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DET KONGELIGE BIBLIOTEK



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Samling
af
de nyeste engelske Danse
med Tourer

af
M. Pierre Laurent,
Inspecteur des Danses de la Cour.

Udgivet af Jacobsen.

Første Hefte.

Kiøbenhavn 1780, hos Gyldendal.

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No. I. *L' heureux jour.*

- 1 **Tour.** Begge Mrs. balancere med hinanden, og begge Drne. ligeledes, de chassere derpaa over paa hinandens Plads.
- 2 — Begge Mrs., som ere paa Dnes. Plads, giøre dos à dos, give begge Hænder til hinanden og rundt; begge Dr. som ere paa Mrs. Plads, giøre imidlertid det samme.
- 3 — De gaae alle 4 mod hinanden og holde høire Haand i Veiret en Moulinet, de slippe alle 4 og dreie sig til høire Side paa deres Plads.
- 4 — De giøre $\frac{1}{2}$ Moulinet med høire Haand, derpaa give Mrs. begge Hænder hver til sin D. og rundt, saa at 1ste Par bliver 2det.

No. II. *La bonne Réussite.*

- 1 **Tour.** 1ste M. og D. kaste et Par af og giøre Allemande.
- 2 — 1ste M. balancerer med sin D., hun gaaer til Toppen og kaster af om 2den D., Mrs. gaaer ned og kaster op om 3die Mrs.
- 3 — 1ste M. balancerer med 2den og 3die D., hvorpaa de giøre Moulinet à 3, hans D. giør imidlertid det samme med 2den og 3die M.
- 4 — De gaae alle 6 imod hinanden og tilbage, derpaa giver 1ste M. begge Hænder til sin D. og $\frac{1}{2}$ rundt.



No. I. *L' heureux jour.*

- 1 Fig. Les 2 Mrs. balancent ensemble & les 2 Dames de même, ils chassent & changent de place.
- 2 — Les Dms. étant à la place des Mrs. & les Mrs. à la place des Dms., les 2 Mrs. passent dos à dos & donnent un Tour ensemble les 2 mains, les 2 Dms. font en même tems de même
- 3 — Tous 4 en avant & tiennent le Moulinet le bras droit en l' air & se quittent tous 4 en se tournant à droite pour revenir à leur première place-
- 4 — Un d mi-tour le Moulinet de la main droite & 1 Tour les 2 mains à sa D., les 2 paires à la fois, la 1re paire reste la 2de.

No. II. *La bonne Réussite.*

- 1 Fig. Le 1er M. & D. tombent une paire & font 1 tour l'Allemande.
- 2 — Le 1er M. balance à sa D., elle monte & tourne autour de la 2de D., le Mfr. descend & tourne en bas autour du 3me Mr.
- 3 — Etant la 2de paire, le Mr. va balancer avec la 2de & 3me D., & sa D. avec les Mrs., & 1 tour de Moulinet à 3.
- 4 — Tous 6 en avant & en arrière, le 1er M. donne les 2 mains à sa D. & demi-tour de Ronde; ils restent la 2de paire.

No. III. *La charmante Elisabeth.*

- 1 Tour. 1ste M. og D. kaste af, balancere, give begge Hænder og $\frac{1}{2}$ rundt.
- 2 — 2den M. og D. gjøre samme Tour, saa at begge Mrs. ere paa Dnes. Plads, og Dne paa Mrs.
- 3 — De gaae alle 4 mod hinanden, vende sig og gaae ud ad.
- 4 — De gaae alle 4 igien mod hinanden og gjøre $\frac{1}{2}$ Moulinet.
- 5 — 1ste Par gaaer til Toppen og kaster af.
- 6 — Riæden med 3die Par.

No. IV. *Le Jasmin.*

- 1 Tour. 1ste M. og D. kaste af, give høire Haand og rundt.
- 2 — De kaste op igien paa deres Plads, give venstre Haand og rundt.
- 3 — 1ste M. og D. gisre dos à dos, gaae forbie hinanden, og gisre halv 8te Tak.
- 4 — De gisre igien dos à dos til den venstre Side, gaae forbi hinanden og halv 8.
- 5 — De føre til Toppen og kaste af.
- 6 — Riæden med 2det Par.

No. III. *La charmante Elisabeth.*

- 1 Fig. Le 1er Mr. & D. tombent une paire, ils balancent & se donnent les 2 mains Demi-tour; le Mr. reste à la place de la D. & la D. à la place du Mr.
- 2 — Le 2d. Mr. & sa D. font après cela de même, les 2 Mrs. sont du côté des Dms. & les Dms. des Mrs.
- 3 — Tous 4 en avant & se retournent & vont en dehors.
- 4 — Ils reviennent tous 4 en avant & un demi-tour de Moulinet.
- 5 — 1er Mr. & D. étant la 2de paire, se prennent les mains, remontent au milieu & tombent une paire.
- 6 — La Chaîne avec la 3me paire.

No. IV. *Le Jasmin.*

- 1 Fig. Le 1er. Mr. & D. tombent une paire & un Tour la main droite.
- 2 — Ils retombent en remontant à leur place & un Tour la main gauche.
- 3 — 1er Mr. & D. dos à dos, font le demi 8 & se trouvent la 2de paire.
- 4 — Ils refont dos à dos à gauche, se croisent, & font le demi 8 & se trouvent en bas la 3me paire
- 5 — Ils remontent jusqu' en haut & tombent une paire,
- 6 — La Chaîne.

No. V. *La Croisade.*

- 1 **Tour.** 1ste M. og D. gaae forbi hinanden, M. giver Hænderne til 2den D. og $\frac{1}{2}$ rundt, hans D. gjør imidlertid det samme med 2den M., derpaa gaae de alle 4 mod hinanden og tilbage.
- 2 — De gaae igien forbi hinanden, M. giver begge Hænder til 2den M. og $\frac{1}{2}$ rundt, og hans D. ligesaa med 2den D., saa at de komme tilbage paa deres Plads.
- 3 — 1ste Par kaster af og gjør Allemande.
- 4 — 1ste M. og D. gjøre 2 Bal. i det M. gaaer ned ad og hans D. op ad, derpaa gaaer M. op og kaster af om 2den M., og hans D. gaaer ned og kaster op om 3die D.

No. VI. *La Favorite.*

- 1 **Tour.** 1ste M. og D. gjøre 2 Bal. med hoire Haand i Veiret, derpaa dreier M. sig under Armen og gjør Allemande med hoire Haand.
- 2 — De balancere igien med venstre Haand i Veiret, derpaa dreier D. sig under Armen, de gjøre Allemande med venstre Haand.
- 3 — De gjøre dos à dos og kaste af.
- 4 — 1ste M. giver hoire Haand til 3die Dame og rundt, og hans D. imidlertid det samme med 2den M., hvorpaa 1ste M. og D. give venstre Haand til hverandre og rundt.

No. V. *La Croisade.*

- 1 Fig. Le 1er Mr. & D. se croisent, le Mr. donne les mains Demi-tour à la 2de Dame & sa D. au 2d. Mr., tous 4 en avant & en arrière.
- 2 — Ils se croisent, le Mr. donne les 2 mains Demi-tour au 2d. Mr. & sa Dame à la 2de D. & reviennent à leurs places.
- 3 — Ils tombent une paire & un tour l'Allemande.
- 4 — Le Mr. 2 balances en descendant & la D. en montant, le Mr. remonte & tourne autour du 2 Mr. & la D. descend & tourne autour de la 3me D., ils restent la 2e paire.

No. VI. *La Favorite.*

- 1 Fig. Le 1er M. & D. font 2 Balances la main droite en l'air, le M. tourne sous le bras & donne 1 tour l'Allemande du bras droit.
- 2 — Le 1er M. & D rebalencent le bras gauche en l'air, la D. tourne sous le bras & 1 tour l'Allemande du bras gauche.
- 3 — Le 1er M. & D. dos à dos & tombent 1 paire.
- 4 — Le 1er M. la main droite 1 Tour à la 3me D. & sa D. au 2d M., 1er M. & D. 1 Tour la main gauche, ils restent la 2de paire.

No .VII. *Le Papillon.*

- 1 Tour. 1ste M. gjør 2 Bal. med 1 D., ligesaa med 2den D., giver derpaa begge Hænder til 3die D og rundt, saa at han bliver 2den M.
- 2 — 1ste D. gjør samme Tour med Mrs. og bliver 2den D.
- 3 — 1ste M. og D. balancere med hinanden og lader, som de vilde give hinanden Hænderne, men i det samme giver M. Hænderne til 3die D., og hans D. til 2den M., og rundt.
- 4 — De balancere igien med hinanden paa samme Maade og M. giver i det samme begge Hænder til 2den D. og hans D. til 3die M., og rundt.
- 5 — 1ste M. og D. balancere og føre til Toppen og derpaa kaste forkeert af.
- 6 — Kiæden med 2det Par.

No. VIII. *Le Ressonvenir.*

- 1 Tour. De 2 første Mrs. gaae imellem deres Dr., kaste af tilbage paa deres Plads, give begge Hænder til hinanden og rundt.
- 2 — Begge Drne. gjøre samme Tour.
- 3 — 1ste M. og D. gaae ned i Midten og tilbage igien og kaste af.
- 4 — Kiæden med 2det Par.

No. VII. *Le Papillon.*

- 1 Fig. Le 1er Mr. fait 2 balances à la 1e D. & à la 2de. & donne les 2 mains à la 3e & reste le 2d. Mr.
- 2 — La D. fait après cela de même aux Mrs.
- 3 — 1er Mr. & D. balancent ensemble, font, comme s' ils se vouloient donner les mains & ils s' échapent, le Mr. donne les mains à la 3me D. & sa D. au 2d Mr.
- 4 — Ils rebalancent ensemble & s' échapent de même; le Mr. donne les 2 mains à la 3me. D. & sa D. au 3me. Mr.
- 5 — Le Mr. & sa D. balancent au milieu en haut, se croisent & tombent une paire.
- 6 — La Chaîne.

No. VIII. *Les Ressouvenir.*

- 1 Fig. Les 2prem. Mrs. vont en avant, passent au travers des Dms., tournent autour d'elles & reviennent à leur place & se donnent un tour les 2 mains.
- 2 — Les Dms. font après cela de même.
- 3 — 1er Mr. & D. descendent au milieu, remontent & tombent 1 paire.
- 4 — La Chaîne.

- 5 og 6. 1ste Par balancerer og gaaer rundt med 3die Par først til den ene Side og derpaa ligeledes til den anden Side.

No. IX. *La nouvelle Chasse.*

- 1 Tour. 1ste M. gaaer imod sin D., holder hendes Hænder i Beiret og gjør 2 Fal., da 2den D. imidlertid gjør det samme ved sin M., derpaa giver 1ste M. begge Hænder til 2den D. og rundt.
- 2 — 1ste D. og 2den M. gjøre det samme.
- 3 — 1ste M. og D. gaae ned i Midten og tilbage igiæn, og gjøre $\frac{1}{2}$ 8 Fal.
- 4 — 1ste M. og D., som ere paa forkeerte Pladser, gaae op i Midten og igiæn tilbage, hvorpaa de gjøre $\frac{1}{2}$ 8 Fal, saa at de komme tilbage paa deres første Plads.
- 5 — 1ste M. kaster af til venstre Side, da begge de andre Mrs. følge efter; 1ste D. kaster imidlertid af til høire Side og begge de andre Dmrs. følge hende efter; enhver M. møder sin D., tager hende fat en Allemande og fører op paa deres Plads.
- 6 — De chassere alle 6 over paa hinandens Plads og tilbage, hvorpaa 1ste Par kaster af.

- 5 & 6. Ils balancent & font le Rond avec la 3me. paire d'un côté & de l'autre, & restent la 2de paire.

No. IX. *La nouvelle Chasse.*

- 1 Fig. Le 1er Mr. va à sa D., il lui tient les mains en l'air, fait 2 balances; la 2e D. va en même tems à son Mr., le 1er Mr. donne les 2 mains à la 2de D. un Toar.
- 2 — La 1e D. & le 2d. Mr. font après cela la même chose
- 3 — 1er Mr. & D. descendent au milieu, remontent & font le demi 8.
- 4 — 1er Mr. & D., le Mr. étant du côté des Dms., ils remontent au milieu, redescendent & font le demi 8 pour revenir à leur place.
- 5 — Le 1er Mr. mene à la chasse gauche, les 2 autres Mrs. le suivent, la 1e D. mene en même tems à droite & les 2 autres Dms. la suivent, chaque Cavalier prend sa D. en Allemande & remonte en haut.
- 6 — Tous les 6 chassent & reviennent, la 1e paire tombe.

No. X. *La Turque.*

- 1 Tour. 1ste M. og D. gjøre 4 Bal., M. med Ansigtet op ad og D. med Ansigtet ned ad, de chassere dos à dos holdende Hænderne i Siden.
- 2 — 1ste M. og D. chassere tilbage forved hinanden og kaste af.
- 3 — 1ste M. balancerer med 2den D. og hans D. med 3die M., med høire Haand i Veiret, hvorpaa 1ste M. og D. gjøre Allemande til høire Haand.
- 4 — 1ste M. balancerer med 3die D. og hans D. med 2den M., derpaa gjøre 1ste M. og D. Allemande til venstre Haand.
- 5 — Hals-rundt med 3die Par uden at give Hænder med Næverne i Siden, og ligesledes igien tilbage.
- 6 — Kiæden uden at give Hænder med Næverne i Siden.

No. XI. *Le Triomphe.*

- 1 Tour. 1ste M. giver høire Haand til 2den og venstre til 3die M., saa at de gjøre alle 3 en Linie; 1ste D. giver imidlertid venstre Haand til 2den og høire til 3die D., saa at de 3 Dmer. udgiøre ligesledes en Linie, og i den Stilling balancere de alle.
- 2 — 1ste M. slipper den 2den, men holder fast ved 3die Mers. Haand og gaaer med ham $\frac{1}{2}$ rundt, hans D. gjør det samme med 3die D. saa at de komme alle 4 i en Linie, og balancere, 1ste Par med Ansigtet op ad og 3die Par med Ansigtet ned ad.

No. X. *La Turque.*

- 1 Fig. Le 1er Mr. & D. 4 Balances, le Mr. le visage tourné en haut & la D. en bas, ils chassent dos à dos, tenant les mains sur les côtés.
- 2 — Le Mr. & sa D. rechassent l'un devant l'autre & tombent une paire.
- 3 — Le 1er Mr. va balancer à la 2de D. & sa D. au 3me. Mr. la main droite en l'air; le Mr. donne 1 tour à droite Allemande à sa Dame.
- 4 — Le Mr. va rebalancer à la 3me. D. & sa D. au 2d. Mr., le 1er. Mr. 1 tour l'Allemande à gauche à sa Dame.
- 5 — Le Rond avec la 3me. paire sans mains les poings sur les côtés demi tour & ils reviennent.
- 6 — La Chaine sans mains les poings sur les côtés.

No. XI. *Le Triomphe.*

- 1 Fig. Le 1er Mr. donne la main droite au 2d. & la gauche au 3me., ils vont tous 3 sur une ligne, la 1re. D. donne en même tems la main gauche à la 2de. & la droite à la 3me., les 3 Dms. sont également sur une ligne, & balancent.
- 2 — Le 1er Mr. quitte le 2d. & garde le 3me., qu'il tient de la main gauche & ils se tournent un demi tour; sa D. fait de même avec la 3me., ils balancent, étant tous 4 sur une ligne le 1er Mr. & D. le visage en haut de la dance & la 3me. paire le visage en bas.

- 3 — 1ste M. og D. chassere forbi hverandre, gaae op om 3die Par og balancere; M. er imellem Dne. og hans D. mellem Mrs.
- 4 — 1ste M. og D. føre til Toppen og kaste af; saa at de ere endnu paa forkeerte Pladser.
- 5 — 1ste M. og D. holde venstre Haand i Beiret i Bue-Gang og hoire Haand ned ad; M. gaaer bag ved sin D. og bliver ved at holde Armen i Beiret, hvor paa de balancere.
- 6 — 1ste M. holder ved sin D. og dreier sig under Armen uden at slippe hende, saa at de have venstre Haand paa Ryggen og hoire Haand foran, de giøre i denne Stilling 2 Bal., hvorpaa de slippe og dreie sig paa deres Plads.

No. XII. *Le Coucou.*

- 1 Tour. 1ste Par chasserer ned bag 2det Par og igiennem 3die Par, kaster op og bliver 2det Par.
- 2 — Moulinet med 2det Par.
- 3 — 1ste M. og D. chassere forved hinanden og give venstre Haand til hinanden, da M. paa samme Tid giver hoire Haand til 3die D. og hans D. hoire Haand til 2den M., saa at de ere i Euer-Linie, de balancere alle 4, slippe i Midten, og M. gaaer rundt med 3die D. og hans D. med 2den M.

- 3 — 1er. Mr. & D. chassent, remontent une paire & balancent, le Mr. est du côté des Dms. & la D. du côté des Mrs.
- 4 — 1er Mr. & D. remontent au milieu & tombent une paire, le Mr. toujours du côté des Dms. & la D. des Mrs.
- 5 — 1er Mr. & D. levent la main gauche en l'air, qu'ils tiennent en arcade, tenant en même tems la main droite en bas; le Mr. passe derrière sa D. tenant toujours le bras en l'air. ils balancent.
- 6 — Le Mr. tenant sa D. se tourne sous le bras, sans la quitter, ils se trouvent la main gauche derrière le dos & la droite en avant, tenant sa D. ils font 2 balancés & se quittent en se tournant à la même place, & restent la 2de paire.

No. XII. *Le Coucou.*

- 1 Fig. Le 1er M. & D. tombent 1 paire en chassant, passent au milieu autour de la 3me paire & restent la 2de paire.
- 2 — Le Moulinet 1 tour avec la 2de paire.
- 3 — Le 1er M. & D. chassent l'un devant l'autre & se tiennent la main gauche, le M. tient en même tems la main droite de la 3me. D. & sa D. du 2d. M., ils sont en biais, ils balancent tous 4, le M. tourne 1 Tour la main avec la 3me. D. & sa D. avec le 2d. M.

- 4 — De gjøre samme Tour med det 2det Par, neml. M. med 2den D. og hans D. med 3die M.
- 5 — 1ste M. stiller sig bag 3die D. og hans D. bag 2den M., de fikke til hverandre fra høire og venstre Side, gaar derpaa mod hinanden, give begge Hænder og rundt.
- 6 — 1ste M. stiller sig bag 2den D. og hans D. bag 3die M. og gjøre dernest ligesom i forrige Tour.

No. XIII. *L' Allemande.*

- 1 Tour. 1ste M. og D. gjøre dobbelt Allemande.
- 2 — 1ste M. tager sin D. med Haanden om Ryggen, og D. legger venstre Haand paa M's Skulder, den anden Haand holde de foran; i denne Stilling lader M. sin D. gaar rundt for sig, hvorpaa de slippe hinanden og kaste af.
- 3 — 1ste D. gaaer tilbage og dreier sig til høire Side, M. følger efter uden at dreie sig; derpaa gaaer M. tilbage og dreier sig, og hans D. følger efter uden at dreie sig.
- 4 — De gjøre dos à dos, give begge Hænder og rundt.
- 5 og 6 1ste M. tager sin D. med Hænderne bag Ryggen og fører hende først omkring 3die M., derpaa ind og omkring 3die D., hvorpaa han gaaer under Armen.

- 4 — Ils refont la même fig. avec l'autre paire, c'est à dire, le M. avec la 2^{de} D. & sa D. avec le 3^{me} M.
- 5 — Le 1^{er} M. se met derrière la 3^{me} D. & sa D. derrière le 2^d. M. ils se regardent à droite & à gauche & viennent se donner 1 Tour les 2 mains.
- 6 — Le 1^{er} M. derrière la 2^{de} D. & sa D. du 3^{me} M., ils se regardent & viennent se donner 1 Tour les 2 mains & restent la 2^{de} paire.

No. XIII. *L' Allemande.*

- 1 Fig. Le 1^{er} M. & D. font la double Allemande.
- 2 — Le 1^{er} M. passe sa main derrière le dos de sa D., la D. pose en même tems le bras gauche sur l'épaule de son M., & le M. tient en avant la main droite de sa D. avec sa main gauche, le M. fait tourner sa D. 1 Tour devant lui, ils se quittent & tombent 1 paire.
- 3 — La D. recule & se tourne à droite, le M. avance en même tems & ne se tourne pas; le M recule & se tourne, la D. avance & ne se tourne pas.
- 4 — Dos à dos & 1 Tour les 2 mains.
- 5 & 6 Le 1^{er} M. prend sa D. les mains derrière le dos. la conduit autour du 2^d. M., il rentre, la conduit autour de la 3^{me} D., il passe sous le bras.

No. XIV. *L' heureuse époque.*

- 1 Tour. 1ste M. gaaer frem ad og hans D. tilbage, 2den D. gaaer imidlertid frem ad og 2den M. tilbage; derpaa give begge Mrs. begge Hænder til hverandre og rundt, begge Dmer ligeledes; (de ere alle paa deres 1ste Plads.)
- 2 — De gjøre atter samme Tour, men med den Forskiel, at 1ste M. gaaer tilbage hans D. følger; og 2den D. gaaer tilbage og 2den Mr. følger.
- 3 — Begge Mrs. chassere over paa Dnes. Plads og Dne. over paa Mrsnes.; derpaa tilbage igjen; saaledes, at Dne. vende Ansigtet mod deres Mr., i det de chassere over, og Ryggen mod deres Mrs., naar de chassere tilbage igjen.
- 4 — 1ste M. og D. give Haanden til hverandre og $\frac{1}{2}$ rundt, de gjøre dernæst 2 Bal. og kaste af, (saa at M. er paa Dnes. Side og D. paa Mrs.)
- 5 — 1ste M. gaaer rundt med 2den og 3die D., og hans D. imidlertid med 2den og 3die M.
- 6 — 1ste M. giver hvire Haand til sin D. og $\frac{1}{2}$ rundt, dernæst giver 1ste M. venstre Haand til 2den M. og rundt, og hans D. imidlertid det samme med 3die D.

No. XIV. *L'heureuse époque.*

1. Fig. Le 1^{er} M. avance, sa D. recule, la 2^{de} D. avance, le 2^d. M. recule; ensuite les 2 Mrs. se donnent 1 Tour les 2 mains, les 2 Dmes. de même; ils sont tous à leur 1^{re} place.
2. — Ils refont la même Fig. avec la différence, que le 1^{er}. M. recule & le 2^d. avance; les 2 Mrs. se donnent encore 1 Tour les 2 mains, les Ds. de même, & à leur place.
3. — Ils chassent dessus & dessous en traversant & reviennent à leur place.
4. — Le 1^{er} M. & D. $\frac{1}{2}$ Tour la main, ils font 2 Balances & tombent une paire, le M. est du côté des Ds. & la D. du côté des Mrs.
5. — Le 1^{er} M. le Rond 1 Tour avec la 2^{de}. & 3^{me}. D., & sa D. avec le 2^{me}. & 3^{me}. M.
6. — Le 1^{er}. M. $\frac{1}{2}$ Tour la main droite à sa D., & ensuite le M. donne 1 Tour la main gauche au 2^d. M., sa D. à la 3^{me}. D, ils font la 2^{me} paire.

No. XV. *Les visites du jour de l'an.*

- 1 Tour. 1ste M. og D. gjøre 4 Bal. og kaste af.
- 2 — 1ste M. balancerer med 3die D. giver begge Hænder og $\frac{1}{2}$ rundt, hans D. gjør imidlertid det samme med 2den M.
- 3 — 1ste M. tager 3die D. og hans D. 2den M., de gaae alle 4 mod hinanden og tilbage, derpaa giver 1ste M. begge Hænder til 2den D. og rundt, og hans D. ligeledes med 3die M.
- 4 — 1ste M. tager 2den D. og hans D. 3die M., de gaae atter alle 4 mod hinanden og tilbage, derpaa giver 1ste M. begge Hænder til 2den M. og hans D. til 3die D. og rundt.
- 5 og 6 1ste M. og D. gjøre Visiter, nemlig 1ste M. gaaer hen og balancerer for 2den D., derpaa for den 3die D., siden for 3die M. og dreier sig derpaa lige mod sin D.; hans D. balancerer imidlertid for 3die M., derpaa for 2den M., siden for 2den D. og dreier sig derpaa lige for sin M.

No. XVI *La bonne nouvelle.*

- 1 Tour. 1ste M. og D. gjøre 4 Bal. med Hænderne i Veiret og kaste af.
- 2 — 1ste M. og D. balancere igien med Hænderne i Veiret og kaste op igien paa deres Plads.

No. XV. *Les visites du jour de l' an.*

- 1 Fig. Le 1er M. & D. 4 Balances & tombent 1 paire.
 2 — Le 1er M. balance à la 3me. D. & sa D. au 2d. M. & Demi-tour les 2 mains, le M. à la 3me. D. & sa D. au 2d M.
 3 — Le 1er M. prend la 3me. D. & sa D. le 2d. M., ils vont tous 4 en avant vis à vis l' un de l' autre & en arrière, le 1er M. va donner 1 Tour les 2 mains à la 2e. D. & sa D. au 3me. M.
 4 — Le 1er M. prend la 2e. D. & sa D. le 3me. M., ils vont tous 4 en avant & en arrière, le M. va donner les 2 mains au 2d. M. & sa D. à la 3me. D.
 5 & 6 Le 1er M & D. font des visites, le 1er M. va balancer à la 2de. D. ensuite à la 3me., puis au 3me. M. & il se retourne vis à vis de sa D.; sa D. va premièrement au 3me. M. & ensuite au 2d., puis à la 2de D., & elle se retourne à son M.; ils restent la 2de. paire.

No. XVI. *La bonne nouvelle.*

- 1 Fig. Le 1er M. & D. font 4 Bal. les mains en l' air & tombent 1 paire.
 2 — 1er M. & D. rebalencent les mains en l' air & tombent 1 paire en remontant à leur place.

- 3 — 1ste M. og D. gibe høire Haand og rundt, hvorpaa M. gaaer ned itden om 2den D. og hans D. uden om 2den M., saa at Damren kommer inellem begge Mrs. og M. paa 1ste Dmes Plads.
- 4 — 1ste M. og D. balancere med høire Haand i Veiret og venstre paa Ryggen, de gaae $\frac{1}{2}$ rundt og derpaa gaaer M. under Armen.
- 5 — 1ste M. holder sin D. med den eene og 2den M. med den 2den Haand om Ryggen, da hans D. paa samme Tid holder sin M. og 2den D. om Ryggen, de gjøre saaledes alle 4 Linie ned ad og 2 Bal., derpaa gibe begge Mrs. begge Hænder og rundt, og Damerne ligeledes.
- 6 — 1ste M. og D. befinde sig endnu i Midten, de tage igien alle 4 hinanden med Hænderne om Ryggen og gjøre Linie op ad, de balancere, og derpaa kaster 1ste Par af.

No. XVII. *La douce esperance.*

- 1^{er} Tour. Det 1ste Par gjør halv 8 Fall, 2 Balancer med Hænderne i Veiret og $\frac{1}{2}$ rundt.
- 2 — 1ste M. gaaer ned og kaster op om 3die M., hans D. gaaer op til Toppen og kaster af om 2den D., hvorpaa de komme lige for hinanden og balancere.
- 3 — 1ste M. og D. gaae til Toppen og forbi hverandre, hvorpaa M. giver begge Hænder til 2den D. og $\frac{1}{2}$ rundt, hans D. gjør imidlertid det samme med 2den M.

- 3 — 1er M. & D. 1 Tour la main droite & le M. tourne en dedans autour de la 2de D., sa D. tourne en dehors autour du 2d M.; la D. se trouve entre les 2 Mrs., mais son M. est en haut à la place de la 1re D.
- 4 — 1er M. & D. balancent ensemble la main droite en l'air & la gauche derrière le dos, ils tournent en se tournant un Demi-tour & le M. passe sous le bras.
- 5 — 1er M. tient sa D. le bras derrière le dos, il tient en même tems le 2d M. aussi la main derrière le dos, sa D. tient la 2de D., ils vont ainsi tous 4 faire face en bas, ils font 2 Bal., les Mrs. 1 Tour les 2 mains & les Dmes de même.
- 6 — 1er M. & D. se retrouvent encore au milieu, ils se reprennent tous 4 les mains derrière le dos & vont faire face en haut, ils balancent, 1er M. & D. tombent une paire.

No. XVII. *La douce esperance.*

- 1 Fig. Le 1er M. & D. Demi-8, 2 Balances les mains en l'air & tournent Demi tour.
- 2 — Le 1er M. descend & tourne autour du 3me M., sa D. monte & tourne autour de la 2de D., 1er M. & D. balancent vis à vis l'un de l'autre.
- 3 — Le 1er M. & D. montent, ils se croisent, le M. les 2 mains Demi-tour à la 2de D. & sa D. au 2d M.

- 4 — 1ste M. og D. gaae ned igiennem 3die Par, og forbi hverandre, hvorpaa M. giver begge Hænder til 3die M. og $\frac{1}{2}$ rundt, hans D. midlertid det samme med 3die D.
- 5 — 1ste M. og D. balancere, og givre derpaa Moulinet med 3die D.
- 6 — Det samme med 3die M.

No. XVIII. *Les solitaires.*

- 1 Tour. Den 1ste M. og D. givre 4 Balancer og kaste af.
- 2 — 1ste M. balancerer for 3die D. tager hende fat med høire Haand bag hendes Ryg og fører hende rundt for ved sig holdende hende en Allemande, hans D. givr midlertid det samme med 2den M.
- 3 — 1ste M. bliver ved at holde 3die D. en Allemande, fører hende saaledes til Toppen og ned om 2den D., 1ste D. holdende ligeledes 2den Msr., fører ham i midlertid ned og op om 3die Msr.
- 4 — 1ste M. holdende endnu 3die D., fører hende ned og op om 3die M. tilbage paa hendes Plads; 1ste D. holder ligeledes 2den M. og fører ham op og ned om 2den D. paa hans Plads igien.

- 4 — Le 1er M. & D. descendent, ils se croisent, 1er M. les 2 mains Demi-tour au 3me M. & sa D. à la 3me D.
- 5 — Le 1er M. & D. balancent & Moulinet avec la 3me D. 1 tour.
- 6 — Le 1er M. & D. balancent & Moulinet avec le 3me M. 1 tour.

No. XVIII. *Les solitaires.*

- 1 Fig. Le 1er M. & D. 4 Bal. & tombent 1 paire.
- 2 — Le 1er M. balance à la 3me D. & lui passe la main droite derrière le dos & la fait passer devant lui en la tenant en Allemande, sa D. fait de même avec le 2d M.
- 3 — Le 1er M. garde toujours la 3me D. en Allemande, il monte & tourne autour de la 2de D.; & la 1re D., gardant de même le 2d. Msr., descend en même tems & tourne autour du 3me Msr.
- 4 — Le 1er M. garde toujours la 3me D. & tourne en dedans autour du 3me M., il ramene la 3me D. à sa place; la 1re D. garde aussi le 2d M., ils tournent en entrant en dedans & montent autour de la 2de D.

- 5 — 1ste M. og D. gaae mod hinanden, balancere, give begge Hænder og rundt, og blive saa i Midten.
6. — 2det og 3die Par gaae rundt uden om 1ste M. og D., som imidlertid balancere og gjøre Allemande med hverandre.

No. XIX. *L' indifferente.*

- 1 Tour. 1ste M. og D. gjøre 2 Bal., dreie sig rundt paa deres Plads og gaae forbi hverandre, saa 1ste Msr. kommer lige for 2den D. og 1ste D. lige for 2den Msr.
- 2 — 1ste M. og 2den D. gjøre 2 Bal. dreie sig og derpaa gjøre Allemande, hans D. gjør imidlertid det samme med 2den M.
- 3 — 1ste M. og D. chassere ud ad og 2det Par ind ad, derpaa giver 1ste M. høre Haand til 2den D. og $\frac{1}{4}$ rundt, hans D. imidlertid venstre Haand til 2den Msr. og $\frac{1}{2}$ rundt, de holde alle 4 hinanden ved Hænderne, saa at 1ste Par er inderst.
- 4 — 1ste Par gaaer frem ad og 2det Par ned ad, derpaa kaster 1ste M. og D. forkeert af om 2det Par.
- 5 — 1ste M. balanc. for 3die D. og hans D. for 2den M. hvorpaa de vende sig mod hverandre, give begge Hænder og $\frac{1}{2}$ rundt.
- 6 — Riæden.

- 5 — Le 1er M. & D. s'avancent, balancent & se donnent 1 Tour les 2 mains, ils restent au milieu.
- 6 — La 2de & 3me paire font le Rond autour de la 1re paire, qui, pendant qu'ils sont dans le milieu, balancent & donnent 1 tour l'Allemande.

No. XIX. *L' indifferente.*

- 1 Fig. Le 1er M. & D. font 2 Balances, ils se tournent à leur place & se croisent, la D. vient vis à vis du 2d M. & son M. vis à vis de la 2de D.
- 2 — Le 1er M. & la 2de D. font 2 Balances & se tournent, ensuite 1 tour l'Allemande, la D. fait en même tems de même avec le 2d. M.
- 3 — Le 1er M. & D. chassent en dehors, la 2de paire chasse en dedans, 1er M. Demi-tour la main droite à la 2de D. & la D. Demi-tour la main gauche au 2d. Msr., ils se tiennent tous 4, la 1re paire est en dedans.
- 4 — La 1re paire va en avant, la 2de recule; 1er M. & D. se croisent & tombent 1 paire.
- 5 — Le 1er M. balance à la 3me D. & la D. au 2de M. ils se retournent & donnent un Demi-tour les 2 mains, & ils reculent & font la 2de paire.
- 6 — La Chaîne.

No.

No. XX. *Les charmes de Sophie.*

- 1 Tour. 1ste Par chasserer ned og 3die Par op paa hinandens Plads, hvorpaa hver M. gjør Allemande med sin D.
- 2 — 1ste Par chasserer op og 3die Par ned igjen paa deres Plads og derpaa Allemande hver M. med sin D.
- 3 — 1ste M. og D. gaae ned i Midten, tage 2det Par og gjøre med samme Linie ned ad, derpaa vende de sig og gjøre Linie op ad.
- 4 — De gjøre atter Linie ned ad og ligeledes igjen op ad.
- 5 — 1ste M. gaaer imod 2den D., holder hendes høire Haand i Beiret og rundt, hans D. gjør imidlertid det samme med 2den M.
- 6 — 1ste M. og D. gaae ned i Midten, holdende den ene Haand i Beiret, og kaste forkeert op om 3die Par.

No. XXI. *Le prix de la rose.*

- 1 Tour. 1ste M. gaaer over imellem 1ste og 2den D. holder dem ved Haanden og balancerer; derpaa slipper han 2den D. og gaaer rundt med sin egen, saa at han kommer tilbage paa sin Plads.
- 2 — 1ste D. gjør derpaa samme Tour med første og 2den M.

No. XX. *Les charmes de Sophie.*

- 1 Fig. Le 1er M. & D. chassent à la place de la 3me paire, & le 3me M. & sa D. chassent en haut à la place de la 1re, chaque M. donne 1 tour l'Allemande à sa D.
- 2 — La 1re paire rechasse en haut à sa place & la 3me rechasse en bas & 1 tour l'Allemande.
- 3 — Le 1er M. & D. se mettent au milieu & prennent la 2de paire, ils vont tous 4 faire face en bas, puis ils se retournent & font face en haut.
- 4 — Ils retournent encore une fois faire face en bas, & reviennent encore en haut.
- 5 — Le 1er M. va à la 2de D., lui tient la main droite en l'air & tourne 1 Tour avec elle, sa D. fait de même avec le 2d M.
- 6 — Le 1er M. & D., 1 main en l'air, descendent au milieu, se croisent, tournent autour de la 3me paire & restent la 2de.

No. XXI. *Le prix de la rose.*

- 1 Fig. Le 1er Mr. va balancer entre la 1re & 2de D. en les tenant par la main, ensuite il tourne 1 Tour la main gauche avec sa D. & revient à sa place.
- 2 — La 1re D. fait après cela de même avec les Mrs.

- 3 — 1ste M. og D. tage hinanden fat en Allemande, balancere og gaae rundt i denne Stilling.
- 4 — 1ste Par kaster af, giver begge Hænder og $\frac{1}{2}$ rundt.
- 5 — 1ste M. balancerer og gaaer rundt med 2den og 3die D.; hans D. imidlertid det samme med 2den og 3die M.
- 6 — 1ste M. og D. føre til Toppen og kaste forkeert af.

No. XXII. *L'aimable jeunesse.*

- 1 Tour. 1ste Msr. og D. chassere ned bag 2det og ind igiennem 3die Par, og kaste op om samme.
- 2 — De føre til Toppen og kaste af.
- 3 — Alle 6 gaae mod hinanden, gjøre 2 Bal. og dreie sig paa deres Plads.
- 4 — Kiæden med 2det Par.

No. XXIII *Sans nom.*

- 1 Tour. 1ste M. og D. gjøre halv 8 Bal, give høire Haand og rundt.
- 2 — 1ste M. balancerer for 2den D., giver begge Hænder til 3die D. og rundt; 1ste D. gjør imidlertid det samme med 3die og 2den M.

- 3 — Le 1^{er} M. & D. balancent en se tenant en Allemande & ils tournent après 1 Tour sans quitter l'Allemande.
- 4 — Le 1^{er} M. & D. tombent 1 paire & Demi-tour les 2 mains.
- 5 — Le 1^{er} M. fait la Balance & le Rond avec la 2^{de} & 3^{me} D. & sa D. avec le 2^d & 3^{me} M.
- 6 — Le 1^{er} M. & D. montent au milieu, se croisent & tombent 1 paire; ils restent la 2^{de}.

No. XXII. *L'aimable jeunesse.*

- 1 Fig. Le 1^{er} M. & D. tombent 1 paire en chassant, ils passent au milieu & tournent autour de la 3^{me} paire & viennent la 2^{de}.
- 2 — Le 1^{er} M. & D. montent au milieu & tombent 1 paire.
- 3 — Tous les 6 en avant, c'est à dire les 3 M. & les 3 D., ils font 2 balances & ils se tournent tous 6 pour revenir à leur place.
- 4 — Le 1^{er} M. & D. la Chaine à la 2^{de} paire.

No. XXIII. *Sans nom.*

- 1 Fig. Le 1^{er} M & D. Demi-8 & 1 Tour la main droite.
- 2 — Le 1^{er} M. balance à la 2^{de} D. & les 2 mains à la 3^{me}; la 1^{re} D. balance en même tems au 3^{me} M. & donne les 2 mains au 2^d.

- 3 — 1ste M. giver begge Hænder til 2den D. og 1ste D. til 2den M., de chassere saaledes alle 4 mod hinanden og tilbage igien, hvorpaa hver M. gaaer rundt med den D., han har fat paa, med Hænderne over Kors.
- 4 — De gaae alle 4 mod hinanden og tilbage, hvorpaa 1ste M. og D. give begge Hænder til hverandre og rundt, saa at de blive 2det Par.

No. XXIV. *L' Oracle du Nord.*

- 1 Tour. 1ste Par chasserer ned bag 2det og det 2det op imellem 1ste; derpaa giver hver M. høire Haand til sin D. og $\frac{1}{2}$ rundt, saa at Mrs. ere paa Dnes. Pladser og 1ste Par er 2det Par.
- 2 — 1ste M. chasserer med 2den D. og kommer saaledes tilbage paa sin første Plads, 1ste D. gjør derpaa det samme med 2den M., saa at de alle 4 ere paa deres første Plads.
- 3 — 1ste M. og D. gjøre halv 8 Tal, give begge Hænder og $\frac{1}{2}$ rundt.
- 4 — Moulinet med 3die Par.
- 5 — 1ste M. og D. føre til Toppen og kaste af.
- 6 — Kiæden med 2det Par.

- 3 — Le 1er M. tient la 2de D. par les 2 mains & la 1ere D. le 2d M., ils chassent tous 4 à côté l'un de l'autre & retournent à leur place, chaque M. 1 Tour les 2 mains croisées.
- 4 — Tous les 4 en avant & en arrière; le 1er M. & D. les 2 mains 1 Tour & restent la 2de paire.

No. XXIV. *L' Oracle du Nord.*

- 1 Fig. Les 2 prem. paires chassent, la 1re paire en descendant & la 2de en montant, chaque M. la main droite à sa D. demi-tour, les Mrs ont changé de place avec leurs D. & la 1re paire est la 2de.
- 2 — Le 1er M. chasse avec la 2de D. & revient à sa place, la 1re D. chasse après avec le 2d M., ils font tous 4 à leur 1re place.
- 3 — Le 1er M. & D. demi-8 & les 2 mains demi-tour.
- 4 — Le Moulinet à la 3me paire
- 5 — Le 1er M. & D. montent au milieu & tombent 1 paire.
- 6 — La Chainé à la 2de paire.

No. XXV. *Les vœux sinceres.*

- 1 Tour. De 2 første Mrs. gjøre 2 Bal., dreie sig til høire Side og gjøre Allemande; begge Dne. gjøre imidlertid det samme.
- 2 — De 2 første Mrs. gjøre 2 Bal. mod deres D., derpaa dreie de sig alle 4 til venstre Side og gjøre Allemande med venstre Haand, hver M. med sin D.
- 3 — 1ste M. og D. gjøre halv 8 Tal, give begge Hænder og $\frac{1}{2}$ rundt.
- 4 — Alle 6 gaae halv rundt, saa at Dne. komme paa Mrs. Plads og Mrs. paa Dnes. (men 3die Par er øverst.)
- 5 — 3die M. anfører begge de andre Mrs. inden om, som følge ham efter i Form af en Heste-Skoe; 3die D. gjør imidlertid det samme paa sin Side uden om, med de 2 andre Dnr. (saa at 3die Par kommer paa sin Plads igien og 2det Par bliver øverst.)
- 6 — Rækken med 2det Par.

No. XXVI *Les étrennes.*

- 1 Tour. 1ste M. og D. gjøre 4 Bal., hvorpaa 1ste M. giver begge Hænder til den 2den M. og rundt; 1ste D. gjør imidlertid det samme med 2den D.
- 2 — 1ste M. og D. gjøre 4 Bal. og kaste af.

No. XXV. *Les voeux sinceres.*

- 1 Fig. Les 2 prem. Mrs. font 2 Bal., ils se tournent à droite & donnent 1 tour l'Allemande; les 2 Dmes font en même tems la même chose.
- 2 — Les 2 prem. Mrs. font 2 Bal avec leurs Dmes., ils se tournent tous 4 à gauche & 1 tour l'Allemande chacun à sa D. du bras gauche.
- 3 — Le 1er M. & D. Demi-8 & Demi-tour les 2 mains.
- 4 — Le Rond à 6 Demi-tour; & en arriere; les Dmes font à la place des Mrs. & les Mrs. à celle des Dmes.
- 5 — La 3me paire étant devenue la 1ere, le 3me M. mene en dedans en fer à cheval, les 2 autres Mrs. le suivent; la 3me D. mene également la file de son côté & les autres la suivent.
- 8 — La Chaine avec la 2de paire.

No. XXVI. *Les étrennes.*

- 1 Fig. Le 1er M. & D. font 4 Bal., le 1er M. donne 1 Tour les 2 mains au 2d M. & sa D. à la 2de D.
- 2 — Le 1er M. & D. font 4 Bal. & tombent 1 paire.

- 3 — 1ste M. gjør Allemande med høire Haand med 3die D.; og hans D. imidlertid det samme med 2den M.; hvorpaa 1ste M. og D. gjøre Allemande ned venstre Haand.
- 4 — Kiæden med 2det Par.

No. XXVII. *La nouvelle épreuve.*

- 1 — 1ste M. og D. chassere ned bag 2det Par; 1ste M. gjør Allemande med 3die D. og hans D. med 2den M.
- 2 — 1ste M. og D. balancere for hinanden; 1ste M. giver begge Hænder til 2den D. og rundt, og hans D. imidlertid det samme med 3die M.
- 3 — 1ste M. holder 2den D. med Haanden om Ryggen og hans D. ligesledes 3die M., de gaae saaledes alle 4 mod hverandre og tilbage, derpaa gaaer 1ste M. ned i Midten og kaster op om 3die M., og hans D. gaaer til Toppen og kaster af om 2den D.
- 4 — Kiæden paa Kraae (saa at 1ste M. giver Haanden til 2den D. og hans D. til 3die M.)

- 3 — Le 1er M. 1 tour l'Allemande du bras droit à la 3me D., & sa D. au 2d M.;
le 1er M. & D. 1 Tour l'Allemande du bras gauche.
- 4 — La Chaine à la 2de paire.

No. XXVII. *La nouvelle épreuve.*

- 1 Fig. Le 1er M. & D. tombent 1 paire en chassant, le 1er M. 1 tour l'Allemande à la 3me D. & sa D. au 2d M.
- 2 — Le 1er M. & D. balancent ensemble, le M. 1 Tour les 2 mains à la 2de D. & sa D. au 3me M.
- 3 — Le 1er M. tient la 2de D. la main derrière le dor, & sa D. le 3me M., ils vont tous 4 en avant & en arriere; le M. descend au milieu & tourne autour du 3me M. & révient le 2d, sa D. monte, tourne autour de la 2de D. & reste la 2de.
- 4 — La Chaine en biais, le M. la commence en donnant la main à la 2de D. & sa D. au 3me M., & ils la continuent à l'ordinaire.

No. XXVIII. *Les visites à la mode.*

- 1 Tour. 1ste M. og D. gjøre 4 Bal. holdende høire Haand i Veiret og dreie sig derpaa begge paa deres Pladser.
- 2 — Alle Mrs. og Dms. chassere forbi hverandre paa hinandens Plads og vende sig mod hverandre, saa hver M. er lige for sin D., men paa forkeerte Pladser.
- 3 — 1ste M. gaaer med sin D. ned i Midten, og tilbage igien, hvorpaa de kaste af.
- 4 — 1ste M. og D. balancere atter med høire Haand i Veiret og dreie sig rundt paa deres Plads.
- 5 — Alle Mrs. og Dms. chassere igien forbi hinanden over paa deres Plads og vende sig derpaa mod hverandre.
- 6 — 1ste M. og D. gjøre dos à dos, derpaa tager M. sin Dames venstre Haand og dreier sig under Armen.
- 7 og 8 1ste M. tager sin D. under Armen, ligesom naar man spadserer, de gaae saaledes begge at gjøre Visiter, først for 2den D., dernest for 2den M., derpaa for 3die M. og tilsidst for 3die D.

No. XXVIII. *Les visites à la mode.*

- 1 Fig. Le 1er M. & D. font 4 Balances en se tenant la main droite en l'air & ils se tournent tous 2 pour revenir à leur place.
- 2 — Tous les Mrs., qui dansent, de même que toutes les Dms., depuis le haut jusqu'au bas de la danse, traversent; les Mrs. vont à la place des Dms. & les Dms. à celle des Mrs., ils se retournent tous ensemble, chacun vis à vis de sa D.
- 3 — Le 1er M. étant du côté des Dms., comme les autres, il descend au milieu avec sa D. & remonte & tombe 1 paire.
- 4 — Le 1er M. & D. rebalencent la main droite en l'air & se tournent.
- 5 — Tous les Mrs. & Dms. de la danse repassent à leur place en traversant & se retournent.
- 6 — Le 1er M. & D. dos à dos, le M. prend la main gauche de sa D. & tourne sous le bras.
- 7 & 6 Le 1er M. prend sa D. sous le bras, comme quand on se promène, & ils vont tous 2 ensemble faire des visites en commençant par la 2de D. & ensuite au 2d M.; puis au 3me M. & à la 3me D.

No. XXIX. *La Mecklenbourgeoise.*

- 1 Tour. 1ste M. og D. chassere til høire Side, giøre 2 Bal. og Allemande med venstre Haand.
- 2 — 1ste M. og D. chassere til venstre Side, giøre 2 Bal. og Allemande med høire Haand.
- 3 — 1ste M. og D. giøre dos à dos og kaste af.
- 4 — Moulinet med 3die Par.
- 5 — 1ste M. tager 3die D. med høire Haand om Ryggen og holder den anden foran, ligeledes tager 2den M. 1ste D., de giøre i denne Stilling dos à dos eller Skubkar paa skraa.
- 6 — De giøre i samme Stilling 4 Bal., hvorpaa 1ste M. og D. give begge Hænder og gaae $\frac{1}{2}$ rundt til venstre Side.

No. XXX. *Les grater.*

- 1 Tour. De 2 øverste Par gaae mod hinanden, giøre 2 Bal. og alle 4 Linie op'ad.
- 2 — 1ste M. og D. som ere yderst, kaste af og gaae op intellem 2det Par, som de holde ved Hænderne, hvorpaa 1ste M. og D. gaae forbi hinanden og 1ste M. giver begge Hænder til 2den D. og rundt, hans D. imidlertid det samme med 2den M. (1ste Par er øverst, men paa forkeerte Pladser)

No. XXIX. *La Mecklenbourgeoise.*

- 1 Fig. Le 1er M. & D. chassent à droite, font 2 Bal. & 1 tour l'Allemande du bras gauche.
- 2 — Le 1er M. & D. rechassent à gauche, 2 Bal. & l'Allemande 1 tour à droite.
- 3 — Le 1er M. & D. dos à dos & tombent 1 paire.
- 4 — Moulinet à la 3me paire 1 tour.
- 5 — Le 1er M. prend la 3me D. & sa D. le 2d M., le M. passe sa main droite derrière le dos de la D. & il tient l'autre main en avant, ils font le dos à dos ou Chubcaid en bials & reviennent tous 4 à la place, où ils étoient.
- 6 — Le 1er M. sans quitter la 3me D. & sa D. le 2d M. font 4 Bal. le 1er M. & sa D. se tournent à gauche, se donnent un Demi-tour les 2 mains & restent la 2de paire.

No. XXX. *Les grades.*

- 1 Fig. Les 2 paires vont en avant, ils font 2 Bal. & vont faire face en haut.
- 2 — Le 1er M & D, étant sur les coins, tombent 1 paire, remontent au milieu en tenant les mains de la 2de paire, le 1er M & D. se croisent, le M. 1 Tour les 2 mains à la 2de D. & sa D. au 2d M.; ils reviennent la 1re paire, mais le 1er M. est à la place de sa D. & sa D. vis à vis de lui.

- 3 — 1ste M. og D. holde hinanden ved Hænderne og chassere ned i Midten, da 2det Par imidlertid chassere op bag 1ste Par; dernæst holder 2det Par hinanden ved Hænderne og chasserer ned i Midten, da 1ste Par imidlertid chasserer op og bag 2det Par.
- 4 — Moulinet med 2det Par.
- 5 — 1ste M. og D. balancere, kaste af, give begge Hænder og $\frac{1}{2}$ rundt.
- 6 — Kiæden med 2det Par.

No. XXXI. *Le semblable à soi-même.*

- 1 Tour. 1ste M. balancerer for 2den D., giver begge Hænder til 3die D. og rundt; 1ste D. gør imidlertid det samme med 2den og 3die M.
- 2 — 1ste M. balancerer for 3die D., giver begge Hænder til 2den D. og rundt; imidlertid giver 1ste D. det samme med 3die og 2den M.
- 3 — De gaae alle 4 mod hinanden og tilbage, dernæst giver 1ste M. og D. begge Hænder og $\frac{1}{2}$ rundt.
- 4 — Kiæden med 2det Par.

- 3 — Le 1^{er} M. & D., se tenant les mains, chassent au milieu en descendant, la 2^{de} paire chasse derrière en montant, ensuite la 2^{de} paire se tenant les mains chasse au milieu en descendant & la 1^{re} paire chasse derrière en remontant.
- 4 — Le Moulinet à 4 1^{er} tour entier.
- 5 — Le 1^{er} M. & D. balancent, tombent 1 paire & Demi-tour les 2 mains.
- 6 — La Chaîne avec la 2^{de} paire.

No. XXXI. *La semblable à soi-même.*

- 1 Fip. Le 1^{er} M. balance à la 2^{de} D. & donne les 2 mains 1 Tour à la 3^{me}, la 1^{re} D. balance en même tems au 2^d. M & elle donne les 2 mains 1 Tour au 3^{me}.
- 2 — Le 1^{er} M. balance à la 3^{me} D & donne les 2 mains 1 Tour à la 2^{de}, la 1^{re} D. balance en même tems au 3^{me} M. & donne les 2 mains 1 Tour au 2^d.
- 3 — Tous les 4 en avant & en arrière; le 1^{er} M. & D. Demi-tour les 2 mains.
- 4 — La Chaîne à la 2^{de} paire.

