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CALEDONIAN COUNTRY DANCES

*Being a Collection of all the Celebrated Scotch
and English Country Dances now in Vogue,
with Proper Directions to each Dance. Perform'd
at Court, and Publick Entertainments.*

For the Harpsicord, Violin, Hoboy, or German Flute

VOL. II. PART I.

N.B. *Just Publish'd, Caledonian Dances Vol. 1st in 4 Books, Each 2^d. 6^d.*

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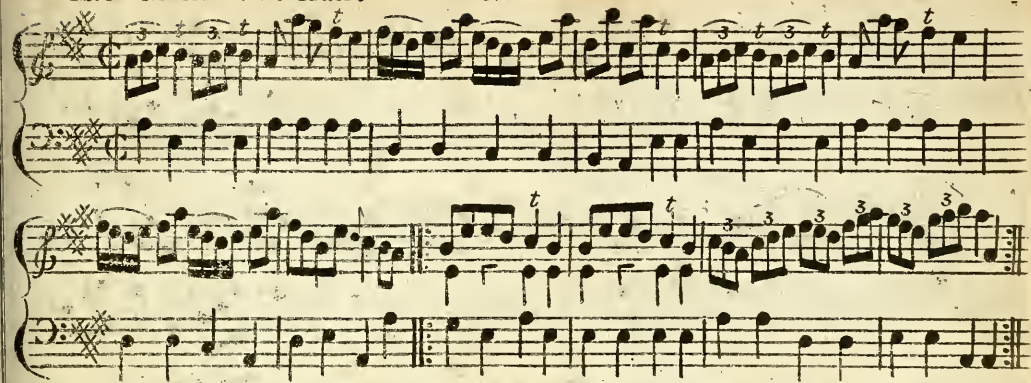
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The 1st Cu. turns the 2d Wo. the 2d Man lead down the middle, up again, foot it and cast off :: Foot it corners and turn :: Hands round all Six ::

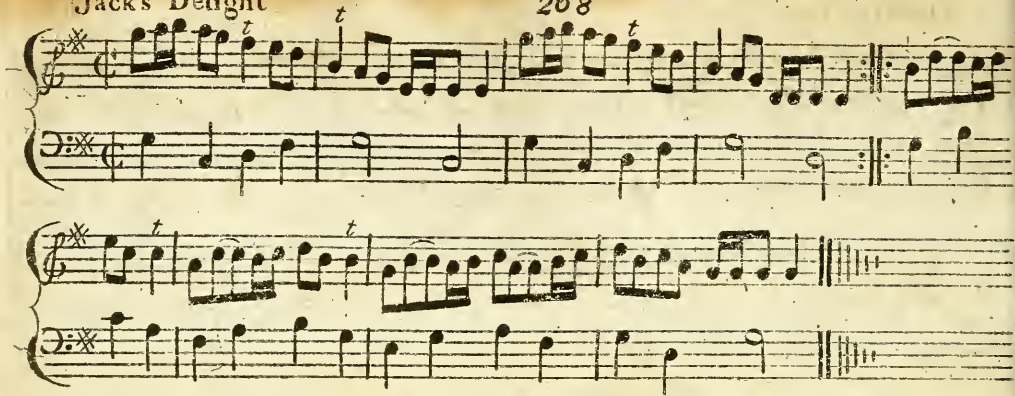
Handwritten musical score for a piece titled "No lure." on page 266. The score is written in treble and bass clefs with a key signature of one sharp (F#). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, slurs, and ornaments (marked "t" and "tr"). The piece concludes with a double bar line and repeat signs at the end of the sixth system.

The 1st Man Sets to the 2d Wo. and turn her : the 1st Wo. does the
same : Crows over two Cu. lead up to the top, foot it and cast off :
Hands round four with the 3d Cu. Right hand and Left with the 2d Cu. :



8 Jack's Delight

268

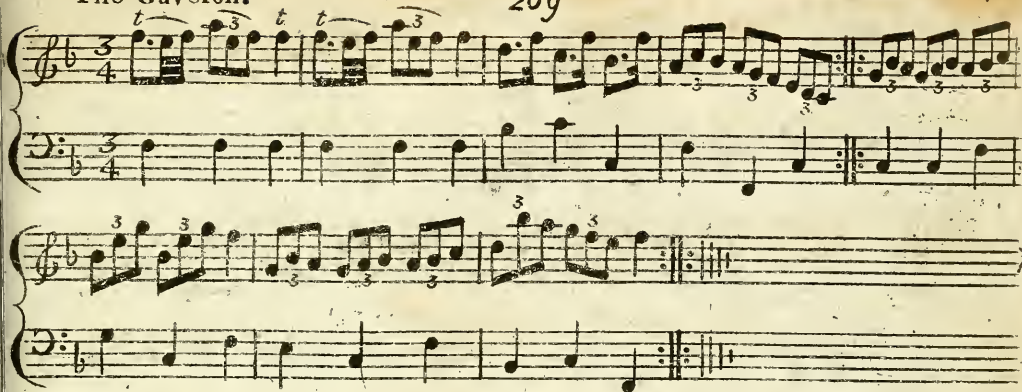


The 1st Man casts off and turns the 3d Wo. and remains in the 2d Man's Place ÷ the 1st Wo. does the same ÷ Hands round all Six ÷ Right hand and Left ÷

The Gaveston.

269

9

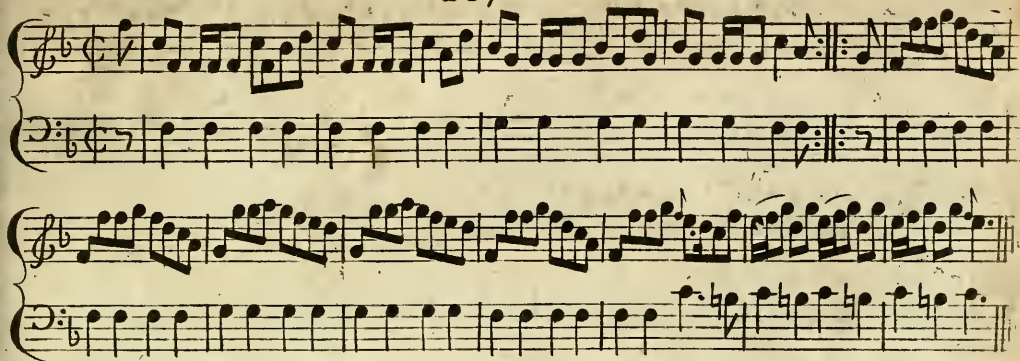


Lead down between the 2d Cu. and without sides the 3d Cu. and turn your Partner. Lead up to the top foot and cast off. Hands round with the 3d Cu. Right hand and Left with the 2d Cu.

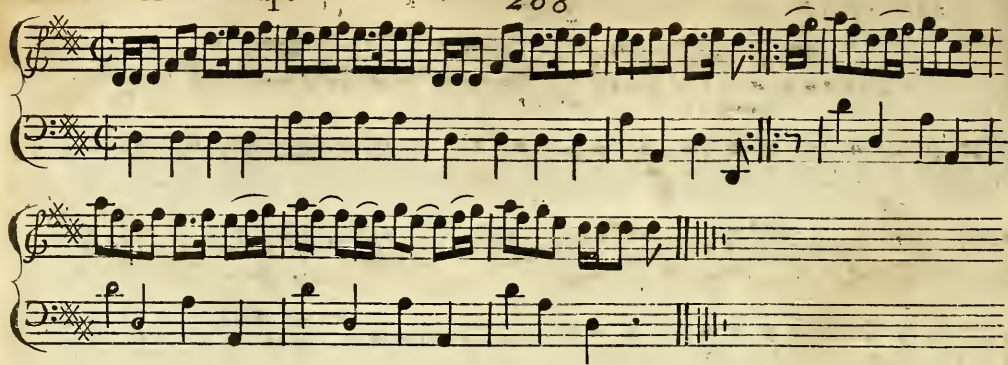
10 Whip the Cat.

270

This musical score is for a piece titled "Whip the Cat," numbered 10 and 270. It is written for a piano, featuring three systems of staves. Each system consists of a treble and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by its rhythmic complexity, with frequent triplets and sixteenth-note patterns. The first system begins with a treble staff containing several measures of sixteenth-note runs, some marked with a 't' for triplet, and a bass staff with a steady quarter-note accompaniment. The second system continues this pattern, with the treble staff featuring more intricate triplet figures and the bass staff providing a consistent harmonic foundation. The third system concludes the piece with similar rhythmic motifs, ending on a final cadence. The notation includes various musical symbols such as beams, slurs, and triplet markings to indicate the specific rhythmic values and phrasing of the melody and accompaniment.



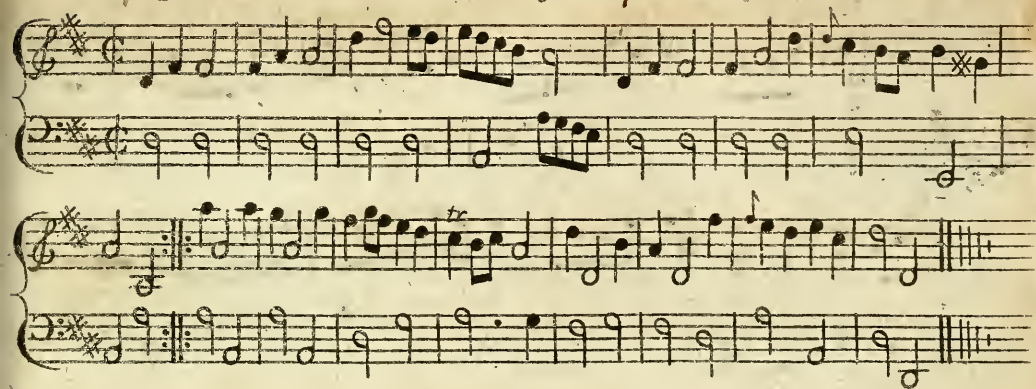
Fall back two Cu. lead your Partner to the top and foot it, fall back to the 2d Cu. and lead thro' the 3d, cast up the 3d Cu. and lead thro' the 2d, foot it corners and turn, lead out of the fides.



The 1st Cu. foot it and turn fingle, all four hands with the 2d Cu. and back again, cros over, figure in, lead up and then down, and then lead thro' the 2d Cu. at Top.

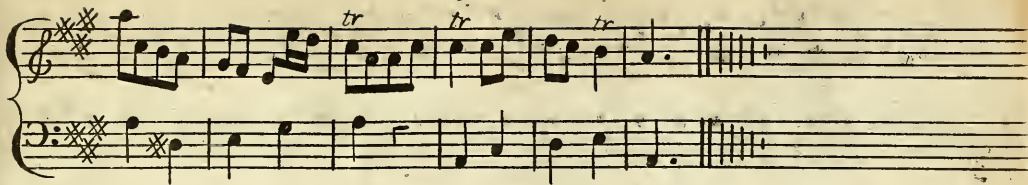
Marquis of Carmarthen's Birth Day. ²⁸⁹ 762

29



First and 2d Cu. Set all four, and Hands round all four, Set all four
and Hands round back again. 2d Part. The 1st Man and 1st Wo. figure
down, and turn your Partners, then Right and Left.

A musical score for a piece titled "The Green Room." The score is written for piano and consists of six systems of two staves each (treble and bass clef). The key signature is D major (two sharps: F# and C#). The time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Trills are indicated by the abbreviation "tr" above certain notes. There are repeat signs (double bar lines with dots) in the third and fourth systems. The first system has a "2" in the bass staff, and the fourth system has a "7" in the bass staff. The score is written in a clear, legible style with some ink bleed-through from the reverse side.



