

Gamling
af
de nyeste Engelske Danse
med Lourer.

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

Udgivet af Jacobsen.

Andet Hæfte.

København 1780, hos Gyldendal.



No. I. *Bon jour bon an.*

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

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

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



No. I. *Bon jour bon an.*

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

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

- 1 Fig. Les 2 Mess. se tenant les 2 mains & les 2 D de même, le 2 Mr. recule, & le 1er avance, la 1e Dame recule, & la 2e avance; en suite le 1er M. va donner $\frac{5}{2}$ tour les 2 mains à sa dame, & la 2e Dame à son Mons.
- 2 — 1r. Mr. étant avec sa D. & la 2e D. avec son Mr., l'un avance & l'autre recule, en suite le 1r. Mons. vient donner un $\frac{1}{2}$ tour, les 2 mains, au 2 Mr. & la 2e D. les donne à la 1e, chacun est revenu à sa place.

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

No. III. *Les Coeurs joyeux.*

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

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

No. III. *Les Coeurs joyeux.*

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

No. IV. *Vive le Roi.*

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

No. IV. *Vive le Roi.*

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

No. V. *La Louise.*

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

No. VI. *La Brunette.*

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

No. V. *La Louise.*

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

No. VI. *La Brunette.*

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

No. VII. *La Blondine.*

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

No. VIII. *Le Jeune Mars.*

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

No. VII. *La Blondine.*

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

No., VIII. *Le Jeune Mars.*

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

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

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

No. X. *'La bonne Nouvelle.'*

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

No.

No. IX. *Le Retour du printemps.*

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

No. X. *La bonne Nouvelle.*

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

No.

No. XI. *Les Coëffures à la mode.*

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

No. XI. *Les Coëffures à la mode.*

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

No. XII. *La Surprise.*

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

No. XIII. *La clôture.*

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

No. XII. *La Surprise.*

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

No. XIII. *La cloture.*

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

No. XIV. *La Rose fleurie.*

- 1 Tour. 1ste Par giver høire Haand i Veiret og gaaer rundt, verpaa, uden at slippe, gaaer D. baglends ned i Midten, M. følger efter.
- 2 — Samme Tour med venstre Haand, dog at M. gaaer baglends op ad og D. følger efter.
- 3 — 1 Par gør $\frac{1}{2}$ 8 Tal, M. giver høire Haand til D., og gaaer under hendes Arm.
- 4 — Kieden med 2det Par.

No. XV. *Vive Sophie Frederique.*

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

No. XIV. *La Rose fleurie.*

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

No. XV. *Vive Sophie Frederique.*

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

No. XVI. *Le Simbole de l'amitié.*

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

No. XVII. *Les Coeurs contents.*

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

No. XVI. *Le Simbole de l'amitié.*

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

No. XVII. *Les Coeurs contents.*

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

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

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

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

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

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

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

No. XIX. *Le Retour agréable.*

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

No. XX. *L'heureux rétablissement.*

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

No. XIX. *Le Retour agréable.*

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

No. XX. *L'heureux rétablissement.*

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

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

No. XXI. *Le favori de Minerve.*

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

No. XXII. *Les soirées à la mode.*

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

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

No. XXI. *Le favori de Minerve.*

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

No. XXII. *Les soirées à la mode.*

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

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

No. XXIII. *Le Tableau parlant.*

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

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

No. XXIII. *Le Tableau parlant.*

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

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

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

No. XXV. *Soyez la bien revenüe.*

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

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

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

No. XXV. *Soyez la bien revenüe.*

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

3^e

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

4 — Kieden med 2det Par.

No. XXVI. *Le Bien.*

1 Tour. 1ste Par gaaer ned bag andet, giver begge Hænder og rundt.

2 — 1 M. tager 2den og 3 D., og i D. begge Mrs., gør Linie udad, og kommer tilbage mod hinanden.

3 — 1 M. giver høire Haand til 2den D. og rundt og vensfre Haand til 3 D. og rundt, 1ste D. imidlertid det samme med 3de og 2den M.

4 — 1ste Par til Toppen og faste forfeert af.

No. XXVII. *La douce Esperance.*

1 Tour. 1 M. og D. giøre Moulinet à 3 med 2 D., 1 M. og D. give Haanden og $\frac{1}{2}$ rundt.

2 — 1 Par samme Tour med 3de M.

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

No. XXVI. *Hé Bien.*

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

No. XXVII. *La douce Esperance.*

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

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

No. XXVIII. *Les gracieuses assurances.*

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

No. XXIX. *L'âge d'or.*

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

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

No. XXVIII. *Les gracieuses assurances.*

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

No. XXIX. *L'âge d'or.*

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

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

No. XXX. *Les vrais souhaits.*

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

No. XXXI. *Les soirées d'hiver.*

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

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

No. XXX. *Les vrais souhaits.*

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

No. XXXI. *Les soirées d'hiver.*

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

4 → 1ste Par faste af, giver høire Haand og $\frac{1}{2}$ rundt.

5 og 6. 1ste Par gør Wals ned uden om 3 D., gaaer derpaa til Toppen og gør Wals ned om 2 M., og bliver 2det Par.

No. XXXII. *La seulette.*

1 Tour. 1 M. og D. rundt med høire Haand og faste af.

2 — 1 M. og D. rundt med venstre Haand og faste op igien paa deres første Plads.

3 — 1 M. og D. $\frac{1}{2}$ 8te Tall og $\frac{1}{2}$ rundt.

4 — Moulinet med 3die Par.

No. XXXIII. *Le tacet.*

1 Tour. De 2 første Mrs. giver Haanden til deres Dr. og changerer Plads med dem; de 2 Mrs. giver begge Hænder til hverandre og rundt, begge One. ligefaa.

2 — De giøre samme Takk igien, for at komme tilbage paa deres Plads.

3 — $\frac{1}{2}$ Kiede, og derpaa $\frac{1}{2}$ rundt hver med sin D.

4 — 1ste Par gaaer ned i Midten og faste forkeert op om 3die Par, Mr. er paa Ds. Plads.

4 — 1^{er} M. & D. tombent une paire & $\frac{1}{2}$ tour la main droite.

5 & **6.** 1^{er} M & D font le Bal. autour de la 3^e D. en dehors & rentrent en dedans, ensuite ils montent au milieu & font le Bal. autour du 2^e Mr., & restent la 2^e paire.

No. XXXII. *Le feulette.*

1 Fig. Le 1^{er} M. & D. 1 tour la main droite & tombent une paire.

2 — 1 M. & D. 1 tour la main gauche & remontent une paire.

3 — 1^{er} M & D. $\frac{1}{2}$ huit & $\frac{1}{2}$ tour la main.

4 — Le Moulinet 1 tour avec la 3^e paire.

No. XXXIII. *Le tacet.*

1 Fig. Les 2 premiers Mrs. donnent la main à leurs Ds., changent de place avec elles, & les 2 Mrs. 1 tour les 2 mains ; les 2 Ds. c'e même.

2 — Ils refont la même fig. pour revenir à leur place.

3 — La Chaîne $\frac{1}{2}$ tour & $\frac{1}{2}$ tour la main à la D.

4 — 1 M. & D. descendent au milieu, se croisent & remontent autour de la 3^e paire, le M. est du côté d.s Ds.

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

No. XXXIV. *L'orange douce.*

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

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

No. XXXIV. *L'orange douce.*

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

No. XXXV. *Les Pêcheurs.*

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

No. XXXVI. *L'Oldenbourgoise.*

- 1 Tour 1 M. og D. give høire Haand, gaae rundt og faste af.
- 2 — 1 M. og D. Moulinet med 3die Par.
- 3 — 1 M. og D. giøre 2 Bal., D. gaaer ned i Midten og fastar op om 3die D., M. gaaer op og fastar af om 2den Mr.
- 4 — De 3 Messrs. og de 3 Dmr gaae imod hinanden, giøre 2 Balancer og dreie sig rundt paa deres Plads.

No. XXXV. *Les Pêcheurs.*

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

No. XXXVI. *L'Oldenbourgoise.*

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

No.

No. XXXVII. *La Violette.*

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

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

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

No. XXXVII. *La Violette.*

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

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

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

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

Man stiller sig i Fjirkant og gaaer rundt som sædvanligt.

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

No. XXXIX. *La Julienne (Françoise).*

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

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

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

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

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

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

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

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

D

No.

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

Man stiller sig i 2de Linier saaledes: $\frac{4}{2} \quad \frac{3}{2}$; balancerer og rundt, som sædvanlig.

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

5 Tour

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

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

- 1 Fig. La 1^{re} paire No. 1 change de place avec No. 3, & chaque M. fait tourner sa D. sous le bras.
- 2 — No. 2 et 4 changent après cela de place, & chaque M. fait tourner sa D.
- 3 — Etant encore sur 2 Lignes $\frac{2}{3} \quad \frac{3}{4}$, No. 2 & 3 étant les premières paires, No. 2 mène une file de son côté, & No. 3 de l'autre, comme on voit la fig. $\frac{2}{3} \quad \frac{3}{4}$
chacun revient vis à vis de la place, où il a commencé.
- 4 — Tous 8 vont en avant, chaque M. tient la main droite de sa D. en l'air, ils balancent & tournent $\frac{1}{2}$ Tour, & ils vont tous en arrière, chacun est à sa première place.

D 2

5 Fig.

5 Tour De gisre Kjeden hver 2 og 2 Var med hinanden.

6 — Enhver M. holder sin Dames venstre Haand i Veiret, de chassere over paa deres iste Plads, og Mrs. dreie sig under Armen.

No. XLII. *Oui då* (Contra-Dans.)

Man stiller sig i 2 Linier, og gaaer rundt, som sædvanlig $\frac{4}{x} \frac{3}{z}$.

1 Tour Alle 4 Mrs. give høire Haand til deres D., og venstre Haand over Kors til hinanden, saa at de udgiøre en dobbelt Moulinet, de balancere i denne Stilling; derpaa slippe Mrs. hinanden, men blive ved at holde Damerne ved Haanden, gaae derpaa $\frac{1}{2}$ rundt hver med sin D., saa at Damerne komme indenst og give Hænderne over Kors ligesom Mrs. tilforn, da de i denne Stilling atter balancere.

2 — Derpaa slippe Damerne deres Mrs., men blive ved at holde hinanden ved Hænderne og gaae $\frac{1}{2}$ Moulinet, imidlertid gaae Mrs., uden at give Hænder, $\frac{1}{2}$ rundt uden om Damerne, saa at hver M. møder sin D., giver hende begge Hænder

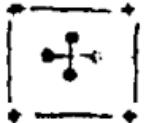
5 Fig. On fait la Chaine angloise de 2 en 2 paires.

6 — Chaque M. prend la main gauche de sa D., qu'il tient en l'air, ils chassent à leur 1^{re} place, & les Mrs. tournent sous le bras. Balance, & la main aux Ds.

No. XLII. *Oui dà (Française).*

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

1 Fig. Les 4 Mrs. donnent la main droite à leur D., & ils se donnent tous 4 la main gauche en Moulinet au milieu, ce qui fait la Fig. du Moulinet à g comme , ils font la Balance dans cette position, & ensuite les Mrs. se quittent, mais ils ne quittent pas leurs D., qu'ils font entrer en dedans, & elles sont dans la même position, où étoient avant les Mrs., & ils balancent

2 — Les 4 Ds. étant au milieu & se tenant en Moulinet de la main gauche, elles quittent leurs Mrs., & font $\frac{1}{2}$ tour de Moulinet , les Mrs. font pendant ce

Hænder og gaaer rundt, de ere da atter i 2 Linier, men saaledes, at 1ste Par
er paa 3die Par's Plads, og 2det paa 4des. $\frac{2}{3} \quad \frac{1}{4}$

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

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

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

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

3 Tour

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

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

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

On est placé en Quadrille comme à l'ordinaire & l'on fait le grand Rond. 4: 3

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

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

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

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

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

3 Tour

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

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

On est placé en Quadrille & l'on fait le Rond à l'ordinaire. 1: 2: 3:

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

D. 5

3 Fig.

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

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

Man stiller sig i 2 Linier og gaaer rundt som sædvanlig. $\frac{2}{1} \quad \frac{3}{2}$

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

4 Tour.

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

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

On est placé sur 2 lignes $\frac{2}{x} \quad \frac{3}{4}$ & l'on fait le grand Rond comme à l'ordinaire.

