

POPULAR EDITION

The HORSE TROT

American Dance

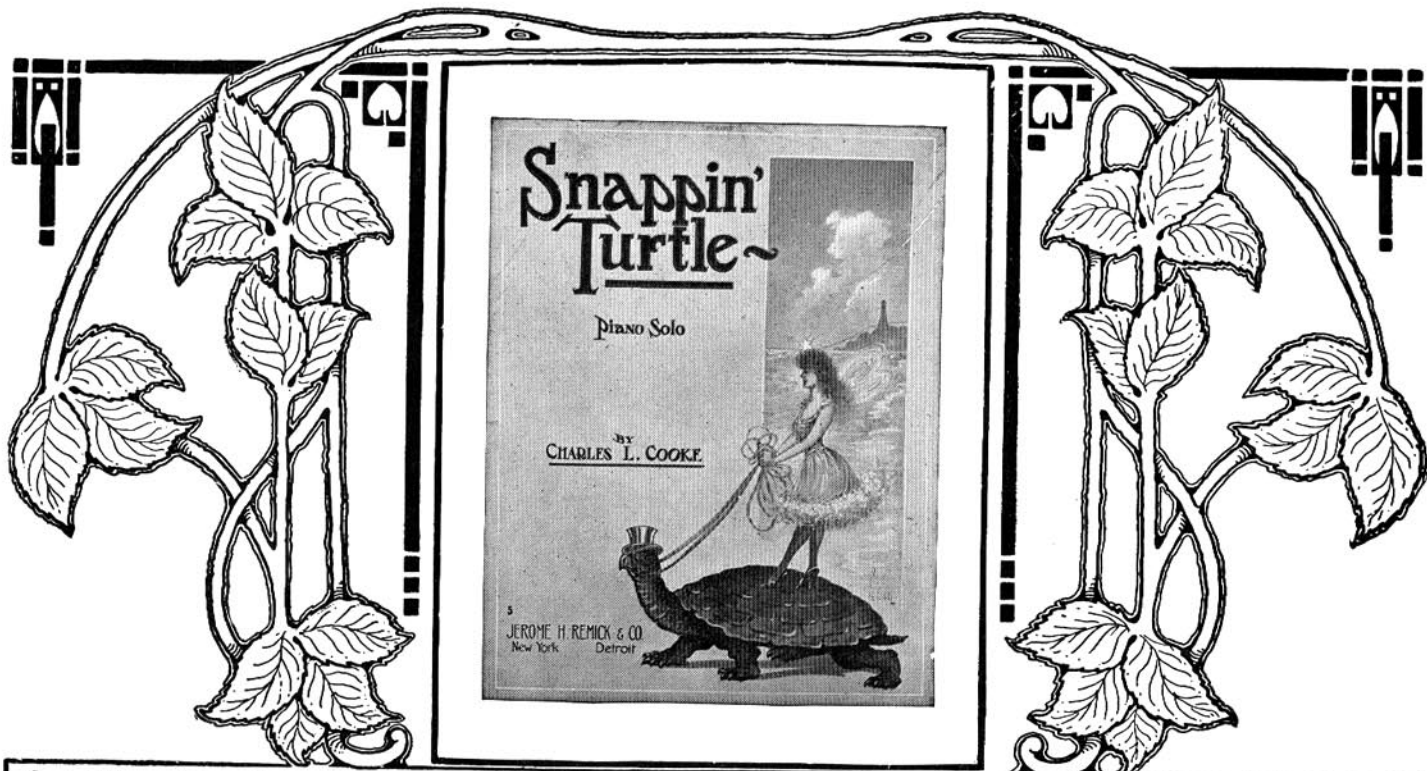
by
URIEL
DAVIS



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Snappin' Turtle

CHAS. L. COOK
Writer of Heroes of the Balkans

Slow Drag

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The Horse Trot

American Dance

URIEL DAVIS

Tempo a1 Galop (*Not too fast*) *Spirito*

PIANO *ff* Trumpet Solo *mf*

The musical score is written for piano and trumpet. It begins with a piano introduction in the left hand, followed by a trumpet solo in the right hand. The piano accompaniment consists of chords and rhythmic patterns in both hands. The score is divided into six systems, each with a treble and bass staff. The key signature has one flat (Bb), and the time signature is 2/4. Dynamics include fortissimo (ff), mezzo-forte (mf), and fortissimo (ff) again at the end. The tempo is 'Tempo a1 Galop (Not too fast)' and the mood is 'Spirito'. There are various musical notations such as accents, slurs, and ties throughout the piece.

