

THE
ENGLISH COUNTRY DANCE
GRADED SERIES

CONTAINING THE DESCRIPTION OF THE DANCES
TOGETHER WITH THE TUNES

BY
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VOL. II.

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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.

M. KARPELES.

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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* (cl.) or *counter-clockwise* (c.cl.) 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.

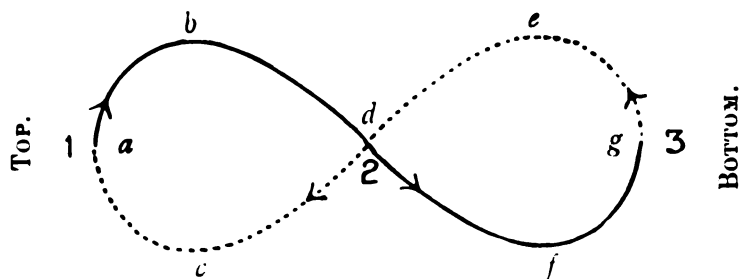
Each man faces his partner and takes her by both hands. The arms must be held out straight, and very nearly shoulder high.

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.

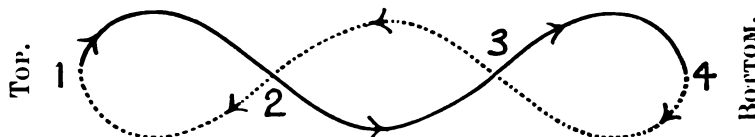


No. 1 faces down, Nos. 2 and 3 up.

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 c*, 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.

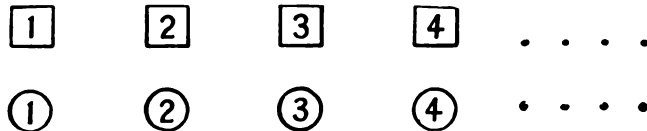
The clue to the emotional variations of the dance will be found in the accompanying music. The dance is but the interpretation, or translation, in terms of bodily action, of the music upon which it is woven, just as the melody of the song is primarily the expression of the text. The style of the dance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

7. RIBBON DANCE.

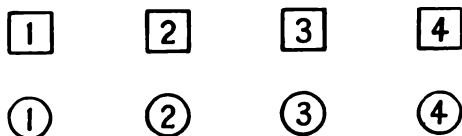
Longways for as many as will.



MUSIC.		MOVEMENTS.
		(WHOLE-SET.)
A	1-2	Partners hold a ribbon between them in their right hands. First and second, third and fourth, fifth and sixth couples, &c., face each other and change places, the first, third, and fifth couples raising right arms and passing ribbons over heads of second, fourth, and sixth couples (r.s., or w.s.).
	3-4	Movement repeated to places, second, fourth, and sixth couples passing ribbons over heads of first, third, and fifth couples (r.s., or w.s.).
	5-8	As in bars 1-4.
B1		First couple separates and casts off, followed by all the couples except the last one. Partners meet below the last couple, pass successively under an arch made by the last couple, move up the middle and return to their respective places (sk.s.). The ribbons should be released by the women as they cast off and re-taken by their partners as they pass under the arch.
B2		First couple swings down the middle under arches made by all the other couples to the lowest place (sk.s.); while all the other couples move up one place (progressive). The last Round ends with the second figure, which is varied in the following way: The first man and the first woman, after passing under the arch, instead of proceeding to the top of the General Set, place themselves next to the last couple, and make an arch with their ribbon. The second couple then passes under the two arches, takes up a position next to the first couple, and makes an arch. The remaining couples follow suit. When many couples are dancing it may be necessary to repeat the music to the second figure. If the number of couples is uneven, the last couple will be neutral during the first figure in every Round.

8. GODDESSES.

Longways for eight.



