

# **THE CENTURY COLLECTION**

100 New Dances and Interpretations

by

**KEN SHEFFIELD**

composed  
2005-2017

edited by Frances White and Diana Triplow

## CONTENTS

Ken's Foreword	iii
Ken's Acknowledgements	iv
Editors' Preface	v-vi
Editors' Acknowledgements	vii
List of Dances	viii-xi
The Dances	1-112
Appendix: Step Stately	113-121
Index of Dances	122-124
List of Sources	125-129

## FOREWORD

During the production of the “Two Barns” collection, it became clear that only a small part of the English dance and musical heritage is enjoyed today. Not including the one hundred tunes in the above-mentioned collection, some four hundred tunes were found by playing through the music in Thompson’s collections, volumes one to five; Johnson’s collections, volumes one to eight; Rutherford’s collections, volumes one and two; the whole of Kynaston’s collection; Walsh Compleat 1718 and 1719; and an unidentified collection in the Vaughan Williams Memorial Library. Much work, therefore, remains to be done.

For almost twenty years, we organized a dance holiday week at Halsway Manor, and I included in the programmes a number of these tunes, together with interpretations or adaptations of the dances published with them. The musicians for almost all of these events were Peter and Susan Swann, who have a file devoted to this “research”, and have several times encouraged me to publish it.

This book contains 100 tunes with associated dances, mostly from 17th- and 18th-century collections, which have rarely been seen or heard during the last hundred years. There is also a second look at Dick’s Maggot, or Double the Cape; Buckingham House, or Chelsea Reach; and Step Stately, with versions for three, five, seven or nine couples. Four dances are set to songs or tunes “heard in the pub”, and one, St. Peter’s Complaint, to a tune from Dr. Crotch’s Specimens (also in the Dancing Master) called Porter’s Lamentation. Three of Geoffrey Ginn’s tunes are included: Margaret’s Maggot, written, I believe, for his recorder group at Stewkley School; The Dutchman, composed for a visitor from Holland; and Barbara’s Bounce, for his wife Barbara.

With the exception of Silent Worship, where the key has been changed to A, the music is “as found” and is reproduced with the key and time signatures unchanged.

Ken Sheffield,  
Hall Barn,  
Bitterell,  
Eynsham,  
Oxfordshire.

30<sup>th</sup> October 2014

## ACKNOWLEDGEMENTS

Many people have helped to bring this collection together, and I am grateful to all those dancers who have endured the necessary trials to make sure the dances work; and of course to the local musicians who have been asked to play new tunes, often in a hurry, and without the benefit of the necessary chords.

In particular I must thank my late wife Pam for her encouragement and practical support, in between keeping me warm and fed, for reading and correcting the text and walking the dances with the rest of our resident “ghost dancers”. And I thank my son Timothy, whose understanding of the convoluted habits of the computer made possible the completion of the project which otherwise would have remained just an idea.

I leave you with a remark by my very good friend the late Tom Cook:

All the mistakes are mine.

Ken Sheffield.

## EDITORS' PREFACE

### Numbers

The Century Collection contains one hundred dances. Ken started working on it before the publication of From Two Barns Vol. 10, in 2005. During the intervening years some of the dances have been researched and published by others, and many of these are now well-known and popular, but we felt that we should present the collection in its entirety as Ken had intended.

In fact, Ken's notes contained 110 dances, including Step Stately and two versions of De'il Take the Wars. Of these, 8 had already been published elsewhere, with Ken's permission, and could be omitted from this volume. Since Ken had also produced a supplement on Step Stately, we have included it separately as an Appendix. We have amalgamated the two versions of De'il Take the Wars, leaving Ken's preferred total of 100 dances.

### Language

We appreciate that callers will want to convert the dance instructions into present-day terminology, but Ken loved the language of the old, historical dance books, and he wrote, and called, in that style. So we decided to present the collection as Ken would have done, had he lived to publish it himself.

Nevertheless, we have tried to introduce consistency into the language and this has meant, on occasion, guessing which of two phrasings Ken would have preferred. We may sometimes have guessed wrongly.

Syntax: 1<sup>st</sup> verb imperative, others indicative. Owing to the paucity of endings in the verbal system of modern English, this is rarely apparent.

For economy of space, we have usually omitted the phrase "dance a" from the instructions. This has meant that some movements now function as verbs, e.g. back-to-back, gates, star, figure of eight.

### Editing

We have been reluctant to make changes to Ken's instructions. However, in the interests of clarity, we have sometimes amplified his text. Further, alterations have been necessary where it proved that there was not enough music for a specified movement, or where a movement ended with the dancers in the wrong positions. We have not sought to change instructions which merely caused awkwardness.

Most of Ken's source materials were originally longways duple minor or triple minor dances. Many of the latter have more recently (including by Ken) been converted to 3-couple dances. But Ken also loved the challenge of converting a triple minor into a duple minor. We have not mentioned this in Sources or Editors' Notes unless there was a problem with it: e.g. #33, #69.

In some cases, Ken's notes contained two versions of the same dance:

#4 Beware o' Bonnie Ann. Different B2s. We have used Version 2.

#16 Caroline's Victory. Two completely different dances. We have used Version 2.

#19 Penelope. Version 1 3 co, Version 2 Duple Minor. We have used Version 2.

In #61, Cream Pot, Ken has changed the time signature from 6:4 to 6:8. We have left this as Ken wanted it. It is the exception to his practice of remaining entirely faithful to the original music.

Ken has included diagrams from Thomas Wilson's book, The Complete System of English Country Dancing (c. 1820), for the figures "The True Lovers' Knot" (#14, #15) and "Cross Corners" (#9, #82). Ideally, these need explanation of the directions of travel in order to be helpful.

## **Other Points**

Authorship: it was sometimes difficult to decide which dances are Ken's compositions (§1) and which are modifications or interpretations (§2). Obviously all in §2 are interpretations rather than original compositions, but some are additionally marked as modifications: e.g. #83, #86, #99. One, #79, is a joint interpretation by Tom Cook & Ken from April 1996. We have classed modifications as interpretations, and hope that Ken would not have objected.

Apostrophes: some have defeated us. The source books are not always consistent, e.g. #49 The Soldier's Joy (index), The Soldiers Joy (page). In general, title on page has been preferred to title in index.

Bibliography: publishers are shown as authors.

Frances White  
Diana Triplow  
May 2023

## EDITORS' ACKNOWLEDGEMENTS

We should like to extend our grateful thanks to:

Peter Swann dec., Susan Swann, Sue Stapledon dec. and Chris Dewhurst for arranging the tunes.

Geoffrey Ginn dec., Bruce Osborne, John Sheehan and Robin Stanley for permission to use their tunes.

The “Guinea Pig” dancers: Theresa “Tree” Bentley, Peter Bridgman dec., Malcom Bright, Sally Bright, Doreen Crewe, Fiona Cummins, Ian Cummins, Claire Drinkwater, Penny Fisk, Pam Fouracre, Ken Howard, Ruth Howard, Pat Morse, Ted Morse, Stewart Nicholls, Sue Nicholls, David Sandford, Linda Sandford, Des Thompson, Keith Triplow, Carolinne White.

The “Guinea Pig” musicians: Gill Attree, Brigitte Daniel, Ron Daniel, John Dawson, Richard King, Peter Moran, Steven Tuohy, Sophia Welsh.

Maggie Stopard Rawcliffe for the use of South Hinksey Village Hall for “Guinea Pigs”.

Richard King for the use of his garden for “Guinea Pigs” and of his house for editors’ meetings.

The organizers, callers and musicians at Ken Sheffield Tribute Days / Workshops at Stonesfield FDC in March 2018 and March 2019, including: Peter Bridgman dec., Tina Brown, Doreen Crewe, Julia Day, Shane Day, Tina Hadley, Margaret Hauser, Richard King, Ian and Val McFarlane, Peter Moran, Stewart Nicholls, Sue Nicholls, Steven Tuohy, Peter Vallender, Carol Warren-Smith, Carolinne White, Brian Wooby, David and Kathryn Wright.

Carol Warren-Smith for music corrections.

Tim Sheffield for the loan of Ken’s music software and of the laptop on which it is stored.

Frances White  
Diana Triplow  
May 2023

## LIST OF DANCES

### §1 Ken's Compositions

No.	Name	Formation	Page
1	The Alternative	3 co	1
2	Barbara's Bounce	3 co	2
3	Beauty In Tears	3 co	3
4	Beware o' Bonnie Ann	3 co	4
5	The Black Velvet Band	3 co ch-p	5
6	The Dutchman	3 co ch-p	6
7	Five Foot Flirt	3 co O ch-p	7-8
8	Jacob or Enrico	3 co	9
9	The Light Heart	3 co	10-11
10	Lost Then Found	3 co	12
11	Margaret's Maggot	3 co	13
12	The Phoenician	3 co	14
13	St. Peter's Complaint	3 co	15
14	The Second Chance	3 co	16-17
15	Silent Worship	3 co	18-20
16	Caroline's Victory	4 co	21
17	Paddlers Coff	4 co O	22-23
18	The Light of my Life	LW	24
19	Penelope	LW	25
20	The Ram and the Gate	LW	26
21	Twin Sisters	LW	27
22	Two Two and One for the W.I.	LW	28
23	The White Cockade	LW	29

### §2 Ken's Interpretations

No.	Name	Formation	Page
24	Blundel's Maggot	3 co	30
25	Bonny Kate	3 co	31
26	Bung Her Eye	3 co	32
27	Campbel's Frolick	3 co	33
28	Captain Commin's Ramble	3 co	34
29	Captain Reed's Delight	3 co	35



No.	Name	Formation	Page
30	The Chaplet	3 co	36
31	Cross Purposes, or Tom and Mary	3 co	37
32	Elizabeth Canning	3 co	38
33	The Frisk	3 co	39
34	The Frolick	3 co	40
35	Hey to Ruckholt	3 co	41
36	The Infant	3 co	42
37	Jay's Frolick	3 co	43
38	Jockey to the Fair	3 co	44
39	Juniper Hill	3 co	45
40	The Ladle	3 co	46
41	Life of Pleasure	3 co	47
42	Medway	3 co	48
43	Miss Grace Hay's Delight	3 co	49
44	Mother Shipton	3 co	50
45	Old Oxford	3 co	51
46	Push About the Jorum	3 co	52
47	The Rattle	3 co	53
48	Rowles and Butter	3 co	54
49	The Soldier's Joy	3 co	55
50	The Stratham	3 co	56
51	The Tartar	3 co	57
52	Wanton Betty's Vagaries	3 co	58
53	When War's Alarms	3 co	59
54	Whistle O'er the Lave On't	3 co	60
55	Buckingham House	4 co	61-62
56	All Together One After Another	LW	63
57	Amintor Charm'd	LW 1 imp	64
58	Barbara's Maggot	LW 1 imp	65
59	The Clover (Meillionen)	LW	66
60	Collin's Rant	LW	67
61	Cream Pot	LW	68-69
62	De'il Take the Wars 1 & 2 & Note	LW	70-72
63	Dr. Fausters Tumblers	LW	73
64	Double the Cape	LW	74
65	The Drum	LW	75
66	Elephants Stairs	LW	76
67	The Figure Three	LW	77
68	The Fortune Teller	LW	78
69	Golden Square	LW	79

No.	Name	Formation	Page
70	Heywood Wake	LW	80
71	Hunting the Stag	LW 1 imp	81
72	I Wish I May Die If I Do	LW	82
73	Johnny's Frolick	LW	83
74	The Jovial Beggars	LW	84
75	The Joyful Jester	LW	85
76	Kelston House	LW	86
77	Lass of Pattie's Mill	LW	87
78	Lidia's Ramble	LW	88
79	Love and a Bottle	LW 1 imp	89
80	Lovely Nancy	LW	90
81	Madam Betty	LW	91
82	Maid's Delight	LW	92-93
83	Mr. Jones's Inquiry	LW	94
84	The Morning Rout	LW	95
85	New Prince of Orange's March	LW 1 imp	96-97
86	North Ashton Frolick	LW 1 imp	98
87	Paul's Humour	LW	99
88	Penny On the Green	LW	100
89	Perfections of Love	LW	101
90	Pilgarlick	LW	102
91	Portabella	LW	103
92	Portsmouth	LW	104
93	Punch-Bowl	LW	105
94	The Riddle	LW	106
95	Robinson Cruso	LW	107
96	The Royal Fishery	LW	108
97	Sally In Our Alley	LW	109
98	Shropshire Round	LW	110
99	The Telegraph	LW	111
100	A Trip to Bath	LW	112

### §3 Appendix: Ken's Interpretation of Step Stately

No.	Name	Formation	Page
App	Step Stately	3 / 5 / 7 / 9 co	113-121

## **Key to Dance Formations**

n co = n couples

n co O = n couple circle

O = circle

LW = longways

1 imp = first couple improper

ch-p = change-partner dance

## THE DANCES

# THE ALTERNATIVE

IN MEMORY OF DAVE FOWLER,  
MAESTRO AND ENGINEER

Arr. Peter and Susan Swann.

**A**



D D D A D Bm A A  
(C#)

**B**



A D A D Bm E A A7 D / Bm / D A D  
(C#) (C#) (F#) (d) (d) (h) (d)

Set dance for three couples.

Play AABB three times.

