

The Adelaide kreuz polka [music]

Date : 4/01/18 6:46 PM

<http://nla.gov.au/nla.obj-168996681>

Out of Copyright

Reason for copyright status: Created/Published Date is Before 1955

Copyright status was determined using the following information:

Creator Status: Creator(s) Considered Dead

Creator date of death: 1901

Material type: Literary Dramatic Musical

Published status: Published

Publication date: 1901

Government copyright ownership: No Government Copyright Ownership

Copyright status may not be correct if data in the record is incomplete or inaccurate. For more information regarding Copyright in Library Collections visit <http://copyright.org.au> and <http://www.nla.gov.au/copyright-in-library-collections>


The National Library of Australia supports creativity, innovation and knowledge-exchange but does not endorse any inappropriate or derogatory use. Please respect indigenous cultural and ethical concerns.

E. W. Stevens
Performed by the "Setaro Canary String Band" and all the Principal Adelaide Bands.
Smockham
Dedicated to Herr'n Hugo Leschen.

The ADELAIDE

The Original Celebrated

Kreuz Polka



Pietro Romano.

Composer of the Celebrated
"Sempre Cara Cavotte"

COPYRIGHT OP. 16

S. MARSHALL & SONS, PUBLISHERS,
RUNDLE STREET ADELAIDE.

Price 2/- Nett.
Septett of
property of the Author.

Full Instructions for Dancing see inside page.

FRED BURMEISTER LITH. ARCADE, ADELAIDE.

AD14537
7-1-99



THE ADELAIDE KREUZ POLKA.



P. ROMANO

INTROD.

Marcato
ff *ff*

POLKA

First four bars Slow
Ped * *Ped* * *Ped* * *Ped* *

f tempo di Polka
ff
Ped * *Ped* * *Ped* * *Ped* *

Slow
Ped simile

f tempo di Polka
ff
Ped * *Ped* * *Ped* * *Ped* *

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system is marked *Slow* and includes the instruction *Ped.* with asterisks. The second system is marked *tempo di Polka* and *ff*, with *Ped.* and asterisks. The third system is marked *Slow* and *Ped. Simile*. The fourth system is marked *tempo di Polka* and *ff*, ending with *FINE* and *to Coda*. The fifth system is marked *Slow* and *f*, with *tempo di* and *Ped.* with asterisks. The sixth system is marked *Polka* and *Slow*, with *f* and *Ped. Simile*. The page number '41' is visible on the right side.

The musical score is written for piano and bass clefs. It begins with a treble clef and a key signature of one sharp (F#). The first system includes the instruction *tempo di Polka* and ends with a double bar line and a repeat sign. The second system is marked *CODA* and *Slow*, with *Ped.* markings and asterisks below the bass line. The third system returns to *tempo di Polka* with dynamics *f* and *ff*, and *Ped.* markings. The fourth system is marked *Slow* with *Ped. Simile* below. The fifth system returns to *tempo di Polka* with dynamics *f*, *ff*, and *cres.*. The final system features dynamics *ff*, *cres.*, *do*, *ff*, *fff*, and *ff*, with *Ped.* markings and asterisks below.

DESCRIPTION

OF THE

ADELAIDE KREUZ POLKA.

THE Kreuz Polka is a combination dance for couples, composed of two distinct parts, each part occupying four measures of the music.

First Part.

POSITION.—The gentleman takes the lady's left hand in his right, as in the Barn Dance, and they commence, with their faces turned in the same direction.

FIRST MEASURE.—Polka step forward, the gentleman beginning with his left (*i.e.*, outside foot), and the lady with her right. Count *and*, one, two, three.

SECOND MEASURE.—Point the foot nearest to partner (gentleman's right, lady's left) in the *fourth position* (*i.e.*, a little in advance), with the toes turned downward, and at the same time hop on the supporting leg, counting *and*, one, two. Then bring the pointed foot to the *fifth position* (*i.e.*, toe to the heel at right angles) behind the supporting left, again hopping thereon in turning towards partner and *joining opposite hands*, while counting *and*, three, four.

THIRD AND FOURTH MEASURES.—Repeat the above movements in the opposite direction, the gentleman commencing with his right, and the lady with her left foot.

Second Part.

POSITION.—The gentleman holds his partner by the waist as in the Waltz, and executes four measures of the "glide" or "Kreuz" Polka as follows:—

FIRST MEASURE (For the gentleman)—Slide the left foot to the *second position* (*i.e.*, a little to the side), counting *and*, one, two. Bring the right foot up to the left foot, and simultaneously slide the left again to the side (*chasse*), counting *and*, three, four; then again bring up the right, transferring the balance of the body to the right leg, counting *and*.

SECOND MEASURE.—The same steps as in the ordinary Polka in turning to the right to face the opposite direction.

THIRD AND FOURTH MEASURES.—Repeat the above movement, beginning with the opposite foot; after which again join right and left hands, and recommence the first part.
The lady begins the circular movement with the right foot.

N.B.—The above is the correct form of the dance; but if the pupil is unable to master the steps of the "Kreuz," four measures to the ordinary Polka may be substituted.

160
aus karte

MUS N
mb
786-2
R759 Copy

— SETARO'S —
CELEBRATED CANARY STRING BAND

Music · Supplied
FOR
CONCERTS, +
+ + BALLS,
PRIVATE +
+ PARTIES,
And PICNICS.



ADDRESS:
AURORA + VILLA,
* 256 *
Waymouth St.,
ADELAIDE.

By the same Composer.

- | | | | | | |
|---------|---|------------------------------|------|---------------|---------------|
| Gavotte | - | - | - | - | La Bella |
| Gavotte | - | Sempre | Cara | (Always Dear) | |
| Gavotte | - | - | - | - | Mia Cara |
| Waltz | - | - | - | - | My Serenade |
| Waltz | - | - | - | - | Sweet Love |
| Waltz | - | - | - | - | My Dream |
| Song | - | - | - | - | True For Ever |
| Song | - | - | - | - | Adieu |
| Polka | - | - | - | - | The New Woman |
| Polka | - | - | - | - | The New Man |
| Waltz | - | "The Canaries," by F. Setaro | | | |

Adelaide :
S. MARSHALL & SONS, RUNDLE STREET.

