Daniel

Ac 1883.

I 2

7

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f. 1

Contre-Danses

À Paris.

1818.

&c.

f. 2
p. 3

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Pantalon

Chaine Anglaise
Balancez a vos Dames
Un tour de mains
Chaine des Dames
Demi grenes de chat
[ou demi: promenade.]
Demi Chaine Anglaise
Contre Parties

Ete

En avant deux
Chassez, Dechassez.
Traversez.
Chassez. Dechassez.
Balancez a vos dames
Un tour de mains.

Contre deux et
Contre Partie

Poule.

La main droite a la dame
de vis a vis
Traversez main gauche en
main gauche
Les dames donnent la
main droite a leurs
Cavaliers. Balancez
quatre, sans vous
quitter.
Demi queue du chat Espagnol
demi promenade
En avant deux
Dos a Dos
En avant quatre
Demi chaine anglaise
Contre deux et
Contre partie

Treinse

Chaines des dames
Balancez a vos dames
Un tour des mains
Un Cavalier conduit sa
dame deux fois en
avant et la laisse
a la gauche du Cava
lier de vis a vis.
Les deux dames traversent
a la place opposée et
dans la meme position
pendant que le Cava
lier traverse au mil:
ieu. Le Cavalier fait
un regardon et les
dames font un chas:
se croisé.
Les Cavaliers balancent, avec
les Dames.

Contre deux et
Contre partie

Finale

Chassez croisez. Dechassez

Ete

Chassez Croisez. Dechassez

Contre deux et
Contre Partie

1849. Now altered to

Chassez; or gallope, round once; all
[or advance & retire twice.] — 8 b

1st set: advance & retire and cross
over; [or change partners.] — 8 b

— Chaisses des dames. — 8 b

— Adv: & Retire; & cross over
[or re: exchange partners.] 8 b

Chassez or gallope, all, round
once [or adv: & Ret: twice.] — 8 b

In all 40 b

LIBRARY

Nov 1818.

During the long war; we could neither get dances, nor any thing else, conveniently, from the French, that nation of dancers. In april 1814, however Bonaparte went to Elba; and several teachers shortly thereafter went to Paris; from which place they imported Waltzing and the Quadrille &c. It was not however, till 1815, that they acquired the true French style; and it was still several years before

it came to be generally introduced, as the quadrille now is, to private parties. —

With regard to Waltzing it was the rage in Scotland, but only for a very short period, not exceeding two years; nor can any reason be given for its disuse, excepting a ludicrous circumstance which made some noise at the time, after which waltzing almost immediately died away, and has never since been revived.

The Earl of Wemyss has a waltzing party to which several persons of distinction were invited and among others some Military &c

tary officers. One of these officers being thin & slender, and having a sort of Lady-face, got himself dressed as a female, unknown to the whole party; with the exception of his friend who introduced him as Lady Carstorphine. No such noble Lady had been been heard of before, by any of the party; but as her Ladyship seemed handsome, and was elegantly dressed, she was of course, well received. — The Waltzing accordingly went on; but in the course of it, Lady Carstorphine fell on the floor on her back, and her partner right over on his face above her. The party were instantly thrown

into confusion and the waltzing stopped for that evening. From that evening waltzing fell into disrepute, and completely died away!

[Very much I think to the honour of Scotland.*]

It is still taught to children and the steps are worth learning for doing Pousset in the ordinary County dances.

* I say this not on account of the incident above related, but on account of the general indecency of many of the attitudes.

The strathspey steps are not in disuse & ought by all means to be kept up being the only sort of dancing we have, strictly national and peculiar to Scotland.

Reel of Three.

No. 1.

Each Lady chasses round and returns to her former place.

The Gentleman sets first to the one Lady and then to the other as in the Reel of four. But.

The figure described by each individual is the figure 8.



No. 2.

Same with No. 1. excepting that each individual takes a turn of the middle in rotation. — At the change each individual chasses a place farther than in No. 1. and for ~~one~~ two turns at the middle is ~~three~~ once at either extremity.

Reel of Four.

Properly it ought always to dance the cross in the middle thus;

The practice of going quite round is not nearly so elegant;

but it was introduced from England two or three years ago under the name of "Fashionable", most probably because in England this reel was never properly understood or valued. —

Reel of Eight.

No 1.

Eight hands all round — 8b.
Ladies right hands across;
gentlemen outside; —
half round. — 4b
Gentlemens right Hds across
Ladies outside, back again 4b
Set and turn partners 8b
The Grand Chaine; [right
and left all round.] 8b.

Small — 32b

Reel of Eight
No 2.

Four Couples arranged in two lines as for a Country Dance. —

=

8 Hands all round. — 8b
Set & Turn partners. — 8b
Hands across in two parties, one at top, one at bottom; — and back again. — 8b
Hands round in two parties; do. do — and back again. 8b
Pousset 1st with 2d & 3d with 4th Couples. 8b
The Chase or Procession as in "Les Lanciers"
7 Chasses & sette assemble 8b

In all 48b

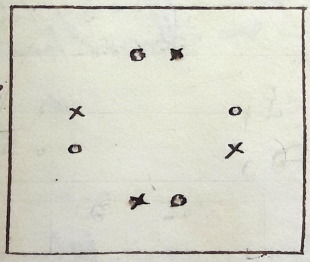
25
39

Quadrille.

The music is similar to that used in ordinary country dances; being divided into parts of 4 bars; [= 4 D. Steps] each. Four of these parts generally make the tune.

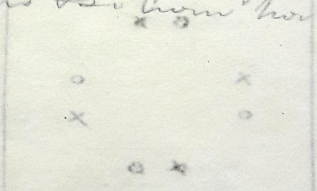
Four couples make a party. — At the outset they stand thus.

o Lady
× Gentleman



Before commencing, the party stands, till &c. of the music are played; and they do the same at the commencement each new figure. At the end of the first 4 b. salute.

Set to Partner & turn them
In general you always turn
your partner after setting.
A rule almost without
exception in the Quadrille.
In turning your partner you
join hands facing her raise
arms &c. turn her round



Half Promenade. When doing
this you lead your partner
having her left hand in your
left & her right in your right.
You move abreast of each
other. —

Chasse. R. before
do L. before
do. alternate.
do commencing

Fetté R. before.
do L. before

Assemble R. before
do L. before

Glissade R. before
do L. before

Commencement of first Gentle-
mans figure denoted by
the small mark

Heo partner —— II or O

Opposite Gentleman I

Opposite Lady. —— I



3 Chaises - 1 Lettre Ap^e

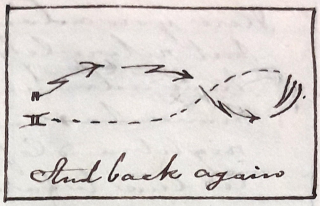
4 Sledes
1 Chaise
1 Lettre Assemblée

3 Chaises & 1 L. Ap^e
v^e

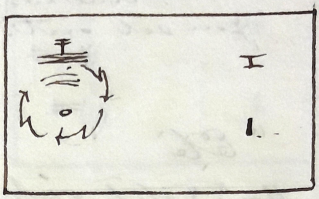
Figure I. Le Pantalon.

8

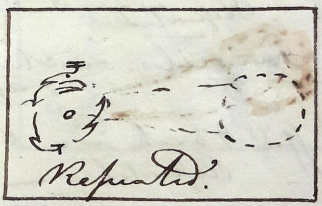
1. Right & Left. 2 Couples. See P. 77.



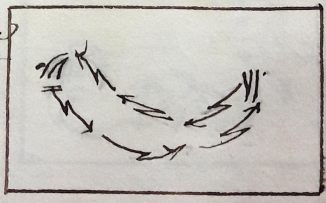
2. Set to Partners and turn them 2. C



3. Ladies Chain 2 C



4. Half Promenade and Half Right and Left. 2 C



These two couples then stop till the other two have done the same in the cross direction. Then the whole stop till 8 bars are played: after which the 1st couples also begin to proceed to Figure II.

32
8
80

3 slides Balancing & back again Repeated

1. Here you advance freely but retire less than you have advanced because have to dance to the right and left in a parallel line before your Partner. You were in the same line with her when you set out. —

Abolished

New "Eté"

1. Ffor^d 3 slides & Assemblé Left behind: Back 3 d^o & Ass: R. before Repeated.

2 Four slides: one chasse; then Jette L. before & assemb. Right before.

3. Ffor^d & back as in ℔ 1. Repeated. —

4 Votre avec Contre Deux

Stand — 16 b
Set & be Turned. 8 b

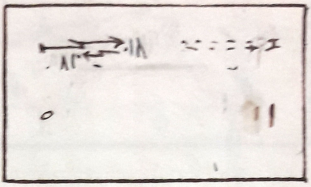
Votre avec Contre Partie

Stand — 48 b

Figure II. L'Eté.

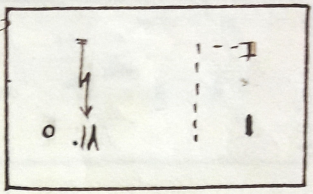
80

1. First Gentleman and opposite Lady advance and retire.



4.

