

FOREWORD

One musical "maggot" is an insinuating enough creature, but a whole pie of them makes a terribly tempting and delectable dish. While recommending this dish to Country Dancers, I have to admit that certain qualms of official conscience have been assuaged by the thought that the proof of every pudding—and every pie—lies ultimately in the eating. For here we have, in fact, a pie fresh from the oven, not yet put to that proof. All the dances and several of the tunes, are brand new, and must start life protected neither by the seal of tradition nor by a schedule of ancient monuments. Whether they are to be absorbed into the national repertoire, time and usage alone can determine, but there seems no reason to suppose that two ingenious people, steeped in the atmosphere of Country Dancing in the 20th century, should be any less successful than were My Lady Winwood and Mr. Beveridge in the 17th century—if indeed these were the inventors of the "maggots" connected with their names, which is very doubtful.

In a sense it may be said that even if these modern maggots are Country Dances, they are not Folk Dances ; but in the same sense the same thing might be said of many of our old favourites. In any case these maggots have their analogue in the Elizabethan madrigals and ballets, and deserve the encouragement of every English Dancer, although they cannot be officially sponsored by the E.F.D.S. Who knows what may be their ultimate fate ? Some may die after a short existence. Others may live to be collected, having survived the testing process of time and usage as every traditional dance has had to do in the past. But their origin and character have been clearly defined by the authors, and my part in the conspiracy is only to encourage you to put your thumb into the pie.

DOUGLAS KENNEDY,

PREFACE

It is a sad, but indisputable fact that the older collections of country-dances have now yielded all or almost all that they are likely to yield. Eighteenth century dance-books indeed continue to turn up, with here and there a tune or an isolated dance-figure which seems worth preserving ; but—failing some unforeseen piece of good luck—there is little prospect of more. Meanwhile there is, we believe, a real demand for fresh dances of the earlier, non-progressive type ; and there seems to be no good reason why someone should not attempt to supply the demand. It may be objected that the invention of new dances is contrary to the whole idea of the folk-dance revival, but we do not believe that the objection is a valid one. It is not easy to say in what sense the Playford dances themselves are traditional. Probably the steps and movements—such as arming, right-hands-across, straight and circular heys, etc.—belong, in the stricter sense, to traditional folk-dancing ; and at least some of the simpler dances are, in their entirety, very much older than the seventeenth century.. But it was certainly the normal procedure in Playford's time, as it was still a century later, to combine the traditional movements into complete figures which would fit—and, in the best examples, interpret—popular tunes. Charles Butler, in his " Principles of Musick " (1636), speaks of " the infinite multitude of ballads set to sundry pleasant and delightful tunes by cunning and witty composers, *with country dances fitted unto them.*" So that nothing could be more in accordance with the traditions of country-dancing than the composing of new dances—that is, new combinations of the old elements to fit and express, as well as may be, the form and spirit of suitable tunes. Of such tunes a great many exist in the old collections, and the majority of our dances are set to them, although in a few instances we have not scrupled to use new tunes.

Our aim, in this batch of new dances, has been definitely conservative. We have kept to the " idiom " of Playford, without seeking to explore the rich possibilities which may lie in the future development of the country-dance and its music. The steps and movements of our dances, with scarcely an exception, are " traditional " and familiar ; such originality as they have lies entirely in the fresh combination of these elements into new shapes

and patterns. And in describing these we have adhered closely to the terminology adopted by Cecil Sharp and the English Folk Dance Society. If any one asks where the names of the dances come from, we can only answer in the words of Sir Thomas Elyot (1531) : " As for the special names, they were taken as they be now, either of the names of the first inventour, or of the measure and number they do containe, or of the first words of the ditties which the song comprehendeth, whereof the dance was made."

All the dances are " sets " for a fixed number of dancers ; but we have included several examples of the convenient " progressive set " for three couples, which is itself an adaptation of the " triple-minor set." These are probably the simplest of our dances, although most of the others will be found in actual practice less complicated than they look on paper. A few, we must admit, are somewhat difficult.

In the long labour of working out these dances, we have incurred a deep debt of gratitude to many helpers : to Miss Ludman, the pianist of the Cambridge Branch ; to many dancers of the same Branch ; to Miss Nevinson, who placed at our disposal the eighteenth century dance-book from which we have taken several tunes ; to Mrs. Apted, for her cover design ; and last, but not least, to those members of the Headquarters Staff who have given us valuable advice and encouragement in this new venture.

MARJORIE HEFFER.
WILLIAM PORTER.

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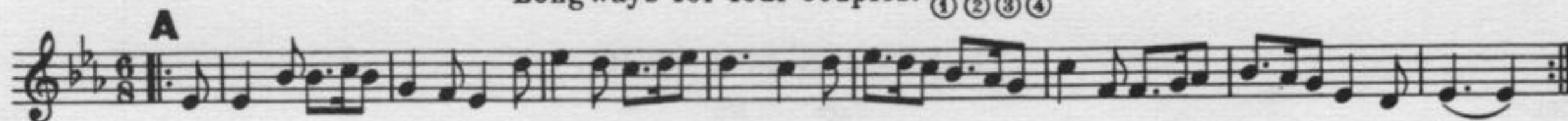
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1. The Baffled Knight

Longways for four couples. 1 2 3 4
1 2 3 4



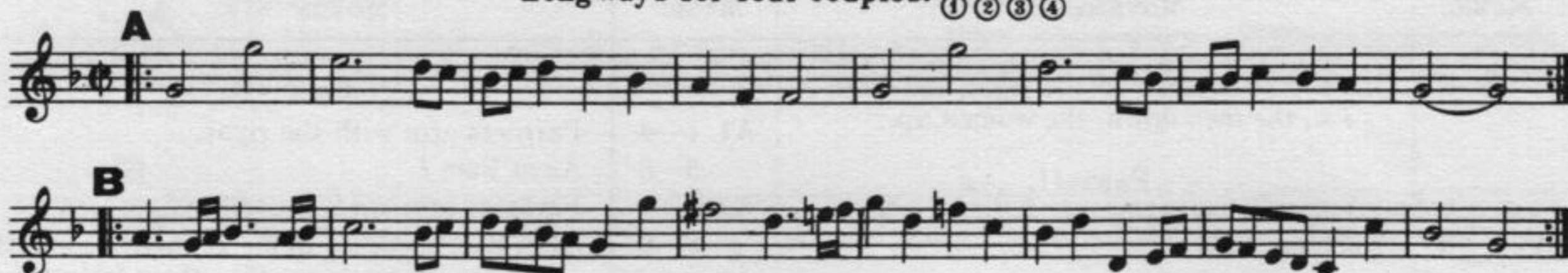
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—4	Partners lead up and back a double.	Bar 2	The women do the same, so that they face their partners, all eight dancers now forming a straight line.
5—8	1st man casts off to bottom place, followed by the other men, while 1st woman does the same, followed by the other women (sk.s).	3—4	Partners turn half way with right hands, changing places.
A2 1—4	Partners lead down and back a double.	5—8	All slip four steps to the right and back.
5—8	1st man and 1st woman cast up to places, followed by the others as in A1 (sk.s.).	B2 Bar 1	The women hop on to the right foot into their partners' places, facing front.
B1 Bar 1	The men hop on to the left foot, so that they face downwards, in the middle of the set.	Bar 2	The men do the same into their partners' places.
		3—4	Partners turn half way with right hands to places.

The Baffled Knight *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
5—8	All slip four steps to the right and back— <i>i.e.</i> , the men down, the women up.		PART III.
	PART II.	A1 1—4	Partners arm with the right.
A1 1—4	Partners side.	5—8	As in Part I.
5—8	As in Part I.	A2 1—4	Partners arm with the left.
A2 1—4	Partners side.	5—8	As in Part I, ending in place, the 1st and 3rd couples facing down, the others facing up.
5—8	As in Part I.	B1 Bar 1	The end couples hop inward, so that partners stand side by side.
B1 Bar 1	The men, facing forward, hop to the left.	Bar 2	The others hop outward, away from their partners. The eight dancers now form a square.
Bar 2	The women do the same.	3—4	1st man and 4th woman change places respectively with 2nd man and 3rd woman, passing by the right, while 1st woman and 4th man change places respectively with 2nd woman and 3rd man, passing by the left.
3—4	All turn single.	5—8	Hands-eight half way round clockwise (sl.s.), ending in straight files, improper, the 1st and 3rd couples facing down, the others up.
5—8	1st and 2nd couples go three changes of a circular hey, partners facing, while 3rd and 4th couples do the same (sk.s.).	B2 1—8	All as in B1, to places.
B2 1—8	All as in B1, to places.		

2. Parthenia

Longways for four couples. 1234
1234



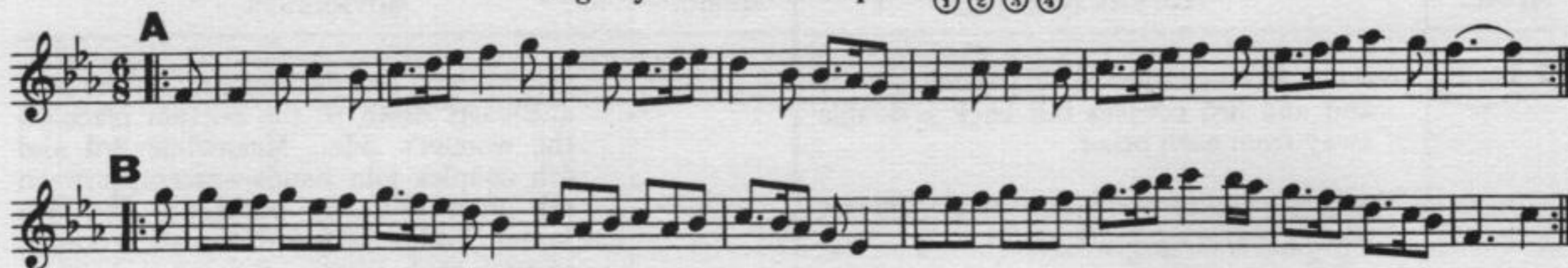
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.		5—8	As in Part I.
A1 1—4	Partners lead up and back a double.	A2 1—4	Partners side.
5—8	Partners gypsy clockwise, facing inward.	5—8	As in Part I.
A2 1—4	Partners lead down and back a double.	B1 1—2	1st and 4th couples meet, while the others fall back a double toward the sides.
5—8	Partners gypsy counter-clockwise, facing inward.	3—4	1st and 2nd couples, facing down, balance ; while 3rd and 4th couples, facing up, do the same.
B1 1—4	Partners set and change places.	5—8	The men go three changes of a circular hey, opposites passing by the right, while the women do the same (sk.s.).
5—8	All dance half way round the set clockwise (sk.s.).		
B2 1—8	All as in B1, to places.		
PART II.			
A1 1—4	Partners side.		

