

UNIVERSITY OF KENTUCKY
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DANCES *from* ENGLAND



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R430
no. 17

U.S. Work projects administration, Kentucky.
Recreation project

UNIVERSITY OF KENTUCKY
3 0425 3571762 2

DANCES *from* ENGLAND



GV
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.K4
R430

no. 12

U.S. Work projects administration, Kentucky.
Recreation project

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LIBRARY
UNIVERSITY of KENTUCKY

ENGLISH FOLK DANCES

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E. B. S. 1/11/45

DEFENSE REC. PROJ.

W.P.A. IN KY.

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MUTUAL LOVE
Longways for as many as will

Music	Movements
A1 1-4	The first and second men take inside hands and go clockwise around the first and second women. (sk.s)
5-8	The first and second men turn their partners (sk.s)
A2 1-4	The first and second women take inside hands and go counter-clockwise round the men.
5-8	The first and second women turn their partners (sk.s)
B1 1-4	The first and second couples right-hands cross once round.
5-8	Left hands-across to places.
B2 1-6	Four changes of a circular-hey, partners facing(sk.s)
7-8	The first couple lead down into second place, The second couple casting up. (r.s)

MARY AND DOROTHY

Music	Duple Minor-Set	Movements.
A 1-4	First and second couples set and turn single.	
5-8	First and second couples hands-four (rs).	
B 5-8	First man leads first woman a double down the middle, with inside hands, changing, leads her a double up. (r.s).	
B 1-4	First man and first woman cast down into second place, second couple moving up into first place (progerssive) (r.s)	

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MUTUAL LOVE

A

The first system of music for section A consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a treble clef and a 3/8 time signature. The lower staff is in bass clef. The music features a melody in the upper staff and a supporting bass line in the lower staff.

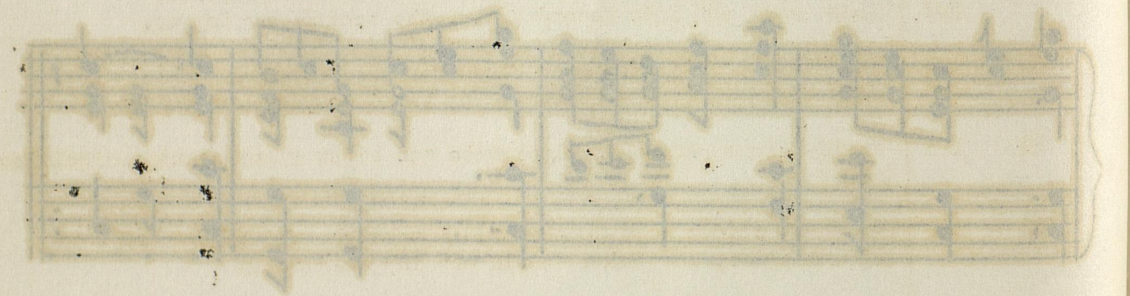
The second system of music for section A continues the melody and bass line from the first system. It consists of two staves in treble and bass clefs, maintaining the 3/8 time signature and one sharp key signature.

B

The first system of music for section B consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melody in the upper staff and a supporting bass line in the lower staff.

The second system of music for section B continues the melody and bass line from the first system. It consists of two staves in treble and bass clefs.

TRIPLE TUNE



2

The Comical Fellow
Longways for as many as will

Music	Movements
A1 1-2	The first man sets to the second woman , moving forward He retires four steps. He turns her once around.
3-4	
5-8	
A2 1-8	The first woman does the same with the second man.
B1 1-8	The first couple leads down the middle Eight steps, Turn, skip back to places, with crossed hands, and cast off one place (Progressive)
9-12	All clap four times (on the first and second beat of bars 9 and 10) and turn partners half way round.
B2 1-8	Hands-four eight steps clock-wise and eight steps counter-clockwise (sl.s).
9-12	As in B1.

THE FANDANGO

Music	Movements
Longways for as many as will	
A1 1-4	The first couple turn each other with right hands (Sl.s) They cast off into second place, the second moving up.
5-8	
A2 1-4	The first couple turn each other with left hands. They cast off to the bottom , the third couple, moving up
5-8	
B1 1-8	Hands- six eight steps clock-wise and eight steps counter-clockwise. (sl.s)
B2 1-6	The first couple lead up the middle through the second and cast off one place, the third couple moving down again

(a.s.)

BS 1-8
The first couple lead up the middle through the second and cast off one place, the third couple moving down again

(a.s.)

BS 1-8
The first couple lead up the middle through the second and cast off one place, the third couple moving down again

THE COMICAL FELLOW

A.

The first system of music for section A consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a repeat sign and contains a series of chords and melodic lines. The lower staff is in bass clef with the same key signature and time signature, providing a bass line with eighth and sixteenth notes.

B.

The first system of music for section B consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a series of chords and melodic lines. The lower staff is in bass clef with the same key signature and time signature, providing a bass line with eighth and sixteenth notes.

The second system of music for section B consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a series of chords and melodic lines. The lower staff is in bass clef with the same key signature and time signature, providing a bass line with eighth and sixteenth notes.

The third system of music for section B consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a series of chords and melodic lines. The lower staff is in bass clef with the same key signature and time signature, providing a bass line with eighth and sixteenth notes.

THE COMING FELLOWS

P

A

Handwritten musical notation on a grand staff. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. The notation is in ink and appears to be a working draft.

B

Handwritten musical notation on a grand staff. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. The notation is in ink and appears to be a working draft.

Handwritten musical notation on a grand staff. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. The notation is in ink and appears to be a working draft.

Handwritten musical notation on a grand staff. The system consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with chords and single notes. The notation is in ink and appears to be a working draft.

THE FANDANGO

A

B

3

THE BELL

Handwritten musical notation on a grand staff. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes. A section marker 'A' is located at the end of the system.

Handwritten musical notation on a grand staff. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes.

Handwritten musical notation on a grand staff. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes. A section marker 'B' is located at the end of the system.

Handwritten musical notation on a grand staff. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes.

GRIMSTOCK

Longways for as many as six, in three parts.

1	2	3
1	2	3

Music	Movements
A1 1-4	All lead up a double and fall back a double to places.
5-8	Partners set and turn single.
A2 1-8	All that again.
B	The three men go the hey-for-three, whilst the women do the same, first and second men passing right shoulders, and first and second women passing left shoulders, that is the first couple passes in between the second and out-side the third.
Second part	
A1 1-8	Partners side, and set and turn single
A2 1-8	All that again.
B	As in B, first part, Partners facing each other and joining both hands. The first man and first woman will therefore start by making arches with their raised hands and passing them over the heads of the second couple, and they will then lower their raised hands and pass under the arches made by the third couple, and so on (sl.s)
Third part	
A1 1-8	Partners arm with right, and set and turn single.
2-8	Partners arm with left, and set and turn single.
B 1-4	First man changes places with first woman, passing left shoulders, and half-hey on each side (sk.s).
5-8	First man changes places with first woman at the bottom of the Set, passing right shoulders, and half-hey on each side, first and second men passing left shoulders, and first and second women the same (sk.s).

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100

GRIMSTOCK

AL

A2

B

The image displays a page of handwritten musical notation, likely a score for a grand instrument. The page is divided into five systems, each consisting of two staves. The notation is written in ink and includes various musical symbols such as notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is not clearly visible. The notation is dense and appears to be a complex piece of music. The paper is aged and shows some wear, particularly along the edges and in the center. The overall appearance is that of a historical manuscript or a composer's draft.

THE FLOWERS OF EDINBURGH

5

6

M

MUSIC

MOVEMENTS

- | | |
|----|---|
| A1 | First man goes the Figure-8 round the second couple, i.e., he passes counter-clock wise round second woman and clockwise round second man and returns to his place (ch.s., or sk.s.). |
| A2 | First woman goes the Figure-8 round the second couple, passing clockwise round second man and counter-clockwise round second woman. |
| B1 | First man and first woman simultaneously go the Figure-8 round second couple, first woman passing in front of her partner. |
| B2 | First and second couples swing and change (ch.s., or sk.s.) (progressive). |

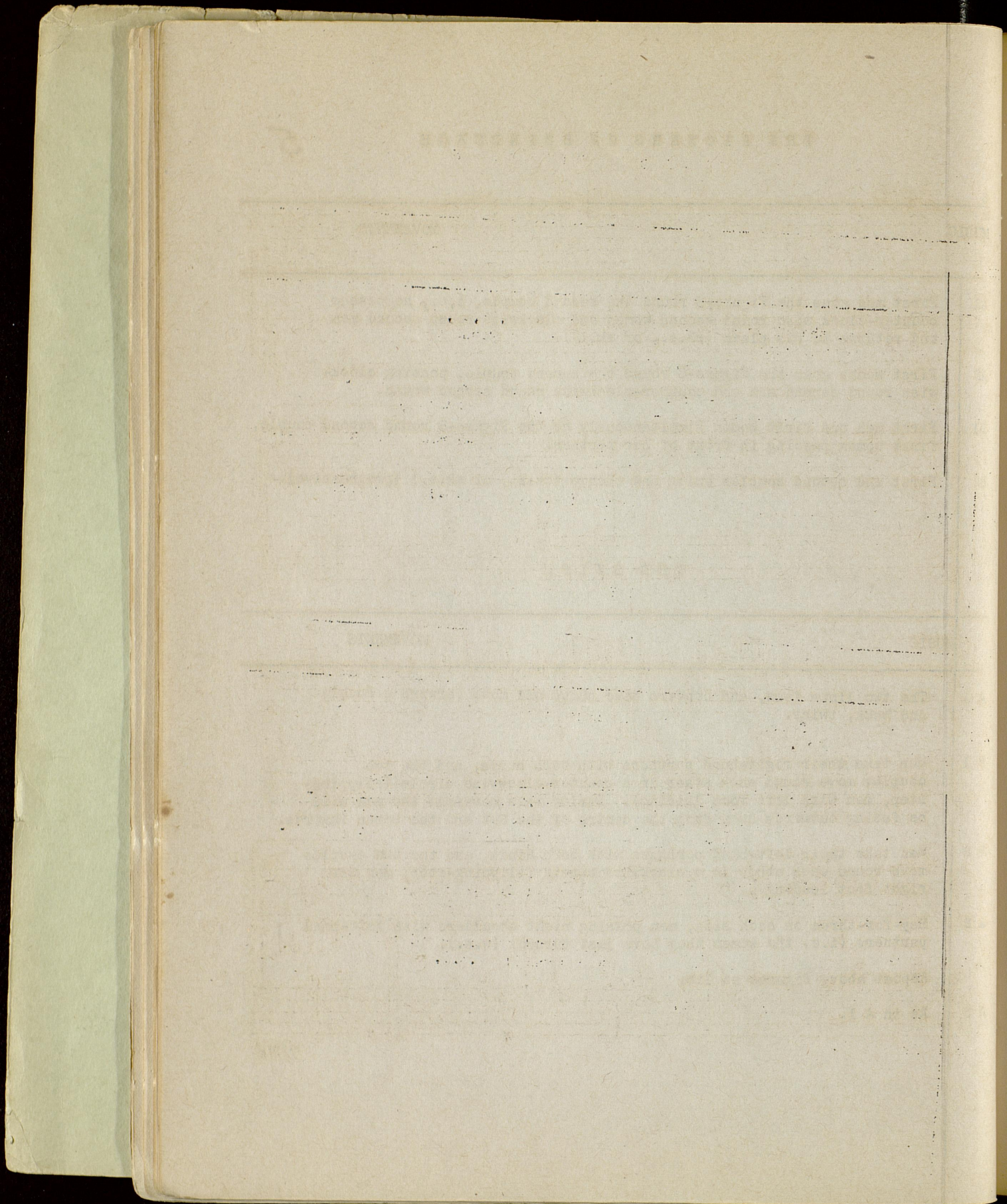
THE SYLPH

MUSIC

MOVEMENTS

- | | |
|-----|--|
| A 1 | The two lines face, and dancers take hands and move forward a double and back, twice. |
| B 1 | Men take their right-hand partners with both hands, and the two couples move round each other in a counter-clockwise circle (slipping-step, men with left foot leading). During this movement the men will be facing outwards away from the centre of the Set and the women inwards. |
| B 2 | Men take their left-hand partners with both hands, and the two couples move round each other in a clockwise circle (slipping-step, men with right foot leading). |
| A 2 | Hey-for-three on each side, men passing right shoulders with left-hand partners (i.e. the women they have just turned) (w.s.).

Repeat above figures ad lib. |
| A 3 | As in A 1. |



THE FLOWERS OF EDINBURGH

A 4/2

B 4/2

FINE

THE UNIVERSITY OF CHICAGO PRESS

This page contains four systems of musical notation, each consisting of a grand staff with a soprano and alto clef. The notation is extremely faint and illegible. The page shows signs of age, including yellowing, foxing, and some dark spots. The left edge of the page is bound into a book with a light green cover.

CHELSEA REACH
Square for eight in three parts.

Music	Movement
A1 1-4	All move forward a double and fall back a double to places (r.s).
5-8	Partners set and honour.
B1 1-4	All face outward, partners lead outward a double and fall back a double to places. (r.s).
5-8	Partners set and honour.
A2 1-2	Second and fourth couples meet and stand back-to-back (r.s) Simultaneously, the first man and first woman change places, move forward and come face to face, respectively, with fourth man and second woman (sk.s); while third woman and third man do the same and face respectively, second man and fourth woman
3-4	Second couple, first woman and third man hands-four, half-way round; while the other four do the same.
Bar 5	Second and fourth men give right hands to their partners and change places with them; while first man does same with third woman, and third man does same with first woman (sk.s.)
6-8	First and fourth man turn with the left hand, and move back to their original places; while second and third men, first and second women, and third and fourth women do the same (sk.s)
B2 1-8	Same as in A2, first and third couples meeting in the middle.

SECOND PART

A1 1-4	Partners side (rs.s).
5-8	Partners set and honour.
B1 1-8	All that again.
A2 1-2	Each man takes his partner by both hands and pushes her backward into the center (rs.s)
3-4	Partners change places (rs.s).
5-8	Partners change places. The women right-hand- across half-way round; while the men dance half-way round; counter-clockwise, outside them (sk.s). The couples are opposite places, the men setting the women in the middle, the women setting the men in the middle, the men giving left-hands across, and the women dancing round, clockwise, outside them.
B2 1-8	The movement continued as in A2 to places, the women setting the men in the middle, the men giving left-hands across, and the women dancing round, clockwise, outside them.

THIRD PART

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

CHAPTER IV
THE STATE OF THE UNION

The first section of the report deals with the general condition of the country. It states that the country is in a state of general prosperity, and that the people are contented with their lot. It also mentions that the government is well administered, and that the laws are justly executed.

The second section of the report deals with the state of the treasury. It states that the treasury is well supplied, and that the public debt is small. It also mentions that the government has a surplus of funds, and that it is able to meet all its obligations.

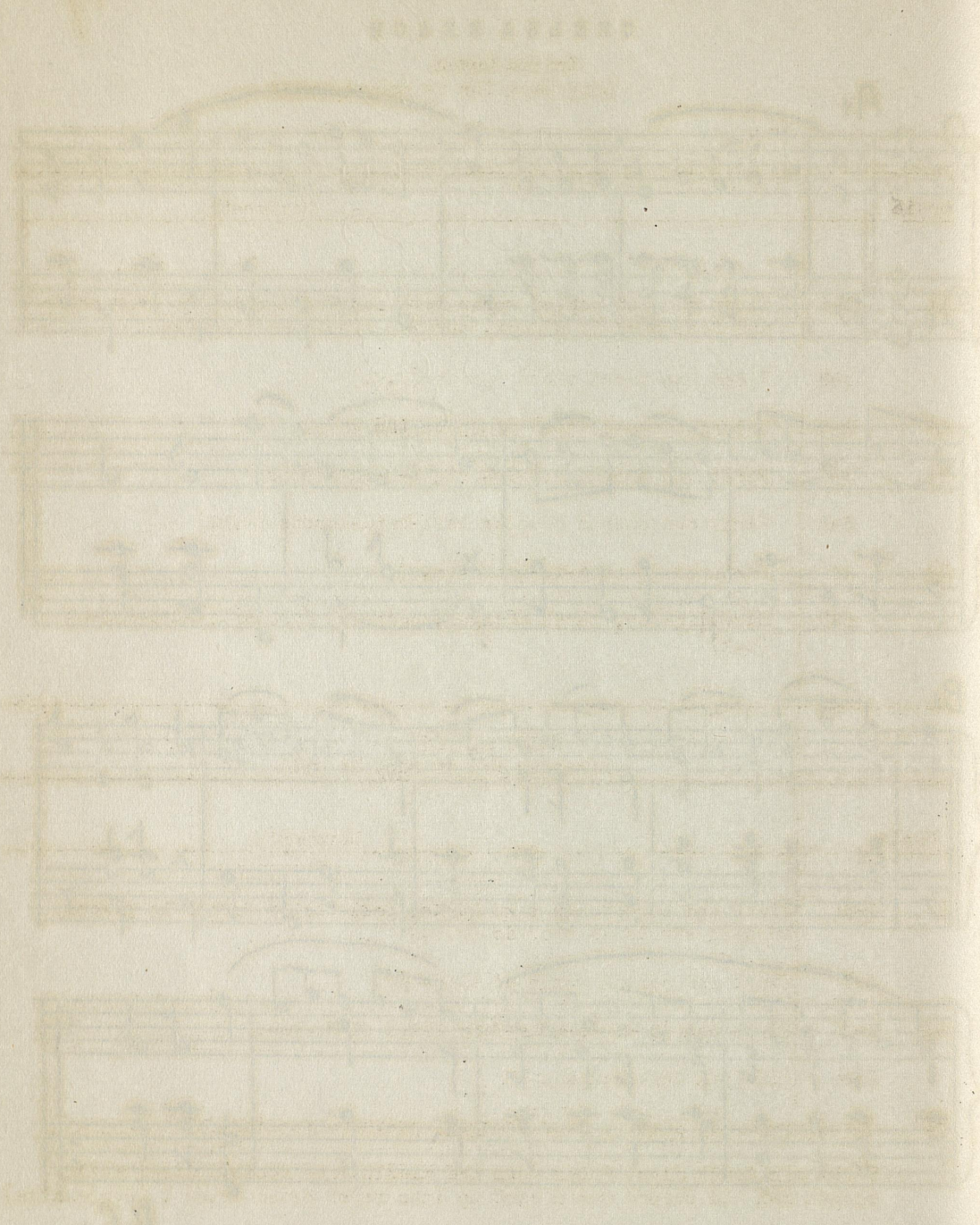
The third section of the report deals with the state of the military. It states that the military is well equipped, and that the troops are well trained. It also mentions that the government has a strong navy, and that it is able to protect its interests in the world.

