

# CASTLE SOCIETY DANCE FOLIO

No 2

( STANDARDIZED EDITION )

FOR  
PIANO



THE LAME DUCK  
THE FADO  
THE HESITATION  
THE FOX-TROT  
THE TROT or ONE STEP  
THE TANGO  
THE HALF AND HALF  
THE MAXIXE  
THE POLKA

Price  
50 Cents

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with  
CORRECT INSTRUCTIONS FOR EACH DANCE

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# Cecilia Lame Duck Waltz

O. BARBERO  
*Arr. by D. ONIVAS*

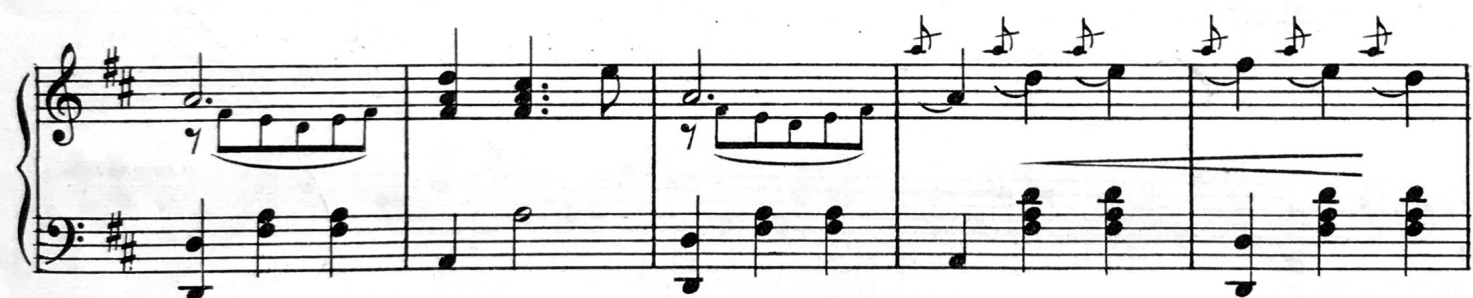
Tempo di Valse

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The first system shows a forte (f) dynamic in the piano part and piano (p) dynamics in the bass part. The second system continues with piano (p) dynamics. The third system features a piano (p) dynamic in the bass part. The fourth system includes a first ending (1) and a second ending (2), with a mezzo-forte (mf) dynamic in the piano part. The score is marked with various musical notations including slurs, accents, and repeat signs.

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To the Sororities of the schools of St. Louis.

# HOP-A-LONG

## ONE STEP and TURKEY TROT

JOHN L. HERMAN

**Allegro moderato**

Piano. *f* L.H.