- A1 1-4 1<sup>st</sup> couple cast to middle place, 2<sup>nd</sup> couple moving up.  
1<sup>st</sup> couple set left and right to 3<sup>rd</sup> couple.  
5-8 1<sup>st</sup> and 3<sup>rd</sup> couples right-hand star.
- A2 1-4 3<sup>rd</sup> couple cast up to middle place, 1<sup>st</sup> couple moving down.  
3<sup>rd</sup> couple set right and left to 2<sup>nd</sup> couple.  
5-8 3<sup>rd</sup> and 2<sup>nd</sup> couples left-hand star. (Set is 2-3-1.)
- B1 1-8 Morris hey.
- B2 1-6 Circle six left once round.  
7-8 All set and turn single.

**Source:** Tune: Dr. Fausters Tumblers, in J. Walsh Jr., The Compleat Country Dancing Master, 3<sup>rd</sup> series, vol. 5 (1755), p. 202. Dance: Ken Sheffield.

## Editors' Note

Dave Fowler was the proprietor of Alternative Engineering and a fine accordion player. He hosted a session in the Rock of Gibraltar, Enslow, Oxfordshire, and always opened it with a set comprising Doctor Fausters' Tumblers (in G) and The Sloe (in D).

# BARBARA'S BOUNCE

Arr. Peter and Susan Swann.

**A**

A E7 A E7 A F#m Bm E7

A E7 A E D A E7 A

**B**

F#m - E7 A F#m - C#m F#m

F#m - E7 A A - E7 A

Set dance for three couples.

Play AABB three times.

- A1 1-8 2<sup>nd</sup> woman and 1<sup>st</sup> couple, 2<sup>nd</sup> man and 3<sup>rd</sup> couple, left-hand stars, then right-hand stars.
- A2 1-4 Circle six left once round.  
5-8 Set to partner and turn single.
- B1 1-8 1<sup>st</sup> couple cross over and hey on contrary sides (1<sup>st</sup> man start right shoulders with 2<sup>nd</sup> woman, 1<sup>st</sup> woman start left shoulders with 2<sup>nd</sup> man). (Set is 1-2-3, 1<sup>st</sup> couple improper.)  
3<sup>rd</sup> couple, having omitted the last turn of the hey, face out, and 2<sup>nd</sup> couple turn to face out, ready for the gates movement which follows.
- B2 1-4 3<sup>rd</sup> couple gate 2<sup>nd</sup> couple down  $\frac{3}{4}$  round the outside of the set into the middle of a line of six across facing up, WHILE 1<sup>st</sup> couple, continuing in the direction in which they are travelling, cross over and cast onto the ends of that line. All set right and left.  
5-8 2<sup>nd</sup> couple lead up to the top, followed by 3<sup>rd</sup> and 1<sup>st</sup> couples, and reform the set 2-3-1. Last time: all honour the Presence.

**Source:** Tune: Geoffrey Ginn, 1979. Dance: Ken Sheffield, 2009.

# BEAUTY IN TEARS

Arr. Peter and Susan Swann.

**A** ♩=120

**B** B $\flat$  B Cm F B $\flat$  Cm B $\flat$  F B

B $\flat$  B $\flat$  Cm F B $\flat$  F F C F

B $\flat$  B $\flat$  Cm F B $\flat$  Cm B $\flat$  F B $\flat$

Set dance for three couples.

Play AAB three times.

- A1 1-4 Circle six left halfway round.  
5-8 3<sup>rd</sup> and 2<sup>nd</sup> couples, at the top, half poussette (3<sup>rd</sup> woman push).
- A2 1-4 Circle six right halfway round.  
5-8 1<sup>st</sup> and 3<sup>rd</sup> couples, at the top, half poussette (1<sup>st</sup> woman push).  
(Set is 3-1-2.)
- B 1-8 Morris hey.  
9-12 Partners back-to-back.  
13-16 All set and turn single.

**Source:** Tune: Anonymous 19th-Century Tunebook (manuscript in the Vaughan Williams Memorial Library), p. 14.  
<https://www.vwml.org/record/AnonC19/5218/p14>  
Dance: Ken Sheffield.

## BEWARE O' BONNIE ANN

## IN MEMORY OF BOB BRAND

**A** Arr. Susan Swann.

A7 D D G D G D A A7

**B**

D G D G D Em D A D

A7 D A D G A Bm F# 7 Bm

D G A D G D G D A D

Set dance for three couples.

Play AABB three times.

- A1 1-4 1<sup>st</sup> couple cross over and cast to middle place, 2<sup>nd</sup> couple moving up.  
 5-8 1<sup>st</sup> couple turn with the left hand  $\frac{3}{4}$  round.  
 1<sup>st</sup> man turn 3<sup>rd</sup> woman with the right hand  $\frac{3}{4}$  round, WHILE  
 1<sup>st</sup> woman turns 2<sup>nd</sup> man with the right hand  $\frac{3}{4}$  round.  
 1<sup>st</sup> couple finish in the middle of lines of three top and bottom.
- A2 1-4 1<sup>st</sup> man half a hey for three with 2<sup>nd</sup> and 3<sup>rd</sup> women, starting left  
 shoulders with 2<sup>nd</sup> woman, WHILE 1<sup>st</sup> woman half a hey for three  
 with 2<sup>nd</sup> and 3<sup>rd</sup> men, starting left shoulders with 3<sup>rd</sup> man.  
 5-8 1<sup>st</sup> couple change sides, passing right shoulders. 1<sup>st</sup> man half a hey  
 for three with 2<sup>nd</sup> and 3<sup>rd</sup> men, WHILE 1<sup>st</sup> woman half a hey for  
 three with 2<sup>nd</sup> and 3<sup>rd</sup> women. (Set is LW up and down the room,  
 2-1-3, proper.)
- B1 1-6 Circle six left once round.  
 7-8 All turn single.
- B2 1-4 1<sup>st</sup> and 3<sup>rd</sup> couples half poussette (1<sup>st</sup> man pushing) as 2<sup>nd</sup> couple  
 (at the top) fall back and move forward.  
 5-8 All "Bernard Bentley" allemande (see The Ladle, no. 40) and  
 acknowledge partner. (Set is 2-3-1.)

**Source:** Tune: Allan Masterton's setting of Robert Burns poem, 'Ye Gallants  
 Bright' (1788), in James Johnson, Scots Musical Museum (1790).  
 Dance: Ken Sheffield, 8 November 2011.



# THE BLACK VELVET BAND

Arr. Peter and Susan Swann.

The musical score is written in 3/4 time with a key signature of two sharps (D major). It consists of six staves of music. Section markers are placed above the staves: A1 (first staff), A2 (second staff), B1 (third staff), A3 (fourth staff), B2 (fifth staff), and A4 (sixth staff). Chords are indicated below the notes: A, F#m, E7, D, B7, and (e(f)).

Change partner dance for three couples.

Play the tune three times.

- A1 1-8 Circle six left once round.
- A2 9-12 Right diagonals (1<sup>st</sup> man with 2<sup>nd</sup> woman, 2<sup>nd</sup> man with 3<sup>rd</sup> woman) half poussette, 1<sup>st</sup> man pushing.  
13-16 Left diagonals (1<sup>st</sup> man with 1<sup>st</sup> woman, 3<sup>rd</sup> man with 3<sup>rd</sup> woman) half poussette, 1<sup>st</sup> man pushing. (All have a new partner: men 2-3-1, women 3-1-2.)
- B1 17-24 Middle couple (3<sup>rd</sup> man and 1<sup>st</sup> woman), man down, woman up, heys for three on the ends.
- A3 25-32 Middle couple, man down, woman up, right-hand stars for three with the end couples, then change ends and left-hand stars for three with the other end couples.
- B2 33-36 Middle couple turn with two hands once round.  
37-40 Middle woman lead the women out to their wall, turn and lead back, WHILE the middle man leads the men out and back.
- A4 41-48 New partners back-to-back and all turn single.

**Source:** Tune: (?) Collected by Pat Shaw, Shetlands, 1947. Dance: Ken Sheffield.

## Editors' Note

The tune is not entirely that of the well-known song 'The Black Velvet Band'. Its structure is AABABA; A is reminiscent of the song 'The Gentleman Soldier', while B is a phrase of 'The Black Velvet Band'. It needs to be played very slowly.

## THE DUTCHMAN

**A** Arr. Peter and Susan Swann.

Chords: G D G G C D7 G Am G  
A D7 G D7 B G G C D7 Em  
Am Em D7 G A7 D  
A7 D G C Am D7 A7  
D A7 D7 Em Am D7 G

Change partner dance for three couples.

Play AB three times.

- A** 1-8 Morris hey.  
 9-10 3<sup>rd</sup> man cast up and 1<sup>st</sup> woman cast down into middle places proper as 2<sup>nd</sup> man moves down and 2<sup>nd</sup> woman moves up.  
 (All now have a new partner.)  
 11-16 Circle six left once round.
- B** 1-4 Side lines go forward and back.  
 5-8 Middle couple (3<sup>rd</sup> man, 1<sup>st</sup> woman) cross right shoulders and cast (man down, woman up) into the middle of lines top and bottom, WHILE 1<sup>st</sup> and 2<sup>nd</sup> men, and 2<sup>nd</sup> and 3<sup>rd</sup> women, change places, passing right shoulders.  
 9-12 Top and bottom lines go forward and back.  
 13-16 Middle couple turn with two hands  $\frac{3}{4}$  round anti-clockwise to finish proper in the middle of lines on the sides, WHILE ends turn with two hands once round. (Men 2-3-1, women 3-1-2.)

**Source:** Tune: Geoffrey Ginn, c. 1960. Dance: Ken Sheffield, 1998.

## FIVE FOOT FLIRT

Arr. Peter and Susan Swann.

**A**

G Em G C G C C D7 G G

C C G G Em Em D D

G Em G C G C C D7 G G **B**

C C G G D D G G

G C G B7 Em C D D

G C G G Em Em A D7

G C G G C C G G

C C G G D D G

## FIVE FOOT FLIRT (Continued)

**Change partner dance for three couples in the round, with Playford (clockwise) numbering. Play AB three times.**

- |    |       |   |
|----|-------|---|
| A1 | 1-8   | Honour partner right and left. Honour corner right and left.  |
|    | 9-16  | Partners lead in and fall back. Set and turn single.  |
|    | 17-24 | Partners turn with the left hand halfway round, then men turn the NEXT woman with the right hand once round.                          |
|    | 25-32 | New partners waltz round anti-clockwise to the man's place.   |
|    |       |   |
| B1 | 1-8   | 1 <sup>st</sup> couple separate and hey for three with 2 <sup>nd</sup> and 3 <sup>rd</sup> couples.                                   |
|    | 9-16  | 2 <sup>nd</sup> couple separate and hey for three with 1 <sup>st</sup> and 3 <sup>rd</sup> couples.                                   |
|    | 17-24 | 3 <sup>rd</sup> couple separate and hey for three with 1 <sup>st</sup> and 2 <sup>nd</sup> couples.                                   |
|    | 25-32 | Circle six left once round.   |
|    |       |   |
| A2 | 1-8   | Partners side into line right shoulders, then left shoulders.<br>Set and turn single.   |
|    | 9-16  | Corners side into line right shoulders, then left shoulders.<br>Set and turn single.  |
|    | 17-24 | Partners turn with the left hand halfway round, then men turn the NEXT woman with the right hand once round.                          |
|    | 25-32 | New partners waltz round anti-clockwise to the man's place.   |
|    |       |   |
| B2 | 1-32  | As B1, starting with 2 <sup>nd</sup> couple separating.   |
|    |       |   |
| A3 | 1-8   | Partners arm right. Set and turn single.  |
|    | 9-16  | Corners arm left. Set and turn single.  |
|    | 17-24 | Partners turn with the left hand halfway round, then men turn the NEXT woman (their original partner) with the right hand once round. |
|    | 25-32 | Partners waltz round anti-clockwise to original places.   |
|    |       |   |
| B3 | 1-32  | As B1, starting with the 3 <sup>rd</sup> couple separating.   |

**Source:** Tune: Song, 'Five Foot Flirt', by Cyril Tawney; as sung by Alan Kimber-Nickelson, and by The Yetties. Dance: Ken Sheffield.

# JACOB or ENRICO

**A**

Arr. Peter and Susan Swann.

Chord symbols: D, D, D, Em, A, A7, D, G, A7, D, F#m, Bm, Em, A, D, A7, D, A7, D, A7, D.

Set dance for three couples.

Play AABB three times.

- A1 1-4 Circle six left halfway round.  
5-8 2<sup>nd</sup> couple, man down, woman up, half a hey for three on the ends, finishing in 2<sup>nd</sup> place.
- A2 1-4 Circle six right halfway round.  
5-8 2<sup>nd</sup> couple, man down, woman up, half a hey for three on the ends, finishing in 2<sup>nd</sup> place.
- B1 1-4 2<sup>nd</sup> couple cross over, passing right shoulders, and, casting to their right, go round the outside of the set into the centre of lines at the top and bottom (2<sup>nd</sup> man down, 2<sup>nd</sup> woman up). All set right and left.  
5-8 2<sup>nd</sup> man right-hand star with 3<sup>rd</sup> couple WHILE 2<sup>nd</sup> woman right-hand stars with 1<sup>st</sup> couple.
- B2 1-4 2<sup>nd</sup> couple cross over, passing left shoulders, and, casting to their left, go round the outside of the set and meet in middle place (proper), then lead to the bottom as 3<sup>rd</sup> couple cast up.  
5-8 1<sup>st</sup> and 3<sup>rd</sup> couples, partners facing, three changes of a circular hey. (Set is 3-1-2.)

**Source:** Tune: from Thomas Hardy's Notebook, modified by "dotting" the notes. See The Yetties, Tunes from The Musical Heritage of Thomas Hardy, no. 13. Dance: Ken Sheffield.

