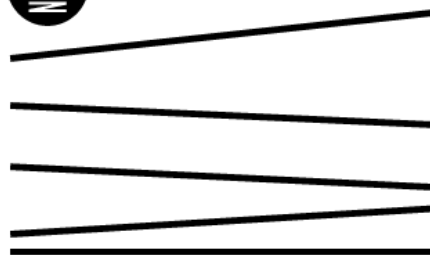


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Forfatter(e) | Author(s):

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Titel | Title:

Tolv nye engelske Dandse med Toure, satte for 2 Violiner, 2 Fløiter eller Oboer, 2 Horn og Basse

Udgivet år og sted | Publication time and place: Kbh. : trykt hos N. Möller og Sön, 1787

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DK

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TOLV NYE
ENGELSKE DANDSE
MED TOURE.

SATTE
FOR 2 VIOLINER, 2 FLÖITER ELLER OBOER,
2 HORN OG BASSE.

COMPONERET AF C. SCHALL,
OG TOURENE TIL SAMME AF BALLETMESTER BARCK.

KIÖBENHAVN, 1787.
Trykt hos Hofbogtrykker N. MÖLLER og Søn.

TOLE MYE
ENGELSKKE BÅNDSE
MED TOURE

ATTEN
FOR A VIOLETTER, 1. HILFTE ERHOLD
A MORN OG BASSE
KOMMENTAR OG C. SCHALL
OF THE NEW YORK PUBLIC LIBRARY



TOURENE

TIL

XII NYE ENGELSKE DANDSE. 1787.

No. 1.

- 1 Tour. Förste D. gaaer ud ad, hendes Mr. følger efter, paa samme Tid gaaer 2den Mr. ud ad, hans D. følger efter. Derefter vende de sig alle fire for at komme tilbage paa deres 1ste Plads.
- 2 — Förste Mr. og D. svinge en Tour rundt med höire Haand og kaste af.
- 3 — Förste Mr. og D. tage 3die Par, de gjøre Linie ned ad, derefter svinger 1ste Mr. en Tour rundt med 3die D., hans Dame med 3die Mr.
- 4 — Förste Mr. og D. tage 2det Par, de gjøre Linie op ad, derefter svinger 1ste Mr. en Tour rundt med 2den Mr., hans D. med 2den D. Förste Par bliver 2det Par.
- 5 & 6 — Chaine à fix.

No. 2.

- 1 Tour. Förste og 2den Mr. tage hverandre med een Haand paa Ryggen og gjøre $\frac{1}{2}$ Cirkel, 1ste og 2den D. gjøre ligesaa; derefter svinger hver Mr. en Tour rundt med sin D.
- 2 — Begge Mrs. og Dr. gjøre $\frac{1}{2}$ Cirkel tilbage for at komme paa deres 1ste Plads; derefter svinger hver Mr. en Tour rundt med sin D.
- 3 — Förste og 2det Par gjøre Promenade.
- 4 — Förste Mr. og D. kaste ned om 2det Par, og svinge en Tour rundt med höire Haand.

No. 3.

- 1 Tour. Förste Mr. og D. gjøre dos à dos; derefter balancere de og skifte 2 gange Hænder.
- 2 — Förste Mr. gör dos à dos med 2den D., hans D. med 2den Mr.; de balancere og skifte Hænder, som forhen.
- 3 — Förste Par chasserer op ad, 2det Par ned ad, de vende sig alle fire, og gaee imod hinanden.
- 4 — Förste Mr. chasserer ud ad med 2den D., hans D. med 2den Mr., de vende sig alle fire, og gaee imod hinanden.
- 5 — Förste Mr. chasserer ned bag 2den D. og svinger en Tour Vals med 3die D.; hans D. chasserer ned bag 2den Mr. og svinger en Tour Vals med 3die Mr.
- 6 — Förste Mr. og D. gaee op i Midten, og kaste forkeert af.

No. 4.

- 1 Tour. Förste Mr. og D. svinger en Tour rundt med höire Haand, og kaster af.
- 2 — Förste Mr. og D. gjøre Kieden med 3die Par.
- 3 — Förste Mr. gör Linie ned ad med 3die Par, hans D. op ad med 2det Par; de vende sig alle 6, og gaee imod hinanden.
- 4 — Förste Mr. gör Linie ud ad med begge D., hans D. med begge Mrs.; de vende sig alle 6, og gaee imod hinanden.
- 5 — Förste Mr. svinger en Tour rundt med höire Haand med 2den Mr., og en Tour venstre Haand med 2den D.; hans D. svinger til samme Tid en Tour höire Haand med 3die D., og en Tour venstre Haand med 3die Mr. Förste Mr. befinder sig imellem 2det Par; hans D. imellem 3die Par.
- 6 — Förste Mr. og D. gjøre dos à dos og Vals,

No. 5.

5

- 1 Tour. Förste Mr. og D. holdende hinanden med den eerte Haand paa Ryggen og den anden i Veiret kaste ned om 2det Par og valse uden at slippe Hænderne.
- 2 — I samme Stilling kaste de ned om 3die Par og valse uden at slippe Hænderne.
- 3 — Förste Mr. gör dobbelt Allemande med 3die D., hans D. med 3die Mr.
- 4 — Förste Mr. gör dobbelt Allemande med 2den D., hans D. med 2den Mr.
- 5 — Förste Mr. tager sin Ds. venstre Haand og förer hende omkring sig i det han gaaer under Armen, derefter giöre de en Tour Allemande uden at slippe Hænderne.
- 6 — Förste Mr. og D. giöre Kieden med 2det Par.

