

OP  
GOEDE  
VOET

Een Maatje  
Meer

elsche korf  
&  
frans tromp



1991

Tweede herziene &vermeerderde uitgave

# OP GOEDE VOET

”EEN MAATJE MEER”

1991

Layout and desktop publishing	: Frans Tromp & Elsche Korf
Dance descriptions	: Elsche Korf
Music notation	: Frans Tromp

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# PREFACE

Frans Tromp (music) and Elsche Korf (dance) are Dutch teachers specialized in Dutch dances. They have worked together since 1977 and stand well (*in Dutch op goede voet - in English on a good footing*) with each other. The book OP GOEDE VOET 'Een Maatje Meer' and the CD OP GOEDE VOET 'Twee Maatjes Meer' (Syncoop 5751 CD 128) were published by Elsche Korf and Frans Tromp on the occasion of their 15th anniversary in August 1991.

Fifteen years ago they started their combined career by collecting the still living folkdances of the island of Terschelling in the North of the Netherlands. Resulting in a book and gramophone record.

Because Frans always plays live for Elsche's workshops, traditional and new Dutch dances, which up to then could not be danced at local clubs because they were not recorded on a gramophone record, were presented to both Dutch folk dancers and display teams.

OP GOEDE VOET being the result.

Their trademark is 'never walk a dance through without music'. Frans plays by heart and knows the dances well. So at Elsche's command steps and music are put together, which enables dancers to learn to really dance a new dance at half the normal speed..

August 1991  
Elsche Korf  
Frans Tromp

translation OP GOEDE VOET into English: Elsche Korf 1998

# DE BLAAUWE BOER

music : Oude en Nieuwe Hollandse Boerenliedjes en Contredansen nr. 182

arrangement : Frans Tromp 1991

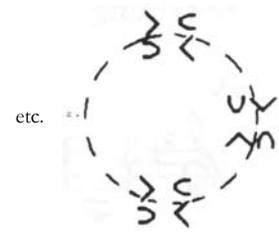
**A**

**B**

An alternative for the chords of the **B**-music is underneath the cords

**continuation of Blaauwe Boer**

translation title *Blue Farmer*  
 dance *Elsche Korf 1988*  
 music *nr 182 from Oude en Nieuwe Hollandse Boeren Lieties en Contredansen, arr. ft 1991*  
 position Sicilian Circle (couple facing couple around the room)  
 time 6/8  
 sequence (ab) nx



- |          |            |                                                                       |
|----------|------------|-----------------------------------------------------------------------|
| <b>A</b> | <b>bar</b> | <b>a.</b>                                                             |
|          | 1-4        | back to back with opposite                                            |
|          | 5-6        | circle left halfway                                                   |
|          | 7-8        | pass the opposite by the right shoulder in 4 walking steps            |
|          | 9-16       | repeat bars 1-8 with a new couple                                     |
|          |            | * everybody is back in original position *                            |
| <b>B</b> | <b>bar</b> | <b>b.</b>                                                             |
|          | 1-8        | ladies' chain all the way                                             |
|          |            | * everybody is back in original position *                            |
|          | 9-10       | with the opposite couple star left halfway                            |
|          | 11-12      | with the next opposite couple star right halfway                      |
|          | 13-14      | with the third opposite couple star left halfway                      |
|          | 15-16      | with the fourth opposite couple star right halfway                    |
|          |            | * the fifth couple is the new couple to start the dance all over with |

**INFORMATION** *The 'Blaauwe Boer' is part of a collection of 996 very popular Dutch dance tunes from round 1700. In Holland we only have the tunes. To our regret we didn't have a dancing master like John Playford who published his first 'English Dancing Master' in 1651. Elsche wrote a new dance to this Dutch tune in English style.*

# DEINDANS

music : Two parts from a Renaissance dance suite (Saltarello & Ronde);  
 composer presumably T. Susato  
 arrangement : Frans Tromp 1991

**A**

D D B<sub>m</sub> G E/G A A D

**B**

D D B<sub>m</sub> G E/G A D A D D

**B**

D D/F# G D B<sub>m</sub> E<sub>m</sub> A D D

**C**

B<sub>m</sub> B<sub>m</sub> A A F#/A F# B<sub>m</sub> B<sub>m</sub> B<sub>m</sub> A

**A**

F#/A B<sub>m</sub> F# B<sub>m</sub> B<sub>m</sub> AD G D D A/E F# B<sub>m</sub> F# E<sub>7</sub>

**A**

A A F# B<sub>m</sub> E E E<sub>7</sub> A

**B**

A A F# B<sub>m</sub> E A E A

**B**

A A/C# D A F# B<sub>m</sub> E A

**B**

A A/C# D A F# F#/A B<sub>m</sub> D E<sub>7</sub> A

**continuation of Deindans**

<i>translation title</i>	<i>Swaying Dance (to sway=deinen)</i>
<i>dance</i>	<i>Anne Sanson-Catx 1930 (see also Information)</i>
<i>music</i>	<i>Saltarelle and Ronde, T. Susato, arr. ft 1991</i>
position	even couples in a circle; facing in; hands in W-hold
time	3/4 and 4/4
sequence	a b a' c d e a f

bar	count	
<b>A 3/4</b>		<b>a.</b>
		<b>swaying</b>
1		with feet slightly apart put weight on the right foot
2		put weight on the left foot
		* a. bars 1-2 is sway right and left *
3	1-2	one step sideways ACW with right foot
	3	put the left foot next to the right
4		one step sideways ACW with right foot
		* a. bars 3-4 is a 'two bar waltzstep' sideways *
5-6		sway left and right
7-8		a 'two bar waltzstep' sideways CW
9-10		sway forward and backwards
11-12		a 'two bar waltzstep' forward to the centre of the circle
13-14		sway backwards and forward
15-16		a 'two bar waltzstep' backwards

bar	
<b>A 3/4</b>	<b>b.</b>
	<b>push cart</b>
	couples in a circle; man facing ACW; lady facing partner; both hands joined; starting with feet on the inside of the circle
1-2	sway ACW and CW
3-4	a 'two bar waltzstep' ACW
5-6	starting with feet on the outside sway CW and ACW
7-8	a 'two bar waltzstep' CW

bar	
<b>A 3/4</b>	<b>a'.</b>
	<b>swaying</b>
9-10	sway sideways in and sideways out
11-12	a 'two bar waltzstep' sideways to the centre
13-14	sway sideways out and in
15-16	a 'two bar waltzstep' away from the centre and at the same time change places with partner; lady goes under the arch of outside joined hands

bar

continuation of Deindans

**B 3/4**

**c.**

**pirouette**

1-2	again with both hands joined sway sideways out and sideways in
3-4	the man dances a 'two bar waltzstep' sideways out; the lady turns in the meantime with outside hands still joined in the same rhythm once round by following her right shoulder
5-6	again with both hands joined sway sideways in and out
7-8	the man dances a 'two bar waltzstep' sideways in; the lady turns in the meantime with outside hands still joined once round by following her left shoulder
9-10	again with both hands joined sway sideways out and in
11-12	the lady dances a 'two bar waltzstep' sideways out; the man turns in the meantime with outside hands still joined in the same rhythm once round by following his left shoulder
13-14	again with both hands joined sway sideways in and out
15-16	turn as a couple into a Sicilian Circle in the same rhythm as in the 'two bar waltzstep' (make the arrangement which couple opposite which couple beforehand)

**C 4/4**

**bar      count**

**d.**

**small squares**

1	1-2	inside hands joined with partner 2 small running steps forward to the other couple
	3-4	a small jump forward landing on both feet ('jump')
2	1-2	2 small running steps backwards
	3-4	make a quarter turn to partner with a small jump forward landing on both feet ('jump'); let go of hands afterwards
3	1-2	all make 2 small running steps forward in such a way that all four are more or less in a line; own partner is on the left hand side
	3-4	with 'jump' one is exactly in line
4	1-2	all make 2 small running steps forward
	3-4	make with 'jump' a quarter turn to face the opposite
5	1-2	all make 2 small running steps forward in such a way that all four are more or less in a line; opposite is on the left hand side
	3-4	with 'jump' one is exactly in line
6	1-2	2 small running steps forward
	3-4	make with 'jump' a quarter turn to face partner
7	1-2	2 small running steps forward to partner
	3-4	make with 'jump' a quarter turn to face the other couple; in the meantime join inside hands with partner
8	1-2	2 small running steps forward to the other couple
	3-4	make with 'jump' a circle for four in W-hold

continuation of Deindans

bar	count	
<b>D 4/4</b>		<b>e.</b>
		<b>circle four and large circle</b>
1	1-2	2 small running steps clockwise to the left
	3-4	'jump'
2		repeat e. bar 1 (run-run-jump)
3		4 small running steps clockwise to the left
4	1-2	2 small running steps clockwise to the left
	3-4	make with 'jump' a quarter turn to the right facing anticlockwise
5	1-2	2 small running steps anticlockwise to the right
	3-4	'jump'
6		repeat e. bar 5 (run-run-jump)
7-8		with 8 small running steps to the right break the small circle and open up with all the other couples into a large circle; the result is the original position with couples in each others places

bar		
<b>A 3/4</b>		<b>a.</b>
		<b>swaying</b>
1-15		repeat a. bars 1-15
16		the ladies repeat a. bar 16; the men stay behind in the centre and turn to face their partners with a 'two bar waltzstep'
	*	the result being couples in a circle; man with facing out; lady facing partner; man hands on lower part back; lady hands on hips

bar		
<b>B 3/4</b>		<b>f.</b>
		<b>sway and change partners</b>
1-2		all sway with feet slightly apart sideways right and left
3-4		turn in one 'two bar waltzstep' once round by following right shoulder and end up facing new partner
5-8		waltz round with new partner in ballroom hold and end up man with back to centre facing present partner; man hands on lower part back; lady hands on hips
9-10		all sway with feet slightly apart sideways left and right
11-12		turn in one 'two bar waltzstep' once round by following left shoulder and end up facing original partner
13-16		waltz round with new partner in ballroom hold and end up bowing to partner

