

**The country dance book. Part II. Containing thirty country dances from the English dancing master (1650-1686) described by Cecil J. Sharp. 2. ed., rev.**

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THE  
COUNTRY  
DANCE  
BOOK

*by*  
CECIL J. SHARP.  
*Part II.*

*London :*  
Novello & Co., Ltd.





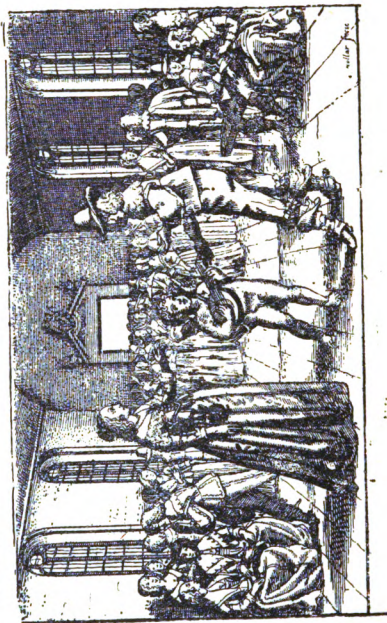
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# The English Dancing Master:

O R,

Plaine and easie Rules for the Dancing of Country Dances, with the Tune to each Dance.



*mark. 19<sup>th</sup>*

L O N D O N,

Printed by *Thomas Harper*, and are to be sold by *John Playford*, at his Shop in the Inner Temple neere the Church doore. 1 6 5 4 - 1 6 5 6

THE  
COUNTRY DANCE BOOK

11617  
PART II.

CONTAINING

THIRTY COUNTRY DANCES

FROM

*THE ENGLISH DANCING MASTER*

(1650—1686)

DESCRIBED BY

CECIL J. SHARP.

*SECOND EDITION, REVISED.*

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LONDON

NOVELLO AND COMPANY, LTD

1913.

*This Book is issued in connection with "Country Dance Tunes,"  
by the same Author.*

(Sets III and IV, price 1/6 each.)

**LONDON: NOVELLO AND COMPANY, LTD.**

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## THE ILLUSTRATIONS.

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*Frontispiece:* Title-page of "The English Dancing Master."

The copy in the British Museum, from which this reproduction was made, is one of the Thomason Tracts (1640-1661), a collection of some 32,000 pamphlets in 2,000 volumes, presented to the nation by George III, in 1762. Carlyle considered these tracts "to be the most valuable set of documents connected with English history; greatly preferable to all the sheep-skins in the Tower and other places, for informing the English what the English were in former times."

The altered date "March 19th, 1650" (*i.e.* O.S.) is in the handwriting of the collector, Thomason, and probably records the date of purchase.

The book was entered at Stationers' Hall "7 Novembris 1650," rather more than four months before Thomason acquired his copy. The engraving is by Wenceslaus Hollar (1607-77), the Bohemian etcher.

*Plate facing page 58:* Tune and notation of "Newcastle" (1st ed. 1650).

The crescents and circles in the diagram represent the men and women respectively. In the third and subsequent editions the meaning of these symbols was reversed, the circles representing the men, the crescents the women.



The abbreviations are thus explained by Playford :  
 Wo. = woman ; We. = women ; Co. = contrary ;  
 S. = single ; D. = double ; 1, 2, 3, etc. = first, second,  
 third, etc. ;  $\vdash$  = a strain of the tune once over ;  
 $\ddot{\vdash}$  = a strain of the tune twice over.

The wording of the notation to the second strain of the second Part is very perplexing. The only way I can make sense of it is by omitting the first comma (after "meet").

*Plate facing page 13: Tune and notation of "Parson's Farewell" (3rd edition 1665).*

Comparing the tune with the original version in the first edition (see "Country Dance Tunes" Set 3, p. 1) it will be seen that (1) a bar is omitted in the second strain ; (2) certain auxilliary notes have been added in the penultimate bars of each strain ; and (3) the seventh note of the scale has been raised a semitone.

There is clearly a misprint in the diagram ; the first woman should face down, not up.

In the text I have altered the positions of the couples, placing them sideways to the audience instead of back and face. This does not, of course, affect any of the movements.

## INTRODUCTION.

THE first edition of "The English Dancing Master, or plaine and easie Rules for the Dancing of Country Dances, with the tune to each dance" (104 dances; oblong 4to.), is dated 1651, but was entered at Stationers' Hall in the preceding year.

With an altered title—"The Dancing Master"—and in a slightly different shape—oblong 12mo.—a second edition, "enlarged and corrected from many grosse errors which were in the former edition" (112 dances), was issued in 1652. The book went through seventeen editions, the last being issued in three parts, the first (358 dances) in 1721, the second (360 dances) and the third (200 dances) in 1728. During this period of seventy-eight years the book passed through many changes. Many of the dances and tunes appeared in altered forms in successive editions; some dropped out altogether after one or more appearances; while to every edition a varying number of new dances was added.

Of the earlier editions of this incomparable work John Playford was publisher, and, probably, editor as well. That he was not, however, the sole editor may, I think, be inferred from the different styles displayed in the wording of the notations. What precisely was the part which Playford and his assistants played in the compilation of the book, it is difficult to say; but it is permissible, perhaps, to conjecture.

It has already been pointed out (*see* Part I, p. 26) that the Country Dance ordinarily consisted of a series of figures arbitrarily chosen to fit a given tune, and that it was only rarely that any one of these became stereotyped by usage and achieved universal acceptance. The mere composition of the dances in "The Dancing Master" would, therefore, present no difficulty to one versed in

the technique of the dance and acquainted with the ballad airs of the day. We may, then, presume that the bulk of the book consists of dances so put together by Playford and his sub-editors, and the remainder of older dances that had, perhaps for many generations, been danced in the same way and to the same tunes.

Be this as it may, "The English Dancing Master" was the first collection of its kind published in this country; and, as it held the field unchallenged for upwards of half a century, it contains all that is now known respecting the forms and figures of the Country Dance in the latter half of the seventeenth century.

Now this was in fact a critical moment in the history of the Country Dance. It was a transitional period during which two important, though by no means unrelated, developments were in progress. In the first place, it coincided with the decline from popular favour of the older forms of the dance, the Rounds, Squares, Longs-for-four, six or eight performers, and the gradual evolution of that form which eventually superseded them, and was known as the "Longways for as many as will." This development may be traced in the successive editions of "The Dancing Master." In the first edition, for instance, out of 104 dances only 38, that is, a bare third, are Longways dances; in the seventh edition, which represents chronologically the middle period of the publication, more than half—116 out of 208—are of this type; while of the 918 dances contained in the three volumes of the seventeenth edition, all save 14 belong to the Longways species. I believe I am correct in saying that, except in the later editions of "The Dancing Master," one may search in vain the numerous Country Dance collections of the eighteenth century, published by Walsh, Pippard, Waylett and others, for a single example of any one of the older forms of the dance. In this unique publication, then, we have our only source of information respecting the early and, what were probably, the original forms of the Country Dance.

During this same period, too, the Country Dance of the village green, the farmhouse and the dancing booths

of the annual fairs, was slowly invading the parlours and drawing-rooms of the wealthy, competing in attractiveness with the Minuets, Courantes, Gavottes, and rapidly gaining favour with the upper classes. It is, no doubt, true that the dance had never been the exclusive possession of any one class ; but, in the early days of its history, it was regarded by the educated less as a rival than an agreeable alternative, a refreshing contrast to the more formal and conventional dance of polite society. So long as the Country Dance was so regarded, it suffered little or no injury by transference from cottage to castle ; but when, as time went on, it challenged, on its own merits, the supremacy of the drawing-room dances, the dance was at once subjected to an enervating influence which, paralysing its powers of resistance, ultimately led to its corruption. The decline was hastened when, as was inevitable, it attracted the notice, and fell into the hands of the professional dancing master. He, *more suo*, sought to embroider upon it the fashionable steps of the day, to stifle it with the artificial graces and genteel posings of the drawing-room until, in a short time, of the freshness, spontaneity and "gay simplicity" of the people's dance very little remained.

This development, moreover, seems to have synchronized with the displacement of the older forms of the dance. And this is quite intelligible. For the Rounds, Squares, etc., did not readily lend themselves to drawing-room treatment ; and so long, therefore, as dances of this type only were exploited by the upper classes, there was no reason why the Country Dance should not retain unsullied its distinctive character. On the other hand, in the Longways dance the professor of dancing found a form easily adapted to the genteel style which he affected. Attracted, therefore, by this form alone, he forced it into prominence to the exclusion of the earlier and less flexible types.

The two movements cannot be dissociated. The increasing popularity of the Country Dance in the drawing-room led by a natural sequence to the rejection of the old-fashioned dances in favour of the more formal Longways

dance. It is significant, too, that whenever the Country Dance is mentioned in early literature, or in connection with the Court functions of the sixteenth or seventeenth centuries, the reference is invariably to one or other of its older types. It is "Trenchmore" that Selden, for example, mentions as a favourite Court dance in the reign of Queen Elizabeth; it is "Dargason" and "Sellenger's Round" that are mentioned in old books. There is, moreover, the well-known passage in Pepys's diary in which he describes a Court dance at which he was present on the last day of the year 1662. The diarist, it will be remembered, tells us that the first dance was the Brantle. "After that," he continues, "the King led a lady a single Coranto; and then the rest of the lords, one after another, other ladies; very noble it was, and great pleasure to see. Then to country dances; the King leading the first, which he called for; which was, says he, 'Cuckolds all awry,' the old dance of England." The "old dance of England" is, no doubt, identical with Playford's "Cuckolds all a row;" it is included in every edition of "The Dancing Master," and, under its alternative title, "Hey, boys, up go we," is given in the text. It is a dance "for foure," that is, one of the old forms of the Country Dance, and is pretty certain to have been familiar to Pepys; for on Nov. 22nd, 1662, he records: "This day I bought the book of country dances against my wife's woman Gosnell comes, who dances finely; and there, meeting Mr. Playford, . . ."

It was not, then, until the Longways dance had ousted the Rounds, Squares, etc., that the Country Dance became firmly established in the drawing-rooms and assembly halls. After that, its corruption followed as a matter of course, as we shall now see.

The first scientific, as opposed to popular, work on this subject was written by John Essex—"A Treatise on Chorography, or the art of dancing Country Dances" (1710). It contains an abridged version of Feuillet's chorography together with ten Country Dances technically described by means of that system. Now, these dances differ very materially in character from those

edited by Playford. They are one and all of the Longways type, set to derived tunes, and it is abundantly clear that they were intended to cater for the tastes of those who moved in polite circles.

The enervating tendency, exhibited here in a comparatively mild form, becomes much more strongly marked in Kellom Tomlinson's "Art of Dancing" (1735), wherein the author blandly apologises for mentioning the Country Dance in a work of which it was his original design "only to have spoke of genteel Dancing;" yet, he continues, "as Country Dancing is become as it were the Darling or favourite Diversion of all Ranks of People from the Court to the Cottage in their different manners of Dancing, and as the Beauty of this agreeable Exercise (I mean when perform'd in the genteel Character) is very much eclipsed and destroyed by certain Faults, or Omissions, . . . . I shall, at the Request of some Persons of Figure, my Subscribers, endeavour to point out those Neglects which render this Diversion, to fine Dancers, either altogether disagreeable, or much less pleasant."

A few years later, 1752, Nicholas Dukes who, like Tomlinson, was a professional dancing master, published "A Concise and easy method of Learning the Figuring Part of Country Dances," in which he takes "the liberty to acquaint every Gentleman or Lady who is desirous of performing Country Dances in a Genteel, free and easy manner, the necessity they are under of being first duly Qualified in a Minuet, that beautiful dance being so well calculated and adapted as to give room for every person to display all the Beauties and Graces of the body which becomes a genteel Carriage." It would, perhaps, be difficult to imagine anything more alien to the spirit of the Country Dance than the ultra-refined, exotic Minuet; and that a man of authority in the dancing world should perceive an affinity between the two, shows the direction in which the evolution of the Country Dance was tending. It should be noticed, also, that the "men" and "women" of Playford have now become "gentlemen" and "ladies"—a very significant change.

It would be wearisome as well as profitless to follow,

step by step, the successive stages through which the Country Dance passed in the course of its devolution. The process of corruption continued without break until the middle of the nineteenth century, soon after which time its popularity waned, and it was dethroned and superseded by the waltz, polka, etc.

I cannot, however, forbear mentioning Thomas Wilson, a very celebrated professor of dancing who, in the first quarter of the nineteenth century, published several books on the subject. His comments upon the earlier collections of Country Dances are very instructive. In one passage he satirizes what he is pleased to call their "innovations on the true principles of English Country Dancing." The "true principles" are, of course, those which he expounds with such unction in his own books; while the "innovations"—a curiously inapt word—refer to the figures described by Playford and his immediate successors which, he says, "were productive of the ridiculous antics and movements (afterwards particularised) and set to tunes equally absurd, both as to the style of the Music, and the length of the Strains." He adds that "the steps used in the old Country Dancing were equally absurd with the Figures," and "the effect they would have at Court, in these more enlightened times, may be better conceived than described," a remark for which I have no doubt there was plenty of justification.

Unhappily, the injurious effects of its excursion into the drawing-rooms of the upper classes, reacted, to some extent, upon the dance in the country villages; and it needs no acute critic to detect this in the traditional Country Dance of the present day. The older forms of the dance have entirely disappeared and the dances now extant belong exclusively to the Longways type.

These considerations materially enhance the value and interest attached to Playford's book, and we cannot be too thankful for the good fortune which has preserved a volume by means of which we can, if we will, reconstruct and revive the English Country Dance as it was danced in the days of its prime.

But to do this we must first master Playford's notations

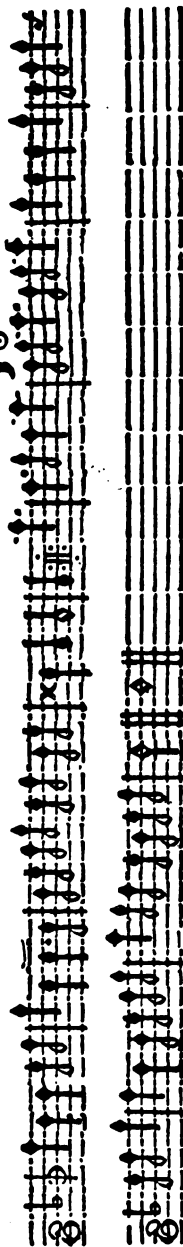




(77)

Parsons Farewell

For four



Meet all, four slips to the left hand. Back all, four slips to the right hand.

Men rise once, we. once, rise all 4. times, turn each others wo. we. rise once, men once, rise all 4. times, turn each others wo.

Meet all, lead each others wo. a D. to the left hand. Change hands, meet again. take your own we. and to your places.

Men meet, cross right hands, then left pass over, turn each others wo. with your right hand, cross to your place again, and turn your own. We. as much with the Co. hands.

Take your own with both hands, and meet with four slips, take the Co. we. four slips to the left hand. Meet again, take your own, and to your places.

Turn your own with your right hands, men cross and go all the S. Hey to the Co. side, and turn your own. Turn your own with the left hands, W: cross, go the S. Hey to your places, and turn your own.

and translate them into modern and intelligible language. And this is no easy task. This book represents a modest attempt in this direction, made, however, not without a full appreciation of the difficulties involved in the undertaking and of the responsibility attaching to it.