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

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

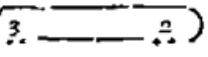
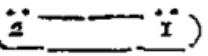
No. XLVI. *Les divertissements de la nouvelle année (Contra-Dans).*

Man stiller sig i Firkant og gaaer rundt som sædvanlig.

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

3 Tour.

4 Fig. No. 2 & 4 font après cela la même chose.

5 — No. 1 & 2 mènent après cela une file chacun de son côté, & ils reviennent à leur
1re place. 


6 — Ils vont tous en avant & se tournent pour revenir à leur place.

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

On est placé en Quadrille 1; 2; 3 & l'on fait le grand Rond à l'ordinaire.


1 Fig. Les 2 paires, qui sont vis à vis, c'est à dire No. 1 & 3, vont faire face sus leur droite, ils passent entre la paire, qui est sur les côtés, chaque M. quitte sa D.; le M. va se trouver à la place du M., qui étoit vis à vis, mais la D. revient à sa place.

2 — Les 2 autres paires No. 2 & 4 font après cela la même Fig.; les 4 Mrs. se trouvent avoir changé de place, mais les Ds. sont à leur 1ere place.

3 Fig.

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

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

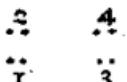
Man stiller sig i 2 Linier og gaaer rundt som sædvanlig. $\frac{2}{x} \frac{4}{z}$

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

5 Tour.

- 3 Fig. Chaque M. passe dos à dos avec la D., qui est à côté de lui & ils donnent 1 tour l'Allemande.
- 4 — Chaque M. prend la D. par les 2 mains, ils chassent tous au milieu les uns près des autres & ils se quittent en se tournant pour revenir, où ils étoient avant cette Figure.
- 5 — Les 2 Mrs. No. 1 & 3, qui ont changé de place au commencement, viennent en avant à leur D., ils balancent & tournent avec elle 1 Tour la main droite en l'air.
- 6 — Les 2 Mrs. No. 2 & 4 font après cela de même.

No. XLVII. *Les avantages de la paix (Française).*

On est placé sur 2 lignes  & l'on commence par le grand Rond à l'ordinaire.

- 1 Fig. No. 1 & 4 chassent en dedans à côté l'un de l'autre, chaque M. tenant la main droite de sa D. en l'air, & ils se quittent en se tournant pour revenir à leur place.
- 2 — No. 2 & 3 font après cela la même Figure.
- 3 — Les 4 Ds. vont en avant & elles se tournent pour revenir à leur place.
- 4 — Les 4 Mrs. vont en avant à leur tour & se tournent pour revenir à leur place.

5 Fig.

- 5 Tour. Alle 4 Mrs. tage deres D. ved høire Haand og give venstre Haand til hinanden over Køfs, saa at de udgiøre en dobbelt Moulinet, Mrs. slippe hinanden og gaae $\frac{1}{2}$ rundt med deres D., da Damerne igien give venstre Haand over Køfs til hinanden, saa at de atter udgiøre en dobbelt Moulinet.
- 6 — Hver M. bliver ved at holde fast paa sin Ds. høire Haand, chasserer ud med hende paa sin første Plads og gaaer rundt.

No. XLVIII. *Le Prince Charles (Contra-Dans).*

Man stillet sig i 2 Linier og gaaer rundt som sædvanlig. $\frac{2}{1} \frac{4}{3}$

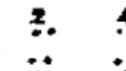
- 1 Tour. Alle 4 Dr. gaae mod hinanden og $\frac{1}{2}$ rundt, derpaa give de begge Hænder og rundt med den Mr., som stod kraas for dem, nemlig: 1ste D. med 4de M., 2den D. med 3die M., o. s. f.
- 2 — Alle 4 Mrs. gaae ligeledes mod hinanden og $\frac{1}{2}$ rundt, derpaa giver hver M. begge Hænder til sin egen D. og rundt, saa at 1ste Par har skiftet Plads med 4de, og 2det Par med 3die.

3 Tour.

5 Fig. Les 4 Mrs. prennent la main droite de leur D. & se tiennent en double Moulinet, les Mrs. se tenant la main gauche , ils se tournent en dehors, & les Ds. restent en dedans tenant toujours le Moulinet.

6 — Chaque M. gardant la main de sa D. chasse avec elle à sa ^{1ere} place  & ils tournent 1 Tour la main droite chacun à sa D.

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

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

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

2 — Les 4 Mrs. vont en avant, font $\frac{1}{2}$ tour le Rond, & les 2 mains 1 Tour à leurs propres D., la 1^e paire est la 4^e, & la 2^e est la 3^e.

E

Fig.

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

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

Man stiller sig i 2 Linier og gaaer rundt, som sædvanlig. $\frac{4}{2} \quad \frac{3}{2}$

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

2 Tour

- 3 Fig. $\frac{1}{4} \frac{2}{2}$ Etant placés comme cette Fig., No. 1 & 3 mènent en cercle, & No. 2 &
4 de même $(\frac{3}{2} \frac{4}{2})$
- 4 — Ils vont tous 8 en avant, & chaque M. prend les mains de la D., qui est vis à vis,
ils changent de main du haut en bas 2 fois, & ils se tournent tous 8 pour re-
venir à leur place.

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

On est placé sur 2 lignes, comme on voit la Fig. $\frac{4}{1} \frac{3}{2}$ & l'on fait le grand Rond
comme à l'ordinaire.

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

E 2

2 Fig.

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

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

Man stiller sig i 2 Linier og rundt som sædvanlig. $\frac{1}{2} \quad \frac{2}{3}$

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

2 Tour.

- 2 Fig. Chaque M. tenant la main de sa D. en l'air ils font tous 8 demi-tour de Rond, & ensuite chaque M. $\frac{1}{2}$ Tour la main à sa D., ils ont tous changé de place, comme on voit les Numéros: $\begin{smallmatrix} 1 & 2 \\ 3 & 4 \end{smallmatrix}$
- 3 — Ils traversent tous les 8, & se retournent l'un vis à vis de l'autre, ils ont encore changé de place. $\begin{smallmatrix} 3 & 4 \\ 1 & 2 \end{smallmatrix}$
- 4 -- No. 1 & 2 font $\frac{1}{2}$ tour de Moulinet, No. 3 & 4 de même, & chaque M. 1 Tour les 2 mains à sa D., pour revenir à leur 1^e place.

No. L. *La Bienveillance (Française).*

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

- 1 Fig. Les 4 Mrs donnent la main droite à la D. qui est vis à vis, ils tournent $\frac{1}{2}$ Tour, & ils se quittent en se tournant, ils ont tous changé de place. $\begin{smallmatrix} 4 & 3 \\ 1 & 2 \end{smallmatrix}$

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



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

La main aux Dames comme à l'ordinaire.



Individ.

1. Bon jour bon an.
2. J'en suis bien aise.
3. Les Coeurs joyeux.
4. Vive le Roi.
5. La Louise.
6. La Brunette.
7. La Blondine.
8. Le Jeune Mars.
9. Le Retour du printemps.
10. La bonne Nouvelle.
11. Les Coëffures à la mode.
12. La Surprise.
13. La clôture.
14. La Rose fleurie.
15. Vive Sophie Frederique.
16. Le Simbole de l'amitié.
17. Les Coeurs contents.
18. Le Genie tutelaire du Dannemare.
19. Le Retour agréable.
20. L'heureux rétablissement.
21. Le favori de Minerve.
22. Les soirées à la mode.
23. Le Tableau parlant.
24. Les derniers soupirs de Voltaire.
25. Soyez la bien revenue.
26. Le Bien.

27. La douce Esperance.
28. Les gracieuses assurances.
29. L'age d'or.
30. Les vrais souhaits.
31. Les soirées d'hiver.
32. La feulette.
33. Le tacet.
34. L'orange douce.
35. Les Pêcheurs.
36. L'Oldenbourgoise.
37. La Violette.
38. Je ne le fais pas.
39. La Julianne (*Contra-Dans.*)
40. Les heureux Epoux (*Contra-Dans.*)
41. Les feux de joie (*Contra-Dans.*)
42. Oui dà (*Contra-Dans.*)
43. La Païfanne parvenue (*Contra-Dans.*)
44. La Brunswickoise (*Contra-Dans.*)
45. La Bonté Royale (*Contra-Dans.*)
46. Les divertissements de la nouvelle année
(*Contra-Dans.*)
47. Les avantages de la paix (*Contra-Dans.*)
48. Le Prince Charles (*Contra-Dans.*)
49. Tout le monde l'aime (*Contra-Dans.*)
50. La Bienveillance (*Contra-Dans.*)

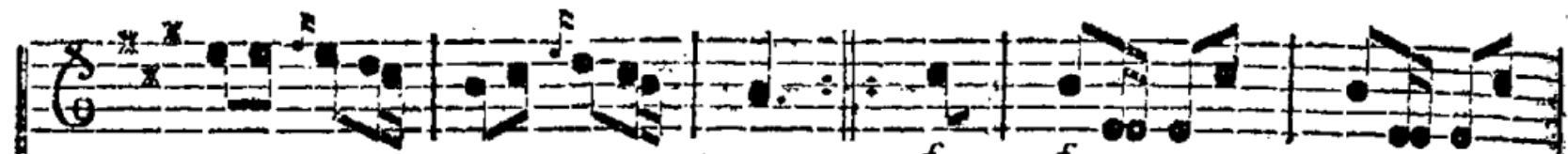
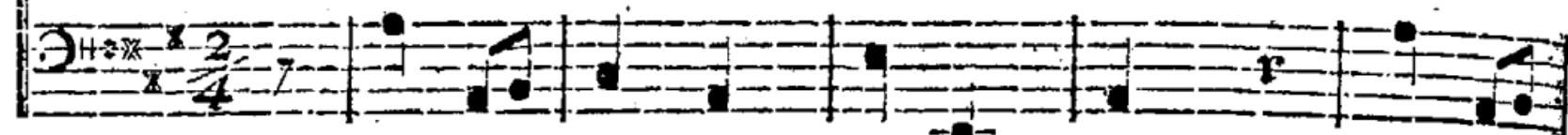
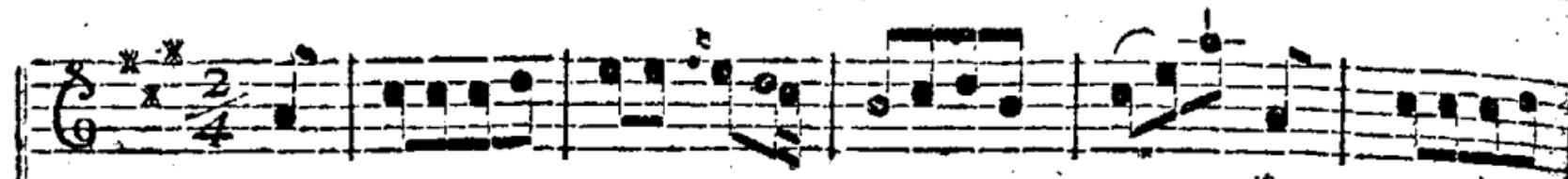
S a m l i n g
of
de nyeste Engelske Danser
satte til Violin og Bas,
samst indrettede til at spilles paa Klaveer,

ved

J a c o b s e n.

