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Sharpe, Cecil James
The English country dance

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THE
ENGLISH COUNTRY DANCE

GRADED SERIES

CONTAINING THE DESCRIPTION OF THE DANCES
TOGETHER WITH THE TUNES

BY

CECIL J. SHARP

VOL. V.
(INTERMEDIATE.)

WITHDRAWN

LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND

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CECIL J. SHARP

EDITED BY MAUD KARPELES

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PRICE TWO SHILLINGS AND SIXPENCE.



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This series has been compiled at the request of the English Folk Dance Society, and is intended to serve as an introduction to the Country Dance. For a fuller and more detailed description of the Country Dance and an account of its history the dancer is referred to *The Country Dance Book, Parts 1—6 (Country Dance Tunes, Sets I.—XI.)*, which contains the notation of 177 dances.

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INTRODUCTION.

TECHNICAL TERMS AND SYMBOLS.

○ = man ; □ = woman.

THE diagram printed at the head of the notation of each dance shows the initial position of the dancers, the left margin of the page representing the top of the room and the right margin the bottom, the upper and lower sides representing the *right* and *left walls* of the room respectively. The top of the room is called the *Presence*.

The *General Set*, or the *Set*, denotes the area enclosed by the dancers.

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

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

To move *up* or *down* is to move toward the top or the bottom of the room.

To *move* is to dance forwards.

To *fall back* is to dance backwards.

When a man *leads* his partner he takes her right hand with his right hand if she is on his right, and her left hand with his left hand if she is on his left.

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

To *cast up* or *cast down* is to turn outward (unless already so facing) and dance up or down outside the General Set.

The term *clockwise* (e.l.) or *counter-clockwise* (e.c.) are self-explanatory, and refer to the direction of circular movements.

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

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

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

A *neutral* dancer is one who, in a progressive dance, is not engaged in the performance of a Round.

PROGRESSIVE LONGWAYS DANCES.

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

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

During the course of each Round the upper and lower couples of each minor-set change places, the former moving down one place, the latter up. This will necessitate a rearrangement of the minor-sets in the following Round, and this is effected by each upper couple making a new minor-set with the couple immediately below, or—to put it in another way—each lower couple making a new minor-set by taking in the couple immediately above. In this way every couple, as the dance proceeds, will move steadily from one end of the Set to the other, the upper couples down, the lower ones up. Every couple upon reaching either end of the Set must remain *neutral* during the next round, after which it will again enter the dance and progress in the direction opposite to that in which it had previously been moving (upper couples becoming lower couples, and vice versa).

STEPS

The *running-step* (r.s.) is a quiet, easy spring executed with a flexible ankle on the ball of the foot. The legs should be straight; the knees loose, but not bent; and the feet should take the ground directly under the body.

The *walking-step* (w.s.) is a modified form of the running-step in which the spring, though present, is scarcely noticeable.

The *skipping-step* (sk.s.) is the usual step-and-hop on alternate feet. The hop must be a small one.

The *slipping-step* (sl.s.) is a sideways step, the feet moving scissor-wise with the same rhythm and spring as in the skipping-step.

The *polka-step* is three steps on alternate feet and a hop.

There are, normally, two steps to each bar, falling, respectively, on the first and middle beats, whether the time be simple or compound.

MOVEMENTS AND FIGURES

THE DOUBLE.

The *double* is three steps forward or backward, followed by a closing of the feet—four steps in all.

THE TURN.

Two dancers face each other, join both hands with arms outstretched, swing round once clockwise (r.s. or sk.s.), separate and return to places. The dancers should face each other throughout the movement, and lean back slightly so as mutually to give and receive support.

THE SWING.

This is the same as the preceding movement except that the dancers swing round more than once before separating, and, on occasion, move from place to place.

THE HONOUR.

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

THE SINGLE.

On the first beat of the bar a spring is made, forwards, or sideways, on to one foot, say the right; the left foot is then brought up beside it, the weight wholly or in part momentarily supported upon it, and, on the second beat of the bar, transferred to the right foot in position.

THE SET.

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

SET-AND-HONOUR.

This consists of a single to the right and honour, followed by a single to the left and honour (four bars).

THE SIDE.

This, likewise, is a movement of courtesy. Two dancers face, move forward a double (r.s.), pass by the left, turn counter-clockwise on the third step and face one another as they bring their feet together (two bars). This movement is then repeated to places, the dancers returning along the same tracks, *i.e.*, passing by the right, turning clockwise on the third step and facing one another as they bring their feet together.

ARM WITH THE RIGHT (OR LEFT).

