MISS GRAHAM

00590996

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(alla Scozzese)

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OR THE

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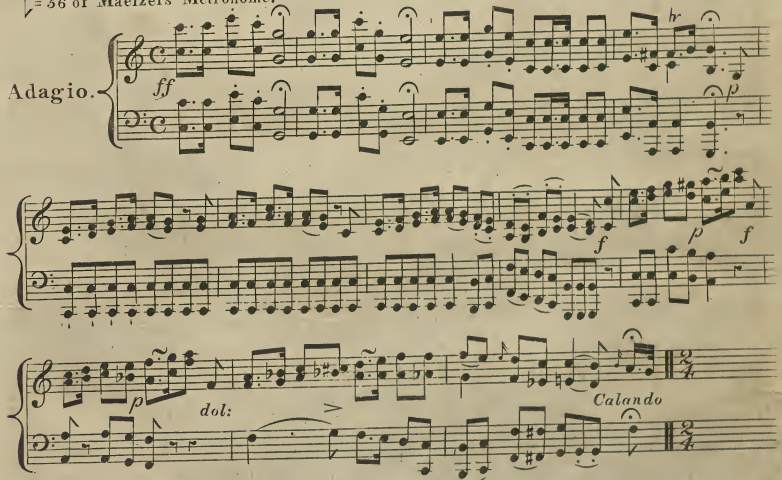

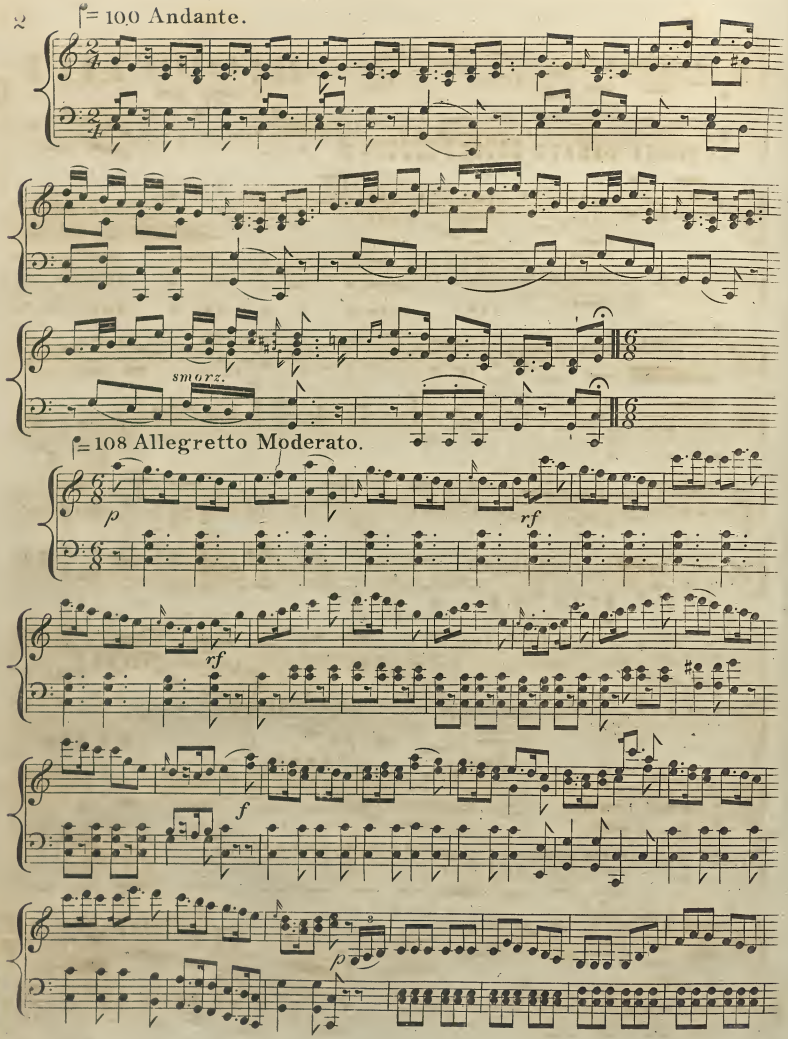
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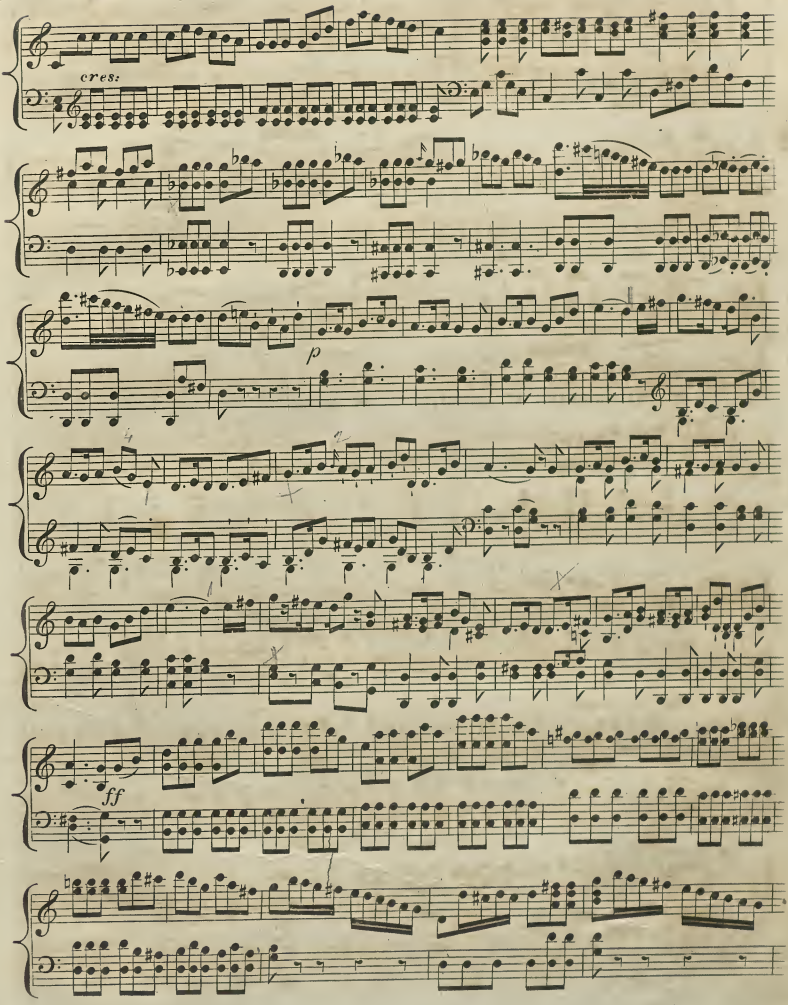
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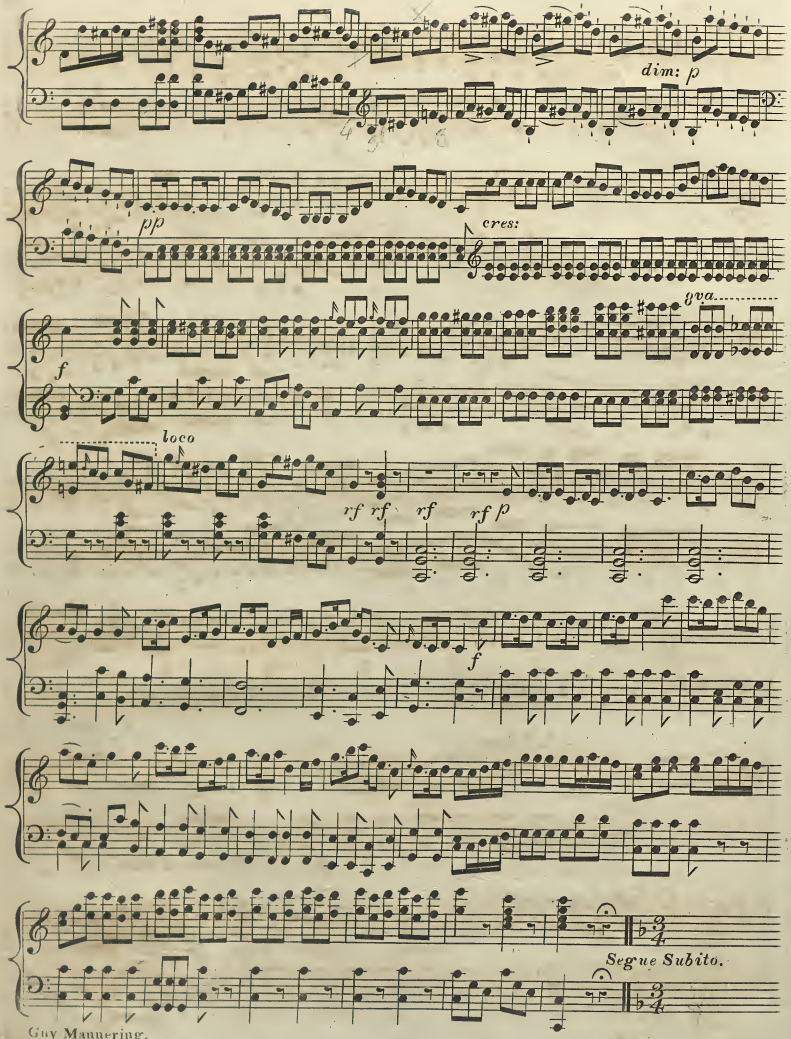

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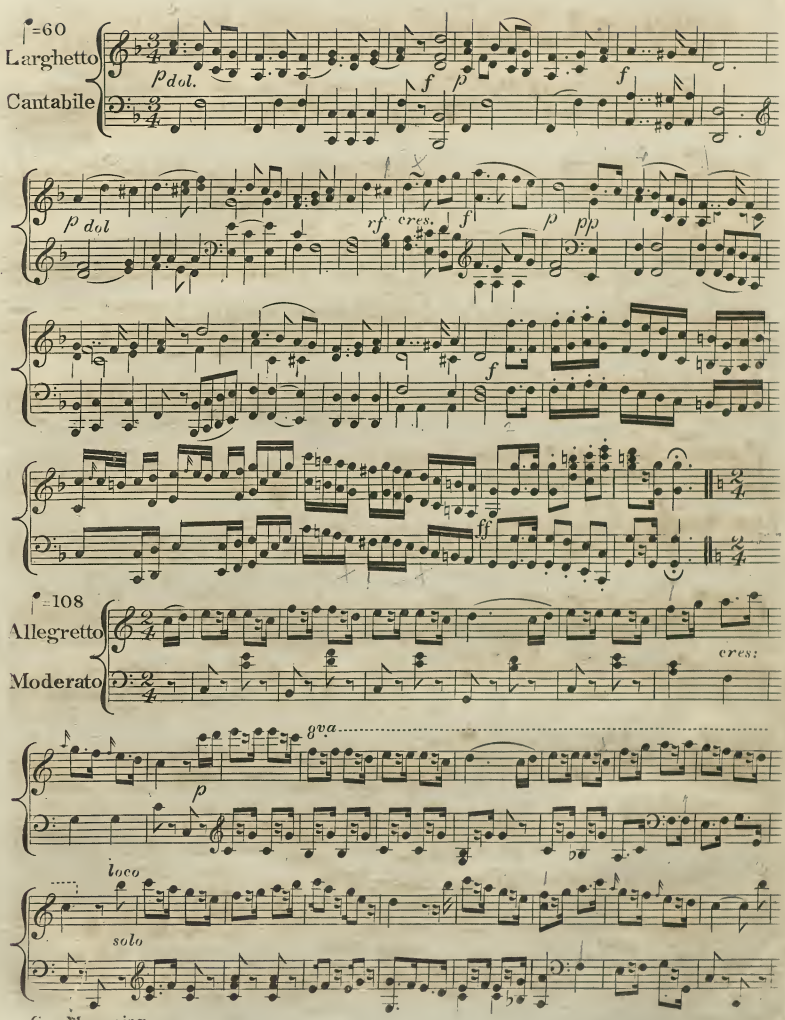

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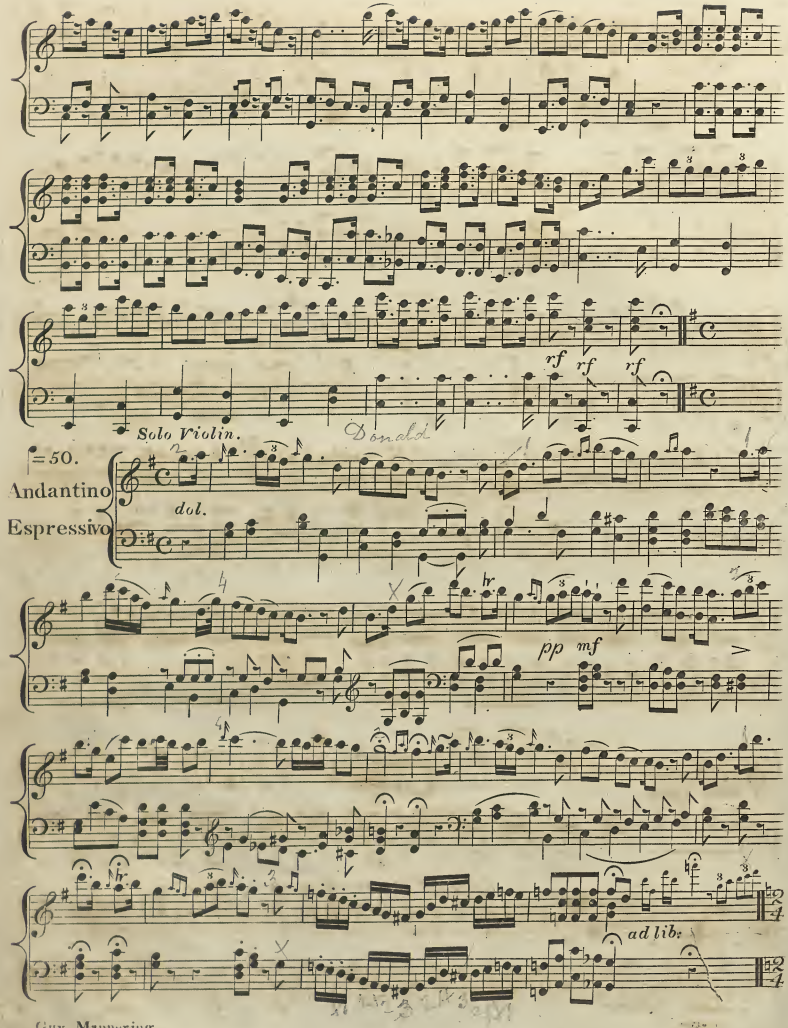

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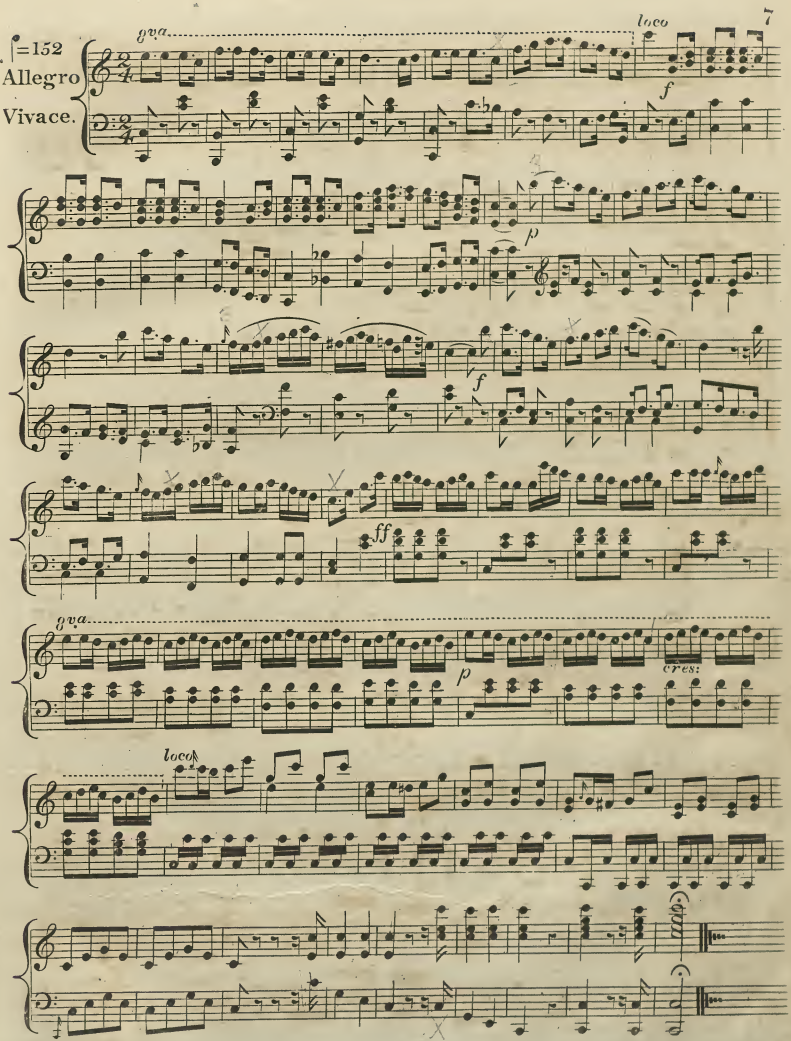

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13	Song of the Nightingale	49	Tell me my heart
		50	Up Brothers up
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15	Orynthia	52	The Banks of the
16	List Hermit List	53	Bid me Discourse
17.	O Merry Row	54	Le Petit Tambour
18	The Parting	55	Beautiful War
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21	The Rose will cease	58	Though now we
22	Beautiful Blue Violets	59	Go Trifler go
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33	Night and Morn	71	The Tartar Drum
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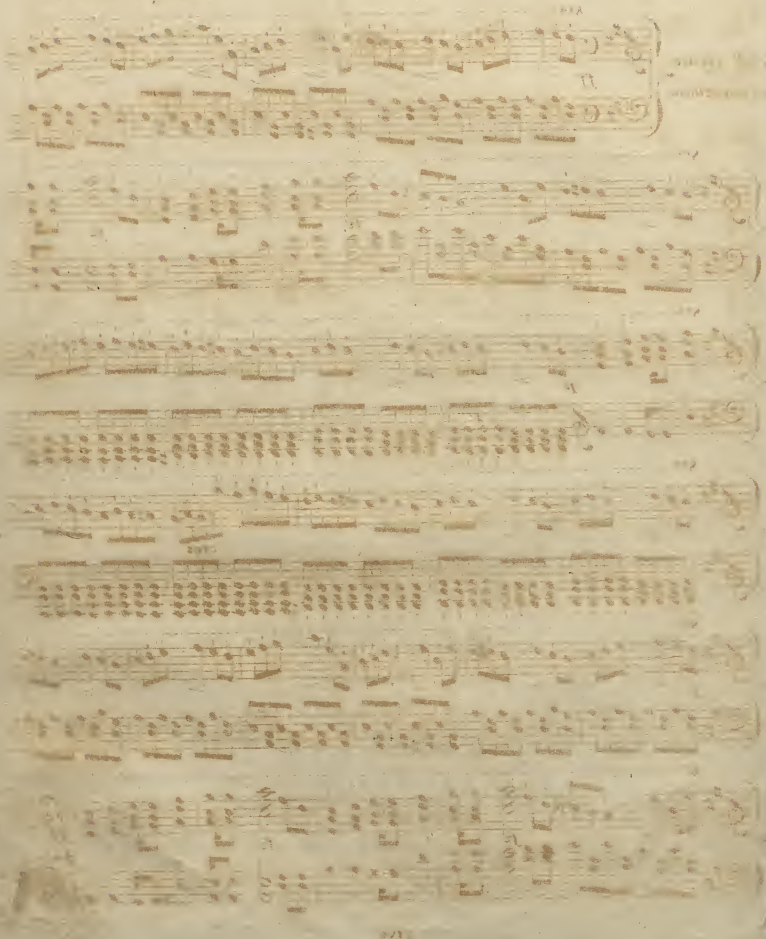

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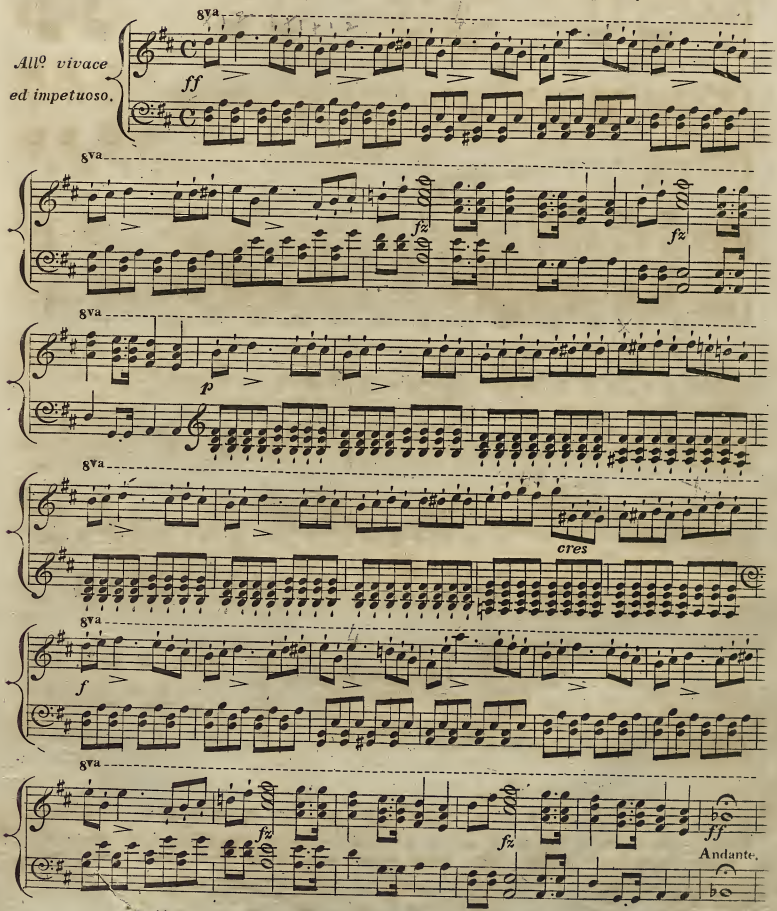
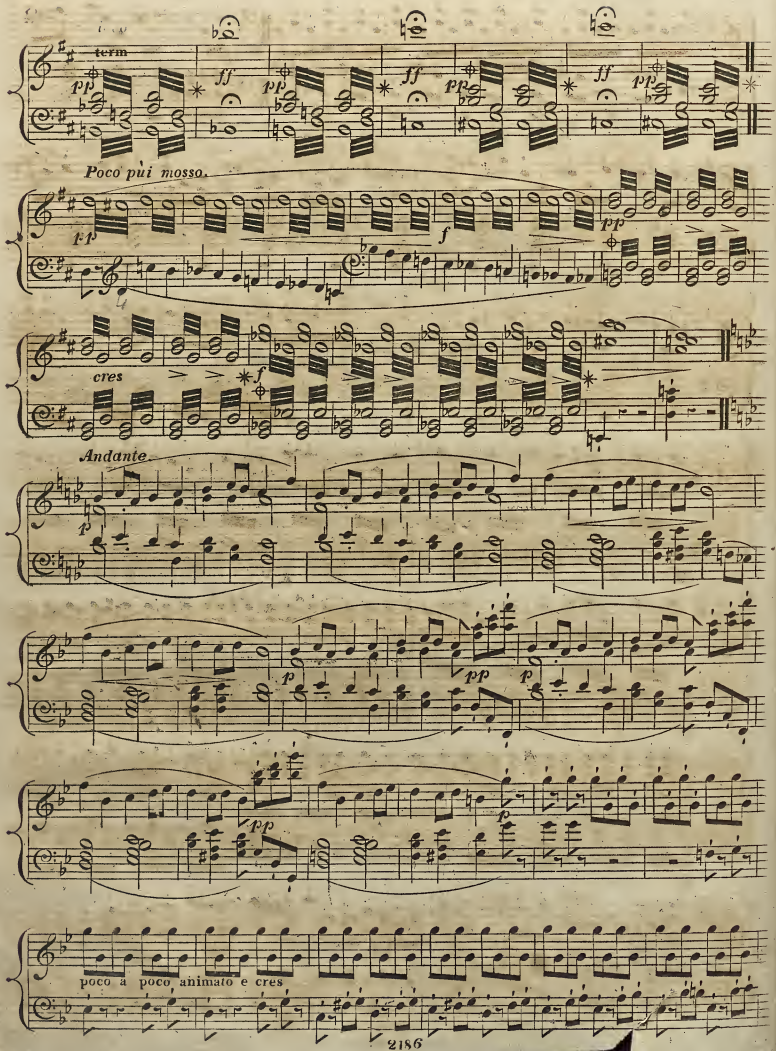
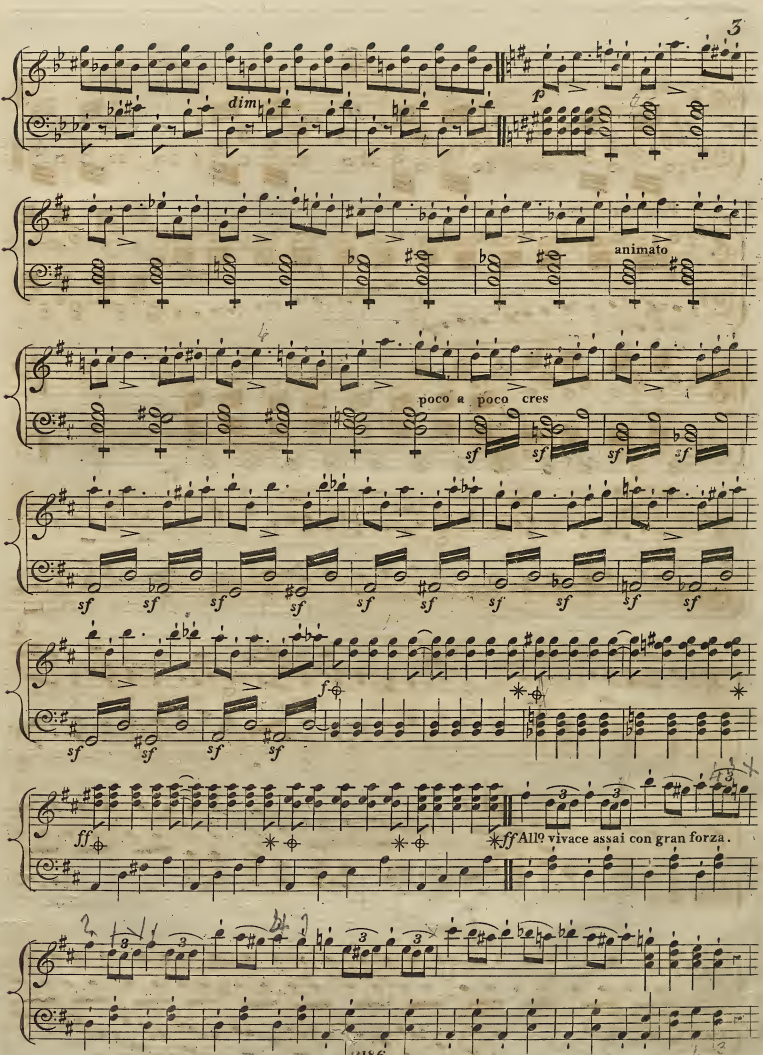
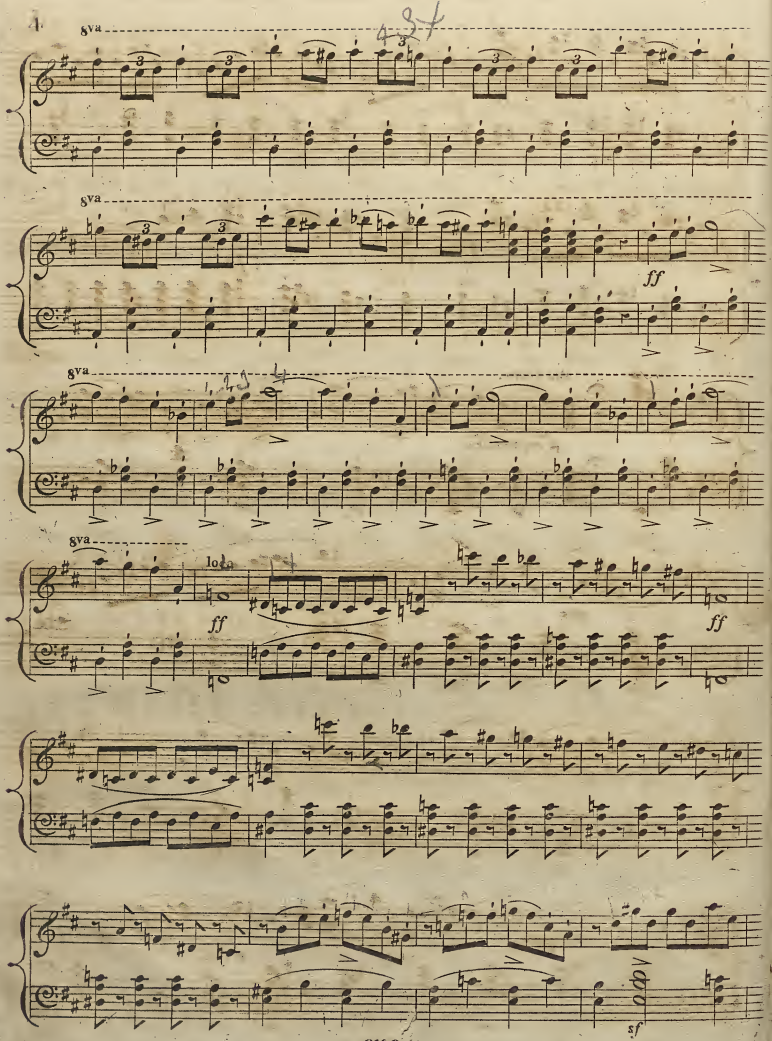
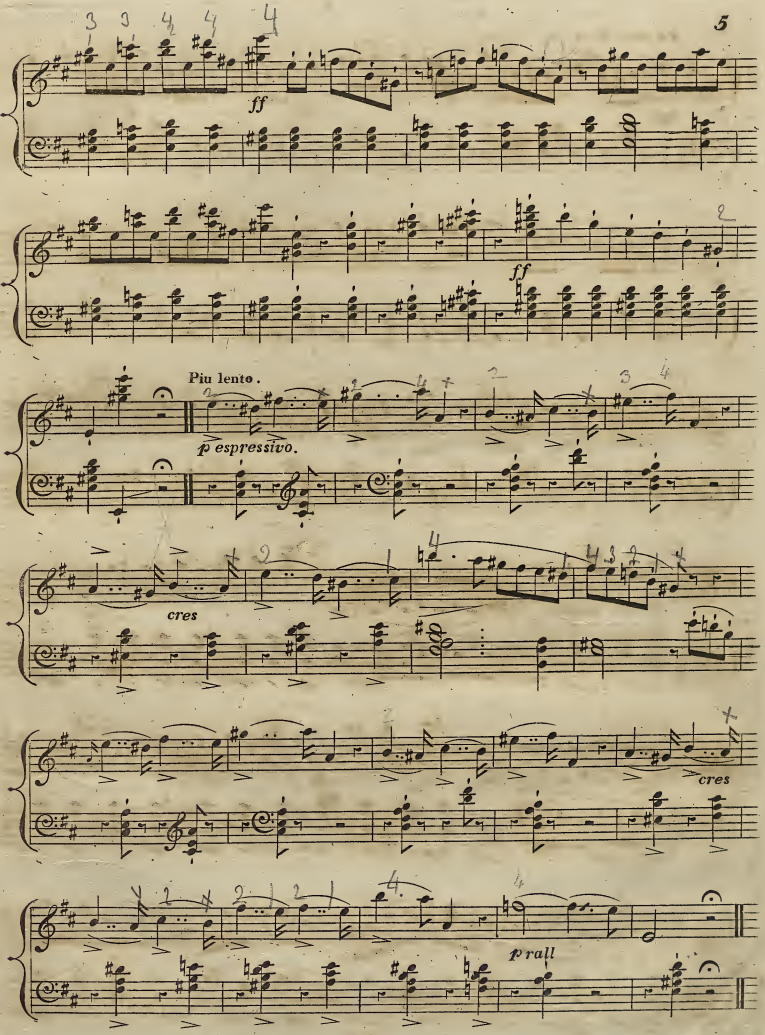
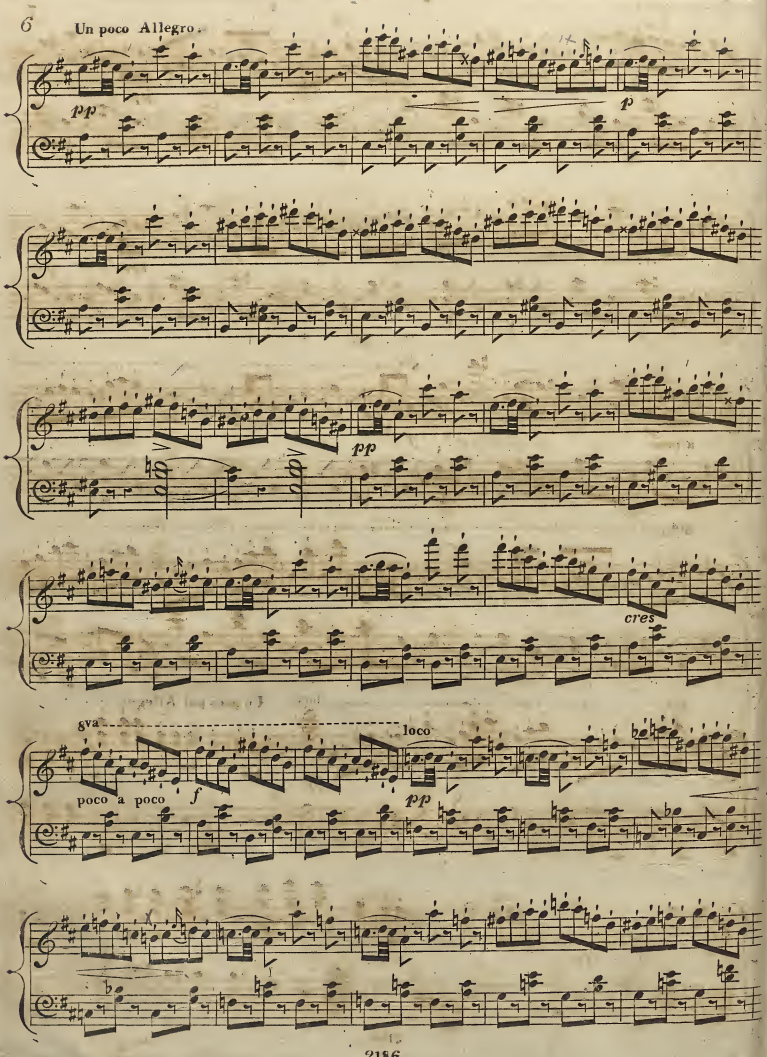


