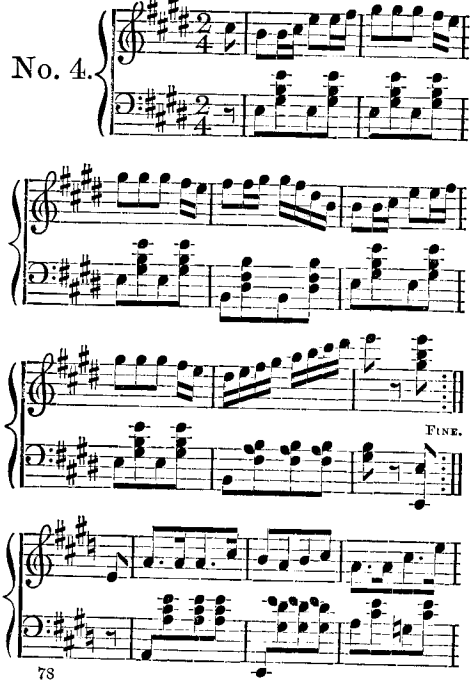

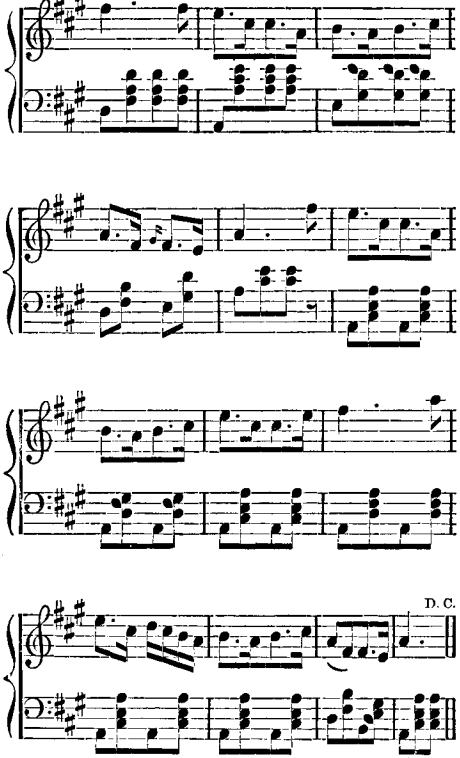

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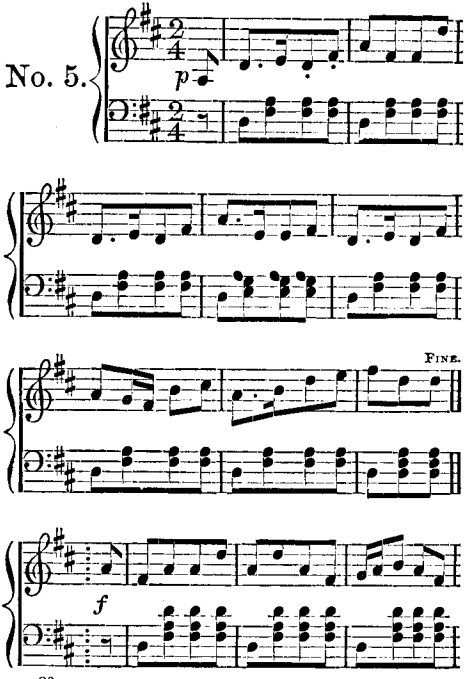

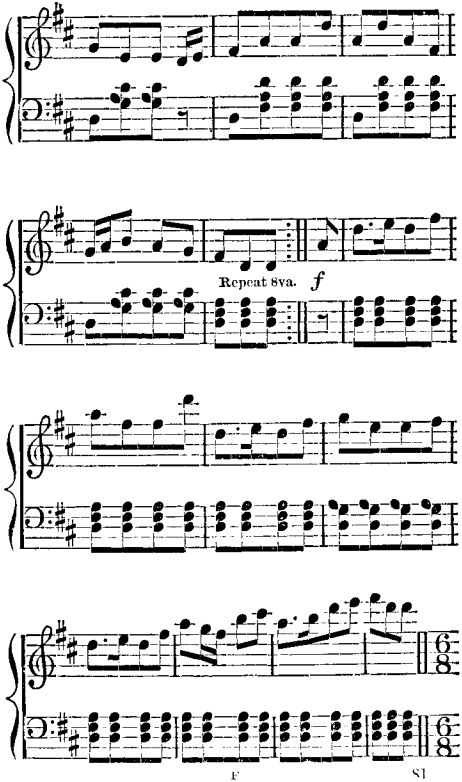

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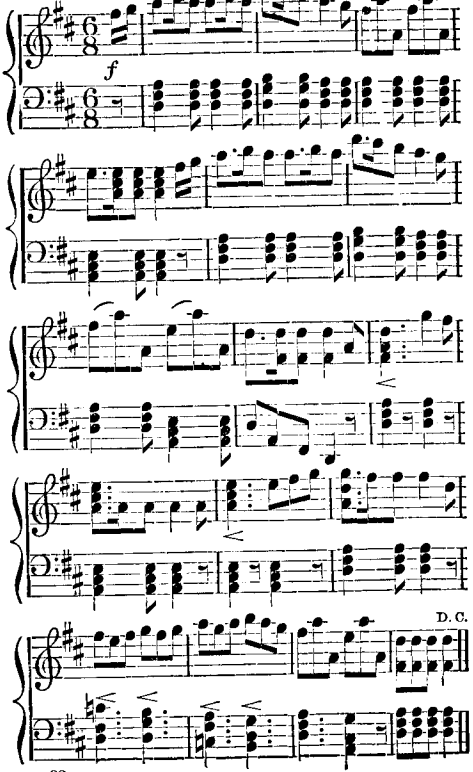

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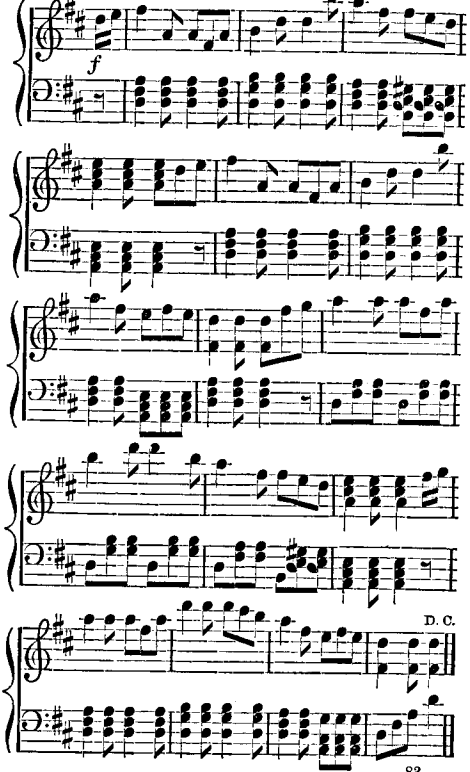

