

THE ENGLISH DANCING MASTER  
OR,  
PLAINE AND EASIE RULES FOR THE DANCING  
OF  
COUNTRY DANCES, WITH THE TUNE TO EACH DANCE.

[PUBLISHED BY JOHN PLAYFORD: FIRST EDITION, 1651]



LONDON,  
Printed by Thomas Harper, and are to be sold by John Playford, at his Shop in the Inner  
Temple neere the Church doore.

1651

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## To the Ingenious Reader.

The Art of Dancing called by the Ancient Greeks *Orchestice*, and *Orchestis*, is a commendable and rare Quality fit for yong Gentlemen, if opportunely and civilly used. And *Plato*, that Famous Philosopher thought it meet, that yong Ingenious Children be taught to dance. It is a quality that has been formerly honoured in the Courts of Princes, when performed by the most Noble *Heroes* of the Times! The Gentlemen of the Innes of Court, whose sweet and ayry Activity has crowned their Grand Solemnities with Admiration to all Spectatores. This Art has been Anciently handled by *Athenæus*, *Julius Pollux*, *Cælius Rhodiginus*, and others, and much commend it to be Excellent for Recreation, after more serious Studies, making the body active and strong, gracefull in deportment, and a quality very much beseeming a Gentleman. Yet all this should not have been an Incitement to me for Publication of this Worke (knowing these Times and the Nature of it do not agree,) But that there was a false and surreptitious Copy at the Printing Presse, which if it had been published, would have been a disparagement to the quality and the Professors thereof, and a hinderance to the Learner : Therefore for prevention of all which, having an Excellent Copy by me, and the assistance of a knowing Friend; I have ventured to put forth this ensuing Worke to the view, and gentle censure of all ingenious Gentlemen lovers of this Quallity ; not doubting but their goodnes will pardon what may be amisse and accept of the honest Intention of him that is a faithfull honourer of your Virtues, and

*Your Servant to command,*  
**J. P.**

---

## A Table Explaining the Characters which are set down in the Dances.

A double is four steps forward or back, closing both feet.

A single is two steps, closing both feete.

Set and turn single, is a single to one hand, and a single ot the other, and turn single.

|D. | Is for a Double.

|S. | is for a Single.

|Wo. | Stands for Woman.

|We. | Stands for Women.

|Cu. | Stands for Couple.

|Co. | Stands for Contrary.

|2. | Stands for second.

|3. | Stands for third.

|4. | Stands for fourth.

|. | Stands for a straine playd once.

|: | Stands for a straine playd twice.

|.: | Stands for a straine playd thrice, etc.

These Characters express the Figure of the Dance

|☾ | This stands for the Men.

|☉ | This for the Women.

# Upon A Summers Day -- The Garland

Longwayes for six



Leade up all a D. forwards and back.  
set and turne S. \_.\_ That again \_: \_

\_\_\_\_\_

Sides all, set and turne single \_.\_  
That againe \_: \_

\_\_\_\_\_

Armes all, set and turne single \_.\_  
That againe \_: \_

The men take all hands, and the women hands meet all a D.  
back again; the first on each side goe under the others arches  
on their owne side, and meet below \_.\_ Hands againe, and  
the next CU. as much \_: \_ Hands againe, and the next CU.  
as much \_: \_

\_\_\_\_\_

As before \_: \_

\_\_\_\_\_

As before \_: \_

1. This tune was retained under the "Upon a Summer's Day" title through the third edition of 1657, after which it appears as "Summer's Day (A)." In later editions (1670-90) it is called "The Garland" after another ballad set to the tune. The air also appears in Playford's *Musick's Delight on the Cithren* (1666).

# Blew Cap

Longways for six



Lead up a D. forwards and back \_.\_  
That again \_: \_

Sides all \_.\_ That again \_: \_

Armes all \_.\_ That again \_: \_

First man set to his owne, the last man set to his owne,  
the 2. man salute his own and turn her \_.\_ That again,  
the last man beginning \_: \_

First man set to his Wo. the 2. as much, third man salute his  
owne and turn her \_.\_ That againe, last man beginning \_: \_

First man and last Wo. change places, first Wo. and the last  
man change, middle man salute, and turne his owne \_.\_ All  
this again to your places \_: \_

1. 'Blue Cap' refers to a person from Scotland, after the practice at one time for Scotsmen to wear hats or bonnets of that color. The tune was considered part of the traditional repertoire in Playford's day (Pulver, 1923). A version of the melody is contained in the Skene manuscript

# The Night Peece

Longwayes for six



Leade up a D. forwards and back \_.\_ That againe \_: \_

Sides all \_.\_ That againe \_: \_

Armes all \_.\_ That againe \_: \_

The middle Cu. fall back and slip up, while the first and last Cu. change places. That again. That again. \_.\_

First Cu. cross over, fall into the 2. place, cross again, fall into the last, the next Cu. as much, the next Cu. as much \_.\_

First man change places with th 2. Wo. first Wo. change with the 2. man, while the last changes with his owne: Then change with the last Wo. your Wo. change with the last man, while the other changes with his owne: Set all and turne single \_.\_

1. This tune was retained in the long-running series with this title through the third editions of 1657 and 1665. In the fourth (1670) and fifth (1675) editions "Shaking of the Sheets" was added as an alternate title, and in the sixth (1679), seventh (1686), and eighth (1690) editions "Shaking of the Sheets" took primary place, with "Night Piece" relegated to alternate title status. Also known as: The dance of death and The Shaking of the sheets.

# Boateman

Longways for six



Lead up a D. forwards and back, set and turn  
single .\_. That Again \_:.\_

---

Sides all, set and turn S. .\_. That  
Again \_:.\_

---

Armes all, set and turn S. .\_. That  
Again \_:.\_

First Cu. and 2. man the S. Hey, while the other three doe the like,  
come to your places, and turne your owne .\_. All that againe, the 2.  
Cu. changeing their ends \_:.\_

---

The 2. man and the first Cu. hands and goe halfe round, while the other  
doe the like. fall all back, then turn your owne .\_. That again, the  
2. Cu. changing their ends \_:.\_

---

First and last man and 2. Wo. hands and go around, the 2. man turn his  
own Wo. .\_. First and last Wo. and 2. man hands and goe round, the  
2. man turn his Wo. \_:.\_

1. It was retained in the series of editions of the Dancing Master through the 10th edition of 1698, published at the time by John's son, Henry Playford. Alan Ramsey's song The Bonny Scot (1728) is set to this tune.

# The Begger Boy

Longwayes for six



Lead up a D. forwards and back, set and turn  
single .\_. That Again :. \_.

Sides all, set and turn S. .\_. That Again :. \_.

Armes all, set and turn S. .\_. That Again :. \_.

First and last on each side to the wall, while the 2. Cu meet,  
back all to your places, men hands and goe halfe round,  
We. doing the like .\_. All that Again :. \_.

First and last meet and change places, while the 2. Cu. goes  
back and meet. First foure hands and goe round, while the  
other set and turn S. .\_. All this again :. \_.

Back all a D. meet again half the S. Hey .\_. That again :. \_.

1. Continued to be included in the Dancing Master through the seventh edition (1686). Chappell (1859) notes several ballads were written to the tune, as was the convention of the period with a popular melody. Graham Christian suggests the title may be associated with Richard Broome's play The Court Beggar, which played at the Cockpit Theatre in 1640. There was dancing involved, particularly at the end when five men give a display to win the hand of a merry widow, who joins in a final dance.



# Bobbing Joe

Longways for as many as will



(1\*)



Leade up forwards and back \_.\_  
That again \_: \_

First Cu. slippe down between the 2 they  
slipping up \_.\_ then they slippe downe \_.\_  
hands and go round \_: \_

Sides all \_.\_ That againe \_: \_

First two on each side, hands and go back,  
meet again \_.\_ Cast off and come to your  
places \_: \_

Armes all \_.\_ That againe \_: \_

Men back a D. meet again \_.\_  
We. as much \_: \_

Set and turn S. \_.\_ That again \_: \_

The first two men snap their fingers and change  
places \_.\_ Your We. as much \_: \_ Doe these two  
changes to the left, the rest following.

Set and turn S. \_.\_ That againe \_: \_

First four change places with your owne \_.\_  
Hands and goe halferound \_: \_ These changes  
to the last.

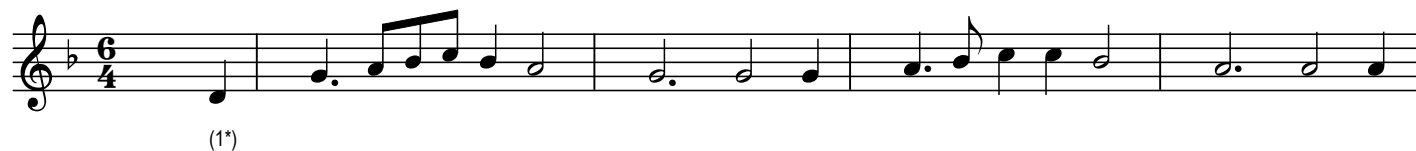
Set and turn S. \_.\_ That againe \_: \_

First Cu. change with the 2. on the same side \_.\_ Then  
change with your owne \_: \_ These changes to the last.

1. This air appears in John Playford's first (and every subsequent) edition of his *The English Dancing Master* (1651) and *Musick's Delight on the Cithren* (1666, where it appears as "Bobbing Joan). Quite old, it was considered part of the traditional repertoire in John Playford's day (Pulver, 1923), and may be related to the morris tune "Bobbin-a-Joe." As "Bobbing Joane" it appears in several ballad operas, including *Gay's Polly* (1729), *The Bay's Opera* (1730), *The Mad House* (1737), and *A Cure for a Scold* (1738). As a dance tune it also appears in *Walsh's Compleat Country Dancing Master*, vol. 1 (1718) and vol. 3 (1731).

# The New Exchange

Longways for six



Lead up a D. forwards and back, set and change places . . . That Again . : .  
 First man set to his owne Wo. the 2. man as much, the third turn his owne . : .  
 Third man set to his owne, the 2. as much, the first man turn his owne . : .

Sides all, set and change places . . . That Again . : .  
 First man and last Wo. meet and stand, first Wo. and last man as much,  
 first man and last Wo. change places, the other change, the 2. with his own . : .  
 This change back again to your places . : .

Armes all, set and change places . . . That Again . : .  
 First Cu. goe down between the 2. the third come up between the first and  
 the 2. come down between the third set and turn S. . : .  
 All this againe, to your places . : .

1. One of two tunes commemorating a large commercial building built in 1609 in competition with the Royal Exchange. Because there was another tune by this title, it was renamed The New New Exchange (1665) and The New Royal Exchange (1670). It was retained by Playford through several editions of the work, however, beginning with the fourth edition of the Dancing Master in 1670, "Durham Stable" is given as the main title, with "New Exchange" relegated to alternate title. The melody was dropped from the Dancing Master series after the seventh edition of 1686. Appropriately, the couples exchange partners during the dance.

# The Whish

Longways for six



Leade up a D. forwards and back, set  
and fall back \_.\_ That again \_: \_

Sides all, set and fall back \_.\_  
That again \_: \_

Armes all, set and fall back \_.\_  
That again \_: \_

The 2. man leade in the first man between the two first We. cast off,  
fall to your places and armes \_.\_ Then leade in the last man between  
the two last We. fall to your places, and armes \_: \_ Then the middle  
Wo. doe as much \_: \_

The 2. Cu leade up between the first, cast off, fall to your places,  
turn your owne \_.\_ As much between the last Cu. \_: \_ Then leade  
in between them as before.

The 2. Cu cross over between the first Cu. cross over again between  
them, fall to your places \_.\_ Then as much between the last \_: \_  
Then leade in between them as at the first.

1. This tune was retained in subsequent editions of The Dancing Master through the seventh edition of 1686, after which it was dropped from the series.

# Stingo -- The Oyle Of Barly

Longwayes for six



Back all meet again \_.\_ Lead up a D. forwards and  
back \_: \_

Sides all \_.\_ That againe \_: \_

Armes all \_.\_ That againe \_: \_

Men take right hands a crosse and goe round, set and turn single \_.\_  
We. as much with the left hand \_: \_

All a D. to the left hand, back againe, set and turn single \_.\_  
As much to the right hand \_: \_

First Cu. cross and set each to the 2. then to the third, come to your  
places on the out side of the second \_.\_ First Cu. cast off, turn  
short to your places, turn your owne, cast off againe, all fall  
to the lower end \_: \_

1. Stingo is a brewed alcoholic beverage, according to the lyrics of this ballad. In 1688 a new Scotch song set to this tune appeared, with lyrics written by D'Urfey: "Cold and raw the North did blow". Many lyrics were set to the tune, all having in common the metaphorical themes of strong ale, and of selling barley, the feminine equivalent of sowing wild oats

# The Wherligig

Longways for six



Lead up a D. forwards and back \_.\_  
That again \_: \_

.

Sides all \_.\_ That again \_: \_

.

Armes all \_.\_ That again \_: \_

The middle Cu. goe up between the first, cast off and come to your places again, then cross over between them like the figure of 8, to your places \_.\_ Then as much with the last Cupple \_: \_ Cast off all, doe thus.

The 2. man armes with the First Wo. and they three goe the S. Hey, while the 2. Wo. turns the last man, and doe the like with them \_.\_ That again the 2. Cu. changing their ends \_: \_ Cast off all, doe thus.

First foure cast and come to your places, then take right hands a cross, and goe round to your places \_\_\_ As much with the last Cu. \_: \_ cast off all doe this change.



# The Old Mole

Longways for six



(1\*)



Lead up all a D. forwards and back, set and turn S. \_\_\_ That againe \_:\_\_\_ All a D. to the left hand back again, set and turn S. \_:\_\_\_ As much to the right \_:\_\_\_ First man and last woman meet a D. back again, meet again and change places \_:\_\_\_:\_\_\_ First Wo. and last man as much \_:\_\_\_:\_\_\_ the second man as much with his owne \_:\_\_\_:\_\_\_:\_\_\_

The two first We. hands and the two last men hands, lead forwards and back to the odd one against them, let the odd ones go under your armes \_\_\_ do this change four times, over to the place where you began is \_:\_\_\_:\_\_\_ Then first and last change as before to your places \_:\_\_\_:\_\_\_

All the men hands, and all the We. hands, meet all forwards and back the first and last, last on each side turn each other the 2. turning his owne \_\_\_ Sides where you turned and turne your owne \_:\_\_\_ Men the S. Hey \_:\_\_\_ We. as much \_:\_\_\_:\_\_\_ The D. Hey twice over \_:\_\_\_:\_\_\_ Cast off all and come to your places. That again.