No. 6.

- 1 Tour. Förste Mr. balancerer for 2den D. og gaaer bag om sin egen D. for at komme paa sin Plads igien.
- 2 — Förste D. balancerer for 2den Mr. og gaaer bag om sin egen Mr., for at komme paa sin Plads igien.
- 3 — Förste Mr. og D. giöre $\frac{1}{2}$ Ottetal, og svinge en Tour rundt med begge Hænder.
- 4 — Förste Mr. og D. gaae ned i Midten, de gaac forbi hinanden, og gaae op om 3die Par.
- 5 — Förste Mr. og D. chassere forbi hinanden, de vende sig og gaae imod hinanden.
- 6 — Förste D. chasserer op ad, hendes Mr. ned ad, derefter $\frac{1}{2}$ Tour Vals.

- 1 Tour. Förste og anden D. giöre Linie ud ad, deres Mrs. følge efter dem; derefter vende de sig alle fire og Damerne følge efter Mrs.
- 2 — Förste Mr. og D. giöre dos à dos, og kaste ned om 2det Par.
- 3 — Förste Mr. chassere ud ad med 3die D., hans D. med 3die Mr., de vende sig alle fire og gaee imod hinanden.
- 4 — Förste Mr. og D. chassere forbi hinanden, og giöre en Tour Allemande.

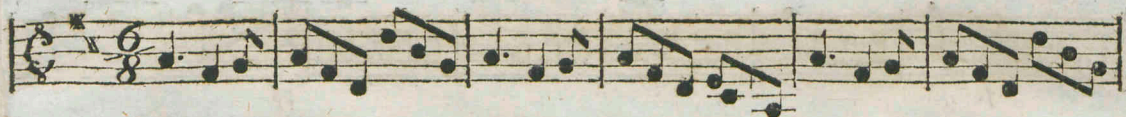
No. 12. *Contra-Dands.*

Man stiller sig i en Firkant $\begin{matrix} 1 \\ 4: \\ 2 \end{matrix}$ og gaee rundt, som sædvanlig.

- 1 Tour. Alle fire Mrs. og Dr. chassere forbi hinanden og giöre rigaudon, derefter svinger enhver Mr. en Tour rundt med D. paa hans høire Side.
- 2 — Alle fire Mrs. og Dr. chassere tilbage igjen, hver Mr. svinger en Tour rundt med Damen paa hans venstre Side.
- 3 — De 2de Par, No. 1 og 3. gaee imod hinanden og giöre rigaudon. Mrs. svinge en Tour venstre Haand med D. paa deres venstre Side, og D. en Tour høire Haand til Mrs. paa deres høire Side.
- 4 — No. 2 og 4. giöre derefter samme Tour.
- 5 — De fire D. giöre $\frac{1}{2}$ Tour Moulinet til høire, paa samme Tid gaee de fire Mrs. $\frac{1}{2}$ Tour rundt, uden om D.; derefter svinger hver Mr. $\frac{1}{2}$ Tour venstre Haand med sin egen Dame.
- 6 — De fire Mrs. giör $\frac{1}{2}$ Tour Moulinet til høire, paa samme Tid gaee de fire Dr. $\frac{1}{2}$ Tour rundt uden om Mrs. Derefter svinger hver Mr. en Tour rundt med sin egen D. Enhver befinder sig paa sin første Plads. Høire Haand, som sædvanlig.

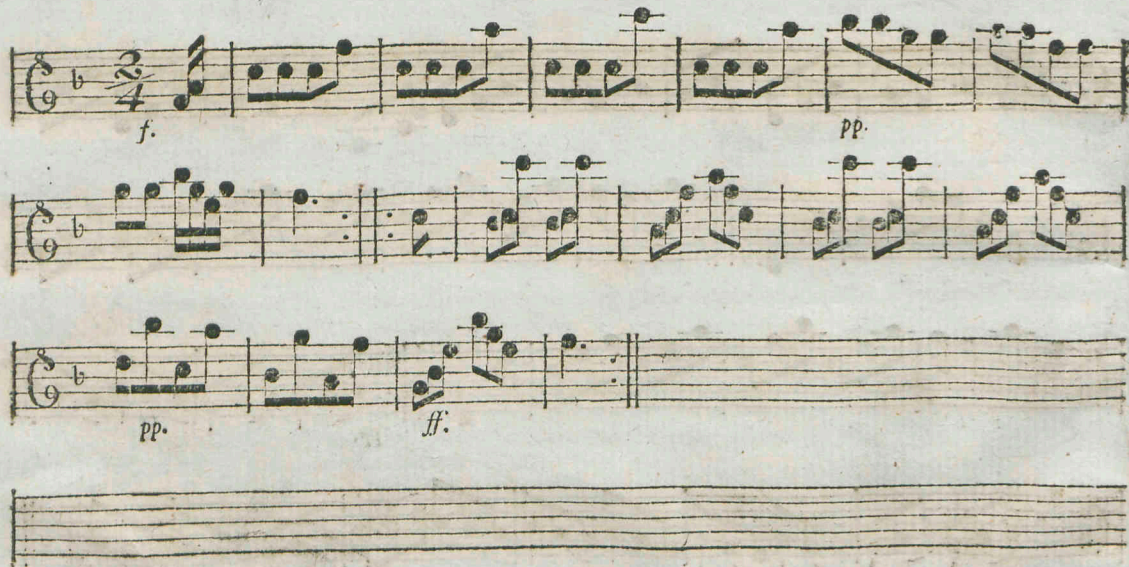
No. I.

