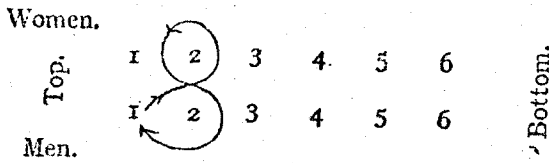


13.—FIGURE OF EIGHT. FLOWERS OF EDINBURGH

Music, once to yourself.

First Movement.

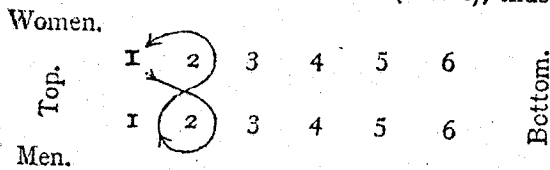
Bars 1 to 8.—1st man dances a figure 8 round 2nd woman and 2nd man, polka step eight times, as diagram (8 bars) :—



passing woman, left shoulders touching, and man, right shoulders touching.

Second Movement.

Bars 1 to 8.—1st woman does same (8 bars), thus :—



Third Movement.

Bars 9 to 16.—1st couple do same figure together, the woman passing in front of the man.

Fourth Movement.

Bars 9 to 16.—Upsetting. 1st couple change places with 2nd couple as in "Step and fetch her." 1st couple repeat dance round 3rd couple, and after the upsetting they dance round 4th couple; at the same time 2nd couple start dancing round 3rd couple, and so the dance continues as in "Step and fetch her."

14.—WE WON'T GO HOME TILL MORNING.

Music, once to yourself.

First Movement.

Bars 1 to 8.—Men take hands and women take hands, raised to about shoulder level. On 1st beat of bar 1 all advance three steps, R L R, and on 2nd beat of bar 2 put L toe to R heel and bob; then retire L R L, bob, to bars 3 and 4.

Men and women change places, the men keeping hold of hands and thus forming arches for women to pass under; pass partners, right shoulders touching (4 bars).

Bars 1 to 8.—Turn right about and face partners and repeat; this time women make arches for men to pass under.

Second Movement.

Bars 9 to 12.—All clap hands six times (4 bars).

Bars 13 to 20.—1st couple skip down the middle and back again to places.

Bars 9 to 12.—All clap hands six times, as before.

Bars 13 to 20.—1st couple change places with 2nd couple as in previous dances.

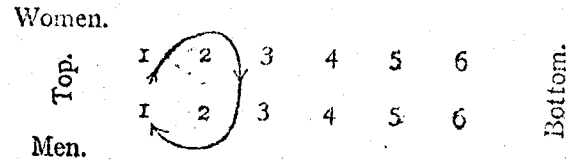
Repeat dance. This time 1st couple change places with 3rd couple.

Repeat dance, 1st couple changing places with 4th couple, and 2nd couple changing places with 3rd couple; and so on as in the other dances.

15.—THE BONNY BREAST KNOT (Country Dance)—
This dance is very similar to "figure of 8."

First Movement.

The first woman dances a figure of 8 round the 2nd couple, first touching right shoulders with the man, then touching left shoulders with the woman. Meanwhile the first man makes a complete circle round in the opposite direction, that is, he passes to the right of the 2nd woman and behind her, crosses and passes the 2nd man right, shoulders touching, and behind, back to place, thus—



This takes bars 1 to 8.

The 1st man then makes the figure of 8, the 1st woman making the circle round the 2nd couple (bars 1 to 8a).

Second Movement.

The 1st couple dance down the middle and back (bars 9 to 16).

Third Movement.

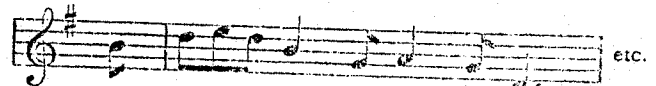
Upsetting (bars 9 to 16a). This figure was called by the Sussex dancers "purling."

The 1st couple are now standing second; and repeat the same dance with the 3rd couple.

When the 1st couple are standing third, they begin dancing with the 4th couple. At the same time the 2nd couple (now top) start dancing with the 3rd couple, and the dance continues as in the previous ones.

16.—OVER THE STICKS.

This is danced by four dancers, across two sticks about five feet in length, laid crosswise on the ground. The step is simple, and consists of a hop on the left foot, and while the left foot remains on the ground the right foot is crossed in front of it and a tap is made. The right foot is then quickly withdrawn and a hop made with it in the original position; the left foot is crossed in front of it and tapped, and then withdrawn quickly for the next hop. It is most important to note that while the tap is being made the other foot must not be lifted, though there will be a tendency to do this, as the hop is made on an unaccented note, and the tap on an accented one. If the dancer remembers to keep his weight on the foot which is performing the hop, he cannot go wrong. The step will, if properly performed, give a very pleasant syncopated effect.



