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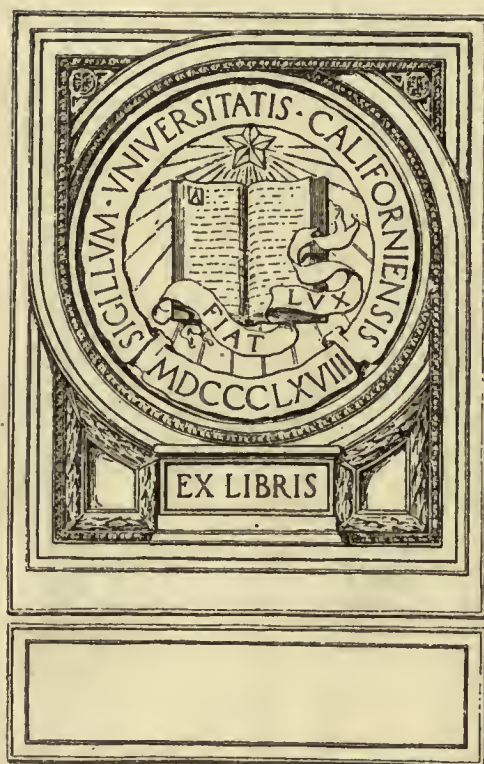


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FOLK-DANCES
OF
FINLAND
BURCHENAL

NEW YORK: G. SCHIRMER



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FOLK-DANCES
OF
FINLAND



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FOLK-DANCES OF FINLAND

CONTAINING

SIXTY-FIVE DANCES

SELECTED, EDITED AND TRANSLATED

BY

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TO
ANNI COLLAN
THIS BOOK IS GRATEFULLY
DEDICATED

EXPLANATION OF TERMS USED IN THE DESCRIPTIONS OF THE DANCES

The Numbers in Parentheses which appear in the descriptions, refer to the measures of the music which are numbered correspondingly.

Position refers to the position taken by the dancers at the beginning of the dance (not at the beginning of a separate figure in a dance).

Inside Hand is the one nearest to one's own partner; the other is called the **outside** hand. The same explanation applies to the inside and outside foot.

Ordinary Dance Grasp. The boy's right arm is around the girl's waist, the girl's left hand is on the boy's shoulder, and her right hand is in his left.

Single Hand Grasp. The boy stands on the left of his partner and holds her left hand in his right, their elbows slightly bent. Outside hands on hips, with fingers turned backward.

Double Hand Grasp. Partners stand facing each other, the boy holding the girl's left hand in his right and her right in his left.

Cross Hand Grasp. The boy stands on the left of the girl and takes her right hand in his right hand and her left in his left.

High Hand Grasp. The boy and girl stand opposite each other and join right (left) hands, with elbows bent, fingers extended, and with the side of the little finger against the inside of the other's thumb.

Wormsö Hand Grasp (in couples). Boy and girl stand facing each other. The boy holds the girl around the waist with his right arm, and places his left hand on her right shoulder. The girl holds the boy in the same manner.

Wormsö Hand Grasp (in a ring). Boys stand to the right of their partners and all with the left hand grasp the right hand of the one standing to the left, with the left hand on top.

Ring Grasp. The dancers stand with hands joined in a ring.

Double Ring Hand Grasp. Boys and girls form in two separate rings one within the other, each separate ring hand in hand. The dancers of the

outside ring bring their hands over the heads of the others and down in front of them.

Single Arm Grasp. The boy stands on the left of the girl, and with his right hand grasps her arm above the elbow. The girl takes hold in the same manner with her left hand. The outside hands are not placed on hips.

Double Arm Grasp. Boy and girl stand opposite each other and grasp each other's arms above the elbow.

Arm Hook. Partners hook right (or left) arms with each other with elbows bent.

Dance Around in Couples. Boy and girl stand facing each other, take double hand grasp and swing each other with or against the sun.

Dance Around Each for Himself. An individual dancer makes one complete turn around against the sun, during which he takes five short steps with the left foot; after each step he brings the right foot up to the left until the fifth step with the right foot, which is made with a stamp in front of the left.



Chain. The dancers stand in a ring. Partners face each other and take right hand grasp, the girls go around the circle with the sun, and the boys go against the sun, taking left and right hand grasp alternately with the approaching dancers until they reach their own places again.

Folding. Couples stand in a ring. With four (or six) steps the ring folds together parallel with the front. With the same number of steps it spreads to a ring. With four (or six) steps the ring folds at right angles with the front and again spreads to a ring.

Figuré. Two dancers stand facing each other about four or six steps apart. Beginning with the right foot, both go three steps diagonally forward to the right, one step diagonally backward to the left, face about with the sun, and go backward to

each other's places. Repeat the same so as to finish in own places.

The English. The dancers in the middle (see diagram) go past each other to the right and past the next one to the left, then face about to the right and continue in the same manner until they come back to their original places (see diagram).



With the Sun means in the same direction as the hands of a clock.

Against the Sun means the reverse direction.

In the diagrams the following characters are used to distinguish the boys and girls.

△ indicates a girl.

○ indicates a boy.

The boy always stands at the left of his partner, unless otherwise specified, and the free hand of each is held on the hip with the knuckles resting on the hip bone.

In forming a square (or quadrille) couples 1 and 3 stand facing each other, while couples 2 and 4 stand on the other two sides of the square, couple 2 to the left and couple 4 to the right as seen from couple 1's position.

Head Couples are couples 1 and 3.

Side Couples are couples 2 and 4.

STEPS

Walking, Running, Polka and Waltz Steps need no description.

Hop Step. The left (right) foot is put down in place, or a step forward, and then a hop is made on the same foot.

Follow Step (or Change Step). The left (right) foot is moved forward, the right (left) toe is brought up behind the left (right) heel, and the left (right) foot is moved forward again. This last foot placing takes the same length of time as the first two together.

In "Parikkalabon" two follow steps (one with each foot) are taken during each measure.

Polka Step. The left foot takes a step forward, the right foot is placed behind the left, the left foot again takes a step forward and then the right foot is brought forward. The same is danced beginning with the right foot.

Schottische Step. The left foot is moved forward, the right toe is brought up behind the left heel. The left foot is again moved forward and a hop is made on it. The same is danced beginning with the right foot.

Galop Step. One foot is moved straight to the side and the other is brought up beside it; this is done with a springy movement and so quickly that two such steps are taken during a $\frac{2}{4}$ measure. The step can also be taken forward, in which case the same foot leads all the time.

Side Step. This differs from the galop step only in that it is done much more slowly.

Mazurka Step. One ordinary step, two quicker steps, and so on.

Polka-Mazurka Step. This is described in connection with "Själaskuttan."

Jig Step. The right foot is placed around behind the left foot and a hop forward is made on the right foot, while at the same time the left foot is lifted, and brought around behind the right foot. Then the left foot is put down behind the right foot and a hop forward is made on the left foot, and so on.

Three-step Waltz. The left foot takes one step diagonally forward and at the same time both knees are bent slightly; the right foot is brought up to the left foot, the left foot again takes one step forward, and at the same time the knees are straightened. The same step is danced beginning with the right foot.

Treading Step (danced only by men). The dancer takes a step to the side with the left foot, at the same time turning against the sun, then steps past the left foot with his right foot, again turning against the sun.

Fall Out Step. The dancer takes a very long step forward or to the side with the left (right) foot — bending that knee, but keeping the right (left) leg firmly extended — and inclines the body over the bent leg.

Stride Step. With a hop the dancer separates his feet, placing them about two feet apart, then with a hop brings them together again.

Heel Step. When a dancer places one foot forward with the toe turned up so that only the heel touches the ground, this is called "heel step."

Foot Changing with Heel Step. The left (right) foot is placed forward with the heel on the ground,

the right (left) foot takes a step in place, and then the left (right) foot is placed beside the right (left).

Foot Changing with Hop. The dancer with a hop places the left (right) foot forward and the right (left) foot backward at the same time. Sometimes this is done with the toe of the forward foot turned up (Heel Step).

Fist Hop. With a hop the dancer puts down

both feet (with the left foot forward), at the same time twisting the body to the right, and raising the left arm with elbow bent and fist clenched; the right hand is held on the hip. The same is repeated with the right foot forward and the body twisted to the left.

Harvest Step and Rocking Step. These are described in connection with the "Harvest Dance."

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BJÖRKÖ POLKA

Allegro

1 2 3

4 5 6

7 8 9

10 11 12

BJÖRKÖ POLKA

Dancers. Any number of couples divisible by four, preferably eight couples in each set.

Steps. Hop step, foot changing with hop, and heel step.

Position. Dancers stand hand in hand in couples beside each other in a ring (Diagram I).

Figure 1

A. (1-4) All dance around the circle twelve hop steps with the sun.

(1-4) The same against the sun.



Diagram I

B. (5-6) The dancers form smaller rings with two couples in each ring (Couple 1 with Couple 2, Couple 3 with Couple 4, etc.). With hands on hips they turn to the right with a hop, placing left heels

forward on the ground. Then with a hop they turn to the left, placing right heels forward on the ground.

(7-8) Repeat the same.

(9-10) Now all make six quick foot changes with hop without turning, and

(11-12) Then each small ring dances six hop steps around with the sun.

C. (5-12) The same as Part B, except that the last six hop steps are danced against the sun.



Björkö Polka

Figure 2

A. (1-4) The same as Part A of Figure 1.

B. (5-8) All the girls form an inside ring, facing out, and dance twelve foot changes in place with the boys. Then turning to the left, the inner ring goes with hop steps around the circle till they come to own partners again.

(9-10) They finish facing own partners and all dance six foot changes in place, at the same time pointing the index fingers of the opposite hands threateningly at each other, the other hands on the hips.

(11-12) Then all clap hands once and dance once and a half around, so that the boys now form the inner ring.

C. (5-12) The boys now dance in place with foot changing while the girls face toward the right and go around the inner ring with hop steps, and the dance continues as described in Part B.

B. (5-6) Girls face about to the left with their backs toward the boys, and the boys dance up to them with six hop steps.

(7-8) The boys lay their hands on the girls' shoulders and peep at them first over their left shoulders and then over the right shoulders, while the girls look away from the boys.

(9-10) Then the boys dance back to their places with six hop steps.

(11-12) There the boys dance hop steps in place, while the girls (after facing about to the right toward the boys) do the same.

C. (5-8) The same as Part B, except that now the girls look at the boys when they peep at them over their shoulders.

(9-10) After this the boys do not go backward, but dance around with their partners six hop steps to the left, and

(11-12) Six hop steps to the right.

Figure 3

A. (1-4 and 1-2) The same as Part A of Figure 1.

(3-4) At the end the girls finish in one line, while the boys dance across and stop about six steps from the girls in another line, so that boys and girls stand opposite each other.

Figure 4

A. (1-4) The same as Part A of Figure 3.

B and C. (5-12) The same as Parts B and C of Figure 3, with the difference that boys turn their backs to girls and the girls dance forward to peep over the boys' shoulders.

SAPPO

Allegro

mf

1 2 3 4

5 6 7 8

SAPPO

Dancers. A number divisible by four.

Steps. Walking, running, heel and toe, and Jig steps.

(Heel and Toe Step is executed in the following manner: The dancers turn to the left and hop eight times on the left feet, at the same time touching the heels and toes of the right feet forward alternately four times. Then with a hop they face to the right, and while hopping on the right feet make the same heel and toe step forward with the left feet.)

Figure 1

Position. Two couples form a ring as indicated in Diagram I.



Diagram I

A. (|: 1-4: |) All face toward the left and execute the heel and toe step as described above.

B. (5-6) Then the girls clap hands and change places, passing each other to the left.

(7-8) Boys do the same.

C. (5-8) Repeat Part B, and at the end the boys place themselves in position for the following figure.

(This figure is usually repeated.)



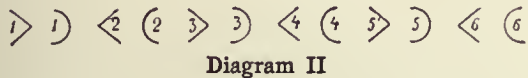
PEEK-A-BOO



Figure 2

" PEEK-A-BOO "

Position. Dancers stand as indicated in Diagram II.



The one in front places the hands on hips, and the one behind places hands on the front one's shoulders.

(9) The one behind peeps, from over the front one's left shoulder, at the rear dancer of the opposite couple, shading the eyes with the left hand.

(10) Then do the same over the right shoulder.

(11-12 and 9-12) Repeat the same four times.

(13-16) Then the ones in front take one step to the left, and the back ones who have just been peeping at each other clap their hands, dance around with each other with the sun, and finish so that those who have just been standing in front now stand behind.

(|: 9-16: |) Repeat the whole Peck-a-boo Figure.

JIG
Vivace

Measures 17-20 of the Jig. The music is in D major (two sharps) and 2/4 time. Measure 17 starts with a forte (*f*) dynamic. The melody in the treble clef is active, while the bass clef provides a steady accompaniment of eighth notes.

Measures 21-24 of the Jig. The melody continues with eighth-note patterns. Measure 24 ends with a half note in the treble and a quarter note in the bass.

Measures 25-28 of the Jig. The melody features a mix of eighth and sixteenth notes. Measure 28 concludes with a half note in the treble and a quarter note in the bass.

Measures 29-32 of the Jig. Measures 29-31 continue the melodic pattern. Measure 32 is the start of a repeat, indicated by a double bar line and a first ending bracket labeled '1'. The first ending leads back to the beginning of the piece. A second ending bracket labeled '2' follows, leading to the final measure of the piece.

Figure 3

JIG

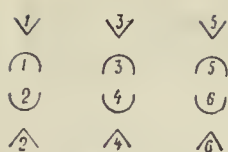


Diagram III

Position. As indicated in Diagram III.

A. (17-19) Boys and girls, standing opposite each other, dance twelve Jig steps; then

(20) Three ordinary steps with appels.

(21-23) Again twelve Jig steps, and

(24) Three ordinary steps with appels.

B. (25-32) The boys run around the girls to the left (see Diagram IV).

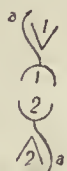


Diagram IV

When the boys come to (a) the girls run forward and go to the right past each other,



Diagram V

and to the left past the other boy (Diagram VI).

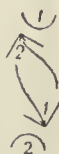


Diagram VI

Turn around to the right (Diagram VII),

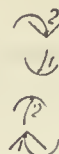


Diagram VII

go to the left past the next one approaching (own partner) (Diagram VIII),



Diagram VIII

and to the right past the approaching girl (Diagram IX),



Diagram IX

and finish as indicated in Diagram X.

