

FROM TWO BARNs



TEN COUNTRY DANCES FOR 1995

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

Vol. 7 July 1995

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FOREWORD

As with previous volumes most of this collection is the result of looking at 17th and 18th Century dance tunes and, having found an interesting melody, unravelling or modifying the dance instructions associated with it in the hope that both tune and dance will be used.

The process does not take place overnight and a problem arises when a 'new' dance takes off and does the rounds before one has time to produce the book. A case in point being Barbarini's Tambourine which was introduced 'tongue in cheek' at the Lichfield Festival in 1991. However here it is at last.

Nine sources have been used: Playford Volume III, Johnson's 200 Favourite Country Dances Volume VIII, Thompson's Compleat Collection Volumes IV and V, Wright's Compleat Volume I and Walsh 24 New Dances for 1710, 1711 and 1716 composed by Mr. Kynaston and Caledonian Country Dances – Book the Fourth

The 'odd one out' is Corelli's Gavot. I came across this tune when Norman Haynes introduced a dance called Corelli's Maggot in a session of dances at Halsway Manor last year. The dance was new from America and was set to an adaptation of the Gavot from Corelli's Sonata Opus 5 of 1700. Now the dance Corelli's Gavot published by Wright, or as Playford has it Mr. Cosgill's Delight, used the Gavot from Corelli's Trio Sonata Opus 2 of 1685. It did not seem unreasonable to try the dance to the later tune. A turn single has been added at the beginning of each A music and a set and turn single at the start of B2. The version of the tune is I believe how Arcangelo Corelli wrote it.

I must once again thank all those dancers and musicians in places as far afield as Soberton, Dorchester, Bedford, St. Albans, and Cecil Sharp House who have, sometimes unwittingly, helped in making sure the dances work. Cotswold Music Society who produced the music artwork and added the chords to the score, Tom Cook for his help in correcting and augmenting the instructions, and Pam who has deciphered and typed my notes.

Ken Sheffield
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July 1995

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CORELLI'S GAVOT

Chord symbols for Corelli's Gavot:

Staff 1: F, C, F, C, F

Staff 2: C, F, G⁷, C, F, B^b

Staff 3: G^m, C, F, B^b, F, B^b, C⁷, F

Longways duple minor

- A1** All turn single R. and R.H. star once round.
- A2** All turn single L. and L.H. star once round.
- B1** 1st corners cross.
2nd corners cross.
Hands 4 once round to the left.
(Set now progressed and improper.)
- B2** All set R. and L. turn single and 3 changes circular hey to progressed places. (Neighbours facing.)

Source: An idea from Corelli's Maggot and Mr. Cosgill's Delight

SMITH'S BOREE

A
B D A A⁷ D A⁷ D
 D Bm Em E
 E⁷ A A A⁷ D G D A⁷ D

Longways triple minor with triple progression

- A1** 1st man turn 2nd woman (R.H.) while 2nd man turn 3rd woman (R.H.).
- A2** 1st woman turn 2nd man (L.H.) while 2nd woman turn 3rd man (L.H.).
- B1** Morris hey once round and 1st couple cast off into middle place.
- B2** 1st and 3rd couple gates down.
 1st and 2nd couple gates up.
 1st couple lead through 3rd couple into 1st couple's place in next set while 3rd and 2nd couple cast up one place.
 1st couples are now 1st couples again in the set below.

NOTE: At the top of the whole set there are never any neutral couples nor are there any at the bottom if the number of couples is a multiple of three.

Source: Playford's Dancing Master Vol. III

JACK OF BOTH SIDES

A

G D⁷ G D C Am Em D⁷ G D⁷ G D⁷

B

Em A⁷ D D A⁷ D A⁷ Dm C

Bm D⁷ G D⁷ G C Bm D⁷ G

Set dance for 3 couples

- A1** 1st couple followed by the 2nd couple lead down through the 3rd couple and cast back to place.
- A2** All set and turn single. 1st couple and 2nd man R.H. star at top, while 3rd couple and 2nd woman L.H. star at bottom.
- B1 1 – 6** 1st couple cast into a double figure eight with 2nd couple (who cross and move up to start).
- 7 – 8** 1st couple cast to bottom at the end of the double figure 8 as 3rd couple move up.
- B2** 1st couple lead up to the top and cast into middle place. All set. 3rd couple cast up as 1st couple lead to bottom and 2nd couple turn 2 hands at top.