Parthenia (continued)

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
B2 1—2	1st and 4th men meet their partners, while 2nd and 3rd couples fall back a double away from each other.		2nd woman, and 1st woman, crosses over and casts down to the bottom place on the women's side. Meanwhile 3rd and 4th couples join hands— <i>except</i> between 4th man and his partner; and 4th woman, followed by 3rd woman, 3rd man, and 4th man, crosses over and casts up to top man's place.
3—4	The men, facing their partners, balance; while the women do the same.		
5—8	1st and 2nd couples go three changes of a circular hey, partners facing, while 3rd and 4th couples do the same.	5—8	The files, retaining hands, go back and forward a double.
PART III.		B2 1—4	The men join hands in a ring— <i>except</i> between 1st and 4th men; and 1st man, followed by the others in order, crosses over and casts up to place. Meanwhile the women join hands— <i>except</i> between 1st and 4th women; and 4th woman, followed by the others in reverse order, crosses over and casts down to place.
A1 1—4	Partners arm with the right.		
5—8	As in Part I.		
A2 1—4	Partners arm with the left.		
5—8.	As in Part I.		
B1 1—4	1st and 2nd couples join hands in a ring— <i>except</i> between 1st man and his partner; and 1st man, followed by 2nd man,	5—8	The men, retaining hands, go back and forward a double, while the women do the same.

3. The King's Penny

Longways for four couples. 1 2 3 4
1 2 3 4



MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
	PART I.		
A1 1—4	Partners lead up and back a double.		bars 3—4, 1st and 4th men give left hands respectively to 2nd and 3rd women and change places with them, while 1st and 4th women do the same with 2nd and 3rd men ;
5—8	1st and 2nd couples give both hands to partners and poussette clockwise, changing places, while 3rd and 4th couples do the same.		bars 5—6, 1st man and 1st woman give right hands respectively to 4th man and 4th woman and change places with them, while 2nd and 3rd men do the same with their partners.
A2 1—8	All that again.		
B1 1—8	A progressive circular hey, beginning at both ends of the set and taking four steps for each change, with hands, thus :— bars 1—2, 1st and 4th men give right hands to partners and change places ;		bars 7—8, 1st man and 1st woman give left hands respectively to 3rd man and 3rd woman and change places with them, while 2nd man and 2nd woman do the same with 3rd man and 3rd woman.

The King's Penny (continued)

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
B2 1—8	The same movement reversed, thus :— bars 1—2, those who have just turned with the left give right hands and change places ; bars 3—4, those who changed by the right in B1, bars 5—6, now change by the left ; bars 5—6, those who changed by the left in B1, bars 3—4, now change by the right—bringing the 2nd and 3rd couples to places ; bars 7—8, 1st and 4th men give left hands to partners and change places with them.		and slipping between their partners, who, in corresponding pairs, cast away from each other and cross to the women's side.
		7—8	Partners again change places, the women doing as the men did in bars 5—6, and <i>vice versa</i> .
		B2 1—2	Neighbours set, as in B1, bars 3—4.
		3—4	Partners set.
		5—6	1st and 2nd couples change places, 1st couple taking both hands and slipping down, and the 2nd couple casting up ; while 3rd and 4th couples do the same, 4th couple slipping up, and the 3rd couple casting down.
		7—8	The same couples again change places, 2nd and 3rd couples doing as 1st and 4th couples did in bars 5—6, and <i>vice versa</i> .
	PART II.		PART III.
A1 1—4	Partners side.	A1 1—4	Partners arm with the right.
5—8	As in Part I.	5—8	As in Part I.
A2 1—8	All that again.		
B1 1—2	Partners set.		
3—4	1st man sets with 2nd man, 3rd man with 4th man, 1st woman with 2nd woman, and 3rd woman with 4th woman.		
5—6	Partners change places, 1st and 2nd women and 3rd and 4th women taking both hands		

The King's Penny *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
A2 1—4	Partners arm with the left.		take hands and move forward a double, while the others, facing up, do the same.
5—8	As in Part I.	B2 1—6	1st and 4th men go figure-eights round 2nd and 3rd men, 1st man passing 3rd man by the left and finishing above 2nd man, 4th man passing 2nd man by the right and finishing below 3rd man, while 1st and 4th women go similar figure-eights round 2nd and 3rd women, (sk.s.).
B1 1—6	2nd couple go figure-eights round the 1st couple, 2nd man passing 1st woman by the right and finishing behind 1st man, 2nd woman passing 1st man by the left and finishing behind 1st woman, while 3rd couple go similar figure-eights round 4th couple (sk.s.).	7—8	The men, facing their partners, take hands and go forward a double, while the women do the same, to original places.
7—8	1st and 2nd couples in a line, facing down,		

4. THE QUEEN OF SHEBA

LONGWAYS FOR FOUR COUPLES.

4. The Queen of Sheba

Longways for four couples. 1234
1234



MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—4	Partners lead up and back a double.	B2 1—4	round, while the others skip half way round the set clockwise, so that 1st and 4th couples end in each other's places, improper.
5—8	1st man gypsies clockwise with 2nd man, both facing outward, while 1st woman does the same with 2nd woman, 3rd man with 4th man, and 3rd woman with 4th woman.		
A2 1—4	Partners lead down and back a double.	5—8	As in B1, to places.
5—8	The same pairs as in A1 gypsy counter-clockwise, facing outward.	PART II.	
B1 1—4	1st and 2nd couples right-hands-across once round, while 3rd and 4th couples do the same.	A1 1—4	1st and 3rd couples, all facing the right wall, go forward and back a double, while 2nd and 4th couples, all facing the left wall, do the same.
5—8	2nd and 3rd couples left-hands-across once	5—8	As in Part I.

The Queen of Sheba *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
A2 1—4	1st and 3rd couples, all facing the left wall, go forward and back a double, while 2nd and 4th couples, all facing the right wall, do the same.		others complete their turns and fall into places.
5—8	As in Part I.		
B1 1—2	1st and 4th men turn their partners with right hands three-quarters way round, at the same time approaching each other, so that they form a straight line down the middle of the set. In that position they raise right arms to make arches.	A1 1—4	1st couple lead up and back a double, while 4th couple lead down and back a double, 2nd and 3rd men lead out and back a double to the left wall, and their partners do the same to the right wall.
3—8	2nd and 3rd couples dance one round clockwise under the arches to places (sk.s.); and in the last two bars the 1st and 4th couples complete their turn and fall into places.	5—8	As in Part I.
B2 1—2	2nd and 3rd men turn with right hands three-quarter way round, while 2nd and 3rd women do the same, so that they four make a straight line across the set. They raise their right arms to make arches.	A2 1—4	As in A1.
3—8	1st and 4th couples dance once round clockwise under the arches to places (sk.s.); and in the last two bars the	5—8	As in Part I.
		B1 1—4	1st and 3rd couples face down, the others up. A straight hey on each side, neighbours passing by the right, until the couples are in reverse order (sk.s.).
		5—6	One more change of the hey on each side, so that 3rd couple is at the top, 4th couple in second place, 1st couple in third place, and 2nd couple at the bottom (sk.s.).
		7—8	Partners turn each other half way round. changing places.
		B2 1—6	All as in B1, until couples are in their own places, improper.
		7—8	Partners turn each other half way round to places.

5. The Northern Lass

Longways for four couples. 1 2 3 4
1 2 3 4



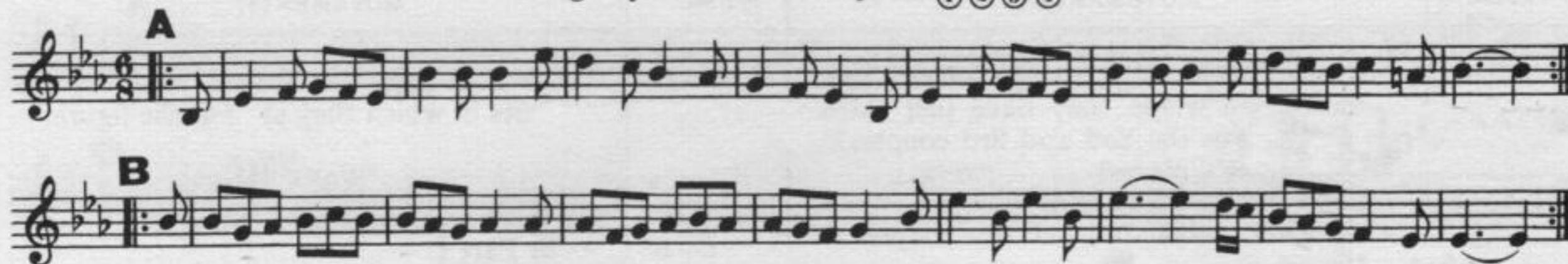
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
	N.B.—The 2nd and 4th couples are improper.		lead up through 2nd couple, cast off to places, lead down through 4th couple and cast up to places (sk.s.).
	PART I.		
A1 1—4	Partners lead up and back a double.	B2 1—8	4th couple cast off, meet above 3rd couple, lead through 1st couple, cast off, meet below 1st couple, and lead through 3rd couple to places; while 2nd couple lead down through 3rd couple, cast up to places, lead up through 1st couple and cast off to places (sk.s.).
5—8	All turn single and change places with partners.		
A2 1—4	Files take hands and go back and forward a double.		
5—8	As in A1, to places.		
B1 1—8	1st couple cast off, meet below 2nd couple, lead through 4th couple, cast up, meet above 4th couple, and lead through 2nd couple to places; while 3rd couple		
			PART II.
		A1 1—4	Partners side.
		5—8	As in Part I.
		A2 1—4	1st and 4th couples side again, while 2nd man sides with 3rd woman and 3rd man with 2nd woman.