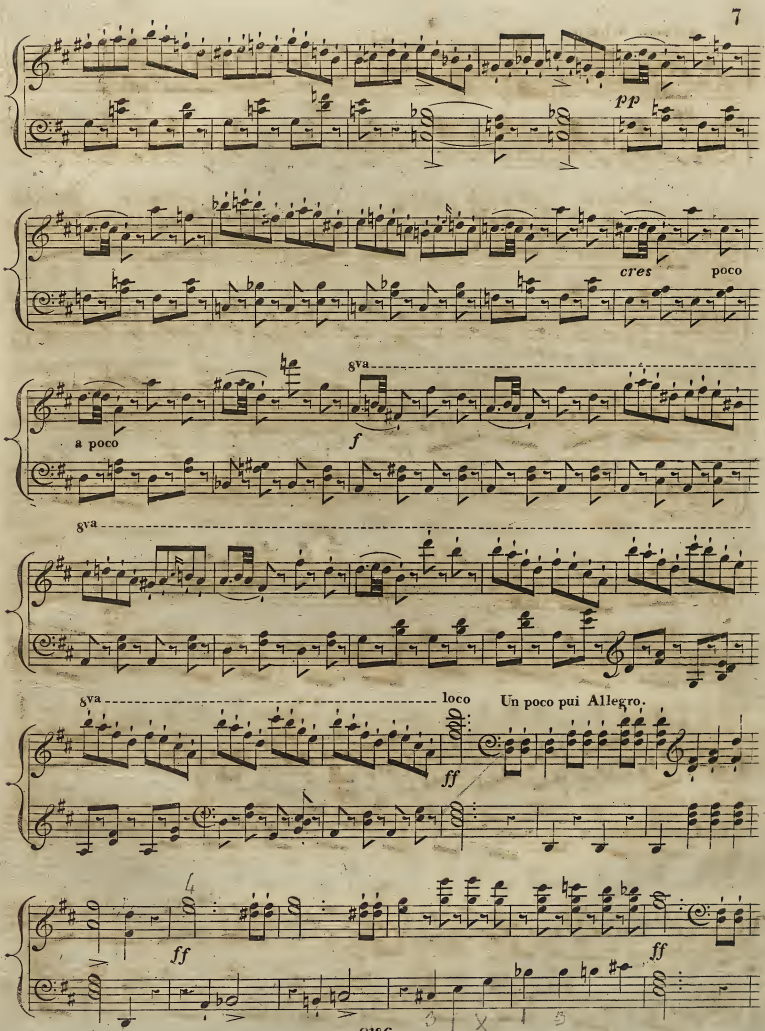

term
Poco più mosso.
cres
Andante
poco a poco animato e cres

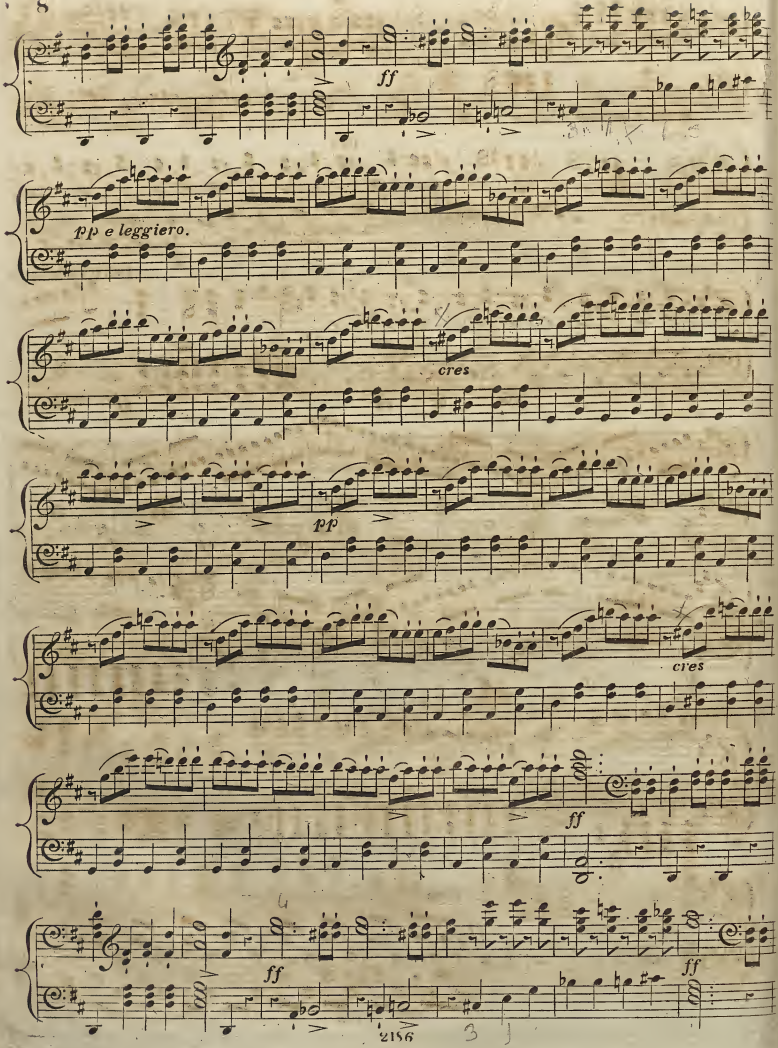

dim
p
animato
poco a poco cres
sf
ff
All? vivace assai con gran forza.


8va
8va
ff
8va
8va
loco
ff
ff
sf


5
ff
ff
Piu lento.
p espressivo.
cres
cres
p rall


6
Un poco Allegro.
pp
p
pp
cres
8va
loco
poco a poco
f
pp


7
pp
cres
poco
a poco
8va
f
8va
8va
loco
Un poco pui Allegro.
ff
ff
ff


8
ff
pp e leggiero.
cres
pp
cres
ff
ff
ff
2156

9

ff

8va

loco

Con tutta la forza.

ff

sf

sf sf sf sf sf sf sf sf

fz

sf sf sf sf

fz

ff

trem

ff

fz

Fine.

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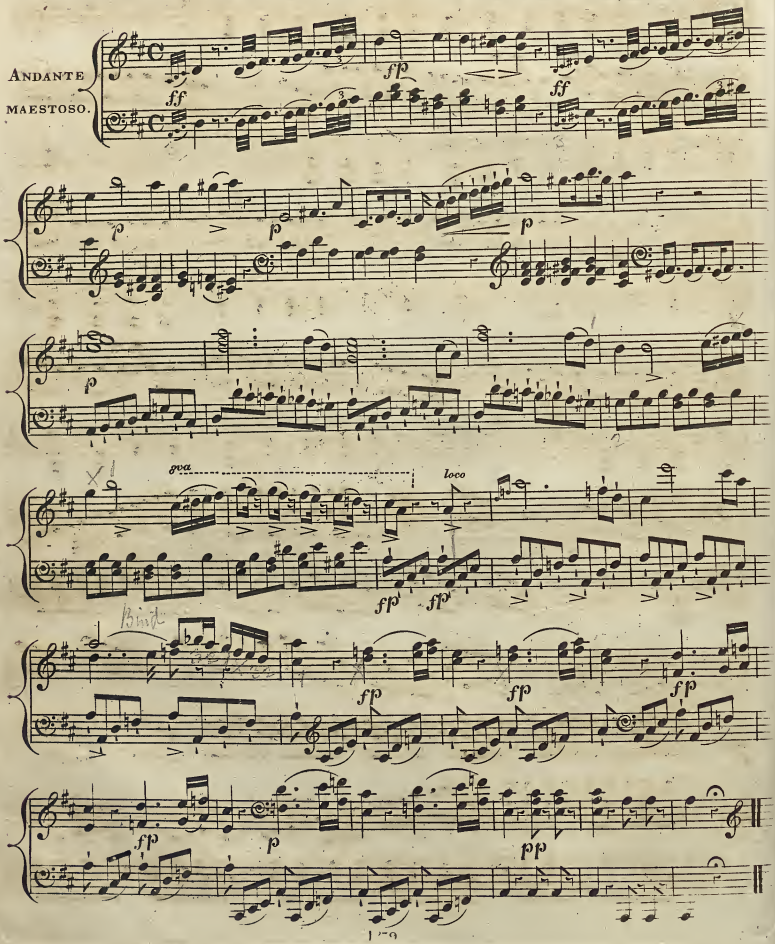
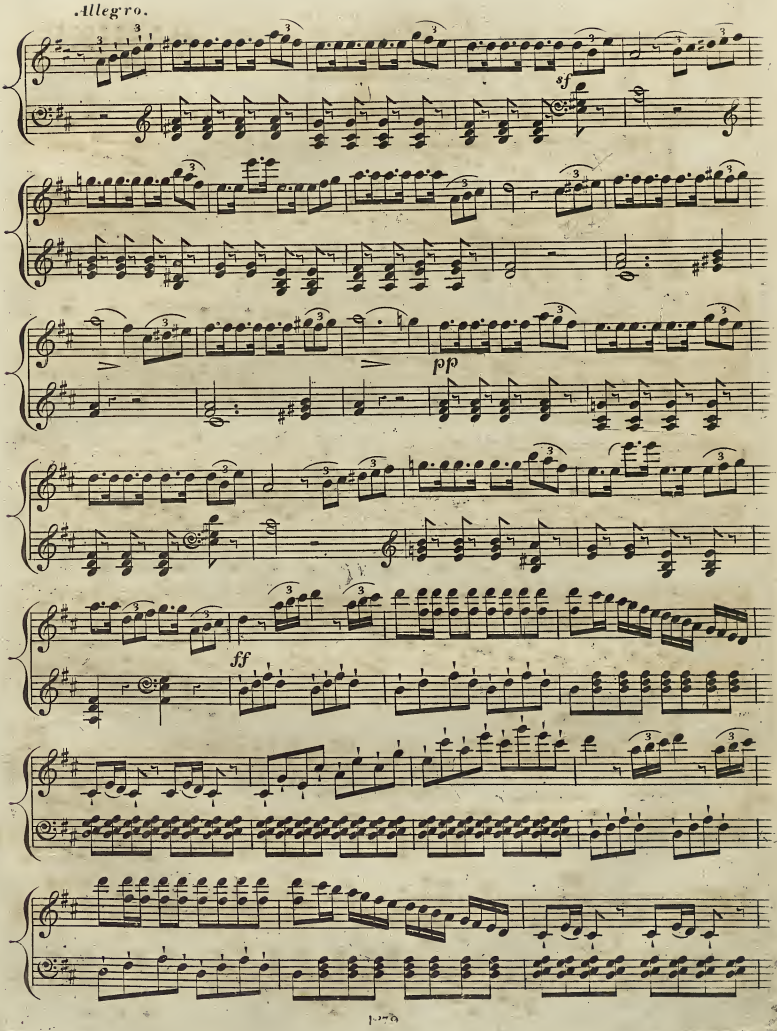
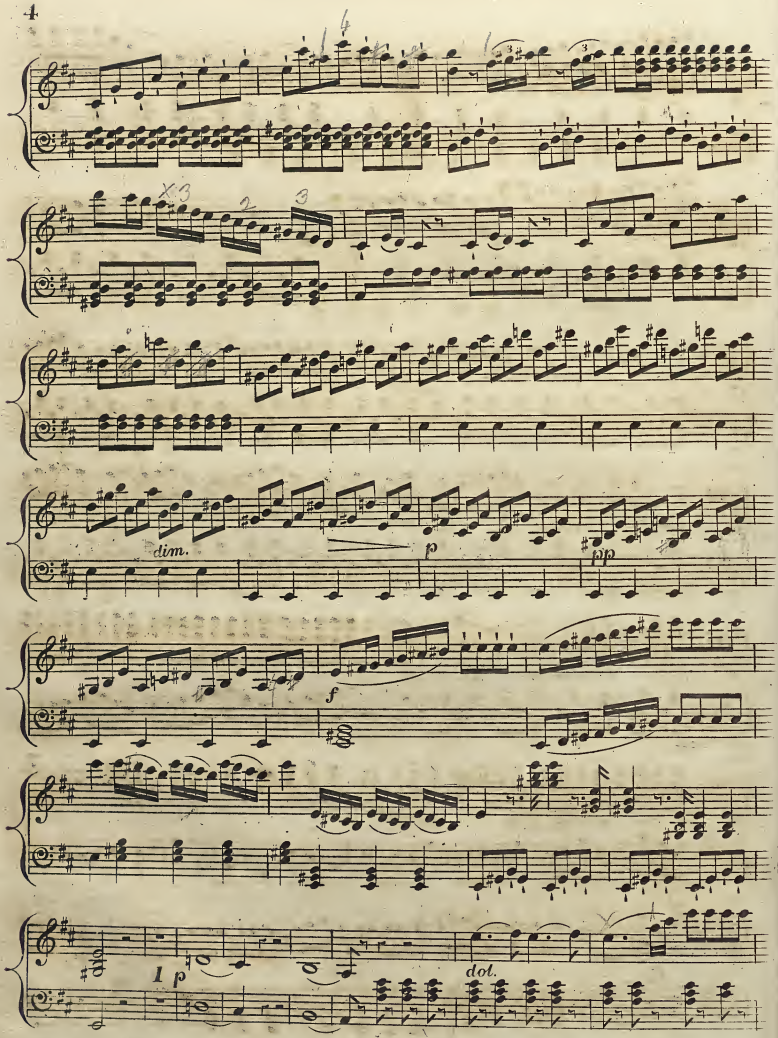
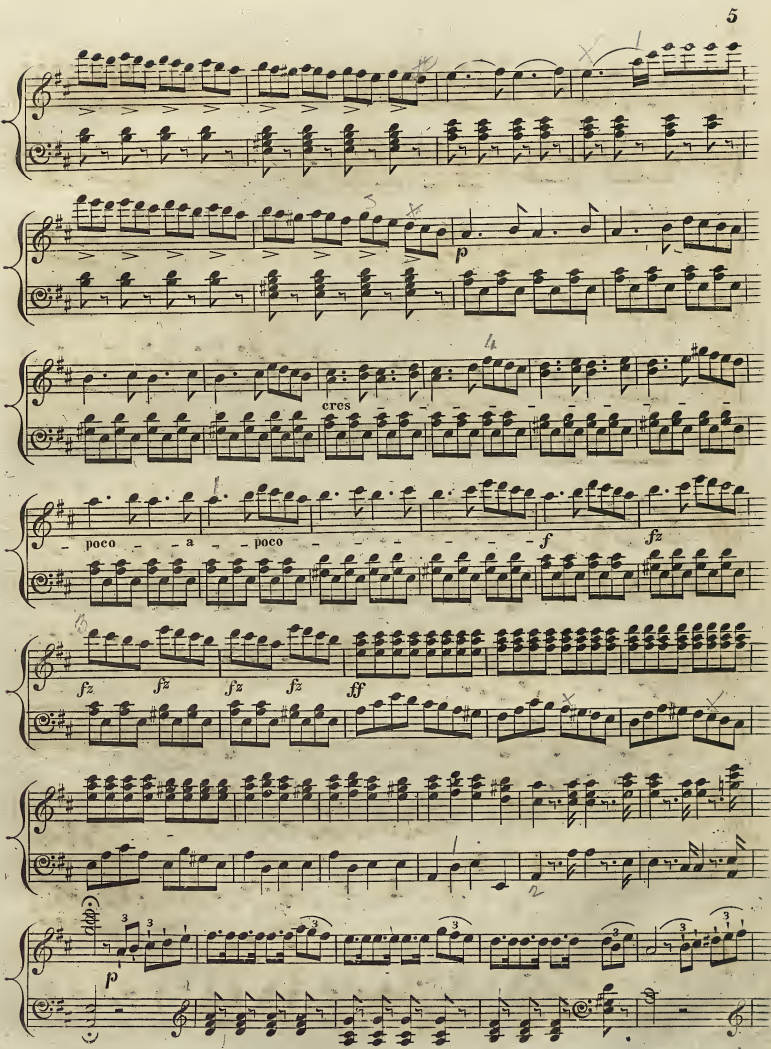
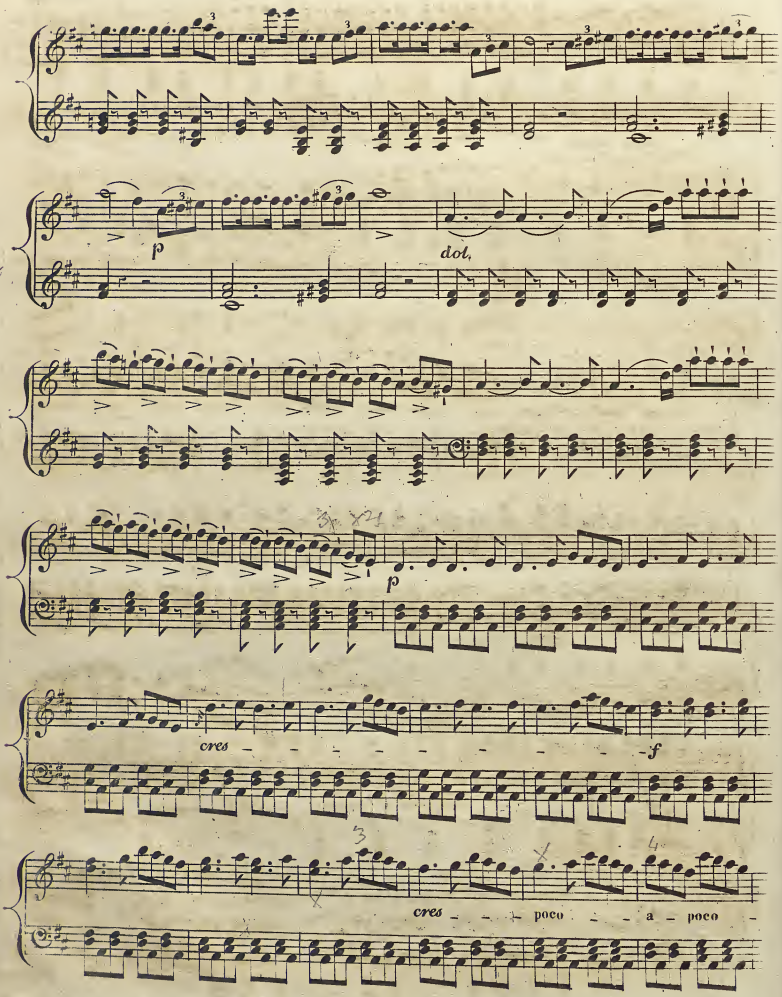


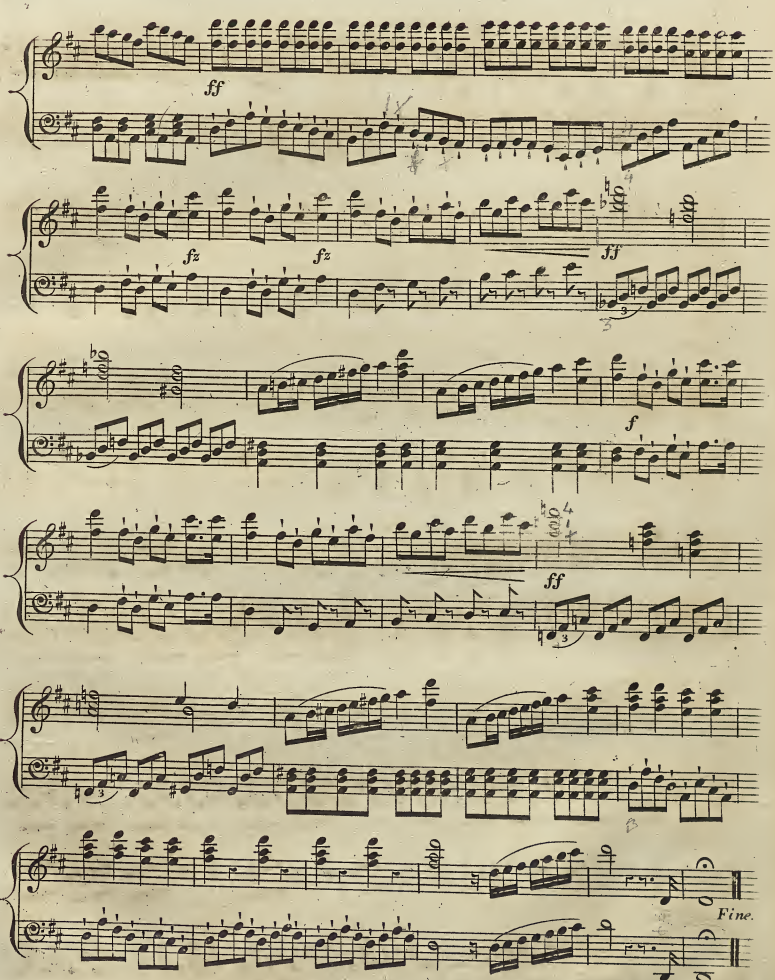

Allegro.
sf
pp
ff


4
dim.
p
pp
f
1 p
dot.


5
p
cres
poco a poco
f
fz
fz fz fz fz
ff
p


p
dol.
p
cres - - - - - - - - - f
cres - - - poco - - - a - poco -

7



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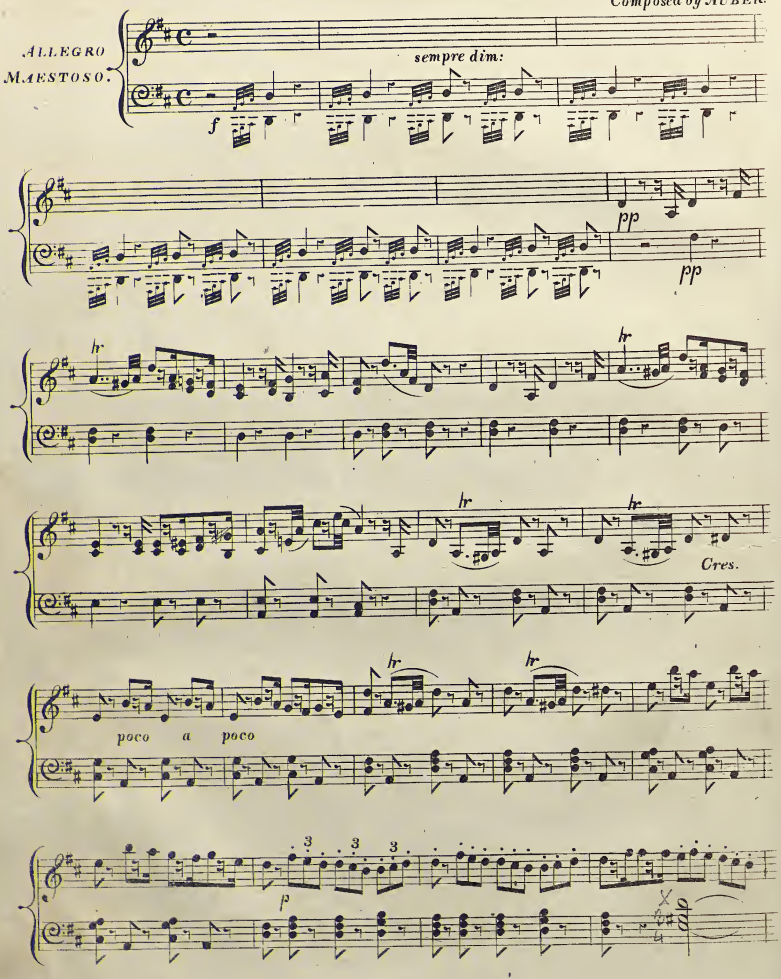
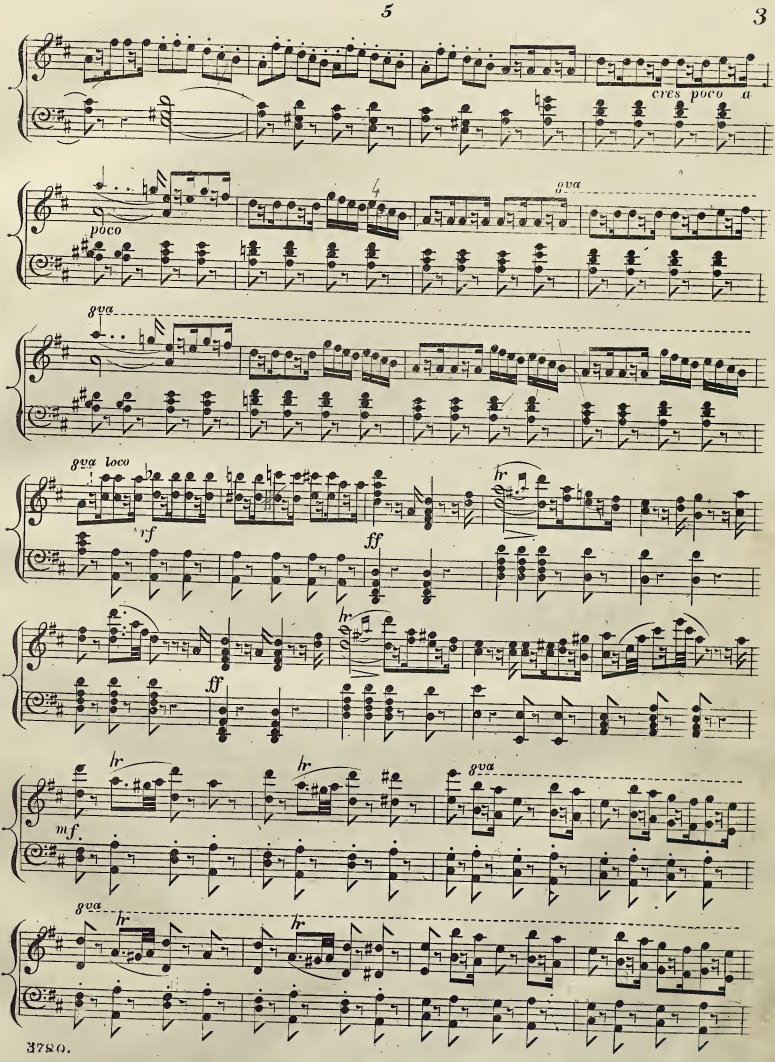
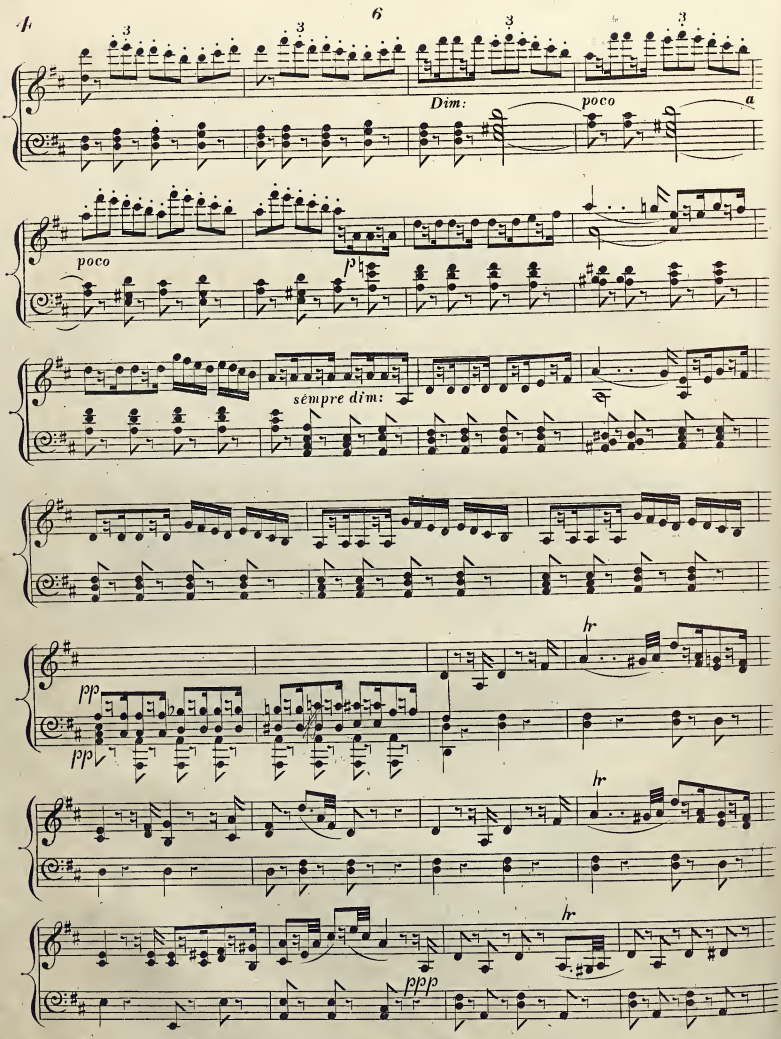



5
3
cres poco a
poco
8va
8va loco
rf
ff
hr
mf.