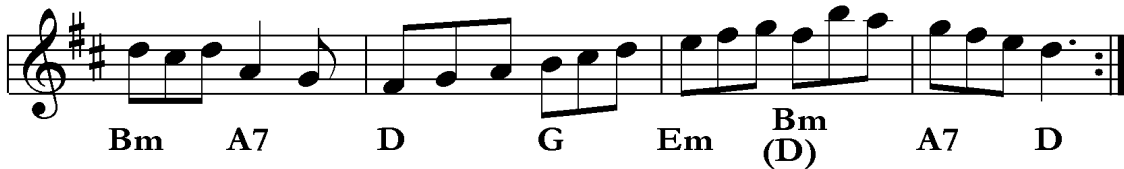
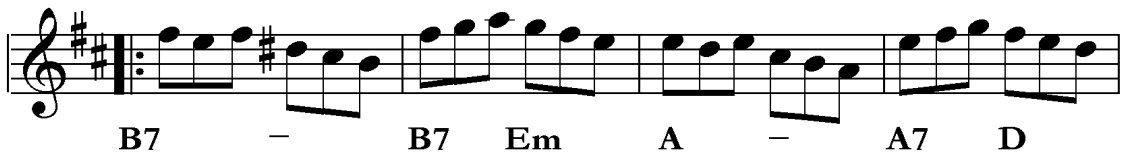
# THE LIGHT HEART

**A**

Arr. Peter And Susan Swann.



**B**



Set dance for three couples.

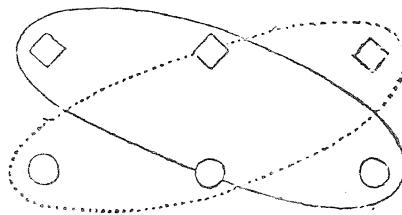
Play AABB three times.

- A1 1-4 1<sup>st</sup> man turn 3<sup>rd</sup> woman with the right hand, 2<sup>nd</sup> man moving up into 1<sup>st</sup> man's place. 1<sup>st</sup> man finish between 2<sup>nd</sup> and 3<sup>rd</sup> women.  
 5-8 1<sup>st</sup> man half a hey for four with the women, 1<sup>st</sup> man and 2<sup>nd</sup> woman passing left shoulders to start. 1<sup>st</sup> man cross the set and finish in 2<sup>nd</sup> man's place. (1<sup>st</sup> and 3<sup>rd</sup> women have changed places.)
- A2 1-4 1<sup>st</sup> woman (from 3<sup>rd</sup> place) turn 2<sup>nd</sup> man (in 1<sup>st</sup> place) with the right hand, 2<sup>nd</sup> woman moving down into 3<sup>rd</sup> woman's place. 1<sup>st</sup> woman finish between the 1<sup>st</sup> and 2<sup>nd</sup> men.  
 5-8 1<sup>st</sup> woman half a hey for four with the men, 1<sup>st</sup> woman and 1<sup>st</sup> man passing left shoulders to start. 1<sup>st</sup> woman cross the set and finish in 2<sup>nd</sup> woman's place. (2<sup>nd</sup> and 3<sup>rd</sup> men have changed places. Set is 3-1-2, all proper.)
- B1 1-8 1<sup>st</sup> couple "Cross Corners" (see diagram), i.e. cast down round the 2<sup>nd</sup> couple, giving hands to them, cross up through them, go up round the 3<sup>rd</sup> couple, giving hands to them, and cross down into 2<sup>nd</sup> place proper.
- B2 1-8 All set and turn single. Partners turn with two hands once round.

**Source:** Tune: J. Walsh Jr., Twenty Four Country Dances for the Year 1763 (1763), p. 1, no. 1. Dance: Ken Sheffield.

## THE LIGHT HEART

### DIAGRAM: CROSS CORNERS



The middle couple cast off, go round the bottom couple and cross up through them. They go round the outside of the top couple, cross down through them, and return to place. This movement can be performed by the leading couple starting by moving either up or down in opposite directions.

So, with the set 3-1-2, all proper:

1<sup>st</sup> couple (in middle position) cast down round the 2<sup>nd</sup> couple at the bottom, and cross up through them. They dance round outside the 3<sup>rd</sup> couple at the top, cross down through them and return to 2<sup>nd</sup> place proper.

**Source:** Thomas Wilson, The Complete System of English Country Dancing (c. 1820), p. 110 fig. I.

# LOST THEN FOUND

Arr. Peter and Susan Swann.

**A**

**B**

Set dance for three couples.

Play AABB three times.

## FIRST PART

- A1 1-8 All lead up a double and back. Set and turn single.  
 A2 1-4 1<sup>st</sup> couple move down the centre one place as 2<sup>nd</sup> couple move up, then men right-hand star WHILE women left-hand star.  
 5-8 1<sup>st</sup> couple turn with two hands to finish proper in middle place as 2<sup>nd</sup> couple move back up to the top.  
 B1 1-4 1<sup>st</sup> and 3<sup>rd</sup> couples double figure of eight (1<sup>st</sup> couple cross down to start as 3<sup>rd</sup> couple cast up).  
 5-8 1<sup>st</sup> couple turn with the left hand once round.  
 B2 1-4 1<sup>st</sup> and 2<sup>nd</sup> couples double figure of eight (1<sup>st</sup> couple cross up to start as 2<sup>nd</sup> couple cast down).  
 5-8 1<sup>st</sup> couple lead to the bottom as 3<sup>rd</sup> couple cast up. (Set is 2-3-1.)

## SECOND PART

- A1 1-8 Partners side into line right shoulders, then left shoulders.  
 A2, B1, B2 As first part. (Set is 3-1-2.)

## THIRD PART

- A1 1-8 Partners arm right, then arm left.  
 A2, B1, B2 As first part. (Set is 1-2-3.)

**Source:** Tune: Live in Clover, in J. Walsh Jr., Twenty Four Country Dances for the Year 1763 (1763), p. 5, no. 9. Dance: Ken Sheffield.



# MARGARET'S MAGGOT

**A** Arr. Peter and Susan Swann.

G D7 G G C G D D C  
(Em) (Am) (Em)

**B**

D Em G D G D7 G G  
(b) (Em) (Em)

Em Am D D G C G C C Am G  
(Am) (Am)

Set dance for three couples.

Play AABB three times.

- A1 1-4 All lead up a double and back.  
5-8 Set and turn single.
- A2 1-8 Circle six left once round.
- B1 1-8 2<sup>nd</sup> man and 3<sup>rd</sup> couple circle left once round, turn single left, then right-hand star for three back to original places WHILE 2<sup>nd</sup> woman and 1<sup>st</sup> couple do the same.
- B2 1-8 2<sup>nd</sup> couple turn with two hands, moving down into 3<sup>rd</sup> place, as 3<sup>rd</sup> couple cast up and 3<sup>rd</sup> man turns 1<sup>st</sup> man with two hands once and a half, WHILE 3<sup>rd</sup> woman turns 1<sup>st</sup> woman with two hands once and a half. (Set is 3-1-2.)

**Source:** Tune: Geoffrey Ginn. Dance: Ken Sheffield.

# THE PHOENICIAN

**A** ©Robin J Stanley 1999.

Arr. Peter and Susan Swann.

G G D7 D7 Em Am D7 G G

D7 Am Em D7 G G G D D

Em Em Am D G G D Am Em D7 G

D G G D D7 G G Am D7 G G

D D7 G D7 G G G D D

Em Em Am D G G D Am Em D7 G

Set dance for three couples.

Play the tune three times.

- A 1-8 All lead up a double and back, set and turn single.
- B 1-8 1<sup>st</sup> couple cross over, cast into middle place, and turn with the left hand  $\frac{3}{4}$  round. Man down, woman up, right-hand stars at each end.
- C 1-8 1<sup>st</sup> couple meet, turn with the left hand once round, then 1<sup>st</sup> man dance down through 3<sup>rd</sup> couple and cast up into middle place proper WHILE 1<sup>st</sup> woman dances up through 2<sup>nd</sup> couple and casts down into middle place. (Set is 2-1-3.)
- D 1-8 Circle six once round, then 1<sup>st</sup> couple cast to the bottom as 3<sup>rd</sup> couple lead up to middle place, and 2<sup>nd</sup> couple, at the top, turn single. (Set is 2-3-1.)

**Source:** Tune: Robin J. Stanley, 1999. Used with permission.  
Dance: Ken Sheffield.

## ST. PETER'S COMPLAINT

Arr. Peter and Susan Swann.

**A**

F Dm B $\flat$  F(a) C

**B**

F B $\flat$  Dm B $\flat$ (d) F(c) C F

F C Dm Am B $\flat$  F C

F F F B $\flat$  B $\flat$ (d) F(c) C F

Set dance for three couples.

Play AABB three times.

- A1 1-4 1<sup>st</sup> man, taking right hands with 1<sup>st</sup> woman, step-set right and left, and change places with her, turning her under his arm.  
1<sup>st</sup> couple cast, to finish improper between 2<sup>nd</sup> and 3<sup>rd</sup> couples on the outside of the set, 2<sup>nd</sup> couple moving up.
- 5-8 1<sup>st</sup> man, 2<sup>nd</sup> and 3<sup>rd</sup> women right-hand star WHILE 1<sup>st</sup> woman, 2<sup>nd</sup> and 3<sup>rd</sup> men left-hand star. 1<sup>st</sup> couple move down the outside of the set below 3<sup>rd</sup> couple, who do not move up.
- A2 1-2 1<sup>st</sup> couple cross over and cast up into middle place.  
3-8 Three changes of a circular hey. 3<sup>rd</sup> couple face each other, 1<sup>st</sup> couple face up and 2<sup>nd</sup> couple face down to start.  
(Set is 3-1-2, all improper.)
- B1 1-2 Dancers on the right diagonals cross over, passing right shoulders.  
3-4 All change places "Hole in the Wall" with the opposite dancer.  
5-6 Dancers on the left diagonals cross over, passing left shoulders.  
(Set is 3-1-2, all proper.)
- 7-8 Partners turn with two hands once round.
- B2 1-8 Circle six left once round, then all turn single.

**Source:** Tune: Porters Lamentation, in J. Playford & Z. Watkins, The Dancing Master, vol. 1, 3<sup>rd</sup> ed (1657), Supplement, p. 47. Dance: Ken Sheffield.

## THE SECOND CHANCE

Arr. Peter and Susan Swann.

**A**

G Em G D Am D A7 D7

**B**

G Em G D Am D D7 G

D G Em D D7 G

D G Em D7 D7 G

Set dance for three couples.

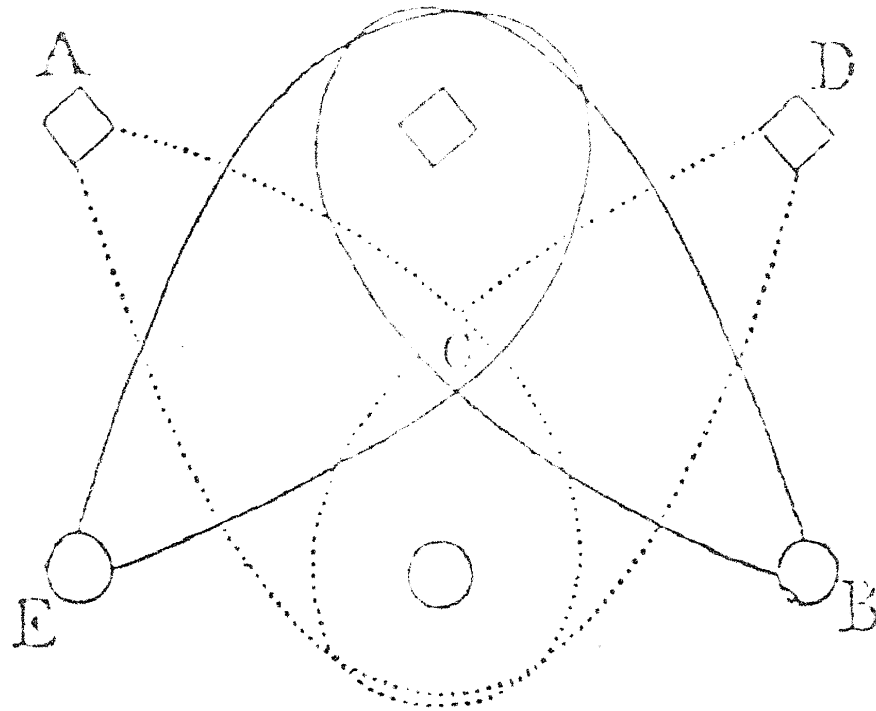
Play AABB three times.

- A1 1-4 1<sup>st</sup> couple gates down through 2<sup>nd</sup> couple.  
 5-8 1<sup>st</sup> and 2<sup>nd</sup> couples double figure of eight, 1<sup>st</sup> couple crossing down as 2<sup>nd</sup> couple cast up to start.
- A2 1-4 2<sup>nd</sup> couple gates down through 3<sup>rd</sup> couple.  
 5-8 2<sup>nd</sup> and 3<sup>rd</sup> couples double figure of eight, 2<sup>nd</sup> couple crossing down as 3<sup>rd</sup> couple cast up to start.
- B1 1-4 1<sup>st</sup> and 2<sup>nd</sup> couples change places, passing right shoulders along the line, then all change places with partner, passing left shoulders.  
 5-8 1<sup>st</sup> and 3<sup>rd</sup> couples change places, passing right shoulders along the line, then all change places with partner, passing left shoulders.  
 (Set is 2-3-1.)
- B2 1-4 "The True Lovers' Knot" (see diagram): 1<sup>st</sup> man (in 3<sup>rd</sup> position) dance clockwise round 3<sup>rd</sup> woman WHILE 2<sup>nd</sup> woman (in 1<sup>st</sup> position) dances clockwise round 3<sup>rd</sup> man, both returning to place. As soon as 1<sup>st</sup> man and 3<sup>rd</sup> woman have crossed, 2<sup>nd</sup> man (in 1<sup>st</sup> position) dance anti-clockwise round 3<sup>rd</sup> woman WHILE 1<sup>st</sup> woman (in 3<sup>rd</sup> position) dances anti-clockwise round 3<sup>rd</sup> man, both returning to place. (As the two men and the two women meet on the outside of the set, they pass right shoulders.)  
 5-8 All step-set right and left and turn single. (Set is 2-3-1.)