The Northern Lass *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
5—8	All turn single and change places with those with whom they have just sided. (This leaves the 2nd and 3rd couples in each other's places).	7—8	These lines take hands and meet, in the places in which they started the figure.
B1 1—4	1st and 3rd couples hands-four once round clockwise, while 2nd and 4th couples do the same.	A1 1—4	Partners arm with the right.
5—6	Neighbours, but not partners, retain inside hands. 1st man swings 3rd woman three-quarters way round counter-clockwise, while 4th man does the same to 2nd woman; and 1st woman swings 3rd man three-quarters way round clockwise, while 4th woman does the same to 2nd man. They all end in two horizontal lines facing each other.	5—8	As in Part I.
7—8	These lines take hands and meet.	A2 1—4	1st and 4th couples arm with the left, while 2nd man does the same with 3rd woman, and 3rd man with 2nd woman.
B2 1—4	1st and 2nd men hands-four with 3rd and 4th women, once round clockwise, while 1st and 2nd women do the same with 3rd and 4th men.	5—8	All turn single and change places with those with whom they have just armed. (This restores 2nd and 3rd couples to their own places).
5—6	Neighbours, but not opposites, retain inside hands. 3rd woman swings 1st man three-quarters way round clockwise, while 2nd woman does the same to 4th man; and 2nd man swings 4th woman three-quarters way round counter-clockwise, while 3rd man does the same to 1st woman. They all end in two vertical lines facing partners.	B1 1—4	1st couple cast off to the bottom of the set, while the others go a half-hey on each side, 2nd couple passing inside the 3rd and outside the 4th (sk.s.).
		5—8	1st man, followed by the other dancers on his side, casts up to place, while 1st woman does the same, followed by the others on her side (sk.s.).
		B2 1—4	4th couple cast up to the top, while the others go a half-hey on each side, the 1st couple passing inside the 2nd and outside the 3rd (sk.s.).
		5—8	4th man, followed by the others on his side, casts down to place, while 4th woman does the same, followed by the others on her side (sk.s.).

6. The Happy Clown

Longways for four couples. 1234
1234



MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—4	Partners lead up and back a double.		the same to the right wall, thus forming two horizontal lines.
5—8	The dancers at the ends of the files— <i>i.e.</i> , 1st and 4th men and women—cast out and dance round to places, each followed by his or her neighbour. (As in Broom, the Bonny, Bonny Broom).	3—4	These horizontal lines take hands and fall back a double away from each other.
A2 1—4	Partners lead down and back a double.	5—8	The dancers at the end of the lines, retaining their neighbours' hands, swing them once round, 2nd man and 3rd woman turning clockwise, 3rd man and 2nd woman counter-clockwise; the 1st and 4th couples skipping.
5—8	As in A1.		
B1 1—2	1st couple, facing down, and 4th couple, facing up, take inside hands and meet, while 2nd and 3rd men lead out a double to the left wall, and their partners do	B2 1—2	2nd and 3rd men take inside hands and meet their partners who do the same, while 1st couple lead up and 4th couple lead down to places.

The Happy Clown *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
3—4	The files take hands and fall back a double away from each other.	B2 1—4	4th couple face up, with inside hands still joined to form an arch, and dance up to the top of the set, while the other couples lead down to the bottom under the arch made by the 4th couple; and each couple, on arriving at the bottom, turn, make a similar arch, and dance up the set.
5—8	As in B1, 4th man and 1st woman swinging their neighbours clockwise, the others counter-clockwise; the 2nd and 3rd couples skipping.		
	PART II.		
A1 1—4	Partners side.	5—8	4th couple, reaching the top of the set, turn and lead back to places under the arches made by the others, each of whom in turn, on reaching the top, does the same—except, of course, the 1st couple.
5—8	As in Part I.		
A2 1—8	All that again.		
B1 1—4	1st couple face down, join inside hands to make an arch, and dance to the bottom of the set, while the other couples lead up to the top under the arch made by the 1st couple; and each couple, on arriving at the top, turn, make a similar arch, and dance down the set.		
5—8	1st couple, on reaching the bottom of the set, turn and lead back to places under the arches made by the other couples, each of whom in turn, on reaching the bottom, does the same—except, of course, the 4th couple.		
			PART III.
		A1 1—4	Partners arm with the right.
		5—8	As in Part I.
		A2 1—4	Partners arm with the left.
		5—8	As in Part I.
		B1 1—2	1st couple, giving both hands, slip down four steps into third place, passing inside 4th couple, who simultaneously slip up four steps into second place; meanwhile 2nd and 3rd men give both hands and

The Happy Clown *(continued)*

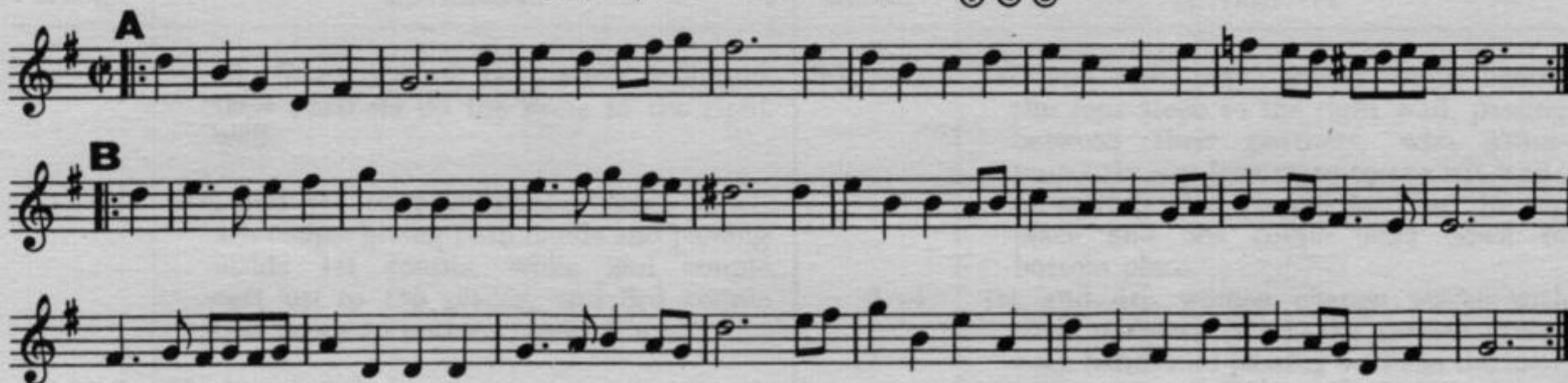
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
	slip four steps out to the left wall, and their partners do the same to the right wall.	B2 1—2	1st and 4th men, giving both hands, slip four steps to the right wall, passing between their partners, who simultaneously slip four steps to the left wall; meanwhile 2nd couple lead up to top place and 3rd couple lead down to bottom place.
3—4	1st and 4th couples change places (sl.s.), 4th couple giving both hands and passing inside 1st couple, while 2nd couple cast up to top places, and 3rd couple cast down to bottom places (r.s.).	3—4	1st and 4th women change places with their partners (sl.s.), the women giving both hands and passing between the men, while the others cast off to the end places of two horizontal lines.
5—8	2nd and 3rd couples do as 1st and 4th couples did in bars 1—4, while 1st and 4th men, and 1st and 4th women give both hands, slip out to their respective walls, and turn single—thus forming two horizontal lines.	5—8	2nd and 3rd couples do as 1st and 4th couples did in bars 1—4, while 1st and 4th couples lead respectively up and down to places and turn single.

7. THE FRENCH AMBASSADOR

LONGWAYS FOR THREE COUPLES.

7. The French Ambassador

Longways for three couples. 1 2 3
1 2 3



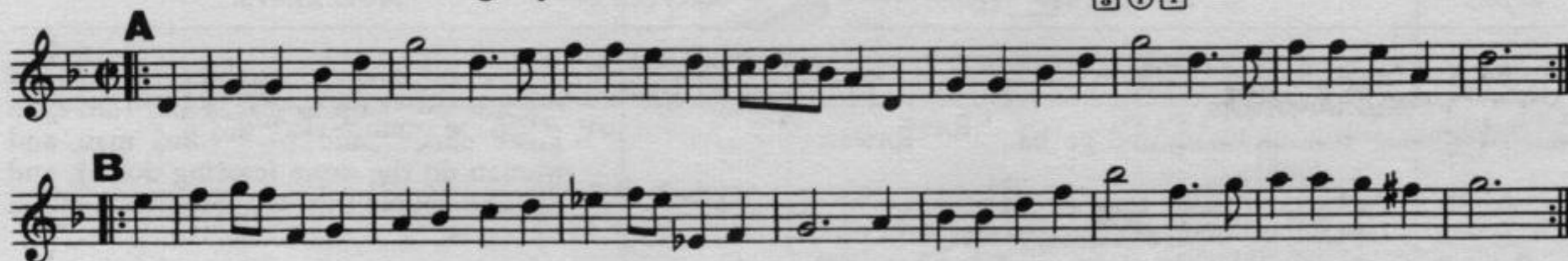
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—4	Partners lead up and back a double.	15—16	1st man and woman pass by the right to places.
5—8	Partners change places and turn single.	B2 1—4	2nd and 3rd couples right-hands-across.
A2 1—4	Partners lead down and back a double.	5—8	1st and 2nd couples left-hands-across.
5—8	Partners change places and turn single.	9—14	3rd man goes the figure-eight round the 1st and 2nd women, passing the former by the left and ending in his partner's place, while 3rd woman does the same round the 1st and 2nd men, passing the former by the right (sk.s.).
B1 1—4	1st and 2nd couples right-hands-across.	15—16	3rd man and woman pass by the right to places.
5—8	2nd and 3rd couples left-hands-across.	PART II.	
9—14	1st man goes the figure-eight round the 2nd and 3rd women, passing the latter by the right and ending in his partner's place, while 1st woman does the same round the 2nd and 3rd men, passing the latter by the left (sk.s.).		
		A1 1—4	Partners side.