Undet Hæfte.

K i e b e n h a v n , 1 7 8 0 , b o s G h i d e n d a l .



Bonjour Bonne an.

Three staves of handwritten musical notation on five-line staff paper. The notation uses various symbols including 'x', 'z', 'c', and 'g' as note heads, and horizontal strokes for stems. Measures are separated by vertical bar lines. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. A dynamic marking 'p.' is placed between the first and second staves. The music consists of four measures per staff. The manuscript is dated '1890' at the bottom right.

4

No. 2.

Musical score for a six-string instrument (likely guitar or banjo) in common time (indicated by 'C'). The score consists of three staves:

- Staff 1:** G major (one sharp). Measures 1-3. Dynamic: f.
- Staff 2:** C major (no sharps or flats). Measures 1-3. Dynamic: f.
- Staff 3:** G major (one sharp). Measures 1-3. Dynamic markings: p., f.

The notation uses dots for notes and vertical strokes for strums. Measure numbers 1, 2, and 3 are indicated above the staves.

J'en suis bien aise.

The image shows three staves of musical notation for two voices. The top staff is in common time (indicated by 'C') and common key (indicated by 'C'). It consists of two measures. The first measure starts with a quarter note followed by an eighth note, both with stems pointing right. The second measure starts with a quarter note followed by an eighth note, both with stems pointing left. The middle staff is also in common time and common key. It consists of two measures. The first measure starts with a half note followed by an eighth note, both with stems pointing right. The second measure starts with a half note followed by an eighth note, both with stems pointing left. The bottom staff is in common time and common key. It consists of two measures. The first measure starts with a half note followed by an eighth note, both with stems pointing right. The second measure starts with a half note followed by an eighth note, both with stems pointing left. There are slurs and grace notes throughout the piece. The dynamic 'f.' (fortissimo) is indicated above the middle staff's second measure. The bass clef is present on all staves.

6

No. 3.

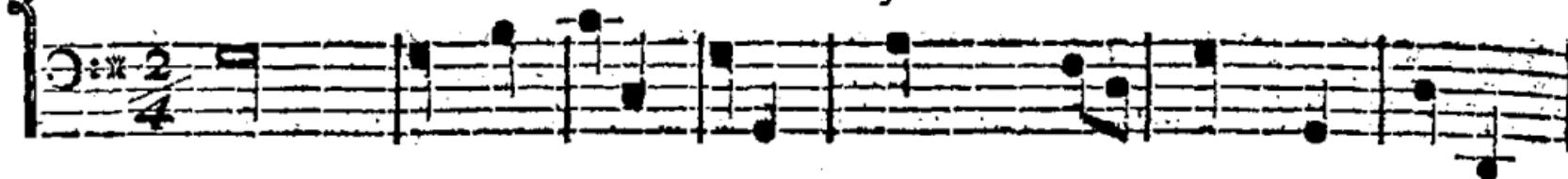
The musical score consists of three staves, each with a clef (Soprano C-clef, Alto F-clef, Bass G-clef), a key signature (one sharp), and a time signature (2/4). The music is divided into four measures per staff. Measure 1: Soprano has a dotted half note followed by a eighth note tied to a sixteenth note; Alto has a quarter note followed by a eighth note tied to a sixteenth note; Bass has a quarter note followed by a eighth note tied to a sixteenth note. Measure 2: Soprano has a eighth note followed by a quarter note tied to a eighth note; Alto has a eighth note followed by a quarter note tied to a eighth note; Bass has a eighth note followed by a quarter note tied to a eighth note. Measure 3: Soprano has a eighth note followed by a quarter note tied to a eighth note; Alto has a eighth note followed by a quarter note tied to a eighth note; Bass has a eighth note followed by a quarter note tied to a eighth note. Measure 4: Soprano has a eighth note followed by a quarter note tied to a eighth note; Alto has a eighth note followed by a quarter note tied to a eighth note; Bass has a eighth note followed by a quarter note tied to a eighth note. Measures 5-8: Soprano has a eighth note followed by a quarter note tied to a eighth note; Alto has a eighth note followed by a quarter note tied to a eighth note; Bass has a eighth note followed by a quarter note tied to a eighth note. Measures 9-12: Soprano has a eighth note followed by a quarter note tied to a eighth note; Alto has a eighth note followed by a quarter note tied to a eighth note; Bass has a eighth note followed by a quarter note tied to a eighth note.

Les Cœurs joyeux.

7

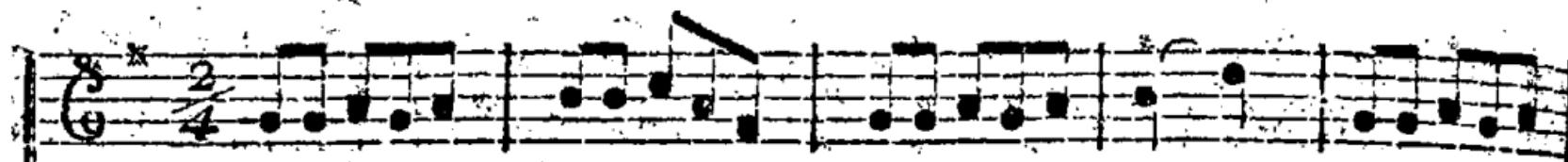
A handwritten musical score consisting of two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, with the first three featuring vertical strokes and the last three featuring diagonal strokes. The bottom staff uses a bass clef and has a key signature of one sharp. It also contains six measures, with the first three featuring vertical strokes and the last three featuring diagonal strokes.

B₁



Vive le Roi.

A handwritten musical score consisting of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It contains measures 8 through 12. The bottom staff is also in common time and has a key signature of one sharp. It contains measures 9 through 12. Both staves feature various note heads (solid black, hollow black, and white) and stems. Measure 8 starts with a solid black note on the first line. Measures 9 and 10 begin with a solid black note on the fourth line. Measure 11 starts with a solid black note on the fifth line. Measure 12 concludes with a solid black note on the first line. Measures 9 and 10 include vertical bar lines with small 'b' subscripts, likely indicating endings. Measures 11 and 12 include diagonal bar lines with small 'z' subscripts, also indicating endings.



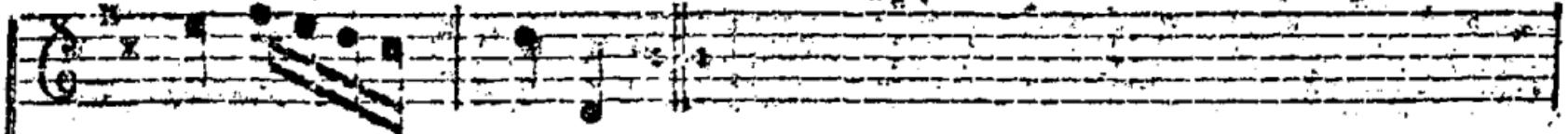
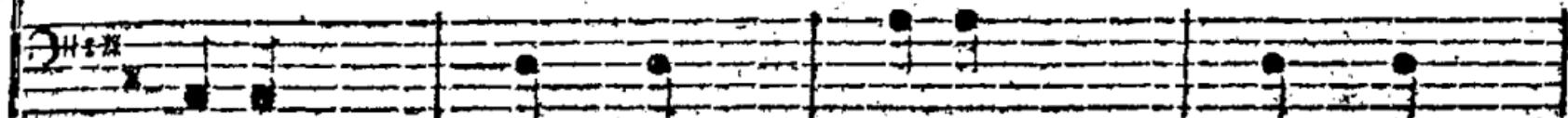
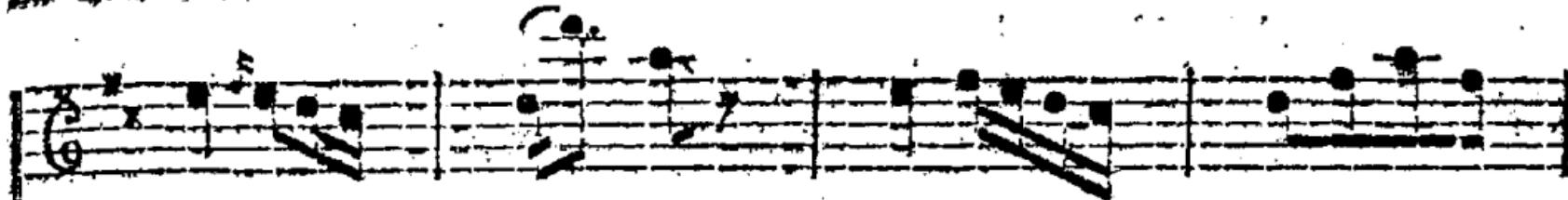
La Louise.

The image shows three staves of handwritten musical notation. The top staff is for the soprano voice, indicated by a 'S' with a breve note. It consists of two measures. The first measure starts with a sharp sign, followed by a dotted half note, a quarter note, another dotted half note, and a quarter note. The second measure starts with a sharp sign, followed by a dotted half note, a quarter note, and a half note. The middle staff is for the piano basso, indicated by a 'B' with a breve note. It consists of two measures. The first measure starts with a sharp sign, followed by a dotted half note, a quarter note, and a half note. The second measure starts with a sharp sign, followed by a dotted half note, a quarter note, and a half note. The bottom staff is for the piano treble, indicated by a 'T' with a breve note. It consists of two measures. The first measure starts with a sharp sign, followed by a dotted half note, a quarter note, and a half note. The second measure starts with a sharp sign, followed by a dotted half note, a quarter note, and a half note.

No. 6.

Musical score for two staves. The top staff is in common time (C), key signature of one sharp (F#), and consists of four measures. Measure 1 starts with a whole note followed by a half note. Measures 2 and 3 show eighth-note patterns with slurs and diagonal bar markings. Measure 4 ends with a forte dynamic (f). The bottom staff is in common time (C), key signature of one sharp (F#), and consists of four measures. Measure 1 has a whole note followed by a half note. Measures 2 and 3 show eighth-note patterns. Measure 4 ends with a forte dynamic (f).

Musical score for two staves. The top staff is in common time (C), key signature of one sharp (F#), and consists of four measures. Measures 1-3 show eighth-note patterns with slurs and diagonal bar markings. Measure 4 ends with a forte dynamic (f). The bottom staff is in common time (C), key signature of one sharp (F#), and consists of four measures. Measures 1-3 show eighth-note patterns. Measure 4 ends with a forte dynamic (f).

La Brunette.

A handwritten musical score for a string instrument. It features a clef (G), a key signature of one sharp, and a time signature of 2/4. The score consists of a single measure of music, starting with a dotted half note followed by a quarter note. The music is written on a five-line staff.

P.

