

THE MORRIS DANCE.

(WHOLE SET DANCE FOR EIGHT.)

Noted by Cecil Sharp,  
from a Phonographic Record.

Played by JOHN LOCKE,  
Gypsy Fiddler.

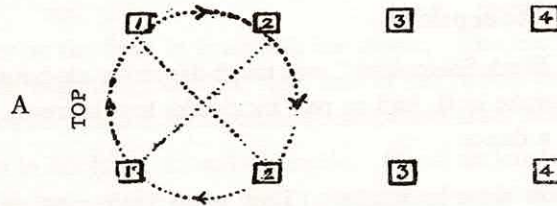


FIG. I.

- (1) Dancers stand facing each other, and knock their sticks together crosswise, on the 1st and 3rd beats of each bar (16 bars: first strain of tune twice).
- (2) Dancers turn to face A, and cross over behind each other and change places (4 bars), and back again (4 bars). Repeat once. During this movement the second strain is played twice.
- (3) First and second couples "hands-across," holding up their sticks in the disengaged hand. Third and fourth do the same. They go round to the right (Fig. 1), 8 bars; then to the left, 8 bars. Repeat No 2 and re-commence at No. 1.

THREE JOLLY BLACK SHEEP-SKINS.

FIRST TUNE.

Noted by Alice J. Owens.  
A (Play 4 times)

From W. PREECE,  
Fiddler, 1908.



B (Play twice)



Noted by Cecil Sharp.

SECOND TUNE.

From JOHN LOCKE, 1909.



### Three Jolly Black Sheepskins.

"Three Jolly Black Sheepskins" was much danced in ale-houses, when the first dancer making a mistake in it, had to pay for drinks for the rest. It was therefore as much a game as a dance.

The dancers are three in number. They place their caps on the floor about 4 to 5 feet apart. Possibly the caps were originally sheepskins, but there is no tradition to this effect.

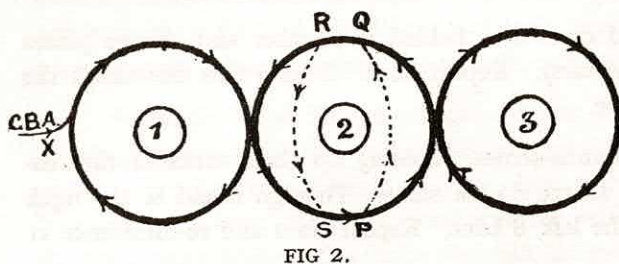


FIG 2.

1, 2, and 3 are the 3 Caps.

The three dancers A, B, and C, stand in single file, headed by A. Starting from X they dance the Hey, along the track shown in the diagram.

At P, the last dancer C, breaks the file, turns to the left along dotted line P Q, and rejoins the file at Q, as leader. The dancers are now in the following order, CAB.

Similarly, on the return journey, the last dancer, B, breaks off at R, turns to the left along dotted line R S, and rejoins his mates at S, as head of the file. The dancers are now therefore in the order B C A. The rule is a simple one. Whenever the dancers pass 2, the hindmost breaks off, turns to his left, and rejoins the file as leader. That is, he takes a short cut from P to Q while the other two dancers are dancing round 3; or a short cut from R to S while his mates are dancing round 1.



### Dancing the Broom Stick.

Tune—"Pop goes the Weasel."

For this each dancer is provided with an ordinary broom, which is laid on the floor before him, the handle just between his toes. First,

(1) The broom is placed on the floor, thus:—

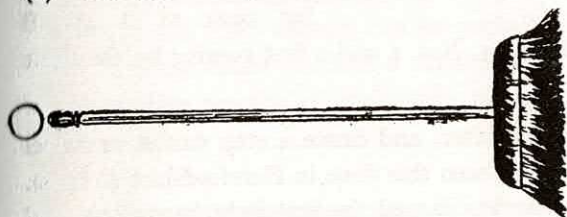


FIG. 3.

(2) When the music begins, walk round the broom as it lies on the floor, twice (16 bars).

(3) Take the broom at end of handle in both hands and rock the broom from side to side, knocking each end

alternately on the floor, in time with the music. The left hand end touches the floor at the beginning, and the right end at the middle of each bar. Make as much noise as possible, while turning the broom from side to side smoothly.

(4) Take broom in left hand, at end of handle. Stand on left toe, raise right leg and hop on left foot, at the same time passing the broom under the right leg into the right hand. Then hop on right foot, pass broom under left leg into left hand again. The legs should be thrown over the broom handle as high as possible, while the hands pass it under. The hops come on the first and middle beats of each bar, so the single or half movement is executed in one bar of the music. Continue this for 16 bars.

