

THE BAMPTON MORRIS (1964)

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Sharp published an account of what W^m (Jinky) Wells had taught to him & his family at Stow-on-the-Wold, 24th to 26th. August 1903 before Sharp had in fact seen the Bampton side. This he did not do till 1912. Unhappily Wells despite his long connection with the morris as fool & musician had seldom danced in the side (one or two times as No.4). The following draws mainly on the notes of Clive Carey (1913) Lionel Bacon's film (1934 & 1937) Arthur Peck (1937) Biggs (1955) & my own personal observations of whit-weddays & other tours 1955-64 & conversations with ex-dancers who danced as long ago as 1897 (Arthur Dixey)

For a tradition whose character & charm arises from its fluidity it has proved remarkably stable. Possibly because there have always been men in the side with many years of dancing behind them. 8 or 10 is not considered too young to start the morris & some continue through their 40's. There has also been an unusual tolerance in the morris which enables it to absorb or adjust to, temporarily, the idiosyncracies of dancers. Usually most marked in the dancers with the highest reputations in the village! The problem in describing the Bampton morris is to avoid discussing the styles of individual dancers. Yet here there are several currents of style that can be distinguished - if one knows enough dancers over enough years! Many people claim to be able to tell a Tanner from the way he dances. The "tradition" is a fluid amalgam. It must be reflected that Sharp normally worked from single dancers in each village.

Pre WWI there were regular supervised practices in which the morris was instilled. But it was an age which prized individuality & this was a prominent characteristic of the dancers. Between the wars from 1926 to 1938 there were regularly 2 sides out. The "Old-uns" for whom Sam Bennett of Ilmington usually played, derived from the side reconstructed in 1919 by Wells around 2 elderly dancers. The other was Well's rival youth's side. In this period teaching was often very rough & ready. Wells did little training & many dancers had to pick it up as best they could from older men. Since the last war Arnold Woodley (first danced 1938) has done most of the formal teaching & ran the boy's team of the 1950's. In the last few years the teaching or practicing has been almost negligible.

Many people in & out of the village claim that there was a great change in the style from pre- to post-WWI, not so much in steps & movements as in manner & stance. Pre-WWI there was a "straightness" of bearing - of the "chest-out, heads-up" sort that Sharp tried to instil into the revival. After the war came the crouching stance - more earthy or animal. However Arthur Dixey, who first danced to Dick Butler the fiddler before Wells, is remembered today for his "doubling up like a jack-knife" in some movements.

4
might
row-up '25
4 NCM.

Between the wars the story grew up within the EFDSS that Bampton were a really degenerate lot. This was used to explain the discrepancies between the curiously artificial, even "arty" form of Bampton which the EFDSS promulgated in the late 20's & early 30's. This was largely theoretical (there was much theorising in the Society of those days) & I am quite sure unrelated to anything seen at Bampton. Although the living tradition had a tremendous impact on some people in the mid 30's & since the influence of the "light daffodil style of Bampton" is still with us. Particularly in the oft expressed view that "Bampton change it every year!"

The following notes are more extensive than for any other tradition because of the mass of data available.

Wells said " they used to play much slower on the whistle & dub, but it was very beautiful & you could grasp every movement".

Bampton dances 2.

Step:-Maud Karpeles has written "It has sometimes been questioned whether Cecil Sharp was on firm foundation in his description of the morris step since most of his informants were old men, & whether the neat precise foot-work which we associate with William Kimber in his younger days is in reality as typical as the more desultory step of the present day Bampton dancers & of the "revived" traditional teams. I can only remind readers that in describing the style of the Bampton dances Cecil Sharp was guided mainly by the performance of an older generation who had dropped out of the team already by 1912. His particular model was an old member of the Tanner family of whom it was said that a woman could place her hand under his feet whilst he was dancing & not be hurt."

The double step was used in all movements up till Wells raised his team in 1926 or 7. This was taught single steps. Since then the two have existed side-by-side. The double step is referred to as "old Bampton style" & is no longer taught to novices but it is still picked up & used by most of the dancers. Mostly as a travelling step when wanting to relax. All use the hopstep to express vigour (today). Many dancers from 1934 to 1954 affected a precise tapping step. Savory described in 1946 as "stepping was solid hop pounds the ground as hard as the step". I have had men say that the 2nd bar of figures & sidesteps was done 1 2 3 -. each step well accented in "old style". Biggs described the step in 1955 as "Bicycling" thus

- l right knee bent back slightly
- hl right leg shot forward briskly as left foot slides back 6 inches
- r left knee bent back slightly
- hr left leg shot forward as in ordinary morris step as right foot slides back 6 inches.

At the Instructional meeting 12th March 1960 the Shergolds said the Bampton step was the one-hop-two-hop. Their free foot was well raised & went about a foot in front, sometimes there was a pronounced backward kick. The step had to be "crisp". Their stance like many older dancers was very upright, giving impression of weight over heels even though on toes due to having the shoulders back & head held tilted slightly back. Most of the younger dancers of recent years lean forward & their stepping is less definite.

Arnold Woodley taught boys to step by first getting them to hop on the spot, lifting feet straight up & down & then to kick forward & a little downwards on the hop. Arnold is a good dancer & is responsible for the "leggy" style of many young dancers with the free foot stuck forward a bit & dangling. Those who follow the Shergolds seldom get shin in front of knee. Arnold follows the mainstream of the tradition with a slightly squatting stance.

Backstep:-the back step used at Bampton stands out because

- 1) of its contrast with the rest of the movements
- 2) of its variability.

Sharp Morris Book III 1st Edit. p24 describes it as

"One foot is swung loosely & in a slight curve, behind the supporting foot, so as to cross the legs just above the ankles. As the forward toe is raised to be swung behind the other foot, it should be given a slight but lively turn or twist outward, giving the heel a slight inward movement. This gives the impression that the dancer is giving himself a gentle thrust backward with each step...it is made entirely on the ball of the foot; & at each crossing of the feet a slight & natural inclination of the head & body is made in the direction of the moving foot...there should be no hop in the execution of the back-step." "This step is often used arbitrarily by the dancer at the end of an evolution when he has accidentally got out & in front of his proper place." Throughout Sharp gives hopsteps as alternatives to backsteps.

Bampton dances 3.

Carey(1913) noted:-Tom & Percy Tanner did little backsteps, one foot close behind the other, almost mincing, 2 steps in the bar, with a sort of lift on the toe on the off beats. The others just put one foot behind the other & hopped on each in turn. This the Dixeys also do, who Portlock told me were the best dancers & he is himself said to have done much backstepping which has since dropped out. Wells spoke of a backstep on the heel, which looked very much like the morris in Tabourot - it has died out.The backstep - the left foot is put down behind the right, almost third position, a very small hop is made on it, scarcely lifting it, at the same time the right leaves the ground & is swung out; then put behind left, almost in 3rd & hopped on.

