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COLES









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Cole  
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(Faint)





# Old English Country Dances





# Old English Country Dance Steps

(Curwen Edition 8565)

English Country Dances of  
the 17th Century. Revived  
by Miss COWPER COLES

Illustrated by Diagrams, and Photo-  
graphs of her Pupils in the Dances



LONDON

J. Curwen & Sons Ltd., 24 Berners St., W.1

103851A

## FOREWORD.

IN bringing out this set of Old English Dances, which have been taken from Thompson's Collection of Old Country Dances, the "Dancing Master" of John Playford, and other sources, I have taken pains, while carrying out the descriptions, to avoid the use of technical terms. The dances will thus be intelligible to the amateur teacher as well as to the professional. In describing the old steps, I have often called them by names now more generally understood, as, for instance, the polka step, which is very near of kin to many of the Morris steps, and with which every present-day teacher is acquainted. Should there be steps which, in spite of this, are not clear to all, I shall be pleased to teach and show them to any intending teachers, and to help unravel any knotty points. Further, in describing the figures, I have not dwelt on the importance of the pointed toe, the turn of the wrist, the graceful giving of the hands, the finished curtseys and bows. These and many other little touches I leave for the teacher to insist upon as they occur in the dance.

These joyous old dances, with their happy gaiety of tune and step, carry us back through the centuries to the ancient rustic revellings, when the country people made merry and danced to the fiddle and the drum. In performing these dances this atmosphere must be retained, or their pristine freshness and charm will be lost. But children are impressionable little mortals, and are quick to catch the idea of sprightly gaiety from such infectious airs and steps. Since I revived the first series of these dances in 1906, which included Kemps Jig, Staines Morris, Devonshire House, Dull Sir John, Old Maid in Tears, and many others, they have sprung rapidly into fashion. And now these quaint old-world dances, I may say without exaggeration, are popular with prince and peasant alike.

Seven of the old airs in this series have been edited by Mr. Frank Kidson.

ALICE M. COWPER COLES.

52 DRAYCOTT PLACE,

LONDON, S.W.

*July 8th, 1909.*

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MUSIC.—The music of Nos. 1, 3, and 6 will be found in *Curwen Edition 5675*. That of the other dances is in *Curwen Edition 5645*.



# Old English Country Dance Steps



## ALL IN A GARDEN GREEN.

*The music for this dance will be found in Curwen Edition 5675.*

For three couples. Danced in two lines, the dancers being one behind the other, facing the audience: ladies all one side, gentlemen the other.

L	3	.	.	3	G
L	2	.	.	2	G
L	1	.	.	1	G

AUDIENCE.

### FIGURE I (16 BARS).

8 bars.

- 2 bars.** All go forward for one bar, beginning with the foot away from your partner (outside foot).
1. One step forward.
  2. The other foot up behind.
  3. One step forward.
  4. Put foot in front very pointed.
- Repeat, going backwards.
- 2 bars.** Face partners and repeat as above. In setting thus to partners the ladies pass the gentlemen, and the lines intersect, both lines bending backwards while pointing the foot in front, and all looking over their shoulders at their partners.
- 2 bars.** Take partner's right hand and balancez towards partner and away twice.
- 2 bars.** Take both hands of partner and turn with a little ordinary running step.
- 8 bars.** Repeat the whole again.

## FIGURE II (20 BARS).

**2 bars.** First gentleman now takes his partner's right hand, and standing in front of her (with his back to the audience), *they shake hands* for one bar, both meanwhile dancing, pointing the toe and heel with the right foot twice.

The gentleman passes on the outside to the next lady, while the first lady slightly waves her hand in farewell, and turns her head to watch him.

**2 bars.** Repeat with second lady.

**6 bars.** Repeat with the third lady, first with the right hand and then with the left, turn the lady under to the right and kiss her, then turn her to the left and kiss her, and pose, holding both hands until the end of the phrase of music, with feet pointed.

**10 bars.** The first gentleman then repeats, coming up the centre, giving his left hand to the ladies, and taking theirs, he turns his own partner and kisses her.

## FIGURE III (16 BARS).

**16 bars.** Repeat the whole of the 1st figure here, only instead of the first step forward, the lines now face each other, holding hands, and run forward four steps, run backwards four steps. Repeat.

Balancé.

Turn. During this turn the first couple changes places with the second couple, and in the repeat of the figure at the 2nd turn changes places with the third couple.

**20 bars.** Repeat the 2nd figure, the 2nd couple being now in front as 1st couple.

**16 bars.** Repeat the 1st figure, this time linking arms in the forward runs, couples changing places as before.

**20 bars.** Repeat 2nd figure. The original 3rd couple is now the first.

**16 bars.** Repeat 1st figure, doing as at first the step forward, and end in original places.

The whole dance is repeated, the ladies doing what the gentlemen did previously.

For performances, three times is quite sufficient, otherwise the dance is too long.

# COCKLE SHELLS.

(TAKEN FROM "PLAYFORD'S DANCING MASTER," 1718).

*The music for this dance will be found in Curwen Edition 5645.*

**Position** A dance for four couples.  
**L G** Standing in two rows, the four ladies behind each  
**L G** other and the four gentlemen behind each other, they  
**L G** face towards the audience.  
**L G** For the first figure the dancers remain in the  
same place the whole time.

## FIGURE I (16 BARS).

16 bars.

- 2 bars. Pas de Basque to the right and to the left.
- 2 bars. Shuffle one bar with the right foot, one with the left.
- 2 bars. Pas de Basque to the left and right (small steps).
- 2 bars. Stamp the left foot in front and bend towards it, at the same time clap the hands together on first beat of music.  
Point right foot behind for a short step on the half beat.  
Stamp again with the left foot in front, clapping hands behind the back.  
Repeat the stamp with the right foot.  
Say to pupils, count "1 and 2," or "Stamp-and-stamp" for these last two bars, and the right emphasis of the step will then be perceptible.
- 2 bars. Double shuffles, first with right foot, then with left foot.
- 2 bars. Pas de Basque to the left and right.
- 2 bars. Double shuffles with left and right foot.
- 2 bars. Repeat stamps with the right foot.  
Repeat stamps with the left foot.  
Clap hands in front and behind.