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First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *p* (piano) is present in the fourth measure.

Second system of musical notation, continuing the piece. A dynamic marking of *pp* (pianissimo) is present in the fourth measure.

Third system of musical notation, featuring dynamic markings: *cresc.* (crescendo), *poco*, *a* (accrescendo), *poco*, and *ff* (fortissimo) in the bass line.

Fourth system of musical notation, continuing the rhythmic accompaniment.

Fifth system of musical notation, continuing the rhythmic accompaniment.

Sixth system of musical notation, concluding the piece with a final chord in the treble and a melodic line in the bass.

TRIO

mf espress.

The first system of music features a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The music is marked *mf espress.* The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the musical piece with similar rhythmic patterns and chordal structures in both hands.

The third system shows the progression of the melody and accompaniment, maintaining the *mf espress.* dynamic.

The fourth system continues the piece, with the right hand featuring some melodic movement and the left hand providing harmonic support.

The fifth system includes accents (^) over certain notes in the right hand, emphasizing the rhythmic drive of the piece.

The sixth system concludes the piece, ending with a *mf* dynamic marking and a final chord in the right hand.

Spirito

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of chords and melodic fragments, with several accents (^) placed above notes. The bass staff begins with a bass clef and contains a rhythmic accompaniment of eighth notes, also with accents (^) above notes.

The second system continues the piece with similar notation. The treble staff features more complex chordal textures and melodic lines, while the bass staff maintains the eighth-note accompaniment. Accents (^) are used throughout to emphasize specific notes.

The third system includes a dynamic marking of *ff* (fortissimo) in the bass staff towards the end of the system. The treble staff shows a continuation of the melodic and harmonic material, with some notes beamed together.

The fourth system continues the rhythmic and harmonic pattern. The bass staff's accompaniment remains consistent, while the treble staff introduces some new chordal combinations. Accents (^) continue to be used for emphasis.

The fifth system shows further development of the musical themes. The treble staff has more frequent melodic movement, and the bass staff continues its steady accompaniment. The overall texture is dense and rhythmic.

The sixth and final system on this page concludes the piece. It features a final cadence in the treble staff and a concluding rhythmic figure in the bass staff. The piece ends with a double bar line.

How to Dance the HORSE TROT

Invented by URIEL DAVIS.

POSITION

Face each other, gentleman places his right hand in centre of lady's back holding her out at the side at arms length—gentleman looks over lady's right shoulder and lady looks over man's right shoulder.

STEPS

1

TROTGING OR RUNNING STEP—Leap forward on right foot, (left foot off the floor)—count 1—leap forward on left foot, (right foot off the floor)—count 2—Repeat all (do not hop.)

2

Turning on same trotting step, raise feet about five inches from floor.

3

SIDE STEP—Step with right foot to side—count 1—bring left foot behind right foot—count 2—step again with right foot to side—count 3—bring left foot behind right foot—count 4—and repeat all going side ways. (Keep up the trotting movement.)

4

BALANCE STEP—Step down with right foot—count 1—at the same time bring left foot to front lifting right foot up—count 2—step down with right foot again—count 3—at the same time bring left foot back—count 4—repeat all of this.

Above instructions are for the lady. Gentleman begins with left foot.

The dance counts 1-2-3-4-5-6-7-8.

FIRST—The trotting step forward 8 counts, same trotting step back 8 counts.

SECOND—The turning step to right 8 counts, turning step to left 8 counts.

THIRD—The side step 16 counts.