CHELSEA REACH

A₁

B₁

D. C.



Indian Queen
Long ways for as many as will

Music	Movements
A1	1-4 First man and second woman move forward setting to each other and fall back to places, turning single as they do.
	5-8 First man turns second woman (r.s.)
A2	1-8 Second man and first woman do the same.
B1	1-4 First and second couples right-hand-across
	5-8 First and second couples left-hand-across (s.k.)
B2	1-4 Partners go back-to-back (r.s)
	5-8 Circular-hey, three changes, partners facing (progressive) (s.k)

MAIDS MORRIS
Longways for as many as will

Music	Movements
A	1-4 First and second men take hands, fall back a double to places, turning single as they do (r.s.)
	5-8 First and second women do the same.
B1	1-2 First couple hands-four-four slips clockwise.
	3-8 All four turn single.
B2	Circular-hey to places, four changes, partners facing.
	First man leads first woman down the middle into second place; while second man and second woman cast up into first place (r.s) (Progressive)

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several paragraphs and includes some faint headings or section markers. The overall appearance is that of a document page with very light ink or significant fading.

INDIAN QUEEN

A1, 4/2

Handwritten musical notation for system 1, measures 1-4. The system is in treble and bass clefs with a 4/2 time signature. The melody in the treble clef consists of quarter notes and half notes, with a slur over measures 1-4. The bass clef accompaniment features a steady quarter-note bass line. Measure numbers 1, 2, 3, and 4 are written above the treble staff.

Handwritten musical notation for system 2, measures 5-8. The melody continues in the treble clef, and the bass clef accompaniment remains consistent. Measure numbers 5, 6, 7, and 8 are written above the treble staff.

B1, 4/2

Handwritten musical notation for system 3, measures 1-4. The system is in treble and bass clefs with a 4/2 time signature. The melody in the treble clef is more active, featuring eighth notes and quarter notes. The bass clef accompaniment includes chords and quarter notes. Measure numbers 1, 2, 3, and 4 are written above the treble staff.

Handwritten musical notation for system 4, measures 5-8. The melody continues in the treble clef, and the bass clef accompaniment includes chords and quarter notes. Measure numbers 5, 6, 7, and 8 are written above the treble staff.

RESONANCE

The image shows four staves of musical notation, likely for a piano or similar instrument. Each staff contains several measures of music, with notes, rests, and some decorative markings. The notation is somewhat faded and appears to be a reproduction or a scan of an older manuscript. The staves are arranged vertically, and the music is written in a standard staff format with a treble clef on the left side of each staff. The notes are mostly quarter and eighth notes, with some rests and slurs. The overall appearance is that of a historical or vintage musical score.

MAIDS MORRIS

A

4

5 6 7 8

B142

1 2 3 4

4 5 7

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ASTOR LENOX TILDEN FOUNDATION
1900

8

MAIDS HOBBIS

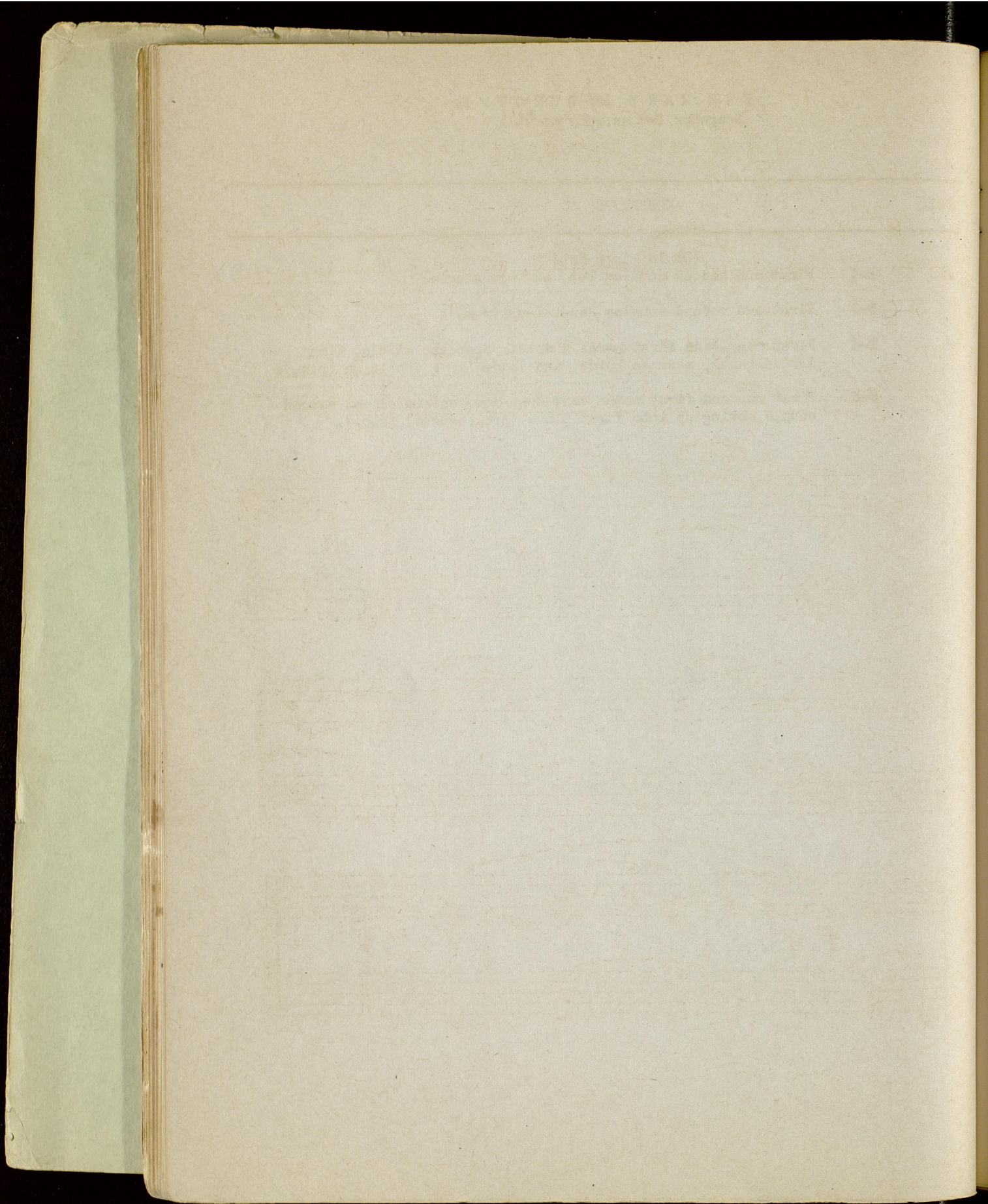
The image shows a musical score for the piece 'Maids Hobbes'. It consists of four systems of music, each with two staves. The notation is in a historical style, likely from the 17th or 18th century. The first system begins with a treble clef and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and accidentals. The second system continues the melody and accompaniment. The third system shows a change in the melodic line, with more complex rhythmic patterns. The fourth system concludes the piece with a final cadence. The paper is aged and shows some staining, particularly in the lower half.

THE MARY AND DOROTHY.
Longways for as many as will

MUSIC

MOVEMENTS

- (Duple 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.c.).



THE MARY AND DOROTHY

409

A

1 2 3

4 5 6 7 8

B

1 2 3

4 5 6

904

A handwritten musical score consisting of four systems of staves. Each system contains two staves, likely representing a grand staff. The notation includes various musical symbols such as notes, rests, and beams, though the ink is very faint and difficult to read. The paper shows signs of age and wear, with some smudges and discoloration.

T H E S Y L P H

No 10

For Six

MUSIC

MOVEMENTS

- A1 The two lines face, and dancers take hands and move forward a double and back, twice.
- B1 Men take their right-hand partners with both hands, and the two couples move round each other in a counter-clock wise circle (slipping-step, men with left foot leading.). During this movement the men will be facing outwards away from the centre of the Set, and the women inwards.
- B2 Men take their left-hand partners with both hands, and the two couples move round each other in a clockwise circle (slipping-step, men with right foot leading).
- A2 Hey-for-three on each side, men passing right shoulders with left-hand partners (i.e, the women they have just turned) (w.s.)
- Repeat above figures ad lib.
- A3 As in A1.

For six

[Faint, illegible text at the top of the page, possibly a header or title area.]

[Faint, illegible text in the middle section of the page, appearing to be a list or series of entries.]

[Faint, illegible text in the lower section of the page, possibly a continuation of the list or a separate section.]

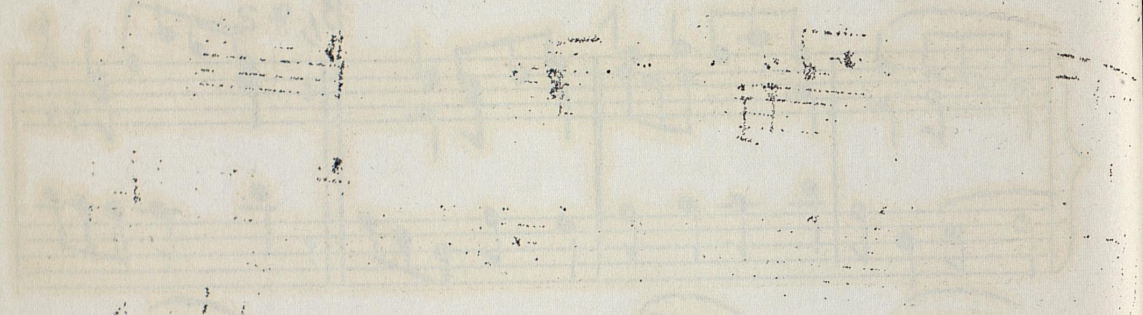
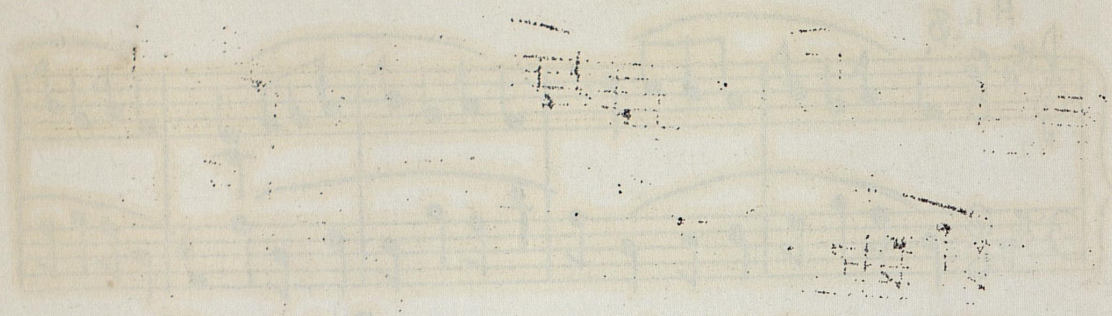
THE SYLPH

No 10

A. 1. $\$$

B, 4 2

D. S.
 $\$$
ad lib.



Handwritten text, possibly a signature or initials, located in the lower-left quadrant of the page.



BUMMELL SCHOTTISH
Double circle men on
inside.

No 11

Music

Movements

- A1 1-8 Standing in circle facing clock-wise, place outside foot in front of you, heel on floor, toe pointing upward, then change and put same foot behind you toe pointing on floor, then walk three steps forward and turn on fourth step and repeat same movement, takeing your steps in counter- clock -clockwise circle .
- 1-8 Repeat all.
- 16-32 Polka in clockwise circle.
Repeat as many times as you wish.
-
-

Handwritten text, possibly a title or header, located at the top center of the page.

Multiple sets of horizontal lines, likely representing musical staves or a form, with some faint markings and bleed-through from the reverse side.

Partial view of musical notation on the right edge of the page, including a treble clef and several staves with notes.

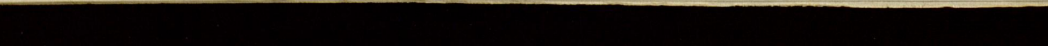
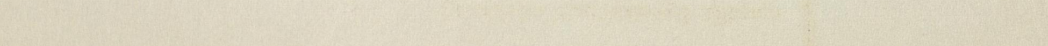
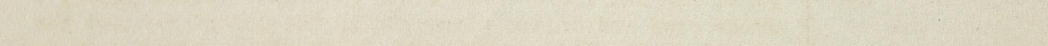
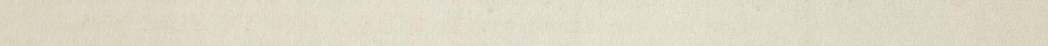
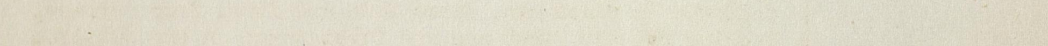
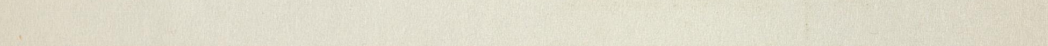
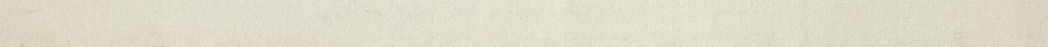
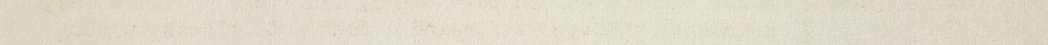
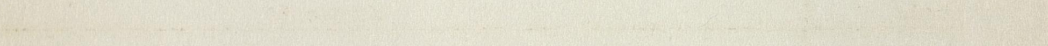
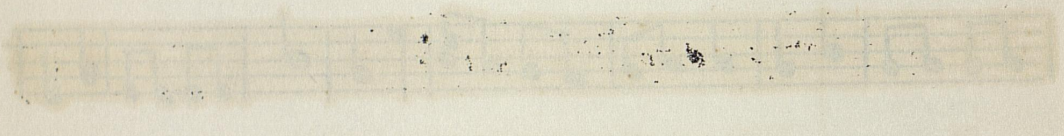
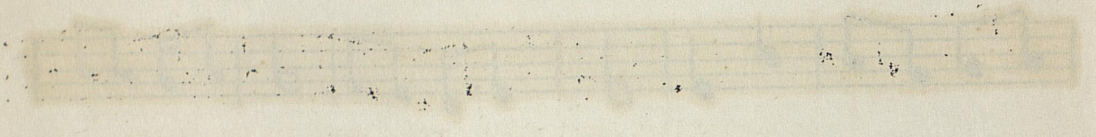
BUMMEL SCHOTTISH

11



41
11

THE
MUSIC
OF
THE
MIDDLE
AGES



POP GOES THE WEASEL
Long ways for as many as will

12

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

%

Apley House
Longways for as many as will

Music	Movements
A	1-4 First and second men take hands, fall back a double and, releasing hands, move forward a double to places, turning single as they do.
	5-8 First and second women do the same.
B	1-2 First and second couples-right hands-across halfway round.
	3-4 All turn single.
	5-8 Second woman, followed by first woman, and second man, followed by first man, casts down and form, four abreast, facing up, the first man and first woman on the outside.
C	1-4 Taking hands, all four move forward a double and fall back a double, the first couple falling into the first place (improper) and the second couple into the second place (improper)
	5-8 First man and first woman casts down into second place, cross over and change places. While the second man and the second woman lead up into the first place, cross over and change places (progressive)

41

THE ...

