

**MUSICIAN'S OMNIBUS, NO. 1.**

CONTAINING THE

WHOLE CAMP DUTY, CALLS AND SIGNALS USED IN THE ARMY AND NAVY;  
**FORTY SETS OF QUADRILLES,**  
(INCLUDING WALTZ, POLKA AND SCHOTTISCHE,) WITH CALLS;  
AND AN IMMENSE COLLECTION OF

**POLKAS, SCHOTTISCHES, WALTZES, MARCHES,**

QUICKSTEPS, HORNPIPES, CONTRA & FANCY DANCES, SONGS, &c.

FOR THE VIOLIN, FLUTE, CORNET, CLARINET, &c.

CONTAINING OVER 700 PIECES OF MUSIC:

BY ELIAS HOWE.

BOSTON.

PUBLISHED BY ELIAS HOWE, AGT., 103 COURT STREET.

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MAR 31 1910

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# THE FULL CAMP DUTY,

AS PRACTISED IN THE UNITED STATES ARMY AND NAVY.

The **REVEILLE** is the signal for the men to rise, and the Sentinels to leave off challenging. It is usually played at dawn of day, except when the troops are on the march, when the signal may be played at a much earlier hour. The men form on their company parade grounds, and as soon as the *Reveille* ceases the rolls are called by the orderly Sergeants, *superintended by a commissioned officer.*

REMARKS.—No. 1. Of the Reveille, "The Three Camps," as it is written, must be played in about slow march time, and as though it had four beats to the measure instead of two, as usual  $\frac{2}{4}$  time.

No. 2. "Slow Scotch" is also a slow movement, as it is impossible for the drummer to beat it correctly, unless played slow and with marked accent. The rolls on the drum at close of each movement gives the life player time to breathe, so that each part may be executed easily; and great care should be taken, that the time may be steady throughout the performance of the whole camp duty.

## "THREE CAMPS."

No. 1.



Then three Rolls on the Drum

## "SLOW SCOTCH."

No. 2.



Then three Rolls on the Drum.

## "THE AUSTRIAN."

No. 3.



Then three Rolls on the Drum.

## "THE OLD QUEEN DUTCH."

No. 4.



Then three Rolls on the Drum.

## "KINLOCK OF KINLOCK."

Usually played, but not really a part of the Reveille.

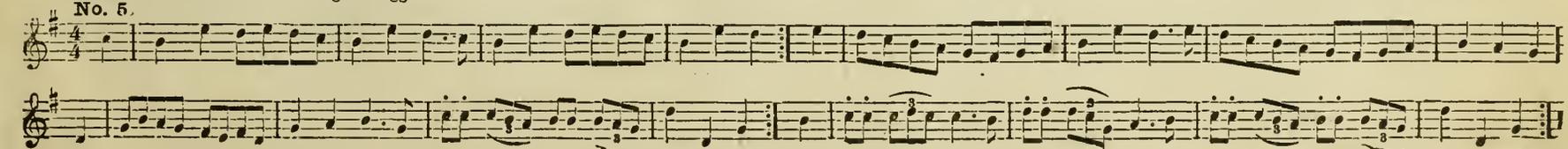
The first time slow. Then quick, with Double Drag Beat.



## "THE HESSIAN."

Single Dragg.

No. 5.



Then three Rolls on the Drum.

THE FULL CAMP DUTY.—INSTRUCTIONS FOR THE FIFE.

"THE DAWNING OF DAY."

No. 6.



Then three Rolls on the Drum.

"THE FIFER'S DELIGHT."

No. 7. Double Dragg.



Then three Rolls on the Drum

No. 8. "PRINCE EUGENE."

Side Dragg.



Then three Rolls on the Drum

"THE QUICK SCOTCH."

No. 9.



End the Reveille with repeat of No. 1. The "Three Camps." Sometimes the first strain of the "Three Camps," only is played as the finale of the Reveille.

Then three Rolls on the Drum.

"PEAS UPON A TRENCHER."

No. 1. Signal for Breakfast.

Breakfast call. Single Dragg.



"SURGEON'S CALL." The surgeon's call is played at \* — o'clock in the morning, when the sick, able to go about, are conducted to the hospital by the first Sergeants of companies, who hand to the surgeon a list of all the sick in the company.

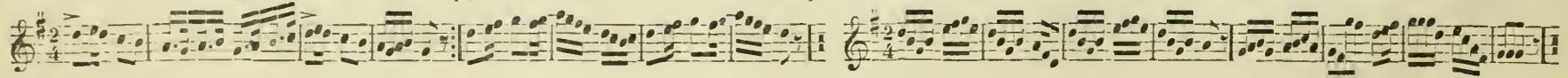
"THE ASSEMBLY."

Signal for forming the Regiment.

No. 3.

No. 2. Play through twice, and end with 3 Camps, No. 1. Reveille.

Three Camps.



DINNER CALL "ROAST BEEF."

No. 4. The Dinner call is played at noon, and is the signal for dinner.

FATIGUE CALL, OR CALL FOR PIONEERS.



TROOP FOR GUARD MOUNTING. The Troop is played at \* — o'clock in the morning, for the purpose of assembling the men for duty, inspection at guard mounting and morning dress parade, when the commanding officer commands it.



\* The hour for the Troop, Surgeon, and an other calls, except the "Reveille," "Retreat," and the "Tattoo," are determined by the commanding officer.

# THE FULL CAMP DUTY.—INSTRUCTIONS FOR THE FIFE.

## CALL FOR THE GENERAL.



## FOR THE COLOR.



For Supper Call, repeat "Peas upon a Trencher," same as for breakfast.

## "THE RETREAT."

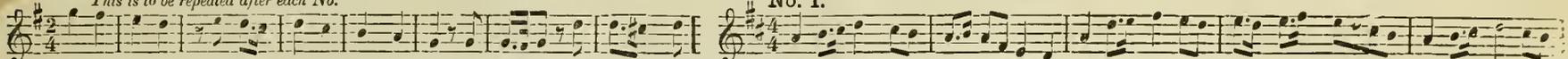
The Retreat is played at sunset, the evening gun is fired, and the flag is taken down for the night, when there is a roll-call and the orders for the day are read, when the weather permits, there is a dress parade at retreat, and the orders are read out at the close of it.



# THE TATTOO.

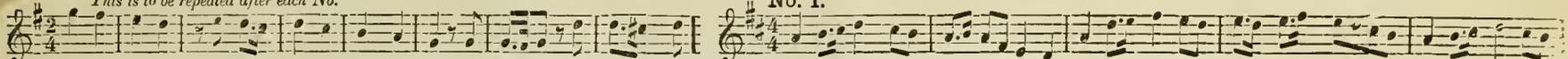
## THE DOUBLING. Commences with three Rolls of the Drum and Doubling.

*This is to be repeated after each No.*



## "HAIL TO THE CHIEF."

No. 1.



The Tattoo is played (usually about nine in the evening,) when the rolls are called; the lights are extinguished; no soldier is allowed to be out of his tent or quarters after this hour, without special permission.



## No. 2. SMITH'S HORNPIPE. 2/4 time, open beat.



Repeat "Doublings."

## No. 3. "FIFER'S QUICKSTEP."



Repeat "Doublings."

## No. 4. KINLOCK.



Repeat "Doublings."

## No. 5. "BATTLE MARCH."



Repeat Doubling.

## No. 6. "A DOUBLE DRAGG."



Repeat "Doublings."

# THE FULL CAMP DUTY.—INSTRUCTIONS FOR THE FIFE.

## No. 1. "HORNPIPE."



## "YANKEE DOODLE."



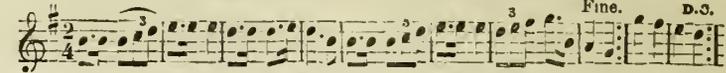
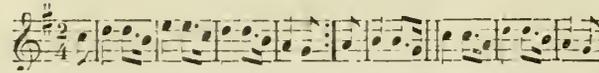
Salute with three Rolls, and end the "Tattoo" with

END OF TATTOO.

## ADJUTANT'S CALL.

## CALL TO ARMS OR QUARTERS.

## ROUGE'S MARCH. Played to drum thieves out of Camp.



## SCALE FOR THE FIFE.

D	E	F	G	G#	A	B	Bb	C	C#	D	D#	E	Eb	F	F#	G	G#	A	B	C	
●	●	●	●	●	●	●	○	○	○	●	●	○	●	●	●	○	○	○	○	●	●
●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

## ON THE MANAGEMENT OF THE FIFE.

The Fife is an instrument that requires but little wind to obtain a clear and rich tone: that little, however, must be judiciously applied to produce the desired effect. The lips should be contracted so as to form a small, smooth and firm aperture for the passage of the wind to the embouchure or blow-hole of the instrument. The strength of the blast should be regulated according to the elevation of the note or notes to be performed. Hence the high notes require more strength than the low ones. It is desirable that the learner should first practice blowing the open note C sharp without using the fingers, until he can make the fife speak that note clearly and distinctly. When he has become master of that note, he may cover the holes properly with the first three fingers of each hand, and commence ascending and descending the notes of the first Octave successively, according to the above Scale. This done, he can next proceed to the higher notes, taking care to increase the pressure of wind gradually as he ascends, and diminishing regularly as he descends the several notes contained within the compass of the Instrument.

# EXTRACT FROM "ABSTRACT OF CAMP REGULATIONS."

HEAD-QUARTERS FIRST BRIGADE, FIRST DIVISION, M. V. M. LONG ISLAND, BOSTON HARBOR, MAY 11, 1861.

## Stated Signals.

**THE REVEILLE**;—is to sound or beat at daybreak, and is the signal for the men to rise, and Sentinels to leave off challenging.

**THE ASSEMBLY**;—at 6, A. M. Company drills: and whenever at other times this signal is beat, the men assemble on their Company parades, and hold themselves in readiness to respond promptly to other signals.

**PEAS UPON A TRENCHER**;—at 7 o'clock, A. M. Signal for Breakfast.

**TO THE COLOR**;—at 8 o'clock, A. M. This signal (having been preceded by the Assembly), calls Companies to form in Battalion line, upon Regimental parades, for dress parades and drill.

**THE TROOP**;—Guard Mounting at 10 o'clock, A. M., or immediately after drill.

**ROAST BEEF**;—at 12 o'clock, A. M. Dinner.

**TO THE COLOR**;—at 4 o'clock, P. M. Same as at 8, A. M.

**THE RETREAT**;—at 6 o'clock, P. M. Evening dress parades.

**PEAS UPON A TRENCHER**;—at 7 o'clock, P. M. Supper immediately after dress parades.

**THE TATTOO**;—at 10 o'clock, evening. After which no soldier is to quit his quarters, unless by special leave; and after the roll call, all lights,—except at Head-Quarters, the Police, and the Guard Tents,—are to be extinguished.

**THE LONG ROLL**;—is the signal for getting under arms immediately.

**THE GENERAL**;—is the signal to strike tents and prepare for marching.

**THE DRUMMER'S CALL**;—will be beat, at the Police Tent, by the *Drummer of the Police*, 15 minutes previous to the above signals, and the signal drummer and fifer of each Regiment and Battalion will immediately repair to their parades, before the Colors of their Corps. The beats will commence on the right, and be immediately taken up by all, who will beat the required signal, march-

ing to the right of their parades, thence to the left, and back to the centre, where the beat will cease.

**A DRUMMER OF THE POLICE**, who will attend constantly, and in temporary absence leave a substitute, at the Police Quarters, to communicate the call for signals.

**A SIGNAL DRUMMER AND FIFER**, in each Regiment and Battalion, to beat the prescribed signals on the Regimental or Battalion parades.

## Roll Calls.

There will be three stated roll calls daily—*The First*, immediately after Reveille.

*The Second*, immediately after Assembly, before Retreat.

*The Third*, immediately after Tattoo.

Sentinels will permit no non-commissioned officer or soldier to quit the camp without a pass from the General, or the General Staff Officer, under authority of the General, except they be directed by *express orders* from the Officer of the Guard to pass persons with the Countersign. Such orders, will, however, be given only by direction of the General for special reasons.

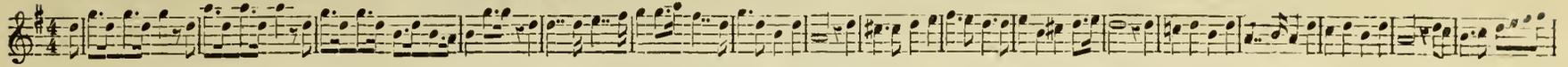
At every relief, the guard must parade for roll call and inspection, and remain formed until the relief returns.

The officer of the guard must see that the countersign is duly communicated to the sentinels a little before twilight; to enable him to do which, he must be furnished by the Officer of the day with the Parole and Countersign, before Retreat.

Immediately after receiving the countersign, and until Reveille, the sentinels must challenge all who approach them. No sentinel must suffer any person to advance nearer than the point of his bayonet until he has received the countersign, placing himself in the position of "Arms port" for that purpose. He must not converse with none except in discharge of his duty.

SONGS. &c.

PARTANT POUR LA SYRIE. Composed by Hortensu, the mother of Louis Napoleon, and at present adopted as the National Air of France



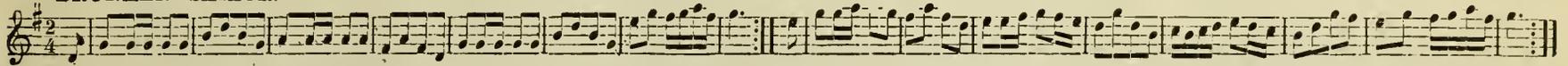
BATTLE MARCH.



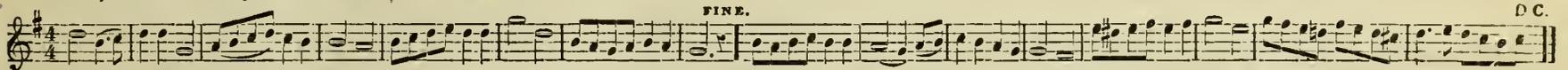
MARCH TO BOSTON.



DRUNKEN SAILOR.



SEE, THE CONQUERING HERO COMES.



NO ONE TO LOVE. By permission.



ROSALIE, THE PRAIRIE FLOWER. By permission.



THERE IS NO HOME LIKE MY OWN.



IL SUON DELL' ARPE.



SONGS, &c

MARCHING ALONG. By permission.



BELL BRANDON. By permission.



DO THEY THINK OF ME AT HOME.



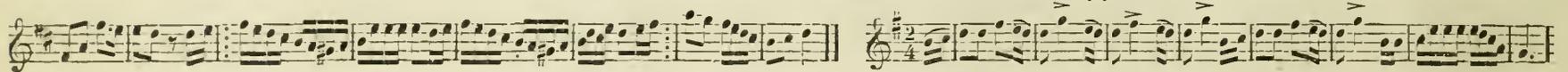
BULLY FOR YOU.



DIXIE'S LAND. By permission.



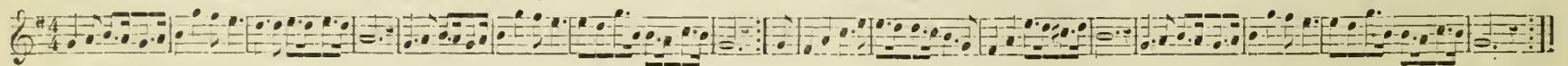
MOCKING BIRD. By permission.



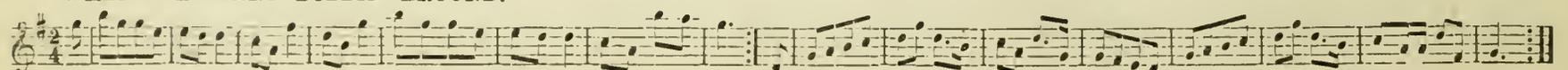
MARYLAND, MY MARYLAND.



WHAT IS HOME WITHOUT A MOTHER?



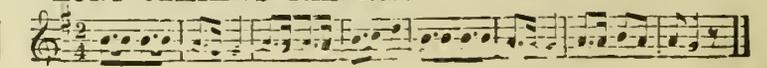
WHEN WE WENT BOBBIN AROUND.



MY MARY ANN.



AUNT JEMIMA'S PLASTER.



## WHAT FAIRY-LIKE MUSIC.



## SWEET HOME.

*Adagio. pp*

## AULD LANG SYNE.



## BONNY DOON.



## BLUE-EYED MARY.



## AM I NOT FONDLY THINE OWN.



## WASHING DAY.



## BRIGHT ROSY MORNING.



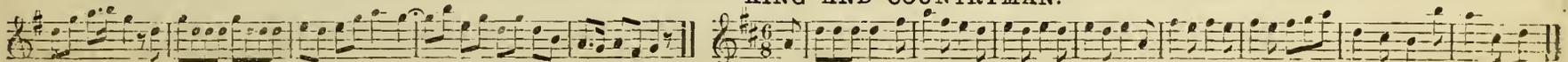
## ROSE OF ALLANDALE.



## BONNY BOAT.



## KING AND COUNTRYMAN.



'TIS SAID THAT ABSENCE CONQUERS LOVE.



MY PRETTY GAZELLE.



TELL HIM I LOVE HIM YET.



HANDSOME LOUISE.



LOGIE O' BUCHAN. A Scotch Song.



THE FIRST FOND LINES. From the BOHEMIAN GIRL.



THE DREAM. I Dreamt I Dwelt.



NON PIU MESTA. From CINDERELLA.



## STRIKE THE CYMBALS.



FINE.

