

POLITE AND SOCIAL DANCES

A COLLECTION OF HISTORIC DANCES,
SPANISH, ITALIAN, FRENCH, ENGLISH,
GERMAN, AMERICAN

With Historical Sketches, Descriptions of
the Dances and Instructions for
Their Performance

COMPILED AND EDITED BY
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Polite and Social Dances

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POLITE AND SOCIAL DANCES

1-3

Marche des Rois

LULLY.

Moderato.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked *Moderato.*

System 1: Treble staff starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass staff starts with a half note F#3, quarter note G3, quarter note A3, quarter note B3, quarter note A3, quarter note G3, quarter note F#3. Dynamics: *mf* in treble, *f* in bass.

System 2: Treble staff continues with eighth notes. Bass staff continues with eighth notes. Dynamics: *dim. e rit.* in treble, *mf* in bass.

System 3: Treble staff continues with eighth notes. Bass staff continues with eighth notes. Dynamics: *cresc.* in bass.

System 4: Treble staff continues with eighth notes. Bass staff continues with eighth notes. Dynamics: *f* in treble, *dim.* in bass.

System 5: Treble staff continues with eighth notes. Bass staff continues with eighth notes. Dynamics: *mf* in treble, *dim. e rit.* in bass, *p* in bass.

To be used as an introductory March with a figured step which varies with the pattern of the music.



Pavane.

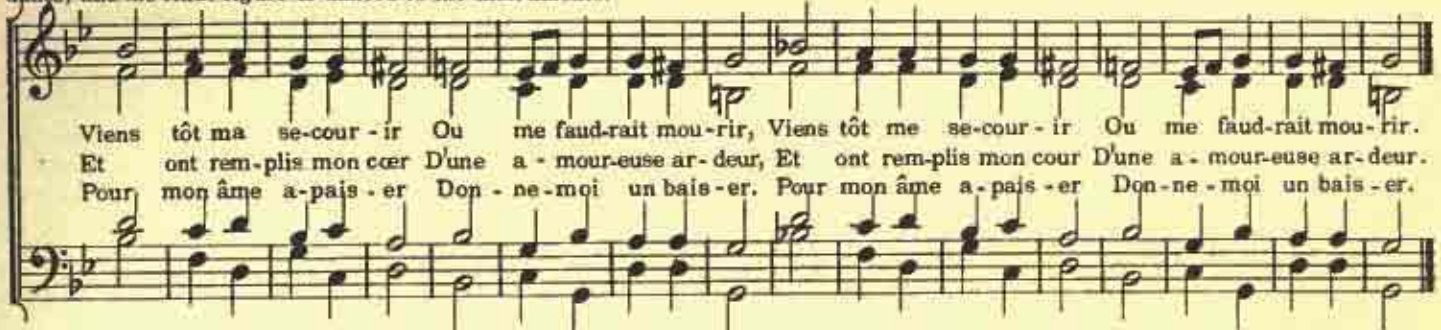
Ancient Song Form.

5

ARBEAU'S ORCHESOGRAFIE.



It was customary to sing one verse before the dance began unaccompanied. The voices cease during the third figure of the dance, and the final figure is danced to the instruments.



PAVANE FOR ONE COUPLE.

Formation: Couple face audience, holding inside hands. Begin dance with outside feet on first beat of music, one step to the measure. The head must be turned in the direction of the foot which is pointed well forward and the free hand guides the dress.

1. Four pas marché steps down the stage, point and hold; again four steps and as the gentleman passes lady across, he changes hands. Both turn and retrace steps with same figure - back to stage - then recrossing to place they again face audience. This requires the first eight measures repeated.

2. The man now takes three short steps backwards, leading lady round in front of him, the lady taking three longer steps to gain the opposite side. This takes four bars of the second part of the music; they change hands and pose on the fourth step, pointing outside feet and heads leaning in same direction, holding inside hands. This is repeated with the lady stepping backwards and leading gentleman round in front from the opposite side pose to the audience. This occupies four more measures of music.

The gentleman now takes three steps backward into his own place, leading the lady in front, then pose with backs to audience, heads away from each other. Lady then turns under her own arm and both face audience and finish with deep courtesy and bow. Second part repeated.

3. Both dancers now pas glissez to left, ending with deep curtsy, repeat to right with deep curtsy; join right hands and with two steps cross over to the other side. Pas glissez and curtsy to right, crossing over obliquely and pose back to back, head turned over left shoulder, pointing left foot. Repeat in the opposite direction. For the close, one pas glissez to the right the other to the left, ending with deep reverence. Gentleman leads lady off with pas marché step to her seat. This tract may be followed by any even number of couples which the dancing space allows.

COSTUME NOTES.

The dress should be of the heavy style of the Medici days, antedating the Minuet. The ladies costume should be of satin and velvet and rich laces. The trains with bejewelled fastenings, hang from the shoulders. The undersleeves is a series of puffs from the shoulder to the wrist, with a long outer open sleeve made of the material of the train falling the length of the skirt. Jewelled stomachers should be worn and small pearl trimmed velvet caps on the high coiffure of the period. The wide ruff is also essential to the costume.

The gentlemen vie with the ladies in the richness and splendor of their costume puffed breeches, colored hose and doublet, velvet cloaks elegantly draped, plumed hats, bejewelled swords, all in the best style of the Spanish cavalier. This gorgeousness of apparel is only exceeded by splendor of manner and bearing. The entire dance is characterized by stately rhythmic grace. As has been said "The learners of this dance must enshroud their very souls with majestic dignity, the arms must be gracefully rounded as the couples cross and recross, turning their heads away from each other altogether; the shoulders well back with the leisured gestures of those stately days." —

Ancient Dances.

Pavane.

Grave, well marked rhythm.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a sharp sign. Bass staff has a simple accompaniment. Dynamics: *mf* (first measure), *cresc.* (third measure), *dim.* (sixth measure), *p* (seventh measure).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a sharp sign. Bass staff has a simple accompaniment. Dynamics: *mf* (first measure), *cresc.* (third measure), *dim.* (sixth measure), *p* (seventh measure).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a sharp sign. Bass staff has a simple accompaniment. Dynamics: *f* (first measure), *dim.* (fourth measure), *p* (seventh measure).

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a sharp sign. Bass staff has a simple accompaniment. Dynamics: *f* (first measure), *dim.* (fourth measure), *p* (seventh measure).

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a sharp sign. Bass staff has a simple accompaniment. Dynamics: *mf* (first measure), *cresc.* (third measure), *dim.* (sixth measure), *p* (seventh measure).

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a sharp sign. Bass staff has a simple accompaniment. Dynamics: *f* (first measure), *dim.* (fourth measure), *dim.* (sixth measure), *rit.* (seventh measure).

