

The Second
Folk Dance Book

C. Maud Crumpton



SONG BOOK

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Second folk dance book

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THE SECOND FOLK DANCE BOOK

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INTRODUCTION.

"The Folk Dance Book," published seven years ago, has been adopted generally throughout the United States. It has fulfilled its purpose in presenting a clear, concise description of the most useful and attractive folk dances appropriate for schools and playgrounds.

In response to a wide-spread demand for more dances, this "Second Folk Dance Book" is published. During the last seven years many new forms of folk plays and dances have been collected and tested. The best have been selected and are included in this collection.

Folk Dances have ceased to be a fad. They are now used in connection with formal physical training as a delightful means of obtaining hygienic, educational and recreative results of normal exercise.

Acknowledgment is made to Miss Annie Collan for the original arrangement of many Finnish dances; to Miss Maude Edmunds and Miss Ellen Hope Wilson for the collection and trial of several dances; and to Miss Emily O'Keefe, Inspector of Athletics for Girls, for assembling the material.

THE EDITOR.

April, 1916.

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Arranged in order of difficulty.

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THE SECOND FOLK DANCE BOOK

OUR LITTLE GIRLS.

Formation. In large circle facing centre (Fig. 1). Four girls on inside of circle. Measures 1-16. Large circle walk thirty-two steps to left, swinging arms. Four girls on inside walk thirty-two steps in opposite direction to outside circle. On seventeenth step inside girls each take a partner from the large circle and walk with her hand in hand.

Measures 1-8. Large circle skip sixteen steps continuing to left. Couples inside join both hands and skip sixteen steps, turning in place.

Measures 9-16. All walk sixteen steps. Large circle continuing to left, inside couples hand in hand in opposite direction.

Repeat all.



FIG. 1. In large circle facing centre.

OUR LITTLE GIRLS.

1 2 3 4 5

Our lit - tle girls, we know, When to danc - ing they go, Would like a girl to

Detailed description: This block contains the first five measures of the song. The music is written for a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble staff.

6 7 8 9 10 11

know With whom to dance, just so. And if thou wilt be A part - ner to

Detailed description: This block contains measures 6 through 11. The musical notation continues from the previous block, with the same grand staff and key signature. The lyrics continue below the treble staff.

12 13 14 15 16

me, Then take my hand in danc - ing, And sing so mer - ri - ly.

Detailed description: This block contains the final five measures of the song, ending with a double bar line. The musical notation continues from the previous block, with the same grand staff and key signature. The lyrics conclude below the treble staff.

For boomferalla, boomferalla,
 Boomferalla la,
 For boomferalla la,
 For boomferalla la.
 And if thou wilt be
 A partner to me,
 Then take my hand in dancing,
 And sing so merrily.

GREETING AND MEETING.

Formation. Double circle, partners facing. (See Fig. 6.)

Measures 1-2. Inside partners make deep curtsey.

Measures 3-4. Outside partners make deep curtsey.

Measures 5-6. Inside partners hold out both hands to their partners.

Measures 7-8. Outside partners take their partner's offered hands.

Measures 1-8. All skip around circle, inside hands joined, outside hands on hips.

Repeat as often as desired.

1 2 3 4

How-d'ye do, my fair maid? How are you, my com - rade?
Tra la la la la la. Tra la la la la la.

5 6 7 8

Won't you come and play with me? Hap - py, happy will we be.
Tra la la la la la la. Tra la la la la la la.

OUT RODE A RIDER.

Formation. Single circle, hands joined. (See Fig 1.) A horse and rider are inside of the circle; the rider drives the horse with light rein passed over his shoulders and under his arm pits.

Step. Gallop step—two to each measure.

Measures 1–14. Outside circle gallops to left. Rider on inside drives his horse in opposite direction. On words “Ride Away,” the rider holds his horse with his left hand and tries to catch a boy from the outside circle with his right hand. The boy caught becomes the horse while the horse becomes the driver, and the last driver goes back into the ring. The game is then repeated.

The musical score is written in 2/4 time and consists of three systems of piano accompaniment and lyrics. The first system covers measures 1-4, the second system covers measures 5-9, and the third system covers measures 10-14. The lyrics are: "Out rode a ri - der, sur - round - ed by his twelve stout sons; One was named Hold - fast; Hold - fast was a wick - ed thief: Let us pray that he be caught. Ride a - way, ride a - way, ride a-way and catch him." The score includes a treble clef and a bass clef for each system, with a brace on the left side. Measure numbers 1 through 14 are placed above the notes. There are accents (^) over the notes for measures 11 and 12.

1 2 3 4
 Out rode a ri - der, sur - round - ed by his twelve stout sons;

5 6 7 8 9
 One was named Hold - fast; Hold - fast was a wick - ed thief: Let us pray that

10 11 12 13 14
 he be caught. Ride a - way, ride a - way, ride a-way and catch him.

NEST MAKING.

Formation. In large double circle, partners facing. (See Fig. 6.)

Measure 1. Begin left, four walking steps backward, clap hands on first step.

Measure 2. Begin left, four walking steps forward, clap hands on first step.

Measures 3-4. Take partner's both hands, and turn partner, swinging around to left, eight light running steps.

Measures 1-4. Repeat above.

Measures 5-8. Both large circles take hands and with sixteen running steps each circle moves to left.

Measures 5-8. Circles return to right with sixteen running steps.

Measure 1. Imitate motion of chopping, using two counts, and then motion of planing, using two counts.

Measure 2. Clap both hands together, clap partner's right. Clap both hands together, clap partner's left.

Measures 3-4. Same as measures 3-4 above.

Measures 1-4. Repeat measures 1-4, imitating chopping and planing again.

Measures 5-8. Same as measures 5-8 above.

Measure 1. Simple curtsey to partner, stepping back on left foot.

Measure 2. Pivot to left on toes and curtsey to rear.

Measures 3-4. Same as measures 3-4 above.

Measures 1-4. Repeat curtsey.

Measures 5-8. Same as 5-8 above.

MASKROSOR.

Formation. In sets of two couples facing centre. Inside hands joined with partner—outside hand on hip.

Measures 1–2. Two schottische steps across to opposite side—one couple passes through centre and the other separates and passes on outside.

Measures 3–4. Two schottische steps backward into place. The couple that separated crossing over passes through centre going back.

Measures 5–6. Ladies give right hand to opposite lady and with two schottische steps cross to opposite gentlemen.

Measures 7–8. Ladies give left hand to opposite gentlemen and couple turns once around with two schottische steps.

Measures 9–10. Ladies give right hand to opposite ladies and return to own partner with two schottische steps.

Measures 11–12. Take partner's both hands and with arms out at sides, turn partners, four hops.

Measures 1–4. All join hands in circle and move to left with four schottische steps.

Measures 5–8. Face about—all grasp left hands in centre and return to place with four schottische steps.

Measures 9–10. In place with inside hand joined with partner's—balance to outside—balance in inside.

Measures 11–12. Turn partners with four hops.

The musical score is written for piano accompaniment in 4/4 time, B-flat major. It consists of three systems of music, each with a treble and bass staff. The first system contains measures 1 through 4, the second system contains measures 5 through 8, and the third system contains measures 9 through 12. The music is characterized by a steady eighth-note accompaniment in the right hand and chords and bass notes in the left hand. Measure 12 concludes with a forte (f) dynamic marking and a repeat sign.

PEER SPELMAN.

Formation. Large single circle, all facing center, hands grasped.

Measure 1. Step left foot to left, bring right foot up to it.

Measures 2-8. Repeat measure 1.

Measure 9. Step on left, swing right in front and repeat to right.

Measure 10. Repeat measure 9.

Measure 11. Curtsey: Boys bring heels together and bow. Girls put right toe behind left heel and make a bobbing curtsey.

Musical notation for measures 1-3. The score is in 6/8 time with a key signature of one sharp (F#). The first system shows measures 1, 2, and 3. The treble clef part consists of eighth notes, and the bass clef part consists of chords. Measure numbers 1, 2, and 3 are printed below the bass staff.

Musical notation for measures 4-7. The second system shows measures 4, 5, 6, and 7. The treble clef part continues with eighth notes, and the bass clef part continues with chords. Measure numbers 4, 5, 6, and 7 are printed below the bass staff.

Musical notation for measures 8-11. The third system shows measures 8, 9, 10, and 11. The treble clef part continues with eighth notes, and the bass clef part continues with chords. Measure numbers 8, 9, 10, and 11 are printed below the bass staff. The piece concludes with a double bar line.

TO-DAY'S THE FIRST OF MAY.

Formation. In double circle, couples facing forward, circle moving from right to left. (Fig. 2 .)

Inside hands joined, outside hands on hips.

Measures 1-8. Begin inside foot and turn away from partner on first step.

Eight polka steps around circle, turning away from and toward partners; finish facing partners in double circle.

Measures 9-10. Shake hands with partners three times.

Measures 11-16. Clap hands once; face to the right and skip half around circle to meet partner.

Repeat dance from beginning.

New partners may be secured by passing your own partner in the skip around, measures 11-16, and taking the one next to her for the repeat of the dance.



FIG. 2. Double circle, couples facing forward.

TO-DAY'S THE FIRST OF MAY.

1 2 3 4 5

To-day's the first of May, To-day's the first of May, May, May, To-day's the first of

The first system of musical notation, featuring a treble and bass staff with a grand staff brace on the left. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef. The system is divided into five measures, numbered 1 through 5.

6 7 8 9 10

May, The mer - ry month of May. A - dieu! farewell, my lit - tle friend, We'll

The second system of musical notation, continuing from the first. It features a treble and bass staff with a grand staff brace on the left. The melody is in the treble clef, and the accompaniment is in the bass clef. The system is divided into five measures, numbered 6 through 10.

11 12 13 14 15 16

meet again, you may depend ; We'll meet a-gain ere long, In joy-ful play and song.

The third and final system of musical notation on the page. It features a treble and bass staff with a grand staff brace on the left. The melody is in the treble clef, and the accompaniment is in the bass clef. The system is divided into six measures, numbered 11 through 16. The piece concludes with a double bar line.

GUSTAF'S SKOAL.

Formation. In sets of four couples facing centre, (Fig. 3) two head couples standing opposite and two side couples standing opposite.

Measures 1-2. Head couples walk three steps forward towards centre and make a bobbing bow to opposite couple.

Measures 3-4. Same couples—four steps backward to place.

Measures 5-8. Side couples same.

Measures 1-4. Head couples repeat.

Measures 5-8. Side couples repeat.

Measures 9-12. Side couples make arch with inside hands grasped and held high. Head couples skip forward toward centre, separate and take hands of opposite, then skip through arch and around to place, meeting own partner.

Measures 13-16. All clap hands once, take both hands of partner and skip in place turning to the right, pulling away from each other.

Measures 9-16. Repeat—head couples holding arch, side couples skipping around.

Repeat from beginning.



FIG. 3. Four couples facing centre.

GUSTAF'S SKOAL.

First system of musical notation for Gustaf's Skoal. It consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte dynamic marking 'f'. Measures 1 through 6 are numbered below the bass staff. The melody in the treble staff features eighth and quarter notes with accents (>) above them. The bass staff provides a simple accompaniment with chords and single notes.