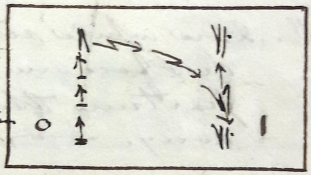
2. Dance to the right and



2.

then to the left.

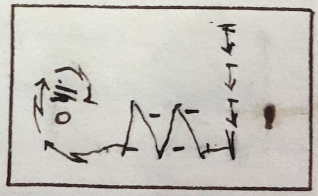
3. Cross over to the opposite corner, and dance again to the right and;



2.
4.
2.

to the left as before.

4. Ingoing back to your original places set to your partners and turn them.



2.
4.
4.

Most of this figure is by a Gentleman and the Contre Lady. But when these have gone over it their partners commence and do the same. — 24.

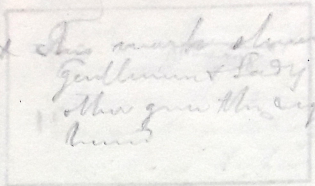
Then the other two couples commence and do the same across. 48

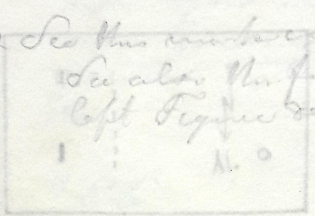
After which 8 bars; and then proceed to Figure III. — 8

184

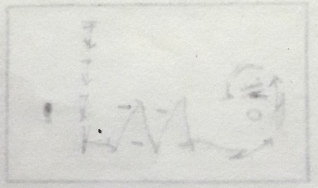
× This mark shews when the Gentleman & Lady passing each other give the right or left hand

× See this mark explained above. See also the full right & left Figure described P.





+ 3. Here while setting the Ladies face one way their partners the opposite way.

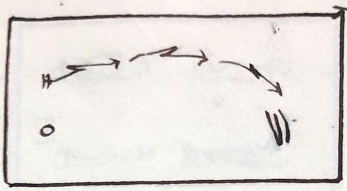


‡. 5. Each Gentleman with his partner is now at the opposite end from which they set out. — to which he is immediately to return by half right & left. See next Page.

Figure III. La Poule.

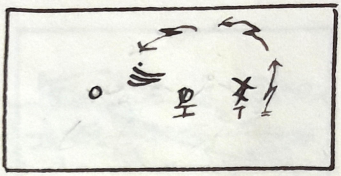
184.

1. Gentleman and opposite Lady cross over giving the right hand.



4

2. They then cross 2/3ds back again giving the left which they retain. They then give right hands to partners.



4

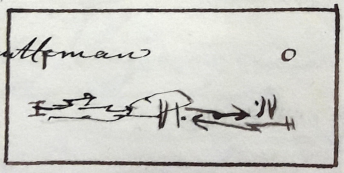
3. All the four then set in a line: hands joined as above. †. After setting Half Promenade. —



4

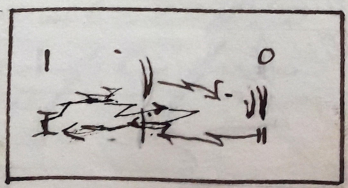
4

4. Lady ~~opposite~~ ~~Gentleman~~ ~~with~~ ~~gen~~ with opposite gentleman advance and retire. Partners ~~left at~~ ~~further ends~~ standing still



4

5. In same two advance and retire; passing round each other dos a dos.



4

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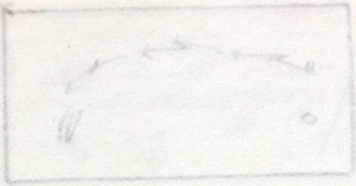
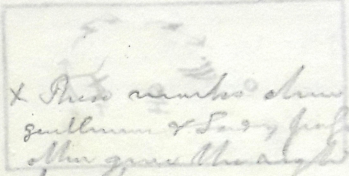
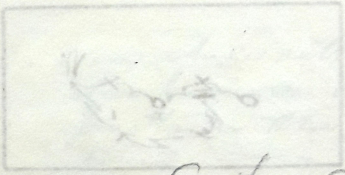




× These marks show where the gentleman & Lady passing each other give the right & left hands.



Votre avec Contre Deux

Stand. 8 b

Give your Partner your right & set all four in a line. 4 b

Join left hands also & Promenade Half. 4 b

Stand 8 b

All four advance & retire 4 b

Half right & left 4 b

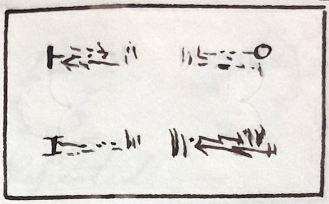
Duce 32 b

Votre Avec Contre Partie 64 b

Stand

208.

6. The four adv: retire and return. Hands joined. —



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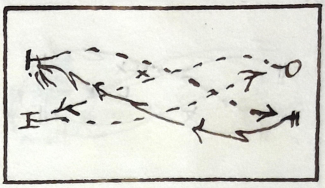
7. Turn to their right & left to their original places.



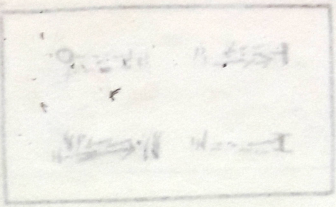
4.

Most of the above is done by the first Gentleman and the opposite Lady. Of course when they are done, his partner and the opposite gentleman commence and go over the same figure. — — 32

Then the same is done across by the other two couples. ——— — 64

Then 8 bars all standing; after which the opening couples proceed to Figure III. —

312



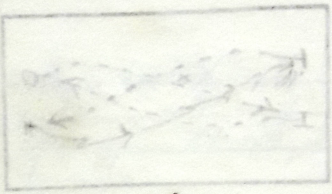
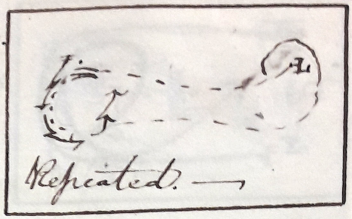


Figure IV. La Trenise. 3355

312.

1. Ladies Chain.



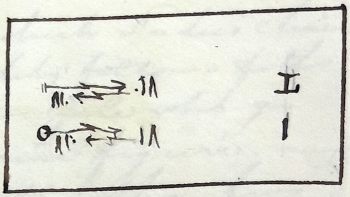
4
4

2. Set & turn. Partners.



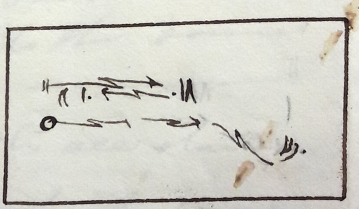
4
4

3. With partners advance and retire.



4

4. Advance with Partner and retire. She crosses over.



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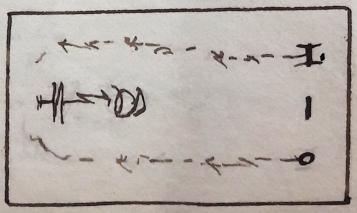
5. Half Set advance and turn a: bout. Ladies cross over.

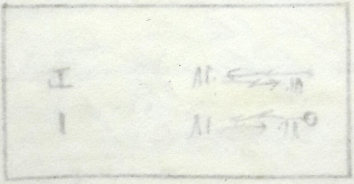


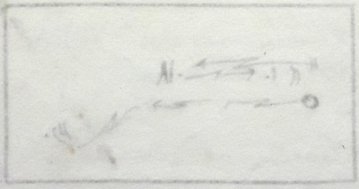
4

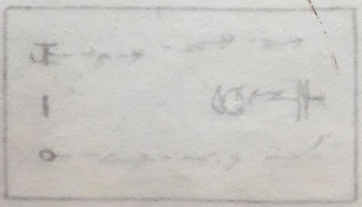
340


II.
G
L




II
I




II
I
O

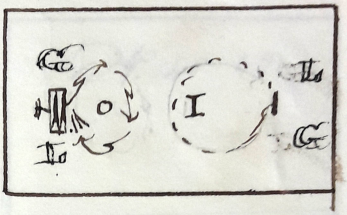
340.

6 When they are ~~[illegible]~~ [illegible] to them [illegible] ~~[illegible]~~. Half set chasse back ag.^n and turn about



4

7 Set & turn Partners.
or
4 L. round & back again



4
4

After which Ladies chain immediately follows for the opposite couple who go over the same figure. — 40.

Then the other two couple do the same across. ——— 80

Then 8 L. all standing 8

After which comes La Finale.

See next Page. —

480



1° or Chapé all round with partners.

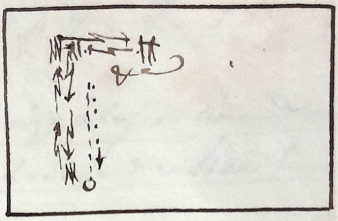


I	32
II	24
III	32
IV	40
V	40
	168
	21

Figure V. La Finale

480

1. Chasse across set. Chasse back again and set. Then



4.

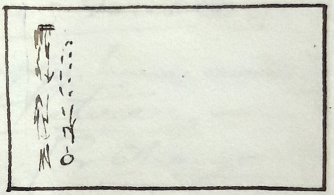
4.