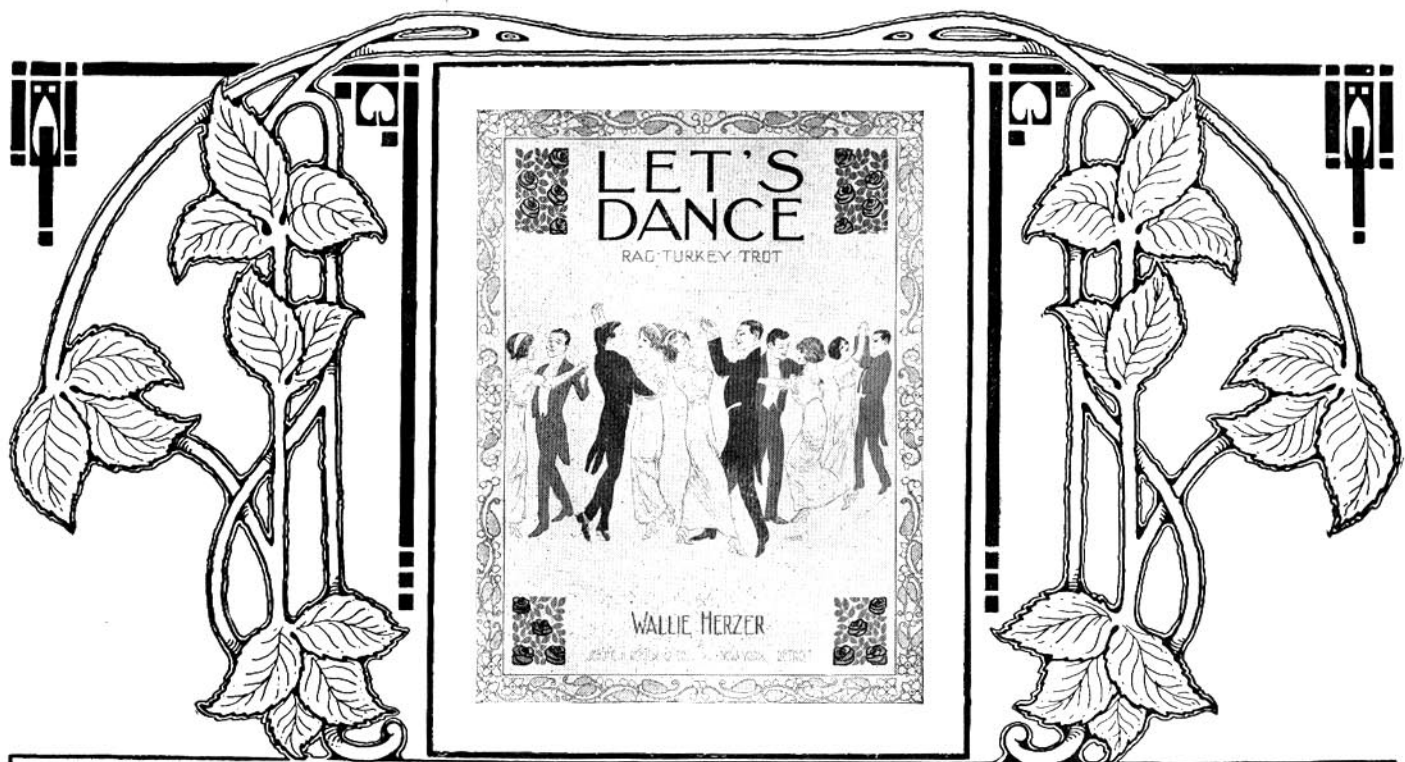
FOUR—Turning step to right 8 counts. Turning step to left 8 counts.

FIFTH—The trotting step forward 8 counts, same trotting step back 8 counts.

SIXTH—Turning step to left 8 counts, turning step to right 8 counts.

SEVENTH—The balance step 16 counts.
Repeat all until the finish.

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 That Old Girl of Mine
 Be My Little Baby Bumble Bee

"Let's Dance"

(A Rag Turkey Trot)

By WALLIE HERZER

INTRO

PIANO

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