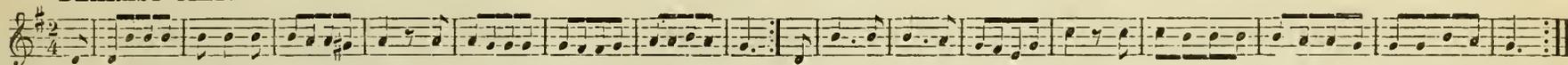
## WE HAVE LIVED AND LOVED TOGETHER.



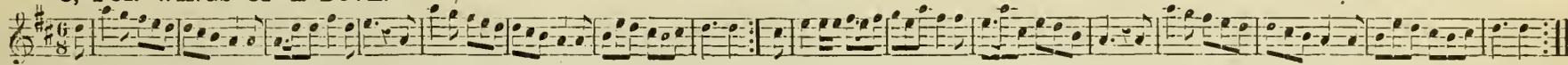
## O SUSANNA.



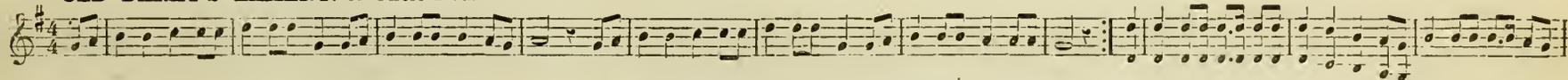
## DEAREST MAY.



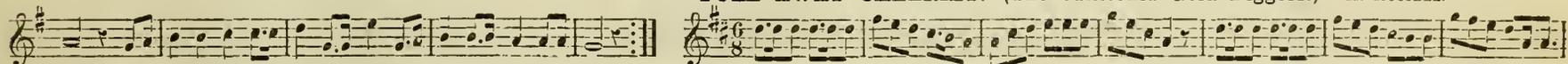
## O, FOR WINGS OF A DOVE.



## OLD DARKY'S LAMENT. or Uncle Ned.

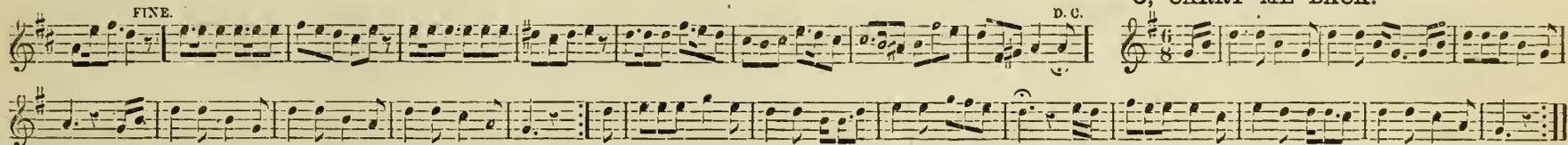


## PULL AWAY CHEERILY. (The California Gold Diggers.) H. RUSSELL.



FINE.

## O, CARRY ME BACK.



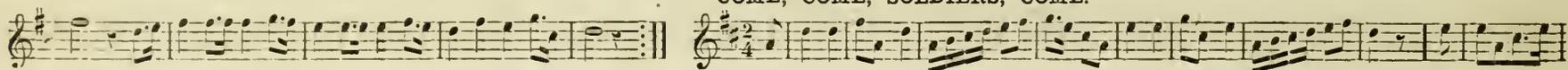
## I'M LEAVING THEE IN SORROW, ANNIE.



STARS ARE BEAMING, LOVE.



COME, COME, SOLDIERS, COME.



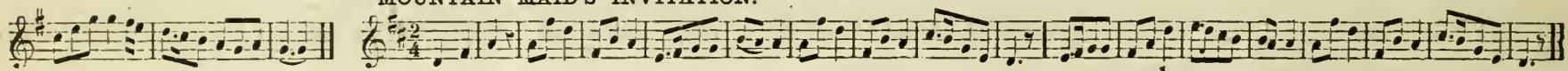
THE DEAREST SPOT ON EARTH TO ME IS HOME.



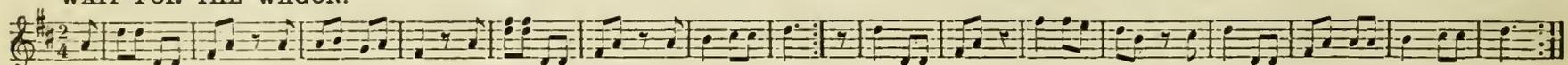
MY LODGING IS ON THE COLD GROUND.



MOUNTAIN MAID'S INVITATION.



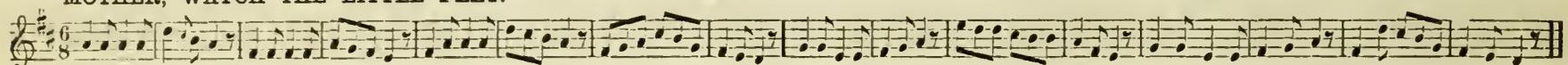
WAIT FOR THE WAGON.



VILLIKINS AND HIS DINAH.



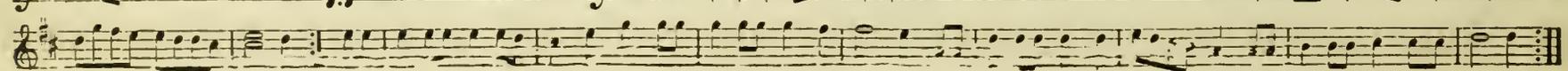
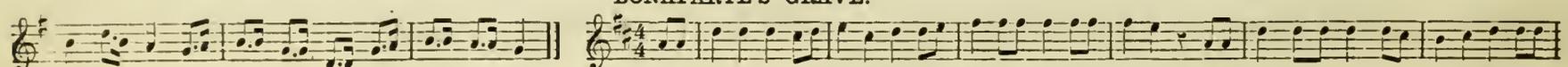
MOTHER, WATCH THE LITTLE FEET.



UNCLE SAM'S FARM.



BONAPARTE'S GRAVE.



## THE POWER OF LOVE. BOHEMIAN MELODY.



## HARK, HOW THE RAIN IS FALLING.



## THE OLD BAY STATE.



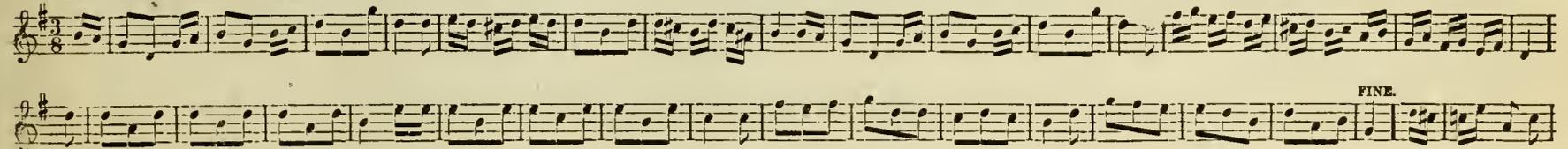
## I'M COMIN' FROM THE HIGHLANDS.



## WHAT TONES ASCEND FROM THE DEEP BLUE WAVES.



## TO THE HILL-TOP AWAY.



## THE MINSTREL.



## EVER OF THEE.



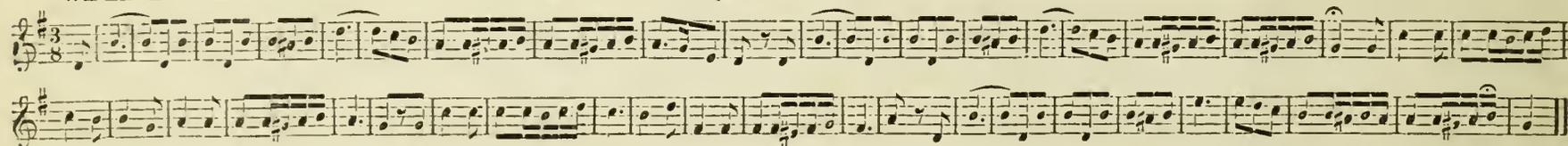
## MERRY MOUNTAIN MAID.



## HEAR ME, NORMA.



## WE'LL LAUGH AND SING ALL CARES AWAY. From the Opera of TRAVIATA.



## MY NORMANDY.



## DUET OF LIBERTY.



## SHE SHINES BEFORE ME LIKE A STAR.



## POACHERS OF LINCOLNSHIRE.



## COLUMBIAN GRAND MARCH, or "The Red, White, and Blue."



## KATY DARLING.



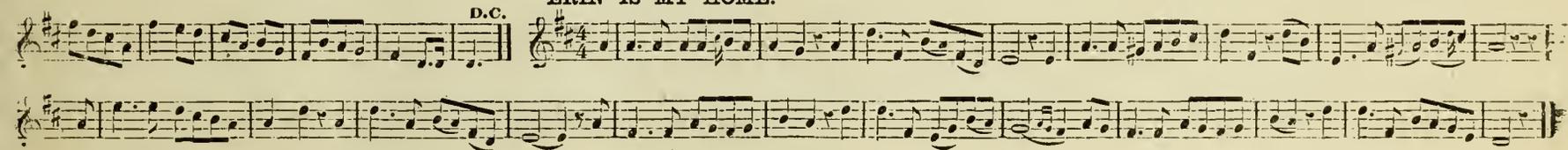
## KATE KEARNEY.



## THE BLACK BIRD.



## ERIN IS MY HOME.



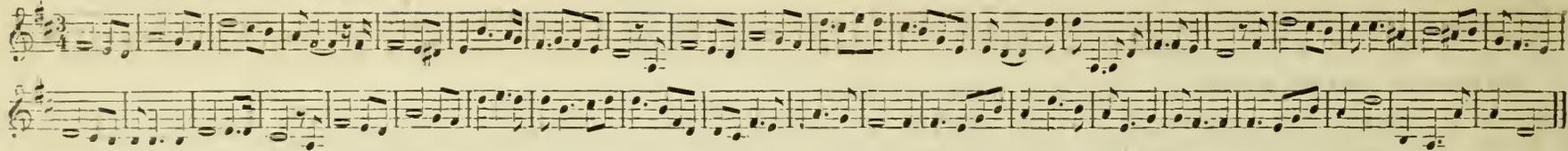
## THE EXILE OF ERIN.



## THE FAIRY TEMPTER.



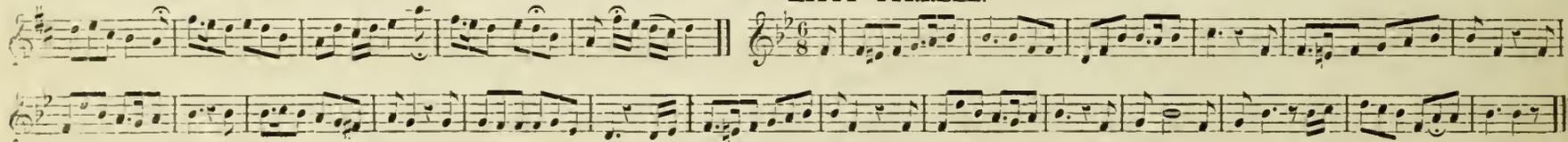
## KATHLEEN MAVOURNEEN.



## NORAH, THE PRIDE OF KILDARE.



## KITTY TYRRELL.



## THE LEGACY.



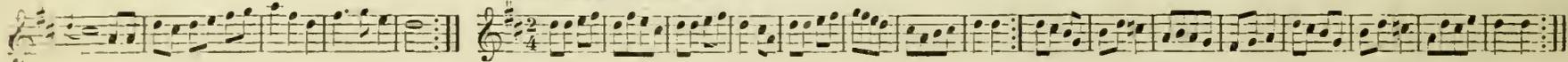
## THE MORNING AIR PLAYS ON MY FACE.



## STAR-SPANGLED BANNER.



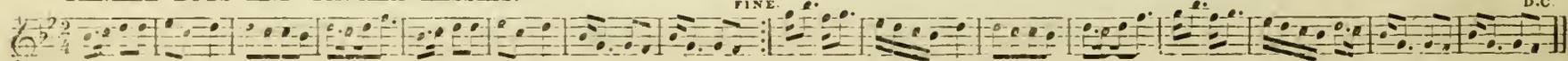
## YANKEE DOODLE.



## HALL COLUMBIA.



## YANKEE BOYS AND YANKEE LASSIES.



## MARSEILLES HYMN. [NATIONAL FRENCH SONG.]



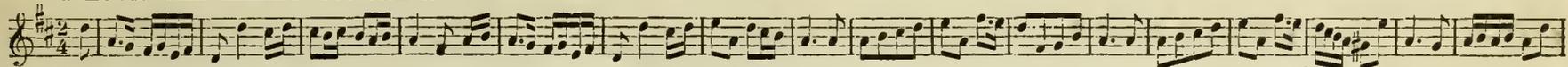
## HAIL TO THE CHIEF.



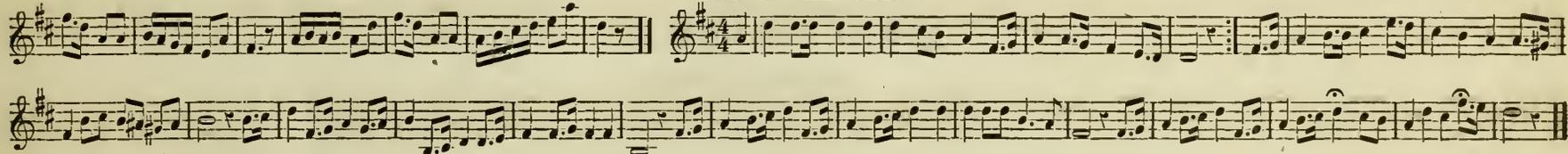
## 'T WAS ON THE 17th OF JUNE.



## I LOVE THE MERRY SUNSHINE.



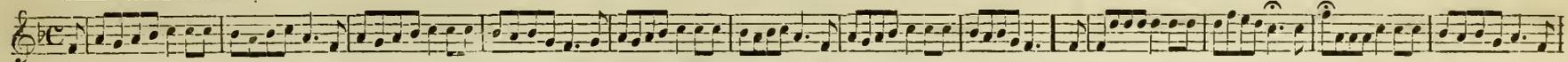
## BRAVE OLD OAK.



## WIDOW MACHREE.



## THE WATCHER.



## SILVER MOON.



## PIRATE'S SERENADE.



## JEANNETTE AND JEANNOT.



## MAKE ME NO GAUDY CHAPLET.



## SWEET AFTON.



## SHELLS OF OCEAN.



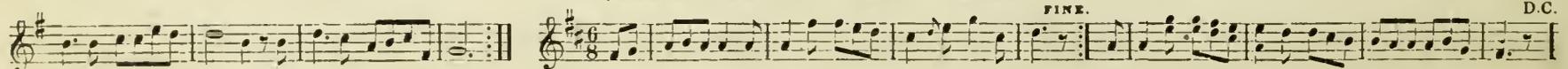
## MILLER'S MAID.



## I'D OFFER THEE THIS HAND OF MINE.



## NO, NE'ER CAN THY HOME BE MINE.



## O COME, MAIDENS, COME; or TRANCADILLO.



## ANNIE LAWRIE.



BELISARIO. DONIZETTI.

Two staves of musical notation in 3/8 time, key of D major. The first staff contains a melodic line with various ornaments and slurs. The second staff contains a rhythmic accompaniment with chords and eighth notes.

LINDA DI CHAMOUNIX. DONIZETTI.

Two staves of musical notation in 3/8 time, key of D major. The first staff features a melodic line with a double bar line and repeat signs. The second staff provides a harmonic accompaniment.

HUGUENOTS. MEYERBEER.

Two staves of musical notation in 3/8 time, key of D major. The first staff has a melodic line with a double bar line. The second staff is an accompaniment with triplets and sixteenth notes.

FIGARO. MOZART.

Two staves of musical notation in 3/8 time, key of D major. The first staff contains a melodic line with many slurs and ornaments. The second staff is an accompaniment with eighth and sixteenth notes.

SICILIAN VESPERS. VERDI.

Two staves of musical notation in 6/8 time, key of D major. The first staff has a melodic line with triplets and slurs. The second staff is an accompaniment with chords and eighth notes.

LOUISA MILLER. VERDI.

Two staves of musical notation in 3/8 time, key of D major. The first staff contains a melodic line with triplets and slurs. The second staff is an accompaniment with chords and eighth notes.

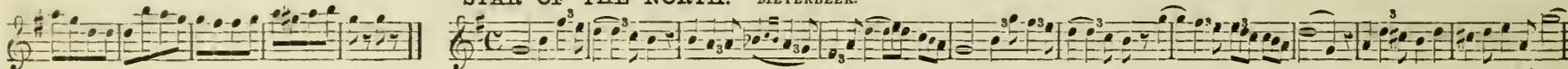
## MAGIC FLUTE. MOZART.



## ELISIR D'AMORE. DONIZETTI.



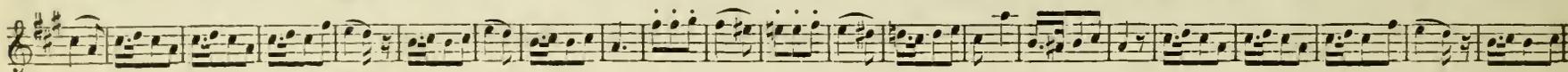
## STAR OF THE NORTH. MEYERBEER.



## DON GIOVANNI. MOZART.



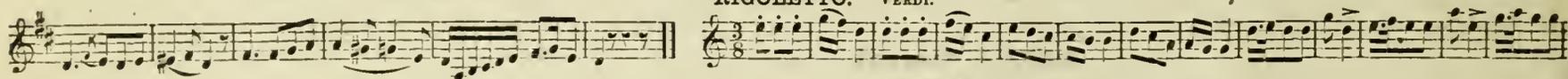
## LA TRAVIATA. VERDI.