No. XXXII. *L' incomparable.*

- 1 Tour. 1ste M. og D. chassere ned bag 2det Par og giøre 2 Bal., derpaa giør M. Moulinet med 3die Par og hans D. imidlertid Moulinet med 2det Par.
- 2 — 1ste M. og D. giøre 4 Bal., derpaa giør M. Moulinet med 2det Par med venstre Haand, og hans D. med 3die Par.
- 3 — 1ste M. og D. giøre Allemande, dernæst giøre de 2 Bal. og dreie sig til høire Side paa deres Plads.
- 4 — Kiæden med 2det Par.

No. XXXIII. *La fête de Minerve.*

- 1 Tour. 1ste M. og D. kaste af, da 2den M. og D. imidlertid føre til Toppen, holdende hinanden med Haanden om Ryggen; derpaa kaster 2det Par af, og 1ste Par fører imidlertid til Toppen holdende hinanden ligeledes med Haanden om Ryggen.
- 2 — Samme Tour igjen.
- 3 — 1ste M. og D. dos à dos, derpaa giver 1ste M. begge Hænder til 2den M. og rundt, hans D. imidlertid det samme med 2den D.
- 4 — 1ste M. og D. give høire Haand til hinanden og rundt, og kaste af.

No. XXXII. *L' incomparable.*

- 1 Fig. Le 1er M. & D. tombent 1 paire en chassant, ils font 2 Bal. & le M. fait le Moulinet avec la 3me paire. sa D. avec la 2de paire.
- 2 — Le 1er M. & D. font 4 Bal., le M. fait le Moulinet de la main gauche avec la 2de paire & sa D. avec la 3me.
- 3 — Le 1er M. & D. 1 tour l'Allemande, puis ils font 2 Bal. & ertournent à droite & restent la 2de paire.
- 4 — La Chaine avec la 2me paire.

No. XXXIII. *La fête de Minerve.*

- 1 Fig. Le 1er M. & D. tombent 1 paire; tandisque la 1re paire tombe, le 2d M & sa D. se tiennent la main au dos & montent au milieu, ensuite la 2de paire tombe & la 1re remonte au milieu en se tenant la main au dos.
- 2 — La 1re & 2de paire refont encore 1 fois la 1re fig.
- 3 — Le 1er M. & D. dos à dos, le 1er M. donne 1 Tour les 2 mains au 2d M. & sa D. à la 2de D.
- 4 — Le 1er M. & D. 1 Tour la main droite & tombent 1 paire.

No. XXXIV. *La Magie de l' amour.*

- 1 Tour. 1ste M. og D. chassere ned bag 2det Par, hvorpaa M. giver høire Haand til 3die M. og rundt, hans D. imidlertid det samme med 3die D.
- 2 — 1ste M. og D. chassere forbi hinanden og giøre derpaa Allemande, saa at M. bliver paa Dnes. Side og hans D. paa Mrs.
- 3 — 1ste M. og D. giøre Kiæden med 3die Par, (saa at de blive endnu paa forkeerte Pladser.)
- 4 — 1ste M. og D., holdende hinanden en Allemande, føre til Toppen og kaste forkeert af.

No. XXXV. *Le bonheur des peuples.*

- 1 Tour. 1ste M. og 2den D. giøre dos à dos, derpaa giver 1ste M. begge Hænder til 2den M. og rundt.
- 2 — 1ste D. giør dernæst dos à dos med 2den M., giver derpaa begge Hænder til 2den D. og rundt.
- 3 — 1ste D. gaaer 2 Pas tilbage og dreier sig rundt, 1ste M. følger efter 4 Pas uden at dreie sig, de giøre dernæst Allemande.
- 4 — 1ste M. gaaer 2 Pas tilbage og dreier sig rundt, hans D. følger 4 Pas efter uden at dreie sig, de giøre derpaa atter Allemande.

No. XXXIV. *La Magie de l' amour.*

- 1 Fig. Le 1er M. & D. tombent 1 paire en chassant, le M. donne 1 Tour la main droite au 3me M. & sa D. à la 3me D.
- 2 — Le 1er M. & D., étant la 2de paire, ils chassent l'un devant l'autre & ils donnent 1 tour l'Allemande, le M. reste du côté des Dms. & sa D. des Mrs.
- 3 — Le 1er M. & D. étant la 2de paire & placé comme on l' a dit, ils font la Chaîne avec la 3me paire.
- 4 — Le 1er M. & D. se tiennent en Allemande, montent au milieu, se croisent & tombent 1 paire.

No. XXXV. *Le bonheur des peuples.*

- 1 Fig. Le 1er M. & la 2de D. dos à dos, le M. 1 Tour les 2 mains avec le 2d M.
- 2 — La 1re D. fait après cela dos à dos avec le 2d. M. & 1 Tour les 2 mains à la 2de D.
- 3 — La 1re D. recule 2 pas & se tourne, le M. avance 4 pas & ne se tourne pas, ils font 1 tour l'Allemande.
- 4 — Le 1er M. recule à son tour 2 pas & se tourne, la D. fait 4 pas & ne se tourne pas, ils font 1 tour l'Allemande.

- 5 — De 2 første Par gaae mod hverandre, gjøre 2 Bal. og Moulinet à 4 med begge Hænder pver Kors.
- 6 — De gjøre 4 Bal, uden at slippe hverandre, hvorpaa 1ste Par kaster af.

No. XXXVI, *Le Rendez-vous.*

- 1 Tour. 1ste M. og D. gjøre 4 Bal., give høire Haand til 2den D. og Moulinet med samme.
- 2 — 1ste M. og D. gjøre igien 4 Bal., give venstre Haand til 2den M. og Moulinet med samme.
- 3 — 1ste M. og D. gaae forbi hverandre, hvorpaa M. gaaer ned bagved forbi 2den og 3die D. og hans D. bag 2den og 3die M.
- 4 — 1ste M. og D. chassere op bag 3die Par og strax igien ned, hvorpaa de give begge Hænder til hverandre og $\frac{1}{2}$ rundt.
- 5 og 6 1ste Par, holdende hinanden med den ene Haand om Ryggen og den 2den foran, gjøre i denne Stilling heelt 8 Bal, saa at de gaae op igiennem 3die Par til Toppen og kaste af om 2den M., derpaa ind og ned om 3die D., og blive 2det Par.

- 5 — Les 2 paires vont en avant, ils font 2 Bal. & ils font le Moulinet à 4 en tenant les 2 mains croisées 1 tour.
- 6 — Ils font 4 Bal. sans quitter les mains & la 1re paire tombe.

No. XXXVI. *Le Rendez-vous.*

- 1 Fig. Le 1er M. & D. font 4 Bal. & le Moulinet de la main droite 1 tour avec la 2de D.
- 2 — Le 1er M. & D. refont 4 Bal. & le Moulinet 1 tour de la main gauche avec le 2d M.
- 3 — Le 1er M. & D. passent l'un devant l'autre & le M. descend 2 paires derrière les Dms. & sa D. derrière les Mrs.
- 4 — Le 1er M. & D. remontent en chassant derrière la 3me paire & ils redescendent d'abord pour se donner un demi-tour les 2 mains.
- 5 & 6 Le 1er M. passe sa main droite derrière le dos de sa D. & la D. sa main gauche derrière le dos du M., ils se tiennent l'autre main en avant, dans cette position ils montent au milieu & font le 8 en tournant autour du 2d M, & vont tourner autour de la 3me D. ; & ils restent la 2de paire.

No. XXXVII. *Morphée vaincu.*

- 1 Tour. 1ste M. og D. give høire Haand til hinanden og rundt, hvorpaa de kaste af.
 2 — 1ste M. giver høire H. and til 3die D. og rundt, og derpaa venstre Haand til 3die M. og rundt; imidlertid gjør hans D. det samme med 2den M. og 2den D. (saa at M. staaer imellem 3die Par og hans D. imellem 2det Par.)
 3 — De gaae alle 6 mod hinanden og tilbage, hvorpaa M. gaaer hurtig rundt med 3die Par og hans D. med 2det Par.
 4 — De gaae atter alle 6 mod hinanden, hvorpaa 1ste M. og D. give begge Hænder til hverandre og rundt til venstre Side.

No. XXXVIII. *Les fastes du Nord.*

- 1 Tour. 1ste M. og D. gjøre 2 Bal. holdende høire Haand i Beiret, dernæst gaaer M. under sin Ds. Arm og skifter Plads med hende, hvorpaa han gjør Allemande med 2den D. med venstre Haand, og hans D. imidlertid Allemande med 2den M.
 2 — 1ste M. og D. gjøre atter 2 Bal. med høire Haand i Beiret, M. gaaer igien under sin Ds. Arm, saa at de komme tilbage paa deres første Plads, derpaa gjør M. Allemande med 2den M. og hans D. med 2den D.

No. XXXVII. *Morphée vaincu.*

- 1 Fig. Le 1er M. & D. donnent 1 Tour la main droite & tombent 1 paire.
- 2 — Le 1er M. donne 1 Tour la main droite à la 3me D. & 1 Tour la main gauche au 3me M., sa D. donne en même tems la main droite au 2d M. & 1 Tour la main gauche à la 2me D.; le M. se trouve en bas au milieu de la 3me paire, & sa D. en haut au milieu de la 2de.
- 3 — Tous les 6 vont en avant & en arrière, le M. fait 1 Tour le rond bien vite avec la 3me paire & sa D. avec la 2de paire.
- 4 — Ils vont derechef tous les 6 en avant, & le M. & D. se donnent 1 Tour les 2 mains du côté gauche & restent la 2de paire.

No. XXXVIII. *Les fastes du Nord.*

- 1 Fig. Le 1er M. & D. font 2 Bal. en tenant le bras droit en l'air, le M. passe sous le bras de sa D. en changeant de place avec elle, & le M. va donner 1 Tour l'Allemande du bras gauche à la 2de D., sa D. fait en même tems l'Allemande avec le 2d M.
- 2 — Le 1er M. & D. refont 2 Bal. la main droite en l'air; le M. passe encore sous le bras en revenant à sa place & il donne 1 Tour l'Allemande au 2d M. & sa D. à la 2de D.

- 3 — 1ste M. og D. holdende høire Haand i Beyret gaae rundt og kikke imidlertid til hverandre under Armene, hvorpaa de kaste af.
- 4 — Kieden med 3die Par.

No. XXXIX. *Le somnambule.*

- 1 Tour. 1ste M. og D. give høire Haand og rundt, derpaa giver 1ste M. venstre Haand til 2den M. og rundt, hans D. ligeledes med 2den D.
- 2 — 1ste M. og D. give atter høire Haand og rundt, dernæst giver 1ste M. venstre Haand til 3die M. og rundt, hans D. ligeledes med 3die D.
- 3 — 1ste M. balancerer mod 3die D. med begge Hænder i Beyret og gjør dos à dos med hende, imidlertid giver hans D. det samme med 2den M.
- 4 — 1ste M. gjør samme Tour med 2den D., og hans D. med 3die M.
- 5 — 1ste M. tager sin D. med Hænderne bag Ryggen, de gaae saaledes ned gennem 3die Par og kaste forkeert op om samme.
- 6 — 1ste M. og D. gjøre 4 Bal. med 2det Par og gesvindt rundt med samme.

- 3 — Le 1er M. & D. se tenant tous 2 le bras droit en l'air tournent 1 Tour en se regardant sous le bras & ils tombent 1 paire.
- 4 — La Chaine avec la 3me paire.

No. XXXIX. *Le somnambule.*

- 1 Fig. Le 1er M. & D. se donnent 1 Tour la main droite & le M. 1 Tour la main gauche au 2d. M., sa D. de même à la 2de D.
- 2 — Le 1er M. & D. derechef 1 Tour la main droite & le M. 1 Tour la main gauche au 3me M., sa D. à la 3me D.
- 3 — Le 1er M. va balancer les deux mains en l'air à la 3me D. & sa D. au 2d M., ils passent dos à dos.
- 4 — Le 1er M. va balancer en tenant la 2de D. les mains en l'air & passe dos à dos; sa D. fait de même avec le 3me Msr.
- 5 — Le 1er M. & D., se tenant les mains derrière le dos, descendent au milieu, se croisent & remontent autour de la 3me paire.
- 6 — Le 1er M. & D. font 4 Balances & 1 tour le Rond fort vite avec la 2de paire.

No. XL. *Attendez-moi sous l'Orme.*

- 1 **Tour.** Begge de øverste Mrs. holde hinanden en Allemande og begge Dne. ligesledes, de gaae saaledes alle 4 mod hverandre, gjøre 2 Balancer og gaae, uden at slippe, $\frac{1}{2}$ rundt i Form af en $\frac{1}{2}$ Cirkel, saa at Mrs. komme paa Dnes og Dne. paa Mrs. Plads.
- 2 — De blive ved at gjøre samme Tour, saa at de komme tilbage paa deres Plads.
- 3 — Hver M. gaaer mod sin D. og tager hende fat, de chassere første Par op ad og 2det Par ned ad, hvorpaa de vende sig alle 4 og komme tilbage mod hinanden.
- 4 — Begge Mrs. chassere ud ad, holdende hinanden ved Hænderne, begge Dne. ligesledes, hvorpaa de vende sig igen alle 4 og gaae mod hinanden.
- 5 — 1ste M. lader sin D. gaae tilbage og 2den D. sin M., da de imedens give Hænderne til hinanden med frumme Arme i Form af en Cirkel 2 gange 1ste M. gaaer bag Dyggen af 2det D., giver derpaa begge Hænder til 2den M. og $\frac{1}{2}$ rundt, 2den D. ligesledes med 1ste D.
- 6 — De gaae alle 4 mod hinanden, hvorpaa 1ste Par kaster af, giver høire Haand og gesvindt rundt.

No. XL. *Attendez-moi sous l'Orme.*

- 1 Fig. Les 2 Mrs. se tenant les mains en Allemande, & les 2 Dms de même, ils vont tous 4 en avant, font 2 Balances & sans se quitter ils font un demi-cercle, les Mrs. passent à la place des Ds. & les Ds. à celle des Mrs.
- 2 -- Ils revont tous 4 en avant & font $\frac{1}{2}$ Cercle en bas & ils font à leur place.
- 3 — Chaque M. va à sa D, la 1re paire chasse en haut & la 2de en bas, & ils se retournent tous 4 en allant en avant vis à vis l'un de l'autre.
- 4 — Les 2 Mrs. se tenant les mains chassent en dehors, les 2 Ds. de même, ils se retournent & vont en avant vis à vis l'un de l'autre.
- 5 — Le 1er M. recule sa D. & la 2de D. recule son M., ils font cette Fig. en baissant les bras en cercle du haut en bas 2 fois, le 1er M. passe au dos de la 2de D. & va donner les 2 mains un Demi tour au 2d M., la 2de D. va de même à la 1re D.
- 6 — Ils vont tous 4 en avant, la 1re paire tombe & donne vite 1 Tour la main droite

No. XLI. *Les Métamorphoses.*

- 1 Tour. De 2 første Mrs. gaae mod deres Dr. og giøre Linie med samme, saa at 1ste M. er øverst og holder sin D. ved høire Haand, og 2den M. er imellem begge Dne. og holder sin egen med høire Haand og 1ste D. med venstre Haand, de giøre i denne Stilling 2 Balancer; hver M. gaaer derpaa $\frac{1}{2}$ rundt med sin D., som han holder ved høire Haand, saa at de komme atter alle 4 i en Linie, men saa at 2den M. er nederst og 1ste M. imellem begge Damerne.
- 2 — Begge Mrs. blive staaende, balancere og lade deres D. gaae rundt bag om dem, i det de slippe deres høire Haand og tage dem igien fat med venstre Haand, hvorpaa de begge dreie sig under Armene.
- 3 — De gaae alle 4 mod hverandre, hvorpaa begge Dne. chassere i Midten over paa Mrs. Plads og vende sig, og begge Mrs. over paa Dnes Plads.
- 4 — De giøre $\frac{1}{2}$ Række, og dernæst gaaer hver M. rundt med sin D.

No. XLI. *Les Métamorphoses.*

- 1 Fig. Le 1er & le 2d. M. vont en avant, le 1er M. tient la main droite de sa D. & le 2d M. est entre les 2 Ds., il tient sa D. de la main droite & la 1re D. de la main gauche, i's font 2 Balances; chaque M. tourne sa D., en lui tenant la main droite, $\frac{1}{2}$ Tour, le 1er M. se trouve au milieu des 2 Ds en les tenant chacune d'une main, le 2d. M. est en bas en tenant sa D., ils font encore tous 4 sur une ligne.
- 2 — Les 2 Mrs. restent, on ils font, & balancent en faisant tourner leurs Ds. autour d'eux, passant derrière (le Msr. quitte la main droite de sa D. & lui reprend la gauche), ils tournent tous 2 sous le bras.
- 3 — Ils vont tous 4 en avant l'un vis à vis de l'autre les 2 Ds. chassent au milieu & passent, en se tournant, à la place des Mrs, & les Mrs, chassent à la place des Ds.
- 4 — La Chaîne $\frac{1}{2}$ tour & chaque M. 1 Tour la main à sa D.

No.. XLII. *Le nom changé.*

- 1 Tour. 1ste M. og D. gaae ned i Midten og op om 2det Par paa deres Plads, hvor paa de give hoire Haand til hverandre og rundt.
- 2 — 1ste M. chasserer bag sin D., legger sin venstre Haand om hendes Ryg og holder hendes venstre Haand med sin hoire Haand i Veiret, de giøre i denne Stilling 2 Balancer, hvorpaa M. giver begge Hænder til 2den D. og rundt, hans D. det samme med 2den M.
- 3 — 1ste M. og D., som have skiftet Plads, giøre dos à dos og kaste forkeert af om 2det Par.
- 4 — Kieden med 2det Par.

No. XLIII. *Les Adieux.*

- 1 Tour. Begge de øverste M's. og begge D'ne. gaae mod hinanden, hvorpaa de vende sig og gaae ud ad.
- 2 — De vende sig og gaae atter alle 4 mod hinanden, hvorpaa 1ste Par kaster af.
- 3 — 1ste M. og D. balancere, M. holdende sin D's. venstre Haand, han lader hende dreie sig under Armen, derpaa slipper hende og giør Allemande med 3die M. og hans D. med 2den D.
- 4 — Kieden med 2det Par.

No. XLII. *Le nom changé.*

- 1 Fig. Le 1er M. & D. descendent au milieu, tournent autour de la 2de paire en revenant à leur place & se donnent 1 Tour la main droite.
- 2 — Le 1er M. chasse derrière sa D., lui passe la main gauche derrière le dos & lui tient l'autre main en l'air, ils font 2 Balances & le M. va donner 1 Tour les 2 mains à la 2de D. & sa D. au 2d M.
- 3 — Le 1er M. & D. ayant changé de place ils passent dos à dos & se croisent & tombent une paire.
- 4 — La Chaine avec la 2de paire.

No. XLIII. *Les Adieux.*

- 1 — Les 2 premiers Mrs. & Ds. vont en avant & ils se retournent pour figurer en avançant en dehors.
- 2 — Ils revont en avant tous 4 & la 1re paire tombe
- 3 — Le 1er M. & D. baïencent le M. tenant la main gauche de sa D., & il la fait tourner sous le bras, il la quitte & va donner l'Allemande au 3me M. & sa D. à la 2de D.
- 4 — La Chaine avec la 2de paire.

No. XLIV. *Le lever de l'Aurore.*

- 1 Tour. 1ste M. og 2den D. chassere over paa hinandens Plads, derpaa gaaer 1ste M. uden om sin D. hen paa sin Plads og 2den D. ligeledes uden om sin M. tilbage paa sin Plads.
- 2 — 1ste D. gjør dernæst samme Tour med 2den M.
- 3 — De gjøre $\frac{1}{2}$ Række og dernæst gaaer hver M. i $\frac{1}{2}$ Gang rundt med sin D.
- 4 — Rundt med 3die Par.

No. XLV. *La belle Vandale.*

- 1 Tour. 1ste M. og D. chassere over paa hinandens Plads vendende Ansigtet mod hverandre, derpaa giver M. begge Hænder til 2den D. og rundt, hans D. det samme med 2den M.
- 2 — De chassere tilbage paa deres Plads, hvorpaa M. giver begge Hænder til 2den M. og rundt, hans D. ligeledes med 2den D.
- 3 — 1ste M. og D. gjøre dos à dos og Allemande.
- 4 — 1ste M. og D., holdende den ene Arm i Beiret, gaae ned i Midten og kaste op om 3die Par.

No. XLIV. *Le lever de l'Aurore.*

- 1 Fig. Le 1er M. & la 2de D. chassent l'un devant l'autre en changeant de place & le M. tourne autour de sa D. & il revient à sa place, la 2de D. tourne de même autour de son M. & revient à sa place.
- 2 — La 1re D. fait après cela la même Fig. avec le 2d M.
- 3 — La Chaine un demi-tour & chaque M. 1 Tour & demi avec sa D., la 1re paire est la 2de.
- 4 — Le Rond avec la 3me paire.

No. XLV. *La belle Vandale.*

- 1 Fig. Le 1er M. & D. chassent le visage l'un devant l'autre en changeant de place, le M. donne 1 Tour les 2 mains à la 2de D. & sa D. au 2d M.
- 2 — Ils. rechassent à leur place & le M. 1 Tour les 2 mains au 2d M., sa D. à la 2de D.
- 3 — Le 1er M. & D. dos à dos & 1 Tour l'Allemande.
- 4 — Le 1er M. & D. tenant un bras en l'air descendent au milieu & tournent autour de la 3me paire & reviennent la 2de.

- 5 — 1ste M. gjør dos à dos med 3die D., og hans D. med 2den M., derpaa giver 1ste M. og D. begge Hænder til hverandre og rundt.
- 6 — Rieden med 2det Par.

No. XLVI. *La Déesse bienfaisante.*

- 1 Tour. De 2 første Mrs. og Dr. chassere over paa hinandens Plads, de gjøre 2 Balancer, med Ryggen mod hverandre, og kikke med det samme til høire og venstre Side, hvorpaa de vende sig lige mod hverandre.
- 2 — Samme Tour tilbage igien.
- 3 — De gjøre 4 Balancer og $\frac{1}{2}$ Moulinet med høire Haand.
- 4 — De gjøre igien 4 Balancer og $\frac{1}{2}$ Moulinet med venstre Haand.
- 5 — De klappe i Hænderne, først hver i sine egne, derpaa hver Mrs. i sin Ds. høire Haand, atter hver i sine egne Hænder, siden Mrs. i Ds. venstre Haand, derpaa hver 2de Gange i sine egne Hænder og endelig hver Mrs. med begge Hænderne mod sin Dames; dernæst giver hver Mrs. begge Hænder til sin D. og rundt.
- 6 — De klappe atter i Hænderne ligesom før og derpaa faster første Par af.

- 5 — Le 1er M. fait dos à dos avec la 3me D. & sa D. avec le 2d M., ensuite le 1er M. & D. donnent 1 Tour les 2 mains.
- 6 — La Chaîne en haut avec la 2de paire.

No. XLVI. *La Déesse bienfaisante.*

- 1 Fig. Les 2 premiers Mrs. & Ds. traversent en changeant de place, puis ils font 1 Balance à droite & à gauche en regardant & ayant le dos tourné & ils se retournent vis à vis l'un de l'autre.
- 2 — Ils refont tous 4 la meme figure en repassant à leur place, ils rebalencent & se retournent vis à vis l'un de l'autre.
- 3 — Ils font tous 4 Balances & $\frac{1}{2}$ tour de Moulinet la main droite.
- 4 — Ils refont 4 Balances & $\frac{1}{2}$ tour de Moulinet à gauche.
- 5 — Chaque M. & D. se tape dans les mains & ensuite chaque M. tape dans la main droite de sa D., puis chacun se tape les mains & ensuite chaque Msr. dans la main gauche de sa D., après cela les Mrs. & D. se tapent 2 fois les mains & chaque M. & D. se tape les mains l'un contre l'autre, chaque M. 1 Tour les 2 mains à sa D.
- 6 — Ils retapent dans les mains comme auparavant & la 1re paire tombe.

No. XLVII. *Les vœux de l'amour & de l'himen.*

- 1 Tour. 1ste M. og D. holdende hinanden en Allemande gaæ ned i Midten, hvorpaa M. fører sin D. rundt for ved sig uden at slippe hende.
- 2 — 1ste M. tager igien sin D. fat. en Allemande med høire Arm, fører til Toppen og kaster forkeert af.
- 3 — De giøre alle 6 halv Moulinet og slippe hinanden.
- 4 — De giøre igien alle 6 halv Moulinet til den anden Side og slippe.
- 5 — 1ste M. og D. gaæ mod hinanden og giøre Vals ned uden om 3die D.
- 6 — 1ste M. og D. giøre Vals op om 2den M. og blive 2det Par.

No. XLVIII. *Le balser.*

- 1 Tour. 1ste M. og D. giøre 4 Balancer, holdende hinanden med den eene Haand om Ryggen og den anden foran, hvorpaa de kaste af.
- 2 — 1ste M. og D. giøre igien 4 Balancer, holdende hinanden som før, men med den anden Arm og med Ansigtet ned ad og derpaa kaste de igien op paa deres Plads.

No. XLVII. *Les vœux de l'amour & de l'himen.*

- 1 Fig. Le 1er M. & D se tenant en Allemande descendent au milieu & le M. fait tourner sa D. devant lui sans la quitter.
- 2 — Le 1er M. reprend sa D. en Allemande du bras droit, ils montent en haut, ils se croisent & tombent une paire.
- 3 — Ils font tous 6 un Moulinet $\frac{1}{2}$ Tour & ils vont en arrière.
- 4 — Ils refont tous 6 Moulinet de l'autre côté & en arrière.
- 5 — Le 1er M & D. avancent & le M. fait le Vals autour de la 3me D.
- 6 — Le 1er M. & D. font le Vals autour du 2d M. & ils restent la 2de paire.

No. XLVIII. *Le baiser.*

- 1 — Le 1er M. & D. font 4 Balances en se tenant une main derrière le dos & l'autre en avant & ensuite ils tombent 1 paire.
- 2 — Le 1er M. & D. refont 4 Balances en se tenant de la même façon, que la 1re Fig., mais du bras gauche & le visage tourné en bas & ils tombent en remontant à leur place.

- 3 — 1ste M. chasserer ned ad i Kaden og hans D. op ad, derpaa give de begge Hænder til hverandre og rundt til venstre Side, saa at de komme paa deres Plads igien.
- 4 — De gjøre $\frac{1}{2}$ Kiæde, og derpaa giver hver M. Haanden til sin D. og $\frac{1}{2}$ rundt.

No. XLIX. *L'Oracle accompli.*

- 1 Tour. 1ste M. giver høire Haand til 2den M. og rundt, imidlertid gjør 1ste D. det samme med 2den D., derpaa giver 1ste M. og D. venstre Haand til hverandre og rundt.
- 2 — 1ste M. giver høire Haand til 2den D. og rundt; derpaa venstre Haand til sin egen D. og rundt.
- 3 — De gaae alle 4 mod hinanden og gjøre gesvindt $\frac{1}{2}$ Mousinet, hvorpaa hver M. gaaer gesvindt $\frac{1}{2}$ rundt med sin D.
- 4 — 1ste M. og D. gjøre 4 Balancer og gesvindt rundt med 3die Par.

- 3 — Le 1er M. chasse en descendant au milieu de la danse, & sa D. chasse en montant, ils donnent ensuite 1 Tour les 2 mains du côté gauche & reviennent à leur 1re place.
- 4 — Un demi-tour la Chaine & chaque M. un Demi-tour la main à sa D., ils restent la 2de paire.

No. XLIX. *L'Oracle accompli.*

- 1 Fig. Le 1er M. donne 1 Tour la main droite au 2d M. & la 1re D. à la 2de D., & le 1er M. & D. 1 Tour la main gauche.
- 2 — Le 1er M. 1 Tour la main droite à la 2de D. & 1 Tour la main gauche à sa D.
- 3 — Tous 4 en avant & un demi-tour de Moulinet très vite, & chaque M. vite un Demi-tour à sa D.
- 4 — Le 1er M. & D. 4 Balances & le Rond très vite avec la 3me paire.

No. L. *Les Étrennes aux Graces.*

- 1 Tour. 1ste M. og D. chassere ned bag 2det Par og ind igiennem 3die Par og kaste op om samme.
- 2 — 1ste M. og D. chassere forbi hinanden, dernæst giver 1ste M. venstre Haand til 2den D. og $\frac{1}{2}$ rundt, og hans D. imidlertid hoire Haand til 2den M. og $\frac{1}{2}$ rundt.
- 3 — 1ste M. og D. gjøre Line med 2det Par, saa at 1ste Par, som er i Midten, vender Ansigtet ned ad og de andre op ad, de gjøre i denne Stilling 4 Balancer, derpaa chasserer 1ste Par ud ad og 2det Par ind ad.
- 4 — De gjøre atter Linie, men saa at 2det Par er i Midten, og i denne Stilling gjøre de atter 4 Balancer, hvornæst 1ste Par chasserer ind ad og 2det Par ud ad.
- 5 — 1ste M. og D., holdende hinanden med den ene Haand om Ryggen, gaae ned i Midten og kaste forkeert op om 3die Par.
- 6 — Alle 6 rundt.

No. LI. *Les avantages de l'esperance.*

- 1 Tour. 1ste M. og D. give begge Hænder over Kors og gjøre 4 Balancer, gaae derpaa ned igiennem 2det Par og kaste forkeert op om samme.
- 2 — 1ste M. og D. gjøre atter samme Tour og komme paa deres første Plads igien.

No. L. *Les Étrennes aux Graces.*

- 1 Fig. Le 1er M. & D. tombent 1 paire en chassant & entrent en dedans & tournent autour de la 3me paire & viennent la 2de.
- 2 — Le 1er M. & D. chassent l'un devant l'autre, le M. donne un Demi-tour la main gauche à la 2de D. & sa D. un Demi-tour la main droite au 2d. M.
- 3 — Le 1er M. & D. se tiennent avec la 2de paire sur une ligne, la 1re paire le visage en bas & les autres en haut, ils font 4 Balances & la 1re paire chasse en dehors, les autres chassent en dedans.
- 4 — Ils refont tous 4 les Balances & la 1ere paire chasse en dedans, l'autre en dehors.
- 5 — Le 1er M. & D. se tenant une main derrière le dos descendent au milieu, se croisent & tournent autour de la 3me paire & restent la 2de.
- 6 — Le Rond à 6 un Tour entier.

No. LI. *Les avantages de l'esperance.*

- 1 Fig. Le 1er M. & D. se tenant les 2 mains croisées font 4 Balances en descendant au milieu, ils se croisent & le M. tourne en remontant autour de la 2de D. & sa D. autour du 2d M.
- 2 — Le 1er M. & D. refont encore la même Fig. pour revenir à leur 1re placé.

- 3 — Halv-Moulinet à 4, hvorpaa hver M. gjør Allemande med sin D.
 4 — De gjøre alle 4. samme Tour igien med venstre Haand, saa at de komme paa deres første Plads.
 5 — 1ste M. og D. chassere ned bag 2det Par, gaae ind igiennem 3die Par og kaste op om samme.
 6 — Kiæden med 2det Par.

No. LII. *Les quatre patres du jour.*

- 1 Tour. 1ste M. gjør Allemande med venstre Haand med 2den D., derpaa slipper han hende og gaaer uden om 2den M. op paa sin Plads igien.
 2 — 1ste D. gjør dernæst samme Tour med 2den M., dog at hun gjør Allemande med høire Arm.
 3 — 1ste M. og 2den D. chassere paa hinandens Plads og vende sig, 1ste D. og 2den M. gjøre dernæst det samme, derpaa gjøre de alle 4 halv Moulinet, saa at enhver kommer paa sin Plads.
 4 — 1ste M. og D. holde hinanden med venstre Haand og sætte høire Haand i Siden; 2det Par ligeledes; i denne Stilling chasserer 1ste Par ud ad til Vrs. Side, og 2det Par ud til Dns. Side; derpaa slippe de hinanden med venstre Haand og give høire Haand til hverandre, sættende venstre Haand i Siden, og chassere saaledes tilbage igien paa deres Plads, hvornæst 1ste Par kaster af.

- 3 — Le Moulinet à 4 un demi-tour & chaque M. 1 tour l'Allemande à sa D.
 4 — Ils refont tous 4 un demi-tour de Moulinet de la main gauche & 1 tour l'Allemande, ils sont tous à leur 1re place.
 5 — Le 1er M & D. tombent 1 paire en chassant, entrent au milieu, tournent autour de la 3me paire & viennent la 2de.
 6 — La Chaine avec la 2de paire.

No. LII. *Les quatre parties du jour.*

- 1 Fig. Le 1er M. fait 1 Tour l'Allemande du bras gauche avec la 2de D., il la quitte, il tourne en dehors autour du 2d M. & revient à sa place.
 2 — La 1ere D. fait après cela la même Fig avec le 2d M., mais elle fait l'Allemande du bras droit 1 Tour.
 3 — Le 1er M. & la 2de D. chassent l'un devant l'autre & changent de place en se tournant, la 1ere D. & le 2d M. changent après cela de même, tous 4 demi-tour de Moulinet, chacun est à sa place.
 4 — Le 1er M. & D. se tiennent la main gauche, & la main droite sur les côtés; la 2de paire se tient de même; le 1er M. & D. se tenant chassent en dehors du côté des Mrs & la 2de paire du côté des Ds., ils quittent la main gauche & reprennent la droite mettant la gauche sur les côtés & rechassent au milieu; le 1er M. & D. tombent 1 paire.

No. LIII. *Le bien-aimé.*

- 1 Tour. 1ste M. og D. give begge Hænder over Kors, gjøre 4 Bal. og gaae forbi hinanden, hvorpaa 1ste M. giver begge Hænder til 2den D. og rundt, og hans D. det samme med 2den M.
- 2 — 1ste M. og D. holdende hinanden med Hænderne bag Ryggen, gaae ned i Midten og faste forkeert og om 3die Par.
- 3 — Kiæden med 2det Part.
- 4 — Rundt med 3die Par.

No. LIV. *Le Lion du Nord.*

- 1 Tour. 1ste M. og D. give hvire Haand og rundt, hvorpaa de faste af.
- 2 — 1ste M. og D. give venstre Haand og rundt, hvorpaa de faste af om 3die Par.
- 3 — Halv Kiæde med 3die Par, dernæst giver hver M. Haanden til sin D. og halv rundt.
- 4 — Moulinet med 2det Par.

No. LIII. *Le bien-aimé.*

- 1 Fig. Le 1er M. & D. se tenant les 2 mains croisées font 4 Balances, ils se croisent & le M. donne 1 Tour les 2 mains à la 2de D. & sa D. au 2d. M.
- 2 — Le 1er M. & D. se tenant les 2 mains derrière le dos descendent au milieu, ils se croisent & tournent autour de la 3me paire & viennent la 2de.
- 3 — La Chaine avec la 2de paire.
- 4 — Le Rond avec la 3me paire.

No. LIV. *Le Lion du Nord.*

- 1 Fig. Le 1er M. & D. 1 Tour la main droite & tombent une paire.
- 2 — Le 1er M. & D. redonnent encore 1 Tour la main & tombent encore 1 paire.
- 3 — La Chaine un demi-tour avec la 3me paire & un Demi-tour la main; la 1re paire est la 2de.
- 4 — Le Moulinet 1 Tour avec la 2de paire.

No. LV. *Le danger d'être belle.*

- 1 Tour. De 2 første Par dreie sig rundt paa deres Plads, og gjøre derpaa $\frac{1}{2}$ Moulinet med hoire Haand.
- 2 — De dreie sig atter alle 4, og gjøre $\frac{1}{2}$ Moulinet med venstre Haand, saa at enhver er paa sin 1ste Plads.
- 3 — De chassere alle 4 til venstre Side, 1ste D. ud ad og 2den D. ind ad, 2den M. ud ad, og 1ste M. ind ad; derpaa gjør 1ste M. dos à dos med 2den D. og giver derefter begge Hænder til 2den M. og rundt; og 2den D. efter at have gjort dos à dos med 1ste M. giver ligeledes begge Hænder til 1ste D. og rundt.
- 4 — De gaae alle 4 mod hinanden, hvorpaa 1ste Par kaster af.

No. LVI. *La Rose du matin.*

- 1 Tour. 1ste M. og D. chassere ned bag 2det Par, hvorpaa 1ste M. giver hoire Haand til 3die M. og rundt, og hans D. imidlertid venstre Haand til 3die D. og rundt.
- 2 — 1ste M. og D. føre til Toppen, holdende hinanden med den ene Haand om Ryggen og den anden foran, og kaste derpaa af.

No. LV. *Le danger d'être belle.*

- 1 Fig. Les 2 premières paires se tournent sur leur même place & font ensuite un demi-tour de Moulinet de la main droite.
- 2 — Ils se tournent derechef tous 4 & font un demi-tour de Moulinet de la main gauche, chacun est à sa 1re place
- 3 — Ils chassent tous 4 du côté gauche, la 1re D. en dehors, la 2de en dedans, & le 2d M. en dehors, le 1er en dedans, & les 2 Mrs. 1 Tour les 2 mains, les 2 Ds. de même, mais le 1er M. pour aller donner les 2 mains au 2d passe au dos de la 2de D.
- 4 — Ils vont tous 4 en avant & la 1re paire tombe.

No. LVI. *La Rose du matin.*

- 1 Fig. Le 1er M. & D. tombent 1 paire en chassant, le M. donne 1 Tour la main droite au 3me M. & sa D. la main gauche à la 3me D.
- 2 — Le 1er M. & D. montent au milieu en se tenant 1 main au dos & l'autre en avant & tombent 1 paire.

- 3 — Begge øverste Par gaae mod hinanden og tilbage, og givre dernæst $\frac{1}{2}$ Røde.
 4 — Begge Par gaae atter mod hinanden og tilbage, og givre igien $\frac{1}{2}$ Røde.

No. LVII. *La Compliquée.*

- 1 Tour. 1ste M. og D. chassere ned bag 2det Par, give hoire Haand og rundt.
 2 — De chassere ligeledes ned bag 3die Par, give Haanden og rundt.
 3 — 1ste M. og D. chassere forbi hinanden, givre 2 Balancer og kaste op om 3die Par, M. er paa Dnes. og hans D. paa Mrs. Side.
 4 — 1ste M. giver hoire Haand til 2den M. og rundt, hans D. ligeledes med 3die D., derpaa giver 1ste M. og D. venstre Haand og $\frac{1}{2}$ rundt.
 5 — 1ste M. gaaer rundt med 2den og 3die D., og hans D. med 2den og 3die M.
 6 — De vende sig og gaae 3 og 3 lige mod hinanden, hvorpaa 1 M. og D. give begge Hænder til hverandre og $\frac{1}{2}$ rundt.

- 3 — La 1^{re} paire étant la 2^{de}, les 2 paires vont en avant & en arrière, ensuite demi-tour la Chaine.
- 4 — Les 2 paires vont derechef en avant & en arrière & la Chaine un demi-tour, la 1^{re} paire est la 2^{de}.

No. LVII. *La Compliquée.*

- 1 — Le 1^{er} M. & D. tombent 1 paire en chassant & 1 Tour la main droite.
- 2 — Ils retombent encore 1 paire & 1 Tour la main.
- 3 — Le 1^{er} M. & D. chassent l'un devant l'autre, font 2 Balancés & remontent autour de la 3^{me} paire, le M. est du côté des Ds. & sa D. du côté des Mrs.
- 4 — Le 1^{er} M. 1 Tour la main droite au 2^d M. & sa D. à la 3^{me} D., ensuite le 1^{er} M. & D. $\frac{1}{2}$ Tour la main gauche.
- 5 — Le 1^{er} M. 1 Tour le Rond avec la 2^{de} & 3^{me} D. & sa D. avec les Mrs.
- 6 — Ils se tournent vis à vis l'un de l'autre, vont en avant se faire face & le 1^{er} M. & D. $\frac{1}{2}$ Tour les 2 mains, ils restent la 2^{de} paire.

No. LVIII. *Lia sage Minerve.*

- 1 Tour. 1ste M. og D. balancere for 2den D. og givre med hende Moulinet med høire Haand.
- 2 — 1ste M. og D. balancere for 3die M. og givre med ham Moulinet med venstre Haand.
- 3 og 4 1ste D. gaar op uden om 2den M. og derpaa ned i Midten igiennem 2det og 3die Par og op uden om 3die D., 1ste M. følger imidlertid sin D. efter, hvorpaa 1ste M. og D. give venstre Haand til hverandre og $\frac{1}{2}$ rundt, saa at de blive 2det Par.
- 5 — 1ste M. holder sin Ds. høire Haand i Beiret og lader 2den M. gaae under deres Arme, hvorpaa de gaae alle 3 rundt.
- 6 — 1ste M. og D. vende sig og give den anden Haand til hverandre, som de holde i Beiret og lade 3die D. gaae under samme, dernæst gaae de alle 3 halv rundt, og endelig give 1ste M. og D. begge Hænder til hverandre og $\frac{1}{2}$ rundt.

No. LVIII. *La sage Minerve.*

- 1 Fig. Le 1er M. & D. balancent avec la 2de D. & 1 tour de Moulinet de la main droite.
- 2 — Le 1er M. & D. balancent avec le 3me M. & 1 Tour de Moulinet de la main gauche.
- 3 & 4 La 1re D. monte en dehors & tourne autour du 2d M, ensuite elle entre en dedans, elle descend & tourne autour de la 3me D., tandis qu'elle fait ce Tour, son M. la suit par derrière; ensuite le 1er M. & D. $\frac{1}{2}$ Tour la main gauche & ils font la 2de paire.
- 5 — Le 1er M. prend la main de sa D. en l'air & ils font passer le 2d M. sous leur bras, & ils font 1 Tour le Rond à 3.
- 6 — Le 1er M. & D. se retournent, ils se tiennent l'autre main, qu'ils tiennent en l'air, & ils vont faire passer la 3me D. sous le bras, puis $\frac{1}{2}$ Tour de Rond à 3 & le 1er M. & D. $\frac{1}{2}$ Tour les 2 mains.

No. LIX. *Le Nom qu'on voudra.*

- 1 Tour. 1ste D. gaaer ud ad, vendende Ryggen mod sin M., 1ste M. følger efter hende, derpaa giøre de Allemande med høire Arm.
- 2 — 1ste M. gaaer tilbage paa sin Plads, vendende Ryggen mod sin D., som følger ham efter, hvorpaa de giøre Allemande med venstre Arm.
- 3 — 1ste M. holder sin Dues. venstre Haand i Veiret med sin høire, de gaae saaledes ned igiennem 2det Par, hvorpaa de slippe hinanden, og M. gaaer ned uden om 3die D. og hans D. op uden om 2den M., saa at 1ste M. kommer imellem 3die Par og hans D. imellem 2det Par.
- 4 — 1ste M. holder 3die D. med høire Haand og hans D. ligeledes 2den M., den venstre Haand giver 1 Mfr. og 1 D. til hverandre, saa at de giøre alle 4 en Linie paa Skraa; i denne Stilling giøre de 4 Balancer, hvornæst 1ste M. og D., som holde hinanden med venstre Haand, gaae $\frac{1}{2}$ rundt, saa at de blive 2det Par.

No. LIX. *Le Nom qu'on voudra.*

- 1 Fig. La 1^{re} D. va en dehors de la Danse en tournant le dos à son M. & le M. la suit, puis ils font 1 tour l'Allemande du bras droit.
- 2 — Le M. revient à sa place en tournant le dos à sa D., qui le suit à son tour, & 1 tour l'Allemande du bras gauche.
- 3 — Le 1^{er} M. & D. descendent au-milieu, le M. tenant avec sa main droite la main gauche de sa D. en l'air, & ils se quittent, le M. va en dehors tourner autour de la 3^{me} D. & sa D. monte en dehors autour du 2^d M., le M. est entre la 3^{me} paire & sa D. en haut entre la 2^{de}.
- 4 — Le 1^{er} M. prend la main droite de la 3^{me} D. & il tient sa D. de la main gauche, la 1^{re} D. tient aussi avec sa main droite le 2^d M., ils sont alors tous 4 en biais, ils font dans cette Fig. 4 Balances & le 1^{er} M. & D. font un Demi-tour en se donnant la main gauche & restent la 2^{de} paire.

No. LX. *Ne tombes pas.*

- 1 Tour. De 2 første Par gaae $\frac{1}{2}$ rundt uden at give Hænder, saa at 2den M. begynder, 1ste M. følger ham efter, 1ste D. følger efter sin M. og endelig 2den D. efter 1ste D., saa at Mrs. ere paa Dnes. Plads og Dne paa Mrs.
- 2 — Begge Mrs. og begge Dmr. chassere forbi hinanden over paa deres Plads, hvor paa begge Mrs. give høire Haand til hverandre og $\frac{1}{2}$ rundt, begge Dmr. ligeledes, enhver er paa sin 1ste Plads.
- 3 — De gaae alle 4 mod hinanden, hvorpaa 1ste Par kaster af og 2det Par gaaer op.
- 4 — 1ste M. og D. balancere og giøre Mousinet med 3die Par.

No. LXI. *L'essai.*

- 1 Tour. 1ste M. og D. chassere ned bag 2det Par, give høire Haand til hinanden og rundt.
- 2 — 1ste M. chasserer op ad i Midten og hans D. ned ad, hvorpaa 1ste M. gier N. lemande med 2den D. og hans D. med 3die M.
- 3 — 1ste M. og D. giøre dos à dos, give begge Hænder og rundt.

No. LX. *Ne tombez pas.*

- 1 Fig. Les 2 premières paires font $\frac{1}{2}$ tour le Rond sans se donner les mains, en commençant par en bas, c'est à dire que le 2d M. mene & le 1er suit, la 1re D. suit son M. & la 2de D. la suit, ils vont tous 4 en arrière, les Mrs. sont à la place des Ds. & les Ds. à celle des Mrs.
- 2 — Les Mrs. repassent à leur place en chassant & les Ds. de même, les 2 Mrs. se donnent $\frac{1}{2}$ Tour la main droite & les 2 Dms. de même; chacun est à sa 1re place.
- 3 — Tous les 4 vont en avant & la 1re paire tombe, la 2de monte.
- 4 — Le 1er M. & D. balacent & 1 tour de Moulinet avec la 3me paire.

No. LXI. *L'essai.*

- 1 Fig. Le 1er M. & D. tombent 1 paire en chassant & ils se donnent 1 Tour la main droite.
- 2 — Le 1er M. chasse en haut & la D. en bas, le M. fait 1 tour l'Allemande avec la 2de D. & sa D. fait l'Allemande avec le 3me M.
- 3 — Le 1er M. & D. dos à dos & 1 Tour les 2 mains.

- 4 — 1ste M. chasserer ned ad og hans D. op ad, hvornæst 1ste M. gjør Allemånde med 3die D. med venstre Arm, og hans D. imidlertid ligeledes med 2den M.
- 5 — 1ste M. og D. give begge Hænder over Kors til hverandre, føre til Toppen og kaste forkeert af.
- 6 — Riøden med 2det Par.

No. LXII. *La Satisfaction.*

- 1 Tour. 1ste M. og D. chassere ned bag 2det Par, give høire Haand til 3die Par og rundt.
- 2 Tour. 1ste M. og D. balancere, holdende høire Haand i Veiret, de gaae dernæst forbi hinanden og 1ste M. giver venstre Haand til 2den D. og rundt, hans D. det samme med 3die M.
- 3 — 1ste M. kaster af om 2den M., og hans D. kaster op om 3die D., hvorpaa de give Haanden til hverandre og $\frac{1}{2}$ rundt.
- 4 — 1ste M. holder sin D. med en Haand om Ryggen og den anden forud, de føre saaledes til Toppen og kaste forkeert af.
- 5 — 1ste M. gaaer rundt med 3die Par, og hans D. imidlertid med 2det Par.
- 6 — Riøden med 2det Par.

- 4 — Le 1er M. chasse en bas & la D. en haut, le M. 1 tour l'Allemande du bras gauche avec la 3me D. & sa D. l'Allemande avec le 2d M.
- 5 -- Le 1er M. & D. se tenant les 2 mains croisées montent au milieu, ils se croisent & tombent 1 paire.
- 6 — La Chaîne avec la 2de paire.

No. LXII. *La Satisfaction.*

- 1 Fig. Le 1er M. & D. tombent 1 paire en chassant & 1 Tour la main droite à la 3me paire.
- 2 — Le 1er M. & D. balancent en se tenant la main droite en l'air & ils se croisent, le M. donne 1 Tour la main gauche à la 2de D. & sa D. au 3me M.
- 3 — Le 1er M. tourne en dehors autour du 2d M., & sa D. autour de la 3me D. & ils se donnent un demi-tour la main.
- 4 — Le M. tenant sa D. une main derrière le dos & l'autre en avant, ils montent & se croisent & tombent 1 paire.
- 5 — Le 1er M. 1 tour le Rond avec la 3me paire & sa D. avec la 2de.
- 6 — La Chaîne avec la 2de paire.

No. LXIII. *Si j'ose.*

- 1 Tour. De 2 første Par gjøre $\frac{1}{2}$ Moulinet, derpaa giver hver M. høire Haand til sin D. og $\frac{1}{2}$ rundt.
- 2 — 1ste Par gjør samme Tour med 3die Par, saa at 1ste Par bliver 3die Par.
- 3 — 1ste M. og D. balancere med 4de Par, imidlertid balancerer 2det og 3die Par ligeledes mod hverandre, derpaa vende 1ste og 3die M. sig mod hverandre, give begge Hænder og $\frac{1}{2}$ rundt; 1ste og 3die D. gjøre det samme, saa at 1ste Par bliver 2det Par.
- 4 — 1ste M. og D. balancerer med 2det Par, og 3die Par balancerer imidlertid med 4de Par, hvorpaa 1ste og 3die M. vende sig igjen mod hverandre, give begge Hænder og heel rundt, 1ste og 3die D. imidlertid det samme, saa at 1ste Par bliver endnu 2det Par.
- 5 — Fæden med 2det Par.
- 6 — Alle 6 rundt.

No. LXIII. *Si j'ose.*

- 1 Fig. Les 2 premières paires font le Moulinet $\frac{1}{2}$ tour & chaque M. $\frac{1}{2}$ Tour la main droite à sa D., & la 1re paire se trouve la 2de.
- 2 — La 1ere paire fait le Moulinet de même avec la 3me paire, & la 1ere paire se trouve la 3me.
- 3 — Le 1er M. & D. balancent avec la 4me paire, & la 2de & 3me paire balancent ensemble; ensuite le 1er M se retourne & donne $\frac{1}{2}$ Tour les 2 mains au 3me M. & sa D. à la 3me D.; la 1re paire est revenue la 2de.
- 4 — Le 1er M. & D. balancent avec la 2me paire & la 3me balance avec la 4me paire, le 1er M se retourne & donne 1 Tour les 2 mains au 3me M. & sa D. à la 3me D. & reviennent encore la 2me paire.
- 5 — La Chaine avec la 2de paire.
- 6 — Le Rond à 6 un tour.

No. LXIV. *Le parfait Contentement.*

- 1 Tour. 1ste M. og D. gjøre dobbelt Allemande.
 2 — 1ste M. holder sin Ds. venstre Haand, lader hende gaae omkring sig og gaar under Armen dernæst gjøre de Allemande med venstre Arm.
 3 — 1ste M. og D. chassere forbi hinanden og chassere tilbage dos à dos, dernæst vende de sig hver paa sin 1ste Plads.
 4 — 1ste M. og D. gaae mod hinanden, balancere og kaste af.

No. LXV. *Réjouissons-nous.*

- 1 Tour. 1ste M. og D. chassere til venstre Side paa Ekraa, dreie sig dernæst til høire Side, give høire Haand og $\frac{1}{2}$ rundt, saa at de have skiftet Plads.
 2 — 1ste M. og D. chassere til høire Side paa Ekraa, dreie sig derpaa til venstre Side, give venstre Haand til hverandre og $\frac{1}{2}$ rundt; saa at de komme paa deres 1ste Plads.
 3 — 1ste D. legger sin venstre Haand paa sin Mrs. Skulder, den anden Haand holde de foran og gjøre Bals, hvorpaa de kaste af.
 4 — 1ste M. tager sin Dnes. venstre Haand og lader hende gaae rundt omkring sig i det han lader Armea gaae over Hovedet, dernæst gjøre de, uden at slippe, Allemande.