When the backstep had to be made forwards (eg Gipsy) they sometimes, noted Carey, used an ordinary double step.

Peck records that the Bampton hockle-step is fundamentally the same in all common figures though the position of the feet varies to suit the dancer's direction. In foot-up & Half-hands the hockle is usually a gentle step very gracefully performed. In Gipsies & Half-hey it is often performed in a forward direction; the free foot is placed in front of the other, producing a forward hockle. But if the dancer has got to his place soon enough, he may perform the hockle backwards in these figures also. In rounds the result is usually a walking step. It was noted that although the hop in the course of the hockle was almost suppressed, the hop which precedes & introduces the step-&-spring which follows the hockle step is very distinct & emphatic. Elsewhere Peck says....the practice of the present day Bampton dancers. These men show considerable variation between themselves in their execution of the hockle-back. This step to is difficult to describe. It is the twisting of the "free" foot (ie. the foot from which the weight of the body is transferred) which is the confusing factor, & this movement occurs on the weak beats of the music.

3rd and
1 do it.

In my experience all the older dancers do the hockle step quietly & precisely without any suggestion of hops in jigs. In figures there is usually a body rise on the off beats even if the foot doesn't leave the ground. When really tired the men sometimes lapse into a swaggering walk. The younger dancers do not seem to do the outward swing of the leg & under the influence of Roy Shergold are beginning to hop-step throughout.

Sidestep:- (1913) Tom Tanner in particular gave a noticeable kick across at the end of sidestep, to sound the bells. In corner dances the sidestep was very quiet & the hop in each bar was very slight & short. The body however swayed a good deal in the direction of the feet.

At Bampton the term "sidestep" is used to cover a wide variety of movements. Peck tried to distinguish 4 types:-

- 1) closed sidestep - leading foot brought well across, pointed away from own side & body turned accordingly, as much as 45 deg or more. Usually executed with great vigour & accompanied by a slight bowing of the body. Occurs in jigs & sidestep dances.
- 2) forward sidestep - 1) in progressive form where dancer can not bring foot so far across body. Heys & corner dances.
- 3) crossed sidestep - personal variant of 1 & 2. Leading foot brought across the other & quite clear of it but pointed well back towards its own side at an angle of about 45 degs.
- 4) open sidestep - leading foot not brought across at all but step taken on its own side of the body. Pointing & position according to need. From almost lateral, but pointing forward as Maid of Mill to almost directly forward as in the hey. Does not have to point in direction of travel.

Very occasionally a backward sidestep is seen.

Bampton dances 4.

In recent years the sidestep has been done in corner dances with vigour. The Shergolds use the crossed sidestep with a heavy emphasis on the tap of foot on the ground & the free foot in the hop raised very high behind the supporting leg. The form of sidestep used by the others often depends on the circumstance of the moment but older dancers have usually evolved some individual solution to each movement. Two other recurring styles are

- 1) missing out of the hop. This usually produces a slight spring, with the emphasis on the downward part of the movement, onto the 1st beat.
- 2) making the 2nd step behind & further across than the step on the 1st beat. This produces a sideways translation. It is rather like following the 1st step of a closed sidestep by the rest of an open sidestep to the other side.

Starting foot:-Wells told Peck (8.5.37) that in the old days they always used to try to reverse in the 2nd ½ of the figures & he specially mentioned the hey in this connection....all begin on the left foot on the 1st ½ & on the right foot on the 2nd. When Carey watched the team the dancers usually arranged their steps so that they could start a figure with the left foot. It was the normal practice to start both halves of figures with the left foot however sometimes when a double step was done in bar 3 of Gipsies the 2nd ½ automatically started with the right. In the hey the dancers said "there is no fixed step; you must fit into the music as best you can." Sometimes 2, 4 & 5 would start ½ heys with r foot & adjust end so as to be able to start next movement with the left foot. Corner movements were started with the left foot except for the centres who used the right so as to be ready with the left at the end.

By the mid 30's absolute uniformity of starting foot was not evident but usually they aimed at starting both ½s of figures & corner movements with the left foot. However once started on the wrong foot this continued as there was no foot together movement & changes of step were never conciously interpolated.

Francis Shergold claims that there is no set foot for starting anything - he usually uses the right foot! Others who were taught in the late 30's say they were taught left foot throughout where possible & it was agreed to teach this to all novices since the war. Oddly in sidestep & ½ hey dances the sidestep starts with the left foot, but in the corresponding jigs it starts with the right, more often than not in the past.

Rhythm:-like all dance traditions there are subtleties in the precise timing of actions. It is well known that morris tunes have to be played in a broken rhythm - such that 4/4 is more like 12/16. It is very evident with the Bampton dancers that the off beat in common time is delayed with the result that for all tunes the dancers do something between 4/4 & 6/8.

The hop before any lunge movement is usually delayed - becoming a very quick preparatory movement. The step following a lunge is either early or late depending on what follows. eg. Maid of the Mill open sidestep the 2nd step is late, but in the single sidestep movement the 2nd step comes early.

Handks:-The Rev. George Chambers, while he was a curate at Thaxted saw the Bampton side when it was brought to the Globe theatre by Mary Neal. "They were all drunk, but it was wonderful morris". The side danced the way it used to be taught with sb. & sf. in each bar done gently, with wonderful show hand movements.

Carey noted the basic movement as:-

	quick								
down	up	down	up	mid	circle	down	up		
l. r.	l. hl.	/ r. l.	r. hr.	/ l. hl.	r. hr.	/ l.	r. hr.	/	
				Backstep				

mid = knuckles together at the middle

up = hands go up above the head ready to begin next movement.

Bampton dances 5.

Peck wrote that "the Bampton men do not attempt to make their arm-movements as continuous as we do. At certain places they make emphatic & vigorous movements. Like their stepping, their arm-movements produce an effect of greater variety. In the hey Wells simply flicked one hand up on the 1st beat & did nothing more until the capers at the end. Other dancers did 2 such, very much as in Fieldtown." elsewhere Peck advises "No attempt is to be made to keep the arms in perpetual & meaningless motion. The arm movements are concentrated at certain well-marked places in the dance".