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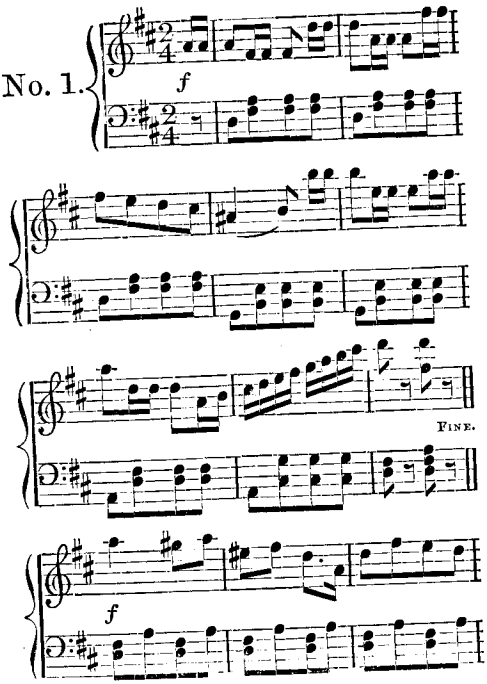

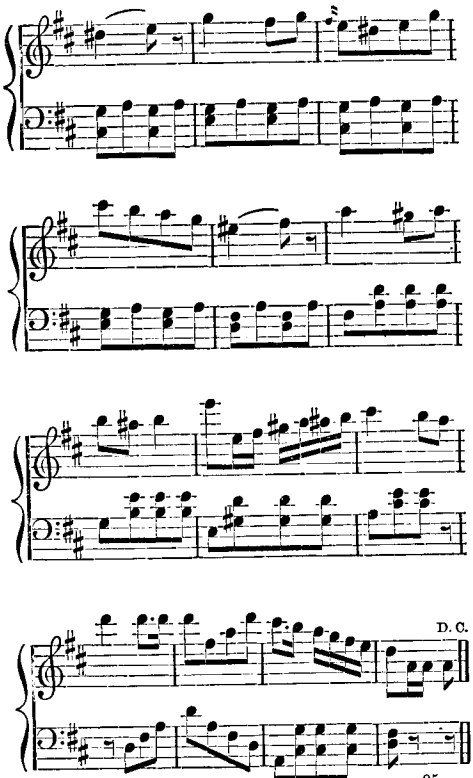

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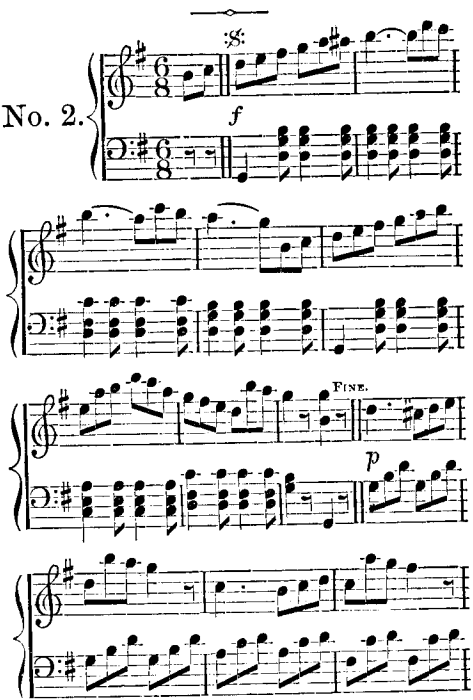

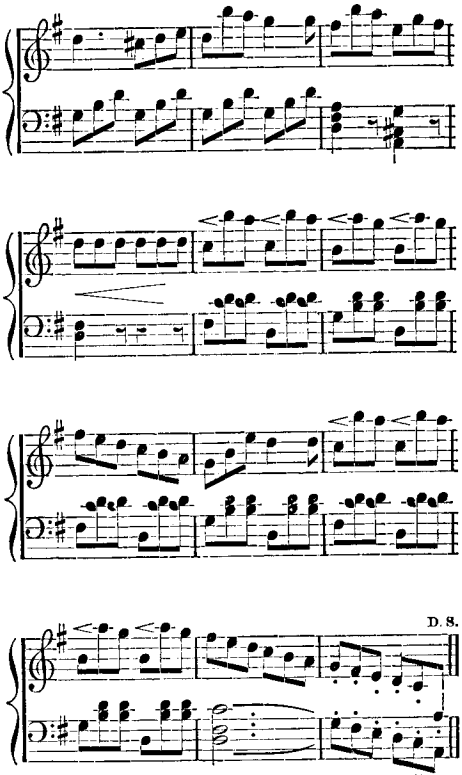

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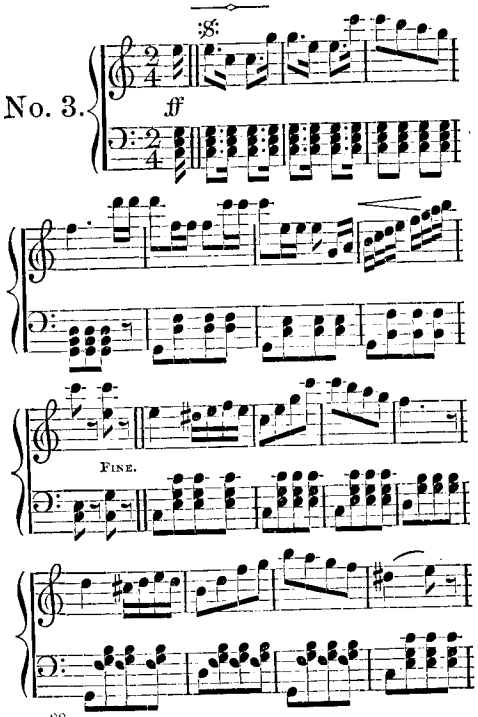

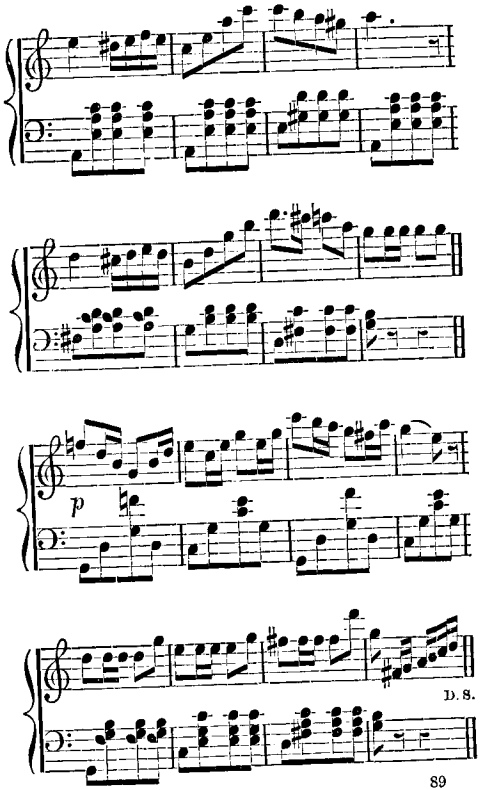

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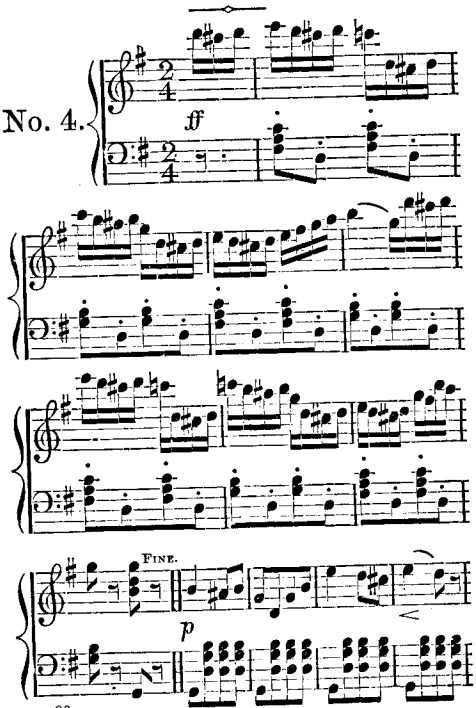

