



S a m l i n g  
af  
de nyeste engelske Danse

med Toller

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

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Udgivet af Jacobsen.

Første Hefte.

København 1780, hos Gyldendal.

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No. I. *L'heureux jour.*

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

No. II. *La bonne Rénuisse.*

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



No. I. *L'heureux jour.*

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

No. II. *La bonne Rénfête.*

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

No. III. *La charmante Elisabeth.*

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

No. IV. *Le Jasmin.*

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

No. III. *La charmante Elisabeth.*

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

No. IV. *Le Jasmin.*

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

No. V. *La Croisade.*

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

No. VI. *La Favorite.*

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

No.

No. V. *La Croisade.*

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

No. VI. *La Favorite.*

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

No .VII. *Le Papillon.*

- 1 Tour. iſte M. gior 2 Gal. med 1 D., ligefaa med 2den D., giver derpaa begge Hænder til 3die D og rundt, saa at han bliver 2den M.
- 2 — iſte D. gier samme Tour med Mrs. og bliver 2den D.
- 3 — iſte M. og D. balancere med hinanden og lader, som de vilde give hinanden Hænderne, men i det samme giver M. Hænderne til 3die D., og hans D. til 2den M., og rundt.
- 4 — De balancere igien med hinanden paa samme Maade og M. giver i det samme begge Hænder til 2den D. og hans D. til 3die M., og rundt.
- 5 — iſte M. og D. balancere og føre til Toppen og derpaa faste forfeert af.
- 6 — Kjæden med 2det Par.

No .VIII. *Le Ressouvenir.*

- 1 Tour. De 2 første Mrs. gaae imøllem deres Dr., faste af tilbage paa deres Pladser, give begge Hænder til hinanden og rundt.
- 2 — Begge Drne. giore samme Tour.
- 3 — iſte M. og D. gaae ned i Midten og tilbage igien og faste af.
- 4 — Kjæden med 2det Par.

No. VII. *Le Papillon.*

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

No. VIII. *Les Ressouvenir.*

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

5 og 6. 1ste Par balancerer og gaaer rundt med 3die Par forst til den ene Side og der paa ligeledes til den anden Side.

No. IX. *La nouvelle Chasse.*

- 1 Tour. 1ste M. gaaer imod sin D., holder hændes Hænder i Veiret og gør 2 Tal., da 2den D. imidlertid gør det samme ved sin M., derpaa giver 1ste M. begge Hænder til 2den D. og rundt.
- 2 — 1ste D. og 2den M. gisre det samme.
- 3 — 1ste M. og D. gaae ned i Midten og tilbage igien, og gisre  $\frac{1}{2}$  8 Tal.
- 4 — 1ste M. og D., som ere paa forfeerte Pladser, gaae op i Midten og igien tilbage, hvorpaa de gisre  $\frac{1}{2}$  8 Tal, saa at de komme tilbage paa deres første Plads.
- 5 — 1ste M. kaster af til vensfre Side, da begge de andre Mrs. folge efter; 1ste D. kaster imidlertid af til høire Side og begaae de andre Dmr. folge hende efter; enhver M møder sin D., tager hende fat en Allemande og fører op paa deres Plads.
- 6 — De chassere alle 6 over paa hinandens Plads og tilbage, hvorpaa 1ste Par faa ster af.

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

No. IX. *La nouvelle Chasse.*

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

No.

No. X. *La Turque.*

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

No. XI. *Le Triomphe.*

- 1 Tour. 1ste M. giver høire Haand til 2den og venstre til 3die M., saa at de giore alle 3 en Linie; 1ste D. giver imidlertid venstre Haand til 2den og høire til 3die D., saa at de 3 Diner. udgiore ligeledes en Linie, og i den Stilling balancere de alle.
- 2 — 1ste M. slipper den 2den, men holder fast ved 3die Mrs. Haand og gaaer med ham ½ rundt, hans D. gør det samme med 3die D. saa at de komme alle 4 i en Linie, og balancere, 1ste Par med Ansigtet op ad og 3die Par med Ansigtet ned ad.

No. X. *La Turque.*

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

No. XI. *Le Triomphe.*

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

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

No. XII. *Le Concon.*

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

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

### No. XII. *Le Coucou.*

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

- 4 — De giøre samme Tour med det ædet Par, neml. M. med æden D. og hans D. med 3die M.
- 5 — 1ste M. stiller sig bag 3die D. og hans D. bag æden M., de kiffe til hverandre fra høire og vensire Side, gaae derpaa mod hinanden, give begge Hænder og rundt.
- 6 — 1ste M. stiller sig bag æden D. og hans D. bag 3die M. og giøre dernest lige som i forrige Tour.

No. XIII. *L' Allemande.*

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

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

No. XIII. *L' Allemande.*

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

No. XIV. *L'heureuse époque.*

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

No. XIV. *L'heureuse époque.*

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

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

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

No. XVI *La bonne nouvelle.*

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

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

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

No. XVI. *La bonne nouvelle.*

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

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

No. XVII. *La douce Esperance.*

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

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

No. XVII. *La douce espérance.*

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

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

No. XVIII. *Les solitaires.*

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

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

No. XVIII. *Les solitaires.*

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

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

No. XIX. *L' indifferente.*

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

No.

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

No. XLIX. *L' indifferente.*

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

No.

No. XX. *Les charmes de Sophie.*

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

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

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

No. XX. *Les charmes de Sophie.*

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

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

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

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

No. XXII. *L' aimable jeunesse.*

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

No. XXIII. *Sans nom.*

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

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

No. XXII. *L'aimable jeunesse.*

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

No. XXIII. *Sans nom.*

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

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

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

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

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

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

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

No. XXV. *Les voeux sincères.*

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

No. XXVI *Les étrennes.*

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

No. XXV. *Les voeux sincères.*

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

No. XXVI. *Les étrennes.*

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

- 3 — 1ste M. gør Allemande med høje Hånd med 3die D.; og hans D. imidlertid det samme med 2den M., hvorpaa 1ste M. og D. giøre Allemande ned vensre Hånd.
- 4 — Kjæden med 2det Par.

No. XXVII. *La nouvelle épreuve.*

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

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

No. XXVII. *La nouvelle épreuve.*

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

No. XXVIII. *Les visites à la mode.*

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

No. XXVIII. *Les visites à la mode.*

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

No. XXIX. *La Mecklenbourgeoise.*

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

No. XXX. *Les graces.*

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

*No. XXIX. La Metklenbourgoise.*

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

*No. XXX. Les grates.*

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

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

No. XXXI. *Le semblable à soi-même.*

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

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

No. XXXI. *La semblable à soi-même.*

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

No.

No. XXXII. *L' incomparable.*

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

No. XXXIII. *La fete de Minerve.*

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

No. XXXII. *L'incomparable.*

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

No. XXXIII. *La fête de Minerve.*

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

No.

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

- 1 Tour. Iste M. og D. chassere ned bag 2det Pas, hvorpaa M. giver høire Haand til 3die M. og rundt, hans D. imidlertid det samme med 3die D.
- 2 — Iste M. og D. chassere forbi hinanden og gisre derpaa Allemande, saa at M. bliver paa Dnes. Side og hans D. paa Mrs.
- 3 — Iste M. og D. gisre Klaeden med 3die Pas, (saar at de blive endnu paa forkeerte Pladser.)
- 4 — Iste M. og D., holdende hinanden en Allemande, føre til Toppen og faste for feert af.

No. XXXV. *Le bonheur des peuples.*

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

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

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

No. XXXV. *Le bonheur des peuples:*

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

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

No. XXXVI. *Le Rendez-vous.*

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

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

No. XXXVI. *Le Rendez-vous.*

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

D

No.

No. XXXVII. *Morphée vaincu.*

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

No. XXXVIII. *Les fastes du Nord.*

- 1 **Tour.** 1ste M. og D. gisre 2 Gal. holdende høire Haand i Veiret, dernæst gaaer M. under sin Ds. Arm og skifter Plads med hende, hvorpaa han gør Allemande med 2den D. med venstre Haand, og hans D. imidlertid Allemande med 2den M.
- 2 — 1ste M. og D. gisre efter 2 Gal. med høire Haand i Veiret, M. gaaer igien under sin Ds. Arm, saa at de komme tilbage paa deres første Plads, derpaa gør M. Allemande med 2den M. og hans D. med 2den D.

No.

No. XXXVII. *Morphée vaincu.*

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

No. XXXVIII. *Les fustes du Nord.*

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

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

No. XXXIX. *Le somnambule.*

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

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

No. XXXIX. *Le somnambule.*

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

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

- 1 Tour. Begge de øverste Mrs. holde hinanden en Allemande og begge Dne. Higesedes, de gaae saaledes alle 4 mod hverandre, giore 2 Balancer og gaae, uden at slippe,  $\frac{1}{2}$  rundt i Form af en  $\frac{1}{2}$  Cirkel, saa at Mrs. komme paa Dnes og Dne. paa Mrs. Plads.
- 2 — De blive ved at giore samme Tour, saa at de komme tilbage paa deres Plads.
- 3 — Hver M. gaaer mod sin D. og tager hende fat, de chassere første Par op ad og sædet Par ned ad, hvorpaa de vende sig alle 4 og komme tilbage mod hinanden.
- 4 — Begge Mrs. chassere ud ad, holdende hinanden ved Hænderne, begge Dne. ligeledes, hvorpaa de vende sig igjen alle 4 og gaae mod hinanden.
- 5 — Iste M. lader sin D. gaae tilbage og sæden D. sin M., da de imedens give Hænderne til hinanden ved krumme Arme i Form af en Cirkel 2 gauge iste M. gaaer bag Dlyggen af sædet D., giver derpaa begge Hænder til sæden M. og  $\frac{1}{2}$  rundt, sæden D. ligeledes med iste D.
- 6 — De gaae alle 4 mod hinanden, hvorpaa iste Par fastar af, giver høire Haand og gesvindt rundt.

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

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

No. XLI. *Les Métamorphoses.*

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

No.

No. XLI. *Les Métamorphoses.*

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

D 5

No.

No. XLII. *Le nom change.*

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

No. XLIII. *Les Adieux.*

- 1 Cour. Begge de øverste Mrs. og begge Drne. gaae mod hinanden, hvorpaa de vende sig og gaae ud ad.
- 2 — De vende sig og gaae efter alle 4 mod hinanden, hvorpaa iste Par kaster af.
- 3 — Iste M. og D. balancere, M. holdende sin Ds. venstre Haand, han lader hende dreie sig under Armen, derpaa slipper hende og givr Allemande med 3die M. og hans D. med 2den D.
- 4 — Kieden med 2det Par.

No.

No. XLII. *Le nom changé.*

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

No. XLIII. *Les Adieux.*

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

No.

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

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

No. XLV. *La belle Vandale.*

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

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

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

No. XLV. *La belle Vandale.*

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

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

No. XLVI. *La Déesse birnfaisante.*

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

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

No. XLVI. *La Déesse bienfaisante.*

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

No.

No. XLVII. *Les voeux de l'amour & de l'humour.*

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

No. XLVIII. *Le baiser.*

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

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

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

No. XLVIII. *Le baiser.*

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

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

No. XLIX. *L'Oracle accompli.*

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

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

No. XLIX. *L'Oracle accompli.*

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

No. L. *Les Etrennes aux Graces.*

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

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

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

No. L. *Les Etrennes aux Graces.*

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

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

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

- 3 — Halv-Moulinet à 4, hvorpaa hver M. gør Allermønde med sin D.
- 4 — De giore alle 4 samme Tour igien med venstre Haand, saa at de komme paa deres første Plads.
- 5 — 1ste M. og D. chassere ned bag 2det Par, gaae ind igennem 3die Par og faste op om samme.
- 6 — Kæden med 2det Par.

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

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

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

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

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

No. LIII. *Le bien-aimé.*

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

No. LIV. *Le Lion du Nord.*

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

No. LIII. *Le bien-aimé.*

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

No. LIV. *Le Lion du Nord.*

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

No. LV. *Le danger d'être belle.*

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

No. LVI. *La Rose du matin.*

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

No. LV. *Le danger d'être belle.*

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

No. LVI. *La Rose du matin.*

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

- 3 — Begge øverste Par gaae mod hinanden og tilbage, og giøre dernæst  $\frac{1}{2}$  Kiede.
- 4 — Begge Par gaae efter mod hinanden og tilbage, og giørs igien  $\frac{1}{2}$  Kiede.