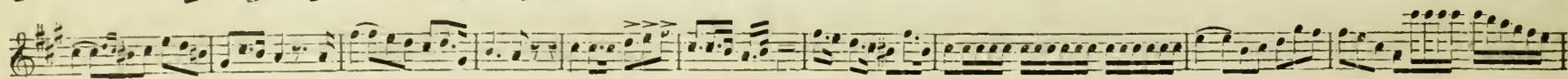
## SEMIRAMIDE. ROSSINI.



## RIGOLETTO. VERDI.



## I LOMBARDI. VERDI.



## ROBERT LE DIABLE. MEYERBEER.



ROBERT LE DIABLE. MEYERBEER.



ZAMPA. HEROLD.



FREYSCHUTZ. WEBER.



JOSEPH. MEHUL.



DON GIOVANNI. MOZART.



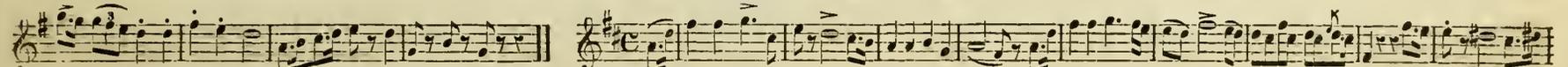
WEDDING MARCH FROM H. HEILING.



LINDA DI CHAMOUNIX. DONIZETTI.



LUCIA DI LAMMERMOOR. DONIZETTI.



LUCREZIA BORGIA. DONIZETTI

Musical score for 'LUCREZIA BORGIA' by Donizetti, featuring two staves of music in 6/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings.

LE PROPHETE. MEYERBEER.

Musical score for 'LE PROPHETE' by Meyerbeer, featuring a single staff of music in 6/8 time.

LA FILLE DU REGIMENT. DONIZETTI.

Musical score for 'LA FILLE DU REGIMENT' by Donizetti, featuring two staves of music in 3/4 time.

*Allegro.*

Musical score for 'LA FILLE DU REGIMENT' by Donizetti, featuring two staves of music in 3/8 time.

FREYSCHUTZ. WEBER.

Musical score for 'FREYSCHUTZ' by Weber, featuring two staves of music in 2/4 time.

LE DOMINO NOIR. AUBER.

Musical score for 'LE DOMINO NOIR' by Auber, featuring two staves of music in 3/8 time.

Musical score for 'LE DOMINO NOIR' by Auber, featuring two staves of music in 3/8 time.

PARISINA. DONIZETTI.

Musical score for 'PARISINA' by Donizetti, featuring two staves of music in 3/4 time.

Musical score for 'PARISINA' by Donizetti, featuring two staves of music in 3/4 time.

SOMNAMBULA. BELLINI.

Musical score for 'SOMNAMBULA' by Bellini, featuring two staves of music in 3/4 time.

Musical score for 'SOMNAMBULA' by Bellini, featuring two staves of music in 3/4 time.

ERNANI. VERDI.

Two staves of musical notation for the first system of 'Ernani' by Verdi. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef with the same key signature and time signature. The music consists of a series of eighth and sixteenth notes, with some rests and dynamic markings.

IL CROCIATO. MEYERBEER.

Two staves of musical notation for the first system of 'Il Crociato' by Meyerbeer. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

LA FAVORITA. DONIZETTI.

Two staves of musical notation for the first system of 'La Favorita' by Donizetti. The first staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

FRA DIAVOLO. AUBER.

Two staves of musical notation for the first system of 'Fra Diavolo' by Auber. The first staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The second staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

NABUCCO. VERDI.

Two staves of musical notation for the first system of 'Nabucco' by Verdi. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

IL GIURAMENTO. MERCADANTE.

Two staves of musical notation for the first system of 'Il Giuramento' by Mercadante. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

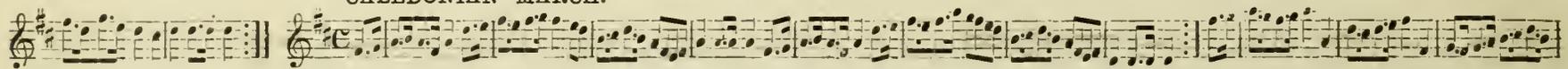
CHILDREN OF HAYMON. BALFE.

Two staves of musical notation for the first system of 'Children of Haymon' by Balfé. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

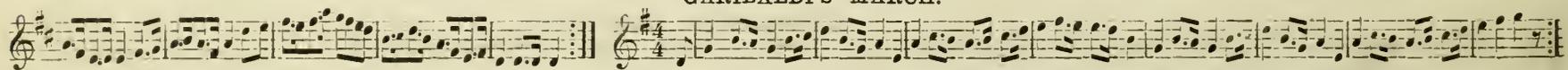
## DUKE OF KENT'S MARCH.



## CALEDONIAN MARCH.



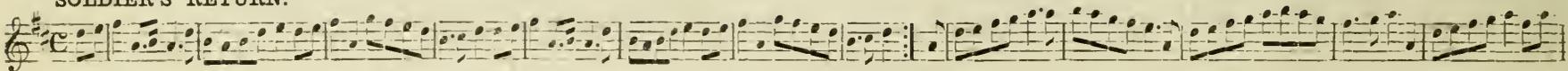
## GARIBALDI'S MARCH.



## GOV. KING'S MARCH.



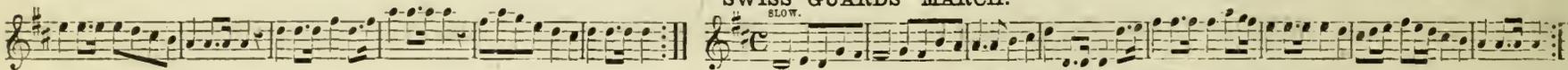
## SOLDIER'S RETURN.



## RUSSIAN MARCH.



## SWISS GUARDS' MARCH.



## GRAND MARCH IN NORMA.



## KING OF PRUSSIA'S MARCH.



GEN. SCOTT'S MARCH.

Musical notation for GEN. SCOTT'S MARCH, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the main melody with a 'FINE' marking at the end. The second staff is in bass clef with the same key signature and time signature, providing a bass line. The piece concludes with a 'D.C.' (Da Capo) instruction.

WASHINGTON'S MARCH.

Musical notation for WASHINGTON'S MARCH, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the main melody. The second staff is in bass clef with the same key signature and time signature, providing a bass line.

WASHINGTON'S GRAND MARCH.

Musical notation for WASHINGTON'S GRAND MARCH, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the main melody with several triplet markings. The second staff is in bass clef with the same key signature and time signature, providing a bass line.

GLORY HALLELUJAH.

Musical notation for GLORY HALLELUJAH, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the main melody. The second staff is in bass clef with the same key signature and time signature, providing a bass line.

SALEM CADETS' MARCH.

Musical notation for SALEM CADETS' MARCH, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the main melody. The second staff is in bass clef with the same key signature and time signature, providing a bass line.

MORELLA'S LESSON.

Musical notation for MORELLA'S LESSON, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the main melody. The second staff is in bass clef with the same key signature and time signature, providing a bass line.

WHAT CAN THE MATTER BE.

Musical notation for WHAT CAN THE MATTER BE, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains the main melody. The second staff is in bass clef with the same key signature and time signature, providing a bass line.

## LAFAYETTE'S MARCH.

Musical score for Lafayette's March, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef with the same key signature and time signature. The music features a rhythmic melody with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the second staff.

## BONAPARTE'S MARCH OVER THE RHINE.

Musical score for Bonaparte's March Over the Rhine, consisting of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef with the same key signature and time signature. The music features a rhythmic melody with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment.

## JAVA MARCH.

Musical score for Java March, consisting of two staves. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef with a common time signature (C). The music features a rhythmic melody with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment.

## HARRISON'S GRAND MARCH.

Musical score for Harrison's Grand March, consisting of two staves. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef with a common time signature (C). The music features a rhythmic melody with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the second staff.

## LOUISVILLE MARCH.

Musical score for Louisville March, consisting of two staves. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef with a common time signature (C). The music features a rhythmic melody with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. There are triplets indicated by a '3' over the notes in both staves.

## BOSTON CADETS' MARCH.

Musical score for Boston Cadets' March, consisting of three staves. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The second and third staves are in bass clef with the same key signature and time signature. The music features a rhythmic melody with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment.

QUICK MARCH IN CYMON.

Musical notation for 'QUICK MARCH IN CYMON'. It consists of two staves of music in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody is lively and rhythmic, with various note values including eighth and sixteenth notes.

SCOTCH MARCH.

Musical notation for 'SCOTCH MARCH'. It consists of two staves of music in 2/4 time, starting with a treble clef and a key signature of one flat. The melody features characteristic Scottish march rhythms, including a mix of eighth and sixteenth notes.

BROOKLINE MARCH.

Musical notation for 'BROOKLINE MARCH'. It consists of two staves of music in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is bright and rhythmic, typical of a march.

GEN. DEIBITSCH RUSSIAN MARCH.

Musical notation for 'GEN. DEIBITSCH RUSSIAN MARCH'. It consists of two staves of music in 4/4 time, starting with a treble clef and a key signature of one sharp. The melody is in a Russian style, featuring a mix of eighth and sixteenth notes. The first staff ends with a 'FINE.' marking, and the second staff ends with a 'D.C.' (Da Capo) marking.

IMPERIAL GUARDS' MARCH.

Musical notation for 'IMPERIAL GUARDS' MARCH'. It consists of two staves of music in 2/4 time, starting with a treble clef and a key signature of one sharp. The melody is grand and rhythmic, with a mix of eighth and sixteenth notes.

EMPEROR ALEXANDER'S GRAND MARCH.

Musical notation for 'EMPEROR ALEXANDER'S GRAND MARCH'. It consists of two staves of music in 2/4 time, starting with a treble clef and a key signature of one sharp. The melody is grand and rhythmic, with a mix of eighth and sixteenth notes.

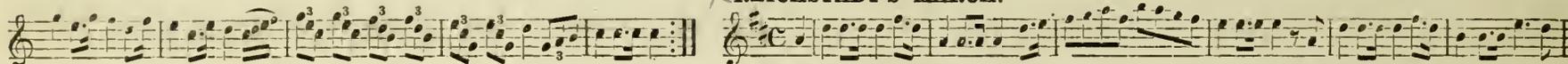
GRAND MARCH IN OTHELLO.

Musical notation for 'GRAND MARCH IN OTHELLO'. It consists of two staves of music in 2/4 time, starting with a treble clef and a key signature of one sharp. The melody is grand and rhythmic, with a mix of eighth and sixteenth notes.

HUNGARIAN MARCH.



REICHSTADT'S MARCH.



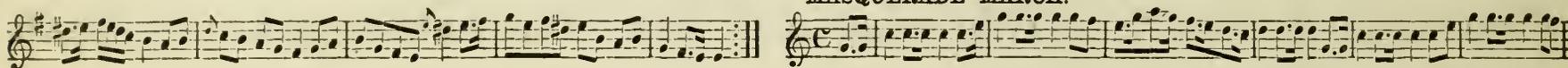
MASSANIELLO MARCH.



ROSLIN CASTLE DEAD MARCH.



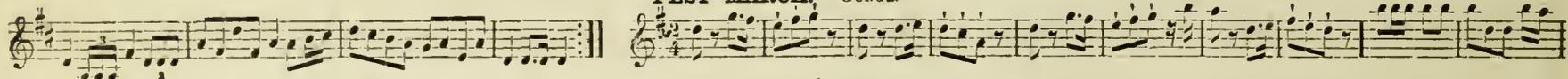
MASQUERADE MARCH.



BAYADERE MARCH.



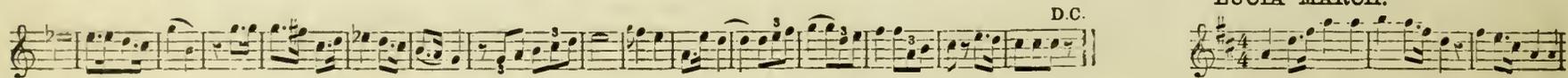
FEST MARCH, GUNGL.



TRIO.



LUCIA MARCH.



WEDDING MARCH.

A *Allegro vivace.*

ff

FIRST TIME.

SECOND TIME.

D. S. to  $\text{ff}$ , play to double bar, then go to B.

B

1st. 2d.

f

1st. 2d.

D. S. to  $\text{ff}$ , play to double bar, & go to C.

C

p

f

p

D. S. to  $\text{ff}$ , Play 1st strain once through, then go to D.

D

MARCH FROM NORMA.

MARCH IN MEMORY OF WASHINGTON.

LOUIS NAPOLEON'S GRAND MARCH.

FINE.

GOV. JONES' MARCH.

D.C.

MARCHES.

POWDER ROCK MARCH.

Musical score for Powder Rock March, consisting of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (f) dynamic and includes a piano (p) section. The second staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), starting with a forte (f) dynamic and including a piano (p) section. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring first and second endings. The fourth staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), starting with a piano (p) dynamic and ending with a double bar line and 'D.C.' (Da Capo) instruction.

FEDERAL MARCH.

Musical score for Federal March, consisting of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), ending with a double bar line and 'D.C.' (Da Capo) instruction. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C).

LAKE HOUSE MARCH.

Musical score for Lake House March, consisting of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), ending with a double bar line and 'D.C.' (Da Capo) instruction. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C).

ROUGH AND READY QUICKSTEP.

Musical score for Rough and Ready Quickstep, consisting of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature, ending with a double bar line and 'D.C.' (Da Capo) instruction. The second staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature, starting with a forte (f) dynamic and including a piano (p) section. The third staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature, featuring first and second endings and ending with a forte (f) dynamic.

A single musical staff containing a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests.

TRIO.

A musical staff with notes and rests, ending with a double bar line and the instruction "D.C." (Da Capo).

TRIOBADOUR MARCH.

A musical staff with notes and rests, starting with a dynamic marking of *f* (forte).

A musical staff with notes and rests, including a *p* (piano) dynamic marking and a "TRIO." section.

BARCLAY MARCH.

A musical staff with notes and rests, including a "D.C." instruction.

A musical staff with notes and rests.

A musical staff with notes and rests, featuring first and second endings marked "1st." and "2d.".

A musical staff with notes and rests.

A musical staff with notes and rests, including a "TRIO." section.

THE MAIDEN'S PRAYER.

A musical staff with notes and rests, including a triplet of eighth notes.

A musical staff with notes and rests, including a triplet of eighth notes.

## RONZANI GALLOPADE.

Musical score for Ronzani Gallopaade, featuring two staves of music. The first staff is in 4/4 time with a key signature of one sharp (F#). The second staff includes first and second endings, marked '1st.' and '2d. D.C.', and a final section marked 'Repeat 3d strain. D.C.'.

## SPINNING-WHEEL RONDO. FROM "MARTHA."

Musical score for Spinning-Wheel Rondo, featuring two staves of music in 2/4 time with a key signature of one sharp (F#).

## STORM GALLOPADE.

Musical score for Storm Gallopaade, featuring three staves of music in 2/4 time with a key signature of one sharp (F#). The third staff concludes with a 'D.C.' (Da Capo) instruction.

## PRINCE OF WALES QUICKSTEP.

Musical score for Prince of Wales Quickstep, featuring one staff of music in 4/4 time with a key signature of one sharp (F#).

## EMPRESS VARSOVIENNE.

Musical score for Empress Varsoviennne, featuring two staves of music. The first staff is in 4/4 time with a key signature of one sharp (F#) and includes a 'D.C.' instruction. The second staff is in 3/4 time with a key signature of one sharp (F#).

## THE COQUETTE.

Musical score for The Coquette, featuring two staves of music in 2/4 time with a key signature of one sharp (F#). The second staff concludes with a 'D.C.' instruction.

SWISS WALTZ.



UNION WALTZ, or BUY A BROOM.



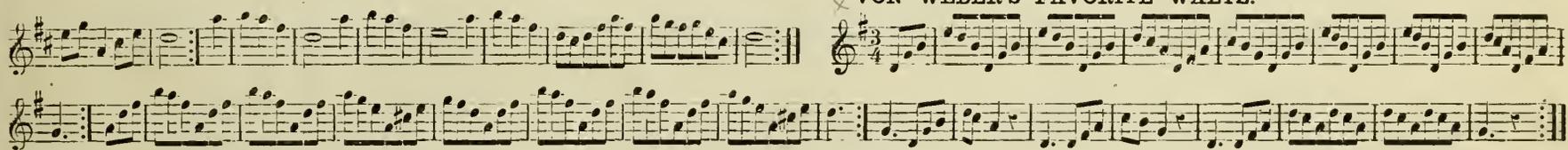
POLLY HOPKINS' WALTZ.



COPENHAGEN WALTZ.



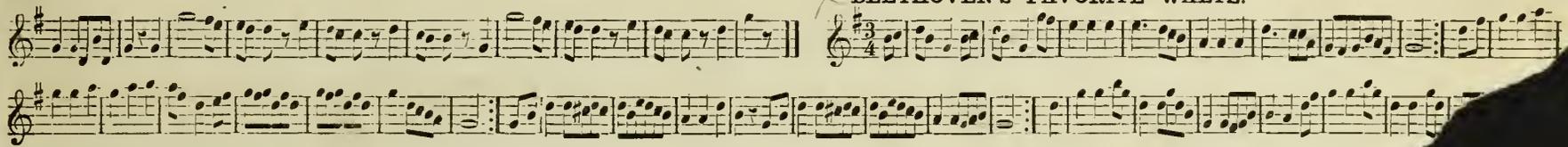
VON WEBER'S FAVORITE WALTZ.



CINDERELLA WALTZ.



BEETHOVEN'S FAVORITE WALTZ.



LINDEN WALTZ.



HUNGARIAN WALTZ.

Musical notation for Hungarian Waltz, 3/8 time signature.

