

MUSIC

LIB.

GV

1763

S53

v. 4

SHARP

THE COUNTRY
DANCE BOOK

AA
0000
8547
168



UC SOUTHERN REGIONAL LIBRARY FACILITY



THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
LOS ANGELES

GIFT

THE
COUNTRY
DANCE
BOOK

by

CECIL J. SHARP

Part IV

London:

NOVELLO & Co. LTD.

THE
COUNTRY DANCE BOOK

PART IV.

CONTAINING
FORTY-THREE COUNTRY DANCES

FROM
THE ENGLISH DANCING MASTER
(1650—1728)

DESCRIBED BY

CECIL J. SHARP

AND

GEORGE BUTTERWORTH.

FIRST EDITION, 1916.
SECOND EDITION, 1918.
THIRD EDITION, 1927.

LONDON: NOVELLO AND COMPANY, LIMITED.

Copyright, 1916, by Novello & Co., Ltd.

MADE IN ENGLAND

This Book is issued in connection with "Country Dance Tunes"

Sets VII and VIII

LONDON: NOVELLO AND COMPANY LIMITED

CONTENTS.

THE DANCE—	PAGE
The Room	5
Technical Terms and Symbols	6
Progressive Dances	7
The Music	9
Motion in the Dance	9
The Steps	11
Arms and Hands	15
Movements of Courtesy	17
The Figures	19
The Hey	25
The Technique of Figure Dancing... ..	32
Style	36

NOTATION—

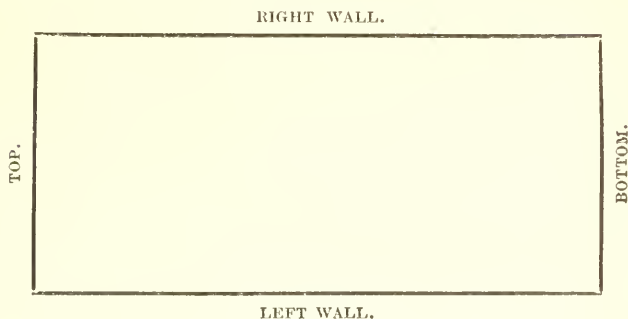
Put on thy Smock on a Monday (Round for six) ...	39
The Gelding of the Devil (Round for six)... ..	41
Oaken Leaves (Round for eight)	43
Sellenger's Round; or, The Beginning of the World (Round for as many as will)	45
Heartsease (for four)	47
Hit and Miss (for four)	48
The Boatman (Longways for six)	49
The Whirligig (Longways for six)	52
Picking up Sticks (Longways for six)	55
Scotch Cap (Longways for six)	58
Greenwood (Longways for six)	60
Step Stately (Longways for three, five, seven, or nine couples)	63
Aye me; or, The Symphony (Longways for eight)	66
Prince Rupert's March (Longways for eight) ...	69

	PAGE
The Health ; or, The Merry Wassail (Longways for eight)	71
LONGWAYS FOR AS MANY AS WILL,	
Halfe Hannikin (progressive ; irregular)	74
The Collier's Daughter ; or, The Duke of Rutland's Delight (Triple minor-set)	76
Up goes Ely (Triple minor-set)	77
Every Lad his Lass (Triple minor-set)	79
Epsom New Wells (Triple minor-set)	80
My Lady's Courant (Triple minor-set)	81
Orleans Baffled (Triple minor-set)	83
A Trip to Kilburn (Triple minor-set)	84
My Lady Winwood's Maggot (Triple minor-set)	85
The Maiden's Blush (Triple minor-set)	86
Jenny, come tie my Cravat (Triple minor-set)	87
Mr. Isaac's Maggot (Duple minor-set)	89
The Fit's come on me now (Duple minor-set)	90
The Coronation Day (Duple minor-set)	91
Lady Banbury's Hornpipe (Duple minor-set)	93
Christchurch Bells (Duple minor-set)	96
The Whim (Duple minor-set)	97
Love lies a-bleeding (Duple minor-set)	98
Jacob Hall's Jig (Duple minor-set)	99
The Temple Change (Duple minor-set)	100
The Mary and Dorothy (Duple minor-set)	101
Jog on (Duple minor-set)	102
The Mock Hobby Horse (Duple minor-set)	104
Juice of Barley (Duple minor-set)	105
Maids' Morris (Duple minor-set)	106
Lilli Burlero (Duple minor-set)	107
Pool's Hole (Duple minor-set)	108
King of Poland (Duple minor-set)	109

THE DANCE.

THE ROOM.

THE following diagram is a ground plan of the room in which the dances are supposed to take place:—



A diagram, showing the initial disposition of the dancers, is printed at the head of the notation of each dance, and placed so that its four sides correspond with the four sides of the room as depicted in the above plan. That is, the upper and lower sides of the diagram represent, respectively, the right and left walls of the room; its left and right sides the top and bottom.

In Playford's time, the top of the room was called *the Presence*, alluding to the dais upon which the spectators were seated. The expression *facing the Presence* means, therefore, facing up, *i.e.*, toward the top of the room; while *back to the Presence* means facing down, toward the bottom of the room.

TECHNICAL TERMS AND SYMBOLS.

○ = man ; □ = woman.

r. = a step taken with the right foot ; l. = a step taken with the left foot.

h.r. = a hop on to the right foot ; h.l. = a hop on to the left foot.

The *Set* or the *General Set* is the area occupied or enclosed by the dancers in any given dance-formation.

A *Longways dance* is one in which the performers take partners and stand in two parallel lines, the men on one side opposite and facing their partners on the other, those on the men's side facing the right wall, those on the women's side the left wall.

The disposition of the dancers in a longways dance is said to be *proper* when the men and women are on their own sides ; and *improper* when the men are on the women's side or the women on the men's.

A *Progressive dance* consists of the repetition for an indefinite number of times of a series of movements, called the *Complete Figure*, each repetition being performed by the dancers in changed positions. The performance of each Complete Figure is called a *Round*.

A *Progressive movement* or *figure* is one the performance of which leaves the dancers relatively in different positions.

A *neutral dancer* is one who, in a progressive dance, is passive during the performance of a Round.

In dances or figures in which two couples only are engaged, the terms *contrary woman* and *contrary man* are used to denote the woman or man other than the partner.

When two dancers standing side by side are directed to *take hands* they are to join inside hands : that is, the right hand of one with the left hand of the other, if the two face the same way ; and right hands or left hands, if they

face in opposite directions. When they are directed to take, or give, right or left hands, they are to join right with right, or left with left.

To *cross hands* the man takes the right and left hands of the woman with his right and left hands respectively, the right hands being held above the left.

When two dancers face one another and are directed to take *both hands*, they are to join right with left and left with right.

To pass *by the right* is to pass right shoulder to right shoulder; *by the left*, left shoulder to left shoulder.

When two dancers pass each other they should always, unless otherwise directed, pass each other by the right.

When a woman's path crosses that of a man's, the man should allow the woman to pass first and in front of him.

When one dancer is directed to *lead* another, the two join right or left hands according as the second dancer stands on the right or left hand of the leader.

To *cast off* is to turn outward and dance outside the General Set.

To *cast up* or *cast down* is to turn outward and move up or down outside the General Set.

To *fall* is to dance backwards; to *lead*, or *move*, is to dance forwards.

To make a *half-turn* is to turn through half a circle and face in the opposite direction; to make a *whole-turn* is to make a complete revolution.

The terms *clockwise* and *counter-clockwise* are self-explanatory and refer to the direction of circular movements.

PROGRESSIVE DANCES.

THE PROGRESSIVE LONGWAYS DANCE.

There are two methods of progression in a Longways Dance — the *whole-set* and the *minor-set*.

In the *whole-set* dance the progression is effected by the transference in every Round of the top couple from the top to the bottom of the General Set, the rest of the couples moving up one place.

The *minor-set* dance is one in which the Complete Figure in each Round is performed simultaneously by subsidiary sets or groups of two (*duple*) or three (*triple*) adjacent couples.

The effect of every performance of the Complete Figure is to change the positions of the couples in each minor-set. In a duple minor-set dance the two couples change places, in a triple minor-set the two upper couples. This necessitates a rearrangement of the minor-sets in the following Round, and this is effected by each top couple forming a new minor-set with the adjacent couple or couples below. In this way the top couple of each minor-set will move down the Set one place every Round; while the lower couple of the duple minor-set, and the second couple in the triple minor-set, will each move up one place. The position of the third couple in the triple minor-set will be unaffected, but in the following Round it will, as second couple, move up one place. As the dance proceeds, therefore, every couple will move from one end of the Set to the other, the top couples down, the rest up. In a duple minor-set dance each couple on reaching either end of the General Set becomes neutral in the following Round. In a triple minor-set each couple upon reaching the top of the General Set remains neutral during the two following Rounds; and on reaching the bottom for one Round only. It should be added that when the top couple of a triple minor-set dance reaches the last place but one it must, in the succeeding Round, dance the progressive portion of the Complete Figure with the last couple or change places with them.*

* For further and more detailed information respecting the Progressive Longways Dance see *The Country Dance Book*, Part I., pp. 17-24.

THE MUSIC.

The several strains of each dance-air will be marked in the music-book and in the notations by means of capital letters, A, B, C, etc. When a strain is played more than once in a Part it will be marked A1, B1, C1, etc., on its first performance, and A2, B2, C2, A3, B3, etc., in subsequent repetitions.

It will be found that many of the dances in this collection are divided into two or more Parts. John Essex quaintly but aptly likened these divisions to "the several verses of songs upon the same tune."

In non-progressive dances, the division is made merely for the sake of clearness in description; the Parts are intended to follow on without pause.

When, however, a progressive movement occurs in one or other of the figures of a Part, that Part must be repeated as often as the dancers decree. The usual practice is to repeat the Part until the leader has returned to his original place.

Progressive figures will be marked as such in the notation; while the Parts in which they occur will be headed "Whole-Set," "Duple Minor-Set," etc., according to the nature of the progression.

MOTION IN THE DANCE.

The Country Dance is pre-eminently a figure dance, depending in the main for its expressiveness upon the weaving of patterned, concerted evolutions rather than upon intricate steps or elaborate body-movements. That the steps in the Country Dance should be few in number and technically simple is, therefore, natural enough. For complicated foot-work is obviously incompatible with that free, easy, yet controlled, movement needed in the execution of intricate figures. In a figure-dance such as we are now considering, the way in which the dancer moves from place to place is obviously of far

greater importance than the steps, and to this therefore we will first turn our attention. An analysis of the way in which the traditional folk-dancer moves shows that it is based upon two main principles :—

- (1.) The weight of the body in motion must always be supported wholly on one foot or the other, and never carried on both feet at the same moment. From this it follows that the transition from step to step, *i.e.*, the transference of the weight from one foot to the other, must always be effected by spring, high enough to raise the body off the ground.
- (2.) The motive force, although derived in part from this foot-spring, is chiefly due to the action of gravity, brought into play by the inclination of the body from the vertical. The dancer in motion is always in unstable equilibrium, regulating both the speed and the direction of his movement by varying the poise and balance of his body. When moving along the straight, for instance, his body will be poised either in front of his feet or behind them, according as his movement is forward or backward; and laterally when moving along a curved track.

The function of the legs is to support the body rather than to help to move it forward, the actual motion being set up, regulated, and directed by the sway and balance of the body, as in skating. The body, it should be pointed out, cannot be used in this way, that is to set up and regulate motion, unless it is carried essentially in line from head to foot, without bend at the neck or at the waist, or sag at the knees.

The advantages of this way of moving are obvious. Motion is started and kept up with the least expenditure of muscular energy; it can be regulated, both as to speed and direction, with the greatest ease and nicety; above all, its expressive value is high in that it brings the whole body, and not the legs alone, into play. This last consideration is a weighty one. The strongest argument against "leg-dancing" is not merely that it is ugly, or that it involves superfluous muscular effort, but that the legs, being primarily concerned and almost wholly occupied in supporting and preserving the equilibrium of the body, cannot effectively be employed for expressive or any other purpose.

THE STEPS.

The following general directions apply to the execution of all the steps used in the Country Dance:—

- (1.) Country Dance steps always fall on the main divisions of the bar, *i.e.*, on each of the two beats in duple measure ($\frac{2}{2}$ or $\frac{6}{8}$), and of the three beats in triple-measure ($\frac{3}{2}$ or $\frac{9}{8}$). In the case of a compound step, that is, one that comprises more than one movement, the accented movement should fall on the beat.
- (2.) The step should fall on the ball of the foot, not on the toe, with the heel off, but close to, the ground.
- (3.) The feet should be held straight and parallel, neither turned out nor in at the ankle.
- (4.) The legs should never be straddled, but held close together. Nor again should they be extended more than is absolutely necessary; the spring should as far as possible take the place of the stride.

- (5.) The jar caused by the impact of the feet on the floor should be absorbed mainly by the ankle-joint, and very little or not at all by the knees. The knee should be bent as little as possible, so little that the supporting leg should appear to be straight, *i.e.*, in one line from hip to ankle.
- (6.) All unnecessary movements should be suppressed, *e.g.*, kicking up the heels, fussing with the feet, raising the knees, etc.

THE RUNNING-STEP.

This is the normal Country Dance step. It is an ordinary running-step, executed neatly and lightly, in accordance with the above instructions.

In the notation this will be marked:—

r.s. (running-step).

THE WALKING-STEP.

This is a modified form of the running-step, in which the spring, though present, is scarcely noticeable.







In the notation this will be marked:—

w.s. (walking-step).

SKIPPING-STEP.