No. LVII. *La Compliquée.*

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

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

No. LVII. *La Compliquée.*

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

No.

No. LVIII. *Lå sage Minerva.*

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

No. LVIII. *La sage Minerve.*

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

No.

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

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

No. LIX. *Le Nom qu'qn voudra:*

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

F

No.

No. LX. *Ne tombez pas.*

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

No. LXI. *L'effai.*

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

No. LX. *Ne tombez pas.*

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

No. LXI. *L'effair*

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

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

No. LXII. *La Satisfaction.*

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

No.

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

No. LXII. *La Satisfaction.*

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

## No. LXIII. Si j'ose.

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

No. LXIII. *Si j'ose.*

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

No. LXIV. *Le parfait Contentement.*

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

No. LXV. *Réjouissions-nous.*

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

No.

No. LXIV. *Le parfait Contentement.*

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

No. LXV. *Réjouissous-nous.*

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

No. LXVI. *La Fête d'Odin.*

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

No. LXVII. *Cela n'est égal.*

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

No. LXVI. *La Fête d'Odin.*

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

No. LXVII. *Cela m'est égal.*

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

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

No. LXVIII. *Le chant du Coq.*

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

No.

- 4 — Le 1<sup>er</sup> M. & D. balancent ensemble, & le M. monte & tourne autour de la 2<sup>me</sup> D., la 1<sup>re</sup> D. descend & tourne autour du 3<sup>me</sup> M.
- 5 — Le 1<sup>er</sup> M. prend la 2<sup>e</sup> de D. & sa D. le 3<sup>me</sup> M., ils vont en avant en biais, & le M. 1<sup>er</sup> Tour les 2 mains à la 3<sup>me</sup> D., sa D. au 2<sup>me</sup> M.
6. — Le 1<sup>er</sup> M. & D. dos à dos &  $\frac{1}{2}$  Tour les 2 mains, & restent la 2<sup>e</sup> de paire.

No. LXVIII. *Le chant du Coq.*

- 1 Fig. Le 1<sup>er</sup> M. & D. tombent 1 paire en chassent & remontent d'abord.
- 2 — Le 1<sup>er</sup> M. & D. chassent l'un devant l'autre & reviennent d'abord à leur place en se tournant.
- 3 — Le Moulinet  $\frac{1}{2}$  tour avec la 2<sup>me</sup> paire & chaque M.  $\frac{1}{2}$  Tour les 2 mains à sa D.
- 4 — Le Rond 1 tour avec la 3<sup>me</sup> paire.
- 5 — Le 1<sup>er</sup> M. & D. font 2 Balances en se tenant les 2 mains & sans se quitter ils ouvrent les mains la droite en l'air & la gauche en bas, ce qu'ils font 2 fois, à l'endroit où la musique fait le chant du Coq, & ils tombent 1 paire.
- 6 — Le 1<sup>er</sup> M. & D. font la même Fig que la 5<sup>me</sup>, en tenant la main gauche dessus en place de la droite, & ils tombent 1 paire en remontant, ils font la 2<sup>e</sup> de paire.

No.

No. LXIX. *Les petits riens.*

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

No. LXX. *La belle Princesse.*

- 1 Tour. 1ste Par faste af, giver høire Haand og rundt.
- 2 — 1ste M. tager 3die Dames høire Haand, og 1ste D. ligeledes 2den Mrs., de holde alle 4 Haanden i Veiret og giore Skubfar.
- 3 — 1ste M. og 3die D. balancere mod 3die M. og giore alle 3 Monlinet, imidler, tid gør 1ste D. og 2den M. det samme med 2den D.
- 4 — 1ste M. og D. Kieden med 2det Par.

No.

No. LXIX. *Les petits riens.*

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

No. LXX. *La belle Princesse.*

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

No.

No. LXXI. *Les fleurs du printemps.*

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

No. LXXII. *Le départ pour Fredericsberg.*

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

No. LXXI. *Les fleurs du printemps.*

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

No. LXXII. *Le départ pour Fridericsberg.*

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

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

No. LXXIII. *Le Héros.*

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

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

### No. LXXXIII. *Le Héros.*

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

- 4 — Rundt  $\frac{1}{4}$  paa skraa (nemlig 1ste M. og 2den D. med 1ste D. og 3die M.)  
 5 — 1ste M. og D. gaae til Toppen og faste forkeert af.  
 6 — Moulinet med 3die Par.

No. LXXIV. *L'idée.*

- 1 Tour. 1ste og 2det Par gaae  $\frac{1}{2}$  rundt uden at give Hænder, derpaa gør hver M. Alllemande med sin D. med højre Arm.  
 2 — De gaae efter alle 4 halv rundt, saa at de komme tilbage paa deres Plads, hvor paa hver M. gør Alllemande med sin D. med venstre Arm.  
 3 — 1ste M. og D. giore halv 8 Fall, hvorefter M. gaaer under Armen.  
 4 — 1ste M. og D. gaae ned i Midten, holdende Hænderne i Veiret, og faste op om 3die Par, saa at de blive 2det Par.

No. LXXV. *Peut - être.*

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

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

No. LXXIV. *L'idée.*

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

No. LXXV. *Peut-être.*

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

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

No. LXXVI. *La mère de la patrie.*

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

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

No. LXXVI. *La mère de la patrie.*

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

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

No. LXXVII. *Lucile.*

- 1 Tour. Begge første Mrs. tager deres Dr. ved Haanden, og 1ste Par giøre Linie op ad og 2det Par ned ad, dernæst vende de sig og gaae imod hverandre.
- 2 — 1ste Par chafferer ned, da 2det Par imidlertid fører til Toppen, holdende venstre Haand i Veiret, dernæst chafferer 2det Par ned, da 1ste Par imidlertid fører til Toppen med venstre Haand i Veiret.
- 3 — 1ste M. og D. chafferer forbi hverandre, dernæst gør 1ste D. Vals med 2den M. og 1ste M. imidlertid med 2den D.
- 4 — 1ste M. og D. gaae ned i Midten, holdende høje Haand i Veiret, og faste forkeert op om tredie Par.

No.

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

No. LXXVII. *Lucile.*

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

No. LXXVIII. *La Conversation.*

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

No. LXXIX. *Les plumes chifonnées.*

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

No. LXXVIII. *La Conversation.*

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

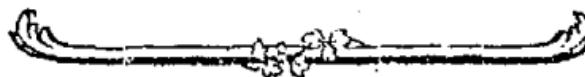
No. LXXIX. *Les plumes chifonnées.*

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

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

No. LXXX. *La Gaieté.*

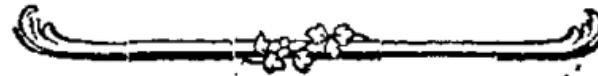
- 1 Tour. 1ste M. og D. giøre  $\frac{1}{2}$  Moulinet med 2den Dame, dernæst giver hver M. høire Haand til sin D. og  $\frac{1}{2}$  rundt.  
 2 — 1ste M. og D. giøre  $\frac{1}{2}$  Moulinet med venstre Haand med 3die M. og dernæst give 1ste M. og D. venstre Haand til hverandre og  $\frac{1}{2}$  rundt.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



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

No. LXXX. *La Gaieté.*

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



# Individ.

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

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

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

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

ved  
J a c o b s e n.

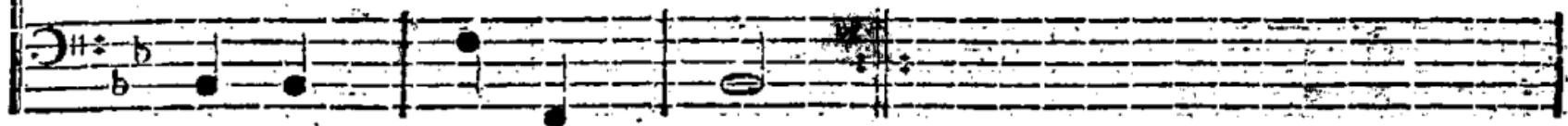
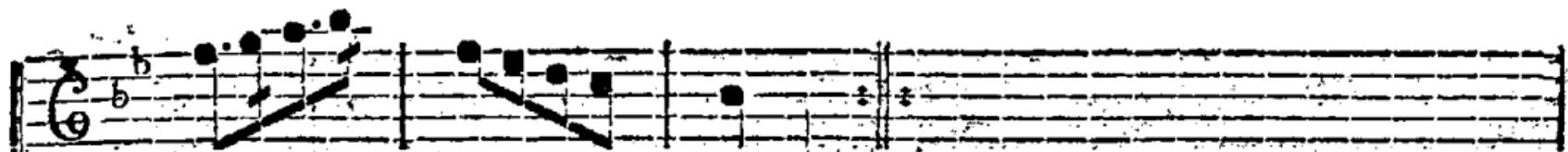
Første Hæfte.

K i s b e n h a v n , 1780 , hos G y l d e n d a l .

2

No. I.

The image shows three staves of musical notation, likely for a two-voice setting. The top staff is in common time (indicated by a 'C') and has a key signature of one flat (indicated by a 'F' with a sharp sign). The middle staff is also in common time and has a key signature of one flat. The bottom staff is in common time and has a key signature of one flat. All staves feature vertical stems pointing downwards. The notation consists of black dots representing note heads, with horizontal dashes indicating the duration of each note. The first staff begins with a dotted half note followed by a quarter note. The second staff begins with a dotted half note followed by a quarter note. The third staff begins with a dotted half note followed by a quarter note. The music continues with a series of eighth notes and sixteenth notes, separated by vertical bar lines. The notation is consistent across all three staves, suggesting a harmonic or melodic progression between them.

*L'heureux jour.*

## No. 2.

Three staves of musical notation for two voices. The top staff uses a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The middle staff uses a bass clef, a key signature of one sharp (F#), and a time signature of 6/8. The bottom staff uses a bass clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation consists of vertical stems with dots and horizontal strokes indicating pitch and rhythm. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

*La bonne Reusité.*

6

No. 3.

The image displays three staves of musical notation, likely for a two-voice setting. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a 'C'). The key signature varies across the staves: the first two staves begin with a key signature of one sharp (F# major), while the third staff begins with a key signature of one flat (B-flat major). The music consists of eighth and sixteenth note patterns, with some notes connected by vertical stems and others as separate entities. Measures are separated by vertical bar lines. The notation includes several rests, particularly in the first and third measures of each staff. The overall style is characteristic of early printed music notation.

## *La Charmante Elisabeth.*

7

Musical score for two staves, measures 11-12. The top staff is in G major, common time, with a key signature of one sharp. The bottom staff is in C major, common time, with a key signature of one sharp. Measure 11 starts with a half note in G major, followed by eighth-note pairs in G major and C major. Measure 12 begins with a half note in G major, followed by eighth-note pairs in G major and C major.

*fra Brunsvig.*

The image displays three staves of musical notation, likely for two voices, arranged vertically. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. It consists of six measures. The second staff begins with a bass clef, a key signature of one sharp (F-sharp), and a time signature of 2/4. It also contains six measures. The bottom staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. It has six measures. All staves feature vertical stems pointing downwards and horizontal bar lines dividing the measures. Some notes are accented with diagonal strokes. Measures 1-3 of each staff show a similar pattern of eighth and sixteenth notes. Measures 4-6 show a different pattern, often featuring quarter notes or eighth-note pairs.

*Le Jasmin.**Clarinet solo.*

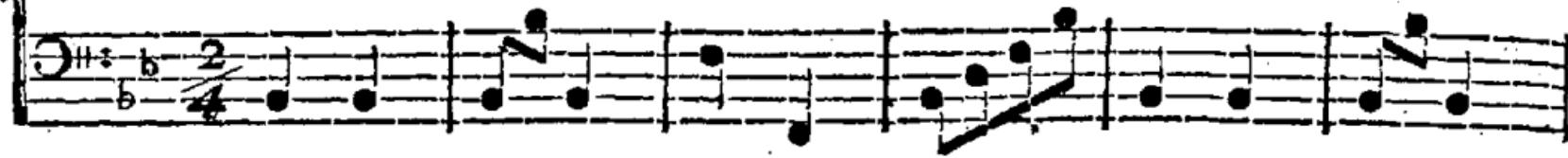
The musical score consists of three staves of music for a clarinet solo. The top staff begins with a treble clef, a key signature of one flat, and a tempo marking of eighth note = 120. It features a dynamic instruction 'p.' (pianissimo) at the end of the first measure. The middle staff begins with a treble clef, a key signature of two sharps, and a tempo marking of eighth note = 120. It also features a dynamic instruction 'p.' at the end of the first measure. The bottom staff begins with a bass clef, a key signature of one flat, and a tempo marking of eighth note = 120. The music is divided into measures by vertical bar lines, and each measure contains several notes represented by black dots on the staff lines.