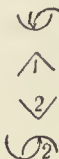


Diagram X

(17-32) The third Figure is repeated.

Sappo is often danced as a continuation of the Björkö Polka.

HARVEST DANCE

FIRST FIGURE

The first figure consists of 12 measures, numbered 1 through 12. It is written in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The music features a melody in the treble staff and a harmonic accompaniment in the bass staff. Measures 1-3 are marked with a piano (*p*) dynamic. Measures 4-6 are marked with a piano (*p*) dynamic. Measures 7-9 are marked with a piano (*p*) dynamic. Measures 10-12 are marked with a piano (*p*) dynamic. The first figure ends with a double bar line.

SECOND FIGURE

The second figure consists of 4 measures, numbered 13 through 16. It is written in treble and bass staves with a key signature of one flat (Bb) and a 3/4 time signature. The music features a melody in the treble staff and a harmonic accompaniment in the bass staff. Measures 13-16 are marked with a piano (*p*) dynamic. The second figure ends with a double bar line.

17 18 19 20 *sfz* 20 *p*

21 22 23 24

25 26 27 28 28

THIRD FIGURE

dolce 29 30 *f* 31 32

33 34 35 36 *f*

HARVEST DANCE

Dancers. Six couples.

Steps. Harvest and Rocking Steps.

Harvest Step is executed in the following manner: Dancers standing in couples beside each other go three short steps forward, beginning with the out-

side feet. On the third step they turn toward each other and drag the inside feet on the ground. Then begin with the inside feet, and on the third step turn with backs toward each other and drag the outside feet.



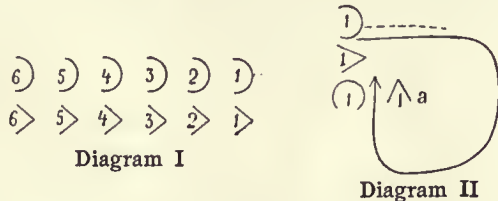
Harvest Dance

Rocking Step is danced in this manner: Left (right) foot is placed forward and outward, the right (left) is placed in front of the left (right). At the same time one rises on the toes and on the third count the heels sink, then the right (left) foot is placed forward, etc.

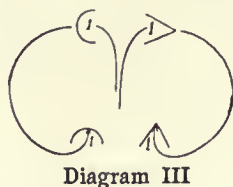
Figure 1

Position. Couples stand hand in hand after each other, the joined hands raised; each boy has a scythe on his left shoulder, each girl a rake on her right shoulder. (See Diagram I.)

(1-12) The dancers go twelve harvest steps forward until they arrive at A. (See Diagram II.)



Then continue with the same step, boys going around the room to the left, the girls to the right, the couples thus marching as indicated in Diagram III.



(1-12) Again they separate from each other and this time, when they meet, the boys change step so as to start the "winding march" with the right foot, and the dancers still dancing the "Harvest Step" wind in and out past each other as indicated in Diagram IV, the leaders beginning by passing each other to the left.

When they meet again the music begins again from the beginning.

(1-12) Repeat the winding march.

(1-12) After this all go down the centre in couples, then the dancers again cast off away from each other, go around, and finish in two parallel lines facing each other, the boys on one side of the room and the girls on the other side. (See Diagram V.)

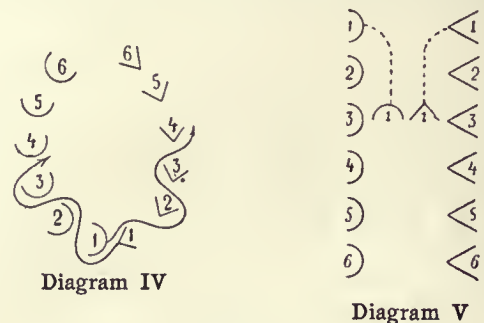


Figure 2

Position. Boys stand in harvesting position with their scythes, and the girls do the same with their rakes.

A. (13-16) While the girls stand still, the boys go forward four rocking steps, inclining the body in the opposite direction on each step and handling the scythes as if mowing. When the left foot begins the step the scythe is swung from right to left, and the reverse.

(17-20) Each boy places his scythe on his left shoulder and goes four rocking steps backward, stepping backward with one foot on the first part of each measure and across behind with the other foot on the second part.

(13-20) Now the boys stand still in their own places while the girls in the same manner go forward and back four rocking steps, during which they use the rakes.

B. (13-20:) Repeat A.

C. (21-28) The dancers turn toward the leaders and, beginning with the left feet, go forward, winding in and out between each other with the rocking step, the leaders going past each other to the left.

(21-28) The "winding march" continues until one has gone twice through the other line and until the dancers return to the same position as at the beginning.

Figure 3

A. (29-32) The girls turn their backs toward the boys who, after turning to the right, advance four rocking steps to their partners.

(33-34) The boys peep at the girls over their left and right shoulders, at which the girls turn their heads away.

(35-36) Then the boys go backward to own places with four ordinary steps.

(29-36) Repeat the same, but this time the girls turn their heads so as to look at their partners, after which the boys remain in the girls' places and the girls go backward four steps.

B. (29-36:) The same as Part A, but this time the girls come forward and peep over the boys' shoulders, and after the second time neither one of them goes backward, but instead the girls wait beside the boys until the end of the strain.

Figure 4

Music begins from the beginning.

A. (1-8) The dancers go around the room to the right with harvest steps.

B. (9-10) Three couples arrange themselves as indicated in Diagram VI.



Diagram VI

In each couple partners reach their implements toward each other and with two harvest steps go once around each other with the sun.

(11-12) Then the girls of the three couples turn toward the middle, reach their rakes toward each other, and in the same manner go once around against the sun. (Diagram VII.)

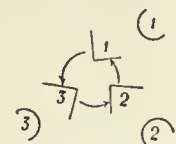


Diagram VII

Now in the same manner each girl goes once around with the sun with the boy of the *next* couple, and then again against the sun with the girls.

(5-8) Then the same with the third boy and again with the girls.

(9-12) Couples dance out with the harvest step.

GOSSIPING ULLA



GOSSIPING ULLA

Dancers. Even number.

Steps. Walking step, and "toe and heel" step.

(Toe and Heel Step is executed thus: While turning to the left with a hop on the left foot, the tip of the right toe is placed diagonally forward on the ground, then one hops once again on the left foot, at the same time facing forward to the front and placing the right heel forward. The same is executed to the right, making the hops on the right foot and the toe and heel with the left foot.)

Position. The dancers stand in two lines facing each other, the girls in one line and the boys in the other. The lines are about four steps apart.

(1-8) All dance the toe and heel step in place, four times with each foot.

(9) Then the girls and boys advance two ordinary steps toward each other, beginning with the left feet.

(10) Hop on the third step; then, as they meet, partners step to the right with the right feet past each other,



Gossiping Ulla

(11-12) And facing each other walk backward Repeat the whole dance again.
to each other's places. (In Uleåborg partners do not change places, but
(13-16) Now partners change places again in the dance around with and against the sun.)
same manner, returning to original positions.

SJÄLASKUTTAN

SJÄLASKUTTAN

Dancers. An even number.

Steps. Polka-mazurka, and galop steps.

The Polka-Mazurka Step is danced in the following manner: One foot takes a step forward, the other is brought up close behind it, whereupon the front leg is lifted from the ground and swung forward; then it is swung backward (though not past

the other leg), and at the same time a hop forward is made on the back leg.

In this dance the step is always begun with the outside foot.

Position. The dancers stand hand in hand in couples behind each other.



Sjalaskuttan

Figure 1

Figure 2

(1-3) All dance three polka-mazurka steps.

(4) Then one ordinary step with outside feet, and bringing the feet together with a hop, pause facing each other.

(5-7) Again three polka-mazurka steps, and

(8) One ordinary step with outside feet and turn away from each other, bringing the feet together with a hop.

(9) One polka-mazurka step.

(10) One ordinary step with inside feet and face each other with a hop.

(11-12) Then the same, turning away from each other on the hop.

(13-15) Three polka-mazurka steps.

(16) One ordinary step with inside feet, and turn facing each other with a hop.

In this manner they dance once around the room, repeating the figure as many times as the space allows.

Then the couples go down the middle of the hall and separate from each other, forming two lines (with about six steps' distance between the lines), the girls on one side and the boys on the other.

(1) The dancers go forward toward each other with three galop steps.

(2) Partners join hands (elbows held outward) and with galop steps dance once around with the sun.

(3-4) Then go backwards with three galop steps to own places, where they hop with feet together as long as it pleases the musician to repeat measure 4.

(5-8) Repeat the same.

(9-10) Four galop steps forward, and on the last note of the tenth measure make a hop with feet closed together, at the same time making an about face (the boys turning to the right and the girls to the left) so as to finish standing back to back.

(11-12) They stand still thus for one and a half measures, and on last note of twelfth measure they make a hop with feet together, facing about again, the boys turning to left and the girls to right.

(13-14) Then partners join hands and swing once around with the sun with galop step.

(15-16) Go backward to own places with four galop steps.

Repeat Figure 2 as before, only after meas. 14 partners stand facing each other till close of music; then repeat dance from beginning.

STIGARE



STIGARE

Dancers. An even number.

Steps. Hop and side steps.

Position. Dancers stand in one line, partners facing each other. The boys place their hands around the girls' waists, and the girls put their hands on the boys' shoulders.

A. (1-2) Couples take three side steps (the boys beginning with the left feet, and the girls with the right) directly to the side and then close the feet on the same side up to the others with a stamp.

(3-4) Repeat the same in the opposite direction.

B. (5) Then one side step in the same direction as at the beginning, and on the third count a stamp with the foot on that side.

(6) The same in the opposite direction.

(7-8) Then dance around in place with the sun with hop steps until the couples come to original positions.

(5-8) Then repeat Part B.

Repeat the whole dance.



Stigare

CLAPPING DANCE

The musical score is written for piano in 2/4 time. It consists of three systems of staves. The first system contains measures 1 through 4, marked with a mezzo-forte (*mf*) dynamic. The second system contains measures 5 through 10, with measure 9 marked with a forte (*f*) dynamic. The third system contains measures 11 through 16. The melody is primarily in the right hand, often using chords and eighth-note patterns, while the left hand provides a steady bass line with eighth notes. Measures 11 and 12 feature upward-pointing accents (^) on the notes.

CLAPPING DANCE

Dancers. An even number.

Steps. Polka step.

Position. Couples stand hand in hand back of each other in a ring.

A. (1-8) Couples dance polka steps in place (boys beginning with the left feet, girls with the right), turning alternately toward and away from each other and swinging the inside hands alternately backward and forward.

(1-8) Then they dance the ordinary polka forward with ordinary dance grasp and finish facing each other, the boys on the inside of the ring.

B. (9) The boys, with hands on hips, bow to the

girls, while the girls, with hands on hips, courtesy to the boys.

(10) All clap hands three times.

(11-12) Repeat the same.

(13) Boys and girls strike each other's right palms and clap own hands once.

(14) Then strike left palms and clap own hands once.

(15) All turn once around against the sun.

(16) Stamp three times.

The dance is repeated again, each boy dancing with the girl of the couple behind him.

TIPPAN

Largo

Presto

TIPPAN

Dancers. An even number.

Steps. Foot changing with hop.

Position. The dancers stand in couples beside each other in a ring, with hands joined and arms half bent.

A. (1) Partners half turn on the heels toward each other and bow to each other;

(2) Then, turning on the heels in the opposite direction, bow to the dancer on the other side.

(3-4 and 1-4) Repeat this four times.

B. (5-10) The boys draw their partners into

the ring in front of them, and both with hands on hips dance eighteen "foot changings" in time to the music.

(11-12) All clap hands once and then dance around with own partners.

Finish with the girl standing on the left side of her partner. Each boy now has as his partner the girl who has just been a partner of the next boy to the right.

The dance is now repeated with new partners.

THE PRETTY SISTER-IN-LAW

Handwritten musical score for "THE PRETTY SISTER-IN-LAW". The score is in B-flat major (two flats) and 2/4 time. It consists of five systems of piano accompaniment, each with a treble and bass staff. The notation includes various chords and melodic lines, with handwritten notes indicating dynamics and measure numbers.

System 1: Treble staff has a melodic line starting on G4. Bass staff has a bass line starting on B-flat3. Chords: B-flat major (1), B-flat major (2), B-flat major (3).

System 2: Treble staff continues the melodic line. Bass staff has a bass line. Chords: F major (4), F major (5), B-flat major (6), C minor (7), F major (8), F major (9).

System 3: Treble staff continues the melodic line. Bass staff has a bass line. Chords: B-flat major (10), B-flat major (11), C minor (12), D major (13).

System 4: Treble staff continues the melodic line. Bass staff has a bass line. Chords: G minor (14), F major (15), B-flat major (16), B-flat major (17).

System 5: Treble staff continues the melodic line. Bass staff has a bass line. Chords: E-flat major (18), F major (19), F major (20).



THE PRETTY SISTER-IN-LAW

Dancers. A number divisible by four.

Steps. Walking and waltz steps, and *toe touching forward with hop*, that is, with a hop move the right (left) foot forward, turned out, with the in-step extended so that only the tip of the toe touches the ground.

Position. The dancers stand in couples, side by side in two opposite lines, partners hand in hand; the two lines about eight steps apart.

A. (1-2) All go forward four steps, beginning with the left foot,

(3-4) And back four steps.



The Pretty Sister-in-law

(5-8) Opposite couples change places with eight steps, passing each other to the right, the girls going in front of the boys. Finish in opposite places with the girls on the right of their partners.

(1-8) Couples execute the figure again in the same manner, returning to own places.

B. (9-12) Dancers make "toe touching forward with hop" eight times, beginning with the left foot.

(13-16) Then couples change places with eight

steps, the girls going between the opposite couple, and finish with the girls standing on the right of the boys.

(9-16) Toe touching again, and couples return to own places in the same manner as described above.

C. (17-24) All waltz in couples once around the room against the sun.

After this the dance may be repeated from the beginning.

THE ÅLAND GIRL



THE ÅLAND GIRL

Dancers. An even number.

Steps. Foot changing with hop, and polka step.

Position. Dancers stand in a ring in couples, partners facing each other with hands on hips.

(1) With a hop all place the left feet forward.

(2) With another hop they change feet.

(3-4) In the same manner they make three quick

foot changes.

(5-8) Repeat the same, but begin this time with the right feet placed forward.

(9-16) Then in dance position couples dance polka, turning with the sun, while at the same time the ring revolves against the sun.