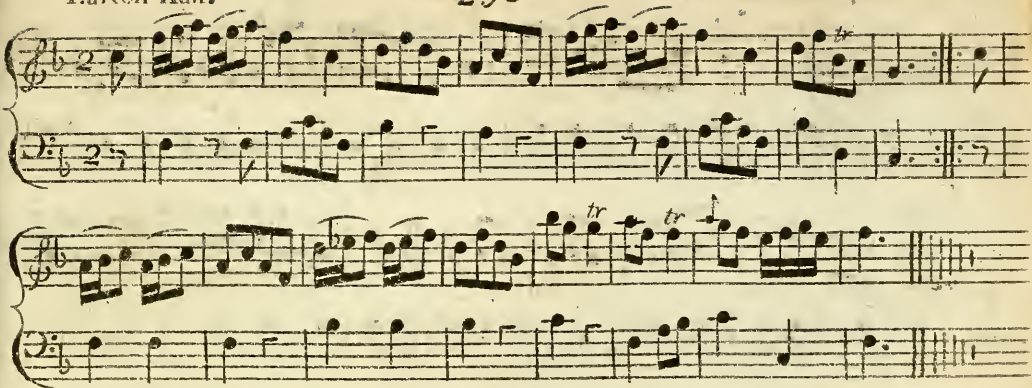
First and 2d Man foot it to their Partners and turn them to the Man's side— then foot it to their Partners and turn each into their Places — First Cu. cast off one Cu. and lead up, footing it to the Top, and cast off to the 2d Cu.^s Place, then the 1st Cu. foot it to the 2d Cu. then to themselves and turn—

32 Barton's Maggot

292

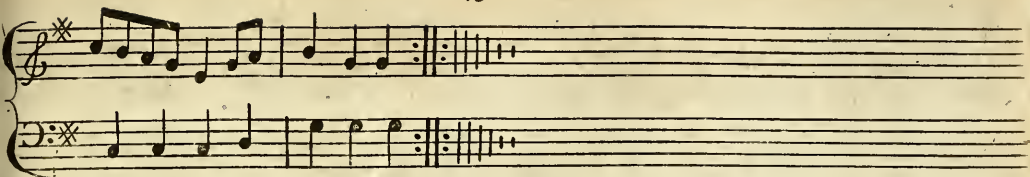


The 1st Man Right hands with the 2d Wo. the 1st Wo. the same with the 2d Man Hands across all round the 1st Cu. cast off and turn

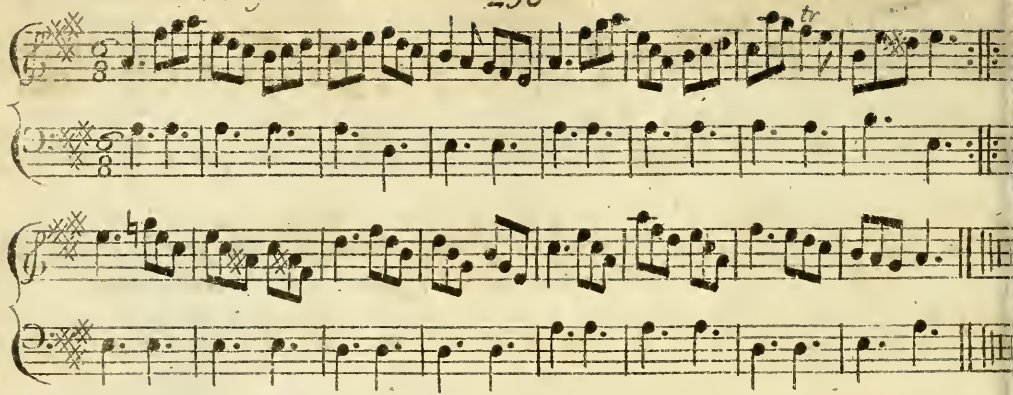


First and 2d Man foot it to their Partners and turn them off the Men's side, then foot it to their Partners and turn them into their Places — Cross over the whole figure and hands across quite round —

A musical score for the piece "Flower of Edinburgh". The score is written for piano and consists of six systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system features a treble staff with eighth and sixteenth notes, including a triplet of eighth notes, and a bass staff with a simple eighth-note accompaniment. The second system continues the melody in the treble staff, also featuring a triplet, and the bass staff. The third system introduces a repeat sign in the treble staff, followed by a more complex melodic line. The fourth system continues the piece with a repeat sign in the bass staff. The fifth system shows a more active treble staff with sixteenth-note passages and a steady bass accompaniment. The sixth system concludes the piece with a final melodic flourish in the treble staff and a simple bass line.



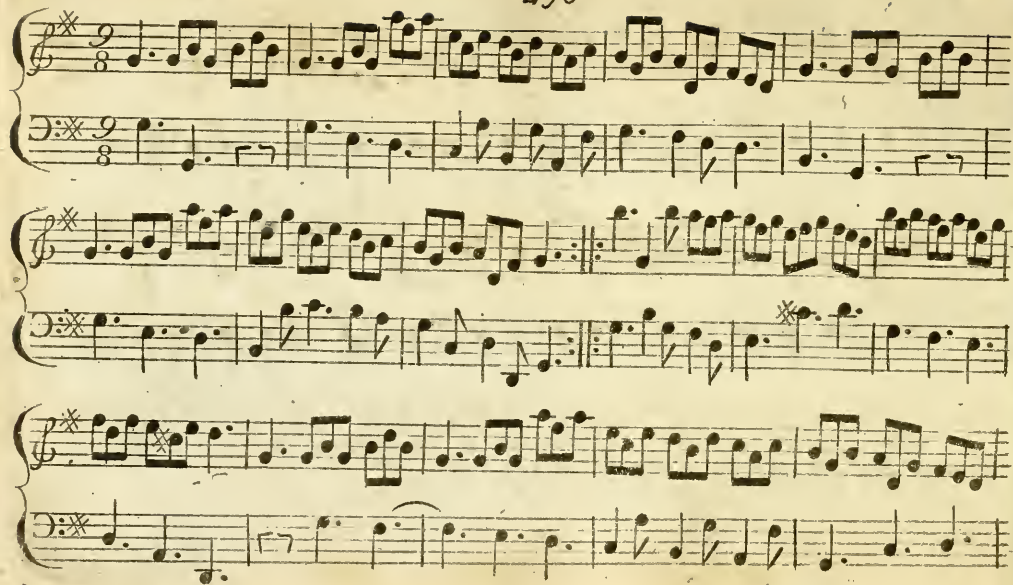
The 1st Cu. figure down between the 2d and 3d Cu. ♪ then figure up again the same ♪ cast off and lead thro' the 2d Cu. and cast off ♪ Right hands across with the 3d Cu. lead thro' the 2d Cu. and cast off ♪ Right and Left and foot it ♪

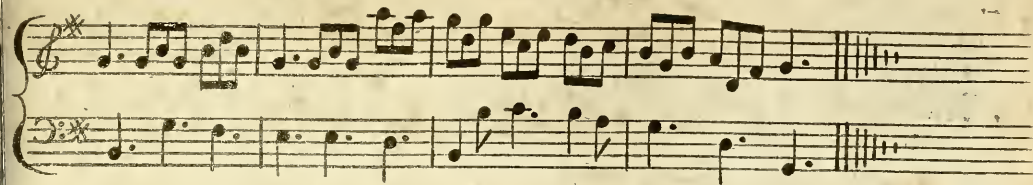


- First Man cast off and turn 3 with the 3d Cu. First Wo. cast off and turn 3 with the 2d Cu. Hands Six round Lead thro' the 2d Cu. cast off and turn.

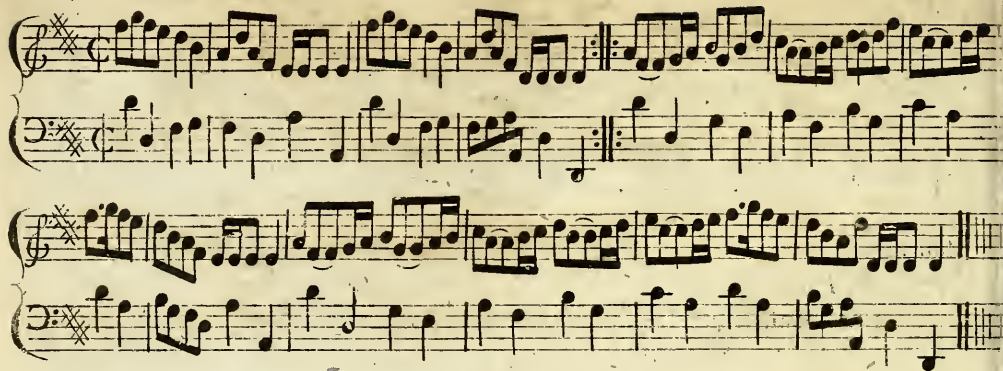
The musical score is arranged in four systems, each with a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system includes trill markings 't' above the eighth notes in the treble staff. The music concludes with a double bar line and repeat dots. The second system continues the melody in the treble staff with eighth-note patterns, while the bass staff provides a simple harmonic accompaniment of quarter notes. The third system features a more complex treble staff melody with sixteenth-note runs, while the bass staff remains accompanimental. The fourth system shows the final measures of the piece, ending with a double bar line and repeat dots.

The 1st Man turns his Partner with his Right hand and both cast off ÷
turn again with your Left hands and cast off again ÷ Lead up to the top,
foot it and cast off ÷ Hands round all Six ÷





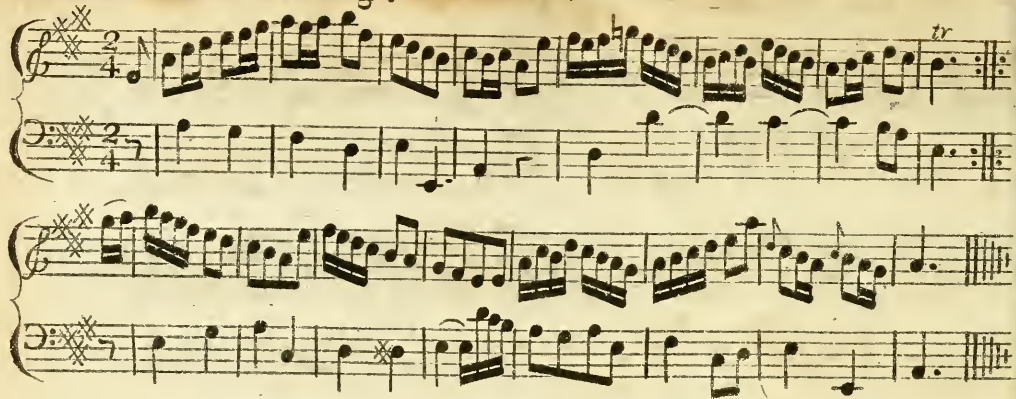
First Man cast down, the 2d Wo. at the same time cast up, and double figure round their own Partners; their Partners does the same; First Cu. gallops down, gallop up again, and cast off Right and Left quite round at Top, and foot it.



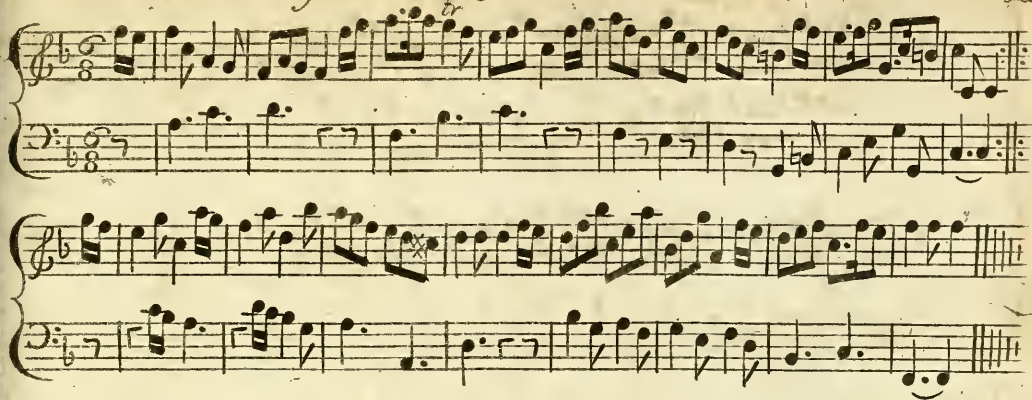
The 1st Man meet and Set with the 2d Wo. and turn single, then turn her 2 the 2d Cu. does the same 2 then all four Right hands across half round, and Left hands back again 2 then back to back again with your Partner, then Right and Left quite round.



First Man set to the 2d Wo. then the 1st Wo. does the same: First Man sets and Jiggs to the 2d Wo. and turn her, 1st Wo. does the same: Hands across half round and back again, all four Set, and both hands round, till the 1st Cu. gets in the 2d Cu. Place.



First Cu. Setts cast off and hands half round with the 3d Cu. First Cu. leads thro' the 3d Cu. Right and Left half round with the 3d Cu. First Cu. double figures thro' the 2d Cu. First and 2d Cu. Right and Left quite round.