Faint, illegible text, possibly bleed-through from the reverse side of the page.

Handwritten musical notation on the right-hand page, including staves with clefs, key signatures, and time signatures.

Staff 1: Treble clef, key signature of one sharp (F#), time signature of 6/8. Labeled 'A'.

Staff 2: Bass clef, key signature of one sharp (F#), time signature of 6/8.

Staff 3: Treble clef, key signature of one sharp (F#), time signature of 6/8.

Staff 4: Bass clef, key signature of one sharp (F#), time signature of 6/8.

Staff 5: Treble clef, key signature of one sharp (F#), time signature of 6/8.

Staff 6: Bass clef, key signature of one sharp (F#), time signature of 6/8.

Staff 7: Treble clef, key signature of one sharp (F#), time signature of 6/8.

Staff 8: Bass clef, key signature of one sharp (F#), time signature of 6/8.

T
POP GOES THE WEASEL

12

A1 and A2

Handwritten musical notation for section A1 and A2, first system. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains a melodic line with eighth and quarter notes, some beamed together, and a slur over the first two measures. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains a bass line with chords and a '7' chord symbol. Dynamics include 'p' (piano) and 'f' (forte).

Handwritten musical notation for section A1 and A2, second system. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains a melodic line with eighth and quarter notes, some beamed together, and a slur over the first two measures. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains a bass line with chords and a '7' chord symbol. Dynamics include 'p' (piano) and 'f' (forte).

B1 and B2

Handwritten musical notation for section B1 and B2, first system. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains a melodic line with eighth and quarter notes, some beamed together, and a slur over the first two measures. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains a bass line with chords and a '7' chord symbol. Dynamics include 'p' (piano) and 'f' (forte).

Handwritten musical notation for section B1 and B2, second system. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains a melodic line with eighth and quarter notes, some beamed together, and a slur over the first two measures. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It contains a bass line with chords and a '7' chord symbol. Dynamics include 'p' (piano) and 'f' (forte).

D.C. fine on B2

21

THE GREAT

1866

The page contains four systems of musical notation, each consisting of two staves. The notation is extremely faint and difficult to discern, but it appears to be a single melodic line written across the systems. There are some dark spots and smudges scattered across the page, particularly in the middle section.

DC fine on Bc

Mu

A

B1

B2

A

B1

THE MAID PEEPED OUT THE WINDOW
OR
THE FRIAR IN THE WELL.
Longways for as many as will

Music	Movement
A 1-4 5-8	Partners lead up a double and fall back a double to places. That again.
B1 1-4 5-8	First man, followed by the rest of the men, cast off to the bottom of the set; while first woman, followed by the rest of the women, does the same (sk,s,). Partners set and turn single.
B2 1-4 5-8	As in B1, casting in to places. Partners set and turn single.

Second part

A 1-4 5-8	Partners side. That again
B1 5-8	First man, followed by the rest of the men casts off to the bottom of the Set; while the first woman, followed by the rest of the women do the same (ks.).

181

WEDNESDAY THE 20th OF APRIL 1811
AT THE HOUSE OF COMMONS
IN THE EVENING

Faint musical notation on a grand staff, including a treble clef, a bass clef, and several staves with notes and rests. The notation is very light and difficult to read.

A musical staff with a treble clef and a bass clef, containing a few notes and rests. The letter 'A' is written above the staff.

A musical staff with a treble clef and a bass clef, containing a few notes and rests.

B1

A musical staff with a treble clef and a bass clef, containing a few notes and rests.

A musical staff with a treble clef and a bass clef, containing a few notes and rests.

THE MAID PEEPED OUT THE WINDOW.

A

1 2 3 4

5 6 7 8

B142

1 2 3 4

5 6 7 8

WAGNER OPERA SINGERS
MUSIC FOR THE SINGERS

First system of musical notation with two staves and a large bracket above. The notation is faint and mostly illegible.

Second system of musical notation with two staves and a large bracket above. The notation is faint and mostly illegible.

Third system of musical notation with two staves and a large bracket above. The notation is faint and mostly illegible.

Fourth system of musical notation with two staves and a large bracket above. The notation is faint and mostly illegible.

MUSIC

A 1

A 2

B 1

B 2

MUSIC

A 1

A 2

B 1

B 2

THREE AROUND THREE

No 14

Longways for as many as will

MUSIC	(Triple Minor-Set)	MOVEMENTS
A 1		First woman, followed by second and third women, dances counter-clock wise round the three men and back to her place.
A 2		First man, followed by second and third men, dances clockwise round the three women.
B 1		Partners cross hands, and first couple, followed by second and third couples, casts off to the left and up the middle to place.
B 2		First and second couples swing and change.

STEAM BOAT
Longways for as many as will.

MUSIC	(Triple Minor-Set)	MOVEMENTS
A 1		First couple stands between second man and second woman and all four abreast, facing down, link arms and move down eight steps and fall back to places (w.s.).
A 2	1-4	First couple goes down the middle followed by second couple, both men leading their partners with right hands (w.s.).
	5-8	Second man and second woman make an arch. First couple passes under the arch and then skips back to place, followed by second couple, both men leading their partners with right hands,
B 1		First and second couples right-hands-across and left-hands-across (w.s.)
B 2		First and second couples swing and change (ch.h.s. or sk. s.).

THREE ABOUT THREE

Copyright 1914 by J. W. Johnson

MUSIC

1. Single March-Step

First woman, followed by second and third women, then counter-lead
 vice versa the same men and back to the place.

First man, followed by second and third men, then counter-lead
 vice versa.

Partner cross leads, one first couple, followed by second and third
 couples, dance off to the left and to the middle to place.

First and second couples dance with partners.

MUSIC

2. Single March-Step

First couple dance between second and third women and all four
 dance, then first man and second woman dance and all
 four dance.

1-4 First couple dance with partners followed by second couple, then
 third couple, then first man and second woman.

2-3 Second man and second woman with an echo. Then couple dance
 the first and second man and second woman, followed by second couple, then
 first couple, then first man and second woman.

1-2 First and second couple in right-hand corner and left-hand corner (same).

1-3 First and second couple dance with partners (same).

THREE AROUND THREE

14

A, 4/2

B1, 4/2

41

STRENGTH OF THE

SP

This page contains several systems of musical notation, which are very faint and appear to be bleed-through from the reverse side of the paper. The notation includes staves with notes, rests, and some markings that are difficult to discern. There are also some handwritten annotations and symbols scattered across the page.

A fragment of musical notation on the right edge of the page, showing a treble clef and a few notes.

A fragment of musical notation on the right edge of the page, showing a treble clef, a note, and some markings.

A fragment of musical notation on the right edge of the page, showing a treble clef, a note, and some markings.

A fragment of musical notation on the right edge of the page, showing a treble clef, a note, and some markings.

1888

STEAM BOAT

No. 15

A, 4/2

Handwritten musical notation for section A, measures 1-4. The music is written on two staves (treble and bass clef) in 4/2 time. The key signature has one sharp (F#). The melody in the treble clef consists of quarter and eighth notes, often beamed together. The bass clef accompaniment features a steady rhythm of quarter notes and rests.

Handwritten musical notation for section A, measures 5-8. The notation continues on two staves. The melody in the treble clef shows some chromatic movement and includes a trill-like figure. The bass clef accompaniment maintains the 4/2 rhythm with quarter notes and rests.

B, 4/2.

Handwritten musical notation for section B, measures 1-4. The music is written on two staves in 4/2 time. The treble clef melody is more active, featuring eighth and sixteenth notes. The bass clef accompaniment uses quarter notes and rests.

Handwritten musical notation for section B, measures 5-8. The notation continues on two staves. The treble clef melody includes a trill and a grace note. The bass clef accompaniment continues with quarter notes and rests.

Faint, mirrored musical notation and text, likely bleed-through from the reverse side of the page. The notation consists of several systems of staves with notes and rests, arranged in a structured, grid-like format. The text is illegible due to fading and mirroring.

State

No 1

State

No 1

FEDERAL WORKS AGENCY
WORK PROJECTS ADMINISTRATION

No 16

Ninth and Broadway
Louisville, Kentucky

State-wide Recreation Program

No 1

MAGE ON A CREE

Music	Movements
A1	1-4 All take hands, move forward a double, and fall back a double to places (r.s)
"	5-8 Partners set and turn single.
A2	1-8 All that again
A3	1-4 Men hands-four once around to places, facing outward (Sl.s)
	5-8 Each man turn the woman on his left, (sk.s)
A4	1-4 Women hands-four once round to places, facing outward "
	5-8 Men turn their partners (sk,s)
Second part	
A1	1-4 Partners side (r.s.).
	5-8 " set and turn single.
A2	1-8 All that again.
MAGE ON A CREE	
A3	1-4 Men move half-way round, clockwise, and fall into opposite places, each passing before the first woman on his left and behind the second (sk.s)
	5-8 Women move forward a double: and then fall back a double to places, turning single as they do so (rs.)
A4	1-4 Men move half way round, clockwise, to places, passing before the women on their left and behind their partners (sk.).
"	5-8 Partners set and turn single.
	5-8, Same as in A3.
A2	1-8 All that again
Third part	
A3	1-4 Men hands-four once around to places, facing outward (Sl.s)
A1	1-8 Partners arm with right, set and turn single
	5-8 " " " left " " " left " " " left " " " left " (sk.s)
A2	1-4 Each man turns the woman on his left once round (sk.)
A4	5-8 Each man moves round one place, clockwise, on the outside of the set, and turns the next woman once round.
	5-8 Men turn their partners (sl.s)
A4	1-8 Movement continued, as in a3, to places.

Handwritten musical notation on a page with ten staves. The notation is extremely faint and illegible, appearing as light grey or brownish marks on the aged paper. The page is otherwise blank.

Handwritten musical notation on a staff, showing a treble clef, a key signature of one flat, and a 6/8 time signature. The notes are faint and difficult to read.

Handwritten musical notation on a staff, showing a treble clef, a key signature of one flat, and a 6/8 time signature. The notes are faint and difficult to read.

A 2

Handwritten musical notation on a staff, showing a treble clef, a key signature of one flat, and a 6/8 time signature. The notes are faint and difficult to read.

Handwritten musical notation on a staff, showing a treble clef, a key signature of one flat, and a 6/8 time signature. The notes are faint and difficult to read.

MAGE ON A CREE

No 16

A1

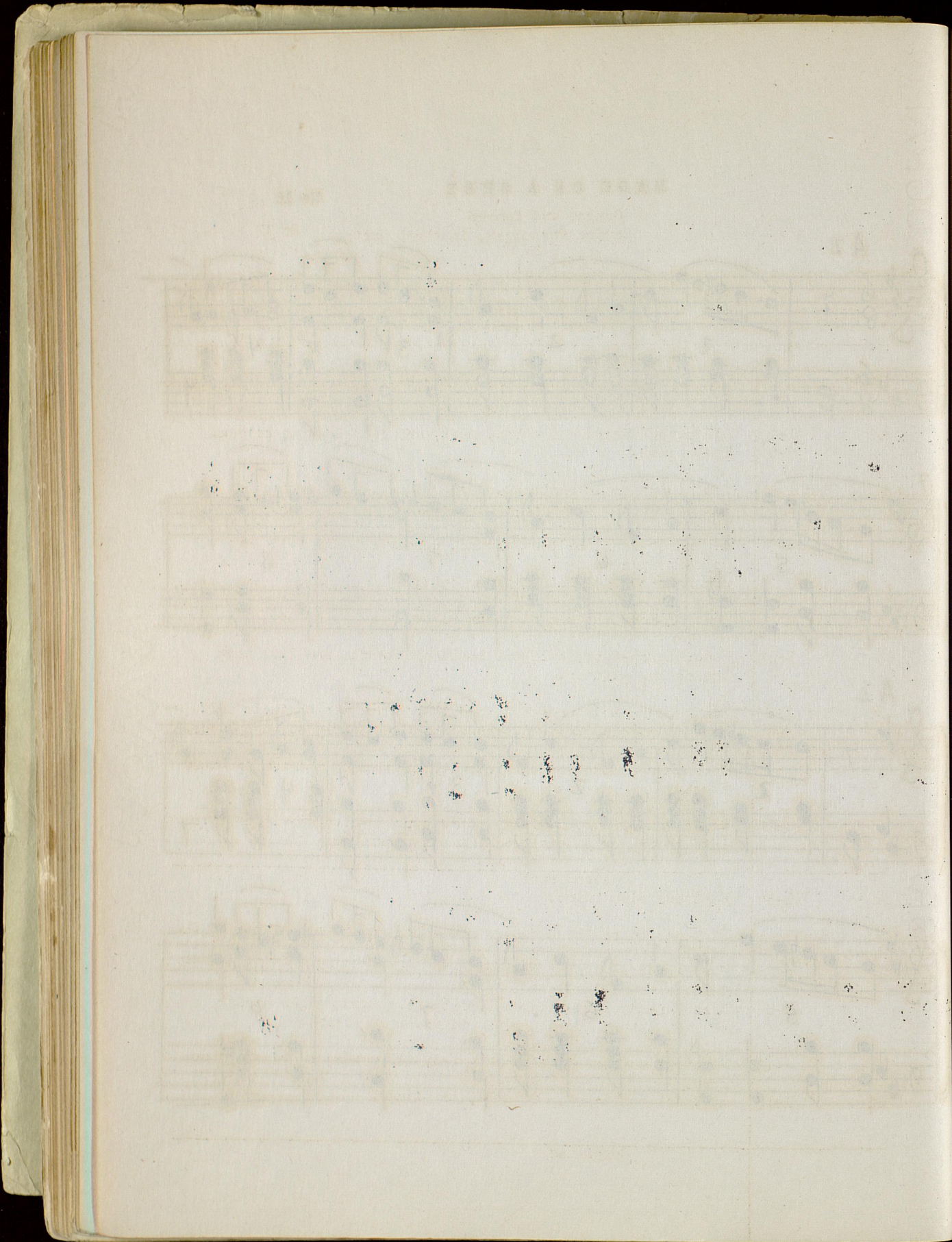
Handwritten musical notation for system A1, measures 1-4. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 7/8. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a bass line with chords and single notes. Fingering numbers 1, 2, 3, and 4 are written above the notes in the bass staff.

Handwritten musical notation for system A1, measures 5-8. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains chords and single notes. Fingering numbers 5, 6, 7, and 8 are written above the notes in the bass staff.

A2

Handwritten musical notation for system A2, measures 1-4. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 7/8. The treble staff contains a melodic line. The bass staff contains chords and single notes. Fingering numbers 2, 2, 3, and 4 are written above the notes in the bass staff.

Handwritten musical notation for system A2, measures 5-8. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the melodic line. The bass staff contains chords and single notes. Fingering numbers 5, 6, 7, and 8 are written above the notes in the bass staff.



Mus

A

B1

B2

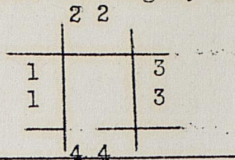
A

B1

B2

Ornges and Lemons
 Square for eight, in three parts.

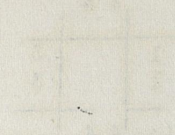
No 17



Music	Movements
A 1-4 5-8	All move forward a double, meet, and fall back to places. That again.
B1 Bar 1	Men honour their partners.
" 2	Men honour the women on their left.
3-6	Men hands-four, half-way round, clickwise, and fall into opposite places (w.s)
Bar 7	Women honour the men on their left,
Bar 8	Women honour the men on their right.
9-12	Women hands-four, half-way round clickwise, and fall each beside her partner.
B2 Bar 1&2	Men honour their partners, and then the woman on their left.
3-6	Men hands-four, half-way round counter-clock-wise, to places.
Bar 7&8	Women honour the men on their left, and then the men on their right.
9-12	Women handsfour, half-way round counter-clockwise, and fall into their own places beside their partners.
Second part	
A 1-8	Partners side twice.
B1 Bar 1	Partners take right hands, raise them, and move a single to the right.
" 2	Partners take left hands, raise them, and ,ove a single to the left.
3-6	Circular-hey (two-changes); partners giveing right hands to each other, and then left to the next (sk.s)
7-12	Movement continued as in vars 1-6, all moving round one place more.
B2 1-12	Movement continyed, as in B1, to places.

