Sir Roger de Coverly

or

VIRGINIA REEL

The Sir Roger de Coverly, which antedates the Virginia Reel was a dance of considerable dignity and character. While a socalled Country or Contra Dance, it was in line of direct decent from the charming dances of past centuries and retains many of their graces. It was entirely a social dance, a display of courteous manners rather than an excuse for roughness. The first figure, "Cavalier and Lady" was the visiting figure in which couples walked forward, sedately bowing and indulging in various forms of greeting. The second figure "The Reel" or "Reeling" was livlier. In the "Grand March" the gentlemen drew their protective swords for the arch under which the ladies passed. With this in mind a very dignified and interesting dance will result.

FORMATION: Sixteen people form in couples, four couples on a side, gentlemen placing all ladies to their right. This alternates lady with gentlemen instead of all men on one side and ladies on the other. The step should be a walk for the first part, a skip for the reel and marching for the last. Avoid romping and use the fingertips in taking the hands of the dancers, carrying the arm well raised from the shoulder. The lady should raise the skirt lightly with the disengaged hand. In the dos-a-dos the skirt should be gracefully held with both hands. All the figures are danced double or in couples instead of single people, the more familiar way known to us. Three contrasting sets of music, such as were used for this dance are given.

1. Cavalier and lady: Two couples approach from opposite corners, curtsey, take right hands, left, both, dos-a-dos as in our Reel, alternating couples from side to side. In turning in the middle be sure and turn entirely round and return to place backward the gentlemen leading the lady.

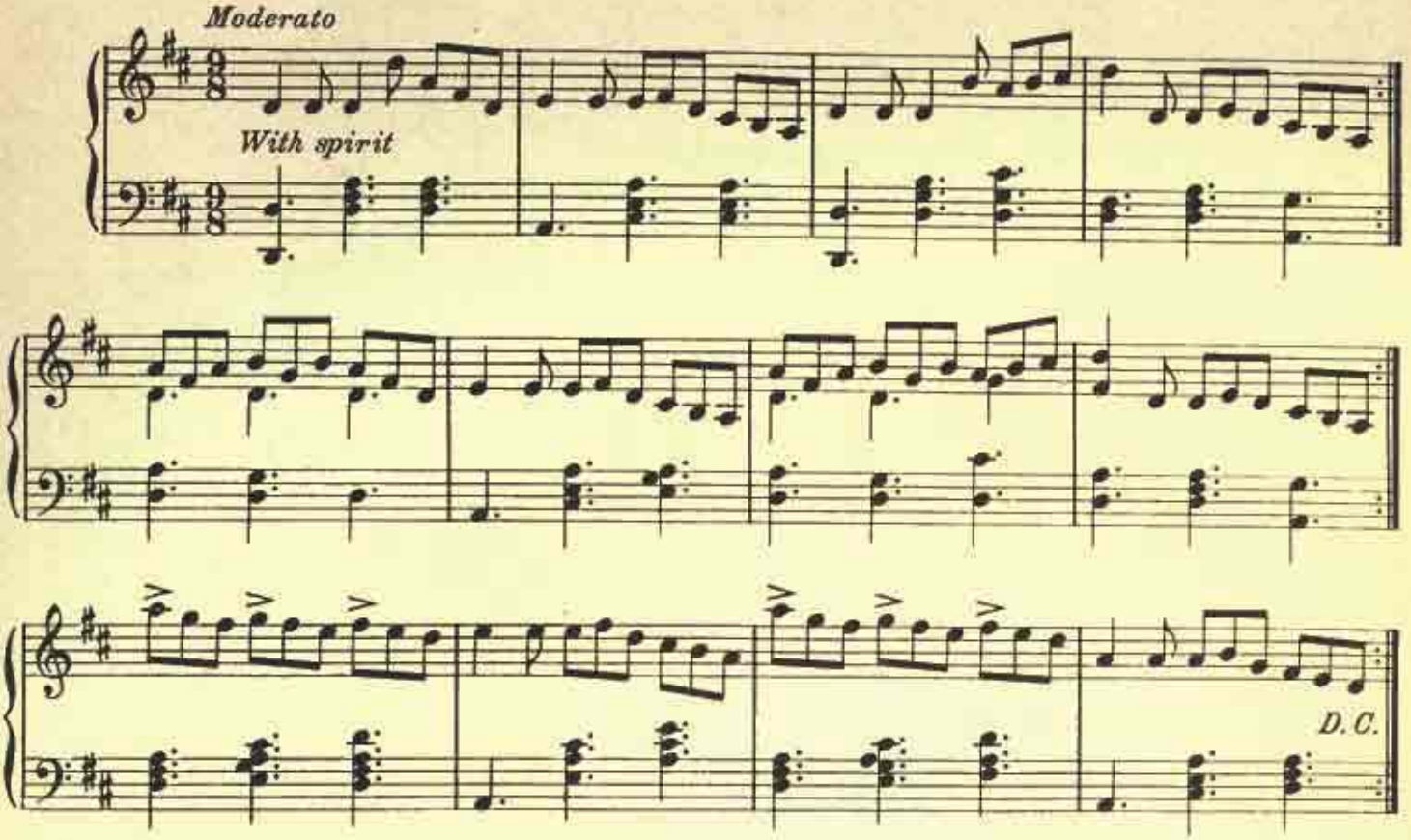
2. Reel: Two couples down the middle and back. Form the line at the head by each gentleman facing his lady, joining right hands and half chaining forward to the next person form a chain of six, then returning to partner again and chaining in the opposite direction, thus coming down the line, reeling with each person in turn. This forms a very pretty figure the test of which is that a gentlemen and lady are always dancing together.

3. March: When the two head couples have danced down thru the line in this way, they promenade up the center and lead off down the sides all the other couples following. The first two gentlemen draw swords, forming arch for the others to march under, ladies placing themselves to the right of their partners. This leaves the former head couple at the foot, with the second couple at the head. When all the couples have danced thru these figures a march may be formed preparatory to the guests making their adieux to host and hostess at the door.

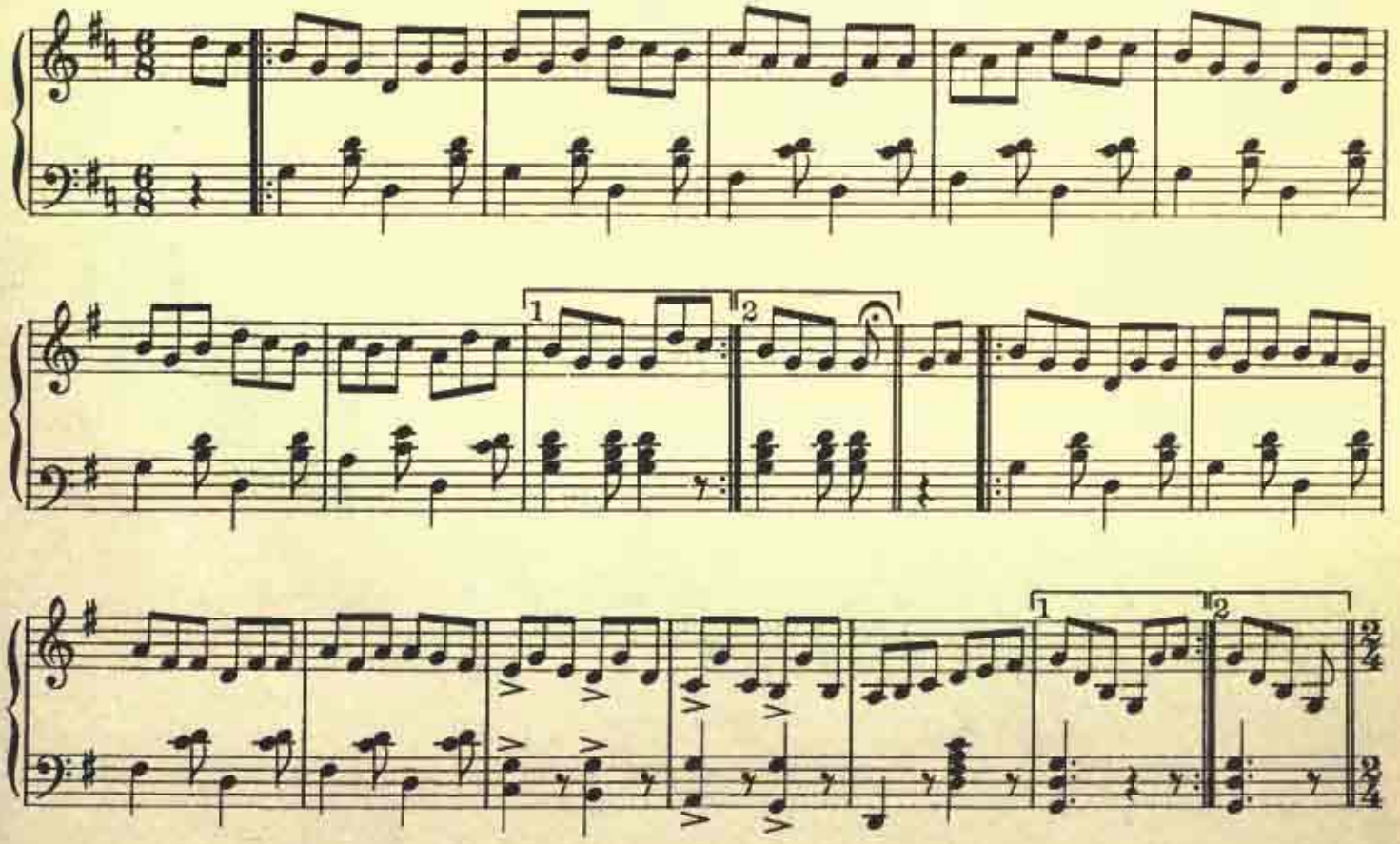
C.F.S. Co. 175-70

Sir Roger de Coverly.

Cavalier and Lady.

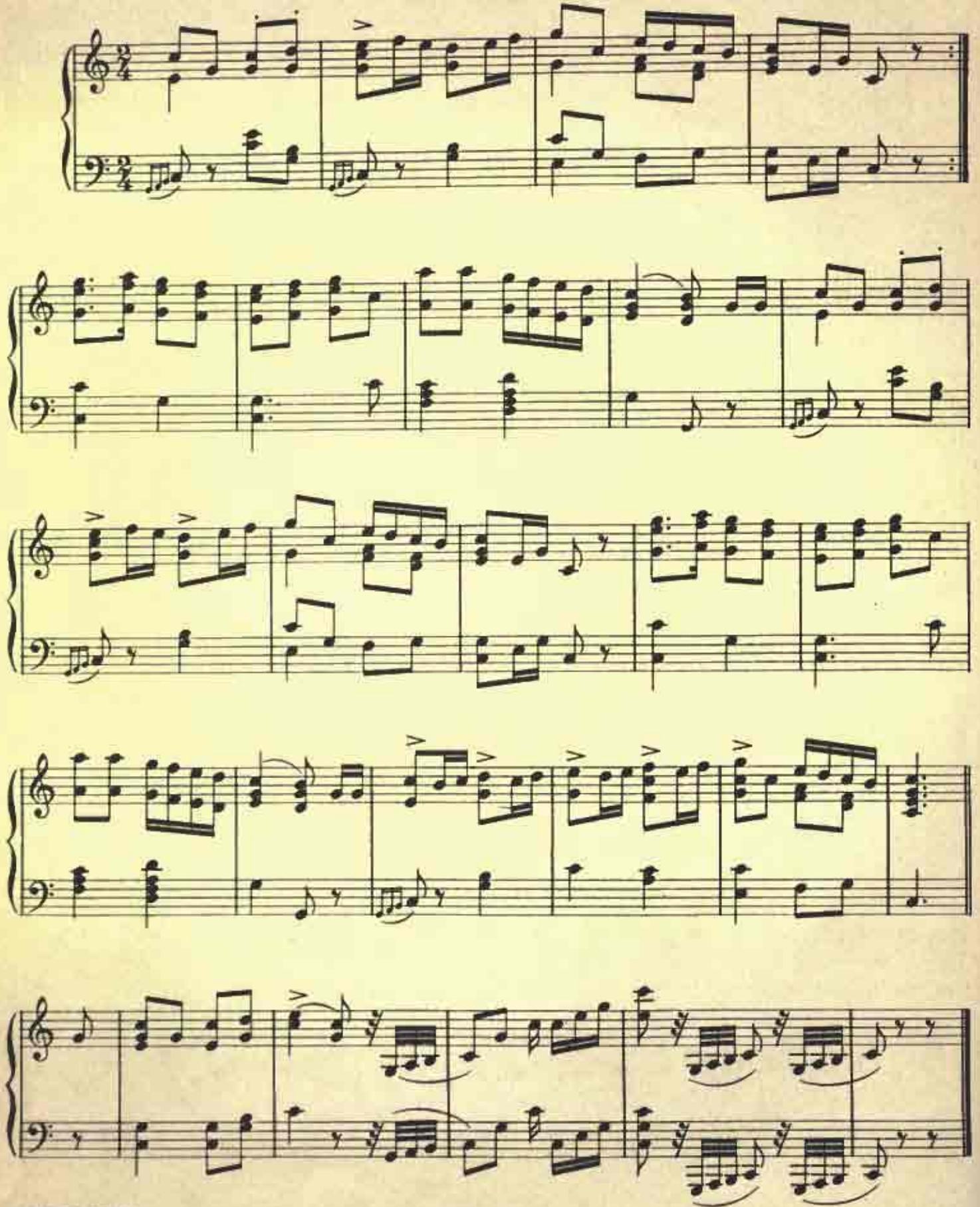


Reel.



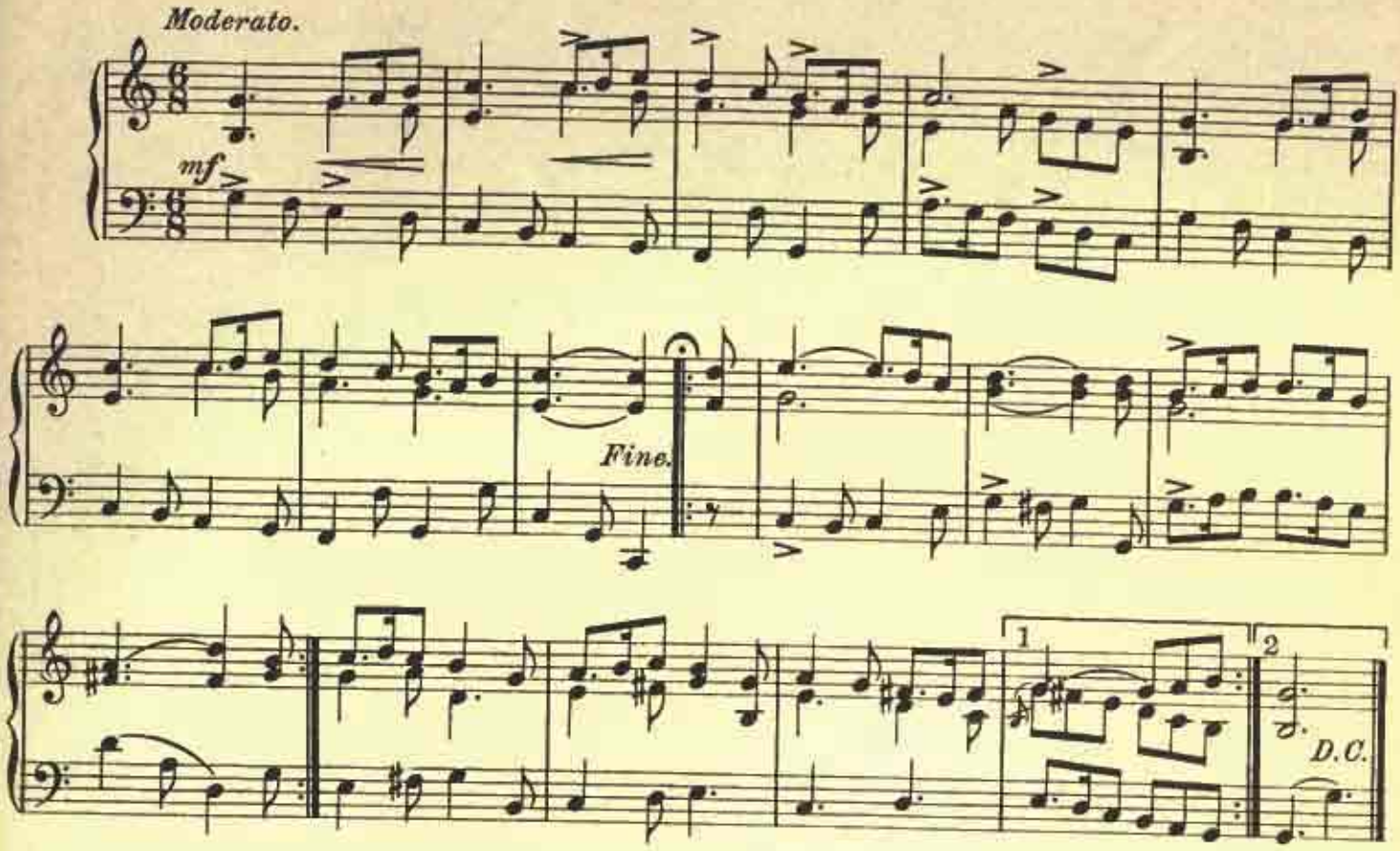
BRITISH GRENADIERS

March



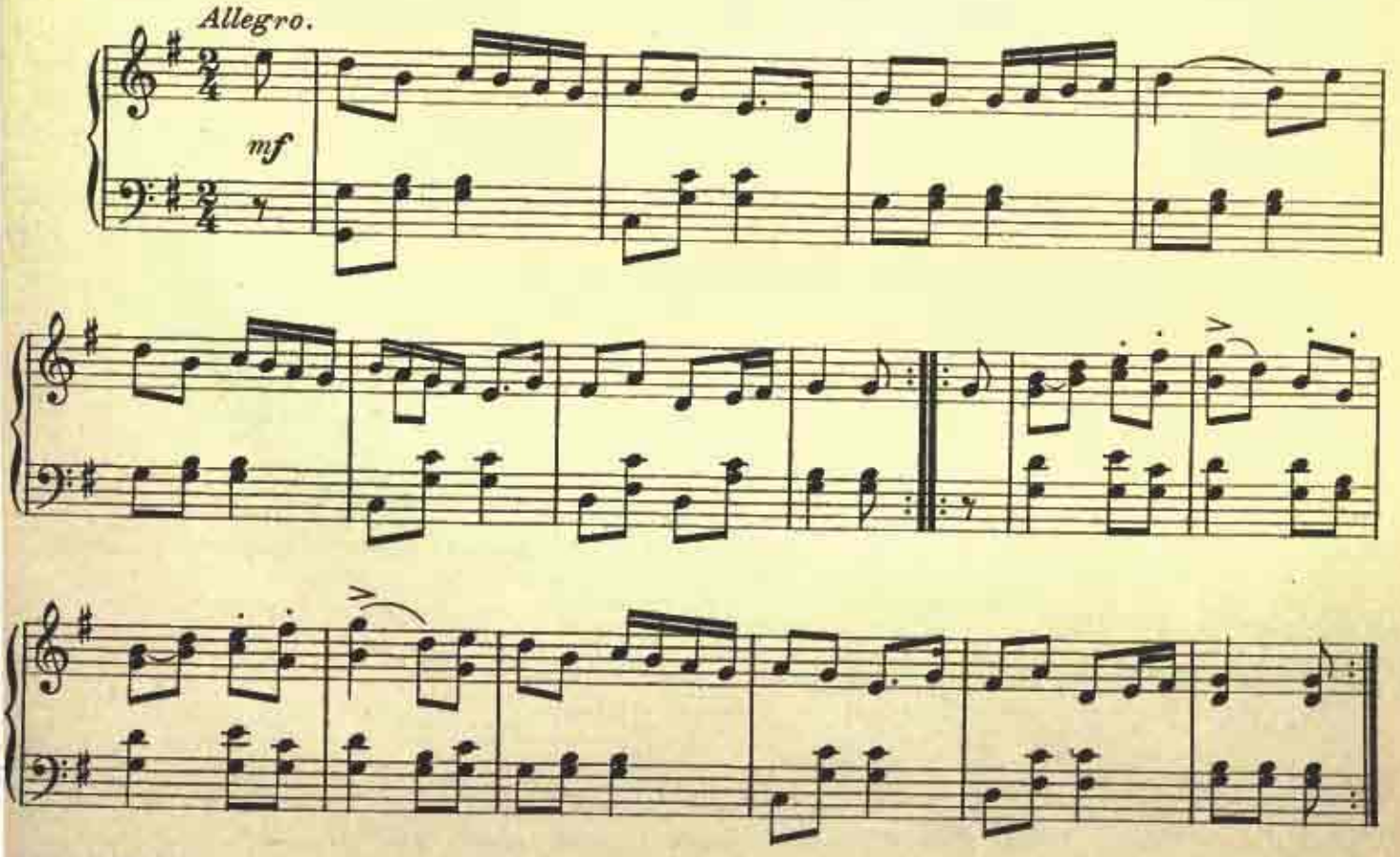
COUNTRY DANCE

Cavalier and Lady.