*f* L.H. *mf*

*f*

*mf*

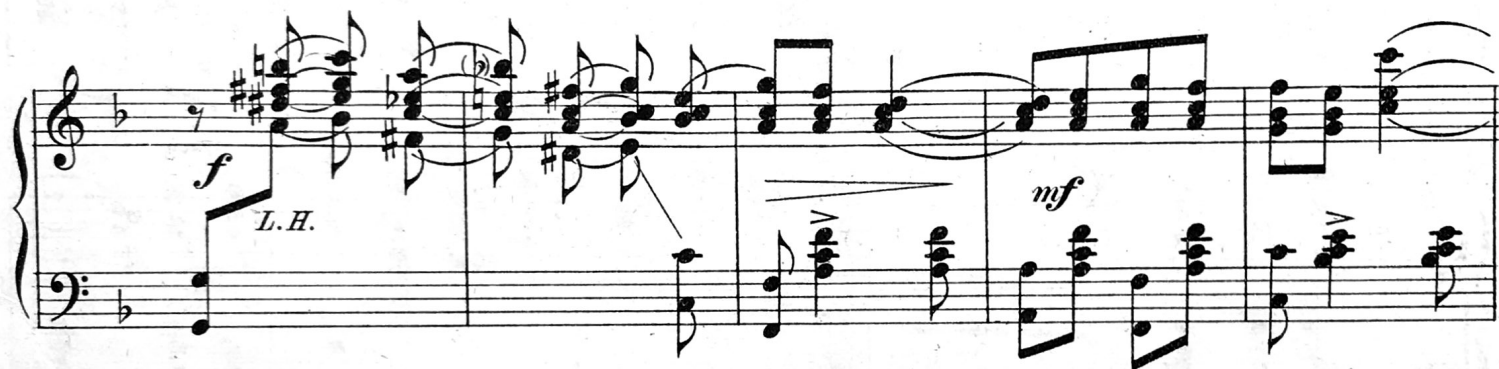
1

2 *f* *mf*

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**Trio.**

*p*

*f*

*8va*

*b*



# Lu-Lu Fado

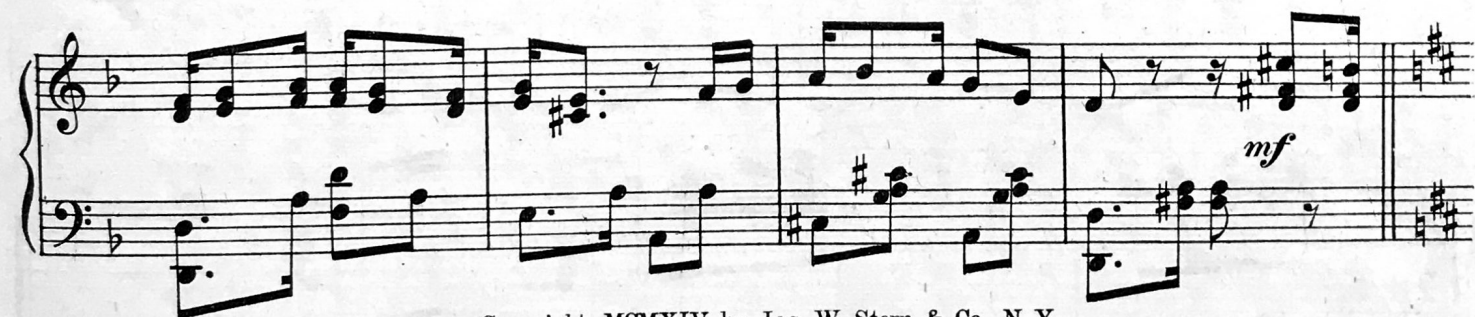
## Nº 2

Arr. and edited  
By D. ONIVAS

*Allegretto*



*Moderato.*



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# MOSS ROSE

## HESITATION VALSE

J. FELIPETTI  
Arr. by D. Onivas

Allegretto Tempo di Valse

The musical score is written for piano and consists of five systems. The first system is marked 'Allegretto' and the last 'Tempo di Valse'. The key signature is D major (two sharps) and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and repeat signs. Dynamics include *p*, *poco rit.*, *mf*, and *f*.

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§

*p*

(b)

This system contains the first six measures of the piece. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written for piano. The first measure has a repeat sign. The bass line features a half note G2 with a flat (b) in the fifth measure.

*cresc.*

This system contains measures 7 through 12. A crescendo hairpin is placed over measures 8, 9, and 10. The bass line continues with half notes and rests.

*f* *p*

(b)

This system contains measures 13 through 18. The first measure of this system has a forte (*f*) dynamic, followed by a piano (*p*) dynamic in the second measure. The bass line has a half note G2 with a flat (b) in the sixth measure of this system.

*cresc.*

(b)

This system contains measures 19 through 24. A crescendo hairpin is placed over measures 22, 23, and 24. The bass line has a half note G2 with a flat (b) in the second measure of this system.

*p*

1 2

*Fine.*

This system contains the final six measures of the piece, measures 25 through 30. It begins with a piano (*p*) dynamic. The first ending (marked '1') spans measures 28 and 29, leading to a double bar line. The second ending (marked '2') spans measures 30 and 31, concluding with the word 'Fine.'.





# Après Vous

## Bresilienne Polka

M. LEAL

Arr. by D. Onivas

Allegretto

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 2/4 time. The key signature has two flats (B-flat major). The tempo is marked 'Allegretto' and 'a tempo'. The score is divided into five systems. The first system starts with a piano (p) dynamic. The second system has a piano (p) dynamic in the treble and a mezzo-forte (mf) dynamic in the bass. The third system has a mezzo-forte (mf) dynamic in the treble. The fourth system has a sfz mf dynamic. The fifth system ends with a piano (p) dynamic. The piece concludes with a repeat sign.

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This page of musical notation is for a piano piece, consisting of six systems of staves. Each system has a treble and a bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings. The first five systems are primarily composed of chords and arpeggiated figures. The sixth system features a first ending (marked '1') and a second ending (marked '2'). Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The piece concludes with a final chord in the sixth system.



This musical score is for a piano piece, spanning six systems of staves. The notation includes various musical elements such as triplets, dynamics, and repeat signs.