The French Ambassador *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
5—8 A2 1—8 B1 1—4	As in Part I. All that again. Files take hands and go back and forward a double.	13—16	1st man and woman, reaching the ends of the lines, cast up to places and turn each other once round, while 3rd man and woman do the same (casting down), and the 2nd couple turn three-quarters round to places.
5—8 9—12	Partners set and turn single. 1st and 3rd men, changing places with their partners by the right, go a half-hey with 2nd woman, the 1st man passing her first by the right; while 1st and 3rd women do the same with 2nd man, the 1st woman passing him first by the left (sk.s.).		PART III.
13—16	1st and 3rd men, reaching the ends of the file, cast out, meet and turn each other once round, while 1st and 3rd women do the same, and the 2nd couple turn each other once and a quarter round, so that all end in two horizontal lines: 1st and 2nd women and 1st man facing up, and the others facing down.	A1 1—4 5—8 A2 1—4 5—8 B1 1—6	Partners arm with the right. As in Part I. Partners arm with the left. As in Part I. 1st man giving right hand to his partner, 2nd man to 3rd man, and 2nd woman to 3rd woman, all go three changes of a circular hey, with hands.
B2 1—4	These horizontal lines, taking hands, go back and forward a double.	7—8 9—16	All turn single. 3rd man, followed by the other men, casts down to bottom place and then casts up to top place, while 3rd woman, followed by the other women, does the same (sk.s.).
5—8 9—12	Opposites set and turn single. 1st man and 1st woman, changing places with their opposites by the right, go a half-hey with 2nd man, the 1st man passing him first by the left; while 3rd man and 3rd woman do the same with 2nd woman, the 3rd man passing her first by the right (sk.s.).	B2 1—6 7—8 9—16	As in B1, continuing the hey in the same direction. All turn single. 1st man, followed by the other men, casts down to the bottom place and then casts up to his own place, while 1st woman, followed by the other women, does the same (sk.s.).

8. The Mumping Maid

Longways for six; two women and four men. $\begin{smallmatrix} 2 & 2 & 4 \\ 3 & 1 & 1 \end{smallmatrix}$



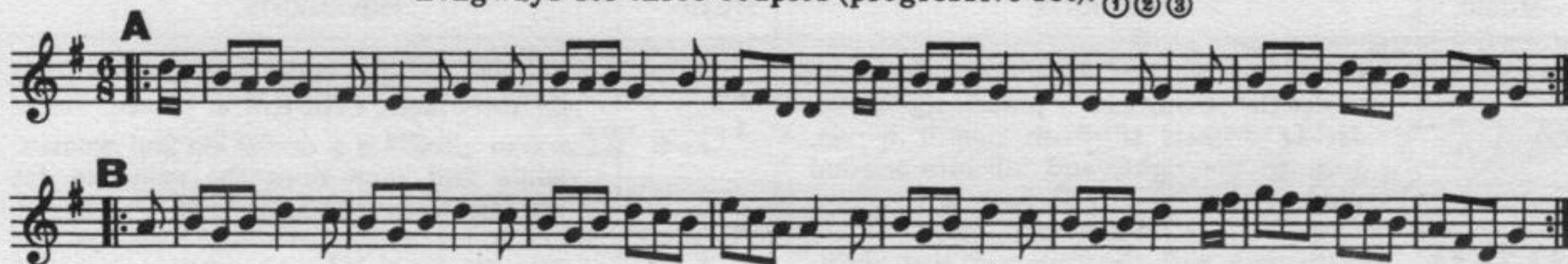
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—4	The dancers in each file take inside hands and go forward and back a double.	B1 1—4	round counter-clockwise into each other's places (sk.s.).
5—8	The women go two changes of a circular hey, opposites passing by the right, while the men cast off to their left, round the corner places, into the middle places in two horizontal lines— <i>i.e.</i> , 1st man finishes between 2nd and 3rd women, facing up, and 2nd man between 1st and 4th women, facing down (sk.s.).	5—8	Each man turns the woman on his right once round with the right hand, so that the two men end shoulder in the centre of the set; all four raise right arms to make arches.
A2 1—4	These horizontal lines, taking inside hands, meet and fall back a double.		3rd and 4th women skip round clockwise under the two arches to places. On the last four beats the men release hands, turn to the right, and fall back into the middle places of two horizontal lines— <i>i.e.</i> , 1st man between 2nd and 3rd women, and 2nd man between 1st and 4th women.
5—8	As in A1, the women reversing the direction of their hey, and the men continuing	B2 1—4	As in B1, each man again turning the woman on his right.

The Mumping Maid (*continued*)

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
5—8	1st and 2nd women skip round clockwise under the two arches to places, and on the 1st four beats the men release hands, turn to the right, and fall into original places.		double passing under the arches made by the others. All end in places.
	PART II.	B2 1—2	1st man advances a double to 2nd woman, while 2nd man does the same to 1st woman.
A1 1—4	The men side with the women on their right.	3—4	As in B1.
5—8	A morris half-hey on each side, the women casting off and the men following the women on their left (sk.s.). (N.B.—4th woman will pass in front of 2nd woman, and 3rd woman in front of 1st woman.)	5—8	As in B1, the 3rd and 4th women now meeting and falling back a double under the arches made by the others. All end in places.
A2 1—4	The men again side with the women on their right.		PART III.
5—8	As in A1, to places. (N.B.—1st woman will now pass in front of 3rd, and 2nd in front of 4th.)	A1 1—4	The men arm with the right with the women on their right.
B1 1—2	1st man advances a double to 4th woman, while 2nd man does the same to 3rd woman.	5—8	1st man arms with the left with 4th woman, while 2nd man does the same with 3rd woman.
3—4	The men, giving both hands to those women, draw them back a double, until the two pairs stand side by side.	A2 1—4	1st man arms with the right with 2nd woman, while 2nd man does the same with 1st woman.
5—8	The same pairs, facing away from each other and retaining inside hands, lead out a double (obliquely), turn, change hands, and lead back a double, while 1st and 2nd women meet and fall back a	5—8	1st man arms with the left with 3rd woman, while 2nd man does the same with 4th woman.
		B1 1—4	The men meet and fall back a double, while the women fall back and come forward a double.
		5—8	Hands-six half way round.
		B2 1—8	All as in B1, to places.

9. The Gradely Lass

Longways for three couples (progressive set). 123
123



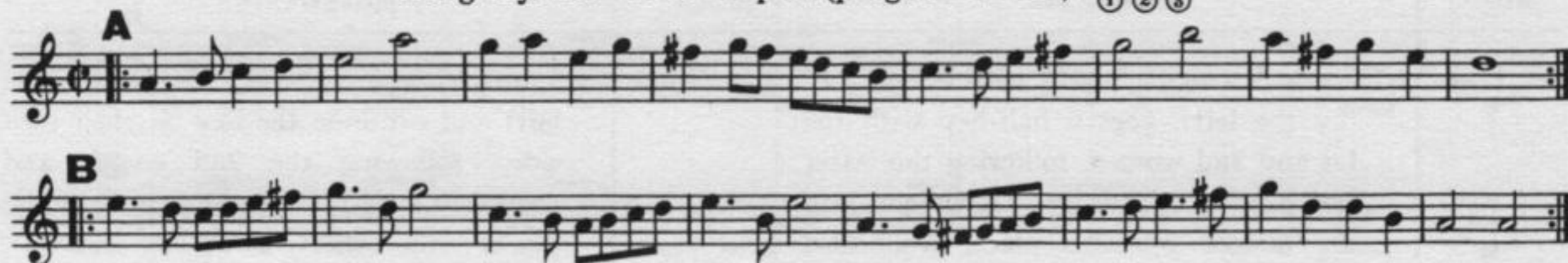
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
A1 1—4	1st couple and 2nd woman hands-three once round clockwise, while 3rd couple and 2nd man do the same.		round their left-hand neighbours to places (sk.s.).
5—8	1st and 3rd couples raise inside hands to make arches, through which 2nd woman and 2nd man respectively pass and cast round their right-hand neighbours to places (sk.s.).	B1 1—2	1st couple cast one place, the 2nd couple moving up.
		3—4	1st couple turn half way round with right hands.
A2 1—4	1st couple and 2nd man hands-three once round counter-clockwise, while 3rd couple and 2nd woman do the same.	5—6	1st couple again cast one place, to the bottom, the 3rd couple moving up.
5—8	As in A1, the 2nd man and woman casting	7—8	1st couple turn half way round with left hands.

The Gradely Lass *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
B2 1—4	3rd man, changing places with his partner (by the left), goes a half-hey with the 1st and 2nd women, following the latter and passing outside the 1st woman into the middle woman's place, while 3rd woman does the same with 1st and 2nd men, following the latter and passing outside the 1st man into the middle man's place ; the others all start the hey by casting out, and the 2nd couple (being at the top), passes inside the 1st couple (sk.s.).	5—8	3rd couple again change places (by the left) and continue the hey on their own sides, following the 2nd couple and passing outside the 1st couple into middle places ; the others, as before, cast out, and the 2nd couple again passes inside the 1st couple (sk.s.). The whole dance is then repeated twice, the 2nd and 3rd couples in turn acting as 1st couples.

10. The Merry Andrew

Longways for three couples (progressive set). 1 2 3
1 2 3



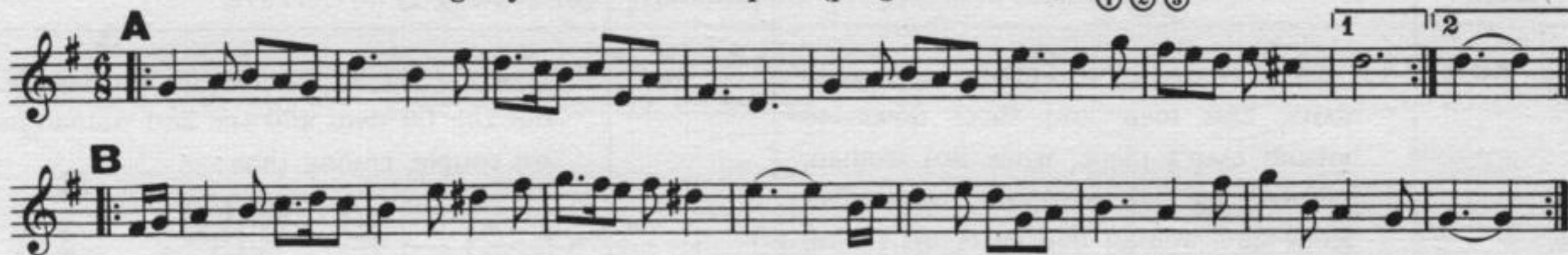
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
A1 1—2	1st and 2nd couples right-hands-across half way round.		the right, while 2nd man and 3rd woman do the same.
3—4	1st and 2nd couples turn single.	5—8	2nd man, followed by 1st man, crosses over below 3rd man and casts up to top man's place, while 2nd woman, followed by 3rd woman, crosses over above 1st woman and casts down to bottom woman's place (sk.s.).
5—6	1st and 2nd couples left-hands-across to places.		
7—8	1st and 2nd couples turn single counter-clockwise.		
A2 1—8	2nd and 3rd couples do the same.	B2 1—4	1st man and 1st woman set to each other (without moving forward) and pass by the right, while 3rd man and 3rd woman do the same.
B1 1—4	1st ^{man} and 2nd woman set to each other (without moving forward), and pass by		