2. L'Ete

See P. 48. 49.

24.

3. Chasse across set. Chasse back again; set. —



4.

4.

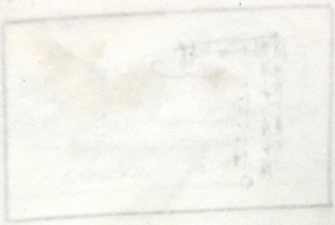
The same is then gone over by the opposite two. — — 40

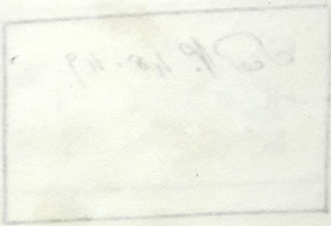
Then by the other two couples across; and the whole is finished. — 80.

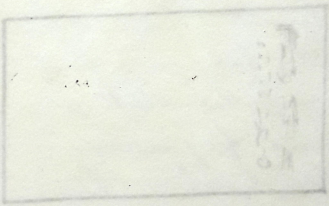
Total D.E. 640. b.

But see P. 15. supra

Min: 16'.







* Query? Contre Deux? 40 b.

[Believed to be omitted here?]

Then

See p $\frac{60}{4}$ Note 3.

60/2

Figure V La: Finale
[= 1849. P. 15.]

1. All Chasse or galope round once. 8 b
[or advance & retire twice]

2. First Set.
Adv.ce & Retire; (in couples, hands crossed.) — 4. b.
Cross over; [or change partners:] — 4. b.

3 Ladies Chain; double — 8. b.

4 — Adv.ce & Retire: (in couples, hands crossed.) — 4. b.
Cross over [or change partners:]. — 4. b.

5. All Chasse round once or galope — [or adv: & Ret: twice] 8. b.

Then:* — 40. b.
The Contrary {~~[illegible]~~ Party; 40. b
Total — 160. b

60
3

∴ the advance & retire each couple join hands cross and advance and retire as in the galope; — Also observe that in crossing

Fig V. Laffenale
1849. Notes, on P. 60/2:

1. The four "or's are not expletive but alternative. If the room is large enough; & not too crowded; the figure first mentioned: if small & crowded the latter: — or either alternative as may be agreed on: —

2. In crossing over the Lady goes first: — In changing partners, She goes over alone. —

3. Contra Deux et Contre Partie: applies to all the Figs. except Fig: I.

60
5

Additional Figures

1. La Pastorale. — 8.b.

1. Advance and Retire with Partner 4.b.

2. Advance with Partner & retire. 4.b.
The crosses over to the left of the opposite Gentleman. — "

3. The three then opposite advance and retire twice. During this, you stand still. — 8.b.

4. You then (I L.) dance 8b. alone. Half set & Turn back; half set chassé forward and join the three

5. Four hands half round. — 4.b.

6. Half right & left to Places 4.b.

Contre deux — 24.b.
Contre Partie — 48.b.

Total. — 104.b

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2. Parson Roulaye! — 8.b.

1. The 4. Ladies advance & retire. 4.b.

2. The 4 Gentlemen do the same 4.b.

3 The whole 8 set and turn Partners 8.b.

4. First Lady alone 8.b.

5. Opposite Gentleman alone — 8.b.

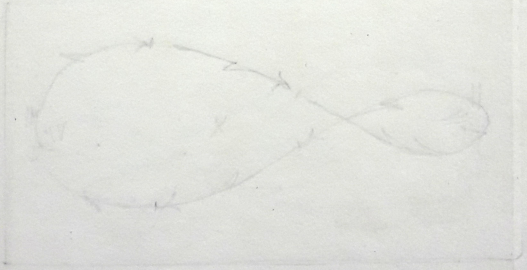
6. All the 8 Promenade quite round. ——— 8.b.

2d Lady &c — 40
3d Lady &c — 40
4th Lady &c — 40

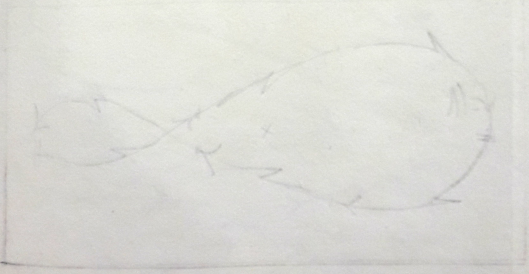
Total. — 168.b.

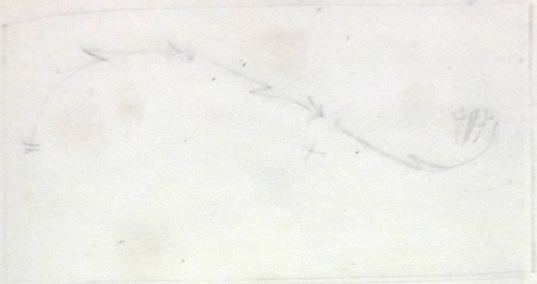




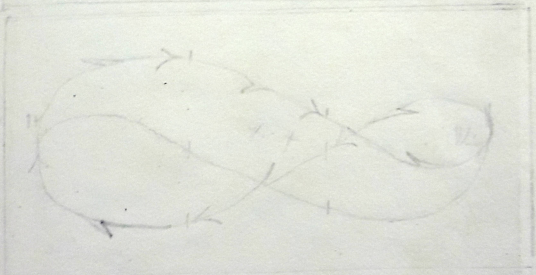


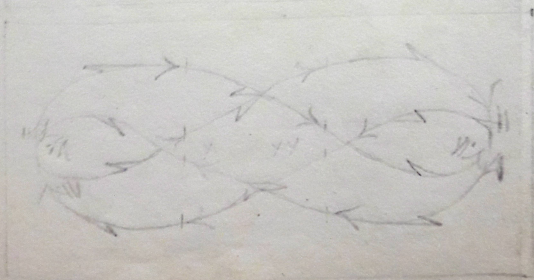








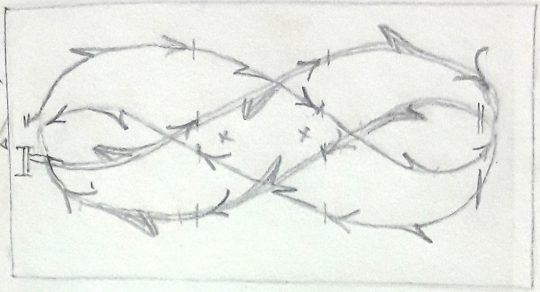




[4DS

Right & Left Part I

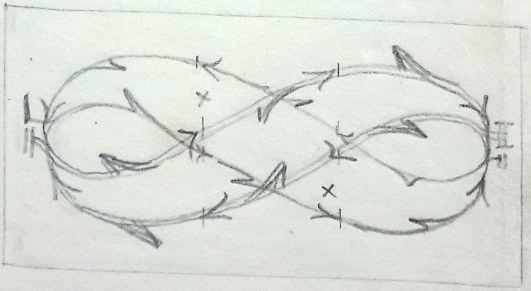
above
movement
combined.
[illegible]
[illegible]dy's track



The space or stretch it will be observed is occupied by three chassés. The mark at the end is omitted for want of room.

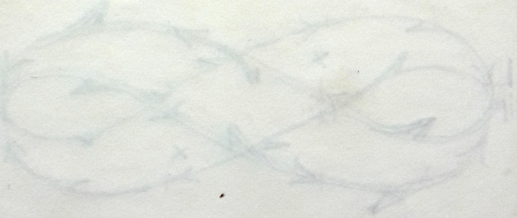
Right & Left Part II

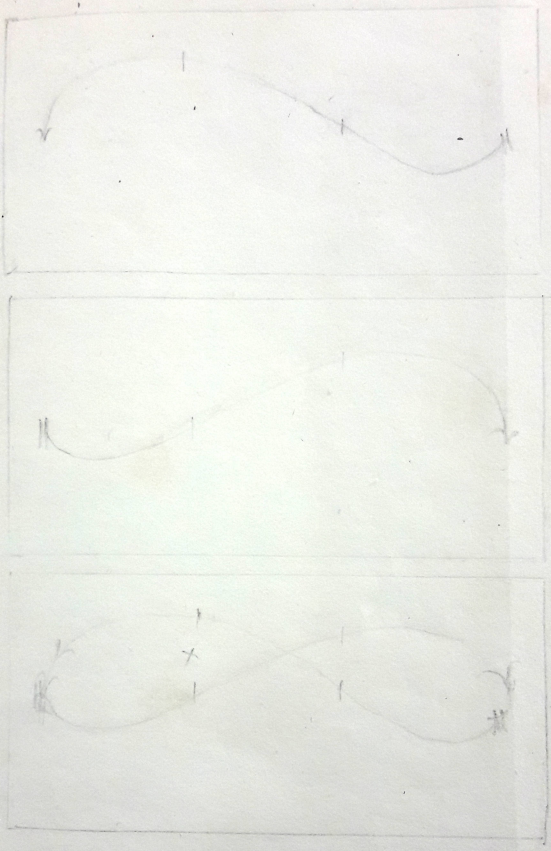
above
move
[illegible]ments
combined
[illegible] in
[illegible]rted.
[illegible]dy's track



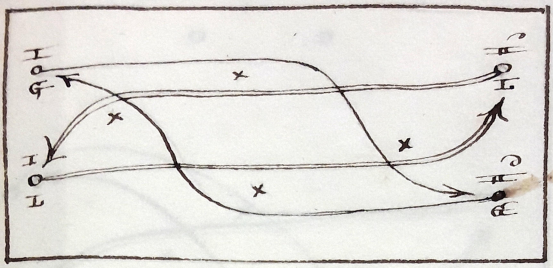
See Part II Explained further in the two follow my pages.





