

FROM TWO BARNS



TEN COUNTRY DANCES FOR 1992

From the collections of
Playford, Thompson, Wright, Johnson and Walsh

Vol. 6 October 1992

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FOREWORD

Herewith another 10 tunes found while looking through 17th and 18th Century dance collections, together with interpretations or modifications of the dance instructions associated with them.

Some of the tunes may be familiar, namely Edgeworth Bumpkins which has been used for Freeford Gardens and The Black Boy a version of which is given in the Ashover Collection, and Milkmaids Bob which Cecil Sharp used for Oaken Leaves. More Alterations is the interpretation I was working on when David Wright published his version of Alterations, and another version of The Brickmakers can be found in Charles Bolton's books. There is no suggestion that the versions in this book are 'the correct ones'.

Six sources have been used: Wright's Compleat Collection Vol. 1, Thompson's Compleat Collection Vol. V, The Compleat Country Dancing Master (J. Walsh) 1718, Playford's Dancing Master (Fourth Edition 1670), Two Hundred Favourite Country Dances Vol. 3 (Johnson), and an unidentified collection in the Vaughan Williams Memorial Library.

I am again indebted to many friends who have helped in working out the dances, to Wild Thyme who have produced an excellent tape of the music and added the chords to the score, and again to Pam who unravelled and typed my notes.

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EDG WORTH BUMPKINS

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#). The music is divided into three systems, each with a set of chords written below the staff. The first system is labeled with a box containing the letter 'A'. The second system is labeled with a box containing the letter 'B'. The third system is labeled with a box containing the letter 'C'. The chords are written in a standard musical notation, including G, Em, D7, Bm, C, D, Am, and D7. The melody is written in a simple, clear style, with notes and rests clearly visible. The overall layout is clean and professional, typical of a music manuscript.

Set dance for 3 couples longways

- A1** 1st cu. cross over and dance a Grimstock hey with 2nd and 3rd cus.
- A2** 1st cu. cross over to correct side and repeat the hey.
- B1** 1st cu. cast one place, 2nd cu. move up. 1st man turn 3rd woman while 1st woman turns 2nd man (2 hands) 1st cu. turn partner (2 hands) to finish proper in middle place.
- B2** 1st man turn 2nd woman while 1st woman turn 3rd man (2 hands). 1st cu. turn partner (2 hands) to finish proper in middle place.
- A3** 1st man and 2nd cu. hey for 3 at top while 1st woman and 3rd cu. hey for 3 at bottom.
- A4** 1st man and 3rd cu. hey for 3 at bottom while 1st woman and 2nd cu. hey for 3 at top.
- B3** 1st man, 3rd woman, 1st woman and 2nd man half hey for 4. 1st man starting L.S. with 3rd woman while 1st woman starts L.S. with 2nd man. 1st cu. meet in the middle of the set and turn 2 hands finishing proper.
- B4** 1st woman, 3rd man, 1st man and 2nd woman half hey for 4 1st woman starting R.S. with 3rd man while 1st man starts R.S. with 2nd woman. Finish with 1st cu. in the middle, 2nd cu. at bottom, and 3rd cu. at top.

All turn 2 hands to place.

Source: Wright's Compleat Collection Vol. I

THE BRICKMAKERS

Em D C B7 Em B7

Em Am Em Em D C Bm

Em C G Am D Am G C

B7 Em B7 Em Am Em Em

Longways duple minor

- A1 1 – 4 All set to partner R. and L. and turn single.
- A1 5 – 8 2 changes circular hey partners facing.
- A2 1 – 8 All that again.
- B1 1 – 16 1st cu. cross over R.S. and dance round 2nd cu. cross over again and dance round next 2nd cu. Meet and lead up through their original 2nd cu., cast off one place and turn single. 2nd cu. move up as 1st cu. cast. (Progression)
- B2 1 – 8 1st cu. and NEXT 2nd cu. slipped ring R. and L.
- B2 9 – 16 Double figure 8 (1st cu. from progressed place cross over and move up while 2nd cu. cast down) (*i.e. the figure 8 is with your own 2nd cu.*)

Source: Two Hundred Favourite Country Dances
(Johnson)

MERMAID

A

G C G Am D

B

Am G C D D⁷ G G

D D Em B⁷ Em G C

D⁷ Am D⁷ G G

Play A B then AA BB etc and finish with A B

Longways duple minor

INTRODUCTION

- A Honour presence R. and L. Honour partner R. and L.
- B Up and back a double, set and turn single.

