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of the newest & most Favorite

Country Dances and Cotillions,
for the

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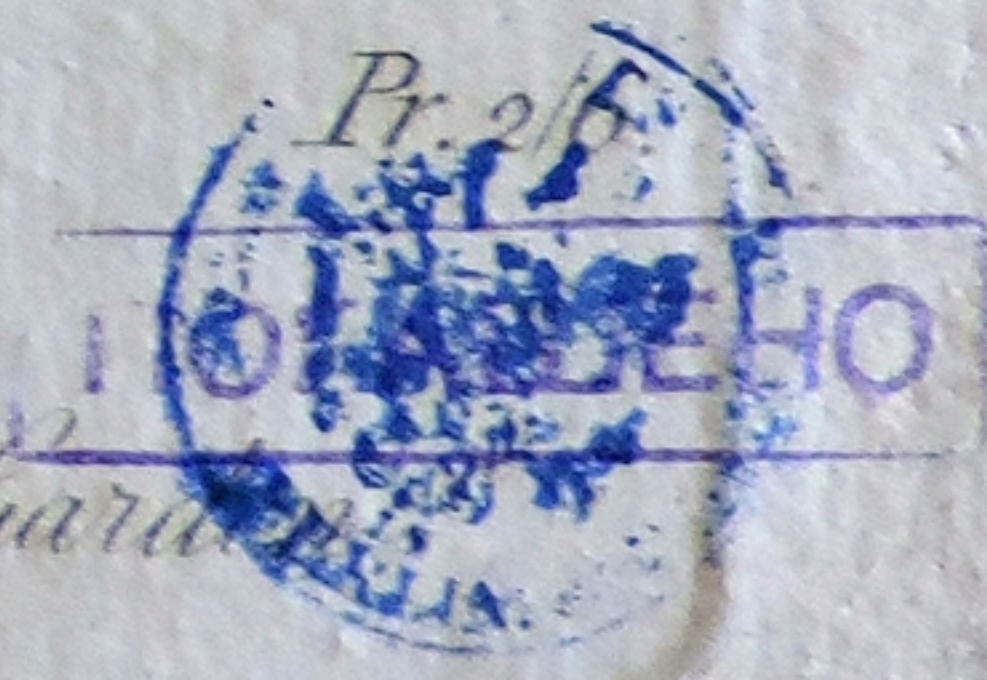
with their proper Figures,

as performed at Court, Carleton House, Willis's Rooms, Bath,

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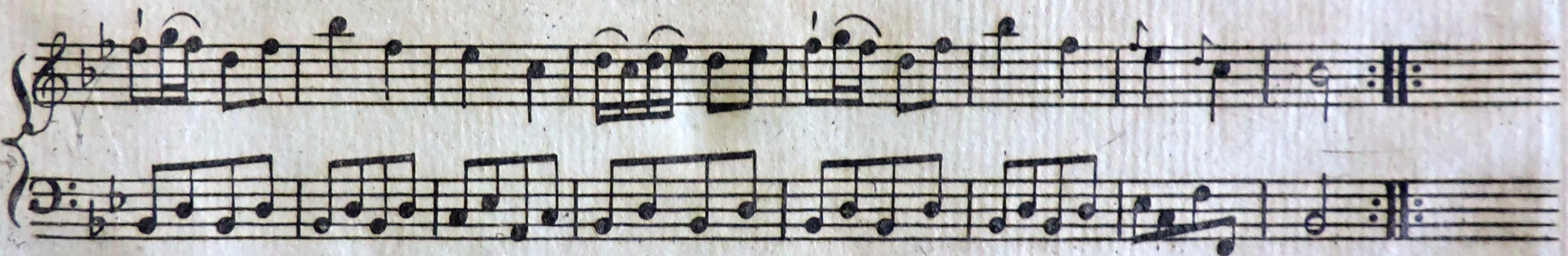
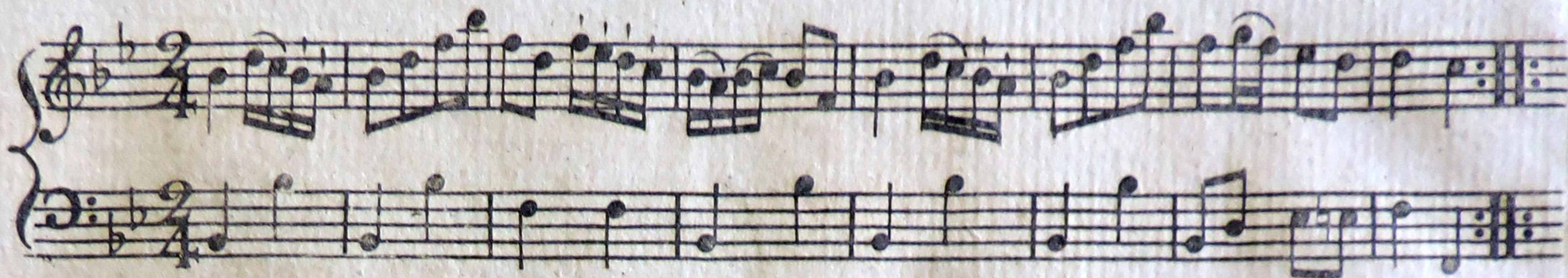
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УА
Ф. 1
им. В. И. Ленина

218953-69



Carlton House or La Sauveniese.

1



Change sides & back again Hands across half round and back again
Lead down the Middle up again and cast off Allemand with your
Partner and swing contrary Partners.



X

2

The Princes Favourite.

♩.

The first system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The time signature is 2/4. The key signature has one sharp (F#). The music is written in a simple, rhythmic style with quarter and eighth notes. A repeat sign is at the end of the system. Above the first staff, there is a handwritten '♩.' indicating a quarter note.

♩.

♩.