Source: Johnson – 200 Favourite Country Dances Vol. 8

BARBARINI'S TAMBOURINE

The musical score for 'Barbarini's Tambourine' consists of three staves of music in 2/4 time, treble clef, and one sharp (F#). Section A (first staff) has chords: D, G, A, D, Em, A, D, G, A. Section B (second staff) has chords: D, Em, A, A, A, Bm, Bm, A⁷. The third staff continues with chords: D, Em, A⁷, D, D, A, D, G, D, A⁷, D.

Longways duple minor

Note: 12 bar B music

- A1** 1st man cast down, 2nd woman cast up.
1st man and 2nd woman half figure 8 into each others place (improper).
- A2** Same for 1st woman and 2nd man.
All are now progressed and improper.
- B1 1 – 2** Lines fall back.
- 3 – 4** Lines move forward and all cross over R.S.
- 5 – 8** All back to back with neighbours.
- 9 – 12** All back to back with partner.
- B2** Four changes circular hey, partners facing.
All turn partner 2 hands and fall back into line.

Source: Walsh – Caledonian Country Dances – Book the Fourth

THE ROMP

A
 D G D Bm G Em A D G D
B
 Bm Em A⁷ D D Em A G Em A
 Em A D Em A G Em A⁷ D

Longways triple minor

- A1** Men set L. and R. to women and led by 1st man dance round women to place.
- A2** Women set R. and L. to men and led by 1st woman dance round men to place.
- B1** 1st and 2nd couple R.H. star halfway.
 1st and 3rd couple L.H. star halfway.
 2nd and 3rd couple R.H. star halfway.
 1st couple lead up to middle place while 2nd couple cast to the bottom and 3rd couple turn single at the top.
 All are now proper 3rd couple at top, 1st couple in middle and 2nd couple at the bottom.
- B2 1 – 2** All face diagonally R. and facing dancers change places R.S.
- 3 – 4** All face diagonally L. and facing dancers change places L.S.
- 5 – 6** All face diagonally R. and facing dancers change places R.S.
- 7 – 8** All turn single.

NOTE: The diagonal crossings are in each individual set.

Source: Thompson's Compleat Collection Vol. V

KIND AND EASEY

A

D D Em A A⁷ D A⁷ Bm A⁷ D A⁷ D

B

A D A D A Bm Em Bm Em Bm A E⁷

A G D A Em D Bm A A⁷ D G

D A⁷ D A⁷ D D⁷ G D G D A⁷ D

Longways duple minor

Note: 20 bar B music

- A1** 1st and 2nd men whole figure 8 through the women and face partner.
- A2** 1st and 2nd women repeat to places.
- B 1 – 4** Ring of 4 to left once round.
- 5 – 8** All turn single to right moving towards centre of the set and looping away.
- 9 – 12** 1st couple dance down the middle and turn lady under arm.
- 13 – 16** Dance back up the middle of the set and cast one place (progression).
- 17 – 20** All set R. and L. and turn single.

Source: Walsh/Kynaston 24 dances for 1716

WHIRLE IT ABOUT

The musical score is written in 6/8 time and consists of two sections, A and B. Section A is marked with a box containing the letter 'A' and Section B with a box containing the letter 'B'. The chords are indicated below the notes.

Section A:

- Chords: F, B \flat , C 7 , F, F

Section B:

- Chords: B \flat , G 7 , C, G 7 , C, C, F

Section A (continued):

- Chords: Dm, Gm, A, Dm, A

Section B (continued):

- Chords: Dm, A, Dm, C 7 , F, C 7 , F

Longways duple minor

Note: 10 bar B music

- A1** 1st man turn 2nd woman 2 hands and cast down while 2nd woman cast up and 2nd man and 1st woman move up or down into vacant places.
- A2** 1st woman turn 2nd man 2 hands and cast back to place while 2nd man cast off to place and 2nd woman and 1st man move up or down to original places.
- B1 1 – 4** All lead to walls turn and lead back.
- 5 – 8** Slipped ring to the L. once round.
- 9 – 10** All turn single L.
- B2** 1st couple lead down the middle and back and cast off. All turn with L.H. to finish progressed and proper.

Source: Wright's Compleat Collection Volume I.

THE MAN FROM CANTERBURY

A
 G G C D Em D⁷ G G
 B
 C D⁷ G G D⁷ G
 D G D⁷ G D⁷ G

Formation: 3 couple sets arranged round the room like spokes of a wheel, with all the men facing clockwise and their current partners.
1st couples on the outside nearest the walls.