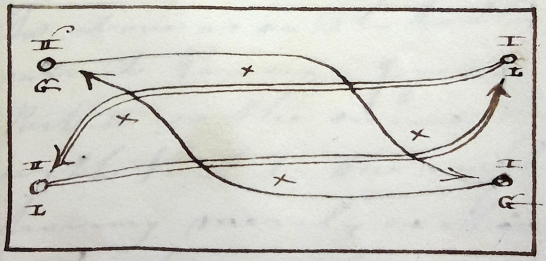


Right and Left. Part I.



The marks × denote at which right and left hands are given. — 3 Chassés and Jetté assemblé. 4. 6. —

Right & Left Part II.d



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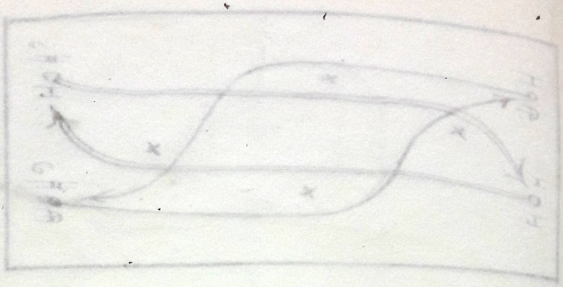
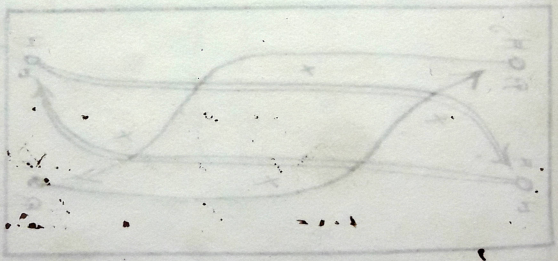
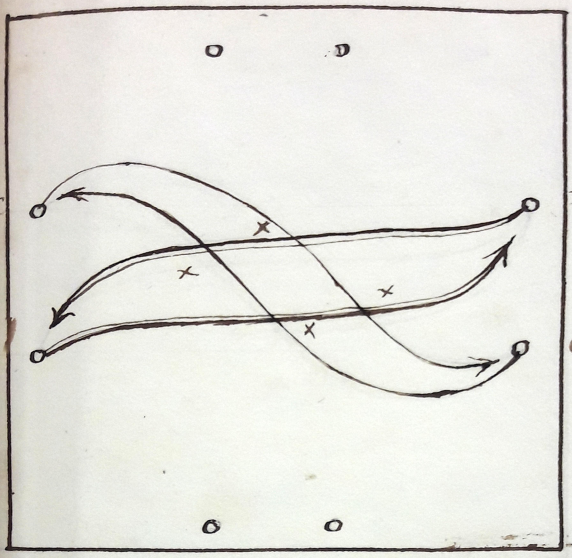
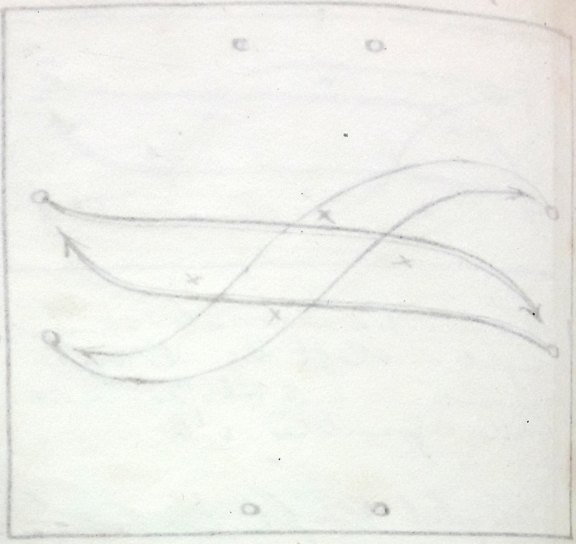




Right and Left. — 79 47



The above is said to be the correct Parisian figures. Part II is the same with Part I. The couples having merely exchanged sides. —



Country Dances

In describing these, several terms occur, which it may be useful to explain.

1. Moulinet; or
Hands across; or
Hands four across.

This requires no explanation; — done by two couples as in the reel of 8. — Right hands across in going. Left hands in returning.
D.T.



2. Hands across half round.

I.e. right hands. Mon: Lunet Part I. 4 b.

[Sometimes followed by "half set," 4 b. to fill up the music.]

3. Hands across with left hand or "Hands with the left hand."

I.e. left hands Monlunet Part II. 4 b.

4. Hands four round or "Hands six all round."

Here the couples join hands so as to form a ring or chain; chassé round to the right & then to the left, back again. 8 b.

5. Hands four at top.

Hands round in a ring or chain with the top couple or couple above you. Chasse to the right once round. & to the left back again 86

6. Hands four round at bottom

Do the same with the bottom couples or couple below you.

7 Lead down the middle and up again. —

Chasse' down with your partner holding her hands as in tour des mains. — or rather holding her right hand by your left going down; and her left by your right coming up. P.C.

8. Cast off." — "Cast off outsides" — or (as it is now usually turned) "leave off a couple." —

Formerly after coming up the middle you went round to the outside and cut off the couple. This is now in disuse. They merely move up, and you leave them off one couple in each figure. —

9. Swing Corners. —

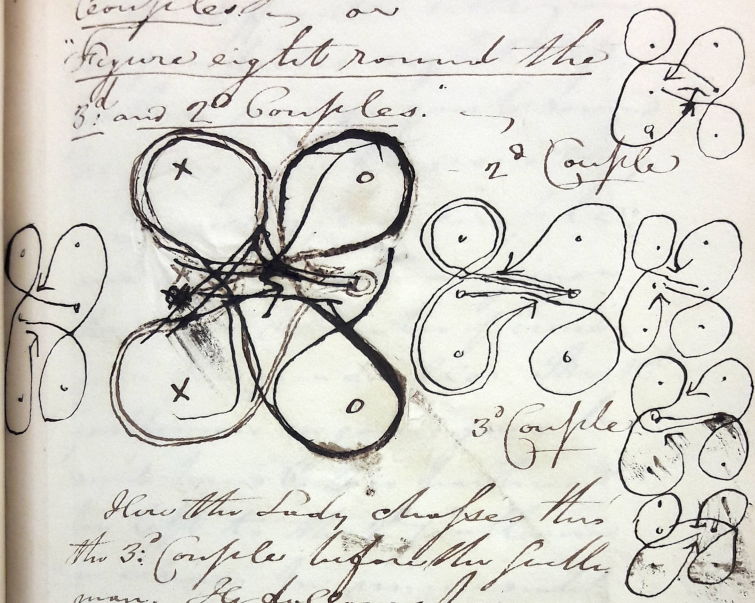
The gentleman turns the 3d and 2d Lady, while the Lady turns the 2d and 3d gentleman. The four do mains at each of these four corners. 8b = 16b

In each turn the gentleman and Lady turn quite round, as on a circle. — 4. b.

10 Gentlemen turn their Ladies with right hands.

Join right hands. Chassé round the usual circle. —

11. Cast through the 3d and 2d Couples. — or
"Figure eight round the 3d and 2d Couples." —



Here the Lady chasses thro' the 3d Couple before the Gentleman. He follows her. When through she turns to the right & goes round the gentleman of couple 3d — He turns to the left and goes round the Lady of Couple 3d. They then do the same to Couple 2d — as in the annexed figure.

The same may be done with the 3d & 2d Couple if required mere: reversing the order. —



12 Right and Left. 95

Is different a little from the quadrilles right & left; for here you go quite round facing your partner one way.

Done by two couple; and the hands are given the same number of times as in the quadrilles. The 1st gentleman in going gives his right hand to his partner & his left to the 2d gentleman; on whom he immediately turns his back. In returning he gives his right hand to the 2d Lady & his left again to the 2d gent. on whom he again turns his back. — 4 & 4 = 8

In the quadrilles after going the left hands you turn your face to the ladies.

See Notes on P. 99.

13 Half right and left.

A way by which the first pair changes places with the 2d Lady, and the 2d pair with the first Lady. Right and left Part I. 46.

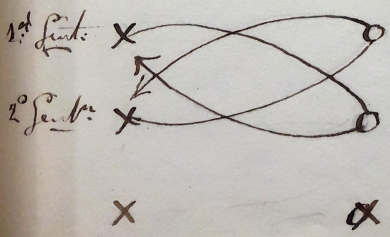
As if the second half a way of getting back to your places the above exchange having been previously made.