A
6
Dim:
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a
poco
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sempre dim:
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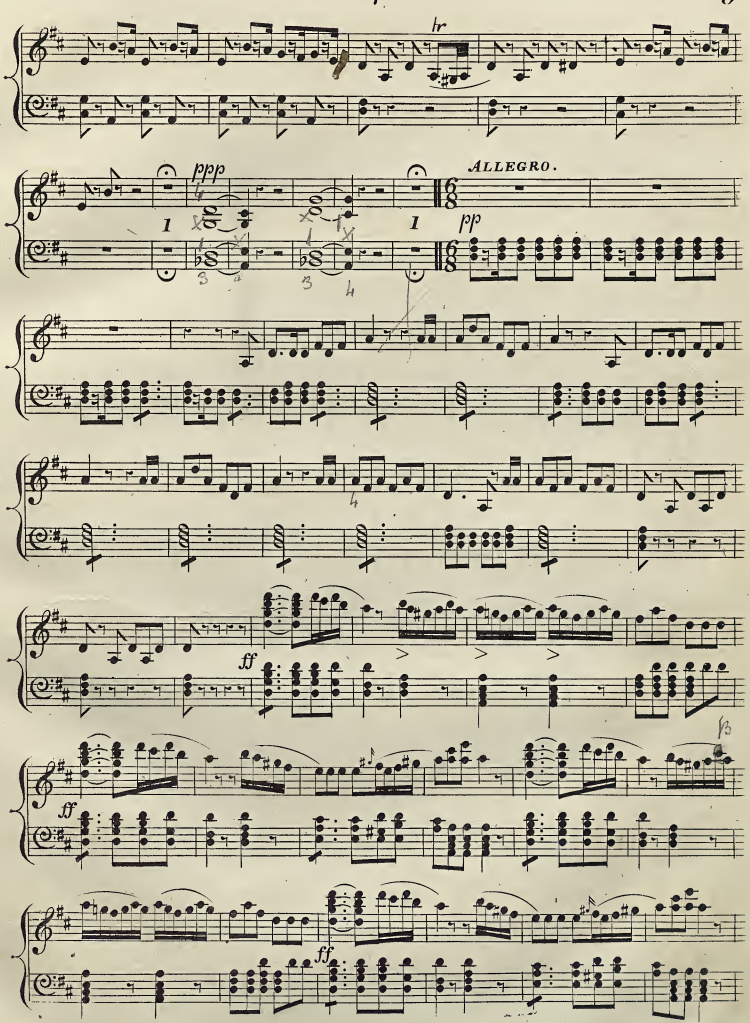
ppp


lr
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ALLEGRO.
pp
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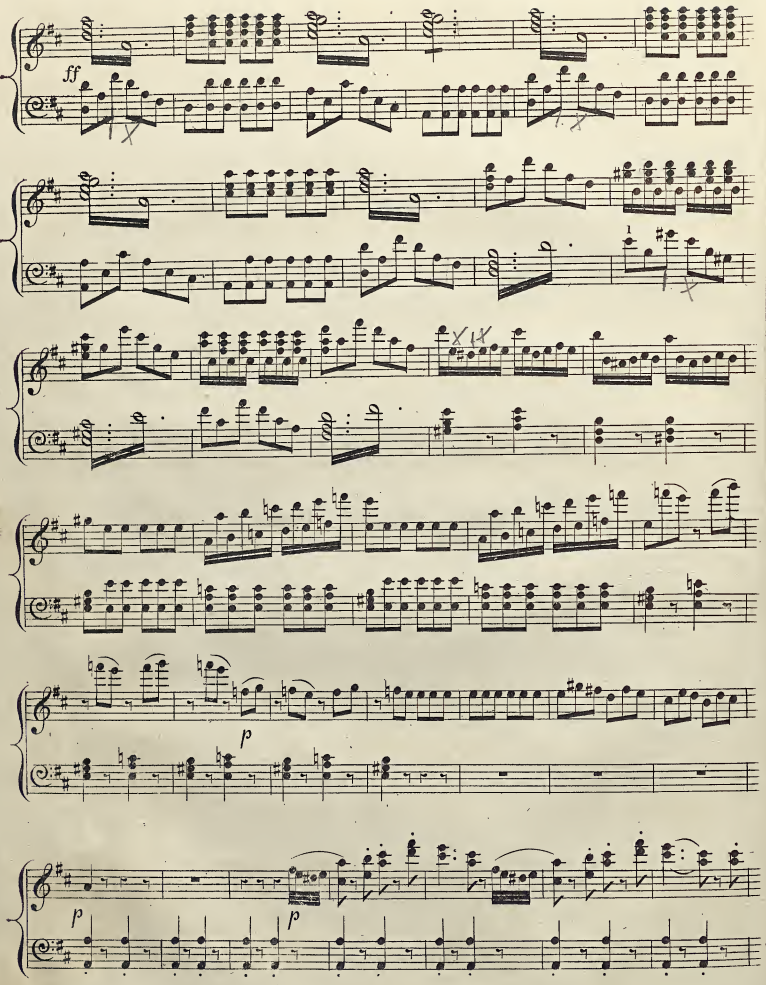
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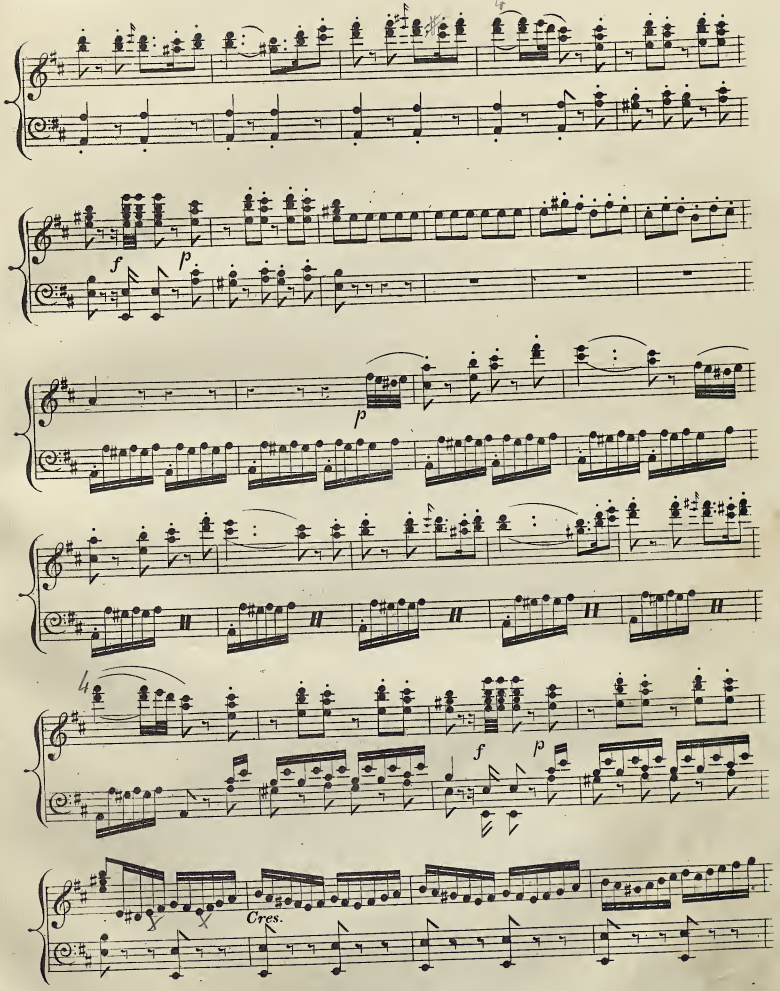

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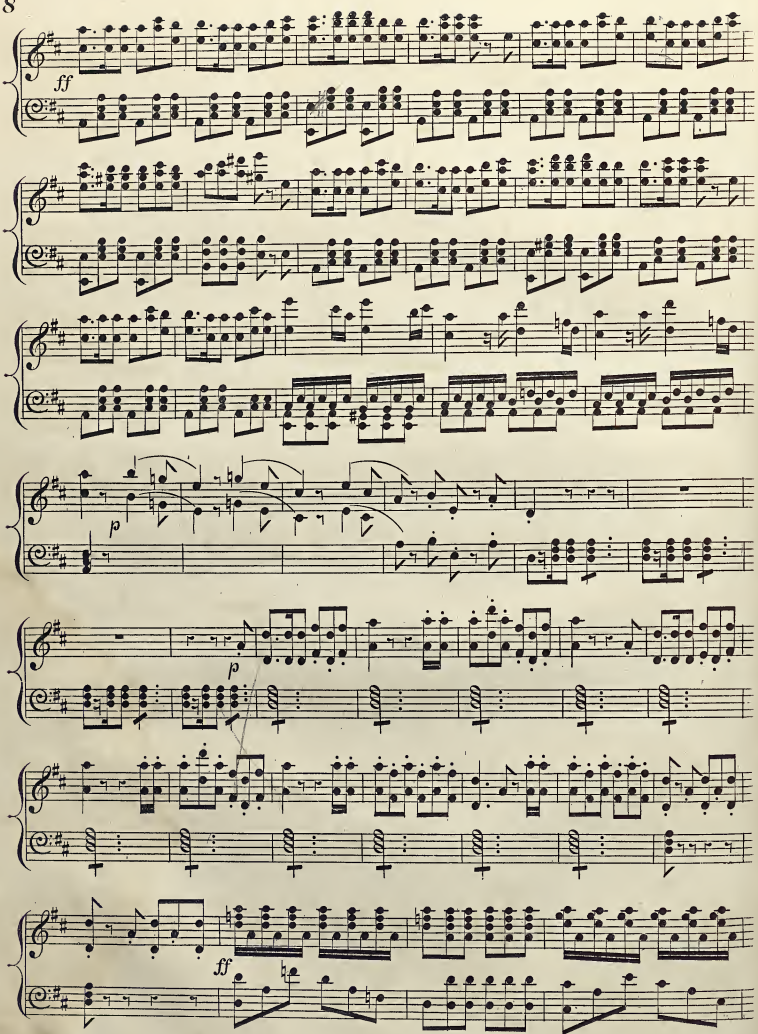

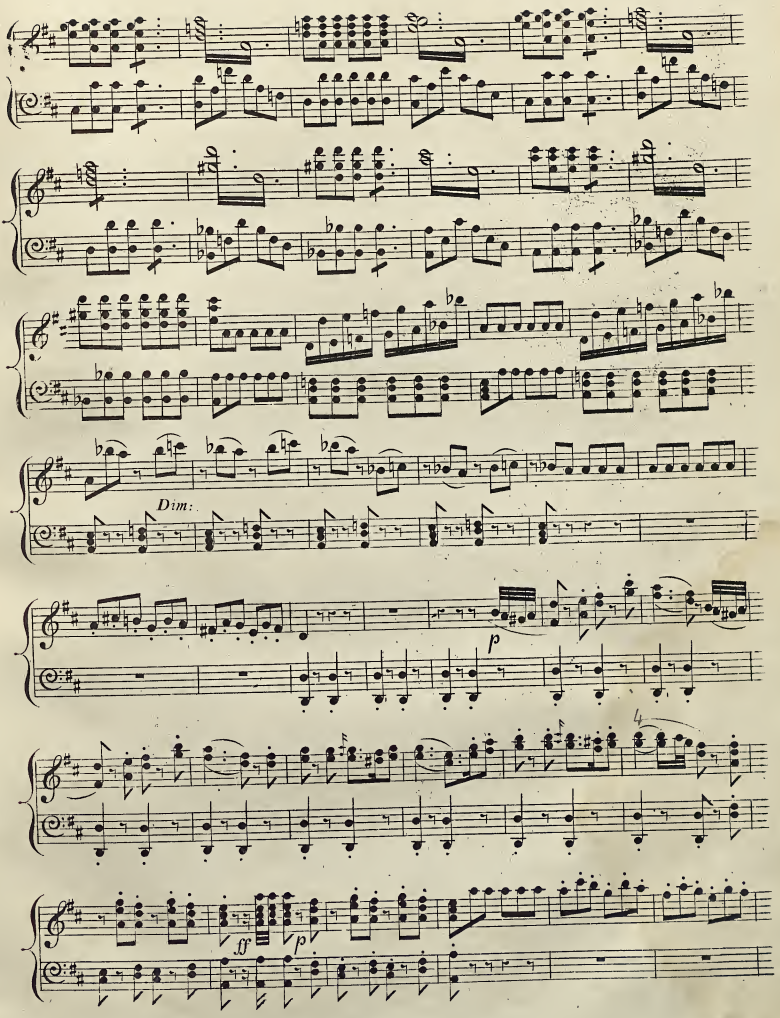
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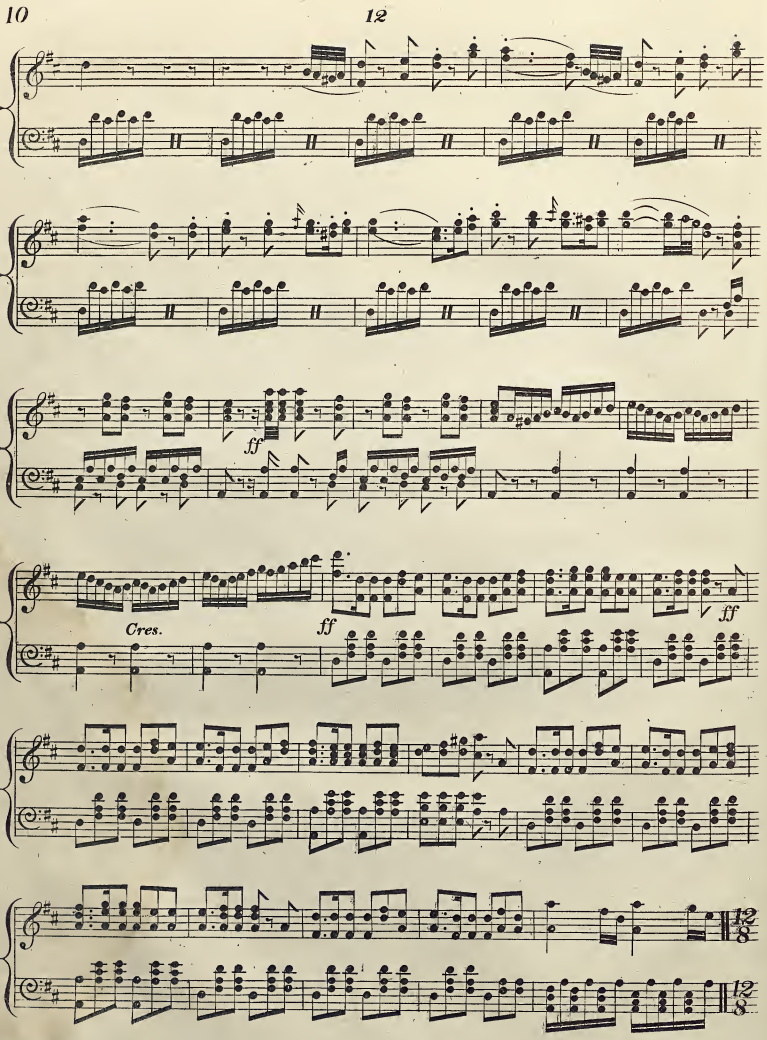
10
12
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Cres.
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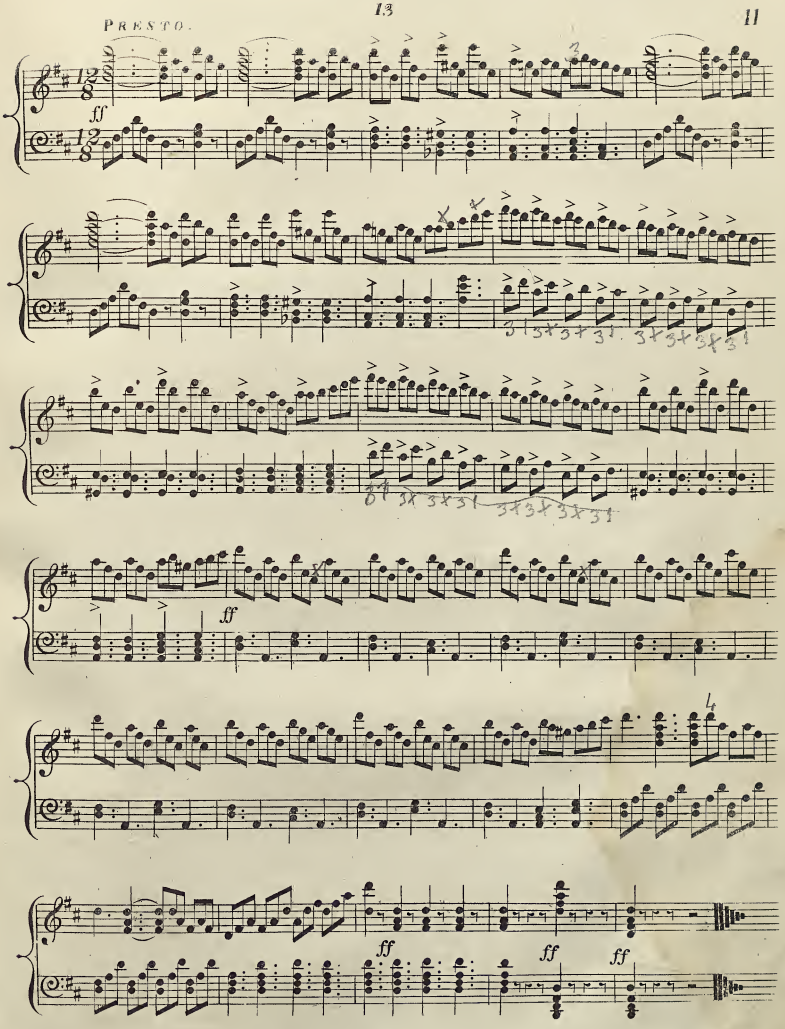
12/8
12/8


PRESTO.
13
11
ff
ff
ff
ff
ff
ff

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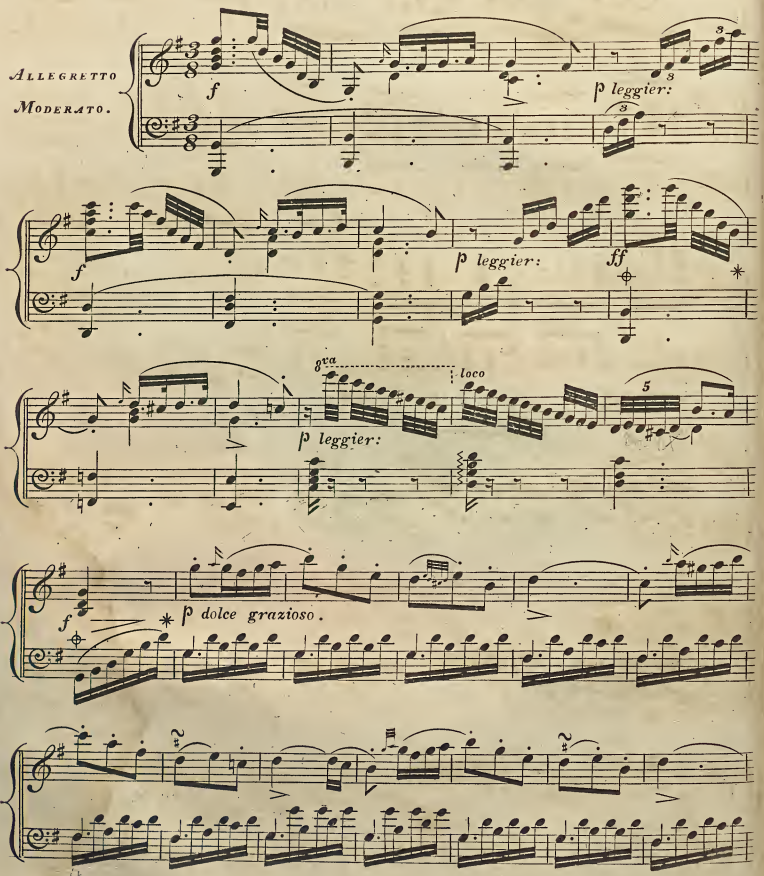

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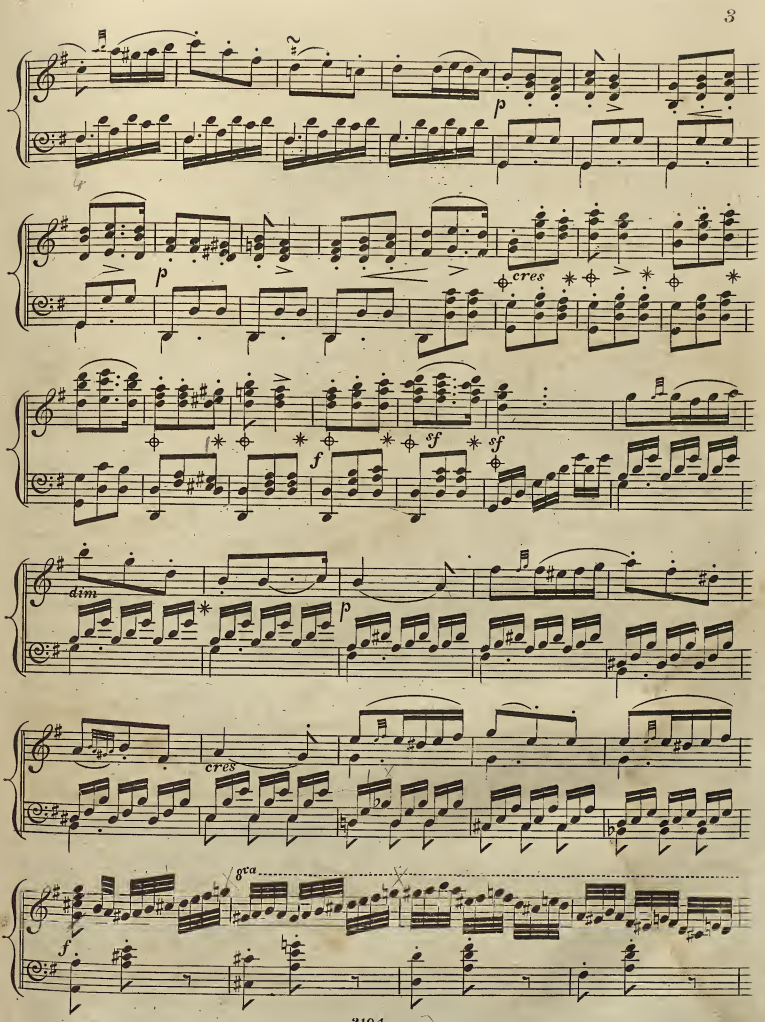
3
p
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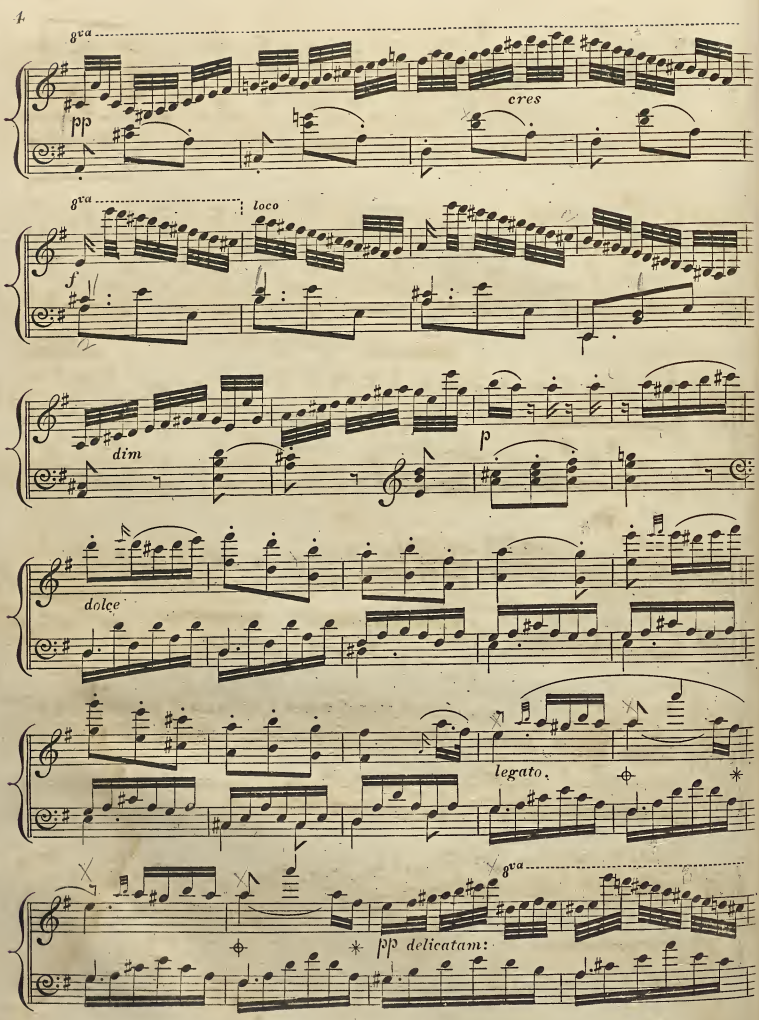
4
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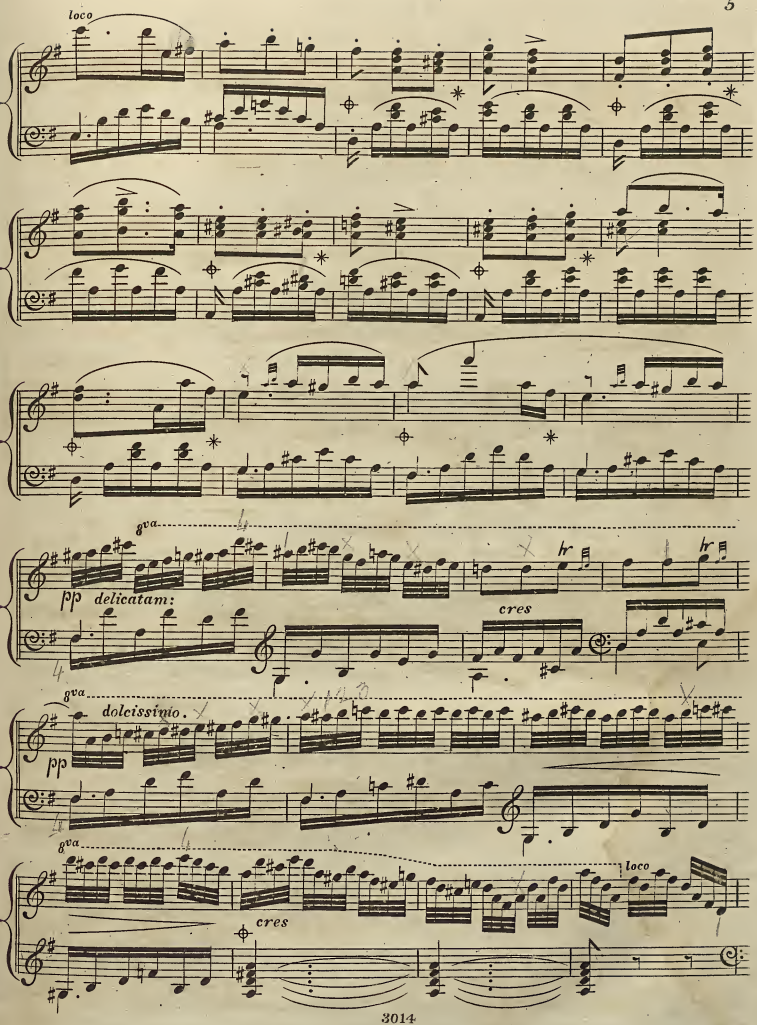
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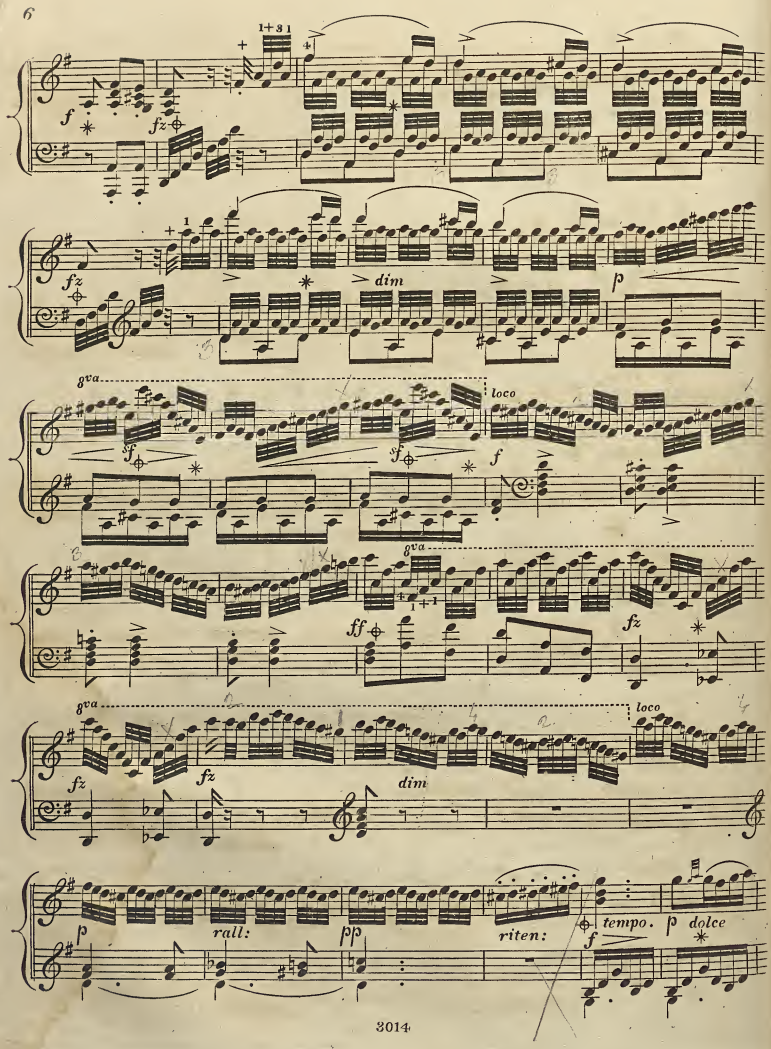
6
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rall:
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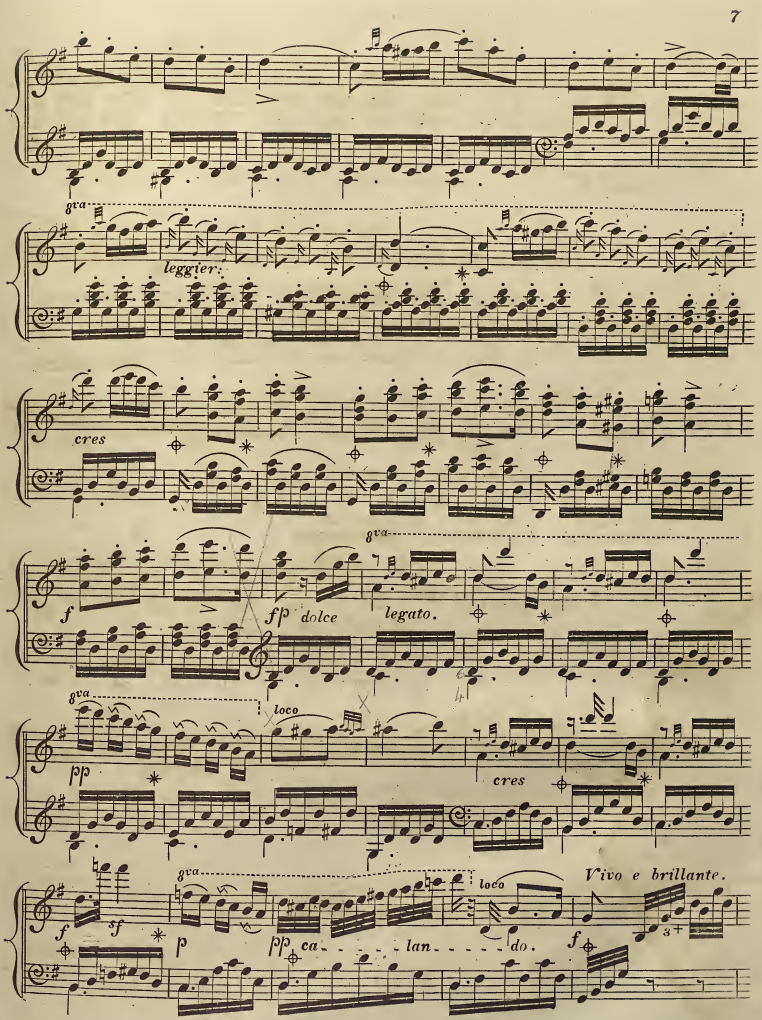
tempo.
dolce


7
8va
leggier.
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fp dolce
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Vivo e brillante.
f
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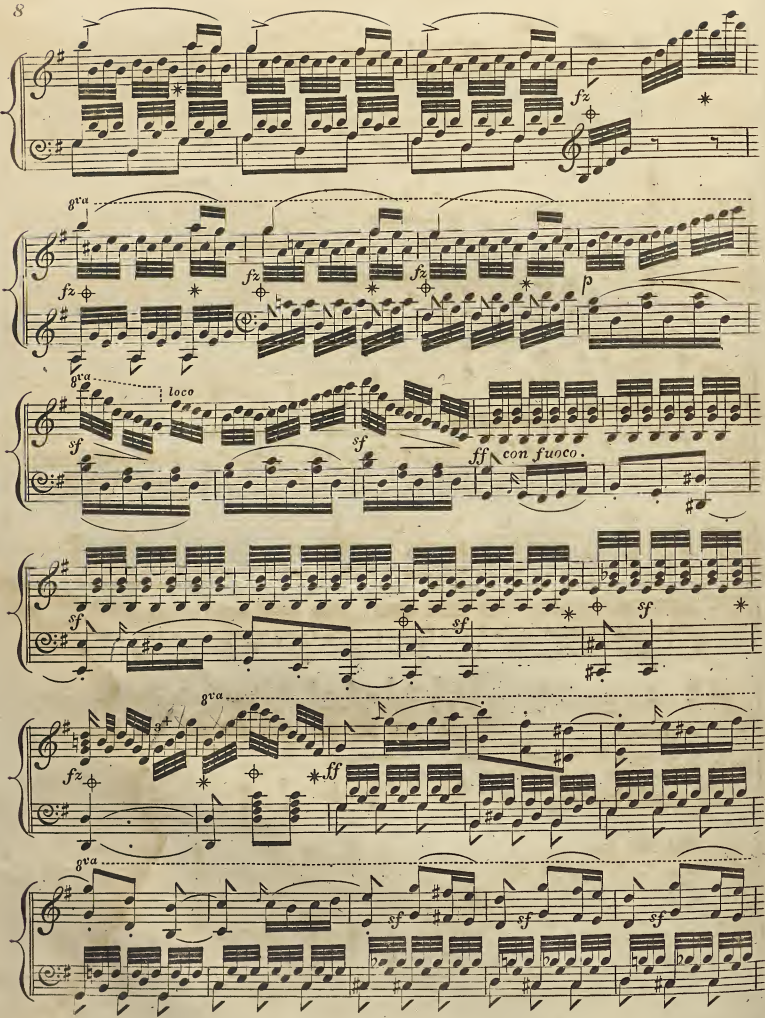
f