Tune: The Bishop

- A1** 1st man set R. & L. to 3rd woman twice and turn R.H. $1\frac{1}{2}$ to finish 1st man at bottom improper and 3rd woman in middle place improper.
- A2** 1st woman set R. & L. to 3rd man twice and turn L.H. $1\frac{1}{2}$ to finish 1st woman at bottom improper and 3rd man in middle place improper.
- B1** 2nd couple (at top) hey contrary sides. i.e. 2nd couple cross through middle couple and dance a hey for three on the sides finishing 2nd couple nearest the wall and 1st couple nearest the middle of the room.
- B2** Hands 6 to the L. once round to new places then all individually about turn R. to face new partners in new set.

Source: Tune Thompson's Compleat Collection Volume IV. Dance K.J.S.

THE FAITHFUL SWAIN

A
 F C⁷ F G⁷ C C⁷ F C⁷
 B
 F C B^b C F C G⁷ C
 F B^b G^m C⁷ F B^b C B^b C F

Longways duple minor

- A1** 1st corners dance a whole figure 8 round 2nd corners. Starting by 1st corners crossing R.S. and dancing anti-clockwise round their own partner who (without leaving their place) help them round. 1st corners then cross L.S. and dance clockwise round their neighbour who again without leaving their place help them round.
- A2 1 – 4** All fall back and move forward to place.
- 5 – 8** 3 changes circular hey, partners facing to progressed places.
- B1** 1st man cast one place into the centre of the set below the NEXT 2nd couple while 1st woman cast up into the centre of set above her own 2nd couple.
- 1st man hands 4 to the R. once round with 1st woman and 2nd couple of the new set. Finishing with the 2nd couple proper in their progressed place with the 1st man in the centre facing up, and woman facing down. (Note the 1st man and 1st woman in each set are not partners).
- B2 1 – 4** All dropping hands, 1st man and 1st woman pass L.S. the dancers they faced in the ring of 4, meet their partner and turn 2 hands anti-clockwise three-quarters, opening out into the middle of a line of 4 facing up, while the 2nd couples cast out onto the ends of that line with their own 1st couples.
- B2 5 – 8** Lines forward and 1st couple gates up through 2nd couple to finish progressed and proper.

Source: Walsh/Kynaston 24 Dances for 1710 (CONSTANT LOVER)

THE FAITHFUL SWAIN

In its original form the dance was almost certainly triple minor. By compressing it to duple minor the long rest period at each end of the set is eliminated.

At the start of the dance after A2 the 1st couple have progressed one place. During B1 the 1st woman of the top set will cast above her own 2nd couple but there will not be a 1st man from the next set to complete the hands 4 ring so there will be a hands 3 ring instead.

When there is a neutral couple at the top the neutral man must cast down at the start of B1 and join in the hands 4 ring, moving up the middle and turning his waiting partner at the top of the set. The neutral couple should then lead up and back a double in front of the other dancers to finish in 1st place ready to start the next round of the dance.

At the bottom of the set if there is not a neutral couple the 1st man should cast into the centre of the set leaving room for the other dancers to circle R. before moving up to meet his partner and turn 2 hands.

When there is a neutral couple at the bottom the 1st man should cast down at the start of B1 and make a hands 3 ring with the neutral couple before moving up the middle to meet his partner and complete the sequence. After the ring the bottom couple are neutral till the beginning of the next round.

An alternative formation suggested by Tom Cook is given below.

SICILLIAN CIRCLE. First couples facing anti-clockwise women on their partner's right.

A1 Women dance a whole figure 8 starting by crossing L.S. and taking R.H. with their neighbours who help them round, then crossing R.S. and taking L.H. with their partner who help them round to places.

A2 1 – 4 Neighbours taking inside hands fall back a double and return to places.

5 – 8 Partners face and 3 changes circular hey.
(All are progressed.)

B1 1 – 4 1st man and 1st woman cast right to finish on the centre line of the set, woman facing anti-clockwise and her own 2nd couple, man facing clockwise and the NEXT 2nd couple, and 2nd couples facing their partners.

5 – 8 Each facing four dancers take hands and circle L, once round.

B2 1 – 4 All dropping hands 1st man and 1st woman pass R.S. the dancer they faced in the ring of 4, meet their partner and turn 2 hands three-quarters, opening out into the middle of a line of 4 facing clockwise while 2nd couples cast out onto the ends of that line with their own 1st couples.

5 – 8 Lines forward a double then 1st couples cast to face their new 2nd couples helped round by their own 2nd couples.
(Progression.)

NOTE: 1st couples remain 1st couples and 2nd couples remain 2nd couples throughout the dance.

VAUGHAN'S RAMBLE

A

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