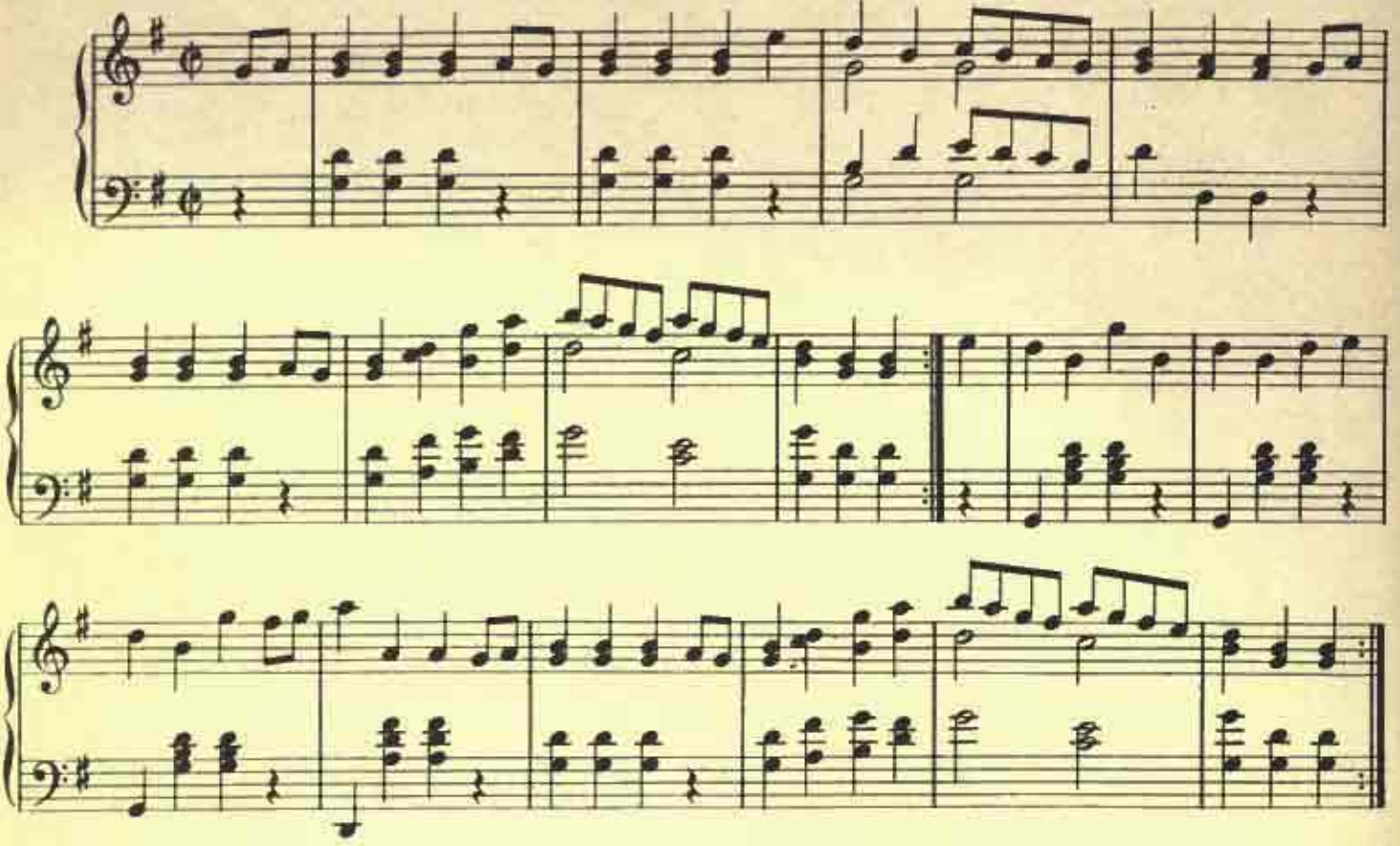
THE GIRL I LEFT BEHIND ME

Reel.



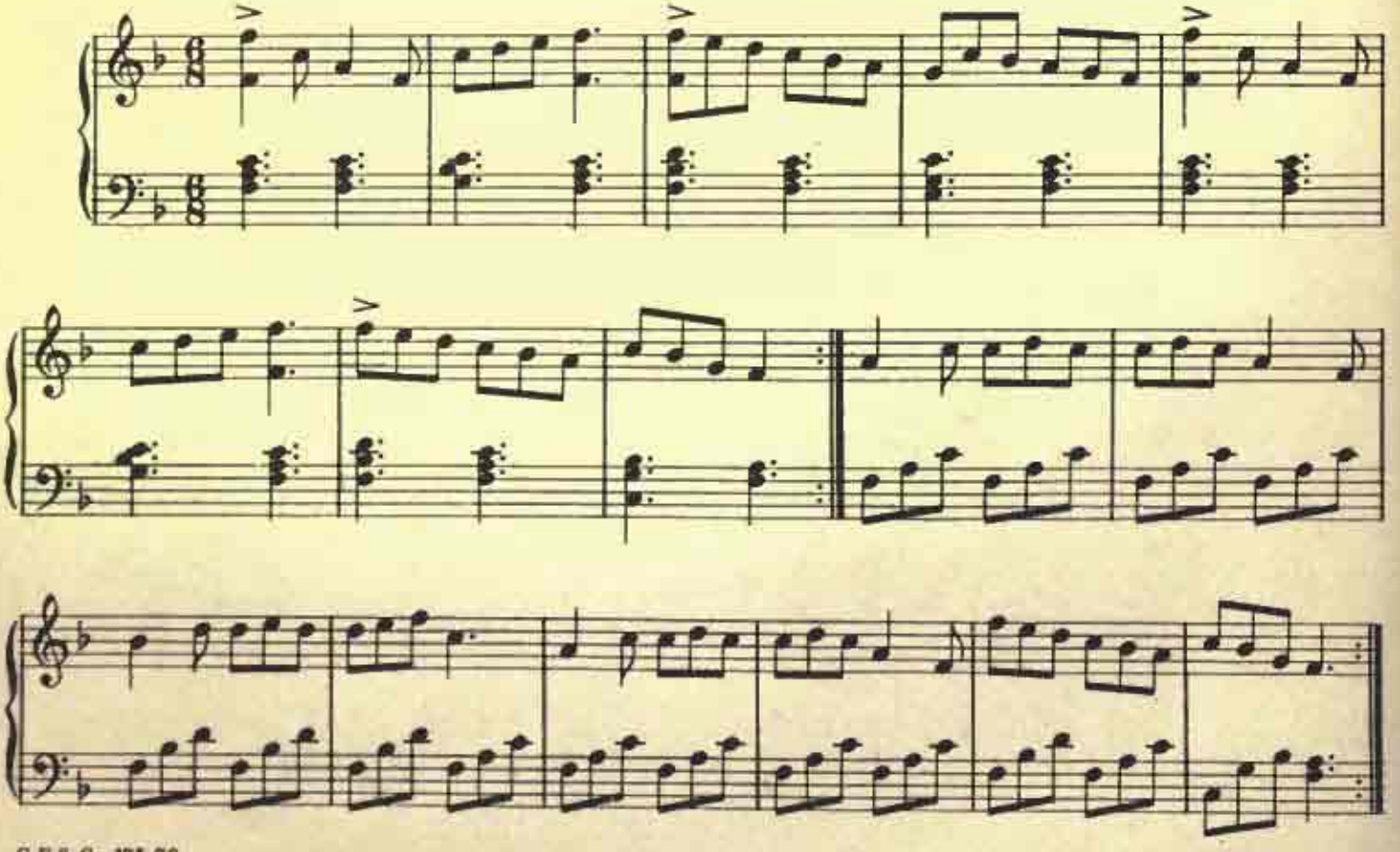
WHITE COCKADE

March



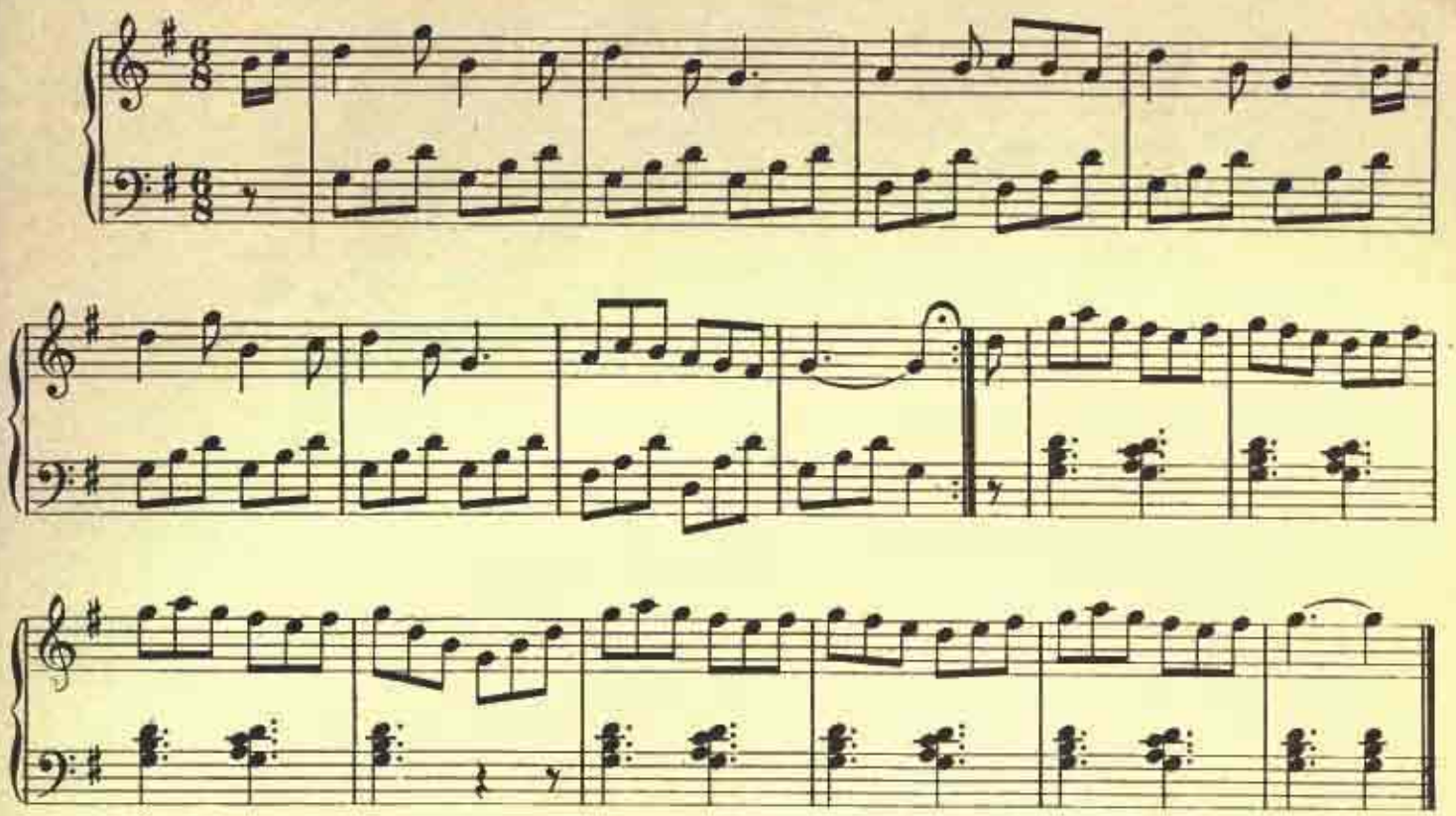
WASHINGTON QUICKSTEP

Cavalier and Lady.



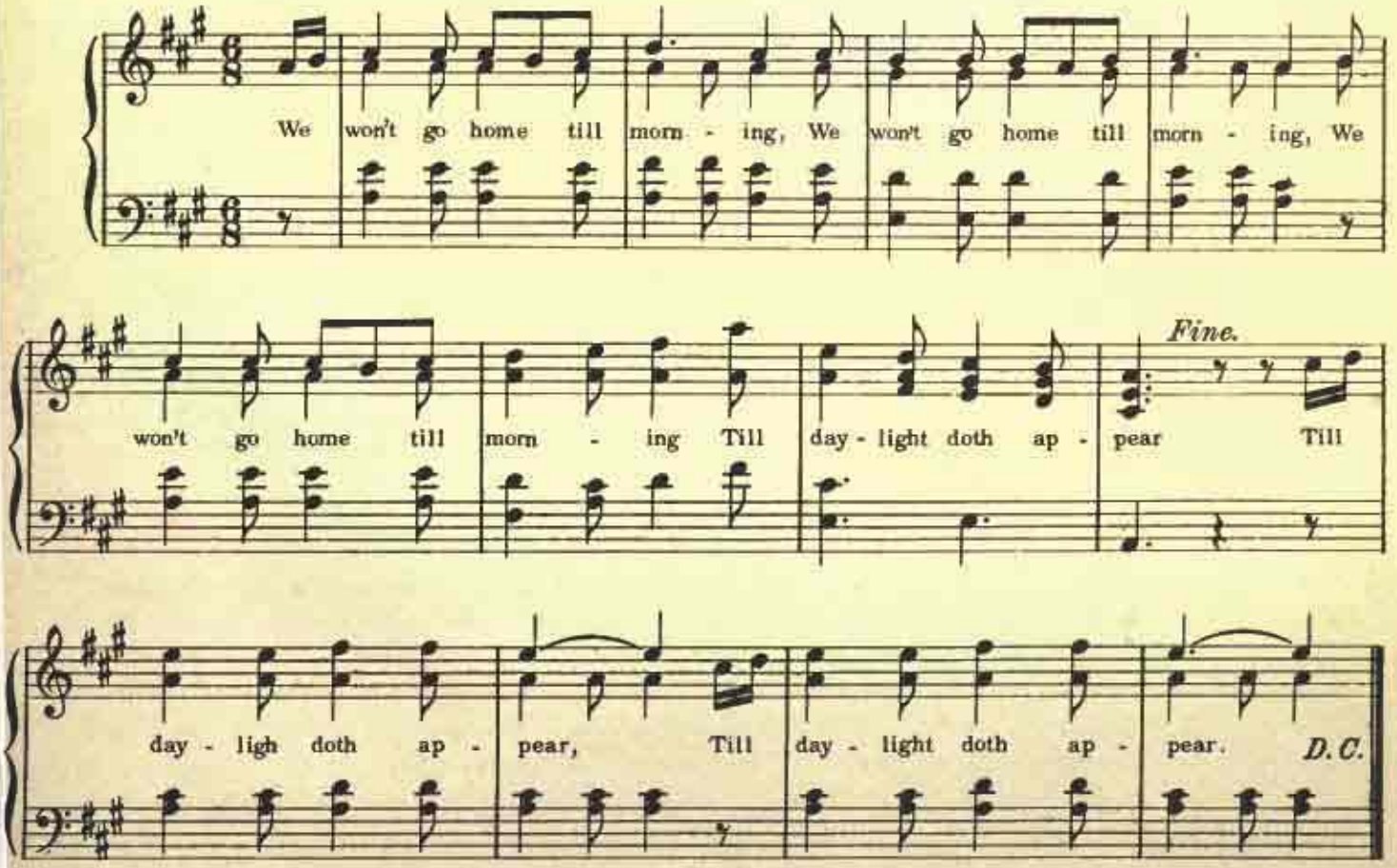
THE ROUT

Reel.



WE WON'T GO HOME TILL MORNING

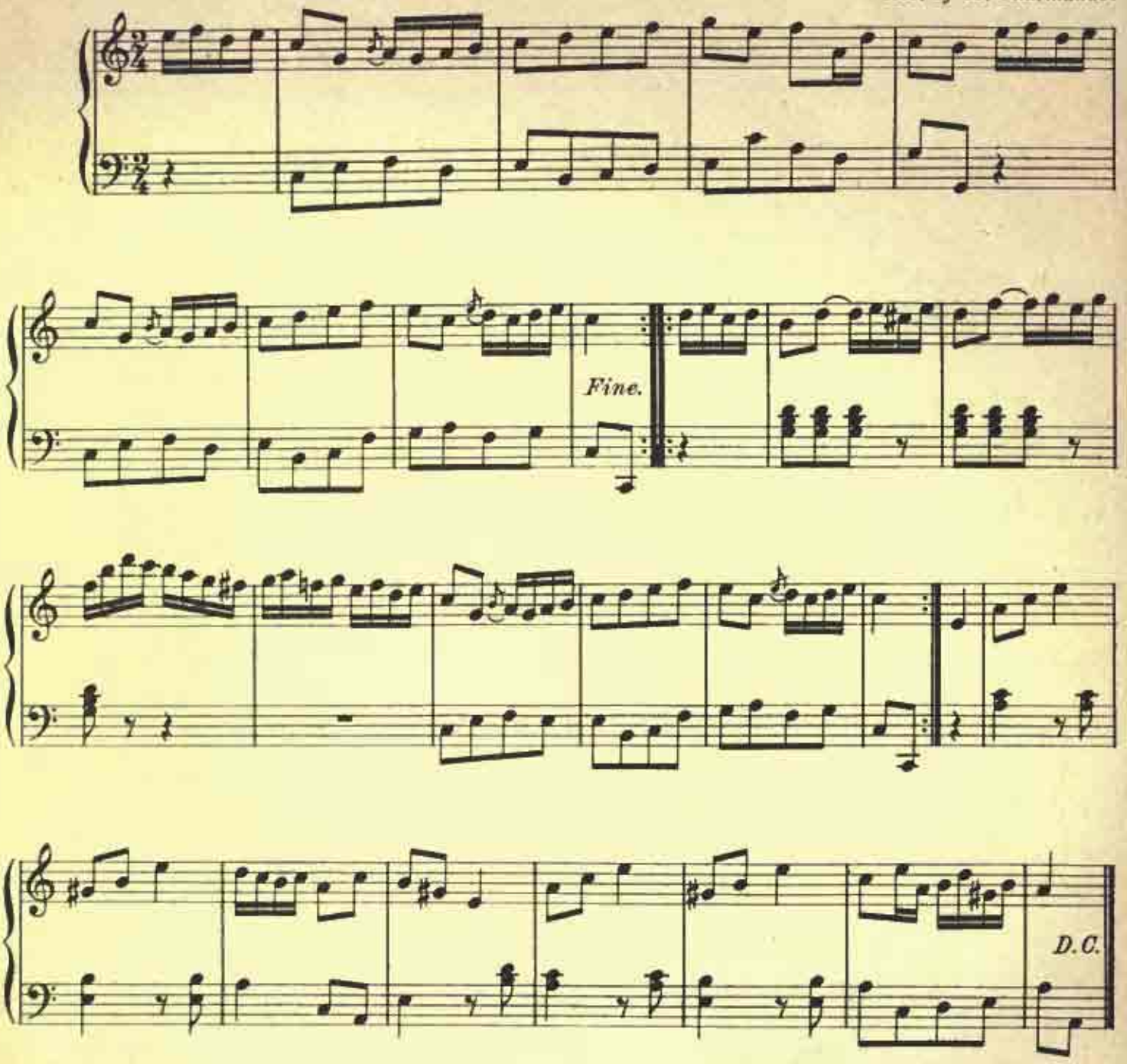
March.



Moran's Cottilion.

No. 1. **EVALINA**

Arr. by M. Charmande.



PANTALON — 1st Figure.

I.— First and second couple right and left, balancez, hands round.

II.— Ladies chain. Promenade half right and left to places the same by the 3rd and 4th couples.