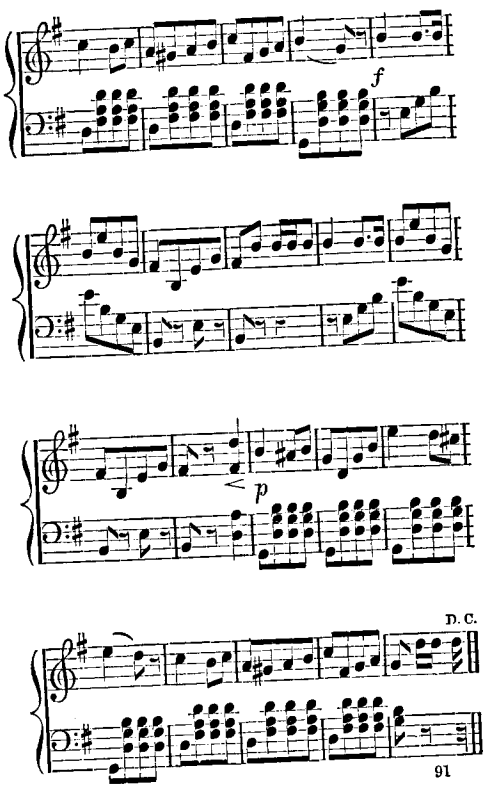

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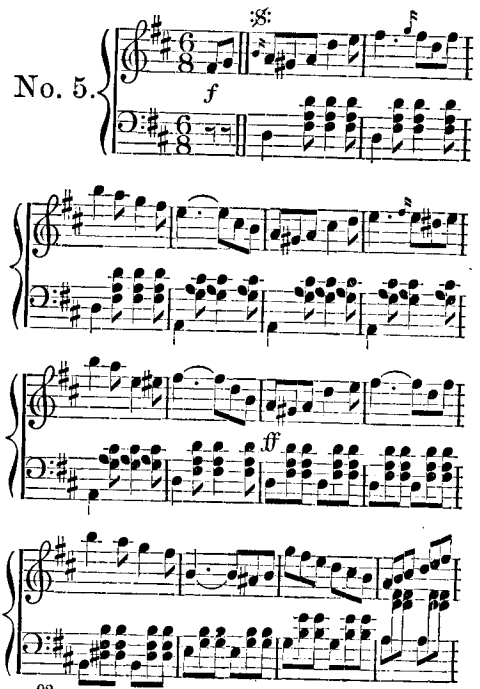

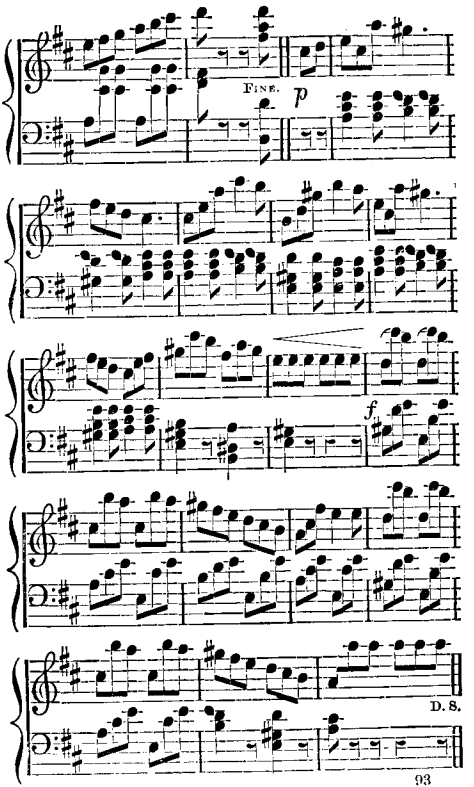

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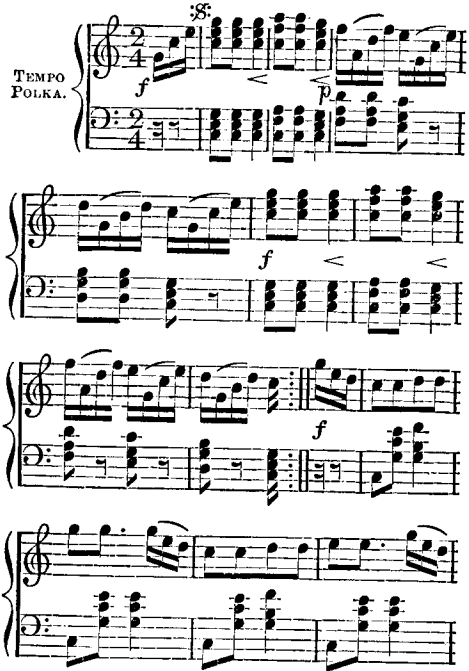