Continued

Page 100
Date: 10/10/10



Item No.	Description	Quantity	Unit
1
2
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14
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41
42
43
44
45
46
47
48
49
50

Mus

A

B1

B2

Ornges and Lemons
Continued

No 17
Continued

Music	Movements Third part
A 1-4	Partners arm with the right.
5-8	Partners arm with the left, and first couple moves forward and faces secind couple, whilst third couple mives forward andfaces fourth couple.
B1 Par 1	First man and first woman honour each other, and second man and first woman honour each other: whilst third and fourth couples do the same.
Par 2 3-6	Partners honour each other. First and second couples hands-four half-way round. whilst third and fourth couples do the same. Secind and fourth couples fall back into first and third couples places, respectively: whilst first anf third men lead their partners forward to face fourth and second couples, respectively.
7-8	As in bars 1-2, first and fourth couples honouring, whilst second and third couples do the same.
9-12	First and fourth couples hands-four half-way round, whilst secind and thied couples do the same. Secind and fourth couples fall back into fourth and second couples places, whilst first and third men lead their partners foward towardsecind and fourth couples, respectively.
B2 1-12	Movement continued as in B1, to places.

Two blank, aged pages from a music manuscript book. The pages are cream-colored with faint horizontal lines. A vertical line runs down the center, separating the two pages. There are some very faint, illegible markings and smudges on the pages.

Partial view of musical notation on the right edge of the page. It shows four staves of music, each with a treble clef and a key signature of one flat. The notation includes notes, rests, and bar lines. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat.

ORNGESANDLEMNONS

No 17

A₁, 4 2

Handwritten musical notation for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a simple, folk-like style with various note values and rests.

Handwritten musical notation for the second system. It features two staves. Above the first staff, there are markings for first and second endings, labeled 'I' and 'II'. To the right of the second staff, there is a handwritten annotation 'd. Bl. 2,3,4'. The notation continues with various rhythmic patterns.

Handwritten musical notation for the third system, consisting of two staves. The notation continues from the previous system, maintaining the same key signature and time signature.

Handwritten musical notation for the fourth system. It consists of two staves. Above the first staff, there are four distinct sections labeled 'I', 'II', 'III', and 'IV', each enclosed in a bracket. The notation continues with various rhythmic patterns.

Faint musical notation on a page with a grid background. The notation is mostly illegible due to fading and bleed-through from the reverse side of the page. Some notes and stems are visible on the staves.

MUSIC

A 1-4
5-8
B1 1-4
5-8
B2 1-4
5-8

A 1-4
5-8
B1 1-
3-
5-
B2 1-
3-
5-

A 1-4
5-8
B1 1-
5-8
B2 1-
5-

HEY, BOYS UP GO WE
For four; in three parts

NO-18

MUSIC

MOVEMENTS

		First Part
A	1-4	Coupled move forward a double and fall back a double to places (r.s.)
	5-8	That again.
B1	1-4	First man and second woman whole-gip facing outward, counter-clockwise while second man and first woman do the same (r.s.)*
	5-8	First man and second woman whole-gip facing centre, counter-clockwise; while second man and first woman do the same (r.s.).
B2	1-4	First man and first woman whole-gip facing outward, clockwise; while second man and second woman do the same (r.s.)
	5-8	First man and first woman whole-gip facing centre, counter-clockwise; while second man and second woman do the same (r.s.).
		Second Part
A	1-4	Partners side (r.s.).
	5-8	First man and second woman side, while second man and first woman do the same.
B1	1-2	Two men change places (r.s.)
	3-4	Two women do the same.
	5-8	Hands-four once round.
B2	1-2	Two women change places (r.s.).
	3-4	Two men do the same.
	5-8	Hands-four once round to places.
		Third Part
A	1-4	Partners arm with the right.
	5-8	First man and second woman arm with the left; while second man and first woman do the same.
B1	1-4	First man and second woman, and second man and first woman half-pousette (r.s.), and change places.
	5-8	First man turns outward to his right and, followed by his partner, casts off and returns up the middle to the same place; while second man casts off to his right and, followed by his partner, does the same (r.s.).
B2	1-4	Same as B1 to places (r.s.).
	5-8	Same as B1, each man casting off to his left and, followed by his partner, returning up the middle to his place (r.s.).

NO-18

HEY, BOYS, UP WE GO

A

Handwritten musical notation for system A, measures 1-4. The music is written on a grand staff with a treble clef and a common time signature. The melody is in the right hand, and the accompaniment is in the left hand. Measure numbers 1 and 2 are written below the staff.

Handwritten musical notation for system A, measures 5-8. The music continues on the grand staff. Measure numbers 5, 6, 7, and 8 are written below the staff.

B, #2

Handwritten musical notation for system B, measures 1-4. The music is written on a grand staff. Measure numbers 1, 2, 3, and 4 are written below the staff.

Handwritten musical notation for system B, measures 5-8. The music continues on the grand staff. Measure numbers 5, 6, 7, and 8 are written below the staff.

No. 18

LET BOYS OF WE GO

MU SIC

A 1-4
5-8
B 1-4
5-8

A 1-4
5-8
B 1-8

A 1-8
B 1-8

A 1-8
B 1-8

A 1-8
B 1-8

A 1-4
5-8
B 1-8

* When
strain
strain

G O D D E S S E S
 Longways for as many as will; * in eleven parts No-19

MUSIC

MOVEMENTS

A	1-4	All lead up a double and fall back a double to places (r.s.).
	5-8	That again.
B	1-4	First man casts off and, followed by the rest of the men, casts down to the bottom place; while first woman, followed by the rest of the women, does the same (sk.s.).
	5-8	First man casts off and, followed by the rest of the men, casts up to his place; while the women do the same (sk.s.).

Second part

A	1-4	First man crosses over and, followed by the rest of the men, casts down outside the women until he stands behind the last woman (sk.s.).
	5-8	Last man crosses over and, followed by the rest of the men, moves down to his place (sk.s.).
B	1-8	As in First Part.

Third part

A	1-8	Women do as men did in Second Part (sk.s.).
B	1-8	As in First Part.

Fourth part

A	1-8	First man crosses over and, followed by the rest of the men, dances down outside the women, turns to his right below the last woman and dances up the middle to his place (sk.s.).
B	1-8	As in First Part.

Fifth Part

A	1-8	Women do as men did in the Fourth Part (sk.s.).
B	1-8	As in First Part.

Sixth Part

A	1-4	Men hands-all, clockwise.
	5-8	Men hands-all, counter-clockwise, to places.
B	1-8	As in First Part.

Continued

* When there are more than four couples, it will be necessary to repeat each strain of the music throughout the dance, with the exception of the first strain, A, in the First Part.

Faint, illegible text on a page with horizontal lines, possibly bleed-through from the reverse side.

MUSIC

A 1-
B 1-

A 1-
5-
B 1-

A 1-
B 1-

A 1-
B 1-

A ad
B 1-

G O D D E S S E S
Continued

110-19

MUSIC		MOVEMENT
Seventh Part		
A	1-8	Women do as men did in Sixth Part.
B	1-8	As in First Part.
Eig hth Part		
A	1-4	Men and women hands-all, clockwise.
	5-8	All dnace back again, counter-clockwise, to places.
B	1-8	As in First Pa rt.
N inth Part		
A	1-8	Men dance the straight hey on their own side. odd numbers facing down, even numbers up (sk.s.).
B	1-8	As in First Part.
Tenth Part		
A	1-8	Women do as men did in the Ninth Part (sk.s.).
B	1-8	As in First Part.
Eleventh Part.		
A	ad lib.	All dance circular-hey, odd numbers facing up, even numbers down, first man and woman passing by the right (sk.s.).
B	1-8	As in First Part.

Handwritten text, possibly a title or section header, located at the top center of the page.

Multiple sets of empty musical staves with faint pencil markings, including curved lines and vertical lines, suggesting a sketch or a very light draft of musical notation.

Musical notation labeled 'A', featuring a treble clef, a key signature of one flat (B-flat), and a single note on the first line of the staff.

Musical notation consisting of two staves with notes and rests, possibly representing a short melodic fragment or a chordal structure.

Musical notation labeled 'B', featuring a treble clef, a key signature of one flat (B-flat), and notes on the first and second lines of the staff.

Musical notation consisting of two staves with notes and rests, similar in structure to the notation above it.

GODDESSES

NO-19

A

B



MUSIC

AL

A2

B

9-
13 -

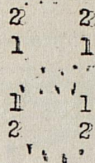
THE TEMPEST
 From Tops han, Vermont, U.S.A.
 Longways for as many as will
 Double Duple Minor-s et.

No.20

MUSIC

MOVEMENTS

A1 1-4 The first couples, standing in line as above, facing downward take hands and move down eight steps (w.s.)
 First couples fall back (w.s.) and take up positions facing second couples, the couple on the right facing the second couple in the right hand file and the left-hand couple facing second couple in in left hand file, thus:-



The following figures are then performed independently and simultaneously by the two left hand couples and by the two right-hand couples.

- A2 1-4 Hands-four clockwise (w.s.).
- 5-8 Hands-four counter-clockwise (w.s.).
- B 1-8 Ladies Chain (w.s.).
- 9-12 Half-promenade with partners (Ch.h.s.).
- 13 -16 Right and left, contrary partners facing (w.s.).

It will be necessary for the second change to be performed in such a way that first couples will finish in line, facing down, ready to begin the next round, and second couples will have moved a little way up the Set.

At the end of the last round dancers will finish in their groups of four as in the second diagram.

For the sake of symmetry it is suggested that the right-hand couples pass first by the left and then by the right.



TIMES AS THERE ARE COUPLES

THE FIRST PART OF THE
MUSIC OF THE
FIRST PART OF THE
MUSIC OF THE

THE SECOND PART OF THE
MUSIC OF THE

THE THIRD PART OF THE
MUSIC OF THE

THE FOURTH PART OF THE
MUSIC OF THE

THE FIFTH PART OF THE
MUSIC OF THE

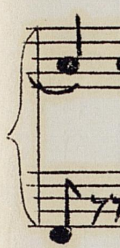
THE SIXTH PART OF THE
MUSIC OF THE

THE SEVENTH PART OF THE
MUSIC OF THE

THE EIGHTH PART OF THE
MUSIC OF THE

THE NINTH PART OF THE
MUSIC OF THE

THE TENTH PART OF THE
MUSIC OF THE



THE TEMPEST

NO - 20

A, 4/2.

I II
FINE.

B.

D.C.
A) Fine

PLAY C and D MUSIC AS MANY TIMES AS THERE ARE COUPLES



Music	
A	1-4
	5-8
B1	1-2
	3-4
	5-8
B2	1-8
<hr/>	
A	1-8
B1	1-2
	3-8
<hr/>	
B-2	1-2
	3-8
<hr/>	
A	1-8
B1	1-8
<hr/>	
B2	1-8

HYDE PARK
Square for eight in three parts

No 21

Music	Movements.
A 1-4	First and third couples move forward a double, meet and fall back a double to places (w.s).
5-8	Second and fourth couples do the same.
B1 1-2	First man and first woman face, take two steps back, move forward and meet, and take both hands; while third man and third woman do the same.
3-4	Second and fourth couples do the same.
5-8	First man and third woman, taking both hands, slip between second man and second woman, separate, and cast off to places; while third man and first woman slip between fourth man and fourth woman, separate, and cast off to places.
B2 1-8	Same movement as in B1, second and fourth couples slipping toward each other and meeting.

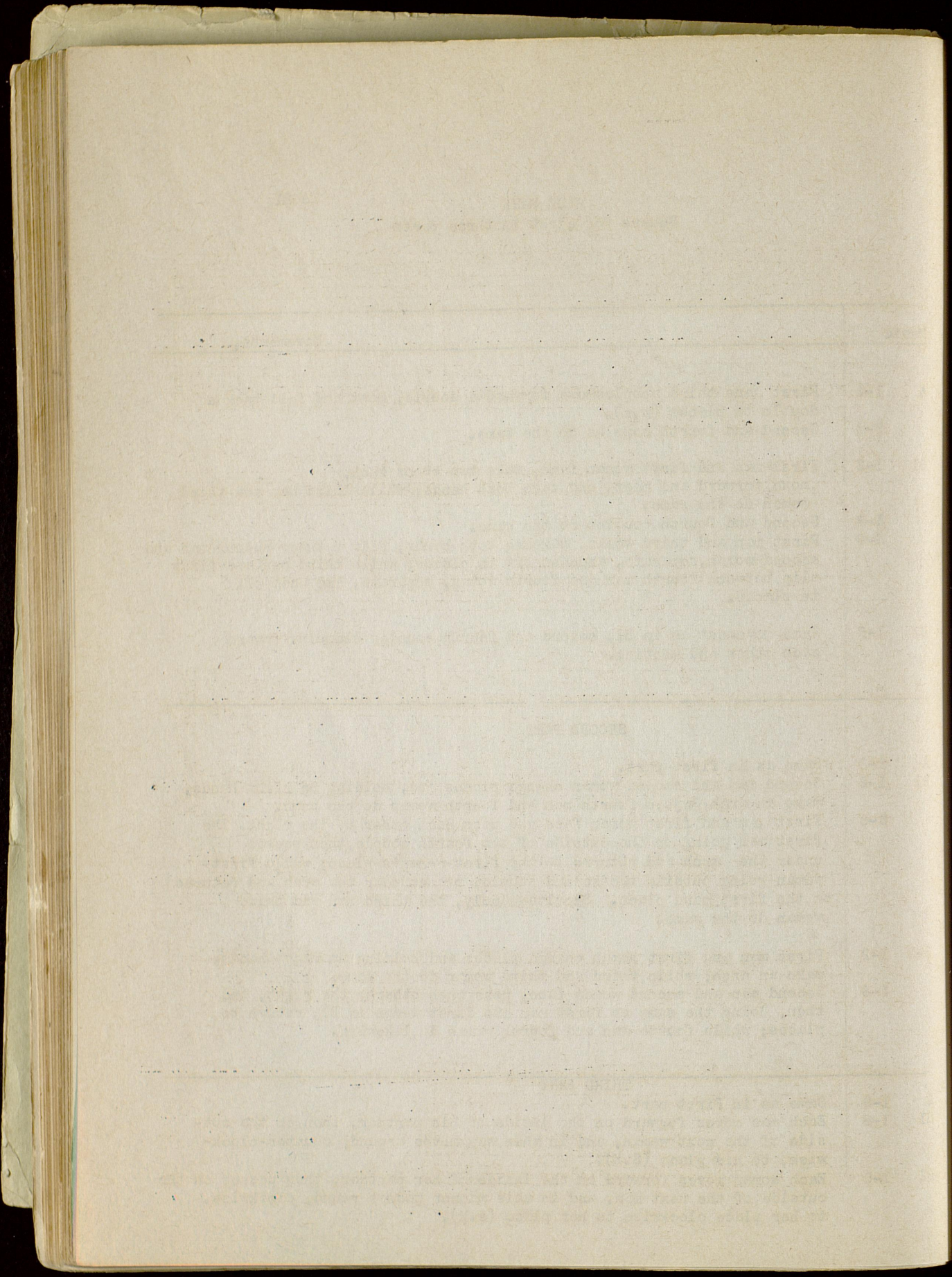
SECOND PART

A 1-8	Same as in first part.
B1 1-2	Second man and second woman change places and, holding up right hands, make an arch; while fourth man and fourth woman do the same.
3-8	First man and first woman face and pass each other by the right. The first man going on the outside of the fourth couple, then passes under the arch and returns to the first woman's place; while first woman going outside the second couple, passes under the arch and returns to the first man's place. Simultaneously, the third man and third woman do the same.
B-2 1-2	First man and first woman change places and holding up right hands, make an arch; while third and third woman do the same.
3-8	Second man and second woman face, pass each other by the right, and then, doing the same as first man and first woman in B1, return to places; while fourth man and fourth woman do likewise.

THIRD PART

A 1-8	Same as in First part.
B1 1-8	Each man moves forward on the inside of his partner, then on the outside of the next woman, and in this way moves around, counter-clockwise, to his place (S.K).
B2 1-8	Each woman moves forward on the inside of her partner, then passes on the outside of the next man, and in this manner passes round, clockwise, to her place clockwise to her place (s.k).





A.

Handwritten musical notation on the right page of the manuscript book. The notation is written in black ink on a cream-colored background. It consists of five systems of music, each with a treble clef and a 6/8 time signature. The first system is labeled 'A.' and shows a treble clef, a 6/8 time signature, and a few notes. The second system shows a treble clef, a 6/8 time signature, and a few notes. The third system shows a treble clef, a 6/8 time signature, and a few notes. The fourth system is labeled 'B.' and shows a treble clef, a 6/8 time signature, and a few notes. The fifth system shows a treble clef, a 6/8 time signature, and a few notes.

HYDE PARK

No 21

A.

B1.

B2.

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff and a bass clef staff. The first system is marked 'A.' and the second system is marked 'B1.'. The third system is unmarked, and the fourth system is marked 'B2.'. The fifth system is unmarked. The music is in 6/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings.

Music

A 1 1
5

A 2 1
5

A 3 1
3
5

A 4 1

A 1 1.
5.

A 2 1.
A 3 1.

A 4, A5, A6

A 1 1.
5.

A 2 1.
5.

A 3 1.
5.