This, again, is a movement of courtesy.

Two dancers face, meet, link right (or left) arms, swing round a complete circle (r.s.) clockwise (or counter-clockwise), unlink arms and fall back to places (four bars). The arms should be linked at the elbows and, as in the Turn, the dancers must feel each other's weight.

TURN SINGLE.

The dancer makes a whole turn on his own axis, clockwise, in four steps, beginning with the right foot. The performer should be careful to make a slight spring from foot to foot at each step, and to regulate his movement so that all four steps are needed to complete the revolution (two bars).

RIGHT (OR LEFT) HANDS-ACROSS.

This is performed by four dancers standing in a square. Each dancer joins right (or left) hands with the dancer diagonally opposite. Holding their hands close together, chin-high, all dance round clockwise (or counter-clockwise).

HANDS-THREE, HANDS-FOUR, ETC.

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

FIRST COUPLE LEADS DOWN THE MIDDLE AND BACK AGAIN AND CASTS ONE.

First man, taking his partner by the right hand with his own right hand, leads her down the middle (w.s.); he then raises his partner's right hand over her head, and they both make a half-turn counter-clockwise and face up (four bars). They skip back to places with crossed hands and then, releasing hands, cast off round second couple into second couple's place, second couple moving up into first couple's place (four bars).

HALF-POUSSETTE.

This is performed by two adjacent couples.

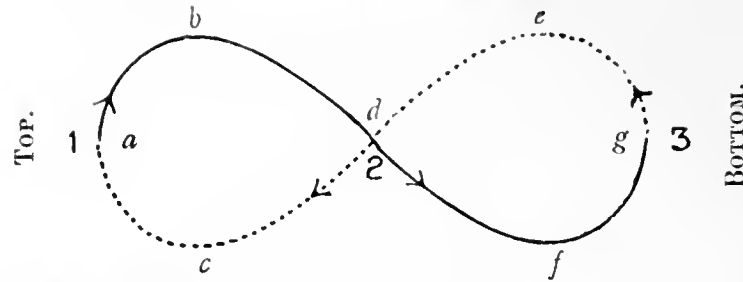
Each man faces his partner and takes her by both hands. The arms must be held out straight, and very nearly shoulder high.

First man, pushing his partner before him, moves forward four steps and then falls back four steps into the second couple's place, pulling his partner after him. Simultaneously, second man, pulling his partner with him, falls back four steps and then moves forward four steps into the first couple's place (four bars).

WHOLE-POUSSETTE.

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

THE STRAIGHT HEY FOR THREE.



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

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

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

THE STRAIGHT HEY FOR FOUR (OR MORE) DANCERS.



Odd numbers face down, even numbers up.

All simultaneously dance along the track shown in the diagram and return to places, moving along the unbroken line when going down, and along the dotted line when going up.

It will thus be seen:—

- (1) That the dancers begin the movement by passing by the right.
- (2) That they reverse their direction at both ends by turning round to the right, *i.e.*, clockwise,
- (3) That the regular sequence of right and left passes is broken by the omission of a left pass during the execution of the turn at either end.

THE CIRCULAR-HEY.

This movement is the same as the Grand Chain in the Lancers, except that the dancers do not take hands as they pass each other alternately by the right and left.

GENERAL INSTRUCTIONS.

MOTION IN THE DANCE.

THE Country Dance is pre-eminently a figure dance, depending in the main for its expressiveness upon the weaving of patterned, concerted evolutions rather than upon intricate steps or elaborate body-movements. An analysis of the way in which the traditional folk-dancer moves shows that it is based upon two main principles:—

- (1) The weight of the body in motion must always be supported wholly on one foot or the other, and never carried on both feet at the same moment. From this it follows that the transition from step to step, *i.e.*, the transference of the weight from one foot to the other, must always be effected by spring.
- (2) The motive force, although derived in part from this foot-spring, is chiefly due to the action of gravity, brought into play by the inclination of the body from the vertical.

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

THE TECHNIQUE OF FIGURE-DANCING.

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

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

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

Technically, the dancer phrases his movements by gradating the accents which he imparts to his steps, usually giving the strongest accent to the first step of a group and the weakest to the last. The strength of the step-accent depends partly upon foot-spring, but mainly upon body-balance, that is to say, less upon the strength of the spring forward than upon the momentum generated and controlled by the inclination of the body in the direction of motion. Before beginning a movement from rest, therefore, the dancer should throw his weight on to one foot and adjust the inclination of his body so that the first step of his phrase may be made with the requisite emphasis.