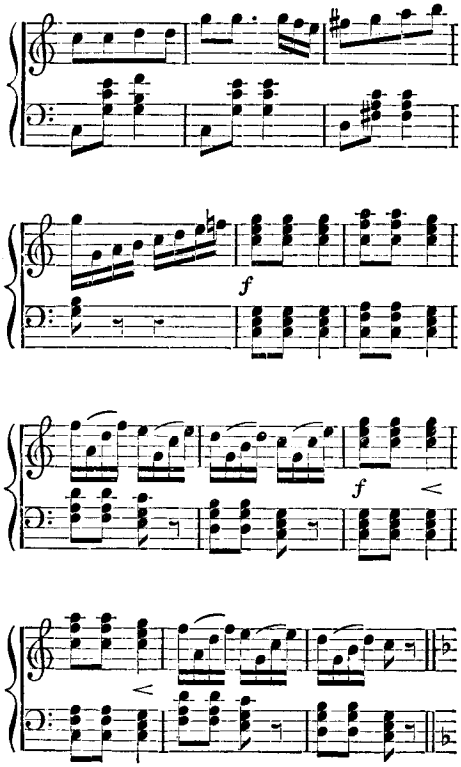

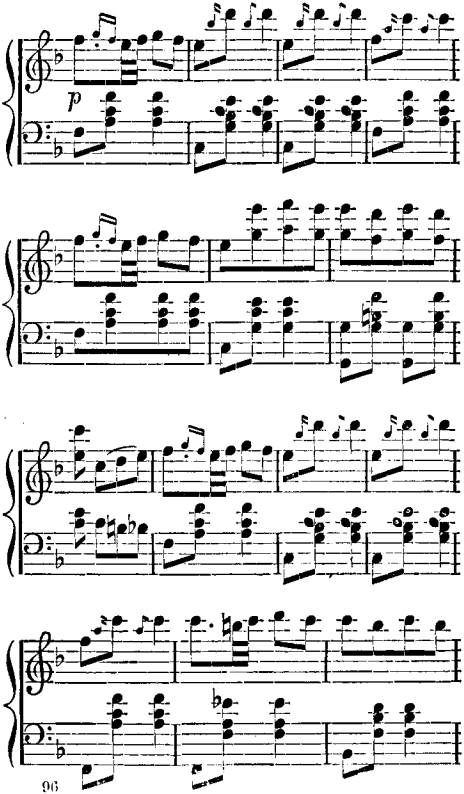
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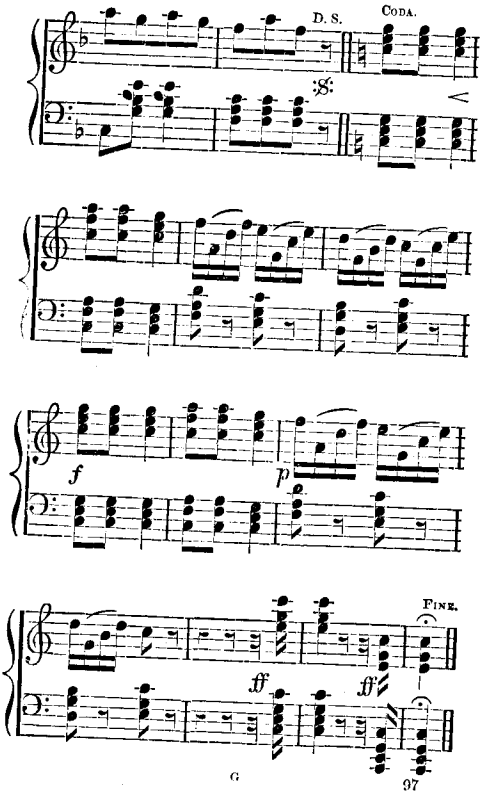
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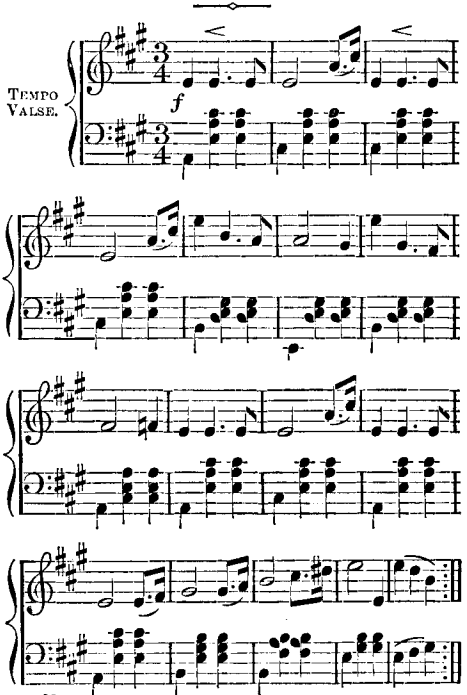

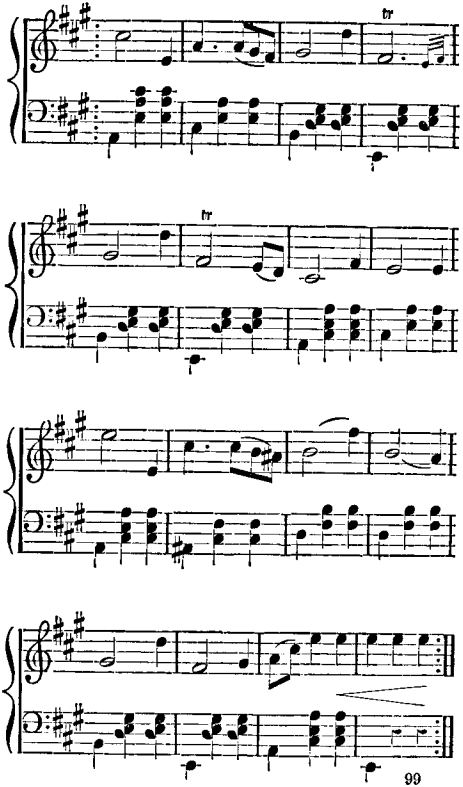

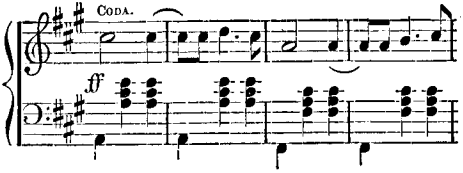
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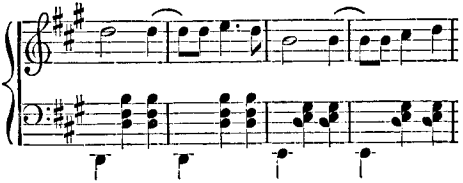

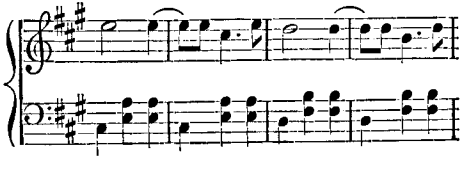

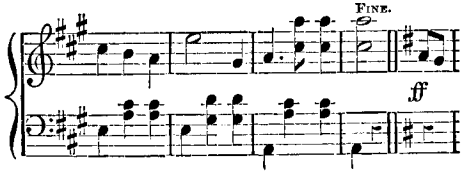
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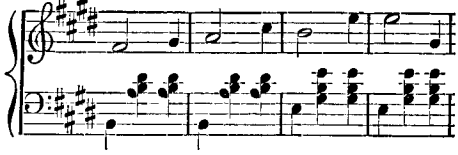
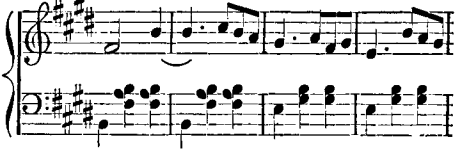
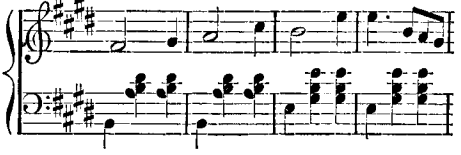
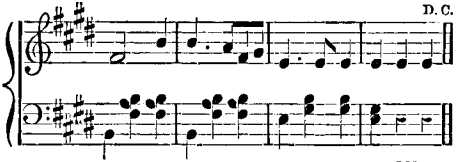
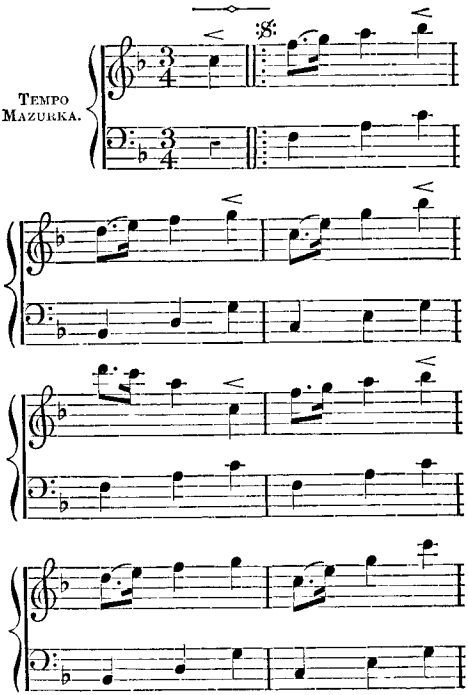


