

NOTES FOR MUSICIAN.

Before starting, the musician should see that the dancers are in position and ready to begin. He should then play the first strain once and proceed without pause to play the dance.

The dances to which the tunes in this volume belong are divided into two or more parts of equal length. The music in the text is in each case that which is required for the accompaniment of a single part. In non-progressive dances, therefore, the music, with the repeats as printed, must be played as many times as there are parts. When, however, a part is progressive, the music to that part must be repeated as often as the dancers direct.

For the guidance of the musician the number and character (i.e., progressive or otherwise) of the parts, into which each dance is divided, will be given in the score.

Metronome figures have been omitted because there is no authority, traditional or otherwise, upon which to compute them; and because, moreover, the tempo must to some extent depend upon the taste and temperament of the performers. MM. ω (or ω) = 112 may, perhaps, be given as a general guide.

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CATCHING OF QUAILS.



13790

IF ALL THE WORLD WERE PAPER.

Round for Eight; in three parts. (The English Dancing Master, 18t Ed. 1650.) Arranged by Cecil J. Sharp. 2 7 A 2 1 2 8 5

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D. C.

UP TAILS ALL.

Round for as many as will; in four parts, of which the last three are progressive.

(1st Ed.1650.)

Arranged by Cecil J. Sharp









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WINIFRED'S KNOT or OPEN THE DOOR TO THREE.



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CHELSEA REACH.



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FAIN I WOULD.



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HYDE PARK.



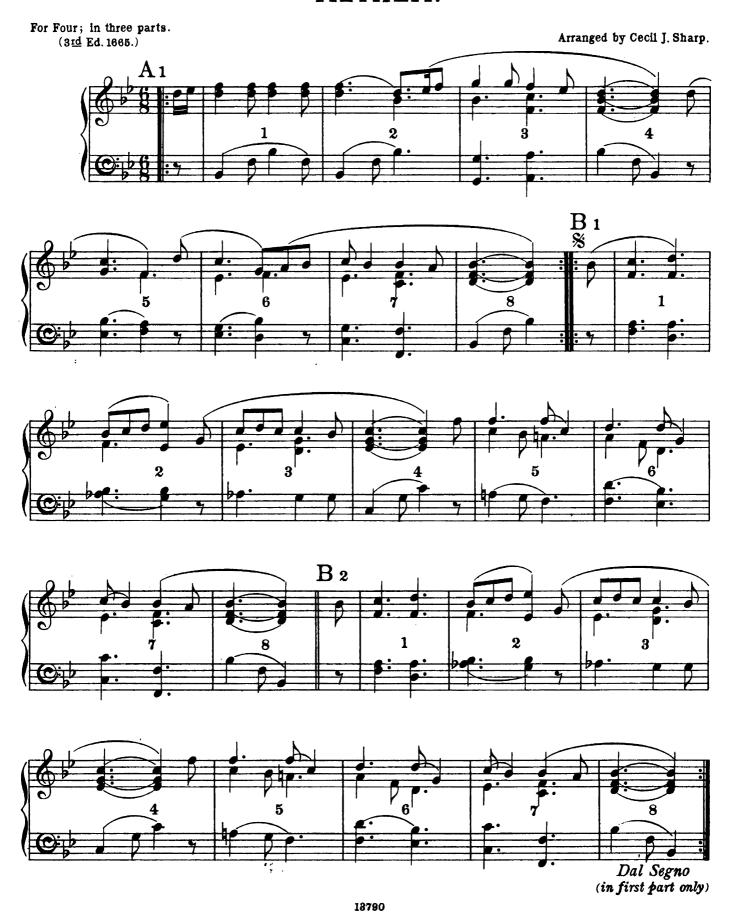
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HUNSDON HOUSE.



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ALTHEA.



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ARGEERS.



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LADY IN THE DARK.



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THE MERRY CONCEIT.



ADSON'S SARABAND.

(To the tune of The New Exchange.)
(3rd Ed. 1665.)



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CONFESS.



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MAIDEN LANE.



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THE OLD MOLE.



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SHEPHERD'S HOLIDAY or LABOUR IN VAIN.



UPON A SUMMER'S DAY.