The dance is repeated from the beginning.



The Åland Girl

RIGHT HAND (A)

The musical score for 'RIGHT HAND (A)' is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of 16 numbered measures, arranged in four systems of four measures each. The notation includes treble and bass staves with various musical symbols such as eighth notes, quarter notes, half notes, and rests. Measure 8 features a fermata over a half note in the bass staff. Measure 14 is marked with 'cresc.' and measure 15 with 'f' (forte). The piece concludes with a double bar line at the end of measure 16.

RIGHT HAND (A)

Dancers. An even number, preferably eight couples.

Step. Walking step.

Position. Dancers stand hand in hand beside each other in a ring.

A. (1-8) All take sixteen brisk steps to the left and

(1-8) sixteen to the right.

B. (9-16) Releasing hands, the boys face to the

right, the girls to the left, give right hands to each other, and go forward executing the chain until they come to own partners, when keeping hold of hands they go once around each other and

(9-16) return over the same track, executing chain in the same manner.

When partners meet each other again, the whole dance is repeated again from the beginning.

RIGHT HAND (B)

Andantino

RIGHT HAND (B)

Dancers. Four couples in each set.

Step. Walking step.

Position. Couples stand arranged in a square couple.
about eight steps apart.

A. (1-2) Couples 1 and 3 change places with four steps, the girls going between the opposite

(3-4) Couples 2 and 4 immediately do the same.



Right Hand B

(5-8) In the same manner couples return to their own places.

B. (9-16) Partners all face each other, give right hands to each other and go forward executing chain until partners meet, when, still holding hands, they go once around each other and

(9-16) Return over the same track, executing the chain in the same manner.

When partners meet each other again, the dance is repeated, and this time the second and fourth couples change places first.

TANTOLI



TANTOLI

Dancers. An even number.

Steps. Hop, side, and schottische steps.

Position. Dancers in ordinary dance position stand in couples back of each other in a ring facing against the sun.

Figure 1

A. (1-2) Couples dance two hop steps forward, beginning with the outside feet.

(3-4) With two hop steps they dance once around with the sun,

(5-8) and (1-8) Repeat the same four times.

B. (9-12) Take one schottische step forward,

beginning with outside feet, then the same backward, beginning with inside feet.

(13-16) Dance around with four hop steps.

(9-16) Repeat the same.

Figure 2

A. (1-4) All take four side steps against the sun, the boys beginning with the left feet, the girls with the right.

(5-8) The same in the opposite direction.

(1-8) Repeat the same.

B. (1-9-16) The same as Part B of Figure 1.

NET-DRAGGING

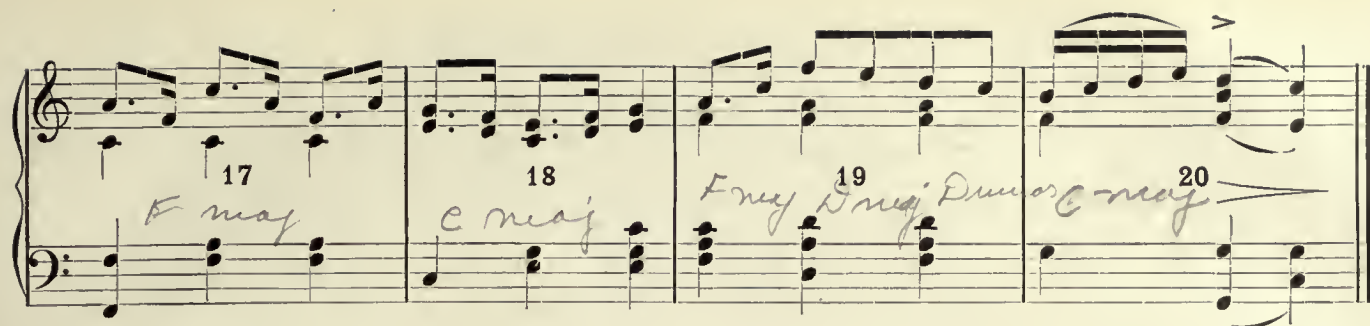
Handwritten musical notation for measures 1-3. The key signature is one flat (Bb) and the time signature is 3/4. The notation includes treble and bass staves with notes and chords. Handwritten annotations include *f Cmaj* 1, *Gmaj* 2, *Cmaj* 3, and *Gmaj*.

Handwritten musical notation for measures 4-7. The notation includes treble and bass staves with notes and chords. Handwritten annotations include *Cmaj* 4, *Fmaj* 5, *Cmaj* 6, *Fmaj* 7, and *Dminor*.

Handwritten musical notation for measures 8-10. The notation includes treble and bass staves with notes and chords. Handwritten annotations include *Cmaj* 8, *Gmaj* 9, *D7* 10, and *Gmaj*.

Handwritten musical notation for measures 11-13. The notation includes treble and bass staves with notes and chords. Handwritten annotations include *Gmaj* 11, *D7* 12, *Gmaj* 13, and *Cmaj*.

Handwritten musical notation for measures 14-16. The notation includes treble and bass staves with notes and chords. Handwritten annotations include *Cmaj* 14, *Cmaj* 15, *Gmaj* 16, and *Cmaj*.



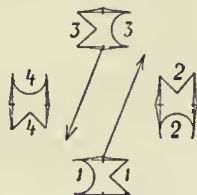
NET-DRAGGING

Dancers. Four couples in each set.

Steps. Galop step and walking step.

Position. Couples stand arranged in a square about six steps apart from each other. Girls and boys face each other and join hands.

A. (1-2) Couples 1 and 3 change places with six galop steps in the direction of the arrow, as indicated in the Diagram.



(3-4) Then Couples 2 and 4 change places in the same manner.

(5-6) Couples 1 and 3 again change places,

(7-8) And immediately afterwards couples two and four do the same. The people call this dancing "with long rope."

B. (9-12) All release hands, and each boy with ordinary step dances once around with the sun with the girl who stands on his left side, and each girl with the boy who stands on her right side.

(9-12) Then all dance once around against the sun with own partners.

The dance is then repeated from the beginning.



Net-Dragging

THE OLD ONE FROM LAUCKA

Presto

mf *Dmaj* 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

A7 *A7*

f *Dmaj*

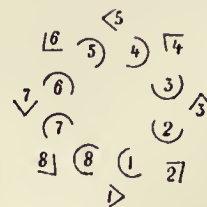
minor Bb

THE OLD ONE FROM LAUCKA

Dancers. An even number.

Step. Walking step.

Position. Couples stand after each other in a ring facing against the sun; then the boys about face and take one step backward so as to stand as indicated in diagram.



A. (1-2) The dancers walk three steps, beginning with the right feet (boys inside the ring and girls on the outside), and on the fourth count place the left feet beside the right.

(3-4) Then about face to the left, walk three steps in the opposite direction, and on the fourth count bring feet together.

(1-4) When they come to each other they about face to the right, and in the same manner walk three steps away from each other again, and, after facing about to the left, three steps toward each other.

B. (5-8) Now couples dance around in place with the sun with eight steps.



The Old One from Laucka

(5-8) Then dance around in the same manner against the sun. The dance is repeated again from the beginning, all taking one step forward first so as to have the next one as a partner.

The dance is continued thus until each reaches his own partner again, whereupon all about face, take a step backward and dance as described above, continuing until each reaches his own partner again, when the dance is concluded.

The Old One from Laucka is danced in St. Mickel in the following manner:

(|: 1-4: |: 5-8: |) Couples stand side by side in a ring and all, joining hands, walk sixteen steps with and against the sun.

(1-4) Then couples face each other and dance past each other to the right, at the same time giving left hands to each as they go by, and

(1-4) Dance back in the same manner.

(|: 5-8: |) Then, beginning with the left hand, they execute the chain once around the ring, until all come to original positions.

(|: 1-4: |: 5-8: |) Finish with all dancing around first with own partner with the sun, and then in turn with every approaching girl (or boy), turning alternately against and with the sun. In this way the boys move around the ring against and the girls with the sun. When the dancers reach their own partners again the dance is finished.

HOLLOLA POLKA

Measures 1-6 of the Hollola Polka. The music is in 2/4 time with a key signature of one flat (B-flat). Measure 1 starts with a forte (*f*) dynamic. Measures 1-6 are marked with numbers 1 through 6. The notation features a mix of chords and moving lines in both the treble and bass staves.

Measures 7-13 of the Hollola Polka. Measure 7 is marked with a mezzo-forte (*mf*) dynamic. Measures 7-13 are marked with numbers 7 through 13. The notation continues with various rhythmic patterns and chordal structures.

Measures 14-18 of the Hollola Polka. Measures 14-18 are marked with numbers 14 through 18. The notation shows a continuation of the polka's rhythmic and harmonic language.

Measures 19-25 of the Hollola Polka. Measures 19-25 are marked with numbers 19 through 25. The notation includes various musical notations such as slurs and accents.

Measures 26-32 of the Hollola Polka. Measures 26-32 are marked with numbers 26 through 32. The notation concludes the piece with a final cadence in measure 32.

HOLLOLA POLKA

Dancers. Nine people in each set, either three boys and six girls, or the reverse.

Steps. Running, hop and gallop steps.

Position. Dancers stand in three parallel lines, the two outer lines facing each other and the middle line facing toward line one with a distance of six short steps between lines. In each line a boy stands with a girl on either side of him. These three stand hand in hand with outside hand on hips.

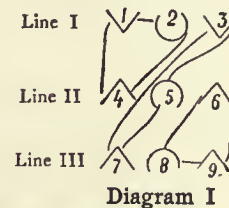
Figure 1

A. (1-2) Lines I and II, beginning with the right feet, run three steps toward each other and immediately three steps back.

(3-4) Repeat the same, and on the last step backward Line II releases hands, faces about quickly to the left and joins hands again.

(5-8) In the same manner Lines II and III dance together, and on the last count Line II again faces about to the left so that it finishes standing facing Line I.

B. (9-12) Dancers 5 and 3 (see Diagram I) now



Hollola Polka

figuré with each other and back.

(13-16) Dancers 5 and 7 do likewise.

(17-20) Then Dancers 5, 3 and 7, 1, 2 and 4, and 6, 8 and 9, form three separate rings (as indicated in diagram), and dance once around with the sun with hop step.

Figure 2

A. (1-8) The same as Part A of Figure 1.

B. (9-16) The same as in Part B of Figure 1, but this time dancer number 1 dances with numbers 1 and 9.

(17-20) Then numbers 5, 1 and 9, 2, 3 and 6, and 4, 7 and 8, form three separate rings and dance once around.

Figure 3

A. (1-8) The same as Part A of Figure 1.

B. (9-16) Dancer number 2 now dances with

numbers 1 and 3, number 5 dances with 4 and 6, and number 8 with 7 and 9.

(17-20) Then each line forms a ring of its own and dances once around.

Figure 4

A. (1-8) The same as Part A of Figure 1.

B. (9-16) The same as Part B of Figure 1, except that number 5 executes the figure with dancers 2 and 8.

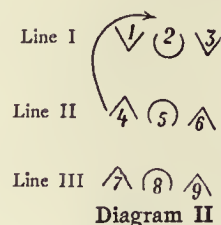
(17-20) Then these three form a ring and dance around with the sun, while all the other dancers form a ring around them and dance around against the sun.

* * *

The dance may end here, but if one wishes to continue, it can be done in the following manner:

They dance as in Part A of Figure 1, except that Line II executes the figure first with Line III, and then once with Line I, after which Line II dances with galop steps in the direction of the arrow (see Diagram II) to Line I's place, while Line I takes Line II's former position. Then the music starts again from the beginning, and Line I dances as described in Part A of Figure 1, but always first with Line III and the dancers in that line; when

all the figures have been gone through, Lines I and III change places in the manner above described, etc.



OLD MAID



OLD MAID

Dancers. An even number.

Steps. Polka and galop steps.

Position. Dancers stand in couples in ordinary dance position, behind each other in a ring facing against the sun.

A. (|: 1-4: |) Couples dance eight polka steps with the sun and eight against the sun, at the same time moving around the circle against the sun. (In some localities the waltz is danced instead of the polka.)

B. (5-6) After this the couples go toward the centre of the ring with four side steps (boys beginning with the left foot, girls with the right), and at each step the boys raise their feet quite high. (As they go in towards the centre the girls resist, while the boys draw them toward the centre.)

(7-9) Then they dance back to places with seven quick galop steps.

B. (5-9) Repeat the same.

The dance is repeated again.

POST DANCE

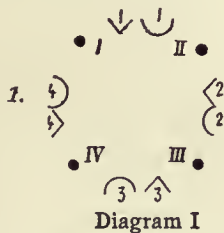


POST DANCE

Dancers. 12 persons, preferably 4 girls and 8 boys.

Steps. Polka step and walking step.

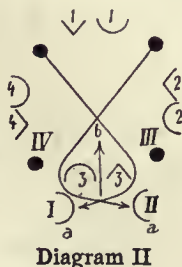
Position. Couples, with the girls on the boys' right sides, stand arranged in a square about six steps apart, and between each two couples stands a person, "The Post." (See Diagram I.)



Sometimes the hands are placed on the hips.

A. (1-4:) Turning toward each other, Posts I and II dance eight polka steps in place, beginning with the left foot.

B. (5-8) Then they walk six steps diagonally forward in the direction of the arrow (see Diagram II),



go around Couple 3 with backs turned toward them, and halt at A (see Diagram II) with a slight bow to each other. During this time Couple 3 have moved forward to B (see Diagram II).

(9-12) In the same manner Posts I and II return to their own places, and Couple 3 go to their original position.

(5-12) Repeat the same.

C. (13-15) Posts I and II now go to Couple 3 and joining hands (Post I with the boy and Post II with the girl), dance around with the sun with Polka steps.

(16-17) Then they dance around in the same manner against the sun.

(13-15) After this Posts I and II dance around with each other with the sun, Couple 3 doing the same.

(16-18) The same against the sun, after which all return to their original positions.

The dance is repeated from the beginning, and this time Posts II and III dance opposite each other and with Couple 4.

The next time, Posts III and IV dance with Couple 1, and the time after that Posts IV and I dance with Couple 2. This finishes the dance.

I. Bergold



RÄISÄLÄ SAPPO

Dancers. Four couples in each set.

Step. Quick walking step.

Position. The dancers stand beside each other in couples in a ring, hand in hand, the girls on the right of the boys, Couples 1 and 3 the long way of the room and Couples 2 and 4 the other way across.

