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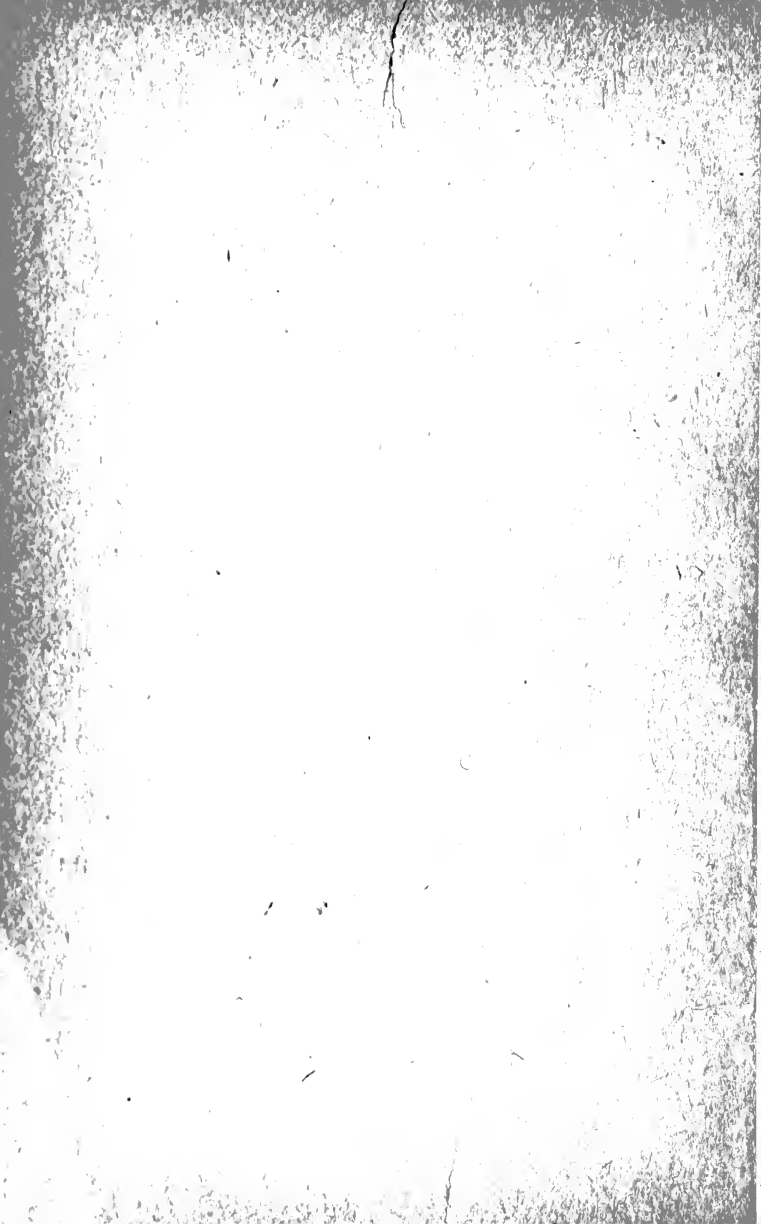
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by

CECIL J. SHARP.

Part III.

London :

NOVELLO & Co., LTD.



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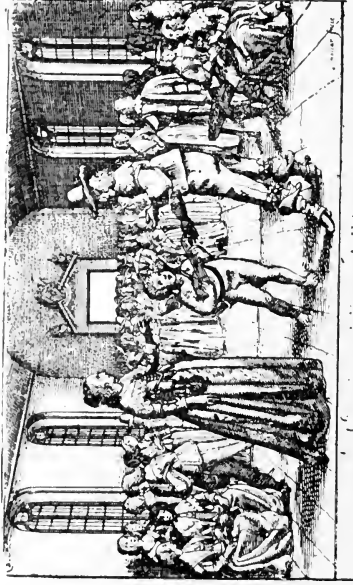
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The English Dancing Master:

O R,

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



March. 19th.

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 Church doore. 1654 1656

THE
COUNTRY DANCE BOOK

PART III.

CONTAINING

THIRTY-FIVE COUNTRY DANCES

FROM

THE ENGLISH DANCING MASTER

(1650—1670)

DESCRIBED BY

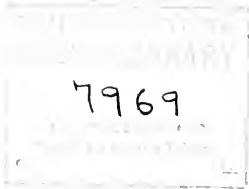
CECIL J. SHARP

AND

GEORGE BUTTERWORTH.

NOVELLO AND COMPANY, LTD.

1912.



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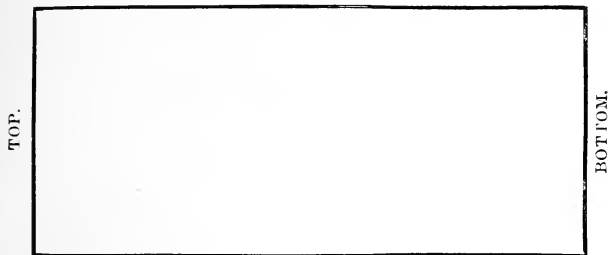
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THE DANCE.

THE ROOM.

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

RIGHT WALL.



LEFT WALL.

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

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

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

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:—

$\frac{2}{2}$						
	l.	h.l. r.	h.r. l.	h.l. r.	h.r.	h.r.
			OR			
$\frac{6}{8}$						
	r.	h.r. l.	h.l. r.	h.r. l.	h.l.	h.l.

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 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:—

The notation shows two rhythmic patterns. The first pattern is in 2/2 time, consisting of six measures: l. (quarter), a half rest, r. (quarter), l. (quarter), a half rest, r. (quarter), l. (quarter), a half rest, r. (quarter), l. (quarter), a half rest, r. (quarter). The second pattern is in 6/8 time, also consisting of six measures: r. (quarter), a half rest, l. (quarter), r. (quarter), a half rest, l. (quarter), r. (quarter), a half rest, l. (quarter), r. (quarter), a half rest, l. (quarter). The two patterns are separated by the word "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.

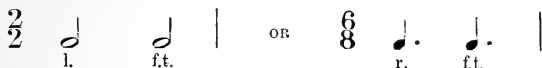
This is sometimes used in ring movements, as an alternative to the preceding step. It is a variant of the Slip, in which the feet, instead of taking the ground one after the other, alight together, about six inches apart. The movement is, therefore, a series of jumps or double-hops.

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).

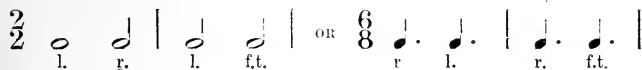
As the left foot is dragged towards the right, the body is raised upon the instep of the right foot, and lowered as the

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 two dancers change places they should, unless otherwise directed, pass each other by the right.

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," or "move," is to dance forwards.

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

To make a "whole turn" 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.

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

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

FIGURE 1.

TURN SINGLE.

The dancer moves round in a small circle, clockwise (unless otherwise directed), taking four small walking- or 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 diagonally to the right, followed by a single diagonally to the left (two bars), thus:—









To right.	To left.	OR	To right.	To left.
$\frac{2}{2}$	$\frac{2}{2}$		$\frac{6}{8}$	$\frac{6}{8}$
				
r.	f.t.		r.	f.t.
l.	f.t.		l.	f.t.

FIGURE 3.

In certain dances four instead of two bars are allotted to the Set. This may simply be an abbreviation or misprint for Set-and-turn-single; or it may bear a literal interpretation, in which case it is, perhaps, advisable to interpolate the Honour (Fig. 12, p. 14) after each single, thus:—

To right.	To left.
$\frac{2}{2}$	$\frac{2}{2}$
	
r.	l.
f.t.	f.t.
Honour.	Honour.
To right.	To left.
OR	OR
$\frac{6}{8}$	$\frac{6}{8}$
	
r.	l.
f.t.	f.t.
Honour.	Honour.

Whenever Set-and-honour occurs in the text, performers may either execute it in the way just described, or substitute Set-and-turn-single.

FIGURE 4.

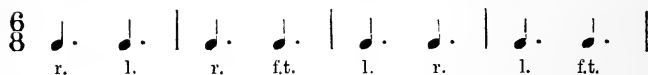
THE SIDE.

The dancer moves forward a double (w.s. or r.s.) obliquely to the right, makes a half-turn, counter-clockwise, and retraces his steps, thus :—

To right.....Half-turn. Back.....to.....Position.



To right.....Half-turn. Back.....to.....Position.



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.

FIGURE 5.

ARM WITH THE RIGHT.

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

FIGURE 6.

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 7.

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 8.

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, face downwards, and lead a double back to places (four bars).

FIGURE 9.

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 10.

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 (four bars).

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, should 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 11.

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 be made.

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

FIGURE 12.

THE HONOUR.

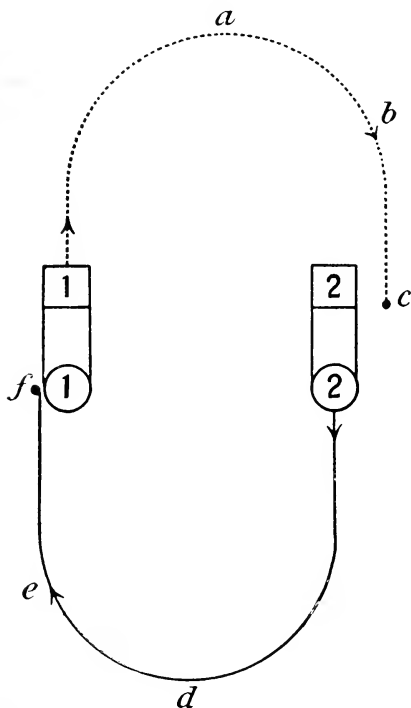
This, like the Set, is a formal movement of courtesy addressed by one dancer to another, or by two dancers to each other simultaneously.

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 13.

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.

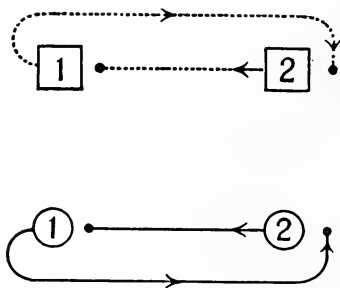
Simultaneously, second man, pulling his partner after him, falls back four steps along unbroken line to *d*, and then moves forward four steps along the line *d e f* into the first couple's place (four bars).

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 14.

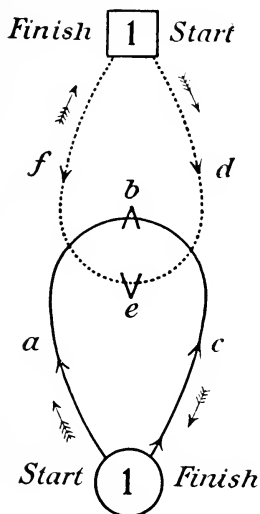
FIRST COUPLE CASTS OFF INTO SECOND PLACE.



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 up into the first place. This is a progressive figure.

FIGURE 15.

BACK-TO-BACK.