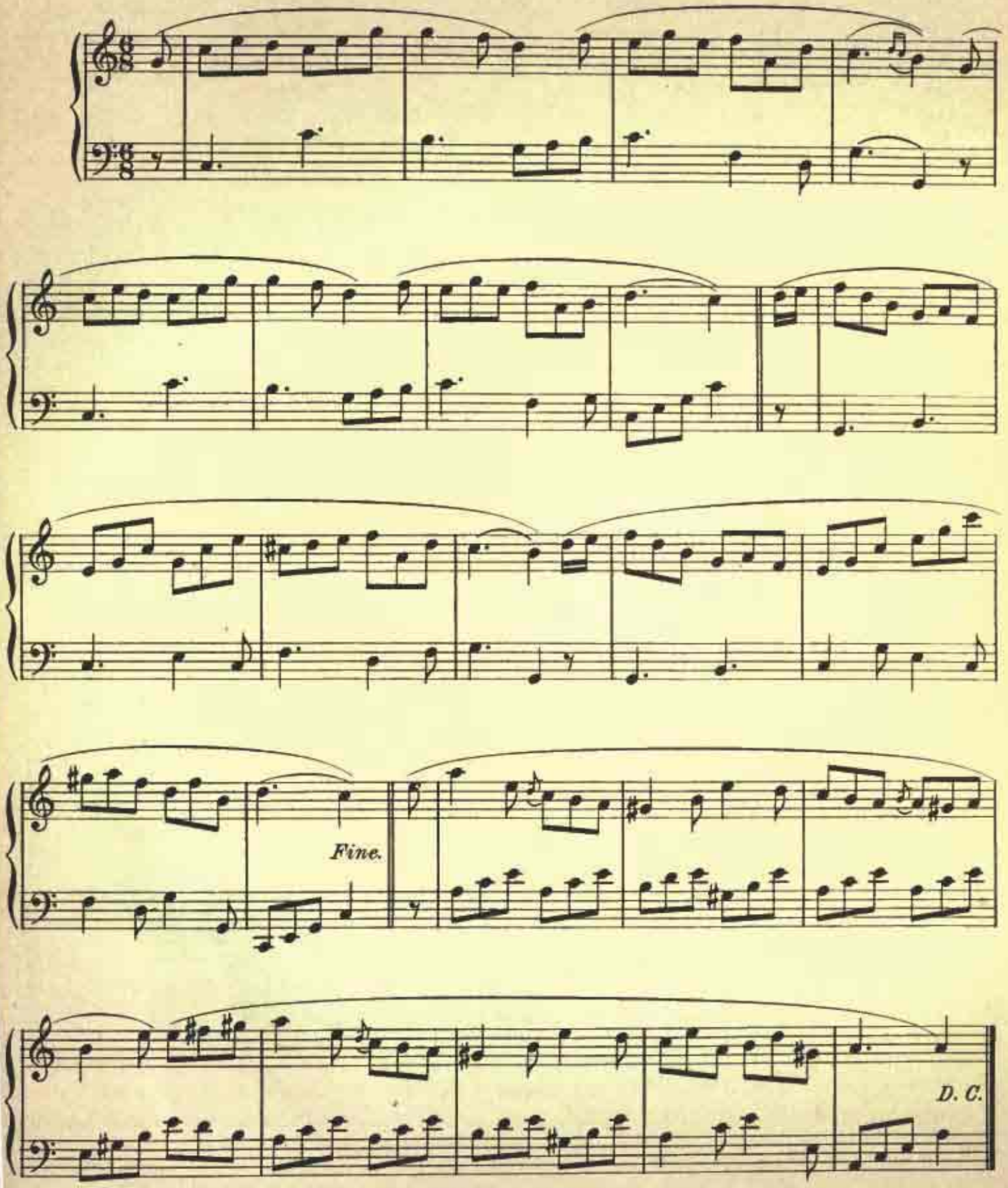
Formation: These dances are formed in simple Quadrille figures in vogue during the early part of the last century.

A reintroduction to this old fashioned figure dance is in refreshing contrast to the "ragtime" epoch thru which we are just passing. The naively sentimental musical settings suggest Godey's Magazine Ladies and the laced-in Beaux of some generations ago. Presented in the costume and spirit of the period they would help embelish a Pageant or Historic program or add to the charm of a costume dance;

The titles of the pieces, as well as the French terms for the different figures, are retained as suggestive of past history of the dance.

MARGARET

No. 2.



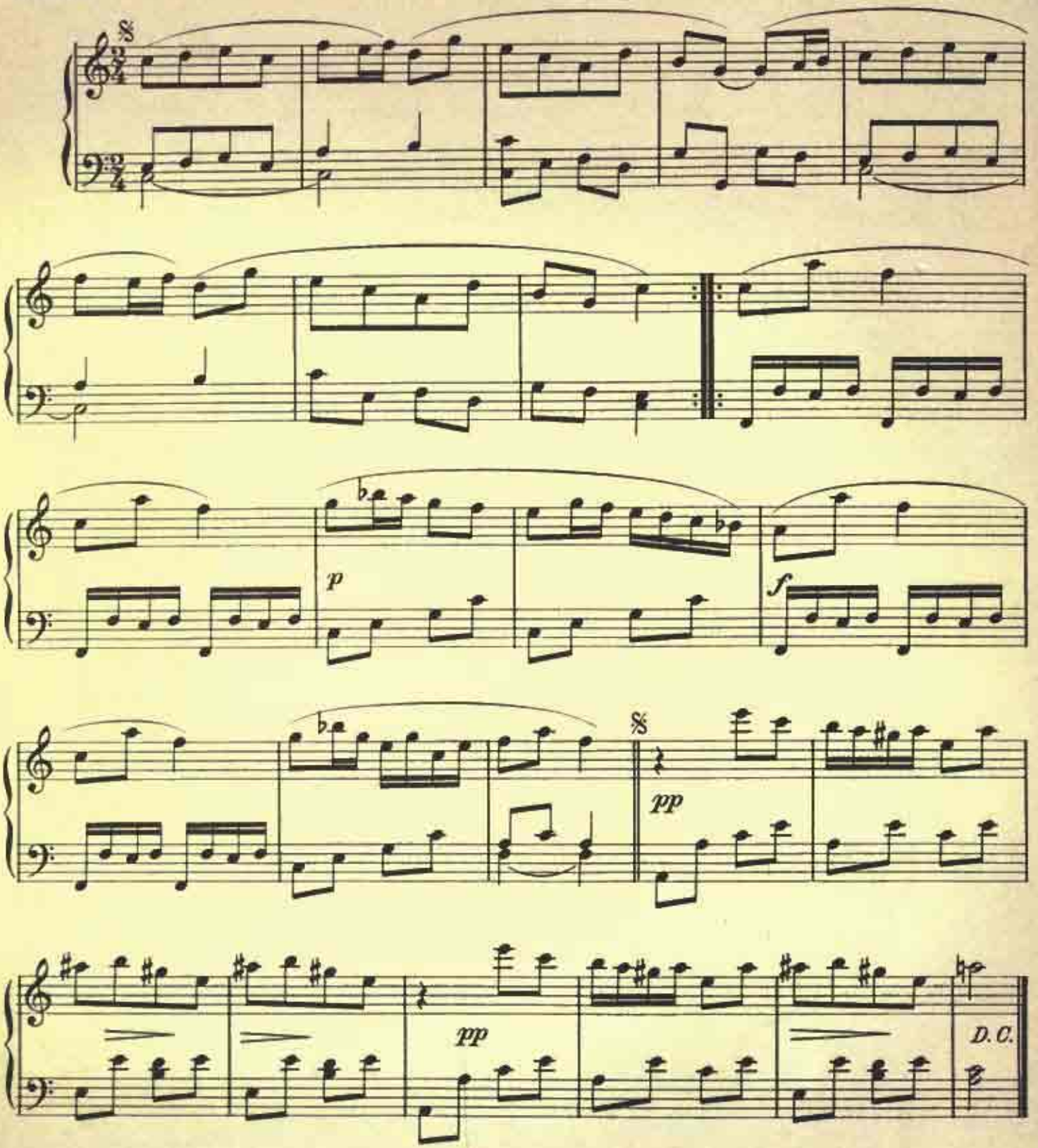
L'ETE.—2nd Figure.

I. Forward two couples dos-a-dos. Chassez to the right and left. Balance to partners, hands around. Sides same.

II. Sides forward change partners, form two lines, forward eight, turn partners to place, repeat.

LAVINIA

No. 3.



LA POULE.— 3rd Figure.

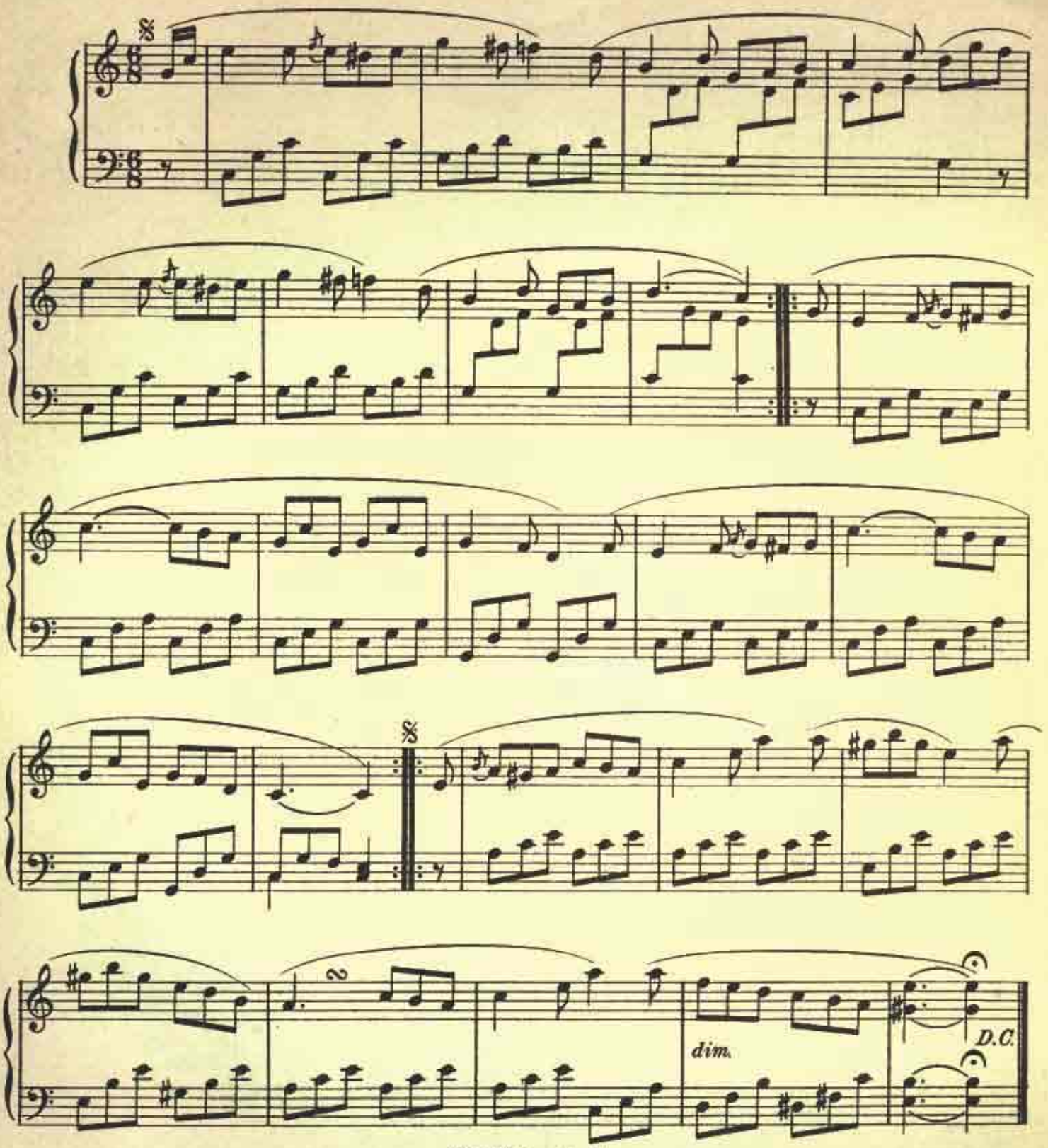
I. Right hand cross over, recross give left hand and right hand to partners balancez, promenade to opposite place.

II. Forward 2, dos-a-dos, forward 4 half right and left to places.

III. First lady to center, balancez, four gentlemen circle around her, turn partner in place. All four ladies repeat figure.

No. 4.

LOUISE.



TRENIS.—4th Figure

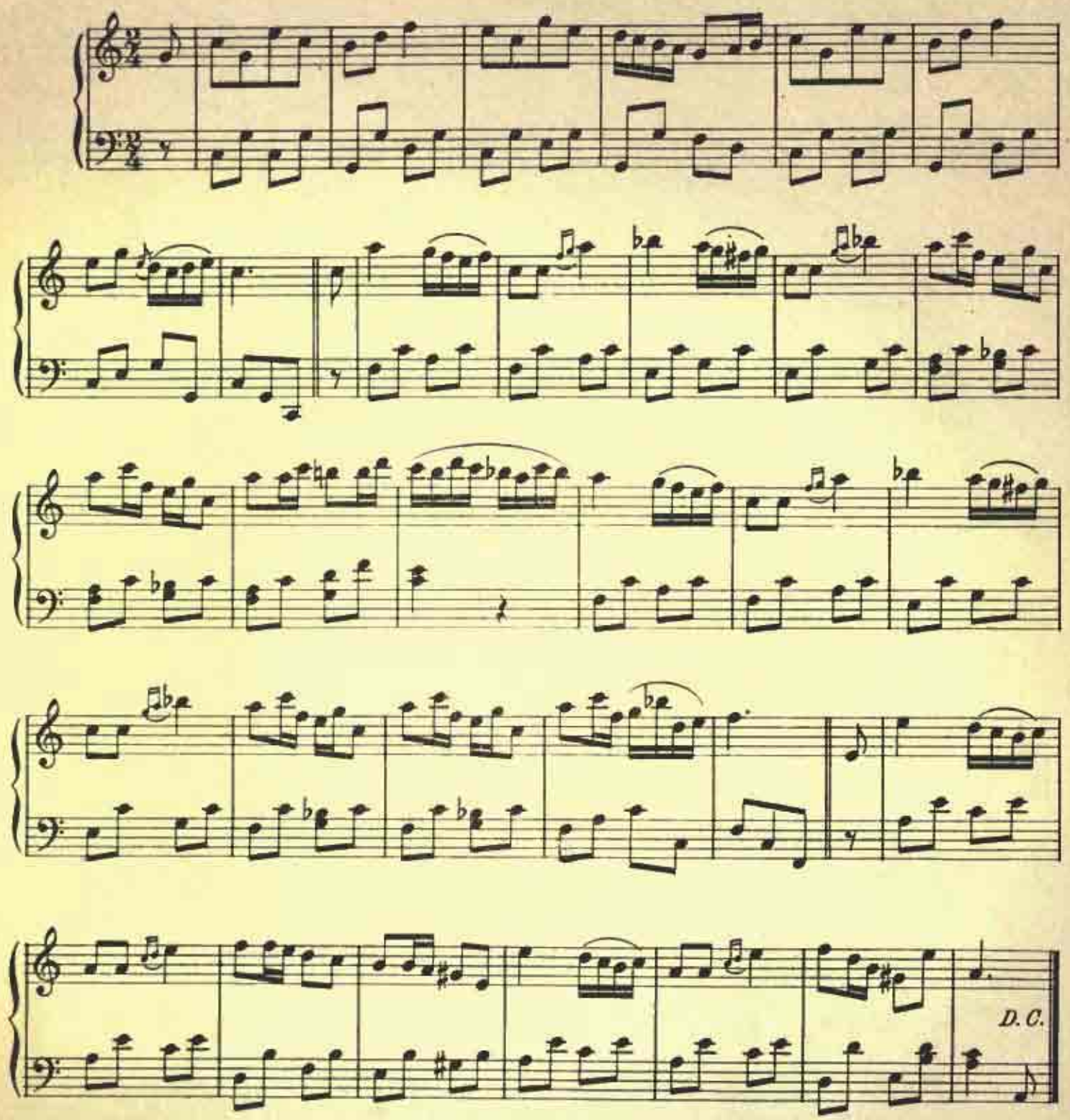
I. Chassez crossing, gentleman of the first couple forward and back with partner, forward again, leave partner in opposite place and return.

II. Ladies and opposite gentlemen cross over, the gentlemen crossing between the ladies, recross balance to partners, hands round to place.

III. Ladies cross right hands, turn half around, cross left hands back to place and right hand to partners, each gentleman makes his partner turn under his right hand on the pause. All give right hands to right hands, left to left. Ladies in the center and curtsy.

JULIET

No. 5.

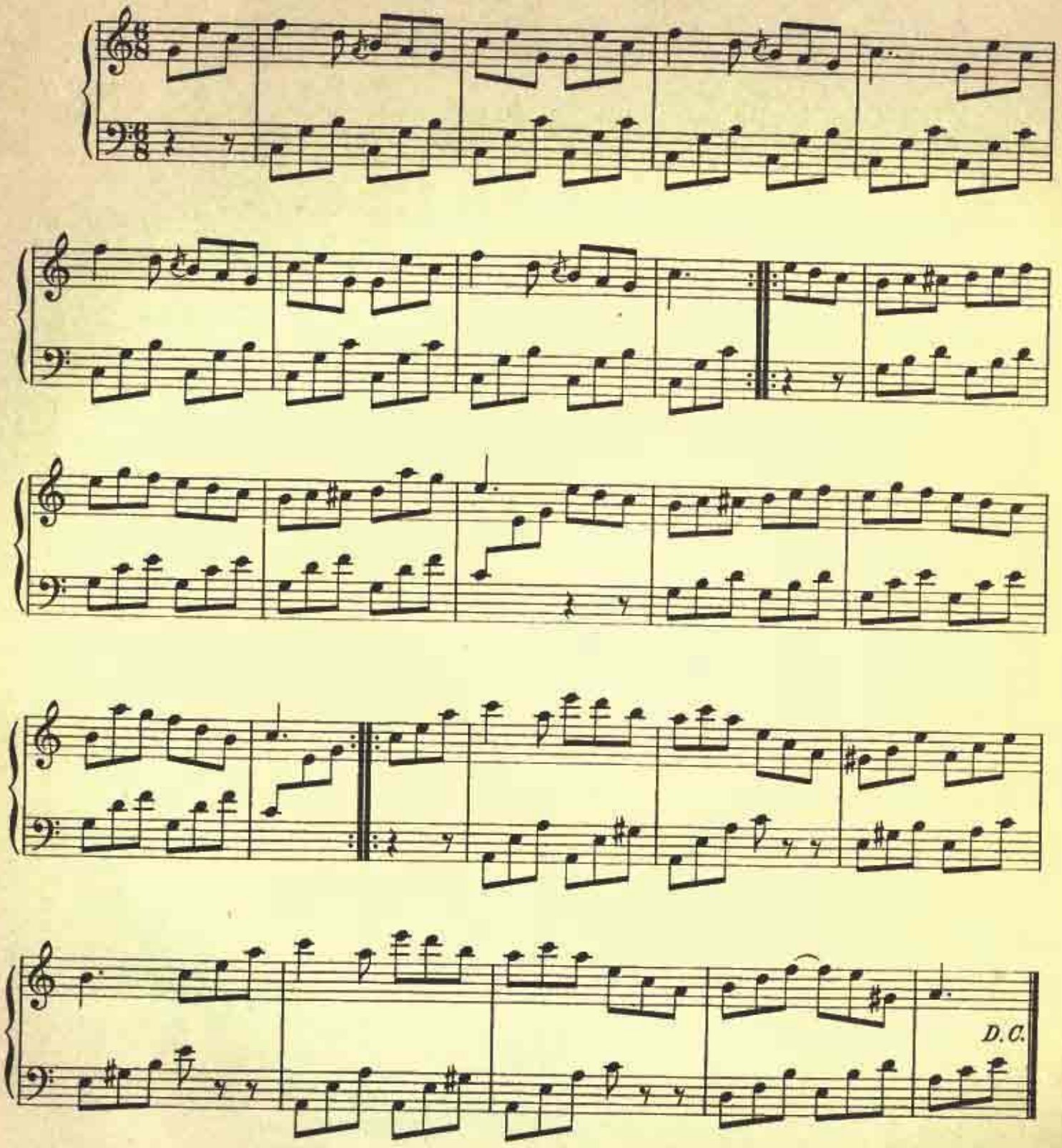


PASTOURELLE.— 5th Figure.

I. Gentleman forward and back with partner, forward again, leave partner at opposite place.

II. The two ladies and gentleman in the centre forward twice, the single gentleman forward twice, all four give hands, form a circle turn to right, to opposite place, half right and left to place. The same by the 2nd, 3rd and 4th couple.

No. 6.



L'ETE Promenade. 6th figure.

