

"THE GLOBE TROT"

MR. RECTOR has taken the primitive steps of four different Nations and modernized them; forming this up-to-the-minute ballroom dance.

Waltz Position.

Technical arrangement by Oscar Duryea.

Explanation for gentleman—partner, counterpart.

Introduction

Both face forward in open waltz position—Both commence on outside foot.
 Step forward on L. ft.....count-1
 Hop on L. ft. forward (skip)..... " and
 Step forward on R. ft..... " 2
 Hop on R. ft. forward (skip)..... " and
 1 measure of music. Repeat preceding measure 3 times. 3 measures of music. 4 measures in all.
 (Note) For ballroom dancing these introductory measures may be omitted.

**1st movement
(Hungarian
Polka)**

Gentleman going forward--partner backward--
 Hop on R. ft count-and
 Step forward on left ft..... " 1
 Close R. ft. to meet L. ft..... " and
 Step forward on L. ft..... " 2
 Hop on L. ft " and
 Step forward on R. ft " 1
 Close L. ft. to meet R. ft..... " and
 Step forward on R. ft..... " 2
 2 measures of music. Repeat preceding 2 measures of music.
 Note--These four measures may also be taken turning to right.

Gentleman going forward--partner backward--
 Step forward on L. ft.....count-1
 Hop on L. ft. forward (skip)..... " and
 Step forward on R. ft..... " 2
 Hop on R. ft. forward (skip)..... " and
 1 measure of music. Repeat preceding measure 3 times. 3 measures of music. 4 measures of music.
 Repeat preceding 8 measures of music from beginning. 8 measures of music. 16 in all.

**2nd movement
(Spanish Draw)
and
(Chinese
Waddle)**

Both going sidewise--Gentleman L. ft. to side—Partner R. ft. to side.
 Step L. ft. to side.....count-1
 Draw R. ft. to meet L. ft. (Spanish draw)..... " 2
 Repeat in same direction the preceding measure—
 Note:--In the preceding two measures, both should bend the bodies toward the drawing foot, the gentleman to the R. and his partner to the left; the drawing foot crossing over in front of the other, with the toes well turned out.
 Step L. ft. to the L. side (Chinese waddle)count-1
 Step R. ft. to nearly meet L. ft..... " and
 Step L. ft. to the L. side " 2
 Step R. ft. to nearly meet L. ft " and
 Step L. ft. to the L. side " 3
 Close R. ft. to meet L. ft..... " and
 Step L. ft. to the L. side, and turn half around to the right..... " 4
 2 measures of music.

Note:--In this movement the bodies may sway slightly from side to side (Chinese Fashion).
 Repeat preceding 4 measures with the opposite foot, but moving in the same direction, turning half as before, to complete the movement.
 Repeat the entire movement from the beginning--8 measures. 16 measures in all.
 Repeat 1st movement as previously described--16 measures of music.

**3rd movement
Eight little
running steps
(Japanese
Toddle)**

Gentlemen forward--partner backward.
 Run on L. ft. forward.....count-1
 " " R. " " " and
 " " L. " " " 2
 " " R. " " " and

Repeat preceding measure count 1 and 2 and. 2 measures of music.
 Note:--The gentleman holds his partner's right arm stiffly down at his left side, during the preceding 2 measures. Keep knees straight.

Slide L. ft. to the side, with a dipping movement.....count-1
 Close R. ft. to meet L. ft..... " and
 Step backward on L. ft " 2
 Slide R. ft. to R. side with a dipping movement..... " 1
 Close L. ft. to meet R. ft..... " and
 Step R. ft. forward..... " 2
 2 measures of music.

**Coda
(Hungarian
Polka)**

Note:--During the preceding 2 measures, one complete turn to the right is taken. (Two-step turn)
 Repeat preceding 4 measures three times. 12 measures of music. 16 measures in all.
 Repeat 1st movement as previously described, 16 measures in all.
 Note:--If desired, the Polka step may be taken without the hop for ballroom dancing.

THE FOLLOWING INSTRUCTORS ARE TEACHING THE GLOBE TROT:
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N, A 22176
15.11.05

THE GLOBE TROT

Dance originated by Thomas Allen Rector

By CRUDUP VESEY

INTRODUCTION Moderato

1st Movement HUNGARIAN POLKA

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2nd Movement SPANISH DRAW STEP

CHINESE WADDLE

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef, both with a key signature of two flats. The music begins with a piano (*p*) dynamic marking. The upper staff features a series of chords and eighth notes, while the lower staff has a simple eighth-note accompaniment.

The second system continues the piece with similar chordal textures in the upper staff and eighth-note accompaniment in the lower staff. The dynamics remain consistent with the first system.

The third system shows a change in dynamics to forte (*f*). The upper staff has more complex chordal patterns, and the lower staff continues with its eighth-note accompaniment.

The fourth system features a crescendo (*cresc.*) dynamic marking. The music builds in intensity, with the upper staff playing dense chords and the lower staff providing a steady accompaniment.

The fifth and final system on the page concludes the piece. It features a final chord in the upper staff and a concluding eighth-note accompaniment in the lower staff, ending with a double bar line.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The treble staff contains a series of chords and eighth notes, with a slur over the first two measures. The bass staff contains chords and eighth notes, with a slur over the first two measures.

Second system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has one flat. The treble staff contains chords and eighth notes, with a slur over the first two measures. The bass staff contains chords and eighth notes, with a slur over the first two measures and a fermata over the final measure.

Third system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has one flat. The treble staff contains chords and eighth notes, with a slur over the first two measures. The bass staff contains chords and eighth notes, with a slur over the first two measures and a fermata over the final measure.

Fourth system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has one flat. The treble staff contains chords and eighth notes, with a slur over the first two measures. The bass staff contains chords and eighth notes, with a slur over the first two measures and a fermata over the final measure.

Fifth system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has one flat. The treble staff contains chords and eighth notes, with a slur over the first two measures. The bass staff contains chords and eighth notes, with a slur over the first two measures and a fermata over the final measure. A dynamic marking 'f' is present above the final measure.

3rd Movement JAPANESE TODDLE TWO-STEP

The musical score is written for piano and consists of five systems of two staves each. The key signature has one flat (B-flat), and the time signature is 2/4. The first system begins with a piano (*p*) dynamic marking. The melody in the right hand features eighth-note patterns and slurs. The bass line consists of a steady eighth-note accompaniment. The second system continues the melodic and accompanimental patterns. The third system introduces a fortissimo (*ff*) dynamic marking, with the bass line becoming more complex, including triplets and accents. The fourth system continues with similar rhythmic patterns. The fifth system concludes with a sforzando-piano (*sfz-p*) dynamic marking, ending with a final chord and a fermata.

HUNGARIAN POLKA

The musical score for "HUNGARIAN POLKA" on page 7 consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The key signature is one flat (B-flat major), and the time signature is 2/4. The first five systems contain the main body of the piece, featuring rhythmic patterns and melodic lines in both hands. The sixth system is a coda, marked with "CODA" and "pp" (pianissimo). The coda includes markings for "R.H." (Right Hand) and "L.H." (Left Hand) to indicate the parts for each hand. The score concludes with a double bar line.

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by
L. WOLFE GILBERT

WEEP NO MORE MY LADY

CHORUS (LET ME SEE YOUR SMILE)

no more my
I want to see your
smile!

MAYBE A DAY MAYBE A YEAR

CHORUS

Oh! It may be a day, and it
I know that some-time it's
bound to ap-pear,

SAME OLD TOWN

CHORUS. *Slower.*

It's the same old town It's the
same old town, Ev-ry face
part of the place, seems a

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