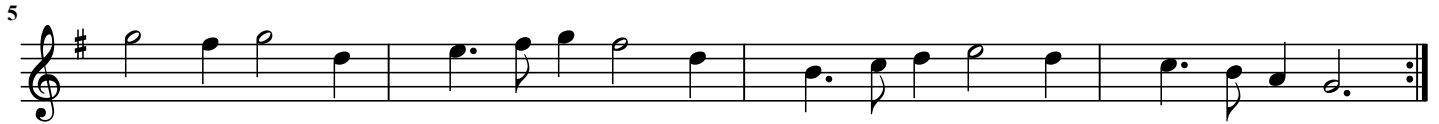
1. This tune was retained in subsequent editions of the Dancing Master through the seventh edition of 1686.

# Grimstock

Longwayes for six



(1\*)



Leade up all a D. forwards and back, set and turne  
S. \_.\_ That againe \_:\_

Sides all, set and turne S. \_.\_ That againe \_:\_

Armes all, set and turne S. \_.\_ That againe \_:\_


First Cu. goe downe between the 2.  
the third come up between the first \_.\_  
This forwards and back to your places \_:\_

First Cu. goe downe under the 2. Cupples armes,  
the third come up under the first \_.\_  
This forwards and back to your places \_:\_

First Cu. goe downe under the 2. Cupples armes,  
the third come up under the first \_.\_  
This forwards and back to your places \_:\_

1. Retained through the Dancing Master's 8th edition of 1690, this tune first as a lute piece in the 16th century (See Cambridge MS Dd.5.78 and Holmes MS Dd-3-99). The A strain also appears titled CLIV Courante in Michael Praetorius's Terpsichore (1612).

# Wooddicock

Longwayes for six 



Leade up a D. forwards and back .\_. That againe \_:\_

The 2. Cu. lead up between the first Cast off and  
come to your places .\_. Leade down between  
the last Cu/ and as much \_:\_

Sides all .\_. That againe \_:\_

The 2. man cross over and goe about the first Wo.  
while the 2. Wo goes about the last man and to your  
places .\_. The 2. man about the last wo. while the 2.  
Wo goes about the first man and to your places \_:\_

Armes all .\_. That againe \_:\_

Men the single Hey \_:~

Women the single Hey \_:~

The D. Hey all \_:\_

Set and Turn S. .\_. That againe \_:\_

As before \_:\_

.

As before \_:\_

As before \_:\_

.

.

As before \_:\_

As before \_:\_

As before \_:\_

As before \_:\_

1. The melody appears in the Fitzwilliam Virginal Book (1609, pp. 138-45, as "Woody-cock") where it was set by Giles Farnaby, possibly based upon a Welsh harp tune. The tune was retained (with some spelling variants) in subsequent editions of the Dancing Master through the eighth edition of 1690. Beginning with the 4th edition of The Dancing Master (1670) "The Green Man" was added as an alternate title.

# Greenwood

For six



Meet all back again, set and turn S. \_:\_ Lead from each other, change hands, meet again, set and turn S. \_:\_

The middle Cu. sides while the two men side with each other, and the two We. sides set all and turn S. \_:\_  
Men sides with the We. on the left hands, set and turn S. \_:\_ As much with the We. on their right hands,  
set and turn S. \_:\_

Meet all as at the first \_:\_ Armes all as you sided \_:\_ Meet all as at the first \_:\_ each three as you stand,  
hands and go round, set and turn S. \_:\_ The middle man take the two on his left hand and go round,  
while the other do the like, set and turn S. \_:\_

1. This popular Tudor-era folk tune "Will Yow Walke the Woods soe Wylde," was set three times by the English composer William Byrd, and by Orlando Gibbons, Francis Cutting and other lutenists. The melody and variation sets appear in The Fitzwilliam Virginal Book (1610-1625), Lady Neville's Virginal Book, William Ballet's Lute Book, and Pammelia (1609).

2. Becarre is editorial

# The Saraband

Longways for as many as will



(1\*)



Lead up forwards and back, that againe, set and turne S. that againe .\_. the two first on each side hands and goe a D. back, meet again, goe all a D. cross over forwards and back, then goe round towards the right hand, falling into each others places, set and turn S. .:\_. Doe this change to the last, the rest following.

Sides all, that againe, set and turne S. that againe .\_. First Cu. slip downe between the 2. change all foure with your owne cast off all foure the Co. way, come to the same places againe, and change with your owne, set and turn S. .:\_. Do thus to the last the rest following

Armes all, that againe, set and turne S. that againe .\_. the first four change places with their owne, then change with eth 2. on the same side, then take right hands a crosse, and goe round, first Cu. fall into the 2. place, set and turn S. .:\_. Doe thus to the last, the rest following.

1. Playford retained this tune in the next few editions of the Dancing Master, but removed it after the third edition of 1665

# Hit And Misse

For foure 



(1\*)



Meet all a D. back again \_.\_  
That again \_:\_

Sides all \_.\_  
That again \_:\_

Armes all \_.\_  
That again \_:\_

Meet all again, lead each others  
woman a D. to the left hand \_.\_  
Change hands, meet again, take  
your owne We. and to your places \_:\_ .

As before \_:\_

As before \_:\_

The single Hey all  
foure \_:\_

As before \_:\_

As before \_:\_

1. "Hit and Misse" appears under that title through the 3rd editions (1657 \_1665), after which it appears in the Dancing Master editions as "Hit or Miss," through to the end of the series (published by John Young) with the 18th edition of 1728.

# Confesse, His Tune -- The Court Lady

Longwayes for six



Meet all a D. back again \_.\_ That again.

.  
.

Goe all cross the roome to the left hand  
\_.\_ Back again \_:\_

Goe all cross the roome to the right hand  
\_.\_ Back again \_:\_

.

Meet all all as at the first \_:\_

.

Men goe between the We. on your left hand, leading  
them from the other, change hands, meet againe, turn  
them you meet \_.\_ Leade your owne Wo. from each  
other, meet again, turn them as you meet \_:\_

One man goe forwards alone, take one Wo. with one hand,  
then the other hands all four, and goe round \_.\_  
The other man as much \_:\_

The two We. at each end leade to each wall,  
while one man goe up and the other downe,  
the four We. meet hands and goe round, men turning S. \_.\_  
Goe all as before, men hands and goe round, We. turning single \_:\_

The men leade the We. at one end to the wall and back,  
while the other We. goe up on the outside,  
and come each under the others armes, and turne each other,  
men turning each a Wo. As much with the other We. \_:\_

1. The title "Court Lady" first appeared as an alternate title in the 4th edition of 1670, and remained with the main title until the melody was dropped. "Confesse, His Tune," another alternate title, is similar to "Mr. Basse, His Tune," and refers to French dancing master Nicholas Confesse who was attached to the Jacobean court. He choreographed The Lords Masque in 1613, staged as part of the wedding celebration of the Earl of Somerset, King James's favorite, and other masques, as well as taught dancing to the court.

# Mage On A Cree

Round for eight



---

Hands and meet a D. back again set and turn S. \_:\_ That again \_:\_ Menn meet in the midst, turn back to back, come to you places and turn the Co. We. \_:\_ We. meet, turn back to back, come to your places and turn your owne \_:\_:\_

---

Sides all \_:\_ That again \_:\_ Men go towards the left hand before the Co. We. and behind the next We. meet and turn S \_:\_ that again, to you places \_:\_:\_ Then the We. as much \_:\_:\_:\_

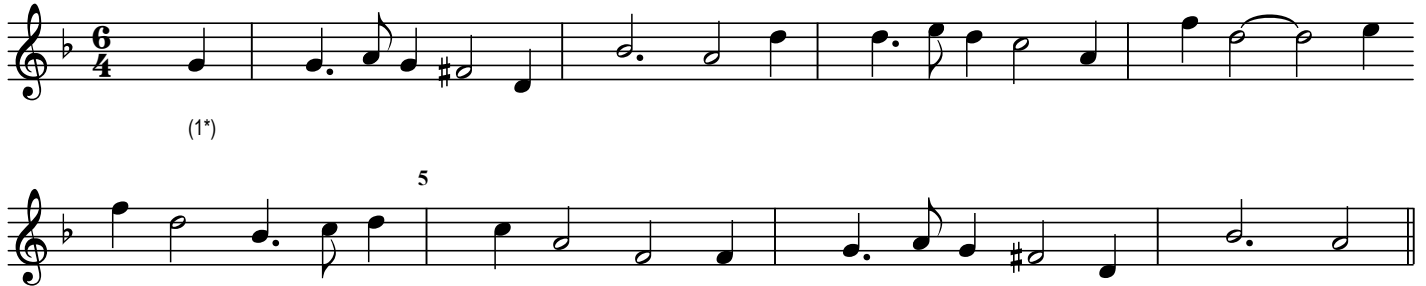
---

Armes all \_:\_ That again \_:\_ Turn all the next We. \_:\_ Turn all the next, turn all your own \_:\_:\_

1. Published as "Mage on a Cree" until the 4th edition of the Dancing Master, published in 1670, the title was subsequently altered to "Mage on a Tree." The 'Tree' version of the title was retained through the 7th edition of 1686. In the 8th through 16th editions the title was altered again, to "Madge on a Tree," and in the final editions of the Dancing Master it appears as "Madge on a Tree; or Margery Cree." No one has been able to explain the meaning of the title, and from the entries in old books, it seems it was not clear then. It may have been Irish. When the title was first used for a ballad in 1633, the tune name was Magina-cree. (see: EBBA 20239 Magdalene College - Pepys)  
The dance is a progressive round, one of the earliest types found in TDM.

## A Health To Betty

Longways for as many as will      ☉☉☉☉  
 ☾☾☾☾



Lead up a D. forwards and back, set and turne S. . . That Again \_: First Cu. sides, turne her once and a half about \_: Sides each with the 2. and turn them \_: Doe thus to the last, the rest following and doing the like.

Sides all, set and turn S. . . That Again \_: First Cu. meet a D. back again, fall into the 2. place and turn your owne \_: Doe this change to the last, the rest following.

Armes all, set and turn S. . . That Again \_: First Cu. goe a S. back, meet again, take both hands, slip downe between the 2. turne single \_: Doe thus to the last, the rest following.

1. Retained in the Dancing Master series through the 10th edition of 1698. Chappell (1859) asserts the Scots appropriated this tune for their "My Minnie's Aye Glowren O'er Me," the opening line of Allan Ramsay's song set to the tune. John Glen (Early Scottish Melodies, 1900) believes the provenance is just the other way round. Thomas D'Urfey wrote a song to the melody called "Female Quarrel (The)," according to Glen (1900), a lampoon upon Phillida and Chloris, printed in Pills to Purge Melancholy (1715).

# Millisons Jegge

Longwayes for six



Leade up all a D. forwards and back \_.\_  
That Againe \_:\_

\_\_\_\_\_  
Sides all \_.\_ That Againe \_:\_

\_\_\_\_\_  
Armes all \_.\_ That Againe \_:\_

First man take his Wo. by both hands, and four slips up,  
and the 2. as much, the third as much, turne all S. \_.\_  
Third Cu. foure slips downe, the 2. as much, first as much,  
turne all single \_:\_

\_\_\_\_\_  
First Cu. change places, the second as much, third as much,  
turne S. \_.\_ Third Cu. change places, the 2. as much, first  
as much, turne all single \_:\_

\_\_\_\_\_  
First man change places with the 2. Wo. first Wo. change with the 2.  
the last change with his owne, turne S. \_.\_ First man change  
with the last Wo, first Wo, change with the last man, tother change,  
turne all single \_:\_

1. Retained in subsequent editions through the 7th (1686). The jig is similar to Playford's "Black Nag", introduced in the 3rd edition of the Dancing Master (1657).

# The Spanish Jeepsie

Longways for eight



Lead up forwards and back . . . That again . : . turn all back to back, faces again, go all about your We. not turning your faces. That again the other way . . . First and last Cu. meet a D. back again, turn all back to back, faces again, go about each other not turning your faces, the other way as much . : . The other four as much . : .

Sides all . . . That again . : . turn back to back, faces again, go about your own as before . . . First and last Cu. meet and go back, turn back to back, faces again, Take hands and go round, back again . : . The other four as much . : .

Armes all . . . that again . : . turn back to back, faces again, go about your owne as before . . . First and last Cu. meet, back again, turn back to back, faces again, right hands acrossse and goe round, then left round . : . The other four as much . : .

1. Retained through all subsequent editions of the Dancing Master until the final, 18th edition (1728), Chappell (1859) states the title is from a ballad appearing in a play by Middleton and Rowley, called The Spanish Gipsie (1623) sung by the gipsies before giving an exhibition of the various arts.

# Lady Spellor

Longwayes for eight



Leade up all a D. forwards and back. set and turne  
S. .\_\_ That againe .: \_\_

Sides all, set and turne single .: \_\_ Thay againe .: \_\_

Armes all, set and turne single .: \_\_ Thay againe .: \_\_

Go all to the left hand, crosse the roome,  
faces all set and turn S. .\_\_ Change places all with your own We.  
set and turn S. .: \_\_ First Cu. go down between the rest,  
they following, come towards the left hand, to your places .: \_\_

As before .: \_\_

As before .: \_\_

# Kemps Jegg

Round for six



(1\*)

5

10

One man leade in two We. forwards and back twice : Honnor to one, honnor to the other, then turn the third \_ \_  
Lead your owne with your left hand, and the woman you turned, and as much \_ : \_ Then as much with  
the other two We. Turning your owne \_ : \_ The next man as much \_ : \_ : \_ Then the third man as much \_ : \_ : \_

First man lead the We. as before: Turn half round, holding both hands, and his owne as much to the other,  
turn the third Wo \_ \_ Do thus to all the rest following and doing the like.

First man take the We. as before by the Co. hands behinde, then lead them forwards and back, Pull one  
half about and kiss her, as much with the other, turn the third \_ \_ Doe thus to all. the rest following and doing the like.



1. The tune dates to the 16th century and commemorates the feat of Will Kemp, a member and shareholder with William Shakespeare in the Company of the Lord Chamberlain's Men and the Globe Theatre, who bet he could dance a morris jig from London to Norwich (about 125 miles) John Dowland wrote a solo lute piece titled Kemp's Jig (see Cambridge University, Ms. Dd ii, 11).