I. Forward 2 cross over, chassez right, left, cross over, balancez to partner, two hands round.

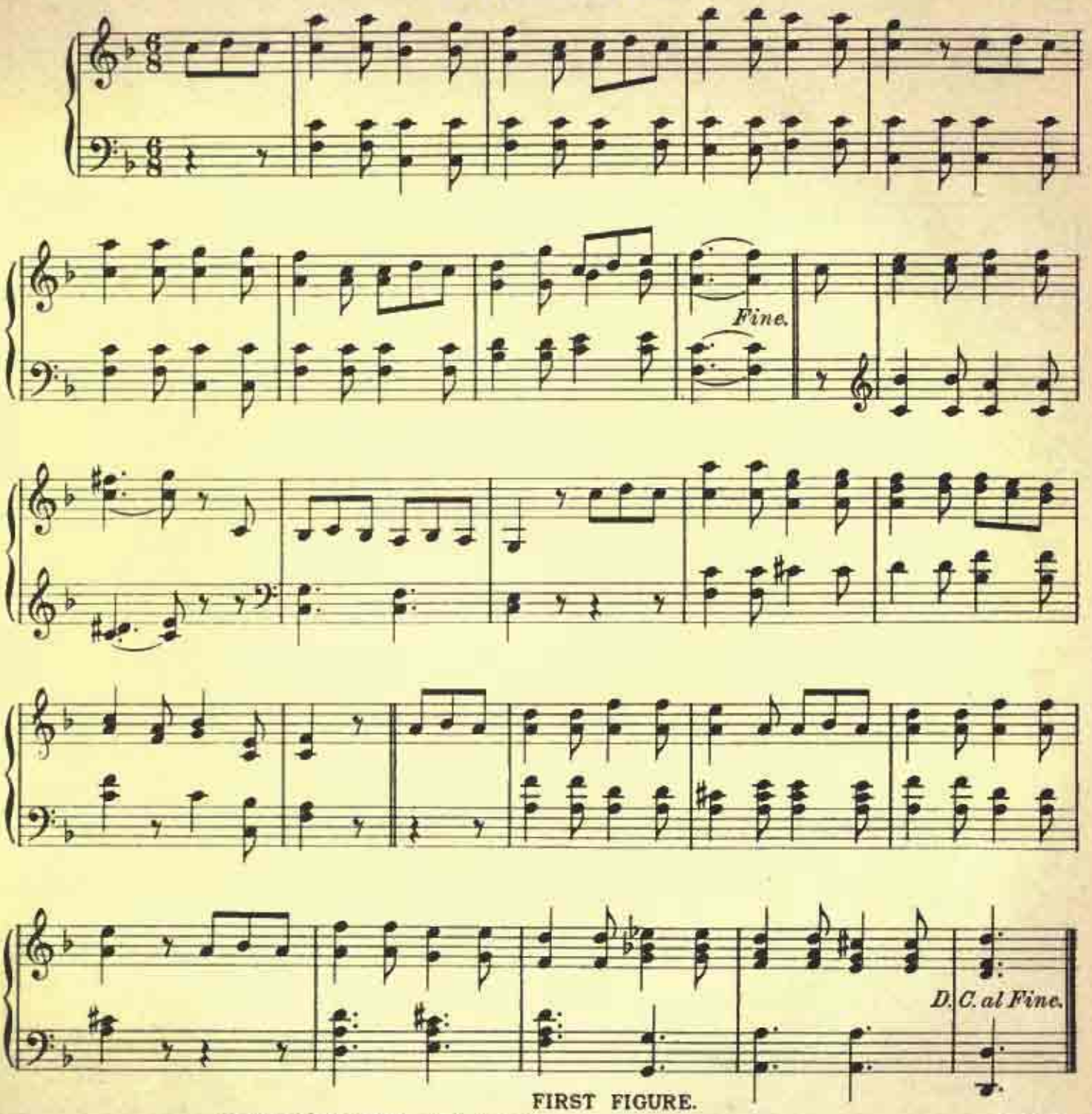
II. Ladies chaine.

III. Promenade all around and seats.

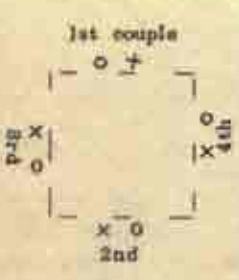
Original Lanciers.

The figures here described are those given by the famous Mons. Cellarius, as danced by the Parisians and high class Londoners of over fifty years ago. The directions are after Allen Dodworth, who later popularized the Lanciers in America, making several versions of his own, notably the Saratoga and New York Lanciers.

INTRODUCTION.

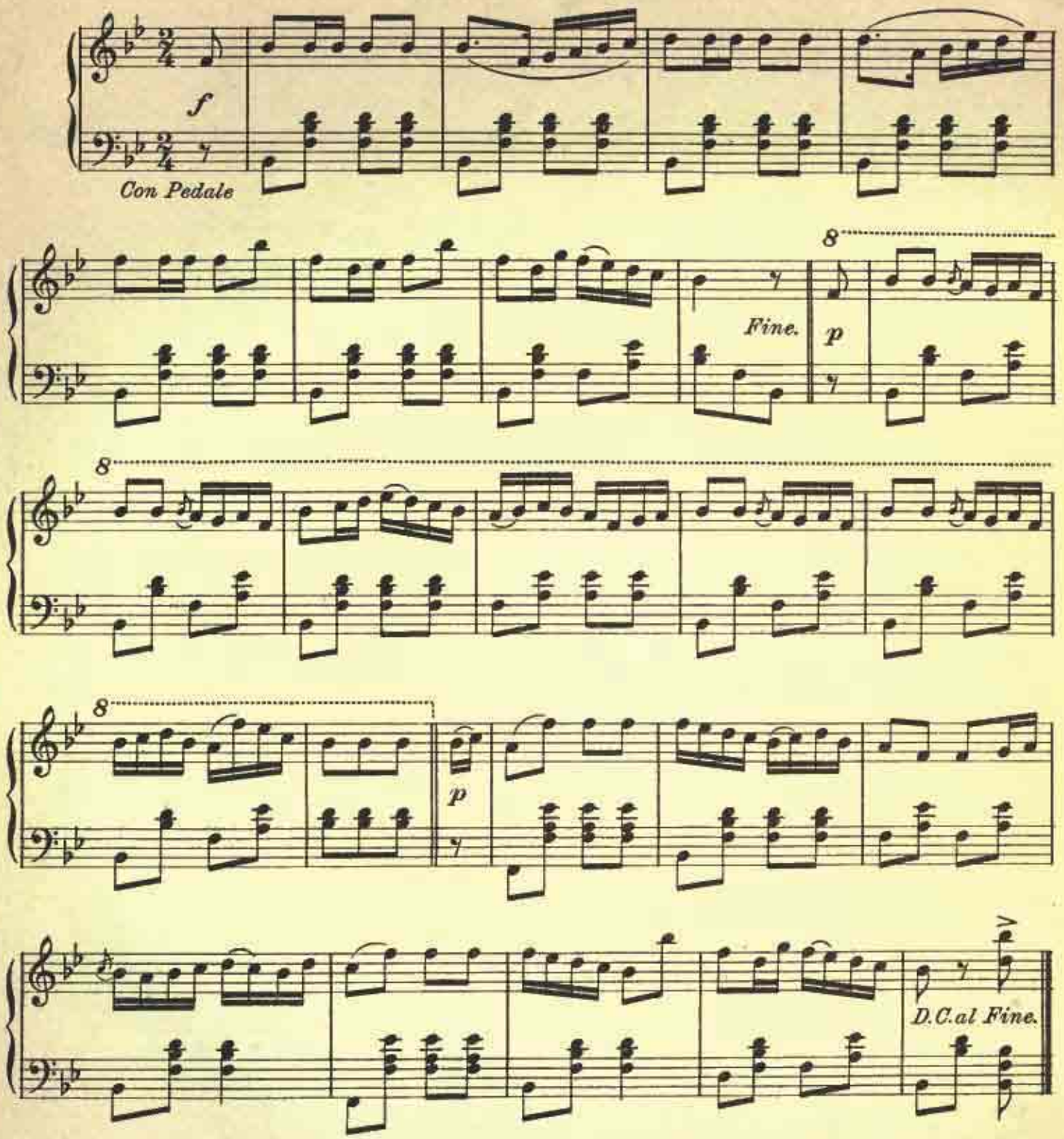


FIRST FIGURE.



Salutation to partners and corners . . . . . .8 bars.
First Lady and opposite gentlemen forward and back . . . . . .4 »
Same Couple forward a second time, turn with right hand, and return to places . .4 »
First and second Couple cross over, the first passing between the second . . . .4 »
Return to places, second passing between the first. . . . . .4 »
Balance at both corners, the four Ladies balance to the gentlemen on their right, gentlemen facing to the left to receive the balance.
Turn with both hands, and finish in places . . . . . .
Same for the other three Couples.
All figures are repeated four times each couple beginning in turn.

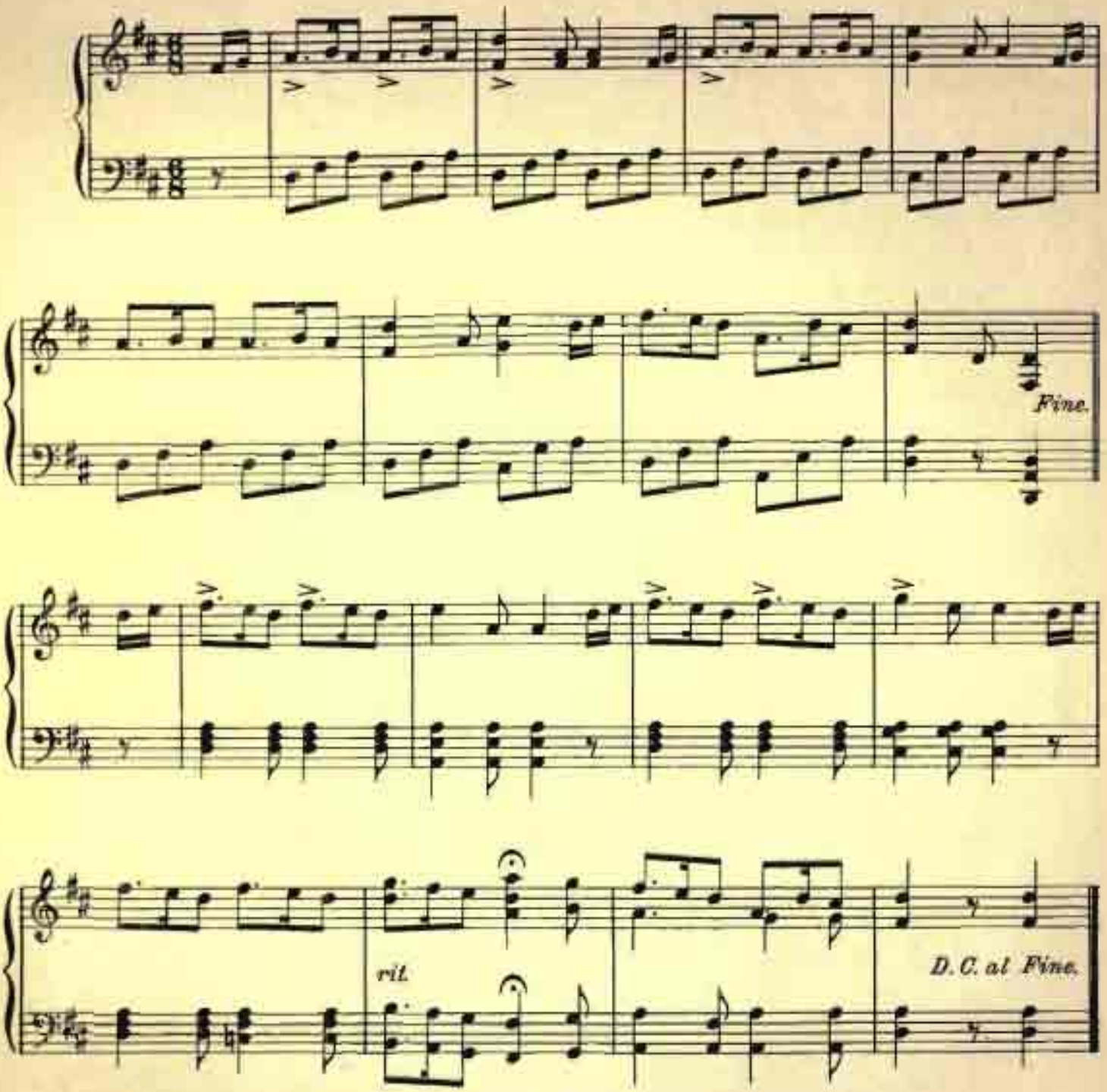
LES LIGNES.



SECOND FIGURE. THE LINES.

First couple forward and back. 4
Forward a second time and leave Lady in front of opposite Couple, facing her partner, Gentlemen returning to place 4
Chassez to right and left (same Couple) 4
Turn with both hands to place (same Couple) 4
All eight forward and back in two lines 4
Forward and turn partner to places. 4
In forming two lines 1st and 2nd times, the two side Couples separate from their partners and join each side of the head Couples forming two lines, four on a side, 3rd and 4th time the head Couple join the side.

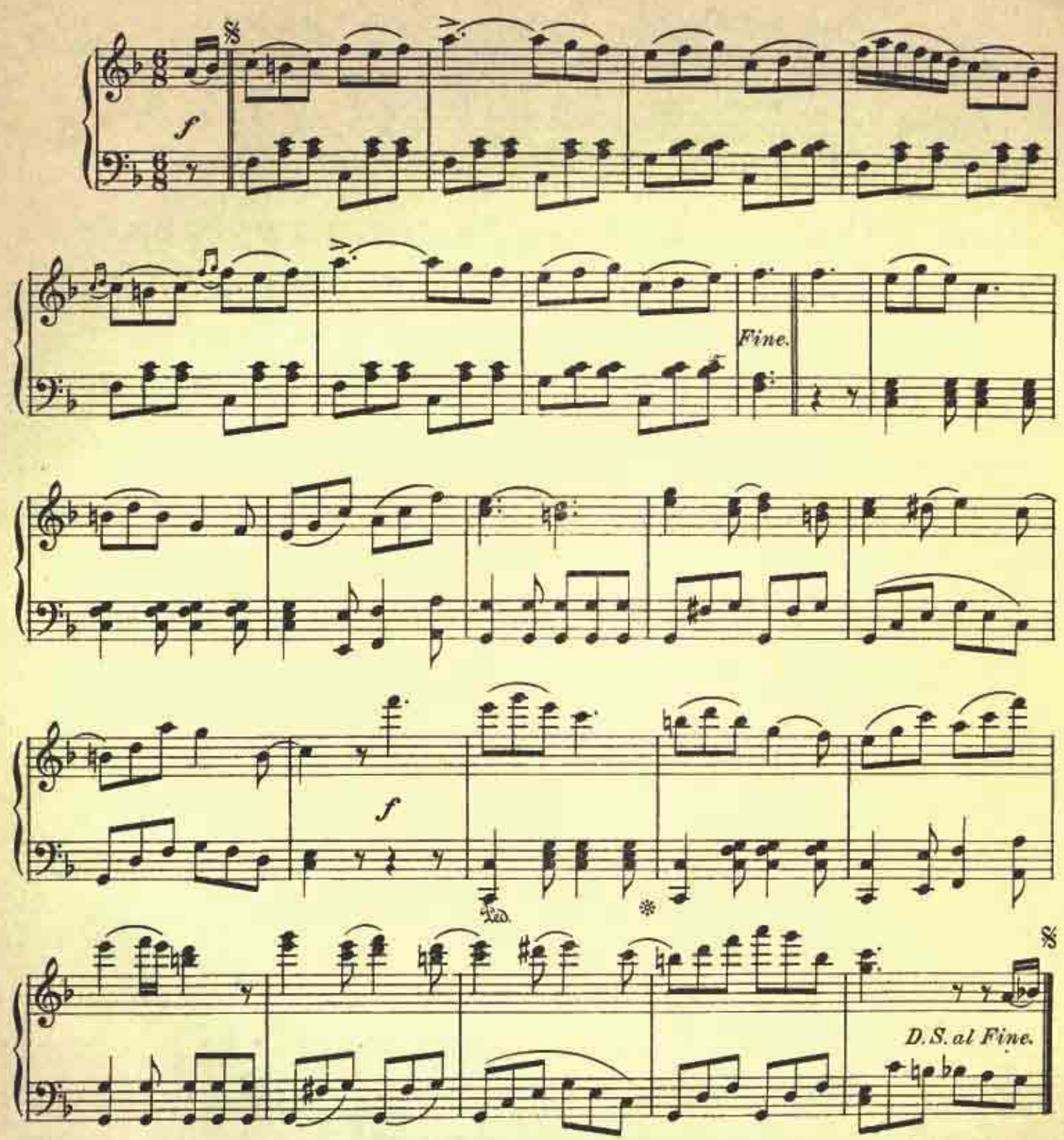
LES MOULINETS.



THIRD FIGURE. THE MILL.

First Gentlemen and opposite Lady forward and back. 4
Forward a second time and salute, (Courtsy and Bow,) and return to places 4
The four Ladies form a Windmill by giving their right hands, the four Gentlemen take their partner's left hands, with their left hands, all facing the same direction and promenade entirely round and turn partners in places. 8
In place of the Windmill, sometimes make a double Ladies' chain: Four Ladies cross hands with right hand half round the circle, turn the opposite Gentlemen with left, cross hands half round again, and turn partners with left hand. Same for the other 3 Couples.

LES VISITES.



FOURTH FIGURE. THE VISIT.

First Couple visit the Couple on the right, salute with bow and courtsy 4
Visit the Couple on the left and salute 4
Chassez across four with the Second Couple visited 4
First Couple return to place 4
Right and left with opposite Couple 8
This figure may be danced double, viz: First and opposite Couple visit the right hand Couple and then the left. Chassez across and return to places and right and left.

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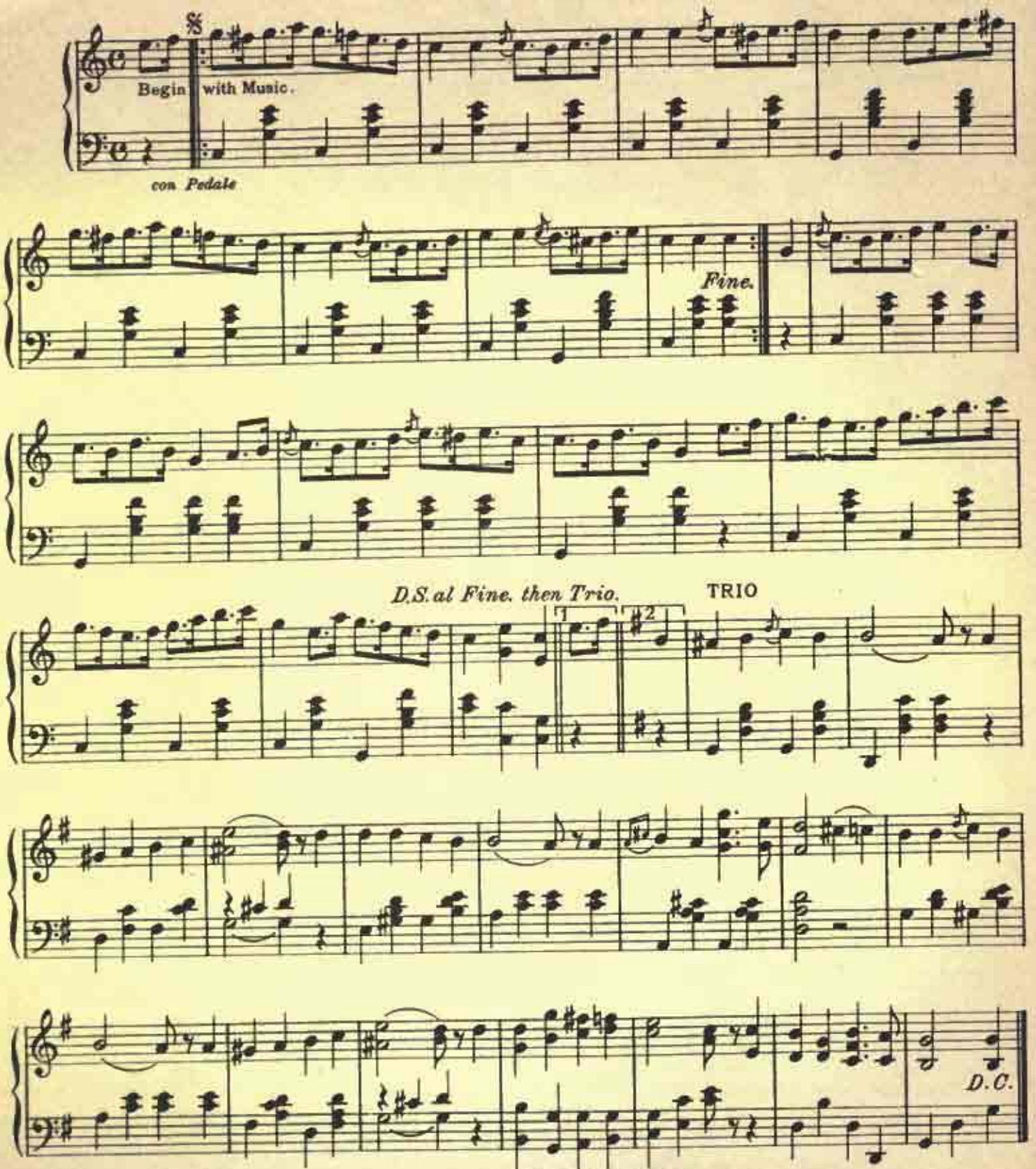
LES LANCIERS.