In order that the reader may understand the nature of the problem, and estimate the value of the tentative solution here offered, I will now explain the scope of "The English Dancing Master," the character and the arrangement of its contents.

The first two pages of the book contain a list of the abbreviations used in the notations, together with the definitions of two movements ("The Single" and "The Double"), and of one figure ("Set and turn Single"). On each of the remaining pages of the book the tune and notation of a single dance are printed, with a diagram showing the positions of the performers at the beginning of the dance (*see* Plates facing pp. 13 and 58). The notation, which is printed immediately below the tune, is divided into Parts by horizontal lines drawn across the page. This division into Parts, all of which are of equal duration in performance, is made for the sake of clearness. The same device was employed by Essex who likened the Parts to the "several verses of songs upon the same tune."

The Parts are further sub-divided by vertical spaces into sections, each section containing the description of those movements and figures which are to be performed to the particular strain of the tune under which it is printed.

Now, it should be clearly understood that these notations deal with the figures and evolutions only. No instructions whatever are given there or elsewhere (with the single exception noted above) concerning the steps with which the figures are to be executed, the editor judging, no doubt correctly, that to the public he was addressing such directions would be superfluous. Playford's silence on this important branch of the subject opens up a very difficult question, which will presently engage our attention.

Country Dance Book.—Part II.—B

The next difficulty is to extract their meaning from the notations. These are couched in the colloquial speech of the day, with a sprinkling of technical terms, the whole resulting in a species of quasi-technical jargon not unlike that spoken by expert Morris and Country Dancers of the present day. The editor appears to have used the homely phrases that were current amongst dancers in his day ; but these, intelligible enough to his contemporaries, often read to us as though they were written in a foreign tongue. Moreover, apart from their phraseology, the sentences are often ungrammatical, badly punctuated, involved and ambiguous. Such a passage as the following—and it is a fair sample—looks at first sight as though it must for ever remain unintelligible :—“ First man and 2 Wo. the 2 man and first Wo. lead out to the wall, and fall back again, while the other four crosse over each with his own, and meeting each other We. lead them under the first and 2 Cu. arms, falling into your places, and turn his own.” Even when the meaning of the abbreviations are known, such a passage as this needs careful handling. Nevertheless, to give him his due, Playford is sometimes concise, lucid and even racy. Such directions as “ That again,” “ Women as much,” “ Do this to the last, the rest following and doing the like ” are at once clear in their meaning and refreshing in their terseness.

In dealing with these notations a wide and detailed knowledge of the figures of the Morris, Sword and Country dances of the present day, and also of the figures described in the dance manuals of the last two centuries, is essential. For the rest, all that can be done is patiently to study and analyse the sentences as one would do those of an unknown code, comparing, for instance, the several ways in which the same or similar expressions are used in different contexts, and so forth. On the whole I am inclined to believe that when these notations have attracted the general attention of students accustomed to work of this kind, it will be found quite possible to reconstruct the greater number, if not all of the dances. For my own part I have already deciphered,

more or less to my own satisfaction, very nearly all the dances in the first four editions of "The Dancing Master," upon which I have as yet almost exclusively concentrated my attention; and I am bold enough to believe that the notations of the thirty dances given in the text are substantially accurate.

The dances described by Playford are of seven species, *viz.*, the Round; the Square for eight; the Long for four, six or eight performers; the Longways for as many as will; and the dance for an indefinite number of couples standing in a straight line. Of the last variety "Dargason" is the sole example.

The Rounds, which are danced by three, four, or an indefinite number of couples, are the easiest of the Playford dances to interpret, although some of them—"Newcastle," for example—contain movements far from simple. Occasionally, a progressive figure of an elementary character appears in the Round, but such occurrences are rare. The first edition contains 14 examples of this type of dance; the seventh edition, 25; and the last, 3 only. Five Rounds are noted in the text.

In the Square for eight we have the prototype of the French *contredanse*, of which the Quadrille and Lancers still survive. In its construction and figures it is very similar to the Round for eight, as a comparison with "Newcastle" will show. Judging from the few examples of the Square that Playford gives, this particular form of Country Dance was never a very popular one. The first edition, for instance, contains 3 examples only; the seventh, 5; and the seventeenth, 2. Two examples, taken, respectively, from the first and third editions, are noted in the text.

The Longs-for-four are usually somewhat elaborate because, progressive movements being impracticable with so small a number of performers, the interest can only be maintained by a continuous series of varied figures. Some of the evolutions in these dances were afterwards utilised in the Longways dances, of which the Long-for-four formed the nucleus—the duple minor-set. Some of the dances, *e.g.* "Cuckolds all a row" and "The Glory

of the West", although arranged for four performers in the earlier editions, appear later on as dances for eight. Playford gives eight dances of this species in his first edition; nine in the seventh; and one example only in the last. Five varieties of varying difficulty are given in the text.

The Longs-for-six are especially interesting, in that they are cast in the same formation as that of the normal Morris dance. Many of the movements and figures are identical with those used in the latter dance, *e.g.*, Corners, Foot-up, Back-to-back, Hey-for-three, etc. One figure, which occurs in "Grimstock," "Trenchmore" and other dances, is very similar to the well known sword dance figure "The Roll." A progressive movement, necessarily very simple and restrained, enters into a few of the dances of this type. For the rest, the Longs-for-six are easy of execution, pleasant to dance, and pretty to watch. These reasons may, perhaps, account for their popularity in the old days; for Playford gives no less than 25 examples in his first edition, and the same number in the seventh. Later on, however, their popularity seems to have decreased, for their number gradually lessened in the following issues, until in the final edition not a single example is printed. Four dances of this species are given in the text.

The Longs-for-eight, in construction and in the arrangement of their figures, are very similar to the Longs-for-six. In some of the dances of both species the disposition of the dancers is irregular, an arrangement which often leads to some pretty and unusual combinations. Most of these abnormal forms are, however, very difficult to decipher. For this reason I have been unable to give more than one example of this type, *viz.*, "The Ten Pound Lass." There are eight dances of this class in the first edition; three in the seventh; and eight in the last. Three varieties are given in the text.

An especial interest attaches to the Longways dances in "The Dancing Master," for they represent the earliest examples of that type which, as we have seen, subsequently superseded all the others. In the seventeen

editions we can trace, step by step, the gradual evolution of this type of dance, and especially of the progressive principle which eventually became its dominant feature.

We have already pointed out that in the older types of Country Dance progressive movements were only used very rarely and tentatively. This is also true of the majority of the Longways dances in the earlier editions. Some of these, *e.g.* "Goddesses," contain no progressive movement whatever; in others it is introduced in one or other of the Parts only. In "Staines Morris," for example, every alternate Part is progressive, and in these progressive Parts two performers only participate, the first man and the last woman. The progressive movement is, moreover, confined to the woman's side only. Technically, the dance is a poor one, because in the progressive Parts, that is, for half the dance, two only of the performers have anything to do. To the student, however, the dance is full of interest, for in it he can see the progressive principle in embryo. "The Dancing Master" contains other dances of the same kind, but, as these are all more or less unattractive from the dancer's point of view, I have included this one example only.

In a few of the Longways dances the progressive movement leaves the dancers "improper," *i.e.* with the man on the woman's side, and the woman on the man's. This produces a situation of some complexity, which is explained—not, however, very lucidly—by Essex. The device, never frequently employed, gradually fell into disfavour and, finally, in the course of the eighteenth century, it disappeared altogether.

Nine Longways dances are given in the text. Of these, only one represents the dance in its full development, "The Twenty-ninth of May," and that has been taken from the seventh edition.

The figures which occur in the course of the dances described in "The Dancing Master" are very varied and very numerous. With the exception of the Set, the Side, the Honour, and others of a like character, all of which are essentially Country dance figures, I have been able to connect nearly all of them with similar evolutions

in the Morris or Sword dances. The Whole-Poussette and, of course, the Roll, are sword-dance figures, and I believe that all those Country Dance figures, in which an arch is made by the joining of hands, handkerchiefs, or ribbons, were originally derived from the same source. Other evolutions such as Whole-Gip, Back-to-back, Cross-over, Foot-up, Corners, etc., are familiar Morris figures. The Hey, of course, is found in all three dances, in some form or other. This is at once the most engaging and the most varied and intricate of all the figures of the set-dance. There is an interesting passage in Hogarth's "Analysis of Beauty," in which he expatiates upon the beauty of this figure, which will perhaps bear quotation :—"The lines which a number of people together form in country or figure dancing, make a delightful play upon the eye, especially when the whole figure is to be seen at one view, as at the playhouse from a gallery ; the beauty of this kind of mystic dancing, as the poets term it, depends upon moving in a composed variety of lines, chiefly serpentine, governed by the principles of intricacy. The dances of barbarians are often represented without these movements, being only composed of wild skipping, jumping, and turning round, or running backward and forward, with convulsive shrugs and distorted gestures. One of the most pleasing movements in country dancing, and which answers to all the principles of varying at once, is what they call the hay. . . . There are other dances that entertain merely because they are composed of variety of movements and performed in proper time, but the less they consist of serpentine or waving lines, the lower they are in the estimation of dancing masters."

As already stated, Playford specifically defines two movements and one figure only. He describes the two movements, the Double and the Single, as, respectively, "four steps forward or backward closing both feet," and "two steps closing both feet ;" and the figure, "Set and Turn Single," as "a Single to one hand, and a Single to the other and Turn Single."

This last expression "Turn Single" is to be found

upon almost every page of "The Dancing Master." The description of this movement in the text is founded upon that given by Nicholas Dukes in his "Country Dances" (1752), in which the figure is chorographically described. This removes all doubt as to the manner of its performance.

The rest of the figures described by Playford are, so far as the majority of them is concerned, fairly easy to interpret. Of those which occur in the dances given in the text, the only one about which I feel any doubt is the Side. "Sides all," "Arms as you Side," "First man Sides with first woman," are expressions which recur with great frequency. Although I have consulted all the sources of information at my disposal, I have been unable to find any authoritative definition of this figure. Nor have I been able to find any one of the above expressions, used in precisely the same way, in any of the dance collections subsequent to "The Dancing Master." I should have preferred to have omitted from the dances noted in this book all those in which this expression was used, but, owing to its frequent occurrence, this was quite impossible.

Some solution had, therefore, to be made. The one given in the text was arrived at by comparing the several ways in which the term was used in various dances. This made it clear (1) that the figure was a four-bar movement; (2) that it was executed by one dancer to another, or by two dancers, usually partners, to each other simultaneously; (3) that it was a movement of courtesy similar to the Set; (4) and, lastly, that it consisted of two movements of equal duration, half to the right and half to the left. This latter attribute, which is a very important one, was deduced from "Nonesuch" (see p. 102), where the figure in question is described as "Side to the right" and "Side to the left," with a turn Single added after each movement, thus converting the movement into one of eight instead of four bars.

The most that can be said in favour of the solution I have ventured to give, is that it fulfils all the above requirements; and that it is difficult to think of any other



movement which will do so. Nevertheless, I am aware that, although the margin of doubt has been materially reduced, I have not succeeded in eliminating it.

Before leaving the discussion of the figures it should be explained that in the seventeenth century it was customary to set several short figures to a single strain of the tune instead of one or, at the most, two longer figures as afterwards became the practice. This, while it increased the difficulty of the dance, made the use of elaborate steps impracticable. It added, however, to the brightness and briskness of the dance, and it is in this respect, no doubt, that the seventeenth century Country Dance differs most from that of later days.

Upon the subject of the steps, as I have already pointed out, Playford is silent. Hence the steps described in this book, are not, like the figures and music, authoritative; they are merely those which my researches lead me to believe were actually, or at any rate, very probably, used in the seventeenth century Country Dance. I have arrived at this somewhat speculative solution of a very difficult question (1) by observing the steps used in the traditional Country Dance of the present day; and (2) by examining the evidence, bearing upon the subject, contained in the dance manuals of the last two centuries.

All the five steps described in the text are still used by traditional dancers; other steps are also used, *e.g.*, polka, galop, and waltz steps; but these I rejected, because, like the figures with which they are nearly always associated, they are obviously of more modern derivation.

Nearly all the dance books subsequent to "The Dancing Master" contain directions concerning the steps to be used in country dancing. In most cases, however, the steps recommended are those of the Gavotte, Bourrée, Minuet, Rigadoon and similar dances; but these were the product of a later development, and are not what we are looking for. Fortunately, information of another and more helpful kind may occasionally be gleaned from the books of the more sagacious writers.

Essex, for instance, tells us that "the most ordinary steps in Country Dances (except those that are upon

Minuet airs) are steps of Gavot, drive sideways, Bourée step and some small jumps forward of either foot in a hopping manner, or little hops in all round figures . . . One may make little hops or Bourée steps but little hops are more in fashion. . . . In all figures that go forwards, or backwards and forwards, always make gavotte steps. In all figures that go sideways drive sideways."

Now, the "drive sideways" is the same as the "slip" (see p. 29); "the small jumps forward of either foot in a hopping manner," I take to be the "skipping step" (see p. 29); while the "little hops in all round figures" is obviously "the double-hop" (see p. 30). So that for three of my five steps I can claim the authority of a scientific writer, who lived and wrote during the actual publication of "The Dancing Master." For the two remaining steps—the "walking" and "running" steps—traditional authority is so strong that I do not think that any reasonable doubt can be raised with respect to their authenticity.

Essex, it is true, also mentions Gavotte, Bourrée, and Rigadoon steps; but these, I think, we must ignore. In recommending them he was following or, maybe, initiating a fashion which, as we know, subsequently led to the degeneracy of the Country Dance. Moreover, when offering the alternative of Bourrée steps or "little hops," Essex admitted that the latter were "more in fashion."

As time went on, the practice of substituting the more ornate steps of the Court Dance for those of the Country Dance gradually became universal. Nevertheless, here and there, writers are to be found who warned their readers against this prevailing and undesirable habit. Indeed, as late as 1818, we find a protest of this nature in Barclay Dun's "Translation of nine of the most fashionable quadrilles . . . to which are prefixed a few observations on the style, etc., of the Quadrille, the English Country Dance, and the Scotch Reel." In this most interesting work, the author quotes with approbation from "a small volume said to be written by a lady of distinction," to the following effect:—"The characteristic

of our English country-dance is that of gay simplicity. The steps should be few and easy, and the corresponding motion of the arms and body unaffected, modest and graceful."

To these wise words Dun himself adds the following comments:—"As it is the province of the dance to imitate most scrupulously the accent or expression of the music, and as the English tunes are well known to possess less variety of expression and modulation than those of France, I would recommend the use of the most simple and neatly constructed steps in this kind of dancing; practice will enable the dancer to perform them in that correct, light and prompt manner which the nature of the music requires."

It would, I think, be difficult to offer the would-be performer of Playford's dances wiser or more salutary advice than that given by the "lady of distinction." The dominant characteristic of our traditional Country Dance is, undoubtedly, its "gay simplicity;" and it is precisely because drawing-room steps and mannerisms conflict with this, that they must be ruled out as wholly unsuitable.

We see, then, that although in the nature of things it is impossible to speak dogmatically with regard to the steps which should or should not be used in the Playford dances, it is quite feasible to suggest those which are in harmony with their natural and simple character, and for which at least some semblance of authority can fairly be claimed.