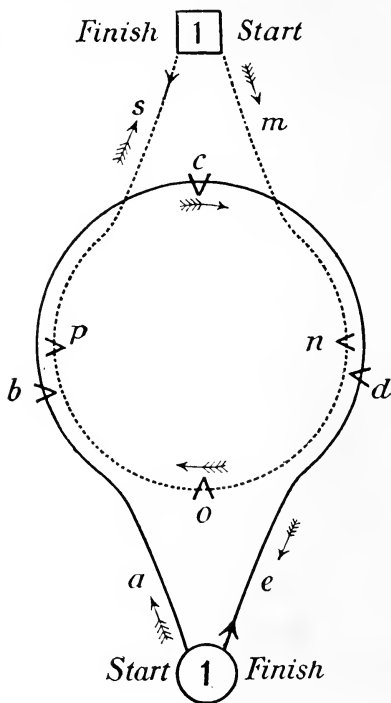


First man and first woman face each other and move forward, the man along the line $a b$, the woman along the dotted line $d e$. They pass by the right, move round each other, back to back, and fall back to places, the man along the line $b c$, the woman along the dotted line $e f$ (four bars).

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 16.

WHOLE-GIP FACING CENTRE.

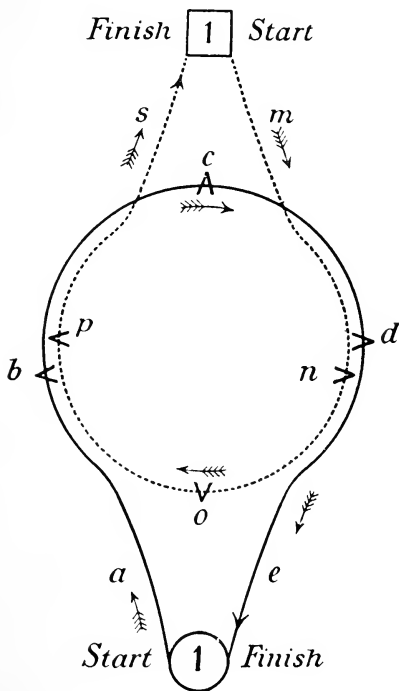


First man moves forward along line *a*, dances round circle *b c d*, keeping his face toward the centre, and falls back along line *d e* to place; while first woman dances along dotted line *m*, moves round circle *n o p*, keeping her face toward the centre, and falls back along dotted line *p s* to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

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

FIGURE 17.

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).

FIGURE 18.

RIGHT-HANDS-ACROSS.

This is performed by four dancers, usually the first and second couples.

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 19.

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 20.

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:—

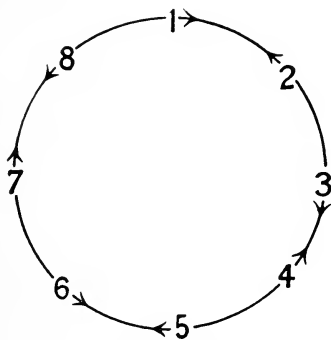


DIAGRAM A.

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:—

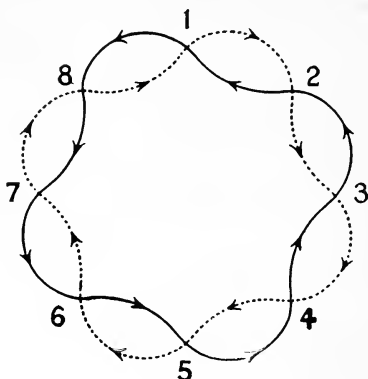


DIAGRAM B.

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 21.

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 :—

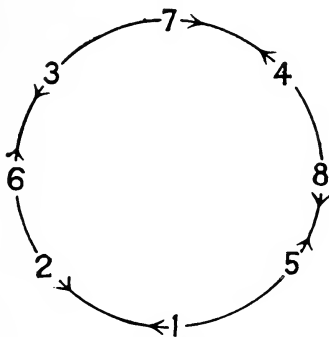


DIAGRAM A.

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

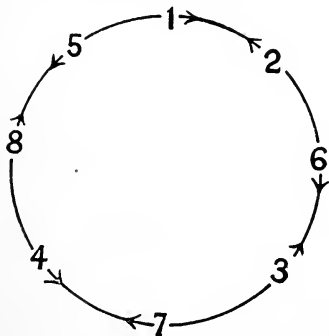


DIAGRAM B.

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 22.

THE STRAIGHT HEY.

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

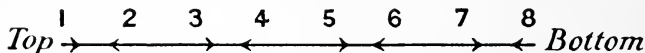


DIAGRAM A.

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:—

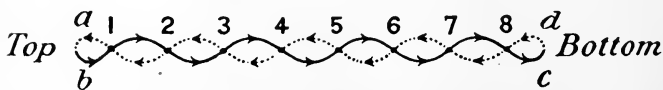


DIAGRAM B.

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.

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:—

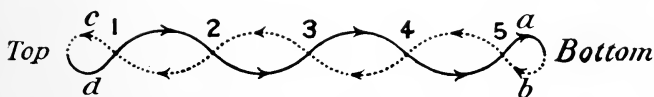


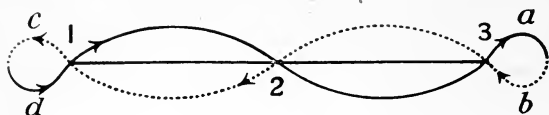
DIAGRAM C.

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 23.

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 :—

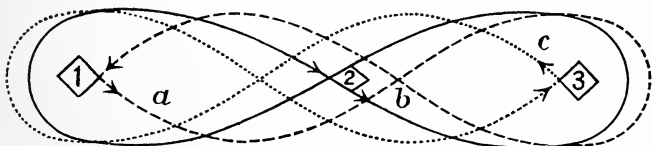
- (4.) Nos. 1 and 2 pass by the left ; while No. 3 moves round the loop *c d*.
- (5.) Nos. 1 and 3 pass by the right ; while No. 2 moves round the loop *a b*.
- (6.) Nos. 2 and 3 pass by the left ; while No. 1 moves round the loop *c d*.

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

The above is, presumably, the correct way in which this figure should 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* i., 70). 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*.

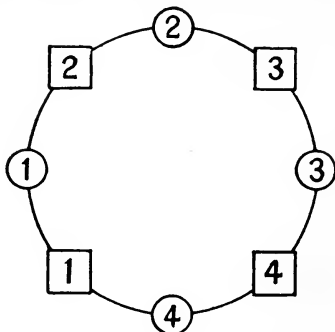
The Straight Hey is sometimes performed progressively. It is unnecessary, however, to describe in detail the way in which this is effected, because, in principle, the method is the same as that already explained in Fig. 21. (see p. 22).

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.

CATCHING OF QUAILS.

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



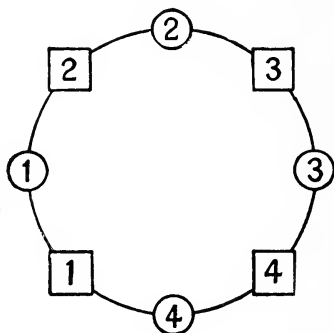
MUSIC.		MOVEMENTS.
FIRST PART.		
A	1—8	Hands-all, eight slips clockwise, and eight slips counter-clockwise to places.
B1	1—2	First man moves in front of his partner, and faces her (r.s.).
	3—4	First man moves back a double into the centre, followed by his partner (r.s.).
	5—8	Second couple does the same.
B2	1—4	Third couple does the same.
	5—8	Fourth couple does the same.
		All the men are now in the middle, facing their partners.

CATCHING OF QUAILS—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
A 1—4 5—8	Partners side (r.s.). That again.
B1 1—2 3—4	First man shakes his partner by the right hand three times, on the first and middle beats of the first bar, and on the first beat of the second bar. First man turns his partner half-way round with his right hand, and changes places with her.
5—8	Second couple does the same.
B2 1—4 5—8	Third couple does the same. Fourth couple does the same. All the women are now in the middle, facing their partners.
THIRD PART.	
A 1—4 5—8	Partners arm with the right. Partners arm with the left.
B1 1—2 3—4	First man taps his partner's right foot with his right foot three times, on the first and middle beats of the first bar, and on the first beat of the second bar. First woman moves out into her original place (r.s.).
5—8	Second couple does the same.
B2 1—4 5—8	Third couple does the same. Fourth couple does the same.

IF ALL THE WORLD WERE PAPER.

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



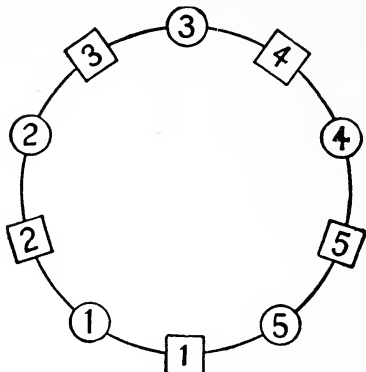
MUSIC.	MOVEMENTS.
FIRST PART.	
A1 1—4 5—8	All take hands, move forward a double, and fall back a double to places (r.s.). Partners set and turn single.
A2 1—8	All that again.
A3 1—2 3—4 5—8	First and third men change places (r.s.). First and third women change places (r.s.). Circular-hey (Fig. 20, p. 21), to places, two changes, partners facing each other (sk.s.).
A4 1—8	Second and fourth couples do the same.

IF ALL THE WORLD WERE PAPER—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
A1 1—4	Partners side (r.s.).
5—8	Partners set and turn single.
A2 1—8	All that again.
A3 1—2	First and third couples move forward a double and meet (r.s.)
3—4	First man leads third woman between second man and second woman; while third man leads first woman between fourth man and fourth woman (r.s.).
5—6	All four cast off to their respective places (sk.s.).
7—8	First and third men turn their partners.
A4 1—8	Second and fourth couples do the same.
THIRD PART.	
A1 1—4	Partners arm with the right.
5—8	Partners set and turn single.
A2 1—4	Partners arm with the left.
5—8	Partners set and turn single.
A3 1—2	First man and third woman change places; while first woman and third man do the same (r.s.).
3—4	First and third men change places with their partners (r.s.).
5—8	Circular-hey (Fig. 20, p. 21), handing, to places; two changes, each man facing the contrary woman (sk.s.).
A4 1—8	Second and fourth couples do the same.

UP TAILS ALL.

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



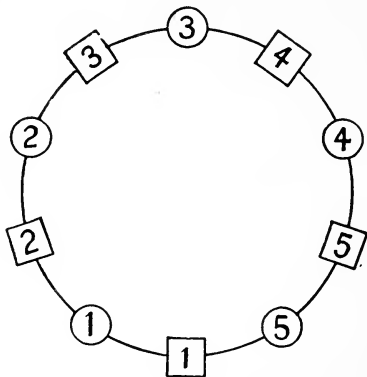
MUSIC.	MOVEMENTS.
FIRST PART.	
A1 1—4	All take hands, move forward a double, and fall back a double to places (r.s.).
	5—8 Partners set and turn single.
A2 1—8	All that again.
SECOND PART.	
A1 1—4	First man and first woman lead between second man and second woman, separate, cast off, and meet each other in front of second couple (r.s.).
5—8	First man and first woman clap hands, arm with the right, pass on, and face third couple. This movement is repeated until the first couple has passed all the other couples. The second couple then does the same ; then the third, and so on.