8
fz
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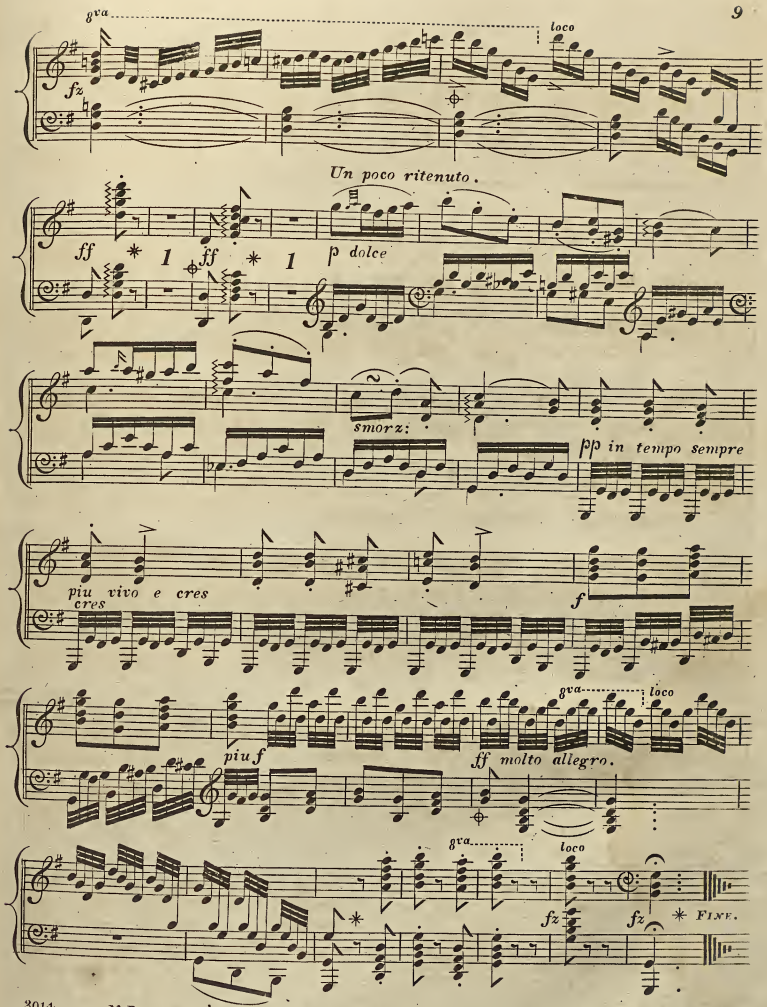

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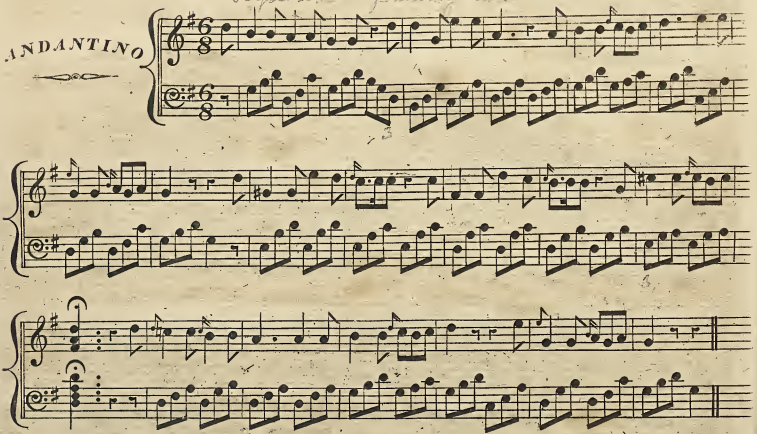

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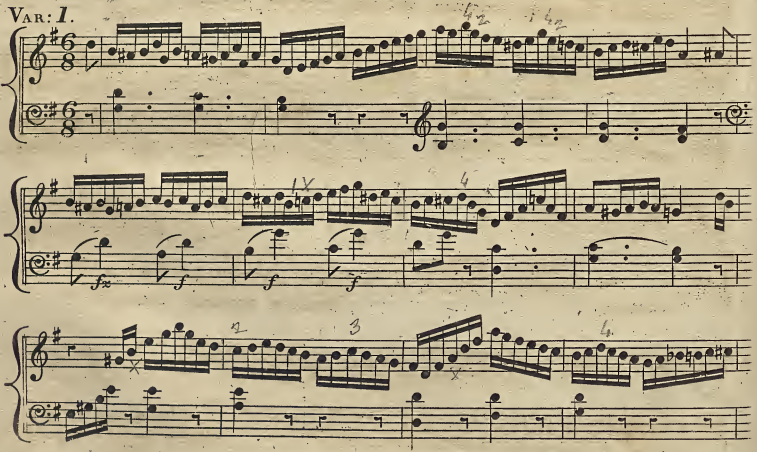

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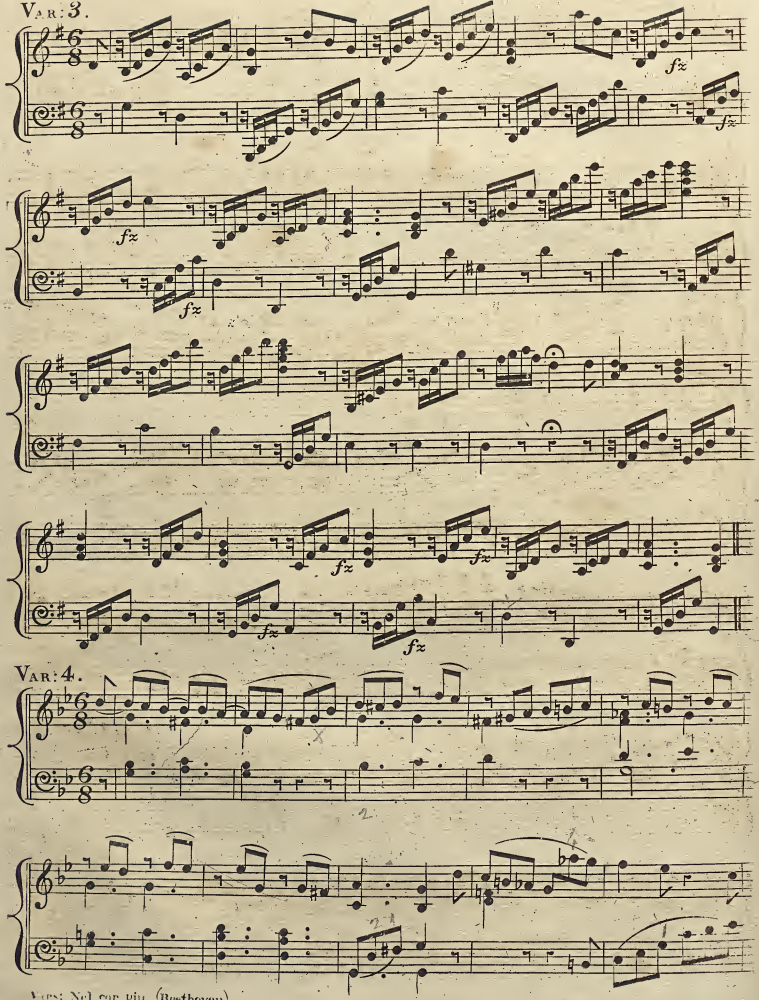

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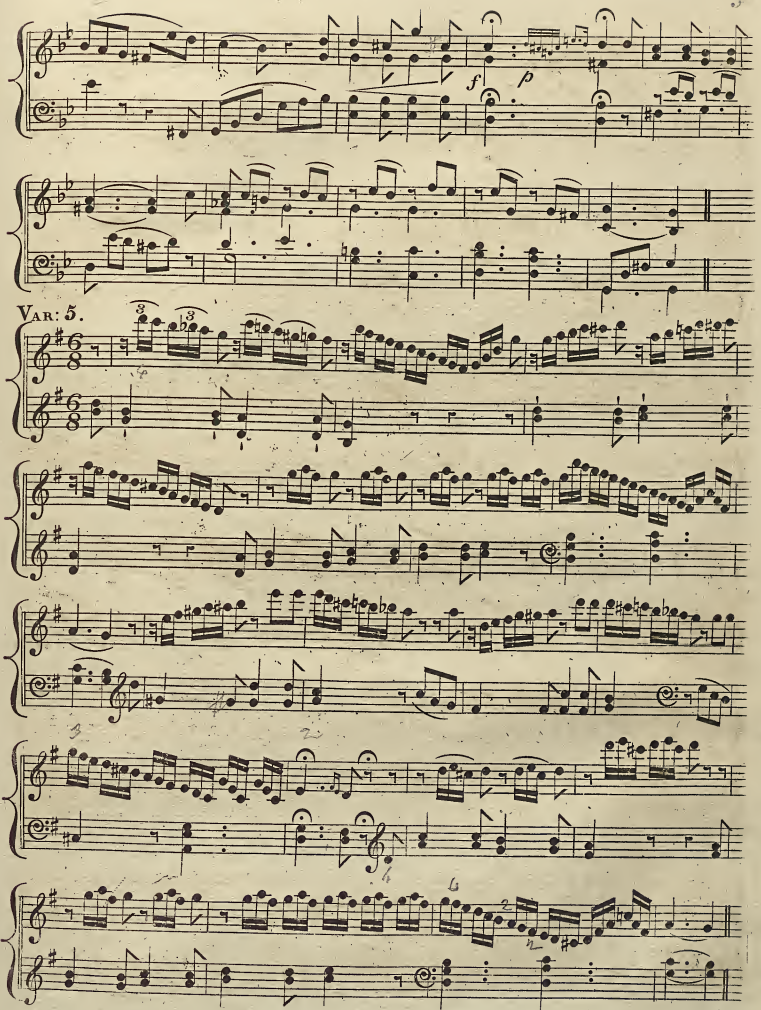
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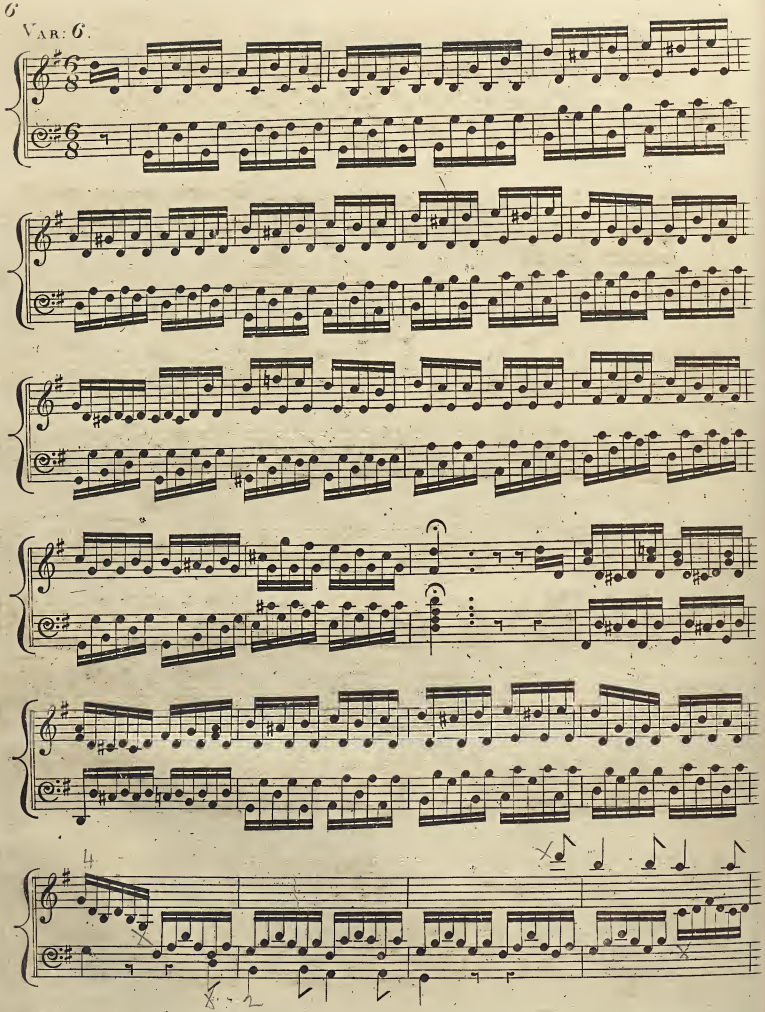

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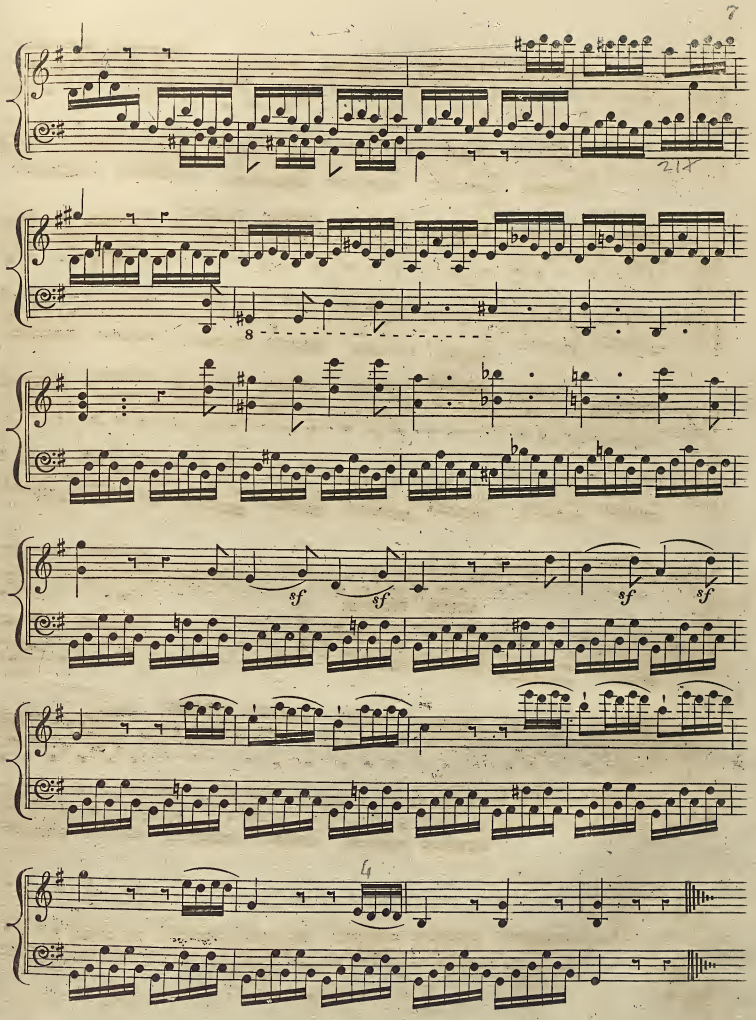

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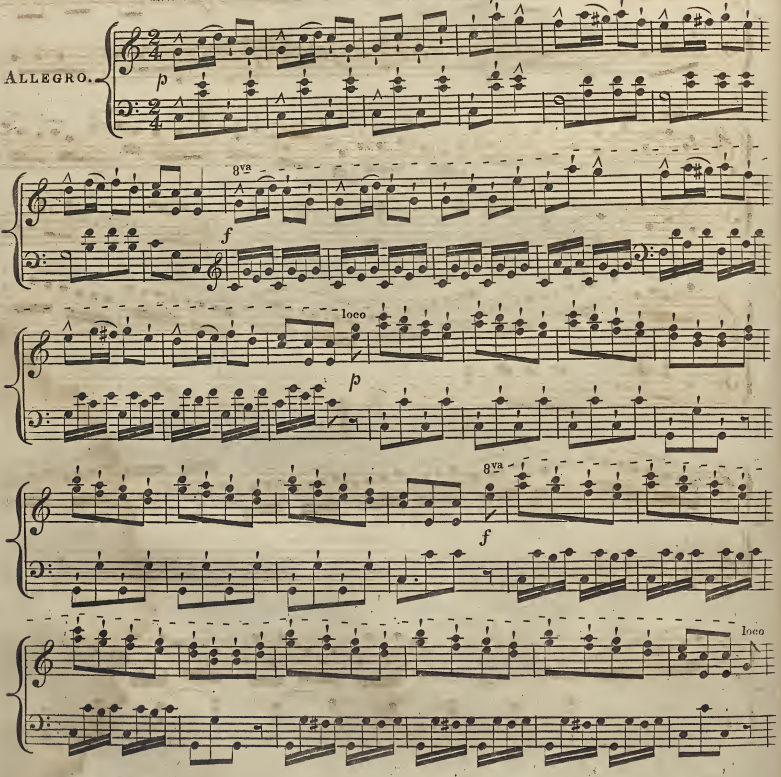

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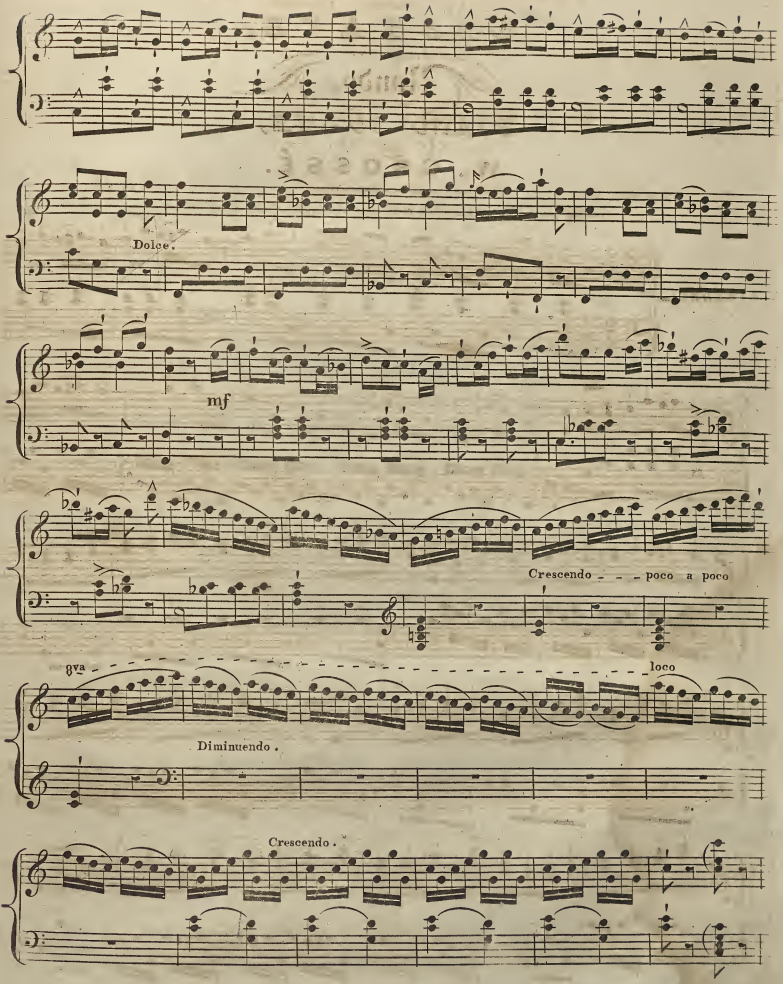
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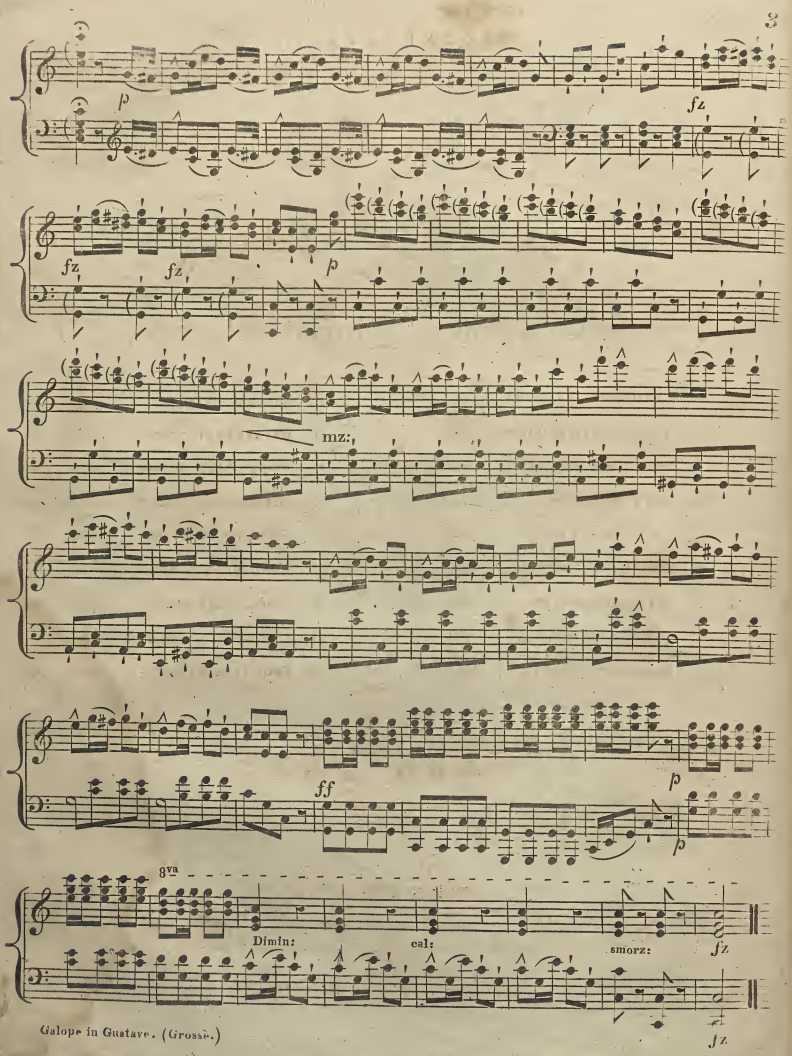

Galope in Gustave. (Grosse.)

SET 2

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2.	TIVOLI RUTSCH WALZER	OP.39.	2/6	11.	DAS LEBEN EIN TANZ	OP.49.	2/6
3.	PFENNING WALZER	OP.70.	2/6	12.	VIVE LA DANSE WALZER	OP.47.	2/6
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5.	ROSA WALZER	OP.76.	2/6	14.	SOUVENIR DE BADEN	OP.58.	2/6
6.	GEDANKEN STRECHE WALZER	OP.9.	2/6	15.	GABRIELEN WALZER	OP.68.	2/6
7.	ALEXANDRA WALZER	OP.55.	3/-	16.	TIVOLI FEST WALZER	OP.45	2/6
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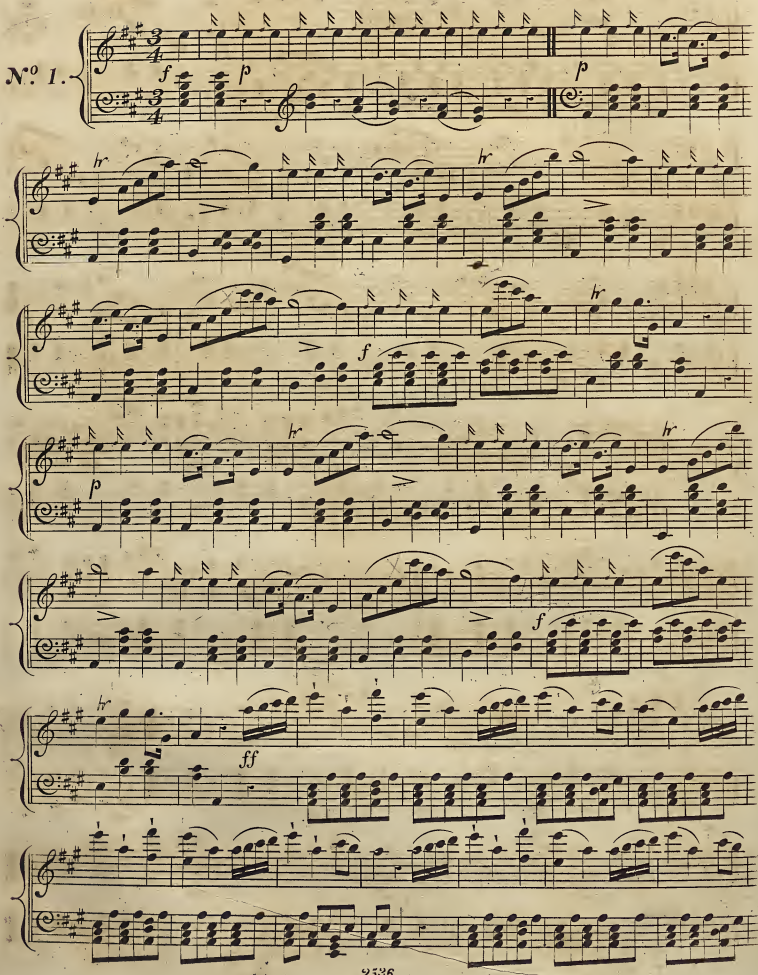