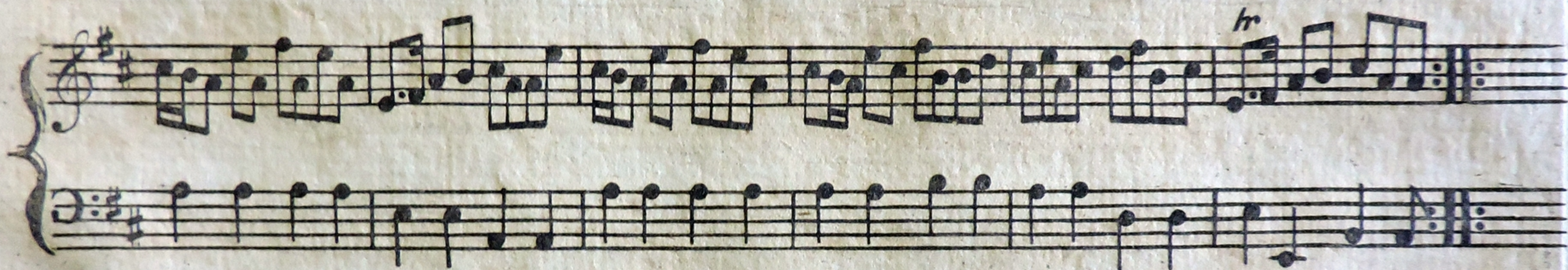
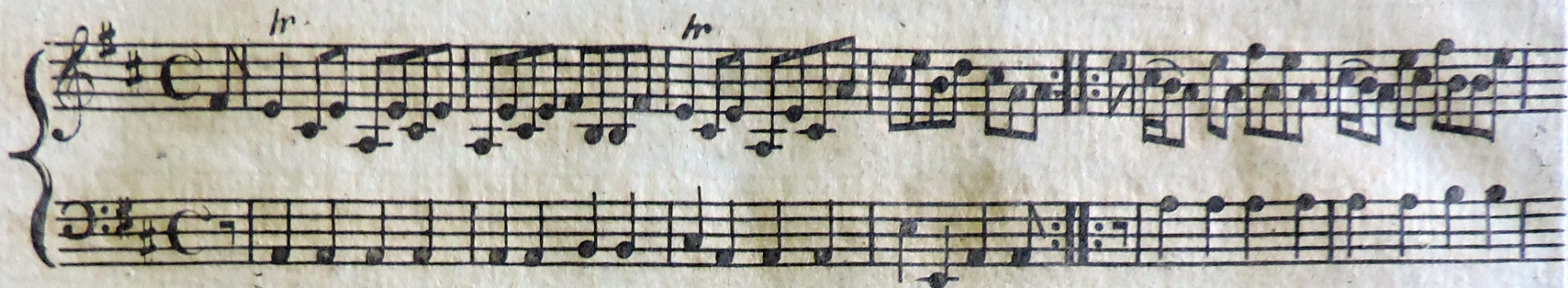
The second system of musical notation consists of two staves, treble and bass clef, joined by a brace on the left. The time signature is 2/4. The key signature has one sharp (F#). The music continues from the first system. A repeat sign is at the end of the system. Above the second staff, there is a handwritten '♩.' indicating a quarter note. Below the second staff, the text 'D.C' is written.

D.C

The 1st Cu sett to the 2^d Lady and hands three round the
same to the Gent: Lead down the middle up again cast off
and Allemand.

The Perthshire Hunt.

3



Cast off 2 Cu: up again to the Top cross over two Cu: lead up
and cast off Sett corners and lead outsides.

Hamilton House

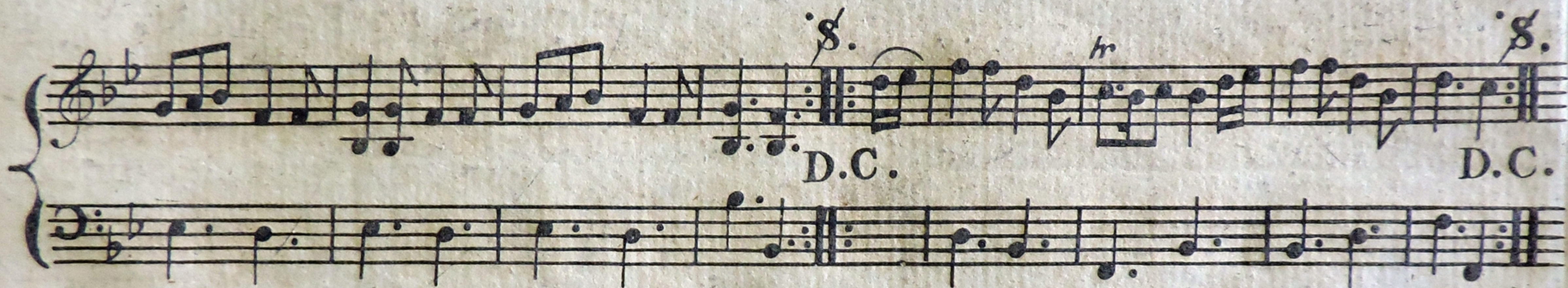
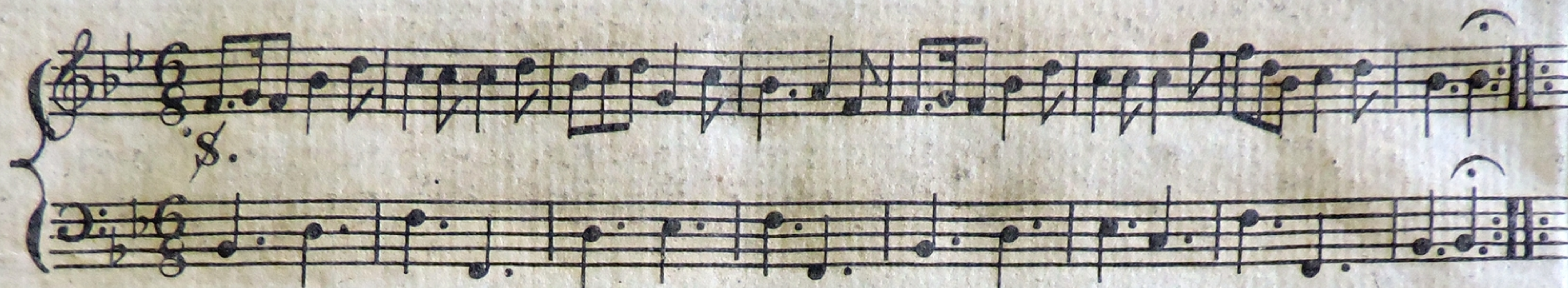
4



The 1st Lady set to the 2^d Gent: and turn the 3^d The 1st Gent: do
the same set 3 and 3 Top and bottom turn your partner set 3 & 3
sides and turn Hands 6 round and back again.