The Merry Andrew *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
5—8	<p>1st man, followed by 3rd man, crosses over above 2nd man and casts down to bottom man's place, while 3rd woman, followed by 1st woman, crosses over below 2nd woman and casts up to top woman's place (sk.s.). They end thus:—</p> <div style="text-align: center;"> <div> <div>3</div> <div>1</div> <div>2</div> </div> <div> <div>2</div> <div>3</div> <div>1</div> </div> </div> <p>The whole dance is repeated twice. In the first repetition the 2nd man and the 3rd woman act as 1st couple, the 3rd</p>		<p>man and the 1st woman as 2nd couple, and the 1st man and the 2nd woman as 3rd couple, ending thus:—</p> <div style="text-align: center;"> <div> <div>2</div> <div>3</div> <div>1</div> </div> <div> <div>3</div> <div>1</div> <div>2</div> </div> </div> <p>In the second repetition the 3rd man and the 2nd woman act as 1st couple, the 1st man and the 3rd woman as 2nd couple, and the 2nd man and the 1st woman as 3rd couple, all ending in original places.</p>

11. The Wickering Wench

Longways for three couples (progressive set). 1 2 3
1 2 3



MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
A1 1—2	1st man sets to 2nd woman, moving forward, while 3rd woman does the same to 2nd man.	3—6	1st man goes counter-clockwise round 3rd woman into middle woman's place, while 1st woman goes clockwise round 3rd man into middle man's place (sk.s.).
3—4	Those four turn single.	7—8	1st couple turn half-way round.
5—8	Those four go right-hands-across once round to places.	B2 1—2	3rd couple cast up one place, the 1st couple moving down.
A2 1—2	1st woman sets to 2nd man, moving forward, while 3rd man does the same to 2nd woman.	3—6	3rd man goes clockwise round 2nd woman into middle woman's place, while 3rd woman goes counter-clockwise round 2nd man into middle man's place (sk.s.).
3—4	Those four turn single.	7—8	3rd couple turn half way round.
5—6	Those four go left-hands-across once round to places.		The dance is then repeated twice, the 2nd and 3rd couples in turn acting as 1st couple.
B1 1—2	1st couple cast down one place, the 2nd couple moving up.		

12. The Mock Match

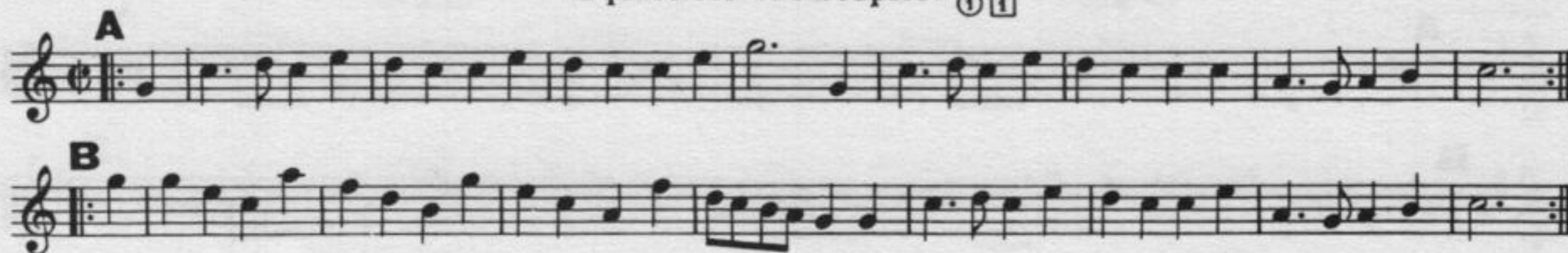
Longways for three couples (progressive set). 123
123



MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
A1 1—2	1st and 2nd men take inside hands and set, moving forward, to the 1st woman, while 2nd and 3rd women do the same to 3rd man.		go clockwise round 3rd woman, to places (sk.s.), still holding inside hands.
3—4	1st and 2nd men, and 2nd and 3rd women balance.	B1 1—2	1st couple cast down one place, 2nd couple moving up.
5—8	1st and 2nd men go clockwise round 1st woman, while 2nd and 3rd women go counter-clockwise round 3rd man, to places (sk.s.), still holding inside hands.	3—4	3rd couple cast up one place, 1st couple moving down.
A2 1—2	1st and 2nd women take inside hands and set, moving forward, to 1st man, while 2nd and 3rd men do the same to 3rd woman.	5—8	2nd and 3rd couples hands-four once round (sl.s.).
3—4	1st and 2nd women and 2nd and 3rd men balance.	B2 1—2	2nd couple cast down one place, 3rd couple moving up.
5—8	1st and 2nd women go counter-clockwise round 1st man, while 2nd and 3rd men	3—4	1st couple cast up one place, 2nd couple moving down.
		5—8	1st and 3rd couples hands-four once round (sl.s.).
			The whole dance is then repeated twice, the 3rd and 2nd couples in turn acting as 1st couple.

13. The Saucy Sailor

Square for two couples. 2 2
1 1



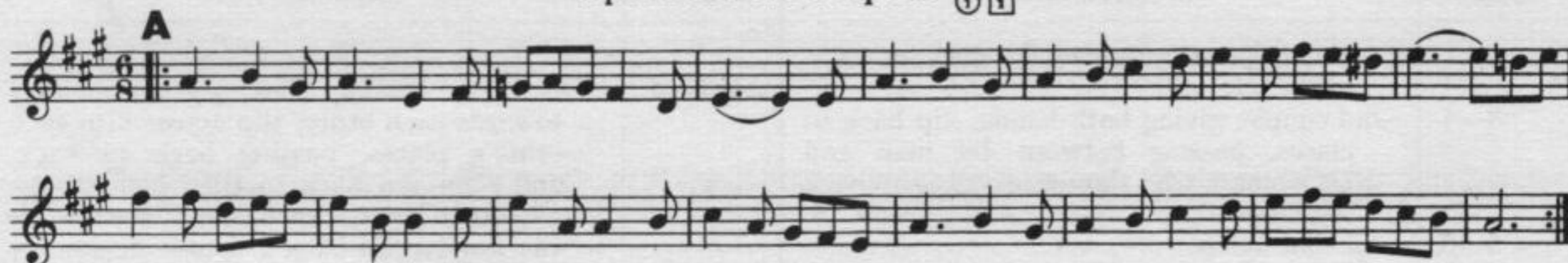
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—2	All dancers facing front, 1st man and 1st woman slip four steps sideways away from each other, while 2nd couple lead forward a double.	B1 1—4	The men gypsy clockwise, facing outwards, while the women (not casting off) skip once round the set, also clockwise.
3—4	1st couple move forward a double, while 2nd man and 2nd woman slip four steps sideways away from each other.	5—8	All fall back a double diagonally away from the centre, and come forward to places.
5—6	1st couple slip four steps sideways towards each other, while 2nd couple fall back a double.	B2 1—4	The women gypsy counter-clockwise, facing inwards, while the men (not casting off), skip once round the set, also counter-clockwise.
7—8	1st couple fall back a double to places, while 2nd couple slip four steps sideways towards each other to places.	5—8	As in B1, bars 5—8.
A2 1—8	Partners facing, 1st man and 2nd woman slip four steps away from each other, move down a double, slip four steps towards each other, and fall back a double to places; while 2nd man and 1st woman lead up a double, slip four	A1 1—2	PART II. 1st couple, giving both hands, slip four steps to the right wall, passing between 2nd man and 2nd woman, who, facing

The Saucy Sailor (*continued*)

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
	each other, simultaneously slip four steps to the left wall.		PART III.
3—4	2nd couple, giving both hands, slip back to places, passing between 1st man and 1st woman, who simultaneously slip back to places.	A1 1—4	The men, turning their right shoulders towards each other, slip across into each other's places, passing back to back, and then slip back to their own places, passing in front of each other ; meanwhile the women fall back a double diagonally away from the centre and come forward a double to places.
5—8	All that again.	5—8	The men slip four steps to their right behind their partners, and then four steps to their left in front of them, while the women slip four steps to their left in front of their partners and then four steps to their right behind them.
A2 1—2	1st man and 2nd woman, giving both hands, slip four steps down, passing between the other two, who, facing each other, simultaneously slip four steps up.		
3—4	2nd man and 1st woman, giving both hands, slip down to places, passing between the others, who simultaneously slip up to places.	A2 1—4	The women do as the men did in A1, bars 1—4, and <i>vice versa</i> .
5—8	All that again.	5—8	All slip as in A1, bars 5—8, but this time the men pass first in front of, and then behind, their partners.
B1 1—4	1st man, joining both hands with 2nd woman and pulling her after him, goes backward round a half circle counter-clockwise into 2nd man's place, while 2nd man, joining both hands with 1st woman, makes a similar movement into 1st man's place.	B1 1—4	All cast out to their left and move round one place counter-clockwise.
5—8	Partners set and turn single.	5—8	That again, bringing couples into opposite places.
B2 1—4	1st man, joining both hands with his partner and pulling her after him, goes backward round a half circle clockwise to his own place, while 2nd man does the same with his partner.	B2 1—4	Hands-four once round clockwise (sl.s.).
5—8	Opposites set and turn single.	5—6	The men do three-quarters of a gypsy, facing outward, so that they finish back to back facing their partners in a diagonal line.
		7—8	Partners set and honour.

14. Green Willow

Square for two couples. 2 2
1 1



MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.		PART II.	
A1 1—4	Partners lead forward and back a double.		
5—8	Partners go back to back.		
9—12	The men cast off to their left and dance half way round counter-clockwise into each other's places, while the women follow their partners and return to their own places (sk.s.).	A2 1—16	from which they started (sk.s.). All are now in opposite places. All that again, to places.
13—16	The women cast off to their right and dance half way round clockwise into each other's places, while the men follow their contrary women and return to the places	A1 1—4	Contraries side.
		5—8	Partners go back to back.
		9—12	Hands-four once round (sl.s.).
		13—14	The men change places, while the women turn single.