Pavane Favorite

7

Moderato. ♩ = 72.de
LOUIS XIV.

BRISSON.

Entrance f *mf* *dim.* *p*

I.

2d time to Coda *tr* **II. *f*** *p*

f

dim. *p* *tr* *tr* *tr* **III.** *f*



Theory and Discription of the Pavane— G. Desrat.

Before beginning the dance, the couple or couples taking part promenaded around the room, bowing gravely to the hosts in whose house the dance was given. It was sometimes followed by a sprightly dance in order to enliven those present.

The Pavane is danced in a slow measure in 2-2 time with the one foot now ahead and now behind, to one side and turning around. Step right foot advance one step, bend the knee, slipping the left foot after, extend the left foot in front of the right, toe much extended only touching the ground. For the left foot move in the opposite direction and in turning rise on the tip of the toes coming down nearer to the foot ahead.

I. Two couples are placed opposite one another, the cavalier to the left of his lady; they describe a great semi-circle to their right, changing places; then Pavane step to the right. The cavaliers hold the hands of the ladies very high and after changing places the two couples bow to each other. They repeat the same movement coming back to their original places.

II. The two couples take four Pavane steps, advancing to their right and stop, facing each other, in the middle of the room; they bow to each other, then they advance toward each other with two Pavane steps and turn on tiptoe, each cavalier dancing this with the lady opposite him. The cavaliers turn and face their ladies and by four Pavane steps take their original places. Coming back the cavaliers lead their ladies by the right hand held high in their own left; they bow to each other slowly, previously spending one beat on tiptoe.

III. A single gentleman cavalier describes a great semi-circle to the left, by four Pavane steps, and coming before the opposite lady, he bows and curtsys with her; returning by the same half circle, he bows and curtsys with his own lady in place. The second cavalier repeats this same figure. Coda The two couples advance without taking each others hands, four open Pavane steps to the right and to the left; they bow to each other; then cavaliers face about to their ladies, bow to them and take them back to the place from where they invited them. The Pavane is often ended with a promenade and bows to host and hostess and important guests, as in the beginning.

Pavane Italienne

XVI Cent.

Andante

II

III

rit.

IV

PAVANE PROCESSIONAL.

This quaint measure lends itself well to the Processional form which the older Pavane descriptions suggest, using the follow step as well as the pas marché. Also the forward and backward movements and shifting from side to side. These evolutions, tho simple, give a charming effect when employed with large numbers. Observe one step to measure.

1. Procession forms to playing of music as many times as necessary to marshall them all on floor. At a given signal the dance opens with a reverence to partners, they join inside hands, standing rather far apart with considerable distance between couples, to accommodate trains. Hats and fans are held in the free hand to use in the poses and gestures of the bows.

2. Partners begin with the right foot well extended, follow with the left, point and pause with right on hold of third measure, step forward left, right, left, right — turning left behind — lady sinking in curtsy while man draws right heel, salute. Here the whole procession reverses and the same figure is repeated in the opposite direction.

3. At the closing bow, partners face and move to left, cross-stepping behind with the right foot, left, right, left, hold leaning back over right foot, lady raising fan, gentleman hat. Shift weight and perform same to right, again to left, then each walks forward three steps, turns and bows. Repeat the same from the opposite side, returning to place, having danced around a small square. It is at this point that partners may be changed, gentlemen stepping back and taking next lady behind. In order to best effect this the circle should be closed. Any amount of invention may be brought to bear upon the dance, which may be left to the discretion of the leader.

Pavane

The Earle of Salisbury

WILLIAM BYRDE

Allegro moderato

The musical score is written for piano and treble staves. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked *Allegro moderato*. The first system includes a *mf* dynamic and a *legato* instruction. The second system includes a *p* dynamic and a *r. h.* (right hand) instruction. The third system includes a *cresc.* (crescendo) instruction and a *p* dynamic. The fourth system includes a *p* dynamic and a *cresc.* instruction. The fifth system includes a *f* (forte) dynamic and a *p* dynamic. The score is heavily annotated with fingerings and articulation marks.

PAVANE STEP

The rather ambiguous terms, simples and doubles mentioned in connection with the Pavane, are thus explained.

Simple: 1. Step forward with left foot, follow with right to 1st Position.

2. Step forward with the right foot, follow with left to 1st Position.

Double: 1. Walking step forward left, right, left follow right—close. First 4 measures repeat.

This pattern of two simples and one double is followed throughout one tour up and down or around the room to the first movement of the music. It is then repeated backward; then to the side, when the partners separate, crossing each other with the simples, walking forward with the doubles, crossing again with the simples and finish with a bow.

Allemande.

11

Allegro molto moderato

JOHANN MATTHESON.

ALLEMANDE

An old reading of the Allemande gives the following directions: 1st Part: Step forward with the left foot, Step forward with the right foot, step forward with the left foot, turn arms over to the right, pose. The same beginning with the right. Repeat this entire figure.

2nd Part: Step forward with the left foot, turn arms over to the right; Step forward with the right foot, Turn arms over to the left. Pass lady right - left - turn arms to place.

3rd Part: In rapid tempo, one step to each beat, each step accompanied by a light spring. Step forward with the left, spring on the right. Step forward with the right, spring on the left. Repeat these twice, pause and pose. Close the dance by repeating the first part.

Position for the dance: Lady places herself in front of the gentleman with the two left hands and two right hands joined, left hands raised. The turn is performed from side to side or like the ordinary "wringing the ladies dishcloth." Accent step by a slight sinking of the knee. It is danced by couples which follow each other up and down the room. At the close they turn and dance in the other direction. Slight changes may be necessary to fit the steps to the music. Adapt to Mattheson Allemande.

Allemande.

The Allemande, as is signified by its name, is of Allemanic or German origin. Tho heavy in style, it was adopted by the French, and in 1540 was danced at the fetes given by Francis I to Charles V. In its older form it was a couple dance, with many other couples following the leaders about the room. One of its peculiarities was, that the partners hands remained joined thru all the "turns and evolutions of the dance."

Tabouret says that it can be danced by a large company, others placing themselves behind you, each one holding his partner by both hands, walking forward and retreating in duple time, three steps and one pause—the foot raised—without a hop. When you have walked to the end of the room, you turn, every dancer stops and faces his partner, then continuing with the second part. (Repeat). The third part or figure is also danced in duple time, but faster and more lightly and with little hops.

In deciphering the old discriptions, we can infer, that in order to effect the turns gracefully the hands were crossed, as is well shown in the spirited front page picture. Also in an other discription we are told that the lady at frequent intervals passed before the gentleman, before the pauses. From these and many other hints, the following interpretation is offered, in conjunction with Couperins music.