Second system of musical notation for Gustaf's Skoal, covering measures 7 through 11. The notation continues from the first system. Measures 7 and 8 are marked with repeat signs. The melody in the treble staff continues with eighth and quarter notes, while the bass staff accompaniment remains consistent with the previous system.

Third system of musical notation for Gustaf's Skoal, covering measures 12 through 16. The notation concludes the piece. Measures 12 and 13 are marked with repeat signs. The melody in the treble staff ends with a quarter note, and the bass staff accompaniment concludes with a final chord. The piece ends with a double bar line.

SWISS MAY DANCE.

Formation. Double Circle. Partners face forward. (See Fig. 2, page 16.)

Inside hands joined, outside holding skirts.

Measures 1-3. Nine running steps forward.

Measure 4. Partners face each other and curtsey, holding skirts with both hands.

Measures 5-7. Face about and run nine steps to position.

Measure 8. Partners face each other and curtsey.

Measure 9. Join right hands and take three running steps forward, changing places with partner.

Measure 10. Face partner and curtsey.

Measures 11-12. Repeat 9-10, crossing with left hands joined.

Measures 13-14. Join right hands. Outside partner run in place, six steps. Inside partner turn under raised arm of partner with six running steps.

Measure 15. Inside partner run in place, three steps. Outside partner run forward three steps to next partner.

Measure 16. All bow as above.

Repeat from beginning.

SWISS MAY DANCE.

1 2 3 4

The cuck - oo is sing - ing "The spring it is here,"

5' 6 7 8

On the fields and the for - est the green doth ap - pear ;

9 10 11 12

Then dance, chil - dren. dance, while the sky it is blue,

13 14 15 16

Dance 'round and turn un - der while I go with you.

RITSCH, RATSCH.

Formation. Sets of four each facing centre, hands on hips.

Measure 1. Clap hands twice and place hands on hips.

Measure 2. Hop right and place left foot forward, toe raised.

Measure 3. Change feet, placing right foot in front.

Measure 4. Change again, placing left foot in front.

Measures 5-8. Repeat 1-4.

Measures 9-10. Bend trunk forward and raise.

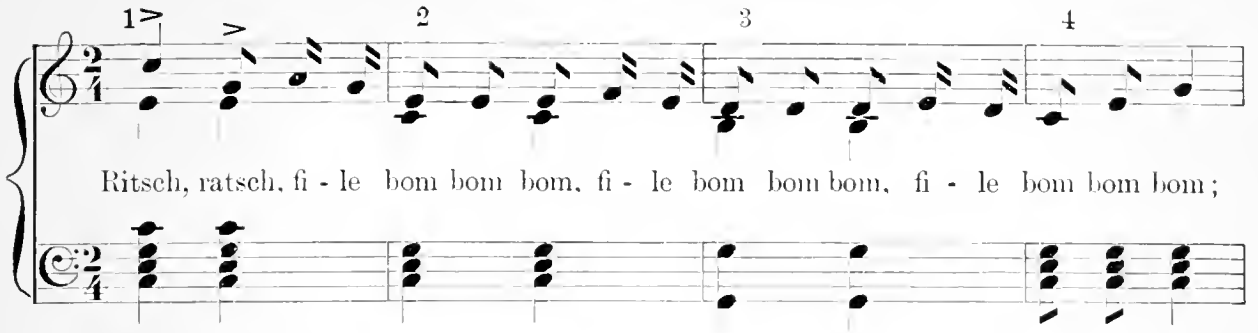
Measures 11-12. Bend knees and stretch.

Measures 13-14. Bend trunk and raise.

Measures 15-16. Bend knees and stretch.

Measures 17-24. Join hands in small circle and skip sixteen steps moving to left.

RITSCH, RATSCH.



1 > 2 3 4

Ritsch, ratsch, fi - le bom bom bom, fi - le bom bom bom, fi - le bom bom bom;



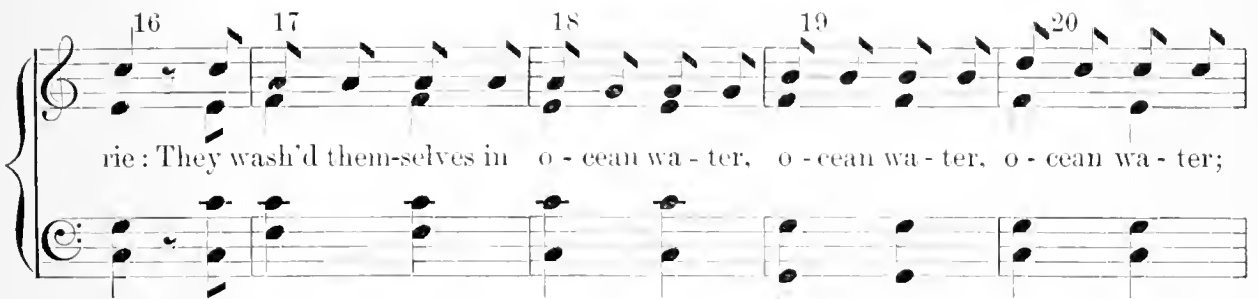
5 > 6 7 8 9

Ritsch, ratsch, fi - le bom bom bom, fi - le bom bom bom, fi - le bom. Miss Hen - der -



10 11 12 13 14 15

son, Miss Hen - der - son. Miss Hen - der - son. Miss Hen - der - son and lit - tle Ann Ma -



16 17 18 19 20

rie : They wash'd them - selves in o - cean wa - ter, o - cean wa - ter, o - cean wa - ter;



21 22 23 24

Washed them - selves in o - cean wa - ter, o - cean wa - ter clear.

KNYTNAPSPOLSKA.

Formation. In couples, facing partners; both hands joined and pulling back away from partners.

Step. The Polska step is executed thus: Polska step.—Begin left, slide twice to left (slide, close, slide) and leap on to right foot across in front of left foot. This step is also done beginning right foot and leaping on to left.

Measures 1–3. Begin left, three polska steps to left.

Measure 4. Stamp left, stamp right, stamp left.

Measures 1–3. Three polska steps to right.

Measure 4. Stamp right, stamp left, stamp right.

Measure 5. Both jump and land on both feet, turning so that right elbow points towards partner. Hands on hips.

Measure 6. Jump again, facing so that left elbow points towards partner.

Measure 7. Repeat measure 5, this time shake clenched fist at partner.

Measure 8. Repeat measure 6 and shake left fist at partner.

Measures 5–8. Join hands with partner and twist in place, pivoting on right foot. End with a stamp of left foot on last count.

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of one sharp (F#). Measures 1-3 show a melodic line in the right hand and a bass line in the left hand. Measure 4 features a rhythmic stamp pattern. Measures 5-8 show a more complex melodic and bass line with some triplets and rests.

Musical notation for measures 6-10. The score continues from the previous system. Measures 6-8 show a melodic line in the right hand and a bass line in the left hand. Measure 9 features a rhythmic stamp pattern. Measure 10 shows a final melodic and bass line with a double bar line.

SANDAL POLKA.

Formation. Double circle, partners facing line of direction. (See Fig. 2, page 16.) Inside hands joined, outside hands on hips.

Measure 1. Step sideways with left foot and close with right foot.

Measure 2. Repeat.

Measures 3-4. Both hands on hips. With four running steps make a half turn to the left to face in opposite direction.

Measures 1-2. Same as measures 1-2 above.

Measures 3-4. With half turn to the left face in line of direction with four running steps.

Measures 5-8. Inside hands joined and outside hands on hips. Skip sixteen steps around circle.

Moderato.

Left and right, left and right, San-dal men are dane-ing.
Left and right, left and right, San-dal men are dane-ing.

Faster.

Some in shoes and some in socks, And some in bare feet tramp-ing.
Home-ward now all two by two, And to the end go dane-ing.

COME HAUL THE WATER.

Formation. Double circle, couples facing, both hands joined.

Measure 1. Man steps to side with left foot and brings right foot up to it.
Lady does the same, beginning with right foot.

Measure 2. Repeat measure 1.

Measure 3. Man steps to side with right foot and brings left up to it. Lady does the same, beginning with left foot.

Measure 4. With heels together raise and lower heels slightly, keeping time to music.

Measures 5-8. Repeat measures 1-4.

Measures 9-10. Man drops grasp of lady's right hand. Man still holds lady's left hand in his right. Both turn once around to outside with two waltz steps.

Measure 11. With both hands grasped again, man steps left and brings right foot up to it. Lady does the same, beginning with right foot.

Measures 12-13. Repeat measure 11.

Measure 14. Man steps to side with right foot and brings left up to it. Lady does the same, beginning with left foot.

Measure 15. Man drops lady's right hand, and turns her under his arm. Lady makes turn to outside with one waltz step.

Measure 16. Lady curtsies, man bows.

COME HAUL THE WATER.

1 2 3

Come, haul the wa - ter and haul the wood; Come, haul the logs on sled-ges

4 5 6 7

la - den! Yes, haul what-e'er to you seems good; I'll haul my own pret - ty

8 9 10

maid - en. The rud - dy ros - es and the eyes so blue, The

11 12 13

pret - ty girls to me so sweet and true; Could I get her whom

14 15 16

I ad - mire, Then I would noth - ing more de - sire. . .

THE CRESTED HEN.

Formation. Circles of three, hands joined, number dancers 1-2-3. (Fig. 4.)

Step: Step-hop raising foot quickly from floor each time.

Measures 1-8. Dance eight steps starting with left foot and moving in circle to left.

Measure 1. Stamp with left foot.

Measures 2-8. Dance seven steps, starting with right foot and moving in circle to right. Finish in one line, 1 and 3 dropping hands. 2 standing in centre holding hands of 1 and 3. (Fig. 5.)

Measures 9-12. Number 1 dances four steps crossing in front of number 2, passing under arms of 2 and 3 and on to her own place. Number 2 dances four steps turning in place in same direction as number 1.

Measures 13-16. Number 3 dances four steps crossing in front of number 2, passing under the arms of 1 and 2 and on to her own place. Number 2 dances four steps turning in place in same direction as number 3.

Measures 8-12. Number 1 repeat.

Measures 13-16. Number 3 repeat.

Repeat from beginning.



FIG. 4. Circles of three.

THE CRESTED HEN.



FIG. 5. Finish in one line.

HANSEL AND GRETEL.

Formation. Double circle, facing partners. (Fig. 6.)

Measures 1-2. Step away from partner and curtsy. Return to position.

Measures 3-4. Take partner's both hands.

Measure 5. Point forward toe to side, point forward toe in back.

Measure 6. Polka step in line of direction.

Measures 7-8. Same as in measures 5-6, but in opposite direction.

Measures 9-16. All partners skip sixteen steps around circle with inside hands joined, outside hands on hips.

Measure 17. Stand still.

Measure 18. Stamp three times, right, left, right.

Measure 19. Stand still.

Measure 20. Clap three times. Take partner's both hands.

Measures 21-24. Same as measures 5-8.

Repeat dance. At measure 18, nod three times.

At measure 20, snap fingers three times.



FIG. 6. Double circle, facing partners.

HANSEL AND GRETEL DANCE.