Figure 1

A. (1-8) The dancers go in a ring sixteen steps with the sun and

(1-6) Fourteen steps against the sun.

(7-8) Then they take the starting position, as shown in Diagram I.



Diagram I

The boys take the girls' right hands in their left and the girls' left in their right.

B. (9-10) Couples 1 and 3 go four steps toward each other, and while doing this the girls go over to the left of the boys.

(11-12) Then they go back four steps and the girls go over in the same manner to original places.

(13-16) Repeat the same.

(This is called "**Along the Room.**")

(9-16) Couples 2 and 4 go two steps forward and back in the same manner.

(This is called "**Across the Room.**")

C. "Girls' Journey."

(1-8) Partners turn toward each other and take each other's right hands. The girls go forward with the sun in a ring, giving the left hand to the next boy and right hand to the boy after that, etc., till they come to their own partners (who have all

that time stood still in their places) and go once around own partners.

(1-8) Then they return over the same path in the same manner, giving hands as they meet the boys, until they again reach their own partners, on whose right sides they place themselves.

D. ([: 9-16: |) The same as Part B.

Figure 2

A. (1-4) While the girls stand still in their places, the boys go toward the centre, each gives right hand across to opposite boy, this forming a cross, and go around eight steps with the sun.

(5-8) Then they face about to the right, give left hands to each other, go around eight steps against the sun, and finish in original positions.

(1-8) The girls then do the same.

B. ([: 9-16: |) The same as Part B of Figure 1.

C. ([: 1-8: |) The same as Part C of Figure 1.

D. ([: 9-16: |) The same as Part D of Figure 1.

Figure 3

A. ([: 1-8: |) The same as Part A of Figure 2, except that the boys now form the cross with double hand grasp.

B, C, D. ([: 9-16: |) and ([: 1-16: |) The same as Parts B, C, and D of Figure 1.

Figure 4

A. (1-8) Boys go toward the centre and march around in a ring eight steps with the sun, and eight against the sun.

(1-8) Girls do the same.

B, C, D. ([: 9-16: |) and ([: 1-16: |) The same as Parts B, C, and D of Figure 1.

Figure 5

A. (1-4) 1st and 3rd boys go to the opposite girls, with whom they dance once around with right arm hook.

(5-8) Then the 1st boy goes to the girl of the couple on his left and dances around with her with right arm hook while the 3rd boy does the same with the girl of the couple on his left; then each swings own partner with left arm hook.

(1-8) 2nd and 4th boys dance with the girls in the same manner.

B, C, D. ([: 9-16: |) and ([: 1-16: |) The same as Parts B, C, and D of Figure 1.

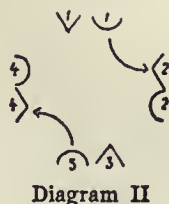


Figure 6

The same as Figure 5, except that in Part A the boys stand still in their places while the girls dance around in the centre with opposite boy with left arm hook, then with the boy to the right, and finally own partner with right arm hook.

([: 1-8: |) When the 6th figure has been gone through, all dance sixteen steps around in a ring with the sun, and the same against the sun, which concludes the dance.

The dance can also be done with eight couples in the set, in which case the couples are arranged as shown in Diagram III.



In part A of Figures 6 and 7 they dance first with the opposite couples and then with the side couples, as indicated in Diagram III.

In Kurkijoki, Sappo is danced as follows from the 5th Figure on:

Figure 5

A. (1-8) Couples 1 and 2 dance around in a ring (Couples 3 and 4 doing the same) eight steps with, and against the sun.

(1-8) Couples 1 and 4 dance around in a ring (Couples 2 and 3 doing the same) in the same manner.

B, C and D. ([: 9-16: |) and ([: 1-16: |) The same as Parts B, C and D of Figure 1.

Figure 6

A. (1-8) 1st and 3d boys go to the opposite girls, with whom they take right arm hook and dance once around with the sun. Then the 1st boy goes to the 2d girl and the 3d boy to the 4th girl, and dance once around against the sun with them.

(1-8) 2d and 4th boys dance in the same manner with the opposite girl and the girl to the left.

B, C and D. ([: 9-16: |) and ([: 1-16: |) The same as Parts B, C and D of Figure 1.

Figure 7

The same as Figure 6, except that in Part A the girls dance around with the opposite boy and the boy standing on their right sides.

SAW QUADRILLE

FIRST FIGURE

First Figure, measures 1-4. The music is in 3/4 time. Measure 1 starts with a piano (*p*) dynamic. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment. Measures 2, 3, and 4 continue the melodic and harmonic patterns.

First Figure, measures 5-8. Measures 5, 6, and 7 continue the pattern. Measure 8 is the final measure of the first figure, marked with a double bar line. The time signature changes to 2/4 at the end of the figure.

SECOND FIGURE

Second Figure, measures 9-12. The music is in 2/4 time. Measure 9 begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features eighth and quarter notes, and the bass clef provides a simple harmonic accompaniment. Measures 10, 11, and 12 continue the pattern.

Second Figure, measures 13-17. Measures 13, 14, 15, and 16 continue the pattern. Measure 17 is the final measure of the second figure, marked with a double bar line. The time signature changes to 2/4 at the end of the figure.

Second Figure, measures 18-22. Measures 18, 19, 20, 21, and 22 continue the pattern. Measure 22 is the final measure of the second figure, marked with a double bar line. The time signature changes to 2/4 at the end of the figure.



SAW QUADRILLE

Dancers. Four or more couples.

Steps. Walking step.

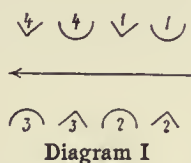
Position. Dancers stand in couples beside each other in two parallel lines, with about eight steps' distance between the lines, the girls to the right of the boys.

Figure 1

(1-3) The dancers go six steps to the side in the direction of the arrow (see Diagram I), and then three steps back.

(4-6) Repeat the same;

(7) Again three steps in the direction of the arrow:



(8) Then all lean in the same direction.

Figure 2

(9-10) The lines go four steps toward each other, and

(11-12) Return four steps backward

(13-16) The couples standing opposite each other change places with eight steps, couples passing each other to the left.

(9-16) Then in the same manner they go back to their original places.

Figure 3

(17-20) 1st and 4th boys join hands (the 2d and 3d girls doing the same) and go to the right in the direction of the arrow (Diagram II)

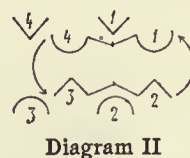


Diagram II

to each other's places, where they halt with a slight bow to each other. All the girls are now standing in one row and all the boys in the other.

(20-24) Then they go back to their own places in the same manner.

(17-24) 2d and 3d boys and 1st and 4th girls go in the same manner to each other's places and return to their own places.

Figure 4

(25-28) All join hands with their opposites and dance around in couples eight steps with the sun.

(29-32) Then against the sun.

(25-28) In the same manner all join hands with their own partners and dance around first with the sun,

(29-32) Then against the sun.

The dance is repeated from the beginning.

TEN PERSONS' POLKA

Moderato

Measures 1-4 of the piece. The music is in 3/4 time with a key signature of one flat (B-flat). The first measure is marked *mf* and contains measure numbers 1, 2, 3, and 4. The melody in the treble clef consists of eighth-note chords, while the bass clef provides a simple harmonic accompaniment.

Measures 5-8. Measure 5 is marked *cresc.*. Measures 6, 7, and 8 are numbered. The melody continues with eighth-note chords, and the bass line remains accompanimental.

Measures 9-12. Measure 9 is marked *f*. Measures 10, 11, and 12 are numbered. Measure 11 features a crescendo hairpin. The melody and bass line continue with similar rhythmic patterns.

Measures 13-16. Measures 13, 14, 15, and 16 are numbered. Measure 15 is marked *cresc.*. The piece concludes in measure 16 with a final chord and a repeat sign.

TEN PERSONS' POLKA

Dancers. Ten in each set.

Step. Walking step.

Position. Four couples stand in a square about ten steps apart from each other, and one couple stands in the centre.

Each couple stands hand in hand. (See Diagram I.)

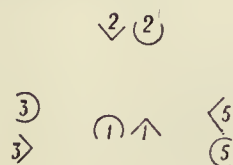


Diagram I

Figure 1

A. (1-2) Couple 1 go forward four steps, beginning with the left foot,

(3-4) Take Couple 2's free hands and bring them with them as they (Couple 1) go backward four steps. (See Diagram II.)

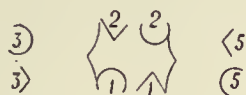


Diagram II

(5-6) Couple 1 go four steps forward and bring Couple 2 to their original position;

(7) Leave them there and retreat two steps.

(8) Then they (Couple 1) face about so as to finish standing in the middle facing Couple 4.

(1-8) Couple 1 now execute the figure just described, in the same manner, with Couple 4, but without the final turn.

B. (9-16:) All release hands, and Couple 1 now go through Couple 4 as indicated in Diagram III. The girl goes first through the gate formed by them, and then to the left; the boy goes through the gate after her and then to the right.

Then they go to Couple 2 and there go through the gate in the same manner, the girl passing first

and turning off to the left, then the boy turning off to the right.

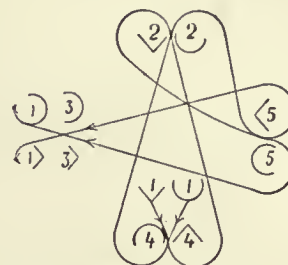


Diagram III

Then they go to the left to Couple 5, pass through the gate formed by that pair in the same manner as before, and at last go through Couple 3, crossing each other, about face, and finish in Couple 3's place while Couple 3 take their place in the middle.

Figure 2

A. (1-8:) Couple 3 execute the figure with Couples 5 and 1 as described in Part A of Figure 1.

B. (9-16:) Couple 3 then go (in the same manner as described in Part B of Figure 1) through the gates formed by Couples 1, 5, 4 and 2, and finish in 2nd Couple's place.

Figure 3

A. (1-8:) Couple 2 execute the figure with Couples 4 and 3.

B. (9-16:) Couple 2 go between Couples 3, 4, 1 and 5 and finish in 5th Couple's place.

Figure 4

A. (1-8:) Couple 5 execute the figure with Couples 1 and 2.

B. (9-16:) Couple 5 go between Couples 2, 1, 3 and 4, and remain in 4th Couple's place.

Figure 5

A. (1-8:) Couple 4 execute the figure with Couples 3 and 5.

B. (9-16:) Couple 4 go between Couples 5, 3, 2 and 1 and finish in 1st Couple's place, which brings Couple 1 into the middle; and here the dance is ordinarily concluded.

ARM HOOK

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of 20 measures, numbered 1 through 20. Measures 1-4 are marked *p* (piano), and measures 5-9 are marked *mf* (mezzo-forte). The score is divided into four systems of five measures each. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

ARM HOOK

Dancers. An even number.

Steps. Galop, polka and walking steps.

Position. The dancers stand in two lines facing each other, the girls on one side and the boys on the other.

Figure 1

(1-4) Couple 1, in ordinary dance position, dance eight galop steps in the direction of the arrow as indicated in Diagram I,

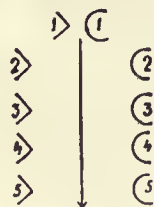


Diagram I

(1-4) and back again with the same number of steps.

Figure 2

(5-12) (Repeated as long as the figure lasts.) Couple 1 separate and wind in and out, the boy going around the girls, and the girl around the boys, and every other time going around own partner as indicated in Diagram II.

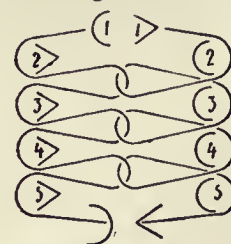


Diagram II

Figure 3

(13-20) Repeated as long as the figure lasts.) Now Couple 1 go to the centre between the lines, take right arm hook, and dance twice around with each other, then the boy goes to girl Number 2, while the girl goes to the man of the last couple (see Diagram III).

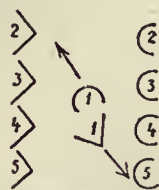


Diagram III

They take left arm hook with these and dance twice around. Then the 1st boy and the 1st girl come back to each other in the centre, take right arm hook, and dance twice around with each other. Now they take left arm hook with the boy and girl of the next couple and dance around with them, etc., until they have gone through the entire line in this manner, when they place themselves as the last couple and Couple 2 start the dance from the beginning.

This figure can be danced with polka step.

LONG POLKA

Con brio

LONG POLKA

Dancers. Any number divisible by four.

Step. Walking step.

Position. Dancers stand in couples in two opposite lines, the girls on the boys' right sides, about six steps between the lines. (See Diagram I.)

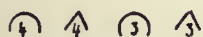
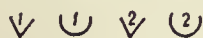


Diagram I

(1-2) The lines advance toward each other and each couple forms a cross with the opposite couple, joining right hands with the thumb grasp (girl with girl and boy with boy) (see Diagram II),



Diagram II

and go once around with the sun; then return to their own places, where they bow to the opposite couple.

(3-4) Now the opposite couples change places (the girls going between the approaching couple), and turn so as to face each other with the girls standing on the boys' left sides.

(5-6) In the same manner they return to their own places. The dance is repeated from the beginning.

LANES

LANES

Dancers. Any number divisible by four, preferably eight.

Steps. Galop, polka and walking steps.

Position. The dancers stand in couples in two lines facing each other, the girls on the boys' right sides, the lines about four steps apart.

A. (1-4) All dance seven galop steps in the direction of the arrow (Diagram I).

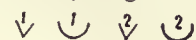


Diagram I

(1-4) Return with the same number of steps.

B. (5-8) Then four polka steps in place, beginning with the left foot.

(5-8) The lines now turn back to back and again dance four polka steps in place.

C. (9-12: |) The dancers again face about and each couple joins hands in a ring with the opposite couple, and dances around eight steps with the sun and eight steps against the sun. (See Diagram II.)

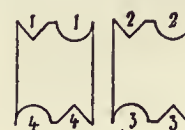


Diagram II

Couples ordinarily join hands in dancing around the ring, but the hand grasp may be omitted.

Part C may be danced with polka step.

The dance is repeated from the beginning.

MIKAEL'S DAY

MIKAEL'S DAY

Dancers. Four couples in each set.

Steps. Galop and walking step.

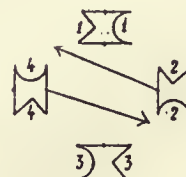
Position. The dancers stand in couples beside each other in a ring, the girls at the right of the boys. Girls and boys face each other and join hands.

