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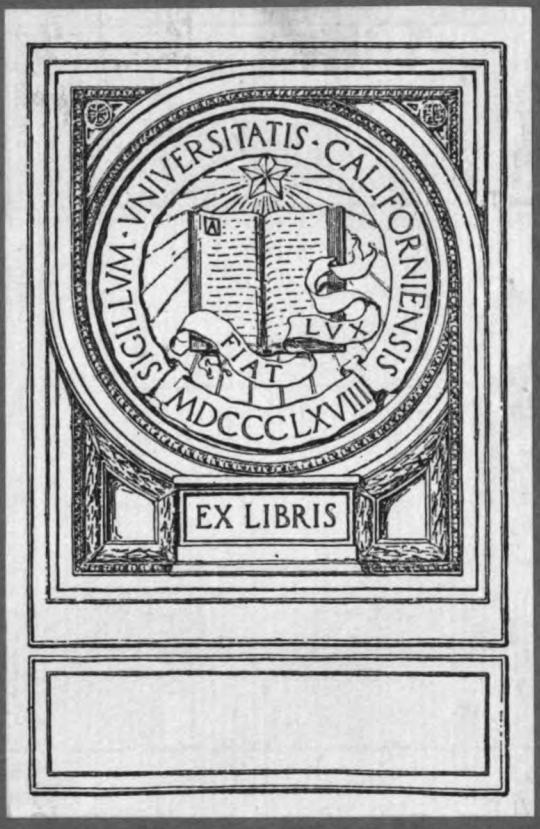

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GILBERT DANCES

UNIV. OF
CALIFORNIA

BY

MELVIN BALLOU GILBERT

EDITED BY

SUSAN HOFFMAN GILMAN

IN TWO VOLUMES

VOL. II

PAPER, $2.00, net

G. SCHIRMER

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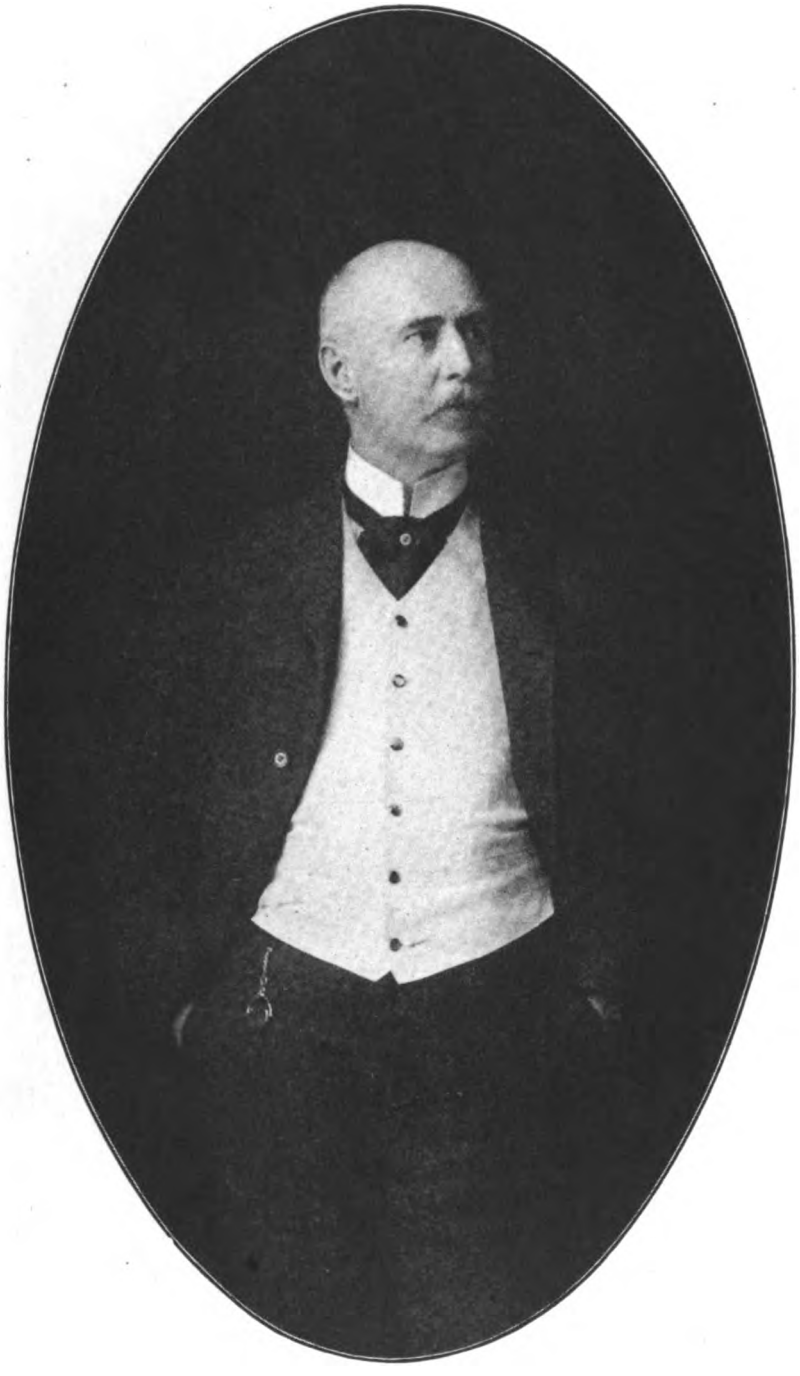

With the deepest interest in your welfare I am Yours Very Sincerely
M. B. Gilbert

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GILBERT DANCES

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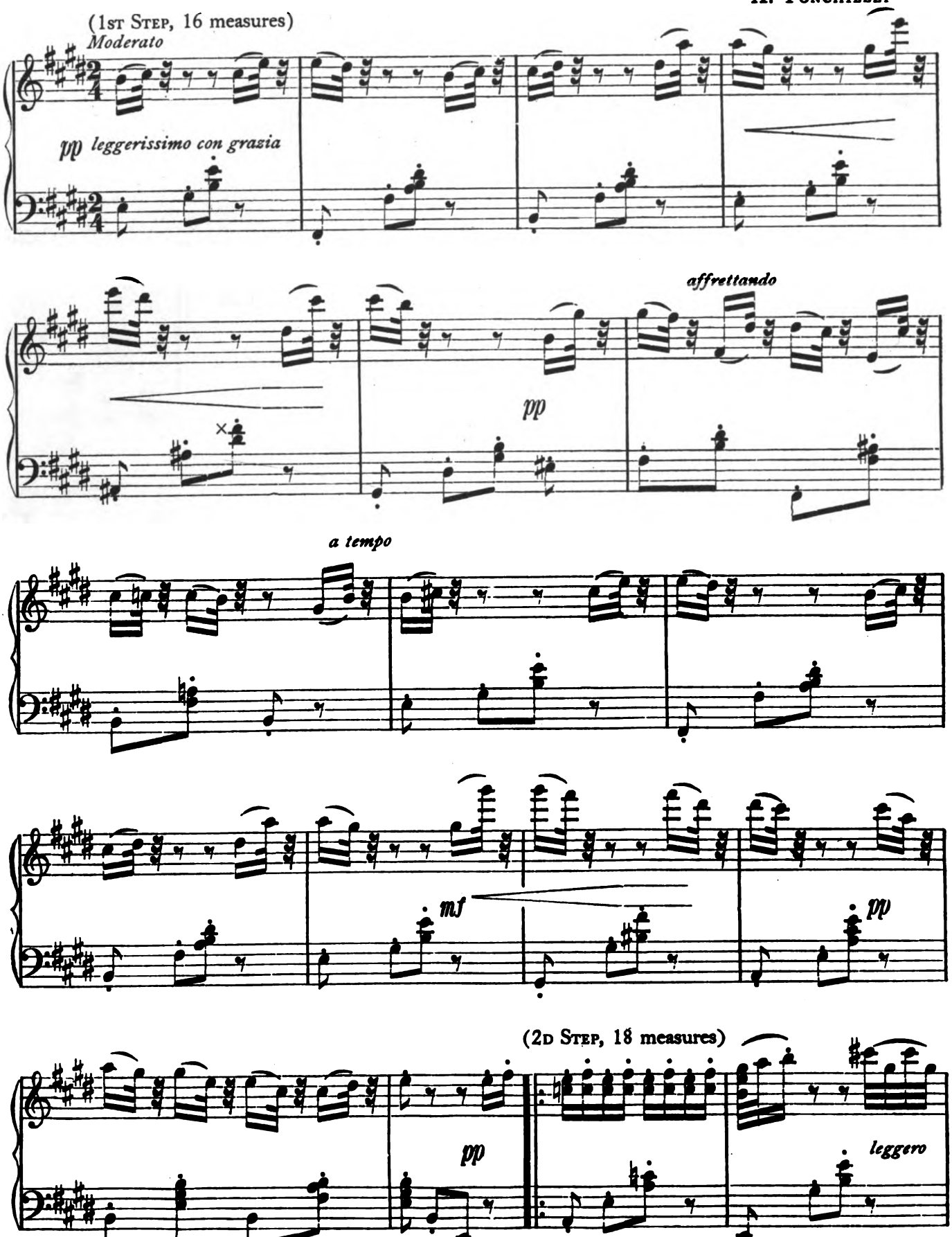
DANZA DELLE ORE

(La Gioconda)

A. PONCHIELLI

(1ST STEP, 16 measures)

Moderato



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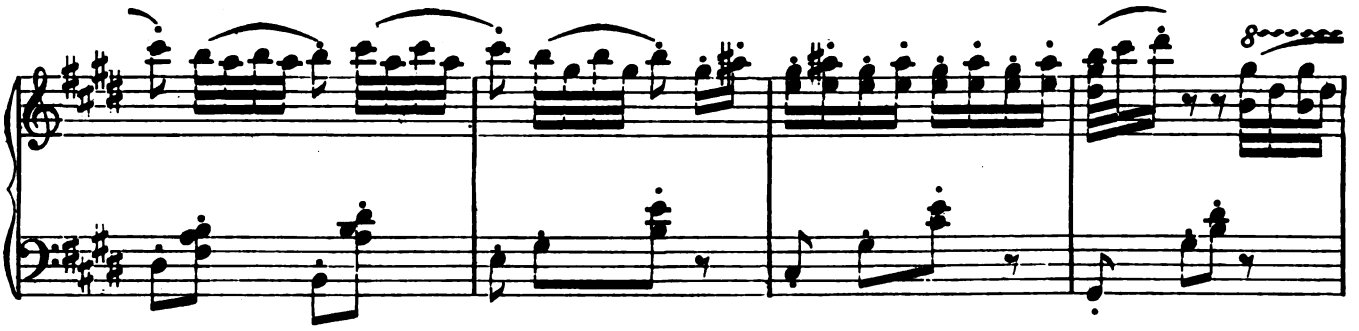
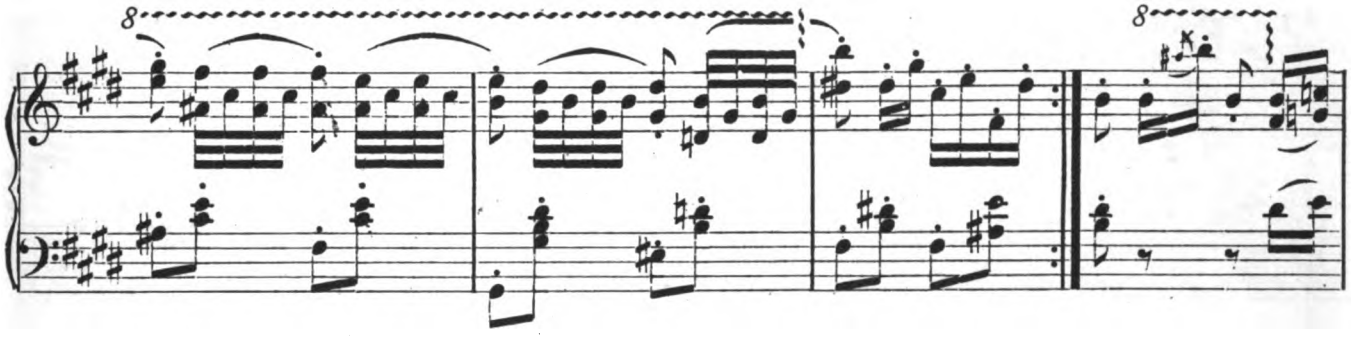
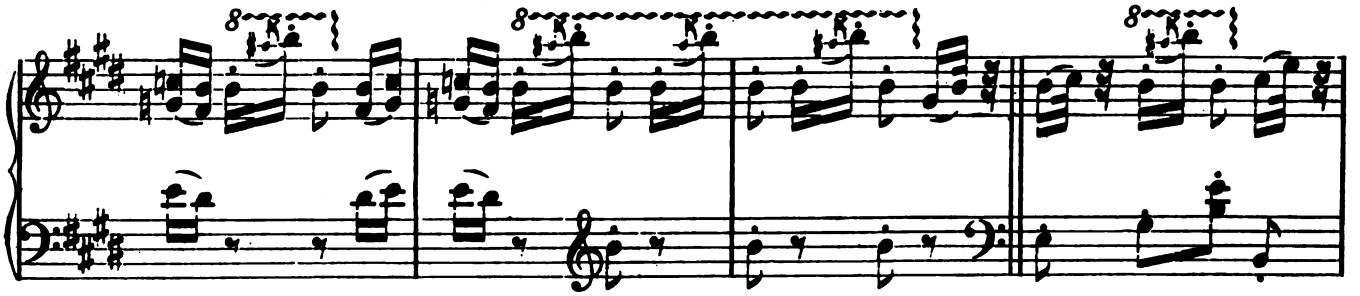
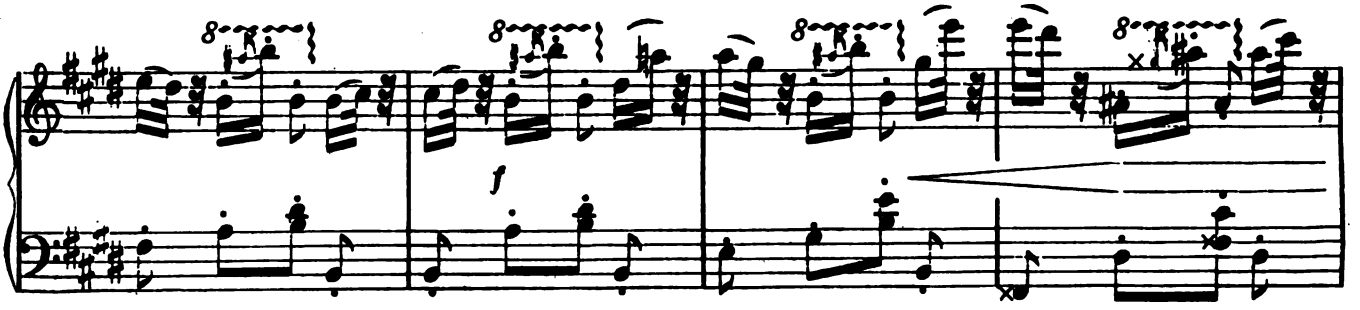


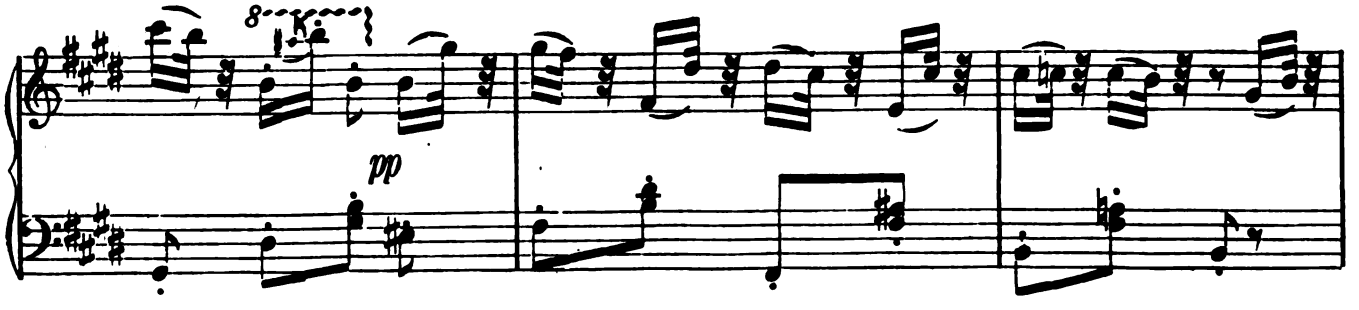
INTERLUDE



(3D STEP, 16 measures)







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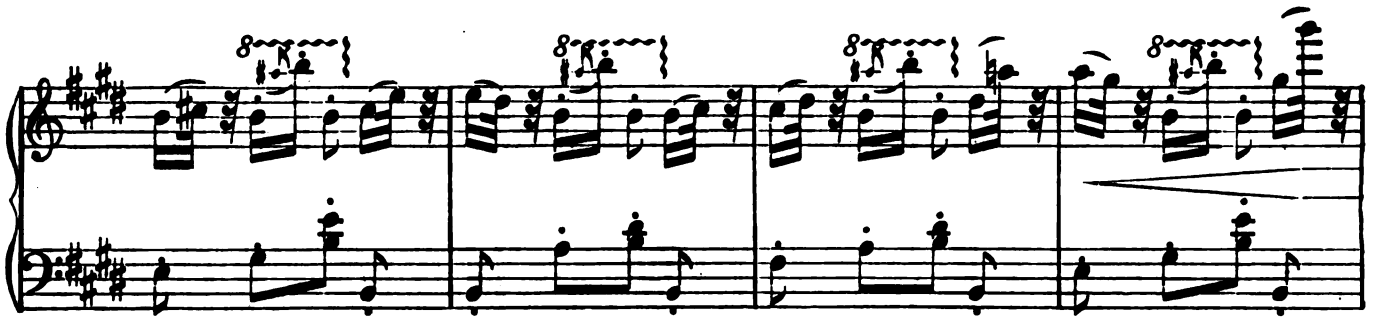
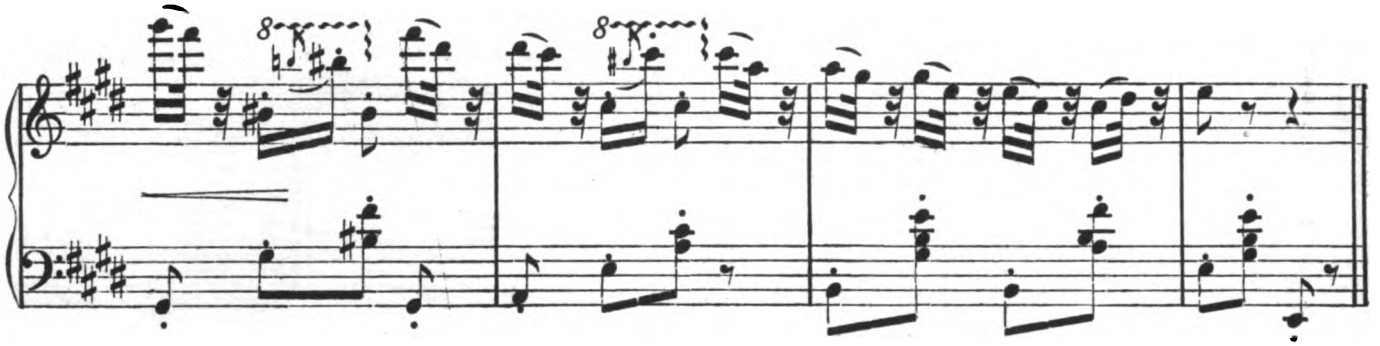
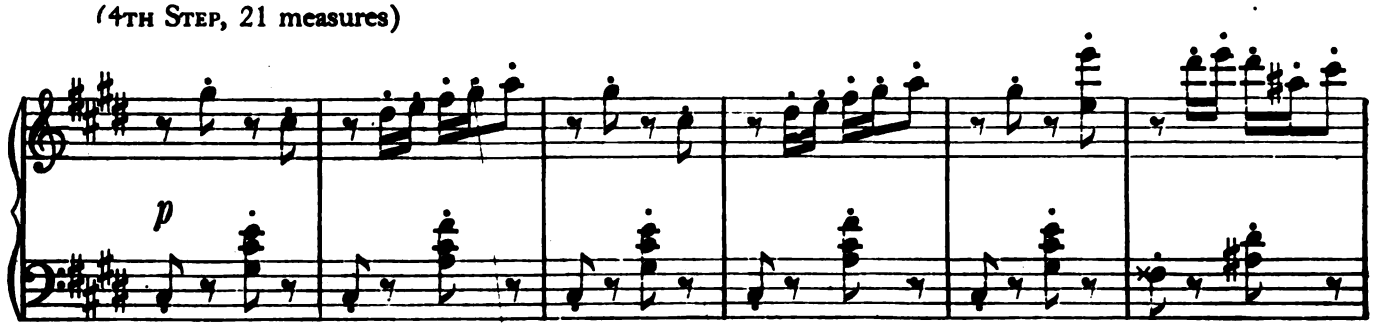
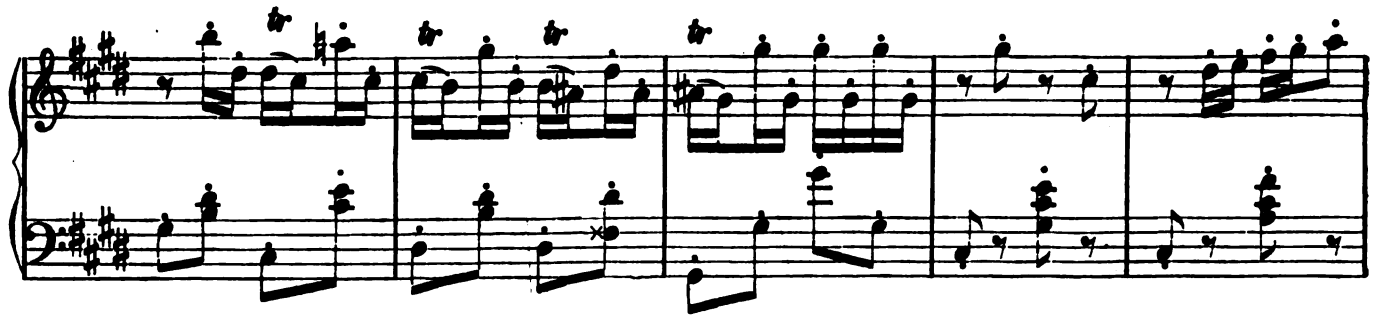
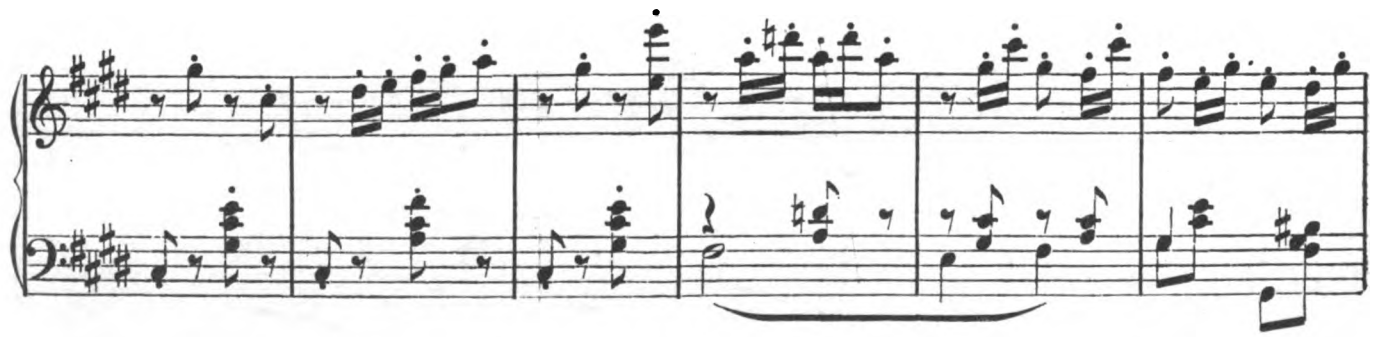




(4TH STEP, 21 measures)







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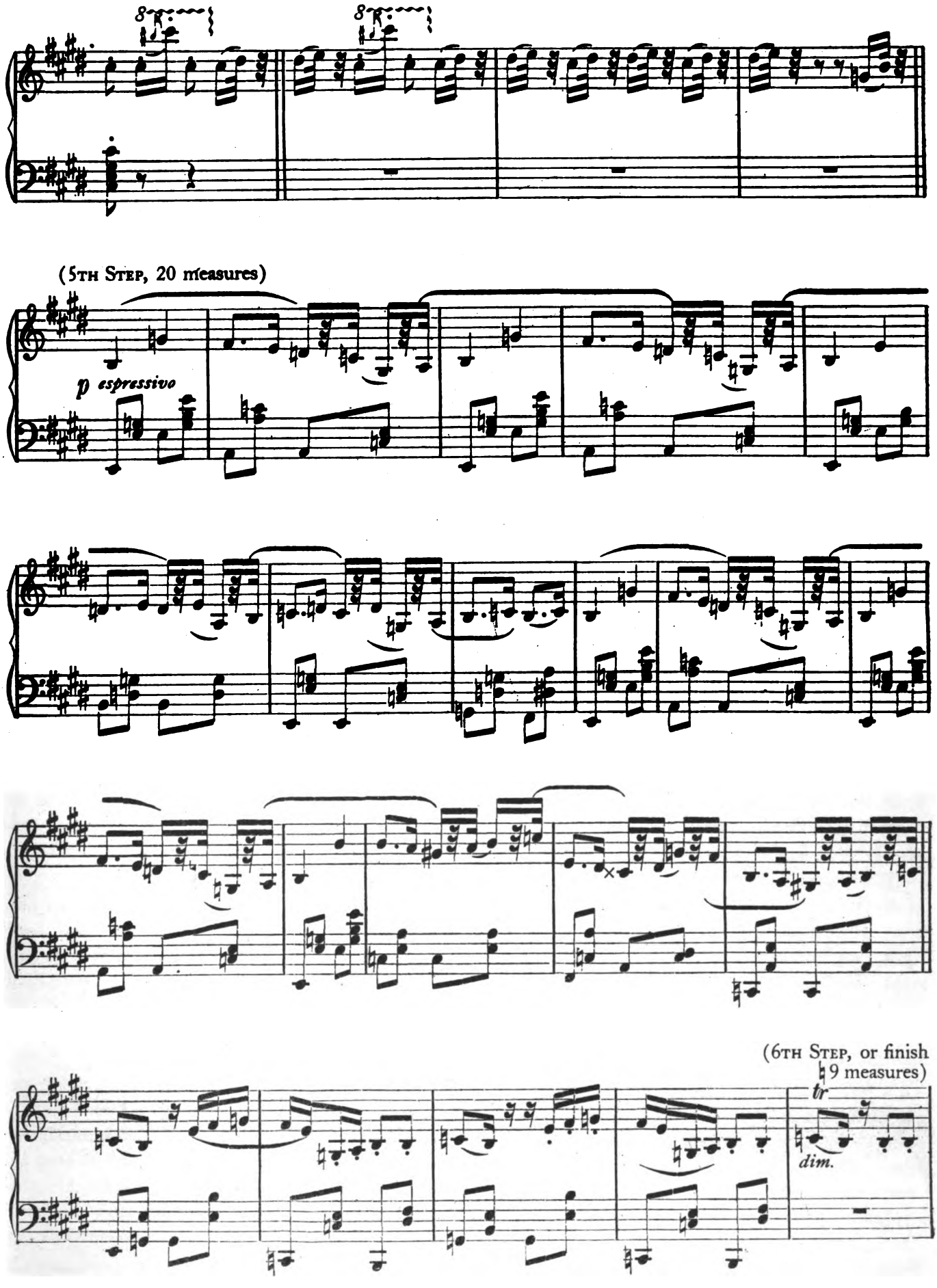

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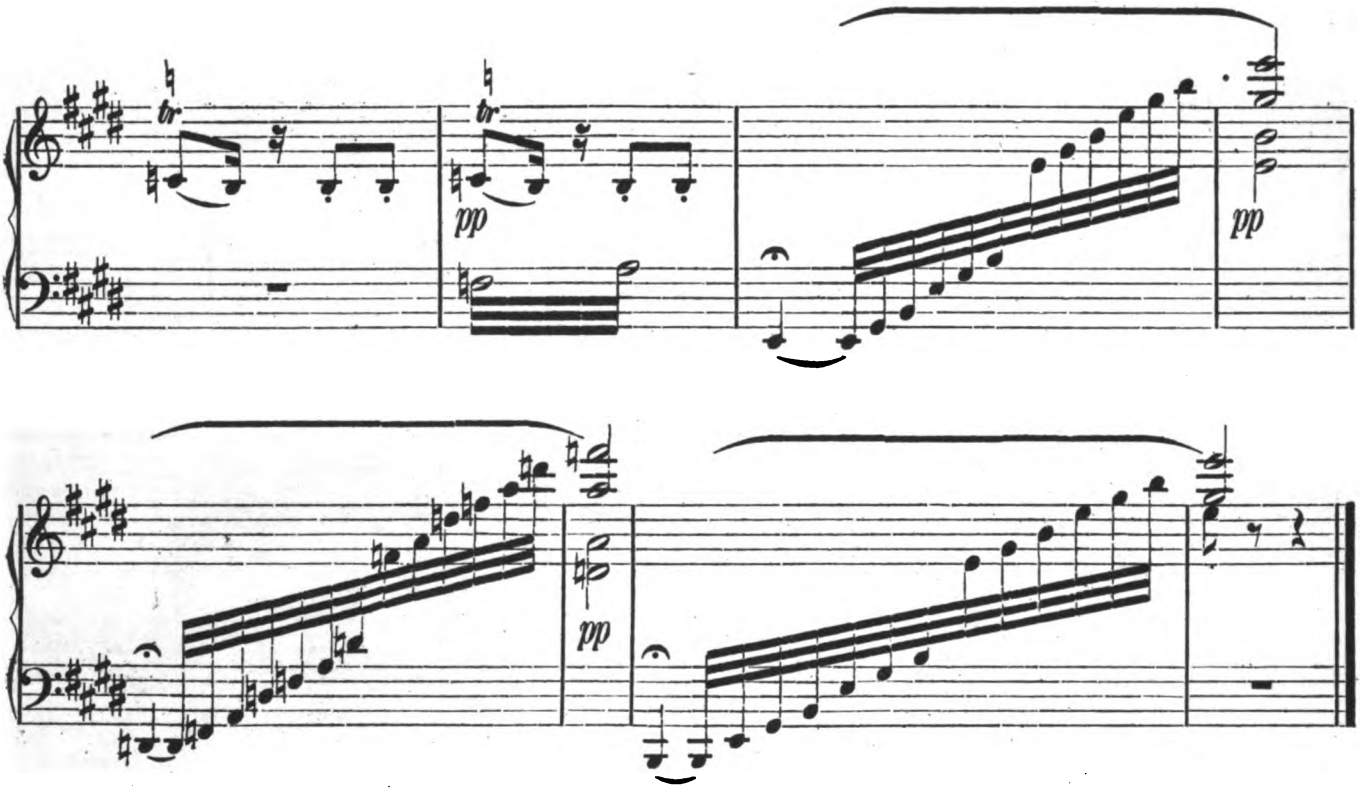

THISTLE-DOWN

I. Leap to right, at same time bring left foot raised behind right ankle (1), extend left to second raised (2), beat left in front of right raised (3), extend left to second raised (4). Step to left on left (1), step right foot fifth behind and bend (2). Step to left on left (3), step right foot fifth behind and bend (4). Repeat to left, two measures, and right, two measures. Repeat first measure to left and pirouette to right, two measures. Eight measures in all. Repeat all, beginning right.

II. Diagonally forward to right three steps (1–2–3), hop turning to left on hop (4), one measure. Repeat to left, one measure; pirouette to right, one measure. Three *jetés* beginning with right foot; point left foot diagonally to left on fourth count of measure, one measure. Repeat all to left, four measures. Running diagonally forward to right (1–2–3), hop (4), pirouette to left, one measure. Repeat all, beginning left.

INTERLUDE

Point right foot intermediate, bend with right hand over foot, same arm in fifth position, two measures. Slow pirouette, two measures.

III. Slow courtesy right and left, two measures. Slow pirouette, one measure; place right foot behind, weight upon it, arms to fifth position, one measure; four measures. Repeat left, right and left.

IV. Four steps diagonally forward right, one measure. Pirouette right, one measure. Repeat, two measures. Step right, point left fourth, arms intermediate, one measure. Repeat left, one measure. Pirouette right, one measure; bend arms up in salutation, one measure. Step right and courtesy, one measure. Nine measures. Repeat all left, nine measures. Diagonally back, right, little running steps high on toes, right hand in fifth position. Pirouette right, three measures.

V. Diagonally forward, right, forward and hop, arms to fifth position, one measure. Step back, one measure on left, point right diagonally to left, right arm attitude; one measure. Pirouette right, one measure, step right, ankle beating with left, and point in second position, one measure. Repeat, four times in all.

VI. Point right intermediate and right arm down (1–2), arm to fifth position, foot behind (3–4), one measure. Pivot, turn arms *changement*, one measure. Pirouette right, one measure. Step and point left second, one measure. Repeat first, two measures, starting left; finish three slow pirouettes back, one measure for each turn, arm in intermediate on last turn. Hold two measures.

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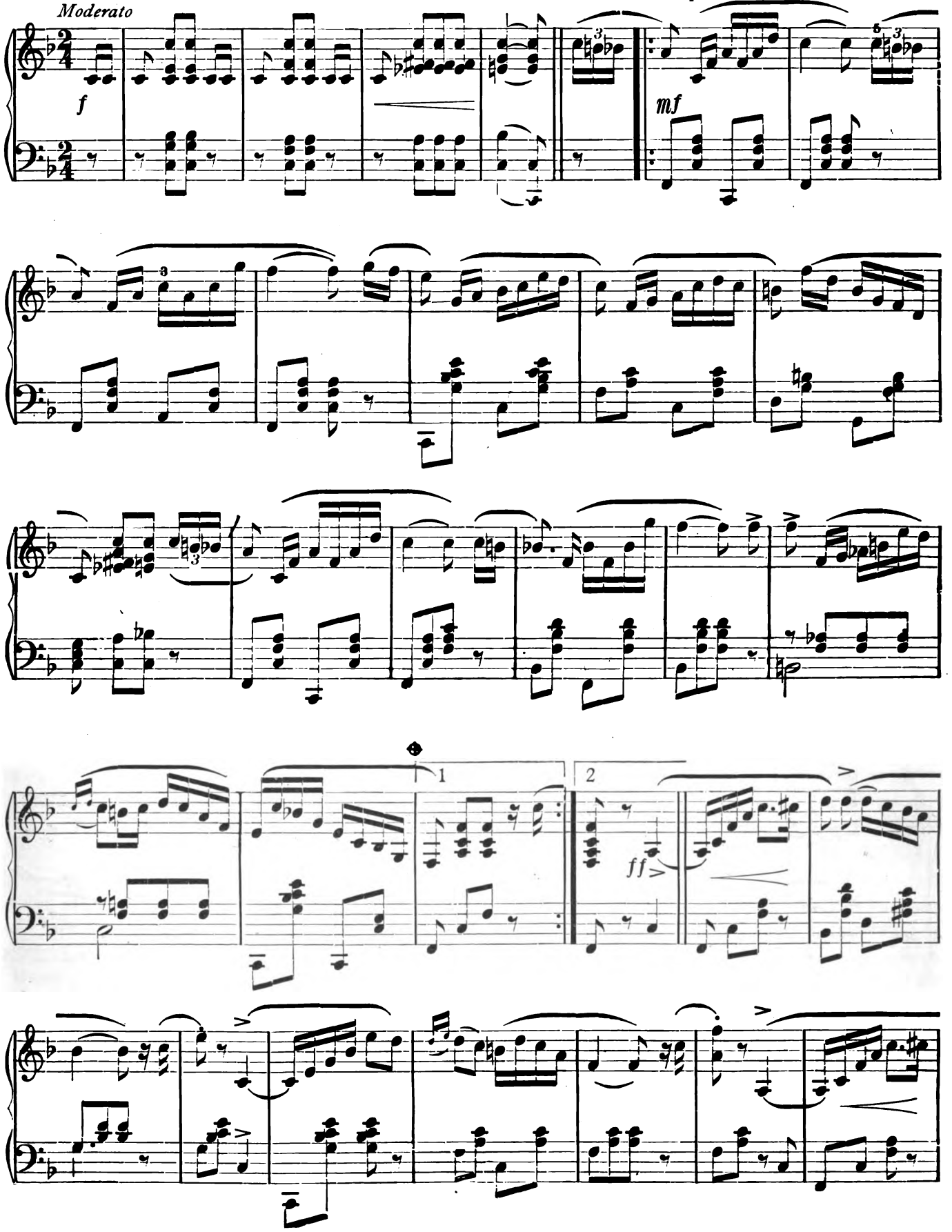
THE CASCADE

MAE L. FARWELL

INTRODUCTION
Moderato

Tempo di Polka



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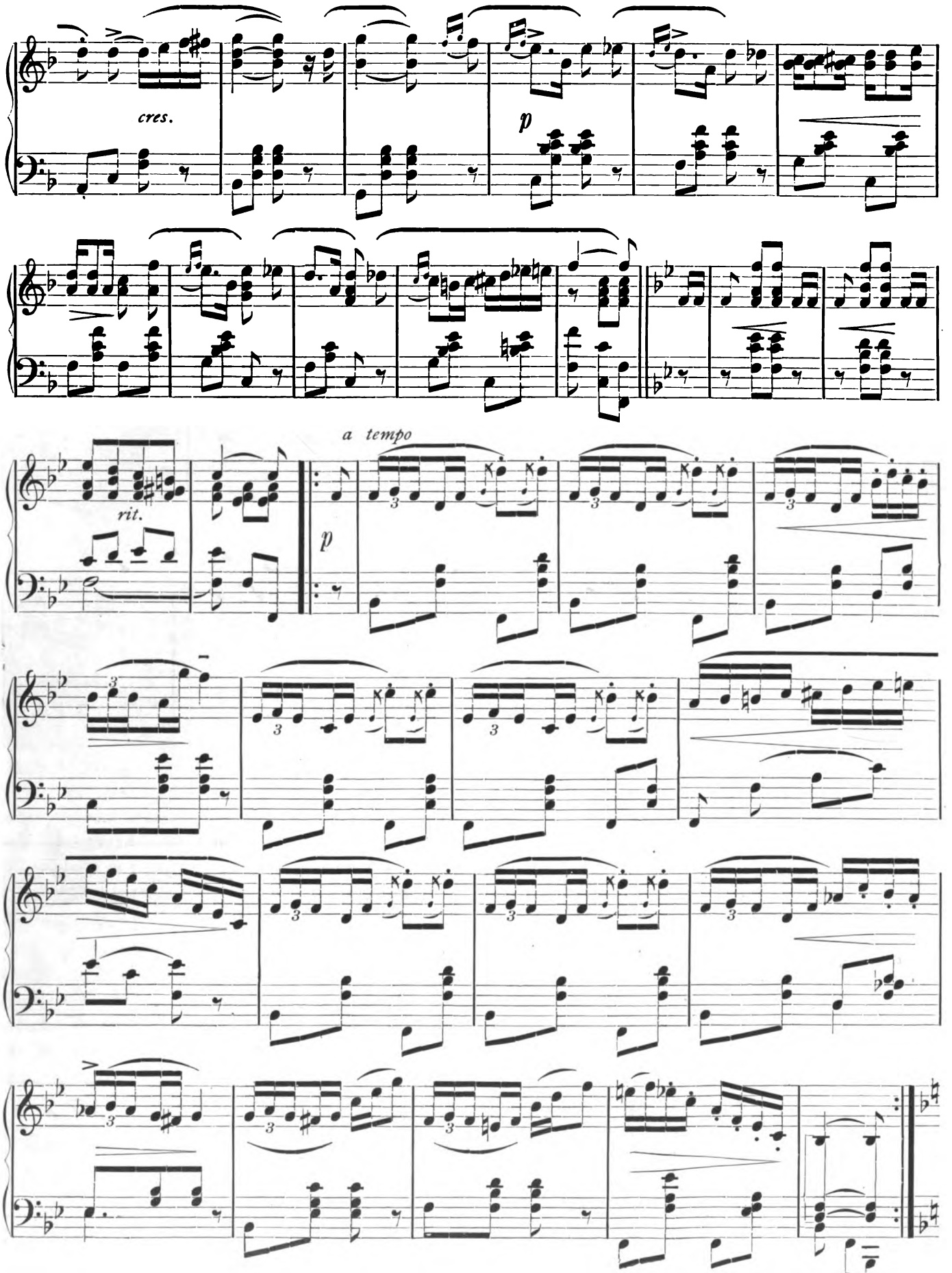

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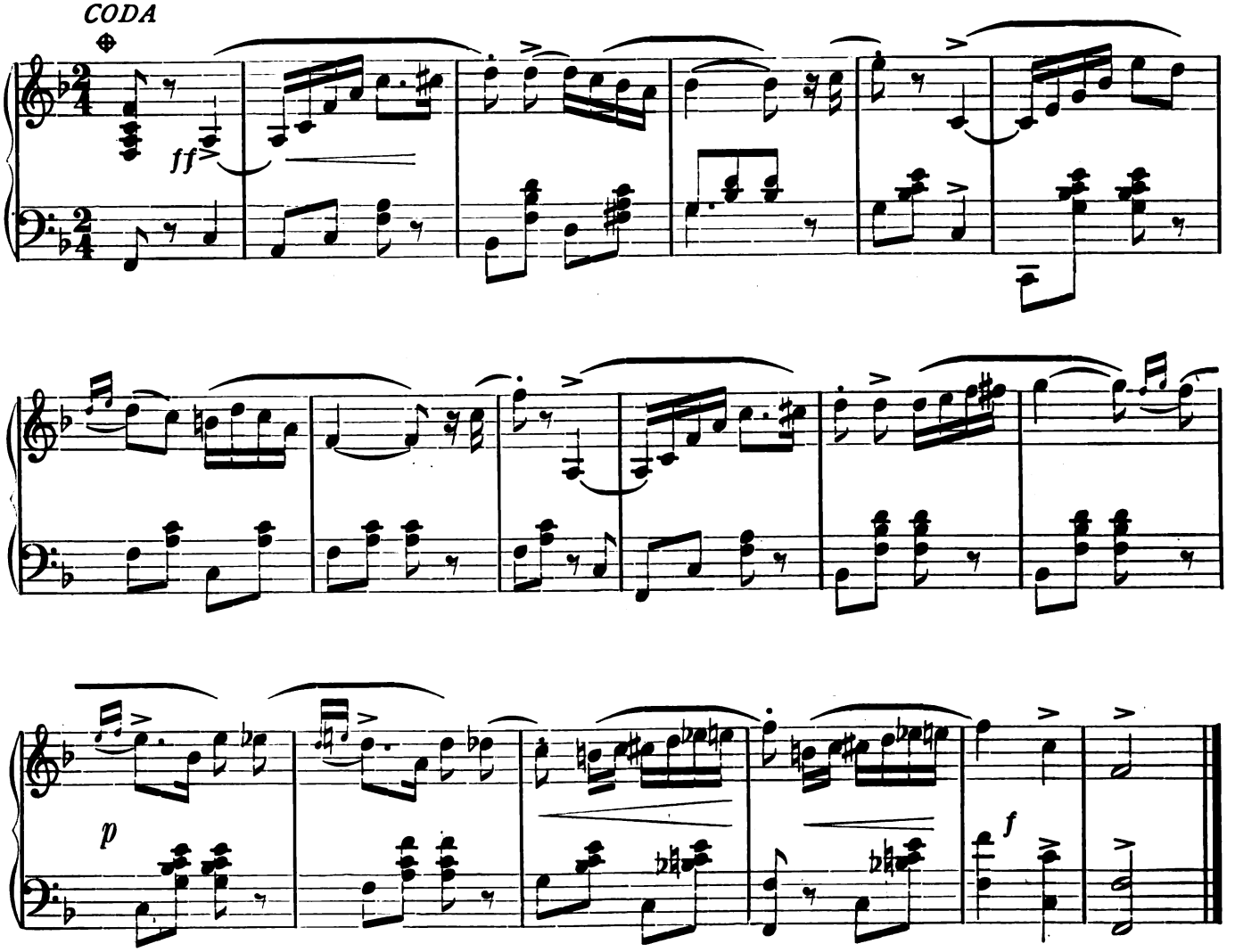

THE CASCADE

INTRODUCTION

Arms to third position closed, right foot pointing in fourth position; open arms to third amplified; point right toe in second position; pirouette to right, arms in fifth position, and down to salutation.

I. *Arabesque* right, right arm in fifth position, one measure. Step back on left foot and point, one measure. *Tortillé*, two measures. Three cross polka steps and pirouette, four measures. Repeat, beginning left, thirty-two measures in all.

II. *Jeté* right; *jeté* left with high extension right, one measure; three cross polka steps, three measures. Repeat to left, four measures, to right, four measures. Four *jetés* and two polka steps, four measures. Four *jetés* and pirouette, *jeté*, *assemblé*, four measures.

INTERLUDE. Same as Introduction.

III. Four fouing steps diagonally forward right, arms intermediate amplified, two measures. Two polka steps, two measures. Four fouing steps diagonally forward right, two measures. One polka step and pirouette, two measures. Repeat, to left; sixteen measures in all.

IV. Heel and toe with right foot, right hand over heel, in fifth position on toe. One polka step, hands at waist, two measures. Repeat to left, two measures. Three polka steps and pirouette, four measures. Repeat, eight measures.

V. Repeat I, sixteen measures.

VI. Stamp diagonally forward right; bring feet together; raise right, and make a high beating twice, two measures. Pirouette right, and *pas de basque*, two measures. Repeat to left, four measures. Repeat to right, four measures. Three *pas de basque*. One pirouette, arms in fifth position. Three step turn, arms out.

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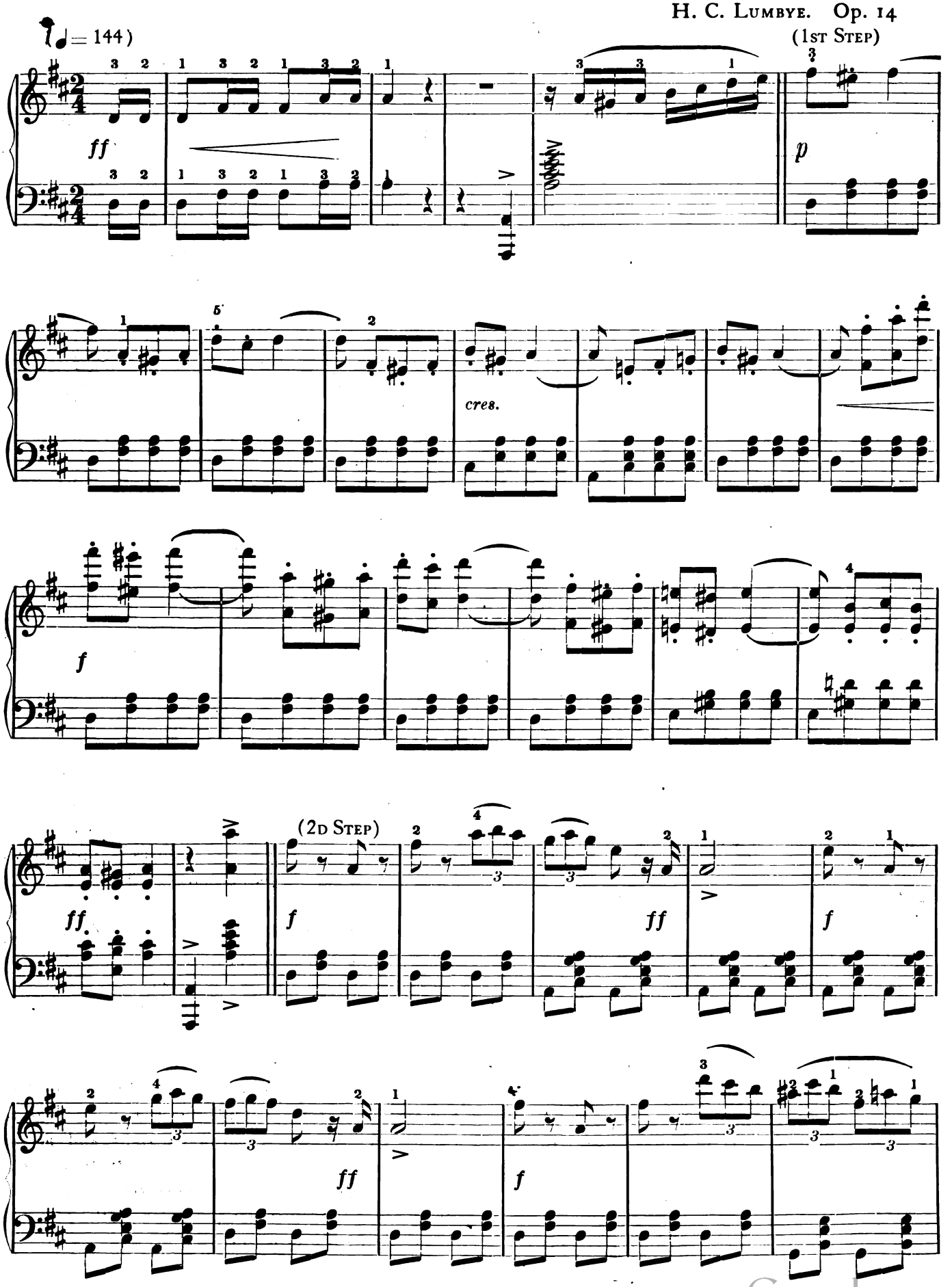
CHAMPAGNE GALOP

H. C. LUMBYE. Op. 14

(1ST STEP)



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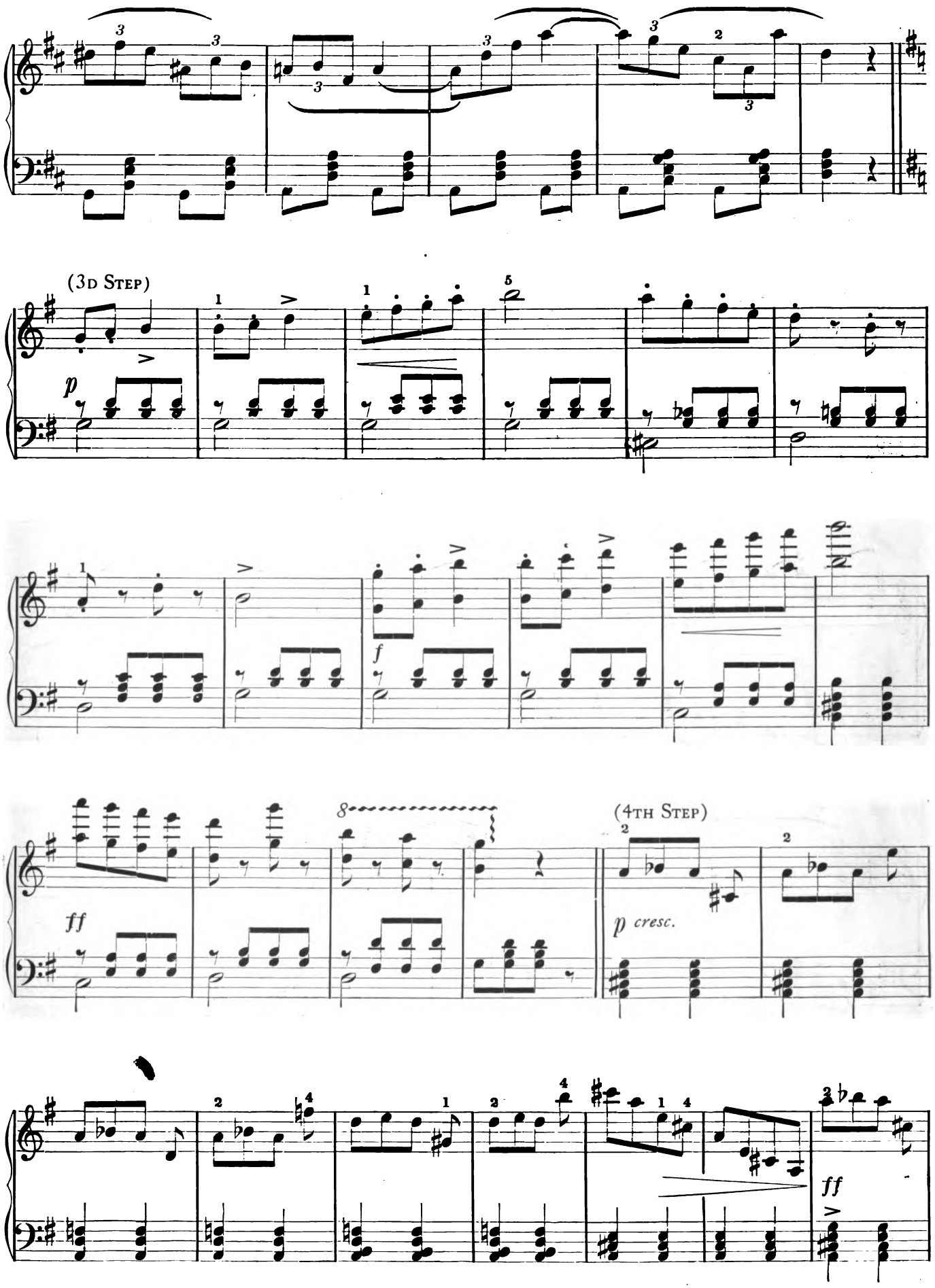

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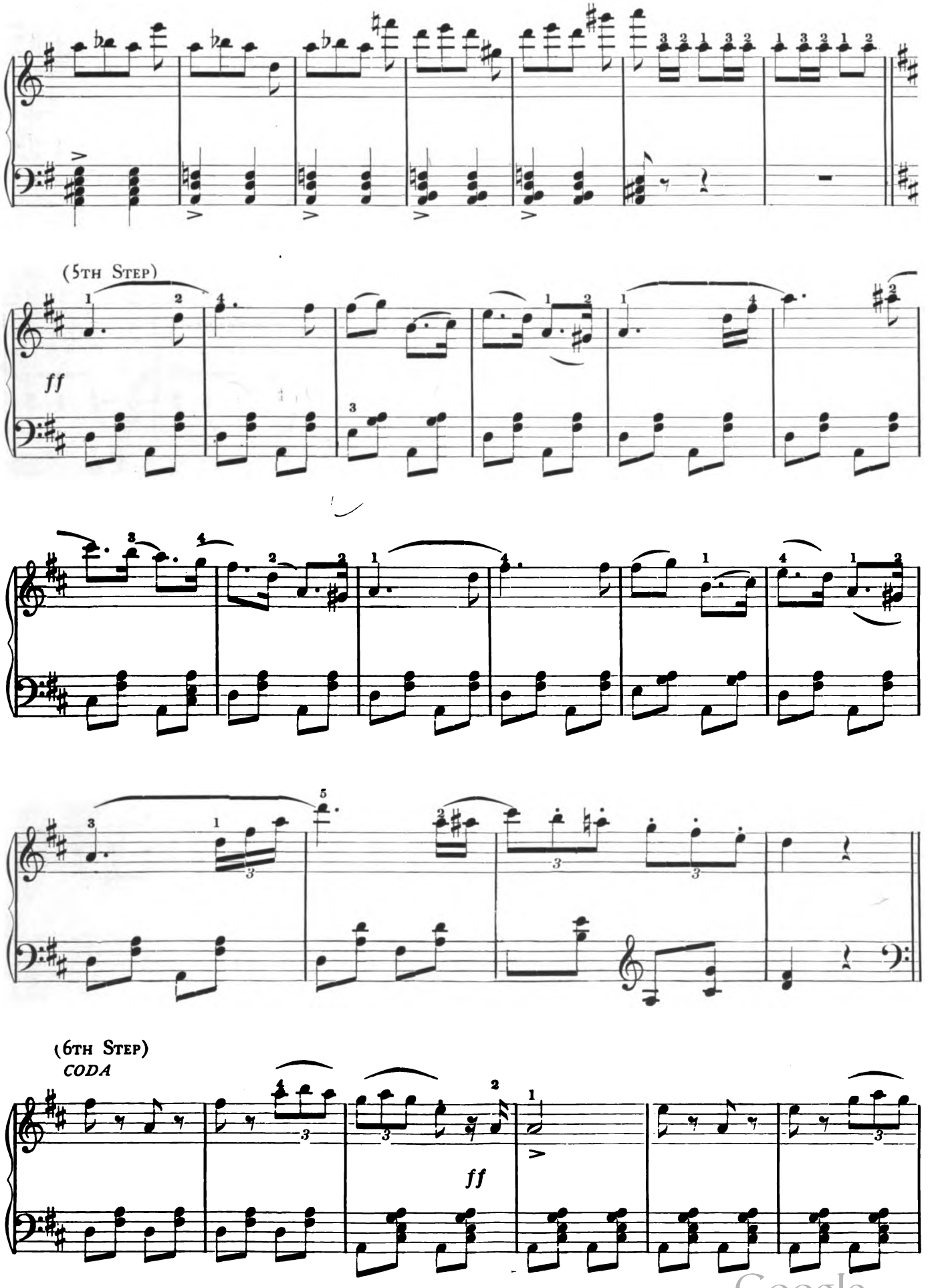

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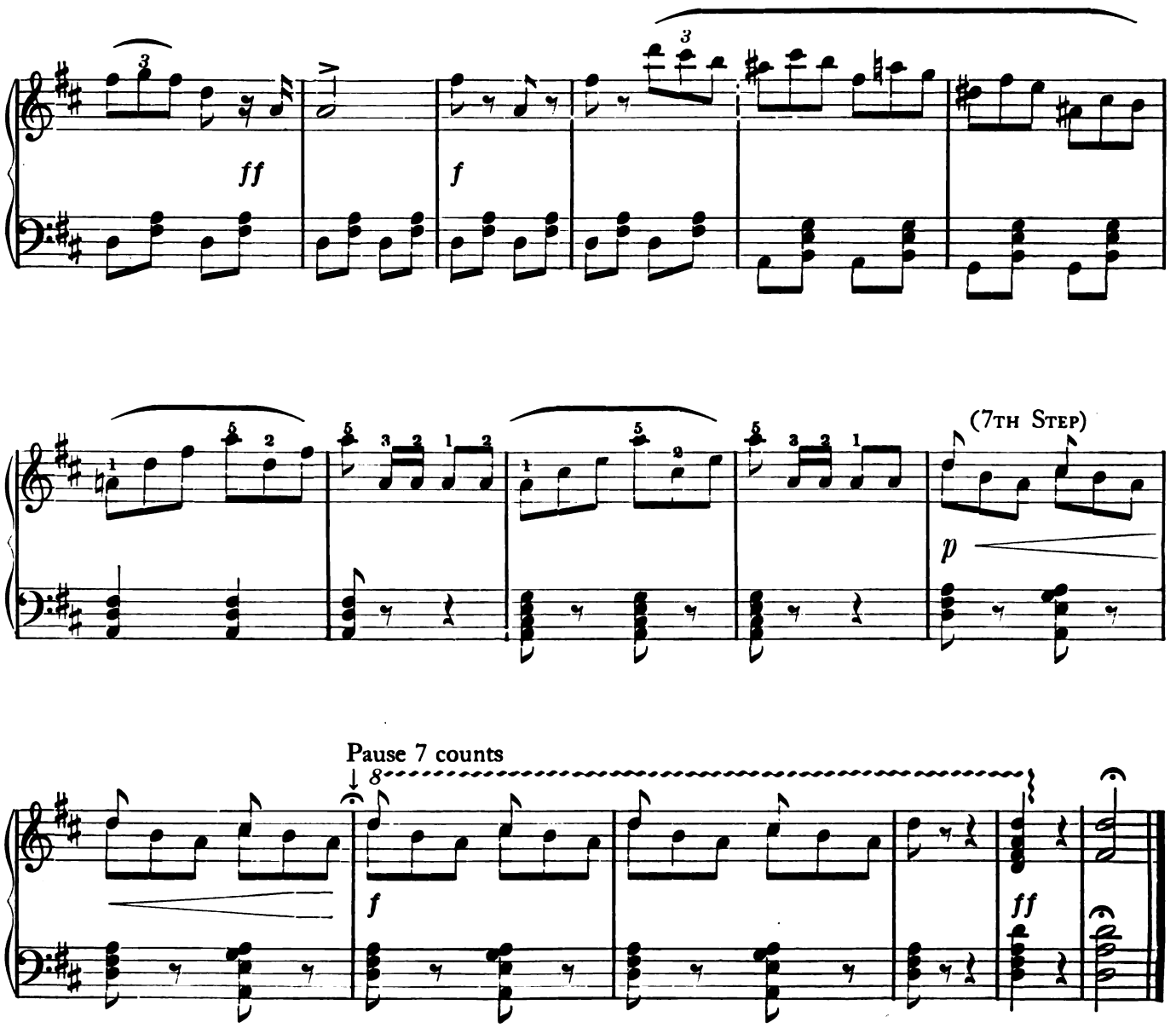

DILL PICKLES

I. *Pas de basque* right, left and right, pirouette, hands at waist, four measures. Repeat, sixteen measures in all.

II. *Jeté* and *glissade*, hands at waist, one measure. Repeat, 1 measure. *Jeté* and three *glissades*, two measures. Repeat, sixteen measures in all.

III. Forward and hop, one measure. Back and hop, usual arm movements, one measure. Two cross polkas behind, hands at waist, two measures. Forward hop, one measure. Back hop, one measure. One cross polka and pirouette, two measures. Repeat, sixteen measures in all.

IV. Toe, heel, toe, kick, hands at waist, two measures. Continue through strain, sixteen measures in all.

V. *Jeté glissade*, right and left, arms lateral, two measures. Spin, one arm up, two measures. Repeat, sixteen measures in all.

VI. *Pas de zéphire* with *rond de jambe*, hands at waist, one measure. Continue through strain, sixteen measures.

VII. Run forward seven steps and stop, hands third amplified. Rest seven counts. Run back on toes seven steps; pirouette right. Clap hands on first count, stamp on second count of measures, arms extended to side.

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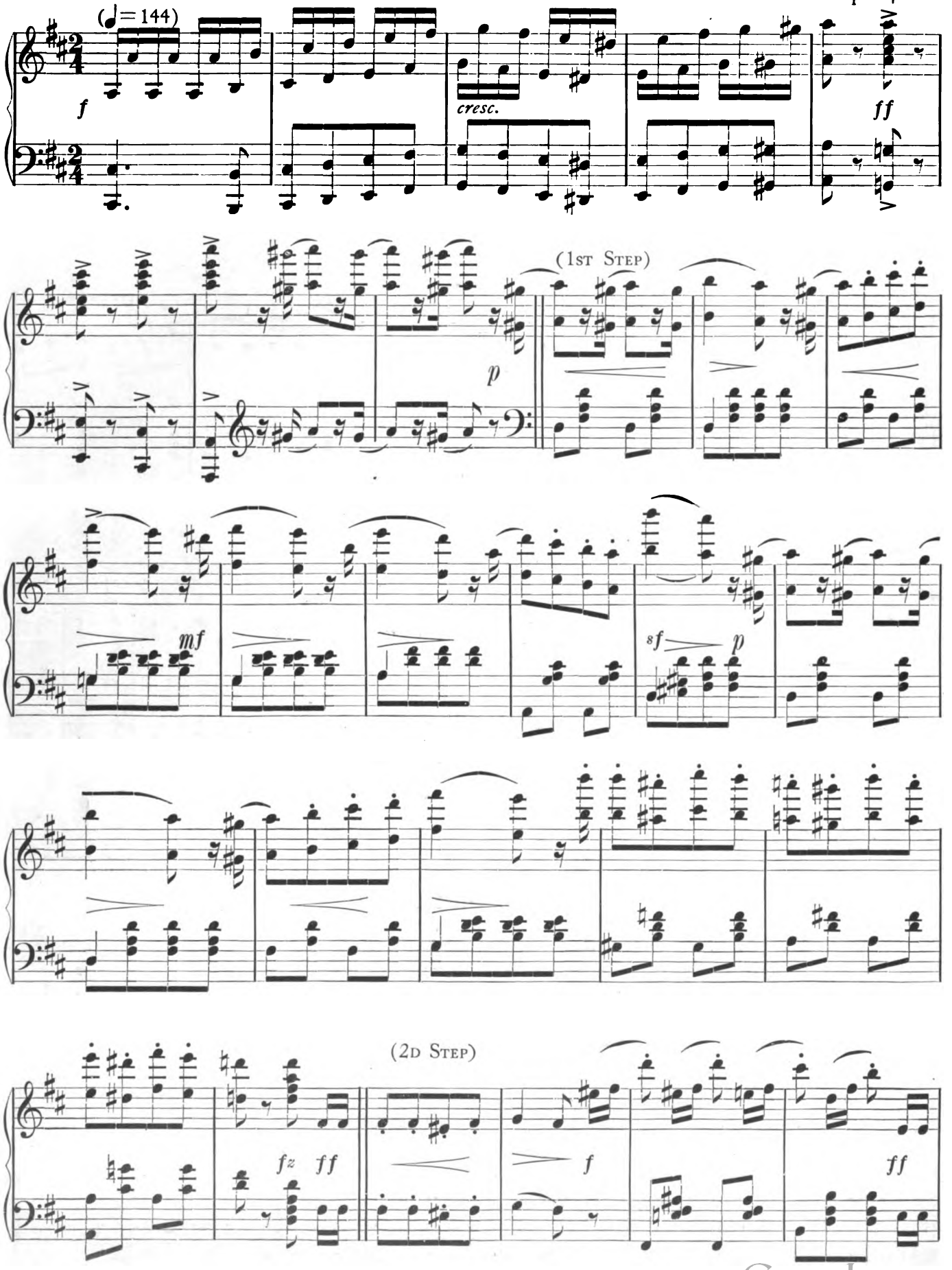
CASCADEN-GALOPP

H. Herrmann. Op. 24



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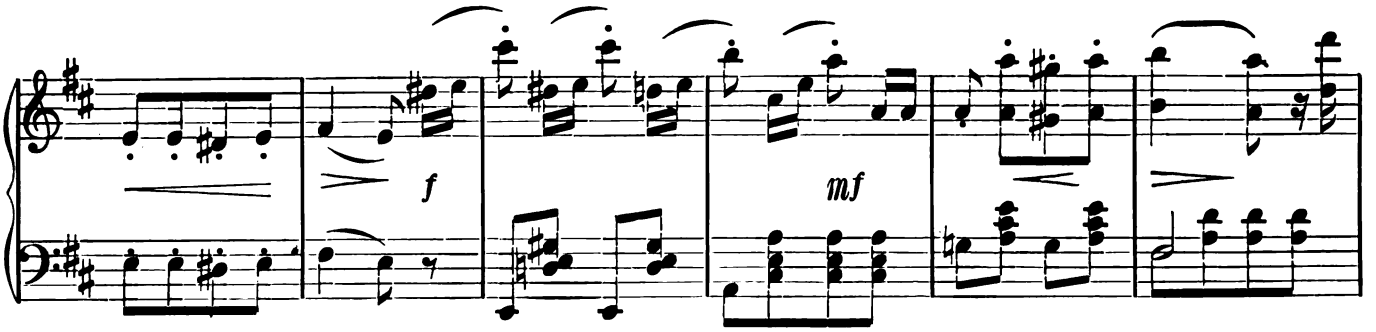
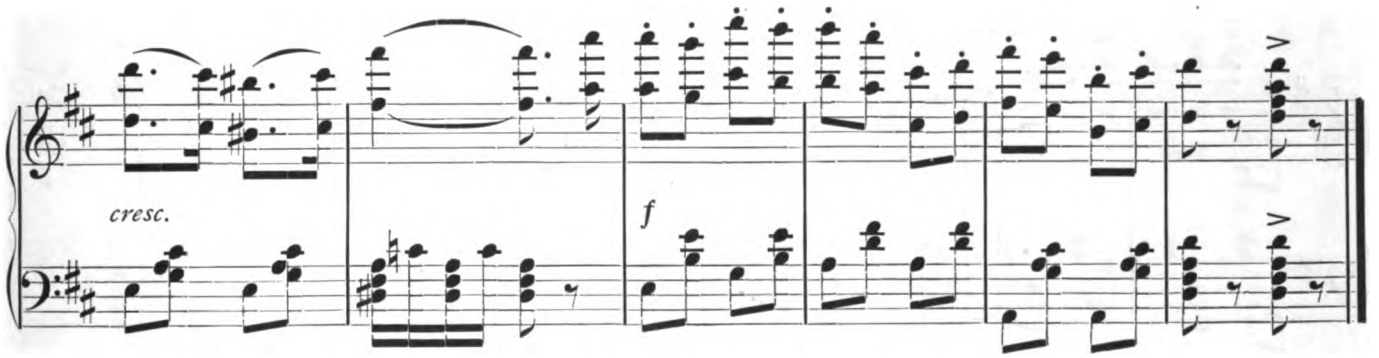
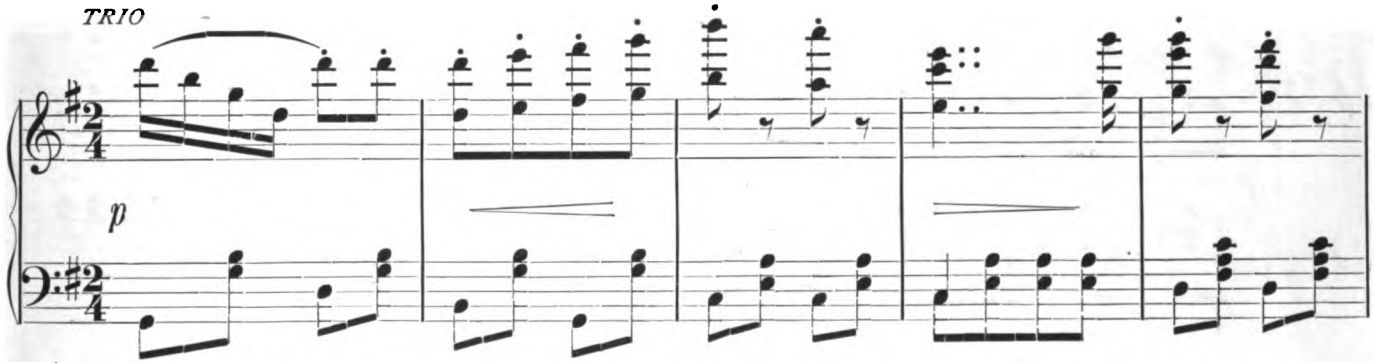
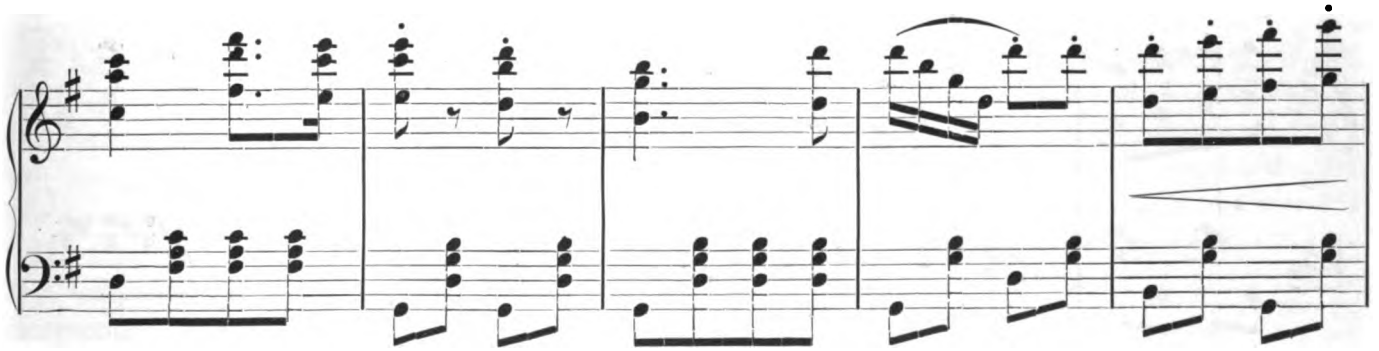
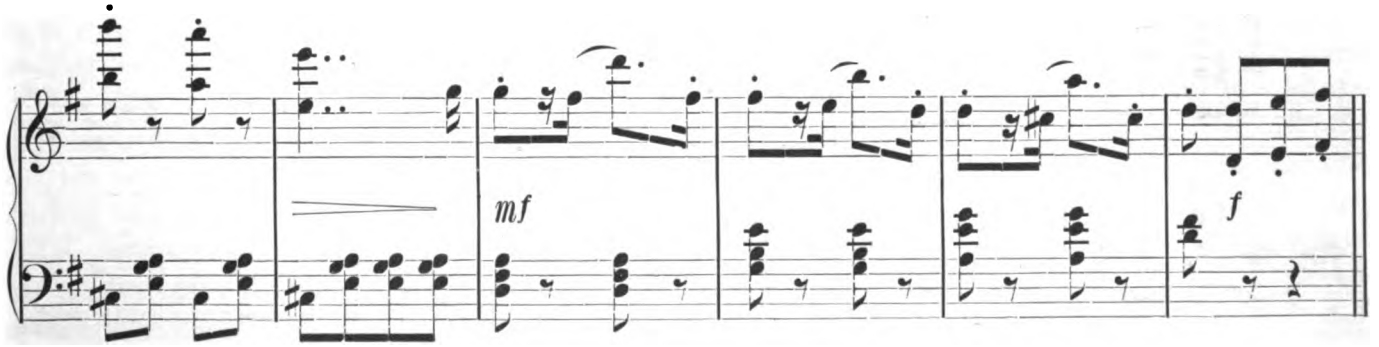




(3D STEP)







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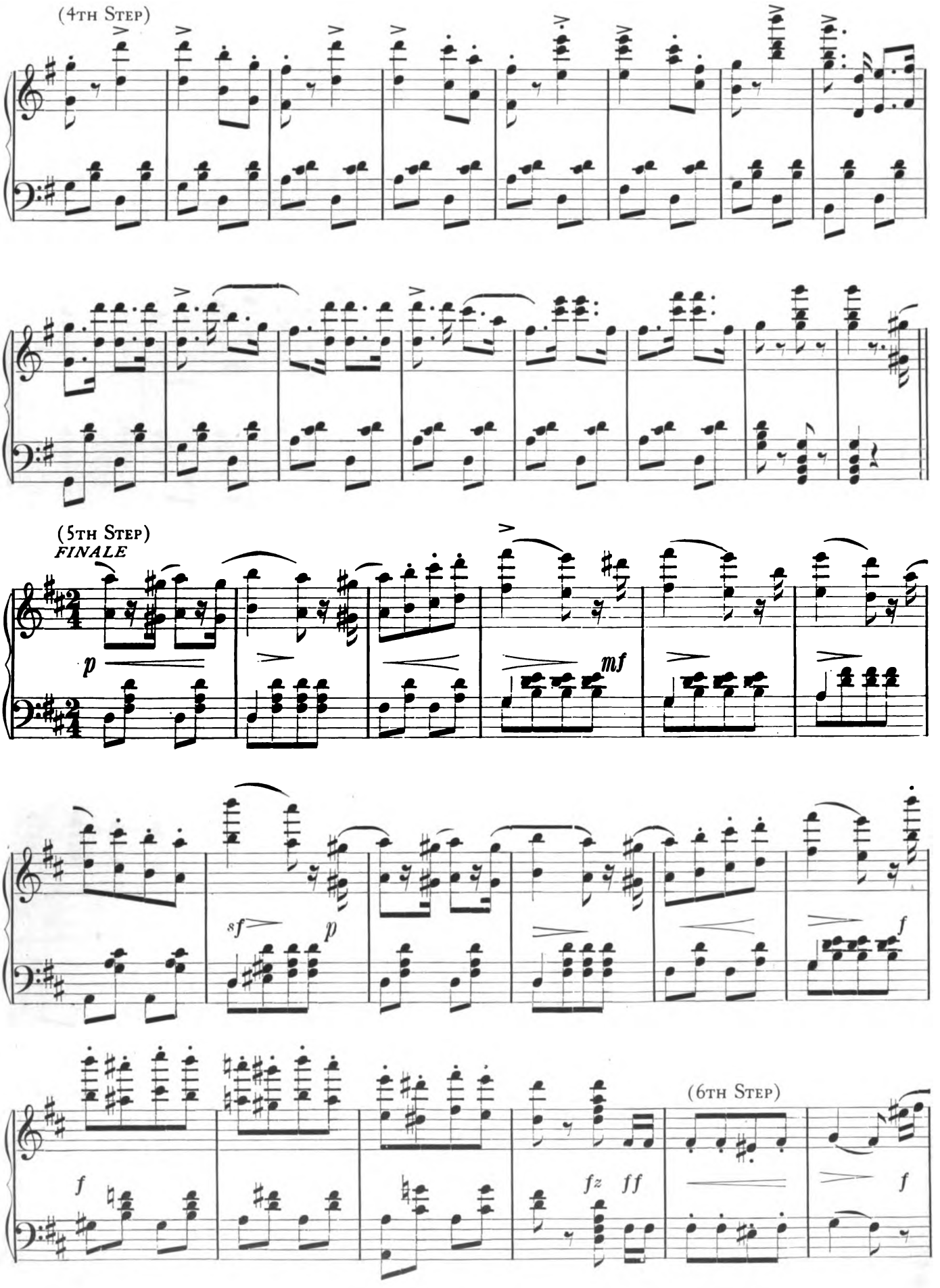

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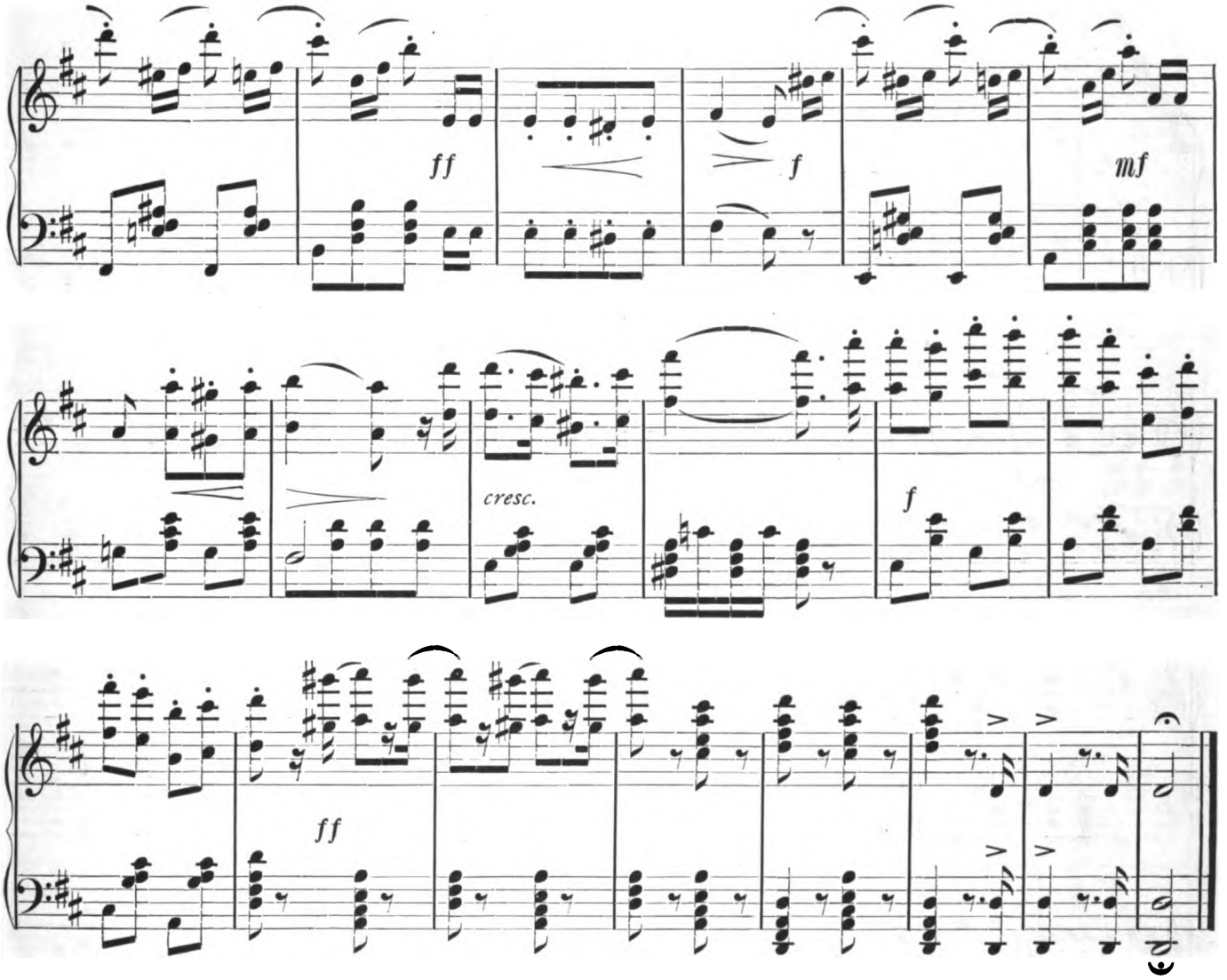

LA SAUTERELLE

I. Starting right, step forward and hop; repeat, left, arms lateral, two measures. Polka right, arms out, one measure. Pirouette left, right arm to fifth position, one measure. Repeat, starting left, four measures. Repeat all.