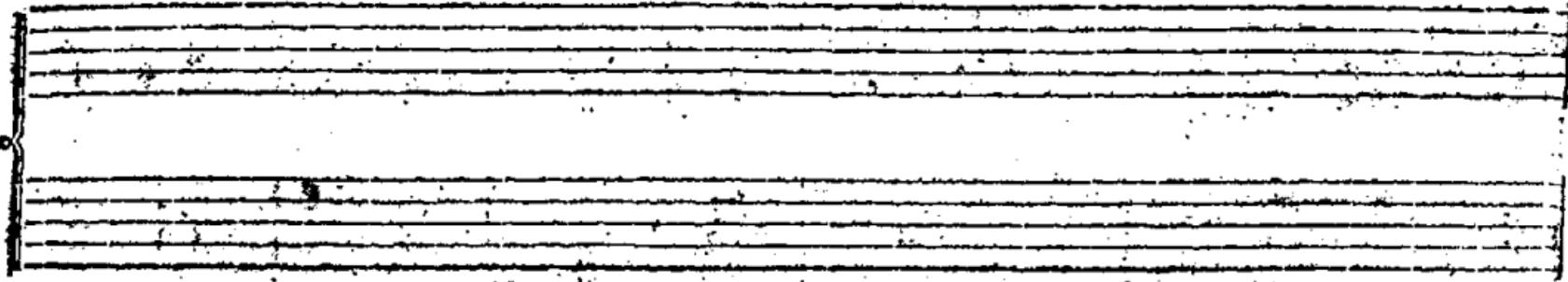
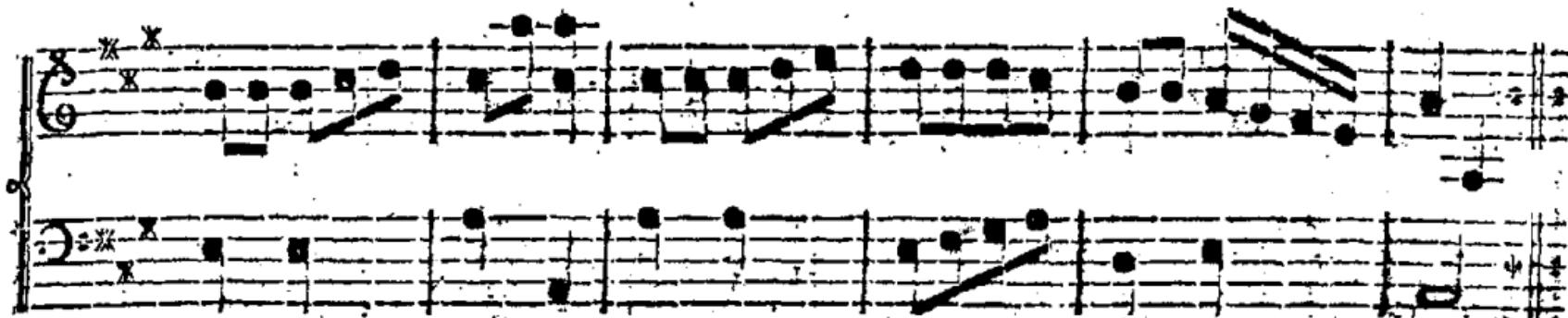
A handwritten musical score for a string instrument, likely cello or bass. The score consists of ten measures on a single staff. The key signature is E major (no sharps or flats). The time signature is common time (indicated by a '4'). Measures 1-3 begin with a whole note followed by a half note. Measures 4-6 begin with a half note followed by a whole note. Measures 7-9 begin with a whole note followed by a half note. Measure 10 begins with a half note followed by a whole note. Measures 1-3 have fermatas over the notes. Measures 4-6 have fermatas over the notes. Measures 7-9 have fermatas over the notes. Measure 10 has fermatas over the notes.

f

۲۰

1

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic *p.* (pianissimo). The melody consists of eighth-note chords. Measure 12 begins with a dynamic *f.* (fortissimo), continuing the eighth-note chord pattern. The score includes various rests and sharp signs indicating key changes.

La Blondine.

Jacobsen.

16.

No. 8.

Musical score consisting of three staves, each in G minor (indicated by a 'G' with a 'b' below it) and 2/4 time. The top staff features a treble clef and includes dynamic markings 'p.' at the beginning and 'ff.' near the end. The middle staff features a bass clef and includes dynamic markings 'p.' at the beginning and 'ff.' near the end. The bottom staff features a bass clef and includes dynamic markings 'p.' at the beginning and 'p.' near the end. The music consists of eighth and sixteenth note patterns.

Le jeune Mars.

C

Jacobsen.

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

The score consists of three systems of music:

- System 1:** Soprano starts with a dotted half note followed by an eighth note. The Alto begins with a quarter note. The basso continuo provides harmonic support with sustained notes. Dynamics include *p.* (piano) and *f.* (fortissimo).
- System 2:** Both voices enter with eighth-note patterns. The basso continuo continues to provide harmonic support.
- System 3:** Both voices continue their eighth-note patterns. The basso continuo maintains harmonic function.

Le Retour du printemps.

Musical score for two staves, measures 1-4. The top staff is in common time (indicated by a 'C') and common key (indicated by a 'G'). The bottom staff is in common time (indicated by a 'C') and major key (indicated by a 'F#'). Both staves begin with a measure of two eighth notes followed by a sixteenth note. Measures 2-4 consist of eighth-note patterns. Measure 4 concludes with a dynamic marking: *p.*, *f.*, and *p.* under each staff respectively.

La Bonne Nouvelle.

4

p.

f.

p.

f.

ff.

ff.

Les Coëffures à la Mode.

The musical score consists of four staves of music. The top two staves are for a Corus solo, indicated by the text "Corus solo." above them. The bottom two staves are for Jacobsen, indicated by the text "Jacobsen." below them. The music includes various markings such as 'x', 'z', and '7' placed above or below the notes. The first staff starts with a 'G' clef, the second with a 'C' clef, and the third with an 'F' clef. The fourth staff starts with a 'C' clef. The music is in common time.

The image displays three staves of musical notation, likely for a two-voice setting such as a duet or a soprano and basso continuo. The notation is written on five-line staves with various note heads (solid black, hollow white, and cross-hatched) and rests. Measure lines divide the music into measures. The first staff begins with a treble clef, a common time signature (indicated by a 'C'), and a key signature of one sharp (F#). The second staff begins with a bass clef, a common time signature, and a key signature of one sharp (F#). The third staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The notation includes several grace notes indicated by small 'tr' (trill) symbols above the main notes. The music consists of three distinct melodic lines, with the top line being the most active and the bottom line providing harmonic support.

La Surprise.

The image shows three staves of musical notation for a three-octave keyboard instrument, likely a harpsichord or spinet. The notation is in common time (indicated by 'C') and consists of vertical stems with small dots representing pitch. The top staff is in common time (C), the middle staff is in common time (C), and the bottom staff is in common time (C). The notation includes various slurs and grace notes. The first two staves begin with a single note followed by a series of eighth-note-like strokes. The third staff begins with a single note followed by a series of sixteenth-note-like strokes. The music concludes with a final note on the third staff.

Barck.

Handwritten musical score for three staves, measures 26-27. The score consists of three staves, each with a key signature of one flat (F#) and a time signature of 2/4. The top staff begins with a dynamic *p.* The middle staff begins with a dynamic *p.* The bottom staff begins with a dynamic *p.* Measure 26 concludes with a fermata over the first note of the third staff. Measure 27 begins with a dynamic *m. v.* The first two notes of the top staff are eighth notes. The first note of the middle staff is a quarter note. The first note of the bottom staff is a half note. Measures 26-27 end with a forte dynamic *f.*

La Clôture.

A musical score for two staves. The top staff uses a treble clef, has a key signature of one sharp (F#), and is in common time. It features a dynamic marking "m.v." above the notes. The bottom staff uses a bass clef, has a key signature of one sharp (G#), and is also in common time. It features a dynamic marking "f." below the notes. Both staves consist of five horizontal lines.

3 2

Jacobsen.

The image displays three staves of musical notation, likely for two voices (treble and bass). The notation is in common time (indicated by 'C'). The first staff uses a treble clef (G-clef) and a key signature of one sharp (F#). The second staff uses a bass clef (F-clef) and a key signature of one sharp (F#). The third staff uses a bass clef (F-clef) and a key signature of one sharp (F#). The music consists of various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines. The notation includes several blacked-out sections, particularly in the middle section of each staff, suggesting performance instructions like 'play with fingers' or 'play with plucking'.

La Rose fleurie.

Musical score for two voices, numbered 15. The score consists of three staves, each with a key signature of one sharp (F#) and a time signature of 2/4. The top staff begins with a dynamic of *p.* The middle staff begins with a dynamic of *p.* The bottom staff begins with a dynamic of *f.* The music features various note heads, some with stems and some with vertical dashes, indicating different rhythmic values. Measures 1-4 show a melodic line in the top voice, with the bottom voice providing harmonic support. Measures 5-8 show a continuation of this pattern, with the dynamics *f.* and *p.* appearing respectively. Measures 9-12 conclude the section, maintaining the established patterns.

Vive Sophie Fréderice.

Handwritten musical score for three staves. Staff 1 (Bass clef) starts with a dotted half note followed by eighth notes. Staff 2 (Treble clef) starts with a quarter note followed by eighth notes. Staff 3 (Bass clef) starts with a dotted half note followed by eighth notes. All staves end with a double bar line. The dynamic 'f.' is written under the first two staves.

The image shows three staves of musical notation, likely for two voices (treble and bass). The notation consists of vertical stems with small dots or dashes indicating pitch, and horizontal strokes indicating rhythm. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The second staff begins with a bass clef, a key signature of one sharp (F#), and a time signature of 2/4. The third staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music includes several measures of notes and rests, with some notes having diagonal strokes through them. Measures 4 and 5 show a change in both staff and measure number.

Le Symbole de l'Amitié.

Musical score for "Le Symbole de l'Amitié." The score consists of two staves, each with a treble clef and a common time signature. The top staff begins with a note marked with an asterisk (*). It features several note heads with diagonal strokes through them, some with 'x' marks. The bottom staff begins with a note marked with an asterisk (*). It also features note heads with diagonal strokes and 'x' marks. Measure endings are indicated by 'p.' and 'P.' markings. The score concludes with a bass clef and a 'B.' marking.

A handwritten 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' over a '4'). The music is written in G clef for the top two staves and C clef for the bottom two. The notation includes various note heads (solid black, open, and cross-hatched) and rests, with some notes having stems pointing up and others down. Measure 14 starts with a solid black note on the first staff. Measures 15 and 16 show a variety of note patterns, including eighth-note pairs and sixteenth-note figures. Measure 17 concludes the section with a final set of notes and rests.

Les Cœurs contents.

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 consists of six measures. The bottom staff is also in common time and has a key signature of one sharp (F#), indicated by a 'D major' symbol. It features a bass clef and consists of five measures. Both staves use black dots for note heads. Measures 36-18 are indicated by large diagonal strokes across the staves. Measures 19-20 are indicated by a short vertical stroke at the end of measure 18.

Le Genie tutelaire du Dannemarc.



Musical score for three staves (likely a mandolin or guitar) in common time (2/4). The notation uses dots for note heads and diagonal strokes for stems.

The score consists of four measures per staff, with a total of twelve measures across the three staves.

- Staff 1 (Treble Clef):** Measures 1-4. Contains eighth-note patterns with stems pointing right. Measures 5-8 show a change in pattern, with some stems pointing left. Measures 9-12 continue the eighth-note patterns.
- Staff 2 (Bass Clef):** Measures 1-4. Contains eighth-note patterns with stems pointing right. Measures 5-8 show a change in pattern, with some stems pointing left. Measures 9-12 continue the eighth-note patterns.
- Staff 3 (Bass Clef):** Measures 1-4. Contains eighth-note patterns with stems pointing right. Measures 5-8 show a change in pattern, with some stems pointing left. Measures 9-12 continue the eighth-note patterns.

Measure 1: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Measure 2: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Measure 3: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Measure 4: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Measure 5: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Measure 6: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Measure 7: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Measure 8: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Measure 9: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Measure 10: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Measure 11: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Measure 12: Treble staff: Dotted eighth note, eighth note, eighth note, eighth note. Bass staves: Dotted eighth note, eighth note, eighth note, eighth note.

Le Retour agréable.