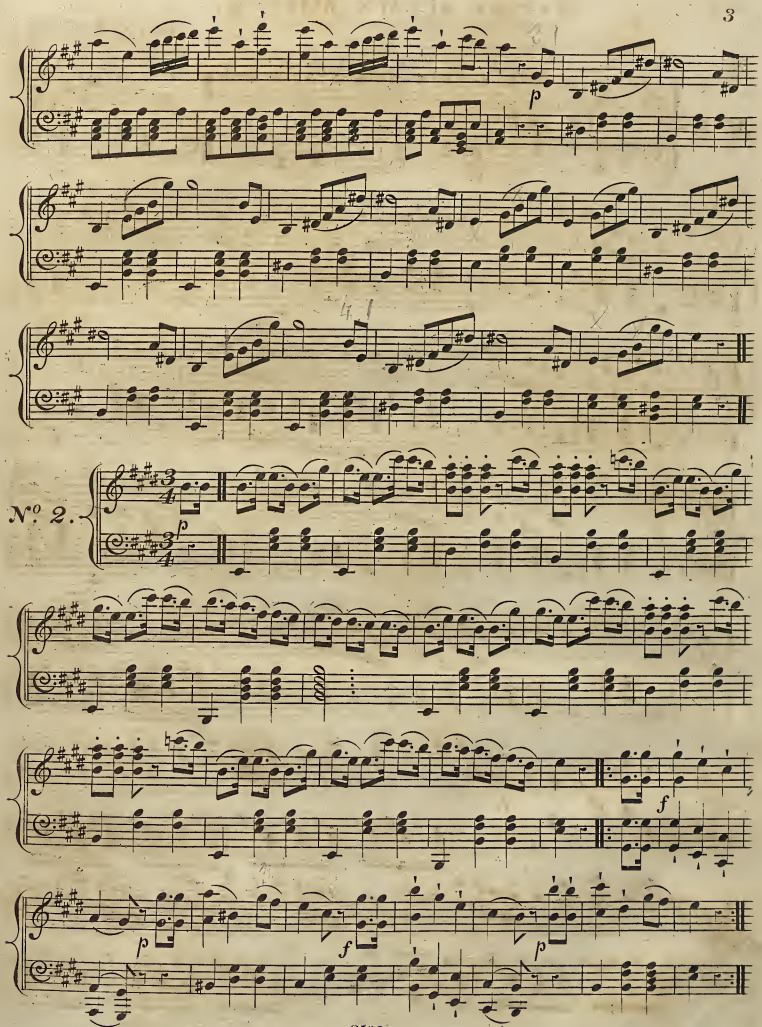
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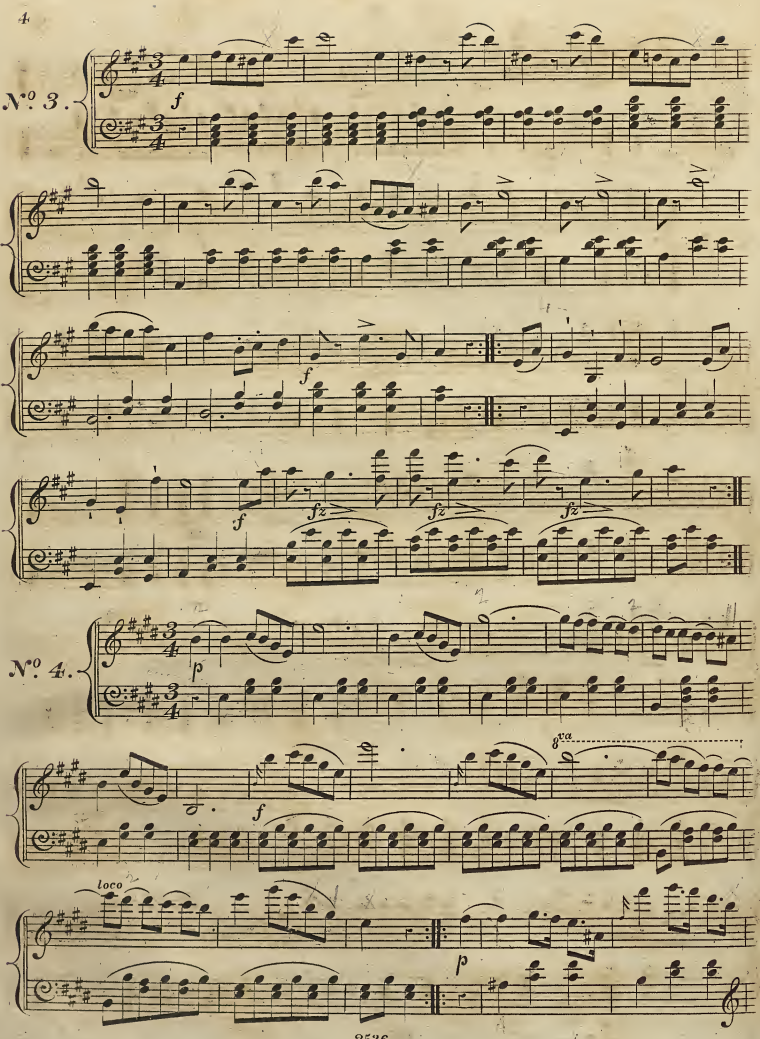
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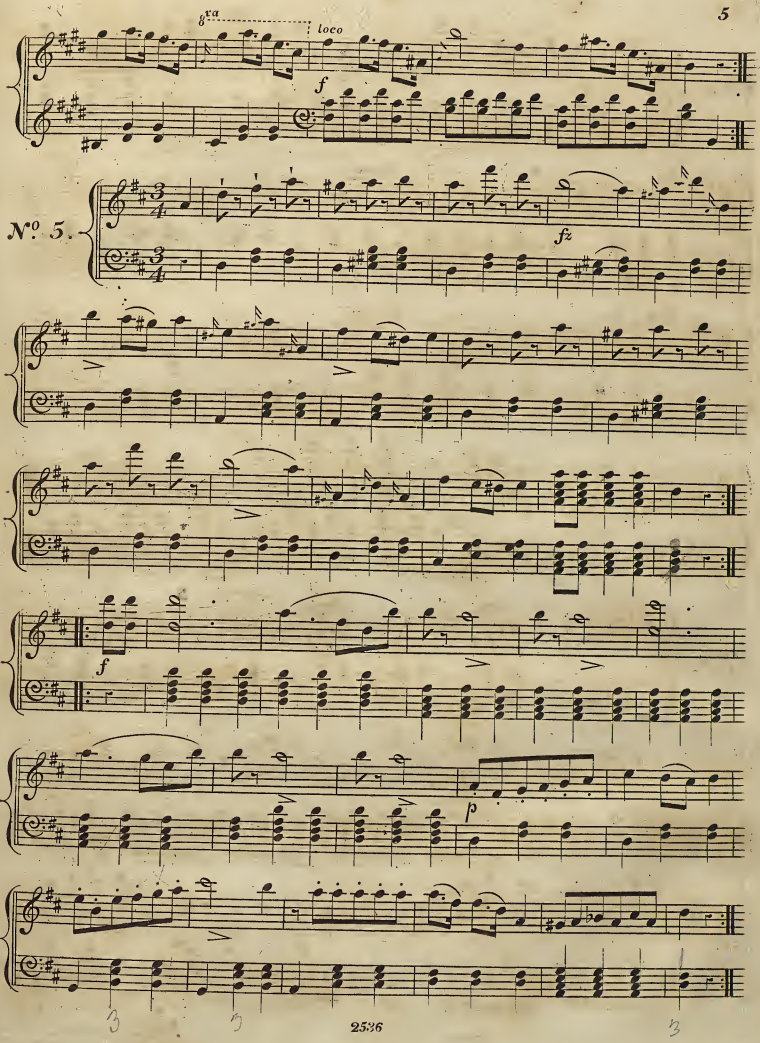
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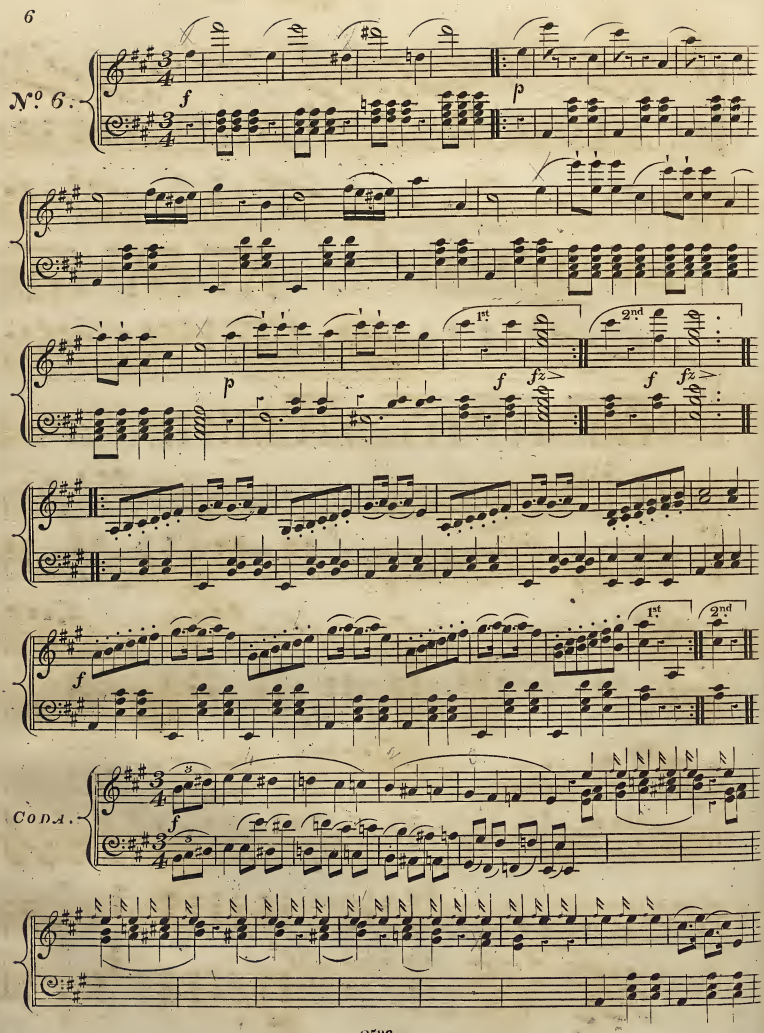
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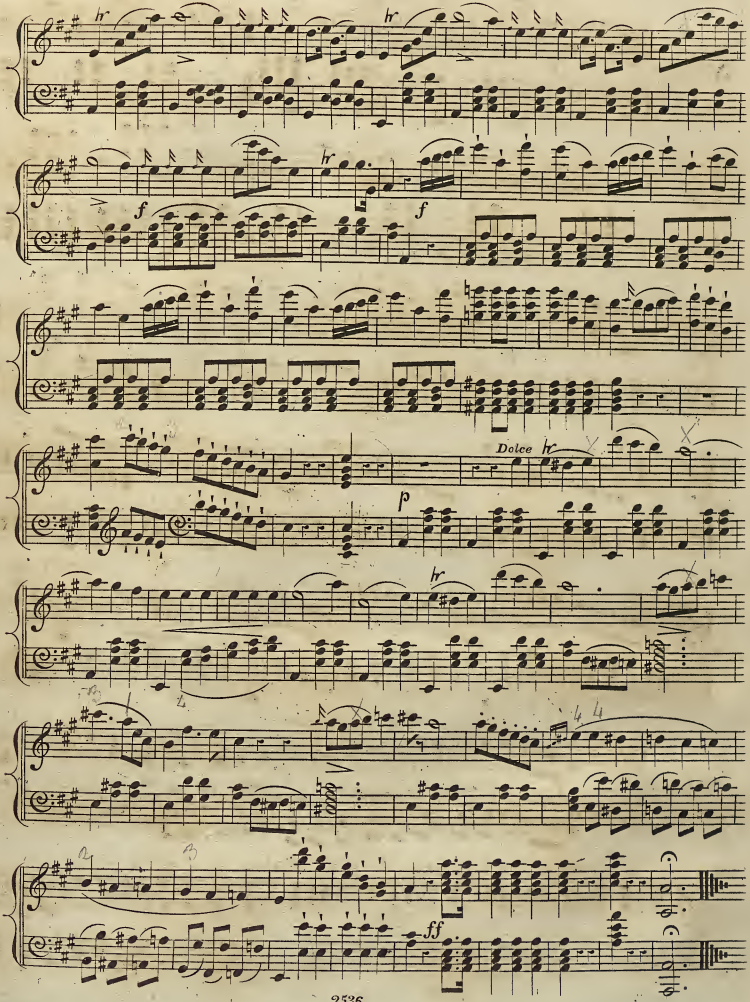
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9.	HULDIGUNGS WALZER	OP. 80.	2/6
SET 10.	CARNEVAL WALZER	OP. 2.	2/6
11.	DAS LEBEN EIN TANZ	OP. 49.	2/6
12.	VIVE LA DANSE WALZER	OP. 47.	2/6
13.	MERKURS FLUGEL WALZER	OP. 83.	2/6
14.	SOUVENIR DE BADEN	OP. 38.	2/6
15.	GABRIELEN WALZER	OP. 68.	2/6
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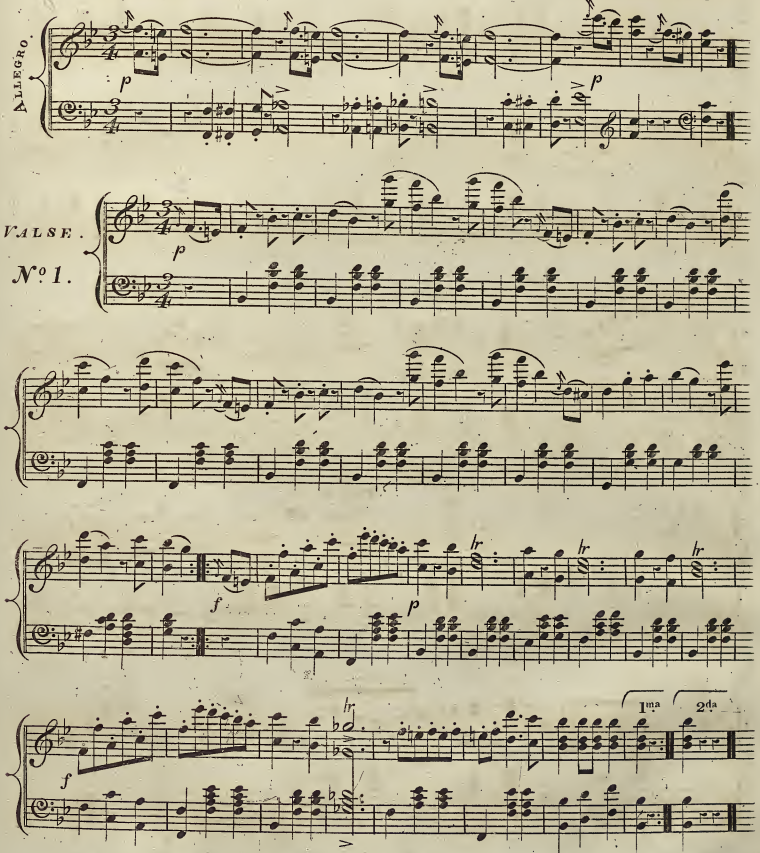

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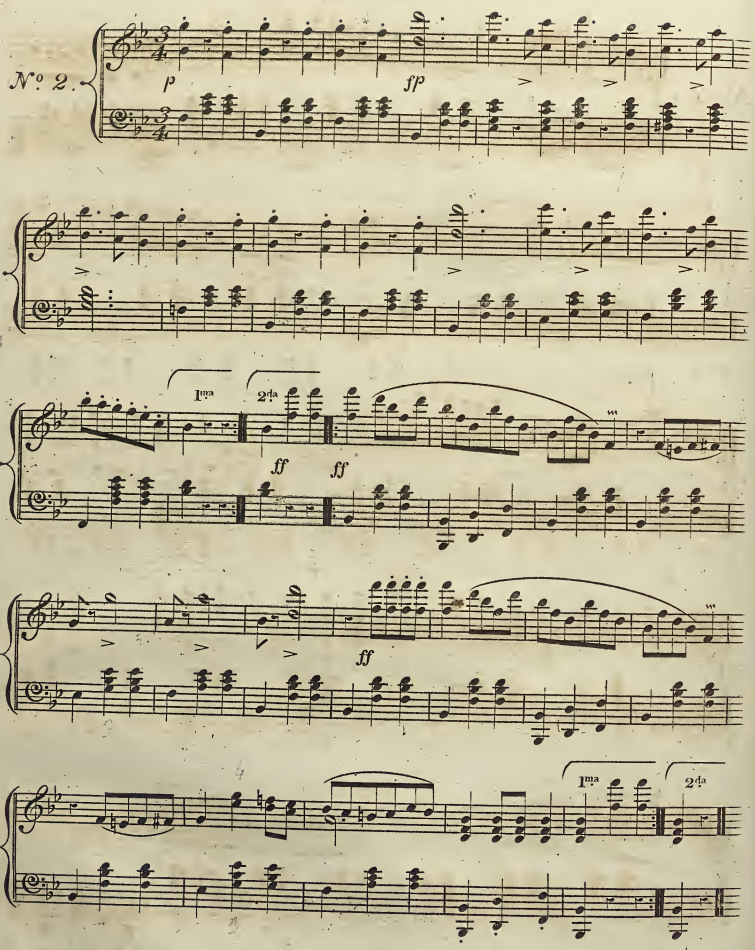

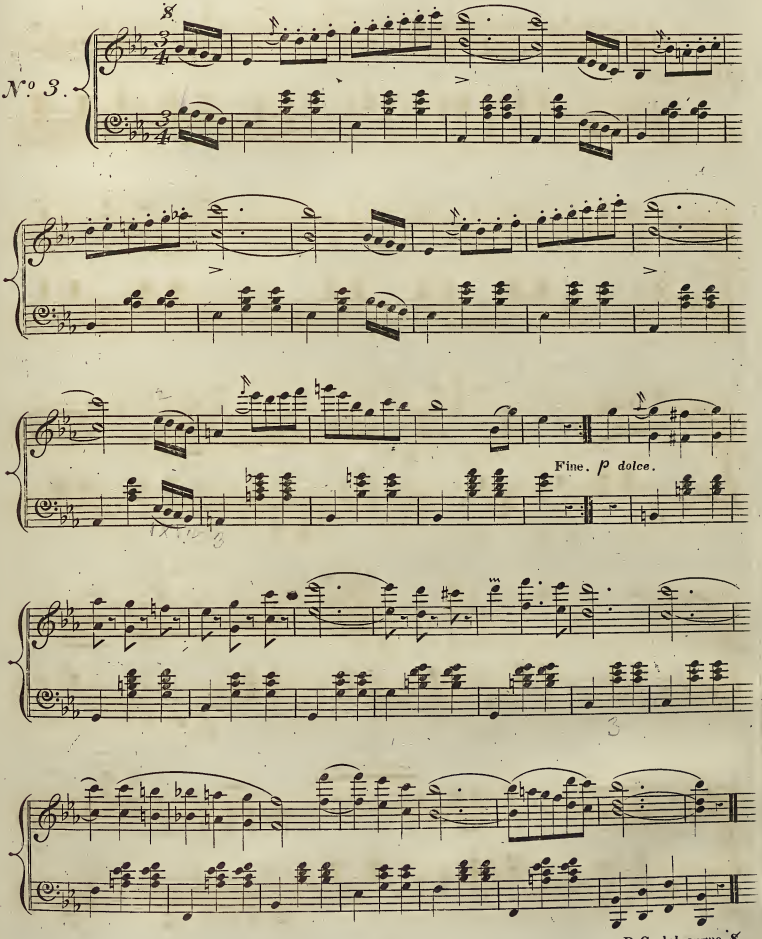
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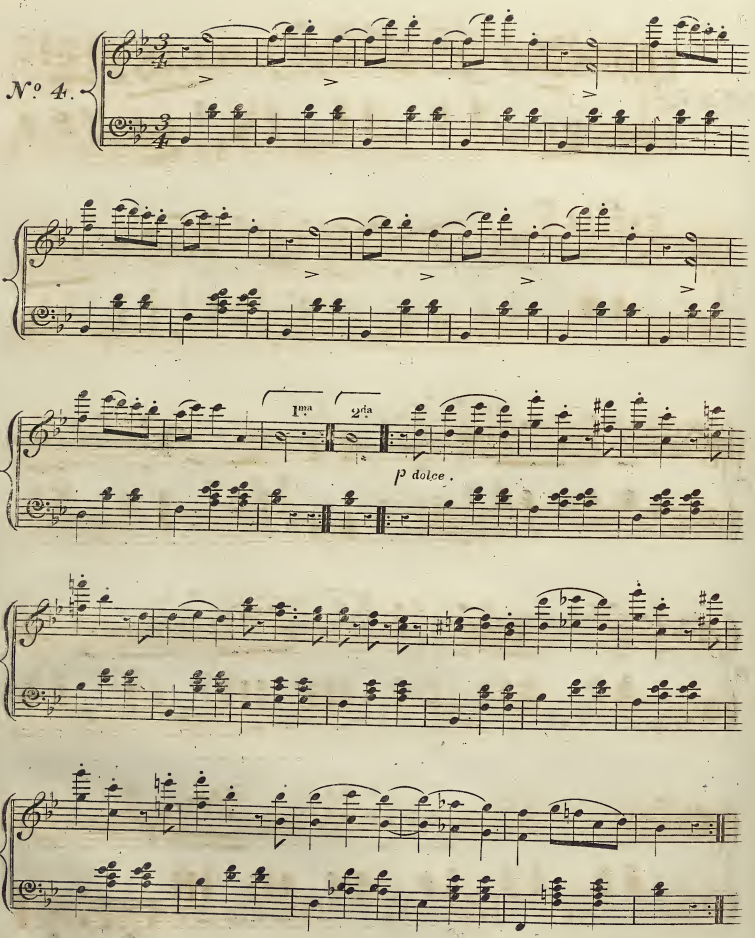
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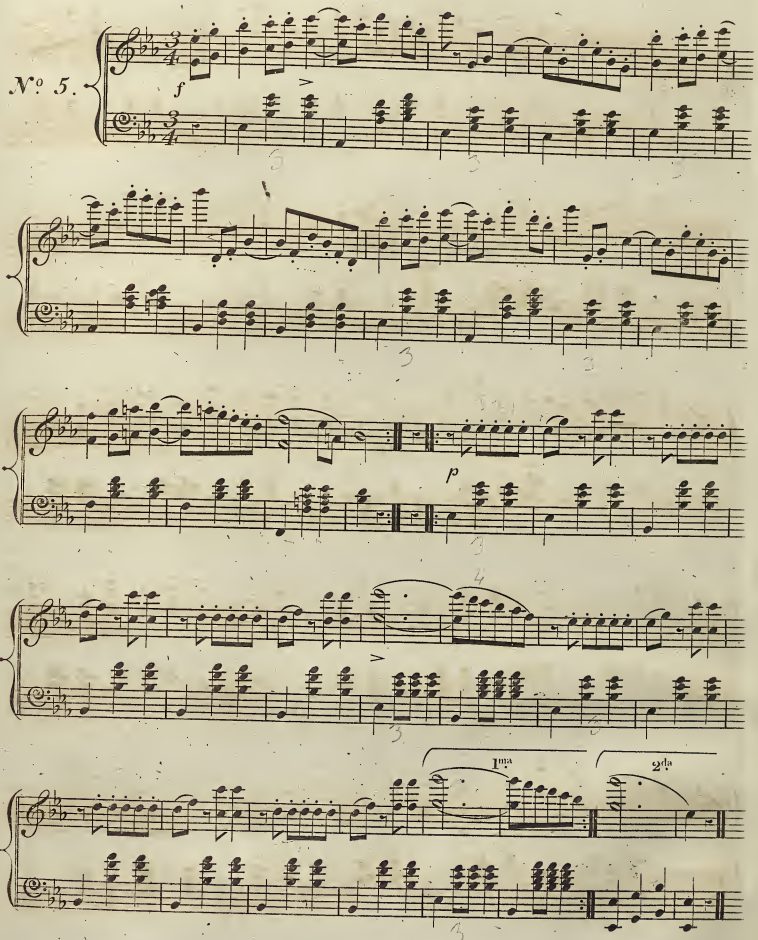
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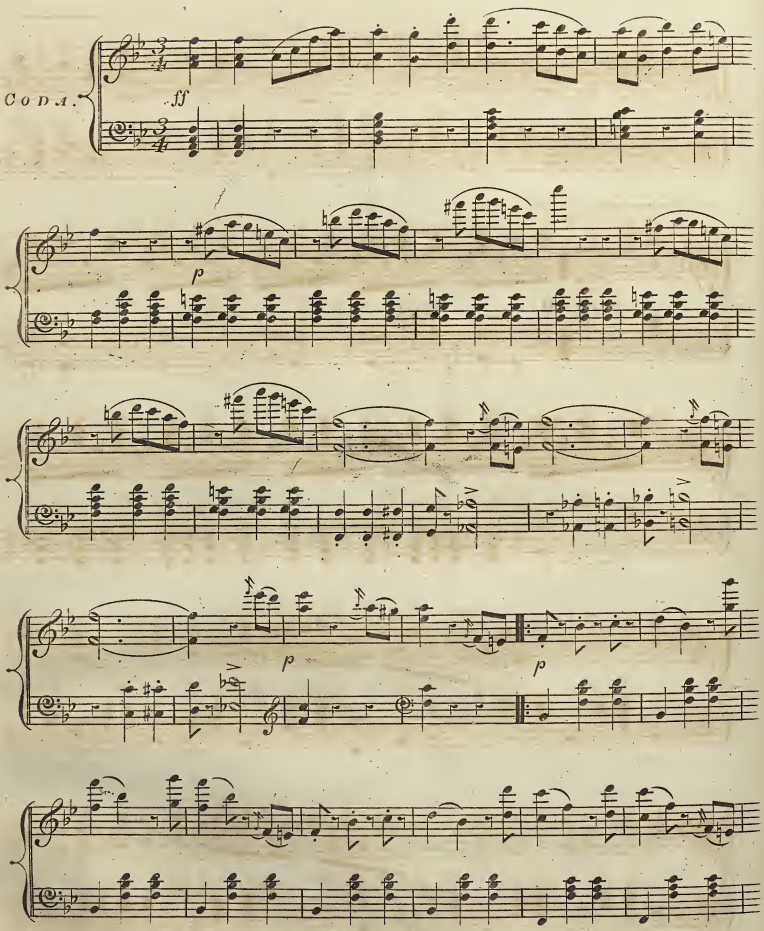
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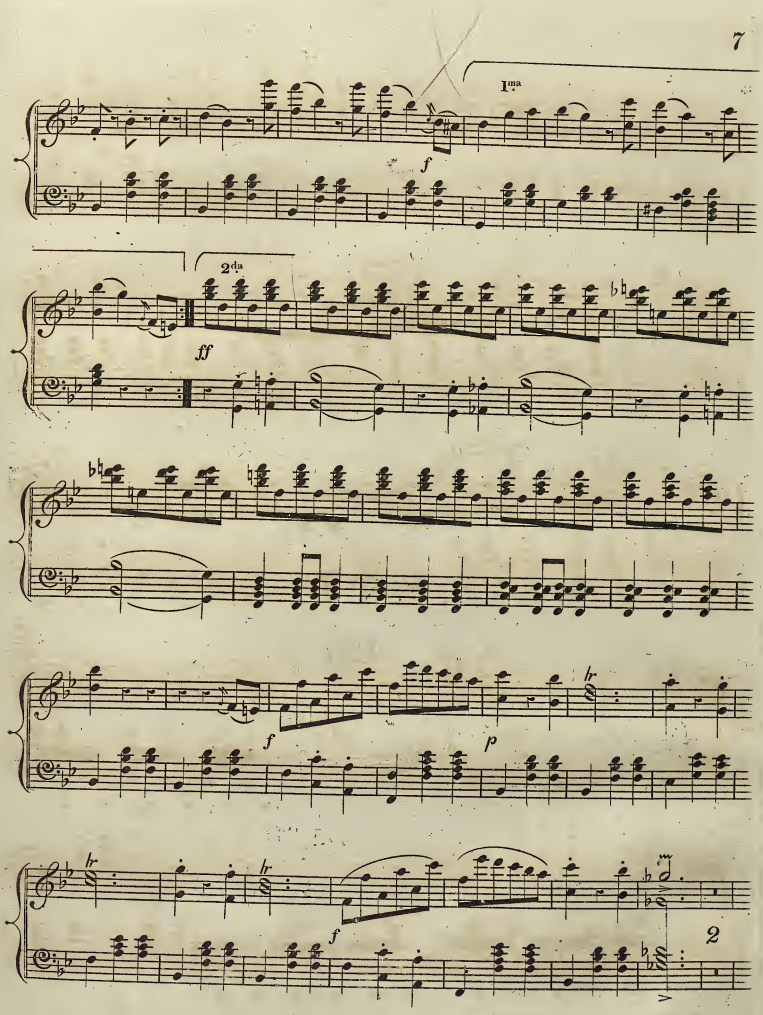

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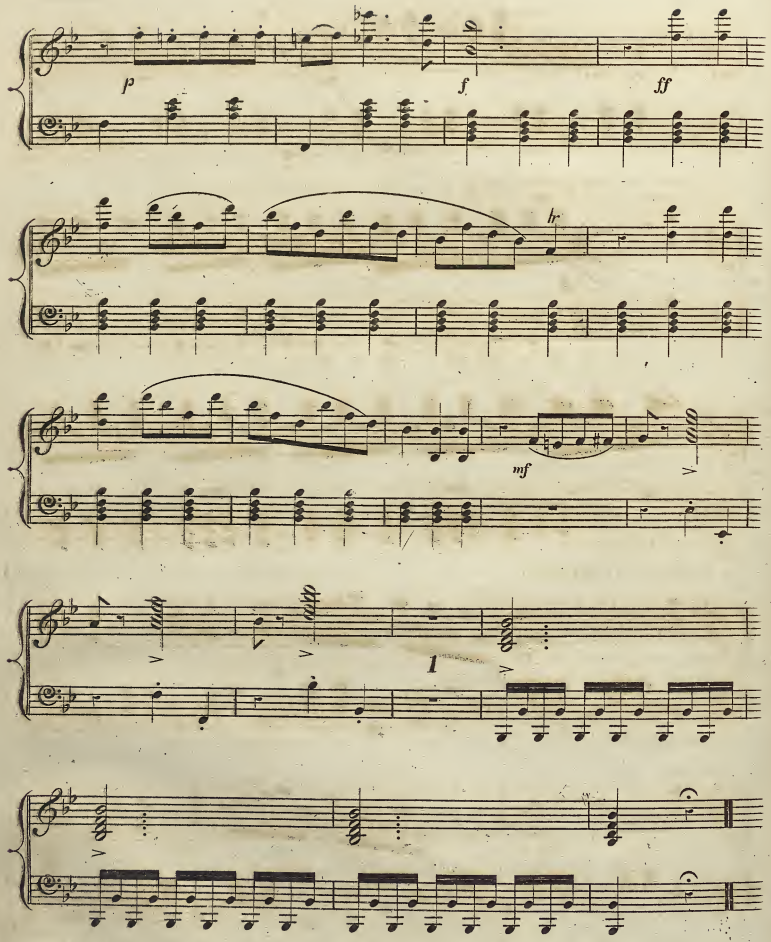

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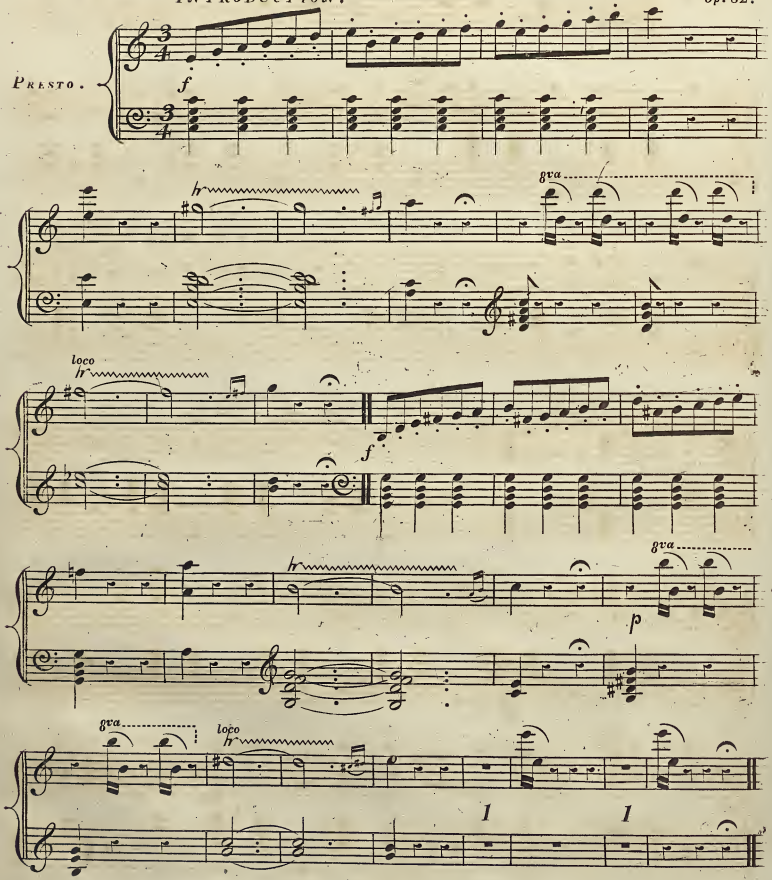

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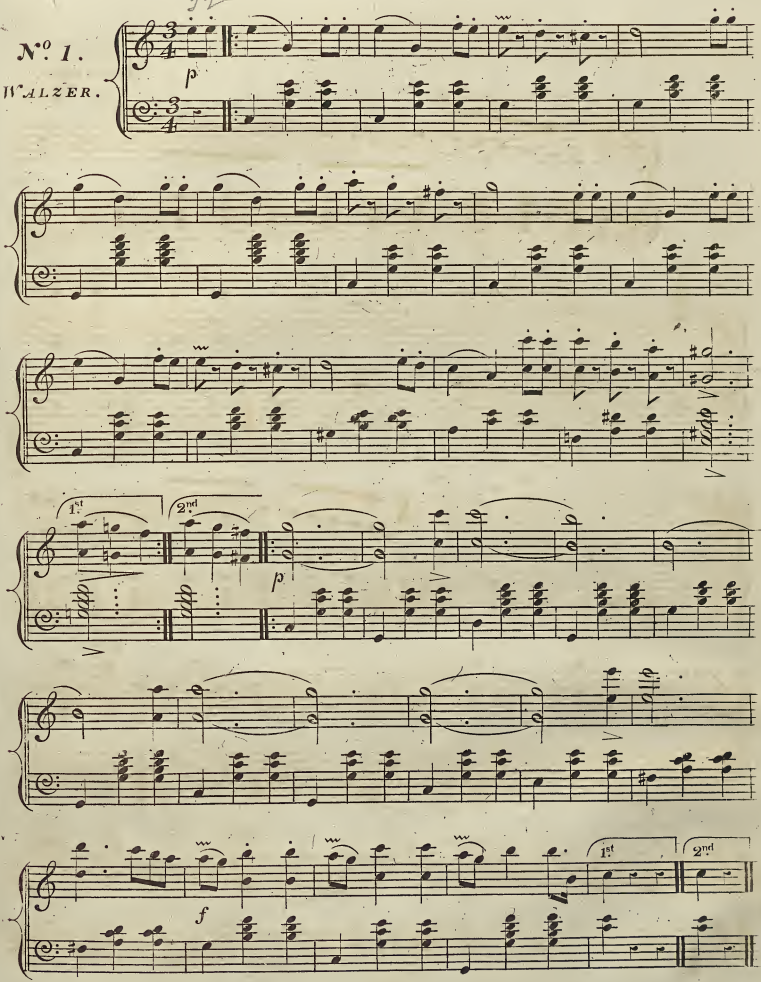

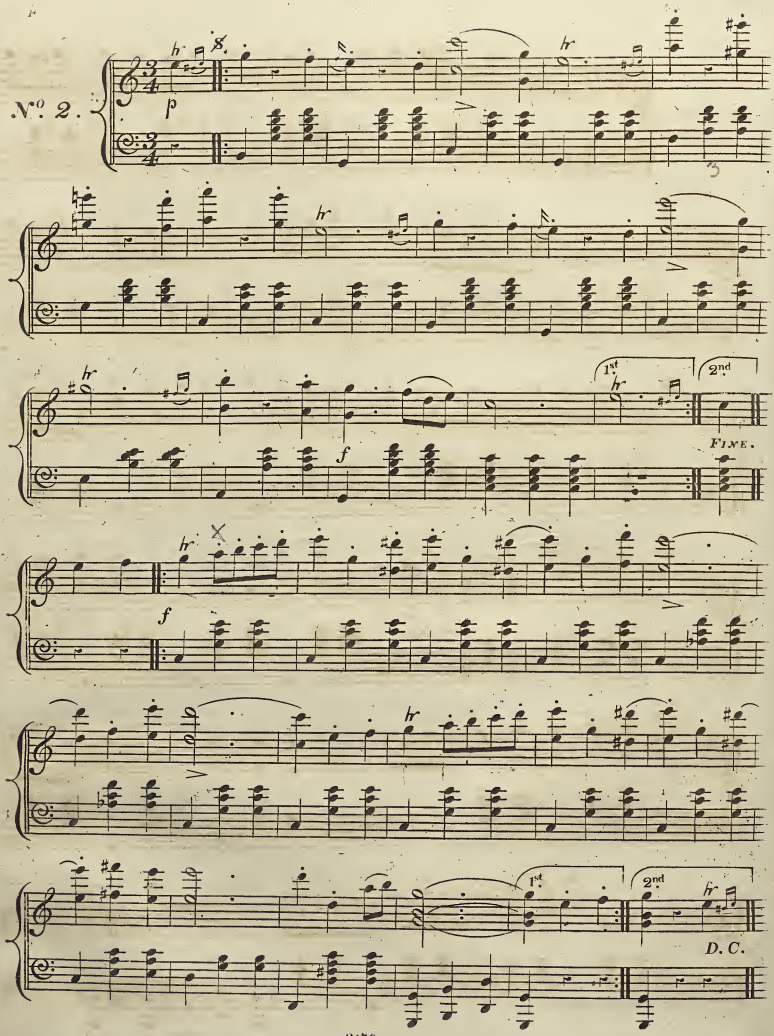
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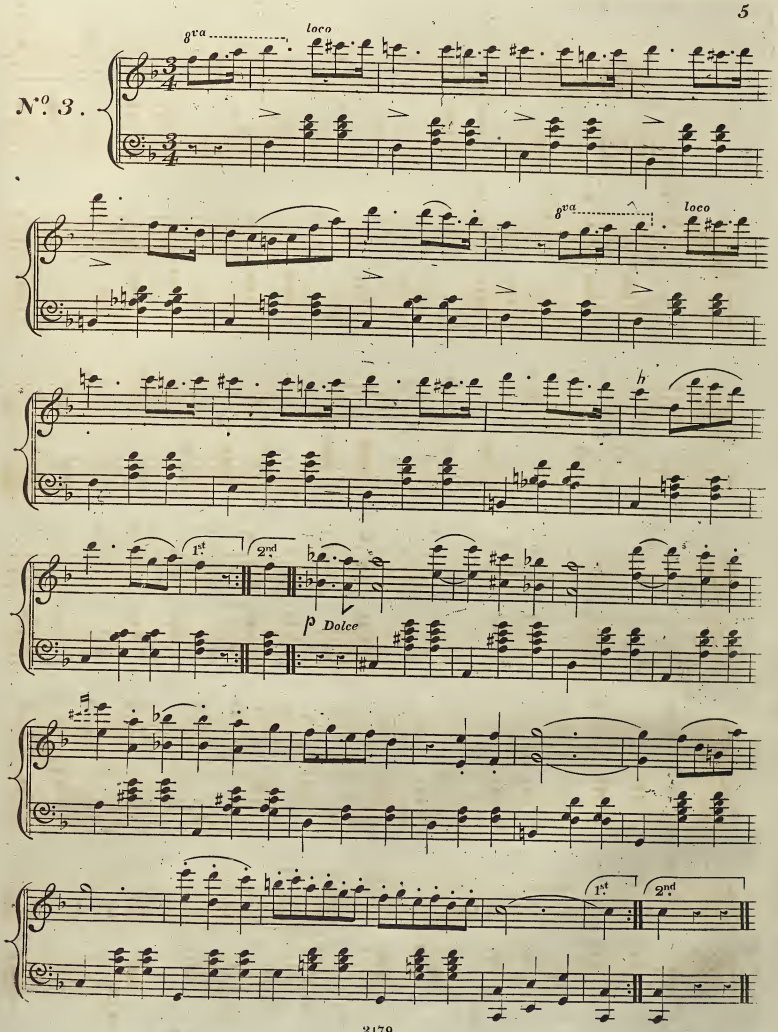
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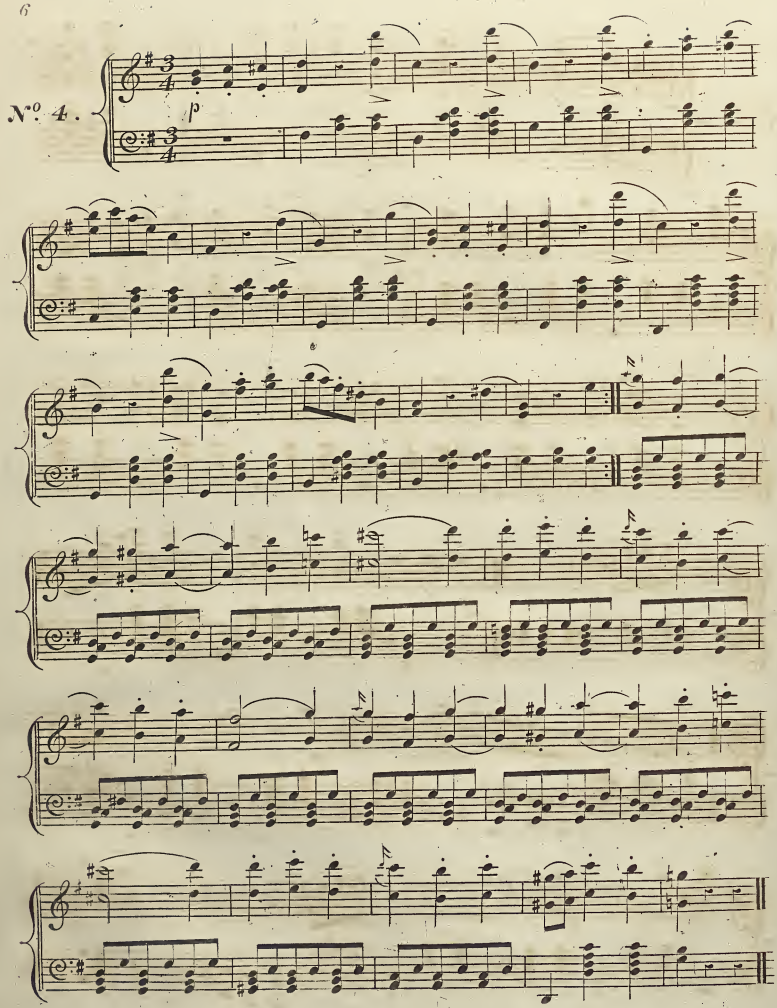