The Allemand remained popular for over two Centuries. It is an excellent processional dance, to be performed before royalty in some scene of Ancient Pageantry. In common with the old dances the phrase suggests the patterns of the dance, two steps to the measure, and like most old music it is unevenly measured.

COUPERINS ALLEMANDE.

I. Lady takes her place to the right and a little in front of the gentleman. Pose of head and feet go together. Lady extends her right hand right, joining gentlemen's right hand, her left over her own left shoulder joining gentlemen's left. Both start with the right foot well pointed, walk four steps to two measures. Then both side-step two steps—lady to the right in front, gentleman to left, behind, finishing with opposite feet. Both now step forward two steps, pose; backward two steps, pose; then to the next long phrase, repeat the movements of the first four measures. The next long phrase, walk forward gravely four steps, beginning with right, point left; same to next phrase, going forward with pointing foot; gentleman turns lady (wring the ladies dish cloth) arms completely overhead to first position. This figure is then repeated to other end of room, and is called the first part.

II. The second part begins with six jumping steps forward lightly from foot to foot, three measures. Next slide—pose, crossing three times, walk four steps, turn under, pose. Walk with syncopated beat one, two, three, jump across, walk one, two, three, jump jump, turn under and pose. All this is performed leisurely and in great style. Other Allemands are extant.

Allemande.

13

Allegretto.

FR. COUPERIN.

The musical score is written for piano and consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: Treble staff begins with a forte (*f*) dynamic. The piece concludes with a piano (*p*) dynamic.

System 2: Features a crescendo (*cresc.*) and a forte (*f*) dynamic.

System 3: Continues the melodic and harmonic development.

System 4: Marked with a piano (*p*) dynamic, an acceleration (*accel*) marking, a forte (*f*) dynamic, and a decrescendo (*dim.*) marking.

System 5: Includes a piano (*p*) dynamic, a crescendo (*cresc.*) marking, a mezzo-forte (*mf*) dynamic, and a decrescendo (*dim.*) marking.

System 6: Features a piano (*p*) dynamic, a crescendo (*cresc.*) marking, a forte (*f*) dynamic, and a ritardando (*rit.*) marking.

Passamezzo

XVI Cent.



The Passamezzo, Pas-to walk— Mezzo-half, a slow dance, little different to walking. It belongs to the dignified Court dances, and was much liked by Queen Elizabeth, who prided herself on the skill and grace with which she performed it; also the opportunity it gave for the display of the splendid Court dresses of her time. The Passamezzo is imported from Italy and supposed to represent all the elegancies of the refined social culture of that country. It is here inserted as a musical bit appropriate for illustrating a Pageant scene of the period. A dance can easily be arranged for it. Partners stand opposite, arms outstretched wide, both step left, pass back to back, turn, face. Knee curtsy. Repeat etc.

Sarabande

15

G. F. HÄNDEL.



The Sarabande is one of the best type of the Basque dances, which later found their way into the classics. History claims it as a Religious Processional Dance and this form was used on occasions of high State, in the receptions of Kings and Queens. So great a man as Richelieu is said to have danced it before Anne of Austria and it was a favorite court dance during the reign of Louis XIII. It claims Arabic origin as shown in its oriental movements. The Sarabands of Bach and Handel keep to the old dignified form, tho later danced in a much livelier mood.

According to Bohme the earlier Sarabands did not fall into stereotyped musical form as some of the later arrangements would have us believe. The Handel Sarabande offered in this volume shows the first period to consist of 9 measures, of two short phrases against a long one; the second period of 12 measures has three 4 measure phrases. In presenting the dance each part must be repeated in order to balance the form. Playfords arrangement of the Sarabande as a country dance, is hardly in keeping with either its steps or form.

The Spanish Dance steps of the Sarabande may be figured for this music in the following way: Castenets are used with which to mark the time.

1. Point and raise the right foot, (count 1) step forward, (count 2-3) slide the left foot lift and pose, (second measure). Repeat in the opposite direction, concluding four measures. Begin the fifth measure like the first, instead of posing, pas bourree to the left ten little steps turning and finishing with a pose. Repeat the entire figure again beginning with the right foot and finish with a pose in place.

2. Spanish draw step to the left three times, pose—four measures; repeat to the right— four measures; Spring left foot forward, right arm over head during pose; spring right foot forward, left arm over head, then two draw steps backward with the left foot, a quick turn backward to the right, stamping right foot and right arm raised over head—pose. Repeat this movement entire, which is danced to the second part of the music. The dance is concluded by repeating the first movement.

Tambourin

MARTINI

*Allegro vivace**Fine.**D. C. al Fine.*

1. Partners run forward 4 steps, stamp-brush three times; run four steps, stamp-brush twice, pirouette. Repeat to place. Outside hand shakes tambourine.

2. Partners next run round each other to the left 4 steps, stamp-brush three times again; jette-coupe eight steps past each other. Repeat back to place.

3. Repeat 4 meas. of 1. then brush-step 7 times, dodging from side to side (girl in front of boy). As boy raises tambourine, girl stoops, each twice. Then girl leading pas bourees in a chase round a circle, 3 meas. Pose together tambourines over head. Repeat 1. and finish at Fine. The tambourine is usually accompanied by a drum.

Passepieds.

17

Vivace (♩=138)

ANDRÉ CAMPRA.
(1660 - 1744).

1. Set—five running steps—pass partners right shoulder—five shuffle steps back, two stamps. Repeat passing left shoulders. Dance same figure, partners going forwards and backwards in opposite direction.

2. Both couples dance backward beginning with right foot pas de basque—point—shuffle, pas de basque; balance right, left, right. Repeat and balance at close with joined hands and pose.

Sicillian.

REINECKE.

p dolce a graziosamente

The Sicillian is a Shepherd dance of Sicily, and is usually accompanied by flute or tambourine. It is embellished by shaking handkerchief or tambourine, or clapping hands. It is the joyous happy dance of a youthful couple. 1. Step-throw right and left four times, slide-step outward twice, step and turn, Repeat backward to place. Body should swing slightly with step.

2. Both now move outward and round with four chasse steps, two stamps— and turn, handkerchief shaking high above head, outside hand on hip. Now facing partner lead across with four chasse steps and finish with stamp. Repeat all in opposite direction back to place.

3. Youth pursues girl round circle with eight chasse steps, turn on 7, 8. Girl pursues in opposite direction both turn together, two left palms touching waist at back, right hand shaking tambourine over head.

Chelsea Reach is one of the best types of Old English dancing of the Queen Elizabeth time. It combines the gracious charm of the Court Dance with the figures of the Country or Contra Dance, which later took the form of a Quadrille. One can easily see how Kings and Queens could step down from their thrones and mingle in this dance without loss of dignity. The dance was named after the famous Chelsea Gardens, where it graced many a royal fete, and where it was last danced in the Chelsea Pageant, 1908.