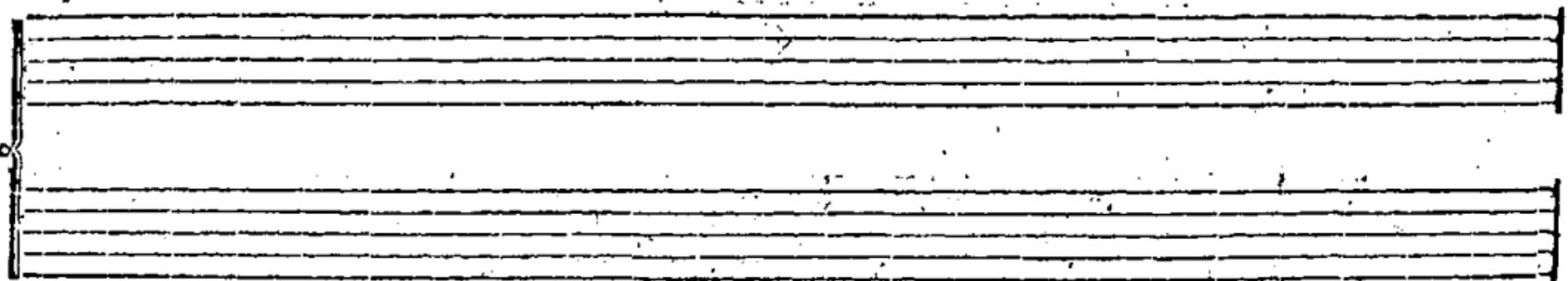
The image shows three staves of musical notation for two voices. The top staff is in G major, common time, with a treble clef. The middle staff is in C major, common time, with a bass clef. The bottom staff is in G major, common time, with a bass clef. The notation consists of vertical stems with small dots indicating pitch. The first two staves begin with a measure of eighth notes. The third staff begins with a measure of quarter notes. Measure lines divide the music into measures. The dynamic marking *p.* appears above the middle staff at the end of a measure. The dynamic marking *p.* also appears below the middle staff at the beginning of the third staff. The letter *B.* is located at the bottom right of the page.

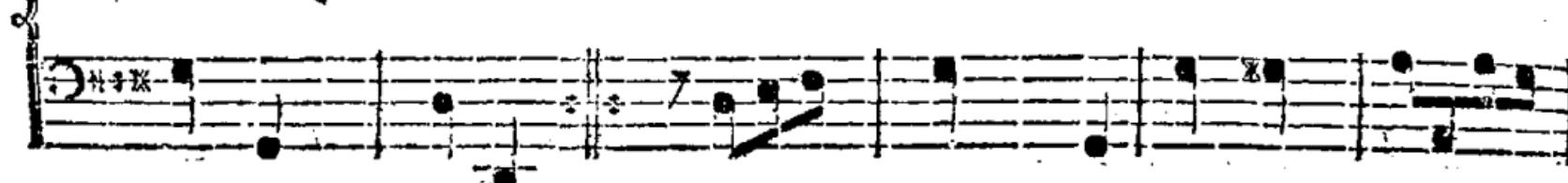
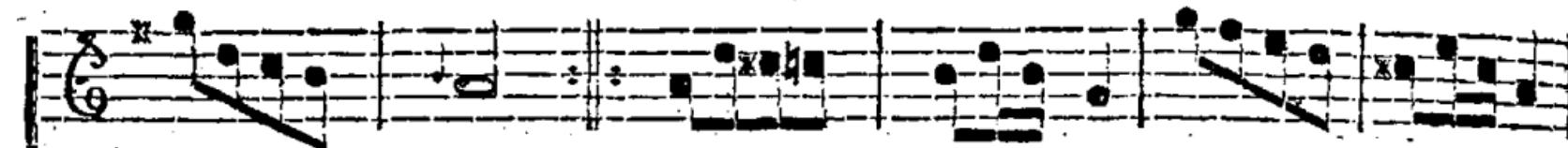
The image displays three staves of musical notation, likely for two voices (treble and bass). The top staff uses a treble clef, a common time signature (indicated by a 'C'), and a key signature of one sharp (F#). It features a mix of eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main notes. The middle staff uses a bass clef, a common time signature, and a key signature of one sharp. It also contains eighth and sixteenth notes. The bottom staff follows the same clef and time signature as the middle staff. It includes a measure rest and a dynamic marking 'r' (ritenando) near the end of the third measure. The notation is characterized by its rhythmic complexity and the use of grace notes.

L'heureux rétablissement.

A musical score for two voices, soprano and alto, in common time. The soprano part is in G major, indicated by a C-clef and a 'G' key signature. The alto part is in E major, indicated by a C-clef and a 'G' key signature. The music consists of four staves of music, with the first two staves being soprano and the last two being alto. The vocal parts are separated by a basso continuo line, which is represented by a single staff with square note heads. The score includes dynamic markings such as 'P.' (piano) and 'f.' (forte). The lyrics are in Swedish, with the title 'Södermanland' appearing at the top of the page.

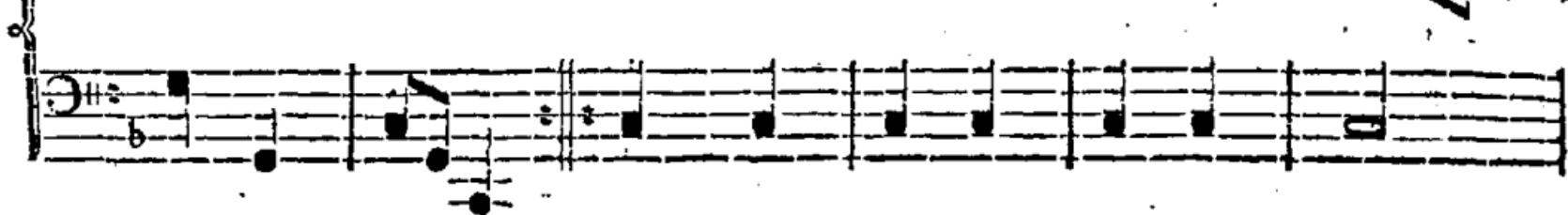
The image displays three staves of musical notation, likely for two voices (treble and bass). The top staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It features a dynamic marking 'tr.' above the first measure. The middle staff begins with a bass clef, a key signature of one sharp (F#), and a time signature of 2/4. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a time signature of 2/4. All staves include vertical bar lines and various note heads (solid black, solid white, or a combination of the two) representing different pitch levels. Measures are separated by vertical bar lines, and the music concludes with a final measure ending on a note in the bass clef staff.

Le favori de Minerve.



Les soirées à la Mode.

Le Tableau parlant.*af een Balles.*



Les derniers Soupirs de Voltaire.

The image shows three staves of musical notation for two voices. The top staff is in common time (indicated by 'C') and common key (indicated by 'G'). It consists of two measures. The first measure starts with a quarter note followed by an eighth note, both in black. The second measure starts with a sixteenth note followed by a eighth note, both in black. The dynamic 'p.' (pianissimo) is indicated below the first measure. The middle staff is in common time (indicated by 'C') and common key (indicated by 'G'). It consists of two measures. The first measure starts with a half note followed by a quarter note, both in black. The second measure starts with a half note followed by a quarter note, both in black. The dynamic 'f' (fortissimo) is indicated below the second measure. The bottom staff is in common time (indicated by 'C') and common key (indicated by 'G'). It consists of two measures. The first measure starts with a quarter note followed by an eighth note, both in black. The second measure starts with a sixteenth note followed by a eighth note, both in black. The dynamic 'f.' (fortissimo) is indicated below the first measure. The notation includes vertical stems pointing down and horizontal stems pointing right. Measures are separated by vertical bar lines. Measures are grouped by vertical brace lines. Measures are grouped by horizontal brace lines.

Soyez la bien revenüe.



A musical score consisting of four staves, likely for a string quartet or similar ensemble. The top staff is in G minor (indicated by a C with a flat), 2/4 time. The second staff is in D major (indicated by a D with a sharp), 2/4 time. The third staff is in G minor (indicated by a C with a flat), 2/4 time. The bottom staff is in D major (indicated by a D with a sharp), 2/4 time. The music consists of eighth-note patterns. Measure 52 starts with a half note on the first staff, followed by eighth-note pairs. Measures 53-54 show eighth-note pairs on all staves. Measures 55-56 feature eighth-note chords. Measures 57-58 show eighth-note pairs again. Measures 59-60 conclude with eighth-note chords. Measure 61 begins with a dynamic marking *p.* (pianissimo) and continues with eighth-note patterns. Measure 62 concludes the section with eighth-note chords.

He Bien.

Musical score for a six-string guitar, featuring three staves of notation. The top staff uses a common time signature ($\frac{4}{4}$) and a treble clef. The middle staff uses a common time signature ($\frac{4}{4}$) and a bass clef. The bottom staff uses a common time signature ($\frac{4}{4}$) and a bass clef. The notation consists of dots and squares representing fingerings, with diagonal strokes indicating strumming or picking patterns. Measure numbers 1 through 6 are present above the staves. Dynamic markings include *p.* (piano) and *f.* (fortissimo). The score concludes with a final dynamic marking of *p.*

La douce Espérance.

A handwritten 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 6/8 time (indicated by a '6/8'). The first staff uses a treble clef, the second a bass clef, the third an alto clef, and the fourth a bass clef. The music is written in black ink on white paper. The score includes various note heads, stems, and rests, with some notes having diagonal lines through them. The music concludes with a final measure ending on a sharp sign.

Les gracieuses Assurances.

58

No. 29.

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 in common time (indicated by a 'C') and has a key signature of one sharp (F#). Both staves begin with a measure containing a whole note followed by a half note. The music continues with a series of eighth-note patterns. Measure 58 ends with a dynamic marking 'p.' (pianissimo) and a measure ending. Measure 29 begins with a dynamic marking 'ff.' (fortissimo) and a measure ending. The score is written on five-line staff paper.

L'âge d'or.

Les vrais Souhaits.

Musical score for four staves, measures 62-65. The score consists of four staves, each with a key signature of one sharp (F#) and a time signature of $\frac{2}{4}$. Measure 62 starts with a whole note rest followed by a half note. Measures 63 and 64 show eighth-note patterns with various dynamics like forte (f), piano (p), and accents. Measure 65 concludes with a half note followed by a whole note rest.

Les Soirées d'hiver.

Musical score for 'Les Soirées d'hiver.' featuring two staves of music. The top staff is in common time (indicated by 'C') and has a key signature of one flat (indicated by 'b'). The bottom staff is also in common time and has a key signature of one sharp (indicated by 'F#'). The music consists of various note heads and rests, with dynamic markings such as 'f.', 'p.', 'f.', 'p.', 'p.', and 'B.' appearing below the notes. The score is numbered 63 in the top right corner.

63

Les Soirées d'hiver.

C b

F#

p.

B.

The musical score consists of three staves of music. The top staff begins with a common time signature (2/4) and a key signature of one sharp. The middle staff begins with a common time signature (2/4) and a key signature of one sharp. The bottom staff begins with a common time signature (2/4) and a key signature of one sharp. The music is composed of eighth and sixteenth note patterns, with some notes having stems pointing up and others pointing down. Measures 1 through 10 are identical for all three staves, featuring a half note followed by a series of eighth and sixteenth notes.

La seulette.