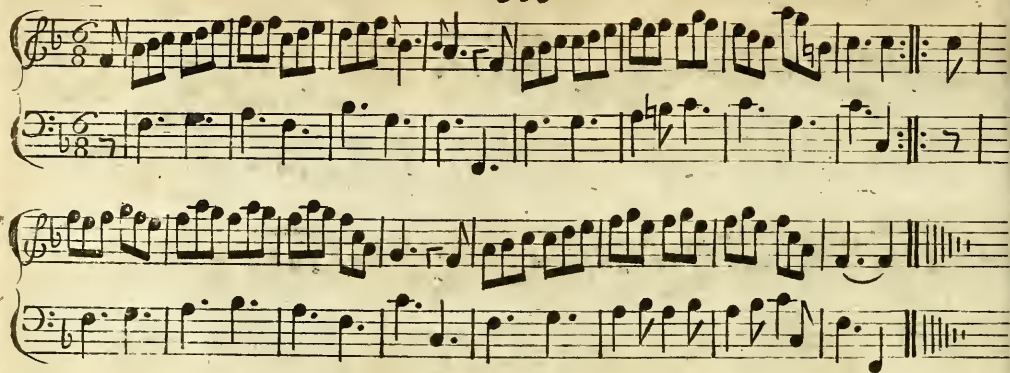
First Cu. cast off, 1st Man hands round with the 3d Cu. 1st Wo. at the same time hands round with the 2d Cu. First Man Heys with the 3d Cu. 1st Wo. at the same time Heys with the 2d Cu. Six hands quite round First and 2d Cu. Right and Left quite round.



The 1st Cu. foots it cast off and turn $\frac{1}{2}$ First Cu. foots it again, cast up and turn $\frac{1}{2}$ the 1st and 2d Cu. hands acrofs quite round with their right hands $\frac{1}{2}$ back again with their left hands, First Man foots it with the 2d Wo. and turns her $\frac{1}{2}$ their Partners do the same $\frac{1}{2}$ the 1st Cu. crofs over and half figure at top $\frac{1}{2}$ First and 2d Cu. right and left quite round.



First Man turns the 2d Wo. with his Right hand. Their Partner does y^e same. First Cu. cast off and turn. First Cu. leads thro' the 3d Cu. and foot it. First and 2d Cu. Right and Left quite round.

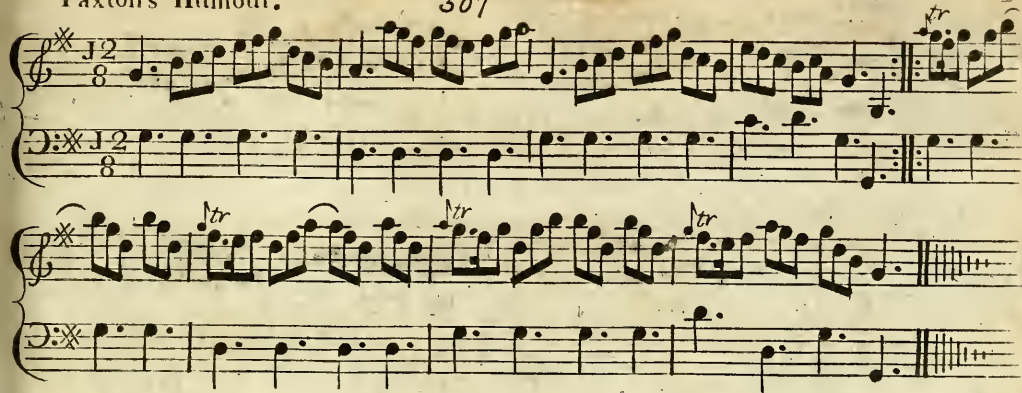


Cross over down one Cu. and turn hands, then down the next Cu. the same way and turn hands, the Wo. turns the upper Man with one hand, her Partnerth w. the other, the Man does the like at the same time, only at the last Dancers turn with both hands.

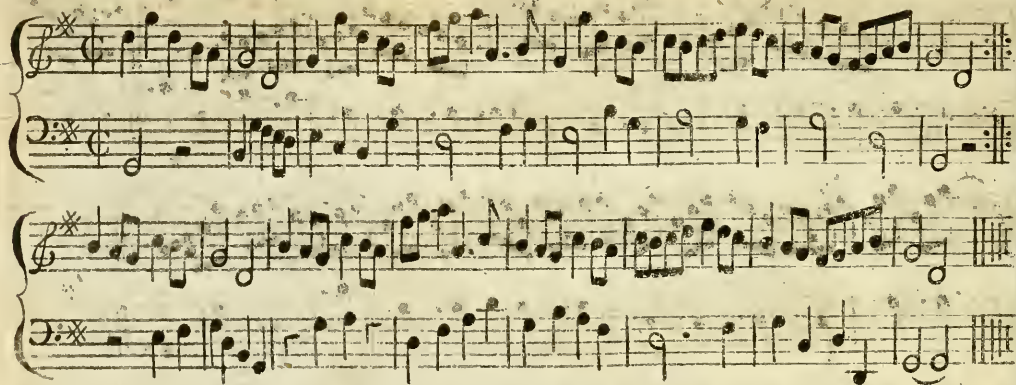
Paxton's Humour.

307

47



First Man turn his Partner, then both cast off and take hands round: the 2d do the same: then the 1st Cu. crosses over and go the figure of 8 between the 2d Cu. into the 2d Cu. Place: then right and left with the 2d Cu.



First and 2d Man lead thro' sides and turn — Their Partners does the same —
First Cu. double figure, thro' the 2d Cu. — First and 2d Cu. foxts it Right and
Left half round.

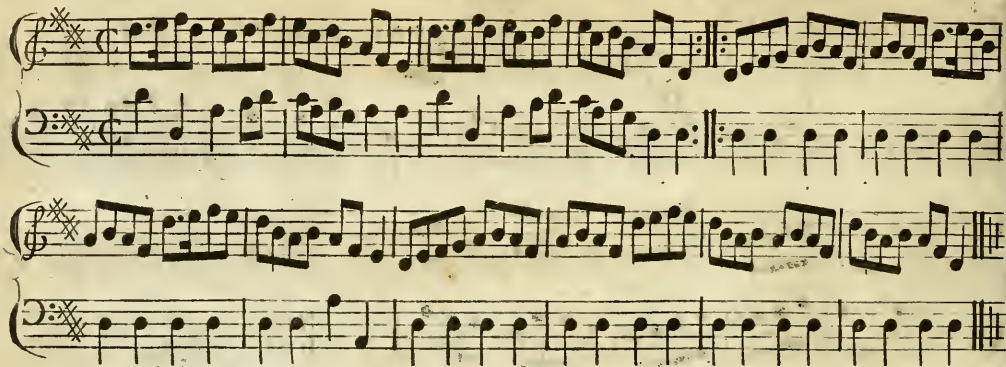
Jovial Beggar.

309

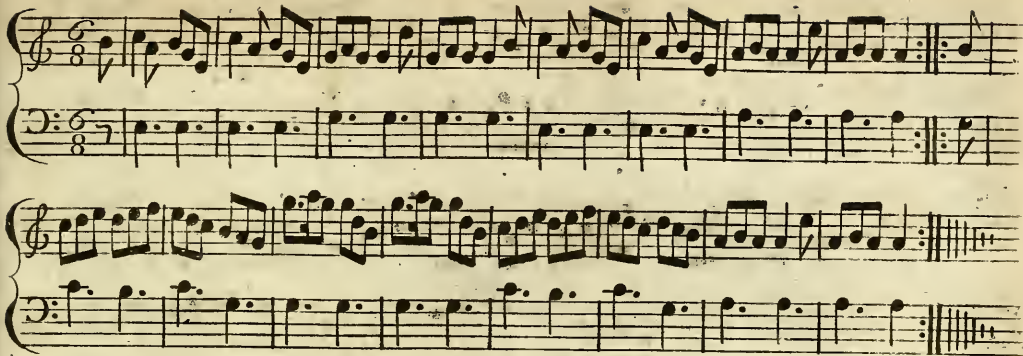
49



First Cu. turn Right hands Single with his Partner and cast off 2. Turn Left hands Single and cast up 2. Cross over and half figure 2. Lead thro' the 3d Cu. cast up and turn 2.

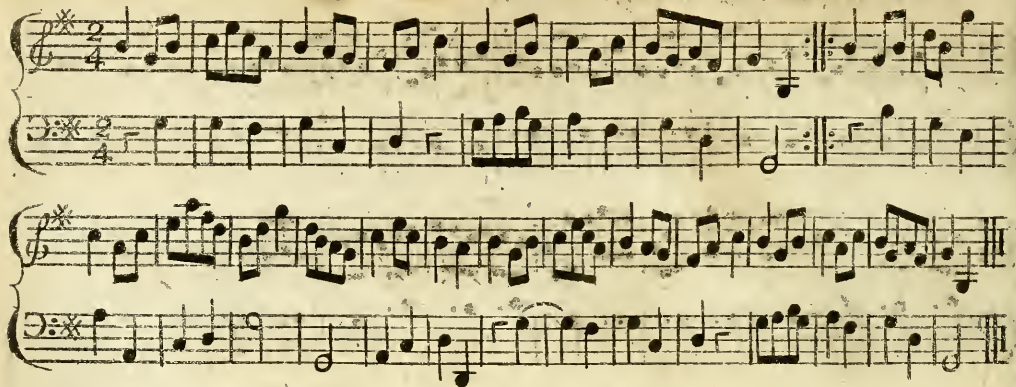


Foot it cros ways, First Cu. cros over two Cu. lead up to the top and foot a little, cast off one Cu. foot it and back to back and right hands and left with the uppermost Cu.

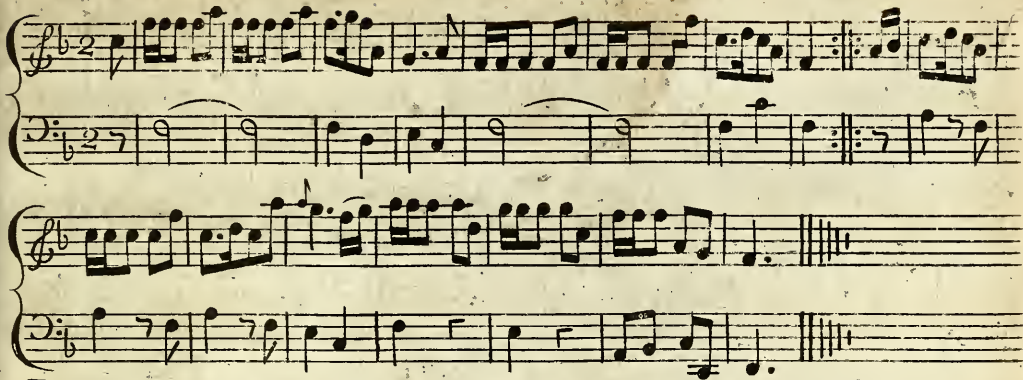


Two first Cu. fall back and cross over, and so back again to their Places :—
cross over and figure in :— Lead thro' the 3d Cu. cast up and turn-hands.

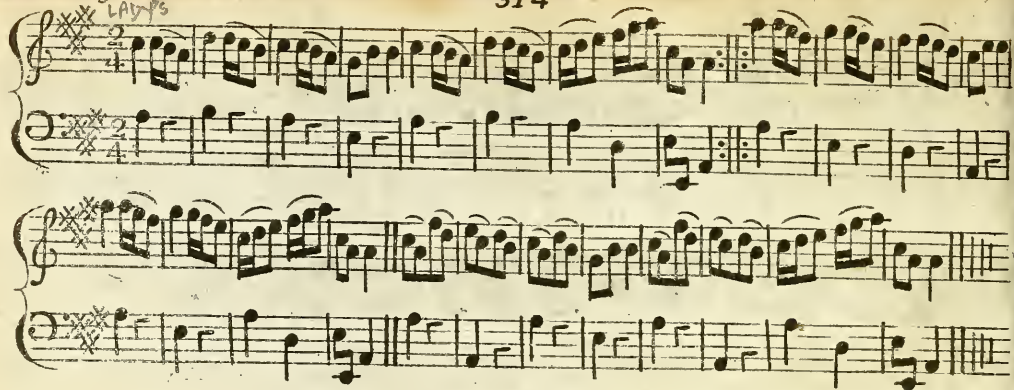




First Cu. call off and turn $\curvearrowright$ First Cu. leads thro' the 3d Cu. and foot it $\curvearrowright$ turn corners, 1st Man figures round the 3d Man, 1st Wo. at the same time figures round the 2d Wo. and foot it to her Partner in the 2d Cu's Place $\curvearrowright$ turn the other corner, 1st Man figures round the 2d Man, 1st Wo. at the same time figures round the 3d Wo. and foot it to her Partner in the 2d Cu's Place.