A 4, A 5, A

O A K E N L E A V E S

Music	Movements	No 22
-------	-----------	-------

FIRST PART

- A 1 1-4 Hands-all, eight slips clockwise.
 5-8 Partners set and turn single.
- A 2 1-4 Hands-all, eight slips counter-clockwise to places.
 5-8 Partners set and turn single.
- A 3 1-2 First and second men change places (r.s.).
 3-4 First and second women change places (r.s.).
 5-8 First and second couples circular-hey to places, two changes, partners facing (sk. s.).
- A 4 1-8 Third and fourth couples do likewise.

N.B.--This part can, if desired, be made equal in length to each of the subsequent Parts, if the movements in A3 and A4 be repeated, respectively, by the first and fourth couples and by the second and third couples.

SECOND PART

- A 1 1-4 Partners side.
 5-8 Partners set and turn single.
- A 2 1-8 All that again.
- A 3 1-4 Men lead out their partners a double, away from the centre, change hands, and lead them back again (r.s.).
- A 4, A5, A6 Movement in A 3 repeated three times to places, the men in each repetition leading out the women they have just turned.

THIRD PART

- A 1 1-4 Partners arm with the right.
 5-8 Partners set and turn single.
- A 2 1-4 Partners arm with the left.
 5-8 Partners set and turn single.
- A 3 1-4 The men move forward a double to the centre and fall back a double to places.
 5-8 Each man turns the woman on his left once-and-a-half round, and moves into her partner's place (sk.s.).
- A 4, A 5, A6. Movement in A3 repeated three times to places, the men in each repetition turning the women on their left and passing on, clockwise, into the next man's place.

7 times AS THERE ARE COUPLES

THE FIRST PART

1. The first part of the work is in the key of G major and is in the form of a sonata.

2. The first movement is in the form of a sonata and is in the key of G major.

3. The second movement is in the form of a sonata and is in the key of G major.

4. The third movement is in the form of a sonata and is in the key of G major.

5. The fourth movement is in the form of a sonata and is in the key of G major.

6. The fifth movement is in the form of a sonata and is in the key of G major.

7. The sixth movement is in the form of a sonata and is in the key of G major.

8. The seventh movement is in the form of a sonata and is in the key of G major.

THE SECOND PART

9. The first movement is in the form of a sonata and is in the key of G major.

10. The second movement is in the form of a sonata and is in the key of G major.

11. The third movement is in the form of a sonata and is in the key of G major.

THE THIRD PART

12. The first movement is in the form of a sonata and is in the key of G major.

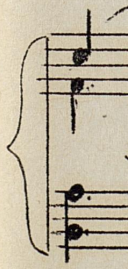
13. The second movement is in the form of a sonata and is in the key of G major.

14. The third movement is in the form of a sonata and is in the key of G major.

15. The fourth movement is in the form of a sonata and is in the key of G major.



A2.



OAKEN LEAVES

No 22

3

A1.

1 2 3 4

5 6 7 8

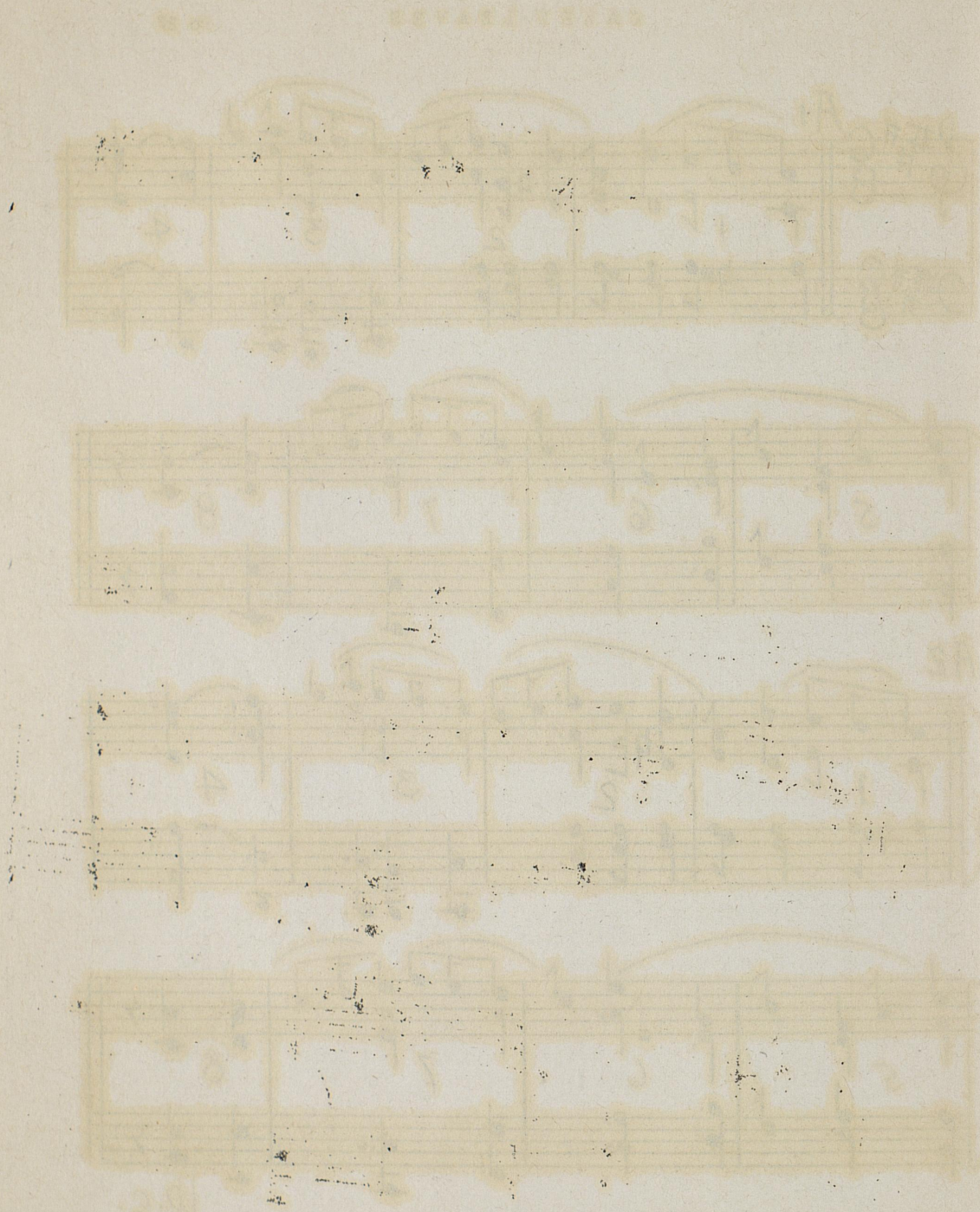
A2.

1 2 3 4

5 6 7 8

D.C.

... AND MUSIC AS MANY TIMES AS THERE ARE COUPLES



Music

A1 1-4
5-6
7-8
9-10

B1 1-4
3-6

Music

A1 1-4
5-6
7-8

A2 1-4

B1 1-4
5-6

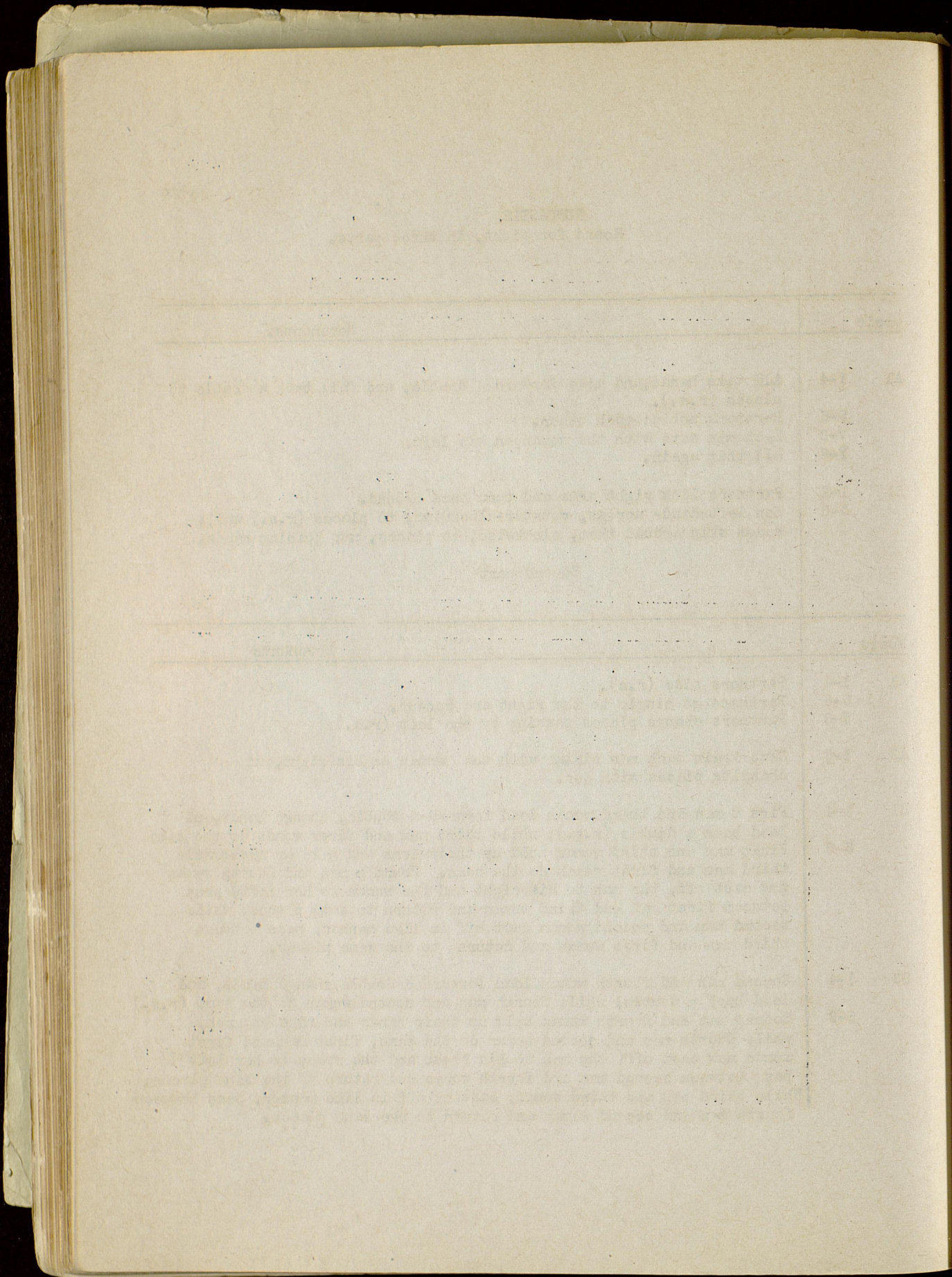
B2 1-4

5-6

NEWCASTLE
Round for eight, in three parts.

Music	Movements.
A1	1-4 All take hands, and move forward a double, and fall back & double to places (r.s.). 5-6 Partners set to each other. 7-8 Each man sets with the woman on his left. 7-8 All that again.
B1	1-2 Partners link right arms and turn once around. 3-8 Men left-hand- across, counter-clockwise, to places (r.s.) while women skip around them, clockwise, to places, not joining hands.
Second part	

Music	Movements
A1	1-4 Partners side (r.s.). 5-6 Partners go single to the right and honour. 7-8 Partners change places passing by the left (r.s.)
A2	1-8 Same again each man siding with the woman on his right, and changing places with her.
B1	1-4 First man and third woman lead forward a double, change hands, and lead back a double (r.s.): while third man and first woman do the same. 5-8 First man and third woman hold up their arms and make an arch: while third man and first woman do the same. Fourth man and fourth woman now cast off, the man to his right and the woman to her left: pass between first man and third woman and return to same places; while second man and second woman cast off in like manner, pass between third man and first woman and return to the same places.
B2	1-4 Second man and fourth woman lead forward a double, change hands, and lead back a double; while fourth man and second woman do the same (r.s.) 5-8 Second man and fourth woman hold up their hands and make an arch, while fourth man and second woman do the same, first man and first woman now cast off (the man to his right and the woman to her left: pass between second man and fourth woman and return to the same places; while third man and third woman, casting off in like manner, pass between fourth man and second woman and return to the same places.

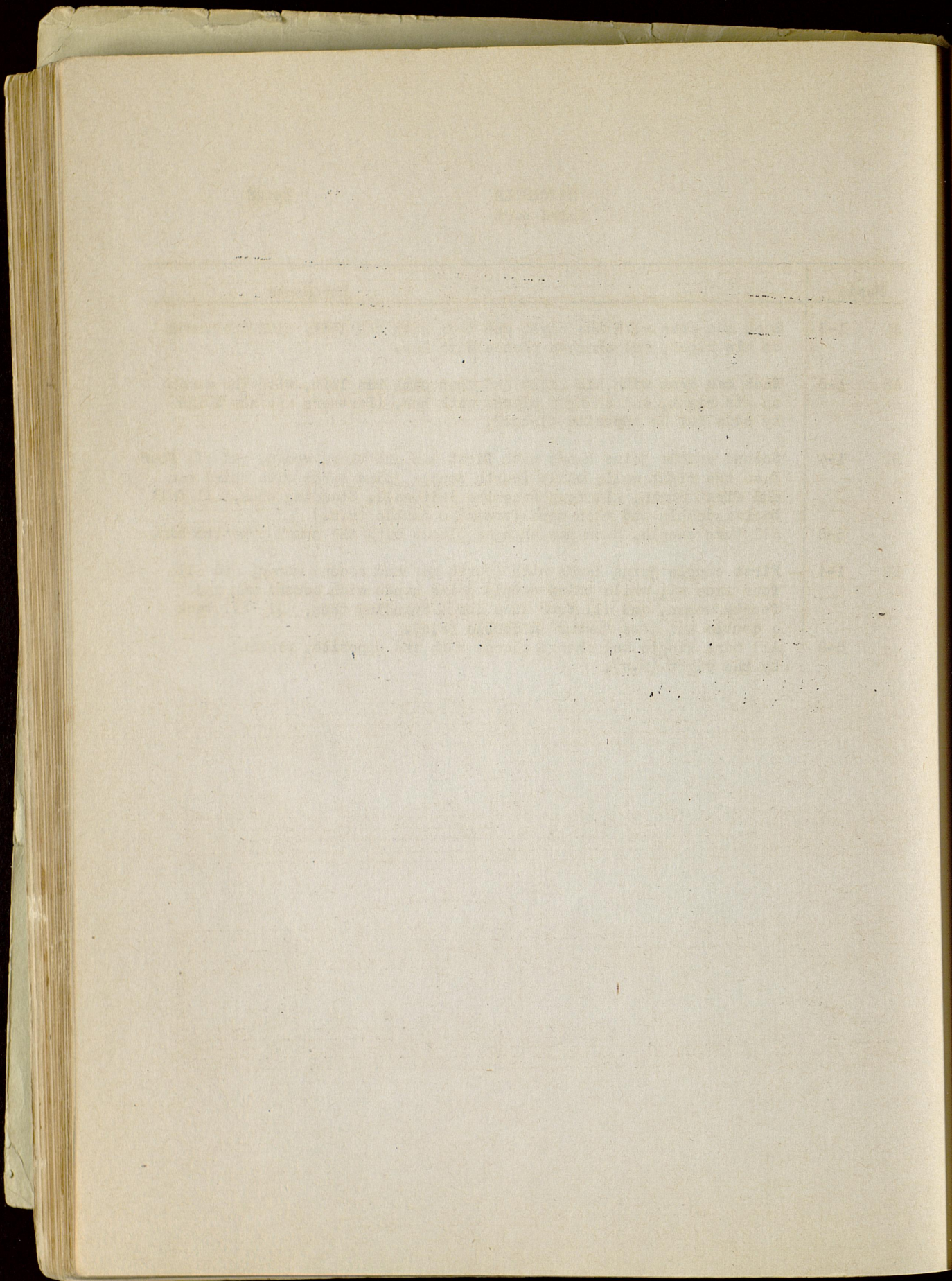


Music	
A1	1-
A2	1-
B1	1-
	5
B2	1
	5

NEWCASTLE
Third part

No 23

Music	Movements
A1 1-8	Each man arms with the right and then with the left, with the woman on his right, and changes places with her.
A2 1-8	Each man arms with his right and then with his left, with the woman on his right, and changes places with her. (Partners are now side by side but in opposite places).
B1 1-4	Second couple joins hands with first man and third woman, and all four face the right wall; while fourth couple joins hands with third man and first woman, all four face the left wall. Standing thus, all fall back a double and then move forward a double (r.s.)
5-8	All turn single. Each man changes places with the woman opposite him.
B2 1-4	First couple joins hands with fourth man and second woman, and all four face up; while third couple joins hands with second man and fourth woman, and all four face down. Standing thus, all fall back a double and move forward a double (r.s.).
5-8	All turn single and change places with the opposite, passing by the right (r.s.).



A

B1.