Violino I.



No. 2.

Violino I.



No. 3:

Violino I.

ff. *dolce.*

f.

dolce. *Violino.*

Oboe, Violino, Oboe, Corno,

No. 4.

Violino I.

dolce. *ff.*

pp. *ff.*

Corni.

No. 5.

Violino I.



No. 6.

Violino I.

mezzo voce. *f.* mezzo voce.

f. *ff.*

pp.

forte.

1. 2.

1. 2.

No. 7.

Violino I.

mezzo voce. *f.*

No. 8.

Violino I



No. 9.

Violino I.

01 07



No. 10.

Violino I.



No. 11.

Violino I.



No. 12.

Violino I.

(Contre-Dans.)

pp.

ff.

pizzicato.

No. I.

Violino II.

2. 1874



No. 2.

Violino II.



No. 3.

Violino II.



No. 4.

Violino III

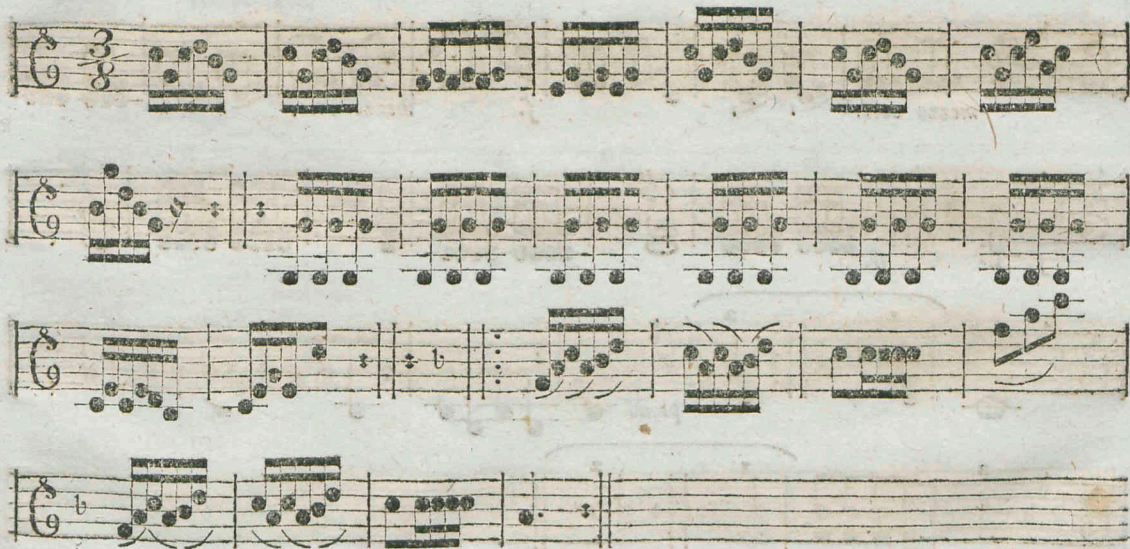
5 011

Handwritten musical score for Violino III, No. 4. The score consists of four staves. The first staff is in 3/4 time, marked with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a piano (pp.) dynamic and ends with a fortissimo (ff.) dynamic. The second staff continues the melody with a piano (pp.) dynamic and ends with a fortissimo (ff.) dynamic. The third staff features a piano (piano.) dynamic. The fourth staff concludes the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings.

No. 5.

Violino II.

201



No. 6.

Violino II.

mezzo voce. *f.* mezzo voce.

f. *ff.*

piano

f.

No. 7.

Violino II.

mezzo voce.

f.

4

No. 8.

Violino II.

7 04

Handwritten musical score for Violino II, No. 8. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains six measures of music, starting with a piano (*pp.*) dynamic and ending with a forte (*ff.*) dynamic. The second staff continues the melody with various note values and rests, also marked with *ff.* The third staff features a repeat sign and concludes with two whole notes marked *ff.* The fourth staff provides a harmonic accompaniment with sustained notes and rests.

No. 9.

Violino II.

No. 10

pp.

ff.

p.

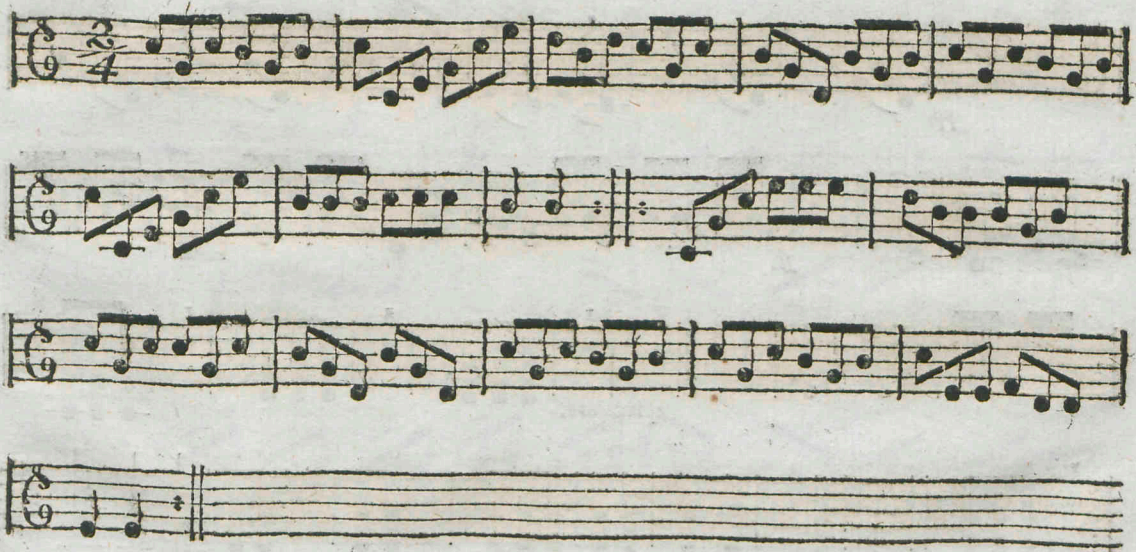
No. 10.