**Source:** Tune: The Prodigal Son, by John Sheehan of The Dubliners.  
 Dance: Ken Sheffield.

## THE SECOND CHANCE

DIAGRAM: THE TRUE LOVERS' KNOT



The Lady at A and Gentleman at B move to C the instant they have passed, the Lady at D and Gentleman at E do the same, they then return to their situations in the same succession, which finishes the Figure.

N.B. The persons in this Figure move similar to "Right and Left."

**Source:** Thomas Wilson, The Complete System of English Country Dancing (c. 1820), p. 131.

## SILENT WORSHIP

Arr. Peter and Susan Swann.

A D E (f#m) (g#m) (e)(c#) F#m Bm E (f#)(g#) A Bm (d)  
 E7 A (a) D Bm E (d)(c#) F#m Bm E7 A (d)  
 E A E F#m D Bm E E7 A Bm E7 A  
 (e) (g#f#)(e)(a) (f#)(g#) (d)  
 A D Bm7 E7 A E7 A D Bm  
 (b) (c#)(b) (a)(c#)  
 E A D B7 E A D E F#m Bm  
 (f#)(g#) (f#) (ef#)(g#)(e) (f#) (g#) (e)(c#)  
 E A Bm E7 A D Bm E A  
 (f#)(g#) (d) (d) (c#)  
 F#m Bm E7 A E A E F#m  
 (d) (e) (g#f#)(e)(a)  
 D Bm E A Bm E7 A  
 (f#)(g#) (d)

## SILENT WORSHIP

Set dance for three couples.

Play the tune three times.

### FIRST PART

- 1-4 All step and honour the presence right and left. All step and honour partner.
- 5-8 "The True Lovers' Knot" (see diagram): 1<sup>st</sup> woman dance clockwise round 2<sup>nd</sup> man, WHILE 3<sup>rd</sup> man dances clockwise round 2<sup>nd</sup> woman, both returning to place. As soon as 1<sup>st</sup> woman and 3<sup>rd</sup> man have crossed, 1<sup>st</sup> man dances anti-clockwise round 2<sup>nd</sup> woman, WHILE 3<sup>rd</sup> woman dances anti-clockwise round 2<sup>nd</sup> man, both returning to place. (As the two men and the two women meet on the outside of the set, they pass right shoulders.)
- 9-16 2<sup>nd</sup> couple turn with the right hand  $\frac{3}{4}$  round.  
Man down, woman up, 2<sup>nd</sup> couple circle three halfway round with 1<sup>st</sup> and 3<sup>rd</sup> couples, finishing in lines of three facing across.  
All step-set right and left and turn single.
- 17-24 2<sup>nd</sup> couple pass right shoulders and, man down, woman up, cast round the ends of the set into middle place improper. Circle six left once round. Partners cross over and face out in lines of three.
- 25-32 1<sup>st</sup> couple cast and lead the lines round into a line of six at the bottom of the set facing up. Lead up in line, fall back and turn individually to face down. 1<sup>st</sup> couple cast up and lead the lines of three round to reform the set in its original position.
- 33-34 1<sup>st</sup> couples cross over two couples to the bottom of the set.  
(Set is 2-3-1.)
- 35-40 Grimstock hey to progressed places.

### SECOND PART

- 1-4 Partners side into line right shoulders, then left shoulders.
- 5-34 As first part. (Set is 3-1-2.)
- 35-40 Morris hey to progressed places.

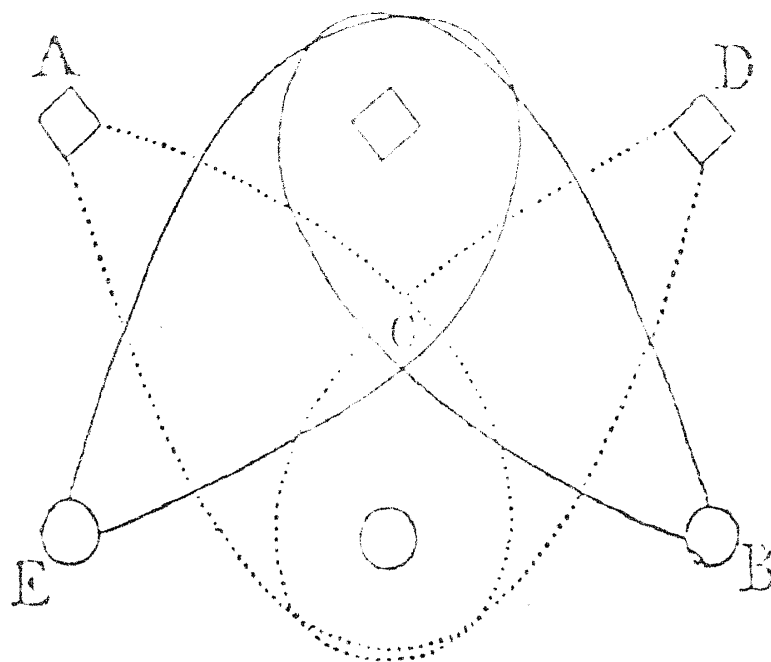
### THIRD PART

- 1-4 Partners arm right, then left.
- 5-34 As first part. (Set is 1-2-3.)
- 35-40 Circular hey to progressed places. 3<sup>rd</sup> couple face each other, 2<sup>nd</sup> couple face up and 1<sup>st</sup> couple face down to start.

**Source:** Tune: G. F. Handel, aria 'Non lo dirò col labbro' from the opera Ptolemy (1728), adapted by Arthur Somervell, 1928.  
Dance: Ken Sheffield.

## SILENT WORSHIP

DIAGRAM: THE TRUE LOVERS' KNOT



The Lady at A and Gentleman at B move to C the instant they have passed, the Lady at D and Gentleman at E do the same, they then return to their situations in the same succession, which finishes the Figure.

N.B. The persons in this Figure move similar to "Right and Left."

**Source:** Thomas Wilson, The Complete System of English Country Dancing (c. 1820), p. 131.



## CAROLINE'S VICTORY

**A** Arr. Peter and Susan Swann.

G Am D G C G D D7

G Em C C D D7 G

**B**

C G D7 Am D7

G C Em G D7 G

Set dance for four couples.

Play AABB four times.

- A1 1-8 1<sup>st</sup> and 3<sup>rd</sup> couples cast off into symmetrical heys for four on each side of the set, finishing with the set in its original position.  
(Men's hey starts left shoulders with 2<sup>nd</sup> and 4<sup>th</sup> men: women's hey starts right shoulders with 2<sup>nd</sup> and 4<sup>th</sup> women.)
- A2 1-8 1<sup>st</sup> couple lead down the middle with right hands joined.  
1<sup>st</sup> man turn 1<sup>st</sup> woman under. Dance up to the top, with crossed hands, and cast below 2<sup>nd</sup> couple, who move up.
- B1 1-4 1<sup>st</sup> couple cross over, passing right shoulders. 1<sup>st</sup> man turn 3<sup>rd</sup> woman with the right hand halfway round, WHILE 1<sup>st</sup> woman turns 3<sup>rd</sup> man with the left hand halfway round.  
5-8 1<sup>st</sup> man turn 4<sup>th</sup> woman with the left hand once round, WHILE 1<sup>st</sup> woman turns 4<sup>th</sup> man with the right hand once round.  
As 1<sup>st</sup> couple finish the turns, they cross over to their own sides below 4<sup>th</sup> couple. (Set is progressed, 2-3-4-1.)
- B2 1-6 Circle eight left once round.  
7-8 Men turn partners anti-clockwise under their right arms.

**Source:** Tune: The Victory, as played by Caroline Jordan in the Rock of Gibraltar, Enslow, Oxfordshire, 2011. Dance: Ken Sheffield.

## PADDLER'S COFF

Arr. Peter and Susan Swann.

**A**

D D G A Bm Em A

Bm D G A7 D A7 D D

**B**

D D D D A A Em A

D D D D Em A7 D D

D D D D A A Em A

D D G A7 D A7 D

Set dance for four couples in the round.

Play AAB four times.

- A1 1-4 "Grand Square" halfway round. (1<sup>st</sup> and 3<sup>rd</sup> couples meet as 2<sup>nd</sup> and 4<sup>th</sup> couples separate to start.)
- 5-8 New partners swing to finish proper in new places. (Men have moved one place clockwise and women have moved one place anti-clockwise).
- A2 1-8 Men make a right-hand star and, taking the next woman round, go round in a double star to the man's place, then, bringing the woman in front of him, turn with two hands to face into the set proper.

## PADDLER'S COFF (Continued)

- B     1-4     Men go into the centre, turn  $\frac{1}{4}$  to their left and fall back into the next man's place round the set (anti-clockwise) WHILE women, facing centre, set right and left and turn single.
- 5-8     Women go into the centre, turn  $\frac{1}{4}$  to their right and fall back into the next woman's place round the set (clockwise) WHILE men, facing centre, set right and left and turn single.
- 9-16    Form a basket for eight, the women with their hands on the nearest men's shoulders, and take the basket round to the left  $1\frac{1}{2}$  to the men's places.

Repeat three times to finish with original partner.

**Source:** Tune: Scapa Flow, by Jimmy Johnstone of Mirland, Deerness, Orkney; believed to have been collected by Pat Shaw in 1947. A slightly different tune is at <http://www.nigelgatherer.com/tunes/std/std1/scapf.html> .  
Dance: Ken Sheffield.

## ABOUT THE TITLE

Over dinner one night my son, Timothy, was complaining that his twins, Zac and Eloise, had caught yet another cold. It was suggested by my wife, Pam, that they had a touch of paddler's cough through playing about in puddles. The expression came from Pam's grandmother and is possibly a local Quanton term for children's coughs. Timothy thought it was quite funny and later reported it to his wife while she was half way through a glass of wine, which she promptly shared with all the people round the table! A case of would you mind spraying that again.

Shortly afterwards, Timothy built an annex onto the rear of his garage in the form of a pub which became known as "The Paddler's Coff".

Now children have a pre-programmed habit of passing things on, and when his teacher asked Zac what he did last night he told her that he had "Been down the pub."  
"Which pub was that?" she asked.

"The Coff," Zac explained, and must have given a glowing account of what he had done, as his teacher spent a couple of evenings going round the village to find a pub called "The Coff".

The next time Pam collected Zac and Eloise from school she was asked, "Where is this pub called The Paddler's Coff?"

KIDS!!!

The title also alludes to the complaint you get for "Skinny Dipping" in Round Pond.

# THE LIGHT OF MY LIFE

For Pamela Mary (1932-2015), “The Light of my Life”

**A**

Arr. Peter and Susan Swann.

Duple minor.

Play AB ad lib.

- A     1-8     All step to the left and honour partner. Turn single right, then left-hand star.  
        9-16   All step to the right and honour partner. Turn single left, then right-hand star.
- B     1-2     1<sup>st</sup> couple lead down the middle (2 waltz steps, right hand in right hand).  
        3-4     1<sup>st</sup> man turn 1<sup>st</sup> woman anti-clockwise under his right arm. Finish proper, facing down.  
        5-8     1<sup>st</sup> couple cast up to original place and set right and left.  
        9-10    1<sup>st</sup> man and 2<sup>nd</sup> woman cross “Hole in the Wall”.  
        11-12   2<sup>nd</sup> man and 1<sup>st</sup> woman cross “Hole in the Wall”.  
        13-16   All move forward and turn partners with two hands halfway round.

**Source:** Tune: Sweet Clover, by Bruce Osborne. Used with permission.  
 Dance: Ken Sheffield, July 2015.

# PENELOPE

## OR, A KINDNESS REMEMBERED

Arr. Peter and Susan Swann.

Duple minor.

Play AABB ad lib.

- |    |     |  |
|----|-----|--|
| A1 | 1-4 | All lead up a double and back.   |
|    | 5-8 | All set and turn single to face down.  |
| A2 | 1-4 | All lead down a double and back.   |
|    | 5-8 | 1 <sup>st</sup> couple cast down and cross over into their progressed places, improper, facing out, as 2 <sup>nd</sup> couple move up, turning away from each other, to face out proper. |
| B1 | 1-8 | Neighbours lead out and fall back, turning into a left-hand star.  |
| B2 | 1-8 | Right-hand star once round, then all swing partners to finish proper.  |

**Source:** Tune: Peacock Rag, by Fiddlin' Arthur Smith (USA), by 1940.  
Dance: Ken Sheffield.

# THE RAM AND THE GATE

Arr. Peter and Susan Swann.

**A** ♩ = 200

Chords for Section A: G, C, D, G(b), G(b), D, A, D, G, Em, Am, D, D7, G(b).

Chords for Section B: C, D, G, D(f#), C(e), G, D, G, C, D, G, D(f#), C(e), G, D, G, C, D(f#), (d), G.

Duple minor, 1<sup>st</sup> couples improper.

Play AB ad lib.