INFORMATION

*The dance was created for a Youth Club in Rotterdam in 1930.*

*A couple of years ago some members of the display team Pieremachochel tried to reconstruct the dance as published in 'Nederlandse Volksdansen', A. Sanson-Catz and A. de Koe, First Edition, fifth reprint 1950 Thieme, Zutphen.*

*Because the steps are none to clear in the book the reconstruction might be slightly different from the way they were meant to be.*

# HOGE DIJK

music : tune 64 (Wals) from the Kiers' manuscript (1864)

arrangement : Frans Tromp 1986

**A**

First system of musical notation for section A. It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The notes are C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords C, C, C, C, C are written below. The second staff has a treble clef and a key signature of one flat. The notes are F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords F, G, C, C, C7 are written below. A first ending bracket covers the last two notes of the first staff, and a second ending bracket covers the last two notes of the second staff.

**B**

First system of musical notation for section B. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The notes are F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords F, F, C, F are written below. The second staff has a treble clef and a key signature of one flat. The notes are F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords F, F, C7, F, F are written below. A first ending bracket covers the last two notes of the first staff, and a second ending bracket covers the last two notes of the second staff.

**C**

First system of musical notation for section C. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The notes are C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords C, C, G, C are written below. The second staff has a treble clef and a key signature of one flat. The notes are C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords C, C, G, C, C are written below. A first ending bracket covers the last two notes of the first staff, and a second ending bracket covers the last two notes of the second staff.

**D**

First system of musical notation for section D. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The notes are C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords C, F, G, C are written below. The second staff has a treble clef and a key signature of one flat. The notes are C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Chords A, Dm, G, C are written below. A first ending bracket covers the last two notes of the first staff, and a second ending bracket covers the last two notes of the second staff.



**continuation of Hoge Dijk**

**INFORMATION**

*Cor Hogendijk (1927-1991) was specialized in English 'Country Dances'. Many of his dances are published in 'English or Double Dutch' and 'English or Triple Dutch'.*

*The original title of this dance was Lunner Waltz. With Cor's consent Elsche renamed the dance into Hoge Dijk for obvious reasons.*

*The original English dance was in V-hold. As a Dutch dance it is danced in W-hold.*

# FRANSE SLAG

music : Frans Tromp 1985

arrangement : Frans Tromp 1987

The musical score for 'Franse SLAG' is written in 3/4 time and consists of six staves of music. The key signature has one flat (B-flat). The chords and notes are as follows:

- Staff 1: F, F, B<sup>b</sup>, F
- Staff 2: G, C<sub>7</sub>, F, F, B<sup>b</sup>
- Staff 3: F, C, F, C<sub>7</sub>, F
- Staff 4: D<sub>m</sub>, D<sub>m</sub>, A<sub>7</sub>, D<sub>m</sub> (triplet), C, B<sup>b</sup>
- Staff 5: A, A<sub>7</sub>, D<sub>m</sub>, B<sup>b</sup>, C, A<sub>7</sub>
- Staff 6: D<sub>m</sub> (triplet), C, B<sup>b</sup>, A<sub>7</sub>, D<sub>m</sub>

**continuation of Franse Slag**

*translation title*                      *The French Way (see also Information)*  
*dance*                                        *Elsche Korf 1986*  
*music*                                        *Franse Slag, Frans Tromp 1985, arr. ft 1987*  
*position*                                    couples in a circle  
                                                   man facing out  
                                                   lady facing partner  
                                                   ballroom hold  
*time*                                         3/4  
*sequence*                                 (ab) nx a

<b>A</b>	<b>bar</b>	<b>count</b>	<b>a.</b>
	1	1-2	one step sideways ACW
		3	put the free foot next to the standing one
	2		one step sideways ACW
	3-4		* a. bars 1-2 is a 'two bar waltzstep' sideways *
	5-6		one 'two bar waltzstep' sideways CW
	7-10		the man walks with 2 steps forward ACW while the lady twirls once under her right and his left arm; keep travelling forward while turning
	11-14		repeat a. bars 1-4 waltz round with partner ACW

<b>B</b>	<b>bar</b>	<b>b.</b>
	1-2	change places with partner in 2 waltzsteps; lady under his left and her right arm; in the meantime keep travelling forward ACW
	3-4	the lady sways with her back to the centre from right to left; her hands are on hips
	3-4	the man travels forward ACW in 2 waltzsteps to a new lady; his hands are on lower part back
	5-6	each new couple change places with present partner in 2 waltzsteps; lady under his right and her left arm; in the meantime keep travelling forward ACW
	7-8	the lady sways with her face to the centre from right to left; her hands are on her hips
	7-8	the man travels forward ACW in 2 waltzsteps to a new lady his hands are on lower part back
	9-16	repeat b. bars 1-8

**INFORMATION**                      *Doing something with the 'Franse Slag' means in Dutch being sloppy. Like sweeping dust under the carpet.*

# HAERLEMMERDIJK

music : Oude en Nieuwe Hollandse Boerenliedjes en Contredansen nr. 172

arrangement : Frans Tromp 1991

A



Musical notation for section A, first system. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: D, A/C#, Bm, A7, D, D/F#.



Musical notation for section A, second system. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G, A, D, A7, D.



Musical notation for section A, third system. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: A, A, D, A.



Musical notation for section A, fourth system. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: Bm, E, A, A, with a triplet of eighth notes.

B



Musical notation for section B, first system. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G, G, D, D.



Musical notation for section B, second system. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: Em, B, E/G#, A, with a triplet of eighth notes.



Musical notation for section B, third system. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: D, D, Bm, A.



Musical notation for section B, fourth system. Treble clef, key signature of one sharp (F#), 3/4 time signature. Chords: G, A7, D, D.

**continuation of Haerlemmerdijk**

*translation title* Haarlem Dike (see also Information)  
*dance* Cor Hogendijk 1985  
*music* nr 172, Oude en Nieuwe Hollandse Boeren Lieties en Contredansen, arr. ft 1991  
*position* couples in a circle; man facing out; lady facing partner;  
 both hands joined and stretched outwards on shoulder-height  
*time* 3/4  
*sequence* (ab) nx a

	<b>bar</b>	<b>count</b>	
<b>A</b>			<b>a.</b>
	1	1-2	one step sideways ACW
		3	put the free foot with weight on it next to the standing one
			* a. bar 1 is a side-close in waltz time *
	2	1-2	one step sideways ACW
		3	put the free foot without weight on it next to the standing one
	3		facing CW and inside hands joined start casting away from partner with one waltzstep
	4		let go of hands and continue the casting;
			end up facing ACW with new inside hands joined
	5		one waltzstep sideways towards partner
	6		one waltzstep sideways away from partner
	7-8		partners change places in a 'two bar waltzstep'; the lady goes under the arch of inside joined hands
	9-16		repeat a. bars 1-8 CW

	<b>bar</b>	<b>count</b>	
<b>B</b>			<b>b.</b>
	1-3		one left hand turn with opposite diagonally left
	4-6		one right hand turn with own partner
	7-8		one step sideways to the left to opposite (new partner) and bow to new partner; join both hands stretched outwards on shoulder-height
	9	1-2	both one step sideways CW
		3	touch the floor with the toes of the free foot while crossing it over the standing one
	10	1-2	both one step sideways ACW
		3	touch the floor with the toes of the free foot while crossing it over the standing one
	11-12		two 'side-closes' in waltz time sideways CW
	13-16		waltz round with partner in ballroom hold and end up in starting position

**INFORMATION**

*This dance also is written by Cor Hogendijk (1927-1991). Danced to a English tune it is an English dance and danced to a Dutch tune a Dutch dance. 'English or Double Dutch'.*

*The 'Haerlemmerdijk' is a street in what used to be a working-class quarter of Amsterdam This street was famous for its local dialect which was considered to be very common.*

# HONGAARSE MAZURKA

music : traditional, Dutch  
arrangement : Frans Tromp 1987

**A**

Section A consists of eight measures of music in 3/4 time, written in the key of F major. The notes are: F4, G4, A4, B4, C5, B4, A4, G4, F4, G4, A4, B4, C5, B4, A4, G4, F4. The chord progression is: C7, F, C, F, F/A, Bb, F, C, F, G, G7, C, C7, F, C, F, F/A, Bb, F, C, F, C, C7, F.