In order to avoid confusion the dancers must think of the performance in distinct, set figures, the couples moving logically from one to the other. The first figure is a square, the second takes the form of a column in two groups of four; this column resolves itself into two lines. The third figure begins with these lines and swings back into two circles. The last figure is in a square. The directions are after Playfords Dancing Master, 1665. The figures are given in his descriptions first and followed with an explanation by the Author. Nellie Chaplin Studio, London, 1911.

FIGURES OF CHELSEA REACH.

The step is a leisurly walking with toe well pointed. The form a square of four couples. Partners dance well apart with hands held high in the manner of the minuet. In this dance the man is on the right of the lady. In leading out the right hands are joined. The womans curtsy is low to the heel, not the grand bow of the French minuet. The mans bow a bend and backward step and draw of the right foot, right arm brot to the waist in front and left extended back. In the best style a hat is carried by the gentleman which requires much skill in handling. Two steps are observed to the measure thruout.

1. Meet all in and fall back, set each to his own — *Playford*.

All couples forward to center four steps, point, turn toward each other and perform same back to place. Setting— pass each other diagonally with left shoulder, same step, turn to place and finish with a bow. Eight measures.

2. Lead out all square, fall back and set to your own — *Playford*.

Perform the same figure outward from the square. Repeat first eight measures.

3. The first and third couples change places with their women, whilst the second and fourth couple meet in and clap back to back; the first man and third woman meet the second couple, and the first woman and third man meet the fourth couple. The first man and third woman take hands round with the second couple, and the first woman and third man take hands round with the fourth couple and go half round; the first man gives his right hand to the third woman whilst the second man gives his right hand to his partner; the first man gives his left hand to the second man and turn a whole turn, and the third woman gives her left hand to the second woman and turn a whole turn and then turn your own, the first woman and third man do as much to the fourth couple, all at one time together and the second and fourth couple do the same to the first and third couple.—*Playf*.

While carefully anotated all this sounds confusing unless you see the column form out of the first change. Then the two groups of four mill and turn in chain until they find themselves in lines. The above analysis will effect this if carefully followed. Alternate first and second part of music.

4. Sides all with your own, set to your own and that again. Men take your women by both hands and put all back to back, then women give right hands across and go half way round, whilst the men go on the outside the contrary way till they meet with their women, and fall back with your own woman into the contrary place. Men do the same as the women did, till you come to your places.— *Playford*.

All this is quite clear, from the setting with your partners in and out the lines, to the forming of the two circles, the mill and men going in opposite directions, repeating with men on the inside milling, and women outside all turning in their own places. For the first part, music is repeated four times. For the milling second part is repeated twice.

5. Arms all with your own, set to your own.— *Playford*. Repeat first figure. That again. Men take all the women by the right hand and lead out, then back again, give all right hands to partners, left to next, right and left till you meet your partner again, then lead on again with the same and give right and left hands till you all come to your own places.— *Playford*.

This figure repeats the setting of the first figure and finishes with a grand chain or grand right and left. Finish with setting and a bow. Take partner to seat. For the setting use first part of music, for chain the second part.

Chelsea Reach.

The musical score for "Chelsea Reach" is written for piano in G major, 8/8 time. It consists of six systems of music, each with a treble and bass staff. The score is divided into three main sections: Section I (measures 1-8), Section II (measures 9-16), and Section III (measures 17-24). Section I begins with a treble staff marked 'I' and a bass staff. Dynamics include *mf* (measures 2-4), *f* (measures 5-6), and *mf* (measures 7-8). Section II starts with a treble staff marked 'II' and a bass staff. Dynamics include *f* (measures 11-12) and *dim.* (measures 15-16). Section III starts with a treble staff marked 'III' and a bass staff. Dynamics include *cresc.* (measures 17-18) and *f* (measures 21-22). The score features various musical notations including eighth notes, quarter notes, and chords, with phrasing slurs and dynamic markings.

Andante

KEHRAUS.
Allegro
Fine.
f
D.C.

THE GRANDFATHERS DANCE

In the earlier days this quaint song dance of the Germans was specially used at nuptial and birthday celebrations. Later it was used at childrens balls and may be effectively used in modern ball rooms as a promenade dance. It belongs to the class of processional dances.

1. The round may be danced by any number of couples placed in a promenade, one couple behind the other, the gentlemen leading their ladies by the right hand. I. Walk the measure sedately, with well pointed foot, one step to the measure, dropping a curtsey on the eighth measure.

II. The same is danced to the next eight measures. To part III of the music first 4 measures partners separate and walk in opposite direction looking back, then return 4 measures; drop four curtsys 8 measures, alternating from right to left. Dance part IV same as the first.

2. The Kehraus ($\frac{2}{4}$ time) in livelier tempo invites the dancers to a gallop, polka or two-step. V. Here two couples may join in circles of four dancing to the left and back again, resuming the processional. If used for a birthday, two rings going in opposite directions may be formed in this figure, encircling the birthday child or wedding couple, after which the Kehraus proper may be danced as here described. The Kehraus typifies that lively skirmish at the close of a wedding, when it was customary to pick up any desirable household utensil such as a broom or frying pan and dance out of the house with it. On ordinary occasions after the allegro all the couples again dance in procession and the whole is repeated as often as desired. The dance may be closed by the couples wheeling off into a waltz or two-step.

Menuet d' Exaudet

Notes and description by G. Desrat may be helpful in reconstructing this fragment of the classics. Menuet d' Exaudet—a song dance of 1700, restored in 1893, with words and description of choregraphie of the author. This dance first appeared in the comedy *la Rosiere de Solenes*, by Fravart and was choregraphed by the learned master of the dance, Exaudet, and set to music by him in 1710-1749. It long rivalled the Minuet de la Cour.

I.—Cavalier and dame advance holding hands. Then they sepearate right and left and dance backward until they are opposite to the place from which they started. Then they turn; the gentleman marching behind the lady, and salute. The first movement requires 16 measures and is repeated which brings couple back to place.

II.—Solo- 12 measures, cavalier and dame. Cavalier directs his steps to the right and stops, then to the left, stops and poses. The dame likewise dances to the left, then right; then approaching, they take hands lightly. Balancez to the right, rising on toes. Dropping hands, they then chassez croise in opposite direction each to his right. Returning slowly back to place, join hands and salute. Repeat this figure, in opposite direction, 12 measures.

III.—Repeat the first figure 16 measures.