UP TAILS ALL—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART.	
A1 1—4 5—8	As in Second Part. First and second couples clap hands and right-hands-across (sk.s.), first couple passing on to third couple. Movement repeated as in Second Part.
FOURTH PART.	
A1 1—4 5—8	As in Second Part. First and second couples clap hands and hands-four, first couple passing on to third couple. Movement repeated as in Second Part.
<i>Parts 2, 3 and 4 may be done progressively by all the couples in the usual way (duple minor-set), the first couple's place being treated as the top place of a longways dance, and the last couple's place as the bottom.</i>	

WINIFRED'S KNOT, OR OPEN THE DOOR
TO THREE.

Round for as many as will ; in three parts (2nd Ed. 1652).



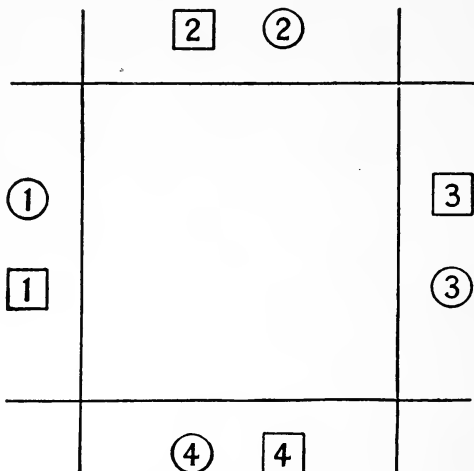
Music.	MOVEMENTS.
FIRST PART.	
A1 1—4 5—6	Hands-all, eight slips clockwise. All turn single.
A2 1—4 5—6	Hands-all, eight slips counter-clockwise to places. All turn single.
A3 (repeated as many times as there are couples)	
1—4	Men move forward a double, meet, and fall back a double to places (r.s.).

WINIFRED'S KNOT.—*continued.*

MUSIC.	MOVEMENTS.
FIRST PART— <i>contd.</i>	
5—6	Each man passes outside the woman on his left, and moves into the next man's place (r.s.). These two movements are repeated until the men have returned to their places.
A4 (repeated as many times as there are couples)	
1—4	Women move forward a double, meet, and fall back a double to places (r.s.).
5—6	Each woman passes outside the man on her right, and moves into the next woman's place (r.s.). These two movements are repeated until the women have returned to their places.
SECOND PART.	
A1 1—4	Partners side (r.s.).
5—6	All turn single.
A2 1—6	All that again.
A3 1—6	Same as in A4 (First Part).
A4 1—6	Same as in A3 (First Part).
THIRD PART.	
A1 1—4	Partners arm with the right.
5—6	All turn single.
A2 1—4	Partners arm with the left.
5—6	All turn single.
A3 1—6	As in A3, First Part.
A4 1—6	As in A4, First Part.

CHELSEA REACH.

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



Music	MOVEMENTS.
FIRST PART.*	
A1 1—4	All move forward a double and fall back a double to places (r.s.).
	5—8 Partners set-and-honour (Fig. 3, p. 11).
B1 1—4	All face outward. Partners lead out a double, and fall back a double to places (r.s.).
	5—8 Partners set-and-honour.
A2 1—2	Second and fourth couples meet and stand back-to-back (r.s.). Simultaneously, first man and first woman change places, move forward and come face to face, respectively, with fourth man and second woman (sk.s.); while third man and third woman do the same and face, respectively, second man and fourth woman.

* See note at end of dance.

CHELSEA REACH—*continued.*

MUSIC.	MOVEMENTS.
3—4	Second couple, first woman and third man hands-four, half-way round; while the other four do the same.
Bar 5	Second and fourth men give right hands to their partners and change places with them; while first man does the same with third woman, and third man with first woman (sk.s.).
6—8	First and fourth men turn with the left hand, and move back to their original places; while second and third men, first and second women, and third and fourth women do the same (sk.s.).
B2 1—8	Same movement as in A2, first and third couples meeting in the middle.
SECOND PART.	
A1 1—4	Partners side (r.s.).
5—8	Partners set-and-honour.
B1 1—8	All that again.
A2 1—2	Each man takes his partner by both hands and pushes her backward into the middle (r.s.).
3—4	Partners change places (r.s.).
5—8	Partners change places. The women right-hands-across half-way round; while the men dance half-way round, counter-clockwise, outside them (sk.s.).
The couples are now in opposite places.	
B2 1—8	The movement continued as in A2 to places, the women setting the men in the middle, the men giving left-hands across, and the women dancing round, clockwise, outside them.

CHELSEA REACH—*continued.*

Music.	MOVEMENTS.
THIRD PART.	
A1 1—4	Partners arm with the right.
5—8	Partners set-and-honour.
B1 1—4	Partners arm with the left.
5—8	Partners set-and-honour.
A2 1—4	Each man, taking the woman on his left by the left hand, leads out a double, changes hands and leads back a double (r.s.).
5—8	Circular-hey with hands (Fig. 20, p. 21), half-way round, each man giving his right hand to the woman on his left (sk.s.). Each man is now face to face with the woman he led out.
B2 1—8	Same as A2 to places.

Playford's description of the First Part is so obscure, that the editors would probably have omitted the dance altogether, had it not been such an interesting and beautiful one. The interpretation given above depends on the supposition (paralleled only in "Fain I Would") that the women throughout the dance stand on the left of their partners; this peculiarity has not been preserved in the text, as it makes no difference to the form of the dance, and would merely perplex the performers. There is a further difficulty in that the figures do not properly fit the music; this has been obviated by omitting one of the movements (a "turn") given by Playford.

Under these circumstances the editors make no claim to have found a final solution. The following interpretation, which is put forward as

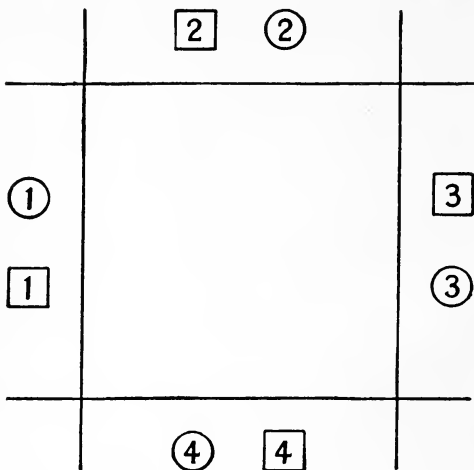
CHELSEA REACH—*continued.*

MUSIC.	MOVEMENTS.
	<i>an alternative, does not presuppose the unusual disposition of the dancers alluded to above, though in other respects it is perhaps less probable than the version given in the text.</i>
	FIRST PART. (Alternative Version.)
A1 1—8	As above.
B1 1—8	As above.
A2 1—4	Second and fourth couples meet and stand back-to-back. Simultaneously, first man and first woman change places, turn off to their right and come face to face, respectively, with second woman and fourth man; while third man and third woman do the same and face, respectively, fourth woman and second man (r.s.).
5—6	Second couple, first man and third woman hands-four, half-way round; while the other four do the same.
7—8	Second and fourth men give right hands to their partners and change places; while first man does the same with third woman, and third man with first woman (r.s.).
B2 1—4	Second couple, first man and third woman left-hands-across; while the other four do the same.
5—8	Each man turns his partner twice round and all fall into their original places.
A3 & B3	Same movement as in A2 and B2 , first and third couples meeting in the middle.

In this version the tune must be played three times instead of twice.

FAIN I WOULD.

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



Music.	MOVEMENTS.
FIRST PART.	
A1 1—4	Partners lead out a double, change hands, and lead in to places (r.s.).
5—6	Each man takes the woman on his left by both hands, and changes places with her.
7—8	First man and first woman, third man and third woman, second man and fourth woman, and second woman and fourth man, change places in like manner.
A2 1—4	Each man leads out the woman on his right a double, changes hands and leads in a double (r.s.).

FAIN I WOULD—*continued.*

MUSIC.	MOVEMENTS.
FIRST PART— <i>contd.</i>	
5—8	Same as in A1.
B1	1—2 First and third couples move forward and meet (r.s.)
3—4	First couple with fourth man and second woman take hands and fall back a double ; while the other four do likewise (r.s.).
5—8	First man and third woman arm with the right and fall into the second place, third man and first woman doing the same and falling into the fourth place ; while fourth man and second woman arm on the outside and fall into the first place, second man and fourth woman doing the same and falling into the third place.
B2	1—8 All the women are now on the left of the men. Same movements as in B1, second man and fourth woman meeting fourth man and second woman in the middle, and all arming with the left.
All are now in their original places.	
SECOND PART.	
A1	1—4 Partners side (r.s.).
5—8	Same as in A1, First Part.
A2	1—4 Each man sides with the woman on his right (r.s.).
5—8	Same as in A1, First Part.

FAIN I WOULD—*continued.*

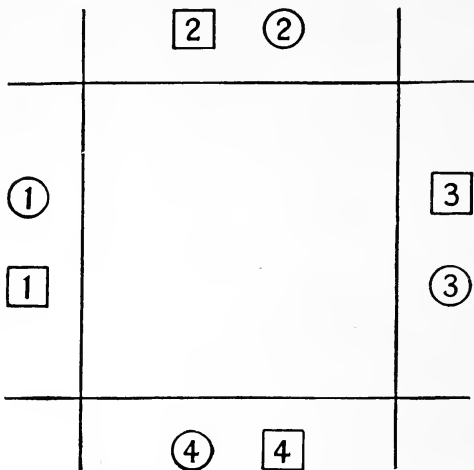
MUSIC.	MOVEMENTS.
SECOND PART— <i>contd.</i>	
B1 1—4	First man turns out to his right and, followed by second woman, returns to his place; while third man, followed by fourth woman, does the same. Simultaneously, first woman turns out to her left and, followed by fourth man, returns to her place; while third woman, followed by second man, does the same (r.s.).
5—8	First couple with fourth man and second woman hands-four; while the other four do the same.
B2 1—4	Second man turns out to his right and, followed by third woman, returns to his place; while fourth man, followed by first woman, does the same. Simultaneously, second woman turns out to her left and, followed by first man, returns to her place; while fourth woman, followed by third man, does the same (r.s.).
5—8	Second couple with first man and third woman hands-four; while the other four do the same.

