

Twelve new
A L L E M A N D E S
 and Twelve new

M I N U E T S

The most in Vogue at Paris
 collected by

M^r G H E R A R D I

Dancing Master, of Rathbone Place Soho.

formerly one of the first Dancers of the Opera at Paris, and sometime
 since Ballet Master and principal Dancer of the Opera at London

To this Collection M^r Gherardi has prefixed INSTRUCTIONS and ADVICE respecting
 the ALLEMANDES: calculated for the use of the Lovers of Dancing in general, but
 particularly designed for the Scholars of the ACADEMY (for Minuets Cotillons and
 Allemandes) held at M^r Gherardi's ev'ry Wednesday and Friday.

L O N D O N Printed by WELCKER in Gerrard Street S^t. Ann's Soho.
 Where may be had two Books of Cotillons by M^r Gherardi &c &c



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To the Lovers of the Allemande Dances.

The satisfaction, which every one expressed, who saw the Allemande Dances two Years ago, gave me room to hope a diversion, so much in fashion throughout the major part of Europe, would, at last, take place in the public, and private Balls of this kingdom also: I had the greater reason for this agreeable supposition, on account of the repeated and continual encomiums they met with from almost — and, indeed, I might say, entirely — all whom I then had the honour of instructing.

Consequences however have deceived me; I am in hopes therefore it will not be unacceptable if I endeavour to point out the cause of this disappointment; especially as my principal motive is to remove those Impediments which obstruct the enjoyment of one of the most elegant and innocent amusements of the polite World.

As a Professor of dancing, I could impute it to several circumstances, of which I have had ocular experience during the course of my Instructions; the principal of which is, a fundamental error in the generality of Masters, which, perhaps, operating with the too common negligence in Pupils of attending even to the best directions, has chiefly contributed to the disparagement both of the Art in question, and of its Instructor likewise.

As I address myself to the lovers of the Allemande Dances, I do not apprehend the censure of obstructing the following Reflections and Advice; my earnest and only desire being, to furnish them with the most certain and effectual methods, of arriving at a masterly execution in this elegant diversion: a Point which, when obtained, cannot fail of adding to their pleasure, and of removing, or, at least diminishing, their fatigue.

The Allemande comprehends a number of minutiae, in which, all, who pretend to any knowledge of it, should be instructed, which must necessarily concur to its perfection.

In the first Place; the Gentleman and his Partner must never close their hands, or fingers: they must, on the contrary, keep them almost disengaged, so as to turn easily within each other: & above all, take care not to loose their hold during the passes, unless the necessity of the case requires it.

They must also be match'd as much as possible in point of height; by which means the paffes will be render'd more facile, and consequently less fatiguing; or if there must be a difference in their size, the Man's being a little taller than his partner will occasion no material inconvenience, provided he shews his Judgment (which if he is adroit he may) by making use of his advantage, in point of height, in favouring the steps of the Lady, who may not be so skilfull as himself.

In order to dance the Allemande well, a nice knowledge of the different steps is also necessary; it has but few for such as make it only the amusement of the Evening; but for those who aspire after excellence, there are a sufficient number to be employed at quitting and joining hands, & also during the momentary interval of separation; which are properly the critical times for displaying the address and ingenuity of the Artist.

But what astonishes me is, that in a Country where the National Dance is so extremely lively and animated, a kind of Allemande, which being much more so, seems better suited to the taste and genius of the People, should have been wholly omitted: the kind I am speaking of, is called Boiteuse; It is in great esteem at Strasburgh, where they dance it to perfection: the Air of it is brisk and sudden, and has its particular steps and paffes: to dwell upon its beauties would be unnecessary; they may be discovered by looking over the Airs themselves, for which purpose I have inserted several of them in my collection.

There are still two other kinds of Allemandes called Troteuse and Sauteuse, or the Trotting and Leaping kinds; but as each of these includes several subdivisions also, I shall defer any consideration of them to another opportunity.