No. LXIV. *Le parfait Contentement.*

- 1 Fig. Le 1er M. & D. font la double Allemande en se tournant 2 Tours.
 2 — Le 1er M. tenant la main gauche de sa D. la fait tourner autour de lui, il passe sous le bras & fait 1 tour l'Allemande du bras gauche.
 3 — Le 1er M. & D. chassent l'un devant l'autre & ils chassent dos à dos, ils se tournent en revenant chacun à sa 1re place.
 4 — Le 1er M. & D. vont en avant, ils ba'acent & tombent 1 paire.

No. LXV. *Réjouissons-nous.*

- 1 Fig. Le 1er M. & D. chassent à gauche en biais, ils se tournent tous 2 à droite & ils se donnent $\frac{1}{2}$ Tour la main droite, ils ont changé de place.
 2 — Le 1er M. & D. chassent à droite en biais, ils se tournent à gauche & un Demi-tour la main gauche, ils sont revenus à leur 1re place.
 3 — La D. pose la main gauche sur l'épaule de son M. & ils tiennent une main en avant, ils font 1 tour de Vals & tombent 1 paire.
 4 — Le M. prend la main gauche de sa D., il la fait tourner autour de lui en passant sa main par dessus la tête, & il fait tout de suite 1 tour l'Allemande sans quitter la main de sa D.

No. LXVI. *La Fête d'Odin.*

- 1 Tour. 1ste M. og 2den D. give høire Haand til hverandre og rundt, dernæst giver
 1ste M. venstre Haand til 2den M. og rundt, og 2den D. imidlertid venstre
 Haand til 1ste D. og rundt.
- 2 — 2den M. og 1ste D. gjøre dernæst samme Tour.
- 3 — 1ste og 2den M. chassere paa Dns. Plads og Dne paa Mrs., hvorpaa begge
 Mrs. give begge Hænder til hverandre og rundt, begge Dne. ligeledes.
- 4 — Begge Mrs. og Dnr. chassere tilbage paa deres Plads, og give, ligesom før,
 begge Hænder til hverandre og rundt.
- 5 — De gjøre alle 4 Moulinet, holdende høire Haand i Veiret og venstre paa
 Ryggen.
- 6 — De balancere alle 4 uden at slippe med høire Haand, hvorpaa 1ste Par kaster af.

No. LXVII. *Cela m'est égal.*

- 1 Tour. 1ste M. og D. gjøre 2 Balancer, dreie sig rundt og gjøre derpaa halv 8 Tal.
- 2 — 1ste M. balancerer med 3die D., de dreie sig rundt og gjøre dernæst Allemande,
 imidlertid gjør 1ste D. det samme med 2den M.
- 3 — 1ste M. og D. gjøre Moulinet med 3die Par.

No. LXVI. *La Fête d'Odin.*

- 1 Fig. Le 1er M. donne 1 Tour la main droite à la 2me D. & 1 Tour la main gauche au 2d M., la 2de D. donne en même tems 1 Tour la main gauche à la 1re D.
- 2 — Le 2d M. & la 1re D. font après cela la même Figure
- 3 — Les 2 Mrs. chassent à la place des Ds & les Ds. à celle des Mrs.; les Mrs. se donnent ensemble un Tour les 2 mains & les 2 Ds de même.
- 4 — Les 2 Mrs. rechassent à leur place & les Ds. de même, & ils donnent encore 1 Tour les 2 mains.
- 5 — Ils font tous 4 un tour le Moulinet en tenant la main droite en l'air & la main gauche derrière le dos
- 6 — Ils font tous 4 le Balancé sans quitter la main droite, & la 1re paire tombe.

No. LXVII. *Cela m'est égal.*

- 1 Fig. Le 1er M. & D. font 2 Balances, ils se tournent & font le demi 8.
- 2 — Le 1er M. balance avec la 3me D., ils se tournent & font 1 tour l'Allemande, la 1re D. fait de même avec le 2d M.
- 3 — Le 1er M. & D. font le Moulinet 1 Tour avec la 3me paire.

- 4 — 1ste M. og D. balancere mod hverandre, hvorpaa 1ste M. gaar til Toppen og kaster af om 2den D., og 1ste D. ned i Midten og kaster op om 3die M.
- 5 — 1ste M. tager 2den D. fat og hans D. 3die M., de gaar mod hinanden paa Ekraa, dernæst giver 1ste M. begge Hænder til 3die D. og rundt, hans D. imidlertid det samme med 2den M.
- 6 — 1ste M. og D. gjøre dos à dos, give begge Hænder og $\frac{1}{2}$ rundt.

No. LXVIII. *Le chant du Coq.*

- 1 Tour. 1ste M. og D. chassere ned bag 2det Par og strax igien tilbage.
- 2 — 1ste M. og D. chassere forbi hinanden, og derpaa strax tilbage og dreie sig paa deres Madg.
- 3 — 1ste Par gjør $\frac{1}{2}$ Moulinet med 2det Par og derpaa giver hver M. begge Hænder til sin D. og $\frac{1}{2}$ rundt.
- 4 — Rundt med 3die Par.
- 5 — 1ste M. og D. gjøre 2 Balancer, holdende hinanden ved begge Hænder, og uden at slippe, aabne de Armene saaledes at de holde den høire i Veiret og lade den venstre synke, hvilket de gjøre 2 Gange, der hvor Musiquen efterligner Hanens Galen, hvorpaa de kaste af.
- 6 — 1ste M. og D. gjøre igien samme Tour, dog saaledes at de nu holde den venstre Haand i Veiret og lade den høire synke, hvorpaa de kaste op om 3die Par og blive 2det.

- 4 — Le 1^{er} M. & D. balancent ensemble, & le M. monte & tourne autour de la 2^{me} D., la 1^{re} D. descend & tourne autour du 3^{me} M.
- 5 — Le 1^{er} M. prend la 2^{de} D. & la D. le 3^{me} M., ils vont en avant en biais, & le M. 1 Tour les 2 mains à la 3^{me} D., la D. au 2^{me} M.
- 6 — Le 1^{er} M. & D. dos à dos & $\frac{1}{2}$ Tour les 2 mains, & restent la 2^{de} paire.
- No. LXVIII. *Le chant du Coq.*
- 1 Fig. Le 1^{er} M. & D. tombent 1 paire en chassent & remontent d'abord.
- 2 — Le 1^{er} M. & D. chassent l'un devant l'autre & reviennent d'abord à leur place en se tournant.
- 3 — Le Moulinet $\frac{1}{2}$ tour avec la 2^{me} paire & chaque M. $\frac{1}{2}$ Tour les 2 mains à la D.
- 4 — Le Rond 1 tour avec la 3^{me} paire.
- 5 — Le 1^{er} M. & D. font 2 Balances en se tenant les 2 mains & sans se quitter ils ouvrent les mains la droite en l'air & la gauche en bas, ce qu'ils font 2 fois, à l'endroit ou la musique fait le chant du Coq, & ils tombent 1 paire.
- 6 — Le 1^{er} M. & D. font la même Fig que la 5^{me}, en tenant la main gauche dessus en place de la droite, & ils tombent 1 paire en remontant, ils font la 2^{de} paire.

No. LXIX. *Les petits riens.*

- 1 Tour. 1ste M. og D. gaae ned i Midten, holdende den ene Haand i Veiret, og kaste forkeert op om 2det Par, saa at M. er paa Dnes. Side og D. paa Mrs.
- 2 — Samme Tour igien, saa at de komme tilbage paa deres 1ste Plads.
- 3 — 1ste M. og D. giøre halv 8 Tal, give hoire Haand og $\frac{1}{2}$ rundt.
- 4 — Rundt med 3die Par, saa at Mrs. legge een Haand bag Ryggen paa deres D. og Dne. een Haand paa Skulderen af deres M.

No. LXX. *La belle Princeffe.*

- 1 Tour. 1ste Par kaster af, giver hoire Haand og rundt.
- 2 — 1ste M. tager 3die Dames hoire Haand, og 1ste D. ligeledes 2den Mrs., de holde alle 4 Haanden i Veiret og giøre Skubfar.
- 3 — 1ste M. og 3die D. balancere mod 3die M. og giøre alle 3 Moulinet, imidlertid gior 1ste D. og 2den M. det samme med 2den D.
- 4 — 1ste M. og D. Kieden med 2det Par.

No. LXIX. *Les petits riens.*

- 1 Fig. Le 1er M. & D. descendent au milieu en tenant une main en l'air, ils se croisent, le M. remonte autour de la 2de D, & la D. autour du 2d M., ils font la 1re paire, mais le M. du côté des Ds. & la D. du côté des Mrs.
- 2 — Le 1er M. & D. redescendent encore au milieu, tenant une main en l'air, ils se croisent, tournent autour de la 2me paire & reviennent à leur 1re place.
- 3 — Le 1er M. & D. demi- & Demi-tour la main droite.
- 4 — Le Rond avec la 3me paire, les Mrs. en tenant une main derrière le dos de leur D. & les Ds. en posant une main sur l'épaule des Mrs.

No. LXX. *La belle Princesse.*

- 1 Fig. Le 1er M. & D. tombent 1 paire & se donnent 1 Tour la main droite.
- 2 — Le 1er M. prend la main droite de la 3me D. & la 1re D. le 2me M., ils tiennent tous 4 la main en l'air & font en bas un tour de Choube rd.
- 3 — Le 1er M. avec la 3me D. balance avec le 3me M. & ils font 1 tour de Moulinet à 3, la 1re D. fait de même avec la 2de paire.
- 4 — Le 1er M. & D. la Chain, avec la 2de paire.

No.

No. LXXI. *Les fleurs du printemps.*

- 1 Tour. 1ste M. og D. gaae ned i Midten og kaste forkeert op om 2det Par, saa at de komme paa hverandres Plads, de gaae dernæst alle 4 mod hverandre og tilbage.
- 2 — Samme Tour igien, saa de komme tilbage paa deres første Plads.
- 3 — Begge Mrs. give høire Haand til hverandre og rundt, begge Dr. ligesledes, derpaa giver hver M. venstre Haand til sin D. og rundt.
- 4 — De gjøre Moulinet.
- 5 — 1ste M. og D. gaae ned i Midten og forbi hverandre, hvorpaa 1ste M. giver begge Hænder til 3die D. og rundt, hans D. imidlertid det samme med 3die M.
- 6 — 1ste M. og D. gaae til Toppen og kaste forkeert af.

No. LXXII. *Le départ pour Fredericsberg.*

- 1 Tour: 1ste M. og 2den D. chassere forbi hinanden, gjøre 2 Balancer og chassere dernæst dos à dos tilbage paa deres Plads.
- 2 — 1ste D. og 2den M. gjøre samme Tour.
- 3 — 1ste M. og D. gaae mod hverandre, gjøre 4 Balancer, holdende hinanden med Hænderne i Beiret i Bue-Gang; derpaa gjør 1ste M. Allemande med 2den D. og hans D. imidlertid det samme med 2den M.

No. LXXI. *Les fleurs du printems.*

- 1 Fig. Le 1er M. & D. descendent au milieu, se croisent & remontent, le M. du côté des Ds. & sa D. des Mrs., ils vont tous 4 en avant & en arrière.
- 2 — Ils refont la même Fig. pour revenir à leur place & en avant & en arrière.
- 3 — Les 2 Mrs. se donnent 1 Tour la main droite & les 2 Ds. de même, & ensuite chaque M. 1 Tour la main gauche à sa D.
- 4 — Ils font 1 Tour de Moulinet à 4.
- 5 — Le 1er M. & D. descendent au milieu, ils se croisent & le M. 1 Tour les 2 mains à la 3me D., sa D. au 3me M.
- 6 — Le 1er M. & D. remontent au milieu jusqu' en haut, ils se croisent & tombent 1 paire.

No. LXXII. *Le départ pour Fridericsberg.*

- 1 Fig. Le 1er M. & la 2de D. chassent l'un devant l'autre, font 2 Balances & ils chassent dos à dos & reviennent à leur place.
- 2 — La 1re D. & le 2d. M. font après cela la même Fig.
- 3 — Le 1er M. & D. vont en avant, font 4 Balances en se tenant les mains en l'air en Arcade & le M. va donner 1 tour l'Allemande à la 2de D, sa D. va au 2d M.

- 4 — 1ste M. og D. gjøre samme Tour, dog at begge Mrs. gjøre Alkemande med hinanden og begge Dne. ligeledes.
- 5 — 1ste M. og D. gjøre halv 8 Fall, de gaae dernæst ned i Midten og kaste op om 3die Par, saa at de ere 2det Par, men paa hinandens Plads.
- 6 — 1ste M. giver hvore Haand til 2den M. og rundt, hans D. imidlertid det samme med 3die D., derpaa give 1ste M. og D. venstre Haand til hverandre og rundt.

No. LXXIII. *Le Héros.*

- 1 Tour. 1ste M. og D. chassere ned bag 2det Par, derpaa giver 1ste M. begge Hænder til 3die D. og rundt, imidlertid gjør hans D. det samme med 2den M.
- 2 — 1ste M. og D. gjøre 4 Balancer, dernæst giver 1ste M. begge Hænder til 2den D. og rundt, hans D. imidlertid det samme med 3die M. (M. er paa Dnes Side og D. paa Mrs.
- 3 — 1ste M. gaar op og kaster af om 2den M., 2den D. følger ham efter, indtil de komme tilbage paa den Plads, hvor de vare; imidlertid gaar 1ste D. ned og kaster op om 3die D., og 3die M. følger hende efter.

- 4 — Le 1er M. & D. revont en avant, balancent encore en Arcade & les 2 Mrs. 1 tour l'Allemande, les 2 Ds. de même.
- 5 — Le 1er M. & D. demi-8 & ils entrent en dedans, tournent autour de la 3me paire & reviennent la 2de, mais le M. du côté des Ds. & sa D. vis à vis de lui.
- 6 — Le 1er M. 1 Tour la main au 2d M. & sa D. à la 3me D., ensuite le M. & D. 1 Tour la main gauche & restent la 2de paire.

No. LXXIII. *Le Héros.*

- 1 Fig. Le 1er M. & D. tombent 1 paire en chassant, le M. va donner 1 Tour les 2 mains à la 3me D. & sa D. avec le 2me M.
- 2 — Le 1er M. & D. 4 Balances & ensuite le 1er M. 1 Tour les 2 mains à la 2de D., sa D. au 3me M., le M. est du côté des Des. & sa D. avec les Mrs.
- 3 — Le 1er M. va tourner autour du 2me M. & la 2de D. le fuit, ils reviennent à la place, ou ils étoient, la 1re D. mene en même tems autour de la 3me D. & le 3me M. la fuit.

- 4 — Rundt à 4 paa skraa (nemlig 1ste M. og 2den D. med 1ste D. og 3die M.)
 5 — 1ste M. og D. gaae til Toppen og kaste forkeert af.
 6 — Moulinet med 3die Par.

No. LXXIV. *L'idée.*

- 1 Tour. 1ste og 2det Par gaae $\frac{1}{2}$ rundt uden at give Hænder, derpaa giver hver M. Al-
 lemande med sin D. med høire Arm.
 2 — De gaae atter alle 4 halv rundt, saa at de komme tilbage paa deres Plads, hvor-
 paa hver M. giver Allemmande med sin D. med venstre Arm.
 3 — 1ste M. og D. gjøre halv 8 Fall, hvorefter M. gaaer under Armen.
 4 — 1ste M. og D. gaae ned i Midten, holdende Hænderne i Beiret, og kaste op
 om 3die Par, saa at de blive 2det Par.

No. LXXV. *Peut-être.*

- 1 Tour. 1ste M. og D. chassere ned bag 2det Par, give høire Haand og $\frac{1}{2}$ rundt.
 2 — 1ste M. chasserer ned bag 3die D., imidlertid chasserer 1ste D. op bag 2den M.,
 derpaa chassere de begge tilbage igien, saa at M. er imellem begge Dne. og D.
 imellem begge Mrs.

- 4 — Ils font le Rond à 4 en biais 1 Tour.
 5 — Le 1er M. & D. montent au milieu, ils se croisent & tombent 1 paire.
 6 — Le Moulinet 1 tour avec la 3me paire.

No. LXXIV. *L'idée.*

- 1 Fig. La 1re & 2de paire font demi-tour le Rond sans se donner les mains, & chaque M. 1 tour l'Allemande à sa D. du bras droit.
 2 — Ils refont tous 4 le demi-tour de Rond pour revenir à leur place & chaque M. 1 tour l'Allemande du bras gauche avec sa D.
 3 — Le 1er M. & D. demi-8 & le M. passe sous le bras.
 4 — Le 1er M. & D. tenant les mains en l'air descendent au milieu, tournent autour de la 3me paire & reviennent la 2de.

No. LXXV. *Peut-être.*

- 1 Fig. Le 1er M. & D. tombent 1 paire en chassant & se donnent Demi tour la main droite.
 2 — Le 1er M. chasse en bas derrière la 3me D., la 1re D. chasse en haut derrière le 2me M. & le M. revient en chassant entre les 2 Ds., sa D. entre les 2 Mrs.

- 3 — 1ste M. giver høire Haand til 2den D. og rundt, 1ste D. gjør imidlertid det samme med 3die M., derpaa give 1ste M. og D. venstre Haand til hverandre og $\frac{1}{2}$ rundt.
- 4 — 1ste M. lader sin D. gaae rundt omkring sig, derpaa tager han sin Dames venstre Haand med sin høire og gjør Allemande.

No. LXXVI. *La mère de la patrie.*

- 1 Tour. 1ste M. og D. holde hinanden med høire Haand i Beiret, den venstre lægge de bag Ryggen, i denne Stilling gjøre de 4 Pas op ad, skifte derpaa Hænder og gjøre 4 Pas igien ned ad.
- 2 — 1ste M. og D. skifte atter Hænder, i denne Stilling gaaer D baglends og M. følger efter, hvorpaa de igien skifte Hænder, da M. gaaer baglends og D. følger efter.
- 3 — 1ste M. og D. gjøre dos à dos og kaste derpaa af.
- 4 — 1ste M. gaaer uden om 3die D. og hans D. imidlertid uden om 2den M.

- 3 — Le 1er M. 1 Tour la main droite à la 2de D. & la 1re D. au 3me M., ensuite le 1er M. & D. Demi-tour la main gauche.
- 4 — Le 1er M. fait tourner sa D. autour de lui, il prend la main gauche de sa D. avec la main droite & ils font 1 tour l'Allemande.

No. LXXVI. *La mère de la patrie.*

- 1 Fig. Le 1er M. & D., se tenant la main droite en l'air & la gauche derrière le dos, font 4 Pas en montant & en changeant de main 4 en descendant.
- 2 — Le 1er M. & D. rechantent de main, la D. recule, le M. avance, & ils rechantent encore de main, le M. recule, la D. avance.
- 3 — Le 1er M. & D. dos à dos & tombent 1 paire,
- 4 — Le 1er M. tourne en dehors autour de la 3me D., & sa D. autour du 2me M.

- 5 — 1ste M. tager 3die D. og fører hende uden om 2den D. hen paa hendes Plads igien, imidlertid gjør hans D. det samme med 2den M. uden om 3die M.
- 6 — 1ste M. og D., holdende hinanden med begge Hænder, gaae ned i Midten og kaste forkeert op om 3die Par.

No. LXXVII. *Lucile.*

- 1 Tour. Begge første Mrs. tager deres Dr. ved Haanden, og 1ste Par gjøre Linie op ad og 2det Par ned ad, dernæst vende de sig og gaae ind hverandre.
- 2 — 1ste Par chasserer ned, da 2det Par imidlertid fører til Toppen, holdende venstre Haand i Beiret, dernæst chasserer 2det Par ned, da 1ste Par imidlertid fører til Toppen med venstre Haand i Beiret.
- 3 — 1ste M. og D. chasserer forbi hverandre, dernæst gjør 1ste D. Vals med 2den M. og 1ste M. imidlertid med 2den D.
- 4 — 1ste M. og D. gaae ned i Midten, holdende højre Haand i Beiret, og kaste forkeert op om tredie Par.

- 5 — Le 1er M. prend la 3me D. & tourne en dehors autour de la 2me D., sa D. va avec le 2me M. autour du 3me M.
- 6 — Le 1er M. & D., se tenant les 2 mains, descendent au milieu, se croisent, tournent autour de la 3me paire & restent la 2de.

No. LXXVII. *Lucile.*

- 1 Fig. Les 2 premiers Mrs. prennent la main de leur D., la 1re paire va faire face en haut & la 2de paire va faire face en bas & ils se retournent & viennent vis à vis l'un de l'autre.
- 2 — La 1ere paire chasse en bas, la 2de paire monte au milieu en tenant la main gauche en l'air, la 2de chasse après en bas & la 1re paire monte au milieu la main gauche en l'air.
- 3 — Le 1er M. & D. chasse l'un devant l'autre, la 1re D. fait le Vals avec le 2d M., & le 1er M. avec la 2de D.
- 4 — Le 1er M. & D. descendent au milieu tenant la main droite en l'air, ils se croisent, tournent autour de la 3me paire & reviennent la 2de.

No. LXXVIII. *La Conversation.*

- 1 Tour. 1ste D. legger sin venstre Haand paa sin Mrs. Skulder, og M. sin høire Haand om hendes Ryg, den anden Haand holde de foran, i denne Stilling gaar de op ad og gjøre 2 Balancer, derpaa skifte de Hænder, og holdende hinanden, som før, gaar ned igien.
- 2 — 1ste M. og D. chassere forbi hinanden, derpaa gjør M. 2 Balancer mod 2den D. med høire Haand i Beiret, imidlertid gjør hans D. det samme med 2den M., dernæst vende 1ste M. og D. sig lige mod hinanden og gjøre 2 Balancer, holdende hinanden med venstre Haand.
- 3 — 1ste M. og D. kaste af, give høire Haand og $\frac{1}{2}$ rundt.)
- 4 — 1ste M. og D. gjøre dos à dos og Allemande.

No. LXXIX. *Les plumes chiffonnées.*

- 1 Tour. 1ste M. og D. give Haanden til hverandre og lade 2den D. gaar under deres Arm, dernæst give 1ste M. og D. begge Hænder til hverandre og rundt.
- 2 — 1ste M. og D. gjøre samme Tour med 2den M. og give dernæst, som før, begge Hænder og rundt.

No. LXXVIII. *La Conversation.*

- 1 Fig. Le 1^{er} M. & D. vont en haut, la D. tenant la main gauche sur l'épaule de son M., tandis que son M. lui passe la main droite derrière le dos, ils se tiennent l'autre main en avant, puis ils font 2 Balances, ils changent de mains & descendent en se tenant, comme ils ont fait en montant.
- 2 — Le 1^{er} M. & D. chassent l'un devant l'autre, le M. fait 2 Balances la main droite en l'air avec la 2^{de} D., & la D. avec le 2^{me} M., ensuite le 1^{er} M. & D. reviennent l'un vis à vis de l'autre & se tiennent la main gauche en faisant 2 Balances.
- 3 — Le 1^{er} M. & D. tombent une paire & Demi-tour la main droite.
- 4 — Le 1^{er} M. & D. dos à dos & ils se donnent 1 tour l'Allemande.

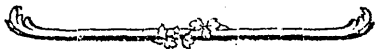
No. LXXIX. *Les plumes chiffonnées.*

- 1 Fig. Le 1^{er} M. & D. se tenant la main font passer la 2^{de} D. sous leur bras, ensuite le 1^{er} M. & D. 1 Tour les 2 mains.
- 2 — Le 1^{er} M. & D. font la même Figure en faisant passer le 2^{d.} M. sous le bras & 1 Tour les 2 mains.

- 8 — 1ste M. og D. gaae ned i Midten, holdende hinanden en Allemande, Chassere forbi hinanden og derpaa dreie sig mod hverandre, saa at de blive 2det Par.
- 4 — 1ste M. og D. gaae rundt med 3die Par.

No. LXXX. *La Gaieté.*

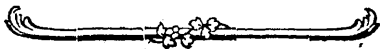
- 1 Tour. 1ste M. og D. giøre $\frac{1}{2}$ Moulinet med 2den Dame, dernæst giver hver M. høire Haand til sin D. og $\frac{1}{2}$ rundt.
- 2 — 1ste M. og D. giøre $\frac{1}{2}$ Moulinet med venstre Haand med 3die M. og dernæst give 1ste M. og D. venstre Haand til hverandre og $\frac{1}{2}$ rundt.
- 3 — 1ste M. og D. gaae rundt med 3die D.
- 4 — 1ste M. og D. gaae rundt med 2den M.. saa at de blive 2det Par.



- 3 — Le 1er M. & D. se tenant en Allemande descendent au milieu, ils chassent l'un devant l'autre en se tournant & deviennent la 2de paire.
- 4 — Le 1er M. & D. 1 tour le Rond avec la 3me paire.

No. LXXX. *La Gaieté.*

- 1 Fig. Le 1er M. & D. font demi-tour de Moulinet avec la 2me Dame & le 1er M. & D. se donnent $\frac{1}{2}$ Tour la main droite.
- 2 — Le 1er M. & D. font $\frac{1}{2}$ tour de Moulinet de la main gauche avec le 3me M. & le 1er M. & D. Demi-tour la main gauche.
- 3 — Le 1er M. & D. font 1 tour le Rond avec la 3me D.
- 4 — Le 1er M. & D. font 1 Tour le Rond avec le 2me M. & ils restent la 2de paire.



J n d h o l d.

- | | |
|----------------------------------|-------------------------------|
| 1. L'heureux jour. | 21. Le prix de la rose. |
| 2. La bonne Réussite. | 22. L'ainable jeunesse. |
| 3. La charmante Elisabeth. | 23. Sans nom. |
| 4. Le Jasmin. | 24. L'Oracle du Nord. |
| 5. La Croisade. | 25. Les voeux sinceres. |
| 6. La Favorite. | 26. Les étrennes. |
| 7. Le Papillon. | 27. La nouvelle épreuve. |
| 8. Le Ressouvenir. | 28. Les visites à la mode. |
| 9. La nouvelle Chasse. | 29. La Mecklenbourgeoise. |
| 10. La Turque. | 30. Les graces. |
| 11. Le Triomphe. | 31. La semblable à foi-même. |
| 12. Le Coucou. | 32. L'incomparable. |
| 13. L'Allemande. | 33. La fête de Minerve. |
| 14. L'heureuse époque. | 34. La Magie de l'amour. |
| 15. Les visites du jour de l'an. | 35. Le bonheur des peuples. |
| 16. La bonne nouvelle. | 36. Le Rendez-vous. |
| 17. La douce esperance. | 37. Morphée vaincu. |
| 18. Les solitaires. | 38. Les fastes du Nord. |
| 19. L'indifferente. | 39. Le somnambule. |
| 20. Les charmes de Sophie. | 40. Attendez-moi sous l'Orme. |

41. Les Métamorphoses.
42. Le nom changé.
43. Les Adieux.
44. Le lever de l'Aurore.
45. La belle Vandale.
46. La Déesse bienfaisante.
47. Les vœux de l'amour & de l'himen.
48. Le baiser.
49. L'Oracle accompli.
50. Les Etrennes aux Graces.
51. Les avantages de l'esperance.
52. Les quatre parties du jour.
53. Le bien-aimé.
54. Le Lion du Nord.
55. Le danger d'être belle.
56. La Rose du matin.
57. La Compliquée.
58. La sage Minerve.
59. Le Nom qu'on voudra.
60. Ne tombez pas.

61. L'essai.
 62. La satisfaction.
 63. Si j'ose.
 64. Le parfait Contentement.
 65. Réjouissons-nous.
 66. La Fête d'Odin.
 67. Cela m'est égal.
 68. Le chant du Coq.
 69. Les petits riens.
 70. La belle Princesse.
 71. Les fleurs du printems.
 72. Le départ pour Fredericsberg.
 73. Le Héros.
 74. L'idée.
 75. Peut-être.
 76. La mère de la patrie.
 77. Lucile.
 78. La Conversation.
 79. Les plumes chiffonnées.
 80. La Gaieté.
-

S a m l i n g
af
de nyeste Engelske Dantse
satte til Violin og Bas,
samt indrettede til at spilles paa Klaveer,

ved
J a c o b s e n.

Forste Hæfte.

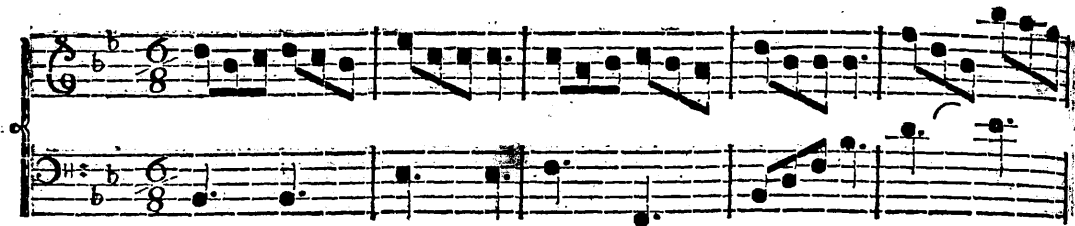
Kiøbenhavn, 1780, hos Guldendal.

The image displays a handwritten musical score for two systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in 2/4 time and features a key signature of one flat (B-flat). The first system shows a melodic line in the treble staff with slurs and accents, and a bass line with slurs and accents. The second system continues the melodic line in the treble staff with slurs, accents, and a trill mark, while the bass line continues with slurs and accents.

L'heureux jour.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a melodic line of eighth notes, followed by a slur over a descending eighth-note scale, and concludes with a fermata. The lower staff is in bass clef with a key signature of one flat, providing a simple accompaniment with quarter and eighth notes.

Two empty musical staves, one above the other, with no notation.



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 6/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in alto clef with a key signature of one flat and a 6/8 time signature. It contains a bass line with quarter and eighth notes, some beamed together, and rests. The two staves are connected by a brace on the left side.



The second system of musical notation consists of two staves, similar to the first system. The upper staff is in treble clef with a key signature of one flat and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in alto clef with a key signature of one flat and a 6/8 time signature. It contains a bass line with quarter and eighth notes, some beamed together, and rests. The two staves are connected by a brace on the left side.

La bonne Reusité.

The first two staves of the musical score. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with eighth and sixteenth notes, some beamed together, and rests. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes. Both staves end with a double bar line and repeat dots.

Two empty musical staves, one above the other, consisting of five lines each. They are positioned below the first two staves and are currently blank.

This musical score consists of two systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 2/4. The first system features a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the piece with similar melodic and harmonic development. The notation includes various note values, rests, and dynamic markings.

La Charmante Elisabeth.

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 6/8 time signature. It begins with a sharp upward stroke, followed by a series of eighth and sixteenth notes. A dynamic marking of *p.* (piano) appears in the fourth measure. The lower staff is in alto clef with a key signature of one flat and a 6/8 time signature. It contains a series of quarter and eighth notes, with a dynamic marking of *p.* in the fourth measure.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 6/8 time signature. It features a series of eighth and sixteenth notes with slurs. The lower staff is in alto clef with a key signature of one flat and a 6/8 time signature, containing a series of quarter and eighth notes. A sharp upward stroke is present in the fifth measure of the lower staff.

fra Braunschweig.

This musical score, titled "No. 4" and numbered "8" in the top left corner, consists of two systems of two staves each. The top system features a treble clef on the upper staff and an alto clef on the lower staff. Both staves are in the key of B-flat major (one flat) and 2/4 time. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often beamed together. The upper staff includes trills, indicated by "tr" above the notes in the final two measures. The bottom system follows the same notation and key signature, continuing the melodic and rhythmic themes. The notation is clear and uses standard musical symbols for notes, rests, and ornaments.

Le Jasmin.

Clarinet solo.

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 6/8 time signature. It contains a melodic line with eighth and sixteenth notes, some with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes. A dynamic marking of *p.* (piano) is placed between the two staves.

The second system of musical notation also consists of two staves, continuing the piece. The upper staff is in treble clef with a key signature of one flat and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melodic and harmonic lines continue across these staves. A dynamic marking of *p.* is also present between the staves.

No. 5. *La Croisade.*

Musical score for "La Croisade" (No. 5). The score is written for two systems of two staves each. The top staff of each system uses a treble clef, and the bottom staff uses an alto clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various dynamics such as *p.* (piano), *f.* (forte), and *ff.* (fortissimo). Trills (*tr*) are indicated above certain notes. The piece concludes with the name "Jacobsen." in the bottom right corner.

p. *f.* *p.* *f.* *p.*

p. *f.* *p.* *f.* *p.*

f. *p.* *f.* *ff.*

f. *p.* *f.* *ff.*

Jacobsen.

No. 6. *La Favorite.*

The image displays a musical score for a piece titled "No. 6. La Favorite." The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 2/4. The key signature is one sharp (F#), indicated by a sharp sign on the F line of the treble clef and the C line of the bass clef. The first system includes dynamic markings *p.* (piano) and *f.* (forte). The second system also includes *p.* and *f.* markings. The notation includes various note values, rests, and slurs. At the bottom center, there is a stylized signature or logo, and the name "Jacobsen." is written in the bottom right corner.

The first system of music 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 contains six measures of music, primarily consisting of eighth and sixteenth notes with stems pointing down. The lower staff is in bass clef with the same key signature and time signature, containing six measures of music with stems pointing up. A small 'tr' (trill) marking is positioned above the fourth measure of the upper staff.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 2/4. It contains six measures of music, featuring a series of slurs and dynamic markings: *p.* (piano) and *f.* (forte) alternating every two measures. The lower staff is in bass clef with the same key signature and time signature, containing six measures of music with dynamic markings: *p.*, *f.*, *p.*, *f.*, and *p.* corresponding to the upper staff.

Le Papillon.

Clarinetto solo.

The musical score is arranged in four systems, each with two staves. The first two systems are in 2/4 time, and the last two are in 3/4 time. The first system starts with a treble clef and a key signature of one flat (B-flat), with a dynamic marking of *f.* followed by *p.* The second system starts with an alto clef and a key signature of one flat, also with *f.* and *p.* markings. The third system returns to a treble clef and one flat key signature, with a dynamic marking of *m.v.* followed by *p.* The fourth system uses an alto clef and one flat key signature, with *m.v.* and *p.* markings. The score concludes with a double bar line and repeat dots. At the bottom center, there is a decorative flourish and the number '3', and at the bottom right, the publisher's name 'Jacobsen.'

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with eighth and sixteenth notes, including slurs and trills. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The second system of the musical score continues the piece. The upper staff features dynamic markings of *f.* (forte) and *p.* (piano) alternating across measures. It includes slurs and trills. The lower staff begins with a first and second ending bracket, followed by dynamic markings of *f.* and *p.* alternating. The notation continues with quarter and eighth notes.

Le Ressonvenir.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with several slurs and a trill (tr) at the end. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with a dynamic marking of *p.* (piano) in the middle.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). This system continues the melodic and bass lines from the first system.

Jacobsen.

This musical score, titled "No. 9" and numbered "16" in the top left corner, consists of two systems of two staves each. The first system features a treble clef staff with a 6/8 time signature and a bass clef staff with a 6/8 time signature. The second system features a treble clef staff with a 6/8 time signature and a bass clef staff with a 6/8 time signature. The music is written in a style characteristic of early 20th-century piano or guitar notation, with various rhythmic values, accidentals, and dynamic markings. The notation includes eighth and sixteenth notes, rests, and slurs. The bass clef staves contain many notes with a "7" written below them, likely indicating a fingering or a specific rhythmic pattern. The treble clef staves contain a variety of note values and rests, with some notes marked with slurs. The overall structure is that of a short, single-measure piece.

La Nouvelle Chasse.

Corno solo.

The first system consists of two staves. The upper staff is in G-clef and the lower staff is in C-clef. Both are in a key with one flat (F major or D minor). The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. Dynamics include *f.* (forte) and *p.* (piano).

The second system also consists of two staves in the same key and clefs as the first system. It continues the musical piece with similar melodic and rhythmic patterns. Dynamics include *f.* (forte) and *p.* (piano). The system concludes with a double bar line and a common time signature 'C'.

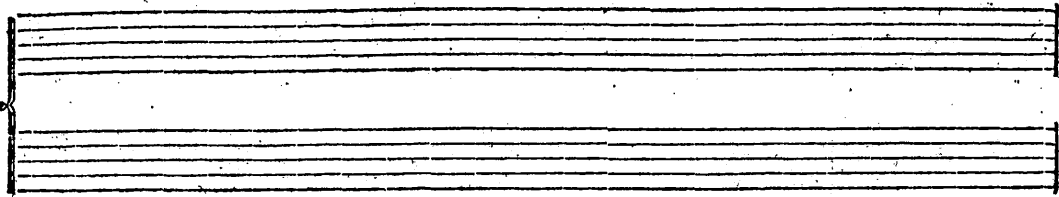
Jacobson.

The image displays a musical score for a piece titled "No. 10" on page 18. The score is organized into two systems, each consisting of two staves. The first system begins with a treble clef and a 2/4 time signature. The music in this system is characterized by a series of chords and melodic lines, with some notes marked with slanted lines, possibly indicating accents or specific articulation. The second system starts with a bass clef and a 2/4 time signature. This system continues the musical theme, featuring a mix of eighth and sixteenth notes, as well as rests. The notation is clear and legible, typical of early 20th-century sheet music.

La Turque.

The image displays a musical score for the piece "La Turque" by Wolfgang Amadeus Mozart, as indicated by the signature "Gluck." at the bottom right. The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The music is written in a style characteristic of the 18th century, with various note values, rests, and dynamic markings. The first system begins with a treble staff containing a series of notes and rests, followed by a bass staff with similar notation. Dynamic markings of *p.* (piano) and *f.* (forte) are placed below the staves. The second system follows a similar pattern, also featuring *p.* and *f.* markings. The score concludes with the name "Gluck." written in a cursive hand.

This image shows a handwritten musical score for two systems. Each system consists of a treble staff and a bass staff. The notation is in a historical style, featuring a common time signature (C) and a key signature of one sharp (F#). The first system contains four measures of music. The treble staff begins with a treble clef, a common time signature, and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with some slurs. The bass staff begins with a bass clef, a common time signature, and a key signature of one sharp. The accompaniment consists of quarter and eighth notes. The second system also contains four measures of music. The treble staff continues the melody with slurs and accents. The bass staff continues the accompaniment. The notation is clear and legible, with some ink bleed-through visible from the reverse side of the page.

Le Triomphe.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. Both staves contain rhythmic patterns of eighth and sixteenth notes, with some notes beamed together. There are some markings above the notes, possibly indicating fingerings or accents.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. Both staves contain rhythmic patterns of eighth and sixteenth notes. The lower staff has a fermata over the final note of the first measure. The dynamic marking *ff.* (fortissimo) appears in both staves, once in the middle of the system and once at the end.

Le Coucou.

The musical score consists of four staves. The first two staves form the first system, and the last two staves form the second system. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p.' and 'd.'. There are also some markings that look like '7' or '7-' above notes, possibly indicating fingerings or specific articulation. The piece concludes with a double bar line and repeat dots.

Jacobsen.

Musical score for No. 13, page 24. The score consists of four staves in two systems. The top system has a treble clef and a bass clef, both with a key signature of one sharp (F#) and a 2/4 time signature. The bottom system also has a treble clef and a bass clef with the same key signature and time signature. The music features various note values, rests, and dynamic markings like 'r' and 'tr'.

L'Allemande.

The image displays a musical score for a piece titled "L'Allemande". The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The first system includes a dynamic marking of *p.* (piano) in the treble staff. The second system concludes with the text "fra Brunsvig." at the bottom right. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs, along with repeat signs and a double bar line at the end of the piece.

The image displays a musical score for a piece titled "No. 14" on page 26. The score is arranged in two systems, each consisting of two staves. The upper staff of each system is in treble clef, and the lower staff is in bass clef. Both staves are in the key of B-flat major (one flat) and 2/4 time. The first system begins with a piano (*p.*) dynamic and transitions to a forte (*f.*) dynamic. The second system also starts with a piano (*p.*) dynamic and ends with a forte (*f.*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings that appear to be "7" or "7" in the bass staff of the second system, possibly indicating a specific fingering or a typo. The notation includes slurs, ties, and dynamic markings.

L'heureuse Epoque.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains six measures of music, featuring a melodic line with various note values and rests. The lower staff is in bass clef with a key signature of one flat and a common time signature. It contains six measures of music, primarily consisting of chords and single notes. A dynamic marking 'p.' (piano) is placed between the two staves in the fourth measure.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains six measures of music, continuing the melodic line from the first system. The lower staff is in bass clef with a key signature of one flat and a common time signature. It contains six measures of music, continuing the accompaniment. A dynamic marking 'p.' (piano) is placed in the second measure of the lower staff.

This musical score, titled "No. 15" on page 28, consists of two systems of two staves each. The top system features a treble clef on the upper staff and a bass clef on the lower staff. Both staves are in the key of B-flat major (one flat) and 2/4 time. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together, and includes some slurs. The bass staff provides a simple accompaniment with quarter and eighth notes. The bottom system follows the same format, with a treble clef on top and a bass clef on the bottom. The notation continues with similar rhythmic patterns and melodic lines. The entire score is enclosed in a simple rectangular border.

Les Visites du jour l'an.

The musical score consists of four staves. The first two staves are grouped together by a brace on the left. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The second staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with quarter notes and rests. The word *p.* is written below the first staff, and *piccato.* is written below the second staff. The third and fourth staves are also grouped by a brace on the left. The third staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C), continuing the melodic line. The fourth staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C), continuing the bass line. The word *Hindr.* is written below the fourth staff.

Musical score for No. 16, page 30. The score is written for two systems, each containing two staves (treble and bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music features various dynamics (p., f., ff.) and trills (tr). The first system consists of two staves. The top staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It contains a melody with trills and dynamics ranging from piano (p.) to forte (f.). The bottom staff begins with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a bass line with dynamics ranging from piano (p.) to forte (f.). The second system also consists of two staves. The top staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. It contains a melody with dynamics ranging from piano (p.) to fortissimo (ff.). The bottom staff begins with a bass clef, a key signature of two flats, and a 2/4 time signature. It contains a bass line with dynamics ranging from piano (p.) to fortissimo (ff.).

La bonne Nouvelle.

Corno solo.

The musical score is arranged in four systems, each with two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature consists of two flats (B-flat and E-flat). The time signature is 3/4. The first system includes dynamics *p.* and *pizzicato*, and fingering markings '1' and '2'. The second system includes fingering markings '1' and '2'. The third system includes fingering markings '1' and '2'. The fourth system includes fingering markings '1' and '2'. The name 'Jacobson.' is written at the bottom right of the page.

Jacobson.

This musical score is for a piece titled "No. 17" on page 32. It consists of two systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The first system contains two measures of music. The second system contains two measures of music. The notation includes various note values, rests, and slurs.

The first system consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a time signature of 2/4. The first measure of the first system shows a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure of the first system shows a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2.

The second system also consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a time signature of 2/4. The first measure of the second system shows a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. The second measure of the second system shows a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a quarter rest. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2.

La douce Esperance.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The word *piccato.* is written below the lower staff towards the right side of the system.

The second system of the musical score also consists of two staves, continuing the composition from the first system. The notation and clefs are consistent with the first system. The word *piccato.* is written below the lower staff towards the right side of the system. At the bottom center of the page, there is a common time signature (C) and the name *Jacobsen* in a decorative script.

Handwritten musical score for No. 18, page 34. The score consists of two systems, each with a treble and bass staff. The music is in common time (C) and features various rhythmic values, including eighth and sixteenth notes, and rests. The notation is dense and includes many accidentals and slurs.

Les Solitaires.

Musical score for "Les Solitaires," consisting of four systems of two staves each. The top staff of each system is in G-clef and the bottom staff is in C-clef. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings *p.* and *f.*, and articulation marks such as slurs and accents. The piece concludes with a double bar line and a repeat sign.

p. *f.* *p.* *f.* *p.* *f.*

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Handwritten musical score for No. 19, page 36. The score consists of four staves. The first two staves are a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, both with a common time signature 'C'. The last two staves are also a grand staff with a treble clef on the top staff and a bass clef on the bottom staff, both with a common time signature 'C'. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and dynamic markings.

L'indifferente.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p.*) dynamic and contains several measures of music with eighth and sixteenth notes, some beamed together. A mezzo-forte (*m. v.*) dynamic appears in the third measure, and a piano (*p.*) dynamic returns in the fourth measure. The lower staff is in bass clef with the same key signature and time signature. It starts with a piano (*p.*) dynamic and features a 7/8 time signature in the first two measures. It contains notes and rests that correspond to the upper staff. A mezzo-forte (*m. v.*) dynamic is marked in the third measure, and a piano (*p.*) dynamic is marked in the fourth measure. The system concludes with a double bar line.

The second system of music continues the piece with two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (*m. v.*) dynamic. The lower staff is in bass clef with the same key signature and time signature, starting with a mezzo-forte (*m. v.*) dynamic. It features a 7/8 time signature in the first two measures. The system concludes with a double bar line. Below the staves, there is a common time signature (C) with a '3' below it, a mezzo-forte (*m. v.*) dynamic, and the signature 'Jacobsen.'.

The first system of the musical score consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in the key of B-flat major (one flat) and 2/4 time. The music features a melody in the upper staff with various note values, including eighth and sixteenth notes, and rests. The lower staff provides a bass line with similar note values. The system concludes with a double bar line.

The second system of the musical score consists of two staves, continuing from the first system. The upper staff is in treble clef, and the lower staff is in bass clef. Both staves are in the key of B-flat major (one flat) and 2/4 time. The music continues with a melody in the upper staff and a bass line in the lower staff. The system concludes with a double bar line. The dynamic marking *p.* (piano) is present in both staves.

Les charmes de Sophie.

Musical score for "Les charmes de Sophie." The score is written for two systems, each with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The first system consists of two staves. The upper staff begins with a treble clef, a B-flat key signature, and a 3/4 time signature. It contains a melodic line with slurs and a dynamic marking of *f.* (forte). The lower staff begins with a bass clef, a B-flat key signature, and a 3/4 time signature. It contains a bass line with a dynamic marking of *f.* The second system also consists of two staves. The upper staff begins with a treble clef, a B-flat key signature, and a 3/4 time signature. It contains a melodic line with slurs and a trill marking (*tr*) above a note. The lower staff begins with a bass clef, a B-flat key signature, and a 3/4 time signature. It contains a bass line with a whole note chord at the end of the system.

Handt.

Musical score for No. 21, page 40. The score consists of four systems of two staves each. The first system has a treble clef and a bass clef, both with a key signature of one flat and a 2/4 time signature. The second system has a treble clef and a bass clef, both with a key signature of one flat and a 2/4 time signature. The third system has a treble clef and a bass clef, both with a key signature of one flat and a 2/4 time signature. The fourth system has a treble clef and a bass clef, both with a key signature of one flat and a 2/4 time signature. The score includes various musical notations such as notes, rests, and ornaments, along with fingerings and articulation marks.

Le Prix de la Rose.

Musical score for "Le Prix de la Rose" in 3/4 time, featuring two systems of staves. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The score includes dynamic markings: *p.* (piano) and *f.* (forte). The piece concludes with the signature "Jacobsen." at the bottom right.

p.

f. *p.*

f. *p.*

Jacobsen.

No. 22. *L'aimable Jeunesse.*

The image displays a musical score for a piece titled "No. 22. L'aimable Jeunesse." The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 2/4, and the key signature is one sharp (F#). The notation includes various note values, rests, and slurs. The first system shows a melodic line in the treble staff and a bass line in the bass staff. The second system continues the piece with similar notation, including a prominent slur over a series of notes in the treble staff. The score concludes with a final note in the bass staff.

Hundt.

No. 23. *Sans Nom.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with a trill (tr) over a note in the second measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Both staves end with a double bar line and repeat dots.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with a trill (tr) over a note in the second measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Both staves end with a double bar line and repeat dots.

The musical score is arranged in four systems, each with two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Both staves share a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and articulation marks. Dynamics include piano (*p.*) and forte (*f.*). The score features several measures with complex chordal textures and melodic lines, including some measures with multiple notes beamed together and some with slurs. There are also some measures with rests and some with accidentals. The overall structure is a short piece, likely a study or exercise.

L'oracle du Nord.

Musical score for 'L'oracle du Nord'. The score is arranged in three systems, each with a treble and bass staff. The first system consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music, including chords and single notes, with dynamic markings *p.* and *f.* and slurs. The bass staff begins with a bass clef and a key signature of one sharp (F#), containing single notes and chords, with dynamic markings *p.* and *f.*. The second system also consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C), with a dynamic marking of *f.* and a double bar line. The bass staff begins with a bass clef and a key signature of one sharp (F#), with a double bar line. The third system consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C), with a dynamic marking of *f.* and a double bar line. The bass staff begins with a bass clef and a key signature of one sharp (F#), with a double bar line.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a treble clef, a sharp sign, and the time signature. The music features eighth and sixteenth notes, with trills marked 'tr' above the first two measures. The lower staff is in bass clef with the same key signature and time signature. It contains a simple bass line with quarter and eighth notes.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It features a melodic line with slurs and dynamic markings: *p.* (piano) and *f.* (forte). The lower staff is in bass clef with the same key signature and time signature, providing a bass line with dynamic markings: *p.* and *f.*

Les Vœux sincères.

Musical score for "Les Vœux sincères" in G major (one sharp) and 3/4 time. The score consists of four systems, each with a treble and bass staff. The first system shows the beginning of the piece with a treble staff starting on a G4 and a bass staff starting on a G2. The second system includes a piano (p.) dynamic marking. The third system features a repeat sign with first and second endings. The fourth system concludes with a double bar line and repeat sign. The notation includes various note values, rests, and fingerings.

Jacobsen.

No. 26. *Les Etrennes.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). It contains a bass line with various note values and rests. Both staves end with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). It contains a bass line with various note values and rests. Both staves end with a double bar line.

Rees.

No. 27. *La Nouvelle Epreuve.*

The first system of the musical score consists of two staves. The upper staff is in treble clef, and the lower staff is in alto clef. Both are in the key of B-flat major and 2/4 time. The upper staff features a melodic line with slurs and dynamic markings: *f.*, *p.*, *f.*, *p.*, *f.*, *p.*, *f.*, *p.*, and *f.*. The lower staff provides a harmonic accompaniment with chords and single notes.

The second system of the musical score also consists of two staves in the same key and time signature. The upper staff continues the melodic line with slurs and dynamic markings: *p.*, *f.*, *p.*, *f.*, *p.*, *f.*, *p.*, and *f.*. The lower staff continues the harmonic accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It begins with a piano-piano (*pp.*) dynamic marking. The melody is characterized by sixteenth-note patterns and rests. The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). It features a bass line with quarter notes and rests, starting with a piano-piano (*pp.*) dynamic marking. The system concludes with a fortissimo (*ff.*) dynamic marking in the upper staff.

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It begins with a piano (*p.*) dynamic marking. The melody continues with sixteenth-note patterns and rests. The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). It features a bass line with quarter notes and rests, starting with a fortissimo (*ff.*) dynamic marking. The system concludes with a piano (*p.*) dynamic marking in the upper staff.

Les Vifites à la mode.

Musical score for "Les Vifites à la mode" in 2/4 time, featuring a treble and bass staff. The score is divided into two systems. The first system consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The second system also consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The score includes dynamic markings such as *f.* (forte), *p.* (piano), and *ff.* (fortissimo). The piece concludes with first and second endings, indicated by "1" and "2" under the final notes.

The image displays a musical score for a piece titled "No. 29". The score is arranged in three systems, each consisting of a piano (piano) staff and a guitar staff. The piano staves are written in treble clef with a 2/4 time signature, and the guitar staves are written in bass clef with a 2/4 time signature. The score is marked with dynamic indications: *f.* (forte) and *p.* (piano). The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents. The first system shows a piano melody starting with a forte dynamic, followed by a guitar accompaniment. The second system continues the piano melody with a piano dynamic, and the guitar accompaniment. The third system concludes the piece with a piano melody marked *f.* and a guitar accompaniment marked *p.*.

La Meklenbourgeoise.

musica. minore.

p.

p.

3

Hundr.