1 2 3 4 5

Pret - ty part-ner dance with me, Both your hands now give to me; Point your toe and a-

6 7 8 9 10

way we go. Up and down the mer - ry row. Tra la la la la la la,

11 12 13 14 15

Tra la la la la la la, Tra la la la la la la, Tra la la la

16 17 18 19 20

la la la. Let your feet go stamp, stamp, stamp. Let your hands go clap, clap, clap;
Let your heads go nip, nip, nip, Let your fin - gers snip, snip, snip;

21 22 23 24

Point your toe and a - way we go, Up and down the mer - ry row.

CORNISH MAY DANCE.

Formation. Double circle facing forward. (See Fig. 2, page 16.) Inside hands joined, outside hands on hips.

Measures 1–8. Sixteen skip steps forward around circle. Finish, couples facing in sets of four.

Measure 9. Two skip steps forward to meet opposite couples of set.

Measure 10. Two skip steps backward to place.

Measures 11–12. Four skip steps forward, passing through to opposite side of set, one couple passing through centre, the other on outside of set, and all face centre again.

Measure 9. On repeat. Two skip steps to meet opposite couples again.

Measure 10. Two skip steps back to place.

Measures 11–12. Four skip steps forward and pass through back to place in reverse order of measures 11–12 as above. Form in circle of four, hands joined.

Measures 1–4. In circle to left. Skip eight steps, once around to place and drop hands.

Measure 5. Take partner's hand and dance two skip steps to opposite partners.

Measure 6. Two skip steps back to place.

Measures 7–8. Four skip steps passing through to opposite side of set.

All face forward around circle and repeat dance from beginning.

CORNISH MAY DANCE.

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. Measure 1 starts with a quarter rest in the bass and a quarter note in the treble. Measures 2 and 3 continue the melodic line with eighth and quarter notes.

Musical notation for measures 4-6. Measure 4 features a triplet of eighth notes in the bass. Measures 5 and 6 continue the melodic line in the treble, with the bass providing harmonic support through chords and single notes.

Musical notation for measures 7-9. Measure 7 begins with a quarter rest in the bass. Measure 8 continues the melody. Measure 9 is followed by a repeat sign. The word "REPEAT" is written above the treble staff. The bass line consists of chords and single notes throughout.

Musical notation for measures 10-12. Measure 10 continues the melody. Measure 11 leads to a first ending (marked '1') and a second ending (marked '2'). Measure 12 concludes the piece with a double bar line. The bass line features chords and single notes.

TREKARLSPOLSKA.

Formation. In three lines of three each, about four feet apart, the two end lines facing in towards centre of set and the middle line facing the line at one end. Each line has one gentleman and two ladies. Gentleman in centre joins hands with lady on either side and holds arms half bent. For convenience number the lines One at end, Two in the middle, and Three at the other end.

Step. Ostgota Step. Begin left foot, slide twice to left. (slide, close, slide) and step right foot across in front. Continue to left.

Measures 1-2. Salute. Lines One and Two, beginning left, take three running steps towards each other and stamp right foot forward on last count.

Measures 3-4. Same lines take three running steps back to place. The centre line on last count drop hands, jump facing about and catch up hands again.

Measures 5-6. Lines Two and Three, beginning left, take three running steps towards each other and stamp right foot forward on last count.

Measures 7-8. Same lines run three steps back to place, centre line facing about on last count.

The above is repeated after each figure.

Measures 1-2. Gentleman in line Two begins left foot, runs three steps forward and stamps right foot in front of lady at right end of line One.

Measures 3-4. Same gentleman stamps left foot, right foot, and at same time lady stamps left and right foot forward.

Measures 5-8. Gentleman places hands at lady's waist. Lady places hands on gentleman's shoulder. Gentleman turns partner with four Ostgota steps.

Measures 9-10. Same gentleman runs three steps to lady in diagonally opposite corner of set and stamps right foot forward.

Measures 11-12. Same gentleman stamps left, stamps right foot and at same time lady stamps right and left foot forward.

Measures 13-16. Gentleman turns partner with four Ostgota steps.

Measures 9-16. Same gentleman forms a ring with the two ladies with whom he has danced: the lady on the left of line Two forms a circle with the other lady and gentleman of line One, and the lady on the right of line Two forms a circle with the other lady and gentleman of line Three.

All dance four Ostgota steps in circle beginning left. At end all fall back into original lines.

Measures 1-8. Repeat salute described in measures 1-8.

Measures 1-16. Gentleman in line Two runs three steps forward and stamps to lady at left end of line One. Gentleman of line Two repeats his dance described in second 1-8 measures, but dances with ladies on left of line One and Three this time.

TREKARLSPOLSKA (continued).

Measures 9-16. Same gentleman forms circle with ladies with whom he has just danced, lady on right of line Two forms circle with other lady and gentleman of line One and lady on left of line Two forms circle with other lady and gentleman of line Three. All dance four Ostgota steps in circle.

Measures 1-8. Repeat salute.

Measures 1-16. Gentleman of line Two repeats dance described in first 1-8 measures, but dances with his own partners, first with lady on his right and then with lady on his left.

Measures 9-16. Each line form circle and dance four Ostgota steps.

Measures 1-8. Gentleman of line Two dances with gentleman of line One and threatens with his closed fist when stamping feet forward, other gentleman responding in like manner. Repeat with gentleman of line Three.

Measures 1-8. Gentlemen form ring in centre, ladies form ring outside of gentlemen and all dance four Ostgota steps in circle.

TREKARLSPOLSKA.

mf 1 2 p 3 4

Measures 1-4 of the piece. The first system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with chords and single notes. Measure 1 starts with a dynamic marking of *mf*. Measure 3 starts with a dynamic marking of *p*. Measure 4 ends with a fermata over the final note.

mf 5 6 7 8

Measures 5-8 of the piece. The first system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Measure 5 starts with a dynamic marking of *mf*. Measure 8 ends with a fermata over the final note.

9 *p legato.* 10 11 12

Measures 9-12 of the piece. The first system consists of two staves. The upper staff features a more active melodic line with sixteenth notes. The lower staff continues the bass line. Measure 9 starts with a dynamic marking of *p* and the instruction *legato.*. Measure 12 ends with a fermata over the final note.

13 14 15 16

Measures 13-16 of the piece. The first system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Measure 16 ends with a fermata over the final note.

SKANSKA QUADRILLE.

Formation. In set, one couple on each side of four sides; two head couples, two side couples. (See Fig. 3.)

FIGURE 1. All in a circle.

Measures 1-8. Join hands, ladies facing centre, gentlemen facing outside. Gentlemen start right, ladies start left, sixteen walking steps around in a circle.

Measures 1-8. Return to place, sixteen brisk walking steps.

Measures 9-16. Turn partner in place with sixteen pivot steps; gentlemen place both hands at partner's waist, ladies both hands on partner's shoulders.

Measures 17-18. Head couples, beginning with outside foot, advance to centre with four walking steps.

Measures 19-20. Pivot on toes, turn to rear, and beginning with inside foot, return to place with four walking steps, accenting first step.

Measures 21-24. Side couples do the same. All this is called the "Push."

Measures 25-26. Head couples take four step-hops to the centre, meeting opposite head couples.

Measures 27-28. Four step-hops back to place.

Measures 29-32. Eight step-hops forward and pass through to the opposite side, quickly facing in towards centre again. Ladies passing on inside.

Measures 25-32. Head couples repeat, returning to place. All this (measures 25-32 and repeat) is called the "Balance."

Measures 17-24. Side couples starting and head couples following, repeat the "Push."

Measures 25-32. Side couples balance.

FIGURE 2. Maiden's Ring.

Measures 1-8. Ladies join hands in circle on inside of set, gentlemen in place clapping hands and beating time with right foot. Ladies walk sixteen steps to left in circle.

Measures 1-8. Ladies sixteen brisk steps to right in circle.

Measures 9-16. Turn partners in place sixteen pivot steps.

Measures 17-24. "Push," head couples leading, side couples following.

Measures 25-32. Head couples balance.

Measures 17-24. "Push," side couples leading, head couples following.

Measures 25-32. Side couples balance.

FIGURE 3. Youths' Ring.

Measures 1-8. Men join hands in circle on inside of set, facing outside. Walk sixteen steps around in circle beginning right foot, ladies clap hands and beat time with right foot.

STANSKA QUADRILLE (continued).

- Measures 1–8. Men return to place with sixteen brisk walking steps.
 Measures 9–10. Turn partner in place with sixteen pivot steps.
 Measures 17–24. “Push,” head couples leading, side couples following.
 Measures 25–32. Head couples balance.
 Measures 17–24. “Push,” sides leading, and head couples following.
 Measures 25–32. Head couples balance.

FIGURE 4. Each with his own.

Measures 1–2. Men step around inside of set and stand facing their partners.
 Lady dances backward away from partner four step-hops and man follows her.

Measures 3–4. Man dances backward to place four step-hops and lady follows.

Measures 5–6. Man dances four step-hops backward to the centre of set and lady follows.

Measures 7–8. Lady dances four step-hops backward to place and man follows.

Measures 9–16. Turn partner sixteen pivot steps.

Measures 17–24. “Push,” head couples leading, side couples following.

Measures 25–32. Head couples balance.

Measures 17–24. “Push,” side couples leading, head couples following.

Measures 25–32. Side couples balance.

FIGURE 5.

Measures 1–8. Repeat first figure.

Measures 9–16. Turn partner sixteen pivot steps.

STANSKA QUADRILLE (continued).

Musical notation for measures 11-14. The piece is in 2/4 time with a key signature of one sharp (F#). Measures 11 and 12 feature a melodic line in the right hand with eighth-note patterns and a bass line with chords. Measure 13 is marked *ff* and features a dynamic shift. Measure 14 continues the melodic and harmonic development.

Musical notation for measures 15-20. Measures 15 and 16 continue the melodic line. Measure 17 is marked *mf*. Measures 18, 19, and 20 show a continuation of the melodic and harmonic patterns with some dynamic variations.

Musical notation for measures 21-26. Measure 21 is marked *f*. Measures 22 and 23 continue the melodic line. Measure 24 is marked *fz*. Measure 25 is marked *f*. Measure 26 concludes the section with a final chord.

Musical notation for measures 27-32. Measures 27 and 28 continue the melodic line. Measure 29 is marked *f*. Measures 30, 31, and 32 show a continuation of the melodic and harmonic patterns, ending with a final chord in measure 32 marked *fz*.

POLISH KRAKOVIAK.

Formation. In couples, partners facing.

Measure 1. All stamp right, stamp left, stamp right, and tap left heel against floor and swing left foot slightly forward.

Measure 2. Same as measure 1, beginning left foot.

Measure 3. Walk two steps to right, beginning right foot. This takes partners away from each other.

Measure 4. Repeat measure 1.

Measure 5. Repeat measure 2.

Measure 6. Repeat measure 1.

Measure 7. Walk two steps to left to original position opposite partner.

Measure 8. Repeat measure 2.

Measure 9–16. In waltz position, partners dance about room thus: Man hops on left foot, step right and hop right; hop right, step left and hop left and continue. Lady begins with right foot.

IRISH FOUR HAND JIG.