Notwithstanding several Masters of this Metropolis (in order to distinguish their Scholars) have endeavour'd to mix the natural steps of the Hornpipe, with those of the Allemande, and which they have effected in the Contrè dances Francioises, or Cotillons, I will venture, without any design of prejudicing their reputation or their interest, to warn such as desire really to distinguish themselves, from following this method; it being entirely repugnant to the true Allemande; in which nothing but an uniformity in the Steps, and an easy performance of

the Passes, can procure perfection or applause: in fact, is it not ridiculous to see a Dance between two Persons, executed in one way by the Gentleman, and in another by the Lady? and which must very frequently be the unavoidable Consequence in the present Case.

It is upon long experience that all my remarks are founded. In Germany, where I resided at the Margrave of Baireith's, in quality of Ballet-Master, principal Dancer, and dancing Master to the Court, and to the reigning Dutchess of Wirtemberg, the Margrave's Daughter, I never observed, either among the Saxons, Swabians, or Strasburghers, other than a perfect correspondence between the steps of the Gentleman and his fair Partner; and if these People, the first in the World for Allemande Dances, did not put a proper Value upon this correspondence, may we not suppose their Masters would be directed to furnish them with the requisite varieties; for which Task they are certainly as capable as those of this Nation!

The following are therefore the directions I would recommend to be observ'd in the Allemande.

The Gentleman must, in the first place, take care not to make his Allemande too long, and 2^{dly} to avoid every pass which being in the least difficult to him, must be so likewise to the Lady; and the passes to be rejected, are such as, where the Body being half bent, the Man turns three or four times round, under his own and the Lady's Arms; a Position which, besides the indelicacy of it, subjects her to the almost inevitable necessity of spoiling her cloathes by the Powder and Pomatum in his Hair; not to mention the consequent disagreeable discomposure of that material part of the dress of the Gentleman; giving his Head the same elegant appearance as if he had just popped it out of a Sack.

We must therefore endeavour to conform to the present prevailing taste amongst those who Pique themselves on dancing the Allemande well; which is, to make but few passes, and even those very easily too: such as we call Mirroirs, or Regards, are, for their great facility, extremely in use, and, on that account, very proper for the Ladies.

In a tour which I made last Year to Paris, I was present at an Assembly, and saw a tall Gentleman dance the Allemande with a Lady only ten years of Age, for at least a quarter of an Hour,

without once passing under her Arms; every figure was in *Mirroir*, the execution was elegant and pleased me infinitely! I must likewise observe the advantage there is of previously practising every dance at home, under the inspection of a Master; by this means each party, being more thoroughly acquainted with the necessary passes, is more certain and easy in the execution of what they so well know; and every thing becomes, of course, greatly more agreeable.

To evince what I assert, we need only reflect upon the *Allemandes* of the Stage Dancers, who acquire the Judgment, and Agility, they display, in the execution of their art, by nothing so much as by the mere dint of frequent repetitions of the same Dance; and as a proof still more convincing, it will not be improper to instance the astonishing approbation and success which the *Allemande* has met with during the space of two Years it has been danced in London at the Public Theatres; and are still, and deservedly, seen with new delight.

I recommend to the Admirers and Learners of the *Allemandes*, to weigh the few foregoing Observations, and if they find the Theory (as I flatter myself they will) founded on Reason and Judgement, to avail themselves of it in the Practice: for in whatever situation of Life a Person may be, if he attempts a Science, and does not study it with assiduity and precision, so as to attain to some degree of perfection, he certainly throws a damp on Emulation in others; and thereby injures that very Science, which, as a Student therein, it should be his warmest Endeavour to advance.

Perfused of this truth from the earliest part of Life; I have, for many Years past, devoted my whole time and study to the Profession in which I am engaged, with a view of rendering myself, in my little Province, useful to, and deserving the countenance and approbation of, the Public in general; but more particularly of those who have already honoured, or do at present honour me, with their commands, and presence at my Academy, held twice a Week at my own House.