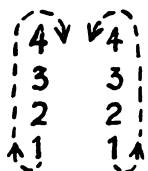
## FIGURE II (16 BARS).

- 16 bars.
- 2 bars. 1st gentleman dances Pas de Basque with right foot first, across to 1st and 2nd ladies.
  - 2 bars. Then facing the two ladies takes first the 2nd lady's hand and then the 1st lady's (his own partner).  
The ladies begin dancing the Pas de Basque step (very small) when he takes their hands. (See Photograph.)
  - 4 bars. The 1st gentleman turns both ladies under his arms, turning them both outwards away from each other, and then back again, then steps back to his original place.  
All the above applies to the 4th lady, who does the same steps with the 3rd and 4th gentlemen.
  - 8 bars. The 2nd lady and 3rd gentleman repeat what the 1st gentleman and 4th lady have just done, all ending in original places.

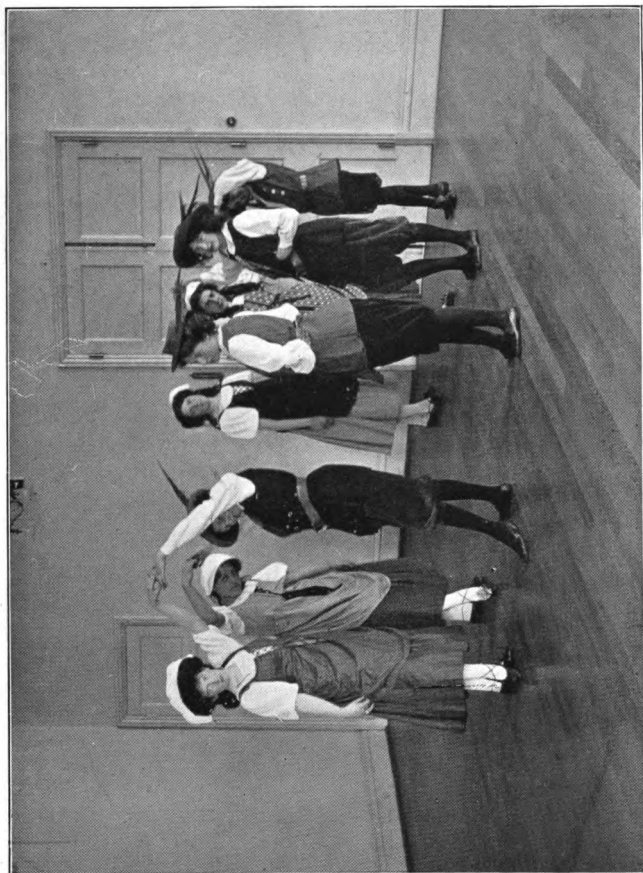
## FIGURE III (8 BARS).

- 8 bars.
- 2 bars. The first four dancers now change places. 1st gentleman crosses over, taking the 2nd lady by the right hand, and turns her under her own arm, changing places with her.
  - 2 bars. The 1st lady and 2nd gentleman repeat as above.
  - 4 bars. The back four dancing the same steps simultaneously, the front four and the back four take hands and galop round each in a circle until they reach their original places.

## FIGURE IV (8 BARS).

- 8 bars.
- 
- Both lines cast off, the 1st lady turning to her right and dancing outside the line straight down to the back, all the ladies following her. The 1st gentleman does the same on the other side, all the gentlemen following him, and all dance up the middle back to places. Polka steps in three.

*To face p. 4.*

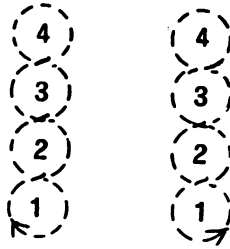


Cockle Shells. Figure 2.



## FIGURE V (16 BARS).

**8 bars.** The first couple again cast off by themselves, going in and out of every person down the line, the lady going *out* and in between the ladies, the gentlemen out and in between the gentlemen. At the end of the line they return up, this time going *in* and out, till they are back in their places.



*Track of lady and gentleman going and returning.*

**8 bars.** Then the first couple take both hands, the gentleman takes lady's right hand in his right hand and her *left* in his left, and turn under each other's arms, first the lady turning, then the gentleman; they then gallop down the middle, still holding hands, the gentleman's left hand behind the lady's head, her left hand holding his on her shoulder. They end at the bottom of the line.

Only the 1st lady and gentleman dance during this figure; all the others are stationary.

The second couple is now left in front: thus the dance can be repeated until all the dancers have had their turn.

Four times through brings all the dancers back to their original places.

For performance, repeat only as often as required.



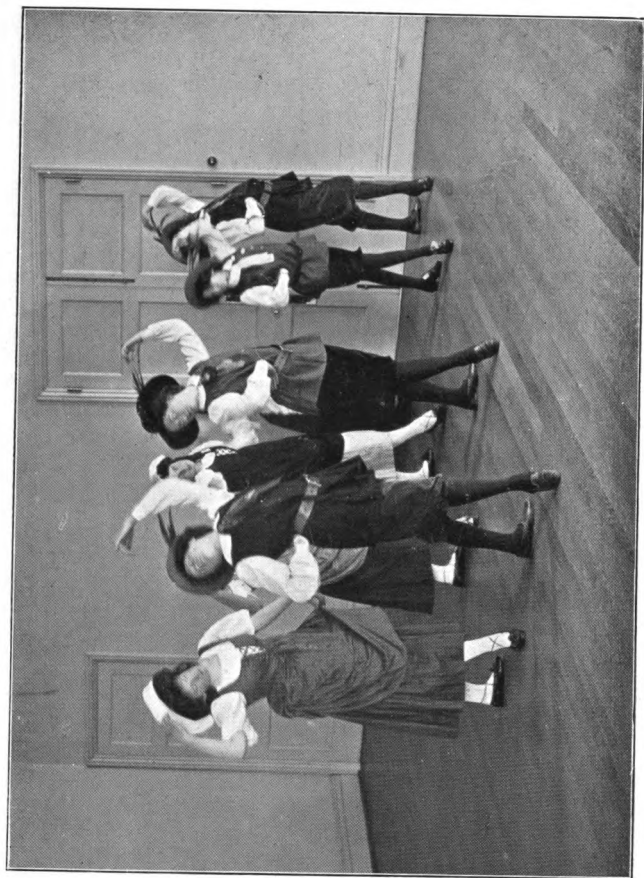
## STAINES MORRIS.