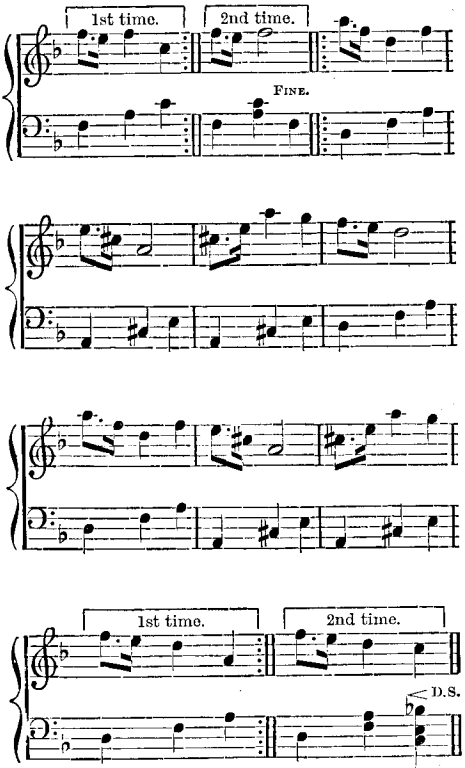




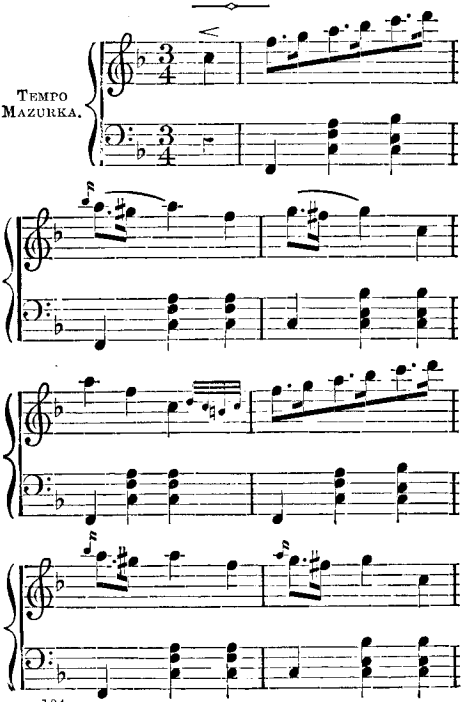

D. C.

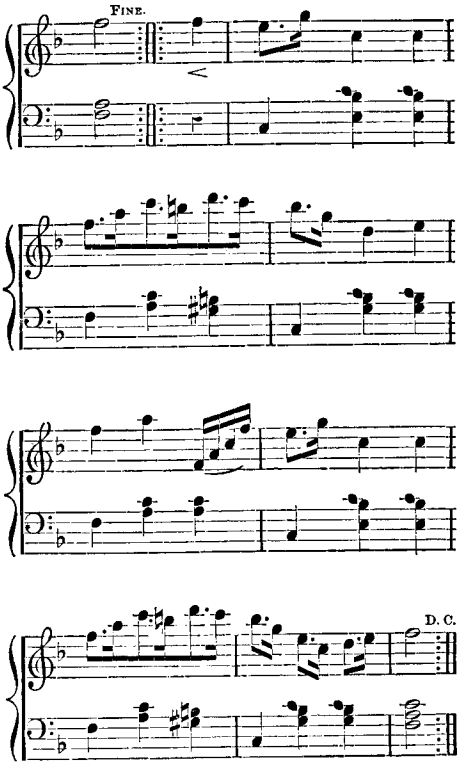
REDOWA.



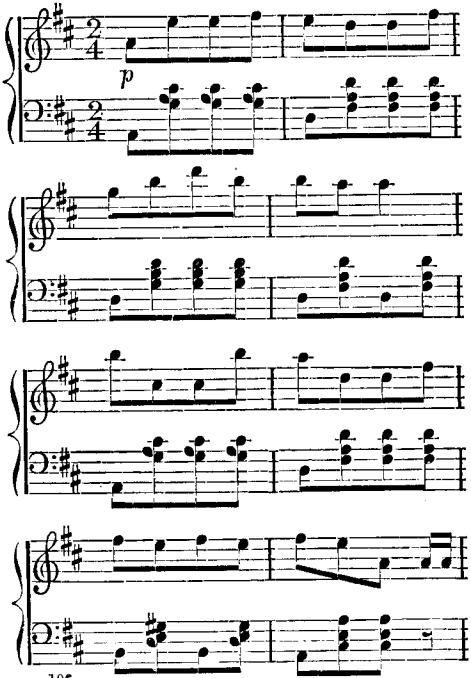


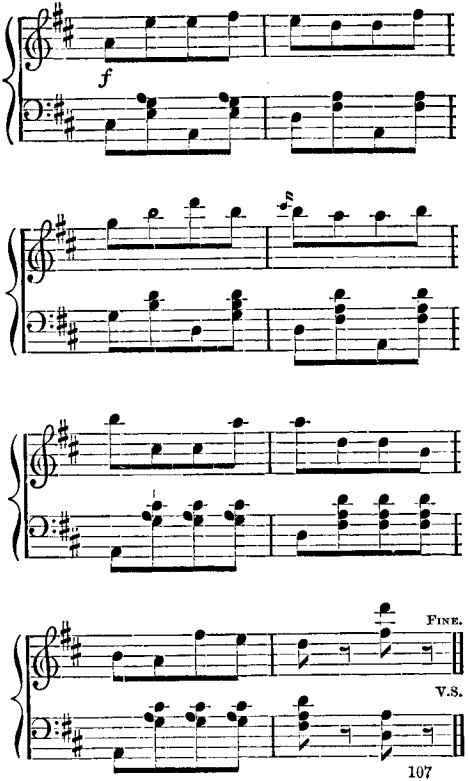
POLKA MAZURKA.

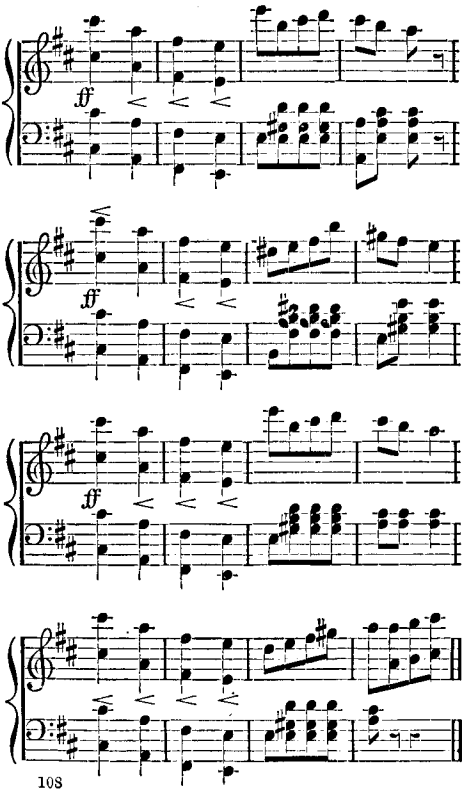




GALOP.