# The Cherping Of The Larke

Longwayes for eight



(1\*)

Leade up all a D. forwards and back \_:\_  
That againe \_:\_

Set and turne S. \_:\_ That againe \_:\_

First man sides with his owne Wo. \_:\_  
Sides with the Co. \_:\_

Turn the third Wo. \_:\_ Bring up the last \_:\_

Leade up as the first time \_:\_

As the first time \_:\_

This as the 2. time \_:\_

As the 2. time \_:\_

Leade up as the first time \_:\_

As the first time \_:\_

This as the 2. time \_:\_

As the 2. time \_:\_

Leade up as the first time \_:\_

As the first time \_:\_

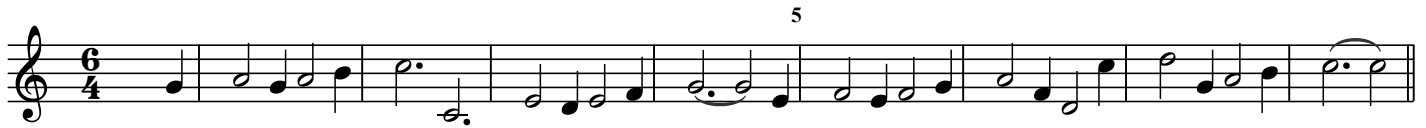
This as the 2. time \_:\_

As the 2. time \_:\_

1. AKA and see "Muscadin," "Kemp's Morris." See also the "Chirping of the nightingale" in this volume.

# If All The World Were Paper

Round for eight



Hands all and meet a D. back again, set and turn S. \_:\_ That again \_:\_ The two men against each other change places, you We. as much, the S. Hey, back to your places \_:\_ The other 4 as much \_:\_

Sides all, set and turn S. \_:\_ That again \_:\_ The first four meet, lead each others Wo. between the Cu. on your left hands, cast off, goe to your places and turn your own \_:\_ The other four as much \_:\_

Armes all. Set and turn S. \_:\_ That again \_:\_ The first four change places, then change with your own men, cross over taking left hands and right with the We. to your places \_:\_ the other four as much. \_:\_

## Adsons Saraband

Longwayes for six



(1\*)



Leade up a D. forwards and back, Set and turne S. .\_. That againe \_:\_ Men goe a D. from your We. to the wall come back to your We. Set and turne single \_:\_ Then the Wemen as much \_:\_

Men go all down while the Wemen group up, men slip to the right hand and We. to the left, fall even on the Co. side, set and turn S. .\_. All this againe the Co. way to your places, set and turn single \_:\_

First Cu. goe down betwixt the 2. they coming up, the third come up between the first, then the 2. come to their places between the third. set and turn S. All this back againe to your places \_:\_

Goe to the left hand cross the room, set and turn S. .\_. First and last on each side meete and goe back, turn each other, the second turning his owne \_:\_ Change all places with your owne, set and turne S. \_:\_

First Cu. leade down between the rest, come with a Compaste to you places, the rest following \_:\_

1. John Adson (d. 1640) may have written the original music for the dance. English-born, he began his career in France, but eventually joined the English court band in 1625. He also played several instruments at the Blackfriar's Theatre. In 1634 he was appointed music teacher to Charles I.

# Nonesuch

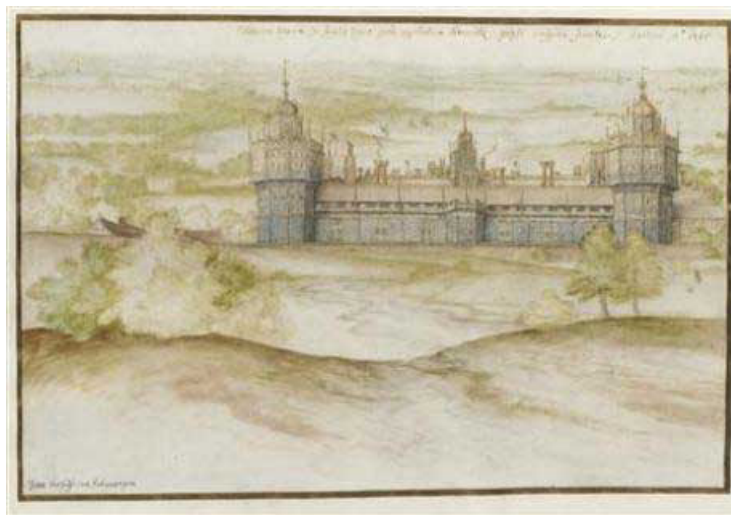
Longways for eight



Leade up forwards and back \_ \_ That again, set and turn single, that again \_ \_ put them back by both hands, and half turn them, put them back, and set them as they were, turn your own in the 2. place \_ : \_ Doe thus to the last.

Sides all, that again, set and turn S. that again \_ \_ First man slip before, and stand with his face downwards, the wo. slip before him and stand faces to your owne, the 2. Cu. as much, the third Cu. as much, the last Cu. as much \_ : \_

Armes all as you stand, that again, slip all to the left hand, and back to your places, then as much to the right hand \_ \_ First man slip to the left hand, and stand the Wo. as much to her left hand, the 2. Cu. as much, third as much, fourth as much \_ : \_ Then single Hey all handing downe, and come up on your owne side.



1. Nonesuch was built in 1538 by Henry VIII over the demolished property of the village of Cuddington, near Epsom Wells in Sussex, to be the most ostentatious hunting lodge ever made. At the very end of her life, Elizabeth I visited Nonesuch, as a guest of Lord Lumley, son-in-law of the Earl of Arundel, and it was reported that there is much dancing of country dances in the privy chamber at Nonesuch, before the Queen's majesty, who is exceedingly pleased therewith.

# Daphne

Longways for eight



Leade up all a D. forwards and  
back .\_. That againe \_:\_

\_\_\_\_\_

Sides all .\_. That againe \_:\_

\_\_\_\_\_

Armes all .\_. That againe \_:\_

First man put back hi Wo. by both  
hands downe between the rest .\_.  
That back againe \_:\_

\_\_\_\_\_

As before \_:\_

\_\_\_\_\_

As before \_:\_

First Cu. cross over, fall into the 2. place,  
cross again fall into the third place, cross  
again, fall to the lower end .\_.  
All this back againe \_:\_

\_\_\_\_\_

As before \_:\_

\_\_\_\_\_

As before \_:\_

1. An early 17th century song by John Dowland retells Ovid's myth of the pursuit of Daphne, who was turned into a laurel tree to prevent violation by Apollo. Apollo was also known as Phoebus.

# The Merry Merry Milke Maids

Longways for eight



Leade up all a D. forwards and back, set and turn  
S. \_ \_ That again \_ : \_

Sides all. Set and turn S. \_ \_ That again \_ : \_

Armes all. Set and turn S. \_ \_ That again \_ : \_

First and third Cu. meet your owne, slip between the other,  
take hands across and go round each four \_ \_ the other  
four as much \_ : \_

First man cast off, go to the lower end and stay, the rest following,  
The We. as much, set and turn S. \_ \_ All that back again \_ : \_

Men back and ge the S. Hey. \_ \_ We. as much \_ : \_

1. One of the verses in *The Milkmaid's Life* describes an 18th century May Day custom in which the milkmaids and the sweeps dance in the street with a garland. Retained in the *Dancing Master* series under that title through the 16th edition. The 17th and 18th editions of *Dancing Master* (printed in London by John Young) give the title as "The Merry Mildmaids in Green."

# Mill-field

Round for as many as will



5

Hands and goe a D. round .\_. Back again .:.\_

Set and turne S. .\_. That againe .:.\_

First Cu. leade to the man on your right hand, he  
going under your armes, turne your owne .\_.  
That again .\_.

All three set and turne S. .\_. That againe .:.\_

The two men take hands and leade to you Wo she going  
under your armes, the two men armes .\_. That again .:.\_

All three set and turne S. .\_. That againe .:.\_

The 2. man and first Wo. leade to the first man,  
he going under their armes .\_. That again .:.\_

All three set and turne S. .\_. That againe .:.\_

Doe thus to the next Wo. and so to all the rest.

1. Retained in subsequent editions through the 7th edition of 1686.

# The Fine Companion

Round for eight



Hands all and meet a D. backe again set and turn  
S. \_.\_ That again \_:\_

Sides all, Set and turn S. \_.\_ That again \_:\_

Armes all. Set and turn S. \_.\_ That again \_:\_

Men meet and goe back again, We. as much, men meet  
hands and goe round \_.\_ We. meet and goe back, men  
as much We. hands and go round \_:\_

The two Cu. against each other meet and back, the other  
four as much. The first four hands and goe round \_.\_  
That againe, the last four beginning \_:\_

Men meet, turne back to back, the We. go round about,  
the men to their to their places \_.\_  
We. meet, turne back to back, men go about the We. \_:\_

1. Perhaps associated with the play by Shackerley Marmion (1603-1639), his second, a comedy that was also entitled A Fine Companion, staged by Prince Charles's Men at Salisbury Court and published in 1633.

# Skellemesago

Longways for as many as will



Lead up all a D. forwards and back, set and turne S. \_ \_ That againe \_ : \_ first Cu. arm once and a half between the 2. into the second place, set each to the 2. Cu and change places with your own \_ : \_ Do this Change to the last, the rest following.

Sides all, set and turn S. \_ \_ That againe \_ : \_ First Cu. slip between th 2. turn your owne, then turne each others Wo. turn your owne again \_ : \_ Do thus to the last, the rest following.

Armes all. Set and turne S. \_ \_ That againe \_ : \_ First four take hands a crosse and goe round, first man change places with the 2. Wo. first Wo. change with the 2. mzn then change both with your owne. \_ : \_ Do this, change to the last, the rest following.

# Cast A Bell

Longways for as many as will



(1\*)

Lead up a D. forwards and back, set and turne  
S. \_.\_ That Again \_:\_

.

---

Sides all, set and turn S. \_.\_ That Again \_:\_

.

---

Armes all, set and turn S. \_.\_ That Again \_:\_

First Cu. change places, set and turne S. \_.\_

First man leade your owne, and the 2. Wo. forwards and back  
bring the 2. Wo. under your armes, leace her and turne your owne \_:\_  
Doe thus to the last, the rest following and doing the like.

---

First Cu. change places, set and turne S. \_.\_

First Cu. meet the 2. Cu. leade each others Wo. to each wall,  
meet your owne and turn them \_:\_  
Doe thus to the last, the rest following.

---

First Cu. take both hands, slip down between the 2. Cu.

cross and turne each one of them with your right hands, fal to your  
own side in the 2. place \_:\_  
Doe thus to the last, the rest following.

1. Retained throughout all editions, including the 18th and last edition of 1728.



## Rose Is White And Rose Is Red

Round for as many as will



Hands and meet all a D. back againe, set and tuen S. \_\_\_ That againe \_:\_\_\_ First Cu. leade forwards and back to the man on your right hand. Then all three hands and go around \_:\_\_\_ Then as much with to his Wo. \_:\_\_\_ Then as much to the next man: and so to all till you come to your owne places, the rest following and doing the like.

Sides all. Set and turn S. \_\_\_ That againe \_:\_\_\_ The leade forwards and backe as before, and goe the single Hey all three \_:\_\_\_ Do this change to all: The rest following and doing the like.

Armes all. Set and turn S. \_\_\_ That againe \_:\_\_\_ First Cu. lead forwards and back as before, Let the man goe under your armes, turne your owne \_:\_\_\_ Do thus to all the rest following.

1. Retained through the 8th edition of 1690, after which it was dropped.

## Have At Thy Coat Old Woman

Longways for as many as will



Leade up forwards and back, set and turn single \_:\_ That again \_:\_ First Cu. leade a D. forwards and back to the 2. cross and turne each the 2. then turne your owne in the 2. place \_:\_ Doe this change to the last, the rest following and doing the like.

Sides all, set and turn single \_:\_ That again \_:\_ First Cu. crosse over, and goe behind the 2. and Peepe three times, then turn your owne in the 2. place. Doe this change to the last, the rest following and doing the like.

Armes all, set and turn single \_:\_ That again \_:\_ First Cu. crosse over, and goe between the 2. then crosse over again like the Figure of eight, falling into the 2 place \_:\_ Doe thus to the last, the rest following.

1. Retained in every subsequent edition, through the 18th and final edition of 1728. It also appears in Playford's Musick's Delight on the Cithren of 1666. Chappell (1859) and Merryweather (1989) say the tune may date from 1625, perhaps deriving from a ballad in the Pepys Collection called "A merry new song of a rich Widdowes wooing, That married a young man to her own undoing"

# Drive The Cold Winter Away

Longways for as many as will



Leade up all a D. forwards and back .\_.  
That again \_: \_

.  
. .  
.

Sides all .\_. That again \_: \_

Armes all .\_. That again \_: \_

.

First man backe a D. then goe downe between the rest and turne the last Wo but one then the last, and stay there while the other men go between the 2. and the third We. and goe toward the left hand and fall downe to the first man .\_. First man back, then goe up between the rest, turne the second Wo. then the first while the men go between the two last We. turne towards the right hand and goe up to your places \_: \_

This as before, the We. doing it \_: \_

As at the first \_: \_

1. Appears in all later editions (through the 18th and last, published in London in 1728).

# The Gun

Longways for as many as will



Musical score for 'The Gun' in 6/4 time, featuring three staves of music. The first staff starts with a treble clef and a key signature of one flat. The second staff has a first ending bracket labeled (1\*) and a fingering of 10. The third staff has a fingering of 15. The piece concludes with a double bar line and repeat dots.

Leade up all a D. forwards and back, set and turne  
S. \_ \_ That againe \_ : \_

.

Sides all, set and turne S. \_ \_ That againe \_ : \_

.

Armes all, set and turne S. \_ \_ That againe \_ : \_

First foure goe back from your owne, meet againe,  
first man and 2. Wo. change places, first Wo. and 2. man change,  
then change both with your owne \_ \_  
As much with the next, and so to all.

First foure hands and go around, first Cu. meet,  
slip down between the 2. turne S. \_ \_  
Doe thus to the last, the rest following.

First two men hands and change places, We. as much  
take right hands a cross and goe round \_ \_  
Doe thus to the last, the rest following.

1. In each edition of the series through the eighth edition of 1690. In the edition of 1670 the alternate title "The Valiant Captain" was added, and its final printing was in the ninth and tenth editions (1695, 1698) when it was given only as "The Valiant Captain" and "The Gun" title deleted.