Boiteuse

Handwritten musical score for a piece titled "Boiteuse". The music is written on two staves, treble and bass clef, in 3/8 time. The key signature has one sharp (F#). The melody is characterized by eighth and sixteenth notes, with some triplets. There are repeat signs and a fermata at the end of the piece. The notation is in an older style, with some ligatures and a slightly irregular layout.

Allemande

Handwritten musical score for a piece titled "Allemande". The music is written on two staves, treble and bass clef, in 2/4 time. The key signature has one sharp (F#). The melody is characterized by eighth and sixteenth notes, with some triplets. There are repeat signs and a fermata at the end of the piece. The notation is in an older style, with some ligatures and a slightly irregular layout.

Boiteuse

This image shows a handwritten musical score for a piece titled "Boiteuse". The score is written on six systems of staves, each system consisting of a grand staff (treble and bass clefs joined by a brace). The key signature is D major, indicated by two sharps (F# and C#) at the beginning of each system. The time signature is 3/8, also indicated at the beginning of each system. The notation is in a historical style, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The paper is aged and shows some staining and wear. The first system has a repeat sign at the end. The second system also has a repeat sign. The third system has a repeat sign. The fourth system has a repeat sign. The fifth system has a repeat sign. The sixth system has a repeat sign.



Giardi



Allemande

This is a handwritten musical score for a piece titled "Allemande". The music is written in D major (two sharps) and 2/4 time. It consists of six systems, each with a treble and a bass staff joined by a brace. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and repeat signs. Some measures are marked with a small 'h' above the staff. The piece concludes with a double bar line and a 'w' (coda) symbol in the final system. The paper is aged and shows some staining.

Boiteuse



Allemande



10 Boiteuse

This page contains two handwritten musical pieces. The first piece, titled "Boiteuse", is in 3/8 time and G major (one sharp). It consists of six systems of two staves each. The notation is in a cursive, handwritten style. The second piece, titled "Allemande", is in 2/4 time and D major (two sharps). It consists of two systems of two staves each. The notation is also handwritten and cursive. The paper is aged and shows some staining.

Boiteuse

Allemande

First system of musical notation, two staves with treble and bass clefs, key signature of three sharps (F#, C#, G#), and a common time signature. The music consists of eighth and sixteenth notes, with repeat signs and a final double bar line.

Second system of musical notation, two staves with treble and bass clefs, key signature of one flat (Bb), and a 2/4 time signature. The word *Allemande* is written above the bass staff. Both staves end with a double bar line and the word *Fin.* above them.

Third system of musical notation, two staves with treble and bass clefs, key signature of one flat (Bb), and a common time signature. The music consists of eighth and sixteenth notes, with repeat signs and a final double bar line.

Fourth system of musical notation, two staves with treble and bass clefs, key signature of one flat (Bb), and a common time signature. Both staves end with a double bar line and the letter *S* above them.



Menuet de M^r GherardiN^o
I.

Handwritten musical score for Minuet No. 1 by M. Gherardi. The score is written for piano (N^o I.) and consists of six systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *hr* (hairpins) and *8.* (octave). The piece concludes with a double bar line and repeat dots.

Menuet de M^r DaubervalN^o
II.

Handwritten musical score for Minuet No. II by M. Dauberval. The score is written on four systems of two staves each, using a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The first system includes a repeat sign with a first ending bracket. The second system also features a repeat sign with a first ending bracket. The third system contains a repeat sign with a first ending bracket. The fourth system concludes with a repeat sign and a first ending bracket. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with a 'h' (likely indicating a natural sign).

The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains measures 1 and 2, ending with a repeat sign. The lower staff is in bass clef with the same key signature, also containing measures 1 and 2 and ending with a repeat sign.

Nº
III.