This is the usual step-and-hop on alternate feet. The accent is on the step, which must fall, therefore, on the beat. Care should be taken to prevent the skipping-step from degenerating into a double-hop, the two feet taking the

ground together, instead of in succession. The hop should fall on the last quarter, or the last third, of the beat according as the latter is simple or compound, thus:—

$\frac{2}{2}$					
	OR				
$\frac{6}{8}$					

In the notation this will be marked:—

sk.s. (skipping-step).

SLIPPING-STEP.

This is a series of springs, made sideways, off alternate feet, the major spring being on to the outside foot, *i.e.*, the left when going to the left and the right when going to the right. Although the legs are thus alternately opening and closing, scissor-fashion, the motion is effected almost wholly by the spring, not the straddle; the legs, therefore, should be separated as little as possible. The free foot should not be allowed to scrape the ground.

The accent falls on the foot on to which the major spring is made, that is, the left or right, according to the direction of motion, thus:—

Moving to the left.

$\frac{2}{2}$					
---------------	---	---	---	---	---

Moving to the right.

$\frac{6}{8}$					
---------------	---	---	---	---	---

In the notation this will be marked :—

sl.s. (slipping-step).

THE DOUBLE-HOP.

This is sometimes, though very rarely, used in ring movements as an alternative to the slipping-step. It is a variant of the Slip, in which the feet, instead of taking the ground separately one after the other, alight together a few inches apart.

THE SINGLE.

Playford defines the Single as “two steps, closing the feet.” Technically this may be interpreted in the following way: on the first beat of the bar a spring is made, forwards or sideways, on to one foot, say the right; the left foot is then brought up beside it, the weight wholly or in part momentarily supported upon it, and, on the second beat of the bar, transferred to the right foot in position.

This step is subject to various modifications, partly individual, but more often arising from the character of the dance or phrase in which the step occurs. Many dancers, for instance, never allow the foot upon which the initial spring is made (*i.e.*, the right foot in the above description) to leave the ground when the left foot is brought up beside it; but instead, rise on the toes of both feet on the intermediate accent, and then on the second beat sink back on to the ball of the right foot.

THE DOUBLE.

This is defined in *The English Dancing Master* as “four steps forward or backward closing the feet,” *i.e.*, four running or walking steps, the last of which is made in position (that is, beside the other foot), the weight being supported either on the one foot or on both feet, according to circumstances.

THE TURN SINGLE.

The dancer makes a whole turn on his axis, clockwise (unless otherwise directed), taking four (in triple measure, three or six) low springing steps off alternate feet, beginning with the right foot. The body must be held erect, and the turn regulated so that the dancer completes the circle and regains his original position on the last step.

In the notations specific steps are in some cases prescribed, but these are not to be regarded as obligatory. When no directions are given the choice of step must be determined by the performers themselves. In such cases dancers should remember (1) that the running-step is the normal Country Dance step, and that it is only in comparatively few cases that any other step can be effectively substituted for it; (2) that slipping and skipping-steps, being compound steps, occupy more time in their execution than the "simple" running-step, and should not therefore be used except in dances of slow or moderate time; (3) that it is not necessary for every dancer to use the same step at the same time; nor, again, is it necessary (4) that a single figure should always be danced to one step throughout—the arbitrary change of step in the course of a movement is not only permissible, but is in many cases to be commended.

ARMS AND HANDS.

Nearly all the prescribed arm-movements in the Country Dance relate to the joining of hands. Of ornamental or fanciful movements there are none, nor any of formal design that are devised—like many of the arm-movements of the Morris Dance—to assist the actions of the dancer. Nevertheless, perhaps for this reason, the carriage and manipulation of the hands and arms form a very characteristic feature of the Country Dance.

It may be taken as a general rule that when the arms are not in active use, *i.e.*, when they are not being directly employed for some specific purpose, they should be allowed to swing quietly and loosely by the side. This involves complete relaxation of the muscles that control the shoulder, elbow, and wrist joints, and the capacity to resist sympathetic, involuntary tension in other muscles.

The dancer may sometimes find it necessary to make use of his arms to maintain his balance, *e.g.*, to throw out the outside arm when moving swiftly round a sharp curve. This is permissible, provided that such movements are made only when really necessary, simply, and without exaggeration.

All the prescribed hand and arm movements in the Country Dance have a definite purpose, and in their execution no more is required of the dancer than that he should fulfil this purpose effectively and in the simplest and most direct way. For instance, in "leading" the taking of hands is not a mere formality; the dancer should actually lead—that is, support his partner, guide and regulate her movement.

THE JOINING OF HANDS.

In linking right hand with right, or left with left, the hands are held sideways (*i.e.*, in a vertical plane), thumbs uppermost, and brought lightly together, not clenched, the four fingers of each hand resting on the palm of the other, and the thumb pressing on the knuckle of the middle finger. The hands should be joined in this manner in leading, in handing in the Hey, and in the Turn-with-one-hand.

In joining inside hands, that is, right hand with left, or left hand with right, *e.g.*, in rings, the Turn, the Pousette, *etc.*, the man holds his hand palm upward, the woman places her hand in his, and the fingers are clasped as before.

When two men or two women join inside hands, it is suggested that the dancer having the lower number should always take the man's position (*i.e.*, give his hand palm upward).

MOVEMENTS OF COURTESY.

THE HONOUR.

This is a formal obeisance made by partners to one another at the conclusion, and sometimes in the course, of the dance. The man bows, head erect, making a slight forward inclination of the body from the hips; the woman, placing her left foot behind the right, makes a quick downward and upward movement by bending and straightening the knees.

The honour should always be made in rhythm with the music and, if possible, in conjunction with some corresponding movement of the feet. The exact way in which this is done depends upon circumstances. The usual method is to place the right foot on the ground twelve inches or so to the side say, on the first beat of the bar, and to bring up the left foot beside it—or, in the case of the woman, behind it—on the following beat when the obeisance is made.

THE SET.

This is a movement of courtesy, addressed by one dancer to another, or more frequently by two dancers to each other simultaneously. It consists of a single to the right sideways, followed by a single to the left back to position (two bars).

THE SET-AND-HONOUR.

This is a lengthened form of the Set occupying four instead of two bars. On the first beat of the first bar the right foot

is placed on the ground sideways to the right; on the first beat of the second bar the left foot is brought up beside it and the honour paid in the manner already explained (two bars). These movements are then repeated in the reverse direction, the left foot being moved to the side, the right foot brought up beside it, and the honour paid (two bars, *i.e.*, four bars in all).

THE SIDE.

This is performed by two dancers, usually partners, but not necessarily so. They face each other, and move forward a double obliquely to the right, *i.e.*, passing by the left. On the third step they make a half-turn counter-clockwise, completing the turn on the fourth step as they face one another (two bars). This completes the first half of the movement, and is called *side to the right*. In the second half of the movement, *side to the left*, the dancers retrace their steps along the same tracks, moving obliquely to the left (passing by the right), turn clockwise, and face each other on the fourth step. The whole movement occupies four bars of the music.

The dancers must remember to face each other at the beginning and close of each movement, to pass close to each other, shoulder to shoulder, and always to face in the direction in which they are moving.

ARM WITH THE RIGHT (OR LEFT).

Two performers, usually partners, meet, link right (or left) arms, swing round a complete circle, clockwise (or counter clockwise) (two bars), separate, and fall back to places (*r.s.*) (two bars, *i.e.*, four bars in all).

In order that the dancers may give and receive mutual support in the execution of the whole turn, the arms, crooked at right angles, must be linked at the elbows, the dancers leaning slightly away from each other, so as to throw part of their weight on their arms.

THE FIGURES.

FIGURE 1.

HANDS-THREE, HANDS-FOUR, ETC.

Three or more dancers, as directed, form a ring, extend arms, join hands a little above waist-level, and dance round. In the absence of specific instructions to the contrary it is to be understood that one complete circuit is to be danced, clockwise, the performers facing centre.

The dancers should clasp hands firmly, lean outward, and thus support each other. When the movement is followed by a repetition in the reverse direction, counter-clockwise, the dancers may stamp on the first step of the second movement.

Occasionally this figure is performed with backs to the centre, the dancers facing outward.

When space is restricted and the ring reduced in size, and it is no longer feasible to extend the arms, the arms should be raised, sharply bent at the elbows (upper arms horizontal, fore-arms approximately vertical) and the hands joined above head-level. This, too, will be found to be the easier and more convenient method when the movement is slow and formal in character, as is not infrequently the case in back-rings (*e.g.*, the back-ring in "Fye, Nay, Prithee John," p. 122).

FIGURE 2.

THE TURN.

Two dancers face one another, join both hands, swing once round clockwise (unless otherwise directed), separate, and fall back to places.

In turning, performers should clasp hands firmly, arms at full stretch, and lean back so as mutually to give and receive support. If either the skipping-step or running-step be used, the feet should be slightly crossed so that the dancers may face each other squarely throughout the movement.

FIGURE 3.

THE SWING.

This is similar to the preceding movement, the dancers however turning continuously and, on occasion, moving from place to place as directed.

FIGURE 4.

THE TURN WITH RIGHT OR LEFT HAND.

Two dancers join right or left hands, as directed, and move round a complete circle, separate, and fall back to places.

The carriage of the dancers and the position of their arms will depend upon the size of the circle described and the speed with which the figure is executed. When eight steps are allotted to the figure the dancers should describe a large circle, lean slightly towards each other, and join hands above head-level. As the taking of hands in this case is for the purpose of balance rather than support, there is no pull on the arms and no necessity, therefore, to extend them at full stretch. The arms should, accordingly, be held loosely and slightly curved at the elbow (not bent at an angle). If, however, the Turn has to be completed in four steps, the arms should be fully extended and the hands joined a little above waist-level, the dancers leaning away from and supporting each other; while in still faster turns, where the dancers are compelled to turn in a very small circle (as in the Do-Si in the Running Set) they should join hands below waist-level with arms tense and sharply crooked at the elbow.

FIGURE 5.

RIGHT- (OR LEFT-) HANDS-ACROSS.

This is performed usually by four dancers (say, the first and second couples in a longways dance), but occasionally by three or six.

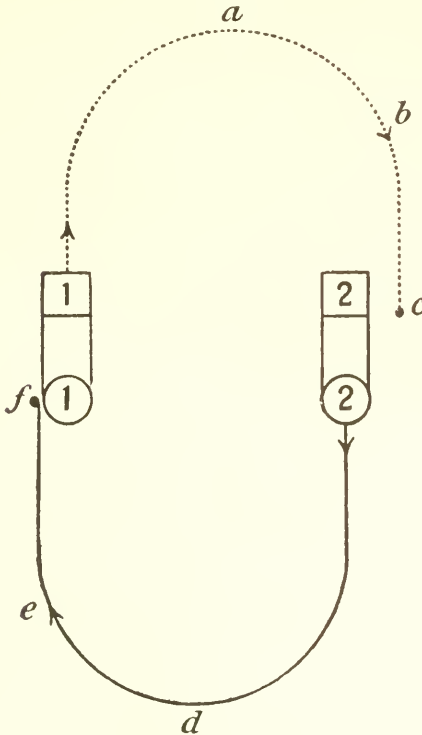
In the first case, first man and second woman join right (or left) hands, while second man and first woman do the same. Holding their hands close together, head-level, the four dancers dance round clockwise (or counter-clockwise),

inclining inwards towards the centre, and facing in the direction they are moving.

When three performers only are engaged, two of them join hands and the third places his hand on theirs.

It is to be understood that the dancers make one complete circuit unless specific instructions to the contrary are given.

FIGURE 6.
HALF-POUSSETTE.



This is performed by two adjacent couples.

Each man faces his partner and takes her by both hands. The arms must be held out straight, and very nearly shoulder high.

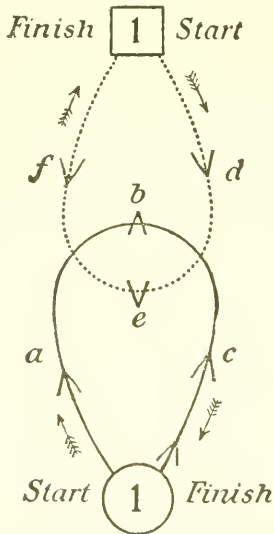
First man, pushing his partner before him, moves four steps along dotted line to *a*, and then falls back four steps along the line *a b c* into the second couple's place, pulling his partner after him.

Simultaneously, second man, pulling his partner with him, falls back four steps along unbroken line to *d*, and then moves forward four steps along the line *d e f* into the first couple's place (four bars).

The above movement is called the half-poussette, and is, of course, a progressive figure.

When the half-poussette is followed by a repetition of the same movement, each couple describing a complete circle or ellipse, the figure is called the whole-poussette.

FIGURE 7.
BACK-TO-BACK.



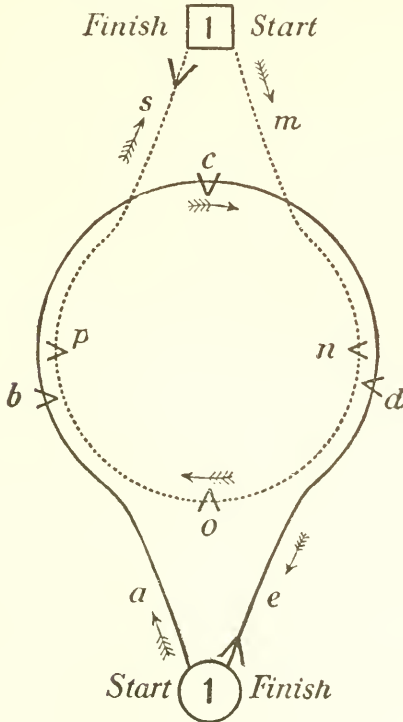
First man and first woman face each other and move forward, the man along the line *a b*, the woman along the

dotted line *d e*. They pass by the right, move round each other, back to back, and fall back to places, the man along the line *b c*, the woman along the dotted line *e f*.