**System 1:** Features a triplet in the right hand and a triplet in the left hand. Dynamics include *sfz* and *mf*. A repeat sign with a first ending bracket labeled '2' is present.

**System 2:** Ends with the word *Fine.*

**System 3:** Begins with the dynamic *p*.

**System 4:** Features the dynamic *mf*.

**System 5:** Continues the musical progression.

**System 6:** Begins with the dynamic *f*. It includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The system concludes with the dynamic *mf* and the instruction *D. S. al Fine*.

## Vlad Maxixe

P. L. HALLIER

Moderato

*p* *giocosso*

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First system of musical notation. The key signature is B-flat major (two flats). The tempo/mood marking *con slancio* is present. The music features a melody in the right hand and a bass line in the left hand, both with various rhythmic values and accidentals.



Second system of musical notation. The key signature remains B-flat major. The melody continues in the right hand, and the bass line provides harmonic support.



Third system of musical notation. The key signature remains B-flat major. The melody continues in the right hand, and the bass line provides harmonic support.



Fourth system of musical notation. The key signature remains B-flat major. The melody continues in the right hand, and the bass line provides harmonic support. A dynamic marking *fz* (forzando) is present in the bass line.



Fifth system of musical notation. The key signature remains B-flat major. The tempo/mood marking *p giocoso* is present. The music features a melody in the right hand and a bass line in the left hand, both with various rhythmic values and accidentals.



Sixth system of musical notation. The key signature remains B-flat major. The melody continues in the right hand, and the bass line provides harmonic support.



*D. C. al Fine*



# ZING! BOOM!

## FOX TROT

By CHRIS. SMITH  
arr. by D. Onivas.

Moderato  
Fox trot tempo

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This page of musical notation, numbered 22, contains five systems of piano music. Each system consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a forte (*f*) dynamic and a repeat sign. The second system features a crescendo hairpin. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system ends with a decrescendo hairpin. The fifth system is a repeat section with first and second endings, marked with '1' and '2' above the staff, and concludes with a 'Fine' marking. Dynamic markings *f* and *p* are used throughout the piece.





# TANGO D'IRENE. ARGANARAZ

Tango Criollo

By R. FIRPO

*amoroso*

*Fine pp*

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*p*

*schers*

*marcato*

*schers*

*D.C.*

# Melody in F

Half and Half.

Arr. by D. ONIVAS.



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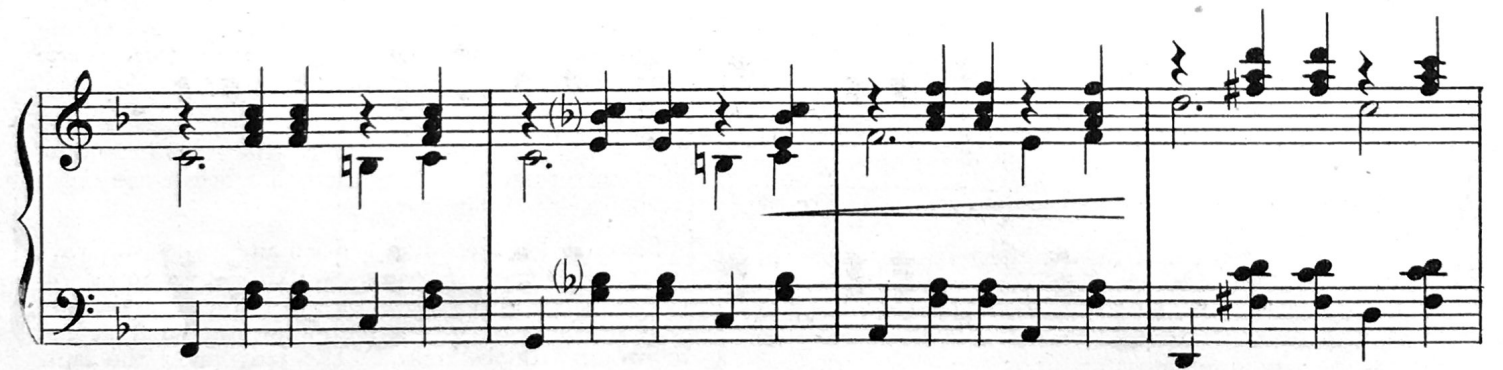
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# HOW TO DANCE

## THE "HESITATION" WALTZ

**First Figure**—The lady starts with her right foot and the gentleman with his left. After the fourth step the couple turns half way around and continues backward, the gentleman stepping back with his right foot and drawing his left foot after it, the lady stepping back with her left foot and drawing or sliding her right foot.