Menuet

The second system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F-sharp and C-sharp) and a 3/4 time signature. It contains measures 3 and 4, ending with a repeat sign. The lower staff is in bass clef with the same key signature and time signature, also containing measures 3 and 4 and ending with a repeat sign.

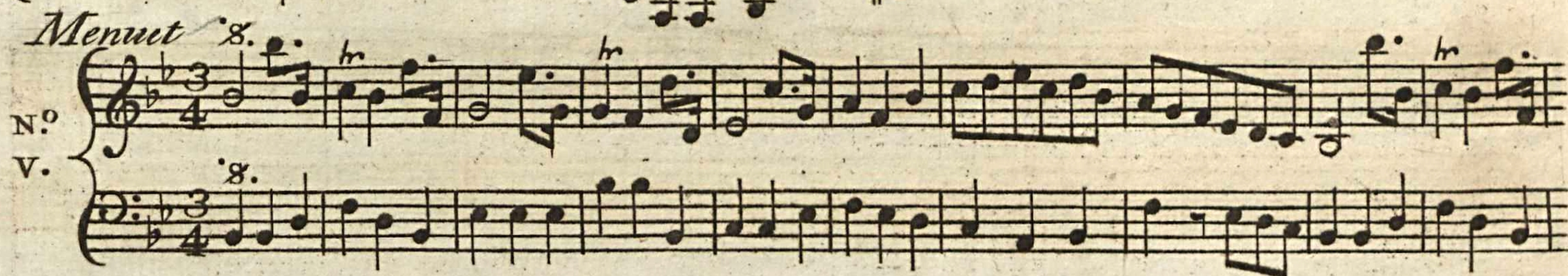
The third system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 3/4 time signature. It contains measures 5 and 6, ending with a repeat sign. The lower staff is in bass clef with the same key signature and time signature, also containing measures 5 and 6 and ending with a repeat sign.