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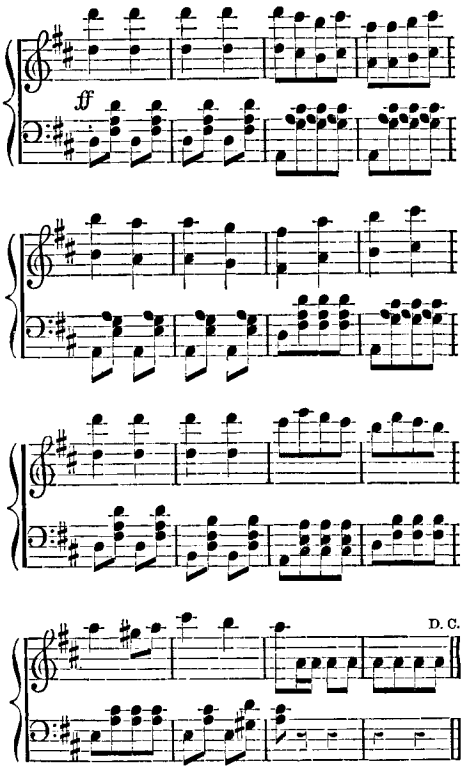
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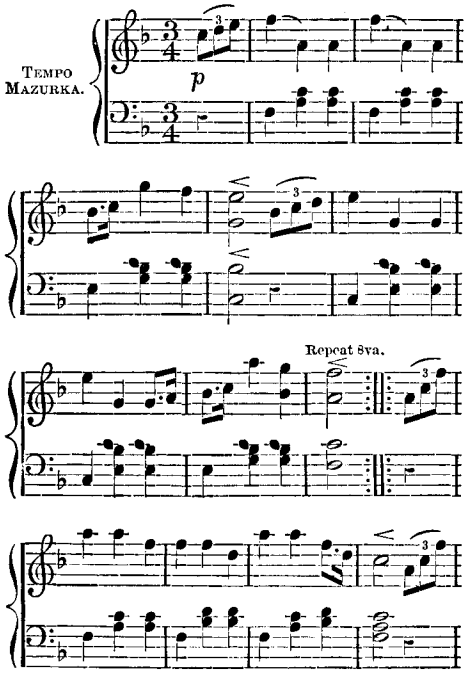
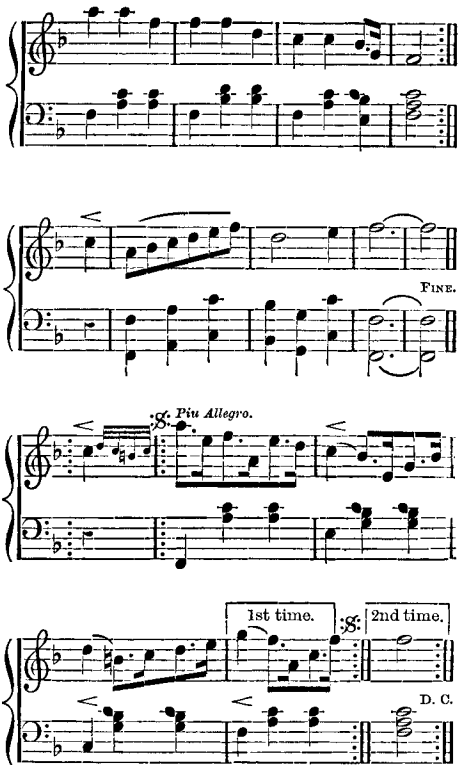
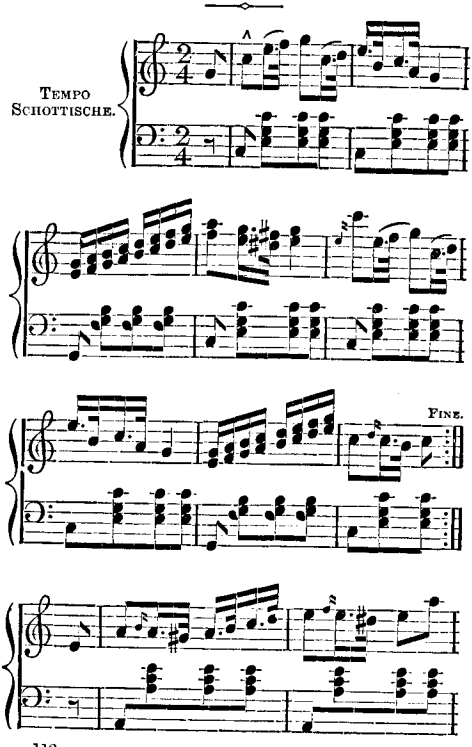
D. C.

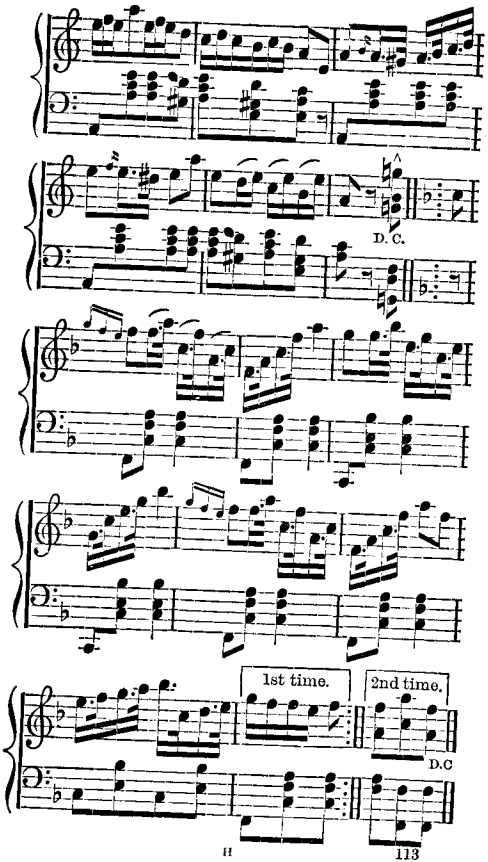
STYRIEN.


Tempo
Mazurka.
p
Repeat 8va.

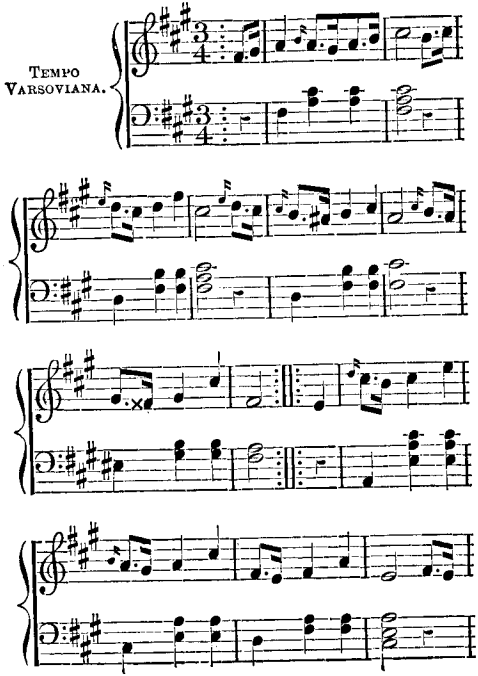

Fine.
Più Allegro.
1st time.
2nd time.
D. C.

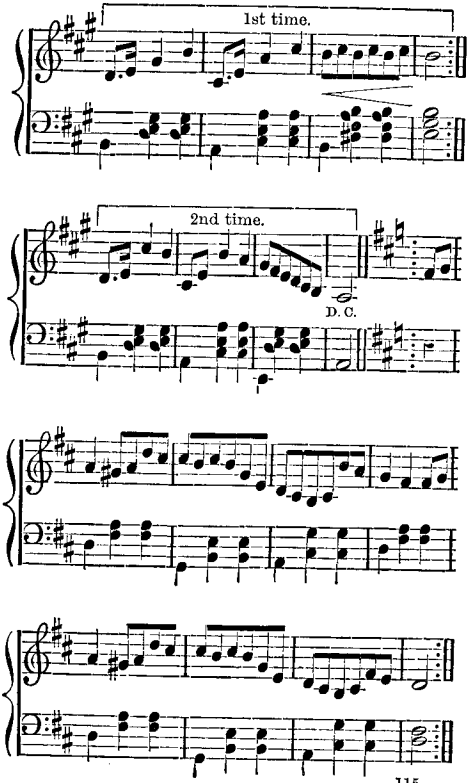
SCHOTTISCHE.