STEAMBOAT WALTZ.

Musical notation for Steamboat Waltz, 3/4 time signature.

BRUNSWICK WALTZ.

Musical notation for Brunswick Waltz, 3/8 time signature, dynamic markings p and f.

GERMAN WALTZ.

Musical notation for German Waltz, 3/4 time signature.

HOP WALTZ.

Musical notation for Hop Waltz, 2/4 time signature.

ST. LOUIS STOP WALTZ.

Musical notation for St. Louis Stop Waltz, 3/4 time signature, includes FINE marking.

SPANISH WALTZ.

Musical notation for Spanish Waltz, 3/4 time signature, includes D.C. marking.

BE WALTZ.

Musical notation for Be Waltz, 3/4 time signature, includes FINE and D.C. markings.

BOSTON HOP WALTZ.

Musical notation for Boston Hop Waltz, featuring a treble clef, 2/4 time signature, and a *Staccato* marking.

LUCREZIA WALTZ.

Musical notation for Lucrezia Waltz, featuring a treble clef and 3/8 time signature.

FINE.

D.C.

HOME WALTZ.

Musical notation for Home Waltz, featuring a treble clef and 3/8 time signature.

ELFIN WALTZ.

Musical notation for Elfin Waltz, featuring a treble clef and 3/8 time signature.

Musical notation for Elfin Waltz, continuing the piece with a treble clef and 3/8 time signature.

TYROLEAN WALTZ.

Musical notation for Tyrolean Waltz, featuring a treble clef and 3/4 time signature.

HOMAGE WALTZ. STRAUSS.

Musical notation for Homage Waltz by Strauss, featuring a treble clef, 3/4 time signature, and trills (*tr*).

Musical notation for Homage Waltz by Strauss, continuing the piece with a treble clef and 3/4 time signature.

JUNIATA WALTZ.

Musical notation for Juniata Waltz, featuring a treble clef and 3/4 time signature.

PRIZE WALTZ.

Musical notation for Prize Waltz, featuring a treble clef and 3/4 time signature.

Musical notation for Prize Waltz, continuing the piece with a treble clef and 3/4 time signature.

## PRINCE ALBERT'S WALTZ.

Musical score for Prince Albert's Waltz, 3/4 time, key of D major. The score consists of two staves. The first staff contains the main melody, and the second staff contains the accompaniment. The piece concludes with a double bar line, the word "FINE.", and a repeat sign.

## AMANDA'S WALTZ.

Musical score for Amanda's Waltz, 3/4 time, key of B-flat major. The score consists of two staves. The first staff contains the main melody, and the second staff contains the accompaniment. The piece concludes with a double bar line.

## FAIRY VARSOVIENNA.

Musical score for Fairy Varsovienna, 3/4 time, key of D major. The score consists of two staves. The first staff contains the main melody, and the second staff contains the accompaniment. The piece concludes with a double bar line.

## SIGNAL WALTZ.

Musical score for Signal Waltz, 3/4 time, key of D major. The score consists of two staves. The first staff contains the main melody, and the second staff contains the accompaniment. The piece concludes with a double bar line.

## HAMBURG WALTZ.

Musical score for Hamburg Waltz, 3/8 time, key of D major. The score consists of two staves. The first staff contains the main melody, and the second staff contains the accompaniment. The piece concludes with a double bar line.

## NEW GERMAN WALTZ.

Musical score for New German Waltz, 3/8 time, key of D major. The score consists of two staves. The first staff contains the main melody, and the second staff contains the accompaniment. The piece concludes with a double bar line.

MOZART'S CELEBRATED MILITARY WALTZ.

First system of musical notation for Mozart's Celebrated Military Waltz, featuring a treble clef, 3/4 time signature, and a key signature of one flat.

Second system of musical notation for Mozart's Celebrated Military Waltz.

SONTAG'S WALTZ.

First system of musical notation for Sontag's Waltz, featuring a treble clef, 3/4 time signature, and a key signature of one flat.

Second system of musical notation for Sontag's Waltz, including the word "FINE." above the staff.

DUKE OF REICHSTADT'S WALTZ.

First system of musical notation for Duke of Reichstadt's Waltz, featuring a treble clef, 3/4 time signature, and a key signature of two sharps. It includes the marking "D.C." above the staff.

Second system of musical notation for Duke of Reichstadt's Waltz, including the markings "1st time." and "2d." above the staff.

MINNEHAHA WALTZ.

First system of musical notation for Minnehaha Waltz, featuring a treble clef, 3/8 time signature, and a key signature of two sharps. It includes the marking "D.C." above the staff.

Second system of musical notation for Minnehaha Waltz, including the word "FINE." above the staff.

LANDLER'S WALTZ.

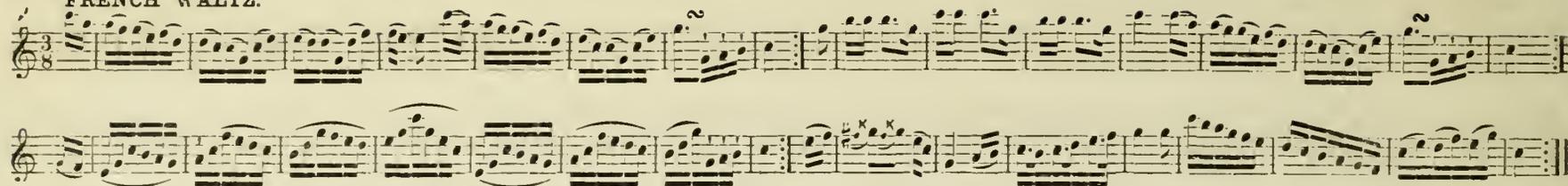
First system of musical notation for Landler's Waltz, featuring a treble clef, 3/4 time signature, and a key signature of two sharps.

Second system of musical notation for Landler's Waltz.

NICHOLSON'S CELEBRATED WALTZ.

First system of musical notation for Nicholson's Celebrated Waltz, featuring a treble clef, 3/8 time signature, and a key signature of two sharps.

## FRENCH WALTZ.



## WALTZ IN THE BRAZEN MASK.



## BROMFIELD WALTZ.



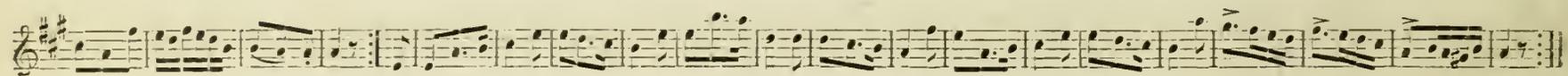
## LENOX WALTZ.



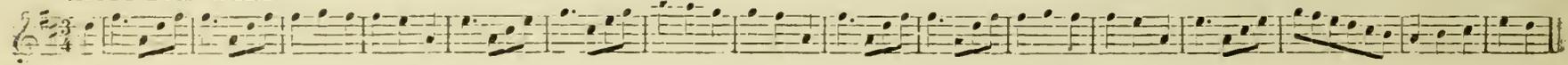
## NEW YORK SERENADING WALTZ.



## NAPOLEON WALTZ.



## SNUFF-BOX WALTZ.



WIGWAM WALTZ.

Musical score for Wigwam Waltz, consisting of three staves of music in 3/4 time with a key signature of one sharp (F#).

HAND ORGAN WALTZ.

Musical score for Hand Organ Waltz, consisting of three staves of music in 3/8 time with a key signature of one sharp (F#). It includes dynamic markings *f* and *p*, and triplet markings.

BRIDAL WALTZ. JULLIEN.

Musical score for Bridal Waltz by Julien, consisting of two staves of music in 3/4 time with a key signature of one sharp (F#).

FRA DIAVOLO WALTZ.

Musical score for Fra Diavolo Waltz, consisting of two staves of music in 3/8 time with a key signature of one sharp (F#). It includes first and second endings marked "1st." and "2d."

LANNER'S WALTZ.

Musical score for Lanner's Waltz, consisting of one staff of music in 3/4 time with a key signature of one sharp (F#).

ROSE OF LUCERNE WALTZ.

Musical score for Rose of Lucerne Waltz, consisting of one staff of music in 3/4 time with a key signature of one sharp (F#).

## NEW SPANISH WALTZ



## SILVER LAKE WALTZ.



## BIRD WALTZ.



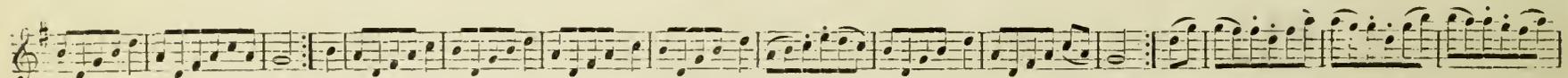
## CRAWFORD HOUSE WALTZ.



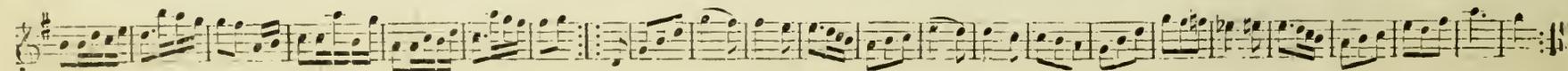
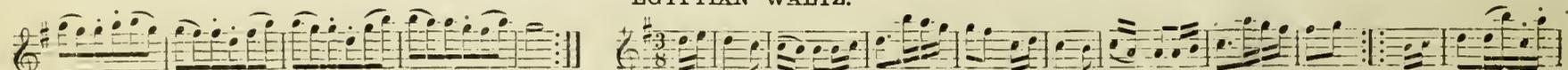
## OPERA TYROLEAN WALTZ.



## BALTIMORE WALTZ



## EGYPTIAN WALTZ.



**THE DEVIL'S DREAM.**



DEVIL'S DREAM.—Form in sets of six couples. First couple down the outside and back, (foot couple up the centre same time,) first couple down the centre, back, and east off, (foot couple up the outside and back at the same time,) ladies chain first four, right and left.

**SPEED THE PLOUGH.**



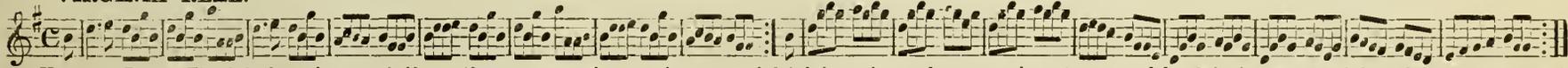
SPEED THE PLOUGH. First couple cross over, 1st lady balance to 2d gentleman and turn, (at same time 1st gent. balance to 2d lady and turn,) 1st couple down the centre (on opposite sides), back, east off, ladies chain, half promenade, half right and left.

**MONEY MUSK.**



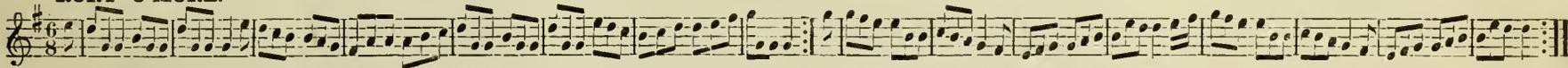
MONEY MUSK. First couple join right hands and swing once and a half round, go below 2d couple, (the 1st lady goes below 2d gent. on the outside, 1st gent. at the same time goes below and between 2d and 3d ladies), forward and back six, 1st couple swing three quarters round, 1st gent. goes between 2d couple (on the inside), 1st lady goes between 3d couple (on the inside), forward and back six, 1st couple swing three quarters round to place (below one couple), right and left four.

**VIRGINIA REEL.**



VIRGINIA REEL. First lady down the centre half way, (foot gent. up at the same time to meet lady), balance there and return to places, 1st gent and foot lady the same, 1st lady and foot gent meet and swing with left hand and back to places, 1st gent and foot gent meet and swing with right hand and back to places, 1st gent and foot lady the same, 1st lady and foot gent meet and swing with both hands and back to places, 1st gent and foot lady the same, 1st couple give right hands and swing once and a half round, swing 2d with right hand, partner with left, 3d with right, partner with left, 4th with right, pt. with left, 5th with right, pt. left, 6th with right, pt. left, up centre with pt. and swing, all lead round (ladies to right gents to left), all up centre, 1st couple down centre to foot and stop.

**RORY O'MORE.**



RORY O'MORE. First couple cross over, down the outside below two, up the centre, cross to place and east off, join right hands, balance, and step two steps to the right by each other, join left hands and balance again, swing contra corners, balance and turn to place.

**TEMPEST.**



TEMPEST.—Form in two lines of six or eight couples on a side. First two couples down the centre (one couple from each line) 4 abreast, couples part at foot and up abreast, and each turn around opposite the next couple that was below them on starting, 4 on each side right and left, ladies chain with same couple, balance, 4 hands round (on each side), same 4 down the centre, &c.

**HOB OR KNOB, or The Campbells are coming.**



HOB OR KNOB. First and third couples balance, swing to the opposite, balance, swing to place, down the middle, back, right and left.

**MISS BROWN'S REEL.**



MISS BROWN'S REEL. 1st lady swing 2d gent. quite round, 1st gent. swing 2d lady, 1st couple down the centre, back, east off, balance 4, turn partners, right and left 4.

**SOLDIER'S JOY.**



SOLDIER'S JOY. Form as for Spanish Dance. All forward and back, swing the opposite, all bal. partners and turn, ladies chain, forward and back, forward again and pass to next couple.

## CHORUS JIG.



CHORUS JIG. First couple down the outside, up, down the centre, up, cast off, swing contra corners, balance, and turn to places.



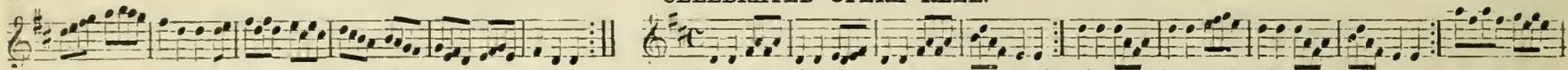
## THE ISLE OF SKY.



ISLE OF SKY. Balance 6, chassa half round, balance again, chassa round to place, first 4 cross hands half round, swing partners, cross hands round to place, leading couple swing quite round, chassa down the centre, back, cast off, right and left.

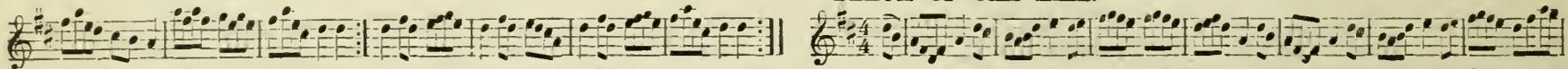


## CELEBRATED OPERA REEL.



OPERA REEL. Six couples in a set. First couple balance, down the centre to the foot of set, 2d couple balance, down the centre to foot of set, 4 right and left at the foot, both couples up the centre, first couple down the outside and remain at the foot.

## BEAUX OF OAK HILL.



BEAUX OF OAK HILL. First lady down the centre with 2d gentleman, back, and the lady cast off, 1st gent. down the centre with 2d lady, back, and the gent. cast off, 1st four balance, half right and left, balance again, half right and left to places.

## RUSTIC REEL.



RUSTIC REEL. Each gentleman has two partners; form as for Spanish Dance. Each gentleman chassa with right hand lady opposite and back, chassa out with left hand lady opposite and back, all forward and back, pass through to the next couples.

## MISS GAY'S REEL.



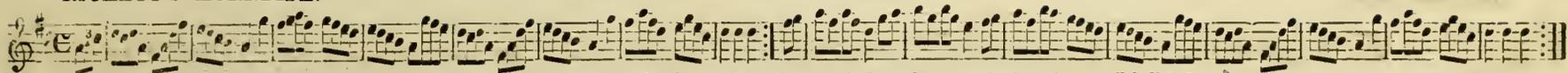
MISS GAY'S REEL. First couple balance, cross over, and go down outside below two couples: 1st couple balance again, cross over, and 1 up outside to places; 1st couple down the centre, back, and cast off; right and left 4.

## POP GOES THE WEAZEL.



POP GOES THE WEAZEL. First couple down the outside, back; down the centre, back; swing three hands once and a half round with 2d lady; 1st couple raise their hands. 2d lady passes under them to place; 1st couple swing 3 hands with 2d gentleman, 1st couple raise their hands, 2d gent. passes under to place.

RICKETT'S HORNPIPE.



RICKETT'S HORNPIPE. First 6 balance and swing half round, balance again and swing to places, first couple down the centre, back, and cast off, ladies chain.

LIVERPOOL HORNPIPE.



NEW CENTURY HORNPIPE.



NEW CENTURY HORNPIPE. First couple balance, swing once and a half round; ladies chain; first couple balance again and swing once and a half round to place; right and left four.

DURANG'S HORNPIPE.



DURANG'S HORNPIPE. First lady balance with 2d gent, turn with partner; 1st gent. balance with 2d lady, turn with partner; 1st couple down the centre, back, cast off one couple, right and left with same.

GUILDEROY.

A MINOR.



GUILDEROY. First couple down the centre with 2d lady, (leave the lady at foot), back 1st couple, down the centre with 2d gent. (leave 2d gent. at the foot,) back; 1st couple down the outside, pass in to centre at the foot; up the centre followed by 2d couple; right and left 4.

CHARLEY OVER THE WATER.



CHARLEY OVER THE WATER. (Fore and After.) Two couples stand in a direct line, partners facing each other. All balance, straight right and left or Highland chain, (this is repeated 2 or 3 times), a lady and gent. stop in the centre and balance, straight right and left, other couple the same. Repeat at pleasure.

GO TO THE DEVIL AND SHAKE YOURSELF.



FISHER'S HORNPIPE.



FISHER'S HORNPIPE. First couple down the outside, up, down the centre, up, cast off, swing 6 hands quite round, right and left.