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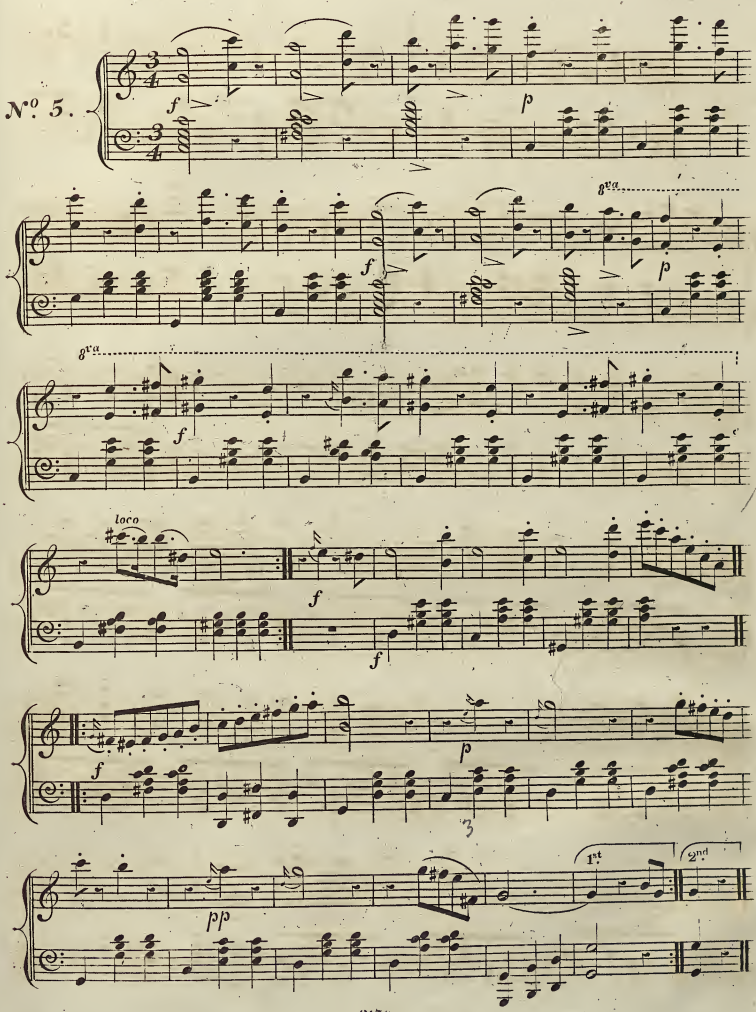

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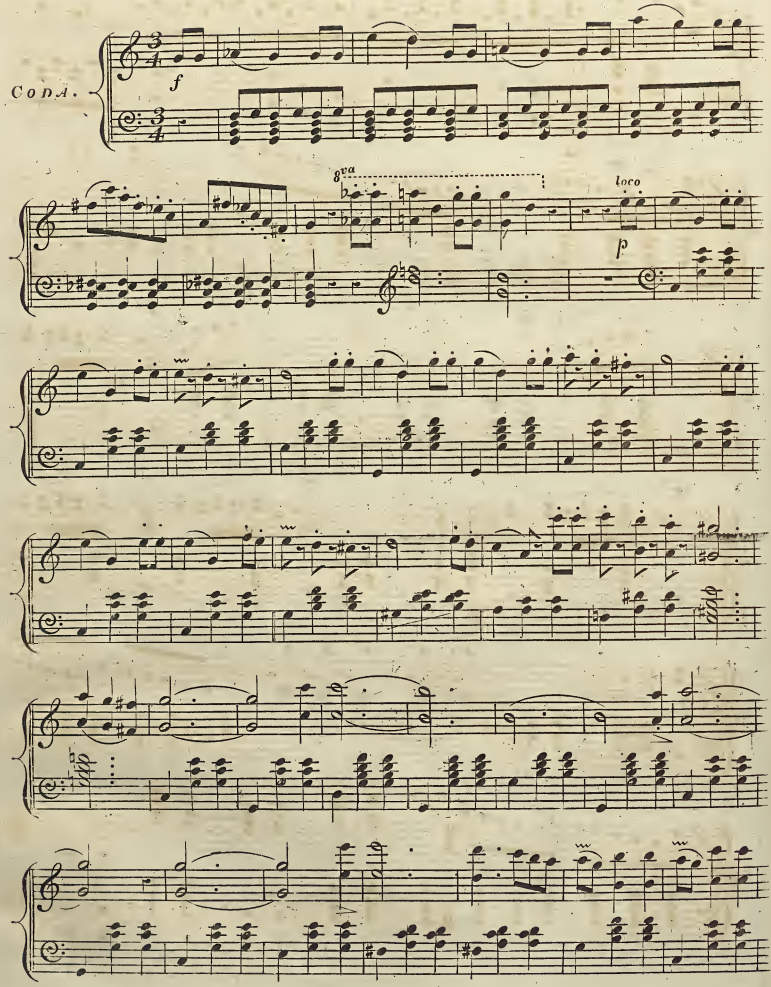

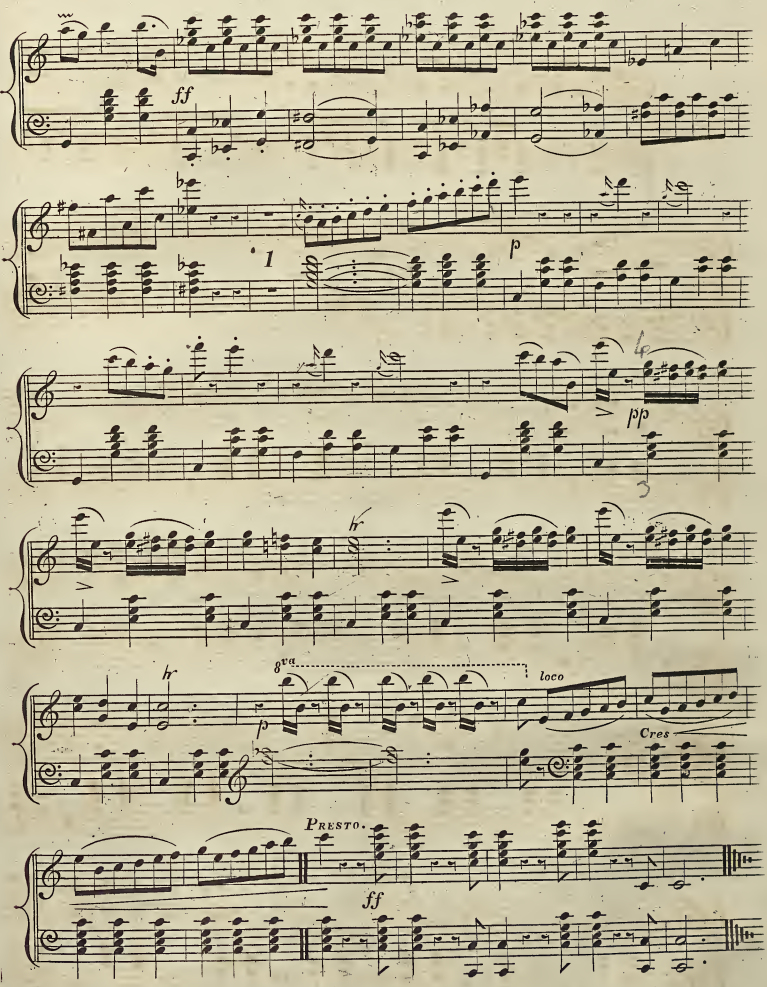
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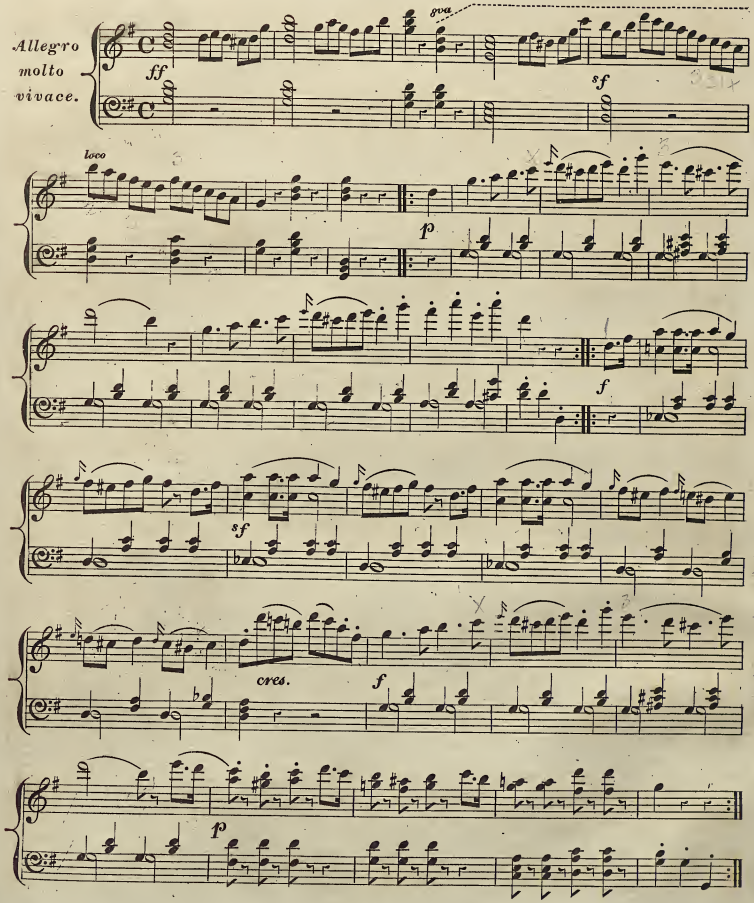

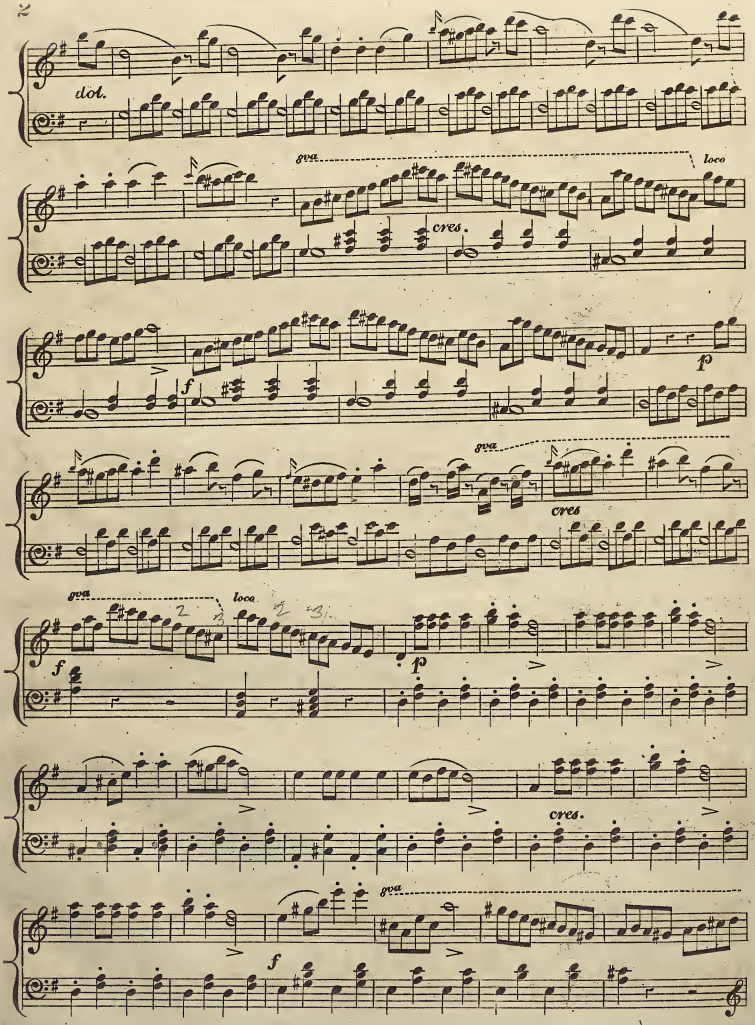
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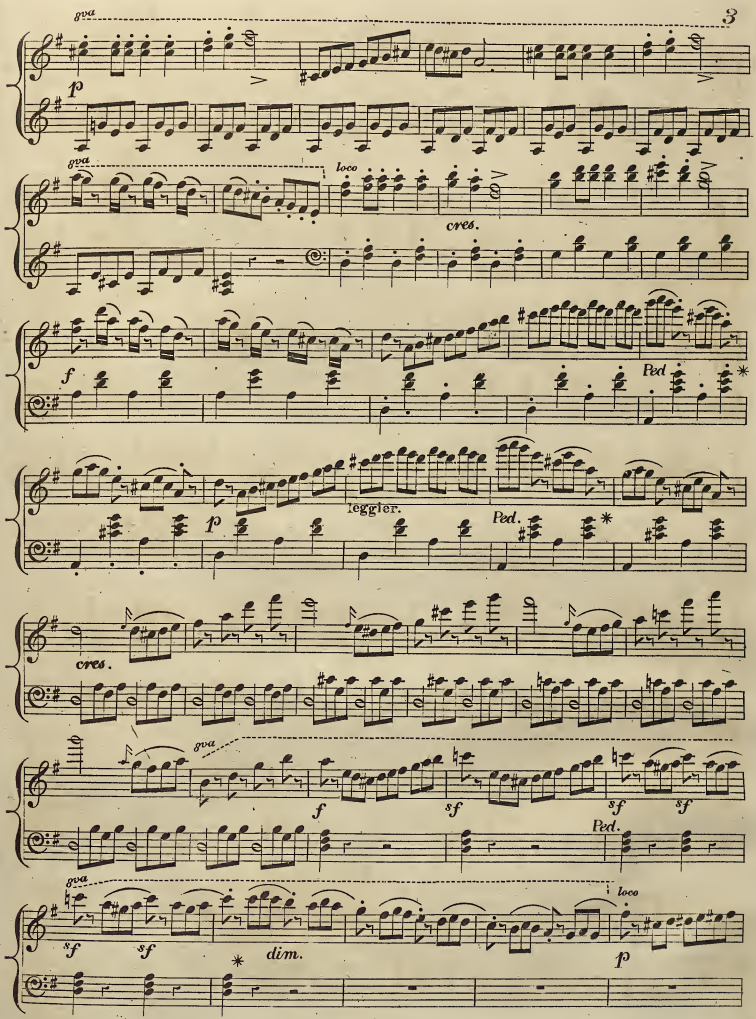
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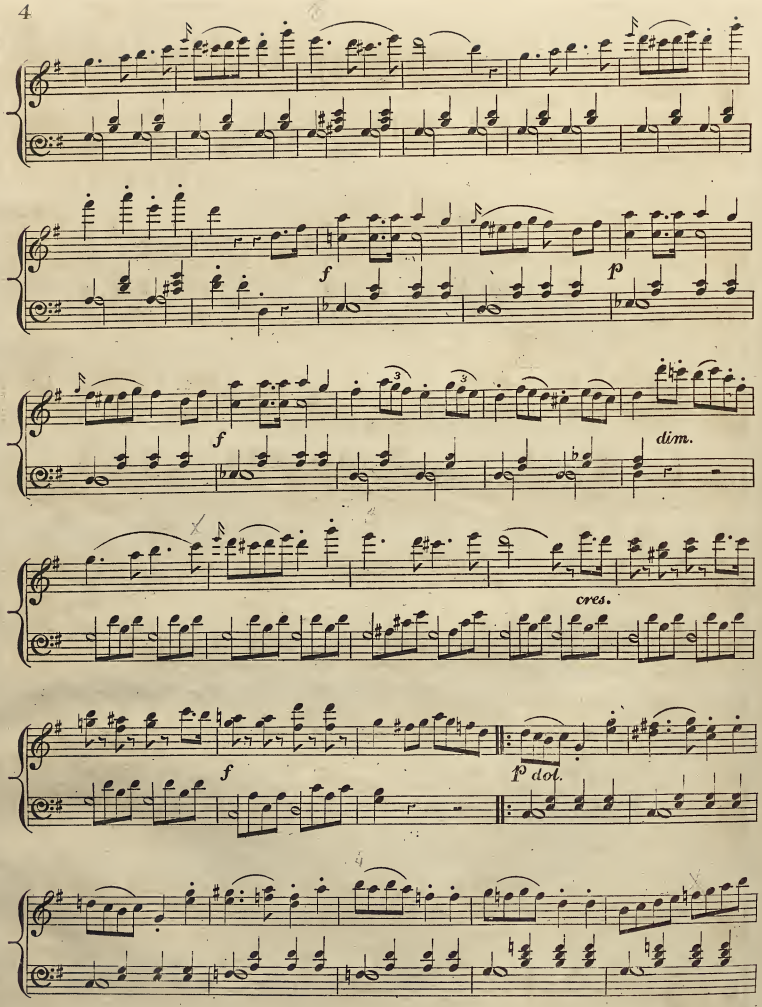
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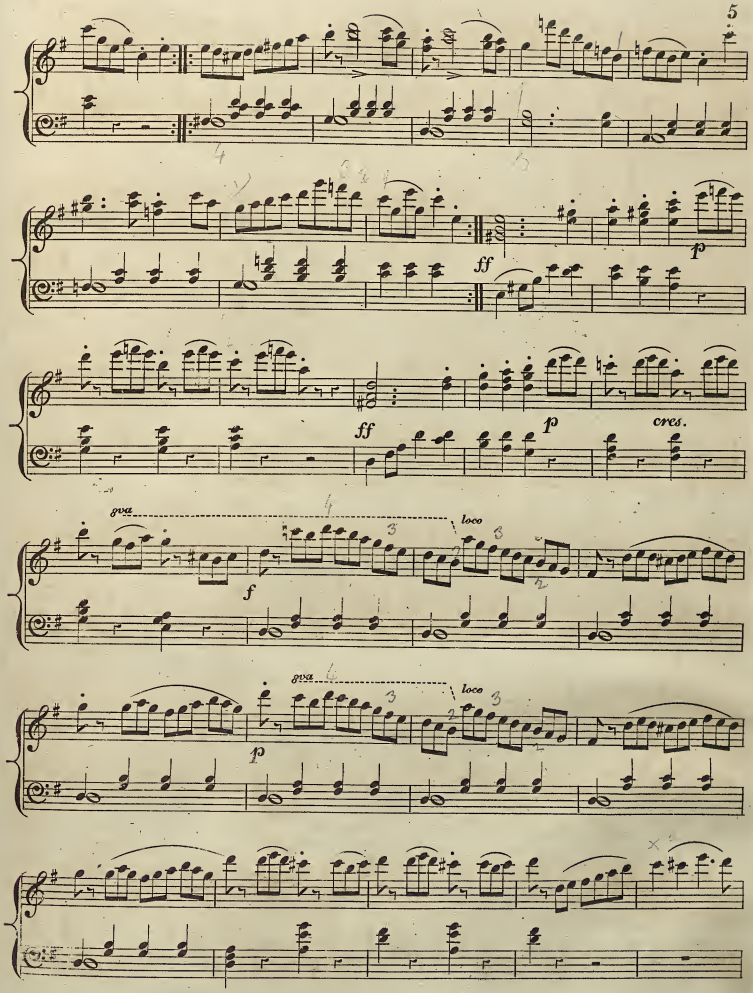
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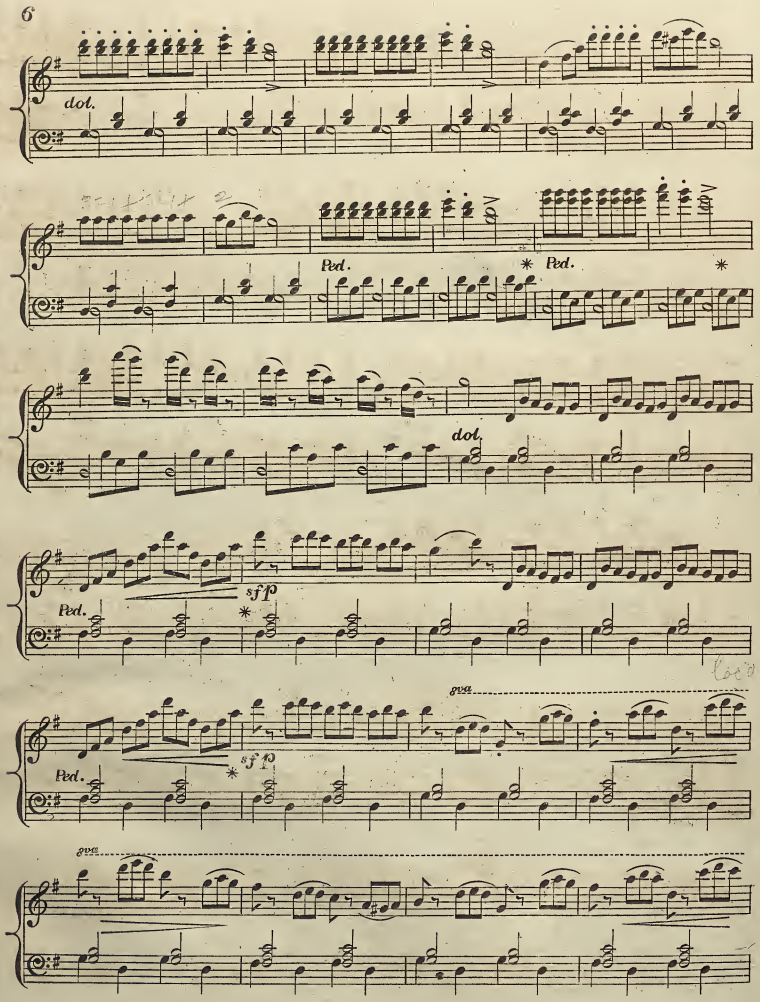
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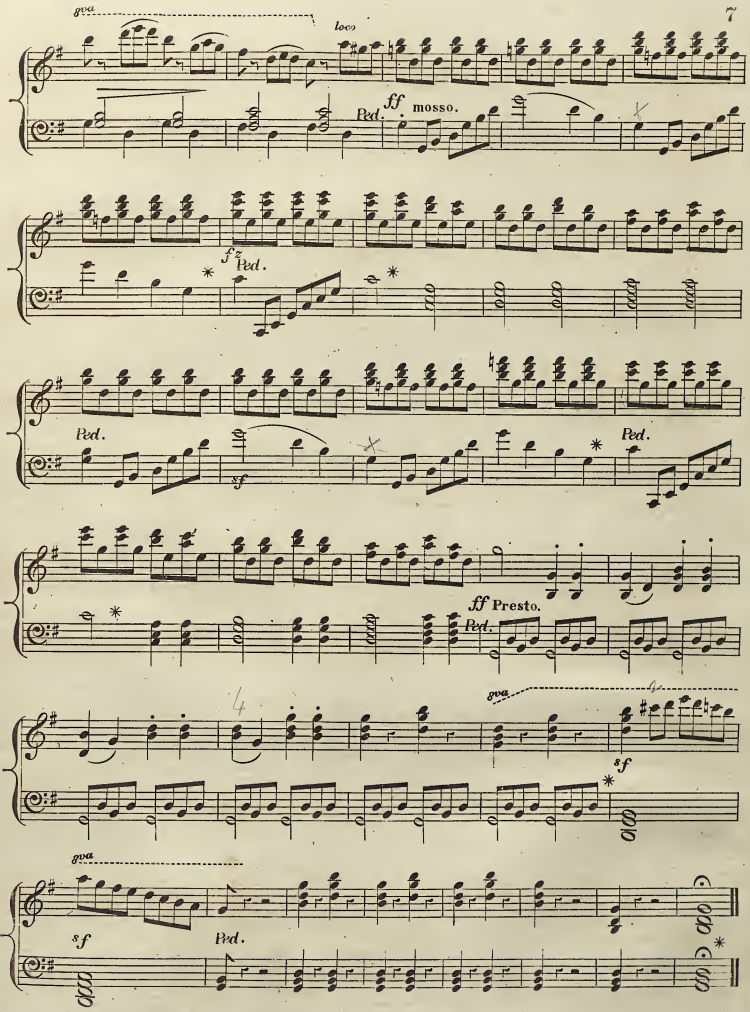
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ON DANCE-TUNES GENERALLY,

CONSIDERED AS A MEANS OF STUDY FOR THE PIANOFORTE.

THE following remarks, by M. CHAULIEU, are intended to precede his Quadrilles, entitled "Les Plaisirs de la Pension;" or, indeed, any other set of Quadrilles, &c.

Fifteen or twenty years ago, every respectable professor used to say to his pupils, "do not practice country dances, for, if you do, you will spoil your ear, and contract bad habits of fingering."

And they were perfectly right; as the dances of that time, and even of a much later period, were so full of false harmonies, and of basses which it is impossible to finger with any regularity, that the practice of them cannot be otherwise than prejudicial to young pupils.

But, when the first sets of dances by H. LEMOINE appeared, though they were far from possessing the merit of those which he now arranges, both amateurs and professors were sensible of their superiority; and many, who had rejected with disdain the ordinary dances, welcomed with pleasure those of H. LEMOINE; which, indeed, are to be seen on the desks of almost all pianoforte players.

However, I am far from approving this method of turning into dances the subjects of all the popular operatic airs, whatever may be the dramatic situation whence they may be extracted. Such an abuse appears to me highly blameable; and the frequent necessity of changing the degree of movement, and occasionally, also, even the species of time, involuntarily reminds me of the fate of those luckless Greek travellers whom the tyrant Procrustes caused to be fitted to his iron bed. Who has not lamented to see converted into a dance, "Di tanti palpiti," and many other airs, full of grace and sentiment.

But, as it enters into my plan of musical education, to render young persons capable of contributing their share to the general fund of social entertainment as soon as possible, I shall consider the country dance under the double aspect of UTILITY and AMUSEMENT.

UTILITY.

This light species of composition has for its elements: first, a uniform period of eight bars, which accustoms the pupil betimes to regular rhythmical phrases; secondly, a uniformity of rhythm, which forces him to CADENCE his bars, and awakens an intuitive perception of *strong* and *weak* times or accents, ideas which it would be in vain to try to explain by any other means. This regular division of eight and eight bars has also this advantage, that it is favorable to study, as it only obliges the pupil to practice those particular phrases which contain some difficulty. By this means, I have frequently enabled young persons to play in strict time, who had experienced great difficulty in acquiring any exact notion of the relative values or durations of the notes.

AMUSEMENT.

Young ladies know as well as I do, how greatly they are appreciated in society, when, afterhaving joined in the dance themselves, they can in turn enable their young friends to dance; but they do not so thoroughly know that, to enable others to dance *well*, it is not sufficient to play the notes correctly; but that they must, in addition to this, adopt a proper degree of movement, (♩=112 of the metronome), keep the time with the greatest accuracy, and still further, observe a strongly accented rhythm; one that will, as it were, set the dancers feet in motion.

The savages, who are passionately fond of dancing, employ only a drum by way of music, because the rhythm is sufficient alone, anything beyond that is for the gratification of the ear. If, therefore, you wish to acquire the reputation of playing dances well, select such as contain a good share of melody, and which, in point of difficulty, are much within your powers of execution; you will then be mistress of your head and your fingers; you will play well, and will not risk being exposed to such an adventure as I shall relate.

A young lady was playing some magnificent Contre-Danses Variées, by a fashionable author, of whom some are apt to say with a sort of pride, "I play that author's music," but without adding *how*:—to proceed; she played and played away, and the more she played, the more the dancers fell into confusion. At last, to get out of this labyrinth, and at the moment they were obliged to stop, a person present said to the lady, "you should play us some old dances, such as we may understand;" adding, by way of politeness to the player, though not very flattering to the author, "these dances are detestable, they have no melody, and are unfit for dancing." Upon this, the mistress of the house looked out some easy quadrilles, arranged from some new opera; but, alas! though the poor girl had learned to murder the quadrilles of H. HERZ, she was not capable of making out the simple ones placed before her.

To the truth of this little anecdote I pledge myself as an eye witness.

Oh! ye young females, destined to form the ornament of society, listen to advice dictated by long experience. Believe that those long and difficult pieces, which you play in the drawing room, astonish sometimes, when they are perfectly well played (a rare occurrence), but hardly ever impart real delight to the hearers. They must be considered as objects of study, and as a means of enabling you to play with grace, precision, expression, and neatness, brilliant compositions of a secondary degree of difficulty, and, above all, of a moderate length. You perhaps despise such, but you are in the wrong; for then you will please, you will charm your auditors; and those around you will no longer exclaim—"What, the piano again!"

C. CHAULIEU.

(Translated by J. HAMILTON, Author of the Musical Catechisms.)