The 1st Man foot it to his Partner and turn the 2d Wo. and stop in the 2d Man's Place, and the 2d Man turn the 1st Wo. at the same time the 1st Man was turning the 2d Wo. and stop in the 1st Man's Place. Then the 2d Man foots it to the 1st Wo. and turns his own Partner and stops in his own Place, and the 1st Man turns his Partner at the same time and stops in his own Place. First and 2d Cu. lead downwards abreast and hands half round, then lead up abreast and cast into the 2d Cu's Place.



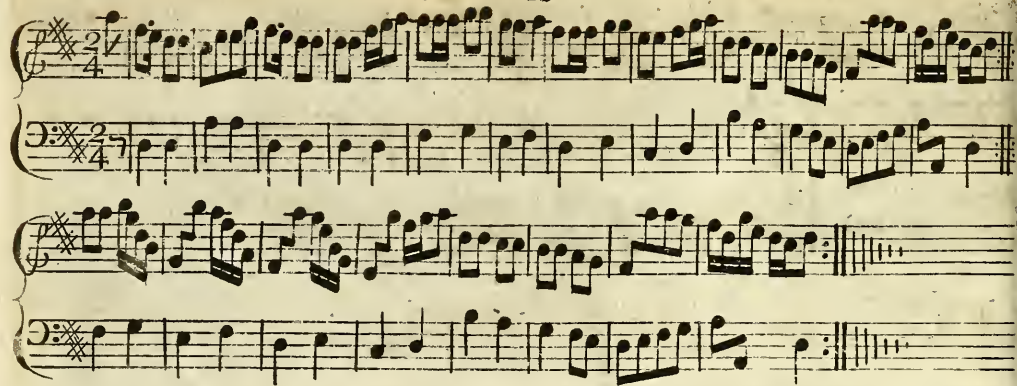
Each Strain twice.

First Cu. cast off one Cu. and turn ♩ the 2d Cu. the same ♩ First Cu. gal-
lop down the middle, up again and cast off ♩ 2d Cu. do the same ♩ First
Cu. cross over and half figure ♩ Right and Left with the 2d Cu. ♩

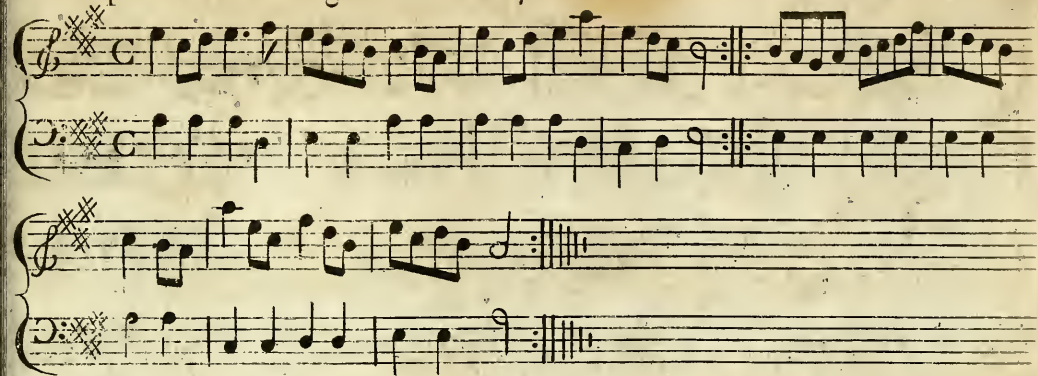
Lady's Favourite

The musical score is arranged in four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The first system includes a 'S.' (Solo) marking above the first measure and 'tr' (trill) markings above the 3rd, 5th, 7th, and 9th measures. The second system continues the melody and bass line. The third system features 'tr' markings above the 3rd, 5th, and 7th measures, followed by a 'S.' marking above the 9th measure. The fourth system concludes the piece with a final double bar line.

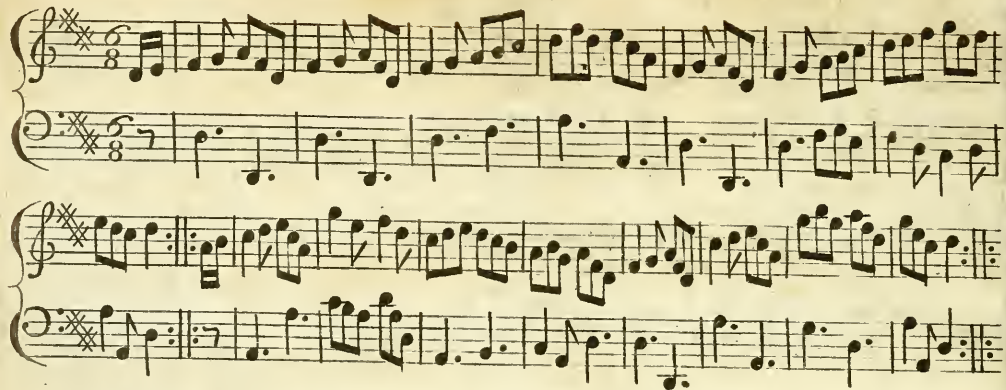
First Cu. turn Right hands fingle and cast off ♩ turn Left hands fingle and cast up ♩ First Cu. gallop down the middle, cast off and turn ♩



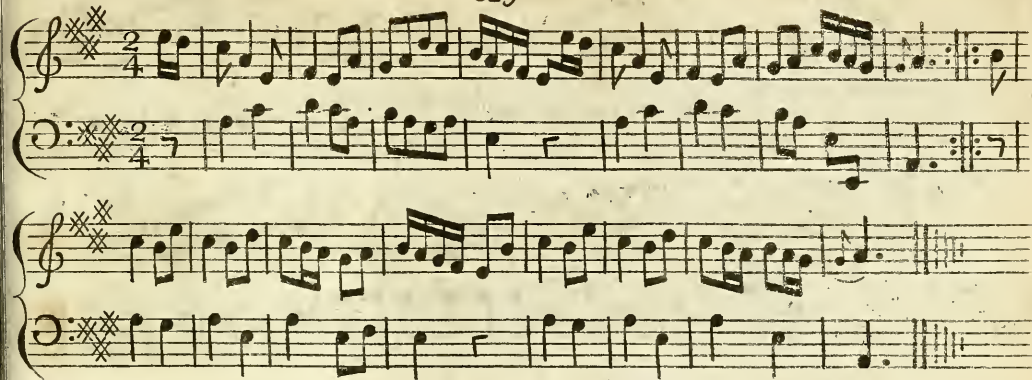
First Man turn his Partner with his Right hand Single, the same with Left hands on their own sides. Cast off and turn. Cross corners, meet in the middle, clap hands four times and turn. the same with the other corners and turn it out.



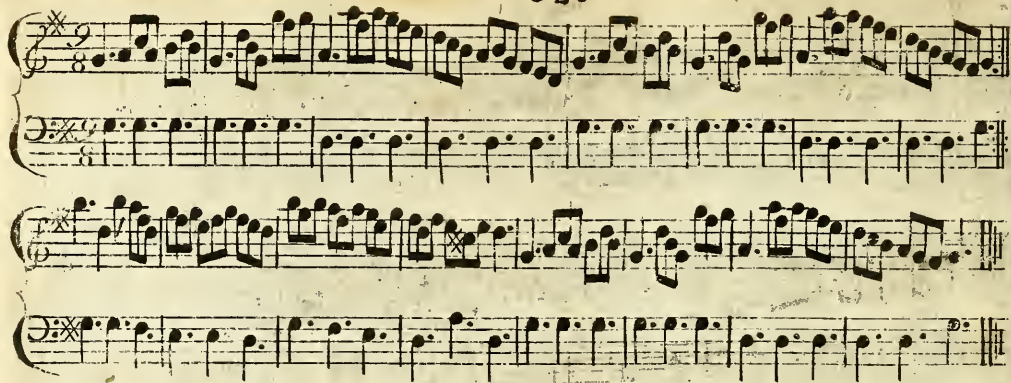
First and 2d Men lead thro sides and turn $\sphericalangle$ Their Partners do the same $\sphericalangle$
First Cu. gallop down one Cu. gallop back again and cast off $\sphericalangle$ First and 2d
Cu. Right and Left quite round.



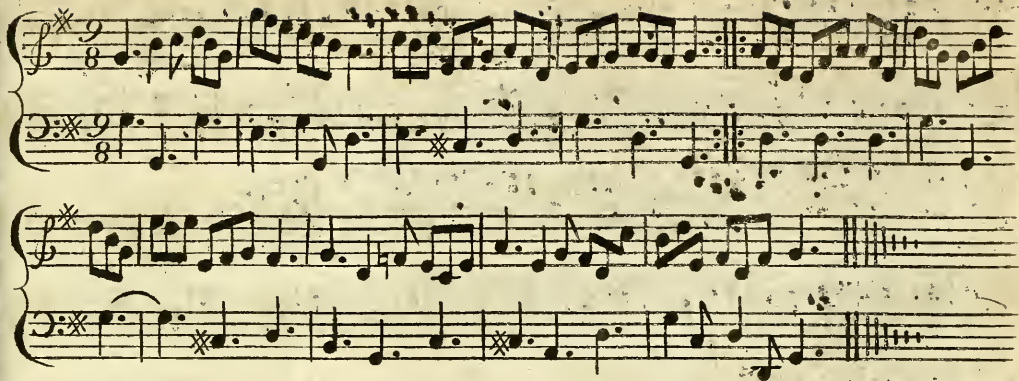
The 1st Man Heys on the Women's side, his Partner Heys on the Men's side at the same time. The 1st Cu. Hey on their own sides. The two 1st Cu. foot, and hands across half round. The two 1st Cu. foot, and Right and Left.



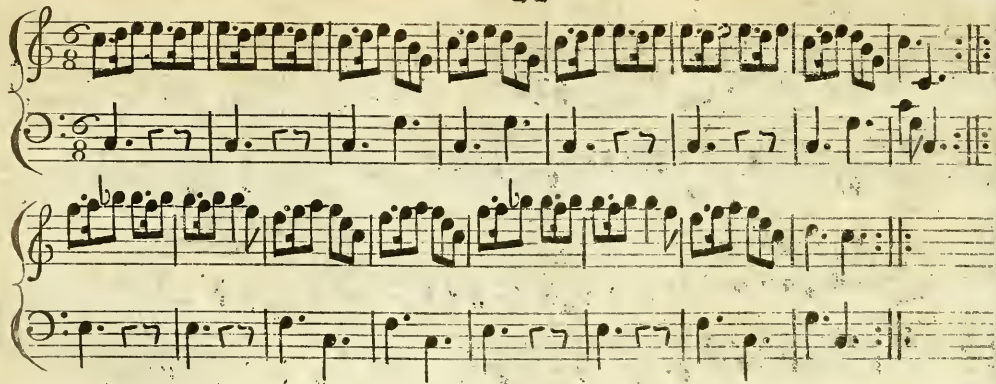
First Man turns the 2d Wo. with his Right hand, and then his Partner with his Left hand ♩ First Wo. turns the 2d Man with her Right hand, and her Partner with her Left hand ♩ First Cu. gallop down, then gallop up again and cast off ♩ First and 2d Cu. Right and Left quite round.



First and 2d Cu. half Right and Left = the same back again = Cross over
and turn Proper = Lead thro' the 3d Cu. foot it and turn it out =



First Cu. cast off one Cu. and Back to Back, then cast up into their Places and Back to Back, take hands and lead down the middle below the 3d Cu.^s and cast up into the 2d Cu.^s Place, then lead up abreast with the 2d Cu. and cast off into the 2d Cu.^s Place and turn —.



First Cu. half figure thro' the 2d Cu. and cross over 2. First Cu. leads thro' the 3d Cu. and foot it 2. turn Corners, and turn your Partner each time.

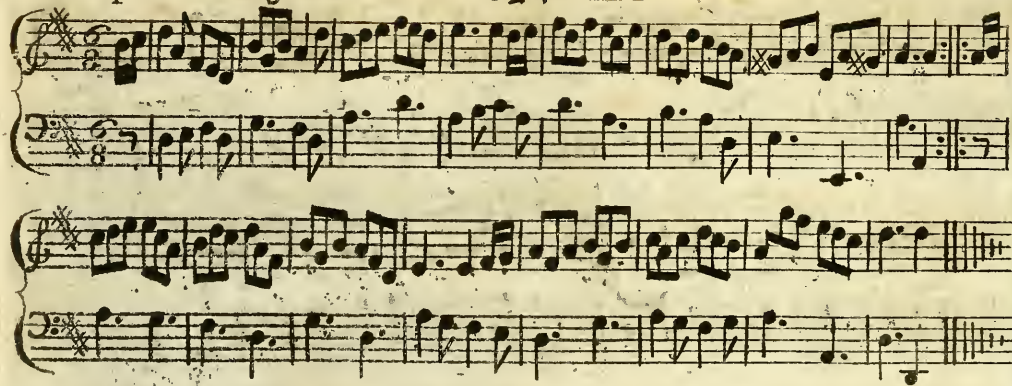


First Man Set to the 2d Wo. his Partner the same, 1st Man Heys on the contrary side, and then on his own side, First Wo. the same at the same time, 1st Cu. cros over, figure in, Right, and Left.