Violino II.



No. 11.

Violino II.



No. 12.

Violino II. (Contre-Dans.)

11. 0VI

A musical score for Violino II, No. 12, (Contre-Dans.). The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The first measure is marked with a double sharp (X) and a 2/4 time signature. The first staff is marked *pp.* (pianissimo). The second staff is marked *ff.* (fortissimo). The third staff is marked *pizzicato.* (pizzicato). The fourth staff is marked *I* (first ending). The score concludes with a double bar line and a repeat sign.

No. I.

Flauti I. & II.

A musical score for two flutes, Flauti I. & II., titled No. I. The score is written on four staves, each beginning with a C-clef and a key signature of one sharp (F#). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff contains a series of eighth notes and rests. The second staff continues the melody with similar notation. The third staff introduces a new melodic line with eighth notes and rests. The fourth staff features a series of eighth notes and rests, with dynamic markings indicating a crescendo and a fortissimo section.

pp. *ff.*

p. a poco crescendo. *f.*

6

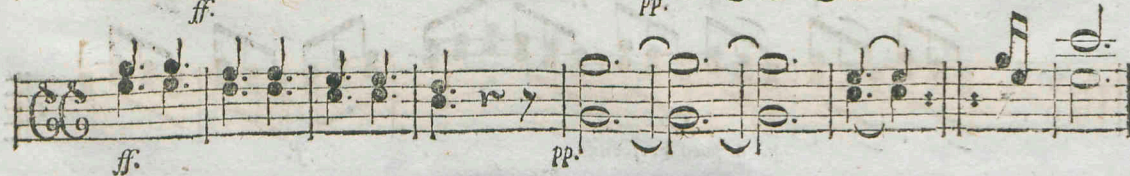
No. 2.

Oboe I. & II.



No. 3.

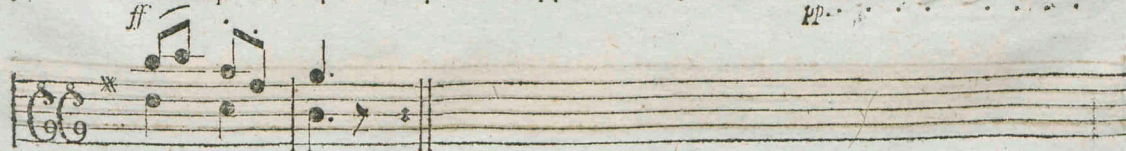
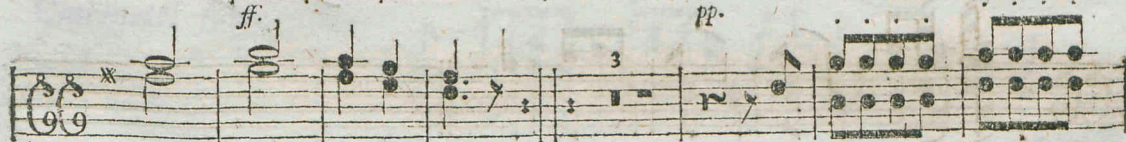
Oboe I. & II.





No. 4.

Flauti I. & II.



No. 5.

Oboe I. & II.



No. 6.

Oboe I. & II.

Two staves of music for Oboe I and Oboe II. The key signature has one flat (B-flat) and the time signature is 2/4. The first staff (Oboe I) contains measures 1 through 8. It features a series of chords and melodic lines, with dynamic markings *p.* (piano) and *f.* (forte). The second staff (Oboe II) contains measures 1 through 8, primarily consisting of sustained chords and some melodic fragments. Both staves end with a double bar line.

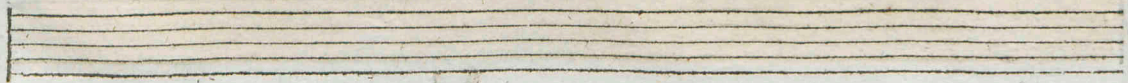
Clarineti solo.

A single staff of music for Clarineti solo, measures 1 through 8. The key signature has one flat (B-flat) and the time signature is 2/4. The melody begins with a triplet of eighth notes in measure 1, followed by various eighth and sixteenth note patterns. Dynamic markings include *dolce.* (dolce). The staff concludes with a double bar line.

No. 7.

Flauti I. & II.

Handwritten musical score for Flauti I. & II. No. 7. The score is written on three staves, each beginning with a C-clef and a 3/8 time signature. The first staff contains measures 1 through 8, with dynamics *pp.* and *ff.* indicated. The second staff contains measures 9 through 16, also with *ff.* dynamics. The third staff contains measures 17 through 24, with *ff.* dynamics. The notation includes various note values, rests, and slurs. The paper is aged and shows some staining.