N.B. These Six Quadrilles are engraved so that such pupils as have made but little progress may play only the first part of each quadrille, repeating it four times, and at last concluding at 𝄐

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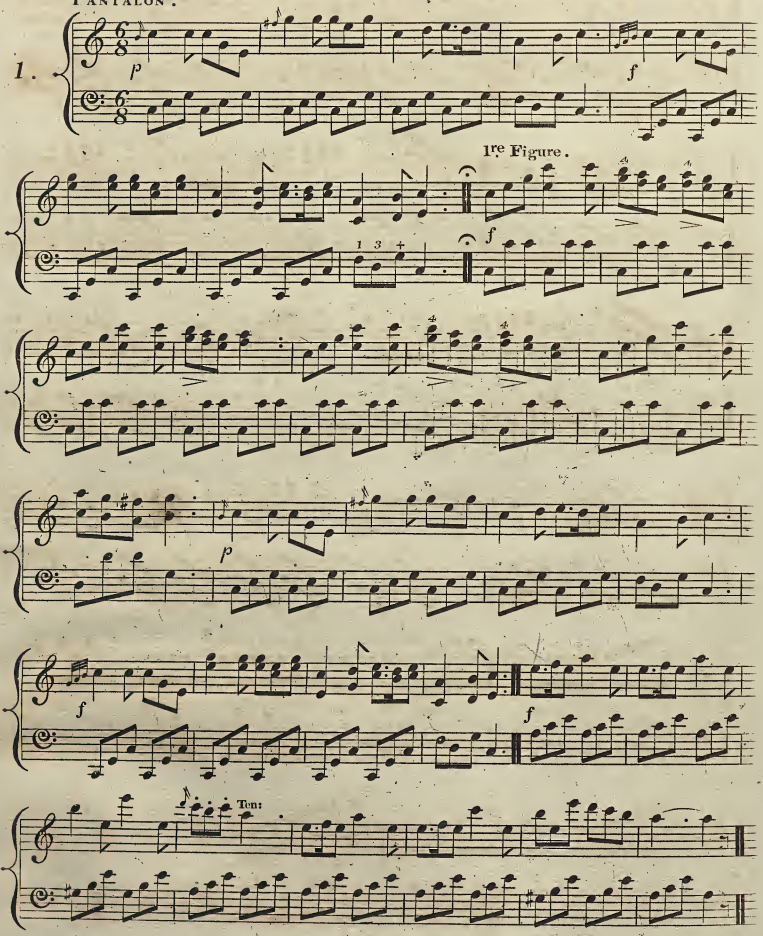

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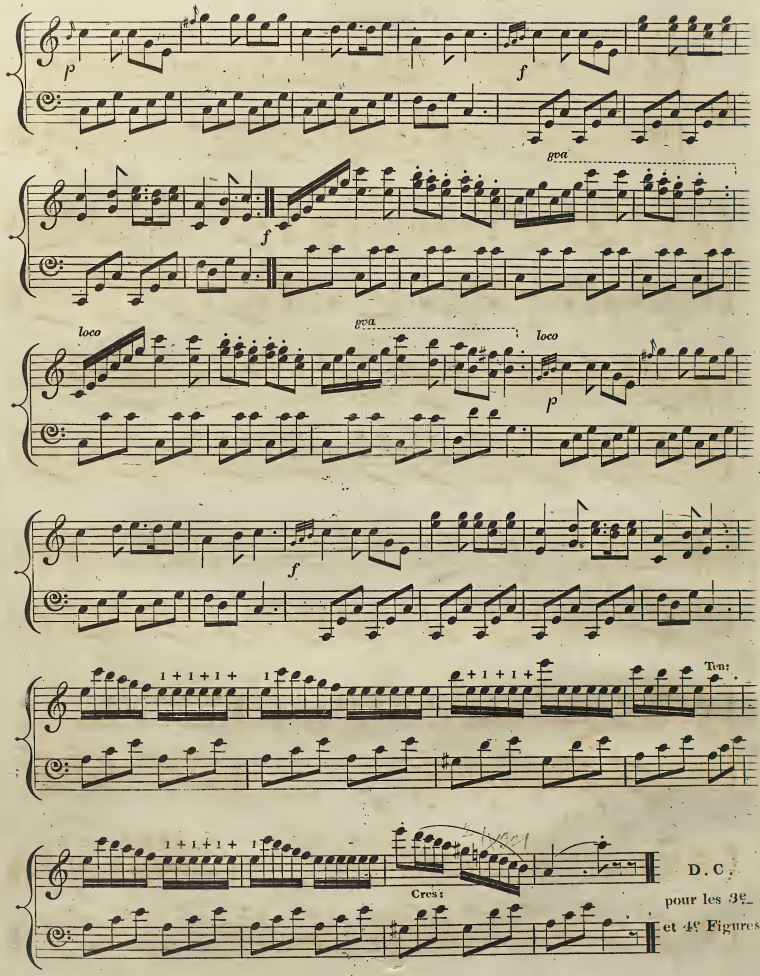
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The British Grenadier's March.

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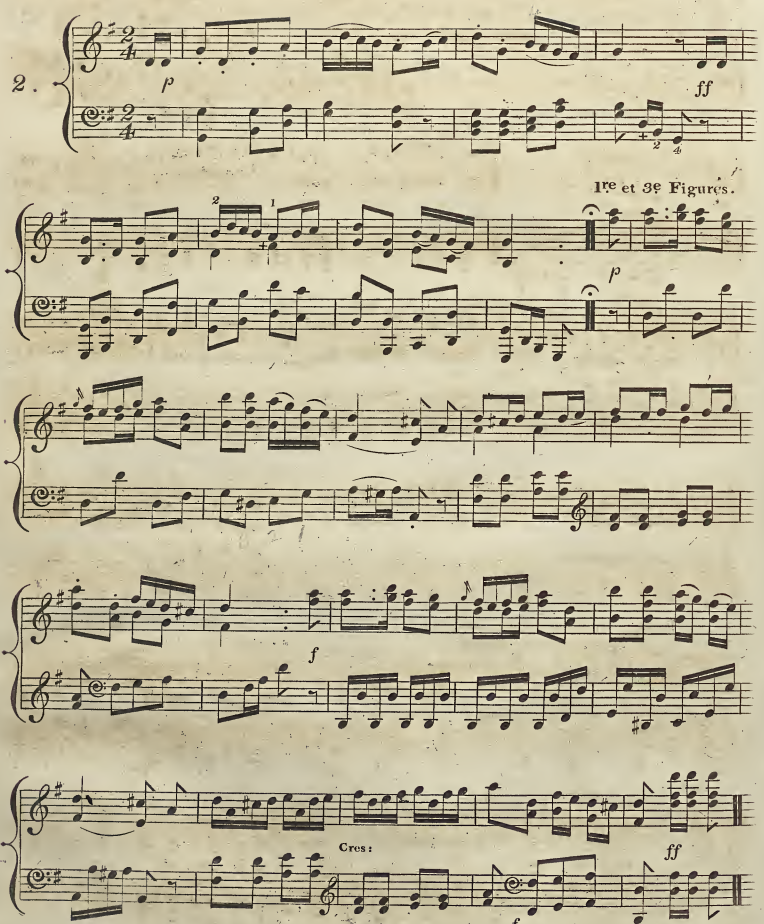

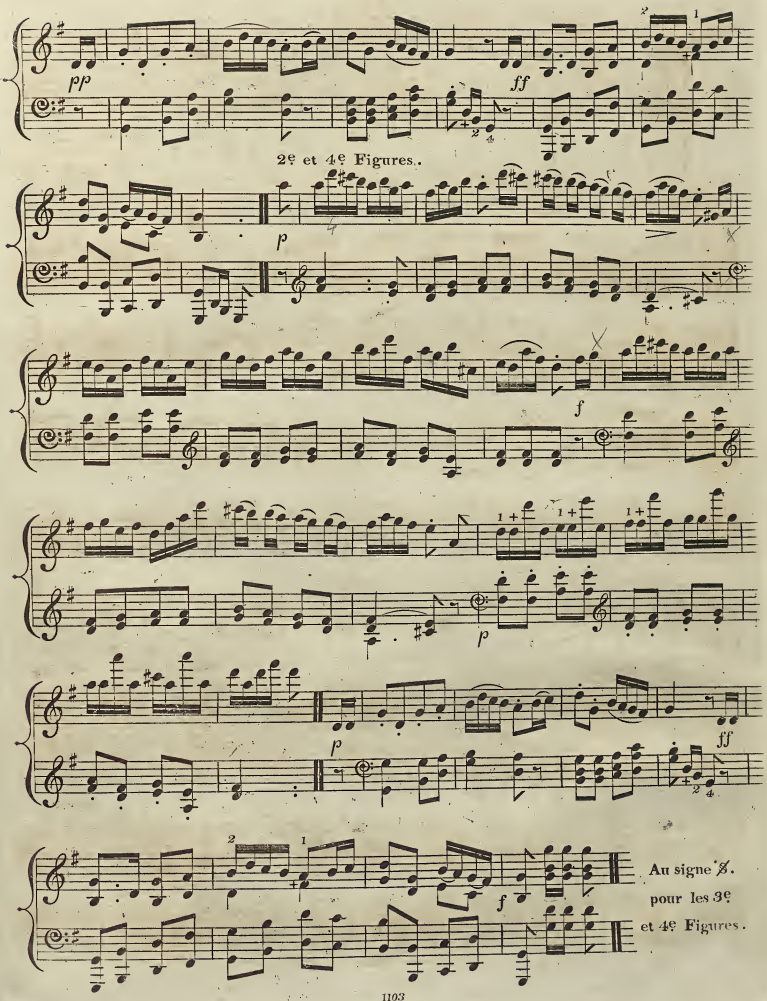
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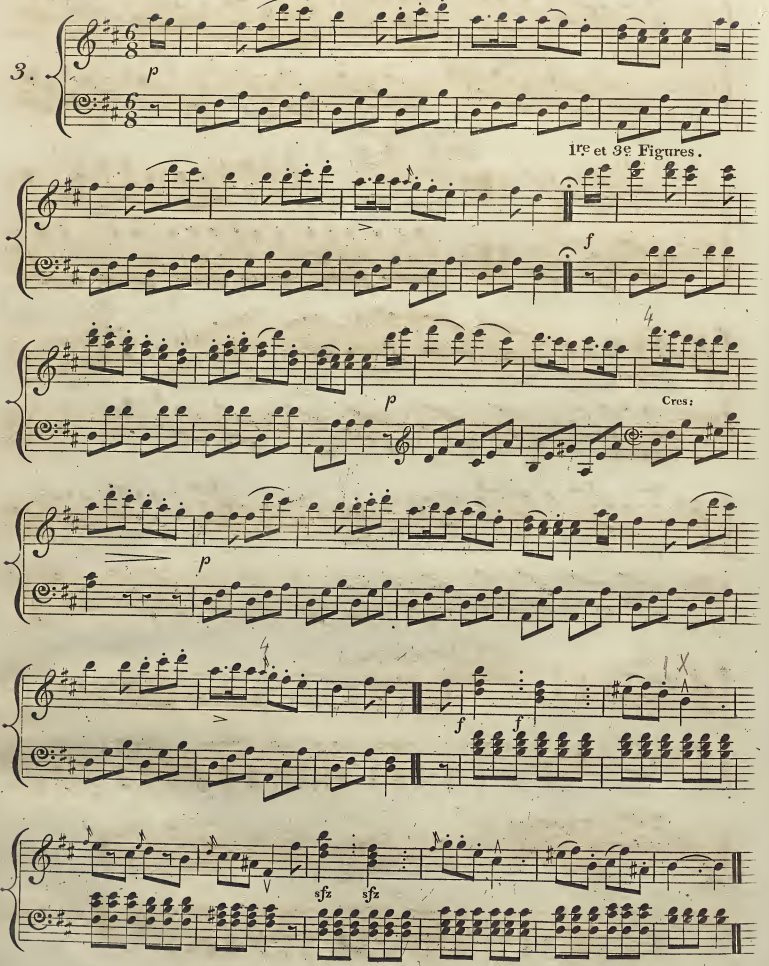

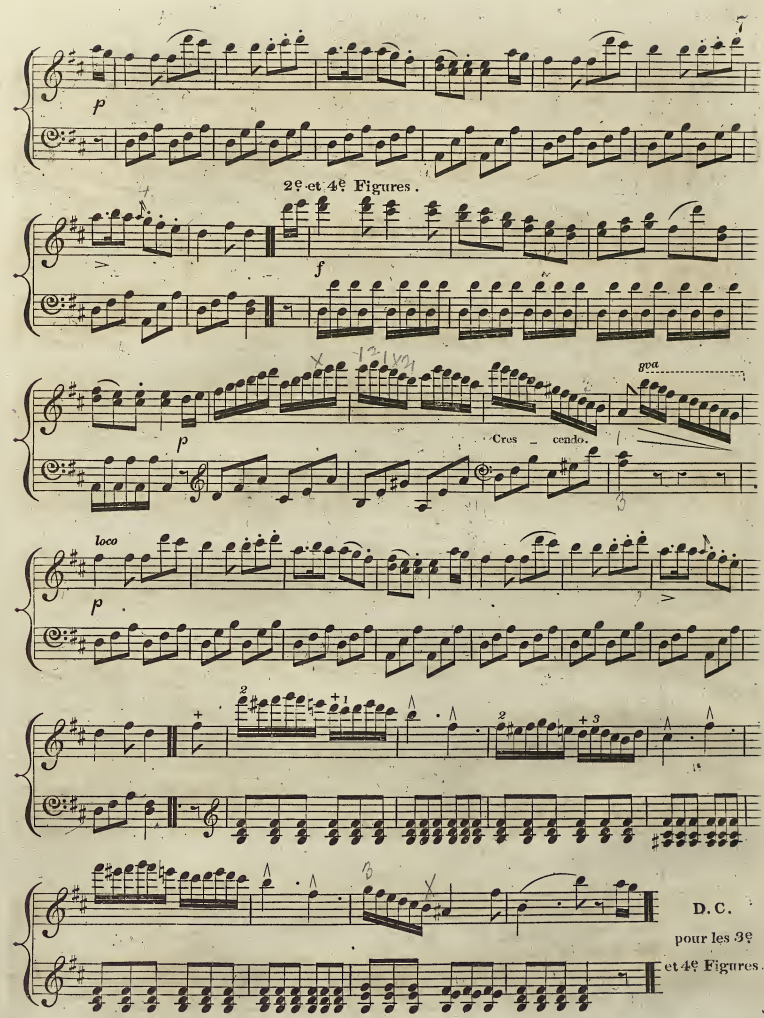
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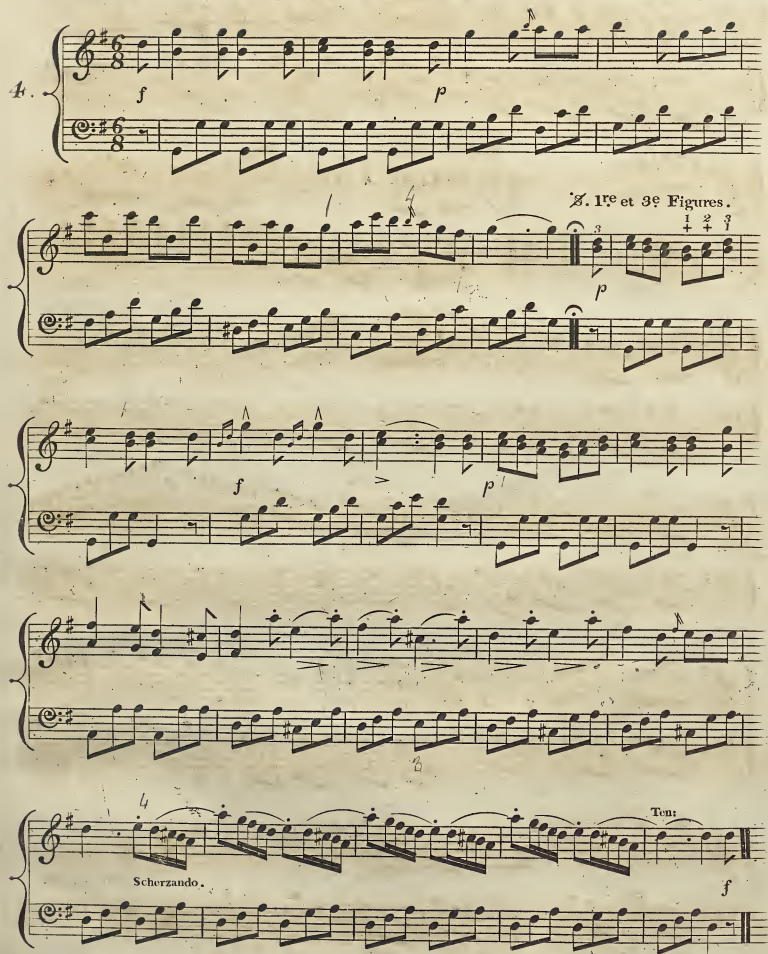

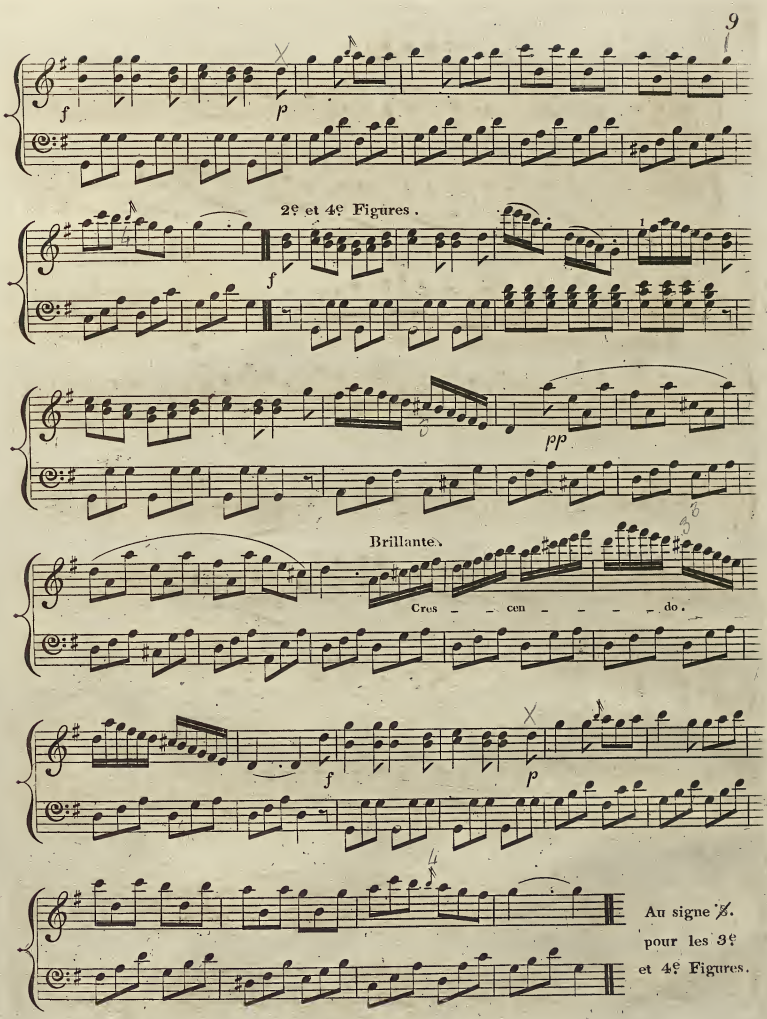
9
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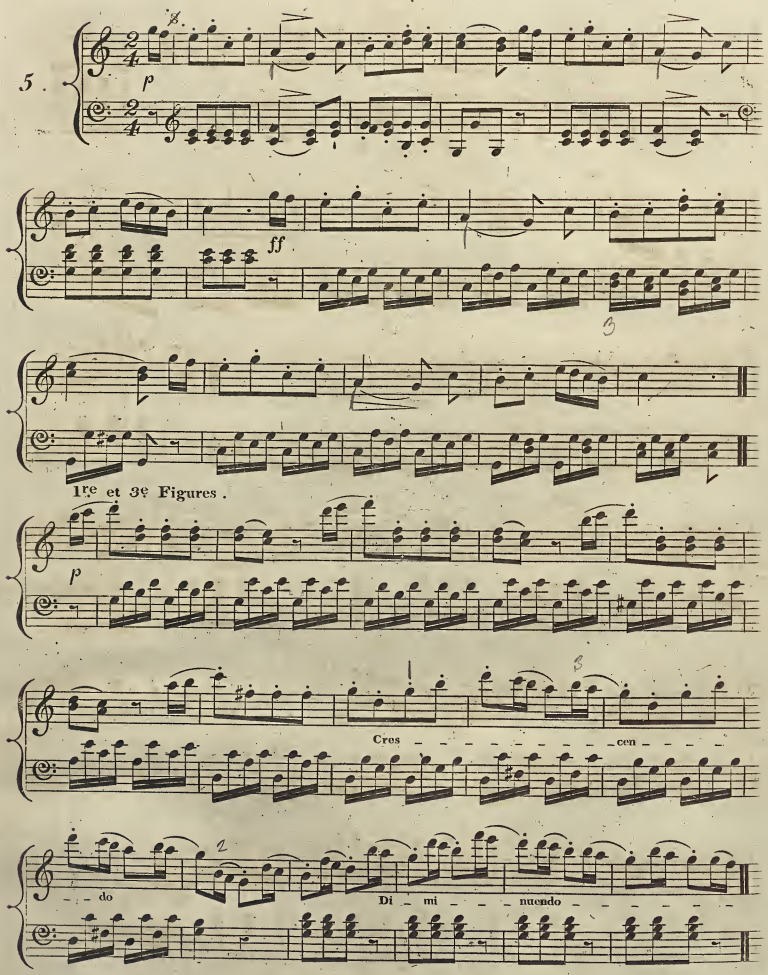
pour les 3e
et 4e Figures.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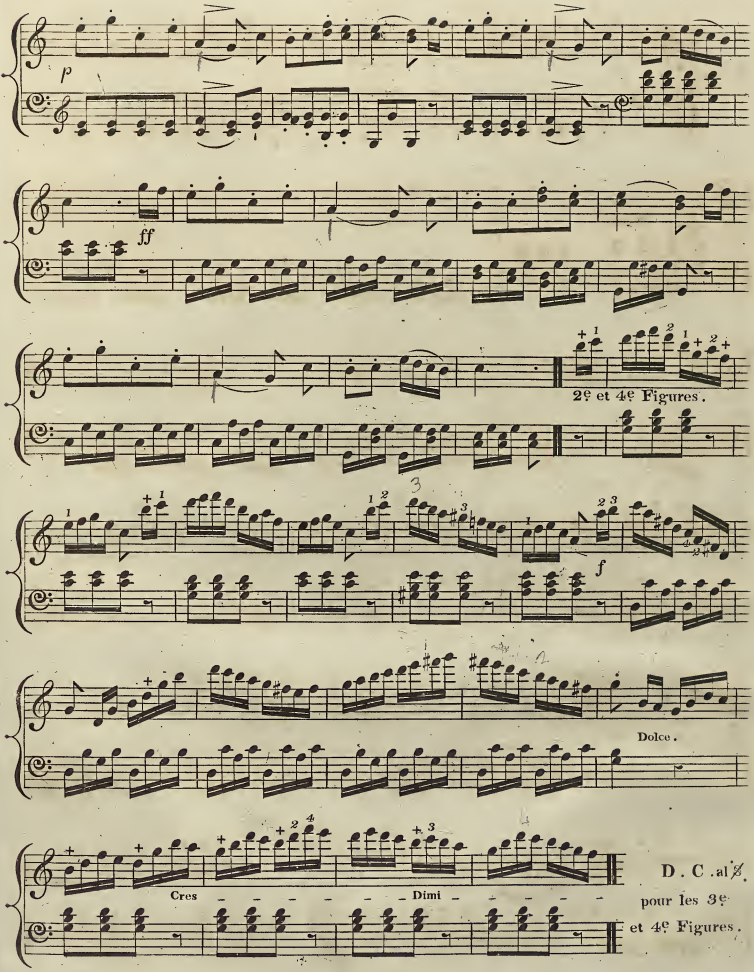
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2e et 4e Figures.
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Dolce.
Cres
Dimi
D. C. al ✕.
pour les 3e
et 4e Figures.

SET

LES PLAISIRS de la PENSION

OR

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Six Brilliant Sets

OF

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for the

Piano Forte,

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English Ladies.

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ON DANCE-TUNES GENERALLY,

CONSIDERED AS A MEANS OF STUDY FOR THE PIANOFORTE.

THE following remarks, by M. CHAULIEU, are intended to precede his Quadrilles, entitled "Les Plaisirs de la Pension;" or, indeed, any other set of Quadrilles, &c.

Fifteen or twenty years ago, every respectable professor used to say to his pupils, "do not practice country dances, for, if you do, you will spoil your ear, and contract bad habits of fingering."

And they were perfectly right; as the dances of that time, and even of a much later period, were so full of false harmonies, and of basses which it is impossible to finger with any regularity, that the practice of them cannot be otherwise than prejudicial to young pupils.

But, when the first sets of dances by H. LEMOINE appeared, though they were far from possessing the merit of those which he now arranges, both amateurs and professors were sensible of their superiority; and many, who had rejected with disdain the ordinary dances, welcomed with pleasure those of H. LEMOINE; which, indeed, are to be seen on the desks of almost all pianoforte players.

However, I am far from approving this method of turning into dances the subjects of all the popular operatic airs, whatever may be the dramatic situation whence they may be extracted. Such an abuse appears to me highly blameable; and the frequent necessity of changing the degree of movement, and occasionally, also, even the species of time, involuntarily reminds me of the fate of those luckless Greek travellers whom the tyrant Procrustes caused to be fitted to his iron bed. Who has not lamented to see converted into a dance, "Di tanti palpiti," and many other airs, full of grace and sentiment.

But, as it enters into my plan of musical education, to render young persons capable of contributing their share to the general fund of social entertainment as soon as possible, I shall consider the country dance under the double aspect of UTILITY and AMUSEMENT.

UTILITY.

This light species of composition has for its elements: first, a uniform period of eight bars, which accustoms the pupil betimes to regular rhythmical phrases; secondly, a uniformity of rhythm, which forces him to CADENCE his bars, and awakens an intuitive perception of *strong* and *weak* times or accents, ideas which it would be in vain to try to explain by any other means. This regular division of eight and eight bars has also this advantage, that it is favorable to study, as it only obliges the pupil to practice those particular phrases which contain some difficulty. By this means, I have frequently enabled young persons to play in strict time, who had experienced great difficulty in acquiring any exact notion of the relative values or durations of the notes.

AMUSEMENT.

Young ladies know as well as I do, how greatly they are appreciated in society, when, afterhaving joined in the dance themselves, they can in turn enable their young friends to dance; but they do not so thoroughly know that, to enable others to dance *well*, it is not sufficient to play the notes correctly; but that they must, in addition to this, adopt a proper degree of movement, (♩=112 of the metronome), keep the time with the greatest accuracy, and still further, observe a strongly accented rhythm; one that will, as it were, set the dancers feet in motion.

The savages, who are passionately fond of dancing, employ only a drum by way of music, because the rhythm is sufficient alone; anything beyond that is for the gratification of the ear. If, therefore, you wish to acquire the reputation of playing dances well, select such as contain a good share of melody, and which, in point of difficulty, are much within your powers of execution; you will then be mistress of your head and your fingers; you will play well, and will not risk being exposed to such an adventure as I shall relate.

A young lady was playing some magnificent Contre-Danses Variées, by a fashionable author, of whom some are apt to say with a sort of pride, "I play that author's music," but without adding *how*:—to proceed; she played and played away, and the more she played, the more the dancers fell into confusion. At last, to get out of this labyrinth, and at the moment they were obliged to stop, a person present said to the lady, "you should play us some old dances, such as we may understand;" adding, by way of politeness to the player, though not very flattering to the author, "these dances are detestable, they have no melody, and are unfit for dancing." Upon this, the mistress of the house looked out some easy quadrilles, arranged from some new opera; but, alas! though the poor girl had learned to murder the quadrilles of H. HERZ, she was not capable of making out the simple ones placed before her.

To the truth of this little anecdote I pledge myself as an eye witness.

Oh! ye young females, destined to form the ornament of society, listen to advice dictated by long experience. Believe that those long and difficult pieces, which you play in the drawing room, astonish sometimes, when they are perfectly well played (a rare occurrence), but hardly ever impart real delight to the hearers. They must be considered as objects of study, and as a means of enabling you to play with grace, precision, expression, and neatness, brilliant compositions of a secondary degree of difficulty, and, above all, of a moderate length. You perhaps despise such, but you are in the wrong; for then you will please, you will charm your auditors; and those around you will no longer exclaim—"What, the piano again!"

C. CHAULIEU.

(Translated by J. HAMILTON, Author of the Musical Catechisms.)

N.B. These Six Quadrilles are engraved so that such pupils as have made but little progress may play only the first part of each quadrille, repeating it four times, and at last concluding at 𝄐

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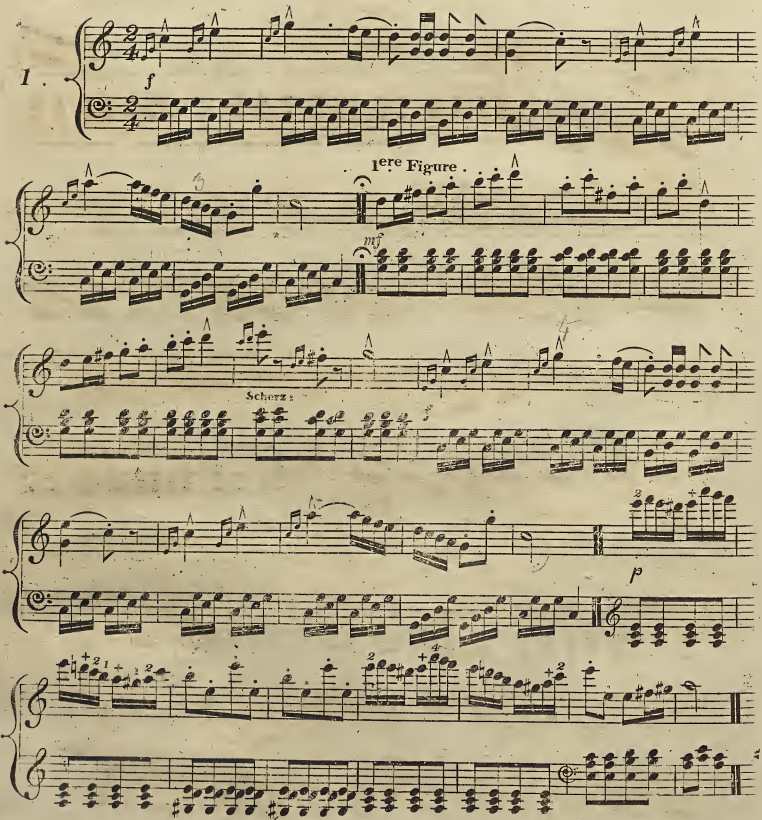
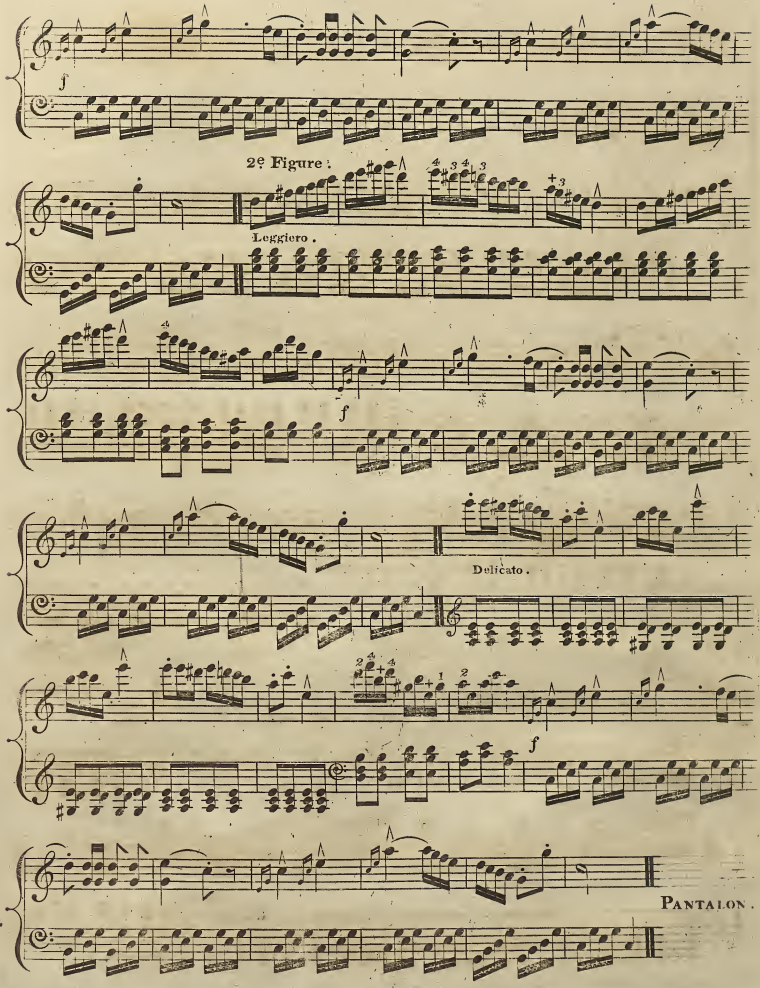
2

LES PLAISIRS DE LA PENSION.

1er Quadrille.