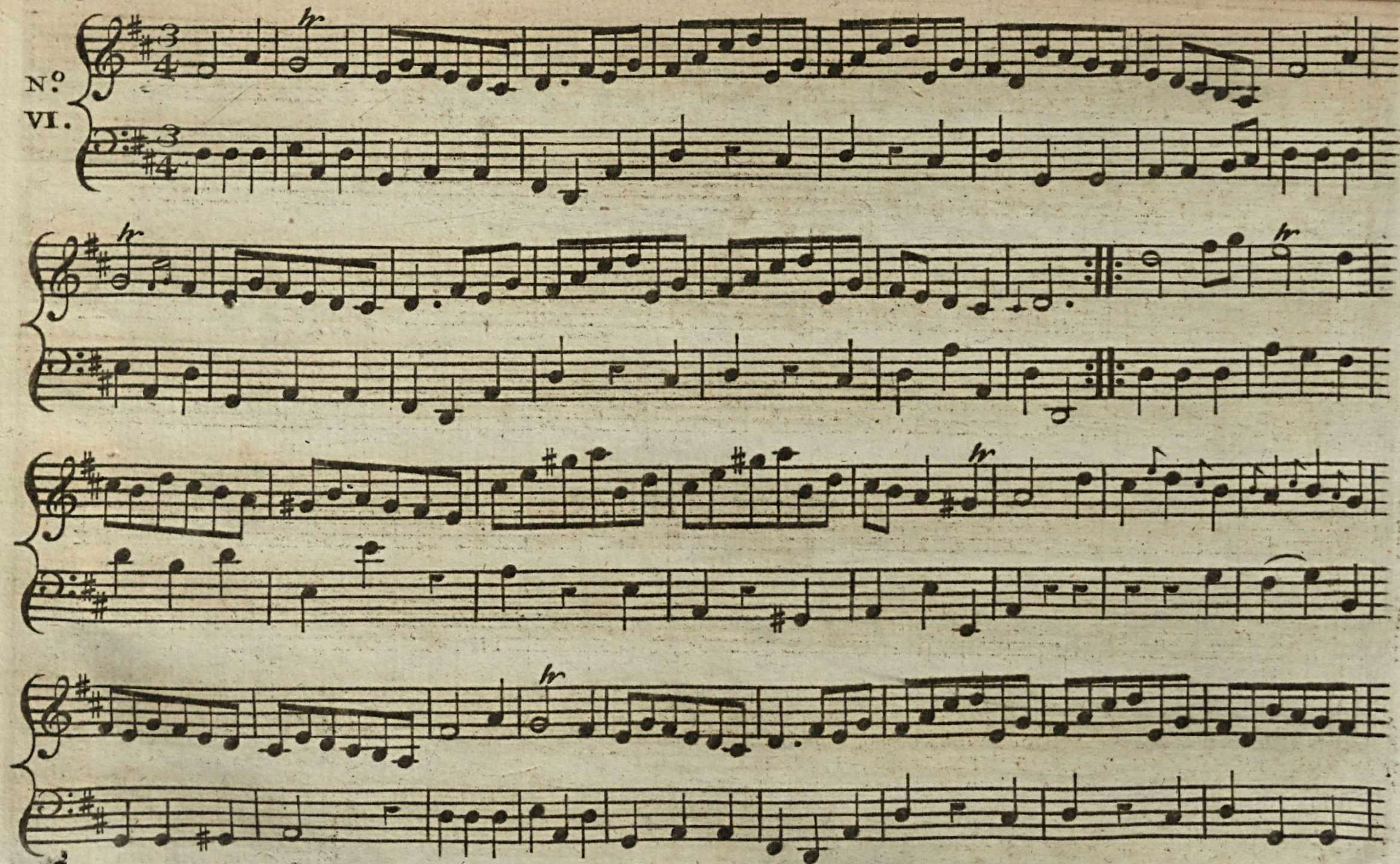
The fourth system consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 3/4 time signature. It contains measures 7 and 8, ending with a repeat sign. The lower staff is in bass clef with the same key signature and time signature, also containing measures 7 and 8 and ending with a repeat sign.

16 Menuet 8.

Nº IV

Handwritten musical score for Minuet No. 4, Op. 16. The score is written on five systems of two staves each. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and repeat signs. The first system is marked with 'Nº IV' and '8.' above the staves. The paper is aged and shows some staining.



N^o
VI.

First system of musical notation, two staves with treble and bass clefs, key signature of one sharp (F#), and common time signature. The music features a melody in the treble staff and a supporting bass line in the bass staff. A fermata is placed over a note in the treble staff.

Mennet de M^r Lanis

N^o VII.

Second system of musical notation, two staves with treble and bass clefs, key signature of two flats (Bb, Eb), and 3/4 time signature. The music continues with a melody in the treble staff and a supporting bass line in the bass staff. A fermata is placed over a note in the treble staff, and a triplet of eighth notes is marked with a '3' above it.

Third system of musical notation, two staves with treble and bass clefs, key signature of two flats (Bb, Eb), and 3/4 time signature. The music continues with a melody in the treble staff and a supporting bass line in the bass staff. A fermata is placed over a note in the treble staff, and a triplet of eighth notes is marked with a '3' above it.

Fourth system of musical notation, two staves with treble and bass clefs, key signature of two flats (Bb, Eb), and 3/4 time signature. The music continues with a melody in the treble staff and a supporting bass line in the bass staff. A fermata is placed over a note in the treble staff, and a triplet of eighth notes is marked with a '3' above it.

20 Menuet de M.^r Gardel

N^o VIII.

Mennet de M^r. Lanis

21

N^o IX.

This is a handwritten musical score for a piece titled "Mennet de M. Lanis", numbered "N^o IX." and page "21". The score is written for two staves, Treble and Bass, in 3/4 time and B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and bar lines. There are several trills marked with a trill symbol (tr) and triplets marked with a "3" inside a bracket. The piece concludes with a double bar line.