II. Diagonally forward right, forward hop, back hop, outward circle with right arm to fifth position, completing circle to lateral position on back hop, two measures. Slide and three hops turning right, right arm in fifth position, two measures. Repeat, starting left, four measures. Repeat all.

III. Fouing step, starting right, hands at waist, two measures. Polka right, one measure. Pirouette left, left arm to fifth position, one measure. Repeat, starting left, four measures. Repeat all.

IV. Diagonally forward right, two leaping steps (1–2), three little running steps (1–2–3), two measures. Arms third position amplified. Step right, face left, place left foot behind, bend, arms down, one measure. Rise, arms to fifth position, one measure. Repeat, starting left. Repeat all.

V. Starting right, step back and hop, raising left foot to knee, knee well turned out, one measure. Repeat, left, one measure. Pirouette left, left hand to fifth position, one measure. Repeat, starting left, four measures. Repeat all.

VI. Polka right and left, arms lateral swing, two measures. Two polka steps turning right, two measures. Right arm to fifth position on first measure. Left arm to fifth position on second measure. Repeat, twelve measures. One polka step to right, two pirouettes to left, step right, left toe pointed in second position, bend, and pick up skirts in left hand; at same time make outward circle with right arm to fifth position.

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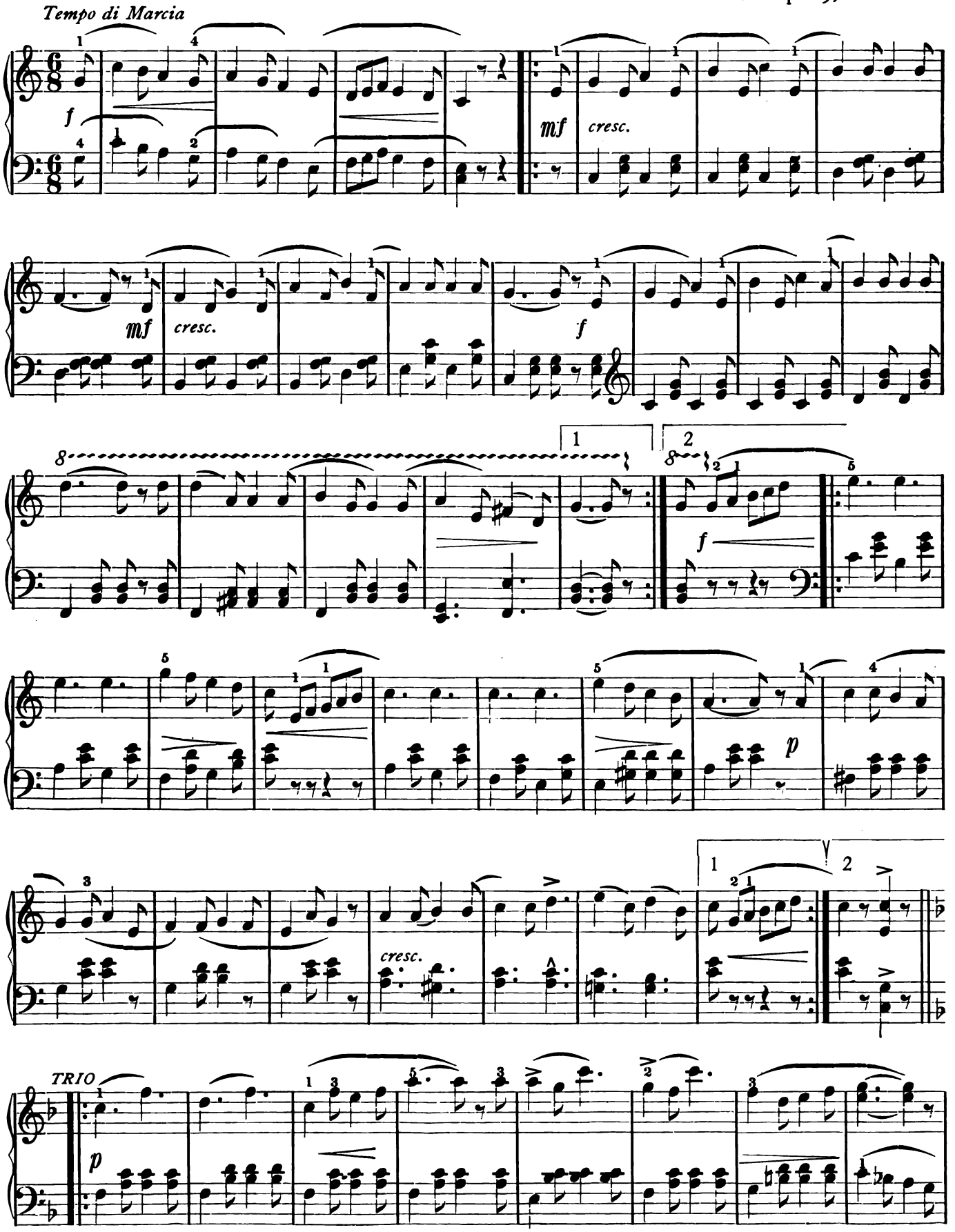
MOTOR MARCH

F. R. Webb. Op. 89, No. 1



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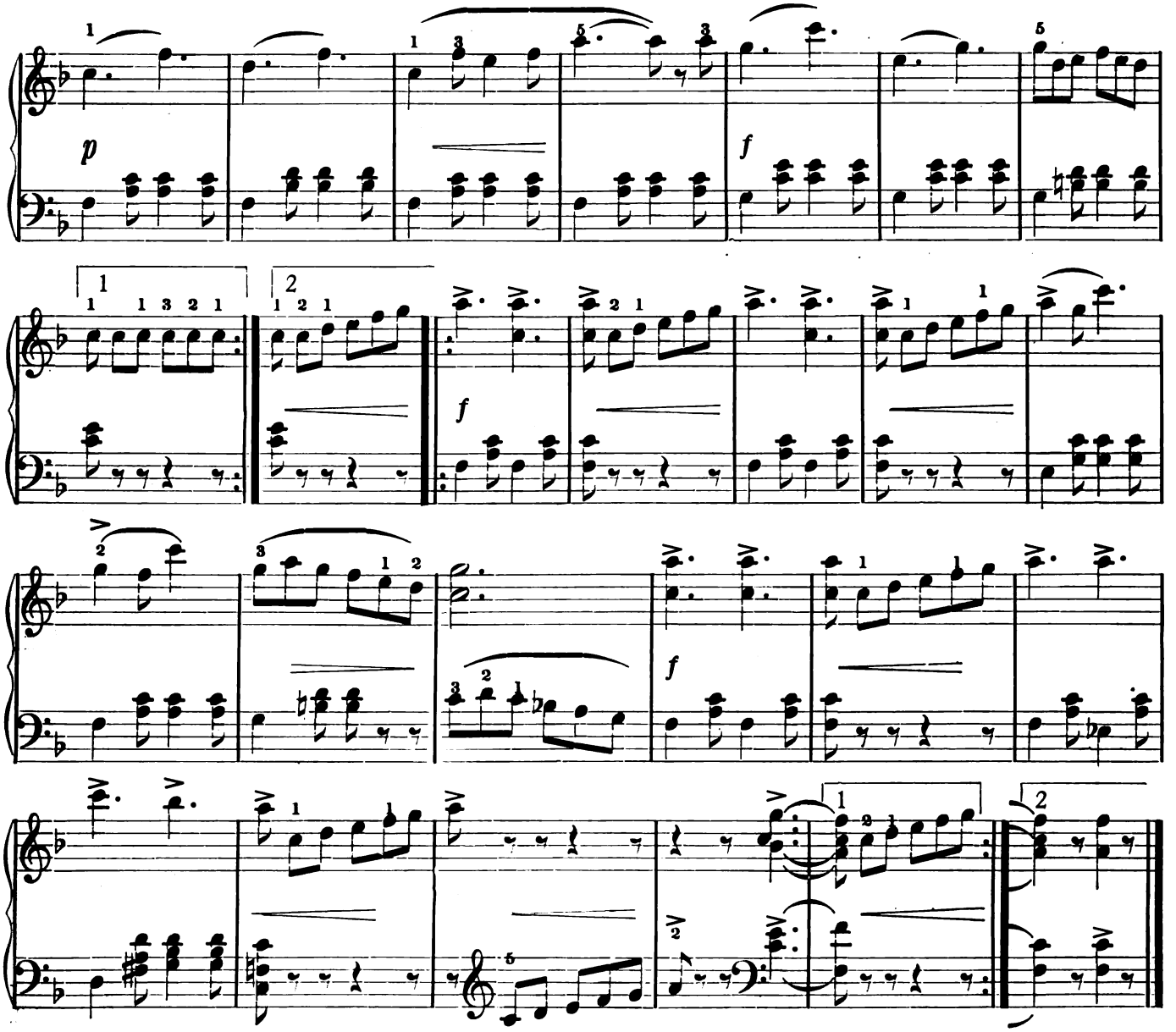

MOTOR MARCH

To be danced using skirts

HELEN WILBUR PAINE

I. Step diagonally forward right, extend left foot and hop (1–2); repeat left (3–4), *arabesque* forward right and hop, looking back over shoulder (5–6); back on left, extend right foot and hop (7–8). Cross polka right in back of left (9–10), polka left in back of right (11–12), pirouette right (13–14), *jeté* right and extend left (15–16). Repeat left, right and left.

II. *Jeté* right, extend left straight to side, high extension with hop (1–2). Cross polka left in back of right (3–4). Repeat twice (5–12), finish with pirouette (13–14), *jeté* and extend left (15–16). Same left, right and left. Turn head to side with each extension of foot, change to front position on cross polka.

III. *Arabesque* forward right and hop (1–2), back on left (3–4), waltz galop forward turning right, looking over shoulder (5–6–7–8). *Arabesque* forward right (9–10), and extend left (11–12), pirouette right (13–14), *jeté* right and extend left (15–16). Repeat left, right and left.

IV. Step diagonally back right, and bring left to right (1–2), step back right and point left in fourth (3–4), repeat left (5–6–7–8), forward and hop (9–10), leap around in front of right, turning, and hop, completing the turn (11–12), pirouette right (13–14), *jeté* right, and extend left (15–16). Repeat left, right and left. Last time (left) repeat first eight counts, finish with four steps turning left (9–10–11–12), step left (13), right foot in fifth behind (14), open salutation (15–16).

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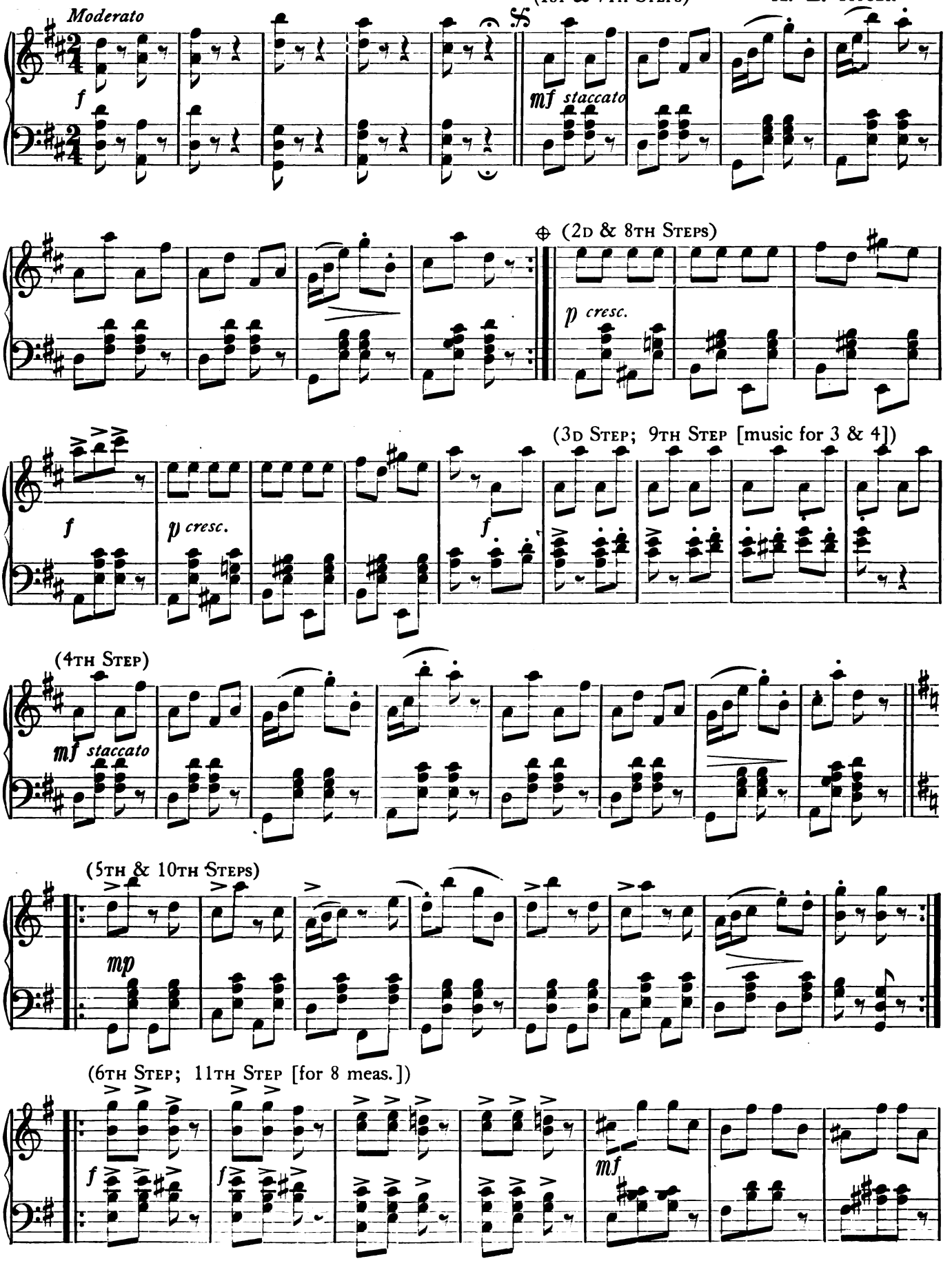
THE SUNSET

(1st & 7th Steps)

A. L. Ryser



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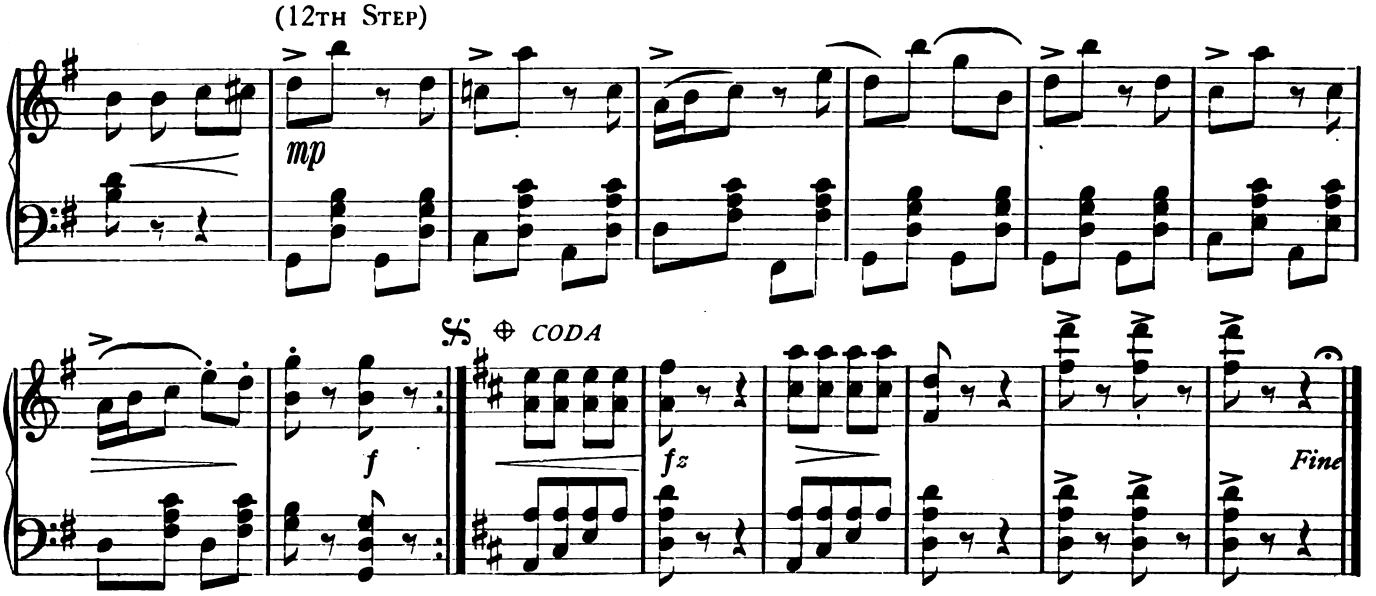

D.S. al ⊕ e poi Coda

THE SUNSET

I. *Pas de zéphire* forward, two measures. Four *jetés* lateral, two measures. Sixteen measures in all.

II. *Pas de sissonne*, 2 meas. *Jeté* and *glissades*, going diagonally backward, 2 meas. 8 meas. in all.

III. Pivot in place, four measures.

IV. Slide and hop diagonally forward to left and right, 2 meas. Four *jetés* lateral, 2 meas. 8 meas.

NOTE: The movements of the arms in the above to be such as suggested by the step and movement.

V. Toe behind, heel in second, toe in fifth, beating, forward two measures. *Jeté* and *glissades*, two measures, going diagonally backward. Repeat, sixteen measures in all.

VI. Front row back, second row forward, third row back, fourth row forward, walking, 2 meas. Pivot in place, 2 measures. Repeat to regain places. Repeat V for 8 meas. Repeat all, 16 meas.

NOTE: In passing through the lines, arms should be well extended to front, and upon fourth count throw the arms back straight to side. Right hand up, left at waist in turning to the right, reversing the order when turning to left. Hands in these positions whenever pivot is made.

VII. *Jeté* across in front of left with right foot and *glissade* to side (1–2), repeat with *jeté* with left, etc. (3–4). *Jeté* across with right and three *glissades* to side (1–2–3–4). Walk diagonally forward to left (1–2–3–4), step to side and place left across behind and sink (1–2); step to side and place right across behind and sink (3–4). Repeat all, beginning with *jeté* across in front with left foot, etc. Sixteen measures (First strain). Arms in intermediate on *jetés* and *glissades;* one arm in front, the other in rear on walk; hands at waist on sink and step.

VIII. Slide right foot to side (1), draw left to right (2), slide right to side (3), place left toe behind right and sink (4), repeat to left, again to right and left, 8 meas. of second strain. Hands at waist.

IX. Pivot to right in place, four measures. Walk diagonally forward to left three steps and hop, one hand in front, the other in rear (1–2–3–4), walk backward three steps and bring the foot to first position (5–6–7–8), hands at waist. Repeat walk diagonally to right and back.

X. Slide right to side, arms in third amplified (1–2) one measure, place left toe behind right and carry arms to fifth position, bending back and to the side, looking front (3–4), one measure, pirouette (5–6), step to left and draw right foot to first position, arms at waist (7–8); repeat to left, again to right and left, 16 meas. (3d strain twice through.)

XI. Walk forward three steps, right hand in front, the left to the rear (1–2–3); about face without moving the feet (4), arms in intermediate position at about face. Hands at waist, step to side left (1), right toe behind and sink (2), step right to side (3), left toe behind and sink (4). Walk forward as before, commencing with left foot, left hand in front, about face and balance as before. Eight measures of fourth strain.

XII. *Pas de sissonne* with right foot (1–2), cross polka step, the first step being made a cross behind with right foot (1–2–3). Repeat with left, right, left, to last 8 meas. of 4th strain. Hands at waist.

FINALE. Repeat first step for eight measures, then make five stamps, right and left foot alternating, pirouette, salute to right, then left, then to front, right foot across behind, head well back.

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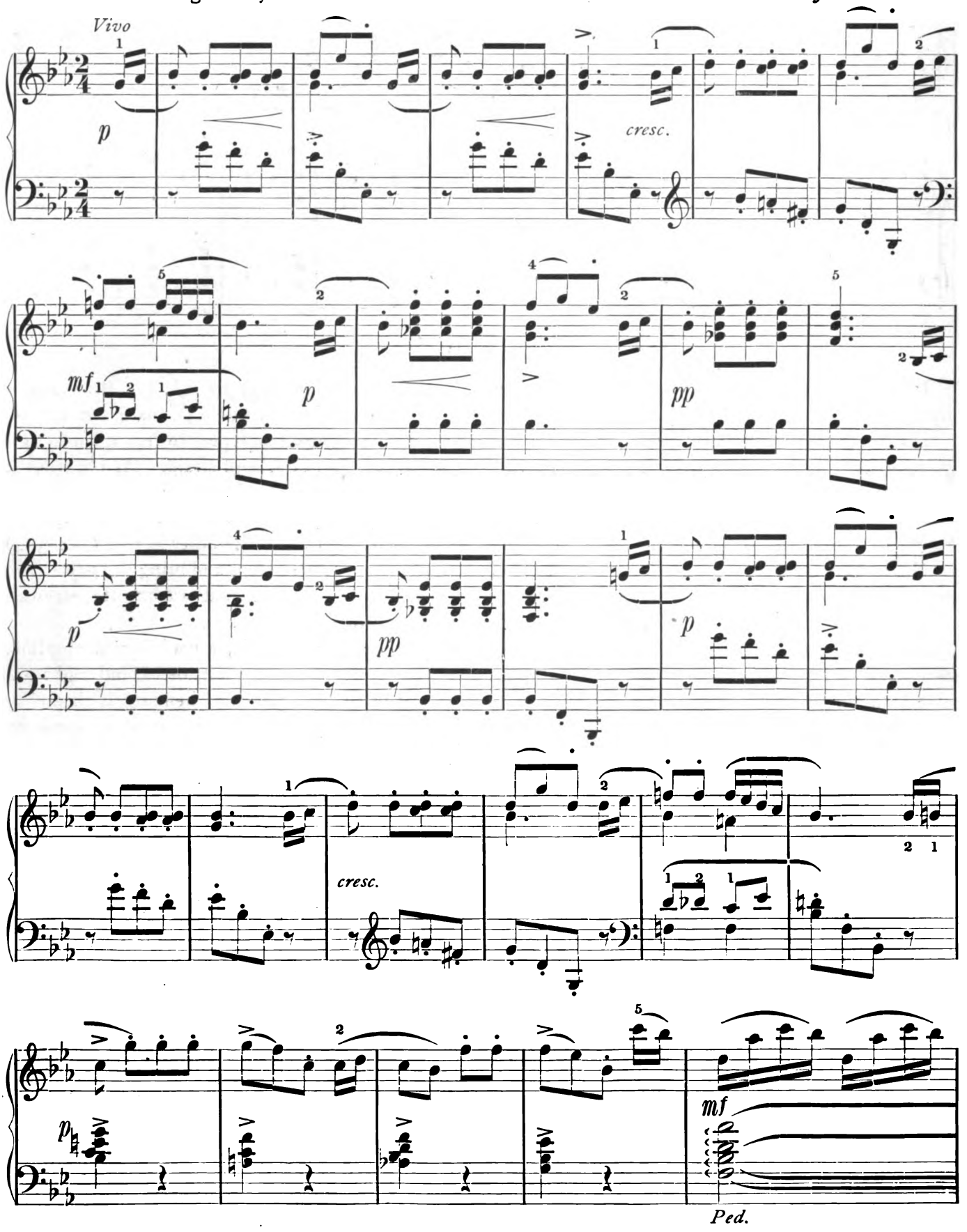
FEU FOLLET

(Capriccietto)

Revised and fingered by Wm. Scharfenberg

Albert Jungmann



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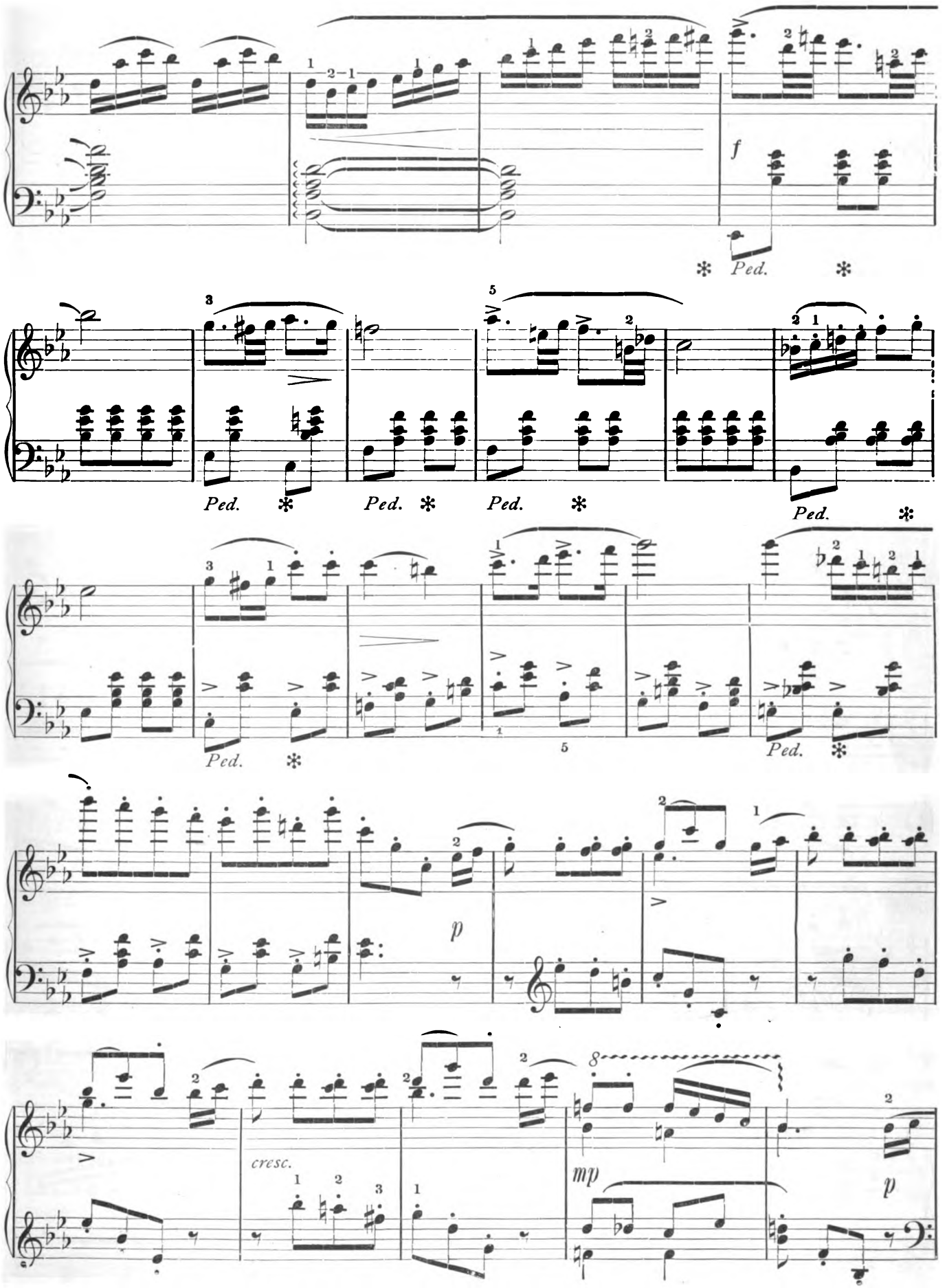

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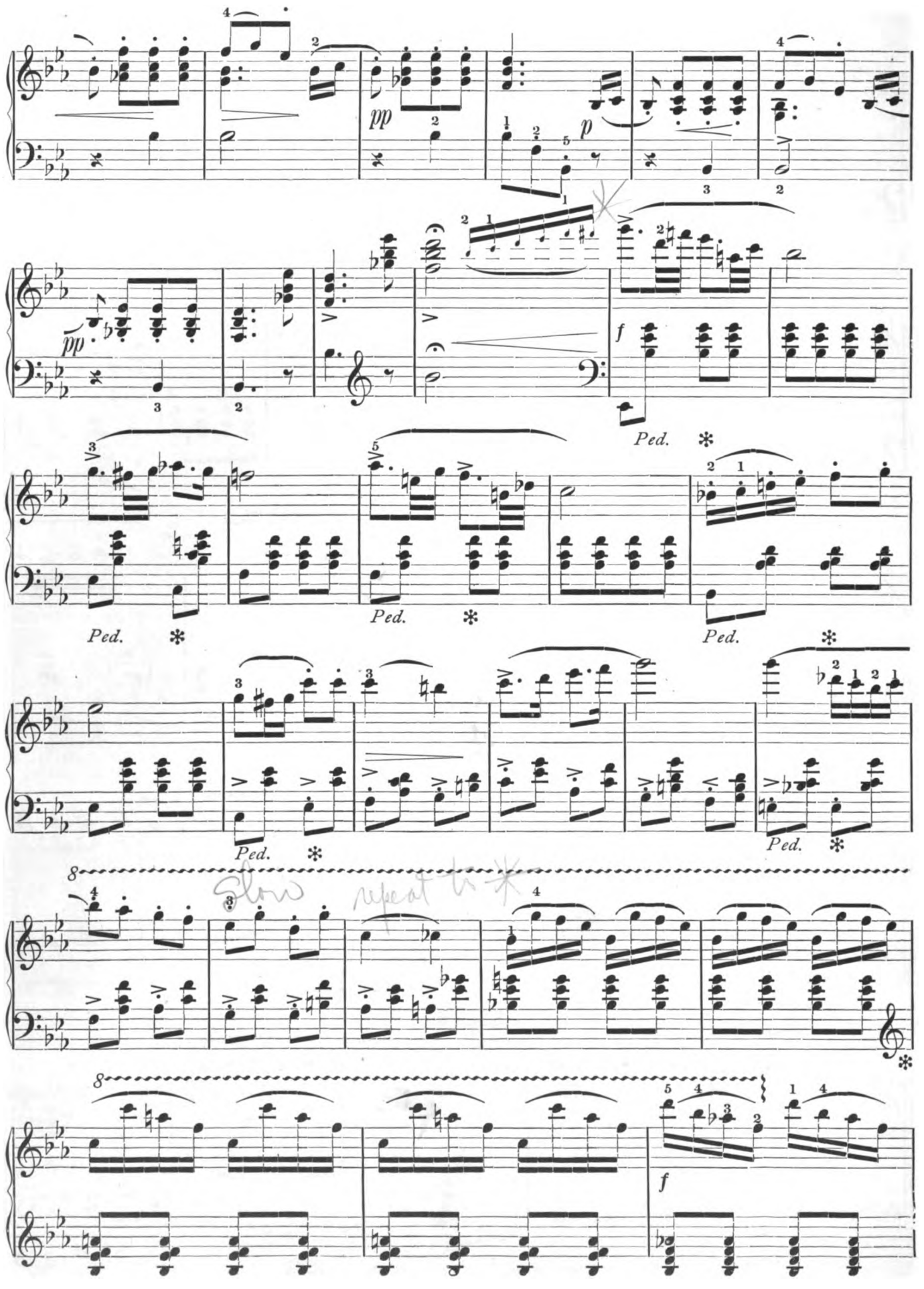

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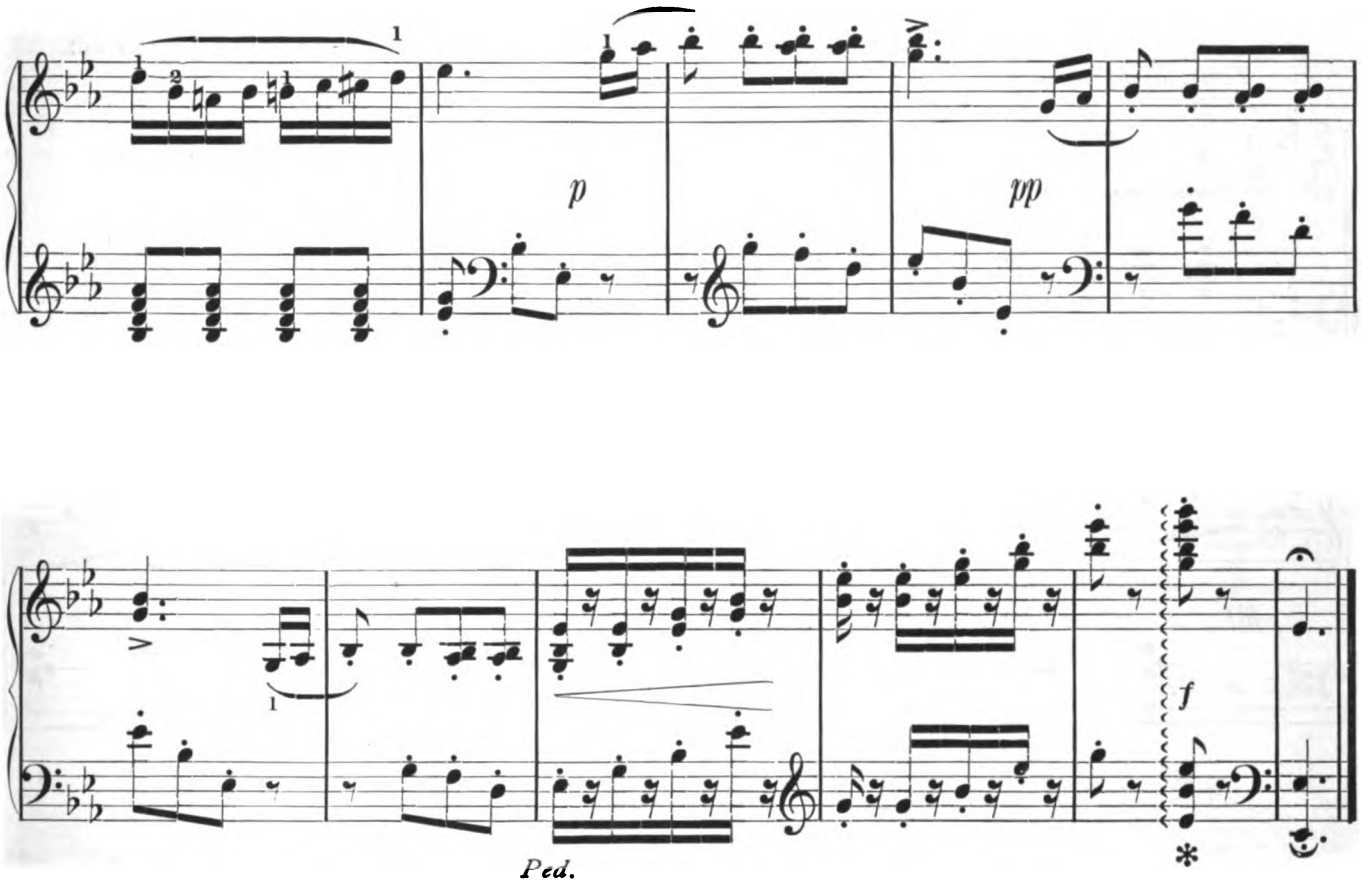

WILL-O'-THE-WISP

ALICE H. CLARK

I. *Pas de zéphire* turn right, two measures. Three steps forward and point, one measure. Pirouette, one measure. Repeat, twelve measures.

II. *Pas de sissonne* right (jump on both feet and extend right foot), one measure. *Jeté glissade* left, right, left, three measures. *Pas de sissonne* left, one measure. *Jeté glissade* right, left, two measures. Pirouette left, one measure. Repeat to left, eight measures.

III. *Arabesque* turn right, one measure. *Jeté* left, right, one measure. Repeat to left, right, six measures in all. Pirouette left; *jeté assemblé*, two measures. Repeat the whole, starting left, sixteen measures in all.

IV. Point right in second position; repeat, one measure. Right foot behind and backward pirouette, one measure. Polka right, left, two measures. Point right in second position; repeat, one measure. Backward pirouette, one measure. Polka right; pirouette left, two measures. Repeat to left, sixteen measures in all.

INTERLUDE

Pirouette right; two stamps; open the skirts, two measures.

V. Waltz galop, turn right, two measures. Polka right, left, two measures. Step back right; swing skirt across, one measure. Quick pirouette left; polka right, two measures. *Jeté assemblé* left, one measure. Repeat to left, eight measures.

VI. *Arabesque* right; step back left, two measures. Cross polka right, left, right, left, four measures. Step left; pirouette right, one measure.

FINISH

Pas de zéphire turn, right, two measures. Three steps forward and point; pirouette left, three measures. Step left; extend right, one measure. Two step turn right. Three step stamp turn right, with salutation.

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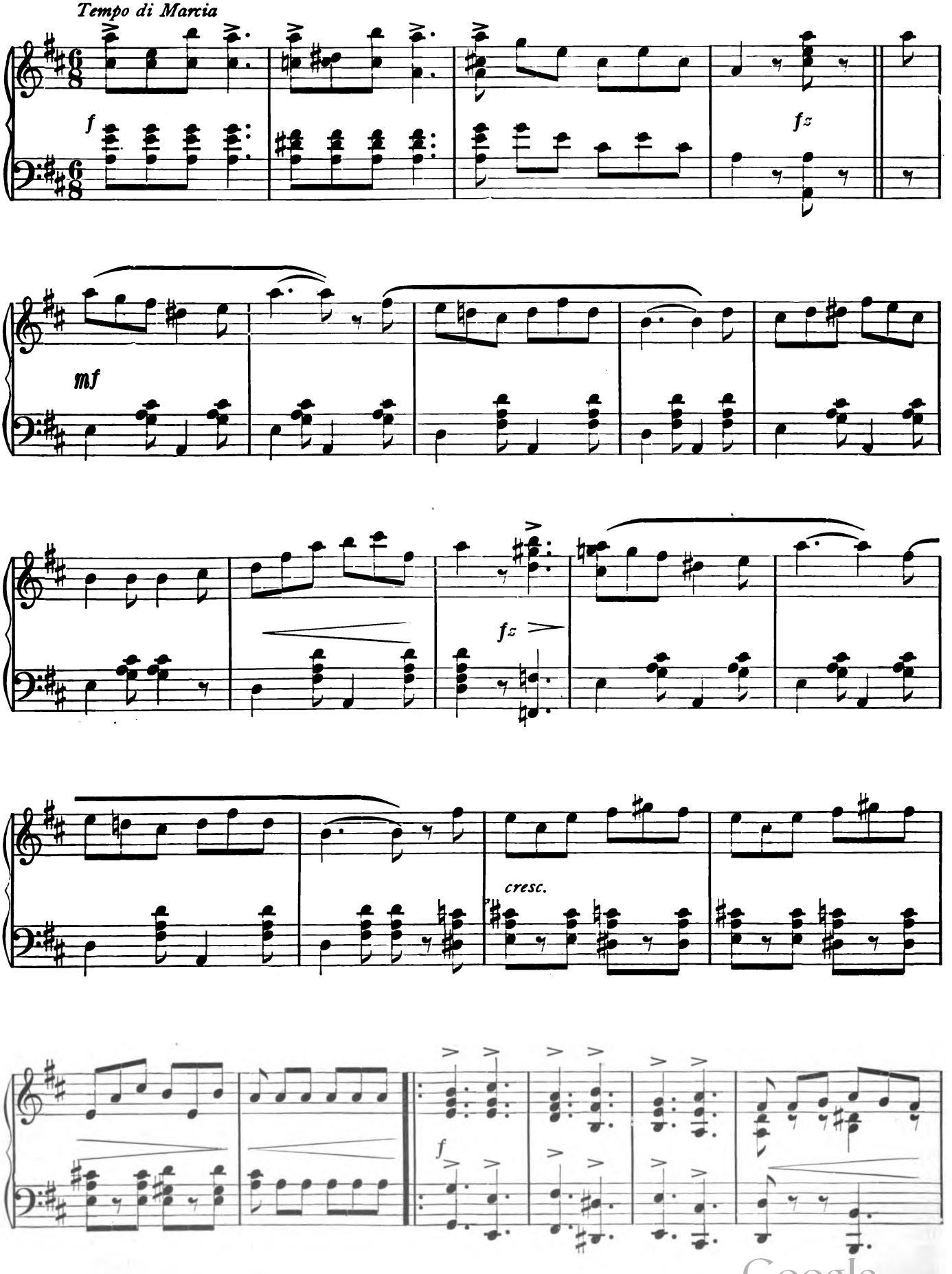
THE LARK

MAE L. FARWELL



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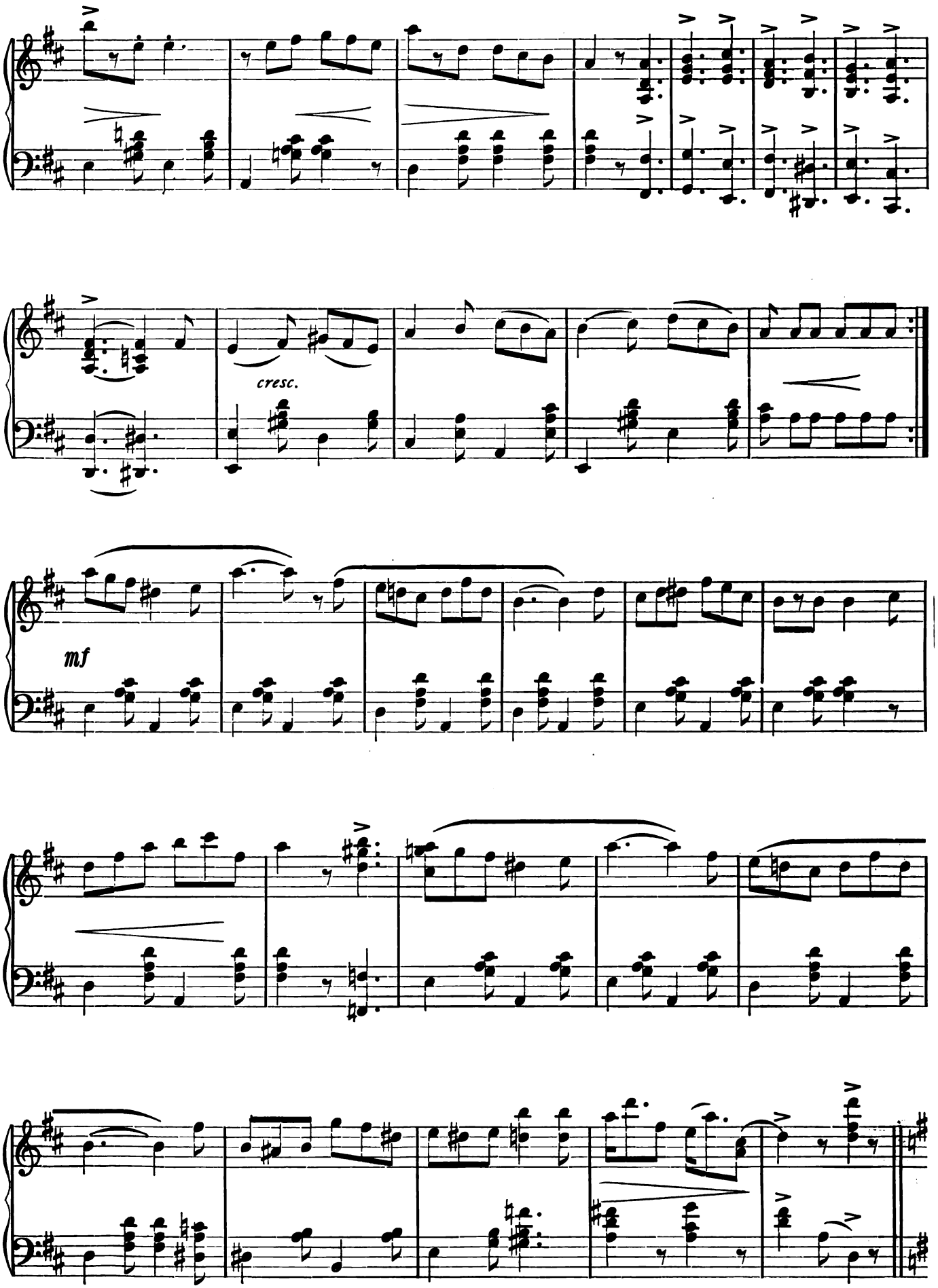

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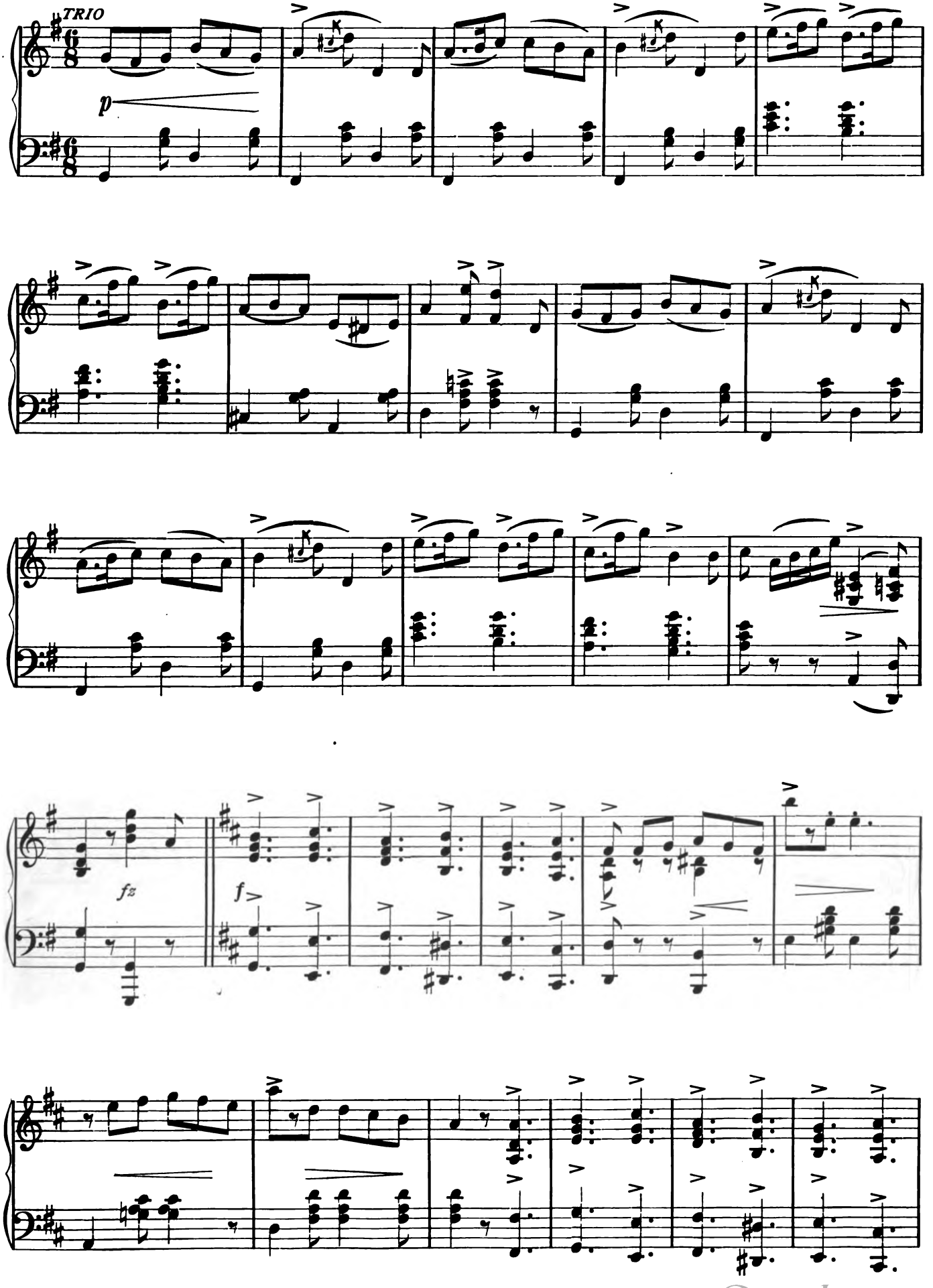

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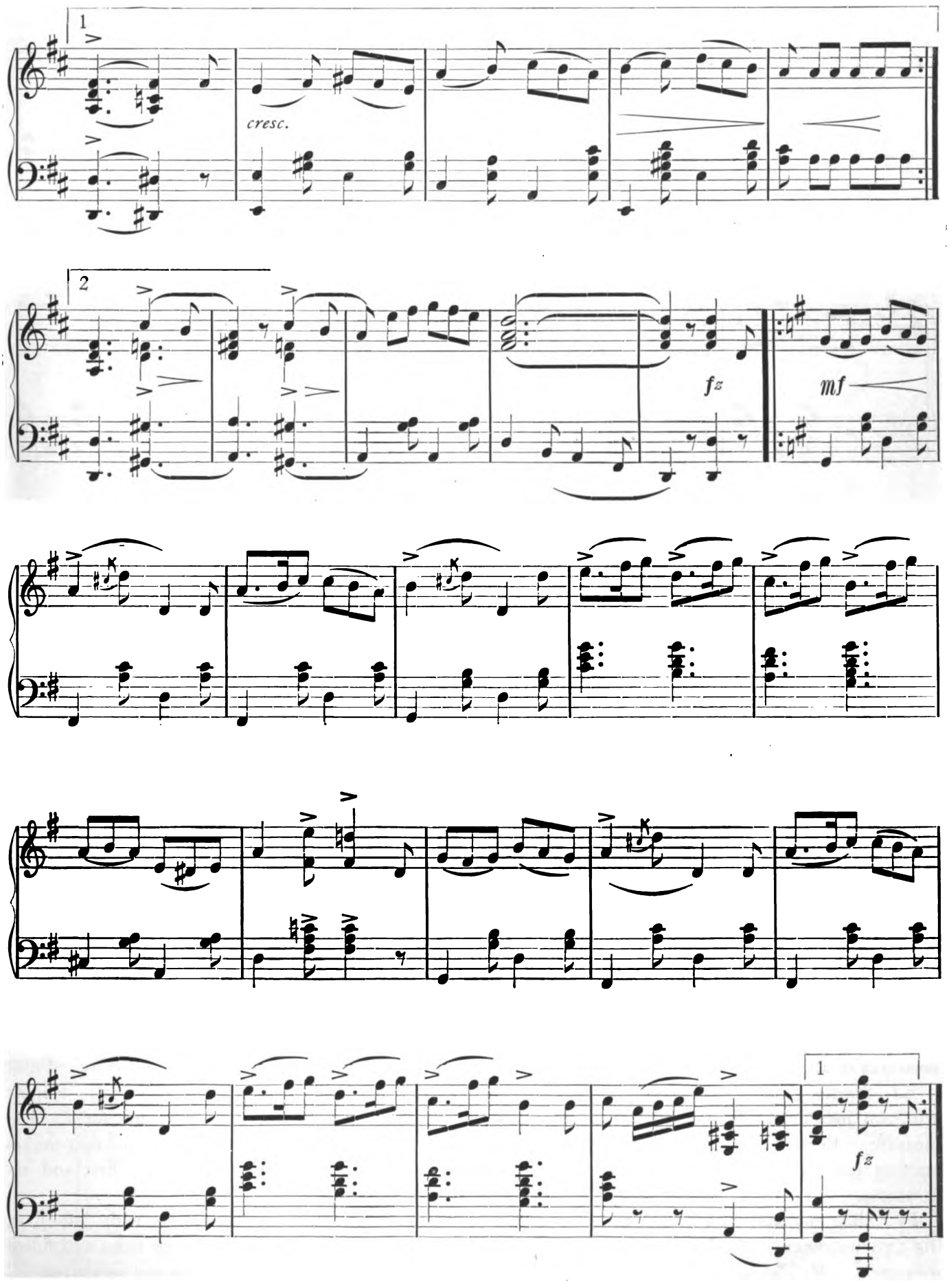

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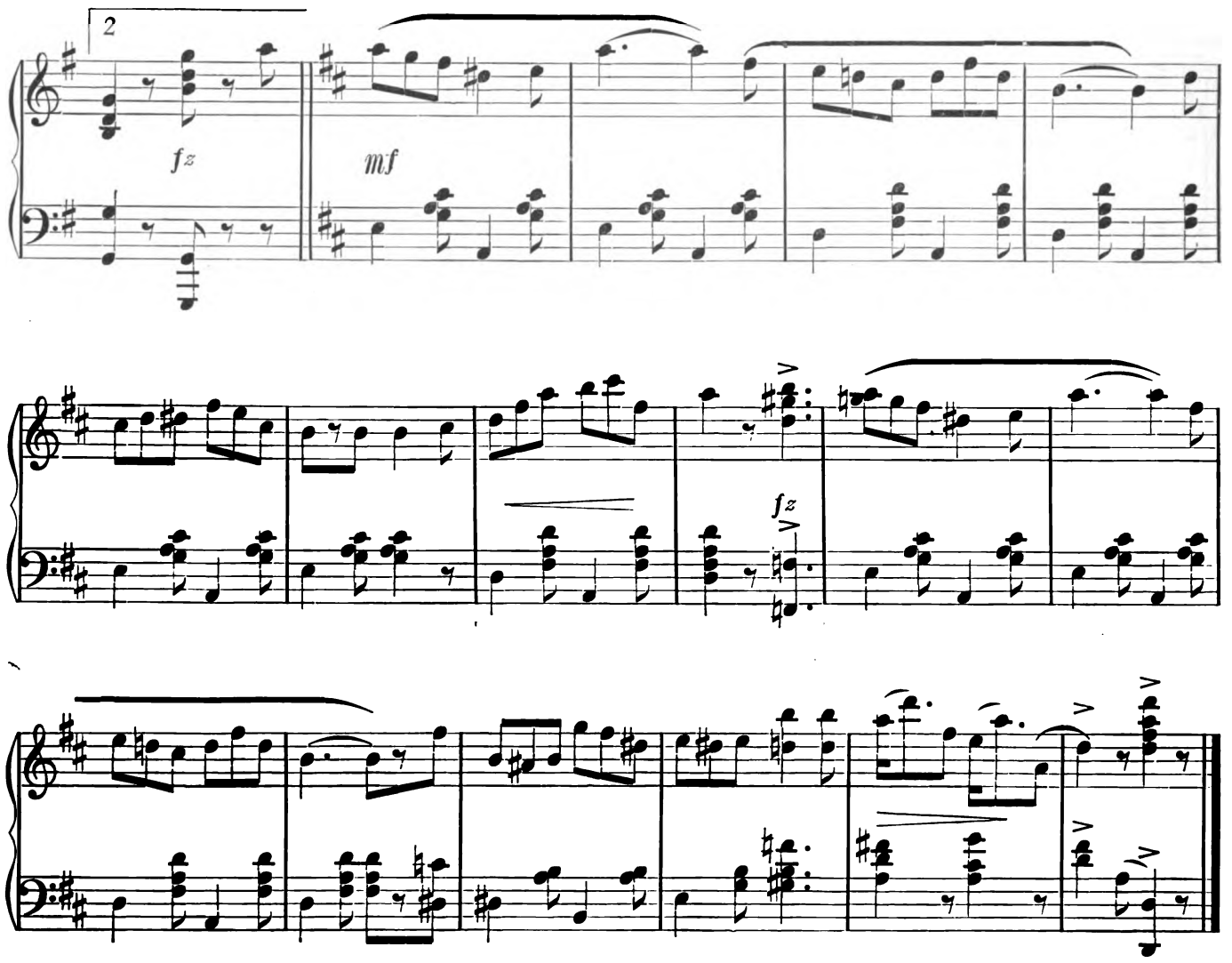

THE LARK

I. Slow courtesy right, two measures; slow pirouette left, two measures. Four measures. Repeat left, four measures. Repeat all, sixteen measures.

II. Slide diagonally forward on right (right arm outward circle to fifth), one measure. Repeat left, one measure, right, one measure. Pirouette left, one measure. *Pas de basque* left, right, left, right, four measures; eight measures. Repeat, thirty-two measures in all.

III. Starting right, *glissé*, *chassé*, *chassé*, pirouette, two measures. Step right and courtesy, one measure. Pirouette left, one measure. Repeat, starting left, four measures. Repeat all. Sixteen measures.

IV. Slide diagonally backward, three hops turning, two measures. *Pas de basque* left and right, two measures. Repeat left, four measures, right, four measures, left, two measures. One *pas de basque* right, pirouette left.

V. Three walking steps diagonally forward left; point right in second (arms intermediate), two measures. Repeat in same direction, pointing left, two measures. Pirouette left, two measures. Step to side and courtesy, two measures; eight measures. Repeat, thirty-two measures.

VI. Step back on left foot, one measure. Point right, fourth (left arm up, right at waist). Repeat right, left, and pirouette right, eight measures. Repeat, thirty-two measures in all. (The arm-movement for pirouette from fifth down to first and salute with one hand.)

VII. *Pas de basque*, beginning with left foot, three times and pirouette. Repeat twice and finish with two *pas de basque*, pirouette and salutation.

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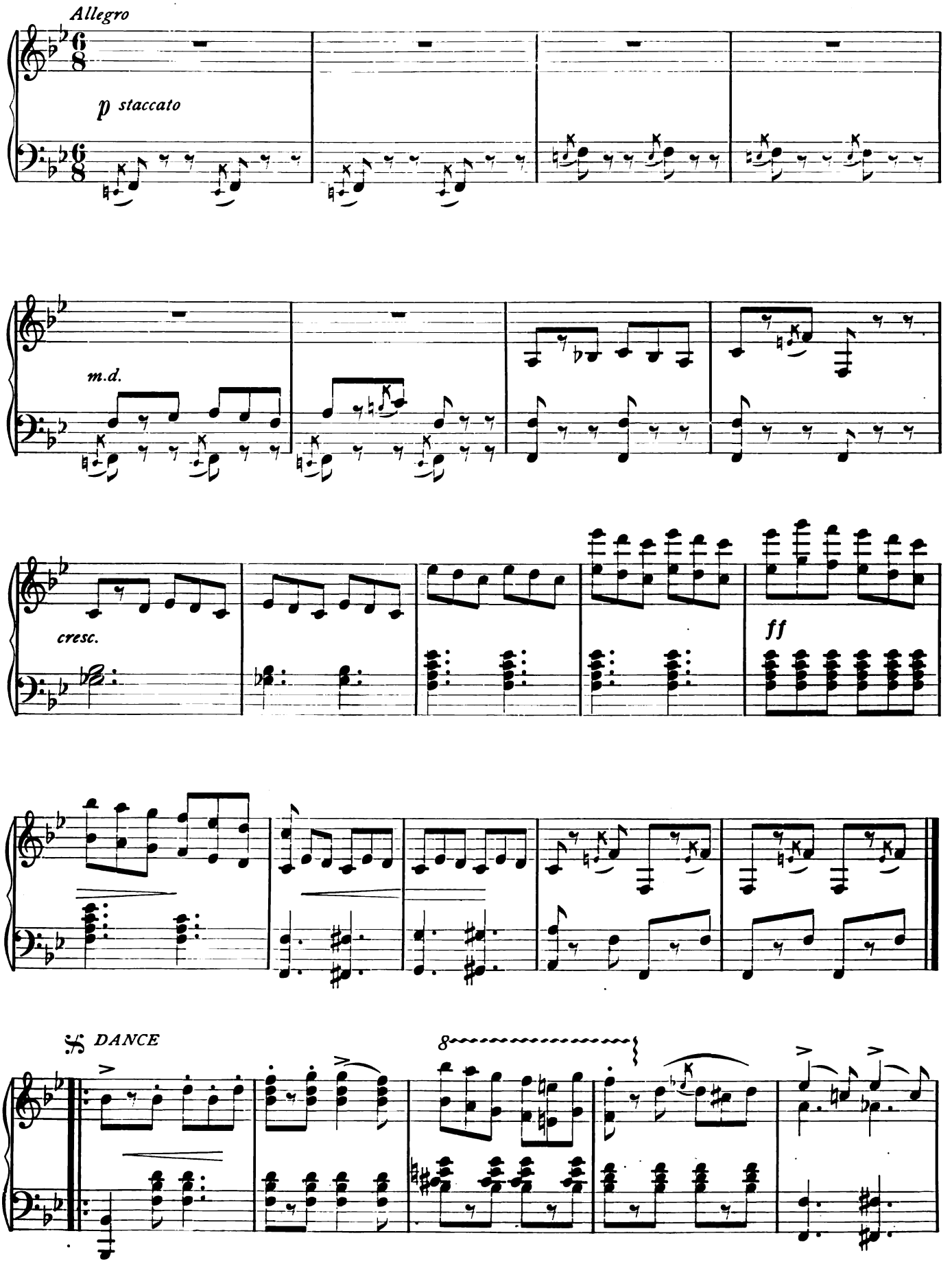
THE CHASE



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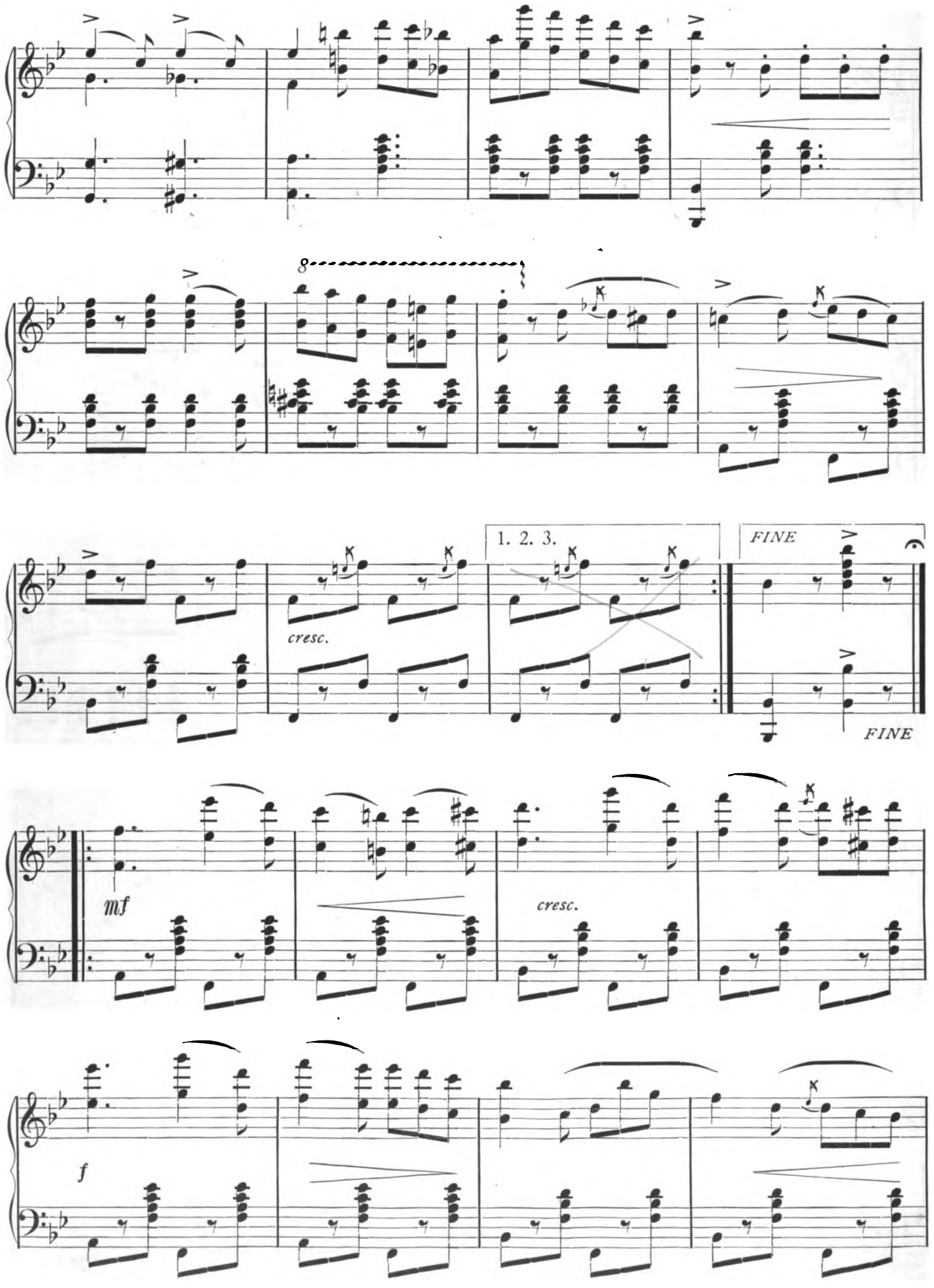

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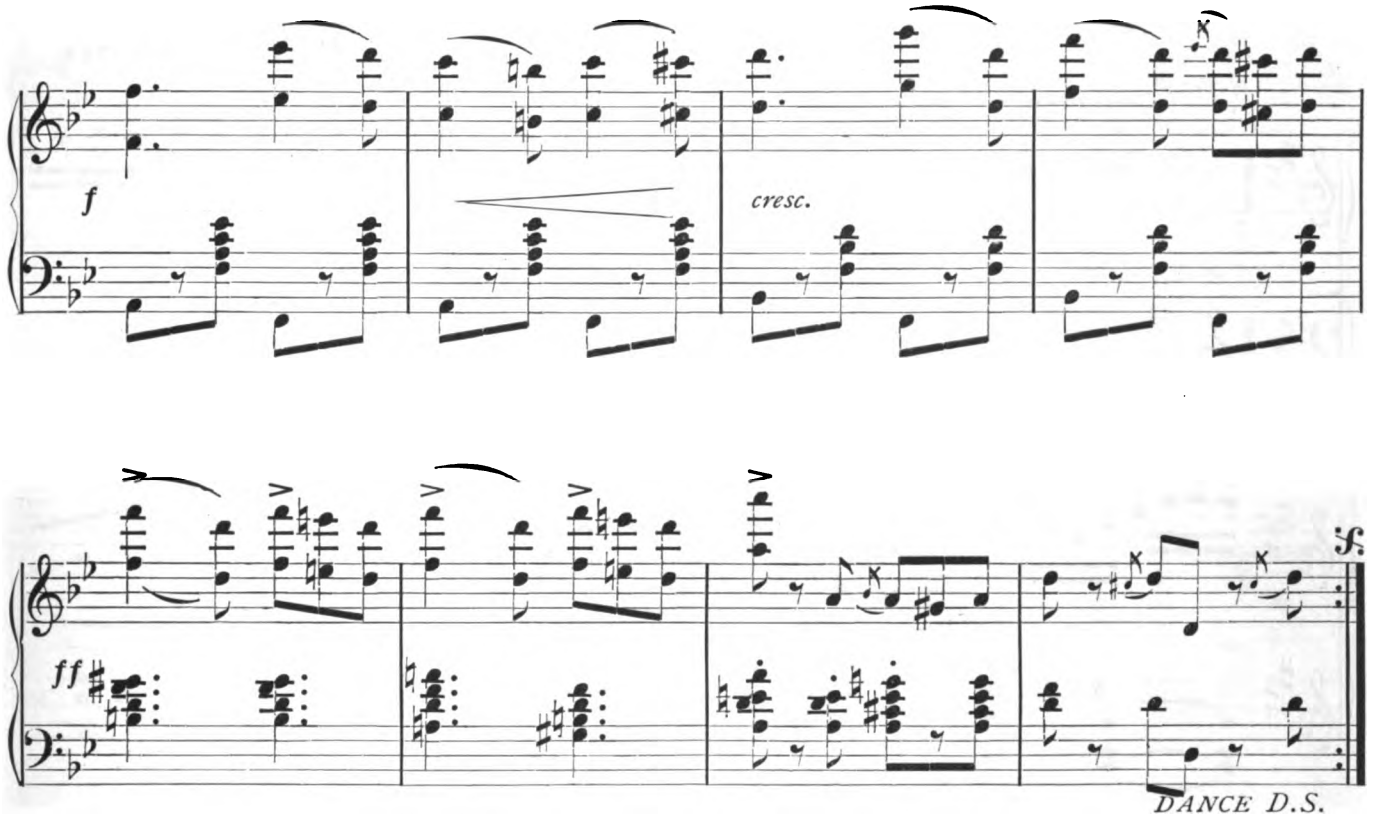

THE CHASE

I. Two *pas de zéphire*, two measures, three *jetés* (1–2–3), hands at waist. Hop on right foot, beating left foot in fourth position raised (4), hands at waist. Repeat, beginning left, four measures. Repeat, sixteen measures in all, finishing *assemblé*.