Green Willow (continued)

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
15—16	The women change places, while the men turn single.	13—14	Retaining hands, all move forward a double
A2 1—16	All that again, to places.	15—16	1st woman and 2nd man fall back to places, while 1st man and 2nd woman meet in places.
PART III.		A2 1—4	Contraries arm with the left.
A1 1—4	Contraries arm with the right.	5—8	Partners go back to back.
5—8	Partners go back to back.	9—12	All join hands as in A1. 2nd woman, followed by the others (<i>i.e.</i> , by 2nd man, 1st woman, and 1st man, in that order), crosses over and moves round counter-clockwise until all four dancers are in a straight line, facing the presence—as in A1 (sk.s.).
9—12	All join hands in a ring, <i>except</i> between 1st man and 2nd woman. 1st man, followed by the others (<i>i.e.</i> , by 1st woman, 2nd man, and 2nd woman, in that order), crosses over and moves round clockwise until all four dancers are in a straight line, facing the presence (sk.s.). (N.B.—1st woman and 2nd man end this movement in their original places.)	13—14	Retaining hands, all move forward a double.
		15—16	Still retaining hands, all set and honour to the right, facing the presence.

15. Bonny Nell

Square for two couples. 2 2
1 1



MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—4	Contraries set and turn single.		stand back to back in a diagonal line between the two women, each man facing his contrary woman.
5—8	1st man and 2nd woman, joining inside hands, lead up a 'double, turn, change hands, and lead back a double, while 2nd man and 1st woman similarly lead down and back a double.	5—8	A straight hey, with hands, contraries passing first by the left; the women make three changes and end in each other's places, while the men make two changes only, and then move into each other's places.
A2 1—4	Partners set and turn single.	B2 1—4	The women turn each other, with right hands once and a quarter round, so that they stand back to back in a diagonal line between the two men, each woman facing her contrary man.
5—8	Partners, joining inside hands, lead out a double, turn, change hands, and lead back a double.		
B1 1—4	The men turn each other with right hands once and a quarter round, so that they	5—8	As in B1, the men making three changes and

Bonny Nell (continued)

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
	returning to their own places, while the women make two changes only and then return to their own places.	5—8	Partners arm with the left.
		B1 1—2	Partners pass by the right and change places.
	PART II.		
A1 1—4	As in Part I.	3—4	The men cast back to places, while the women join right hands and turn half way round.
5—8	Contraries side.		
A2 1—4	As in Part I.	5—8	The women, retaining right hands, take inside hands with their contrary men, thus forming a diagonal line across the set ; all dance round clockwise, the men into each other's places and the women, finally releasing right hands, into their own places.
5—8	Partners side.		
B1 1—4	Right-hands-across once round.		
5—8	All cast out to their left and move into the next dancer's place, counter-clockwise (sk.s.).	B2 1—2	Contraries pass by the right and change places.
B2 1—4	Left-hands-across once round.	3—4	The men cast back to the places from which they began B2, while the women again join right hands and turn half-way round.
5—8	All cast out to their right and return to their own places (sk.s.).		
	PART III.		
A1 1—4	As in Part I.	5—8	The women, retaining right hands, take inside hands with their partners, thus forming a diagonal line as in B1 ; all dance round clockwise and finish in their own places.
5—8	Contraries arm with the right.		
A2 1—4	As in Part I.		

16. The Jovial Beggars

Round for three couples.



A

B

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—4	Hands-six once round clockwise (sl.s.).	B2 1—4	that 1st man ends in 3rd man's place, etc., while the women follow their partners and return to their own places (sk.s.).
5—6	All turn single.		
A2 1—4	Hands-six counter-clockwise to places (sl.s.).		1st man and 3rd woman, holding inside hands, fall back and come forward a double, while 2nd man does the same with 1st woman, and 3rd man with 2nd woman.
5—6	All turn single.		
B1 1—4	Partners, holding inside hands, fall back and come forward a double.	5—8	The women cast off to their right and move round one place clockwise, so that 1st woman ends in 2nd woman's place, etc., while the men follow their present
5—8	The men cast off to their left and move round one place counter-clockwise, so		

The Jovial Beggars (continued)

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
	partners and return to their present places (sk.s.).	B2 1—4	Partners, holding inside hands, fall back and come forward a double.
	PART II.	5—8	As in Part I.
A1 1—4	1st man sides with 2nd woman, while 2nd man does the same with 3rd woman, and 3rd man with 1st woman.		PART III.
5—6	All turn single.	A1 1—4	1st man arms right with 3rd woman, while 2nd man does the same with 1st woman, and 3rd man with 2nd woman.
A2 1—6	All that again.	5—6	All turn single.
B1 1—4	The same pairs, holding inside hands, fall back and come forward a double.	A2 1—4	The same pairs arm left.
5—8	As in Part I, the women following their present partners and returning to their present places (sk.s.).	5—6	All turn single.
		B1 & B2	As in Parts I and II, all ending in places.

17. Gossip Joan

Round for three couples.



MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—2	The men set and honour their partners.	3—4	The men set to the right and left, moving slightly backwards as they do so.
3—4	The women do the same.	5—8	The men go hands-three once round clockwise, facing outward (sl.s.).
5—6	On the two beats of bar 5 and the first beat of bar 6, the men rise three times (as in <i>Parson's Farewell</i>), nodding to their partners as they do so.	9—12	Partners turn once and three-quarters clockwise, ending in places (sk.s.).
7—8	In the same way the women rise and nod to their partners.	A3 1—2	Each woman, taking her partner by the left hand, sets him outside the circle facing her.
9—12	Partners turn once round (r.s.).	3—4	The women set to the right and the left, moving slightly backwards as they do so.
A2 1—2	Each man, taking his partner by the right hand, sets her outside the circle facing him.	5—8	The women go hands-three once round counter clockwise, facing outward (sl.s.).

Gossip Joan (continued)

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
9—12	Partners turn once and a quarter round clockwise to places (sk.s.).	7—8	The men, passing in front of the women who have just honoured them, cross over to their partners' left hands (sk.s.).
	PART II.	9—12	Partners, with crossed hands and without casting round, skip counter-clockwise to places.
A1 1—12	As in Part I, except that in bars 5—6 the men turn single, and in bars 7—8 the women do the same.		PART III.
A2 1—4	Each man passes in front of his partner and behind the next woman, so that he finishes on the latter woman's right, facing her (sk.s.). (N.B.—She does not face him.)	A1 1—12	As in Part I, except that in bars 5—6 the men, facing their partners, clap three times (on the two beats of bar 5 and the first beat of bar 6), and in bars 7—8 the women do the same.
5—6	The men set and honour the women whom they are facing.	A2 1—4	Partners gypsy clockwise, facing inward.
7—8	The women, passing in front of the men who have just honoured them, cross over to their partners' right hands (sk.s.).	5—8	Hands-six once round clockwise (sl.s.).
9—12	Partners, with crossed hands, cast round to their left and skip counter-clockwise to places.	9—10	All turn single.
A3 1—4	Each woman passes in front of her partner and behind the next man, so that she finishes on the latter man's left, facing him (sk.s.). (N.B.—He does not face her.)	11—12	Partners set and honour.
5—6	The women set and honour the men whom they are facing.	A3 1—4	Partners gypsy counter-clockwise, facing inward.
		5—8	Hands-six once round counter-clockwise (sl.s.).
		9—10	All turn single.
		11—12	Partners set and honour.

18. The Boys of Wexford

Round for three couples.



MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—4	All turn out to their left and move counter-clockwise into the next dancer's place— <i>i.e.</i> , 1st man into 1st woman's place, 1st woman into 2nd man's place, and so on.	5—8	The men, with right hands, swing their partners into the centre of the set, facing them.
5—8	All that again.	9—10	The men set to the right and left, falling back away from their partners as they do so.
9—12	Partners set and turn single.	11—12	Men come forward, turning single as they do so.
13—16	All take hands and go forward a double to the centre and back.	13—16	The men give both hands to their partners and draw them round clockwise into original places.
A2 1—4	All turn out to their right and move clockwise into the next place.	A2 1—4	With crossed hands couples cast out to their right and move clockwise into the next couple's place.
5—8	That again, to original places.	5—8	The women, with right hands, swing their partners into the centre of the set, facing them.
9—16	As in A1.		
PART II.			
A1 1—4	With crossed hands couples cast out to the left and move counter-clockwise into the next couple's place— <i>i.e.</i> , 1st couple into 2nd couple's place, and so on.		

The Boys of Wexford *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
9—12	The women do as the men did in A1, bars 9—12.	7—8	Partners set and honour.
13—14	The women give both hands to their partners and draw them round counter-clockwise into original places.	9—14	The women cast off to their right and skip once round the set clockwise to places, while the men, joining hands in a ring, facing outward, go once round counter-clockwise.
	PART III.	15—16	The women, with right hands, lead their partners out to places.
A1 1—2	The men move a double to the centre and face outward, while the women move into their partners' places.		PART IV.
3—4	Partners set and honour.	A1 1—8	The men slip counter-clockwise round their partners, facing inward, and then clockwise round their neighbours, facing outward.
5—6	The women move a double to the centre and face outward, while the men move out a double into their partners' places and face inward.	9—12	Partners turn once round with left hands.
7—8	Partners set and honour.	13—16	Three changes of a circular hey, with hands, neighbours first passing by the right (sk.s.).
9—14	The men cast off to their left and skip once round the set counter-clockwise to places, while the women give hands in a ring, facing outward, and go once round clockwise.	A2 1—8	The women slip clockwise round their partners, facing inward, and then counter-clockwise round their neighbours, facing outward.
15—16	The men, with right hands, lead their partners out to places.	9—12	Partners turn once round with right hands.
A2 1—2	The women move a double to the centre and face outward, while the men move into their partners' places.	13—16	Three changes of a circular hey, with hands, neighbours first passing by the left (sk.s.). N.B.—All the dancers continue the hey in the same direction as in A1.
3—4	Partners set and honour.		PART V.
5—6	The men move a double to the centre and face outward, while the women move out a double into their partners' places.	A1 & A2	All as in Part I.

19. Young Man's Fancy

Square for four couples.