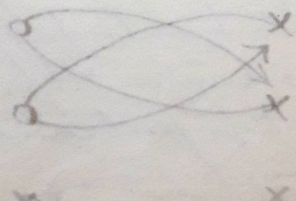
14. Half right and left with the top couple.

In this case the first pair exchange places with the Lady of the couple above, a top couple: giving the right hand to his partner [in going] and his left to the top gentleman in going.

Note on Right & Left

In last term No 14 suggests the path of the 2d gentleman in right & left. He moves as the first lady wd do in the quadrille. In going, gives his right hand to his partner & then his left to the first gentleman; — He moves quite round in a sort of circle but it is the opposite of the circle moved in by the first gentleman. —





15 "Change Sides and set; back again and set"

May be done by one two or more couples. —

Two chassés across; giving the right hand to your partner. 2 b. Two Pas de Basque (having faced about), other — 2 b. = 4 b

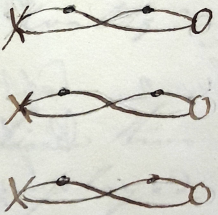
The same back again: —

Or the same chassés across and set; as in La Finale.

16 Promenade three Couples.

The Gentlemen join both hands with their partners swing up the dance & Promenade once round so as to return to their places. — 8 b.

Ladies arms upper most a cross. Her left arm crosses your right midway between your wrist and elbow; as in the annexed figures. —



The inside couples [a] then Richard hands should join. —

In this promenade the Gentlemen move very little off their line but the Ladies go round & thus create a larger circuit. —

Pousset Ascend by the Satteus & walking Step.

Bar: 1. Right into Pos: IV before — 1/2
Left into Pos: IV before & follow up right into Pos: III } 1/2

Bar 2. Left into Pos: II — 1/2
Right into Pos: IV behind & Pirouette with a spring 1/3 round to the right — into Pos: III right before

Bar 3 & 4. Same as Bar 1 & 2.
Bar 5 & 6 do do
Bar 7. Chassé fr. with right
Bar 8. Petite Assemble w. Right

17 Poussette. —

This figure is distinguished into Poussette, half Poussette and; and Double Poussette. Each of these three may also be distinguished into two kinds according as you ascend or descend in performing the figure. —

The Poussette may be gracefully performed by the Satteuse Waltzing step. —

At each time two couples are employed one of whom ascends and the other descends in the figure. In half Poussette; of course they stop short in the middle and thus exchange places.

In Double Poussette these

Postscript Second

Barr 1. Same as Barr 2. P. 104

Barr 2 Same as Barr 1. P 104

&

Barr 7. Same as barr 2 P 104

Barr 8. Same as barr 8. P 104

the same couple repeat the figure successively with other two couples: first ascending and then descending. The Phrase is obviously improper. It ought to be simply "Poussette with the top & bottom couples."

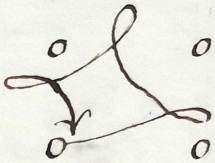
In the line of Poussette each couple describes half a circle, and in the course of it each couple turns round once. In full Poussette they describe a full circle and turn each other round twice. In south Poussette the dancing couple describes two circles, each of the other two couples, one circle.

It is not easy to devise a figure in which

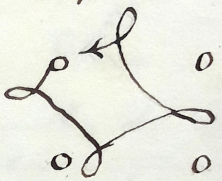
ing the lines described in Poussette. You and your Partner, as in Tour des mains. — And —

You describe lines similar to those in the annexed diagrams. —

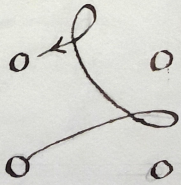
1. Poussette ascend



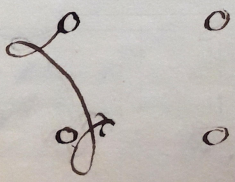
2. Poussette descend



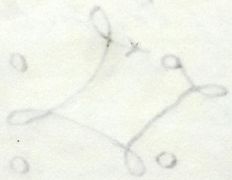
3. Half Poussette ascend

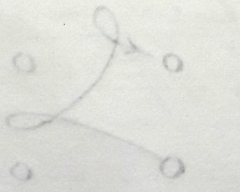


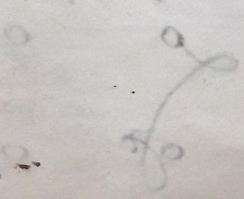
4. Half Poussette descend



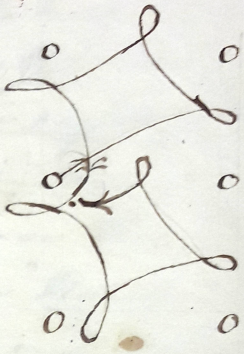






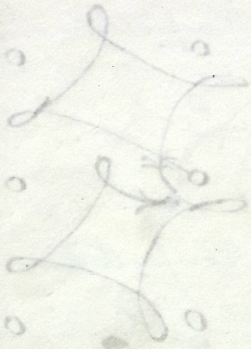


5. Double Poussette or
Poussette with the
top & bottom
Couples.



16h

In some country dances
Poussette follows after the
Ladies and G. have changed
sides; but they must finish
on their own sides.
This is accomplished
by making three turns
only instead of four; and
setting two bars to fill
up the time. It might
be also by making 5
turns when the room &
music might allow
it which seldom happens.



18 Three Ladies lead round three Gentlemen. —

The gentlemen stand still [or Chasse across half set & retire.] while the Ladies dance to the right quite round the gentlemen. — The Ladies have their hands joined as in "Hands round." and on the end are at their former places. &c.

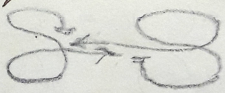
19 Three Gentlemen lead round three Ladies. —

The Ladies now stand still [or Chasse set and retire.] while the Gentlemen dance to the left quite round them. &c

20 Allemand. —

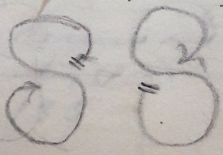
21 Hey: Contrary sides

Gentleman reels three with the two opposite Ladies — the Lady with the two opposite Gentn. — i.e. with top & bottom couples. &c. —



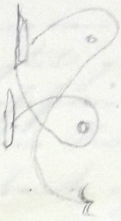
Hey on your own sides

Gentleman reels 3 with Top & bottom Gentleman. Lady with the top & bottom Ladies. — &c.

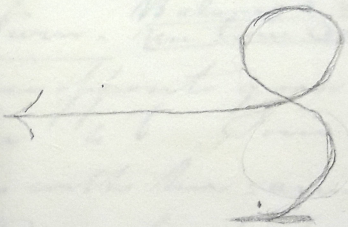


Key Proper supposed

1. Set & Turn



2. Reel Three



See Terms used in Country Dances Part P 135.

Quadrille Terms.

1. Right & Left. Chaine Anglaise.

Gentleman crosses over in a half figure eight giving the right hd to opposite Lady & left to his Partner. 4. b. Same back again 4 b. — In all 8 b.

See P. 77. —

2 Set & Turn. Balancez a vos dames & Un tour des mains.

Dance opposite your Partner 4 b. Join hands with her: arms raised & extended. Turn both round on a circular line. 4 b In all 8. b. —

3 Ladies chain. Chaine des dames.

The gentlemen dance round in the opposite line of the circle last mentioned. 4 C. near the end of which they are joined respectively by the opposite Ladies

The gentlemen then dance round again in the same figure and are rejoined by their partners.

All this the Ladies who make the chain.

Rejoining they give and receive right hands with the gentlemen at each end.

4. Half Promenade. Semi-Promenade

Nearly as in the Country Dance but; half; - is of course only 4 b. & in one direction

5. Advance & Retire. En avant deux.

Chassé for.d - 1 b. Jette & assemblé 1 b. In all 2 b

Chassé backw.d and Jette & assemblé. — 2 b

In all 4 b

6 Dance to the Right & Left or Chassez et Dechassez.

2 b. to the right &
2 b to the left

4 b In all.

Great variety of steps for this. —

7 Traversez. or Cross Over.

4 Chasses: [or 3 Chasses & Fette; Assemblé] 4 b.

[Sometimes 1 Chassé Glissade assemblé; & 1. Chassé Glissade assemblé. 4 b.]

In this figure you move from one corner transversely to another.

8. Chassé across. Chassé Croisez.

Chassé merely to the one side 2 b. and set to fill up the music 2 b. in all 4 b.