FIFTH FIGURE. THE LANCIERS.

Grand chain, or grand chain right and left half way round meet and salute partners, complete chain and salute. Dance spiritedly. 16
First couple promenade round inside, face to front, all follow joining in line. 8
All chassez across, ladies to left and gents to right, three slides, balancez, return, balance 8
March round, head couple separate, all follow outward to foot, join hands march to head and repeat. 8
All forward in lines, salute, repeat backward and forward, take partners and turn to place. 8

All couples commence with grand chain and finish with same a fifth time.

The Quadrille.

Even in its decadent days the Quadrille stood preeminently for sociability, good fellowship as well as good form. Interpreting the figures literally you find the "forward and back," "balance all" "cross over" merely the polite greetings and meetings of an orderly drawingroom full of people, vieing with each other in the expression of social amenities and graces.

The Quadrille was the dance of our pioneer forbears when "quiltin bees" and "barn raisins" called the neighbors together for miles around. These occasions were always concluded with a dance, the presiding genius of which was the old fiddler who scraped from his strings such lively tunes as the "Arkansas Traveler" "Devils Dream," the dancers responding to his raucous calls until beams and rafters creaked. As a national dance the Quadrille still holds sway in the mining camps and on the cattle ranches of the far North and West. Here it again serves the primitive purpose of the dance, the bringing together of isolated social groups. In the quaint vernacular of the Cowboy calls, one traces resemblances to past greatness, "Chicken in the middle" or more politely speaking "Birdie in the cage" is distinctly reminiscent of its French progenitor La Poule "The Hen," which is now danced "Lady balance in the center, gents four hands round."

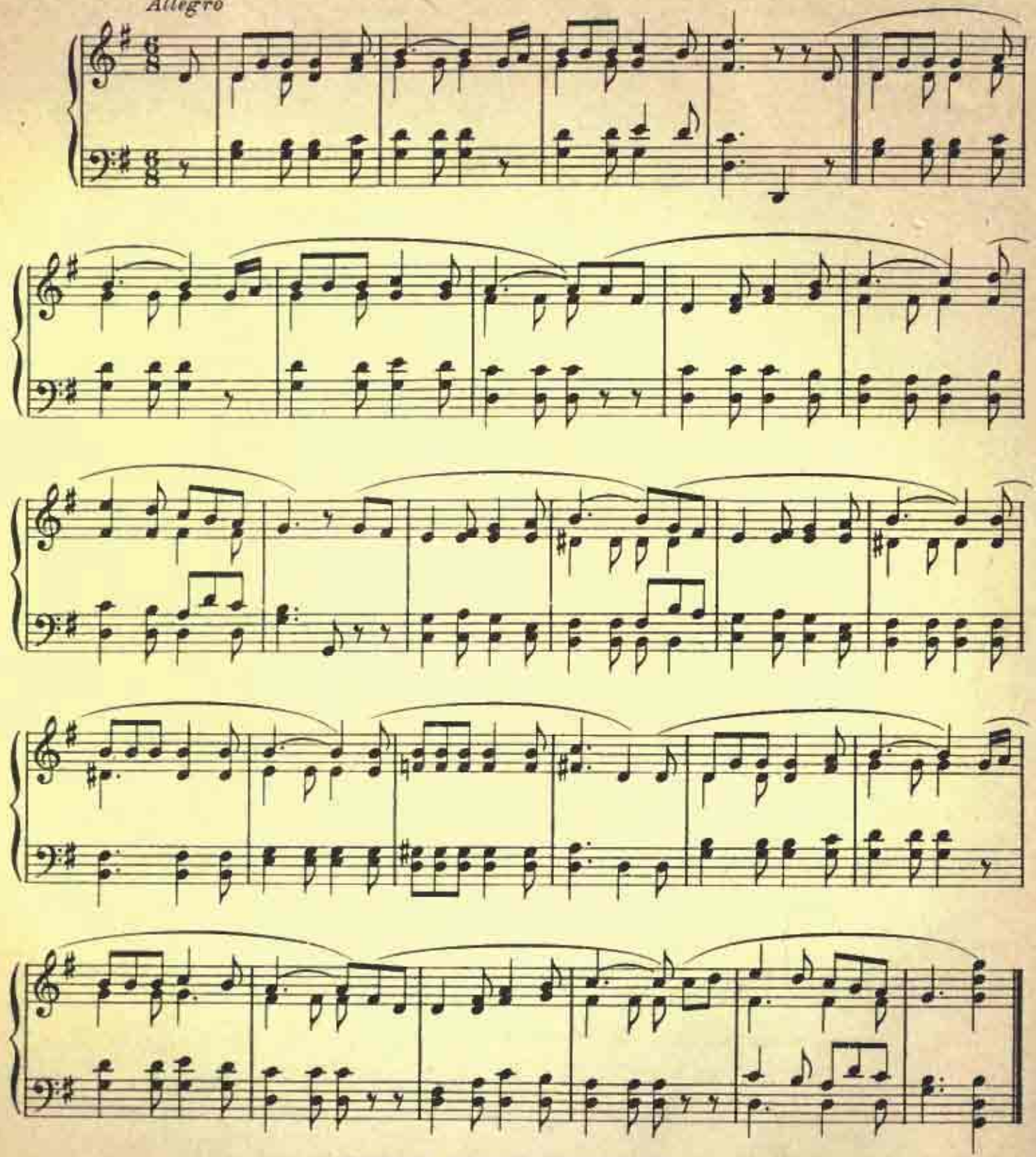
C. F. S. Co. 1750-70

American Quadrille.

A LIFE ON THE OCEAN WAVE.

INTRODUCTION

Allegro



BASKET QUADRILLE FIGURES.

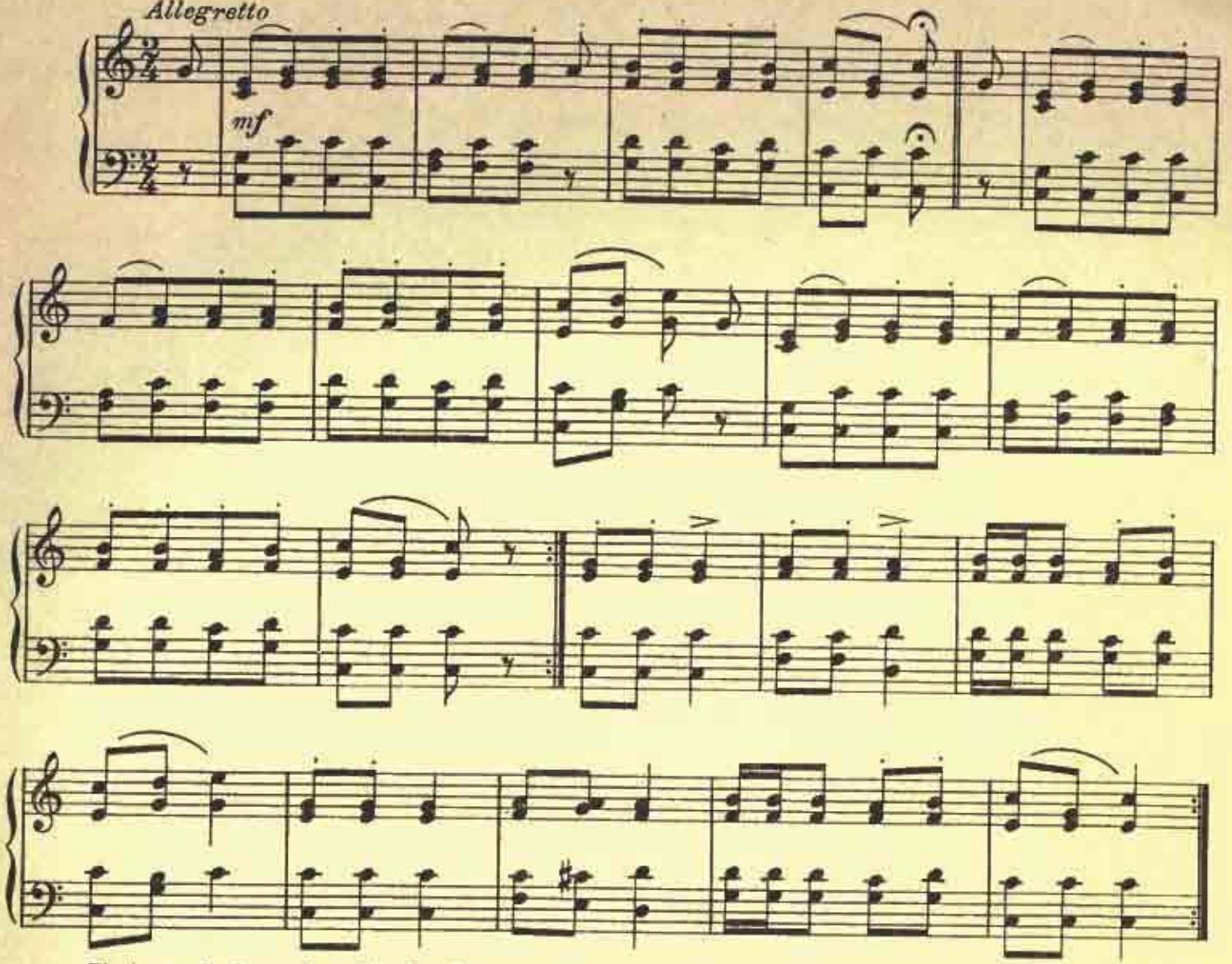
FORMATION Quadrille.

Eight hands round—eight bars. First four right and left eight bars. All balance partners four bars. Turn four bars. First four, ladies chain eight bars. Balance corners four bars. Turn four bars. All promenade eight bars. Sides the same. Repeat music if necessary.

LITTLE BROWN JUG

INTRODUCTION

Allegretto

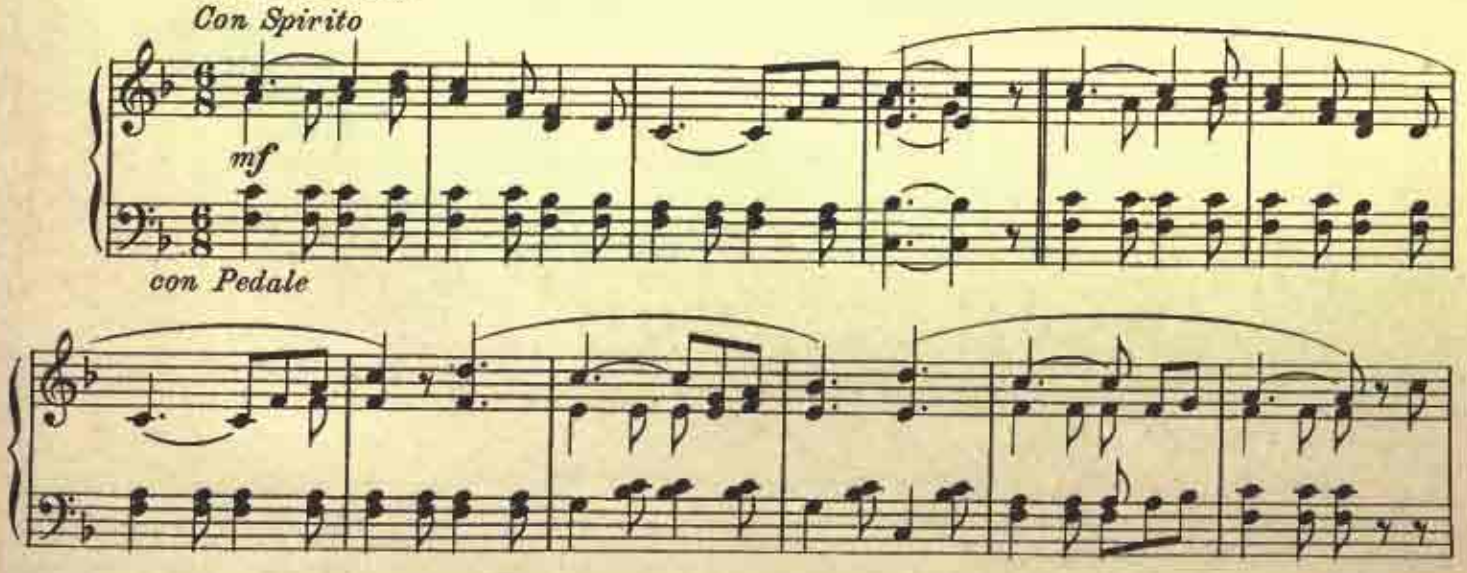


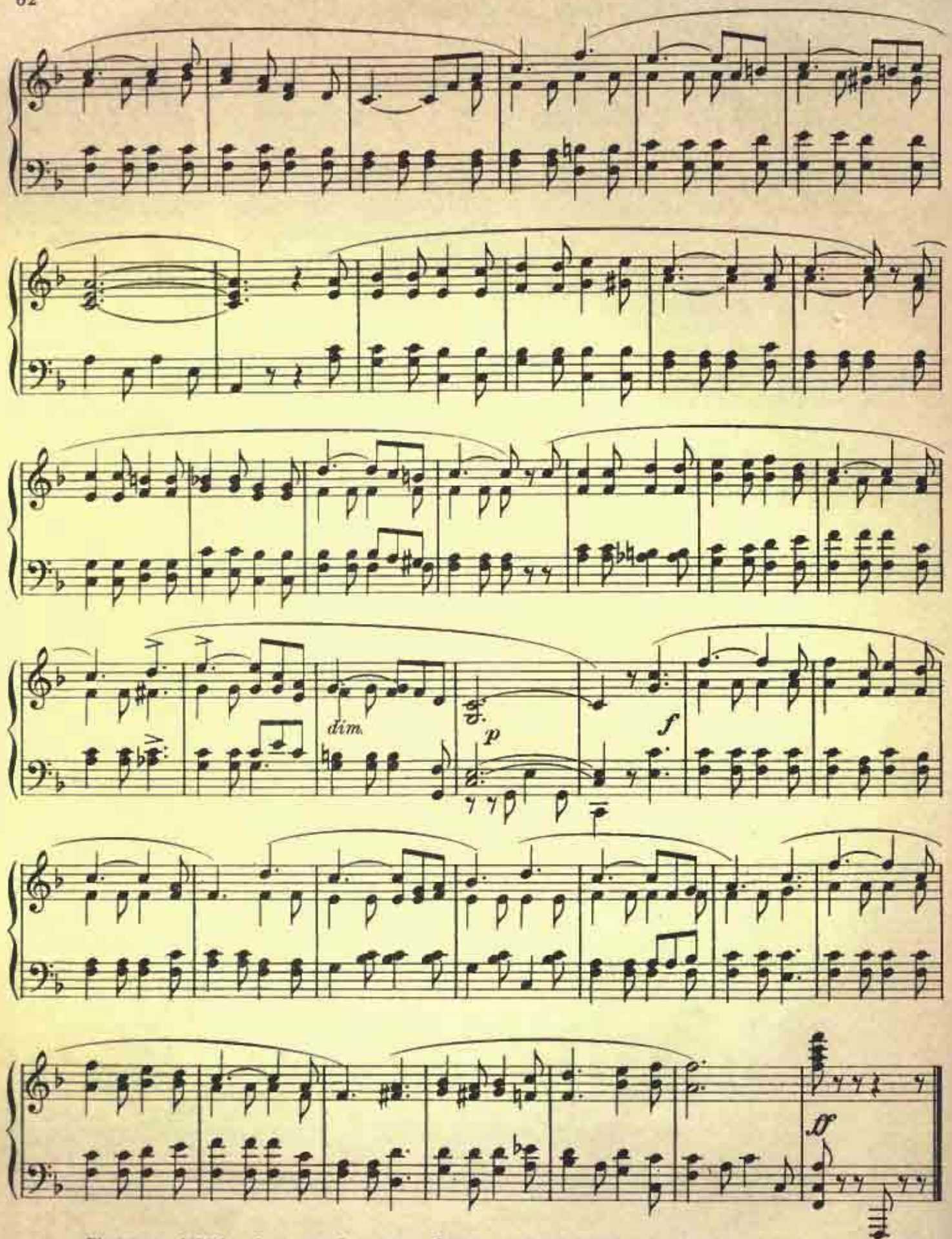
First couple forward and back—four bars. Leave lady opposite—four bars. Three hands round there—four bars. Ladies cross over, three hands round there, four bars. All balance partners, four bars. Turn to places four bars. All promenade eight bars. Next couple forward etc. Repeat music if necessary.

NANCY LEE

INTRODUCTION

Con Spirito



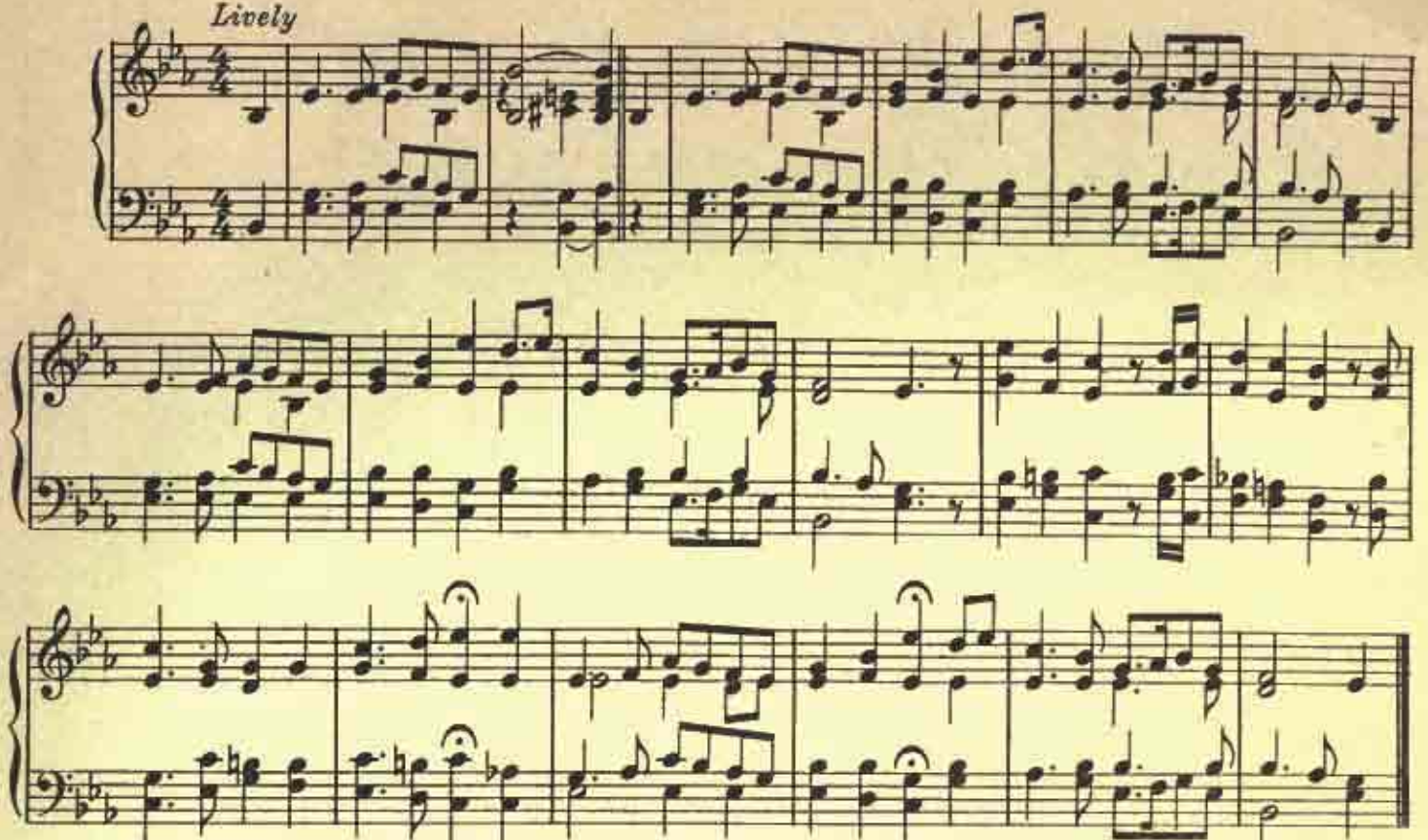


First two, right hand across, four bars. Left hand back into line, four bars. Balance four bars. Turn to places four bars. Ladies grand chain eight bars. All promenade eight bars. Next two right hand across etc. Repeat music if necessary.