# Peppers Black

Round for as many as will



(1\*)



Take hands and goe twice round \_.\_ Back again \_:\_

First Cu. leade a D. forward and backe to the  
2. \_.\_ That again \_:\_

First Cu. lead to the 2. Cu. as before \_:\_

First Cu. and 2. man take hands, take the man on your  
left hand, lead a D. forward and back again \_:\_

All set and Turne S. \_.\_ That againe \_:\_

Turne each others Wo. \_.\_ Turne your owne \_:\_  
Doe this change to all, the rest doing the like.

The S. Hey all foure \_:\_  
Do this change to all, the rest doing the like \_:\_

Bring your Wo. under your left arme, holding both fast,  
turne your body halfe round to the left hand \_.\_  
Bring your man under your right arme, turn halfe about  
to your right hand \_:\_ Doe thus to all.

1. Chappell records that a 1569 ballad by Elderton, entered at the Stationers' Hall and called "Prepare ye to the Plough," was directed to be sung to "Pepper's Black." An early lute setting is found in the Marsh lute book.

# The Maid Peept Out At The Window -- The Frier In The Well

Longways for as many as will



Leade up all a D. forwards and back \_.\_  
That again \_: \_

Sides all \_.\_ That again \_: \_

Armes all \_.\_ That again \_: \_

First Cu. cast off and goe to the lower end and stay  
there the rest following, set and turn \_.\_  
All this backe againe to you to your places \_: \_

Men slip just before your We. and goe a D. up and  
fall on the Womens sides, set and turne S. \_.\_  
We. slip before your We. goe up, fall all to your  
places, set and turne S. \_: \_

First man put back the 2. Wo. by both hands  
while the 2. man puts back the first Wo. fall  
into each others places, all the rest doing the  
like, set and turne S. \_.\_ All this againe to  
your owne places \_: \_

1. The Friar in the Well: The story is an old one, and one of the many popular songs against monks and friars. D'Urfey included the song in "Pills to Purge Melancholy" (1719).

2. E flats are editorial

## Halfe Hannikin

Longways for as many as will



(\*)



Lead up a D. forwards and back \_:\_  
That againe \_:\_

---

Lead up all as before \_:\_

---

Lead up as before \_:\_

Sides all \_:\_ turn your owne \_:\_ First man stand alone, and  
the last Wo. stand alone, the rest of the men take all the next We.

---

Sides all \_:\_ Turne your We. \_:\_ First man take the 2. man with  
his left hand, last Wo. taking the next Wo. with her right hand.

---

Sides all \_:\_ Turn your we \_:\_ then the 2. man stand alone  
the first taking the third man, the last Wo. taking te next.  
Change thus every time till you come to your owne place.

1. Chappell (1859) finds the air mentioned in Sir H. Herbert's office-book of revels and plays performed at Whitehall during the Christmas season, 1622–23. Confirming that the tune is older than Playford is a recorded mention that on Sunday, Jan. 19th, 1623, Ben Jonson's masque *Time Vindicated* was performed, and:

"The Prince did lead the measures with the French Ambassador's wife... the measures, braules, corrantos, and galliards, being ended, the masquers, with the ladies, did daunce two cuntry dances, namely, 'The Soldier's Marche' and 'Huff Hammukin.'"

# Lord Of Carnarvans Jegg

Longways for eight



Leade up all a D. forwards and back \_.\_  
That again \_: \_

First Cu. cross over and fall into the 2. place on the  
outside the 2. Cu the man on the outside of the Wo.  
and the Wo. on the mens side \_.\_ Crosse over againe  
and fall into the third place \_: \_

Leade downe forwards and back \_.\_ That again \_: \_

The lowest Cu. crosse over as before \_: \_

Leade up all D. and back \_.\_ That again \_: \_

The uppermost Cu. crosse over as before \_: \_

Leade downe forwards and back \_.\_ That again \_: \_

The lowest Cu. crosse over as before \_: \_

Each man and Wo. goe about each other, not turning  
you faces \_.\_ That again \_: \_

Take hands with your Wo. and leading her downe betwixt  
the last Cu. cast off all and meet above the first Cu. in the  
first place and the last Cu. in the 2. place, the third in the  
last place \_.\_ Armes all \_: \_

Goe about each other as before \_.\_ That again \_: \_

Cast off as before.

Goe about each other as before \_.\_ That again \_: \_

Cast off as before.

Goe about each other as before \_.\_ That again \_: \_

Cast off as before.

1. Appears in all subsequent editions of the Dancing Master through the 17th, of 1721. Samuel Bayard finds an earlier version of the melody in the Scottish Skene Manuscript (c. 1615) as "Blew/Blue Ribbon Scottish Measure,"

## Irish Trot

Longways for as many as will



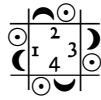
Lead up a D. and back, set and turn S. \_\_\_ Lead down all a D. and backe, set and turn S. \_\_:\_\_\_ The first man take his Wo. with his right hand, then with his left, and so holding hands a crosse change places, fall back from each other, meet again, fall back, then arms with your Wo. and stay in your places, the man on the Wo. side, and his Wo. on the mens side \_\_:\_\_\_ hands in like manner the the 2. Wo changeing places with her on the right hand while the Wo. doth the like with the 2. man, holding him in her left hand, both Cu. fall back from each other, meet again, fall back, armes with your owne and so forward to the rest, who following do the like.

Take your owne Wo. in your hand, and the 2. Wo on your left, meet the 2. man, fall back each man honour to his owne Wo. then to each others Wo. take them by the right hands, then your owne by the left hands, the first Cu. into the 2. place, and the 2. into the first place \_\_.\_\_\_ The rest following \_\_:\_\_\_

Lead up all a D. and back, cast off all and meet, the first Cu. below, and the last Cu. above, take your We. in your left hand and lead them all to the left round about to the same places. Lead downe all a D. and back, Cast off and meet in your owne places, as at the first, take your We. in your right hands and lead them round about to the right hand, to your owne places \_\_.\_\_\_

## Faine I Would -- The King's Complaint -- Parthenia

A square dance for eight



Leade all out, lead all in again 1. man and 4. Wo. the 1. Wo. and 2. man change places by both hands, the other foure doing the like, then the 1. man and 1. Wo. the 2. and 4. Wo. change by both hands, the other four doing the like \_\_\_ Then each man hands with the Wo. on his left hand, lead out and in as before, changing places, back again as before \_:\_\_\_

Sides and change places as before \_:\_\_\_ Sides againe, and change places, back againe.

Armes and change as you sides \_:\_\_\_ That againe, to your places \_:\_\_\_

The 1. and 3. Cu. meet, the 2. and 4. falling back, the 1. and 3. Cu. fall back, four a breast. the 2. man and 4. Wo with the 1. Cu. the 4. man and 2. Wo. with the 3. and 1. man and third Wo. the 3. man and 1. Wo armes and fall into the 3. and 2. places, whilst the 2. man and 4. Wo. the 4. man and 2. Wo armes behinde, and fall into the 1. and 3. places \_\_\_ The other as much \_:\_\_\_ As in Oxford.

The 1. and 3. Cu cast off, and come into you places all again, the 4. Wo. following the 1. man, the 2. man the 1. Wo. the 2. Wo. the 3. man, the 4. man the 3. Wo. the upermost and lowermost foure, hands round, to you places \_:\_\_\_ The 2. and 4. Cu. cast off, and the other follow, to your places, foure and foure of each side, hands round, to you places.

The 1. and 3. Cu. meet, turn back to back, the other foure hands about them, and go round to the right, and fall into each others places, the 2. man and 4. Wo. in the 1. place, the 4. man and the 3. Wo into the 3. places, the 1. man and 3. Wo. into the 4. place, the 3. man and 1. Wo. into the 2. places \_:\_\_\_ The other foure as much \_:\_\_\_

1. The tune dates to at least the mid-17th century, and, according to Chappell (*Old English Popular Music*, 1859, p. 295), it was probably originally a dance tune adapted to a ballad whose words were lost. In later editions of the *Dancing Master* the tune is also called "Parthenia," although the ballad that that title came from has also been lost. After the 8th edition of 1690 it was dropped from the Playford publications.

As at Oxford Having lost London to Cromwell, Charles I convened a royalist parliament in Oxford in 1644. A supporter of Charles I, John Playford continued a royalist at heart and again served as printer to the king at the restoration of Charles II.

# Once I Loved A Maiden Faire

Long for as many as will



Lead up all a D. and back .\_. That again .: .

First man and 2. Wo. meet a D. and back .\_.  
then the first Wo. and 2. man as much .: .

The first man take the 2. man in his right hand, and  
the first Wo. The 2. Wo. in her left hand and meet  
a D. and backe .\_. That againe .: .

The first man take his Wo. in his left hand and the  
2. man take his Wo. in his right hand and fall backe  
a D. and meet againe .\_. That again .: .

Set and turn S. .\_. That again .: .

The first man change with the 2. Wo. he into her place and  
she into his .\_. The first Wo. and 2. man as much .\_.  
Doe thus to all the rest following.

Then meet and goe through between each other, the uppermost  
man about his Wo. and the 2. man between the first Wo.  
and his owne, and turn your faces each to your owne being  
in the Co. places .\_. Then take hands and goe halfe round,  
and fall the first Cu. in the 2. place .: .  
Doe thus to all, the rest following.

First man cast off his Wo. casting off at the same time into the 2.  
place, the 2. Cu following them till they come to their owne places .\_.  
Cast off againe and stay the first Cu. in the 2. Cu. places .\_.  
Do thus to all the rest following.

1. Appeared in other Playford publications including Introduction in the Skill of Musick (1664), Musick's Delight on the Cithern (1666), Apollo's Banquet (1670), and two other editions of the Dancing Master (it was dropped from the series after the third edition of 1657).

## The Irish Lady -- Anniseed-water Robin

Longways for as many as will



Leade up all a D. and back \_.\_ That again.

First Man and 2. Wo. goe about into each others  
places \_.\_ First Wo. and 2. man as much \_: \_

First Cu. cross over, the man going on the inside  
the 2. Wo. into the first Wo. place, and the Wo. on  
the outside, the 2. man into the 2. place \_.\_ Cross  
over and goe the man about the 2. man, and the Wo.  
about the 2. Wo. into your places \_: \_

The first and 2. men change places by the right hands,  
We. doing as much, fall all foure a brest and leade up  
to the presense \_.\_ Fall back a D. to first man cast off  
the left and fall into his owne place the 2. man following  
him, We. doe the like at the same time \_: \_

Set and turne S. \_.\_ That againe \_: \_

First man and 2. Wo. change places, the other as much \_.\_  
Cast off and fall into the 2. place \_: \_

Hands across, round in your places \_.\_ First man cast off,  
leading the 2. man about, and fall into his place,  
The First Wo. doing the like \_: \_

First and third Cu. change places each with his owne,  
The first man and 2. Wo. change places \_.\_  
First Wo. and 2. man change places, set and turne S. \_: \_

1. Aniseed-Water Robin was a real person who obtained his name from his profession, a peddler of aniseed water, which was used as a carminative. He was a familiar figure in London about whom an "extraordinary mythology" grew up. "Frith's assumption," writes Orgel, "that he was a genuine hermaphrodite was widely shared". Charles Cotton's epitaph for him credits him with twice impregnating himself, and giving birth to a boy and a girl."

## All A Mode De France

Longways for as many as will



(1\*)



Leade up a D. and back, this again \_:\_ set and tune single, this again \_:\_

First Cu. meet, take both hands, and fall in between the 2. Cu. each of you turne you face towards them, and put them back, you meet the two men, and We. all foure fall back, and turne your woman, so to all.

Sides all to the right and left, set and turne S.this againe \_:\_ Then fall all into one File, each Wo. behind her owne man \*)\*)\*)\*) \_:\_ Then armes all with your owne by the right and left, and remaine in the same Figure, then men fall off to the right, and We. to the left hand, fall back into the same figure, then men to the left and We. to the right, and back again into the same figure, then the first man fall into his first place, and his Wo. the like, so the rest one after another, then the first man takes his Wo. by the hand, his left hand to the 2. Wo. the right to the 3. and so forward, his Wo. doing the like on the other side untill you meet all againe in you places.

1. The title was derived from a ballad probably written in 1642-3 while the Queen was in Holland raising money and troops to support Charles I. Called "The French Report", it is set in the conventionalized "foreigner's accent".

# My Lady Cullen

Longways for as many as will



Leade up all a D. and backe \_.\_ That again \_: \_

Frst Cu. cross over and fall on the outside into the 2. place and change places \_.\_ the first four hands all a brest and lead up to the presence and fall back \_: \_

First Cu. cast off and falling into the 2. place, slip between the 2. Cu. the first man standing before the 2. man, and the first Wo. before the 2. Wo. \_.\_ the 2. Cu cast off and falling between the first, stand as before \_: \_

First Cu. crosse over and fall on the outside into the 2. place \_.\_ The first four hands a brest and lead up to the presence, and back again \_: \_

Set and turne S. \_.\_ That againe \_: \_

Right hands acrossse and goe round all foure \_.\_  
Left hands a crosse and goe round back againe \_.\_

The 2. Cu take both hands and slip up while the first Cu. take both hands and slip downe, holding hands so still, both Cu. slip together \_.\_ Set and Turn S. \_: \_

Each face to his owne and clap your hands, We. Armes, whilst the men Armes \_.\_ Armes each other with his owne, the first Cu. in the 2. place, and the 2. Cu. in the first place \_: \_

# The Bath

Longways for as many as will



Leade up all forwards and back, set and turne S. \_:\_ That again \_:\_ First Cu. back a D. slip into the 2. place on the outside, hands all four, and goe round, doe thus to the last.

Sides all, set and turne S. \_:\_ That againe \_:\_ The first foure meet and crosse over, goe half round to the right hand into each others places \_:\_ Doe thus to the last.

Armes all, set and turne S. \_:\_ That againe \_:\_ The two first men meet and change places, the We. as much, the 2. slip downe, and the first up, then the first downe and the 2. up \_:\_ Doe thus to the last, the rest following in order.

# Goddesses

For as many as will



(1\*)



Lead up all a D. forward and back \_:\_  
That againe \_:\_

Men goe downe on the outsides of the We.  
\_:\_ Backe againe \_:\_

We. as much \_:\_

Men go quite round, about the We. \_:\_

We. as much \_:\_

Men take hands and go round \_:\_ Back againe \_:\_

We. as much \_:\_

Take all hands and go halfe round, back againe \_:\_

Men the S. Hey \_:\_

We. as much \_:\_

Then Dub. Hey \_:\_

Cast off, meet below \_:\_ Cast off below,  
meet above \_:\_

This as before \_:\_

This as before \_:\_

This as before \_:\_

This as before \_:\_

This as before \_:\_

This as before \_:\_

This as before \_:\_

This as before \_:\_

This as before \_:\_

This as before \_:\_

1. Retained in all subsequent editions through the 7th edition of 1686. The tune appears in the 'Fitzwilliam Virginal Book under the title "Quodling's Delight", where it is attributed to Giles Farnaby.