NEW CASTLE

No 23

A1. & 2

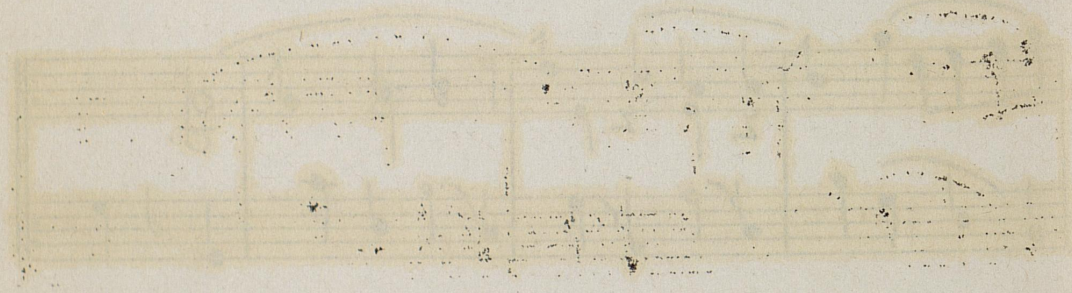
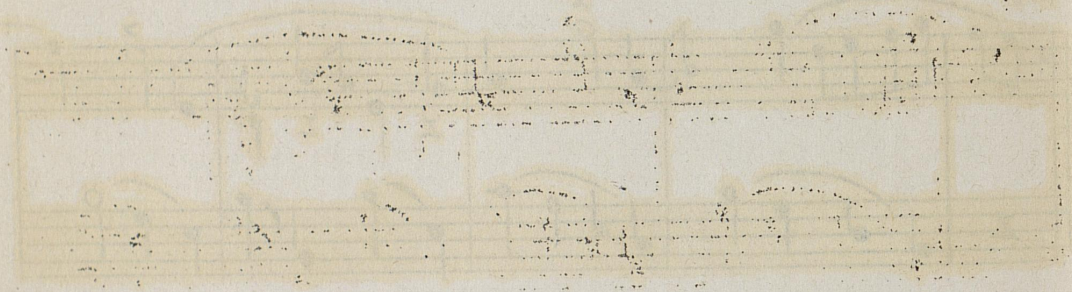
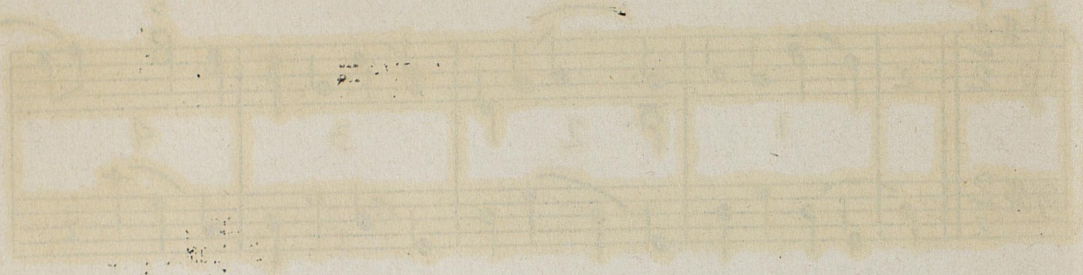
Handwritten musical notation for the first system, measures 1-4. The music is in treble and bass clefs with a key signature of one sharp (F#) and a 2/2 time signature. The first measure contains a whole rest in both staves. The second measure has a piano (p) dynamic marking. The notes are: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The third measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The fourth measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). A fermata is placed over the final notes of the fourth measure.

Handwritten musical notation for the second system, measures 5-8. The music continues in the same key and time signature. The notes are: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The fifth measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The sixth measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The seventh measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The eighth measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). A fermata is placed over the final notes of the eighth measure.

B1.

Handwritten musical notation for the third system, measures 9-12. The music continues in the same key and time signature. The notes are: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The ninth measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The tenth measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The eleventh measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The twelfth measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). A fermata is placed over the final notes of the twelfth measure.

Handwritten musical notation for the fourth system, measures 13-16. The music continues in the same key and time signature. The notes are: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The thirteenth measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The fourteenth measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The fifteenth measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). The sixteenth measure has notes: Treble (quarter, quarter, quarter, quarter), Bass (quarter, quarter, quarter, quarter). A fermata is placed over the final notes of the sixteenth measure.



A1

A2

B1

B2

Music

A1 1

A2 8
1
5

B1 1

B2 1

A R G E E R S
For four in three parts

No 24

Music	Movements
A1	<p>1-2 The first two couples move forward a double and meet.</p> <p>3-4 First man takes second woman by both hands, moves two slips to his left and two slips back again: While second man does the same with first woman.</p> <p>5-8 Each man changes places with the contrary woman; whereupon partners turn once-and-a-half-around and change places (sk.s)</p>
A2	<p>1-8 First man turns second woman once-and-a-half-round to places; While second man does the same with the first woman, then each man turns his partner (rs.).</p>
B1	<p>1-2 First and second men cross over and change places (r.s).</p> <p>3-4 First and second woman do the same (r.s).</p> <p>5-8 Partners set and turn single.</p>
B2	<p>1-2 First and second woman cross over and change places (r.s)</p> <p>3-4 First and second men do the same,</p> <p>5-8 Partners set and turn single.</p>

Music	SECOND PART	Movement
A1	<p>1-2 First man leads first woman up a double and falls back a double; while second man leads first woman down a double and falls back a double (r.s)</p> <p>3-8 Each man turns his partner.</p>	
A2	<p>1-4 All fall back a double and fall back a double to places (r.s).</p> <p>5-8 Partners set and turn single.</p>	
B1	<p>1-4 Each man moves four slips to his right behind his partner, and four slips back again to his place; While each woman moves four slips to her left in front of her partner, and four slips back again to her place</p> <p>5-8 Each man turns his contrary partner.</p>	
B2	<p>1-2 the two women move forward a double to places; while two men pass each other by the right, go counter clockwise round their contrary partners, pass each other by the left, and go clockwise round their own partners, and return to places (s.k.).</p>	

Continued

1883
 for four to three parts

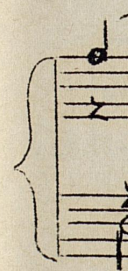
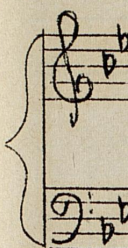
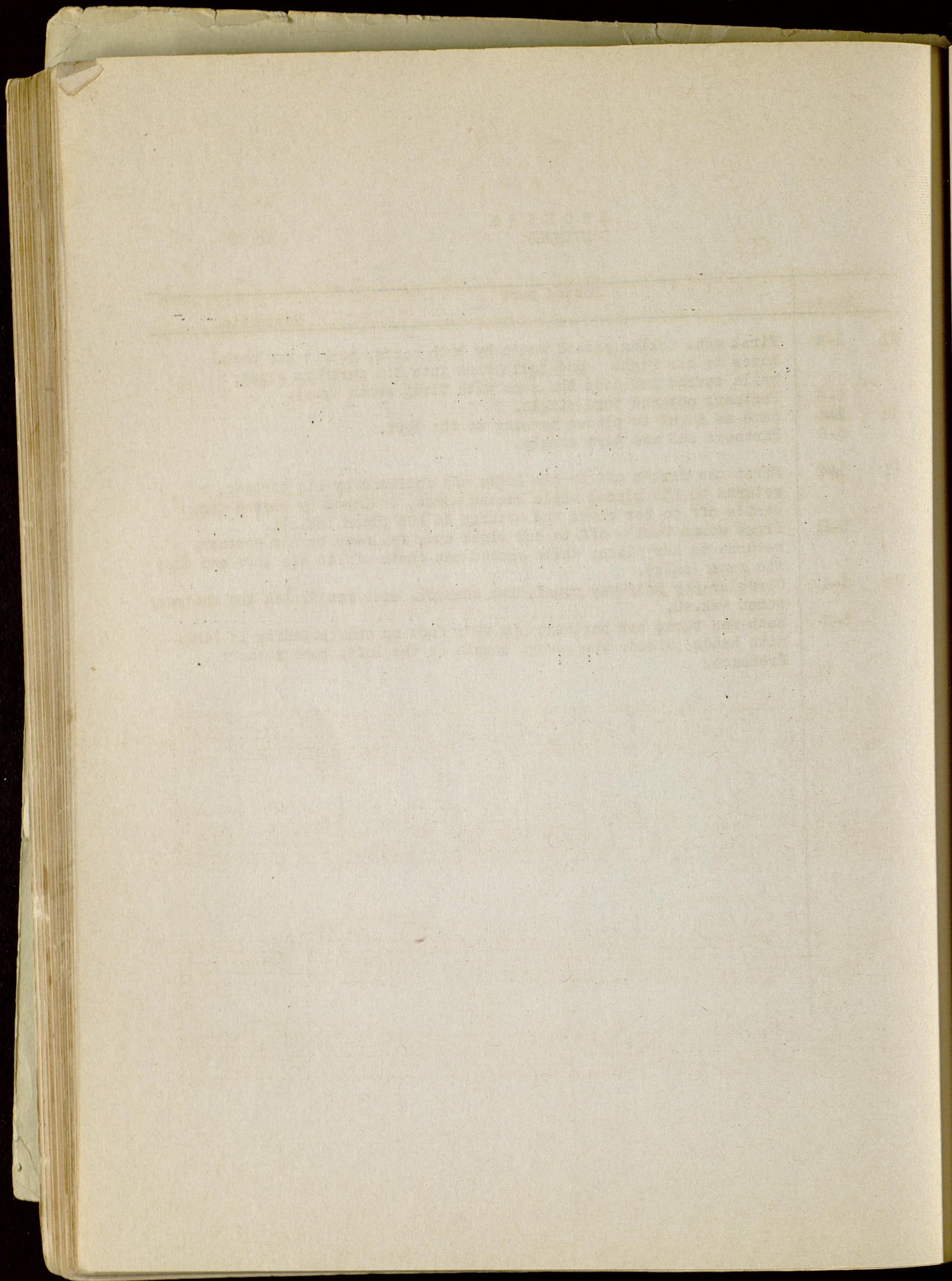
Measure	Notes	Staff
1-2	...	1
3-4	...	2
5-6	...	3
7-8	...	4
9-10	...	5
11-12	...	6
13-14	...	7
15-16	...	8
17-18	...	9
19-20	...	10
21-22	...	11
23-24	...	12
25-26	...	13
27-28	...	14
29-30	...	15
31-32	...	16
33-34	...	17
35-36	...	18
37-38	...	19
39-40	...	20
41-42	...	21
43-44	...	22
45-46	...	23
47-48	...	24
49-50	...	25
51-52	...	26
53-54	...	27
55-56	...	28
57-58	...	29
59-60	...	30

Section	Page
Mus	
A1	1-
	5-
A2	1-
	5-
B1	1-
	5-
B2	1-
	5-

ARGEEERS
CONTINUED.

Mo 24

Music		Second part	Movements
A1	1-4	First man. taking second woman by both hands. pushes her back. moves to his right and falls back into his partners place; while secind man does the same with first woman (r.s).	
	5-8	Partners set and turn single.	
A2	1-4	Same as in a1 to places moveing to the left.	
	5-8	Partners set and turn single.	
B1	1-4	First man cast's off to his left, and followed by his partner, r returns to his place; while second woman, followed by second man, cast's off to her rivht and erturns to her place (sk.s).	
	5-8	First woman cast's off to her right and, followed by her partner. returns to her place; while second man casts off to his left and does the same (sk.s).	
B2	1-4	Circular-Hey half-way round, two changes. each man facing the contrary woman (sk.s0.	
	5-8	Each man turns his partner; app f97r face up and. standing in line. with hands joined. the second couple on the left. honour the : Presence.	



ARGEERS

No 24

A1.

Musical notation for section A1, first system. Treble and bass clefs, 2/2 time signature. Treble staff has a melodic line with slurs and accents. Bass staff has a bass line with slurs and accents. Fingering numbers 1, 2, 3, 4 are written above the notes in the treble staff.

Musical notation for section A1, second system. Treble and bass clefs, 2/2 time signature. Treble staff has a melodic line with slurs and accents. Bass staff has a bass line with slurs and accents. Fingering numbers 5, 6, 7, 8 are written above the notes in the treble staff.

B1

Musical notation for section B1, first system. Treble and bass clefs, 2/2 time signature. Treble staff has a melodic line with slurs and accents. Bass staff has a bass line with slurs and accents. Fingering numbers 1, 2, 3, 4 are written above the notes in the treble staff.

Musical notation for section B1, second system. Treble and bass clefs, 2/2 time signature. Treble staff has a melodic line with slurs and accents. Bass staff has a bass line with slurs and accents.



Music	
A1	1-8
	1-8
A2	1-44
	5-8
A4	1-4
	5-8
A5	1-4
	5-8
A6	1-8
A7	1-8
A8	1-4
	5-8
A9	1-8
A10	1-8
A11	1-8
A12	1-4
	5-8
A13	1-8
A14	1-8
A15	1-2
	3-4
	5-8
A16	1-4

THE O L E M O L E
Long ways for s ix

N o 25

Music	Movements
A1	1-8 All lead up a double and fall back a double to places, partners set and turn single.
A2	1-8 All the t again. 1-4 All face left wall, move forward a double and fall back a double to places. 5-8 Partners set and turn single.
A4	1-4 All face right wall, move forward a double and fall back a double to places (r.s.) 5-8 Partners set and turn single.
A5	1-4 First man and third woman meet and fall back to places (r.s.)
A6	5-8 First man and third woman change places (r.s.)
A6	1-8 First woman and third man the same.
A7	1-8 Second man and second woman the same.
A8	1-4 Second and third women take hands, move forward a double, and fall back a double to places; while first and second men do the same (r.s.) 5-8 Second and third women, raising their arms, cross over to the women's side; while the third man passes under their arms and crosses to the men's side. Simultaneously, first and second men cross over to the men's side in like manner, the first woman passing under their arms (r.s.)
A9	1-8 Second and third men move forward and back and change places with the third woman, as in A8; while the first and second women do the same (r.s.)
A10	1-8 Same as A8
A11	1-8 Same as A9
A12	1-4 First man and third woman meet and fall back to places (r.s.)
A12	5-8 First man and third woman change places (r.s.)
A13	1-8 First woman and third man the same.
A14	1-8 Second man and second woman the same.
A15	1-2 Men take hands and move forward a double; while the women do the same (r.s.) 3-4 First and third men and first and third women fall back a double to places (r.s.) 5-8 First man turns third man, and first woman turns third woman; while second man turns his partner.
A16	1-4 First man sides with third man, and first woman with third woman; while second man sides with his partner (r.s.)

Continued

THE RECORDS

1917

1918

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2100

MUSIC	
	5-
A17	1-
A18	1-
A19	1-
A20	1-
A21	1-
	5-
A22	1-

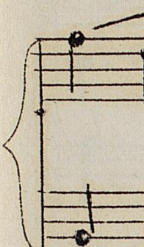
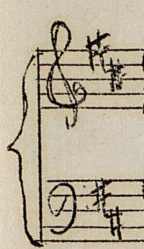
THE OLD MOLE
Continued

No 25

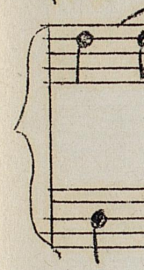
MUSIC		MOVEMENTS
	5-8	Each man turns his partner.
A17	1-8	Men the Straight-hey-for-three on their own side (sk.s.)
A18	1-8	Women the Straight-hey-for-three on their own side (sk.s.)
A19	1-8	Circular-hey first man and first woman passing by the right (sk.s.)
A20	1-8	That again
A21	1-4	First man casts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

THE OLD SONGS
PART I

NO.	WORDS	MUSIC
1	That was the garden	
2	For the bright garden	
3	When the bright garden	
4	When the bright garden	
5	That was the garden	
6	That was the garden	
7	That was the garden	
8	That was the garden	
9	That was the garden	
10	That was the garden	



A 2.



THE OLD MOLE

No 25

A1.

A2.

This page contains four systems of handwritten musical notation, which are very faint and difficult to read. Each system consists of two staves. The notation includes various notes, rests, and possibly some chord symbols or performance markings. The paper is aged and shows some wear at the edges.

Handwritten musical notation on a staff with a treble clef. A brace is positioned to the left of the staff, suggesting it is part of a larger musical structure. The notation includes several notes and rests.

Handwritten musical notation on a staff with a bass clef. A brace is positioned to the left of the staff. The notation includes several notes and rests.

Bl.

Handwritten musical notation on a staff with a treble clef. A brace is positioned to the left of the staff. The notation includes several notes and rests.

Handwritten musical notation on a staff with a bass clef. A brace is positioned to the left of the staff. The notation includes several notes and rests.

Handwritten musical notation on a staff with a treble clef. A brace is positioned to the left of the staff. The notation includes several notes and rests.

THE MERRY, MERRY MILK MAIDS

A1.

Handwritten musical notation for system A1, measures 1-4. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The music features a melody in the upper staff and accompaniment in the lower staff. Measures 1-4 are numbered below the lower staff.