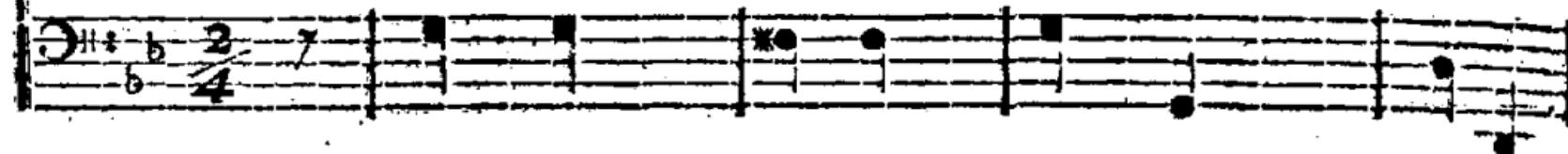
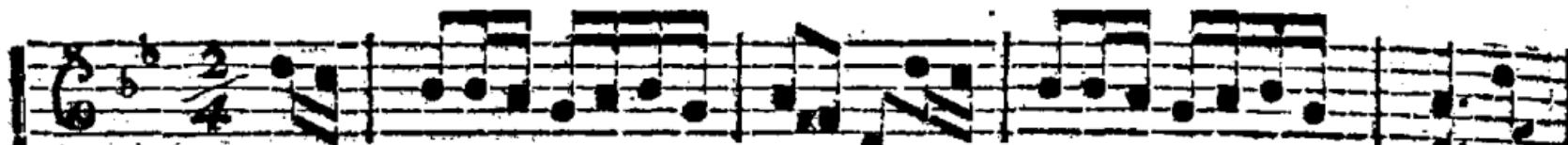
A handwritten musical score for two staves, likely for piano, featuring measures 66 through 70. The top staff uses a treble clef and common time (indicated by a 'C'). The bottom staff uses a bass clef and common time. Measure 66 starts with a forte dynamic (f). Measures 67 and 68 show eighth-note patterns with slurs and grace notes. Measures 69 and 70 begin with piano dynamics (p) and end with forte dynamics (f). Measure 70 concludes with a half note on the fourth line of the bass staff.

Le Tacet.

The image shows three staves of musical notation for two voices. The top staff uses a soprano C-clef and common time (indicated by a 'C'). The middle staff uses an alto F-clef and common time. The bottom staff uses a bass G-clef and common time. The notation consists of vertical stems with small dots or dashes indicating pitch and rhythm. The first two staves begin with a forte dynamic (indicated by a large 'X') followed by eighth-note patterns. The third staff begins with a forte dynamic followed by a sustained note (indicated by a circle with a dot) and then continues with eighth-note patterns. Measure lines divide the staves into measures. The page number 67 is in the top right corner, and the instruction "Le Tacet." is in the top left corner.

No. 34.

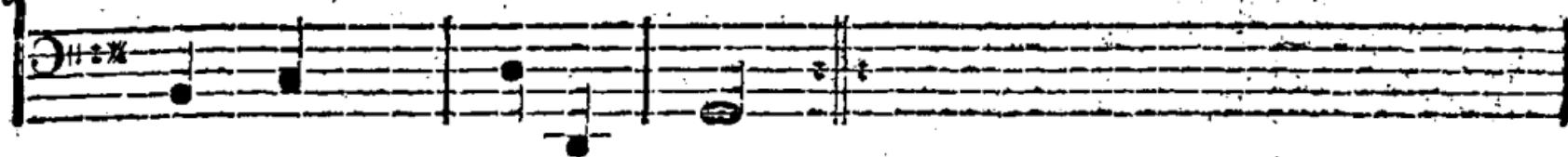
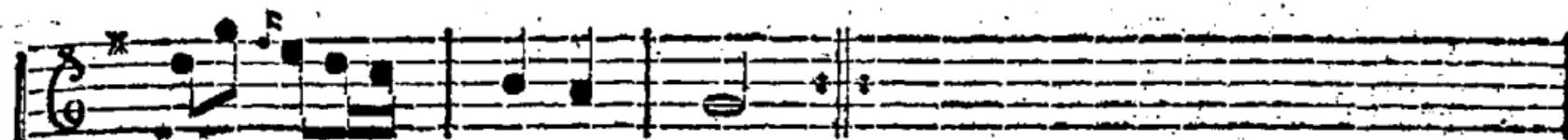
L'orange douce.



Les Pêcheurs.*af een Balles.*

No. 36.

Musical score for two staves, measures 11-15. The top staff is in common time (indicated by a 'C' with a '2' over it) and common key (indicated by a 'G'). The bottom staff is in common time (indicated by a 'C') and major key (indicated by a 'C'). Measure 11 starts with a forte dynamic (f.). Measure 12 starts with a piano dynamic (p.). Measure 13 starts with a forte dynamic (f.). Measure 14 starts with a piano dynamic (p.). Measure 15 starts with a piano dynamic (p.). Measures 11-15 feature eighth-note patterns and sixteenth-note patterns.

L'Oldenbourgoise.

Musical score for two voices (two staves) in common time (indicated by 'C'). The key signature is one sharp (F#). The vocal parts are written in soprano (Soprano) and alto (Alto) clefs. 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.). The vocal parts sing eighth-note patterns, often consisting of eighth-note pairs or groups of three. Articulation marks like dots and dashes are present on many notes. Measure numbers 1, 2, and 3 are indicated above the staves. The vocal parts frequently switch between the two staves throughout the piece.

La Violette.

Musical score for three voices (Treble, Alto, Bass) in common time. The key signature changes between G major (two sharps), F major (one sharp), and C major (no sharps). The vocal parts are separated by vertical bar lines. Measure numbers 1 through 12 are present above the top staff. Dynamics include *f.*, *p.*, and *f.* (repeated).

The score consists of three staves:

- Treble Staff:** Starts with two sharps. Measures 1-3: eighth-note patterns. Measures 4-6: eighth-note patterns. Measures 7-12: eighth-note patterns.
- Alto Staff:** Starts with one sharp. Measures 1-3: eighth-note patterns. Measures 4-6: eighth-note patterns. Measures 7-12: eighth-note patterns.
- Bass Staff:** Starts with no sharps. Measures 1-3: eighth-note patterns. Measures 4-6: eighth-note patterns. Measures 7-12: eighth-note patterns.

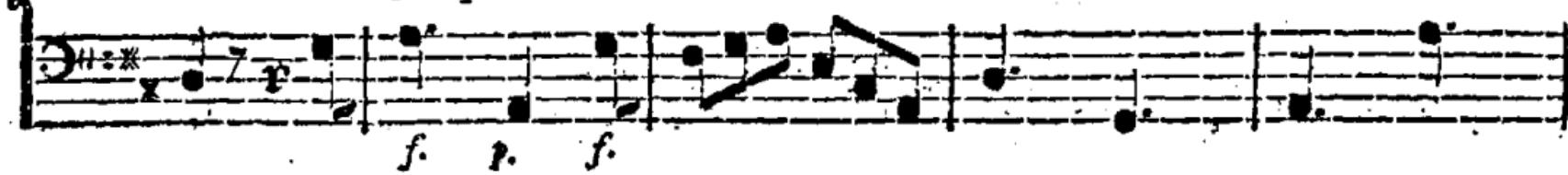
Dynamics and Measure Numbers:

- Measure 1: *f.*
- Measure 2: *f.*
- Measure 3: *f.*
- Measure 4: *f.*
- Measure 5: *f.*
- Measure 6: *f.*
- Measure 7: *p.*
- Measure 8: *f.*
- Measure 9: *p.*
- Measure 10: *f.*
- Measure 11: *p.*
- Measure 12: *f.*
- Measure 13: *p.*

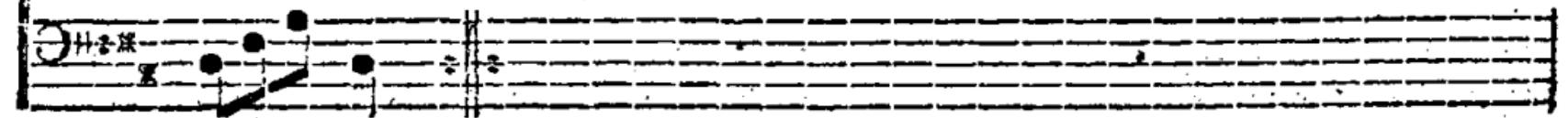
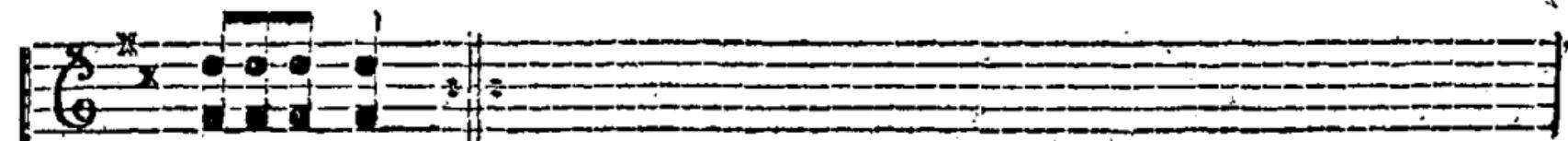
Je ne le fais pas.



f. p.



f. p.





La Jullenne. (Contra-Dans.)

A musical score consisting of three staves of music. The top staff is in common time (indicated by a 'C') and has a treble clef. It contains six measures of music, each with a different combination of black dots and squares on the five-line staff. The middle staff is also in common time (indicated by a 'C') and has a bass clef. It contains six measures, with the first measure having a '6' below it, indicating a sixteenth-note value. The bottom staff is in common time (indicated by a 'C') and has a bass clef. It contains six measures, with the first measure having a '6' below it, indicating a sixteenth-note value. The music is divided into measures by vertical bar lines.

No. 40.

Musical score for two staves, measures 1-4. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). Both staves begin with a treble clef. Measure 1: Top staff has a dotted half note followed by eighth notes (two pairs). Bottom staff has eighth notes (two pairs). Measure 2: Top staff has eighth notes (two pairs) followed by a sixteenth-note cluster. Bottom staff has eighth notes (two pairs). Measure 3: Top staff has eighth notes (two pairs) followed by a sixteenth-note cluster. Bottom staff has eighth notes (two pairs). Measure 4: Top staff has eighth notes (two pairs) followed by a sixteenth-note cluster. Bottom staff has eighth notes (two pairs). Measure 5: Both staves end with a forte dynamic (ff.) indicated by a large 'ff.' and a diagonal line through the notes.

Les heureux Epoux. (Contra-Dans.)

A musical score consisting of 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 time signature is common time (indicated by 'C'). The music includes various note heads (solid black, white with black dots, and white with black squares), rests, and dynamic markings such as 'p.' (piano) and 'b.' (bass). There are also slurs and grace notes. The score is numbered 81 in the top right corner.

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#). Both staves begin with a treble clef. Measure 1: The top staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note. Measure 2: The top staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note. Measure 3: The top staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note. Measure 4: The top staff starts with a half note followed by a quarter note. The bottom staff starts with a half note followed by a quarter note.

Les feux de joie. (Contra-Dans.)

A musical score for two voices, likely a contra-dance, consisting of four staves of music. The music is in common time (indicated by 'C') and uses a key signature of one sharp (F#). The notation includes various note heads (solid black, hollow black, solid white, hollow white) and rests, separated by vertical bar lines. The first two staves begin with dynamic markings 'p.' (pianissimo). The third staff begins with a dynamic marking 'f.' (fortissimo). The fourth staff ends with a dynamic marking 'ff.' (fortississimo). Measures 1-4: The top voice has a solid black note on the first beat, followed by a hollow black note on the second, a solid black note on the third, and a hollow black note on the fourth. The bottom voice has a solid black note on the first beat, followed by a hollow black note on the second, a solid black note on the third, and a hollow black note on the fourth. Measures 5-8: The top voice has a solid black note on the first beat, followed by a hollow black note on the second, a solid black note on the third, and a hollow black note on the fourth. The bottom voice has a solid black note on the first beat, followed by a hollow black note on the second, a solid black note on the third, and a hollow black note on the fourth. Measures 9-12: The top voice has a solid black note on the first beat, followed by a hollow black note on the second, a solid black note on the third, and a hollow black note on the fourth. The bottom voice has a solid black note on the first beat, followed by a hollow black note on the second, a solid black note on the third, and a hollow black note on the fourth. Measures 13-16: The top voice has a solid black note on the first beat, followed by a hollow black note on the second, a solid black note on the third, and a hollow black note on the fourth. The bottom voice has a solid black note on the first beat, followed by a hollow black note on the second, a solid black note on the third, and a hollow black note on the fourth.