(1-2) Couples 1 and 3 dance toward each other with four galop steps, and

(3-4) Back with the same number of steps.

(1-4) Repeat the same.

(5-8) Then they change places with eight galop steps, passing each other to the right in the direction of the arrow.



(5-8) They return in the same manner to original positions.

(9-12) All four couples now join hands and dance around in a ring eight steps with the sun.

(9-12) The same eight steps against the sun.

(1-12) Couples 2 and 4 execute the figure in the same manner.

Repeat the whole dance from the beginning.

STAMPING DANCE



STAMPING DANCE

STAMPING DANCE (1)

Dancers. An even number.

Step. As follows: The heel of one foot (the right, for instance) is placed forward on the ground, then one rises on the toe of that same foot, then, with a hop the heel of the left foot is struck against the right foot so that the right foot is swung forward and the heel of it again placed forward on the ground; and so on.

Position. The dancers stand in couples facing each other, usually in a circle, the boys outside. Partners take hold of each other's upper arms.

(|:1-4:|) Placing the right foot on the ground first, partners dance around against the sun, with eight of the above-described steps.

(|:5-8:|) When the last part of the music is played, partners dance around with the sun, placing the left heel first on the ground.

In this manner the dance can be continued as long as desired.

STAMPING DANCE (2)

Dancers. Four in each set.

Step. Walking step.

Position. Dancers stand in a square facing the centre, with hands on hips.



A. (1-4) The dancers, standing in position, stamp eight times in place with the right heel and (1-4) Eight times with the left heel.

B. (5-6) Dancers 1 and 3 change places with four steps.

(7-8) Dancers 2 and 4 do the same.

(5-8) Then Dancers 1 and 3, and 2 and 4, return to their places in the same manner.

The dance is repeated again.

STAMPING DANCE (3) OR POTATO PEELINGS

Dancers. An odd number.

Step. Polka step.

Position. Dancers stand in couples beside each other in a ring, or in two lines facing each other with a little distance between the couples. The one who is without a partner dances to any of the others, bows, joins hands with that one and dances to own place. The one who is now left without a partner dances in the same manner; and so on.

This is danced in Puumala, where it is called "Potato Peelings."

PLOUGHMAN'S WALTZ



PLOUGHMAN'S WALTZ

Dancers. An even number.

Steps. Walking and hop steps.

Position. The dancers stand in couples (in ordinary dance position) behind each other in a ring facing the sun.

(1-8) Couples go forward slowly in a circle with sixteen weary steps with bending knees, beginning with the outside foot.

(9-12) Then with eight hop steps they dance around with the sun. The dance is repeated.

KAKKONASSI



KAKKONASSI

Dancers. An even number, at least four couples.

Step. Walking step.

Position. In couples beside each other in a ring, girls on the boys' right sides.

A. (1-4) Couple 1 dance around in place with eight steps.

(1-4) Then the girl goes to Couple 2 and dances with the girl of that couple.

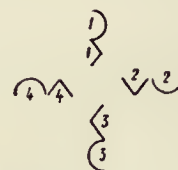
(5-8) Then she goes back to her own partner and dances around, while Couple 2 dance around at the same time.

(5-8) Girl Number 1 goes again to Couple 2 and dances around, this time with the boy of that couple.

(1-8) and (1-8) She returns to her own partner, and they dance around while Couple 2 dance around also at the same time. In the same manner girl Number 1 dances around with the girl and boy of Couple 3, and between times with her own partner, and so on, until she has danced with all the dancers.

When dancing around she always takes right

arm hook with own partner and left with the others.



B. (1-4) The dancers take the position indicated in the Diagram, and go forward hand in hand once around the circle until they come to their own places.

(5-8) Here they join hands and dance around eight steps with the sun and

(5-8) Eight against the sun.

The dance is repeated from the beginning, and this time boy Number 1 dances around with all the dancers and between them with his own partner.

The next time girl Number 2 does the same.

In this manner the dance continues until each one has danced thus with all the dancers, the music being continued as long as the dance lasts.

SKINKOMPASSE



SKINKOMPASSE

I. SKINKOMPASSE

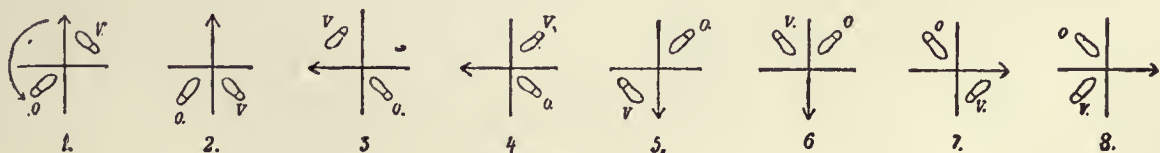
Dancer. One person.

A cross is drawn on the floor or two sticks are laid crossways. The dancer dances as indicated in Diagrams I to VIII, turning continually against the sun. The face is always turned in the direction indicated by the arrow, and the hands are either on the hips or assisting the body in keeping the balance.

During the dance one must, on the third count of the measure, put down the back foot one step in place. This step does not appear in the diagrams.

In Diagrams I, III, V and VII, the left leg is crossed in front of the right leg; in Diagrams II, IV, VI and VIII, the reverse.

Right foot is marked o, left foot v.



Diagrams I—VIII

II. SKINKOMPASSE

Dancers. Two persons, who stand opposite each other, and take hold of each other's arms. The feet of one are shown in the Diagrams black, and those of the other white.

In diagrams I, III, V and VII the black one has the left leg crossed in front of the right, while the white is the reverse.

In Diagrams II, IV, VI and VIII the black one has the right leg in front of the left and the white one the reverse.



Diagrams I—VIII

PLANE QUADRILLE

Measures 1-4 of the musical score. Measure 1 is marked with a forte *f* dynamic. Measures 1, 2, and 3 are numbered. The notation is in 2/4 time with a key signature of one flat (B-flat).

Measures 5-8 of the musical score. Measures 5, 6, 7, and 8 are numbered. Measure 8 is marked with a forte *f* dynamic. The notation continues in 2/4 time with a key signature of one flat.

Measures 9-12 of the musical score. Measures 9, 10, 11, and 12 are numbered. Measure 9 is marked with a forte *f* dynamic. The notation continues in 2/4 time with a key signature of one flat.

Measures 13-17 of the musical score. Measures 13, 14, 15, 16, and 17 are numbered. Measure 16 is marked with the tempo instruction *marc.* (marcato). The notation continues in 2/4 time with a key signature of one flat.

Measures 18-22 of the musical score. Measures 18, 19, 20, 21, and 22 are numbered. The notation continues in 2/4 time with a key signature of one flat.



PLANE QUADRILLE

Dancers. Any number of couples divisible by four.

Step. Walking step.

Position. Couples arranged in a square.

A. (1-2) Partners in Couples 1 and 3 face each other, join hands and "plane," that is, go four steps in the direction of the arrow (as indicated in Diagram I), the boys going forward, the girls backward.

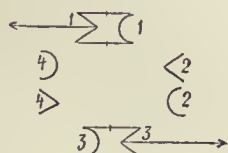


Diagram I

(3-4) Return to places.

(5-8) Repeat the same.

B. (1-2) Couples 1 and 3 face each other, partners releasing hands, and Couple 1 go four steps to Couple 3.

(3-4) Take hands with that couple as shown in Diagram II and lead them to their (Couple 1's) own place (a).

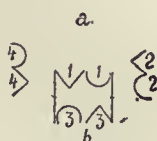


Diagram II

(5-8) All four dance around with the sun, and finish with the girl of the 1st Couple and the boy of the 3d Couple standing at A, while the boy of the 1st Couple and the girl of the 3d Couple go back to the 3d Couple's place. The girls are now standing on the boys' left sides.

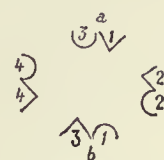


Diagram III

C. (9-16) Couples 1 and 3 go four steps toward each other, four steps backward, again toward each other, and then couples change places, the girls going between the opposite couple.

(17-24) Couples 1 and 3 go toward each other then back, and when they go toward each other again, boys exchange girls and then dance around with their own partners to original places.

D. (17-24) Couples 1 and 3 now change places again, the girls going between the opposite couple, and dance around with own partners in the other couple's place.

(25-32) Return in the same manner to their own places and dance around as before.

The dance is repeated, with Couples 2 and 4 executing it.

ANGELIN

ANGELIN

Dancers. An even number.

Step. Walking step.

Position. The dancers stand in two lines facing each other, the girls in one line, the boys in the other, the lines about four steps apart.

The couple at either end of the line stand hand in hand as shown in Diagram I.

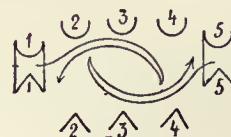


Diagram I

A. (1-4) Couples 1 and 5 dance sideward past each other with eight steps, without dancing around and without turning.

(5-8) Return to places as indicated in Diagram I.

(1-8) Repeat the same.

B. (9-12) Now Couple 1 go with eight steps to Couple 5.

(13-16) Couple 1 now dance in the opposite direction: Couple 5, also with eight steps, follow them and take Couple 1's original place, while the boy and girl of Couple 1 separate and fall back to their lines. (Diagram II.) Now the girl and boy of Couple 4 go forward, reach hands to each

other, and Couple 5 now dance with Couple 4 just as they did with Couple 1; after this Couple 4 follow Couple 5 past Couple 1, and then dance with Couple 3.



This is repeated until all couples have executed the figure.

FAVORITES



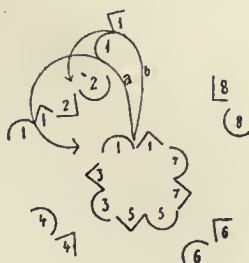
FAVORITES

Dancers. An even number.

Step. Walking step.

Position. The dancers stand in couples in two rings one inside the other, the inner ring facing outward and the outer ring facing inward.

In each couple the girl stands on the boy's right side, with his arm around her waist and her left hand on his right shoulder, and their free hands on hips.



(1-4) Couple 1 go four steps toward Couple 2, then with the same number of steps swing once around against the sun (retaining the same dance grasp).

(1-4) Then four steps back and swing with the sun. In swinging around, the boys turn around in place while the girls make a larger circle.

(5-8) Couple 1 go with eight steps to the right past and around Couple 2 (in the direction of the arrow (see Diagram), and backward to their own place. At the same time Couple 2 go two steps forward.

(5-8) Couple 1 again go around Couple 2, but instead of returning to own place they finish in Couple 2's place, while Couple 2 dance toward Couple 3 as described above.

EVERY BOY'S POLKA

TOE POLKA

EVERY BOY'S POLKA

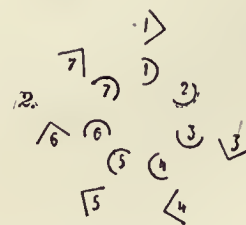
Dancers. An even number.

Steps. Walking and polka steps.

Position. The dancers stand in couples facing each other; the boys form an inside ring facing outward, the girls an outside ring facing inward. Hands on hips.

(1-4:) All dance eight polka steps in place, beginning with the left foot.

(5-18) Then the girls face to the left and the boys to the right. The girls put their right hands across behind on the boys' right shoulders and the boys the left hands on the girls' left shoulders.



The couples go around the ring with the sun, twenty-four walking steps.

After this each girl goes forward one step so as to become the partner of the boy standing next in front, and the dance is repeated again from the beginning.

BOWING DANCE



BOWING DANCE

Dancers. Any number of couples divisible by four.

Step. Walking step.

Position. Couples stand arranged in a square, about six steps apart.

A. (1-3) Couples 1 and 3 face partners, join hands and "plane," that is, go six steps in one direction (Diagram I) and

(4-6) Six steps in the other direction.

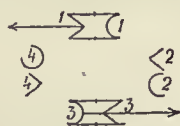


Diagram I

(1-6) Then facing toward the centre of the square, the same two couples change places, each girl going between the opposite couple. They then face about toward each other (without dancing around with partner) and go back to own places, each boy going between the opposite couple.

B. (7) Couples 1 and 3 again advance toward

each other three steps, beginning with the left foot.

(8) On the third step they bow slightly forward to the left and look intently at each other, the first boy looking at the second girl and the second boy at the first girl.

(9-10) Then each one turns facing the dancer of the side couple who stands nearest, and joining hands dance around with this one with the sun

(11-13) And against the sun (Diagram II).

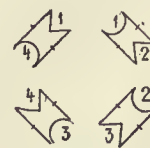


Diagram II

(7-8) All bow toward own partners.

(9-10) Partners join hands and dance around with the sun,

(11-13) And against the sun.

After this the dance is repeated by Couples 2 and 4.

FREE CHOICE

First system of musical notation (measures 1-4). The piece is in 2/4 time, marked *mf*. Measure 1 includes a dynamic marking *mf* and a measure number 1. Measure 2 includes a measure number 2. Measure 3 includes a measure number 3. Measure 4 includes a measure number 4.

Second system of musical notation (measures 5-8). Measure 5 includes a measure number 5. Measure 6 includes a measure number 6. Measure 7 includes a measure number 7. Measure 8 includes a measure number 8.

Third system of musical notation (measures 9-13). Measure 9 includes a measure number 9. Measure 10 includes a measure number 10. Measure 11 includes a measure number 11. Measure 12 includes a measure number 12. Measure 13 includes a measure number 13.

Fourth system of musical notation (measures 14-17). Measure 14 includes a measure number 14. Measure 15 includes a measure number 15. Measure 16 includes a measure number 16. Measure 17 includes a measure number 17.

Fifth system of musical notation (measures 18-22). Measure 18 includes a measure number 18. Measure 19 includes a measure number 19. Measure 20 includes a measure number 20. Measure 21 includes a measure number 21. Measure 22 includes a measure number 22.



FREE CHOICE

Dancers. Any number of couples divisible by four.

Steps. Walking and polka step.

Position. Dancers stand arranged in a square at about eight steps' distance from each other.

A. (1-4) Head couples go four steps forward and four steps backward.

(1-4) Repeat the same.

B. (5-16) All of these dancers figuré forward and back with their opposites with polka steps.

C. (17-19) Then join hands with own partner

and dance around six steps with the sun, and (20-22) Six steps against the sun.

D. (23-30) All turn so that partners face each other, give right hands to partners and dance the chain once around. Then all dance around with own partners once with the sun and once against the sun.

The music is repeated as long as Part D continues. This depends upon the number of dancers.

Now the side couples start the dance from the beginning.