No. 5. *La Croisade.*

Musical score for "La Croisade" consisting of two staves. The top staff is in G major, common time, with a key signature of one sharp. The bottom staff is in C major, common time, with a key signature of zero sharps or flats. Both staves feature dynamic markings such as *f.*, *p.*, and *ff.*. The score includes several measures of music, with the first two staves ending at the beginning of the third staff. The third staff begins with a dynamic of *f.* and continues with *p.*, *f.*, and *ff.* markings. The fourth staff begins with a dynamic of *f.* and ends with a dynamic of *p.*. The name "Jacobsen." is written at the end of the fourth staff.

No. 6. *La Favorite.*

A musical score for four voices or instruments, consisting of four staves of music. The music is in common time (indicated by 'C') and uses a soprano C-clef. The score includes dynamic markings: 'p.' (pianissimo) and 'f.' (fortissimo). The first staff begins with a forte dynamic (f.). The second staff begins with a piano dynamic (p.). The third staff begins with a piano dynamic (p.). The fourth staff begins with a forte dynamic (f.). The music consists of eighth and sixteenth note patterns, with some notes beamed together. The vocal parts are separated by vertical bar lines, and the piano part is indicated by a treble clef and a bass clef.



*Le Papillon.**Clarinetto solo.*

Musical score for Clarinetto solo, measures 3-4. The key signature changes to E major (no sharps or flats). The first measure starts with a piano dynamic (p) and ends with a piano dynamic (p). The second measure ends with a forte dynamic (f).

Musical score for Clarinetto solo, measures 5-6. The key signature changes back to G major (one sharp). The first measure starts with a piano dynamic (p) and ends with a piano dynamic (p). The second measure ends with a forte dynamic (f).

Musical score for Clarinetto solo, measures 7-8. The key signature changes to E major (no sharps or flats). The first measure starts with a piano dynamic (p) and ends with a piano dynamic (p). The second measure ends with a forte dynamic (f).

Musical score for two staves, measures 14-15. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). Measure 14 starts with a forte dynamic (f.). The music consists of eighth-note patterns. Measure 15 begins with a piano dynamic (p.), followed by another forte dynamic (f.). The music continues with eighth-note patterns. Measure 16 starts with a piano dynamic (p.), followed by another forte dynamic (f.). The music concludes with eighth-note patterns. Measure 17 starts with a forte dynamic (f.). The music consists of eighth-note patterns. Measure 18 starts with a piano dynamic (p.), followed by another forte dynamic (f.). The music concludes with eighth-note patterns.

*Le Ressouvenir.*

p.



Jacobsen.

16

No. 9.

The image shows three staves of musical notation. The top staff begins with a G clef, a common time signature, and a key signature of one sharp (F#). It features vertical stems with small dots or dashes indicating pitch and rhythm. The middle staff begins with a C clef, a common time signature, and a key signature of one sharp (F#). The bottom staff begins with a G clef, a common time signature, and a key signature of one sharp (F#). All staves continue with vertical stems and small dots or dashes across the page.

*La Nouvelle Chassé.*

*Corno solo.*

Musical score for "La Nouvelle Chassé." The score consists of three staves:

- Top Staff:** Treble clef, common time. Dynamics: *f.*, *p.*
- Middle Staff:** Treble clef, common time. Dynamics: *f.*, *p.*
- Bottom Staff:** Bass clef, common time. Dynamics: *f.*, *s.p.*

The score is annotated with the following text:

- "Corno solo." above the first staff.
- "Jacobson." at the end of the score.

The image displays three staves of musical notation, likely for two voices (treble and bass). The top staff uses a bass clef (C) and a common time signature (2/4). It features six measures of music, each consisting of two eighth-note pairs connected by a curved brace. The middle staff uses a treble clef (G) and a common time signature (2/4). It also contains six measures, each with a single eighth note followed by a sixteenth note. The bottom staff follows the same clef and time signature as the middle staff. It has six measures, each with a single eighth note followed by a sixteenth note. The notation is characterized by its rhythmic patterns and the use of eighth and sixteenth notes.

*La Turque.*

A handwritten musical score for two staves, likely for piano or harpsichord. The top staff uses a common time signature with a treble clef, and the bottom staff uses a common time signature with a bass clef. The music consists of six measures. Measure 1: Both staves play eighth-note patterns. Measure 2: Dynamics 'p.' (piano) and 'f.' (forte) are indicated above the staves. Measure 3: Both staves play eighth-note patterns. Measure 4: Dynamics 'p.' and 'f.' are indicated above the staves. Measure 5: Both staves play eighth-note patterns. Measure 6: Dynamics 'p.', 'f.', and 'Gluck.' are indicated above the staves. The score is numbered '6' at the bottom center.



*Le Triomphe.*

A handwritten musical score consisting of two staves, each with a treble clef and a key signature of one sharp. The time signature for both staves is  $\frac{2}{4}$ . The score is divided into eight measures. Measures 1-4 are identical for both staves, featuring eighth-note patterns. Measures 5-8 show a transition, with measure 5 having eighth-note patterns and measure 6 featuring sixteenth-note patterns. Measures 7-8 conclude with eighth-note patterns. Measure 7 includes dynamic markings "ff." (fortissimo) at the end of each staff. Measure 8 includes dynamic markings "ff." at the beginning of each staff.

*Le Coucou.*

A handwritten musical score for two voices, likely for soprano and alto, consisting of three staves. The top staff begins with a treble clef, a key signature of one sharp, and common time. It contains six measures of music. The second staff begins with a bass clef, a key signature of one sharp, and common time, containing five measures. The third staff begins with a bass clef, a key signature of one sharp, and common time, containing five measures. Measure 6 of the first staff features a dynamic marking 'p.'. Measure 11 of the second staff features a dynamic marking 'd.'. The music consists primarily of eighth and sixteenth note patterns.

Jacobsen.

The image shows three staves of musical notation. The top two staves are in G major (indicated by a 'G' with a sharp sign) and the bottom staff is in C major (indicated by a 'C'). All staves are in 2/4 time (indicated by a '2' over a '4'). The notation consists of black dots representing note heads, with vertical stems extending either upwards or downwards. The first staff has a measure of two eighth notes followed by a measure of two sixteenth-note pairs. The second staff has a measure of two eighth notes followed by a measure of two eighth notes. The third staff has a measure of two eighth notes followed by a measure of two eighth notes. Measures 3 and 4 show more complex patterns involving eighth and sixteenth notes, with some notes having diagonal stems.

*L'Allemande.*

The image shows three staves of musical notation, likely for a three-part setting such as organ or harpsichord. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It consists of six measures. The second measure contains a melodic line with eighth-note pairs. The third measure features a bassoon-like line with eighth-note pairs. The fourth measure has a soprano-like line with eighth-note pairs. The fifth measure contains a bassoon-like line with eighth-note pairs. The sixth measure concludes with a soprano-like line. The middle staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#). It consists of six measures. The first measure contains a bassoon-like line with eighth-note pairs. The second measure has a soprano-like line with eighth-note pairs. The third measure features a bassoon-like line with eighth-note pairs. The fourth measure has a soprano-like line with eighth-note pairs. The fifth measure contains a bassoon-like line with eighth-note pairs. The sixth measure concludes with a soprano-like line. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#). It consists of six measures. The first measure contains a bassoon-like line with eighth-note pairs. The second measure has a soprano-like line with eighth-note pairs. The third measure features a bassoon-like line with eighth-note pairs. The fourth measure has a soprano-like line with eighth-note pairs. The fifth measure contains a bassoon-like line with eighth-note pairs. The sixth measure concludes with a soprano-like line. Measure numbers 1 through 6 are placed below each staff. The dynamic marking *p.* is located in the upper staff's fourth measure, and the dynamic marking *d* is located in the lower staff's sixth measure. The source information "fra Brunsvig." is located at the bottom right of the page.

Musical score for two voices, numbered 26 and No. 14. The score consists of three staves, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a '2'). The first staff begins with a dynamic of *p.* (pianissimo). The second staff begins with a dynamic of *f.* (fortissimo). The third staff begins with a dynamic of *p.* (pianissimo). The fourth staff concludes with a dynamic of *f.* (fortissimo).

*L'heureuse Epoque.*

Musical score for two staves, measures 27-28. The top staff is in common time (C), G major (G), and the bottom staff is in common time (C), D major (D). Measure 27 starts with a forte dynamic. Measure 28 begins with a piano dynamic (p.).

The image shows four staves of musical notation, likely for two voices (treble and bass). The top two staves are in common time (indicated by a 'C') and the bottom two are in 6/8 time (indicated by a '6'). The key signature changes between staves: the first two staves have a key signature of one sharp (F#), while the last two staves have a key signature of one flat (B-flat). The notation includes various note values (eighth and sixteenth notes) and rests, with some notes having stems pointing up and others down. Measure lines divide the staves into measures, and a repeat sign with a brace is visible in the middle section of the top staff.

*Les Visites du jour l'an.*

29

*p.*

*picicato.*

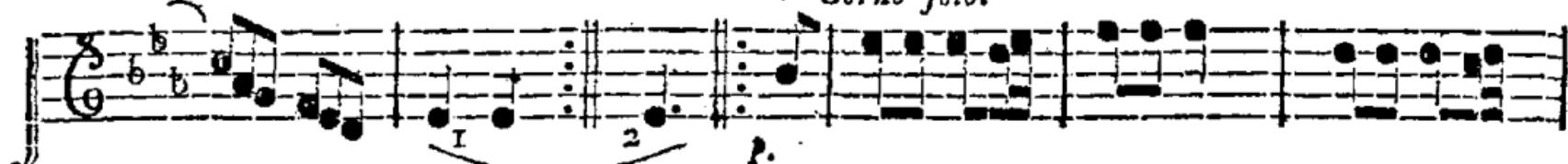
Musical score for two voices, numbered 30 and 16. The score consists of three staves, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a '2'). The vocal parts are written in soprano C-clef and alto F-clef.

The first staff begins with a dynamic of *p.* It features eighth-note patterns with grace notes and slurs. The dynamic changes to *f.* at the end of the first measure. The second staff begins with *p.* and ends with *f.*. The third staff begins with *p.* and ends with *ff.*

Performance instructions include *tr* (trill) over specific notes in the first and third staves. The vocal parts are separated by a vertical bar line in the middle of each staff.

*La bonne Nouvelle.*

*Corno solo.*



*picioiso.*



*Jacobsen.*

The image displays three staves of musical notation, likely for two voices (treble and bass). The top staff uses a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The middle staff uses a bass clef, a key signature of one flat (B-flat), and a time signature of 2/4. The bottom staff uses a bass clef, a key signature of one flat (B-flat), and a time signature of 3/4. The notation includes various note heads (solid black, hollow black, and solid white) and rests, with some notes having stems pointing up and others down. There are also several thick black horizontal bars placed across the staves, particularly in the first and second measures of each staff.

*La douce Esperance.*

picicato.

picicato.

A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains six measures of music, featuring various note heads (solid black, hollow black, and solid white) and stems. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also contains six measures of music, using the same note head and stem conventions as the top staff. The score is numbered 34 at the top left and 18. at the top right.

3. *Les Solitaires.*

Musical score for "Les Solitaires." featuring four staves of music for two voices (Vocal and Piano). The score is divided into three systems by vertical bar lines. The first system starts with a dynamic of *p.* in the vocal part. The second system begins with a dynamic of *f.* in both parts. The third system begins with a dynamic of *p.* in the vocal part. The vocal parts are written in black notation, while the piano part uses white dots on a separate staff. The vocal parts are labeled "VOCAL" and "PIANO". The score concludes with a dynamic of *f.* in the vocal part and a final instruction "fra Brunsvig." at the end of the third system.