FAIN I WOULD—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART.	
A1 1—4 5—8	Partners arm with the right. Same as in A1, First Part.
A2 1—4 5—8	Each man arms with the left the woman on his right. Same as in A1, First Part.
B1 1—2 3—8	First and third couples move forward and meet (r.s.). First and third couples hands-four, facing outward, once round, clockwise. Simultaneously, second and fourth couples hands-four round them, counter-clockwise. First man and third woman fall into the second place, third man and first woman into the fourth place, fourth man and second woman into the first place, and second man and fourth woman into the third place. The women are now on the left of the men.
B2 1—8	Same movement as in B1, fourth man and second woman meeting second man and fourth woman in the middle. All are now in their original places.
<hr/> <p><i>In this dance Playford directs that the women shall stand on the left of their partners. For simplicity's sake this unusual disposition has not been adhered to in the text, the alteration making no difference to the form of the dance.</i></p>	

HYDE PARK.

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



MUSIC.	MOVEMENTS.
FIRST PART.	
A 1—4	First and third couples move forward a double, meet, and fall back a double to places (w.s.).
5—8	Second and fourth couples do the same.
B1 1—2	First man and first woman face and take both hands ; while third man and third woman do the same.
3—4	First and third couples slip sideways and meet.
5—8	First man and third woman, taking both hands, slip between second man and second woman, separate, and cast off to places ; while third man and first woman slip between fourth man and fourth woman, separate, and cast off to places.

HYDE PARK—*continued.*

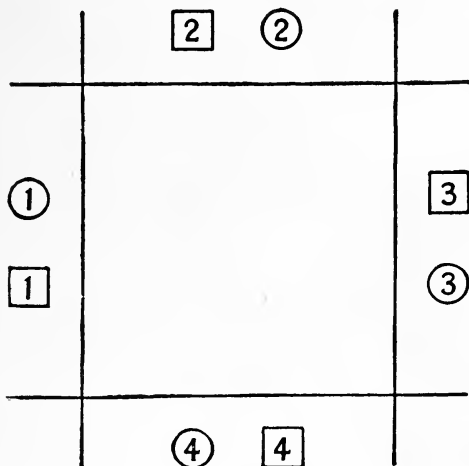
Music.	MOVEMENTS.
FIRST PART— <i>contd.</i>	
B2 1—8	Same movement as in B1, second and fourth couples slipping toward each other and meeting.
SECOND PART.	
A 1—8	Same as in First Part.
B1 1—2	Second man and second woman change places and, holding up right hands, make an arch; while fourth man and fourth woman do the same.
3—8	First man and first woman face and pass each other by the right. The first man, going on the outside of the fourth couple, then passes under the arch and returns to the first woman's place; while the first woman, going outside the second couple, passes under the arch and returns to the first man's place. Simultaneously, the third man and third woman do the same (sk.s.).
B2 1—2	First man and first woman change places and, holding up right hands, make an arch; while third man and third woman do the same.
3—8	Second man and second woman face, pass each other by the right, and then, doing the same as first man and first woman in B1, return to their proper places; while fourth man and fourth woman do likewise.

HYDE PARK—*continued.*

Music.	MOVEMENTS.
THIRD PART.	
A 1—8	Same as in First Part.
B1 1—8	Each man moves forward on the inside of his partner, then on the outside of the next woman, and in this way passes round, counter-clockwise, to his place (sk.s.).
B2 1—8	Each woman moves forward on the inside of her partner, then on the outside of the next man, and in this way passes round, clockwise, to her place (sk.s.).

HUNSDON HOUSE.

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



Music.	MOVEMENTS.
FIRST PART.	
A 1—2	First and third couples move forward a double and meet. Simultaneously, second man and second woman face each other and fall back a double; while fourth man and fourth woman do the same (r.s.).
3—4	First man gives his right hand to third woman, and falls back with her into the second couple's place; while third man gives his right hand to first woman, and falls back with her into the fourth couple's place. Simultaneously, second man and fourth woman face each other, move forward and meet in the third couple's place, the fourth man and second woman doing the same in the first couple's place (r.s.).
	The women are now on the left of the men.

HUNSDON HOUSE—*continued.*

MUSIC.	MOVEMENTS.
FIRST PART— <i>contd.</i>	
	5—8 All that again, the second man and fourth woman meeting the fourth man and second woman, while the others fall back.
	All are now in their original places.
B1	1—4 First and third couples move forward a double (r.s.), meet, and turn single.
	5—6 First and third men cross and move into third and first places (r.s.).
	7—8 First and third women do the same (r.s.).
B2	1—8 Second and fourth couples do likewise.
B3 and B4	Same as in B1 and B2, to places.
SECOND PART.	
A	1—8 As in First Part.
B1	1—4 First and third couples move forward a double (r.s.), meet and stand back to back.
	5—8 Hands-four, facing outward, half-way round, the first couple falling into third place, third couple into first place.
B2	1—8 Second and fourth couples do likewise.
B3 and B4	Same as in B1 and B2, to places.
THIRD PART.	
A	1—8 As in First Part.
B1	1—2 First and third couples move forward a double and meet (r.s.).
	3—4 First and third men honour their partners.
	5—8 Circular-hey (Fig. 20, p. 21), handing, two changes, each man facing the contrary woman (sk.s.).
	The couples have now changed places.
B2	1—8 Second and fourth couples do likewise.
B3 and B4	As in B1 and B2, to places, except that the men honour the contrary women, and partners face for the Hey.

ALTHEA.

For four ; in three parts (3rd Ed. 1665).

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MUSIC.

MOVEMENTS.

FIRST PART.

A1	1—4	The two couples lead forward a double, meet, and fall back a double to places (r.s.).
	5—8	Partners set, thus: Spring on to right foot and hold up left foot, repeating with reverse feet; then jump three times with crossed feet.
A2	1—8	All that again.
B1	1—2	The two couples move forward a double and meet (r.s.).
	3—4	First man and second woman fall back a double to places; while first woman and second man cross over and change places (r.s.).
	5—8	Each man sets (as above) with the contrary woman.
B2	1—2	The two men and the two women move forward a double and meet (r.s.).
	3—4	First woman and second man fall back a double to places; while first man and second woman cross over and change places (r.s.).
	5—8	Partners set (as above).
B3	1—8	As in B1.
B4	1—8	As in B2 to places.

ALTHEA—*continued.*

Music.	MOVEMENTS.
SECOND PART.	
A1 1—4	Partners side (r.s.).
	5—8 Partners set (as above).
A2 1—4	Each man sides with the contrary woman (r.s.).
	5—8 Each man sets (as above) with the contrary woman.
B1 1—4	First man casts off to his left, and, followed by
	his partner, returns to his place.
	5—8 First man and first woman set (as above).
B2 1—8	The second couple does the same.
THIRD PART.	
A1 1—4	Partners arm with the right.
	5—8 Partners set (as above).
A2 1—4	Men arm contrary women with the left.
	5—8 Each man sets (as above) with the contrary woman.
B1 1—2	First man and second woman move forward a
	double and meet (r.s.).
	3—8 First man and second woman stand back to
	back, take hands, and move round clock-
	wise to places; while first woman and
	second man move round them in a circle,
	counter-clockwise, to places (r.s.).
B2 1—2	Second man and first woman move forward a
	double and meet (r.s.).
	3—8 Second man and first woman stand back to
	back, take hands and move round clockwise
	to places; while second woman and first
	man move round them in a circle, counter-
	clockwise, to places.

ARGEERS.

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

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Music.	MOVEMENTS.
FIRST PART.	
A1 1—2	The two couples move forward a double and meet (w.s.).
3—4	First man takes second woman by both hands, moves two slips to his left and two slips back again; while second man does the same with first woman.
5—8	Each man changes places with the contrary woman; whereupon partners turn once-and-a-half round and change places.
A2 1—8	First man turns second woman once-and-a-half round to places; while second man does the same with the first woman. Then each man turns his partner.
B1 1—2	First and second men cross over and change places (r.s.).
3—4	First and second women do the same (r.s.).
5—8	Partners set and turn single.
B2 1—2	First and second women cross over and change places (r.s.).
3—4	First and second men do the same (r.s.).
5—8	Partners set and turn single.

ARGEERS—*continued.*

Music.	MOVEMENTS.
SECOND PART.	
A1 1—4	First man leads second woman up a double and falls back a double; while second man leads first woman down a double and falls back a double (r.s.).
	5—8 Each man turns his partner.
A2 1—4	All fall back a double and move forward a double to places (r.s.).
	5—8 Partners set and turn single.
B1 1—4	Each man moves four slips to his right behind his partner, and four slips back again to his place; while each woman moves four slips to her left in front of her partner, and four slips back again to her place.
	5—8 Each man turns the contrary woman.
B2 1—4	The two women move forward a double, meet, and fall back a double to places (r.s.).
	5—8 The two men pass each other by the right, make a whole turn, counter-clockwise, pass each other by the right, and return to places (sk.s.).
THIRD PART.	
A1 1—4	First man, taking second woman by both hands, pushes her back, moves to his right and falls back into his partner's place; while second man does the same with first woman (r.s.).
	5—8 Partners set and turn single.

Music.	MOVEMENTS.
THIRD PART— <i>contd.</i>	
A2 1—4 5—8	Same as A1 to places, moving to the left. Partners set and turn single.
B1 1—4 5—8	First man casts off to his left and, followed by his partner, returns to his place; while second woman, followed by second man, casts off to her right and returns to her place (sk.s.). First woman casts off to her right and, followed by her partner, returns to her place; while second man casts off to his left and does the same (sk.s.).
B2 1—4 5—8	Circular-hey (Fig. 20 p. 21), half-way round, two changes, each man facing the contrary woman (r.s.). Each man turns his partner; all four face up and, standing in line, with hands joined, the second couple on the left, honour the Presence.

LADY IN THE DARK.

For four ; in three parts (3rd Ed 1665).

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Music.	MOVEMENTS.
FIRST PART.	
A1 1—2	Couples move forward a double and meet (w.s.).
3—4	All make a half-turn outward (men to their left, women to their right) and return to places (r.s.).
5—6	Men change places (r.s.).
7—8	Women change places (r.s.).
A2 1—8	All that again to places.
A3 1—4	The two men move forward a double, meet, fall back two steps, move forward two steps and meet again (r.s.).
5—8	The two men arm with the right, and then, turning the contrary women with left hands, return to places (r.s.).
A4 1—4	The two women move forward a double, meet, fall back two steps, move forward two steps, and meet again (r.s.).
5—8	The two women arm with the left and then, turning the contrary men with right hands, return to places (r.s.).

LADY IN THE DARK—*continued.*

Music.	MOVEMENTS.
SECOND PART.	
A1 1—4 5—8	Each man sides with the contrary woman (r.s.). Each man Set-and-honour (Fig. 3, p. 11) with the contrary woman.
A2 1—4 5—8	Partners side (r.s.). Partners Set-and-honour.
A3 1—2	The two couples move forward a double and meet (w.s.).
3—4	First man takes second woman by the right hand and falls back a double toward the Presence; while second man takes first woman by the right hand, faces the Presence and falls back a double (r.s.).
5—6	First man and second woman change places with second man and first woman, the latter couple passing under the arms of the former (r.s.).
7—8	Same again, first man and second woman passing under the arms of the other two (r.s.).
A4 1—2	Partners face, move forward a double and meet (w.s.).
3—4	Partners, taking right hands, fall back a double, the first couple to the left wall, the second couple to the right wall (r.s.).
5—6	First couple passes under the arms of second man and second woman, and changes places with them (r.s.).
7—8	Second couple passes under the arms of first man and first woman, and changes places with them (r.s.).