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

Continuity.—The directions given in the notation are divided into Parts, figures, &c., only for the sake of clearness of description. The aim of the dancer should be to conceal, not to call attention to, these divisions. The dance should be regarded as one continuous movement as complete and organic in structure as the movements of a symphony.

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

STYLE.

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

Although in the nature of things it is impossible to instruct the dancer how he may impart æsthetic significance to his physical movements, there are certain general considerations to which his attention may profitably be directed.

The folk-dance, owing to its corporate, unconscious origin, is essentially an impersonal dance, a unique instrument for the expression of those ideas and emotions that are held and felt collectively, but peculiarly unfitted for the exploitation of personal idiosyncrasies. The folk-dance, therefore, is emphatically not the place for the display of those self-conscious airs and graces, fanciful posings and so forth, that play so large a part in dances of a more conventional order. The dancer must put these aside and seek elsewhere for material upon which to mould his style, and this he will find in the character of the dance itself.

The dominant characteristic of the Country Dance is its "gay simplicity." Every movement should, therefore, be executed quietly, easily, and with economy of motion, and in a simple, unaffected manner. The Country Dance is, moreover, a mannered dance, gentle and gracious, formal in a simple, straightforward way, but above all gay and sociable. The spirit of merriment, however, although never wholly absent from the dance, is not always equally obvious.

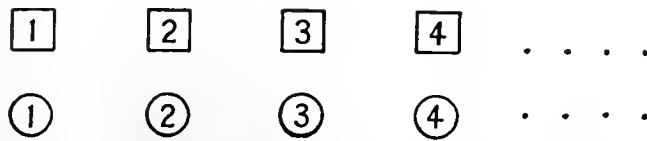
The clue to the emotional variations of the dance will be found in the accompanying music. The dance is but the interpretation, or translation, in terms of bodily action, of the music upon which it is woven, just as the melody of the song is primarily the expression of the text. The style of the dance is, therefore, determined by the character of its tune.

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

NOTATION.

POP GOES THE WEASEL.

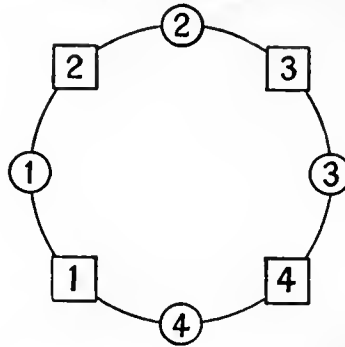
Longways for as many as will.



MUSIC.		MOVEMENTS.
		(DUPLÉ MINOR-SET.)
A1	1-6	First man and first and second women hands-three once-and-a-half round clockwise (sl.s.).
	7-8	First man and second woman hold up inside hands, making an arch, whilst first woman "pops under" to her place (r.s.).
A2	1-6	Without releasing hands, first man and second woman go hands-three with second man once-and-a-half round clockwise (sl.s.).
	7-8	Second man "pops under" the arch made by first man and second woman.
B1		First couple leads down the middle and back again and casts one.
B2		First and second couples swing (sk.s.).

THE FINE COMPANION.

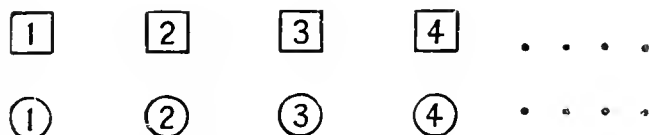
Round for eight.



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

THE TRIUMPH.

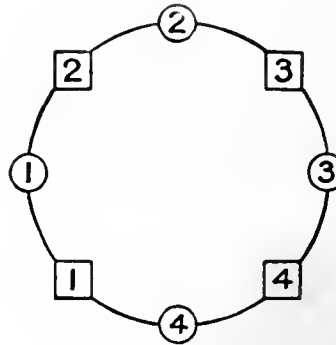
Longways for as many as will.



MUSIC.		MOVEMENTS.
		DUPLÉ MINOR-SET.*
A1	1-4	Second man takes first woman by the left hand and leads her down the middle, whilst first man crosses over and casts down below second woman (or below third woman if danced as a Triple Minor-Set, see foot-note) and meets his partner in the middle of the set.
	5-8	The three dancers face up in line, second man being on the left of first woman and first man on her right. First woman, still holding second man's left hand, gives her right hand to first man, and he joins his left hand with the right hand of the second man, thus making an arch over first woman's head. In this position the first and second men lead the first woman back up the middle, "in triumph," to her place.
A2		As in A1, first man leading second woman down the middle, whilst second man crosses over and casts down.
B		First couple leads down the middle and back again and casts one.
C		First and second couples swing (polka-step, but with even rhythm).
		<i>* This dance was noted as a Triple Minor-Set dance, a third and passive couple being involved in each minor-set. The principle of progression in a Triple Minor-Set dance is described in The Country Dance Book, Part 1.</i>

OAKEN LEAVES.