A

B

C

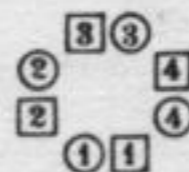
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—4	Partners move a double to the centre and back.	5—8	out to their right and skip half way round outside the men clockwise.
5—6	Partners change places, passing by the right.		Partners changing places by the left, the women go right-hands-across half way round to places, while the men skip half way round outside the women counter-clockwise to places.
A2 1—6	All that again.	C 1—4	Partners set and honour to the right and left.
B 1—4	The men meet and go left-hands-across half way round, while the women cast		

Young Man's Fancy (continued)

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
5—6	The men turn single.		PART III.
7—8	The women turn single.	A1 1—2	Partners lead out a double.
	PART II.	3—4	Partners turn away from each other—the men to their right, the women to their left—and meet their neighbours.
A1 1—2	Men advance to the centre and face partners.	5—6	Neighbours lead in a double.
3—6	The men poussette their partners out and back a double.	A2 1—2	Neighbours change hands and lead out a double.
A2 1—2	Partners change places by the right.	3—4	They turn away from each other—the men to their left, the women to their right—and meet their partners.
3—6	The women poussette their partners out and back a double.	5—6	Partners lead in a double to places.
B 1—4	Partners, retaining both hands, slip four steps to the man's left and back again.	B 1—8	Circular hey quite round, partners passing by the right (sk.s.).
5—8	They slip four steps to the man's right and back again, falling out into original places.	C 1—8	As in Part I.
C 1—8	As in Part I.		

20. Cupid's Garden

Square for four couples.



A

B

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 Bar 1	1st and 3rd couples lead forward and meet, while the other dancers, facing partners, fall back three steps.	Bar 4	The pairs at the top and bottom lead forward and meet, while the other four dancers face their present partners and fall back three steps.
Bar 2	1st man leads 3rd woman into 2nd place, while 3rd man leads 1st woman into 4th place; meanwhile 2nd man and 4th woman meet in 3rd place, and 4th man and 2nd woman meet in 1st place.	Bar 5	1st couple meet at the bottom, 3rd couple at the top, while 2nd couple lead out to 4th place and 4th couple lead out to 2nd place.
Bar 3	Those pairs turn each other half way round with right hands, changing places.	Bar 6	Partners turn each other with the right hand half way round, changing places.
		A2 1—6	The whole movement is repeated from

Cupid's Garden (continued)

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
	opposite places, bringing the dancers back to their original positions.		and lead out and back a double to the man's left— <i>i.e.</i> , 1st couple down, 3rd up, 2nd to the left wall, and 4th to the right wall.
B1 1—2	Men advance to the centre and turn to the right to face their partners.		
3—4	Partners change places by the right and turn to the right to face each other.	9—10	Men go left-hands-across three-quarters way round, while women cast off to the right and return to places.
5—8	(<i>Duple time</i>). Partners give right hands and lead out and back a double to the man's left— <i>i.e.</i> , 4th couple up, 2nd down, 1st to the right wall, and 3rd to the left wall.	11—12	Partners give right hands and turn once round into places.
			PART II.
9—10	The women go right-hands-across three-quarters way round, while the men cast off to the left and move round one place counter-clockwise.	A1 & A2	As in Part I.
11—12	Partners give left hands and turn once round into new places— <i>i.e.</i> , 1st couple into 4th place, 2nd couple into 1st place, etc.	B1 Bar 1	Partners give both hands and change places, turning clockwise.
B2 1—2	The women advance to the centre and turn left to face their partners.	Bar 2	Partners drop hands and each continues turning clockwise to face the next dancer.
3—4	Partners change places by the left and turn left to face each other.	Bar 3	1st man and 4th woman give both hands and change places, turning counter-clockwise, while 2nd man does the same with 1st woman, 3rd man with 2nd woman, and 4th man with 3rd woman.
5—8	(<i>Duple time</i>). Partners give right hands	Bar 4	Those pairs drop hands and each continues turning counter-clockwise to face the next dancer.

Cupid's Garden (continued)

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
5—8	(<i>Duple time</i>). 1st man sides with 3rd woman, 2nd man with 4th woman, 3rd man with 1st woman, and 4th man with 2nd woman.	3—4	Partners gypsy counter-clockwise, facing inward.
9—10	1st man and 3rd woman change places with their partners across the dance, passing by the right, while the others turn single.	5—8	(<i>Duple time</i>). Neighbours meet, arm with the right and stand side by side, facing the centre.
11—12	2nd man and 4th woman change places with their partners across the dance, passing by the right, while the others turn single.	9—10	1st man and 2nd woman change places respectively with 4th woman and 3rd man, passing by the right diagonally across the dance, while the others turn single.
B2 1—4	The movement in B1, bars 1—4, is repeated, bringing partners together in opposite places, improper.	11—12	In the same manner 1st woman and 4th man change places respectively with 2nd man and 3rd woman, while the others turn single.
5—8	(<i>Duple time</i>). Partners side.	B2 1—2	1st man gypsies <i>counter</i> -clockwise with 3rd woman, facing outward, while 2nd man does the same with 4th woman, 3rd man with 1st woman, and 4th man with 2nd woman.
9—10	1st and 3rd couples change places across the dance, while the others turn single.	3—4	The same pairs gypsy clockwise, facing inward.
11—12	2nd and 4th couples change places across the dance, while the others turn single.	5—8	(<i>Duple time</i>). The men arm left with the same women with whom they armed in B1.
<p style="text-align: center;">PART III.</p> A1 & A2 As in Part I.		9—12	As in B1, to places.
B1 1—2	Partners gypsy clockwise, facing outward.		

21. THE WITHYWIND

SQUARE FOR FOUR COUPLES.

21. The Withywind

Square for four couples.



A

B

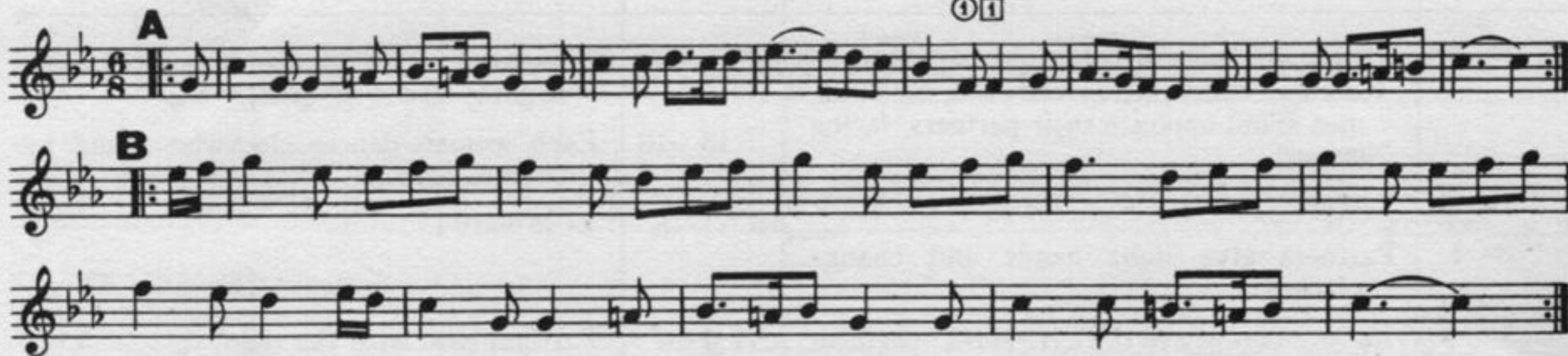
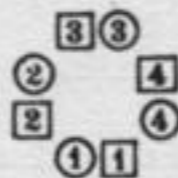
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.		A2 1—4	As in A1.
A1 1—4	Partners lead forward and back a double.	5—8	The women, followed by their partners, cast off to their right and meet in the centre.
5—8	The men, followed by their partners, cast off to their left and meet in the centre.	9—12	The women, giving left-hands-across to each other and right hands to their partners' left hands, dance round eight steps counter-clockwise.
9—12	The men, giving right-hand-across to each other and left hands to their partners' right hands, dance round eight steps clockwise.	13—16	The men cast off to their right and skip back clockwise to places, each man followed by his partner.
13—16	The women cast off to their left and skip back counter-clockwise to places, each woman followed by her partner.		

The Withywind *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
B Bar 1	All set obliquely to the right, so that the women stand facing outward, and the men stand opposite their partners, facing inward.	9—12	The women go hands-four once round counter-clockwise (sl.s.).
Bar 2	Partners honour.	13—16	Each woman dances clockwise round her partner (sk.s.).
3—4	Partners give right hands and change places.	B 1—8	As in Part I.
Bar 5	All set obliquely to the left, so that partners face each other in improper places.	PART III.	
Bar 6	Partners honour.		
7—8	Partners give right hands and change places.	A1 1—4	Partners arm with the right.
PART II.		5—8	The men, followed by their partners, cast off to the left and return to places.
		9—12	Four changes of a circular hey, each man passing the woman on his left by the right (sk.s.).
A1 1—4	Partners side.	13—16	Hands-eight counter-clockwise to places (sl.s.).
5—8	As in Part I.	A2 1—4	Partners arm with the left.
9—12	The men go hands-four once round clockwise (sl.s.).	5—8	The women, followed by their partners, cast off to the right and return to places.
13—16	Each man dances counter-clockwise round his partner (sk.s.).	9—12	As in A1, each man passing the woman on his left by the left (sk.s.).
A2 1—4	Partners side.	13—16	Hands-eight clockwise to places (sl.s.).
5—8	As in Part I.	B 1—8	As in Part I.

22. The Night Cap

Square for four couples.