A1 1 – 4 1st cu. cross over giving R.H. and then change along the line giving L.H.

A1 5 – 8 1st man and 2nd woman fall back a double to woman's wall and move forward while 1st woman and 2nd man do the same to man's wall.

A2 1 – 4 All back to back with partner.

A2 5 – 8 Women cast to their right into each other's places while men follow their partner. (1st cu. now proper in original place, 2nd cu. improper)

MERMAID

- B1 1 – 4** Pot hooks. (men cross R.S. women cross L.S. all fall back to new place women passing between men)
- B1 5 – 8** Half R.H. star then men change place with their partner turning her under with R.H.
- B2 1 – 4** 2nd cu. cast up and then lead down again (little dog) while 1st cu. cross over while leading down and cast back to place. (All are now improper.)
- B2 5 – 8** R.H. star half way (progression).
All turn single.

FINALE

- A** Up and back a double, set and turn single.
- B** Honour partner R. and L. Honour presence R. and L.

Source: The Compleat Dancing Master (J. Walsh 1718)

THE BLACK BOY



Play AABBAB 3 times

Set dance for 3 couples longways

A1 1 - 4 1st and 2nd cu. R.H. star once round.

5 - 8 1st cu. cast one place, 2nd cu. move up.

A2 1 - 4 1st and 3rd cu. L.H. star once round.

5 - 8 1st cu. cast one more place. 1st cu. now at bottom.

B1 1st cu. cross over below 3rd cu. dance up the outside of the set and make rings of 3, 1st man with 2nd and 3rd woman, 1st woman with 2nd and 3rd man. 1st man's ring circle R. while 1st woman's ring circle L. once round.

Set is now 2 1 3 – 1st cu. improper

B2 Morris hey all round. 1st cu. only cross as they lead up.

Set is now 2 1 3 - all proper

A3 1st cu. set to R.H. corner, turn single round each other then set to L.H. corner, turn single round each other to finish in middle place proper facing out, while ends turn to face out.

B3 1 - 2 1st cu. lead out sides.

3 - 4 Form rings of 3.

5 - 6 Circle L. half way round.

7 – 8 Lead back

Set is now 3 1 2

Source: Two Hundred Favourite Country Dances (Johnson)

MILK MAIDS BOB



Play the tune 10 times

Set dance for 4 couples longways

PART 1 The tune twice through.

Up and back a double twice. 1st and 2nd cu. a double figure 8 while 3rd and 4th cu. do the same. (Middles cast towards the ends while ends cross through the middles to start the figure 8.)

PART 2 The tune three times through.

Sides all left and right twice. End couples meet and circle 4 hands half way round, while middles cast to the ends and turn 2 hands half way. Repeat this movement 3 more times to place.

PART 3 The tune five times through.

All arm R. and arm L. with partners. 1st man cross over R.S. with 2nd woman and then R.S. with 2nd man, and turn R. to face 2nd man who also turns to his R. to face *WHILE* 4th man changes places L.S. with 3rd woman and then L.S. with 3rd man and turns L. to face 3rd man who also turns to his L. to face. 1st man and 3rd man corners cross 4th man and 2nd man the same *WHILE* 1st and 2nd woman turn 2 hands once round and 3rd and 4th woman do the same.

Repeat this whole movement 3 more times to place the 1st and 4th woman starting the movement the second time. The 2nd and 3rd women the third time and 2nd and 3rd men the fourth time.

