

# COUNTRY DANCE TUNES

---

PIANOFORTE SOLO.

---

Cecil J. Sharp.

LONDON  
*Novello & Co., Ltd.*

## 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.  $\text{d}$  (or  $\text{J}.$ ) = 112 may, perhaps, be given as a general guide.

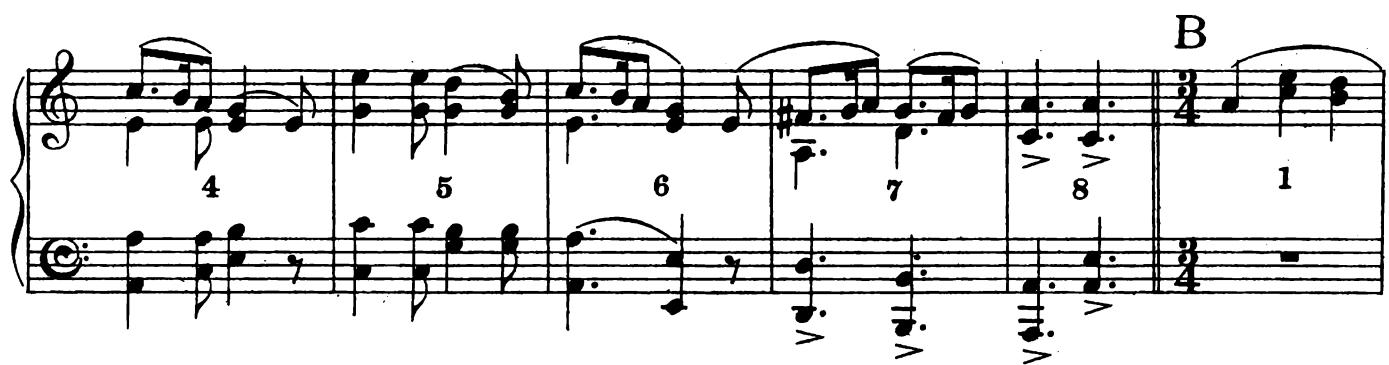
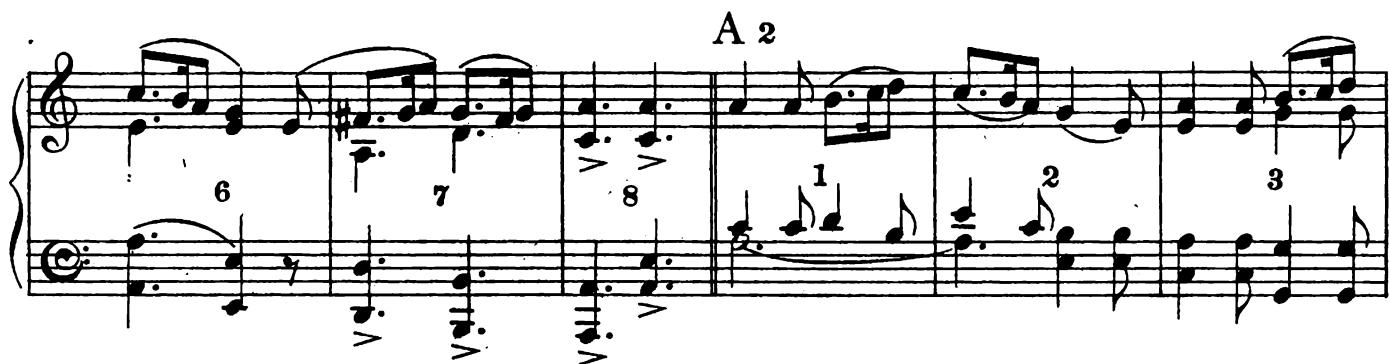
## CONTENTS.

No										PAGE
1. Jenny Pluck Pears	...	...	...	...	...	...	...	...	...	I
2. Putney Ferry	...	...	...	...	...	...	...	...	...	2
3. Mage on a Cree	...	...	...	...	...	...	...	...	...	3
4. The Fine Companion	...	...	...	...	...	...	...	...	...	4
5. Newcastle	...	...	...	...	...	...	...	...	...	5
6. Gathering Peascods	...	...	...	...	...	...	...	...	...	6
7. Oranges and Lemons	...	...	...	...	...	...	...	...	...	8
8. Dull Sir John	...	...	...	...	...	...	...	...	...	9
9. Rufty Tufty	...	...	...	...	...	...	...	...	...	10
10. Parson's Farewell	...	...	...	...	...	...	...	...	...	11
11. The Glory of the West	...	...	...	...	...	...	...	...	...	12
12. Saint Martin's	...	...	...	...	...	...	...	...	...	13
13. Hey, boys, up go we	...	...	...	...	...	...	...	...	...	14
14. Grimstock	...	...	...	...	...	...	...	...	...	15
15. The Beggar Boy	...	...	...	...	...	...	...	...	...	16

# JENNY PLUCK PEARS.

Round for Six; in three parts.  
(1<sup>st</sup> Ed. 1650.)

