

*Dances from
The Pride and Prejudice
Collection*

Volume IV

*Notation by
Reg Battle
and
Peter Hoffmann*

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FOREWORD

These Dance Notations accompany the CD
'The Pride and Prejudice Collection Volume IV' (Fain CD020)
with music by The Pemberley Players under the direction of David Fleming-Williams.

Dance Interpretation by REG BATTLE

Reg was born on the Wirral. It was during his apprenticeship years away from home that he was introduced to Country Dancing and was quickly hooked. He then found clubs and dances to attend in Merseyside when home at weekends.

Reg met Norma at monthly dances in the Liverpool area. They married in 1964 and have been involved with country dance at local, area and national levels, through the years.

Living in Cheshire, they both MC and Reg trains the Adlington Display Team, who rewarded his efforts in 2009 with their success at the World Folk Dance Festival in Palma de Mallorca by receiving the Bartomeu Ensenyat Award for authenticity in dance, costume and music.

PETER HOFFMANN

Peter was born in Cologne, Germany, in 1964 and grew up in Bavaria. In 1990 he finished his study of Communication Design in Nuremberg.

He started historical dancing in 1984. He is interested in almost all historical dances, from the early 15th through to early 19th century. He has studied with many of the greatest Dancing Masters (Barbara Segal, Barbara Sparti, Deda Colonna, Andrea Francalanci, Christine Bayle, Bernd Niedecken, Lieven Baert, Markus Lehner, Hannelore Unfried) In 2009 he passed a one year master class in Baroque dance at Nuova Fabbrica dell'Opera Barocca given by Deda C. Colonna, Masimilliano Toni, Civico Istituto Musicale Brera – Novara.

Since 1989 he has been the leader of several dancing and performing groups. Beside more than 300 performances, from small to huge, there have also been engagements for documentations, films and TV series.

Beside simple teaching he organizes workshops and events like 'Der Grosse Jane Austen Ball'.

ACKNOWLEDGEMENTS

We are grateful to the Librarian of the Vaughan Williams Memorial Library for her invaluable assistance;
also to Dr Garth Notley, of 'RegencyDances.org',
for bringing to our attention 'A Fig for Bonaparte' and 'Jump Frogs Jump'.

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NOTE

The dates given for the dances encompass the period during which editions of collections were published.

The 'Unknown 1815' dances are from a book passed on to Reg that, although having a title page. 'Twenty Four Country Dances for the year 1815 with the proper figures as they are performed at Carlton House, Bath and Public Assemblies', has no publisher acknowledged

THE DUKE OF YORK'S COTTILLION

Thompson 1791

Longways Triple Minor

- A1 1-4 First man and second lady set & turn single.
5-8 First lady and second man set & turn single.
- A2 1-2 First couple cross and move down into the second place, second couple moving up.
3-4 First couple cross again and move down into third place, third couple moving up.
5-8 First couple lead up through both couples and cast into second place, third couple moving down.
- B1 1-8 First couple with the third couple hands four, circle once around.
- B2 1-2 First man and second lady change places by the right shoulder.
3-4 First lady and second man change places by the right shoulder.
5-6 First man and second lady change places by the left shoulder.
7-8 First lady and second man change places by the left shoulder.

NOTES:

In B1, an alternative movement, to use all the music, is to either:

Circle once around for 6 bars and then turn single

Or Circle for 4 Bars and then back for 4 Bars.

If you dislike the figure in B2 you might prefer a 'Right and Left hands', four changes of a circular hey (with hands).

Original:

first Gent. set to the 2d Lady and turn ÷ his Partner do the same with the 2d Gent. ∴ cross over two Cu. lead up to the top and cast off ∴ hands round at bottom Right & Left at top. ∴

Interpreted by Peter Hoffmann

THE FANDANGO

Thompson 1774

Longways for Three Couples

N.B. Twice through the tune for once through the dance.

- A1 1-4 First couple right hand turn
5-8 Then a big cast, second couple meeting and moving up.
- A2 1-8 First couple left hand turn, then a big cast down, third couple moving up.
- B1 1-8 Hands six circle left & right (slip ring).
- B2 1-6 First couple lead up to top, cast to middle, third couple moving down.
7-8 First couple turn single down.
- A1 1-4 First man turn third lady two-hands WHILE first lady turns second man
[go to the right].
5-8 First couple turn partner two-hands.
- A2 1-4 Turn other corners, first man going up to second lady
and first lady down to third man.
5-8 First couple turn once-and-a-half.
- B1 1-8 First man figure of eight UP through second couple, passing second lady right shoulder,
WHILE first lady figure of eight down through third couple, passing third man
right shoulder.
- B2 1-6 First couple change ends and hey for three the other end [with a skip-change step]
7-8 First couple lead to bottom place.