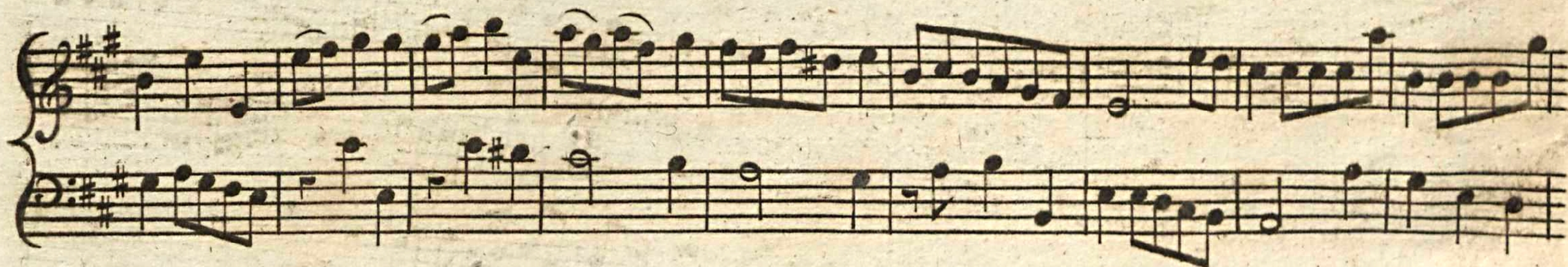
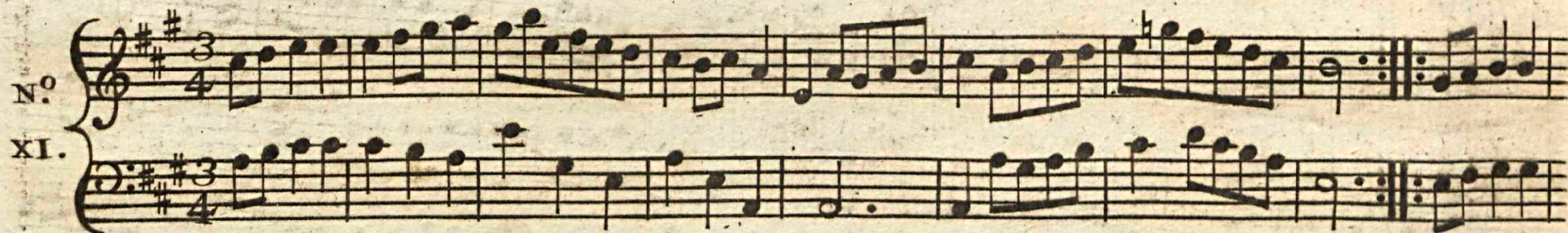
N^o.
X.

Handwritten musical notation for the first system of No. X. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The melody in the treble clef begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. A fermata is placed over the D5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4. A handwritten 'h' is above the first measure of the treble staff.

Handwritten musical notation for the second system of No. X. The treble staff continues the melody with quarter notes E5, F5, and G5, followed by a half note A5. A fermata is placed over the A5. The bass line continues with quarter notes E4, F4, and G4, followed by a half note A4. A handwritten 'h' is above the first measure of the treble staff, and a circled '8' is above the second measure.

Handwritten musical notation for the third system of No. X. The treble staff continues the melody with quarter notes B5, C6, and D6, followed by a half note E6. The bass line continues with quarter notes B3, C4, and D4, followed by a half note E4.

Handwritten musical notation for the fourth system of No. X. The treble staff continues the melody with quarter notes F6, G6, and A6, followed by a half note B6. A fermata is placed over the B6. The bass line continues with quarter notes F4, G4, and A4, followed by a half note B4. A handwritten 'h' is above the first measure of the treble staff.



N^o.

XII.