# Jog On

Long for as many as will



(1\*)



Lead up all a D. Forward and back, set and turn S. .\_. That againe .:.\_

The first man with his back to the presence take hi Wo. by both hands, pull her to him, then put her back between the 2. Cu. the first man and 2. Cu. hands and goe round, the first Wo. to the left .\_. This forward c. .:.\_

The first man take his Wo. by both hands, put her backe on the out side the 2. Wo. into the 2. place, and there turne her .\_. Then into the third place on the out side the third man and so forward, c.

The first Cu. cross over, goe behind the 2. Cu. put them together that they may salute, then Armes in the 2. place .\_. this forward the rest.

The first Cu. cast off and goe on the outside, the 2. Cu walk forward and back as in Lavena, Arm in the 2. place .\_. This forward to the rest, they doing the like, c.

1. Retained in the Dancing Master through the 10th edition of 1698, and appears under both "Jog On" and "Jog On My Honey." The tune is in the Fitzwilliam Virginal Book (No. ccxcvii) as "Hanskin."

# Hearts Ease

For foure



Meet all a D. fall back a D. \_.\_  
That againe \_: \_

Sides all with your owne, then with the Co. \_.\_  
That againe \_.\_

Armes all with your owne \_.\_ That again with the  
Co. and fall backe from your owne first, as before \_: \_


Men fall back from your We. meet again and turne Co. once round  
with the right hand \_.\_ All fall back from the Co. they turne, meet  
againe and turn your owne with the left hand.

As before \_: \_

As before \_: \_

1. Hearts-ease in 16th century herbal culture was the little wild pansy, known today as Johnny-jump-up. It was also called Love in Idleness. Retained in subsequent Dancing Master editions through the eighth, published in 1690.

## The Health -- The Merry Wasel

Longways for eight 



Leade up all a D. and back, set \_\_. \_\_ That againe \_: \_\_

First Cu. and last meet, turne back to back, cast off, and going on the outside, the other foure come to your places on the inside, the other as much \_: \_\_

Hands all backward, and goe half round to the right, set \_\_. \_\_ That back againe \_: \_\_

First Cu. and last meet, turne back to back, hands backward round to your places \_\_. \_\_ The other foure as much \_\_. \_\_

Change places with your owne by both hands, then 1. and 2. the 3. and 4. man change, so the We. doing the like, set \_\_. \_\_ change back againe to your places \_: \_\_

First and last Cu. meet clap hands, hands a crosse round to your places \_\_. \_\_ the other foure as much \_: \_\_ (Or this last passage thus) First man and last Wo. meet, and give right hands, first Wo. and last man the like, then holding hands a crosse, goe round to your places \_\_. \_\_ The other foure as much \_: \_\_

1. Chappell cites a song which certainly fits the title. Probably originally from a play, it has a number of specific personal references. The reference to Wickham may be a seafaring one, as that village is very near Portsmouth, a major port, particularly for military operations. Commencing with the fourth edition of 1670, the title appears as "The Healths or Merry Wasel" . Also included in Playford's Musick's Delight on the Cithren (1666).

# Jack Pudding

Longways for six



First and 2. Cu. leade up a D. and fall back, whilst the  
3. Cu. leade up to the top between the other, first and  
2. Cu. leade up againe and back, whilst the 3. lead downe.

---

Sides all \_.\_ That againe \_:\_

---

Armes all \_.\_ That againe \_:\_

Third Cu. leade up betweene the other, and casting off, goe on  
the outside under their armes, cross over and under their armes,  
and fall to the bottome as at th first, then the first foure hands  
and round, and sit whilst the third doe as much.

---

Men round and hold up their hands, We. under their armes  
and turne their owne, We. go e round, and each turn his owne.

---

Third Cu. leade under the first Cu. armes and come face to the  
We. hands you foure and round, the first Cu. fall into the 2. place,  
the third Cu. leade under the 2. Cu. arems, and hands round,  
the 3. Cu. fall into the 2. and the 2. into the first place \_.\_

1. A 'Jack Pudding' is a buffoon who performs pudding tricks, such as swallowing a certain number of yards of black-pudding (i.e. blood pudding in a sausage casing).

# Prince Ruperts March

Longwayes for eight



Lead all round to the right hand and come to you places againe \_:\_\_\_

.

Lead round to the left as at the first \_:\_\_\_

.

Lead round to the right, as at the first \_:\_\_\_

First man turn downe to the right hand and stand before the last Wo. The 2. man before the 3. the third man before the 2 Wo your faces all to the left hand marche towards the wall and change places with the We \_:\_\_\_ Doe this again to you places \_:\_\_\_

The We. doe as the men have done, onely they must go downe behind the men, and stand as the men did before them \_:\_\_\_ Back againe to your places \_:\_\_\_

Men march all on the outside of the We. the We. marching downe on the outside of the men open all a D. and close againe \_:\_\_\_ The We. marche up to their places on the outside and the men in the We. open all and crose againe \_:\_\_\_

1. The air can be found in manuscript form in Elizabeth Rogers' Virginal Book. Playford had Royalist sympathies, but his inclusion of a march honoring a Cavalier hero, noted strategist and nephew of Charles I was a challenge to the Protectorate government then in power. It was one of only two pieces removed from the first edition to the second, which was issued a year later.

## Argeers -- The Wedding Night

For foure



Meet all, take each others Wo. by both hands, two slips to the left, and two to the right, change places, turne your owne once and a half .:\_. Meet again, turn each others Wo. to your places, turne your owne.

Leade each others Wo. to the left hand, fall a D. backe and turn your owne .:\_. back all meet again, Set and turne S. .:\_.

Put each others Wo. backe by both hands, slip to the right hand; fall down on the contrary side, set and turne S. .:\_. Slip between each other to your places, put them backward, and forward by both hands, set and turne S. .:\_.

Men change places. We. change places, set and turne S. .:\_.  
We. change places, men change places, set and turne S. .:\_.  
.

Men go to the right hand and back againe, the Wo. going to the left, Turne each others We. .:\_. We. meet and back, men go the S. Hey, and to your places .:\_.

One man cast off with the Co. Wo. the other following then they cast off the other way, the other following to your places .:\_. Then halfe the S. Hey, turne your owne, fall all a brest to the presence .:\_.

1. Williamson (1976) identifies the melody as a morris dance tune from southern England, and suggests that the title might have been a garbled version of the North African territory of 'Algiers.'

# Dissembling Love

Longways for six



Leade up forward and backe .\_. That again \_:\_

Sides all .\_. That again \_:\_

Armes all .\_. That again \_:\_

First Cu. Cross over and fall into the 2. place,  
cross againe and fall into the last place .\_.  
Every Cu. Doe thus \_:\_

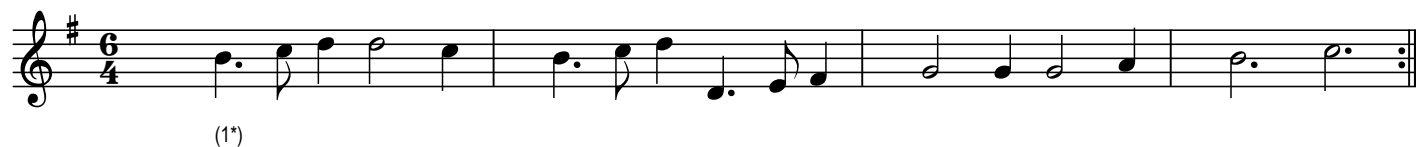
Halfe the S. Hey on each side, set and turne S. .\_.  
All doe this change \_:\_

Men Hands and goe half round, We. as much .\_.  
All doe this change \_:\_

1. Playford gives "The Lost Heart" as an alternate title.

## The London Gentlewoman -- The Hemp-dresser

Longways for as many as will



Leade up all a D. forward and backe .\_.  
That again \_:.\_

.

---

Sides all .\_. Lead up as before \_:.\_

.

---

Sides all .\_. That againe \_:.\_

.

---

Armes all .\_. That againe \_:.\_

First man changes places with the 2. Wo. .\_. then  
with the 3. man \_:.\_ Then with the fourth Wo. \_:.\_  
Then with the fift man \_:.\_ Then with the sixt and  
to the last.

---

As before the doing it \_:.\_ All doe this, changing  
as before \_:.\_

---

First Cu. Crosse over, fall into the 2 place .\_. Crosse  
again, fall into the 3. place \_:.\_ Crosse againe, fall  
into the fourth place \_:.\_ And so the the end, every  
Cu. doing the like.

---

Turne your Own Wo change places .\_. Turne  
each the 2. \_:.\_ Turne each the 3. \_:.\_ Turne  
each the fourth, and so to the last, the rest following.

1. The air appears in John Gay's Begger's Opera (1728) under the title "The First time at the looking glass."



# Mayden Lane

Longwayes for six



Leade up a D. forwards and back  
 .\_\_ That again \_: \_\_

\_\_\_\_\_  
 Sides all \_.\_\_ That again \_: \_\_

\_\_\_\_\_  
 Sides all \_.\_\_ That again \_: \_\_

All a D. to the left hand, back  
 againe \_.\_\_ The Single Hey on  
 each side \_: \_\_

\_\_\_\_\_  
 Back all, change places \_.\_\_  
 That againe \_: \_\_

\_\_\_\_\_  
 First man change with the 2. Wo.  
 first Wo. change with the 2. man,  
 while the last changes with his owne  
 Wo. \_.\_\_ First man changes with the  
 last Wo. your Wo. change with the last man,  
 while the 2. changes with his owne Wo. \_: \_\_

Set and turne S. \_.\_\_  
 That againe \_: \_\_

\_\_\_\_\_  
 As before \_: \_\_

\_\_\_\_\_  
 As before \_: \_\_

1. The Maiden Lane section of London, near Covent Garden and the River Thames, has been alternately a diminished, dissolute area, and one of high fashion-sometimes at the same time. In Playford's day it was the dowdy site of "mean houses".

# Jack A Lent

Longways for six



(1\*)



Lead up all a D. forward and back \_.\_  
That again \_.\_

Lead up as before \_.\_

Lead up as before \_.\_

Lead up as before \_.\_

Lead up as before \_.\_

First man turne the last Wo. and to  
his place again \_.\_ First Wo. as much  
with the last man \_.\_

First man change places with the 2. Wo. turne S.  
change with the last man and turne S. \_.\_  
after lead up, the Wo. doe the like too, every Cu. doing the same \_.\_

First Cu. crosse over , fall into the 2. place, crosse againe,  
fall into the last place \_.\_ All doe this change \_.\_

First Cu. goe under the 2. Cu. armes, the last come up under the first,  
this forward and back to your places, cast off \_.\_  
Every Cu. do this change \_.\_

First Cu. goe downe and turne each the last, then each the 2. \_.\_  
Cast off, every Cu. doing the same. \_.\_

Set and turne S. \_.\_ That againe \_.\_

The first on each side go downe to the last, take them by both hands,  
goe once and a half about, and stay below, the 2. turning his owne \_.\_  
All do this change \_.\_

1. Jack-a-Lent is a half-starved, sheepish booby, and also refers to a stuffed figure (similar to a scare-crow), representing Judas, thrown at during Lent.

# Chirping Of The Nightingale

Round for as many as will



Musical notation for "Chirping Of The Nightingale". The piece is in G major (one sharp) and 6/4 time. It consists of two staves of music. The first staff has a measure marked with a circled '1' below it. The second staff has a measure marked with a circled '5' above it and a measure marked with a circled '10' above it. The music features a mix of quarter and eighth notes, with some rests.

Take hands and a D. round \_ . Back again \_ : \_

First man lead his Wo. a D. forwards to the man on your right hand, let goe your Wo. and the man with your left han, she going back, then goe back your self, they two leading to you, and turne all three single \_ . \_

Then you three take hands and goe round \_ . \_  
Backe againe \_ : \_

This as before \_ . \_

Then leade a D. forward, and back to the Wo. \_ : \_  
That againe \_ : \_

This as before \_ . \_

Then you three hands and go round \_ . \_  
Back againe \_ : \_

This as before \_ . \_

Do thus to all the rest they following and doing the like.

1. This tune was retained in subsequent editions of the long-running Dancing Master series through the 8th edition of 1690, after which it was dropped. A companion piece perhaps to "The Chirping of the Lark".

## A Souldiers Life

Longwayes for as many as will



(1\*)



Lead up all a D. forwards and back, set and turn S. \_:\_ That againe \_:\_ First man set to his owne Wo. then set to the 2. man, turne the 2. Wo. \_:\_ Set to the 2. Wo then to the 3. man, turn the 3. Wo. \_:\_ Set to the . Wo. then to the 4. man, turn the 4. Wo. \_:\_ Doe thus to the last, your Wo. following you in the same manner. Every Cu. doe thus.

First man lead downe hi Wo. a D. then give his right hand to the 2. Wo. while his Wo. do the like to the 2. man, turne them and then your owne with your left hand; the same forward till you come to the bottome.

First man goe about the 2. Wo while his Wo. doth the like to the 2. man, they meet, and goe about one another and turne, taking hands, the same againe till they come to the bottome.

1. The piece was retained throughout the long series of Dancing Master editions through the 18th and final edition of 1728, published at the time by John Young, heir to the Playford publishing concerns.

# Saint Martins

For foure



Meet all, two slips to the left hand, and to the right,  
men turn S. to the left hand and backe again, while  
the We. turne the Co. way \_:\_ Meet again, change  
places, then change with your owne  
and tuen S. \_:\_

---

Meet all a D. change places, set and turne S.  
\_:\_ That againe \_:\_

---

Meet all, take each others We. by both hands, two  
slips to the left, and two to the right, men cast off to  
yours, Come to your places, We. following \_:\_ Back  
all, change places with your owne, men crosse about  
each other, and fall back to your first places, We. do-  
ing the like, not turne your faces \_:\_

Men back a D. We. turne S. men crosse over  
taking left hands, turne the Co. We. with the  
right and stay there \_:\_ We. goe back, men  
turne S. W. crosse over, handing right hands,  
turne your owne with the left \_:\_

---

Men meet and stand, We. as much, hands all.  
foure slips halfe round and turne S. \_:\_ We.  
meet, meen meet, and four slips to your places,  
and turn S. \_:\_

---

Men honour, We. honour, right hands a crosse  
and goe round \_:\_ We. honour, men honour;  
left hands a cross and goe halfe round \_:\_  
Fall all a brest to the presence.