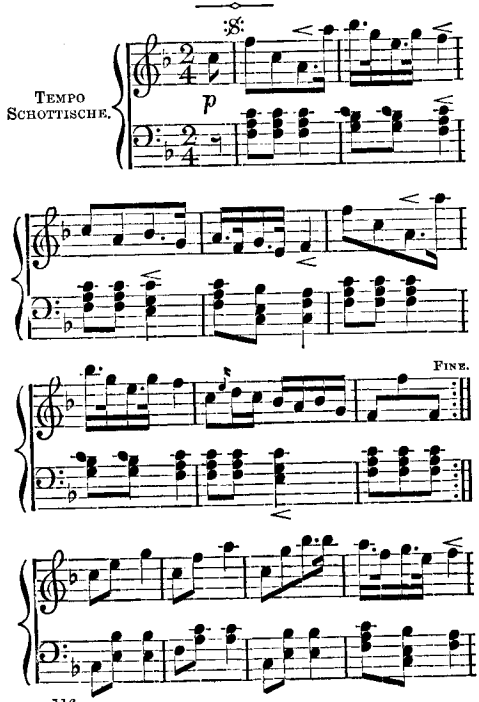


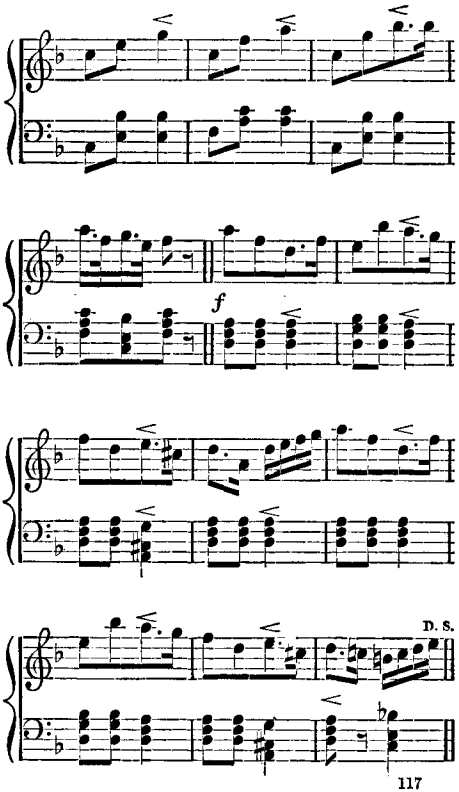
VARSOVIANA.



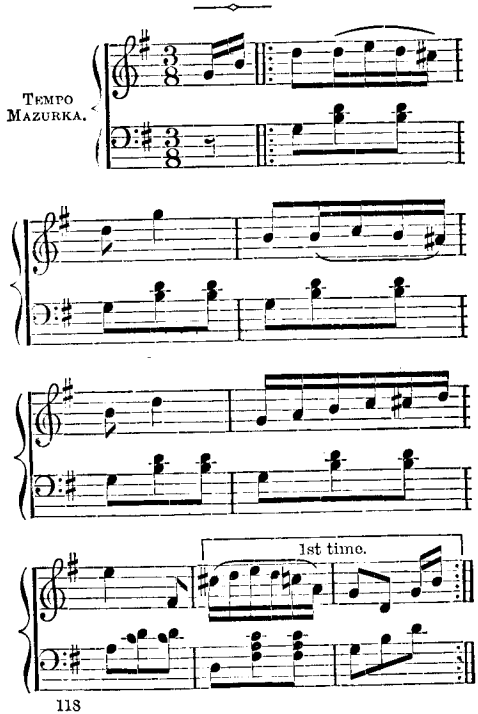


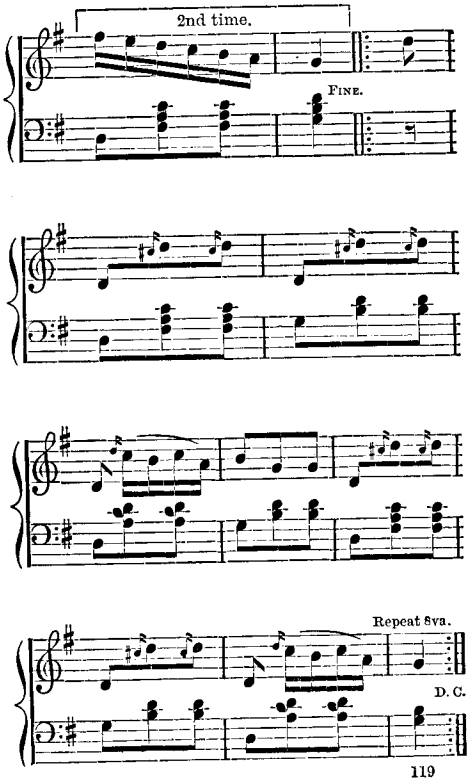
GORLITZA.



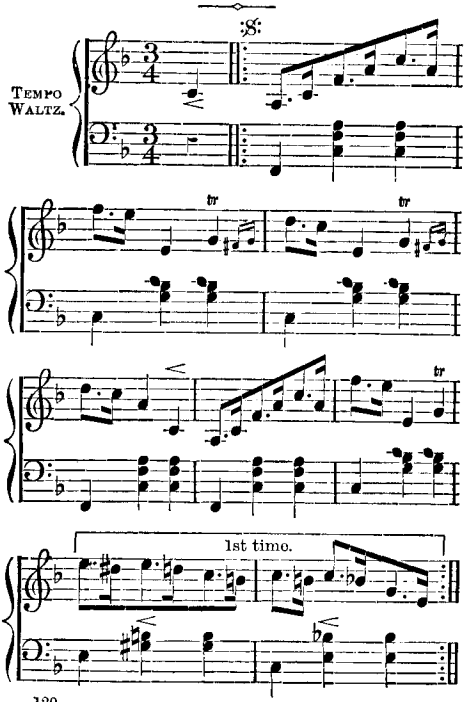


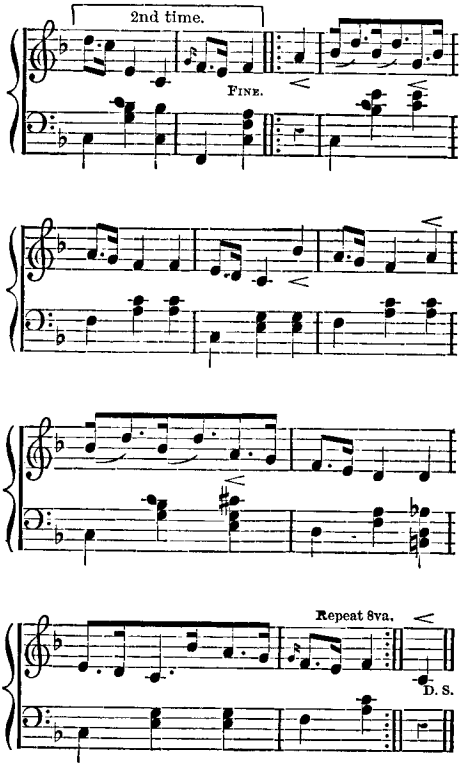
WALTZ COTILLON.