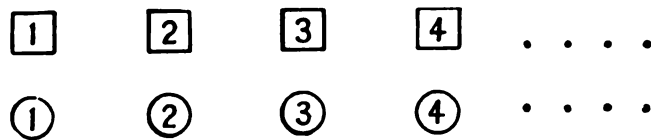
MUSIC.		MOVEMENTS.
FIRST PART.		
A	1-4	Partners lead up a double and fall back a double to places (r.s.).
	5-8	That again.
B	1-8	First man, followed by the other three men, casts off to his left, skips down to the bottom of the Set and then casts up, <i>i.e.</i> , to his right, and returns to his place; while first woman, followed by the other three women, casts off to her right, skips down to the bottom of the Set and then casts up, <i>i.e.</i> , to her left, and returns to her place (sk.s.).
SECOND PART.		
A	1-4	First man, followed by the other three men, crosses over above first woman, turns to his right, skips down outside the women, and stands behind the fourth woman (sk.s.).
	5-8	Fourth man, followed by the other three men, crosses over to the men's side, turns to his left and skips down to his place (sk.s.).
B	1-8	As in First Part.
THIRD PART.		
A	1-8	Women do as the men did in the Second Part.
B	1-8	As in First Part.
FOURTH PART.		
A	1-8	First man, followed by the other three men, crosses over above first women, skips down behind the women, turns to his right below fourth woman and dances up to his place (sk.s.).
B	1-8	As in First Part.
FIFTH PART.		
A	1-8	Women do as men did in Fourth Part.
B	1-8	As in First Part.

GODDESSES—*continued.*

MUSIC.		MOVEMENTS.
SIXTH PART.		
A	1-4	Men face inwards, join hands, and dance round in a ring, clockwise (sk.s.).
	5-8	Men dance round, counter-clockwise, to places (sk.s.).
B	1-8	As in First Part.
SEVENTH PART.		
A	1-8	Women do as men did in Sixth Part.
B	1-8	As in First Part.
EIGHTH PART.		
A	1-4	Men and women join hands in a ring and all dance round eight steps, clockwise (sk.s.).
	5-8	All dance round eight steps, counter-clockwise, to places (sk.s.).
B	1-8	As in First Part.
NINTH PART.		
A	1-8	Men dance the hey-for-four (sk.s.).
B	1-8	As in First Part.
TENTH PART.		
A	1-8	Women dance the hey-for-four (sk.s.).
B	1-8	As in First Part.
ELEVENTH PART.		
A	1-8	All dance the circular-hey, first and fourth men facing their partners, second man facing third man, and second woman facing third woman (sk.s.).
B	1-8	As in First Part.
<i>If desired, the Ninth, Tenth and Eleventh Parts may be omitted.</i>		

9. THE MARY AND DOROTHY.

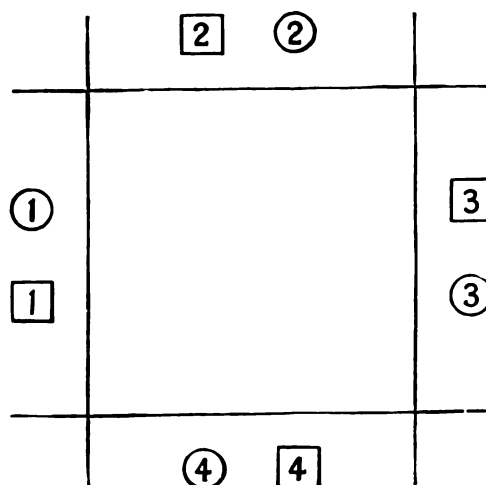
Longways for as many as will.



MUSIC.		MOVEMENTS.
(DUPE MINOR-SET.)		
A	1-4	First and second couples set and turn single.
	5-8	First and second couples hands-four (r.s.).
B	1-4	First man leads first woman a double down the middle, with inside hands, changes hands, and leads her a double up (r.s.).
	5-6	First man and first woman cast down into second place, second couple moving up into first place (progressive) (r.s.).

10. IF ALL THE WORLD WERE PAPER.

Square for eight.