*L'indifferent.*

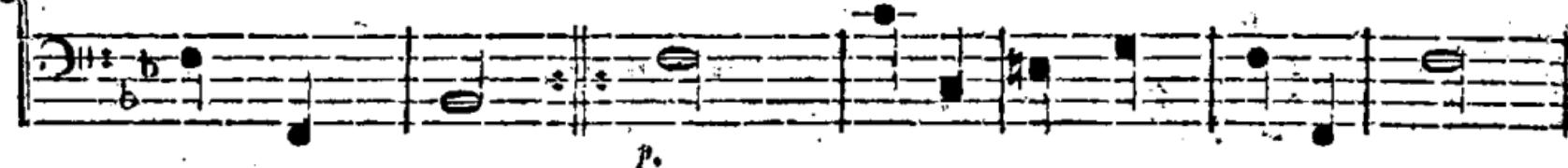
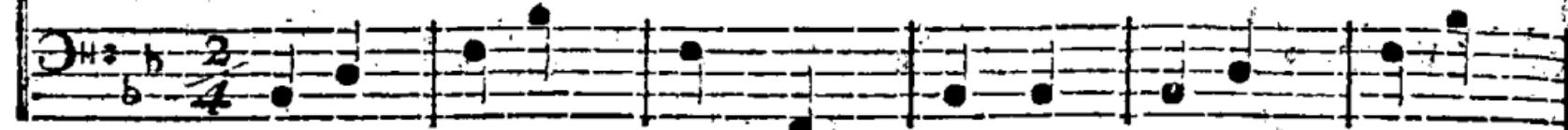
C major, 2/4 time. The top staff starts with a dynamic 'p.' followed by a melodic line with various note heads. The bottom staff begins with a dynamic 'p.' and continues the melodic line. Measure endings are marked with asterisks (\*). Dynamics 'm.v.' and 'p.' are indicated at specific points.

C major, 2/4 time. The top staff starts with a dynamic 'p.' followed by a melodic line with various note heads. The bottom staff begins with a dynamic 'p.' and continues the melodic line. Measure endings are marked with asterisks (\*). Dynamics 'm.v.' and 'p.' are indicated at specific points.

C 3

m.v.

Jacobsen.



*Les charmes de Sophie.*

The image shows three staves of musical notation for a piano. The top staff is in common time (indicated by a 'C') and has a key signature of one flat (indicated by a 'b'). It features a treble clef and includes dynamic markings 'f.' (fortissimo) and 'tr.' (trill). The middle staff is also in common time and has a key signature of one flat. It features a bass clef and includes a dynamic marking 'f.'. The bottom staff is in common time and has a key signature of one sharp (indicated by a '#'). It features a bass clef. The notation consists of black dots representing notes and small squares representing rests. The music is divided into measures by vertical bar lines.

*Handt.*

A handwritten musical score for two staves, numbered 40 and No. 21. The top staff is in common time (indicated by a '4') and has a key signature of one flat. It consists of four measures. The first measure starts with a bass clef, followed by a 'G' and a '2'. The second measure starts with a treble clef, followed by a 'G' and a '2'. The third measure starts with a bass clef, followed by a 'G' and a '2'. The fourth measure starts with a treble clef, followed by a 'G' and a '2'. Measure 1 features a grace note (a small dot) above the first note of the first measure. Measures 2 and 3 each have a grace note above the first note. Measure 4 ends with a grace note above the first note. The bottom staff is also in common time (indicated by a '4') and has a key signature of one sharp. It consists of four measures. The first measure starts with a bass clef, followed by a 'G' and a '2'. The second measure starts with a treble clef, followed by a 'G' and a '2'. The third measure starts with a bass clef, followed by a 'G' and a '2'. The fourth measure starts with a treble clef, followed by a 'G' and a '2'. Measures 1 and 2 feature grace notes above the first note. Measures 3 and 4 end with grace notes above the first note. Measures 1 and 2 have a '3' circled above them, and measures 3 and 4 also have a '3' circled above them, indicating a three-measure repeat. Measures 1 and 2 have a bracket underneath them, and measures 3 and 4 also have a bracket underneath them, indicating a four-measure phrase.

*Le Prix de la Rose.*

Musical score for "Le Prix de la Rose." The score consists of four staves of music for two voices. The top two staves are soprano voices, and the bottom two are alto voices. The key signature is common time (indicated by a 'C'). The vocal parts are separated by a vertical bar line. The first staff begins with a forte dynamic (f). The second staff begins with a piano dynamic (p). The third staff begins with a forte dynamic (f) and ends with a piano dynamic (p). The fourth staff begins with a forte dynamic (f) and ends with a piano dynamic (p). The score includes several grace notes and slurs. The name "Jacobsen." is written at the bottom right of the page.

Jacobsen.

No. 22. *L'aimable Jeunesse.*

A musical score for four voices, consisting of four staves of music. The top two staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2'). The key signature varies between staves: the first and third staves have one sharp (F#), while the second and fourth staves have two sharps (B and F#). The vocal parts are represented by black dots on the staff lines, with some notes having stems and others having horizontal dashes. The music includes various rests and dynamic markings like 'r'. The score concludes with the instruction 'Hundt.' followed by a large 'D'.

No. 23. *Sans Nom.*

Musical score for four staves, measures 1-4. The score consists of four staves, each with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 1: The first staff starts with a dynamic *p.*, followed by a sixteenth-note pattern. The second staff starts with a dynamic *f.*. Measure 2: Both staves continue their patterns. Measure 3: Both staves continue their patterns. Measure 4: Both staves continue their patterns. Measure 5: The first staff starts with a dynamic *p.*, followed by a sixteenth-note pattern. The second staff starts with a dynamic *f.*. Measure 6: Both staves continue their patterns. Measure 7: Both staves continue their patterns. Measure 8: Both staves continue their patterns.

*L'oracle du Nord.*

Musical score for piano, featuring three staves of music. The top two staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a 'G'). The key signature changes between staves. The first staff starts with a treble clef and a 'G' sharp sign, followed by a 'C' and a 'G' sharp sign. The second staff starts with a bass clef and a 'G' sharp sign, followed by a 'C' and a 'G' sharp sign. The third staff starts with a bass clef and a 'G' sharp sign, followed by a 'C' and a 'G' sharp sign. The music consists of various note heads and rests, with dynamic markings 'p.' (pianissimo), 'f.' (fortissimo), and a crescendo/decrescendo arrow. The score is divided into measures by vertical bar lines.

§ 3

Rees.

Musical score for two staves, measures 17-20. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Measure 17: The top staff has a treble clef and a key signature of one sharp (F#). It features eighth-note patterns with grace notes and dynamic markings 'tr' and 'tr'. The bottom staff has a bass clef and a key signature of one sharp (F#). Measure 18: The top staff continues with eighth-note patterns and grace notes. The bottom staff has a bass clef and a key signature of one sharp (F#). Measure 19: The top staff has a treble clef and a key signature of one sharp (F#). It features eighth-note patterns and grace notes. The bottom staff has a bass clef and a key signature of one sharp (F#). Measure 20: The top staff has a treble clef and a key signature of one sharp (F#). It features eighth-note patterns and grace notes. The bottom staff has a bass clef and a key signature of one sharp (F#). Measures 18-20 include dynamic markings: 'p.' (piano), 'f.' (forte), 'p.', 'f.', 'p.', and 'f.'.

*Les Vœux sincères.*

The musical score consists of three staves of music for a two-handed instrument. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The notation includes standard musical notes (dots and stems) and square note heads. Measure lines are marked with diagonal strokes. Fingerings are indicated by '1' and '2' above or below the notes. Articulation marks include 'p.' (pianissimo) and 'ff' (fortissimo). The music is divided into measures by vertical bar lines.

Jacobsen.

No. 26. *Les Etrennes.*

Recs.

No. 27. *La Nouvelle Epreuve.*

A musical score consisting of four staves of music. The top staff is in common time (C), has a key signature of one flat (F#), and features eighth-note patterns. The second staff is also in common time (C) and has a key signature of one flat (F#). The third staff is in common time (C) and has a key signature of one flat (F#). The bottom staff is in common time (C) and has a key signature of one sharp (G). The music includes dynamic markings such as *f.* (forte), *p.* (piano), and *f.* (forte). The score concludes with a bass clef (G) and the name "Hundt."

A musical score consisting of three staves. The top staff is in common time (indicated by 'C') and common key (indicated by a single 'C'). It features a soprano vocal line with a dynamic marking of *pp.* (pianissimo) and a piano accompaniment. The middle staff is also in common time and common key. It features a soprano vocal line with a dynamic marking of *pp.* (pianissimo) and a piano accompaniment. The bottom staff is in common time and common key. It features a soprano vocal line with a dynamic marking of *ff.* (fortissimo) and a piano accompaniment. The piano parts include various note patterns and rests, with a prominent eighth-note figure in the middle staff. The vocal parts consist of eighth-note chords or groups of notes.

*Les Visites à la mode.*

Musical score for piano, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of measures separated by vertical bar lines. Dynamics are indicated below the staff:

- Measure 1: dynamic *f.*
- Measure 2: dynamic *p.*
- Measure 3: dynamic *f.*
- Measure 4: dynamics *ff.*, *p.*, *f.*
- Measure 5: dynamics *ff.*, *p.*, *f.*
- Measure 6: dynamics *ff.*, *p.*, *f.*
- Measure 7: dynamics *ff.*, *p.*, *f.*
- Measure 8: dynamics *ff.*, *p.*, *f.*

A handwritten musical score for two staves, likely for a string quartet or similar ensemble. The top staff uses a treble clef and common time (indicated by a 'C'). The bottom staff uses a bass clef and common time. Measure 52 begins with a forte dynamic (f.) and includes a measure repeat sign. Measures 53 begin with piano dynamics (p.). The music consists of eighth and sixteenth note patterns, with some notes marked with an 'x' and others with a dot. Measure 53 concludes with a forte dynamic (f.). The score is numbered 52 at the top left and No. 29. at the top right.

*La Meklenbourgeoise.*

*minors.*

*p.*

*p.*

G 3

Hundr.

Musical score for two staves, measures 54-30.

The score consists of two staves:

- Top Staff:** Treble clef, common time (indicated by 'C'). Key signature: one sharp (F#). Dynamics: *f.* Measures 1-4: eighth-note patterns. Measures 5-8: eighth-note patterns. Measures 9-12: eighth-note patterns. Measures 13-16: eighth-note patterns. Measures 17-20: eighth-note patterns.
- Bottom Staff:** Bass clef, common time (indicated by 'C'). Key signature: one sharp (F#). Measures 1-4: quarter notes. Measures 5-8: quarter notes. Measures 9-12: quarter notes. Measures 13-16: quarter notes. Measures 17-20: quarter notes.

Dynamics:

- f.* (fortissimo) appears under the first measure of each staff.
- piano.* (pianissimo) appears under the eighth measure of each staff.

*Les Graces.*

8  
6

3/8

Da Capo. *p.*

6

3/8

fin Wien.

No. 31. *Le semblable à soi-même.*

A musical score for four staves, likely for two voices. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature changes between G major (no sharps or flats) and F# major (one sharp). The music consists of eighth and sixteenth note patterns. Measure numbers 1 through 8 are present above the staves. Dynamics (p., f.) and performance instructions (tr., Rees.) are included. The score is divided into measures by vertical bar lines.

1 2 3 4 5 6 7 8

p. f. p. f. p. f. p. f. p. f. p. f. Rees.

No. 32. *L'incomparable.*

Musical score for two staves, measures 1-6. The top staff is in common time (C), 6/4 measure, treble clef, dynamic p., trills on first and third notes. The bottom staff is in common time (C), 4/4 measure, bass clef, dynamic f., trill on first note. Measures 3-6 show a continuation of the pattern with dynamics p. and f. Measure 7 starts with a dynamic pp. and ends with a dynamic f. Measure 8 starts with a dynamic pp. and ends with a dynamic f.