I would add that there is, of course, no authority whatever for the particular steps that are attached to the figures in the notations—I mean, so far as their distribution is concerned. They merely represent the steps which appear to me to be the most suitable, taking into consideration the character of each figure and of the dance in which it occurs. This, however, is a matter of minor importance; and dancers are, of course, at liberty to vary them as they please. I would, however, deprecate the introduction of steps other than those described in the text, unless supported by some equally trustworthy authority.

Our aim in reviving these dances should be to keep them fresh and natural and, to this end, to avoid the use of elaborate steps, together with the tricks and mannerisms of the theatre or of the drawing-room; for that way, as history shows, danger lies. The steps that I have ventured to suggest may or may not be historically accurate; but they can, at least, be executed without injury either to the form or spirit of our very beautiful national dance.

I cannot bring this Introduction to a close without saying something about the music. Upon comparing the same tunes in successive editions of "The Dancing Master," it will be found that many were subjected to frequent alteration. Remembering the standpoint from which the professional musician of those days regarded the music of the people, it is not difficult to conjecture the nature and purpose of these changes. Their object, of course, was to bring the tunes into conformity with the musical notions of the day. Indeed, I suspect that many of the "grosse errors" of the first edition were no more than modal peculiarities, which, by the suppression or addition of sundry accidentals, were subsequently "corrected" in the second and later editions. The wonder is, not so much that changes of this nature were made, as that the tunes were ever printed in the unedited forms in which many of them appear in the earlier editions. "Jenny Pluck Pears," for instance, appears as a dorian air in the first edition, thus.—



In the second edition, the dorian was converted into the minor mode :—



Finally, in the fourth and subsequent editions, by omitting the signature while retaining the added accidentals, the tune became a major one, and in the seventh edition took the following form :—



In the course of my investigations I have been much struck by the remarkable number of beautiful and characteristically English folk-airs that lie buried in "The Dancing Master." I am satisfied that the larger number of these are quite unknown to the average musician. Even among the few tunes which I have selected for the

purpose of this volume, there are several fine and distinctive airs, *e.g.*, "Jenny Pluck Pears," "New Bo-Peep," "Ten Pound Lass," "Oranges and Lemons," "The Black Nag," "Ruffy Tufty," "Saint Martin's," "Grimstock," "Putney Ferry," "Black Jack," etc., not one of which, so far as I know, has hitherto been published in an accessible form.

The fact is, that the only tunes in "The Dancing Master" at all widely known are those which first appeared in Chappell's "Popular Music of the Olden Time"; and many of these were unfortunately presented in anything but their best forms. For Chappell—as was, perhaps, natural, remembering the time at which he wrote—very often chose the later and "edited" forms in preference to the earlier and uncorrupted modal ones. This error of judgment has since been corrected by Mr. Wooldridge in the second edition of "Popular Music." Moreover, the tunes which Chappell selected were chosen quite as much for their historical, literary or antiquarian associations, as for their æsthetic and artistic qualities. Consequently, a large number of the best and most characteristic of the Playford tunes were omitted from Chappell's book; and of those included many, *e.g.*, "The Friar in the Well," "Staines Morris," "Nonesuch," etc., were first presented, and have since become popular, in more or less degenerate forms.

Again, it should be understood that the tunes in "The Dancing Master," are dance-airs, arranged for the "treble violin." They are instrumental, not vocal tunes. Originally, no doubt, they were ballad airs—their titles show this—but, as printed by Playford, they are derived tunes transformed under the influence of the dance, and of the instrument upon which they have been played. A few, *e.g.*, "Gathering Peascods" and "The Beggar Boy," are apparently vocal airs, pure and simple, which I suspect had not, before Playford so utilised them, been pressed into the service of the dance.

Be this as it may, by far the larger number of the tunes in "The Dancing Master" are genuine instrumental dance-tunes, whatever they may have been originally.

To present these as vocal airs wedded to words is to disguise their true nature and beauty and to deprive them of the appreciation otherwise their due.

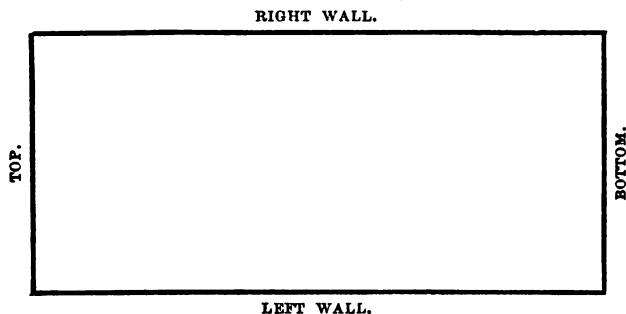
In selecting the dances for the purpose of this volume, I have been guided by several and, in some cases, conflicting considerations. My choice was necessarily restricted (1) to those dances, the notations of which I was able to interpret satisfactorily ; and (2) to those that from the dancer's point of view, were most characteristic and interesting. Naturally, I found that many of the best tunes were attached to dances which for one or other of these reasons had to be excluded ; while, *per contra*, dances otherwise free from objection were often allied to poor tunes. My selection had, therefore, to be a compromise. I might, of course, have transferred the good tunes mated to indifferent dances, to the good dances set to bad tunes. And remembering the arbitrary way in which Country Dances were often compounded, I should have had ample justification for adopting such a course. On reflection, however, I decided, so far as this book was concerned, to print for each dance the tune with which it is associated in "The Dancing Master." In future I may, perhaps, act differently.

The investigations which I have made in connection with this book have convinced me that in Playford's "Dancing Master" we possess a veritable treasure-house of precious material, the full value of which has yet to win general recognition. For those interested in the revival of folk-dancing, it is the only book in which the English Country Dance, in its earliest, purest, and most characteristic forms, is described. Furthermore, "The Dancing Master" contains the largest and, in some respects, the most authoritative collection of seventeenth century instrumental folk-tunes that we possess. For these two reasons alone,—and others might easily be adduced—it is to be hoped that this unique work will some day attract from students of dancing, and from those interested in the folk-music of their country, the attention which it undoubtedly deserves but has not yet, I think, received.

## 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, will be printed with the notation of each dance, and will be so placed 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 will 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 often 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.

### THE MUSIC.

**The** several strains of each dance-air will be marked in the music-book and in the notation 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 every dance in this collection is 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 at the top of the General Set.

Progressive figures will, as heretofore, 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.

## THE STEPS.

Country Dance steps always fall on the first and middle beats of the bar, whether the time be simple or compound. When the step itself is a compound one, that is, when it consists of more than one movement, the accented movement always falls upon the beginning of the beat.

The following abbreviations will be used in the music diagrams : r=right-foot ; l=left-foot ; h=hop ; f.t.=feet-together ;  $\cap$ =spring.

### WALKING-STEP.

This is the springy walking-step described in Part 1 (p. 24). The ball of the foot should take the ground before the heel.

In the notation this step will be called :—

w.s. (walking-step).

## RUNNING-STEP.

A bounding or slow running step, executed upon the ball of the foot, with a moderate amount of spring, and with limbs relaxed. The arms, held loosely, should be slightly bent at the elbows, and allowed to swing naturally, forward and backward, in rhythm with the movements of the feet.

In the notation this step will be called :—

r.s. (running-step).

## SKIPPING-STEP.

This is a step and hop first on one foot and then on the other. The hop is made forward rather than up, and should raise the body as little as possible. When the steps are long and the motion rapid, the hop should be scarcely preceptible.

The accent is on the step, which must fall, therefore, on the beginning of the beat. The hop falls on the last quarter, or the last third of the beat, according as the latter is simple or compound, thus :—



In the notation this step will be called :—

sk.s. (skipping-step).

## THE SLIP.

This, like the preceding, is a compound step. It is used in moving sideways along the straight, or around a circle, the dancer facing at right angles to the line of motion.

The performer stands with feet apart. If moving, say, to the left, a low spring is made off the left foot and

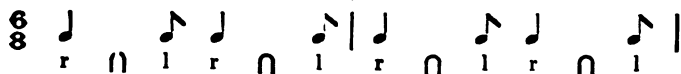
Country Dance Book.—Part II.—C

the weight of the body transferred to the right foot which alights close to the spot just vacated by the left foot. The left foot then falls to the ground, a foot or more to the side, a spring is again made off it, with a side thrust imparted by the right foot, and the movements are repeated. The legs are thus alternately opening and closing, scissor fashion.

The accent falls on the foot off which the spring is made, that is, the right or left, according as the motion is toward the right or left, thus:—



OR



The slip is used in ring movements and whenever the dancers are directed to move sideways, or "slip" to right or left.

This step will be marked in the notation:—

sl.s. (slip-step).

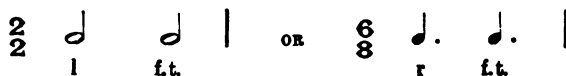
### THE DOUBLE-HOP.

This is sometimes used in ring movements as an alternative to the preceding step. It is a variant of the Slip, in which the feet, instead of taking the ground one after the other, alight together, about six inches apart. The movement is, therefore, a series of jumps or double-hops.

### THE SINGLE.

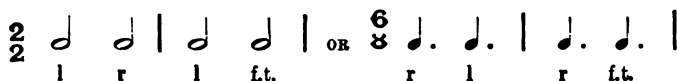
This consists of two movements. A step forward, or to the side, is made with one foot, say, the right, and the weight of the body supported upon it. The left foot, heel raised and toe touching the ground, is then drawn up and the heel placed in the hollow of the right foot (one bar).

As the left foot is dragged towards the right, the body is raised upon the instep of the right foot, and lowered as the feet come together. These movements are shown in the following diagram:—



#### THE DOUBLE.

The double is three steps, forward or backward, followed by "feet-together," thus:—



#### THE JUMP.

The dancer, standing with feet parallel and close together, springs off both feet and alights upon both feet. The knees must not be bent.

#### THE RISE.

The dancer, standing as in the preceding figure, rises on to the toes of both feet, rests there a moment, and then lowers the heels to the ground.

### THE FIGURES.

In the description of the following figures and, later on, in the dance notations, many technical expressions will be used. These will now be defined.

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 of the other, if the two face the same way; and right hands or left hands, if they face in opposite directions. If 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, respectively, his right and left hands, 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 a woman's path crosses that of a man's, the man must always allow the woman to pass first and in front of him.

When the performers are directed to "cross over and change places" they should always pass by the right. In four-bar movements, when the distance to be traversed is small, each dancer should fall back two steps and advance six.

When one dancer is told 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 move up or down outside the General Set.

To "fall" hither or thither is to dance backwards; to "lead" is to move forwards.

To make a "half-turn" is to turn through half a circle and face in the opposite direction.

To make a "whole turn" means that the dancer revolves on his axis through a complete circle.

The disposition of the dancers is said to be "proper" when men and women are on their own sides; and "improper" when the men are on the women's side and the women on the men's.

## FIGURE 1.

### TURN SINGLE.

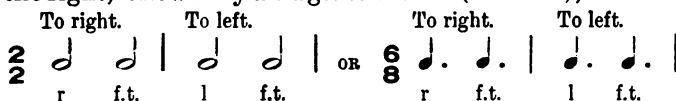
The dancer moves round in a small circle, clockwise (unless otherwise directed), taking four small running-steps, beginning with the right foot (two bars).

When the turn is to be made counter-clockwise, the first step is taken with the left foot.

## FIGURE 2.

## THE SET.

This is a formal 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, followed by a single to the left (two bars), thus:—



## FIGURE 3.

## THE SIDE.

This is a movement of courtesy, somewhat similar to the set, performed by two dancers simultaneously, or more rarely, by one dancer to another. The two dancers face one another, move forward a double very slightly to the right (beginning with the right foot), pass by the left, make a half-turn counter-clockwise on the last step (f.t.) and return to places (beginning with the left foot), passing by the right.

The dancers should be careful (1) to face each other at the beginning of each half of the movement, (2) to pass close to each other, shoulder to shoulder, and (3) always to face in the direction in which they are moving.



Sometimes, but very rarely, one only of the two movements is performed. In that event, the expression "side to the right," or "side to the left," is used.

The distance traversed by the dancers must to some extent depend upon their relative positions at the beginning of the movement, but should not be greater than necessary.

**FIGURE 4.****ARM WITH THE RIGHT.**

Two performers, usually partners, meet, link right arms, swing round clockwise (two bars), separate, and fall back to places (r.s.) (two bars).

**FIGURE 5.****ARM WITH THE LEFT.**

This is the same as the preceding movement except that the dancers link left instead of right arms, and swing round counter-clockwise instead of clockwise.

**FIGURE 6.****ALL LEAD UP A DOUBLE AND FALL BACK A DOUBLE.**

Couples stand in column formation, facing up. Each man then leads his partner up a double and, without turning or releasing hands, falls back a double (four bars). Dancers should begin each movement forward and backward, with outside feet.

**FIGURE 7.****ALL LEAD UP A DOUBLE, CHANGE HANDS AND  
LEAD BACK A DOUBLE.**

All lead up a double as in the preceding figure. They then release hands, make a half turn inward, face downwards, and lead a double back to places (four bars).

**FIGURE 8.****ALL MOVE UP A DOUBLE AND FALL BACK A DOUBLE.**

Couples face up in column formation and, without handing, move up a double, and fall back a double to places (four bars).

In this and the two preceding figures, the dancers may bend or dive forward with a slight bowing movement as they take the first two steps up. This is frequently done by traditional dancers, especially when the running-step is used; and it is a very effective addition when properly executed, *i.e. without exaggeration.*

## FIGURE 9.

### HANDS-TWO, HANDS-THREE, HANDS-FOUR, ETC.

Two or more dancers, as directed, join hands, dance round in a ring clockwise, facing centre, make one complete circuit, separate, and return to places.

If more or less than one circuit is to be made, specific instructions to that effect will be given in the notation, *e.g.* half-way round, once-and-a-half round, etc. In the absence of any such directions it is to be understood that one complete circuit is to be danced.

The performers should clasp hands firmly, lean outward, and not dance too daintily. When the movement is followed by a repetition in the reverse direction, the dancers, without releasing hands, may stamp with both feet on the first beat of the second movement.

Occasionally, this figure is performed facing outward, that is, with backs turned toward the centre. Whenever this occurs special instructions to that effect will be given in the notation.

## FIGURE 10.

### THE TURN.

Two dancers face each other, join both hands, swing round clockwise, separate, and return to places (two bars).

When four bars of the music are allotted to the movement, two complete circuits may occasionally be made.

In swinging, each performer should place both feet together, clasp hands firmly, and lean outward as in the ring movement.



## FIGURE 11.

## THE HONOUR.

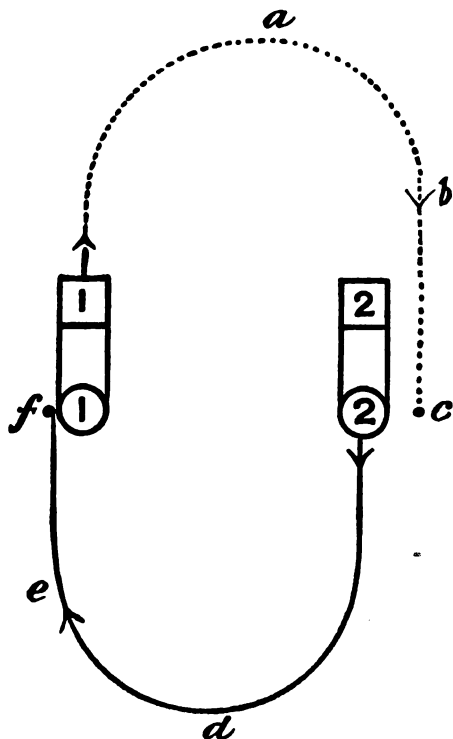
This, like the Set, is a formal movement of courtesy addressed by one dancer to another, or by two dancers to each other simultaneously.