THE MINSTEL BOY

INTRODUCTION

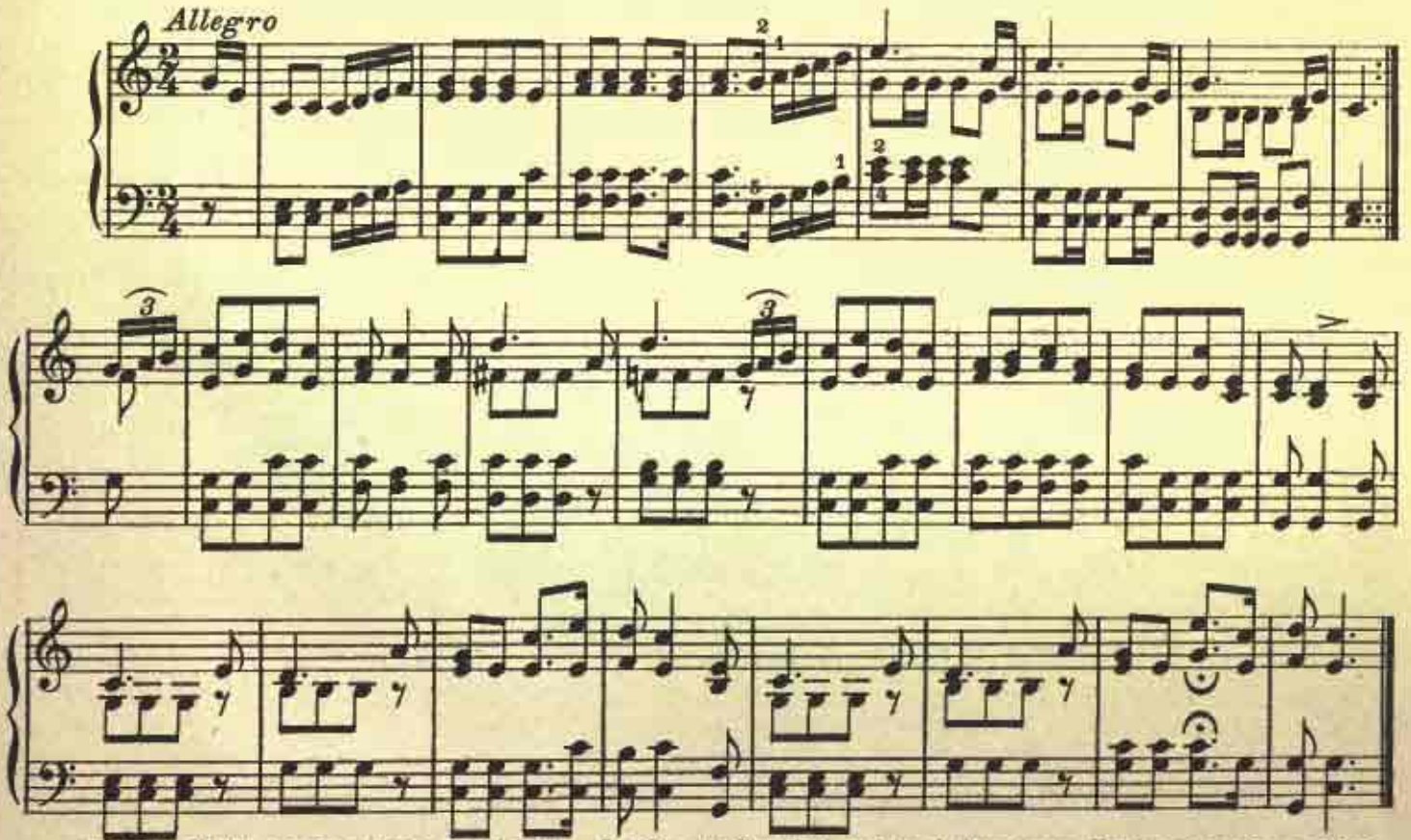
Lively



First couple lead to the right, four bars. Four hands round there, four bars. Right and left with the next couple eight bars. Ladies chain with the next couple eight bars. All promenade eight bars. Next couple, etc. Repeat music if necessary.

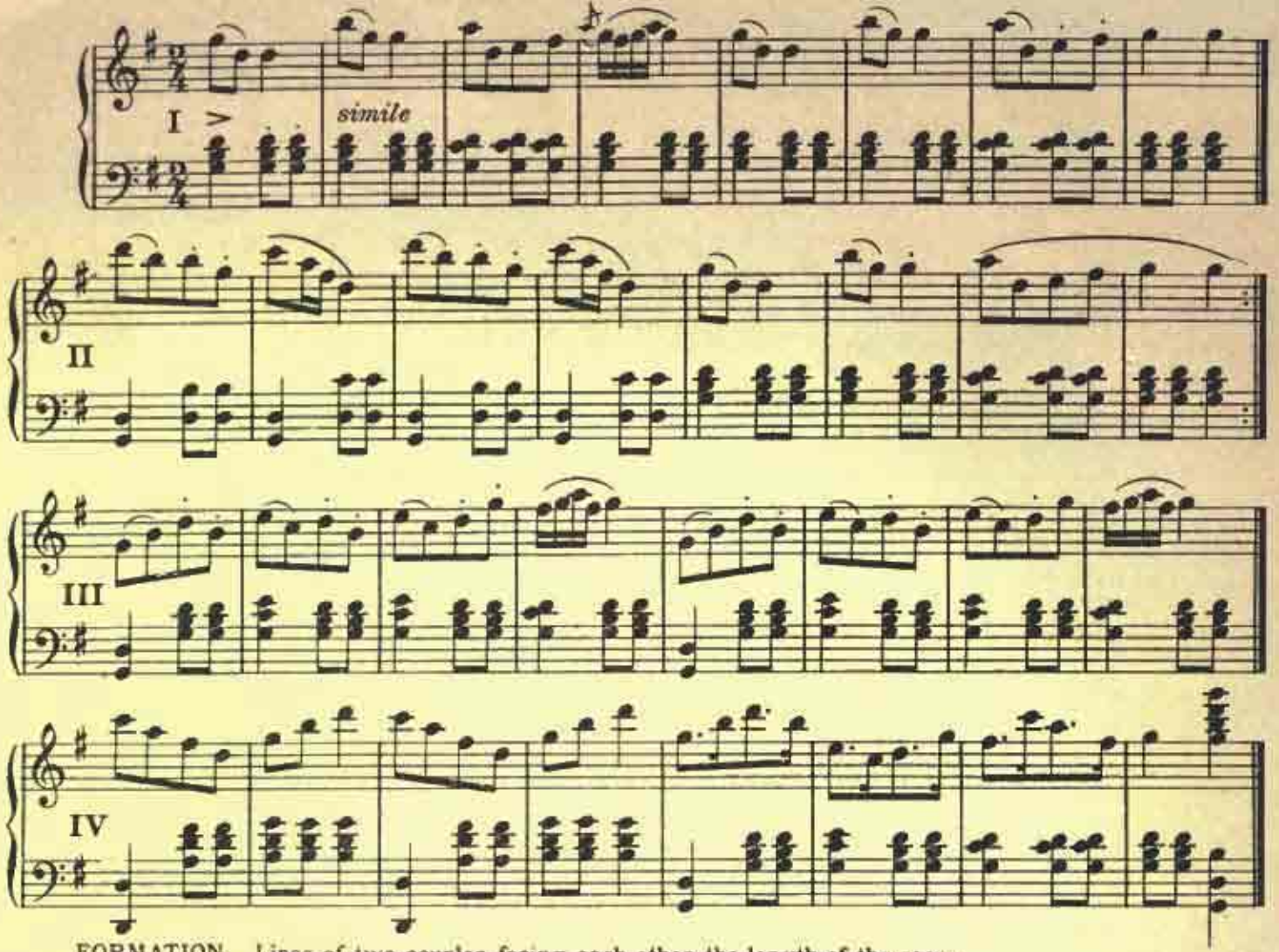
DIXIE

Allegro



Basket. Eight hands round, eight bars. Ladies all forward and back four bars. Forward again and join hands, four bars. Gentlemen round eight bars. Form the basket and balance. Turn to places. Repeat with gentlemen forward, etc. End with all promenade. Repeat music if necessary.

La Tempete Originale



FORMATION. Lines of two couples, facing each other, the length of the room.

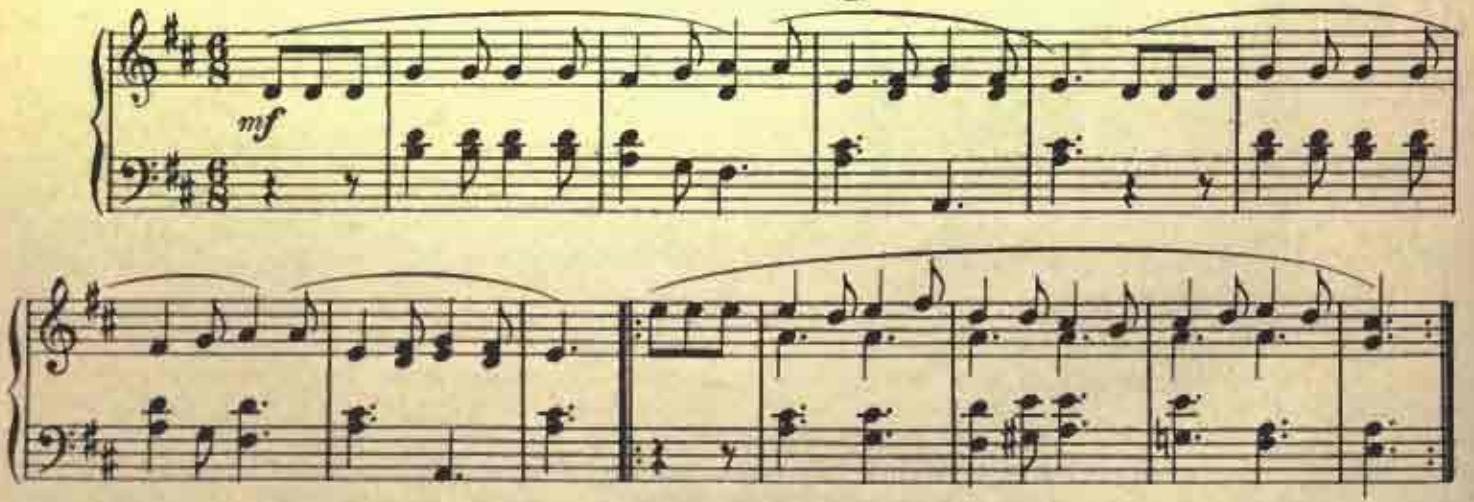
I. Couples join hands, forward, bow; back and bow; swing to place.

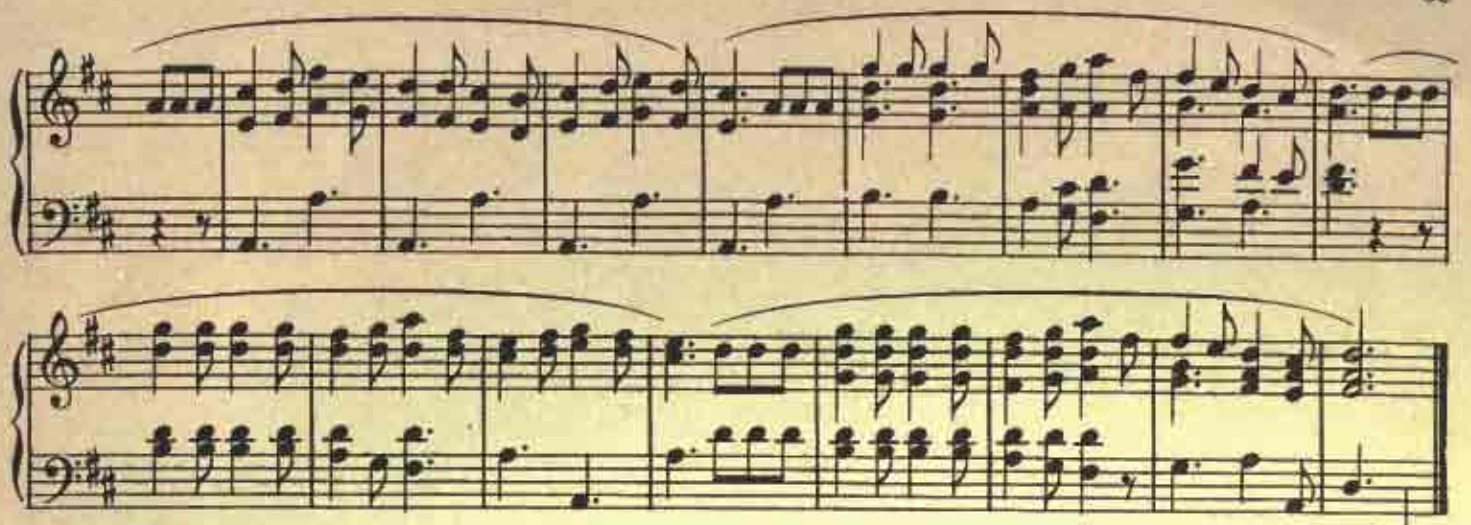
II. Chassez with opposite partner, down the room and back to place; then in opposite direction, back to place.

III. Couples cross right hands and mill to the left half way round; left hands to place; repeat in opposite direction.

IV. All forward and back; forward and pass thru two lines. In this way all change positions. End Couples should turn around to face oncoming couples. Repeat until all couples have danced thru. The end couples must turn and work back in the other direction. Where there are many dancers they may form in fours instead of twos.

La Boulangére





La Boulangere is a French country dance of great antiquity. In the present day it is used for the concluding dance in the same way that the Sir Roger de Coverley is in England.

This quaint old verse La Boulangere (The Bakeress) is chanted along with the dance. The tune is of the continuous kind.

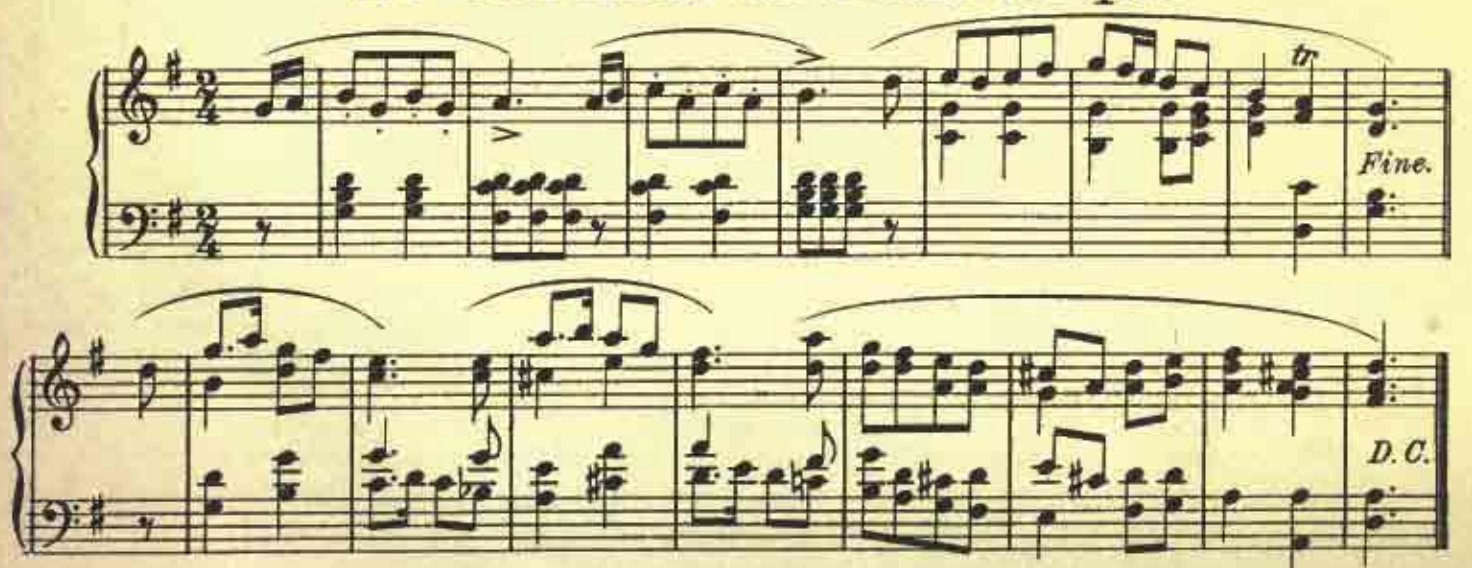
"La Boulangere a des ecus
Qui ne lui content gurre,
Elle en a je les ai vus
Jai vu la Boulangere"

FORMATION. The gentlemen and partners place themselves in two circles, the gentleman facing inwards and the ladies outward, join hands.

I. They dance in opposite directions once round the circle still keeping hands; when they come back to their places, the leading couple begins the figure.

II. The gentleman with his right hand takes his partner's right hand, turns once round with her and then leaves her. After which with his left hand he takes the lady next in rotation, then returns to his partner, again giving his right hand as before, his left to the lady standing next in the circle, and so on to the end, always alternatly turning his partner; she in the meantime when he leaves her continues to turn by herself inside the circle, keeping as far from him as she can. When this couple arrive at their own place again, the whole number join hands as before, turning round in a circle, the next couple to the right dancing the same figure. When the party is very large, two couples may begin at the same time, one at the top and the other at the bottom of the room.

Le Carillon de Dunkerque



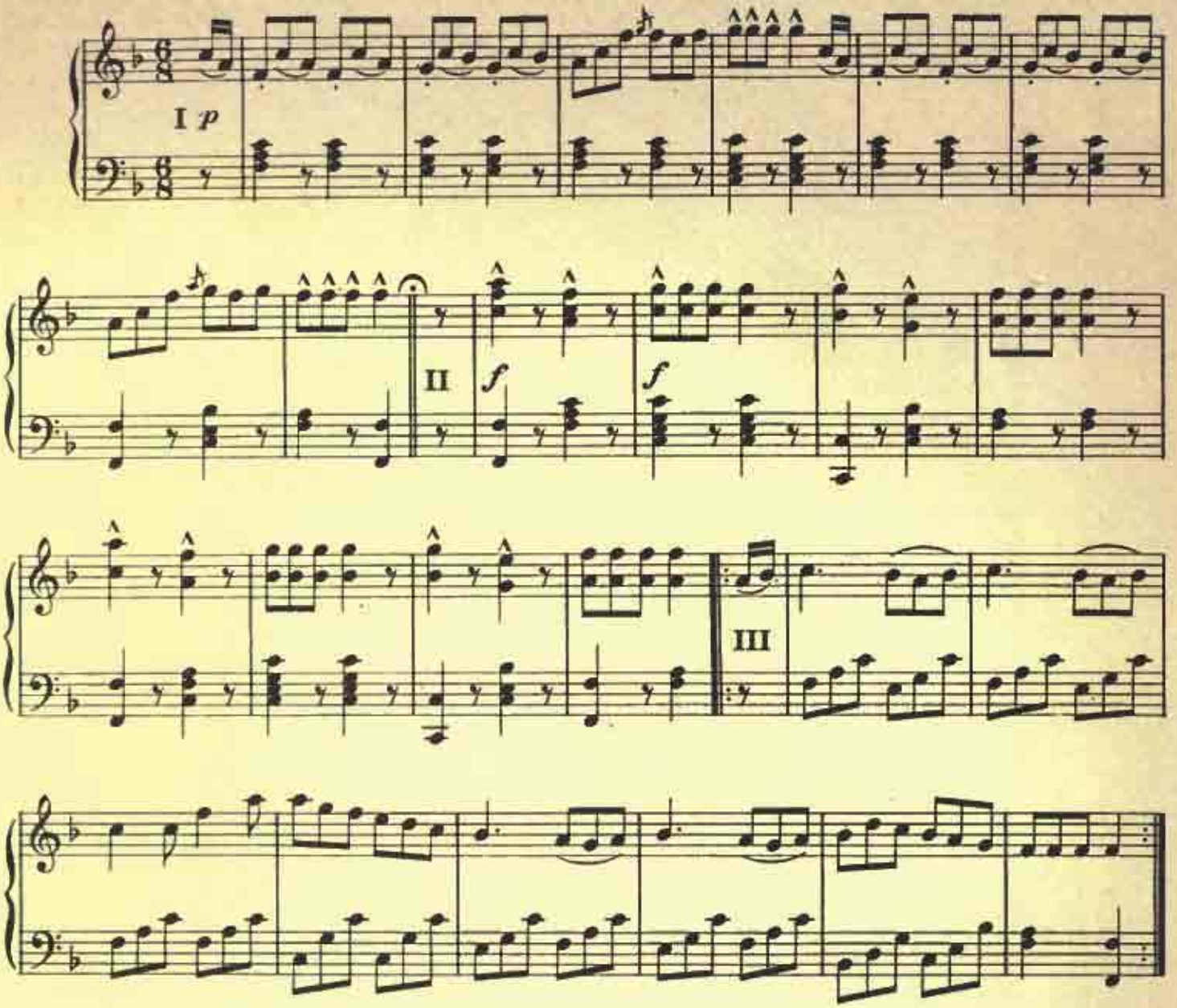
Le Carillon de dunkerque is the merriest and noisiest of all the old French country dances. It is called the Mother of the Gavotte.