No. 33. *La Fête de Minerve.*

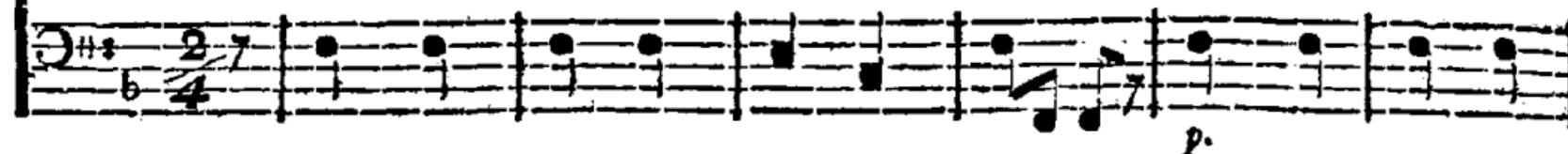
The image shows three staves of musical notation for a band, numbered 58. The notation uses various clefs (G, C, Bass), time signatures (2/4, 3/4), and includes rests and dynamic markings like 'x' and 'z'. The third staff concludes with a 'Hnn dr.' instruction.

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

The musical score consists of four staves of music for a six-string instrument, likely a guitar or mandolin. The staves are arranged vertically. The top two staves begin in common time (indicated by a 'C') and switch to 2/4 time (indicated by a '2'). The bottom two staves begin in 2/4 time and switch to common time. The notation includes various note heads (solid black, hollow black, and white), stems, and rests. Some notes have 'str.' (string) markings above them. The first staff has a '6' and a '2' above it. The second staff has a '3:2' and a '4' above it. The third staff has a '6' above it. The fourth staff has a '3:2' above it. Measure numbers 1 through 12 are present above the staves.

60

No. 35.



*Le Bonheur des Peuples.*

Musical score for three staves, measures 11-12. The score consists of three staves, each with a key signature of one flat (F#) and a time signature of common time (C). The top staff begins with a dynamic of *p.* (pianissimo). The middle staff begins with a dynamic of *b.* (fortissimo). The bottom staff begins with a dynamic of *p.* (pianissimo). Measure 11 concludes with a dynamic of *f.* (forte) in the top staff, *p.* (pianissimo) in the middle staff, and *f.* (forte) in the bottom staff. Measure 12 begins with a dynamic of *p.* (pianissimo) in the top staff, *f.* (forte) in the middle staff, and *p.* (pianissimo) in the bottom staff. The score ends with a dynamic of *p.* (pianissimo) in the top staff, *f.* (forte) in the middle staff, and *p.* (pianissimo) in the bottom staff. The name "Jacob" is written at the end of the bottom staff.

A handwritten musical score consisting of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). Both staves begin with a measure containing a sixteenth note followed by a eighth note. The music continues with a series of eighth notes and sixteenth notes, separated by vertical bar lines. Measures 1 and 2 end with a double bar line, while measures 3 and 4 end with a single bar line. The notation includes various note heads and stems, some with horizontal dashes or dots indicating specific performance techniques.

*Le Rendez-vous.*

Musical score for "Le Rendez-vous." featuring two staves of music. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a 'G'). Both staves begin with a treble clef. The music consists of eighth and sixteenth note patterns. Dynamic markings include 'p.' (piano) and 'Hundr.' (hundred). The page number 63 is located in the top right corner.

No. 37. *Morphée Vaincu.*

Hundt.

No. 38. *Les Fastes du Nord.*

Musical score for two staves, measures 66-67. The top staff is in G major, 2/4 time, with a key signature of one flat. The bottom staff is in C major, 2/4 time, with a key signature of one sharp. Measure 66 starts with a piano dynamic (p.) and ends with a forte dynamic (f.). Measure 67 begins with a piano dynamic (p.) and ends with a forte dynamic (f.). The music consists of eighth and sixteenth note patterns, primarily in the treble clef, with some bass notes appearing in the bottom staff.

*Le Somnambule.*

Musical score for *Le Somnambule*, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The time signature is common time. The score consists of three measures. Measure 1: Treble staff starts with a forte dynamic (f.), followed by a piano dynamic (p.). Alto staff begins with a forte dynamic (f.). Bass staff begins with a forte dynamic (f.). Measure 2: Treble staff continues with a forte dynamic (f.). Alto staff continues with a forte dynamic (f.). Bass staff begins with a forte dynamic (f.). Measure 3: Treble staff ends with a forte dynamic (f.). Alto staff ends with a forte dynamic (f.). Bass staff ends with a forte dynamic (f.). The score concludes with a double bar line and the instruction "af Zigeunerues Leir."

Musical score for two staves, measures 2-5. The top staff is in common time (C) and the bottom staff is in 2/4 time (G major). Measure 2 starts with a forte dynamic (f.). Measures 3 and 4 begin with piano dynamics (p.). Measure 5 starts with a forte dynamic (f.). The music consists of eighth and sixteenth note patterns with various rests and grace notes.

*Attendez moins l'orme.*

Musical score for two staves. The top staff is in common time (C) and G clef, with dynamic 'p.'. The bottom staff is in common time (C) and F# clef. Both staves feature eighth-note patterns with various rests and slurs.

No. 41. *Les Metamorphoses.*

af Zigeuernes Leit.

No. 42. *Le Nom changé.*

Musical score for two staves, measures 1-8. The top staff is in G major, common time, and the bottom staff is in C major, common time. Measure 1: Both staves play eighth-note patterns. Measure 2: Both staves play eighth-note patterns. Measure 3: Both staves play eighth-note patterns. Measure 4: Both staves play eighth-note patterns. Measure 5: Both staves play eighth-note patterns. Measure 6: Both staves play eighth-note patterns. Measure 7: Both staves play eighth-note patterns. Measure 8: Both staves play eighth-note patterns.

*p.*      *f.*      *p.*      *f.*

*f.*      *p.*      *f.*

*of Zigeunerisches Leir,*

No. 43. *Les Adieux.*

A musical score for two staves, likely for piano or harp. The top staff is in common time and common key signature (C). It consists of four measures. Measure 1 starts with a forte dynamic (f) and includes a trill over the first note. Measures 2 and 3 start with piano dynamics (p). Measure 4 starts with a forte dynamic (f). The bottom staff is also in common time and common key signature (C). It consists of four measures. Measures 1 and 2 start with piano dynamics (p). Measures 3 and 4 start with forte dynamics (f). The music features various note values including eighth and sixteenth notes, and rests. The notation includes slurs and grace notes.

*of Zigeunernes Leir.*

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

A musical score for four voices or instruments, numbered 44. The score consists of four staves, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are in soprano range. The first staff begins with a forte dynamic (f.). The second staff begins with a piano dynamic (p.). The third staff begins with a piano dynamic (p.). The fourth staff begins with a forte dynamic (f.). The music features various note values including eighth and sixteenth notes, and rests. The vocal parts sing in unison, with the melody primarily in the soprano range. The score is written on five-line music staves with black note heads. The overall style is melodic and rhythmic, typical of early 20th-century choral music.

Gaglietti.

74

No. 45.

A musical score consisting of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one flat (indicated by 'F'). The bottom staff is also in common time ('C') and has a key signature of one sharp (indicated by 'G'). Both staves feature eighth-note patterns. Measure 74 begins with a sixteenth-note grace note followed by an eighth note. Measures 45 begin with a quarter note. The music consists of two measures per staff, with measure 74 ending on a forte dynamic and measure 45 ending on a piano dynamic.

*La belle Vandale.*

pp.

f.

pp.

f.

The image shows three staves of musical notation for two voices. The top two staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2' over a '4'). The notation consists of dots and dashes representing note heads, with vertical stems extending either up or down. Measures are separated by vertical bar lines. The first two staves begin with a whole note followed by a half note. The third staff begins with a half note. The music includes various rests and dynamic markings like a diagonal line through a note. The notes are placed on both the upper and lower lines of the staves.

*La Déesse bienfaisante.*



A handwritten musical score consisting of four staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one flat (indicated by a 'b'). The second staff is in common time and has a key signature of two sharps (indicated by 'F#'). The third staff is in common time and has a key signature of one flat. The bottom staff is in common time and has a key signature of one sharp (indicated by 'G#'). The music includes various note heads (solid black dots), stems, and bar lines. Measures 78-47 are indicated by a large 'X' through the first three staves of the first system.

*Les Vœux de l'amour & de l'hymen.*

No. 48. *Le Baiser.*

A musical score consisting of four staves of music. The top two staves are in common time (indicated by a '2' over a '4') and the bottom two are in 6/8 time (indicated by a '6' over an '8'). The key signature for all staves is one flat. The music includes various note heads (solid black, white with black dots, and white with black dashes) and rests, separated by vertical bar lines. The first staff begins with a solid black note head followed by a white note head with a dot. The second staff begins with a white note head with a dot. The third staff begins with a solid black note head followed by a white note head with a dot. The fourth staff begins with a white note head with a dot.

Hande.

No. 49. *L'Oracle accomplie.*

Musical score for two voices (Soprano and Alto) in common time (indicated by the number 2 over 4). The key signature is one flat (B-flat).

The score consists of three systems of music:

- System 1:** Both voices begin with eighth-note patterns. The soprano starts with a dotted half note followed by an eighth note, while the alto starts with an eighth note followed by a dotted half note. Dynamics: *p.* (piano), *f.* (forte).
- System 2:** The soprano continues with eighth-note patterns. The alto begins with a dotted half note followed by an eighth note. Dynamics: *p.*, *f.*
- System 3:** Both voices play eighth-note patterns. The soprano starts with a dotted half note followed by an eighth note, while the alto starts with an eighth note followed by a dotted half note. Dynamics: *cresc.*, *f.*, *ff.* (fortissimo).

*Les Etrennes aux Graces.*

§ 2

*af en Ballet.*



*Les Avantages de l'Esperance.*

Musical score for two staves in G major, 6/8 time. The top staff starts with a dynamic 'p.' and the bottom staff with 'P.'. Both staves feature eighth-note patterns with various rests and dynamics like 'pp.'

Musical score for two staves, measures 86-52. The score consists of two staves, each with a key signature of one sharp (F#) and one flat (B-flat), and a time signature of common time (indicated by '2' over '4'). The first staff begins with a forte dynamic (f.) and contains six measures. The second staff begins with a piano dynamic (p.) and contains five measures. Measures 86-52 are indicated above the staves.

86  
b 2  
4  
f.  
p.

b 2  
4  
f.  
p.

86  
b 2  
4  
f.  
f.

*Les quatre Parties du Four.*

A musical score consisting of three staves of music for two voices. The top staff is in common time (indicated by '8') and common key (indicated by 'C'). The bottom staff is in common time and common key. The first measure of the top staff begins with a dynamic 'p.'. The second measure begins with a dynamic 'f.'. The third measure begins with a dynamic 'p.'. The fourth measure begins with a dynamic 'f.'. The music consists of eighth-note patterns.

*af en Ballet.*

No. 53. *Le bien aimé.*

A musical score for piano, consisting of two staves. The top staff is in common time (indicated by '2' over '4') and the bottom staff is in common time (indicated by '2' over '4'). The key signature is common (no sharps or flats). The music is divided into measures by vertical bar lines. The first measure of each staff begins with a dynamic marking 'p.'. The second measure of each staff begins with a dynamic marking 'f.'. The third measure of each staff begins with a dynamic marking 'p.'. The fourth measure of each staff begins with a dynamic marking 'f.'. The fifth measure of each staff begins with a dynamic marking 'p.'. The sixth measure of each staff begins with a dynamic marking 'af en Ballet.'.

No. 54. *Le Lion du Nord.*

The musical score consists of three staves of music. The top staff uses a bass clef, a key signature of one flat, and common time. It contains measures 1 through 4. Measures 1 and 2 begin with eighth-note patterns, followed by sixteenth-note patterns. Measures 3 and 4 show eighth-note patterns. Measure 5 starts with a sixteenth-note pattern. The middle staff uses a treble clef, a key signature of one flat, and common time. It contains measures 5 through 8. Measures 5 and 6 show eighth-note patterns. Measures 7 and 8 show eighth-note patterns. The bottom staff uses a bass clef, a key signature of one flat, and common time. It contains measures 9 through 12. Measures 9 and 10 begin with eighth-note patterns, followed by sixteenth-note patterns. Measures 11 and 12 show eighth-note patterns. Measures 11 and 12 conclude with dynamic markings 'f.'