Formation. In sets of two couples facing centre. One couple the leading couple, and one the opposite couple.

All arms hang at sides unless otherwise indicated.

- Seven-Step.**
1. Spring and land lightly on both feet, right foot in advance.
 2. Step right foot to side on ball of foot.
 3. Step left foot across behind right.
 4. Step right to right side.
 5. Step left foot across behind right.
 - 6 and 7. Repeat 4 and 5.

- Point. To right.**
1. Spring off floor and land on both feet, right foot across in front.
 2. Hop on left and raise right in front.
 3. Hop left and swing right behind and beat 1-2-3-4, i. e., right behind, left in front, and repeat, behind and in front.

To left. Start left foot in front. Raise left foot in front. In the beating, left foot is behind.

- 1-2-3-4 Step.**
- 1-2. Hop on left foot and at the same time step forward with right.
 3. Bring left foot up to right. Left toe at heel of right foot.
 4. Step forward with right foot.

Lead around. Measures 1-6. Gentleman takes partner's left hand in his right and with his left elbow touching left elbow of opposite gentleman (hands hanging at side), all start right foot and lead around counter clockwise six 1-2-3-4 steps.

Measures 7-8. Hands over. Gentleman raises his right hand with which he holds lady's left, over lady's head, turning her around to right and turning to right himself. Change hands, gentleman taking lady's right hand in his left.

Measures 9-14. Lead back to place, this time gentlemen's right elbows touching. Six 1-2-3-4 steps.

Measures 15-16. Take partner's both hands crossed and dance once around with two 1-2-3-4 steps and stop in place.

BODY. Seven-step and point.

Measures 1-2. Gentleman takes one seven-step to right in back of partner. Lady takes one seven-step to left in front of partner.

Measures 3-4. Gentlemen point with right, ladies point with left.

Measures 5-6. Both seven-step back to original place, lady passing in back, gentleman in front.

Measures 7-8. Point in place, lady with right, gentleman with left.

IRISH FOUR HAND JIG (continued).

Half right and left.

Measures 9–10. Take partner's hands crossed and dance around in place with two 1-2-3-4 steps.

Measures 11–12. Gentlemen exchange places, passing left arms to left arms with two 1-2-3-4 steps.

Measures 13–14. Ladies exchange places, passing right arms to right arms with two 1-2-3-4 steps.

Measures 15–16. All point in place with outside foot, gentleman left, lady right foot.

Measures 1–8. Seven step and point. Repeat measures 1–8 above.

Measures 9–16. Half right and left. Repeat measures 9–16 above.

FIGURE 1. Advance through centre.

Measures 1–2. Leading couples take hands and advance to centre. Two 1-2-3-4 steps.

Measures 3–4. Pass through centre of opposite couple and beyond. Two 1-2-3-4 steps.

Measures 5–6. Both face about turning towards each other, join hands again and advance to centre of opposite couple again. Two 1-2-3-4 steps.

Measures 7–8. Lady takes opposite gentleman's left hand in her left. Gentleman takes opposite lady's right hand in his right. All turn around once. Two 1-2-3-4 steps.

Measures 9–10. Leading couples join inside hands again and advance to their own place. Six 1-2-3-4 steps.

Measures 11–12. Both face about, turning in toward partners and advance to centre again. Two 1-2-3-4 steps.

Measures 13–14. Lady takes opposite gentleman's right hand in her right hand, and gentleman takes opposite lady's left hand in his left. All turn around once in place. Two 1-2-3-4 steps.

Measures 15–16. Head couples return to place with two 1-2-3-4 steps.

Measures 1–16. Opposite couples repeat figure.

Measures 1–16 and repeat. Repeat BODY of dance.

FIGURE 2. Centre meet.

Measures 1–2. Leading gentleman and opposite lady clasp hands and dance seven steps to gentleman's right.

Measures 3–4. Point. Gentleman with right, lady with left.

Measures 5–8. Drop hands. Gentleman makes quarter turn to the left and lady quarter turn to the right. Gentleman takes his own partner's left hand in his left, and lady takes her own partner's right in her right. All turn around once with four 1-2-3-4 steps.

IRISH FOUR HAND JIG (continued).

Measures 9–10. Leading gentlemen and opposite lady seven steps back to place.

Measures 11–12. Point. Lady with right, gentleman with left.

Measures 13–16. Drop hands. Take quarter turn, gentleman to right, lady to left. Gentleman takes own partner's right hand in his right, lady takes own partner's left in her left. All turn partners to place. Four 1-2-3-4 steps.

Measures 1–16. Leading lady and opposite gentleman repeat figure.

Measures 1–16 and repeat. Repeat Body.

FINISH.

Measures 1–3. All join right hands in centre, and dance around with three 1-2-3-4 steps.

Measures 4–6. Turn about and join left hands in centre and dance back to place with three 1-2-3-4 steps.

Measures 7–8. Clasp partner's both hands and dance once around in place. Two 1-2-3-4 steps.

Measures 9–14. All lead once around to place, gentlemen's left arms touching. Six 1-2-3-4 steps.

Measures 15–16. Turn hands over. Two 1-2-3-4 steps and salute.

IRISH FOUR HAND JIG.

Measures 1-4 of the Irish Four Hand Jig. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains four measures of music, each labeled with a number from 1 to 4. The lower staff is in bass clef with the same key signature and time signature, containing four measures of accompaniment, each labeled with a number from 1 to 4. The music is written in a four-hand format, with the left hand playing chords and the right hand playing a melodic line.

Measures 5-8 of the Irish Four Hand Jig. The second system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains four measures of music, each labeled with a number from 5 to 8. The lower staff is in bass clef with the same key signature and time signature, containing four measures of accompaniment, each labeled with a number from 5 to 8. The music is written in a four-hand format, with the left hand playing chords and the right hand playing a melodic line.

Measures 9-12 of the Irish Four Hand Jig. The third system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains four measures of music, each labeled with a number from 9 to 12. The lower staff is in bass clef with the same key signature and time signature, containing four measures of accompaniment, each labeled with a number from 9 to 12. The music is written in a four-hand format, with the left hand playing chords and the right hand playing a melodic line.

Measures 13-16 of the Irish Four Hand Jig. The fourth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains four measures of music, each labeled with a number from 13 to 16. The lower staff is in bass clef with the same key signature and time signature, containing four measures of accompaniment, each labeled with a number from 13 to 16. The music is written in a four-hand format, with the left hand playing chords and the right hand playing a melodic line. The piece concludes with a double bar line at the end of measure 16.

OSTGOTAPOLSKA.

Formation. Eight couples in a set, two couples on each side facing centre. Four head couples and four side couples. (See Fig. 7, page 11.)

FIGURE 1. Gentlemen of head couples on right side of set, ladies of head couples on left side of set, stand behind partners with hands on partner's shoulders.

Measures 1-4. Bending heads alternately left and right play peek-a-boo with opposite for twelve counts.

Measures 5-6. Same dancers clap hands and with six running steps pass partners on left and advance to meet opposite in centre.

Measures 7-8. Join hands with opposite and turn with two Ostgota steps.

Measures 9-10. Drop hands, take own partner's both hands and turn with two Ostgota steps.

Measures 1-10. Other ladies and gentlemen of same couples repeat.

Measures 11-20. Side couples dance as described above, and repeat.

FIGURE 2. Gentlemen of couples on right of set and ladies of couples on left of set stand behind partners.

Measures 1-2. Dance six sliding steps to right, stamping on the first step.

Measures 3-4. Repeat to the left.

Measures 5-6. Clap hands and run six steps forward to meet opposite in centre of set.

Measures 7-8. Turn opposites two Ostgota steps.

Measures 9-10. Turn own partners with two Ostgota steps.

Measures 1-10. Other ladies and gentlemen of same couples repeat.

Measures 11-20. Side couples dance as described above, and repeat.

FIGURE 3. Gentlemen of head couples stamp left foot forward and kneel on right knee, right hand above head and holding ladies' left hand.

Measures 1-4. Ladies run once around partners with twelve running steps, starting towards front and describing a large circle.

Measures 5-6. Ladies run six steps across set, passing opposite lady on her right side.

Measures 7-8. Ladies run once around the gentleman of the opposite side, taking his right hand in her left.

Measures 9-10. All stand and turn partners in place with two Ostgota steps.

Measures 1-10. Repeat, ladies returning to their own partners.

Measures 11-20. Side couples repeat figure as described above, and repeat.

FIGURE 4. Grand chain.

Measures 1-10. Give right hands to partner and with thirty running steps, dance grand right and left around circle to place. Finish facing partners.

OSTGOTAPOLSKA (continued).

FIGURE 5. Cross over.

Measures 1-2. Head couples join inside hands, face towards each other and dance to opposite side of set with six sliding steps. Stamp on first step. Couples on left of set separate to allow couples on right of set to pass between them.

Measures 3-4. Side couples dance same across their side of set.

Measures 5-6. Head couples repeat, returning to place.

Measures 7-8. Side couples repeat, returning to place.

Measures 9-10. All turn partners two Ostgota steps. Finish in double circle, ladies on inside of set, facing outwards, hands joined; gentlemen standing close to partners, facing them.

FIGURE 6. Double circle.

Measures 11-20. All slide, ladies beginning right, gentlemen left, once around the circle to place.

Measures 11-20. Repeat Cross over as described in measures 1-10 of this figure.

Measures 1-10. Gentleman places hands on partner's hip. Lady places hands on gentleman's shoulder and all dance "Hambo" about the room.



FIG. 7. Two couples each side facing centre.

OSTGOTAPOLSKA.

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 1 is marked with a forte (*f*) dynamic.

Musical notation for measures 5-8. The melodic line continues with similar rhythmic patterns. Measure 8 concludes with a fermata over the final note.

Musical notation for measures 9-12. Measure 11 is marked with a mezzo-forte (*mf*) dynamic. The piece includes repeat signs in measures 10 and 11.

Musical notation for measures 13-16. Measure 15 is marked with a forte (*f*) dynamic. The melodic line shows some variation in rhythm and articulation.

Musical notation for measures 17-20. The piece concludes with a final cadence in measure 20, marked with a double bar line and repeat dots.

GAMMAL POLKA.

Formation. Set of four couples, one couple standing on each of four corners of set, and all facing around set in same direction, ladies on the outside.

FIGURE 1. On sides of square.

Measures 1–16. With three polka steps on each side turning in place on fourth step, polka around four sides of set to place. Begin with outside foot. On last polka step, couples arrange themselves standing on corner of set and facing diagonally in toward the centre, and join left hands.

FIGURE 2. Facing diagonally to centre.

Measure 17. Gentleman starts right. Lady starts left. Polka step, lady crossing in front, gentleman in rear.

Measure 18. Polka step crossing back to place, lady in front, gentleman in rear.

Measure 19. Polka step crossing again, lady passing under gentleman's left arm to rear.

Measure 20. Lady curtseys, gentleman bows.

Measures 21–24. Repeat 17–20. This time the gentleman crosses in front.

Measures 25–28. Repeat 17–20.

Measures 29–32. Repeat 21–24.

FIGURE 3. On sides of square.

Measures 33–34. Two polka steps forward, lady turning in towards gentleman, and under his arm.