Source: The Dancing Master. 4th Edition 1670 (Playford)

THE SCATING DUTCHMAN

G G C D⁷ G G G C
 D⁷ G G D⁷ G Am
 D D⁷ G G C D D⁷ G G

Set dance for 3 couples longways

- A1** 1st cu. cast to bottom of set while 2nd cu. cross over and move up and cast back to their place improper and 3rd cu. move up to the top.
 3rd cu. cast back to place while 2nd cu. cross over and move up and cast back to place proper and 1st cu. lead up to the top.
- A2** 1st cu. cross over R.S. and dance round the 2nd cu. then cross over L.S. and dance round 3rd cu. 1st cu. lead up to the top and cast into 2nd place as 2nd cu. move up.
- B1 1 – 4** 1st man turn 3rd woman with R.H. once round while 1st woman turns 2nd man with R.H. once round.
 1st cu. turn with L.H. half way.
- B1 5 – 8** 1st man turn 2nd woman with R.H. once round while 1st woman turns 3rd man with R.H. once round.
 1st cu. turn with L.H. to finish proper in middle place.
- B2** Circular hey for 6 (1st cu. start the hey facing down).
 1st and 3rd cus. one extra change to progress.

Source: An unidentified collection in the Vaughan Williams Memorial Library

THE STEEL HOOP

A

G Em G G C G D⁷ G D

G Em G G C G D⁷ G

B

G G Em Em G G C D⁷

G G Em Em G D⁷ G C D⁷ G

Set dance for 3 couples longways

- A1** 1st cu. cross over R.S. and dance down the outside of the set giving inside hands to 2nd cu. who face out and turn them round. 1st cu. cross over L.S. and dance down the outside of the set giving inside hands to 3rd cu. who face out and turn them round. 1st cu. repeat from the bottom of the set back to place.
- A2** 1 – 8 1st and 2nd man set R. and L. to 2nd and 3rd woman. Turn S. away and circle L. for 4.
- 9 – 16 1st and 2nd woman set R. and L. to 2nd and 3rd man. Turn S. away and circle L. for 4.
- B1** 1 – 8 1st cu. slip down middle and back.
- 9 – 16 1st cu. cast into middle place lead through the bottom and cast up into middle place and turn single.
- B2** 1 – 8 1st cu. R. and L. hand star at bottom.
- 9 – 16 1st cu. 4 changes circular hey with top partners facing. 1st cu. and bottom cu. one extra change to progress.

Source: Two Hundred Favourite Country Dances (Johnson)

MORE ALTERATIONS

A

B

G G C Am D G C G Am A7 D7

D7 C C D7 G G C D G

Set dance for 3 couples longways

- A1** 1st man and 3rd woman set R. and L. and cast into each others place (man down man's side, woman up woman's side) While 1st man and 3rd woman cast 1st and 2nd woman and 2nd and 3rd man two changes circular hey starting across the set.
Set is now 3 2 1 all improper
- A2** 1st woman and 3rd man set and cast into each others place while 1st and 2nd man and 2nd and 3rd woman dance two changes of circular hey starting across the set.
Set is now back to original place
- B1** 1st cu. and 2nd woman R.H. star while 3rd cu. and 2nd man do the same. All turn partner 2 hands (clockwise).
- B2** 1st cu. and 2nd man L.H. star while 3rd cu. and 2nd woman do the same. All turn partner 2 hands (anti-clockwise).
- A3** 1 – 4 1st cu. cross over R.S. and dance round 2nd cu. who turn up and face out, and taking inside hands with 1st cu. hand them round.
- 5 – 8 1st cu. cross over L.S. and dance round 3rd cu. who turn up and face out and taking inside hands with 1st cu. hand them round.
- A4** 1st cu. lead up to the top and cast into middle place. All set and turn single.
- B3** Circle L. once round.
- B4** Morris hey once round plus one extra change to progress. 1st cu. start facing down.