NOTES:

The original is a Triple Minor formation.

This is a suggestion for a 3 couple version from the Apted Book of Country Dances.

Original:

*Turn Right hands & cast off 1 Cu. ↯ turn Left hands and cast off below the 3rd Cu. ⇄ hands 6 round
↯ lead up the middle & cast off 1 Cu. ⇄ turn corners & turn your Part. ↯ The same at the other
corners⇄*

Man whole figure at bottom & Wo. at top the same time ↯ then the Wo. hey at bottom & Man at top⇄

Interpreted by Reg Battle

A FIG FOR BONAPARTE

Thompson 1804

Longways Duple Minor

- A1 1-8 First couple dance a whole figure of eight through the second couple.
A2 1-8 Second couple dance a whole figure through the first couple.
B1 1-8 First couple down the middle, dance back and cast to second place.
B2 1-8 All a full push-pull poussette once around (anti-clockwise, first man moving forward).

Original:

Whole Figures with the top Couple, lead down the middle up again, And poussette.

Interpreted by Reg Battle

GO TO THE DEVIL AND SHAKE YOURSELF

Kauntze 1795

Longways Duple Minor

- A1 1-4 First man sets twice to the second lady.
5-8 First man two hand turn his partner.
- A2 1-4 First lady sets to the second man.
5-8 First lady two hand turn her partner.
- B1 1-8 The first couple lead down the middle and dance back, casting one place, second couple moving up.
- B2 1-4 Allemande with the right.
5-8 Allemande with the left.

NOTES:

To make it more interesting, A2 5-8 could be 'All two hand turn with your partner'.

Please refer to the page of 'The Allemande' for suggestions (page 22).

Original:

The first Gent. set to the 2d. Lady, and turn the 1st. Lady. set to the 2d. Gent. and turn, lead down the middle, up again, Allemand.

Interpreted by Peter Hoffmann

GREENSLEEVES
(Les Manches Vertes)

Feuillet 1706

Longways Duple Minor

- A1 1-4 First couple right hand turn once and a half
5-8 Then left hand turn on the sides, once around
(first man with second lady, first lady with second man).
- A2 1-4 First couple left hand turn once and a half.
5-8 Then right hand turn on your own side, once around.
- B1 1-4 Second couple half a figure eight up through first couple.
5-8 Hands four left half way and fall back.
- B2 1-4 Second couple half a figure eight down through first couple.
5-8 All two hand turn partner half-way, fall back into progressed place.

NOTES:

We are basing this dance on the Interpretation by Pat Shaw (1960) from his leaflet 'Six Simple Country Dances from Feuillet's Recueil de Contredances 1706 and Essex's Choreography 1710'.

The version of the tune we've recorded is that played by David's mother, Nan Fleming-Williams, and is based on 'Greensleeves and Pudding Pies' published in The Dancing Master of 1686.

We have recorded this six times through so that, should you wish, you can use the recording for the three couple interpretation of 'Green Sleeves and Yellow Lace', Dancing Master 1721.

Original:

Feuillet's instructions are in diagram format

Interpreted by Reg Battle

JUMP FROGS JUMP

Thompson 1804

Longways for Three Couples

- A1 1-8 All three couples cross right and loop left
Then back again; cross left and loop right.
- A2 1-8 Top two couples right hands across
Then back with the left hand.
- B1 1-4 First couple cross and move down WHILE second couple meet and move up.
5-8 First couple cross again and move down (third couple do not move up).
First couple dance up into the middle position.
- B2 1-4 Hands four at the top (slip ring) left once around
5-8 Then right and left three changes at the bottom to progress.

(Four changes for a Triple Minor set)

NOTES:

As first couple lead up through the third, unlike the 'Original', it flows better if they then circle at the top.

The original is a Triple Minor formation.

Original notation

Change sides and back again hands across and back again Cross over two Cu: hands 4 with the bottom Cu: Right and left with top.