The arrow heads in the diagram show the positions of the dancers at the end of each bar, and point in the directions in which they are facing. The arrows alongside the lines show the direction in which the dancers move.

FIGURE 8.

WHOLE-GIP FACING CENTRE.



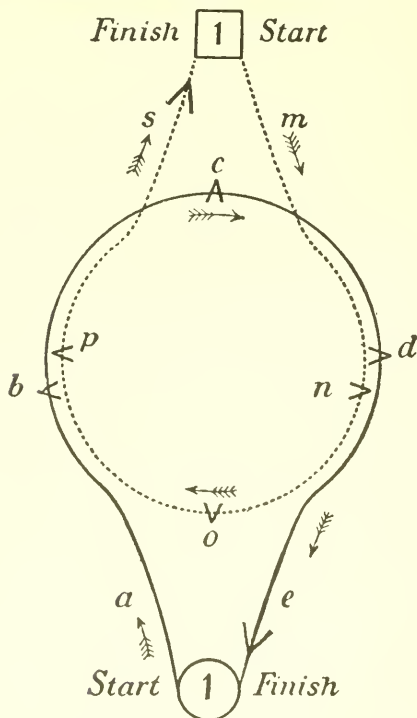
First man moves forward along line *a*, dances round circle *b c d*, facing the centre, and falls back along line *d e* to place ;

while first woman dances along dotted line *m*, moves round circle *n o p*, facing the centre, and falls back along dotted line *p s* to place (four bars). In the execution of the running-step the feet will have to be slightly crossed in order that the dancers may face each other squarely throughout the movement.

The arrows and arrow heads have the same signification as in the preceding figure.

FIGURE 9.

WHOLE-GIP FACING OUTWARD.



First man moves along line *a* and dances round circle *b c d*, facing outward to place; while first woman moves along

dotted line *m*, dances round circle *n o p*, facing outward, and moves along dotted line *p s* to place (four bars).

THE HEY.

The Hey may be defined as the rhythmical interlacing in serpentine fashion of two groups of dancers, moving in single file and in opposite directions.

The figure assumes different forms according to the disposition of the dancers. These varieties, however, fall naturally into two main types according as the track described by the dancers—disregarding the deviations made by them in passing one another—is (1) a straight line, or (2) the perimeter of a closed figure, circle, or ellipse.

The second of these species, as the simpler of the two, will be first explained.

FIGURE 10.

THE CIRCULAR HEY.

In the analysis that follows the circle will, for the sake of convenience, be used throughout to represent the track described by the dancers in this form of the figure. In the round dance the track will of course be a true circle; while in the square dance it will become one as soon as the move

ment has begun. On the other hand, in a longways dance, the formation will be elliptical rather than circular, but this will not affect the validity of the following explanation.

In the circular-hey the dancers, who must be even in number, are stationed at equal distances around the circumference of a circle, facing alternately in opposite directions, thus:—

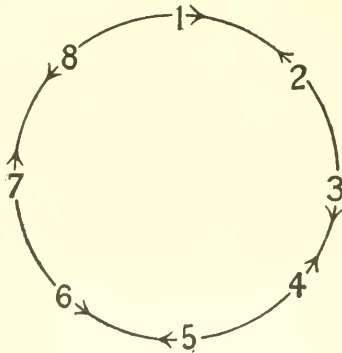


DIAGRAM 4.

Odd numbers face and move round clockwise; even numbers counter-clockwise. All move at the same rate and, upon meeting, pass alternately by the right and left.

This progression is shown in diagram 5, the dotted and unbroken lines indicating the tracks described respectively by odd and even numbers. It will be seen that in every circuit the two opposing groups of dancers, odd and even, thread through each other twice; that is, there will be eight

simultaneous passings, or *changes*, as we will call them. in each complete circuit :—

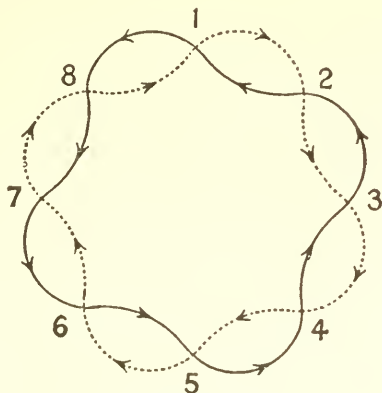


DIAGRAM 5.

This movement is identical with that of the Grand Chain, except that in the familiar Lancers figure the performers take hands, alternately right and left, as they pass; whereas, in the Country Dance hey, “handing,” as Playford calls it, is the exception rather than the rule.

In this form the hey presents no difficulty. No misconception can arise so long as (1) the initial dispositions of the pairs, and (2) the duration of the movement, measured by circuits or changes, are clearly defined; and instructions on these two points will always be given in the notation. It should be understood that in the absence of directions to the contrary (1) the first pass is by the right, and (2) the dancers pass without handing.

FIGURE 11.

PROGRESSIVE CIRCULAR HEY.

Sometimes the hey is danced progressively, the dancers beginning and ending the movement pair by pair, instead of simultaneously, as above described. This is effected in the following way :—

The first change is performed by one pair only, say Nos. 1 and 2 (see diagram 4, Fig. 10); the second by two pairs, Nos. 1 and 3, and Nos. 2 and 8; the third in like manner by three pairs, and the fourth by four pairs. At the conclusion of the fourth change Nos. 1 and 2 will be face to face, each having traversed half a circuit, and all the dancers will be actively engaged, thus:—

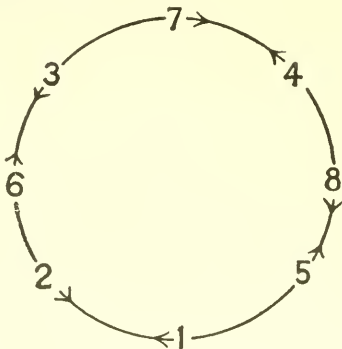


DIAGRAM 6.

The movement now proceeds in the usual way. At the end of every complete circuit the position will be as follows:—

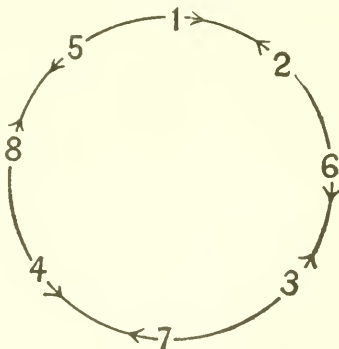


DIAGRAM 7.

The figure is concluded in the following manner:— Nos. 1 and 2, upon reaching their original places (see diagram 7), stop and remain neutral for the rest of the movement. The others continue dancing until they reach their proper places, when they, in like manner, stop and become neutral. This they will do, pair by pair, in the following order, Nos. 3 and 8, 4 and 7, 5 and 6. The initial and final movements thus occupy the same time, *i.e.*, four changes.

Whenever the progressive hey occurs (1) the initial pair will be named; and (2) the duration of the movement, measured by changes or circuits, will be given in the notation

FIGURE 12.

THE STRAIGHT HEY.

The dancers stand in a straight line at equi-distant stations, alternately facing up and down, thus:—

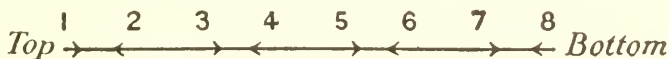


DIAGRAM 8.

Odd numbers face down; even numbers up. As in the circular hey the dancers move at an even rate, and pass each other alternately by the right and left. The movement is shown in diagram 9, the dotted and unbroken lines indicating, respectively, the upward and downward tracks described by the dancers:—

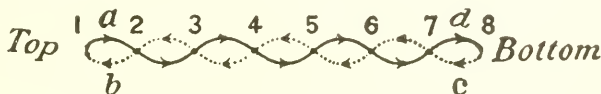


DIAGRAM 9.

It will be seen that the dancers after making the last pass at either end make a whole-turn—bearing to the right if the

last pass was by the right, or to the left if the last pass was by the left—and re-enter the line, now in reverse direction, the first pass after re-entrance being by the same shoulder, right or left, as the preceding one.

When the Straight-hey is performed by three dancers only, we have the form in which the hey occurs most frequently in the Country Dance. On this account it will perhaps be advisable to describe this particular case in detail.

THE STRAIGHT HEY-FOR-THREE.

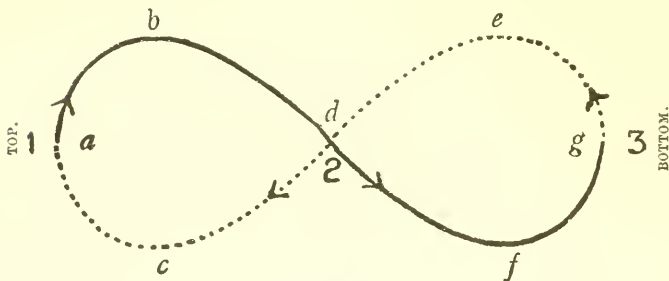


DIAGRAM 10.

No. 1 faces down, Nos. 2 and 3 up.

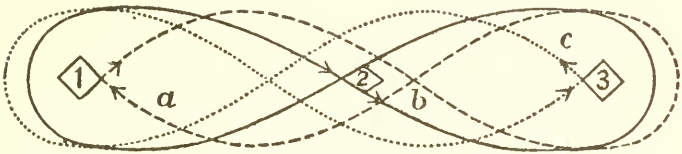
All simultaneously describe the figure eight, as shown in the above diagram, and return to places, passing along the unbroken line as they move down, and along the dotted line as they move up. At the beginning of the movement, therefore, No. 1 will dance along *a b*, No. 2 along *d c*, and No. 3 along *g e*, *i.e.*, Nos. 1 and 2 will pass by the right, Nos. 1 and 3 by the left.

In order that the dancers may not obstruct one another the two lobes of the figure should be made as broad as time and space will permit.

This is presumably the correct way in which the hey-for-three should be executed in the Country Dance, although

we have no direct evidence that it was in fact so danced in Playford's day. Hogarth, however, in his *Analysis of Beauty* (1753), after defining the hey as "a cypher of S's, a number of serpentine lines interlacing and intervolving one another," prints a diagram of the hey-for-three which, although it might have been clearer, seems to show that the way the figure was danced at that period was substantially the same as that described above.

Moreover, Wilson (*The Analysis of Country Dancing*, 1811) also describes the figure and prints a diagram, of which the following—except that for clearness' sake the tracks are differentiated by means of varied lines—is a faithful reproduction:—



No. 1 moves along the broken line *a*; No. 2 along the line *b*; and No. 3 along the dotted line *c*.

Except that the two half-heys are inverted—the two *lower* dancers beginning the movement and passing by the *left*—the method shown in the diagram is precisely the same as that we have above described.

The straight-hey may be performed progressively. It is unnecessary, however, to describe in detail the way in which this is effected, because, in principle, the method is the same as that already explained in Fig. 11.

Playford makes frequent use of the expressions "Single Hey" and "Double Hey." It is difficult to say with certainty what he means by these terms, because he uses them very loosely. Very often they are identical with what we have

called the straight- and circular-hey. As, however, this is not always the case, I have, with some reluctance, substituted the terms used above, which are self-explanatory and free from ambiguity.

The figures above described are the commonplaces of the Country Dance, and are to be found, one or other of them, in pretty nearly every dance. The rest—and they are infinite in number and variety—are described in the notations as they occur.

THE TECHNIQUE OF FIGURE-DANCING.

The first requisite of the figure dancer, as has been already pointed out, is the capacity to move hither and thither, freely and easily, with complete control over direction and speed. Having attained this power he must then learn (1) to “time” his movements accurately; (2) to phrase them in accord with the music; (3) to blend them into one continuous movement without halts or hesitations; and (4) to execute them in concert with his fellow-dancers.

Timing.—As the movements and the figures of the dance are but the translation, in terms of bodily action, of the music which accompanies them, the dancer when learning a dance should first of all listen carefully to the tune, and, if possible, memorise it. In particular he should note the number and relative lengths of its several phrases and calculate the number of steps that can be danced to each of them (two in every bar in duple, and three in triple-measure).

In the description of the dances given in the notation it will be found that a definite number of bars, and therefore of steps, is allotted to every figure and to every part of every figure, and it is by this system of measurement by step that the dancers “time” their movements with the music. Every dancer, therefore, must always have in mind not only the form

and the shape of the figure he is executing, but the number of steps apportioned to the figure as a whole and to each subsidiary section of which that figure is compounded. So long, however, as he "times" his movements correctly and arrives at his appointed station at the end of each section of the figure, it is for him to determine the precise manner in which he shall distribute his steps in relation to the track or course described. He may, for instance, enlarge his track by taking larger steps, or restrict it by taking shorter ones. In the *Gip*, for example, the size of the circle described by the two dancers is immaterial so long as, by regulating their speed, they succeed in completing the circuit and regaining their original stations in the prescribed number of steps. When pressed for time the dancer may find it helpful to anticipate a movement, *i.e.*, to start it a beat or so in advance; or *per contra* when he has time in hand, to delay it by taking one or more preliminary "balance-steps" before getting under way. Devices of this kind should, of course, be employed sparingly and never without good reason, as, for example, in the cases above cited, to avoid unseemly scurrying on the one hand or a premature conclusion on the other.