WHITE AND NICE



WHITE AND NICE

Dancers. An even number.

Steps. Foot changing with hop, and walking or polka steps.

Position. The dancers stand in couples facing each other, the boys forming an inside ring, facing outward; and the girls an outside ring, facing inward; hands on hips.

(1-4) The dancers, beginning with the right foot, dance foot changing with hop sixteen times.

(5-8) Then the couples join hands and dance round in place with eight steps; first with the sun, **(5-8)** Then against the sun; or

(1-5-8) Take right arm hook with each other and dance four polka steps with the sun, and four against the sun.

At the end all take one step to the right and repeat the dance with the new partner.

THE OLD CARTMAN



THE OLD CARTMAN

Dancers. Four couples in each set.

Steps. Walking step and "Carting Step," that is, place the right foot in front of the left and then stamp, first with the right then with the left, eight times with each foot in time to the music, without raising the heels from the ground.

Position. Couples stand arranged in a square about eight steps apart from each other.

A. (1-4) Couples 1 and 3 face to the left and go across to each other's places, the boy leading and the girl following, holding his hand.

(1-4) In the same manner they return to own places.

B. (5) Then partners turn their backs toward each other, placing hands on hips and prepare for "Carting Step."



The Old Cartman

(6-9) They do the "Carting Step" with each other,

(10-11) then dance around with the sun once with each other.

(5) Now all pause, facing own partner, and prepare for the "Carting Step" and

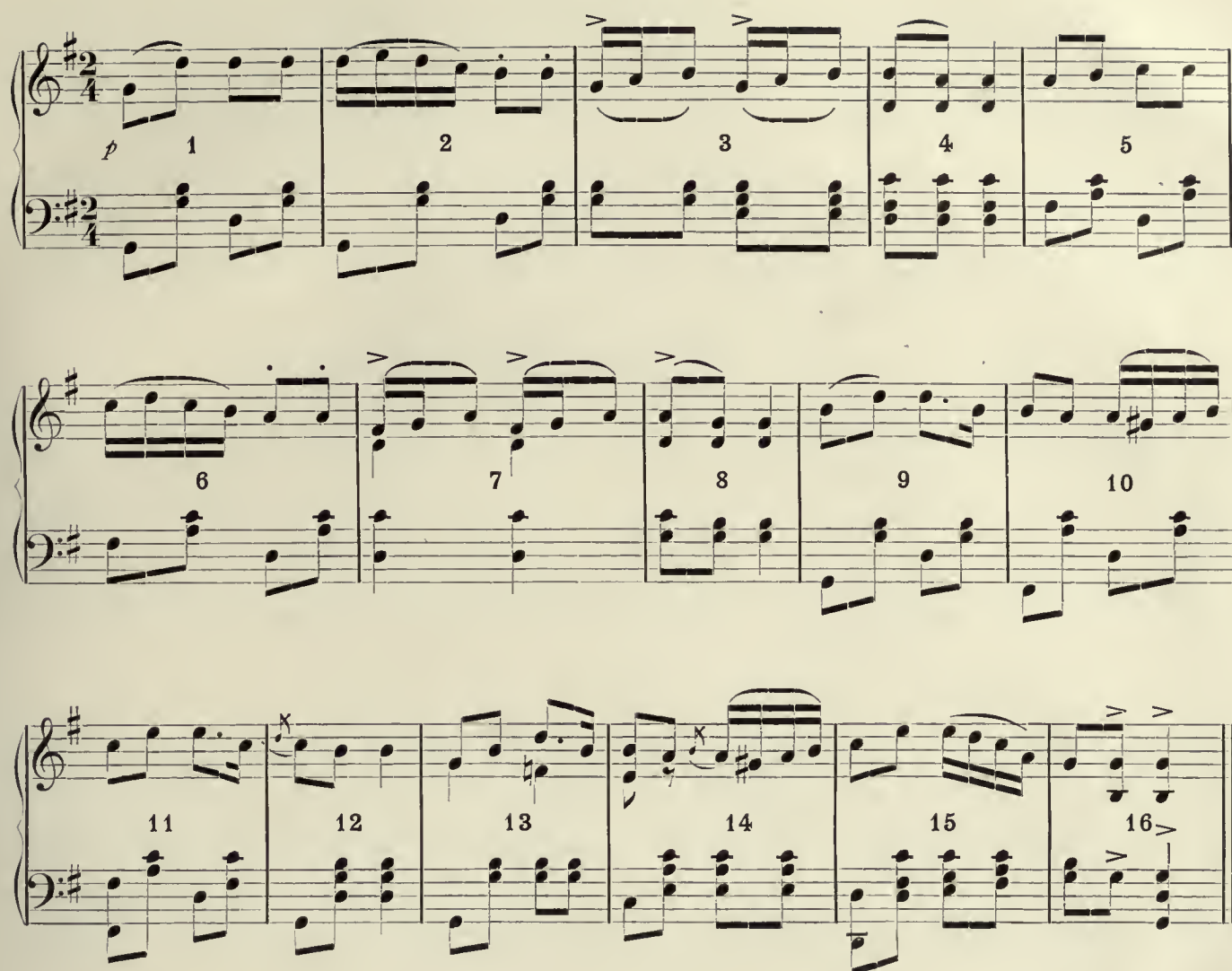
(6-9) do the "Carting Step" with each other.

(10-11) All dance around in couples with the sun.

C. (1-4:1) The same as Part A, but this time couples two and four change places and return to own places as described in Part A.

D. (1-5-11:1) The same as Part B.

FINE HEMS



FINE HEMS

Dancers. An even number.

Step. Polka step.

Position. Dancers stand in couples in dance position behind each other in a ring facing the sun.

Figure 1

A. (1-4) Couples dance around four steps with the sun, at the same time moving around the ring against the sun.

(5-8) Then the boys dance forward four steps, during which the girls (who now dance in front of the boys) make two turns with the sun.

B. (9-12) Couples again dance around with four steps.

(13-16) Now the girls dance forward, while the boys make two turns with the sun in front of them.

Figure 2

A. (1-8) The boys place themselves behind the girls and take hold of their arms, which are raised outward. Beginning with the left foot, both dance four steps forward in the ring against the sun, after which the boys continue forward with four steps while the girls, dancing in front of them, make two turns with the sun.

B. (9-16) The same as Part A, except that now the boys dance in front.

SÄFBON

The musical score for SÄFBON is presented in four systems, each containing two staves (treble and bass clef). The time signature is 2/4. The first measure (1) starts with a forte (f) dynamic. The score consists of 16 measures, numbered 1 through 16. Measures 1-4 are in the first system, 5-8 in the second, 9-12 in the third, and 13-16 in the fourth. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The key signature has one sharp (F#).

SÄFBON

Dancers. A number divisible by four.

Step. Walking step.

Position. Dancers stand in couples in two lines facing each other, with about six steps between the lines.

↘ ↙ ↘ ↙

③ ③ ④ ④

Diagram I

The dancers may also stand in a square with the side couples resting while the head couples dance, and the reverse.

(1-4) Boys go toward each other and with right hands grasp each other's right thumbs and dance once around with the sun.

(5-8) Then each goes to his own partner, takes

her with left thumb grasp, and dances once around against the sun.

(9-16) After this all four dance the English.

Now the dance is repeated, and this time the girls go toward each other, giving right hands to each other, etc.

FAVORITES CHANGE



FAVORITES CHANGE

Dancers. An even number.

Steps. Polka step and foot moving.

Position. The dancers stand in couples opposite each other in a ring and take hold of each other's shoulders.

(1) The girls move the left feet outward and the boys move the right feet forward. Then the feet are moved back.

(2) Now the boys move the right feet outward and the girls their left forward, after which the feet

are moved back.

(3-4) Repeat the same.

(1-4) In the same manner the girls move the right feet and the boys the left feet.

(5-8) After this they dance the polka with the sun, while moving around the circle against the sun. The dance is repeated again.

In Kirimaki the second figure only is danced, and is called there "The Kronoborger."

CLAPPING QUADRILLE

Measures 1-4 of the Clapping Quadrille. The music is in 2/4 time with a key signature of one sharp (F#). Measure 1 starts with a piano (*p*) dynamic. Measures 2, 3, and 4 feature various rhythmic patterns and accents.

Measures 5-8 of the Clapping Quadrille. Measures 5 and 6 continue the rhythmic patterns. Measures 7 and 8 introduce new rhythmic figures with accents.

Measures 9-14 of the Clapping Quadrille. Measure 9 begins with a forte (*f*) dynamic. Measures 10, 11, 12, 13, and 14 show a variety of chordal and melodic textures.

Measures 15-19 of the Clapping Quadrille. Measures 15 and 16 are followed by a double bar line. Measures 17, 18, and 19 continue the piece, with measure 18 marked *ff* (fortissimo).

Measures 20-24 of the Clapping Quadrille. Measures 20, 21, 22, 23, and 24 conclude the piece with various rhythmic patterns and accents.

CLAPPING QUADRILLE

Dancers. Any number of couples divisible by four.

Steps. Walking and polka steps.

Position. Dancers stand arranged in a square about eight steps from each other.

A. (1-8) Partners in Couples 1 and 3 face each other, join hands, and dance sideways (without dancing around or turning) eight steps past each other and back to places.

B. (9-10) Boys 1 and 3, beginning with the left foot, go four steps toward each other.

(11) On the fifth step they snap their fingers at each other (or strike their left hands together) and immediately face about to the right, turning on the ball of the left foot.

(12-16) Beginning with the right foot they go back to their own partners, with whom they join hands and dance twice around with the sun.

⁹⁻¹⁶
(12-16) Girls 1 and 3 now go toward each other, beginning with the right foot, and snap fingers at each other with the right hands; then facing about to the left they return to their partners, with whom they dance twice around against the sun.

C. (17-20) Boys 1 and 3, with four polka steps (beginning with the right foot), change places, passing each other to the left.

(21-24) They face about to the right and return in the same manner to their own places, where they dance with their partners once around with the sun.

(17-24) Now the girls do the same, beginning with the left foot, passing each other to the right; then they face about to the left and dance around with their partners against the sun.

The dance is repeated from the beginning, with Couples 2 and 4 dancing this time.

THE ST. PETERSBURGER

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15 16

THE ST. PETERSBURGER

Dancers. An even number.

Step. Walking step.

Position. The dancers stand in couples beside each other in a ring.

A. (1-4) All face to the left and go around the ring after each other eight steps with the sun.

(5-8) Then they face about to the right and go eight steps against the sun.

B. (9-12) Each one turns so as to face the nearest dancer of the couple standing next, with whom they execute *figuré*, and then

(9-12) *Figuré* with own partner.

C. (13-16) Partners all face each other and join hands, while Couple 1 "stroll" once around in the ring against the sun and return to own place. (They do this without either dancing around or turning.) Then each couple in turn "strolls" once around in the ring against the sun; and the music is repeated as long as the figure continues.

When all have "strolled" around the ring, the dance is repeated again from the beginning.

SMALL HERRINGS

Vivace

SMALL HERRINGS

Dancers. Four in each set.

Step. Walking step.

Position. The dancers stand in a square, the boys facing each other, and the girls the same, as shown in the diagram.



(1-4) The dancers dance around in a ring, hand in hand, eight steps with the sun, and

(1-4) Eight steps against the sun.

(5-6) Then the girls change places, passing each other to the right.

7-8) Boys do the same.

(5-8) The girls change again, returning to their places; then the boys do the same.

The dance is repeated.

NIKUNAKUA

The musical score for 'NIKUNAKUA' is presented in four systems, each containing two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The first system (measures 1-4) begins with a mezzo-forte (*mf*) dynamic. Measures 1-4 are marked with numbers 1, 2, 3, and 4 respectively. The second system (measures 5-8) continues the sequence with measures 5, 6, 7, and 8. The third system (measures 9-12) shows measures 9, 10, 11, and 12. The fourth system (measures 13-16) concludes the piece with measures 13, 14, 15, and 16. The notation includes various musical symbols such as beams, slurs, and accents to indicate the specific dance steps and musical phrasing.

NIKUNAKUA

Dancers. Any number of couples divisible by four.

Step. Polka step.

Position. Couples stand arranged in a square about six steps apart.

A. (1-4) Head couples advance toward the centre, beginning with the left feet, give right hands to each other so as to form a cross, and go four steps with the sun.

(5-8) Then they face about to the right, give

left hands to each other, and go four steps against the sun.

B. (9-12) Each one now takes right arm hook with the nearest dancer of the side couple, and dances four steps once around with that one.

(13-16) Then they take left arm hook with own partner, and dance around in the same manner.

The side couples now execute the dance from the beginning.

PARIKKALA DANCE

Moderato

PARIKKALA DANCE

Dancers. An even number.

Steps. The boy's step is as follows:

While hopping in bent-knee position he thrusts his legs forward alternately, then outward alternately, twice for each measure.

The girls dance change step, making it very smooth and gliding.

Position. Boy and girl stand facing each other, about six steps apart, the girl with hands on hips, while the boy lets his hands swing free.

(1-8) The dancers start forward to the right and dance sixteen steps, as indicated by the arrow in Diagram I.

(9-16) Then when they meet the second time in this manner, they go to the right past each other, at the same time turning to the left (thus facing each other), and continue dancing back to the right, sixteen steps in all. (Diagram II.)



Diagram I



Diagram II

Then they again change places, continuing to dance in this same manner as long as they please.

PALPANKILLI

PALPANKILLI

Dancers. An even number.

Steps. Schottische and hop steps.

Position. Couples stand, in dance position, back of each other in a ring facing against the sun.

(1-2) Couples dance two schottische steps forward, beginning with the outside feet.

(3) Then with two hop steps they dance once around with the sun.

(4) Then take one step forward with the outside feet and one step backward with the inside feet.

The dance is repeated in the same manner.

HOLLOLA POLKA

First system of musical notation (measures 1-6). The key signature is one flat (B-flat), and the time signature is 2/4. The music is marked *f* (forte). Measure numbers 1 through 6 are indicated below the staff.

Second system of musical notation (measures 7-13). The music is marked *mf* (mezzo-forte). Measure numbers 7 through 13 are indicated below the staff.

Third system of musical notation (measures 14-18). Measure numbers 14 through 18 are indicated below the staff.

Fourth system of musical notation (measures 19-25). Measure numbers 19 through 25 are indicated below the staff.

Fifth system of musical notation (measures 26-32). Measure numbers 26 through 32 are indicated below the staff.