LADY IN THE DARK—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART.	
A1 1—4	Each man arms the contrary woman with the right.
5—8	Each man Set-and-honour with the contrary woman.
A2 1—4	Partners arm with the left.
5—8	Partners Set-and-honour.
A3 1—4	Circular-hey (Fig. 20, p. 21), with hands, two changes, each man facing the contrary woman (r.s.).
5—8	Partners Set-and-honour.
A4 1—4	Circular-hey, with hands, two changes, to places, each man facing his partner (r.s.).
5—8	Each man Set-and-honour with the contrary woman.

THE MERRY CONCEIT.

For four; in three parts (3rd Ed. 1665).

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MUSIC.	MOVEMENTS.
FIRST PART.	
A 1—2	The two couples move forward a double and meet (r.s.).
3—4	All turn single, men clockwise, women counter-clockwise.
5—6	Couples fall back a double to places (r.s.).
7—8	All turn single, women clockwise, men counter-clockwise.
B1 1—4	Each man four slips to his right in front of his partner, and four slips back to his place behind his partner, keeping his back to her.
5—8	Each man arms the contrary woman with the right.
B2 1—4	Each man four slips to his right behind his partner, and four slips back to his place in front of his partner, keeping his face to her.
5—8	Each man arms the contrary woman with the left.

THE MERRY CONCEIT—*continued.*

Music.	MOVEMENTS.
SECOND PART.	
A 1—4	Each man turns his partner once round with his left hand, and then, taking the contrary woman by the right hand, changes places with her (r.s.).
5—8	Each man, taking the contrary woman by the left hand, changes places with her, and then turns his partner once round with his right hand.
B1 1—8	First woman faces her partner, passes him by the right, turns to her right and, followed by her partner, walks between second man and second woman, turns to her left round second woman and returns to her place (w.s.).
B2 1—8	Second woman faces her partner and does the same.
THIRD PART.	
A 1—4	Each man back-to-back (Fig. 15, p. 17) with the contrary woman (r.s.).
5—8	Each man back-to-back with his partner (r.s.).
B1 1—4	Each man turns out to his left and, followed by his partner, moves round three-quarters of a circle into the contrary woman's place (sk.s.).
5—8	Partners Set-and-honour (Fig. 3, p. 11).
B2 1—4	Each woman turns out to her left and, followed by her partner, moves round to her own place (sk.s.).
5—8	Each man Set-and-honour with the contrary woman.

ADSON'S SARABAND.

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

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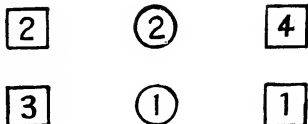
Music.	MOVEMENTS
FIRST PART.	
A1 1—4	All lead up a double and fall back a double to places (r.s.).
	5—8 Partners set and turn single.
A2 1—8	All that again.
B1 1—4	Men face left wall, move forward a double, turn round and return to places (r.s.).
	5—8 Men set to their partners and turn single.
B2 1—8	Women do the same to right wall.
SECOND PART.	
A1 1—2	Men face down and move forward a double obliquely to their left; while women face up and do the same (r.s.).
	3—4 Each file falls back a double, the men moving up into the women's places, and the women down into the men's (r.s.).
	5—8 Partners set and turn single.
A2 1—2	Men face up and move forward a double obliquely to their left; while women face down and do the same (r.s.).
	3—4 Same as in A1, the men moving down to places, the women up (r.s.).
	5—8 As in A1.

ADSON'S SARABAND—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART— <i>contd.</i>	
B1 Bar 1	First and second couples change places, first couple moving down between the second (sk.s.).
Bar 2	First and third couples change places, third couple moving up between the first (sk.s.).
3—4	Second and third couples change places, second couple moving down between the third (sk.s.).
5—8	Partners set and turn single.
B2 1—4	Same as in B1 to places, reversing the direction of the movements.
5—8	Same as in B1.
THIRD PART.	
A1 1—4	Men face left wall, and both files move two doubles forward (r.s.).
5—8	Partners face, set, and turn single.
A2 1—4	First and third men face each other, move forward a double on the outside of second man, meet, and fall back a double; while first and third women do the same (r.s.).
5—8	First and third men turn each other, while first and third women do the same. Simultaneously, second man turns his partner.
B1 1—4	Partners fall back two steps and change places (r.s.)
5—8	Partners set and turn single.
B2 1—8	First man and first woman, followed by second and third couples, lead down the middle to the bottom, turn to their left and lead up to places (sk.s.).

CONFESS.

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



Music	MOVEMENTS.
FIRST PART.	
A 1—4	The two files move forward a double, meet, and fall back a double to places (r.s.).
5—8	That again.
B1 1—4	First man, standing between second and third women, leads them up a double, changes hands and leads them down a double ; while second man in like manner leads first and fourth women down a double, changes hands and leads them up a double (r.s.).
5—8	First man turns second man, second woman fourth woman, and third woman first woman.
B2 1—4	First man leads first and third women a double to left wall, changes hands, and leads them a double back to places ; while second man does the same with the other women to right wall (r.s.).
5—8	First man turns second man, first woman fourth woman, and third woman second woman.

CONFESS—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
A 1—8	First man, first woman and third woman face left wall; both files move forward two doubles, turn round and return to places (r.s.).
B1 1—2	First man and second woman fall back two steps, meet, and make an arch with right hands.
3—8	The others hands-four round first man, passing under the arch (r.s.).
B2 1—2	Second man and first woman fall back two steps, meet, and make an arch with right hands.
3—8	The others hands-four round second man, passing under the arch (r.s.).
THIRD PART.	
A 1—8	As in Second Part, to right wall.
B1 1—4	Second and third women lead up a double, change hands, and lead back to places; while first and fourth women lead down and do the same. Simultaneously, first man faces left wall, moves forward a double, turns round and moves back to his place; while second man does the same to right wall (r.s.).
5—8	The women hands-four, while each man turns single twice.
B2 1—4	Same as in B1.
5—8	The men turn each other, while each woman turns single twice.

CONFESS—*continued.*

MUSIC.	MOVEMENTS.
FOURTH PART.	
A 1—8	As in First Part.
B1 1—4	First man leads third woman down a double, changes hands and leads her up a double; while second man leads second woman down a double and does the same. Simultaneously, first and fourth women move up a double on the outside, turn round and return to places, passing under the arms of first man and third woman, and second man and second woman, respectively (r.s.).
5—8	First woman turns fourth woman, first man third woman, and second man second woman.
B2 1—4	First man leads first woman up a double, changes hands and leads her down a double; while second man leads fourth woman up a double and does the same. Simultaneously, second and third women move down a double on the outside, turn round and return to places, passing under the arms of second man and fourth woman, and first man and first woman, respectively (r.s.).
5—8	Second woman turns third woman, first man first woman, and second man fourth woman.

MAIDEN LANE.

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

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MUSIC.	MOVEMENTS.
FIRST PART.	
A 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
B 1—4	All face left wall, move forward a double, and fall back to places (r.s.).
5—8	Men the half-hey (Fig. 23, p. 26); while women do the same (sk.s).
C 1—4	Partners set and turn single.
5—8	That again.
SECOND PART.	
A 1—4	Partners side (r.s.).
5—8	That again.
B 1—4	All fall back two small steps; partners cross over and change places (r.s.).
5—8	All that again.
C 1—8	As in First Part.

MAIDEN LANE—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART.	
A 1—4	Partners arm with the right.
5—8	Partners arm with the left.
B 1—2	First man changes places with second woman (r.s.).
3—4	First woman changes places with second man (r.s.); while third man changes places with his partner.
5—6	First man changes places with third woman (r.s.).
7—8	First woman changes places with third man; while second man changes places with his partner (r.s.).
C 1—8	As in First Part.

THE OLD MOLE.

Longways for six (1st Ed. 1650).

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Music.	MOVEMENTS.
A1 1—4 5—8	All lead up a double and fall back a double to places (r.s.). Partners set and turn single.
A2 1—8	All that again.
A3 1—4 5—8	All face left wall, move forward a double and fall back a double to places (r.s.). Partners set and turn single.
A4 1—4 5—8	All face right wall, move forward a double and fall back a double to places (r.s.). Partners set and turn single.
A5 1—4 5—8	First man and third woman meet and fall back to places (r.s.). First man and third woman change places (r.s.).
A6 1—8	First woman and third man the same.
A7 1—8	Second man and second woman the same.
A8 1—4	Second and third women take hands, move forward a double, and fall back a double to places; while first and second men do the same (r.s.).

THE OLD MOLE—*continued.*

Music.	MOVEMENTS.
5—8	Second and third women, raising their arms, cross over to the women's side; while the third man passes under their arms and crosses to the men's side. Simultaneously, first and second men cross over to the men's side in like manner, the first woman passing under their arms (r.s.).
A9 1—8	Second and third men move forward and back and change places with the third woman, as in A8; while the first and second women do the same (r.s.).
A10 1—8	Same as A8.
A11 1—8	Same as A9.
A12 1—4	First man and third woman meet and fall back to places (r.s.).
5—8	First man and third woman change places (r.s.).
A13 1—8	First woman and third man the same.
A14 1—8	Second man and second woman the same.
A15 1—2	Men take hands and move forward a double; while the women do the same (r.s.).
3—4	First and third men and first and third women fall back a double to places (r.s.).
5—8	First man turns third man, and first woman turns third woman; while second man turns his partner.
A16 1—4	First man sides with third man, and first woman with third woman; while second man sides with his partner (r.s.).

THE OLD MOLE—*continued.*

Music.	MOVEMENTS.
5—8	Each man turns his partner.
A17 1—8	Men the whole-hey (Fig. 23, p. 26), on their own side (sk.s.).
A18 1—8	Women the whole-hey on their own side (sk.s.).
A19 1—8	Circular-hey (Fig. 20, p. 21), first man and first woman passing by the right (sk.s.).
A20 1—8	That again.
A21 1—4	First man casts off to the lower end, followed by second and third men; while the women do the same (sk.s.).
5—8	First man casts off to the top, followed by second and third men; while the women do the same (sk.s.).
A22 1—8	Same as in A21.

SHEPHERD'S HOLIDAY.

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

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MUSIC.	MOVEMENTS.
FIRST PART.	
A1 1—4	All lead up a double and fall back a double to places (r.s.).
5—6	Partners change places (r.s.).
A2 1—4	All lead down a double and fall back a double to places (r.s.)
5—6	As in A1.
B1 1—2	First man and first woman slip in front of second man and second woman respectively.
3—4	Third man and third woman slip behind second man and second woman respectively.
5—8	First man, followed by second and third men, casts off to his left, and moves round in a circle to his place ; while first woman, followed by second and third women, casts off to her right and does the same (sk.s.).
B2 1—2	Third man and third woman slip in front of second man and second woman respectively.
3—4	First man and first woman slip behind second man and second woman respectively.
5—8	Third man, followed by second and first men, casts off to his right and moves round in a circle to his place ; while third woman, followed by second and first women, casts off to her left and does the same (sk.s.).