In making the honour, the woman curtseys, and the man bows and, if he is wearing one, raises his hat.

The old custom was for partners to honour each other at the beginning and at the close of each dance.

## FIGURE 12.

## HALF POUSETTE.



This is performed by two adjacent couples, usually the first and second.

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.

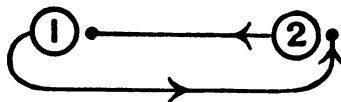
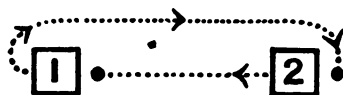
Simultaneously, second man, pulling his partner after him, falls back four steps along unbroken line to *d*, and then moves forward four steps along the line *d e f* into the first couple's place (four bars).

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

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

FIGURE 13.

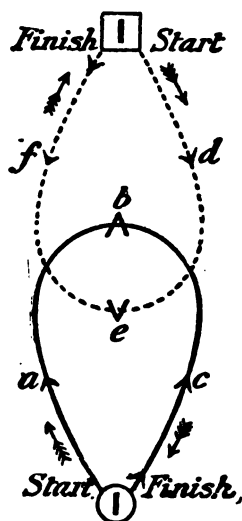
FIRST COUPLE CASTS OFF INTO SECOND PLACE.



First man turns outward to his left and casts off and down, outside second man, into the second place; while first woman turns outward to her right and casts off and down into the second place. Simultaneously, second man and second woman slip or move up into the first place. This is a progressive figure.

FIGURE 14.

BACK-TO-BACK.

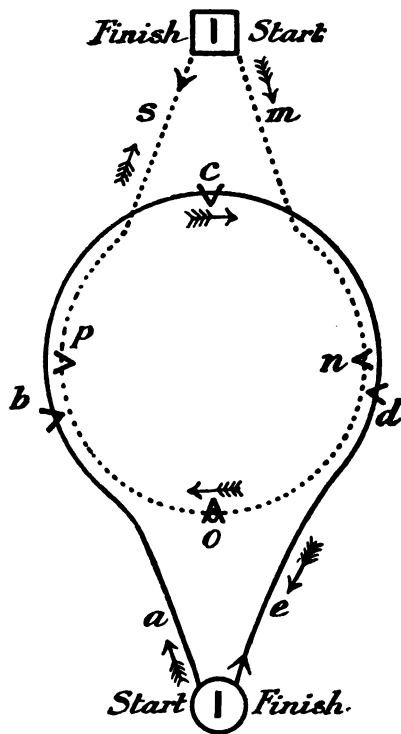


First man and first woman face each other and move forward, the man along the line *a b*, the woman along the dotted line *d c*. They pass by the right, move round each other, back to back, and fall back to places, the man along the line *b c*, the woman along the dotted line *e f* (four bars).

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 outside the lines show the direction in which the dancers move.

FIGURE 15.

WHOLE-GIP FACING CENTRE.

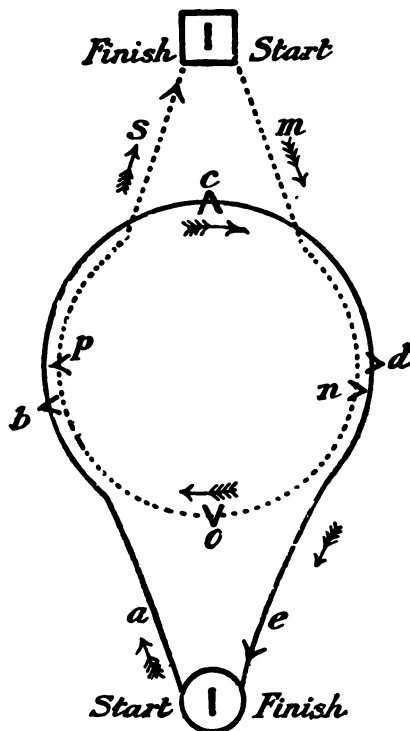


First man moves forward along line *a*, dances round circle *b c d*, keeping his face toward the centre, and falls back along line *d e* to place; while first woman dances along dotted line *m*, moves round circle *n o p*, keeping her face toward the centre, and falls back along dotted line *p s* to place (four bars).

Sometimes this movement is performed in the reverse direction, the dancers moving round counter-clockwise.

FIGURE 16.

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).

This, like the preceding movement, is sometimes executed in the reverse direction, counter-clockwise.

## FIGURE 17.

## RIGHT-HANDS-ACROSS.

This is performed by four dancers, as, for instance, the first and second couples in a longways dance.

First man and second woman join right hands, while second man and first woman do the same. Holding hands, chin high, the four dancers dance round, clockwise, to places, all facing in the direction in which they are moving.

## FIGURE 18.

## LEFT-HANDS-ACROSS.

This is very similar to the preceding figure, the dancers joining left instead of right hands and dancing round counter-clockwise instead of clockwise.

It is to be understood that in both of these figures the dancers make one complete circuit unless specific instructions to the contrary are given.

## 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 19.

## 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 movement 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:—

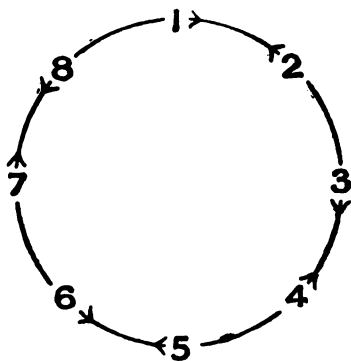


DIAGRAM A.

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 the following diagram, 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.

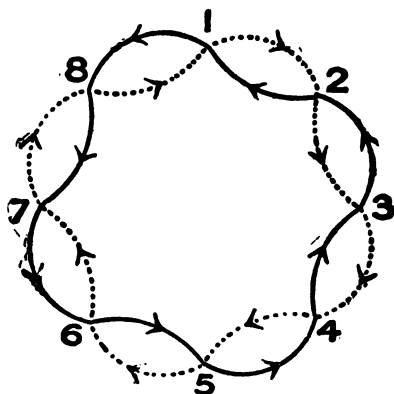


DIAGRAM B.

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 called 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, the dancers are to pass each other without handing.

## FIGURE 20.

### 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 A, Fig. 20); 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:—

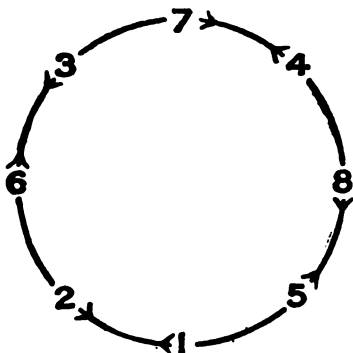


DIAGRAM A.

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

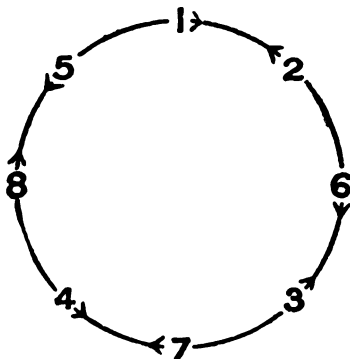


DIAGRAM B.

The figure is concluded in the following manner :— Nos. 1 and 2, upon reaching their original places (see diagram B), 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 21.

## THE STRAIGHT HEY.

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



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 B, the dotted and unbroken lines indicating, respectively, the upward and downward tracks described by the dancers.



From this diagram it will be seen that the movements of individual dancers are the same as those of the couples in a progressive Country Dance (duple minor-set), with this difference—that the neutrals, instead of remaining passive, reverse their directions by moving round a loop.

Country Dance Book.—Part II.—D

In the first change, all the dancers will be actively engaged in meeting and passing each other; and there will be no neutrals. But in the second change, there will be two neutrals, Nos. 2 and 7, who will move, respectively, round the loops *a b* and *c d*. At the beginning of the third change, Nos. 2 and 7 re-enter the track and all the dancers pass, in pairs, as in the first change. By means of the terminal loops the track is converted into an endless path and, in this way, the continuous and characteristic rhythmic movement of the Hey is preserved.

When, therefore, the number of dancers is even, as in the above example, there will be in alternate rounds (1) no neutrals, and (2) two neutrals, one at each end.

The distribution, however, will be somewhat different when the number of dancers is uneven, as the following diagram will show:—

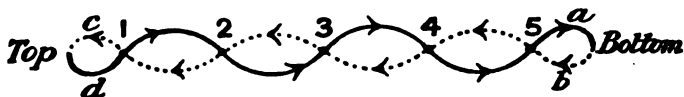


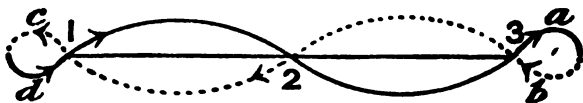
DIAGRAM C.

Odd numbers face down; even numbers up. No. 5, having no partner, is neutral in the first change. In the second change, No. 2 will be neutral at the other end. In every change, therefore, there will be one neutral, alternately at the top and bottom.

When this variation is performed by three dancers only, we have the form in which the Hey occurs most frequently in the Country Dance. For this reason it will, perhaps, be advisable to describe this particular form in detail.

FIGURE 22.

THE HEY FOR THREE.



Nos. 1 and 3 face down; No. 2 up. The figure is performed in six changes, thus:—

- (1). Nos. 1 and 2 pass by the right; while No. 3 moves round the loop *a b*.
- (2). Nos. 1 and 3 pass by the left; while No. 2 moves round the loop *c d*.
- (3). Nos. 2 and 3 pass by the right; while No. 1 moves round the loop *a b*.

This completes the first half of the movement, which is called the *half-hey*. Nos. 1 and 3 have changed ends, while No. 2 is in his original station.

The second half of the figure proceeds as follows:—

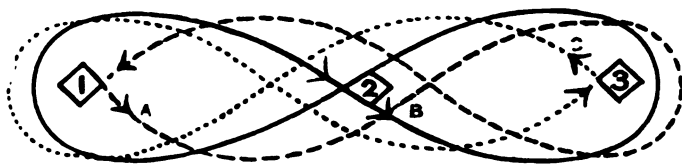
- (4). Nos. 1 and 2 pass by the left; while No. 3 moves round the loop *c d*.
- (5). Nos. 1 and 3 pass by the right; while No. 2 moves round the loop *a b*.
- (6). Nos. 2 and 3 pass by the left; while No. 1 moves round the loop *c d*.

This completes the *whole-hey*, as it is called, and leaves the dancers in their original stations.

The above is, at any rate, one way in which this figure may be performed. Whether or not it was so danced in the 17th century there is, apparently, no evidence to prove. Hogarth, however, gives a diagram in his *Analysis of Beauty*, which shows—though not very clearly—how the Hey for three was danced at that period, *i.e.* 1753; while Wilson (*The Analysis of Country Dancing*, 1811) describes the way in which this figure was performed in his day; and there is, of course, the Hey of the present-day Morris Dance (see *Morris Book* 1.41). These three forms all differ, and not one of them is the same as that above described. The differences are, however, comparatively unimportant; in all essential points they accord. Each one—to use Hogarth's words—"is a cypher of S's, a number of serpentine lines interlacing or intervolving each other."

For the information of those interested in the subject, a diagram showing the way in which the Hey for three was danced in the early years of the last century, will now be given. Except that the tracks of the three

dancers are differentiated from one another by means of varied lines, the diagram is an exact reproduction of that printed in Wilson's *Complete System*.



No. 1 moves along the broken line A; No. 2 along the line B; and No. 3 along the dotted line C.

This is, perhaps, the best way of performing the Straight Hey, especially when the movement is danced at a fast pace. If adopted, however, it will be better, for the sake of uniformity, for Nos. 2 and 3 to face up, and No. 1 down, so that the movement may be begun by Nos. 1 and 2 passing by the right in the usual way.

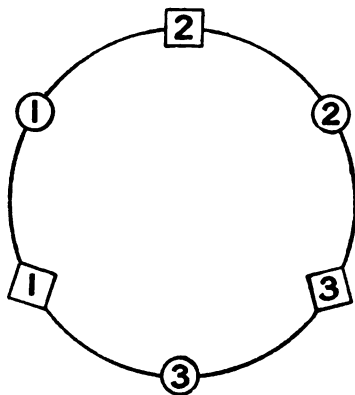
The Straight Hey is sometimes performed progressively. It is unnecessary, however, to describe in detail the way in which this is effected, because, in principle, the method is the same as that already explained in Fig. 21 (see p. 44).

Playford, in his descriptions of the dances, makes frequent use of the expressions "Single Hey" and "Double Hey." It is difficult to say with certainty what he meant by these terms, because he uses them very loosely. Apparently they are identical with what we have called the Straight and Circular Hey. As, however, this interpretation is somewhat speculative, I have, with some reluctance, substituted the terms used in the text, which are self-explanatory and free from ambiguity.

# NOTATION.

## JENNY PLUCK PEARS.

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



MUSIC.	MOVEMENTS.
	<b>FIRST PART.</b>
<b>A1</b> 1—4	Hands-six, eight slips clockwise.
5—8	Partners set and turn single.
<b>A2</b> 1—4	Hands-six, eight slips counter-clockwise to places.
5—8	Partners set and turn single.
<b>B.</b> 1—2	First man, taking his partner by the right hand, sets her in the middle facing him.

JENNY PLUCK PEARS—*continued.*

MUSIC.	MOVEMENTS.
<b>FIRST PART—contd.</b>	
3—4	Second man does the same with his partner.
5—6	Third man the same.
7—8	Partners honour each other.
<b>SECOND PART.</b>	
<b>A1</b> 1—8	Women stand in the middle back to back, while the men dance round them clockwise, not joining hands (sk.s.)
<b>A2</b> 1—8	Men dance round counter-clockwise to places.
<b>B.</b> 1—2	First man takes his partner by the left hand, and places her beside him.
3—4	Second man does the same with his partner.
5—6	Third man the same.
7—8	Partners honour one another.
<b>THIRD PART.</b>	
<b>A1</b> 1—4	Partners side (r.s.)
5—8	Partners set and turn single.
<b>A2</b> 1—8	All that again.
<b>B.</b> 1—2	First woman takes her partner by the left hand and places him in the middle facing her.
3—4	Second woman the same.
5—6	Third woman the same.
7—8	Partners honour each other.