Measures 35–36. In waltz position take two polka steps forward, turning with partner.

Measures 37–40. Repeat 33–36 on second side of square.

Measures 33–40. Repeat on third and fourth side of square, and finish, partners facing on corners of set, ladies on the outside facing in.

FIGURE 4. On corner of set.

Measure 41. All start right foot, polka step to right side.

Measure 42. Point heel of left foot towards partner, and then toe of same foot behind right heel.

Measure 43. Repeat polka, starting left foot and turning to right, changing places with partner.

Measure 44. Point right toe to side and in back of left heel.

Measures 45–48. Repeat 42–44, returning to own place.

FIGURE 5.

Measure 41. Polka step forward, taking one half turn. Waltz position, gentleman starts left, lady starts right.

Measure 42. Gentleman points right toe at side and behind his left foot. Lady points left toe at side and behind her right foot.

Measures 43–48. Continue on for one side of square with same polka and point.

GAMMAL POLKA (continued).

Measures 1-4. In same waltz position, dance four polka steps, turning on second side of square.

Measures 5-12. Repeat measures 41-48. Polka step and point on third side of square.

Measures 13-15. Still in waltz position, dance three polka steps on last side of square.

Measure 16. Gentleman bow, and lady curtsey to partner.

Maestoso POLKA

ff 1 2

3 4 5 6

7 8 f 9 10

11 12 13 14

GAMMAL POLKA (continued).

Musical notation for measures 15-18. The score is in G major (one sharp) and 2/4 time. Measure 15 features a dynamic marking *v* (accendo) above the treble clef. Measure 16 has a dynamic marking *f* (forte). Measure 17 has a dynamic marking *f* (forte). Measure 18 has a dynamic marking *f* (forte). The notation includes treble and bass staves with various notes, rests, and articulation marks.

Musical notation for measures 19-22. Measure 19 has a dynamic marking *p* (piano). Measure 20 has a dynamic marking *f* (forte). Measure 21 has a dynamic marking *f* (forte). Measure 22 has a dynamic marking *f* (forte). The notation includes treble and bass staves with various notes, rests, and articulation marks.

Musical notation for measures 23-25. Measure 23 has a dynamic marking *f* (forte). Measure 24 has a dynamic marking *f* (forte). Measure 25 has a dynamic marking *f* (forte). The notation includes treble and bass staves with various notes, rests, and articulation marks.

Musical notation for measures 26-29. Measure 26 has a dynamic marking *f* (forte). Measure 27 has a dynamic marking *f* (forte). Measure 28 has a dynamic marking *f* (forte). Measure 29 has a dynamic marking *f* (forte). The notation includes treble and bass staves with various notes, rests, and articulation marks.

Musical notation for measures 30-32. Measure 30 has a dynamic marking *f* (forte). Measure 31 has a dynamic marking *f* (forte). Measure 32 has a dynamic marking *p* (piano). The notation includes treble and bass staves with various notes, rests, and articulation marks.

GAMMAL POLKA (continued).

Musical notation for measures 33-36. The piece is in G major (one sharp) and 2/4 time. Measures 33 and 34 feature a melody in the right hand with a grace note 'x' on the second measure. The left hand provides a simple accompaniment. Measures 35 and 36 continue the melody with another grace note 'x' on the second measure.

Musical notation for measures 37-40. Measure 37 begins with a forte (*f*) dynamic. Measures 38 and 39 continue the melody. Measure 40 features a first ending bracket labeled '1' and a grace note 'x' on the second measure.

Musical notation for measures 41-42. Measure 41 begins with a forte (*f*) dynamic. Measures 41 and 42 feature a melody in the right hand with grace notes 'x' on the second and fourth measures. The left hand accompaniment is more active.

Musical notation for measures 43-46. Measures 43 and 44 continue the melody. Measure 45 begins with a piano (*p*) dynamic. Measures 45 and 46 feature a melody in the right hand with grace notes 'x' on the second and fourth measures.

Musical notation for measures 47-48. Measure 47 features a first ending bracket labeled '1'. Measure 48 features a second ending bracket labeled '2' and a grace note 'x' on the second measure.

IRISH SIX HAND REEL.

Formation. In set of six, two gentlemen and four ladies; one gentleman and two ladies on each side of set facing in towards the centre. Gentleman takes both ladies by the hands, elbows bent. All arms hang at sides unless otherwise indicated.

Step "Seven." 1. Spring and land lightly on both feet, right foot in advance.
 2. Step right foot to side on ball of foot.
 3. Step left foot across behind right.
 4. Step right to right side.
 5. Step left foot across behind right.
 6 and 7. Repeat 4 and 5.

1-2-3-4 Step. 1-2. Hop on left foot and at same time step forward with right.
 4. Bring left foot up to right. Left toe at heel of right foot.
 5. Step forward. Right.

Short three. Swing left foot behind right and rest weight on it, and raise right foot (1). Change weight to right foot and raise left (2). Change weight to left foot and raise right foot (3).

FIGURE 1. Advance and retire.

Measures 1-2. Both lines advance to meet opposite with two 1-2-3-4 steps.

Measures 3-4. Retire, two 1-2-3-4 steps.

Measures 5-6. Advance, two 1-2-3-4 steps.

Measures 7-8. Retire, forming circle; ladies take hands at ends of set, two 1-2-3-4 steps.

FIGURE 2. Ring.

Measures 9-14. Dance in a ring, all hands joined to right six 1-2-3-4 steps.

Measures 15-16. Dance two "Short Threes" in place.

Measures 1-6. Dance back to left six 1-2-3-4 steps.

Measures 7-8. Two "Short Threes" ends separating, and all resuming original places in set.

FIGURE 3. Advance two.

Measures 9-10. Each gentleman crosses hands with lady on his right, dances one "seven step" across to opposite side of set with her. At same time lady on left of gentleman dances one "seven step" to opposite end of her side of set.

Measures 11-12. All dance two "short threes" in place.

Measures 13-14. All return to places with "seven step."

Measures 15-16. All dance in place two "short threes."

Measures 1-4. Each gentleman crosses hands with lady on left and repeats as in 9-12.

Measures 5-8. Return to place as in 13-16.

IRISH SIX HAND REEL (continued).

FIGURE 4. Reel. Link arms.

Measures 9-10. Each gentleman links right arm with lady on right and turns her with two 1-2-3-4 steps.

Measures 11-12. Gentleman quickly changes to lady on left and links left arm and turns with her with two 1-2-3-4 steps.

Measures 13-14. Repeat with lady on right.

Measures 15-16. Repeat with lady on left.

FIGURE 5. Side step to centre.

Measures 1-2. Lady on right moving to left and in front of gentleman, lady on left moving right and in rear of gentleman, dance across to opposite end of their side of set in one "seven step." At same time gentleman dances two "short threes" in place, turning right shoulder to opposite side of set.

Measures 3-4. Ladies dance two "short threes" in place. Gentlemen dance seven steps to opposite side of set, exchanging places.

Measures 5-6. Repeat as in 1-2, ladies returning to own places.

Measures 7-8. Repeat as in 3-4, gentlemen returning to own places.

Repeat all figures.

FINISH.

Measures 1-4. All give right hands in centre. Dance four 1-2-3-4 steps around in circle.

Measures 5-8. Each side of set join hands in small ring and dance four 1-2-3-4 steps by themselves, moving to the left.

Measures 9-12. All give left hands in centre. Dance four 1-2-3-4 steps around in circle.

Measures 13-16. Each side of set join hands in small ring and dance four 1-2-3-4 steps by themselves, moving to the right and finishing in their original places in the set.

IRISH SIX HAND REEL.

Measures 1, 2, and 3 of the Irish Six Hand Reel. The music is in 2/4 time with a key signature of one sharp (F#). The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment of chords. Measure numbers 1, 2, and 3 are printed below the bass staff.

Measures 4, 5, and 6 of the Irish Six Hand Reel. The right hand continues the melodic pattern with eighth and sixteenth notes. The left hand accompaniment consists of chords. Measure numbers 4, 5, and 6 are printed below the bass staff.

Measures 7, 8, 9, and 10 of the Irish Six Hand Reel. The right hand melody includes some sixteenth-note runs. The left hand accompaniment remains chordal. Measure numbers 7, 8, 9, and 10 are printed below the bass staff.

Measures 11, 12, and 13 of the Irish Six Hand Reel. The right hand melody continues with eighth and sixteenth notes. The left hand accompaniment is chordal. Measure numbers 11, 12, and 13 are printed below the bass staff.

Measures 14, 15, and 16 of the Irish Six Hand Reel. The right hand melody concludes with a final flourish. The left hand accompaniment is chordal. Measure numbers 14, 15, and 16 are printed below the bass staff.

SAILOR'S HORNPIPE.

Formation. In rows.

Entrance. Run to front, bow, step back, and stand in preparation, arms folded and held well forward and shoulder high.

FIRST STEP. — Polka in Circle.

Measures 1–7. Seven polka steps moving in circle.

Measure 8. Three stamps in place, facing front ready for next step. The polka step is executed as follows.

Measure 1. Count 1. Step on right foot. Count 2. Bring up left foot so that side of foot touches heel of right foot. Count 3. Leap forward on right foot. Count 4. Pause. Repeat, starting left. This step is danced with very short steps, on the toes and with as much spring as possible. The step will be lighter if on count 1 the step on the right foot is immediately preceded by a hop on the left, in which case the count will be “and one, two, three.”

SECOND STEP. — Spy Glass.

Measure 9. Count 1. Left hand raised to forehead as if shading eyes, right hand on hip, elbow pointed out at side. Lean diagonally forward, bend right knee, slide right foot forward. Count 2. Bring up rear foot to right. Count 3. Slide right foot forward as in first count. Count 4. Hold position of arm and right leg, lifting left leg behind.

Measure 10. Count 1. Hop on right foot. Count 2. Hop on right foot. Count 3. Hop on right foot. Count 4. Hold.

Measures 11–16. Repeat all of second step as described in measures 9–10 to left, right and left.

THIRD STEP. — Kick Step. Moving backward, hands on hips.

Measure 1. Count 1. Hop backward on left foot, at the same time raising right knee high and kick diagonally forward. Count 2. Repeat hop and kick on same foot. Count 3–4. Repeat 1 and 2, hopping backward on right and kicking left.

Measures 2–8. Repeat alternately left and right.

FOURTH STEP. — Rocking Step.

Measure 9. Count 1. Lock fingers, palms down. Swing right foot across in front of left so that the toe of the left is at the arch of the right, raise the left heel, slightly bend knees, and rock weight to right foot. Count 2. Raise right heel, rock weight to left foot. Count 3. Rock weight to right. Count 4. Swing left foot forward.

Measures 10–16. Repeat alternately left and right.

SAILOR'S HORNPIPE (continued).

FIFTH STEP. — Pulling Ropes (backward and forward).

Measure 1. Count 1. Step back on left foot, lean body forward, and both arms forward as if grasping a rope. Count 2. Draw right foot back to left, straighten trunk, pulling back with arms. Counts 3-4. Repeat.

Measures 2-4. Continue.

Measure 5. Counts 1-2-3-4. Raise hands chest high, right over left as if grasping a vertical rope. Run forward on heels eight steps, at the same time pulling rope down hand over hand.