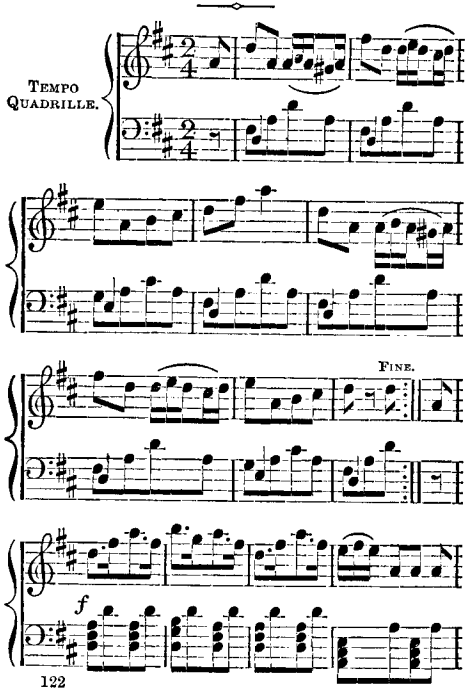
CELLARIUS WALTZ.

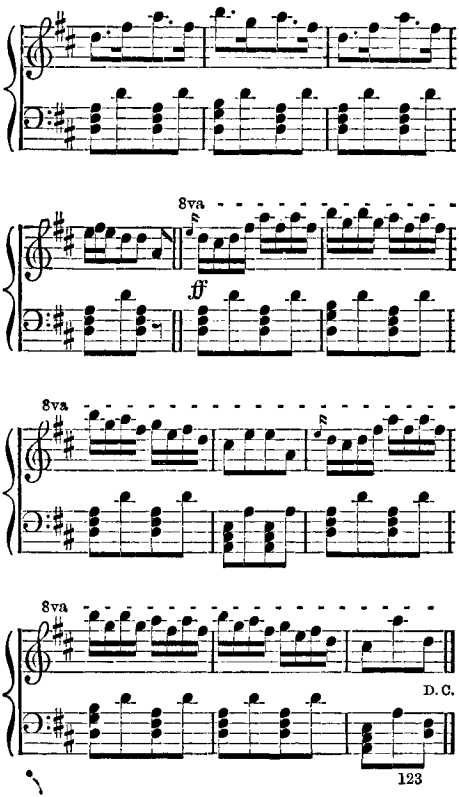




TEMPETE.

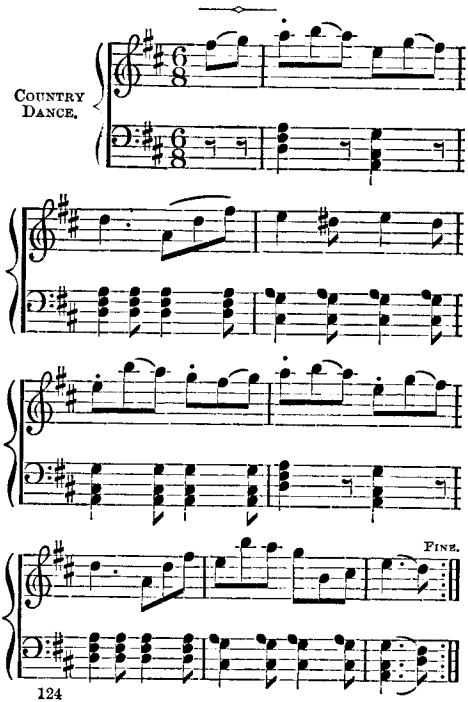
(COUNTRY DANCE.)

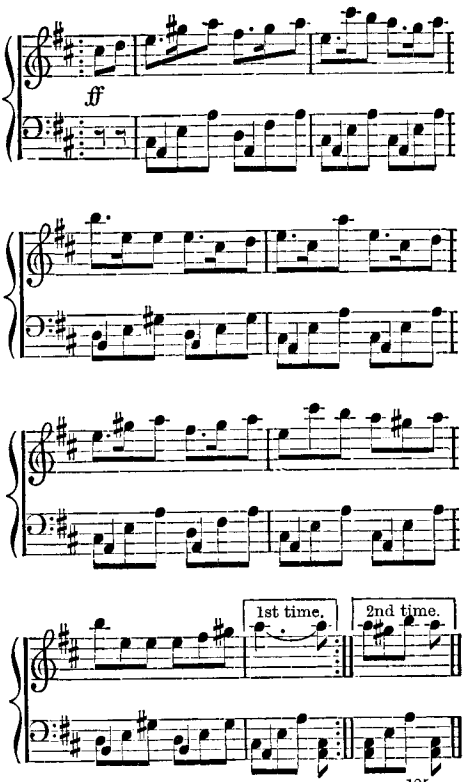




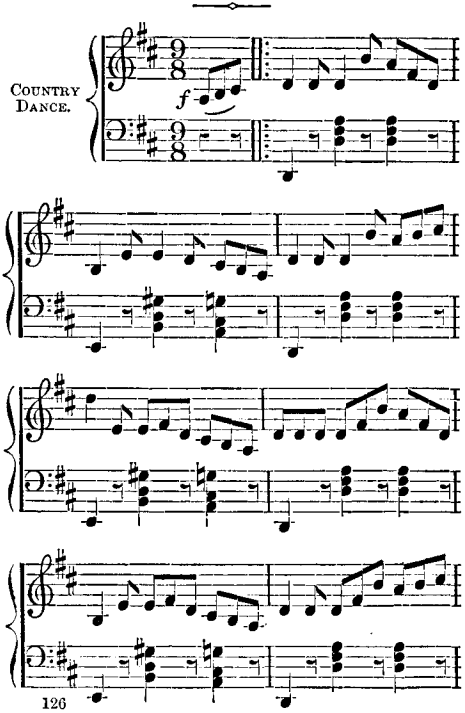
MESCOLANZA

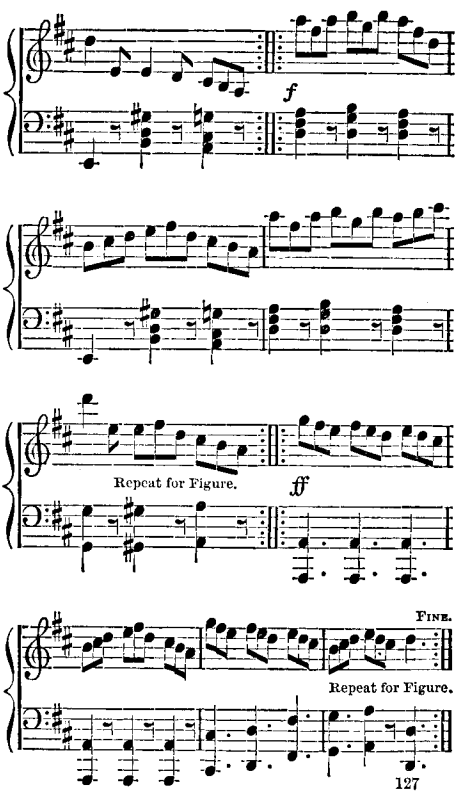
(OR CIRCASSIAN).





SIR ROGER DE COVERLEY.





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