64 Trip to Birmingham.

324

60



Hands round with the 1st Cu. cast off and hands round with the 3d Cu.
gallop up, foot, cast off, lead down, foot, cast up and turn.



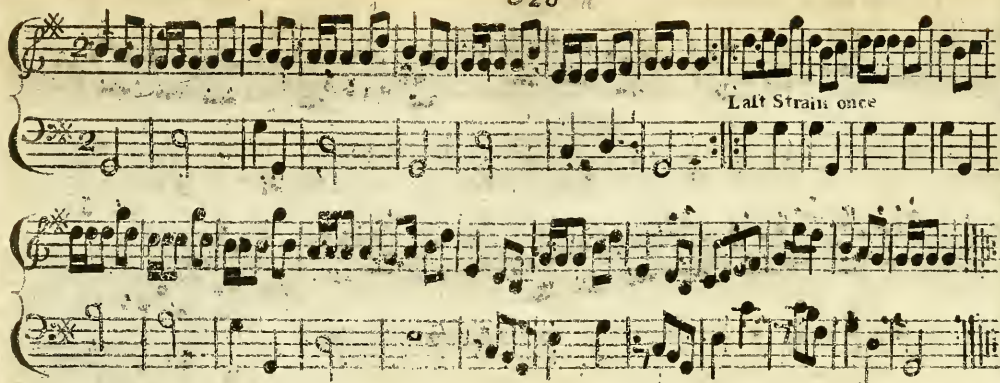
Lead thro' the 1st Cu. and on the outside of the 2d Cu. then turn your Partner,
Lead thro' the 2d Cu. and on the outside of the 1st Cu. then turn your Partner,
cross over two Cu. lead up to the top, foot it and cast off.

The musical score is arranged in five systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values (eighth, sixteenth, and quarter notes), rests, and repeat signs. The first system features a more active melody in the treble staff. The second system continues the melody with some sixteenth-note passages. The third system shows a similar pattern of activity in the treble staff. The fourth system has a more rhythmic, steady melody in the treble staff. The fifth system concludes the piece with a final cadence in both staves.

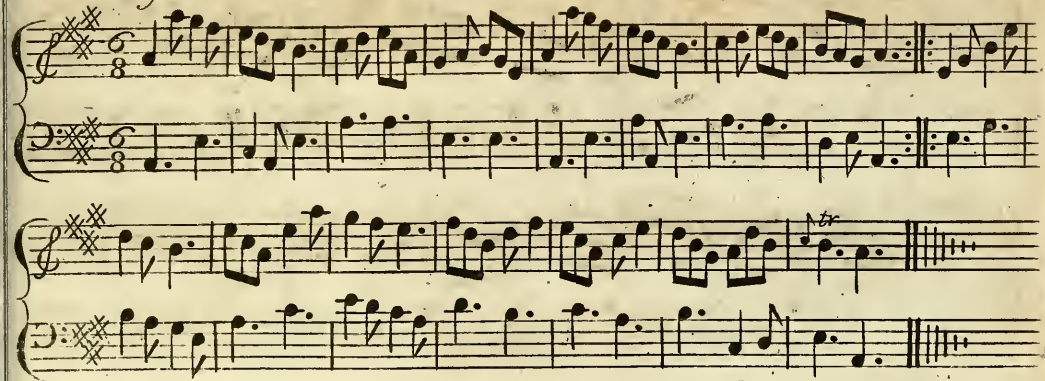
First Cu. foot it and cast off, the same a-
gain = Lead up to the top, foot it and
cast off = Six hands round = First and
2d Cu. Right and Left quite round.



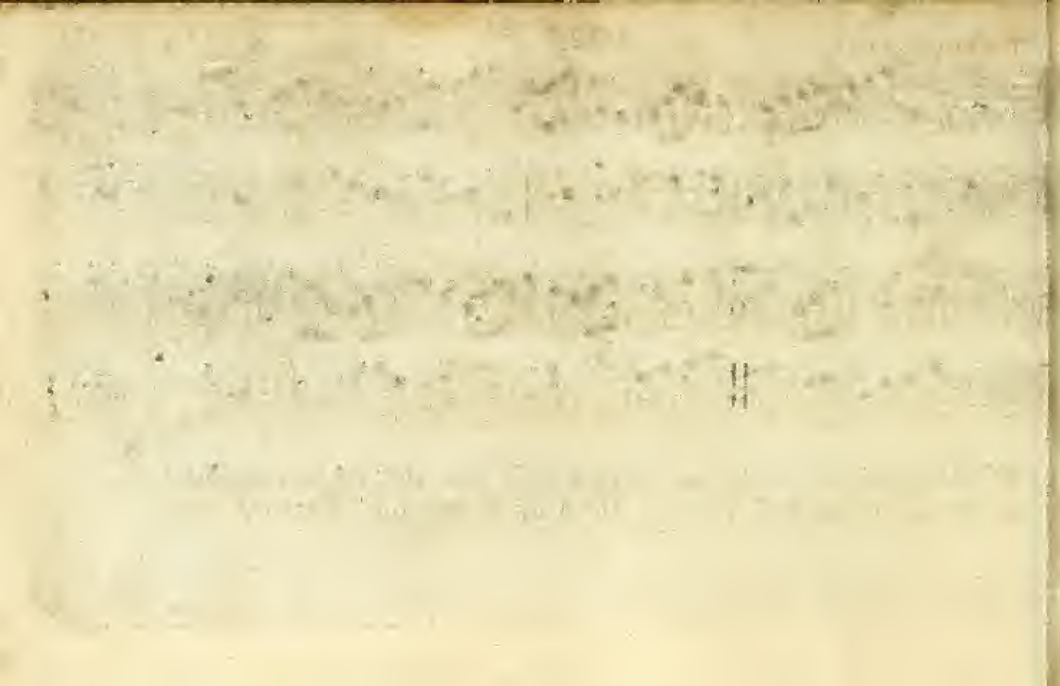
First Man turn his Partner, then both cast off and take hands round the 2d do the same. Then the 1st Cu. cross over and go the figure of 8 between the 2d Cu. into the 2d Cu's Place then Right and Left with the 2d Cu.



The 1st Cu. foot it and turn the 2d Cu. to the Top, then foot it and turn the 2d Cu. into their Places. Dance inside below the 3d Cu. cast up into the 2d Cu. Place, take hands sideways, foot it and turn.



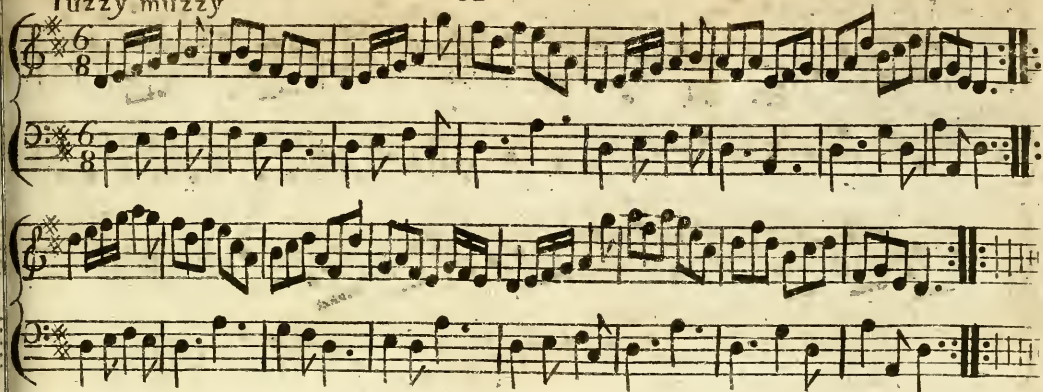
First Man Hey with the 1st and 2d Wo. then the 1st Wo. Hey with the 1st and
2d Man = Cross over two Cu. lead up to the top and cast off =



Tuzzy muzzy

331

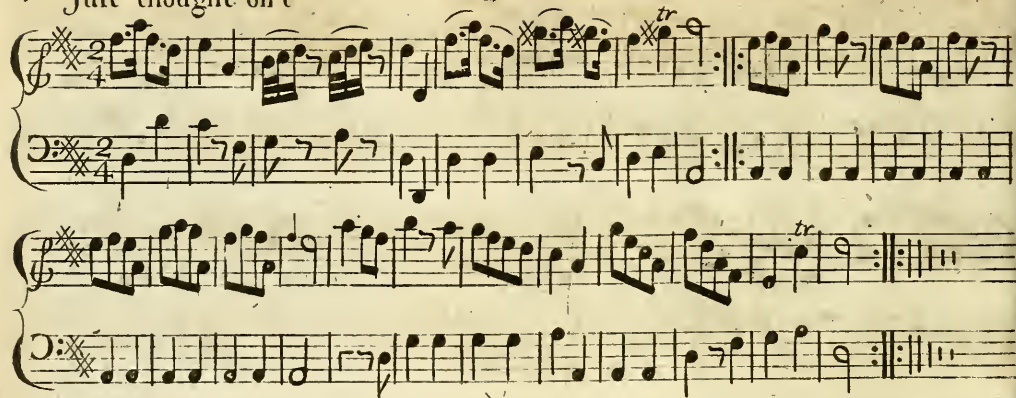
71



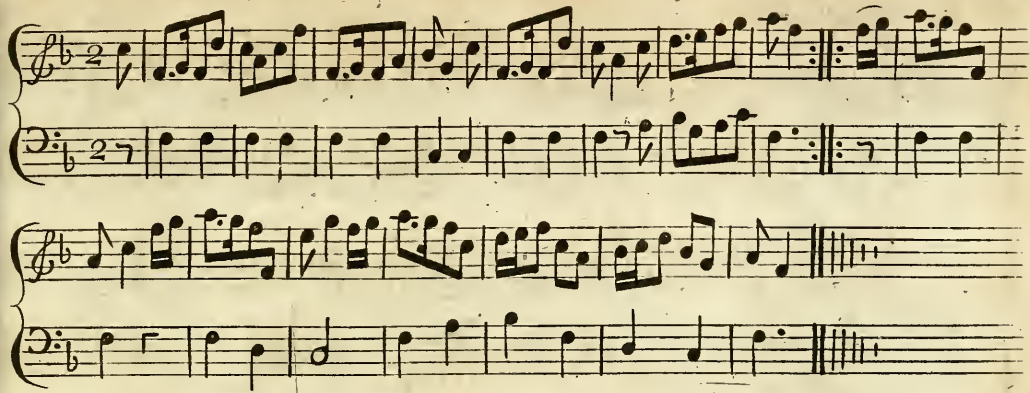
Hey contrary fides, then on your own. First Cu cast off and turn, Right and Left with
the 2d Cu.

72 Just thought on't

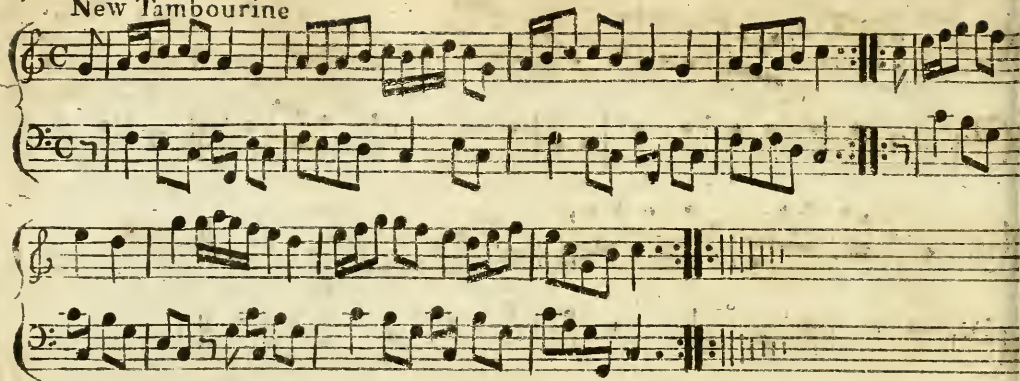
332



First Cu. foot it and cast off - the same again = Lead up ^{to the} top, foot it and cast off = Six hands round = First and 2d Cu. Right and Left quite round.