Measures 6-8. Continue.

SIXTH STEP.

Measure 9. Count 1. Hands on hips. Jump to stride position. Count 2. Jump to feet across each other, right foot in front. Count 3. Touch right foot to right side. Count 4. Extend right foot forward.

Measure 10. Counts 1-2-3-4. Same left.

Measures 11-16. Repeat alternately right and left.

SEVENTH STEP.

Measure 1. Rolling — moving backward, arms folded shoulder high. Cross polka backward. Counts 1-2-3-4. Polka step toward left side, beginning by crossing right foot behind left, body leaning toward right.

Measure 2. Counts 1-2-3-4. Polka step toward right side, body rolling toward left.

Measures 3-8. Repeat alternately left and right.

EIGHTH STEP.—Trousers Hitch.

Exit Step. Moving forward in circle and then out. Right hand at waist line in front, left hand at waist line behind as if hitching up trousers.

Measure 1. Count 1. Lean forward and slide on right foot. Count 2. Hop on right, lifting left leg high behind. Count 3-4. Change arms and repeat step to left. Repeat to end of strain alternately left and right, or until out of room.

SAILOR'S HORNPIPE.

Measures 1, 2, and 3 of the piece. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, with measures 1, 2, and 3 labeled below. The bass staff contains a simple accompaniment of chords and single notes, also with measures 1, 2, and 3 labeled below.

Measures 4, 5, 6, 7, and 8 of the piece. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, with measures 4, 5, 6, 7, and 8 labeled below. The bass staff contains a simple accompaniment of chords and single notes, also with measures 4, 5, 6, 7, and 8 labeled below.

Measures 9, 10, 11, and 12 of the piece. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, with measures 9, 10, 11, and 12 labeled below. The bass staff contains a simple accompaniment of chords and single notes, also with measures 9, 10, 11, and 12 labeled below.

Measures 13, 14, 15, and 16 of the piece. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth notes, with measures 13, 14, 15, and 16 labeled below. The bass staff contains a simple accompaniment of chords and single notes, also with measures 13, 14, 15, and 16 labeled below.

SWEDISH SCHOTTISCHE.

- Formation. In couples, gentleman's right hand around lady's waist, left hand on own hip; lady's left hand on gentleman's shoulder, right hand on own hip; gentleman start left, lady start right.
- Measures 1-4. Eight walking steps, clicking heel on floor before each step.
- Measures 5-8. Eight hop waltz steps forward.
- Measures 9-10. Two schottische steps forward, lady turning under gentleman's arm.
- Measures 11-12. Four hop waltz steps, turning in waltz position.
- Measures 13-16. Repeat measures 9-12.
- Measures 17-18. Gentleman's arms folded, lady's hands on hips, two schottische steps forward; lady dancing backward and facing gentleman.
- Measures 19-20. Waltz position — four hop waltz steps turning.
- Measures 21-24. Repeat measures 19-20.
- Measures 25-26. Gentleman two schottische steps in place; lady turning to left around man with two schottische steps.
- Measures 27-28. Side by side, in original position, four hop waltz steps forward.
- Measures 29-32. Repeat measures 25-28.
- Measures 1-12. Arms crossed in back and hands joined with partner's, start to left with left foot, three hop waltz steps to left and point right heel forward towards left.
- Measures 3-4. Repeat, starting right and moving right.
- Measures 5-8. Repeat measures 1-4.
- Measures 9-10. Gentleman kneels on right knee, lady starting in front, takes two schottische steps around man.
- Measures 11-12. Both dance four hop waltz steps forward in original position.
- Measures 13-16. Repeat measures 9-12.
- Measures 17-18. Lady faces gentleman and crosses in front of him again, two schottische steps.
- Measures 19-20. Four hop waltz steps, turning in waltz position.
- Measures 21-32. Repeat measures 17-20; on last measure gentleman lifts lady high in the air and sets her down again.
- Note: Hop Waltz. Step right, hop right, step left, hop left.

SWEDISH SCHOTTISCHE.

Measures 1-4. Treble clef, 2/4 time, key signature of one sharp (F#). Dynamics: *f*. Measure numbers 1, 2, 3, 4 are indicated below the notes.

Measures 5-8. Treble clef, 2/4 time, key signature of one sharp (F#). Measure numbers 5, 6, 7, 8 are indicated below the notes.

Measures 9-12. Treble clef, 2/4 time, key signature of one sharp (F#). Dynamics: *mf*. Measure numbers 9, 10, 11, 12 are indicated below the notes.

Measures 13-16. Treble clef, 2/4 time, key signature of one sharp (F#). Measure numbers 13, 14, 15, 16 are indicated below the notes.

Measures 17-20. Treble clef, 2/4 time, key signature of one sharp (F#). Section: *TRIO*. Dynamics: *p* (measures 17-19), *mf* (measure 20). Measure numbers 17, 18, 19, 20 are indicated below the notes.

SWEDISH SCHOTTISCHE (continued).

Musical notation for measures 21-24. The piece is in G major (one sharp) and 2/4 time. The first system consists of two staves. The upper staff (treble clef) contains the melody, and the lower staff (bass clef) contains the accompaniment. Measure 21 starts with a mezzo-forte (*mf*) dynamic. Measure 24 features a crescendo hairpin.

Musical notation for measures 25-28. The second system continues the piece. Measure 25 starts with a piano (*p*) dynamic. Measure 28 ends with a fermata over the final note.

Musical notation for measures 29-32. The third system concludes the piece. Measure 29 starts with a mezzo-forte (*mf*) dynamic. The piece ends with a double bar line and repeat dots in both staves.

VIRGINIA REEL.

Formation. Sets of eight or more couples in two lines about four feet apart. Partners opposite, all facing centre. (No. 1 in one line, No. 2 in other line.)

Step. Skip-step or spring-step.

Note: Nos. 1 of head couple and 2 of foot couple lead in each figure. Nos. 2 of head couple and 1 of foot couple repeat the figure.

Figure 1. Balance corners. Forward to centre, bow to partner and backward to position.

Figure 2. Forward to centre, join right hands and turn. Backward to position.

Figure 3. Repeat figure, joining left hands.

Figure 4. Repeat figure, joining both hands.

Figure 5. Forward to centre, pass back to back, right shoulders first, backward to position.

Figure 6. Repeat figure, passing with left shoulders first.

Figure 7. Head couple join both hands, arms extended, slide-step (slide, close) to foot and back to head of set.

Figure 8. Head couple hook right arms (or join right hands) and turn one and one half times to place. Give left hand to neighbor on opposite side and turn once around. Right arm to partner and turn once around. Continue down the line, turning partner and neighbor alternately to the foot of set. Turn partner one and one half times around and take position for slide-step.

Figure 9. Slide-step to head of set, to foot of set and back to head.

Figure 10. Head couple drop hands and all face forward. Head couple lead off turning towards foot of set on outside of set. Others follow, all clapping. At foot, head couple join hands and continue to position at head of line. Face each other, join both hands and form arch by raising both arms. Other couples follow, taking their own places in line and forming arch. Last couple pass through arch to head of set. All drop hands and take proper distance. Repeat the dance till all couples are in their original position.

VIRGINIA REEL.

The first system of musical notation for the Virginia Reel. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The melody in the treble staff begins with a repeat sign and consists of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation, continuing the piece. It features the same two-staff format (treble and bass clefs) in the key of one sharp and 6/8 time. The melody continues with various rhythmic patterns, and the bass staff continues with its accompaniment.

The third system of musical notation, which includes first and second endings. The treble staff has a first ending bracketed and marked '1' and a second ending bracketed and marked '2'. The bass staff continues with its accompaniment. The piece concludes with a double bar line.

The fourth system of musical notation, continuing the melody and accompaniment. The treble staff features a series of eighth notes, and the bass staff continues with its accompaniment. The system ends with a double bar line.

The fifth and final system of musical notation. It includes first and second endings, with the second ending marked 'D.C.' (Da Capo). The treble staff has a first ending bracketed and marked '1' and a second ending bracketed and marked '2' with 'D.C.' written above it. The bass staff continues with its accompaniment. The piece concludes with a double bar line and a 2/4 time signature.

VIRGINIA REEL (continued).

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a series of eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth and sixteenth notes.

The second system of musical notation consists of two staves. The upper staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lower staff continues the bass line with eighth and sixteenth notes.

The third system of musical notation consists of two staves. The upper staff continues the melody with eighth and sixteenth notes. The lower staff continues the bass line with eighth and sixteenth notes.

The fourth system of musical notation consists of two staves. The upper staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lower staff continues the bass line with eighth and sixteenth notes.

The fifth system of musical notation consists of two staves. The upper staff features a more complex melodic line with some triplets and sixteenth notes. The lower staff continues the bass line with eighth and sixteenth notes.

The sixth system of musical notation consists of two staves. The upper staff ends with a fermata over a whole note chord. The lower staff continues the bass line. The system concludes with a double bar line, a repeat sign, and the instruction 'D.S.' (Da Capo).

FRYKDALS POLSKA.

Formation. In sets of four couples, two couples on each side of set facing centre.

Number couples, 1 and 2 in left hand line, and 3 and 4 in right hand line.

Step. Frykdals step. Stamp left foot to side, bring right foot up to left, hop on right and raise left at side. The step is always begun with the left foot.

FIGURE 1.

Measures 1-4. Couples 1 and 2 join hands in small ring; couples 3 and 4 the same, and all dance four Frykdals steps moving left.

Measures 5-8. Continue to left with four Frykdals steps, but change grasp. Gentleman takes thumb grasp with right hand in centre, lady places right hand on gentleman's wrist. All place left hand on shoulder of one in front.

Measures 9-16. Gentleman places both hands at partner's waist, lady places both hands on partner's shoulders and all dance eight Frykdals steps turning to place. The set is now in its original position, all facing the centre.

FIGURE 2.

Measures 1-2. Lady runs six steps to opposite gentleman, giving right hand to opposite lady in passing.

Measures 3-4. Gentleman takes lady's left hand in his left, places his right arm about her waist and turns her around to the right with six running steps.

Measures 5-8. Gentleman stands behind lady with both hands at her waist, she with both hands on her hips, and all do four Bleeking steps in place. Thus: man springs and points left heel forward and bends slightly towards his partner to the right; lady springs and points right heel forward and bends slightly to right, turning towards her partner. All spring and change feet, bending slightly to opposite side.

Measures 9-10. Ladies return to own partner with six running steps.

Measures 11-12. Turn with partner as described before in measures 3-4.

Measures 13-16. Gentleman places both hands at lady's waist, lady places hands on gentleman's shoulders and couples turn to place with four Frykdals steps.

FIGURE 3.

Measures 1-2. Both couples of each line join hands. All run forward six steps to meet opposite line, and both ends of lines join hands.

Measures 3-4. All run six steps backward and pull out into a circle.

Measures 5-6. All run six steps forward; this time forming in two lines at right angles to first two lines.

Measures 7-8. All run six steps backward, pulling out into circle.

FRYKDALS POLSKA. (continued).

Measures 9–10. All run six steps forward, forming lines as in measures 1–2 of this figure.