*The music for this dance will be found in Curwen Edition 5675.*

L 4 • • 4 G      Longways for as many as will. This is danced,  
 L 3 • • 3 G      all the ladies on one side, the gentlemen on the other,  
 L 2 • • 2 G      in two lines, facing the audience.  
 L 1 • • 1 G

### FIGURE I (20 BARS).

- 4 bars.** All chassé forward, beginning with the foot away from partners (outside feet), twice, and chassé back twice, bringing outside foot back to begin.
- 4 bars.** Repeat the same.
- 4 bars.** All turn to left, having right shoulders towards audience. Chassé forward and back twice each way, ladies holding up right hand over head, and gentlemen left. Each gentleman, while going forward and back, looks over his shoulder (first right and then left) to his partner, who bends slightly forward to look at him. (*See Photograph.*)
- 8 bars.** Partners turn towards each other, ladies holding their frocks, and gentlemen hands on their sides. Balancez forward and back twice; then gentleman takes partner's right hand and turns the lady under towards audience, meanwhile pointing his left foot and bending slightly towards it.



*To face p. 6.*

**Staines Morris. Figure 1.**



FIGURE II (16 BARS).

- 4 bars** All face audience again. Top gentleman turns and goes down centre to last lady in the line, with chassé step, repeating it four times. Lady turns and faces gentleman.
- 2 bars.** 4 pats with right foot to each other.
- 2 bars.** 4 pats with left foot to each other.
- 2 bars.** Gentleman gives right hand to lady's right hand, with step, toe heel, twice with right foot. Both repeat step with left foot.
- 2 bars.** Gentleman gives left hand to lady under the right hand. Gentleman turns lady under away from audience and both pose with right foot pointed.
- 2 bars.** He then turns her towards audience.
- 2 bars.** Both pose with left foot pointed.
- (At both turns gentleman kisses his lady.)

FIGURE III (4 BARS).

- 4 bars.** Still holding hands in same position, both chassé up centre, starting with left foot for 3 bars. 4th bar gentleman turns his lady round towards audience into 1st lady's place. Meanwhile the other three ladies chassé back twice, and the gentlemen chassé forward twice.

Directly the gentleman has turned the lady under he turns and galops outside the line of gentlemen to the place of the last gentleman, taking 4 bars, so that he is in place to chassé forward the second time on repeating the dance.

The whole is repeated according to the number of dancers.

# THE FAITHFUL SHEPHERD.

(18th CENTURY.)

*The music for this dance will be found in Curwen Edition 5645.*

For twelve dancers.

Position to start. Dancers are standing in couples in a circle, facing inwards. The first couple stands with backs to audience.

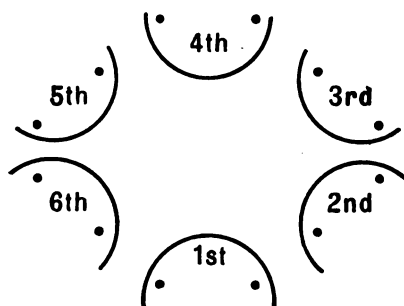


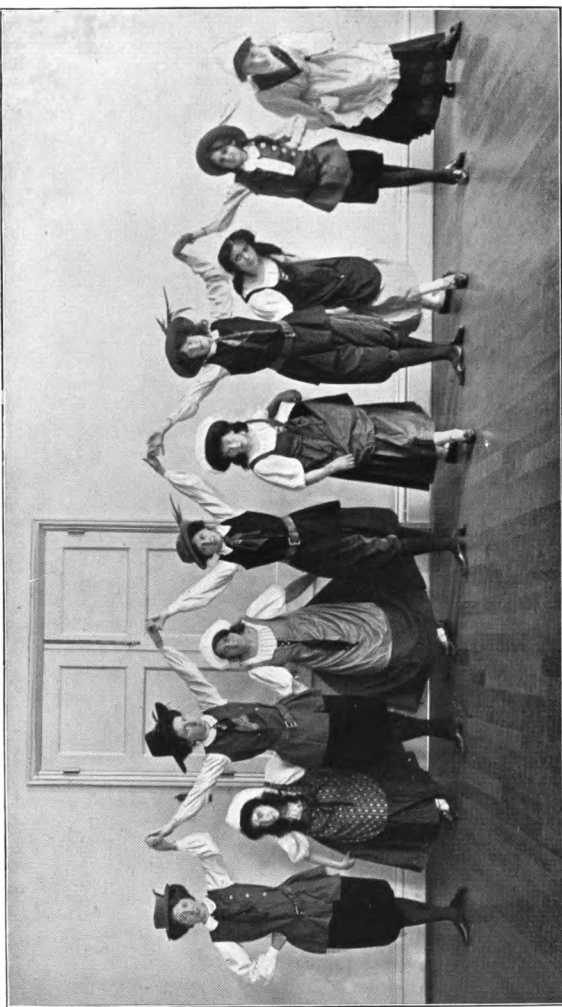
FIGURE I (96 BARS).

**4 bars.** The dancers, standing still, nod solemnly first to their partner then to the dancer on their other side, then again to partner, and again to the dancer on the other side (twice to each).

Then each gentleman turns to the lady on his left, 1st gentleman setting to 6th lady, 1st lady to 2nd gentleman, and so on ; all do a double chassé forward and a double back. Gentleman, then standing still, takes lady's right hand in his and twirls her under her own arm. They pass on in contrary directions, double chassé forward and back, and thus meet the next lady or gentleman. They go on repeating this all round (12 times), meeting each one twice until they all get back to partners and original places, and dancing last with own partners, each set and turn, taking eight bars. The ladies go to the right outside the circle, the gentlemen to the left on the inside.

96 bars in all.