Phrasing.—It is just as necessary for the dancer to phrase his steps and movements as it is for the musician to phrase his notes and strains, or for the writer to punctuate his sentences. The purpose in each case is the same—to define and make intelligible what would otherwise be ambiguous or meaningless. A series of equally accented dance-steps, musical sounds, or verbal syllables, conveys no meaning until by the periodic recurrence of stronger accents the steps, sounds, or words, are separated into groups, co-ordinated, and some sort of relationship established between them.

The writer indicates these groups and their relative values by punctuation; the speaker by pauses, emphasis of particular words, and by the rise and fall of his voice; the

musician by slurs or phrases, which define the positions of the rhythmical accents; while the dancer groups his steps in correspondence with the rhythmic phrases of the accompanying music. The dancer, like the musician, must be careful to distinguish between the metrical accents (*i.e.*, the accents or beats within the bar) and the rhythmical accents (of which the bar itself is the unit), the former corresponding to the "foot" in prosody, the latter to the "verse."

Technically, the dancer phrases his movements by gradating the accents which he imparts to his steps, giving the strongest accent to the first step of a group and the weakest to the last. The strength of the step accent depends partly upon foot-spring, but mainly upon body-balance. In a stationary figure like the turn-single, the step-accent is determined solely by the height and energy of the springs with which the steps are made. When, however, the dancer is in motion, the accent of the step depends less upon the strength of the spring forward than upon the momentum generated and controlled by the inclination of the body in the direction of motion. Before beginning a movement from rest, therefore, the dancer should throw his weight on to one foot and adjust the inclination of his body so that the first step of his phrase, which is always the most important, as it is also the strongest, may be made with the requisite emphasis.

The dancer must never make any movement in the dance, however insignificant, that is not phrased, *i.e.*, executed rhythmically in accord with the music. This injunction must be held to apply as much to arm-movements as to steps. For instance, in giving or taking a hand, he should begin the movement in plenty of time—two or three beats beforehand—and raise and move the arm in rhythm with the music.

Continuity.—The directions given in the notation are divided into Parts, figures, etc., only for the sake of clearness

of description. The aim of the dancer should be to conceal, not to call attention to these divisions. In learning a dance it will probably be necessary to dissect its movements, to parse, so to speak, each component section; but in the finished dance these subordinate elements must be pieced together and merged into one continuous movement as complete and organic in structure as the movements of a symphony.

To this end the dancer must think ahead, perceive the relation between that which he is at the moment doing with that which is to follow, so that he may give to the concluding cadence of each subsidiary phrase its just degree of emphasis, and pass on without hesitation to the movement that follows. If he fails in this, his movements will be spasmodic, his phrases isolated and unrelated, and his performance as a whole as unintelligible and difficult to follow as reading aloud by a child who spells out and pronounces with equal emphasis each word as he proceeds.

Concerted movement.—The performer in a concerted dance has not only to consider his own individual movements, but to relate them to those of his companions in the dance. The expert figure-dancer is probably far more conscious of the movements of his fellow-dancers than of his own; indeed, his pleasure, as well as theirs, depends very largely upon the completeness with which he effaces his own personality and loses himself in the dance.

Although the continuous and accurate adjustment of position by the dancer in a figure-dance is of first-rate importance, it is quite possible to exaggerate it, and by paying too much attention to precision of line and symmetry of figure, to stiffen and formalize the movements, and to give to the dance the appearance of a military drill. The ideal is to steer a middle course. To this end the following general directions will be found useful :—

In line formation each dancer should adjust his position in relation to the dancer on either side. In dual movements, *e.g.*, the Side, Arms, Back-to-back, etc., the distances traversed by each performer should be approximately equal. In the heys—especially the straight-hey-for-three—and the Gip, the performers should describe identically the same track. In the forming of rings the dancers should extend their arms and move round in a circle, edging towards the centre until they are near enough to link hands with the dancers on either side.

STYLE.

The foregoing explanations will, it is hoped, enable the reader to interpret the figures described in the notations that are presently to follow. The dancer should, however, be reminded that technical proficiency has no value except as an aid to artistic expression, and indeed, if it be not so used, the dance will never rise above the level of a physical exercise.

Although in the nature of things it is impossible to instruct the dancer how he may impart æsthetic significance to his physical movements, there are nevertheless certain general considerations to which his attention may profitably be directed. He can, for instance, turn his attention to Style, the cultivation of which will carry him a few steps at any rate along the right road. By style we do not mean polish, *i.e.*, perfected physical movement, but rather the air, the manner with which physical movements are executed. It is partly individual, the expression—that is, voluntary or involuntary—of the dancer's personality, and partly derived from the character of the dance itself.

Although the personal factor is inherent in every human action, and can never, therefore, be entirely eliminated therefrom, it may be, and often is, suppressed to the point where it becomes unconscious, as in walking and other

common activities and habits. Now the folk-dance, owing to its corporate, unconscious origin, is essentially an impersonal dance, a unique instrument for the expression of those ideas and emotions that are held and felt collectively, but peculiarly unfitted for the exploitation of personal idiosyncrasies. The folk-dance, therefore, is emphatically not the place for the display of those self-conscious airs and graces, fanciful posings and so forth, that play so large a part in dances of a more conventional order.

The dancer must therefore put these aside and seek elsewhere for material upon which to mould his style, and this he will find in the character of the dance itself. He should note that the Country Dance is less strenuous, less stern, and less detached than the Morris; less involved and less intense than the Sword Dance; but freer, jollier, more intimate, and, in a sense, more human than either—perhaps because it is the only one of the three in which both sexes take part. It is a mannered dance, gentle and gracious, formal in a simple, straightforward way, but above all gay and sociable. The spirit of merriment, however, although never wholly absent from the dance, is not always equally obvious. There are certain dances that are comparatively quiet and subdued in style, in which the normal gaiety is toned down to a decorous suavity; while between dances of this kind and those of the more light-hearted variety, there are many that are emotionally intermediate in type. It should be the aim of the dancer to feel these temperamental differences, and reflect them in his manner and style.

The clue to these emotional variations he will, of course, find in the accompanying music. The dance is but the interpretation or translation, in terms of bodily action, of the music upon which it is woven, just as the melody of the song is primarily the expression of the text. Music moreover is the predominant partner of the union; there can be no dance

without music. This intimate relationship between the music and the dance and, in a sense, the subservience of the latter to the former, must always be present to the mind of the dancer. Not only must his rhythms accord with those of the music, as has already been pointed out, but his style, the character that he gives to his movements, must also be in harmony with the character of the music.

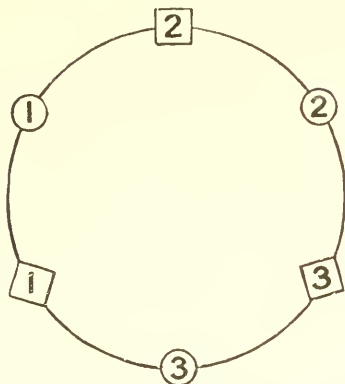
The application of this principle, viz., the subordination of the dance to the music, is imperative, especially in the case of the dances in the present volume. For the Playford dances, despite the number and variety of their figures, are very persistent in type, and were it not for the wide range of the emotional content of the tunes it would be difficult to give to them the necessary variety of treatment.

It should be added that any spectacular qualities that the Country Dance may possess are fortuitous, or, rather, the inevitable outcome of the perfect fashioning of means to end. Its beauty, being implicit, needs, therefore, no artificial embellishment. An elaborate theatrical setting would be as irrelevant and impertinent as for the dancers to deck themselves in rich and fanciful costumes. All that the dancers need is plenty of space, an even, non-slippery floor, and dresses which will allow to the body and limbs complete freedom of action.

NOTATION.

PUT ON THY SMOCK ON A MONDAY.

Round for six; in three parts (4th Ed. 1670).



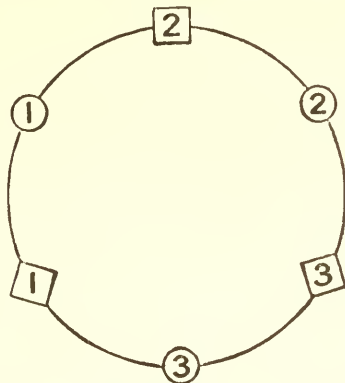
MUSIC.	MOVEMENTS.
FIRST PART.	
A1	1—4 Hands-six, eight slips clockwise. 5—8 Partners set and turn single.
A2	1—4 Hands-six, eight slips counter-clockwise to places. 5—8 Partners set and turn single.
A3	1—4 First man leads first and second women forward a double towards third woman, and falls back a double (r.s.). 5—8 First man turns third woman; while first and second women turn each other.
A4	1—8 As in A3, first man leading third and first women forward towards second woman, first man turning second woman, first and third women turning each other

PUT ON THY SMOCK ON A MONDAY—*continued.*

MUSIO.	MOVEMENTS.
FIRST PART— <i>continued.</i>	
A5 1—8	As in A3, first man leading second and third women forward towards first woman, first man turning his partner, second and third women turning each other.
SECOND PART.	
A1 1—4	Sides all.
5—8	Partners set and turn single.
A2 1—8	All that again.
A3, A4 and A5	As in First Part, second man doing as first man did.
THIRD PART.	
A1 1—4	Partners arm with the right.
5—8	Partners set and turn single.
A2 1—4	Partners arm with the left.
5—8	Partners set and turn single.
A3, A4 and A5	As in First Part, third man doing as first man did.

THE GELDING OF THE DEVIL.

Round for six ; in three parts (3rd Ed., 1665).



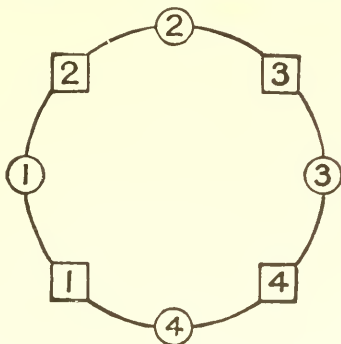
MUSIC.		MOVEMENTS.
FIRST PART.		
A	1—8	Hands-six, eight slips clockwise and eight slips counter-clockwise to places.
B1	1—4	First man and first woman lead forward a double and fall back a double to places (r.s.).
	5—8	Leading forward again (r.s.), they pass between second man and third woman and cast off (sk.s.) to places, the first man to his left outside second couple, and the first woman to her right outside third couple
B2	1—8	As in B1, second couple leading forward and passing between first woman and third man.
B3	1—8	As in B1, third couple leading forward and passing between first man and second woman.

THE GELDING OF THE DEVIL--*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
A 1—4	Sides all.
5—8	That again.
B1, B2 and B3.	As in First Part.
THIRD PART.	
A 1—4	Partners arm with the right.
5—8	Partners arm with the left.
B1, B2 and B3	As in First Part.

OAKEN LEAVES.

Round for eight ; in three parts (4th Ed., 1670).



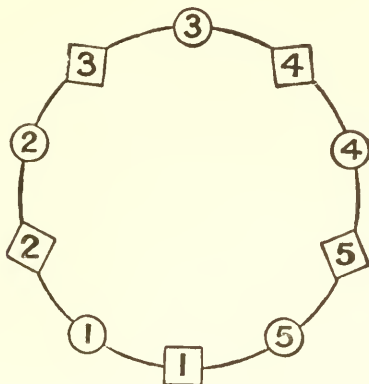
MUSIC.	MOVEMENTS.
FIRST PART.	
A1	1—4 Hands-all, eight slips clockwise. 5—8 Partners set and turn single.
A2	1—4 Hands-all, eight slips counter-clockwise to places. 5—8 Partners set and turn single.
A3	1—2 First and second men change places (r.s.). 3—4 First and second women change places (r.s.). 5—8 First and second couples circular-hey to places, two changes, partners facing.
A4	1—8 Third and fourth couples do likewise.
<p>N.B.—<i>This Part can, if desired, be made equal in length to each of the subsequent Parts, if the movements in A3 and A4 be repeated, respectively, by the first and fourth couples and by the second and third couples.</i></p>	

OAKEN LEAVES—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
A1	1—4 Partners side.
	5—8 Partners set and turn single.
A2	1—8 All that again.
A3	1—4 Men lead out their partners a double, away from the centre, change hands, and lead them back again.
	5—8 Men, passing in front of their partners, turn the next woman on their right once round.
A4, A5 and A6	Movement in A3 repeated three times to places, the men in each repetition leading out the women they have just turned.
THIRD PART.	
A1	1—4 Partners arm with the right.
	5—8 Partners set and turn single.
A2	1—4 Partners arm with the left.
	5—8 Partners set and turn single.
A3	1—4 The men move forward a double to the centre and fall back a double to places.
	5—8 Each man turns the woman on his left once-and-a-half round, and moves into her partner's place.
A4, A5, and A6.	Movement in A3 repeated three times to places, the men in each repetition turning the women on their left and passing on, clockwise, into the next man's place.

SELLENGER'S ROUND; OR, THE BEGINNING OF
THE WORLD.

Round for as many as will; in four parts (4th Ed. 1670).



MUSIC.		MOVEMENTS.
FIRST PART.		
A.	1—8	Hands-all, eight slips clockwise and eight slips counter-clockwise to places.
B1	1—2	All move forward two singles toward the centre, beginning the first with the right foot, and the second with the left.
	3—4	All fall back a double to places.
	5—8	Partners set and turn single.
B2	1—8	All that again.

SELLENGER'S ROUND—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
A. 1—4	All take hands, move forward a double to the centre, and fall back a double to places.
5—8	That again.
B1 and B2	As in First Part.
THIRD PART.	
A. 1—4	Partners side.
5—8	That again.
B1 and B2	As in First Part.
FOURTH PART.	
A. 1—4	Partners arm with the right.
5—8	Partners arm with the left.
B1 and B2	As in First Part.