First Man foot it to the 2d Wo. and cast off into the 2d Mans Place, and the 2d Wo. cast up at the same time into the 1st Wo.^s Place = Then the 2d Man foot it to ^e 1st Wo. (he being a Top) and cast off into his Place, and the 1st Wo. cast up into her Place =, then the 1st and 2d Man foot it to their Partners, the 1st Cu. cast off one Cu. take Hands with the 2d Cu. and lead up, foot it and cast off into the 2d Cu.^s Place.



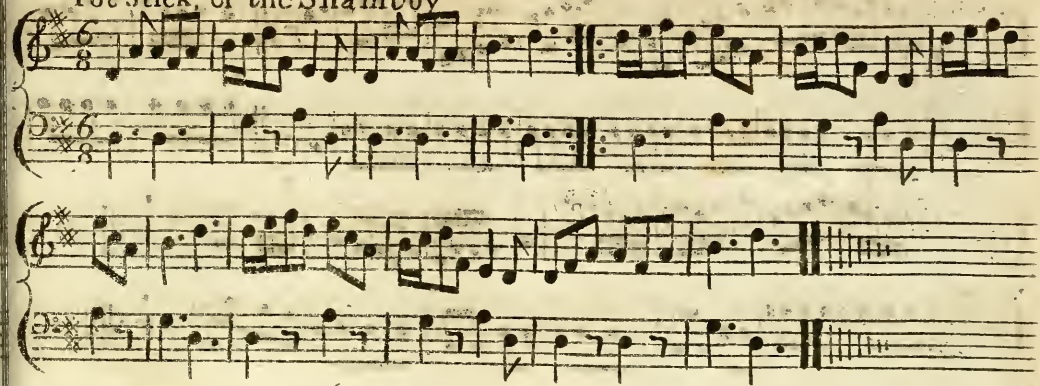
Each Strain twice

All four fall back and forward again and turn single, Men change Places with the Wo. 1st Man change with 2d Wo. 2d Man with 1st Wo. 1st Cu. being in 2d Cu. Place Jigg it up. All four, Lead to the Wall, back again 1st Cu. go the half figure thro 2d Cu. turn hands with your Partner, and jump and cast off.

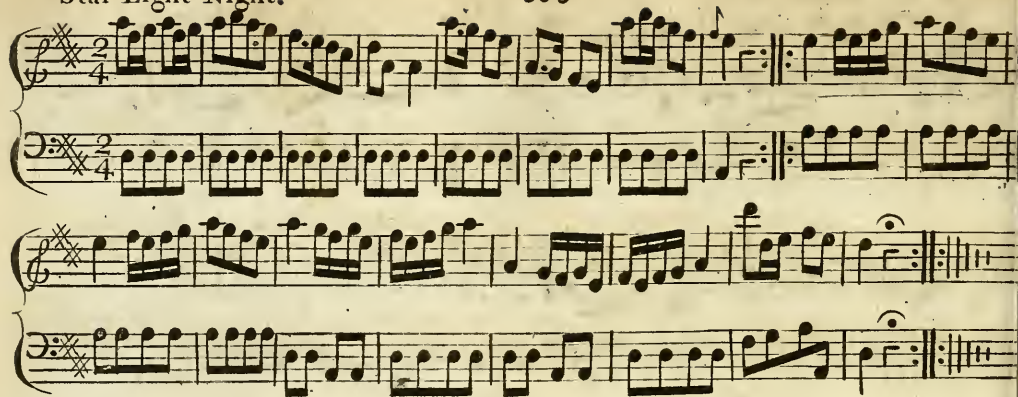
Pot Stick, or the Shamboy

335

75



The 1st Cu foot it 2 and cast off one Cu. then foot it and cast up then cross over, and half figure, and Right hands and Left.

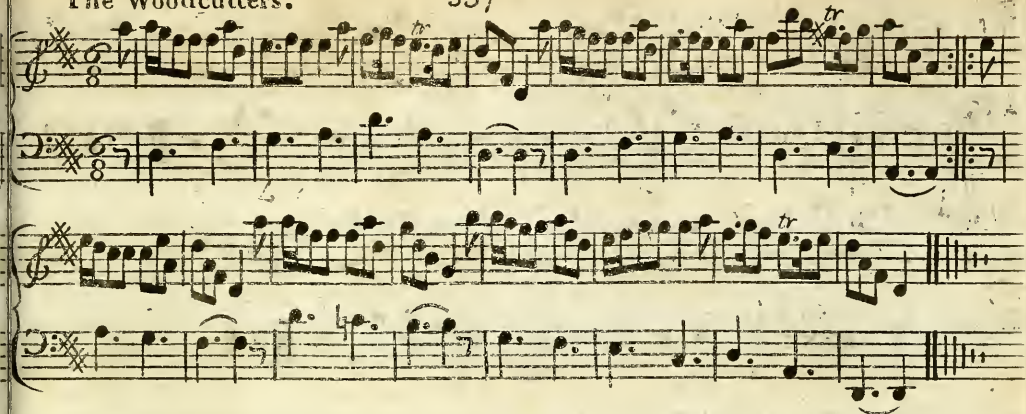


First Man turn the 2d Wo. with his Right hand Single and cast off: his
 Partner the same with the 2d Man: Hands 6 round: Right and Left at top:

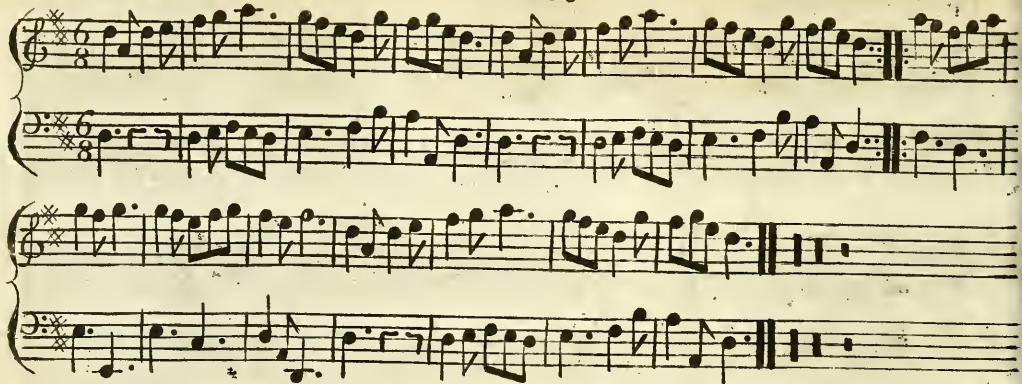
The Woodcutters.

337

77



Hey contrary fides, then on your own. First Cu. cast off and turn, Right and Left with the 2d Cu.

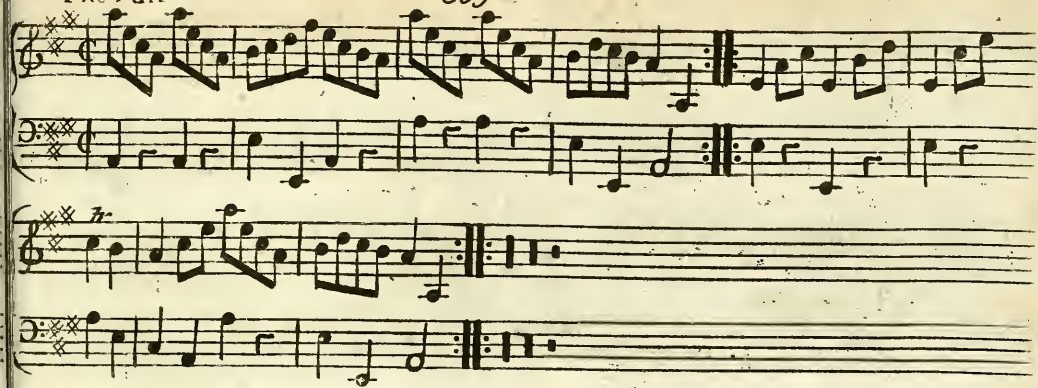


First and 2d Cu. Right hands half round, Left hands back again. 1st Cu. cast off 2 Cu. Hands
6 round, 1st Cu. lead to the top and cast off.

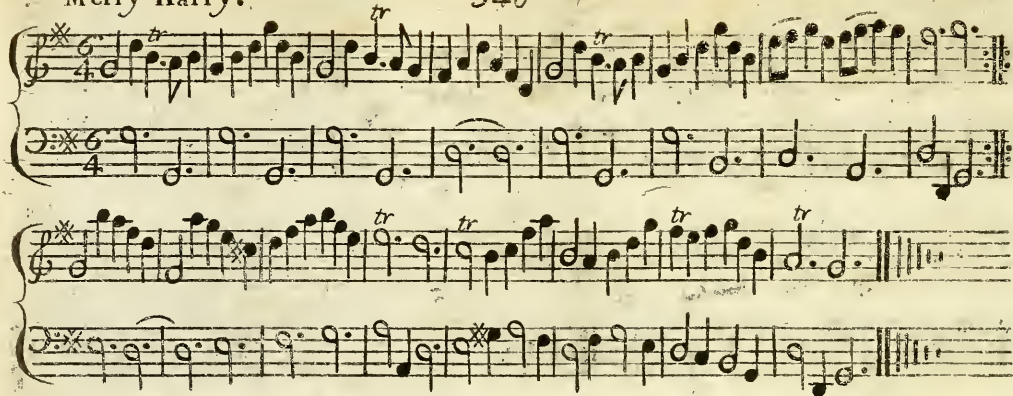
The Puff

339

79



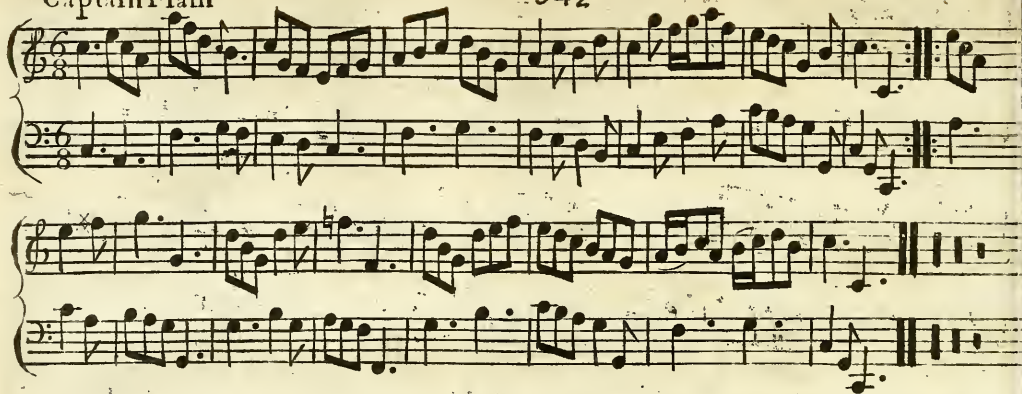
First Cu. lead thro' the 2d and cast up. Right and Left with the top Cu. Cross over two Cu. Lead to the top and cast off.



First and 2d Cu. Set to their Partners and Hands across half round the same again which brings each into their Places = Cast off and lead thro' the 3d Cu. and cast up into the 2d Cu's Place, cast up to the Top and Right hand and Left half round which brings them into the 2d Cu's Place.