Desrat says: There is no doubt that by a continual system of invention every semblance of the old form was lost, teachers not being taught the old fundamental forms. However with a knowledge of the various minuet steps combined with the above figures given, set to the charmingly descriptive music of the old song a very good example of an Eighteenth Century French Roccoco dance may be produced. Grace, gaity, archness and considerable spirit combined with charm of dress and manner are all suggested.

This beautiful song Minuet belongs to the period of the stately grace of the Court Minuet, tho less formal in its expression. The following figures are constructed from a musical interpretation and are well adapted to work with children.

The formation for this arrangement is any number of couples placed about ten feet apart, crossing each other in the dance to right and left. The right hand couples pass above the left in the first tour and below in the return. Four tours across the room — are accomplished in the procedure of the dance.

The first eight measures may be used for introduction to lead the couples onto the floor, and in conclusion to return the dancers back to their seats.

I. One Minuet step, both beginning with outside foot, then slide inside foot forward on second beat, posing on the third beat of the first measure, bowing toward the sliding foot. Repeat step, beginning with inside foot, bowing outward. Repeat these patterns four times. Then pas marché forward ten times, turning and bowing on beat 11 and 12. Repeat both these patterns in the return to place across the room. This finishes first figure. Eight measures across the room and eight measures back.

II. The Rosette; join right hands, both slide quarter step forward with inside or right foot, posing on the last two beats of the measure, looking at partner in front of the raised hands. Now half turn to left by sliding outside or left foot in a half circle forward, which reverses position of partners; pose and look at partner under arched hands. Repeat both these steps around to place. Gentleman then swings lady pas glissez outward and inward, in front of him in four half circle steps, while he pas glissez in a straight line to the opposite side of the room. Complete the tour across to opposite side of the room with a pas Bourre lightly on the toes twelve steps and finish with a bow. Measures nine to twelve. Repeat and reverse this figure by joining left hands and beginning with the left foot which returns the couple back to place.

III. Close the dance by repeating first figure across the floor and back again to place. Then take your partner to seat with the figure of the first eight measures.

In arranging the dance the entrance and exit should be as carefully planned as the body of the dance. The significance of the bow in the Minuet is social and at no time made into empty space. Bow to someone—first to the partner, inward; then outward to the audience or company seated around. Practice a graceful pose of arms and holding of hands, gentleman presenting right palms in which lady places daintily extended finger tips.

Menuet d' Exaudet

23

INTRO.

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with an 'INTRO.' section. The first system shows the right hand playing chords and the left hand a steady eighth-note accompaniment, marked with a forte (*f*) dynamic. The second system includes a repeat sign and a first ending marked 'I' with a forte (*f*) dynamic. The third system continues the melody and accompaniment, also marked with a forte (*f*) dynamic. The fourth system concludes the first section with a 'Fine.' marking. The fifth system begins the second section, marked 'II', with a forte (*f*) dynamic. The sixth system continues this section, also marked with a forte (*f*) dynamic. The piece concludes with a 'D.S.al Fine.' instruction.

Menuet de la Cour.

According to Brossard, the Menuet had its origin in Poitou.

Pecour added and regulated many of the figures. Louis XIV., who was passionately fond of the art, danced the Menuet to perfection. But it did not become general until 1710, when Marcel being in the highest repute, the élégantes of that day eagerly availed themselves of his instruction in the management of the train, the courtsy and the pas grâve.

Gardell arranged and Didelot perfected many of the steps and movements of this beautiful dance, which, however, after that epoch of the art, fell quite into disuse, until the circumstance of Her Most Gracious Majesty Queen Victoria having been pleased to revive it again for the Bal Costumé, given at Buckingham Palace, June 6th 1845, on which occasion the following music arrangement was made by the Queens band master, Chas Coote.

LE MENUET DE LA COUR

Is replete with elegance, grace, and dignity. From the commencement to the end it is one continuous movement; the great art of which is in bending and rising properly, never allowing one step to finish until ready for the preparation of the next, which may be regulated by the power of the instep, and manner of carrying the body from one foot to the other; particularly in the Pas de Menuet.

FIGURES.

1. The Cavalier leads his partner to the part of the room selected for the dance, and places himself on her left. The Menuet then commences by both making a dégagé to the side; and the Cavalier raising his left hand gracefully to his hat, salutes to party opposite, whilst the lady makes the courtsy. This should occupy the eight measures of the introduction.

2. Both execute a Pas Marché forward, and, turning face to face, bow to each other. The same Pas Marché is made returning to their places.

3. The Cavalier gracefully presents his hand to the lady, and leading her forward, both balancé to each other, and coupé to the right finishing at corners.

4. Both move forward to opposite corners with Pas Grâve, Pas de Menuet, finishing with their right shoulders to each other.

5. They then cross.— Pas Marché, Minuet step to the corners, the Cavalier placing his hat on, when both move forward and make an Assemblé Soutenue, finishing with their shoulders to each other.

6. The Cavalier and his Lady now step back, turning the contrary shoulder; thus four times; after which they bow slowly and rise twice.

7. Both raise the right arm and join hands in ensemble, move round each other and finish in corners.

8. The last figure is repeated, but to the left, giving the left hand, and finishing opposite each other between the corner.

9. A balancé is now made by the Cavalier and his Lady, both move forward and make an assemblé soutenue, dos-à-dos, pas de bourré ouvert, turn to the left, and changement de jambe.

10. The Cavalier and his Lady advance to each other with the shoulders alternately forward, and executing the chassez à trois pas, finish in corners.

11. Both in this figure give their right and left hands, and moving round to the right, resume their original places, balancé, move back, then forward and finish.

Note. The Menuet de la Cour is danced by one couple around a small square of five feet which gives ample room for the execution of the figures. It may be danced by many couples thus arranged in a larger square or in lines.

Menuet de la Cour.

25

Moderato COOTE

mf

Fine.

f *cresc.*

ff *dim.*

D. C. al Fine.

Menuet du Dauphine

The name of this composition as well as its charming *naivette* suggests a childrens dance. The following form has been patterned after the melody and plan of the phrases. The simplest of the Minnette steps and movements are used - pas marché, (pointed walking step) pas minnette, balance, point, curtesy, bow, pose. The girl should carry a fan, the boy a plumed hat to be used in the pictures. The disengaged hand holds the fan which is suspended from a ribbon. The hat is changed from hand to hand as needed, held to the side, as in the bow, extended wide as body is bent and heels come together.

ENTRANCE - With fan and hat in left hands, couple join right finger tips, and pas marché thru six measures of opening music to center of floor, reverence on seventh, hold, rise and face on eighth measure. Play first or last eight measures.