Because of the variety of hand movements early collectors lumped a great deal under "down & up". Yet comparison of MSS eg bottom of pfevious page over 50 years with the present dancers shows that, if Wells himself is ignored, there has been more stability than is usually supposed. Francis Shergold said at the Instructional meeting that there were no set hand movements. When a dancer got used to dance & tune he would find that hands went up naturally at certain notes or places! This can only mean that being difficult to describe one can only copy. Following Peck one can distinguish

- 1) "throw-forward" - hand & forearm relaxed & "effort" from the upper-arm. Used on last beat of bar in stepping.
- 2) "lift" or "hitch" - arms brought no higher than horizontal - "effort" from the shoulders. ½ capers & break.
- 3) "swirl" - during hockle-step there is sometimes a mild swaggering motion of the arms developing into a swirl at the end of the bar. This swirl is done rapidly - the arms pointing downwards are moved out, forward, in, then back & immediately into "lift".
- 4) "show-&-bow" - with crossed side-step. Hand begins in front of face & goes forward & downwards. "Doffing hat".
- 5) "show-upward" - arm raised in front of body; "unfurled". simplified to "raise-&-drop" often, a "toss".

There have always been men who dance in what I would call a "shy" manner with elbows kept into sides as far as possible. Finally plain capers are usually accompanied by circular waves. Done at shoulder level - it is taught as circles but it usually comes out as rather horizontal ellipses except in corner dances where there are usually vertical ellipses, in fact more of an up-&-down wave.

Order of figures--one always has to distinguish between hey-sides & corner dances.

1) Hey-sides dances. Pre WW I.

- | | |
|---|--------------------------------|
| A | Foot-up |
| B | Jig & Hey-sides down |
| B | Jig & Hey-sides back |
| A | Half-hands |
| B | Jig & Hey-sides down |
| A | Half-hands |
| B | Jig & Hey-sides back |
| A | Gipsy |
| B | Jig & Hey-sides down |
| A | Gipsy |
| B | Jig & Hey-sides up |
| A | Half-rounds |
| B | Jig & Heyosides down |
| B | Jig & Hey sides back & all-up. |

"In all the straight dances it is possible to dance Gipsy & Half-hands only once". For many years now this has been the regular practice. Thus

Foot-up/chorus/Half-hands/chorus/Gipsies/chorus/Half-rounds/
chorus & all-up.

|| It has never been the practice for this type of dance to end on the half-rounds.

Bampton dances 6

2) Corner or "Through" dances - Pre WW I.

Foot-up
Corners Half Through
Half-Hands
Corners Right Through
Half-Hands
Corners Right Through
Gipsy
Corners Half Through
Half Rounds & all up.

One of the Half-hands & a Corners Half Through could be omitted & in Trunkles or Shepherd's Hey it usually was. Nowadays it is the rule. Thus

Foot-up/Half-through/Half-hands/Through/Gipsies/Through/
Half-rounds & all-up.

Figures:-

Once-to-self:-(1913) at end of once-to-yourself dance 1. r.r throwing the body to the left with the step on the left foot while the hands go back. A slight spring onto r, while the hands are swung forward - with the slight hop on r which follows (scarcely lifted from the ground) the hands go right up above the head, ready to begin the foot-up. Before starting the hands are held together, knuckles together at the middle.

(1937) a step-&-spring accompanied by a "lift".

(1960-) as 1937 but often the spring accompanied by a wave. Sometimes even a wave on both steps. The wave on last step leads straight into "throw-forward".

Basic-step-sequence:-

up up in swirl lift up
/l. hl. r. hr./l. hl. r. hr./l. hl. r. hr. / l. r. hr./
(a) (b) (c)

the hops at a, b & c often missed out. (c) only really exists in the middle of figures: then it is a small scarcely lifted hop.

Foot-up:-1913-dance facing up, turn outwards at beginning of last bar & dance same down. Turn facing partners at the end. (1921) the last time Sharp saw the side he noted foot-up as 4/2 throughout. 2 bars 4/2 up, turn inward & face down on 3rd bar. 2 bars 4/2 down, face front, b.s. to place with spring. Always spring on the same foot. This has been confirmed by people who danced in 1913. This continues to be the figure. It is essentially stationary. The back-step in bar 7 noticeably widens the set.

Half-hands:-1st 1/2 pass right shoulders, 2nd left. Nearly all forward movement in 1st bar. The return is started by last beat of 2nd bar. The spring in bar 4 (this also applies to Gipsies) is nowadays made about a foot to the right so as to make the start of the 2nd 1/2 of the figure easier.

Gipsies:-(1913) dancers circle round each other, keeping their faces towards the centre so that a turn in practically made on the 2nd 1/2 of bar 2. Elsewhere Carey has ..the final turn into place is made on 1st step of bar 3.

(1937) as Peck says the hockle can be made forwards or backwards the exact point to turn is indefinite. Certainly the last bar is in position facing partner, very little travel is done the previous bar even if the dancer is still turning.

(1960-) the point of turn is indefinite but on any one day the team all do it at the same step. Usually partners dance quickly round partners & "back" into place.

Half-rounds:- (1913) turn to left & all dance round in a ring to the left - turn outwards before final capers & return dancing to place.

(1937) move round clockwise 2 bars, turn to left, slightly out from the set in bar 3 - with practically walking step.

(1934) men turned in bar 3 & were on the way home in bar 4 so that in place by bar 7 & these two bars like foot-up.
(1946) In rounds whole set starts off tight then turn out on the two "swagger" steps so then in a much larger circle to come back.

(1960) go into it the natural way, turn round in bar 3 & move a little back home on the spring. There is the odd man who regularly turns inwards.

Half-Hey - always an indefinite figure.

(1912) Charles Tanner dancing no. 1, generally turned inwards on left foot. The others turned outwards generally on left foot, but not invariably. Middles follow the tops.

(1913) 1, 2, 5 & 6 turn outwards. 1, 2 to 5, 6 places. 5, 6 to 1, 2 passing behind them. 3, 4 turn to l.r. make a small circle on own & back to place thus to avoid others who pass in front of them. The step is difficult to describe with certainty. Sometime 1 & 3, 6 start with 1 & 2, 4 & 5 who have to turn to the right start with r foot. The hands are always the same. The 1st 3 do high show left, right, left & down & up in last bar. 2nd 3 use opposite hands. Very often all dancers started with left foot & in this case all those turning to left swung out left arm to carry them round & those turning to right used the opposite arms from feet. The step approaches to the sidestep in effect.

(1937) The men allowed themselves some liberty in the track of the hey, more than might be expected. This was partly due to there not being a rule as to the way the middles should go with the consequent uncertainty of which of the ends should pass first. The greatest latitude was exercised by the bottoms who would sometimes dance up the middle or right up the out side of the set.