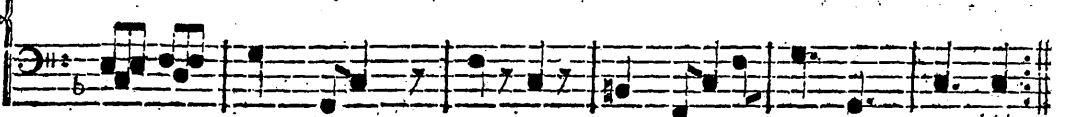
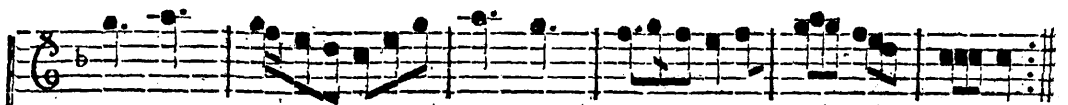
The image shows a musical score for the piece "La Meklenbourgeoise". It consists of four staves of music. The first two staves are a pair, and the last two are another pair. The top staff of each pair is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a style characteristic of 19th-century piano music. There are dynamic markings of *p.* (piano) and a tempo marking of *Hundr.* (Allegretto). The word "musica. minore." is written above the first staff. At the bottom of the page, there is a circled number 3 and the word "Hundr.".

The image displays a musical score for a piece titled "No. 30" on page 54. The score is arranged in two systems, each consisting of two staves. The first system is marked *f.* (forte) and the second system is marked *piano.* (piano). The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a time signature of 6/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system shows a strong, rhythmic melody in the treble clef and a supporting bass line in the bass clef. The second system continues the piece with a more delicate texture, featuring a melodic line in the treble clef and a bass line with frequent rests.

Les Graces.



Da Capo. P.



frs Wiess.

No. 31. *Le semblable à soi-même.*

Musical score for No. 31, *Le semblable à soi-même*. The score is arranged in two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system consists of four measures. The second system also consists of four measures. Dynamics are marked as *p.* (piano) and *f.* (forte). Trills are indicated by 'tr' above notes in measures 1 and 3 of both systems. The piece concludes with a double bar line and the word 'Rees.' at the bottom right.

No. 32. *L'incomparable.*

The musical score consists of two systems, each with a treble and bass staff. The first system has a treble staff with a treble clef and a bass staff with a bass clef. The second system also has a treble staff with a treble clef and a bass staff with a bass clef. The music is in 2/4 time and features various dynamic markings: *p.* (piano), *f.* (forte), and *pp.* (pianissimo). Trills are indicated by 'tr' above notes. The first system includes a 7-measure rest in the treble staff. The second system includes a 7-measure rest in the treble staff and a 5-measure rest in the bass staff.

No. 33. *La Fête de Minerve.*

Musical score for "La Fête de Minerve" (No. 33). The score is written for two systems, each consisting of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody in the treble staff and a bass line in the bass staff. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots.

No. 34. *La Magie de l'Amour.*

The image shows a musical score for a piece titled "No. 34. La Magie de l'Amour." The score is arranged in four systems, each consisting of two staves. The top two staves of each system are connected by a brace on the left. The first system's top staff is in treble clef with a 2/4 time signature and contains several measures of music, including notes with "tr" (trills) and asterisks. The bottom staff of the first system is in bass clef with a 2/4 time signature. The second system's top staff is in treble clef, and the bottom staff is in bass clef. The third system's top staff is in treble clef, and the bottom staff is in bass clef. The fourth system's top staff is in treble clef, and the bottom staff is in bass clef. The music consists of various note values, rests, and trills. The piece concludes with a double bar line in the final measure of the bottom staff of the fourth system.

Musical score for No. 35, page 60. The score is written for two systems, each consisting of two staves (treble and bass clef). The time signature is 2/4. The key signature is G major (one sharp). The first system features a melody in the treble staff and a bass line in the bass staff. The second system continues the melody and bass line. Dynamics include *p* (piano) and *f* (forte).

Le Bonheur des Peuples.

Musical score for "Le Bonheur des Peuples" in G major and 3/4 time. The score consists of four systems of two staves each (treble and bass clef). The first system begins with a piano (*p.*) dynamic and a forte (*ff.*) dynamic. The second system includes piano (*p.*) and forte (*f.*) dynamics. The third system features forte (*f.*), piano (*p.*), fortissimo (*ff.*), and piano (*p.*) dynamics. The fourth system continues with forte (*f.*), piano (*p.*), fortissimo (*ff.*), and piano (*p.*) dynamics. The piece concludes with a double bar line and the signature "Jacubson".

Handwritten musical score for No. 36, page 62. The score consists of two systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features various note values, rests, and dynamic markings.

Le Rendez-vous.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with similar note values and rests. A dynamic marking 'p.' (piano) is placed below the second measure of the upper staff. A fermata is placed over the final note of the upper staff.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with similar note values and rests. A dynamic marking 'p.' (piano) is placed below the second measure of the upper staff. A fermata is placed over the final note of the upper staff.

No. 37. *Morphée Vaincu.*

Musical score for No. 37, *Morphée Vaincu*. The score is written in 2/4 time and B-flat major. It consists of two systems, each with a treble and bass staff. The first system shows the beginning of the piece, with a treble staff starting on a G4 and a bass staff starting on a G2. The second system continues the melody and accompaniment. The notation includes various note values, rests, and dynamic markings.

Hunts.

No. 38. *Les Fastes du Nord.*

Musical score for "Les Fastes du Nord" (No. 38). The score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, often beamed together, and includes various ornaments and slurs. The first system consists of two staves. The second system also consists of two staves. The piece concludes with a double bar line and a final note on the bass staff, marked with a fermata and the letter "B." below it. A stylized flourish or signature is visible at the bottom center of the page.

This musical score consists of three systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system begins with a piano (*p.*) dynamic and transitions to a forte (*f.*) dynamic. The second system also starts with a piano (*p.*) dynamic and moves to a forte (*f.*) dynamic. The third system features a dynamic range from piano (*p.*) to forte (*f.*) and back to piano (*p.*). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The bass staff in the third system includes a whole rest in the first measure.

Le Somnambule.

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) and a common time signature. It begins with a forte (*f.*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes. A piano (*p.*) dynamic marking appears in the middle of the system.

The second system also consists of two staves. The upper staff continues the melodic line from the first system, starting with a forte (*f.*) dynamic. The lower staff continues the accompaniment. The system concludes with a double bar line and a fermata over the final note. Below the second staff, there is a tempo or performance instruction: $\text{♩} = 2$.

of Zigeunernes Leir.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music is written in a style that uses solid black dots for notes and stems, with some notes beamed together. Dynamic markings include *p.* (piano) and *f.* (forte). A slur is present over the first two measures of the upper staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with solid black dots for notes and stems. Dynamic markings include *f.* (forte) and *p.* (piano). Slurs are used to group notes across measures in both staves.

Attendez moisons l'orme.

First system of musical notation. The upper staff is in treble clef with a C-clef and contains a melody with various note values and rests. The lower staff is in bass clef with an F-clef and contains a bass line with notes and rests. Both staves are marked with a dynamic of *p.* (piano).

Second system of musical notation, continuing the piece. It features the same two-staff structure as the first system, with treble and bass clefs and piano dynamics.

No. 41. *Les Metamorphoses.*

The image displays a musical score for 'Les Metamorphoses', No. 41. It consists of two systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values, rests, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the piece with similar notation. The score is presented in a clear, black-and-white format.

of Zigeunernes Leit.

No. 42. *Le Nom changé.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a complex melodic line with many beamed notes and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with fewer notes and some rests.

The second system of the musical score also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It includes dynamic markings: *p.* (piano) and *f.* (forte) alternating across the measures. The lower staff is in bass clef with the same key signature and time signature, featuring some triplet markings (indicated by a '7' over the notes) and dynamic markings: *f.*, *p.*, and *f.*

of Zigeunernes Leir,

No. 43. *Les Adieux.*

Musical score for "Les Adieux" (No. 43). The score is written for two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The time signature is common time (C). The first system includes dynamic markings *p.* and *f.* alternating between measures. The second system features a complex rhythmic pattern in the bass staff, with many notes marked with a '7' (sevens), indicating a specific rhythmic value. The score concludes with a double bar line and repeat dots.

of Zigeunernes Leir.

No. 44. *Le Lever de l'Aurore.*

73

Musical score for "Le Lever de l'Aurore" (No. 44). The score is arranged in four systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The first system consists of two staves. The treble staff begins with a piano (*p.*) dynamic and features a melodic line with various rhythmic values and slurs. The bass staff provides a harmonic accompaniment with sustained notes and some rhythmic activity. The second system continues the piece, with the treble staff showing a dynamic shift to forte (*f.*) and the bass staff maintaining its accompaniment. The third system follows, with the treble staff alternating between *p.* and *f.* dynamics. The fourth and final system concludes the piece, with the treble staff ending on a forte (*f.*) dynamic and the bass staff providing a final accompaniment. The composer's name, Galossi, is printed at the bottom right of the page.

Galossi.

This musical score, titled "No. 45" and numbered "74", consists of two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Both systems are in the key of B-flat major, indicated by two flat symbols (B-flat and E-flat) in the key signature. The time signature is common time (C). The first system features a treble staff with a melodic line containing eighth and sixteenth notes, some with slurs and accents, and a bass staff with a simple accompaniment of quarter and eighth notes. The second system continues the melody in the treble staff with similar rhythmic patterns and includes a fermata over the final note of the phrase. The bass staff continues with its accompaniment. The piece concludes with a double bar line and repeat dots at the end of the second system.

La belle Vandale.

Musical score for "La belle Vandale." The score is written for two staves, likely representing a piano and a violin. The key signature is B-flat major (two flats), and the time signature is 6/8. The first staff (treble clef) begins with a piano (*pp.*) dynamic and transitions to a forte (*f.*) dynamic. The second staff (bass clef) also begins with a piano (*pp.*) dynamic and transitions to a forte (*f.*) dynamic. The score concludes with a double bar line. Below the staves, there are two empty staves.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the fourth measure. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a bass line with quarter and eighth notes, including a triplet of eighth notes in the fourth measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the fourth measure. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a bass line with quarter and eighth notes, including a triplet of eighth notes in the fourth measure.

La Déesse bienfaisante.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment with mostly quarter and eighth notes.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It continues the melodic line from the first system, featuring some beamed eighth notes and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), continuing the harmonic accompaniment.

The image displays a musical score for a piece titled "No. 47" on page 78. The score is organized into two systems, each consisting of a treble clef staff and a bass clef staff. Both systems are in the key of B-flat major (one flat) and 2/4 time. The first system begins with a treble staff containing a series of eighth and sixteenth notes, some beamed together, and a bass staff with a similar rhythmic pattern. The second system continues the melody in the treble staff, featuring some slurs and dynamic markings, while the bass staff provides a steady accompaniment. The notation is clear and typical of a standard music manuscript.

Les Vœux de l'amour & de l'hymen.

The image displays a musical score for a piece titled "Les Vœux de l'amour & de l'hymen." The score is arranged in two systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The first system includes a piano (*p.*) dynamic marking. The second system also includes a piano (*p.*) dynamic marking. The notation features various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs.

No. 48. *Le Baiser.*

Musical score for "Le Baiser" (No. 48). The score is written for two systems, each consisting of a treble and a bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The first system contains the first two measures of the piece, and the second system contains the next two measures. The music features a mix of eighth and sixteenth notes, with some rests and a final whole note in each measure. The bass staff in the second system has a few notes extending below the bottom line of the staff.

No. 49. *L'Oracle accomplie.*

First system of musical notation, measures 1-6. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes. Dynamics are marked *p.* (piano) at the beginning of each staff and *f.* (forte) at the end of each staff.

Second system of musical notation, measures 7-12. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes. Dynamics are marked *cresc.* (crescendo) at the beginning of each staff, *f.* (forte) in the middle, and *ff.* (fortissimo) at the end of each staff.

Les Etrennes aux Graces.

Musical score for "Les Etrennes aux Graces." The score is written for two systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 6/8. The first system includes a piano (*p.*) dynamic marking. The second system concludes with a repeat sign. The notation includes various note values, rests, and phrasing slurs.

Musical score for No. 51, page 84. The score is written for piano accompaniment, consisting of two systems of two staves each. The key signature is one flat (B-flat), and the time signature is 2/4. The first system includes dynamic markings *f.* and *p.*. The second system includes dynamic markings *f.* and *f.*.

The first system consists of two staves. The upper staff is in treble clef, and the lower staff is in alto clef. The key signature is one flat (B-flat), and the time signature is 2/4. The upper staff begins with a forte (*f.*) dynamic and features a melodic line with slurs and accents. The lower staff begins with a forte (*f.*) dynamic and features a bass line with slurs and accents. The system concludes with a piano (*p.*) dynamic marking.

The second system also consists of two staves. The upper staff is in treble clef, and the lower staff is in alto clef. The key signature is one flat (B-flat), and the time signature is 2/4. The upper staff begins with a forte (*f.*) dynamic and features a melodic line with slurs and accents. The lower staff begins with a forte (*f.*) dynamic and features a bass line with slurs and accents. The system concludes with a forte (*f.*) dynamic marking.

Les Avantages de l'Espérance.

Musical score for "Les Avantages de l'Espérance." The score is written for two systems, each with a treble and bass clef. The key signature is one flat (B-flat). The first system includes dynamic markings *p.* and *pp.*. The second system includes a *f* marking. The music consists of eighth and sixteenth notes, with some rests and phrasing slurs.



Musical score for No. 52, page 86. The score is divided into four systems, each consisting of two staves. The first two systems are in 2/4 time with a key signature of two flats (Bb, Eb). The last two systems are in 3/4 time with a key signature of one flat (Bb). Dynamics include forte (f.) and piano (p.).

System 1 (2/4 time, two flats):
Staff 1: Treble clef, 2/4 time, two flats. Dynamics: *f.* (first half), *p.* (second half).
Staff 2: Bass clef, 2/4 time, two flats. Dynamics: *f.* (first half), *p.* (second half).

System 2 (3/4 time, one flat):
Staff 1: Treble clef, 3/4 time, one flat. Dynamics: *f.*
Staff 2: Bass clef, 3/4 time, one flat. Dynamics: *f.*

Les quatre Parties du Jour.

Musical score for "Les quatre Parties du Jour". The score is written for two systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 6/8. The first system consists of two staves. The upper staff begins with a piano (*p.*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff begins with a piano (*p.*) dynamic and features a bass line with eighth notes and rests. Both staves transition to a forte (*f.*) dynamic in the final measures. The second system also consists of two staves. The upper staff begins with a piano (*p.*) dynamic and features a melodic line with eighth and sixteenth notes. The lower staff begins with a piano (*p.*) dynamic and features a bass line with eighth notes and rests. Both staves transition to a forte (*f.*) dynamic in the final measures. The score concludes with a double bar line.

af en Ballet.

No. 53. *Le bien aimé.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a piano (*p.*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a bass line with quarter and eighth notes, including some chords.

The second system of the musical score continues the piece. It also consists of two staves in treble and bass clefs with a key signature of one sharp and a 2/4 time signature. The dynamics vary, starting with a forte (*f.*) in the upper staff, then moving to piano (*p.*) in the lower staff, and finally returning to forte (*f.*) in the upper staff. The notation includes various rhythmic values and articulation marks.

af en Baller.

No. 54. *Le Lion du Nord.*

Musical score for "Le Lion du Nord" (No. 54). The score is arranged in two systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 2/4. The first system consists of two measures. The treble staff features trills (tr) and accents (f) over various notes. The bass staff provides a simple accompaniment. The second system also consists of two measures, continuing the melodic and harmonic development. The notation includes various note values, rests, and dynamic markings.

No. 55. *Le Danger d'être belle.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with eighth and sixteenth notes, including some beamed pairs and a final cadence. The lower staff is in alto clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The second system of musical notation also consists of two staves. The upper staff continues the melodic line from the first system, featuring similar rhythmic patterns and ending with a double bar line. The lower staff continues the accompaniment, maintaining the harmonic structure with quarter and eighth notes.

af Een Ballet.

No. 56. *La Rose du Matin.*

Musical score for "La Rose du Matin" (No. 56). The score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a piano (*p.*) dynamic. The second system begins with a fortissimo (*ff.*) dynamic, followed by a piano (*p.*) dynamic. The score concludes with a double bar line and repeat dots.

The first system of the musical score consists of two staves. The upper staff is in treble clef, and the lower staff is in alto clef. Both staves are in the key of B-flat major (one flat) and 2/4 time. The music features a series of chords and melodic lines. The upper staff begins with a series of chords, followed by a melodic line. The lower staff begins with a series of chords, followed by a melodic line. The system concludes with a double bar line.

The second system of the musical score consists of two staves. The upper staff is in treble clef, and the lower staff is in alto clef. Both staves are in the key of B-flat major (one flat) and 2/4 time. The music features a series of chords and melodic lines. The upper staff begins with a series of chords, followed by a melodic line. The lower staff begins with a series of chords, followed by a melodic line. The system concludes with a double bar line. Dynamics markings *p.* and *f.* are present in both staves.

La Compliquée.

Musical score for "La Compliquée" featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a common time signature (C). The music consists of a series of notes and rests, with dynamic markings *p.* (piano) and *f.* (forte) indicating changes in volume. The piece concludes with a double bar line and repeat dots.

Two empty musical staves, one in treble clef and one in bass clef, positioned below the first system of music.

Handwritten musical score for No. 58, page 94. The score consists of two systems, each with a treble and bass staff. The music is in common time (C) and features various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above notes in the treble staff.

First system of a musical score. The top staff is in treble clef with a 6/8 time signature. It contains four measures of music with dynamic markings *p.*, *f.*, *p.*, and *f.* below the notes. The bottom staff is in bass clef with a 6/8 time signature. It contains four measures of music with dynamic markings *p.*, *f.*, *p.*, and *f.* below the notes. The piece concludes with a double bar line and repeat signs.

Two empty musical staves, one above the other, consisting of five lines each.

No. 59. *Le Nom qu'on voudra.*

Musical score for No. 59, *Le Nom qu'on voudra.* The score consists of four staves. The first two staves are for the upper voice, and the last two are for the lower voice. The key signature is one flat (B-flat), and the time signature is 2/4. The first two staves begin with a piano (*p.*) dynamic, and the last two staves begin with a forte (*f.*) dynamic. The music features a variety of note values, including eighth and sixteenth notes, and rests. The lower voice part includes a fermata at the end of the piece.

No. 60. Ne tombez pas.

The first system of music 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. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the treble and a supporting bass line. A dynamic marking of *p.* (piano) is placed above the second measure of the bass staff.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the treble and a supporting bass line. Dynamic markings of *f.* (forte) and *ff.* (fortissimo) are present in both staves. Trills are indicated by 'tr' above notes in the treble staff. The system concludes with a double bar line.

This musical score consists of two systems, each with a treble and bass staff. The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system includes a triplet of eighth notes in the treble staff. The second system concludes with a whole note chord in both staves. The notation is clear and legible, with standard musical symbols and clefs.

L'Essai.

Musical score for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with trills (tr) and dynamic markings 'ff.' and 'p.'. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a bass line with dynamic markings 'ff.' and 'p.'.

A set of four empty musical staves, likely for a second instrument or voice part.

The image displays a musical score for a piece titled "No. 62" on page 100. The score is organized into four systems, each consisting of two staves. The first two systems are written in treble clef, while the last two are in bass clef. The notation includes various note values, rests, and dynamic markings such as *p.* (piano) and *f.* (forte). The first system shows a melodic line in the upper staff and a supporting line in the lower staff. The second system continues this pattern. The third system introduces a *tr* (trill) marking above the first note of the upper staff. The fourth system features a *p.* marking in the lower staff and an *f.* marking in the upper staff. The overall style is that of a classical or early romantic era manuscript.

La Satisfaction.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dynamic marking 'p.' (piano) is visible above the lower staff in the middle of the system.

The second system of musical notation also consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the harmonic accompaniment. The notation includes various rhythmic patterns and rests.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. Both staves contain rhythmic accompaniment with eighth and sixteenth notes. The music begins with a treble clef, a sharp sign, and a 2/4 time signature. The first four measures show a consistent rhythmic pattern in both hands.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. Both staves contain rhythmic accompaniment with eighth and sixteenth notes. The music begins with a treble clef, a sharp sign, and a 2/4 time signature. The first four measures show a consistent rhythmic pattern in both hands. Dynamic markings *p.* and *f.* are present in both staves. The first measure of the upper staff has a *p.* marking, and the fifth measure has an *f.* marking. The lower staff also has *p.* and *f.* markings in the first and fifth measures respectively.

Si j'ose?

p.

p.

B.

No. 64. *Le parfait Contentement.*

Musical score for "Le parfait Contentement" (No. 64). The score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system consists of two staves. The treble staff begins with a piano (*p.*) dynamic and a forte (*f.*) dynamic. The bass staff begins with a piano (*p.*) dynamic and a forte (*f.*) dynamic. The second system also consists of two staves. The treble staff begins with a piano (*p.*) dynamic and a forte (*f.*) dynamic. The bass staff begins with a piano (*p.*) dynamic and a forte (*f.*) dynamic. The score concludes with a double bar line and a *B.* (Basso) marking.

No. 65. Réjouissons - nous.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a treble clef, a sharp sign, and the time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a series of eighth and quarter notes. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a bass clef, a sharp sign, and the time signature. The accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It continues the melody from the first system. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It continues the accompaniment from the first system.

This musical score, titled "No. 66" on page 106, consists of two systems of music. Each system is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature for both systems is 2/4. The key signature is one sharp (F#), indicated by a sharp sign on the F line of the treble staff and a sharp sign on the C line of the bass staff. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. There are also some markings above the notes, possibly indicating fingerings or ornaments. The score is presented in a high-contrast, black-and-white format.

La Fête d'Odin.

The image displays a musical score for the piece "La Fête d'Odin." It consists of two staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a treble clef, a key signature of one sharp, and a common time signature (C). The music is marked with dynamics: *p.* (piano) and *f.* (forte). The second staff also begins with a treble clef, a key signature of one sharp, and a common time signature. It is also marked with *p.* and *f.*. Below these two staves are two more staves, which are currently empty. The notation includes various note values, rests, and dynamic markings.

Musical score for No. 67, page 108. The score consists of four staves, arranged in two pairs. Each pair consists of a treble clef staff (top) and an alto clef staff (bottom). The key signature is one flat (B \flat) and the time signature is 2/4. The first pair of staves includes dynamic markings *p.* and *f.*. The second pair of staves also includes *p.* and *f.* markings. The music features various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Cela m'est égale.

p. *no. V.*

p. *no. V.*

tr

p.

Musical score for No. 68, page 110. The score consists of four staves. The first two staves are a system, and the last two are another system. Each system has a treble clef staff on top and a bass clef staff on the bottom. The time signature is 2/4. The music is written in a style typical of 19th-century sheet music, with various note values, rests, and dynamic markings.

Le Chant du Coq.

Hobo solo.

p. *m. v.*

p.

of Grieg.

The image shows a musical score for the piece "Le Chant du Coq" by Grieg. It consists of two systems of staves. The first system has a treble clef staff and a bass clef staff. The second system also has a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The first system includes a "Hobo solo." instruction. Dynamics include *p.* (piano) and *m. v.* (moderato vivace). The piece is attributed to Grieg.

No. 69. *Les petits riens.*

Musical score for "Les petits riens" (No. 69). The score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes dynamic markings *p.* and *f.*, and a triplet of eighth notes. The second system includes slurs and a fermata.

System 1:
Treble staff: $\text{C} \text{ } \sharp \text{ } \frac{2}{4}$ (with \ast).
Bass staff: $\text{C} \text{ } \sharp \text{ } \frac{2}{4}$ (with \ast).
Dynamics: *p.* (piano), *f.* (forte).
Triplet: 3 eighth notes.

System 2:
Treble staff: $\text{C} \text{ } \sharp \text{ } \frac{2}{4}$ (with \ast).
Bass staff: $\text{C} \text{ } \sharp \text{ } \frac{2}{4}$ (with \ast).
Dynamics: *p.* (piano), *f.* (forte).
Fermata: — over a note.

No. 70. *La belle Princesse.*

The first system of music consists of two staves. The top staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). It begins with a piano (*p.*) dynamic marking. The melody features eighth and sixteenth notes, with trills (*tr*) in the final two measures. The bottom staff is in bass clef with the same 2/4 time signature and key signature, providing a harmonic accompaniment with eighth and sixteenth notes.

The second system of music also consists of two staves. The top staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). It continues the melody from the first system, featuring trills (*tr*) and some sixteenth-note passages. The bottom staff is in bass clef with the same 2/4 time signature and key signature, continuing the accompaniment with eighth and sixteenth notes.

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 contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in the fourth measure and a slur over the final two measures. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *f* (forte) is present in the fourth measure of the lower staff.

The second system of musical notation also consists of two staves. The upper staff continues the melodic line from the first system, featuring slurs and various rhythmic values. The lower staff continues the accompaniment, with dynamic markings of *f* appearing in the second, fourth, and sixth measures.

Les Fleurs du Printems.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a melodic line that descends and then ascends, ending with a slur over the final notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with a steady eighth-note rhythm. A dynamic marking of *p.* (piano) is placed between the two staves.

The second system of the musical score continues the piece with two staves. The upper staff in treble clef shows a melodic line with a descending phrase followed by a few notes. The lower staff in bass clef continues the accompaniment. A dynamic marking of *p.* (piano) is placed between the two staves.

First system of musical notation, measures 1-4. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The lower staff is in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. The music consists of eighth and sixteenth notes, with some slurs and accents.

Second system of musical notation, measures 5-8. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The lower staff is in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. The music continues with eighth and sixteenth notes, including slurs and accents. Dynamic markings *f.* and *tr.v.* are present in the lower staff.

Le depart pour Fridericsberg.

The image shows a musical score for a piece titled "Le depart pour Fridericsberg." It consists of four staves of music. The first two staves are a pair, and the last two are another pair. Each pair has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a style typical of 18th or 19th-century manuscript notation. There are dynamic markings such as "p." (piano) and "f" (forte) scattered throughout. Trills are indicated by "tr" above certain notes. The score is divided into measures by vertical bar lines, with repeat signs at the end of the first and third systems.

This musical score is presented in two systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 2/4. The first system begins with a treble clef staff containing a series of notes and rests, followed by a bass clef staff with a similar melodic line. The second system continues the piece, featuring more complex rhythmic patterns and rests in both staves. The notation includes various note values, rests, and dynamic markings, all rendered in a clear, black-and-white style.

Le Héros.

The first system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 6/8 time. The music features a melodic line in the treble and a supporting bass line. Dynamics include *p.* (piano) and *f.* (forte). There are some slurs and accents over the notes. The system concludes with a double bar line.

The second system of the musical score also consists of two staves, treble and bass clef, in 6/8 time. It continues the melodic and bass lines from the first system. Dynamics include *p.* (piano) and *B.* (Basso). The system concludes with a double bar line.

No. 74. *L'idée.*

The image displays a musical score for a piece titled "No. 74. L'idée." The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 2/4. The first system begins with a treble clef staff containing a series of eighth and sixteenth notes, some with slurs and accents. The bass clef staff below it provides a rhythmic accompaniment with quarter and eighth notes. The second system continues the melody in the treble clef staff, featuring more complex rhythmic patterns and slurs. The bass clef staff continues the accompaniment. The notation includes various note values, rests, and dynamic markings such as accents and slurs. The overall style is characteristic of 19th-century piano music.

No. 75. *Peut-être.*

The image displays a musical score for a piece titled "No. 75. Peut-être." The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 2/4, and the key signature is one sharp (F#). The first system includes a treble staff with a key signature change to one sharp and a 2/4 time signature, and a bass staff with a key signature of one sharp and a 2/4 time signature. The second system also features a treble staff with a key signature of one sharp and a 2/4 time signature, and a bass staff with a key signature of one sharp and a 2/4 time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation, with various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs in both staves of the second system.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with various note values, including quarter and eighth notes, and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a bass line with similar note values and rests. Both staves are connected by a brace on the left side.



The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with various note values, including quarter and eighth notes, and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a bass line with similar note values and rests. Both staves are connected by a brace on the left side.

La Mere de la Patrie.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a melodic line in the upper staff, marked with a dynamic of *p.* (piano). The lower staff provides a harmonic accompaniment. The system concludes with a melodic phrase in the upper staff marked with a dynamic of *f.* (forte).

The second system of musical notation also consists of two staves in the same key signature and time signature as the first system. It continues the melodic and harmonic lines from the first system. The notation includes various rhythmic values and articulation marks. The system ends with a final melodic note in the upper staff.

Musical score for No. 77, page 124. The score consists of four staves. The first and third staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second and fourth staves are in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like 'x' and '7' on the staves. A dynamic marking 'p.' is present in the third and fourth staves.

Lucile.

The image shows a musical score for a piece titled "Lucile." It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. A dynamic marking of *f.* (forte) is placed below the first measure. The middle staff is a bass clef with the same key signature and time signature. It contains a bass line with notes and rests, also marked with *f.* below the first measure. The bottom staff is a grand staff consisting of two empty staves, one for the right hand and one for the left hand. The notation is in a classic, somewhat ornate style typical of 19th-century music manuscripts.

No. 78. *La Conversation.*

Musical score for "La Conversation" (No. 78). The score is written for two systems, each with a treble and bass staff. The time signature is 2/4. The first system consists of two staves. The treble staff begins with a treble clef and a 2/4 time signature. The bass staff begins with a bass clef and a 2/4 time signature. The first system includes dynamic markings *p.* and *f.* in both staves. The second system also consists of two staves. The treble staff includes dynamic markings *f.*, *p.*, *f.*, *p.*, and *f.*. The bass staff includes dynamic markings *f.*, *f.*, and *f.*. The score concludes with the signature "fra Brunsvig."

No. 79. *Les Plumes chifonnées.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. A trill ornament (tr) is placed above a note in the third measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It continues the melodic line from the first system, featuring more complex rhythmic patterns and slurs. The lower staff is in bass clef with the same key signature and time signature, continuing the harmonic accompaniment.

No. 80. *La gaitée.*

The image displays a musical score for a piece titled "No. 80. La gaitée." The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 2/4, and the key signature is one sharp (F#). The first system begins with a treble staff marked with a star and a 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4-A4. The bass staff starts with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note B3-A3. Dynamic markings "p." and "f." are present in both staves of the first system. The second system continues the melody in the treble staff with quarter notes D5, E5, F#5, and G5, then a half note F#5-E5. The bass staff continues with quarter notes D4, E4, F#4, and G4, then a half note F#4-E4. Dynamic markings "p." and "f." are also present in the second system. The score concludes with a double bar line and repeat signs in both staves of the second system.

Samling
af
de nyeste Engelske Danse
med Souerer.

af
Mr. Pierre Laurent,
Inspecteur des Danses de la Cour.

Udgivet af Jacobsen.

Andet Hæfte.

Kiøbenhavn 1780, hos Gyldenbal.



No. I. *Bon jour bon an.*

- 1 Tour. 1 M. gaaer hen mod 2 D. gjør 4 Bal., derpaa mod 3 D. og 4 Bal., 1 D. gjør imidlertid det samme med 2 og 3 Mr.
- 2 — 1 M. og D. vende sig mod hinanden, gjøre 4 Bal. og dos à dos.
- 3 — 1 M. og D., holdende en Haand om Ryggen og den anden forved, gaae til Toppen og faste forkeert af.
- 4 — Kieden med 2det Par.

No. II. *J'en suis bien aise.*

- 1 Tour. Begge Mrs. give begge Hænder til hinanden, Damerne ligesaa, 2den M. gaaer tilbage 1 M. følger efter, 1 D. gaaer tilbage og 2den D. følger efter, derpaa giver 1 M. begge Hænder til sin egen D. og gaaer $\frac{1}{2}$ rundt, og 2 D. ligeledes med 2 Mr. (ere saa paa forkeerte Pladser).
- 2 — 1 M. holder sin D. ved begge Hænder, hun gaaer tilbage, han frem; 2 D. det samme med 2 M.; derpaa slipper 1 M. sin D. og gaaer $\frac{1}{2}$ rundt med 2 M., og 2 D. slipper sin M. og $\frac{1}{2}$ rundt med 1 D. Saa at enhver kommer paa sin første Plads.



No. I. *Bon jour bon an.*

- 1 Fig. Le 1er Mr. va faire 4 balances à la 2e D., & en suite il va faire 4 balances à la 3e. Sa D. va en même tems faire 4 balances au 2d. Mr. & en suite au 3e.
- 2 — 1 Mr & D. se retournent l'un vis à vis de l'autre, ils font 4 balances, & passent dos à dos.
- 3 — 1 Monsieur & Dame se passant une main derrière le dos, & tenant l'autre en avant & en l'air, montent au milieu jusq' en haut, ils se croisent, & tombent une paire.
- 4 — La Chaine avec la 2me paire

No. II. *J'en suis bien aise.*

- 1 Fig. Les 2 Mess. se tenant les 2 mains & les 2 D de même, le 2 Mr. recule, & le 1er avance, la 1e Dame recule, & la 2e avance; en suite le 1er M. va donner $\frac{1}{2}$ tour les 2 mains à sa dame, & la 2e Dame à son Monf.
- 2 — 1r. Mr. etant avec sa D. & la 2e D. avec son Mr., l'un avance & l'autre recule, en suite le 1r Monf. vient donner un $\frac{1}{2}$ tour, les 2 mains, au 2 Mr. & la 2e D. les donne à la 1e, chacun est revenu à sa place.

4

- 3 — De 2 første Mrs. gaaer frem mod deres Dr., gjør 2 Bal., derpaa rækker begge Mrs. høire Haand ud og lader Dne. slaae eengang i samme, derefter rækker Dne. Håanden ud og lader Mrs. slaae, de dreie sig alle 4 rundt.
- 4 — 1 Par chass. ned bag 2det, 2 Par gaaer op, slaae igien i Hænderne, og dreie sig rundt alle 4.

No. III. *Les Coeurs joyeux.*

- 1 Tour. De 2 første Mrs. holde Drs. høire Haand i Beiret, balancere, gaae under Armen over paa Damernes Plads, gjør derpaa alle 4 $\frac{1}{2}$ Moulinet med høire Haand.
- 2 — Samme Tour igien tilbage med venstre Haand.
- 3 — De 2 første Mrs. holde deres Dr. med en Haand om Ryggen og den anden i Beiret, gjør i den Stilling $\frac{1}{2}$ Skubkar, slippe og dreie sig rundt alle 4 paa deres Plads.
- 4 — Rundt med 2det Par.

No.

- 3 Fig. Les 2 premières Paires vont en avant, ils font 2 balances, en suite les Ms. tendent la main droite, les D. frappent une fois dedans, & en suite les D. tendent leur main droite, les Mrs. frappent dedans, & ils se retournent tous 4 à leur place.
- 4 — La 1^{re} paire tombe une paire en chassant, la 2^{me} monte au milieu; les Dames frappent une fois dans la main de leurs Mrs., & en suite les Mrs. frappent dans celle des D., ils se tournent tous 4. La 1^{re} paire est la 2^{me}.

No. III. *Les Coeurs joyeux.*

- 1 Fig. Les 2 premiers Mrs. balancent avec leurs D. en tenant la main droite en l'air, en suite les Mrs. passent sous le bras, & ils font tous 4 un $\frac{1}{2}$ tour de moulinet de la main droite.
- 2 — Les 2 premiers Mrs. refont les balances avec leurs propres D. en tenant la main gauche en l'air, ils passent sous le bras, & tous 4 un $\frac{1}{2}$ tour de moulinet de la main gauche pour revenir à leur première place.
- 3 — Les 2 Mrs., tenant leur D. une main en l'air & l'autre derrière le dos, font $\frac{1}{2}$ choubcard, & ils quittent leurs D. & se tournent tous 4. La 1^{re} paire est la 2^{me}.
- 4 — Le Rond en haut avec la 2^{me} paire.

No. IV. *Vive le Roi.*

- 1 Tour. 1 M. og D. chass. ned bag 2det Par, M. tager 2 og 3 M. ved Haanden og gaar med samme mod Damerne og tilbage; D. imidlertid det samme med 2 og 3 D.
- 2 — 1 M. og D. chass. forbi hinanden og tager det 2 Par, gior med samme Linie op ad (faa at 1 Par er inderst.)
- 3 — 1 M. gior dos à dos og Illemande med 2 D., hans D. imidlertid det samme med 2 Mr.
- 4 — 1 M. holder 2 Ds. venstre Haand i Veiret, og 1 D. 2 Ms., chass. saaledes alle 4 ned ad, forandre Haanden og chass. opad tilbage igien.
- 5 — 1 Par gaar op og kaster af om 2 Par, gaar $\frac{1}{2}$ rundt med høre Haand og bliver 2det Par.
- 6 — Rieden med 2det Par.

No. IV. *Vive le Roi.*

- 1 Fig. Le 1r. Mr. & D. tombent une paire en chassant, en suite 1r. Mr. & D. prennent la 2e & 3e. paire, & ils vont tous 6 en avant & en arrière.
- 2 — 1r. Mr. & D. chassent l'un devant l'autre, & ils prennent la 2me. paire, ils vont tous 4 faire face en haut.
- 3 — 1r. Mr. passe d'bs à dos avec la 2 D., & sa D. avec le 1r. Mr., & 1 tour l'Allemande
- 4 — 1r. Mr. tenant la main gauche de la 2e. D., & sa D. celle du 2e. Mr., ils chassent tous 4 en bas, la main en l'air, & ils rechassent d'abord en haut en changeant de main.
- 5 — 1r. Mr. tournée autour de la 2e. D. en descendant une paire, & sa D. tourne autour du 2d Mr., en Suite le 1r. M. & D. se donnent demitour la main droite, ils font la 2me. paire.
- 6 — La chaîne en haut avec la 2me. paire.

No. V. *La Louise.*

- 1 Tour. 1 D. gaaer op ad, 2de D. følger hende, de vende sig og 2 D. gaaer ned, 1ste D. følger hende, imidlertid gaaer 2 M. ned og 1ste følger, vender om, 1ste M. op ad og 2 M. følger. Dam. vender Ansigtet ned ad, og Mrs op ad.
- 2 — Begge Mrs. changere Plads med deres Dr., med Ryggen mod hinanden, og tilbage igjen med Ansigtet mod hinanden.
- 3 — Alle 4 $\frac{1}{2}$ rundt, og enhver Mr. $\frac{1}{2}$ rundt med sin egen D. med høire Haand.
- 4 — Rieden med 2det Par.

No. VI. *La Brunette.*

- 1 Tour. 1 Par chass. ned bag 2det, M. giver høire Haand til 3 D. og rundt, D. det samme med 3 M.
- 2 — 1 M. rundt med 2 og 3 D., og D. med 2 og 3 M.
- 3 — 1 Mr. beholder 2 og 3 D. ved Hænderne gjør 4 Bal.; gaaer ned og kaster op om 3 M., D. ligeledes 4 Bal. med 2 og 3 M., gaaer op og kaster af om 2de D., saa at de blive 2det Par.
- 4 — De 3 Mrs. og de 3 Dmr. gaae frem mod hinanden, bal. og dreje sig alle 6 paa deres Plads.

No. V. *La Louise.*

- 1 Fig. La 1^e. D. monte en haut, la 2^e. D. la fuit; en suite la 2^e. D. descend, la 1^e. D. la fuit; le 1^r. Mr. fuit d'abord le 2^e. en descendant, en suite le 2^e. Mr. fuit le 1^r. en remontant, les 2 Ds. se trouvent le visage tourné en bas, & les 2 Mrs. le visage en haut.
- 2 — Les deux Mrs. chassent d'os à dos avec leur D. en changeant de place, & ils rechassent l'un devant l'autre, & reviennent à leur 1^{re}. place.
- 3 — Ils font tous 4 demitour le Rond, & chaque Mr. un demitour la main droite à sa D., la 1^{re} paire se trouve la 2^{me}.
- 4 — La chaine en haut avec la 2^{me}. paire.

No. VI. *La Brunette.*

- 1 Fig. 1^r. Mr. & D. tombent une paire en chassant; le Mr. donne 1 Tour la main droite à la 3^{me}. D. & sa D. au 2^{me} Mr.
- 2 — 1^r. Mr. fait 1 tour le Rond avec la 2^{me}. & 3^{me}. D. & sa D. fait le Rond avec le 2^{me}. & 3^{me}. Mr.
- 3 — Le 1^r. Mr. fait 4 balances en tenant les 2 D., & sa D. balance en tenant les 2 Mrs; en suite le Mr. quitte les D., il descend au milieu tourne, autour du 3^{me}. Mr. & revient le 2^{me}. , sa Dame monte, tourne autour de la 2^{me}. D. & reste la 2^{me}.
- 4 — Les 3 Mrs. & les 3 D. vont en avant, ils balancent, & ils se tournent tous 6 pour revenir en place. La 1^{re}. paire est la 2^{me}.

No. VII. *La Blondine.*

- 1 Tour. 1ste M. og D. gaae over paa hinandens Plads, de vende sig og gaae 'mod hinanden.
- 2 — 1 D. gaaer ned i Midten, M. følger efter, derpaa vende de sig, M. gaaer op ad, D. følger.
- 3 — 1 M. tager 2 Ds. Haand, og lader hende gaae baglends ned ad, derpaa gaaer M. baglends op ad, D. følger; 1ste D. det samme med 2 M.
- 4 — 1 Par gjør $\frac{1}{2}$ Ste Tol og M. gaaer under Armen.

No. VIII. *Le Jeune Mars.*

- 1 Tour. 1ste M. og D. gaae forbi hinanden, M. giver venstre Haand til 2de D. og $\frac{1}{2}$ rundt, D. hvire Haand til 2de M. og $\frac{1}{2}$ rundt. De gaae alle 4 mod hinanden og tilbage.
- 2 — 1ste Par chass. ned bag 2det, M. giver venstre Haand til 3 D. og rundt, D. hvire Haand til 3 M. og rundt.
- 3 — Rundt med 3de Par.
- 4 — Til Toppen og kaster forkeert af.

No. VII. *La Blondine.*

- 1 Fig. 1r. Mr & D. vont droit en avant en changeant de place, & ils se retournent & reviennent l'un vis à vis de l'autre.
- 2 — La 1e. D. descend au milieu, son Mr. la suit; en suite ils se retournent, le Mr. monte, sa D. le suit
- 3 — Le 1r. Mr. prend la main de la 2me. D. & la recule; en suite le Mr. recule & la D. avance, la 1re. D. & le 2 Mr. font de même.
- 4 — 1r. Mr. & D. font le demihuit, le Mr. passe sous le bras.

No., VIII. *Le Jeune Mars.*

- 1 Fig. Le 1r. Mr. & D. passent l'un devant l'autre, le Mr. donne demi-tour la main gauche à la 2me D., & sa D. demi tour la main droite au 2me. Mr.; & ils vont tous 4 en avant & en arrière.
- 2 — 1r. Mr. & D. tombent une paire en chassant, le Mr. donne 1 tour la main gauche à la 3me D. & sa D. 1 tour la main droite au 3me Mr.
- 3 — 1r. Mr. & D. 1 tour le Rond avec la 3me paire.
- 4 — 1r. Mr. & D. montent en haut au milieu, se croisent & tombent une paire.

No. IX. *'Le Retour' du printems.*

- 1 Tour. 1ste Par gaaer ned i Midten, D. holdende Haanden paa Mrs. Skulder og den anden foran, M. giver hvire Haand til 3 M. og rundt, D. det samme med 3 D.
- 2 — Til Toppen og kaster af.
- 3 — Rundt med 2det Par.
- 4 — Rieden med 3de Par.

No. X. *La borne Nouvelle.*

- 1 Tour. 1ste Par giver hvire Haand og rundt, og kaster af.
- 2 — 1 M. chass. ned i Midten og D. op ad; derpaa chass. M. op ad og D. ned ad.
- 3 — 1 M. giver hvire Haand til 2 D. og rundt, D. imidlertid det samme med 3 M., derpaa giver 1ste Par venstre Haand og rundt.
- 4 — 1 M. samme Tour med 3 D. og D. med 2 M., derpaa giver 1ste Par venstre Haand og rundt.
- 5 — 1ste Par gaaer ned og kaster op om 3de Par.
- 6 — Moulinet med 2det Par.

No. IX. *Le Retour du printemps.*

1. Fig. Le 1er. Mr. & D. descendent au milieu, la D. tenant une main sur l'épaule de son Mr. ils se tiennent l'autre main en avant, le Mr. va donner 1 tour la main droite au 3e. Mr. & sa D. a la 3e. D.
- 2 — Ils remontent au milieu jusqu'en haut & tombent une paire.
- 3 — Le Rond 1 tour avec la 2e paire.
- 4 — La chaine avec la 3e paire.

No. X. *La bonne Nouvelle.*

- 1 Fig. Le 1er. Mr. & D. se donnent 1 tour la main droite & tombent 1 paire.
- 2 — 1er. Mr. chasse en bas au milieu & sa D. en haut, en suite le Mr. chasse en haut & sa D. en bas.
- 3 — 1er. Mr. 1 tour la main droite a la 2me D., & sa D. au 3e. Mr., en suite 1er. Mr. & D. 1 tour la main gauche.
- 4 — 1er. Mr. 1 tour la main droite a la 3e. D., sa D. au 2e. Mr., en suite 1er. Mr. & D. 1 tour la main gauche.
- 5 — 1er. Mr. & D. descendent au milieu, tournent autour de la 3e paire & reviennent la 2me.
- 6 — 1er. Mr. & D. 1 tour le moulinet avec la 2me. paire,

No. XI. *Les Coëffures à la mode.*

- 1 Tour. 1 Par gjør $\frac{1}{2}$ 8te Tal, giver høire Haand og $\frac{1}{2}$ rundt.
 2 — 1 Par ned i Midten og faster forkeert op om 3de Par.
 3 — 1 M. Moulinet med 2 Par og D. med 3de Par.
 4 — 1 M. gaaer ned og faster op om 3 M., D. gaaer op og faster af om 2 D.
 5 — 1 Par gjør dos à dos, giver begge Hænder og rundt, imidlertid gaaer 2 og 3de Par rundt uden om 1ste Par, uden at give Hænder.
 6 — 1 M. tager sin D. fat en prison, bal. og vender sig paa deres Plads, imidlertid gaaer 2 og 3 Par igien rundt uden om dem (men til den anden Side.)

No. XI. *Les Coëffures à la mode.*

- 1 Fig. Le 1er. Mr. & D. font le $\frac{1}{2}$ huit. & le donnent $\frac{1}{2}$ tour la main droite.
- 2 — 1er. Mr. & D. descendent au milieu, ils se croisent, tournent autour de la 3me paire & reviennent la 2me.
- 3 — 1er. Mr. 1 tour le moulinet en haut avec la 2me paire, la Dame fait le moulinet avec la 3me
- 4 — 1er. Mr. descend au milieu, tourne au tour du 3me Mr., la D. monte, tourne autour de la 2me D., la 1re paire est la 2me.
- 5 — 1r. Mr & D. dos à dos & un tour les 2 mains, la 2me & 3me paire font pendant ce tems 1 tour le rond sans mains autour du 1er M. & la D., qui sont au milieu.
- 6 — 1er. M. met la D. en prison, & ils balancent, ensuite ils se quittent en se tournant pour rester la 2me paire, pendant ce tems la 2me & 3me paire refont le Rond autour pour revenir à leur place.

No. XII. *La Surprise.*

- 1 Tour. 1ste Par chass. paa hinandens Plads, 1 M. giver høire Haand til 2 D. og rundt, D. det samme med 2den M.
- 2 — 1 Par chass. tilbage, da begge Dr. gaae rundt med hinanden, og Mrs. ligeledes.
- 3 — Alle 4 mod hinanden, 1ste Par kaster af.
- 4 — Kieden med 3die Par.

No. XIII. *La clóture.*

- 1 Tour. 1ste Par giver 4 Bal. holdende høire Haand i Beiret, og derpaa dreier sig paa deres Plads.
- 2 — Samme Tour med venstre Haand, men kaster af i stæden for at dreie sig rundt.
- 3 — 1 M. gjør Alsemmande med 3 D., og 1 D. med 2 M., derpaa gjør 1 M. og D. Alsemmande med venstre Haand.
- 4 — Kieden med 2det Par.

No. XII. *La Surprise.*

- 1 Fig. Le 1er Mr. & D. chassent l'un devant l'autre en changeant de place, le Mr. donne 1 tour la main droite a la 3me D. & sa D. au 2me Mr.
- 2 — 1er Mr. & D. rechassent l'un devant l'autre a leur 1e. place & les 2 Ds. se donnent 1 tour la main, les 2 Mrs. de même.
- 3 — Ils vont tous 4 en avant & 1er Mr. & D. tombent 1 paire.
- 4 — 1er Mr. & D. la chaine 1 tour avec la 3e paire.

No. XIII. *La cloture.*

- 1 Fig. Le 1er Mr. & D. vont en avant, ils font 4 Balances en se tenant la main droite en l'air & ils se quittent en se tournant.
- 2 — 1er Mr. & D. reviennent en avant, font 4 Balances en tenant la main gauche en l'air & ils se quittent & tombent une paire.
- 3 — 1er Mr. donne 1 tour l'Allemande à la 3e D. & sa D. au 2d Mr., en suite 1er Mr. & D. 1 tour l'Allemande du bras gauche, ils font la 2e paire.
- 4 — La chaine en haut avec la 2e paire.

B

No.

No. XIV. *La Rose fleurie.*

- 1 Tour. 1ste Par giver hvire Haand i Beiret og gaaer rundt, derpaa, uden at stoppe, gaaer D. baglends ned i Midten, M. følger efter.
- 2 — Samme Tour med venstre Haand, dog at M. gaaer baglends op ad og D. følger efter.
- 3 — 1 Par gjør $\frac{1}{2}$ 8 Tal, M. giver hvire Haand til D., og gaaer under hendes Arm.
- 4 — Rieden med 2det Par.

No. XV. *Vive Sophie Frederique.*

- 1 Tour. 1ste Par chass. over paa hinandens Plads, tager 2det Par ved Haanden og gjør alle 4 Linie ned ad (saa at 1ste Par er inderst.)
- 2 — 1 Par chass. atter forbi hinanden, tager 2det Par ved Haanden og gjør alle 4 Linie op ad, (saa at 1ste Par er yderst).
- 3 — 1ste Par rundt med 2det Par.
- 4 — 1 Par chass. ned bag 2det og gjør Allemande.

No. XIV. *La Rose fleurie.*

- 1 Fig. Le 1r. Mr. & D. se donnent 1 tour la main droite, en suite & sans se quitter la main ils la tiennent en l'air, la D. recule au milieu & le Mr. avance.
- 2 — 1r. Mr. & D. 1 tour la main gauche, en suite le Mr. recule & la D. avance en se tenant la main en l'air.
- 3 — 1r. Mr. & D. $\frac{1}{2}$ huit, le Mr. donne la main droite à sa D. & lui passe sous le bras, ils font la 2me paire.
- 4 — La chaine en haut avec la 2me paire.

No. XV. *Vive Sophie Frederique.*

- 1 Fig. Le 1r. Mr. & D. changent de place, se tournent l'un vis à vis de l'autre, & ils prennent la 2me paire pour aller faire face tous 4 en bas.
- 2 — 1r. Mr. & D. chassent l'un devant l'autre, ils se placent en dehors de la Danse & ils prennent la 2me paire pour aller faire face en haut tous 4.
- 3 — La 1re. & 2me paire font un tour le Rond.
- 4 — 1r. Mr. & D. tombent une paire en chassant & ils se donnent 1 tour l'Allemande.

No. XVI. *Le Simbole de l'amitié.*

- 1 Tour, 1ste Par chass. forbi hinanden, 1ste M. giver begge Hænder til 2de D. og rundt, D. det samme med 2 M.
- 2 — 1ste M. holdende Haanden bag 2 Ds. Ryg gjør Linie ud ad, D. det samme med 2 M., de vende sig alle 4 og gaae mod hinanden.
- 3 — Alle 4 gaae $\frac{1}{2}$ rundt uden at give Hænder.
- 4 — Alle 4 chass. paa hinandens Plads og vende sig mod hinanden, saa at 1ste Par bliver 2det, men Mrs. er paa Ds. Plads.
- 5 — 1ste Par gaaer ned i Midten og kaster forkeert op om 3 Par.
- 6 — Rieden med 2det Par.

No. XVII. *Les Coeurs contents.*

- 1 Tour. 1 Par $\frac{1}{2}$ 8te Tal, giver høire Haand og $\frac{1}{2}$ rundt.
- 2 — 1 M. holdende Haanden bag D. Ryg, fører hende op til Toppen, gaaer derpaa ned igien, holdende den anden Haand bag Ds. Ryg.