N.B.—*It is suggested that the dance be concluded with a repetition of the First Part.*

HEARTSEASE.

For four ; in three parts (1st Ed. 1650).

2

2

1

1

MUSIC.	MOVEMENTS.
FIRST PART.	
A 1—4	Couples move forward a double, meet, and fall back a double to places. (w.s.).
	5—8 That again.
B1 1—4	First man and second woman face down ; first woman and second man face up. All fall back a double and move forward a double.
	5—8 First man and second woman turn with right hands and fall back to places ; while second man and first woman do the same.
B2 1—4	All fall back a double and move forward a double to places.
	5—8 Partners turn with left hands.
SECOND PART.	
A 1—4	Partners side.
	5—8 Contraries side.
B1 and B2	As in First Part.
THIRD PART.	
A 1—4	Partners arm with the right.
	5—8 Contraries arm with the left.
B1 and B2	As in First Part.

HIT AND MISS.

For four ; in three parts (1st Ed. 1650).

2

2

1

1

MUSIC.		MOVEMENTS.
FIRST PART.		
A	1—4	Couples move forward a double, meet, and fall back a double to places.
	5—8	That again.
B	1—2	Couples move forward a double and meet (r.s.).
	3—4	First man leads second woman up a double, while second man leads first woman down a double (r.s.).
	5—6	Both couples turn and face one another. First man leads second woman down a double; while second man leads first woman up a double (r.s.).
	7—8	First man and first woman, joining right hands, fall back a double to places; while second man and second woman do the same.
C	1—6	Circular-hey, partners facing, four changes (sk.s.).
SECOND PART.		
A	1—4	Sides all.
	5—8	That again.
B and C		As in First Part.
THIRD PART.		
A	1—4	Partners arm with the right.
	5—8	Partners arm with the left.
B and C		As in First Part.

THE BOATMAN.

Longways for six; in three parts (1st Ed. 1650).

1

2

3

①

②

③

MUSIC.		MOVEMENTS.
		<i>Running-step throughout the dance.</i>
		FIRST PART.
A1	1—4	All lead up a double and fall back a double to places.
	5—8	Partners set and turn single.
A2	1—8	All that again.
B1	1—4	First couple and second man the straight-heys, four changes (the three standing in line, second man in the middle facing first woman and passing her by the right); while the third couple and second woman do the same (the latter facing third man and passing him by the right).
	5—8	Partners turn, the first and third couples once round, the second couple half-way round. <i>All are now in their opposite places.</i>
B2	1—4	As in B1, except that second man heys with third couple (facing third woman and passing her by the right) while second woman heys with first couple) (facing first man and passing him by the right).
	5—8	Partners turn as in B1, to places.

THE BOATMAN—*continued.*

MUSIC.		MOVEMENTS.
SECOND PART.		
A1	1—4	Sides all.
	5—8	Partners set and turn single.
A2	1—8	All that again.
B1	1—2	First couple and second man hands-three half-way round and stand in line facing down, second man in the middle; while third couple and second woman do likewise and stand in line facing up, second woman in the middle.
	3—4	Still holding hands, all fall back two steps and move forward two steps.
	5—8	Second man and second woman meet in the middle of the Set, turn each other once-and-a-quarter round and fall into the middle station (improper); while first and third men turn their partners once round. <i>All are now in their opposite places.</i>
B2	1—2	As in B1, except that second man hands-three half-way round with third couple, second woman with first couple.
	3—8	As in B1, to places.

THE BOATMAN—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART.	
A1	1—4 Partners arm with the right.
	5—8 Partners set and turn single.
A2	1—4 Partners arm with the left.
	5—8 Partners set and turn single.
B1	1—4 First and third men and second woman hands- three round second man to places.
	5—8 Second man turns his partner.
B2	1—4 First and third women and second man hands- three round second woman to places.
	5—8 Second man turns his partner.

THE WHIRLIGIG.

Longways for six ; in three parts (1st Ed. 1650).

1

2

3

①

②

③

MUSIC.		MOVEMENTS.
FIRST PART.		
A1	1—4	All lead up a double and fall back a double to places.
	5—8	That again.
B1	1—4	Second man and second woman lead up the middle to the top, cast off and return to places.
	5—8	Second woman crosses over, passes counter-clockwise round first man and returns to her place ; while second man crosses over, passes clockwise round first woman and returns to his place (r.s.).
B2	1—4	Second man and second woman lead down the middle to the bottom, cast off and return to places.
	5—8	Second woman crosses over, passes clockwise round third man and returns to her place ; while second man crosses over, passes counter-clockwise round third woman and returns to his place (r.s.).
A2	1—4	First man, followed by second and third men, casts off to the bottom ; while first woman, followed by second and third women, does the same.

THE WHIRLIGIG—*continued.*

MUSIC.	MOVEMENTS.
FIRST PART— <i>continued.</i>	
5—8	<p>Second man and second woman, followed respectively by third man and third woman, lead down the middle, pass between first man and first woman, and cast off to the top, the men to their right, the women to their left (progressive).</p> <p><i>The movements in B1, B2 and A2 are now repeated twice to places as in a progressive longways dance (Whole-set), the third couple occupying the middle position in the first repetition, and the first couple in the last.</i></p>
SECOND PART.	
A1	<p>1—4 Partners side. 5—8 That again.</p>
B1	<p>1—8 Second man crosses over, arms first woman with the right, and then goes the whole-hey with the first couple, second man facing first man and passing him by the left. Simultaneously, second woman arms third man with the right and goes the whole-hey with the third couple, second woman facing third woman and passing her by the left (r.s.).</p>
B2	<p>1—8 As in B1 to places, second man arming third man with the right and heying with the third couple; second woman arming first woman and heying with the first couple.</p>
A2	<p>1—8 As in First Part (progressive).</p> <p><i>The movements in B1, B2 and A2 are now repeated twice progressively to places,</i></p>

THE WHIRLIGIG—*continued.*

MUSIC.		MOVEMENTS.
THIRD PART.		
A1	1—4	Partners arm with the right.
	5—8	Partners arm with the left.
B1	1—4	First man, followed by second man, casts down into the second place, and returns up the middle to his own place; while first woman, followed by second woman, does the same (r.s.).
	5—8	First and second couples right-hands across (r.s.).
B2	1—4	Third man and third woman, followed respectively by second man and second woman, cast up and return down the middle to places.
	5—8	Second and third couples right-hands-across.
A2	1—8	As in First Part (progressive).
<i>The movements in B1, B2 and A2 are now repeated twice progressively to places.</i>		

PICKING UP STICKS.

Longways for six ; in three parts (1st Ed. 1650).

1

2

3

①

②

③

MUSIC.	MOVEMENTS.
FIRST PART.	
A1 1—4	All lead up a double and fall back a double to places.
	5—8 That again.
A2 1—4	First man changes places with the middle dancer on the opposite side and then with the last dancer on his own side (r.s.).
A3 1—4	All lead up a double and fall back a double to places.
A3 5—8	First woman does as first man did in A2. As in A2.
A4 1—4	Second woman does as first man did in A2
	5—8 As in A2.
A5 1—4	Second man does as first man did in A2.
	5—8 As in A2.
A6 1—4	Third man does as first man did in A2.
	5—8 As in A2.
A7 1—4	Third woman does as first man did in A2.
	5—8 As in A2.

PICKING UP STICKS—*continued.*

MUSIC.		MOVEMENTS.
SECOND PART.		
A1	1—4	Sides all.
	5—8	That again.
A2	1—8	First man and first woman face, take both hands, and go four slips down between second man and second woman; while second man and second woman go four slips up into the top place (2 bars).
		Second man and second woman take both hands and slip down to places between first man and first woman; while first man and first woman slip up to places (2 bars).
		First and second couples repeat these movements (4 bars).
		Simultaneously, third man and third woman cross over, cast up to the top, cross over again and cast down to places (sk.s).
A3	1—8	Third and second couples do as first and second couples did in A2, third couple first slipping up between second man and second woman; while first man and first woman cross over, cast down to the bottom, cross over again and cast up to places.
THIRD PART.		
A1	1—4	Partners arm with the right.
	5—8	Partners arm with the left.

PICKING UP STICKS—*continued.*

MUSIC.	MOVEMENTS.
<i>THIRD PART—continued.</i>	
A2, A3, and A4	<p>First man, followed by second and third men, crosses over and threads or heys through the three women (they standing still), passing outside first woman, inside second, and outside third. The first and second men, on reaching the third woman, pass, clockwise, completely round her and face up; while the third man, instead of following second man round third woman, passes counter-clockwise completely round second woman and faces up, thus becoming the head of the file (sk.s.).</p> <p>Third man, followed by first and second men, then heys up to the top, the second man (now the hindermost), instead of following first man round first woman, passing counter-clockwise round second woman, and facing down.</p> <p>The three, now led by second man, then hey once again to the bottom, the first man (now the hindermost) passing counter-clockwise completely round second woman and facing up.</p> <p>Led by first man, the three, now in their proper order, hey up to the top, turn to their right, cast down to the bottom, and then move up to their respective places.</p>
A5, A6, and A7.	The women do as the men did in A2, A3, and A4.

SCOTCH CAP.

Longways for six ; in three parts (1st Ed., 1650).

1

2

3

①

②

③

MUSIC.		MOVEMENTS.
<i>Running-step throughout the dance.</i>		
FIRST PART.		
A	1—4	All lead up a double and fall back a double to places.
	5—8	That again.
B1	1—4	First and second women and second and third men fall back two steps, cross over and change places, first woman with second man and second woman with third man.
	5—8	First man and third woman cross over, and change places.
B2	1—8	All that again to places.
SECOND PART.		
A	1—4	Partners side.
	5—8	That again.
B1	1—4	The men take hands, fall back a double and move forward a double to places ; while the women do the same.
	5—8	First & third men, first & third women, second man & second woman, arm with the right and fall back to places.
B2	1—4	As in B1.
	5—8	Partners turn.

SCOTCH CAP—*continued.*

MUSIC.		MOVEMENTS.
THIRD PART.		
A	1—4	Partners arm with the right.
	5--8	Partners arm with the left.
B1	1—2	The men go four slips up, while the women go four slips down, so that third man faces first woman.
	3—8	Progressive hey, handing, three changes, to places, third man and first woman beginning the movement. (<i>In the third and last change, second man turns his partner once round with the right hand, while first and third men turn their partners three-quarters round.</i>)
B2	1—8	Same movement as in B1, except that the men slip down and the women slip up, and that first man and third woman begin the progressive hey, giving left hands.

GREENWOOD.

Longways for six ; in six parts (1st Ed. 1650).

①

②

③

①

②

③

MUSIC.		MOVEMENTS.
FIRST PART.		
A1	1—4	All facing front, move forward a double and fall back a double to places.
	5—8	Partners set and turn single.
A2	1—4	The second man leads the first and third women out a double, changes hands and leads them back a double to places ; while the second woman does the same with the first and third men.
	5—8	Partners set and turn single.
A3	1—4	Second man sides with his partner ; while first man sides with third man, and first woman with third woman.
	5—8	Partners set and turn single.
A4	1—4	First man sides with second woman, and second man with first woman ; while third man sides with his partner.
	5—8	Partners set and turn single.
A5	1—4	Second man sides with third woman, and third man with second woman ; while first man sides with his partner.
	5—8	Partners set and turn single.

GREENWOOD—*continued.*

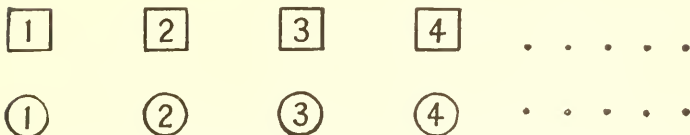
MUSIC.	MOVEMENTS.
SECOND PART.	
A1 and A2	As in First Part.
A3 and A4	As in First Part, except that the dancers arm with the right instead of siding.
A5 1—8	As in First Part, except that the dancers arm with the left instead of siding.
THIRD PART.	
A1 and A2	As in First Part.
A3 1—4	Each file hands-three.
5—8	Partners set and turn single.
A4 1—4	First couple and second man hands-three; while third couple and second woman do the same.
5—8	Partners set and turn single.
A5 1—4	Third couple and second man hands-three; while first couple and second woman do the same.
5—8	Partners set and turn single.
FOURTH PART.	
A1 and A2	As in First Part.
A3 1—8	Each file goes the whole-hey, second man facing first woman, and second woman facing third man, passing by the right.
A4 1—8	First woman moves forward between first and second men and all three go the whole-hey, second man and first woman passing by the right. Simultaneously, third man moves forward between second and third women and all three go the whole-hey, third man and second woman passing by the right.

GREENWOOD—*continued.*

MUSIC.	MOVEMENTS.
FOURTH PART— <i>continued.</i>	
A5 1—8	<p>First man moves forward between first and second women, and all three go the whole-hey, first man facing second woman and passing by the left.</p> <p>Simultaneously, third woman moves forward between second and third men, and all three go the whole-hey, third woman and second man facing and passing by the left.</p>
FIFTH PART.	
A1 and A2	As in First Part.
A3 1—4	The three men go hands-three round second woman.
	5—8 Partners set and turn single.
A4 1—4	The three women go hands-three round second man.
	5—8 Partners set and turn single.
SIXTH PART.	
A1 and A2	As in First Part.
A3 1—8	The second woman falling back, the three men go the whole-hey, second man moving between first and third men and passing the latter by the right.
A4 1—8	The second man falling back, the three women go the whole-hey, second woman moving between the first and third women and passing the former by the right.
A5 and A6	Same as A1 and A2 in First Part.