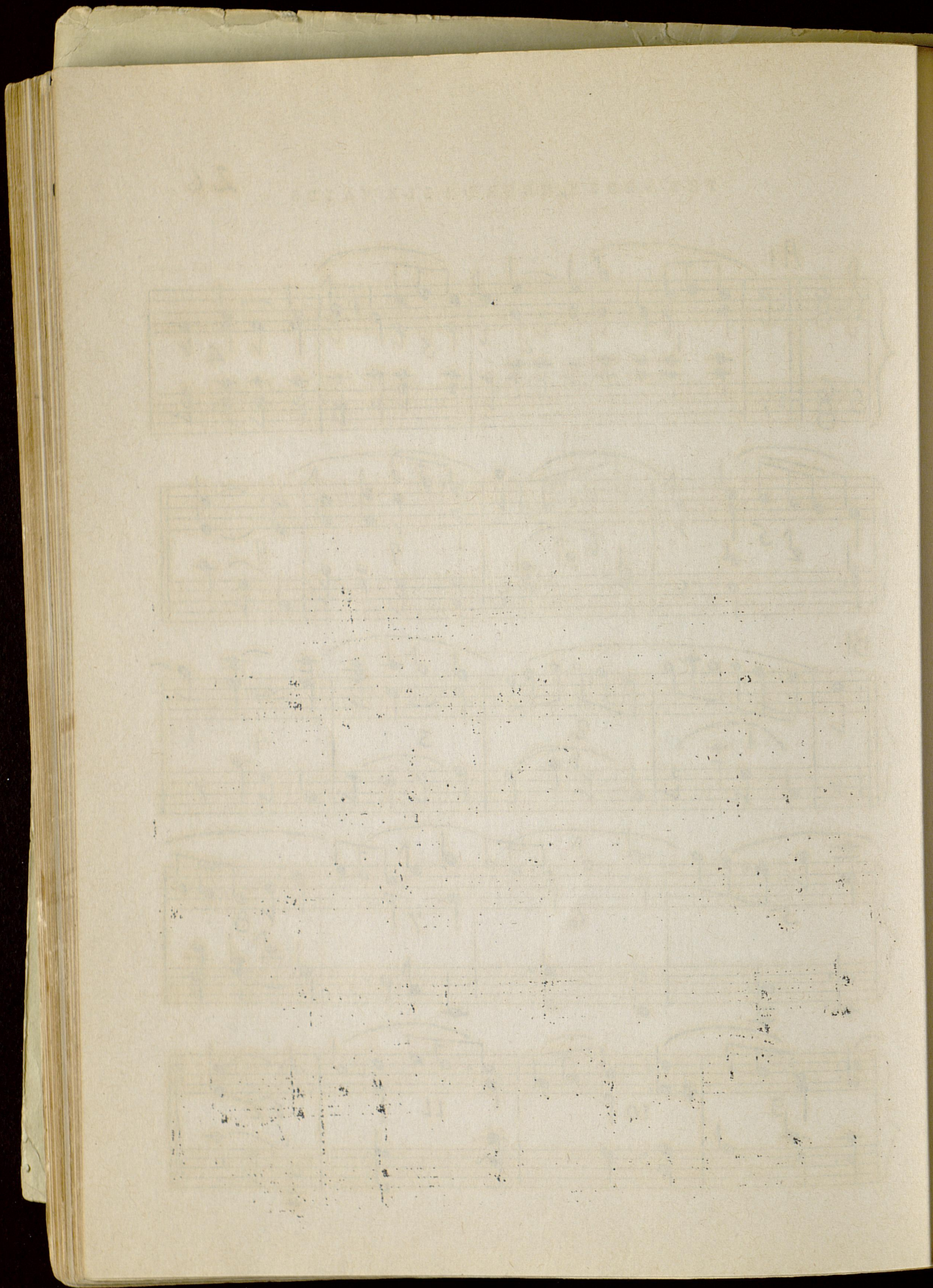
Handwritten musical notation for system A1, measures 5-8. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The music features a melody in the upper staff and accompaniment in the lower staff. Measures 5-8 are numbered below the lower staff.

B1.

Handwritten musical notation for system B1, measures 1-4. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The music features a melody in the upper staff and accompaniment in the lower staff. Measures 1-4 are numbered below the lower staff.

Handwritten musical notation for system B1, measures 5-8. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The music features a melody in the upper staff and accompaniment in the lower staff. Measures 5-8 are numbered below the lower staff.

Handwritten musical notation for system B1, measures 9-12. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The music features a melody in the upper staff and accompaniment in the lower staff. Measures 9-12 are numbered below the lower staff.



MUSIC

A1	1-
	5-
A2	1-
	5-
B1	1-
	5-
B2	1-

C H I L D G R O V E
Longways for as many as will

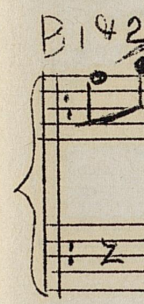
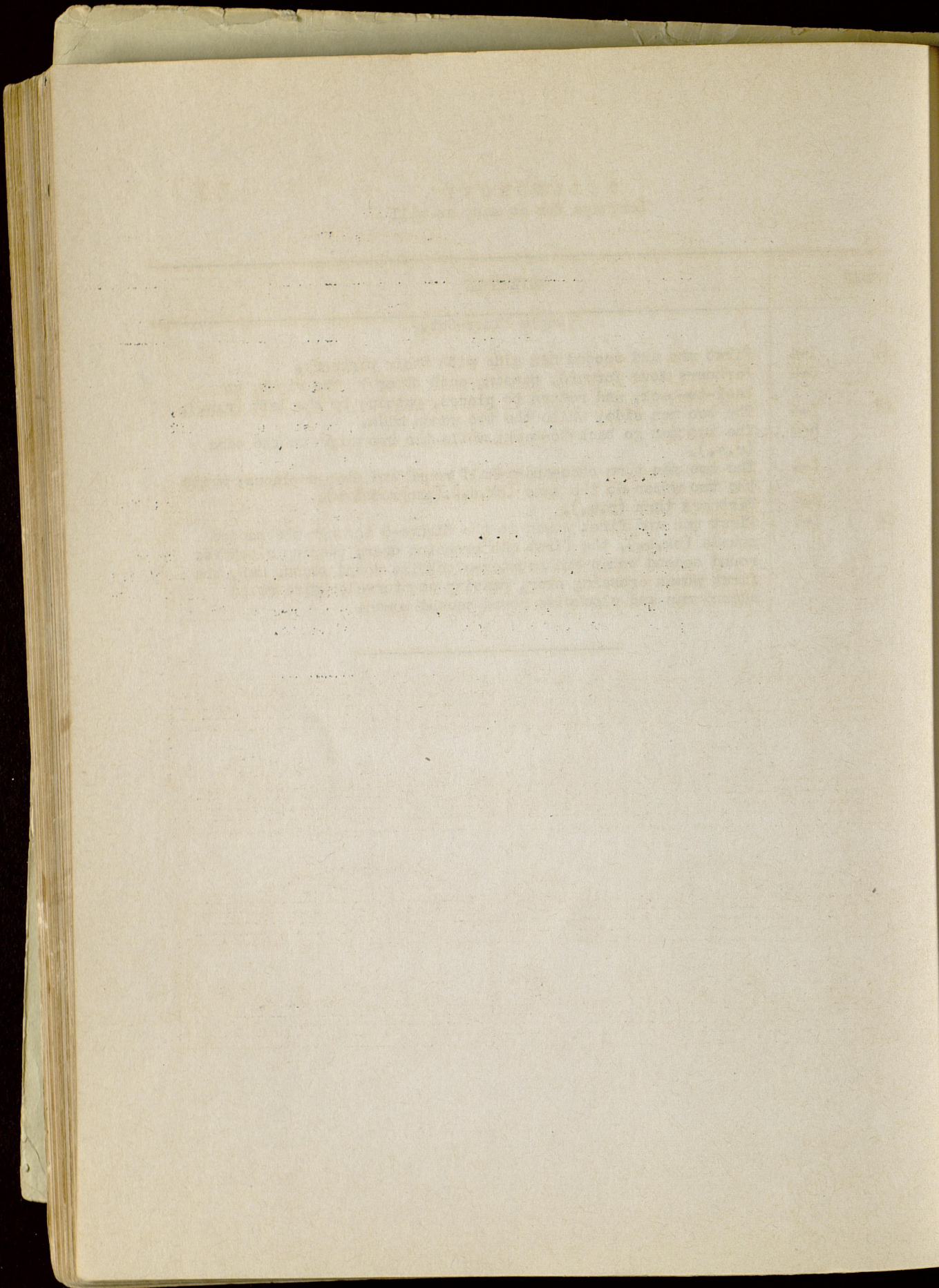
27

MUSIC

MOVEMENTS

(Duple Minor-Set)

- | | | |
|----|-----|--|
| A1 | 1-4 | First man and second man side with their partners. |
| | 5-8 | Partners move forward, passing each other by the right, go back-to-back, and return to places, passing by the left (r.s.). |
| A2 | 1-4 | The two men side; while the two women side. |
| | 5-8 | The two men go back-to-back; while the two women do the same (r.s.). |
| B1 | 1-4 | The two men turn once-and-a-half round and change places; while the two women do the same (sk.s.).(progressive). |
| | 5-8 | Partners turn (r.s.). |
| B2 | 1-8 | First man and first woman go the Figure-8 through the second couple (sk.s.), the first man crossing over, passing clockwise round second woman and counter-clockwise round second man, the first woman crossing over, passing counter-clockwise round second man and clockwise round second woman. |
-



A 142.

Handwritten musical notation for system A, measures 1-4. The system consists of two staves. The upper staff is in treble clef with a 2/2 time signature. The lower staff is in bass clef with a 2/2 time signature. The music features a melody in the upper staff and accompaniment in the lower staff. Measures 1 and 2 are marked with a repeat sign. Fingering numbers 2, 3, and 4 are indicated in the lower staff.

Handwritten musical notation for system A, measures 5-8. The system consists of two staves. The upper staff is in treble clef with a 2/2 time signature. The lower staff is in bass clef with a 2/2 time signature. The music continues from the previous system. Fingering numbers 5, 6, 7, and 8 are indicated in the lower staff.

B 142

Handwritten musical notation for system B, measures 1-4. The system consists of two staves. The upper staff is in treble clef with a 2/2 time signature. The lower staff is in bass clef with a 2/2 time signature. The music features a melody in the upper staff and accompaniment in the lower staff. Measures 1 and 2 are marked with a repeat sign. Fingering numbers 1, 2, 3, and 4 are indicated in the lower staff.

Handwritten musical notation for system B, measures 5-8. The system consists of two staves. The upper staff is in treble clef with a 2/2 time signature. The lower staff is in bass clef with a 2/2 time signature. The music continues from the previous system.

Handwritten musical notation on a page with four systems of staves. The notation is extremely faint and illegible, appearing as light pencil or ink marks on the paper.

Printed musical notation on the right-hand page, consisting of five systems of staves. The notation is clear and legible. The first system is labeled with a large 'A' above the staff. The notation includes notes, rests, and other musical symbols.

HIT AND MISS

28

A

Handwritten musical notation for system A, measures 1-4. The music is in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 6/8. The melody in the treble clef is marked with a slur and contains notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line contains notes G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. Measure numbers 1, 2, 3, and 4 are written below the bass line.

Handwritten musical notation for system B, measures 5-8. The melody continues with notes D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The bass line contains notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1. Measure numbers 5, 6, 7, and 8 are written below the bass line. The system is labeled 'B' at the end.

Handwritten musical notation for system C, measures 9-12. The melody continues with notes B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The bass line contains notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1. Measure numbers 9, 10, 11, and 12 are written below the bass line.

C

Handwritten musical notation for system D, measures 13-16. The melody continues with notes A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The bass line contains notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1. Measure numbers 13, 14, 15, and 16 are written below the bass line. The system is labeled 'C' at the beginning.

Handwritten musical notation for system E, measures 17-18. The melody continues with notes G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The bass line contains notes G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1. Measure numbers 17 and 18 are written below the bass line.

The page contains several systems of musical notation, each consisting of two staves. The notation is extremely faint and difficult to discern, appearing as light grey lines and shapes against the aged paper. There are approximately four such systems visible on the page.

MUSIC

A 1-4
5-8

B1 1-4

5-8

B2 1-

A 1-4
5-8

B1 1-

5-8

B2 1-

A 1-4
5-8

B1 1-

5-8

B2 1-

27 29

THE BEGGAR BOY
Longways for six; in three parts

MUSIC

MOVEMENTS

First Part

- A 1-4 All lead up a double and fall back a double to places (r.s.).
5-8 That again.
- B1 1-4 First and third men face the left wall, move forward a double, and fall back a double to places; while first and third women face the right wall and do the same (r.s.). Simultaneously, second man and second woman advance a double and fall back a double to places (r.s.)
- 5-8 Men hands-three, once round; while the women do the same on their own side.
- B2 1-8 Same as B1.
-

Second Part

- A 1-4 Partners side (w.s.).
5-8 That again.
- B1 1-4 First couple faces down and third couple up; they change places, the first couple passing between the third man and the third woman; while the second man and the second woman fall back a double and move forward a double to places (r.s.).
- 5-8 Third and second couples hands-four, once round; while first man and first woman set and turn single.
- B2 1-8 Repeat B1, to places.
-

Third Part

- A 1-4 Partners arm with the right.
5-8 Partners arm with the left.
- B1 1-4 All fall back a double and then move forward a double to places (r.s.)
- 5-8 Men the half-hey while the women do the same on their own side (r.s.)
- B2 1-8 Repeat B1, to places.

THE
MUSIC OF THE
MIDDLE AGES

THE
MUSIC OF THE
MIDDLE AGES

1. The music of the Middle Ages is a blend of the old and the new. It is a music that is both simple and complex, both sweet and bitter. It is a music that is both a reflection of the times and a force that shapes them.

2. The music of the Middle Ages is a music that is both a reflection of the times and a force that shapes them. It is a music that is both simple and complex, both sweet and bitter. It is a music that is both a reflection of the times and a force that shapes them.

3. The music of the Middle Ages is a music that is both a reflection of the times and a force that shapes them. It is a music that is both simple and complex, both sweet and bitter. It is a music that is both a reflection of the times and a force that shapes them.

4. The music of the Middle Ages is a music that is both a reflection of the times and a force that shapes them. It is a music that is both simple and complex, both sweet and bitter. It is a music that is both a reflection of the times and a force that shapes them.

5. The music of the Middle Ages is a music that is both a reflection of the times and a force that shapes them. It is a music that is both simple and complex, both sweet and bitter. It is a music that is both a reflection of the times and a force that shapes them.

6. The music of the Middle Ages is a music that is both a reflection of the times and a force that shapes them. It is a music that is both simple and complex, both sweet and bitter. It is a music that is both a reflection of the times and a force that shapes them.

7. The music of the Middle Ages is a music that is both a reflection of the times and a force that shapes them. It is a music that is both simple and complex, both sweet and bitter. It is a music that is both a reflection of the times and a force that shapes them.

8. The music of the Middle Ages is a music that is both a reflection of the times and a force that shapes them. It is a music that is both simple and complex, both sweet and bitter. It is a music that is both a reflection of the times and a force that shapes them.

9. The music of the Middle Ages is a music that is both a reflection of the times and a force that shapes them. It is a music that is both simple and complex, both sweet and bitter. It is a music that is both a reflection of the times and a force that shapes them.

10. The music of the Middle Ages is a music that is both a reflection of the times and a force that shapes them. It is a music that is both simple and complex, both sweet and bitter. It is a music that is both a reflection of the times and a force that shapes them.



THE BEGGAR BOY

27 29

A

Handwritten musical notation for section A, measures 1-5. The music is written on a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. Measures 1-5 are numbered in the bass clef.

B1.

Handwritten musical notation for section B1, measures 6-8. The music is written on a grand staff with a treble clef and a bass clef. The key signature has two flats. The time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. Measures 6-8 are numbered in the bass clef.

B2

Handwritten musical notation for section B2, measures 4-8. The music is written on a grand staff with a treble clef and a bass clef. The key signature has two flats. The time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. Measures 4-8 are numbered in the bass clef.

Handwritten musical notation for section B2, measures 2-8. The music is written on a grand staff with a treble clef and a bass clef. The key signature has two flats. The time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. Measures 2-8 are numbered in the bass clef.

THE HAZARD

A system of musical notation consisting of two staves. The notation is extremely faint and illegible. It appears to be a single melodic line on the upper staff and a lower accompaniment line on the lower staff.

A second system of musical notation, similar to the first, with two staves and illegible notation.

A third system of musical notation, continuing the piece, with two staves and illegible notation.

A fourth system of musical notation, the final one on the page, with two staves and illegible notation.

A1

A2

A3

A4

A5

A6

A7

A1

A2.

PICKING UP STICKS
Longways for six.

- 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).
- Simultaneously, third man and third woman cross over, cast up to the top, cross over again and cast down to places (sk.s.).