**B**

Section B consists of eight measures of music in 3/4 time, written in the key of F major. The notes are: F4, G4, A4, B4, C5, B4, A4, G4, F4. The chord progression is: Dm, Dm, A7, Dm, C, Dm, C, F, Dm, Dm, A7, Dm, C, Bb, C, C7.



# JUBILARIS

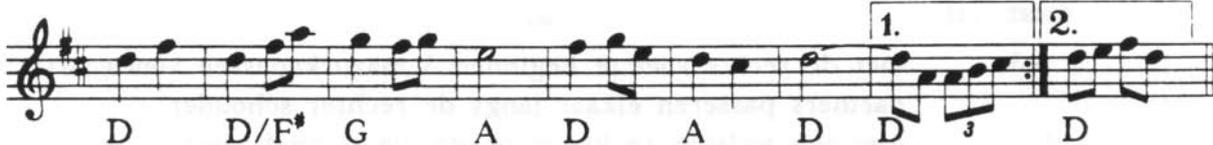
music : tune 19 (Anglois) from Visser' manuscript (1817)

arrangement : Frans Tromp 1989

**A**

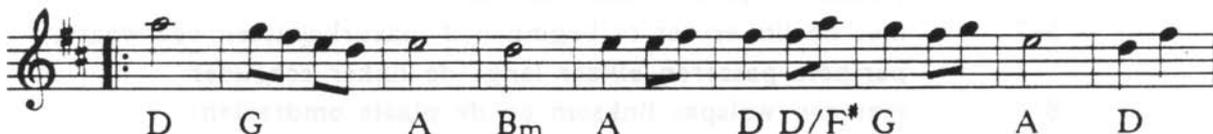


D D/F# G A D A D D A

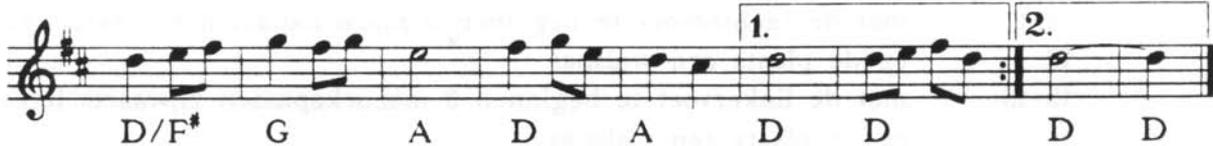


D D/F# G A D A D D 1. 2. 3. D

**B**



D G A Bm A D D/F# G A D



D/F# G A D A D D 1. 2. D D

Detailed description: The image shows a guitar arrangement of the piece 'Jubilaris'. It consists of two main sections, A and B. Section A is marked with a square 'A' and contains two staves of music. The first staff of A starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a triplet of eighth notes (D, D/F#, G) followed by a series of eighth and quarter notes. The second staff of A continues the melody and includes two first/second endings. Section B is marked with a square 'B' and also contains two staves. The first staff of B starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. It begins with a quarter note D, followed by eighth notes G, A, Bm, A, and quarter notes D, D/F#, G, A, D. The second staff of B continues the melody and includes two first/second endings. Chord symbols are placed below the notes on each staff.

## continuation of Jubilaris

*translation title*

*Jubilee*

*dance*

*Mirjam Deen, Wim Kramer and Sjoerd Roorda 1983*

*music*

*tune 19 (Anglois), manuscript Visser (1817), arr. ft 1989*

position

couples in a circle; man facing ACW; lady facing partner; right arm man around waist lady; left hand man on right upper arm lady; left hand lady on right shoulder man; right hand lady on left upper arm man  
\* this hold is called 'peasant hold' \*

time

2/4

sequence

(ab) nx

### bar

**A**

**a.**

- 1 the man starting with left foot dances one 'side-close-side' more or less on the spot
- 1 the lady starting with right foot dances a proper 'side-close-side' sideways to the centre;  
this is a 'sweep-the lady-in movement' because partners are connected
- 2 the man starting with right foot dances one 'side-close-side' more or less on the spot
- 2 the lady starting with left foot dances a proper 'side-close-side' sideways away from the centre;  
this is a 'sweep-the lady-out movement' because partners are connected
- 3-4 the man dances 4 step-hop-steps ACW
- 3-4 the lady twirls in 4 step-hop-steps twice under the arch of his left and her right arm
- 5-6 repeat a. bars 1-2
- 7-8 as a couple dance round twice with 4 step-hop-steps ACW;  
each time with the right foot between the partner's feet
- 9-16 repeat a. bars 1-8

### bar

**B**

**b.**

- 1-2 repeat a. bars 1-2
- 3-4 turn as a couple anticlockwise on the spot twice round with 4 step-hop-steps;  
in order to do this correctly right shoulders have to be more or less adjacent
- 5-8 repeat a. bars 5-8
- 9-16 repeat b. bars 1-8

## INFORMATION

*This dance was created by Mirjam Deen, Wim Kramer and Sjoerd Roorda (members of the display team Pieremachochel) in honour of the 5th anniversary of monthly dancing Dutch dances in a Utrecht' pub called 'Oude Potthuys' on February 4 1983.*

# KEPEREN SCHOTS

music : Hans Keuper 1983

arrangement : Frans Tromp 1984

**A**

C C G C C/B<sup>b</sup> F/A G C C<sub>7</sub>

F G C F G G<sub>7</sub> C C C<sub>7</sub>

**B**

F F C C G G<sub>7</sub> C C<sub>7</sub>

F F C C G G<sub>7</sub> C C<sub>7</sub> C

continuation of Keperen Schots

<i>translation title</i>	<i>Caper Schottisch (see also Information)</i>
<i>dance</i>	<i>Elsche Korf 1984</i>
<i>music</i>	<i>Hans Keuper 1983, arr. ft 1984</i>
position	couples in a circle; facing ACW; ballroom hold; semi-closed position
time	4/4
sequence	(ab) nx

	bar	count	
<b>A</b>			<b>a.</b>
	1-2		starting with the outside foot two 'forward two-steps' * forward 2, 3 and forward 2,3 *
	3	1	one step sideways ACW
		2	one step with the other behind the standing one ACW
		3-4	repeat a. bar 2 count 1-2
	4		starting with the outside foot two steps forward ACW
	5	1-2	one 'side-close' sideways ACW; put weight on the closing foot
		3	with the free foot one step away from the centre
		4	pause
	6	1-2	one 'side-close' sideways CW put weight on the closing foot
		3	with the free foot one step to the centre of the circle
		4	pause
			* a. bars 5-6 is a full box *
	7		push partner away (with his left and her right hand) and dance one 'two-step' backwards; join inside hands afterwards
	8		one 'two-step' forward towards partner and end up in starting position
	9-16		repeat a. bars 1-8, but end up with inside hands joined

	bar	count	
<b>B</b>			<b>b.</b>
			* whenever. a hand is free during b., as a man put it on lower part back and as a lady on hip *
	1	1-3	one 'side-close-side' sideways ACW face to face with partner
		4	turn (on his left and her right foot) halfway and end up back to back with partner
	2	1-3	one 'side-close-side' ACW back to back with partner
		4	pause
	3	1-3	one 'side-close-side' sideways CW
		4	turn (on his left and her right foot) halfway and end up face to face with partner

**continuation of Keperen Schots**

4	1-3	one 'side-close-side' sideways CW
	4	pause
5-6		repeat a. bars 5-6 (a full box)
7		2 'side-closes' ACW
8		the man dances 2 steps ACW starting with outside foot
8		the lady twirls clockwise in 2 steps under his left and her right arm; keep moving ACW
9-15		repeat b. bars 1-7
16		the man progresses in 2 steps diagonally to his right to a new partner after helping his previous partner to progress to a new partner ACW under his left arm, by a gentle push in the back
16	*	when the dance is about to finish do not progress to a new partner but bow to the present one

**INFORMATION**

*The title of the dance is playing upon the last name of the composer Hans Keuper. Keuper is a kind of fabric called twill in English. The dance is based on steps from 'American Rounddances'.*