(5) Lay the broom on the floor and hop from side to side, two hops, or rather a step and a hop, on either foot, still on the first and middle beats of each bar, crossing the feet, thus:—

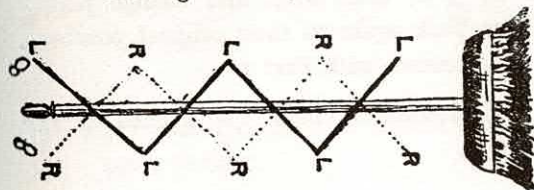


FIG. 4.

Turn at either end of the broom (16 bars).

Repeat from 3 *ad libitum*. The music is accelerated in conclusion. Either strain of time is used for the different movements.

### Three-handed Reel.

Any hornpipe, in common time, will do for this dance, or for the Six-Handed Reel.

1] This is the same as the Swing-Step (see *The Morris Book*, Part III., p. 27).

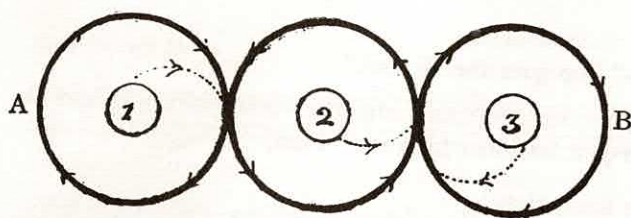


FIG. 5.

- (1) Three dancers stand in single file, about three feet apart. They move as in Fig. 5, by passing each other alternately to right and left and turning back at A and B

(16 bars). That is they dance the Hey, Nos. 1 and 2 first passing by the right (see *Country Dance Book*, II., 47).

- (2) Dancers 1 and 2 stand and face each other, and dance a step dance, or a reel step may be used, though I have not seen this done in Herefordshire (8 bars). No. 2 then turns to face No. 3, who has danced the first eight bars alone, and dances 8 bars.

Repeat (1), and so on, *ad libitum*.

The Four-Handed Reel is danced in the same way, but as there are two dancers in the centre, Nos. 1 and 2 and Nos. 3 and 4 dance 16 bars together, facing each other in the second part.

### Six-handed Reel.

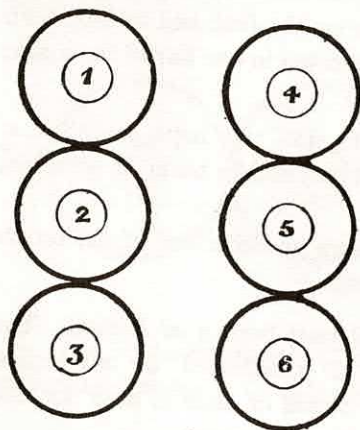


FIG. 6.

This is exactly the same dance, but it is danced in two parallel lines, thus :—

- (3) While at the conclusion of Part 2, a third movement is introduced; the lines 1, 2, 3, and 4, 5, 6, cross over, and change places, and go back again to their original positions, to re-commence with Part 1.

The "Eight-Handed Reel" is danced in the same manner.

### Country Dances.

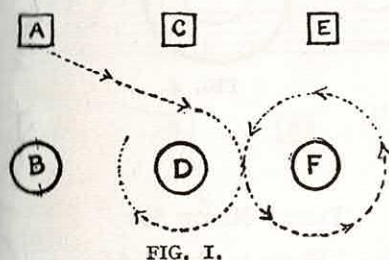
The country dance is performed by an equal number of men and women, standing facing each other in parallel lines, or, as Playford's *Dancing Master* expresses



it, "longways for as many as will." The "top" of the dance is that end which is nearest the music, and is on the right of the women's line. There must not be less than six dancers, partners opposite each other. "Sir Roger de Coverley" is a familiar example of this formation. This is what is called a whole-set dance, because all the dancers are occupied from the beginning to the end of the dance. The following country dances are described as "duple" or "triple minor set" dances, because any figure that they contain can be performed by either two or three couples only. Every country dance contains a progressive figure by means of which an alteration in the relative position of the couples is effected, some couples moving down, others up the dance.

This progressive movement will be found fully described, with diagrams, in Mr. Cecil Sharp's *Country Dance Book, I*. At the conclusion of a figure, the couples engaged in it usually "swing," that is, they meet, engage waltz fashion, and dance round in a small circle between the lines of the set, usually to a waltz step; they bow to each other in returning to places.