SHEPHERD'S HOLIDAY—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
A1 1—4	Partners side (r.s.).
5—6	Partners change places (r.s.)
A2 1—6	All that again to places.
B1 1—4	The men take hands, fall back a double, and move forward a double to places; while the women do the same (r.s.).
5—8	Men hands-three; while women do the same.
B2 1—4	Same as in B1.
5—8	Men hands-three, facing outward; while women do the same.
THIRD PART.	
A1 1—4	Partners arm with the right.
5—6	Partners change places (r.s.).
A2 1—4	Partners arm with the left.
5—6	Partners change places (r.s.).
B1 1—2	First man changes places with second woman (r.s.).
3—4	Second man changes places with first woman (r.s.).
5—8	Third man and third woman cross over and cast up to first woman's and first man's places (sk.s.).
B2 1—2	Third woman changes places with second man (r.s.).
3—4	Second woman changes places with third man (r.s.).
5—8	First woman and first man cross over and cast up to places (sk.s.).

UPON A SUMMER'S DAY.

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

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MUSIC.	MOVEMENTS.
FIRST PART.	
A1 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	Partners set and turn single.
A2 1—8	All that again.
B1 1—4	Men take hands, move forward a double and fall back a double to places; while women take hands and do the same (r.s.).
5—8	Second and third men keep hands joined and make an arch; while second and third women do the same. First man casts off, passes under the arms of second and third men and moves to the lowest place; while first woman does the same on her own side (sk.s.).
B2 1—4	As in B1.
5—8	As in B1, second couple moving down to lowest place.
B3 1—4	As in B1.
5—8	As in B1, to places.

UPON A SUMMER'S DAY—*continued.*

Music.	MOVEMENTS.
SECOND PART.	
A1 1—4	Partners side (r.s.).
5—8	Partners set and turn single.
A2 1—8	All that again.
B1,B2&B3	As in First Part.
THIRD PART.	
A1 1—4	Partners arm with the right.
5—8	Partners set and turn single.
A2 1—4	Partners arm with the left.
5—8	Partners set and turn single.
B1,B2&B3	As in First Part.

BROOM, THE BONNY, BONNY BROOM.

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

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MUSIC.	MOVEMENTS.
FIRST PART.	
A1 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	First man, followed by second man, casts off and returns to his place; while first woman, followed by second woman, fourth man followed by third man, and fourth woman followed by third woman, do the same (r.s.).
A2 1—4	All lead down a double and fall back a double to places (r.s.).
5—8	As in A1.
A3 1—4	Second man and second woman fall back; whilst first and third couples move forward a double, meet, and fall back a double (r.s.).
5—8	First and third couples hands-four.
A4 1—4	Third man and third woman fall back; while second and fourth couples move forward a double, meet, and fall back a double (r.s.).
5—8	Second and fourth couples hands-four.

BROOM, THE BONNY, BONNY BROOM—*continued.*

Music.	MOVEMENTS.
SECOND PART.	
A1 1—4	Partners side (r.s.).
	5—8 Partners set and turn single.
A2 1—8	All that again.
A3 1—2	First and second men take both hands and change places; while first and second women do the same.
	3—4 Third and fourth men take both hands and change places: while third and fourth women do the same.
	5—8 Partners set and turn single.
A4 1—4	As in A3 to places.
	5—8 Partners set and turn single.
THIRD PART.	
A1 1—4	Partners arm with the right.
	5—8 Partners set and turn single.
A2 1—4	Partners arm with the left.
	5—8 Partners set and turn single.
A3 1—4	The two middle men lead to the left wall, change hands and lead back again; while the two middle women do the same to the right wall. Simultaneously, first man and first woman lead up, change hands and lead back again; while fourth man and fourth woman lead down, change hands and lead back again (r.s.).
	5—8 Hands-eight, half-way round.
A4 1—8	Same movement as in A3 to places.

LADY SPELLOR.

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

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MUSIC.	MOVEMENTS.
FIRST PART.	
A1 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	Partners set and turn single.
A2 1—8	All that again.
A3 1—4	Men face left wall and all move forward two doubles (r.s.).
5—8	Men face their partners. Partners set and turn single.
A4 1—4	Partners fall back two steps and change places (r.s.).
5—8	Partners set and turn single.
A5 1—8	First man and first woman, followed by second, third and fourth couples, lead down the middle to the bottom, turn to their left, and lead up to places (sk.s.).
SECOND PART.	
A1 1—4	Partners side (r.s.).
5—8	Partners set and turn single.
A2 1—8	All that again.
A3, A4, & A5	As in First Part.
THIRD PART.	
A1 1—4	Partners arm with the right.
5—8	Partners set and turn single.
A2 1—4	Partners arm with the left.
5—8	Partners set and turn single.
A3, A4, & A5	As in First Part.

LORD OF CARNARVON'S JIG.

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

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Music.	MOVEMENTS.
FIRST PART.	
A1 1—4	All lead up a double and fall back a double to places (r.s.).
	5—8 That again.
B1 1—4	Each couple whole-gip, facing outward (Fig. 17, p. 19) (r.s.).
	5—8 That again, counter-clockwise.
A2 1 - 4	First man and first woman cross over, pass behind second woman and second man, respectively, and fall into the second place, the second couple moving up one place (sk.s.)
	5—8 First man and first woman cross over, pass behind third man and third woman, respectively, and fall into the third place, the third couple moving up one place (sk.s.).
B2 1—4	First man and first woman lead down between fourth man and fourth woman and cast off to the top, the man to his right, followed by fourth, third and second men, the woman to her left, followed by fourth, third and second women (sk.s.).
	5—8 Partners arm with the right.

LORD OF CARNARVON'S JIG—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
A1 1—4	All lead down a double and fall back a double to places (r.s.).
5—8	That again.
B1 1—8	As in B1, First Part.
A2 1—4	Second man and second woman cross over, pass behind third woman and third man, respectively, and fall into the third place, the third couple moving down one place (sk.s.).
5—8	Second man and second woman cross over, pass behind fourth man and fourth woman, respectively, and fall into the second place, the fourth couple moving down one place (sk.s.).
B2 1—4	Second man and second woman lead up between first man and first woman, and cast off to the bottom, the man to his left, followed by first, fourth and third men, the woman to her right, followed by first, fourth and third women (sk.s.).
5—8	Partners arm with the left.
THIRD PART.	
A1 1—8	As in First Part.
B1 1—8	As in First Part.
A2 1—8	As in First Part, the third man and the third woman crossing over, successively, into the second and third place.

LORD OF CARNARVON'S JIG—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART— <i>contd.</i>	
B2 1—4	As in First Part, the third man and the third woman leading to the bottom and casting off to the top, the man followed by second, first and fourth men, the woman followed by second, first and fourth women.
5—8	Partners arm with the right.
FOURTH PART.	
A1 1—8	As in Second Part.
B1 1—8	As in First Part.
A2 1—8	As in Second Part, the fourth man and fourth woman crossing over, successively, into the third and second place.
B2 1—4	As in Second Part, the fourth man and fourth woman leading up to the top and casting off to the bottom, the man followed by third, second and first men, the woman by third, second and first women.
5—8	Partners arm with the left.

LULL ME BEYOND THEE.

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

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Music.	MOVEMENTS.
FIRST PART.	
A 1—4	All move forward a double, meet, and fall back a double to places (r.s.).
5—8	That again.
B1 1—2	First man and second woman lead out to the left wall, and second man and first woman to right wall; while third and fourth couples move down and up, respectively, and meet (r.s.).
3—4	First and third couples, four abreast, take hands, and fall back a double toward the Presence; while second and fourth couples, facing the Presence, take hands and fall back a double (r.s.).
5—8	All move forward, and each man turns the woman opposite to him.
B2 1—2	Third couple leads up a double, and fourth couple leads down a double; while first man and second woman and second man and first woman move forward a double and meet (r.s.).
3—4	First and third men, second and fourth women, four abreast, take hands and fall back a double toward left wall; while the other four take hands and fall back a double toward right wall (r.s.).
5—8	All move forward and each man turns his partner.

LULL ME BEYOND THREE—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
A 1—4	Partners side (r.s.).
5—8	Third and fourth men side with their partners; while first man sides with second woman, and second man with first woman (r.s.).
B1 1—4	First and third men, and second and fourth women take hands, move forward a double to left wall, and fall back a double to places; while the other four do the same to the right wall (r.s.).
5—8	First and third men, and second and fourth women, hands-four to places; while the other four do the same.
B2 1—4	First and third couples, four abreast (first man on the left, first woman on the right), lead up a double and fall back a double; while second and fourth couples lead down a double and fall back a double (r.s.).
5—8	First and third couples hands-four to places; while second and fourth couples do the same.
THIRD PART.	
A 1—4	Partners arm with the right (r.s.).
5—8	Third and fourth men arm their partners with the left; while first man arms with second woman, and second man with first woman in like manner.

LULL ME BEYOND THEE—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART — <i>contd.</i>	
B1 1—2	First man and second woman lead out a double to left wall, and second man and first woman to right wall; while third and fourth couples move forward and meet (r.s.). Third man and fourth woman then take hands and face left wall; while fourth man and third woman take hands and face right wall.
8—4	First man and second woman, and second man and first woman, lead back to places, holding up their hands. Simultaneously, third man and fourth woman lead out to left wall, pass under the arch made by first man and second woman, separate and return to their places; while fourth man and third woman, passing under the arch made by second man and first woman, do the same (r.s.).
5—8	Each man turns his partner.
B2 1—2	Third couple leads up a double, and fourth couple down a double; while first man and second woman, second man and first woman, move forward and meet (r.s.). First man and first woman take hands and face up; while second man and second woman take hands and face down.

LULL ME BEYOND THEE—*continued.*

Music.	MOVEMENTS.
THIRD PART— <i>contd.</i>	
3—4	Third and fourth couples lead back to places, holding up their hands. Simultaneously, first man and first woman lead up, pass under the arch made by third man and third woman, separate, and return to their places; while second man and second woman, passing under the arch made by fourth man and fourth woman, lead down and do the same (r.s.).
5—8	Each man turns his partner.

THE MERRY, MERRY MILKMAIDS.

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

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MUSIC.	MOVEMENTS.
FIRST PART.	
A1 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	Partners set and turn single.
A2 1—8	All that again.
B1 1—2	First man and first woman meet ; while third man and third woman do the same (r.s.).
3—4	First and second couples change places, first couple slipping down between second man and second woman ; while third and fourth couples change places in like manner.
5—8	All fall back a double and move forward a double to places (r.s.).
9—12	First and second couples right-hands-across ; while third and fourth couples do the same.
B2 1—2	Second man and second woman meet ; while fourth man and fourth woman do the same (r.s.).
3—4	First and second couples change places, second couple slipping down between first man and first woman ; while third and fourth couples change places in like manner.
5—12	Same as in B1.