II. Slide right foot to second position, arms third amplified (1). Hop, leaving left foot in second position raised, arms intermediate position, looking away from up-raised arm (2). Step left across behind (3), step right to side, and bring left to fifth behind (and-4). (*Pas de bourrée.*) Repeat, six measures in all. Three *jetés* and beatings as in first step, two measures. Repeat to left, sixteen measures in all, finishing *assemblé*.

III. Carry right foot to fourth position raised (and). Cut left foot to fourth behind raised (1). Hop on right, beating left against the back of right leg and cut again to fourth behind raised (2). Cut the right to fourth raised (3). Hop on left, making a double beating with right in front (4) (*ballonné*). Repeat twice, six measures in all. Three *jetés* and beatings, two measures, hands at waist. Repeat, cutting right foot to fourth behind raised, sixteen measures in all, finishing *assemblé*.

IV. Step forward with right foot (1), arms third amplified. Cut right foot to fourth raised and clap hands in front. Repeat, six measures in all. Three *jetés* and beatings, two measures, hands at waist. Repeat, beginning left, sixteen measures in all.

V. *Pas de sissonne*, one measure, *pas de bourrée* as in second step, two measures, hands at waist. Repeat, sixteen measures in all.

VI. With right foot *jeté* in fifth position (1). *Glissade* diagonally backward left (2). Repeat with left foot, one measure. With right foot *jeté* in fifth and three *glissades* diagonally backward left, two measures. Arms from side to side. Repeat, beginning left foot, four measures. Repeat all, finishing with three *jetés* and *assemblé* on fifteenth and sixteenth measures. Hands at waist.

VII. Step diagonally forward right (1), arms third amplified. Hop (2), arms in fifth. Step back (3), arms third amplified. Hop (4), arms to side. Three steps turning right (1–2–3), arms third amplified. Hop (4), extend left to intermediate position raised, arms to side. Repeat to left, four measures. Repeat to right, four measures. Make three quick two-step turns to left, three measures; step left, placing right toe across behind, salute with arms, sixteen measures.

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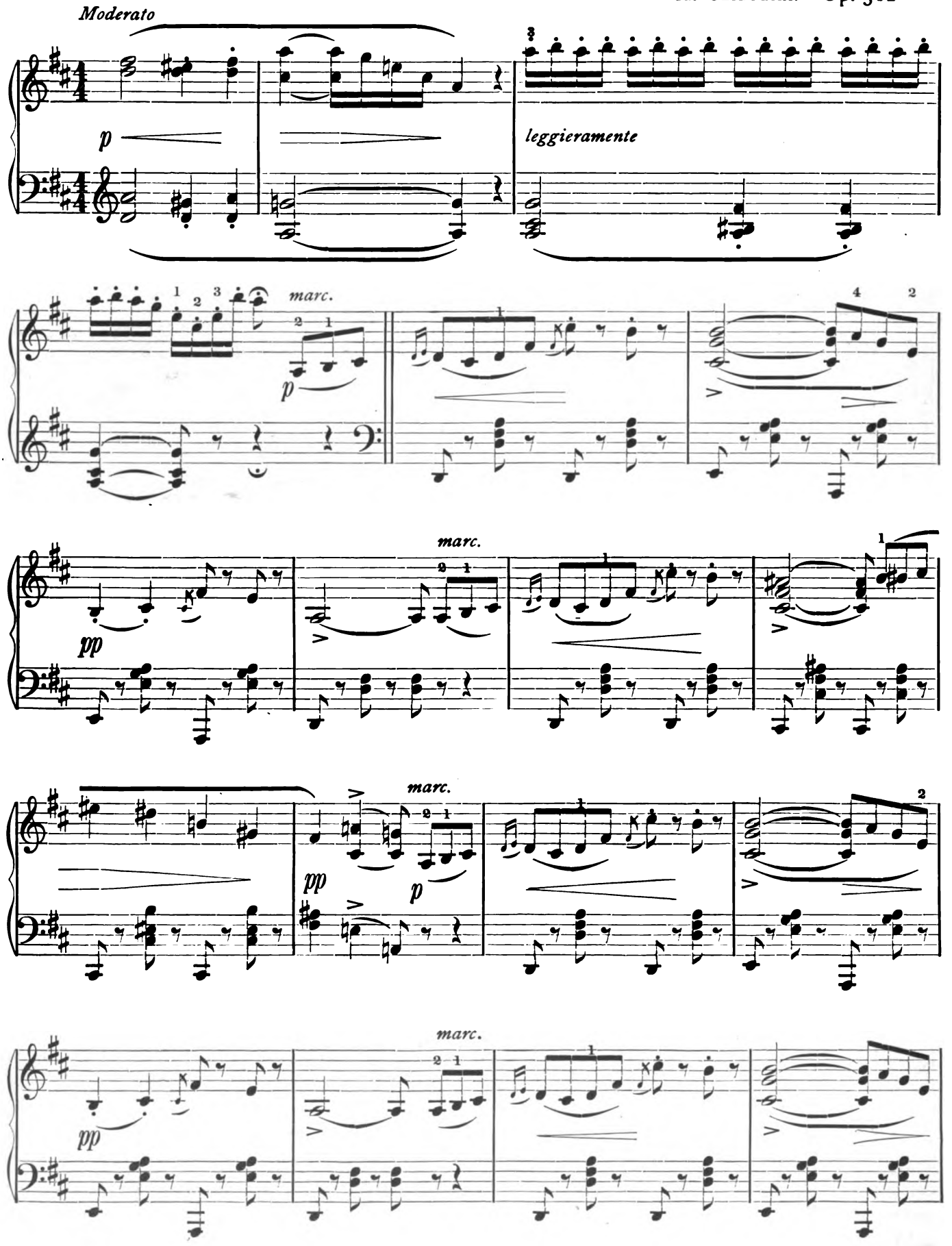
GAVOTTE-STÉPHANIE

A. Czibulka. Op. 312



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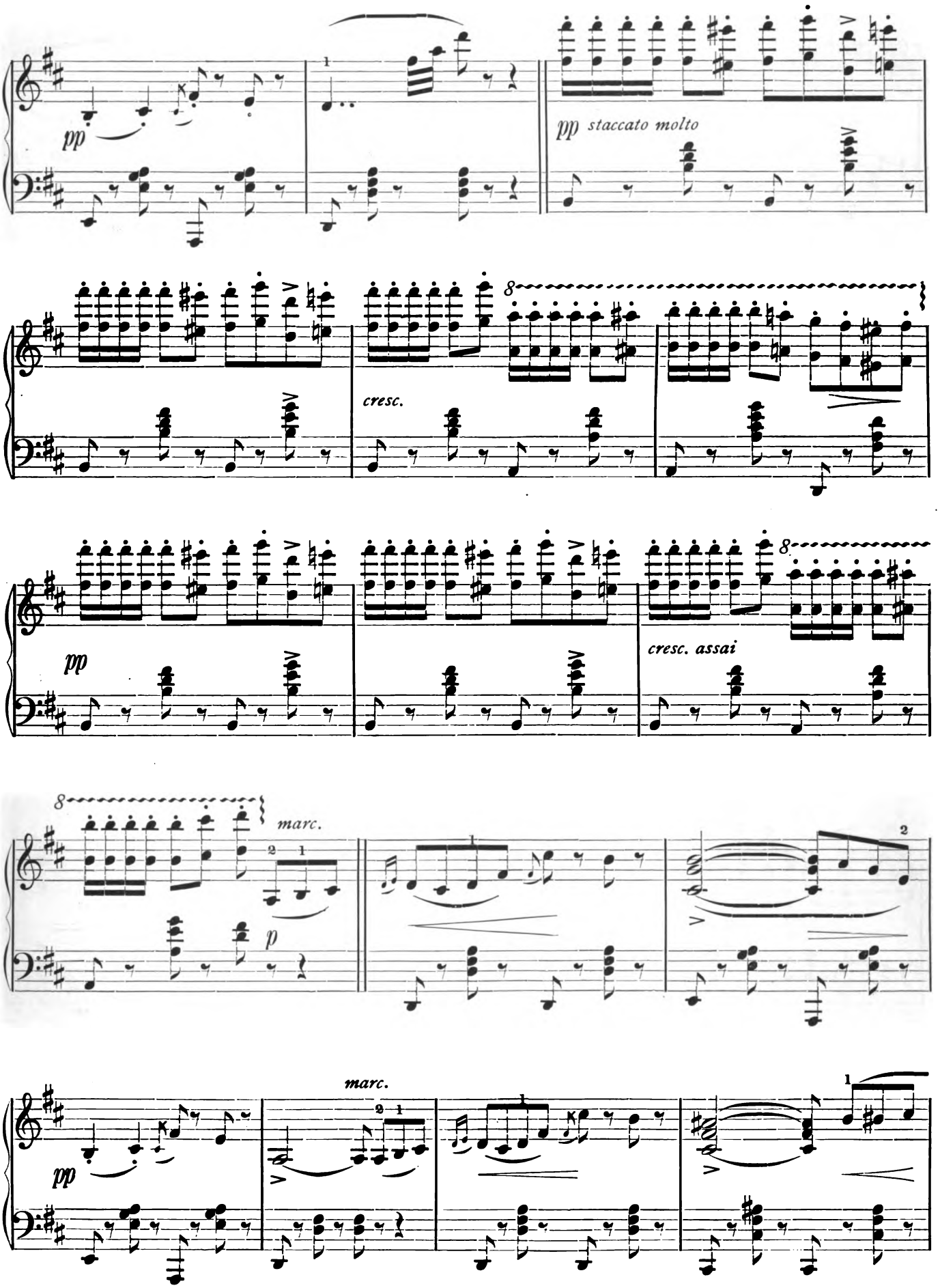

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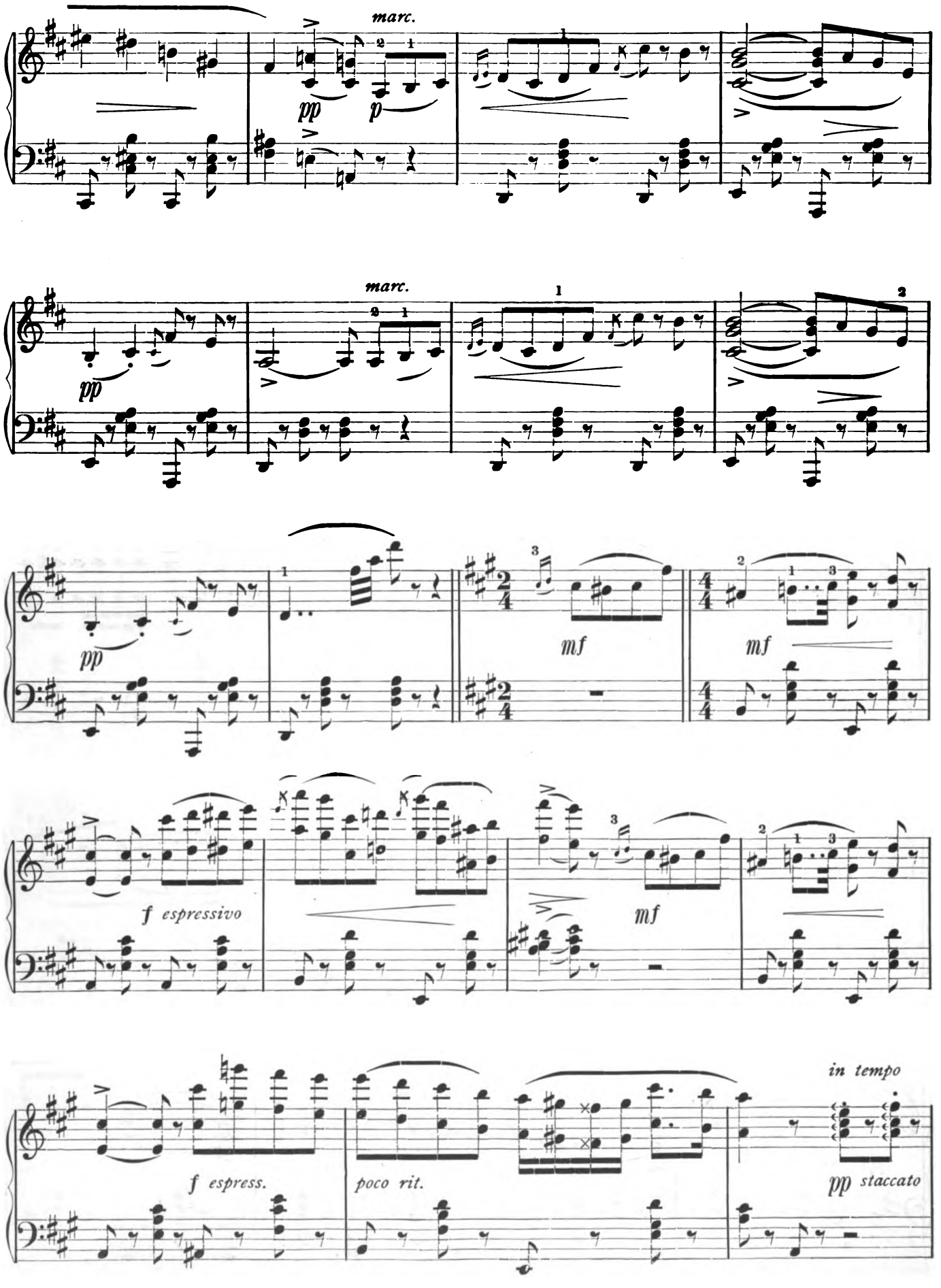

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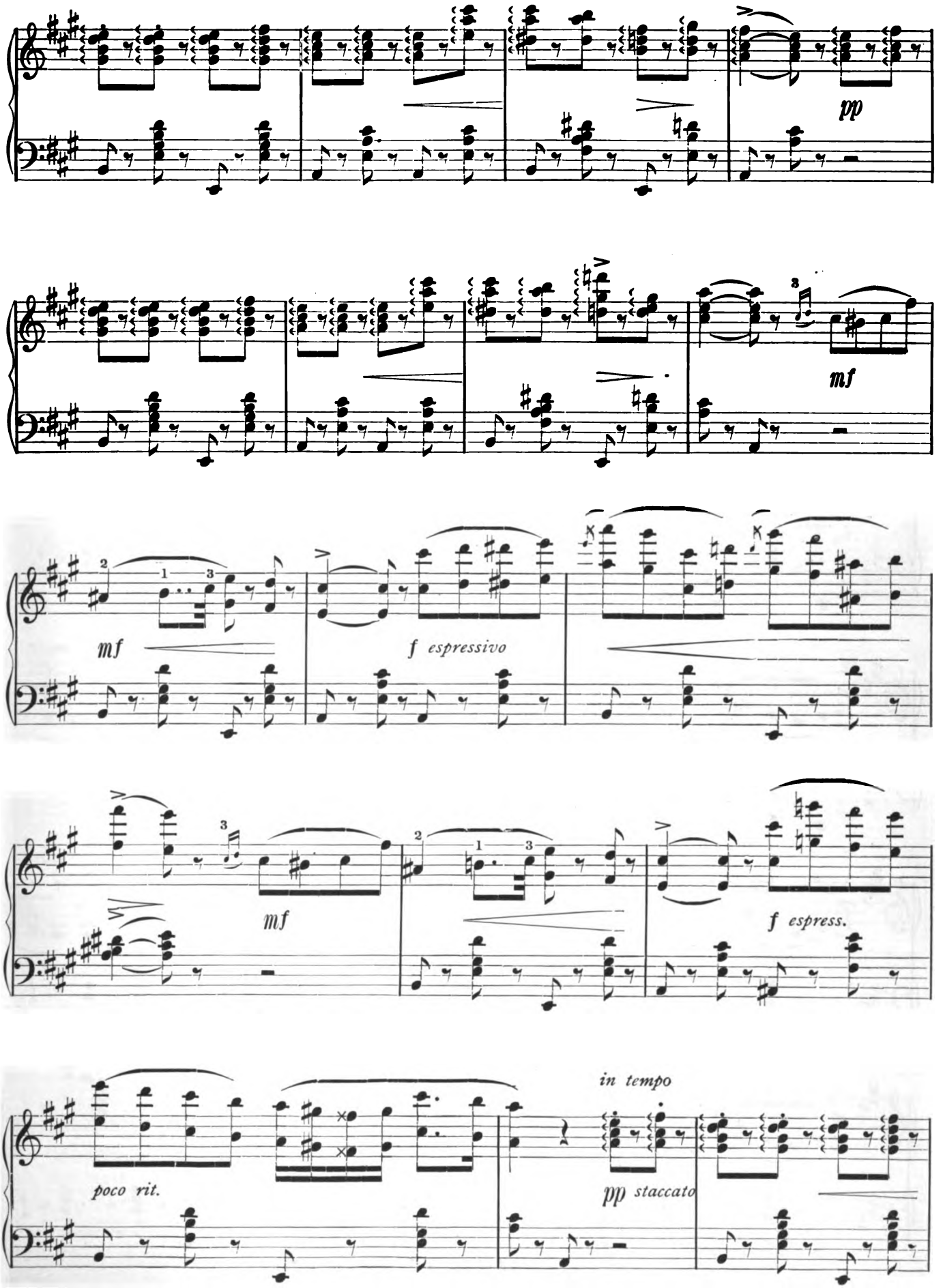

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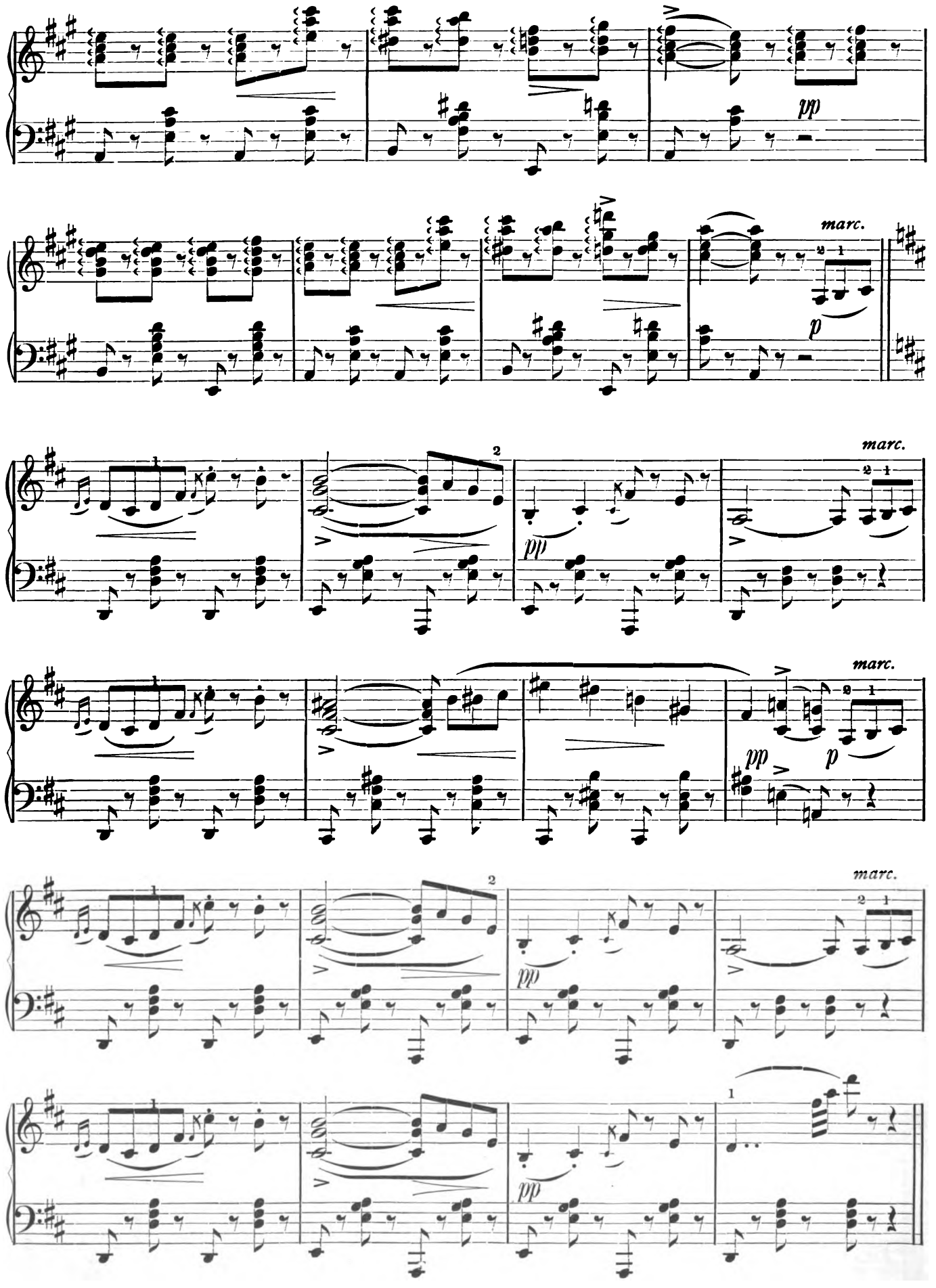

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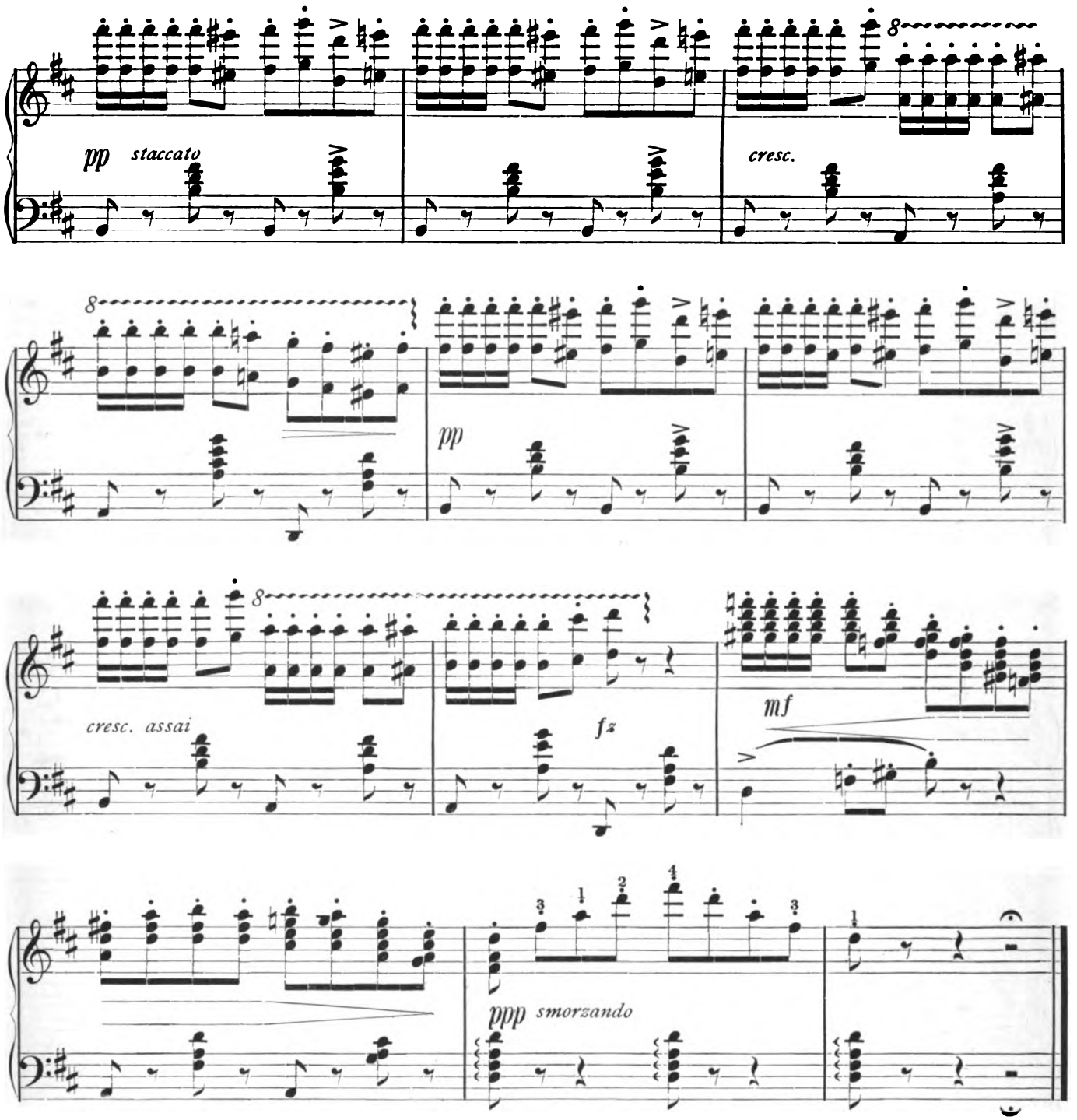

WAYSIDE GAVOTTE

HELEN C. WAY

Open position. Gentlemen's Part. Counterpart for ladies.

Step forward with left foot (1), bring right to fifth position behind, heel raised, and bend knees (2), step back on right (3), beat left in front raised (4), one measure. Step forward with left foot (1), bring right to left, cutting left forward (2), step forward on left (3), beat right in front, raised, one measure.

Repeat, starting with right foot and facing partners with heels together on last count, two measures. Beginning left foot, one waltz galop, turning from partners (1–2), one waltz galop toward partners (3–4), one measure. Take a waltz position. One slide to left, with left foot (1), bring right to left (2). Repeat (3–4), one measure. Four waltz galop steps, starting with left foot, two measures. Resume open position on last count.

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GAVOTTE IN B FLAT

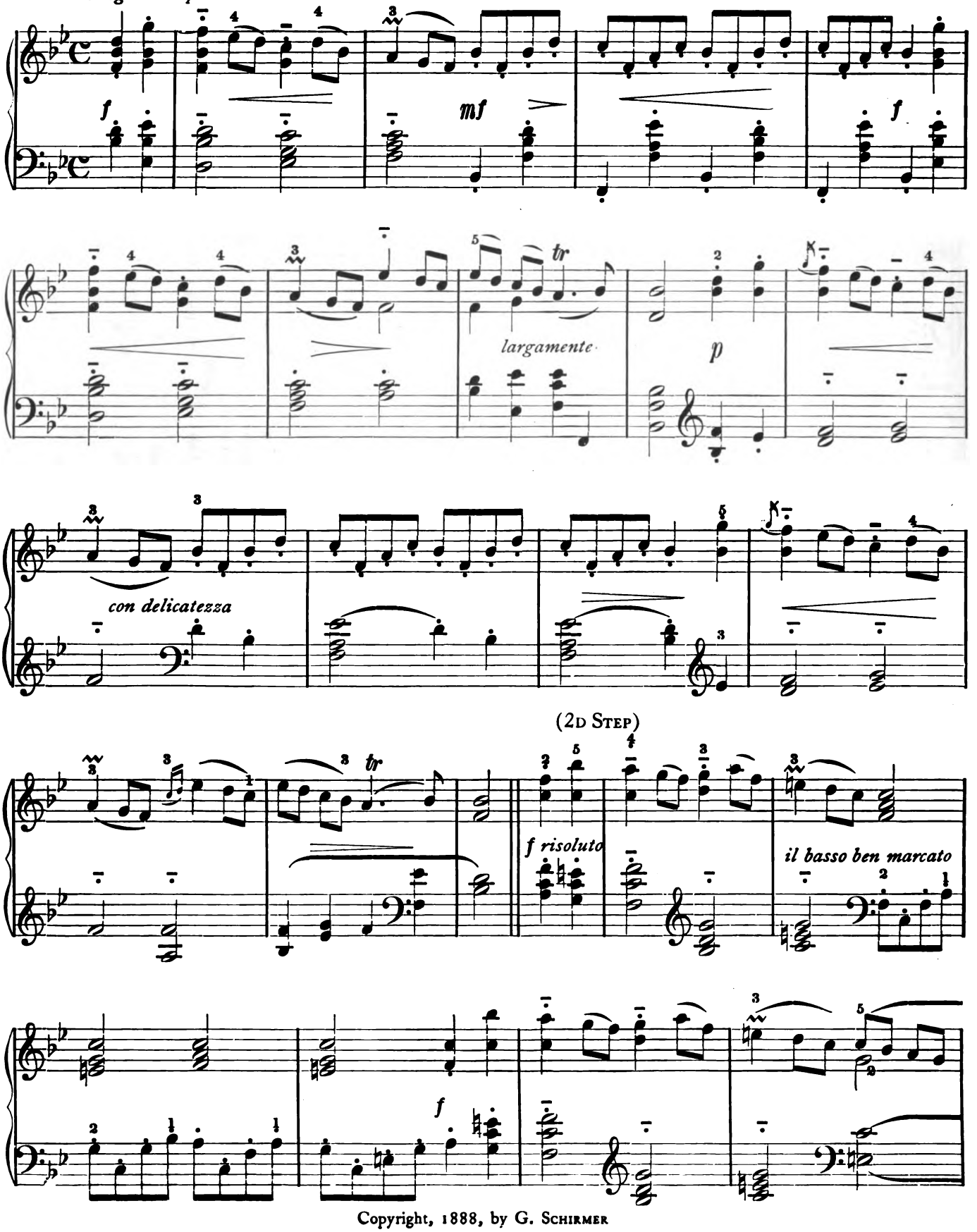
G. F. HÄNDEL

Revised and fingered by WM. SCHARFENBERG

Transcribed by JULES DE SIVRAL

(1ST STEP)

Allegro con spirito



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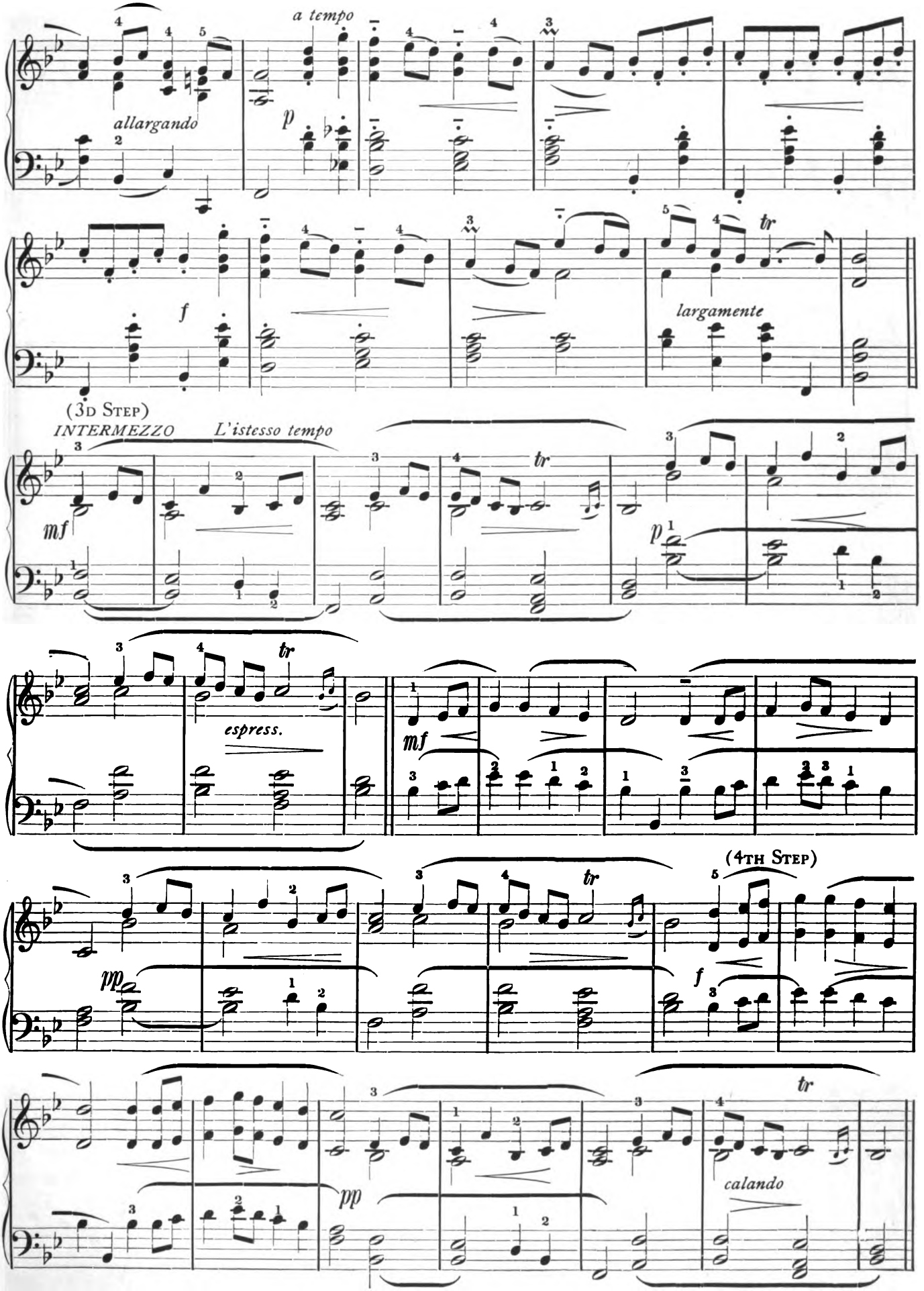

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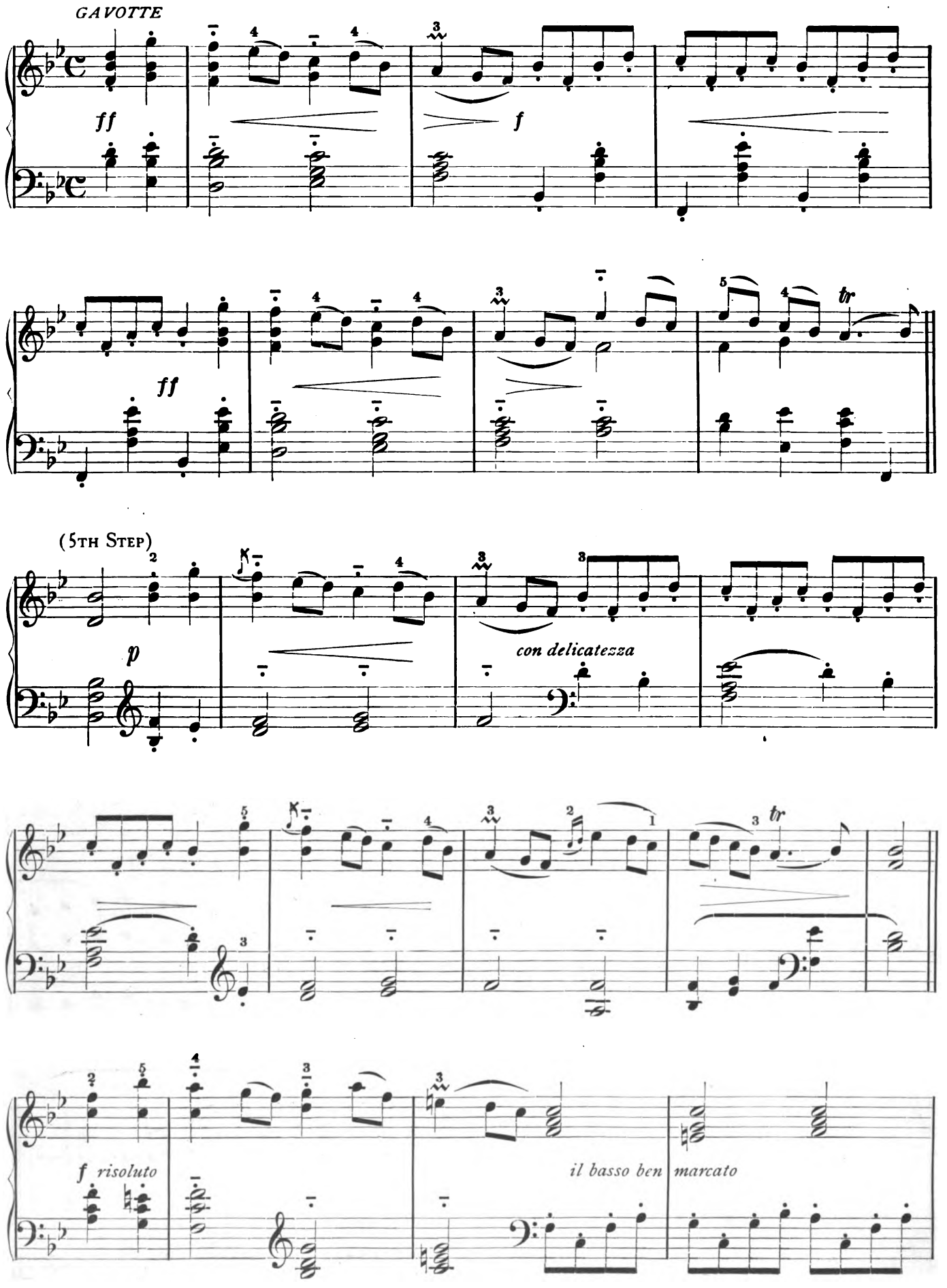

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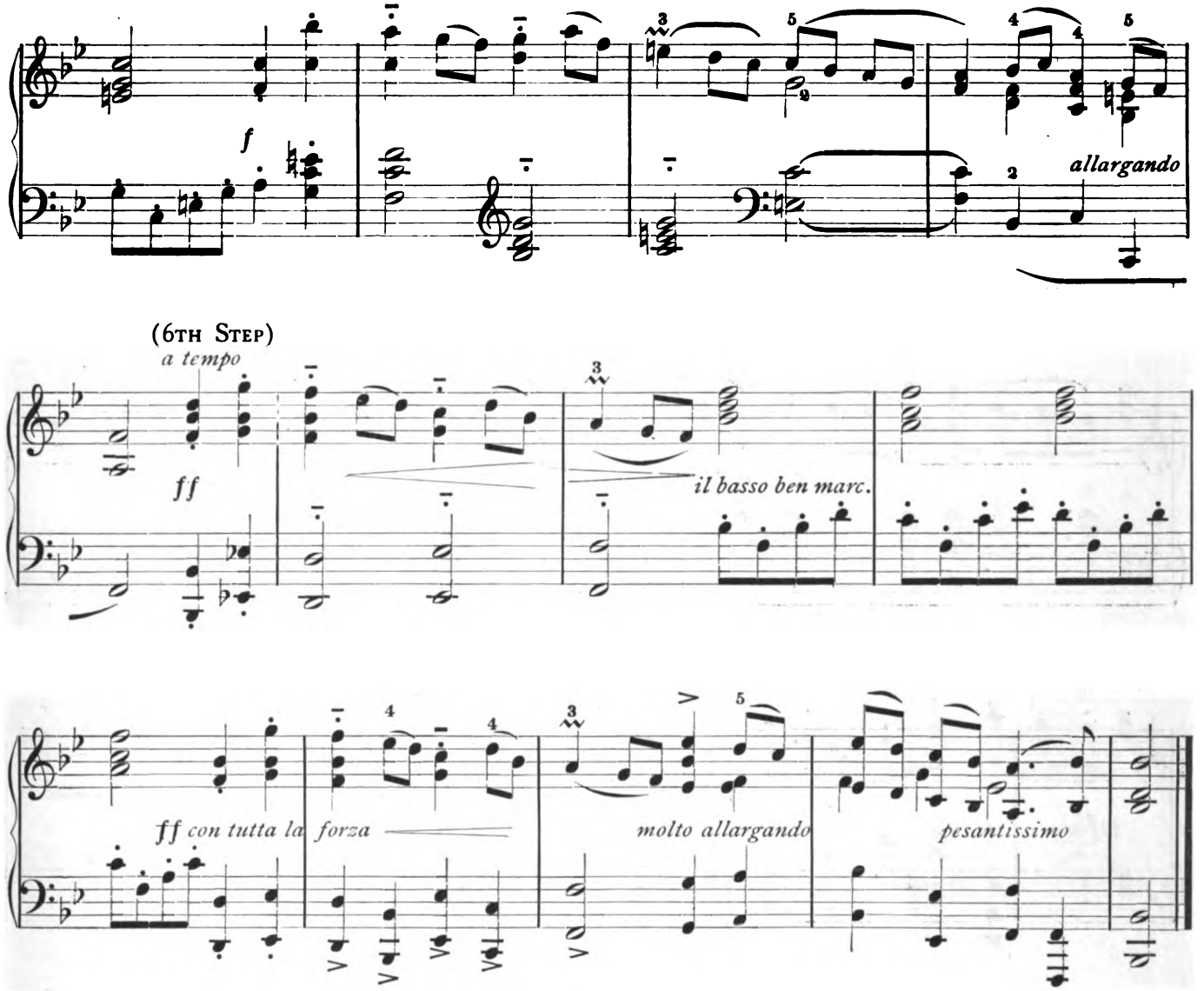

FLORALMA

For two couples.

I. Right hand to partner, *balancé* forward, one measure, *balancé* backward, one measure; change places with four steps and courtesy, two measures. Repeat, beginning with left foot and hand, sixteen measures.

II. Four give right hands and point left foot, one measure. Give left hands and point right foot, one measure; repeat right and left, gavotte step in circle, left hands joined, three measures, and courtesy, one measure. Repeat, beginning left hand.

III. First couple go up inside, second couple come down outside with gavotte step, three measures. Courtesy, one measure. Repeat first step, four measures. Return to places, first couple outside, and courtesy, and repeat first step as before that all may regain places.

IV. Four grand right and left, and courtesy, four measures. All forward *balancé* and backward *balancé*, pirouette and courtesy, four measures. Repeat to regain places.

V. Right hand to partner (1–2), point left foot (3–4), left hand (1–2), point right foot (3–4). Repeat all, four measures. All change places with two gavotte steps, pirouette to right and courtesy. Repeat all, left hand, etc.

VI. Two slides to left, pirouette, and step and point in fourth, four measures; two slides to right, two measures, salute partner and salute front, two measures.

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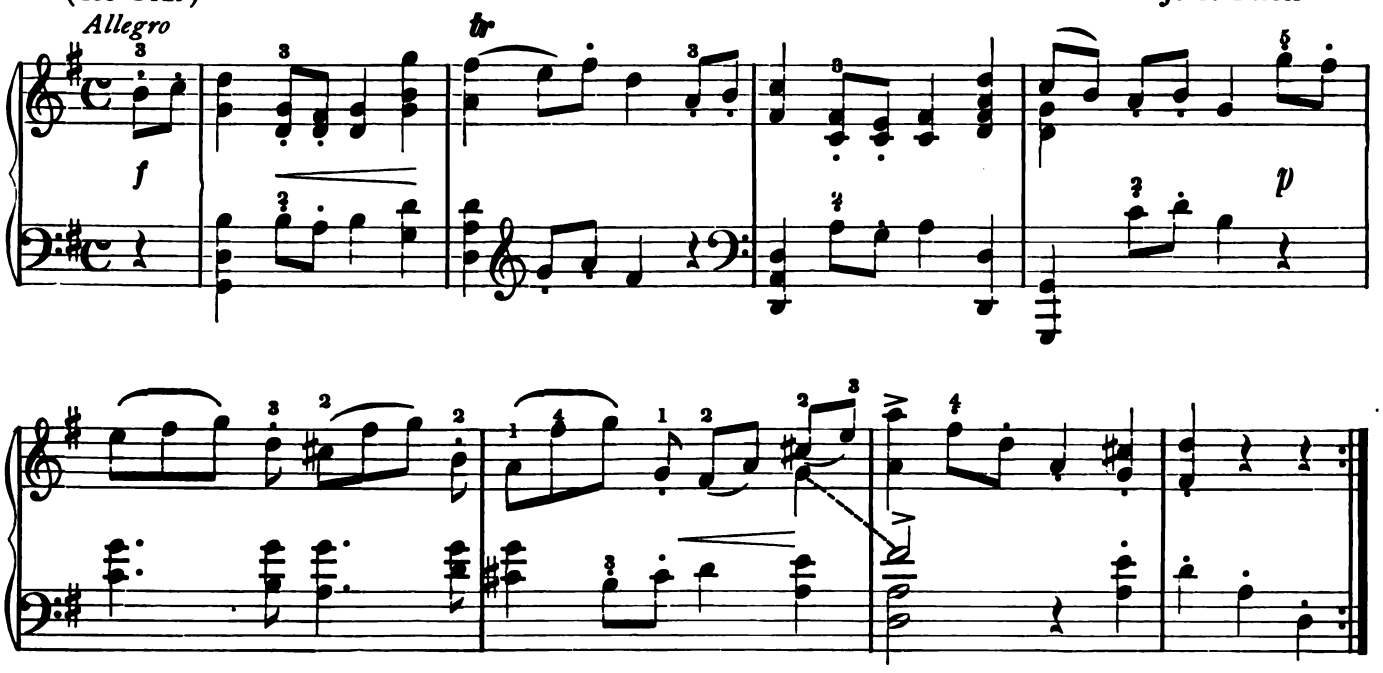
LOURE

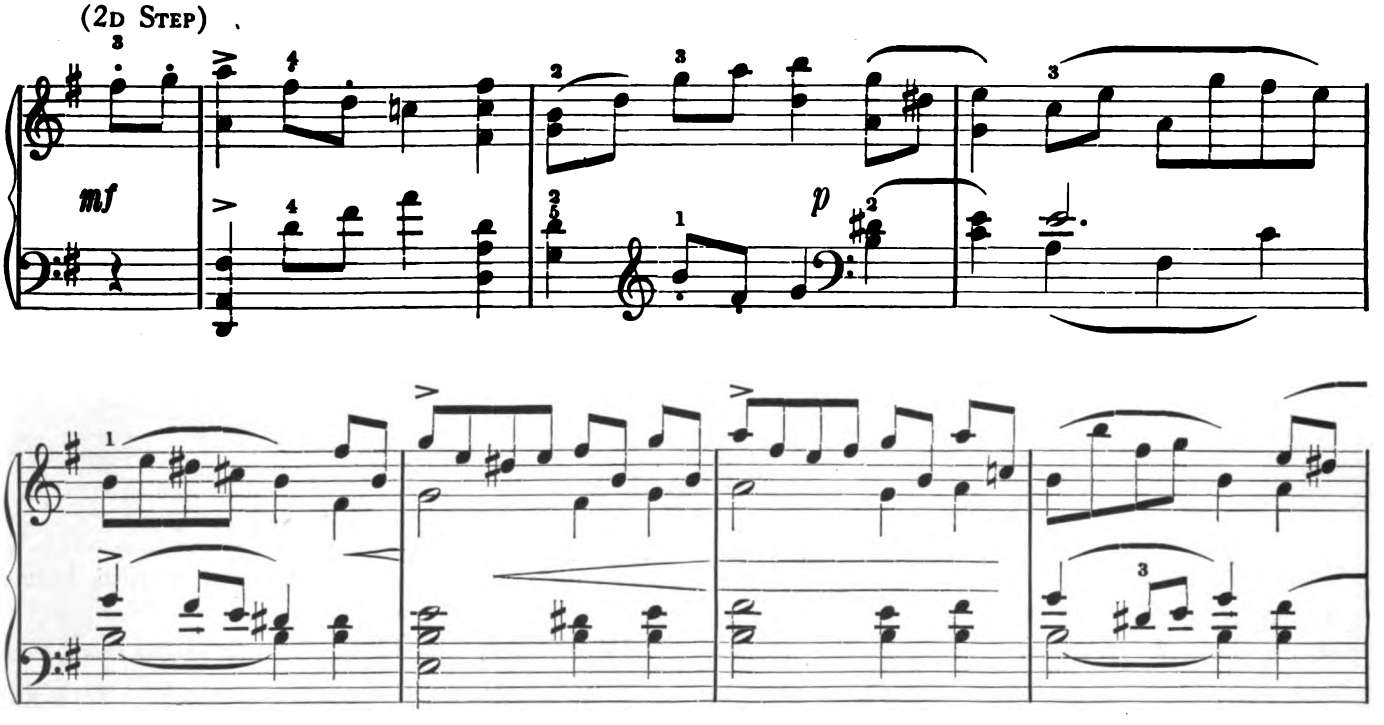
(1st Step)

Allegro

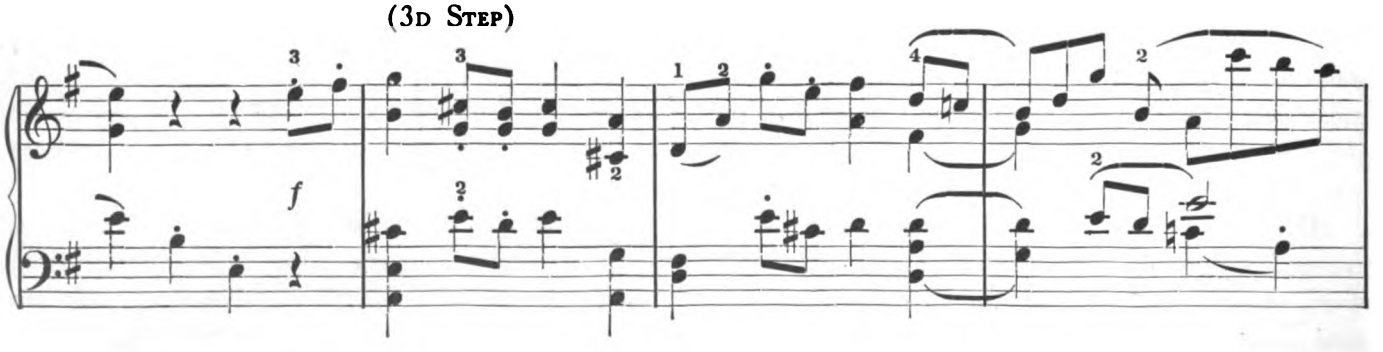
J. S. Bach



(2d Step)



(3d Step)



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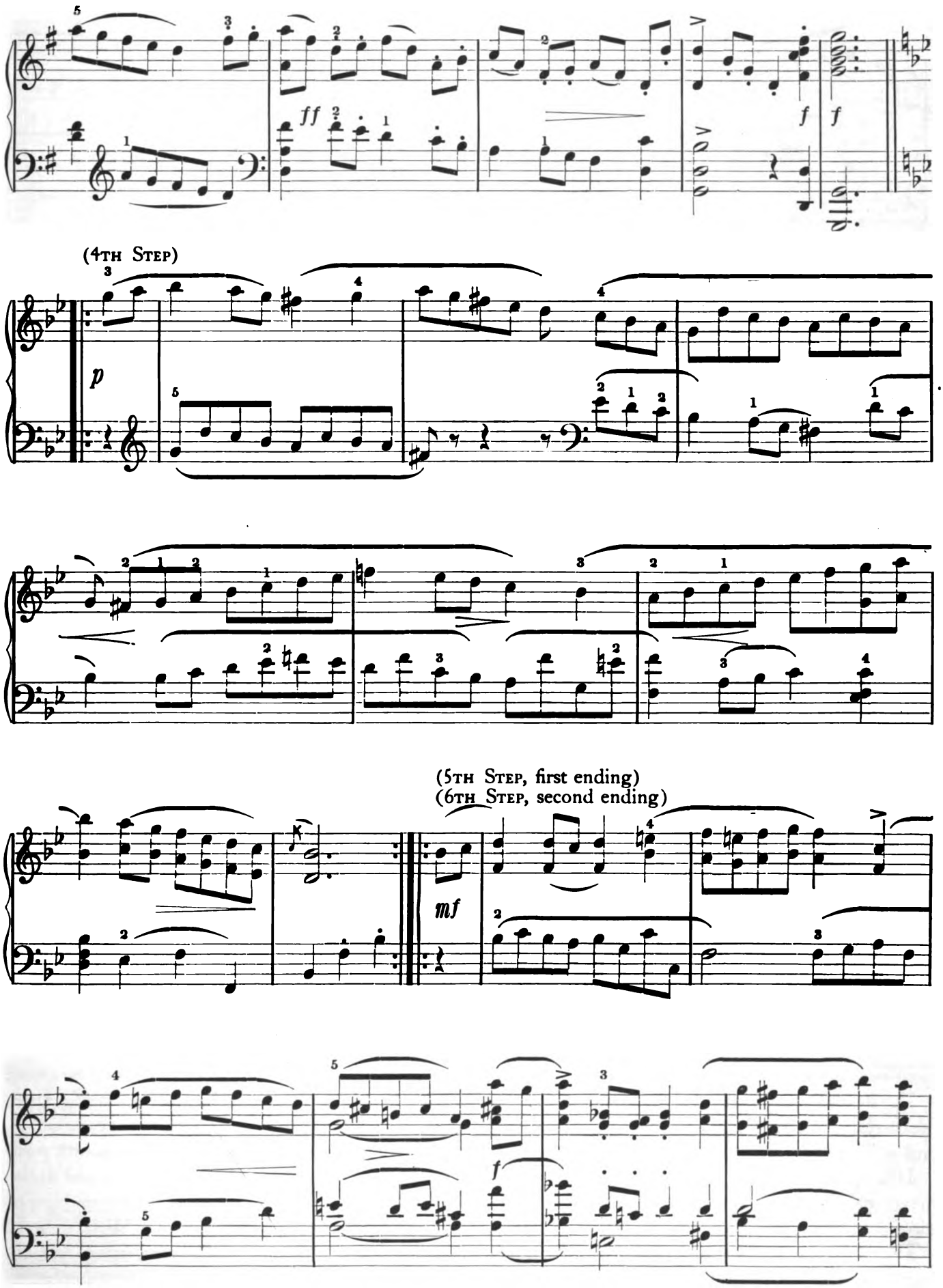

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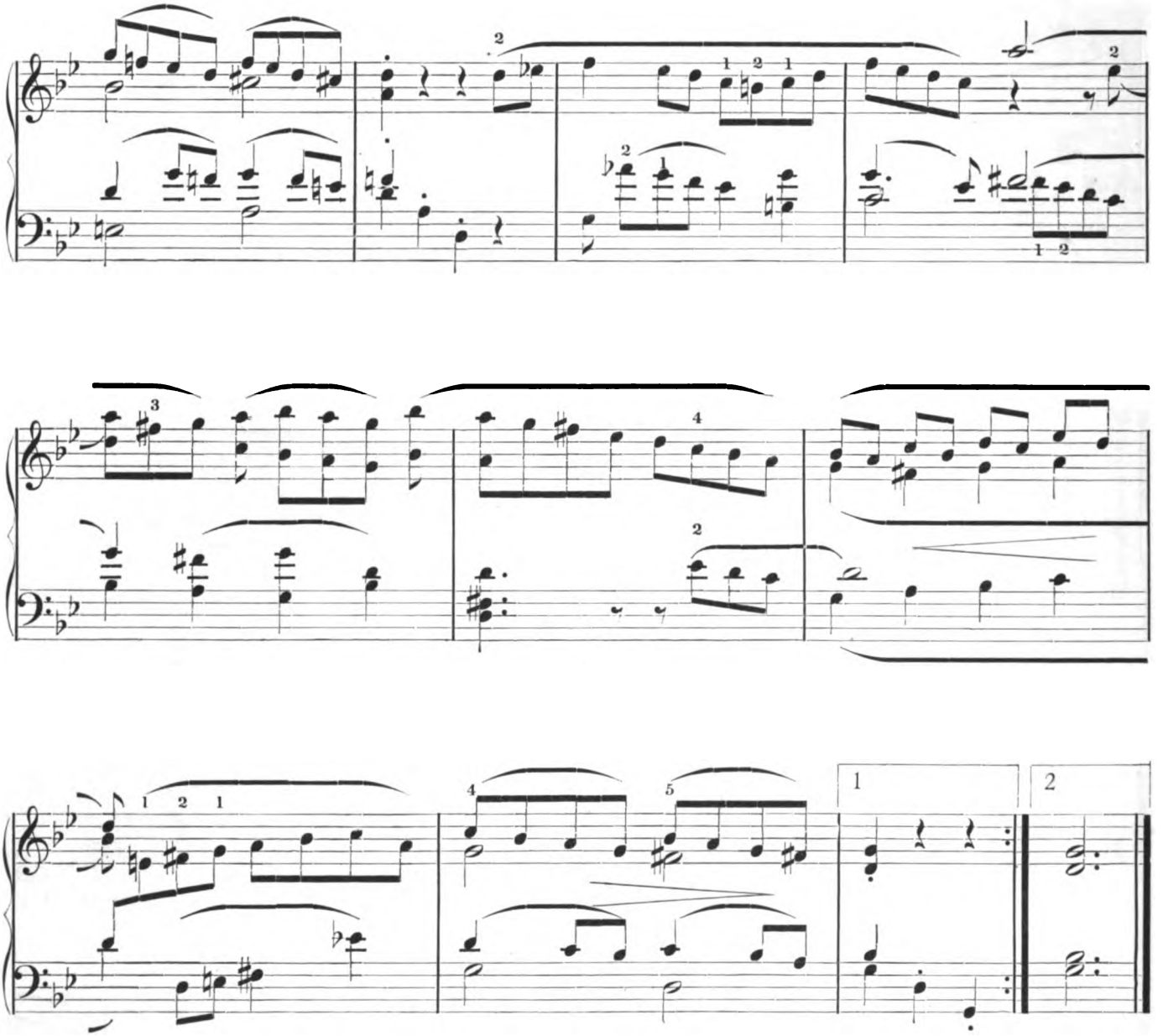

ROYAL GAVOTTE

I. Step to side and close (1–2), step to side and point (3–4), one measure. Repeat; pirouette on fourth measure.

II. *Balancé* diagonally forward and back, two measures. Walk diagonally forward three steps and point to side, two measures.

III. Pirouette with arms in fifth position, one measure. Step back and draw twice, two measures, pirouette, one measure.

IV. Two gavotte steps forward, two measures, step to side, cross behind, step to side, bring heels together, turn heels out and strike them together on third count of fourth measure.

V. Step forward and point to side, one measure. Pirouette, one measure. Slide and hop to side, three cross steps behind and pirouette, two measures.

VI. Step to side, foot behind, arms in fifth position (attitude), one measure. Pirouette, one measure. Repeat, opposite direction, two measures. Salute right and left, two measures. Walk forward two steps, one measure, step to side, bring feet together, nod head, one measure.

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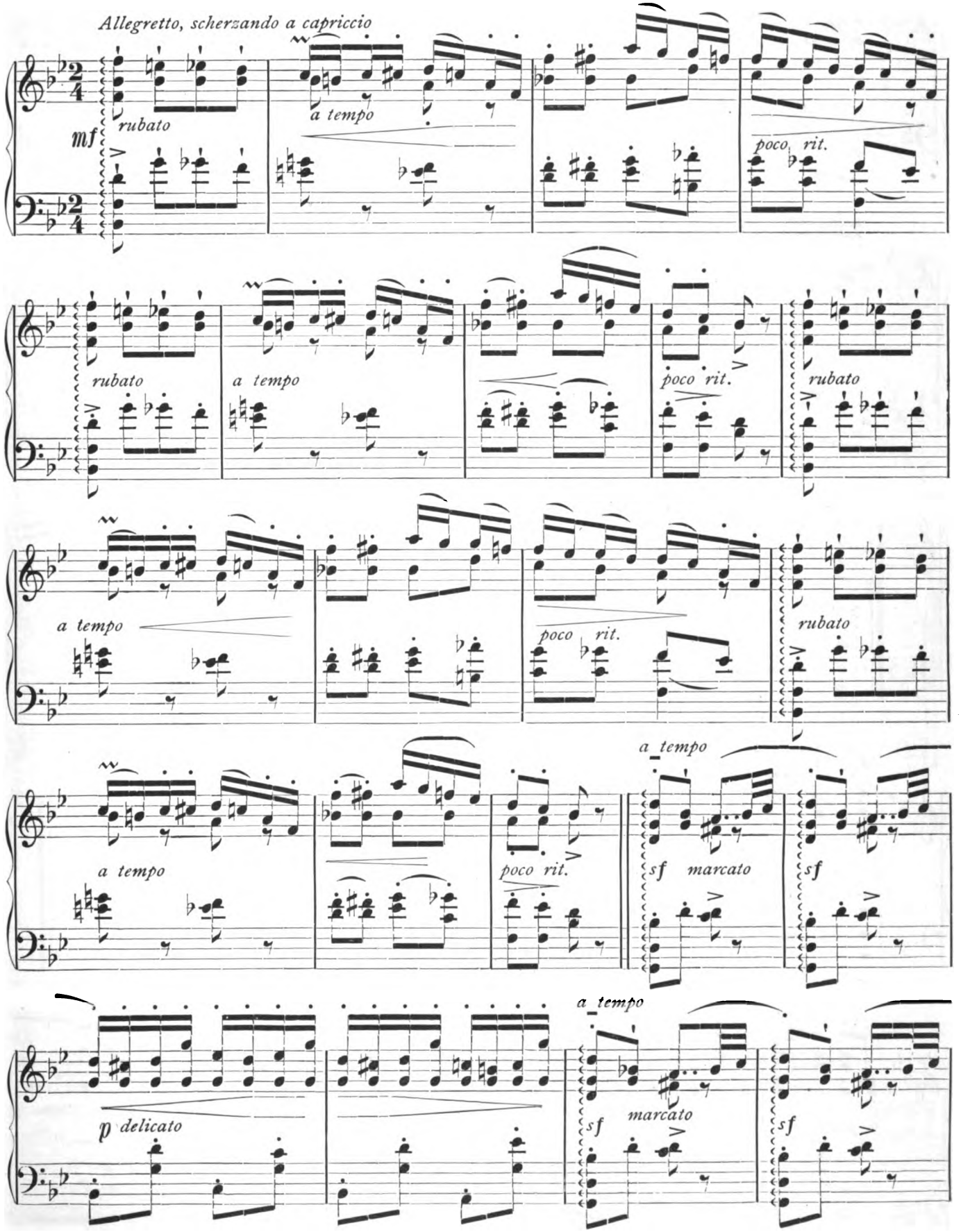
CAPRICE

RUDOLF KING



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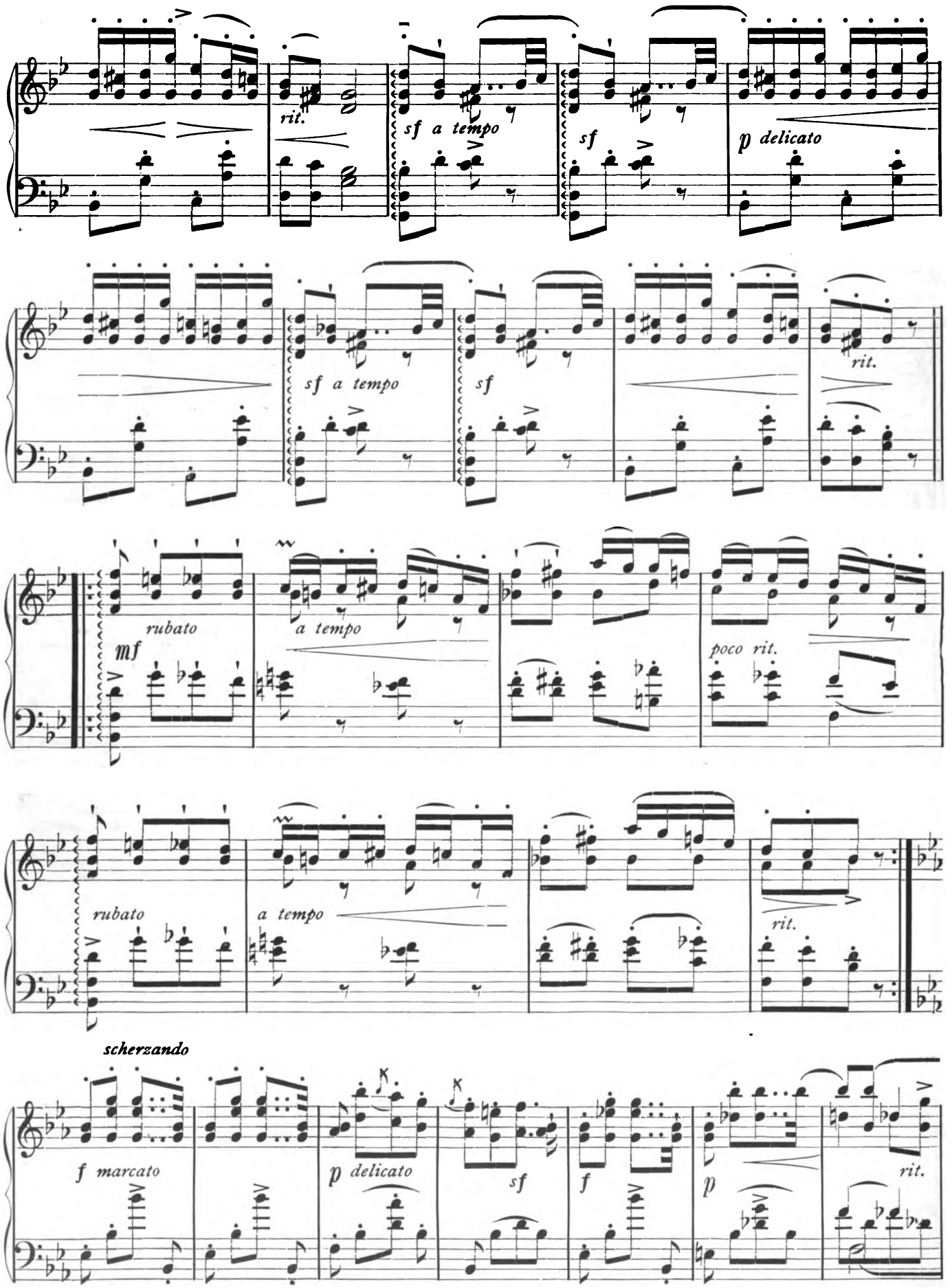

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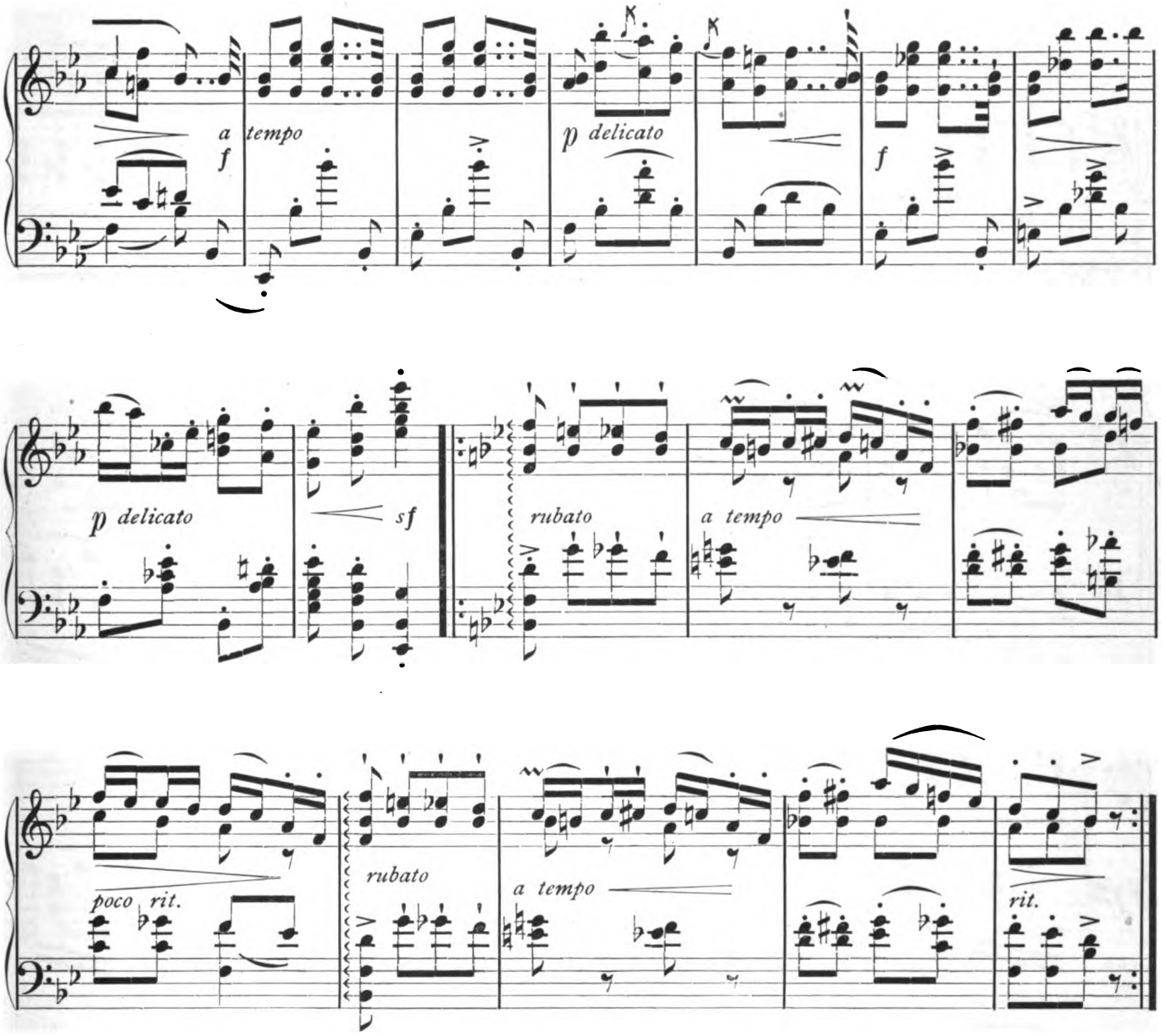

IMPROMPTU-GAVOTTE

I. Slide to right, *chassé*, *chassé*, point foot in fourth position, pirouette to left, slide to side, bring feet together, rise and fall, at the same time placing hands at waist. Arms as suggested. Sixteen measures.