*To face p. 9.*

**Faithful Shepherd. Figure 3.**



## FIGURE II (16 BARS).

- 12 bars.** All the ladies now dance in a circle to the right, still facing inwards ; all go round the circle one behind the other. On getting back to their places the 1st lady leads off a little to the left, the others following
- 4 bars.** until they are all in a straight line across the stage. Then facing the audience they keep up the small chassé step to the end of the 16 bars of music.

The gentlemen in the meanwhile form another circle inside the circle of ladies ; linking arms back to back, they galop round to the right in the opposite direction, so that the circles go contrary ways. The 1st gentleman lead off to the left after they have danced round once, so that the gentlemen form a line behind the ladies, each gentleman standing behind his own partner.

## FIGURE III (32 BARS).

- 4 bars.** The ladies in line dance a double chassé forward and a single back, turning round to face their partners on the 4th bar.

During this the gentlemen stand still. Each takes his neighbours' hands, holding them over head.

- 2 bars.** The ladies curtsey to the gentlemen. The gentlemen all bow, lowering their hands, but do not leave go.

- 2 bars.** The gentlemen hold their hands up again, and the ladies turn again to face the audience, and dance through backwards. The 1st lady goes on the outside of the line, all the others go through the arches. (*See Photograph.*)

- 8 bars.** The gentlemen, still holding hands, repeat what the ladies have done, going forward and back, bowing and passing through the arches.

- 8 bars.** Ladies repeat again.

- 8 bars.** Gentlemen repeat again. At the end of this figure they are all at the back of the stage.

## FIGURE IV (16 BARS).

**16 bars.** The ladies and gentlemen now standing in two lines, the ladies *chassé* forward and take their places in the form of a triangle; this takes 4 bars, the 1st lady going to the extreme left corner facing the audience, the others taking their places all at the same time. (See diagram for numbers).

At the end of the 4th bar the gentlemen lead forward from their line and go dancing in and out of the ladies, No. 4 gentleman leading round on the right side of lady No. 3, No. 3 gentleman leading on the left side of lady No. 3, the gentlemen pass each other with the left shoulder; numbers 4, 5, 6, going in and out of ladies No. 3, 2, 1, 6, 5, 4, and gentlemen 3, 2, and 1, going in and out of 3, 4, 5, 6, 2, 1. The two lines of gentlemen intersect in passing at the top in front of lady No. 3, and at the bottom behind lady No. 6.

Arriving at his own partner each takes her left hand, and moves in to his own place on her left. They then, just as they began, nod first to the lady on the left and then to their own partner, which ends the dance.

This whole dance can be repeated, as each couple has moved up one place in the circle, and now the 6th couple is where the 1st couple originally was. In this way, the dance can be done six times, which brings all back to original places.

FIGURE I.—Diagram for setting. Gentlemen inside, ladies out.

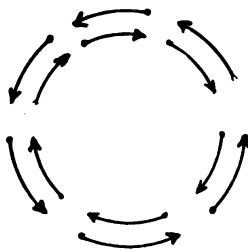


FIGURE II.—Two circles (ladies outside, gentlemen in), and position in two lines at end of figure.

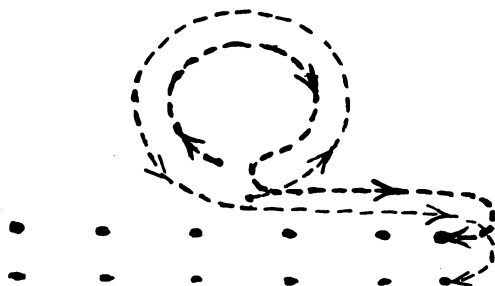
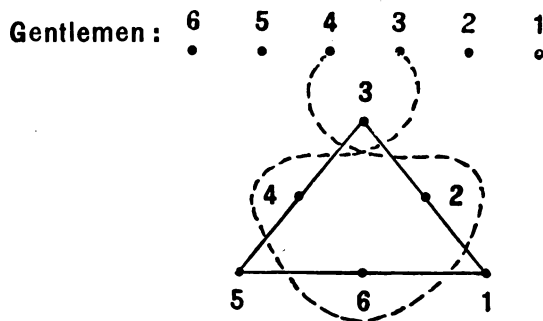


FIGURE III.—Gentlemen holding hands in arches, ladies set and pass under. (See Photograph).



FIGURE IV.—Ladies take positions in triangle, gentlemen lead out of line, intersecting at top round No. 3, at bottom round No. 6.



# WOMAN'S WORK IS NEVER DONE.

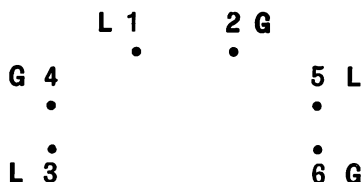
(EARLY 18th CENTURY.)

*The music for this dance will be found in Curwen Edition 5645.*

A slow stately dance.

Arranged for six people. Three couples.

Music played twice through.



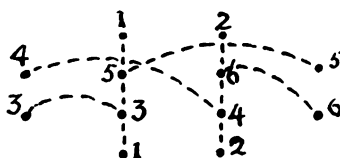
AUDIENCE.

FIGURE I (8 BARS).

8 bars.

The 1st lady and gentleman, Nos. 1 and 2, move forward, holding hands.

The second couple, Nos. 3 and 4, join in behind them, and the third couple bring up the rear, forming this figure.



As they take this position, they do this step.

1 bar.

1. Step forward with right foot.
2. Bring left up behind
- and Right foot on pointed toe.
3. Right foot on heel.
4. Cut the right foot.

1 bar.

This is followed by a gavotte step for one bar.  
On, behind, on, cut.

(Count for pupils for first bar—one, two, and three, four.)



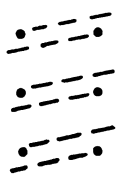


*To face p. 13.*

**Woman's Work. Figure 2.**

FIGURE II (4 BARS).

4 bars.



Set to partners twice obliquely. Gavotte step with point. All begin with the right and point left foot, forward and back, forward again. Each gentleman turns his lady and they fall into places in a circle. (*See Photograph.*)

During the turn, the 2nd lady (No. 3) crosses over to the opposite side.

Position, at end of figure, thus.