(1950's) Fens side - did normal morris hey. Had agreed to the rule middles down both ½s of hey except for Greeny-greeny which was to be down then up. The down both times seems to work in side-step dances where it is the "natural" direction but also when they usually followed the bottoms. For one year they tried the rule up both times - couldn't get on with it! The centres of the last few years have been novices & they have difficulty in following the rule - memory problem! This probably accounts for a lot of the variability over the years. All face after ½ heys for jump.

Fens side - they adopted a similar form of the hey sometimes done pre-war. The bottoms turn very quickly & follow up behind the middles so that tops pass behind them instead of in front. This makes a "cast" type of figure. They used shows throughout & all moved forward to places in last bars.

All-up - all face up in last bar with step-&-caper ending with a whoop & arms down. Usually looks very ragged!

It is worth reiterating at this point that bars 3 & 7 of the figures contrast as much as possible with the preceding stepping & following step-&-spring. Anything abrupt & mechanical must be avoided but the contrast makes the following marked & vigorous capers a definite point of emphasis & a point of cohesion in the dancing.

Dances:-

In the years 1890 to 1910 Wells said that 6 very old jigs & 6-handed dances went out. It was also a period in which Music Hall tunes were utilised. Dances were not so rigorously attached to certain tunes & the dances were often varied to suit their convenience. Perhaps all this was a consequence of the enormous number of musicians employed in 2nd ½ of the 19th. century. Under Wells it all crystallised. Wells continued to introduce tunes & it was always considered in the village to have picked up a lot of dance ideas in his travels around the clubs pre-WW I. In recent years there has been a revival of interest in reviving dances & introducing new ones.

Until recently the sides were disciplined to walk round in a circle between the dances.

Bampton dances 8

SIDESTEP DANCES

Wells wrote in 1914 that "4 dances are similar in character. Sidestep & foot-up although each particular dance has different steps in the sidestep."

At this date the tunes used were Brighton Camp, Highland Mary, Johnny So Long at the Fair, Nutting Girl.

(1909) show r. both show l. both
 sidestep left/r.l.r.r./sidestep right/l.r.l.r./
 or show left both show right both
 r. l. r. l. /r.l.r.hr./l. r. l. r./l. r. l. hl./
 ss.----- ss.-----

(1913) show l. show r.
 l. r. l. r./l. r. l. hl/r. l. r. l./r. l. r. hr./
 ss----- fu.....ss----- fu.....
 very much turned l turned r.

(1914) face up in col. one bar s.s. then one bar 4/3 then turn & repeat facing down.

(1921) facing up 1 sidestep 1b or 4/3 step, 4/3 step, 1/2 turn out & 2 bars 4/3 facing down, 1/2 hey, same thing facing down.

(1937) face up, crossed sidestep, begin to turn down at beginning of 2nd bar on a double step, face down for bars 3 & 4 which are another closed sidestep & double step. In bar 1 lead with r foot, in bar 3 lead with left. The turn in the 2nd bar should cover a fair amount of ground. The direction of the turn is not fixed but tends to be towards the left. Bowing accompanies the sidestep in bars 1 & 3 & the sidestep should be very vigorous. After 1/2 hey repeat starting facing up.
 The stepping implied is

hl./r. l. r. hr./l. r. l.r./l. r. l. hl./ r.l.r.l/
 css----- css----- throw f throw f

but Peck's notation is inconsistent & he probably intended Schofield's notation.

(1938) show-----up show-----up
 h./s. s. s. s. /s. s. s. h./s. s. s. s./s. s. s. h./
 ss----- ss-----

"the dance movements are the simplest of a number of possible alternatives". "the turn at the end of the 2nd bar of the B music (between the two sidesteps) is made inward. Odds start left foot, evens with right foot."

(1946) The whole set turned anticlockwise in the sidestep movement for both halves the first time & then clockwise next time & so on.

After the 1st World War the jig tunes Lumps & Old Tom were introduced as sidestep tunes. The Quaker came in in the early 30's. Frank "Perky" Tanner ("Tanner's in the morris for 300 yrs.") says the Quaker was "after his time". The Forester was introduced in the late 30's. This was known as the Fieldtown dance as the tune came from a fiddler there. Although there are differences in opinion as to the direction of turns in the sidestep movement individual dancers try to be consistent to themselves & apply to the set dances what they like best to do in the jigs (or is it vice versa?). Over the years it is clear that some dancers have recognised differences between dances & other dancers either could not remember or could not be bothered with them. Even today most men have to be reminded whether a particular tune is a "double" or a "single" sidestep dance. The two are rhythmically different - "double" has two main beats to the bar & the tunes are jigs (6/8) or hornpipes (4/4) whereas "single" needs the 123 rhythm of polkas, or jaunty tunes.

Bampton dances 9.

A further confusing factor is that Roy Shergold (& others) says that the rule they were taught was left then right - for both the sidesteps & the foot-up. Arnold Woodley teaches lead left both times. Yet Francis Shergold & Peter Allan lead right.

In the mid 50's they were danced thus
SINGLE SIDE STEP - one lunge on 1st beat.

HIGHLAND MARY. THE QUAKER, GIRL I LEFT BEHIND ME, THE NUTTING GIRL.

track up 4 ft.....turn right down 4 ft.....face front
hands show l. swf show l. swf
feet l. r. l. hl./r. l. r. hr./l. r. l. hl./r. l. r. hr./
ssrb ssrb

DOUBLE SIDE STEP - two lunges (left & left)

THE FORESTER, JOHNNY'S SO LONG AT THE FAIR, LUMPS OF PLUM PUDDING, OLD TOM OF OXFORD.

up 6 ft.....turn r. down 6 ft... face front.
show l swf show l swf
l. r. l. r. /l.(hl)r(hr) /l. r. l. r./l.(hl) r.(hr)/
ssrb ssrb

The hops in bars 2 & 4 were very quiet & often suppressed at this period, more of a jaunty lift of body, feet stay on ground.

At the Instructional meeting the Shergolds taught
Single:- r.l.r.hr./l.hl.r.hl./l.r.l.hl./r.hr.l.hl.//
Double:- r.l.r.l. /r.l.r.hr. /l.r.l.r. /l.r.l.hl. //

This, starting with left feet, is probably the "old way" which has been superseded by the left foot each time rule.