MUSIC.		MOVEMENTS.
FIRST PART.		
A1	1-4	All take hands, move forward a double and fall back a double to places, letting their arms swing naturally forward and upward as they advance to the centre, and backward and downward as they fall back to places (r.s.).
	5-8	Partners set and turn single.
A2	1-8	All that again.
A3	1-4	First and third men change places, passing by the right; while first and third women take two steps backward, cross over and change places, passing by the right (r.s.).
	5-8	Partners face each other and dance back to places, passing their partners by the right and their contraries by the left (r.s.).
A4	1-8	Second and fourth couples do the same.
SECOND PART.		
A1	1-4	Partners side (r.s.).
	5-8	Partners set and turn single.
A2	1-8	All that again.
A3	1-8	First and third couples move forward and meet. Whereupon, first man and third woman lead through the second couple, cast off (the man to his left, the woman to her right), return to places and turn their partners; while third man and first woman lead through the fourth couple, cast off (the man to his left and the woman to her right) and turn their partners (r.s.).
A4	1-8	Second and fourth couples do the same.

IF ALL THE WORLD WERE PAPER—*continued.*

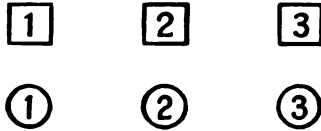
MUSIC.		MOVEMENTS.
THIRD PART.		
A1	1-4	Partners arm with the right (r.s.).
	5-8	Partners set and turn single.
A2	1-4	Partners arm with the left (r.s.).
	5-8	Partners set and turn single.
A3	1-2	First man and third women cross over and change places, passing by the right ; while third man and first woman do the same (r.s.).
	3-8	Partners face and change places, passing by the right, and all return to places, giving right hands to their contraries and left hands to their partners (r.s.).
A4	1-8	Second and fourth couples do the same.

It is suggested that during A1 and A2 in each Part the dancers should sing the tune to the following words :—

If all the world were paper
 And all the sea were ink
 And all the trees were bread and cheese,
 What should we have to drink ?

11. PICKING UP STICKS.

Longways for six.



MUSIC.		MOVEMENTS.
FIRST PART.		
A1	1-4	All lead up a double and fall back a double to places.
	5-8	That again.
A2	1-4	First man changes places with the middle dancer on the opposite side and then with the last dancer on his own side (r.s.).
	5-8	All lead up a double and fall back a double to places.
A3	1-4	First woman does as first man did in A2.
	5-8	As in A2.
A4	1-4	Second woman does as first man did in A2.
	5-8	As in A2.
A5	1-4	Second man does as first man did in A2.
	5-8	As in A2.
A6	1-4	Third man does as first man did in A2.
	5-8	As in A2.
A7	1-4	Third woman does as first man did in A2.
	5-8	As in A2.
SECOND PART.		
A1	1-4	Sides all.
	5-8	That again.
A2	1-8	First man and first woman face, take both hands, and go four slips down between second man and second woman; while second man and second woman go four slips up into the top place (two bars).
		Second man and second woman take both hands and slip down to places between first man and first woman; while first man and first woman slip up to places (two bars).
		First and second couples repeat these movements (four bars).
		Simultaneously, third man and third woman cross over, cast up to the top, cross over again and cast down to places (sk.s.).