No. 8.

Oboe I. & II.

pp.

ff.

pp.

ff.

solo con express.

tr

No. 9.

Flauti I. & II.

Handwritten musical score for No. 9, Flauti I. & II. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with a repeat sign and a final measure marked with a double bar line and a repeat sign. The second staff continues the melody with similar note values and a repeat sign. The third staff features a series of eighth notes, with a repeat sign and a final measure marked with a double bar line and a repeat sign. The notation is in a historical style, with some notes beamed together and a final measure marked with a double bar line and a repeat sign.

No. 10.

Flauti I. & II.

Handwritten musical score for No. 10, Flauti I. & II. The score consists of one staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes, with a repeat sign and a final measure marked with a double bar line and a repeat sign. The notation is in a historical style, with some notes beamed together and a final measure marked with a double bar line and a repeat sign. The score is marked with *pp.* (pianissimo) at the beginning and *f. p.* (forte piano) at the end.



No. II.

Oboe I. & II.



No. 12.

Flauti I. & II. (Contre-Dans.)



No. 13. Flauto I. & II. (Courre-Dans.)



No. 1. in D.
 Corno I. & II.



No. 1. *in D.*

Corno I. & II.

Handwritten musical score for Horn I & II, No. 1 in D, 6/8 time. The score consists of four staves. The first three staves contain musical notation with various notes, rests, and dynamic markings. The fourth staff is mostly empty, with a double bar line and a few notes at the beginning. The key signature is one sharp (F#), and the time signature is 6/8.

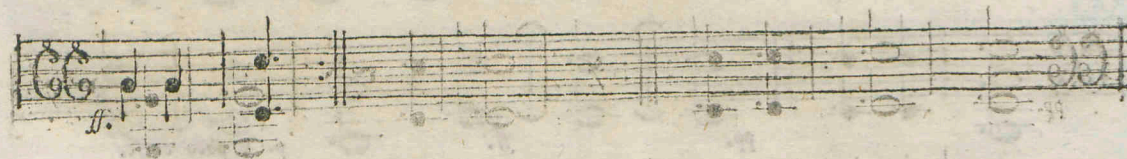
Dynamic markings:

- pp.* (pianissimo) appears below the third staff.
- ff.* (fortissimo) appears below the third staff.
- p. a poco cresc.* (piano a poco crescendo) appears below the third staff.

The score is written on four staves, each beginning with a C-clef and a key signature of one sharp (F#). The time signature is 6/8. The notation includes various note values, rests, and dynamic markings.

No. 2. in F.

Corno I. & II.



No. 3. in C.

Corno I. & II.

A. M. 5. 0. 1

Handwritten musical score for Horn I and II, No. 3 in C. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'pp' (pianissimo). The second and third staves continue the musical lines with similar notation. The fourth staff concludes the piece. The paper shows signs of age, including staining and wear.

No. 4. in G.

Corno I & II

No. 4. in G.



No. 5. in C.

Corno I & II.

No. 5. in C.



No. 6. in B.

Corno I. & II.



No. 7. in A.

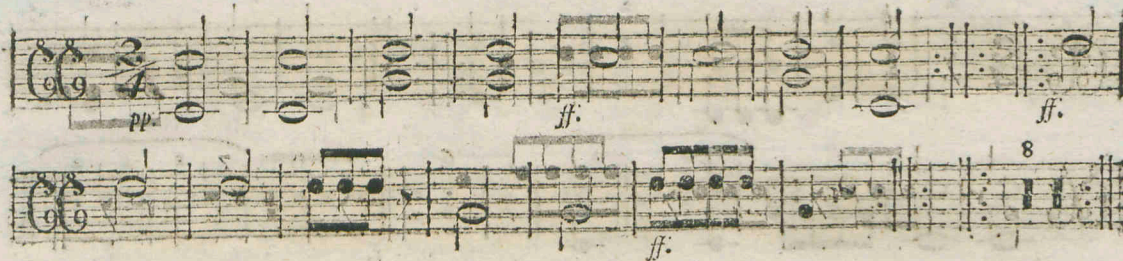
Corno I. & II.



No. 8. in B.

Corno I. & II.

Fine of No. 8.



No. 9. in A.

Corno I. & II.

Fine of No. 9.



No. 10. in E. Corno I. & II.



No. 11. in C. Corno I. & II.



No. 12. *in D.*

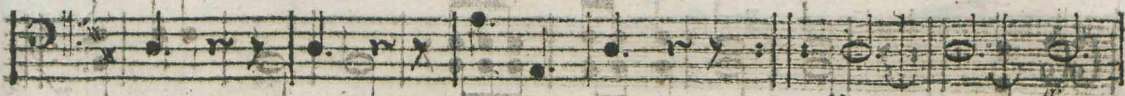
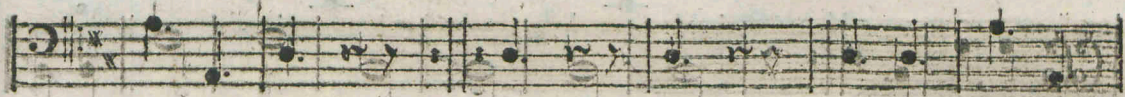
Cornet II. (Contre-Dans)



No. 1. (Corno I.)

II. Bassano

No. 1. D.



p. a poco crescendo.