9 Advance & Retire Dos a Dos.
[or Simply Dos a Dos.]

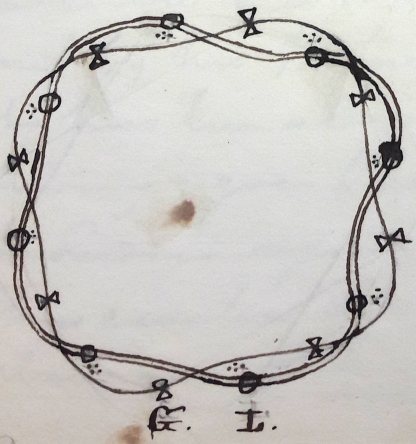
Chassé fr.d Jette, assemblé to the right; then Chasse back again & Jette assemblé. Passing the Opposite Lady back to back. —

Instead of Chassé back; you may turn and Chasse fr.d to your place turning round at the concluding Jetté assemblé. —

10. The Grand Chaine

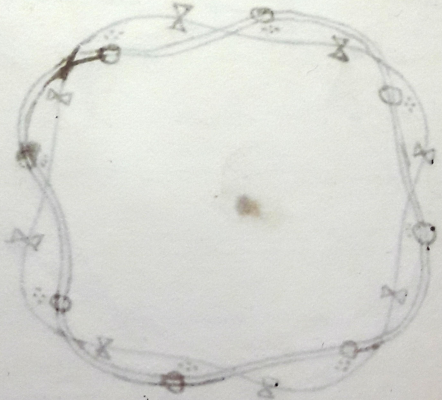
This is performed by eight persons, doing right and left quite round and without stopping, till they reach their original places

The Gentlemen go round to the right. The Ladies go round to the left. &c. —



X Gentlemen's Orig. Place
o Lady's do
∴ Hands given.
— Gentlm's line
═ Ladies' line.

Each Gentleman gives



his right hand first to
his partner & passes her
[1 Chasse ;] — then his
left hand to next Lady
& passes her (2d Chasse)
then his right hand to
3d Lady & passes her
(3d Chassé) then his
left hand to 4th Lady
& passes her ; (4th Chassé)
He is now half round
the circle & is now
met by his Partner
who has been also
moving ; goes through
the Ladies again &
thus reaches his
place — 8 bars

Terms used in Country Dances Cont'd from P. 117

1. L. and 1 G. turn to their right & set 4 times. 8 b

The Gentlemen turns & sets between the bottom Cu: & his Partner to opposite to him. 2 b

He turns again & sets on the Ladys side & she in his place 2 b

He turns again & sets at the top, looking down the dance & she between the bottom Cu. 2 b

Any then turn into their original places & set 2 b

In all 8 b.

Cross over two Couple and lead up one?

Cross, giving your right hand to your partner; she goes round the back of the 2d Gentleman while you go round the back of the 2d Lady. You then cross each other again giving right hands; she going round the back of the 3d Lady & you going round the 3d Gent. You then cast below the 2 Couples having crossed over them. You then "lead up" the middle one Couple; stopping between the two remaining at the top Couple.

24 Chaine figure. 139 77

79
143

82
149

151 83

A

Selection

of

Reel Steps

or

Steps for Setting.

1878.

Quadrille Steps for Setting.

No 1.

Glissade dessous to right
Assemble right behind
Glissade dessous to left
Assemble left behind

Set & Contra
2 times 8 bars

No 2.

Glissade dessous to right
Assemble right behind
Assemble left behind
Assemble right behind

Set & Contra
2 times 8 bars

No 3.

Glissade dessous to right
Balonne right behind
Balonne right before
Assemble right behind

Set & Contra
2 times 8 bars

No. 4.

1. Glissade dessous to right.
" Changement de Jambe; passing left foot into Pos: IV before.
2. Jetté before with left foot passing the right foot into Pos: II. Tendu.
" assemblé right behind.

Et E contra.

2 Times. 8 b.

No. 5.

1. Glissade dessus to right &
" Sissone dessous, with right
2. Jetté before with right &
" assemblé before with left.

Et E Contra

2 times = 8 b.

[illegible] LIBRARY

No 6.

A very fine Resp. Learnfort
Sette Tenden Eight bifore
Assemble Left bifore
Sette Tenden Eight bifore
Par de Zeph Left forward
Et C. Contra

The alternative could after this be concerned in a mismanth?

No 6.

B. 1. Jetté Tendu. Right before
and passing left into
Pos: IV behind
" Pas de Zephyre; passing
left into Pos IV before.
2. Jetté Tendu; with left before
" assemblé right behind.
Et E. Contra
2 Times. = 8b.

No 7.

1. Glissade dessous to right
" Glissade dessus to right
2 Jetté before with right
" assemblé before with left.
Et E. Contra.
2 times = 8b.

This step only done
loose side. Indeed
none of the Quinville
steps which are
for more than ~~[illegible]~~
4 bars. Not one
of them for 8.6.

No 8.

1. Fetté before with right
Pas de Zesch: for with left
2. Fetté before with left
Pas de Zesch: for with right
3. Fetté before with right
Glissade dessous to left
4. Fetté before with left
Assemblé before with right
2 Times, [i.e. once & Contra.] = 8b

No 9.

1. Fette Tendu with right before
" Fette Tendu with left behind &
Passing right into Pos:
IV before.
2. Assemblé behind with right
" Glissade to left: dessous.
Et & Contra.
2 times - 8b

No 10.

Ps. 1. Glissade dessous to right
" Glissade dessous to do
2. Jetté with right before
" assemblé left before

Et E Contra
2 Times.

In this last assemblé take care to rest principally on the foot behind that the other may be ready to go off into the two next glissades. —

No 11.

Glissade dessus to right
do do do
Jetté before with right
assemblé before to Right.

No 12

Pas de Basque.

B. 1. In Pos V. Right before. Spring off right into Pos: II a little back.

" Slide left into Pos IV. before.

2. Slide up right into Pos V. behind.

" Rest one second.

Et E. Contra

4 times = 8.6

Pos: III is often substituted for Pos V. in this step.

No 13

B. 1. Glissade dessous to right
" do — to do
2. do — to do
" Assemble right behind
Et E. Contra
2 Times. 8b

Used often for Chassez De=
:chassez in L'Ete of the
Quadrille. —

No 14

1. Assemble right ~~before~~ behind
" Assemble left behind
2. Assemble right behind
" Glissade dessous to left.
Et E. Contra
2 times. — 8b.

Analogous to No. 9. but
more elegant and more
improving as an exer:
cise. —

92
169

Une Petit Battemens

3d Pos:
2 Pos: right; and into 3d
softly 8 times. Knee steady
Et E Contra

Une Grande Battemens

3d Pos:
2d Pos: ce Right
Spring right into 3d Pos:
8 times.
Et E. Contra.

Chassé

1. B. In Pos: I. or at least a rectangle. Right for^d into Pos IV. before.
" Left forward behind it; [or rather with a spring into its place.]
" Right for^d into Pos: IV before
" Left up Parallel to Right: rise on right toe as left passes
2^d. B. Left forw^d into Pos IV before
" Right up behind it; [or with a spring into its place as above.]
" Left for^d into Pos: IV before
" Right up Parallel to Left: rise on left toe as right passes
3^d. B. Right for^d &c

4 times. 8 b.

Be careful to keep the feet always at the same

angles as when you set out,
and your knees perfectly
straight; — The
knees ought never to be
bent except when bring-
ing up the hinder to
go forward: which is a
natural bend. —

178

Assemblé behind.

R. into Pos: II
2d back with a spring into Pos:
V. behind.

Slipade to the L.

R. in Pos: III or V. before: slide
the left out into Pos: II
In the next second bring up
the right into Pos: V. be:
hind. This is all.

Et e contra

Jetté with the R.

R. in Pos: III or V. before. slide
it out into Pos: II
Next second bring R. back
into Pos: V. before at the
same instant bending
the L. knees so as to
suspend the L. foot
behind with the
toe touching or near:
ly touching ye ground.
The L. foot perpendicular
and close behind the
right leg. !!!!!!!!!!!!

180

Pas de Basque.

Right in Pos: III or V before
close. Spring it off into
Pos: II a little back &
Next second, spring L. into
Pos: IV. before; and
Next second bring up R
close into Pos: III or V.
behind.

Et e contra

Arathspry Steps

There is a considerable difficulty in describing the Strathspey or Scots Reel Steps.

The prominent and peculiar strathspey step is a compound of Sissone and Assemblé preceded and followed by a hop on the other foot. Thus to take the Step No 1. for an example; it consists of;—

Bar 1st Step on left & Sissone with right.
Assemblé with Right before and Step on Left.

Bar 2d Assemblé with Right before & Step on left.
Change to left. No 1.

Bar 3. Hop on right & Lissone with left.
Assemblé with left before & Hop on right.

Bar 4. Assemblé wt left before & Hop on right.
Chassé to right. No. 1.

Two times. 8 b.

This Chassé is performed by bringing the left behind and then moving the right to the right; after which you instantly set the left, so as to proceed with the next hop & sissone if necessary; — [or E. Contra; if it be the Chassé in Bar 2d] — The Chassé occupies the time of 1/2 bar; or one Crotchet. —

From the above analisis of the Step No. 1. it will appear that in each half bar there are two

steps one by each foot. Those two steps are performed in the order above set down; but they follow each other so quickly as to appear simultaneous. This is the compound so very easy in practice but so difficult to be described.

It would be convenient to have one term for describing shortly the above steps but as no such term has hitherto been invented in the following notes, the syllable Stath is merely prefixed to the usual terms Sissonne and assemblé; and also to the Chassé to distinguish it from the com-

more chaste to which it has but little resemblance. —

If any other steps or terms for steps are used they will be taken notice of in the annexed table; and the difference between them in the common dancing and in the Theatrical way will be pointed out. —

Terms Explained.

S. Sissone

Sissone, with a hop before it on the other foot. 1 Crot.