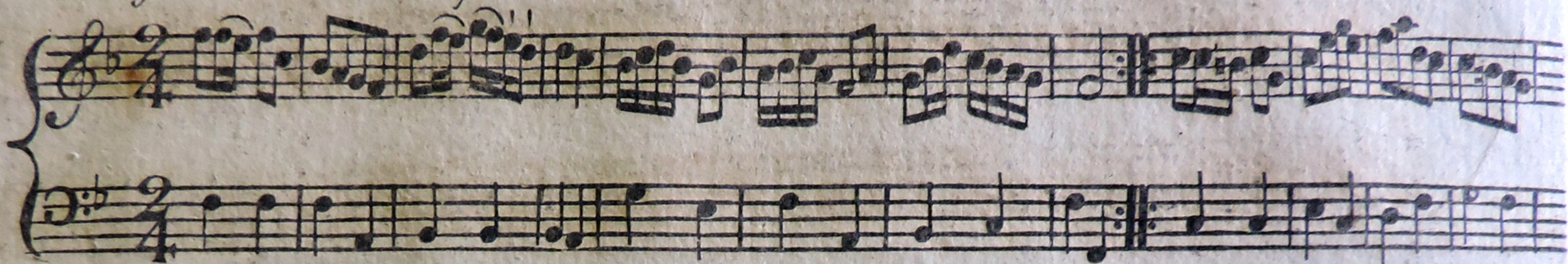
The Duke of York's Cotillion

5



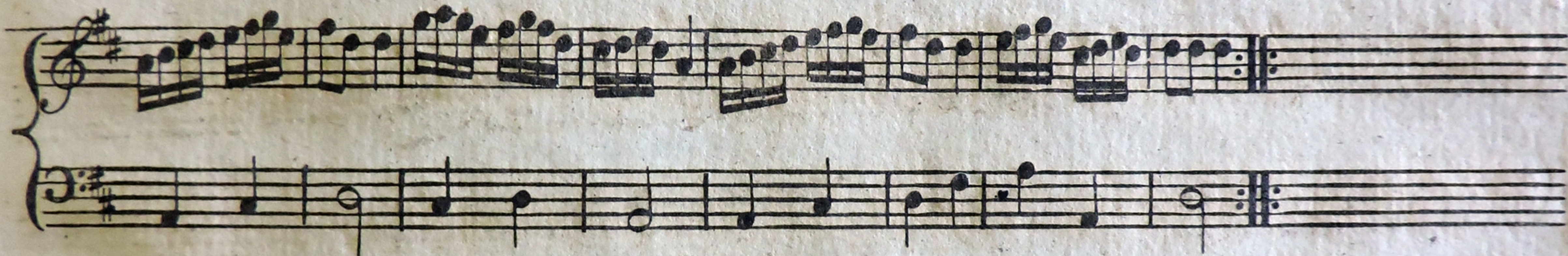
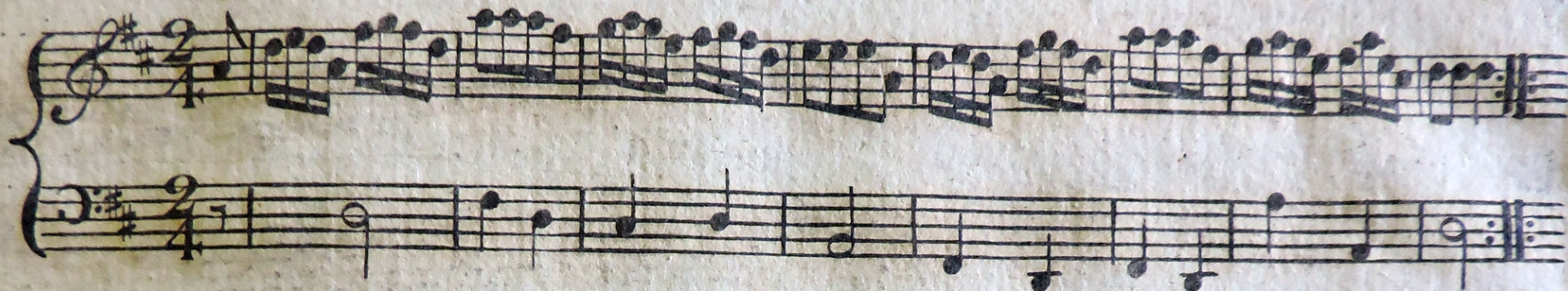
Cast off 2 Cu: and lead up the middle to your place. The
Second Cu do the same. Allemand the 2^d Cu: do the same. cross
over one Cu: turn your Partners Right and Left at Top.

Lady Gowers Fancy



Cast off one Cu. and turn your partner up again to the top and turn your Partner
change sides and back again Lead down the middle up again and cast off swing
contra corners with the right hand your partner with the left the other corners
the same.

Peggy Perkins



First and 2^d Cu. change sides hands across and back again lead down the middle
up again cast off and Allemande

Pleyels Fancy.

The image shows a handwritten musical score for a piece titled "Pleyels Fancy". The score is written in 2/4 time and consists of two systems, each with a treble and bass staff. The first system features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a simple accompaniment of quarter notes. The second system continues the melody in the treble staff and provides a more active bass line with eighth notes. Both systems conclude with double bar lines and repeat dots. There is a small handwritten mark resembling a cross or a stylized 'x' in the upper left corner of the page.

The First and Second Cut set and change sides. The
Same back again Lead down the Middle up again and
cast off Allemand.

The Haunted Tower

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time and B-flat major. The music begins with a '§.' marking. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a simple accompaniment of quarter notes.

The second system of musical notation also consists of two staves in the same key and time signature. It concludes with a '§.' marking. The word 'Da Capo' is written to the right of the second staff, indicating that the first system should be repeated. The notation is similar to the first system, with a melodic line in the treble clef and accompaniment in the bass clef.

1st and 2^d Cu: change sides and back again
lead down the middle up again cast off hands
six round and Allemand.

The Naval Review.