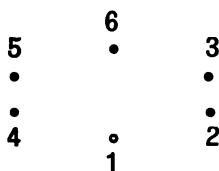


FIGURE III (24 BARS).

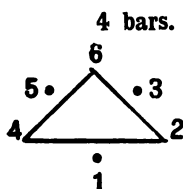
The ladies advance to the centre of the circle, where all three meet.

Two bars to the centre and two bars back to places, they hold their skirts out, and do this step.

4 bars. { 2 bars.  
2 bars.

1. Left behind.
2. Half round.
3. Pirouette low, whole turn.
4. Feet together and rise on the toes.

Repeat, going back to places.



4 bars.

The ladies now stand still and the gentlemen move round the circle on the inside in a triangle, 1st gentleman (No. 2) going to 2nd gentleman's place (No. 4), Second to third, third to first. They move on with the same step as in the first figure: the gentlemen look at the ladies as they pass them, and the ladies slightly acknowledge the gentlemen.

4 bars.

Ladies repeat figure to centre.

4 bars.

Gentlemen repeat as before, moving on one place.

4 bars.

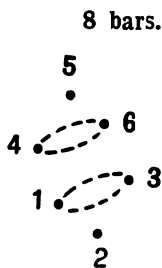
Ladies repeat to centre.

4 bars.

Gentlemen repeat, moving back into original place in the circle.



## FIGURE IV (8 BARS).



1st and 2nd lady, Nos. 1 and 3, instantly stretch out hands, join, and make an arch.

3rd and 4th gentlemen, Nos. 4 and 6, do likewise, leaving gentleman No. 2 outside and lady No. 5 outside.

Lady No. 5 and gentleman No. 2 advance towards each other, dancing the steps in first figure (on, behind, toe, heel, cut), etc. Gentleman passes through one arch, the lady through the other; in the middle they bow and curtsy to each other rather obliquely.

They then retire back through the arches again, and bow and curtsy to each other through them.

## FIGURE V (4 BARS).

4 bars. The 1st gentleman then takes 1st lady (Nos. 1 and 2), and doing the first step, retire backwards to their original place.

2nd lady (No. 3) crosses over quickly to her gentleman (No. 4), who advances to meet her, and they are then in their original places. 3rd lady and gentleman, Nos. 5 and 6, lead round to their places; all are now as they started; they end thus, the final chord being prolonged for a bow and curtsy when they have regained their places.

If it is desired to repeat this dance, they should move thus during the last figure, 4 bars :—

Nos. 1 and 2, lady and gentleman, fall back into the 3rd couple's original place.

Nos. 3 and 4 fall back to the 1st couple's place in the middle of stage, facing audience. They are now the first couple.

Nos. 5 and 6 fall into the 2nd couple's place.

To repeat a third time, Nos. 5 and 6 should fall back into the 1st couple's place; at the end of the third repeat the 1st couple will be again in their original place.

For performance the dance may be repeated as often as desired.

The following words are found with the directions for the dance. They may be sung while it is being performed.

To enjoy the bliss of treasures,  
Mortals spend their lives in toils;  
Men in power feel its pleasures,  
Chastest maidens it beguiles;  
Riches make the ugly pretty,  
And the wrinkled hag look young;  
Justice blinds; makes fools seem witty;  
Riches conquer, right or wrong.

## DARGASON, OR THE SEDANY.

*The music for this dance will be found in Curwen Edition 5675.*

This dance dates back as far as Henry VII. It is one of a numerous class in which as many as will can take part.

Standing all in one line, facing the audience, the ladies on the one side, the gentlemen on the other.

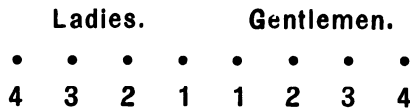


FIGURE I (64 BARS).

**64 bars.** The centre lady and gentleman set to each other, they go forward two steps and back two steps, then holding right hands they balancé towards each other and away, and turn, then both do small Pas de Basque step on to the next one ; this takes 8 bars. The first time the centre couple dance together, the second time the 1st lady dances with the 2nd man, the 2nd lady with the 1st man ; third time, 1st lady with 3rd man, 1st man with 3rd lady, and so on to the end of the line ; all are now dancing ; the fourth time, 1st lady and 1st man dance with the 4th lady and 4th man, the 2nd and 3rd ladies dance together, and the 2nd and 3rd men. This is the half of the figure. Now the first couple turn and work back to their places, dancing in the same way as before to every one up the line, and at the fourth time (instead of the first time), the centre couple are back in their places and dance together. In the first half all begin with right feet and give right hands. In the second half all begin with left feet and left hands.





*To face p. 17.*

**Dargason. Figure 2.**

## FIGURE II.

**64 bars.** The first couple turn and set to each other, one step forward with right, one step back with the left foot, link right arms, and change places with each other.

All link arms in a line, all go forward with the right foot, swinging the left, two steps forward thus, and two steps back. (*See Photograph.*)

First couple repeat this all up and down the line, changing one place up or down each time. All link arms and go forward in one long line, swinging the leg well off the ground in between each set.

## FIGURE III (32 BARS).

**32 bars.** The centre couple, as in the first figure, go forward and back twice, then give right hands to each other and dance the Hey or Chain, the lady going down to the end of the gentlemen's line, the gentleman to the end of the ladies' line. Every couple now repeats this in turn, dancing forward and back, and then dancing the Chain to the end of the line until all the ladies end on the gentlemen's side and the gentlemen on the ladies'.

For performance, the lady at the end of the line leads out. All, holding hands, dance gaily off stage.

## ALL IN A HURRY.

*The music for this dance will be found in Curwen Edition 5645.*

A dance for eight people, the dancers standing in two squares of four. Two couples stand facing the audience, the other two couples stand exactly behind.

4th couple—•	•	•	•—3rd couple
2nd couple—•	•	•	•—1st couple
AUDIENCE.			

FIGURE I.

**8 bars.** As the music begins partners hold hands cross-wise, right in right, left in left, and cross over to the other side, 1st couple going to the 2nd couple's place, and *vice versa*, the 3rd couple to the 4th's place; as they cross they do the following step, to complete which takes four bars.