HOLLOLA POLKA

Dancers. Four couples in each set.

Step. Walking step.

Position. Couples stand arranged in a square about eight steps apart.

Figure 1

A. (1-4) Head couples go four steps forward and four steps backward.

(5-8) Repeat the same.

B. (9-12) All the dancers face their partners and take right hands. The boys stand still while the girls execute the chain once around until they come to their own places.

(13-14) All dance once around with partners with the sun and

(15-16) Once around against the sun.

(17-16) The side couples execute the figure in the same manner.

Figure 2

A. (17-20) The girls of the head couples change places with eight steps, passing each other to the right (to the left past the boy of the strange couple). The boys execute the same, going immediately after the girls in such a manner that they go first to the left past the girl of the strange couple, then to the right past the opposite boy (the English).

(21-24) In the same manner they return to their own places.

B. (25-28) These same couples go toward the centre, give right hands to each other forming a cross, and go around eight steps with the sun.

(29-32) Then, facing about to the right, form a cross with left hands joined and go around eight steps against the sun.

(17-32) The side couples execute the figure in the same manner.

WALTZ

Tempo di Valse

WALTZ

Steps. Three step waltz.

A. (1-12) One boy and his partner lead. They dance forward, while the other couples gradually close up to them. The dancers form a ring (not close), with Wormsö hand grasp. The boy of the 1st Couple and the girl of the last Couple place the

free hands on the hips.

B. (1-12) The boy and girl of the 1st Couple take Wormsö hand grasp, all the others following their example, and partners dance around against the sun, at the same time moving around the ring with the sun.

FIFTEEN PRETTY GIRLS



FIFTEEN PRETTY GIRLS

Dancers. Four couples in each set

Steps. Walking step. In some localities the second figure is danced with polka step.

Position. Couples stand in a square about eight steps apart.

Figure 1

A. (1-4) The head couples go four steps toward each other and four steps back.

(5-8) Repeat the same.

B. (9-12) The boys of the head couples and their opposite girls dance around eight steps with the sun, taking hold of each other's forearms (boys' hands below, girls' above).

(13-16) Then they dance around with own partners against the sun.

C. (1-8) The same as Part A.

D. (9-12) The boy of Couple 1 dances around with the girl of Couple 2, and the boy of Couple 2 with the girl of Couple 1, with the sun.

(13-16) The same boys dance around against the sun with their own partners.

The side couples now execute the figure from the beginning, and in Part D the boy and girl of Couple 2 dance around with the girl and boy of Couple 3.

This figure is danced two more times, as follows: First time, Couple 3 dance around with Couple 4 in Part D, as described above; second time, Couple 4 with Couple 1.

Figure 2

(1-8) All the boys go toward the centre, give left hands to each other forming a cross, and go

once around against the sun.

(9-16) When they pass their partners they take them with dance grasp and go around another time thus.

(1-8) Then each boy leaves his partner and, taking the girl next behind with forearm grasp, dances around with her eight steps with the sun and against the sun.

(9-16 and 1-8) The boys again form a cross with left hands, and go with these new partners *twice*

around against the sun in the above-described manner.

Then each boy leaves his present partner and dances around with the next girl behind, and so on until they get back to their original partners, when they repeat the figure, this time changing partners so that they dance around each time with the girl of the couple standing next in front. When the boys in this manner again reach their own partners, the dance is finished.

HALIHILJA



HALIHILJA

Dancers. An even number.

Step. Polka step.

Position. The dancers stand in dance position back of each other in a ring, facing against the sun.

A. (1-8) Couples dance eight steps with the sun, at the same time moving around the ring against the sun.

B. (9) Then the boy swings the girl against the sun with one step, and

(10) At the same time lifts her from the ground.

(11-12) The same as (9-10), but with the sun.

(13-16) Then couples dance four steps against the sun.

The dance is repeated.

LUMPARLAND'S TROT

The musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). It consists of 16 measures, numbered 1 through 16. The notation is arranged in four systems, each with a treble and bass staff. Measures 1-4 are the first system, 5-8 the second, 9-12 the third, and 13-16 the fourth. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Dynamic markings include a forte 'f' at the beginning and a crescendo hairpin in measure 12. The piece concludes with a double bar line at the end of measure 16.

LUMPARLAND'S TROT

Dancers. Any number of couples.

Steps. Walking step and foot changing with heel step.

Position. Couples after each other, partners taking single hand grasp.

A. (1-8) The dancers walk sixteen steps in a ring against the sun, beginning with outside feet.

(1-8) Repeat the same.

During the last measure partners face each other with hands on hips.

B. (9-10) Beginning with the left feet, dance foot changing with heel step, and then again, beginning with the right feet.

(11-12) Repeat the same.

(13-16) Partners take double hand grasp and dance once and a half around with the sun, the boy and girl thus finishing in each other's places.

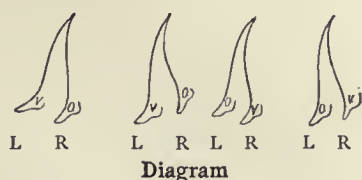
(9-16) Repeat B as before, beginning this time with the right feet and dancing against the sun.

WAGGING DANCE

WAGGING DANCE

Dancers. An even number.

Steps. Polka step and the following "Wagging step": while hopping on the right foot, lift the left foot forward, then bring it down with a drag on the floor to its place, at the same time lifting the right foot backward with a hop. Then hop on the left foot, at the same time swinging the right leg forward to its place, with a drag, etc. See Diagram



indicating the movements which occur during two measures of music.

Position. Dancers stand in couples back of each other in a ring, facing against the sun, with cross hand grasp behind their backs.

A. (1-8) Couples "wag" forward eight of the steps described above, beginning with the outside feet, that is, lifting the outside feet forward first.

B. (9-16) Partners face each other, take hold of each other's shoulders, and dance the polka turning with the sun, at the same time moving around the circle against the sun.

The dance is repeated.

NINE PERSONS' POSTS

The musical score is written for piano in 2/4 time with a key signature of two sharps (F# and C#). It consists of 24 numbered measures arranged in four systems of six measures each. The notation includes treble and bass staves. Measure 1 starts with a forte (*f*) dynamic and an accent. Measure 8 has an accent. Measure 9 is marked *pp* (pianissimo). Measure 17 is also marked *pp*. The score features various musical notations such as eighth notes, sixteenth notes, chords, and slurs.

NINE PERSONS' POSTS

Dancers. Nine persons in each set, either three boys and six girls or the reverse.

Step. Walking step.

Position. The dancers stand in three parallel lines, the two outer lines facing each other and the middle line facing Line I, with a distance of about eight short steps between the lines. The dancers of each line join hands, the outside hands on the



A. (1-4) Lines I and II go four steps toward each other beginning with the left foot, and the same number of steps backward.

(5-8) Repeat this, and on the last step the middle one of Line II releases partners' hands, all three face about quickly and join hands again.

(1-8) In the same manner Lines I and III go toward each other and backward twice.

B. (9-16) Then the dancers in Line A dance the English while Lines B and C do the same, until all get back to their own places.

(17-24) Then all face as indicated in Diagram II, and Line I dance the English, while Lines II and III do the same.

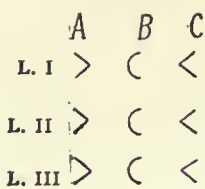


Diagram II

When the dance is repeated, Lines A and B go twice forward and back with each other first, and then lines B and C do the same. At the close, Lines I, II and III dance the English first, and then Lines A, B and C.

The dance is continued in this manner.

LISTENING GAME

Tempo di Mazurka

The musical score is written for piano and violin. It consists of 10 measures, numbered 1 through 10. Measures 1-5 are marked *mf*. Measures 6-8 are marked *f*. Measure 9 is marked *Cadenza*. Measure 10 is the final measure. The key signature is one sharp (F#) and the time signature is 3/8. The score includes a variety of musical notations, including eighth notes, sixteenth notes, and rests.

LISTENING GAME

Dancers. Any number of couples.

Steps. Running step and fall-out step. Ring grasp.

Position. Couples stand beside each other in a ring, the girls on the right of the boys.

(1-8) All run in time to the music, with the sun.

(9-10) Partners take fall-out position toward each

other, "listening."

(9-10) Fall-out position away from each other.

The dance is begun next time with running step against the sun, etc.

"Listening" is repeated one or more times, as it pleases the musicians.

DANIEL

First system of musical notation (measures 1-5). The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is written for piano (p) and features a forte (f) dynamic in measure 1. Measure 5 is marked *pp* (pianissimo).

Second system of musical notation (measures 6-10). The music continues with various melodic and harmonic developments. Measure 10 ends with a double bar line.

Third system of musical notation (measures 11-14). Measure 13 is marked *pp* (pianissimo). The system concludes with a double bar line.

Fourth system of musical notation (measures 15-18). The music features a variety of textures, including chords and moving lines in both staves.

Fifth system of musical notation (measures 19-24). Measure 21 is marked *f* (forte). Measure 24 is marked *sfz* (sforzando). The system concludes with a double bar line.

DANIEL

Dancers. Five persons in every set.

Steps. Stride step.

Position. One boy, "Daniel," stands in the centre, and four girls in a square surrounding him about four steps distant from him. All stand facing in the same direction, with hands on hips (see Diagram).



(1-8) All dance stride steps once to each meas-

ure. At the end of every other measure all face to the left. This is done four times.

(9-16) Then all do the same, turning to the right.

(1-16) Now "Daniel" becomes restless and begins hopping twice as fast, thus making four hops to each measure; but the others follow his example, and thus "Daniel" never succeeds in seeing the girls' faces, as they continually turn away from him.

(1-16) Then this is repeated again, beginning in the original slow time. "Daniel" now seems worn out and hops with tottering knees.

This finishes the dance.

AMERICA'S POLKA



AMERICA'S POLKA

Dancers. An even number.

Step. Polka step.

Position. Couples stand after each other in a ring in dance position, facing against the sun.

Figure 1

(1-4) The dancers move their right feet forward and back twice, and the same with the left.

(1-4) Then they dance four polka steps with the sun, at the same time moving around the circle against the sun.

(5-12) Repeat the same.

Figure 2

(1-4) The boys move their left and the girls their right feet outward and back, and then they dance one polka step in the same direction. They repeat the same in the opposite direction, the boys beginning with the right feet and the girls with the left.

(1-4) Repeat the same.

(5-12) After this, couples dance four polka steps with the sun and four against the sun, at the same time moving around the room against the sun.

The dance is repeated from the beginning.

PELLINGE QUADRILLE

Stately

I

mf 1 2 3 4

5 6 7 8

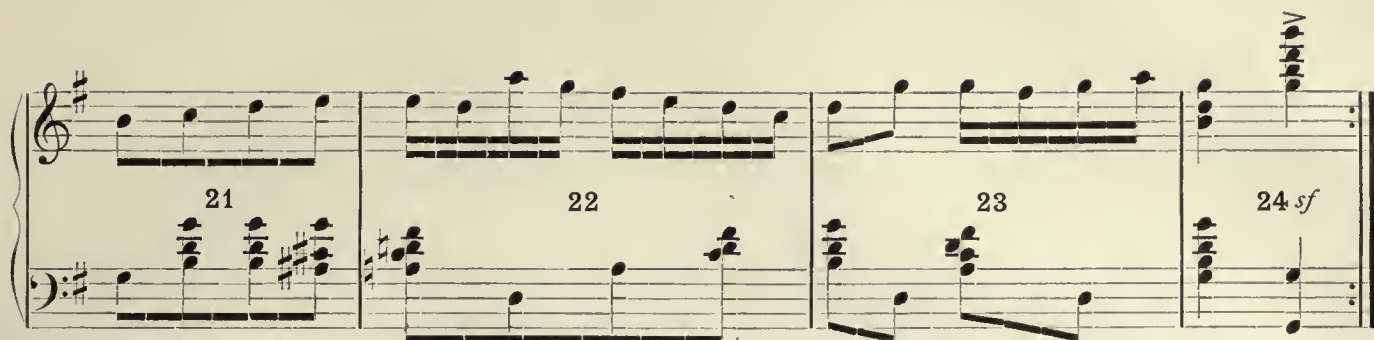
1 2

II

f 9 10 11 12

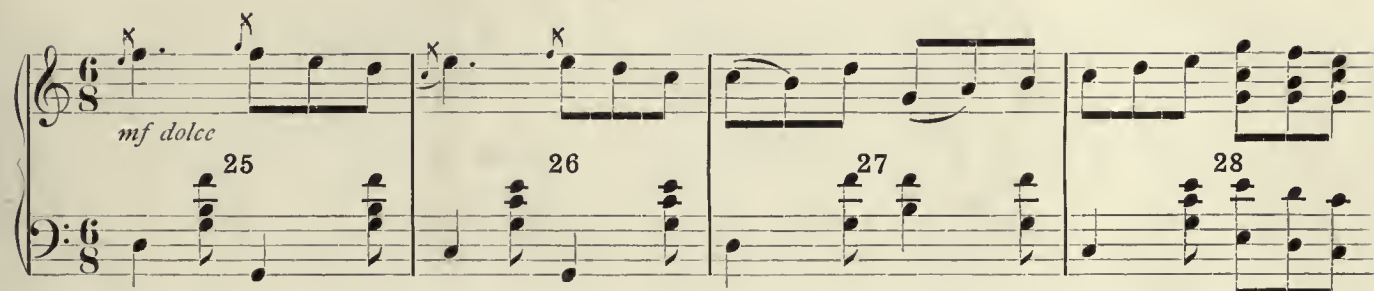
13 14 15 16 *sfz*

17 18 19 20



Folk Danser

III



PELLINGE QUADRILLE

Dancers. Four or eight couples.

Steps. Walking step. In marching, take cross-hand grasp; in Figures 4 and 5, high hand grasp. When a boy leaves or comes to a girl, they exchange bow and courtesy.

Position. Four or eight couples in quadrille.

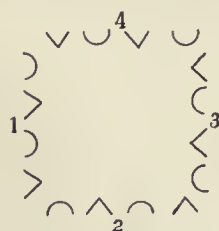


Figure 1

(|: 1-8: |) All promenade, taking one step for each quarter-note; couples going around the circle with the sun, the boys on the inside of the ring.

When all come to own places, each boy, still keeping the cross-hand grasp, swings his partner over to the right side.

Figure 2

A. (|: 9-16: |) Figuré, 1st and 3d couples. The boy of the 1st and the girl of the 3d couple execute figuré with each other. When they return to own places they take a couple of steps to the right toward their own partners, and dance around with the sun.