HULL'S VICTORY.



HULL'S VICTORY. First couple join right hands and swing half round, (1st lady give left hand to 2d gent's right, gent. give left hand to 2d lady's right,) balance 4 in a line; 1st lady swing with 2d gent. 1st gent. swing with 2d lady at same time and pass partner; join hands again with 2d couple, balance 4 in a line, swing to places, down the centre with partner, up, cast off, right and left 4.

## OLD ZIP COON.



OLD ZIP COON. First couple down the outside and back up the centre, (2d couple down the centre and back up the outside at same time), 1st couple down the centre and back up the outside, (2d couple down the outside and back up the centre at same time,) 1st and 2d couples down the centre together, back, 1st couple cast off, right and left four.

## MISS MC LEOD'S REEL, or the Enterprise and Boxer.



MISS MC LEOD'S REEL. First couple down the centre. turn half round; back, (lady on gent's side, gent. on lady's side), cast off, ladies chain, promenade 4, forward and back, cross over to place.

## FLOWERS OF EDINBURGH.



## DOUGLASS FAVORITE, or Mountain Hornpipe.



## ST. PATRICK'S DAY IN THE MORNING.



## IRISH WASHWOMAN.



## WHITE COCKADE.



## LAND OF SWEET ERIN, or the Twin Sisters.



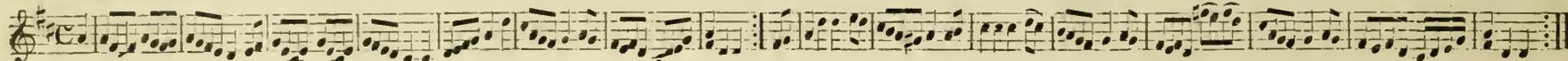
TWIN SISTERS. First two ladies join hands and chassa across the set and back, (first two gentlemen chassa across single on the outside and back at same time), first two gentlemen join hands and chassa across, (ladies on the outside at same time), back, 1st couple down the centre, back, cast off, right and left.

## LARRY O'GAFF.



LARRY O'GAFF. First couple join hands, swing half round, give left hand to 2d couple, balance 4 in a line, swing with left hand, down the centre, back, cast off, ladies chain, down the outside, back to place below one couple, forward and back 6, 1st couple swing half round, right and left.

## THE CUCKOO.



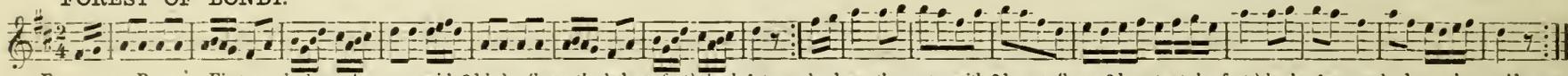


## WHIPPLE'S HORNPIPE.



WHIPPLE'S HORNPIPE. First couple down the centre, turn half round; back, (lady on gent's side, gent. on lady's side), cast off, ladies chain, promenade 4, forward and back, cross over to place.

## FOREST OF BONDI.



FOREST OF BONDI. First couple down the centre with 2d lady, (leave the lady at foot), back 1st couple, down the centre with 2d gent. (leave 2d gent. at the foot,) back; 1st couple down the outside, pass in to centre at the foot; up the centre followed by 2d couple; right and left 4.

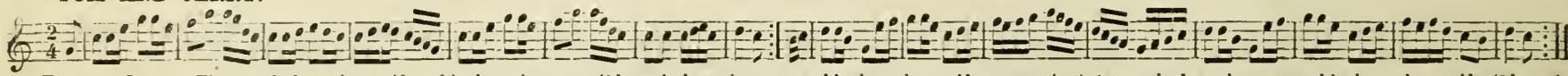
## THE GRACES.



THE GRACES. 1st couple cross over, down the outside below two, up the centre to place; swing with 2d lady once and a half round, 1st couple raise their hands and the 2d lady pass under to place; swing three hands with 2d gent; 1st couple raise their hands and 2d gent. pass under to place; right and left.



## TOM AND JERRY.



TOM AND JERRY. First couple down the outside and back up the centre, (2d couple down the centre and back up the outside at same time), 1st couple down the centre and back up the outside, (2d couple down the outside and back up the centre at same time,) 1st and 2d couples down the centre together, back, 1st couple cast off, right and left four.

## FIVE FINGERED JOE.

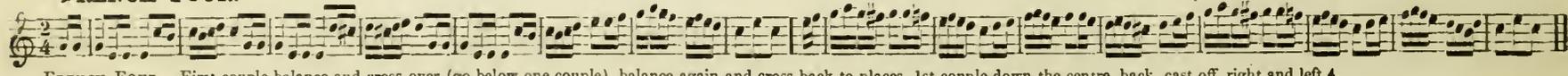


## SPIRITS OF FRANCE.



SPIRITS OF FRANCE. 1st and 3d couples balance, and swing 6 hands half round; same couples balance again, 6 swing round to place; 1st couple down the centre, back and cast off, right and left.

## FRENCH FOUR.



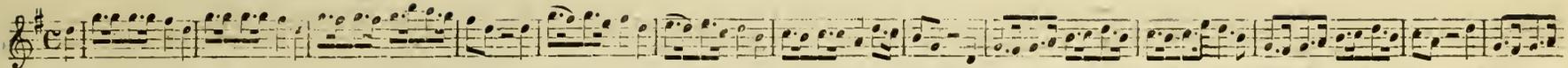
FRENCH FOUR. First couple balance and cross over (go below one couple), balance again and cross back to places, 1st couple down the centre, back, cast off, right and left 4.

## BEAUS OF ALBANY.



BEAUS OF ALBANY. 1st and 2d couples balance, swing partners, both couples down the centre, back, 1st couple cast off, cross right hands with 2d couple, left hands back, right and left with 3d couple.

JORDAN IS A HARD ROAD.



JORDAN. Form in sets of six couples. First couple balance, cross over, and down the outside; halance at the foot, cross over, up the outside; down the centre, back, cast off, right and left.

PRETTY POLLY.



LOVE AND LAGER BEER.



LOVE AND LAGER BEER. (Fore and After.) Two couples stand in a direct line, partners facing each other. All balance, straight right and left or Highland chain, (this is repeated 2 or 3 times), a lady and gent. stop in the centre and balance, straight right and left, other couple the same. Repeat at pleasure.



LAMP-LIGHTER'S HORNPIPE.



LAMP-LIGHTER'S HORNPIPE. First couple cross over, and go between 2d and 3d couples, facing out; join hands and balance 3 on a side, and swing the right hand person; balance again, swing the left hand person, and swing partners half round with right hand; 1st couple down the centre, back, cast off, right and left.

JACKSON AT NEW ORLEANS.



JACKSON AT NEW ORLEANS. First couple join hands, swing half round, give left hand to 2d couple, balance 4 in a line, swing with left hand, down the centre, back, cast off, ladies chain, down the outside, back to place below one couple, forward and back 6, 1st couple swing half round, right and left.

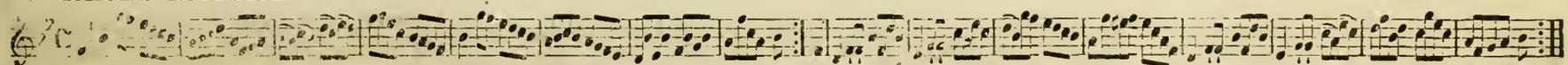
ARKANSAS TRAVELLER.



ARKANSAS TRAVELLER. Balance first 6, chassa half round; balance again, chassa round to place; first 4 cross hands half round, swing partners; cross hands round to place; 1st couple swing quite round; down the centre, back, cast off, right and left.



SMITH'S HORNPIPE.



SMITH'S HORNPIPE. 1st and 2d couples cross right hands half round, 1st couple down the centre, back; 1st and 2d couples cross left hands half round to place, 1st couple down the centre, back and cast off right and left.

## CINCINNATI HORNPIPE.



CINCINNATI HORNPIPE. 1st two couples balance, half right and left; balauce again, half right and left to places; 1st couple down the centre, back, cast off, right and left 4.

## SCOTCH HORNPIPE.



SCOTCH HORNPIPE. First couple cross over inside below 2d couple, up on the outside, swing partner to place, 1st couple down the centre, back, and cast off, 1st lady swing 2d gentleman quite round, 1st gentleman swing 2d lady quite round, right and left.

## THUNDER HORNPIPE.



THUNDER HORNPIPE. First lady balance to 1st and 2d gentleman at same time, swing 3 hauds round, 1st gent. balance to 1st and 2d ladies, swing 3, 1st couple down the centre, back and cast off, right and left four.

## VENETIAN HORNPIPE.



VENETIAN HORNPIPE. First lady join right hands with 2d gent. down the centre; 1st gent. down after them takes his partner by the left hand, joining his right with 2d gent's left, behind the lady, up to that position to place; 1st gent. and 2d lady down the centre, 1st lady after them and up as before to place, 1st couple down the centre, back, cast off, right and left 4.

## CAMPTOWN HORNPIPE.



CAMPTOWN HORNPIPE. First couple down the outside, back, down the centre, swing at foot half round, up the centre, (lady on gent's side,) cast off, ladies chain, 1st couple balauce, swing to place.

## RED LION HORNPIPE.



RED LION HORNPIPE. First couple balance, down the centre; balauce at foot, up the centre and cast off; cross right hands half round, left hands back, right and left 4.

## CORINTHIAN HORNPIPE.



CORINTHIAN HORNPIPE. First couple down the centre with 2d lady, (leave the lady at foot), back 1st couple, down the centre with 2d gent. (leave 2d gent. at the foot,) back; 1st couple down the outside pass in to centre at the foot; up the centre followed by 2d couple; right and left 4

## ST. CLAIR'S HORNPIPE.



ST. CLAIR'S HORNPIPE. First 4 right and left, 1st couple down the centre, turn half round, back and cast off, ladies chain, forward and back, cross to place.

MOUNTAIN HORNPIPE.

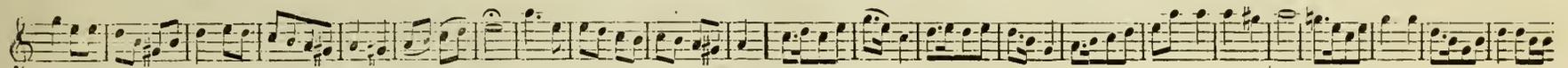


MOUNTAIN HORNPIPE. 1st and 2d couples balance, swing partners, both couples down the centre, back, 1st couple cast off, cross right hands with 2d couple, left hands back, right and left with 3d couple.

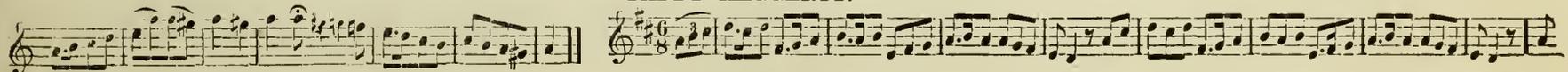
FRED WILSON'S CLOG DANCE.



CROOSKEEN LAWN.



PADDY HAGGERTY.

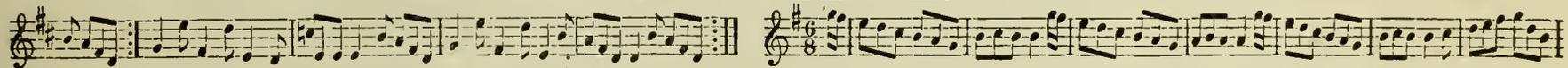


SHUFFLE AND CUT. An old Irish Dance.



SHUFFLE AND CUT. [From an English work on Dancing, published in 1816.] Set and hands quite round with 2d couple; set and back again; promenade 3 couples; swing with right hands round 2d couple, then with left; set 3 across, set 3 in your places; whole figure contrary corners; hands 6 round and back again.

GEARY OWEN.



MILLER'S FROLIC.



LADY EDMONTON'S REEL.



## HAND ORGAN HORNPIPE.



HAND ORGAN HORNPIPE. First couple cross over, and go between 2d and 3d couples, facing out; join hands and balance 3 on a side, and swing the right hand person; balance again, swing the left hand person, and swing partners half round with right hand; 1st couple down the centre, back, cast off, right and left.

## CLOG DANCE.



## GIPSY HORNPIPE.



GIPSY HORNPIPE. First couple cross over, down the outside, back on same side, down the centre, (lady on the gent's side), back, ladies half chain in a line, half chain across—half chain in a line, half chain across.

## QUINDARO HORNPIPE.



QUINDARO HORNPIPE. 1st and 3d couples balance, and swing 6 hands half round; same couples balance again, 6 swing round to place; 1st couple down the centre, back and cast off, right and left.

## ALDRIDGE'S HORNPIPE.



ALDRIDGE'S HORNPIPE. 1st two couples balance, half right and left; balance again, half right and left to places; 1st couple down the centre, back, cast off, right and left 4.

## SCOTTISH DANCE.

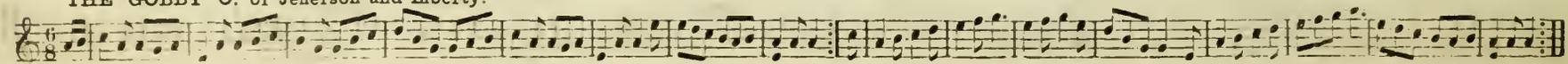


SCOTTISH DANCE. Balance first 6, chassa half round; balance again, chassa round to place; first 4 cross hands half round, swing partners; cross hands round to place; 1st couple swing quite round, down the centre, back, cast off, right and left.

## GREEN SLEEVES.



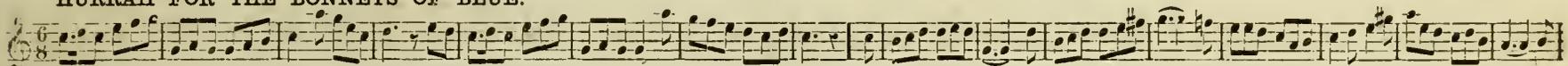
## THE GOBBY O. or Jefferson and Liberty.



PADDY CAREY'S FORTUNE.



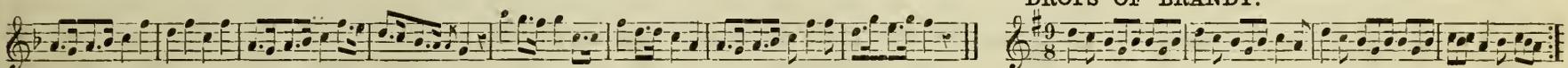
HURRAH FOR THE BONNETS OF BLUE.



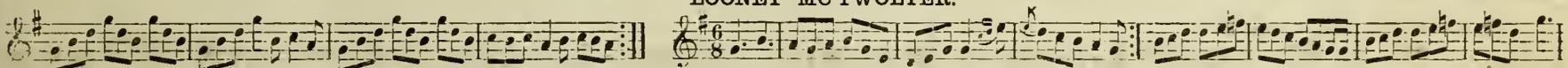
DRAW THE SWORD, SCOTLAND.



DROPS OF BRANDY.



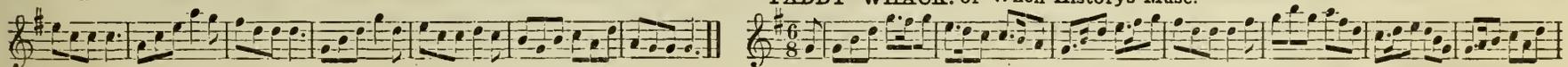
LOONEY MCTWOLTER.



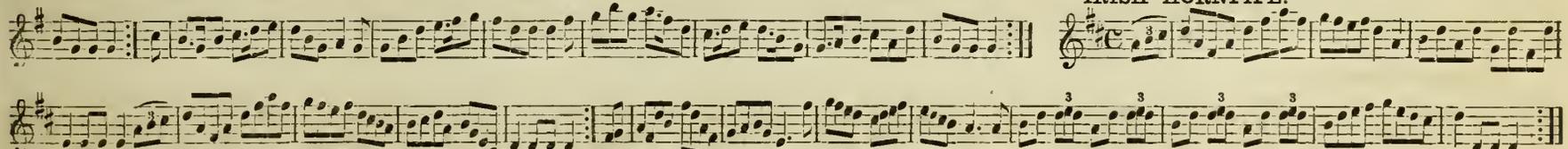
SHEELA NA GUIRA.



PADDY WHACK. or When Historys Muse.

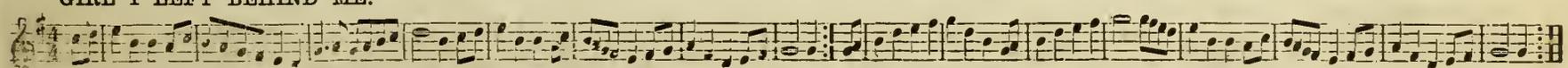


IRISH HORNPIPE.



IRISH HORNPIPE. First couple balance, down the centre; balance at foot, up the centre and cast off; cross right hands half round, left hands back, right and left 4.

GIRL I LEFT BEHIND ME.



## NIAGARA HORNPIPE.



NIAGARA HORNPIPE. First couple down the outside, back and cross over; 1st lady balance with 2d gentleman, (at the same time 1st gent. balance with 2d lady), 1st couple swing to place, ladies chain, right and left.

## CHRISTMAS HORNPIPE.



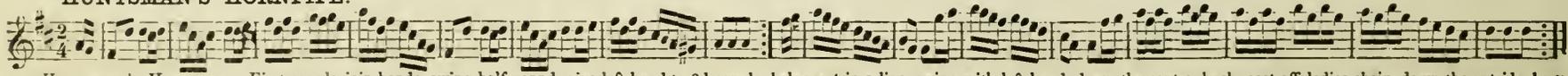
CHRISTMAS HORNPIPE. First lady balance to 1st and 2d gentleman at same time, swing 3 hands round, 1st gent. balance to 1st and 2d ladies swing 3, 1st couple down the centre, back and cast off, right and left four.