Round for eight.



MUSIC.		MOVEMENTS.
FIRST PART.		
A1	1-4	Hands-all, eight slips clockwise.
	5-8	Partners set and turn single.
A2	1-4	Hands-all, eight slips counter-clockwise to places.
	5-8	Partners set and turn single.
A3	1-2	First and second men change places (r.s.).
	3-4	First and second women change places (r.s.).
	5-8	First and second couples circular-hey to places, two changes, partners facing (sk.s.).
A4	1-8	Third and fourth couples do likewise.
<i>N.B.—This Part can, if desired, be made equal in length to each of the subsequent Parts, if the movements in A3 and A4 be repeated, respectively, by the first and fourth couples and by the second and third couples.</i>		
SECOND PART.		
A1	1-4	Partners side.
	5-8	Partners set and turn single.
A2	1-8	All that again.
A3	1-4	Men lead out their partners a double, away from the centre, change hands, and lead them back again (r.s.).
	5-8	Men, passing in front of their partners, turn the next woman on their right once round (r.s.).
A4, A5 and A6		Movement in A3 repeated three times to places, the men in each repetition leading out the women they have just turned.

OAKEN LEAVES—*continued.*

MUSIC.		MOVEMENTS.
THIRD PART.		
A1	1-4	Partners arm with the right.
	5-8	Partners set and turn single.
A2	1-4	Partners arm with the left.
	5-8	Partners set and turn single.
A3	1-4	The men move forward a double to the centre and fall back a double to places.
	5-8	Each man turns the woman on his left once-and-a-half round, and moves into her partner's place (sk.s.).
A4, A5 and A6.		Movement in A3 repeated three times to places, the men in each repetition turning the women on their left and passing on, clockwise, into the next man's place.

BROOM, THE BONNY, BONNY BROOM.

Longways for eight.

1

2

3

4

①

②

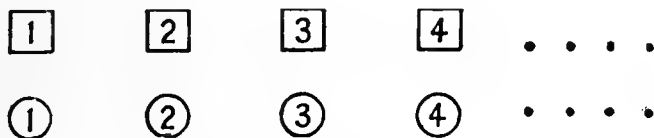
③

④

MUSIC.		MOVEMENTS.
<i>Running-step throughout the dance.</i>		
FIRST PART.		
A1	1-4	All lead up a double and fall back a double to places.
	5-8	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.
A2	1-4	All lead down a double and fall back a double to places.
	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.
	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.
	5-8	Second and fourth couples hands-four.
SECOND PART.		
A1	1-4	Partners side.
	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 with inside hands, 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.
	5-8	Hands-eight, half-way round.
A4	1-4	Same movement as in A3 to places.

APLEY HOUSE.

Longways for as many as will.



MUSIC.	MOVEMENTS.
	<p><i>Running-step throughout the dance.</i></p> <p>DUPLE MINOR-SET.</p>
A	<p>1-4 First and second men take hands, fall back a double and, releasing hands, move forward a double to places, turning single as they do so.</p> <p>5-8 First and second women do the same.</p>
B	<p>1-2 First and second couples right-hands-across half-way round.</p> <p>3-4 All turn single.</p> <p>5-8 Second woman, followed by first woman, and second man, followed by first man, cast down and form a line, four abreast, facing up, the first man and first woman on the outside.</p>
C	<p>1-4 Taking hands, all four move forward a double and fall back a double, the first couple falling into the first place (improper) and the second couple into the second place (improper).</p> <p>5-8 First man and first woman cast down into the second place, cross over and change places; while the second man and second woman lead up into the first place, cross over and change places (progressive).</p>

MUSIC.

NOTES FOR MUSICIAN.

THE dances to which the tunes in this volume belong are divided into two or more parts of equal length. The music in the text is in each case that which is required for the accompaniment of a single part. In non-progressive dances, therefore, the music with the repeats as printed, must be played as many times as there are parts. When, however, a part is progressive, the music to that part must be repeated as often as the dancers direct.

For the guidance of the musician the number and character (*i.e.*, progressive or otherwise) of the parts, into which each dance is divided, are given in the score.