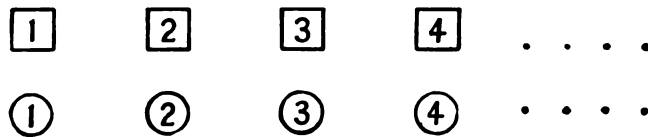
PICKING UP STICKS—*continued.*

MUSIC.	MOVEMENTS.
A3 1-8	Third and second couples do as first and second couples did in A2, third couple first slipping up between second man and second woman ; while first man and first woman cross over, cast down to the bottom, cross over again and cast up to places.
A1 1-4 5-8	<p style="text-align: center;">THIRD PART.</p> <p>Partners arm with the right.</p> <p>Partners arm with the left.</p>
A2, A3, and A4	<p>First man, followed by second and third men, crosses over and threads or heys through the three women (they standing still), passing outside first woman, inside second, and outside third. The first and second men, on reaching the third woman, pass, clockwise, completely round her and face up ; while the third man, instead of following second man round third woman, passes counter-clockwise completely round second woman and faces up, thus becoming the head of the file (sk.s.).</p> <p>Third man, followed by first and second men, then heys up to the top, the second man (now the hindermost), instead of following first man round first woman, passing counter-clockwise round second woman, and facing down.</p> <p>The three, now led by second man, then hey once again to the bottom, the first man (now the hindermost) passing counter-clockwise completely round second woman and facing up.</p> <p>Led by first man, the three, now in their proper order, hey up to the top, turn to their right, cast down to the bottom, and then move up to their respective places.</p>
A5, A6, and A7	The women do as the men did in A2, A3, and A4.

12. HASTE TO THE WEDDING

(Second Version).

Longways for as many as will.





MUSIC.	MOVEMENTS.
	(DUPE MINOR-SET.)
A1	First man and second woman move forward a double and meet, honouring each other on the first beat of the second bar (2 bars), cast back to places (2 bars), and turn each other (4 bars) (r.s., or w.s.).
A2	Movement repeated by first woman and second man.
B1	First couple leads down the middle and back again and casts one.
B2	First and second couples swing (sk.s.).

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.”

7. RIBBON DANCE.

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

Collected and arranged by
Cecil J. Sharp.

A

$\text{♩} = 88.$

p

B₁

mf

Fine.

B₂

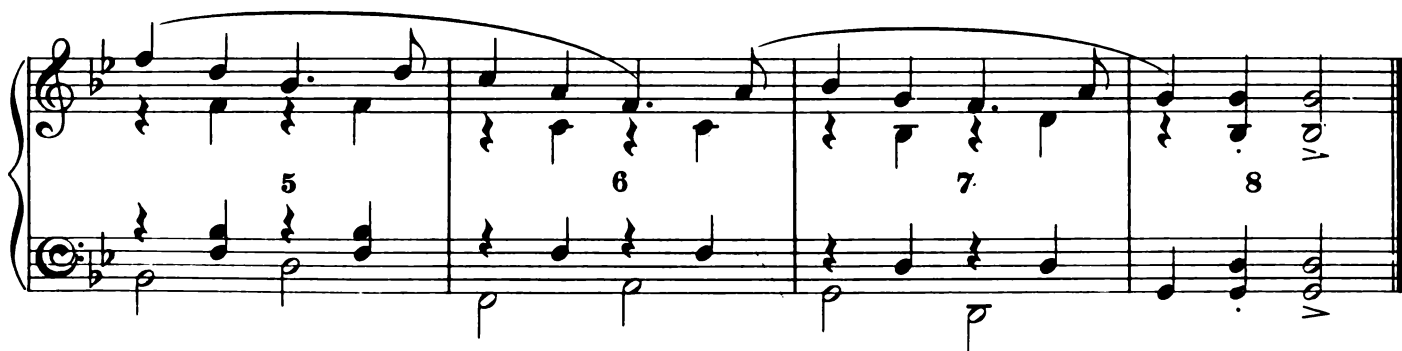
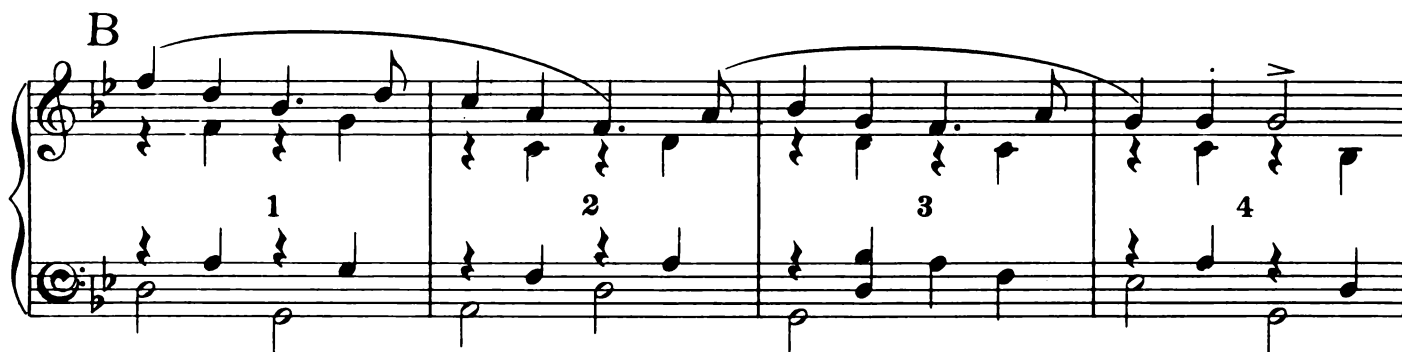
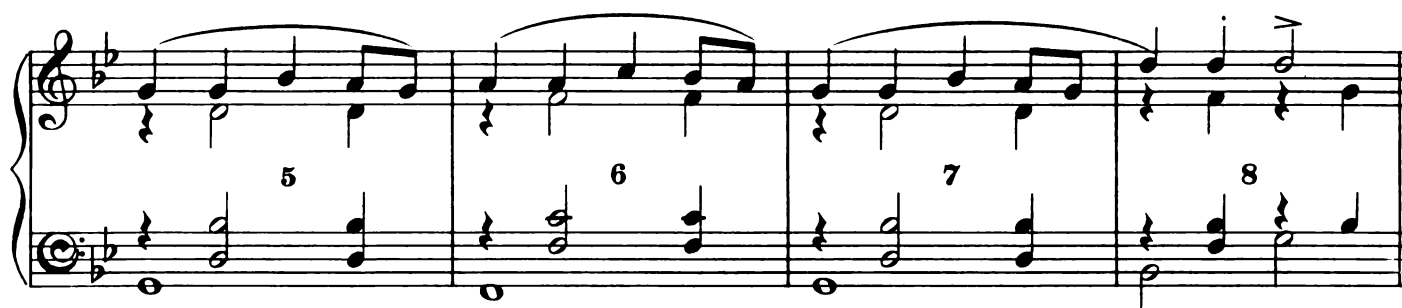
f

