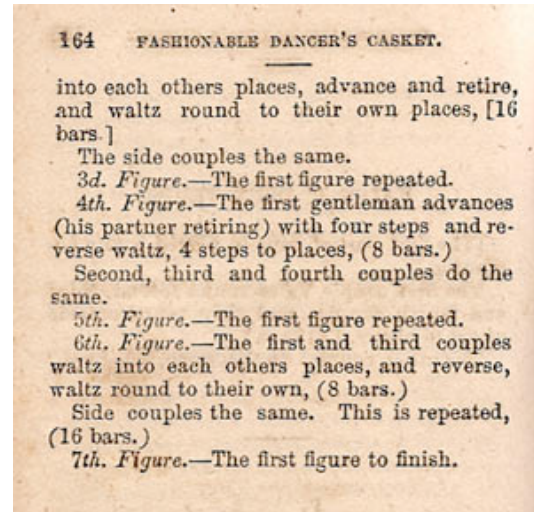
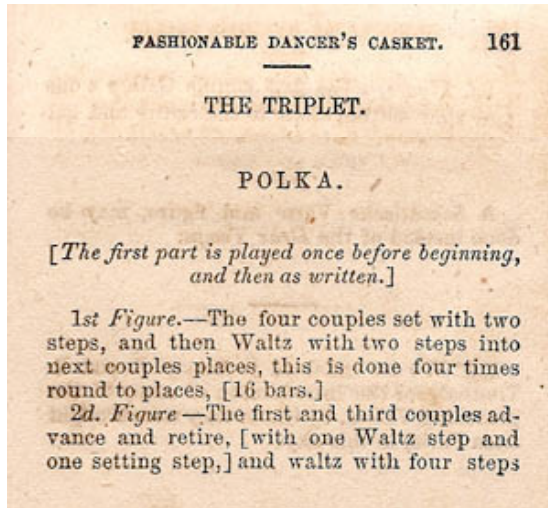


# The Triplet Polka Quadrille

Reconstruction by Richard Powers

This is the third figure of "The Triplet", a three-part English quadrille composed by Edgar Webster, published in London, then described by Charles Durang in his *Fashionable Dancer's Casket*, Philadelphia, 1856. Durang's description is cited here because of his additional information on polka quadrille footwork.



Formation: Four couples in a quadrille formation. The numbering of the couples is *not* the traditional numbering of the Plain (French) Quadrille. Head Couple 1 is at the top, facing down the hall. Couple 2 is at the right side of Couple 1. Head Couple 3 is opposite Couple 1. Couple 4 is opposite Couple 2.

The polka step for Charles Durang's polka quadrilles is a "materially modified" New York Step or Butler Trot, that Durang said is like the hop waltz (*sauteuse*), meaning with a small *jeté* instead of a glissade on count 1, like a "Scotch jig step." He said this modification was the result of "accidental invention, by our dancers."

When 19th century polka quadrille descriptions said "Waltz" it meant to turn with the polka step. It doesn't mean a 3/4 time Waltz.

## Measures

1-8 Introduction — Honor partners; honor corners.

### 1st Figure (Chorus)

- 1-2 All 4 couples set with one polka (New York Step) in toward the center of the set, then one polka out.  
 3-4 Travel with a turning polka into the place of the couple to the right diagonal.  
 5-16 Repeat 3 more times until dancers are back home.

### 2nd Figure

- 1-2 Head couples advance, half-coupled side-by-side, with one polka step and a pas-de-basque setting step.  
 3-4 They retire with two polka steps, taking closed position on the second polka step.  
 5-8 Do turning polkas to cross over to the opposite side.  
 9-16 Head couples repeat the figure to places.  
 1-16 Side couples repeat the entire figure.

continued

**3rd Figure** (Chorus) – Same as first figure.

**4th Figure**

- 1-4 Head couple takes waltz position with the lady backing into the center of the set and travels into the center with four diagonally twisting polka steps, angling in alignment (not opposition) to the steps. i.e., held hands aim into the center of the set at first.  
At the end of the four diagonal polkas, aim the held hands directly away from the center of the set.
- 5-8 Reverse polka turning back to places.
- 1-8 Side couple #2 does the same.
- 1-8 Head couple #3 does the same.
- 1-8 Side couple #4 does the same.

**5th Figure** (Chorus) – Same as first figure.

**6th Figure**

- 1-4 Both head couples polka across the inside of the set to the opposite places, rotating only on the first 3 bars (not the 4<sup>th</sup>), ending in opposite places with the ladies' backs toward the center of the set.
- 5-8 Reverse polka home, re-tracing the same half-moon path.
- 1-8 Both side couples do the same.
- 1-8 Head couples repeat.
- 1-8 Side couples repeat.

**7th Figure** (Chorus) – Same as first figure, to finish.

- 1-3 All honor partners.