No. XVI. *Le Simbole de l'amitié.*

- 1 Fig. Le 1^r. Mr. & D. chassent en changeant de place, & le 1^r. Mr. donne 1 tour les 2 mains à la 2^{me} D., sa D. au 2^{me} Mr.
- 2 — 1^r. Mr. passe une main derrière le dos de la 2^{me} D., & ils vont faire face en dehors, la 1^{re}. D. fait de même avec le 2^{me} Mr., & ils se retournent tous 4 & reviennent en avant.
- 3 — Ils font tous $\frac{1}{2}$ tour le Rond sans mains, & ils vont tous 4 en arrière.
- 4 — Ils traversent tous 4 en changeant de place & ils se retournent l'un vis à vis de l'autre, la 1^{re} paire est la 2^{me}, mais le Mr. du côté des Ds. & sa D. du côté des Mrs.
- 5 — 1^r. Mr. & D. descendent au milieu, ils se croisent, & remontent autour de la 3^e. paire.
- 6 — La chaîne en haut avec la 2^{me} paire.

No. XVII. *Les Coeurs contents.*

- 1 Fig. 1^r. Mr. & D. $\frac{1}{2}$ huit & $\frac{1}{2}$ tour la main droite.
- 2 — 1^r. Mr. passe sa main droite derrière le dos de sa D., ils montent au milieu, & ils rechantent de bras, pour redescendre.

- 3 Tour. 1 M. giver høire Haand til 3 D. og rundt, D. imidlertid det samme med 2 M.,
 1ste Par giver venstre Haand og rundt.
- 4 — 1ste Par rundt med 2det Par.

No. XVIII. *Le Genie tutelaire du Dannemare.*

- 1 Tour. De 2 overste Par gjør 2 Balancer og dreier sig paa deres Plads, 1ste Par chass.
 ned bag 2det, 2det imidlertid op med Haanden i Beiret.
- 2 — Samme Tour, dog at 2det Par chass. ned og 1ste op i Midten.
- 3 — 1 Par gjør $\frac{1}{2}$ 8te Sal, giver Haanden og rundt.
- 4 — Samme Tour, saa at de blive 3die Par.
- 5 — 1ste Par til Toppen og kaster af.
- 6 — Alle 3 Mrs. rundt, Dne. ligeledes.

- 3 Fig. 1r. Mr. 1 tour la main à la 3me D. & sa D. au 2me Mr., ensuite 1r. Mr. & D. la main gauche.
- 4 — 1r. Mr. & D. 1 tour le rond en haut avec la 2me paire.

No. XVIII. *Le Genie tutelaire du Dannemarc.*

- 1 Fig. Les 2 premieres paires font 2 balances, ils se tournent, la 1re. paire tombe en chassant, la 2me monte au milieu, en se tenant une main en l'air.
- 2 — Ils refont 2 balances tous 4, la 2me paire tombe, & la 1re. remonte à sa place avec la main en l'air.
- 3 — 1r. Mr. & D. $\frac{1}{2}$ huit & 1 tour la main, ils font la 2me paire.
- 4 — 1 Mr. & D. encore $\frac{1}{2}$ 8, & 1 tour la main, ils font la 3me paire.
- 5 — 1 Mr. & D. montent au milieu, jusqu' en haut, & tombent une paire.
- 6 — Les 3 Mess. 1 tour le Rond & les 3 Dames de même.

No. XIX. *Le Retour agréable.*

- 1 Tour. Begge Mrs. gjør 4 Balancer holdende høire Haand i Veiret, Damerne gjøre det samme; 1 M. og D. chass. over paa hinandens Plads.
- 2 — 1 M. gjør atter 4 Balancer med 2 D., og D. med 2 M., 1 M. og D. chass. igien hver paa sin Plads.
- 3 — 1ste og 2 Par gaae mod hinanden, 1ste Par kaster af.
- 4 — 1 M. gaaer ned i Midten og op uden om 3 D., 1ste D. imidlertid til Toppet og kaster af om 2 M.
- 5 — 1 M. gjør dos à dos med 2 D., 1 D. det samme med 3 M., og Allemande.
- 6 — 1ste Par gjør dos à dos og $\frac{1}{2}$ Allemande.

No. XX. *L'heureux rétablissement.*

- 1 Tour. 1ste Par gjør 4 Balancer og kaster af.
- 2 — 1ste Par chass. paa hinandens Plads, vende sig og gaae mod hinanden.

No. XIX. *Le Retour agréable.*

- 1 Fig. Les 2 Mess. font 4 balances, en se tenant la main droite en l'air, les 2 Ds. en font de même, en suite 1r. Mr. & D. chassent l'un devant l'autre, en changeant de place.
- 2 — Le 1r. Mr. refait 4 balances avec la 2me D., & sa D. avec le 2me Mr., & 1r. Mr. & D. rechassent à leur place.
- 3 — Les 2prem. paires vont en avant & en arrière, & la 1re. paire tombe.
- 4 — Le 1r. Mr. descend au milieu en bas & tourne autour de la 3me D., & sa D. monte & tourne autour du 2me Mr.
- 5 — 1r. Mr. dos à dos avec la 2me D. & sa D. avec le 3me Mr., & 1 tour l'Allemande.
- 6 — 1r. Mr. & D. dos à dos ensemble, & $\frac{1}{2}$ tour l'Allemande, ils restent la 2me paire.

No. XX. *L'heureux rétablissement.*

- 1 Fig. Le, 1r. Mr. & D. 4 balances & tombent une paire.
- 2 — 1r. Mr. & D. traversent en changeant de place, & ils se retournent vis à vis l'un de l'autre en avançant.

- 3 Tour. 1ste Mr. giver høire Haand til 2den D. og rundt, D. imidlertid det samme med 3 M., 1ste Par giver venstre Haand og rundt.
- 4 — 1ste Par gjør Moulinet med 3de Par.
- 5 — Til Toppen og kaster forkeert af.
- 6 — Rieden med 2det Par.

No. XXI. *Le favori de Minerve.*

- 1 Tour. 1ste Par giver høire Haand, gaaer rundt og kaster af.
- 2 — Moulinet med 3die Par.
- 3 — Dos à dos og Allemande.
- 4 — Rieden med 2det Par.

No. XXII. *Les soirées à la mode.*

- 1 Tour. 1ste Par kaster af, Mr. giver Haanden til 3 M. og rundt, D. det samme med 3 D.
- 2 — 1 M. tager Ds. venstre Haand, gjør 4 Balancer i det M. gaaer under Armen og derpaa Allemande.

- 3 Fig. 1r. Mr. 1 tour la main droite à la 2me D., sa D. au 3me Mr., & ensuite 1r. Mr. & D. 1 tour la main gauche.
- 4 — 1r. Mr. & D. Moulinet 1 tour avec la 3me paire.
- 5 — 1r. Mr. & D. montent en haut au milieu, se croisent & tombent 1 paire.
- 6 — La chaîne en haut avec la 2me paire.

No. XXI. *Le favori de Minerve.*

- 1 Fig. Le 1r. Mr. & D. se donnent 1 tour la main droite & tombent une paire.
- 2 — 1r. Mr. & D. 1 tour le moulinet avec la 3me paire.
- 3 — 1r. Mr. & D. dos à dos & 1 tour l'Allemande.
- 4 — La chaîne en haut avec la 2me paire.

No. XXII. *Les soirées à la mode.*

- 1 Fig. Le 1r. Mr. & D. tombent 1 paire, & le Mr. 1 tour la main au 3me Mr., sa Dame à la 3me D.
- 2 — 1r. Mr tenant la main gauche de sa D. ils font 4 balances, le Mr. passe sous le bras & ils font 1 tour l'Allemande.

- 3 — 1ste Par gjør $\frac{1}{2}$ 8te Talt op ad og $\frac{1}{2}$ rundt, saa de blive øverst.
 4 — 1ste Par dos à dos og kaster af.

No. XXIII. *Le Tableau parlant.*

- 1 Tour. 1ste Par kaster af, tager 2det og 3 Par ved Haanden; De gaae alle 6 mod hinanden og tilbage.
 2 — Samme Tour med 3die og 4de Par.
 3 — 1ste Par gjør $\frac{1}{2}$ 8te Tal op ad og gaaer $\frac{1}{2}$ rundt; bliver 2det Par.
 4 — 1ste Par rundt à 6 med 2det og 3 Par.
 5 — Mrs. og Dne. gaae over paa hinandens Plads, give derpaa Haanden hver Mr. til sin D. og $\frac{1}{2}$ rundt.
 6 — Kieden med 2det Par.

- 3 Fig. 1r. Mr. & D. $\frac{1}{2}$ huit en remontant, & $\frac{1}{2}$ tour la main, ils sont en haut à leur 1re. place.
- 4 — 1r. Mr. & D. dos à dos, & tombent 1 paire.

No. XXIII. *Le Tableau parlant.*

- 1 Fig. Le 1 Mr. & D. tombent une paire, & ils prennent la 2me & 3me paire, ils vont tous 6 en avant & en arrière.
- 2 — 1r. Mr. & D. tombent encore 1 paire & vont en avant & en arrière avec la 3me & 4me.
- 3 — 1r. Mr. & D. $\frac{1}{2}$ huit en remontant, & $\frac{1}{2}$ tour la main, ils sont la 2me paire.
- 4 — 1r. Mr. & D. un tour le rond à 6, & en arrière.
- 5 — Ils traversent avec leurs Ds. & $\frac{1}{2}$ tour la main, pour revenir à leur place.
- 6 — La chaîne en haut avec la 2me paire.

No. XXIV. *Les derniers soupirs de Voltaire.*

- 1 Tour. 1ste Par giver Hænderne over Kors, gaer ud ad ved Dnes. Side, og rundt.
- 2 — Tilbage til Mrs. Side og rundt til den anden Side uden at slippe hinanden.
- 3 — 1 M. tager Dns venstre Haand med sin høire og lader hende gaae rundt om sig, i det han gaer under hendes Arm, gjør derpaa, uden at slippe, Allemande.
- 4 — 1ste Par chass. ned bag 2det, 1 M. giver Haanden til 3 M. og rundt, D. det samme med 3 D.

No. XXV. *Soyez la bien revenue.*

- 1 M. og D. balancere med 2det Par, holdende Hænderne i Beiret en moulinet, 1ste Par faster af.
- 2 — 1ste Par balancerer en moulinet med 3 Par, 1 M. og D. dreie sig paa deres Plads og blive 2det Par.

No. XXIV. *Les derniers soupirs de Voltaire.*

- 1 Fig. Le 1^r. Mr. & D. se tiennent les 2 mains croisées, le Mr. fait reculer sa D., & ils tournent 1 tour, sans se quitter les mains.
- 2 — Le Mr. recule à son tour en tenant toujours sa D., & ils tournent 1 tour de l'autre côté, sans se quitter les mains.
- 3 — 1^r. Mr. prend de sa main droite la main gauche de sa D., il la fait tourner 1 tour autour de lui, en passant lui même dessous le bras, & sans quitter ils font 1 tour l'Allemande.
- 4 — 1^r. Mr & D tombent 1 paire en chassant, le Mr. donne 1 tour la main au 3^{me} Mr., sa D. à la 3^{me} Dame.

No. XXV. *Soyez la bien revenue.*

- 1 Fig. Le 1^r. Mr. & D. balancent avec la 2^{me} paire, & se tenant tous 4 la main en l'air en moulinet, le 1^r. Mr. & D. tombent une paire.
- 2 — 1^r. Mr. & D. balancent en moulinet avec la 3^{me} paire, & 1^r. Mr. & D. se tournent & restent la 2^{me} paire.

- 3 Tour. 1ste Par gaaer til Toppen (D. med Haanden paa Mrs. Skulder), gaaer ned tilbage igien i midten og dreier sig paa deres Plads.
- 4 — Kieden med 2det Par.

No. XXVI. *Le Bien.*

- 1 Tour. 1ste Par chass. ned bag andet, giver begge Hænder og rundt.
- 2 — 1 M. tager 2den og 3 D., og 1 D. begge Mrs., gjør Linie udad, og kommer tilbage mod hinanden.
- 3 — 1 M. giver høire Haand til 2den D. og rundt og venstre Haand til 3 D. og rundt, 1ste D. imidlertid det samme med 3die og 2den M.
- 4 — 1ste Par til Toppen og kaster forkeert af.

No. XXVII. *La douce Esperance.*

- 1 Tour. 1 M. og D. gjøre Moulinet à 3 med 2 D., 1 M. og D. give Haanden og $\frac{1}{2}$ rundt.
- 2 — 1 Par samme Tour med 3de M.

- 3 Fig. 1^r. Mr. & D. montent au milieu, la D. tenant la main sur l'épaule de son Mr., ils redescendent tout de suite au milieu, ils se quittent en se tournant, & restent la 2^{me} paire.
- 4 — la Chaine en haut avec la 2^{me} paire.

No. XXVI. *Hé Bien.*

- 1 Fig. Le 1^r Mr. & D. tombent une paire en chassant, & ils se donnent 1 tour les 2 mains.
- 2 — 1^r. Mr. prend les 2 autres Ds. & sa D. les 2 Mrs., ils vont faire face en dehors, & ils reviennent l'un vis à vis de l'autre.
- 3 — 1^r. Mr. 1 tour la main à la 2^{me} D. & un tour la main gauche avec la 3^{me}; Sa D. de même avec le 3^{me} & 2^{me} Mr.
- 4 — 1^r. Mr. & D. montent au milieu, se croisent & tombent 1 paire.

No. XXVII. *La douce Esperance.*

- 1 Fig. Le 1^r. Mr. & D. font le Moulinet à 3 avec la 2^{me} D.; & Mr. & D. quittent le Moulinet & se donnent $\frac{1}{2}$ tour la main.
- 2 — 1^r. Mr. & D. font de même le Moulinet avec le 3^{me} Mr.

- 3 Tour. 1ste Par til Toppen, D. holdende Haanden paa Mrs. Skulder og den 2den foran, de kaster af.
 4 — Rundt med 3die Par.

No. XXVIII. *Les gracieuses assurances.*

1. Tour. 1ste Par gjør 2 Bal. dreier sig paa deres Plads og gjør Allemande.
 2 — 1ste M. balancerer med 2 D. og 1 D. med 2 M., og gjør Allemande.
 3 — 1ste M. bliver hos 2 D., hun legger sin Haand paa hans Skulder og holder den anden for an, de chass. ud ad, gjøre 2 Bal.; forandre derpaa Hændernes Stilling og chass. tilbage igien. 1ste D. gjør det samme med 2den M.
 4 — 1ste Par holdende høire Haand i Veiret gaaer $\frac{1}{2}$ rundt, gjør 2 Bal. og kaster af.

No. XXIX. *L'âge d'or.*

- 1 Tour. 1ste D. kaster af om 2det Par, 1 Mr. følger hende, derpaa gaaer 1 M. og D. $\frac{1}{2}$ rundt med høire Haand.
 2 — 1ste D. kaster endnu 1 Par af, og 1 Mr. følger hende, igien $\frac{1}{2}$ rundt, saa at de ere 3die Par.

- 3 Fig. 1 M. & D. montent au milieu, la D. tenant une main sur l'épaule & l'autre en avant, ils tombent une paire.
- 4 — Le Rond avec la 3^{me} paire.

No. XXVIII. *Les gracieuses assurances.*

- 1 Fig. Le 1^{er} Mr. & D. font 2 Balances, ils se tournent à leur place & font 1 tour l'Allemande.
- 2 — 1^{er} M. balance avec la 2^{me} D. & sa D. avec le 2^{me} Mr., & 1 tour l'Allemande.
- 3 — Le 1^{er} M. reste avec la 2^{me} D., elle lui passe la main sur l'épaule & tient l'autre en avant, ils chassent en dehors, font 2 Balances, & rechassent en changeant la main sur l'épaule, la 1^{re} D. fait de même avec le 2^{me} Mr.
- 4 — 1^{er} M. & D. se tiennent la main droite en l'air, ils tournent $\frac{1}{2}$ tour, font 2 Balances & tombent 1 paire.

No. XXIX. *L'âge d'or.*

- 1 Fig. La 1^{re} D. tombe une paire, son M. la fuit, & ensuite 1^{er} Mr. & D. $\frac{1}{2}$ tour la main droite.
- 2 — La 1^{re} D. retombe encore une paire, le M. la fuit, & $\frac{1}{2}$ tour la main, ils font la 3^{me} paire.

- 3 — 1ste Par gaaer op uden om 3die Par og til Toppen inden om 2det Par og kaster af.
 4 — Moulinet med 3die Par.

No. XXX. *Les vrais souhaits.*

- 1 Tour. 1ste Par rundt med høire Haand og kaster af.
 2 — 1ste M. balancerer med 3 D. og rundt med høire Haand, 1 D. imidlertid det samme med 2 M.
 3 — 1ste M. gaaer op i Midten og kaster af om 2 M.; hans D. gaaer ned igiennem 3die Par, og kaster op om 3 D.
 4 — Rieden med 2det Par.

No. XXXI. *Les soirées d'hiver.*

- 1 Tour. 1 M. bal. med 2 D., giver Haanden til 2 M. og rundt, 2 D. gaaer imidlertid rundt med 1 D.
 2 — 1 D. bal. med 2 M. giver venstre Haand til 2 D. og rundt; 2 M. giver imidlertid venstre Haand til 1 M. og rundt.
 3 — Rundt à 4.

- 3 Fig. La 1^{re} D. remonte derrière la 3^{me} D. & son M. derrière le 3^{me} M., & 1^{er} Mr. & D. montent au milieu jusque en haut & tombent 1 paire.
- 4 — 1^{er} Mr. & D. le Moulinet avec la 3^{me} paire.

No. XXX. *Les vrais souhaits.*

- 1 Fig. Le 1^{er} Mr. & D. 1 tour la main droite & tombent 1 paire.
- 2 — 1^{er} Mr. balance avec la 3^{me} D., & 1 tour la main droite; sa D. balance en même tems avec le 2^{me} Mr., & 1 tour la main.
- 3 — 1^{er} Mr. monte au milieu jusqu' en haut, tout autour du 2^{me} Mr. & tombe 1 paire. Sa D. descend au milieu & remonte autour de la 3^{me} Dame.
- 4 — La Chainé avec la 2^{me} paire.

No. XXXI. *Les soirées d'hiver.*

- 1 Fig. Le 1^{er} M. balance avec la 2^e D., & le 1^{er} Mr. 1 tour la main avec le 2^e Mr., la 2^e D. 1 tour avec la 1^e D.
- 2 — La 1^e D. balance avec le 2^e M., & 1 tour la main gauche à la 2^e D., le 2^e M. 1 tour la main gauche au 1^{er} M.
- 3 — 1 tour le Rond à 4.

- 4 — 1ste Par kaster af, giver høire Haand og $\frac{1}{2}$ rundt.
 5 og 6. 1ste Par gjør Wals ned uden om 3 D., gaaer derpaa til Toppen og gjør Wals ned om 2 M., og bliver 2det Par.

No. XXXII. *La seulette.*

- 1 Tour. 1 M. og D. rundt med høire Haand og kaster af.
 2 — 1 M. og D. rundt med venstre Haand og kaster op igien paa deres første Plads.
 3 — 1 M. og D. $\frac{1}{2}$ 8te Fall og $\frac{1}{2}$ rundt.
 4 — Moulinet med 3die Par.

No. XXXIII. *Le tacet.*

- 1 Tour. De 2 første Mrs. giver Haanden til deres Dr. og changerer Plads med dem; de 2 Mrs. giver begge Hænder til hverandre og rundt, begge Dne. ligesaa.
 2 — De gjøre samme Tour igien, for at komme tilbage paa deres Plads.
 3 — $\frac{1}{2}$ Kiede, og derpaa $\frac{1}{2}$ rundt hver med sin D.
 4 — 1ste Par gaaer ned i Midten og kaster forkeert op om 3die Par, Mr. er paa Ds. Plads.

- 4 — 1er M. & D. tombent une paire & $\frac{1}{2}$ tour la main droite.
 5 & 6. 1er M & D font le Bal. autour de la 3e D. en dehors & rentrent en dedans, ensuite ils montent au milieu & font le Bal. autour du 2e Mr., & restent la 2e paire.

No. XXXII. *Le seulette.*

- 1 Fig. Le 1er M. & D. 1 tour la main droite & tombent une paire.
 2 — 1 M. & D. 1 tour la main gauche & remontent une paire.
 3 — 1er M & D. $\frac{1}{2}$ huit & $\frac{1}{2}$ tour la main.
 4 — Le Moulinet 1 tour avec la 3e paire.

No. XXXIII. *Le tacet.*

- 1 Fig. Les 2 premiers Mrs. donnent la main à leurs Ds., changent de place avec elles, & les 2 Mrs. 1 tour les 2 mains; les 2 Ds. de même.
 2 — Ils refont la même fig. pour revenir à leur place.
 3 — La Chainé $\frac{1}{2}$ tour & $\frac{1}{2}$ tour la main à la D.
 4 — 1 M. & D. descendent au milieu, se croisent & remontent autour de la 3e paire, le M. est du côté d.s Ds.

- 5 — 1 M. Moulinet med begge Dr., og hans D. med begge Mrs.
 6 — De gaaer alle 6 mod hinanden og tilbage, 1 M. og D. gaaer $\frac{1}{2}$ rundt og er 2det Par.

No. XXXIV. *L'orange douce.*

- 1 Tour. 1 M. og D. chass. forbi hinanden, holdende høire Haand i Veiret, gjøre 2 Balancer, M. giver venstre Haand til 2den D. og rundt, D. det samme med 2 Mr.
 2 — De chass. tilbage igien, holdende venstre Haand i Veiret, gjøre 2 Balancer, 1 M. giver høire Haand til 2 M. og rundt, D. det samme med 2 D.
 3 — 1ste Par holdende Hænderne bag Ryggen en Allemande gaaer ned i midten, M. lader D. gaae rundt foran sig uden at slippe med Hænderne.
 4 — 1 M. giver høire Haand til 3 M. og rundt, 1 D. det samme med 2 D., der paa giver 1ste Par venstre Haand og rundt.

- 5 — 1 M. 1 tour le Moulinet avec les 2 Ds., & sa D. avec les 2 Mrs.
 6 — Ils vont tous les 6 en avant & en arrière & 1er M. & D. $\frac{1}{2}$ tour la main; ils font la 2e paire.

No. XXXIV. *L'orange douce.*

- 1 Fig. Le 1 M. & D. chassent l'un devant l'autre, ils se tiennent la main droite en l'air, font 2 Balances, & le M. 1 tour la main gauche à la 2e D.; sa D. au 2. M.
 2 — Ils rechassent l'un devant l'autre en se tenant la main gauche en l'air, ils font 2 Balances, & le M. 1 tour la main droite au 2 M, sa D. à la 2e D.
 3 — 1 M. & D. se tenant les mains derrière le dos en Allemande descendent au milieu, & le M. fait tourner sa D. 1 tour devant lui sans quitter les mains.
 4 — 1 M. 1 tour la main droite au 3 M., sa D. à la 2e D., & en suite 1 M. & D. 1 tour la main gauche.

No. XXXV. *Les Pêcheurs.*

- 1 Tour. 1 M. og 2 D. gjøre dos à dos og give i det samme begge Hænderne til hinanden, de gaae i denne Stilling med Ryggen mod hinanden $\frac{1}{2}$ rundt, derpaa slippe de hinanden og dreje sig paa deres Plads.
- 2 — 1 M. gjør samme Tour med sin egen D., og 2 D. med 2 M.
- 3 — Hver M. tager sin D. med begge Hænderne paa Ryggen en Allemande, det 1ste Par gaaer op, det andet ned, og uden at slippe Hænderne drejer de sig om (ved at vende sig fra hinanden) og gaae alle 4 lige mod hinanden.
- 4 — Hver M. uden at slippe sin D. lader hende gaae rundt for ved sig; det 1ste Par kaster af, det andet gaaer op og bliver øverst.

No. XXXVI. *L'Oldenbourgoise.*

- 1 Tour 1 M. og D. give hvore Haand, gaae rundt og kaste af.
- 2 — 1 M. og D. Moulinet med 3die Par.
- 3 — 1 M. og D. gjøre 2 Bal., D. gaaer ned i Midten og kaster op om 3die D., M. gaaer op og kaster af om 2den M.
- 4 — De 3 Mefrs. og de 3 Dnr gaae imod hinanden, gjøre 2 Balancer og dreie sig rundt paa deres Plads.

No. XXXV. *Les Pêcheurs.*

- 1 Fig. Le 1er M. & la 2me D. vont en avant, ils se mettent dos à dos, se tiennent les 2 mains le dos tourné, ils font $\frac{1}{2}$ tour dans cette position, ils se quittent en se tournant & reviennent à leur 1e place.
- 2 — 1er M. fait la même figure avec sa D., & la 2me D. la fait avec le 2d. M.
- 3 — Chaque M. prend sa D. les 2 mains derrière le dos en Allemande, la 1re paire monte, la 2me descend, & sans quitter les mains ils se retournent & viennent tous 4 l'un vis à vis de l'autre
- 4 — Chaque Mr. sans quitter sa D. la fait tourner 1 tour devant lui, la 1e paire tombe, la 2me monte.

No. XXXVI. *L'Oldenbourgoise.*

- 1 Fig. Le 1er M. & D. 1 tour la main droite & tombent une paire.
- 2 — 1er M. & D. 1 tour le Moulinet avec la 3e paire.
- 3 — 1er M. & D. font 2 Bal.; la D. descend au milieu & tourne autour de la 3e D.; le M. monte & tourne autour du 2d. M., ils font la 2me paire.
- 4 — 3 Mfirs. & 3 Dms vont en avant, font 2 Balances, & ils se tournent tous 6 pour venir à leur place.

No.

No. XXXVII. *La Violette.*

- 1 Tour 1 M. gaaer frem og balancerer med sin D. holdende hendes høire Haand i Veiret; slipper hende og giver Haanden til 2den D. og rundt.
- 2 — 1 D. balancerer derpaa ligeledes med sin M., og giver venstre Haand til 2den M. og rundt.
- 3 — 1ste Par giver høire Haand og rundt, derpaa giver 1 M. venstre Haand til 2den M. og rundt og 1 D. det samme med 2 D.
- 4 — De gaae alle 4 mod hinanden og første Par Kaster af.

No. XXXVIII. *Je ne le fais pas.*

- 1 Tour 1ste Par tager 2det Par, de gjøre Linie ned ad alle 4, 1ste M. og D. gaae forbi hinanden, 1ste M. giver begge Hænder til 2den D. og rundt, hans D. giver det samme med 2den M.
- 2 — De gjøre alle 4 Linie op ad, 1ste Par gaaer forbi hverandre, og begge Mrs. giver begge Hænder og rundt, begge Damerne ligeledes.
- 3 — 1ste M. tager sin Dames høire Haand, gaaer under Armen og uden at slippe gjøre de Allemande.
- 4 — 1ste M. er paa Damernes og hans D. paa Mrs. Side, de chass. ned bag 2det Par og M. giver høire Haand til 3 M. og rundt; hans D. giver imidlertid venstre Haand til 3die D. og rundt.

No. XXXVII. *La Violette.*

- 1 Fig. Le 1 M. va en avant, il balance avec sa D. en lui tenant la main droite en l'air, & il la quitte pour donner 1 Tour la main à la 2me D.
- 2 — La 1e D. fait après cela la même Fig. avec son M. & elle donne 1 Tour la main gauche au 2me M.
- 3 — 1 M. & D. 1 Tour la main droite & le M. 1 Tour la main gauche au 2me M., sa D. à la 2me D.
- 4 — Ils vont tous 4 en avant & la 1e paire tombe & reste la 2me.

No. XXXVIII. *Je ne le fais pas.*

- 1 Fig. Le 1 M. & D. prennent la 2me paire, ils vont faire face en bas tous 4; 1 M. & D. se croisent; le M. donne 1 tour les 2 mains à la 2me D., & sa D. au 2me M.
- 2 — Ils remontent tous 4 faire face en haut, la 1e paire croise, & les 2 Mrs. 1 tour les 2 mains, les 2 Ds. de même.
- 3 — 1 M. prend la main droite de sa D., il passe sous le bras & sans quitter ils font 1 Tour l'Allemande.
- 4 — 1 M. étant du côté des Ds. & sa D. des Mrs. ils tombent une paire en chassant, le M. va donner 1 Tour la main droite au 3 M. & sa D. 1 Tour la main gauche à la 3e D.

No. XXXIX. *La Julienne* (Contra-Dans).

Man stiller sig i Firkant og gaaer rundt som sædvanligt.

- 1 Tour Alle 4 Mrs. chassere indad, holdende den venstre Skulder mod hinanden, alle 4 Damer chassere udad, hver M. gjør derpaa Allemande med sin D.
- 2 — Samme Tour igien, dog at Danterne chassere indad og Mrs. udad, og igien Allemande.
- 3 — De 2 første Mrs., som staae lige for hinanden, tage deres D. med een Haand bag Ryggen og den anden i Beiret, de gaae i denne Stilling forbi hinanden omtrent i en $\frac{1}{2}$ Cirkel, saa at begge Par changere Plads med hinanden.
- 4 — De to andre Par gjøre derpaa samme Tour.
- 5 — De to første Mrs. chassere hver med sin D., derpaa give de høire Haand til den D., som er lige over for dem, changere Plads med hende og slippe for at komme tilbage paa deres første Plads.
- 6 — De 2de andre Par gjøre derpaa det samme.

No. XXXIX. *La Julienne (Françoise).*

On est placé en Quadrille & l'on fait le grand Rond comme à l'ordinaire.

- 1 Fig. Les 4 Mrs. chassent en dedans présentant l'épaule gauche, les 4 Ds. chassent en dehors, chaque M. 1 tour l'Allemande à sa D.
- 2 — Les 4 Ds. chassent à leur tour en dedans & les Mrs. en dehors & 1 tour l'Allemande chacun à sa D.
- 3 — Les 2 prs. Mrs. prennent leur D. une main derrière le dos & l'autre en l'air, ils font de cette façon $\frac{1}{2}$ tour de Queue de chat, & changent de place.
- 4 — Les 2 autres paires répètent la 3e Fig.
- 5 — Les 2 prem. paires chassent chacun avec sa D., ensuite ils donnent la main droite à la D., qui est vis à vis d'eux, changent de place & se quittent pour revenir à leur place.
- 6 — Les 2 autres paires font après cela comme la 5e Fig. Balancé & la main à l'ordinaire.

No. XXXX. *Les heureux Epoux* (Contra-Dans).

Man stiller sig i Firkant, balancere og rundt som sædvanlig.

- 1 Tour Alle 4 Mrs. gaae hen og balancere med den D., som er paa deres høire Haand og giøre Wals med hende.
- 2 — Samme Tour igien med den D., som er lige over for deres egen D.; saa at alle 4 Mrs. ere lige over for deres første Plads.
- 3 — Alle 4 Dr. balancere med den M., som er paa deres venstre Haand, og gaae derpaa strax hen og giver begge Hænder til deres egen M. og rundt.
- 4 — Enhver D. legger sin venstre Haand paa Skulderen af sin M., og de holde den anden foran, de gaae saaledes alle 8 i en halv Cirkel for at komme tilbage paa deres Plads.

No. XL. *Les heureux Epoux (Françoise.)*

Tous 8 étant placés en Quadrille comme à l'ordinaire font le Balancé, se tournent & le Rond à l'ordinaire.

- 1 Fig. Les 4 Mrs. vont balancer à la D., qui est sur leur droite, & ils font avec elle 1 tour de Wals.
- 2 — Les 4 Mrs. continuent d'aller sur leur droite à l'autre D., ils balancent & 1 tour de Wals, les Mrs. se trouvent à la place vis à vis de la leur.
- 3 — Les 4 Ds. vont sur leur gauche, balancent au Mr. & elles vont tout de suite donner 1 Tour les 2 mains à leur propre M.
- 4 — Chaque D. pose la main gauche sur l'épaule de son M., & ils tiennent l'autre en avant, ils font de cette façon tous 8 demi-tour de promenade pour revenir à leur place.

No. XLI. *Les feux de joie* (Contra-Dans).

Man stiller sig i 2de Linier saaledes: $\begin{smallmatrix} 4 \\ \dots \\ 1 \end{smallmatrix}$ $\begin{smallmatrix} 3 \\ \dots \\ 2 \end{smallmatrix}$; balancerer og rundt, som sædvanlig.

- 1 Tour 1te Par changerer Plads med 3die, og hver M. lader sin D. gaae under Armen.
- 2 — 2det og 4de Par gjøre derpaa det samme.
- 3 — 3die M. kaster af, de øvrige i samme Linie følge efter, imidlertid kaster ligesledes 2den D. af og de øvrige i samme Linie følge hende efter; saa at enhver kommer lige over for sin første Plads.
- 4 — De gaae imod hinanden; hver M. holder sin Dames høire Haand i Beiret, balancerer og gaaer $\frac{1}{2}$ rundt, hvert Par for sig, saa at hver M. kommer paa venstre Haand af sin D.

No. XLI. *Les feux de joie (Françoise).*

On est placé sur 2 lignes, comme on voit $\begin{array}{c} 4 \\ \dots \\ 1 \end{array} \quad \begin{array}{c} 3 \\ \dots \\ 2 \end{array}$, l'on fait le Balancé & le Rond, comme à l'ordinaire.

- 1 Fig. La 1re paire No. 1 change de place avec No. 3, & chaque M. fait tourner sa D. sous le bras.
- 2 — No. 2 et 4 changent après cela de place, & chaque M. fait tourner sa D.
- 3 — Etant encore sur 2 Lignes $\begin{array}{c} 2 \\ \dots \\ 3 \end{array} \quad \begin{array}{c} 1 \\ \dots \\ 4 \end{array}$, No. 2 & 3 étant les premières paires, No. 2 même une file de son côté, & No. 3 de l'autre, comme on voit la fig.

$\begin{array}{c} 2 \\ \dots \\ 3 \end{array}$	\dots	\dots
\dots	\dots	\dots
- chacun revient vis à vis de la place, où il a commencé.
- 4 — Tous 8 vont en avant, chaque M. tient la main droite de sa D. en l'air, ils balancent & tournent $\frac{1}{2}$ Tour, & ils vont tous en arrière, chacun est à sa première place.

- 5 Tour De giøre Kiæden hver 2 og 2 Par med hinanden.
 6 — Enhver M. holder sin Dames venstre Haand i Beiret, de chassere over paa deres 1ste Plads, og Mrs. dreie sig under Armen.

No. XLII. *Oui da* (Contra-Dans.)



Man stiller sig i 2 Linier, og gaaer rundt, som sædvanlig $\begin{matrix} 4 \\ \vdots \\ 1 \end{matrix}$ $\begin{matrix} 3 \\ \vdots \\ 2 \end{matrix}$.

- 1 Tour Alle 4 Mrs. give høire Haand til deres D., og venstre Haand over Kors til hinanden, saa at de udgiøre en dobbelt Moulinet, de balancere i denne Stilling; derpaa slippe Mrs. hinanden, men blive ved at holde Damerne ved Haanden, gaae derpaa $\frac{1}{2}$ rundt hver med sin D., saa at Damerne komme indersid og give Hænderne over Kors ligesom Mrs. tilforn, da de i denne Stilling atter balancere.
- 2 — Derpaa slippe Damerne deres Mrs, men blive ved at holde hinanden ved Hænderne og gaae $\frac{1}{2}$ Moulinet, imidlertid gaae Mrs., uden at give Hænder, $\frac{1}{2}$ rundt uden om Damerne, saa at hver M. møder sin D., giver hende begge Hænder

- 5 Fig. On fait la Chaine angloise de 2 en 2 paires.
 6 — Chaque M. prend la main gauche de sa D., qu'il tient en l'air, ils chassent à leur
 1re place, & les Mrs. tournent sous le bras. Balanc. & la main aux Ds.

No. XLII. *Oui dà (Françoise).*

On est placé sur 2 lignes, & l'on fait le grand Rond à l'ordinaire: $\begin{matrix} 4 & 3 \\ \vdots & \vdots \\ 1 & 2 \end{matrix}$

- 1 Fig. Les 4 Mrs. donnent la main droite à leur D., & ils se donnent tous 4 la main
 gauche en Moulinet au milieu, ce qui fait la Fig. du Moulinet à 8 comme ,
 ils font la Balance dans cette position, & ensuite les Mrs. se quittent, mais ils
 ne quittent pas leurs D., qu'ils font entrer en dedans, & elles sont dans la même
 position, où étoient avant les Mrs., & ils balancent
 2 — Les 4 Ds. étant au milieu & se tenant en Moulinet de la main gauche, elles quit-
 tent leurs Mrs., & font $\frac{1}{2}$ tour de Moulinet , les Mrs. font pendant ce

Hænder og gaaer rundt, de ere da atter i 2 Linier, men saaledes, at 1ste Par er paa 3die Pares Plads, og 2det paa 4des. $\begin{matrix} 2 & 1 \\ 3 & 4 \end{matrix}$

- 3 Tour. Hver M. holder sin Dames høire Haand i Beiret, og saaledes changerer 1ste Par Plads med 2det, og 3die med 4de, enhver M. gaaer rundt med sin D. med Haanden i Beiret.
- 4 — De gaae 2 og 2 Par $\frac{1}{2}$ rundt à quatre uden at give Hænder, saa at hver kommer paa sin Plads, hver M. giver begge Hænder til sin D. og rundt.

No. XLIII. *La Paisanne parvenue*. (Contra = Dans).

Man stiller sig i Firkant, som sædvanlig og gaaer rundt.

- 1 Tour. 1ste og 2det Par gaae mod hinanden, balancere og gjøre Moulinet.
- 2 — 3die og 4de Par gjøre derpaa det samme.

tems un Rond autour des Ds. sans se donner les mains, & chaque M. va joindre sa D. & fait avec elle 1 Tour les 2 mains, ils se retrouvent alors sur 2 Lignes, mais à la place opposée, ainsi que No. 1 est le 3, No. 2 le 4e, comme la Fig.

- 3 Fig. Chaque M. tient la main droite de sa D. en l'air, ils reculent (No. 1 vient à la place de No. 2, & No. 3 à la place de No. 4) sans quitter la main, chaque M. fait 1 Tour la main en l'air avec sa D.
- 4 — Ils font de 2 en 2 paires $\frac{1}{2}$ tour le Rond sans mains pour revenir à leur 1e place, & chaque M. 1 Tour les 2 mains à sa D., & ils se retrouvent à leur 1e place.

No. XLIII. *La Paisanne parvenue (Françoise.)*

On est placé en Quadrille comme à l'ordinaire & l'on fait le grand Rond.

- 1 Fig. No. 1 & 2 vont en avant, ils balancent & font 1 tour de Moulinet, & reviennent à leur place.
- 2 — No. 3 & 4 font après cela la même fig.

- 3 Tour. 1ste og 2 M. chassere ud ad og Damerne ind ad, hver M. giver venstre Haand til sin D., gaaer rundt og under Armen.
- 4 — 3die og 4de Par gjøre derpaa det samme.
- 5 — Alle 4 Mrs. chassere bag ved deres Damer og kikke til dem fra begge Sider, og derpaa dreie saavel Mrs. som Damerne sig rundt paa deres Plads.
- 6 — Alle 4 Damerne gjøre det samme ved Mrs.

No. XLIV. *La Brunswickoise* (Contra-Dans).

Man stiller sig i Firkant og gaaer rundt, som sædvanlig.

- 1 Tour. De 2 første Mrs., som staae lige over for hinanden, tage deres Damer ved begge Hænderne og chassere ind i Midten mod hinanden, derpaa slippe de hinanden og dreie sig paa deres første Plads.
- 2 — De 2de andre Par gjøre derpaa det samme.

- 3 Fig. No. 1 & 2. les 2 Mrs. chassent en dehors, & les 2 Ds. en dedans, & chaque M. 1 Tour la main gauche à sa D., ils passent sous le bras & reviennent à leur place.
- 4 — No. 3 & 4 font après cela la même Figure.
- 5 — Les 4 Mrs chassent chacun derrière sa D., ils les regardent d'un côté & de l'autre, & ils se tournent en revenant à leur place, les Ds. se tournent en même tems que les Mrs
- 6 — Les Ds. chassent après cela derrière leurs Mrs., elles les regardent d'un côté & de l'autre, & elles se tournent pour revenir à leur place, les Mrs se tournent en même tems.

No. XLIV. *La Brunsvickoise (Françoise).*

On est placé en Quadrille & l'on fait le Rond à l'ordinaire. 1: 3

- 1 Fig. Après le Rond les 2 prem. paires No. 1 & 3, les 2 Mrs. tenant leurs D. par les 2 mains, chassent au milieu l'un à côté de l'autre & ils quittent les mains, puis ils se tournent en revenant à leur 1re place.
- 2 — No. 2 & 4 font après cela la même Figure.

D. 5

3 Fig.

- 3 Tour. Alle Damerne gaae tilbage, Mrs. følge efter dem, og slaae i Damernes høire og venstre Haand, 2 gange i hver Haand; derpaa vende Mrs. sig til høire Side, give begge Hænder til den anden D., som er paa Hjørnet, og gaae rundt.
- 4 — Alle 4 Damer gaae atter tilbage, Mrs. følge efter og slaae atter i deres Hænder, derpaa vende Mrs. sig til deres egen D., give begge Hænder og gaae rundt.

No. XLV. *La Bonté Royale* (Contra = Dans).

Man stiller sig i 2 Linier og gaaer rundt som sædvanlig. $\begin{matrix} 2 & 3 \\ 1 & 4 \end{matrix}$

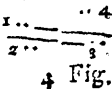
- 1 Tour. Alle 4 Mrs. balancere for deres Damer, de vende sig derpaa og gaae over til Damen, som er lige over for, og giøre Allemande med hende.
- 2 — Alle 4 Damer balancere derefter for M., som staaer ved siden af dem, og giøre derpaa Allemande med deres egen M., som er lige over for dem, saa at de alle har forandret Plads.
- 3 — De 2de Mrs., som staae skraas for hinanden, nemlig 1 og 3 M., holdende deres D. ved høire Haand og den anden Haand i Siden, chassere over paa hinandens Plads, derpaa give begge Mrs. høire Haand hver til sin D. og gaae rundt.

- 3 Fig. Les 4 Ds. reculent & les 4 Mrs. avancent en tapant dans la main de leur D. de la droite & de la gauche, 2 fois de chaque main, & chaque M. va donner les 2 mains à droite à la D. du coin.
- 4 — Les 4 Ds. reculent encore & les Mrs. leur tapent dans les mains, comme ils ont fait avant, & ils se retournent pour donner chacun 1 Tour les 2 mains à sa D.

No. XLV. *La Bonté Royale (Françoise).*

On est placé sur 2 lignes $\begin{array}{c} 2 \\ \vdots \\ 1 \end{array}$ $\begin{array}{c} 3 \\ \vdots \\ 4 \end{array}$ & l'on fait le grand Rond comme à l'ordinaire.

- 1 Fig. Les 4 Mrs. se tournent vis à vis de leurs D, ils balancent & ils se tournent pour aller donner 1 tour l'Allemande à la D. de vis à vis.
- 2 — Les 4 Ds. se tournent après cela devant les Mrs & après avoir balancé e'les vont donner l'Allemande 1 tour à leur propre M., ils ont tous changé de place.
- 3 — La 1e paire du coin No. 1 & 3 tenant la main droite de leur D. & l'autre sur les côtés traversent & changent de place, ils donnent 1 Tour la main droite.



- 4 Tour. De 2 andre Par, som staae skraas for hinanden, gjøre det samme.
 5 — 1ste D. kaster af og de andre, som ere i samme Linie, følge efter; 2den Mrs. kaster ligeledes af og de andre i samme Linie følge efter, saa at de alle komme paa deres forste Plads.
 6 — De gaae alle mod hinanden, og dreie sig paa deres Plads.

No. XLVI. *Les divertissements de la nouvelle année* (Contra=Dans).

Man stiller sig i Firkant og gaaer rundt som sædvanlig.

- 1 Tour. De 2de Par, som staae lige over for hinanden, gaaer hver hen og gjør Linie med det Par, som staaer paa deres høire Haand, og gaaer igiennem samme, der paa slipper M. sin D. og gaaer om paa den Mrs's Plads, som var lige over for ham, men D. gaaer om paa sin egen Plads.
 2 — De 2 andre Par gjøre derpaa det samme (saa at alle 4 Mrs. staae lige over for deres 1ste Plads, men Damerne paa deres egen).

3 Tour.

- 4 Fig. No. 2 & 4 font après cela la même chose.
 5 — No. 1 & 2 menent après cela une file chacun de son côté, & ils reviennent à leur
 1^{re} place. $\begin{array}{c} \overline{3 \text{ --- } 2} \\ \overline{2 \text{ --- } 1} \end{array}$
 6 — Ils vont tous en avant & se tournent pour revenir à leur place.

No. XLVI. *Les Divertissemens de la nouvelle année (Françoise).*

On est placé en Quadrille $\begin{array}{c} 4 \\ 1 : \quad : 3 \\ 2 \end{array}$ & l'on fait le grand Rond à l'ordinaire.

- 1 Fig. Les 2 paires, qui sont vis à vis, c'est à dire No. 1 & 3, vont faire face sus leur droite, ils passent entre la paire, qui est sur les côtés, chaque M. quitte sa D.; le M. va se trouver à la place du M., qui étoit vis à vis, mais la D. revient à sa place.
 2 — Les 2 autres paires No. 2 & 4 font après cela la même Fig.; les 4 Mrs. se trouvent avoir changé de place, mais les Ds. sont à leur 1^{ere} place,

3 Fig.



- 3 Tour. Enhver M. gjør dos à dos og Allemande med D., som er ved Siden af ham.
- 4 — Hver M. tager D. ved begge Hænderne, de chassere saaledes alle ind ad mod hinanden, derpaa slippe de hinanden og dreie sig, saa at de komme tilbage paa den Plads, hvor de stode ved Begyndelsen af denne Tour.
- 5 — De 2 Mrs, som staae lige over for hinanden, gaae over hver mod sin egen D., balancere, give hvire Haand i Veiret og gaae rundt.
- 6 — De 2 andre Mrs. gjøre samme Tour.

No. XLVII. *Les avantages de la paix* (Contra=Dans).


Man stiller sig i 2 Linier og gaaer rundt som sædvanlig. $\begin{matrix} 2 & 4 \\ \vdots & \vdots \\ 1 & 3 \end{matrix}$

- 1 Tour. 1ste og 4de Par chassere ind ad mod hinanden, hver M. holdende sin Dames hvire Haand i Veiret, de slippe hinanden og dreie sig, saa at hver kommer tilbage paa sin Plads.
- 2 — 2det og 3die Par gjøre samme Tour.
- 3 — Alle 4 Dr. gaae imod hinanden og dreie sig, og komme tilbage paa deres Plads.
- 4 — Alle 4 Mrs. gjøre samme Tour.

5 Tour.

- 5 Fig. Les 4 Mrs. prennent la main droite de leur D. & se tiennent en double Moulinet, les Mrs. se tenant la main gauche , ils se tournent en dehors, & les Ds. restent en dedans tenant toujours le Moulinet.
- 6 — Chaque M. gardant la main de sa D. chasse avec elle à sa 1ere place  & ils tournent 1 Tour la main droite chacun à sa D.

No. XLVIII. *Le Prince Charles (Françoise).*

On est placé sur 2 lignes & l'on fait le grand Rond comme à l'ordinaire 

- 1 Fig. Les 4 Ds. vont en avant, elles font $\frac{1}{2}$ tour le Rond & elles vont donner 1 Tour les 2 mains aux Mrs. la 1e D. avec le 4e M., & la 2e avec le 3e.
- 2 — Les 4 Mrs. vont en avant, font $\frac{1}{2}$ tour le Rond, & les 2 mains 1 Tour à leurs propres D., la 1e paire est la 4e, & la 2e est la 3e.

E

Fig.

- 3 Tour. 1ste M. gaaer rundt i Form af en $\frac{1}{2}$ Cirkel og de andre, som ere i samme Linie følge efter; 2den M. gaaer imidlertid ligeledes rundt, og de andre i samme Linie følge efter; saa at 2det og 4de Par ere inderst og vende Ryggen til 1ste og 3die Par som er yderst, medens de passere forbi hinanden i det de gaae rundt; de komme saaledes alle paa deres første Plads.
- 4 — De gaae alle 8 frem ad og hver M. tager den Dames Hænder, som er lige for ham og holder den eene i Veiret og den anden ned ad, de skifte Hænder 2 Gange, og dreie sig dernæst alle 8 paa deres Plads.

No. XLIX. *Tout le monde l'aime* (Contra-Dans).

Man stiller sig i 2 Linier og gaaer rundt, som sædvanlig. $\begin{array}{c} 4 \\ \vdots \\ 1 \end{array}$ $\begin{array}{c} 3 \\ \vdots \\ 2 \end{array}$

- 1 Tour. Alle 4 Damer gaae mod hinanden i Midten, og gjøre 2 Bal., dernæst vende de sig om lige mod deres Mrs, der komme i det samme imod dem, givende dem høire Haand, som de holde i Veiret.

3 Fig. $\begin{array}{c} \text{3} \\ \text{---} \\ \text{4} \end{array}$ $\begin{array}{c} \text{I} \\ \text{---} \\ \text{2} \end{array}$ Etant placés comme cette Fig., No. 1 & 3 mène en cercle, & No. 2 & 4 de même $\left(\begin{array}{c} \text{3} \\ \text{---} \\ \text{4} \end{array} \begin{array}{c} \text{I} \\ \text{---} \\ \text{2} \end{array} \right)$

4 — Ils vont tous 8 en avant, & chaque M. prend les mains de la D., qui est vis à vis, ils changent de main du haut en bas 2 fois, & ils se tournent tous 8 pour revenir à leur place.

No. XLIX. *Tout le monde l'aime (Françoise).*

On est placé sur 2 lignes, comme on voit la Fig. $\begin{array}{c} \text{4} \\ \text{---} \\ \text{I} \end{array}$ $\begin{array}{c} \text{3} \\ \text{---} \\ \text{2} \end{array}$ & l'on fait le grand Rond comme à l'ordinaire.

1 Fig. Les 4 Ds. vont en avant au milieu de la danse & elles font 2 Balances, puis elles se retournent vis à vis de leurs Mrs., qui avancent à elles & leur donnent la main droite, qu'elles tiennent en l'air.

- 2 Tour. I denne Stilling gaae de alle 8 halv rundt og dernæst giver enhver M. Haanden til sin D. og $\frac{1}{2}$ rundt, saa at de alle have skiftet Plads, nemlig 4de Par med 2det, og 1ste med 3die. $\begin{matrix} 2. & 1. \\ \vdots & \vdots \\ 3 & 4 \end{matrix}$
- 3 — De gaae alle 8 over paa hinandens Plads og vende sig mod hinanden, saa at de atter have skiftet Plads, nemlig 1ste Par med 4de og 2det med 3die $\begin{matrix} 3. & 4. \\ \vdots & \vdots \\ 2 & 1 \end{matrix}$
- 4 — 1ste og 2det Par gjøre $\frac{1}{2}$ Moulinet, 3die og 4de Par ligeledes, derpaa giver enhver M. begge Hænder til sin D. og rundt, saa at enhver kommer igien paa sin første Plads.

No. L. *La Bienveillance* (Contra-Dans).

Man stiller sig i 2 Linier og rundt som sædvanlig. $\begin{matrix} 1. & 2. \\ \vdots & \vdots \\ 4 & 3 \end{matrix}$

- 1 Tour. Alle 4 Mrs. give hvire Haand til den D., som er lige over for dem, og gaae $\frac{1}{2}$ rundt med samme, hvorpaa de slippe og dreie sig, saa at de alle have skiftet Plads, nemlig 1ste Par med 4de og 2det med 3die $\begin{matrix} 4. & 3. \\ \vdots & \vdots \\ 1 & 2 \end{matrix}$

2 Tour.

- 2 Tour. Enhver M. giver Haanden til sin D. og $\frac{1}{2}$ rundt, dernæst fører hver M. sin D. $\frac{1}{2}$ rundt i Form af en $\frac{1}{2}$ Cirkel, saa at 2det og 3die Par vende Ansigterne mod hverandre, og 1ste og 4de ligeledes, men 2det og 4de vende Ryggen til hverandre
1 () 4 2 () 3.
- 3 — 1ste og 4de M. tager den D., som er lige for dem, og gjøre heel Skubkar med hinanden, 2det og 3die Par gjøre det samme, saa at de ere endnu i samme Stilling som før.
- 4 — Enhver M. kaster af i Form af en $\frac{1}{2}$ Cirkel, hans Dame følger, saa at de komme tilbage paa deres første Plads, men saaledes at M. staaer paa høire Side af sin D.; dernæst giver hver M. begge Hænder til sin egen D. og $\frac{1}{2}$ rundt, saa at de alle ere paa deres første Plads.