D. C.

8. GODDESSES.

Longways for as many as will; in eleven parts.
(The English Dancing Master, 1st Ed. 1650.)

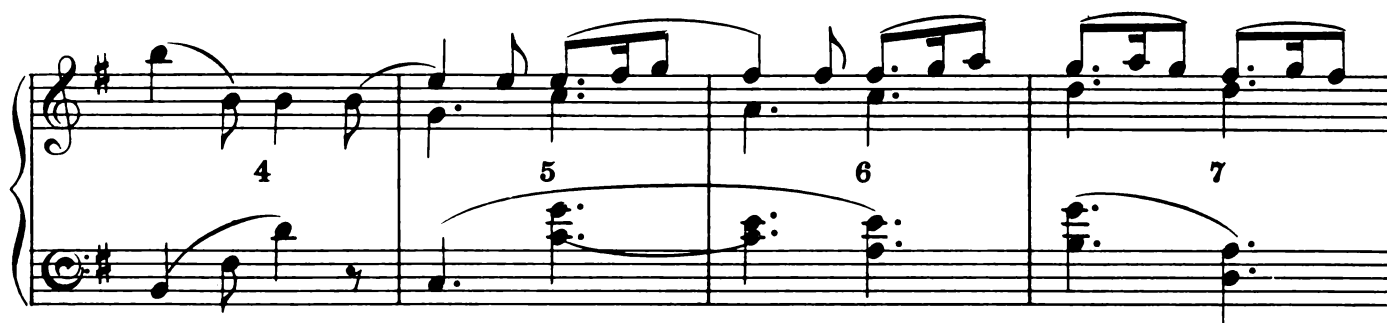
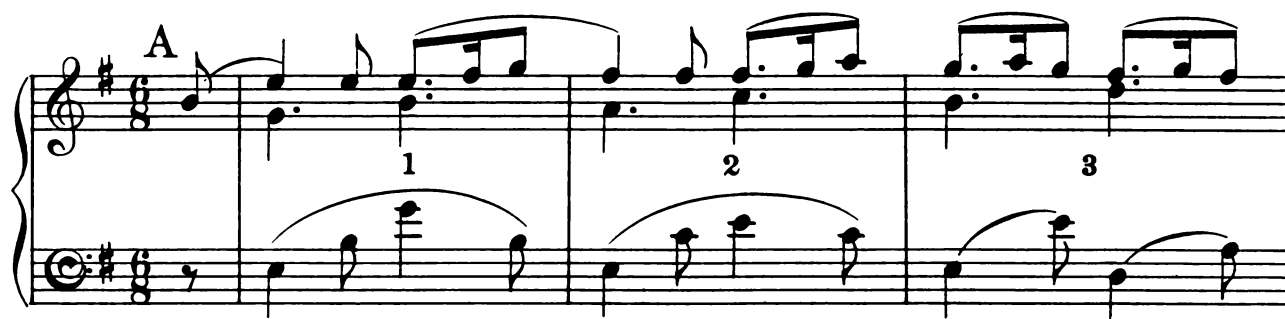
Arranged by Cecil J. Sharp.