Interpreted by Reg Battle

LADY CAROLINE BERTIE

Unknown 1815

Longways Duple Minor

- A 1-8 Right hands across and back.
- B 1-8 First couple down the middle, dance back and cast one place.
- C 1-4 Half a draw Poussette (clockwise, first man pulling).
5-8 Right and left two changes back to progressed places.

Original:

Hands across back again, down the middle, up again, pousette & right & left.

Interpreted by Reg Battle

THE MILITIA

Thompson 1764

Longways for Three Couples

- A1 1-4 First couple right hand turn once around
5-8 Then a big cast to middle place, second couple moving up.
- A2 1-4 First couple left hand turn then
5-8 Cast left, man down and lady up, to lines of three
(man with third couple, lady with second couple).
- B1 1-4 Balance in line twice (right, left, right, left).
5-8 First couple cast right, back to middle places (proper).
- B2 1-8 Top two couples (first and second) right and left four changes
Then first couple go to the bottom outside the third couple, as third couple lead up.

Original:

*Turn right hands & cast off one Cu. ∴ turn left hands Man cast off & Wo. Cast up ∴ Foot 3 & 3 a
breast at top & bottom . Man cast up & Wo: cast off ∴ right & left at top ∴*

Interpreted by Reg Battle

MISS FARRENS WHIM

Tracy 1795

Longways Triple Minor

- A1 1-8 First couple cross down through the second couple and dance a hey on the opposite side (second couple start by moving up the outside, third couple by moving in and facing up).
- A2 1-8 First couple cross back down and dance a hey on their own side.
- B1 1-2 First couple cross, move down to second place, second couple moving up.
3-4 First couple cross, move down to third place, third couple moving up.
5-8 First couple lead up to the top and cast down into the second couple's place, third couple moving down.
- B2 1-2 First man and second lady change places by the right shoulder.
3-4 First lady and second man change places by the right shoulder.
5-6 First man and second lady change places by the left shoulder.
7-8 First lady and second man change places by the left shoulder.

NOTE:

The crosses in B1 are quite fast so this movement might be better danced.

Original:

*Hey contrary sides ☞ then on your Sides ☞ cross over one Cu:
lead thro' the top ☞ cast off & Right & Left ☞*

Interpreted by Peter Hoffmann

MRS STEWARTS REEL

Tracy 1795

Longways Duple Minor

- A1 1-4 First lady and second man set and turn single.
5-8 First man and second lady set and turn single.
- A2 1-8 First couple lead down the middle and dance back,
casting one place, second couple moving up.
- B1 1-4 All set twice.
5-8 Right hand turn with your partner.
- B2 1-4 All set twice.
5-8 Left hand turn with your partner

Original:

First Lady and second Gent. set and turn, First Gen: and second Lady do the same, lead down the middle cast off at the top, turn your partner.

Interpreted by Peter Hoffmann

THE NEW GERMAN WALTZ

Kauntze 1795

Longways Duple Minor

- A1 1-4 First and second couples, set twice (here a balance forward and backward is wonderful).
5-8 Right hands across, once around.
- A2 1-8 Set twice then left hands across back to your place.
- B1 1-8 The first couple lead down the middle and dance back, casting one place, second couple moving up.
- B2 1-4 Right hand turn with your partner once around.
5-8 Left hand turn with your partner once around.
- C 1-4 Hands four, circle left
5-8 and back to place.
9-10 First man and second lady change place by the right shoulder.
11-12 First lady and second man change place by the right shoulder.
13-14 First man and second lady change back by the left shoulder.
15-16 First lady and second man change back by the left shoulder.

NOTES:

The original is a Triple Minor formation. For the Duple Minor, the figure 'Hands Four at the bottom' is changed to the top.

For the 'dance back' in B1 you might do two waltz steps before casting one place.

If you dislike the figure in C you might prefer a 'Right and Left hands', four changes of a circular hey (with hands).

The tune to this dance is remarkably similar to that of 'Ramsgate Assembly', which is a three couple dance. So we have recorded this tune six times through so that you can use it for either dance.

Original text:

Set and Hands cross and back again, Lead down the middle up again to the top turn your Partner with the Right hand quite around the same with the Left. Hands 4 round at bot. tom Right and Left.

Interpreted by Peter Hoffmann

ORANGE AND BLUE

Unknown 1815

Longways for Three Couples

- A1 First Man leads his partner round second and third couples back to place.
- A2 First couple down the middle and back, cast to middle place.
- B1 Hands six, circle left & right.
- B2 Top two couples right & left four changes, ending first couple back in middle place
Then first couple go to bottom outside the third couple as third couple lead up.