The image displays two systems of musical notation for the piece 'The Naval Review'. Each system consists of a treble clef staff and a bass clef staff, both in 2/4 time. The first system begins with a treble clef staff containing a melodic line with eighth and sixteenth notes, and a bass clef staff providing a simple accompaniment. The second system continues the piece, featuring more complex rhythmic patterns in the treble staff, including sixteenth-note runs and rests, while the bass staff maintains a steady accompaniment. The notation is clear and typical of 18th or 19th-century dance music manuscripts.

The 1st Cu: lead down the middle up again The 2^d Cu: do the same
Hands across quite round The 1st and 2^d Cu: set to their Partners and
turn with both Hands Lead down the middle up again & cast off Allemand.

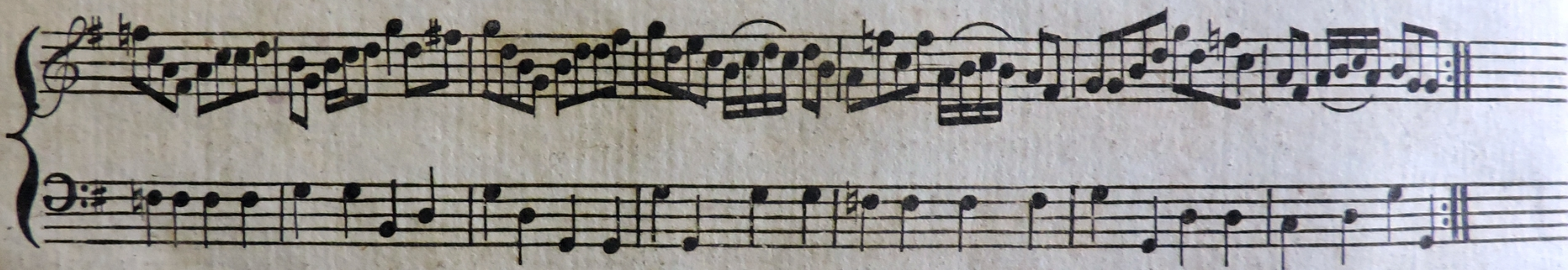
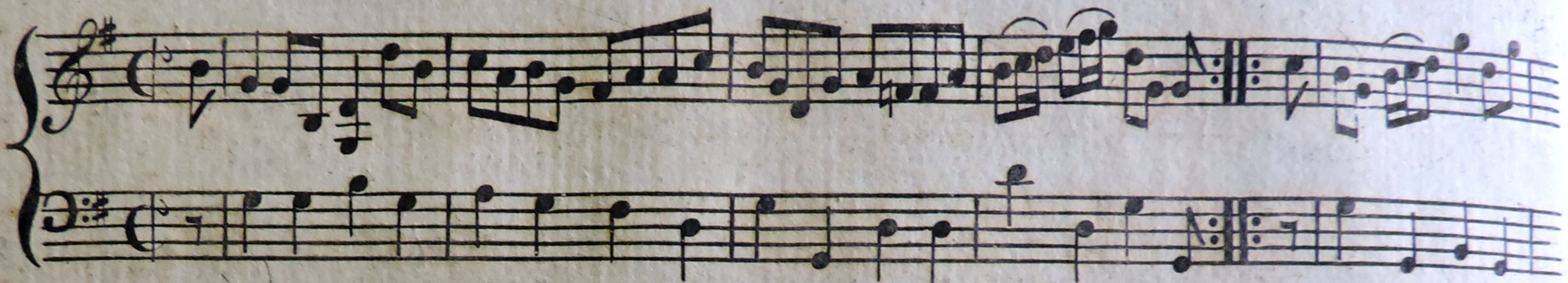
The Evening Brush.

11



The 1st Cu. set three on the Ladies side. Then on the Gent:side
Hands across and back again. Lead down the middle up again
and cast off Right and Left at Top.

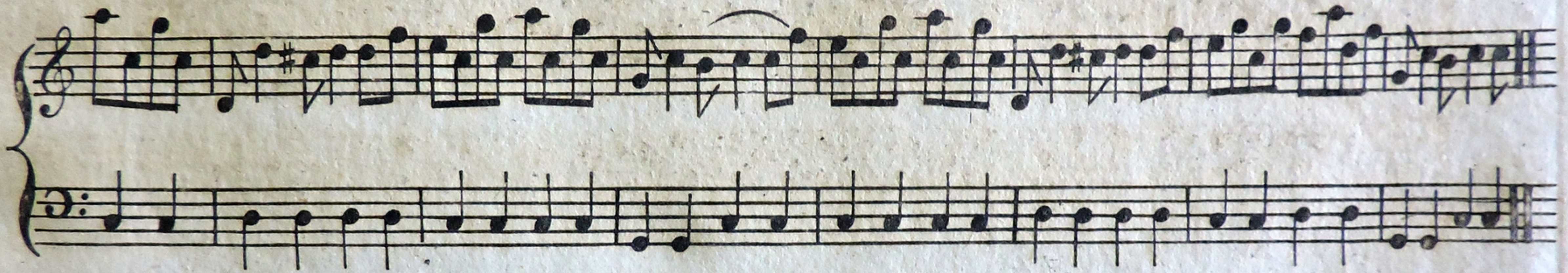
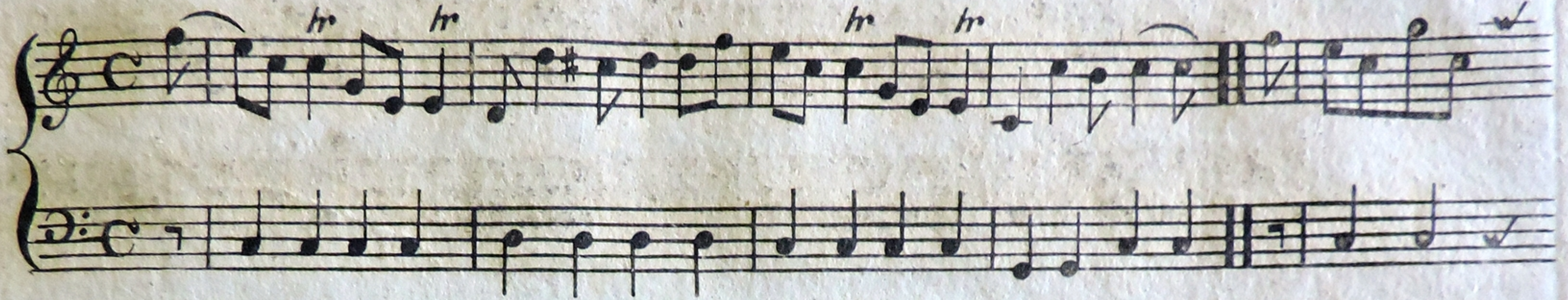
Miss Napiers Fancy



Set and half right and left
back again lead down the
middle up again cast off
and Allemand .