Measures 11–12. All run six steps backward, pulling out into circle again.

Measures 13–16. Turn partners to place with four Frykdals steps.

FIGURE 4.

Measures 1–8. Ladies run forward to centre of set and join right hands, thumb grasp, holding partners' right hand in their left. With twenty-four running steps, the whole set wheels in a clock-wise direction.

Measures 9–16. Ladies drop grasp, each couple wheels about and gentlemen take thumb grasp with left hands. With twenty-four running steps the whole set wheels back again.

Measures 1–8. Turn partners to original place with eight Frykdals steps.

Measures 9–16. All wait in place.

FIGURE 5.

Measures 1–8. Couples 3 and 4 face front and form arch by holding inside joined hands high. Couples 1 and 2 join hands in string, and lady of couple 1 runs forward leading the string through the arch formed by couples 3 and 4. While the string is passing through the arch the couples holding the arch dance quick kicking-steps in place, flinging the foot forward on each step. As the man of couple number 2 passes through arch held by couple number 3, he takes the right hand of the lady of couple number 3 and pulls the couple after him; they join the string and in the same way the man of couple number 3 takes right hand of lady in couple number 4, and pulls that couple along with string. As couples number 1 and 2 reach their places, they spring into place facing front and hold the arch, dancing kicking-steps in place. Couples number 3 and 4 run on through arch held by number 1 and 2, and continue to their places. Couple number 3 swings into place and holds arch. Number 4 passes through arch, swings into place and all dance kicking-steps in place until the end of eight measures.

Measures 9–16. All turn partners in place with eight Frykdals steps.

FIGURE 6.

Measures 1–3. Couples 1 and 2 join hands in ring, and couples 3 and 4 join hands in ring, all dance four Frykdals steps, swinging to left in circle. On fourth step, couples 1 and 3 change over into the opposite circle.

Measures 5–8. Both circles continue on to left with four Frykdals steps; on fourth step, couples 2 and 4 change over to opposite circles.

Measures 9–16. Repeat measures 1–8.

Measures 1–8. Turn partners in place eight Frykdals steps.

FRYKDALS POLSKA.

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The first system consists of two staves. The upper staff contains a melodic line with slurs and accents, marked with a forte 'f' dynamic. The lower staff contains a bass line with chords and single notes, also marked with 'f'. Measure numbers 1, 2, 3, and 4 are indicated below the staves.

Musical notation for measures 5-8. This system continues the piece with two staves. The upper staff features a melodic line with slurs and accents, and the lower staff features a bass line with chords and single notes. Both are marked with a forte 'f' dynamic. Measure numbers 5, 6, 7, and 8 are indicated below the staves.

Musical notation for measures 9-12. The upper staff contains a melodic line with triplets in measures 9 and 10, and slurs in measures 11 and 12. The lower staff contains a bass line with chords and single notes. Measure numbers 9, 10, 11, and 12 are indicated below the staves.

Musical notation for measures 13-16. The upper staff contains a melodic line with triplets in measures 13 and 14, and slurs in measures 15 and 16. The lower staff contains a bass line with chords and single notes. Measure numbers 13, 14, 15, and 16 are indicated below the staves. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

DALDANS.

Formation. In sets. Couples standing one behind the other and facing front. As many couples as will. Gentleman unless otherwise directed folds arms on chest. Lady places hands on hips.

FIGURE 1.

Measures 1-8 and repeat. Sixteen Dal steps around in circle to right and to place. Couples begin with right foot and follow leaders. Gentleman's arms folded across chest. Lady's left hand on gentleman's shoulder, right hand on hip.

FIGURE 2.

Measures 9-10. All face towards partners, join both hands and dance two Dal steps in place.

Measures 11-12. Turn pancake. Turn in place, lady turning right under her right arm, man turning left under his left arm, with six running steps. Both hands joined.

Measures 13-16. Repeat measures 9-12.

FIGURE 3.

Measures 17-18. Cross to opposite side of set with six running steps.

Measure 19. Face in towards centre, and kick three steps in place.

Measure 20. Salute. Jump and land on both feet in stride position, arms thrust out at side; on count three jump, bringing feet together, hands on hips.

Measures 21-24. Repeat measures 17-20, returning to own side of set.

Measures 17-24. Repeat all.

FIGURE 4.

Measures 25-32. All dance eight Dal steps towards partners, beginning with right foot.

Measures 25-32. Join hands with partner and dance eight Bleeking steps in place. Place right foot forward resting on heels and change feet by springing off the floor and bending knee high.

FIGURE 5.

Measures 1-8. Lady dances eight waltz steps, turning to right in place. Gentleman dances eight Dal steps in circle around lady from left to right, clapping hands once on each step.

FIGURE 6.

Measures 1-2. Partners face each other and join hands. Turn pancake as in Figure 2, but this time quickly, using only three steps.

Measure 3. Lady kneels on right knee.

DALDANS (continued).

Measure 4. Gentleman steps forward with left, kicks right foot over lady's head to left and turns around to left pivoting on left foot, steps on right foot pivoting to left and springs to original position, landing feet together.

Measures 5-8. Repeat measures 1-4.

Measures 9-12. Repeat measures 1-4.

Measures 13-16. Repeat measures 1-4.

FIGURE 7.

Measures 17-18. Lady dances diagonally forward away from partner with step and balance right and left.

Measure 19. Kick in place three times.

Measure 20. Salute as in Figure 3, measure 20.

Measures 21-24. Repeat measures 17-20.

Measures 17-24. Eight waltz steps turning to right, moving back to place opposite partner.

FIGURE 8.

Measures 25-26. Partners face, and gentleman beginning with left foot, lady with right, step forward with knee bent and body leaning forward and hop. Same with other foot.

Measure 27. Spring away from partner, gentleman turning to left and landing on left foot and hop on same, lady to right landing on right foot and hop on same.

Measure 28. Jump and turn in same direction and land feet together in original places.

Measures 29-32. Repeat measures 25-28.

Measures 25-32. Repeat all.

FIGURE 9.

Measures 1-4. All run to centre, hook right arms and turn right with twelve running steps.

Measures 5-8. Change to left arms and turn to left with twelve running steps.

FIGURE 10.

Measures 1-2. Take position as at the beginning of dance. All dance two Dal steps in place beginning with left foot.

Measures 3-4. Gentleman places both hands at partner's waist. Lady places hands on partner's shoulders. Gentleman stamps left foot, lifts lady up and places her on his left. Lady assists by springing from the floor.

Measures 5-8. Repeat, this time gentleman places lady on his right.

Measures 9-16. Repeat measures 1-8 of this figure.

DALDANS (continued).

FIGURE 11.

Measures 17–24. Gentleman dances eight Dal steps, diagonally forward away from partner, stamping foot and swinging arms alternately across in front and behind.

Measures 17–24. Gentleman dances back to position opposite partner with eight saluting steps, thrusting thumbs out at sides when in stride position and placing hands on hips when feet are together.

FIGURE 12.

Measure 25. Partners cross hands. Lady springs two steps across in front of partner, landing on his left, feet together. Gentleman assists by pulling her.

Measure 26. Gentleman springs to left of lady in same way.

Measure 27. Lady springs to left of gentleman.

Measure 28. Wait in place.

Measures 29–32. Repeat above, this time each springs to right of partner.

FIGURE 13.

Measures 25–32. Gentleman stands behind lady with both hands at her waist. Lady places both hands on hips. Both dance eight Dal steps in place. Gentleman begins right, lady left, and both turn towards partner on each step.

FIGURE 14.

Measures 1–8. Gentleman faces partner and puts both hands at her waist. Lady places both hands on partner's shoulders. All dance Hambo around the room. Gentleman begins left, steps left foot backward, hops on left, turns to right and steps right foot to side. Lady starts right, steps right foot forward, hops on right, turns to right and steps left foot to side.

DALDANS.

First system of musical notation for measures 1-4. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Measure 1 starts with a forte (*f*) dynamic and contains a complex chordal texture. Measures 2-4 continue with similar textures and melodic lines.

Second system of musical notation for measures 5-8. The notation continues from the first system, showing melodic development in the upper voice and harmonic support in the lower voice.

Third system of musical notation for measures 9-12. Measure 9 begins with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both staves.

Fourth system of musical notation for measures 13-16. Measure 13 starts with a forte (*f*) dynamic. The texture remains consistent with the previous systems, showing a clear melodic path in the upper staff.

Fifth system of musical notation for measures 17-20. Measure 17 begins with a mezzo-forte (*mf*) dynamic. The piece concludes in measure 20 with a final cadence in the upper staff.

DALDANS (continued).

Musical notation for measures 21-24. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. Measure numbers 21, 22, 23, and 24 are indicated below the lower staff. A dynamic marking of *f* (forte) is placed above the lower staff between measures 22 and 23.

Musical notation for measures 25-28. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. Measure numbers 25, 26, 27, and 28 are indicated below the lower staff. Dynamic markings include *p* (piano) at measure 25, *f* (forte) at measure 26, *pp* (pianissimo) at measure 27, and *f* (forte) at measure 28. Trills (*tr*) are marked above the upper staff in measures 25 and 27.

Musical notation for measures 29-32. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. Measure numbers 29, 30, 31, and 32 are indicated below the lower staff. Fingerings of 5 are indicated above the upper staff in measures 29, 30, and 31. Accents (*^*) are placed above the upper staff in measures 30 and 31. A breath mark (*v*) is placed above the upper staff at the end of measure 32.

SPRING DANCE.

Formation. In couples, moving about room, counter clock-wise.

Measures 1-16. Man takes lady's left hand in his right and leads her forward with running steps, three to each measure, both beginning with right foot.

Measures 1-8. Man stamps on first beat of measure 1, and then dances change-steps in place (step, together step,) to end of measure 8. Lady dances under man's right arm with running step, turning first to outside then to inside and to outside again. The man then swings his arm down, and with a stamp springs forward in front of his partner.

Measures 9-16. Man leads forward and lady follows, both using twelve step hops.

Measures 1-8. Man stamps forward with right foot and turns to right, at the same time moving forward; in this way, step right, step left, and snap heels together completing the turn. Continue turning once to each measure. Lady follows man and dances same step, but less vigorously.

Measures 9-16. "Coketering." The man stamps his right foot and faces lady. Both move to man's left with six side running steps, three steps to a measure, the man placing his right foot and the lady her left behind each time. Repeat six running steps, moving to man's right. Repeat, moving to man's left and right. On the last count the man makes a dash for the lady who slips under his right arm, circles around him to her right and follows him again.

Measures 1-16. }
 1-16. } Repeat all of the dance as described.
 1-16. }

Measures 1-8. On last count of coketering the lady gives her right hand to gentleman, who takes it in his right. He swings her about, taking her left hand in his left and turns her with running steps, first to right, then to left. In turning to right the lady leans against his left arm, and turning to left she is against his right arm.

Measures 9-16. The man takes lady's hands in his right and holds them above her head. He dances change-steps in place, and she turns under his arm, first to right with twelve running steps and then to left.

Measures 1-8. Repeat "Coketering."

Measures 9-16. "Roll Partner." Man hooks his left arm in lady's right and revolves her around him, changing arms from his left in her right to his right in her left. Man dances change-steps in place, lady uses running steps.