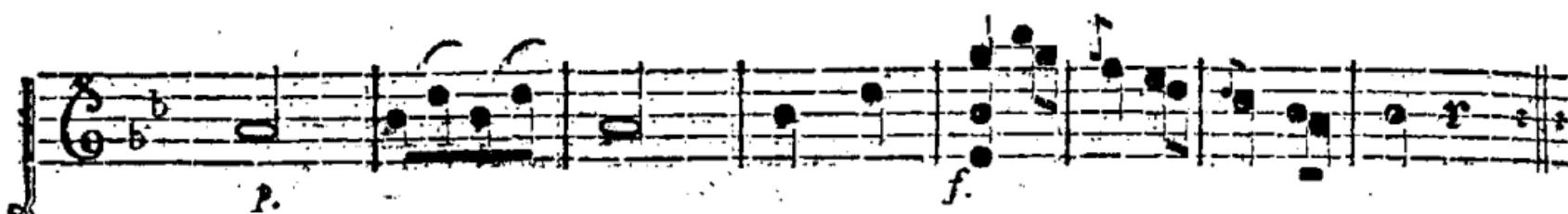
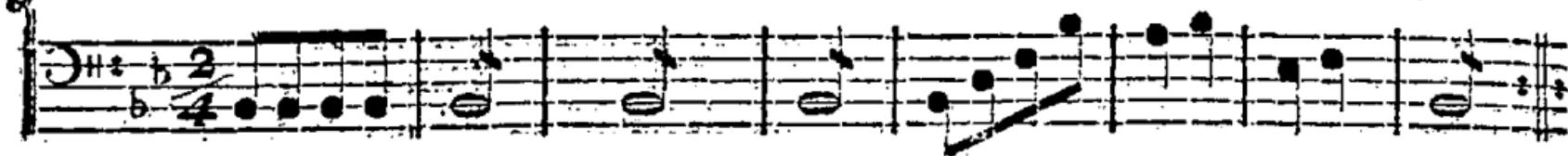
No. 55. *Le Danger d'être belle.**af Een Balles.*

No. 56. *La Rose du Matin.*

Musical score for "La Rose du Matin." The score consists of three staves of music for two voices. The top staff is in G major, common time, with a dynamic of *p.* The middle staff is in E major, common time, with a dynamic of *p.* The bottom staff is in G major, common time, with dynamics *ff*, *ff*, and *p.* The music features various note heads, stems, and rests, with some notes having diagonal lines through them.

M 2

*fra Brunsig.*



p.

f.

p.

f.

*La Compliquée.*

1

*p.*

*f.*

*p.*

*f.*

A handwritten musical score consisting of four measures of music for two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The music is written in black ink on five-line staff paper. Measure 1: The top staff starts with a half note followed by a eighth-note triplet (marked 'tr') and a sixteenth-note pattern. The bottom staff starts with a quarter note followed by a eighth-note triplet (marked 'tr') and a sixteenth-note pattern. Measure 2: The top staff starts with a eighth-note triplet (marked 'tr') and a sixteenth-note pattern. The bottom staff starts with a eighth-note triplet (marked 'tr') and a sixteenth-note pattern. Measure 3: The top staff starts with a eighth-note triplet (marked 'tr') and a sixteenth-note pattern. The bottom staff starts with a eighth-note triplet (marked 'tr') and a sixteenth-note pattern. Measure 4: The top staff starts with a eighth-note triplet (marked 'tr') and a sixteenth-note pattern. The bottom staff starts with a eighth-note triplet (marked 'tr') and a sixteenth-note pattern.

Musical score page 95 featuring two staves of music. The top staff is in common time (indicated by a 'C') and consists of six measures. Measure 1 starts with a dynamic of *p.* followed by a sixteenth-note pattern. Measures 2 and 3 continue this pattern. Measure 4 begins with a dynamic of *f.* followed by a sixteenth-note pattern. Measures 5 and 6 continue this pattern, ending with a dynamic of *p.* The bottom staff is in common time (indicated by a 'C') and consists of five measures. Measure 1 starts with a dynamic of *p.* followed by eighth-note patterns. Measures 2 and 3 continue this pattern. Measure 4 begins with a dynamic of *f.* followed by eighth-note patterns. Measures 5 and 6 continue this pattern, ending with a dynamic of *p.* The score concludes with a section labeled *B.*

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

A musical score consisting of three staves. The top staff is in common time (indicated by '2' over '4') and has a key signature of one flat. It starts with a dynamic 'p.' and ends with 'f.'. The middle staff is also in common time (indicated by '2' over '4') and has a key signature of one sharp. It starts with 'p.' and ends with 'f.'. The bottom staff is in common time (indicated by '2' over '4') and has a key signature of one flat. The music is divided into measures by vertical bar lines. The notes are represented by dots and squares, indicating pitch and rhythm. Measures 1-4 of each staff show a similar pattern of eighth and sixteenth notes. Measures 5-6 show a change in pattern, with more sustained notes and different rhythmic groupings. Measures 7-8 show a return to the previous pattern. Measures 9-10 show another variation. Measures 11-12 show a final variation before the end of the section.

Hundt.

No. 60. *Ne tombez pas.*

A musical score for piano, featuring four staves of music. The music is in common time (indicated by '2' over '4') and consists of measures in C major, A major, and G major. The score includes dynamic markings such as *p.*, *f.*, and *ff.*. The first staff begins with a forte dynamic (*f.*) and ends with a piano dynamic (*p.*). The second staff begins with a piano dynamic (*p.*) and ends with a forte dynamic (*ff.*). The third staff begins with a forte dynamic (*f.*) and ends with a piano dynamic (*p.*). The fourth staff begins with a piano dynamic (*p.*) and ends with a forte dynamic (*ff.*). The score concludes with a final dynamic marking of *B.*

The image shows three staves of musical notation for two voices. The top staff uses a soprano C-clef, the middle staff an alto C-clef, and the bottom staff a bass F-clef. All staves are in common time (indicated by a 'C'). The notation consists of black dots representing note heads, with vertical stems extending either upwards or downwards from each head. Measures are separated by vertical bar lines. The first measure of each staff begins with a single dot. Subsequent measures show more complex patterns of dots and stems. The third measure of the top staff includes a circled '3' above a bar line, indicating a three-measure rest or a specific performance instruction. The fourth measure of the top staff ends with a fermata over the final note. The bottom staff concludes with a double bar line and repeat dots at the end of its fourth measure.

*L'Effai.*

Musical score page 99 featuring two staves of music. The top staff consists of two measures. The first measure starts with a forte dynamic (ff.) and includes a trill instruction above the notes. The second measure begins with a piano dynamic (p.). The bottom staff also consists of two measures, starting with a forte dynamic (ff.) and followed by a piano dynamic (p.). Below these staves is a single-line bass staff. The page number 99 is in the top right corner, and the title *L'Effai.* is in the top left corner.

ff. tr. p.

ff. p.

B. A.

100

No. 62.

A handwritten musical score consisting of four staves, likely for a string quartet or similar ensemble. The music is in common time (indicated by 'C'). The first three staves begin with a treble clef, while the fourth staff begins with a bass clef. Measure 1 starts with a half note in the first staff, followed by eighth notes in pairs. Measures 2 and 3 continue this pattern. Measure 4 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measure 5 starts with a half note in the first staff, followed by eighth notes in pairs. Measures 6 and 7 continue this pattern. Measure 8 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 9 and 10 continue this pattern. Measure 11 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 12 and 13 continue this pattern. Measure 14 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 15 and 16 continue this pattern. Measure 17 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 18 and 19 continue this pattern. Measure 20 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 21 and 22 continue this pattern. Measure 23 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 24 and 25 continue this pattern. Measure 26 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 27 and 28 continue this pattern. Measure 29 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 30 and 31 continue this pattern. Measure 32 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 33 and 34 continue this pattern. Measure 35 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 36 and 37 continue this pattern. Measure 38 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 39 and 40 continue this pattern. Measure 41 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 42 and 43 continue this pattern. Measure 44 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 45 and 46 continue this pattern. Measure 47 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 48 and 49 continue this pattern. Measure 50 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 51 and 52 continue this pattern. Measure 53 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 54 and 55 continue this pattern. Measure 56 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 57 and 58 continue this pattern. Measure 59 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 60 and 61 continue this pattern. Measure 62 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 63 and 64 continue this pattern. Measure 65 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 66 and 67 continue this pattern. Measure 68 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 69 and 70 continue this pattern. Measure 71 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 72 and 73 continue this pattern. Measure 74 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 75 and 76 continue this pattern. Measure 77 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 78 and 79 continue this pattern. Measure 80 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 81 and 82 continue this pattern. Measure 83 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 84 and 85 continue this pattern. Measure 86 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 87 and 88 continue this pattern. Measure 89 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 90 and 91 continue this pattern. Measure 92 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 93 and 94 continue this pattern. Measure 95 begins with a half note in the first staff, followed by eighth notes in pairs. Measures 96 and 97 continue this pattern. Measure 98 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measures 99 and 100 continue this pattern.

*La Satisfaction.*

A musical score consisting of four staves of music. The top two staves are in common time (indicated by 'C') and the bottom two are in 3/4 time (indicated by '3'). The first staff uses a bass clef, the second a soprano clef, the third an alto clef, and the fourth a tenor clef. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as 'P.' (piano) and 'f' (fortissimo). The score is divided into measures by vertical bar lines.

A handwritten musical score consisting of four staves, likely for a string quartet or similar ensemble. The music is in common time (indicated by a 'C' with a '2' over it) and key signature of C major (indicated by a 'C'). The first two staves begin with a measure of two eighth-note chords (G major). The third staff begins with a measure of two eighth-note chords (D major). The fourth staff begins with a measure of two eighth-note chords (G major). Measures 2-4 show a continuation of the melodic line with eighth-note patterns. Measure 4 concludes with a dynamic marking of *f.* (fortissimo).

Si j'ose?

Musical score for two voices (two staves). The top staff uses a G-clef and common time, with a dynamic instruction "p.". The bottom staff uses an F#-clef and common time, with a dynamic instruction "p.". Both staves feature eighth and sixteenth note patterns. The page number 103 is located in the top right corner.

B.

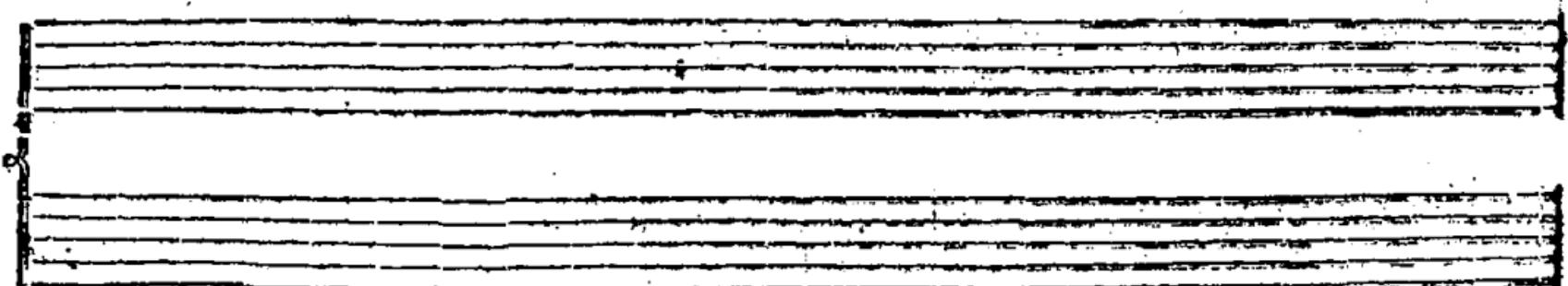
No. 64. *Le parfait Contentement.*

A musical score consisting of four staves of music. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature is common (no sharps or flats). The music is written for a single instrument, likely a keyboard, using black note heads. The first staff begins with a dynamic of *p.* (pianissimo). The second staff begins with *f.* (forte). The third staff begins with *p.* (pianissimo) and ends with *f.* (forte). The fourth staff begins with *p.* (pianissimo), followed by *f.* (forte), and ends with *B.* (Bass dynamic).

No. 65. *Réjouissons-nous.*

The image shows three staves of musical notation for two voices. The top staff is in common time (indicated by '8' over '2') and common key (indicated by 'C'). It consists of two measures of music. The second measure begins with a half note followed by a quarter note, eighth note, eighth note, and sixteenth note. The third staff is also in common time and common key, consisting of two measures of music. The bottom staff is in common time and common key, also consisting of two measures of music. The music is written in a simple, melodic style typical of early printed music.