# SEXTANT

music : Carel Kraaijenhof 1984

arrangement : Frans Tromp 1988

**A**

C C C F G G C F

C C C F G G<sub>7</sub> C F F C C<sub>7</sub>

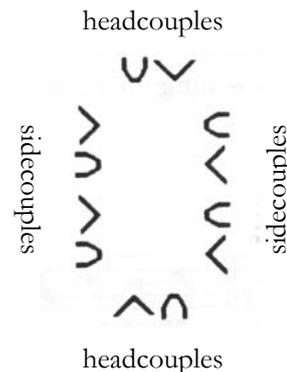
**B**

F B<sup>b</sup> G C B<sup>b</sup> F G<sub>7</sub> C

F B<sup>b</sup> G C B<sup>b</sup> F C F C F

**continuation of Sextant**

translation title *Sextant*  
 dance *Elsche Korf 1988*  
 music *Carel Kraaijenhof 1984, arr. ft 1988*  
 position a rectangle of 6 couples  
 free hands on hips  
 time 6/8  
 sequence (ab) 3x or (ab) 6x



A	bar	count	a.
	1		HEADCOUPLS (both hands joined with partner)
	2	1-3	2 'side-closes' sideways to each other
		4-6	one 'side-close' to each other one step sideways to each other
			* a. bars 1-2 is 'galop and brake' *
	1-2		SIDECOUPLES (inside hands joined with partner) separate and 'galop and brake' sideways
	3-4		HEADCOUPLS still facing partner join inside hands with contra-partner and 4 back-pedal-steps (skipping steps backwards) through the opening created by the sidecouples
	3-4		SIDECOUPLES 4 back-pedal-steps on the spot
	5-6		HEADCOUPLS still facing partner each individual dancer 'galop and brake' behind the sidecouples to the original side of the rectangle
	5-6		SIDECOUPLES 'galop and brake' sideways to original position
	7-8		SIDECOUPLES 4 back-pedal-steps on the spot
	7-8		HEADCOUPLS 4 skipping steps forward towards partner
	9-16		HEADCOUPLS repeat a. bars 1-8 reversed (backwards-sideways-forward-sideways)
	9-16		SIDECOUPLES repeat a. bars 1-8 reversed (on the spot-sideways-on the spot- sideways)

continuation of Sextant

bar	count	
<b>B</b>		<b>b.</b>
1-2		all 6 ladies join right hands into a star ladies' chain [i.e., in 4 steps leave partner, pass one man by and join left hands with the third man
3-4		turn as a couple (man backwards and lady forward) in 4 steps with his right hand behind her back]
5-8		repeat b. bars 1-4
9-10		man facing ACW and lady facing partner; keep left hands joined and dance 4 back-pedal-steps backwards away from partner
11-12		change places with partner in 4 skipping steps; lady under the arch of joined left hands (i.e., swat the flea); end up lady facing ACW and man facing partner
13-14		with the left hands still joined the couples skips CW to the place of the next couple
15-16		change places again with partner in 4 skipping steps; lady under the arch of joined left hands (i.e., swat the flea)
	*	from the new position the dance can be repeated; after 6 times the couples have danced on all 6 positions

INFORMATION

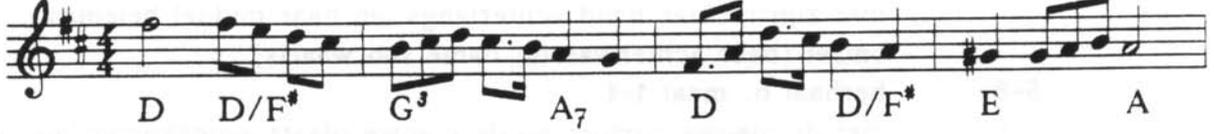
*Frans learned this tune from Carel Kraaijenhof. Together with Kees van der Poel they formed the 'Eerste Utrechtse Trekszak Sociëteit' (EUTS). Which means the 'First Utrecht Squeezebox Society'*

# POLKA ONGELIJK

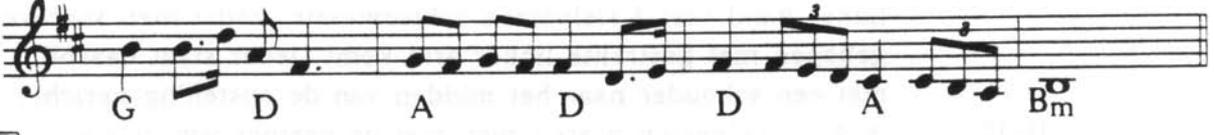
music : Frans Tromp 1986

arrangement : Frans Tromp 1986

**A**



D D/F# G<sup>3</sup> A<sub>7</sub> D D/F# E A



G D A D D A B<sub>m</sub>

**B**



B<sub>m</sub> B<sub>m</sub> F# B<sub>m</sub> C# C# C<sub>7</sub> F#



G G# A A<sub>7</sub>

Detailed description: The image shows the musical score for 'Polka Ongelijk' in G major, 2/4 time. Section A consists of two staves of music. The first staff has notes D4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4 with chords D, D/F#, G3, A7, D, D/F#, E, and A. The second staff has notes G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B4, A4, G4 with chords G, D, A, D, D, A, and Bm. Section B also consists of two staves. The first staff has notes B4, A4, G4, F#4, E4, D4, C#4, B4, A4, G4, F#4, E4, D4 with chords Bm, Bm, F#, Bm, C#, C#, C7, and F#. The second staff has notes G4, A4, B4, A4, G4, F#4, E4, D4, C#4, B4, A4, G4 with chords G, G#, A, and A7.

**continuation of Polka Ongelijk**

<i>translation title</i>	<i>Unequal Polka</i>
<i>dance</i>	<i>Elsche Korf 1986</i>
<i>music</i>	<i>Polka Ongelijk, Frans Tromp 1986, arr. ft 1991</i>
position	couples in a circle man facing out lady facing partner ballroom hold
time	4/4
sequence	(ab) nx a

<b>A</b>	<b>bar</b>	<b>count</b>	<b>a.</b>
	1	1-2	starting with the outside foot one step forward ACW
		3-4	with the inside foot crossing over the standing one, one step ACW
	2		one 'side-close-side' ACW
	3	1-2	with his right and her left foot one step forward CW
		3-4	with the free foot crossing over the standing one, one step CW
	4		one 'side-close-side' CW
	5-7		3 gliding polkasteps around ACW with partner by following the right shoulder
	8	1-2	with the inside foot crossing over the outside foot one step forward ACW
		3-4	with the outside foot one step forward ACW

<b>B</b>	<b>bar</b>	<b>count</b>	<b>b.</b>
	1	1-2	with his right and her left foot one step forward CW
		3-4	with the free foot crossing over the standing one, one step forward CW
	2		one 'side-close-side' CW
	3	1-2	starting with the couples outside feet one step forward ACW
		3-4	with the inside foot crossing over the standing one, one step forward ACW
	4		one 'side-close-side' ACW
	5-7		3 gliding polkasteps around CW with partner by following the left shoulder
		*	this is a reversed polka; completely opposite to a normal one

# POT VAN CEES & TONIA

music : Valse inconnue / Stoof MU 7440

arrangement : Frans Tromp 1984

**A**

F F/A C C C/G F F/C F F C C

Dm G7 C C7 F F/A C C/G C C/G

F F/C F B<sup>b</sup> F/A C/G F C F C F

**B**

C C D D G G7 C C C

C D D G G7 C C C7

**C**

B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> F F/A B<sup>b</sup> B<sup>b</sup>

B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> F F/A B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>

**continuation of Pot van Cees & Tonia**

<i>translation title</i>	<i>Pot of Cees and Tonia (see also Information)</i>
<i>dance</i>	<i>Elsche Korf 1983</i>
<i>music</i>	<i>Valse inconnue, Stoof MU 7440, arr. ft 1984</i>
position	couples in a circle facing ACW inside hands joined free hands on hips
time	3/4
sequence	(ab) nx a

**'two bar waltzstep'**

bar	count	
1	1-2	one step in a certain direction (slow)
	3	close the free foot next to the standing one (quick)
2		one step in the same direction as in bar 1 (slow)

<b>A</b>	<b>bar</b>	<b>count</b>	<b>a.</b>
	1-2		starting with the outside foot a 'two bar waltzstep' forward
	3-4		a 'two bar waltzstep' backwards
	5-6		a 'two bar waltzstep' sideways away from partner
	7-8		a 'two bar waltzstep' sideways back; man to lady in front and lady to man behind; end up man facing out and lady facing partner in ballroom hold
	9	1-2	one step sideways ACW
		3	bounce
	10		with the free foot crossing over the standing one, one waltzstep more or less sideways ACW
	11-12		2 'side-close-sides' ACW
	13-16		waltz round ACW with partner in ballroom hold
	17-32		repeat a. bars 1-16

<b>B</b>	<b>bar</b>	<b>count</b>	<b>b.</b>
			again in ballroom hold
	1	1-2	one step sideways ACW
		3	bounce
	2		with the free foot crossing over the standing one, one waltzstep more or less sideways ACW
	3-4		change places with partner in 2 waltzsteps; lady under the arch of his left and her right arm