S. assemblé

assemblé with a hop after it on the other foot.

S. Chassé, to left. No 1. —

The right is put in behind, and the left moved off to the left. [The right is then set down before; for the next hop and step.]

S. Petté

Petté with one foot and a hop immediately after it on the same foot. — Generally Fendu. May be either before or behind. —

S. Chassé No 2.

To left.

Pass right foot in before the left. Then the left to the left.

[and the right in before it again for the next step, sissone or what ever it is]

To right.

E. Contra.

Strathspey Reel Steps.

No 1.

Ps. 1. Strath: Sissone with Right
Strath: Assemble wt do before
Ps. 2 Strath: Assemble wt do do
Strath: Chasse No 1. to left. —

Et E. Contra
2 Times = 8b.

No 2.

1. S. Sissone with Right
S. Assemble wt Right behind
2. S. Assemble wt Right before
S. Chasse No 1. to left. —

Et E. Contra
2 Times.

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Strathspey Reel Steps 197/106

No 3.

1. S. Sissone with right before
S. assemblé right before

2 S. Sissone with left
S. assemble wt left before

3. S. Sissone with right
S. assemble right behind

4. S. assemble Right before
S. Chassé No 1. to left

Et E. Contra

Once; = 86.

Anthissing Rul Steps

No 4.

1. S. Siss: with Right
S. assem: right before

2. S. Siss with Left
S. assem: left before

3. S. Siss: with Right
S. ass: right before

4. S. ass: right behind
S. ass: right before
[& S. ass: right behind for and combined with next step.]

Et Econtra

Once. 8 b.

No 5.

Same with the above No. 4. But in Bars 3 & 4. also in Bars 7 & 8. Pirouette neatly round; —
1st time to the right
2d time to the left. —

No 6

Same but with the two Pirouettes in the Centre and concluding as you began with Bars 1. & 2. —

Strathspey Reel Steps

No 7.

1 S. Sis: with right
S. ass: right before
2. S. ass: right behind
S. ass: right before
[and S. ass: right behind
for and combined
with next step.]

Et E. Contra

2 times. 8b.

No 8.

Same. But Pironette
to the left in Bars 3 &
4. and to the right, in
Bars 7 & 8.

No 9

Same. But the two
Pironettes in the
centre, bars 3. 4. 5 & 6.
and concluding with
Bars 1 & 2.

Strathspey Reel Steps

203
109

No 10.

1. S. Jetté Tendu with right before
S. Jetté Tendu wt left behind.

2. S. Chassé No 1, to Left
S. Sissone with left before

Et Et Contra

Two times. &c

No 11.

1. S. Jetté with right before
S. Jetté with left before

2 S. Chassé No 2. to left. [See V.]
S. Sissone with left before

Et Et Contra

2 Times. &c

206

111
287

210

Dessous under or behind
Dessus above or before

Quick Reel Steps.

No. 1.

B. 1 assemblé with right behind
" Glissade dessous to left
Et 8 contra
4 times. &c.

No. 2.

B. 1 assemblé dessous wt right
" Glissade dessous to left
2. assemblé dessous with left.
" assemble dessous with left.
Et 8 Contra
2 times.

No. 3

Same with Pendulle
Setting Step No 6.
See P. 157

Quick Reel Steps

No. 4.

B. 1 assemble dessus with right
" Glissade dessus to left

Et E. contra

4 times 8.b.

No. 5.

B. 1. assemble dessus with right
" assemble dessus wt. left
B. 2 assemble dessus wt right
" Glissade dessus to left

Et E. contra

2 times. 8b

No. 6.

Same with No. 5. Supra; but for dessus read dessous, through out.

Quick Reel Steps

215
115

No 7

detti Tendu with right before
detti Tendu wt left behind
Assemble wt Right, behind.
Glissade dessous to left.

Et E. Contra
2 times 8b.

Being same with Quadrille
No. 9.

No 8

Assemble right before
Assemble left behind
Assemblé right behind
Glissade dessous to left.

Et E contra
2 times

Being the same with Quadrille
No 14 & analogous to No 7
supra but more elegant.

11.6
217

218

117
2.1.9

116
221

Verges.

Verge 1. In coming ups. A turn to the left to prepare for following down.

Verge 2. When at the top 2d time, preparing to join hours & Pousette. —

1. The Triumph

1. 1st G. leads his Partner down the middle & up again — 8 b.

2d G. leads her down; & 1st G. follows them. — 4 b.

At the bottom the Lady crosses her hands which are taken by the two Gentlemen (her partner on the Ladies' side); — and the Gen. joining hands behind her back) and they lead her up, in triumph 4 b.

Join hands with Partners; (the 1st Cu: undermost) and Poussette. — 8 b.

Dance 24 b.

226

Verges.

? 1. After changing to preparing for Poussette.

0

2. Lady Caroline Lee's Waltz.

1st L. and 2d P. change places. 4 b.
1st P. and 2d L. do the same 4 b.
These two Cv: Pousette — 8 b.
Right & Left; as on P. 95–99. 8 b.
In a cr — 24 b.

3. Clydesdale Lasses.

Hands across & back. 8 b.
1st Cv: down the middle
up again & cast off 8 b.
Pousette with Top Cv: — 8 b.
Right & Left. P. 95–99. — 8 b.

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228 (Verges. —

4 Lady of the Lake

Old Way

1st Cu: down middle
up again & leave off 8b

1st Cu: and 2d Cu: down
the middle and up
again facing each
other the whole
way. 8b

These two Cu: Poussette 8b

In all. 24b

Of course in go:
ing down the 2d time
the 1st Cu: and the
2d Cu: in coming
up dance backwards.

Pronounce 2 b & Set 2 b. at
the end of which 1st Cu is
a place down & 2d L. & 2d
J. turns changed sides, of
course in
Porisatter: 1st Cu: 4 turns. &
2d (now top) Cu only 3 turns
& set —

5. Lady of the Lake
New Way.

Called also;

La Poule,

Called also

News from Portugal

1st G. change sides with his partner giving right hands. — 4 b.

Then he turns her quite round with left Hd. which he retains, & gives his right hand to 2d Lady. His Partner at same time gives her right hand to 2d G. — 4 b.

All four set, (across the dance) in a line as in La Poule. — 4 b.

Promenade with contrary partners: into 1st & 2d Cu: places exchanged, wheel in, and set. — 4 b

Poussette. (2d Cu: only 3 turns 1st Cu: four) — 8 b

In all — 24 b

232.

Verge
1. After changing to Jupiter
for Poussette.

?

120
L.35

6. The Lady of the Manor.

1st L. and 2d. G. set and turn with both Hands 8b
2d L. and 1st G. do the same. ——— 8b
1st Cu: down the middle followed by 2d Cu: 4b
Both couples up again 4b
and
Poussette. ——— 8b

Finale 32.

7. Calvar Lodge.

1st and 2d G. lead round the opposite Ladies [P. 113.] 8b
1st L. and 2d L. change places 4b
1st G. and 2d L. do the same 4b
These four Poussette, ——— 8b.

24b

234

Verges.

1. Let your partner cross before you? —

2 In wheeling at the bottom face the 2d Lady: & — Prepare to wheel with Sette assemblé.

3 Let the extremes close up before you. — and at the same instant bridle in, so as to prepare to pous: sette, with partner. — Hold from her right with your left; — taking her left with your right to Poussette as soon after quitting the 2d L. and verging her [your Partner] to her own side as the Poussette mo: ment approaches.]

?

8 Meg Merrilees.

1st G. turns the 2d L. with the right hand; while 1st L. turns the 2d Gentle men; also wt right hand. 4 b

The same done back again each to each with left hands. ——— 4 b

These four join hands, and down the middle all a:breast, or in a cross line: ——— 4 b

At the bottom separate; wheel round, and up again, also in a line. 4 b

The 2d L. and 2d G. forming the extremes of the line close up, at the top; [like hands four round.]

These two Couple Pous:sette. ——— 8 b

In all 24 b

9. The Medley
Strathspey Figure.

1st Cu: change sides & set 4 b
Ren;

1st G. turn round 1st L. wt.
left hands; — [G. between
bottom Cu; and L. be-
tween Top Cu:;] — 4 b

Join hands thus, in two
lines, of three each &
set; — 4. b.

1st Cu: turn again with
right hands; — [L
between 2d & 3d G. and
G. between 2d & 3 L.] — 4. b

Swing Corners. P. 91. 16. b

1st Cu: set and turn into
places. — 8. b

In all. 40

☞ Or these last 8 b. may
be left out; and places re-
gained, immediately after
Swing corners. Say then
In all 32 bars. —

Z 39

240

10. Patronella. —

1. G. and 1. L. turn to their right and set; four times. P. 135. 8b

Down the middle, up again and leave off — 8b

Poussette with top Cu: 8b

In all 24b

11. Speed the Plough

Down the back and up ag^n: 8b

Down the middle, up again and leave off. — 8b

Four hands round with Cu: left off: & back. 8b

Poussette, these two Cu: 8b

In all: 32b

12. The Honeymoon

Down the back & up again. 8 b
Hands 4 across with bottom couple & back. — 8 b
Cross over two Couple and lead up one [P. 137] — 8 b
Six Hands round. — 8 b

In all. — 32 b

13. Waterloo

Chaine figure P. 139 8 b
Six Hands round & back 8 b
Down the middle up again & leave off — 8 b
Change sides with Part. nor and back — 8 b
Swing Corners. 8 b

In all — 40 b

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244

14. Regents Favorite [Now King's.]

"We'll gang nae mair to yon town!"