NOTES:

In A1, I suggest this is done facing in, man's left hand with lady's right, with a dance step.

The original is a Triple Minor formation

In this case we have a title that has several tunes. This tune may also be familiar as 'Hot Punch'.

Original notation

The 1st Cu: Lead round the 2nd & 3rd Cu: and back again to your own place, Lead down the middle, up again, Hands 4 round & right & left

Interpreted by Reg Battle

THE PRINCE REGENT

Unknown 1815

Longways for Three Couples

- A1 1-8 Hands six circle left & right.
- A2 1-8 First couple down the middle and back, then cast one place.
- B 1-8 Top two couples a full push-pull poussette once around (anti-clockwise, first man moving forward).
- C 1-2 First couple cast to bottom place (in four steps).
3-4 All set right & left.
5-8 All two hand turn partners.

NOTES:

The original is a Triple Minor formation.

Original:

Hands six round and back again, Lead down the middle, up again, and Pousette.

Interpreted by Reg Battle

PRINCE WILLIAM OF GLOS'TER'S WALTZ

Preston 1801

Longways Duple Minor

- A1 1-4 First corners set forward, right and left, and turn single to place
5-8 Then right hand half turn to change places, finish close and fall back into each other's position.
- A2 1-8 Second corners do the same.
- B 1-4 First & second couples half a push-pull poussette (clockwise, first man moving forwards, two waltz steps out and two waltz steps back into line).
5-8 Then flow into half a draw poussette (clockwise, first man moving backwards, ending in progressed place, proper).
- C 1-8 Four changes of a right and left (two waltz steps per change).

Original:

1st. Lady set to the 2d. Gent & change places ⇄

1st. Gent: set to 2d. Lady & change places ⇄

1st. & 2d. cu: Poussette . right & left quite round ⇄

Interpreted by Reg Battle

THE TOY I

Button and Whitakers 1813

Longways Triple Minor

- A1 1-8 First man leads the other two men around the ladies back to place.
- A2 1-8 First lady leads the other two ladies around the men back to place.
- B 1-8 First and second couple do a whole poussette once and a half (the first man and second lady moving backwards, first couple ending in the second place proper).
- C 1 First couple change place by the right shoulder.
2-3 First man with third lady and first lady with second man three-quarters right hand turn, the first man ending between the third couple facing up and first lady ending between the second couple looking down.
4 First couple change place by the right shoulder.
5-6 First man with second lady and first lady & third man three-quarters right hand turn, first man ending in the place of his lady and first lady ends in the place of her man.
7-8 First couple pass left shoulder back to place.

NOTES:

Unusually the publisher has given two instructions for this dance; the single and then the double figure (see next page for the double figure).

Original:

Single Figure

The three Ladies lead round the three Gent: ↻ the three Gent: lead round the three Ladies ↻ whole poussette & swing corners ↻

Interpreted by Peter Hoffmann

THE TOY II

Button and Whitakers 1813

Longways Triple Minor

- A1 1-8 First couple cross down through the second couple and dance a hey on the opposite side (second couple start by moving up the outside, third couple by moving in and facing up).
- A2 1-8 First couple cross back down and dance a hey on their own side.
- B 1-2 First couple half a right hand turn
3-4 Casting into the second couple's place (improper), second couple moving up.
5-6 First couple half a left hand turn
7-8 Casting into the third couple's place, third couple moving up.
- C 1-4 First couple cross and cast up into second place.
5-8 First couple half a figure of eight through the second couple (cross over in between the second couple to the top and cast into the middle place; former second couple's place).

Original:

Or thus

Hey contrary sides ↯ hey on your own sides ↯ swing round two Cu: cross over one Couple and half figure round the top Couple ↯

Interpreted by Peter Hoffmann

WE WILL DOWN WITH THE FRENCH

Thompson 1780

Longways for Three Couples

- A1 1-8 All set right and left, then cross with your partner,
passing right and turning right to face.
Repeat back to places.
- A2 1-8 First couple down the middle, back and cast to the bottom place.
- B1 1-8 Allemande.
- B2 1-8 Hands six circle left & right.