Musical score for two voices, numbered 84 and No. 42. The score consists of three staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C').

- Staff 1:** Treble clef. Dynamics: dynamic markings at the beginning, *p.* (pianissimo) at measure 4, *f.* (fortissimo) at measure 7, and *f.* (fortissimo) at measure 10.
- Staff 2:** Bass clef. Dynamics: *p.* (pianissimo) at measure 4, *f.* (fortissimo) at measure 7, and *p.* (pianissimo) at measure 10.
- Staff 3:** Treble clef. Dynamics: *p.* (pianissimo) at measure 4, *f.* (fortissimo) at measure 7, and *p.* (pianissimo) at measure 10.

The music features various note heads (solid black, open circles, and squares), rests, and slurs. Measures 1-3 show eighth-note patterns. Measures 4-6 show sixteenth-note patterns. Measures 7-9 show eighth-note patterns. Measures 10-12 show sixteenth-note patterns. Measure 13 concludes with a single eighth note followed by a fermata and a repeat sign.

Oui dà. (Contra-Dans.)

A musical score consisting of four staves of music in common time. The top two staves are in G major, indicated by a 'G' with a circle, and the bottom two are in C major, indicated by a 'C' with a circle. The first staff features a treble clef, the second a bass clef, the third an alto clef, and the fourth a bass clef. The music includes various note heads (solid black, open, and cross-hatched), rests, and dynamic markings such as 'f.' (fortissimo) and 'p.' (pianissimo). Measure 1 starts with a solid black note in the first staff. Measures 2 and 3 show a transition with a diagonal line and a change in note patterns. Measures 4 through 7 feature eighth-note patterns with grace notes and trills. Measures 8 and 9 conclude the section with eighth-note patterns.

La Paysanne parvenue. (Contra-Dans.)

A musical score for four voices or instruments, likely a contra-dance. The score consists of four staves, each with a different key signature and dynamic marking.

- Staff 1:** Key of C major, dynamic ff. The music features eighth-note patterns and sixteenth-note chords.
- Staff 2:** Key of D major, dynamic ff. The music features eighth-note patterns and sixteenth-note chords.
- Staff 3:** Key of G major, dynamic pizzicato. The music features eighth-note patterns and sixteenth-note chords.
- Staff 4:** Key of D major. The music features eighth-note patterns and sixteenth-note chords.

The image displays three staves of musical notation, likely for a two-voice setting. The top staff uses a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The middle staff uses a bass clef, a key signature of one sharp (F#), and a time signature of 2/4. The bottom staff uses a bass clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation consists of vertical stems with dots or dashes indicating pitch, and horizontal strokes indicating rhythm. Measures are separated by vertical bar lines. The music is divided into measures by vertical bar lines, and each measure contains two beats, indicated by the 2/4 time signature. The notes are represented by vertical stems with either a dot or a dash, and the rests are represented by vertical stems with a diagonal line through them. The first staff begins with a note on the second line, followed by a rest, then a note on the fourth line, and so on. The second staff begins with a note on the third line, followed by a rest, then a note on the fifth line, and so on. The third staff begins with a note on the fourth line, followed by a rest, then a note on the sixth line, and so on. The music is divided into measures by vertical bar lines, and each measure contains two beats, indicated by the 2/4 time signature. The notes are represented by vertical stems with either a dot or a dash, and the rests are represented by vertical stems with a diagonal line through them. The first staff begins with a note on the second line, followed by a rest, then a note on the fourth line, and so on. The second staff begins with a note on the third line, followed by a rest, then a note on the fifth line, and so on. The third staff begins with a note on the fourth line, followed by a rest, then a note on the sixth line, and so on.

La Brunswickoise. (Contra-Dans.)

The image displays three staves of musical notation, likely for a two-voice setting. The top staff uses a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It consists of six measures. The second measure contains a single eighth note. The third measure features a sixteenth-note grace note followed by a quarter note. The fourth measure includes a sixteenth-note grace note and a eighth note. The fifth measure contains a single eighth note. The sixth measure consists of a sixteenth-note grace note followed by a quarter note. The middle staff uses a bass clef, a key signature of one sharp (F#), and a time signature of 2/4. It also consists of six measures. The first measure contains a single eighth note. The second measure features a sixteenth-note grace note followed by a quarter note. The third measure includes a sixteenth-note grace note and a eighth note. The fourth measure contains a single eighth note. The fifth measure consists of a sixteenth-note grace note followed by a quarter note. The sixth measure ends with a single eighth note. The bottom staff uses a bass clef, a key signature of one sharp (F#), and a time signature of 2/4. It also consists of six measures. The first measure contains a single eighth note. The second measure features a sixteenth-note grace note followed by a quarter note. The third measure includes a sixteenth-note grace note and a eighth note. The fourth measure contains a single eighth note. The fifth measure consists of a sixteenth-note grace note followed by a quarter note. The sixth measure ends with a single eighth note.

La Bonté Royale. (Contra-Dans.)

Musical score for "La Bonté Royale. (Contra-Dans.)" featuring two staves of music.

The score consists of two staves, each with a treble clef, a key signature of one sharp (F#), and common time (indicated by a 'C').

Staff 1 (Top):

- Measures 11-12: Dynamics are marked with *p.* (piano).
- Measure 13: Dynamics are marked with *f.* (forte) followed by *p.* (piano).
- Measure 14: Dynamics are marked with *f.* (forte) followed by *p.* (piano).

Staff 2 (Bottom):

- Measures 11-12: Dynamics are marked with *p.* (piano).
- Measure 13: Dynamics are marked with *p.* (piano).
- Measure 14: Dynamics are marked with *p.* (piano).

No. 46.

A musical score for three staves, labeled "No. 46." The top staff is in common time (indicated by a "C" with a "2" over it) and has a key signature of one sharp (F#). The middle staff is in common time (indicated by a "C" with a "2" over it) and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by a "C" with a "2" over it) and has a key signature of one sharp (F#). The music consists of six measures. Measure 1: The top staff starts with a half note followed by eighth notes. The middle staff starts with a quarter note followed by eighth notes. The bottom staff starts with a half note followed by eighth notes. Measure 2: The top staff starts with a half note followed by eighth notes. The middle staff starts with a quarter note followed by eighth notes. The bottom staff starts with a half note followed by eighth notes. Measure 3: The top staff starts with a half note followed by eighth notes. The middle staff starts with a quarter note followed by eighth notes. The bottom staff starts with a half note followed by eighth notes. Measure 4: The top staff starts with a half note followed by eighth notes. The middle staff starts with a quarter note followed by eighth notes. The bottom staff starts with a half note followed by eighth notes. Measure 5: The top staff starts with a half note followed by eighth notes. The middle staff starts with a quarter note followed by eighth notes. The bottom staff starts with a half note followed by eighth notes. Measure 6: The top staff starts with a half note followed by eighth notes. The middle staff starts with a quarter note followed by eighth notes. The bottom staff starts with a half note followed by eighth notes.

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

The musical score consists of three staves of music for two voices. The top staff begins with a soprano C-clef, the middle staff with an alto F-clef, and the bottom staff with a bass G-clef. The music is in common time. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 12. Measure 1 starts with a forte dynamic (f.). Measures 2 and 3 show eighth-note patterns. Measures 4 through 8 feature sixteenth-note patterns. Measures 9 and 10 begin with a piano dynamic (p.). Measures 11 and 12 conclude the section.

Musical score for two staves, measures 1-8. The top staff is in common time (indicated by a 'C') and has a key signature of one flat (indicated by a 'F#'). The bottom staff is in common time and has a key signature of one sharp (indicated by a 'G#'). Both staves begin with a forte dynamic (f).

The music consists of two measures per system, with each measure containing six eighth notes. The top staff uses a treble clef, while the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic (f). Measures 2-8 show a repeating pattern of eighth-note chords. Measure 9 begins with a piano dynamic (p) and continues the eighth-note chord pattern. Measure 10 begins with a forte dynamic (f) and concludes the section.

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

A musical score for 'Les avantages de la paix. (Contra-Dans.)' consisting of four staves of music. The top staff is in common time (indicated by '8') and common key (indicated by 'C'). It features a bass clef and a key signature of one flat. The second staff is also in common time and common key, with a bass clef and a key signature of one flat. The third staff is in common time and common key, with a bass clef and a key signature of one flat. The bottom staff is in common time and common key, with a bass clef and a key signature of one flat. The music includes various note heads, stems, and rests, with some notes having small dots above them. Measure numbers are present at the beginning of each staff. Dynamics are indicated by 'p.' (piano) and 'f.' (forte). The score is numbered 95 in the top right corner.

The image displays three staves of musical notation, likely for a two-voice setting. The top staff uses a soprano C-clef, the middle staff uses an alto F-clef, and the bottom staff uses a bass G-clef. All staves are in common 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 from each head. The music is divided into measures by vertical bar lines. The first two staves begin with a measure of two eighth notes. The third staff begins with a measure of one quarter note followed by a half note. Measures 3 and 4 show more complex patterns, including eighth-note chords and sixteenth-note figures. Measures 5 through 8 continue this pattern, with the bass line providing harmonic support to the upper voices. Measure 9 concludes the piece with a final chordal statement.

La Brunswickoise. (Contra-Dans.)

The image displays three staves of musical notation, likely for two voices, arranged vertically. The top staff uses a treble clef and common time (indicated by a 'C'). It features a mix of quarter and eighth notes, with some notes having stems pointing right and others left. The middle staff uses a bass clef and common time. It also contains quarter and eighth notes, with stems pointing right. The bottom staff uses a bass clef and common time. It includes quarter and eighth notes, with stems pointing right, and several grace notes indicated by small dots above the main notes. The notation is written on five-line staves with vertical bar lines dividing measures. The first measure of each staff begins with a half note.

La Bonit  Royale. (Contra-Dans.)

A musical score for 'La Bonit  Royale. (Contra-Dans.)' consisting of four staves of music. The top staff is in common time (C) and treble clef, with a dynamic marking 'p.' below it. The second staff is in common time (C) and bass clef, also with a 'p.' dynamic. The third staff is in common time (C) and treble clef, with dynamics 'f.' and 'p.' appearing sequentially. The fourth staff is in common time (C) and bass clef, with dynamics 'f.' and 'p.' appearing sequentially. The music features various note values including eighth and sixteenth notes, and rests.

A handwritten musical score for two staves, likely for a guitar or mandolin, featuring six measures 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 '2'). The key signature changes between measures, indicated by 'G' and 'H: x' above the staves. Measures 1-3 begin with a forte dynamic (f.). Measures 4-6 also begin with a forte dynamic (f.). Measures 5-6 conclude with a piano dynamic (p.). The music consists of eighth and sixteenth note patterns, primarily in the treble clef. Measure 6 ends with a repeat sign and a 'p.' dynamic.

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



Musical score for two voices (treble and bass) in common time (indicated by the number 2). The key signature is one sharp (F#). The music consists of three staves, each with a different rhythmic pattern. The first staff starts with a treble clef, a 6/4 time signature, and a forte dynamic (f.). The second staff starts with a bass clef, a 2/4 time signature, and a piano dynamic (p.). The third staff starts with a treble clef, a 6/4 time signature, and a forte dynamic (f.). The music concludes with a piano dynamic (p.) at the end of the third staff.