Mrs McLeod of Rassa

[New Way.]

Hands four across & back 8b

Down the middle up again and leave off — 8b

Swing Corners. 8b

Set to Partners & turn into places. — 8b

In all. — 32 b

15. Regents Favorite. "We'll gang &c

[Old Way.]

1st Cu. set and turn by right hands. L. bet: 2 & 3 G. — G. bet 2d & 3d Lady. — 8b

Hands 3 round and back, on each side and cross over to places. — 8b

Down middle, up again & leave off — 8b

Poussette — 8b

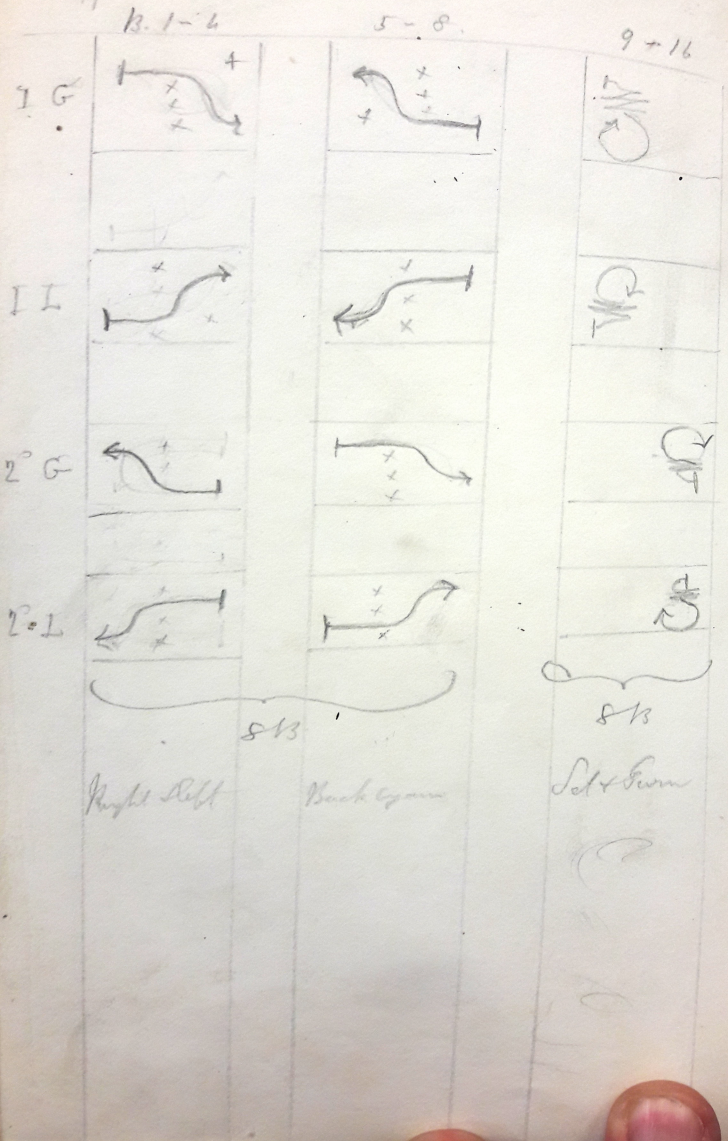
In all — 32 b

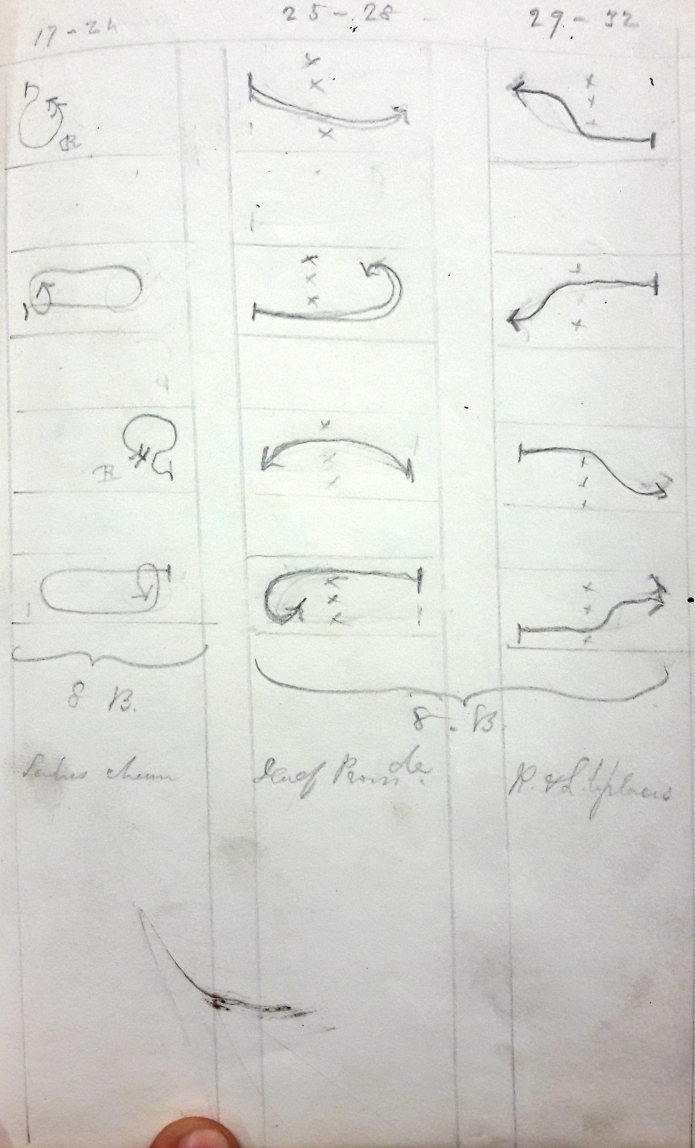
131
247

2.48

249

Fig I Le Pantalon

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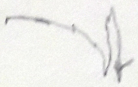
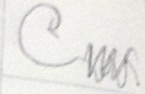
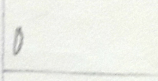
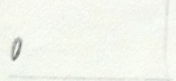
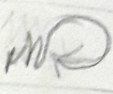




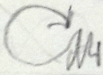






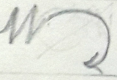




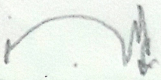
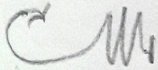
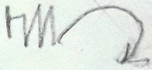
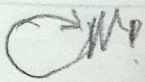








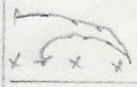
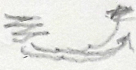
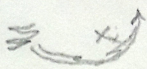
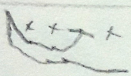
	B 1-8	9-16	17-24
G 1			
L 1	0	0	
G 2	0	0	
L 2			
	Advance & Retire. Aside & back.	Pass over. Aside & back.	Set & Turn h places

25 – 32	33 – 40	40 – 48
0	0	
		
		
0	0	

The other couple: the same

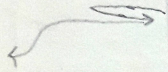
Advance & Retire. Aside & back	Cross over Aside & back	Set & Turn to places

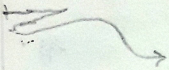
Fig III La Poule

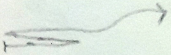
	B 1-8	9-16	17-24
G 1			
L 1			
G 2			
L 2			
	Cross over & back	Set & Half Prom.des	Advance & Retire. — Advance & Retire. Dos a dos!

25-32 R. 33-64



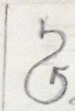






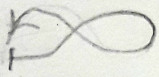
Advance &
Retire &
Half R. & L
to places.

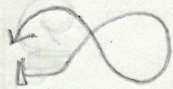
Fig IV. La Reine



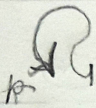






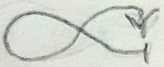








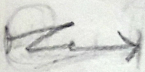
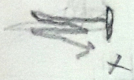
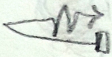
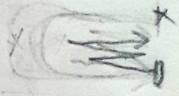








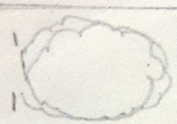
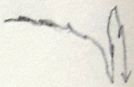
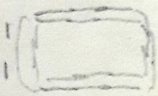
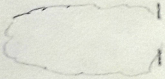
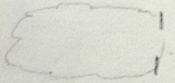
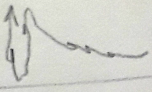
	1 – 4	5 – 8	9 – 16
G I			
L 1			
G 2			
L 2			
	Ladus cham	Ladus cham	Set & Turn

17-24	25-32	33-40
		
		
		
		
Advance & Retire Advance & Retire	Advance. Set Retire. Set	Set & Turn.

x or stand!

x Or stand!

Hight La Finale.

G 1			
L 1			
			
G 2			
L 2			
	Advance & Retire or All round!	Advance & Retire aside & back.	Cross over. aside & back