- A** 1-8 1<sup>st</sup> woman and 1<sup>st</sup> and 2<sup>nd</sup> men hey for three diagonally across the set, 1<sup>st</sup> woman and 1<sup>st</sup> man passing left shoulders to start.  
 9-16 1<sup>st</sup> man and 1<sup>st</sup> and 2<sup>nd</sup> women hey for three diagonally across the set, 1<sup>st</sup> man and 1<sup>st</sup> woman passing right shoulders to start.
- B** 1-8 All set to neighbour and turn single, then back-to-back neighbour.  
 9-12 All set to partner and turn single.  
 13-16 "Pot Hooks" to progressed places:  
 The two women cross over, passing left shoulders (go well across), and stay facing out.  
 The two men cross over, passing left shoulders, and stay facing out.  
 Partners fall back across the set into progressed places, passing left shoulders.

**Source:** Tune: Song, 'The Tailor's Breeches', heard in The Queens Head, Eynsham, during the 1980s. The tailor lives at an inn called The Ram and the Gate. Dance: Ken Sheffield.

## TWIN SISTERS

Arr. Peter and Susan Swann.

A

G D G C Am D7

G Am Em Bm Am G D7 G

B

G D C G C G Am D7

Em Bm Em Bm Am G D7 G

Duple minor.

Play AABB ad lib.

- A1 1-4 All lead up a double and back.  
5-8 Set and turn single.
- A2 1-4 All lead down a double and back.  
5-8 Set to partner, then men turn women under their right arms, anti-clockwise.
- B1 1-4 Partners back-to-back.  
5-8 Right-hand star.
- B2 1-4 1<sup>st</sup> man and 2<sup>nd</sup> woman change places.  
1<sup>st</sup> woman and 2<sup>nd</sup> man change places.  
5-8 Neighbours facing, three changes of a circular hey.

**Source:** Tune: Twin Sisters, MS copy in Ken Sheffield's mother's collection.  
Dance: Ken Sheffield.

## TWO TWO AND ONE FOR THE W.I.

Arr. Peter and Susan Swann.

**A**

**B**

Duple Minor.

Play AABB ad lib.

- A1 1-8 1<sup>st</sup> and 2<sup>nd</sup> couples double figure of eight, 1<sup>st</sup> couple crossing down to start.
- A2 1-8 1<sup>st</sup> couple lead down the set, turn the woman under the man's arm, and lead back to place.  
1<sup>st</sup> couple cast into 2<sup>nd</sup> place, 2<sup>nd</sup> couple moving up. (Set is progressed.)
- B1 1-4 1<sup>st</sup> man turn 2<sup>nd</sup> woman with the right hand once round, then, keeping hands joined, give left hand to 2<sup>nd</sup> man and finish in a line of three (1<sup>st</sup> man in the middle facing up, 2<sup>nd</sup> couple on the ends facing down). 1<sup>st</sup> man and 2<sup>nd</sup> couple make arches across the set.  
5-8 WHILE 1<sup>st</sup> man and 2<sup>nd</sup> couple step in line, 1<sup>st</sup> woman dances clockwise round her partner, passing through both arches.  
1<sup>st</sup> man returns to his progressed place.
- B2 1-4 All left-hand star.  
5-8 Partners facing, four changes of a circular hey.

**Source:** Tune: Grant's Rant, in C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 3 (1773), p. 71, no. 141.

Dance: An amalgam by Ken Sheffield of Maud Karpeles's versions of Morpeth Rant and Soldier's Joy, and the version of The Soldier's Joy in C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 4 (c. 1780), p. 99, no. 197 (see The Soldier's Joy, no. 40).

Ken's Note

Mrs. Morton-King, late of Shabbington, taught several classes in the Vale of Aylesbury, and often took her team of dancers to entertain the local branches of the Women's Institute. The usual starting dances were Morpeth Rant and Soldier's Joy. The team was called to attention with the words, "Now then, my dears, we will do Morpeth and Soldier's Joy, Two Two and One."



# THE WHITE COCKADE

Arr. Peter and Susan Swann.

**A**

G D7 G g Am D7 G Em G Bm

C D G D7 G C Am D7 G

C c b Am c D c f# G Am D7 G

**Duple minor.**

**Play AA ad lib.**

- A1 1-4 1<sup>st</sup> man and 2<sup>nd</sup> woman set and turn with two hands halfway round to change places.  
 5-8 2<sup>nd</sup> man and 1<sup>st</sup> woman set and turn with two hands halfway round anti-clockwise to change places. (Set is progressed and improper.)  
 9-16 Double figure of eight, 2<sup>nd</sup> couple casting down as 1<sup>st</sup> couple cross up.  
 17-20 All set, then men turn women under their arms to change places. (Set is progressed and proper.)
- A2 1-4 1<sup>st</sup> man down, 1<sup>st</sup> woman up, right-hand star with 2<sup>nd</sup> couples above and below them.  
 5-8 1<sup>st</sup> couple turn with two hands once round.  
 9-12 1<sup>st</sup> man up, 1<sup>st</sup> woman down, left-hand star with 2<sup>nd</sup> couples above and below them.  
 13-16 2<sup>nd</sup> couple turn with two hands anti-clockwise once round.  
 17-20 All set and turn single.

**Source:** Tune: Song, 'The White Cockade', as sung by Alan Kimber-Nickelson, after the Copper Family. Dance: Ken Sheffield.

## Ken's Note

The stars in A2 1-4 and 9-12 are for four dancers: a 2<sup>nd</sup> couple plus a dancer from the 1<sup>st</sup> couples above and below them. However, when there is no neutral couple, the stars on the ends will be for three dancers only.

## BLUNDEL'S MAGGOT

Arr. Peter and Susan Swann.

A

D Em A7 A7 D A7 D

D Em A7 A7 Bm E7 A

B

A A A A Em Em A

D Bm Em A7 D A7 D

Set dance for three couples.

Play AABB three times.

- A1 1-4 1<sup>st</sup> couple cross left shoulders and cast below 2<sup>nd</sup> couple, who move up. 1<sup>st</sup> man turn 3<sup>rd</sup> woman with the left hand WHILE 1<sup>st</sup> woman turns 3<sup>rd</sup> man with the right hand.  
 5-8 1<sup>st</sup> couple half figure of eight down through 3<sup>rd</sup> couple to finish in middle place proper.
- A2 1-4 All set and turn single.  
 5-8 Circle six halfway round. (Set is 3-1-2, improper.)
- B1 1-4 1<sup>st</sup> couple gates up through 3<sup>rd</sup> couple at the top.  
 5-8 1<sup>st</sup> couple gates down through 2<sup>nd</sup> couple at the bottom.
- B2 1-8 Cross Morris hey: 1<sup>st</sup> couple start by crossing up, then each couple cross as they go up through the middle place.  
 (Set is 3-1-2, proper.)

**Source:** J. Walsh & J. Hare, The Second Book of the Compleat Country Dancing-Master (1719), p. 374. [Apparently duple minor.]

# BONNY KATE

Arr. Peter and Susan Swann.

**A**

A E A D E A E A A7 E7 A B7 E

**B**

A A7 D A7 Bm E E7 A D E7 D E7 A

Set dance for three couples.

Play AABBAABB three times.

- A1 1-4 All set to partner right and left twice, cross over and turn to face.
- A2 1-4 All that again.
- B1 1-2 1<sup>st</sup> couple cross over as 2<sup>nd</sup> couple face out and hand them round into 2<sup>nd</sup> place.  
3-4 1<sup>st</sup> couple cross again as 3<sup>rd</sup> couple face out and hand them round into 3<sup>rd</sup> place.
- B2 1-4 1<sup>st</sup> couple lead up to the top, cast into middle place and turn single down as 3<sup>rd</sup> couple move down.
- A3 1-2 1<sup>st</sup> and 3<sup>rd</sup> couples left-hand star.  
3-4 1<sup>st</sup> couple turn with the left hand once round.
- A4 1-2 1<sup>st</sup> and 2<sup>nd</sup> couples right-hand star.  
3-4 1<sup>st</sup> couple turn with the right hand once round to finish proper in a ring of six.
- B3 1-4 Circle six once round.
- B4 1-4 Circular hey. 1<sup>st</sup> couple face down, 3<sup>rd</sup> couple face up and 2<sup>nd</sup> couple face each other to start. 1<sup>st</sup> and 3<sup>rd</sup> couples, one extra change.  
(Set is 2-3-1.)

**Source:** J. Johnson, Two Hundred Favourite Country Dances, vol. 8 (1753), p. 46, no. 92.

# BUNG HER EYE

**A** Arr. Peter and Susan Swann.

Am Am Am (c) D7 G G G Em

Am Am C E7 Am E7 Am Am

**B**

C C C C G G G G

C C C E7 Am E7 Am

Set dance for three couples.

Play AABBAB three times.

- A1 1-4 1<sup>st</sup> couple back-to-back.  
 5-8 1<sup>st</sup> couple long cast to middle place as 2<sup>nd</sup> couple move up.
- A2 1-4 1<sup>st</sup> couple back-to-back.  
 5-8 1<sup>st</sup> couple long cast (man down, woman up) into the middle of lines of three at top and bottom.
- B1 1-8 1<sup>st</sup> couple whole figures of eight along those lines, 1<sup>st</sup> man starting right shoulders round 3<sup>rd</sup> woman, 1<sup>st</sup> woman starting right shoulders round 2<sup>nd</sup> man.
- B2 1-8 1<sup>st</sup> couple change ends and hey for three, starting right shoulders with a dancer of the opposite sex and finishing in the middle of lines of three on the sides, all proper.
- A3 1-8 1<sup>st</sup> couple (man down, woman up) pass left shoulders and set right and left to 1<sup>st</sup> corners, then to 2<sup>nd</sup> corners. Circle three left halfway round on the sides and open out into lines. (Set is 3-1-2, 1<sup>st</sup> couple improper.)
- B3 1-8 1<sup>st</sup> couple cross, passing left shoulders, and cast to the bottom as 2<sup>nd</sup> couple move up into a Grimstock hey. (Set is 3-1-2, proper.)

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 3 (1744), p. 43, no. 85.

## CAMPBEL'S FROLICK

Arr. Peter and Susan Swann.

**A**

G D Em C Am D

**B**

C G Am D Em D G

G Em D (f#) D Em Am

D C G Am D G (Em) D G

Set dance for three couples.

Play AABB three times.

- A1 1-4 1<sup>st</sup> and 2<sup>nd</sup> couples set right and left, then 1<sup>st</sup> couple cast, 2<sup>nd</sup> couple moving up.  
 5-8 1<sup>st</sup> and 2<sup>nd</sup> couples right-hand star.
- A2 1-4 1<sup>st</sup> and 3<sup>rd</sup> couples set right and left, then 1<sup>st</sup> couple cast, 3<sup>rd</sup> couple moving up.  
 5-8 1<sup>st</sup> and 3<sup>rd</sup> couples left-hand star.
- B1 1-8 1<sup>st</sup> couple lead up to the top, set right and left, and cast into middle place, 3<sup>rd</sup> couple moving down.
- B2 1-4 Circle six left halfway round.  
 5-8 All set right and left. Partners turn with two hands halfway round.  
 (Set is 3-1-2.)

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 6 (c. 1751), p. 52, no. 103; D. Rutherford, Compleat Collection of 200 of the most celebrated Country Dances both Old and New, vol. 1 (1756), p. 49, no. 97.

## CAPTAIN COMMUN'S RAMBLE

**A** Arr. Peter and Susan Swann.

G G G Em Bm Bm D D

G G G Em D A7 D D

**B**

G Am G D D C D D

G Am A A G G D G

Set dance for three couples.

Play AABB three times.

- A1 1-4 1<sup>st</sup> couple cast to middle place as 2<sup>nd</sup> couple move up.  
 5-8 1<sup>st</sup> couple turn with the right hand once round.
- A2 1-4 1<sup>st</sup> man lead 2<sup>nd</sup> and 3<sup>rd</sup> men to the men's wall WHILE  
 1<sup>st</sup> woman leads 2<sup>nd</sup> and 3<sup>rd</sup> women to the women's wall.  
 All fall back.  
 5-8 3<sup>rd</sup> couple, moving up the outside, lead the lines round to  
 invert the set. (Set is progressed, 3-1-2.)
- B1 1-8 Circle six left and right.
- B2 1-8 Circular hey. 2<sup>nd</sup> couple face up, 1<sup>st</sup> couple face down and  
 3<sup>rd</sup> couple face each other to start. (Set is 3-1-2.)

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 2 (1764), p. 27, no. 54.

## CAPTAIN REED'S DELIGHT

Arr. Peter and Susan Swann.

**A**

D D D D D G A A

D D G Em A G Em A D D

**B**

D G D D D G A7 A7

D D G A Em Em A D D

Set dance for three couples.

Play AABB three times.

- A1 1-4 1<sup>st</sup> couple meet, then cast to the bottom as 2<sup>nd</sup> and 3<sup>rd</sup> couples move up.  
 5-8 2<sup>nd</sup> couple meet, then cast to the bottom as 3<sup>rd</sup> and 1<sup>st</sup> couples move up. (Set is 3-1-2.)
- A2 1-8 3<sup>rd</sup> couple cross over, cast below 1<sup>st</sup> couple, cross again and cast below 2<sup>nd</sup> couple, lead up to the top and cast down into middle place, 1<sup>st</sup> couple moving up. (Set is 1-3-2.)
- B1 1-4 3<sup>rd</sup> couple (from middle place), man down, woman up, right-hand star at each end.  
 5-8 3<sup>rd</sup> couple change ends and left-hand star at the other end.
- B2 1-2 Dancers on the right diagonals change places.  
 3-4 Dancers on the left diagonals change places.  
 5-6 Dancers on the right diagonals change places.  
 7-8 All turn single. (Set is 2-3-1.)