No. 2.

Basso.



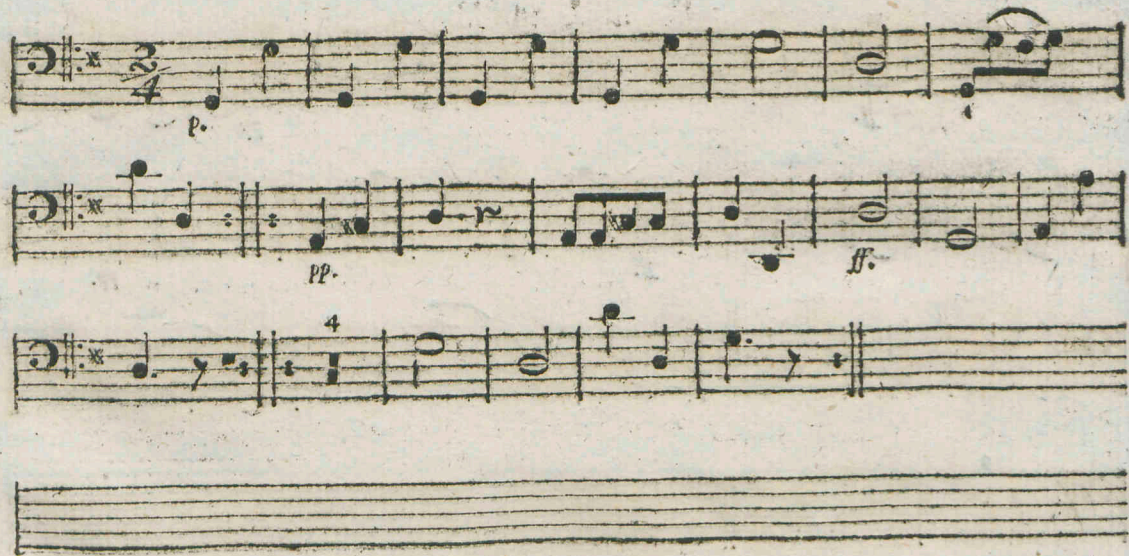
No. 3.

Basso.



No. 4.

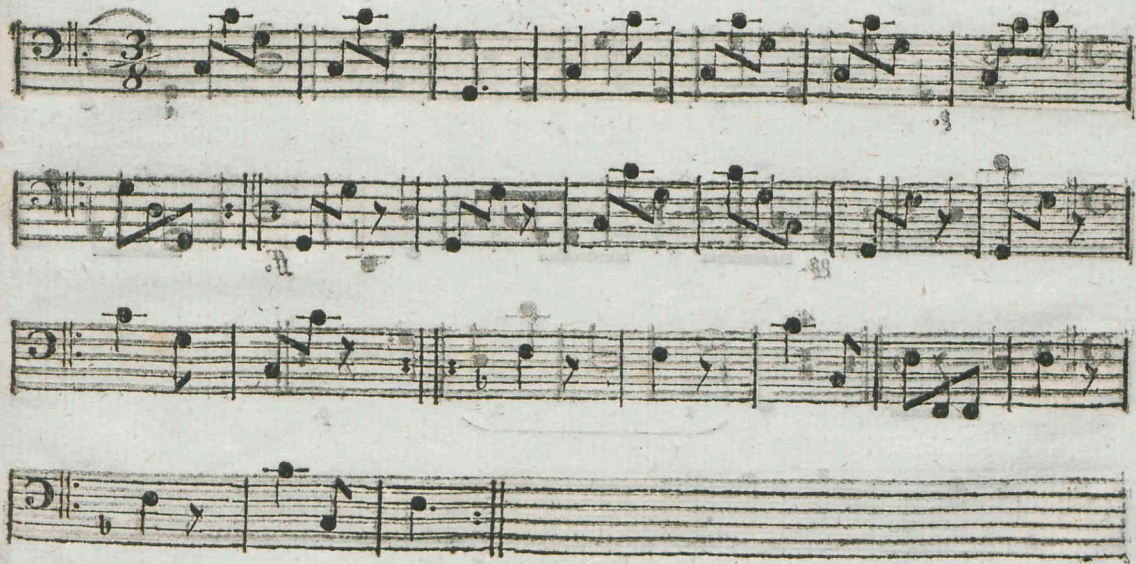
Basso.



No. 5.

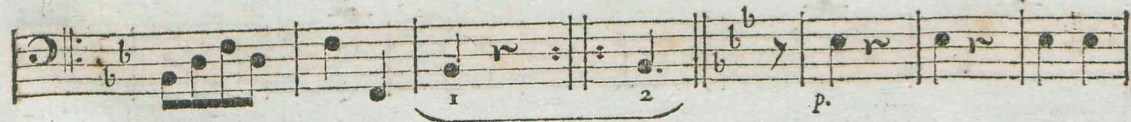
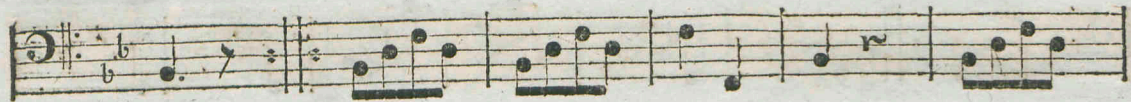
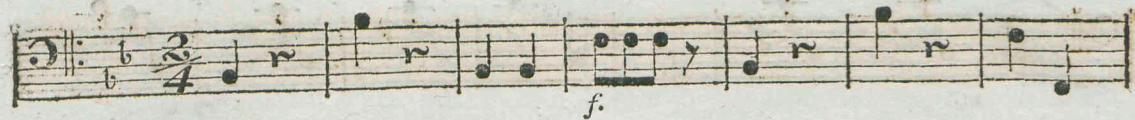
Basso