Recently one can say that the distance travelled is at the whim of the top couple. Depending on the day this is from 2 to 6 ft. Usually the distance travelled in the double sidestep is greater. Sometimes the movement is in the 1st & 3rd bars only but more often move throughout at even speed. All turn inwards to face down from the hop in bar 2 onto 1st lunge of bar 3 & only turn on hop at end of bar 4 if need to go into ½ hey, ie. only that couple at top. The handmovements are
single:- show in bar 1, 3 & 2 "ups" in bars 2, 4
double:- a crouching stance (b. t not exaggerated) - 2 circles at hip level in 1st bar & an "up" at beginning of bar 2.

Lumps & Johnny so Long are played rather slowly. Girl I Left is played very briskly.

CORNER DANCES

BANBURY BILL, ROSE TREE.

Corners Half Through

- (1909) rlrhr/lrlhl/rlrhr/l - r - /lrlhl/rlrhr/lrlhl/R - L - //
corners meet & retire backwards (like half-hands)
Danced with feet slightly crossed & body inclined after the manner of a mild sidestep. Use hands like showing in a mild way.
- (1913) lrlhl/rlrhr/lrlhl/rlrhr/lrlhl/rlrhr/lrlhl/R L - /
Sidesteps for 7 bars beginning on left showing alternately left & right. End with capers R, L hands down & up. Corners approach, turn by the left after 4 bars with almost a kick (drawing shows this to be clockwise passing left shoulders without passing.) Turn in places after 7th bar & "kick-in" ie. caper. All kick-in after
- (1937) centres have danced with L R hr/. The centres always begin with r foot & show right.
- (1937) lrlhl/rlrhr/lrlhl/rlrhr/lrlhl/rlrhr/ L R / L R //
Corners meet, turn away at beginning of 5th bar, returning to their places & all caper facing.
Alternatively corners could meet & retire backwards to place with a forward or backward sidestep in bar 4, hockleback steps in bars 5 & 6 & all capering bars 7, 8.
Schofield noted turn clockwise to place.

Bampton dances 10.

- (1955) open sidesteps, turning to left, back to place turning right in 6th bar. Start as right behind - show left. All do 4 capers in bars 7 & 8. Middles sometimes did a whole gip.
- (1960-) the exaggerated stepping in the sidestep is very noticeable - gives the impression of keeping well off the ground. At a team practice 21.5.61 Francis taught that the forward foot should be turned out very much in sidestep & not much ground covered. The middles go round each other to place.

Corners Through - steps as 1/2 through unless stated.

- (1909) corners go right through, i.e. pass, turn round in bar 4 & retire to opposite place (like gipsies)
- (1913) pass each other after 4th bar & "kick-in" in opposite places.
- (1937) cross over passing left shoulders, turn to face, all do 4 capers.
- (1960-) centres only change places - because of the length of music they usually do 2 open sidesteps in opposite place in bars 5, 6 facing each other.

From the 30's till 1960 it was the practice for the first corners to be nos 2 & 5. In 1960 Francis Shergold (normally No.2) had only recently had his ankle out of plaster after a sprain so he fooled. His brother became 1st corner & this has stayed.

THE WEBLEY JIG.

The webley was usually danced under Wells as a corner dance. The boys team always did it this way - exactly as Rose Tree except that the corner music was shorter. It was not done very often under wells (the webley Twizzle was done even less) but some men can remember practicing it with 1/2 capers - on the lines of Shave The Donkey.

SHEPHERD'S HEY (Wells also called Polly Says She Loves Me)

This dance has a progressive foot-up.

Foot-up:- start all face up

- 8 bars A 1st couple does foot-up without turn.
" 2nd couple does foot-up without turn while
" 1st couple walk down outside of set &
" stand behind 3rd couple facing down.
" 3rd couple foot-up while 2nd couple cast
" round them to stand facing down behind 1st
" couple.
24 bars A Repeat all this to place.

(1913) step:-

l.r.lhl/rlrhr/lrlhl/r lhl/rlrhr/lrlhl/rlrhr/ l r //
forward back

Sometimes dancers did backsteps in bar 7. Some also moved up & back a little twice.

As stopped 2nd & 3rd couples moved up one place so that when 3rd couple dancing, the 1st couple was the 3rd's place etc. All face up until last caper of 3rd's bit when all turned to face down.

(1937) step:-

lrlhl/rlrhr/l. r./ l rhr/lrlhl/rlrhr/l. r./l r//
couples turn out on the step-&-spring.

(1960-) 4 bar once to self.

Couples backstep in bars 3 & 7. Tendency to think it funny to tread on peoples toes behind them. Some years one or two convert the bars 3, 4 to 1/2 capers.

Corners Half Through:- this is a 4 bar movement.

(1913) sh.l. sh.r sh.l down up
l.r.l.hl./ r.l.r.hr./l.r.l.hl./ r. l.--//

turn suddenly

corners advance & where marked turn to place.

Centres start with right foot. All kick in at end

l. r.hr in readiness for next figure.

Bampton dances 11.
 (1921) 2 bars forward, turn & 2 bars back.
 (1937) corners wret. turn away right, quickly face & all caper.
 step:-show r show l show r lift
 r.l.r.hr./l.r.l.hl/r.l.r.hr./l. r. //
 fss-----fss-----fss----- ALL DO THIS
 BAR.

alternate version.

show r show l lift
 r.l.r.hr./l.r.l.hl/ r. l. /r. l.
 fss----- fss----- hockle

without turn in bar 3 but retire to place.

(1955) 1st corners (2 & 5) start vigorous open sidestep & show
 Bar 1 - step in turn left.
 Bar 2 - step out towards place.
 Bar 3 - 1 bar to get straight.
 Bar 4 - everybody step & caper.

No one else seems to have mentioned that the team now does
 2 capers, at the end of the 3rd couples last foot-up down;
 facing front before 1st corners go off.

Corners Through:-

Corners cross over & turn on the spring to face front.

BOBBING AROUND (OR JOE) - "jumping half through"

Partners change places with 2 ½ capers do 4 capers facing
 & ½ hey on wrong side.

l. r.hr./l. r.hr./ L. R. / L. R. //

(1913) cross, turning quickly during the 2 hops in 2nd bar.
 Hands back & forward in ½ capers.

(1937) pass right shoulders.

(1955) cross over, turning right & passing right in 1st bar.
 ½ caper in bar 2 in opposite place.

(1960-) more or less face partner as best one can in bar 1.

CONSTANT BILLY - "show 'im in"

1st corners, then 2nd corners show-in & then all do 4 capers
 & ½ hey.

(1914) 1st corner step & caper in 1st bar

2nd corner step, caper & hop.

(1937) 1st two corners in turn lunge towards each other with
 a springing step onto the right foot & remain in that
 posture for a moment or two. Hands either show right
 with bow of body or throw both hands out to side.