STEP STATELY.

Longways for three, five, seven or nine couples ; in three parts (1st Ed. 1650).



MUSIC.	MOVEMENTS.
	FIRST PART.
<p>A</p>	<p>1—2 All lead up a double.</p> <p>3—4 Still facing up, men go four slips to their right behind their partners; while the women go four slips to their left.</p> <p>5--8 The men face the right wall and join hands, while the women face the left wall and do likewise. The first man, followed by the other men, casts down to the bottom of the Set and stands with the rest of the men in a straight line on his right hand, all facing the Presence; while the women, in like manner, led by first woman, cast down and stand in line with the men, first woman next to first man.</p>
<p>B</p>	<p>1—4 All take hands, move up a double and fall back a double.</p> <p>5—8 First man and first woman having released their hands, the women, hand-in-hand, move to the right in front of the men and dance up to places; while the men move to the left and do the same.</p>

STEP STATELY—*continued.*

MUSIC.		MOVEMENTS.
SECOND PART. (Duple minor-set.)		
A	1—4	First man and first woman lead up a double change hands, and lead back to places.
	5—6	First and second couples hands-four half-way round (r.s.).
	7—8	First man and second woman change places.
B	1—4	First and second women lead up to the top, cross over and stand, the first woman behind the second man, the second woman behind the first man.
	5—8	The two men, giving right hands, pass each other, and then turn their partners with left hands, the first couple falling into the second place, the second couple into the first place (progressive) (r.s.).
THIRD PART. (Progressive.)		
A	1—4	First man and first woman cross over, cast down and cross again in the second place, the second couple moving up to the top.
	5—6	The first three men taking hands, and the first three women doing the same, all fall back a double.
	7—8	The two files move forward a double, second and third men changing places with their partners, passing by the right.
B	1—4	First man and first woman lead up to the top and then, followed by second couple, cast down into the third place, second couple falling into the second place, and third couple moving up into the first place.
	5—8	Second and third couples hands-four half-way round; while first man and first woman arm with the right (progressive).

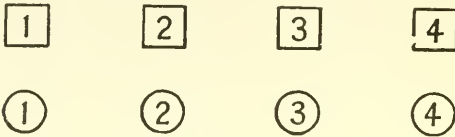
STEP STATELY—*continued.*

When three couples only are dancing, the progressive movement is that of an ordinary Whole-set dance. When, however, five, seven or nine couples are dancing, the progressive movement is that of a triple minor-set with this difference that the leading couples gain two places in each round instead of one. In this latter case, couples going up the dance should be careful to note at the beginning of each round to which minor-set they belong and their place in that set. This they can most easily do by carefully noting the positions and movements of the leading couples. It should be noted that the restriction with regard to the number of the performers is operative in the Third Part only.

N.B.—*It is suggested that the dance be concluded with a repetition of the First Part.*

AYE ME, OR, THE SYMPHONY.

Longways for eight ; in three parts (1st Ed. 1650).



MUSIC.	MOVEMENTS.
	<i>Running-step throughout the dance.</i>
	FIRST PART.
A1	1—4 Partners lead up a double and fall back a double to places. 5—6 Partners face ; men fall back two steps in fifth bar, women the same in sixth bar. 7—8 All move forward to places, turning single as they do so.
A2	1—8 All that again.
B1	1—4 First man and first woman cast down, meet below the second couple and change places ; while fourth man and fourth woman cast up, meet above the third couple and change places. 5—8 First man and first woman cast up to the top, cross over and move down into the second place, the first man taking second man by both hands and turning him counter-clockwise up into the first place, the first woman in like manner turning second woman clockwise into the first place. Simultaneously, fourth and third couples do likewise.
B2	1—8 All that again to places, second and third couples initiating the movement.

AYE ME—*continued.*

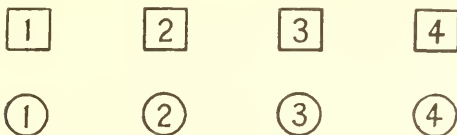
MUSIC.	MOVEMENTS.
SECOND PART.	
A1	<p>1—4 Partners honour (2 bars) and change places, passing by the <i>left</i> (2 bars).</p> <p>5—6 Men fall back two steps in fifth bar, women the same in sixth bar.</p> <p>7—8 All move forward a double to places, turning single as they do so.</p>
A2	1—8 All that again to places.
B1	<p>1—2 All face up. First and third men and women go four slips outward; while second and fourth men and women go four slips inward.</p> <p>3—4 First and third couples fall back a double; while second and fourth couples move up a double.</p> <p>5—6 Still facing up, first and third men and women go four slips inward; while second and fourth men and women go four slips outward.</p> <p>7—8 First and third couples move forward a double; while second and fourth couples fall back a double.</p>
B2	<p>1—2 As in B1, all facing down.</p> <p>3—4 First and third couples move forward a double; while second and fourth couples fall back a double.</p> <p>5—6 As in B1, all facing down.</p> <p>7—8 First and third couples fall back a double to places; while second and fourth couples move forward a double to places.</p>

AYE ME—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART.	
A1	<p>1—4 Partners arm with the right once-and-a-half round, and change places.</p> <p>5—6 Men fall back two steps in fifth bar; the women doing the same in sixth bar.</p> <p>7—8 All move forward a double, turning single as they do so.</p>
A2	<p>1—4 Partners arm with the left once-and-a-half round to places.</p> <p>5—8 As in A1 to places.</p>
B1	<p>1—4 Second and third couples cast off and move into first and fourth places respectively. Simultaneously, first and fourth couples face, move forward, meet, change places (opposites passing by the right), and stay in the third and second stations respectively. Whereupon, first and fourth men change places with their partners.</p> <p>5—6 First man with his right hand takes the fourth man by the left and changes places with him, both moving counter-clockwise; while first woman with her left hand takes the fourth woman by the right and changes places with her, both moving clockwise.</p> <p>7—8 First and fourth men change places with their partners.</p>
B2	<p>1—8 Movement repeated to places, first and fourth couples casting off, while second and third couples meet, pass each other, etc.</p>

PRINCE RUPERT'S MARCH.

Longways for eight; in three parts (1st Ed. 1650).



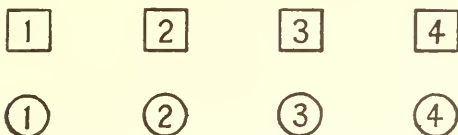
MUSIC.	MOVEMENTS.
	<i>Walking-step throughout the dance.</i>
	FIRST PART.
A	1—8 First couple, followed by second, third and fourth couples, leads round to the right to the bottom and then up the middle to places.
B1	1—4 First man, followed by second, third and fourth men, crosses over, moves down outside the women and stands behind fourth woman. 5—6 All face left wall and move forward a double. 7—8 Men change places with the women opposite them.
B2	1—4 As in B1, fourth man leading the other men. 5—6 As in B1. 7—8 Partners change places.
	SECOND PART.
A	1—8 First couple, followed by the remaining three couples, leads round to the left to the bottom and then up the middle to places.
B1 and B2	The women do as the men did in the First Part, moving down behind the men, advancing toward the right wall, etc.

PRINCE RUPERT'S MARCH—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART.	
A	1—8 As in First Part.
B1	1—4 The first man, followed by the other three men, crosses over and moves down to the bottom on the women's side; while the fourth woman, followed by the other three women, crosses over and moves up to the top on the men's side (<i>i.e.</i> , all move round clockwise).
	5—8 Partners face. All fall back a double and move forward a double.
B2	1—4 Movement in B1 repeated in reverse, the men headed by fourth man, the women headed by first woman moving down and up respectively to places (<i>i.e.</i> , all moving round counter-clockwise).
	5—8 As in B1 .

THE HEALTH; OR, THE MERRY WASSAIL

Longways for eight; in three parts (1st Ed. 1650).



MUSIC.		MOVEMENTS.
		<i>Running-step throughout the dance.</i>
		FIRST PART.
A1	1—4	All lead up a double and fall back a double to places.
	5—8	Partners set-and-honour.
A2	1—8	All that again.
A3	1—4	First and fourth couples face each other, meet and go back-to-back, staying in the second and third places respectively; while second couple casts up into the first place, and third couple casts down into the fourth place.
	5—8	First man and first woman cast up to the top, and return down the middle to the same places; while fourth man and fourth woman cast down to the bottom, and return up the middle to the same places
A4	1—8	Movement repeated to places, second and third couples meeting, going back-to-back, etc.

THE HEALTH—*continued.*

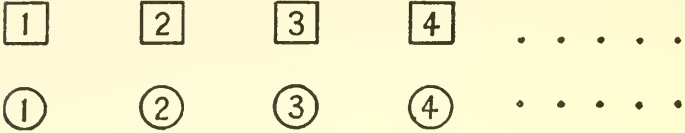
MUSIC.		MOVEMENTS.
SECOND PART.		
A1	1—4	Hands-all, half-way round, facing outward
	5—8	Partners set-and-honour.
A2	1—4	Hands-all, half-way round, counter-clockwise, facing outward to places.
	5—8	Partners set-and-honour.
A3	1—4	As in A3, First Part.
	5—8	First and fourth couples hands-four, facing outward.
A4	1—8	As in A3, second and third couples meeting, going back-to-back, etc.
THIRD PART.		
A1	1—4	Partners turn once-and-a-half round and change places (sk.s.).
	5—6	First and second men, third and fourth men, first and second women, and third and fourth women turn half-way round and change places.
	7—8	Partners set.
A2	1—8	All that again to places.

THE HEALTH—*continued.*

MUSIC.	MOVEMENTS.
<i>THIRD PART—continued.</i>	
A3	1—4 First and fourth couples face each other and meet ; while second and third couples cast up and down respectively into first and fourth places.
	5—8 First and fourth men and women clap their hands and go right-hands-across.
A4	1—8 Movement repeated to places, second and third couples meeting, clapping hands, etc.
<i>Alternative Version.</i>	
A3	1—2 First man and fourth woman move forward, meet and join right hands ; while second man casts up into first place and third woman casts down into fourth place (r.s.).
	3—4 First woman and fourth man move forward, meet and join right hands ; while second woman casts up into first place and third man casts down into fourth place.
	5—8 First and fourth couples right-hands-across once round.
A4	1—8 Movement continued to places, second man and third woman meeting, joining hands, etc.

HALFE HANNIKIN.

Longways for as many as will; in one part (1st Ed 1650).



MUSIC.		MOVEMENTS.
		(Progressive.)
A	1—4	All lead up a double and fall back a double to places.
	5—8	That again.
B1	1—4	Opposites side.
	5—8	The top dancer on the men's side and the bottom dancer on the women's side turn their opposites and then fall out, the former standing neutral at the top, and on the right of the General Set, the latter at the bottom and on the left; while the rest of the dancers on the men's side turn their opposites and move up one place.
		<i>All (with the exception of the two neutral dancers) are now facing up in couples, second man with first woman, third man with second woman, and so forth.</i>
A2	1—4	All the couples lead up a double and fall back a double to places.
	5—8	That again.
B2	1—4	Opposites side.

HALFE HANNIKIN—*continued.*

MUSIC.	MOVEMENTS.
5—8	<p>All the dancers on the women's side turn their opposites and move down one place, the neutral dancer at the top moving into the vacant place at the top of the women's side, and the neutral dancer at the bottom into the vacant place at the bottom of the men's side (progressive).</p> <p style="text-align: center;">—————</p> <p><i>The above movements are then repeated, and the dance proceeds until all the men have changed over to the women's side (first man at the lower end), and all the women have changed over to the men's side (last woman at the upper end); or, if preferred, until all are once again in their original places.</i></p>

THE COLLIER'S DAUGHTER; OR, THE DUKE OF
RUTLAND'S DELIGHT.

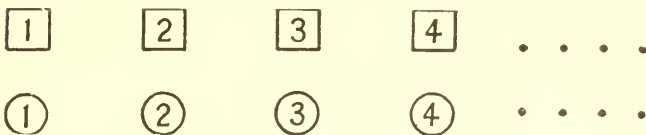
Longways for as many as will; in one part (Vol. 2,
4th Ed. 1728).

1	2	3	4	. . . .
①	②	③	④	. . . .

MUSIC.		MOVEMENTS.
		(Triple minor-set.)
A1	1—4	First man and first woman cross over and cast down into second place (improper), second couple moving up into first place.
	5—8	First man turns first woman.
A2	1—4	First man and first woman cross over and cast down into the third place (proper), third couple moving up into the second place.
	5—8	First man turns first woman.
B1	1—2	First man leads first woman up the middle into the second place, third couple moving down into the third place (progressive)
	3—6	First and second couples hands-four.
	7—8	All four turn single.
B2	1—4	First and second couples circular-hey, four changes, partners facing.
	5—8	First and second men turn their partners.

UP GOES ELY.

Longways for as many as will ; in one part (Vol 3, c. 1728).



