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Music Department

Martha Washington Minuet

Danced for the first time at the
"Martha Washington Tea Party"
at the N.O. Opera House, April 25th 1876.

*With Explanation of the Figures as
composed and taught by*

PROF. AUG. DAVIS.

5.

NEW ORLEANS,
BLACKMAR & FINNEY,
174 Canal Street.

MINUET.

This Minuet may be danced by 4 Couples, but properly requires 8 or 12 Couples.

POSITION. 3rd LADY. 3rd G. 4th L. 4th G. | 3rd L. 3rd G. 4th L. 4th G.
1st GENT. 1st L. 2nd G. 2nd L. | 1st G. 1st L. 2nd G. 2nd L.

LADIES with fans in right hands, GENTLEMEN with hats in right hands.

FIGURE 1. Three Chords. Then each bows very low to vis-a-vis, then bows to partner. Each GENT^l takes partner by left hand, turning slowly until back to place. All GENT^l N^{os} 1 advance 3 steps to centre with LADIES N^{os} 4, turn slowly in centre, give right hand to partners, turn back to place. GENT^l N^{os} 2 repeat same with 3rd LADIES. Then 3rd GENT^l with 2^d LADIES, then, 4th GENT^l with 1st LADIES. Each bows to vis-a-vis, then to partner.

FIGURE 2. Each bows to vis-a-vis, and to partner. 1st and 4th GENT^l advance with opposite LADIES 3 steps to centre without taking hands; low bow on 4th Bar; cross over, return to centre 3 steps, bowing on 4th Bar; return to place. 2nd and 3rd GENT^l repeat same. Each bows to vis-a-vis and to partner.

FIGURE 3. Low bow to vis-a-vis and to partner. 1st and 2nd GENT^l advance 3 steps to centre with opposite LADIES giving left hand, turn slowly giving right hand to partners; stand with hands raised high, on signal from leader all hands fall, all GENT^l go around partners with slow marked steps, give partners right hands, turn back to places. 2nd and 3rd GENT^l repeat same. Low bows to vis-a-vis and partners.

FIGURE 4. Bows to vis-a-vis, and partners. All GENT^l make one step forward and on 3rd beat elevate their hats touching those of opposite GENT^l in centre forming an Arch; LADIES face to the front: On signal, LADIES march through Arch two by two, joining left hands (fanning themselves) until in their places.

On signal, GENT^l lower their hats, face about to partners, at the same time putting hats under left arm, take snuff box from left pocket — tap it — open — offer to partners — LADIES decline — take snuff — close box — return to pocket (each of these movements on first beat of a measure) take out handkerchiefs, dust shirt fronts, return handkerchiefs to pockets, bow to partners, step back to place. All bow to opposites. GENT^l holding hats with left hands, conduct partners to seats with right hands.

MENUET.

Ce Menuet peut être dansé par 4 Couples, mais doit être dansé par 8 ou 12 Couples.

POSITION. 3^{me} DAME. 3^{me} C. 4^{me} D. 4^{me} C. | 3^e D. 3^e C. 4^e D. 4^e C.
1^{er} CAVALIER. 1^{er} D. 2^d C. 2^d D. | 1^{er} C. 1^{er} D. 2^d C. 2^d D.

Les DAMES avec l'éventail dans la main droite. CAVALIERS avec leurs chapeaux dans la main droite.

1^{re} FIGURE. Trois accords. Tous font une grande révérence à leurs vis-a-vis, ensuite en place, saluent leurs danseuses. Les Cavaliers prennent leurs DAMES avec la main gauche, tournent lentement en place jusqu'en position première. CAVALIERS N^{os} 1. avancent 3 pas mesurés au centre avec DAMES N^{os} 4. tournent doucement au centre reviennent à leurs DAMES, tournant avec leurs DAMES jusqu'en 1^{re} position. CAVALIERS N^{os} 2. font la même chose avec Dames N^{os} 3. Puis, Cavaliers N^{os} 3. avec Dames N^{os} 2. Et Cavaliers N^{os} 4. avec Dames N^{os} 1. Ceci terminé, tous font une grande révérence à leurs vis-a-vis, puis à leurs danseuses.

2^{me} FIGURE. Tous font une grande révérence à leurs vis-a-vis, puis à leurs danseuses. Cavaliers N^{os} 1 et 4 avancent avec Dames vis-a-vis. 3 pas au centre sans donner la main. Révérence sur la 4^{me} mesure traversent, retournant 3 pas au centre, révérence sur la 4^{me} mesure — retournant à leurs places. Cavaliers N^{os} 2 et 3 font la même chose — Ceci terminé — tous font une grande révérence à leurs vis-a-vis, puis à leurs danseuses.