THE MERRY, MERRY MILKMAIDS—*continued.*

Music.	MOVEMENTS.
SECOND PART.	
A1 1—4	Partners side (r.s.).
5—8	Partners set and turn single.
A2 1—8	All that again.
B1 1—4	First man, followed by second, third and fourth men, turns out to his left, and casts down to the lower end (sk.s.).
5—8	First woman, followed by second, third and fourth women, turns out to her right, and casts down to lower end (sk.s.).
9—12	Partners set and turn single.
B2 1—4	First man turns out to his right and, followed by the rest of the men, casts up to the top (sk.s.).
5—8	First woman turns out to her left and, followed by the rest of the women, casts up to the top (sk.s.).
9—12	Partners set and turn single.
THIRD PART.	
A1 1—4	Partners arm with the right.
5—8	Partners set and turn single.
A2 1—4	Partners arm with the left.
5—8	Partners set and turn single.
B1 1—4	Men fall back a double and move forward a double to places (r.s.).
5—12	Men the Whole-hey (Fig. 22, p. 24), first and second men facing each other, third and fourth men the same (sk.s.).
B2 1—12	Women do the same as the men.

THE PHOENIX.

Longways for eight (4th Ed. 1670).

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MUSIC,	MOVEMENTS.
A1 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
B1 1—4	Partners set and turn single.
5—8	That again.
A2 1—4	First man crosses over and, followed by the other men, casts down outside the women and stands behind the fourth woman (sk.s.). Women turn and face the men.
5—8	Each man takes the woman in front of him by both hands, puts her back a double and pulls her forward a double to her place (r.s.).
B2 1—4	All fall back two steps; each man changes places with the woman opposite him (r.s.).
5—8	All that again.
A3 1—8	Women do as the men did in A2.
B3 1—8	Same as in B2.
A4 1—4	Fourth man and fourth woman cross over, and, followed by the third couple (not crossing), second couple (crossing), and first couple (not crossing), move down the middle to bottom place (sk.s.). All take hands in a ring.

THE PHOENIX—*continued.*

MUSIC.	MOVEMENTS.
	5—8 Hands-eight, once round.
B4	1—4 Partners set and turn single.
	5—8 That again.
A5	1—4 Each man turns the woman on his right.
	5—8 Men hands-four.
B5	1—4 First and fourth women move forward a double, meet, and fall back a double to places, turning single as they do so; while second and third women do the same (r.s.).
	5—8 Men do the same.
A6	1—4 Each man turns his partner.
	5—8 Women hands-four.
B6	1—8 Same as in B5, the men doing it first.
A7	1—8 Each file the Whole-hey (Fig. 22, p. 24), first man facing second woman, third man fourth woman, second man first woman, and fourth man third woman (sk.s.).
B7	1—4 Partners set and turn single.
	5—8 That again.
A8	1—4 Fourth man and fourth woman cross over, and, followed by third couple (not crossing), second couple (crossing), and first couple (not crossing), move up the middle to the top place (sk.s.).
	5—8 Fourth man turns out to his left and, followed by the other men, casts down to his original place; while fourth woman turns out to her right and, followed by the other women, does the same (sk.s.).
B8	1—4 Partners set and turn single.
	5—8 That again.

SPRING GARDEN.

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

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MUSIC.	MOVEMENTS.
FIRST PART.	
A 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
B1 Bar 1	All fall back two steps.
2—4	The two upper couples hands-four half-way round ; while the two lower couples do the same.
5—6	The two files fall back two steps and move forward two steps.
7—8	Partners at the top and bottom change places. Simultaneously, the two middle men change places ; while the two middle women do the same (r.s.).
B2, B3, & B4	Same as in B1. All are now in their original places.
SECOND PART.	
A 1—2	First and second men move backward, each into the other's place ; while third and fourth men, first and second women, and third and fourth women do the same (r.s.).
3—4	Partners change places (r.s.).
5—8	All that again to places.

SPRING GARDEN—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART— <i>contd.</i>	
B1 1—4	First man, followed by second man, casts off and moves down into the second place, second man falling on the outside of first man, and both facing down; while fourth man, followed by third man, casts off and moves up into the third place, third man falling on the outside, and both facing up (r.s.). Simultaneously, first and fourth women, followed by second and third women, respectively, cast off and do likewise.
5—8	Second and third men, first and fourth men, first and fourth women, and second and third women set and change places (r.s.).
B2 1—4	The two files face. Third man turns out to his right and casts off into the fourth man's place, the fourth man following him and falling immediately above him on his left; while third woman turns out to her left and casts off into the fourth woman's place, the fourth woman following her and falling immediately above her on her right. Simultaneously, second man and second woman, followed by first man and first woman, respectively, cast off and do likewise (r.s.).
5—8	Partners set and change places (r.s.).
B3 1—4	Same movement as in B1, the fourth man and fourth woman casting off and moving down into the second place, the first man and first woman casting off and moving up into the third place.

SPRING GARDEN—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART— <i>contd.</i>	
B4	5—8 Same as in B1.
	1—4 Same movement as in B2. Couples are now in their proper order, the men on the women's side, and the women on the men's.
	5—8 Partners set and change places (r.s.).
THIRD PART.	
A	1—2 All face left wall and move forward a double (r.s.).
	3—4 Partners face and change places (r.s.).
	5—6 All face right wall and move forward a double (r.s.)
B1	7—8 Partners face and change places (r.s.).
	1—2 All fall back two steps and move forward two steps to places (r.s.).
	3—4 First and fourth couples face each other and move forward a double; while second couple slips up into the first place, and third couple slips down into the bottom place.
5—8	Partners at the top and bottom arm with the right; while the two middle men and the two middle women do likewise.
B2	1—8 Same movement as in B1, the second and third couples meeting in the middle, and all arming with the left. All are now in their original places.
B3	1—8 Same as in B1.
B4	1—8 Same as in B2.

BOBBING JOE.

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

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MUSIC.	MOVEMENTS.
FIRST PART.	
A 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
B 1—4	Partners set and turn single.
5—8	That again.
SECOND PART. (Duple minor-set.)	
A 1—2	First man and first woman slip down between second man and second woman, the second couple slipping up into the first place.
3—4	Second man and second woman slip down between first man and first woman, the first couple slipping up into the first place.
5—8	First and second couples hands-four.
B Bar 1	First man snaps his fingers at second man on the second beat of the bar.
Bar 2	Second man snaps his fingers at first man on the second beat of the bar.
3—4	First and second men change places (r.s.).
Bar 5	First woman snaps her fingers at second woman on the second beat of the bar.
Bar 6	Second woman snaps her fingers at first woman on the second beat of the bar.
7—8	First and second women change places (r.s.) (progressive).

BOBBING JOE—*continued.*

MUSIC.	MOVEMENTS.
THIRD PART.	
A 1—4	Partners side (r.s.).
5—8	That again.
B 1—4	Partners set and turn single.
5—8	That again.
FOURTH PART. (Duple minor-set.)	
A 1—4	First and second men take hands, fall back a double, and move forward a double to places; while first and second women do the same (r.s.).
5—8	First man turns outward to his left and, followed by second man, casts off and returns to his place; while first woman turns outward to her right and, followed by second woman, does the same (r.s.).
B Bar 1	First and second men snap their fingers at their partners on the second beat of the bar.
Bar 2	First and second women do the same.
3—4	Partners cross and change places (r.s.).
5—8	First and second couples hands-four, half-way round (prgressive).
FIFTH PART.	
A 1—4	Partners arm with the right.
5—8	Partners arm with the left.
B 1—4	Partners set and turn single.
5—8	That again.

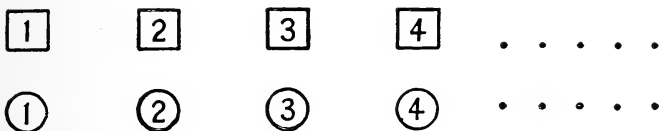
BOBBING JOE—*continued.*

MUSIC.	MOVEMENTS.
SIXTH PART. (Duple minor-set.)	
A 1—4	First and second men fall back a double, and move forward a double to places (r.s.).
5—8	First and second women do the same.
B Bar 1	First man snaps his fingers at second man on the second beat of the bar; while first woman does the same at second woman.
Bar 2	Second man snaps his fingers at first man on the second beat of the bar; while second woman does the same at first woman.
3—4	First and second men change places; while first and second women do the same (r.s.).
Bar 5	First man snaps his fingers at first woman on the second beat of the bar; while second man does the same at second woman.
Bar 6	First woman snaps her fingers at first man on the second beat of the bar; while second woman does the same at second man.
7—8	Partners change places (r.s.) (progressive; improper).*

* In the succeeding rounds those on the men's side do as the first two men did in the first round, and those on the women's side as the first two women did.

CATCHING OF FLEAS.

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



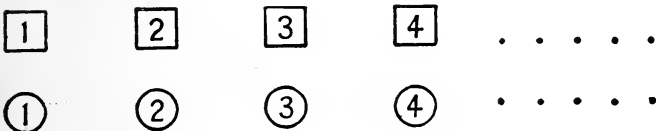
Music.	MOVEMENTS.
	FIRST PART.
A 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
B (repeated ad lib.)	(Duple minor-set.)
1—4	First man and first woman fall back two steps, move forward, take right hands and change places (r.s.).
5—8	First man and first woman slip down into second place, cross over and change places (r.s.): while second couple moves up into first place (progressive).

CATCHING OF FLEAS—*continued.*

Music.	MOVEMENTS.
SECOND PART.	
A 1—4 5—8	Partners side (r.s.). That again.
B (repeated ad lib.)	(Duple minor-set.)
1—2	First man crosses over into second woman's place, and first woman into second man's place (sk.s.); while second couple moves up into first place.
3—4	First man and first woman change places (progressive).
5—8	Second man turns out to his left and, followed by first man, casts off and returns to the same place; while second woman turns out to her right and, followed by first woman, does the same (sk.s.).
THIRD PART.	
A 1—4 5—8	Partners arm with the right. Partners arm with the left.
B (repeated ad lib.)	(Duple minor-set.)
1—4	First man and first woman cast off into second place and return up the middle to places (sk.s.).
5—8	First man and first woman take hands, slip down into second place, release hands, and turn single; while second couple moves up into first place (progressive).

THE FRIAR AND THE NUN.