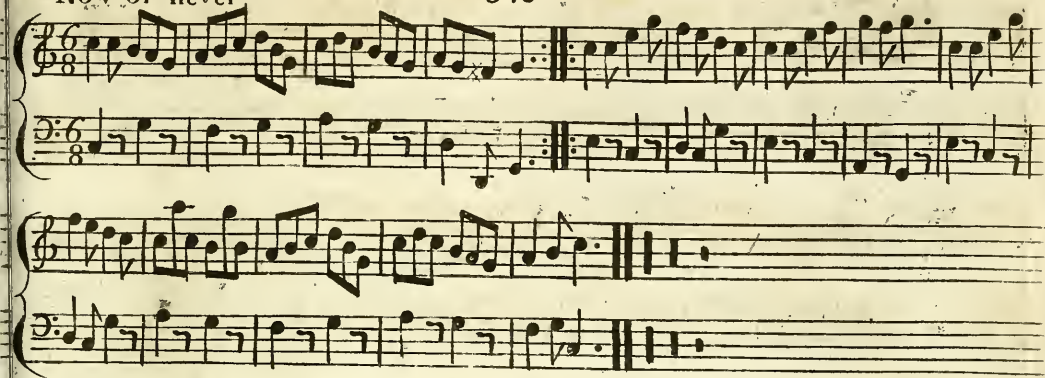
First Cu. turn Right hands Single with his Partner and cast off: Turn Left hands Single and cast up: Cross over and half figure: Lead thro' the 3d Cu. cast up and turn:



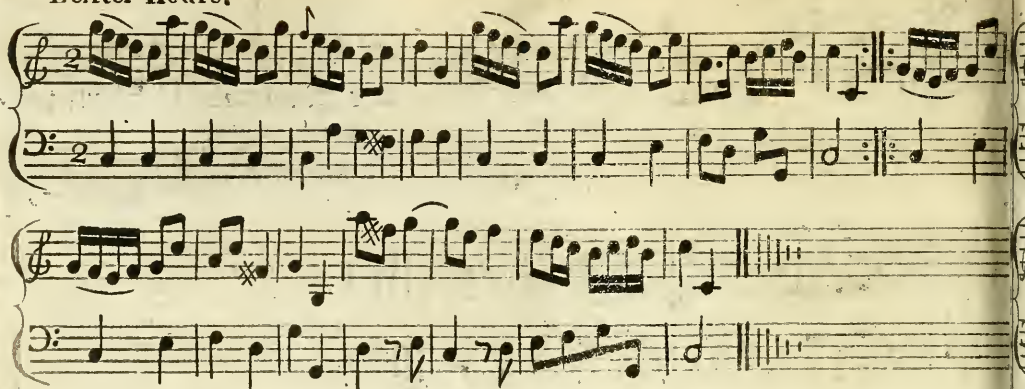
First Man turn his Partner, with his Right Hand, and cast off: 1st Wo. turn the 2d Man with her Left Hand and cast off: 1st Cu. clap Hands sideways, with the 2d Cu. and turn them: 1st Cu figure and turn it out :

Now or never

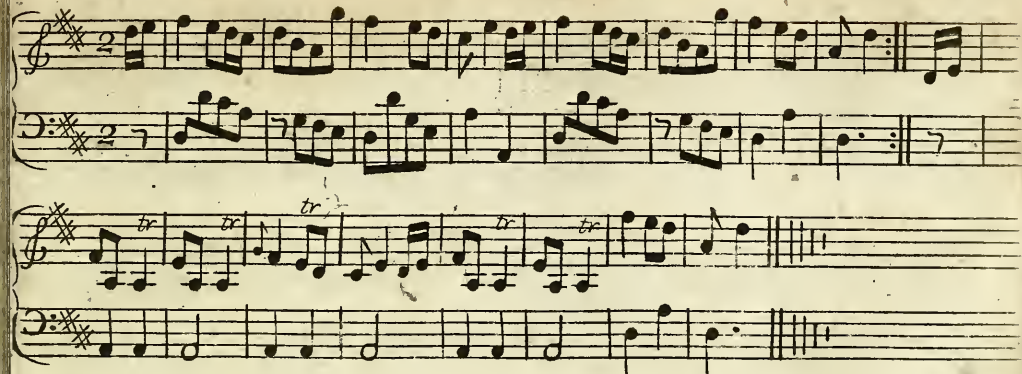
343



First Cu. foot and cast off $\frac{1}{2}$ lead thro' 3d Cu. and cast up $\frac{1}{2}$ First Man turn 3d Wo. while
 1st Wo. turns 2d Man, foot it to your Partners, and turn $\frac{1}{2}$ 1st Man turn 2d Wo. while
 1st Wo. turns 3d Man, foot to your Partner and turn proper



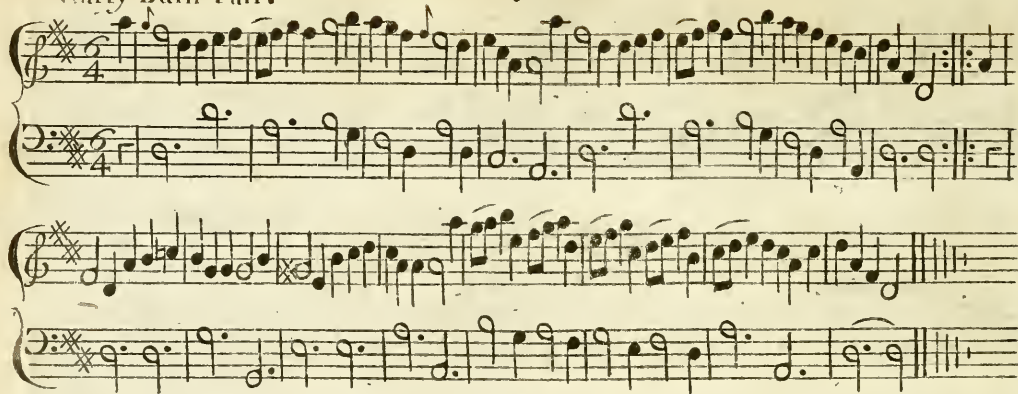
First Cu. foot it and cast off one Cu. and turn the 2d Cu. do the same = cast off and lead up a Breast with the 2d Cu. and cast off into the 2d Cu. Place and Right hand and Left all round.



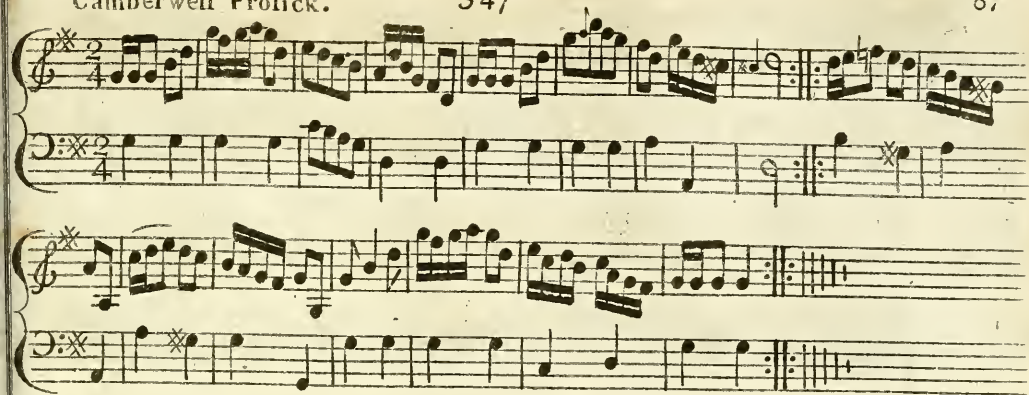
First Cu. cast off into ^e 2d Cu. Place, then Right hand and Left half round, the 1st and 2d Man foot it to their Partners and turn them into their Places— The 1st Man foot it to the 2d Wo. and turn her, the 2d Man do the same with the 1st Wo. First Cu. cast off the 2d Cu. and turn, and the 3d Cu. and turn, take hands and lead up to the top and cast off one Cu. Right hand and Left all round—

86 Harly Bush Fair.

346



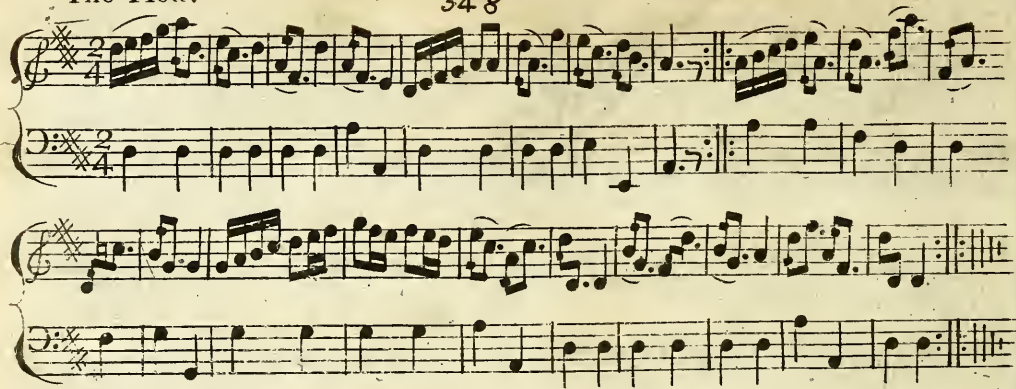
First Cu. Set and cast off two Cu. and up again, cross over and figure with the 1st Cu. then the half figure below, and half figure a Top -



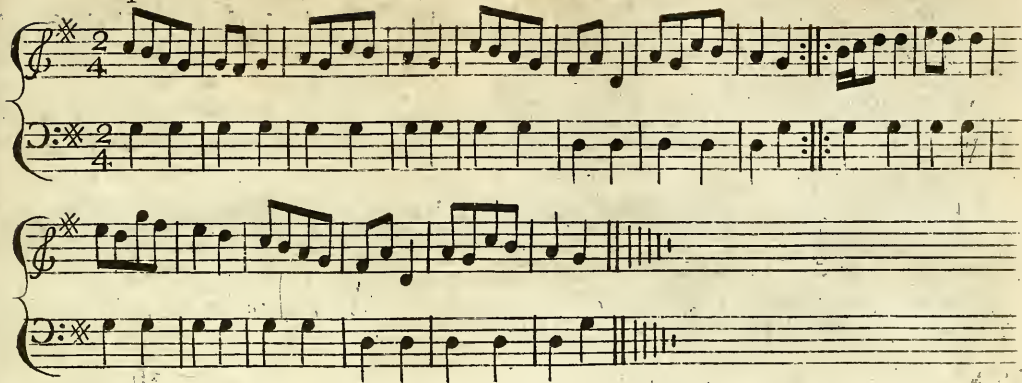
Hey contrary fides and then on your own fides :: cast off and turn your
Partner ÷ Right and Left at Top.

88 The Plod.

34 8



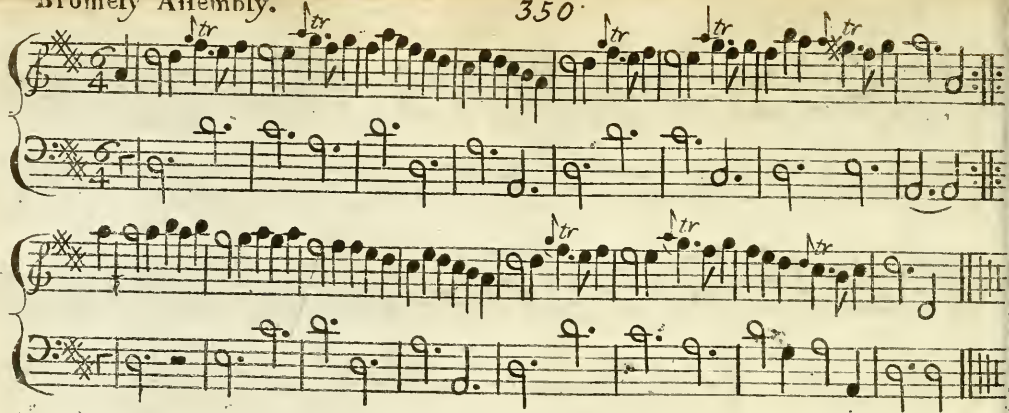
The 1st Man foot it to the 2d Wo. and cast off ♪ the 1st Wo. foot it to the 2d Man and cast off ♪ Hands Six round, then lead thro' the 2d Cu. ♪ Right and Left at top and foot it to your Partner ♪



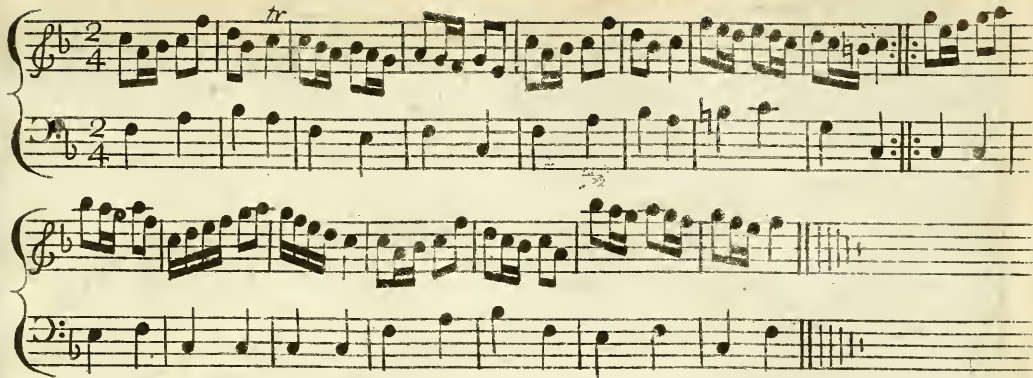
Foot it 3 and turn ÷ Foot it 3 to the wo. and turn ÷ Gallop down, up
again, cast off ÷ Right and Left ÷

Bromely Assembly.