(♩=112)

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2e Figure.
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Delicato.
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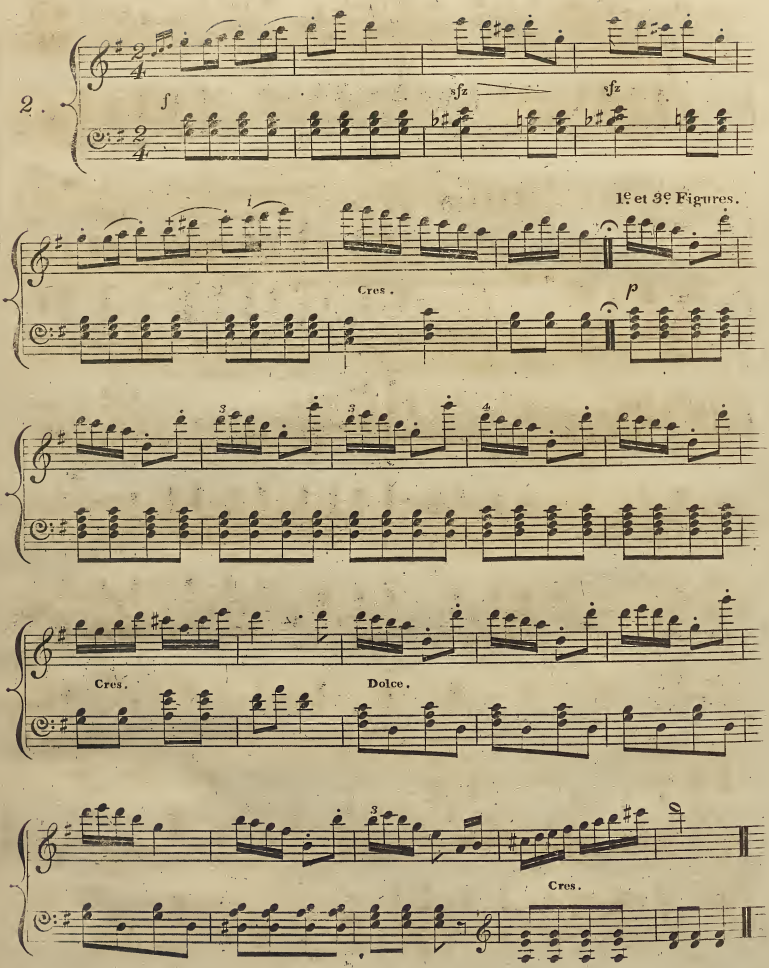
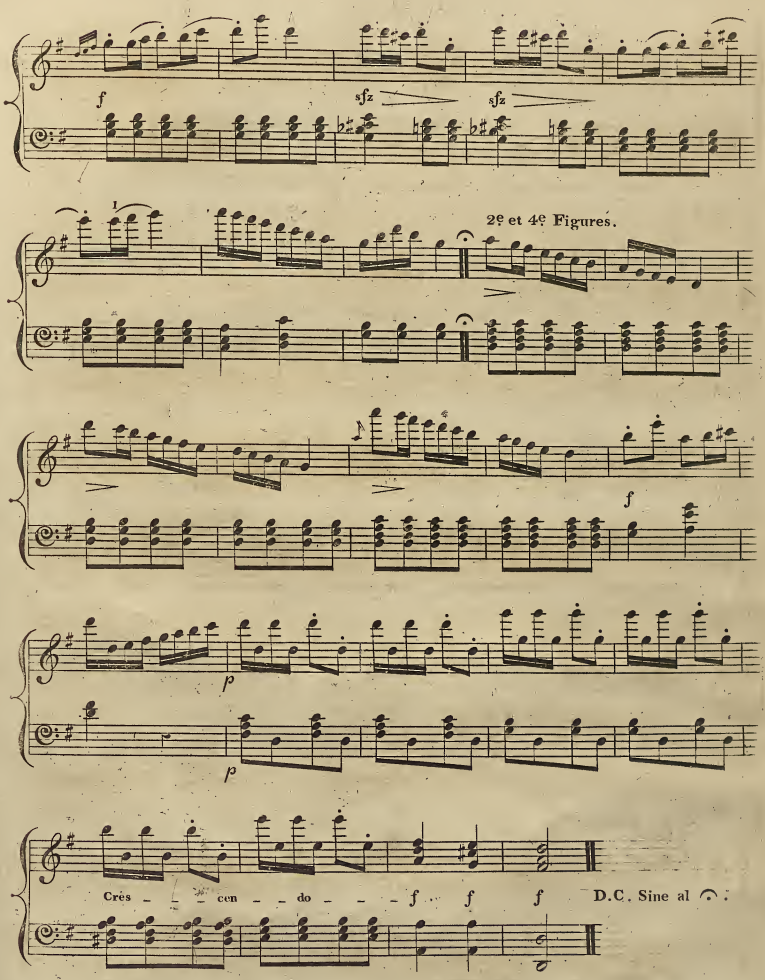
Pantalon.

4

L' ÉTÉ.

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6

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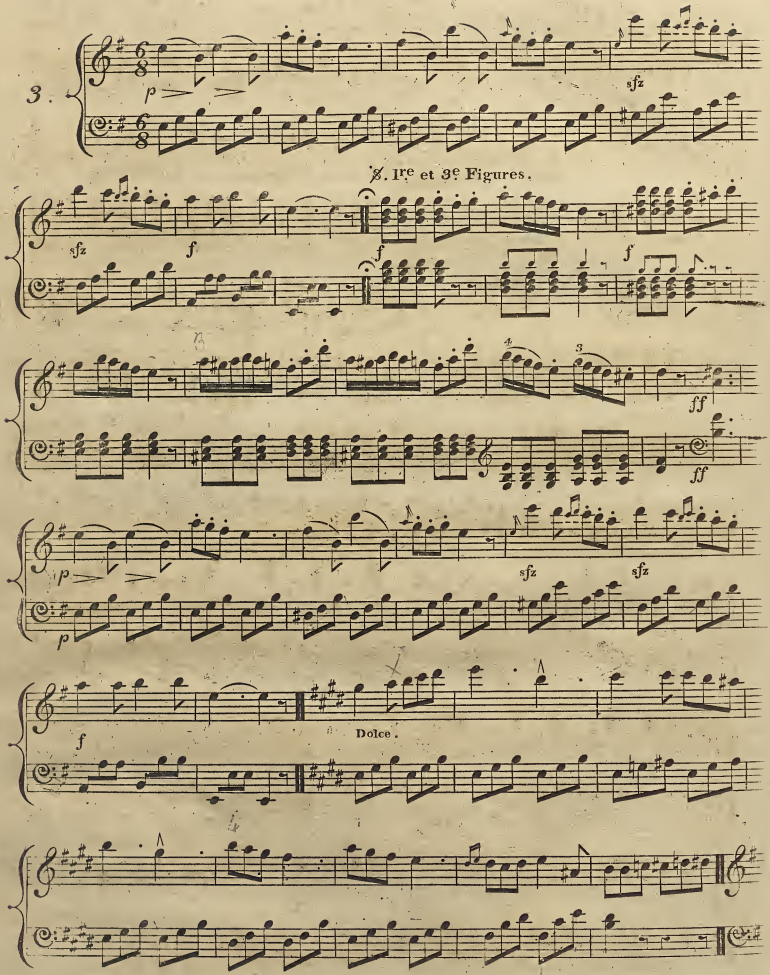

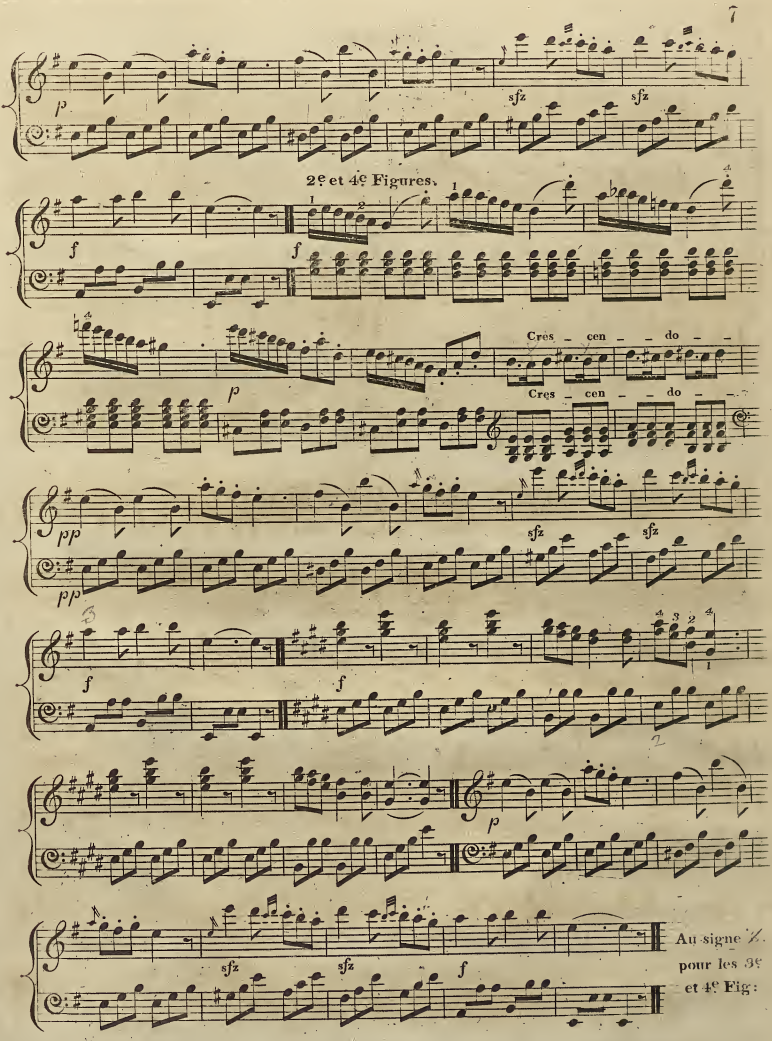
7
p
sfz
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2e et 4e Figures.
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Cres - cen - - do - -
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Cres - cen - - do - -
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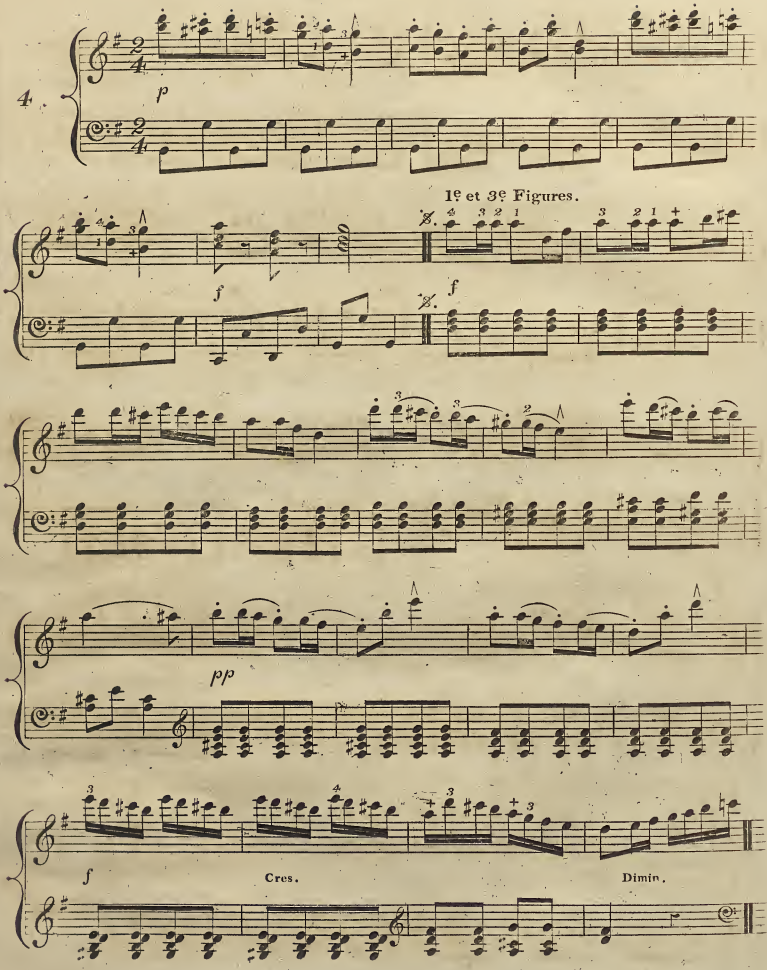
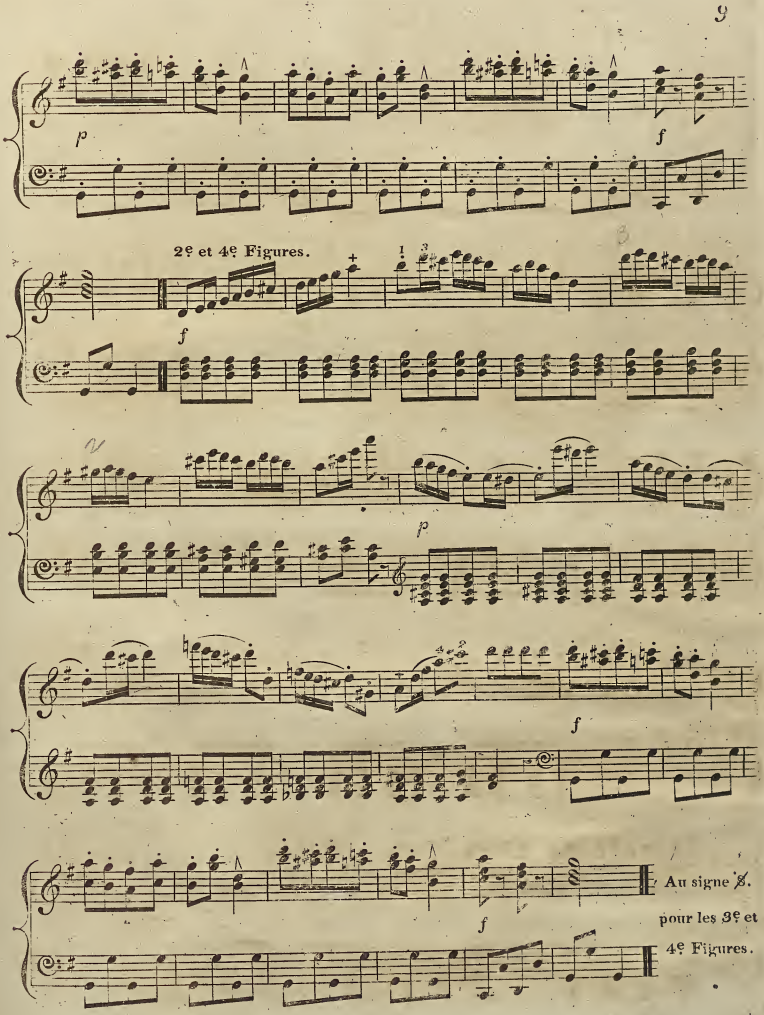
Au signe %.
pour les 3e
et 4e Fig:

8

LA TRENIS.




9
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2e et 4e Figures.
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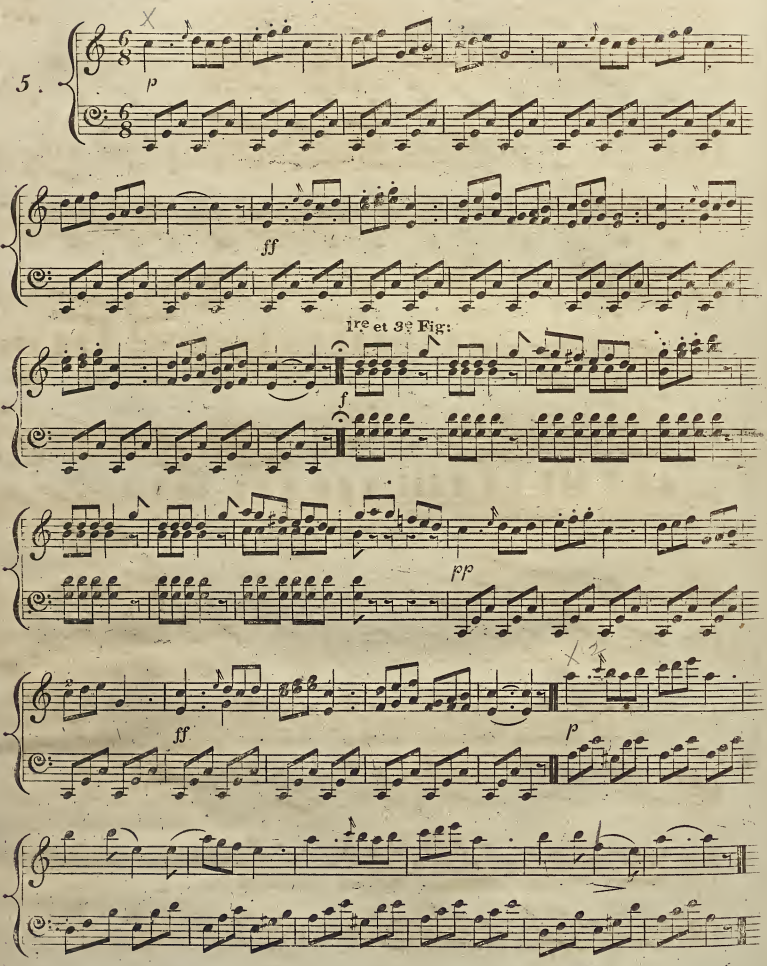
f
Au signe 𝄋.
pour les 3e et
4e Figures.

FINALE.



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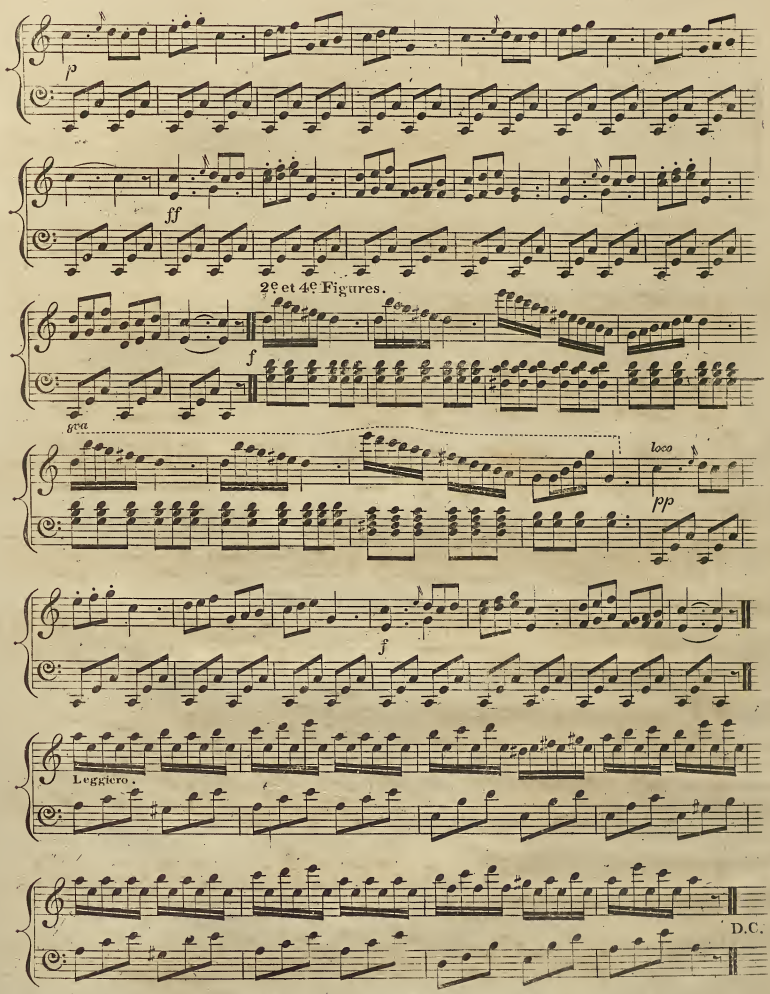

Finale. Chassez croisez = en avant deux, dos à dos, balancez = Chaine des dames, queue du chat. Chassez les huit.

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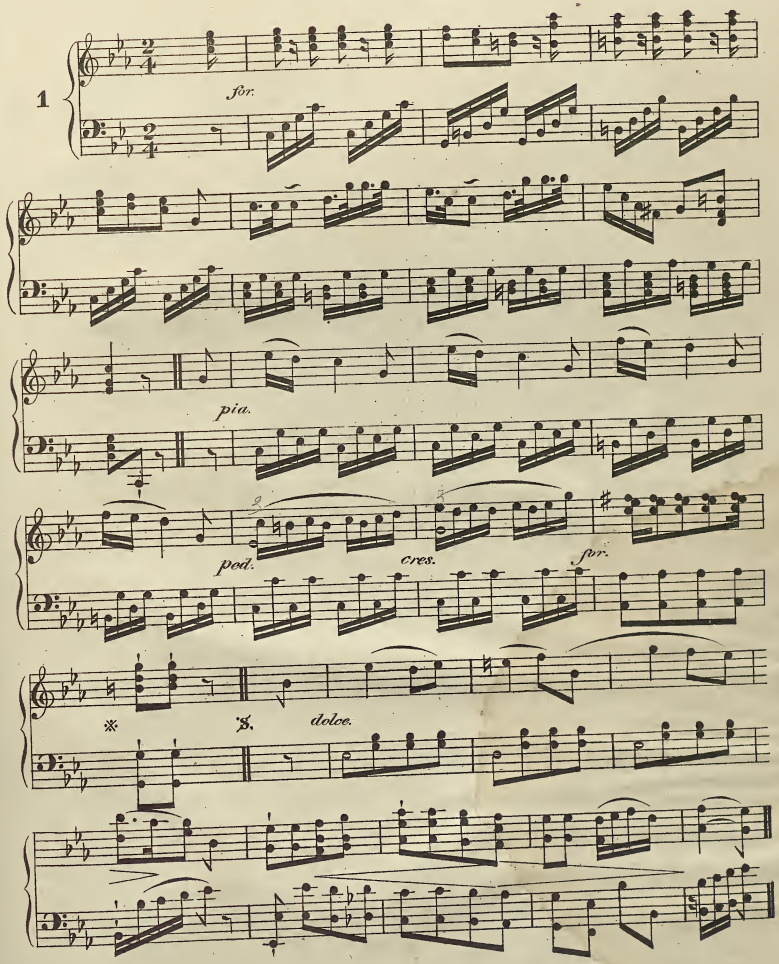
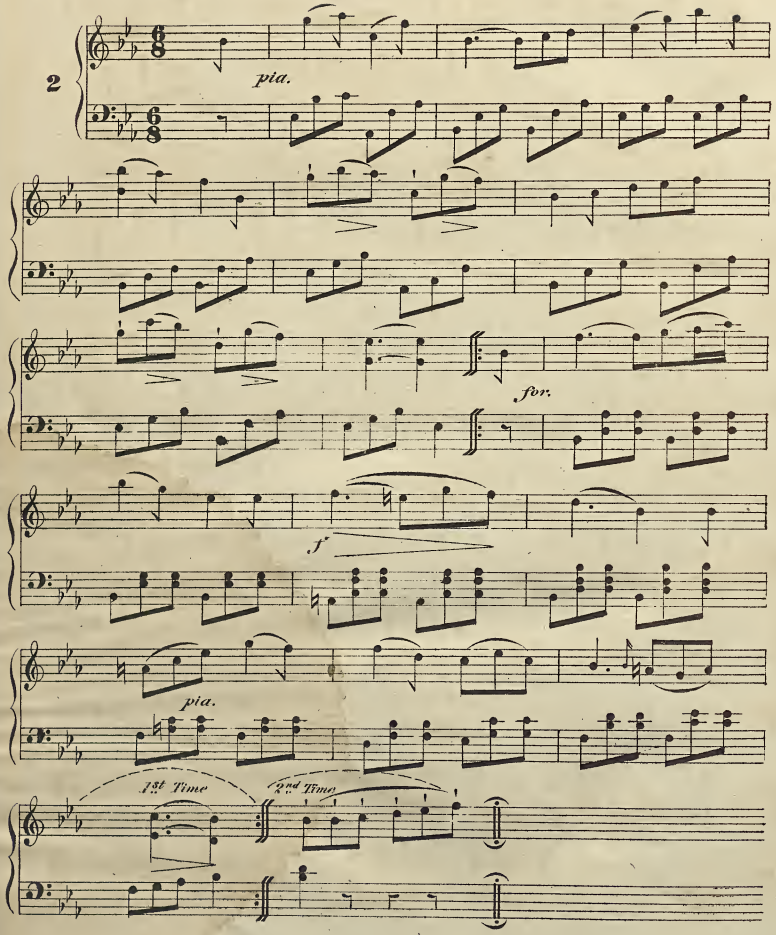
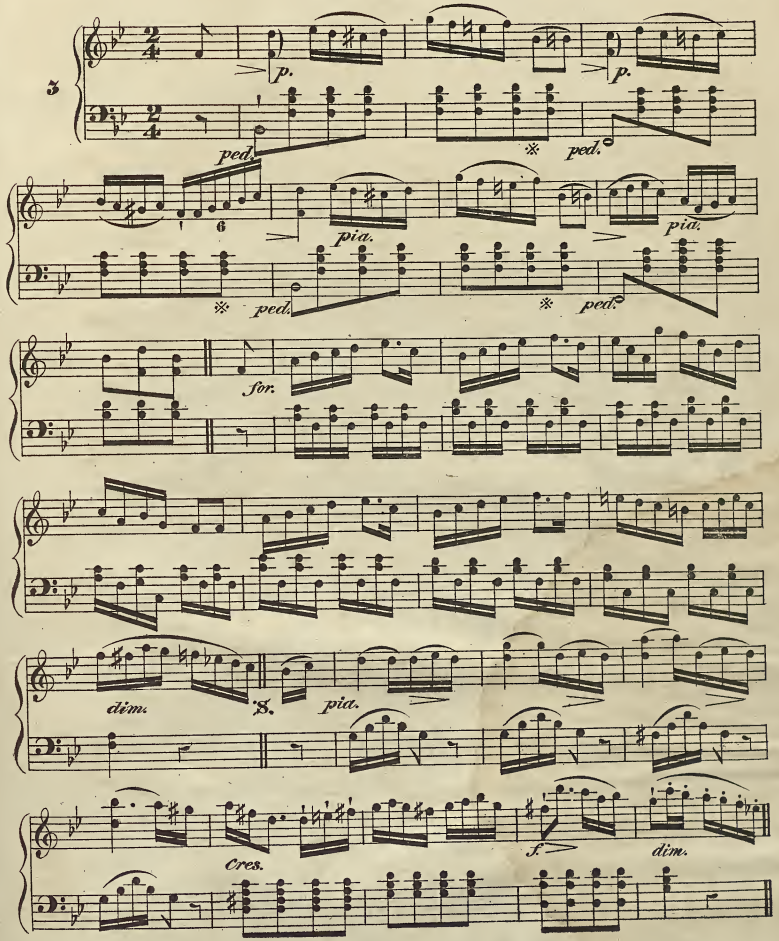


L'ETE.

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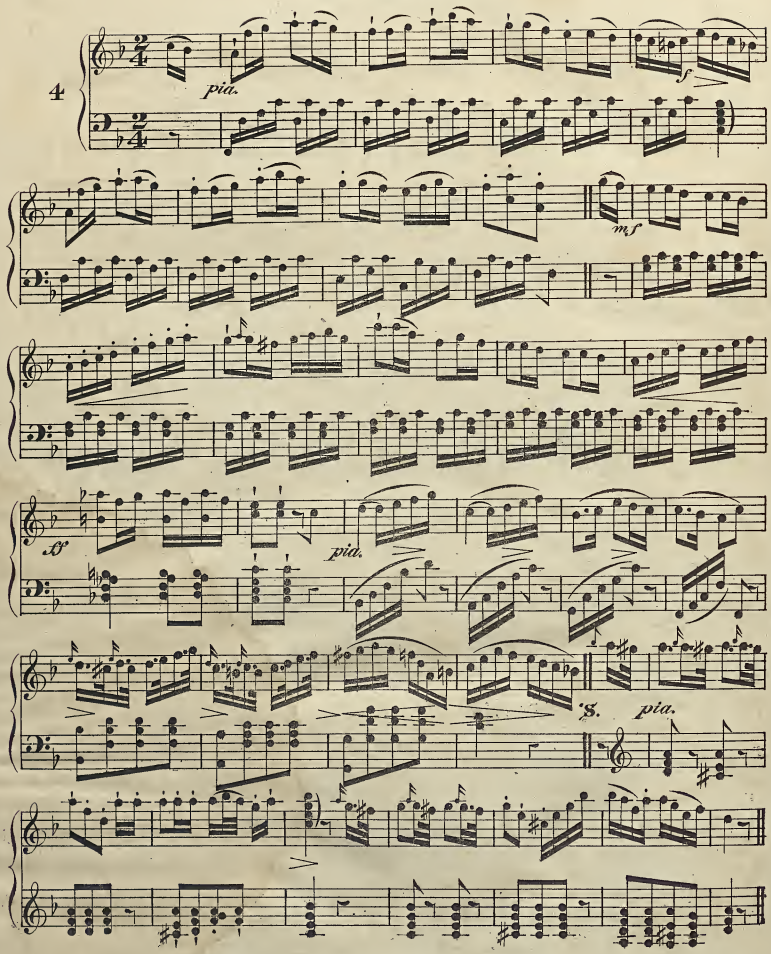
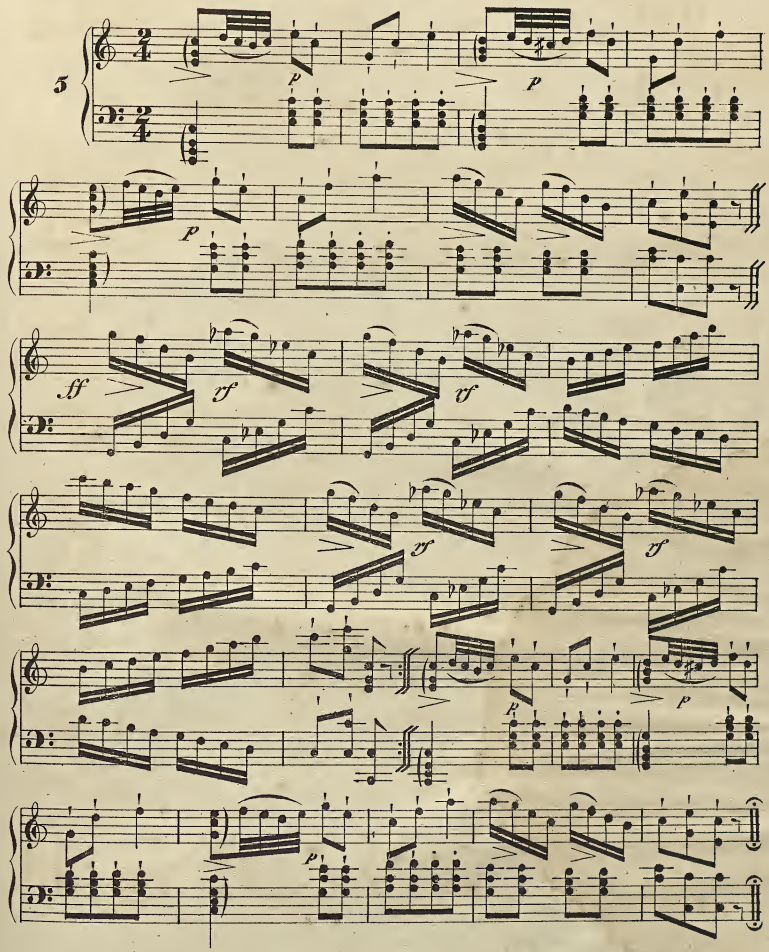
4

LA TRENISE. *



* Trenise, (omitting Ladies chain and setting to Partners,) is now the most Fashionable Figure; but when Pastourelle is Danced, this Tune will require to be continued straight through from the commencement; but when used for Trenise, the third part must be left out.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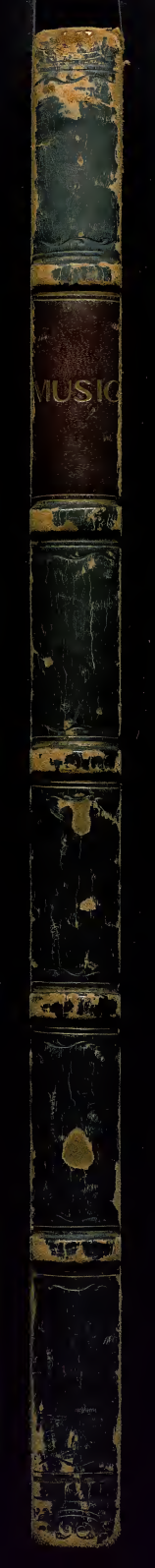
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