The Fife Hunt.

13



Cast off two Cu: up again Lead down the Middle
up again and Cast off Turn Corners and
Lead outfides.

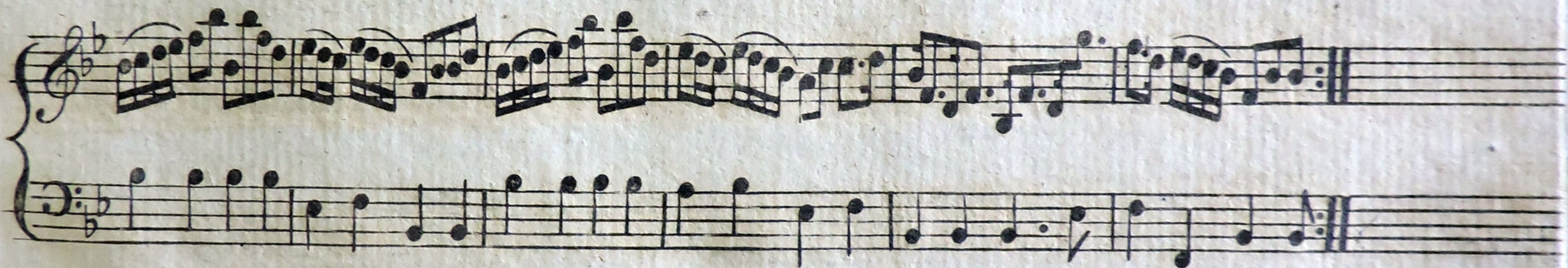
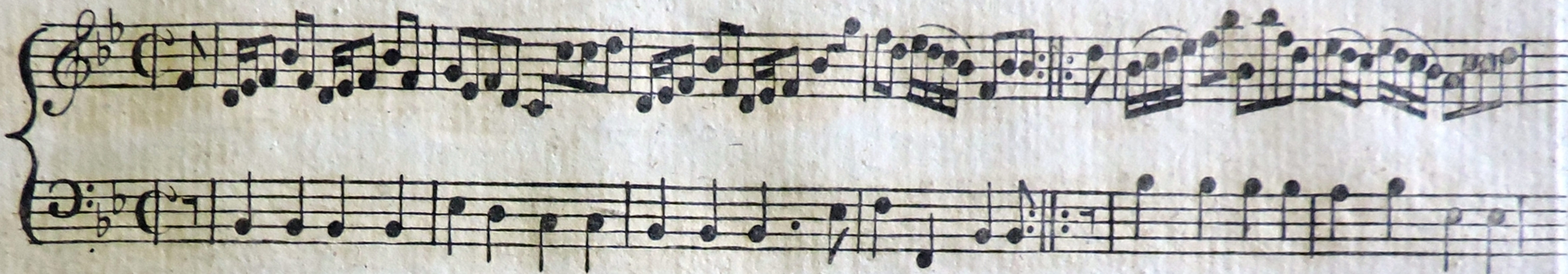
The Tartan Bonnet

The musical score for 'The Tartan Bonnet' is presented in two systems. Each system consists of a treble and bass staff joined by a brace on the left. The music is in common time (C) and the key signature has one flat (B-flat). The first system includes a first ending bracket labeled '1st' and a second ending bracket labeled '2d'. The notation includes various note values, rests, and repeat signs.

Cast off one Cu. and up again Hands across
half round and back again Lead down the
middle up again and Allemand with your
Partner .

Countefs of Haddintons

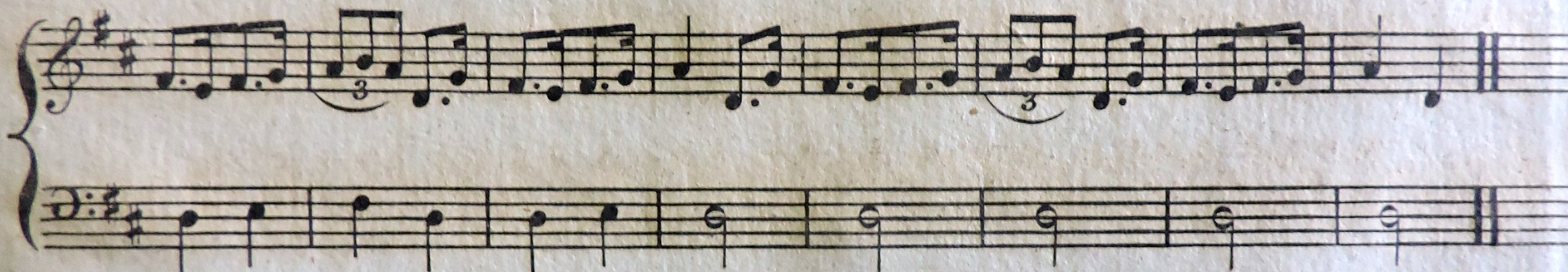
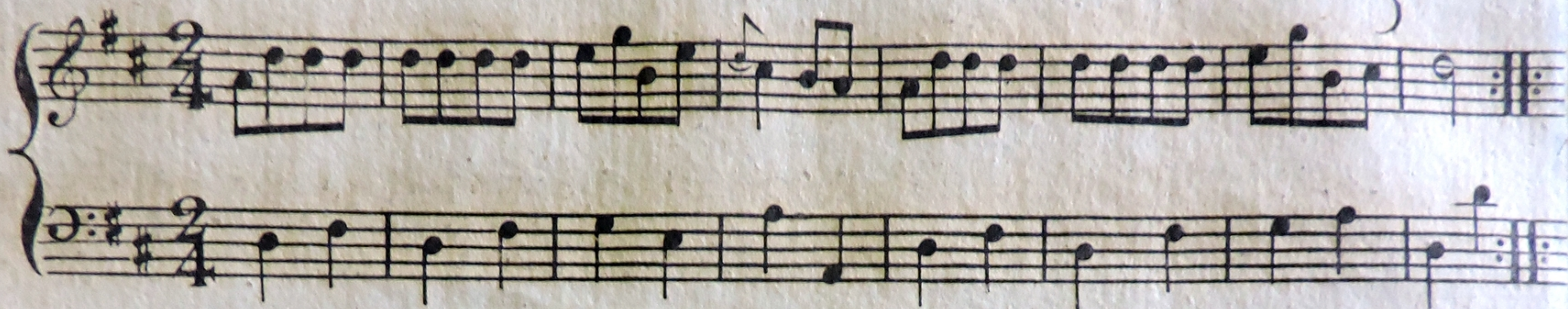
15