The time is one, two, three, four, stop, hesitating on this last step for three counts, making six counts in all. The fundamental principle of the dance is based on this step and its name is derived therefrom.

**Second Figure**—The couple walks forward four steps, starting with the right foot and drawing the right foot back and bending the knee for the fifth and sixth counts. This figure may be repeated two or four times and then the couple may repeat figure one.

**Third Figure**—Couple dances plain waltz to left two or four times without the Hesitation step.

**Fourth Figure**—Gentleman takes regular Hesitation steps forward as in figure two, the lady being on his right and taking corresponding steps backward. This figure may be repeated two or four times.

**Fifth Figure**—The steps of figure four are here reversed, the lady moving forward and the gentleman backward, both, however, continuing in same direction, as in figure four.

**Sixth Figure**—Couple dances plain waltz to the right two or four times without the Hesitation step.

## THE "ARGENTINE" TANGO

**First Figure**—The gentleman takes seven forward steps in measured time, starting with the right foot.

The lady steps backward, starting with the left foot.

The gentleman moves the right foot forward, slides the left foot to the left, moves the right foot back close to the left and finally places the right foot far back, bending it slightly.

The lady starts this step on the left foot and moves so as to finish with the right foot well forward.

**Second Figure**—The gentleman starts backward, the lady forward:

Cross the right foot behind the left one, place the left foot straight on the left side, turning the toes slightly so that the heel is raised. Move the left foot back, leaving the right forward and bend the left toes slightly upward.

**Third Figure**—The gentleman moves forward, the lady backward:

Cross the left foot in front of the right one, placing it well on the ground, move the right foot obliquely to the right, turning the toes slightly so that the heel is raised. Place the right foot forward, full on the ground, bend the right foot and raise the left foot slightly behind.

Remarks: When the gentleman moves backward, the lady takes the steps of the third figure. When the gentleman moves forward, the lady takes those of the second figure.

**Fourth Figure**—Gentleman and lady turn once or several times by a waltz step to the left, and repeat alternately the second and third figures.

**Fifth Figure**—(The figure eight). The gentleman crosses the right foot in front of the left, moves the left foot back, next to the right, and places the right foot behind him. Then he crosses the left foot before the right, moves the right foot back of the left and places the left foot forward, repeating this several times. (The lady takes the same steps.)

**Sixth Figure**—A short move sideways where the right foot is crossed in front of the left, extending the latter, then re-cross the left foot before the right, extending the right foot.

**Seventh Figure**—The gentleman starts sideways on the right foot, takes two walking steps and slides the right foot, drawing it by the left one, takes two walking steps on the left foot, slides the left foot and follows it with the right. (The lady takes the same steps on the opposite foot.)

**Eighth Figure**—Go through the short movement that always joins all these figures and each one turns by himself, the gentleman letting the lady pass in front of him. (The lady passing before her partner.)

**Ninth Figure**—Gentleman and lady take little sliding steps sideways. The gentleman rises on tiptoe, turning very slightly by himself, while the lady turns 'round him, taking the sliding steps.

**Tenth Figure**—The gentleman places the right foot forward, slides the left foot to the left, follows the left by the right, moves the left backward, slides the right foot sideways and follows the right by the left and vice-versa.

## THE "TROT" OR "ONE-STEP"

**First Figure—Walk Step**—Gentleman starts by taking one step backward with left foot, lady follows at same time with right foot, the gentleman then recedes with right foot (as with left foot previously), lady duplicating same step with left foot. This is generally executed eight times.

After this the couple makes a complete turn (though not moving from the place on the floor they now occupy) to the gentleman's left, taking eight steps in the turn (these steps to be the same as executed in the first eight steps, as above described).

Note: The heel should always be raised from the floor, and each step is to be made with a sliding movement. With each step the body should sway slightly from the waist in graceful manner from left to right.

After the turn (as previously explained) is made the couple takes four steps, the lady starting backwards with the right foot, the gentleman with the left. The eight walk-steps and turns may be repeated as often as desired.

The four walk-steps, either backward or forward, can, if desired, be extended to 8, 16, or 32 steps, before the couple makes the turn and reverses the original steps.

**Second Figure—The Dip**—The lady moves the right foot forward, bending body forward in a graceful dip, with left foot extended backward, toe pointed on floor and entire weight resting on right foot. The gentleman slides the left foot back at same time and bends body to left with same dip.