(1955) kneel on middle beat of bar with hands wide.

(1960-) got down & up briskly, body fairly upright. Bending
 front knee & sweeping hands from chest level down &
 out. Then tired this degenerates into a slight spring
 with bend almost entirely from waist & hardly any bend
 of the knee, stopping for a moment with one foot in
 front of the other, rear leg well bent & crossed behind.

FLOWERS OF EDINBURGH - "knuckle down"

All kneel twice, 4 capers & ½ hey.

apart apart wave wave wave wave
 kneel left /kneel right / L. R. / L. R. //

(1913) kneel right first. Hands described as "show both".

(1960) down leg straight behind, hands up, out, apart & down.
 Down & up quite quickly.

GLORISHEARS - "stamp & clap" - "the oldest Bampton dance".

Partners face stamp, clap & ½ hey.

l. r. / b. b. b. -./ r. l. /b. b. b. -./
 stamp stamp

Clap in front of face. Dance done slow & steady - not much
 effort in step-&-spring at end of ½ hey. No change in 50yrs.

Bampton dances 12

MAID OF THE MILL - "jump & clap"

Partners face, show up & down, jump & clap twice & ½ hey.

show l show r out clap out clap
l. r. l. hl. /r. l. r. hr./ l. r. hr./ l. r. hr. /
oss up----- oss down-----

(1913) clap in front of face.

(1937) open sidesteps sideways - travel about 4 ft. leading arm extended. Bar 1 towards music, Bar 2 away. No bowing & arm kept extended throughout the bar. Evens reverse feet & hands so as to go the same way. In repeat up 1st.

(1955) 2 ½ capers usually danced as 4 plain capers.

(1960-) Some men consistently do 4 capers while the rest occasionally do so.

BONNY GREEN GARTERS - "Greeny-greeny"

Final dance of each show. Tune played ad lib & final cadence held back till finish. Here I must point out that the Morris Rings "Morris Man's Farewell" has no connection in tune, figures or movements with the Bampton dance!

(1913) Foot-up
Whole-hey) may be repeated
Half-hands

Caper in circle l to r & then off stage. Caper step is ½ capers, waving left hand at audience.

"As much or as little of the dance as one likes may be done before jump off"

(1914) Foot-up
Whole-hey
Rounds with ½ capers & spiral off.

(1937) Foot-up
Whole-hey
Whole-rounds danced with ½ caper step. The dancers take off their hats & wave them as they dance off. Whole-rounds continues spirally petering out as the side leaves the pitch.

(1960-) As above. Side breaks off to follow no.1 ; usually about 2 circuits. Hats in outside hands (left)

The New Dances:-

JENNY LIND - "Miss Jenny Lind's Favourite polka"

Introduced in 1963 as a single sidestep tune.

SHAVE THE DONKEY - "Step & Fetch Her or The Triumph"

Introduced in 1962 as a corner dance with ½ capers.

Choruses as Shepherd's Hey but with ½ capers instead of sidesteps. In half-through all make quite a wide sweep. In through middles just change place.

"Sharp the razor, Shave the donkey, Dont cut his tail off,
The pretty little thing."

WEBLEY TWIZZLE - "The Foggy Dew"

Introduced in 1961 - a sort of revival - "This was not the way, quite, that the old ones might have done it but thats the way we will". Tune remembered in village with 6 bar B music. Open sidestep up & down as Maid of Mill - then 3 ½ capers & 2 plain capers for ½ hey. Ends turn round quickly into hey on the first leap or "twizzle"

The Old Dances:-

Over the years dances have come & gone. Some like "Harvest Home" seem to have gone without trace. Some dances have existed in a variety of forms simultaneously.

BOBBING AROUND

Sharp - 1 & 6 show / 2 & 5 show / 3 & 4 show / All caper
R. L.

CONSTANT BILLY

Wells said "Constant Billy is the longest dance in the Morris - six handed dance. They used to do it 3 different ways - Jumping through - that's the proper old dance - then, they used to dance him half-through - change hands & come back next time, you see - that was too much trouble for 'em. They got from that to Show 'Im In where you just step in, you see, & wave your handkerchief cross corners"

1) corner dance.

The Shergolds & others of their generation say that Jinky used to talk of doing it as a corner dance & on one occasion they actually practiced it. They remember it the "longest dance in the morris" as being played 22 times through. This implies that each corner movement was 16 bars long. I have been shown a sort of longside-step (2 bar) movement with hands circling followed by 1/2 capers. I can't help wondering if this was a Bampton analogue of the Fieldtown Deare t Dicky.

2) partners through.

"that's a long jump & a long jump & turn, its like a twizzle - you know, you turn round quick, then jumping through again"

Peck gives it as:- Partners cross over, passing right shoulders with 2 1/2 capers, turn left, cross back again passing left shoulders & 1/2 hey. 4 1/2 capers in all & hey on own side.

3) partners half through.

same as Bobbing Around

4) partners jump

Sharp has partners face, all do 4 1/2 capers in place & 1/2 hey.

5) show - in(1913)

bar 1	1 & 6 show in r hand, 1 foot up
2	2 & 5 " 1 " r "
3	centres " r " 1 "
4	all dance 1. " r. hr.

after hey sides down, ends change hands but middles use the same. ie rule is to use hand nearest middle.

Between the wars there were some dancers, eg the Whitlocks, who refused to show-in & always did a 1/2 caper as "the proper way"

JOHNNY COMES HOME FROM THE FAIR - Wells called this.

In 1914 team did this exactly as Maid of the Mill without the claps as well as as a sidestep dance.

HIGHLAND MARY

In 1913 this was done as Maid of the Mill without claps as well

SHEPHERD'S HEY

Pre-WW I dances were very often varied to suit convenience For instance Shepherd's Hey danced often just like Rose Tree. This presumably accounts for the confusion in the Morris Book.

In 1913 it was danced with handclapping thus:-

+r.r+r.--. 1+1./1+1.1+1.--.r+r./b.--.r+r./b.--.1+1.--.//

At the same time when the Shepherd's Hey tune was used for the corner dance it was called Trunkles.

Bampton dances 14.

STEP AND FETCH HER

Order:- A foot-up B cross & back C whole-hey
 A half-hands B cross & back C whole-hey
 A gipsy B cross & back C half-rounds & out.

Cross & Back:- partners face, do 2 ½ capers in position, then cross over with a ½ caper & 2 hopsteps, turning on the last of these. Immediately return with 3 sidesteps with shows, turning to face front on the hop of the third sidestep. Step & spring in place.