Metronome figures are given only in those cases where there is traditional authority upon which to compute them. The *tempo* must always depend upon the character of the tune and of the dance and, to a certain extent, upon the disposition of the dancers and the accompanist. M.M. ♩ or ♪ = 116—138, being based upon the custom and practice of recent years, may, perhaps, be given as a general guide.

The edition and date at the head of the tune refer to the collections of John Playford entitled "The English Dancing Master."

POP GOES THE WEASEL.

POP GOES THE WEASEL.

Collected and arranged by
Cecil J. Sharp.

A 1

$\text{♩} = 120.$

mf

A 2

mf

B₁

First system of musical notation for section B₁. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble clef with slurs and a bass line with chords and a forte (*f*) dynamic marking.

Second system of musical notation for section B₁. It continues the melodic and harmonic material from the first system, ending with a double bar line.

B₂

First system of musical notation for section B₂. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble clef with slurs and a bass line with chords and a forte (*f*) dynamic marking.

Second system of musical notation for section B₂. It continues the melodic and harmonic material from the first system, ending with a double bar line. The text *D. C.* is written above the final measure of the treble staff, and *Fine.* is written below the final measure of the bass staff.

THE FINE COMPANION.

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

Arranged by Cecil J. Sharp.

A 1

The musical score is arranged in five systems, each with a treble and bass clef staff. The key signature is one flat (B-flat major/D minor) and the time signature is 6/8. The score is divided into sections A 1, A 2, and B 1. Section A 1 consists of measures 1-4. Section A 2 consists of measures 5-8, with measure 1 of A 2 being the first measure of the second system. Section B 1 consists of measures 7-8, with measure 1 of B 1 being the first measure of the third system. The score includes various musical notations such as slurs, ties, and dynamic markings.

1 2 3 4

5 6 7 8 1

2 3 4 5 6

B 1

7 8 1 2 3

4 5 6 7 8

THE TRIUMPH.

Collected and arranged by
Cecil J. Sharp.

A 1

$\text{♩} = 92.$

mf

A 2

f

B

mf *cresc.*

This system contains the first two measures of section B. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *mf* is placed in the first measure, and *cresc.* is placed in the second measure.

f

This system contains the next two measures of section B. The treble staff continues the melodic line, and the bass staff continues the accompaniment. The dynamic marking *f* is placed in the first measure.

C

f sf *sf*

This system contains the first two measures of section C. The treble staff has a more active melodic line with sixteenth notes. The bass staff has a steady accompaniment. The dynamic markings *f sf* and *sf* are placed in the first and second measures respectively.

sfp *sf* *cresc.* *f* *D.C.*

This system contains the final two measures of section C. The treble staff continues with sixteenth-note patterns. The bass staff has a simple accompaniment. The dynamic markings *sfp*, *sf*, *cresc.*, and *f* are placed in the first, second, third, and fourth measures respectively. The *D.C.* marking is placed at the end of the system.

Fine.

OAKEN LEAVES

(To the tune of Touch and Take)

(2nd. Ed. 1652)

Round for Eight; in three parts.

(4th. Ed. 1670)

Arranged by Cecil J. Sharp.

The musical score is written in G major (one sharp) and 6/8 time. It consists of two sections, A1 and A2, each with 8 measures. The first measure of A1 is marked 'play 9 times'. The score is written for three parts: Treble, Bass, and Piano accompaniment. The piano accompaniment consists of chords and single notes in the bass line.

D.C.

BROOM, THE BONNY, BONNY BROOM.

Longways for Eight; in three parts.
(1st Ed. 1850.)

Arranged by Cecil J. Sharp.

A 1

1 2 3 4

5 6 7 8

A 2

1 2 3 4

5 6 7 8

Last time.

D.C.

APLEY HOUSE.

Longways for as many as will;
progressive dance in one part.

(12th Ed. 1708.)

Arranged by Cecil J. Sharp.

A

1 2 3 4 5

Musical notation for section A, measures 1-5. The music is in 2/2 time with a key signature of one sharp (F#). The notation is for a grand piano, with a treble and bass clef. Measures 1-5 are numbered below the staff.

B

6 7 8 1 2

Musical notation for section B, measures 6-8 and 1-2. The notation continues from section A. Measures 6-8 and 1-2 are numbered below the staff.

3 4 5 6

Musical notation for section B, measures 3-6. The notation continues from section B. Measures 3-6 are numbered below the staff.

C

7 8 1 2 3

Musical notation for section C, measures 7-8 and 1-3. The notation continues from section B. Measures 7-8 and 1-3 are numbered below the staff.

4 5 6 7 8

Musical notation for section C, measures 4-8. The notation continues from section C. Measures 4-8 are numbered below the staff.



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