- 2 Fig. Chaque M. donne $\frac{1}{2}$ Tour la main à sa D , & ils font un demi-tour de Cercle
 1 () 4 2 () 3 , deux paires se trouvent l'une vis à vis de l'autre.
- 3 — No. 1 & 4 les Mrs prenant la D. , qui est vis à vis d'eux , font un quarré entier
 (ou Scoubcard) No. 2 & 3 font de même.
- 4 — Chaque M. mène un $\frac{1}{2}$ cercle pour revenir à sa première place, comme on voit
 la Figure (: :) (: :) & chaque M. donne $\frac{1}{2}$ Tour les 2 mains à sa propre D. ,
 ils sont tous revenus à leur 1^{ere} place.

La main aux Dames comme à l'ordinaire.



I n d e x.

- | | |
|---------------------------------------|--|
| 1. Bon jour bon an. | 27. La douce Esperance. |
| 2. J'en suis bien aise. | 28. Les gracieuses assurances. |
| 3. Les Coeurs joyeux. | 29. L'age d'or. |
| 4. Vive le Roi. | 30. Les vrais souhaits. |
| 5. La Louise. | 31. Les soirées d'hiver. |
| 6. La Brunette. | 32. La seulette. |
| 7. La Blondine. | 33. Le tacet. |
| 8. Le Jeune Mars. | 34. L'orange douce. |
| 9. Le Retour du printems. | 35. Les Pêcheurs. |
| 10. La bonne Nouvelle. | 36. L'Oldenbourgoise. |
| 11. Les Cœffures à la mode. | 37. La Violette. |
| 12. La Surprise. | 38. Je ne le fais pas. |
| 13. La clôture. | 39. La Julienne (Contra-Dans.) |
| 14. La Rose fleurie. | 40. Les heureux Epoux (Contra-Dans.) |
| 15. Vive Sophie Frederique. | 41. Les feux de joie (Contra-Dans.) |
| 16. Le Simbole de l'amitié. | 42. Oui dà (Contra-Dans.) |
| 17. Les Coeurs contents. | 43. La Paisanne parvenue (Contra-Dans.) |
| 18. Le Genie tutelaire du Dannemarc. | 44. La Brunswickoïse (Contra-Dans.) |
| 19. Le Retour agréable. | 45. La Bonté Royale (Contra-Dans.) |
| 20. L'heureux rétablissement. | 46. Les divertissements de la nouvelle année
(Contra-Dans.) |
| 21. Le favori de Minerve. | 47. Les avantages de la paix (Contra-Dans.) |
| 22. Les soirées à la mode. | 48. Le Prince Charles (Contra-Dans.) |
| 23. Le Tableau parlant. | 49. Tout le monde l'aime (Contra-Dans.) |
| 24. Les derniers soupirs de Voltaire. | 50. La Bienveillance (Contra-Dans.) |
| 25. Soyez la bien révenüe. | |
| 26. Le Bien. | |

S a m l i n g

af

de nyeste Engelske Dantse
satte til Violin og Bas,
samt indrettede til at spilles paa Klaveer,

ved

Jacobsen.

Andet Hæfte.

Kjøbenhavn, 1780, hos Gyldenbal.

No. I.

The image displays a musical score for a piece titled "No. I." The score is organized into two systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 2/4, and the key signature is one sharp (F#). The first system begins with a treble staff containing a melodic line with eighth and sixteenth notes, and a bass staff providing harmonic support with quarter and eighth notes. A dynamic marking of *p.* (piano) is placed below the first staff of the first system. The second system continues the composition, with the treble staff featuring more complex rhythmic patterns and a dynamic marking of *f.* (forte) appearing twice. The bass staff continues with a steady accompaniment. The notation includes various note values, rests, and slurs, indicating a piece with a moderate tempo and dynamic contrast.

Bonjour Bonne an.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a simple, rhythmic style with quarter and eighth notes. A dynamic marking 'p.' is placed between the two staves in the middle of the system.

The second system of musical notation also consists of two staves, treble and bass clef. It continues the melody from the first system, ending with a double bar line. The notation is consistent with the first system.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with eighth and sixteenth notes, including slurs and ties.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with eighth and sixteenth notes, including slurs and ties. A dynamic marking 'p.' is present in the lower staff.

J'en suis bien aise.

The image shows a musical score for the piece "J'en suis bien aise." It consists of two systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with various note values and rests. In the second system, there is a dynamic marking "f." (forte) above the final measure of the bottom staff. The score ends with a double bar line in the second system.

Handwritten musical score for No. 3, page 6. The score consists of two systems, each with a treble and bass staff. The treble staves are marked with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bass staves are marked with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a simple, rhythmic style with various note values and rests.

Les Cœurs joyeux.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains five measures of music, featuring a melody with eighth and sixteenth notes, some beamed together, and several slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains five measures of music, primarily consisting of quarter and eighth notes.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music, including some beamed eighth notes and slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music, including a half note and quarter notes.

The image displays a musical score for a piece titled "No. 4" on page 8. The score is organized into two systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a treble staff containing a melodic line with slurs and a dynamic marking of *f.* (forte) in the second measure. The bass staff provides a simple harmonic accompaniment. The second system continues the piece, featuring alternating dynamic markings of *p.* (piano) and *f.* (forte) in the treble staff, while the bass staff maintains its accompaniment. The notation includes various note values, rests, and slurs, indicating a rhythmic and melodic structure.

Vive le Roi.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody of eighth and sixteenth notes with various ornaments and slurs. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), providing a bass line with quarter and eighth notes.

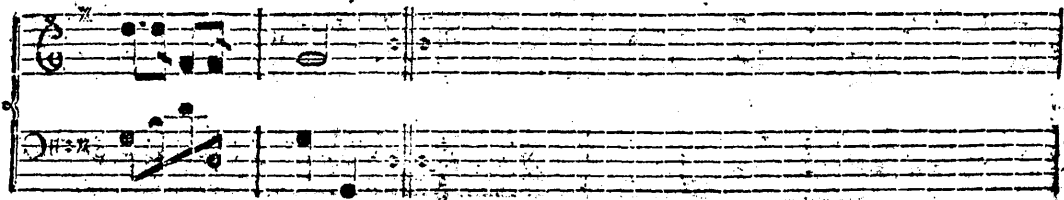
The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It continues the melody from the first system, including some slurs and ornaments. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), continuing the bass line.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with eighth and sixteenth notes, including slurs and a fermata. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a bass line with eighth and sixteenth notes, including slurs and a fermata.



The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with eighth and sixteenth notes, including slurs and a fermata. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a bass line with eighth and sixteenth notes, including slurs and a fermata.

La Louise.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with slurs and dynamic markings 'p.' and 'f.'. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4, providing a harmonic accompaniment.

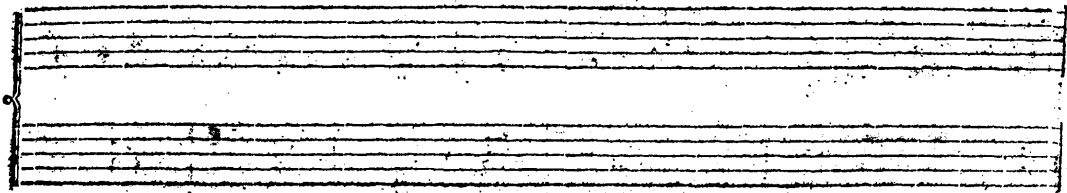
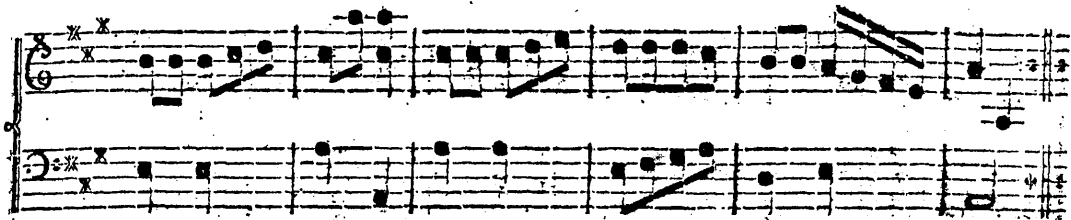
The second system of the musical score continues the piece with two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It features a melodic line with slurs and dynamic markings. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4, providing a harmonic accompaniment.

La Brunette.

Musical score for "La Brunette" consisting of two systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#). The first system contains four measures of music. The second system contains two measures of music, with a double bar line after the first measure. The notation includes various note values, rests, and slurs.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with quarter notes and half notes, some of which are beamed together. Dynamic markings 'p.' and 'f.' are placed between the staves.

The second system of the musical score continues the two-staff format. The upper staff in treble clef shows a melodic line with quarter and eighth notes, ending with a double bar line. The lower staff in bass clef provides a bass line with quarter notes. Dynamic markings 'p.' and 'f.' are present between the staves.

La Blondine.*Jacobsen.*

Musical score for No. 8, page i6. The score consists of six staves in two systems. The first system has two staves (treble and bass clef) with a 2/4 time signature. The second system also has two staves (treble and bass clef). The music is in G major and 2/4 time. Dynamics include *p.* (piano) and *ff.* (fortissimo). A trill (*tr*) is marked above a note in the first system. A fermata is placed over a note in the second system. A *B* is written below the final staff.

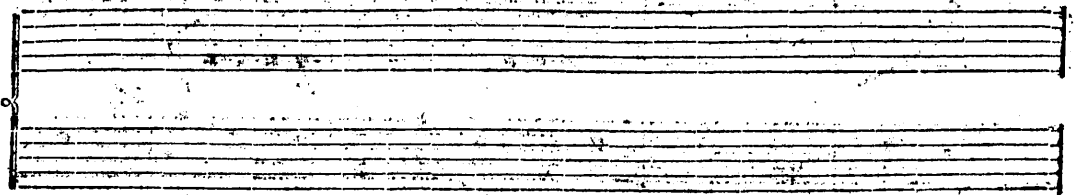
Le jeune Mars.

The image displays a musical score for the piece "Le jeune Mars." It consists of two systems of two staves each. The top system features a treble clef on the upper staff and an alto clef on the lower staff. The bottom system features a treble clef on the upper staff and an alto clef on the lower staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as "f." (forte). There are also some handwritten annotations, including a "2" above a note in the first system and a "7" above a note in the second system. The score is presented in a clear, black-and-white format.

Musical score for No. 9, page 18. The score consists of two systems, each with a treble clef staff and a bass clef staff. The time signature is 2/4. The first system includes dynamic markings *p.* and *f.*. The second system includes a double bar line and a key signature change to one sharp (F#).

System 1:
Treble staff: *p.* *f.*
Bass staff: *p.* *f.*

System 2:
Treble staff: *f.*
Bass staff: *f.*

Le Retour du printemps.

The image displays a musical score for a piece titled "No. 10." The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 2/4, and the key signature is one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *p.* (piano) and *f.* (forte). The first system shows a melodic line in the treble staff and a bass line in the bass staff. The second system continues the piece, with dynamic markings indicating changes in volume. The score is presented in a clear, black-and-white format, typical of a printed musical manuscript.

La Bonne Nouvelle.

The image shows a musical score for the piece "La Bonne Nouvelle". It consists of four staves of music. The first two staves are grouped together by a brace on the left, and the last two staves are also grouped together by a brace. The top staff of each pair is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slanted lines (fermata-like) and dynamic markings. The first staff has a *p.* marking. The second staff has a *p.* marking. The third staff has a *m. v.* marking. The fourth staff has a *p.* marking. The score ends with a double bar line.

3

IV.

Musical score for No. II, consisting of four staves of music. The first two staves are grouped together, and the last two are grouped together. The music is in 2/4 time and features dynamic markings *p.* (piano) and *f.* (forte).

The first staff (treble clef) begins with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with notes and rests, marked *p.* in the first measure and *f.* in the fifth measure. The second staff (alto clef) contains a bass line with notes and rests, also marked *p.* and *f.* in the first and fifth measures respectively. The third staff (treble clef) continues the melodic line, ending with a double bar line and a fermata. The fourth staff (alto clef) continues the bass line, also ending with a double bar line and a fermata.

*Les Coëffures à la Mode.**Corno solo.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with notes and rests, including some notes with a '7' above them, possibly indicating a fingering or a specific rhythmic pattern.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a common time signature. It continues the melodic line from the first system. The lower staff is in bass clef with the same key signature and time signature, continuing the bass line. The notation includes various note values and rests, with some notes marked with a '7'.

Jacobsen.

Musical score for No. 12, page 24. The score is written in two systems, each consisting of two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music features eighth and sixteenth notes, rests, and trills marked 'tr'.

The first system consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music, including two trills marked 'tr'. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music, including a whole note rest in the second measure.

The second system also consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music, including a trill marked 'tr' in the first measure. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains four measures of music, including a whole note rest in the fourth measure.

La Surprise.

Musical score for "La Surprise," consisting of two systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and slurs. A trill (tr) is marked above the first note of the top staff in the second system. The piece concludes with a double bar line and a fermata over the final note of the bottom staff in the second system.

Barck.

The image displays a musical score for a piece titled "No. 13." The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats), and the time signature is 2/4. The first system begins with a treble staff containing a treble clef, two flats, and a 2/4 time signature. The bass staff below it also has a bass clef, two flats, and a 2/4 time signature. The first system includes dynamic markings: *p.* (piano) under the first measure of both staves, *m. v.* (mezzo-vivo) under the third measure of the treble staff, and *f.* (forte) under the final measure of the bass staff. The second system continues the piece, featuring a repeat sign (double bar line with dots) in the middle of the treble staff. Dynamic markings include *p.* (piano) under the first measure of the treble staff and *p.* (piano) under the first measure of the bass staff. The notation includes various note values, rests, and articulation marks such as accents.

La Clôture.

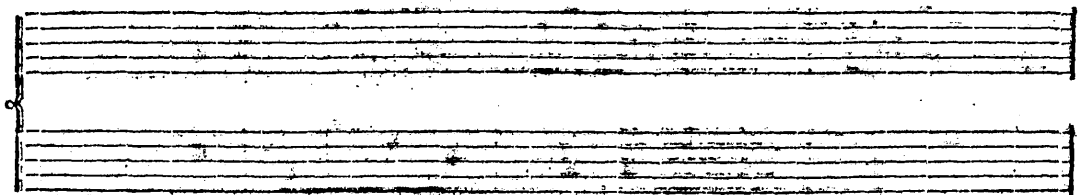
The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains four measures of music. The first measure has a dynamic marking of *mf.* and a slur over the notes. The second measure has a slur over the notes. The third and fourth measures have a dynamic marking of *f.* and a trill symbol (*tr*) above the notes. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music. The first measure has a dynamic marking of *f.* and a slur over the notes. The second measure has a slur over the notes. The third and fourth measures have a dynamic marking of *f.* and a slur over the notes.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It contains two measures of music. The first measure has a dynamic marking of *f.* and a slur over the notes. The second measure has a dynamic marking of *f.* and a slur over the notes. The lower staff is in bass clef with the same key signature and time signature. It contains two measures of music. The first measure has a dynamic marking of *f.* and a slur over the notes. The second measure has a dynamic marking of *f.* and a slur over the notes.

Handwritten musical score for No. 14, consisting of two systems of two staves each. The first system is in 2/4 time with a treble and bass clef. The second system is in 2/4 time with a treble and bass clef, featuring a key signature change to one sharp (F#) in the second measure.

The first system 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. The music consists of several measures of notes and rests.

The second system also 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. The music consists of several measures of notes and rests, with a key signature change to one sharp (F#) in the second measure.

La Rose fleurie.

The image displays a musical score for a piece titled "No. 15." The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The first system begins with a piano (*p.*) dynamic marking in the treble staff and a piano (*p.*) dynamic marking in the bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. The second system continues the piece, featuring a forte (*f.*) dynamic marking in the treble staff and a piano (*p.*) dynamic marking in the bass staff. The treble staff includes some slurs and accents, and the bass staff continues with a steady accompaniment. The notation is clear and legible, typical of a printed musical score.

Vive Sophie Fréderice.

Musical score for "Vive Sophie Fréderice." The score consists of two staves. The top staff is in G major (one flat) and the bottom staff is in D major (two sharps). Both staves begin with a forte (*f.*) dynamic marking. The top staff features a melodic line with eighth and sixteenth notes, including slurs and a fermata. The bottom staff provides a harmonic accompaniment with quarter and eighth notes, also including a fermata. The piece concludes with a double bar line and repeat signs on both staves.

This musical score, titled "No. 16" on page 32, consists of two systems of two staves each. The top system features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bottom system features a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a style characteristic of early 20th-century piano or guitar notation, with various note values, rests, and dynamic markings.

The first system shows a treble staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bass staff has a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The second system shows a treble staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bass staff has a bass clef, a key signature of one sharp (F#), and a 2/4 time signature.

Le Simbole de l'Amitié.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a treble clef, a sharp sign, and a 7/8 time signature. The melody features a series of eighth and sixteenth notes, with some slurs and accents. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a bass clef, a sharp sign, and a 7/8 time signature. The accompaniment consists of quarter and eighth notes. A dynamic marking of *p.* (piano) is placed below the second measure of the lower staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a treble clef, a sharp sign, and a 7/8 time signature. The melody continues with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a bass clef, a sharp sign, and a 7/8 time signature. The accompaniment continues with quarter and eighth notes. A dynamic marking of *p.* (piano) is placed below the second measure of the lower staff. At the end of the system, there are two circled letters: *G.* and *B.*

Handwritten musical score for No. 17, page 34. The score consists of four systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and slurs.

Les Cœurs contents.

Musical score for "Les Cœurs contents." The score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a trill (tr) over a quarter note. The melody consists of quarter notes and eighth notes, ending with a half note. The lower staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter note, followed by a half note, and ends with a half note. There are two empty staves below the first two.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with quarter and eighth notes, some marked with an accent (*f*).

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It continues the melodic line from the first system. The lower staff is in bass clef with the same key signature and time signature, continuing the bass line with quarter and eighth notes.

Le Genie tutelaire du Dannemarc.

This musical score, titled "No. 19" and numbered "38", consists of two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Both systems are marked with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The first system shows a melodic line in the treble and a bass line with some rests. The second system continues the piece with more active notation in both parts.

Le Retour agréable.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests. A dynamic marking 'p.' (piano) is placed above the second measure of the lower staff.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests. A dynamic marking 'p.' (piano) is placed above the first measure of the lower staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a treble clef, a sharp sign, and the time signature. The melody starts with a quarter note on G4, followed by a quarter note on A4, and a quarter note on B4. A trill (tr) is indicated above the first measure. The melody continues with a quarter note on C5, a quarter note on B4, and a quarter note on A4. A slur covers the next two measures: a quarter note on G4 and a quarter note on F#4. The melody then continues with a quarter note on E4, a quarter note on D4, and a quarter note on C4. A trill (tr) is indicated above the eighth measure. The system ends with a quarter note on B3 and a quarter note on A3. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a bass clef, a sharp sign, and the time signature. The accompaniment starts with a quarter note on G3, followed by a quarter note on F#3, and a quarter note on E3. The melody continues with a quarter note on D3, a quarter note on C3, and a quarter note on B2. The accompaniment then continues with a quarter note on A2, a quarter note on G2, and a quarter note on F#2. The system ends with a quarter note on E2 and a quarter note on D2.

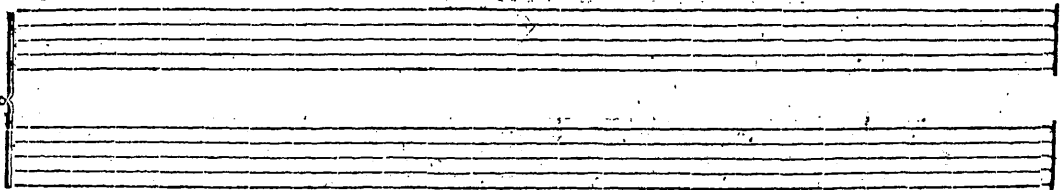
The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a treble clef, a sharp sign, and the time signature. The melody starts with a quarter note on G4, followed by a quarter note on A4, and a quarter note on B4. The melody continues with a quarter note on C5, a quarter note on B4, and a quarter note on A4. The melody then continues with a quarter note on G4, a quarter note on F#4, and a quarter note on E4. The melody then continues with a quarter note on D4, a quarter note on C4, and a quarter note on B3. The melody then continues with a quarter note on A3, a quarter note on G3, and a quarter note on F#3. The melody then continues with a quarter note on E3, a quarter note on D3, and a quarter note on C3. The melody then continues with a quarter note on B2, a quarter note on A2, and a quarter note on G2. The melody then continues with a quarter note on F#2, a quarter note on E2, and a quarter note on D2. The system ends with a quarter note on C2 and a quarter note on B1. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a bass clef, a sharp sign, and the time signature. The accompaniment starts with a quarter note on G3, followed by a quarter note on F#3, and a quarter note on E3. The accompaniment then continues with a quarter note on D3, a quarter note on C3, and a quarter note on B2. The accompaniment then continues with a quarter note on A2, a quarter note on G2, and a quarter note on F#2. The accompaniment then continues with a quarter note on E2, a quarter note on D2, and a quarter note on C2. The accompaniment then continues with a quarter note on B1, a quarter note on A1, and a quarter note on G1. The system ends with a quarter note on F#1 and a quarter note on E1.

L'heureux rétablissement.

The musical score consists of four staves. The first two staves are a pair, with the top staff in treble clef and the bottom staff in alto clef. The second two staves are another pair, with the top staff in treble clef and the bottom staff in alto clef. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'p.' (piano) and 'tr' (trill). The piece concludes with a double bar line and a fermata symbol.

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a trill (tr) over a dotted quarter note. The melody continues with eighth and sixteenth notes, ending with a sharp upward inflection. The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). It features a 7th chord symbol above the first measure and contains a bass line with eighth and sixteenth notes, ending with a downward inflection.

The second system of music also consists of two staves. The upper staff is in treble clef with a 2/4 time signature, continuing the melody from the first system with eighth and sixteenth notes and a sharp upward inflection. The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#), continuing the bass line with eighth and sixteenth notes and a sharp downward inflection.

Le favori de Minerve.

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). It contains six measures of music, including a trill (tr) in the fifth measure. The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). It contains six measures of music.

The second system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). It contains six measures of music. The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). It contains six measures of music.

Les soirées à la Mode.

Musical score for "Les soirées à la Mode." The score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with several slurs and a final whole note chord. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with a 7th fret marking and a final whole note chord. Both staves end with a double bar line.

Two empty musical staves, one above the other, with five lines each. They are positioned below the first two staves of the score.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole note chord (F#4, A4, C5) followed by a series of eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note chord (F#2, A2, C3) followed by eighth notes: F#2, A2, C3, B2, A2, G2, F#2, E2, D2, C2.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole note chord (F#4, A4, C5) followed by eighth notes: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note chord (F#2, A2, C3) followed by eighth notes: F#2, A2, C3, B2, A2, G2, F#2, E2, D2, C2.

Le Tableau parlant.

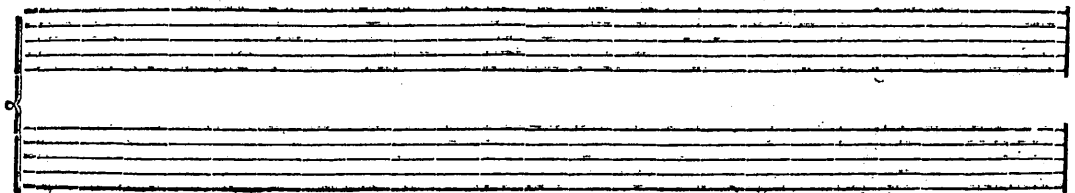
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests corresponding to the upper staff. The system concludes with a double bar line.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with notes and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests. The system concludes with a double bar line.

af een Ballet.

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 contains a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 2/4. It continues the melodic line from the first system. The lower staff is in bass clef with the same key signature and time signature, continuing the harmonic accompaniment.

Les derniers Soupirs de Voltaire.

50

No. 25.

p.

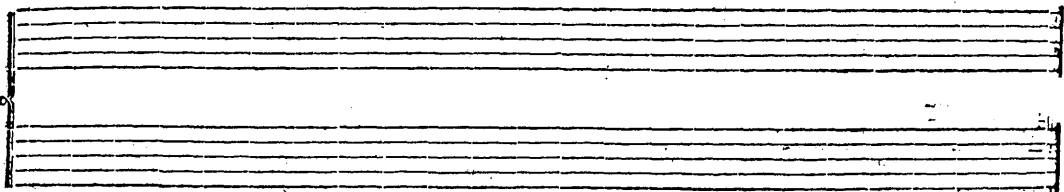
p.

f.

f.

f.

Soyez la bien revenue.



Musical score for No. 26, page 52. The score consists of four staves. The first two staves are a grand staff with treble and bass clefs, and the last two are also a grand staff with treble and bass clefs. The key signature is one flat (B-flat) and the time signature is 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking *p.* (piano) is present in the third and fourth staves.

He Bien.

Musical score for "He Bien." consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. Both staves begin with a forte dynamic marking (*f.*). The top staff contains a melodic line with eighth and sixteenth notes, including some beamed eighth notes and a final half note. The bottom staff contains a bass line with eighth and sixteenth notes, including some beamed eighth notes and a final half note. The piece concludes with a double bar line and repeat dots on both staves.

Two empty musical staves, one in treble clef and one in bass clef, positioned below the first system of music.

Musical score for No. 27, page 54. The score consists of two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The time signature is 2/4. The first system starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff of the first system has a dynamic marking of *p.* and the second staff has a dynamic marking of *f.*. The second system starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff of the second system has a dynamic marking of *p.* and the second staff has a dynamic marking of *p.*.

La douce Espérance.

Musical score for "La douce Espérance." The score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. Both staves begin with a dynamic marking of *f.* (forte). The music features a melody in the upper voice and a bass line in the lower voice. The melody includes several eighth and sixteenth notes, some with slurs and accents. The bass line consists of a series of chords and single notes. The score ends with a double bar line and repeat signs on both staves.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a treble clef, a sharp sign, and a 6/8 time signature. The melody features eighth and sixteenth notes, with some notes beamed together. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a bass clef, a sharp sign, and a 6/8 time signature. The bass line consists of quarter and eighth notes. A fermata is placed over the final note of the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a treble clef, a sharp sign, and a 6/8 time signature. The melody continues with eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a bass clef, a sharp sign, and a 6/8 time signature. The bass line continues with quarter and eighth notes. A fermata is placed over the final note of the lower staff.

Les gracieuses Assurances.

Musical score for "Les gracieuses Assurances." The score is written on four staves, organized into two systems of two staves each. The top staff of each system is in treble clef (C-clef) and the bottom staff is in bass clef (F-clef). The key signature is one sharp (F#), and the time signature is 3/4. The music consists of a melody in the upper voice and a bass line in the lower voice. The first system contains four measures, and the second system contains four measures. The piece concludes with a double bar line and a fermata over the final note. A small bass clef symbol is positioned below the second system, and the text "fra London." is written at the bottom right of the page.

First system of musical notation, measures 1-5. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#). Both staves begin with a dynamic marking of *p.* (piano). The music consists of eighth and sixteenth notes, with some slurs and accents. The dynamic marking changes to *ff.* (fortissimo) in measure 5.

Second system of musical notation, measures 6-10. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#). Both staves begin with a dynamic marking of *p.* (piano). The music consists of eighth and sixteenth notes, with some slurs and accents. The dynamic marking changes to *p.* (piano) in measure 10.

L'Age d'or.

Musical score for two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with notes and rests, marked with *ff.* and *tr*. The bottom staff begins with a bass clef and a key signature of one sharp (F#). It contains a bass line with notes and rests, also marked with *ff.*. The two staves are connected by a brace on the left side.

Two empty musical staves, one above the other, with no notes or markings.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with notes and rests, including some beamed eighth notes.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It continues the melodic line from the first system. The lower staff is in bass clef with the same key signature and time signature. It continues the bass line. A dynamic marking 'p.' (piano) is visible in the lower right of the system.

Les vrais Souhairs.

Musical staff 1: Treble clef, G-clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with various note values including eighth and sixteenth notes, and rests. A dynamic marking 'f.' is present below the staff.

Musical staff 2: Bass clef, F-clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a bass line with various note values including eighth and sixteenth notes, and rests. A dynamic marking 'f.' is present below the staff.

Musical staff 3: Treble clef, G-clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with various note values including eighth and sixteenth notes, and rests.

Musical staff 4: Bass clef, F-clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a bass line with various note values including eighth and sixteenth notes, and rests.

Handwritten musical score for No. 31, page 62. The score consists of four staves. The first and third staves are in treble clef, and the second and fourth staves are in bass clef. The key signature is one flat (B-flat) and the time signature is 2/4. The music features various note values, rests, and phrasing slurs. The first staff has a '1' above the first measure and a '7' below the fourth measure. The second staff has a '7' below the fourth measure. The third staff has a '1' above the first measure and a '7' below the fourth measure. The fourth staff has a '7' below the fourth measure.

Les Soirées d'hyver.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains several measures of music, including a 7-measure rest. The lower staff is in bass clef with the same key signature and time signature. It also contains several measures of music, including a 7-measure rest. Dynamics markings include *p.* (piano) in the middle of both staves.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one flat and common time. It includes a trill marking (*tr*) above a note. The lower staff is in bass clef with the same key signature and time signature. Dynamics markings include *f.* (forte) and *p.* (piano) alternating in the lower staff. At the bottom of the system, there are additional dynamic markings: *f. p. f. p.* and a final *B.* (Basso).

The musical score is arranged in four systems, each with a treble and bass staff. The time signature is 2/4, and the key signature has one sharp (F#). The notation includes various note values, rests, and phrasing marks.

- System 1:** Treble staff starts with a treble clef, a sharp sign, and a 2/4 time signature. It features a melodic line with a slur over the first two notes and a fermata over the last two notes. The bass staff starts with a bass clef, a sharp sign, and a 2/4 time signature, with a whole rest in the first measure.
- System 2:** Treble staff continues the melodic line with a slur over the first two notes. The bass staff continues with a melodic line.
- System 3:** Treble staff continues with a slur over the first two notes and a fermata over the last two notes. The bass staff continues with a melodic line.
- System 4:** Treble staff continues with a slur over the first two notes and a fermata over the last two notes. The bass staff continues with a melodic line.

La seulette.

The first two staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various note values and rests. Both staves end with a double bar line.

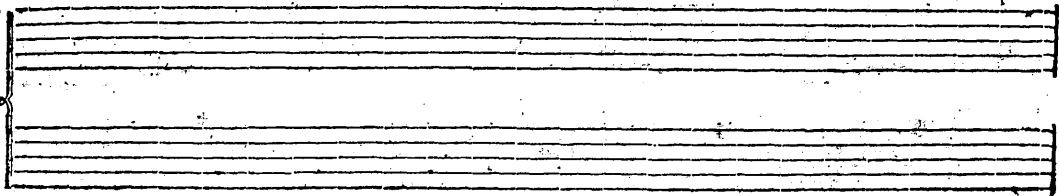
Two empty musical staves, one in treble clef and one in bass clef, positioned below the first two staves. They are completely blank, with no notes or markings.

Musical score for No. 33, page 66. The score is arranged in three systems, each consisting of two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The time signature is 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings 'p.' and 'f.' are present throughout the piece.

Le Tacet.

A musical score for a piece titled "Le Tacet." The score is arranged in three systems, each with a treble and bass staff. The first system features a treble staff with a treble clef and a bass staff with a bass clef. The second system also has a treble and bass staff. The third system has a treble staff with a treble clef and a bass staff with a bass clef. The music is written in a style typical of 19th-century piano music, with various note values, rests, and dynamic markings. The piece concludes with a double bar line in the final measure of the bass staff of the third system.

Musical score for No. 34, page 68. The score consists of two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Both systems are in 2/4 time and have a key signature of one sharp (F#). The first system includes dynamic markings 'p.' and 'f.' in both staves. The second system includes a 'tr' marking above the top staff.

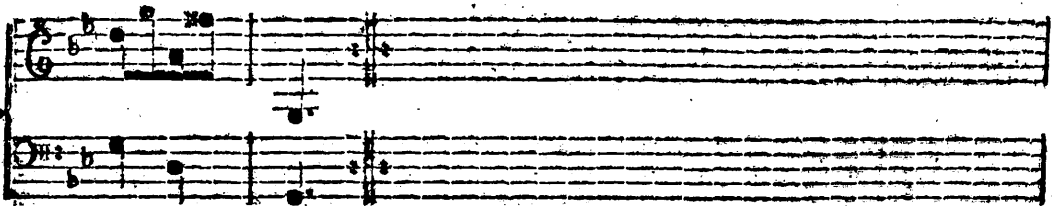
L'orange douce.



The first system of musical notation consists of two staves. The upper staff is in G major (one sharp) and 2/4 time, featuring a melody with eighth and sixteenth notes and rests. The lower staff is in G major (one sharp) and 2/4 time, featuring a bass line with quarter and eighth notes.



The second system of musical notation consists of two staves. The upper staff is in G major (one sharp) and 2/4 time, continuing the melody from the first system. The lower staff is in G major (one sharp) and 2/4 time, continuing the bass line from the first system.

Les Pécheurs.*af een Ballet.*

Musical score for No. 36, page 72. The score is written for four staves, organized into two systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4.

The first system (top two staves) features a treble clef and a bass clef. The first staff begins with a forte (*f.*) dynamic. The second staff also begins with a forte (*f.*) dynamic and includes a piano (*p.*) dynamic later in the system.

The second system (bottom two staves) features a treble clef and a bass clef. The first staff includes a mezzo-vivace (*m. v.*) dynamic and a fortissimo (*ff.*) dynamic. The second staff includes a mezzo-vivace (*m. v.*) dynamic and a piano (*p.*) dynamic.

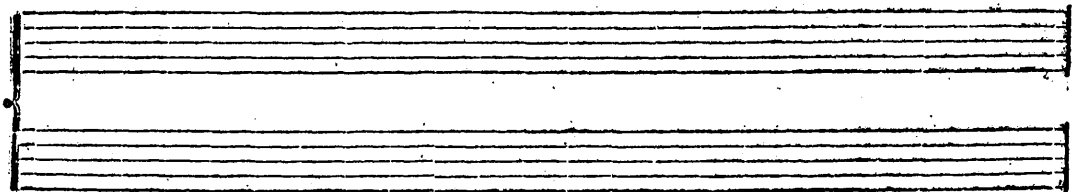
The score includes various musical notations such as slurs, accents, and trills.

L'Oldenbourgoise.

The image shows a musical score for the piece 'L'Oldenbourgoise'. It consists of three systems of staves. The first system has two staves: the top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), and the bottom staff is in bass clef with a key signature of one sharp (F#). The second system also has two staves, both of which are empty. The third system has two staves, both of which are also empty. The notation in the first system includes various note values, rests, and bar lines.

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It features a melodic line with trills (tr) and dynamic markings of *p.*, *f.*, *p.*, *f.*, and *p.*. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with dynamic markings of *p.*, *f.*, *p.*, *f.*, and *p.*.

The second system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It features a melodic line with a triplet of eighth notes (marked with a '3' and a slur) and dynamic markings of *f.*, *p.*, *f.*, and *ff.*. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with dynamic markings of *f.*, *p.*, *f.*, and *ff.*.

La Violette.

Musical score for No. 38, page 76. The score consists of four staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The first system has dynamics *f.* in both staves. The second system has dynamics *p.*, *f.*, and *p.* in the top staff, and *f.* and *p.* in the bottom staff. There are also some markings like '7' and '77' in the bottom staff of the second system.

Je ne le fais pas.

Musical score for the first system, featuring a vocal line and a piano accompaniment line. The vocal line includes dynamic markings *f.*, *p.*, and *f.* and a trill *tr*. The piano accompaniment line includes dynamic markings *f.*, *p.*, and *f.*.

Musical score for the second system, featuring a vocal line and a piano accompaniment line. The vocal line includes a double bar line.

This musical score consists of four staves, arranged in two pairs. The top pair (staves 1 and 2) and the bottom pair (staves 3 and 4) each begin with a treble clef and a bass clef, respectively. The time signature is 2/4, and the key signature is one flat (B-flat). The music is written in a style characteristic of early 20th-century piano or organ literature, featuring a mix of eighth and sixteenth notes, rests, and some slurs. The notation is somewhat dense and appears to be a transcription of a handwritten manuscript, with some ink bleed-through and irregular spacing. The first staff of the top pair has a treble clef and a key signature of one flat, with a 2/4 time signature. The second staff of the top pair has a bass clef and a key signature of one flat, with a 2/4 time signature. The third staff of the bottom pair has a treble clef and a key signature of one flat, with a 2/4 time signature. The fourth staff of the bottom pair has a bass clef and a key signature of one flat, with a 2/4 time signature. The music is written in a style characteristic of early 20th-century piano or organ literature, featuring a mix of eighth and sixteenth notes, rests, and some slurs. The notation is somewhat dense and appears to be a transcription of a handwritten manuscript, with some ink bleed-through and irregular spacing.

La Julienne. (Contra-Dans.)

Musical score for No. 40, page 80. The score is written in 2/4 time and one sharp (F#) key signature. It consists of six staves in two systems. The top system has two staves (treble and bass clef), and the bottom system has two staves (treble and bass clef). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom staff of the second system includes a *ff.* dynamic marking.

Les heureux Epoux. (Contra-Dans.)

This musical score, titled "No. 41" on page 82, consists of two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. Both systems are in 2/4 time and feature a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The first system shows a melodic line in the treble staff and a more rhythmic accompaniment in the bass staff. The second system continues this pattern, with some notes in the treble staff beamed together and some rests in the bass staff. The score is presented in a clear, black-and-white format.

Les feux de joie. (Contra-Dans.)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with several slurs and a dynamic marking of *p.* (piano). The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. Both staves end with a double bar line.

The second system of music also consists of two staves. The upper staff continues the melody from the first system, featuring more slurs and dynamic markings. The lower staff continues the accompaniment. Both staves end with a double bar line.

Musical score for No. 42, page 84. The score is written in 2/4 time and one sharp (F#) key signature. It consists of six staves in two systems. The top system has two staves (treble and bass clef), and the bottom system has two staves (treble and bass clef). The music features various dynamics including piano (*p.*) and forte (*f.*), and includes a triplet in the final measure of the bottom system.

Oui dà. (Contra-Dans.)

Musical score for "Oui dà." (Contra-Dans.), consisting of four staves. The first two staves are a grand staff with a treble clef and a bass clef with a key signature of one sharp (F#). The last two staves are also a grand staff with a treble clef and a bass clef with a key signature of one sharp. The music is in 7/8 time. The first staff begins with a forte (*f.*) dynamic and ends with a piano (*p.*) dynamic. The second staff begins with a forte (*f.*) dynamic and ends with a piano (*p.*) dynamic. The third staff begins with a forte (*f.*) dynamic and includes trills (*tr*) in the second and third measures. The fourth staff begins with a forte (*f.*) dynamic and includes a piano (*p.*) dynamic in the final measure.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music features a series of chords and melodic lines, with some notes beamed together. The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). It contains a bass line with several chords and a few melodic fragments.

The second system of music also consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). It features a complex melodic line with many beamed notes and a fermata over the final measure. The lower staff is in bass clef with a common time signature (C) and a key signature of one sharp (F#). It contains a bass line with chords and a few melodic fragments. The word "bis." is written above the upper staff in the second measure of the system. At the end of the system, there are first and second endings marked with "1" and "2" in both staves.

La Paysanne parvenue. (Contra-Dans.)

ff.

ff.

piccato.

7

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains six measures of music, featuring eighth and sixteenth notes with various slurs and accents. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains six measures of music, primarily consisting of quarter and eighth notes.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains six measures of music, including a whole rest in the first measure and various eighth and sixteenth notes with slurs. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains six measures of music, including a whole rest in the first measure and various eighth and sixteenth notes with slurs.

La Brunswickoise. (Contra-Dans.)

The image displays a musical score for a piece titled "La Brunswickoise" (Contra-Dans). The score is arranged in two systems, each consisting of two staves. The upper staff of each system is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, often beamed together, and rests. There are also some slanted lines and other markings on the staves, possibly indicating performance instructions or specific musical techniques. The notation is characteristic of 19th-century dance music.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with a 2/4 time signature, providing a harmonic accompaniment with eighth and sixteenth notes. The key signature has one sharp (F#).

The second system of the musical score also consists of two staves. The upper staff is in treble clef with a 2/4 time signature, continuing the melodic line from the first system. The lower staff is in bass clef with a 2/4 time signature, continuing the accompaniment. This system features more complex rhythmic patterns, including sixteenth-note runs and beamed eighth notes. The key signature remains one sharp (F#).

La Bonté Royale. (Contra-Dans.)

p.
p.
f. *p.* *f.* *p.*
f. *p.* *f.* *p.*

This musical score, titled "No. 46", is presented on a page numbered "92". It consists of two systems of music, each with a piano (piano) staff and a violin staff. The piano staves are in the upper part of each system, and the violin staves are in the lower part. Both systems are in 2/4 time and use a key signature of one sharp (F#). The first system begins with a treble clef for the piano and a soprano clef for the violin. The second system begins with a treble clef for the piano and a soprano clef for the violin. The piano parts feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The violin parts are primarily composed of quarter and eighth notes. Dynamics markings include "f." (forte) and "p." (piano). The score concludes with a double bar line and repeat signs in both systems.

Les Divertissements de la nouvelle année. (Contra-Dans.)

The image displays a musical score for a piece titled "Les Divertissements de la nouvelle année. (Contra-Dans.)". The score is arranged in four staves, organized into two systems of two staves each. The top staff of each system is in treble clef with a 6/8 time signature, and the bottom staff is in bass clef with a 2/4 time signature. The key signature consists of two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *f.* (forte) and *p.* (piano). There are also some markings that look like 'X' or asterisks above the notes. The piece concludes with a double bar line and repeat dots.

First system of musical notation, measures 1-8. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat and a time signature of 2/4. The music consists of eighth and sixteenth notes, with some rests. A fermata is present over the final note of the eighth measure in both staves. The dynamic marking *p.* (piano) is located at the end of the system.

Second system of musical notation, measures 9-16. The top staff is in treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat and a time signature of 2/4. The music continues with eighth and sixteenth notes. A dynamic marking *f.* (forte) is placed between the staves in measure 12. A fermata is present over the final note of the sixteenth measure in both staves. The dynamic marking *p.* (piano) is located at the end of the system.

Les avantages de la paix. (Contra-Dans.)

The image displays a musical score for a piece titled "Les avantages de la paix. (Contra-Dans.)". The score is arranged in four systems, each consisting of two staves. The top staff of each system is in treble clef with a key signature of one flat (B-flat major or D minor), and the bottom staff is in bass clef with the same key signature. The first system is marked with a piano dynamic (*p.*). The second system is also marked with a piano dynamic (*p.*). The third and fourth systems are marked with a forte dynamic (*f.*). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of slurs and accents throughout the piece. The notation includes stems, beams, and various note heads, with some notes having stems that cross the staff lines. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. Both staves contain rhythmic patterns of eighth and sixteenth notes, with some notes beamed together. The notation includes various rests and dynamic markings.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. Both staves contain rhythmic patterns of eighth and sixteenth notes, with some notes beamed together. The notation includes various rests and dynamic markings, including a 'p.' (piano) marking in the lower staff.

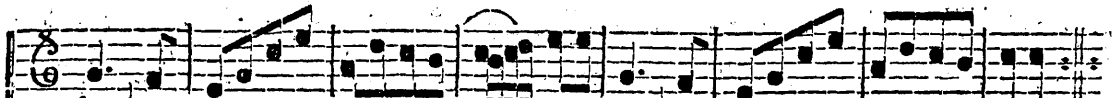
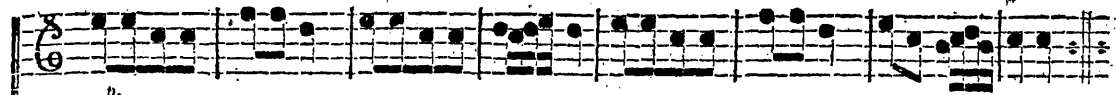
La Brunswickoise. (Contra-Dans.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests, including a whole note and a half note.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with notes and rests, including a whole note and a half note.

The image displays a musical score for a piece titled "No. 45" on page 90. The score is organized into two systems, each consisting of two staves. The first system is written in treble clef with a 2/4 time signature. The second system is written in bass clef with a 2/4 time signature. The music includes various note values, rests, and dynamic markings such as *mf* and *f*. The notation is presented in a clear, black-and-white format.

La Bonté Royale. (Contra-Dans.)



The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp. It contains a bass line with notes and rests. Dynamics markings include *f.* (forte) and *p.* (piano).

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one sharp. The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp. The notation continues with melodic and bass lines, including dynamics markings such as *f.* and *p.*

Les Divertissements de la nouvelle année. (Contra-Dans.)

The image displays a musical score for a piece titled "Les Divertissements de la nouvelle année. (Contra-Dans.)". The score is arranged in two systems, each consisting of two staves. The top staff of each system is in treble clef (C-clef), and the bottom staff is in bass clef (F-clef). The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a style characteristic of 19th-century dance music, featuring a mix of eighth and sixteenth notes, often beamed together. The first system begins with two 'X' marks above the treble staff. The second system includes dynamic markings: a forte 'f.' marking at the beginning and a piano 'p.' marking later in the piece. The notation includes various rhythmic patterns and articulation marks such as slurs and accents.

First system of musical notation, measures 1-8. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The lower staff is in bass clef with a key signature of one flat and a time signature of 2/4. The music consists of eighth and sixteenth notes, with rests and dynamic markings. The first measure of the lower staff has a '7' above it. The system ends with a double bar line and a 'p.' dynamic marking.

Second system of musical notation, measures 9-16. The upper staff is in treble clef with a key signature of one flat and a time signature of 2/4. The lower staff is in bass clef with a key signature of one flat and a time signature of 2/4. The music continues with eighth and sixteenth notes, rests, and dynamic markings. The first measure of the lower staff has a '7' above it. The system ends with a double bar line and a 'p.' dynamic marking.

Les avantages de la paix. (Contra-Dans.)

The image displays a musical score for a piece titled "Les avantages de la paix. (Contra-Dans.)". The score is arranged in four staves, organized into two systems of two staves each. The top system consists of a treble clef staff (G-clef) and a bass clef staff (F-clef), both in the key of B-flat major. The first staff of this system is marked with a piano dynamic (*p.*). The second system also consists of a treble clef staff and a bass clef staff, both in the key of B-flat major, and is marked with a forte dynamic (*f.*). The music is written in a style characteristic of 19th-century dance music, featuring a mix of eighth and sixteenth notes, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a style characteristic of early 19th-century piano literature, featuring a mix of eighth and sixteenth notes, often beamed together. The first two measures of each staff contain a series of eighth notes, while the final two measures feature a descending eighth-note scale.

The second system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp (F#). A piano (*p.*) dynamic marking is present in the first measure of the upper staff. The notation continues with similar rhythmic patterns of eighth and sixteenth notes, concluding with a descending eighth-note scale in the final two measures of the system.

Le Prince Charles. (Contra-Dans.)

Musical score for "Le Prince Charles" (Contra-Dans). The score is arranged in two systems, each with a treble and bass staff. The treble staff uses a C-clef and the bass staff uses an F-clef. The music is written in a style characteristic of 18th-century dance music, featuring a mix of eighth and sixteenth notes, rests, and dynamic markings. The first system consists of two staves. The second system also consists of two staves. The score is marked with *p.* (piano) and *m.v.* (moderato vivace) dynamics. The piece concludes with a double bar line and a final note in the bass staff.

p. *m.v.*

p. *m.v.*

p. *m.v.*

Musical score for No. 49, page 98. The score consists of four staves, arranged in two systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in alto clef (C-clef on the third line). The time signature is common time (C). The music is marked with dynamics *p.* (piano) and *f.* (forte). The first system includes a slur over the first two measures of the top staff and a slur over the first two measures of the bottom staff. The second system includes a slur over the first two measures of the top staff and a slur over the first two measures of the bottom staff. The third system includes a slur over the first two measures of the top staff and a slur over the first two measures of the bottom staff. The fourth system includes a slur over the first two measures of the top staff and a slur over the first two measures of the bottom staff. The score concludes with a double bar line and repeat dots.

Tout le Monde l'aime. (Contra-Dans.)

Minore.

p. *f.* *p.* *f.* *p.*

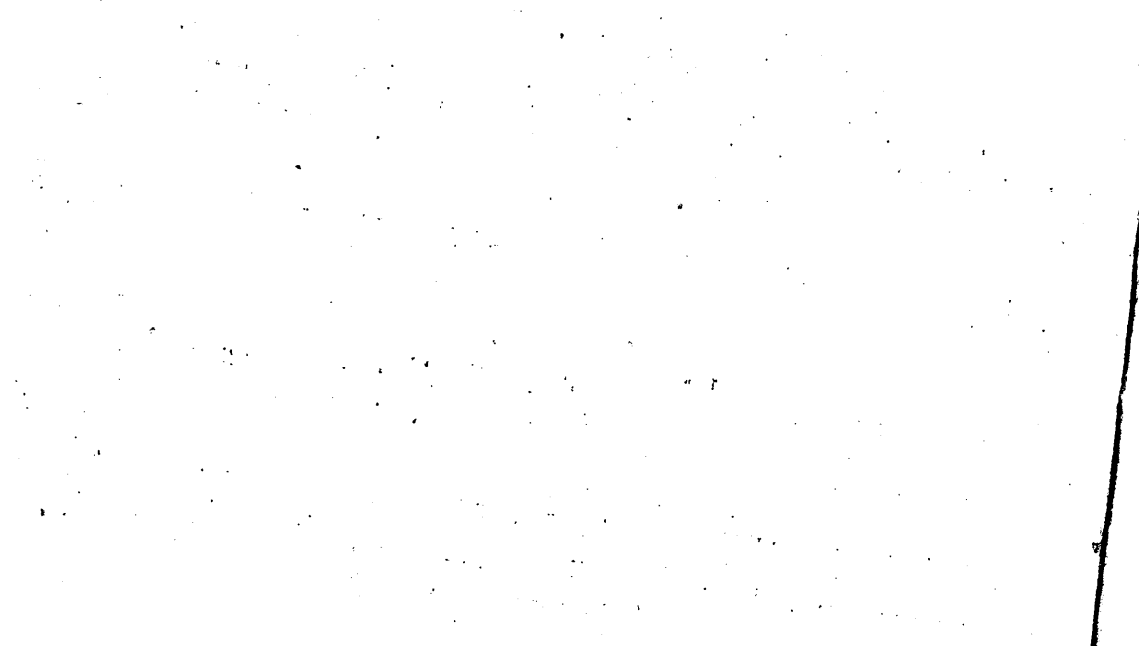
p. *f.* *p.* *f.* *p.*

This musical score, titled "No. 50", is presented on a page numbered "100". It consists of two systems of music, each with a treble clef staff on top and a bass clef staff on the bottom. The top staves contain complex melodic lines with various note values, including eighth and sixteenth notes, and are frequently marked with slurs and accents. The bottom staves provide a harmonic accompaniment, primarily using quarter and eighth notes. The notation is dense and characteristic of 19th-century piano music.

La Bienveillance. (Contra-Dans.)

Minore.

p.



Samling
af
de nyeste engelske Danse
med Tourer

af
Mr. Pierre Laurent,
Inspecteur des Danses de la Cour.

Udgivet af Jacobsen.

Tredie Hefte.

Kiøbenhavn 1781, hos Gyldendal.

No. LI. *Le palais de Thémis.*

- 1 Tour. 1ste M. og D. give Hænderne til hverandre, gaar ned i Midten og kaste forkeert op om 2det Par.
- 2 — 2det Par fører til Toppen og kaster forkeert af om 1ste Par (saa at Mrs. ere paa Dnes. Side og Dne. paa Mrs.)
- 3 — Alle 4 halv rundt, dernæst giver 1ste M. begge Hænder til sin D. og $\frac{1}{2}$ rundt.
- 4 — 1ste M. giver høire Haand til 3die D. og rundt, hans D. imidlertid det samme med 3die M., dernæst give 1ste M. og D., venstre Haand til hinanden og $\frac{1}{2}$ rundt.