Cast off two Cu up again Lead
down the middle up again and cast
off Turn corners lead outsides

La Boulanger.

N.B. This may be Danced by
any Number of Couples.



All the Cus^s stand up as in a Cotillion & do the grand round & back again to the 1st part of the Tune then the 1st Lady turns the 2^d Gent: with her right Hand & her Partner with the left then the 3^d Gent: with the right Hand her Partner with the left & so on with every Gent: untill She comes to her place to the second part of the Tune every Lady does the same figure then the Gent: do the same figure.

La Belle Isabell.



1st and 2^d Cu hands acrofs half
round back again lead down the
middle up again cast off turn corners
and lead outsides

La S^t. Albin

This image shows a page of handwritten musical notation for a piece titled "La S^t. Albin". The page is numbered "18" in the top left corner. The music is written in G major (one sharp) and 2/4 time. It consists of five systems, each with a treble and bass staff joined by a brace. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are some handwritten annotations, including a "tr" (trill) above a note in the third system. The paper shows signs of age, with some staining and wear.



Figures

Bars

- All round as the first Change - - - - - 8
- 1. The first Gent & his Partner comes face to face in the middle of the round the Gent contretems with the right foot & the Lady contretems with the left both rigadon - - - 4
- 2. Both chafse towards the out-side of the round and back again without rigadon the Gent holding his Partners left hand in his right - - - - - 4
- 3. The same Gent and his Partner turn half round with the right hands to change places still in the middle by a contretems with the right foot and rigadon - - - 4
- 4. Chafse both to your right and back again without rigadon - - - - - 4
- 5. The same Gent & Lady turn three quarters of the queüe du chat so that the Gent stands his back to the Gent on the opposite place to his, and the Lady faces him - - - - - 4
- 6. Both Chafse to the right and left as before - - - - - 4
- 7. Two sifsonnes angloises side ways to the right upon the right foot the Gent faces the 4th Cu & y^e Lady y^e 2^d 2
- 8. Then both contretems with the left foot the Gent comes to his own place & the Lady stands opposite to him 2
- 9. Both contretems forwards and backwards - - - - - 4
- Then turn quite round with both hands and to your places - - - - - 4

The three other cuples do the same

The changes

Trip to Hawkhurst.

The image shows a handwritten musical score for a piece titled "Trip to Hawkhurst." The score is written on two systems of staves, each system consisting of a treble and a bass staff. The music is in 6/8 time and features a variety of note values, including eighth and sixteenth notes, as well as rests. The first system includes two first endings, labeled "1" and "2", which are indicated by curved lines above the notes. The second system concludes with a double bar line and the instruction "Da Capo" written to the right of the staff.

Cast off one Cu turn your Partner
cast off another and turn lead up
the middle and cast off Allemand

The Hon.^{ble} Miss Kennairds Reel.

by G. Jenkins.

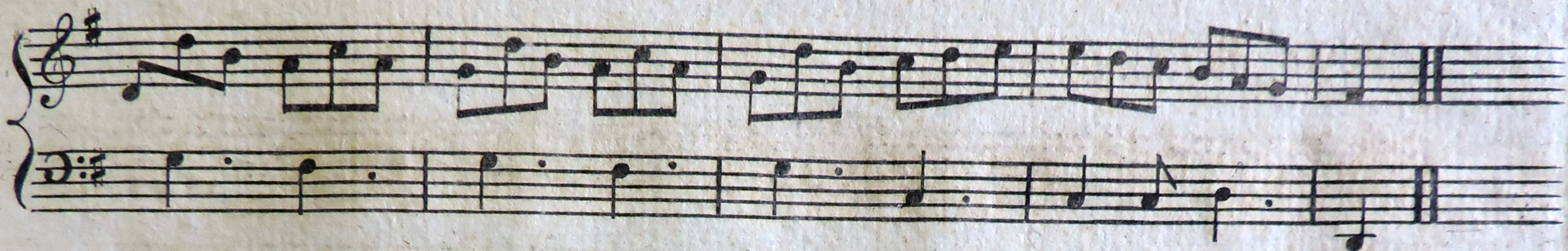
piaz. *for:* *piaz.* *Cres.*

for: *piaz.* *Cres:* *for:mo*

Foot it and hands acrofs half round
the same back again lead down the
middle back again and cast off set
corners and heys

La Champetre.

Handwritten musical score for "La Champetre" on page 22. The score is written in treble and bass clefs, with a key signature of one sharp (F#) and a 6/8 time signature. The music is arranged in three systems, each consisting of two staves. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age and wear.