*La Fête d'Odin.*

A handwritten musical score consisting of four staves of music. The top staff is in G major (C-clef), common time (indicated by '2' over '4'). The second staff is in E major (G-clef), common time (indicated by '2' over '4'). The third staff is in G major (C-clef), common time (indicated by '2' over '4'). The bottom staff is in E major (G-clef), common time (indicated by '2' over '4'). Measure 108 starts with a forte dynamic (f). Measures 109-110 start with piano dynamics (p). Measures 111-112 start with forte dynamics (f).

Cela m'est égale.

8  
G b

p.

m. v.

8  
G<sup>#</sup> b

p.

m. v.

*tr*

8  
G b

f.

8  
G<sup>#</sup> b

I EQ

No. 6g

A handwritten musical score consisting of four staves, likely for a string quartet. The top two staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '4'). The bottom two staves begin with a bass clef, a key signature of one sharp (F#), and a common time signature. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them. There are also several blacked-out measures, particularly in the first two staves. The score is written on five-line staff paper.

*Le Chant du Coq.*

A musical score consisting of three staves of music. The top staff features a treble clef, a key signature of one sharp, and a common time signature. It contains several measures of music with various note heads and stems. The middle staff has a bass clef, a key signature of one sharp, and a common time signature. It also contains measures of music with note heads and stems. The bottom staff has a bass clef, a key signature of one sharp, and a common time signature. It contains measures of music with note heads and stems. There are several markings in the score: 'Hobo solo.' is written above the middle staff; 'p.' is written below the middle staff; 'm. v.' is written below the bottom staff; and 'p.' is written below the bottom staff. The score is labeled 'af Gretri.'

*af Gretri.*

No. 69. *Les petits riens.*

A musical score for four voices, consisting of four staves of music. The top staff is in common time (indicated by a 'C' with a '6') and has a key signature of one sharp (F#). The second staff is in common time (indicated by a 'C' with a '6') and has a key signature of two sharps (G#). The third staff is in common time (indicated by a 'C' with a '6') and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by a 'C' with a '6') and has a key signature of two sharps (G#). The music includes various dynamics such as *p.* (piano), *f.* (forte), and *r.* (rhythm). The vocal parts are separated by vertical bar lines, and some notes are connected by horizontal beams. The score is numbered 69 and titled "Les petits riens."

No. 70. *La belle Princesse.*

D.

B.

114

No. 71.

The image shows three staves of musical notation. The top staff is in G major (indicated by a G and a sharp sign), 2/4 time. It features a treble clef, a key signature of one sharp, and a common time signature. The middle staff is also in G major (indicated by a G and a sharp sign), 2/4 time. It features a bass clef, a key signature of one sharp, and a common time signature. The bottom staff is in G major (indicated by a G and a sharp sign), 2/4 time. It features a bass clef, a key signature of one sharp, and a common time signature. All staves have vertical bar lines and horizontal measures. The notation includes various note heads (solid black dots) and stems (vertical lines extending from the note heads). Some stems have small diagonal strokes or dashes indicating direction. There are also several thick horizontal bars spanning multiple measures, likely indicating sustained notes or specific performance techniques. The music consists of two measures per staff, with a total of six measures across all staves.

*Les Fleurs du Printemps.*

Musical score for two voices (Soprano and Alto) in common time (indicated by the 'C' and '2/4'). The key signature is one sharp (F#). The vocal parts are separated by a basso continuo staff.

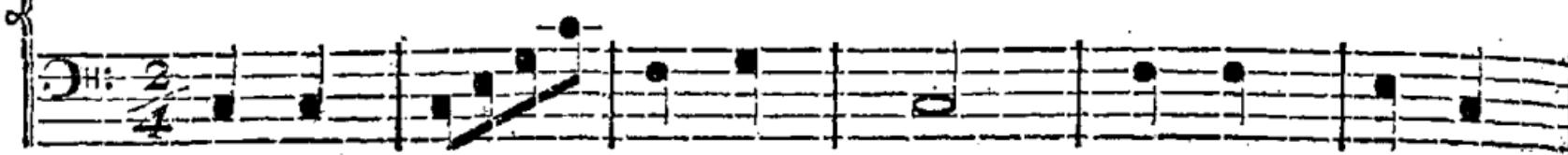
The score consists of three staves:

- Soprano Staff:** Treble clef, 6/4 time signature. Notes include solid black dots and open circles. Measures 1-4: eighth-note pairs (solid dot then open circle). Measures 5-6: eighth-note pairs. Measures 7-8: eighth-note pairs. Measures 9-10: eighth-note pairs. Measures 11-12: eighth-note pairs. Measures 13-14: eighth-note pairs. Measures 15-16: eighth-note pairs. Measures 17-18: eighth-note pairs. Measures 19-20: eighth-note pairs. Measures 21-22: eighth-note pairs. Measures 23-24: eighth-note pairs. Measures 25-26: eighth-note pairs. Measures 27-28: eighth-note pairs. Measures 29-30: eighth-note pairs. Measures 31-32: eighth-note pairs. Measures 33-34: eighth-note pairs. Measures 35-36: eighth-note pairs. Measures 37-38: eighth-note pairs. Measures 39-40: eighth-note pairs. Measures 41-42: eighth-note pairs. Measures 43-44: eighth-note pairs. Measures 45-46: eighth-note pairs. Measures 47-48: eighth-note pairs. Measures 49-50: eighth-note pairs. Measures 51-52: eighth-note pairs. Measures 53-54: eighth-note pairs. Measures 55-56: eighth-note pairs. Measures 57-58: eighth-note pairs. Measures 59-60: eighth-note pairs. Measures 61-62: eighth-note pairs. Measures 63-64: eighth-note pairs. Measures 65-66: eighth-note pairs. Measures 67-68: eighth-note pairs. Measures 69-70: eighth-note pairs. Measures 71-72: eighth-note pairs. Measures 73-74: eighth-note pairs. Measures 75-76: eighth-note pairs. Measures 77-78: eighth-note pairs. Measures 79-80: eighth-note pairs. Measures 81-82: eighth-note pairs. Measures 83-84: eighth-note pairs. Measures 85-86: eighth-note pairs. Measures 87-88: eighth-note pairs. Measures 89-90: eighth-note pairs. Measures 91-92: eighth-note pairs. Measures 93-94: eighth-note pairs. Measures 95-96: eighth-note pairs. Measures 97-98: eighth-note pairs. Measures 99-100: eighth-note pairs.
- Alto Staff:** Bass clef, 2/4 time signature. Notes include solid black dots and open circles. Measures 1-4: eighth-note pairs (solid dot then open circle). Measures 5-6: eighth-note pairs. Measures 7-8: eighth-note pairs. Measures 9-10: eighth-note pairs. Measures 11-12: eighth-note pairs. Measures 13-14: eighth-note pairs. Measures 15-16: eighth-note pairs. Measures 17-18: eighth-note pairs. Measures 19-20: eighth-note pairs. Measures 21-22: eighth-note pairs. Measures 23-24: eighth-note pairs. Measures 25-26: eighth-note pairs. Measures 27-28: eighth-note pairs. Measures 29-30: eighth-note pairs. Measures 31-32: eighth-note pairs. Measures 33-34: eighth-note pairs. Measures 35-36: eighth-note pairs. Measures 37-38: eighth-note pairs. Measures 39-40: eighth-note pairs. Measures 41-42: eighth-note pairs. Measures 43-44: eighth-note pairs. Measures 45-46: eighth-note pairs. Measures 47-48: eighth-note pairs. Measures 49-50: eighth-note pairs. Measures 51-52: eighth-note pairs. Measures 53-54: eighth-note pairs. Measures 55-56: eighth-note pairs. Measures 57-58: eighth-note pairs. Measures 59-60: eighth-note pairs. Measures 61-62: eighth-note pairs. Measures 63-64: eighth-note pairs. Measures 65-66: eighth-note pairs. Measures 67-68: eighth-note pairs. Measures 69-70: eighth-note pairs. Measures 71-72: eighth-note pairs. Measures 73-74: eighth-note pairs. Measures 75-76: eighth-note pairs. Measures 77-78: eighth-note pairs. Measures 79-80: eighth-note pairs. Measures 81-82: eighth-note pairs. Measures 83-84: eighth-note pairs. Measures 85-86: eighth-note pairs. Measures 87-88: eighth-note pairs. Measures 89-90: eighth-note pairs. Measures 91-92: eighth-note pairs. Measures 93-94: eighth-note pairs. Measures 95-96: eighth-note pairs. Measures 97-98: eighth-note pairs. Measures 99-100: eighth-note pairs.
- Basso Continuo Staff:** Bass clef, 2/4 time signature. Notes include solid black dots and open circles. Measures 1-4: eighth-note pairs (solid dot then open circle). Measures 5-6: eighth-note pairs. Measures 7-8: eighth-note pairs. Measures 9-10: eighth-note pairs. Measures 11-12: eighth-note pairs. Measures 13-14: eighth-note pairs. Measures 15-16: eighth-note pairs. Measures 17-18: eighth-note pairs. Measures 19-20: eighth-note pairs. Measures 21-22: eighth-note pairs. Measures 23-24: eighth-note pairs. Measures 25-26: eighth-note pairs. Measures 27-28: eighth-note pairs. Measures 29-30: eighth-note pairs. Measures 31-32: eighth-note pairs. Measures 33-34: eighth-note pairs. Measures 35-36: eighth-note pairs. Measures 37-38: eighth-note pairs. Measures 39-40: eighth-note pairs. Measures 41-42: eighth-note pairs. Measures 43-44: eighth-note pairs. Measures 45-46: eighth-note pairs. Measures 47-48: eighth-note pairs. Measures 49-50: eighth-note pairs. Measures 51-52: eighth-note pairs. Measures 53-54: eighth-note pairs. Measures 55-56: eighth-note pairs. Measures 57-58: eighth-note pairs. Measures 59-60: eighth-note pairs. Measures 61-62: eighth-note pairs. Measures 63-64: eighth-note pairs. Measures 65-66: eighth-note pairs. Measures 67-68: eighth-note pairs. Measures 69-70: eighth-note pairs. Measures 71-72: eighth-note pairs. Measures 73-74: eighth-note pairs. Measures 75-76: eighth-note pairs. Measures 77-78: eighth-note pairs. Measures 79-80: eighth-note pairs. Measures 81-82: eighth-note pairs. Measures 83-84: eighth-note pairs. Measures 85-86: eighth-note pairs. Measures 87-88: eighth-note pairs. Measures 89-90: eighth-note pairs. Measures 91-92: eighth-note pairs. Measures 93-94: eighth-note pairs. Measures 95-96: eighth-note pairs. Measures 97-98: eighth-note pairs. Measures 99-100: eighth-note pairs.

Performance instructions:

- f.** (fortissimo) at measure 69.
- m.v.** (mezzo-vivace) at measure 75.
- f.** (fortissimo) at measure 81.

*Le départ pour Fridericsberg.*



*Le Héros.*

A musical score for three voices or instruments, likely a soprano, alto, and bass. The score consists of three staves, each with a key signature of one sharp (F#) and a common time signature (indicated by a 'C'). The vocal parts are written in soprano (G clef), alto (C clef), and bass (F clef) staves. The music begins with a series of eighth-note patterns. The first staff starts with a forte dynamic (f). The second staff begins with a piano dynamic (p). The third staff begins with a piano dynamic (p). The music continues with a mix of eighth and sixteenth notes, with dynamics including forte (f) and piano (p).

8  
G  
p.  
f.

C#  
p.  
f.

8  
G  
p.  
B.

No. 74. *L'idée.*

## No. 75. Peut-être.

A handwritten musical score consisting of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It features a treble clef and a bass clef. The bottom staff is also in common time and has a key signature of one sharp. It features a bass clef. Both staves begin with a measure of two eighth notes followed by a half note. Measures 2 through 8 follow a similar pattern of eighth-note pairs and half notes, with some variations in the bass line. Measure 3 includes a sixteenth-note grace note. Measures 5 and 7 feature slurs and grace notes. Measure 8 concludes with a half note. Measure numbers 1 through 8 are written above the staves. The score is signed 'B.' at the end of the eighth measure.