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 2 (1764), p. 83, no. 165.

## THE CHAPLET

**A** Arr. Peter and Susan Swann.

D D A7 A7 D D A7 A7

D D Em Em D (f#) A7 D D

**B**

D D A7 A7 D D D A D D A7 A7

Em Em A7 A7 D D A7 A7 D D

A A D D Em Em D (f#) A7 D D

Set dance for three couples.

Play AAB three times.

- A1 1-8 1<sup>st</sup> couple lead through 2<sup>nd</sup> couple and go outside 3<sup>rd</sup> couple to the bottom of the set, then lead up through 3<sup>rd</sup> couple and go outside 2<sup>nd</sup> couple to the top.
- A2 1-2 1<sup>st</sup> couple cross over.  
 3-6 1<sup>st</sup> couple set to 2<sup>nd</sup> couple, turn single (man right, woman left), and cast down as 2<sup>nd</sup> couple move up.  
 7-8 1<sup>st</sup> couple turn with the right hand halfway round to finish proper. (Set is 2-1-3.)
- B 1-8 Circle six left once round.  
 9-16 Circular hey. 3<sup>rd</sup> couple face up, 1<sup>st</sup> couple face down and 2<sup>nd</sup> couple face each other to start. 1<sup>st</sup> and 3<sup>rd</sup> couples, one extra change. (Set is 2-3-1.)

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 6 (c. 1751), p. 28, no. 55; J. Walsh Jr., The Compleat Country Dancing-Master, 3<sup>rd</sup> series, vol. 5 (1755), p. 21; cf. D. Rutherford, Compleat Collection of 200 of the most celebrated Country Dances both Old and New, vol. 1 (1756), p. 31, no. 62.



## CROSS PURPOSES or TOM AND MARY

A

Arr. Peter and Susan Swann.

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

Set dance for three couples.

Play AABAB three times.

- A1 1-8 1<sup>st</sup> man set to 2<sup>nd</sup> woman, cast to the middle, 2<sup>nd</sup> man moving up, and turn 3<sup>rd</sup> woman with two hands once round.
- A2 1-8 1<sup>st</sup> woman set to partner (who is in 2<sup>nd</sup> man's place), cast to the middle, 2<sup>nd</sup> woman moving up, and turn 3<sup>rd</sup> man with two hands once round.
- B1 1-4 1<sup>st</sup> couple gypsy right  $\frac{3}{4}$ .  
1<sup>st</sup> man set to 3<sup>rd</sup> couple WHILE 1<sup>st</sup> woman sets to 2<sup>nd</sup> couple.  
5-8 Circle three once round at each end, 1<sup>st</sup> couple finishing in middle place proper.
- B2 1-4 1<sup>st</sup> couple gypsy left  $\frac{3}{4}$ .  
1<sup>st</sup> man set to 2<sup>nd</sup> couple WHILE 1<sup>st</sup> woman sets to 3<sup>rd</sup> couple.  
5-8 Circle three once round at each end, 1<sup>st</sup> couple finishing in middle place improper.
- A3 1-2 1<sup>st</sup> couple set right and left.  
3-6 1<sup>st</sup> couple cast (man down, woman up) into the middle of lines of three at top and bottom.  
7-8 Lines set right and left.
- B3 1-4 1<sup>st</sup> man cast up round 3<sup>rd</sup> man WHILE 1<sup>st</sup> woman casts down round 2<sup>nd</sup> woman into middle place proper.  
5-8 1<sup>st</sup> couple lead up through 2<sup>nd</sup> couple and cast to the bottom, as 3<sup>rd</sup> couple lead up to middle place. (Set is 2-3-1.)

**Source:** J. Walsh Jr., The Compleat Country Dancing-Master, 3<sup>rd</sup> series, vol. 6 (1755), p. 67; cf. J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 6 (c. 1751), Tom & Mary, p. 38 no. 75 [same tune, ? not same dance].

## ELIZABETH CANNING

Arr. Peter and Susan Swann.

**A**

A A D E7

A D E7 D E7 A

**B**

A A Bm E7 A7

D A A A (c#) E7 A

Set dance for three couples.

Play AABB three times.

- A1 1-4 1<sup>st</sup> man and 3<sup>rd</sup> woman cast and change places.  
 5-8 2<sup>nd</sup> couple, man up, woman down, left-hand star with end couples.
- A2 1-4 1<sup>st</sup> woman and 3<sup>rd</sup> man cast and change places.  
 5-8 2<sup>nd</sup> couple, man down, woman up, right-hand star with end couples.  
 (Set is 3-2-1, 1<sup>st</sup> and 3<sup>rd</sup> couples improper.)
- B1 1-6 2<sup>nd</sup> couple, man up, woman down, hey for three with end couples.  
 7-8 2<sup>nd</sup> couple meet and turn with two hands once round anti-clockwise  
 to finish proper in middle place WHILE end couples change places  
 with their partners. (Set is 3-2-1, all proper.)
- B2 1-2 2<sup>nd</sup> couple cast to the bottom as 1<sup>st</sup> couple move up.  
 3-8 Circular hey. 2<sup>nd</sup> couple face each other, 1<sup>st</sup> couple face up and 3<sup>rd</sup>  
 couple face down to start. (Set is 3-1-2.)

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 2 (1764), p. 33, no. 65.

Editors' Note

Elizabeth Canning was the central figure in a scandal of 1753.

## THE FRISK

**A** Arr. Peter and Susan Swann.

**B**

Set dance for three couples.

Play AABB three times.

- A1 1-4 All set and turn single, 2<sup>nd</sup> couple moving out to make circles of three on the sides.  
 5-8 The three men, and the three women, circle left once round and reform the set.
- A2 1-4 All set and turn single.  
 5-8 Partners turn with two hands once round.
- B1 1-4 1<sup>st</sup> man change places with 2<sup>nd</sup> woman, then 1<sup>st</sup> woman change places with 2<sup>nd</sup> man.  
 5-8 1<sup>st</sup> and 2<sup>nd</sup> couples, neighbours facing, three changes of a circular hey.
- B2 1-4 1<sup>st</sup> man change places with 3<sup>rd</sup> woman, then 1<sup>st</sup> woman change places with 3<sup>rd</sup> man.  
 5-8 3<sup>rd</sup> and 1<sup>st</sup> couples, neighbours facing, three changes of a circular hey. (Set is 2-3-1.)

**Source:** J. Johnson, *A Choice Collection of 200 Favourite Country Dances*, vol. 2 (1742), p. 92, no. 184. [Apparently duple minor.]

## THE FROLICK

Arr. Peter and Susan Swann.

**A**

C C Dm Dm

**B**

C C Am7 G7 C

C C G7 C Dm Dm

C C G7 C Am7 G7 C

Set dance for three couples.

Play AABB three times.

- A1 1-8 1<sup>st</sup> couple cast below 2<sup>nd</sup> couple (who move up), lead through 3<sup>rd</sup> couple, cast up to middle place and circle four once round with 2<sup>nd</sup> couple.
- A2 1-8 1<sup>st</sup> couple cast below 3<sup>rd</sup> couple, lead up to the top, cast into middle place and circle four once round with 3<sup>rd</sup> couple.
- B1 1-8 1<sup>st</sup> couple, in middle place, set right and left twice to 1<sup>st</sup> corners and turn with the right hand once round, finishing proper, then set twice to 2<sup>nd</sup> corners and turn with the right hand once round.
- B2 1-4 Circle six left once round.  
5-8 Three changes of a circular hey. 3<sup>rd</sup> couple face up, 1<sup>st</sup> couple face down and 2<sup>nd</sup> couple face each other to start.  
Partners turn with two hands halfway round. (Set is 3-1-2.)

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 5 (1750), p. 61 no. 121; D. Rutherford, Compleat Collection of 200 of the most celebrated Country Dances both Old and New, vol. 1 (1756), p. 61, no. 121.

Editors' Note

Hornpipe or sauntering step, two steps to the bar. The identity of page and number in Johnson 5 and Rutherford 1 appears to be a coincidence.

## HEY TO RUCKHOLT

**A** Arr. Peter and Susan Swann.

Chords for Staff 1: F C B $\flat$  C F B $\flat$  F C F C

Chords for Staff 2: G G C C G7 C A7 A7 A7 A7

Chords for Staff 3: A7 A7 Dm Dm G7 G7 G7 G7 G7 G7

Chords for Staff 4: C C F C B $\flat$  C F B $\flat$  F C

Chords for Staff 5: F C G7 G7 C Dm C7 F

Set dance for three couples.

Play AABB three times.

- A1 1-8 1<sup>st</sup> and 2<sup>nd</sup> couples right-hand star.  
1<sup>st</sup> couple cast as 2<sup>nd</sup> couple move up.
- A2 1-8 1<sup>st</sup> and 3<sup>rd</sup> couples left-hand star.  
1<sup>st</sup> couple cast to the bottom as 3<sup>rd</sup> couple move up.
- B1 1-8 1<sup>st</sup> couple lead up to the top, set right and left, and cast into the middle of a line of four with 3<sup>rd</sup> couple.  
9-16 1<sup>st</sup> and 3<sup>rd</sup> couples lead down a double in line, then set right and left.  
1<sup>st</sup> couple cast down round 3<sup>rd</sup> couple and lead up to 2<sup>nd</sup> place, then 3<sup>rd</sup> couple cast down into 3<sup>rd</sup> place.
- B2 1-8 Circle six left once round.  
9-16 Circular hey. 3<sup>rd</sup> couple face up, 1<sup>st</sup> couple face down and 2<sup>nd</sup> couple face each other to start. 1<sup>st</sup> and 3<sup>rd</sup> couples, one extra change. (Set is 2-3-1.)

**Source:** D. Rutherford, Compleat Collection of 200 of the most celebrated Country Dances both Old and New, vol. 1 (1756), p. 76, no. 151.

## THE INFANT

**A** Arr. Peter and Susan Swann.

A A E7 A E7 A A E7

**B**

D E E7 A A D E7 E7 A D E

**C**

A E7 A A A A Bm E7

A A E7 A

Set dance for three couples.

Play AABBC three times.

- A1 1-2 1<sup>st</sup> couple cross over and cast below 2<sup>nd</sup> couple, who move up.  
3-4 1<sup>st</sup> and 2<sup>nd</sup> couples right-hand star.
- A2 1-2 1<sup>st</sup> couple cross again and cast below 3<sup>rd</sup> couple, who move up.  
3-4 1<sup>st</sup> and 3<sup>rd</sup> couples left-hand star. (Set is 2-3-1, all proper.)
- B1 1-2 1<sup>st</sup> couple cross over at the bottom and half a Morris hey, finishing in 1<sup>st</sup> place improper. (Middle couple start by leading down.)  
3-4 All set and turn single.
- B2 1-2 1<sup>st</sup> couple cross back at the top and half a Morris hey, finishing in 3<sup>rd</sup> place proper. (Middle couple start by leading up.)  
3-4 All set and turn single.
- C1 1-4 Circle six left once round.
- C2 1-2 1<sup>st</sup> couple lead up to the top and cast back to 3<sup>rd</sup> place.  
3-4 All turn single. (Set is 2-3-1.)

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 3 (1773), p. 56, no. 111.

## JAY'S FROLICK

**A** Arr. Peter and Susan Swann.

C Am G7 F G C G

C Am G7 C D G

**B**

G C7 Dm (f) C F G

C G Am G F G C

Set dance for three couples.

Play AABBAB three times.

- A1 1-8 1<sup>st</sup> couple gates down through 2<sup>nd</sup> couple, then set and cast to middle.
- A2 1-8 1<sup>st</sup> couple gates down through 3<sup>rd</sup> couple, then set and turn single.
- B1 1-4 1<sup>st</sup> couple (man down, woman up) right-hand star with end couples.  
5-8 1<sup>st</sup> couple change ends and left-hand star with other end couples.
- B2 1-8 1<sup>st</sup> couple (man down, woman up) pass left shoulders and set to 1<sup>st</sup> corners, then to 2<sup>nd</sup> corners, and circle three half way round on the sides (1<sup>st</sup> man with two women, 1<sup>st</sup> woman with two men).  
1<sup>st</sup> couple cross over and turn to their right into a ring of six.  
(Set is 3-1-2.)
- A3 1-8 Circle six left once round, then all set and turn single.
- B3 1-8 Circular hey. 3<sup>rd</sup> couple face each other, 1<sup>st</sup> couple face down and 2<sup>nd</sup> couple face up to start. (Set is 3-1-2.)

**Source:** J. Johnson, *Two Hundred Favourite Country Dances*, vol. 8 (1753), p. 43, no. 85.

# JOCKEY TO THE FAIR

**A** Arr. Peter and Susan Swann.

G G G G Em Em Am D7

**B**

Bm A7 D Em D (f#) A7 D D

D D D7 G G G Am D7

G G Em G D7 G

Set dance for three couples.

Play AABB three times.

A1 1-8 1<sup>st</sup> couple cross. 1<sup>st</sup> man turn 2<sup>nd</sup> woman with the left hand halfway round, 3<sup>rd</sup> woman with the right hand once round, and 2<sup>nd</sup> woman with the left hand halfway round, WHILE 1<sup>st</sup> woman turns 2<sup>nd</sup> man with the right hand halfway round, 3<sup>rd</sup> man with the left hand once round, and 2<sup>nd</sup> man with the right hand halfway round. 1<sup>st</sup> couple finish improper at the top.

A2 1-8 1<sup>st</sup> couple repeat this on their own sides. (Set is 1-2-3, all proper.)