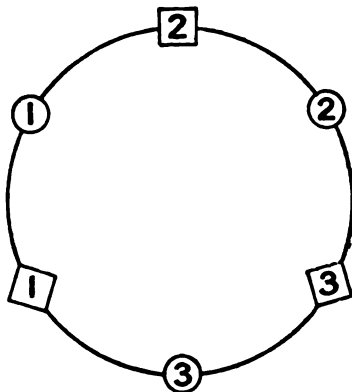
JENNY PLUCK PEARS—*continued.*

MUSIC.	MOVEMENTS.
<b>FOURTH PART.</b>	
<b>A1</b> 1—8	Men stand in the middle of the ring, while the women dance round them clockwise, not joining hands (sk.s.).
<b>A2</b> 1—8	Same again, women dancing round, counter-clockwise, to places.
<b>B.</b> 1—2	First woman takes her partner by the right hand and places him beside her.
3—4	Second woman the same.
5—6	Third woman the same.
7—8	Partners honour each other.
<b>FIFTH PART.</b>	
<b>A1</b> 1—4	Partners arm with the right.
5—8	Partners set and turn single.
<b>A2</b> 1—4	Partners arm with the left.
5—8	Partners set and turn single.
<b>B.</b> 1—8	Same as B in First Part.
<b>SIXTH PART.</b>	
<b>A1, A2 &amp; B.</b>	Same as in Second Part.



## PUTNEY FERRY.

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



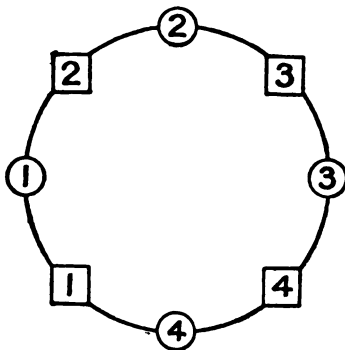
MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A.</b> 1—4	Hands-six, eight slips, clockwise.
5—8	The same back again, counter-clockwise, to places.
<b>B1</b> 1—4	Men meet and hands-three once round clockwise, facing outward ; while women turn single twice round, clockwise and counter-clockwise.
5 . 8	Men turn their partners.
<b>B2</b> 1—4	Women meet and hands-three once round clockwise, facing outward ; while men turn single twice round, clockwise and counter-clockwise.
5—8	Men turn their partners.
<b>C1</b> 1—2	Each man sets to the woman on his left.
3—4	Each man sets to the woman opposite him.
5—6	Each man honours his partner.

PUTNEY FERRY—*continued.*

MUSIC.	MOVEMENTS.
FIRST PART—contd.	
7—8	Men turn their partners.
<b>C2</b> 1—2	Each woman sets to the man on her right.
3—4	Each woman sets to the man opposite her.
5—6	Women honour their partners.
7—8	Men turn their partners.
SECOND PART.	
<b>A.</b> 1—4	Partners side (r.s.).
5—8	That again.
<b>B1</b> 1—8	Same as B2 in First Part.
<b>B2</b> 1—8	Same as B1 in First Part.
<b>C1 and C2</b>	Same as in First Part, the dancers folding their arms as they set.
THIRD PART.	
<b>A.</b> 1—4	Partners arm with the right.
5—8	Partners arm with the left.
<b>B1 and B2</b>	Same as in First Part.
<b>C1 and C2</b>	Same as in First Part, dancers wiping their eyes with their handkerchiefs as they set.

## MAGE ON A CREE.\*

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



MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A1</b> 1—4	All take hands, move forward a double, and fall back a double to places (r.s.).
5—8	Partners set and turn single.
<b>A2</b> 1—8	All that again.
<b>A3</b> 1—4	Men meet and hands-four once round to places, facing outward.
5—8	Each man turns the woman on his left, <i>i.e.</i> first man turns second woman, second man turns third woman, etc.
<b>A4</b> 1—4	Women meet and hands-four once round to places, facing outward.
5—8	Men turn their partners.

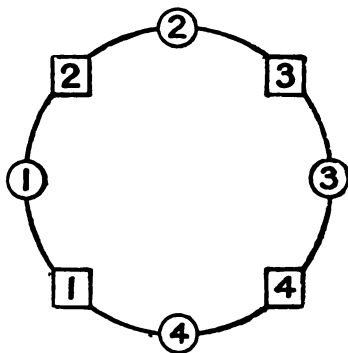
\* In the 17th edition the title is "Madge on a Tree or Margery Cree."

MAGE ON A CREE—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
<b>A1</b> 1—4	Partners side (r.s.).
5—8	Partners set and turn single.
<b>A2</b> 1—8	All that again.
<b>A3</b> 1—4	Men skip half-way round, clockwise, and fall into opposite places, each passing before the first woman on his left and behind the second.
5—8	Women move forward a double, and fall back a double to places, turning single as they do so (r.s.).
<b>A4</b> 1—4	Men skip half-way round, clockwise, to places, passing before the women on their left and behind their partners.
5—8	Same as in A3.
THIRD PART.	
<b>A1</b> 1—4	Partners arm with the right.
5—8	Partners set and turn single.
<b>A2</b> 1—8	Partners arm with the left, set, and turn single.
<b>A3</b> 1—4	Each man turns the woman on his left once-and-a-half round.
5—8	Each man moves round one place, clockwise, and turns the next woman once-and-a-half round.
<b>A4</b> 1—8	Movement continued, as in A3, to places

## THE FINE COMPANION.

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



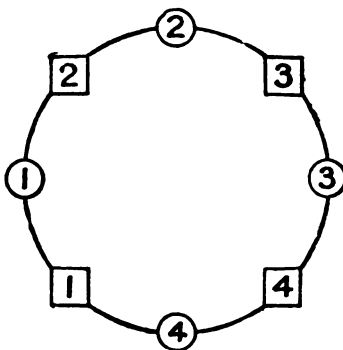
MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A1</b> 1—4	All take hands, move forward a double and fall back a double to places (r.s.).
5—8	Partners set and turn single.
<b>A2</b> 1—8	All that again.
<b>B1</b> 1—2	Men move forward and meet (r.s.).
3—4	Women move forward and meet ; while men fall back to places (r.s.).
5—8	Women fall back to places ; while men meet and hands-four once round to places (r.s.).
<b>B2</b> 1—2	Women meet (r.s.).
3—4	Men meet ; while women fall back to places (r.s.).
5—8	Men fall back to places ; while women meet and hands-four once round to places.

THE FINE COMPANION—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART.</b>	
<b>A1</b> 1—4	Partners side (w.s.).
5—8	Partners set and turn single.
<b>A2</b> 1—8	All that again.
<b>B1</b> 1—2	First and third couples move forward and meet (w.s.).
3—4	Second and fourth couples meet ; while first and third couples fall back to places (w.s.).
5—8	Second and fourth couples fall back to places ; while first and third couples meet (r.s.) and hands-four once round to places.
<b>B2</b> 1—8	Same as B1, second and fourth couples meeting first.
<b>THIRD PART.</b>	
<b>A1</b> 1—4	Partners arm with the right.
5—8	Partners set and turn single.
<b>A2</b> 1—4	Partners arm with the left.
5—8	Partners set and turn single.
<b>B1</b> 1—8	Men meet (r.s.) and hands-four once round to places, facing outward ; while women skip round them counter-clockwise, not joining hands.
<b>B2</b> 1—8	Women meet (r.s.) and hands-four to places, facing outward ; while men skip round them to places, counter-clockwise, not joining hands.

## NEWCASTLE.

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

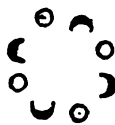


MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A1</b> 1—4	All take hands, move forward a double, and fall back a double to places (r.s.).
5—6	Partners set to each other.
7—8	Each man sets with the woman on his left.
<b>A2</b> 1—8	All that again.
<b>B1</b> 1—2	Partners link right arms and swing round once.
3—8	Men left-hands-across, counter-clockwise, to places (sk.s.); while women skip round them, clockwise, to places, not joining hands.
<b>B2</b> 1—2	Partners link right arms and swing round three-quarters of a circle.
3—8	Women left-hands-across, counter-clockwise, to places (sk.s.); while men skip round them, clockwise, to places, not joining hands.

(77)

# Newcastle

## Round for eight



Meet all, back againe . fet to your owne, and  
to the next . That againe .

Armes all with your owne by the right, men all fall with your  
left hands into the middle, We go round them to your places .  
Armes againe with your owne, and We left hands in, 'men goe  
about them towards the left to your places .

Sides all with your owne, and change places  
with them . Sides with the next, and  
change places with them .

The first man and 3. Wo. take hands and meet, the first Wo. and 3.  
man, lead out againe then holding up your hands, the other foure  
cast off and come under your armes to their places . The other  
foure the like .

Arms all with your We. and change places .  
Armes with the next and change places .  
Now every man is with his owne Wo. in the  
Co. place.

Fall back from each other, foure and foure a breft to each wall. turn  
and change places with your opposites . Fall back from each o-  
ther foure and foure along the roome, turne S. change places with  
your opposite . So each falls into his place as at first.





NEWCASTLE—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
<b>A1</b> 1—4	Partners side (r.s.).
5—8	Partners honour and then change places.
<b>A2</b> 1—8	Same again, each man siding with the woman on his right, and changing places with her.
<b>B1</b> 1—4	First man and third woman lead forward a double, change hands, and lead back a double (r.s.) (Fig. 7, p. 34); while third man and first woman do the same.
5—8	First man and third woman hold up their arms and make an arch; while third man and first woman do the same. Fourth man and fourth woman now cast off (the man to his right, the woman to her left), pass between first man and third woman and return to the same places; while second man and second woman cast off in like manner, pass between third man and first woman and return to the same places (r.s.).
<b>B2</b> 1—4	Second man and fourth woman lead forward a double, change hands, and lead back a double; while fourth man and second woman do the same (r.s.).

NEWCASTLE—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART—contd.</b>	
5—8	<p>Second man and fourth woman hold up their arms and make an arch; while fourth man and second woman do the same. First man and first woman now cast off (the man to his right, the woman to her left), pass between second man and fourth woman and return to the same places; while third man and third woman, casting off in like manner, pass between fourth man and second woman and return to the same places (r.s.).</p>
<b>THIRD PART.</b>	
A1 1—8	<p>Each man arms with the right, and then with the left, with the woman on his right, and changes places with her.</p>
A2 1—8	<p>Each man arms with the right, and then with the left, with the next woman on his right, and changes places with her. (Partners are now side by side, but in opposite places).</p>
B1 1—4	<p>Second couple joins hands with first man and third woman, and all four face the right wall; while fourth couple joins hands with third man and first woman, and all four face the left wall. Standing thus, all fall back a double and then move forward a double (r.s.).</p>

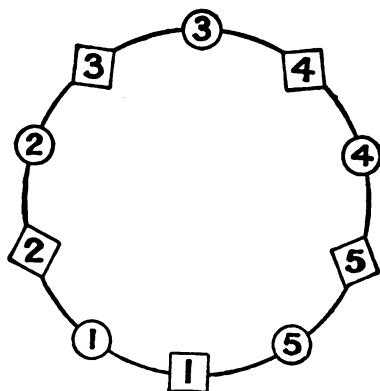
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NEWCASTLE—*continued.*

MUSIC.	MOVEMENTS.
	<b>THIRD PART—contd.</b>
5—8	All turn single. Each man changes places with the woman opposite.
<b>B2</b> 1—4	First couple joins hands with fourth man and second woman, and all four face up; while third couple joins hands with second man and fourth woman, and all four face down. Standing thus, all fall back a double and move forward a double (r.s.).
5—6	All turn single.
7—8	Each man changes places with the woman opposite, and all resume original places.

## GATHERING PEASCODS.

Round for as many as will; in three parts (1st Ed. 1650).



MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A1</b> 1—4	Hands-all eight slips clockwise.
5—6	All turn single.
<b>A2</b> 1—4	Hands-all eight slips counter-clockwise.
5—6	All turn single.
<b>B1</b> 1—6	Men meet; hands-all to places.
<b>B2</b> 1—6	Women the same.
<b>C1</b> 1—2	Men move forward a double and meet, clapping their hands on the first beat of the second bar (r.s.).
3—4	Women move forward a double, clapping hands on the first beat of the fourth bar; while men fall back to places (r.s.).

GATHERING PEASCODS—*continued.*

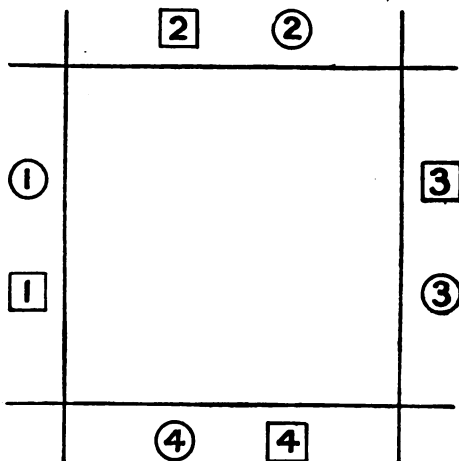
MUSIC.	MOVEMENTS.
<b>FIRST PART—contd.</b>	
5—6	Men meet as before, clapping hands on the first beat of the sixth bar ; while women fall back to places (r.s.).
7—8	Men fall back to places, turning single as they do so.
<b>C2</b> 1—2	Women meet, clapping hands on the first beat of second bar (r.s.).
3—4	Men meet, clapping hands on the first beat of the fourth bar ; while women fall back to places (r.s.).
5—6	Women meet, clapping hands on the first beat of the sixth bar ; while men fall back to places (r.s.).
7—8	Women fall back to places, turning single as they go.
<b>SECOND PART.</b>	
<b>A1</b> 1—4	Partners side (r.s.).
5—6	All turn single.
<b>A2</b> 1—6	All that again.
<b>B1</b> 1—6	Women meet ; hands-all to places.
<b>B2</b> 1—6	Men the same.
<b>C1</b> 1—8	Same as C2 in First Part.
<b>C2</b> 1—8	Same as in C1 in First Part.

GATHERING PEASCODS—*continued.*

MUSIC.	MOVEMENTS.
<b>THIRD PART.</b>	
<b>A1</b> 1—4	Partners arm with the right.
5—6	All turn single.
<b>A2</b> 1—4	Partners arm with the left.
5—6	All turn single.
<b>B1 and B2</b>	The same as in First Part.
<b>C1 and C2</b>	The same as in First Part.

## ORANGES AND LEMONS.

Square for eight ; in three parts (3rd Ed. 1665).



MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A</b> 1—4	All move forward a double, meet, and fall back a double to places (r.s.).
5—8	That again.
<b>B1</b> Bar 1	Men honour their partners.
Bar 2	Men honour the women on their left.
3—6	Men meet in the middle, hands-four, half-way round, clockwise, and fall into opposite places.
Bar 7	Women honour the men on their left.
Bar 8	Women honour the men on their right.
9—12	Women meet ; hands-four, half-way round clockwise, and fall each beside her partner.



ORANGES AND LEMONS—*continued.*

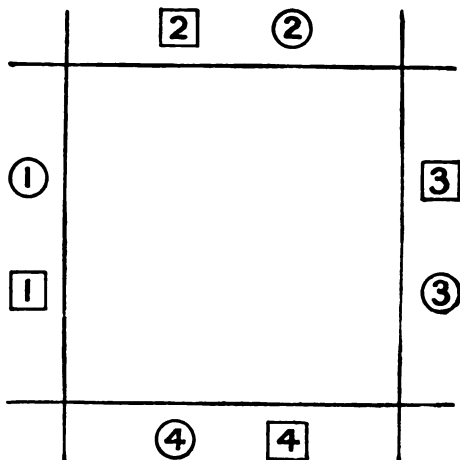
MUSIC.	MOVEMENTS.
<b>FIRST PART—contd.</b>	
<b>B2</b> Bar 1	Men honour their partners.
Bar 2	Men honour the women on their left.
3—6	Men meet ; hands-four, half-way round counter-clockwise, to places.
Bar 7	Women honour the men on their left.
Bar 8	Women honour the men on their right.
9—12	Women meet ; hands-four, half-way round counter-clockwise, and fall into their own places beside their partners.
<b>SECOND PART.</b>	
<b>A</b> 1—4	Partners side (w.s.).
5—8	That again.
<b>B1</b> Bar 1	Partners take right hands, raise them, and move a single to the right.
Bar 2	Partners take left hands, raise them, and move a single to the left.
3—6	The hey (Fig. 19, p. 42); partners giving right hands to each other, and then left to the next (two changes) (r.s.).
7—12	Movement continued as in bars 1—6, all moving round one place more.
<b>B2</b> 1—12	Movement continued, as in B1, to places.