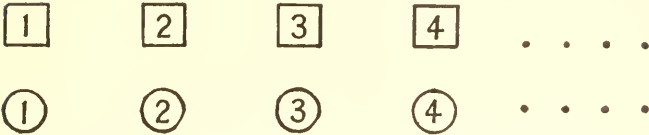
MUSIC.	MOVEMENTS.
	<p>N.B.—<i>The tune is in triple time, i.e., three steps to the bar.</i></p> <p><i>Running-step throughout the dance.</i></p> <p>(Triple minor-set.)</p>
A	<p>1—4 First man and first woman cast off into the second place (second couple moving up into the first place), turn each other half-way round and change places (improper), cast off again and meet below the third couple.</p> <p>5—8 First man and first woman lead up the middle to the top and cast off into the second place (still improper).</p>
B	<p>1—2 First man moves into the middle and, facing down, goes hands-three with the third couple half-way round ; while first woman, facing up, does the same with the second couple.</p> <p style="text-align: center;"><i>Second and third men have now changed places with their partners ; while first woman is standing above the second couple, facing down, and first man below the third couple, facing up.</i></p> <p>3—4 First man and first woman meet, turn half way round and fall back, each into the other's place.</p>

UP GOES ELY—*continued.*

MUSIC.	MOVEMENTS.
5—6	First man (standing above second couple, facing down) goes hands-three with second couple half-way round ; while first woman (standing below third couple, facing up) does the same with third couple.
7—8	Second and third men turn their partners ; while first man and first woman face, turn three-quarters round and fall into the second place (progressive ; proper).

EVERY LAD HIS LASS.

Longways for as many as will; in one part
(Vol. 2, 4th Ed. 1728).



MUSIC.	MOVEMENTS.
	(Triple minor-set.)
A	<p>1—4 First man and first woman set and cast down into second place, second couple moving up into first place.</p> <p>5—8 Second couple set and cast down into second place, first couple moving up into first place.</p>
B	<p>1—2 First man and second woman meet with two steps and a jump on the two beats of the first bar and the first beat of the second, respectively.</p> <p>3—4 First woman and second man meet in like manner.</p> <p>5—6 All four return to places, turning single as they do so.</p> <p>7—12 First man and first woman cross over, cast down, meet below second couple, cross over again, cast down, meet below third couple, and move up the middle into the second place; while second couple moves up into first place (progressive).</p>

EPSOM NEW WELLS.

Longways for as many as will; in one part
(Vol. 2, 4th Ed. 1728).

1	2	3	4	. . . .
1	2	3	4	. . . .

	MUSIC.	MOVEMENTS.
		(Triple minor-set.)
A	1—4	First man turns second woman half-way round, with the right hand. First man then passes clockwise round second man and returns to his place; while second woman passes clockwise round first woman and returns to her place.
	5—8	First woman turns second man half-way round. First woman then passes clockwise round first man and returns to her place; while second man passes clockwise round second woman and returns to his place.
B1	1—8	First man and first woman lead down the middle, while second man and second woman cast up and then follow behind them. First and second couples lead through the third couple, cast up, men to their right and women to their left, and return to places.
B2	1—4	First and second men lead a double to the left wall, change hands, and lead a double back again to places; while first and second women lead to the right wall and back again in like manner.
	5—6	Partners set.
	7—8	First man and first woman cast down into second place, second couple moving up into first place (progressive)

MY LADY'S COURANT.

Longways for as many as will; in one part
(Vol. 2, 4th Ed. 1728).

1 2 3 4

① ② ③ ④

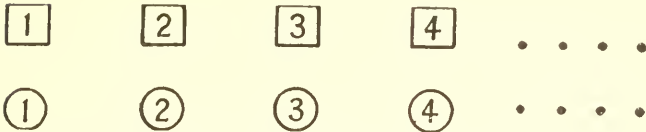
MUSIC.		MOVEMENTS.
		(Triple minor-set.)
A1	1—4	First man and first woman cast down into the second place, second couple moving up into first place.
	5—8	Second couple and first man hands-three once round, while third couple and first woman do the same.
A2	1—8	First man and first woman cast up to the top, cross over, cast down and hands-three once round, the man with second and third women, the woman with second and third men. <i>The first couple is now in the second place (improper).</i>
B1	1—4	First woman moves up the middle and passes clockwise round second woman to the second place on her own side; while first man moves up the middle and passes counter-clockwise round second man to the second place on his own side.

MY LADY'S COURANT—*continued.*

MUSIC.	MOVEMENTS.
5—8	First man and first woman turn each other and then cast up into the first place, second couple moving down into the second place.
B2 1—6	First man, taking his partner's left hand in his right—she taking the second woman's left hand in her right—casts off to his left, and, followed by first and second women, goes a complete circle, counter-clockwise, round second man.
7—8	First man and first woman cast down into the second place, second couple moving up into the first place (progressive).

ORLEANS BAFFLED.

Longways for as many as will; in one part
(Vol. 2, 4th Ed. 1728).



MUSIC.	MOVEMENTS.
	<p>N.B.—<i>The tune is in triple time, i.e., three steps to the bar.</i></p> <p><i>Running-step throughout the dance.</i></p> <p>(Triple minor-set.)</p>
A	<p>1—2 First man and first woman cast down into second place, second couple moving up into first place.</p> <p>3—4 First and third couples half-poussette and change places (first man pushing and then pulling).</p> <p>5—6 First man and first woman cast up into second place, third couple moving down into the third place.</p> <p>7—8 First and second couples half-poussette and change places (first man pulling and then pushing).</p>
Bar 9	First man and second woman change places.
Bar 10	Second man and first woman change places.
11—12	First and second couples circular-hey, three changes, men facing and women facing (progressive).

A TRIP TO KILBURN.

Longways for as many as will ; in one part
(Vol. 2, 4th Ed. 1728).

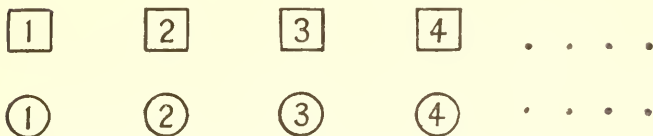
1	2	3	4	. . . .
①	②	③	④	. . . .

MUSIC.		MOVEMENTS.
		(Triple minor-set.)
A1	1—2	First man and first woman cast down into second place, second couple moving up into first place.
	3—6	First and third couples hands-four.
	7—8	First couple leads through third couple.
A2	1—2	First man and first woman cast up into the second place.
	3—6	First and second couples hands-four.
	7—8	First couple leads through second couple.
B1	1—2	First man and first woman cast off into second place (progressive).
	3—8	First, second and third couples hands-six.
B2	1—8	First and second couples circular-hey, four changes, partners facing.
		First and second men turn their partners

MY LADY WINWOOD'S MAGGOT.

Longways for as many as will; in one part

(Vol. 3, c. 1728).



MUSIC.		MOVEMENTS.
		(Triple minor-set.)
A1	1—4	First man and first woman set and cast down into second place, second couple moving up into first place.
	5—8	First man and first woman lead through the third couple and cast up into second place (progressive).
A2	1—8	First man goes figure of eight with third couple, passing counter-clockwise round the third woman and clockwise round the third man; while first woman does the same with second couple, passing counter-clockwise round second man and clockwise round second woman (sk.s.).
B1	1—4	First, second and third couples hands-six.
	5—8	First, second and third men go back-to-back with their partners.
B2	1—8	First man and first woman lead down through third couple, cast up to the top and lead down the middle to the second place
		First man turns his partner.

THE MAIDEN'S BLUSH.

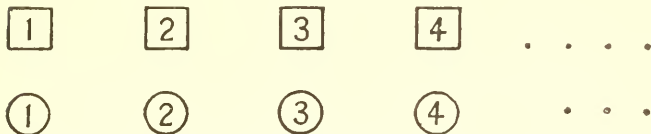
Longways for as many as will ; in one part
(Vol. 2, 4th Ed. 1728).



MUSIC.		MOVEMENTS.
		(Triple minor-set.)
A	1—4	First man and first woman set and cast down into second place, second couple moving up into first place.
	5—8	Same again, first couple changing places with third couple.
B1	1—4	First man and first woman lead up to the top, and cast down into second place, third couple moving down into third place.
	5—8	First and second couples circular-hey, two changes, partners facing.
B2	1—4	First and second men turn their partners.
	5—8	First and second couples circular-hey, two changes, partners facing (progressive).

JENNY, COME TIE MY CRAVAT.

Longways for as many as will ; in two parts (8th Ed. 1690)



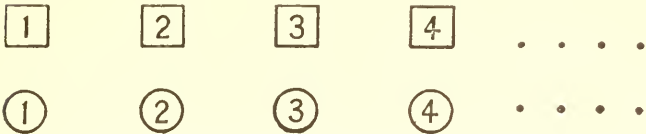
MUSIC.		MOVEMENTS.
<p>FIRST PART.</p> <p>(Triple minor-set.)</p>		
A	1—4	First man turns second woman.
	5—8	First woman turns second man.
B	1—8	First man and first woman cross over, cast down, cross over below the second couple, cast down again, meet below the third couple, lead up the middle to the top, and cast down into second place, second couple moving up into first place (progressive).
<p>SECOND PART.</p> <p>(Duple minor-set.)</p>		
A	1—2	First and second women fall back a double, while first and second men move forward a double.
	3—4	All four turn single.

JENNY, COME TIE MY CRAVAT—*continued.*

MUSIC.	MOVEMENTS.
<i>SECOND PART—continued.</i>	
5—6	The two men fall back a double, and the two women move forward a double to places.
7—8	All four turn single.
B	1—4 Partners side, all clapping their hands on the first beat of the first bar.
5—6	All four turn single.
7—8	First man and first woman cast down into second place, while second couple moves up into first place, partners striking each other's hands (right on left and left on right) on the first beat of the bar (progressive).

MR. ISAAC'S MAGGOT.

Longways for as many as will; in one part (9th Ed. 1695).



MUSIC.	MOVEMENTS.
	<p>N.B.—<i>The tune is in triple-time; i.e., three steps to the bar.</i></p> <p>(Duple minor-set.)</p>
A	<p>1—4 First man turns second woman with the right hand and returns clockwise round second man to his place.</p> <p>5—8 First woman turns second man with the left hand and returns counter-clockwise round second woman to her place.</p>
B	<p>1—4 First and second men take hands, fall back six steps and move forward to places, turning single in the last three steps as they do so; while first and second women do the same.</p> <p>5—8 First and second couples circular-hey, three changes, partners facing. All four face up in line, first man and first woman standing between second man and second woman.</p> <p>9—10 First and second couples, four abreast, with linked hands, lead up three steps and fall back three steps.</p> <p>11—12 First and second couple lead up three steps, the second couple staying in the first place, while first man and first woman cast down into the second place (progressive).</p>

THE FIT'S COME ON ME NOW.

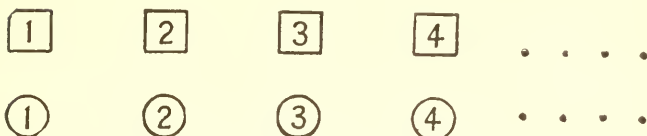
Longways for as many as will ; in one part (7th Ed. 1686).

1	2	3	4	. . . .
①	②	③	④	. . . .

MUSIC.	MOVEMENTS.
	<p>N.B.—<i>The tune is in triple time, i.e., three steps to the bar.</i></p> <p>(Duple minor-set.)</p>
A	<p>1—2 First man casts down, passes below second man and returns up the middle to his place ; while the second woman moves up the middle, casts down and returns to her place.</p> <p>3—4 First and second men turn their partners.</p> <p>5—6 First woman casts down, passes below the second woman and returns up the middle to her place ; while the second man moves up the middle, casts down and returns to his place.</p> <p>7—8 First and second men turn their partners.</p>
B	<p>Bar 1 First and second men change places with their partners.</p> <p>2—4 First woman and first man cross over and move down between second couple, cast up to their original places, and turn single.</p> <p>Bar 5 Second man and second woman cast up to the first place (improper), first couple moving down to second place (progressive).</p> <p>6—8 Second man and second woman cross over and move down between first couple, cast up into the first place, and turn single.</p>

THE CORONATION DAY.

Longways for as many as will ; in one part
(10th Ed. 1698).



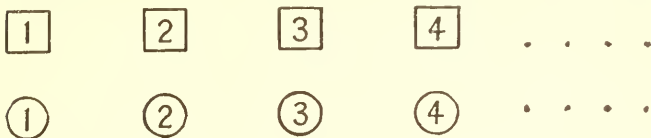
MUSIC.		MOVEMENTS.
		(Duple minor-set.)
A	1—4	First man with his right hand takes his partner by her left hand and leads her down the middle, passing her before him into second man's place, he falling into second woman's place; while second man and second woman cast up to the top, cross over and change sides.
	5—8	Second man with his left hand takes his partner by her right hand, and leads her down the middle into the second place, passing her before him on to her own side; while first man and first woman cast up to the top, cross over and change sides.
B1	1—4	First man moves round his partner counter-clockwise into her place, while she (in bars 3 and 4) moves down into second woman's place, turning single as she does so. Simultaneously, second woman passes counter-clockwise round her partner into his place, while he (in bars 3 and 4) moves up into first man's place, turning single. clockwise, as he does so.

THE CORONATION DAY.—*continued.*

MUSIC.	MOVEMENTS.	
5—8	First man and first woman lead to the left wall between second man and second woman, cast off and return to the same places.	
B2	1—2	Second man casts down and crosses over into the second place on the women's side; while first woman crosses over into the first place on the men's side.
3—4	All four turn single.	
5—8	First man and first woman cross over and cast down into the second place; while second man with his right hand takes his partner by her left hand and leads her up the middle, passing her before him into the first place on the women's side, he falling into the first place on the men's side (progressive).	

LADY BANBURY'S HORNPIPE.

Longways for as many as will; in three parts (3rd Ed. 1665).