B1 1-8 Whole set promenade down the men's side and return up the middle to place ("Coach and Horses").

B2 1-4 All set to partner. 1<sup>st</sup> couple cast down as 2<sup>nd</sup> couple move up.  
5-8 1<sup>st</sup> and 3<sup>rd</sup> couples, partners facing, three changes of a circular hey. (Set is 2-3-1.)

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 4 (c. 1780), p. 97, no. 193.



## JUNIPER HILL

Arr. Peter and Susan Swann.

**A**

G D7 Em G C D

**B**

G D Em G D A7 D

D D G C (Am) G (Em) D7 (Am)

G C D Em G D7 G

Set dance for three couples.

Play AABB three times.

- A1 1-8 1<sup>st</sup> woman set right and left to 2<sup>nd</sup> man.  
1<sup>st</sup> woman turn 3<sup>rd</sup> man with the left hand once and a half round and finish below 3<sup>rd</sup> man.
- A2 1-8 1<sup>st</sup> man set left and right to 2<sup>nd</sup> woman.  
1<sup>st</sup> man turn 3<sup>rd</sup> woman with the right hand once and a half round and finish below 3<sup>rd</sup> woman, as the 2<sup>nd</sup> couple move up.
- B1 1-2 1<sup>st</sup> couple cross over and cast up into middle place.  
3-6 1<sup>st</sup> woman set to 2<sup>nd</sup> couple at the top, then dance up between them and round 2<sup>nd</sup> woman into middle place on the women's side  
WHILE 1<sup>st</sup> man sets to 3<sup>rd</sup> couple at the bottom, then dances down between them and round 3<sup>rd</sup> man into middle place on the men's side.  
7-8 Lines of three set right and left. (Set is 2-1-3, all proper.)
- B2 1-2 1<sup>st</sup> couple lead quickly to the bottom as 3<sup>rd</sup> couple cast quickly up.  
3-8 Circle six left once round. (Set is 2-3-1.)

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 4 (c. 1780), p. 99, no. 198.

## THE LADLE

**A** Arr. Peter and Susan Swann.

**B**

Set dance for three couples.

Play AABB three times.

- A1 1-8 1<sup>st</sup> couple “Bernard Bentley” allemande with the right hand (i.e. partners take right hands and raise them. The woman goes forward a double and back WHILE the man dances a right-shoulder gypsy round her).  
1<sup>st</sup> couple cast down as 2<sup>nd</sup> couple move up.
- A2 1-8 All “Bernard Bentley” allemande with the left hand.  
1<sup>st</sup> couple cast down as 3<sup>rd</sup> couple move up.
- B1 1-8 1<sup>st</sup> couple lead up to the top, set right and left, and cast into middle place proper, 3<sup>rd</sup> couple moving down. (Set is 2-1-3.)
- B2 1-8 Circular hey. 3<sup>rd</sup> couple face up, 1<sup>st</sup> couple face down and 2<sup>nd</sup> couple face each other to start. 1<sup>st</sup> and 3<sup>rd</sup> couples, one extra change. (Set is 2-3-1.)

**Source:** Longman, Lukey & Broderip, Bride’s Favorite Collection of two hundred Select Country Dances, vol. 3 [1775], p. 81.

Editors’ Note

Music needs to be quite slow.

## LIFE OF PLEASURE

Arr. Peter and Susan Swann.

**A** ♩ = 125

C Am Em F G C G G7

C A7 D G D D7 G

**B**

G G7 C E7 Am E7 Am

C Dm C G C D7 G C C G7 C

Set dance for three couples.

Play AABB three times.

- A1 1-4 All set to partner. 1<sup>st</sup> couple cast to the bottom of the set as 2<sup>nd</sup> and 3<sup>rd</sup> couples move up.  
 5-8 All set to partner. 2<sup>nd</sup> couple cast to the bottom of the set as 3<sup>rd</sup> and 1<sup>st</sup> couples move up.
- A2 1-8 3<sup>rd</sup> couple cross over as 1<sup>st</sup> couple face out and hand them round into 2<sup>nd</sup> place. 3<sup>rd</sup> couple cross again as 2<sup>nd</sup> couple face out and hand them round into 3<sup>rd</sup> place. (Set is 1-2-3.)
- B1 1-4 1<sup>st</sup> and 2<sup>nd</sup> couples change places along the line, passing right shoulders. All cross over with partner, passing left shoulders.  
 5-8 1<sup>st</sup> and 3<sup>rd</sup> couples change places along the line, passing right shoulders. All cross over with partner, passing left shoulders.  
 9-10 All turn single right. (Set is 2-3-1.)
- B2 1-4 3<sup>rd</sup> couple cross over, passing left shoulders. Man down, woman up, half a hey for three on contrary sides, starting right shoulders.  
 5-8 3<sup>rd</sup> couple meet and cross over, passing left shoulders. Man up, woman down, half a hey for three on own sides.  
 9-10 All turn single right. (Set is 2-3-1.)

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 3 (1744), p. 47, no. 93.

## MEDWAY

Arr. Peter and Susan Swann.

**A**

C G C C F C D G7

**B**

C G Am C F C G7 C

C C F C Dm D7 G G7 C C

F C Dm Dm D7 G C G

C C Dm Am D7 G

C G7 Am Em Dm C G7 C

Set dance for three couples.

Play AABB three times.

- A1 1-8 1<sup>st</sup> couple cast below 2<sup>nd</sup> couple, who move up.  
1<sup>st</sup> and 2<sup>nd</sup> couples circle four once round.
- A2 1-8 1<sup>st</sup> couple cast below 3<sup>rd</sup> couple, who move up.  
1<sup>st</sup> and 3<sup>rd</sup> couples circle four once round.
- B1 1-16 1<sup>st</sup> couple lead up to the top, 3<sup>rd</sup> couple moving down, set  
and cast to the middle, lead down through 3<sup>rd</sup> couple, set  
and cast back to the middle. (Set is 2-1-3.)
- B2 1-8 Man down, woman up, hey for three at each end.  
9-16 Circular hey. 3<sup>rd</sup> couple face up, 1<sup>st</sup> couple face down and 2<sup>nd</sup>  
couple face each other to start. 1<sup>st</sup> and 3<sup>rd</sup> couples, one extra  
change. (Set is 2-3-1.)

**Source:** D. Rutherford, Compleat Collection of 200 of the most celebrated Country Dances both Old and New, vol. 1 (1756), p. 85, no. 170.

## MISS GRACE HAY'S DELIGHT

**A** Arr. Peter and Susan Swann.

C G G C C G G D

**B**

C C D7 D7 Em D7 G G  
G D D A D Bm Em A  
D A7 D A Em A7 D D7  
C C G G D D G D  
(Am) (Am) (Em) (Em) (f#)  
C C D7 D7 Em D7 G G

Set dance for three couples.

Play AAB three times.

- A1 1-8 1<sup>st</sup> woman set right and left twice, moving forward, to 2<sup>nd</sup> man, as 2<sup>nd</sup> woman moves up into 1<sup>st</sup> place. 1<sup>st</sup> woman set to 3<sup>rd</sup> man, turn him with the right hand, and finish in 2<sup>nd</sup> woman's place.
- A2 1-8 1<sup>st</sup> man set right and left twice, moving forward, to 1<sup>st</sup> woman, as 2<sup>nd</sup> man moves up into 1<sup>st</sup> place. 1<sup>st</sup> man set to 3<sup>rd</sup> woman, turn her with the right hand, and finish in 2<sup>nd</sup> man's place.
- B 1-8 1<sup>st</sup> couple cast (man down, woman up), into the middle of lines of three top and bottom. All set right and left. 1<sup>st</sup> couple cast into the middle of lines of three on the sides. (1<sup>st</sup> couple are improper.)
- 9-16 Circle six right once round. 1<sup>st</sup> couple turn with two hands halfway round and move to the bottom as 3<sup>rd</sup> couple cast up.  
(Set is 2-3-1.)

**Source:** Longman & Broderip, Fourth Selection of ... Country Dances, Reels &c. (c. 1790), p. 8.

## MOTHER SHIPTON

**A** Arr. Peter and Susan Swann.

D D A A D D A A

D D A A E7 E7 A

**B**

A A D D A7 D A A

D D G G Em A7 D

Set dance for three couples.

Play AABB three times.

- A1 1-4 1<sup>st</sup> couple cross over right shoulders. 1<sup>st</sup> man turn 2<sup>nd</sup> woman with the right hand once and a half round WHILE 1<sup>st</sup> woman turns 2<sup>nd</sup> man with the left hand once and a half round.  
 5-8 1<sup>st</sup> man turn 3<sup>rd</sup> woman with the left hand once and a half round WHILE 1<sup>st</sup> woman turns 3<sup>rd</sup> man with the right hand once and a half round. As 1<sup>st</sup> couple finish the turns, they cross over to their own side below 3<sup>rd</sup> couple. (Set is 2-3-1.)
- A2 1-4 2<sup>nd</sup> couple (at the top) cross over right shoulders. 2<sup>nd</sup> man turn 3<sup>rd</sup> woman with the right hand once and a half round WHILE 2<sup>nd</sup> woman turns 3<sup>rd</sup> man with the left hand once and a half round.  
 5-8 2<sup>nd</sup> man turn 1<sup>st</sup> woman with the left hand once and a half round WHILE 2<sup>nd</sup> woman turns 1<sup>st</sup> man with the right hand once and a half round. As 2<sup>nd</sup> couple finish the turns, they cross over to their own side below 1<sup>st</sup> couple. (Set is 3-1-2.)
- B1 1-8 1<sup>st</sup> couple slip down the middle, slip back up to the top, then cast down into middle place.
- B2 1-8 Circular hey. 2<sup>nd</sup> couple face up, 1<sup>st</sup> couple face down and 3<sup>rd</sup> couple face each other to start. (Set is 3-1-2.)

**Source:** Longman, Lukey & Broderip, Bride's Favorite Collection of two hundred Select Country Dances, vol. 3 [1775], p. 75.

## OLD OXFORD

**A** Arr. Chris Dewhurst.

Dm A7 DmDm A

Dm Gm Dm A7 Dm Gm A7 Dm

**B**

F F Gm Gm C7

F Gm Dm A7 Dm Gm A7 Dm

Set dance for three couples.

Play AABB three times.

- A1 1-2 All clap own hands, right with partner, own hands, left with partner.  
 3-4 All set right and left to partner.  
 5-6 1<sup>st</sup> couple cast as 2<sup>nd</sup> couple lead up.  
 7-8 All turn single.
- A2 1-4 All clap and set as before.  
 5-6 1<sup>st</sup> man cast down into the middle of a line of three with 3<sup>rd</sup> couple, as 1<sup>st</sup> woman casts up into the middle of a line of three with 2<sup>nd</sup> couple.  
 7-8 All turn single.
- B1 1-4 1<sup>st</sup> man circle left with 3<sup>rd</sup> couple WHILE 1<sup>st</sup> woman circles left with 2<sup>nd</sup> couple, opening out into lines facing at top and bottom.  
 5-8 1<sup>st</sup> couple gypsy right 1¼ to reform the set (2-1-3, all proper).
- B2 1-4 1<sup>st</sup> man circle left with 2<sup>nd</sup> couple WHILE 1<sup>st</sup> woman circle left with 3<sup>rd</sup> couple.  
 5-8 1<sup>st</sup> couple lead to the bottom as 3<sup>rd</sup> couple cast up. All turn single.  
 (Set is 2-3-1.)

**Source:** D. Wright Jr. & J. Johnson, Wright's Compleat Collection of Celebrated Country Dances both Old and New, vol. 1 (1740), p. 45, no. 89; reprinted as J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 1 (1742), p. 45, no. 89.

# PUSH ABOUT THE JORUM

**A** Arr. Peter and Susan Swann.

G G D7 D7 Em Em G D7 G G D7 D7 C D G

**B**

G G D D G G D D Em D D C D G G

**C**

G G D7 D7 Em Em G D7 G G D D C D G  
(b)

Set dance for three couples.

Play AABBC three times.

- A1 1-8 1<sup>st</sup> couple cross down between 2<sup>nd</sup> couple.  
1<sup>st</sup> man turn 3<sup>rd</sup> woman with the right hand WHILE 1<sup>st</sup> woman turns 3<sup>rd</sup> man with the left hand.
- A2 1-8 1<sup>st</sup> man and 2<sup>nd</sup> woman, two “Bernard Bentley” allemandes (see The Ladle, no. 40), first with the left hand and then with the right, WHILE 1<sup>st</sup> woman and 2<sup>nd</sup> man, two “Bernard Bentley” allemandes, first with the right hand and then with the left. (Set is 2-1-3.)
- B1 1-8 1<sup>st</sup> couple cast (man down, woman up) into the middle of lines of three top and bottom. Lines set right and left twice.
- B2 1-8 1<sup>st</sup> couple cast (man up, woman down) into the middle of lines of three on the sides, all proper, as 2<sup>nd</sup> and 3<sup>rd</sup> men and 2<sup>nd</sup> and 3<sup>rd</sup> women change places along the lines. (Set is 3-1-2).  
Lines set right and left twice.
- C1 1-8 Circle six left and right.
- C2 1-8 1<sup>st</sup> man lead 2<sup>nd</sup> and 3<sup>rd</sup> men to the men’s wall WHILE 1<sup>st</sup> woman leads 2<sup>nd</sup> and 3<sup>rd</sup> women to the women’s wall.  
All fall back and turn to face partner, set and turn single.  
(Set is 3-1-2.)

