

DODWORTH'S TERPSICHORIAN REPERTOIRE, OR LIBRARY OF DANCES.

DANCES FROM ALLEN DODWORTH'S QUADRILLE DANCER,
And Taught by him at his Academy, 806 Broadway, next to Grace Church, New York.
MUSIC BY HARVEY B. DODWORTH.

No. 1.

QUADRILLE, JE M'EN MOQUE, BOSISIO.

Eight Bars of Music are always played before the commencement of each Figure.

THE FIRST COUPLE COMMENCES EACH FIGURE, WHICH IS REPEATED BY THE SECOND, THEN THE THIRD, AND, LASTLY, THE FOURTH.

Note. The words printed in capitals, are those called by the Leader of the Band.

FIRST FIGURE, — OR PANTALON.

RIGHT AND LEFT.—The first and second couples exchange places; in crossing, each lady passes between the opposite couple and changes sides with partner, in order to keep on the right. The same is repeated back to places.
BALANCEZ.—First and second couples face partners and chassez across the set, passing to the right of each, and returning in the same direction.
LADIES' CHANGE.—First and second lady cross to opposite gentleman, giving the right hand as they pass, and left to the opposite gentleman, turning him round, and returning to partner in the same manner.
BALANCEZ.—Same as before. All repeated by the sides.

SECOND FIGURE, — OR L'ETE.

FORWARD TWO.—First lady and opposite gentleman forward and back, forward a second time, and cross over, passing to left of each other, and placing themselves to left of those remaining behind.
Chassez to the right and back; recross to places.
BALANCEZ.—Same as in the first figure.

THIRD FIGURE, — OR LA POULE.

RIGHT HANDS ACROSS.—First lady and second gentleman cross over, giving the right hand as they pass; return, giving the left hand; hold fast, and give the other hand to partner, forming a line across the set, ladies and gentlemen facing opposite directions; balancez in line four bars; half promenade, (which means that the first couple take the second couple couple's place, and the second take the first's.) Two ladies forward and back; two gentlemen forward and back; right and left to places.

FOURTH FIGURE, PASTORALE — OR VISITOR.

FORWARD FOUR.—First and second couples, forward and back; forward again, at which time the first lady leaves her partner and takes her place on the left of the second gentleman, who returns with both ladies, the first gentleman retiring alone. The three forward and back twice. The first gentleman forward and turn second lady, and then turn the first lady; the second gentleman, at the same time, turns the first lady and then the second lady. Four hands half round; separate, the second couple crossing to first couple's place; half right and left to places.
Sometimes the part where the gentleman turns both ladies is omitted and the four hands round follows immediately after the three forward and back. It is also danced, sometimes, in this manner: — when the three forward and back twice, instead of going back a second time, the gentleman turns both ladies round, and passes them over to the opposite gentleman, who takes them forward and back twice, like the first, and then four hands round, and right and left to places.

FIFTH FIGURE, — OR FINALE.

ALL PROMENADE ROUND.—This does not require describing. FORWARD TWO.—Same as second figure. BALANCEZ.—Same as in second figure. As a signal that the set is ended, it is usual to call—ALL CHASSEZ.—All the ladies and gentlemen cross each other, making eight steps out and eight back; the gentleman passes behind the lady.

No. 2.

Polka, Ami, H. B. Dodworth.

No. 3.

Redowa, by Lanner.

No. 4.

Waltz by Jullien.

No. 5.

Schottisch, Albina, H. B. Dodworth.

No. 6.

Polka Mazourka, Cclaruus.

No. 7.

Polka Redowa, A. Dodworth.

The time according to which the Polka, Waltz, Schottisch, &c., are to be performed, can be observed, marked at the commencement of each piece.

H. B. DODWORTH & CO.,

Publishers, 493 Broadway, New York.

JE M'EN MOQUE

QUADRILLE

Par
BOSISSIO

M.M. ♩=104.

Pantalon.

No 1.

The musical score is written for a vocal part (Pantalon) and piano accompaniment. It consists of six systems of music. The first system includes a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'M.M. ♩=104.' and the piece is in 6/8 time. The key signature is one flat (B-flat major). The score features various musical notations including notes, rests, and dynamic markings such as 'f'. There are several double bar lines throughout the piece, indicating the end of phrases or sections. The final system ends with a 'D.C.' (Da Capo) marking. Handwritten annotations in pencil are present above the vocal line, including numbers and 'x' marks, likely indicating fingerings or specific performance instructions.

C O D A.

L'ete)
No 2.

La Poule.
No 3.

First system of musical notation, consisting of a treble and bass staff joined by a brace. The music is in a minor key and features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, featuring handwritten annotations above the treble staff, including '2', '4', '8', and 'x'.

Fourth system of musical notation, showing a change in the bass line and a continuation of the treble melody.

Fifth system of musical notation, including the instruction 'CODA.' above the treble staff and 'D.C.' below the bass staff.