1. The old church of St. Martin, Ludgate, named for the patron saint of the vintners, described as a proper church and lately new built, was destroyed in the Great Fire and rebuilt in 1673-1684 from the designs of Sir Christopher Wren.

# Cuckolds All A Row

For foure



Meet all forwards and back \_.\_ That again \_.\_

.

Sides all with your owne \_.\_ Sides with the Co. \_.\_

.

Arms all with your own \_.\_ Arms with the Co. \_.\_

Turn back to to back to the Co. We. faces again,  
goe about the Co. We. not turning your faces \_.\_  
Turn back to back to your owne, faces again,  
goe about your owne not turning faces \_.\_

Men change places We. change places, hands all, goe  
round \_.\_ We. change places, men change places, hands  
all and goe round, to your places \_.\_

Men put the Co. We. back by both hands, fall even on the  
Co. side men cast off to the right hand, your We. following,  
come to the same places again \_.\_ put them back again,  
fall on your owne side. men cast off to the left hand, and come  
to your places, the We. following. \_.\_

1. "Then to country dances; the King leading the first, which he called for; which was, says he, "Cuckolds all awry," the old dance of England. Of the ladies that danced, the Duke of Monmouth's mistress, and my Lady Castlemaine (the King's mistress) , and a daughter of Sir Harry de Vicke's, were the best. The manner was, when the King dances, all the ladies in the room, and the Queen herself, stand up; and indeed he dances rarely, and much better than the Duke of York."  
{Samuel Pepys diary, 31st of December, 1662}

# Petticoat Wag

Longways for as many as will



Lead up forwards and back, turn back to back,  
faces againe \_ \_ All that againe \_ \_

.

Sides all, and as before \_ \_ That againe \_ \_

.

Armes all as before \_ \_ That againe \_ \_

First man crosse and goe behind the 2. Wo. the first Wo.  
going behind the second man, peep twice at each other,  
fall into the 2. place on your owne side \_ \_ Doe thus to the  
last the rest following in order.

First Cu. cross between the 2. fall into the 2. place,  
cross again fall into the 2 place on your owne side \_ \_  
So thus to the last the rest following in order \_ \_

The two first men take both hands, change places, the We.  
as much, Set and turne S. \_ \_ Doe thus to the last, the rest  
following.

1. This tune continued to appear in the Playford volumes through the 8th (1690) with the expanded title "Petticoat Wag, or The Taylor's Daughter, and as The Taylor's Daughter" in the 9th and 10th editions. It was dropped from the series after that.

# Pauls Steeple

Longways for as many as will    ☉☉☉☉



Lead up all a D. forward and back, set and turn S. \_.\_ That again \_:\_

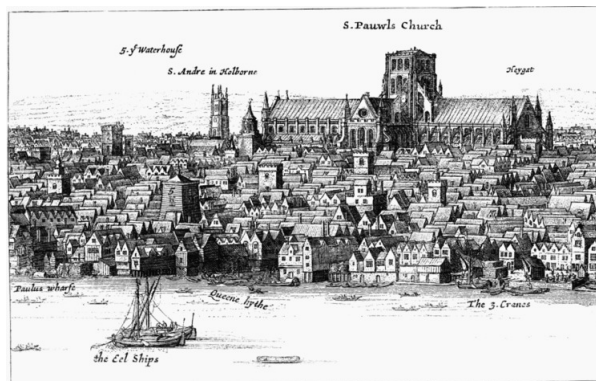
First man take his Wo. in his left hand, lead her down to the 2. Wo. take the 2. Wo. in his right, and slip up with them into the first place, cast off the 2. Wo. and then his owne, and turne off into his place \_.\_ This forward to all the We. \_:\_

Sides all and turne S. \_.\_ That again \_:\_

First man take his Wo. in his left hand. lead her downe to the 2. Wo. take the 2. Wo. in his right hand, and slide up with them, kisse the 2. Wo. hand then your owne Wo. hand and let them goe, turning off into your place \_.\_ This forward to the rest \_:\_

Armes, set and turne S. \_.\_ That again \_:\_

First man take his Wo. in his left hand, lead her downe to the 2. Wo. take the 2. Wo. in your right hand, and setting them back in the middle, kiss the 2. then your owne Wo. turning off into your places, this forward to the rest.



1. According to John M. Ward, this tune belongs to a group that can be considered descants over the ground known as "Passamezzo antico".

# Rufty Tufty

For foure



Meet all a D. backe  
again \_.\_ That again \_:\_

\_\_\_\_\_  
Sides all \_.\_ That again \_:\_

\_\_\_\_\_  
Armes all \_.\_ That again \_:\_

Set and turn S. \_.\_

\_\_\_\_\_  
As before \_.\_

\_\_\_\_\_  
As before \_.\_


Leade your owne with the left hand to each wall,  
change hands, meet again, turn S. \_.\_ One man  
lead up, and the other downe, change hands, meet  
again and turne S. \_:\_

\_\_\_\_\_  
As before \_.\_

\_\_\_\_\_  
As before \_:\_

1. This tune was dropped from the long-running series of editions after the first volume. The meaning of "rufty-tufty" is 'rumbustious, boisterous, and rough, tough'.

# All In A Garden Green

Longwayes for six 



Leade up all a D. forwards and back, set and turn  
S. \_ \_ That again \_ : \_

Sides all, set and turn S. \_ \_ That again \_ : \_

Armes all, set and turn S. \_ \_ That again \_ : \_

First man shake his owne Wo. by the hand, then the 2. then the 3.  
by one hand, then the other, kisse her twice and turne her \_ \_  
Shake her by the hand, then the 2. then your owne by one hand,  
then the by the other; kiss her twice and turn her \_ : \_

This as before, the We. doing it \_ : \_

This as before the man doing it \_ : \_

1. A ballad was registered with the Stationers' Company as early as in 1566 called "All in a garden green, between two lovers," which may or may not have been sung to the tune that later appeared in Ballet's MS, Vallet, on the continent, or Playford. A kissing dance.

## Sedanny -- Dargason

For as many as will be standing thus



(1\*)



First man and We. sodes once set and turn S. \_.\_ pass forward each to the next sides, set and turn  
S.\_: \_ As much to the next\_: \_ and so forward and back till you come to your places where you began.

---

Armes all as you sided, till you come to your own places.

---

The single Hey all handing as you pass till you come to your places.

1. Chappell quotes the first of 16 verses set to this tune in the 17th century: The Shrop-shire Wakes, or hey for Christmas, being the delightful sports of most countries, to the tune of Dargason. The title of the song also connects the tune to Wales, Shropshire lying in the foothills on the English side of the border. Many lute settings of this tune are known from the late 16th early 17th century

## The Punks Delight

(the new way) Longways for as many as will



Lead up all a D. forward and back, that againe. Set, that againe \_.\_

First crosse over, and taking the 2 Wo. by both hands, turne her half about with her back inwards, then put her back in the 2. place, while your We. do the like with the 2. man in the first place, slip through each other, hands all foure round, then the first Cu. armes in the 2. place, while the 2. Cu armes in the first \_.\_

First man going on the outside and his Wo. on the inside the 2. Wo. meet behinde her, then the first man going on the inside his Wo. on the outside the 2. man, meed behind him, then the first Cu. and the 2. man right hands a cross and goe round, then the first Cu. and the 2. Wo. right hands a crosse and goe round, the first Cu. falling into the 2. place.

First man going on the outside the first Wo. the 2. man following him, the first man goe through between the first and 2 We and march to the wall, the two We. taking hands and following him, the 2. man behind them then facing back, follow the 2. man to the other wall, then men cut off to the right, your owne We. following you and st y the men in We. places and the We. in the mens places by the right hands, We. doing the like, each change with his owne by the left \_::\_

1. This tune is mentioned in a poem by Laurence Whitaker in Coryat's Crambe, etc. (1611): "Dittied to the most melifluous Comicall Ayre,...which the vulgar call, 'The Punk's Delight!'" It was considered vulgar because a punk in Elizabethan England was another name for a harlot.

# Aye Me -- The Symphony

Longways for eight



(1\*)



Lead up all a D. forward and back, back  
men, back We. turne S. \_:\_  
All that againe \_:\_

.

.

Sides all into each others places,  
back men, back We. turne S. \_:\_  
This againe \_:\_

.

Armes as you sided \_:\_

First Cu. and last cast off and fall into the 2 and 3 place,  
change with your owne, goe on the outside into the first  
and last place againe, then crossing over, goe on the  
outside into the 2 and 3 place, and in doing it the men  
take the other men by the hands and turne them about  
into the first and last place, We. doing the like with the  
We. the other foure as much \_:\_

The first Cu. open, the 2 close, the 3 open and the 4 close,  
all at once, the first Cu. fall back into the 2 place, whilst the 3  
falls back into the 4. the 2 slippint up into the first, and the 4  
into the 3 place, this back againe into your owne places.  
face downward and all this againe \_:\_

First Cu. and last meet, goe through. change places with  
your owne, the first man take the 4. by the left with his right,  
and turning off to the left, change places with him ,  
and stay in the 2 and 3 place, change with your owne  
whilst the We. doe the like \_:\_ The other foure as much \_:\_

1. Symphony in this period means a harmony or concord, rather than a specific musical form.

## Broome -- The Bonny Bonny Broome

For eight



Lead up a D. forwards and back, the first foure cast off and come to your places, the last four doe the like \_.  
 Lead downe and as much \_: first and 3. Cu. meet and goe back, hands and goe round \_.: The other foure as much \_:.

---

Sides all. set and turne S. \_.\_ That againe \_:\_ the two first men hands and change places, and the last two men change,  
 We. doing the same, set and turne S. \_.\_ All that againe \_:.

---

Armes all, set and turne S. \_.\_ That againe \_:\_ the 2. and and 3. on each side leade to each wall, while the first Cu. leade  
 up and the last leade downe: change hands and meet; hands all and halfe round \_:\_ all that againe \_:.

1. This very old Northumbrian air has been set to various words, but most famously appears as "The Broom of the Cowdenknows, listed in 1632 with a ballad entitled: "The lovely northern lasse, who in the ditty here complaining shews what harme she got milking her Daddies ewes". Cowdenknows was a Scottish estate and barony on the east bank of the river Leander, 32 miles SE of Edinburgh, close to the English border. The broom, a shrub which blooms with spikes of small golden flowers, once grew plentifully of its hillsides but was stripped away for turnip farming in the 19th century. "Broom of crude knous" appears in Lady Margaret Wemyss' Music-book, begun in 1643.

# The Milke-Mayds Bobb

Longwayes for eight



(1\*)



Leade up all a D. forwards and backe  
 \_.\_ That againe \_:\_

---

Sides all \_.\_ That againe \_:\_

.

---

Armes all \_.\_ That againe \_:\_

First foure the S. Hey, while the last foure do the like \_.\_

---

First Cu. slip between the 2. while the 3. does the like  
 withe the last, change places with your owne \_.\_  
 That againe \_:\_

---

First man change places with the 2. Wo. taking by the  
 right hand, change places with the 2. man, the 3. man  
 doing the like, then the other four as much \_:\_

1. This tune was retained in the long-running Dancing Master series through the 10th edition of 1698.

## An Old Man Is A Bed Full Of Bones

Long wayes for as many as will



(1\*)



Leade up all a D. forward and back, set and turne  
S. \_ \_ That againe \_ : \_

.

\_\_\_\_\_

Sides all, set and turne S. \_ \_ That againe \_ : \_

\_\_\_\_\_

Armes all, set and turne S. \_ \_ That againe \_ : \_

First man lead downe his Wo. between the rest a D. forward  
and back, lead her to the lower end, and turne her and leave  
her \_ \_ Bring up the last Wo. in the same manner \_ : \_  
Then the last man do the like, and fetch his owne \_ : \_

\_\_\_\_\_

This as before, onely crossing both hands in the middle \_ : \_

\_\_\_\_\_

This as before, onely holding your Wo. by one hand, and  
let her turne under your arme and kisse her \_ : \_

1. This tune remained in the long-running series of Playford's Dancing Master editions until the third edition, in 1665, after which it was deleted. The melody is quite old and was considered part of the traditional repertoire in John Playford's day (Pulver, 1923).

# Newcastle

Round for eight



Meet all, back again, set to your owne, and to the  
next \_ \_ That againe \_ : \_

Sides all with your owne, and change places  
with them \_ \_ Sides all with the next, and change  
places with them \_ : \_

Arms all with your We. and change places \_ .  
Armes with the next and change places \_ : \_  
Now every man is with his owne Wo. in the Co.  
place.

Armes all with your owne by the right, menn all fall with  
your left hands into the middle, We go round them to  
your places \_ \_ Armes again with your owne, and We.  
left hands in, men goe about them towards the left to  
your places \_ : \_

The first man and 3. Wo. take hands and meet, the first Wo.  
and 3. man, lead out again then holding up your hands, the  
other foure cast off and come under your armes to their places  
\_ \_ The other foure the like \_ : \_

Fall back from each other, four and four a brest to each wall,  
turn and change places with your opposites \_ .  
Fall back from each other foure and foure along the room,  
turne S. change places with your opposite \_ : \_  
So each falls into his place as at first.

1. "Newcastle" appears in all subsequent editions of the Dancing Master through the 8th edition of 1690, after which it was dropped. The English city of Newcastle is in Northumberland, near the border with Scotland. It is quite possible that this dance was inspired by William, Duke of Newcastle, a royalist who remained in London and bent his interests towards the theatre during the interregnum.