II. Walk four steps diagonally forward to right, *balancé* forward in same direction, bringing arms to fifth position, pirouette to left with circular movement of arms. Sixteen measures.

III. *Balancé* diagonally forward to right, right hand up, looking at the hand, left hand extended to rear, *balancé* backward, arms to side, pirouette to right, slide foot to side and bring feet together, rise and fall, at the same time placing hands at waist. Sixteen measures.

IV. Forward and hop, swinging free foot to the front, repeat, three running steps forward and hop, forward and hop, step to side, place foot behind and make small courtesy, pirouette to left. Arms moving laterally. Sixteen measures.

V. Pirouette to right, one measure, cross step diagonally backward (1–2–3–4), one measure, pirouette to right and step to side right, place left foot across behind, left arm across body. Repeat to left, to right and again to left and finish, making salutation with one hand. Sixteen measures.

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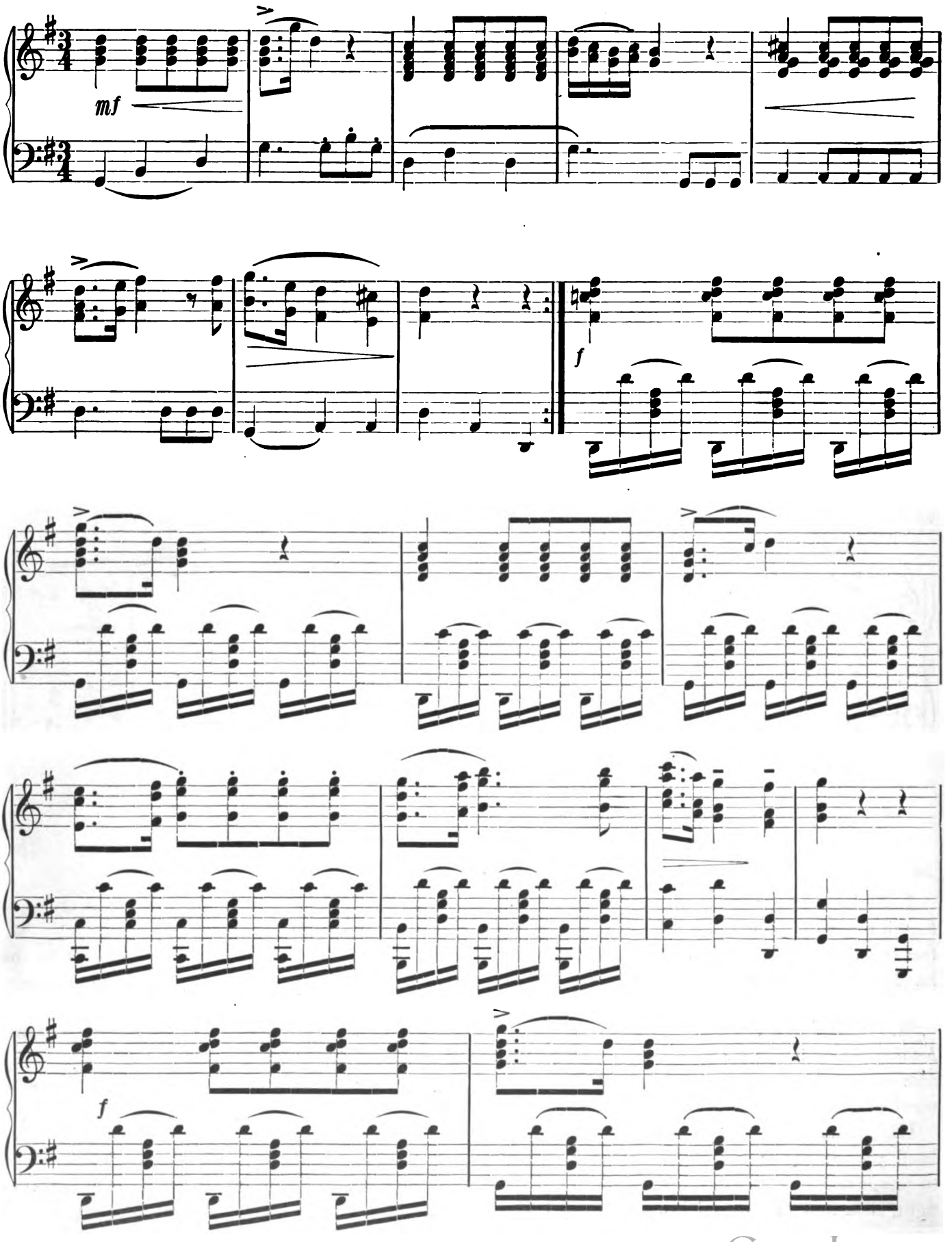
LA PRECIOSA MINUET

W. A. MOZART



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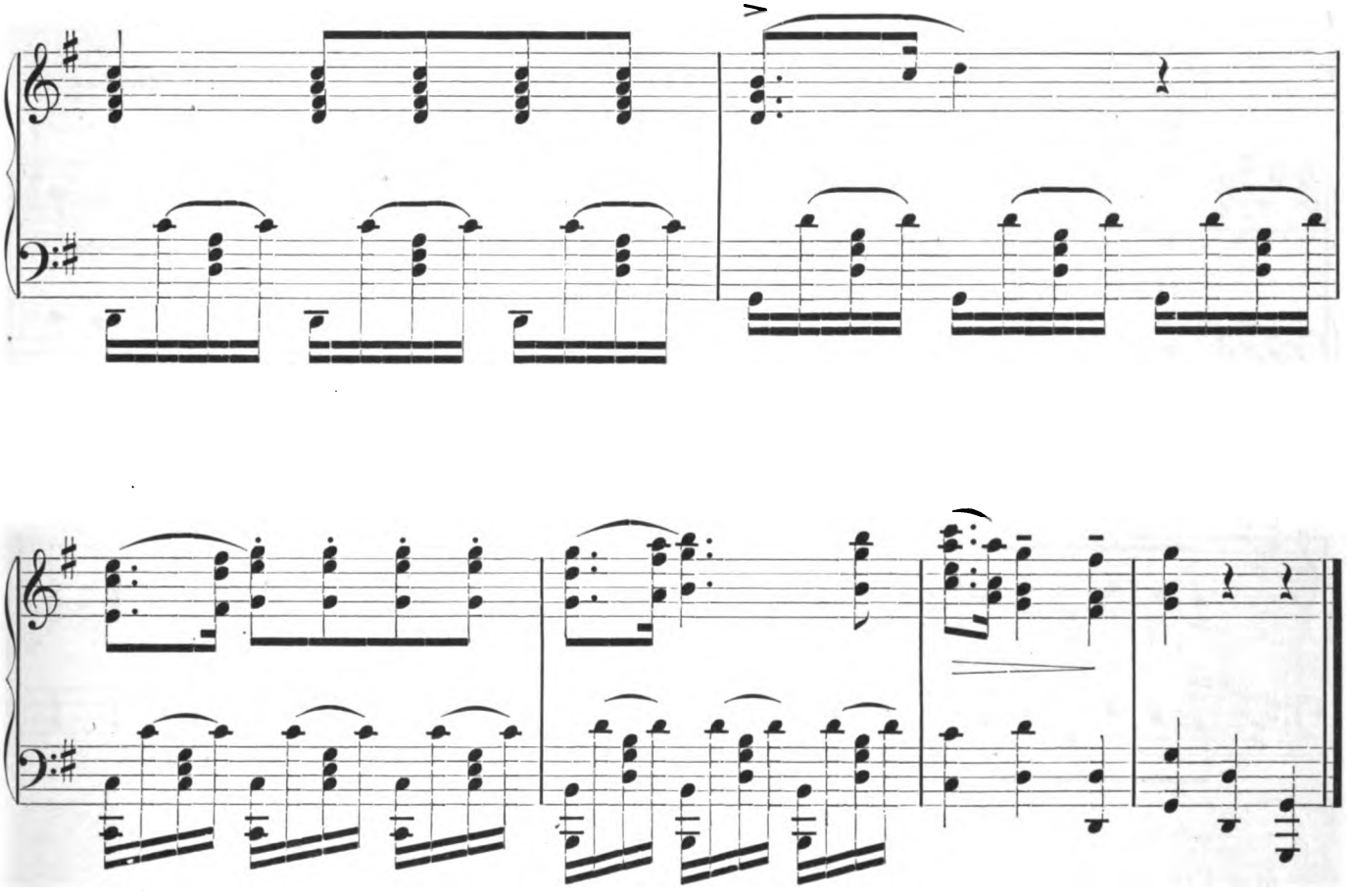

LA PRECIOSA MINUET

I. Partners stand facing each other. Step forward with right foot, placing left foot in fifth position behind (1), at same time joining right hands and looking under arm at partner; bend knees (2), step back with left foot (3) one measure. Step back with right foot and make unfinished salutation, one measure. Step forward with left foot, placing right foot in fifth position behind (1), at same time joining left hands and looking under arm at partner; bend knees (2), step back with right foot (3), one measure. Step back with left foot and make unfinished salutation, one measure. Beginning with right foot, march in half-circle (to change places) five steps, and point free foot in fourth position, giving one count for each step and one count for the point, two measures. Finished salutations to left, two measures. Beginning with right foot, march in half-circle (to places) five steps and point free foot in fourth position, giving one count for each step and one count for the point, two measures. Finished salutation to left, two measures. Lady to right, gentleman to left, point in second position (1), transfer weight (2), place free foot in fifth position behind and bend knees (3), one measure. Repeat, one measure. Finished salutations in same direction, finishing side by side facing line of direction, inside hands joined, two measures. Sixteen measures in all.

II. With outside foot step forward (1), bring inside foot to third position behind and immediately extend outside foot in fourth position raised, bending (2), step forward on outside foot (3), one measure. Repeat, left and right foot alternating, three measures. Step to side with free foot, facing partner, disconnecting hands (1), point free foot in fourth position and rise on strong foot (2), fall on strong foot (3), one measure. Repeat, beginning with other foot, one measure. Finished salutations in line of direction and finish side by side, inside hands joined, two measures. Repeat last eight measures and finish facing partners. Recommence as at first.

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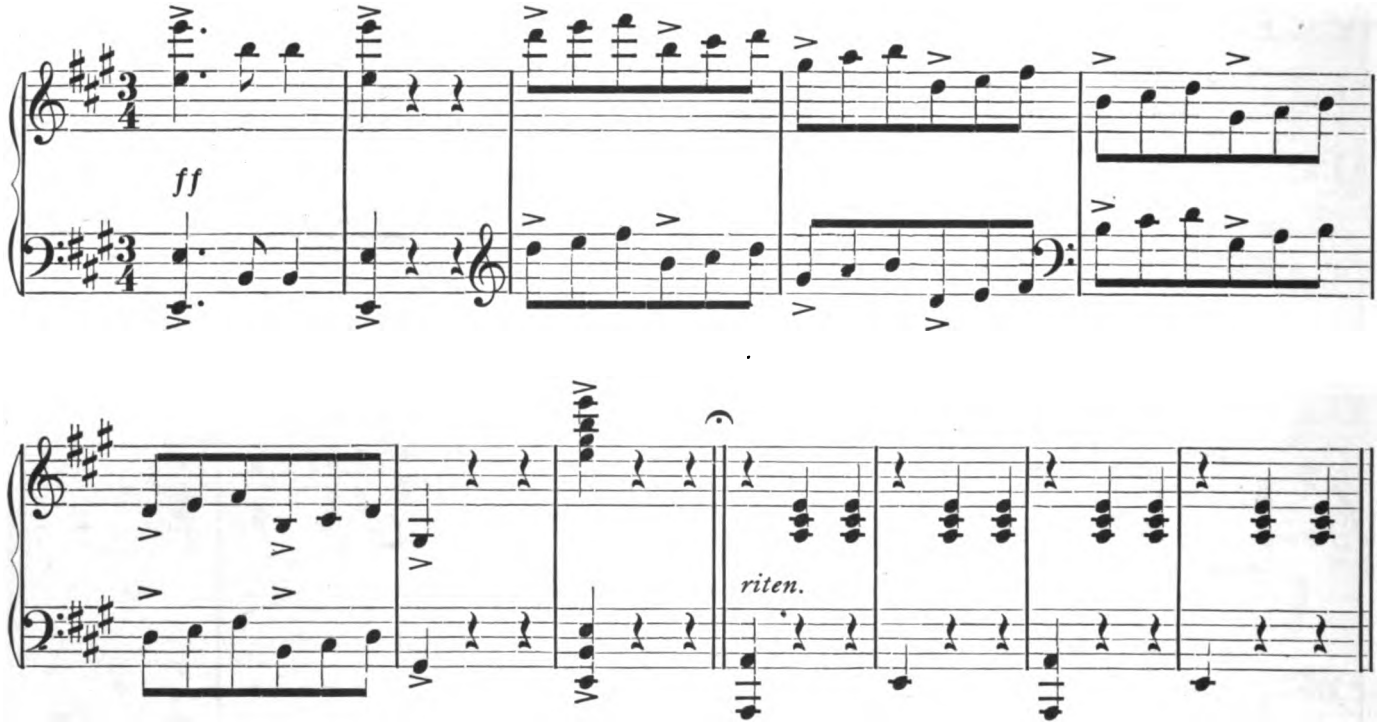
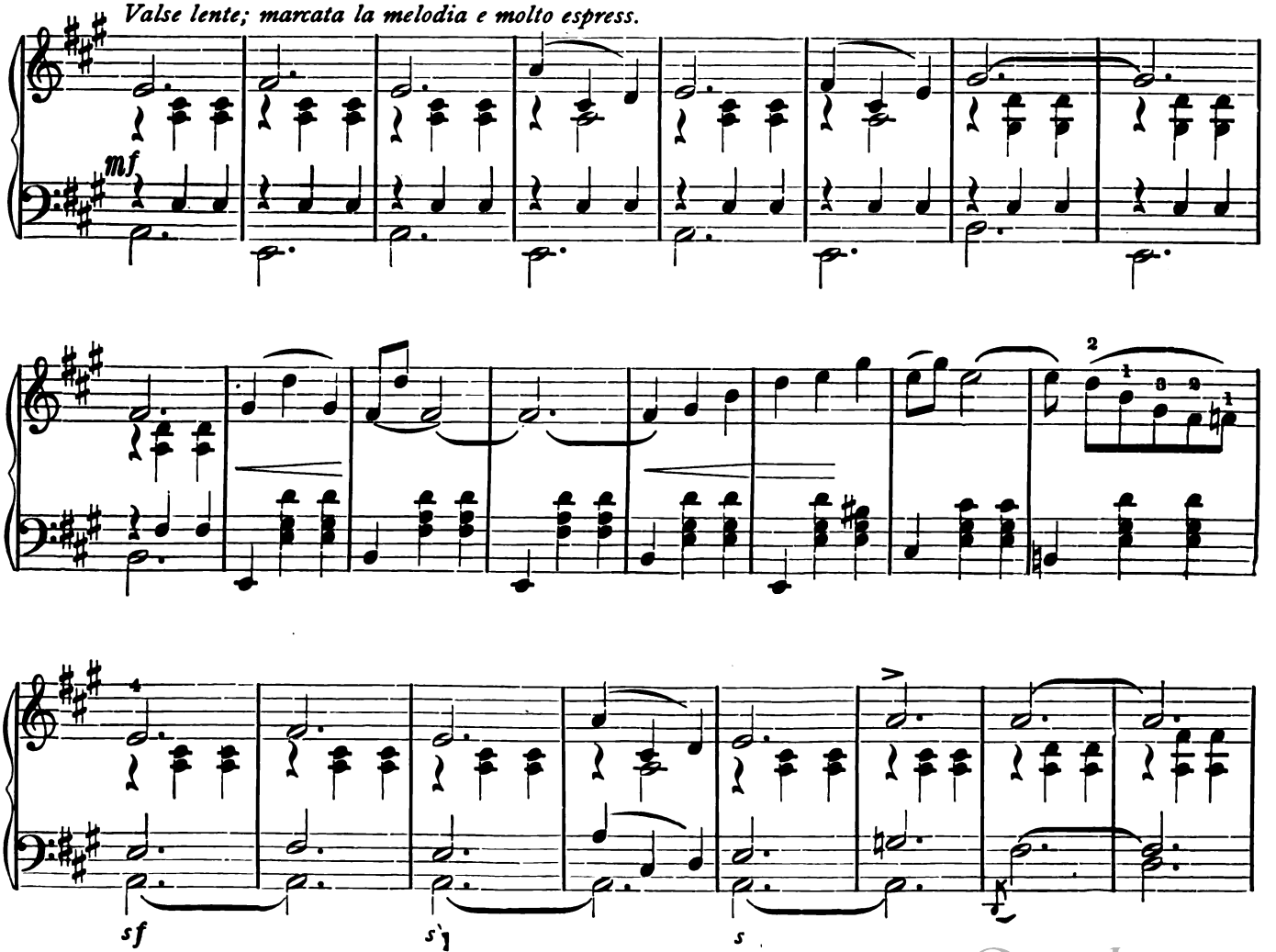
MONTE CRISTO

(Elliot Collection)

Deciso ISTVAN KOTLAR



Valse lente; marcata la melodia e molto espress.



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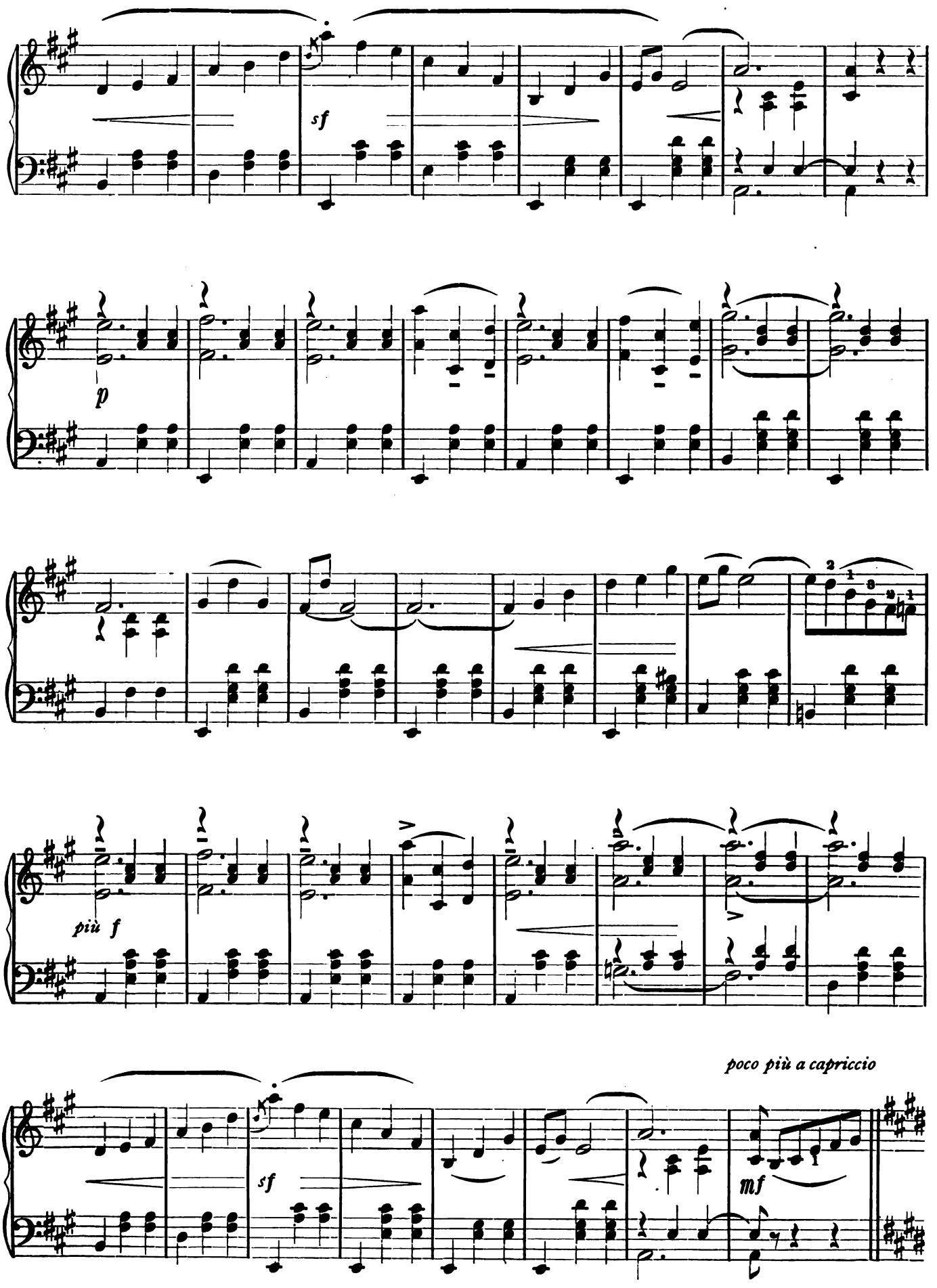

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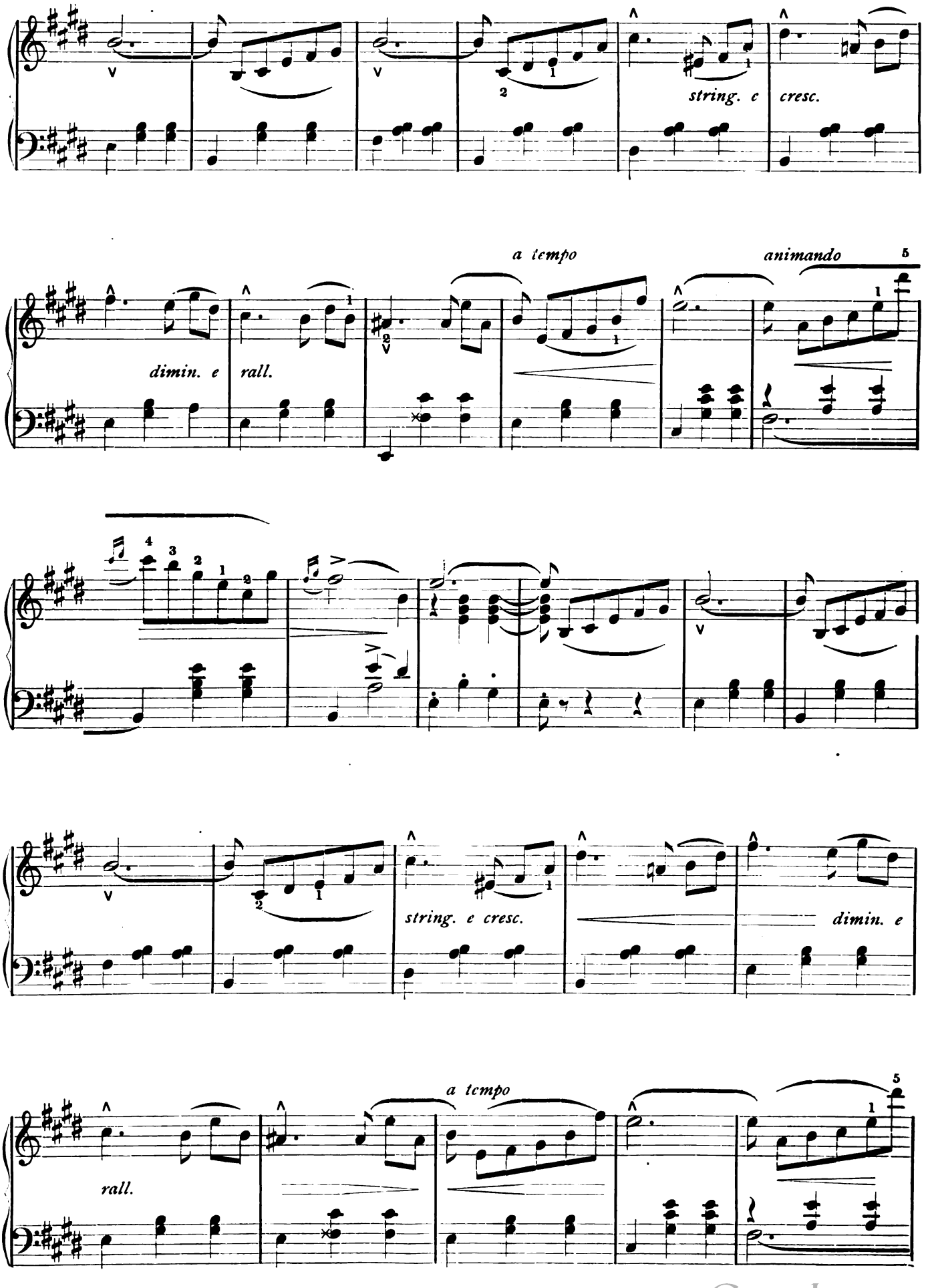

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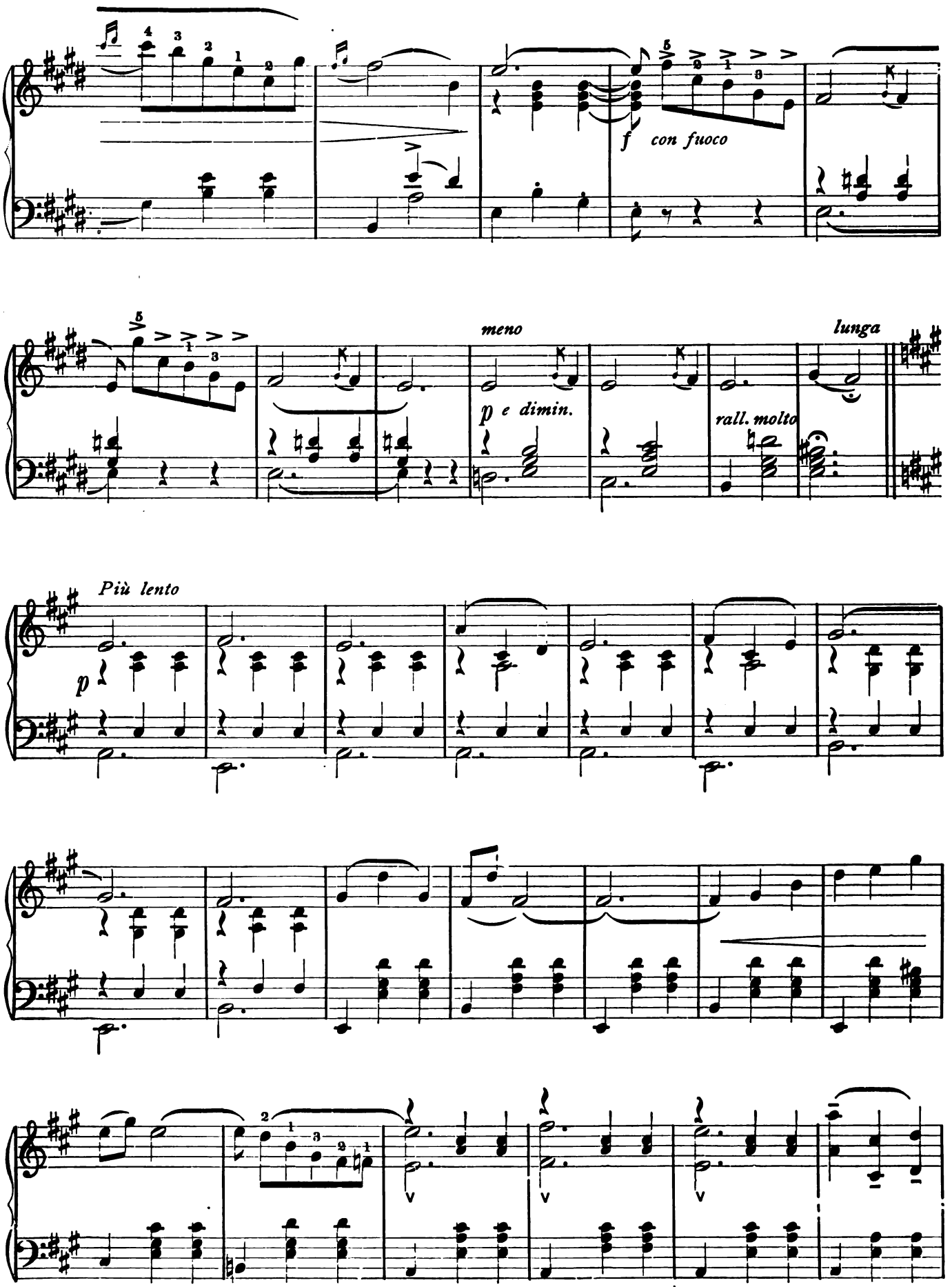

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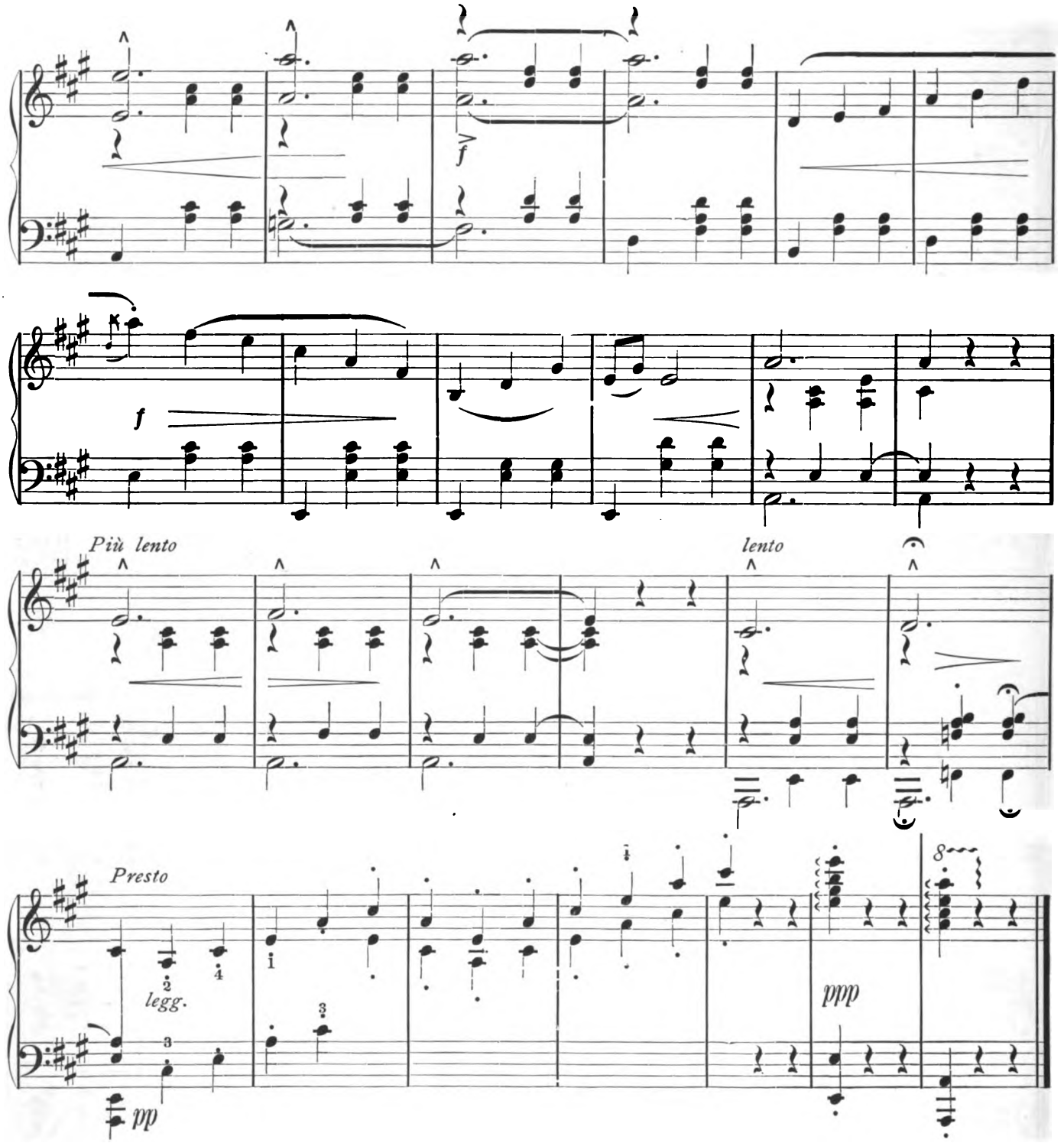

WALTZ-MINUET

Position: Facing partner.

I. Join right hands, both commencing with right foot, step forward, raise hands and look at partner (1–2–3), one measure. Bring left foot to third position behind and bend both knees (4–5–6), one measure. Step backward with left foot (1–2–3), one measure. Carry right foot to third position behind, placing weight upon it (4–5–6), one measure. Repeat, commencing with left foot and joining left hands, four measures. Join right hands and march around partners, commencing with right foot, four measures, one step to a measure. Salutations to right, four measures. Repeat all of the above, commencing with left foot, and joining left hands. Thirty-two measures in all.

II. Take waltz position and waltz sixteen measures. Recommence as at first.

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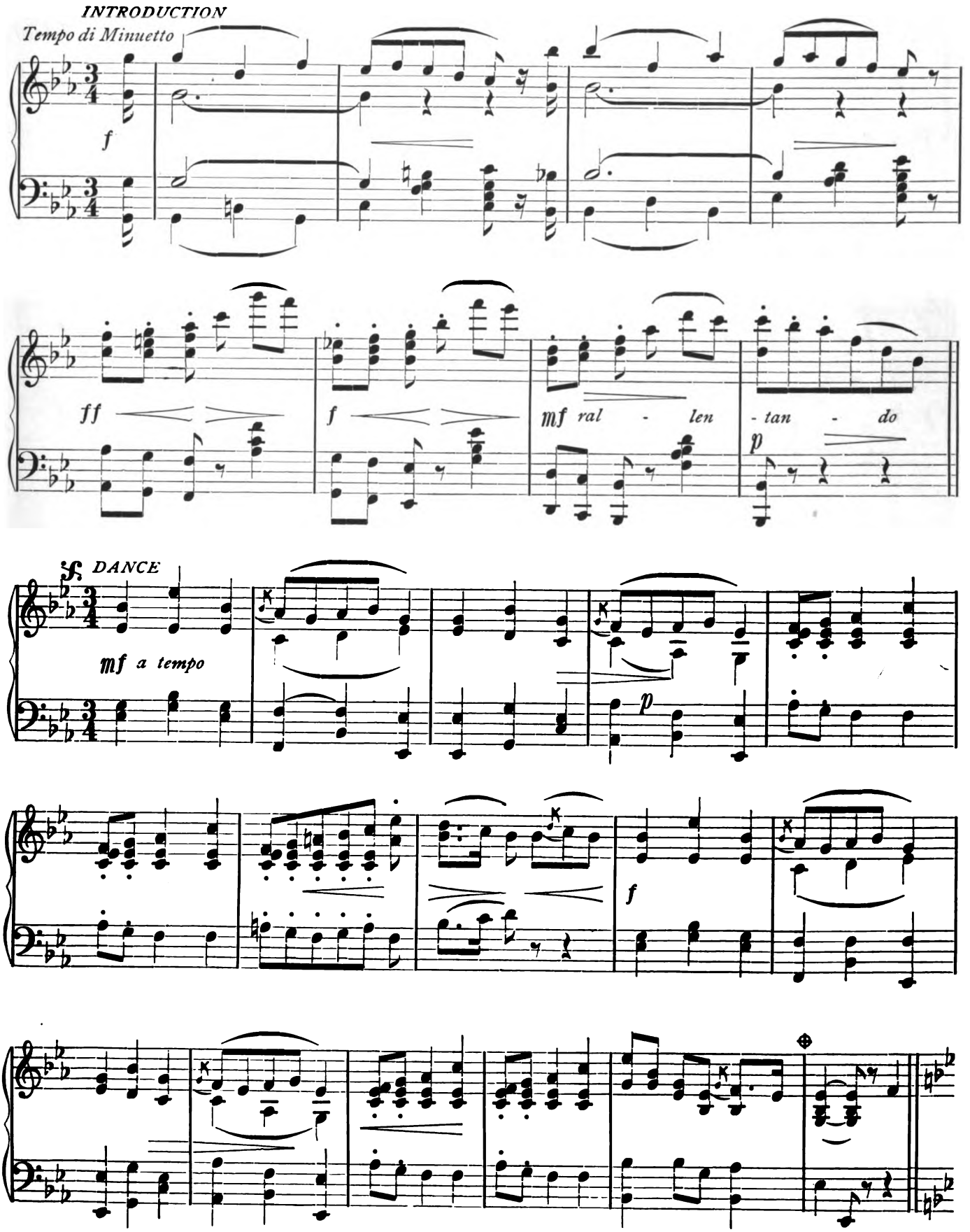
VERONA MINUET

A. L. RYSER



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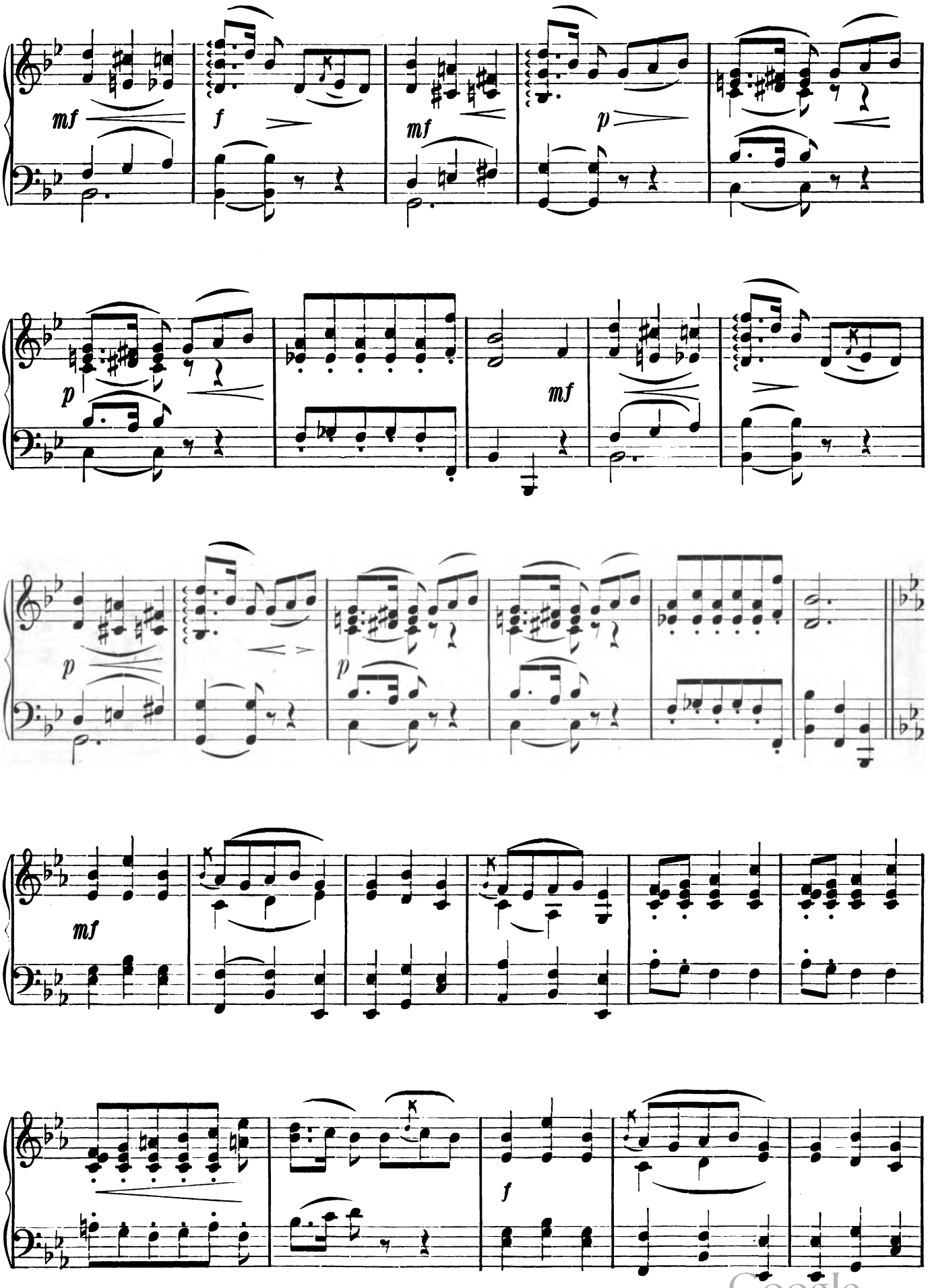

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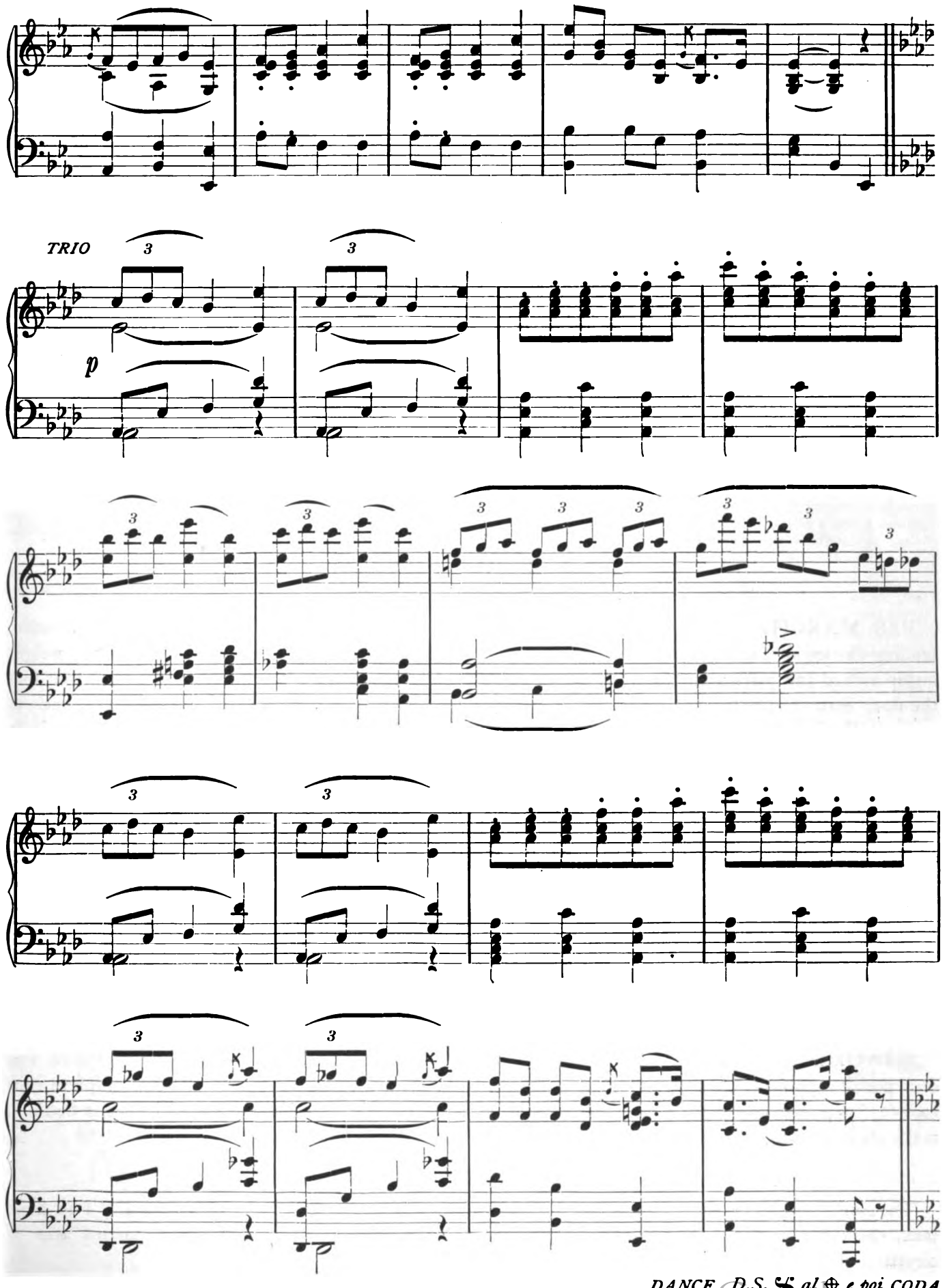

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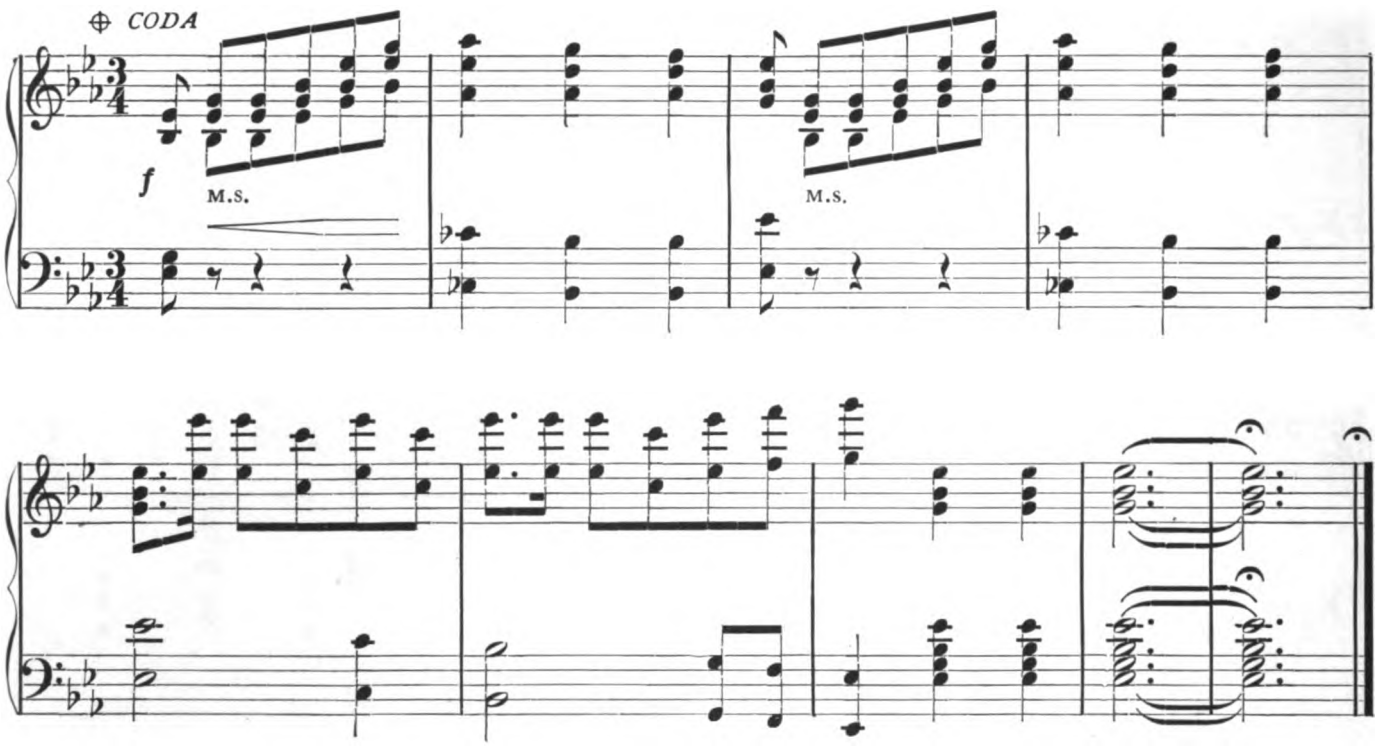

VERONA MINUET

EXPLANATION OF STEPS

PAS MARCHÉ: Walking step, made by extending the leg forward, well stretched, toe pointed, instep arched and placing the foot, the toe touching the floor first.

FORWARD PROMENADE: Polonaise step, made by stepping to fourth position (1), bringing up the foot that is behind to third position behind and immediately extending the foot that is before in fourth position raised (2), and stepping forward with extended foot (3), one measure.

FORWARD MINUET: Step forward (1), bring foot that is behind to third position behind and make slight bending of the knees (2), step backward with the foot that is behind (3), one measure. The unfinished bow always follows Forward Minuet.

MINUET TO SIDE: Extend foot to second position point (1), transfer the weight to that foot (2), step free foot to fifth position behind and make slight bending of the knees (3), one measure.

UNFINISHED BOW: For the gentleman, bring free foot to third position and bow, weight resting on rear foot. For the lady, step free foot to fourth position behind and courtesy, and in rising transfer the weight to the foot that is in front, one measure.

FINISHED BOW: For the gentlemen, step to side and bring the free foot to third position, bow and finish by stepping to starting-place. For the lady, step to side, and step free foot to fourth position behind, courtesy and finish by stepping to starting-place. Two measures of music required for Finished Salutation.

BALANCE: Step to side (1), point free foot in fourth position and rise on strong foot (2), fall with weight still on the foot that is behind (3).

PIROUETTE: Step to side and carry free foot around in front and across; touch toe of free foot and rise on both toes, making complete turn and falling with weight on the foot that is behind; one measure.

EXPLANATION OF CHARACTERS

The solid black character represents a gentleman, the other a lady. The arrow indicates the direction of movement. The lines connecting the characters represent the hands joined. The head of the room or back of stage is toward top of the page.

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EXPLANATION OF FIGURES

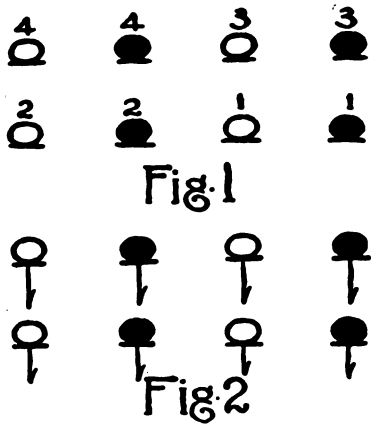


Fig. 1

Fig. 2

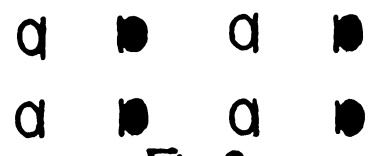


Fig. 3

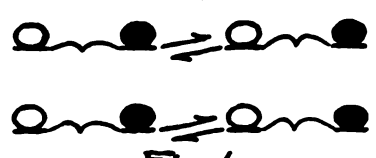


Fig 4

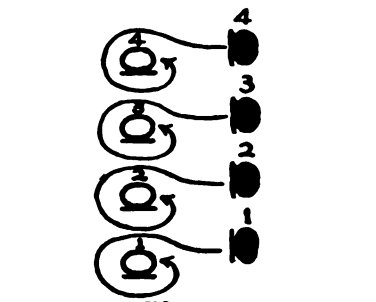


Fig 5

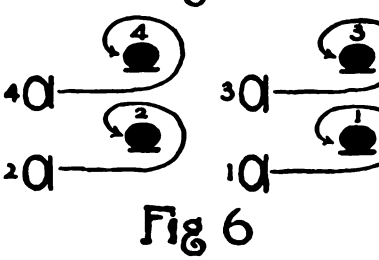


Fig 6

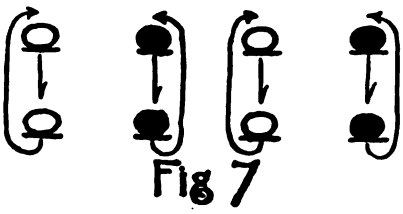


Fig 7

INTRODUCTION

Form in positions near the head of the room as indicated by Fig. 1, six measures. Finished salutations to partner, two measures. *Promenade to places.* Forward promenade step, commencing with outside foot, Fig. 2, six measures. Finished salutation to partner and remain facing partner, Fig. 3, two measures.

FIRST FIGURE

Join right hands and raise them as high as the head, and do Minuet forward and salutations, two measures. *Pas marché*, three steps, changing places, one measure. Unfinished salutations, one measure. Join left hands and repeat, beginning with left foot, four measures.

SECOND FIGURE

Minuet to side, Fig. 4, three measures. Salutations, one measure. Ladies face front and gentlemen walk around them, nine steps, Fig. 5, three measures. Salutations, one measure. Minuet to side, to places, three measures. Salutations, one measure. Gentlemen face front and ladies walk around them, nine steps, Fig. 6, three measures. Salutations, one measure.

THIRD FIGURE

Couples change places (*pas marché*), as indicated by Fig. 7, three measures. Salutations, one measure. Repeat first four measures of first figure, four measures. Couples change places as before to regain places, Fig. 7, three measures. Salutations, one measure. Repeat first four measures of first figure, four measures.

FOURTH FIGURE

The couples on the right join left hands and change places (*pas marché*) while the couples on the left join hands (ladies' left, gentlemen's right), and the ladies pirouette under the upraised arms, as indicated by Fig. 8, one measure. Ladies join right hands and change places, giving left hands to the gentlemen opposite, forming line, Fig. 9, two measures. Extend left foot in fourth position and bend diagonally backward, gentleman and lady looking at each other (picture), one measure. Minuet forward and salutations, Fig. 10, two measures. Join left hands, change places (*pas marché*), and make salutations, two measures. Join left hands and balance to right, join right hands and balance to left, pirouette to right and salutations, four measures. Give left hands and do *pas marché* to positions, indicated by Fig. 11, three measures. Point left foot in fourth position and make picture as before, one measure.

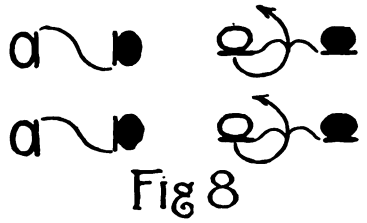


Fig 8

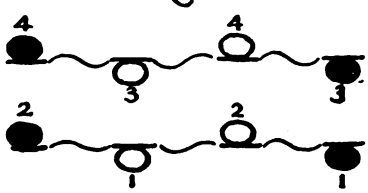
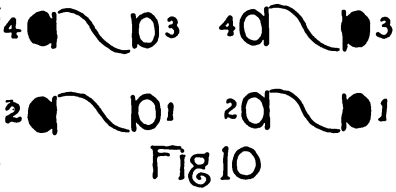


Fig 9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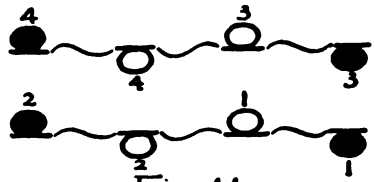
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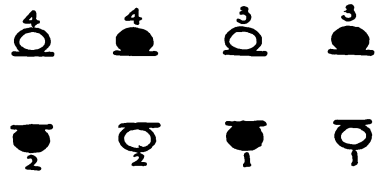
Fig 12

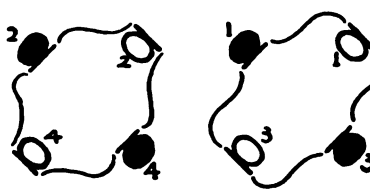
Fig 13

FIFTH FIGURE

Numbers 1 and 4 wheel, and the gentlemen of numbers 2 and 3 turn to positions indicated by Fig. 12, one measure. Salute the opposite couple, one measure. Give right hand to opposite and cross over, giving left hand to partner, forming circle (six *pas marché*), Fig. 13, two measures. *Balancé* to right and left, raising right hands when moving to right and left hands when moving to left, looking under arch formed by upraised hands, two measures. Turn partners by left hand, changing places (*pas marché*), and make salutations, two measures. Give right hand to opposite and cross over, giving left hand to partner, forming circle as before, two measures. *Balancé* right and left, turn partner and make salutations as before, four measures. Salute opposite couple, one measure. Those facing up wheel to face down (coda), one measure. All make three *pas marché* forward, one measure. All make finished salutation to front, moving to left, two measures. Informal promenade during finish of coda. A long hold in music to be made upon last measure.

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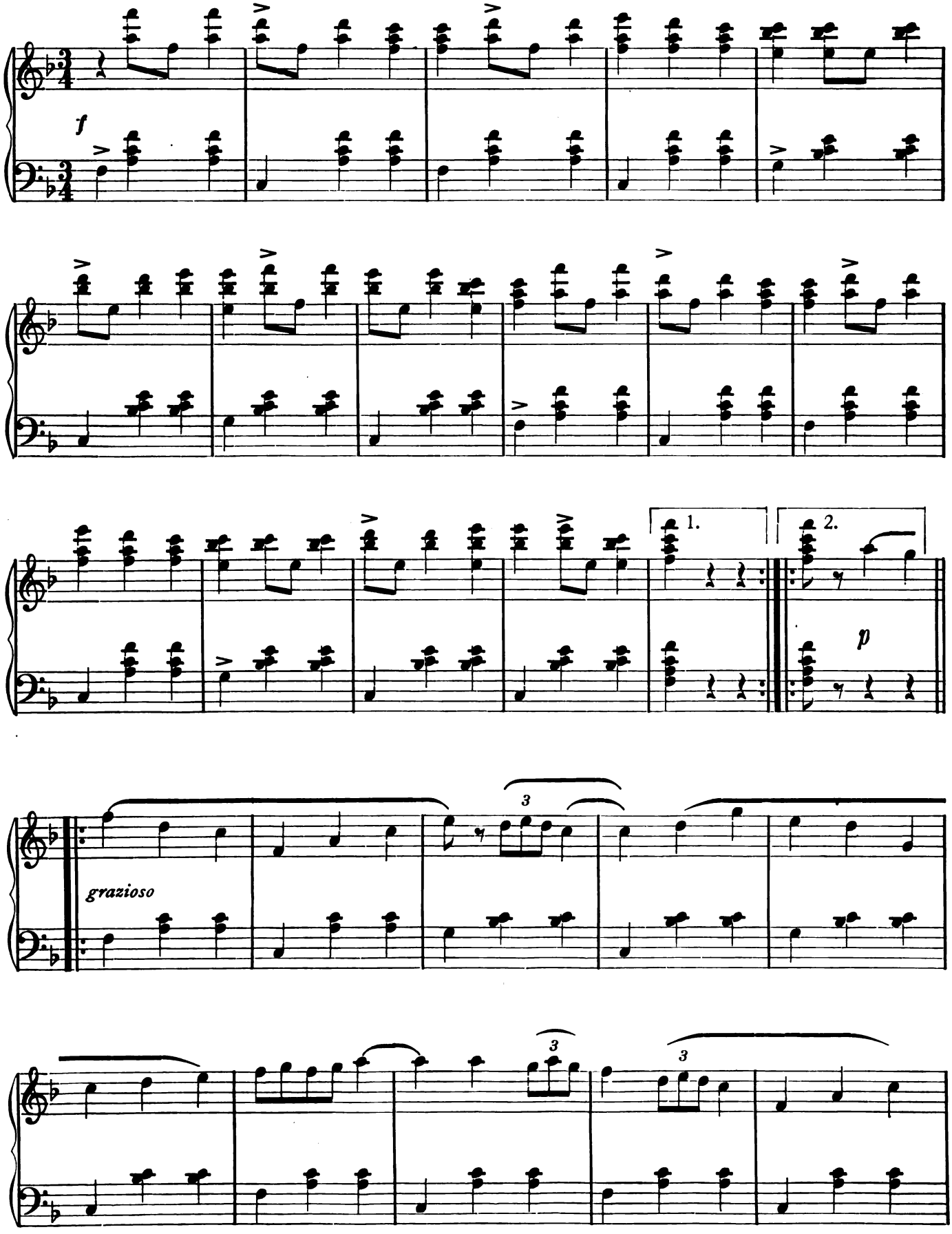
ESPAÑITA

Valse



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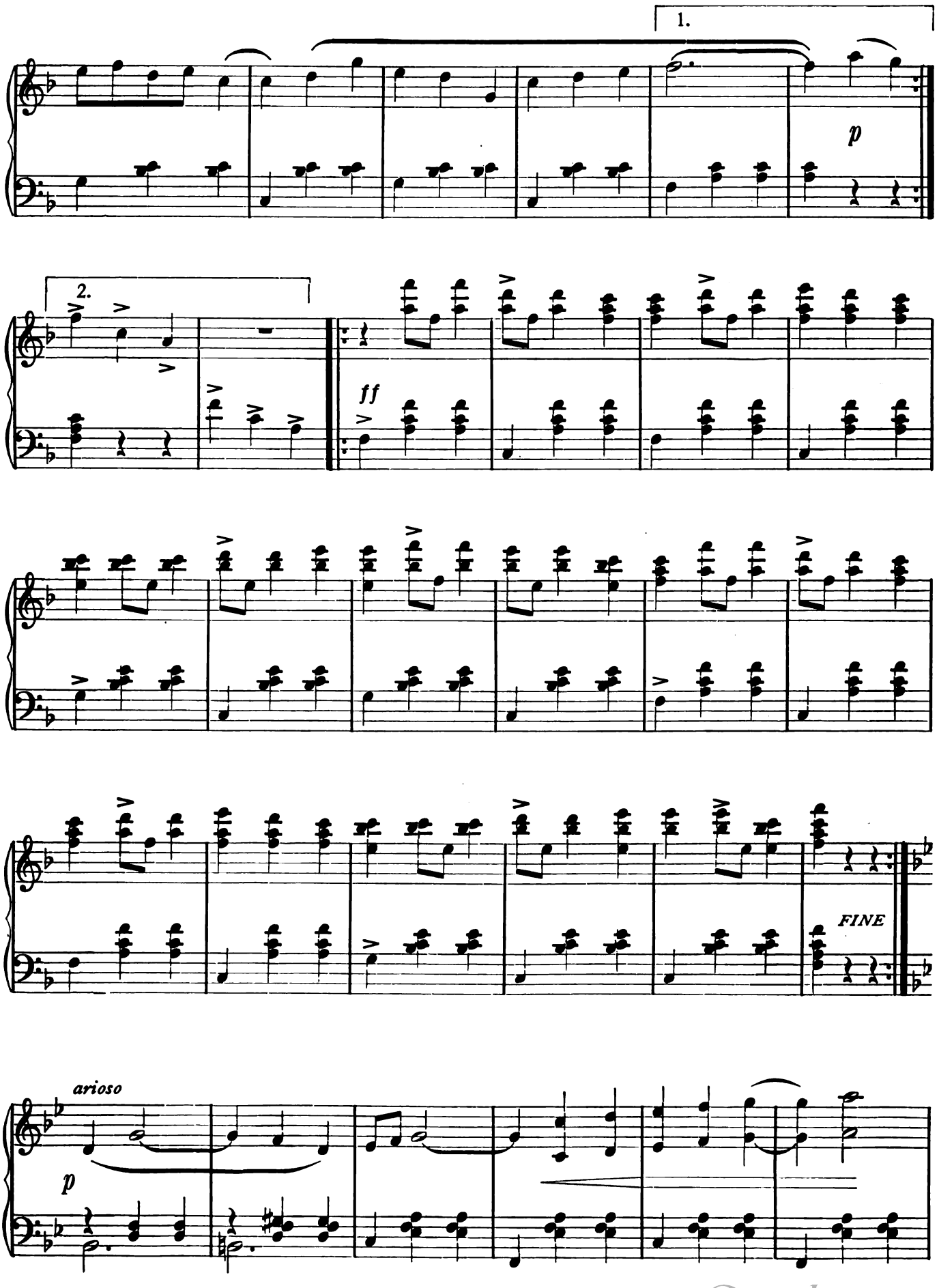

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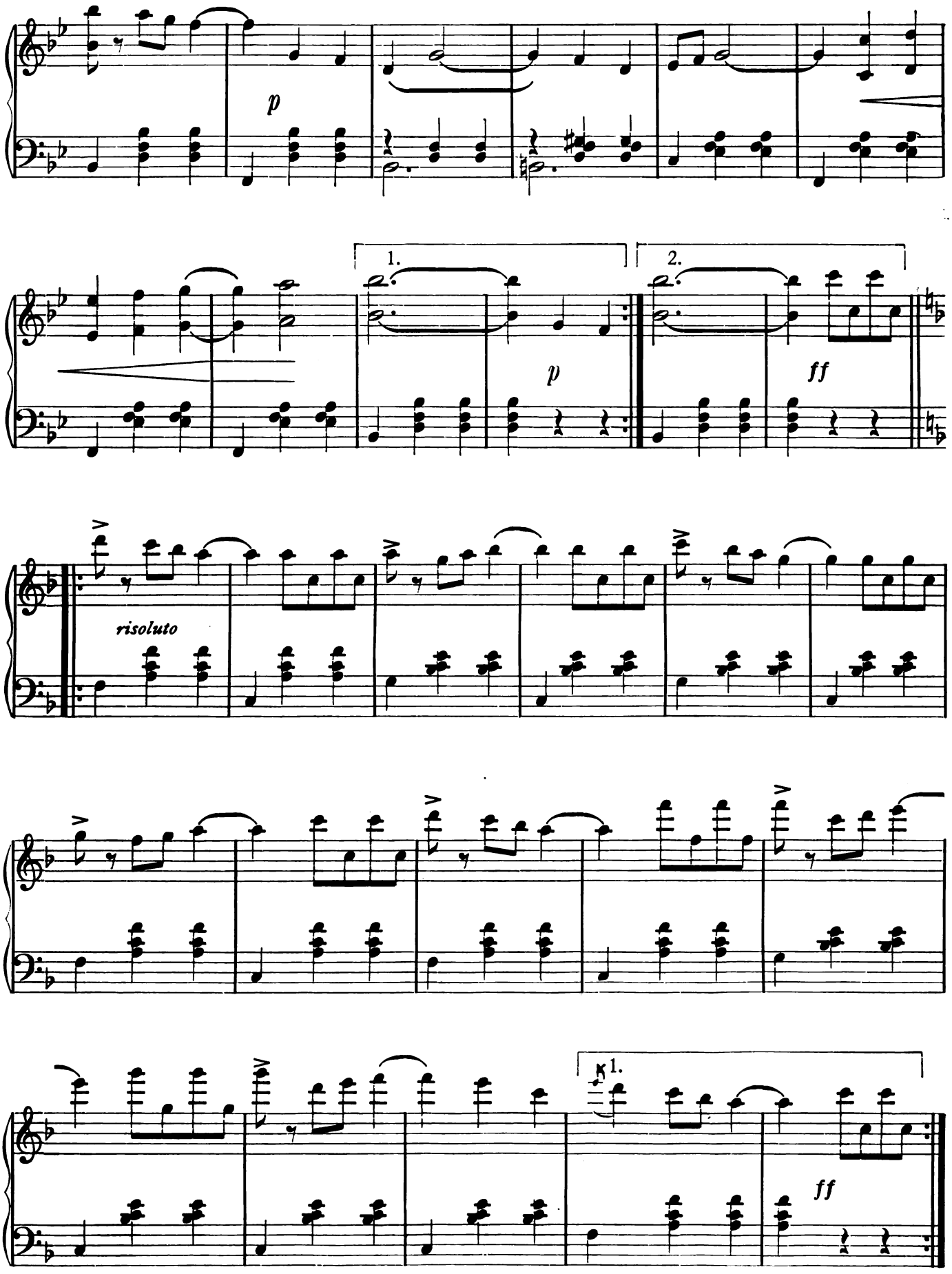

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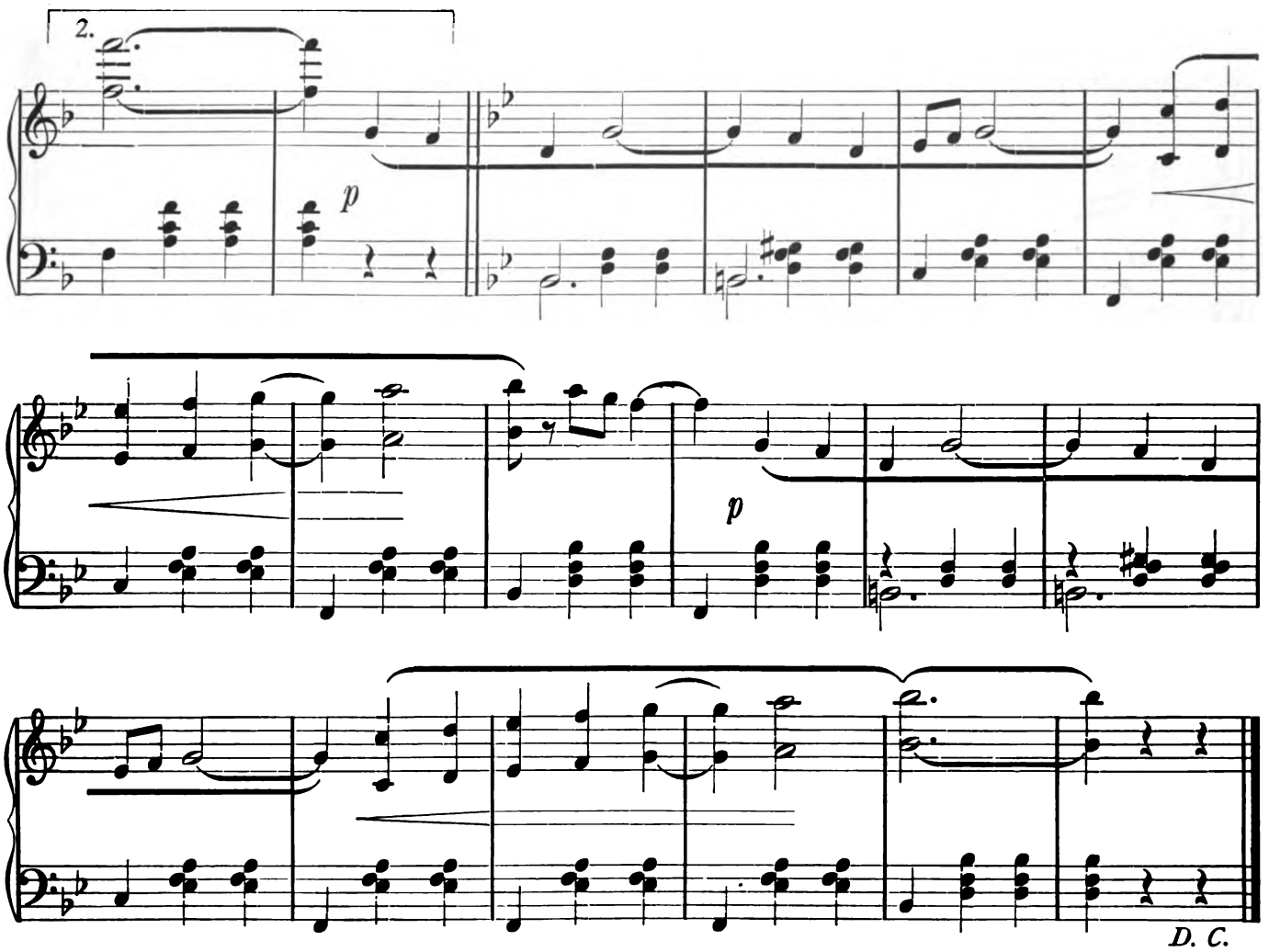

ESPAÑITA

I. *Balancé* right and left, arms lateral, two measures; waltz turn, arms intermediate, two measures. *Balancé* right and left, two measures; three stamps turning. Repeat left, right and left. Thirty-two measures in all.

II. Diagonally forward and hop, four times, arms lateral, four measures. On third count of last measure, leap on right foot. Stamp with left foot, toe behind. Repeat, two measures. Pirouette left and stamp, two measures. Repeat left, right and left. Thirty-two measures in all.

III. Backward step, three drawing steps, *balancé* on fourth measure, four measures. Two draw steps to left, pirouette and stamp, four measures. (One arm lateral with draw steps.) Repeat left, right and left. Last time finish with two *balancé* steps, pirouette and stamp. Thirty-two measures in all.

IV. Spanish step to right, left and right. *Balancé* left and right with pirouette and stamp in middle of strain. Repeat, beginning with left foot. Thirty-two measures in all.

V. Right and left squares. Step forward right and hop, left foot to fourth raised, one measure. Step on left (1), pivot *three-quarters* around, one measure. *Balancé* forward and back, two measures. Repeat three times, each time beginning with right foot, last time finishing with three stamps turning. Repeat, beginning with left foot. Thirty-two measures in all.

VI. Forward and hop, one measure.—Striking castanets together on (1), play (2–3).—Pirouette to left (play castanets (2–3), one measure. Three stamps, turning to left, strike castanets on each stamp, two measures. Step to right (1), strike left castanet against left foot (2), complete circle with left arm, play castanets (2–3), two measures. Three stamps to left turning. Repeat, beginning left. Thirty-two measures in all.