Arranged by Cecil J. Sharp.



# PUTNEY FERRY.

Round for Six; in three parts.  
(4<sup>th</sup> Ed. 1670.)

Arranged by Cecil J. Sharp.

A

B<sub>1</sub>

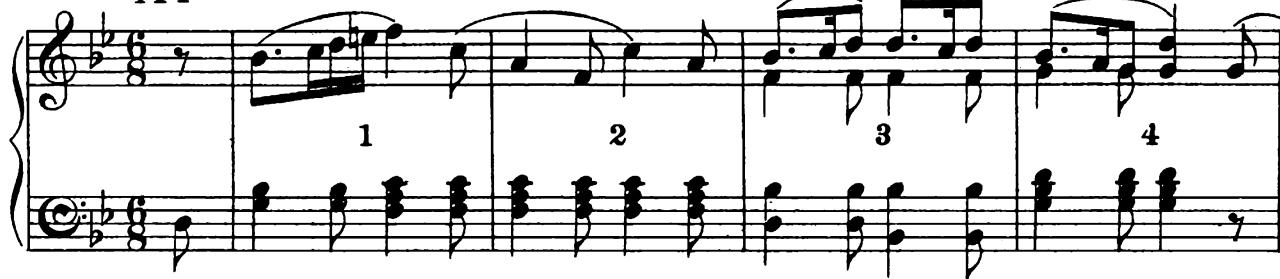
C<sub>1</sub>

# MAGE ON A CREE.

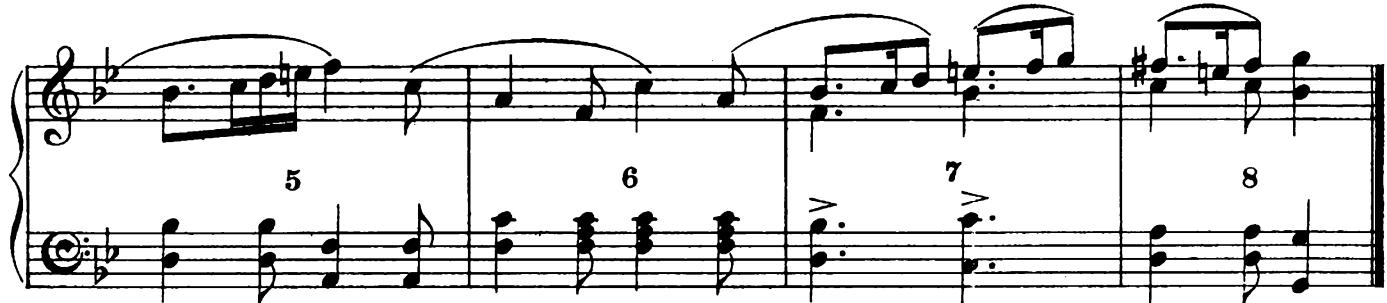
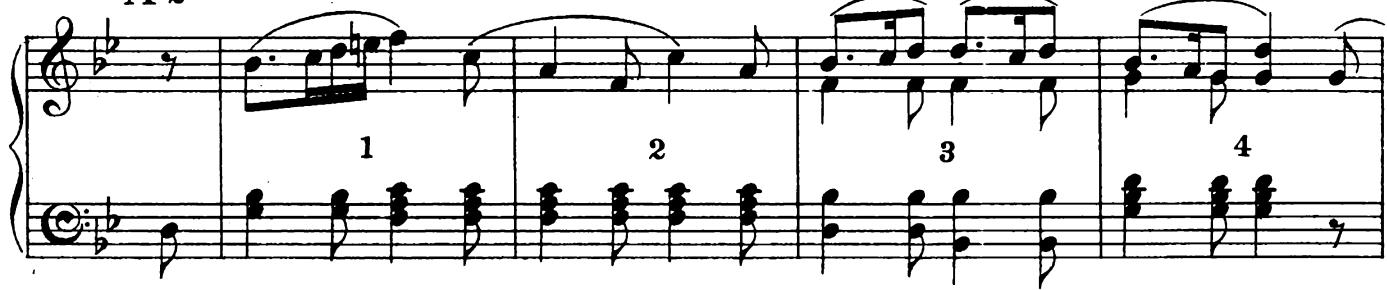
Round for Eight; in three parts.  
(1st Ed. 1650.)

Arranged by Cecil J. Sharp.

A 1



A 2



# THE FINE COMPANION.

Round for Eight; in three parts.  
(1<sup>st</sup> Ed. 1850.)

Arranged by Cecil J. Sharp.

A 1

A 2

B 1

# NEWCASTLE.

Arranged by Cecil J. Sharp.