ORANGES AND LEMONS—*continued.*

MUSIC.	MOVEMENTS.
<b>THIRD PART.</b>	
<b>A</b> 1—4	Partners arm with the right.
5—8	Partners arm with the left.
<b>B1</b> Bar 1	First and second couples honour each other ; while third and fourth couples do the same.
Bar 2	Partners honour each other.
3—6	First and second couples hands-four, half-way round, and fall into each other's places ; while third and fourth couples do the same.
Bar 7	First and fourth couples honour each other ; while second and third couples do the same.
Bar 8	Partners honour each other.
9—12	First and fourth couples hands-four, half-way round, and fall into each other's places ; while second and third couples do the same.
<b>B2</b> 1—12	Movement continued, as in B1, to places.

## DULL SIR JOHN.

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



MUSIC.	MOVEMENTS.
FIRST PART.	
A1 1—2 3—4	First man leads forward first woman (w.s.). First man passes between second man and second woman, turns to his left, and returns behind the second woman to his place ; while first woman passes between third man and third woman, turns to her right, and returns behind fourth man to her place (w.s.)
5—8	The third couple the same ; the man passing between fourth man and fourth woman, the woman between second man and second woman.
A2 1—4	The second couple the same ; the man passing between third man and third woman, the woman between first man and first woman.

DULL SIR JOHN—*continued.*

MUSIC.	MOVEMENTS.
<b>FIRST PART—contd.</b>	
5—8	The fourth couple the same; the man passing between first man and first woman, the woman between third man and third woman.
<b>B1</b> 1—2	First and third men cross over and change places (r.s.).
3—4	First and third women the same (r.s.).
5—8	First and third couples right-hands-across, half-way round to places (sk.s.).
<b>B2</b> 1—8	Second and fourth couples the same; second and fourth men stand each behind his partner.
<b>SECOND PART.</b>	
<b>A1</b> 1—4	First man passes between second man and woman, and takes third woman's place; while first woman passes between fourth man and fourth woman into third man's place (r.s.).
	Simultaneously, third man and third woman cross over and take, respectively, first woman's and first man's places (r.s.).
5—8	Third man passing between fourth man and fourth woman returns to his place; while third woman passing between second man and second woman does the same (r.s.).

DULL SIR JOHN—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART—contd.	
	Simultaneously, first man and first woman cross over into their places (r.s.).
	First and third men then stand behind their respective partners.
A2 1—8	The second and fourth couples do the same as first and third couples in A1.
B1 1—8	First and third couples, standing in single file, dance the hey (Fig. 21, p. 45), the first and third woman first meeting and passing by the right (eight changes) (sk.s.).
B2 1—8	Second and fourth couples do the same (sk.s.).
THIRD PART.	
A1 1—4	The four men turn outward, each to his left, and, passing behind their partners, move round one place, counter-clockwise (sk.s.).
5—8	The four women turn outward, each to her right, and move round one place, clockwise (sk.s.).
A2 1—4	Men move round counter-clockwise another place.
5—8	Women do the same, clockwise.

DULL SIR JOHN—*continued.*

MUSIC.	MOVEMENTS.
<b>THIRD PART—contd.</b>	
(Partners now stand side by side, first and third couples in each other's places, and second and fourth couples the same.)	
<b>B1</b> 1—4	First and third men face their partners and take them by both hands. Pushing their partners before them, the two men move forward toward each other, pass round each other, by the left, back to back, and fall back to the same places (r.s.).
5—6	First man and third woman meet, take right hands and change places; while third man and first woman do the same (r.s.).
7—8	First and third men take their partners by the left hand and change places (r.s.). (First and third couples are now in their own places).
<b>B2</b> 1—8	Second and fourth couples do the same as first and third couples in B1.

RUFTY TUFTY.

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

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MUSIC.	MOVEMENTS.
	<b>FIRST PART.</b>
<b>A.</b> 1—4	Both couples move forward a double, meet, and fall back a double to places (r.s.).
5—8	That again.
<b>B.</b> 1—4	Partners set and turn single.
5—8	That again.
<b>C.</b> 1—2	First man, with his left hand, leads his partner a double toward the left wall; while second man, with his left hand, leads his partner a double toward the right wall (r.s.).
3—4	Both couples turn round and face each other; the men, with their right hands, lead their partners a double to places (r.s.).
5—6	All turn single.
7—10	First man, with his right hand, leads second woman up a double, turns round and, with his left hand, leads her down a double to her place; while second man, with his right hand, leads first woman down a double, turns round and, with his left hand, leads her up a double to her place (r.s.).
11—12	All turn single.

RUFTY TUFTY—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART.</b>	
<b>A.</b> 1—4	Partners side with each other (w.s.).
5—8	That again.
<b>B.</b> 1—8	The same as B in First Part.
<b>C.</b> 1—12	The same as C in First Part.
<b>THIRD PART.</b>	
<b>A.</b> 1—4	Partners arm with the right.
5—8	Partners arm with the left.
<b>B.</b> 1—8	Same as B in First Part.
<b>C.</b> 1—12	Same as C in First Part.



## PARSON'S FAREWELL.

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

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MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A.</b> 1—2	Couples advance a double and meet (w.s.).
3—4	First man and first woman move sideways four slips up; while second man and second woman move sideways four slips down.
5—6	All fall back a double (w.s.).
7—8	First man and first woman move sideways four slips down; while second man and second woman move sideways four slips up, to places.
<b>B1</b> 1—2	The two men rise (see p. 31) on the first beat of the first bar. The two women rise on the first beat of the second bar.
3—4	All rise four times, on the first and middle beats of each bar.
5—8	First man turns second woman; while second man turns first woman.
<b>B2</b> 1—2	The two women rise on the first beat of the first bar. The two men rise on the first beat of the second bar.
3—8	The same as in B1.

PARSON'S FAREWELL—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART.</b>	
<b>A. 1—2</b>	Couples move forward a double and meet (w.s.).
3—4	First man leads second woman up a double ; while second man leads first woman down a double (r.s.).
5—6	All four turn round, face in the opposite direction, and change hands. First man then leads second woman down a double ; while the second man leads first woman up a double (r.s.).
7—8	All release hands. The two men lead their partners to their places (w.s.).
<b>B1 Bar 1</b>	The two men meet (r.s.) and take right hands.
<b>Bar 2</b>	Releasing right hands, they clasp left hands.
3—4	First man passes second man by the left, turns second woman with his right hand and moves into second man's place ; while second man turns first woman with his right hand and moves into first man's place (r.s.).
5—6	The two men meet again, clasp right, and then left hands.
7—8	Passing each other, by the left, first man turns his partner with his right hand and returns to his place ; while second man does the same (r.s.).

PARSON'S FAREWELL—*continued*

MUSIC.	MOVEMENTS.
<b>SECOND PART—contd.</b>	
<b>B2 Bar 1</b>	The two women meet (sk.s.). and clasp left hands.
<b>Bar 2</b>	They release left and join right hands.
<b>3—4</b>	First woman, passing second woman by the right, turns second man with her left hand and moves into second woman's place; while second woman turns first man with her left hand and moves into first woman's place (sk.s.).
<b>5—6</b>	The two women meet (sk.s.). clasp left hands and then right.
<b>7—8</b>	Passing each other by the right, each woman turns her partner with her left hand and moves into her place (sk.s.).
<b>THIRD PART.</b>	
<b>A. 1—2</b>	The two men face their partners, take them by both hands, move sideways four slips towards each other, and meet.
<b>3—4</b>	First man faces second woman, takes her by both hands and moves sideways four slips up; while second man faces first woman, takes her by both hands and moves sideways four slips down.
<b>5—6</b>	The same couples move sideways four slips towards each other and meet.

PARSON'S FAREWELL—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART—contd.	
7—8	First man takes his partner by the right hand and falls back to his place ; while second man does the same with his partner (w.s.).
<b>B1</b> 1—2	First man turns his partner with his right hand ; while second man does the same with his partner.
3—4	The two men cross over and change places (sk.s.).
5—8	Partners face, and all dance the hey (two changes) (Fig. 19, p. 42) (sk.s.) ; whereupon each man turns his partner half-way round and changes places with her.
<b>B2</b> 1—2	First and second men turn their partners with left hands.
3—4	The two women cross over and change places, passing by the left (sk.s.).
5—8	Partners face, and all dance the hey (two changes) (sk.s.) ; whereupon each man turns his partner half-way round and changes places with her.

## THE GLORY OF THE WEST.

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

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MUSIC.	MOVEMENTS.
FIRST PART.	
<b>A.</b> 1—2	Both couples move forward a double and meet (r.s.).
3—4	Both couples fall back a double to places (r.s.).
5—6	Both couples fall back a double (r.s.).
7—8	Both couples move forward a double to places.
<b>B1</b> 1—2	Men fall back a double ; while women turn single (r.s.).
3—4	Women fall back a double ; while men turn single (r.s.).
5—6	Men cross over and change places (r.s.).
7—8	Women do the same.
9—10	Hands-four, half-way round, to places
<b>B2</b> 1—10	Same as B1

THE GLORY OF THE WEST—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART.</b>	
<b>A.</b> 1—4	First man and second woman side; while second man and first woman do the same (w.s.).
5—8	Partners side with each other (w.s.).
<b>B1</b> 1—2	Men turn outward, each to his left, and stand back-to-back behind their respective partners (r.s.).
3—5	First man and first woman, standing back-to-back, turn round, counter-clockwise, to places (sl.s.); while second man and second woman do the same.
6—7	Women turn outward, each to her right, and fall back-to-back behind their respective partners (r.s.).
8—10	First woman and first man, standing back-to-back, turn round, clockwise, to places (sl.s.); while second woman and second man do the same.
<b>B2</b> 1—4	All move round in a ring, clockwise, to places (without handing), facing in the direction in which they move (r.s.).
5—10	Right-hands-across, once round, to places (sk.s.).

THE GLORY OF THE WEST—*continued.*

MUSIC.	MOVEMENTS.
<b>THIRD PART.</b>	
<b>A.</b> 1—4	First man and second woman arm with the right ; while second man and first woman do the same (r.s.).
5—8	Partners arm with the left (r.s.).
<b>B1</b> 1—2	The two women meet (w.s.), and make an arch with their right arms.
3—5	The two men meet under the arch and pass by the right ; each man then turns to his left, moves round and outside the other's partner, and returns to his place (sk.s.).
6—7	The two men meet, and make an arch with their right arms (r.s.).
8—10	The two women meet under the arch and pass by the left ; each woman then turns to her right, moves round and outside the other's partner, and returns to her place (sk.s.).
<b>B2</b> 1—2	First man and second woman meet, take right hands, pass and change places ; while second man and first woman do the same (r.s.).
3—4	Partners meet, take left hands, pass and change places (r.s.).
5—8	Hands-four, half-way round, to places.
9—10	All face up and, standing in line, first couple on the left, honour the Presence.

## SAINT MARTIN'S.

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

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MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A1</b> 1—2	Both couples move forward a double and meet (w.s.).
3—4	First man and first woman move sideways two slips up and two slips back again ; while the second man and second woman move sideways two slips down and two slips back again.
5—6	All turn single, the men counter-clockwise, the women clockwise.
7—8	All turn single, men clockwise, women counter-clockwise, to places.
<b>A2</b> 1—4	The two couples cross over and change places (r.s.).
5—6	Partners change places (r.s.).
7—8	All turn single.
<b>B1</b> 1—2	Men fall back a double (r.s.) ; while women turn single.
3—4	The two men meet, take left hands and change places (r.s.).



SAINT MARTIN'S—*continued.*

MUSIC.	MOVEMENTS.
FIRST PART—contd.	
5—8	First man turns second woman with his right hand and changes places with her; while second man does the same with first woman (r.s.).
<b>B2</b> 1—2	The two women fall back a double (r.s.); while men turn single.
3—4	The two women meet, take right hands, and change places (r.s.).
5—8	Partners turn with left hands and change places (r.s.).
SECOND PART.	
<b>A1</b> 1—4	Couples cross over and change places (r.s.).
5—8	Partners set and turn single.
<b>A2</b> 1—8	All that again.
<b>B1</b> Bar 1	The two men meet and stand face to face (r.s.).
Bar 2	The two women do the same (r.s.).
3—6	Hands-four, half-way round.
7—8	All turn single.
<b>B2</b> Bar 1	The two women meet and stand face to face (r.s.).

SAINT MARTIN'S—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART—contd.	
Bar 2	The two men do the same (r.s.).
3—6	Hands-four, half-way round to places.
7—8	All turn single.
THIRD PART.	
A1 1—2	Both couples move forward a double and meet (r.s.). Each man takes the woman opposite by both hands.
3—4	First man and second woman move sideways two slips up and then two slips back again; while second man and first woman move sideways two slips down and then two slips back again.
5—8	Both men cast off by the left, and, followed by their partners, return up the middle to places (r.s.).
A2 1—2	All fall back a double (r.s.).
3—4	Partners change places (r.s.).
5—8	The two men meet, pass by the left, and fall back to their proper places; while—immediately after the men have passed each other—the two women meet, pass by the right, and fall back to their proper places (r.s.).

SAINT MARTIN'S—*continued.*

MUSIC.	MOVEMENTS.
<b>THIRD PART—contd.</b>	
<b>B1 1—2</b>	Men honour their partners.
3—4	Women honour their partners.
5—8	Right-hands-across, once round clockwise, to places (sk.s.).
<b>B2 1—2</b>	Women honour their partners.
3—4	Men honour their partners.
5—6	Left-hands-across, half-way round counter-clockwise (sk.s.).
7—8	All face up and, standing in line, first couple on the right, honour the Presence.

## HEY, BOYS, UP GO WE.

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

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MUSIC.	MOVEMENTS.
FIRST PART.	
<b>A.</b> 1—4	Couples move forward a double and fall back a double to places (r.s.).
5—8	That again.
<b>B1</b> 1—4	First man and second woman whole-gip facing outward, clockwise (Fig. 16, p. 40); while second man and first woman do the same (r.s.).
5—8	First man and second woman whole-gip facing centre, counter-clockwise (Fig. 15, p. 39); while second man and first woman do the same (r.s.).
<b>B2</b> 1—4	First man and first woman whole-gip facing outward, clockwise; while second man and second woman do the same (r.s.).
5—8	First man and first woman whole-gip facing centre, counter-clockwise; while second man and second woman do the same (r.s.).