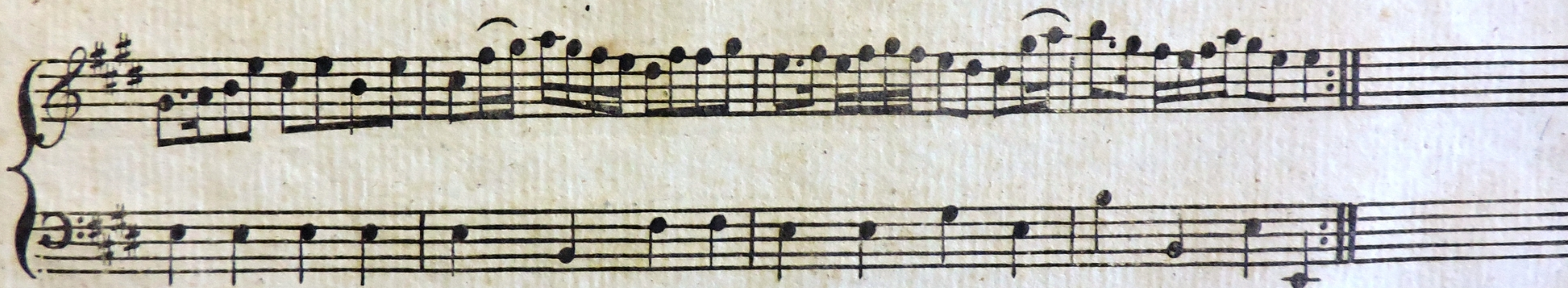
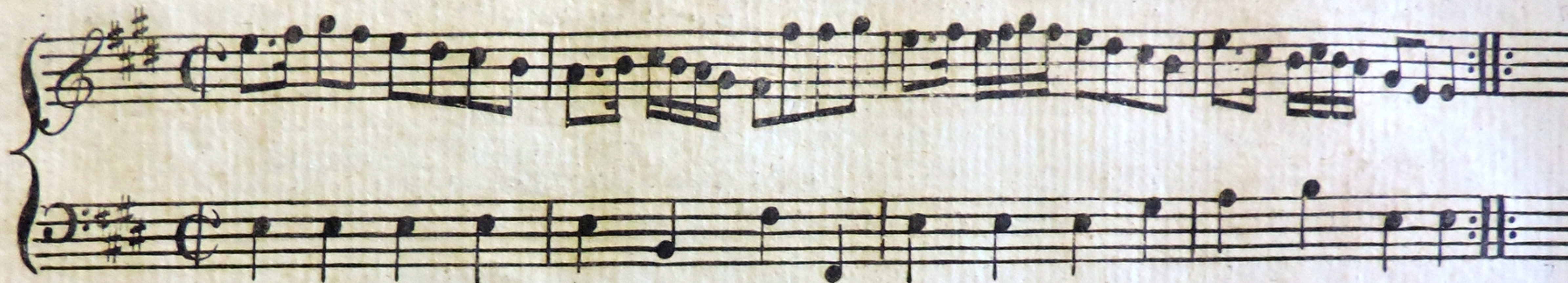
Figuers

Barrs

- 1 All Round as usual - - - - - 8.
 - 1 The 1st and 3^d Cu: change sides and Rigadoon - - - - - 4.
 - 2 The same four chafse to the right & left facing their own Partners without Rig 4.
 - 3 The 1st & 3^d Gent: tum their Partners half round with their right hands and all four turn corners with their left - - - - - 4.
 - 4 The 1st & 3^d Cu: right hands acrofs half Round - - - - - 4.
 - 5 The same four forward & backwards without Rigadoon 4.
 - 6 The 1st & 3^d Gent: turn the opposite Lady quite round with both hands & go to their own Places - - - - - 4.
- The same four Balance & Rigadoon to their Partners and turn quite round with both hands - - - - - 8
- The Contre part for the two other Couples

Miss Baringtons Fancy.

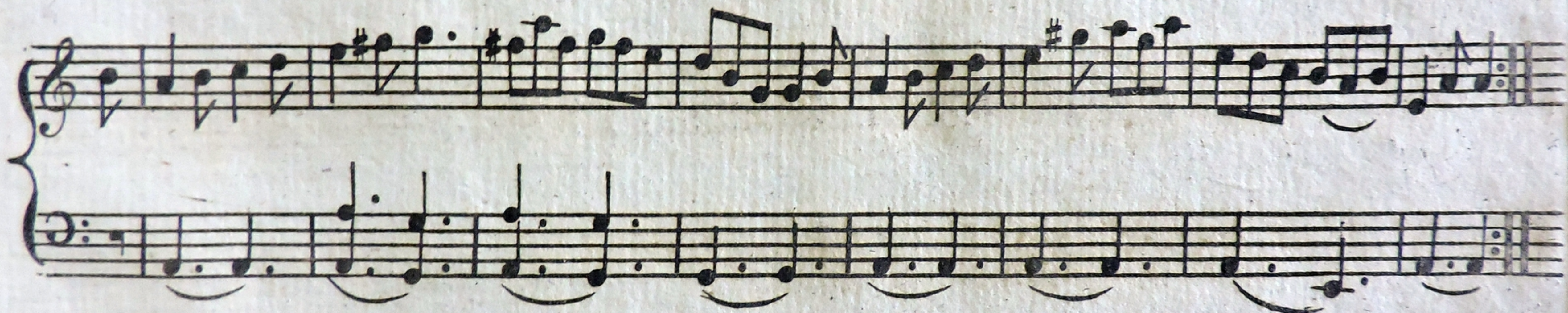
by G: Jenkins.



First Cu chace half round the 2^d and 3^d
Cu. and back again lead down the middle
and back again Cast off Right and
Left Left at top

X 2
The Goby.

25



The 1st and 2^d Cu change fides and back again lead
down the middle up again Set 3 & 3 Top & Bottom
Set 3 & 3 fide-ways hands Six Round.

La Mellan

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It features a complex melodic line with many beamed eighth and sixteenth notes, often grouped with slurs. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment of quarter and eighth notes.

The second system continues the piece. The upper staff shows a continuation of the intricate melodic patterns, with a double bar line appearing in the middle of the system. The lower staff maintains the steady accompaniment.