FORMATION. The gentlemen select their partners and place themselves as for a Quadrille or in a circle. It is of no consequence if the number of couples is not equal, the more the merrier.

I. All salute, balance and turn with their partners, the gentlemen finishing with their faces toward the ladies, and their backs to the centre of the Quadrille or circle. Then all the ladies and gentlemen clap their hands three times and then stamp on the floor three times, and finish by turning round with their new partners. This figure is again begun and repeated until the gentlemen meet with their own partners, after which the ladies perform the figure in the same manner with the gentlemen.

French Country Dance

(Garcon Volange)



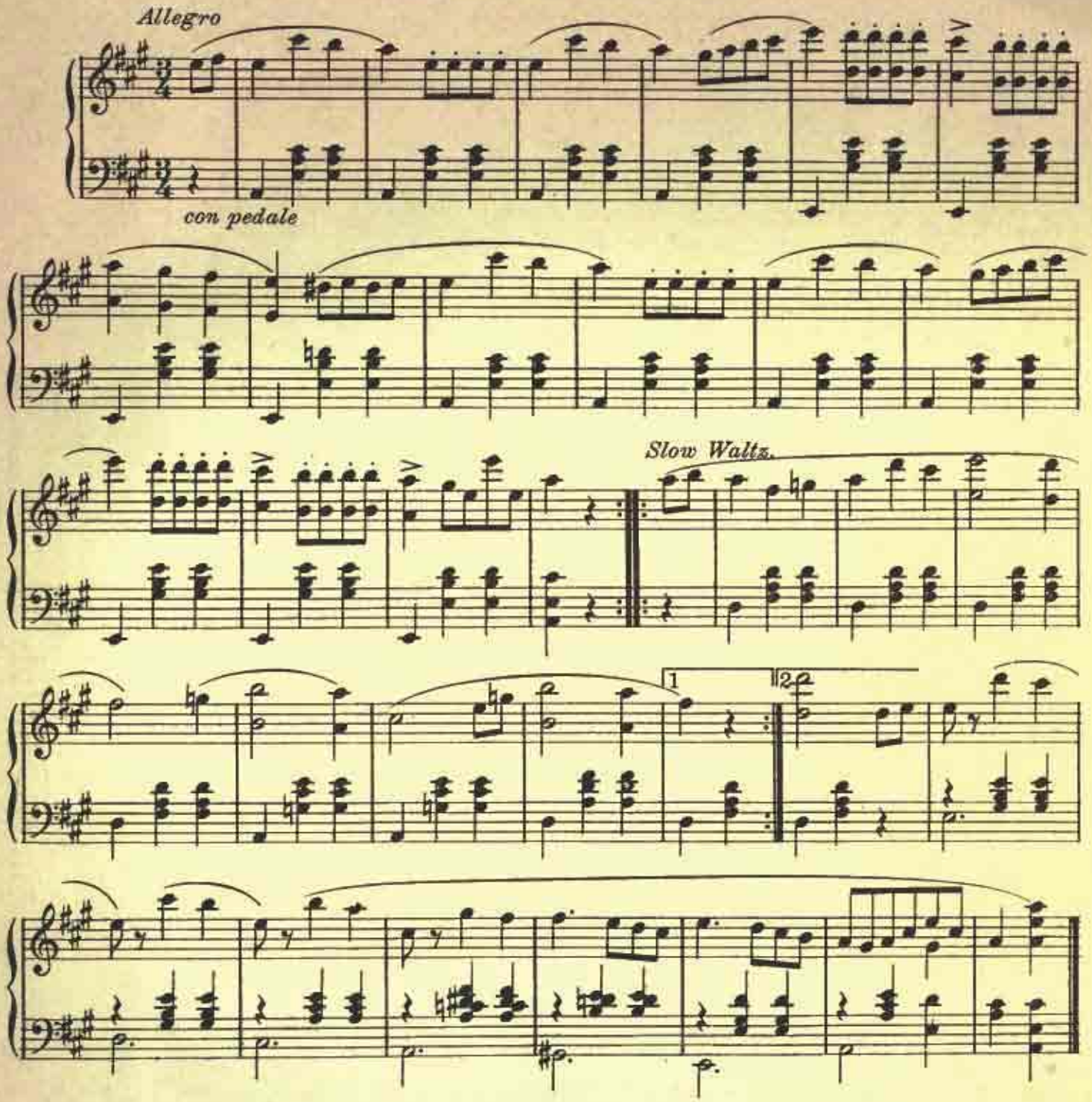
This is one of the many Country Dance tunes popular during last century danced at Harvest gatherings. Its spirit of rollicking fun is most appropriate to such occasions. The figures are repeated until the company is tired out. This is excellent for a costume dance. The best formation is for four couples in Quadrille set. As many sets as you like.

I. Begin with grand chain, (grand-right-and-left) giving right hand to partner, left-right-left, joining both hands with partner, milling quickly around and stamping four times. Again proceed forward as before milling in place with partner, finishing with stamps. Step, lively skip.

II. Face partners and "pease porridge" right-left, both-own, four times, repeat with partner. Turn to one behind and play in same manner.

III. Turn and face partner, arms akimbo, stamp-throw, left foot over right-left-right, joining hands run around in place to the left and pass on to the next. Repeat this until you have come round the circle back to your own partner. Repeat the music until you are thru. At the close skip off.

Spanish Dance.



The much loved Spanish dances and music, too difficult for general adoption, led to easy arrangements like the following in which all could join.

FORMATION. This can be danced by any number of couples and continued as long as desired. The first couple will take its position at the head of the room, facing the other end. The next couple face the first and so on thruout the length of the room, every two couples facing each other.

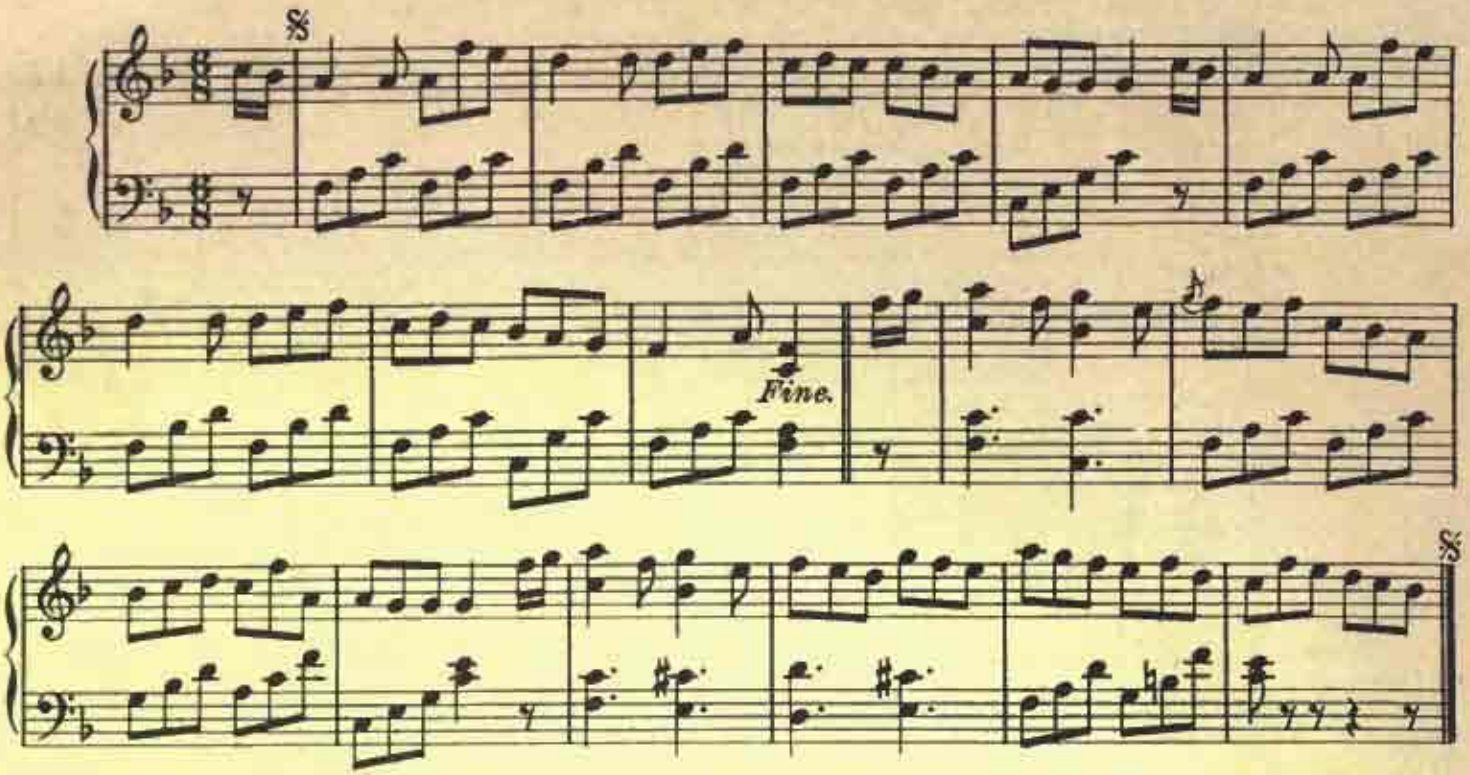
I. Couples forward and back, forward again and exchange partners turning to the left half way round to right angle with first position. Again forward and back, changing to first partner again turning on the right angle. Two more turns like this brings each couple back to original place.

II. Mill, joining right hands and turning to the left once around; join left hands and return to place.

III. Then slow waltz forward once and a half around which leaves each couple opposite a new couple. Repeat, the odd end couple either standing still or dancing in place. All the dancers must go forward in the direction of the first facing.

C.P.S.Co.1750-70

The Tempest.



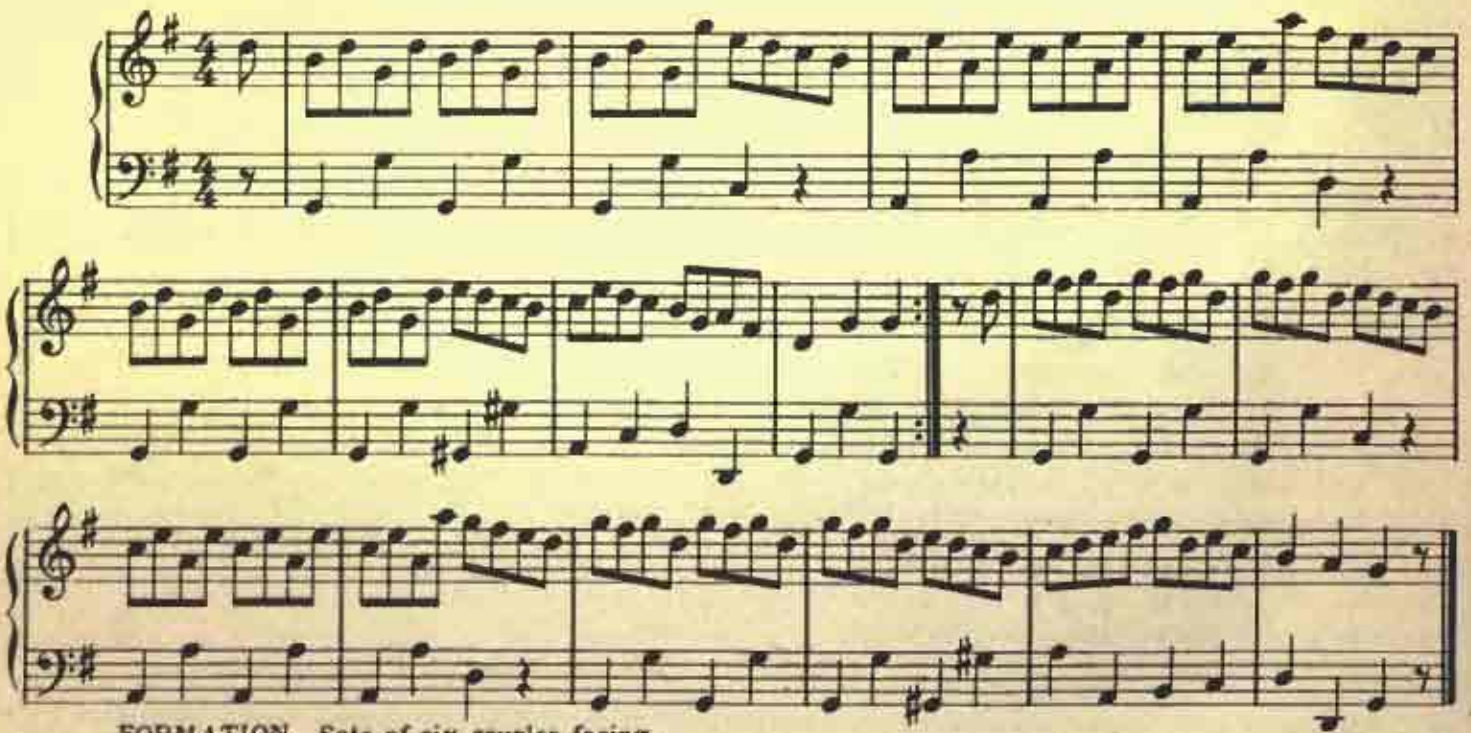
FORMATION. Couples form side by side in lines facing each other three or four couples on each side.

I. Head couples down the center-one couple from each side-four abreast. Couples part at foot, swing outward and come up abreast, facing the next couple below them on starting. The next figure now begins with the two couples on each side.

II. Balance forward and back, swing four hands once and a half round, visiting or head couples then pass under raised hands of the other couple and again promenade four abreast to the foot of line, casting off on opposite side from which they started.

III. As the dance proceeds the lines move up and the leading couples in turn perform the figures and cast off as above, visiting all the other couples in the set. Only two couples dance at a time.

Devils Dream.

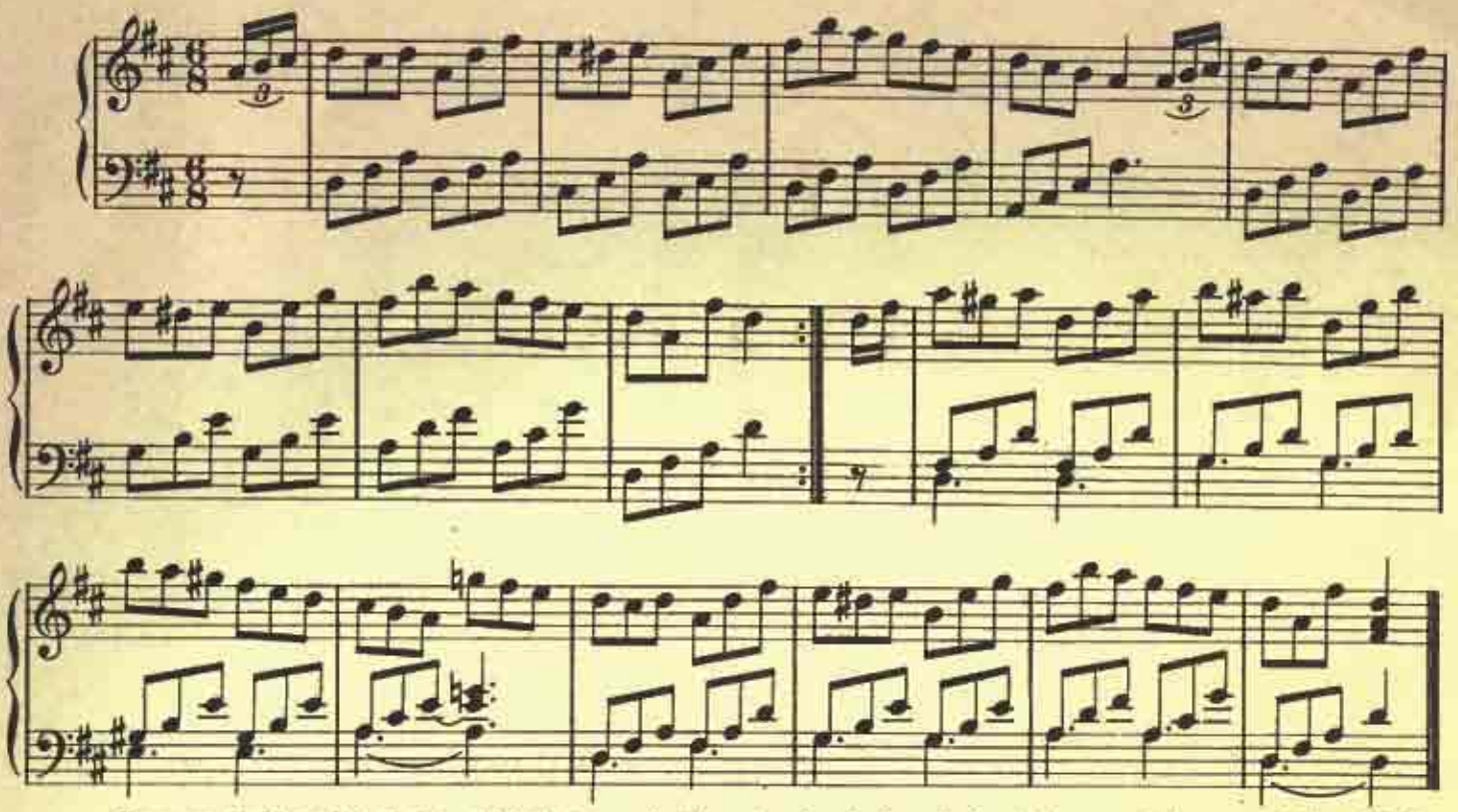


FORMATION. Sets of six couples facing.

I. First couple down the outside, at the same time foot couple up the middle; first couple down the middle, cast off; at same time foot couple up outside and back.

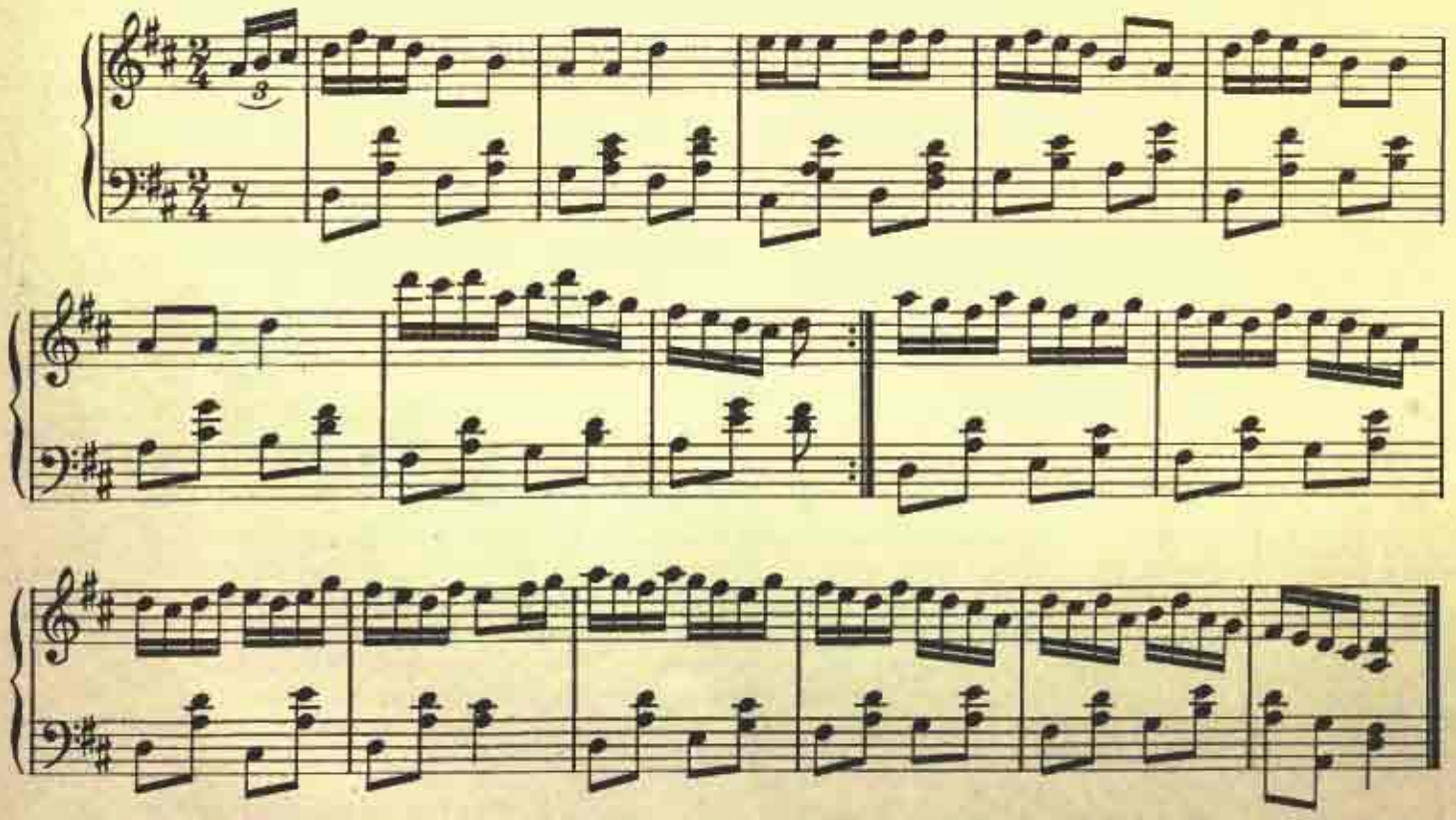
II. Ladies chain first four; right and left with next four swing to foot. Repeat.