TRUNKLES

I have been told that Shepherd's Hey was not quite the same dance as Trunkles. "through comes straight after half-through" "show one way then the other & step back to place & go cross the corners with shows & kick-in".

I took this to be as if 1st corners did Shep. Hey ½ through 1937 alternative version immediately followed by a through movement.

Mr. Dixey also said that he thought they did the same movements with ½ capers.

UNDER THE OLD MYRTLE TREE

Notation:-

Foot-up / Handks. / Half-hands / Swing down & back
Gipsies / Handks. / Half-rounds / Swing to finish.

WEBLEY

Wells taught at instructional meetings at Cecil Sahrp House on 1.2.36 & 13.3.37. At the latter he taught the Webley thus

Short sidestep & show to right & left followed by a half caper & quick turn into hey which is completed in remaining 2 bars (5 bar B music)

This is not really incompatible with what is done today. Wells was a right footed dancer & the sidesteps could still mean sidestep up & down.

Some points I've forgotten.

1. Bacon's film shows that in 1937 in the sidestep dances the 1st sidestep after hey sides down was done down still.
2. Shepherd's Hey called "All Together Two at a Time!"
3. In Maid of Mill over the years some men have made a practice of doing closed sidesteps - eg Barlow Wells. Often this is because being on the even side they have taken the left foot start rule as overriding eg Frank Daniels.
4. Over 50 years there would appear to have been a phase shift in the hand movements - is this real? Or does it reflect the difficulty of writing it down?

Jigs:-

Order:- for one dancer

Foot-up, Jig, Whole-capers, Jig, Half-capers, Jig 1 or 2 x.
- for two dancers

the second dancer performs each figure immediately after the 1st dancer & at the conclusion, after each has danced a jig solo, they both perform a jig once or twice together. This was done side-by-side. Danced without hats or handks.

Half or "Spring" Capers.

noted by Carey as out up wide . = f.b.
 1. r. hr.

In the r.hr. of half-capers, the slip back on the 2nd r. is very noticeable. In Aug 1912 there were no handmovements done to full capers & to half capers only a slight swing of the arms back & forward. At the end of the foot-up & jig too in 1. r.hr./1. r.-./ on 2nd r of 1st bar, 1 foot kicks back.

Whole or "Open" Capers.

Pre World War One:

Carey noted: full capers : fa./1 l. r./ft. : during the 1st 1 of 1 l.r., r foot hangs down ; 2nd 1, fall behind 1st 1 & r leg is kicked back bent at knee. This is more marked in some dancers (eg the Dixeys) than others.

Wells wide \bar{w} & back wide
 fa. -./r.hr.1.-./ft. -.
 wide

Arthur Dixey mid wide down
 1. -./ ft. - . ap. -./ r. hr.

John Wells fa. -./ xr. - . 1. -./ ft. - .
 rb.

In Bacon's film (1937) William Wells did the above. On the hop he swung his left foot back while swinging his left arm forward past his ear, like a slow throw.

(1937) throw apart arms crossed
 straddle - . r.hr./ 1. - . tog. - /

"there was much variety in the performance of these capers."

In Bacon's film one man did caper, together, apart, in 3's. Peck notes others doing/apart - . r.hr./ tog ad lib. in 3's.

In the 50's some men did / ju.-. apart.-./r. hr. 1.-./ but most dancers dance in 3's, omitting the plain step & beginning & ending on feet together. Francis Shergold described the start of open capers as "always a couple of quick lead-in notes on which the dancers does a little jump to get ready, then jump in with both feet together & then feet apart with a draw out by the musician"

All dancers seem to end whole & half caper movements with the last 4 bars of foot-up.

Foot-up:-

Wells:- 6 bars double step then /1. r. hr./ L R /
Dixey & others pre WW I
 6 bars double step then backsteps & capers
 /1.hl.r.hr./1. r.l./
 bs.-----

(1937) 1) foot-up twice as set dances.
 2 bars 4/2 /bs.-bs.hop/1. r.hr./ done twice.
 (Wells used 4/3)
 2) 3 bars 4/2/ 1 r hr/ one bar 4/2/1 r.hr/bs.bs.rh/
 1. r.//

In recent years dancers follow 1937(1) but some, Brown & Knights are examples replace backstep in bar 3 by a 1/2 caper.

Bampton dances 16

Jig:- track,

- 1) face 90 deg to left for 2 bars, then turn 180 deg to face 90 deg to right
- 2) face 45 deg to left for 2 bars, then turn 180 deg to face 45 deg to rear of right. Some men start 45 deg to right!

The turns are more or less abrupt. The turns are usually to right first (clockwise) then to left, but some men do the opposite. Presumably depends on when they learnt their sidestep dances. The distance moved in sidesteps is also variable. Some men dance on spot, others move a few feet, others move a couple of yards or more.

One change that has come, essentially since the war is the change from closed to open sidesteps in bars 5,6 of the jig. The direction of these sidesteps depends upon the starting foot, if start jig on left foot then open sidesteps to left first or closed sidestep to right.

JOCKEY (or Jogging) TO THE FAIR

Jig:- "Double" sidestep each way, open sidestep each way, 2 half capers, then foot-up including backsteps & step-&-spring (or occasionally 2 more backsteps) finishing with 4 plain capers with waves (or rarely 2 1/2 capers)

LUMPS OF PLUM PUDDING

Jig:- "Double" sidestep each way, open sidestep each way, 2 backsteps & step-&-spring.

NUTTING GIRL

Jig:- "Single" sidestep each way, open sidestep each way, 2 half capers & then foot-up with back-steps & step-&-spring twice.

Arthur Dixey danced the 2nd half with 6 x 4/3, backsteps & feet together, jump.

Sometimes the jig is done the 1st 8 bars repeated.

OLD TOM OF OXFORD

Jig:- "Double" sidestep each way, open sidestep each way, and two half capers. "only jig to end with 2 half-capers".

PRINCESS ROYAL

Jig:- "Single" sidestep each way, 4 bars cross hops, foot-up.

Cross-hops

Wells:- l. r. l. hl./r. l. fa. -./lb. lb.fa.-./rb.rb.fa.-./
ssrb----- x----- x-----

(1914) l. r. l. hl./r. l. r.hr. /lb.lb.lb.-./rb.rb.rb.-./
ssrb----- sslb----- rl rr rl lr ll lr

(on lb etc. point r toe 1st on left side then right & left again of left foot. rb vice versa.)

(1937) lb.lb.lb.lb./lb.lb.lb.-./rb.rb.rb.-./lb.lb.lb.-./
rl rr rl rr rl rr rl lr ll lr rl rr rl

Hold one or both free hands up at shoulder level during cross taps. Spring well off ground between taps. Spring from feet crossed one way to crossed the other at end of bars 6 & 7.