4 bars.	{	<b>2 bars.</b>	Polka step.
		<b>1 bar.</b>	Swing left foot over right in air, with a small hop swing right over left ditto.
		<b>1 bar.</b>	Three springs, changing the feet rapidly in the 5th position.

All couples start on inside feet, and the springs or changes come on the first three beats of the fourth bar, which completes the step and the phrase of music.

It is then repeated once more, dancers ending in two lines opposite each other.

	•		•
	•		•
A	•	•	B
	•		•

Position for end of figure.

FIGURE II (8 BARS).

- 4 bars.** The line called A, holding hands joined over head, polkas across to B's place. At the same time B line crosses over dancing underneath A's arms.
- 4 bars.** Return to places this time, B line holding hands up and A line going underneath.

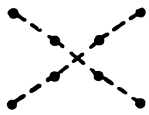
FIGURE III (8 BARS).

- 2 bars.** Both lines now polka to centre and face each other, not holding hands.
- 2 bars.** Each gentleman takes lady opposite by both hands (thus changing partners), and turns her under her arms in the centre.
- 2 bars.** Then each couple polkas to corners.

4th G & 3rd L      •      •      3rd G & 4th L  
                                  •      •  
                                  •      •  
 1st L & 2nd G      •      •      1st G & 2nd L  
                                  •      •

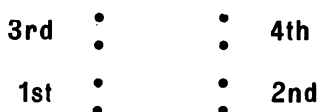
- 2 bars.** At the corners each gentleman turns his lady under with both hands, and ends on the right.

FIGURE IV (16 BARS).

- 2 bars.** Each couple with hands crossed dances the polka step to the centre. Gentlemen turn ladies under arms, ending with all ladies in the centre.
- 
- Ladies hold left hands across to lady opposite, keeping a hold of gentleman's right hand.

- 4 bars.** A wheel is thus formed: all go round in circle, the ladies going backwards and the gentlemen forward with the polka step, four bars.
- 2 bars.** Gentlemen then turn to centre, ladies coming outside, still holding partners' right hands.
- 6 bars.** The wheel is repeated round again, this time the gentlemen going backwards and ladies forward.
- 2 bars.** Polka with partner's hands crossed to corners, gentlemen turn ladies under; end as previously.





(In this figure, the centre people, both ladies and gentlemen, go backwards, the outside people, who face the other way, going round forwards.)

FIGURE V (8 BARS).

**4 bars.** Gentlemen now polka across to original partners, ladies standing still ; four bars.

**4 bars.** Partners take both hands, facing each other, the lady dancing backwards. They do the Pas de Basque step, raising their hands from side to side, and take this position :—

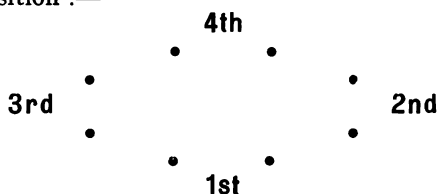


FIGURE VI (8 BARS).

**8 bars.** Grand chain all round, each ending with original partner.

FIGURE VII (8 BARS).

**2 bars.** All return to opposite corners with partners, polka step.

**3 bars.** Front couples turn to the couples directly behind them and give right hands across. Polka round. Three bars.

**3 bars.** Change, giving left hands across. Polka round. Three bars.

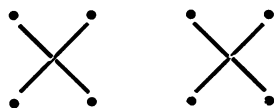


FIGURE VIII (8 BARS).

**8 bars.** Gentlemen taking partners' hands repeat the first step of all, and re-cross back to original places, ending :—



AUDIENCE.

(See Photograph.)



*To face p. 20.*

**All in a hurry. Finale.**



## THREE SHEEPSKINS.

---

*The music for this dance will be found in Curwen Edition 5645.*

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For twelve dancers, standing two and two behind each other, thus.

<b>Ladies.</b>	<b>11</b>	<b>•</b>	<b>•</b>	<b>12</b>	<b>Gentlemen</b>
	<b>9</b>	<b>•</b>	<b>•</b>	<b>10</b>	
	<b>7</b>	<b>•</b>	<b>•</b>	<b>8</b>	
	<b>5</b>	<b>•</b>	<b>•</b>	<b>6</b>	
	<b>3</b>	<b>•</b>	<b>•</b>	<b>4</b>	
	<b>1</b>	<b>•</b>	<b>•</b>	<b>2</b>	

AUDIENCE.

### FIGURE I.

**4 bars.** As soon as ever the music begins, the first couple join hands, gentleman taking lady's outside hand, and turning their backs to the audience, set obliquely to the right, forward and back (without turning) whilst the 2nd gentleman dances (or sets) to the left and back again. The 2nd lady, No. 3, stands still.

**4 bars.** The couple repeat, going to the left, the 2nd gentleman going to the right.

Nos. 5 and 6 and 9 and 10 do the same as above at the same time.

Step—chassé forward, then on toe and heel.  
Count—one and two, three (toe), four (heel).

Repeat, going the other way.

**4 bars.** 1st four, 2nd four, and 3rd four do a chain of four, each gentleman turning his partner under arms at starting, and then turning every other one under left arms as they pass, at the same time all snapping the fingers of the right hand as lady turns, gentleman stamps right foot, and all shout Ho ! thus once round.

**4 bars.** Then repeat the chain again without turning under, and all back to places.

**16 bars.** Repeat whole of above again, only this time the first couple dancing as before set to the 2nd lady, the 2nd lady setting to them obliquely, to the left first. (*See Photograph.*)

Repeat chains with turns and without.

## FIGURE II.

**16 bars.** The second couple now join hands (very quickly) with the first couple, so that all four now in one line have their backs to the audience, and set again in the same manner.

The third couple, holding hands, set to them obliquely, doing the same step to left and back, and to the right and back. The fourth and fifth couples meanwhile set to the sixth in exactly the same way.

Then all six ; the front six all together, and the back six together, do the chain without the turns once round until they come back to their own partners, when each gentleman takes the lady's hand and turns her under. Both pose, bending towards each other with inside feet pointed, shouting Ho !