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.

Third Part.

A1 1-4 Partners arm with the right.
 5-8 Partners arm with the left.
 A2, A3, and A4 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 (s k.s.).

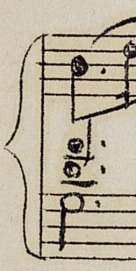
Third man, followed by first and second men, then heys up to the top, the second man (now the hindermost), instead of following first man round first woman, passing counter-clockwise round second woman, and facing down.

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.

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.
 The women do as the men did in A2, A3, and A4.

A5, A6, and A7

Faint, illegible text on the left page, possibly bleed-through from the reverse side. The text is arranged in several paragraphs, with some lines appearing to be centered or indented. The ink is very light and difficult to discern against the aged paper.



PICKING UP STICKS

30

A. 142.

Handwritten musical notation for the first system, measures 1-4. The music is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The time signature is 6/8. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a bass accompaniment with dotted rhythms and eighth notes.

Handwritten musical notation for the second system, measures 5-8. This system includes first and second endings, indicated by 'I.' and 'II.' above the staff. The notation continues with similar rhythmic patterns and melodic lines as the previous system.

A. 17

Handwritten musical notation for the third system, measures 9-12. The notation continues with similar rhythmic patterns and melodic lines as the previous systems.

Handwritten musical notation for the fourth system, measures 13-16. The notation continues with similar rhythmic patterns and melodic lines as the previous systems.



MUSIC

A1 1-4
5-8
B1 1-4
5-8

A1 1-4

5-8

B1 1-4
5-8

A1 1-2
3-4
5-6
7-8

B1 Bar 1
Bar 2
3-4
5-8

A1 1-4
5-8
B1 1-4

5-8

N O N E S U C H

Longways for eight; in five parts

31

MUSIC

MOVEMENTS

First part

- A1 1-4 All lead up a double and fall back a double to places (r.s.).
 5-8 That again.
 B1 1-4 Partners set and turn single.
 5-8 That again.

Second part
 (Duple minor set.)

- A1 1-4 First man and first woman face and move forward two steps; joining hands; they slip down between second man and second woman; releasing hands, first man turns clockwise to face second man, while first woman turns counter-clock wise to face second woman.
 5-8 First man takes second man by both hands and pushes him obliquely upward and outward four steps, and then draws backward four steps, leaving second man in the top place, he himself falling into the second place (r.s.); simultaneously, first and second women do the same (progressive).
 B1 1-4 All four, facing front, fall back a double and move forward a double (r.s.)
 5-8 First and second men turn their partners.

Third Part

- A1 1-2 Partners side to the right (r.s.).
 3-4 All turn single.
 5-6 Partners side to the left (r.s.)
 7-8 All turn single.
 B1 Bar 1 First man slips diagonally up and toward the right wall, and stands midway between the two lines, facing down.
 Bar 2 First women slips in front of her partner and stands facing him.
 3-4 Second man and second woman do the same.
 5-8 Third couple does the same; and then the fourth couple.

Fourth Part

- A1 1-4 Partners arm with the right.
 5-8 Partners arm with the left.
 B1 1-4 Men dance four slips towards the right wall and four slips back again; while women dance four slips towards the left wall, and four slips back again.
 5-8 Men dance four slips towards the left wall and four slips back again; while women dance four slips towards the right wall, and four slips back again.

MUSIC

A1 Bar 1

Bar 2

3-4

5-8

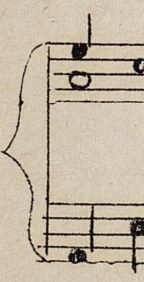
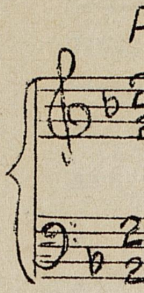
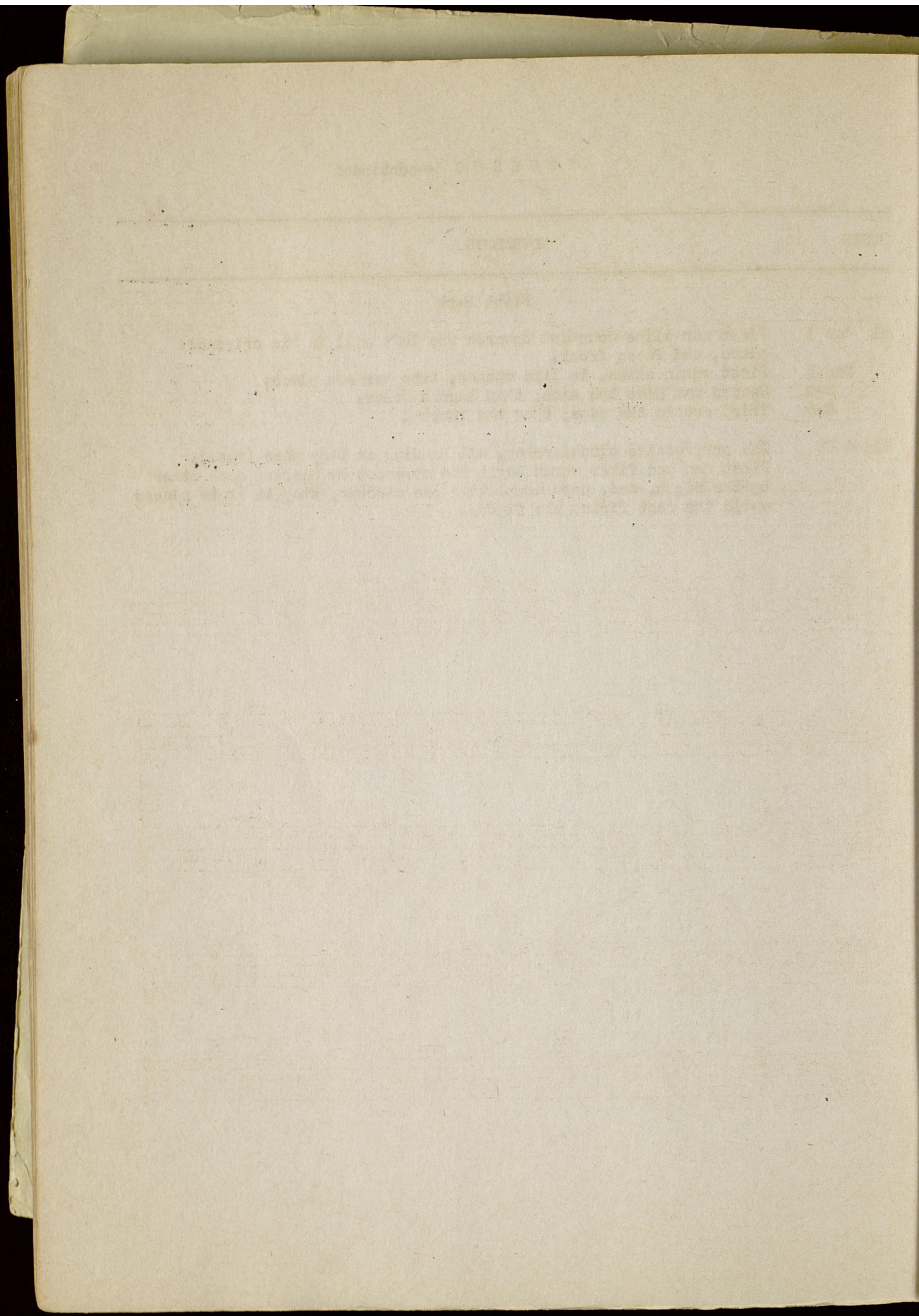
Bland B2

MUSIC

MOVEMENTS

Fifth Part

- A1 Bar 1 First man slips down and towards the left wall in his original place, and faces front.
- Bar 2 First woman slips, in like manner, into her own place.
- 3-4 Second man does the same; then second woman.
- 5-8 Third couple the same; then the fourth.
- Bland B2 The progressive circular-hey, all handing as they pass (r.s.).
First man and first woman begin the movement by passing each other by the right, and, upon completing one circuit, stay in their places while the rest finish the figure.



NONESUCH

A1. 31

Handwritten musical notation for system A1, measures 1-4. The treble clef staff contains a melody in 2/2 time, starting with a whole rest in the first measure. The bass clef staff provides accompaniment with fingerings 1, 2, 3, and 4 indicated above the notes.

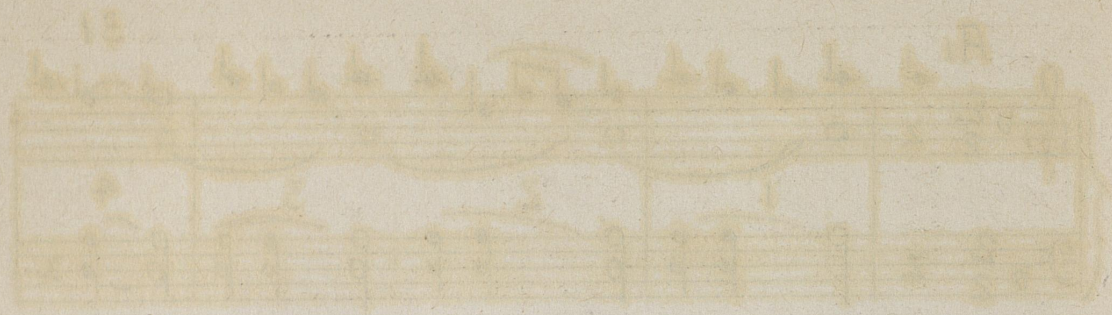
B1.

Handwritten musical notation for system B1, measures 5-8. The treble clef staff continues the melody. The bass clef staff has fingerings 5, 6, 7, and 8 indicated above the notes.

Handwritten musical notation for system 1, measures 1-4. The treble clef staff contains a melody. The bass clef staff has fingerings 1, 2, 3, and 4 indicated above the notes.

Handwritten musical notation for system 2, measures 5-8. The treble clef staff continues the melody. The bass clef staff has fingerings 5, 6, 7, and 8 indicated above the notes.

13



13



MUSIC

A1

A2

B

C

A1

A2

B and

A1

A2

B and

E P P I N G F O R E S T
Round for six.

32

MUSIC		MOVEMENTS
First Part		
A1	1-4	Hands-six eight slips clockwise.
	5-8	Partners set and turn single.
A2	1-4	Hands-six eight slips counter-clockwise to places.
	5-8	Partners set and turn single.
B	1-4	Men set-and-honour with partners.
	5-8	Men set-and-honour each with the woman on his left.
C	1-4	Men turn their partners (r.s.).
	5-8	Men turn each the woman on his left (r.s.).
Second Part		
A1	1-4	Partners side.
	5-8	Partners set and turn single.
A2	1-8	All that again.
B and C		As in First Part.
Third Part		
A1	1-4	Partners arm with the right.
	5-8	Partners set and turn single.
A2	1-4	Partners arm with the left.
	5-8	Partners set and turn single.
B and C		As in First Part.

STANDARD METHOD
BOOK NO. 1

Handwritten musical notation on a page with four systems of staves. The notation is very faint and mostly illegible. Each system appears to have a treble clef on the left and a bass clef on the right, with notes and rests written between them. The page is otherwise blank.

Handwritten musical notation on the right-hand page, showing five systems of staves. The notation is clear and includes treble and bass clefs, notes, rests, and bar lines. The first system is labeled with a large 'A' above the treble clef. The notation continues down the page.

EPPING FOREST

A, 42.

1 2 3 4

B

5 6 7 8

2 3 4 5 6 7

C

1 2 3 4

1 2 3 4

THE GREAT WALL

The page contains five systems of musical notation, each consisting of two staves. The notation is very faint and appears to be a light yellow or tan color. Each system shows a sequence of notes and rests across several measures, with some notes beamed together. The paper is aged and shows some staining and wear.

MUSIC

A1
A1 (re
B

C

(Play a
times
are co
D
(Play
times
are co
B, C, a

A2
A2

S A G E L E A F
Round for as many as will

33

MUSIC	MOVEMENTS
A1 1-4	Hands-all eight slips clockwise.
A1 (repeat)	Hands-all eight slips counter-clockwise to places.
B 1-4	The men move forward a double to centre and fall back a double to places (r.s.).
5-8	The women do likewise.
C 1-4	First couple leads forward a double to centre and falls back a double (r.s.).
5-8	First man and first woman turn with right hands (r.s.).
(Play as many times as there are couples)	THIS FIGURE IS THEN PERFORMED IN TURN BY EACH OF THE OTHER COUPLES.
D 1-4	Each man turns his partner with the right hand, passes on and turns the next woman on his right in a like manner, and proceeds in this way round the ring, counter-clockwise to his place (sk.s.)
(Play as Many times as there are couples)	
B, C, and D	The three figures B, C, and D are executed as many times as there are couples. In the first repetition, however, the second couple, instead of the first, will initiate the C movement in the second repetition the third couple, and so on. After the last repetition of these three figures the dance is brought to a conclusion as follows:-
A2 1-4	Hands-all eight slips clockwise.
A2 (repeat)	Hands-all eight slips counter-clockwise to places.

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A1

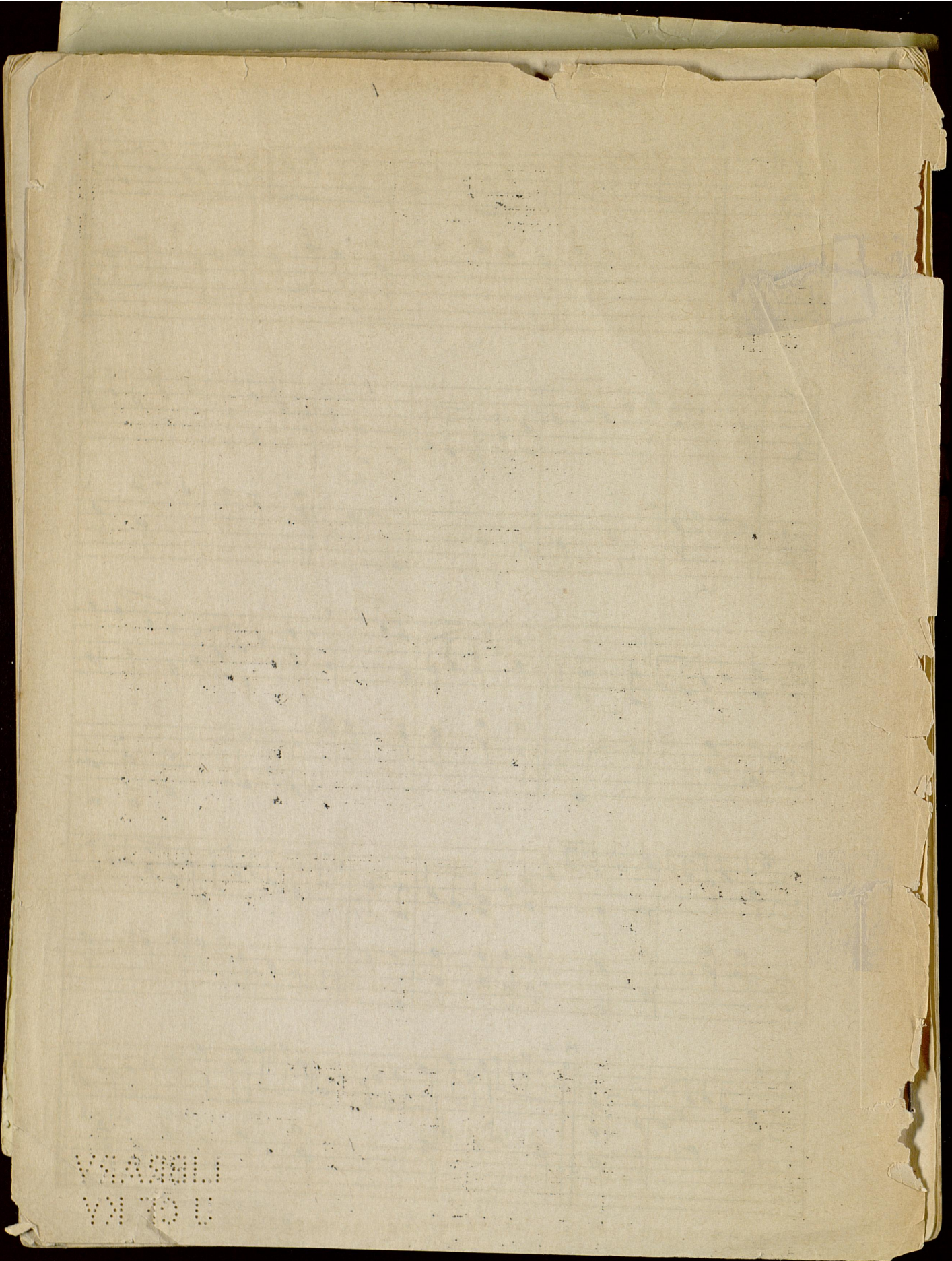
A B X

C

D

A2

PLAY C and D MUSIC AS MANY TIMES AS THERE ARE COUPLES



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