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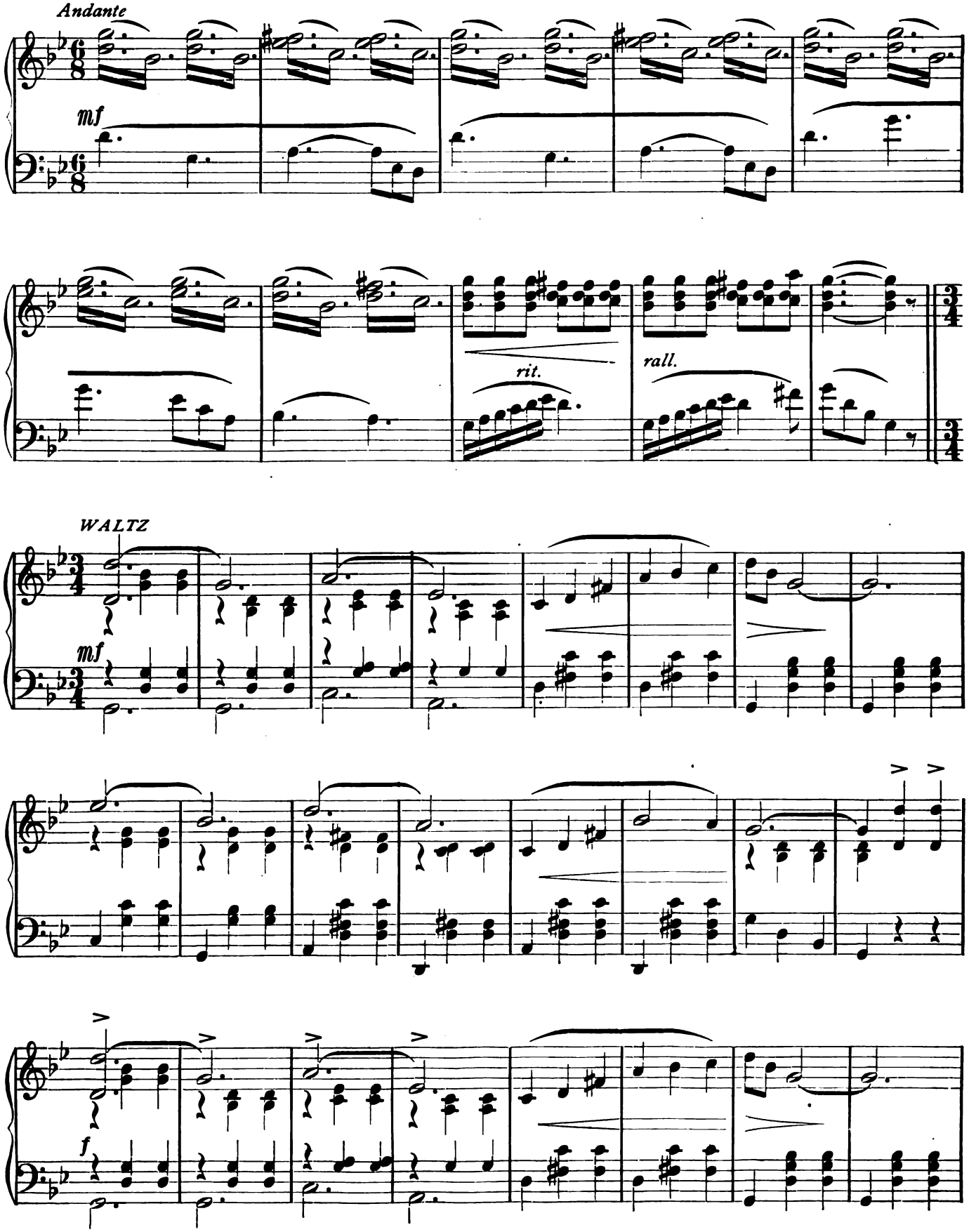
ROSE OF MEXICO

WALTZ

INTRODUCTION

Andante

JOHN J. DUNN



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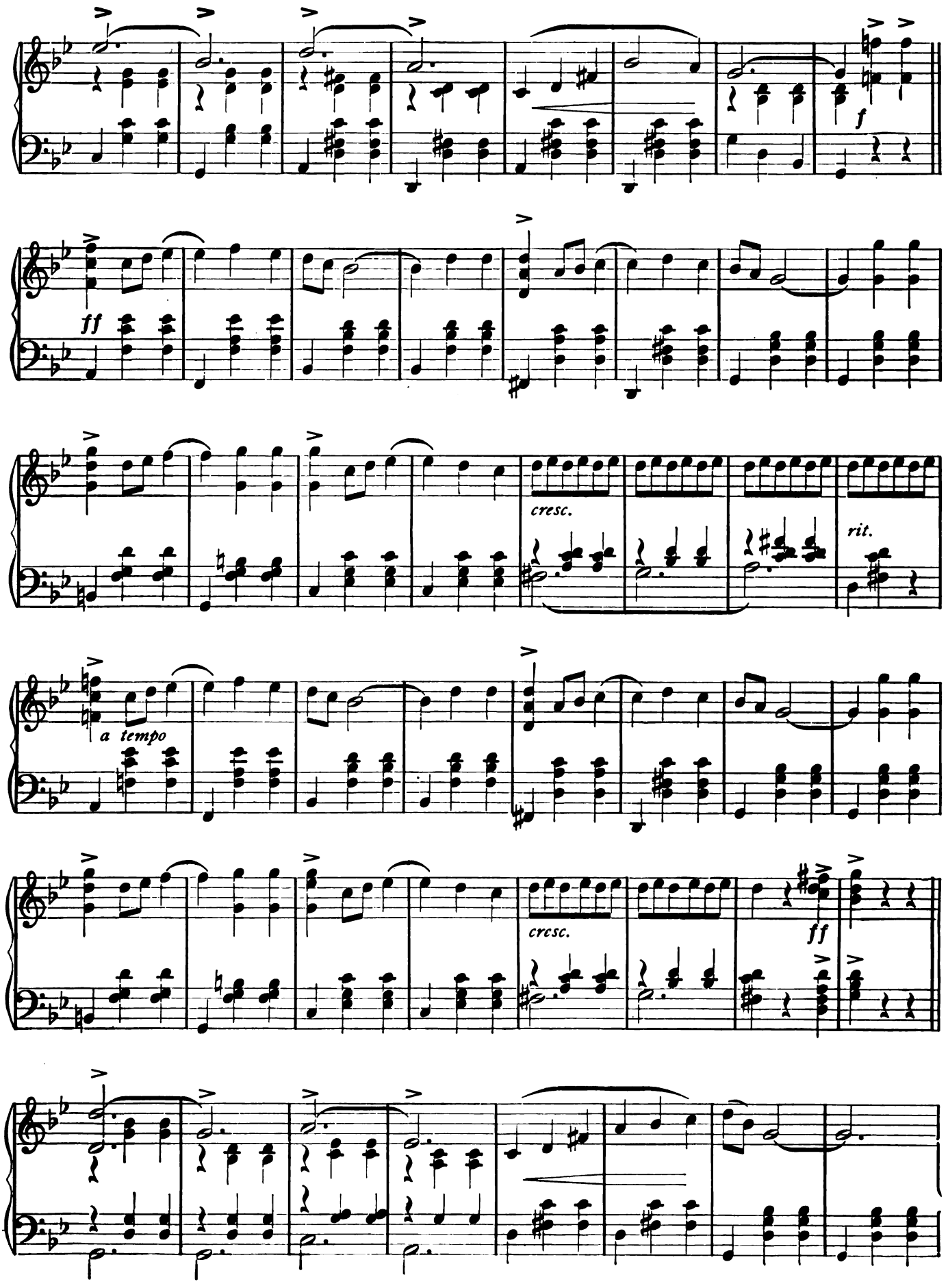

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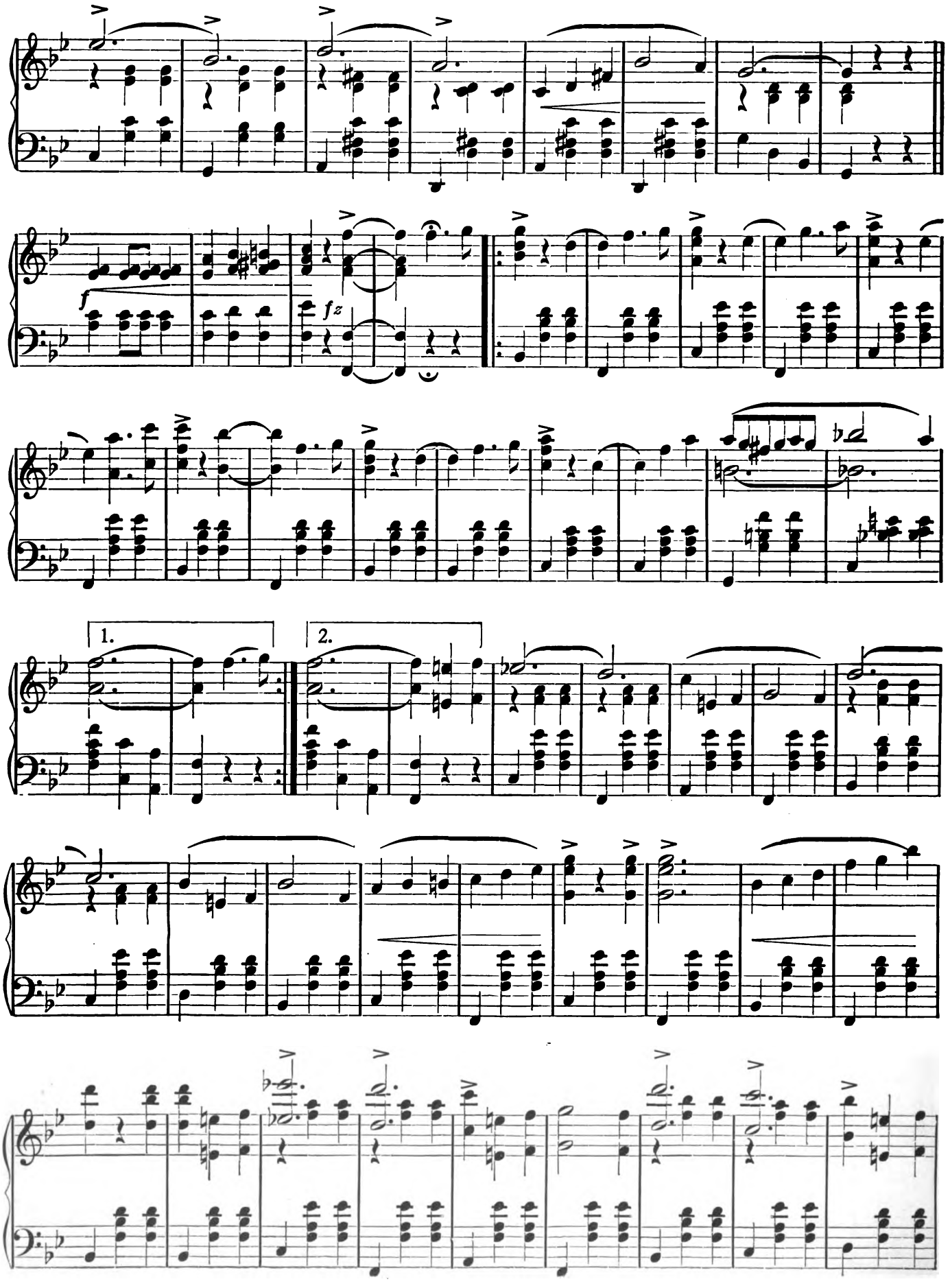

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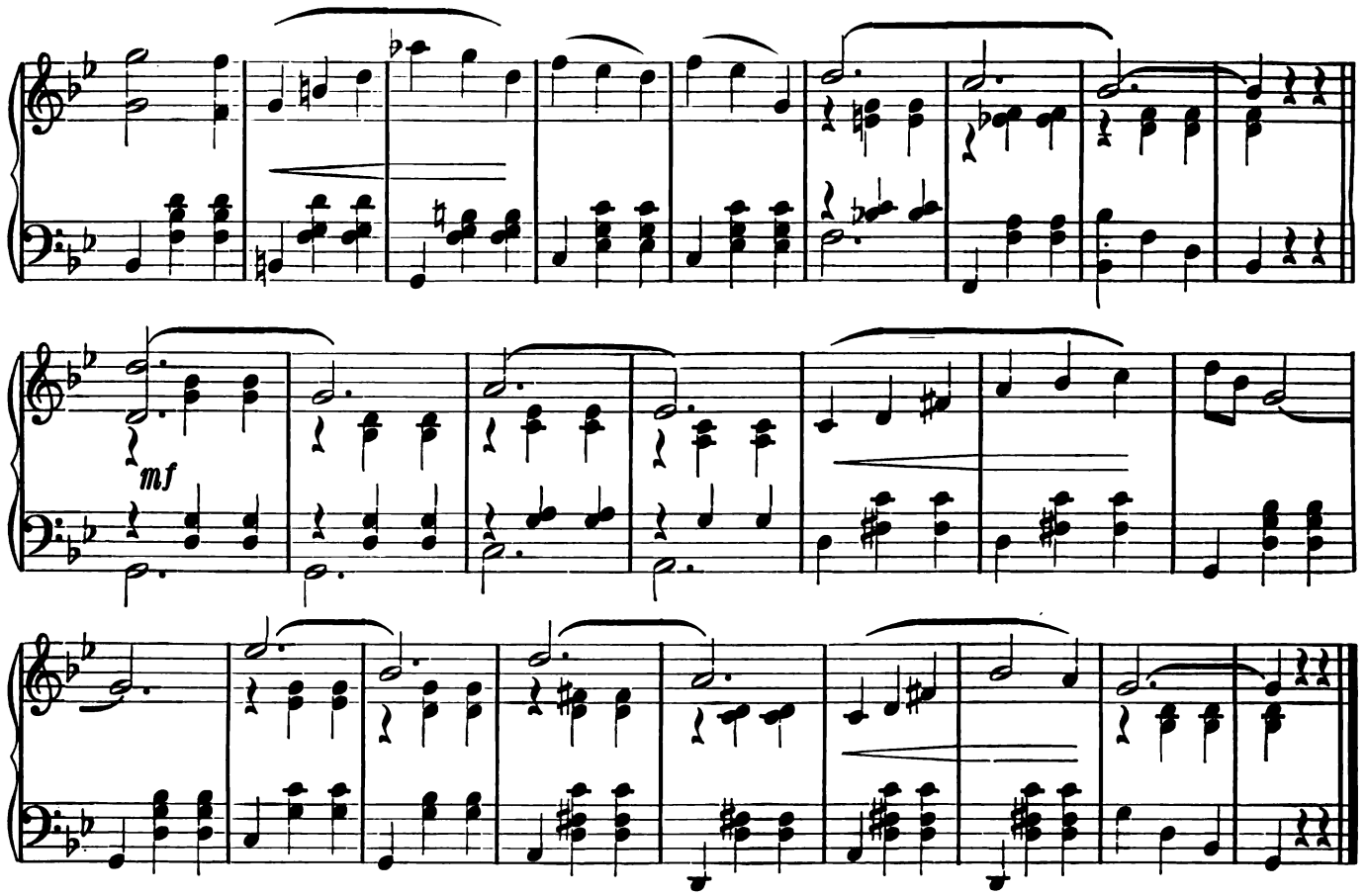

ROSE OF MEXICO

INTRODUCTION

Run in and pirouette to right, touch right toe in fifth position (1); stamp right (2), stamp left (3), and finish with stamp, with right foot in fifth position, arms changing from side to side on stamp.

I. *Pas de basque*, six measures; pirouette on seventh measure; stamp in fifth position on eighth measure; arms from side to side. Thirty-two measures.

II. Stamp diagonally backward to left, and draw, finishing draw with beat on ankle, six measures; pirouette, and stamp as in first step. Thirty-two measures.

III. Stamp diagonally forward with right foot (1); carry left foot to fourth position raised (2); hop on right, and bring left foot in front of right ankle (3). Forward *balancé*, one measure, draw, two measures, and at finish of draw second time, simply draw foot back, without transfer of weight, arms open on the first measure, left arm up, looking at left hand on second measure, arms at side on draw.

The above done three times; then step to right (1), place left toe behind (2), rise and fall on right, repeat to left, then pirouette and stamp in fifth position. Sixteen measures.

INTERLUDE

Balancé right and left, not changing the feet, keeping left behind right. This done three times and finish, stamping left in fifth position behind. Arms from side to side. Four measures.

IV. Step right foot diagonally, repeat with left, forward, swing free foot front, a little across, and hop, one measure. This done three times; the fourth time, instead of making a hop, jump on right foot; then draw to left, pirouette to left and stamp. Repeat, beginning with left. Thirty-two measures.

FINALE

Step up stage with right and hop, turning, raising left foot well behind, looking over left shoulder toward upraised foot. Left arm up at hop, step left, and touch right toe behind, making pirouette to finish turn, two measures in all.

This done four times. Then draw to left six times, pirouette to left, and stamp right in fifth position. Forward with left and hop. Step over in front with right; place left behind and pivot. This done four times; then balance four times with foot behind. Two pirouettes, and stamp right, left, right in fifth position. Repeat balance four times, etc., and stamp right in fifth position, arms intermediate at finish.

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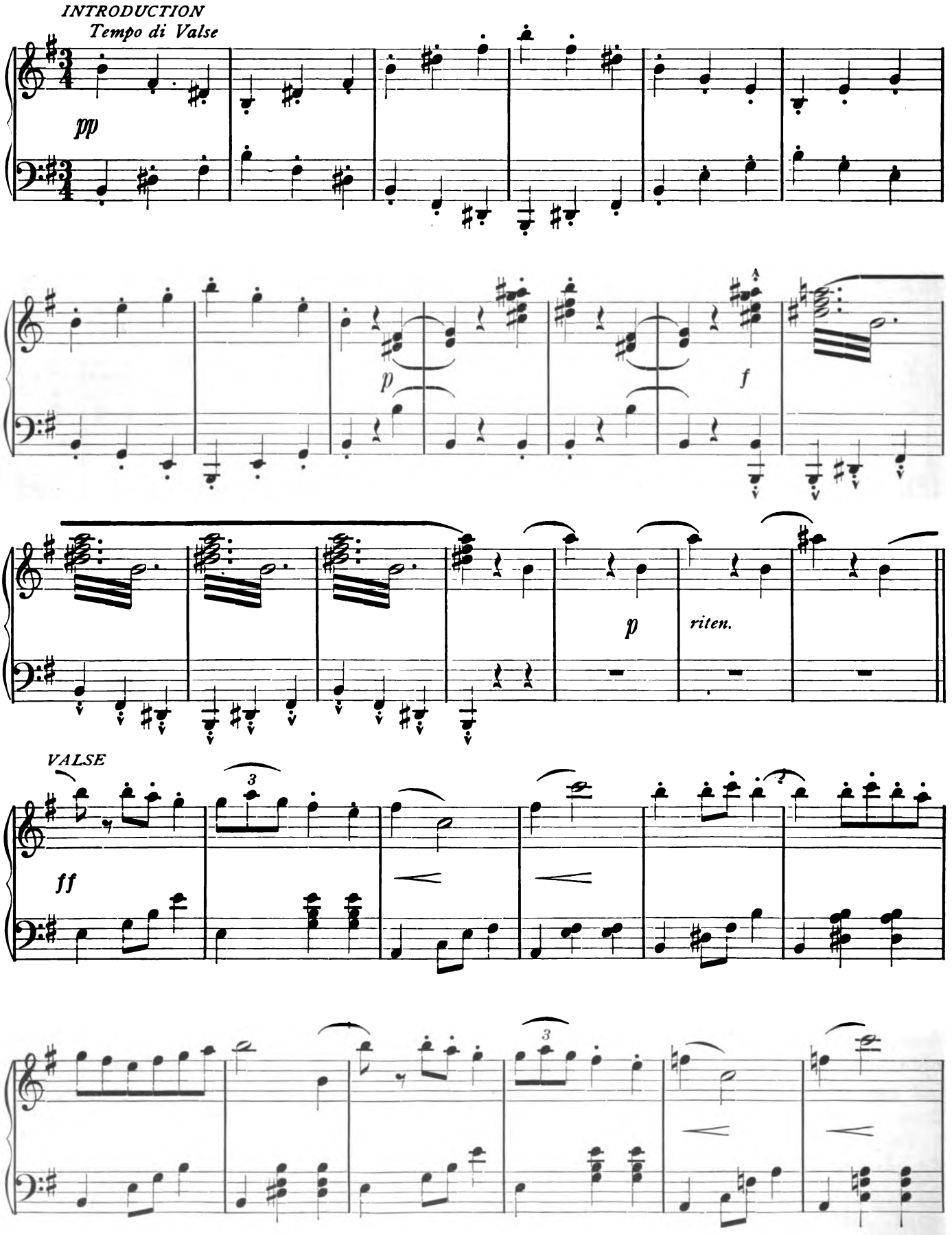
SANTIAGO

Valse Espagnole

A. CORBIN



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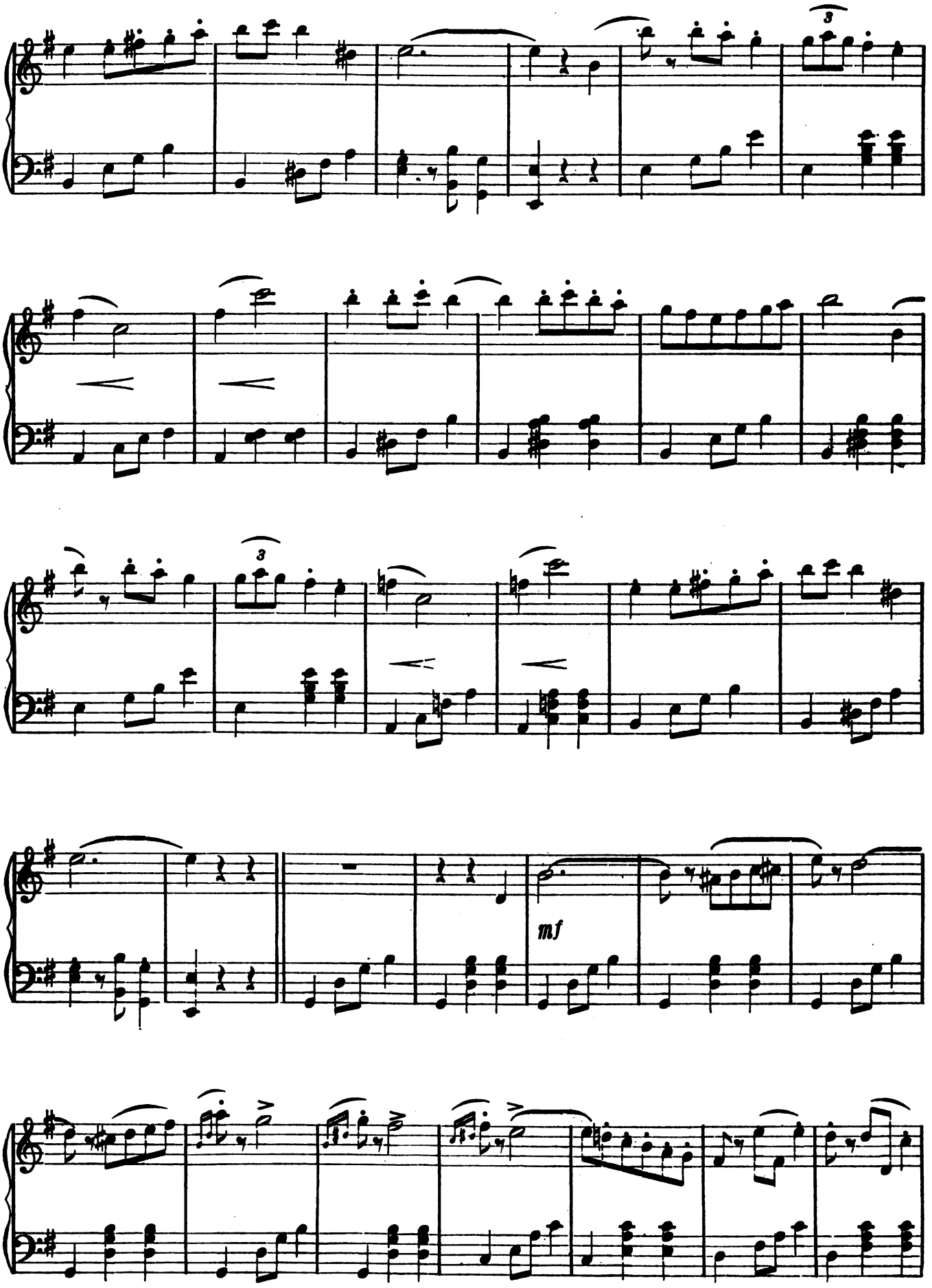

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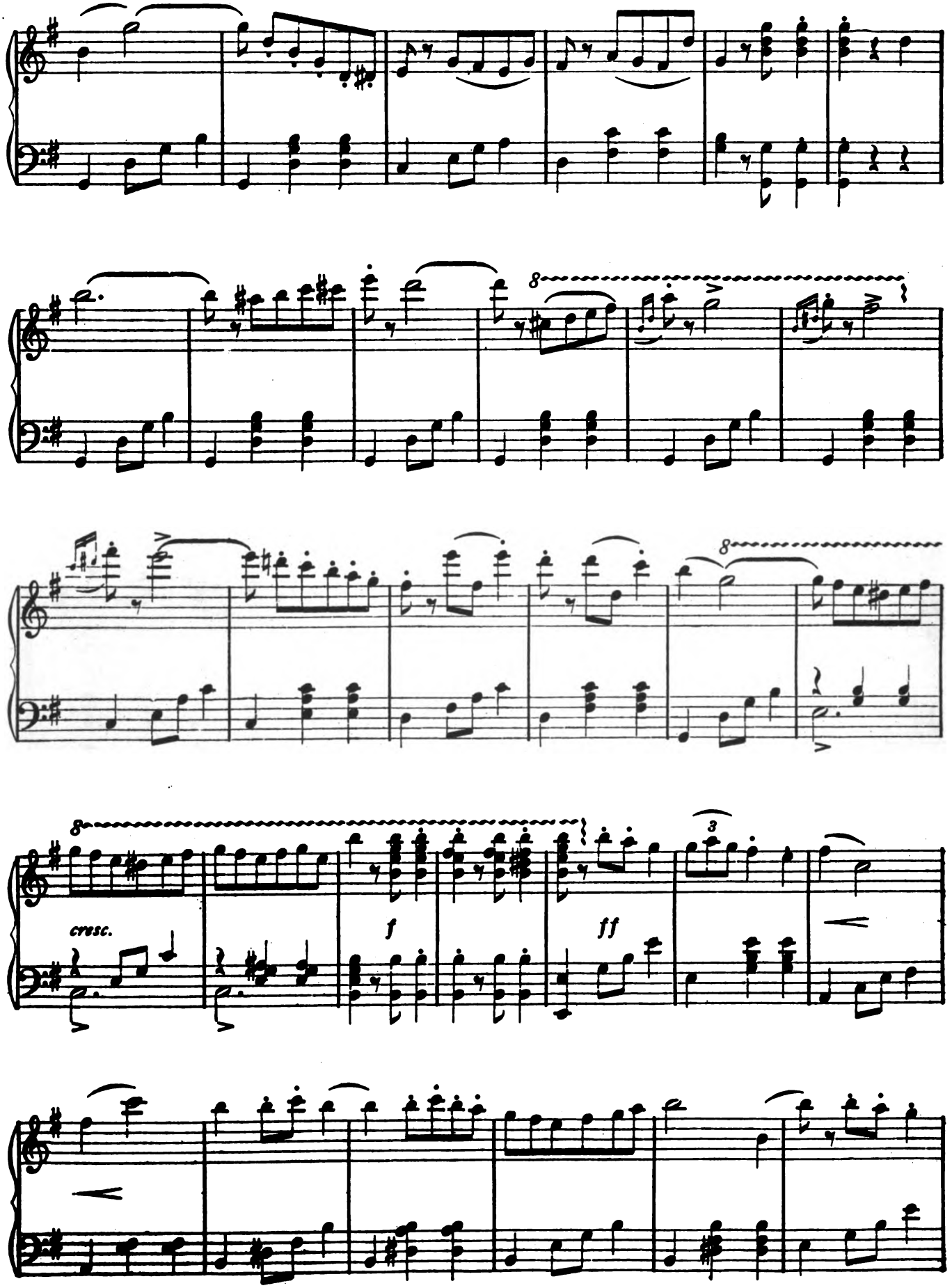

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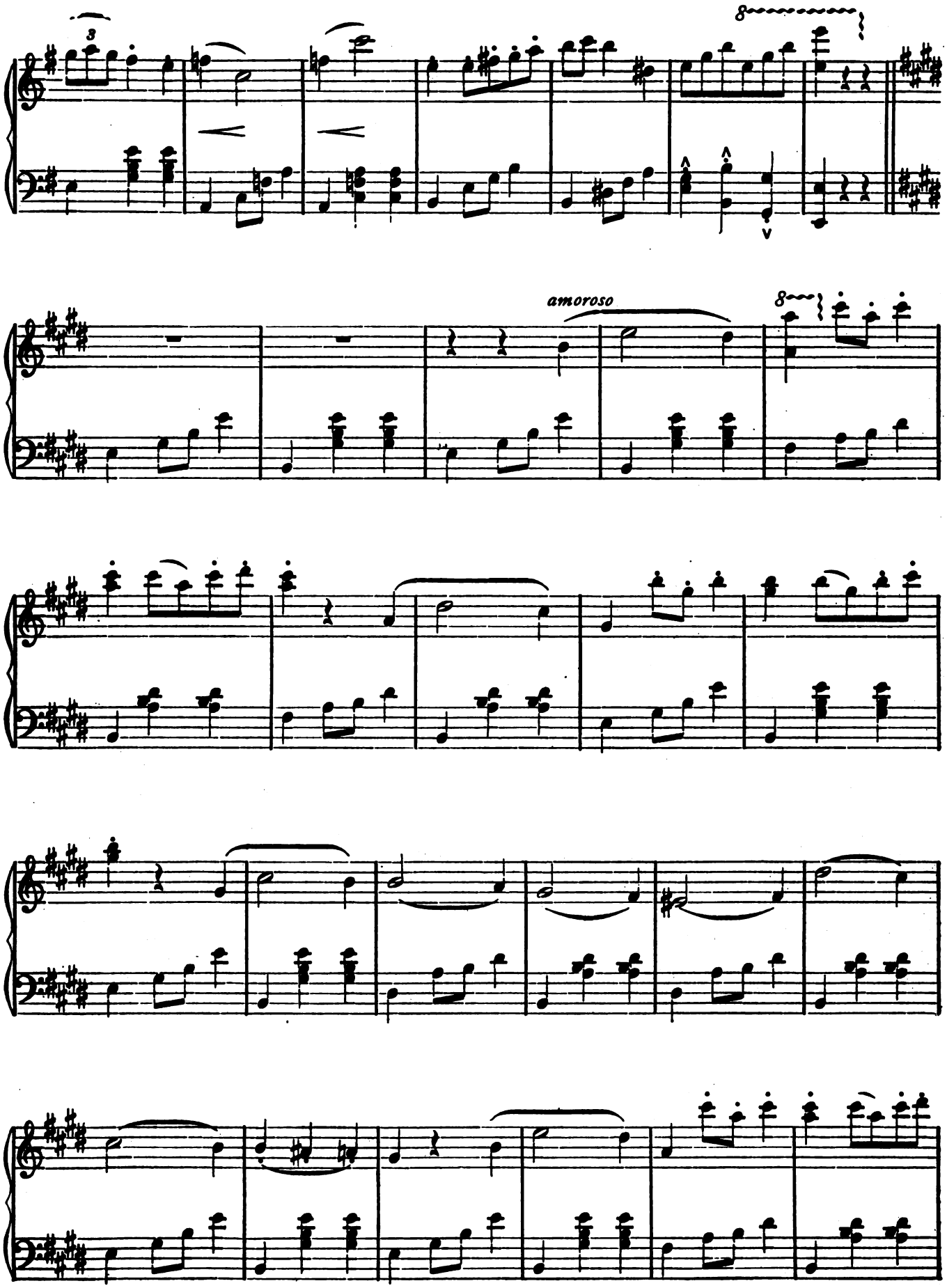

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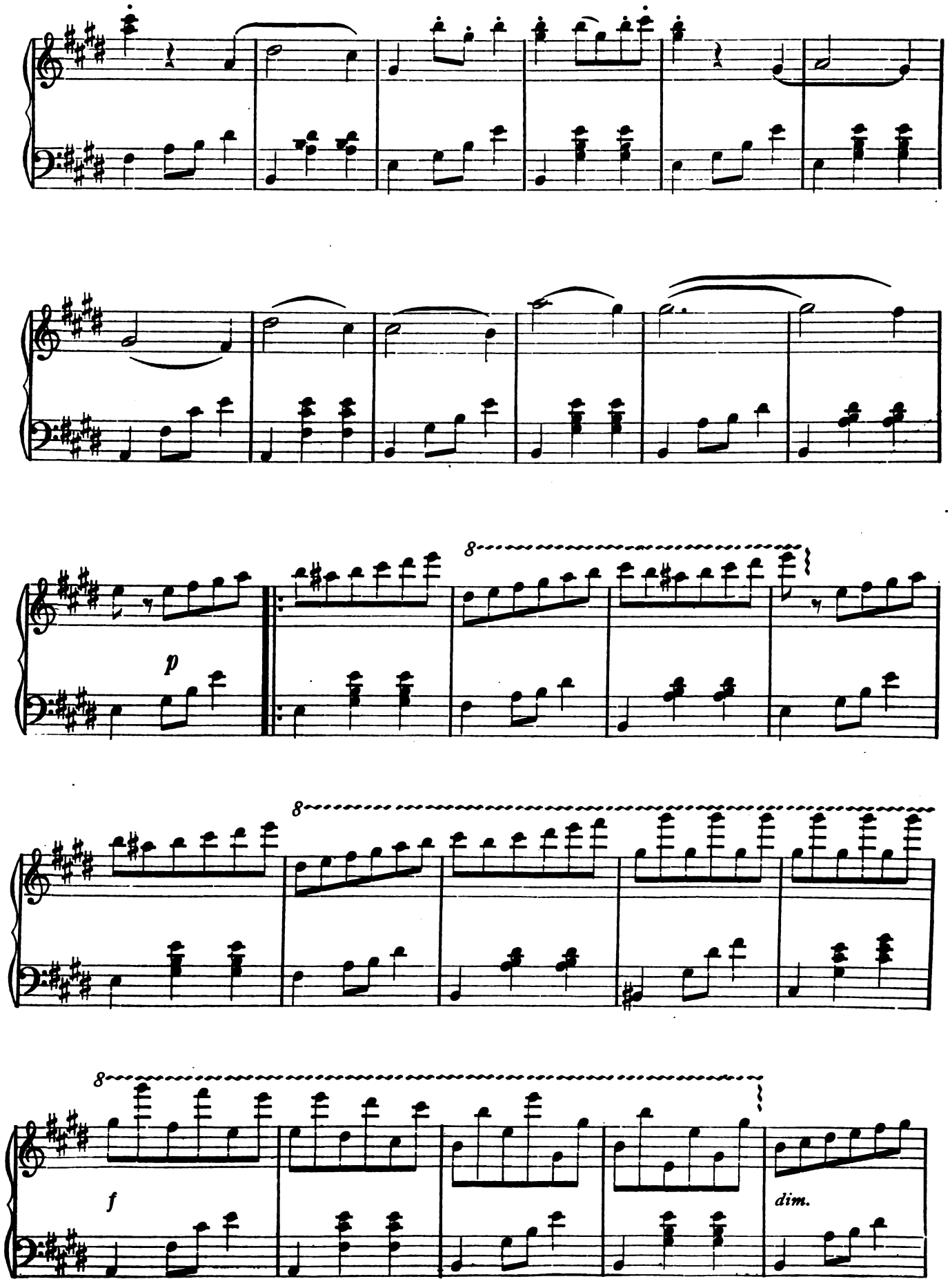

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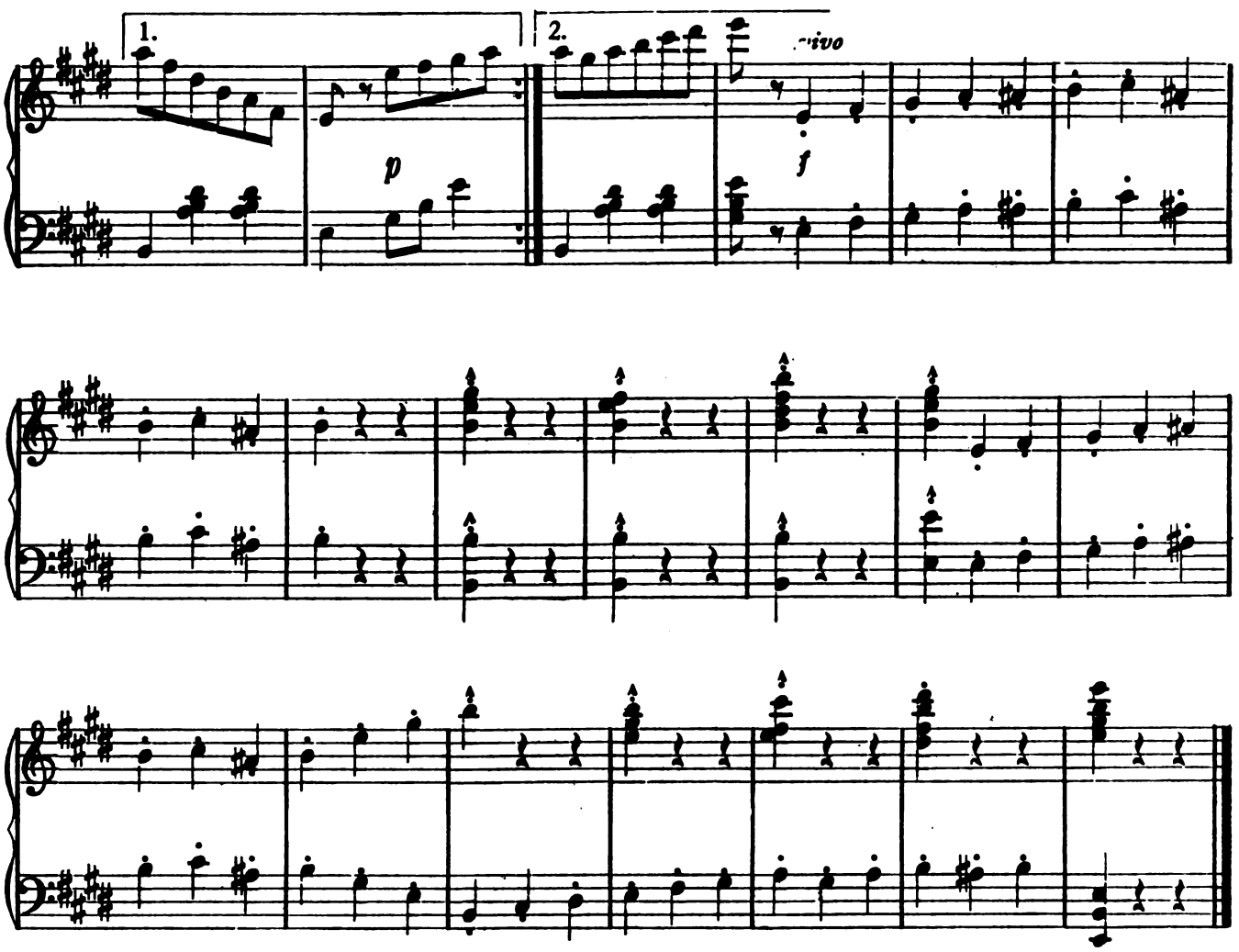

SANTIAGO

I. Beginning with right foot, forward and hop, forward and hop, diagonally to right. Pirouette to right; two stamps. Repeat left, right and left. Sixteen measures in all.

II. Left arm up, right at waist. One mazurka step to right. Pirouette to right (arms changing); stamp and draw twice to right. Repeat left, right, left. Sixteen measures in all.

III. During two measures' interlude stamp right foot to side, touch toe of left foot behind right and stamp left (one measure); repeat, one measure. *Balancé* forward and back, two measures; waltz turning, two measures, moving up (arms changing from fifth to waist). Repeat *balancé* forward and back. Pirouette and stamp, to left, again to right and then to left and instead of pirouette and stamp, finish the step with three pirouettes to left and three stamps. Thirty-four measures in all.

IV. Repeat I during repetition of first melody, sixteen measures.

V. During two measures' interlude, step to right, place left toe behind (arms in fifth), pirouette left. Make and hold salutation on third measure. Stamp right foot, touch left toe behind and stamp left foot. Repeat. Slide right foot to side, hop and step left foot across behind, one measure. Pirouette to right. Step right to side, bend body well forward over extended foot; carry it around and up (arms moving in circular motion to fifth position). Pirouette to left and stamp. Thirty-five measures, including first measure of Coda.

FINALE: (Spanish) Forward and hop; *balancé* forward; stamp and draw twice. Repeat, sixteen measures. Run on toes to right, four measures; three step turn and stamp, four measures. Repeat and finish with three turns to right and salutation.

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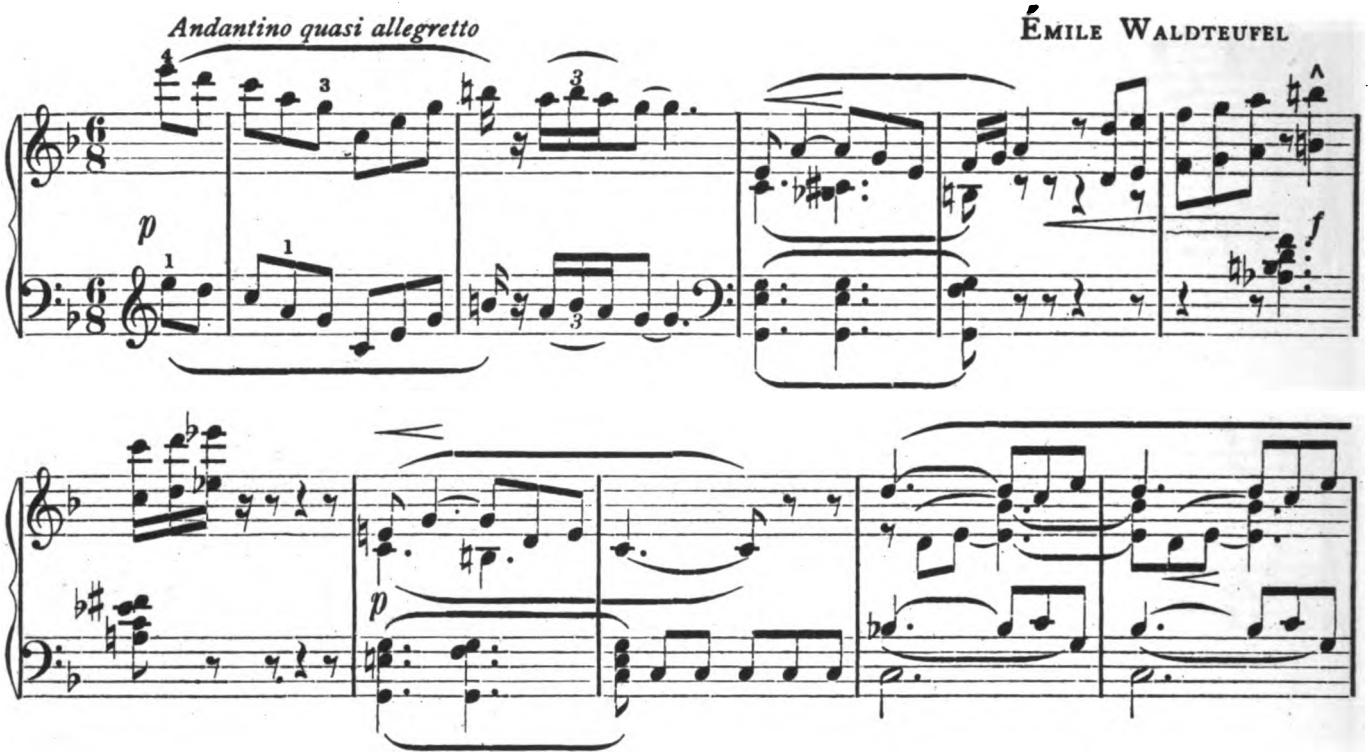
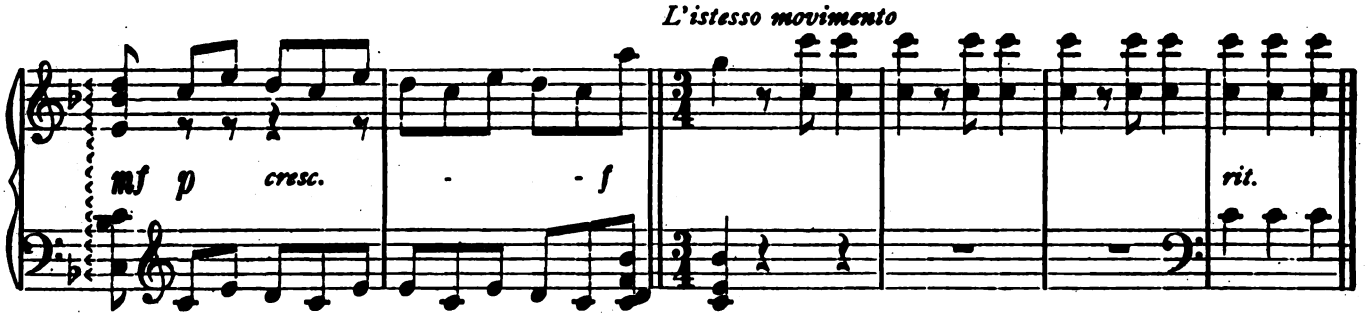
ESPAÑA

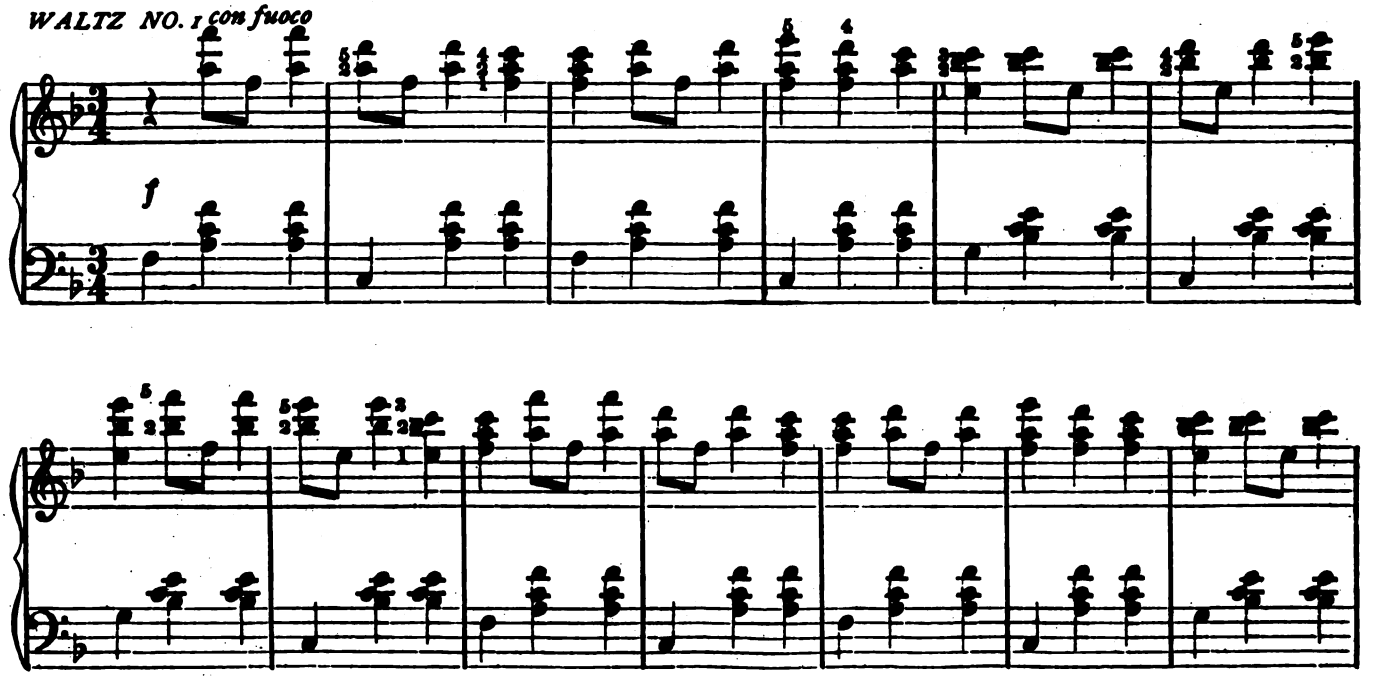
Andantino quasi allegretto — ÉMILE WALDTEUFEL



L'istesso movimento



WALTZ NO. 1 con fuoco



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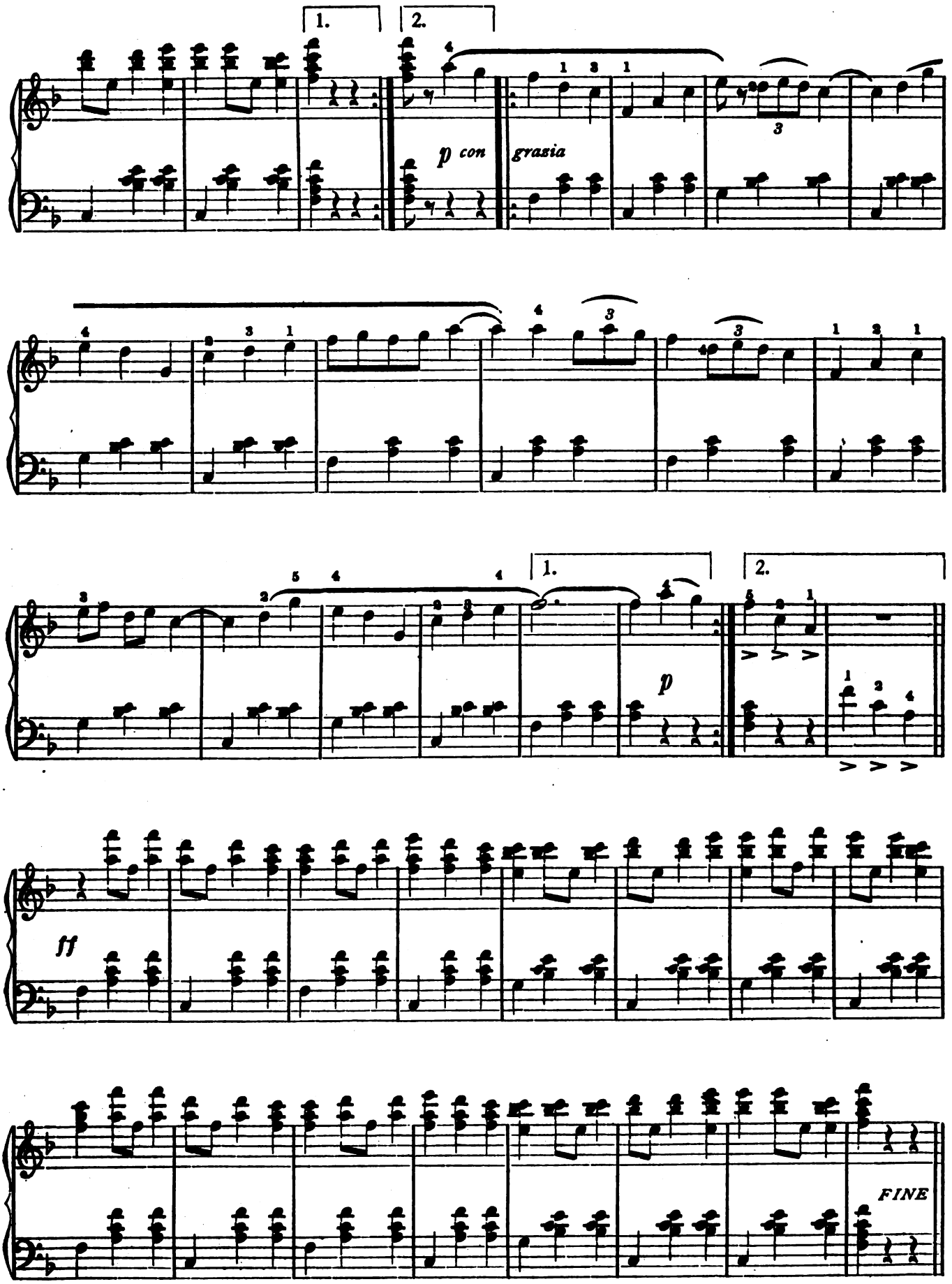

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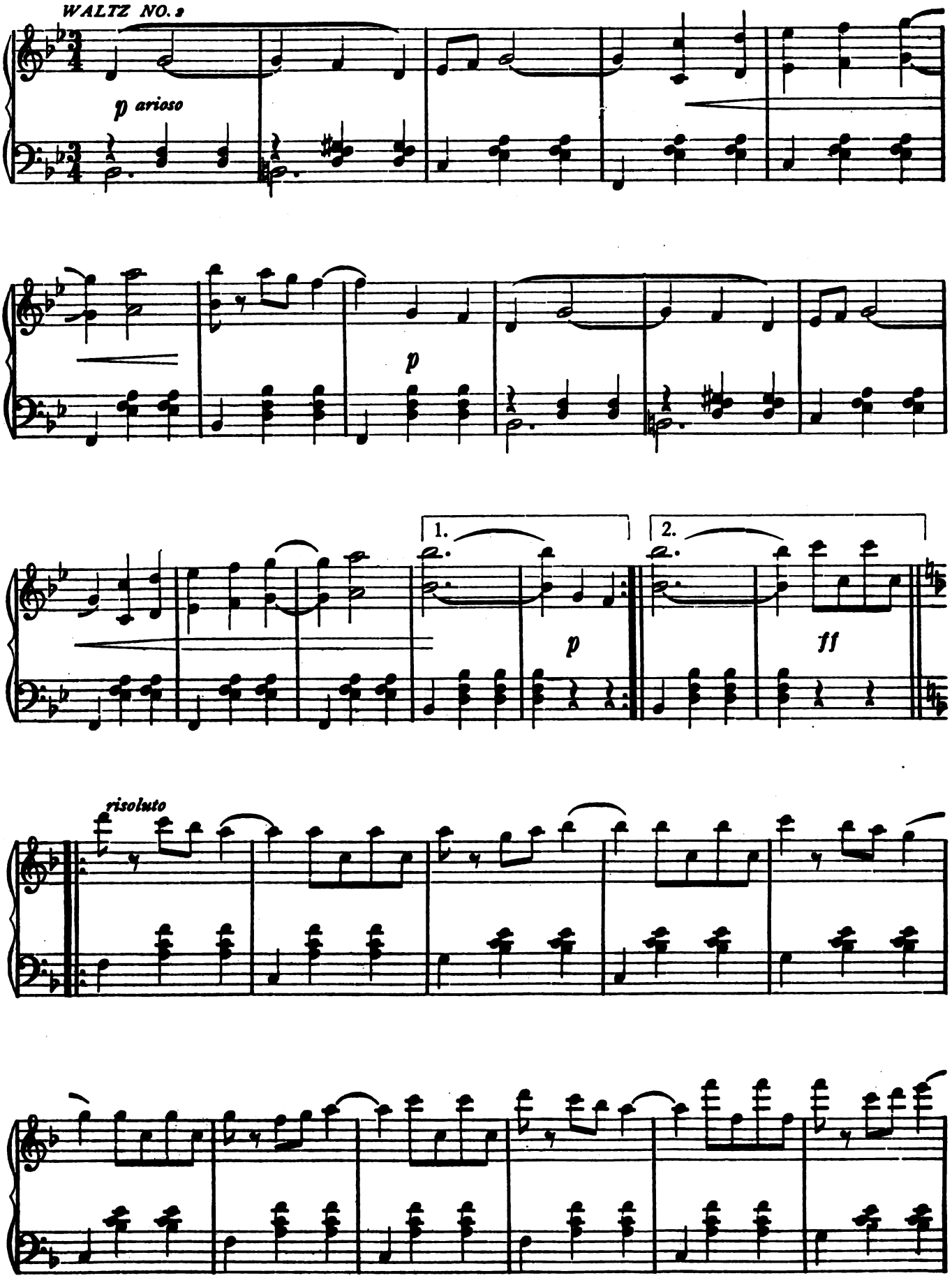

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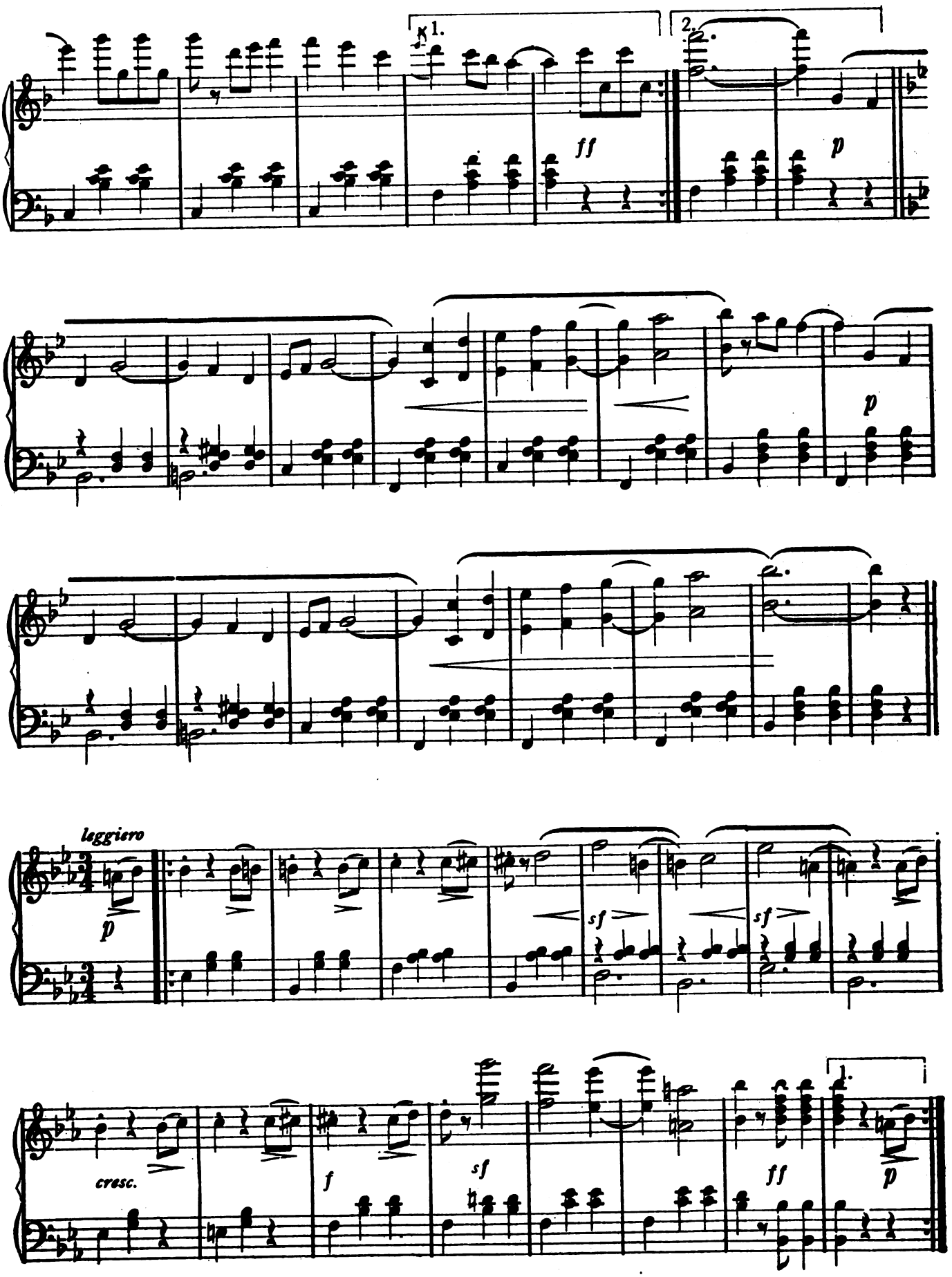

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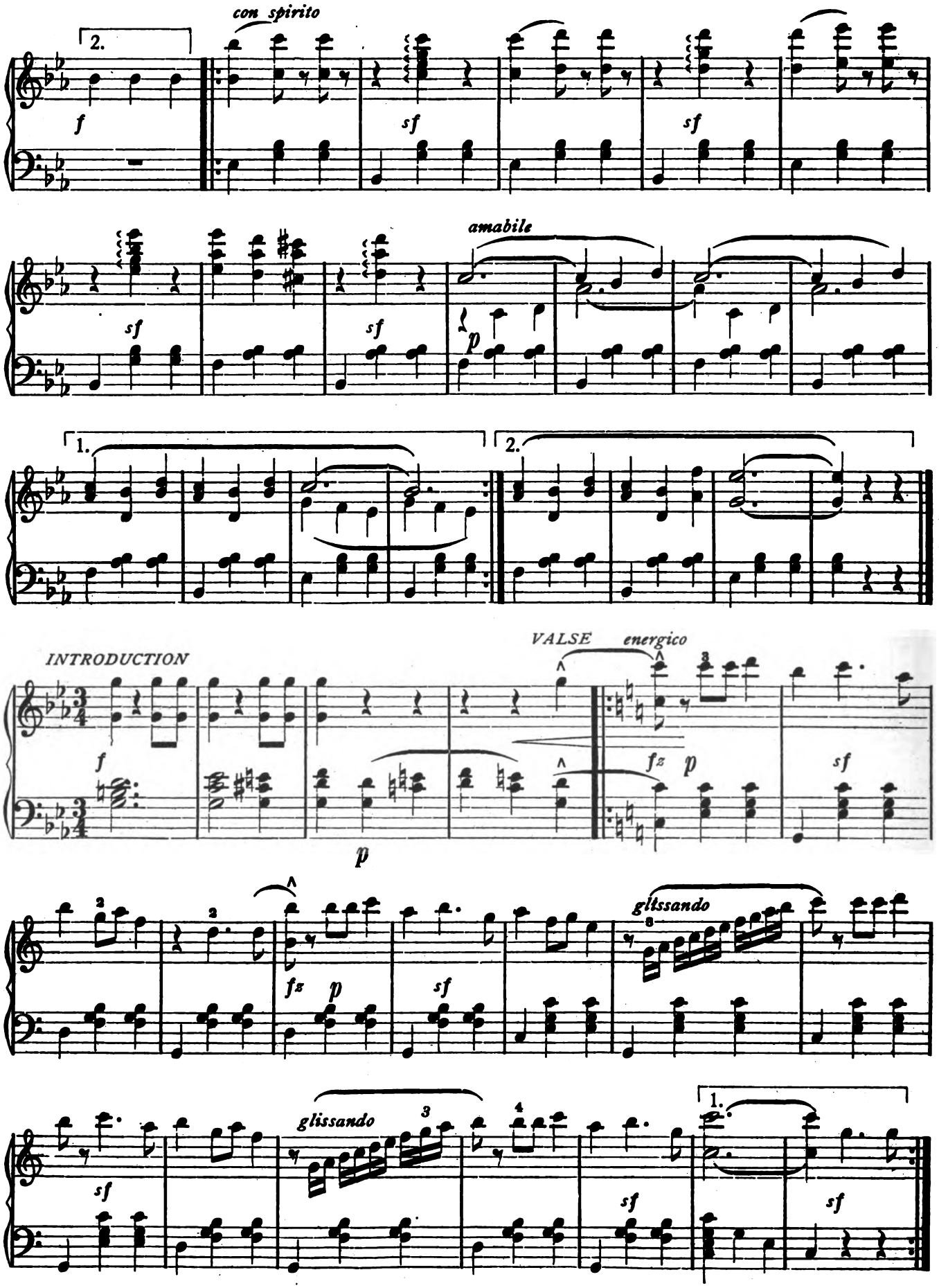

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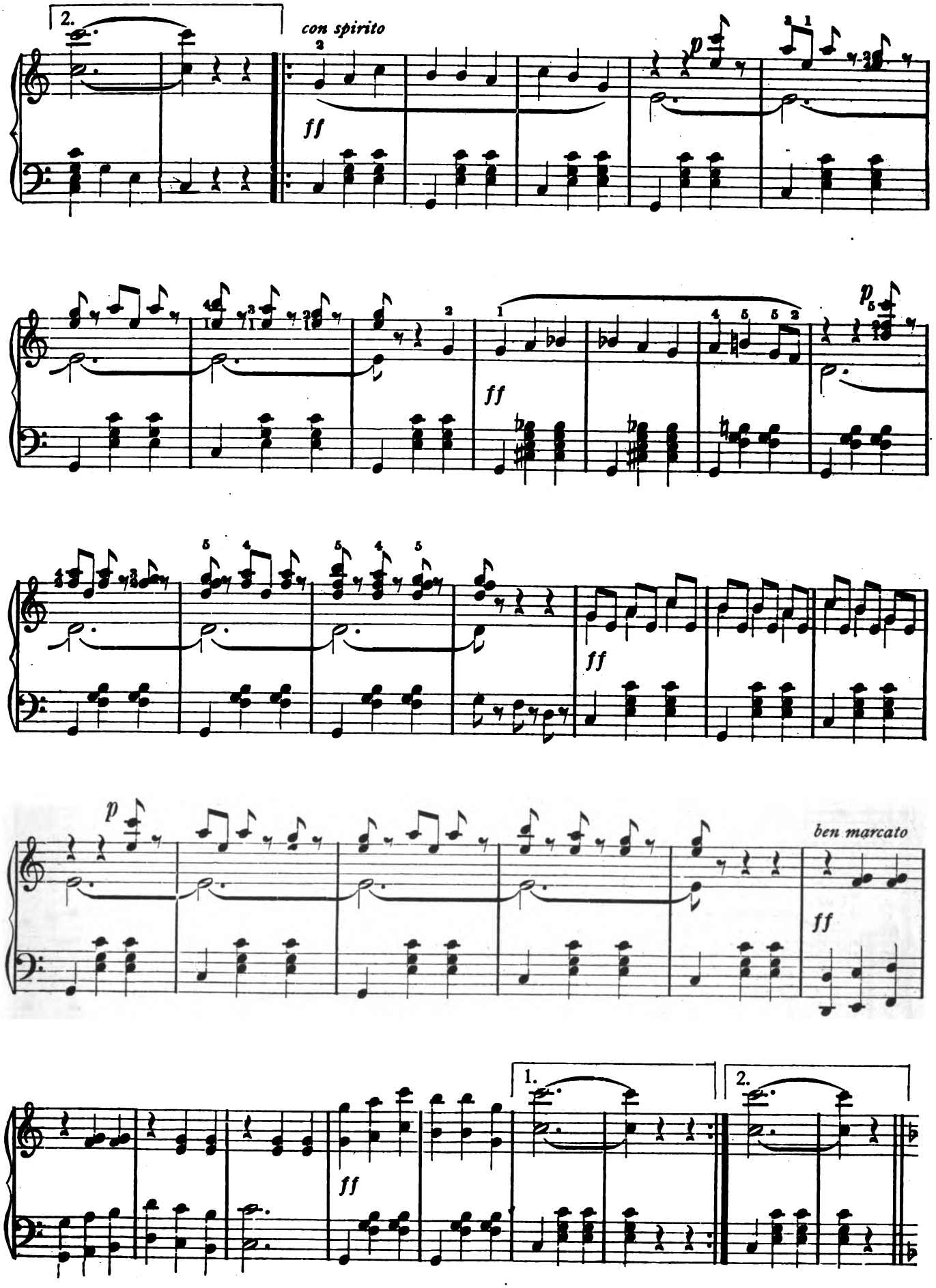

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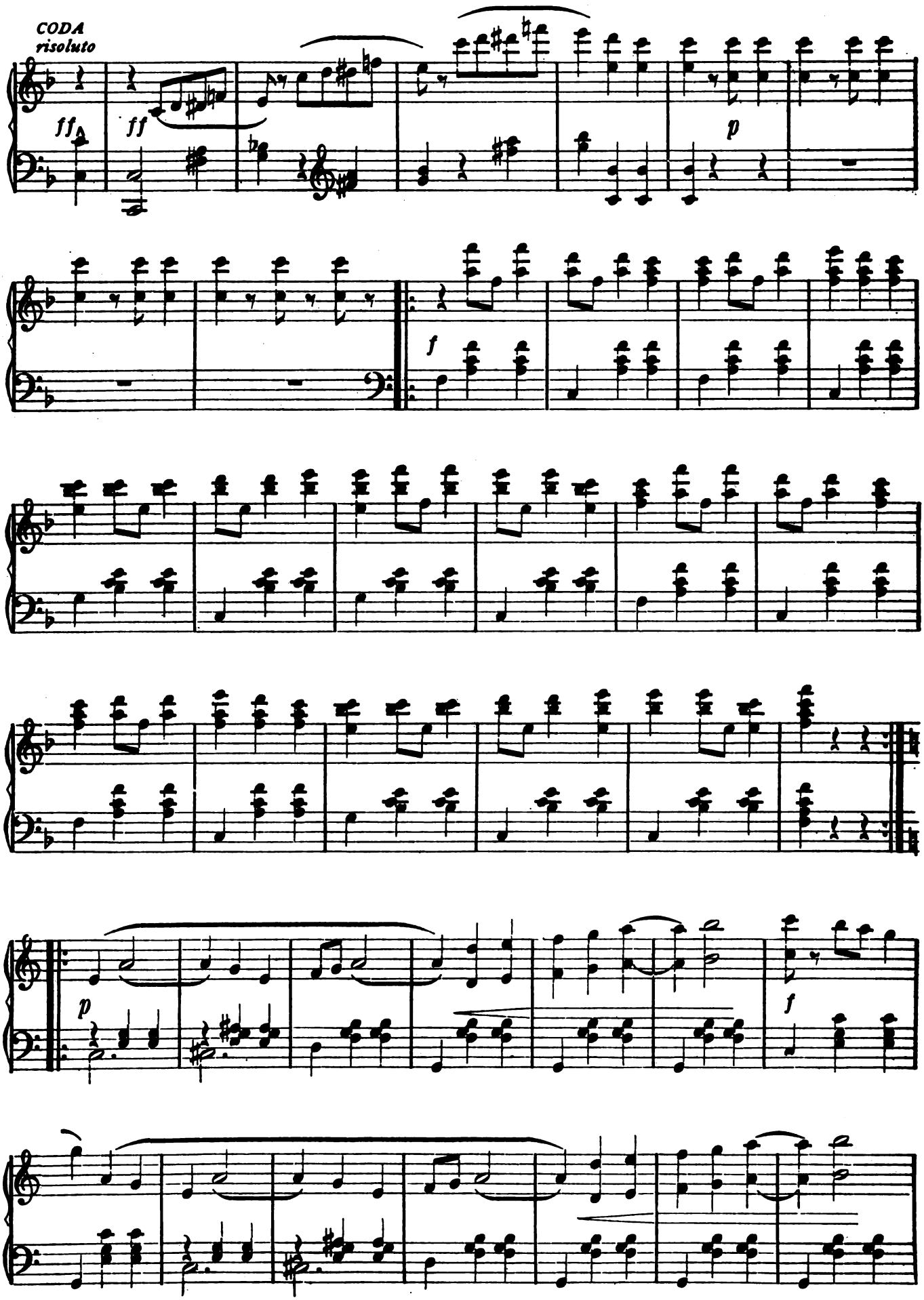

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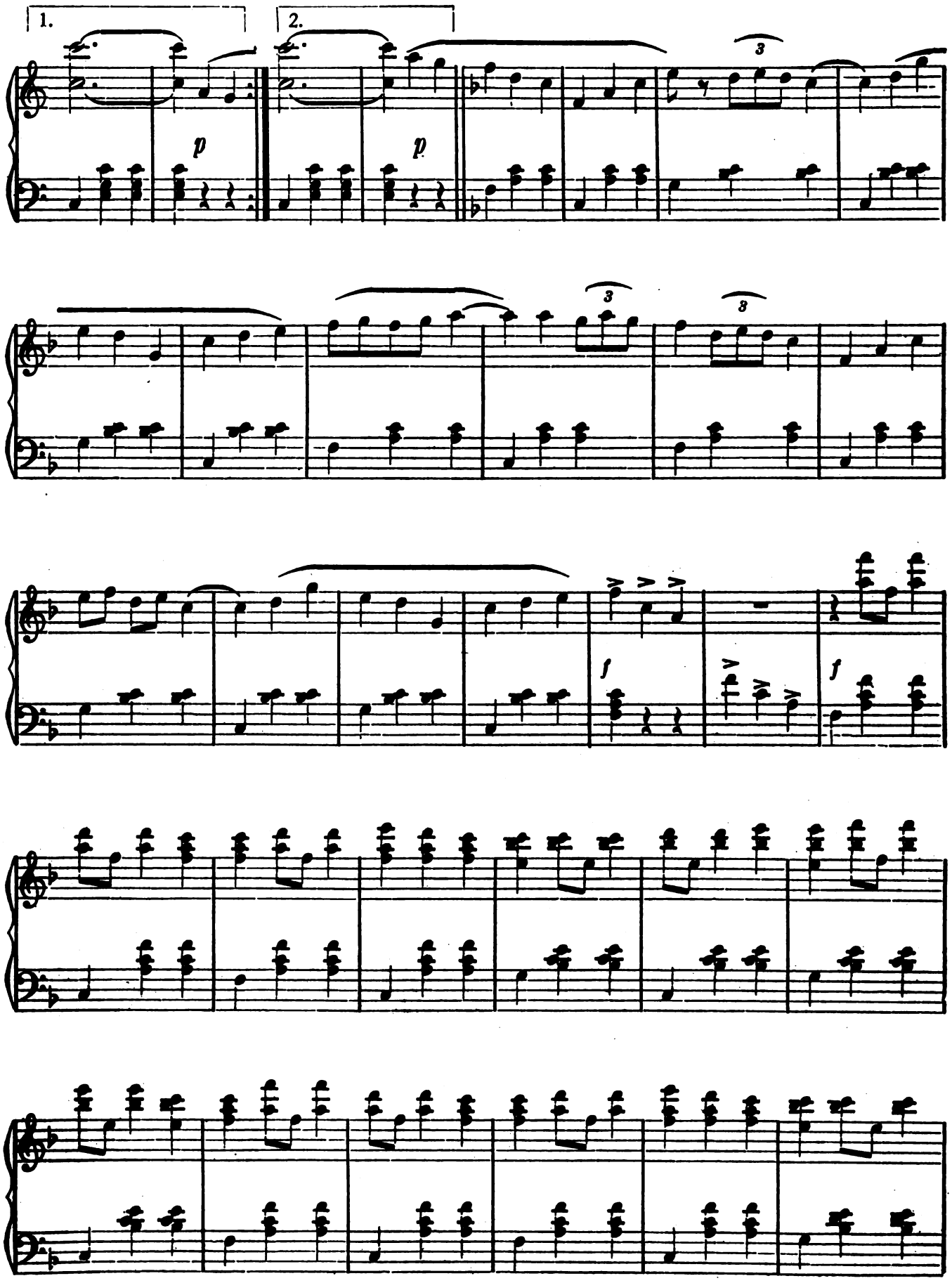

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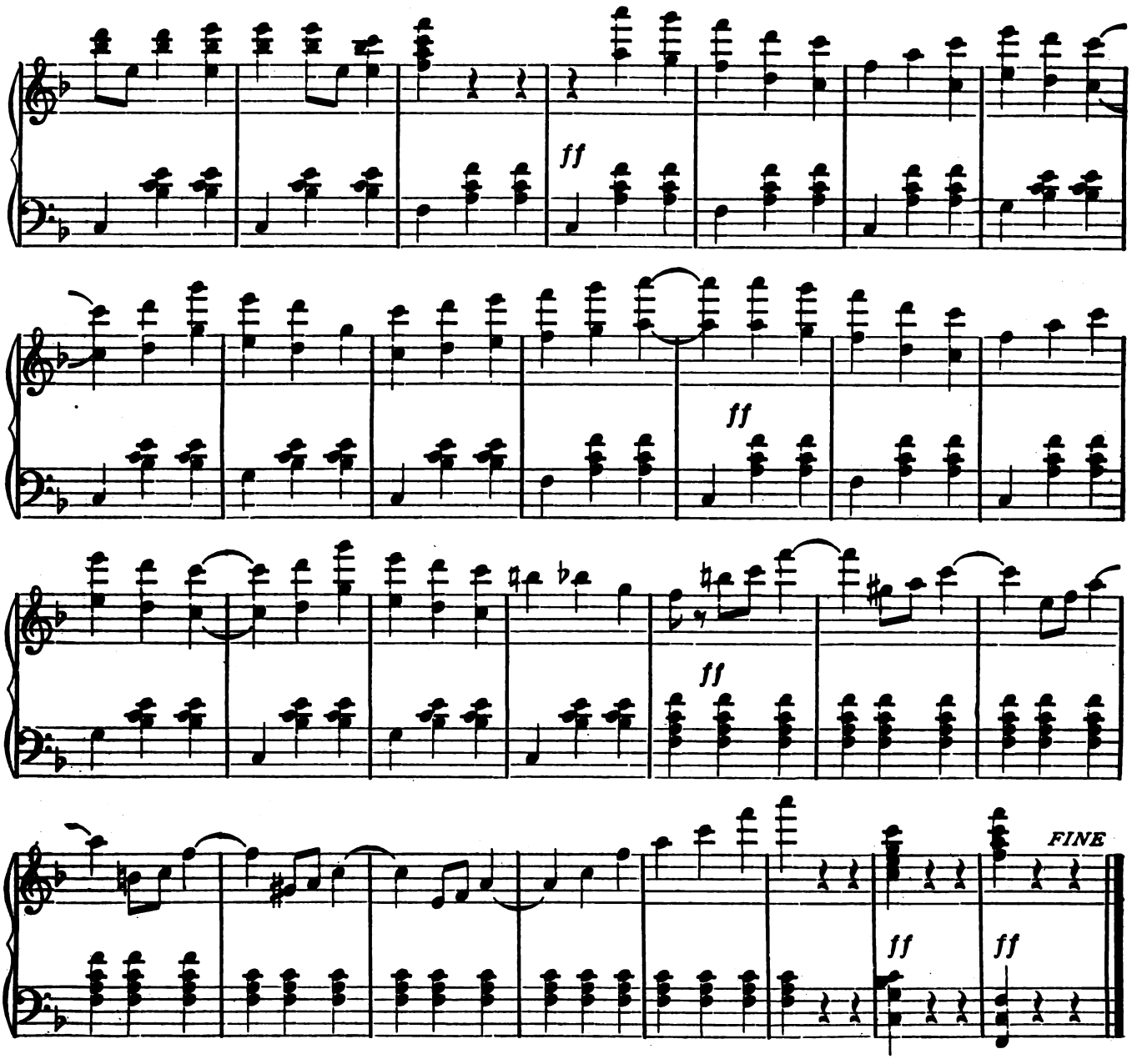

BOLERO-WALTZ

This description for lady on the left. (Counterpart for lady on the right.)