No. LI. *Le Palais de Thémis.*

- 1 Fig. Le 1^{er} Mr. & D. se donnent les mains, descendent au milieu, se croisent & remontent autour de la 2^{de} paire.
- 2 — La 2^{de} paire monte, se croise & tourne autour de la 1^{re} paire; les Mrs. sont du côté des Ds. & les Ds. des Mrs.
- 3 — Le Rond à 4 demi-tour, & le 1^{er} M. $\frac{1}{2}$ Tour les 2 mains à sa D.
- 4 — Le 1^{er} M. 1 Tour la main droite à la 3^{me} D. & la D. au 3^{me} M., & ensuite le 1^{er} M. & D. $\frac{1}{2}$ Tour la main gauche.

No. LII. *L'himen Et l'amour.*

- 1 **Tour.** 1ste M. og D. gjøre 4 Balancer med høire Haand i Veiret, derpaa slippe de med høire Haand og gjøre atter 4 Balancer med venstre Haand i Veiret.
- 2 — 1ste M. gjør samme Tour med 2den D. og hans D. imidlertid med 2den M.
- 3 — 1ste M. uden at slippe 2den D., og 1ste D. uden at slippe 2den M., gaae alle 4 ned i Midten, da 1ste M. og 2den D. kaste op om 3die D., og 1ste D. og 2den M. op om 3die M.
- 4 — 1ste M. gaaer rundt med 2den og 3die D., og hans D. imidlertid med 2den og 3die M.
- 5 — 1ste M. og D. føre til Toppen, gaae forbi hinanden, gjøre 2 Balancer og kaste af.
- 6 — Ræden med 3die Par.

No. LII. *L'himen Et l'amour.*

- 1 Fig. Le 1er M. & D. font 4 Balances la main droite en l'air, & ils quittent la main droite & font 4 Balances en tenant la main gauche.
- 2 — Le 1er M. fait la même Fig. avec la 2de D. & sa D. avec le 2me M.
- 3 — Le 1er M., sans quitter la 2de D. & la 1re D. sans quitter le 2d M., ils descendent tous 4 au milieu, le 1er M. & la 2de D. tournent autour de la 3me D., & la 1ere D. & le 2d M. autour du 3me M.
- 4 — Le 1er M. le Rond 1 tour avec la 2me & 3me D. & sa D. avec le 2me & 3me M.
- 5 — Le 1er M. & D. montent, passent l'un devant l'autre, font 2 Balances & tombent 1 paire.
- 6 — Le 1er M. & D. la Chaine avec la 3me paire.

No. LIII. *L'offrande à Cères.*

- 1 Tour. 1ste M. og D. kaste af, give høire Haand og $\frac{1}{2}$ rundt.
- 2 — 1ste M. bliver ved at holde sin D. ved Haanden og tager 3die Dames venstre Haand, da hans D. imidlertid tager 2den M. venstre Haand, de chassere saaledes alle 4 opad paa skraa og dernest tilbage igjen ned ad.
- 3 — 1ste M. gaaer ned og kaster op om 3die D. imidlertid gaaer hans D. til Toppen og kaster af om 2den M.
- 4 — 1ste M. gjør Moulinet med 2det Par, og hans D. med 3die Par.
- 5 — 1ste M. holder den ene Haand bag Rygaen af 2den D. og den 2den bag Ryggen af 2den M., hans D. gjør ligeledes med 3die Par, de chassere saaledes alle 6 til høire Side, vendende Ryggen 3 imod 3, og dernæst igjen tilbage til venstre Side.
- 6 — 1ste M. og D. vende sig mod hverandre, give høire Haand og $\frac{1}{2}$ rundt, derpaa gaaer M. under Armen.

No. LIII. *L'offrande à Cérés.*

- 1 Fig. Le 1er M. & D. tombent 1 paire & ils se donnent $\frac{1}{2}$ Tour la main droite.
- 2 — Le 1er M. tient toujours la main de sa D. & prend la main gauche de la 3me, sa D. prend celle du 2d M., ils chassent tous 4 en biais en haut, & ensuite ils rechassent en b s.
- 3 — Le 1er M. descend, tourne autour de la 3me D., sa D. monte & tourne autour du 2me M., ils font sa 2de paire.
- 4 — Le 1er M. 1 tour le Moulinet avec la 2de paire, sa D. avec la 3me.
- 5 — Le 1er M. passe une main derrière le dos de la 2de D. & l'autre derrière le dos du 2me M., sa D. fait de même avec la 3me paire, ils chassent tous 6 à droite ayant le dos tourné & ils rechassent à gauche.
- 6 — Le 1er M. & D. se retournent & se donnent $\frac{1}{2}$ Tour la main droite, & le M. passe sous le bras; ils restent la 2de paire.

No. LIV. *Les Couronnes pastorales* (Contra = Dans).

Man stiller sig i Firkant og gaaer rundt som sædvanlig.

- 1 Tour. Alle 4 Par give Haanden til hverandre, saa at de udgiøre en dobbelt Moulinet, i denne Stilling giøre de 2 Balancer, derpaa gaaer hver M. $\frac{1}{2}$ rundt med sin D.
- 2 — Alle 4 Par chassere ind ad i Midten og vende sig tilbage paa deres Plads.
- 3 — De 2 første Par gaae forbi hinanden omtrent i en $\frac{1}{2}$ Cirkel over paa hinandens Plads, derpaa dreie begge Mrs. sig under deres Dames Arm.
- 4 — De 2 andre Par giøre dernæst samme Tour.
- 5 — De 2 første Mrs. chassere hen paa deres Dames Plads og Dne. imidsertid paa Mrs., dernæst give Mrs. Haanden til den D., som er lige over for dem, og $\frac{1}{2}$ rundt, saa at de komme tilbage paa deres 1ste Plads.
- 6 — De 2 andre Par giøre dernæst samme Tour.

No. LIV. *Les Couronnes pastorales (Françoise).*

On est placé en Quadrille & l'on fait le Rond à l'ordinaire. 1: ⁴ :2

- 1 Fig. Tous les 4 paires se donnent la main en double Moulinet, font 2 Balances & chaque M. $\frac{1}{2}$ Tour la main à sa D.
- 2 — Tous les 4 paires chassent au milieu & se tournent pour revenir à leur place.
- 3 — Les 2 premières paires font demi-tour la Queue de chat & les 2 Mrs. tournent sous le bras.
- 4 — Les 2 autres paires font après cela la même Fig.
- 5 — Les 2 premières paires chassent & les Mrs. donnent $\frac{1}{2}$ Tour la main à la D., qui est vis à vis d'eux, & ils reviennent à leur 1^{re} place.
- 6 — Les 2 autres paires font après cela la même Fig.

La main à l'ordinaire.

No. LV. *Les colonnes d'Hercule.*

- 1 Tour. 1ste M. og D. holdende hinanden med begge Hænder en Allemande, gjøre 4 Balancer med Ansigtet op ad, hvorpaa de, uden at slippe Hænderne, vende sig om og gjøre atter 4 Balancer med Ansigtet ned ad.
- 2 — 1ste M. lader sin D., uden at slippe hende, gaae rundt for ved sig, dernæst slippe de med venstre Haand, men blive ved at holde hinanden ved høire Haand, og M. lader sin D. gaae tilbage.
- 3 — 1ste M. kaster af om 2den D. og gaar ind i Midten, hans D. følger ham, dernæst giver 1ste M. og D. begge Hænder til hverandre og rundt.
- 4 — 1ste M. gaaer til Toppen, hans D. følger ham, de kaste af om 2den M. og blive 2det Par (men paa forkeerte Pladser), dernæst give de begge Hænder til hverandre og $\frac{1}{2}$ rundt.

No. LV. *Les colonnes d'Hercule.*

- 1 Fig. Le 1er M. & D., se tenant les 2 mains en Allemande, font 4 Balances & sans quitter les mains ils se retournent & font 4. Balances le visage tourné en bas.
- 2 — Le 1er M. & D. sans quitter les mains, le M. fait tourner sa D. 1 Tour devant lui & ils quittent la main gauche, ils gardent la droite, le M. fait reculer sa D.
- 3 — Le 1er M. tourne en dehors autour de la 2de D., il entre en dedans, sa D. le suit, & ensuite le 1er M. & D. 1 Tour les 2 mains.
- 4 — Le 1er M. monte au milieu, sa D. le suit, ils tournent autour du 2d M. & viennent la 2de paire, & ensuite ils se donnent $\frac{1}{2}$ Tour les 2 mains & restent la 2de paire.

No.

No. LVI. *La fête du Prince bien-aimé.*

- 1 Tour. 1ste M. og D. balancere og faste af, dernæst giver 1ste M. og D. Haanden og $\frac{1}{2}$ rundt, hvorpaa de faste atter af, saa at de blive 3die Par, men paa forkeerte Pladser.
- 2 — 1ste M. og D. samme Tour tilbage igien, nemlig: balancere og faste op om 3die Par, give Haanden og $\frac{1}{2}$ rundt og faste op om 2det Par, saa at de komme paa deres 1ste Plads.
- 3 — 1ste M. og D. giøre $\frac{1}{2}$ Moulinet med 2det Par og hver M. $\frac{1}{2}$ rundt med sin D., dernæst gior 1ste M. Allemande med 3die M., og hans D. med 2den D.
- 4 — 1ste M. gior Linie ned ad med 3die Par, og hans D. op ad med 2det Par, de vende sig om og komme lige mod hverandre, hvorpaa 1ste M. og D. give begge Hænder til hinanden og rundt.

No. LVI. *La fête du Prince bien-aimé.*

- 1 Fig. Le 1er M. & D. balancent & tombent une paire, ensuite le 1er M. & D. $\frac{1}{2}$ Tour la main & tombent encore une paire; le M. est du côté des Ds.
- 2 — Le 1er M. & D., étant la 3me paire, balancent, ils tombent une paire en remontant, se donnent $\frac{1}{2}$ Tour la main & remontent à leur 1re place.
- 3 — Le 1er M. & D. Moulinet $\frac{1}{2}$ Tour avec la 2de paire & chaque M. $\frac{1}{2}$ Tour la main à sa D., ensuite le M. 1 tour l'Allemande au 3me M., sa D. à la 2de D.
- 4 — Le 1er M. va faire face en bas avec la 3me paire, sa D. en haut avec la 2de, ils se retournent & viennent vis à vis l'un de l'autre; ensuite le 1er M. & D. 1 Tour les 2 mains.

No. LVII. *Allégro.*

- 1 Tour. 1ste M. og D. give begge Hænder til hverandre og rundt, hvorpaa de kaste af.
- 2 — 1ste M. og D. balancere med 3die Par, derpaa vende de sig om og balancere med 2det Par.
- 3 — 1ste M. gjør dos à dos og Allemande med 2de M., imidlertid gjør han 8 D. det samme med 2den D.
- 3 — Ræden med 2det Par.

No. LVII. *Allégo.*

- 1 Fig. Le 1^{er} M. & D. 1 Tour les 2 mains & tombent une paire.
- 2 — Le 1^{er} M. & D. balancent avec la 3^{me} paire, puis ils se retournent & balancent avec la 2^{de} paire.
- 3 — Le 1^{er} M. dos à dos avec le 2^d M. & 1 tour l'Allemande, la D. fait de même avec la 2^{de} D.
- 4 — La Chaine en haut avec la 2^{de} paire.

No. LVIII. *Presto.*

- 1 Tour. 1ste M. og D. give begge Hænder til hverandre og rundt, dernæst kaste de af.
- 2 — 1ste M. balancerer med 3die D., giver begge Hænder til hende og rundt, hans D. giver imidlertid det samme med 2den M.
- 3 — 1ste M. gaar med 3die D. hen og balancerer for 2den D., de gaae derpaa rundt à 3, imidlertid giver 1ste D. det samme med 2den og 3die M.
- 4 — De gaae alle 6 mod hinanden og tilbage, dernæst giver 1ste M. og D. begge Hænder til hverandre og $\frac{1}{2}$ rundt.

No. LVIII. *Presto.*

- 1 Fig. Le 1er M. & D. se donnent 1 Tour les 2 mains & tombent une paire.
- 2 — Le 1er M. balance avec la 3me D. & 1 Tour les 2 mains, la D. fait de même avec le 2me M.
- 3 — Le 1er M. va avec la 3me D. balancer à la 2de & 1 tour le Rond à 3, la 1ere D. fait de même avec le 3me & 2me M.
- 4 — Ils vont tous les 6 en avant & en arrière, & le 1er M. & D. $\frac{1}{2}$ Tour les 2 mains.

B

No.

No. LIX. *Les plaisirs d'hiver.*

- 1 Tour. 1ste Par kaster af, 2det Par gaaer imidlertid op, dernæst giver hver M. begge Hænder til sin D. og rundt.
- 2 — 1ste Par fører op til Toppen, da 2det Par imidlertid kaster af, dernæst, som før, begge Hænder til deres Dr. og rundt.
- 3 — De 2 første Par gaae mod hinanden og giøre 2 Balancer, hvorpaa 1ste Par kaster af.
- 4 — 1ste M. giver høire Haand til 3die M. og rundt, hans D. det samme med 3die D., dernæst giver 1ste M. og D. venstre Haand til hinanden og rundt.
- 5 — 1ste M. og D. balancere, derpaa gaaer 1ste M. op og kaster af om 2den M., og hans D. gaaer ned og kaster op om 3die D.
- 6 — Slæden med 2det Par.

No. LIX. *Les plaisirs d'hiver.*

- 1 Fig. Le 1er M. & D. tombent une paire, la 2de monte au milieu & chaque M. 1 Tour les 2 mains à sa D.
- 2 — La 1ere paire remonte au milieu, la 2de tombe & les 2 mains 1 Tour à leurs D.
- 3 — Les 2 paires vont en avant, 2 Balances, la 1ere paire tombe.
- 4 — Le 1er M. 1 Tour la main au 3me M., sa D. à la 3me D., & le 1er M. & D. 1 Tour la main gauche.
- 5 — Le 1er M. & D. balancent & ensuite le 1er M. monte & tourne autour du 2d., sa D. descend & tourne autour de la 3me.
- 6 — La Chaine en haut avec la 2de paire.

No. LX. *Les divertissements de Brunswick.*

1 Tour. 1ste M. og D. gjøre Moulinet med 2det Par.

2 — 1ste M. og D. kaste af, hvornæst 1ste M. giver Haanden til 3die M. og rundt, hans D. ligeledes med 3die D.

3 — 1ste M. og D., som ere 2det Par, chassere forbi hinanden med Ansigtet mod hverandre og dernæst tilbage igien med Ryggen mod hverandre, og dreie sig paa deres Plads.

4 — Riæden med 2det Par.

No. LX. *Les divertissements de Brunswick.*

- 1 Fig. Le 1er M. & D. 1 tour le Moulinet avec la 2de paire.
- 2 — Le 1er M. & D. tombent une paire & le M. 1 Tour la main au 3me M., sa D. à la 3me D.
- 3 — Le 1er M. & D., étant la 2de paire, ils chassent l'un devant l'autre & rechassent dos à-dos en se tournant, ils restent la 2de paire.
- 4 — La Chaine en haut avec la 2de paire.

No. LXI. *L'Auguste.*

- 1 Tour. 1ste M. balancerer for 2den D., giver begge Hænder til hende og rundt, imidlertid giver hans D. det samme med 2den M.
- 2 — 1ste M. og D. chassere forbi hinanden og kaste af.
- 3 — 1ste M. gjør 4 Balancer med 3die D., og hans D. med 2den M., dernæst giver 1ste M. og D. begge Hænder til hverandre og $\frac{1}{2}$ rundt.
- 4 — 1ste M. og D. rundt med 2det Par.

Mo. LXI. *L'Auguste.*

- 1 Fig. Le 1er M. va balancer à la 2de D. & 1 Tour les 2 mains, sa D. balance en même tems avec le 2d. M. & 1 Tour les 2 mains.
- 2 — Le 1er M. & D. chassent l'un devant l'autre & tombent une paire.
- 3 — Le 1er M. fait 4 Balances avec la 3me D. & sa D. au 2d. M., ensuite le 1er M. & D. $\frac{1}{2}$ tour les 2 mains.
- 4 — Le 1er M. & D. 1 tour le Rond avec la 2de paire.

No. LXII. *Les pensées couleur de rose.*

- 1 Tour. 1ste M. og D. gjøre 4 Balancer og kaste af.
- 2 — 1ste M. gjør Linie ned ad med 3die Par, hans D. op ad med 2det Par, derpaa vende de sig alle 6 lige mod hinanden.
- 3 — 1ste M. og D. gjøre dos à dos, give hvire Haand og rundt.
- 4 — 1ste M. og D. gaae rundt med 2det Par.

No. LXII. *Les pensées couleur de rose.*

- 1 Fig. Le 1^{er} M. & D. font 4 Balances & tombent une paire.
- 2 — Le 1^{er} M. va faire face en bas avec la 3^{me} paire, sa D. en haut avec la 2^{de} paire, & ils se retournent tous 6, l'un vis à vis de l'autre.
- 3 — Le 1^{er} M. & D. dos à dos & 1 Tour la main droite.
- 4 — Le 1^{er} M. & D. 1 tour le Rond avec la 2^{de} paire.

No. LXIII. *Le Prince Charles de Brunswick.*

- 1 Tour. 1ste M. legger den ene Haand bag Ryagen af sin D., den anden holde de for-
ud, de gaae saaledes ned i Midten, slippe hverandre og dreie sig rundt.
- 2 — 1ste M. tager atter sin D. fat som før, og de gjøre samme Tour op ad, saa at
de komme paa deres første Plads.
- 3 — 1ste M. og D. give høire Haand til hverandre og rundt, hvorpaa de kaste af.
- 4 — Riiden med 2det Par.

No. LXIII. *Le Prince Charles de Brunswick.*

- 1 Fig. Le 1^{er} M. passe une main derrière le dos de sa D. & il lui tient l'autre en avant, ils descendent au milieu & ils se quittent en se tournant.
- 2 — Le 1^{er} M. reprend sa D., & ils refont en remontant à leurs places la même fig., qu'ils ont fait en descendant.
- 3 — Le 1^{er} M. & D. 1^{er} Tour la main droite & tombent une paire.
- 4 — La Chaine avec la 2^{de} paire.

No. LXIV. *La vigilante.*

- 1 Tour. De 2 første Par gjøre 4 Balancer og $\frac{1}{2}$ Moulinet med høire Haand.
- 2 — De gjøre atter 4 Balancer og $\frac{1}{2}$ Moulinet med venstre Haand.
- 3 — 1ste M. og D. kaste af, dernæst giver M. Haanden til 3die D. og rundt, hans D. det samme med 2den M.
- 4 — 1ste M. og D. gjøre 4 Balancer mod hverandre, dernæst giver M. Haanden til 2den D. og rundt, hans D. ligeledes med 3die M.
- 5 — 1ste M. holdende 2den D., og 1ste D. 3die M., gjøre Skubkar en Vals.
- 6 — 1ste M. og D. føre til Toppen og kaste forkeert af.

No. LXIV. *La vigilante.*

- 1 Fig. Le 2 premières paires font 4 Balances & $\frac{1}{2}$ tour le Moulinet de la main droite,
- 2 — Ils refont 4 Balances & $\frac{1}{2}$ tour le Moulinet de la main gauche.
- 3 — Le 1er M. & D. tombent une paire, le M. donne un Tour la main à la 3me D. & sa D. au 2d. M.
- 4 — Le 1er M. & D. font ensemble 4 Balances, & le M. donne 1 Tour la main à la, 2de D., sa D. au 3me M.
- 5 — Le 1er M. garde la 2de D. & la 1ere D. le 3me M., ils font un tour de Choubcard en Vals.
- 6 — Le 1er M. & D. montent au milieu, se croisent & tombent une paire.

No. LXV. *L'Angola.* (Contra-Dans).

Man stiller sig i 2 Linier og gaaer rundt, som sædvanlig $\begin{matrix} 1 & 3 \\ \vdots & \vdots \\ 2 & 4 \end{matrix}$

- 1 Tour. Hver M. holder sin D. ved begge Hænder, og saaledes giøre de Chassé de la Marquise, det er: 1ste og 3die Par chassere hen paa hinandens Plads, og 2det og 4de imidlertid ligeledes, derpaa giver hver M. begge Hænder til sin D. og rundt.
- 2 — Efter at de saaledes have skiftet Plads paa Længs, chasserer 1ste og 2det Par over paa hinandens Plads, 3die og 4de Par imidlertid ligeledes, derpaa giver hver M. begge Hænder til sin D. og rundt.
- 3 — Da Mrs. saaledes ere komne til at staae paa høire Side af deres Dr., kaster 1ste M. af, og de øvrige i Raden følge efter; ligeledes kaster 2den D. af, og de øvrige i samme Rad følge efter.
- 4 — Da Mrs. igien ere komne paa venstre Side af deres Dr., gior 1ste og 2det Par $\frac{1}{2}$ Moulinet, og 4de og 3die Par ligeledes, dernæst giver hver M. begge Hænder til sin D. og rundt.

No. LXV. *L'Angola. (Françoise).*

On est placé sur 2 lignes, & l'on fait le grand Rond à l'ordinaire. $\begin{matrix} 1 & 3 \\ \dots & \dots \\ 2 & 4 \end{matrix}$

- 1 Fig. Chaque M. tenant les 2 mains de sa D., ils font le Chassé de la Marquise, c'est à dire, que No. 1 & 3 chassent en changeant de place & No. 2 & 4 de même, ensuite chaque M. donne 1 Tour les 2 mains à sa D.
- 2 — Les Nros. ayant changé $\begin{matrix} 3 & 1 \\ \dots & \dots \\ 4 & 2 \end{matrix}$, No. 1 & 2 chassent en traversant & changent de place, No. 3 & 4 de même, ensuite chaque M. 1 Tour les 2 mains à sa D.
- 3 — $\begin{matrix} 4 & 2 \\ \dots & \dots \\ 3 & 1 \end{matrix}$) Étant ainsi placés, No. 1 mène une file en dehors, No. 3 fuit, & No. 2 mène l'autre file aussi en dehors, No. 4 fuit.
- 4 — $\begin{matrix} 2 & 4 \\ \dots & \dots \\ 1 & 3 \end{matrix}$ Se trouvant placés comme cette Fig No. 1 & 2 font $\frac{1}{2}$ tour de Moulinet, No. 4 & 3 de même, ensuite chaque M. 1 Tour les 2 mains à sa D.

No.

No. LXVI. *La convalescence désirée.*

- 1 Tour. 1ste M. og D. gjøre halv 8 Takt, give høire Haand til hverandre og rundt.
- 2 — 1ste M. balancerer med 3die D. og gjør Allemande med hende, imidlertid gjør hans D. det samme med 3die M.
- 3 — 1ste M. og D. holdende hinanden en Allemande, føre til Toppen og kaste forkeert af.
- 4 — 1ste M. og D. gjøre Vals, hvorpaa M. dreier sig rundt under sin Dames Arm.

No. LXVI. *La convalescence désirée*

- 1 Fig. Le 1er M. & D. demi-8 & 1 Tour la main droite.
- 2 — Le 1er M. balance à la 3me D. & 1 tour l'Allemande, sa D. balance en même tems au 3me M. & l'Allemande.
- 3 — Le 1er M. & D. se tenant les mains en Allemande montent au milieu jusqu'en haut, ils se croisent & tombent 1 paire.
- 4 — Le 1er M. & D. font 1 tour le Vals, & ensuite le M. tourne sous le bras de sa D.

No. LXVII. *Le lendemain des fêtes.*

- 1 Tour. 1ste M. giver Haanden til 2den D. og $\frac{1}{2}$ rundt, de gjøre 2 Balancer, og derpaa giver M. venstre Haand til 3die D. og rundt, saa at han bliver imellem 2den og 3die D.
- 2 — 1ste D. gjør dernæst det samme med 2den og 3die M. og bliver imellem dem.
- 3 — 1ste M. og D gjøre 4 Balancer mod hinanden med Haanden i Beiret og Allmande, imidlertid chasserer 2det Par ned og 3die Par op, og hver M. giver begge Hænder til sin D. og rundt.
- 4 — 1ste M. chasserer til høire Side i Midten, hans D. ligesledes, de give derpaa Haanden til hverandre og rundt, imidlertid chasserer 2det og 3die Par tilbage igien paa deres Plads og hver M. giver begge Hænder til sin D. og rundt.

No. LXVII. *Le lendemain des fêtes.*

1. Fig. Le 1er M. donne $\frac{1}{2}$ tour la main à la 2de D., ils font 2 Balances & ensuite le M. donne 1 Tour la main gauche à la 3me D., il reste entre la 2me & 3me D.
- 2 — La 1re D. fait après le même avec les 2 Mrs. & reste au milieu d'eux.
- 3 — Le 1er M. & D. vont en avant, ils font 4 Balances la main en l'air & 1 tour l'Allemande; pendant ce tems la 2de paire chasse en bas & la 3me en haut, & chaque M. donne 1 Tour les 2 mains à sa D.
- 4 — Le 1er M. chasse à droite au milieu, sa D. de même, & 1er M. & D. 1 Tour la main, ils restent la 2de paire; pendant ce tems la 2de & 3me paire chassent à leur place & chaque M. 1 Tour les 2 mains à sa D.

No. LXVIII. *Qu'en dites-vous.*

- 1 **Tour.** 1ste M. og D. give høire Haand til hverandre, gjøre 2 Balancer og $\frac{1}{2}$ rundt, de slippe derpaa hverandre, da M. kaster af om 2 den D. og hans D. gaar ned og op om 2den M.
- 2 — 1ste M. og D. gaar hen paa hinandens Plads, vende sig og komme lige mod hverandre.
- 3 — 1ste M. tager sin Dames venstre Haand med sin høire, fører hende baglænds ned i Midten, hvorpaa de, uden at slippe, gjøre Allemande.
- 4 — 1ste M. og D. legge den ene Haand paa Ryggen af hverandre, den anden holde de fornd, og gjøre saaledes Vals i det de føre til Tøppen, dernæst kaste de af.

No. LXVIII. *Qu'en dites-vous.*

- 1 Fig. Le 1er M. & D. font 2 Balances en se donnant la main droite $\frac{1}{2}$ Tour, ils se quittent, le M. tourne en bas autour de la 2de D., la D. tourne en haut autour du 2d M.
- 2 — Le 1er M. & D. vont l'un contre l'autre, changent de place, se retournent & reviennent vis à vis l'un de l'autre.
- 3 — Le 1er M. prend de la main droite la main gauche de sa D., recule avec elle au milieu & puis sans quitter la main 1 tour l'Allemande.
- 4 — Le 1er M. & D. se passent une main derrière le dos & tenant l'autre en avant font 1 tour le Yalg en remontant au milieu & tombent une paire.

No. LXIX. *Santé Et prospérité.*

- 1 Tour. 1ste M. balancerer mod 2den D., og hans D. mod 2den M., derpaa giver 1ste M. og D. begge Hænder til hverandre og rundt.
- 2 — 1ste M. balancerer med 3die D., giver begge Hænder til hende og rundt; hans D. gjør det samme med 3die M.
- 3 — Rundt med 3die Par.
- 4 — 1ste M. og D. føre til Toppen og faste forkeert af.
- 5 — 1ste M. gaer hen og gjør 4 Balancer med 3die D. og dernæst 4 Balancer med 2den D.; imidlertid gjør hans D. 4 Balancer først med 2den M. og dernæst med 3die M.
- 6 — 1ste M. og D. vende sig lige mod hinanden og gjøre 4 Balancer, give derpaa høire Haand til hverandre og $\frac{1}{2}$ rundt, i det M. gaer under Davens Arm.

No. LXIX. *Santé & prospérité.*

- 1 Fig. Le 1er M. balance avec la 2de D. & sa D. avec le 2d M., ensuite 1er M. & D. se donnent 1 Tour les 2 mains.
- 2 — Le 1er M. balance avec la 3me D. & 1 Tour les 2 mains, sa D. fait de même avec le 3me M.
- 3 — Le 1er M. & D font 1 tour le Rond avec la 3me paire.
- 4 — Le 1er M. & D. montent jusqu' en haut, se croisent & tombent 1 paire.
- 5 — Le 1er M. va faire 4 Balances à la 3me D, & ensuite 4 Balances à la 2me D.; sa D. va en même tems faire 4 Balances au 2d M. & ensuite au 3me.
- 6 — Le 1er M. & D. se retournent l'un-vis à vis-de l'autre, ils font 4 Balances, ensuite $\frac{1}{2}$ Tour la main droite en passant sous le bras, & restent la 2de paire.

No. LXX. *L'année commence.*

- 1 Tour. 1ste M. chasserer op ad, og hans D. ned ad i Midten, dernæst giver 1ste M. begge Hænder til 2den D. og rundt; hans D. det samme med 2den M.
- 2 — 1ste M. chasserer ned ad, og hans D. op ad, dernæst give begge Møhrs. begge Hænder til hverandre og rundt, begge Dne ligeledes.
- 3 — De gaae alle 4 frem og gjøre Linie paa langs, saa at hver M. holder sin D ved høire Haand og 2den M. som er i Midten, holder tillige 1ste D. ved venstre Haand, de gjøre i denne Stilling 4 Balancer, dernæst gaaer hver M. $\frac{1}{2}$ rundt med sin D. med høire Haand.
- 4 — De 2 første Par gaae lige mod hverandre og balancere, derpaa kaster 1ste Par af, og 2det Par gaaer op imellem dem.

No. LXX. *L'année commence.*

- 1 Fig. Le 1er M. chasse en haut à sa gauche & sa D. chasse en bas au milieu, ensuite 1er M. 1 Tour les 2 mains à la 2de D. & sa D. au 2d M.
- 2 — Le 1er M. chasse en bas au milieu, sa D. chasse en haut, & ensuite les 2 Mesieurs 1 Tour les 2 mains, les 2 Dames de même.
- 3 — Ils vont tous 4 en avant, chaque M. prend la main droite de sa D., le 2d M. est au milieu & tient aussi la main gauche de la 1ere D., ils sont ainsi sur une ligne & font 4 Balances, ensuite chaque M. tourne $\frac{1}{2}$ Tour la main droite avec sa D.
- 4 — Les 2 paires viennent se faire face l'un vis à vis de l'autre, ils balancent & la 1ere paire tombe, la 2de monte au milieu.

No. LXXI. *La double inconstance.*

- 1 Tour. 1ste M. balancerer med 2den D., hvorpaa de gjøre Vals, imidlertid gjør 1ste D. samme Tour med 2den M.
- 2 — 1ste M. balancerer med 3die D. og Vals, hans D. det samme med 3die M.
- 3 — 1ste M. gjør 4 Balancer med sin D., giver Haanden til hende og rundt, dernæst giver M. venstre Haand til 2den D. og rundt, hans D. ligeledes med 3die M.
- 4 — 1ste M. og D. gjøre 4 Balancer med hverandre, dernæst giver 1ste M. høire Haand til 3die D. og rundt, og hans D. ligeledes med 2den M., endelig giver 1ste M. og D. venstre Haand til hverandre og $\frac{1}{2}$ rundt.

No. LXXI. *La double inconstance.*

- 1 Fig. Le 1er M. balance avec la 2de D. & ils font 1 Tour le Vals; la 1ere D. fait la même Fig. avec le 2d M.
- 2 — Le 1er M. balance avec la 3me D. & sa D. avec le 3me M. & 1 tour le Vals.
- 3 — Le 1er M. fait 4 Balances avec sa D. & 1 Tour la main, & ensuite le M. donne 1 Tour la main gauche à la 2de D. & sa D. au 3me M.
- 4 — Le 1er M. & D. font ensemble 4 Balances, ensuite 1er M. 1 Tour la main droite à la 3me D. & sa D. au 2d M., & 1er M. & D. $\frac{1}{2}$ Tour la main gauche, ils restent la 2de paire.

No. LXXII. *La réjouie.*

- 1 Tour. 1ste M. og D. gjøre $\frac{1}{2}$ 8te Fall, give høire Haand og rundt.
- 2 — 1ste M. gjør dos à dos med 3die D., giver begge Hænder til hende og rundt; hans D. gjør imidlertid samme Tour med 3die M.
- 3 — 1ste M. og D. gaae over forbi hinanden, hvorpaa M. kaster af om 3die M. og gaaer ind i Midten mellem 3die Par; hans Dame kaster op om 2den D. og gaaer ind i Midten lige for sin M.
- 4 — 1ste M. tager sin Dmes venstre Haand og lader hende gaae omkring sig, i det han gaaer under Armen, hvorpaa de, uden at slippe, gjøre Allemande.

No. LXXII. *La réjouie.*

- 1 Fig. Le 1er M. & D. Demi-huit & 1 Tour la main droite.
- 2 — Le 1er M. passe dos à dos avec la 3me D. & 1 Tour les 2 mains, la D. fait la même fig. avec le 3me M.
- 3 — Le 1er M. & D. traversent l'un devant l'autre, le M. passe en dehors, tourne autour du 3me M. & rentre au milieu, la D. monte en dehors autour de la 2de D. & rentre au milieu vis à vis de son M.
- 4 — Le 1er M. prend la main gauche de la D., il la fait tourner autour de lui en passant sous le bras, & sans quitter la main ils font de suite 1 tour d'Allemande.

No. LXXIII. *La Gaieté revenue.*

- 1 Cour. 1ste M. og D faste af, give høire Haand og rundt.
- 2 — 1ste M. og D. faste op, give venstre Haand og rundt.
- 3 — 1ste M. og D. gaae $\frac{1}{2}$ rundt med 2det Par, dernæst giver hver M. begge Hænder til sin D. og $\frac{1}{2}$ rundt.
- 4 — 1ste M. og D. gaae $\frac{1}{2}$ rundt med 3die Par, dernæst giver hver M. begge Hænder til sin D. og $\frac{1}{2}$ rundt.
- 5 — 1ste M. og D., holdende hinanden en Allemande, føre til Toppen og faste af.
- 6 — Ræden med 2det Par.

No. LXXIII. *La Gaieté revenue.*

- 1 Fig. Le 1er M. & D. tombent une paire & 1 Tour la main droite.
- 2 — Le 1er M. & D. tombent une paire en remontant & 1 Tour la main gauche.
- 3 — Le 1er M. & D. $\frac{1}{2}$ tour le Rond avec la 2de paire & chaque M. $\frac{1}{2}$ Tour les 2 mains à la D.
- 4 — Le 1er M. & D. $\frac{1}{2}$ tour le Rond avec la 3me paire & chaque M. $\frac{1}{2}$ Tour les 2 mains à la D.
- 5 — Le 1er M. & D. se tenant en Allemande montent au milieu jusqu' en haut & tombent une paire.
- 6 — La Chaine en haut avec la 2de paire.

No. LXXIV. *Le parfait contentement.* (Contra-Dans.)

Man stiller sig i Fjirkandt og rundt, som sædvanlig 1: $\frac{4}{3}$ 2:

- 1 Tour. 1ste og 4de Par gaae omtrent i en $\frac{1}{2}$ Cirkel hen paa hinandens Plads, 2det og 3die Par gaae paa samme Tid ligeledes.
- 2 — 1ste og 4de Par gaae $\frac{1}{2}$ Moulinet, dernæst giver hver M. begge Hænder til sin D. og rundt, 2det og 3die Par gaae imidlertid det samme, saa at enhver kommer igien paa sin 1ste Plads.
- 3 — Alle 4 Mss. give hoire Haand til deres D. og $\frac{1}{2}$ rundt, og tage derpaa den 2den D. fat med venstre Haand; i denne Stilling gaae de alle 8 2 Balancer; derpaa slippe de den D., som de holde med venstre Haand, gaae endnu engang $\frac{1}{2}$ rundt med deres egen D. og tage den 2den D. fat med venstre Haand, da de atter gaae 2 Balancer alle 8, holdende hinanden som før.
- 4 — Hver M. gaae dos à dos med den D., som er paa Skraa for ham paa venstre Side, giver dernæst begge Hænder til sin D. og rundt.
- 5 — Alle 4 Damer gaae frem og rundt med hverandre.
- 6 — Alle 4 Mss. gaae samme Tour.

No. LXXIV. *Le parfait contentement (Françoise).*

On est placé en Quadrille 1: ⁴ :2 & l'on fait le grand Rond à l'ordinaire.

- 1 Fig. No. 1 & 4 font $\frac{1}{2}$ cercle la ³ Queue de chat & changent de place, No. 2 & 3 de même.
- 2 — No. 1 & 4 font $\frac{1}{2}$ tour de Moulinet, No. 2 & 3 de même, & chaque M. les 2 mains 1 Tour à sa D.; ils sont revenus à leur 1ere place.
- 3 — Les 4 Mrs. donnent $\frac{1}{2}$ Tour la main droite à leur D. & prennent la main gauche de l'autre D., ils font tous 8 deux Balances en se tenant les mains, ensuite ils quittent la D., qu'ils tiennent de la main gauche, tournent encore $\frac{1}{2}$ Tour avec leur D. & reprennent l'autre D. de la main gauche & 2 Balances, se tenant tous 8 en forme de Chaine.
- 4 — Chaque M. passe dos à dos avec la D. du coin & vient donner 1 Tour les 2 mains à sa D.
- 5 — Les 4 Ds. vont en avant & un tour le Rond.
- 6 — Les 4 Mrs. vont en avant & un tour le Rond.

La main à l'ordinaire.

D

No.

No. LXXV. *Le Bandeau de l'amour.*

- 1 Tour. 1ste M. og D. faste af, gisre 2 Balancer og faste endnu engang af.
- 2 — 1ste M. og D. tage 3die Par og gisre Linie op ad alle 4, dernæst gaae 1ste M. og D. forbi hinanden, da M. giver begge Hænder til 3die D. og rundt, og hans D. ligeledes med 3die M.
- 3 — 1ste M. og D., holdende hinanden ved Hænderne, føre til Toppen, de slippe hinanden og M. gisr 4 Balancer og Allemande med 2den D., hans D. ligeledes med 2den M.
- 4 — 1ste M. og D. gaae ned i Midten, chassere forbi hinanden og dreie sig, hvorpaa de give høire Haand til hverandre og rundt.

No. LXXV. *Le Bandeau de l'amour.*

- 1 Fig. Le 1er M. & D. tombent une paire, font 2 Balances & retombent encore une paire.
- 2 — Le 1er M. & D. prennent la 3me paire, ils vont faire face en haut tous les 4, & ensuite 1er M. & D. se croisent, le M. donne 1 Tour les 2 mains à la 3me D. & sa D. au 3me M.
- 3 — Le 1er M. & D. se tenant les mains montent au milieu, ils se quittent, le M. fait 4 Balances avec la 2de D. & 1 tour l'Allemande, sa D. fait de même avec le 2me M.
- 4 — Le 1er M. & D. descendent au milieu, ils chassent l'un devant l'autre en se tournant, & ensuite ils se donnent 1 Tour la main droite & restent la 2de paire.

No. LXXVI. *Le jour chéri.*

- 1 Tour. 1ste M. og D. gjøre 4 Balancer, holdende hinanden med begge Hænder, derpaa slipper M. sin Dames høire Haand og holder ved den venstre, da Damen dreier sig og sætter sig en prison.
- 2 — 1ste M. holder sin D. en prison, i hvilken Stilling de gjøre 4 Balancer, hvorpaa de slippe hverandre og kaste af.
- 3 — 1ste M. og D. gjøre Moulinet med 3die Par.
- 4 — 1ste M. og D., holdende hinanden med den ene Haand bag Ryggen og den anden forud, føre til Toppen og kaste af.
- 5 — De 3. forste Par gaae mod hinanden og balancere, derpaa dreie de sig alle 6 paa deres Plads.
- 6 — 1ste M. og D. gjøre Kiæden med 2det Par.

No. LXXVI. *Le jour chéri.*

- 1 Fig. Le 1er M. & D. font 4 Balances. en se tenant les 2 mains, ensuite le M. quitte la main droite de sa D., il lui tient la main gauche, la D. se tourne & se met en prison.
- 2 — Le 1er M. tenant sa D. en prison, ils font dans cette position 4 Balances, ils se quittent & tombent une paire.
- 3 — Le 1er M. & D. 1 tour le Moulinet avec la 3me paire.
- 4 — Le 1er M. & D., se tenant une main derrière le dos & l'autre en avant, ils montent au milieu & tombent une paire.
- 5 — Les 3 paires vont en avant, ils balancent & se tournent tous 6 pour revenir à la place, où ils étoient avant.
- 6 — Le 1er M. & D. la Chaine avec la 2de paire.

No. LXXVII. *Les Coeurs contents.*

- 1 Tour. 1ste M. og D. giøre dobbelt Allemande.
- 2 — 1ste M. holder sin Dames venstre Haand, de giøre 2 Balancer, M. dreier sig under Armen og derpaa faste de af.
- 3 — 1ste M. gaaer dos à dos med 3die D., og hans D. midlertid med 2den M., derpaa giver 1ste M. og D. begge Hænder til hverandre og $\frac{1}{2}$ rundt.
- 4 — 1ste M. og D. gaae rundt med 3die Par.

No. LXXVII. *Les Coeurs contents.*

- 1 Fig. Le 1er M. & D. font 1 tour la double Allemande.
- 2 — Le 1er M. tenant la main gauche de sa D., ils font 2 Balances, le M. tourne sous le bras & ils tombent une paire.
- 3 — Le 1er M. passe dos à dos avec la 3me D., & sa D. avec le 2d. M., & ensuite 1er M. & D. $\frac{1}{2}$ Tour les 2 mains.
- 4 — Le 1er M. & D. 1 tour le Rond avec la 3me paire.

No. LXXVIII. *Le qui pro quo.*

- 1 Tour. 1ste M. og D. faste af, derpaa tager 1ste M. 2den og 3die M., og hans D. begge Dne ved Haanden, og gaae alle 6 mod hinanden.
- 2 — 1ste M. gaaer rundt med 3die Par, og hans D. midlertid med 2det Par.
- 3 — 1ste M. gaaer op til Toppen og faster af om 2den M., hans D. gaaer imidlertid ned i Midten og faster op om 3die D.
- 4 — 1ste M. og D. giøre Moulinet med 2det Par.

No. LXXVIII. *Le qui pro quo.*

- 1 Fig. Le 1er M. & D. tombent une paire, le 1er M. prend le 2me & 3me M., & sa D. prend les 2 Ds., ils vont tous 6 en avant.
- 2 — Le 1er M. fait 1 tour le Rond avec la 3me paire, sa D. fait le Rond avec la 2de paire.
- 3 — Le 1er M. monte au milieu jusqu'en haut & tombe autour du 2d. M., sa D. descend au milieu & tourne autour de la 3me D., ils font la 2de paire.
- 4 — Le 1er M. & D. font 1 tour le Moulinet avec la 2de paire.

No. LXXIX. *Je le voudrois bien.*

- 1 Tour. De 2 øverste Mrs. balancere mod hinanden, begge Damerne ligesledes, derpaa giver hver M. begge Hænder til sin D. og rundt.
- 2 — 1ste M. og D., holdende hinanden ved begge Hænder, gaae ned i Midten, da 2det Par imidlertid gaaer op uden om 1ste Par, dernæst gaaer 2det Par ned i Midten, da 1ste Par gaaer op igien uden om 2det Par.
- 3 — 1ste M. giver høire Haand til 2den D. og rundt, hvornæst 1ste M. giver venstre Haand til 2den M. og rundt, og 2den D. imidlertid venstre Haand til 1ste D. og rundt.
- 4 — De gaae alle 4 mod hinanden og giøre 2 Balancer, hvorpaa 1ste Par faaer af.

No. LXXIX. *Je le voudrais bien.*

- 1 Fig. Les 2 premiers Mrs. balacent ensemble, les 2 Ds. de même, ensuite chaque M. donne 1 Tour les 2 mains à sa D.
- 2 — Le 1er M. & D. se tenant les 2 mains, descendent au milieu, la 2de paire monte, & ensuite la 2de paire descend au milieu, la 1ere paire remonte en dehors.
- 3 — Le 1er M. donne 1 Tour la main droite à la 2de D & 1 Tour la main gauche au 2d. M., la 2de D. donne 1 Tour la main gauche à la 1ere D.
- 4 — Ils vont tous 4 en avant, font 2 Balances & la 1ere paire tombe une paire.

No. LXXX. *La Resolie.*

- 1 Tour. 1ste M. og 2den D. chassere forbi hinanden og skifte Plads, de giøre 2 Balancer, hvorpaa 1ste M. giver venstre Haand til sin D. og $\frac{1}{2}$ rundt, da 2den D. imidlertid giver Haanden til sin M. og $\frac{1}{2}$ rundt.
- 2 — 2den M. og 1ste D. chassere ligeledes og skifte Plads, hvorpaa begge Mrs. give venstre Haand til hverandre og $\frac{1}{2}$ rundt, og begge Dr. imidlertid det samme. (Mrs. ere paa Drs. Side og Due. paa Mrs.)
- 3 — De chassere alle 4 over paa hinandens Plads, dernæst give begge Mrs. begge Hænderne til hverandre og rundt, Due. ligeledes.
- 4 — Riæden med 2det Par.

No. LXXX. *La Resolüe.*

- 1 Fig. Le 1er M. & la 2de D. chassent l'un devant l'autre en changeant de place, ils font 2 Balances, ensuite 1er M. $\frac{1}{2}$ Tour la main gauche à sa D., la 2de D. à son M. $\frac{1}{2}$ Tour la main.
- 2 — Le 2d M. chasse avec la 1re D., ils changent de place, ensuite les 2 Mrs. $\frac{1}{2}$ Tour la main gauche, & les 2 Dames de même (les Mrs. sont du côté des Ds. & les Ds. du côté des Mrs)
- 3 — Ils chassent tous 4 en traversant, & les 2 Mrs. 1 Tour les 2 mains, les 2 Ds. de même.
- 4 — La Chainé avec la 2de paire.

No. LXXXI. *La Rosière de Salenci.*

- 1 Tour. 1ste M. chasserer ned i Midten og hans D. op ad, de holde hinanden med venstre Haand i Beiret og gjøre 2 Balancer, fikkende til hverandre under Armen, dernæst chasserer M. op igien og hans D. ned, de gjøre atter 2 Balancer holdende hinanden med høire Haand i Beiret og fikkende til hverandre.
- 2 — 1ste M. gjør samme Tour med 2den D. og hans D. med 2den M., dog med den Forskiel. at M. begynder med at holde 2den D. ved høire Haand, og 1ste D med at holde 2den M. ved venstre Haand, dernæst skifte de Hænder, som før.
- 3 — 1ste M. gjør Allemande med 2den D. og hans D. med 2den M., dernæst gjør 1ste M. og D. Allemande med hverandre (M. er paa Dnes Side og hans D. paa Mrs.)
- 4 — 1ste M. og D. kaste af, give høire Haand til hverandre og rundt.
- 5 — 1ste M. tager 2den og 3die D, og hans D. 2den og 3die M., de gaae alle 6 mod hinanden og tilbage, dernæst gaaer M. rundt med begge Dr. og hans D. med begge Mrs.
- 6 — De gaae atter alle 6 mod hinanden, hvornæst 1ste M. og D. give høire Haand til hverandre og $\frac{1}{2}$ rundt.

No. LXXXI. *La Rosière de Salenci.*

- 1 Fig. Le 1er M. chasse en bas au milieu, la D. chasse en haut, ils se tiennent la main gauche en l'air & font 2 Balances en se regardant sous le bras, le M. rechasse en haut, la D. en bas, ils font les 2 Balances en se regardant & tenant la main droite en l'air
- 2 — Le 1er M. va faire la même Fig. avec la 2de D. & sa D. avec le 2d Mfr., avec la différence que le M. commence en tenant la main droite de la 2de D. & sa D. la main gauche du 2d. M., ensuite ils changent de main.
- 3 — Le 1er M. 1 tour l'Allemande avec la 2de D. & sa D. avec le 2d. M., ensuite 1er M. & D. un tour l'Allemande, le M. se trouve du côté des Ds. & sa D. du côté des Mrs.
- 4 — Le 1er M. & D. tombent une paire & se donnent 1 Tour la main droite
- 5 — Le 1er M. prend la 2de & 3me D., & sa D. prend le 2d. & 3me M., ils vont tous 6 en avant & en arrière, le M. fait ensuite 1 tour le Rond avec les 2 Ds., & sa D. le fait avec les 2 Mrs.
- 6 — Ils revont encore tous 6 en avant, & 1er M. & D. $\frac{1}{2}$ Tour la main droite.

No. LXXXII. *Le Trompeur.*

- 1 **Four.** 1ste M. tager sin D. ved venstre Haand, og lader hende gaae rundt omkring sig, dernæst skifter M. Haanden, men D. ikke, og gaaer under Armen.
- 2 — 1ste M., uden at slippe sin Ds. Haand, gior Allemande med hende, hvorpaa de kaste af.
- 3 — 1ste M. gior 4 Balanter med 3die D., holdende hende ved Hænderne, hans D. gior imidlertid det samme med 3die M., dernæst gior 1ste M. Vals med 2den D., og hans D. med 2den M.
- 4 — 1ste M. balancerer med 2den D., og hans D. med 2den M., derpaa gior M. Vals med 3die D., og hans D. med 3die M.
- 5 — 1ste M. og D., holdende hinanden en Allemande, føre til Toppen og kaste forkeert af.
- 6 — Ræden med 2det Par.

No. LXXXII. *Le Trompeur.*

- 1 Fig. Le 1er M. prend la main gauche de sa D., il la fait tourner autour de lui, le M. change de main, mais non la D., le M. tourne sous le bras.
- 2 — Le M. sans quitter la main de sa D. fait 1 tour d'Allemande avec elle, & ils tombent 1 paire.
- 3 — Le 1er M. va faire 4 Balances à la 3me D. en lui tenant les mains, sa D. fait de même avec le 3me M., ensuite le 1er M. va faire 1 tour de Vals avec la 2de D., & sa D. avec le 2d. M.
- 4 — Le 1er M. balance avec la 2de D. & sa D. avec le 2d. M., & le M. va faire 1 tour de Vals à la 3me D., sa D. au 3me M.
- 5 — Le 1er M. & D. se tenant en Allemande montent au milieu jusq' en haut, se croisent & tombent une paire.
- 6 — La Chaine en haut avec la 2de paire.

No. LXXXIII. *Le Retard imprévu.*

- 1 Tour. 1ste M. og D. gjør Moulinet med 2det Par.
- 2 — 1ste M. og D. kaste af og gjøre Allemande med hverandre.
- 3 — 1ste M. og D., holdende hinanden med begge Hænder, føre til Toppet og kaste forkeert af.
- 4 — 1ste M. og D. gaae ned i Midten og kaste forkeert op om 3die Par.
- 5 — 1ste M. og D. giøre dos à dos, give høire Haand til hverandre og rundt.
- 6 — Kæden med 2det Par.

No. LXXXIII. *Le Retard imprévu.*

- 1 Fig. Le 1er M. & D. font 1 tour le Moulinet avec la 2de paire.
- 2 — Le 1er M. & D. tombent une paire & se donnent 1 tour l'Allemande.
- 3 — Le 1er M. & D. se tenant les 2 mains montent au milieu, se croisent & tombent une paire.
- 4 — Le 1er M. & D. descendent au milieu, se croisent & remontent autour de la 3me paire.
- 5 — Le 1er M. & D. dos à dos & 1 Tour la main droite.
- 6 — Le 1er M. & D. la Chainé en haut avec la 2de paire.

No. LXXXIV. *Cela n'est pas ma faute,*

- 1 Tour. 1ste M. og D. kaste af, hvorpaa 1ste M. giver Haanden til 3die M. og runder, hans D. imidlertid det samme med 3die D.
- 2 — 1ste M. og D. gjøre Montinet med 3die Par.
- 3 — 1ste M. og D. gaae ned i Midten og kaste forkeert op om 3die Par.
- 4 — 1ste M. og D. føre til Toppen og kaste forkeert af.
- 5 — 1ste Par gjør $\frac{1}{2}$ Skubkar op ad med 2det Par, hvorpaa hver M. gjør Vals med sin D.
- 6 — De 2 første Par gaae mod hverandre, hvorpaa 1ste Par kaster af.

No. LXXXIV. *Cela n'est pas ma faute.*

- 1 Fig. Le 1er M. & D. tombent une paire, le 1er M. donne 1 Tour la main au 3me M.,
 la D. à la 3me D.
- 2 — Le 1er M. & D. 1 tour le Moulinet avec la 3me paire.
- 3 — Le 1er M. & D. descendent au milieu, se croisent & remontent autour de la 3me
 paire.
- 4 — Le 1er M. & D. montent au milieu, se croisent & tombent une paire.
- 5 — La 1re paire étant la 2de, ils font $\frac{1}{2}$ tour de Schoubcard en remontant avec la 2de
 paire, & chaque M. 1 tour le Vals avec sa D.
- 6 — Les 2 paires vont en avant, l'une vis à vis de l'autre, & la 1re paire tombe.