## VILLAGE HORNPIPE.



VILLAGE HORNPIPE. First lady down the centre, (1st gent. down the outside at same time), back; 1st gent. down the centre, (1st lady down the outside at same time), back; 1st couple down the centre, back, cast off, right and left.

## HUNTSMAN'S HORNPIPE.



HUNTSMAN'S HORNPIPE. First couple join hands, swing half round, give left hand to 2d couple, balance 4 in a line, swing with left hand, down the centre, back, cast off, ladies chain, down the outside, back to place below one couple, forward and back 6, 1st couple swing half round, right and left.

## CREEF FAIR. A Scotch Reel.



## OLE BULL HORNPIPE.

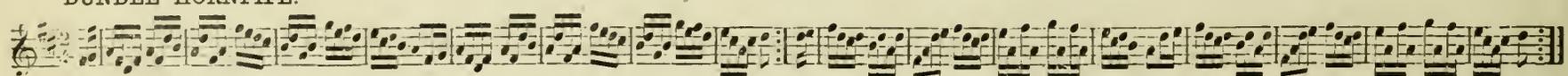


OLE BULL HORNPIPE. First 4 right and left, 1st couple down the centre, turn half round, back and cast off, ladies chain, forward and back, cross to place.

## LARDNER'S REEL.



## DUNDEE HORNPIPE.



DUNDEE HORNPIPE. First couple balance and cross over (go below one couple), balance again and cross back to places, 1st couple down the centre, back, cast off, right and left 4.

## SUKEY BIDS ME. A Scotch Reel.

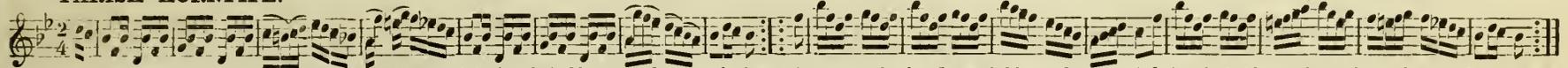


OREGON HORNPIPE.



OREGON HORNPIPE. First three couples forward and back, all turn partners half round; six forward and back again, all swing partners to places; first two couples down the centre, back, first couple go below 2d couple; right and left 4.

PARISH HORNPIPE.



PARISH HORNPIPE. First and second couples cross right hands half round, first couple down the centre, back; 1st and 2d couples cross left hands half round to place; 1st couple down the centre, back and cast off; right and left.

BUCKLEY'S FAVORITE REEL.



BUCKLEY'S REEL. First lady turn 2d gent, 1st gent turn 2d lady; 1st couple down the centre, back, and cast off; balance 4, turn partners; right and left 4.

OLD COUNTRYMAN'S REEL.



OLD COUNTRYMAN'S REEL. First lady down the centre with 2d gent, back and the lady cast off; 1st gent down the centre with 2d lady, back and the gent cast off; 1st 4 balance, half right and left; balance again, half right and left to places.

GALWAY REEL.



GALWAY REEL. First 4 right and left; 1st couple down the centre, turn half round, back and cast off; ladies' chain; forward and back, cross to place.

BENNETT'S FAVORITE REEL.



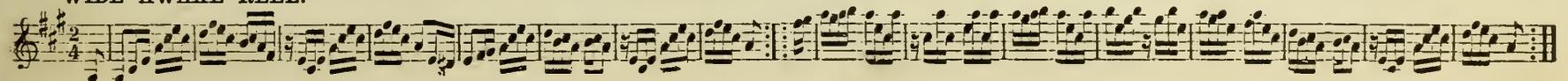
BENNETT'S REEL. First 4 cross right hands half round, left hands back; 1st couple down the centre and turn half round, up and cast off (on the opposite side); ladies' chain; forward four and swing to place.

CAMPTOWN REEL.



CAMPTOWN REEL. First 6 balance, swing half round; balance again and swing to places; 1st couple down the centre, back and cast off; ladies' chain.

WIDE AWAKE REEL.



## POLKA.

Unlike the waltz, which is a continual whirling round, and which allows no pause or cessation until the dancers are exhausted, the Polka admits of exceeding variety, by allowing the performers to turn in any direction which their fancies may suggest. The step of this dance is divided in three. The left foot must be raised to the side of the right ankle; springing on the right foot at the same time, slide the left foot forward (counting one). Draw the right foot close behind the left, in the third position, (count two). Spring on the left foot, raising the right, as in the first movement, (count three). The music marks four; three times only are marked by the dance; you pause one for the fourth.

Recommence the step with the other foot, using each alternately to commence the step. This dance can be performed in any direction to suit the fancy of the dancers, and should be varied as much as possible.

## THE SCHOTTISCHE.

**FIRST PART.**—Slide the left foot forward; bring the right up close to the left in the third position; slide the left forward again, spring on the left foot, bringing the right close at the same time; repeat the same with the right by sliding the right foot forward; bring the left close up in the third position; slide the right forward again, spring on the right foot, bringing the left up at the same time. This part can be danced forward and back or across the room, as you please.

**SECOND PART.**—After executing the above, spring twice on the left foot, without raising the right foot from the floor, only pointing the toe, turning half round; repeat the same with the right foot, turning half round; repeat the same again with the left, turning half round; and same with right, turning half round, which completes the whole step of the Schottische. Commence again with first Part; then 2d, alternately. The direction can be varied, as in the other dances. The *deux temps* can be introduced instead of the 2nd Part, making it more lively in its execution.

## VARSOVIENNE.

Slide the left foot forward; bring the right behind in the third position; spring out on the left foot, bringing the right foot up close; re-commence the same with the right foot. This dance is composed of the same step as the Polka, with the exception that you slide the first step instead of springing, and omit the pause, as in this dance you count three, both for the music and dance. This dance admits of various changes of direction.

## ZINGARELLA.

Slide the left foot forward (count one.) Bring up the right close behind the left (count two.) Spring on the right; at the same time bring the left behind (count three.) Spring again on the right, and bring the left in front (count four.) Slide the left forward again (count five.) Spring on the left, and bring the right in front (count six.) The same with right foot, changing feet alternately to re-commence.

# FANCY DANCES.

## POLKA REDOWA.

Slide the left foot forward; bring the right behind in the third position; spring out on the left foot, bringing the right foot up close; recommence the same with the right foot. This dance is composed of the same step as the Polka, with the exception that you slide the first step instead of springing, and omit the pause, as in this dance you count three, both for the music and dance. This dance admits of various changes of direction.



## THE GITANA WALTZ.

Slide the left foot forward (count one). Spring on the same twice, slightly raising the right and turning half round (count two and three). Repeat the same with the right foot (count three). Then execute the whole of the Polka Mazourka step, with the left foot; then recommence the slide and hop with the right foot; then the left, and execute the Polka Mazourka with the right foot, and so on, each foot commencing the dance alternately. This dance admits of all the changes of direction.



## THE ORIGINAL GOBLITZA.

**FIRST PART.**—The gentleman holds the lady as in the Polka, and commences the Polka step with the left foot, turning half round; then slide the right foot to the right, bring the left foot behind the right, in the fifth position; glissade with the right foot, finishing on both feet, left foot in front; the lady same as gentleman. (Two bars.) Spring on the right foot, at the same time raising the left foot in front; let the left foot fall behind the right; glissade with the right foot to the right, finishing with left foot in front. Spring again on the right foot, raising the left foot in front; let the left foot fall behind the right, glissade with the right foot to the right, finishing with the left foot in front. (Two bars.)

**SECOND PART.**—Polka Mazourka step, commencing with the right foot, and turning half round; then slide-and-hop step, with the left foot—the right foot falls behind, and stamp with each foot, counting one, two, three. (Four bars.)



## LA NAPOLEONNIENNE.

La Napoleonienne is a lively dance in common time, and was first danced, they say, at the marriage fete of the present French Emperor. Partners hold as usual; commence with a ballotez to the left and right four times, which takes one bar. Then the gentleman makes a little slide forward with the left foot; then rises it and swings it behind his right, and springs half round on the left with a slight hop; then repeat the same with the other foot, which will bring you quite round—the lady, as usual, always using the contra foot. The dancers, as in the Polka, turn either way, and move forward or backward.



## MAY FLOWER SCHOTTISCHE QUADRILLES.

## No. 1. National Schottische.



No. 1. First 4 balance and turn; sides the same: first 4 schottische round; half right and left; schottische to place; sides same; all schottische.



## No. 2. Flying Cloud Schottische.



No. 2. First 4 forward and back; sides same; grand right and left half round; waltz to place; all balance and turn partners; all waltz



## No. 3. Detroit Schottische.



No. 3. All join hands forward and back, ladies pass to right; all schottische. Repeat 4 times.



## No. 4. Old Bachelor Schottische.



No. 4. Ladies cross right hands half round, back with left, right to partner; balance and turn; all waltz; balance at corners and turn; balance to partners and turn; all waltz.



## No. 5. Rochester Schottische.



No. 5. First 4 schottische round each other; sides same: first 4 half promenade; sides half promenade; all schottische to place; all schottische round the hall.



MILITARY POLKA QUADRILLE.

○ No. 1. Baden Baden Polka.



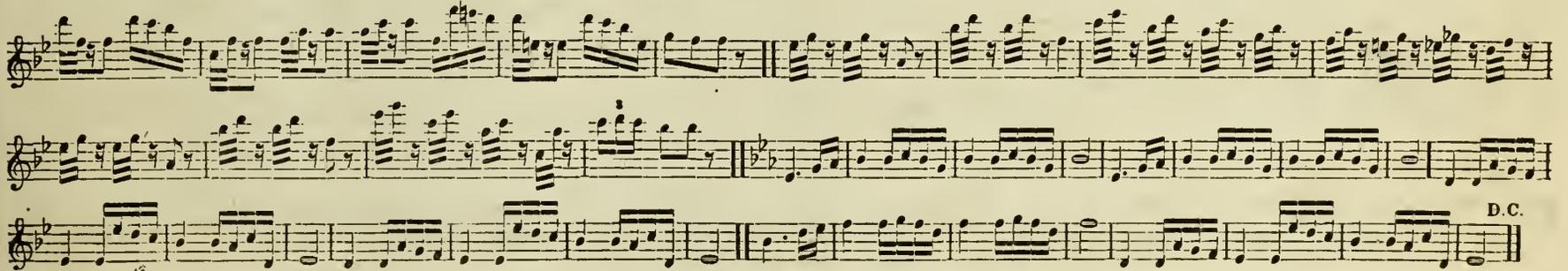
No. 1. First 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 polka; sides polka. Others same.



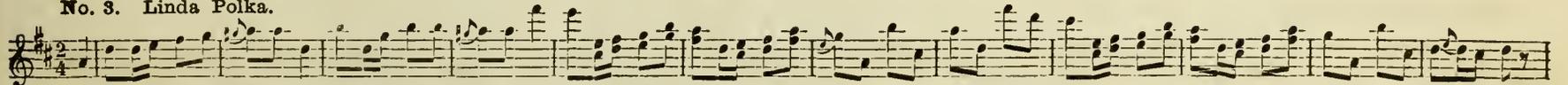
No. 2. La Mont Blanc.



No. 2. First 2 forward and back, give right hands round to place; first 4 polka; sides polka. Others same.



No. 3. Linda Polka.



No. 3. 1st couple polka inside the set; grand right and left half round; polka to place. 4 times.



No. 4. North Star Polka.



No. 4. All take hands forward and back, ladies pass to right: all polka. 4 times



## No. 5. Sultan's Polka.



No. 5. First 4 polka ; sides polka ; all polka round the hall.

D.C.



## STAR POLKA QUADRILLE.

## No. 1. Minnesota Polka.



No. 1. First 4 polka ; sides polka ; ladies cross right hands half round, back with left, right to partners ; balance and turn ; all polka.

D.C.



## No. 2. Lion Polka.



No. 2. First 2 forward, give right hands round to place ; 1st 4 polka ; sides polka. Others same.

## No. 3. Willie's Polka.



No. 3. 1st couple polka inside the set ; grand right and left half round ; polka to place. 4 times.



No. 4. Hohnstock's Polka.

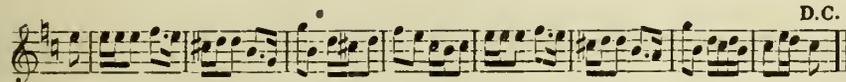


No. 4. First 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 polka; sides polka. Others same.



D.C.

No. 5. Cologne Polka.



D.C.



No. 5. All take hands forward and back, ladies pass to right; all polka quite round. 4 times.



No. 6. Elfin Polka.



No. 6. 1st and 2d couples polka; 2d and 3d; 3d and 4th; 4th and 1st; all polka round the hall.



D.C.

EMPRESS ANNE POLKA.



D.C.



D.C.

JULLIEN POLKA.



D.C.

## THE ORIGINAL LANCER'S QUADRILLES.

No. 1.



No. 1. First two forward and back, give both hands, swing to place; 1st couple pass through opposite couple in crossing over, and return outside; balance to corners, turn partners. Other couples same.



No. 2. 1st couple forward and back, leave lady in front of opposite couple; chassa to right and left, turn to place. Sides separate from lines with 1st four, forward and back, turn partners to place. Other couples same. *N. B.* 1st and 2d time sides separate, 3d and 4th time top and bottom separate.



No. 3. 1st two forward and back, forward again, salute, and back to place. Ladies cross right hands half round, gents promenade opposite way, ladies back with left, gents back to place. Others same.



No. 4. 1st couple lead to right, salute, turn to opposite, salute, turn partner to place, 1st four right and left. Others same.



No. 5. Grand right and left, (16 bars) 1st couple face out and other couples fall in behind, (8 bars) all chassa, (8 bars) march, ladies to right, gents to left, (8 bars) all forward and back, and turn to place. Repeat four times.



## CALEDONIAN QUADRILLES.

No. 1.



No. 1. First 4 cross right hands half round, back with left; balance, and turn partners; ladies chain; half right and left. Others same.



No. 2. 1st gent forward and back twice; all balance to corners and turn each lady passing into next lady's place; all promenade. Repeat 4 times.



No. 3. 1st two forward and back twice; 1st couple pass between opposite couple in crossing over, and return outside; balance to corners and turn partners; all join hands and forward and back twice. Repeat four times.



No. 4. 1st lady and opposite gentleman forward and stop; partners same; turn partners to place; four ladies change places to right, gents to left; change back; all promenade to places and turn partners. Sides the same.



No. 5. 1st couple promenade inside the set; ladies all forward to centre, give right hands round and back to place; gents same.



No. 6. All balance and turn; grand right and left half round; promenade to places and turn partners; all chassa. Repeat 4 times. After 4th time all promenade.



HIBERNIAN QUADRILLES.



No. 1. Eight hands round; balance to corners and turn partners; grand right and left; ladies cross right hands half round; back with left, right to partner; balance and turn partners; ladies grand chain; All promenade.



No. 2. 1st couple lead to right. 4 hands round. cross right hands half round with next couple, back with left; ladies chain with next, turn partner in centre; 6 hands round. Others same.

No. 3. First 2 forward and back, give right hands, swing between side couples; forward 6, same 2 cross over; 6 hands round, turn partners. Others same.

No. 4. First 4 lead to right, chassa out; chassa by couples, half right and left; ladies chain; all forward and back, turn partners to place. Sides same.

No. 5. Ladies all balance to right and turn; all promenade with same. Repeat 3 times. All chassa; grand right and left; ladies grand chain; all promenade.

### PIETRO IL GRANDE QUADRILLES.

No. 1. 1st four right and left; balance; ladies' grand chain; all promenade. Sides same.

No. 2. 1st two forward and back, give right hand round to place; ladies half chain, half promenade; half chain, half promenade; forward 4, turn to place. Others same.

# QUADRILLES.

No. 3.

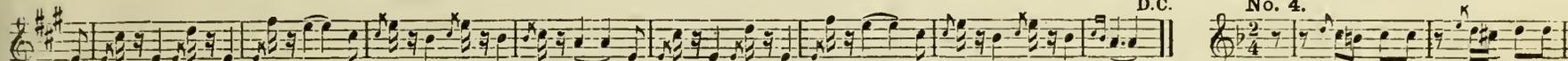
D.C.



No. 3. First 4 forward and back, half right and left; right and left with right hand couple; ladies chain with left hand couple; forward 4, four hands round to place. Sides same.

D.C.

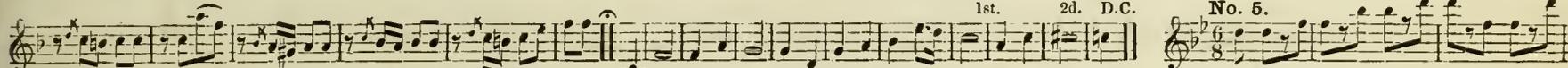
No. 4.



No. 4. First 4 lead to right, chassa out; right and left; ladies forward and back, forward and join hands in line; gents forward and back, forward and join hands in line; all balance and turn to place. Sides same.

1st. 2d. D.C.

No. 5.



No. 5. 1st 4 forward and back, half right and left; lead to right, 4 hands round to place; right and left same; ladies chain same; all promenade. Sides same.



## MARTHA QUADRILLES.

No. 1.

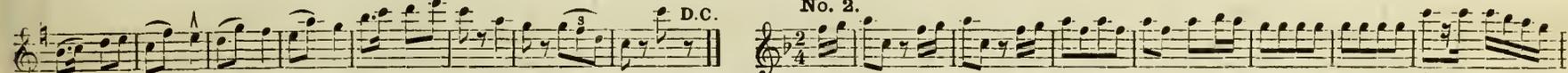
D.C.



