

UNDER THE GREENWOOD TREE

Source: dance notations from the Hardy mss in Dorchester Museum transcribed by Leather and Scholfield. Suggested title from book which mentions country dancing most.

Basis : this suggestion takes the notations of College Hornpipe, Haste to the Wedding, The Triumph and the Dorchester Hornpipe which are country dances and arranges them as one sequence as a Morris for display. The departures from the mss are either to ensure an easy flow from one movement to the next or to make it more morrisy. Considerable thought has gone into the transitions but they still need careful realisation.

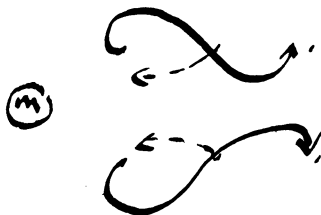
Set : usual 6 person morris set in two columns. Probably with handkerchiefs.

Step : usual morris double step or a stomping Dorset polka step.

Music : from the published Hardy tunes.

Once to Yourself: face partner in two columns - to show relationship to country dancing rather than facing up as in Cotswold Morris.

1. WHOLE ROUNDS - clockwise for 8 bars, end facing up towards music. Turn easy way into rounds, no pause or turn half way. Centres step out to form circle at start and step in at end to face in column.
2. OUTSIDES - single cast and up middle, taking 8 bars in all. Top pair cast out No.1 to left, No. 2 to right, and, followed by rest of their columns, dance down outside of the set, turn in at the bottom place at the bottom of the set, not immediately the bottom pair have passed going up the centre, and dance back to place up the set, passing over the starting places of the other dancers in their columns. About 4 bars to go down and 4 bars to come up - this for the top pair - the rest dance up to the top before casting and also going right to the bottom before turning in. Do not let it become a circular movement on the sides. End facing up towards the music and then all turn in to face down.
(This movement is suggested instead of linking hands and doing a double cast in pairs around to the left)
3. DOWN AND BACK - all dance down, away from music for 4 bars, side by side with partner, turn in towards partner to face towards the music and back to place ending all facing up towards the music in 8 bars in all.
4. PROGRESSIVE HEY - start a progressive hey from the top by the top pair casting out, passing the 2nd pair by the outside and the bottom inside. Each pair waits till the top pair reach them (ie progressive start to the hey)
(This movement is suggested instead of the country dance pousette in which partners join hands and dance round the other pairs.)



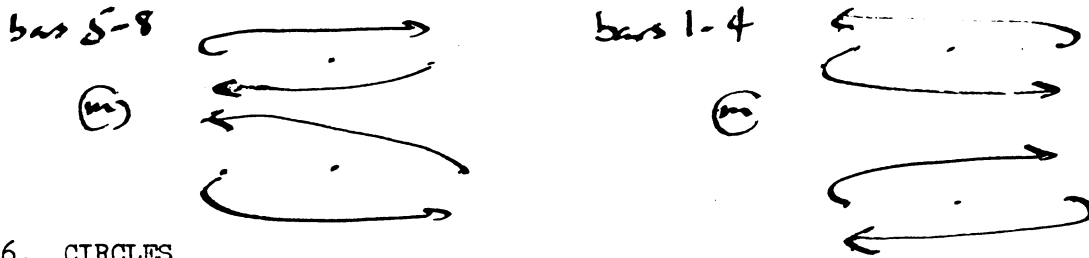
5. PROCESSIONALS

To let the movement flow it is suggested that it starts as indicated as the top pair have time to turn and go the other way while the bottom pair ending move 4 later can flow straight into it without a turn.

Bars 1-4 : top pair go down the centre to the bottom (2 bars) and retire backwards to place while the bottom pair go up the outside and back.

Bars 5-8 : top pair goes down the outside and back while the bottom goes up the middle. In each half the middles stand still.

This produces a movement like the Adderbury processional up and down figures as embellished by the other end of the set going at the same time.



6. CIRCLES

The 3 on each side form circles holding hands or handkerchiefs and circle round about 2 and a bit times, 1,3&5 clockwise and the other counter clockwise as this should flow best from the previous movement. Nos 1 & 2 end up on the inside of the set, back to back in the centre, facing out. They duck under the link between the other two dancers, while hands are still held and then the other two let go their link so that all can be in a line of three facing out from the set ready for the next movement.

Start

1, 3, 2, 5 so 3 steps back for (1, 3, 5) circle

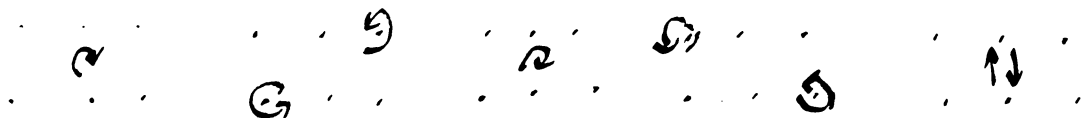
then (1, 3) duck through (2, 5) and end 3-1-5

7. THE TRIUMPH

lines of 3 dance out from set, 4 bars, turn on spot so that all face in, No.1&2 have hands crossed, other two join hands over the head of the middle one to form an arch or "Triumph"; and all dance back to centre, 4 bars, ending letting go with Nos 1&2 facing in the centre of the set.

8. TURN CORNERS

1&2 turn by right and pass, 1&6, 2&3 turn by left, 1&2 turn by right in centre again, 1&4, 2&5 turn by left - 2 bars each turn, giving hands to turn. End by 1&2 passing by right shoulders to regain own side, still in centre of set.



9. THREE QUARTER REEL

The pair 1&2 by moving out start a 3/4 hey ^{going up} 3&4 start by going in down the centre so that they end with 1&2 at the bottom, 3&4 at the top & 5&6 at the middle.



10 - etc - this sequence could be repeated one or two times so that dancers end where they started.