I. Nearest hands joined, outside hands holding skirts, both facing in same direction. Step forward with left foot (1), pass right to fourth position raised (2), hop on left (3), step forward on right (4), bring left to third position behind, and rise on toes (5), fall on right foot (6), two measures. Turning back to partner, stamp left foot to side (1), draw right to fifth position (2), fall upon right and raise left behind (3), stamp left again to side (4), draw right to fifth position (5), hop on left and bring right around behind left to fifth position behind raised (6); at the same time turn face front (*Cachucha Chassé*). Repeat all of the above, commencing with right foot, turning to face partner on the *Cachucha Chassé*, the hand holding the skirt moving in during first, second, fourth and fifth counts, and out on third and sixth counts of *Cachucha Chassé*.

II. Step to side with left, facing partner (1), pass right to fourth position raised (2), hop on left (3), repeat to right (4–5–6), waltz, turning outward (from partner) (1–2–3–4–5–6). Take waltz position and waltz four measures. Bend body and move head as indicated by the step. Recommence as at first.

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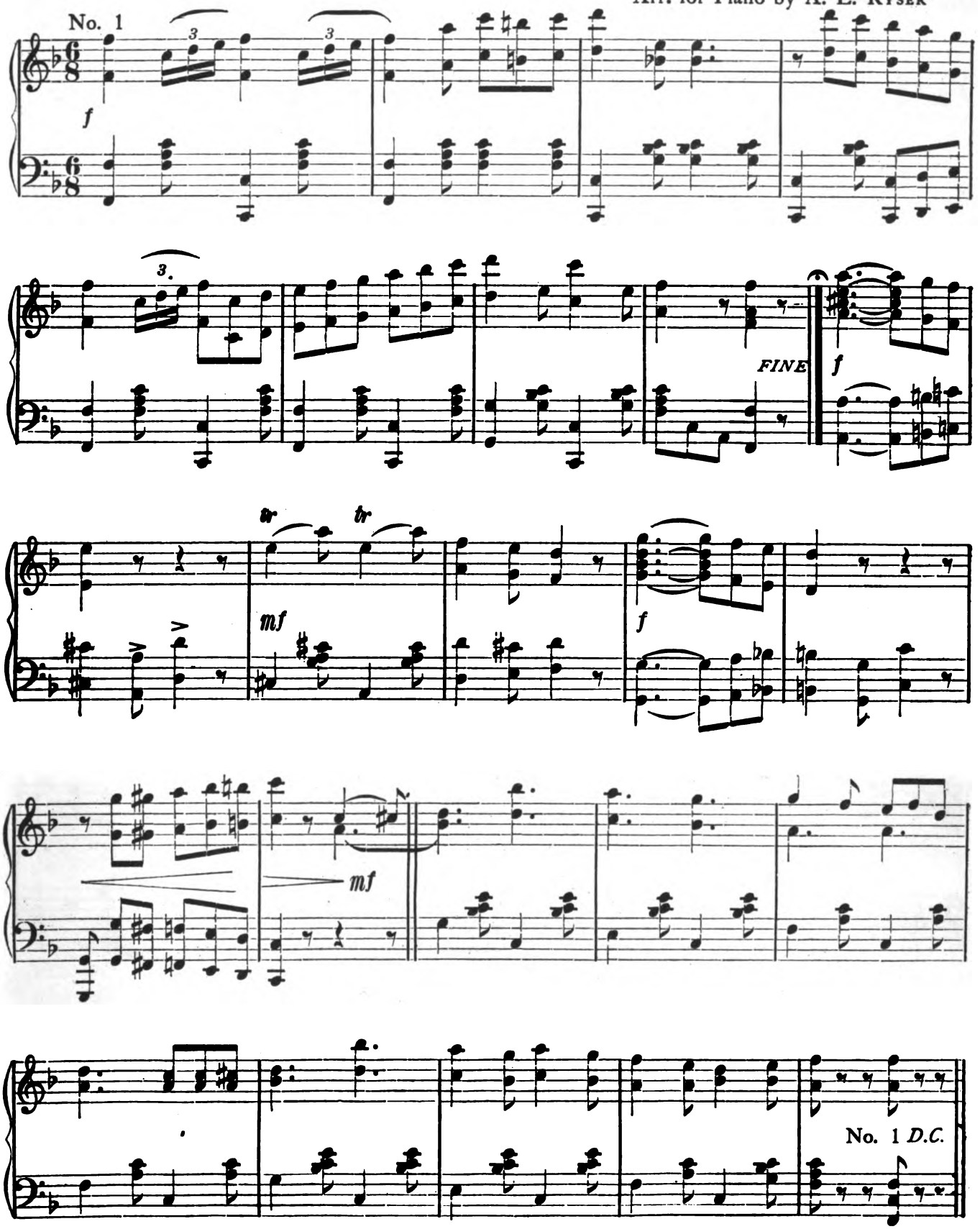
WORCESTER LANCERS

M. B. GILBERT
Arr. for Piano by A. L. RYSER



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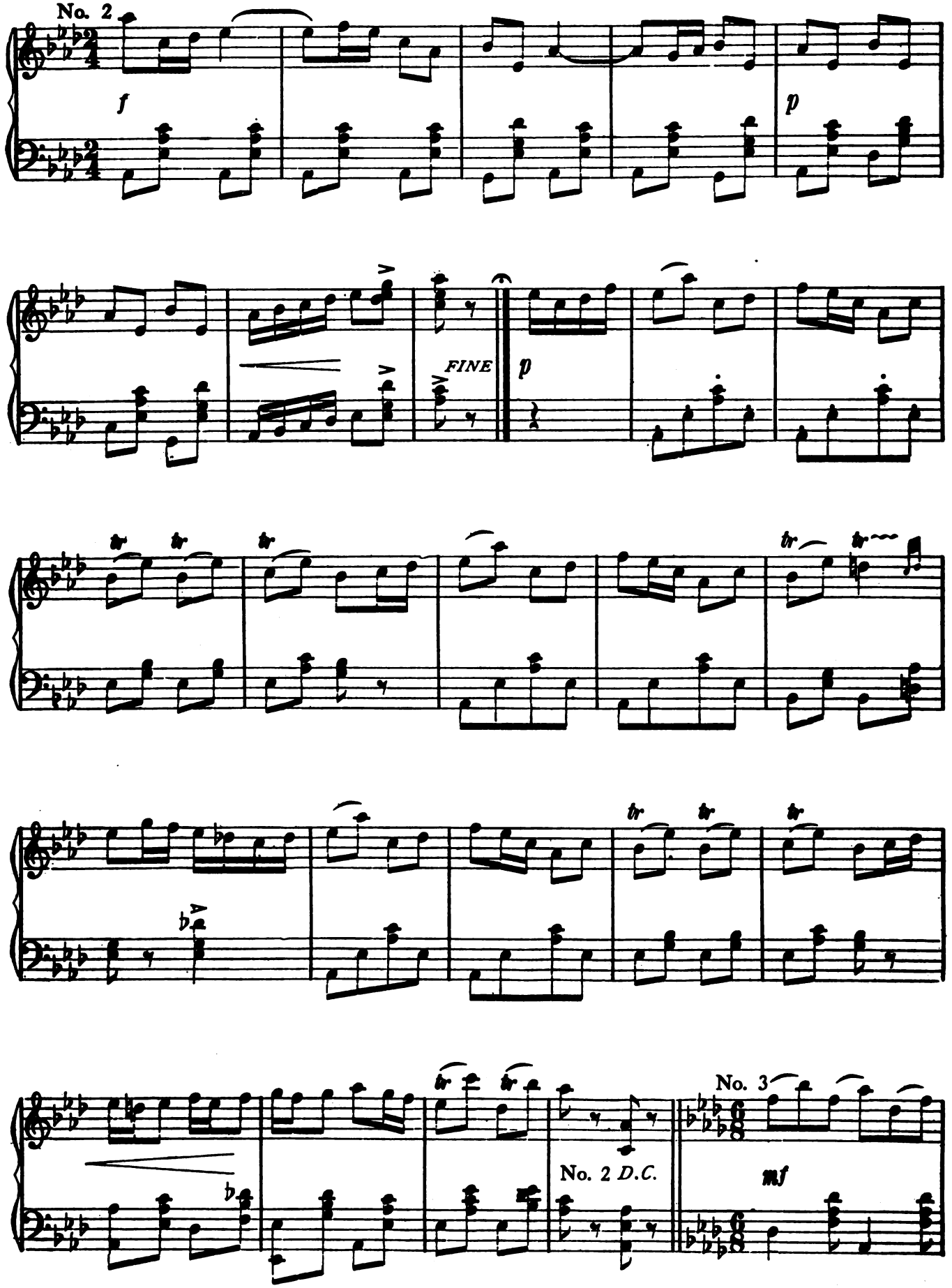

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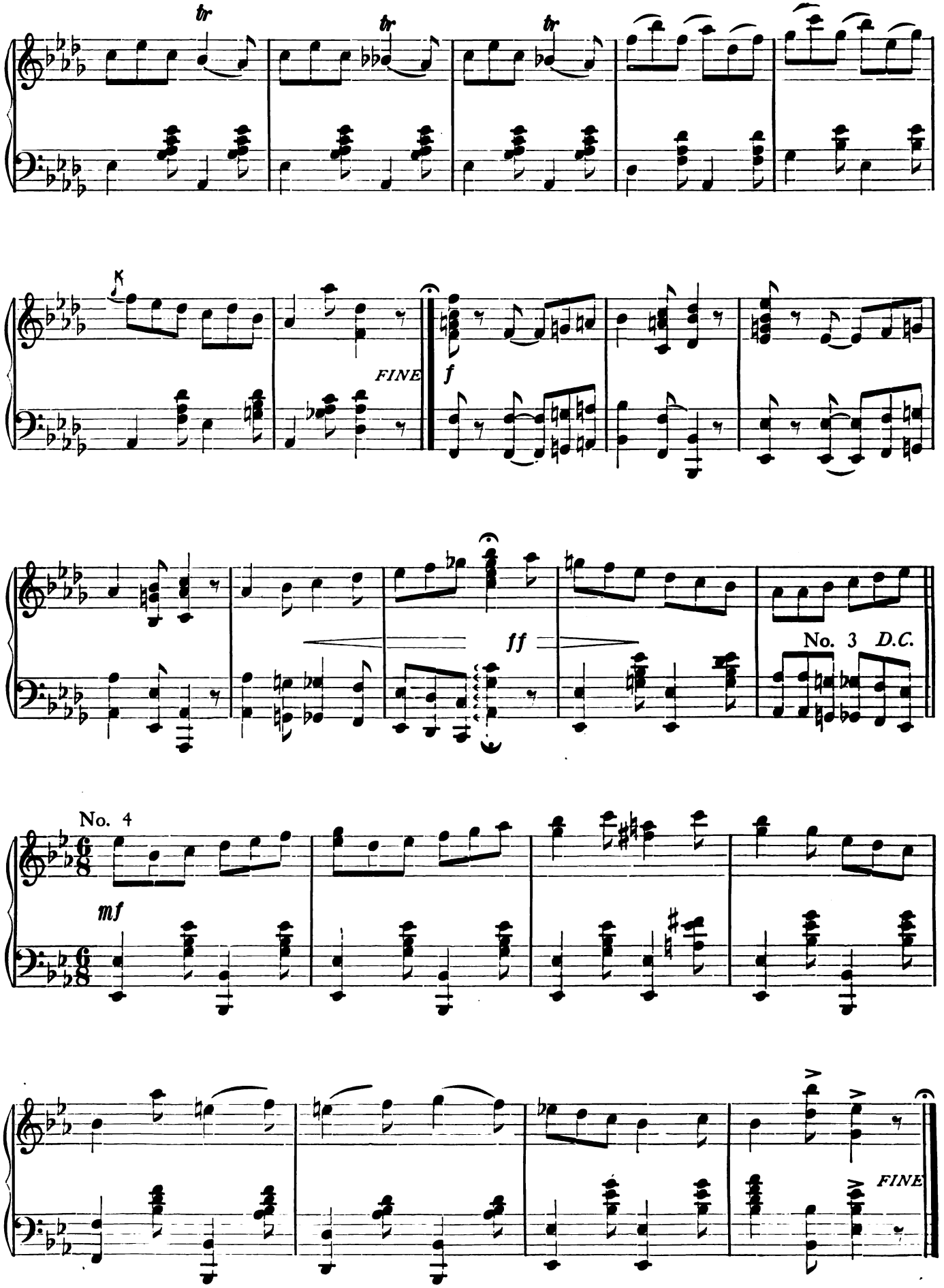

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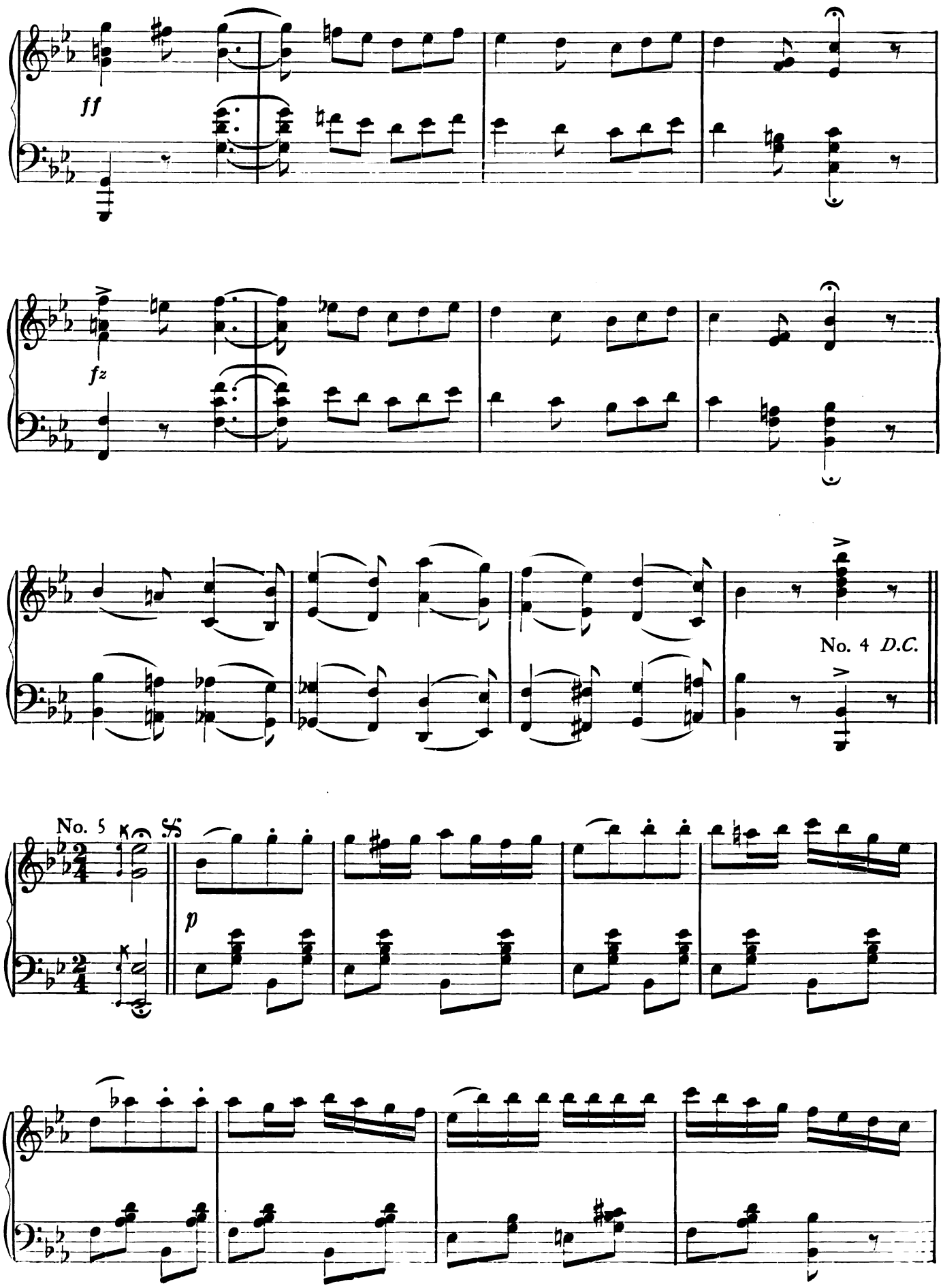

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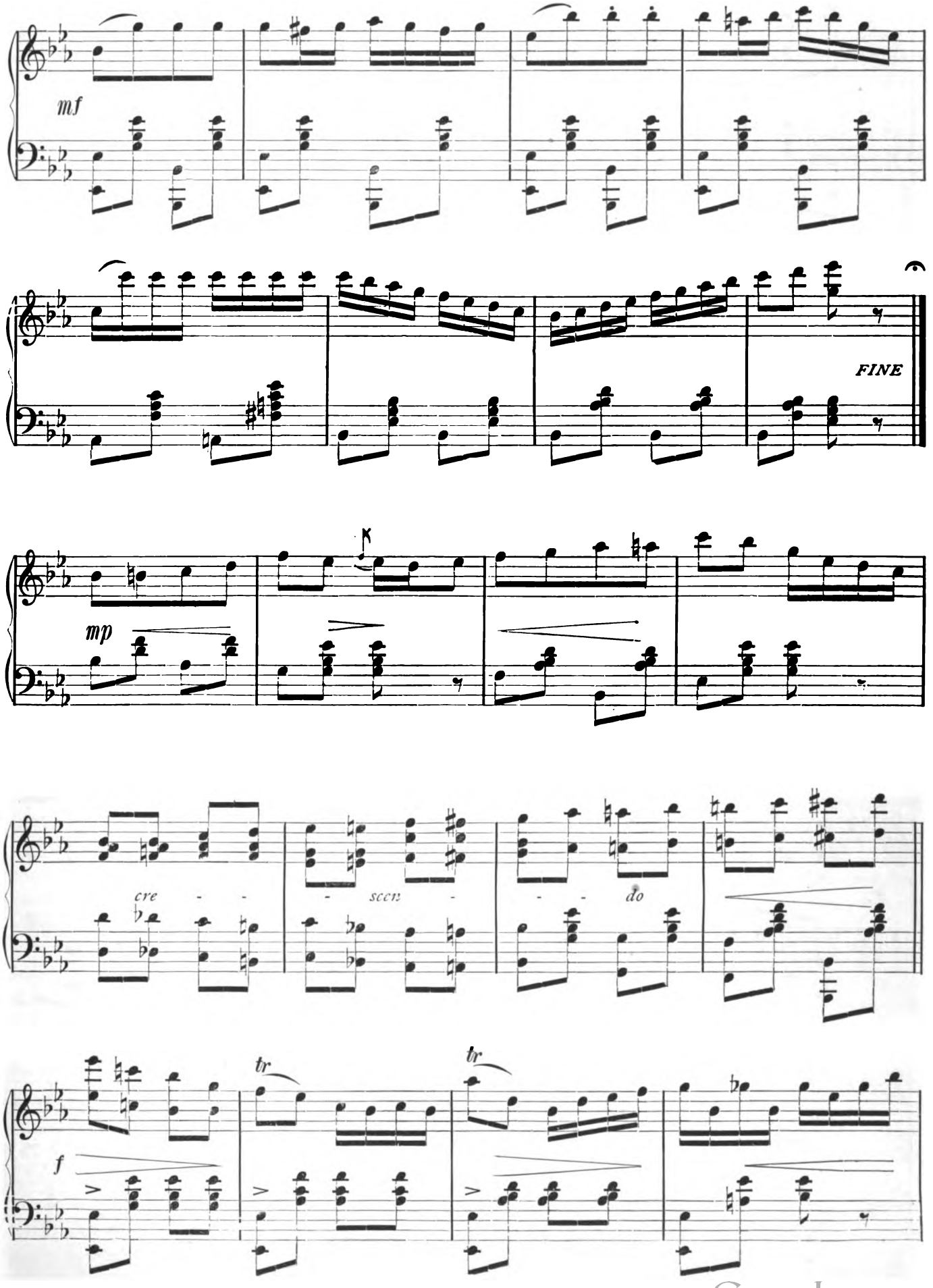

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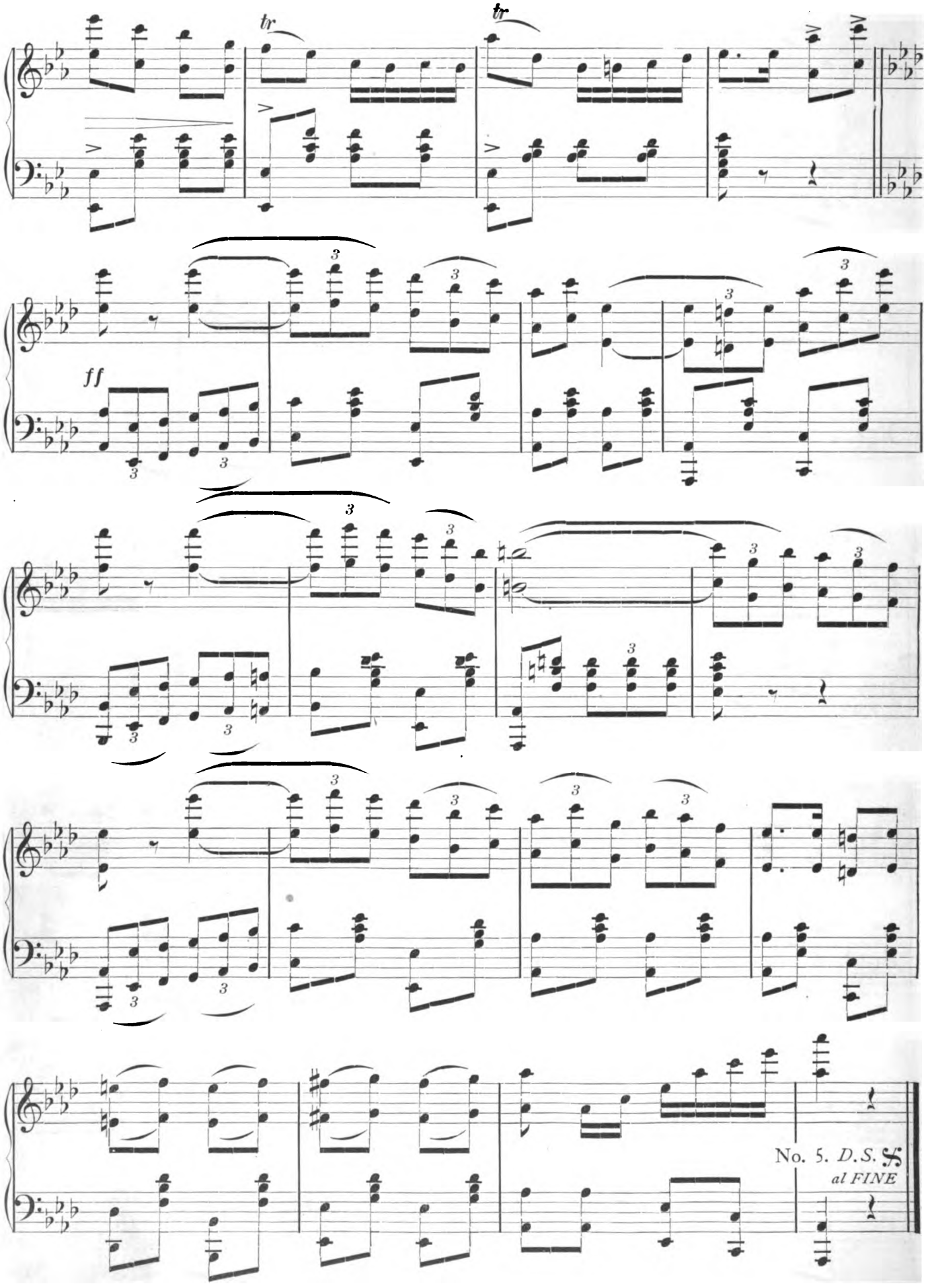

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WORCESTER LANCERS

FIRST FIGURE

Salutations, eight measures. Partners joining inside hands, gentlemen commencing with left foot, ladies with right, all forward three steps and make about face without moving feet (pivoting on toes), changing hands. Beginning with forward foot, make three steps and about face as before, changing hands, finishing in place, four measures. Beginning with forward foot, each couple walk seven steps to place of couple on their left and bring feet together, rise and fall (*assemblé*), facing partner, left side of gentleman and right side of lady toward center, four measures. Join hands with partner (hands crossed); *chassé* to center and out, four measures. Turn partner with right hands joined, four measures. Ladies all walk to right, to original places, and salute new partners, four measures. Turn new partners, right hands joined, four meas.

NOTE: It will be seen that the gentlemen move one place to left during the figure, the ladies only returning to places. In dancing the figure four times, all will regain original places and partners, the gentlemen having passed quite around the set.

SECOND FIGURE

Gentlemen forward and salute, four measures. Ladies forward, at same time gentlemen go back to places; ladies make salutation, gentlemen remaining still in places, four measures. Ladies give right hands and go half around to left, gentlemen at same time promenade in opposite direction one half around, four measures. Partners join left hands and turn once around, four measures. Eight hands around to places and turn partners with both hands, eight measures.

NOTE: The second and fourth times the ladies lead. Gentlemen will join left hands when making their turn in center, the ladies promenading to left and partners giving right hands in the turn.

THIRD FIGURE

First four right and left with right hand couple, four measures. Forward with same and make salutations and step back to form of quadrille (the first four in the places of the sides and the sides in the places of the first four), four measures. All *chassé* across and turn at corners with left hand; back to places and turn partners with right hand, 8 meas.

NOTE: The couples which occupied the places of the first four at the beginning, will make the half right and left to the right each time the number is repeated and the side couples will make same figure to left each time. The number danced four times will bring all to original places.

FOURTH FIGURE

Ladies of the first four make half chain with ladies on their right, and salute new partners, four measures. Half chain again to right and salute new partners, four measures. Four ladies half chain to regain places, four measures. First four half right and left, four measures. Sides half right and left, four measures.

NOTE: It will be seen that the half right and left will leave all in opposite places, from which begin figure as before (half chain to right, etc.); the third and fourth times, the sides lead the figure.

FIFTH FIGURE

Chord: Salutations. All forward to center and join hands with corners (hands crossed), and *chassé* to corners, four measures. Turn corners with right hand, four measures. Forward to center with corners and *chassé* to places with partners, four measures. Turn partners with right hand, four measures. The first four lead around to right, to center, in front of the couples on their right, the first four facing each other, make slight salutations and cross over and make slight salutations to side couples, eight measures. Partners join inside hands and *chassé* to left, two measures. All walk forward three steps and finish with feet together, two measures. All *chassé* to right, two measures. Separate from partners and form lines, two measures.

March: Those at ends of lines forward toward partners, four steps, forward to center with partner, four steps, join inside hands with opposites and four steps out, then separate and go to starting-places. While the first four are doing this figure, the sides which are nearest them march out to the starting-places of the first four, then toward partner, then to center, then to places, every one walking a square during the march, eight measures. All forward and turn partner with right hand and promenade to places with partner, eight measures.

NOTE: The second and fourth times the sides lead the figure.

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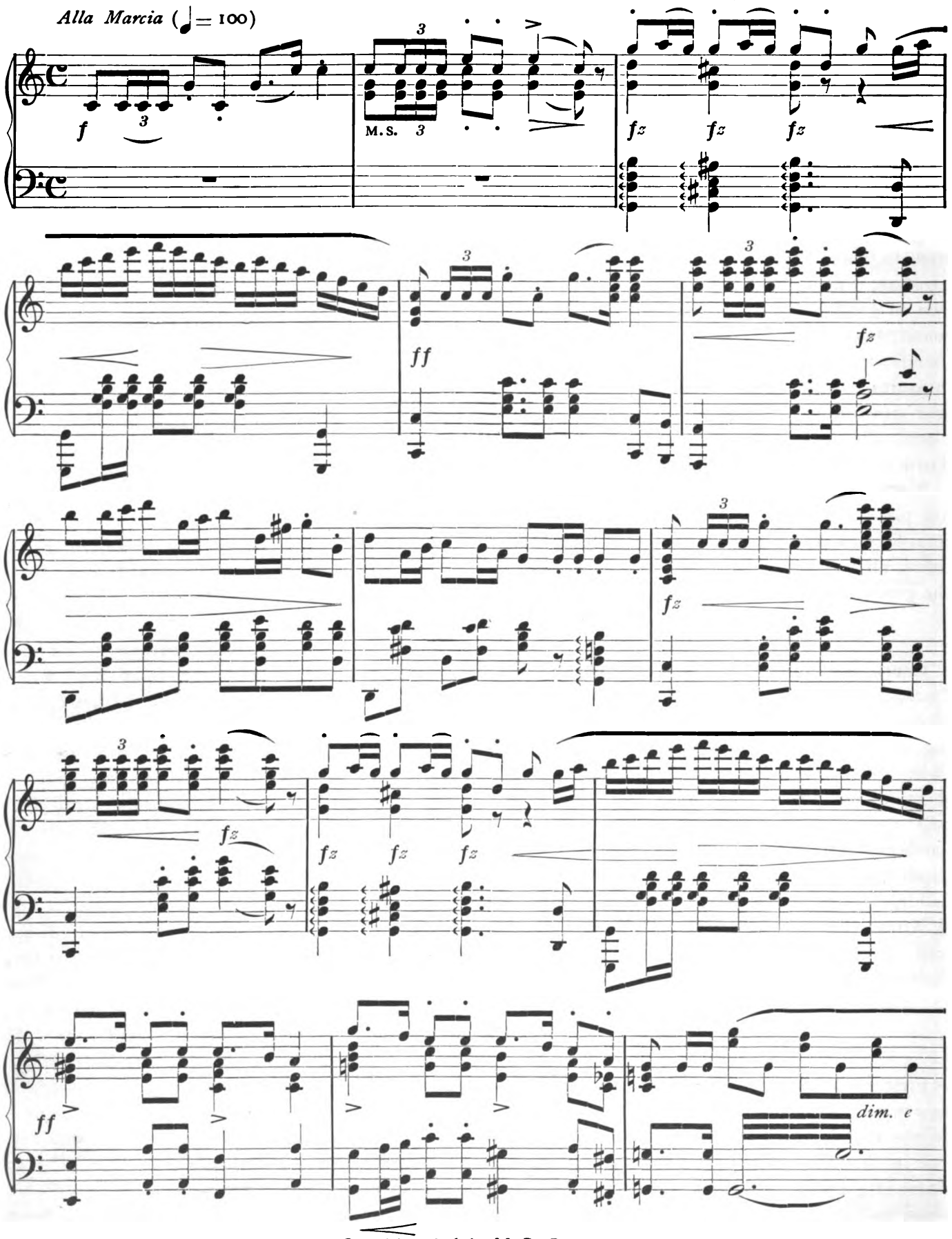
ESPRIT D'AMÉRIQUE

INTRODUCTION

Alla Marcia (♩ = 100)

HERMANN KOTZSCHMAR



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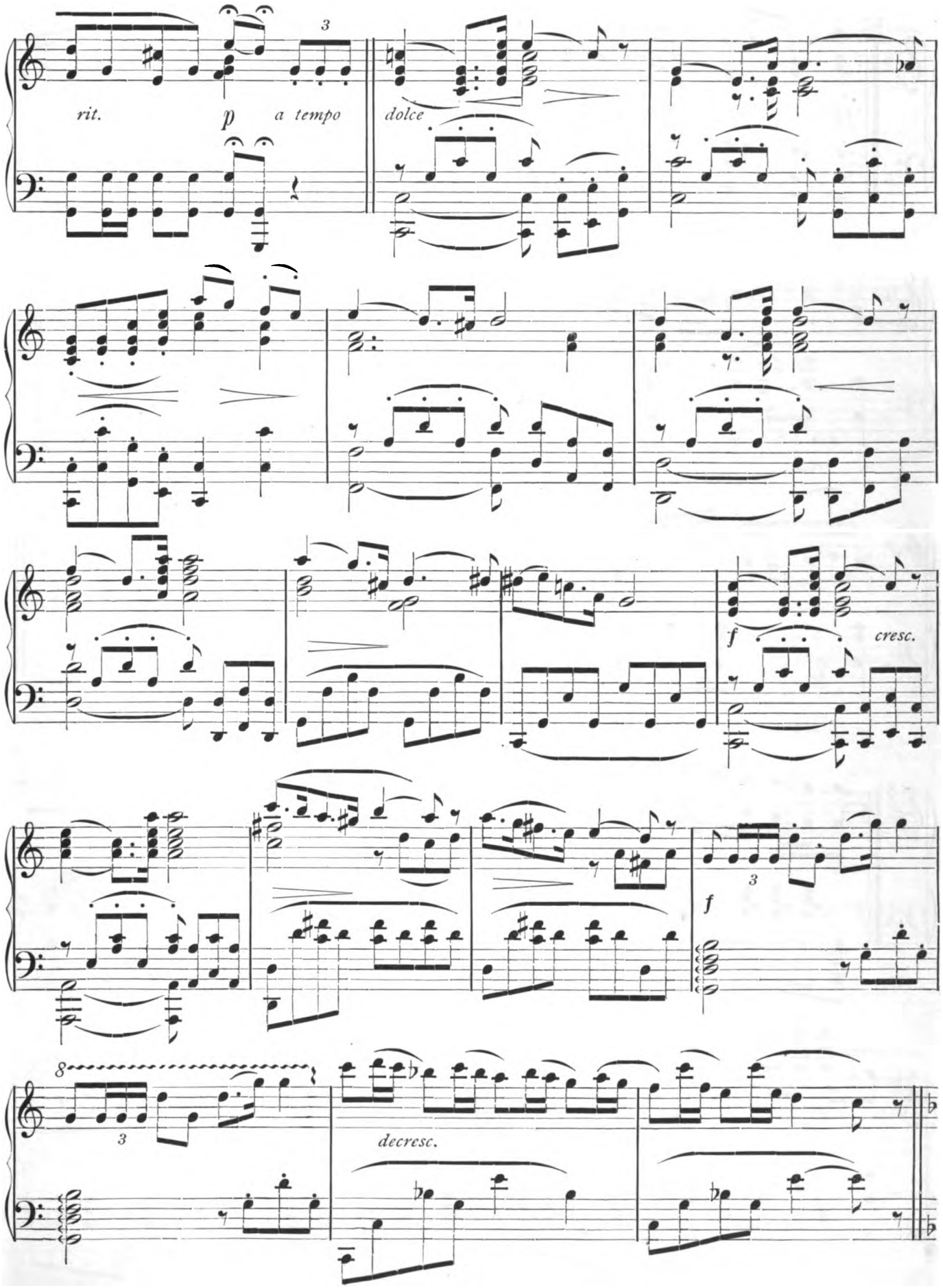

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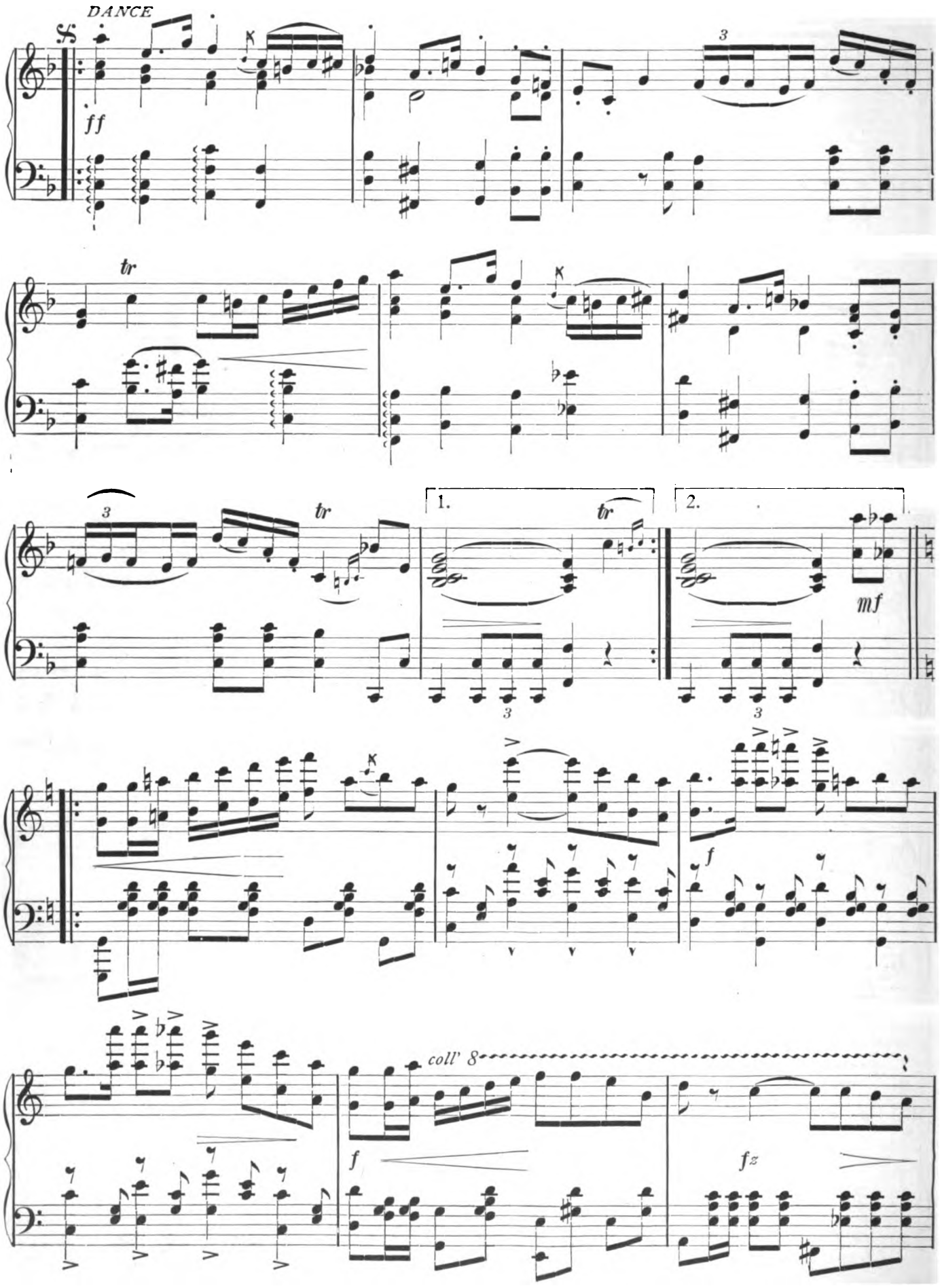

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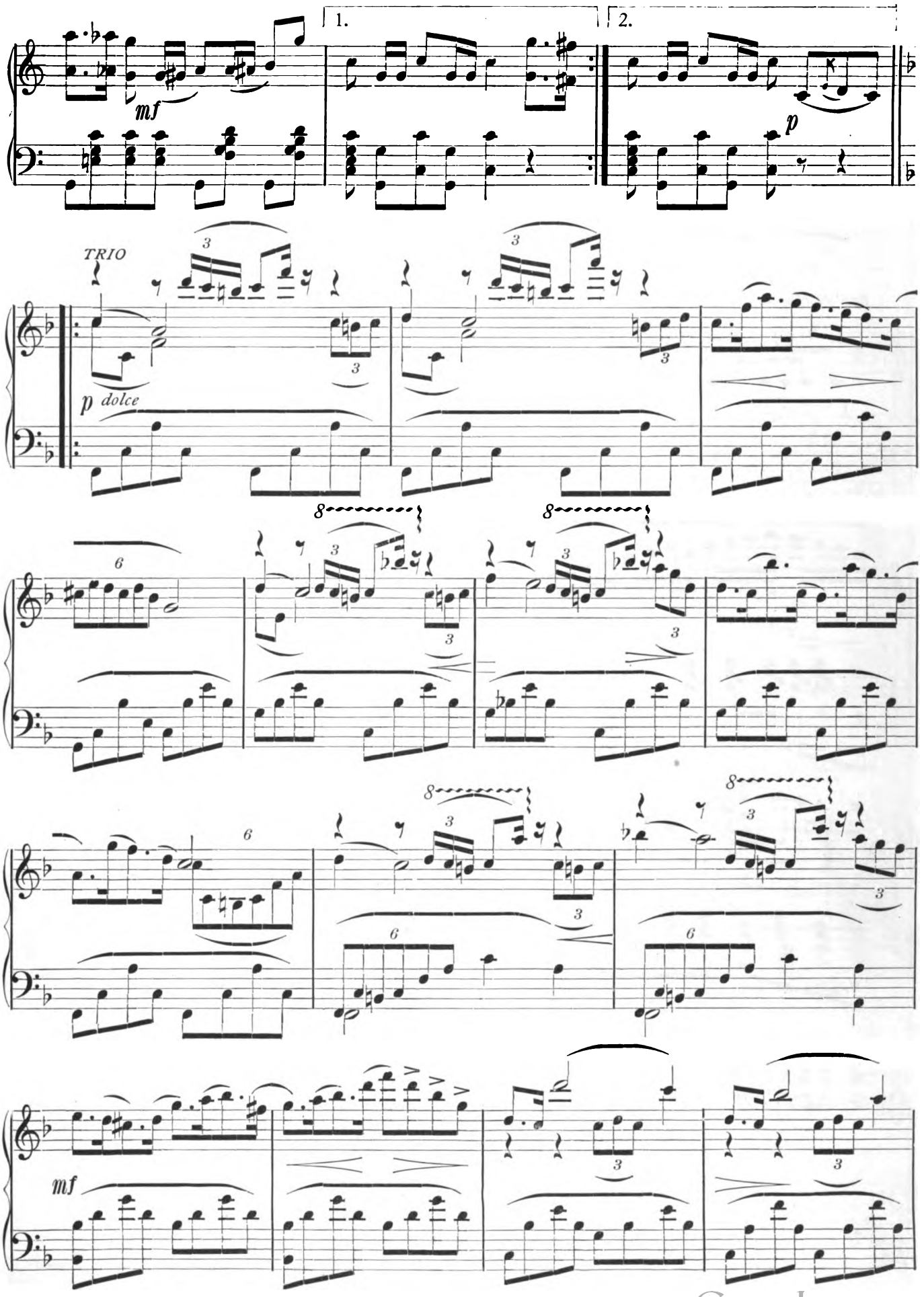

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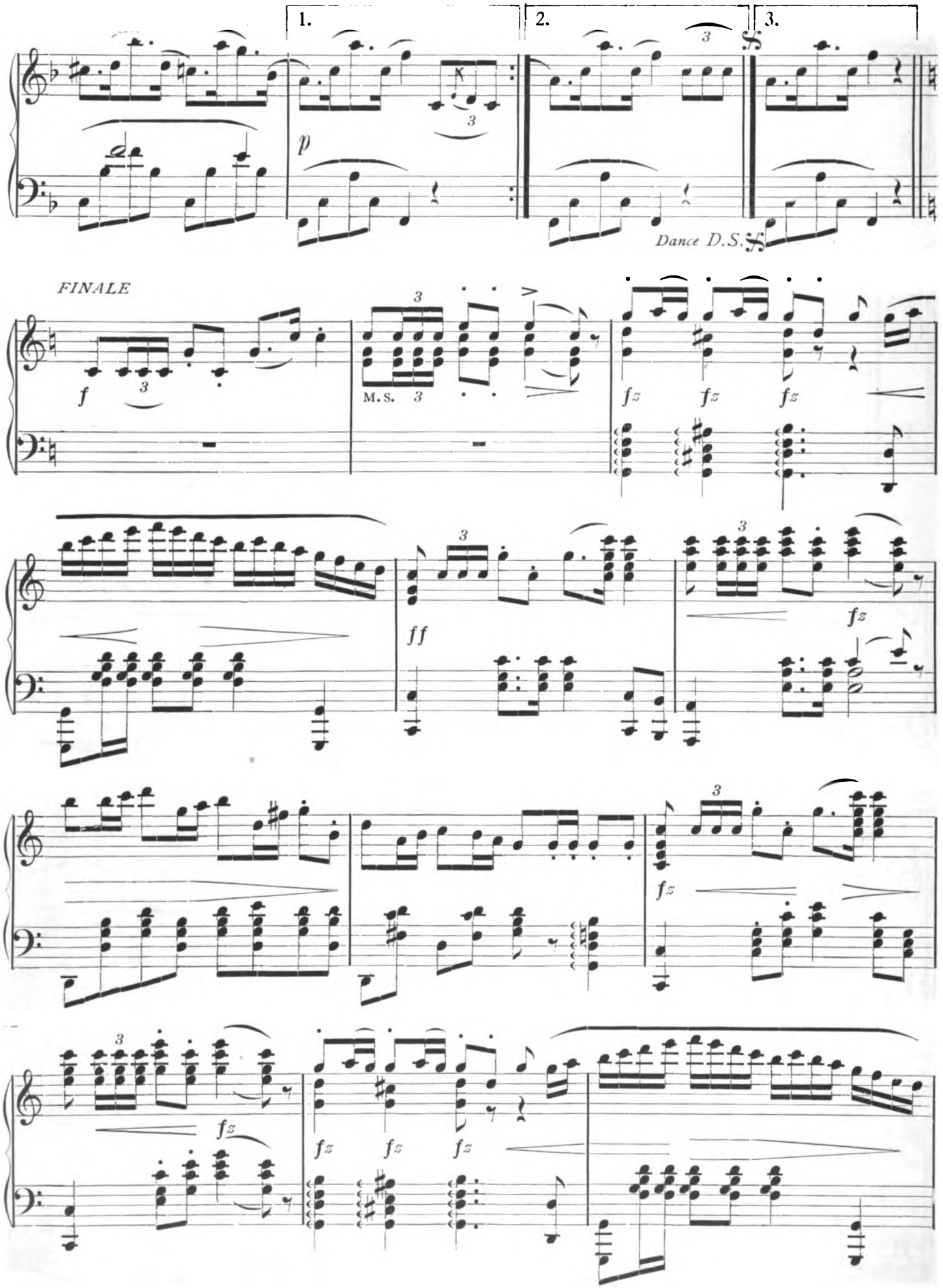

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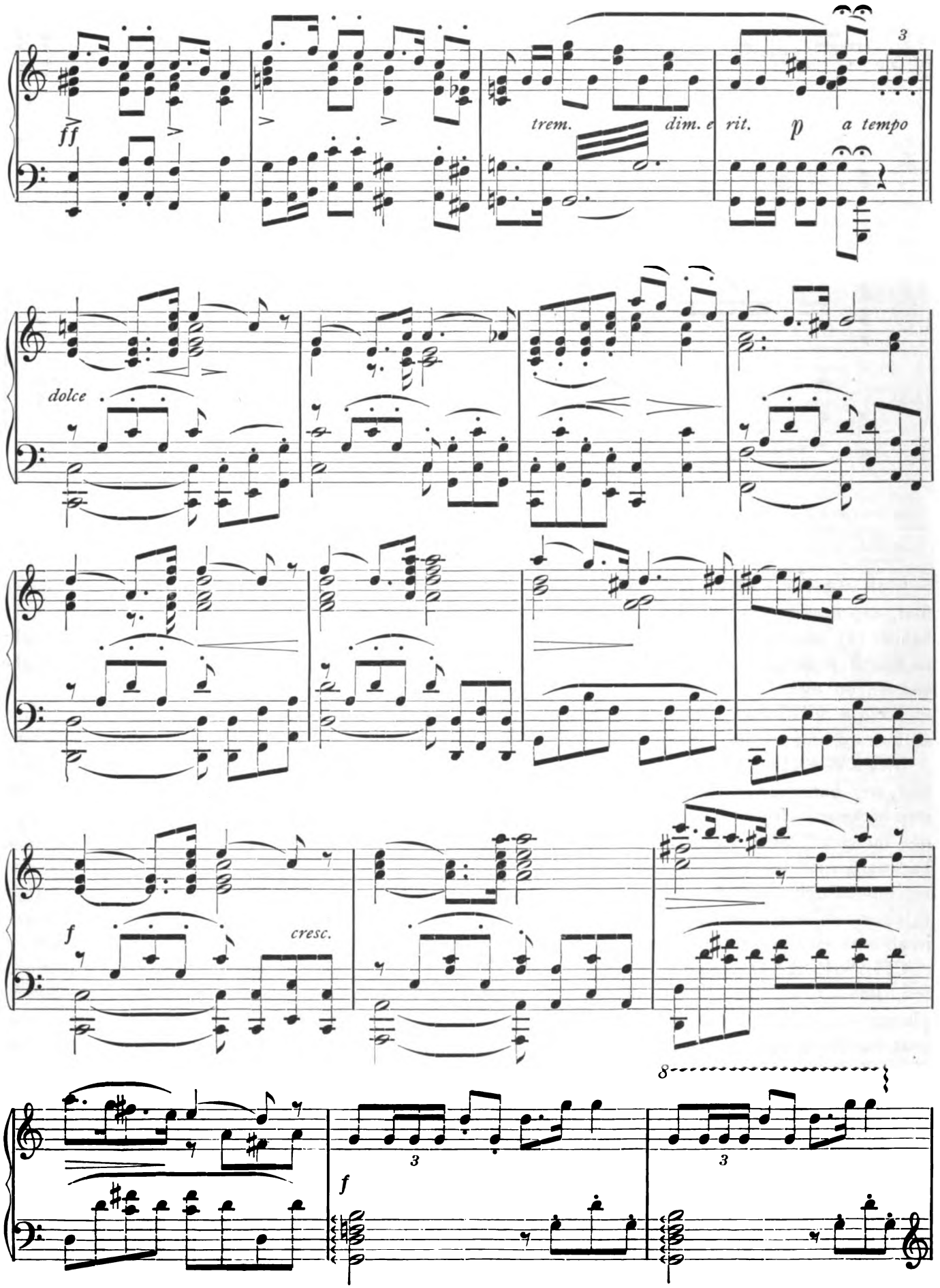

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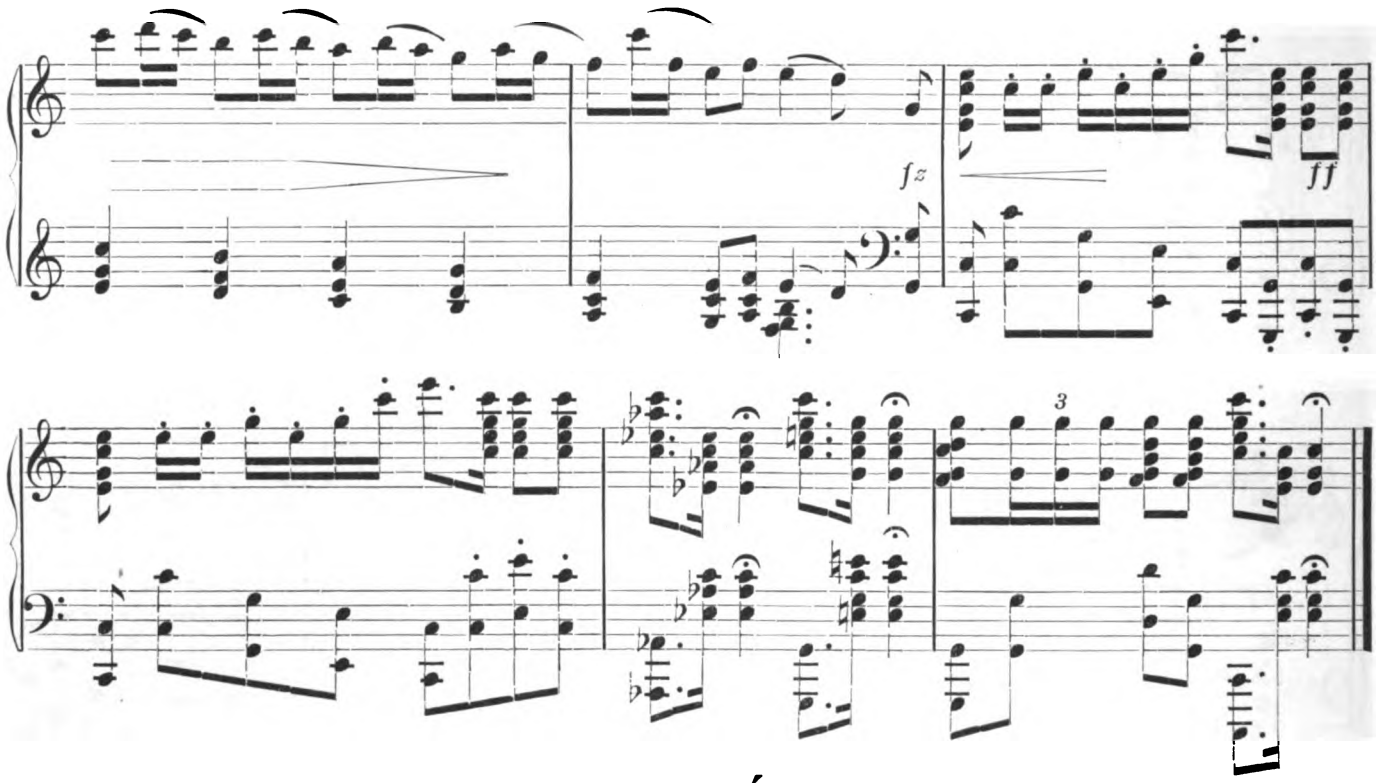

ESPRIT D'AMÉRIQUE

EXPLANATION OF STEPS

FORWARD STEP: Commencing with right foot, step forward (1); bring left to third position behind (2), step forward with right (3); carry left to fourth position point (slightly raised), and rise and fall on right (4); one measure. Repeat, commencing with left foot. The above step is used in all forward movements.

BACKWARD STEP: Commencing with right foot, step backward (1); rise and fall on right (2); step backward with left (3); rise and fall on left (4); one measure. Step backward with right (1); step backward with left (2); step backward with right and immediately draw left to third position (*assemblé*) (3); rest (4); one measure. The above step is used in all backward movements.

CHASSÉ AND SALUTATION: To the left, slide left foot to side (1); draw right to left, placing weight upon right (2); half measure. Repeat the above, eight counts in all (two measures). The salutation which always follows the *chassé*, is made by sliding to side with left foot (1); draw right to left (2); bow (3–4–5–6); slide right to side (7); draw left to right (8); two measures. The courtesy is made by sliding to side with left foot (1); step backward with right (2); bow, bending right knee (3–4–5–6); slide right to side (7); draw left to right (8). *Chassé* and salutation to right is made in the same manner, commencing with right foot.

BALANCÉ: Commencing with right foot, slide to side (1); draw left to fifth position behind (2); slide right to side (3); point left in fourth position (4); one measure. The *balancé* to left commences with left foot.

PIROUETTE: Commencing with right foot, step to side (1); step left across in front, rise and turn on both toes and fall on left foot, leaving right pointed in fourth position (2–3); rest (4); one measure. Pirouette to left commences with left foot.

UNFINISHED SALUTATION: Commencing with right foot, step to side and make bow or courtesy and omit stepping back to place as is done in a finished salutation. The unfinished salutation to be made during one measure. To salute to left, commence with left foot. For description of finished salutation see explanation under heading of Chassé and Salutation.

EXPLANATION OF CHARACTERS

The solid black character represents a gentleman, the other a lady. The arrow indicates the direction of movement. The lines connecting the characters represent the hands joined. The head of the room or back of stage is toward top of the page.

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EXPLANATION OF FIGURES

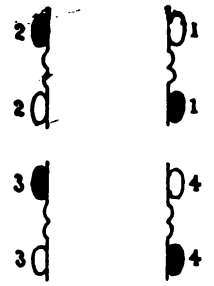

Fig. 1.

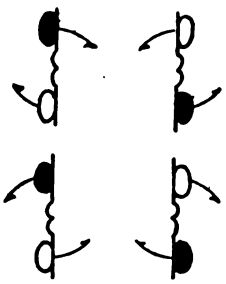
Fig. 2.

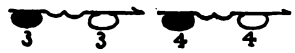

Fig. 3.

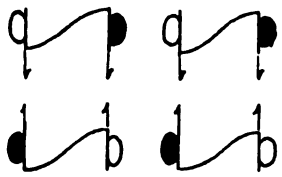
Fig. 4.

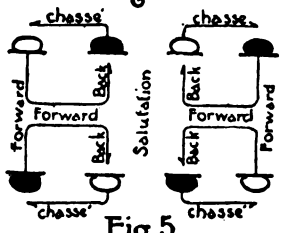

Fig. 5.

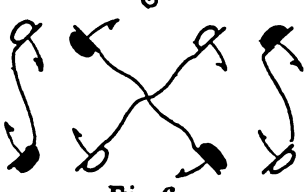
Fig. 6.

INTRODUCTION

At beginning of Introduction, gentlemen present right hands, in which the ladies place their left. The start to be made from any location desired. During Introduction, the couples, with slow marching step, two steps to a measure, fall in behind leading couple and all promenade to positions indicated in Fig. 1, regulating length of promenade so that all will arrive in places at finish of Introduction.

SALUTATIONS

All moving to right, make very slow salutation, four measures; repeat to left, four measures; salute partners, four measures; wheel as indicated in Fig. 2 and salute to right as indicated in Fig. 3, four measures.

FIRST FIGURE

All forward, two measures; backward, two measures. Turn partners with right hand and finish facing partners, still holding right hands as indicated in Fig. 4, four measures. *Balancé* toward center as indicated in Fig. 4, one measure; *balancé* outward, one measure; pirouette toward center, one measure; unfinished salutation toward center, one measure; join left hands and balance outward, one measure; *balancé* toward center, one measure; pirouette outward, one measure; unfinished salutation outward, one measure. The four at ends of lines forward as indicated in Fig. 5, four measures; salutations to right, two measures; backward as indicated, two measures. While the four at ends of lines are doing the figure above, the four in center *chassé* as indicated in Fig. 5, two measures; salutations to opposite, two measures; forward, two measures; joining hands in lines, all make backward step together, two measures; repeat the entire figure to regain places, eight measures.

SECOND FIGURE

Join right hands and turn half around as indicated in Fig. 6, four measures; salute to the right, two measures; backward, two measures; *chassé* by couples as indicated in Fig. 7, two measures; salutations to opposite, two measures; cross to opposite places, four measures. Join right hands and turn half around as indicated in Fig. 6, four measures; half right and left to places, retaining left hands, four measures; *balancé*, lady to left, gentleman to right, passing each other, lady passing in front of gentleman, disconnecting left hands and joining right hands, looking at each other, one measure; repeat in opposite directions, one measure; repeat again to right and left, two measures; turn partners with left hands, four measures.

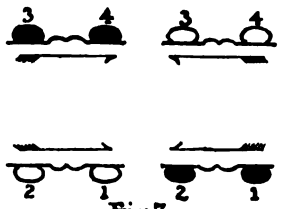

Fig. 7.

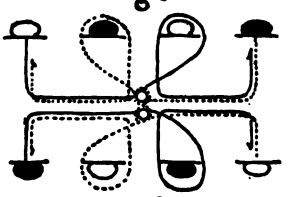
Fig. 8.

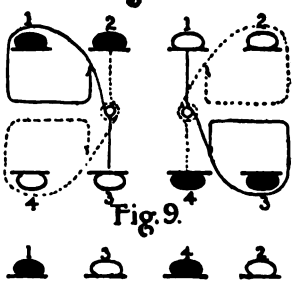

Fig. 9.

Fig. 10.

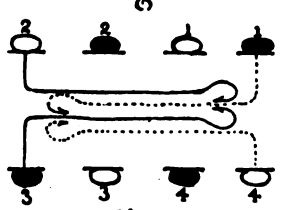

Fig. 11.

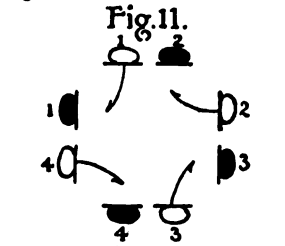

Fig. 12.

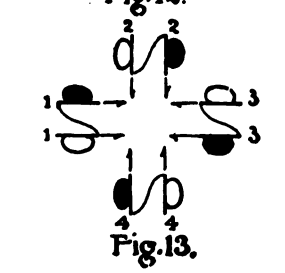

Fig. 13.

THIRD FIGURE

The four at ends of lines do figure as indicated in Fig. 8, as follows: Forward, two measures; to center, two measures; turn opposites with right hand, four measures; turn those in center, two measures; forward, two measures; forward from center, two measures; backward, two measures. The above figure will bring all in position as indicated in Fig. 9. The four in center do figure as indicated in Fig. 9, as follows: Forward, two measures; turn opposites half around, two measures; salutations to right, two measures; backward, two measures; turn those at ends of lines, two measures; forward, two measures; forward to center, two measures; backward, two measures. The figure above will bring all in places indicated in Fig. 10. Repeat the entire figure to regain places, thirty-two measures.

FINALE

The four at ends of lines do figure as indicated in Fig. 11 as follows: Forward, two measures; couples change places as indicated, four measures; centers make half-turn with right hand, two measures. The figure above will bring all in positions indicated in Fig. 12. Ladies pass to right as indicated in Fig. 12, join right hands with partner's right and face partners as indicated in Fig. 13, four measures. *Balancé* toward center as indicated in Fig. 13, one measure; *balancé* outward, one measure. Gentlemen turn ladies to left under arms and join left hands with ladies' left, allowing right hands to remain over ladies' heads, and look at each other, one measure; pause in this position, one measure.

FINAL SALUTATIONS

Disengage right hands and forward toward center, two measures; gentlemen backward to places while ladies continue toward center and turn to face partners, two measures. Slow salutations, four measures; turn partners with left hands, four measures; still retaining left hands all facing center, salute opposites, moving to right, four measures; salute partners and promenade, four measures.