No. 1. 1st 4 right and left; balance and turn; ladies chain; promenade 4. Sides same.

No. 2.

D.C.



No. 2. 1st 2 forward and back, cross over; 2 ladies join hands and chassa across, gents outside; gents join hands, chassa across, ladies outside; for'd and back, turn to place. Others same.

D.C.

No. 3.



No. 3. 1st couple lead to right, 4 hands round; right and left with next; ladies' chain with next; all promenade. Other couples same.

D.C.

D.C.

No. 4.



No. 4. 1st 4 lead to right, chassa out; chassa by couples, half right and left; ladies chain; forward and back, turn to place. Sides same.



No. 5. Ladies all balance to right and turn ; promenade with same. Repeat 3 times. Ladies grand chain ; all promenade.



### CALEDONIA QUADRILLES.



No. 1. First 4 cross right hands half round, back with left ; balance, and turn partners ; ladies chain ; half right and left. Others same.



No. 2. 1st gent forward and back twice ; all balance to corners and turn, each lady passing into next lady's place ; all promenade. Repeat 4 times.



No. 3. 1st two forward and back twice ; 1st couple pass between opposite couple in crossing over, and return outside ; balance to corners and turn partners ; all join hands and forward and back twice. Repeat four times.



No. 4. 1st lady and opposite gentleman forward and stop ; partners same ; turn partners to place ; four ladies change places to right, gents to left ; change back ; all promenade to places and turn partners but the same.

**No. 5.** 

No. 5. All balance and turn; grand right and left half round; promenade to places and turn partners; all chassa. Repeat 4 times. After 4th time all promenade.

 D.C.

TROVATORE QUADRILLES.

**No. 1.** 

No. 1. 1st four right and left; balance; ladies' chain; all promenade; grand right and left. Sides same.

 8va  
CODA.



**No. 2.** 

No. 2. 1st two forward and back, cross over; chassa, cross back; balance. Repeat 4 times.

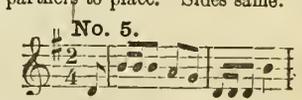
 **No. 3.** 

No. 3. 1st two give right hands, cross over, left hands back on a line; balance, half promenade; ladies' chain; forward and back, half right and left to place. Others same.

 D.C.

**No. 4.** 

No. 4. 1st 4 lead to right, chassa out; right and left; ladies chain; forward and back, turn partners to place. Sides same.

 1st. last time. **No. 5.** 

No. 5. 1st lady balance to right and turn next gent;



Balance to next, and turn partner in centre; 6 hands round that couple and turn partners to place. Others same.

### ROMANOFF QUADRILLES. LABITZKY.



No. 1. Right and left 4; balance and turn partners; lead to the right, balance, and swing 4 hands round to place; all chassa across. Sides the same.



No. 2. Forward 2, cross over; chassa, cross back; balance and turn partners; all promenade. Next 2, &c.



No. 3. Forward and back 2, back to back; balance and turn partners; 1st 4 lead to right and form lines; all forward and back, and turn partners to place. Others same.



No. 4. 1st couple balance right hand couple, balance next couple; right and left with next couple; 4 ladies chain; all promenade. Others same.



No. 5. Forward and back 2, and turn in centre; 6 hands round that couple; all balance and turn to place; all chassa across; all promenade. Others same.



# QUADRILLES.

## IMPERIAL QUADRILLES. SCHNAPP.

No. 1.

No. 1. First 4 right and left ; balance and turn ; ladies' chain ; promenade 4. Sides same.

No. 2.

No. 2. First 2 forward and back, cross over ; chassa, cross back ; balance and turn. Others same.

No. 3.

No. 3. First 2 give right hand, cross over, back with left and form line ; balance, half promenade ; ladies chain ; forward and back, half right and left to place. Others same.

No. 4.

No. 4. First 4 lead to right and chassa out ; right and left ; ladies chain ; forward and back, swing to place. Sides same.

No. 5. 1st couple lead to right, 4 hands round ; right and left with next ; ladies chain with next ; all promenade. Others same.

## STEAMBOAT QUICKSTEP.

## MONTREAL QUADRILLES.

No. 1.



No. 1. Eight hands round ; 1st 4 right and left ; ladies grand chain ; all promenade ; 8 hands round ; sides right and left ; ladies grand chain ; all promenade.



No. 2.



No. 2. First 2 forward and back, cross over ; 2 ladies join hands and chassa across, gents outside ; gents same ; forward 4, and turn partners to place. Others same.



No. 3.



No. 3. First 4 forward and back, half right and left ; right and left with right hand couples ; ladies chain with left hand couples ; forward 4, and four hands round to place. Sides same.



No. 4.



No. 4. First 4 lead to right, chassa out ; chassa by couples, half right and left ; ladies chain ; forward and back, and turn partners to place. Sides same.



No. 5.



No. 5. Ladies all balance to right and turn ; promenade with same. Repeat 4 times. Ladies grand chain ; all promenade.



ROYAL HORSE GUARD QUADRILLES.

No. 1.



No. 1. First 4 right and left ; ladies' chain ; promenade 4 ; grand right and left ; all promenade. Sides same.



No. 2.



No. 2. First 2 forward and back, cross over ; chassa, cross back ; balance and turn. Others same.



No. 3.

No. 3. First 2 give right hands, cross over, back with left and form line ; balance, half promenade ; ladies chain ; forward 4, half right and left to place. Others same.



No. 4.



No. 4. First 4 forward and back, half right and left ; lead to right and chassa out ; right and left ; ladies forward and back, cross over ; all promenade quite round. Sides same.



No. 5.



No. 5. 1st lady lead to right, 3 hands round ; 3 lead to next couple, 5 hands round ; same 5 lead to next, 7 hands round, ladies stop in centre ; gents swing round, all turn partners to place. Repeat 4 times.



LOVE NOT QUICKSTEP.



## CRESCENT HILL QUADRILLES.

## No. 1.



No. 1. Sides right and left; balance and turn; ladies chain; promenade 4. First 4 same.



## No. 2.



No. 2. First 2 forward and back, give right hands round to place; ladies half chain, half promenade; half chain, half promenade to place. Others same.



## No. 3.



No. 3. 1st couple lead to right, 4 hands round; right and left with next; ladies chain with next; all promenade. Others same.



## No. 4.



No. 4. First 2 forward and back, give right hands, swing between side couples; forward 6, same 2 cross over; 6 hands round, turn partners. Others same. *N. B.* 1st and 2d times swing between sides, 3d and 4th times between 1st four.



## No. 5.



No. 5. Ladies all balance to right and turn; to next, and so on to partners; ladies grand chain; all promenade; grand right and left; 8 hands round.



## DANDY JIM OF CAROLINE.



TEUTONIA QUADRILLES.

No. 1.



No. 1. First 4 right and left ; balance ; ladies chain ; all promenade. Sides same.



No. 2.



No. 2. First 2 forward and back, cross over ; 2 ladies join hands and chassa across, gents outside ; gents join hands, chassa across, ladies outside ; forward 4, turn to place. Others same.



No. 3.



No. 3. 1st couple forward and back, leave lady opposite ; forward 3, four hands half round ; ladies chain ; forward and back, half right and left to place. Others same.



No. 4.



No. 4. Grand right and left ; all chassa ; ladies cross right hands half round, back with left ; right to partner, balance and turn partners ; ladies grand chain ; all promenade.

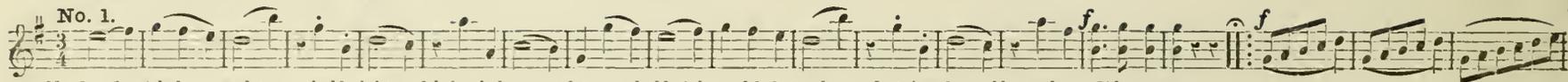


No. 5. 1st couple lead to right, 4 hands round ; cross right hands half round with next, back with left ; ladies chain with next, turn partner in centre ; 6 hands round, turn partners to place. Others same.

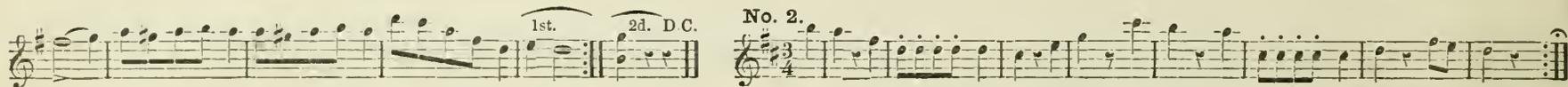


## OPERA WALTZ QUADRILLE.

No. 1.



No. 1. 1st 4 balance and turn; half right and left: balance and turn; half right and left to place; first 4 waltz; sides waltz. Sides same.



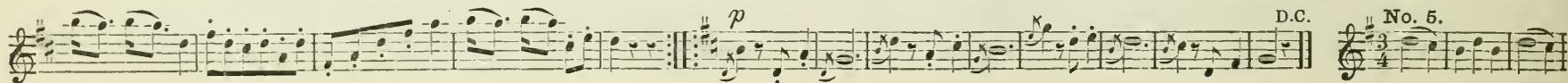
No. 2. First 2 forward and back, give right hands round to place; 1st 4 waltz; sides waltz. Others same.



No. 3. 1st couple waltz inside the set; grand right and left half round; waltz to place. Others same.



No. 4. First 2 forward, swing in centre; first 4 waltz; sides waltz. Next two forward, &amp;c.



No. 5. All take hands forward and back, ladies pass to right; all waltz round in a large circle. Repeat 4 times.

## JERSEY POLKA.



## BILLY BOY.



SPRITE WALTZ QUADRILLE.

No. 1.

No. 1. 1st couple waltz inside ; grand right and left half round ; waltz to place. Others same.

No. 2.

No. 2. 1st lady turn right hand gent with right hand, 2d with left, 3d with right, partner with left ; all waltz. 4 times.

No. 3.

No. 3. All turn corners with right hands, partners with left ; grand right and left half round ; waltz to place. 4 times.

No. 4.

No. 4. First 4 balance and turn ; half right and left ; balance and turn ; half right and left to place ; first 4 waltz ; sides waltz. Others same.

No. 5.

No. 5. First 4 waltz ; sides waltz ; all take hands forward and back twice ; all waltz around the hall.

FAIRMOUNT POLKA.

SARANAC POLKA.

## MANTELLO WALTZ QUADRILLE.



No. 1. First 4 balance and turn; half right and left; first 4 waltz; sides waltz. Others same.



No. 2. First 2 forward, right hands to place; 1st 4 waltz; sides waltz. Others same.



No. 3. 1st couple waltz inside the set; grand right and left half round; waltz to place. Others same.



No. 4. All forward and back, ladies pass to right; all waltz. 4 times.



**TIGER WALTZ QUADRILLE.**

No. 1.

No. 1. First 4 waltz; sides waltz; all take hands forward and back, twice; all waltz quite round.

No. 2. First 4 forward and back, half right and left; forward and back, half right and left to place; first 4 waltz; sides waltz; all waltz.

No. 3. All take hands forward and back, ladies pass to right; all waltz. 4 times.

No. 4. 1st and 2d couple waltz; 2d and 3d; 3d and 4th; 4th and 1st; all waltz.

**CATARACT POLKA.**

**KATINKA POLKA.**

## THE EMPIRE QUADRILLE.

NOTE.—These figures may be danced either "en colonne" or "en carré," like the Lancers. To execute the *Balance* properly, two slides or *glissades* must be given to the right, finishing with foot in front, and two slides to left—the hands being crossed. The lady to commence with left foot, the gent. with right.

The *Holubiec* is executed nearly in the same way as the *tour sur place* in the Mazurka Quadrille, not omitting the two Mazurka stamps, which give a character to the dance.

## No. 1. Entre. The Germans.

## Quadrille.



FIGURE 1st. "THE GERMANS."—First couple, with their left hands joined, advance; (4 bars.) The gent finishes with his right hand crossed over to the third, or opposite lady; both couples with hands crossed form a circle for a short time; the gents go to the opposite side with the other ladies, (4 bars.) Balance, (both couples with hands crossed, to right and left,) (4 bars.) Half *Holubiec*, both couples, (4 bars.) The first figure to be danced again by the third gent and his then partner, which brings them back to places, (8 bars.) Balance both couples, (4 bars.) Half *Holubiec* by both, (4 bars.) The sides repeat.



## No. 2. Entre. The Hungarians.

## Quadrille.



FIGURE 2d. "THE HUNGARIANS."—First lady, and opposite or third gent advance, and both turn, facing to the lady's right side, (4 bars.) The lady dances round the gent, (4 bars.) The gent dances round the lady, (4 bars.) Promenade, (which means that both are to describe a small circle, turning away from each other, and finish, facing each other,) (4 bars.) Balance, facing each other without joining hands, (4 bars.) Half *Holubiec*, finish, facing each other in the centre. (As this half *Holubiec* is being danced, the other couple advance to the middle of the set, taking their own partners' hands, (4 bars.) Both couples turn their backs to each other, and dance to their places, (4 bars.) Half *Holubiec*, both couples, (4 bars.) The third lady and first gent repeat the entire. The side couples the same.



## No. 3. Entre. The Polanders.

## Quadrille.



FIGURE 3d. "THE POLANDERS."—The first lady and opposite gent advance and entwine, (4 bars.) Balance so entwined, (4 bars.) The lady dances round at the back of the gentleman and under his right arm, (4 bars.) Half *Holubiec*, (4 bars.) These two advance to their own places and take their own partners, entwining the arms as before, (4 bars.) Both couples balance so entwined, (4 bars.) The ladies pass round, back under the gents' right arms behind them, (4 bars.) Both couples half *Holubiec*, (4 bars.) The third lady and first gent the whole of the same. The side couples repeat.



No. 4. Entre. The Italians.

Quadrille.



FIGURE 4th. "THE ITALIANS."—The first couple advance to the opposite couple ; the gent places his lady across to his left side, forming a circle of three with the other lady, (4 bars.) The first gent leads the second lady to the other (his own) side, and retires himself, (4 bars.) Balance all three, (gent to the right, ladies to left in making this balance,) 4 bars. Three hands round to the right, (4 bars.) The gent passes under the two ladies' arms, he finishing by the side of the opposite gent ; at the same time, the two ladies, turning away from each other, dance or walk up to their own partners, (4 bars.) Both couples, with hands crossed, balance, (4 bars.) The couple on the left side of the set polka to their places ; at the same time the other couple half Holubiec in their places, (4 bars.) The other couples repeat the same figures.



No. 5. Entre. The Slavonians.

Quadrille.



FIGURE 5th. "THE SLAVONIANS."—Both couples march forward four times, rest one step, drawing up the feet, counting two ; hands four joined, going first to left, second time also to left, counting two again ; return to the right with one step, back to the left with one step, then to right with two steps, counting four ; return to places with four steps, letting go the hands of vis a vis, (10 bars.) The first couple advance to the opposite couple, (4 bars.) First couple, taking hands of vis a vis, retire to their own places, bringing the other couple with them back ; half Moulinet with the left hands, (4 bars.) The first couple polka to the opposite side, between the other couple, who stand still, facing each other at the same time, (4 bars.) Both couples advance with their left hands joined and form the "Wreath Figure," that is,—hands round in the middle, with the ladies' backs to each other, (4 bars.) Promenade with partners to places, turning to the right, with the left hand only joined, (4 bars.) Both couples balance, (4 bars.) Both couples half Holubiec, (4 bars.) The other couples repeat.



No. 6. The Austrians.



FIGURE 6th. "THE AUSTRIANS."—All couples promenade forward, (4 bars.) Half Holubiec, finishing in a circle in the middle, and dos a dos, (4 bars.) All couples return with partners to their places, (4 bars.) The second figure is repeated with first lady and third gent ; all couples promenade as above, and return to places, the second figure with the third lady and first gent ; the "Landler" or conclusion, in three-fourth time. The first and third couples promenade, waltz step, half round to the left, meet and change ladies, (4 bars.) Promenade, finishing the circle, the gents with the other ladies to their places, (4 bars.) The first couple promenade round the set, (8 bars.) The third couple ditto, (8 bars.) Both couples advance and take their own partners, (4 bars.) Promenade to places with their own partners, and salute.



Repeat previous strain.

## CONCLUSION OF EMPIRE QUADRILLE.

## GOLDEN STAR WALTZ QUADRILLE.

No. 1.

No. 1. First 4 forward, turn each other's partners; forward with same, turn partners to place; lead to right, turn each other's partners; forward with same, turn partners to place; first 4 waltz; sides waltz. Others same.

No. 2.

No. 2. First 2 forward, give right hands and swing between sides; forward 6 and swing to place; 1st 4 waltz; sides waltz. Others same.

No. 3.

No. 3. 1st couple waltz inside the set; grand right and left half round; waltz to place. 4 times.

No. 4.

No. 4. 1st and 2d couple waltz; 2d and 3d; 3d and 4th; 4th and 1st; all waltz.

**OCEAN WAVE POLKA QUADRILLE.**

**No. 1.**

First 4 balance and turn ; forward and back, half right and left ; balance and turn ; forward and back, half right and left to place ; first 4 polka ; sides polka. Others repeat.

**No. 2.**

No. 2. First 2 forward and back, give right hands round to place ; 1st 4 polka ; sides polka. Others same.

**No. 3.**

No. 3. 1st couple polka inside the set ; grand right and left half round ; polka to place. 4 times.

**No. 4.**

No. 4. All take hands forward and back, ladies pass to right ; all polka quite round. 4 times.

**INFERNAL GALLOP.**

## ATLANTIC POLKA QUADRILLE.

## No. 1.



No. 1. 1st 4 balance and turn ; forward and back, half right and left : balance and turn : forward and back, half right and left to place ; first 4 polka ; sides polka ; all polka. Sides same.