HEY, BOYS, UP GO WE—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART.</b>	
<b>A.</b> 1—4	Partners side (r.s.).
5—8	First man and second woman side; while second man and first woman do the same.
<b>B1</b> 1—2	Two men change places (r.s.).
3—4	Two women do the same.
5—8	Hands-four once round.
<b>B2</b> 1—2	Two women change places (r.s.).
3—4	Two men do the same.
5—8	Hands-four once round to places.
<b>THIRD PART.</b>	
<b>A.</b> 1—4	Partners arm with the right.
5—8	First man and second woman arm with the left; while second man and first woman do the same.
<b>B1</b> 1—4	First man and second woman, and second man and first woman half-pousette (r.s.), and change places (Fig. 12, p. 36).

HEY, BOYS, UP GO WE— *continued.*

MUSIC.	MOVEMENTS.
	THIRD PART—contd.
5—8	First man turns outward to his right and, followed by his partner, casts off and returns up the middle to the same place ; while second man casts off to his right and, followed by his partner, does the same (sk.s.).
<b>B2</b> 1—4	Same as B1 to places (r.s.).
5—8	Same as B1, each man casting off to his left and, followed by his partner, returning up the middle to his place (sk.s.).

## GRIMSTOCK.

Longways for six ; in three parts (2nd Ed. 1652).

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MUSIC.	MOVEMENTS.
FIRST PART.	
<b>A1</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	Partners set and turn single.
<b>A2</b> 1—8	All that again.
<b>B.</b> Bar 1	First and second couples change places, first couple going down between the second (sk.s.).
Bar 2	First and third couples change places, third couple coming up between the first (sk.s.).
3—4	Second and third couples change places, second couple going down between the third (sk.s.).
Bar 5	First and second couples change places, first couple coming up between the second (sk.s.).
Bar 6	First and third couples change places, third couple going down between the first (sk.s.).
7—8	Second and third couples change places, second couple coming up between the third (sk.s.).
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GRIMSTOCK—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART.</b>	
<b>A1</b> 1—4	Partners side (r.s.).
5—8	Partners set and turn single.
<b>A2</b> 1—8	All that again.
<b>B.</b> 1—8	Same as B in First Part, partners facing each other with both hands joined (sl.s.).
<b>THIRD PART.</b>	
<b>A1</b> 1—4	Partners arm with the right.
5—8	Partners set and turn single.
<b>A2</b> 1—8	Partners arm with the left, set and turn single.
<b>B.</b> Bar 1	First man changes places with first woman (sk.s.).
2—4	Half-hey (Fig. 22, p. 46) on each side (sk.s.).
Bar 5	First man changes places with first woman (sk.s.).
6—8	Half-hey on each side to places (sk.s.).



## THE BEGGAR BOY.

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

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MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A.</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
<b>B1</b> 1—4	First and third men face the left wall, move forward a double, and fall back a double to places ; while first and third women face the right wall and do the same (r.s.). Simultaneously, second man and second woman advance a double and fall back a double to places (r.s.).
5—8	Men hands-three, half-way round ; while the women do the same on their own side.
<b>B2</b> 1—8	Same as B1.

THE BEGGAR BOY—*continued.*

MUSIC	MOVEMENTS.
SECOND PART.	
<b>A.</b> 1—4	Partners side (w.s.).
5—8	That again.
<b>B1</b> 1—4	First couple faces down and third couple up ; they change places, the first couple passing between the third man and the third woman ; while the second man and the second woman fall back a double and move forward a double to places (r.s.).
5—8	Third and second couples hands-four, once round ; while first man and first woman set and turn single.
<b>B2</b> 1—8	Repeat B1, to places.
THIRD PART.	
<b>A.</b> 1—4	Partners arm with the right.
5—8	Partners arm with the left.
<b>B1</b> 1—4	All fall back a double and then move forward a double to places (r.s.).
5—8	Men the half-hey (Fig. 22, p. 46) ; while the women do the same on their own side (sk.s.).
<b>B2</b> 1—8	Repeat B1, to places.

## CHESTNUT ; OR DOVE'S FIGARY.

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

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MUSIC.	MOVEMENTS.
FIRST PART.	
<b>A.</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
<b>B1</b> Bar 1	All, facing front, fall back two small steps (r.s.).
2—4	Partners cross over and change places (r.s.).
5—8	Men hands-three on the women's side ; while women do the same on the men's side.
<b>B2</b> 1—8	Repeat B1, to places.
SECOND PART.	
<b>A.</b> 1—4	Partners arm with the right.
5—8	Partners arm with the left.
<b>B1</b> 1—4	Same as B1 in First Part.
5—8	Men the half-hey (Fig. 22, p. 46) on the women's side ; while women do the same on the men's side (sk.s.).
<b>B2</b> 1—8	Repeat B1, to places.

CHESTNUT; OR DOVE'S FIGARY—*continued.*

MUSIC.	MOVEMENTS.
<b>THIRD PART.</b>	
<b>A.</b> 1—4	Partners side (r.s.).
5—8	That again.
<b>B1</b> 1—4	Same as B1 in First Part.
5—8	First couple leads down the middle to the last place, followed by second and third couples (w.s.).
<b>B2</b> 1—4	Same as B1 in First Part.
5—8	First man, followed by second and third men, casts off and returns to his place; while first woman, followed by second and third women, casts off and returns to her place (sk.s.).

## THE BLACK NAG.

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

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MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A.</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
<b>B1</b> 1—2	First man and first woman face each other, take both hands, and dance four slips up.
3—4	Second couple the same.
5—6	Third couple the same.
7—8	All turn single.
<b>B2</b> 1—2	Third man and third woman take both hands and dance four slips back to places.
3—4	Second couple the same.
5—6	First couple the same.
7—8	All turn single.

THE BLACK NAG—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART.</b>	
<b>A.</b> 1—4	Partners side (r.s.).
5—8	That again.
<b>B1</b> 1—2	First man changes places with third woman (sl.s.).
3—4	First woman changes places with third man (sl.s.).
5—6	Second man changes places with second woman (sl.s.).
7—8	All turn single.
<b>B2</b> 1—8	All that again to places.
<b>THIRD PART.</b>	
<b>A.</b> 1—4	Partners arm with the right.
5—8	Partners arm with the left.
<b>B1</b> 1—8	Men the whole-hey (Fig. 22, p. 46) on their own side (sk.s.).
<b>B2</b> 1—8	Women the whole-hey (Fig. 22, p. 46) on their own side (sk.s.).

## CHEERILY AND MERRILY.

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

1

2

3

4

①

②

③

④

MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A.</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
<b>B.</b> 1—4	Partners set and turn single.
5—8	That again.
<b>SECOND PART.</b>	
<b>A.</b> 1—2	Second man and third woman cross and change places (r.s.).
3—4	Third man and second woman do the same.
5—8	First and third couples hands-four once round ; while second and fourth couples do the same.
<b>B.</b> 1—2	Second man and third woman cross and change places (r.s.).
3—4	Third man and second woman do the same.
5—8	First and second couples hands-four once round ; while third and fourth couples do the same.

CHEERILY AND MERRILY—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART.</b>	
<b>A.</b> 1—4	Partners side (r.s.).
5—8	That again.
<b>B.</b> 1—4	Partners set and turn single.
5—8	That again.
<b>FOURTH PART.</b>	
<b>A.</b> 1—4	First and fourth men and women move forward a double and meet their partners; whereupon, first and fourth couples meet, the former leading down, the latter up (r.s.). Simultaneously, second and third men and second and third women fall back a double and then dance four slips, the second couple up and the third down.
5—8	First and fourth couples hands-four once round; while second and third men turn their partners.
<b>B.</b> 1—4	Second and third men and women move forward a double and meet their partners; whereupon, second and third couples meet, the former leading down, the latter up (r.s.). Simultaneously, first and fourth men and first and fourth women fall back a double and then dance four slips, the first couple up and the fourth down.
5—8	Second and third couples hands-four once round; while first and fourth men turn their partners.

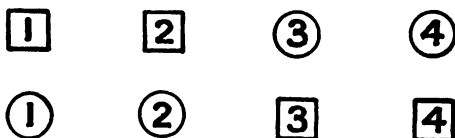


CHEERILY AND MERRILY—*continued.*

MUSIC.	MOVEMENTS.
<b>FIFTH PART.</b>	
<b>A. 1—4</b>	<b>Partners arm with the right.</b>
<b>5—8</b>	<b>Partners arm with the left.</b>
<b>B. 1—4</b>	<b>Partners set and turn single.</b>
<b>5—8</b>	<b>That again.</b>
<b>SIXTH PART.</b>	
<b>A. 1—4</b>	<b>Men hands-four.</b>
<b>5—8</b>	<b>Women the same.</b>
<b>B. 1—8</b>	<b>Men the whole-hey (Fig. 22, p. 46) on their own side ; while women do the same.</b>

## TEN POUND LASS.

Longways for eight ; in three parts (4th Ed. 1670),  
standing thus :—



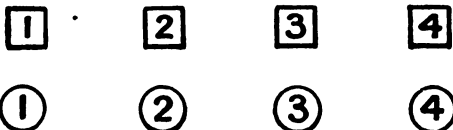
MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A.</b> 1—4	Facing front, all fall back a double and move forward a double to places (r.s.).
5—8	All lead up a double and fall back a double to places (r.s.).
<b>B1</b> 1—4	All face left wall and move forward (r.s.).
5—8	All face front. Partners cross over and change places (r.s.).
<b>B2</b> 1—4	All face right wall and move forwards (r.s.).
5—8	All face front. Partners cross over and change places (r.s.).
<b>SECOND PART.</b>	
<b>A.</b> 1—4	Partners side (r.s.).
5—8	That again.
<b>B1</b> 1—4	First and fourth couples meet (r.s.)—the first couple moving down, the fourth up—and hands—four once round ; while

TEN POUND LASS—*continued.*

MUSIC.	MOVEMENTS.
	<p style="text-align: center;">SECOND PART—contd.</p> <p>second and third men and second and third women fall back a double (r.s.) and then dance four slips, the second couple up, the third down, to top and bottom places, respectively.</p> <p>5—8 Partners set and turn single.</p> <p><b>B2</b> 1—4 Second and third couples meet (r.s.)—the second moving down, the third up—and hands-four once round to places; while first and fourth men and first and fourth women fall back a double, and dance four slips, the first couple up, and the fourth down, to places.</p> <p>5—8 Partners set and turn single.</p>
	<p style="text-align: center;">THIRD PART.</p> <p><b>A.</b> 1—4 Partners arm with the right.</p> <p>5—8 Partners arm with the left.</p> <p><b>B1</b> 1—4 Partners cross over and change places (r.s.).</p> <p>5—8 First and second men and third and fourth women, hands-four, half-way round; while first and second women, third and fourth men do the same.</p> <p><b>B2</b> 1—4 Partners cross over and change places (r.s.).</p> <p>5—8 Same as in B1, to places.</p>

## NONESUCH; OR, A LA MODE DE FRANCE.

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



MUSIC.	MOVEMENTS.
FIRST PART.	
<b>A1</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
<b>B1</b> 1—4	Partners set and turn single.
5—8	That again.
SECOND PART.	
(Duple minor-set).	
<b>A1</b> 1—4	First man and first woman face, fall back two steps, meet, join both hands, and slip down between second man and second woman. First man faces second man, while first woman faces second woman.
5—8	First man takes second man by both hands and pushes him back four steps, and then up four steps into the top place, he himself falling into the second place (r.s.); while first and second women do the same (progressive).

## NONESUCH ; OR, A LA MODE DE FRANCE.

—continued. •

MUSIC.	MOVEMENTS.
<b>SECOND PART—contd.</b>	
<b>B1</b> 1—4	All four, facing front, fall back a double and move forward a double (r.s.).
5—8	First and second men turn their partners.
<b>THIRD PART.</b>	
<b>A1</b> 1—2	Partners side to the right (r.s.) (Fig. 3, p. 33).
3—4	All turn single.
5—6	Partners side to the left (r.s.) (Fig. 3, p. 33).
7—8	All turn single.
<b>B1</b> Bar 1	First man slips diagonally up and toward the right wall, and stands midway between the two lines, facing down.
Bar 2	First women slips in front of her partner and stands facing him.
3—4	Second man and second woman do the same.
5—8	Third couple does the same ; and then the fourth couple.

NONESUCH; OR, A LA MODE DE FRANCE.  
—continued.

MUSIC.	MOVEMENTS.
<b>FOURTH PART.</b>	
<b>A1</b> 1—4	Partners arm with the right.
5—8	Partners arm with the left.
<b>B1</b> 1—4	Men dance four slips towards the right wall and four slips back again; while women dance four slips towards the left wall, and four slips back again.
5—8	Men dance four slips towards the left wall and four slips back again; while women dance four slips towards the right wall, and four slips back again.
<b>FIFTH PART.</b>	
<b>A1</b> Bar 1	First man slips down and towards the left wall into his original place, and faces front.
Bar 2	First woman slips, in like manner, into her own place.
3—4	Second man does the same; then second woman.
5—8	Third couple the same; then the fourth.
<b>B1 and B2</b>	Circular hey, danced progressively, all handing as they pass (sk.s.). First man and first woman begin the movement by passing each other by the right, and, upon completing one circuit, stay in their places while the rest finish the figure (Fig. 20, p. 43).

For as many as will; in three parts (2nd Ed. 1652),  
standing thus :--

.... ⑤ ④ ③ ② ① 1 2 3 4 5 ....

MUSIC.	MOVEMENTS.
	FIRST PART.
A1 1—4	First man and first woman side (r.s.).
5—8	They set to each other.
7—8	They pass each other, by the left, turning single as they do so, the man clockwise, the woman counter-clockwise.
A2 1—8	First man and second woman side, set, turn single and pass each other, as in A1; while second man and first woman do the same.
A3 1—8	Same movements performed by three pairs of dancers, viz.: first man and third woman, third man and first woman, and second man and second woman.
	These movements are performed as many times as there are couples, that is, until the first man and the first woman reach, respectively, the bottom and top of the line. At the conclusion of the last of these repetitions, all the dancers make a half-turn, men clockwise and women counter-clockwise, and face in the reverse direction. This ends the first half of the figure.

DARGASON OR SEDANY—*continued.*

MUSIC.	MOVEMENTS.
	<p style="text-align: center;"><b>FIRST PART—contd.</b></p> <p>In the second half of the figure the same movements are repeated, but in reverse order, the men moving and facing up, the women down. At the end of the first change (danced by the same pairs as the last change of the first half) the last man and the last woman, having reached their own places, remain there and take no further part in the performance of the figure. In each subsequent change two dancers, one at each end, will, in like manner, reach their own places and become neutral; so that upon the conclusion of the final repetition (danced by the first couple only) all the performers will be in their original places.</p>
	<p style="text-align: center;"><b>SECOND PART.</b></p> <p>Same as the First Part, except that dancers, instead of siding, arm with the right in the first half of the movement, and with the left in the second half.</p>
	<p style="text-align: center;"><b>THIRD PART.</b></p> <p>First, third, fifth, etc., men, and second, fourth, sixth, etc., women face down; the rest face up.</p> <p>Standing thus, all dance the Hey one complete circuit to places, handing as they pass (sk.s.). (Fig. 21, p. 45).</p>



## GODDESSES.

Longways for as many as will ;\* in eleven parts.

(1st Ed. 1650).