9. THE MARY AND DOROTHY.

Longways for as many as will;
progressive dance in one part
(The English Dancing Master, Vol. 3. c 1728.)

Arranged by Cecil J. Sharp.



10. IF ALL THE WORLD WERE PAPER.

Round for Eight; in three parts.
(The English Dancing Master, 1st Ed. 1650.)

Arranged by Cecil J. Sharp.

A 1

A 2

D. C.

11. PICKING UP STICKS.

(To the tune of Lavena.)

(1st Ed. 1650.)

Longways for Six.
(The English Dancing Master, 1st Ed. 1650.)

Arranged by Cecil J. Sharp.

A 1

Play 8 times

A 2

A 17 (Last time)

D.C.

Fine.

12. HASTE TO THE WEDDING.

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

Collected and arranged by
Cecil J. Sharp.

A 1

$\text{♩} = 100.$ *mf*

A 2

B 1

f

This system contains measures 1 through 4. The right hand features a continuous eighth-note pattern with beamed pairs, while the left hand plays a simple bass line of eighth notes. A dynamic marking of *f* (forte) is present in the first measure. A slur is placed under the first two measures of the left hand.

This system contains measures 5 through 8. The right hand continues with beamed eighth notes, and the left hand plays eighth notes. A slur is placed over the first two measures of the right hand, and another slur is placed over the last two measures of the right hand.

B 2

mf

cresc.

This system contains measures 1 through 4. The right hand features a continuous eighth-note pattern with beamed pairs, while the left hand plays a simple bass line of eighth notes. A dynamic marking of *mf* (mezzo-forte) is present in the first measure, and a *cresc.* (crescendo) marking is present in the third measure. A slur is placed under the first two measures of the left hand.

f

D.C.

Fine.

This system contains measures 5 through 8. The right hand continues with beamed eighth notes, and the left hand plays eighth notes. A dynamic marking of *f* (forte) is present in the first measure. A slur is placed over the first two measures of the right hand, and another slur is placed over the last two measures of the right hand. The system concludes with the markings *D.C.* (Da Capo) and *Fine.*



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- *Haste to the Wedding
- *Hey, boys, up go we
- Hunsdon House
- † Hyde Park
- †*If all the world were paper
- † Jamaica
- Jenny Pluck Pears
- † Lady in the Dark
- Lady Spellor
- Mage on a Cree
- Merry Conceit, The
- † My Lady Cullen
- Newcastle
- † Nonesuch
- †*Old Mole, The
- † Oranges and Lemons
- Parson's Farewell
- † Ribbon Dance
- † Row well, ye mariners
- †*Rufty Tufty
- †*Sellenger's Round ; or,
The Beginning of the World
- Sweet Kate
- Three Meet ; or,
The Pleasures of the Town
- We won't go home till morning

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