**continuation of Pot van Cees & Tonia**

5	1-2	one step sideways CW
	3	bounce
6		with the free foot crossing over the standing one, one step more or less sideways CW
7-8		change places with partner in 2 waltzsteps; lady under the arch of his left and her right arm
9-10		one 'two bar waltzstep' diagonally forward ACW away from partner; let go of hands
11-12		waltz in 2 waltzsteps back to partner following on the floor the pattern of half a small circle; end up next to partner; inside hands joined; facing CW * b. bars 9-12 is a heart-shaped figure *
13-14		one 'two bar waltzstep' diagonally forward CW away from partner; let go of hands
15-16		waltz in 2 waltzsteps back to partner following on the floor the pattern of half a small circle; end up next to partner; inside hands joined; facing ACW * b. bars 9-12 is a heart-shaped figure *
17-32		repeat b. bars 1-16; after the repetition ending up in starting position

**INFORMATION**

*The name of the dance demands an explanation. 'Pot' is from a pub in Utrecht called 't Oude Pothuys, which has a coffee-pot painted on the sign-board outside. 'Cees' pronounced als 'case' stands for the late 'Cees Eekels'. He was the last old-fashioned accordion and melodeon builder in Holland. 'Tonia' stands for 'Elsche' because Cees persistently addressed Elsche as Tonia during a visit. Cees played 'valse inconnue' for her then.*

# POLKA JENNY LIND

music : tune 69 (polka jenne lint) from Kiers' manuscript (1864)

arrangement : Frans Tromp 1987

**A**

F C/G F/A F C C/G F F/C

*tr tr*

F C/G F/A F B<sup>b</sup> C<sub>7</sub> F C<sub>7</sub> F

**B**

D<sub>m</sub> C B<sup>b</sup> A B<sup>b</sup> A D<sub>m</sub> B<sup>b</sup>

**C**

B<sup>b</sup> G/B C<sub>7</sub> F A A<sub>7</sub> D<sub>m</sub> D<sub>m</sub>

**A**

C C/E F F/A G G<sub>7</sub> C C C C/E

F F/A G G<sub>7</sub> C C C

**A**

F C/G F/A F C C/G F F/C

*tr tr*

F C/G F/A F B<sup>b</sup> C<sub>7</sub> F C<sub>7</sub> F F

**B**

D<sub>m</sub> D<sub>m</sub> A A B<sup>b</sup> A D<sub>m</sub>

D<sub>m</sub> C B<sup>b</sup> A B<sup>b</sup> A<sub>7</sub> D<sub>m</sub>

**continuation of Polka Jenny Lind**

<i>translation title</i>	<i>Jenny Lind Polka</i>
<i>dance</i>	<i>dance reconstruction by Sjoerd Roorda, Joke Tromp, Frans Tromp and Marita Kruijswijk</i>
<i>music</i>	<i>tune 69 (polka jenne lint), manuscript Kiers (1864), arr. ft 1987</i>
<i>position</i>	couples in a circle man facing out lady facing partner both hands joined
<i>time</i>	2/4
<i>sequence</i>	(abcde) nx a

<b>A</b>	<b>bar</b>	<b>count</b>	<b>a.</b>
			<b>walk and touch</b>
	1-2	1-2	starting with the outside feet 3 walking steps ACW
	2	3-4	touch the floor with the inside foot crossing over the standing foot
	3-4		repeat a. bars 1-2 CW
	5-8		polka around in ballroom hold ACW
	9-16		repeat a. walk and touch bars 1-8

<b>B</b>	<b>bar</b>	<b>count</b>	<b>b.</b>
			<b>pancake</b>
	1-2	1-2	turn in 3 steps once round (with both hands joined and raised) away from partner (man following left and lady following right shoulder)
	2	3-4	touch the floor with the free foot next to the standing foot
	3-4		repeat b. bars 1-2 CW (man following right and lady following left shoulder)
	5-8		polka around in ballroom hold ACW
	9-16		repeat b. pancake bars 1-8

<b>C</b>	<b>bar</b>	<b>count</b>	<b>c.</b>
			<b>heel and toe</b>
	1-2		in ballroom hold 'heel and toe and side-close-side' sideways ACW
	3-4		repeat c. bars 1-2 CW
	5-8		polka around in ballroom hold
	9-16		repeat c. heel and toe bars 1-8

continuation of Polka Jenny Lind

<b>A</b>	<b>bar</b>	<b>count</b>	<b>d.</b>
			<b>sweetheart cuddle</b>
	1-2	1-2	with both hands joined and more or less right shoulder to right shoulder 3 steps ACW (man forward and lady backwards)
	2	3-4	touch the floor with the free foot next to the standing foot
	3-4	1-2	man walks backwards CW with 3 steps while turning the lady in 3 steps into a 'sweetheart cuddle' (his left arm goes over her head, she turns anticlockwise and ends up on his right hand side)
	4	3-4	touch the floor with the free foot next to the standing foot
	5-8		open up into ballroom hold and polka around ACW
	9-16		repeat d. sweetheart cuddle bars 1-8

<b>B</b>	<b>bar</b>	<b>count</b>	<b>e.</b>
			<b>turn and clap</b>
	1		one complete turn away from partner in 2 steps (man following left and lady following right shoulder)
	2	1	one clap with both hands on thighs
		2	clap own hands once
		3-4	clap both partner's hands once
	3-4		repeat e. bars 1-2 in a mirror image CW (man following right and lady following left shoulder)
	5-8		polka around in ballroom hold ACW
	9-16		repeat e. turn and clap bars 1-8

INFORMATION

*Johanna Maria (Jenny) Lind (1820-1887) was a world-famous Swedish opera singer bynamed 'the nightingale'. The Jenne Lint tune is also known in many other countries, amongst which are England and the U.S.A. The tune can also be found under the name the 'nightingale polka'.*

*Sjoerd Roorda, Joke Tromp, Frans Tromp and Marita Kruijswijk were inspired by Pariser Polka from Norway*

# LJOUWERTER SKOTS

music : tune 12 (Schots) from Kiers' manuscript (1864)

arrangement : Frans Tromp 1991

**A**



D G D D A A D A<sub>7</sub>



D G D D A A<sub>7</sub> D D

**B**



A A A A E E A A



A A A A E E<sub>7</sub> A A

**continuation of Ljouwerter Skots**

*translation title* Frisian Schottisch (see also Information)  
*dance* Cor Hogendijk 1984  
*music* nr 12 (Schots), manuscript Kiers (1864), arr. ft 1991  
*position* couples in a circle; man facing out; lady facing partner; ballroom hold  
*time* 2/4  
*sequence* (ab) nx

	<b>bar</b>	<b>count</b>	
<b>A</b>			<b>a.</b>
	1-2		one 'side-close-side' sideways ACW
	3-4		one 'side-close-side' sideways CW
	5-6		one 'side-close-side' sideways ACW
	7	1	one step with the free foot behind the standing one, sideways ACW
		2	one step sideways ACW
	8		repeat a. bar 7
	9	1	one step with the free foot crossing over the standing one, sideways CW
		2	one step sideways CW
	10		repeat a. bar 9 * in order to gain a little speed hold on to his left and her right joined hands and let go of the other hands *
	11-12		one 'side-close-side' CW
	13-16		dance round two and a quarter times ACW with 4 step-hop-steps with partner in ballroom hold ; end up man facing ACW and lady facing partner
	<b>bar</b>		
<b>B</b>			<b>b.</b>
	1-4		'heel and toe and side-close side' sideways to the centre
	5-6		'heel and toe' with the other foot
	7-8		turn away from partner on the spot in 3 steps; man following right and lady following left shoulder
	9-10		ballroom hold with new partner one 'side-close-side' away from the centre
	11-12		one 'side-close-side' towards the centre
	13-16		as a couple dance round with 4 step-hop-steps ACW; each time with the right foot between the partner's feet; end up in starting position

**INFORMATION**

*This Frisian dance was created by Cor Hogendijk (1927-1991) on the occasion of the 'Skotse dei' (the day of the Schottisch) on November 17 1984 in Leeuwarden. Leeuwarden is the capital of the Province of Friesland, where an Anglo-Saxon language is spoken. The Frisians write the name of their capital as Ljouwert. For foreigners as impossible to pronounce as Scheveningen.*