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

A musical score for four voices or instruments, numbered 95. The score consists of four staves, each with a different key signature and dynamic marking.

- Staff 1:** Key signature of G major (one sharp). Dynamic: *p.* (pianissimo).
- Staff 2:** Key signature of C major (no sharps or flats). Dynamic: *p.* (pianissimo).
- Staff 3:** Key signature of G major (one sharp). Dynamic: *f.* (fortissimo).
- Staff 4:** Key signature of C major (no sharps or flats). Dynamic: *f.* (fortissimo).

The music features eighth-note patterns and rests, with a prominent eighth-note upbeat at the beginning of each measure. Measures 1-4 are identical for all staves, followed by a repeat sign and measures 5-8 which also follow the same pattern across all staves.

The image shows four staves of musical notation, likely for two voices. The top two staves are in common time (indicated by 'C') and the bottom two are in 2/4 time (indicated by '2'). The first staff uses a soprano C-clef, the second staff uses an alto F-clef, the third staff uses a bass G-clef, and the fourth staff uses a tenor C-clef. The notation consists of black dots representing note heads and vertical stems extending either up or down from the notes. Measure lines divide the music into measures. The first two staves begin with a measure of two eighth-note pairs followed by a half note. The third staff begins with a measure of two eighth-note pairs followed by a half note. The fourth staff begins with a measure of two eighth-note pairs followed by a half note. The dynamics 'p.' (pianissimo) are placed below the third and fourth staves.

Le Prince Charles. (Contra-Dans.)

A musical score for 'Le Prince Charles. (Contra-Dans.)' consisting of four staves of music in common time (indicated by a 'C'). The music is written in a treble clef system. The first two staves begin with a dynamic marking 'p.' followed by 'm.v.' (mezzo-vivo). The third staff begins with 'p.' and ends with a dynamic marking 'm.v.'. The fourth staff begins with 'p.' and ends with 'm.v.'. The music features various note heads, some with stems and some with dots, and includes several rests. The score is divided into measures by vertical bar lines.

Musical score for four staves, measures 98-102. The score consists of four staves, each with a key signature of C major (one sharp) and a common time signature. Measure 98 starts with a forte dynamic (f.) in the first staff. Measures 99 and 100 show eighth-note patterns with grace notes and dynamic changes between piano (p.) and forte (f.). Measure 101 begins with a piano dynamic (p.) in the first staff. Measures 102 and 103 conclude the section with eighth-note patterns and dynamic markings (p., f.). Measure 104 is partially visible at the bottom.

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

Minore,

Minore.

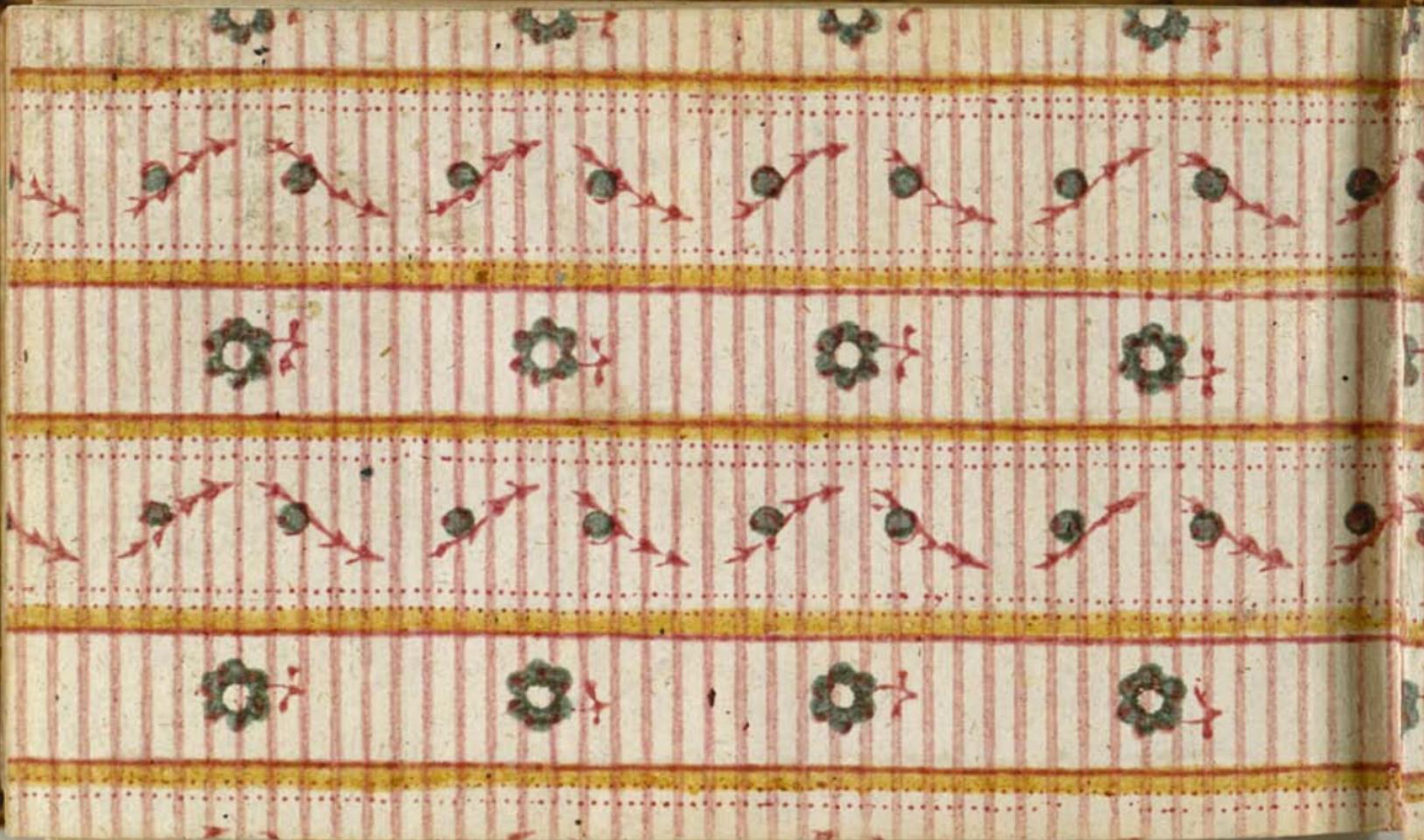
Two staves of handwritten musical notation. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. It consists of six measures. The first measure starts with a half note followed by a dotted half note. Measures 2-4 show eighth-note patterns. Measure 5 has a fermata over the first note and a grace note. Measure 6 ends with a fermata over the first note and a grace note. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of six measures. Measures 1-4 show eighth-note patterns. Measures 5-6 end with eighth-note patterns. Dynamics are indicated as *p.* (pianissimo) and *f.* (fortissimo).

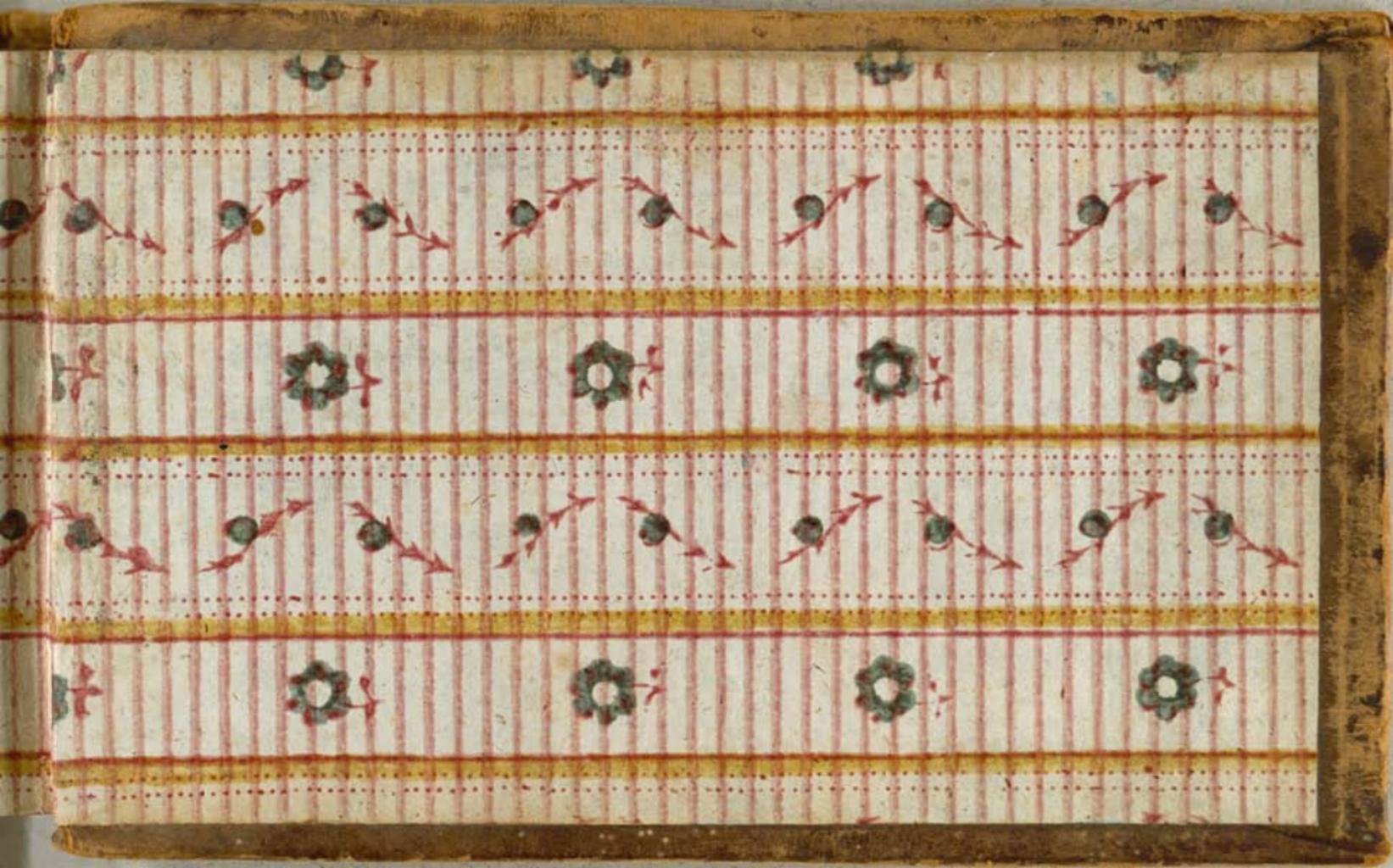
A handwritten musical score consisting of four staves of music. The top two staves are for a treble clef instrument, likely a flute or piccolo, indicated by a 'C' with a treble clef. The bottom two staves are for a bass clef instrument, likely a cello or double bass, indicated by a 'C' with a bass clef. The music is written in common time (indicated by a 'C'). The notation includes various note heads (solid black dots) and stems, with some stems having small vertical dashes at their ends. Measures are separated by vertical bar lines. The score is numbered '100' at the top left and 'No. 50.' at the top right.

*La Bienveillance. (Contra-Dans.)**Minore.**p.*

The musical score consists of four staves of music. The top two staves are in G minor (indicated by a 'G' with a 'b' over it) and the bottom two are in F major (indicated by a 'C' with a 'b' over it). The first staff begins with a measure containing a dotted half note followed by a sixteenth-note pattern. The second staff begins with a measure containing a dotted half note followed by a sixteenth-note pattern. The third staff begins with a measure containing a dotted half note followed by a sixteenth-note pattern. The fourth staff begins with a measure containing a dotted half note followed by a sixteenth-note pattern. The music is written in common time.









JACOBSEN'S
Gospel of
the Danes

1. 2. 3. HÆFDE
POLLE