MUSIC.	MOVEMENTS.
	<p>N.B.—<i>The tune is in triple time, i.e., three steps to the bar.*</i></p> <p>FIRST PART.</p> <p>(Duple minor-set.)</p>
<p>A 1—4</p>	<p>First man and first woman cast down into the second place, cross over and stand, first man on the outside of second woman (both facing down), first woman on the outside of second man (both facing up).</p>
<p>B 1—2</p>	<p>First man and second woman (taking inside hands) lead down three steps and fall back three steps; while second man and first woman (taking inside hands) lead up three steps and fall back three steps.</p>
<p> 3—4</p>	<p>Second man and second woman go right-hands-across half-way round, holding first woman and first man respectively in their left hands. Upon the conclusion of this movement, first couple falls into second place, while second man changes places with second woman and both fall into the first place (progressive).</p>

* Playford bars it, wrongly, as we believe, in duple time

LADY BANBURY'S HORNPIPE—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
(Duple minor-set.)	
A	<p>1—2 The two men face and take both hands, the two women doing the same. First man pulls second man up three steps and pushes him down the middle three steps; while the second woman pulls first woman down three steps and then pushes her up the middle three steps.</p> <p><i>All four are now in line, second man and first woman back to back.</i></p>
	<p>3—4 First man and second woman change places, both moving to their left, <i>i.e.</i>, clockwise.</p>
B	<p>1—2 Second man and first woman go three slips to their left—second man toward left wall, first woman toward right wall. Whereupon second woman and first man change places.</p>
	<p>3—4 First and second couples hands-across rather less than half-way round (three steps), and partners change places (progressive).</p>
THIRD PART.	
(Duple minor-set.)	
A	<p>Bar 1 First man moves forward and stands above his partner, both facing up.</p>

LADY BANBURY'S HORNPIPE—*continued.*

MUSIC.	MOVEMENTS.
<i>THIRD PART—continued.</i>	
Bar 2	Second man in like manner moves in front of his partner.
3—4	All four move up three steps and fall back three steps (w.s.).
B	
Bar 1	The first man goes three slips to his right, while his partner goes three slips to her left.
Bar 2	Second man and second woman do the same.
Bar 3	First man and first woman cast down into the second place, second couple leading up into the first place.
Bar 4	First and second men change places with their partners (progressive).

CHRISTCHURCH BELLS.

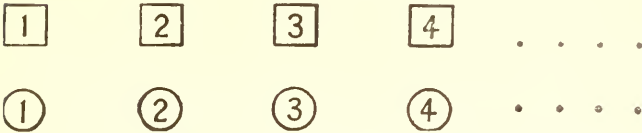
Longways for as many as will ; in one part
(7th Ed. 1686).



	MUSIC.	MOVEMENTS.
		(Duple minor-set.)
A	1—8	First man turns second woman with the right hand and then turns his partner with the left, falling back into his place.
B	1—8	Second man turns first woman with the left hand and then turns his partner with the right, falling back into his place.
C	1—4	First and second couples hands-four.
	Bar 5	On the first beat of the bar, all clap hands ; on the middle beat of the bar, partners strike right hands together.
	Bar 6	As in previous bar, except that, on the middle beat of the bar, partners strike left hands together.
	7—8	First man and first woman cast down into second place ; while second couple leads up into first place (progressive).

THE WHIM.

Longways for as many as will; in one part
(9th Ed. 1695).



MUSIC.		MOVEMENTS.
		(Duple minor-set.)
A	1—2	First and second men take hands and fall back a double; while first and second women do the same.
	3—6	Releasing hands, all four move forward, cross over, and change sides.
	7—12	Same again to places.
B	1—4	First and second men go back-to-back, while first and second women do the same.
	5—6	All four turn single.
	7—12	Circular-hey, three changes, partners facing, the first couple falling into the second place, the second couple into the first (progressive)

LOVE LIES A-BLEEDING.

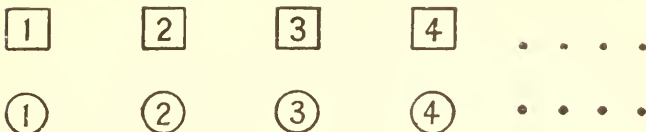
Longways for as many as will ; in one part (7th Ed. 1686)

1	2	3	4	. . . .
①	②	③	④	. . . .

MUSIC.		MOVEMENTS.
		(Duple minor-set.)
A	1—4	First man and first woman cast down into the second place, and then go back-to-back, passing by the right ; while second couple moves up into the first place.
	5—8	First man and first woman cast up into the first place and then go back-to-back, passing by the left ; while second couple moves down into the second place.
B	Bar 1	On the first beat of the bar, first and second men clap hands and, on the middle beat, strike each other's hands (right on left and left on right); while the two women do the same.
	Bar 2	As in previous bar, except that, on the middle beat, <i>partners</i> strike each other's hands.
	3—4	First man and first woman cast down into the second place, second couple moving up into the first place (progressive).
	5—6	As in bars 1—2.
	7—8	Partners turn each other.

JACOB HALL'S JIG.

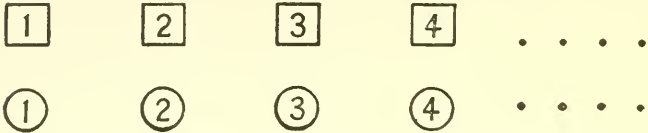
Longways for as many as will ; in one part (9th Ed. 1695).



MUSIC.		MOVEMENTS.
		(Duple minor-set.)
A1	1—4	First man turns second woman with the right hand and then turns his partner with the left.
	5—8	First couple and second woman hands-three, counter-clockwise, to places.
A2	1—4	Second man turns first woman with the left hand and then turns his partner with the right.
	5—8	Second couple and first woman hands-three, clockwise, to places.
B1	1—4	First man and first woman lead down the middle, change hands, lead up and stand between second man and second woman, all four facing up.
	5—8	Taking hands, all four move up a double and fall back a double, first couple into second place, second couple into first place (progressive).
B2	1—4	First and second couples hands-four.
	5—8	First man and first woman lead up the middle, and cast down into second place.

THE TEMPLE CHANGE.

Longways for as many as will; in one part
(Vol. 2, 2nd Ed. 1698).



MUSIC.		MOVEMENTS.
		(Duple minor-set.)
A	1—2	First and second couples hands-four half-way round.
	3—4	All turn single.
	5—8	All that again.
B	1—2	First man and second woman change places.
	3—4	First woman and second man change places.
	5—6	Hands-four half-way round.
	7—8	First man and first woman cast down into second place, the second couple leading up into first place (progressive).

THE MARY AND DOROTHY.

Longways for as many as will; in one part
(Vol. 3, c. 1728).

1 2 3 4

① ② ③ ④

MUSIC.	MOVEMENTS.
	(Duple minor-set.)
A	1—4 First and second couples set and turn single.
	5—8 First and second couples hands-four.
B	1—4 First man leads first woman a double down the middle with inside hands, changes hands, and leads her a double up.
	5—6 First man and first woman cast down into second place, second couple moving up into first place (progressive).

JOG ON.

Longways for as many as will ; in four parts
(1st Ed. 1650).

1	2	3	4	. . . .
①	②	③	④	. . . .

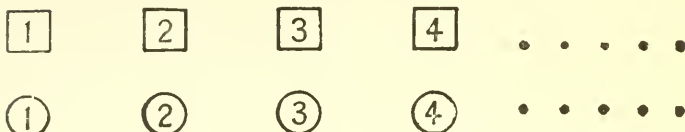
MUSIC.		MOVEMENTS.
FIRST PART.		
A1	1—4	All lead up a double and fall back a double to places.
	5—8	Partners set and turn single.
A2	1—8	All that again.
SECOND PART. (Duple minor-set.)		
A	1—4	First man, with his back to the Presence, faces his partner and, taking her by both hands, falls back two steps and then pushes her down the middle between second man and second woman.
	5—8	First man and second couple hands-three round first woman (first man standing on the right of second man), first couple falling into second place, second couple into first place (progressive).
THIRD PART. (Duple minor-set.)		
A	1—4	First man takes first woman by both hands, pushes her down behind second woman, and then into second man's place, he moving into second woman's place ; while second couple moves up into the first place (progressive, improper).
	5—8	First and second men turn their partners. <i>In the next round, first man pushes his partner behind third man into third woman's place (progressive, proper).</i>

JOG ON—*continued.*

MUSIC.	MOVEMENTS.
FOURTH PART.	
A	1--4 First man and first woman cast down and stand on the outside of second man and second woman respectively, all four facing up. Taking hands, all move up a double and fall back a double, the first couple into the second place, the second couple into the first (progressive).
	5--8 First and second men arm their partners with the right.

THE MOCK HOBBY HORSE.

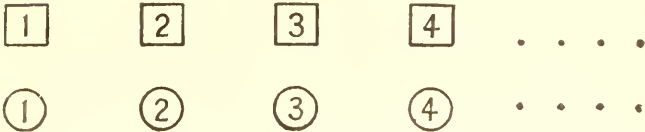
Longways for as many as will; in one part
(10th Ed. 1698).



MUSIC.		MOVEMENTS.
		(Duple minor-set.)
A	1—4	First man turns second woman.
	5—8	Second man turns first woman.
B1	1—4	First and second men take hands, move forward between first and second women and cast off to places, first man to his left, second man to his right.
	5—8	First and second men turn once-and-a-half round and change places; while first and second women do the same (progressive).
B2	1—4	Women do as men did in B1.
	5—8	Partners turn.

JUICE OF BARLEY.

Longways for as many as will; in one part
(8th Ed. 1690).



MUSIC.	MOVEMENTS.
	(Duple minor-set.)
A	<p>1—4 First man and first woman go back-to-back; while second man and second woman do the same.</p> <p>5—8 Partners turn.</p>
B1	<p>1—4 First man, followed by second man, passes between first and second woman, turns to his right into second place, second man turning to his left into first place.</p> <p>5—8 All clap hands on the first beat of the fifth bar and go hands-four once round.</p>
B2	<p>1—4 First woman, followed by second woman, passes between first and second men, turns to her left into second place, second woman turning to her right into first place (progressive).</p> <p>5—8 As in B1.</p>

MAIDS' MORRIS.

Longways for as many as will; in one part
(8th Ed. 1690).

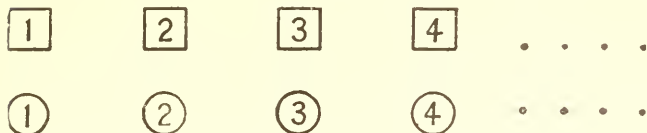
1 2 3 4

① ② ③ ④

MUSIC.		MOVEMENTS.
(Duple minor-set.)		
A	1—4	First and second men take hands, fall back a double, and then move forward a double to places, turning single as they do so.
	5—8	First and second women do the same.
B1	1—2	First and second couples hands-four four slips clockwise.
	3—4	All four turn single.
	5—6	First and second couples hands-four four slips counter-clockwise to places.
	7—8	All turn single.
B2	1—6	Circular-hey to places, four changes, partners facing.
		First man leads first woman down the middle into second place; while second man and second woman cast up into the first place (progressive).

LILLI BURLERO.

Longways for as many as will ; in one part (8th Ed. 1690).



MUSIC.		MOVEMENTS.
		(Duple minor set.)
A	1—4	First man and first woman lead down the middle below second couple, cast up and return to places.
	5—8	Second man and second woman lead up the middle, cast down and return to places.
B1	1—2	First man and second woman change places.
	3—4	First woman and second man change places.
	5—6	All fall back a double.
	7—8	All move forward a double, turning single as they do so.
32	1—2	First and second men cross over and change places with their partners.
	3—4	First and second men move backward each into the other's place : while first and second women do the same.
	5—8	Circular-hey, three changes, partners facing (progressive).

POOL'S HOLE.

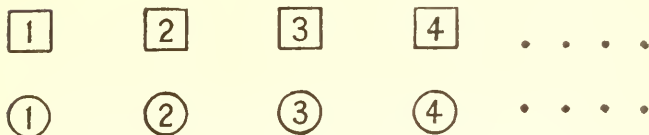
Longways for as many as will ; in one part (8th Ed. 1690).



MUSIC.	MOVEMENTS.
	(Duple minor-set.)
A	<p>1—4 First man and first woman cast down into the second place, second couple moving up into the first place. First woman then passes counter-clockwise round second man into the second place on the men's side ; while first man passes clockwise round second woman into the second place on the women's side.</p> <p>5—6 First and second men change places.</p> <p>7—8 First and second women change places.</p>
B	<p>1—4 First and second couples hands-four.</p> <p>5—8 First and second couples progressive-hey, three changes, first man and first woman beginning the movement by passing by the right (progressive).</p>

KING OF POLAND.

Longways for as many as will ; in one part
(10th Ed. 1698).



MUSIC.	MOVEMENTS.
	(Duple minor-set.)
	<i>Throughout this dance the leading couples are improper. Partners on reaching the top or bottom of the Set must therefore remember to change places.</i>
A	<p>1—4 The first couple being improper, first man and second woman turn once-and-a-half round and change places ; while second man and first woman do the same.</p> <p>5—8 First and second men cross over and change places with their partners, and then, turning their partners half-way round, fall back to the same places.</p>
B1	<p>1—2 First couple leads up to the top ; while second man and second woman cast down into the second place.</p> <p>3—6 Circular-hey, three changes, partners facing (progressive ; improper).</p>
B2	<p>1—6 First woman and first man cross between second man and second woman and pass, the first woman clockwise round second woman, the first man counter-clockwise round second man, meet, turn half-way round and fall back to places.</p>



UNIVERSITY OF CALIFORNIA LIBRARY

EEF 1 - .





L 007 016 441 3

MUSIC
LIBRARY

GV
1763
S53
v. 4

UC SOUTHERN REGIONAL LIBRARY FACILITY



AA 000 854 716 8