# Cherily And Merrily

Longwayes for eight



(1\*)



Lead up all a D. forwards and and back \_:\_  
That againe \_:\_

\_\_\_\_\_  
The 2 man and 3. Wo. change places, the 4. man  
and 2. Wo change \_:\_ The first four and last four  
hands and goe round \_:\_

\_\_\_\_\_  
Sides all \_:\_ That againe \_:\_

\_\_\_\_\_  
First and last Cu. meet your owne, while the other  
foure goe back, first and last Cu. meet, while the 2.  
slip up and the 3. downe \_:\_ First and last Cu. hands  
and goe round, while the other turne their owne \_:\_

\_\_\_\_\_  
Armes all \_:\_ That againe \_:\_

\_\_\_\_\_  
Men hands and goe round \_:\_ We. as much \_:\_

Set and turne S. \_:\_ That againe \_:\_

\_\_\_\_\_  
Then change as before, and hands round as before \_:\_

\_\_\_\_\_  
Set and turne S. \_:\_ That againe \_:\_

\_\_\_\_\_  
Then doe the same againe \_:\_

\_\_\_\_\_  
Set and turne S. \_:\_ That againe \_:\_

\_\_\_\_\_  
Men the S. Hey while the We. do as much \_:\_

1. This tune was retained in all eighteen editions of the long-running Dancing Master series, through the last of 1728. The melody was the vehicle for various English Civil War era ballads in support of both Royalists and Parliamentarians.

# The Countrey Coll

Longways for as many as will



(1\*)



Lead up all forwards and backe \_.\_  
That againe \_:\_

Set and turne S. \_.\_ That againe.

First foure meet your owne, change places with them  
\_.\_ First man change with the 2. Wo. first Wo change  
with the 2. man \_:\_

As before \_.\_ Do this change to all.

Sides all \_.\_ That againe \_:\_

Set and turne S. \_.\_ That againe.

First Cu. fall into the 2. place, change places  
with your owne \_.\_ Then turne each the 2. change  
with your owne againe \_:\_

As before \_:\_ do this to the last.

Armes all \_.\_ That againe \_:\_

Set and turne S. \_.\_ That againe.

First foure go back from your owne, meet againe,  
take both hands \_.\_ First man  
put his Wo. back, the other going Co. Fall into  
each others places \_:\_

As before \_:\_ Do this change to all.

1. The tune was retained in subsequent editions of the Dancing Master series through the eighth, 1690 edition. Sir Nicholas Cully (the alternate title) was a character in *The Comical Revenge; or, Love in a Tub* a Restoration comedy by Sir George Etherege, acted at Lincoln's Inn Fields in 1664. Sir Nicholas, a country knight, was a dupe.

# Saturday Night And Sunday Morn

Long for as many as will



(1\*)



Lead up all a D. forwards and backe \_:\_  
That againe \_:\_

First and 2. Cu go about your owne, not turning  
your faces \_:\_ men the like about each other  
and We. about each other \_:\_

First man take his Wo. in his left hand and lead  
her downward under the 2. Cu.Armes, lead up  
againe, the 2. Cu. comming under your armes \_:\_  
First man take the 2. man by the left with his right,  
and casting off come to your places, We. doing  
the like as the same time \_:\_

First Cu and 2. meet, men hands, We. hands, lead  
to the wall \_:\_ Meet againe, take your owne We.  
and lead from each other

Set and turne S. \_:\_ That againe.

First man and 2. Wo. change a cross, first Wo. and 2.  
man as much \_:\_ Each change with his owne set \_:\_  
And so forward, the rest following in order.

Change places with your owne, men change places,  
We. changing at the same time \_:\_ Change each with  
his owne Set \_:\_ And forward to the rest \_:\_

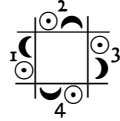
.

Change with your owne, men change, and We. change  
at the same time \_:\_ Change againe with your owne  
set \_:\_ and so forward to the rest \_:\_

1. This tune was retained in every subsequent Playford edition through the 18th and final edition of 1728.

## Dull Sir John.

A square dance for eight thus



The first Cu. lead in and cast off to your places, the man going between the 2. Cu. and the Wo. between the 4. the 3. Cu. as much \_ \_ The 2. as much, and the 4. as much \_: \_

The 4. and 2. men standing behind their We. the first Cu. passe into the 3. place, the man going between the 2. Cu. and the Wo. between the 3. whilst the 3. Cu. lead right over and fall into the first place, this back again to you places, the first Cu. doing as the 3. did, and the 3. as the first, the 3. as much \_: \_

Men cast off, and going on the outside your owne We. fall into each others places, We. as much, men as much againe We. as much \_: \_

The first and 3. man change places a cross, their We. as much, hands all foure either round or a crosse, and goe round to your places \_ \_ Then 2. and 4. Cu. as much \_: \_ And fall the last foure the men behind the We. \_: \_

Then the first and 3. Cu. the S. Hey twice to your places, the We. who stand before their men leading it \_ \_ the other foure as much \_: \_

First and 3. Cu. meet, go about each other, We. back to back not turning your faces. give right hands to the Co. We. and left hands to your owne, and so stay in your own places as at the first, the other foure doing the like \_: \_

1. "Dull Sir John" was retained in every edition of the long-running Dancing Master series through the 18th and final edition of 1728, Also included in Playford's "A Booke of New Lessons for the Cithern .Gittern" (1652, No. 85).

# Hockley In The Hole.

Longways for as many as will



Lead up all forwards and back \_:\_ That againe \_:\_

First man and last Wo. meet, and go back \_:\_  
The first We. and last man as much \_:\_

First man armes with the last Wo. and back again  
to his place \_:\_ First Wo. and last man as much \_:\_

First goe down to the last Wo. \_:\_ Bring her up \_:\_

Last man come up to his owne Wo. \_:\_  
Lead her down, the first Cu. following, and fall  
hindmost \_:\_

Set and turne S. \_:\_ That againe \_:\_

This as the first time \_:\_

As before \_:\_

As before \_:\_

As before \_:\_

1. Retained through the 10th edition of 1698. The title refers to a 'hole', a well and public pleasure-garden of ill-repute north of old London near Clerkenwell Green.

## New Boe Peep -- Piccadilla

Longways for as many as will



Lead up all a D. forward and back \_.\_  
That againe \_:\_

---

Sides all \_.\_ That againe \_:\_

---

Armes all \_.\_ That againe \_:\_

We. goe all to the wall and stand, men go up  
to your owne We. and peepe four times on each  
side behinde them, fall to your places all and turn S. \_.\_

---

As before the men going first.

---

As the first time.

1. Retained through the eighth edition of 1690, Starting with the fourth edition (1670), "Pickadilla" was added as an alternate title. A pickadilla is also the name of a kind of ruff, a clothing adornment, and is like to "have derived its name from being worn by the fair ladies and silken gallants who frequented Pickadilla House", a fashionable place of amusement in the mid-17th century, and probably as far back as the reign of Elizabeth I, when it stood literally in the fields. Not related to early 16th century lute tunes also entitled Bo Peep.

## The Fryer and the Nun

Longways for as many as will



Leade up men a D. turne round, We. goe up a D. and turn single: Wo. goe downe a D. and turne single, men down and turne S. \_:\_

the two uppermost men fall back and turne S. We. as much, changing over with your owne , men change, We. change at the same time, then each change places with his owne \_:\_ Doe thus to all, the rest following \_:\_

First and 2. man change places by both hands, We. as much, men ad We. meet side wayes, turn all the S. hand and goe halfe round, turne S. hands a crosse and goe half round, turne S. \_:\_

1. Also included in Playford's "Musick's Delight on the Cithren" (1666). The ballad "The Friar and the Nun" dates back at least to 1542, where it is alluded to in Archbishop Udal's translation of the Apophthegmes of Erasmus. Versions of the melody were also quite popular in Ireland, especially with the old harpers and their audiences.

## Chestnut. (or Dove's Figary)

Longways for six



Leade up all a D. and back :\_  
That againe \_:\_

Armes all \_:\_ That again \_:\_

Sides all \_:\_ That again \_:\_

Men fall back, and We. at the same time, change places each with his owne, men hands round to your places, and We. at the same time, men being on the We. side, and We. on the mens side \_:\_ Back againe to your places \_:\_

Fall back and change places as before, men the Hey, and We. at the same time, the first Cu. staying in the last place \_:\_ This back againe \_:\_

Fall back and change places as before, the first man leade downe his We. the rest following him, stay in the last place \_:\_ This back again, but cast off instead of leading betweene the rest \_:\_

1. Retained until the 8th edition in 1690. Bayard (in his article "A Miscellany of Tune Notes," in *Studies in Folklore*, pp. 160-162) finds that it was long part of the Welsh harpers' repertoire under various titles, including "Hyd y Ffrwynen" (Length of the Rushes), "Y Vrwynen Las" (The Green Rush), and "Llanciau y Dyffryn" (The Lads of the Valley). He found it hard to determine whether the melody was originally Welsh or English, but noted that it has been in traditional Welsh repertoire for some time.



# Stanes Morris

Longwayes for as many as will



Lead up all a D. forwards and back  
 \_ \_ That again \_:\_

First man goe downe between the  
 rest to the last Wo \_ . Sides once  
 with her \_:\_

Lead up as at the first \_:\_

This as the 2. time \_:\_

Do thus till you have fetcht up all the We.

All a D. to the left hand \_.\_  
 Back againe \_:\_

Take her by one hand \_.\_  
 Then by the other \_.\_

As at the 1 time \_:\_

As the 2. time \_:\_

Set and turn S. \_.\_  
 That againe \_:\_

Turn her half about, holding both  
 hands and salute her, as much the  
 other way \_.\_ bring her up \_:\_

As at the first time \_:\_

As at the 2. time \_:\_

1. This version of the "Stanes Morris" first appears in an instrumental version in William Ballet's Lute Book (1595) and in the Trumbull Lute Book, and was printed with dance instructions in "much altered" form in Playford's English Dancing Master. Dropped after the 1665 edition.

# Tom Tinker

Longways for as many as will



Leade up all a D. change places with your We. keeping them still in you hand, faces downward .\_ lead down a D. change places as before, facing to the presence \_:\_

First man march toward the wall, his Wo. following him, while the 2. Wo marches towards to the other wall, the man following her, first man take his woman in his right hand facing the presence, fall back a D. while the 2. man take his Wo. in his left hand facing downward, falls back a D. now the first Cu. being in the 2 place, and the 2. in the 1. meet and passe through, the first man cast off to the left hand, and fall into the 2. place of the two, side his Wo. following him, while the 2. Wo. casteth off, and falls into the first place, his man following her \_:\_

First man slip down before the 2. man, then the first Wo. slip down behinde the 2. Wo. the first Cu. turne off round into the 2. place, and the 2. into the first place .\_ The 2. Cu. doe as much, to their places \_:\_

First man adn 2. Wo. crosse over, the first man going about the 2. man to his place, and the 2. Wo. about the first Wo. .\_ First man and 2. Wo. take both hands, the first woman come in betweene your arms, the 2. man as much, kiss and arme each with his owne, the first Cu. in the 2. place, and the 2. Cu in the first place \_:\_

1. It survived in subsequent editions of the Dancing Master through the 10th edition of 1698, after which it was dropped. Thomas D'Urfey printed a version of the "Tom Tinker" melody for a bawdy song in Wit and Mirth; or, Pills to Purge Melancholy vol. VI (1720, pp. 265-67),

# Kettle Drum

A round Dance for eight



Meete all, and back \_.\_ That againe \_:\_

.

---

Sides all \_.\_ That againe \_:\_

.

.

---

Armes all \_.\_ That againe \_:\_

We. meete, giving their right hands, men meete, giving their right hands, then tounr every man his owne Wo. by the right hand, then men the left hands, We. their left hands, then turne every Wo. her owne man by the left hand \_:\_

---

The 2. Cu. meete and fall back, then the next Cu. meete, and take each others Wo. by the right hand, and fall into the Co. places, then the other Cu. meete and fall back, and the first Cu. the like, then leade in, taking the We. by the right hand, and cast off to your places \_:\_

---

All joyne both hands with your We. swing with your hands all inward, then break off your hands inward, then turn back to back, and kisse the Co. Wo twice, then swing with the Co. We. all outwards, then breake off your hands outwards, then turne kissing every one his owne Wo. turne snd so end \_:\_

1. Appeared in subsequent editions of the Dancing Master through the eighth edition of 1690, after which it was dropped

# Mundesse

Round for six



Hands and two D. round,  
set and turne S. \_:\_ That  
again \_:\_

First man lead his Wo. a D.  
forwards and back \_:\_ Lead  
forwards again, go each  
between the 2. Cu. and  
come back againe in the  
same

First Wo. lead the Co. man  
as before \_:\_

Lead in, every man doing  
as the first did.

First man set and turne  
S. \_:\_ His Wo. as much \_:\_

First Wo. set and turn S. \_:\_  
to the Co. man \_:\_ the man  
as much \_:\_

Second man set and turne  
S. to his own Wo. \_:\_ the  
Wo. as much \_:\_

First man honor to his  
Wo. 2. as much 3. as  
much All embrace

Honor to her next man,  
honor ro the Co. Wo. 3.  
honor.

honor to her next man,  
first honor, Imbrace  
all your We.

Turne your own \_:\_  
Turn Co. \_:\_

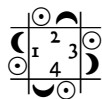
As before \_:\_

As before \_:\_

1. Retained by Playford (1623-1686) in subsequent editions of the Dancing Master through the seventh edition of 1786. The melody is an adaptation of "Mon Desir," a basse danse by Tielman Susato that had been published exactly a century earlier, in 1551.

# Hide Parke

A square Dance for eight thus



First and 3. Cu. meet, and fall back \_.\_ the 2.  
and fourth as much \_:\_

.

\_\_\_\_\_  
This as before \_:\_

.

.

\_\_\_\_\_  
This as before \_:\_

.

First and third men take their Wo. by both hands, and meet  
sideways. The first man take the third Wo. by both hands ,  
and slide through the fourth Cu. and cast off to your places,  
whilst the first Wo. and the third man do the like \_.\_ The 2.  
and 4. Cu. the same.

\_\_\_\_\_  
The second and fourth man change places with their We. holding  
hands whilst the first man and Wo. cross over, and going on the  
outside under their arms, come the man into the Wo. place, and  
Wo. into the mans place, the third Cu. doing the like as the same  
time \_.\_ Then the other four doing the like \_:\_

\_\_\_\_\_  
Men go on the inside of your own We. and on the outside  
of the next and so round to your places \_.\_ Then the Wo. as much \_:\_

# Lady Lye Neare Mee

Longways for as many as will



Lead up all forwards and back \_.\_ That againe \_:\_

First two on each side hands and goe back,  
meet againe \_:\_

Sides all that againe \_:\_

First man and 2. Wo. meet and take right hands  
.\_ The other as much \_:\_

Armes all \_.\_ That againe \_:\_

First Cu. meet, turne back to back  
.\_ go from each other, faces againe \_:\_

Set and turne S. \_.\_ That againe \_:\_

Goe each behind the 2. and turne your owne  
in the 2. place, doe thus to the last, c.