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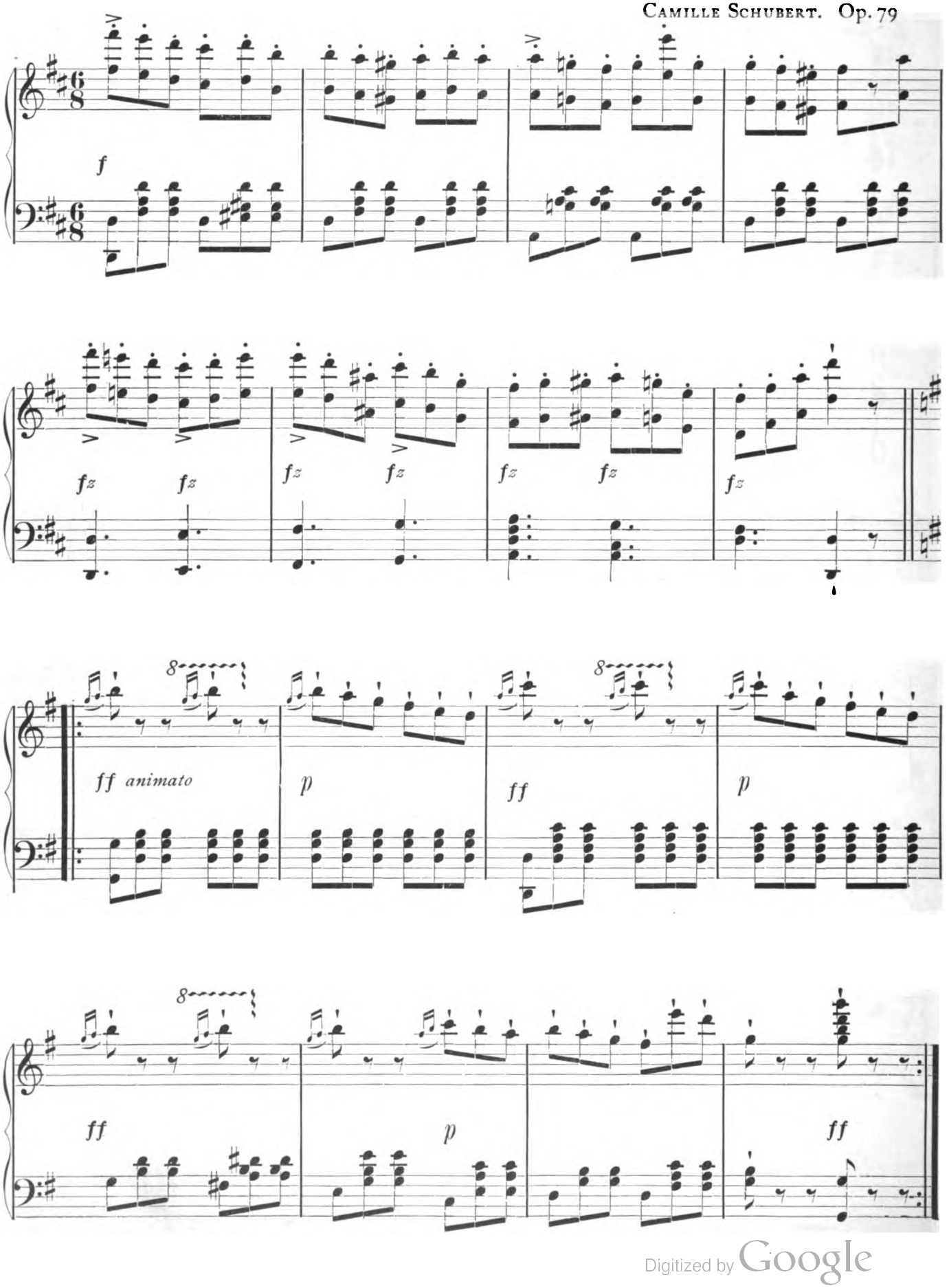
LE MARDI GRAS AUX ENFERS

QUADRILLE FANTASTIQUE

CAMILLE SCHUBERT. Op. 79



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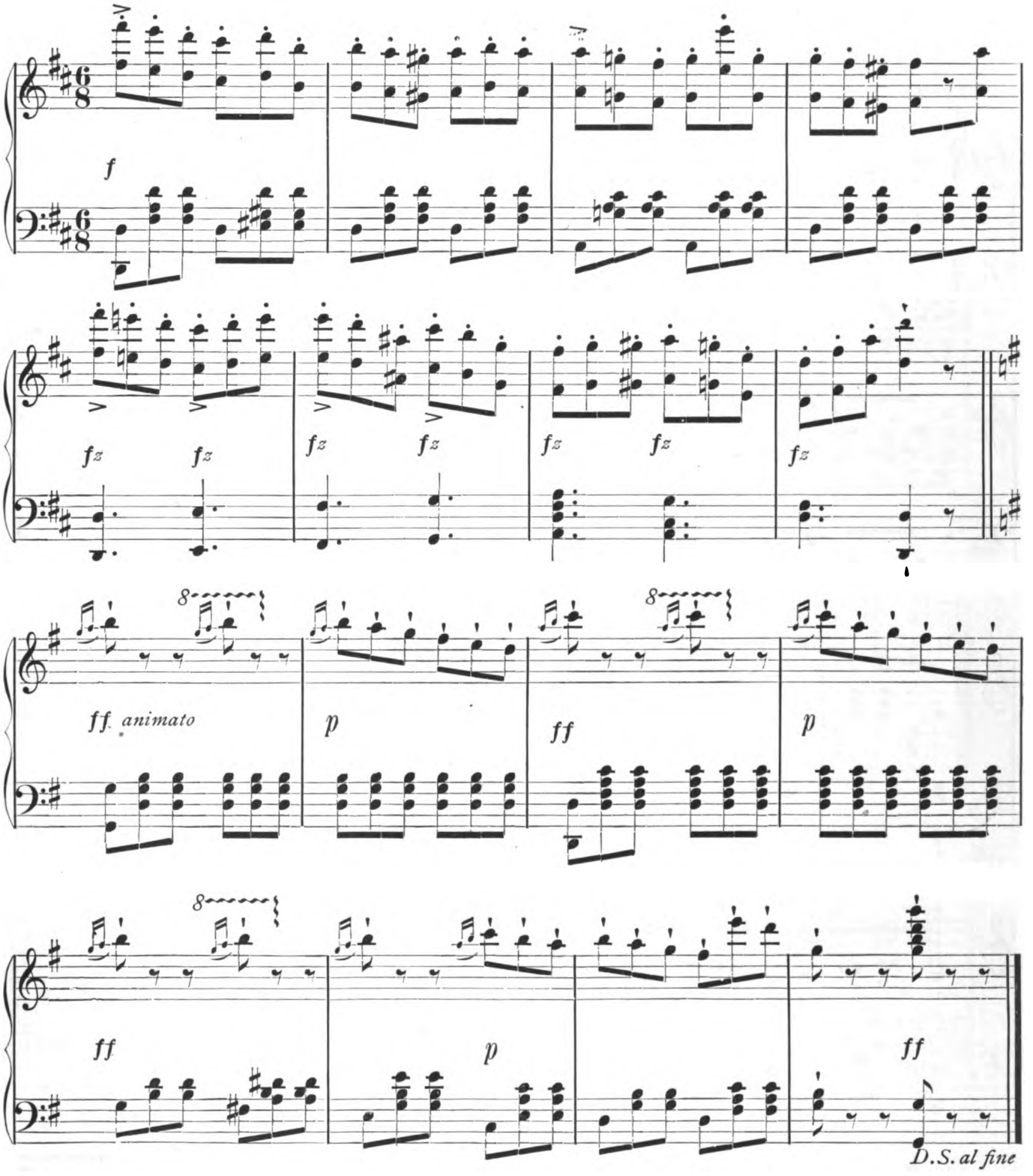

PORTLAND FANCY

I. Eight hands around, first eight measures.

II. First two, *chassé* down and back, second eight measures.

III. Last two *chassé* up and back, second eight measures repeated.

IV. Right and left, third eight measures.

V. Ladies' chain, fourth eight measures.

VI. Forward and back, first four measures.

VII. Lines pass through, next four measures. Ending at "Fine."

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BAJADERENTANZ II

(From the opera "Feramors")

ANTON RUBINSTEIN

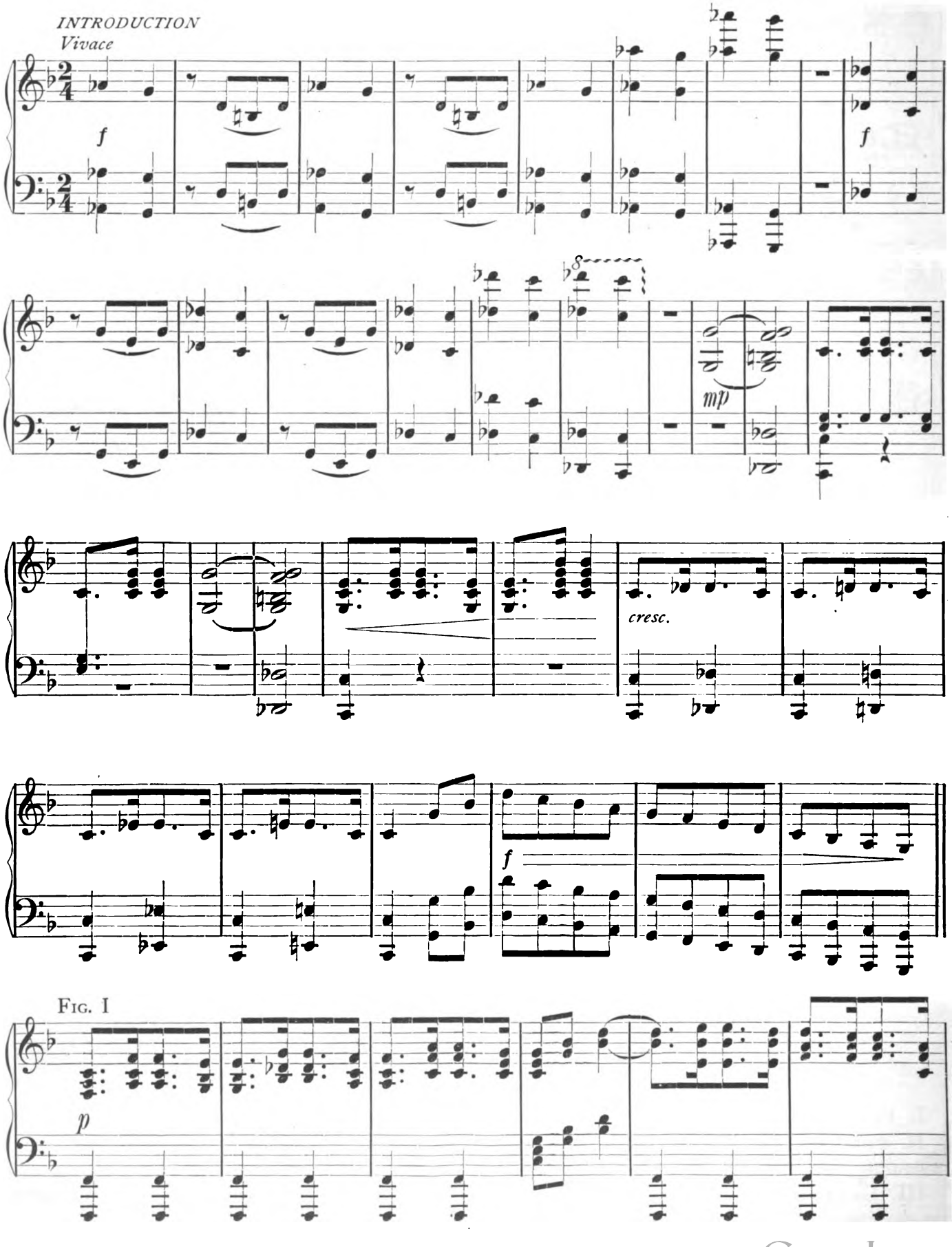

FIG. I

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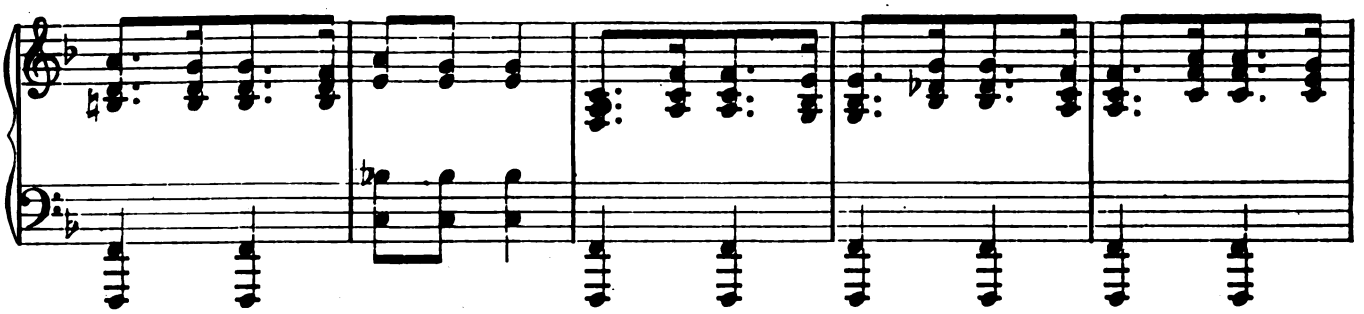
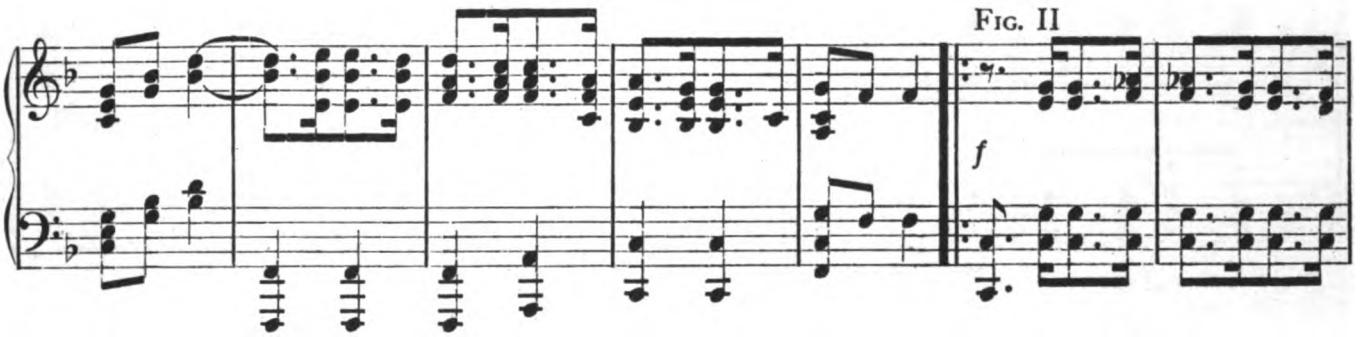




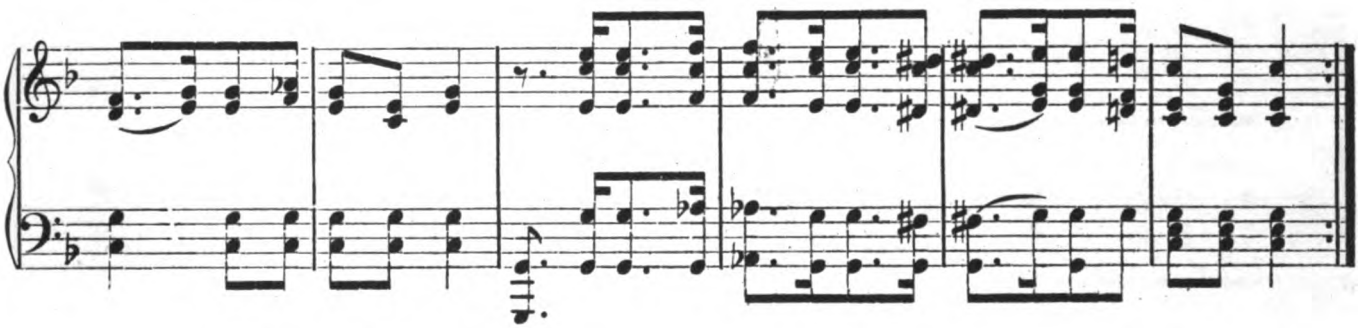
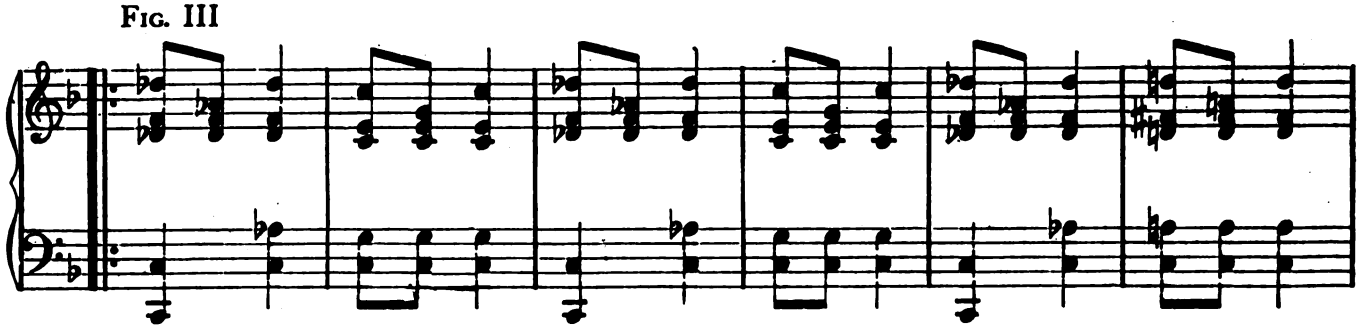
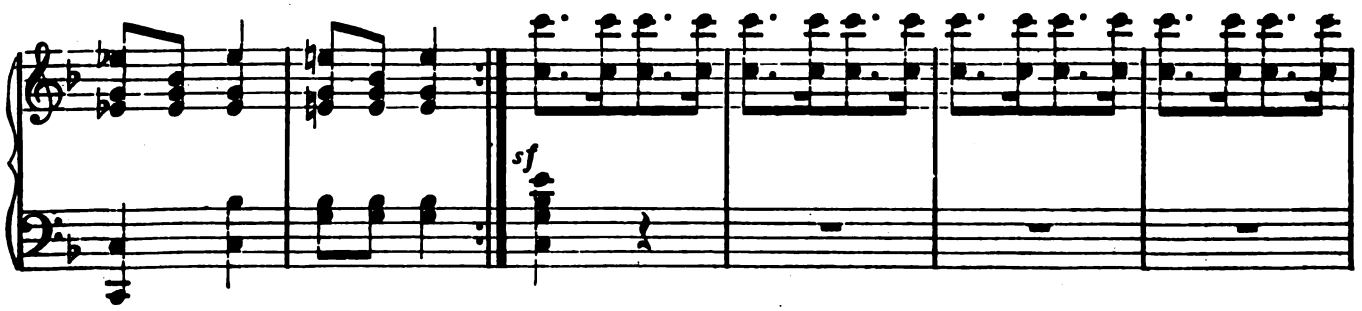


Fig. III





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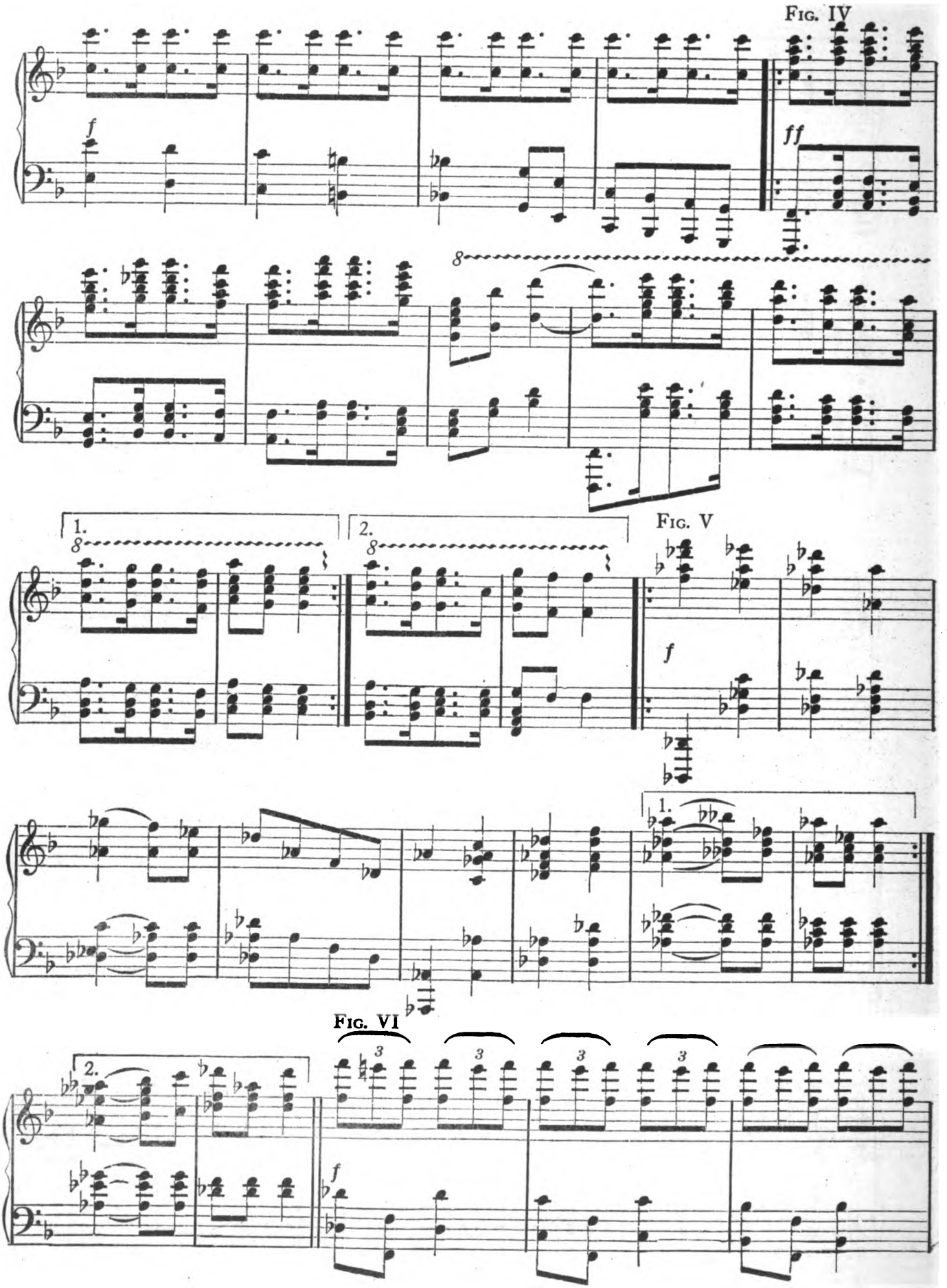

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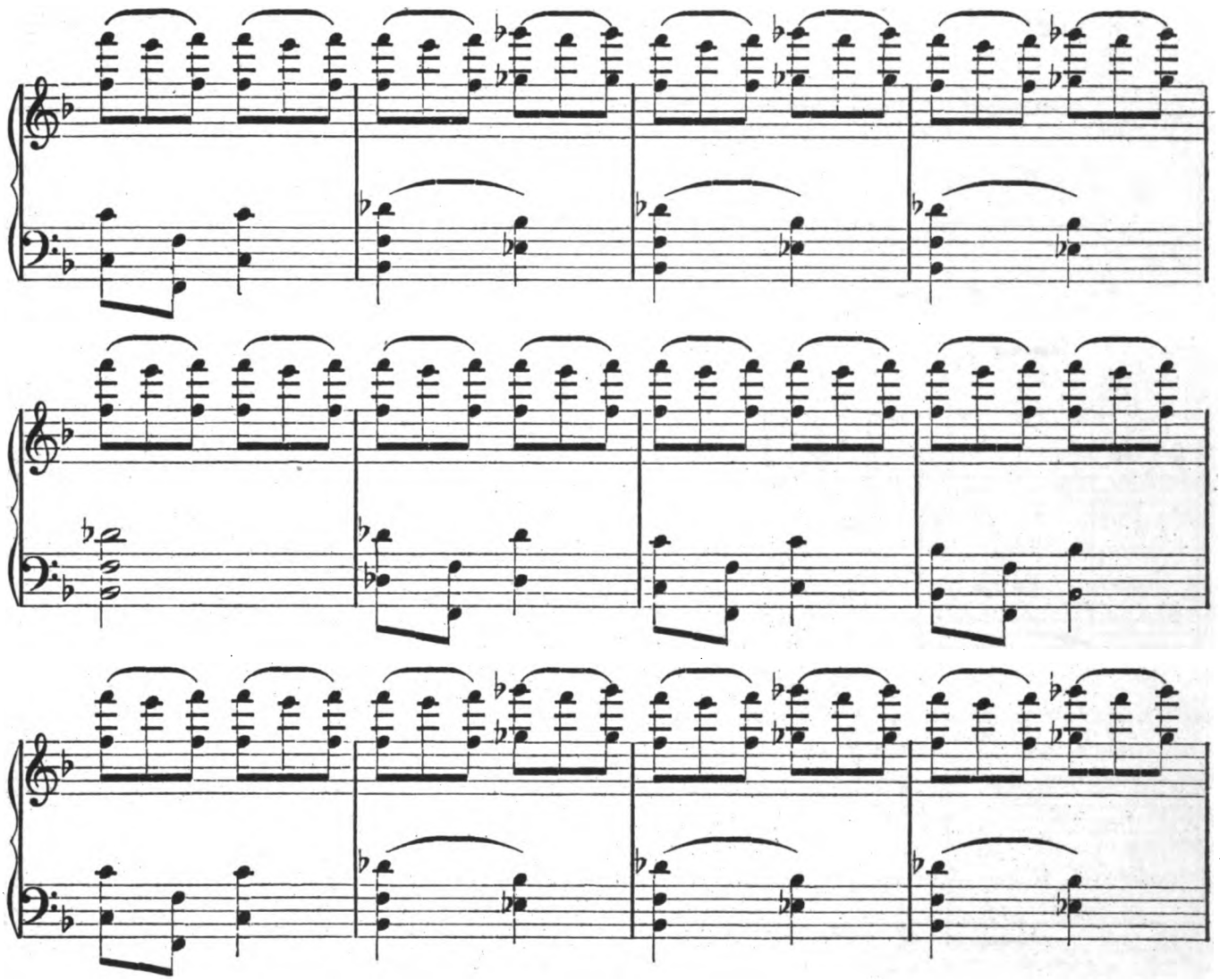

Fig. VII

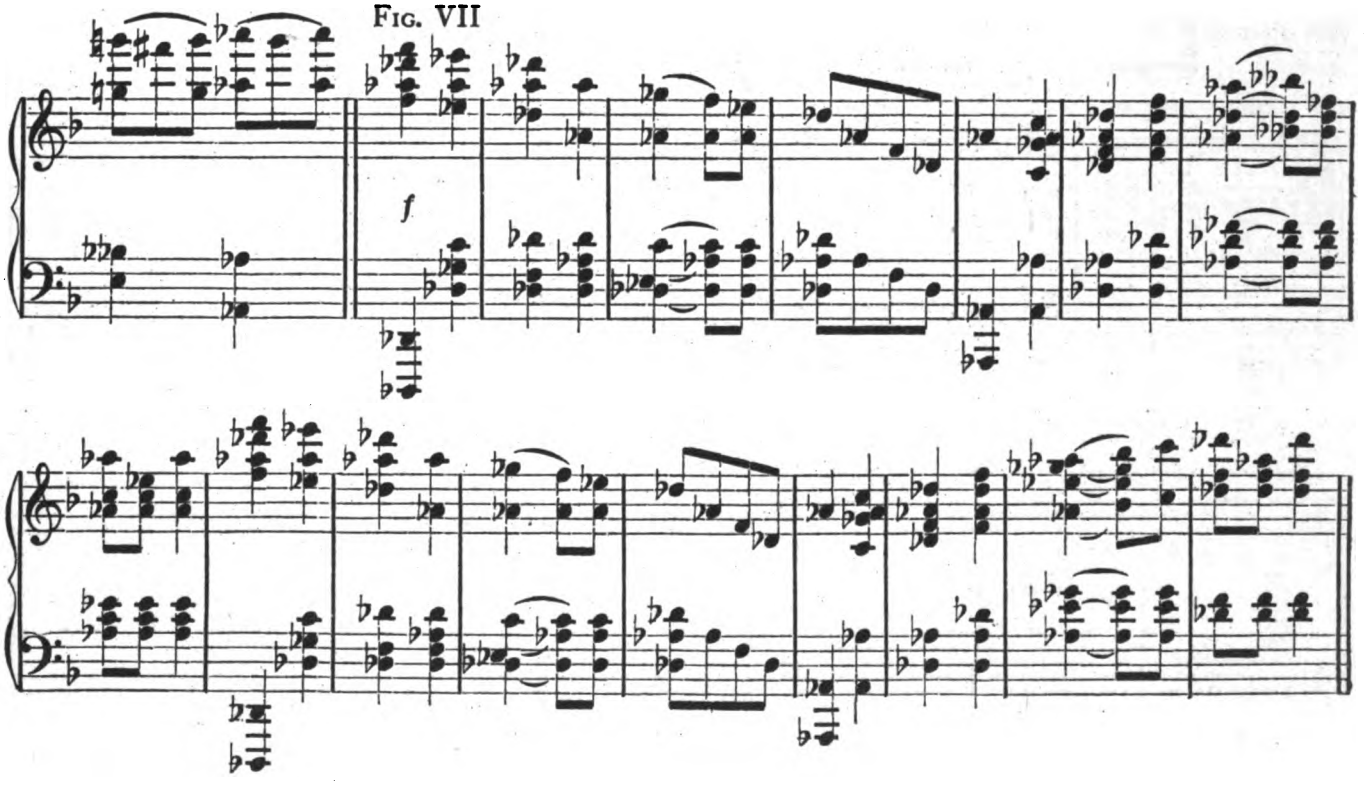

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Fig. VIII

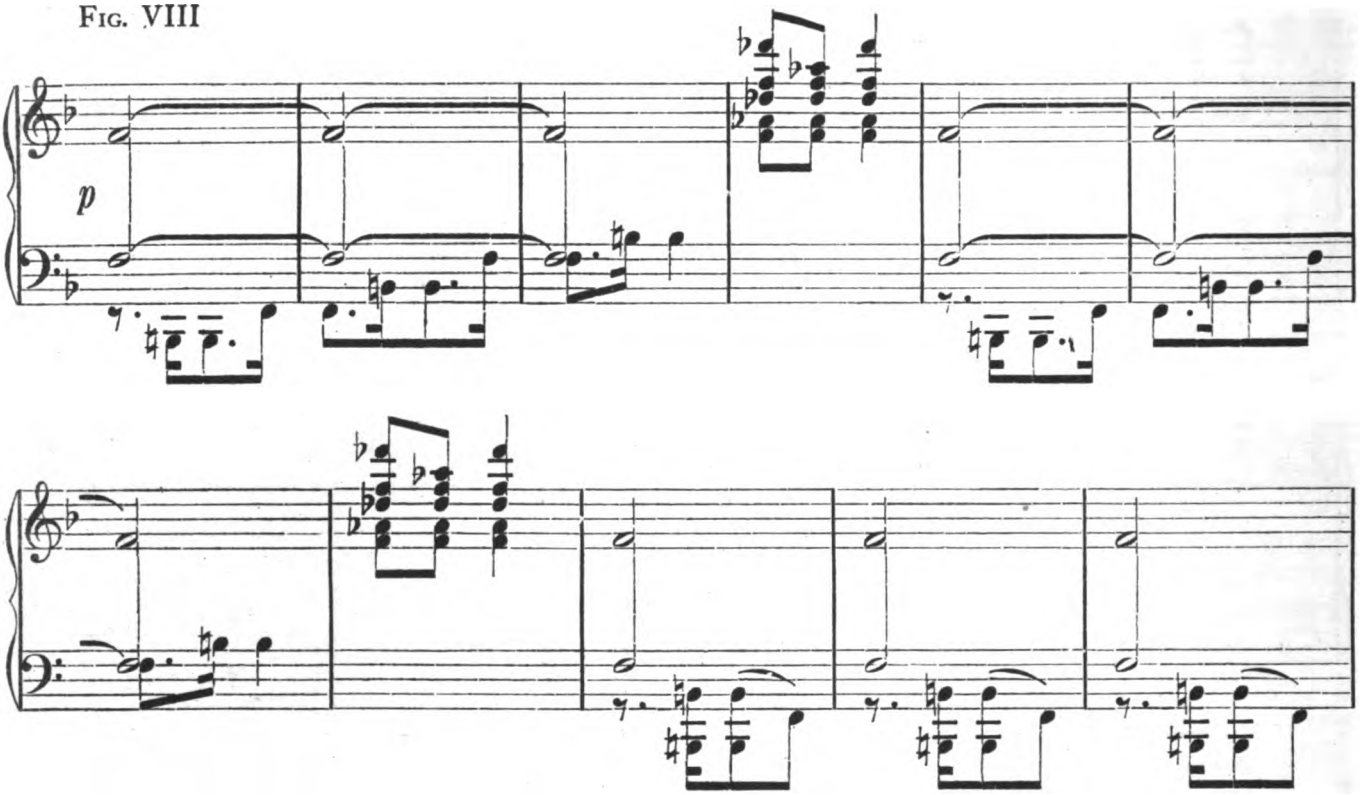
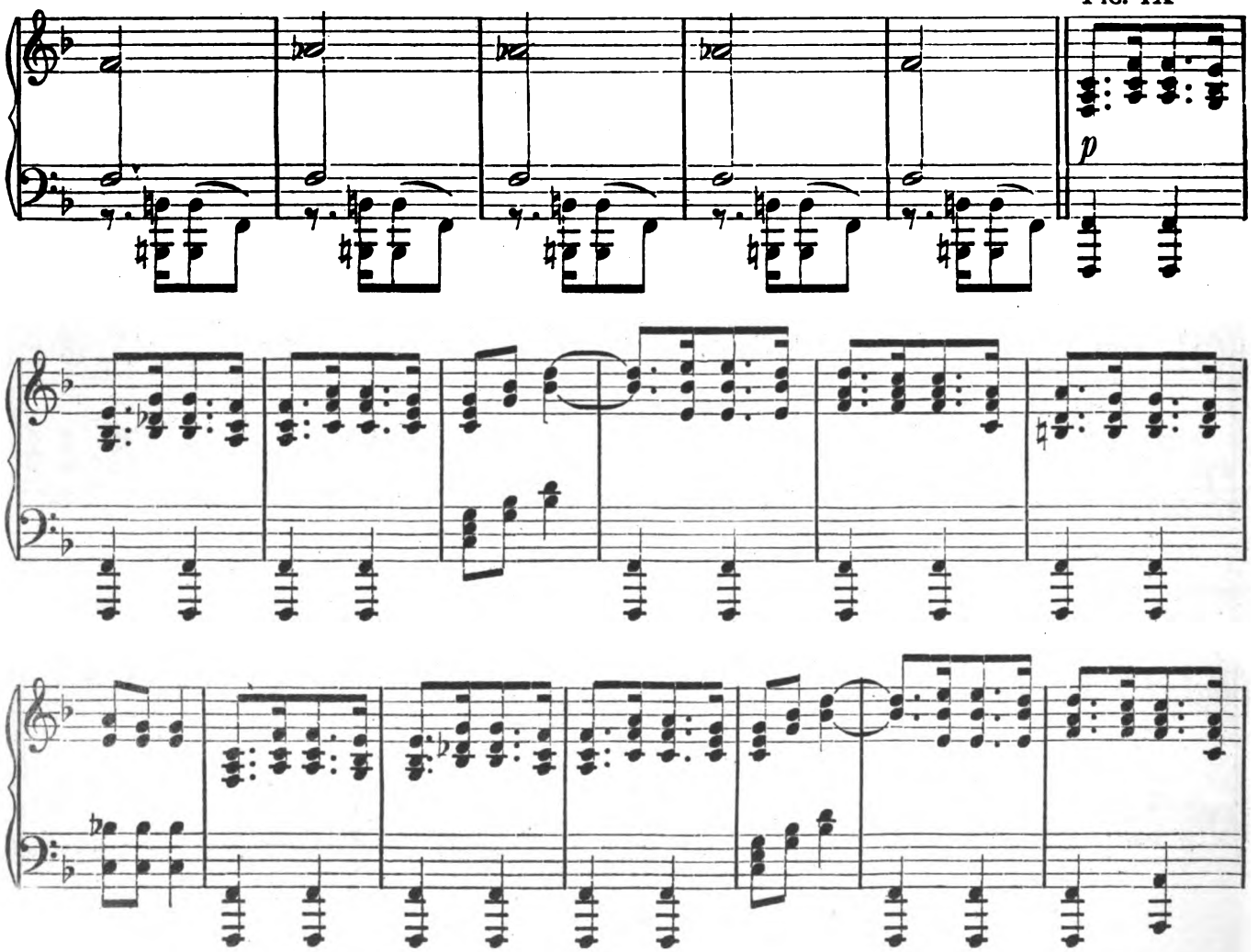


Fig. IX



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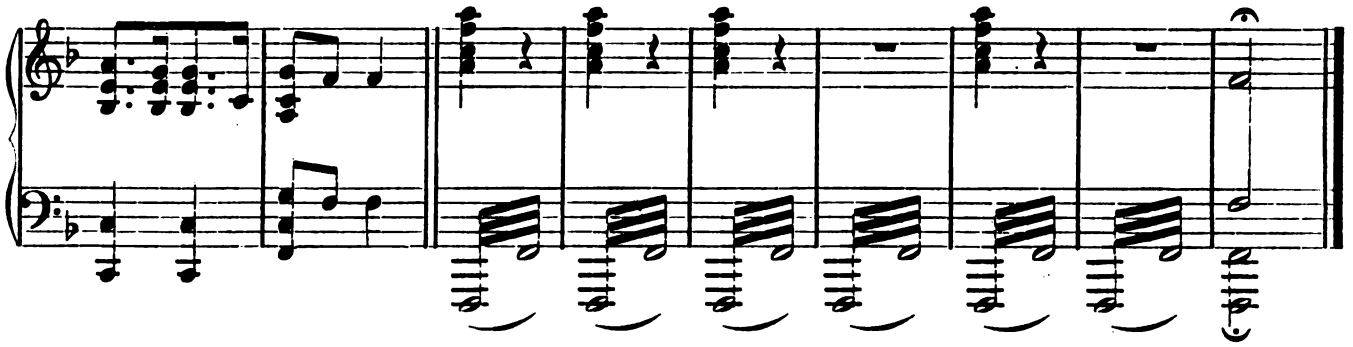

TARANTELLA

For four couples in quadrille form. Gentlemen with castanets, ladies with tambourines.

During introduction the dancers may select their partners and leisurely form in quadrille.

This dance may also be done in couples, doing exactly the same figures as in the quadrille form.

I. Partners forward with step and hop, hands at waist, four measures, back four measures. Each beginning with right foot, making side polka four measures to right and four measures to left.

II. Heel and toe twice with each foot, heel being made in intermediate position, toe placed by side of toe in toe position, sixteen measures.

III. Step to side with right foot and point left in fourth position, arms in intermediate position. Step with left foot to side and swing arms to opposite intermediate four times, eight measures. Back to back with partner, turn, each holding the other by the back of the waist with right hands, left arms well extended. Running step (butterfly) eight measures.

IV. Repeat **I.**

V. The first two couples cross over with eight running steps, while the side couples turn by right arms with running step, four measures. The sides cross in the same manner while the first two couples turn by right arms. Repeat to regained places, sixteen measures in all.

VI. The gentlemen hold the ladies by the waist with right arm, the ladies resting their left hands on the gentlemen's shoulders, the free arm in fourth position. Do a circle of the set with side polka step, sixteen measures. Lock right arm with partner and turn with running step, eight measures. Lock left arms and turn with running step, eight measures.

VII. Ladies go to center and face outward, placing arms in fifth position, with right foot pointed in fourth position. Gentlemen facing outward go around outside with side polka step, making a complete circle, sixteen measures.

VIII. Repeat **III.**

IX. Ladies spin. Gentlemen go to center with step and hop, four measures. Gentlemen backward and ladies forward to center, four measures. All spin singly, four measures. Gentlemen to center again, ladies back, four measures. Gentlemen turn to face partners, all arms intermediate, feet pointing in fourth position, and repeat, four measures. All clap hands on third measure from last, and ladies immediately kneel on right knee, facing outward, with both hands extended to side, gentlemen stepping forward right foot, inclining body forward, and holding right hand over partner's head, left extended well behind, and remaining in that attitude until close of music.

Note :— Instead of clapping the hands in the Finale, ladies can strike tambourines, and gentlemen strike their open hands together, which will give a different sound from the contact of castanets. When the castanets and tambourines are employed, general use can be made of them as one sees fit.

The tambourines should be used more for jingling than for striking, but the striking can be done on accented parts.

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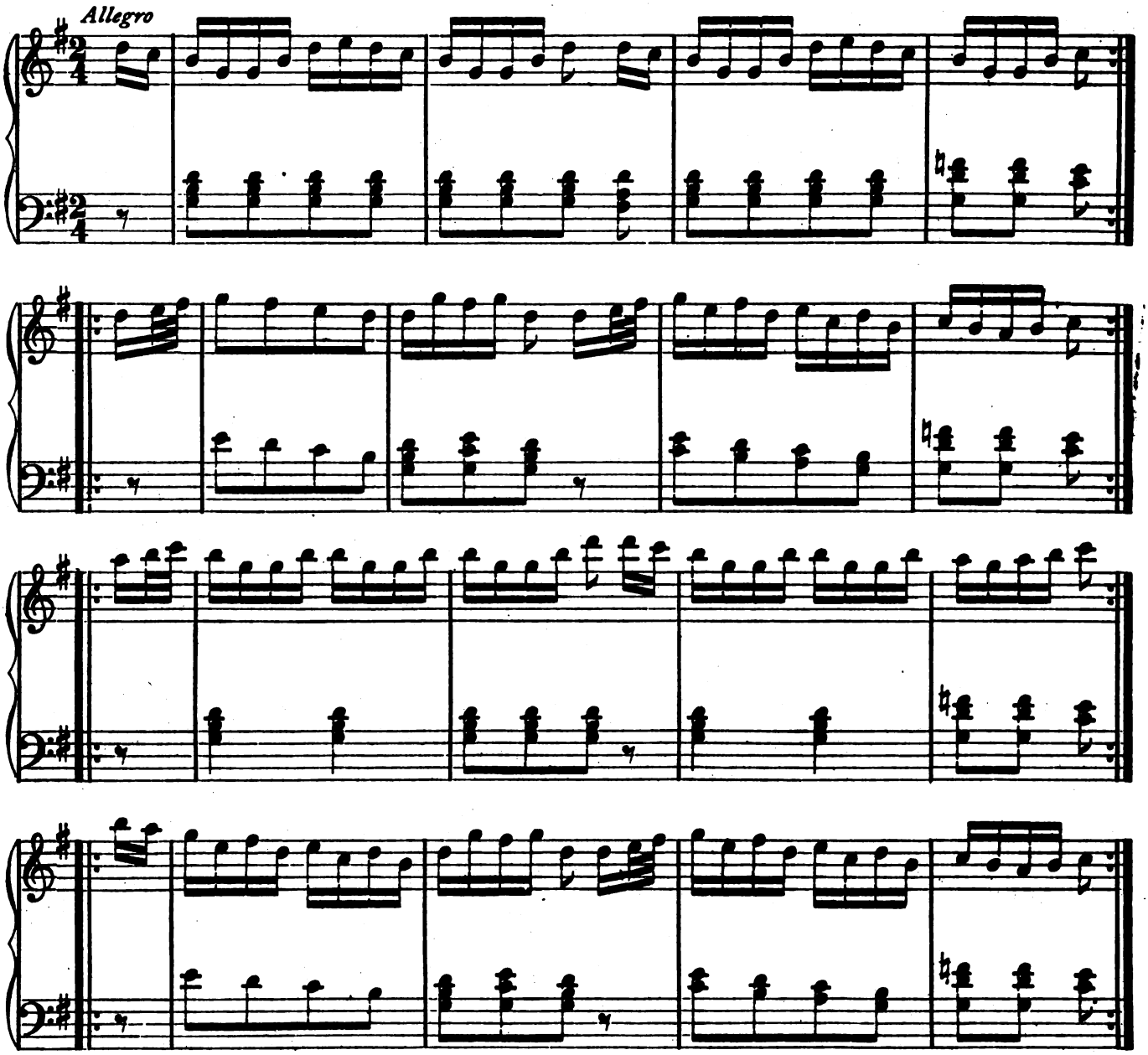
CHORUS JIG



CHORUS JIG

FIGURES

Stand in line (2) facing front, three on each line. The leading couple turns outward and runs down outside of line and back. Join hands down center, slide cut, *balancé* and back, turn and to second place. Right hand to partner, turn, and turn opposite corner, as ladies' chain, back to center and repeat, turning other corner. (Slide cut, etc.) break. Execute first step, and run to third place. Second couple the same, using second step, etc.

STEPS

I. Break. Jump on both heels in intermediate (1); two steps back (2–3); one step forward (4). Strike ankle behind (5); extend toe (6); slap foot down (7).

II. Two *jetés* and break.

III. Shuffle and jump on toes, feet separated, toes in (1); heels down (2); turn on heels, toes out (3). (Shuffle right foot back in fifth position, with extra little pat, left repeat, etc.) Finish all in line, with shuffle and break.

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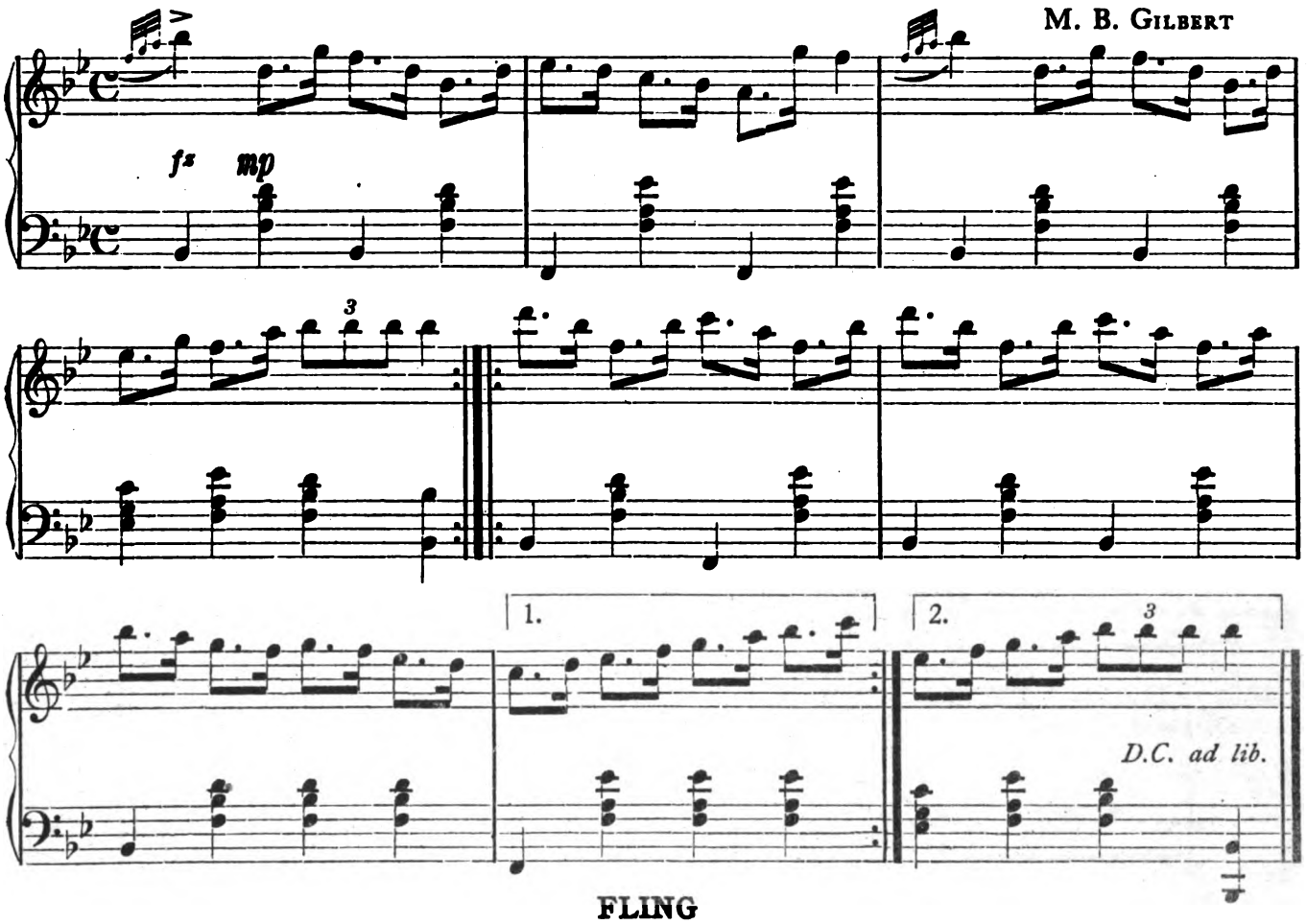
FLING



FLING

I. Hop and point right foot in second position (1) hop and beat right behind (2); hop and beat right in front (3); hop and beat right behind (4). Repeat with left and with right, and again with left, turning to right. Hand opposite free foot in fourth position, other hand at waist. Repeat all, beginning with left foot.

II. Hop on left foot and point right in fourth position (1); leap on right and point left in fourth position (2); leap on left and point right in fourth position (3); hop on left (4); make turn as in first step. Arms as in first step. Repeat all, beginning left.

III. Hop on left foot and point right to side, turning a quarter-turn to left on hop (1); hop and beat right in front of knee (2); hop and point right in second position (3); hop and beat right in front of knee (4); leap on right, turning halfway around to right, and do same step, as before; leap on left, turning halfway around to left, and do same step again, and finish with turn to right as in first step. Repeat, beginning with hop on right and point left, etc.

IV. Same as first step for four counts, then hop on left and point right in second position, and hop and beat right behind (1–2); step with right across in front of left (3); hop on right and beat left in front of knee (4). Repeat.

V. Hop on left and point right in second position (1); hop and beat right behind (2); *jeté* right, in fifth position, *jeté* left in fifth position (3–4); hop on left, turning one-quarter to left and point right in second position (1); hop on left, and beat right in front (2); hop and point and hop and beat in front again (3–4), turning to face front, make four back steps right, left, right, left, letting the legs rub against each other when making the back steps; then make the turn as (1–2–3–4–5–6–7–8). Repeat, beginning with left foot.

VI. (Buckle Rock.) Hop on left and point right in second position (1); hop and beat behind (2); hop and beat in front (3); hop and point in fourth position raised (4). Rocking steps (1–2–3–4). Repeat, beginning with right.

VII. Same as first step, finishing with two turns, and with the foot at the knee.

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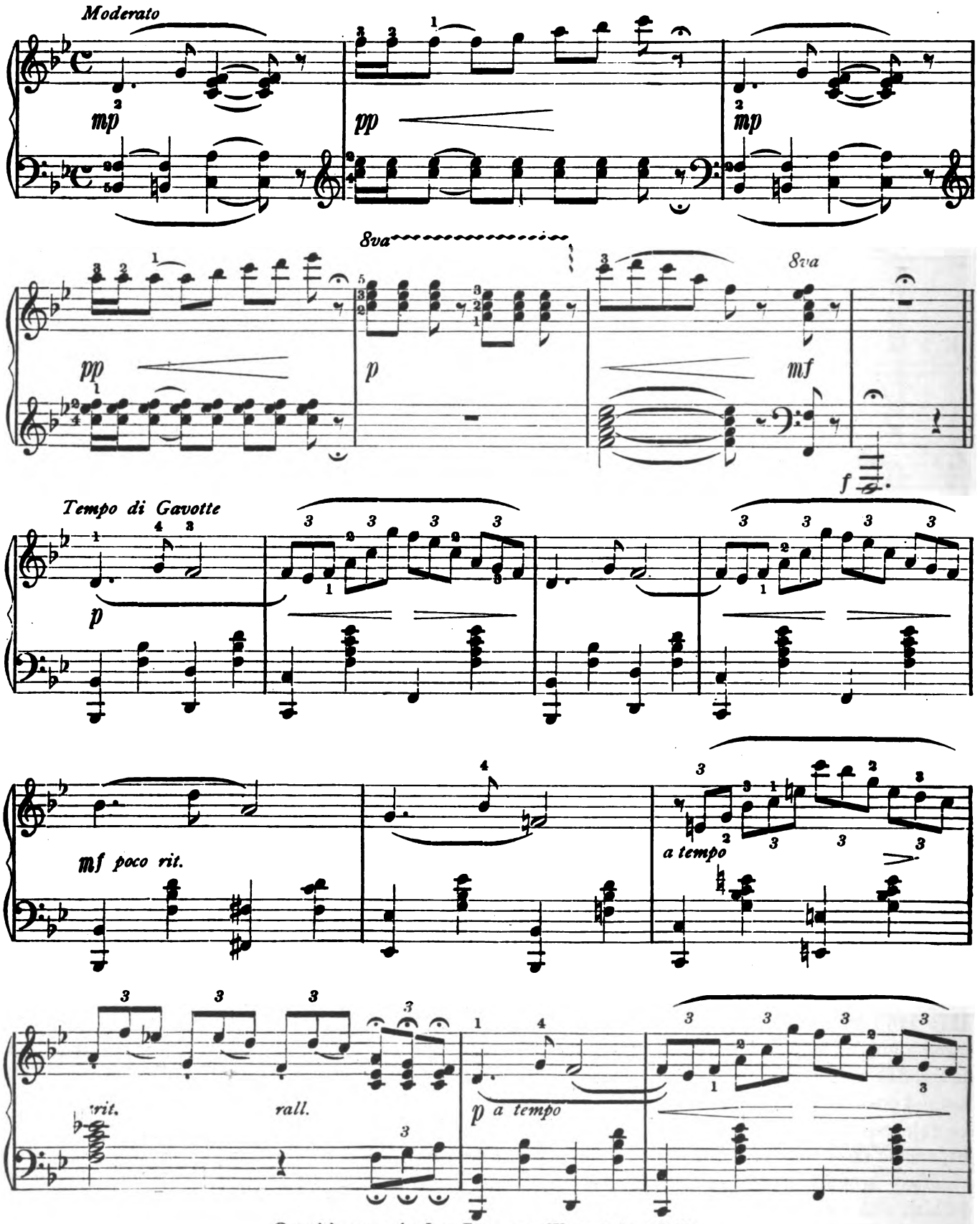
JAPONICA

INTRODUCTION

TONY STANFORD



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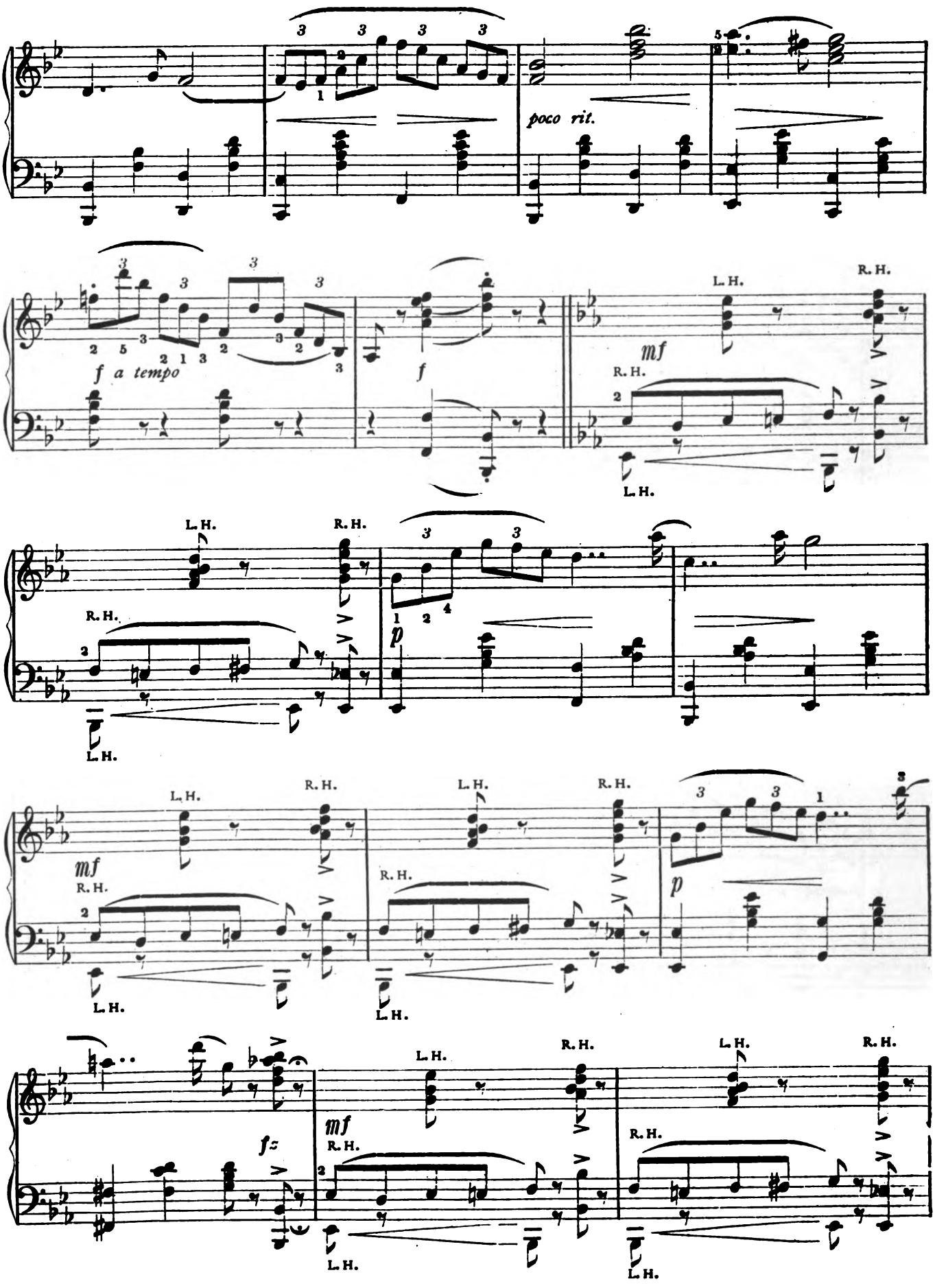

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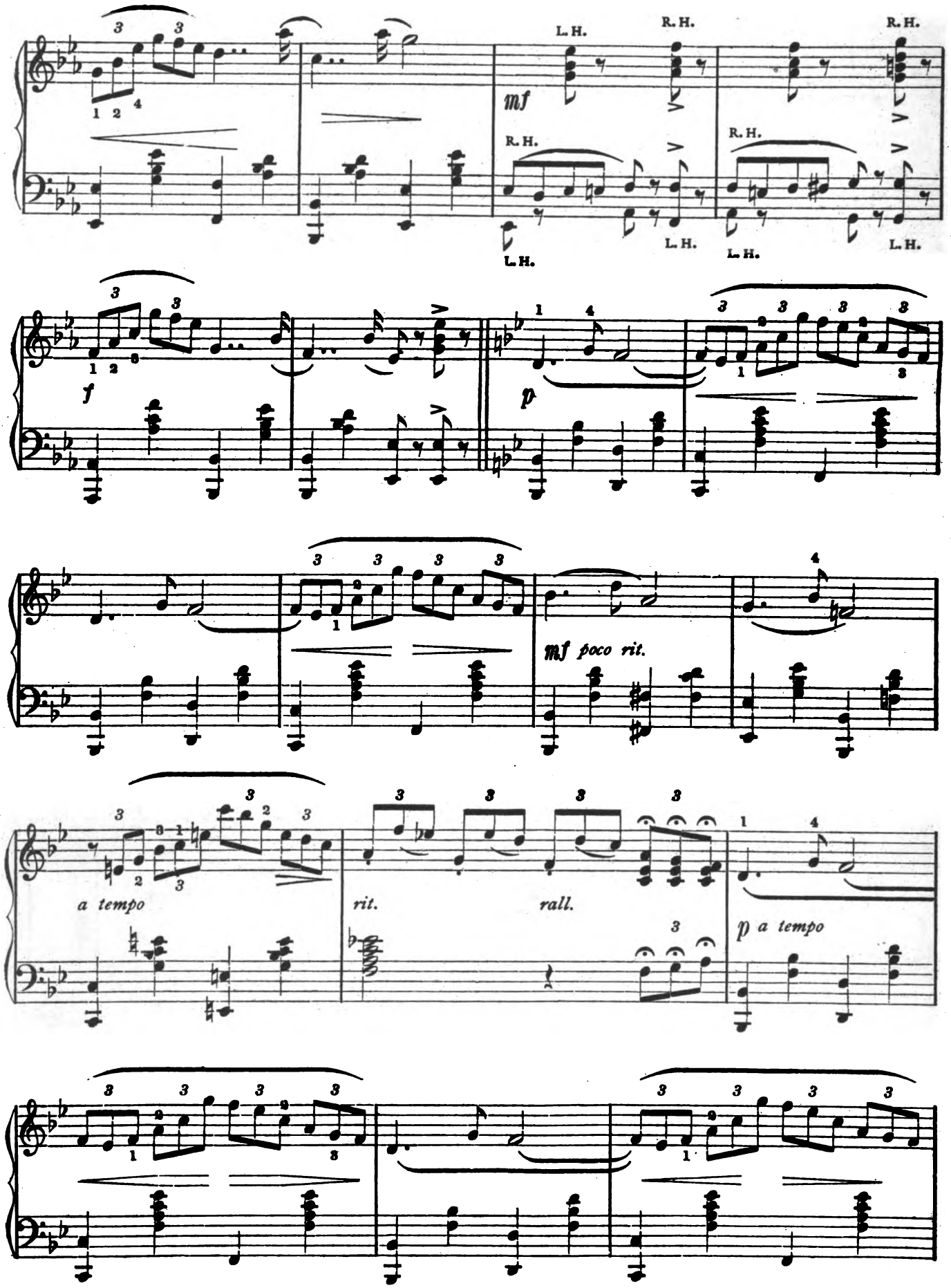

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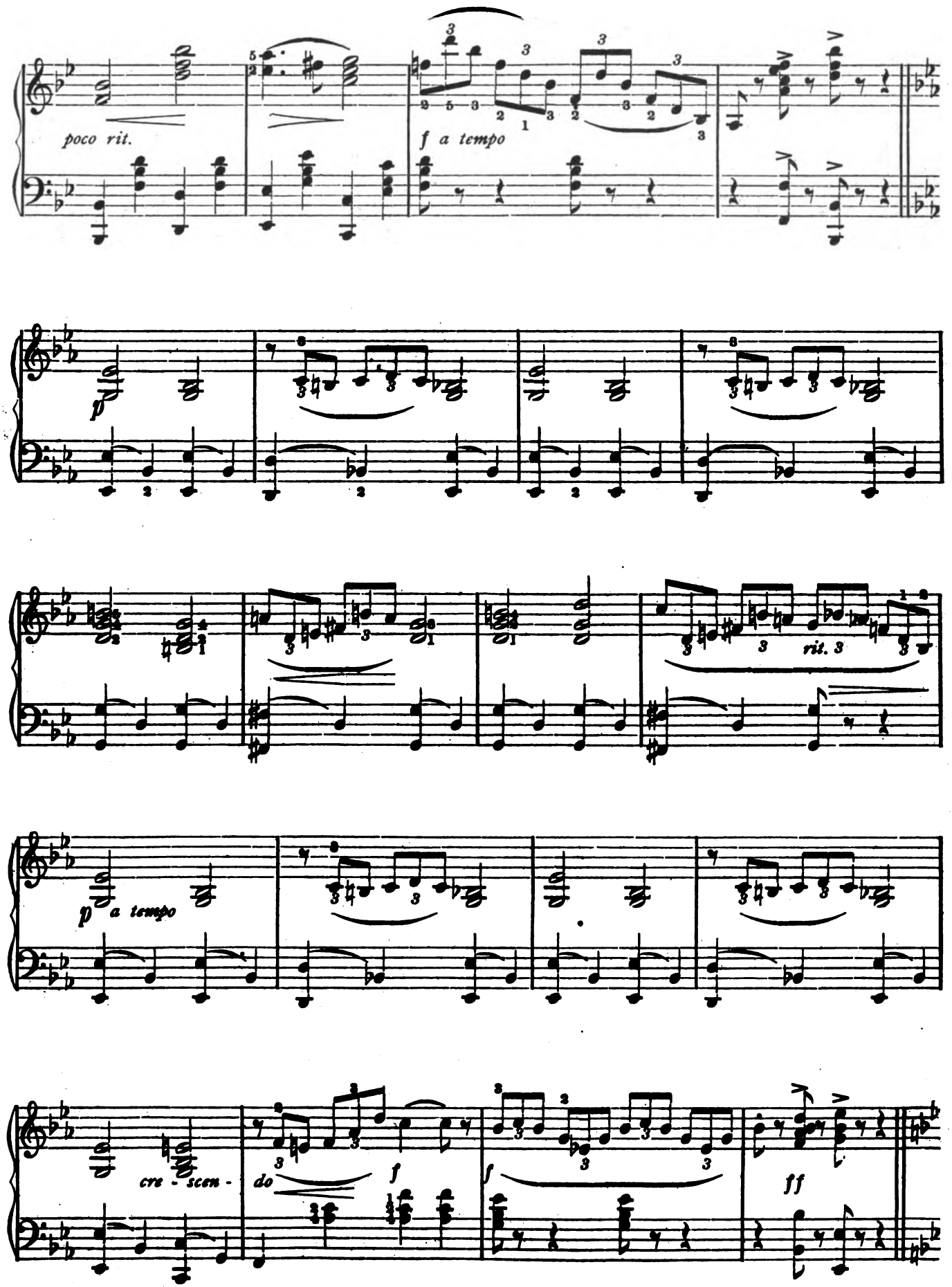

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JAPONICA

Costume:—Kimona with fan.

Enter upon the fifth measure of Introduction. Go to front center, pirouette and attitude.

I. Point right foot in second position, holding open fan over foot, bending well to the right, looking at fan. Place right foot behind on toe, fan behind head, looking to left, one measure. Pirouette to right, one measure. Repeat, six measures in all. Run forward twelve short steps. Step to left and pirouette and make very low courtesy, bringing hands together and out and fan in front of face. (The pirouette and low courtesy to be done on eighth measure.) Repeat the pointing to side and behind, and pirouette for four measures, then slide right foot diagonally forward to right and hop. Repeat twice more and carry left foot to fourth position raised, arms in intermediate amplified, the right being extended in the direction in which the movement is made, then bring hands together and extend again, and so on, for the three steps which are the same, arms in intermediate when foot is extended in front. Two pirouettes diagonally backward to left and finish with flying turn and attitude on last measure.

II. Step right foot across in front of left (1), high beating, with left to side (2), step left across behind (3), step right to side (4). *Jeté* and three *glissades* to right (1–2–3–4). Forward diagonally to right and hop, back and hop. Flying turn to right, three steps (1–2–3). Repeat all, beginning with left foot across and finish in attitude after the three step turn. Arm-movements as suggested by the step.

III. Beginning with right foot run around in a circle on toes to right, two measures. Six running steps forward, *pas de sissonne*. Flying turn to right, three steps. Repeat all, around to left and finish in attitude on fourth note in last measure in strain.

IV. Grand *glissade* and *assemblé*, to right, repeat left, right, left, four measures. Step left foot forward and extend right to fourth position raised, and hop. Leap around in front of left with right and hop on right, extending left in fourth position raised, making a complete turn. This repeated, two measures in all. Run backward twelve short steps, one measure, two pirouettes to left, step to side and attitude on holds in last measure, eight measures in all.

V. *Pas de basque*, forward three times and pirouette. Repeat, six measures in all. Two pirouettes to left. Step to side and move head right and left as suggested by the steps. Arm-movements as suggested by steps.

VI. Waltz-galop, turning to right and moving around in a circle to left, with alternate inward circles of arms. This continued for six measures, to complete the circle. Run forward six steps, make flying turn to left and kneel with left knee with arms outstretched. (Picture.)

VII. Place left toe well across behind and rise, turning to left, one measure. Flying turn to left with three steps, one measure. Cross right toe behind, make back turn to right, one measure, three steps, one measure. Place left toe behind, back turn to left, one measure. Flying turn to left, one measure. Run backwards with twelve short running steps. Bring feet together and close fan on first note of eighth measure. Strike fan in left hand on second note and move head to right on third note of eighth measure.

NOTE:—If costume and fan are not used the arm-movements may be such as the steps suggest to the dancer.

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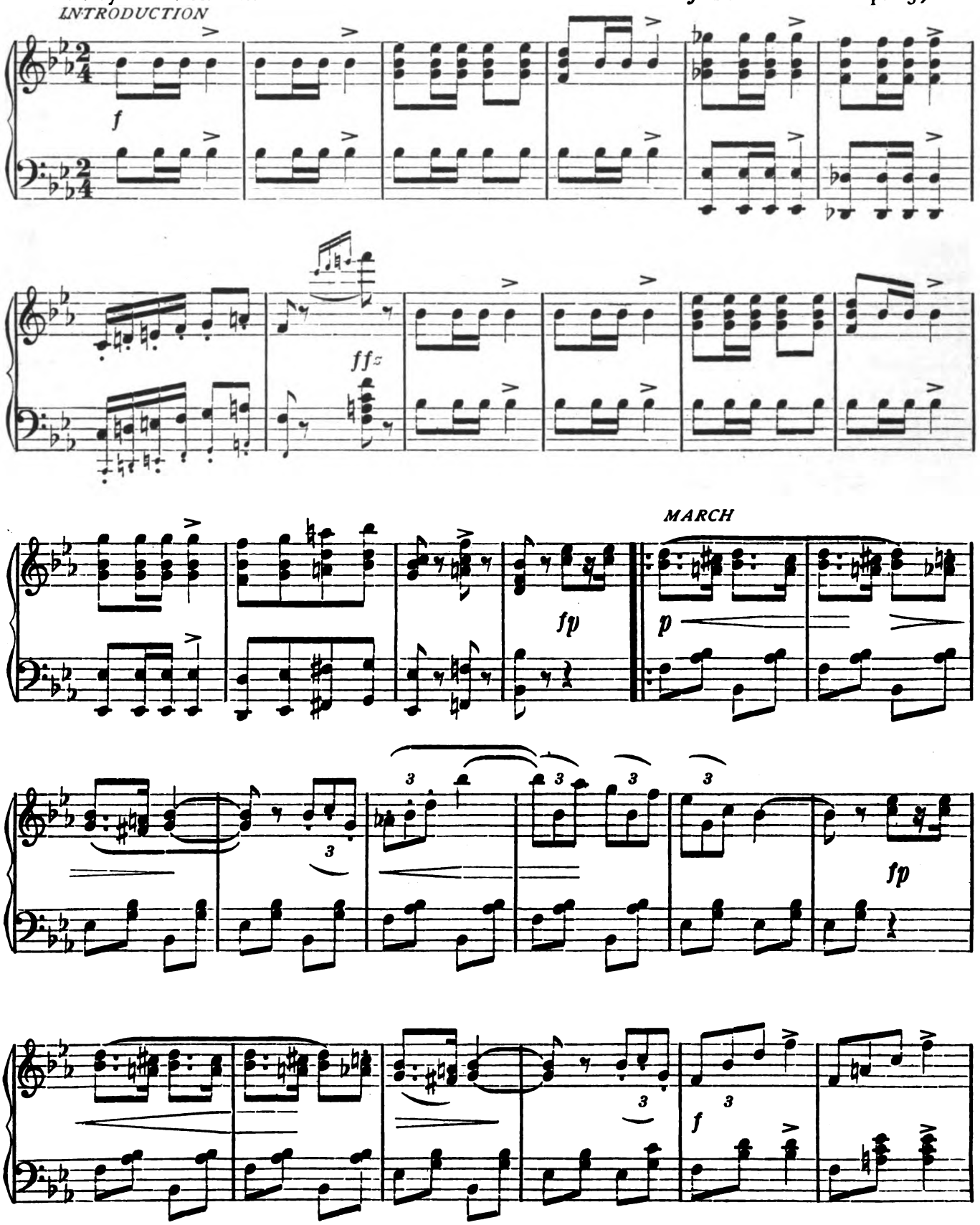
UNTER DEM DOPPELADLER

MARCH

(Elliot Collection)

Arr. by T. G. SHEPARD J. F. WAGNER. Op. 159



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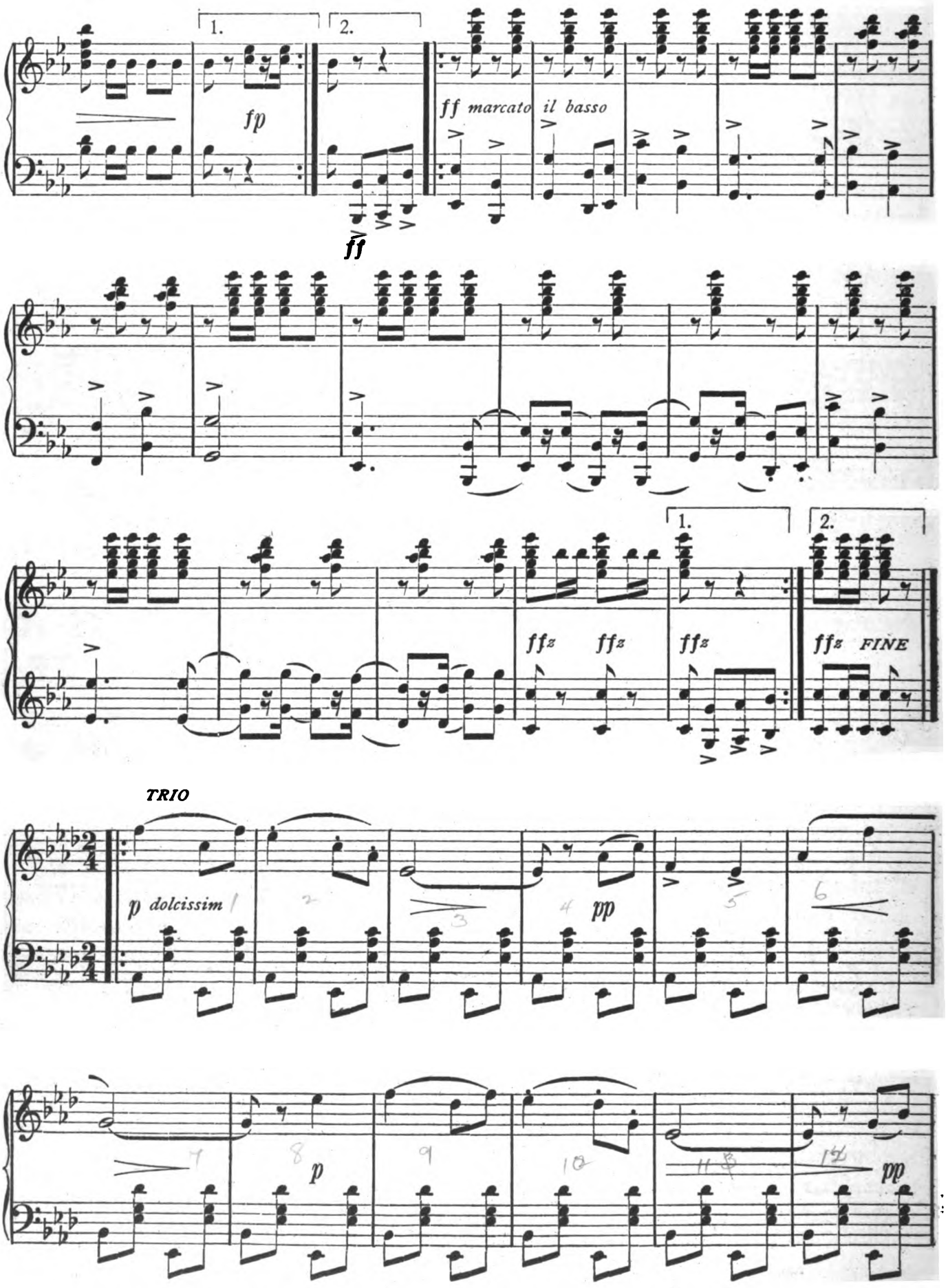

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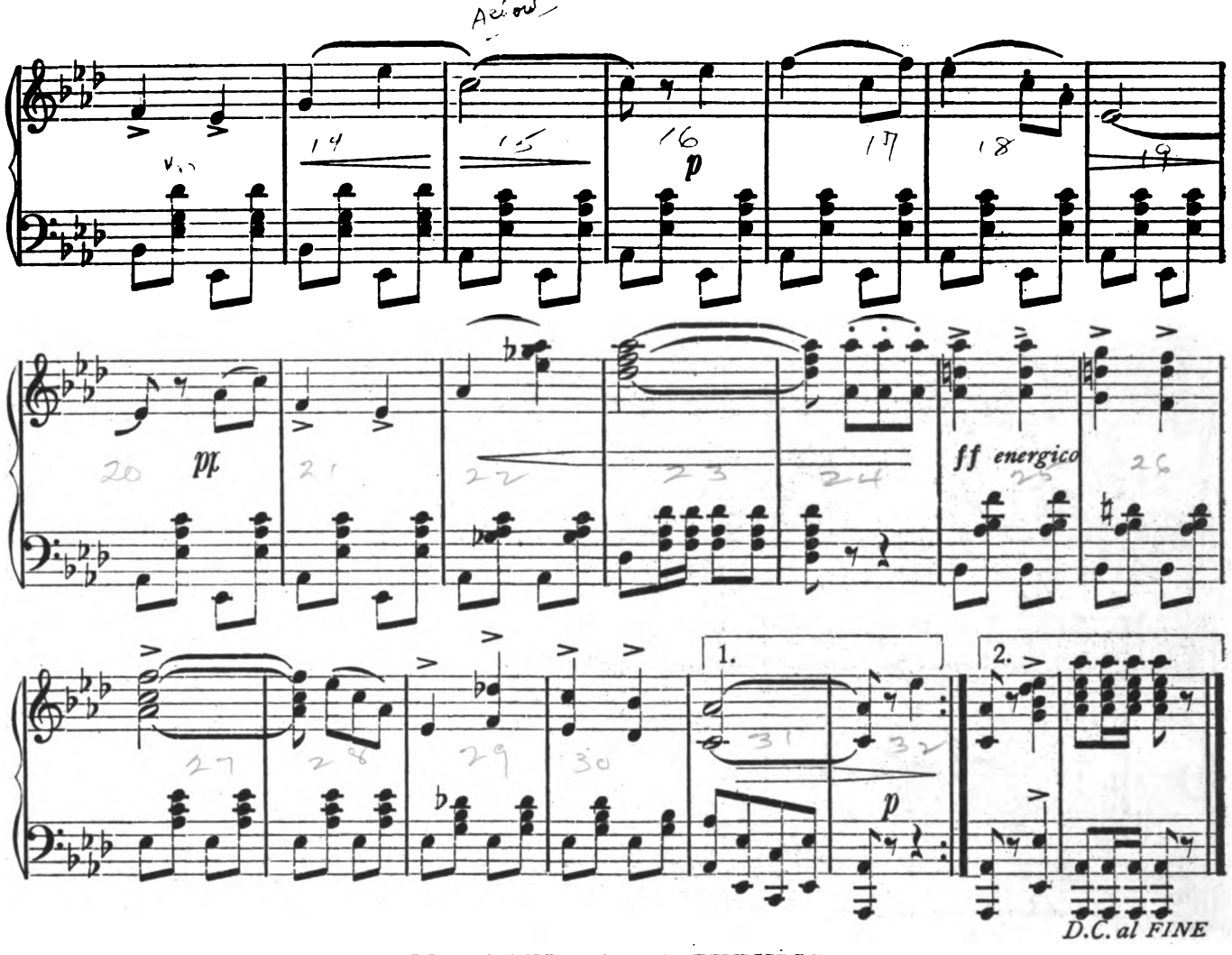

MARCHING CALISTHENICS

Arms, "hips firm", unless special position is mentioned. Each exercise to be done four times. The arrangement of the class is in single file around the room. All steps commence with the right, excepting in the last exercise, where the marching commences with the left foot.