Cicilian Circle.



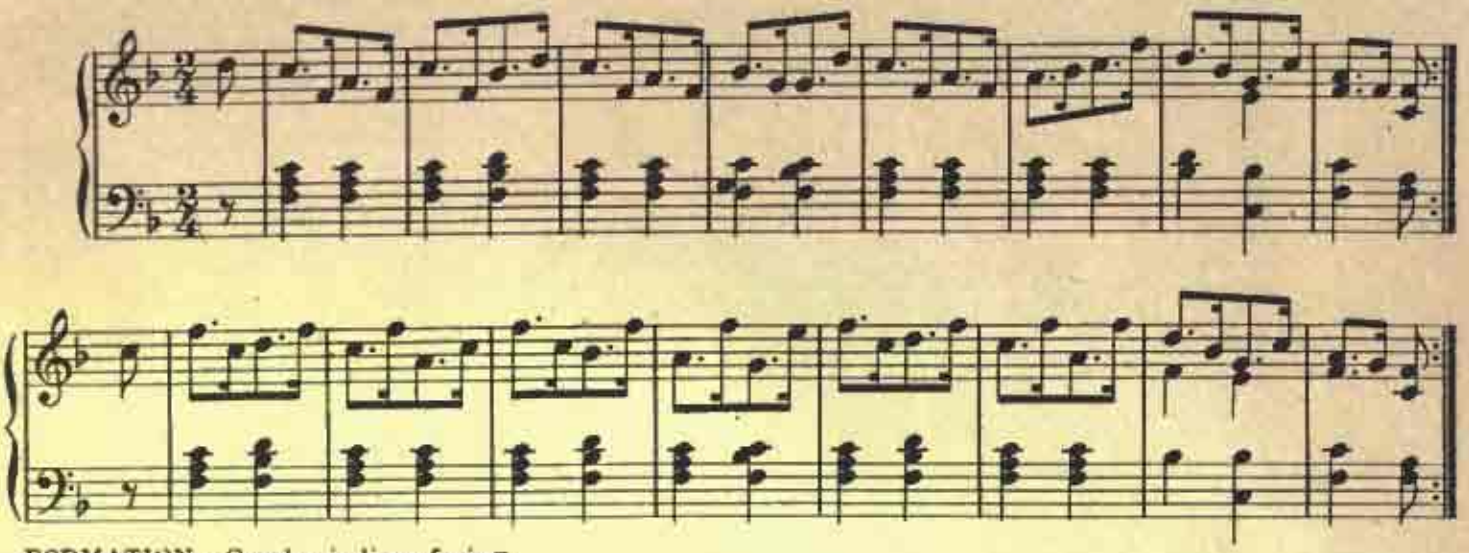
Form as for Spanish dance—all balance, swing four hands—ladies chain—balance and turn— right and left—all forward and back—forward again, pass to next couple. One couple raises hands while other passes thru.

Arkansas Traveler.



Balance first 6, chassez half round, balance again. Chassez round to place. First four cross hands half round, swing partners, cross hands round to place: first couple swing quite round, down the center back, cast off right and left. Couples form in lines.

Money Musk.



FORMATION. Couples in lines facing.

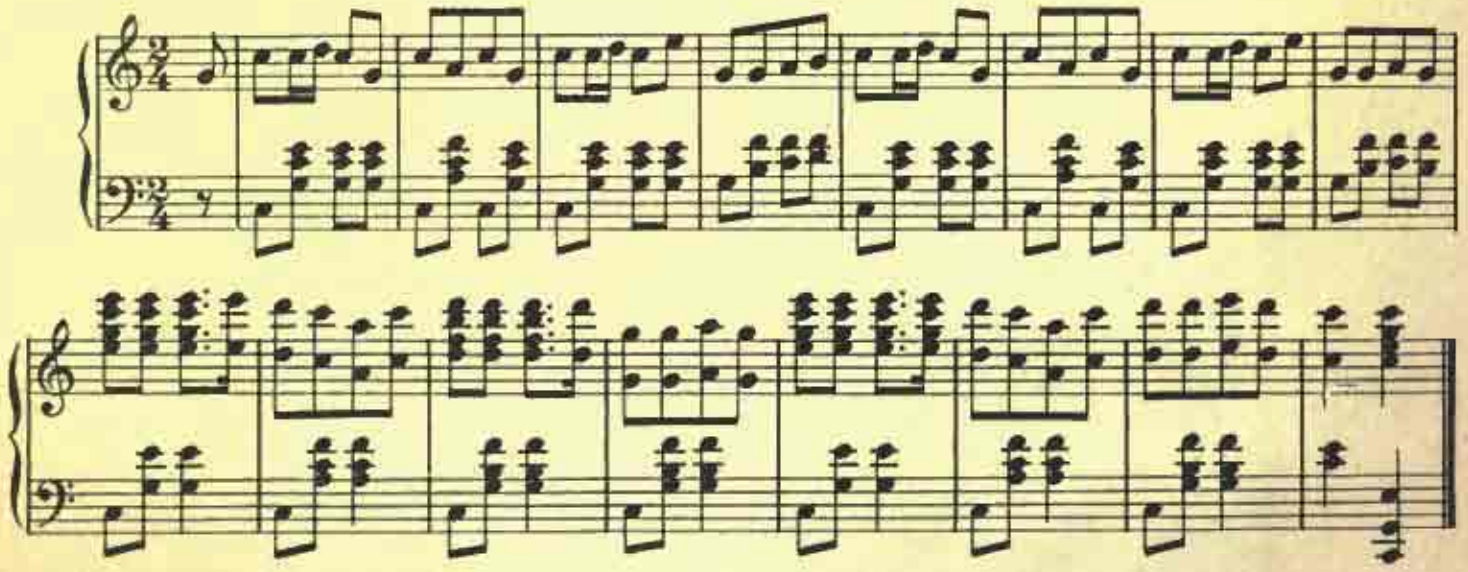
I. First couple join right hands and swing once and a half round, go below second couple (the first lady goes below the second gentleman on the inside) (first gentleman at the same time goes below and between second and third ladies.)

II. Forward and back six, first couple swing three quarters round.

III. First gentleman goes between second couple (on the inside) first lady goes between the second couple (on the inside) forward and back six, first couple swing three quarters round to place (below one couple.)

IV. Right and left four. Repeat.

Old Dan Tucker.



FORMATION: Many popular versions of this old romping dance claim our attention. Form in two rings ladies inside and gentlemen outside while Dan stands in the middle.

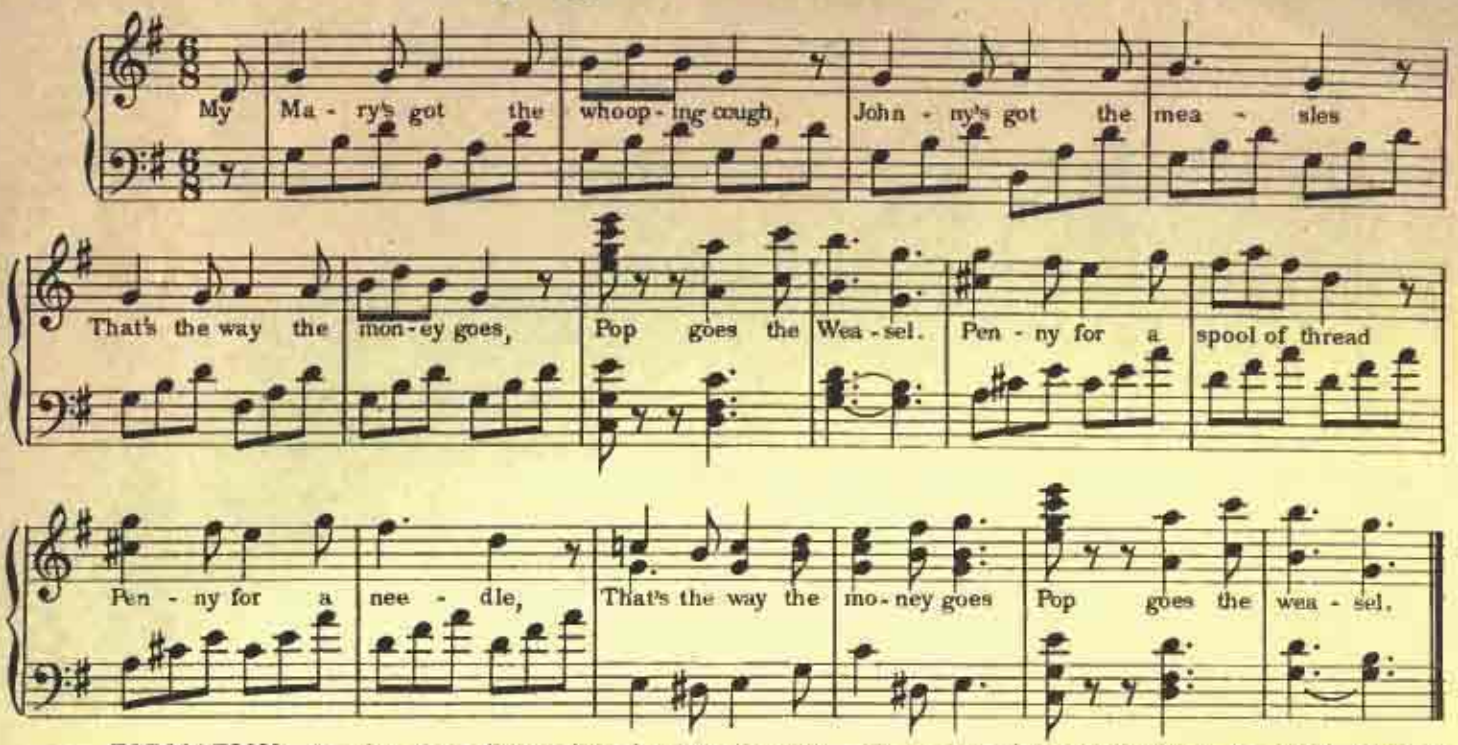
I. All join hands and dance, ladies to the left and gentlemen to the right; at a clap or a whistle gentleman dances with the lady in front of him, Dan claiming one, leaves one man over to begin again.

II. A short waltz or two step is inserted by musicians when song begins again. Couples may dance round in a single circle in the same way with Dan on inside. The popular Paul Jones is on the same order, starting with a grand chain until the call or whistle sounds. The call may be omitted, the figures changing with music.

Yes Old Dan Tucker is a nice old Man,
He washed his face in a frying pan
We sent him whizzing to the bottom of the hill
If he's not got up he's lying there still.

Clear the way for old Dan Tucker
Who came too late to get his supper.
Clear the way for Old Dan Tucker
For he's a nice old Man.

Pop goes the Weasel.



FORMATION. Couples place themselves in opposite rows, men on one side and ladies on the other. Eight or ten couples is the usual number. Other sets can be formed. Also danced in a circle, Couples facing.

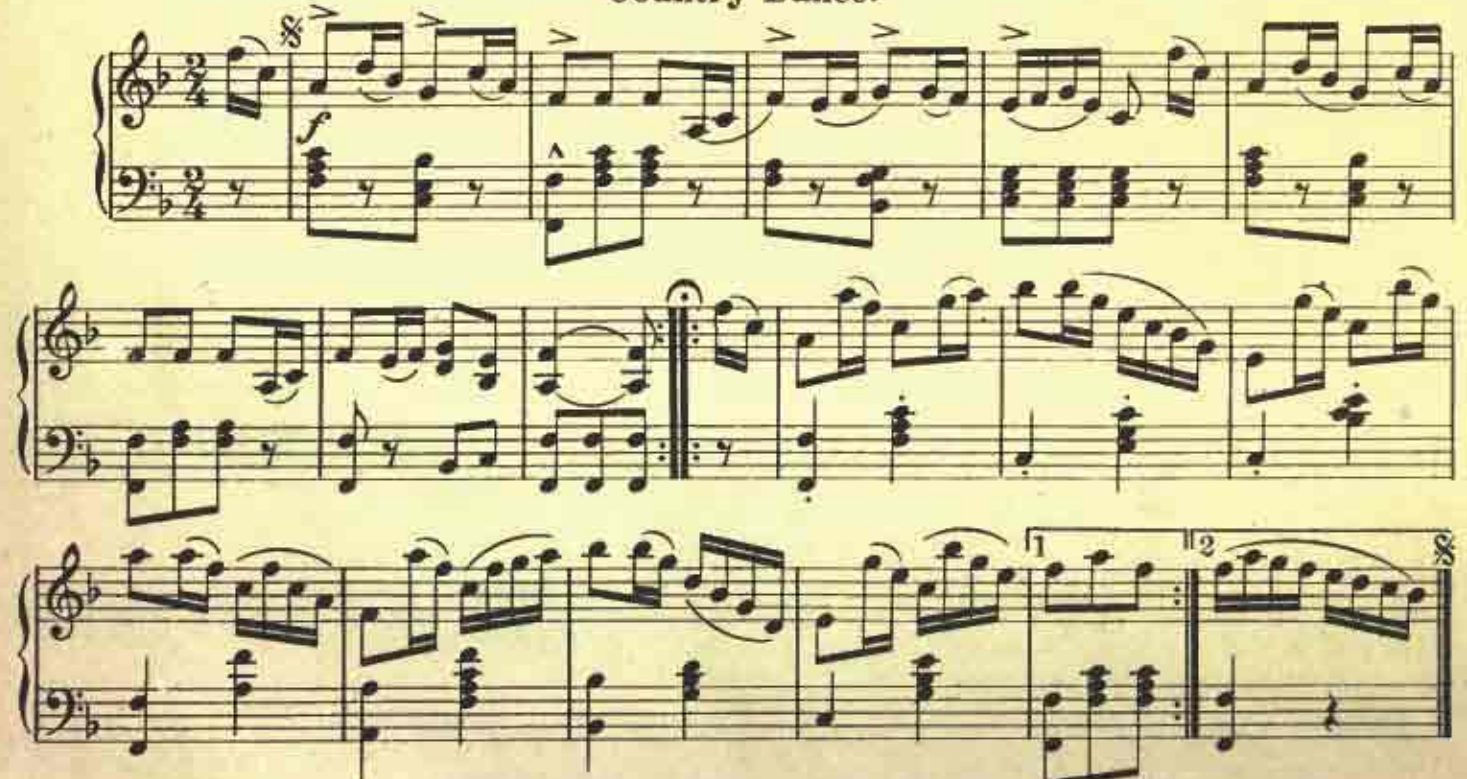
I. First couple down the outside and back four measures. Down the center and back four measures. Swing three hands once and a half round with second lady.

II. First couple raise their hands, second lady passes under them to place at the word "pop"

III. First couple swing three hands with second gentleman, first couple raise their hands, second gentleman passes under to place. Continue down lines. Repeat.

Patronella.

Country Dance.

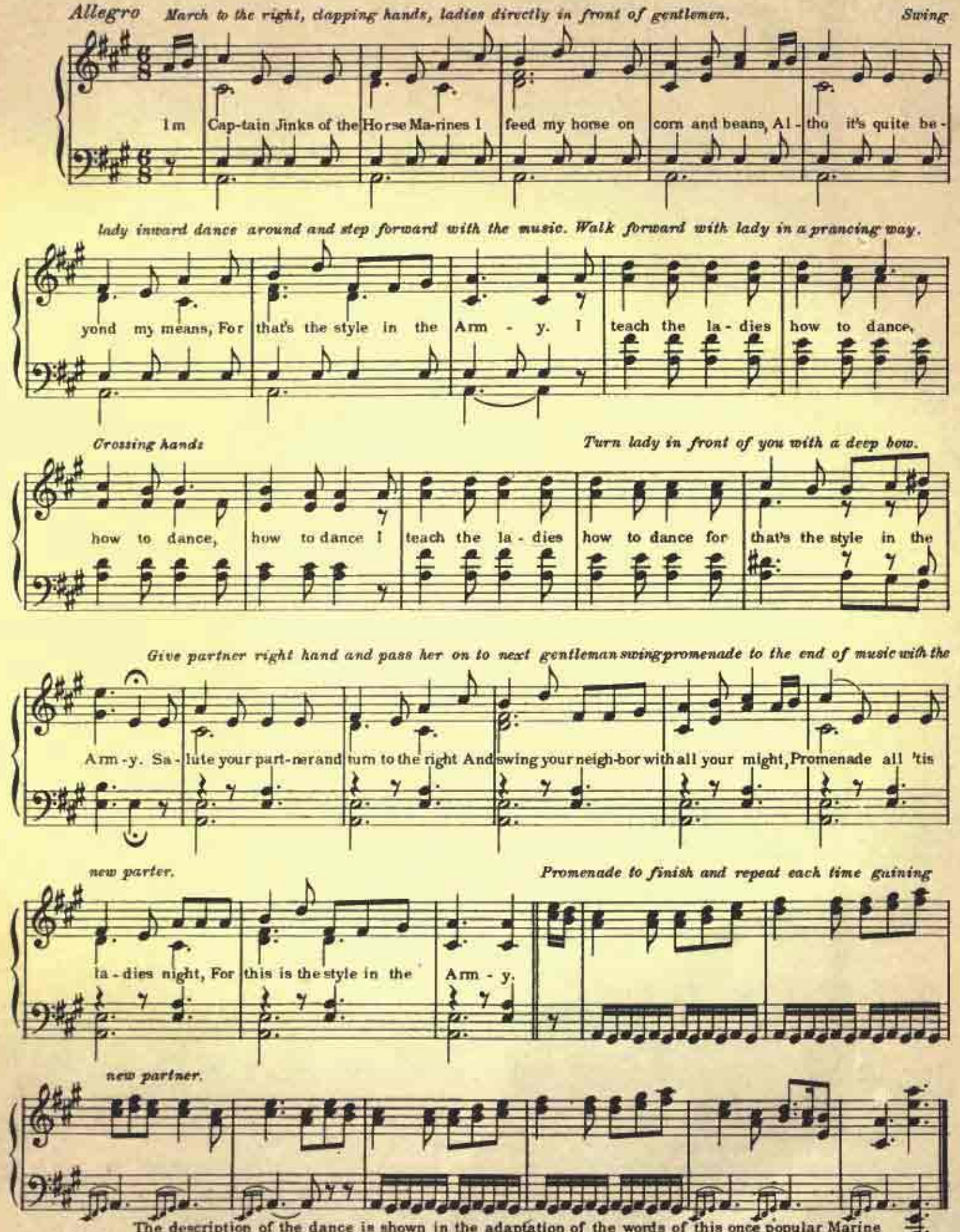


FORMATION. Four couples form in column, all facing one way. Step, hop-polka very lively.

I. Two head couples cross right hands and mill to left four measures. Change hands returning to right four measures. Repeat in opposite direction.

II. Head couple dance down the middle two meas. right hands joined; then turn to head and down the outside, all following the leaders back to the head. These then cast off as the next four mill. This continues until all have lead, or as long as you like. The step should be a decided hop.

Captain Jinks.



The description of the dance is shown in the adaptation of the words of this once popular Marine song of fifty years ago, now being revived as an American dance.