Op. 11



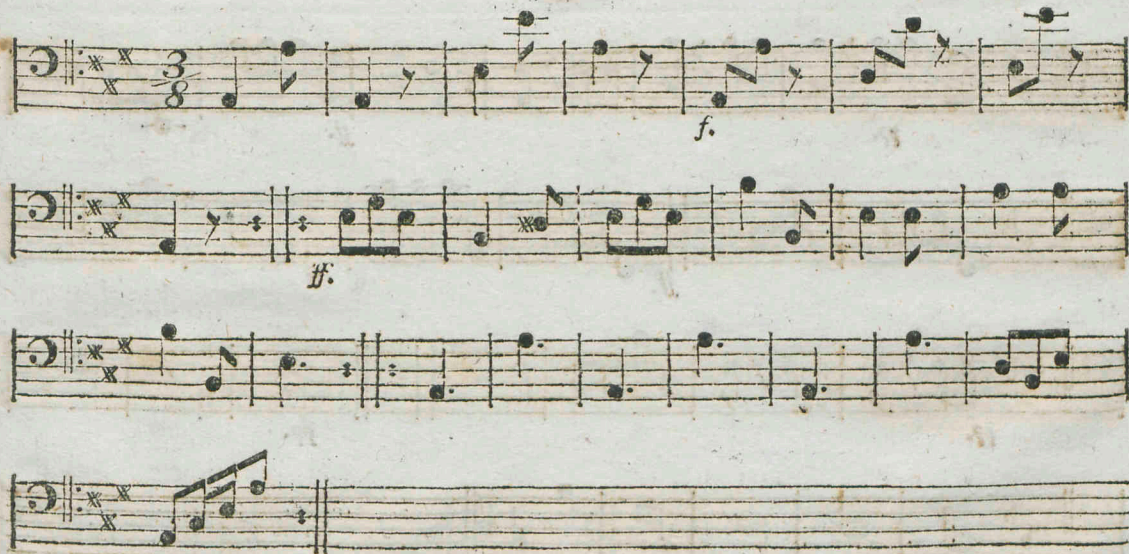
No. 6.

Basso.



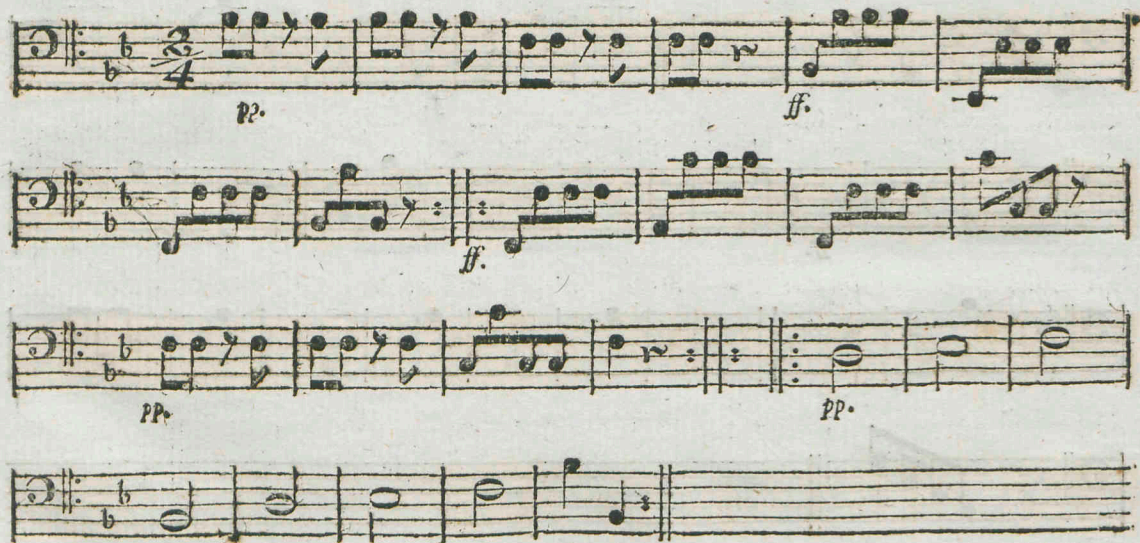
No. 7.

Basso.



No. 8.

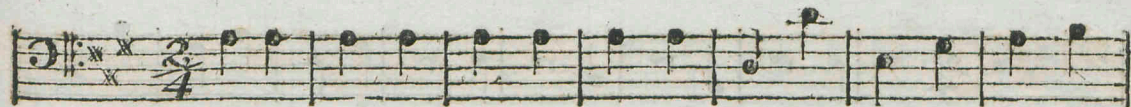
Basso.



No. 9.

Basso.