I. Right hands joined, balance forward 1 beat, rise on toes 2, hold 3; balance backward on left foot next measure in same manner; with hands still joined, minnette step round to each others places beginning with right foot and finishing with curtesy on right foot back. Repeat to next four measures continuing to left and finishing in place. In the curtesy hands are disengaged, girl spreading skirt with right, boy bowing, arms wide, heels together. This rosette figure may be repeated to first eight measures,

II. Rising from bow, couple walk past each other to side of room or stage, left shoulders inside - heads, hat, fan leaning to left - nine pointed steps beginning with left foot and pausing on tenth with right foot pointing; pivot on right foot to left and return to place and finish with curtesy on eighth measure. Step on left, cross right, tap, tap, - repeat to right, to left, pirouette and bow. Repeat which finishes next sixteen measures.

III. In Duo, couple join hands and walk to right hand side of stage, walk forward five steps beginning with left foot and posing on sixth. Boy passes girl in front of him to left five follow steps then pirouette and bow. Repeat, returning to place, the girl to front of stage the second time. Repeat this figure in the other direction, returning to place in the center.

IV. Repeat first figure in the center of the stage, then retire to the opposite side backwards and bow with face to audience. If two or more couples take part, the balance of the setting must be kept by working from opposite sides, both in the dance and in the entrances and exits. While the walking step is simple the style of the dance must be maintained by the backward pose of body and arms, with the daintily pointed foot carried well forward. Ease, balance and grace of movement should characterise the dance.

Menuet du Dauphine

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff joined by a brace. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Section markers I, II, III, and IV are placed within the music. A 'Fine.' marking appears before the third system. The piece concludes with a 'D.C.' (Da Capo) instruction at the end of the sixth system. Trills (tr.) are indicated above certain notes in the first and fifth systems.

I

II

Fine. III

IV

D.C.

Menuet de la Reine.

In contrast to the letter Z upon which the Minuet de la Cour is performed, the Minuet de la Reine is danced from right to left, partners moving away from each other, returning, passing, going forward from the center, back, turning at the center, etc. It is a couple dance and while requiring a knowledge of the Minuet technic, is not difficult to perform.

It is said that Gardel the great master of the Minuet, arranged the de la Reine for the marriage of Marie Antoinette to Louis the XVI. It is here adapted from the Von Jolizza „Schule des Tanzes," to the music of Boccherini.

Directions.

The first 8 measures will serve to bring the couple or couples, on the floor. Then repeat for the Reverence.

1. *Reverence*.— Gentleman presents his right hand, into palm of which lady gives fingertips of left. With hands well raised, both step forward with outside feet, shoulders dos - a - dos, pose, both perform demi-pirouette outward, bowing low. They now repeat this figure with demi-pirouette in opposite direction back to place, finish with bow; join hands and then balance forward one measure, back one measure, pirouette and bow. First 8 measures repeated.

2. *Separez*.— Lady and gentleman now both make a quarter turn to the left and take six steps away from each other, turn and pose on 5-6. Repeat back to center and hold in place.

3. *Traversez*.— Lady and gentleman now both go forward with pas minuet step 1 measure pas Polinaise or follow-step, 1 measure; repeat these two still forward, face and pas de Basque two measures on opposite feet, face, pirouette and turn. This finishes the next twelve measures. Repeat to place.

4. *Rangez a recule*.— Gentleman now makes a quarter turn to the right, lady to the left and with six small steps run or "range around" each other half turning on six, right shoulders together. They half turn in this manner four times.

5. *Pas recule*.— Beginning with the right foot, both lady and gentleman step backward six steps and bow or pose viz a viz. Repeat back to place and finish with a bow. This completes 8 bars of the trio to Fig. 4-5. These two figures may be repeated in the opposite direction.

6. *Balancez a cote*.— Both lady and gentleman now balance twice to the side, beginning with the right foot finish with pirouette and bow, 4 measures. Repeat in opposite direction 4 measures more.

7. *Traversez*.— Pas minuet, pas polinaise, pas minuet, turn—next four measures away from each other; pas minuet, pas polinaise, pas minuet toward each other both joining hands, perform a tour de main or complete circle of six steps and finish with bow. Fig. 1 or the Reverence is now repeated and closes the dance. Lead lady to seat.

Menuet.

29

Moderato e grazioso

BOCCHERINI

The musical score is written for piano and bass. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 3/4. The tempo and style are indicated as *Moderato e grazioso*. The composer's name, BOCCHERINI, is in the top right corner.

The score consists of six systems of two staves each. The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic and a trill (*tr*) in the treble staff. The third system features a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*). The fourth system starts with a pianissimo (*pp*) dynamic. The fifth system includes a crescendo (*cresc.*) and a decrescendo (*dim.*). The sixth system concludes with a decrescendo (*dim.*) and a trill (*tr*). The piece ends with a *Fine.* marking.

Other markings include fingerings (e.g., 24, 8, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), slurs, and repeat signs.

TRIO.

Musical score for Trio, measures 1-16. The score is written for piano (p) and features a variety of musical notations including eighth notes, sixteenth notes, and chords. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into six systems, each with a treble and bass staff. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece concludes with a double bar line and the instruction "2d time f".

Measures 1-16. Dynamics: *mf*, *p*, *f*. Key signature: one sharp (F#). Time signature: 3/4.

D. Cal Fine.
senza ripetizione.

Minuet

(Don Juan)

31

Moderato

MOZART.

DON JUAN MINUET.

In the decline of the Minuet it was finally walked as a quadrille. This form yet prevails in the Southern States as a relic of Colonial days and yet will be found in the repertoire of most dancers there. Even in this meager form is preserved some of the stately graciousness for which this dance was famed in its earlier history.

FORMATION. Quadrille. The Minuet should be danced very slowly, a dignified walking step being used, one-two-three, point, balacez front, back. Salutation to partners (introduction) two measures.

1. All coup. pass partners and meet corners, time two measures; pass on to next in same manner, pass again, next salute partners in place, two measures.

2. First four to the right salute; to left salute; salute each other in center; partners in place salute; eight measures. Side four repeat.

3. All forward, salute; to place, salute; repeat, eight measures; salute corners; salute partners. Promenade to seats.

Gavotte de Vestris

As described by G. Desrat.

In 1887 the old dances regained a little of the favor which they enjoyed in the 18th century. Next to the Court Minuet, the people delighted in the Gavotte. On account of the limited resources of later dances, it was impossible to revive the old Vestris and Taglione Gavotte, with their brilliant jumping steps and the arrangement of the couples in their correct positions on the floor. Hence came the necessity of regulating the dance as a Quadrille, executed by two or four couples. The three distinct parts of the dance are a faithful translation of the 18th Century Gavotte placed between the stately introduction and closing of the Court Minuet. See Minuet de la Cour.

ORDER OF THE DANCE. Two couples are placed facing each other as in the Quadrille, the gentleman holding in his right hand the left hand of the lady.