3^{me} FIGURE. Grande révérence à leurs vis-a-vis, puis à leurs danseuses — Cavaliers N^{os} 1 et 2 avancent 3 pas au centre avec les Dames vis-a-vis, leur donnant la main gauche, tournant doucement au centre revenant joindre avec la main droite leurs danseuses, retenant toujours leurs Dames vis-a-vis — élevant en ligne parallèle les mains — sur signal toutes les mains se baissent. Les Cavaliers passent en pas marqués derrière leurs Dames revenant, donnent leur main droite à leurs danseuses, tournent à leur 1^{re} position. Cavaliers N^{os} 2 et 3 répètent ceci, puis grande révérence vis-a-vis, puis à leurs danseuses.

4^{me} FIGURE. Grande révérence vis-a-vis, puis à leurs danseuses. Tous les Cavaliers font un pas en avant, sur le 3^{me} temps élevant leurs chapeaux formant une arche — Les Dames font face au public.

Sur signal les Dames marchent par deux se donnant la main gauche sous l'arche retournant autour des Cavaliers, reviennent à leurs positions.

Sur signal, Cavaliers baissent les chapeaux les remettant sous le bras gauche et faisant demi tour font face à leurs Dames — mettent la main droite dans la poche gauche, puis retirent une tabatière — placent la tabatière dans la main gauche — tapent dessus — l'ouvrent offrent une prise — les Dames refusent — tous les Cavaliers prennent une prise — referment la tabatière — remettent en poche — retirent leurs mouchoirs, s'époussetent le devant de la poitrine — remettent les mouchoirs en poche puis portant la main au chapeau sans le retirer font tous une révérence à leurs danseuses, puis aux vis-a-vis, passant le chapeau à la main gauche. Offrent la main droite à leurs Dames en les reconduisant à leurs places.

To
MISS LYDIA MONTGOMERY.

DAVIS'

MARTHA WASHINGTON MINUET

Music by Fr. E. KITZIGER.

Moderato.

N^o 1.

The first system of the Minuet is written for piano in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The music starts with a forte (f) dynamic. The right hand features a series of eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes.

The second system continues the piece. It features a mezzo-forte (mf) dynamic. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. A repeat sign is visible in the middle of the system.

The third system shows the continuation of the musical theme. The right hand has a more active melodic line with slurs and ties, while the left hand maintains the accompaniment. The piece concludes with a final cadence in the right hand.

TRIO.

The Trio section begins with a piano (p) dynamic. The right hand has a melodic line with slurs and ties, while the left hand features a more active accompaniment with triplets and slurs. The key signature changes to two flats (B-flat and E-flat).

The final system of the Trio section includes first and second endings. The right hand has a melodic line with slurs and ties, while the left hand continues with the accompaniment. The piece concludes with a final cadence in the right hand.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff contains a melodic line with several triplet markings (indicated by a '3' above a bracket) and slurs. The lower staff contains a bass line with chords and some slurs. A dynamic marking 'f' (forte) is present in the lower staff.

Second system of musical notation, continuing the grand staff from the first system. It features similar melodic and bass line patterns with triplet markings and slurs.

Nº 2.

Third system of musical notation, labeled 'Nº 2.'. It is written in a 3/4 time signature and a key signature of one flat. The upper staff has a dynamic marking 'mf' (mezzo-forte). The lower staff contains a bass line with chords. The system concludes with a double bar line.

Fourth system of musical notation, continuing the grand staff. It includes melodic lines with triplet markings and slurs, and a bass line with chords. A dynamic marking 'f' is present in the lower staff.

Fifth system of musical notation, the final system on the page. It features a grand staff with a treble clef and a bass clef. The upper staff has a dynamic marking 'mfr' (mezzo-forte) and contains melodic lines with triplet markings and slurs. The lower staff contains a bass line with chords and slurs. The system ends with a double bar line.

Nº 3.

First system of music for piece Nº 3. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The first measure starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes. The second measure has a mezzo-forte (*mf*) dynamic. The system ends with a double bar line.

Second system of music for piece Nº 3. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The first measure has a piano (*p*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The system ends with a double bar line.

Third system of music for piece Nº 3. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The system ends with a double bar line.

Nº 4.

First system of music for piece Nº 4. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is 3/4. The first measure starts with a mezzo-forte (*mf*) dynamic. The system ends with a double bar line.

Second system of music for piece Nº 4. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (Bb) and the time signature is 3/4. The first measure has a piano (*p*) dynamic. The second measure has a trill (*tr*) over a note. The third measure has a mezzo-forte (*mf*) dynamic. The system ends with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *f* (forte) and *V* (accents).

TRIO.

Second system of musical notation, marked "TRIO." and starting with a piano (*p*) dynamic. It features a grand staff with treble and bass clefs, including a 3/4 time signature and a 3/4 time signature in the bass clef. The music includes a triplet of chords in the bass line and various melodic lines in the treble.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes first and second endings (1° and 2°) and a forte (*f*) dynamic marking.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *f* (forte) and *V* (accents).

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes first and second endings (1° and 2°) and a mezzo-forte (*mf*) dynamic marking.