

# THE IRISH WALTZ

Music: Too-ra-Loo-ra-Loo-ra  
(Shannon)

Played by Fred Bergin  
Lloyd Shaw Recording -  
#222 45 rpm  
#110 78 rpm

Brought from Ireland by  
Betty Schulte of Butte, Montana  
Arranged to this music by  
Lloyd Shaw

Position: Varsouvianna

Footwork: Identical through measure 24. Both start with left foot.

Measures: Four meas. of introduction. Wait 2 meas; balance away holding left hands only; balance back into varsouvianna position again.

- 1- 4     STEP, SWING, -; SWING, BACK, -; STEP, -, CLOSE; STEP, -, TOUCH;  
M and W, both starting on L foot, step fwd on L, swing R freely fwd; without changing hand-holds, both pivot individually R-face on the L foot (W is now on M's L) while swinging the R foot freely bwd (the impetus of the pivot will probably bring this backswinging foot slightly fwd again at the end of the swing); facing RLOD, both step bwd in LOD on this swinging R foot, hold, close the L foot to the R (canter step); step again bwd on R foot, touch L.
- 5- 8     LEFT, -, TOUCH; RIGHT, -, TOUCH; LEFT, TURN, AND; RIGHT, -, TOUCH;  
Both step fwd in RLOD on L, touch R to L (canter); step fwd in RLOD on R, touch L to R (canter); both step fwd in RLOD on L, and, without changing hand-holds, make a  $\frac{1}{2}$  L-face turn, R, L; now facing LOD, step fwd in LOD on R, -, touch L;
- 9-16     REPEAT MEAS 1 - 8.
- 17-18    STEP, SWING, -; BACK, -, STEP;  
Still in varsouvianna position, and facing very slightly diagonally away from each other, W to R, M to L, W crosses her L foot over the R, stepping on L, swing R fwd diagonally, -; W crosses R behind L, stepping on R, hold, steps to the L on L; (at the same time - meas.17- the M turns slightly L face, steps to the L on L, and swings the R fwd diagonally, -; meas 18 - he steps back a little on the R, hold, close L to R) Measure 18 is in canter rhythm for both. At the end of meas. 18 W is slightly to the L of M. M holds W's hands about shoulder-high, left in left and right in right, and leaves room for her to move freely across and back in front of him. His own action is almost stationary.
- 19-20    STEP, SWING, -; BACK, -, STEP;  
Repeat measure 17-18 in the opposite direction.  
W steps out slightly to her L on her R, crossing it over the L, swings L fwd, -; W crosses L behind R, hold, steps to the R on R; (at the same time M steps slightly to the R on R, and swings the L fwd; M steps a little behind R on L, hold, close R to L;) M's action is again almost stationary, while the W's action has crossed her back from his left to his right side.
- 21-24    REPEAT MEAS. 17-20
- 25-28    TWIRL; TWIRL; TWIRL; and DIP, -, -;  
Holding R hands only above W's head, W does 3 R-face waltz twirls, progressing directly in LOD (L,R,L; R,L,R; L,R,L,r;) while M follows, holding her R hand high in his R and waltzing straight fwd. The W must throw in a little extra step at the end of meas. 27, so she can dip fwd on her L as M dips back on his R, in meas 28, taking closed position.
- 29-32    WALTZ; WALTZ; WALTZ; WALTZ - maneuver;  
Three R-face turning waltzes starting on M's L, making one complete CW revolution; on meas 32, M steps in place, R,L,R, while W makes a  $\frac{1}{2}$  R-face turn, pivoting L,R, into varsouvianna position.

The music is played four times. On the last time through turn and bow on meas. 32 LLOYD SHAW has arranged a very beautiful second verse to be used alternately with the above standard one by expert dancers. A post-card will bring it to you.