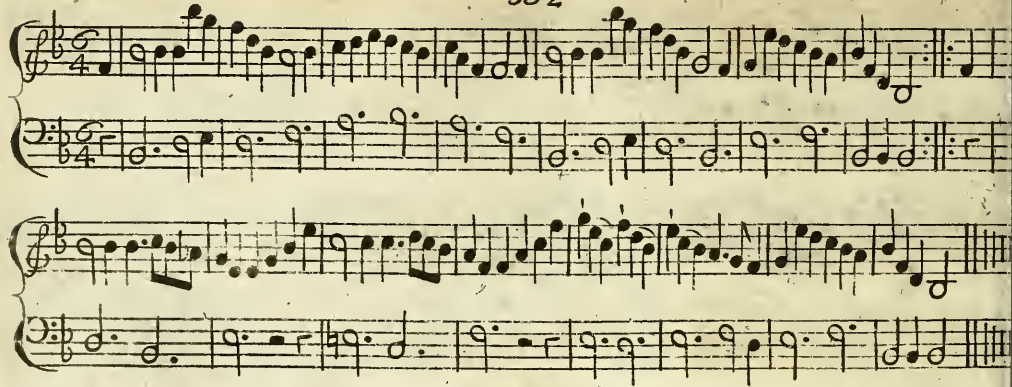
350.



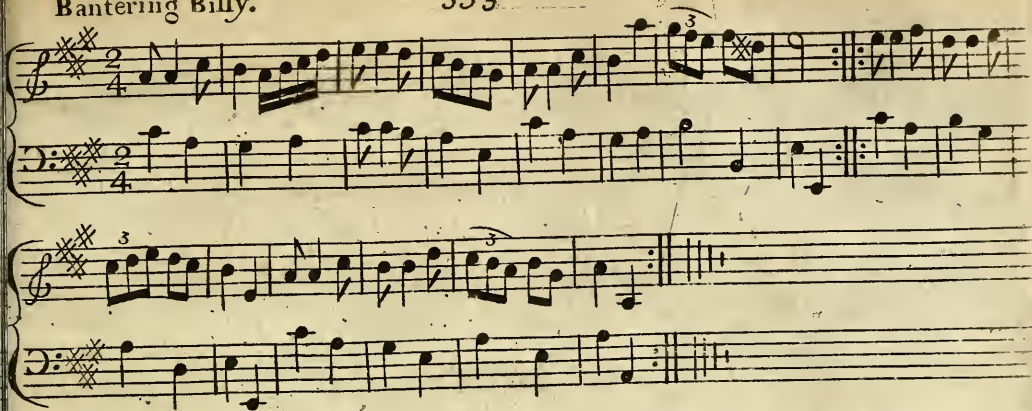
Set and cast off down two Cu. Right hand and Left half round and turn your Partners of their own Side— The 1st Man turn hands with the 2d Cu. and the 1st Wo. do the same with the 3d Cu. at the same time, and meet in the middle and turn, lead thro' the 3d Cu. and then a Top into the 2d Cu's Place.



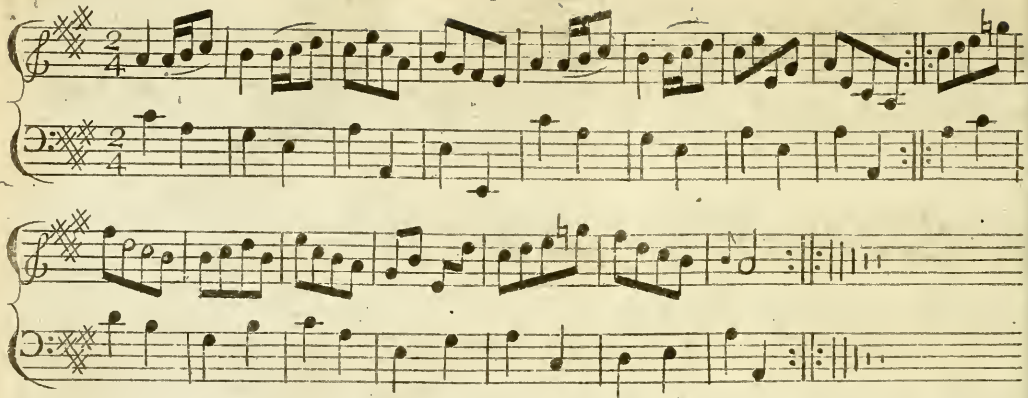
First Cu. hands round with the 2d Cu. — First Cu. foot it and cast off and turn Partners — Cross round the 2d Cu. into the 2d Cu's Place — Right and Left quite round.



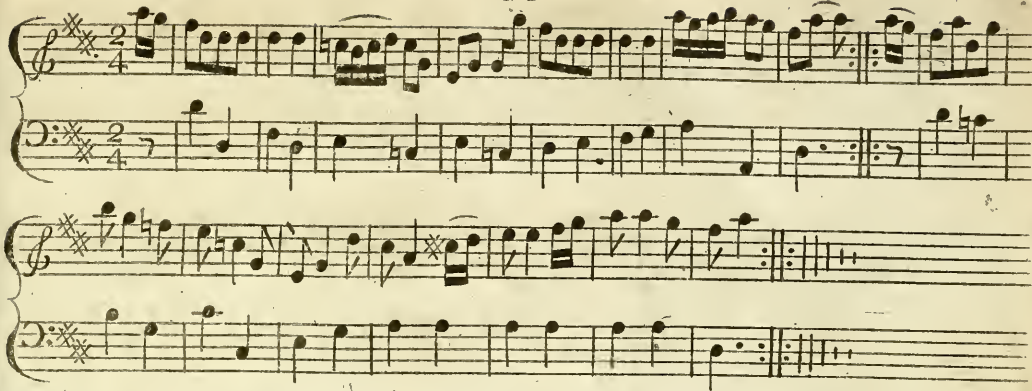
The 1st Man cast off and turn the 3d Wo. (his Partner turning the 2d Man at the same time) then his Partner, then Set and cast up to the top and Set and turn. Then the 1st Man clap hands with the 2d Man, and 1st Wo. with the 2d Wo. at the same time, then with their Partners and turn them, then the 1st and 2d Man clap hands with their Partners, then with each other and turn into the 2d Cu. Place.



The 1st. Man cast off into the 2d Man's Place, his Partner following ̣ the Wo.
casts up, the Man following ̣ Hands round four ̣ cast off and turn ̣



The 1st Cu. cast two Cu. : then cross up two Cu. : Gallop down, up again, cast off : Right and Left.

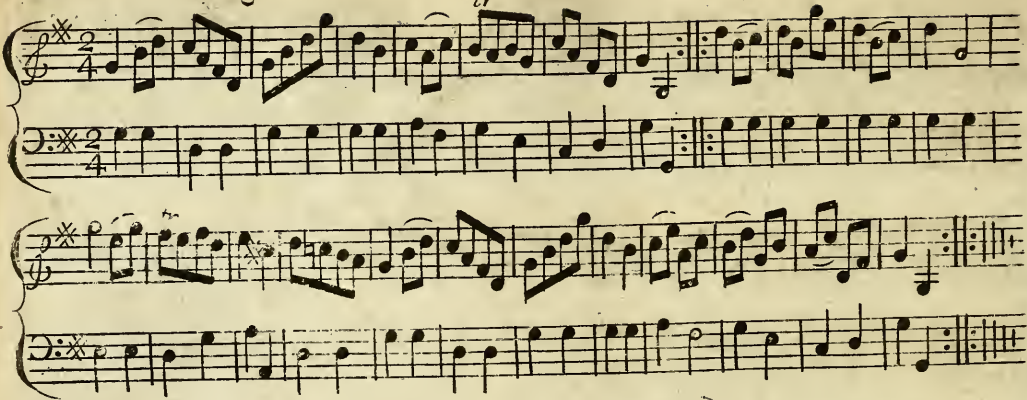


Foot it to your Partner and turn $\therefore$ then foot it sideways and turn $\therefore$ Crols
 over and half figure $\therefore$ lead thro' the 3d Cu. cast up and turn $\therefore$

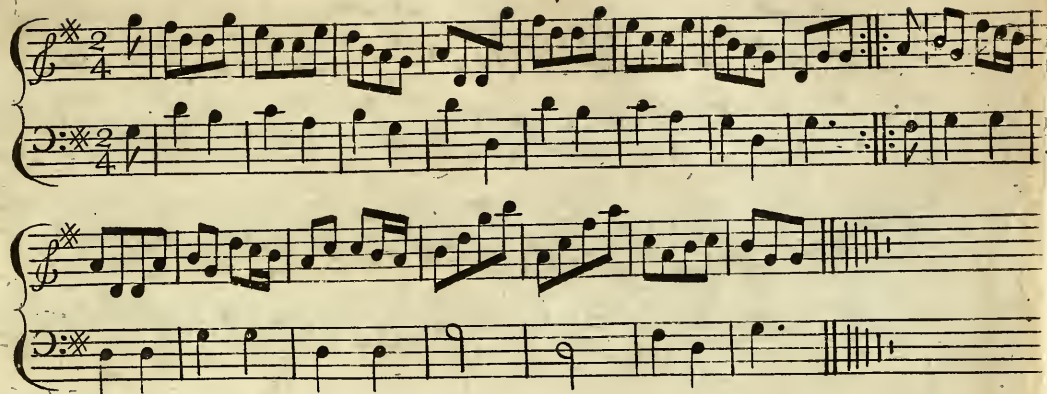
98 The Gold Ring.

356

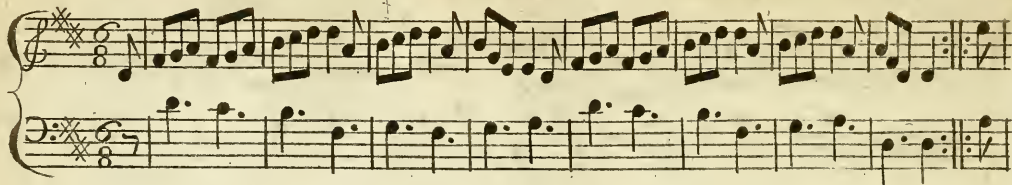
tr



First and 2d Cu. Set and half Right and Left ♩ the same back again ♩ cast off and lead thro' the 3d Cu. cast up two Cu. and turn single at top, and change sides ♩ Set sides and turn sides cast off and turn ♩



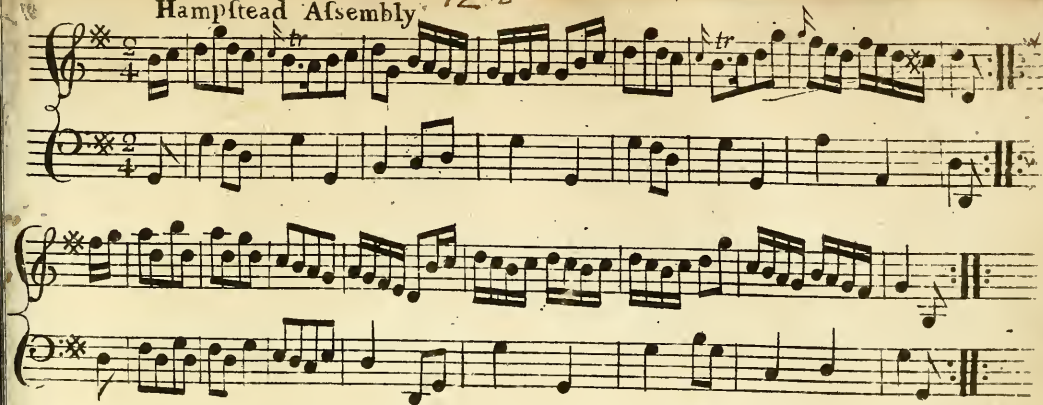
First Man turns the 2d Wo. with his left Arm and his Partner with his right :-
 First Wo. turns the 2d Man with her left Arm and her Partner with her right :-
 gallop down one Cu. up again and cast off :- Right and Left with the top Cu. :-



First Cu. Set 3 with the 2d Wo. and turn ♩ the same to the Man ♩ cast
off and turn ♩ Lead thro' the 3d Cu. cast up and turn ♩

Hampstead Assembly

12 2 6



The First Cu. foot to the Second Wo. and Hands round three ∴ The
 same to the Second Man ∴ Cross over two Cu. ∴ Lead up to the top
 foot it and Cast off ∴

Bt

P. 11