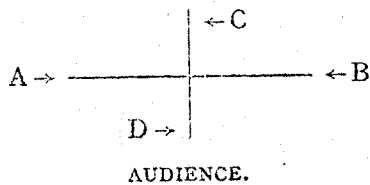
- bL tR hR lL bL tR bR lL bL
- hL = hop left foot.
- tR = tap right foot.
- j = jump, feet together.

The jump is made by alighting with both feet together. The stamp is made by bringing the R foot into position with the L, and stamping it on the ground.

The men should dance with hands on hips, and if girls are dancing they should hold their frocks.

The dance, which is very simple, can be performed in two ways, and as both versions are short, one can, with good effect combine the two.

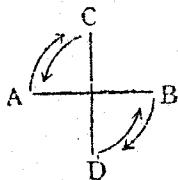
In the first version two dancers, A and B, stand at the points of the sticks facing into centre; the other two stand by the other two points, but C faces the direction of A, D faces the direction of B, so that the taps are made *across* the sticks, instead of to left and right of the sticks alternately in the manner of A and B.



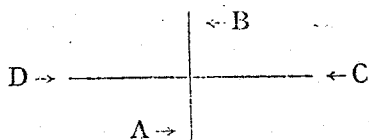
Music, once to yourself.

Bars 1 to 4.—Dance hL tR, hR tL, seven times; hL tR, and j on last beat.

Bars 1 to 4a.—All walk round, starting with L foot, one step to each beat. A and B walk to the left, keeping a circle outside C and D, who walk to *their* left (that is, in the *opposite* direction to A and B, as they are facing differently), keeping an inner circle.



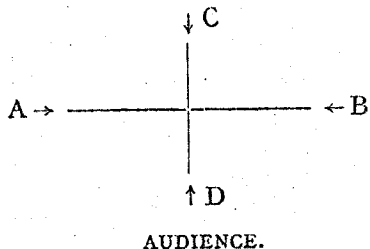
Each dancer walks only three-quarters of the way round, so that A is at the end of the strain in D's place, B is in C's, C in A's, and D in B's. The dancers make a stamp in these places on the last beat of the strain.



Bars 5 to 8.—Dance at points, D and C tapping left and right of sticks, B and A *across* sticks—hL tR, hR tL, seven times; hL tR, and j on last beat.

Bars 9 to 12.—All walk round to their left, D and C keeping outside, B and A keeping inside. Three-quarters round will bring them to their original positions. The dance can then be continued as long as wanted, always ending, of course, on this strain.

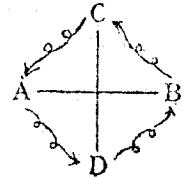
In the other version all the dancers stand at the points and face into centre—



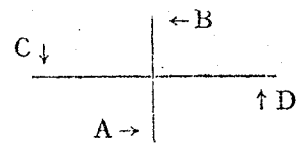
Music, once to yourself.

Bars 1 to 4.—Dance hL tR, hR tL, seven times; hL tR, and j on last beat.

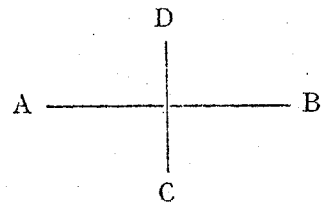
Bars 1 to 4a.—All turn round to the right, hopping twice on the right and twice on the left alternately. But this time the dancers only proceed to the next point, jumping on the final beat of the strain, so that at the end A is in D's place, D in B's, B in C's, and C in A's.



Bars 5 to 8.—All dance *across* sticks at points, with left shoulders turned in to centre, hL tR, hR tL, seven times; hL tR, and j on last beat.



Bars 9 to 12.—A and C link R arms, and B and D link R arms, and turn round, hopping as before, keeping in between their own points. This time A and C change places at the end of the strain, and B and D do the same, and all j on last beat in new places, which will be—



Bars 1 to 4.—Dance at points, as before.

Bars 1 to 4a.—Hop round as before, each separately.

Bars 5 to 8.—Dance across points, L shoulders to centre.

Bars 9 to 12.—Hop round, A linked with D, B with C, changing places at the end of strain. All the dancers are now in their original positions, C and D having worked round the circle.

17.—SWORD DANCE.

There are eight performers in this dance, and the step is a simple skip from one foot to the other, with a slight roll of the body.

The dancers form a ring. Each one carries a sword in the left hand, lying over the left shoulder, and with the right hand grasps the point of the sword of the dancer in front of him.

Play first strain of music, to get the rhythm clear. Then dance round to the left in a circle, twice round (16 steps).

Stop, and making a close circle, form a frame with the swords; the rule for interlocking the swords is right hand over, left hand under—that is, over and under the swords of the dancers on either side. This will give the following pattern.

FIG. I.

(See Photograph, page x.)