In jigs one must distinguish between the "low springs" in the 1/2 capers & step-&-spring of the jig & the "high springs" of the 1/2 capers in the 1/2 caper figure.

In 1913 the sidestep movement in jigs usually went

r. l. r. l./r. l. r. hr./l. r. l. hl./r. l. r. hr./
css----- fu..... css----- fu.....

In 1937 often

l. r. l. r./l. r. l. hl./ r. l. r. l. /r. l. r. hr./
css----- css-----

The Odd jigs.

Bampton dances 17.

Wells kept alive several odd jigs. It is worth mentioning that Wells danced in a very exaggerated manner. Carey said "almost like a Russian grotesque. Legs very bent & lifted very high - body very much bent in sidestep & showing. In fa. very far apart & knees bent right down - an exaggerated straddle with knees bent."

THE FIDDLER'S JIG - "Flowers of Edinburgh".

Wells had a reputation around the clubs for doing this version of the "Sherborns Jig" whilst playing the fiddle.

Once-to-self:- jump.
Foot-up :- 2 bars 4/3 step, r.hr.l.hl./r. 1. /
 2 bars 4/3 step, bs. bs./r. L. //
Jig :- kneel,kneel,/ R. L. /R. L. /
 sslb./sarb./sslb./ r. L.// done twice.
(on Bacon's film Wells does hopsteps instead of ss.)
Half-capers :- r. l.hl./r. l.hl./ R. L. /R. L. /
 done twice.

THE FOOL'S JIG - "The Bold Hussar" - from letter D.Kennedy 2.12.37.

"The Keel Row dance tune & time does quite well as its a heel & toe dance.

The first part:foot-up keeping time once over.

Second part :holding the stick in the right hand,you pass over,under the left leg,reverse over & under the right,reverse passes.

Third part :cross over right foot,reverse over three times then passes round back & front of body & over head.

Fourth part :stoop body with stick in both hands,at the ends leaving place between,low down till the hands & stick nearly touch the ground.Left leg through & back,then right ditto.

Fifth part :the tricky bit then comes,to get first left through then right,the two feet are then through; then get them back into position, right back,left back,the stick still in both hands behind your back.

Sixth part :then do heel & toe as half round & finish.

The performers can put a lot of extra changes to suit taste.I used to 40 years ago."

(1909) Wells danced foot-up with hopsteps,crossing legs at each change of feet.Break used through dance /r.l.J.-.//.

In the Jig (2nd part) by way of swagger throw arms wide apart between stick passing."Figures danced in any order".

(1955)Woodley danced it;Foot-up (as set dances)stick held at both ends - no movement,foot-up ended /ft.-.ju.-.//Then "swing step",a little movement of stick.Third the "jig" with little life,hands near thigh.Fourth more swing-step.Fifth 1/2 capers, last another lot of swing-step. No repeats.

(1960-)Francis Shergold dances; swing step twice through with twisting of body & serpentine motion of stick,ending each 8 bars with a deliberate heavy jump.Then pass stick under done twice.Third swagger step twice through,1/2 capers twice through & finish on swagger step done twice.

THE FROG DANCE

"They also did a frog dance low down on the ground like the Russian grotesque step,sitting down on one heel with the other foot stretched out.He described the arm movements as being those of a bird's wings - just thrown out to help you fly"

THE BROOMSTICK DANCE

I have not seen the dance done or talked to a performer but I have been given the following figures by various people.

Wells
by which
5
s.78

Bampton dances 18.

1. Lay stick on ground. Start at point. Dance up & down on one side tapping one foot across & back. Repeat on other side. Repeat all this using outside foot, i.e. 1st part tap left over if standing on the right, in repeat tap right over still standing on the right.
2. Pick point of broom up & step on spot - broom head still on ground in front of dancer. In repeat roll handle in hands so that head beats a tattoo on ground - must keep beats on one spot.
3. With head on ground pass the end on handle under legs - stick follows same path as stick in Fool's jig. "Under, out, over, in".
4. Step on spot, balancing broom in hand on its point, circle left.
5. Pass broom under thighs exactly as in Fool's jig.
6. Twist broom around 1st in front of body "drum major", then over head "helicopter" & finally round body at waist level.
7. Put broom head under armpit - wrap nearest instep around handle & hobble round in circle doing $\frac{1}{2}$ capers as best one can, repeat on other side. Finally one circuit with broom as a crutch, slowly & end tossing broom up with a yell.

BONNY GREEN GARTERS

My sister's going to Abingdon Fair
Bonny Green Garters I'm buying you a pair
A pair here for Mary & a pair for Sue
A pair for Molly & a pair for Lou
And a pair for the girl that I'm after.

CONSTANT BILLY BOY

Oh, my Billy, my constant Billy, when shall I see my Billy again?
When the fishes fly over the mountains, then you'll see your Billy again
Constant Billy, my Billy, my Billy boy, when shall I see Billy again?
When the fishes flies over the water, then shall I see Billy again!

GREENSLEEVES

Some says the devil's dead (3x) And buried in Cold Harbour
Some says he's rose again (3x) Apprenticed to a barber

HIGHLAND MARY

Around sweet Highland Mary's grave we'll plant the fairest of lillies
The primrose sweet & violet blue, likewise the daffodillies
But since this world's been grown so wide, in some lonesome place
we'll tarry

Welcome, then come gather me to sleep, with my Highland Mary.

LUMPS OF PLUM PUDDING

Lumps of plum pudding and pieces of pie
Me mother she gave me for telling a lie (or, when I was a boy)
Lumps of this and lumps of that, me mother gave me to make me fat.

MAID OF THE MILL

There's 50 fair maidens, that sports on the green
I gaz'd on them well as you see,
The Maid of the mill is a sweet pretty girl, the Maid of the Mill for me
She's as straight and as tall as a popular tree,
And her cheeks are as red as a rose, the Maid of

She's one of the fairest young girls that you see,
When she's dressed in her Sunday clothes, the Maid of the

OLD TOM OF OXFORD

Old Tom of Oxford & young Jim Kent, they married Old Moll & off they went.

QUAKER

Verily heigh! Verily ho! Vivetty vob like the Shaker,
All this world semms awfully wrong & it terribly puzzles the Quaker!

BOB AND JOAN

I wont be my father's Jack & I wont be my mother's Jill,
But I will be some fiddler's wife, then we can muse it at our will
T'other little tune, T'other little tune
Bob at night and bob at noon.