INTRODUCTION. First movement of the Court Minuet, eight measures. The same movement is also danced when taking the ladies back to their places.

I. The gentleman taking the lady's left hand in his right, advances with her by a jete, bring the feet together, the right heel to the middle of the left foot, assemble (change feet) in front. Both go back three jetes, assemble behind, 8 measures. Criss-cross, the gentleman to the right, the lady to the left in front of her partner by an open sidestep twice and three changes of the feet. Repeat in the opposite direction.

II. Crossing by the gentlemen. The gentleman describes a large semi-circle to his left by eight jetes, passing in front of his lady. He then takes seven jetes backward and assemblé; 12 measures. Repeat. Same music 12 measures. Balancing, the lady and gentleman advance facing each other, taking 8 zephyr steps, giving each other the right and left hand alternately four times. They return to their original places with eight more zephyr steps executed by turning the hand. 12 measures.

III. The gentlemen advance each leading his lady by jete, assemblé, rest. They change ladies, and withdraw by three jetes, assemble behind, 8 measures. The gentlemen begin again with the same movement and take their ladies back to place, 8 measures.

IV. The two couples, taking the zephyr step, execute a pursuit in a circle, changing ladies twice; they then advance to the front with three jetes backward and assemblé to place, 12 measures.

CODA. The two couples then begin again the introduction to the Court Minuet which finishes the dance.

If the dance is danced by four couples they are placed as for a Quadrille.

SECOND ARRANGEMENT

FORMATION. Quadrille formation. Any number of sets of 4 placed the length of the room, gentleman at lady's left.

STEP. Pas Marche three marching steps (begin with outside foot) and pause followed by 4 points with same foot.

BOW. Minuet-Gentlemen step to left (facing lady) close heels, bow low in hips with sweeping gesture of the arms. Lady step to right, draw left foot behind, sink on right foot, transfer weight to left making sweeping bow.

ARMS. Gentleman presents right hand off his sword or heart (three cornered hat in left hand held breast high) palm upward, hand raised above shoulder.

LADY. Hands on skirt, raise left from back and drop tips of fingers on gentleman's upturned palm.

I. **THE GREETING.** (a) Head couples pas marche forward to the center, starting with outside feet, pause, point four times. Return, pointing with inside feet, sides the same.

(b) All forward, Pas Marche and bow. Reverse steps back to place, pointing toe and looking at each other over shoulder. Repeat; then dance last four measures by lady turning forward under right arm of gentleman (gentleman in place) four steps finishing with four points.

II. **THE FAN.** Two side ladies extending and joining left hands walk toward the center, extending at same time right hands to head and foot ladies, throwing them into a line, the same figure should extend the length of the room thru all the sets. Three steps, beginning with the right foot should bring all into this line, then four points in place. Couples of each set next break at center, turn to the left, reversing position, ending with 4 points. Then two end ladies of each set, join left hands and swing to the right, end with four points. Break at center again and swing to right, end with four points.

This makes four changes. Hands of two center ladies should be down, hands of couples up. These four turns leave the ladies facing corner gentleman. Ladies now turn with corner gentlemen then back to own partner who turns her to place and then under his right arm, finishing with four points of outside foot.

III. **GRAND MARCH.** Head couple and left side couple stand on one bar of X across the square facing foot and right side couples. Thruout figure, head and foot couples step forward and pass the other two couples on the outside. Pas marche step, and point four times at meeting each new couple.

Four progressions in this march leaves couples at corners opposite to their own places. To get back home, ladies chain, with opposite partners half turn and cross over to place. Gentlemen then turn ladies under right arm and finish with four points.

IV. **GRAND CHAIN.** (a) Right hand to partner arm raised high, pas marche on to corner, pause with four points, meeting all couples on around to place. (b) Finish with b of Figure 1. Bowing profoundly, gentleman turning lady under right arm and four points at close.

V. **MARCH OFF FLOOR.** Side couples fall in behind head couple, right hand couple first, left next. Pas Marché, about the room and seat lady with a bow.

Gavotte de Vestris

Moderato poco allegro.

The musical score for "Gavotte de Vestris" is written for piano and violin in 2/4 time, with a key signature of two sharps (F# and C#). The tempo is marked "Moderato poco allegro." The score consists of five systems of music.

- System I:** The piano part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then forte (*f*), and finally piano (*p*). The violin part features eighth-note patterns and a final measure with a repeat sign.
- System II:** The piano part continues with a steady eighth-note accompaniment. The violin part features a melodic line with a fermata over the first measure and a repeat sign at the end.
- System III:** The piano part includes a "Fine." marking. The violin part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a repeat sign.
- System IV:** The piano part starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a section marked "IV" with a repeat sign. The violin part features a melodic line with a fermata over the first measure and a repeat sign at the end.
- System V:** The piano part continues with a steady eighth-note accompaniment. The violin part features a melodic line with a fermata over the first measure and a repeat sign at the end. The system concludes with the marking "D. C." (Da Capo).

Gavotte le Ballett du Roi.

Gluck and Grétry both composed gavottes, and the dancer Gardel, in the time of Marie Antoinette, introduced a fresh dance to Gretry's music. At this time the dance was in great favor.

Suitable music to which the following tract of the gavotte can be danced is "Le Ballet du Roi," by Lulli, 1633-1687. It is in 4 time, commencing on the third beat of the bar.

The dancers start in a line or circle, the couples separating themselves from the rest. Only in this way can it be effectively danced.

1. Four gavottes forward, four gavottes round, four back and four round again the dancers hand in hand, the figures always accompanied by graceful head movements, the partners turning toward each other or apart.

2. Gavotte round the room, the ladies changing sides four times, the dancers hand in hand, but each looking the opposite way and making a step on the side, with the one a curtesy, the other a bow, repeating the step and the reverence.

3. Face partners, taking both hands, and alternate toe and heel step; point toe in front, then behind, then up the room pivot, and same back, and pivot.

4. Repeat the same step to the right twice, and twice to the left, with partner, four gavottes round.

5. Skate four times, viz., slide the one foot and bring it up behind the other; change feet, two pawing steps, gavotte round partner, repeat same step down (two pawing steps), and gavotte round partner.

6. Gavotte forward three times, pirouette back, raise foot up to heel, and advance four times.

The steps which form these movements are the gavotte viz. three steps and an assemble in 4 time. You spring on the foot that is on the ground and at the same time the toe of the other foot downwards at the back.

For the half circle round, jump one foot to the side, bringing first the right foot forward and then the left.

For the pirouettes, slowly raise the foot, jumping round the while. This is sometimes called the tarantelle pirouette. Pivot with one foot, toe and heel, alternating with heel and toe.