### Figure Eight.



### TRIPLE MINOR SET.

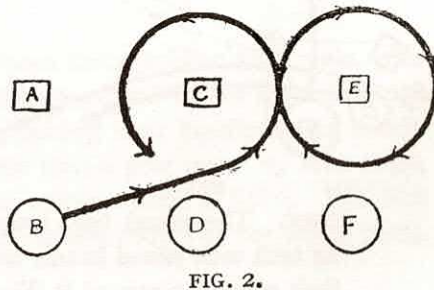
*Tune*—"Jack's the Lad."

(1) First woman (8 bars) (Fig. 1).

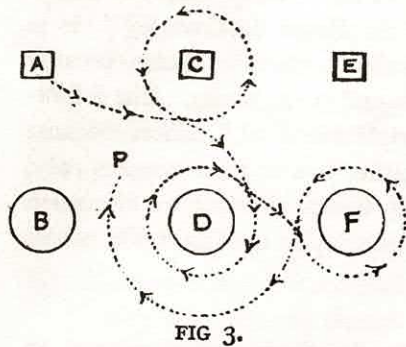
First man, simultaneously, woman crossing in front of him (Fig. 2).

(2) They dance down the middle and up again (8 bars).

(3) First and second couples "swing" and cast one (8 bars). See "Haste to the Wedding," Fig. 5.



**Figure Seven.**



TRIPLE MINOR SET.

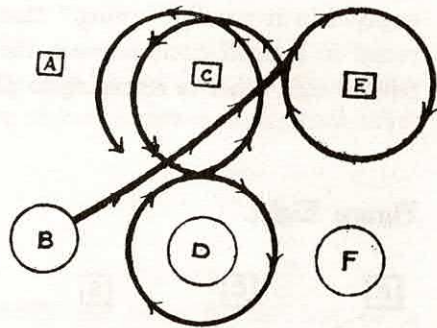
Same tune as "Figure Eight," on any Country Dance tune, in 6-8 time.

(1) First woman, 8 bars.

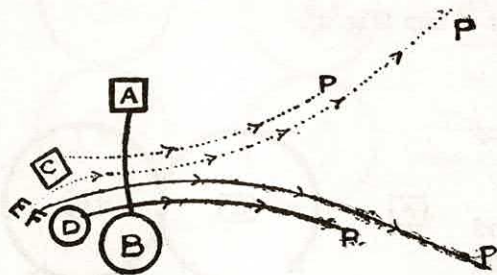
First man, simultaneously.

It will be seen that at the end they are following each other round, and finish at the same point (P).

(2) As in "Figure Eight," 2 and 3.



**Haste to the Wedding.**



TRIPLE MINOR SET.

Tune—"Haste to the Wedding."

(1) The first three couples take hands and dance round in a ring, half way to right (4 bars), and half way to left (4 bars).

(2) They separate into couples, and gallop round once to the right (8 bars).

The second time round (the same way), the top couple stand and form an arch with joined hands, under which the second and third couples pass to their original places at P (Fig. 5).



(3) A and B lead down the middle and up again, while the second couple move up one place (Fig. 6). At the top A and B release hands, cast off, pass round and outside C and D to the second place, at P (8 bars); that is, they "cast one."

(4) First and second couples swing (8 bars).

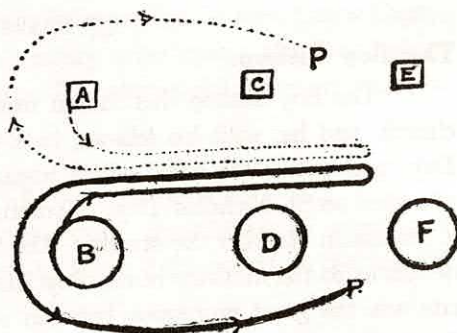


FIG. 6.

**Handkerchief Dance.**

DUPLE MINOR SET.  
GREENSLEEVES.

From JOHN LOCKE,  
Gypsy Fiddler, 1909.

*Noted by Cecil Sharp.*

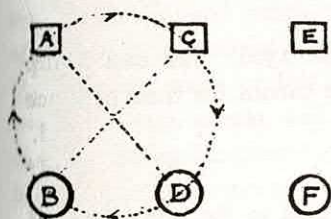


FIG. 7.

(1) A B C D face each other, and take the handkerchiefs by the corners, crosswise, in their right hands, dancing round from left to right (4 bars). They then repeat the movement in the reverse direction with handkerchiefs in left hands, and return to places (4 bars).

(2) The second couple take a handkerchief between them, holding their right arms up to form an arch: they advance up four steps, and at the same time the first couple go down and under the arch, holding their handkerchiefs loosely between them (4 steps, 2 bars). The first couple now move up four steps, making an arch, under which the second couple return (2 bars). The first movement is now repeated; this leaves the second couple at the top (2 bars). Pause of two bars to end of strain.