A 1

A 2

B 1

# GATHERING PEASCODS.

Round for as many as will; in three parts.  
(1st Ed. 1650.)

Arranged by Cecil J. Sharp.

A 1

A 2

B 1

B 2

C<sub>1</sub>

C<sub>2</sub>

# ORANGES AND LEMONS.

Square for Eight; in three parts.  
(3rd Ed. 1665.)

Arranged by Cecil J. Sharp.

**A**

1 2 3

4 5 6 7

**B<sub>1</sub>**

8 1 2 3 4

5 6 7 8

9 10 11 12

# DULL SIR JOHN.

Square for Eight; in three parts.  
(1st Ed. 1650.)

Arranged by Cecil J. Sharp.

A 1

Musical score for part A, section 1, measures 1-4. The score consists of two staves. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). The time signature is common time (indicated by a 'C'). Measures 1-4 are shown, each ending with a fermata. The vocal line is primarily in eighth notes, with some sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained notes and chords.

5

2

3

4

6

7

8

>

B 1

Musical score for part B, section 1, measures 1-4. The score consists of two staves. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). The time signature is common time (indicated by a 'C'). Measures 1-4 are shown, each ending with a fermata. The vocal line is primarily in eighth notes, with some sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained notes and chords.

1

2

3

4

5

6

7

>

# RUFETY TUFTY.

For Four; in three parts.  
(1st Ed. 1650.)

Arranged by Cecil J. Sharp.

The musical score for "RUFETY TUFTY." is arranged for four voices in three parts. The score consists of six staves of music, labeled A through F, showing various vocal entries and harmonic progressions.

- Staff A:** Treble clef, 3/2 time, key of G major. It features five measures numbered 1 through 5. Measure 1 starts with a half note followed by eighth notes. Measures 2-5 show a repeating pattern of eighth-note chords.
- Staff B:** Treble clef, 3/2 time, key of G major. It features eight measures numbered 6 through 13. Measures 6-8 continue the eighth-note chord pattern. Measures 9-13 introduce new patterns, with measure 13 ending with a long sustained note.
- Staff C:** Treble clef, 3/2 time, key of G major. It features six measures numbered 1 through 6. Measures 1-6 show a repeating pattern of eighth-note chords.
- Staff D:** Bass clef, 3/2 time, key of G major. It features twelve measures numbered 7 through 18. Measures 7-12 show a repeating pattern of eighth-note chords. Measures 13-18 introduce new patterns, with measure 18 ending with a long sustained note.
- Staff E:** Treble clef, 3/2 time, key of G major. It features six measures numbered 1 through 6. Measures 1-6 show a repeating pattern of eighth-note chords.
- Staff F:** Bass clef, 3/2 time, key of G major. It features twelve measures numbered 7 through 18. Measures 7-12 show a repeating pattern of eighth-note chords. Measures 13-18 introduce new patterns, with measure 18 ending with a long sustained note.

# PARSON'S FAREWELL.

For Four; in three parts.  
(1st Ed. 1850.)

Arranged by Cecil J. Sharp.

The musical score for "Parson's Farewell" is arranged for four voices in three parts. It consists of five systems of music, each with two staves (Treble and Bass). The parts are labeled A, B<sub>1</sub>, B<sub>2</sub>, and A again. Measures are numbered 1 through 8 above the staves. The music is in common time and uses a mix of quarter and eighth notes.

# THE GLORY OF THE WEST.

For Four; in three parts.  
(1st Ed. 1650.)

Arranged by Cecil J. Sharp.

A

1      2      3      4

B 1

5      6      7      8      1

2      3      4      5      6

7      8      9      10

# SAINT MARTIN'S.

For Four; in three parts.  
(1st Ed. 1650.)

Arranged by Cecil J. Sharp.

**A 1**

1 2 3 4

5 6 7 8

**B 1**

1 2 3 4

5 6 7 8

## **16. HEY, BOYS, UP GO WE.**

For Four; in three parts.  
(The English Dancing Master, 1<sup>st</sup> Ed. 1650.)

Arranged by Cecil J. Sharp.

**A**

1 2 3 4

5 6 7 8 1

2 3 4 5 6

7 8 1 2 3

**B<sub>1</sub>**

4 5 6 7 8 1

2 3 4 5 6

**B<sub>2</sub>**

7 8 1 2 3

4 5 6 7 8

# GRIMSTOCK.

Longways for Six; in three parts.  
(2<sup>nd</sup> Ed. 1652.)

Arranged by Cecil J. Sharp.

A 1

A 2

Basso marcato.

# THE BEGGAR BOY.

Longways for Six; in three parts.  
(1st Ed. 1650.)

Arranged by Cecil J. Sharp.

**A**

**B<sub>1</sub>**

**B<sub>2</sub>**

**C**