After counting one the lady's left foot should then cross her right in rear, the gentleman doing the same.

The right foot of the lady is then brought back on the third count bringing the left foot across for fourth count.

The swaying movement of the bodies is continued in this zigzag step, only more accentuated than in the walk-step (the lady to the right and the gentleman to left). This movement may be danced as long as desired, then the Turn can be made and the first walk-step may be executed at pleasure.

**Third Figure—The Glide**—The lady takes a side step with the right foot and then takes a long slide with the left foot towards right, the gentleman doing the same reversed. There are four slides, each occupying four counts of the music.

After the four slides the couple makes a turn as in the first figure, and then repeats the movements of the first or second figure.

## THE "MAXIXE"

**First Figure**—The gentleman takes eight steps forward with his right foot the lady eight steps backward, starting with her left. At the ninth step the couple start dancing the two-step by dancing first on the heel of one foot, and then on the heel of the other, and vice-versa, swaying the upper part of the body.

**Second Figure**—The gentleman takes the lady's left hand in his right and holds it above his head and takes sliding steps to the right to seven measures of music. At the eighth measure the couple two-step again on the heel and toe and then take sliding steps to the left to eight measures of the music. At the end of this they repeat Figure 1.

**Third Figure**—In this figure the gentleman's position should be on the left hand side of the lady, holding her left hand in his left, his right arm around

her waist. The couple then do a skating step, which consists of counting 1-2-3-4, 1-2-3-4, starting off with the right foot, then with the left foot. Continue this for about sixteen measures of the music. A slight dip after each second measure of music can be introduced here, which makes the dance very effective.

**Fourth Figure**—This figure is danced exactly as Figure 1, with the exception that instead of the gentleman holding his partner in the usual manner, both gentleman and lady's arms are outstretched.

**Fifth Figure**—This figure is danced exactly as Figure 1, and at the end of the fourth bar of music the Cortez is introduced and the gentleman lifts the lady gently about three or four inches from the ground. This is repeated about three times and then Figure 1 is again introduced.



## THE "LU-LU FADO"

**First Figure**—Practically a syncopation of the one-step, but must be danced very smoothly. It starts with two slow steps, followed by three fast ones, to the tempo 1-2, 1-2-3, the gentleman walking forward, the lady backward. This figure is repeated eight times.

**Second Figure**—Change to the following steps at the second strain of the music:

Pivot on the right foot, moving the left. While making this complete turn, the left foot must touch the floor twice. Do this pivot eight (8) times with a sort of springing motion which should be in contrast to the movement of the first figure.

**Third Figure**—Move into the third figure after

the pivot, which figure is characteristic of the two-step, the second step of which is omitted. Repeat this step a number of times, and alternate same with the pivot.

**Fourth Figure**—The couple separate after the pivot, the gentleman starting with his left foot, the lady with her right, each retreating three steps. At the second step the dancers clap their hands and at the third step they snap their fingers. At the end of the third step, which leaves the couple six (6) steps apart, the dancers turn on the right foot and facing each other return in three steps, again clapping their hands and snapping their fingers. The dancers repeat this twice. When they meet the second time they do the pivot step and then repeat the dance, commencing from the beginning of the music.

## THE "HALF-AND-HALF"

The dancer starts with one slide, counting 1 and resting on that foot counting 2-3. Then he slides the disengaged foot forward, counting four and slides the other foot, counting five. Repeat this same step beginning with the other foot. The various figures can be executed in the same form as the Hesitation Waltz.

## THE "LAME DUCK"

The dancer steps forward with the left foot, counts 1, rests on the ball of the left foot, counts 2, and slides the right foot forward and counts 3. This takes up one measure of the music. This is the fundamental principle of the dance, and this step is executed in various forms. The figures of the Hesitation may be utilized.

## THE "FOX TROT"

The Fox Trot consists of a slow walking step, two (2) steps to a measure of music, and a leaping or running step, four (4) to a measure of music. A variety of combinations can be arranged to make it a most pleasing dance, and figures of the one-step can be utilized to the music of the Fox Trot.

## THE "BRESILIENNE" POLKA

**First Figure**—The gentleman starts with the right foot, taking four steps forward in one-step time, then four more steps in double the time, then four steps again in one-step time as at beginning. The lady follows the gentleman going backwards, starting with the left foot.

**Second Figure**—The gentleman starts with the left foot, dancing the two-step for two measures of music. The lady does the same, but starts with the right foot.

**Third Figure**—The couple turn towards the right to two measures of the music, the gentleman making the turn on the heel of his right foot.