SPRING DANCE.

Measures 1-4 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The first system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 4. The lower staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *mf* is placed below the first measure.

Measures 5-8 of the piece. The upper staff continues the melodic line, featuring a triplet of eighth notes in measure 8. The lower staff continues the accompaniment with chords and single notes.

Measures 9-12 of the piece. The upper staff continues the melodic line. The lower staff features a series of chords, with measures 9 and 10 marked with a fermata. The dynamic marking *mf* is placed below the first measure of this system.

Measures 13-16 of the piece. The upper staff continues the melodic line, ending with a double bar line. The lower staff continues the accompaniment, also ending with a double bar line. The dynamic marking *mf* is placed below the first measure of this system.

HALLING.

Halling is usually done by one man at a time, but may be done by a number moving in a single circle.

Measures 1-8. With clenched fists held at sides about shoulder high, strut forward sixteen steps, beginning with right foot.

Measures 9-16. Step-hop eight times forward, and eight times backward, raising knee of free foot slightly on each hop.

Measures 17-24. Two strutting steps forward, one step-hop, raising heel of free foot to knee of other foot, and continue throughout measures.

Measures 25-32. Change step and hop once to each measure throughout measures. Step right foot forward, bring left up, right forward again. Hop on right and raise left knee. Repeat left and right to end of measures.

Measures 32-40. Step-hop, and on every third hop raise heel of free foot to side and strike it with hand of same side. This brings the striking alternately left and right.

Measures 1-8. Strut forward and on the last beat of every other measure jump from floor and strike both heels with hands.

Measures 9-10. Step-hop forward four times.

Measures 11-12. Step right foot forward. Hop right, raise left heel behind and strike it with right hand. Hop right and strike left heel with left hand, hop right, raise left heel in front and strike it with right hand.

Measures 13-14. Step-hop four times forward, beginning with left foot.

Measures 15-16. Repeat measures 11-12, hopping on left foot and striking right heel.

Measures 17-24. Strut forward, on every third step kick first the left elbow with the left toes, and alternate right and left to end of measures. This must be done by bending the knee sharply, foot as far to outside as possible, and bringing elbow down by bending at waist.

Measures 25-32. Stand with hands fastened behind neck, elbows out at sides. Bend knees as deeply as possible, and strike right elbow to ground. Repeat striking left elbow to ground. Repeat alternately eight times in all.

Measures 32-40. With arms swinging loosely at sides, turn to right, progressing around in circle with following step: Step right, step left, step right, hop right and kick left in front. Same beginning left. The dance is usually finished with the Halling Kast, which is a high kick originally done in an effort to kick the middle beam in the old Norwegian houses, but now done to kick the gentleman's hat, which is held high by a lady standing on a chair.

HALLING.

Measures 1-4. Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 1 starts with a piano (*p*) dynamic. The bass line consists of chords with stems pointing downwards.

Measures 5-8. Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 5 starts with a forte (*f*) dynamic. The bass line continues with chords and stems pointing downwards.

Measures 9-11. Treble clef, key signature of one sharp (F#), 2/4 time signature. The bass line continues with chords and stems pointing downwards.

Measures 12-15. Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 13 is marked *cresc.* (crescendo). The bass line continues with chords and stems pointing downwards.

Measures 16-19. Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 17 is marked *f* (forte). Measure 19 is marked *pp* (pianissimo). The bass line continues with chords and stems pointing downwards.

HALLING (continued).

Musical notation for measures 20-23. The piece is in G major (one sharp) and 2/4 time. Measure 20: Treble clef has a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has a quarter note G2, eighth notes A2-B2, quarter note C3, eighth notes B2-A2, quarter note G2. Measure 21: Treble clef has a quarter note A4, eighth notes B4-C5, quarter note D5, eighth notes C5-B4, quarter note A4. Bass clef has a quarter note A2, eighth notes B2-C3, quarter note D3, eighth notes C3-B2, quarter note A2. Measure 22: Treble clef has a quarter note B4, eighth notes C5-D5, quarter note E5, eighth notes D5-C5, quarter note B4. Bass clef has a quarter note B2, eighth notes C3-D3, quarter note E3, eighth notes D3-C3, quarter note B2. Measure 23: Treble clef has a quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4. Bass clef has a quarter note C3, eighth notes B2-A2, quarter note G2, eighth notes F2-E2, quarter note D2. Dynamics: *cresc.*

Musical notation for measures 24-27. Measure 24: Treble clef has a quarter note D4, eighth notes E4-F4, quarter note G4, eighth notes F4-E4, quarter note D4. Bass clef has a quarter note D2, eighth notes E2-F2, quarter note G2, eighth notes F2-E2, quarter note D2. Measure 25: Treble clef has a quarter note E4, eighth notes F4-G4, quarter note A4, eighth notes G4-F4, quarter note E4. Bass clef has a quarter note E2, eighth notes F2-G2, quarter note A2, eighth notes G2-F2, quarter note E2. Measure 26: Treble clef has a quarter note F4, eighth notes G4-A4, quarter note B4, eighth notes A4-G4, quarter note F4. Bass clef has a quarter note F2, eighth notes G2-A2, quarter note B2, eighth notes A2-G2, quarter note F2. Measure 27: Treble clef has a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has a quarter note G2, eighth notes A2-B2, quarter note C3, eighth notes B2-A2, quarter note G2. Dynamics: *f*

Musical notation for measures 28-31. Measure 28: Treble clef has a quarter note A4, eighth notes B4-C5, quarter note D5, eighth notes C5-B4, quarter note A4. Bass clef has a quarter note A2, eighth notes B2-C3, quarter note D3, eighth notes C3-B2, quarter note A2. Measure 29: Treble clef has a quarter note B4, eighth notes C5-D5, quarter note E5, eighth notes D5-C5, quarter note B4. Bass clef has a quarter note B2, eighth notes C3-D3, quarter note E3, eighth notes D3-C3, quarter note B2. Measure 30: Treble clef has a quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note C5. Bass clef has a quarter note C3, eighth notes B2-A2, quarter note G2, eighth notes F2-E2, quarter note C3. Measure 31: Treble clef has a quarter note D5, eighth notes C5-B4, quarter note A4, eighth notes G4-F4, quarter note D5. Bass clef has a quarter note D3, eighth notes C3-B2, quarter note A2, eighth notes G2-F2, quarter note D3. Dynamics: *ff*

Musical notation for measures 32-35. Measure 32: Treble clef has a quarter note E4, eighth notes F4-G4, quarter note A4, eighth notes G4-F4, quarter note E4. Bass clef has a quarter note E2, eighth notes F2-G2, quarter note A2, eighth notes G2-F2, quarter note E2. Measure 33: Treble clef has a quarter note F4, eighth notes G4-A4, quarter note B4, eighth notes A4-G4, quarter note F4. Bass clef has a quarter note F2, eighth notes G2-A2, quarter note B2, eighth notes A2-G2, quarter note F2. Measure 34: Treble clef has a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has a quarter note G2, eighth notes A2-B2, quarter note C3, eighth notes B2-A2, quarter note G2. Measure 35: Treble clef has a quarter note A4, eighth notes B4-C5, quarter note D5, eighth notes C5-B4, quarter note A4. Bass clef has a quarter note A2, eighth notes B2-C3, quarter note D3, eighth notes C3-B2, quarter note A2.

Musical notation for measures 36-40. Measure 36: Treble clef has a quarter note B4, eighth notes C5-D5, quarter note E5, eighth notes D5-C5, quarter note B4. Bass clef has a quarter note B2, eighth notes C3-D3, quarter note E3, eighth notes D3-C3, quarter note B2. Measure 37: Treble clef has a quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note C5. Bass clef has a quarter note C3, eighth notes B2-A2, quarter note G2, eighth notes F2-E2, quarter note C3. Measure 38: Treble clef has a quarter note D5, eighth notes C5-B4, quarter note A4, eighth notes G4-F4, quarter note D5. Bass clef has a quarter note D3, eighth notes C3-B2, quarter note A2, eighth notes G2-F2, quarter note D3. Measure 39: Treble clef has a quarter note E5, eighth notes D5-C5, quarter note B4, eighth notes A4-G4, quarter note E5. Bass clef has a quarter note E3, eighth notes D3-C3, quarter note B2, eighth notes A2-G2, quarter note E3. Measure 40: Treble clef has a quarter note F5, eighth notes E5-D5, quarter note C5, eighth notes B4-A4, quarter note F5. Bass clef has a quarter note F3, eighth notes E3-D3, quarter note C3, eighth notes B2-A2, quarter note F3. Dynamics: *ff*

MAY-POLE DANCE.

Formation. Double circle (See Fig. 1, page 8) around May-pole. All face forward around circle, inside hands joined and held high, outside hands holding skirts. Number couples off in threes.

Measures 1-8. Partners move around circle twelve skip-steps. Form large circle, inside partner turning in place, outside moving by her side. Finish facing centre, all hands joined in one large circle.

Measures 9-10. Forward four skip-steps, heads well up.

Measures 11-12. Backward four skip-steps.

Measures 13-16. Repeat forward and backward.

Measures 17-24. Join right hands with partner and turn in places sixteen skip-steps. Hold skirts with left hand. Finish in double circle, partners facing each other.

Measures 1-2. Hold skirts with both hands and polka to right side, point left foot diagonally forward, and touch left toe behind right heel.

Measures 3-4. Repeat left, pointing right toe forward and in back.

Measures 5-8. Repeat right and left.

Measures 9-16. Join right hands with partner and turn with eight polka steps. Finish in single circle.

Measures 17-24. All join hands and skip four steps to centre and four back to place, and repeat.

Measures 1-2. Couples number 1; skip four steps to centre with partner and each take a ribbon in her right hand.

Measures 3-4. Return to place with four skip-steps.

Measures 5-8. Couples number 2 the same.

Measures 9-12. Couples number 3 the same.

Measures 13-16. All face partners and wait in place.

Measures 17-24. Chain (grand right and left) around pole sixteen skip-steps. Start passing with right shoulders together. Hold skirts with left hand, ribbon in right hand.

Measures 1-8. All forward four skip-steps and drop ribbons. Backward four skip-steps to position, all joining hands. Repeat step forward and backward.

Measures 9-24. All skip eight steps to left, eight steps to right and continue; leader leading circle away from the May-pole.

MAY-POLE DANCE.

BLUFF KING HAL.

INTRODUCTION.

DANCE.

MAY-POLE DANCE (continued).

Musical notation for measures 15-17. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 15 shows a melodic line in the treble and a bass line. Measure 16 features a melodic line with a slur and a bass line. Measure 17 has a melodic line with slurs and a bass line with vertical accents.

Musical notation for measures 18-21. The system consists of two staves. Measure 18 has a melodic line with a slur and a bass line. Measure 19 has a melodic line and a bass line. Measure 20 has a melodic line with a slur and a bass line. Measure 21 has a melodic line with slurs and a bass line with vertical accents.

Musical notation for measures 22-24. The system consists of two staves. Measure 22 has a melodic line and a bass line. Measure 23 has a melodic line and a bass line. Measure 24 has a melodic line and a bass line. The system ends with a double bar line.

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