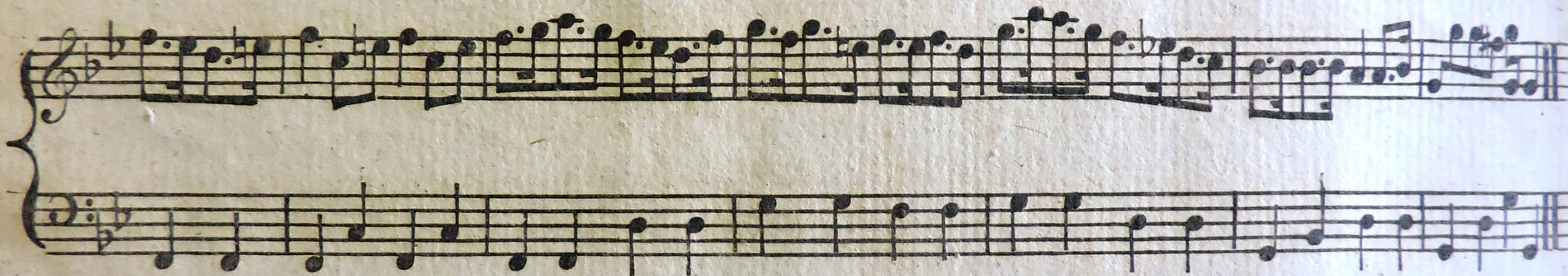
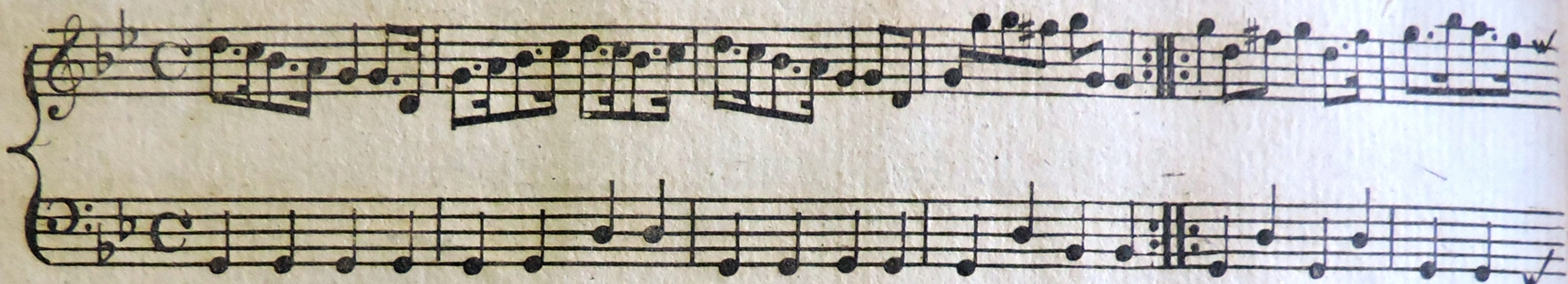
The third system shows the melodic line becoming slightly less dense with more space between notes, though still featuring many beamed notes. The accompaniment remains consistent.

The fourth system concludes the piece. The upper staff features a final flourish of beamed notes, and the lower staff ends with a simple, clean accompaniment.

Figures

- | | Bars |
|--|------|
| All round as usual - - - - - | 8 |
| 1 The 1 st Gent and the opposite Lady turn $\frac{3}{4}$ round and face one another the Gent stands before the 2 ^d Cu and the Lady opposite - - - - - | 4 |
| 2 Chafse to the right and left without rigadoon - - - - - | 4 |
| 3 The same Cu turn half round with the right hands the Gent turn round the 4 th Lady and the Lady round the 2 ^d Gent & face one another as before only they have changed sides - - - - - | 4 |
| 4 The same Gent takes the same Ladys left hand with his right and leads her out of the round through the 2 ^d Cu and Rigadoon - - - - - | 4 |
| 5 Hands four quite round - - - - - | 4 |
| The same Gent leads the same Lady in the round back again she does a contretems to face her bwn Partner and he does the same to face his own - - - - - | 4 |
| 7 Chafse all four to the right and left without rigadoon - - - - - | 4 |
| 8 The 1 st and 3 ^d Gent turn their own Partners half round with both hands and take their places and rigadoon - - - - - | 4 |
| The Change NB The first Cu is the one who's Gent begins the 2 ^d is the next to the right the 3 ^d opposite and the 4 th on the left of the 1 st | |

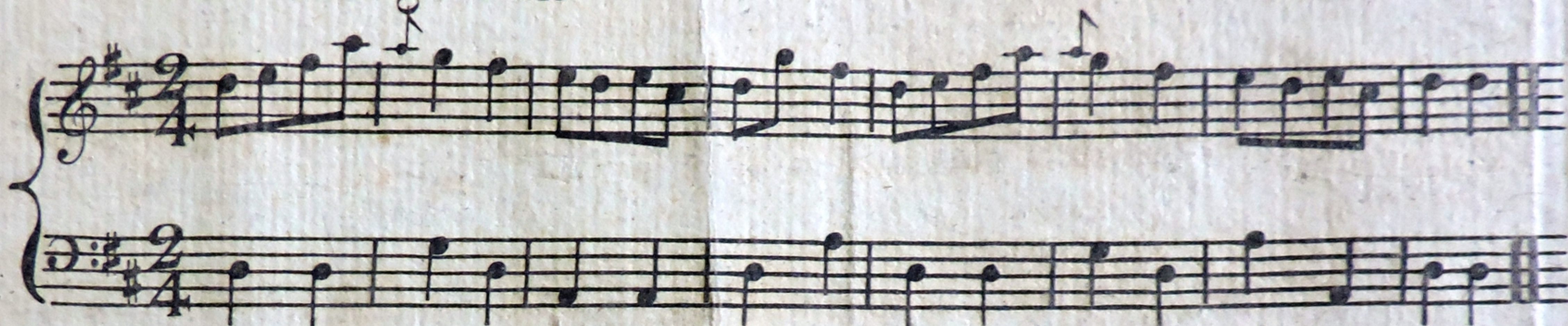
Una's Lock



The 1st Lady set to the 2^d Gent & turn the 3^d The 1st
 Gent do the same Lead down the Middle up again Cast off
 one Cu. & throw the Bottom & Top Cu, Cast off.

The Village Fair

29



The first and Second Cu pouffet The 1st
2^d and 3^d promenade quite round lead down
the Middle up again and Cast off and
Allemande

Shane's Castle.

The image shows a musical score for 'Shane's Castle'. It consists of two systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom, both in common time (C). The key signature has one sharp (F#). The first system features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with quarter notes. The second system continues the melody and bass line. The music concludes with a double bar line and repeat dots.

Hands across quite round and back again Lead
down the Middle up again and Cast off one Cu:
corners and lead outfides