**Fourth Figure**—Gentleman and lady separate. The gentleman then dances three times around the lady. The lady does the same. The dancers always face each other, and dance Polka steps.

**Fifth Figure**—The gentleman with right hand takes the lady around the waist. The lady puts her left hand on the gentleman's shoulder. They dance the one-step to two measures of music and then do the one-step for two more measures in the opposite direction.

**Sixth Figure**—The gentleman takes with his left hand, the right hand of the lady. The gentleman turns around twice, while the lady does the one-step.



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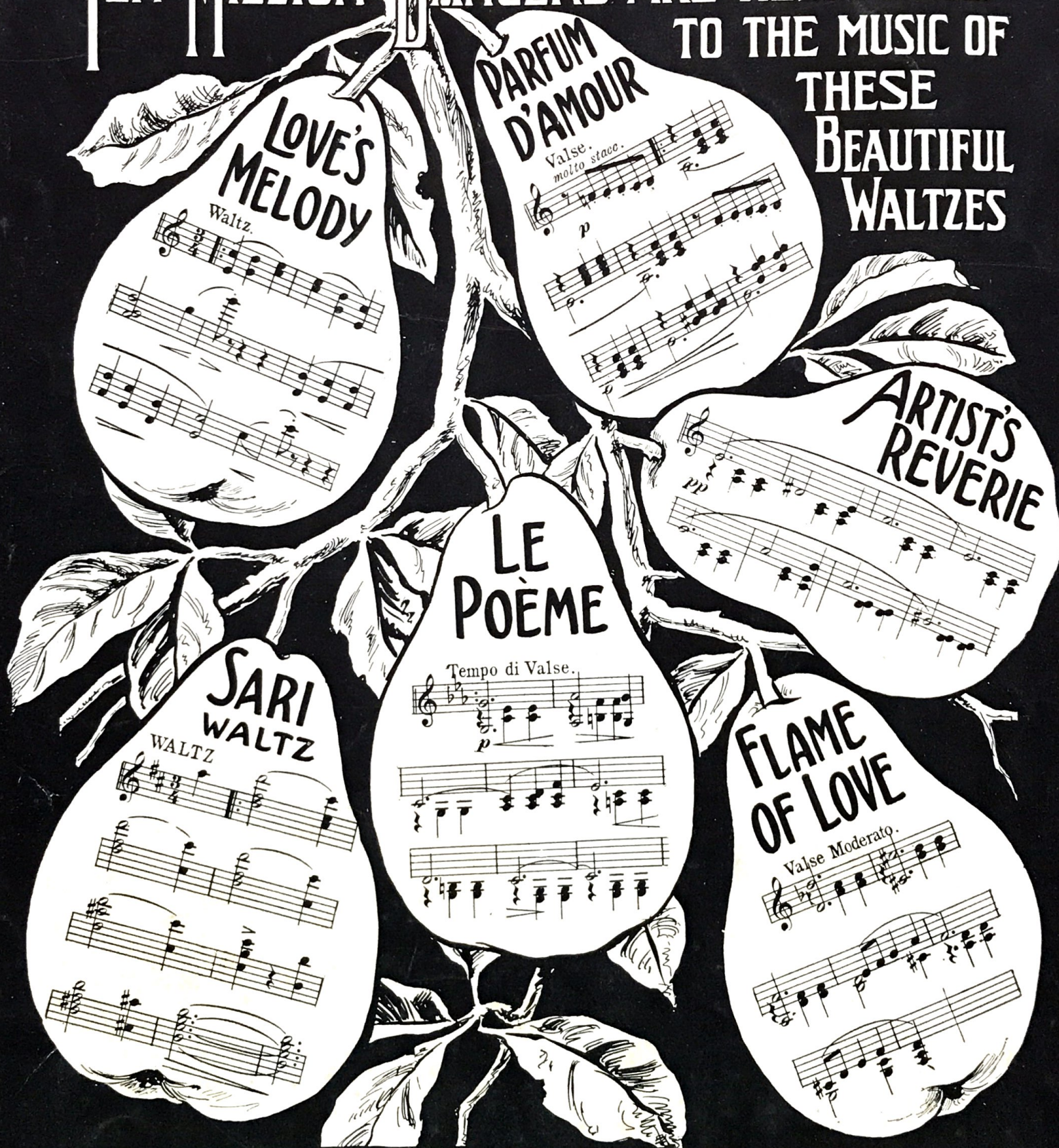
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