Set and turne S. that againe \_:\_

Goe half round change places with your owne  
in the Co. place \_.\_ Thus to the last \_:\_

Set and turne S. \_.\_ That againe \_:\_

Meet againe, take both hands, slip between  
the 2. Cu. and fall back. Dow thus to the last,  
the rest following \_.\_

1. Retained through the eighth edition of 1690. According to the Traditional Tune archive, also known as Green Garter.

# Lulle me beyond thee

For eight thus:



Meet a D. and back \_.\_ That againe \_:\_

.  
.

First and 3. Cu. sides with your owne, then  
with each others, whilst the other side with  
their owne \_:\_

.

Armes as you sided.

First man and 2. Wo. the 2. man and firs Wo. lead out to the  
wall, While the 3. and 4. meet the 1. and 3. Cu fall back from the  
2. and 4. Cu. foure and foure a brest, meet all and turne each  
his opposite \_.\_ This againe, those leading out that led in, falling  
back to the wall, each turne his owne \_:\_

First man and 3. man, the 2. Wo. and 4. Wo. lead a brest  
to the wall, fall back and hands round to you place,  
the other foure doing the like at the same time \_.\_  
The first and 3. Cu. lead a brest to the presence, fall  
back and hands round to your places, the other foure  
doing the like downewards at teh same time \_:\_

First man and 2. Wo. the 2. man and first Wo.  
lead out to the wall, and fall back againe ,  
while the other foure cross over each with his owne,  
and meeting each others Wo. leade them under the first  
and 2. Cu. armes , falling into your places, and turne his owne \_.\_  
That againe, the last four doing what the first foure did \_:\_

1. Retained in editions from the 1st edition (1651) through the 8th, 1690 edition. Williamson (1976) states the tune is a variant to an earlier tune called "Oil of Barley" or "Cold and Raw," which was printed by Thomas d'Urfey in 1686, and that D'Urfey believed the tune to be Scots in origin. Chappell (1859) remarks that the air appears to have been known at first only as "a new Northern tune," but elsewhere he states that tunes so called were English rather than Scots, and that 'northern' refers not to Scotland but to the northern counties of England.

# The Glory of the West

For foure



Meet a D. fall back, open and close \_:\_ fall back  
a D. meet, open and close \_:\_

Sides with the Co. We. set to them \_:\_ sides with  
your owne Wo. set to her \_:\_

Armes as you sided \_:\_

Back men , We. turne S. back We. men turne S. men crosse  
over, We. cross over, hands round and goe halfe to your places.

Men turne off to the left hand and fall behinde your We. back to  
back, turne back againe to your places, We. as much, change  
places round till you come to your owne places , then take right  
hands a cross , and goe round to your places \_:\_

Men meet, We. meet , and give right hands a crosse , men  
goe under their armes to your owne places, men hands a  
crosse, and We. goe under as the men did, men right hands  
to the Co. We. then left hands to their owne, and fall into the  
contary places, hand in a ring and goe halfe round to your  
places, Falling all a brest to the presence \_:\_

1. Included through all editions. Also included by Playford it in his A Booke of New Lessons for the Cithern \_Gittern" [1] (1652), Musick's Delight on the Cithren (1666), and Musick's Handmaid (1678, p. 34). It was known to Welsh harpers as "Blodeu'r Gorllewin" or "Blote'r Gorllewin" (Flowers of the West).

# Jenny Pluck Pears

Round dance for six



Musical score for Jenny Pluck Pears, Round dance for six. The score is written in treble clef, key of D major (one sharp), and 6/4 time. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The tempo is marked as ♩ = 100. The second staff begins with a measure rest labeled '5' and contains a first ending marked '(1\*)'. The third staff begins with a measure rest labeled '10' and contains a second ending marked '15'. The piece concludes with a double bar line and repeat dots.

Hands and 2. D. round, set and turne S. \_.\_  
That againe \_: \_

Men goe round bout the We. back again \_.\_  
back again \_: \_

Sides all, set and turne S. \_.\_ That againe \_: \_

Armes all set and turne S. \_.\_ That againe \_: \_

Men go Round \_.\_ Back againe \_.\_

First man set his Wo. in the midst with his face to him,  
the 2. man set in his Wo. the 3. as much. Honor all \_.\_

First man take out his Wo. 2. as much 3. as much.  
Honor \_.\_

As at the first, We. setting in the men \_.\_  
Then We. go round and take them out.

As the first time \_.\_

First man take out his Wo. 2. as much 3. as much.  
Honour all \_.\_

1. Retained in the series through the 8rd edition of 1690. However, there were other melodies that Playford published under the title "Jenny Pluck Pears", which was the name of a flirting dance for three couples.

# Gathering Peascods

Round for as many as will



5 (1\*)

10

15

20

Goe all two Dubles round, turne S.  
 \_ \_ That back again \_ : \_

Men hands, and goe round in the  
 inside, and come to your places \_ \_  
 We. as much \_ : \_

Men meet and clap hands, We. as much,  
 while the men goe back, men meet again  
 and turne S. \_ \_ We. meet, men meet,  
 while the We. go back, We. meet againe  
 and turne S. \_ : \_

Sides, turne s. \_ \_ That againe \_ : \_

As before, the We. going first \_ : \_

As before, the We. meeting first \_ : \_

Armes all, turn S. \_ \_ That againe \_ : \_

Men hands as at the first.

Men meet as the first time \_ : \_

1. Retained in the long-running Dancing Master series of editions through the 8th edition of 1690. Both "Gathering Peascods" and "All in a Garden Green" are derivatives (along with many other tunes) of the ancient ground "Hunts Up" or "King's Hunts Up (The)," a melody associated with Henry VIII.

# Up Tailles All

Round for as many as will



Lead in all a D. and back again, set and turn S. \_ \_ That again \_ : \_

First Cu. lead through the 2. Cu. cast off and meet within, clap hands and Armes \_ \_ And so forward to the next the rest following in order \_ : \_

First Cu. lead through the 2. cast off and meet within, clap hands all foure, hands a crosse all foure, and round to your places, and so forward c

First Cu. lead through the 2. Cu. cast off and meet within, clap hands all foure, and hand round all foure to your places, and so forward c

1. This tune is found in the Fitzwilliam Virginal Book (1609), and also was included in Jane Pickering's Lute Book (c. 1616-50). The original words of the song are not known, although the song is referenced as "Up tails all, women beware your breeches". It was retained in the Dancing Master volumes through the eighth edition of 1690, but was dropped from subsequent editions.

# New New Nothing

Longways for as many as will



Leade up all a D. back all, profer a little to slip to the left, each change places with his Wo. \_.\_

Leade down, back all, slip a little to the right, change places \_.\_

First man change with the 2. Wo. and the 2. Wo. with the first Wo., the first man with the 2. man, and the 2. man with the first Wo. \_.\_

First and 2. man change places by both hands, then the We. as much, first man and Wo. leade up between the 2. Cu. into the first place, cross over, and goe on the outside into the 2. place, change places.

1. Retained through the 8th edition of 1690, after which ceases to appear. Playford also published it in his tutor A Booke of New Lessons for the Cithern Gittern (London, 1652, No. 95), where it is a selection for the gittern, a relatively small, quill-plucked, gut strung instrument that came from Europe via Moorish Spain. For other examples of 'Nothings', see "Mrs White's Nothing" by John Dowland.

## Scotch Cap -- Edinburgh Castle

Longways for six



Lead up, back again \_.\_  
That again \_: \_

.

Sides \_.\_ That again \_: \_

.

.

Armes \_.\_ That again \_: \_

The two upper We. fall back and the two lower men fall back, cross over, then the first man and the lower Wo. cross over, then the two upper men fall back, and the two lower We. cross over, then the other cross over as before, this three times over \_: \_

Three men slip up and 3. We. slip downe,  
then the lower man give his right hand to the first Wo.  
and so goe into your places by hands,  
then the We. slip up, and the men slip downe,  
the first and last give hands, to your places as before \_: \_

Three men and 3. We. joyning hands, fall all back, and meet all, men turn your faces one towards another, We. doing the like, the two ends on each side armes, while the middle with his owne, then fall back, then turne your backs together, and every one turne his owne.

1. Retained in all subsequent editions of the Dancing Master through the 10th edition of 1698. Commencing with the 4th edition of 1670 it appeared with the alternate title "Edinburgh Castle (1)." Williamson suggests the title might refer to a nightcap or last drink prior to retiring, otherwise he believes the composer would have referred to the Scottish head gear as a bonnet. Most believe the title refers to the once-ubiquitous head covering called the Scotch bonnet. In a later era the Illustrated London Magazine [1] mentioned the Scotch Cap when describing the garb of prisoners in the mid-19th century:

## Step Stately

A long Dance for 3, 5, 7, or 9. Couple



Lead up all a D. change places each with his owne keeping your faces to the presence, the men slipping behind the We. and the We. before the men, face all to the wall \_ Men hands and We. hands, first man and 2. Wo. lead all the rest round to the bottome, facing all the presence \_:

The first Cu. lead up a D. change hands and leade down a D. \_ Take hands with the 2. Cu. and all foure halfe round, first man and 2. Wo. change places \_:

First Cu. crosse over, meet in the 2. place, change places \_ the three uppermost men, and three We. hands, fall a D. back 2 and 3 Cu. change each with his owne, while the first Cu. meet, then fall a D. back againe 3. and 3. \_:

The first mand and Wo. being in the middle, lead up all a brest a D. and back \_ We. slip before the men to the right, and men behind the We. to the left, going a compasse to their places as at first \_:

The 2. We. lead up between the 2. man, then crossing over, the first Wo. goe behind the 2. man, and the 2. behinde the first \_ Men change over by the right hands then giving left to their owne We. turne the first Cu. in the 2. place and the 2. in the first

Now standing as in greenwood, the first man between the 2. and 3. Wo. and the first Wo. between the 2. and 3. man, the first Cu lead up, cast off and meet below, whilst the 2. and 3. We. and the 2. and 3. man change places \_ The first Cu. being in the 3. place, armes whilst the other foure take hands and go half round to the left \_:

1. Retained through the tenth edition of 1698, then published by John's son, Henry. It was dropped from subsequent editions.

# Shepherd's Holiday

Longways for six



5

(1\*)

10

Leade up all a D back, cross over \_:\_  
Leade downe, back againe, crosse over \_:\_

Sides, back againe, cross over \_:\_ That againe \_:\_

Armes as you sided \_:\_

The first man slip before the 2. man, while his first Wo.  
before the 2. Wo. then the last man slip behind the 2. man,  
while his Wo. behind the 2. Wo then all six turne round  
about the left hand into their places,  
then the last Cu. doe as the first and the first as the last \_:\_

Three men and 3. We. back, joyning hands meet 3. men hands  
and goe round, We. doing the like, men and We. backes before  
and meet, hands backward and goe round as before.

The first man cross into the 2. Wo. places,  
and his Wo. into the 2. mans place, c

1. Retained in subsequent editions through the 10th, published in 1698, by Henry Playford.

## Row well ye Marriners

Longways for as many as will



Leade up a D. forward First man two slippes and back \_:\_ That again \_:\_ crosse the roome one Way the Wo. the other  
Back again to your places \_:\_ Fall back both \_:\_ meet again \_:\_

Clap both your owne hands, then clap each others right hands against one anothers, clap both your owne hands again ,  
then clap left hands, then clap both hands again, then clap your brests, then meet both your hands  
against one anothers \_:\_ The dame again only clap left hands first \_:\_

first man sides with the next Wo. and his Wo. with the next man, doing the like till you come to your places, the rest  
following and doing the same.

1. Retained in all subsequent editions. A vesion for lute was published in Thomas Robinson's Schoole of Musicke (1603).

# Graies Inne Maske (I)

Longwayes for eight



Leade up all forwards and back,  
set and turn S. \_ \_ That again \_:\_

Sides all, set and turne S. \_ \_  
That again \_:\_

Armes all, set and turne S. \_ \_  
That again \_:\_

All a D. to the left hand \_ \_ Back  
again \_:\_

As before \_:\_

As before \_:\_

Back all \_ \_ Change places \_:\_

As before \_:\_

As before \_:\_

1. Prior to the Commonwealth, Gray's Inn, along with Inner Temple, Lincoln's Inn and Middle Temple, held annual revels which included music and dancing. During the reign of James I the inns, singly or in pairs, presented masques at the royal court. Graham Christian (2015) writes that it was the work of Giovanni Coprario (born John Cooper) and is contained in a manuscript of five pieces entitled "Graysin" or "Grayes Inne Masque" (now in the British Museum MS ADD, 10444). Settings for lute, possibly by Robert Johnson, are found in the "M.L." or "Sturt" lute book (British Library Add.Ms.38539, f 30r)., as well as in the MargaretBoard lute book

## Graies Inne Maske (II)

The musical score consists of three staves. The first staff is in C major, 6/4 time, and contains the first two measures of the piece. The second staff is in D major (one sharp), 6/4 time, and contains measures 3 through 7. It includes a first ending bracket labeled '(1\*)' and a measure with a fingering '5'. The third staff is also in D major, 6/4 time, and contains measures 8 through 12. It includes a measure with a fingering '10' and ends with a double bar line and repeat dots.

Honor all, salute \_:\_

\_\_\_\_\_  
As before \_:\_

\_\_\_\_\_  
As before \_:\_

Turne your owne \_:\_  
Then change places \_:\_

\_\_\_\_\_  
As before \_:\_

\_\_\_\_\_  
As before \_:\_

Men the S. Hey \_:\_ We.  
as much \_:\_

\_\_\_\_\_  
As before \_:\_

\_\_\_\_\_  
As before \_:\_

1. On the same page as Gray's Inn I in original

# The Slip

Longways for as many as will



Honour to the presence all \_.\_  
 Honour to your owne \_:\_

First man lead his Wo. down halfe  
 way and honour to her \_.\_  
 Lead her to the bottome,  
 and honour to her \_:\_

The 2. man lead down his Wo. as before \_:\_

The two first men hands, and the two first We.  
 hands and fall back from each other,  
 men and We open, close againe and change places  
 each with his owne \_.\_ Fall back againe, open, close,  
 and change places as before \_:\_

Then take hands with the last man, his Wo. taking hands  
 with the last Wo. fall back from each other, open, close,  
 and change places as before, the four uppermost doing  
 the like as the same time \_.\_ That againe as at first \_:\_

This as before, the rest following in order.

1. Retained through the 18th and final edition of 1728.