Sixth system of musical notation, concluding the piece with the instruction 'fine.' at the end of the treble staff.

La Pastorale.
No 4.

f

fine.

D.C.

Handwritten annotations include numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Finale.
No 5.

p

7

Handwritten numbers: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4

f

Handwritten numbers: 1, 2, 1, x, 1, 2, 1, x, 1, 2, 3, x, 2, 4

fine.

p

Handwritten numbers: 1, 2, 3, 4, 2, 3, 1, 2, 4, 3, 2, 1, 2

D.C.

AMI POIKA

by
JOHANNES VON... WOODRIDGE

M.M. ♩ = 108.

First system of musical notation, piano (p) dynamics.

Second system of musical notation, forte (f) and fortissimo (ff) dynamics.

Third system of musical notation, piano (p) dynamics, marked "Sva".

Fourth system of musical notation, marked "Sva" and "TRIO.", ending with "fine.".

Fifth system of musical notation, piano (p) and fortissimo (ff) dynamics.

Tranqu
p

D.C.

REDOWA

M.M. $\text{♩} = 80.$

p

1mo.
2do.
f

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with slurs and accents, and a harmonic accompaniment in the bass consisting of chords and moving lines.

Second system of musical notation. It includes a first ending bracket labeled "1mo." and a second ending bracket labeled "2do." which concludes with a "Fine." marking. The dynamics range from *f* (forte) to *p* (piano).

Third system of musical notation, continuing the piece with melodic and harmonic development in both staves.

Fourth system of musical notation, featuring a first ending bracket labeled "1mo." and a second ending bracket labeled "2do." that leads to a section marked *f* (forte).

Fifth system of musical notation, showing further melodic and harmonic progression.

Sixth and final system of musical notation on the page, ending with a double bar line and the marking "D.C." (Da Capo).

WALTZ

PAR

JULLIEN

2nd time in 8va
M.M. $\text{♩} = 72$.

Arranged by J.C. SCHEFF.

Dolce *p* Espressivo. *p* *mf* Ped. *

f Ped. * Ped. * Cres. *p* Scerzando. *f f p f*

p f p p f p f p f p

a la Cabaletta. *p* Graziosamente. Ped.

Ped. Cres. * Ped. Cres. * Ped. * *ff* D C Fine.

To Miss A.L. Morton.

ALBINA SCHOTTISCH

BY

HARVEY B. DODWORTH.

M.M. $\text{♩} = 80$.

The musical score is written for piano and consists of six systems. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The time signature is 2/4, with a tempo marking of 'M.M. ♩ = 80'. The score includes various musical notations such as slurs, triplets, and dynamic markings. The first system begins with a piano (*p*) dynamic. The second system features a 'fine.' marking and a fortissimo (*ff*) dynamic. The third system includes a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth and sixth systems continue the piece with various musical notations.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes at the end. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. It features similar notation to the first system, with a melodic line in the treble clef and accompaniment in the bass clef. The piece concludes with a double bar line.

TRIO.

The third system is marked "TRIO." and begins with a common time signature (C). The upper staff has a melodic line with slurs and ties, while the lower staff provides a steady accompaniment.

The fourth system continues the Trio section. The melodic line in the treble clef features a series of slurs and ties, creating a flowing effect. The bass clef accompaniment remains consistent.

The fifth system includes dynamic markings such as *ff* (fortissimo) and triplet markings (3) over groups of notes. The notation is more complex, with many beamed notes and slurs.

The sixth system features a dynamic marking of *p* (piano) and continues with triplet markings. The piece ends with a double bar line.

POLKA REDOWA

BY

ALLEN DODWORTH

M.M. $\text{♩} = 56$

The first system of musical notation consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piece and includes first and second endings. The first ending is marked "1mo." and the second ending is marked "2do.". The melodic line in the right hand shows some chromatic movement and includes a repeat sign. The bass line continues with a steady accompaniment.

The third system features several triplet markings (indicated by a "3" above the notes) in the right hand, adding rhythmic complexity to the melody. The accompaniment in the left hand remains consistent with the previous systems.

The fourth system continues with triplet markings in the right hand. A piano (*p*) dynamic marking is present in the right hand. The piece maintains its 3/4 time signature and one-sharp key signature.

The fifth and final system concludes the piece. It features a "fine." marking at the end of the right-hand line. The music ends with a final cadence in both hands.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The music is in a 3/4 time signature and features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, including first and second endings. The first ending is marked "1mo." and the second ending is marked "2do.". The system concludes with a "D.C." (Da Capo) marking.

POLKA MAZURKA
BY
CELARIUS

Third system of musical notation, starting with a tempo marking "M.M. 50." and a dynamic marking "mf". The system includes a repeat sign and a first ending marked with a cross (X).

Fourth system of musical notation, featuring a "fine." marking and dynamic changes to "f" (forte) and "p" (piano).

Fifth system of musical notation, concluding with a "dal segno." marking and a repeat sign.