Source: Two Hundred Favourite Country Dances (Johnson)

MISS LONGS FOR IT

A

B

Set dance for 3 couples longways

- A1** 1st cu. lead down to the bottom and cast back to place while the 2nd and 3rd cus. lead up and then follow the 1st cu.
- A2** Turn single and circle L. for 6.
- B1** 1st cu. slip down the middle and back up to the top and cast into 2nd place, 2nd cu. move up.
- B2** 1 – 2 2nd man and 1st woman cross over R.S. and change places while 1st man and 3rd woman do the same.
 3 – 4 2nd woman and 3rd woman cross over L.S. and change places while 2nd man and 3rd man do the same.
 5 – 6 1st woman and 3rd man cross over R.S. and change places while 2nd woman and 1st man do the same.
 7 – 8 All turn single.
- A3** 1st man and 2nd cu. hey for 3 while 1st woman and 3rd cu. hands 3 R. and L. Finish with 1st cu. proper in middle place.
- A4** 1st man and 3rd cu. hands 3 L. and R. while 1st woman and 2nd cu. hey for 3. Finish with 1st cu. proper in middle place.
- B3** Cross contrary corners. (1st cu. half figure 8 round couple at bottom, then half figure 8 round cu. at top finishing proper in middle place.)
- B4** Morris hey all round, 1st cu. start by moving down.

Source: Two Hundred Favourite Country Dances (Johnson)

THE REVELLEE

Longways triple minor

Play AAB etc

- A1 1 – 4 1st cu. and 2nd woman R.H. star for 3 while 3rd cu. and 2nd man do the same.
- A1 5 – 8 1st cu. and 2nd man L.H. star for 3 while 3rd cu. and 2nd woman do the same.
- A2 1 – 4 1st cu. lead down through 3rd cu. and cast up into middle place.
- A2 5 – 8 1st man and 3rd cu. hands 3 ring half round while 1st woman and 2nd cu. hands 3 ring half round. Finish in lines of 3 facing, 1st man in middle of line with 3rd cu. facing up. 1st won in middle of line with 2nd cu. facing down.
- B1 1 – 8 Set R. and L. in lines 1st man cast up round 3rd woman into middle place proper while 1st woman cast down round 2nd man into middle place proper. At the same time 2nd and 3rd cu. turn 2 hands half way. Set in lines R. and L. and all turn single.
- B1 9 – 16 Slipped ring to L. and R.

Source: Thompson's Compleat Collection Vol. V

The Dancing Master :

Or, Directions for Dancing Country Dances, with the Figure and Tunes to each Dance.

The FOURTH EDITION,

In which is added many new Dances, never Printed before, Also all the Tunes carefully Corrected, and Amended.



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P R E F A C E.



HE Art of Dancing, called by the Ancient Greeks Orchestice, and Orchestis, is a commendable and rare Quality fit for young Gentlemen, if opportunely and civilly used. And Plato, that Famous Philosopher thought it meet, that young ingenious Children be Taught to Dance. It is a Quality that has been formerly honoured in the Courts of Princes, when performed by the most Noble Hero's of the Times, The Gentlemen of the Inns of Court, whose sweet and airy Activity has crown'd their Grand Solemnities with admiration to all Spectators. This Art has been anciently handled by Athenæus, Julius Pollux, Cælius Rhodiginus, and others, who much commend it to be Excellent for Recreation, after more serious studies, making the body active and strong, graceful in deportment, and a quality very much befitting a Gentleman. Yet all this should not have been an incitement to me for Publication of this Work, (knowing these Times and the Nature of it do not agree,) But that there was then a false and surreptitious Copy at the Printing Press, which if it had been published, would have been a disparagement to the Quality and the Professors thereof, and a hindrance to the Learner: Therefore for prevention of all which, having at that time an excellent Copy by me, and the assistance of a knowing Friend; I did venture this ensuing Work to the publick view, and gentle censure of all ingenious Gentlemen, lovers of this Quality; whose favourable acceptance, has mov'd me in this Edition, to make large Additions of new Dances, correcting the errors both of the Tunes and Dances, which were in the former impression. And for the more easie playing of the Tunes, barr'd every Semibrief. By which I hope it will gain your favourable acceptance, and also of the endeavours of Your Servant,