# RIJGLIJF

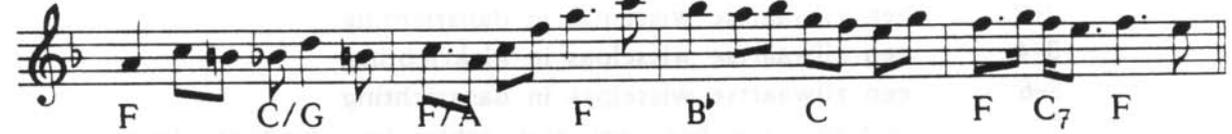
music : Frans Tromp 1983

arrangement : Frans Tromp 1988

**A**



F C/G F/A F B' C F C

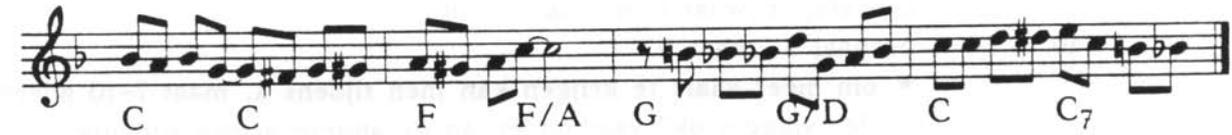


F C/G F/A F B' C F C<sub>7</sub> F

**B**



D<sub>m</sub> D<sub>m</sub> B' A G<sub>m</sub> B' F/A C/G F



C C F F/A G G<sub>7</sub>/D C C<sub>7</sub>

**continuation of Rijgljif**

<i>translation title</i>	<i>Laced Bodice</i>
<i>dance</i>	<i>Elsche Korf 1983</i>
<i>music</i>	<i>Rijgljif, Frans Tromp 1983, arr. ft 1986</i>
position	couples in a circle facing ACW inside hands joined free hands on hips
time	4/4
sequence	(ab) nx a

<b>A</b>	<b>bar</b>	<b>count</b>	<b>a.</b>
	1		starting with the outside foot 2 steps forward ACW
	2	1-2	2 steps forward ACW
		3	with the outside foot one step backwards CW
		4	with the inside foot one step forward ACW
	3-8		repeat a. bars 1-2 three times

<b>B</b>	<b>bar</b>	<b>count</b>	<b>b.</b>
	1	1-3	one 'side-close-side' sideways ACW face to face with partner
		4	turn (on his left and her right foot) halfway and end up back to back with partner; inside joined hands on shoulder-height pointing ACW
	2	1-3	one 'side-close-side' sideways ACW back to back with partner
		4	turn (on his right and her left foot) halfway and end up face to face with partner
	3	1-2	starting with the outside foot one step sideways ACW in the meantime joining the palms of his left and her right hand on shoulder-height
		3-4	by pushing these hands swivel away from partner and step with the inside foot sideways ACW
	4	1-2	swing the inside joined hands backwards to face partner again and step with the outside foot sideways ACW and end up joining the palms of his left and her right hand on shoulder-height
		3-4	by pushing these hands swivel away from partner and step with the inside foot sideways ACW
	5-8		repeat b. bars 1-4 (face to face-back to back-push-pull-push-pull)

**INFORMATION** *The steps in b. symbolize the lacing of a bodice belonging to the costume of Marken.*

# HENRIKS MAZURKA

music : Henrik Holm 1987

arrangement : Frans Tromp 1987

**A**



Musical notation for section A, first system. Treble clef, 3/4 time signature. Chords: C, C, B<sup>b</sup>, G/B, C.

**A**



Musical notation for section A, second system. Treble clef, 3/4 time signature. Chords: C, C, B<sup>b</sup>, G/B, C. Ends with a double bar line and repeat dots.

**B**



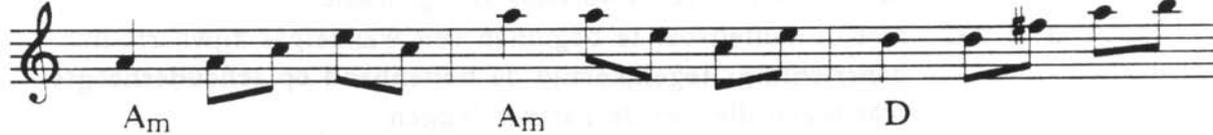
Musical notation for section B, first system. Treble clef, 3/4 time signature. Chords: C, C, G<sub>7</sub>, C. Includes triplets.

**B**



Musical notation for section B, second system. Treble clef, 3/4 time signature. Chords: C, C, G<sub>7</sub>, C, E/B. Includes triplets.

**C**



Musical notation for section C, first system. Treble clef, 3/4 time signature. Chords: A<sub>m</sub>, A<sub>m</sub>, D.

**C**



Musical notation for section C, second system. Treble clef, 3/4 time signature. Chords: E, A<sub>m</sub>, D, E<sub>7</sub>, A<sub>m</sub>. Ends with a double bar line and repeat dots.

**continuation of Henriks Mazurka**

<i>translation title</i>	<i>Henrik's Mazurka</i>
<i>dance</i>	<i>Elsche Korf 1987</i>
<i>music</i>	<i>Mazurka voor Elsche, Henrik Holm 1987, arr. ft 1987</i>
position	couples in a circle man facing out lady facing partner ballroom hold
time	3/4 and 2/4
sequence	(abc) nx a

<b>bar</b>	<b>count</b>	
<b>A 3/4</b>		<b>a.</b>
1-2		starting with the outside foot 2 mazurka-steps forward ACW * during the next two bars a spin-turn is danced in a very strange rhythm *
3	1-1	dance the first step of a spin-turn
	1-3	dance the second step of a spin-turn
4	1	dance the third step of a spin-turn
	2-3	put the free foot next to the standing one and stand abruptly still
5-6		starting with his right and her left foot 2 mazurka-steps forward CW
7	1-1	with only his his left and her right hand joined one step forward CW
	1-3	another step forward CW
8	1	one step sideways CW and turn towards partner by pulling the joined hands
	2-3	put the free foot next to the standing and stand abruptly still
9-16		repeat a. bars 1-8

<b>bar</b>		
<b>B 3/4</b>		<b>b.</b>
1-2		in open-peasant-hold; free hand man on lower part back; free hand lady on skirt; 2 mazurka-steps forward ACW
3-4		the man waltzes forward ACW after having pushed the lady into a roll away to the man behind; after letting go of partner his hands are on lower part back
3-4		the lady casts with hands on skirt to the man behind
5-8		repeat b. bar 1-4

<b>bar</b>		
<b>C 3/4</b>		<b>c.</b>
1-2		starting with the outside foot Tyrolian waltz ACW
3-6		waltz round with partner ACW in ballroom hold

continuation of Henriks Mazurka

	bar	count	
C 2/4			
	7	1	with the outside foot one step forward ACW
		2	with the inside foot one step ACW

INFORMATION

*The tune for this dance was written by Henrik Holm as a gift for Elsche on the occasion of her 40th birthday. Henrik is of Swedish nationality. He was a member of the display team Pieremachochel for many years.*

# MARSKRAMER

music : Frans Tromp 1987

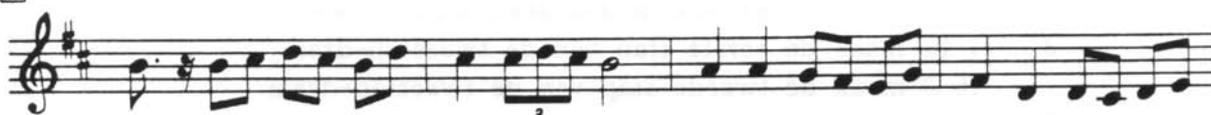
arrangement : Frans Tromp 1988

A



First system of musical notation for section A, consisting of two staves. The key signature has two sharps (F# and C#) and the time signature is 4/4. The melody features eighth and sixteenth notes with accents.

B



First system of musical notation for section B, consisting of two staves. The key signature has two sharps and the time signature is 4/4. The melody includes a triplet of eighth notes.

A



Second system of musical notation for section A, consisting of two staves. The key signature has two sharps and the time signature is 4/4. The melody continues with eighth and sixteenth notes.

C



First system of musical notation for section C, consisting of two staves. The key signature has three sharps (F#, C#, and G#) and the time signature is 4/4. The melody features eighth and sixteenth notes.

A



Third system of musical notation for section A, consisting of two staves. The key signature has two sharps and the time signature is 4/4. The melody concludes with eighth and sixteenth notes.