NOTES:

In the interpretation by Charles Bolton (1997) he suggests the Allemande could be:

1-4 All right hand turn half way and turn single left, then

5-8 All left hand turn half way and turn single right.

Original:

The first & 2nd Cu. Sett change sides & back again ⇄ Lead down two Cu. up again and cast off ⇄

Allemande with your right hand then with your left ⇄ Hands Six quite round ⇄

Interpreted by Reg Battle

WHALAND'S FANCY

Skillern 1799

Longways Triple Minor

- A1 1-2 First couple lead down into the second couple's place, second couple moving up.
3-4 First couple cast down into the third couple's place, third couple moving up.
5-8 First couple full two hand turn your partner.
- A2 1-4 First couple lead up into the second couple's place, third couple moving down
and cast up into top place. second couple moving down.
3-4
5-8 First couple full two hand turn your partner.
- B1 1-8 First couple lead down the middle and dance back, casting one place, second couple moving up.
- B2 1-4 Allemande with the right.
5-8 Allemande with the left.
- C1 1-8 First couple hands four once around with the third couple.
- C2 1-2 First lady and second man change places by the right shoulder.
3-4 First man and second lady change places by the right shoulder.
5-6 First lady and second man change places by the left shoulder.
7-8 First man and second lady change places by the left shoulder.

NOTES:

In C1, an alternative movement, to use all the music, is to either:

Circle once around for 6 bars and then turn single

Or Circle for 4 Bars and then back for 4 Bars.

Please refer to the page of 'The Allemande' for suggestions (page 22).

If you dislike the figure in C2 you might prefer a 'Right and Left hands', four changes of a circular hey (with hands).

Original text:

First Cu: lead thru' the 2d. Cu: cast off below the 3d. Cu: and turn, lead up thro' the 3rd Cu: cast up to the top and turn, down the middle up again, Allemande, Hands 4 at the bottom, Right and Left at top.

Interpreted by Peter Hoffmann

THE WHIM OF THE MOMENT

Thompson 1791

Longways Duple Minor

- A1 1-8 First and second couples, right hands across and back with the left.
- A2 1-2 Men facing each other and ladies facing each other, all set once.
3-4 Ladies take inside hands and lead to the men's places WHILE the men change places on the outside of their ladies.
5-8 Set and then return to your place, again the ladies inside and the men outside.
- B1 1-8 First couple lead down the middle and dance back, casting one place, second couple moving up.
- B2 1-4 Allemande with the right.
5-8 Allemande with the left.

NOTES:

This is an example of a tune being used for several dances of the period, albeit with very slightly differing notes. You might recognise it as 'Long Odds', published by the English Folk Dance and Song Society in 1958 in which Pat Woods interpreted 'Long Odds and other dances from the Preston Collection'. And indeed, our music on the CD will fit Long Odds.

Please refer to the page of 'The Allemande' for suggestions (page 22).

Original text:

Right Hands across left hands back again ⇄ changes sides & back again ⇄ lead down the middle up again & cast off ⇄ Allemande with both hands ⇄

Interpreted by Peter Hoffmann

THE ALLEMANDE

If you refer to the figure catalogues of about 1800, the Allemande is described as turning your partner in different ways under your arm(s). In Wilsons catalogues you just find two circles around each other... so what to do?

For this I referred to the 'Almanach dansant ou Positions et attitudes de l'allemande, avec un discours préliminaire sur l'origine et l'utilité de la danse avec un discours préliminaire sur l'origine et l'utilité de la danse dédié au beau sexe par Guillaume maître de danse pour l'année 1769', Simon Guillaume & La Hante, Paris, 1769. Within this there are the twelve different figures for the Allemande (for one couple) and for me a lot of these figures work in the English Country Dances too. Therefore, I would like to propose some of them here:

I.

The first figure starts with two Balances; one to meet your partner and the other to fall back.

You take right hands for this and raise the arms to build an arch as you move forward. Then the man turns the lady under his arm while changing places clockwise. For this he pushes his right arm a bit to the right while passing on the left. Repeat with the left hand to change back to place.

So for 8 bars:

1-2 Balance to meet & fall back

3-4 Turn and change places

5-8 Repeat to come back into your places

II.

To make all figures similar you keep the introduction of the Balances for all these proposals. The second figure is to pass through under the raised arch of arms.

After the Balances you raise your right arms to build an arch and both pass under the arch turning right. Then, after the Balance, make the arch with left hands and turn left under the arch.