I. Head to right, head erect, head to left, head erect (1–2–3–4); walk (1–2–3–4).

II. Head forward, erect, backward, erect (1–2–3–4); walk (1–2–3–4).

III. Body to right erect, to left erect (1–2–3–4); walk (1–2–3–4).

IV. Body forward, erect, backward, erect (1–2–3–4); walk (1–2–3–4).

V. Arms to third amplified, fingers on shoulders, elbows downward and backward, hips firm (1–2–3–4); walk (1–2–3–4).

VI. Arms to third amplified, to fifth, to third amplified, hips firm (1–2–3–4); walk (1–2–3–4).

VII. Arms straight forward, to third amplified, (string) in front, hips firm (1–2–3–4); walk (1–2–3–4).

VIII. High beatings to side right, left (1–2–3–4); walk (1–2–3–4).

IX. High beatings, forward right, left (1–2–3–4); walk (1–2–3–4).

X. High beatings backward right, left (1–2–3–4); walk (1–2–3–4).

XI. Step to right side (1), left across behind and and sink (2), same to left (3–4); walk (1–2–3–4).

XII. *Jeté* to right and *sauté*, left and *sauté* (1–2–3–4); walk (1–2–3–4).

XIII. *Pas de zéphire* right and left (1–2–3–4); walk (1–2–3–4).

XIV. Slide diagonally forward, right (leaning body well forward) and hop, same left and hop (1–2–3–4); walk (1–2–3–4).

XV. Slide diagonally forward right, arms amplified intermediate position, hop three times (1–2–3–4); walk (1–2–3–4). Same left.

NOTE:—Finish may be made by acceleration in the time until the movement resolves itself into a very quick running on the toes.

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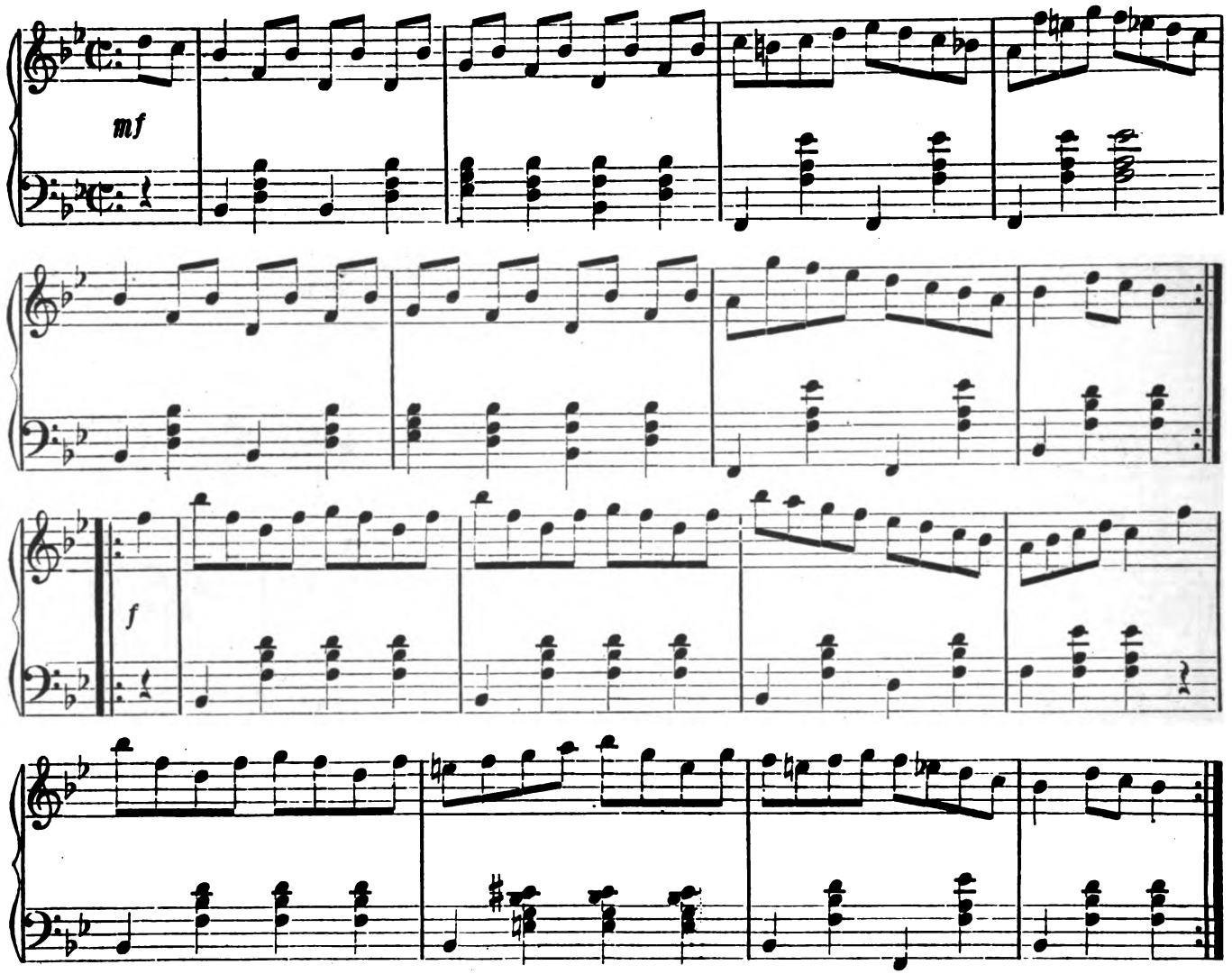
HORNPIPE



HORNPIPE

I. Slide diagonally forward right (1); two little hops (2–3); repeat left, going around in a circle, arms folded high, and finish with *pas de sissonne* and *assemblé*, sixteen measures.

II. Toe and heel, toe and heel (1–2–3–4); change and repeat with other foot, sixteen measures. Working forward, finish with *pas de sissonne* and *assemblé*.

III. Two *jetés* and three *changements*, sixteen measures.

IV. Bring right foot to fifth position in front, and rock (1–2–3); change (4); and rock with other foot, going forward, sixteen measures. Finish *pas de sissonne*, etc.

V. Step right foot to side (1); cross left in front (2); and step. *Pas de sissonne*, bringing foot behind in front; *assemblé*. Repeat to left. In stepping to side, hands shade eyes looking to side; with *pas de sissonne* hands on hips, sixteen measures.

VI. Polka step, turning to right, and two *jetés*. Repeat four times backing, sixteen measures.

VII. Forward two steps; *échappé* (separating feet), and two *changements*. Back on heels, pulling rope from above.

VIII. Rowing diagonally. (Leap forward on right foot; bend low as if taking oars; leap on left foot; rise; lean backward and bring hands to chest.)

IX. *Pas de sissonne* and *assemblé* all the way back, eight measures.

X. Touch toe turned in, intermediate (1); touch heel, intermediate (2); *jeté* (3); hold (4); working forward, eight measures.

XI. Polka step to side, finishing *pas de sissonne* and *assemblé*, etc., eight measures.

XII. Polka steps in circle and salute, eight measures.

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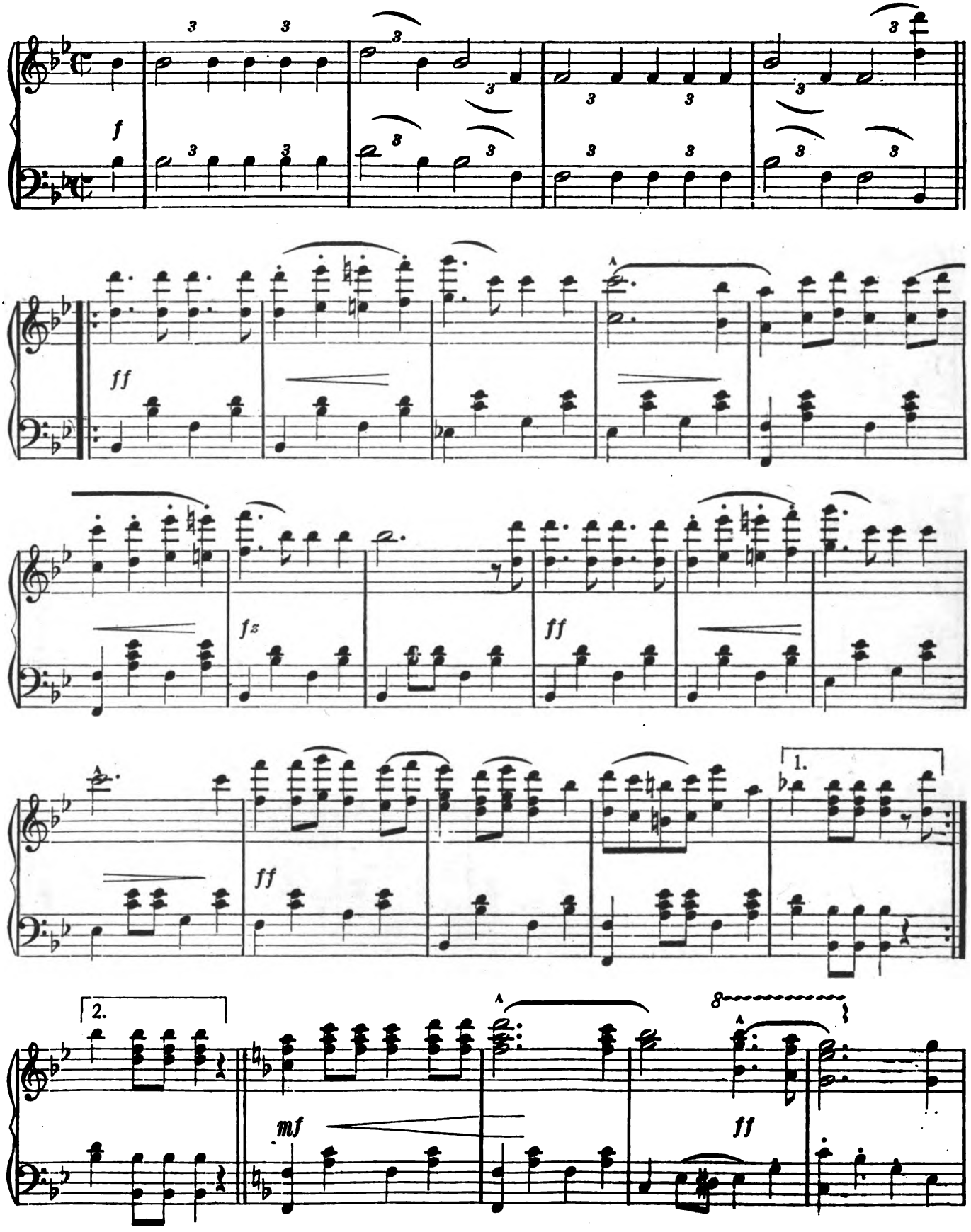
DÜPPEL-SCHANZEN STURM-MARSCH

(Elliot Collection)

GOTTFRIED PIEFKE



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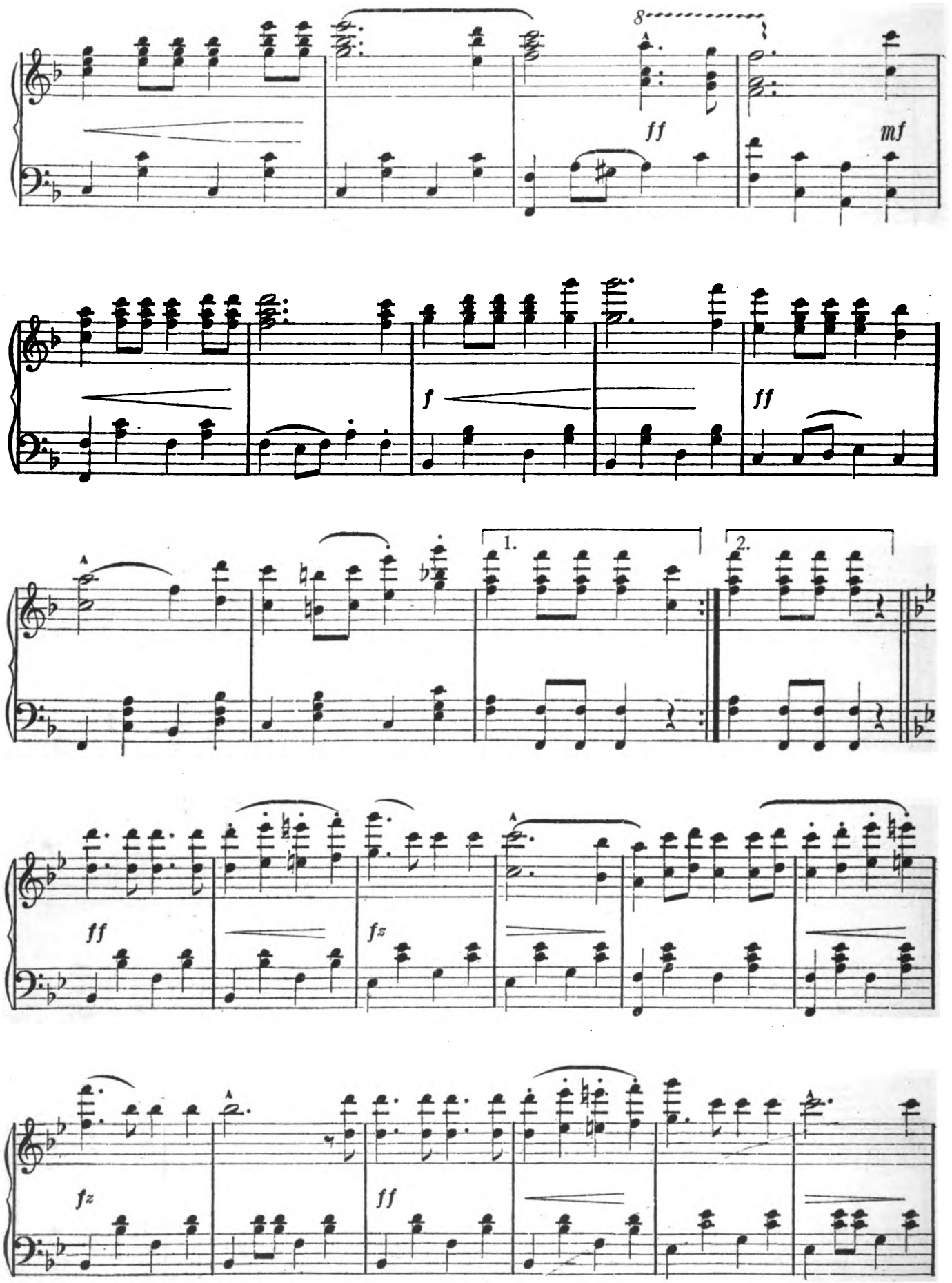

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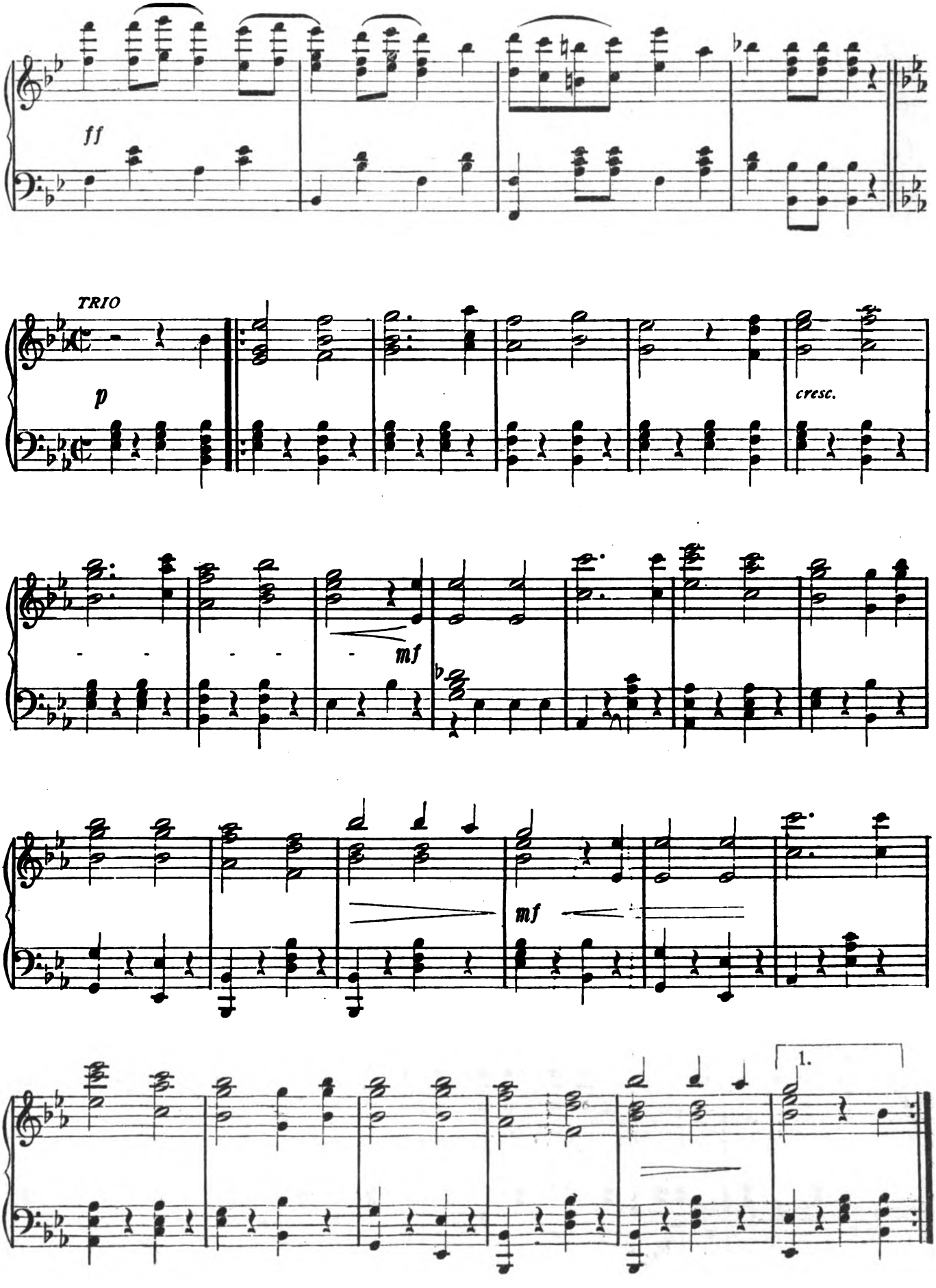

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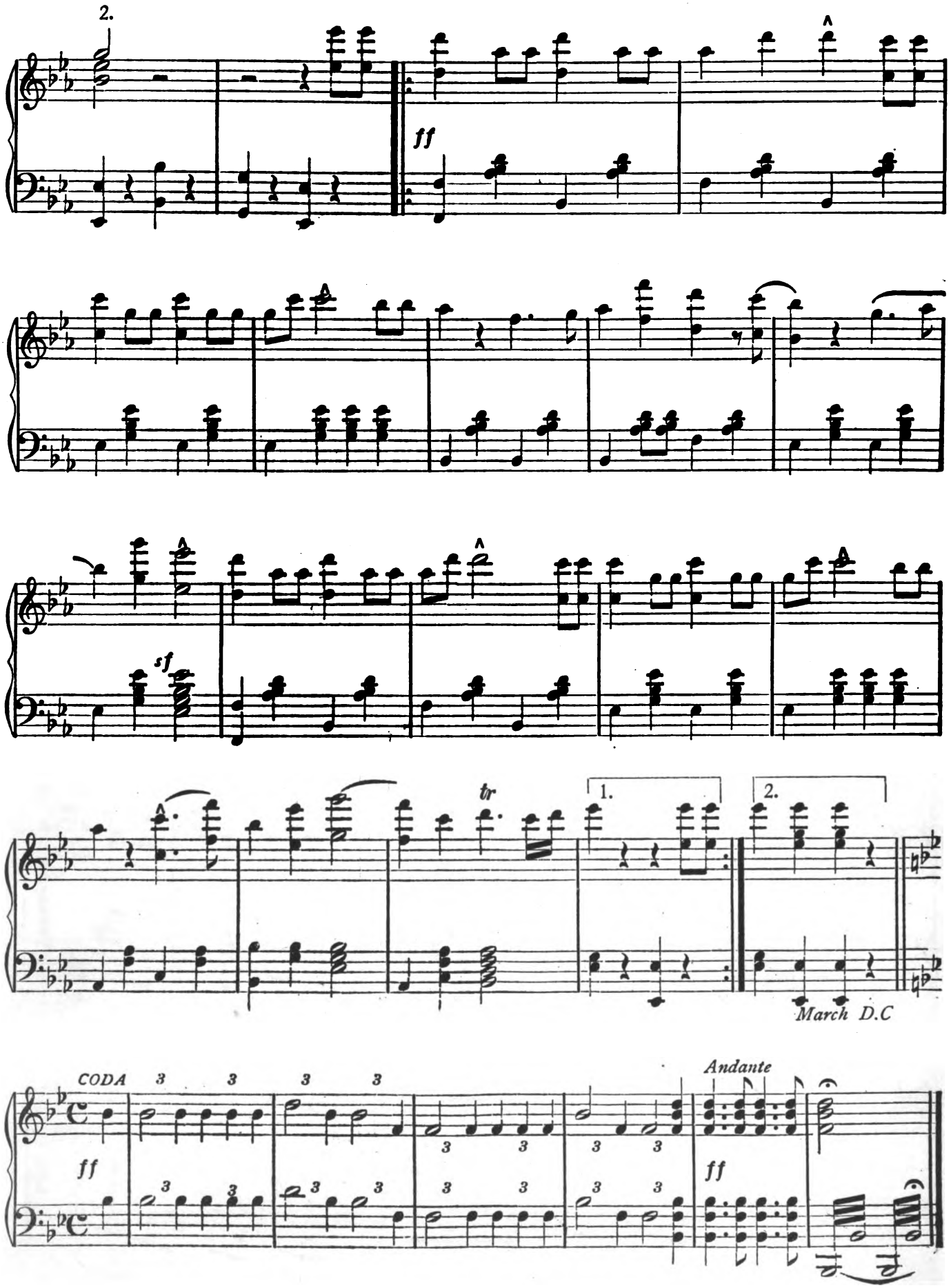

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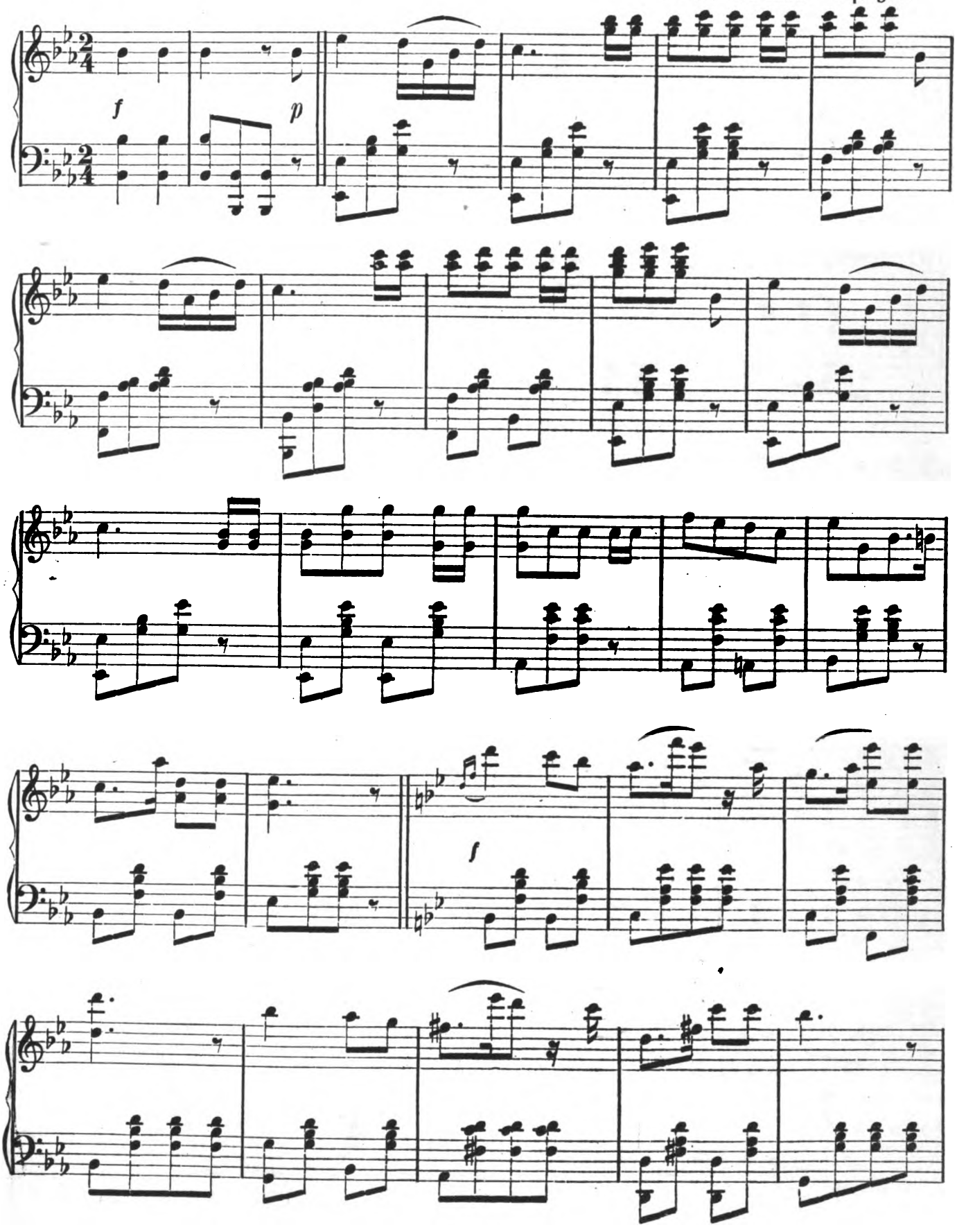
BLUMEN-POLKA

(Elliot Collection)

C. M. Ziehrer. Op. 316



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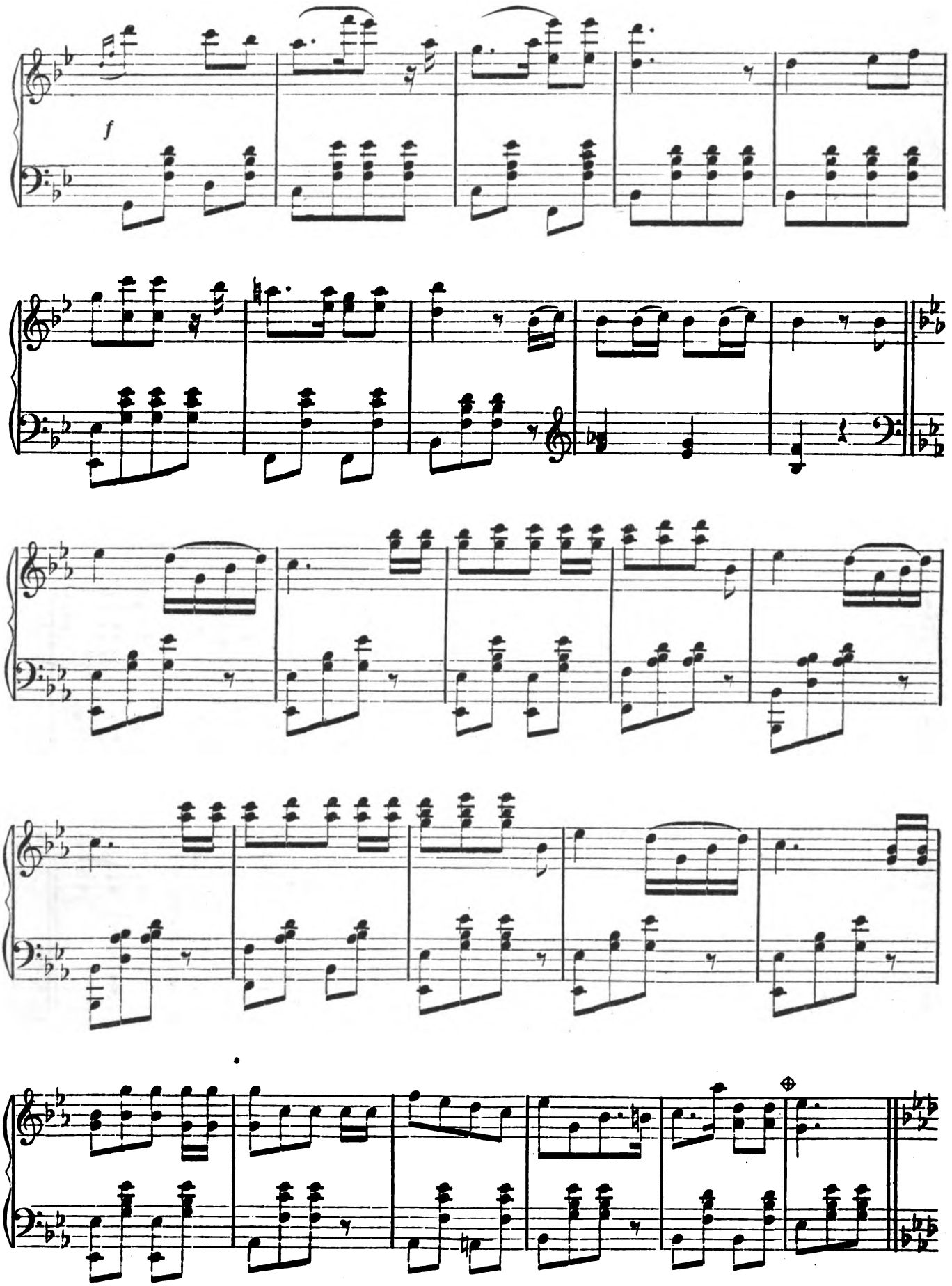

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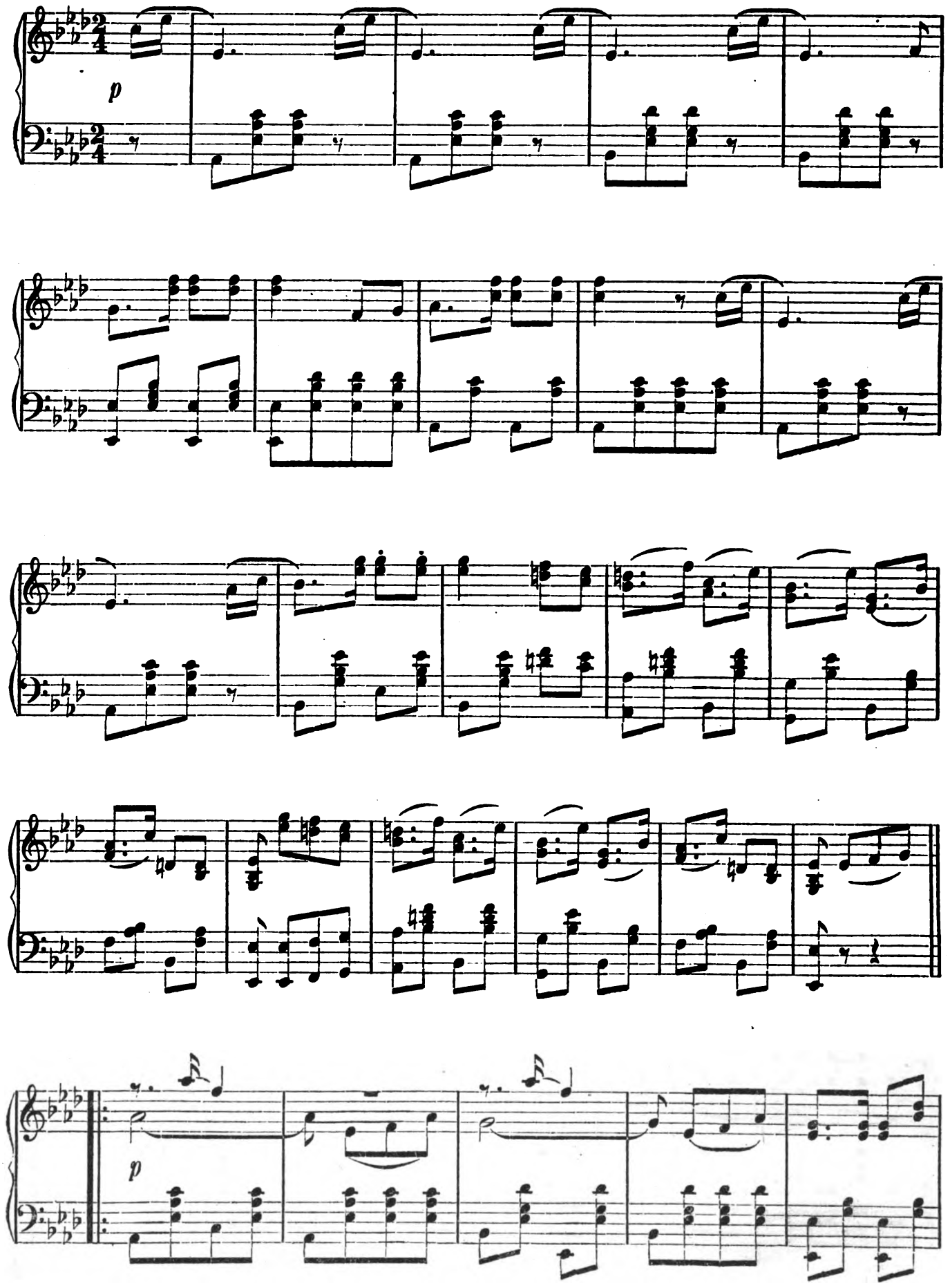

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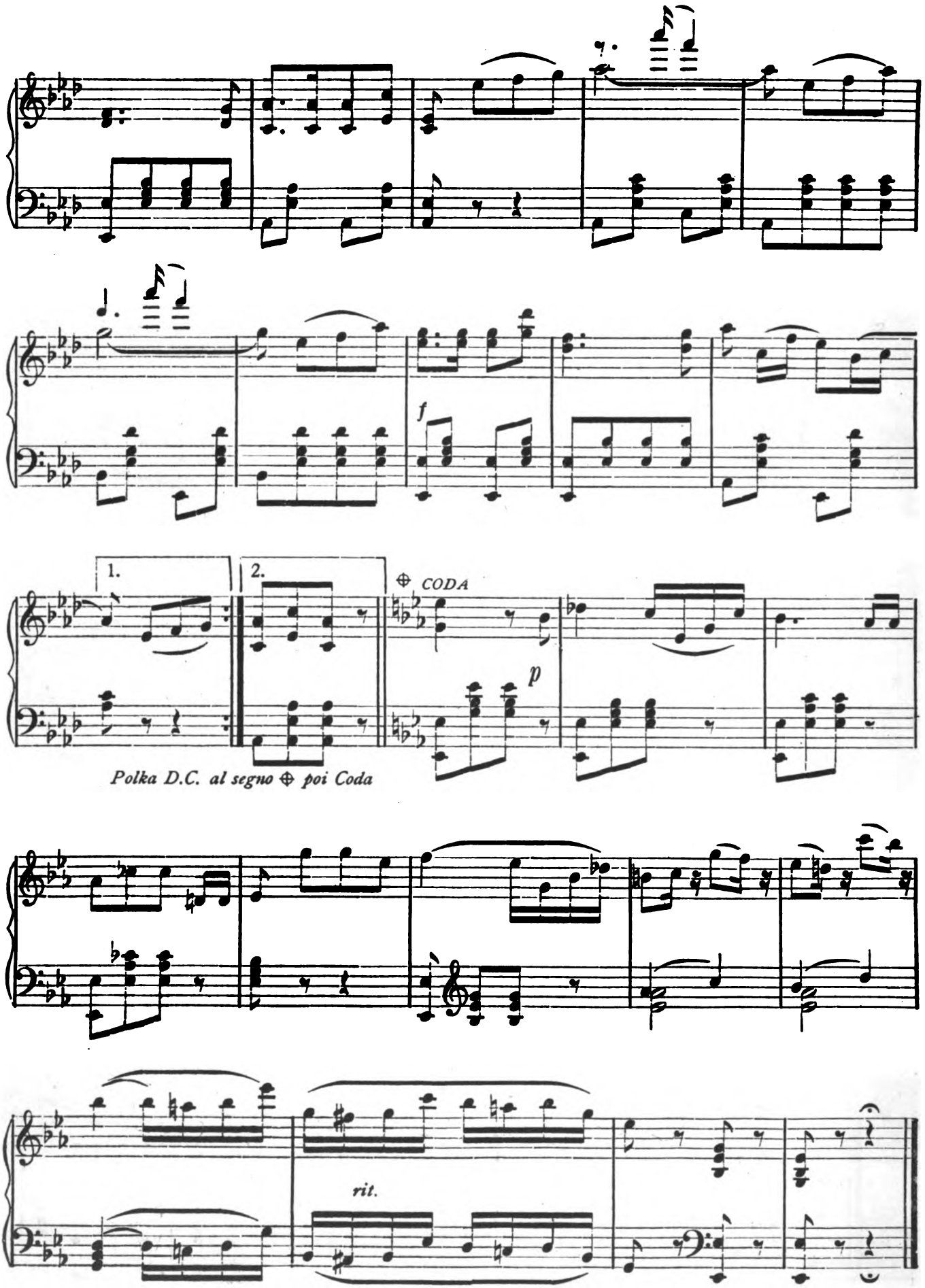

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MAY-POLE DANCE

Order of Processional March: Jack o' the Green, fantastically arrayed with flowers and ribbons, bearing a rod covered with flowers and streamers of every hue.

Six misses and masters, linked hand in hand, arrayed in ribbons and flowers, with bells on their ankles.

May-pole Dancers: Hands joined two by two.

Maid Marian and Friar Tuck, she gaily decorated, he grotesquely attired in a monkish habit.

Six misses and masters, followed by Master of Ceremonies.

Robin Hood, with the uncrowned Queen of May by his side, followed by the crown-bearer. Attendant knights (on each side with drawn swords), six misses dressed in white and covered with garlands.

Crowning of the Queen: The throne is placed on one side of the May-pole (or upon the stage), surrounded by pages and attendants. The escort will separate in lines when approaching the throne, and allow Robin Hood, the Queen, crown-bearer, knights and attendants to pass through, Maid Marian and Friar Tuck joining them as they pass. Robin Hood conducts the Queen to her seat upon the throne, each knight kneels (one knee) by her side, crown-bearer approaches, and Robin Hood places the crown upon her head and proclaims her Queen of May. The crowning may be done to soft, slow music.

She now enters upon her reign, and orders the dance around the May-pole to proceed.

The Dancers (music, polka) form in a circle around the May-pole (hands joined), all around to right, then to left; disjoin hands and go around to right, then to left; join hands and go around (promenade) by couples to right, then to left. Ladies join hands in a circle, gentlemen same on outside. Around both ways, lines moving in opposite directions. Ladies face around, *balancé* to partners and turn to place (as originally formed). All around to right, then to left. Face partners, grand right and left, half around, half turn and grand right and left in opposite direction. Form in couples, facing each other. Cross right hands half around, left hands back. Right and left. Ladies' chain. Forward and back. Pass by to next couple, and repeat the movement entirely around the circle. Form in two circles, ladies inside, gentlemen outside, facing each other (the lines five feet apart); "remain at rest."

Robin Hood and the Queen followed by knights and attendants (to march music), march inside and around circle, leaving it at place of entrance. Here arrange the ribbons; the plaiting will be done by order of the Queen, to polka music.

Eight couples are a convenient number for the May-pole dancers and the first plaiting may be done as follows:

Form a square around the pole with two couples on each side (heads and sides). Heads cross, then sides cross, heads recross, then sides recross and continue the crossings until the pole is well covered; then uncover the pole by the crossing back of the last eight who crossed, followed by the other eight and so on until the ribbons are all free and all are in places from which the first crossings were made. All should be sure and recross in the same path that the crossing was made in; that is, in the first crossing all should go to left of opposite and in crossing back to places go to the right of opposite; in that way the ribbons will be kept free for the unbraiding.

The second and last braiding is done by all facing partners, gentlemen holding ribbons in left hands and ladies holding ribbons in right hands; all go around the circle in the direction in which they are facing, ladies going under ribbons first, gentlemen next, etc., until the pole is well covered, and then all join hands, still holding ribbons, and circle to left until all are brought near the pole when they should let the ends of the ribbons fall and join in the concluding march, led by the knights, escorting Queen and attendants to drawing-room.

When the head of the line reaches the door, form in two lines, facing, and allow Queen and attendants to pass through. The rear couples will follow the train in regular order until all have passed in. The knights standing at each side of the door, at present arms, will be the last to enter.

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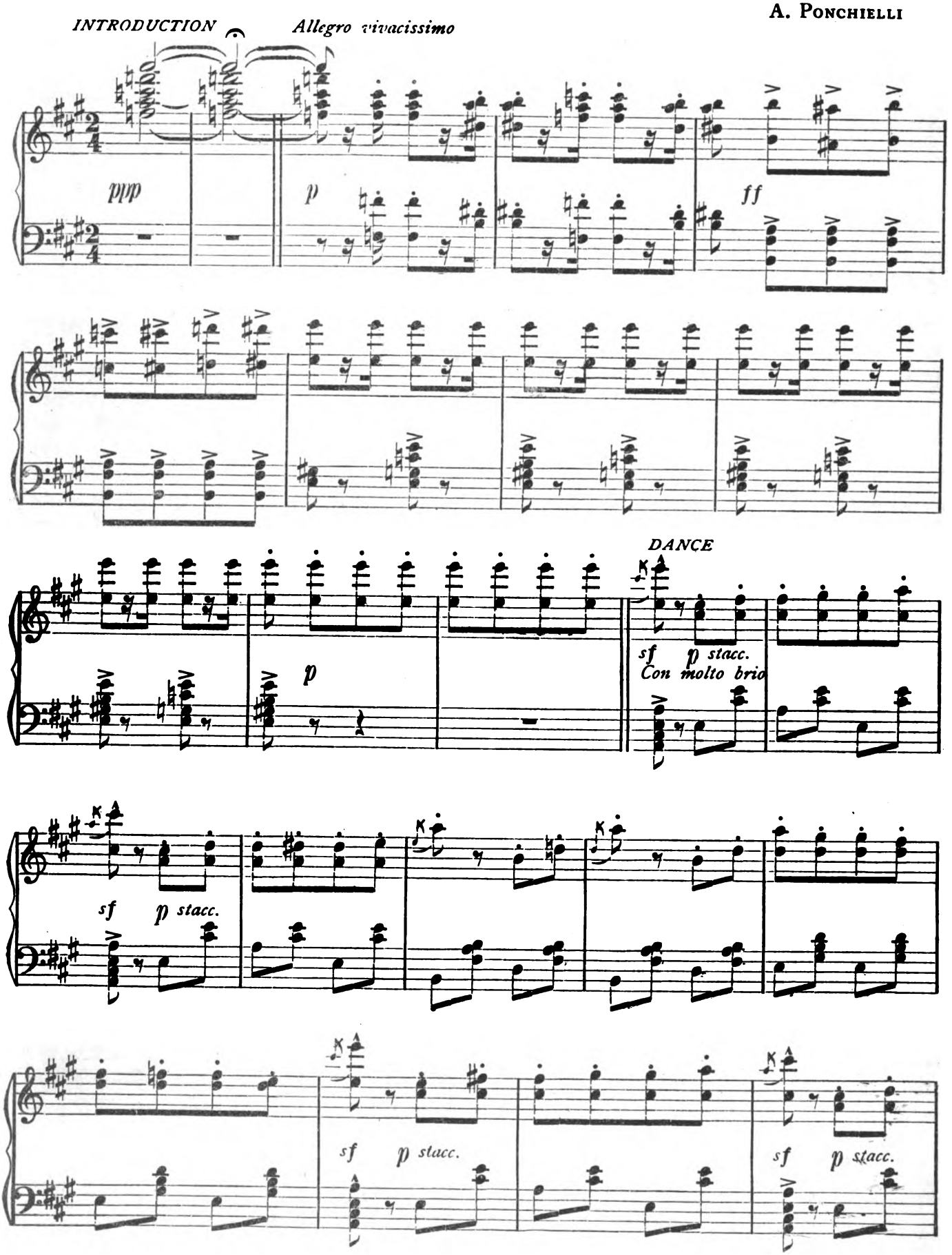
TARANTELLA

A. PONCHIELLI



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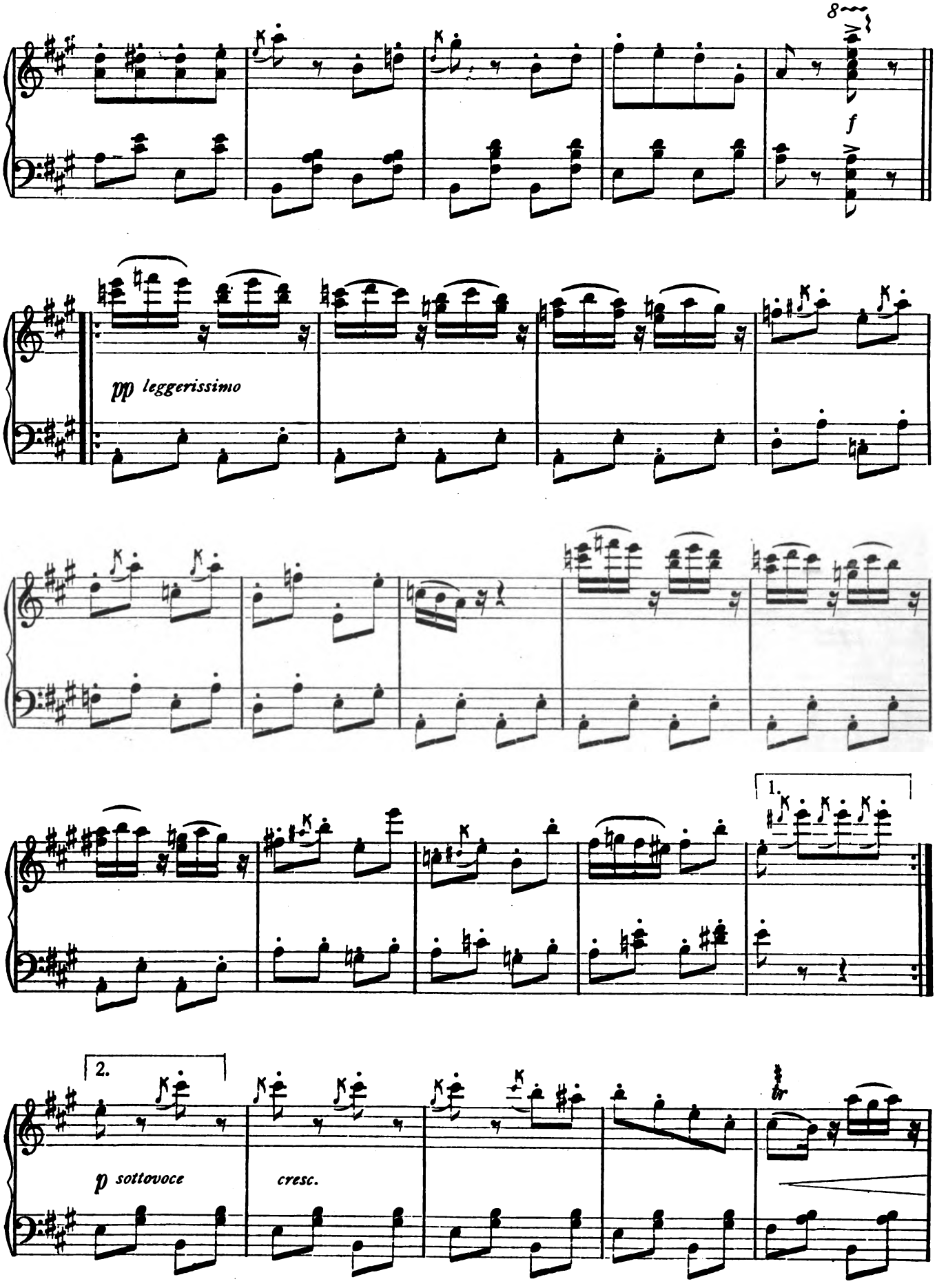

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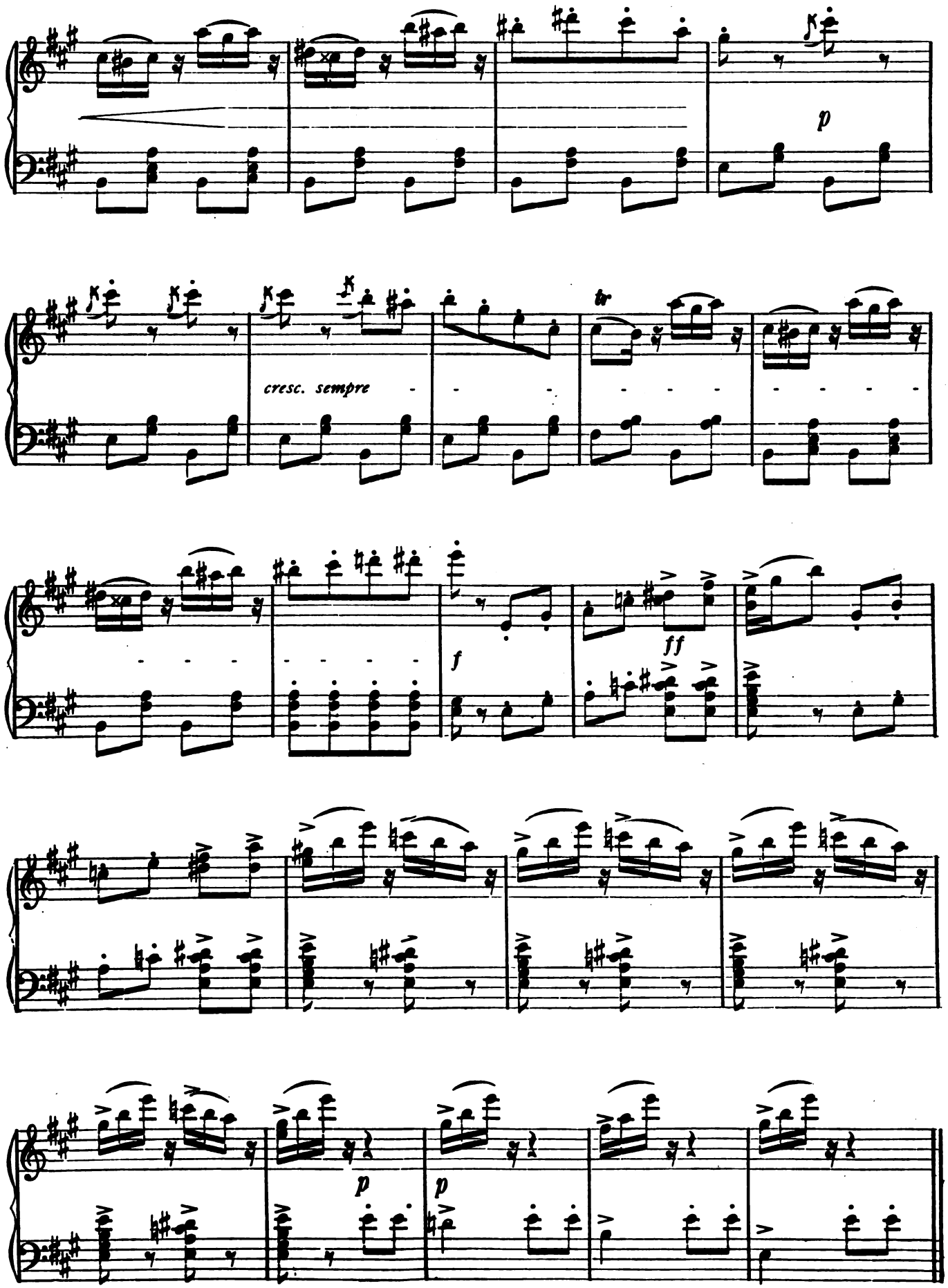

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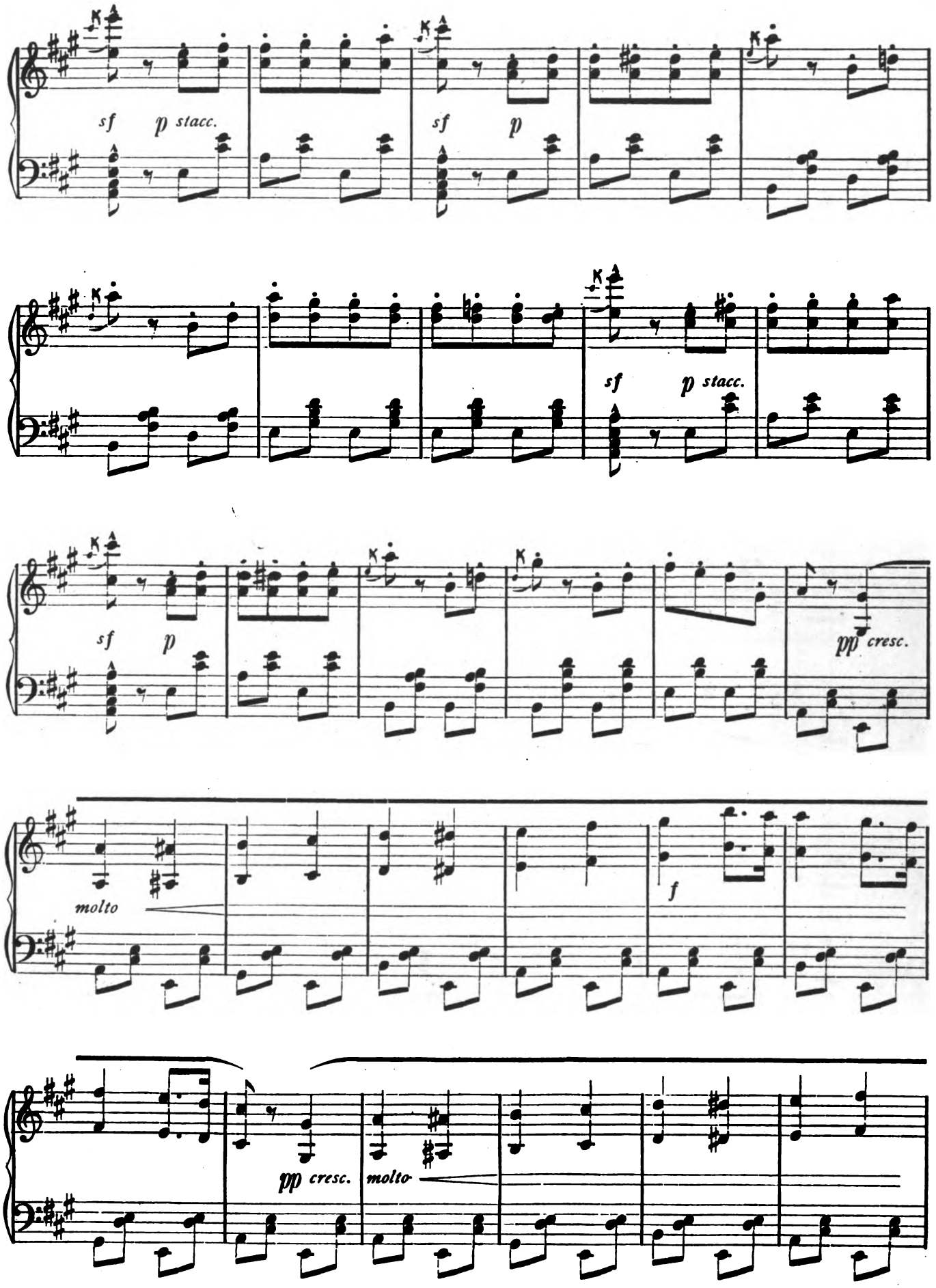

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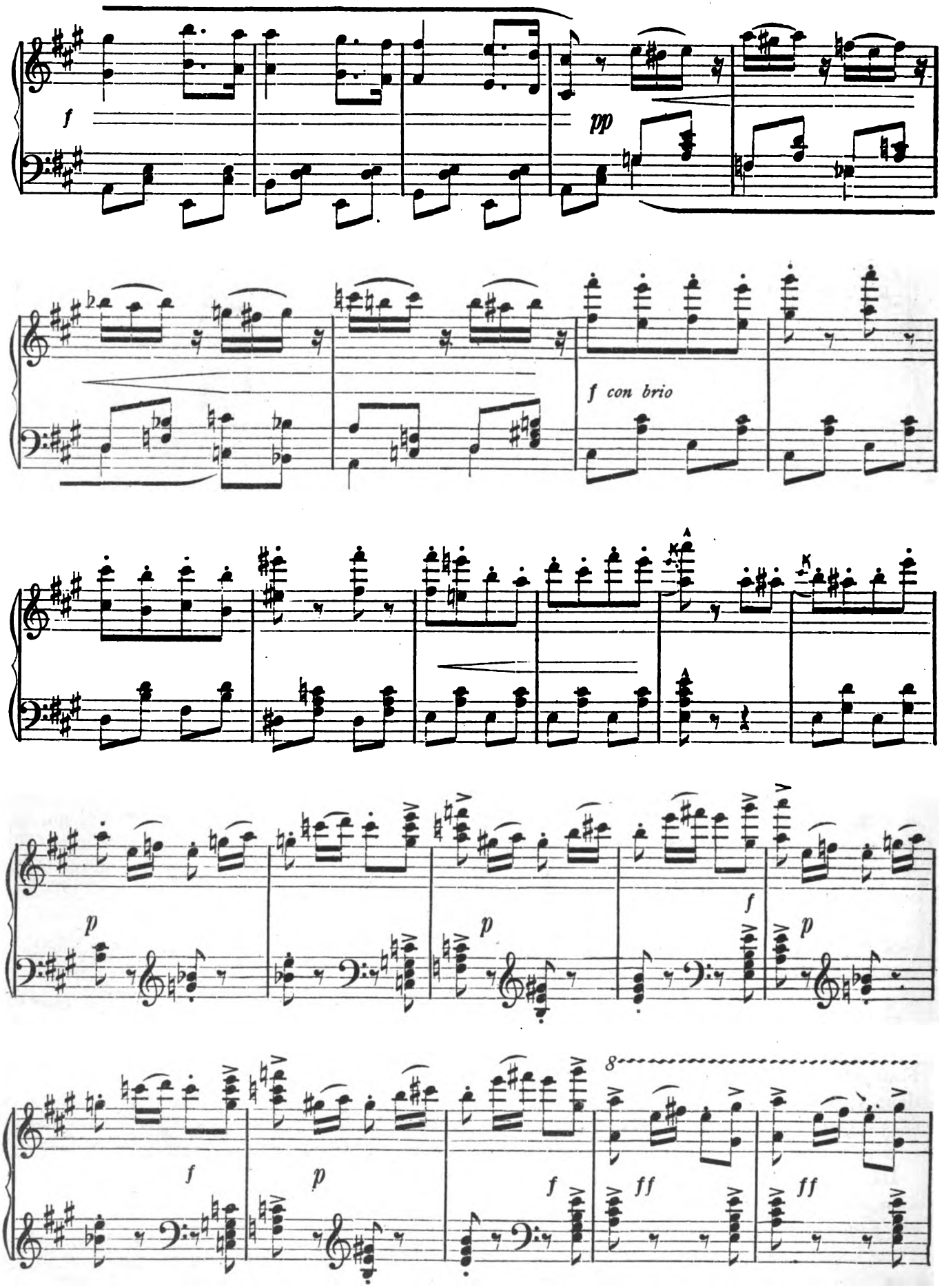

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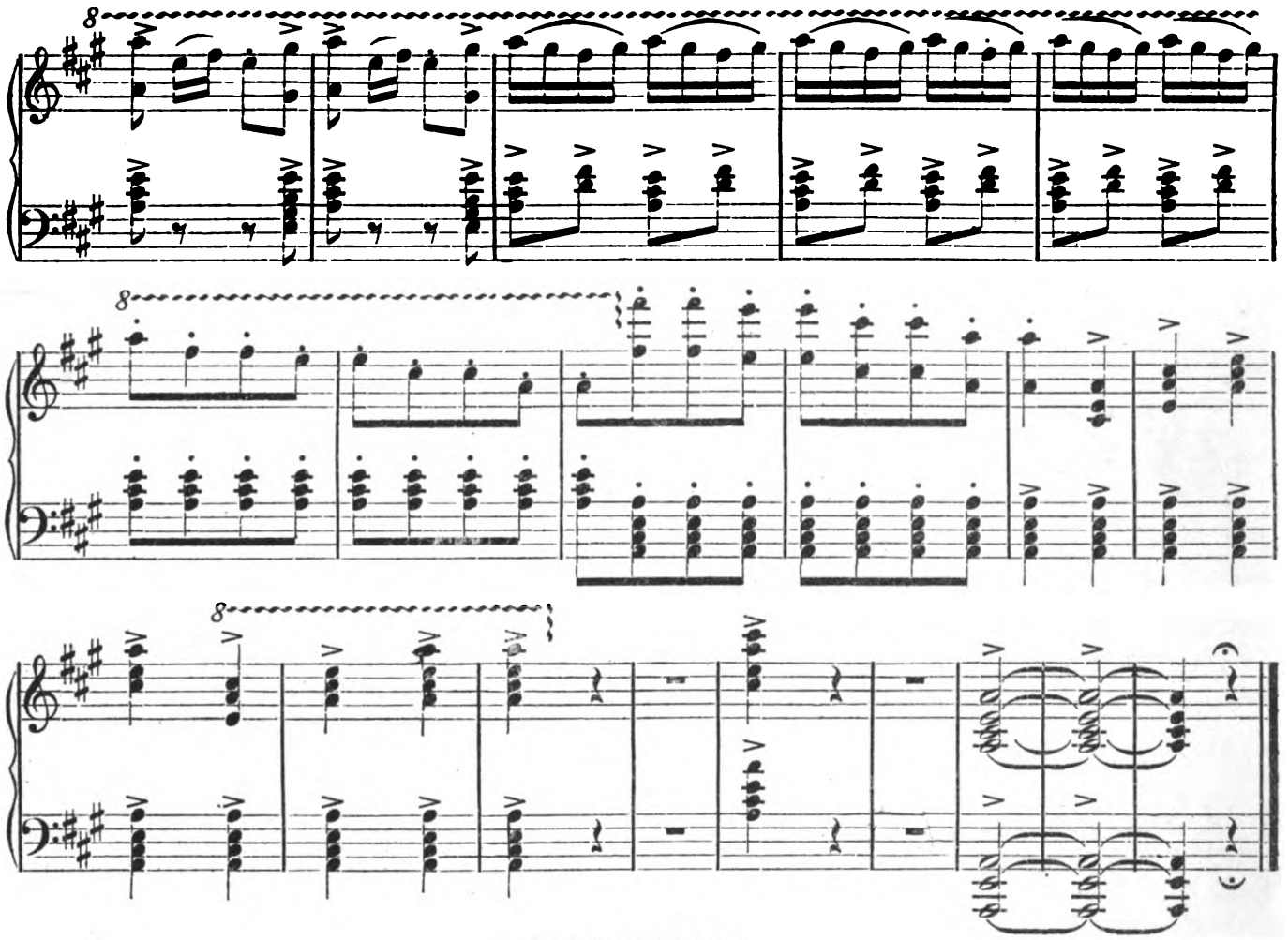

TARANTELLA

(Tambourine)

I. Slide diagonally forward with right foot. Strike tambourine in fifth position, three hops, two measures. Repeat to left, two measures. High step across behind, with right foot striking tambourine, and hop, one measure. Repeat with left, one measure. Beginning with right foot across behind, seven little running steps to left, two measures. Repeat first six measures beginning left, four measures. Three little running steps to right, beginning with left foot, pirouette to right, two measures.

II. Spin to right, four measures, right hand, fifth, shaking tambourine, left hand extended to side. Four *jetés*, two measures, hands on hips, pirouette right, striking tambourine after pirouette is made (2–3–4), two measures. Repeat, beginning left, striking tambourine twice after pirouette.

III. Beginning with right foot, one *pas de sissonne*, one measure; cross polka behind, one measure, hands at waist. Repeat to left, two measures. Three cross polkas and pirouette left, four measures. Repeat all, beginning with left, eight measures.

IV. Slide and hop to right, extending left foot to left, striking tambourine on slide, one measure. Repeat twice to right, two measures; pirouette right, striking tambourine, one measure. Three high *pas de basque*, hands at waist; pirouette left, four measures. Repeat all to left, eight measures.

INTERLUDE

Run forward four steps diagonally right and pirouette right, striking tambourine. Repeat to right. Step to right, point left foot forward, arms intermediate. Repeat to left. Spin to right, two measures.

V. Repeat **I.**

VI. Running step to right, right hand fifth, left hand extended to side (1–2–3–4–5–6) and turn (7), striking tambourine, four measures. Three *pas de basque*, hands lateral, pirouette left, four measures. Repeat to left, eight measures.

FINALE

Run diagonally forward right, pirouette and salute; repeat to left. Three quick turns back, striking tambourine on last chord.

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THE FUNDAMENTAL POSITIONS OF THE FEET AND ARMS

POSITIONS OF THE FEET

First Position. Heels together, toes turned out naturally.
Second Position. Same as first, with the heels about one foot-length apart.
Third Position. The heel of one foot at the instep of the other foot; weight evenly divided.
Fourth Position. One foot an easy distance in front of the other foot; weight evenly divided.
Fifth Position. One foot close in front of the other, as right heel touching left toe; both toes turned well out.
Intermediate Position. Right toe pointed diagonally forward to the right.

POSITIONS OF THE ARMS

First Position. The perpendicular hanging of the arms.
Second Position. Halfway between the first and third positions. It may be closed or open (amplified).
Third Position. At a point halfway between the first and fifth positions, horizontal to the shoulder-line. It may be closed or open (amplified).
Fourth Position. Halfway between the third and fifth positions. It is always an open position.
Fifth Position. The perpendicular raised position.
Intermediate Position. One arm in fifth position, the other in second closed position.
Intermediate Amplified. One arm extended diagonally forward, the other diagonally backward.
Lateral Arm-position (lateral swing). One arm in third position amplified, the other in third position closed.

GLOSSARY

Arabesque. Step diagonally forward on right foot, right hand extended diagonally forward or to fifth position, left foot raised in the rear, left hand extended to rear.
Assemblé. Bringing the feet together in first or fifth position. A finish step.
Balancé. Step right foot to side; point left foot in fourth position; rise on toes and fall.
Ballonné. Slide right foot to side and cut; raise right knee and bring right toe in to left knee (as if passing over a round object), and hop on left foot.
Battement. Beating; usually, a high or low extension with straight knee.
Caprice step. Step right foot to side; bring left foot up to right, and let it take the weight; change the weight to right foot, and extend left foot. The step may be executed to the side, forward, or backward.
Changement. With right foot in fifth position behind, jump and change right foot to fifth position in front.
Chassé. (1) A slide made from an open position. (2) A term commonly used for two or more slides. (3) In social dancing, three slides and heels together.
Coupé. A cut from an open position. With right foot pointed in second position, bring right foot to left foot and quickly raise (cut) left foot from the floor.
Cross polka. A polka step making first step across either in front or behind.
Cut. See COUPÉ.
Draw. See SPANISH DRAW.
Échappé. Feet together, jump, and land on toes with feet apart.
Emboîté. With feet in fifth position, rise high on toes and execute tiny steps to side.
Flying turn. Like a three step turn, made with leaps.
Fouing step. A brushing step, one foot brushing past the other.
Free foot. The foot that does not bear the weight.
Gavotte step. Like a caprice step, to gavotte time.
Glissade. Step to right with right foot; draw left foot to fifth position, and take the weight on left.
Glissé. A slide.
Grande glissade. Leap to right with right foot, and slide left foot across in front of right foot, and take the weight on left. Arms swing to left.
Jeté. A leap.
Mazurka. Step to right, weight on left foot, and hop; slide right foot to side; bring left foot up, and take the weight; extend right foot, bring right foot in and strike heels sharply.
Moulinet. With two couples facing each other, give right hands diagonally across, and go round one or more times.
Pas de basque. Step right foot to side; slide left foot across in front of right; take the weight, and lift right foot up behind; step on right, and extend left forward.
Pas de bourrée. Stuffing step. Crowded little steps ending with a cut.
Pas de sissonne. Touch toe of right foot in fifth position, bend both knees and extend right foot diagonally forward.
Pas de zéphire. Leap on right foot, cutting left back; hop, and swing left foot forward and repeat.
Pas marché. A marching step.
Peasant courtesy. Step to right with right foot; cross left toe behind, and bend both knees, keeping the weight on right foot.
Pirouette. Step to right, toe pointed directly to right; carry left foot around to rear of right heel; turn on both toes and face front, letting the weight fall back.—*Free pirouette*, the same, but place left foot in front of ankle and turn on one toe.
Pivot-turn. Step to right with right foot; point left foot in second position; rise on right toe and bring heel down, marking the time and turning. Left foot continues pointing (in the turning), keeping the same relative position to right foot as in the start.
Polka step. (1) Classic polka step; three changes of weight, beginning with step, either to side, forward or backward, and finishing with an extension. (2) Social polka step; hop, slide, cut, step, finishing with free foot close to back of ankle.
Ronds de jambe. Executing a circular movement with toe from a forward to a backward position, or circling toe with knee raised, foot extended.
Sauté. A hop.
Schottische step. Slide to right; cut right foot up; leap on right foot; bring left foot to back of right ankle, or extend left foot diagonally forward as in caprice step.
Spanish draw. Step right foot to right; turn the body toward the pointing toe, bending slightly forward; draw left foot to right and let it take the weight; turn the body to the front and stand erect.
Spin. Same as a pivot-turn.
Three-step turn. Step directly to right with right foot; step directly to right with left foot, making an about face; step directly to left with right foot, and turn again to front face.
Tortillé. With feet in first position, bring right heel forward until the toe is just touching the floor; carry it back to place and bring left heel forward. Continue alternating.
Volkes-twist. Step to right with right foot; extend left diagonally to left (high) and make a circle with left foot, starting in front, around, and ending with an extension to the front.
Waltz-galop. A waltz step executed to galop time.

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