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	. . . . .
----------	----------	----------	----------	-----------

①	②	③	④	. . . . .
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MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A. 1—4</b>	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
<b>B. 1—4</b>	First man casts off and, followed by the rest of the men, casts down to the bottom place; while first woman, followed by the rest of the women, does the same (sk.s.).
5—8	First man casts off and, followed by the rest of the men, casts up to his place; while the women do the same (sk.s.).
<b>SECOND PART.</b>	
<b>A. 1—4</b>	First man crosses over and, followed by the rest of the men, casts down outside the women until he stands behind the last woman (sk.s.).
5—8	Last man crosses over and, followed by the rest of the men moves down to his place (sk.s.).
<b>B. 1—8</b>	As in First Part.

\* When there are more than four couples, it will be necessary to repeat each strain of the music throughout the dance, with the exception of the first strain, A, in the First Part.

GODDESSES—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART.	
<b>A.</b> 1—8	Women do as men did in Second Part (sk.s.).
<b>B.</b> 1—8	As in First Part.
FOURTH PART.	
<b>A.</b> 1—8	First man crosses over and, followed by the rest of the men, dances down outside the women, turns to his right below the last woman and dances up the middle to his place (sk.s.).
<b>B.</b> 1—8	As in First Part.
FIFTH PART.	
<b>A.</b> 1—8	Women do as men did in the Fourth Part (sk.s.)
<b>B.</b> 1—8	As in First Part.
SIXTH PART.	
<b>A.</b> 1—4	Men hands-all, clockwise.
5—8	Men hands-all, counter-clockwise, to places.
<b>B.</b> 1—8	As in First Part.

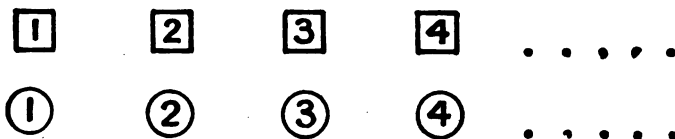
GODDESSES—*continued.*

MUSIC.	MOVEMENTS.
SEVENTH PART.	
A. 1—8	Women do as men did in Sixth Part.
B. 1—8	As in First Part.
EIGHTH PART.	
A. 1—4	Men and women hands-all, clockwise.
5—8	All dance back again, counter-clockwise, to places.
B. 1—8	As in First Part.
NINTH PART.	
A. 1—8	Men dance the whole-hey on their own side, odd numbers facing down, even numbers up (sk.s.). (Fig. 21, p. 45).
B. 1—8	As in First Part.
TENTH PART.	
A. 1—8	Women do as men did in the Ninth Part (sk.s.).
B. 1—8	As in First Part.
ELEVENTH PART.	
A. <i>ad lib.</i>	All dance circular-hey (Fig. 19, p. 42), odd numbers facing up, even numbers down, first man and woman passing by the right (sk.s.).
B. 1—8	As in First Part.

## NEW BO-PEEP; OR, PICKADILLA.

Longways for as many as will; in three parts.

(1st Ed. 1650).



MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A.</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
<b>B1</b> 1—2	Women turn round and face the right wall, and move forward a double (small skip-ping-steps).
3—4	Men move forward a double toward right wall (r.s.) Each stands behind his partner and places his hands upon her shoulders.
5—8	Each man peeps four times over his partner's shoulders, alternately to right and left, upon the first beat of each bar.
9—10	All fall back to places (sk.s.).
11—12	All turn single.

NEW BO-PEEP; OR, PICKADILLA—*continued.*

MUSIC.	MOVEMENTS.
<b>FIRST PART—contd.</b>	
<b>B2 1—2</b>	Men turn, face the left wall, and move forward a double (small running-steps).
<b>3—4</b>	Women follow them and stand each behind her partner, placing her hands upon his shoulders (sk.s.).
<b>5—8</b>	Women peep over their partners' shoulders four times, as the men did in B1.
<b>9—10</b>	All fall back to places (sk.s.).
<b>11—12</b>	All turn single.
<b>SECOND PART.</b>	
<b>A. 1—4</b>	Partners side (r.s.).
<b>5—8</b>	That again.
<b>B1 1—12</b>	Same as B2 in First Part.
<b>B2 1—12</b>	Same as B1 in First Part.
<b>THIRD PART.</b>	
<b>A. 1—4</b>	Partners arm with the right.
<b>5—8</b>	Partners arm with the left.
<b>B1 and B2</b>	Same as in First Part.

## STAINES MORRIS.

Longways for as many as will ; in as many parts as  
there are dancers (1st Ed. 1650).

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	. . . . .
<b>①</b>	<b>②</b>	<b>③</b>	<b>④</b>	. . . . .

MUSIC.	MOVEMENTS.
FIRST PART.	
<b>A.</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
<b>B.</b> 1—2	All face left wall and move forward a double (r.s.).
3—4	All fall back a double to places and face front (r.s.).
<b>C.</b> 1—4	Partners set and turn single.
5—8	That again.
SECOND PART.	
( Whole-set).	
<b>A.</b> 1—4	First man moves down the middle and stands before the last woman (r.s.).
5—8	First man and last woman side.
<b>B.</b> 1—2	Both set, holding and raising right hands.
3—4	Same again, holding and raising left hands.

STAINES MORRIS—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART—contd.</b>	
<b>C. Bar 1</b>	<b>First man crosses hands with last woman and turns her half-round, counter-clockwise, so that her back is turned to him.</b>
<b>Bar 2</b>	<b>Standing in this position, they salute.</b>
<b>3—4</b>	<b>Same again, the man turning the woman completely round clockwise.</b>
<b>5—8</b>	<b>First man leads last woman up the middle to the first place (sk.s.), the rest of the women moving down one place (progressive).</b>
<p data-bbox="396 677 909 734">[It is suggested that the last section be performed in the following way:—</p>	
<b>C. Bar 1</b>	<b>First man moves a single to the right.</b>
<b>Bar 2</b>	<b>First man honours last woman.</b>
<b>Bar 3</b>	<b>First man moves a single to the left.</b>
<b>Bar 4</b>	<b>First man honours last woman.</b>
<b>5—8</b>	<b>As above.]</b>
<p data-bbox="396 1025 909 1143">These two parts are repeated until the first man has brought his own partner to the top, when all will once again be in their original places.</p>	

## AMARILLIS.

Longways for as many as will ; in three parts.  
(4th Ed. 1670).

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

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

MUSIC.	MOVEMENTS.
FIRST PART.	
<b>A.</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
<b>B.</b> 1—4	Men set to their partners, and then fall back four small steps to places (r.s.).
5—8	Each man takes right hands with his partner and turns her once or twice round under his right arm, clockwise, and hands her back to her place.
SECOND PART.	
(Duple minor-set).	
<b>A.</b> 1—2	First woman crosses over into the second place on the men's side ; and then first man crosses over into the second place on the women's side (r.s.).
3—4	Second couple leads up into the first place (r.s.)
5—6	Second woman crosses over into the second place on the men's side ; and then second man crosses over into the second place on the women's side (r.s.).



AMARILLIS—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART—contd.</b>	
7—8	First couple leads up into first place (r.s.).
<b>B.</b> 1—2	First man and second woman change places (r.s.).
3—4	Second man and first woman change place. (r.s.) (progressive).
5—8	First and second couples hands-four, once round.
<b>THIRD PART.</b>	
(Duple minor-set.)	
<b>A.</b> 1—2	Second couple leads up between first couple (w.s.).
3—4	Second man, facing up, dances four slips toward left wall; while second woman dances four slips toward right wall.
5—6	Second man and second woman fall back four steps (r.s.).
7—8	Second man and second woman face front and move forward four steps to places (r.s.).
<b>B.</b> 1—2	First couple leads down into second place (w.s.).
3—4	First man and first woman cast up to places (r.s.).
5—8	First couple casts off into second place (Fig. 13, p. 37), (progressive).

## BLACK JACK.

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

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	. . . . .
①	②	③	④	. . . . .

MUSIC.	MOVEMENTS.
FIRST PART.	
<b>A.</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
<b>B.</b> 1—4	Partners set and fall back from each other four small steps (r.s.).
5—8	That again.
SECOND PART.	
(Duple minor-set).	
<b>A1</b> 1—4	First man turns outward to his left and, followed by second woman, casts down below second man and moves up the middle to his place, second woman returning to her place (r.s.).
5—8	First woman turns outward to her right and, followed by second man, casts down below second woman, and then moves up the middle to her place, second man returning to his place (r.s.).

BLACK JACK—*continued.*

MUSIC.	MOVEMENTS.
<b>SECOND PART—contd.</b>	
<b>B1</b> 1—4	First couple leads down the middle and back again (w.s.) (Fig. 4, Part 1, p. 29).
5—6	First couple casts off (r.s.) into the second place (Fig. 13, p. 37) (progressive).
7—8	First man and first woman set.
<b>THIRD PART.</b>	
<b>(Duple minor-set).</b>	
<b>A1</b> 1—4	First man moves forward between first and second women. All three face right wall, take hands, move forward a double and fall back a double to places (r.s.).
5—8	First and second men face left wall, take hands, move forward a double and fall back a double to places (r.s.).
<b>B1</b> 1—2	First and second couples hands-four, half-way round.
3—4	Partners set.
5—6	First and second couples hands-four, half-way round, counter-clockwise, to places.
7—8	First couple casts off (r.s.) into second place (Fig. 13, p. 37) (progressive).

BLACK JACK—*continued.*

MUSIC.	MOVEMENTS.
	<p style="text-align: center;">FOURTH PART.</p> <p style="text-align: center;">(Duple minor-set).</p>
<b>A1</b> 1—4	First man and first woman cast off, meet below second man and second woman, and stand between them (r.s.).
5—8	All four face up, take hands, move forward a double, and fall back a double (r.s.), first couple into the second place, and second couple into the first (progressive).
<b>B1</b> 1—4	First man turns his partner; while second man and woman set.
5—8	Second man turns his partner; while the other two set.

## JAMAICA.

Longways for as many as will; in two parts.

(4th Ed. 1670).

1	2	3	4	. . . . .
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1	2	3	4	. . . . .
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MUSIC.	MOVEMENTS.
	FIRST PART. (Duple minor-set).
<b>A1</b> 1—4	First man and first woman cross hands, clasp <sup>ing</sup> right hands on the first beat of the first bar, and left hands on the first beat of the second bar, move half-way round a small circle, clockwise, and change places (sl.s.).
5—8	First man changes places with second woman in like manner; while second man does the same with first woman (progressive; improper*).
<b>B1</b> 1—8	First man and first woman fall back two small steps, and then dance the figure eight round second couple, both passing above and round second man and second woman (sk.s.) (Fig. 17, Part 1, p. 37).

\* In the next round the first couple will be proper, the second couple improper. Couples will be alternately proper and improper throughout the movement. If on their wrong sides, partners should change places when neutral.



## MY LADY CULLEN.

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

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	. . . . .
<b>①</b>	<b>②</b>	<b>③</b>	<b>④</b>	. . . . .

MUSIC.	MOVEMENTS.
FIRST PART.	
<b>A1</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
<b>B1</b> 1—4	Partners set and turn single.
5—8	That again.
SECOND PART.	
(Duple minor-set).	
<b>A1</b> 1—4	First man and second woman cross over, cast down outside second woman and second man, respectively, cross over again and stand between second man and second woman, the first man on the left of the first woman (r.s.).
5—8	First and second couples, four abreast, face up, take hands, move forward a double and back a double (r.s.), first couple falling into second place, and second couple into first place (progressive).

MY LADY CULLEN—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART—contd.	
<b>B1</b> 1—4	Right-hands-across with first and second couples (r.s.).
5—8	Left-hands-across with first and second couples (r.s.).
THIRD PART.	
(Duple minor-set).	
<b>A1</b> 1—4	First man and first woman cast off and move up between second couple (r.s.).
5—8	Second man and second woman turn outward, the former to his right and the latter to her left, and cast up into the first place (r.s.) (progressive).
<b>B1</b> 1—4	Second man and second woman face and take both hands, while first man and first woman do the same. Both couples then dance four slips up and four slips back again.
5—8	Partners set and turn single.
FOURTH PART.	
(Duple minor-set).	
<b>A1</b> 1—8	Same as in Second Part (progressive).
<b>B1</b> 1—4	Partners face and clap hands on the first beat of the first bar. First and second women arm with the right; while first and second men do the same.
5—8	Partners arm with the left.



# LONDON IS A FINE TOWN; OR, WATTON TOWN'S END.

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

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

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

MUSIC.	MOVEMENTS.
<b>FIRST PART.</b>	
<b>A1</b> 1—4	All lead up a double and fall back a double to places (r.s.).
5—6	All jump three times in front of their partners, on the two beats of bar 5 and the first beat of the following bar.
7—8	All turn single.
<b>A2</b> 1—8	All that again.
<b>SECOND PART.</b> (Duple minor-set).	
<b>A1</b> 1—4	First and second men fall back a double, and move forward a double to places; while first and second women do the same (r.s.).
5—6	First and second men and their partners jump three times as before.
7—8	First couple casts off (r.s.) into second place (Fig. 13, p. 37), (progressive).

LONDON IS A FINE TOWN; OR,  
WATTON TOWN'S END—*continued.*

MUSIC.	MOVEMENTS.
	THIRD PART.
	(Duple minor-set).
<b>A1</b> 1—2	First man and second woman cross over and change places (r.s.).
3—4	First woman and second man cross over and change places (r.s.).
5—6	First and second men and their partners jump three times as before.
7—8	First and second men change places with their partners (r.s.), (progressive).
	FOURTH PART.
	(Duple minor-set).
<b>A1</b> 1—4	First and second couples hands-four, half-way round.
5—6	First and second men and their partners jump three times as before.
7—8	First and second men change places with their partners (r.s.), (progressive).

## THE TWENTY-NINTH OF MAY.

Longways for as many as will ; in three parts.  
(7th Ed. 1686).

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

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

MUSIC.	MOVEMENTS.
FIRST PART.	
(Duple minor-set).	
A1 1—8	First and second couples whole-pousette (r.s.) (Fig. 12, p. 36).
B1 Bar 1	First man and second woman change places (r.s.).
Bar 2	Second man and first woman change places (r.s.).
Bar 3	First and second couples hands-four two slips clockwise.
4—6	Same couples hands-four six slips, counter- clockwise, to places.
7—8	First couple casts off (r.s.) into second place (Fig. 13, p. 37), (progressive).
SECOND PART.	
(Duple minor-set).	
A1 1—4	First man and second woman fall back two small steps, and then dance back-to-back, to places (r.s.) (Fig. 14, p. 38).
5—8	Second man and first woman do the same.

THE TWENTY-NINTH OF MAY—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART—contd.	
<b>B1</b> 1—6	First and second couples hands-four once-and-a-half round, men falling on the women's side, and women on the men's, and first couple below second couple.
7—8	Partners cross over and change places (progressive).
THIRD PART. (Duple minor-set.)	
<b>A1</b> 1—4	First man and first woman cross over, cast down, meet below the second couple, move up between second couple and stand, side by side, facing up (r.s.).
5—8	Second man, first woman, first man and second woman, four abreast, face up, take hands, move forward a double, and fall back a double (r.s.).
<b>B1</b> Bar 1	First and second men honour, respectively, second and first women.
Bar 2	First and second men honour their partners.
3—4	First man turns second woman; while second man turns first woman.
5—8	First and second men turn their partners, first couple falling into second place and second couple into first place (progressive).

**MADE IN ENGLAND.**















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