*To face p. 22.*

**Three Sheepskins. Figure I.**  
(The first two couples only are shown.)



Diagram for first figure, going to Right (each dancer moves the same distance) :

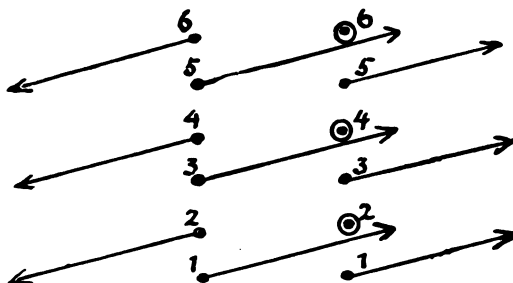


Diagram for first figure, going to Left :

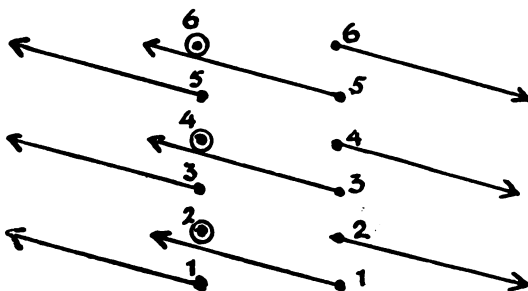
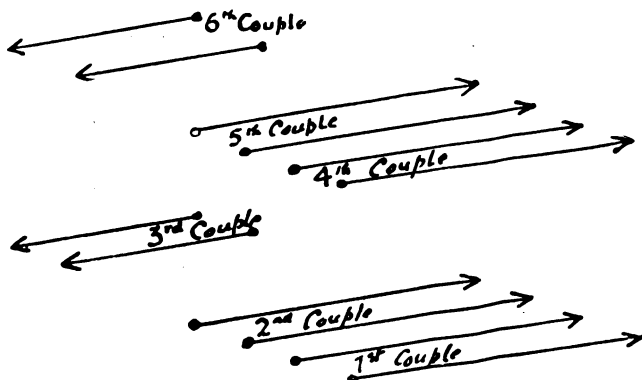


Diagram for second figure, going to Right :





## THE MAIDS' MORRIS.

(17th CENTURY.)

*The music for this dance will be found in Curwen Edition 5645.*

For eight people, standing in two lines, facing each other.

<b>Ladies.</b>	<b>4</b>	•	•	<b>4</b>	<b>Gentlemen</b>
	<b>3</b>	•	•	<b>3</b>	
	<b>2</b>	•	•	<b>2</b>	
	<b>1</b>	•	•	<b>1</b>	

AUDIENCE.

## FIGURE I (32 BARS).

16 bars.

**4 bars.** 1st and 2nd gentlemen hold hands, also the 3rd and 4th ladies; both couples beginning with the right foot, do a polka step backwards, falling back from the line; this is repeated backwards and forwards, four bars.

**4 bars.** Backwards and forwards. Eight bars in all.

The step, which is a Morris step, is like the ordinary polka with the exception of the last beat of the four, which instead of having the foot in the air, is stamped on the ground for four: going backwards, the stamp comes on the front foot; going forward, the stamp comes behind with the foot on the toe. The stamp should be very decided, and comes on the 4th beat of the music.

**2 bars.** Then *all* the dancers curtsey and bow to each other for two bars.

**2 bars.** All turn round rapidly on their own axis on the *outside* foot (that further from the partner), the inside foot very pointed and beating time to the music as they turn. The outside hand is held over head.

**2 bars.** Repeat turn *inwards*, changing the hand and foot.

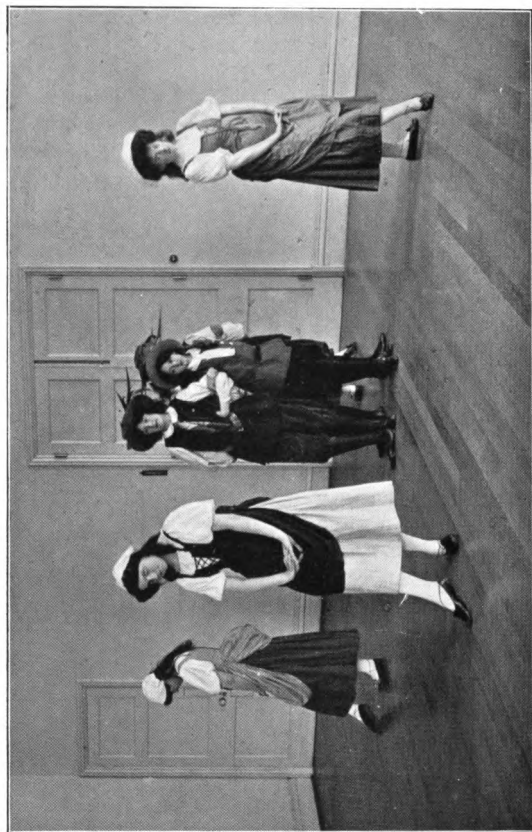
**2 bars.** Ladies curtsey and gentlemen bow.

**16 bars.** Now the 1st and 2nd lady and 3rd and 4th gentlemen repeat the whole figure through again. During the final turns the 2nd lady and gentleman and 4th lady and gentleman change places, finishing on the opposite sides, with ladies and gentlemen alternately down each line. (See margin.)

<b>G</b>	•	•	<b>L</b>
<b>L</b>	•	•	<b>G</b>
<b>G</b>	•	•	<b>L</b>
<b>L</b>	•	•	<b>G</b>



*To face p. 25.*

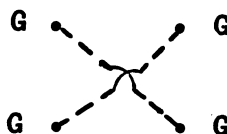


**Maids' Morris. Figure 2.**

FIGURE II (16 BARS).

8 bars.

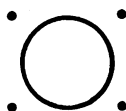
- 2 bars.** The four gentlemen gallop to the centre, linking arms with each other, placing their outside hands on their hips, standing in a star.



- 2 bars.** The ladies then chassé forward and clasp their hands through their partners' outside arms, and facing the centre all gallop round in this position, the ladies pulling outwards; gallop two bars to left, two bars to right.