**continuation of Marskramer**

*translation title* Pedlar (see also Information)  
*dance* Cor Hogendijk 1987  
*music* Marskramer, Frans Tromp 1987, arr. ft 1988  
*position* couples in a circle facing in arm in arm  
*time* 4/4  
*sequence* (ab) nx a

<b>A</b>	<b>bar</b>	
		<b>a.</b>
	1	one 'side-close-side' ACW
	2	one 'side-close-side' CW
	3	one 'side-close-side' ACW
	4	turn halfway in 3 steps by following the left shoulder; face out and join hands in W-hold
	5	one 'side-close-side' CW
	6	one 'side-close-side' ACW
	7	one 'side-close-side' CW
	8	man: 3 steps forward while making a quarter turn left and end up facing ACW
	8	lady: 3 steps on the spot while making three quarter turn left and end up facing CW

<b>B or C</b>	<b>bar</b>	<b>count</b>	
			<b>b.</b>
			* whenever a hand is free during b. as a man put it on lower part back and as a lady on hip *
	1	1-2	put the right heel on the floor
		3-4	put the toes of the right foot on the floor immediately afterwards putting weight on the whole foot
	2		one 'side-close-side' to the left in front of partner; while doing so join right hands
	3	1-2	put the right heel on the floor
		3-4	put the toes of the right foot on the floor without weight
	4		a right hand turn clockwise on the spot halfway in 3 steps
	5		with the right hands still joined 2 back-pedal-steps (step-hop-steps backwards) on the spot anticlockwise; end up man facing out and lady facing partner
	6		man: let go of right hand and dance 2 'side-closes' to the left to a new partner
	6		lady: let go of right hand and dance one 'side-close-side' to the left to a new partner

continuation of Marskramer

7-8 as a couple dance round with 4 step-hop-steps ACW in 'peasant hold' (see for 'peasant hold' Jubilaris position page 20); each time with the right foot between the partner's feet; end up in starting position

INFORMATION

*This dance was written by Cor Hogendijk (1927-1991) as 'English or Double Dutch'. A book of the same name was published by the NVS (Dutch branch of EFDSS). The dance descriptions are both in English and in Dutch. Cor Hogendijk named the dance the Kor en F, playing upon his first and Elsche's last name. The words 'korf' or 'mars' in Dutch also mean basket (used by a pedlar) or brains. The second meaning certainly referring to Cor's brains. The source of many beautiful dances. With Cor's consent the dance was renamed Marskramer, which is the Dutch word for pedlar.*

# UTRECHTSE SCHOTS

music : Frans Tromp 1983

arrangement : Frans Tromp 1986

**A**

C C Am Am Dm G7 C C

C C Am Am Dm G7 C C7

**B**

F G C Am Dm G7 C C7

F G C Am Dm G7 C C

Detailed description: The image shows a musical score for 'Utrechtse Schots' in 4/4 time. It consists of two main sections, A and B, each with two staves of music. Section A starts with a treble clef and a 4/4 time signature. The first staff of A has a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5), then eighth notes (B4, A4, G4), a quarter note (F4), and a dotted quarter note (E4). The second staff of A continues with eighth notes (D4, C4), a quarter note (B3), a dotted quarter note (A3), eighth notes (G3, F3), a quarter note (E3), and a dotted quarter note (D3). Section B follows a similar pattern. The first staff of B starts with a quarter note (F4), an eighth note (G4), a dotted quarter note (A4), eighth notes (B4, A4), a quarter note (G4), a dotted quarter note (F4), eighth notes (E4, D4), a quarter note (C4), and a dotted quarter note (B3). The second staff of B continues with eighth notes (A3, G3), a quarter note (F3), a dotted quarter note (E3), eighth notes (D3, C3), a quarter note (B2), a dotted quarter note (A2), eighth notes (G2, F2), a quarter note (E2), and a dotted quarter note (D2).

**continuation of Utrechtse Schots**

<i>translation title</i>	<i>Utrecht Schottisch</i>
<i>dance</i>	<i>Frans Tromp 1983</i>
<i>music</i>	<i>Utrechtse Schots, Frans Tromp 1983, arr. ft 1986</i>
position	couples in a circle man facing out lady facing partner inside hands joined free hands on hips
time	4/4
sequence	(ab) nx

	<b>bar</b>	
<b>A</b>		<b>a.</b>
	1	one 'side-close-side' ACW
	2	one 'side-close-side' CW
	3-4	change places with partner in 4 bouncing steps; lady under the arch of inside joined hands
	5	one 'side-close-side' CW
	6	one 'side-close-side' ACW
	7-8	change places with partner in 4 bouncing steps; lady under the arch of inside joined hands
	<b>bar</b>	
<b>B</b>		<b>b.</b>
	1	more or less on the spot one 'side-close-side' till almost back to back with partner; inside joined hands on shoulder-height
	2	more or less on the spot one 'side-close-side' to face partner again
	3-4	in 'peasant hold' (see Jubilaris position page ?) dance as a couple twice round ACW with 4 bouncing steps; each time with the right foot between the partner's feet
	5-8	repeat b. bars 1-4

# SCHOTS AIR

music : tune 250 (Schots Air) from the "Hollantsche Schouburgh" part 4 ( about 1700)

arrangement : Frans Tromp 1988

**A**



F F B<sup>b</sup> G<sub>7</sub> C<sub>7</sub> F C F B<sup>b</sup> G C



F F B<sup>b</sup> G<sub>7</sub> C<sub>7</sub> F C B<sup>b</sup> C C<sub>7</sub> F

**B**



C C B<sup>b</sup> C F C F B<sup>b</sup> C D<sub>m</sub> G<sub>7</sub> C



F C F B<sup>b</sup> B<sup>b</sup> F F C B<sup>b</sup> C<sub>7</sub> F

**continuation of Schots Air**

<i>translation title</i>	<i>Scottish Air</i>		
<i>dance</i>	<i>Elsche Korf 1983</i>		
<i>music</i>	<i>nr 250 (Schots Air), Hollantsche Schonburgh,</i> <i>fourth edition about 1700, arr. ft 1988</i>	1 >	< 1
		2 >	< 2
position	longways	1 >	< 1
	duple improper	2 >	< 2
	first couples have crossed over with partner	1 >	< 1
time	4/4 and 3/4	2 >	< 2
sequence	(ab) nx		
			etc.

	<b>bar</b>		<b>a.</b>
<b>A</b>	1		the two lines with hands in W-hold fall back in 4 steps
	2		the two lines advance in 4 steps
	3-4		the first couple 'half a figure of eight' around second couple; the lady has priority during the crossing
	5-6		repeat a. bars 1-2
	7-8		the second couple 'half a figure of eight' around first couple; the lady has priority during the crossing
	<b>bar</b>	<b>count</b>	<b>b.</b>
<b>B</b>	1		ladies 1 and 2 cross over to each others places in 4 steps; passing each other by the right shoulders the 2 ladies join right hands and the 2 men join right hands on top; thus making a 'right hand star'
	3-4		'right hand star' around once in 8 steps
	5		the ladies let go of hands and fall back to place; the men continue with half a 'right hand turn' in 4 steps
	6	1	still facing each other one large step with the right foot backwards to each others place
		2	another step backwards while keeping the right foot in original position meanwhile letting go of hands
		3	bow to each other
		*	the original music only has 3 counts in this bar, which enabled Elsche to use it for 'step and honour'
	7-8	1-2	with all 8 hands joined in W-hold circle left three quarters in 6 steps
	8	3-4	keep inside hands joined with partner and change places with partner in 2 steps; lady under the arch (i.e., California twirl)
		*	the dance is ready to start all over again; each couple after reaching either top or bottom of the set have to wait one sequence of the dance; meanwhile crossing over with the partner; numbers one will become numbers two and vice versa

**continuation of Schots Air**

**INFORMATION**

*In Dutch manuscripts from around 1700 there are many tunes with the word 'Schots' in the title. 'Schots' in Dutch has many meanings, one of them being 'from Scotland'. Out of many tunes only 'Schots Air' has the particular Scotch snap. In Holland we have in manuscripts from around 1700 over 1500 dance tunes. Sadly enough we don't have any dance descriptions. We didn't have a dancing master like John Playford who published the first edition of the 'English Dancing Master' in 1651.*

*Both Dutch and English choreographers can't resist the temptation to write new dances to these tunes.*

# TREKZAK

music : Frans Tromp 1983

arrangement : Frans Tromp 1989

**A**

**B**

**C**

on repetition here G7

**continuation of Trekzak**

*translation title* *Squeezebox*  
*dance* *Elsche Korf 1984*  
*music* *Trekzak, Frans Tromp 1983, arr. ft 1989*  
*position* couples in a circle  
man facing ACW  
lady facing partner  
left hands joined  
right hand man on lower part back  
right hand lady on hip  
*time* 2/4  
*sequence* (abc) nx a

**A** **bar**

**a.**  
1-2 one 'side-close-side' to the right  
3-4 one 'side-close-side' to the left in the meantime changing hands from left to right  
5-8 a right hand turn clockwise in 4 step-hop-steps  
9-16 repeat a. bars 1-8

**B** **bar**

**b.**  
man hands joined on lower part back;  
lady hands on hips  
1-2 one 'side-close-side' diagonally forward to the right  
partner is more or less on the left hand side  
3-4 one 'side-close-side' diagonally forward to the left between the first and second partner; the second partner is more or less on the right hand side afterwards  
5-6 one 'side-close-side' to the right between second and third partner  
7-8 one 'side-close-side' to the left between third and fourth partner  
9-10 one 'side-close-side' to the right between fourth and fifth partner  
11-12 one 'side-close-side' to the left between fifth and sixth partner  
13-14 one 'side-close-side' to the right between sixth and seventh partner  
15-16 one small 'side-close-side' to the left and end up in 'peasant hold' (see Jubilaris position page ?); partners' right hips more or less adjacent