## *La Mere de la Patrie.*

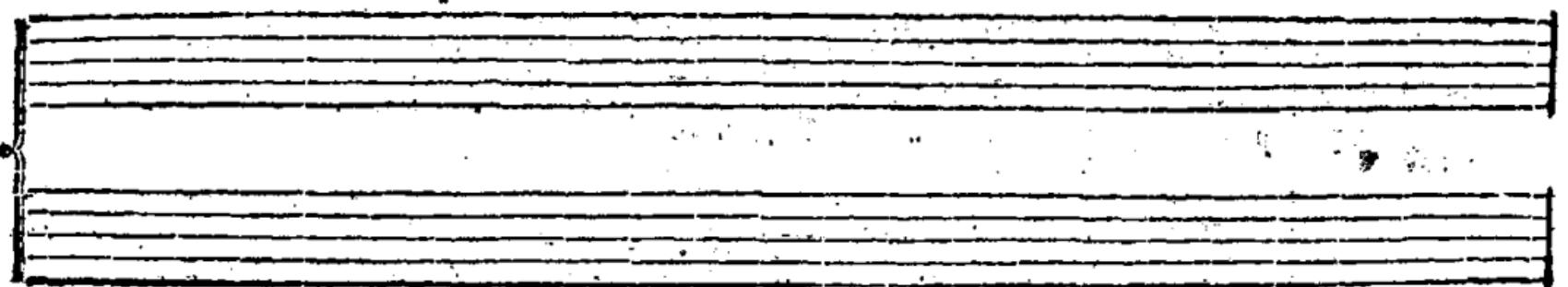
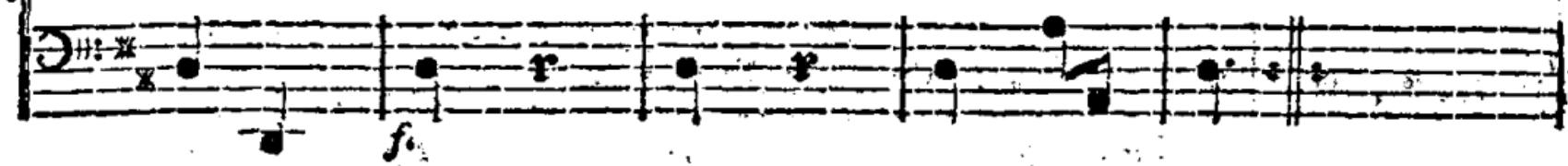
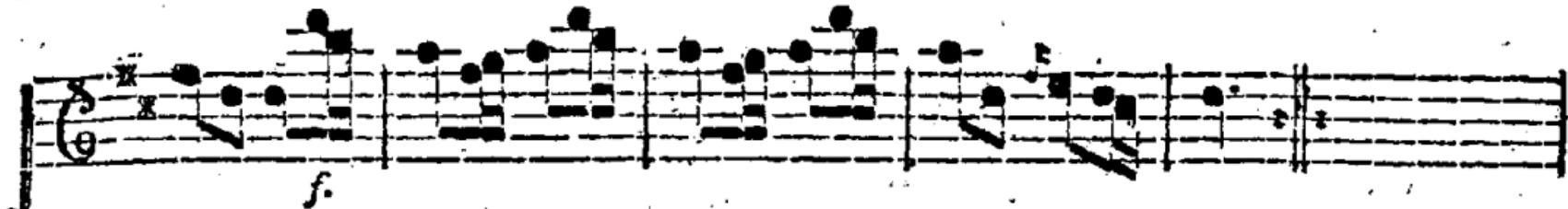
133

124

No. 77.

Musical score for a six-string instrument (likely guitar or banjo) in common time (2/4). The score consists of four staves:

- Staff 1: Starts with a C. Measures 1-4: Eighth-note patterns with slurs and grace notes. Measure 5: Dynamic 'p'.
- Staff 2: Starts with a C. Measures 1-4: Eighth-note patterns with slurs and grace notes. Measure 5: Dynamic 'p'.
- Staff 3: Starts with a C. Measures 1-4: Eighth-note patterns with slurs and grace notes. Measure 5: Dynamic 'p'.
- Staff 4: Starts with a G. Measures 1-4: Eighth-note patterns with slurs and grace notes. Measure 5: Dynamic 'p'.

*Lucile.*

No. 78. *La Conversation.*

A musical score consisting of four staves of music. The first three staves are in common time (C: 2/4) and the fourth staff is in 3/4 time. The key signature is one sharp. The music includes various note heads (solid black, hollow black, solid white), rests, and dynamic markings such as *p.* (piano), *f.* (forte), and *f.* (fortissimo). The score is divided into measures by vertical bar lines.

*fra Brunsig.*

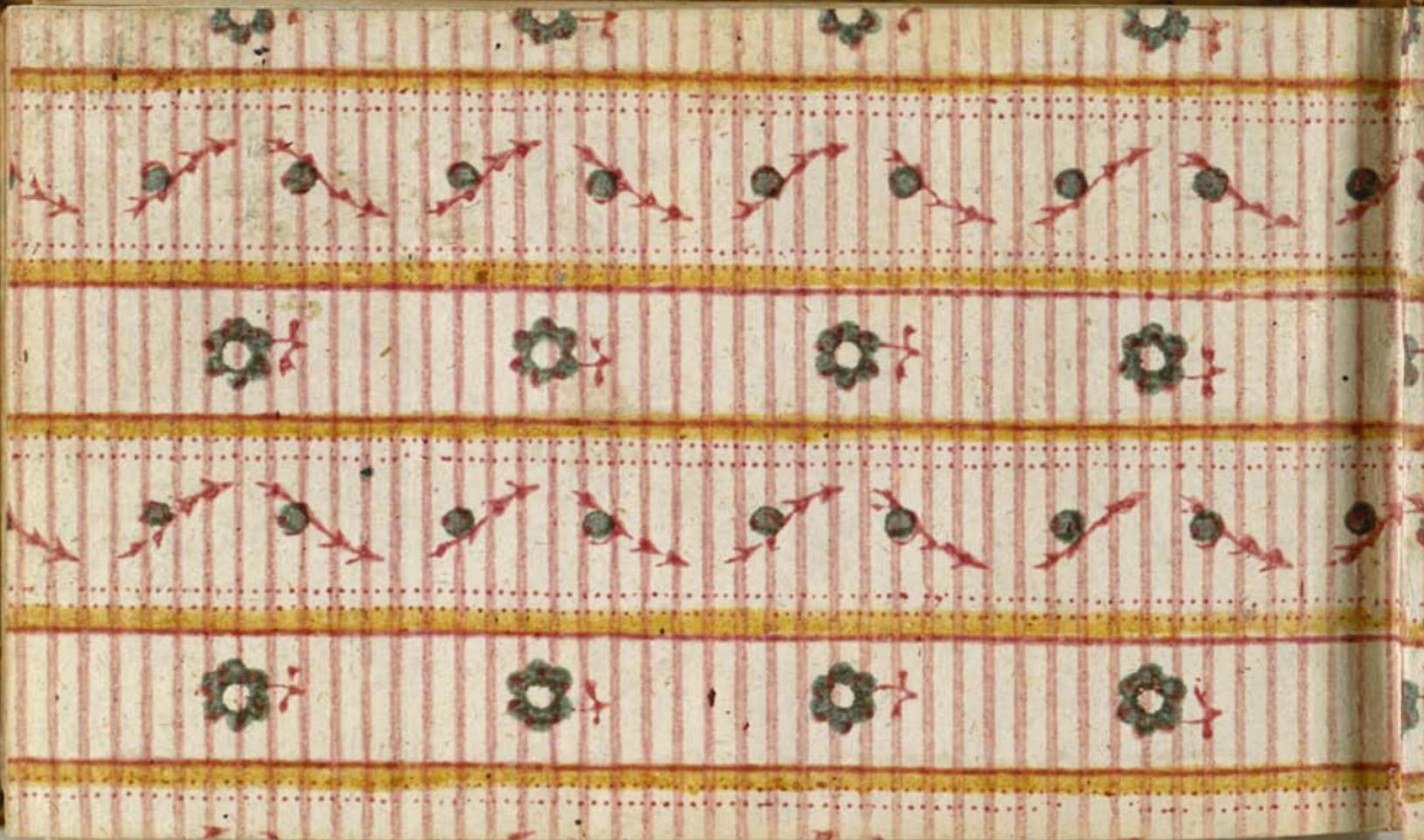
No. 79. *Les Plumes chifonnées.*

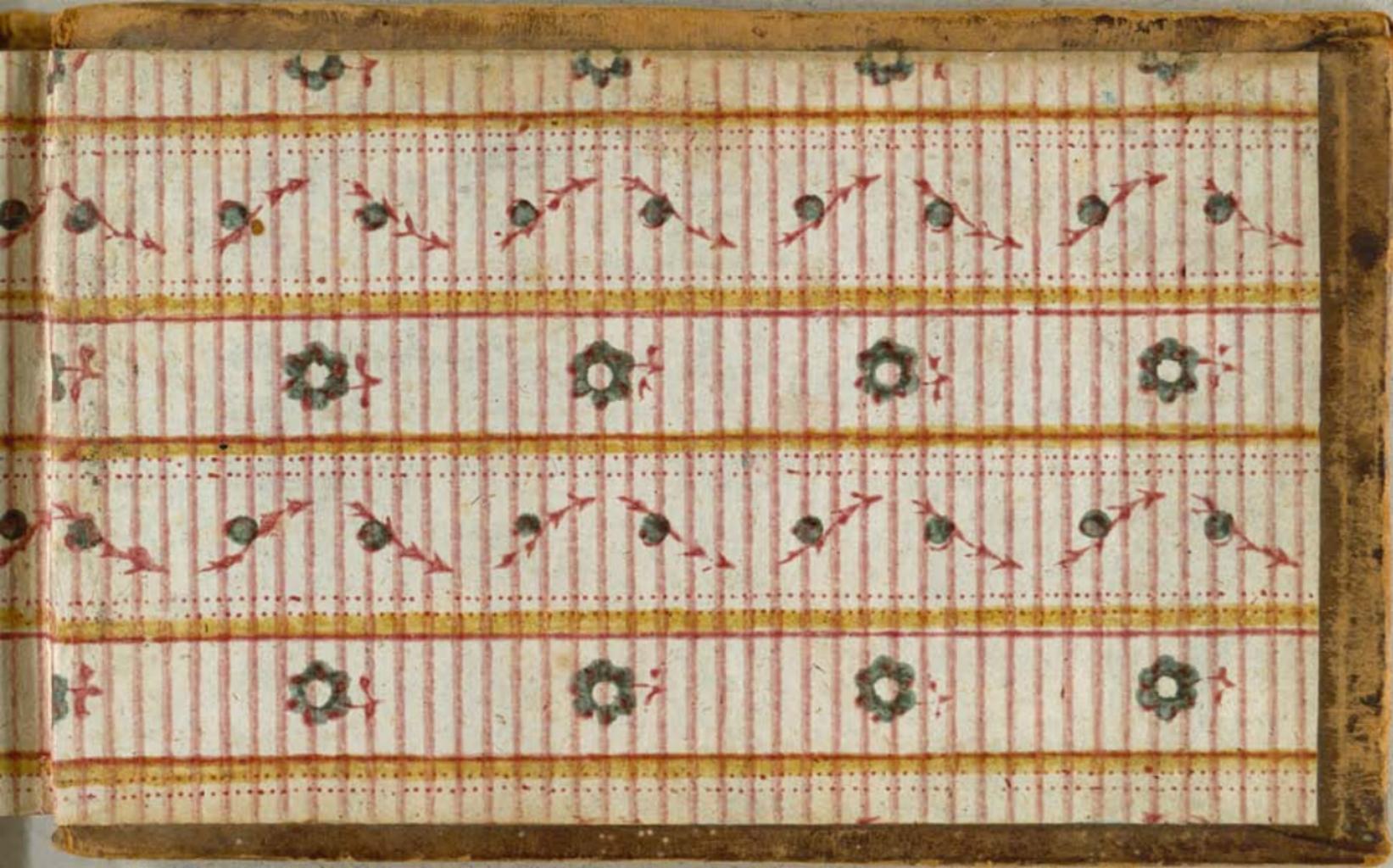
B.

No. 80. *La gaitée.*

A musical score consisting of four staves of music. The top two staves are in common time (C), with the key signature changing from C major to G major. The bottom two staves are in 2/4 time, with the key signature changing from C major to G major. The music includes various note heads, stems, and slurs. Dynamics such as *p.* (piano) and *f.* (forte) are indicated. The score concludes with the text "fre Brunsig."









JACOBSEN'S  
Gospel of  
the Danes

1. 2. 3. HÆFDE  
POLLE