8 bars:

1-2 Balance to meet & fall back

3-4 Change place under your arms

5-8 Repeat to come back into your places

III.

For the third figure you change places clockwise after the Balances again. In this variation the man turns his back (turns outward) to the lady and offers his other (left) hand backwards. So for a short moment both hands are taken and you both are in a line looking to the head of the hall behind each other... but don't stop the change. Let the right hands go and finish in your partner's place. So the left hands are already taken to start the second Balances. To return to your place, you change anti-clockwise; the lady turning her back to the man and both looking down the hall.

8 bars:

1-2 Balance to meet & fall back

3-4 Change places, man turns out

5-8 Repeat to come back into your places, lady turns out

/continued overleaf

IV.

For the fourth figure you don't change places. After the Balances you change to take both hands as if making a two hand turn with your partner. Then the man raises his right arm and turns the lady left under the arm without letting his hands go. You end, shoulder to shoulder, looking to the head of the hall still holding both hands, the lady's left arm around herself. He lets this hand go and both fall back into place. After the next Balances repeat the movement, this time with the lady raising her left arm and the man turning right.

8 bars:

1-2 Balance to meet & fall back

3-4 The man catches the lady

5-8 Repeat, The lady catches the man

We would hope to suggest further Allemandes on future CDs.

Peter Hoffmann Winter 2015



P&P IV

Auf den nächsten Seiten finden Sie meine Tanzbeschreibungen für einige der Tänze dieser CD. Es ist keine Übersetzung der englischen Tanzbeschreibungen und es sind auch bisher noch nicht Tanzbeschreibungen zu allen Tänzen vorhanden.

Vielen Dank für Ihr Verständnis.

Peter Hoffmann

1 Miss Farrens Whim ^{Trippleset}

- A1 1-4 H1 set und Double rückwärts
5-8 H1 D2 Paarkreis
- A2 1-8 Wdh von D1 H2
- B1 1-4 Seitchasse nach unten
5-6 Seitchasse nach oben
7-8 Cast off
9-12 4 Mal Klatschen mit beiden Händen, 1/2 Paarkreis
- B2 1-8 Viererkreis ganz herum
9-12 4 Mal Klatschen mit beiden Händen, 1/2 Paarkreis

2 Jump Frogs Jump Trippleset

- A1 1-2 Set (re, li) H1 & H2, D1 & D2
3-4 D1 & D2 tauschen innen mit Handfassung auf die
Herrenseite, H1& H2 außen auf die Damenseite
5-8 Wdh. Herren wieder außen
- A2 1-8 Mühle rechts & links
- B1 1-2 P1 Platztausch
3-4 cast down (P2)
5-6 P1 Platztausch
7-8 cast down (P3)
- B2 1-4 P1 & P3 4 Viererkreis
5-8 P1 & P3 Right & Left*

3 Mrs. Stewarts Reel ^{doubleminor}

A1 1-4 H1 & D2 set & turn single

5-8 D1 & H2 set & turn single

A1 1-4 P1 Promenade nach unten

5-8 P1 Promenade nach oben, Auswenden

B1 1-4 4 Set

5-8 Handtour rechts

B2 1-4 4 Set

5-8 Handtour links

5 The Duke of York's Cottillion

doubleminor

A1 1-4 H1 & D2 foot it (4 set)

5-8 H1 & D2 Paarkreis

A2 1-8 D1 & H2 Wdh.

B1 1-2 Cross over auf Platz 2

3-4 Cross over auf Platz 3

5-8 Lead up & Cast off

B2 1-4 P1 & P3 4er Kreis

5-8 P1 & P2 (Right & Left) oder Kette

6 The new German Waltz ^{doubleminor}

- A1 1-4 4 Balance vor, zurück
5-8 rechte Mühle (1/2 herum)
- A2 1-8 Wdh. gegengleich
- B1 1-4 P1 Promenade nach unten
(*glissades*)
5-8 P1 Promenade nach oben, Auswenden
(*mit Walzer*)
- B2 1-8 rechte & linke Handtour
(*Walzerhandhaltung*)
- C1 1-8 Viererkreis links & rechts
- C2 1-2 H1 & D2 Platztausch re. Sch.
3-4 D1 & H2 Platztausch re. Sch.
5-8 Wdh. zurück mit li. Sch.