## No. 2.



No. 2. 1st couple polka inside ; grand right and left half round ; polka to place. Others same.



## No. 3.



No. 3. First 2 forward and back, give right hands and swing to place ; first 4 polka ; sides polka. Others same.



No. 4. All take hands forward and back, ladies pass to right ; all polka. 4 times.



## No. 5.



No. 5. First 4 polka ; sides polka ; all turn corners with right hands, partners with left ; all polka round the hall.



# QUADRILLES.

## QUADRILLE MUSEN. JOH. STRAUS.

No. 1.

No. 1. First 4 right and left ; balance and turn ; ladies' chain ; promenade 4. Sides same.

No. 2.

No. 2. First 2 forward and back, cross over ; chassa, cross back ; balance and turn partners. Others same.

No. 3.

No. 3. First 2 forward and back, give right hands and swing between sides ; swing 6 hands round ; forward and back 6, same 2 cross back to place ; all promenade. Others same.

No. 4.

No. 4. First 2 give right hands, cross over ; back with left on a line ; balance, half promenade ; ladies' chain ; forward and back, half right and left to place. Others same.

No. 5.

No. 5. First 4 lead to right, chassa out ; forward and back, half right and left ; ladies' chain ; all forward and back, turn partners to place ; all promenade. Sides same.

## PRINCE IMPERIAL QUADRILLE.

8va



No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.



No. 2.



No. 2. First 2 forward and back, cross over; 2 ladies join hands and chassa, gents outside; gents same; forward and back, turn partners to place. Others same.



No. 3. First 2 forward and back, back to back; balance and turn partners; 4 ladies chain; all promenade. Others same.



No. 4. First 4 lead to right and chassa out; right and left; ladies forward and back, forward and join hands in a line; gents forward and back, forward and join hands in a line; all balance and turn partners to place. Sides same.



2d time 8va

No. 5.



No. 5. First lady lead to right and balance, 3 hands round; 3 lead to next, 5 hands round; 5 lead to next, 7 hands round, ladies stop in centre; gents swing round, turn partners to place. Others same.

## SAILOR'S LAMENT.



RAINBOW QUADRILLE.

No. 1.

Cres. . . . . ff

No. 1. *p* Sides right and left ; balance and turn ; ladies' chain ; promenade 4. First 4 same.

D.C. D.C. No. 2.

No. 2. First 2 forward and back, cross over ; chassa, cross back ; ladies' chain ; promenade 4. Others same.

*p* D.C.

No. 3.

No. 3. First 4 forward and back, lead to right ; cross right hands half round, back with left ; ladies' chain with same ; all promenades. Sides same.

D.C. 8va D.C.

No. 4.

No. 4. First couple forward and back, forward and leave lady opposite ; forward 3, four hands half round ; ladies' chain ; forward, and half right and left to place. Others same.

D.C. No. 5.

No. 5. First 4 lead to right, chassa out ; right and left ; ladies' chain ; all forward and swing to place ; ladies' grand chain ; all promenade. Sides same.

*f* D.C.

A FAVORITE AIR.

D.C. *f* D.C.

*f* D.C.

## SLEIGH-RIDE QUADRILLE.

First staff of music for No. 1, featuring a treble clef, 2/4 time signature, and a key signature of one flat. It includes dynamic markings such as *f* and *p*, and articulation marks like *x*.

No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.

Second staff of music for No. 1, continuing the melody with dynamic markings *D.C.*, *f*, and *p*, and ending with *D.C.*

First staff of music for No. 2, featuring a treble clef, 2/4 time signature, and a key signature of one flat. It includes dynamic markings *f* and *p*, and articulation marks like *x*.

No. 2. First 2 forward and back, cross over; chassa, cross back; ladies' grand chain; all promenade. 4 times.

Second staff of music for No. 2, continuing the melody with dynamic markings *f* and *p*, and ending with *D.C.*

First staff of music for No. 3, featuring a treble clef, 6/8 time signature, and a key signature of one flat. It includes dynamic markings *f* and *p*, and articulation marks like *x*.

No. 3. First 4 forward and back, half right and left; lead to right, 4 hands round to place; right and left with same; ladies' chain with same; all promenade. Sides repeat.

Second staff of music for No. 3, continuing the melody with dynamic markings *D.C.*, *f*, and *p*, and ending with *D.C.*

First staff of music for No. 4, featuring a treble clef, 6/8 time signature, and a key signature of one flat. It includes dynamic markings *f* and *p*, and articulation marks like *x*.

No. 4. First 4 lead to right and chassa out; right and left; ladies' chain on a line; ladies' chain across; all forward and back, turn partners to place; all promenade. Sides same.

Second staff of music for No. 4, continuing the melody with dynamic markings *D.C.*, *f*, and *p*, and ending with *D.C.*

First staff of music for No. 5, featuring a treble clef, 2/4 time signature, and a key signature of one flat. It includes dynamic markings *f* and *p*, and articulation marks like *tr* and *x*.

No. 5. Ladies all balance to right and turn; promenade with same. Repeat 4 times. Ladies' grand chain; all promenade.

Second staff of music for No. 5, continuing the melody with dynamic markings *D.C.*, *f*, and *p*, and ending with *D.C.*

CAPT. GOULD'S QUADRILLE.

No. 1.



No. 1. First 4 right and left; balance and turn; ladies' chain; all hands round. Sides same.



No. 2.

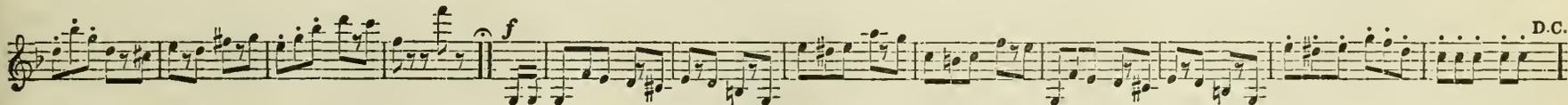


No. 2. First 2 forward and back, cross over; chassa, cross back to place; all promenade. Others same.



No. 3.

No. 3. First 2 give right hands, cross over; back with left on a line; balance, half promenade; ladies' chain; promenade 4. Others same.



No. 4. First couple forward and back, forward and leave lady opposite; forward and back, 4 hands half round; ladies' chain; forward and back, 4 hands half round to place. Others same.



No. 5.



No. 5. First 4 lead to right and chassa out; right and left; ladies forward and back, forward and join hands in centre; gents forward and back, forward and join hands in centre; all balance and turn to place. Sides same.



ROSE AILEEN.



## FLORA QUADRILLE. JOHN STRAUS.

## No. 1.



No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.



## No. 2.



No. 2. First 2 forward and back, cross over; chassa, cross back; all promenade. Others same.



## No. 3.



No. 3. First 4 cross right hands half round, back with left; ladies' grand chain; all promenade. Sides same.



## No. 4.



No. 4. First 4 lead to right, chassa out; right and left; ladies' half chain on line; half chain across; half chain on line, half chain across; forward and back, turn to place. Sides same.



## No. 5.



No. 5. Eight hands round; first 4 lead to right, 4 hands round to place; right and left with same; ladies' chain with same: all promenade. Sides same.



QUADRILLE. (Hortensia.) LABITZKY.

No. 1.

No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.

No. 2.

No. 2. First 2 forward and back, cross over; chassa, cross back; promenade 4. Others same.

No. 3.

No. 3. First 2 forward, give right hands and swing between sides; forward 6, same 2 cross over; swing 6 hands round, turn partners to place. Others same.

No. 4.

No. 4. First 4 forward and back, half right and left; ladies' chain with right hand couple; right and left with left hand couple; forward 4, four hands round to place. Sides same.

No. 5.

No. 5. First 4 forward and back, half right and left; lead to right, chassa out; right and left; ladies forward and back, cross over; all promenade quite round to place. Sides repeat.

## LOGANSPORT QUADRILLE. LABITZKY.

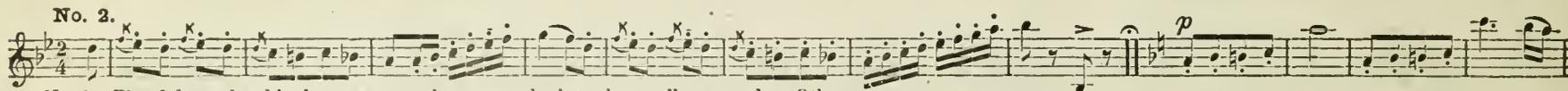
## No. 1.



No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.



## No. 2.



No. 2. First 2 forward and back, cross over; chassa, cross back to place; all promenade. Others same.



## No. 3.



No. 3. First 2 ladies give right hands, cross over; back with left on a line; balance and turn partners to place; ladies' grand chain; all promenade.

*N. B.* First and third times ladies give right hands; second and fourth, gents give right hands. Others same.



## No. 4.



No. 4. First 4 lead to right, chassa out; right and left; ladies' chain; all forward and swing to place; ladies' grand chain; all promenade. Sides same.



## No. 5.



No. 5. Ladies cross right hands half round, back with left, right to partner; balance and turn; gents same; grand right and left; balance to corners, turn corners; all chassa across with partners; ladies' grand chain; all promenade around the hall.





## QUADRILLE AMORETTEN. JOHN STRAUS.

## No. 1.



No. 1. Eight hands round; ladies forward and back, forward and stop in centre; gents swing round outside and turn partners to place; gents forward and back, forward and stop in centre; ladies swing to place; ladies' grand chain; all promenade.



## No. 2.



No. 2. First 4 lead to right, chassa out; chassa by couples, half right and left; chassa by couples, half right and left; ladies' chain; forward and back, turn to place. Sides same.



## No. 3.



No. 3. First 2 give right hands, cross over, back with left and form a line; balance, half promenade; ladies' chain; forward and back, half right and left to place. Others same.



## No. 4.



No. 4. First couple lead to right, 4 hands round; right and left with next; ladies' chain with next: all promenade. Others same.



## No. 5.



No. 5. Ladies all balance to right and turn. Repeat 4 times. Grand right and left; ladies' grand chain; all promenade.



## "RATS" QUADRILLE.



No. 1. First 4 right and left; balance and turn; ladies' chain; promenade 4. Sides same.



## No. 2.



No. 2. First 2 forward and back, cross over; chassa, cross back; balance and turn. Others same.



## No. 3.



No. 3. First 2 forward, give right hands and swing between sides; forward 6, same 2 cross over; swing 6 hands round, turn partners to place. Others same.



## No. 4.



No. 4. First 2 give right hands, cross over; back with left on a line; balance and turn partners to place; ladies' grand chain; all promenade.



## No. 5.



No. 5. First 4 lead to right, chassa out; right and left; ladies' chain; all forward and swing to place; ladies' grand chain; all promenade. Sides same.



LE PRINCE IMPERIAL QUADRILLE. [As taught in Paris.] *Music may be used for an ordinary Cotillon.*

No. 1.

1st FIGURE.—HEAD COUPLES TO SIDES. 1st and 2d couples lead to right hand couples, and all salute, viz: 1st couple to 3d, 2d to 4th, (4 bars.) 1st and 2d gents retaining partner's hand, take with their left hands the left hands of side ladies. The 2 threes thus promenade to places of head couples, 2d to 1st couple's place, 1st to 2d couple's place—all facing centre, (4 bars.) LADIES' GRAND CHAIN.—The 4 ladies, without gents, make a movement like the grand chain of the Lancers, by crossing over from head to head of set, giving right hands; passing from side to side, giving left hands; again back from head to head of set, giving right hands, and across again to side, giving left hand, ending with each lady in front of partner, lady facing outward, (8 bars.) ALL CHASSE to right and left and turn partners. By repeating this figure the 1st and 2d couples return to places, after which the side couples dance the figure twice through.

2d FIGURE.—1st and 2d LADY FORWARD, and turn with both hands, both stopping in front and facing the lady that was left in her place, (4 bars.) CROSS OVER.—The single lady passes between this couple, and crosses to opposite gent, giving him her left hand (that gent giving left hand also.) and turn to lady's place on right of that gent, at same time the other two cross over to 1st couple's place, and turn with left hands, and face opposite couple, (4 bars.) FORWARD FOUR AND BACK, 4 bars. HALF LADIES' CHAIN, (the ladies thus return to partners,) 4 bars. ALL EIGHT CHASSE ACROSS and turn corners, 4 bars. ALL CHASSE BACK and turn partners, 4 bars. 4 times.

No. 3.

3d FIGURE.—1st gent leaves lady in centre, lady facing outward, separating with salute, 4 bars. 2d gent the same, 4 bars. 3d gent same, 4 bars. 4th gent same, 4 bars. LADIES' HANDS AROUND.—The four ladies thus back to back take hands and round to right, stopping in front of partners. (4 bars.) GENTS FORWARD.—The four gents advance and give right hands to partners and left to next lady, and make a large circle, (4 bars.) ALL BALANCE in circle and turn partners to places, (8 bars.) 4 times.

No. 4.

4th FIGURE.—1st and 2d couples forward and back, (4 bars.) LEAVE PARTNERS ON SIDES.—1st gent leaves his lady on left of 3d gent, and returns to place; at same time 2d lady leaves her gent on right of 4th lady, and retires to place. (4 bars.) FORWARD SIX.—Six on side forward and back twice, (8 bars.) TWO FORWARD.—1st gent and 2d lady forward and back, 4 bars. Forward again, salute, and pass to side where partners are. FOUR HANDS HALF ROUND, with sides, 4 bars. RIGHT AND LEFT to places, 4 bars. 4 times.

No. 5.

5th FIGURE.—LADIES TO RIGHT.—The 4 ladies pass to next gent on their right, and turn with him, both giving right hands. Again to right and turn with next gent, (with same hands.)

Again to right and turn. Finally pass again to right, which brings all to partners, (16 bars.) FIRST COUPLE FORWARD AND BACK, 4 bars. Turn with right hands, ending in centre, face to face, 4 bars. ALL FOUR to right and to left, 4 bars. Turn to places, 4 bars. Others the same. After the ladies repeat the first 16 bars of this figure a FIFTH TIME, all the gents place their partners in the centre, facing outward, each lady thus facing her own partner, when the Quadrille thus terminates, by all saluting.



**ALPEN SCHOTTISCHE.**



**ARSACE SCHOTTISCHE.**



**LEBETH GALLOP. LABITZKY.**



**SCOTCH FIDDLE.**



## VIOLETTA POLKA MAZURKA QUADRILLE.



No. 1. First 4 balance and turn; half right and left; balance and turn; half right and left to place; first 4 polka; sides polka. Others same.



No. 2.



No. 2. First 2 forward and back, give right hands round to place; first 4 polka; sides polka. Others same.



No. 3.



No. 3. First couple polka inside the set; half grand right and left; polka to place. 4 times.



No. 4.



No. 4. All join hands forward and back, ladies pass to right; all polka. 4 times.



No. 5.



No. 5. First 4 polka; sides polka; all forward and back twice; all polka round the hall.

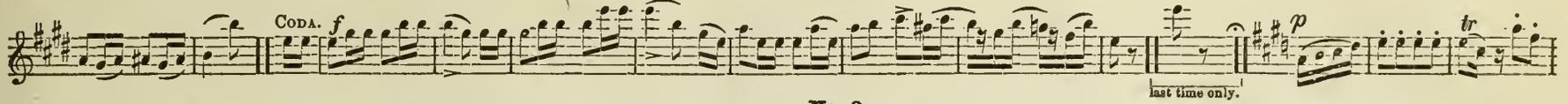


THE "REFRAIN OF THE ZOUAVES" QUADRILLE.

No. 1.



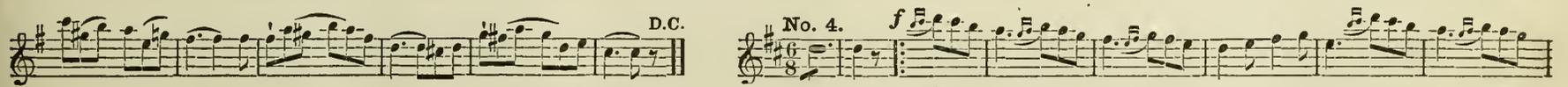
No. 1. First 4 right and left ; balance and turn ; ladies' chain ; promenade. Sides same.



No. 2. First 2 forward and back, cross over ; chassa, cross back ; promenade 4. Others same.



No. 3. First 2 give right hands, cross over ; back with left on a line ; balance, half promenade ; ladies' chain ; forward and back, half right and left to place. Others same.



No. 4. First couple lead to right, 4 hands round ; ladies' chain with next ; right and left with next ; all promenade. Others same.



No. 5.



No 5. First 4 lead to right, chassa out : right and left : ladies' chain ; forward and back, turn partners to place. Sides same. Ladies' grand chain ; all promenade.

1st & 3d. 2d & 4th. 1a. & 3d times.

2d and 4th times.

## DRAWING-ROOM POLKA QUADRILLE.

## No. 1. Serious Family Polka.

No. 1. First 4 balance and turn; forward and back, half right and left; balance and turn; forward and back, half right and left to place; first 4 polka; sides polka. Others repeat.

## No. 2. Jenny Lind Polka.

No. 2. 1st couple polka inside the set; grand right and left half round; polka to place. 4 times.

## No. 3. Ernani Polka.

No. 3. All take hands forward and back, ladies pass to right; all polka quite round. 4 times.

## No. 4. Zingara Polka.

No. 4. First 4 polka; sides polka; ladies cross right hands half round, back with left, right to partners; balance and turn; all polka.

## No. 5. River Polka.

No. 5. 1st and 2d couples polka; 2d and 3d; 3d and 4th; 4th and 1st; all polka round the hall.