B. (17-18) Couples advance toward each other; (19-20) Then retire to places.

(21-22) Advance again toward each other, then (23-24) Boys exchange girls, facing about against the sun, and return to own places.

(17-24) Repeat the same.

past each other three steps, then face about, at the same time closing the feet together.

(29-32) Repeat the same.

Figure 5

(|:1-8:|) All execute chain with ordinary walking step.

The whole quadrille is usually done four times.

GALLOPAD

time swinging his partner to the left, while still retaining dance grasp.

(3-4) Repeat the same, the boy beginning with the right foot, the girl the left. The boy this time swings his partner to the right.

(5-12) Now they dance polka with the sun, while the circle revolves against the sun.

(5-12) Now they dance polka with the sun, while the circle revolves against the sun.

the circle revolves against the sun.

The image displays a musical score for a piano piece, divided into two sections: "Tempo di polka" and "Lightly".

Tempo di polka: This section is in 2/4 time and consists of four measures, numbered 1 through 4. The melody is written in the treble clef, and the bass line is in the bass clef. Measure 1 starts with a treble clef and a key signature of one sharp (F#). Measure 2 has a fermata over the first half. Measure 3 has a fermata over the first half. Measure 4 has a fermata over the first half. The piece ends with a double bar line.

Lightly: This section is in 2/4 time and consists of eight measures, numbered 5 through 12. The melody is written in the treble clef, and the bass line is in the bass clef. Measure 5 starts with a treble clef and a key signature of one sharp (F#). Measure 6 has a fermata over the first half. Measure 7 has a fermata over the first half. Measure 8 has a fermata over the first half. Measure 9 has a fermata over the first half. Measure 10 has a fermata over the first half. Measure 11 has a fermata over the first half. Measure 12 has a fermata over the first half. The piece ends with a double bar line.

TWO-STEPS POLKA

Tempo di Polka

mf 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

TWO-STEPS POLKA

Dancers. Any number of couples.

Steps. Galop step.

Position. Couples after each other in a ring.

(1-16) The dancers take single arm grasp and dance several galop steps forward. Take double

arm grasp and continue dancing, at the same time making a half-turn with the sun for each measure. The circle in the meantime revolves against the sun.

KONTRA

I

Measures 1-4 of section I. The music is in 2/4 time with a key signature of two sharps (F# and C#). The treble clef part features eighth-note patterns, while the bass clef part provides a harmonic accompaniment with chords and single notes.

Measures 5-8 of section I. Measures 5-7 continue the eighth-note patterns in the treble. Measure 8 features a triplet of eighth notes in the treble and a chord in the bass, marked with an accent (>).

Measures 9-12 of section I. Measure 9 has a slur over the treble staff. Measure 10 has a fermata over the treble staff. Measures 11-12 continue the eighth-note patterns in the treble.

Measures 13-16 of section I. Measures 13-15 continue the eighth-note patterns in the treble. Measure 16 features a final chord in the treble and a sustained chord in the bass.

II

Measures 17-20 of section II. The music continues with eighth-note patterns in the treble and harmonic accompaniment in the bass.

21 22 23 24

25 26 27 28

29 30 31 32

III

33 34 35 36

37 38 39 40

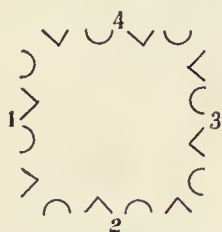


KONTRA

Dancers. Four or eight couples.

Steps. Walking step, Polka step or Jig step.

Boys put their hands behind their backs, girls hold their dresses. When marching, cross-hand grasp is taken. Every time a boy leaves or comes to a girl, they exchange a bow and courtesy.



Position. Four or eight couples in quadrille.

Figure 1

A. (1-16) Couples go around the circle against the sun, the boys inside the ring.

B. (17-24) 1st and 3d couples. The boys, with backs turned toward the inside of the ring, dance with own partners with small polka steps (beginning with the left feet), face about and dance facing each other, go past each other to the left, and dance with the girl of the opposite couple.

C. (25-32) Couples form a ring, the boys placing their hands around the girls' waists, the girls' hands on the boys' shoulders. Dance around thus with galop step with and against the sun, after which the boys lead their own partners to places.

(17-32) 2d and 4th couples execute the same. (First figure is danced three times.)

Figure 2

A. (1-16) 1st couple swing once around against the sun. The boy of this couple turns his back toward the centre of the ring, and facing his own partner, dances with polka step (or Jig step), first two steps in place, then backward, then forward a little quicker. Now he executes the same with the girls of the 2d, 3d and 4th couples, and again with own partner, after which 1st and 2d couples turn once against the sun.

The same is danced in turn by the boys of the 2d, 3d and 4th couples.

B. The same as Part A, with the exception that it is danced by the girls.

The music is repeated until the figure is finished.

Figure 3

A. Change Girls.

(33-48) The boy of the 1st couple swings once around with his partner, relinquishes her to the boy of the 2d couple, takes the girl of the 2d couple, and swings with her in the same manner; relinquishes her to the boy of the 3d couple, and so on.

The figure is continued until all are in own places. The music is repeated until the figure is finished.

B. Change Boys.

NOTE. In Figure 3, Part B, the boy takes a step inside the ring so as to stand at the girl's left side.

Figure 4

A. (1-8) Couples take double ring hand grasp with the boys' hands on top and "fold" four times.

(9-16) Girls form an inner ring, the boys an outer. The girls go to the left, the boys to the right; then they go around the other way.

B. (1-16) The same as Part A, with the exception that the girls' hands are on top. The boys now form the inner ring and the girls the outer.

The dance finishes with all "thanking" each other; *i.e.*, the 1st and 3d Couples advance toward each other, the boy of the 1st Couple "thanks" the girl of the 3d Couple, while the girl of the 1st Couple "thanks" the boy of the 3d Couple.

After that, the girls and the boys do the same diagonally across, the girls to each other and the boys to each other, then each to his (or her) own partner.

SEVEN-STEP POLKA

Tempo di Polka

SEVEN-STEP POLKA

Dancers. Any number.

Steps. Follow step, polka step and hop step.

Position. Couples after each other in a ring. Ordinary dance grasp.

A. (1-2) The dancers take three follow steps (all beginning with the left feet) and one stamp step.

(3-4) Face about against the sun and dance back with the same number of steps.

B. (5-6) After this the boys swing their girls to the left, still retaining dance grasp, and all take one follow step and one stamp step. The same is repeated to the right.

(7-8) Then couples dance hop step, boys putting down the left foot first, and girls the right.

(5-8) Repeat Part B again.

MATADORA

MATADORA

Dancers. Four or five couples.

Steps. Walking and hop step.

Every time a boy comes to or leaves a girl they exchange a bow and courtesy.

Position. The dancers stand in two lines facing each other, girls on one side and boys on the other, with four steps' distance between the lines.

1	2	3	4	5
A	B	C		
1	2	3	4	5

Figure 1

A. (1-8:) "Big Ring." All form a ring, go once around with the sun, and finish in own places.

B. (9-16) Figuré by all the dancers at once.

Figure 2

(1-4) The boy and girl of the 1st couple go toward each other to A, take right arm hook and dance around with hop step.

(5-8) Take left arm hook and dance around again.

(9-12) They go between the lines to C.

(13-16) Now they face about turning toward each other, and return to B.

(1-8) The boy goes to the girl of the 5th couple, while the girl goes to the boy of the 2d, and they swing around, first with right, then left arm hook.

(9-16) They go again between the rows, and dance around. After this they continue dancing in the same manner with the next following girls and boys in turn. The last time they go between the lines, they take their place as the last couple at the foot, and in each row all join hands down the line.

(1-8) The boy leads his line once around with the sun and the girl at the same time leads her line once around against the sun, so that they return to their places.

(9-16) Repeat B of Figure 1 again.

Figure 2 is repeated until it has been executed by the 2d, 3d, 4th and 5th couples.

When the boy and girl of the 5th couple have led their line once around, they go around again, this time joining hands, and all marching around with the sun in couples.

TREADING DANCE

Tempo di Valse

mf 1 2 3 4 cresc. 5 f 6 7 8 9 10 11 12

TREADING DANCE

Dancers. Any number.

Steps. Three step waltz for the girls and treading step for the boys.

Position. Couples usually stand after each other

in a ring. Wormsö hand grasp.

(1-12) Couples dance around against the sun, at the same time moving around the circle with the sun.

FIST POLKA

Tempo di Mazurka

FIST POLKA

FIST POLKA (1)

Dancers. Any number of couples.

Steps. Polka step, first hop, and dancing around each for himself.

Position. The dancers stand in couples in a ring, partners facing each other, the girls on the outside of the ring, the boys inside. Double hand grasp.

Figure 1

(1-3) Beginning with the left feet, couples dance three polka steps with the sun.

(4) Then, turning toward each other they take three ordinary steps in place (left feet, right feet, and left feet).

(1-4) Repeat the above, this time against the sun and beginning with the right feet.

Figure 2

(5-6) Make a "Fist hop" once with the left and once with the right feet, with hands placed on hips.

(7-8) Repeat the same, partners now clenching fists at each other at the same time that the hops are taken.

(9-10) Then each dances around by himself against the sun, at the same time clapping hands five times in time to the music. On the last step a stamp is made, and at the same time the hands are placed on the hips.

(5-10) Figure 2 repeated.

FIST POLKA (2)

Another version of the Fist Polka, as taught by Miss Collan of Finland, is as follows:

Position. Partners face each other with double hand grasp.

Figure 1

(1) Beginning with the left feet they swing around with the sun with the following steps; one follow, or change step (done to the first two counts of the measure), and then a long step (or leap, as

if hurdling) past the left feet on to the right feet, done on the third count of the measure.

(2-3) Continue, taking two more of the above steps.

(4) Then, facing each other, they make three ordinary steps in place (left, right, left).

(1-4) Repeat the above, this time swinging around against the sun and beginning with the right feet.

Figure 2

(|: 5-10: |) The same as Figure 2 of the first version.

MARTIN WAPPU



MARTIN WAPPU

MARTIN WAPPU (1)

Dancers. An even number.

Steps. Schottische step, and foot changing with hop.

Position. Dancers stand in a double ring facing each other in couples, the boys forming the outer ring facing inward and the girls the inner ring facing outward, with hands on hips.

A. (1-4) Dancers all take right arm hook with partners and dance around four schottische steps with the sun.

(1-4) Then take left arm hook and dance around in the same manner against the sun.

B. (5-7) The dancers with a hop place the left toe forward on the ground and then change feet five times, hopping six times in all.

(8) All stamp three times.

(9-12) Repeat the same.

At the end all take a step to the right, and repeat

the dance with a new partner.

MARTIN WAPPU (2)

Dancers. Four in each set.

Steps. Foot changing with hop, hopping with feet closed together (which is not necessary to explain), and walking step.

Position. The dancers stand in a square facing the centre, about three steps apart from each other, with hands on hips.

A. (1) All dance two "foot changes" with hops in place.

(2) Then three quick hops backward with feet closed together.

(3-4 and 1-4) Repeat this three times.

B. (5-12) Dancers join hands in a ring and dance eight steps around with the sun and eight against the sun.

The dance is repeated from the beginning.

OSTERBOTTNISK FOUR CORNERS

First system of musical notation, measures 1-4. The key signature is one sharp (F#) and the time signature is 6/8. Measure 1 is marked *p*. Measure 3 is marked *cresc.*. The system includes a repeat sign at the end of measure 4.

Second system of musical notation, measures 5-8. The key signature is one sharp (F#) and the time signature is 2/4. Measure 6 is marked *cresc.*. The system includes a repeat sign at the end of measure 8.

Third system of musical notation, measures 9-12. The key signature is one sharp (F#) and the time signature is 2/4. Measure 11 is marked *f*. The system includes a repeat sign at the end of measure 12.

Fourth system of musical notation, measures 13-16. The key signature is one sharp (F#) and the time signature is 2/4. Measure 14 is marked *f*. The system includes a repeat sign at the end of measure 16.

OSTERBOTTNISK FOUR CORNERS

Steps. Galop and polka step, ordinary dance grasp.

(1-4) The 1st Couple dance out from corner A toward corner B with eight galop steps.

(5-8) The dancers turn around to the left and take the same number of galop steps backward to corner C.

(9-16) Now they return to corner B, dancing Polka with the sun.

(1-16) The 1st Couple continue after this to corners C and D, and return to C. At the same time the 2d Couple dance out from corner A to B and C, and return to B.

In this manner the 3d and 4th Couples, one after the other, dance out until one couple stand in each corner.

The dance continues from corner A with two or more couples who dance after each other between corners A and B, and between C and D.

Between A and B the 1st Couple go in front of the 2d. Between C and D the 2d Couple go in front of the 1st Couple. Between B and C, and also between D and A, the two couples go side by side in line with each other.

Between B and C the 1st Couple are toward the outside of the square, the 2d Couple inside; between D and A the 1st Couple are toward the inside and the 2d Couple outside. The dance continues thus until two, three, or more couples stand in each corner.

The dance, when it is well understood, can also be done with two or three couples beginning at the same time.

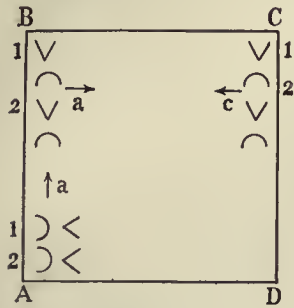


Diagram I

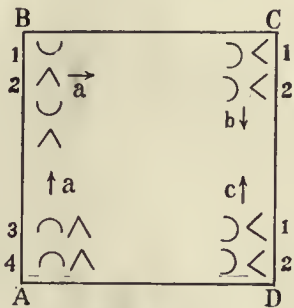


Diagram II

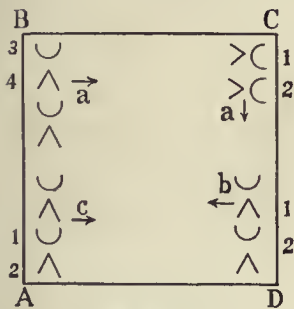


Diagram III

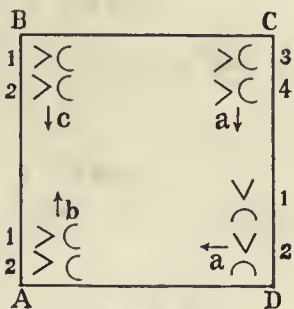


Diagram IV

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