**C** **bar**

**c.**  
1 man: one step with right forward ACW;  
lady: one step with right behind left  
2 put the left foot next to the right

**continuation of Trekzak**

- 3 lady: one step with right forward ACW;  
man: one step with right behind left
- 4 put the left foot next to the right
- 5-6 repeat c. bars 1-2  
\* this way of turning is supposed to be a kind of waltzing around the partner meanwhile progressing ACW \*
- 7-8 repeat c. bars 3-4;  
each time the person on the inside of the circle takes the large step with right forward ACW;  
the person on the outside takes a small step with right behind own left

**INFORMATION**

*Elsche learned the steps as described in c. from Bengt Rydell. Bengt is a Swede and was a member of the display team Pieremachochel for a couple of years. In Sweden this way of dancing is called Stigschottis (stig=step).*

# IJSWALS

music : Oude Passepie (Hollantsche Schouburgh, Amsterdam 1696-1716)

arrangement : Frans Tromp 1985

**A**

G<sub>m</sub> F G<sub>m</sub> C<sub>m</sub> G<sub>m</sub> C<sub>m</sub> D

**B**

D C<sub>m</sub> B<sup>b</sup> C<sub>m</sub> D

**C**

D G<sub>m</sub> C<sub>m</sub> D C A/C<sup>#</sup> G<sub>m</sub>

**D**

G<sub>m</sub> F E<sup>b</sup> G<sub>m</sub>/D C<sub>m</sub> D D

**E**

D G<sub>m</sub> C<sub>m</sub> D

**F**

D D G<sub>m</sub> D G<sub>m</sub> G<sub>m</sub>

**continuation of IJswals**

<i>translation title</i>	<i>Ice Waltz</i>
<i>dance</i>	<i>Anne Sanson-Catz about 1925</i>
<i>music</i>	<i>Oude Passepie, Hollantsche Schouburgh, Amsterdam (1696-1716), arr. ft 1985</i>
position	couples in a circle facing ACW Varsouvienne hold
time	3/4
sequence	a b c c a b d or simpler (abcc) 2x

<b>A</b>	<b>bar</b>	<b>count</b>	<b>a.</b>
	1	1	with the right foot crossing over the left one large step towards the centre of the circle
		2	put the left foot next to the right
		3	put the right foot next to the left
	2	1	with the left foot crossing over the right one large step away from the centre
		2	put the right foot next to the left
		3	put the left foot next to the right
	3-4		* a. bars 1-2 are 2 forward 'ice waltz skating steps' ACW *
	5-8		repeat a. bars 1-2
			4 backwards 'ice waltz skating steps' CW;
			end up during a. bar 8 with man facing out; lady facing partner in cross-hand-hold by lifting the joined right hands over the lady's head
	9-12		man: starting with left 4 backwards 'ice waltz skating steps' towards the centre of the imaginary skating-rink
	9-12		lady: starting with right 4 forward 'ice waltz skating steps' towards the centre of the imaginary skating-rink
	13-16		man: starting with left 4 forward 'ice waltz skating steps' away from the centre
	13-16		lady: starting with right 4 backwards 'ice waltz skating steps' away from the centre
	16	*	during a. bar 16 ending up in starting position by raising the right arm over the lady's head
<b>B</b>	<b>bar</b>		<b>b.</b>
	1-8		both starting with right 8 'ice waltz skating steps' forward ACW
	9-10		2 more 'ice waltz skating steps' forward ACW with an emphasis on the first count of each bar
	11-12		without letting go of hands the lady waltzes completely round the man in 6 steps by going anticlockwise

continuation of IJswals

	13-14	2 more 'ice waltz skating steps' forward ACW with an emphasis on the first count of each bar
	15-16	without letting go of hands the lady waltzes completely round the man in 6 steps by going clockwise
	<b>bar</b>	
<b>C</b>		<b>c.</b>
	1-4	starting with outside foot cast away from partner; man following left and lady following right shoulder in 4 waltzsteps; end up both facing CW
	5-8	cast back to original place after a gentle push with the nearest hands
	9	with inside hands joined and outside hands on hips; one waltzstep away from partner still travelling ACW
	10	one waltzstep towards partner still travelling forward
		* c. bars 9-10 is Tyrolian Waltz *
	11-12	cast away from partner in 2 waltzsteps; end up man facing CW in front of lady; lady facing ACW; ballroom hold
	13-16	waltz round with partner ACW
	<b>bar</b>	
<b>D</b>		<b>c.</b>
	1-16	repeat c. bars 1-16
	<b>bar</b>	
<b>A</b>		<b>a.</b>
	1-16	repeat a. bars 1-16
	<b>bar</b>	
<b>B</b>		<b>b.</b>
	1-16	repeat b. bars 1-16
	<b>bar</b>	
<b>C</b>		<b>d.</b>
	1-8	each man behind own partner; his hands on her shoulders; her hands on hips; 8 'ice waltz skating steps' forward
	9-16	two couples link and 8 'ice waltz skating steps' forward
	<b>bar</b>	
<b>D</b>		
	1-8	four couples link and 8 'ice waltz skating steps' forward
	9-16	eight couples link and 8 'ice waltz skating steps' forward
		* the success of d. depends on the amount of couples; originally it was meant for performance on stage
		* d. can be replaced by cc.

# WATERPAS

music : Frans Tromp 1987

arrangement : Frans Tromp 1989

**A**

Musical staff 1 for section A, showing a melody line with notes and a chord line below it. The chord line includes: F, C/G, F/A, F, B<sup>b</sup>, C, F, C<sub>7</sub>.

Musical staff 2 for section A, showing a melody line with notes and a chord line below it. The chord line includes: F, C/G, F/A, F, G, G<sub>7</sub>, C, C<sub>7</sub>.

Musical staff 3 for section A, showing a melody line with notes and a chord line below it. The chord line includes: F, C/G, F/A, F, B<sup>b</sup>, C, F, F.

**B**

Musical staff 1 for section B, showing a melody line with notes and a chord line below it. The chord line includes: C, F, C/G, F/A, B<sup>b</sup>, C<sub>7</sub>, F.

Musical staff 2 for section B, showing a melody line with notes and a chord line below it. The chord line includes: C, C, F, F, C, C, F, F/A, B<sup>b</sup>, B<sup>b</sup>.

Musical staff 3 for section B, showing a melody line with notes and a chord line below it. The chord line includes: F, F, D<sub>m</sub>, G<sub>7</sub>, C, B<sup>b</sup>, F/A, C/G, F.

**continuation of Waterpas**

<i>translation title</i>	<i>Spirit Level (see also Information)</i>
<i>dance</i>	<i>Elsche Korf 1988</i>
<i>music</i>	<i>Waterpas, Frans Tromp 1987, arr. ft 1989</i>
position	couples in a circle man facing out lady facing partner ballroom hold
time	6/8
sequence	(ab) nx

	<b>bar</b>	<b>count</b>	
<b>A</b>			<b>a.</b>
	1	1-3	with his left and her right foot one step sideways ACW
	1	4-6	man: step with the free foot ACW behind the standing one
	1	4-6	lady: step with the free foot ACW in front of the standing one
	2	1-3	with his left and her right foot one step sideways ACW
	2	4-6	man: step with the free foot ACW in front of the standing one
	2	4-6	lady: step with the free foot ACW behind the standing one
			* a. bars 1-2 is the waterpas *
	3-4		spin-turn in 4 steps twice round ACW
	5-6		an English 'setting' ACW and CW
	7-8		repeat a. bars 1-2
	9-16		repeat a. bars 1-8
	<b>bar</b>		
<b>B</b>			<b>b.</b>
			still in ballroom hold; man facing ACW; lady facing CW; right hips adjacent (i.e., banjo hold)
	1-2		4 steps ACW and turn at the last moment on the spot and end up with left hips adjacent; man facing CW and lady facing ACW (i.e., side-car)
	3-4		4 steps ACW and turn at the last moment on the spot and end up with right hips adjacent; man facing ACW and lady facing CW
	5-6		4 steps ACW
	7-8		2 'side-closes' ACW
	9-10		the man takes 4 small steps diagonally to his right to a new partner after helping his previous partner to progress with a twirl clockwise to a new partner ACW under his left arm, by a gentle push in the back
	10*		when the dance is about to finish do not progress to a new partner but bow to the present one

**INFORMATION**

*The title of the dance needs explaining. Literally waterpas means spirit level, which is a carpenter's instrument. The steps described in a. bars 1-2 are known in Holland under the Israeli name mayim (=grapevinestep) Mayim means water in Hebrew. Pas means step in Dutch . Hence the name 'Waterpas'.*

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