8 Go to the Devil and shake yourself^{doubleminor}

- | | | |
|----|-----|-----------------------------------|
| A1 | 1-4 | H1 sets zu D2 |
| | 5-8 | H1 & D1 Paarkreis |
| A2 | 1-4 | D1 sets zu H2 |
| | 5-8 | H1 & D1 Paarkreis |
| B1 | 1-4 | P1 Promenade nach unten |
| | 5-8 | P1 Promenade nach oben, Auswenden |
| B2 | 1-4 | Allemande mit dem Partner |
| | 5-8 | Wdh. |

9 Lady Caroline Bertie ^{doubleminor}

- A 1-4 Mühle rechts
- 5-8 Mühle links
- B 1-4 P1 Promenade nach unten
- 5-8 P1 Promenade nach oben, Auswenden
- C 1-4 Halbe Poussette
- 5-8 3/4 Kette

10 A Fig for Bonaparte ^{doubleminor}

A1	1-8	P1 Full Figure of Eight
A2	1-8	P2 Full Figure of Eight
B1	1-4	P1 Promenade nach unten
	5-8	P1 Promenade nach oben, Auswenden
B2	1-8	P1 & P2 Poussette

12 The Whim of the Moment doubleminor

- A1 1-8 Mühle rechts & links
- A2 1-2 Set (re, li) H1 & H2, D1 & D2
3-4 D1 & D2 tauschen innen mit Handfassung auf die
Herrenseite, H1& H2 außen auf die Damenseite
5-8 Wdh. Herren wieder außen
- B1 1-4 P1 Promenade nach unten
5-8 P1 Promenade nach oben, Auswenden
- B2 1-4 Allemande mit dem Partner
5-8 Wdh.

13 We will down with the French ^{als doubleminor}

- A1 1-2 Set (re, li) H1 & H2, D1 & D2
3-4 D1 & D2 tauschen innen mit Handfassung
auf die Herrenseite,
H1& H2 außen auf die Damenseite
5-8 Wdh. Herren wieder außen
- A2 1-4 P1 Promenade nach unten
(*2 chasse, 1 saute croix, 2 chasse, 1 saute croix*)
5-8 P1 Promenade nach oben, Auswenden
(*2 chasse, 1 saute croix, l'ève chasse, pas assemble*)
- B1 1-4 Allemande mit dem Partner
(*Allemande Fig. VI*)
5-8 Wdh.
- B2 1-8 Viererkreis (Sechserkreis)

14 The Toy Trippleaset

- A1 1-8 Hay on the other side (Hecke auf der anderen Seite)
- A2 1-8 Wdh.
- B1 1-2 P1 1/2 rechte Handtour
3-4 cast down (P2)
5-6 P1 1/2 linke Handtour
3-4 cast down (P3)
- B2 1-4 P1 Platztausch, cast up auf den Mittelplatz
5-8 P1 Half Figure of 8 durch P2
P1 Cast down auf Platz 3

16 Fandango Trippleset

Erster Teil:

A1 1-4 P1 rechte Handtour

5-8 P1 cast down (P2)

A2 1-4 P1 linke Handtour

5-8 P1 cast down (P3)

B1 1-8 Sechserkreis

B2 1-8 P1 lead up, auswenden auf den Mittelplatz

16 Fandango Trippleset

Zweiter Teil

- A1 1-2 P1 Platztausch
3-6 H1 & D3 3/4 Paarkreis, D1 & H2 3/4 Paarkreis
7-8 P1 Platztausch
- A2 1-4 H1 & D2 3/4 Paarkreis, D1 & H3 3/4 Paarkreis
5-8 P1 Platztausch
- B1 1-8 H1 ganze Acht durch das P3
D1 ganze Acht durch das P2
- B2 1-6 H1 ganze Hecke mit P2 (rechte Schulter m. D2)
D1 ganze Hecke mit P2 (rechte Schulter m. H3)
7-8 P1 cast down (auf Platz P3)
(kann man auch ganz am Anfang mit einbauen)

17 Prince William of Gloucester's Waltz ^{doubleminor}

- A1 1-4 D1 & H2 set twice
- 5-8 D1 & H2 Platztausch
- A2 1-4 H1 & D2 set twice
- 5-8 H1 & D2 Platztausch
- B 1-4 Halbe Poussette
- 5-8 Halbe Drawn-Poussette
(mit 1/2 Paardrehung/Platztausch)
- C 1-8 P1 & P2 ganze Kette