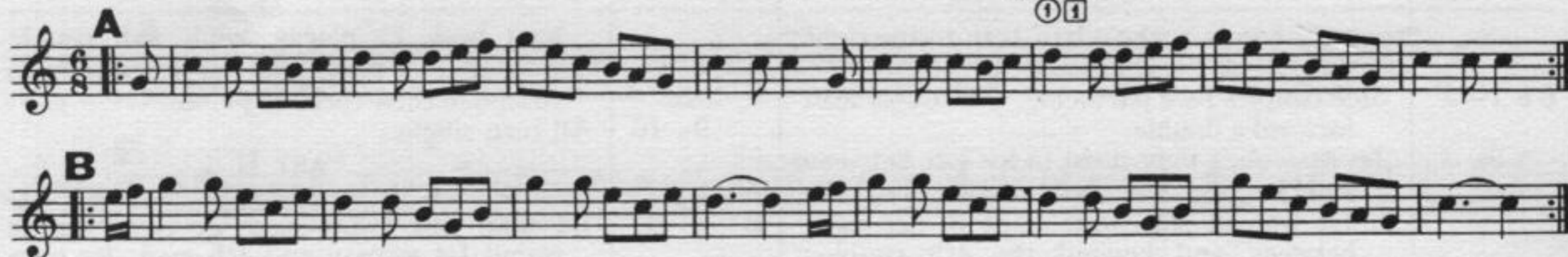
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
	PART I.		
A1 1—2	Partners, facing the centre, take inside hands and go two singles sideways to the right.	A2 1—2	to the left and fall out beside their partners, 1st couple in 4th place, 2nd couple in 1st place, etc.
3—4	They lead forward a double, face each other, and give both hands. (The men are now standing back to back in the centre, their partners facing them).	3—4	Partners, holding inside hands, and facing the centre, go two singles sideways to the left.
5—6	The men go a double outward, pushing their partners.	5—6	They lead forward a double, face each other, and give both hands. (The women are now standing back to back in the centre, their partners facing them).
7—8	The women return a double toward the centre, and as they do so the men, retaining their partners' right hands in their own left hands, make a half turn	7—8	The women go a double outward, pushing their partners.
			The men return a double toward the centre, and as they do so the women, retaining their partners' left hands in their own

The Night Cap *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
	right hands, make a half-turn to the right and fall into original places.		lead back to places, while 4th couple cast off to places, and the other couples complete their turns to places.
B1 1—2	Side couples face partners. 1st couple lead forward a double.	9—10	All turn single.
3—4	1st man slips four steps to his left between and beyond the 2nd couple, and the 1st woman slips four steps to her right between and beyond the 4th couple; meanwhile the 3rd couple lead forward a double.	A1 & A2 B1 1—8	PART II. As in Part I. 1st man and 4th woman go figure-eights round 1st woman and 4th man, 1st man passing 4th man by the left and 4th woman passing 1st woman by the right; while 3rd man and 2nd woman do the same round 3rd woman and 2nd man (sk.s.).
5—6	1st man and 3rd woman go right-hands-across with 2nd couple half way round, while the other four go left-hands-across half way round.	9—10	All turn single.
7—8	1st couple meet, join inside hands, and lead up to places, while 3rd couple cast down to places, and the other couples complete their turns to places.	B2 1—8	1st woman and 2nd man go figure-eights round 1st man and 2nd woman, 1st woman passing 2nd woman by the right and 2nd man passing 1st man by the left; while 4th man and 3rd woman do the same round 4th woman and 3rd man (sk.s.).
9—10	All turn single.	9—10	All turn single.
B2 1—2	Top and bottom couples face partners. 2nd couple lead forward a double.		PART III. As in Part I. Partners lead out a double (left hands), turn, and lead back a double (right hands).
3—4	2nd man slips four steps to his left through the 3rd couple, and 2nd woman slips four steps to her right through the 1st couple; meanwhile 4th couple lead forward a double.	A1 & A2 B1 1—4	A circular hey with hands, half way round partners passing by the right (sk.s.).
5—6	2nd man and 4th woman go right-hands-across with 3rd couple half way round, while the other four go left-hands-across half way round.	5—8	All turn single.
7—8	2nd couple meet, join inside hands, and	9—10 B2 1—10	All as in B1, to places.

23. The Doldrum

Round for four couples (or more).



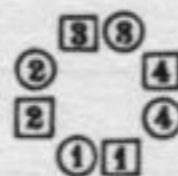
MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—4	Hands-eight eight steps clockwise (sl.s.).	B2 1—4	The women go forward and back a double to the centre, while the men, facing out, go forward and back a double away from the centre.
5—8	Retaining hands, all move forward and back a double.	5—8	Partners go back-to-back clockwise.
A2 1—4	Hands-eight counter-clockwise to places (sl.s.).	PART II.	
5—8	As in A1.		
B1 1—4	The men go forward and back a double to the centre, while the women, facing out, go forward and back a double away from the centre.	A1 & A2	As in Part I.
		B1 1—4	Partners give both hands and turn a little

The Doldrum *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
	more than once round, so that the men, retaining their partners' left hands, and giving their own left hands across in the centre, form two straight lines crossing at right angles (sk.s.).		make a quarter-turn to their left*, and fall back into the next man's place counter-clockwise,* while the women cast off to their right and move round clockwise into the next woman's place.
5—8	All dance eight steps round counter-clockwise (r.s.).	5—8	The same movement again, leaving partners together in opposite places.
B2 1—4	Partners give both hands and turn once and a half round counter-clockwise, so that the women, retaining their partners' right hands and giving their own right hands across in the centre, form two straight lines crossing at right angles (sk.s.).	B2 1—4	The women go forward a double to the centre, make a quarter-turn to their right* and fall back into the next woman's place clockwise,* while the men cast off to their left and move round counter-clockwise into the next man's place.
8	All dance round eight steps clockwise to places (r.s.).	5—8	The same movement again, to original places.
PART III.			
1 & A2	As in Part I.		*If these directions are reversed the dance may be performed by six couples. In that case, all the dancers will, in this figure, progress two places clockwise, and then two places counter-clockwise.
B1 1—4	The men go forward a double to the centre,		

24. The Red Bull

Square for four couples.



MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A 1—2	Partners give both hands and slip four steps away from the centre.	5—8	finishes inside the couple on her right, facing outward.
3—4	Partners cast away from each other—the men to their right, the women to their left—and meet their neighbours.	B2 1—4	The women give both hands to the men who are facing them and poussette out and back a double, the pairs finishing side by side, proper, in progressed places.
5—6	Neighbours give both hands and slip four steps towards the centre.	5—8	Present partners gypsy clockwise, facing inward, and progress as in B1, so that partners face each other.
7—8	All turn single.		The women give both hands to partners and poussette out and back, couples ending side by side, proper, in opposite places.
B1 1—4	Partners gypsy clockwise, facing inward, and move round so that each man finishes outside the couple on his left, facing the centre, and each woman		
		A1	As in Part I.
		PART II.	

The Red Bull *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
B1 1—2	1st and 3rd couples move forward and meet.		PART III.
3—4	1st couple with 4th man and 2nd woman take hands and fall back a double, while the other four do likewise.	A	As in Part I.
5—6	1st man and 2nd woman, and 4th man and 1st woman, raising inside hands to make arches, change places with their opposites, who, holding inside hands, pass under the arches.	B1 1—4	1st and 2nd men, and similarly 3rd and 4th men, move forward a double along converging lines and fall back into each other's places, 1st and 3rd men passing respectively in front of and beyond 2nd and 4th men; while the women, in corresponding pairs, move out a double along converging lines and fall back into each other's places, 1st and 3rd women passing in front of and beyond 2nd and 4th women. 1st and 3rd couples have now progressed one place clockwise, the others one place counter-clockwise.
7—8	All turn quickly, change hands, and again change places, 1st man and 2nd woman, and 4th man and 1st woman now passing under the arches made by the opposite pairs.		
B2 1—2	2nd and 4th couples meet, while 1st and 3rd couples return to places and face partners.	5—8	Partners turn once round.
3—4	2nd couple with 1st man and 3rd woman take hands and fall back a double, while the other four do likewise.	B2 1—4	1st and 4th men do as 1st and 2nd men did in B1, bars 1—4, while 3rd and 2nd men do as 3rd and 4th men did, 1st and 4th women do as 1st and 2nd women did, and 3rd and 2nd women do as 3rd and 4th women did, all couples now ending in their own original places.
5—8	The same movement as in B1, bars 5—8, the pairs in the left-hand file passing first under the arches formed by their opposites. All finish as at the end of Part I.	5—8	Partners turn once round.

25. The Old Boot

Square for four couples.



A

B

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
PART I.			
A1 1—2	Partners set and honour to the right.	B1 1—2	1st and 3rd couples meet.
3—6	All turn to the right and gypsy clóckwise with their neighbours, facing inward (r.s.).	3—4	2nd and 4th couples meet, while the others fall back.
7—8	Neighbours set and honour to the right.	5—8	1st couple go hands-four clockwise with 2nd woman and 4th man, once round to places, while 3rd couple do the same with 2nd man and 4th woman (sl.s.).
9—12	All turn to the right and gypsy clockwise with their partners, facing inward (r.s.).	B2 1—2	2nd and 4th couples meet.
A2 1—12	All that again.	3—4	1st and 3rd couples meet, while the others fall back.

The Old Boot *(continued)*

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
5—8	2nd couple go hands-four clockwise with 1st man and 3rd woman, once round to places, while 4th couple do the same with 1st woman and 3rd man (sl.s.).	B2 1—6	2nd and 4th couples change places (r.s.), cast off and return to their own places outside the top and bottom couples, opposites passing first by the right and then by the left (sk.s.).
	PART II.	7—8	2nd and 4th couples turn single.
A1 1—2	Partners pass each other by the right.		PART III.
3—6	1st man turns 4th woman once and a half round with the left hand, while 2nd man does the same with 1st woman, 3rd man with 2nd woman, and 4th man with 3rd woman (sk.s.).	A1 1—2	1st and 3rd couples meet and face neighbours.
7—8	1st man and 3rd woman pass each other by the right, while 2nd man does the same with 4th woman, 3rd man with 1st woman, and 4th man with 2nd woman.	3—6	A straight half-hey in each of the horizontal lines, the dancers at the ends of each line changing places, and the others ending where they started (sk.s.).
9—12	1st man turns 2nd woman once and a half round with left hand, while 2nd man does the same with 3rd woman, 3rd man with 4th woman, and 4th man with 1st woman (sk.s.).	7—8	2nd and 4th couples (who are now in opposite places, improper), meet, while the others fall back to places.
A2 1—12	All that again to places.	9—12	A straight half-hey in each of the vertical files (sk.s.), as in Bars 3—6
B1 1—6	1st and 3rd couples change places (r.s.), cast off and return to their own places outside the side couples, opposites passing first by the right and then by the left (sk.s.).	A2 1—2	1st and 3rd couples (in opposite places, improper), meet, while the others fall back to the sides.
7—8	1st and 3rd couples turn single.	3—12	All the rest as in A1, to places.
		B1 1—2	Partners set to the right and left.
		3—4	Neighbours do the same.
		5—8	Hands-eight half way round clockwise (r.s.).
		B2 1—4	As in B1.
		5—8	Hands-eight counter-clockwise to places (r.s.).