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



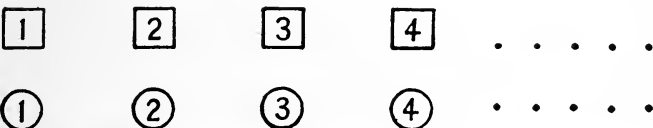
MUSIC.	MOVEMENTS.
FIRST PART.	
A 1—4	Men move up a double (r.s.), and turn single.
5—8	Women do the same.
9—12	Women fall back a double to places (r.s.), and turn single.
13—16	Men do the same.
SECOND PART.	
(Duple minor-set.)	
A 1—4	First and second men fall back a double (r.s.), and turn single.
5—8	First and second women do the same.
9—12	Partners change places (r.s.).
13—14	First and second men change places; while first and second women do the same (r.s.).
15—16	Partners change places (r.s.) (progressive).

THE FRIAR AND THE NUN—*continued.*

Music.	MOVEMENTS.
THIRD PART. (Duple minor-set.)	
A 1—4	First and second men turn each other once-and-a-half round, change places, and face each other ; while first and second women do the same.
5—6	All slip inwards, first man and second woman to their right, second man and first woman to their left.
7—8	All four turn single.
9—10	First and second couples hands-four, half-way round.
11—12	All four turn single.
13—14	First and second couples right-hands-across, half-way round (progressive).
15—16	All four turn single.

THE IRISH LADY, OR ANISEED WATER ROBIN.

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



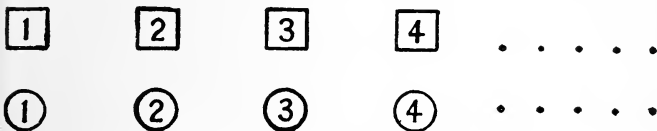
MUSIC.	MOVEMENTS.
FIRST PART.	
A 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
B 1—4	Partners set and turn single.
5—8	That again.
SECOND PART. (Duple minor-set.)	
A 1—4	First man and second woman Whole-gip, (Fig. 16, p. 18) once-and-a-half round, facing centre, falling into each other's places.
5—8	First woman and second man do the same.
B 1—2	First man and second woman change places (r.s.).
3—4	Second man and first woman do the same.
5—8	First couple casts off into the second place, second couple moving up (sk.s.) (progressive).

THE IRISH LADY, OR ANISEED WATER ROBIN—
continued.

Music.	MOVEMENTS.
THIRD PART. (Duple minor-set.)	
A 1—8	First man crosses over below second woman, turns round her to his left, crosses again above second man, passes round him, and returns to his place. Simultaneously, first woman crosses over above second man (passing first man by the left), turns to her left, passes round second man, crosses over above second woman, turns to her right, round second woman, and returns up the middle to her place (sk.s.)
B 1—4 5—8	First and second couples right-hands-across (sk.s.). As in Second Part (progressive).
FOURTH PART. (Duple minor-set.)	
A 1—2 3—6	First man and second man take right hands and change places; while first and second women take left hands and do the same (r.s.). First man moves up on the outside of second man; while first woman moves up on the outside of second woman. All take hands and, four abreast, lead up a double and fall back a double (r.s.).
7—8	First man, followed by second man, casts off to his left, and returns up the middle to his place while first woman, followed by second woman, casts off to her right and does the same (sk.s.).
B 1—2 3—4 5—6 7—8	Partners change places (r.s.). First man changes places with second woman (r.s.). Second man changes places with first woman (progressive). All turn single.

IRISH TROT.

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



MUSIC.	MOVEMENTS.
FIRST PART.	
A1 1-4 5-8 A2 1-4 5-8	All lead up a double and fall back a double to places (r.s.). Partners set and turn single. All lead down a double and fall back a double to places (r.s.). As in A1.
SECOND PART. (Duple minor-set.)	
A1 Bar 1 Bar 2 3-4 5-8 A2 1-2 3-4 5-8	First man and first woman take right hands, then left hands. First man and first woman hold their hands crossed and change places, slipping round clockwise. Both fall back four small steps (r.s.). First man and first woman meet, and arm with the right. First man and second woman change places in like manner ; while first woman and second man do the same (progressive ; improper). First man and second woman take hands and fall back four small steps ; while first woman and second man do the same (r.s.). Partners arm with the right.
<i>If partners on reaching the bottom of the dance are on their wrong sides, they must change over while they are neutral.</i>	

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IRISH TROT—*continued.*

MUSIC.

MOVEMENTS.

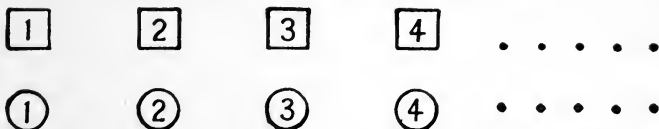
THIRD PART.

- | | | |
|-----------|-----|---|
| A1 | 1—4 | All lead up a double and fall back a double to places (r.s.). |
| | 5—8 | First man, followed by the other men, turns out to his left, and casts down to the bottom; while first woman, followed by the other women, turns out to her right and does likewise (sk.s.). |
| A2 | 1—8 | First man and first woman take left hands, turn out to their left and, followed by the other couples, cast up to the top, turn again to their left, and return down the middle to the bottom place (sk.s.). |
| A3 | 1—4 | All lead down a double and fall back a double to places (r.s.). |
| | 5—8 | First man, followed by the other men, turns out to his right, and casts up to the top; while first woman, followed by the other women, turns out to her left and does likewise (sk.s.). |
| A4 | 1—8 | First man and first woman take right hands, turn out to their right and, followed by the other couples, cast down to the bottom, turn again to their right, and return up the middle to places (sk.s.). |

Playford gives another Part, which has been omitted in the text.

THE NEW FIGARY.

Longways for as many as will (4th Ed. 1670).



MUSIC.

MOVEMENTS.

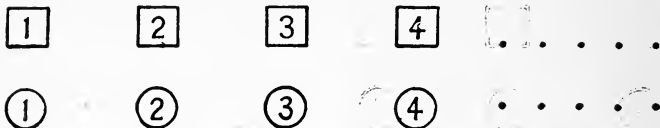
(Duple minor-set.)

- | | | |
|----------|-------|---|
| A | 1—4 | All lead up a double and fall back a double to places (r.s.). |
| | 5—8 | That again. |
| B | 1—4 | First man honours second woman and turns her. |
| | 5—8 | Second man does the same to first woman. |
| C | 1—4 | First man and second woman back-to-back (Fig. 15, p. 17) (r.s.). |
| | 5—8 | Second man and first woman the same. |
| D | Bar 1 | First and second men clap hands on the first beat of the bar, and strike their right hands together on the middle beat; while first and second women do the same. |
| | Bar 2 | Same again, striking left hands together. |
| | 3—4 | All four turn single. |
| | Bar 5 | First man and first woman clap hands on the first beat of the bar, and strike their right hands together on the middle beat; while second man and second woman do the same. |
| | Bar 6 | That again, striking left hands together. |
| | 7—8 | First man and first woman cast off into the second place; while second couple moves up into the first place (progressive). |

At the beginning of the second and succeeding rounds all the couples lead up, as at the first; or, if preferred, this movement may, from the beginning of the dance, be confined to those couples only who are actively engaged in the progressive movement.

ROW WELL, YE MARINERS.

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



MUSIC.	MOVEMENTS.
FIRST PART.	
A 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
B Bar 1	First man faces up and moves two slips to his left.
Bar 2	First woman faces up and moves two slips to her right.
Bar 3	First man slips back to his place.
Bar 4	First woman slips back to her place.
C 1—4	First man and first woman face each other, fall back a double, and move forward a double to places (r.s.).
D Bar 1	First man and first woman clap hands on the first beat of the bar, and strike their right hands together on the middle beat.
Bar 2	Same again, striking left hands together.
Bar 3	First man claps hands on the first beat of the bar, and strikes his chest with both hands on the middle beat; while the first woman does the same.
Bar 4	First man and first woman strike both their hands together (right on left and left on right) on the first beat of the bar.
5—8	All that again, striking left hands first.

ROW WELL YE MARINERS—*continued.*

MUSIC.	MOVEMENTS.
SECOND PART.	
(Duple minor-set.)	
A 1—4	First and second men side; while first and second women do the same (r.s.).
5—8	First and second men side and change places; while first and second women do the same (progressive).
B 1—4	As in First Part, first and second men doing as the first man did, first and second women as the first woman did.
C 1—4	All four fall back a double and move forward a double to places (r.s.).
D 1—8	Both couples do as first man and first woman did in First Part.

It will probably be found more effective to omit the First Part altogether.

SWEET KATE.

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

1	2	3	4
①	②	③	④

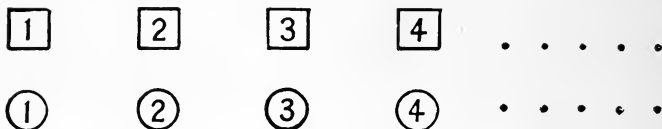
MUSIC.	MOVEMENTS.
FIRST PART.	
A 1—4	All lead up a double and fall back a double to places (r.s.).
5—8	That again.
B1 Bar 1	On the first beat of the bar all spring on to left feet; on the middle beat, partners strike right feet together, swinging them sideways from right to left.
Bar 2	That again, springing on to right feet, and striking left feet together.
Bar 3	On the first beat of the bar all clap hands; on the middle beat partners strike right hands together.
Bar 4	That again, partners striking left hands together.
Bar 5	During the first half of the bar all turn their hands as though they were winding wool; on the middle beat each one holds up one finger of the right hand,
Bar 6	That again, holding up left hands.
7—8	All turn single.
B2 1—8	Same as in B1.

SWEET KATE—*continued.*

Music.	MOVEMENTS.
SECOND PART.	
A 1—4	Partners side (r.s.).
5—8	That again.
B1 & B2	Same as in First Part.
THIRD PART.	
A 1—4	Partners arm with the right.
5—8	Partners arm with the left.
B1 & B2	Same as in First Part.

TOUCH AND TAKE.

Longways for as many as will (2nd Ed. 1652).



	MUSIC.	MOVEMENTS.
A1	1—4	All lead up a double and fall back a double to places (r.s.).
	5—8	Partners set and turn single.
A2	1—8	All that again. (Duple Minor-Set.)
	1—2	First man and first woman cross over and stand, the man behind the second woman, and the woman behind the second man (r.s.).
A3	3—4	First man, placing his hands on the shoulders of second woman, turns her half-way round, so that she faces him; while first woman does the same to second man.
	5—8	All four set and turn single, moving up into the first place.
	1—4	First man and second woman lead down a double and fall back a double; while first woman and second man do the same (r.s.).
A4	5—8	All four set and turn single, staying in the first place.

TOUCH AND TAKE—*continued.*

MUSIC.	MOVEMENTS.
A5 1—2	First man turns second woman half-way round to her original position, and passes on to the third woman; while first woman does the same to second man, and passes on to the third man (progressive).
3—8	Same as in A3.
A6 1—8	Same as in A4.
	<p><i>The rest of the dance is done in the usual way, except that partners, upon reaching the bottom of the Set, change places while they are neutral. Partners, upon reaching the top of the Set, remain neutral for one round (16 bars), and then cross over as first man and first woman did in A3.</i></p>
	<p><i>All, therefore, will go down the dance on the wrong side, and come up on the proper side. ✓</i></p>

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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