- 8 bars.** The ladies end in their own places, turn their backs on their partners, and face outwards; each one separately, linking her hands in front of her, does a jig step for six bars. Pat right foot four times, pat left foot four times. (*See Photograph.*)

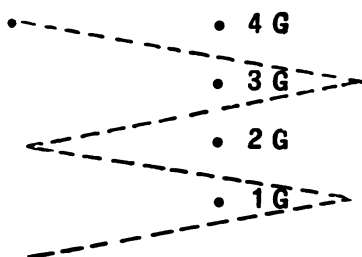


Repeat pats twice; eight in all; and return to original places. Gentlemen meantime remain in the centre, with their backs to each other and facing outwards in a circle, link arms and gallop eight steps to the right and eight steps to the left.

Return to original places.

FIGURE III (16 BARS).

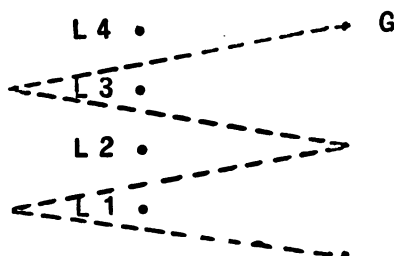
Ladies immediately link arms in a row and gallop through the gentlemen's ranks sideways.



The 4th lady leads first between the 3rd and 4th gentlemen. The 1st lady leads, returning between the 3rd and 2nd. The 4th lady again leads between the 2nd and 1st gentlemen. The 1st lady leads, returning in front of the 1st gentleman, and thus immediately to their places in a line. While the ladies shoot in and out, the gentlemen clap their hands in time to the music.

As soon as ever the ladies have regained their places the gentlemen repeat what the ladies have just done, going first in between the 3rd and 4th lady, etc.

The ladies clap hands while the gentlemen shoot.



During this figure the lines of the ladies or gentlemen galoping should be kept perfectly straight.

L . . . G  
L . . . G  
L . . . G  
L . . . G

FIGURE IV (8 BARS).

Having regained original places, all the ladies on the one side and all the gentlemen on the other, hold hands, and repeat half the first figure.

**4 bars.** All do the first Morris step backwards and forwards once.

**2 bars.** All turn singly on outside foot, turning rapidly round, with outside hands over head.

**2 bars.** All reverse turn. Change hands and feet.

**2 bars.** Bow and curtsey all, to partners.

# BUTTERED PEASE.

(18<sup>th</sup> CENTURY)

*The music for this dance will be found in Curwen Edition 5645.*

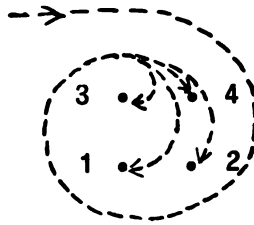
A Morris dance for four men or two men and two girls.

Standing exactly behind each other in one line they run in, in a circle, ending in a square.

They swing their arms and their manner should be rollicking and jovial.

First strain of music, 8 bars, played once for entrance, then begin again.

ENTRANCE.



AUDIENCE.

FIGURE I (8 BARS).

Morris step.

For 1, right toe *well turned in* to left toe ; *and*, move left foot on.

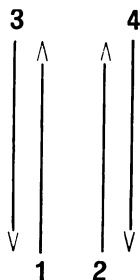
For 2, right foot on heel with a twist ; *and*, move left foot on, repeat this twice, making three bars in all.

Fourth bar. 1, stamp on right foot ; *and*, small step in same place on left ; 2, draw right foot back, spring on it ; *and*, put out left foot with heel on floor, toe turned up ; this takes one bar.

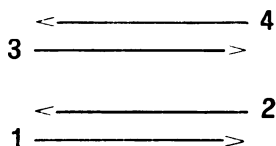
Four bars repeat.

8 bars.

**4 bars.** Doing this step the two front men change places backwards and forwards once with the back men Four bars.




**4 bars.** They then repeat the step, changing places across, the 1st gentleman with 2nd ditto, the 3rd with the 4th, across stage.



(Count for this—one and two and ; there is a step for each beat.)

FIGURE II (16 BARS).

**8 bars.** Standing in a square.

The 2nd and 4th gentlemen hold hands to make an arch, the 1st and 3rd gentlemen do a polka step to the right, and going round the half circle look through the arch clapping hands at each other as if boxing the ears on one side then on the other then three times in the centre, thus—  (See Photograph.) This takes two bars. They then draw back and each turns round on his own axis with right hand up over head.

**8 bars.** Then immediately the 1st and 3rd men make an arch, and the 2nd and 4th dance round and clap through the arch as before.

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**Buttered Pease. Figure 2.**



**Buttered Pease. Finale.**

*To face p. 29.*

FIGURE III (8 BARS).

All face inwards in square and do this Morris step.

- 2 bars.**
- |          |   |   |   |                           |
|----------|---|---|---|---------------------------|
| 1st bar. | { | <ol style="list-style-type: none"> <li>1. Right foot on heel.</li> <li>2. Left on toe behind.</li> <li>3. Right toe<br/>and left toe.</li> <li>4. Right toe and<br/>left on heel in front.</li> </ol> | } | Quick<br>patter<br>steps. |
| 2nd bar. | { | <ol style="list-style-type: none"> <li>1. On right toe behind.</li> <li>2. Left heel in front.</li> <li>3. Right on toe behind<br/>and left toe.</li> <li>4. Right toe<br/>and left toe.</li> </ol>   | } | Quick<br>patter<br>steps. |
- 4 bars.** Repeat above twice more.
- 1 bar.** Spring round half turn, spring back half turn, one bar.
- 1 bar.** Three springs, one for each beat of music, the final one leaves them all with their right feet on the heel pointing towards the centre, toes in the air.

FIGURE IV (8 BARS).

All now facing inwards towards each other. Join arms in a circle laying them one along the other shoulder high.

- 4 bars.** Dance round in a circle (with the first step). Then repeat, going to left; music gets gradually quicker, and they get faster and faster until on the last bar they all suddenly sit down on the floor with a yell and clap their hands on the last note of music. All the feet should join in the centre.

To rise, all lean on right hands and two facing one way, two facing the other, spring up and run off. (*See Photograph.*)

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