Gavotte.

le Ballett du Roi.

35

Allegro moderato

J. B. LULLY.

Arr. by R. Kleinmichel.

p grazioso

f

fz

p

cresc.

mf

f poco rit.

p

cresc.

f

p

un poco rit.

fz

a tempo

p

un poco animato

p leggiero.

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Bass staff contains chords and single notes with fingerings (3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Dynamics include *p*.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Bass staff contains chords and single notes with fingerings (3, 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Dynamics include *f*, *fz*, *p*, and *un poco ritard.*

Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2). Bass staff contains chords and single notes with fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Dynamics include *p* and *f*. Marking: *Tempo I.*

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Bass staff contains chords and single notes with fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Dynamics include *fz* and *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). Bass staff contains chords and single notes with fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Dynamics include *cresc.*, *mf*, *f*, *poco rit.*, and *p*.

Sixth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings (1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). Bass staff contains chords and single notes with fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Dynamics include *a tempo*, *cresc.*, *f*, *molto ritard.*, and *ff*.

Gavotte Favorite

37

de
MARIE ANTOINETTE
1774.

Arr. by Neustedt.

Allegretto. ♩ = 112

semplice.
p
p stacc
ff
ff
p espressivo. lento.
a tempo
ff
mf
pp
lento.
a tempo
pp
p
p
p
p
rall
Fine.
f marcato ed energico.
ritenuto un poco.
p
a tempo
f
D.Cal Fine.

NOTE: No original version of the dance being extant, the general figures of the gavotte must be followed in the preparation of the dance.

Gavotte

Allegretto ♩ = 72

J. S. BACH.

Musical score for Gavotte by J. S. Bach, *Allegretto* ♩ = 72. The score is in B-flat major, 4/4 time, and consists of three systems of piano and bass staves. The first system starts with a piano (*p*) dynamic. The second system includes a repeat sign and a first ending. The third system includes a crescendo (*cresc.*) and mezzo-forte (*mf*) dynamic. Fingerings and articulation marks are present throughout.

Musette

Andante pastorale ♩ = 108

J. S. BACH.

Musical score for Musette by J. S. Bach, *Andante pastorale* ♩ = 108. The score is in D major, 3/4 time, and consists of three systems of piano and bass staves. The first system starts with a piano (*p*) dynamic. The second system includes a piano (*p*) dynamic, a diminuendo (*dim.*), and a crescendo (*cresc.*). The third system includes a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. Fingerings and articulation marks are present throughout.

Bourrée

39

Vivace ♩ = 108

J. S. BACH.

The musical score for the Bourrée is written in G major (one sharp) and 3/4 time. It is a lively piece, marked 'Vivace' with a tempo of 108 beats per minute. The score is divided into four systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and features a triplet in the treble staff. The second system includes a 'poco cresc.' (poco crescendo) marking. The third system shows a 'cresc. poco a poco' (crescendo poco a poco) marking. The fourth system concludes with a 'p' (piano) marking and a 'cresc.' (crescendo) marking. Fingerings are indicated by numbers 1-5 below the notes throughout the piece.

Polonaise

Moderato ♩ = 100

J. S. BACH.

The musical score for the Polonaise is written in G major (one sharp) and 3/4 time. It is a moderate piece, marked 'Moderato' with a tempo of 100 beats per minute. The score is divided into two systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic. The second system includes a 'mf' (mezzo-forte) marking. The piece concludes with a 'dim.' (diminuendo) marking and a final 'p' (piano) marking. Fingerings are indicated by numbers 1-5 below the notes throughout the piece.

The Bach numbers show the use the later classical composers made of the old dances in perfecting so-called Musical Form. In these their characteristic qualities and content are retained, but the freer rhythmic construction of the dance is made mathematically correct and they become good piano pieces instead. In this form they are retained in the Suites.

Both the polite and the ruder dances of the people were used for these foundation forms. The Bourrée is a lively French Clog of great antiquity; the example here printed may well serve for a modern step-dance. The Musette usually followed upon the livelier steps of the Gavotte in the nature of a leave-taking of partners, bringing the latter to a dignified close. The Minuet and Polonaise have been previously described.

Princess Polonaise

LEUTNER.

The musical score is written for piano and violin. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The first system features a piano introduction with a forte (*f*) dynamic. The second system is marked *dolce* and includes a triplet of eighth notes in the violin part. The third system is labeled "2d time to Trio" and ends with a "Fine." marking. The fourth system contains a triplet of eighth notes in the piano part. The fifth system concludes with a repeat sign. The sixth system is the beginning of the "TRIO" section, marked with a repeat sign and a *f* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

f

dolce

2d time to Trio

Fine.

TRIO



"The name Polonaise is given to a great solemn and imposing march executed at the opening of Court balls, by all the dancers on their way to salute the Sovereigns. It is walked with slow steps to a measure of $\frac{3}{4}$ time, proceeding thru all the parlors and galleries used for the occasion. Altho used at the great official balls of other foreign countries, it is never used by the French. In May 1890, an attempt was made to revive the Polonaise in its first form. Jean de Paris, in Figaro, May 7th, of that year speaks of this revival as very happy and picturesque. Each Cavalier dressed in red coat and knee trousers, carried a little wand in his hand, which in the procedure of the march, while passing before the hearth on the cadence of the triumphal war march he threw into the fire"— Desrat.

Sometimes the name Polinaise is given to the Russian Mazurka, danced in the form of a Cotillion.

The Polonaise is a ceremonious processional dance used in the opening of State Balls in European Courts. It seems to be a milder or later form of the Pavane, using much the same step, salute and half turn, starting with alternating right and left feet. The master of ceremonies takes command and leads the procession thru various figures. In formal court days the dance began with a series of introductions, starting with those of highest rank. These began to take their places on the floor in couples, followed by others until the entire company was assembled for the dance. After the grand march the procession came up the center of the room, where partners separated, gentlemen to the left and ladies to the right, until they met again at the door, at signal the gentlemen paused and took the lady next behind them. This occurred at regular intervals until the original partners came together. Where the assemblage was very large, two or four ladies passed forward at one time and the change of partners was more quickly accomplished, the ladies pausing with a suitable curtsy, awaiting the new partner. These changes were also made to the side, couples crossing from right to left and back, stepping on to the next partner, forward. In this way, many beautiful figures were originated, inspired by the martial changes in the music, always keeping to the figured step chosen at the start. The rhythmic motive of the music should be carefully studied and patterned to this effect.

These figures were often carried on to tedious length but may be happily concluded by a few turns of the old round waltz, when the regular program of the ball may proceed. Chopin's Military Polonaise, Opus 40 No. 1, is excellent for occasions which warrant the use of a band.