No. LXXXV. *Le bon Chasseur. (Contra-Dans).*

Man stiller sig i Firkandt og gaaer rundt, som sædvanlig: $1: \begin{matrix} 4 \\ \dots \\ 2 \end{matrix} : 3$

- 1 **Tour.** 2det og 4de Par giøre Chassé ouvert (3: Msr. og D. chassere ud ad til Siden fra hinanden), 1ste M. og 3die D. gaae hen imellem 4de Par, og 1ste D. og 3die M. imellem 2det Par, saa at de komme i 2 Linier, og giøre Rigodon, dernæst gaaer hver M. rundt med den D., som han holder ved Haanden.
- 2 — 1ste og 3die Par giøre Chassé ouvert, og 2det og 4de Par giøre samme Tour, som de andre gjorde før, saa at de komme alle paa deres første Plads.
- 3 — Alle 4 Dr. gaae hen mod den M., som er paa Skræa mod venstre Side, og give dernæst begge Hænder til den M., som er lige over for deres Plads, og rundt med samme.
- 4 — Alle 4 Mrs. gaae hen imod den D., som er paa Skræa mod høire Haand, og give dernæst begge Hænder til deres egen D. og rundt, saa at de have alle skiftet Plads.
- 5 — 1ste og 3die M. tage hver sin D. og gaae hen igiennem det Par, som er paa deres høire Side, de gaae rundt og komme igien paa deres første Plads.
- 6 — 2det og 4de Par giøre dernæst samme Tour, saa at de ere alle paa deres første Plads.

No. LXXXV. *Le bon Chasseur. (Françoise).*

On est placé en Quadrille 1: $\begin{smallmatrix} 4 \\ \dots \\ 2 \end{smallmatrix}$:3 & l'on fait le Rond à l'ordinaire.

- 1 Fig. No. 2 & 4 font le Chassé ouvert, le M. No. 1 & la D. No. 3 vont se mettre entre No. 4, & la D. No. 1 & le M. No. 3 entre No. 2, ils font sur 2 Lignes $\begin{smallmatrix} \dots \\ \dots \\ \dots \end{smallmatrix}$ & font le Rigodon, ensuite chaque M. 1 Tour la main avec la D., qu'il tient.
- 2 — No. 1 & 3 font à leur tour le Chassé ouvert, & les No. 2 & 4 font la Fig., que les autres ont fait, ils font tous à leur première place.
- 3 — Les 4 Ds. vont faire face au M., qui est sur leur gauche, & donnent 1 Tour les 2 mains au M., qui est vis à vis de leur place
- 4 — Les 4 Mrs. vont faire face à la D., qui est sur leur droite, & vont donner 1 Tour les 2 mains à leur propre D., ils ont tous changé de place 3: $\begin{smallmatrix} 2 \\ \dots \\ 4 \end{smallmatrix}$:1
- 5 — No. 1 & 3 chaque M. prend sa D. & ils vont passer entre la paire, qui est sur leur droite, & tournent 1 Tour, ils reviennent à leur première place
- 6 — No. 2 & 4 font après la Fig. 5me, ils font tous à leur 1ere place.
La main à l'ordinaire.

No. LXXXVI. *La Rafrachissante.*

1 Tour. 1ste M. og D. gjøre dos à dos og kaste af.

2 — 1ste M. balancerer med 3die D. og giver derpaa begge Hænder til 2den D. og rundt; imidlertid balancerer hans D. med 2den M. og giver begge Hænder til 3die M. og rundt.

3 — 1ste M. gaer ned i Midten og kaster op om 3die M., hans D. gaer imidlertid til Toppen og kaster af om 2den D.

4 — 1ste M. og D. gjøre dobbelt Allemande.

No. LXXXVI. *La Rafraichissante.*

- 1 Fig. Le 1er M. & D. font dos à dos & tombent une paire.
- 2 — Le 1er M. balance avec la 3me D. & donne 1 Tour les 2 mains à la 2me D.,
la D. balance en même tems avec le 2d. M. & 1 Tour les 2 mains au 3me.
- 3 — Le 1er M. descend au milieu, tourne autour du 3me M. & reste le 2d., la D.
monte au milieu & tourne autour de la 2de D.
- 4 — Le 1er M. & D. 1 tour la double Allemande.

No. LXXXVII. *Le beau tems vient.*

- 1 Tour. 1ste M. og D. gjøre 4 Balancer, holdende hinanden med høire Haand i Veiret, derpaa gjør M. 4 Balancer med 2den D., holdende venstre Haand i Veiret, og hans D. imidlertid ligeledes med 2den M.
- 2 — 1ste M. og D. gjøre atter 4 Balancer med høire Haand i Veiret, hvorpaa de kaste af, M. om 2den D. og hans D. om 2den M.
- 3 — 1ste M. gjør 2 Balancer med 2den D., holdende høire Haand i Veiret, og 2 Balancer med venstre Haand i Veiret, hans D. gjør imidlertid det samme med 3die M., derpaa gjør 1ste M. og D. Allemande med venstre Arm.
- 4 — 1ste M. gjør derpaa det samme med 3die D., og hans D. med 2den M., hvorpaa 1ste Par gjør Allemande.

No. LXXXVII. *Le beau tems vient.*

- 1 Fig. Le 1er M. & D font 4 Balances en se tenant la main droite en l'air & ensuite le M. fait 4 Balances avec la 2de D., tenant la main gauche en l'air, la D. fait de même avec le 2d. M.
- 2 — Le 1er M. & D. refont 4 Balances la main droite en l'air, & le M. tombe une paire du côté des Ds., la D. tombe du côté des Ms.
- 3 — Le 1er M. fait 2 Balances la main droite en l'air avec la 2de D. & 2 Balances en changeant la main gauche, la D. fait de même avec le 3me M.; & ensuite 1er M. & D. 1 tour l'Allemande du bras gauche.
- 4 — Le 1er M. fait avec la 3me D. les mêmes Balances, qu'il a fait avec la 2de en changeant les mains, la D. les fait avec le 2d M., & ensuite 1er M. & D. 1 tour l'Allemande.

No. LXXXVIII. *Qu'en dira-t-on?*

- 1 Tour. 1ste M. og D. kaste af, dernæst giver 1ste M. begge Hænder til 3die D. og rundt, hans D. imidlertid det samme med 3die M.
- 2 — 1ste M. og 3die D. gjøre Vals uden om 2den D. og gaae ind igien i Midten, imidlertid gaa hans D. ligeledes Vals med 2den M. uden om 3die M. og komme derpaa ind i Midten igien, saa at de ere lige for hverandre.
- 3 — De gjøre $\frac{1}{2}$ Kiæde, og derpaa lader 1ste M. 3die D. gjøre en Tour Vals for at bringe hende tilbage paa hendes Plads; 1ste D. gaa imidlertid ligeledes med 2den M., som da ogsaa kommer paa sin første Plads.
- 4 — 1ste M. og D. gjøre dobbelt Allemande, og dernæst gaaer M. under Armen, saa at de blive 2det Par.

No. LXXXVIII. *Qu'en dira-t-on?*

- 1 Fig. Le 1er M. & D. tombent 1 paire, le 1er M. donne 1 Tour les 2 mains à la 3me D. & sa D. au 3me M.
- 2 — Le 1er M & la 3me D. font 1 tour le Vals autour de la 2me D. en dehors, & ils rentrent en dedans, sa D. fait de même le Vals avec le 2d. M. autour du 3me, & rentrent au milieu, & font l'un vis à vis de l'autre.
- 3 — Ils font $\frac{1}{2}$ tour la Chaine, & le 1er M. fait faire 1 tour le Vals à la 3me D. pour la remener à sa place; la 1ere D. fait de même avec le 2d. M., qui reste aussi à sa 1re place.
- 4 — Le 1er M. & D. font 1 tour la double Allemande, & le 1er M. passe sous le bras, ils reitent la 2de paire.

No. LXXXIX. *La Soirée agréable.*

1 Tour. 1ste M. og D. gjøre dos à dos og kaste af.

2 — 1ste M. giver høire Haand til 3die D. og rundt, hans D. imidlertid det samme med 2den M., dernæst give 1ste M. og D. venstre Haand til hverandre og rundt.

3 — 1ste M., holdende sin D. ved høire Haand, lader hende gaae 4 Skridt tilbage, derpaa slipper han hende og dreier sig for at komme tilbage paa sin Plads, da hans D. følger efter.

4 — Ræden med 2det Par.

No. LXXXIX. *La Soirée agréable.*

- 1 Fig. Le 1^{er} M. & D. passent dos à dos & tombent une paire.
- 2 — Le 1^{er} M. donne 1 Tour la main droite à la 3^{me} D. & sa D. au 2^{d.} M., ensuite 1^{er} M. & D. 1 Tour la main gauche.
- 3 — Le 1^{er} M. tenant la main droite de sa D., il la recule 4 pas, ensuite il la quitte en se tournant pour revenir à sa place & sa D. avance.
- 4 — La Chaine en haut avec la 2^{de} paire.

No. XC. *Le tems d'Avril.*

- 1 Tour. 1ste M. og D. chassere forbi hinanden, 1ste M. giver begge Hænder til 2den D. og rundt, hans D. ligeledes med 2den M.
- 2 — 1ste M. og D. balancere med hverandre, holdende Hænderne i Beiret, dernæst kaste de af.
- 3 — 1ste M. giver venstre Haand til 3die D. og rundt, og høire Haand til 2den D. og rundt, hans D. giver imidlertid høire Haand til 3die M. og rundt, og venstre til 2den M. og rundt.
- 4 — 1ste M. og D. chassere forbi hinanden og giøre Allemande.

No. XC. *Le tems d'Avril.*

- 1 Fig. Le 1er M. & D. chassent l'un devant l'autre, le 1er M. donne 1 Tour les 2 mains à la 2de D., la D. au 2d. M.
- 2 — Le 1er M. & D. balancent ensemble en se tenant les mains en l'air & ils tombent 1 paire.
- 3 — Le 1er M. donne 1 Tour la main gauche à la 3me D. & 1 Tour la main droite à la 2de, la D. donne en même tems la main droite au 3me M. & la gauche au 2d.
- 4 — Le 1er M. & D. chassent l'un devant l'autre, ils se donnent 1 tour l'Allemande & restent la 2de paire.

No. XCI. *La Musique droite Et à l'envers.*

- 1 Cour. 1ste M. og D. kaste af, give høire Haand og rundt.
- 2 — 1ste M. giver venstre Haand til 2den D. og rundt, hans D. imidlertid ligeledes med 3die M., dernæst giver 1ste M. og D. høire Haand til hverandre uden at slippe de Personer, de holdte med venstre Haand, saa at de udgløre alle 4 en Linie.
- 3 — 1ste M. bliver ved at holde 2den D. og hans D. 3die M., og gøre saaledes Stubkar paa Skraa.
- 4 — 1ste M. og D. give begge Hænder til hverandre, føre til Toppen og kaste forkeert af.

No. XCI. *La Musique droite & à l'envers.*

- 1 Fig. Le 1er M. & D. tombent une paire & se donnent 1 Tour la main droite.
- 2 — Le 1er M. donne 1 Tour la main gauche à la 2de D., sa D. au 3me M., & ensuite 1er M. & D. se tiennent la main droite sans quitter les personnes, qu'ils tenoient avant, ils se trouvent tous 4 sur une ligne.
- 3 — Le 1er M. garde la 2de D., & sa D. le 3me M., ils font 1 tour le Quarré ou Schoubcard en biais.
- 4 — Le 1er M. & D. se donnent les 2 mains, ils montent en haut, se croisent & tombent une paire.

No. XCII. *Le Campement.*

- 1 Tour. 1^{ste} M. og D., holdende hinanden med høire Haand i Belret, gaae $\frac{1}{2}$ rundt og giøre 2 Balancer, dernæst giver 1^{ste} M. venstre Haand til 2den D. og rundt, hans D. giør imidlertid det samme med 2den M.
- 2 — 1^{ste} M. og D. give atter Haanden til hverandre og $\frac{1}{2}$ rundt, hvorpaa 1^{ste} M. giver Haanden til 2den M. og rundt, hans D. imidlertid ligesaa med 2den D.
- 3 — 1^{ste} M. og D. gaae forbi hinanden og kaste af, hvorpaa de give begge Hænder til hverandre og rundt.
- 4 — 1^{ste} M. giør Allemande med 3die D. og hans D. med 2den M., dernæst gaa 1^{ste} M. og D. $\frac{1}{2}$ Allemande med venstre Arm.

No. XCII. *Le Campement.*

- 1 Fig. Le 1er M. & D. se donnent la main droite en l'air, ils tournent $\frac{1}{2}$ Tour & font 2 Balances, ensuite le 1er M. 1 Tour la main gauche à la 2de D. & sa D. au 2d. M.
- 2 — Le 1er M. & D. redonnent $\frac{1}{2}$ Tour la main & le M. 1 Tour la main au 2d. M., sa D. à la 2de D.
- 3 — Le 1er M. & D. traversent l'un devant l'autre, tombent une paire & ils se donnent ensuite 1 Tour les 2 mains.
- 4 — Le 1er M. 1 tour l'Allemande à la 3me D. & sa D. au 2d. M., & ensuite 1er M. & D. $\frac{1}{2}$ tour l'Allemande du bras gauche.

No. XCIII. *Adieu pour longtems.*

- 1 **Tour.** 1ste M. og D. kaste af, give hoire Haand til hverandre og rundt.
- 2 — 1ste M. giver hoire Haand til 3die M. og rundt, og derpaa venstre Haand til 3die D. og rundt; imidlertid giver hans D. det samme med 2den D. og 2den M.
- 3 — 1ste M. stiller sig imellem 3die Par, holdende samme ved Hænderne, hans D. ligeledes med 2det Par, saa at de vende alle 6 Ryggen mod hinanden og udgiøre 2 Linier, de chassere saaledes alle til deres hoire Side, uden at slippe med Hænderne, og strax derpaa chassere de igjen tilbage til deres venstre Side.
- 4 — De vende sig alle 6 om og gaae lige mod hinanden, hvorpaa 1ste M. og D. give begge Hænder til hverandre og rundt.
- 5 — 1ste M. fører sin D. baglends op ad i Midten, de holde imidlertid først hoire Haand i Beiret, dernæst skifte med venstre og atter med hoire Haand, hvorpaa Msr. gaaer baglends ned ad og D. følger efter, skiftende Hænder, som før.
- 6 — 1ste M. holder sin D. en Allemande, i denne Stillning giøre de 4 Balancer uden at gaae rundt, dernæst skifte de Arme og giøre Allemande med venstre Arm.



No. XCIII. *Adieu pour longtems.*

- 1 Fig. Le 1er M. & D. tombent'une paire & se donnent 1 Tour la main droite.
- 2 — Le 1er M. donne 1 Tour la main droite au 3me M & après 1 Tour la main gauche à la 3me D, sa D. donne en même tems la main à la 2de D. & après 1 gauche au 2d M.
- 3 — Le 1er M. garde la 3me paire & sa D la 2de, ils se tournent tous 6 le dos, & ils chassent tous à leur droite en se tenant les mains, 3 étant en bas & 3 étant en haut, & ils rechassent tout de suite à leur gauche.
- 4 — Ils se retournent tous 6 l'un vis à vis de l'autre, ils vont en avant & 1er M. & D. se donnent 1 Tour les 2 mains.
- 5 — Le 1er M. recule sa D. au milieu de la Danse, i's tiennent la main droite en l'air, & i's changent la gauche & encore la droite, le M. recule après en faisant la même fig.
- 6 — Le 1er M. tient sa D, en Allemande, ils font 4 Balances sans se tourner & ils changent de bras & font 1 Tour l'Allemande du bras gauche.



I n d e x.

- | | |
|---|--|
| 51. Le palais de Thémis. | 73. La Gaieté revenue. |
| 52. L'himen & l'amour. | 74. Le parfait contentement (Contra Dans). |
| 53. L'offrande à Cérés | 75. Le Bandeau de l'amour. |
| 54. Les Couronnes pastorales (Contra Dans). | 76. Le jour chéri. |
| 55. Les colonnes d'Hercule. | 77. Les Coeurs contents. |
| 56. La tête du Prince bien-aimé. | 78. Le qui pro quo. |
| 57. Allégro. | 79. Je le voudrois bien. |
| 58. Presto. | 80. La Résolüe. |
| 59. Les plaisirs d'hiver. | 81. La Rosière de Salenci. |
| 60. Les divertissemens de Brunswick. | 82. Le Trompeur. |
| 61. L'Auguste. | 83. Le retard imprévu. |
| 62. Les pensées couleur de rose. | 84. Cela n'est pas ma faute. |
| 63. Le Prince Charles de Brunswick. | 85. Le bon Chasseur. (Contra Dans). |
| 64. La vigilante. | 86. La Rafraichissante. |
| 65. L'Angola. (Contra Dans). | 87. Le beau tems vient. |
| 66. La convalescence désirée. | 88. Qu'en dira-t-on? |
| 67. Le lendemain des fêtes. | 89. La Soirée agréable. |
| 68. Qu'en dites-vous? | 90. Le tems d'Avril. |
| 69. Santé & prospérité. | 91. La Musique droite. & à l'envers. |
| 70. L'année commence. | 92. Le Campement. |
| 71. La double inconstance. | 93. Adieu pour longtems. |
| 72. La réjouïe. | |

S a m l i n g
af
De nyeste Engelske Dantse
satte til Violin og Bas,
samt indrettede til at spilles paa Klaveer,
ved
J a c o b s e n.

Tredie Hæfte.

Kjøbenhavn, 1780, hos Gyldendal.



No. 51. *Le Palais de Thémis.*

The image displays a musical score for 'Le Palais de Thémis', No. 51. It consists of four systems of music, each with a treble and bass staff. The first two systems are in 2/4 time, while the last two are in 3/4 time. The score includes dynamic markings such as *p.* (piano) and *f.* (forte), and features various musical notations including slurs, accents, and fermatas. The piece concludes with a double bar line and a repeat sign.

No. 52. *L'Himen & l'Amour.*

The image displays a musical score for a piece titled "No. 52. L'Himen & l'Amour." The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The first system includes a piano (*p.*) dynamic marking. The second system includes a forte (*f.*) dynamic marking. The notation includes various note values, rests, and slurs, indicating a melodic and harmonic progression. The piece concludes with a double bar line and repeat dots.

First system of a musical score. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a piano (*p.*) dynamic marking. The melody consists of eighth and sixteenth notes, with several slurs and accents. The bottom staff is in bass clef with a key signature of one flat (B-flat). It features a bass line with quarter and eighth notes, including some slurs. Both staves end with a double bar line and repeat dots.

Two empty musical staves, one above the other, consisting of five lines each. They are positioned below the first system of music.

No. 53. *L'offrande à Ceres.*

Musical score for "L'offrande à Ceres" (No. 53). The score is arranged in two systems, each with a treble and bass staff. The time signature is 2/4. The key signature has one sharp (F#). The score includes dynamic markings *p.* (piano) and *f.* (forte). The notation includes various note values, rests, and slurs. The first system consists of two staves. The second system also consists of two staves. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

p. *m. f.* *p.*

picicato.

No. 54. *Les Couronnes Pastorales.* (Contra - Dans.)

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a treble clef and a common time signature. The melody features eighth and sixteenth notes, with trills marked 'tr' above the notes. The lower staff is in bass clef with a common time signature. It begins with a bass clef and a common time signature. The bass line consists of quarter and eighth notes.

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature. It begins with a treble clef and a common time signature. The melody features eighth and sixteenth notes, with trills marked 'tr' above the notes. The lower staff is in bass clef with a common time signature. It begins with a bass clef and a common time signature. The bass line consists of quarter and eighth notes.

The first system of music consists of two staves. The upper staff is in treble clef and begins with a forte (*f*) dynamic marking. It contains a complex melodic line with many slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with various rhythmic values.

Clarinets solo.

The second system of music also consists of two staves. The upper staff is in treble clef and features a *piccato* marking, indicating a sharp attack. The lower staff is in bass clef and continues the accompaniment from the first system.

piccato.

Jacobsen.

No. 55. *Les Colonnes d'Hercule.*

The image displays a musical score for 'Les Colonnes d'Hercule', consisting of two systems of two staves each. The top system features a treble clef and a 2/4 time signature. The upper staff contains a melodic line with eighth and sixteenth notes, marked with a piano-piano (*pp.*) dynamic. The lower staff, marked with a bass clef and a 2/4 time signature, provides a harmonic accompaniment of half notes, also marked *pp.*. The bottom system uses the same clefs and time signature. The upper staff continues the melodic line, marked with a fortissimo (*ff.*) dynamic. The lower staff continues the accompaniment, also marked *ff.*. The notation includes various note values, rests, and phrasing slurs.

Handwritten musical score for three voices, consisting of four staves. The first two staves are a pair, and the last two are another pair. Each pair begins with a treble clef and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The first staff of the first pair has a double bar line after the second measure. The second staff of the first pair has a double bar line after the second measure. The first staff of the second pair has a double bar line after the fourth measure. The second staff of the second pair has a double bar line after the fourth measure. The score concludes with a double bar line and repeat dots. A large, stylized initial 'B' is written below the second pair of staves.

af de 3 Forpagtere.

No. 56. *La Fête du Prince bien-aimé.*

Musical score for "La Fête du Prince bien-aimé" (No. 56). The score is written for two systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody in the treble staff and a bass line in the bass staff. The first system contains 8 measures, and the second system contains 8 measures. The piece concludes with a double bar line and repeat dots. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte).

The image displays a musical score for two systems, each consisting of two staves. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The first system features a *pp.* marking in the upper staff and a *p.* marking in the lower staff. The second system features a *pp.* marking in the lower staff. The score concludes with a double bar line and repeat dots. At the bottom center, there is a stylized 'B' with a '2' below it, and at the bottom right, the name 'Kirckhoff.' is written.

pp.

p.

pp.

B 2

Kirckhoff.

No. 57. *Allégre.*

The image displays a musical score for a piece titled "No. 57. Allégre." The score is arranged in two systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 2/4. The first system begins with a treble clef staff marked with a *p.* (piano) dynamic and a bass clef staff. The second system features a treble clef staff with a *ff.* (fortissimo) dynamic and a bass clef staff with a *f.* (forte) dynamic. The notation includes various note values, rests, and slurs, indicating a lively and expressive piece.

No. 58. Presto.

Musical score for No. 58, Presto, by Jacobson. The score is written for two systems, each consisting of a treble and bass staff. The first system is in 2/4 time, and the second system is in 2/7 time. The score includes dynamic markings (f, p) and articulation marks (accents, slurs).

System 1 (2/4 time):
 Treble staff: *f.* *p.* *f.* *p.* *f.*
 Bass staff: *f.* *p.* *f.* *p.* *f.*

System 2 (2/7 time):
 Treble staff: *f.* *p.* *f.* *p.* *f.*
 Bass staff: *f.* *p.* *f.* *p.* *f.*

Jacobson.

No. 59. *Les Plaisirs d'Hiver.*

Musical score for "Les Plaisirs d'Hiver" (No. 59). The score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system consists of two staves. The second system also consists of two staves. The treble staff in the second system features several triplet markings (indicated by a '3' above the notes) and dynamic markings 'p.' and 'f.'. The bass staff in the second system also features dynamic markings 'p.' and 'f.'. The score concludes with a double bar line and repeat dots.

The image displays a musical score for two systems, each consisting of two staves. The top system features a treble clef on the upper staff and an alto clef on the lower staff. Both staves are marked with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A dynamic marking of *ff.* (fortissimo) is present in the middle of the first system. The second system follows a similar structure with the same clefs and key signature, also containing *ff.* markings. The score concludes with a double bar line and repeat dots at the end of the second system.

fra Brunsvig.

No. 60. *Les Divertissements de Brunswick.*

The musical score is presented in four staves, organized into two systems. Each system contains a treble clef staff (top) and a bass clef staff (bottom). The key signature is one flat (B-flat) and the time signature is 2/4. The notation includes various note values, rests, and phrasing slurs, characteristic of 19th-century piano music.

fra Brunsvig.

No. 61. *L'Auguste.*

res.

p.

res.

p.

f.

©

fra Brunsvig.

The image shows a musical score for a piece titled "No. 61. L'Auguste." The score is arranged in two systems, each with a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat), and the time signature is 2/4. The first system begins with a dynamic marking of *p.* (piano) and includes a *res.* (respiratory) instruction above the treble staff. The second system begins with a dynamic marking of *f.* (forte) and includes a *res.* instruction above the bass staff. The score concludes with a copyright symbol *©* and the publisher's name *fra Brunsvig.*

No. 62. *Les pensées couleur de rose.*

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. The lower staff is in alto clef with a key signature of one flat and a time signature of 2/4. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rhythmic values and articulation marks.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 2/4. The lower staff is in alto clef with a key signature of one flat and a time signature of 2/4. This system includes dynamic markings: *f.*, *p.*, *f.*, *p.*, and *ff.* are placed below the lower staff. The music continues with melodic and harmonic development.

f. *p.* *f.* *p.* *ff.*

f. *p.* *f.* *p.* *ff.*

No. 63. *Le Prince Charles de Brunswick.*

Musical score for "Le Prince Charles de Brunswick" (No. 63). The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a piano (*p.*) dynamic and transition to a forte (*f.*) dynamic. The second system also consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a piano (*p.*) dynamic and transition to a forte (*f.*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

No. 64. *La Vigilante.*

Musical score for "La Vigilante" (No. 64). The score is written for two staves, likely representing a piano and a violin or flute. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in common time (C) and consists of two systems, each with two staves. The first system shows the beginning of the piece, with a treble clef on the top staff and a bass clef on the bottom staff. The second system continues the piece, with a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

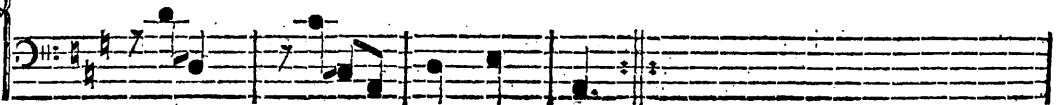
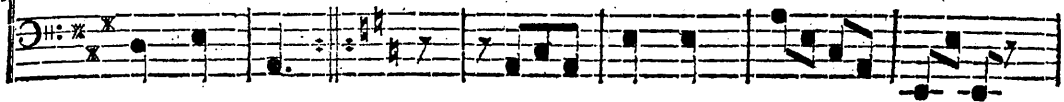
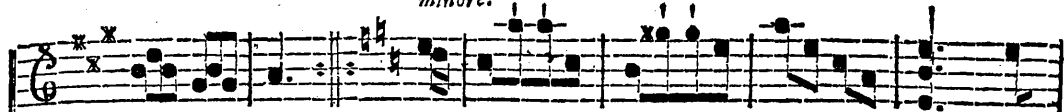
The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a piano (*p.*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, starting with a forte (*f*) dynamic marking. The music is written in a style characteristic of 19th-century piano literature, with frequent use of chords and slurs.

The second system of the musical score also consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature, starting with a forte (*f*) dynamic marking. The music continues with similar notation, including slurs and dynamic markings.

Jacobsen.

No. 65. *L'engola.* (Contra - Dans.)

The image displays a musical score for a piece titled "L'engola" (Contra-Dans), numbered 65. The score is arranged in two systems, each consisting of two staves. The top staff of each system is in treble clef with a 2/4 time signature, and the bottom staff is in bass clef with a 2/4 time signature. The key signature is one sharp (F#). The first system features a melody in the treble staff with several triplet markings (indicated by a '3' above the notes) and a bass line with a 7/4 time signature. The second system continues the melody and bass line. The notation includes various note values, rests, and articulation marks.

minore.*Jacobsen.*

No. 66. *La convalescence désirée.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, including a trill (tr) in the fourth measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth and sixteenth notes.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It continues the melodic line from the first system, featuring more complex rhythmic patterns and slurs. The lower staff is in bass clef with the same key signature and time signature, continuing the harmonic accompaniment.

No. 67. *Le lendemain des fêtes.*

The first system of music 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 6/8. The lower staff is in bass clef with the same key signature and time signature. The music is divided into four measures. The first measure is marked *p.* (piano), the second *f.* (forte), the third *p.* (piano), and the fourth *ff.* (fortissimo). A trill (tr) is indicated above the final note of the fourth measure in the upper staff.

The second system of music also consists of two staves in the same key signature and time signature as the first system. It is divided into four measures. The first measure is marked *p.*, the second *f.*, the third *p.*, and the fourth *ff.*. The notation includes various rhythmic values and dynamics throughout the piece.

Jacobsen.

No. 68. *Qu'en dites vous ?*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a bass line in the lower staff, with various rhythmic values and accidentals.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues from the first system, ending with a double bar line and a forte (*ff.*) dynamic marking. The notation includes various rhythmic patterns and accidentals.

Corno solo.

First system of musical notation for Horn solo. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The treble staff begins with a dynamic marking of *m.f.* and contains a melodic line with various note values and rests. The bass staff contains a bass line with several chords marked with a '7' (dominant seventh). A dynamic marking of *p.* is placed below the bass staff.

Second system of musical notation for Horn solo. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The treble staff contains a few notes followed by a double bar line and repeat signs. The bass staff contains a few notes followed by a double bar line and repeat signs.

No. 69. *Santé & prospérité.*

Musical score for No. 69, *Santé & prospérité*. The score is arranged in two systems, each with a treble and bass staff. The time signature is 2/4. The key signature has one sharp (F#). The first system consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains six measures of music with dynamic markings *f.*, *p.*, *f.*, *p.*, *f.*, and *f.*. The bass staff begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. It contains six measures of music with dynamic markings *f.*, *p.*, *f.*, *p.*, *f.*, and *f.*. The second system also consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains six measures of music with dynamic markings *p.*, *f.*, *p.*, *f.*, *p.*, and *f.*. The bass staff begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. It contains six measures of music with dynamic markings *p.*, *f.*, *p.*, *f.*, *p.*, and *f.*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of one sharp (F#) and a common time signature (C). The music includes various note values, rests, and dynamic markings. The upper staff has a *p.* marking under the first measure of the second system. The lower staff has a *p.* marking under the first measure of the second system.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of one sharp (F#) and a common time signature (C). The music includes various note values, rests, and dynamic markings. The upper staff has a *p.* marking under the first measure of the second system. The lower staff has a *p.* marking under the first measure of the second system.

No. 70. *L'année commence.*

The musical score consists of two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system includes a trill (tr) in the first measure of the treble staff and a piano (piano.) dynamic marking in the fifth measure. The second system includes a forte (forte.) dynamic marking in the first measure, a trill (tr) in the fifth measure, and piano (p.) dynamic markings in the sixth and seventh measures. The bass staff of the second system begins with a forte (f.) dynamic marking.

First system of a musical score. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in alto clef with a key signature of two flats. Both staves begin with a dynamic marking of *f.* (forte). The music consists of eighth and sixteenth notes, with some slurs and accents. The first staff has a *p.* (piano) marking in the second measure. The system concludes with a double bar line and repeat signs.

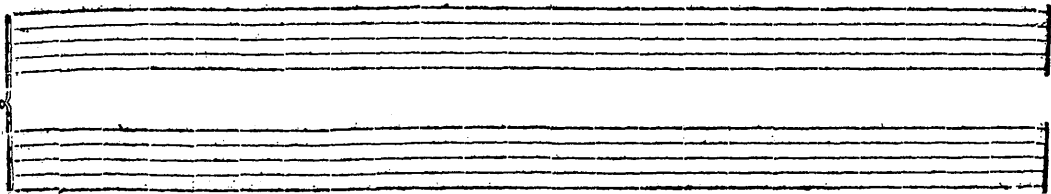
Two empty musical staves, one above the other, with five lines each. They are positioned below the first system of music.

Jacobsen.

No. 71. *La double inconstance.*

Musical score for No. 71, *La double inconstance*. The score is arranged in two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a piano (*p.*) dynamic and a trill in the treble staff. The second system begins with a forte (*f.*) dynamic and features several triplet markings (3) in the treble staff. The score concludes with a piano (*p.*) dynamic in both staves.

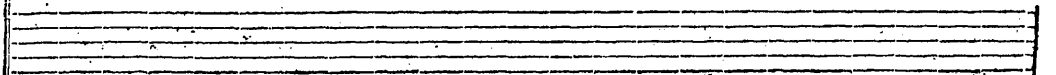
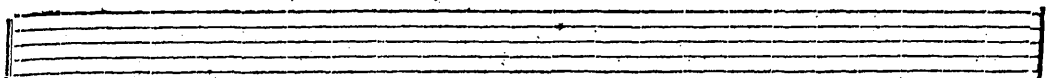
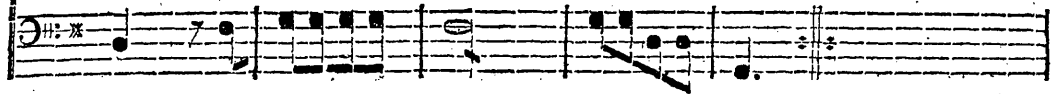
Musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The top staff contains a melodic line with several slurs and dynamic markings, including a forte (*f.*) marking. The bottom staff contains a bass line with several slurs and dynamic markings, including a forte (*f.*) marking. The score concludes with a double bar line and repeat dots.



No. 72. *La réjouie.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a rhythmic, dance-like style with eighth and sixteenth notes, and rests.

The second system of musical notation consists of two staves, continuing the piece from the first system. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music continues with similar rhythmic patterns and note values.



No. 73. *La Gaieté revenue.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a trill (tr) above the first note. The melody is composed of eighth and sixteenth notes, with some slurs. The lower staff is in bass clef with a 2/4 time signature, providing a simple harmonic accompaniment of quarter notes.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It features a trill (tr) above the first note. The melody continues with eighth and sixteenth notes, including some slurs. The lower staff is in bass clef with a 2/4 time signature, continuing the harmonic accompaniment with quarter notes.

The image shows a musical score for two systems. Each system consists of a treble clef staff and a bass clef staff. The first system begins with two trills (tr) in the treble staff. The first measure of the treble staff contains a trill on G4, and the second measure contains a trill on A4. The first system concludes with a dynamic marking of *p.* and a fingering of 1 2. The second system features a dynamic marking of *m. f.* and concludes with a fingering of 1 2. The score is written in a style typical of 19th-century musical publications.

No. 74. *Le parfait contentement.* (Contra-Dans.) d. 29 Jan. 1781.

The image displays a musical score for a piece titled "Le parfait contentement" (Contra-Dans), dated January 29, 1781. The score is arranged in two systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The first system begins with a treble staff containing a melodic line with various note values and rests, and a bass staff with a simple accompaniment of whole notes. Dynamic markings "p." and "f." are placed between the staves. The second system continues the piece, featuring more complex melodic patterns in the treble staff, including slurs and accents, and a corresponding bass line. The notation includes various note values, rests, and articulation marks.

Corno solo.

The musical score is arranged in four staves. The first two staves are for the right hand, with the top staff in treble clef and the second staff in alto clef. The last two staves are for the left hand, with the third staff in treble clef and the fourth staff in alto clef. The music is in 2/4 time. Dynamics include *p.* (piano) and *f.* (forte). A *ba* marking is present above the third staff. The score concludes with a double bar line and repeat signs.

Jacobsen.

No. 75. *Les Bandoaux de l'Amour.*

Musical score for "Les Bandoaux de l'Amour" (No. 75). The score is written for two systems, each with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes the instruction *piano.* and the second system includes *forte.* and *piano.* The notation features various rhythmic values, including eighth and sixteenth notes, and rests. The bass clef part includes some unusual markings, possibly indicating fingerings or specific articulations.

4r

forte.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings. A '4r' marking is present above the first measure. A 'forte.' marking is placed between the two staves in the middle of the system. The lower staff begins with a bass clef, a key signature of one flat, and a common time signature. The notation includes various note values and rests. The system concludes with a double bar line.

Two empty musical staves, one above the other, consisting of five lines each. They are positioned below the first system of music.

No. 76. *Le jour cheri.* d. 29 Jan. 1781.

The image displays a musical score for a piece titled "Le jour cheri" (No. 76), dated January 29, 1781. The score is arranged in two systems, each consisting of two staves. The upper staff of each system is in the treble clef (C-clef), and the lower staff is in the bass clef (F-clef). Both staves are in the key of D major, indicated by two sharps (F# and C#), and in the 2/4 time signature. The music features a melody in the treble staff with various note values, including eighth and sixteenth notes, and rests. The bass staff provides a harmonic accompaniment with notes and rests. The piece concludes with a double bar line and a final chord in both staves of each system.

Flauto.

Musical score for Flute and Piano. The Flute part is written on a single staff with a treble clef and a common time signature (C). It features a melodic line with various ornaments, including grace notes and slurs, and rests. The Piano part is written on a single staff with a bass clef and a common time signature (C). It features a simple accompaniment consisting of quarter notes and rests. The piece concludes with a final cadence in both parts.

Two empty musical staves, one above the other, with five lines each. They are positioned below the main musical score.

No. 77. *Les cœurs contents.*

The image shows a musical score for a piece titled "No. 77. Les cœurs contents." The score is arranged in four systems, each with two staves. The first two staves of each system are connected by a brace on the left. The first staff of each system is in the treble clef, and the second staff is in the alto clef. The time signature is 2/4. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings are *p.* (piano) and *m. f.* (mezzo-forte). The word "minore." is written above the first staff of the third system. The score ends with a double bar line and a repeat sign.

minore.

p. *m. f.* *p.* *m. f.*

No. 78. *Le qui proquo.*

f. *p.* *f.* *p.* *f.*

f. *p.* *f.* *p.* *f.*

ff. *m.f.*

ff.

Jacobsen.

No. 79. *Je le voudrois bien.*

The image displays a musical score for a piece titled "No. 79. Je le voudrois bien." The score is arranged in three systems, each consisting of two staves. The top staff of each system is in the treble clef, and the bottom staff is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The first system begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The second system begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The third system begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music features various note values, rests, and dynamic markings such as *f* and *tr*. The piece concludes with a double bar line and a repeat sign.

No. 80. *La Résoiue.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It features a series of eighth notes with stems pointing downwards, some of which are beamed together. The lower staff is in bass clef with a 2/4 time signature and a key signature of one sharp (F#). It contains a series of eighth notes with stems pointing upwards, some beamed together. The system concludes with a double bar line and repeat dots.

The second system of musical notation also consists of two staves. The upper staff is in treble clef and continues the melodic line from the first system. The lower staff is in bass clef with a key signature of one sharp (F#) and contains a series of eighth notes with stems pointing upwards, some beamed together. The system concludes with a double bar line and repeat dots.

No. 81. *La Rosiere de sa l'Ami.*

Musical score for No. 81, *La Rosiere de sa l'Ami*. The score is arranged in two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains a melodic line with dynamic markings *p.* and *f.* and includes slurs and accents. The bass staff begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. It contains a bass line with dynamic marking *p.* and includes slurs. The second system also consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It contains a melodic line with dynamic marking *f.* and includes slurs and accents. The bass staff begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. It contains a bass line with dynamic marking *f.* and includes slurs and accents.

Corno solo.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with two measures marked with 'X' symbols, followed by a series of eighth and sixteenth notes with stems pointing down. A double bar line is followed by a key signature change to one sharp (F#) and a dynamic marking of *p.* (piano). The lower staff is in bass clef with a common time signature (C). It also begins with two measures marked with 'X' symbols, followed by notes with stems pointing up. A double bar line is followed by a key signature change to one sharp (F#) and a '7' symbol, likely indicating a fingering.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with two measures marked with 'X' symbols, followed by notes with stems pointing down. A double bar line is followed by a key signature change to one sharp (F#). The lower staff is in bass clef with a common time signature (C). It begins with two measures marked with 'X' symbols, followed by notes with stems pointing up. A double bar line is followed by a key signature change to one sharp (F#) and a '7' symbol. At the bottom center of the system is a circled 'S' symbol, and at the bottom right is the word *Schall.* (loud).

No. 82. *Le trompeur.*

Musical score for "Le trompeur" (No. 82). The score is written for two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The first system is marked *p.* (piano). The second system is marked *f.* (forte) in the bass staff and *p.* (piano) in the treble staff. The music features a mix of eighth and sixteenth notes, with some slurs and dynamic markings.



Musical score for Flute and Bassoon. The top staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f.* (forte). The bottom staff is in bass clef with a key signature of one sharp (F#) and a dynamic marking of *f.* (forte). The score includes a section for *Flauto solo.* and a section for *tutti.* The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like '7' and '77' in the bass staff.

No. 83. *Le retard imprevue.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole note chord (F#4, A4, C5) marked with an 'x'. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two measures: a quarter note C5 and a quarter note B4. The melody continues with a quarter note A4, a quarter note G4, and a quarter note F#4. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note chord (F#2, A2, C3) marked with an 'x'. The bass line starts with a quarter note F#2, followed by a half note G2, and then a quarter note A2. A slur covers the next two measures: a quarter note B2 and a quarter note C3. The bass line continues with a quarter note B2, a quarter note A2, and a quarter note G2.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole note chord (F#4, A4, C5) marked with an 'x'. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two measures: a quarter note C5 and a quarter note B4. The melody continues with a quarter note A4, a quarter note G4, and a quarter note F#4. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole note chord (F#2, A2, C3) marked with an 'x'. The bass line starts with a quarter note F#2, followed by a half note G2, and then a quarter note A2. A slur covers the next two measures: a quarter note B2 and a quarter note C3. The bass line continues with a quarter note B2, a quarter note A2, and a quarter note G2.

minore.

p.

pp.

pp.

pp.

♩ 3

Jacobsev.

No. 84. *Cela n'est pas mal faite.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a piano (*p.*) dynamic marking. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a piano (*p.*) dynamic marking. Both staves contain a series of rhythmic patterns, including eighth and sixteenth notes, with some notes beamed together. The music concludes with a double bar line.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a forte (*f.*) dynamic marking. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a piano (*p.*) dynamic marking. Both staves continue the rhythmic patterns from the first system, featuring eighth and sixteenth notes. The music concludes with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a dynamic marking of *p.* and contains a series of eighth and sixteenth notes, some beamed together, with occasional rests. The lower staff is in bass clef with the same key signature and time signature, also starting with a dynamic marking of *p.* and featuring a similar rhythmic pattern of eighth and sixteenth notes.

The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a dynamic marking of *p.* and contains a series of eighth and sixteenth notes, some beamed together, with occasional rests. The lower staff is in bass clef with the same key signature and time signature, also starting with a dynamic marking of *p.* and featuring a similar rhythmic pattern of eighth and sixteenth notes.

af Balletten Modehandlerinden.

No. 85. *Le bon chasseur.* (Contra-Dans.)

The image displays a musical score for a piece titled "Le bon chasseur" (Contra-Dans), numbered 85. The score is presented in two systems, each consisting of two staves. The top staff of each system is in the treble clef, and the bottom staff is in the alto clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings. The notation is characteristic of 19th-century musical publications.

Trio.

Musical score for Trio, measures 1-8. The score is written for four staves, two treble clefs (top and third staves) and two bass clefs (second and fourth staves). The key signature is one flat (B-flat) and the time signature is 2/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece. The first two staves are grouped together with a brace on the left. The third and fourth staves are also grouped together with a brace on the left. The score ends with a double bar line and repeat dots.

No. 86. *La Rafraichissante.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef with the same key signature and time signature. It features a bass line with several measures containing a fermata over a note, and a final measure with a double bar line and repeat dots.

The second system of music also consists of two staves. The upper staff continues the melodic line from the first system, ending with a double bar line and repeat dots. The lower staff continues the bass line, featuring a fermata in the fourth measure and ending with a double bar line and repeat dots.

No. 87. *Le Beau tems vient.*

59

The image displays a musical score for the piece "Le Beau tems vient" (No. 87). The score is arranged in four systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots. At the bottom center, there is a small signature or publisher's mark, and at the bottom right, the word "London." is printed.

No. 88. *Qu'en dira-t-on.*

The image displays a musical score for a piece titled "No. 88. Qu'en dira-t-on." The score is arranged in two systems, each consisting of a treble and bass staff. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The bass staff of the first system has a 2/4 time signature with a 7-measure rest indicated by a '7' over the staff. The second system also begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The bass staff of the second system has a 2/4 time signature with a 7-measure rest indicated by a '7' over the staff. The music consists of eighth and sixteenth notes, with various rests and phrasing slurs. The notation is in a classic, engraved style.

London,

No. 89. *La soirée agréable.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a key signature of one sharp (F#) and contains a melodic line with various note values and rests. The lower staff is in bass clef with a 3/4 time signature, providing a harmonic accompaniment. Dynamic markings 'piano.' and 'forte.' are placed below the staves to indicate changes in volume.

piano. *forte.*

The second system of the musical score continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The dynamics range from 'p.' (piano) to 'ff.' (fortissimo), with 'cresc.' (crescendo) indicating a gradual increase in volume.

p. *cresc.* *f.* *ff.*

p.

No. 90. *Le tems d'Avril.*

The image displays a musical score for a piece titled "No. 90. Le tems d'Avril." The score is organized into two systems, each consisting of a treble and a bass staff. The first system is marked "pianissimo." and the second system is marked "fortissimo." Both systems are in 2/4 time and feature a key signature of one sharp (F#). The treble staves contain complex melodic lines with many beamed notes and slurs, while the bass staves provide a rhythmic accompaniment with chords and single notes. The notation includes various note values, rests, and dynamic markings.

pianissimo.

fortissimo.



Brock.

No. 91. *La Musique droite & à l'envers.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a whole note chord (F#4, A4, C5) and continues with a melodic line of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in alto clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a whole note chord (F#2, A2, C3) and continues with a melodic line of eighth notes: F#2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Both staves end with a double bar line and repeat signs.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a whole note chord (F#4, A4, C5) and continues with a melodic line of eighth notes: F#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lower staff is in alto clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a whole note chord (F#2, A2, C3) and continues with a melodic line of eighth notes: F#2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2. Both staves end with a double bar line and repeat signs.

No. 92. *Le Campement.*

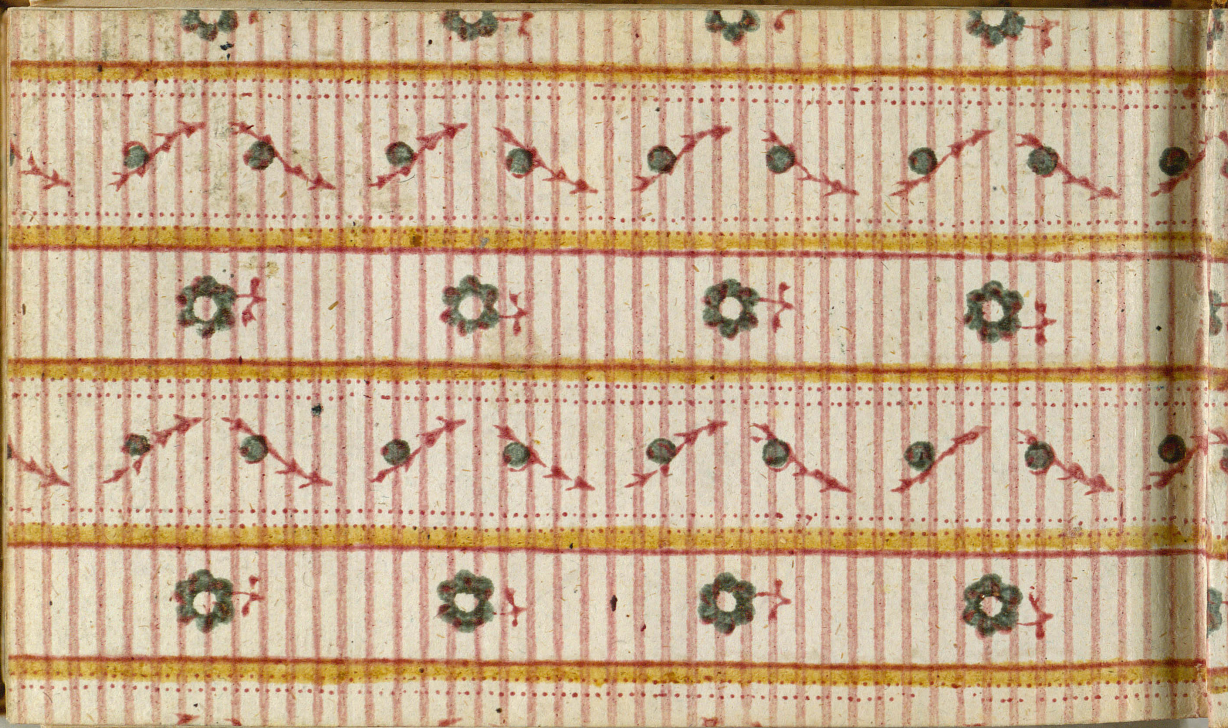
65

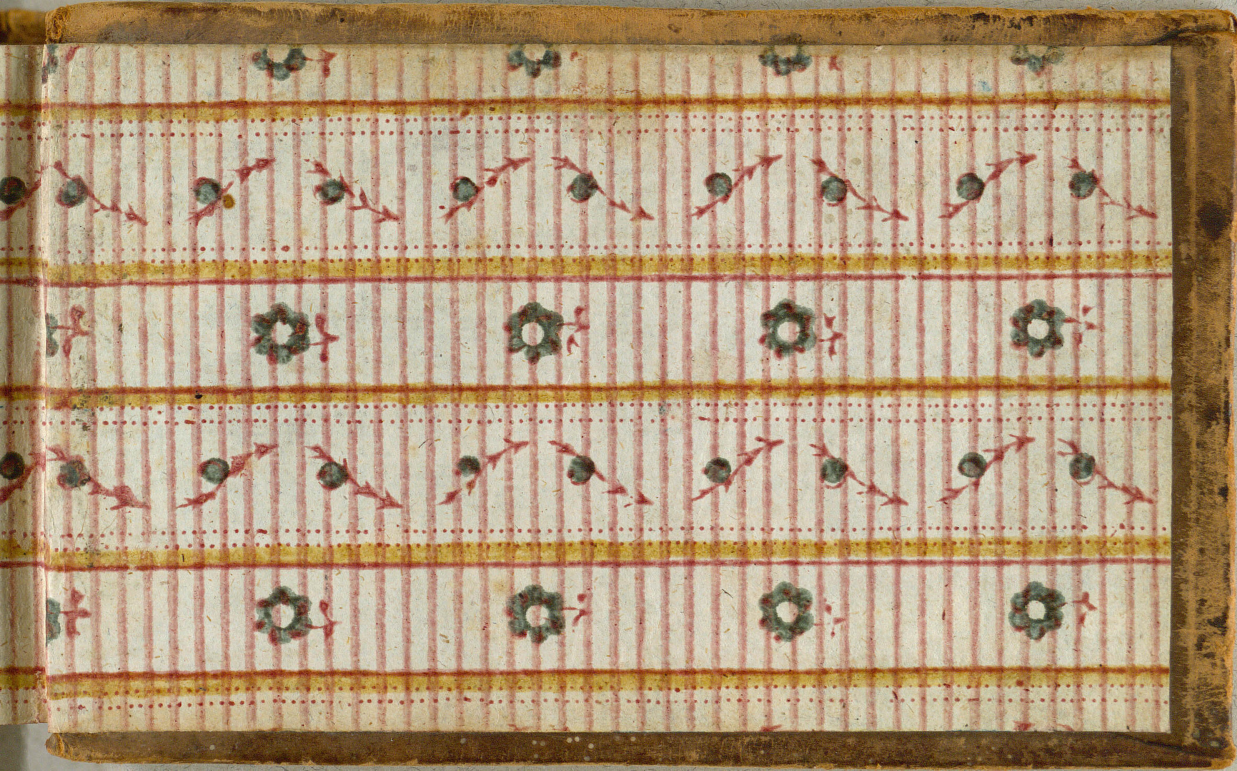
The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains four measures of music, alternating between piano (*p.*) and forte (*f.*) dynamics. The lower staff is in bass clef with the same key signature and time signature, also containing four measures of music.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains four measures of music, with a piano (*p.*) dynamic marking in the third measure. The lower staff is in bass clef with the same key signature and time signature, also containing four measures of music.

The image shows a musical score for two staves, likely guitar and bass. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#). The score consists of two systems of two staves each. The first system has dynamic markings *p.* and *f.* in both staves. The second system has *p.* in the bass staff. The piece concludes with a double bar line and repeat signs in both staves. The word *Finis.* is written below the second system.

Finis.







JACOBSENS
Samling af
Engelste Danske

H. 2. 3. HÆFTE