OL. 34



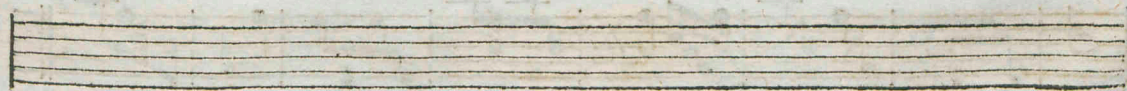
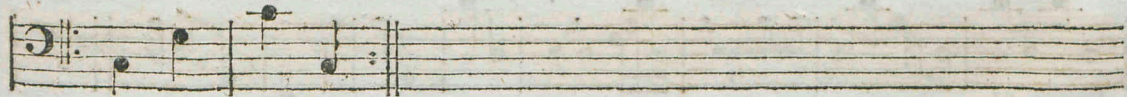
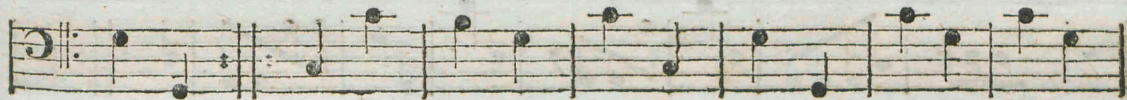
No. 10.

Basso.



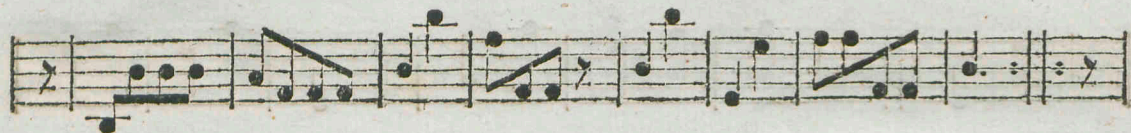
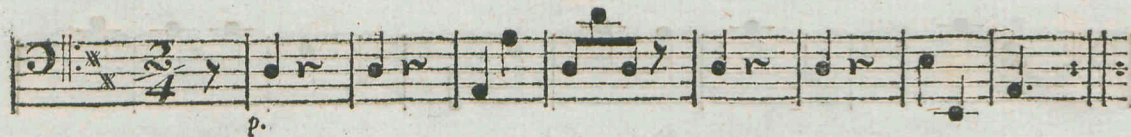
No. II.

Basso.

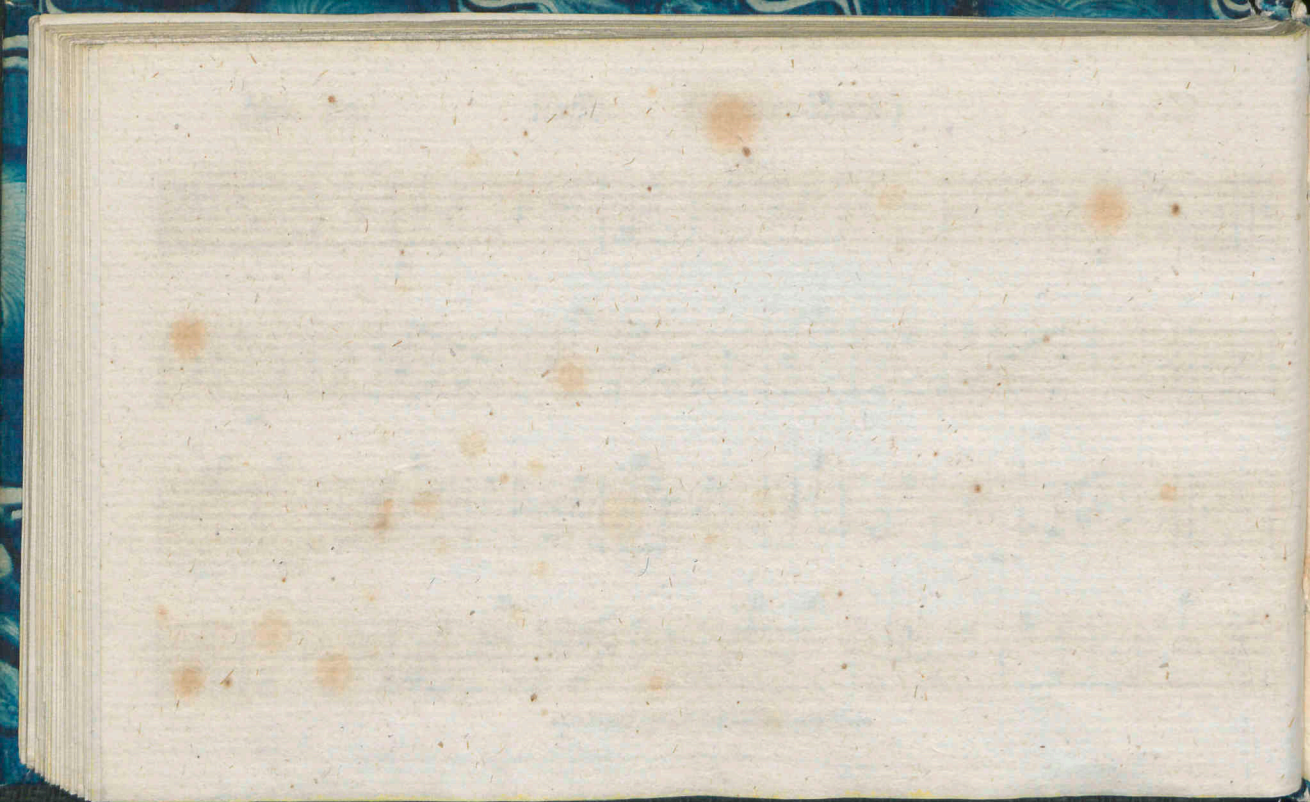


No. 12.

Basso. (Contre-Dans.)







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