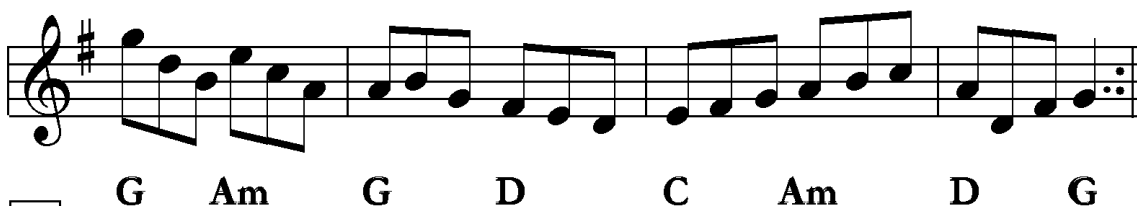
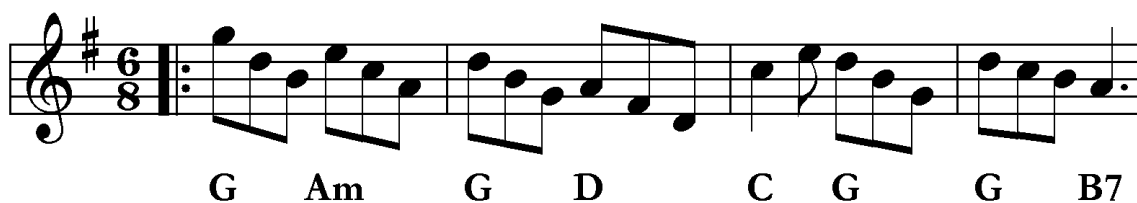
**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 4 (c. 1780), p. 98, no. 195.



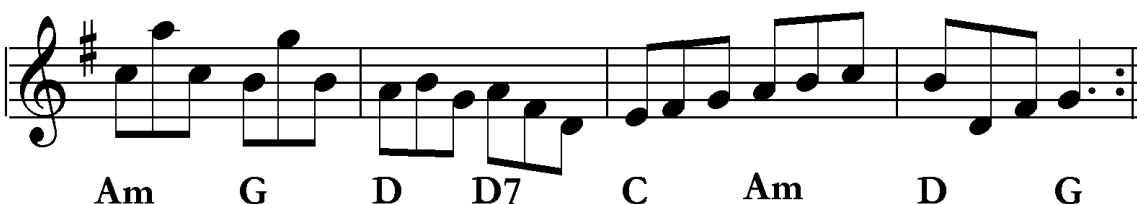
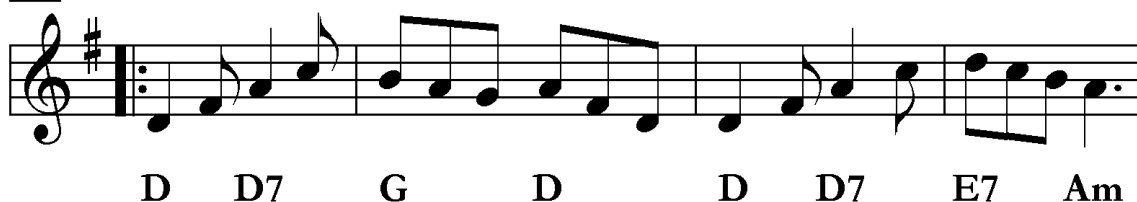
## THE RATTLE

A

Arr. Peter and Susan Swann.



B



Set dance for three couples.

Play AABB three times.

- A1 1-8 Cross Morris hey: each couple cross as they go up through the middle place. (All are now improper.)
- A2 1-8 All that again. (All are now proper.)
- B1 1-8 1<sup>st</sup> couple give both hands, slip down the middle and back, and cast below 2<sup>nd</sup> couple, who move up.
- B2 1-4 1<sup>st</sup> and 3<sup>rd</sup> couples circle left once round at the bottom.  
5-8 1<sup>st</sup> couple gates up through 2<sup>nd</sup> couple at the top, then lead to the bottom as 3<sup>rd</sup> couple cast up. (Set is 2-3-1.)

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 3 (1773), p. 85, no. 169.

# ROWLS AND BUTTER

**A** Arr. Peter and Susan Swann.

A - E7 A E A E -

D Bm E A E B7 E

**B**

A7 D Bm E A Bm -

E A7 D E7 A - D E7 A

Set dance for three couples.

Play AABBAB three times.

- A1 1-4 1<sup>st</sup> and 2<sup>nd</sup> couples set right and left. 1<sup>st</sup> couple cast down as 2<sup>nd</sup> couple lead up.  
 5-8 1<sup>st</sup> couple gates down through 3<sup>rd</sup> couple.
- A2 1-8 1<sup>st</sup> and 2<sup>nd</sup> couples, partners facing, four slow changes of a circular hey.
- B1 1-4 All set right and left. 1<sup>st</sup> man down, 1<sup>st</sup> woman up, circle left halfway round at the top and bottom. Open out into lines of three facing.  
 5-8 All set right and left. 1<sup>st</sup> couple move to their right and circle left halfway round on the sides (3 men and 3 women). Open out into lines of three. (Set is 3-1-2, all improper.)
- B2 1-8 1<sup>st</sup> man turn 3<sup>rd</sup> woman with the right hand, then 2<sup>nd</sup> woman with the left hand, WHILE 1<sup>st</sup> woman turns 2<sup>nd</sup> man with the right hand, then 3<sup>rd</sup> man with the left hand. 1<sup>st</sup> couple meet and turn with two hands, finishing proper facing the men's wall.
- A3 1-8 1<sup>st</sup> couple lead the women to the men's wall, turn individually and lead back. 1<sup>st</sup> couple turn with two hands, finishing proper facing the women's wall.
- B3 1-8 1<sup>st</sup> couple lead the men to the women's wall, turn individually and lead back. Partners turn with two hands. (Set is 3-1-2.)

**Source:** J. Johnson, *A Choice Collection of 200 Favourite Country Dances*, vol. 5 (1750), p. 51, no. 101.

# THE SOLDIER'S JOY

**A** Arr. Peter and Susan Swann.

D    D    D    D    G    A    A

D    D    D D    D    A7    D D

**B**

(A7) D    D    A    A7    D    D    A    A7

D (Bm)    D    A    A7    D    A7    D D

Set dance for three couples.

Play AABB three times.

- A1    1-8    All set right and left, turn single and circle six left halfway round.
- A2    1-8    All set left and right, turn single left, and circle six right halfway round. (Set is 1-2-3.)
- B1    1-4    1<sup>st</sup> couple lead down, pick up 2<sup>nd</sup> couple, and lead down into a line of six with 3<sup>rd</sup> couple, 1<sup>st</sup> couple in the middle of the line. All turn individually and face up.
- 5-8    1<sup>st</sup> couple, followed by 2<sup>nd</sup> and 3<sup>rd</sup> couples, lead up to the top and reform the set, 1-2-3.  
               1<sup>st</sup> couple cast to the bottom as 2<sup>nd</sup> and 3<sup>rd</sup> couples move up.
- B2    1-8    Circular hey. 1<sup>st</sup> couple face each other, 3<sup>rd</sup> couple face up and 2<sup>nd</sup> couple face down to start. (Set is 2-3-1.)

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 4 (c. 1780), p. 99, no. 197.

## THE STRATHAM

**A** Arr. Peter and Susan Swann.

G - D - G - D - Em -

D - G Em D7 G - G - D -

A7 - D - Em D A7 D A A7 D -

C - G - C G D - C D

C G D D7 G -

Set dance for three couples.

Play AAB three times.

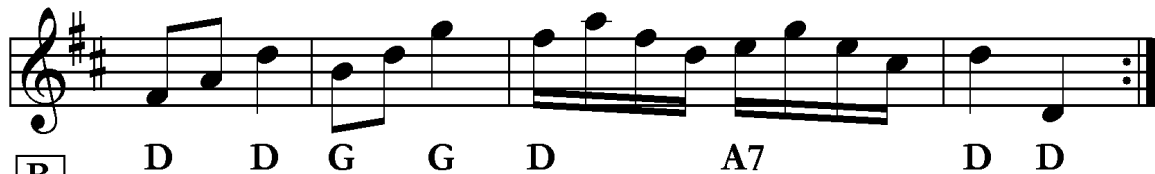
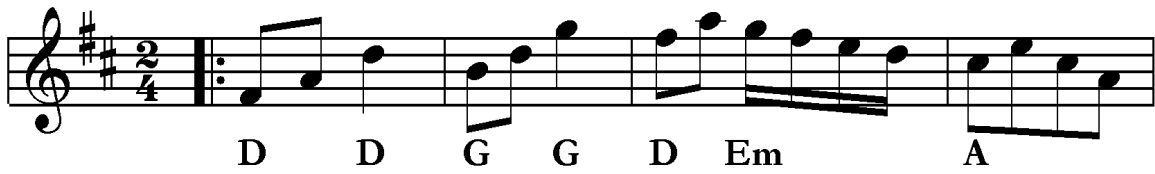
- A1 1-8 As 2<sup>nd</sup> couple cast up, 1<sup>st</sup> couple cross down into a double figure of eight with 3<sup>rd</sup> couple (who cast up to start). (Set is 2-1-3, proper.)
- A2 1-8 As 1<sup>st</sup> couple cast back up to their original place, 2<sup>nd</sup> couple cross down into a double figure of eight with 3<sup>rd</sup> couple (who cast up to start). (Set is 1-2-3, proper.)  
Note. The two double figure of eights should be continuous.
- B 1-4 1<sup>st</sup> couple meet, then cast below 2<sup>nd</sup> couple, who move up.  
5-8 1<sup>st</sup> and 2<sup>nd</sup> couples, partners facing, four changes of a circular hey.  
9-12 1<sup>st</sup> couple meet, then cast below 3<sup>rd</sup> couple, who move up.  
13-16 1<sup>st</sup> and 3<sup>rd</sup> couples, partners facing, four changes of a circular hey.  
(Set is 2-3-1.)

**Source:** J. Johnson, *A Choice Collection of 200 Favourite Country Dances*, vol. 3 (1744), p. 38, no. 75.

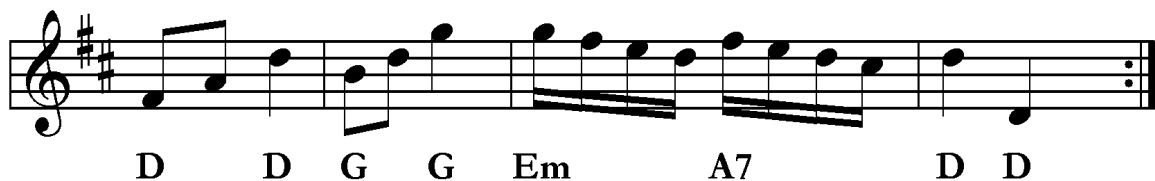
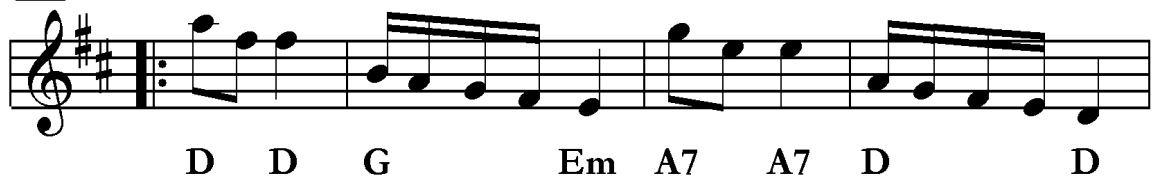
## THE TARTAR

A

Arr. Peter and Susan Swann.



B



Set dance for three couples.

Play AABB three times.

A1 1-8 1<sup>st</sup> couple cross down and hey for three with 2<sup>nd</sup> and 3<sup>rd</sup> couples on their opposite sides.

A2 1-8 1<sup>st</sup> couple cross down and hey for three with 2<sup>nd</sup> and 3<sup>rd</sup> couples on their own sides.

B1 1-8 Circle six once round.

B2 1-4 1<sup>st</sup> couple lead down through 3<sup>rd</sup> couple and cast up to middle place, as 2<sup>nd</sup> couple move up.

5-8 1<sup>st</sup> couple lead up through 2<sup>nd</sup> couple and cast down to the bottom, as 3<sup>rd</sup> couple move up. (Set is 2-3-1.)

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 4 (c. 1780), p. 84, no. 168.

# WANTON BETTY'S VAGARIES

Arr. Peter and Susan Swann.

**A**

G Em G D C G D D

**B**

Em Em G Em D A7 D D

G G D7 D7 G G D D

G G C C G D7 G G

**Set dance for three couples.**

**Play AABBAB three times.**

- A1 1-8 1<sup>st</sup> couple set, give two hands and turn anti-clockwise halfway round. 1<sup>st</sup> woman draw 1<sup>st</sup> man round 2<sup>nd</sup> man onto the women's side as 2<sup>nd</sup> couple move up. (1<sup>st</sup> couple finish proper in the middle of the women's line, facing the men's wall.)
- A2 1-8 1<sup>st</sup> couple lead across the set and cast (man down, woman up) into the middle of lines top and bottom. Lines set right and left and turn single.
- B1 1-8 1<sup>st</sup> man cast up as 1<sup>st</sup> woman casts down into the middle of lines of three on the sides, all proper. Lines set right and left and turn single.
- B2 1-4 1<sup>st</sup> couple, passing left shoulders, set to 1<sup>st</sup> corners and turn them with the right hand.
- 5-8 1<sup>st</sup> couple set to 2<sup>nd</sup> corners and turn them with the left hand.
- A3 1-4 1<sup>st</sup> man lead out the two women as 1<sup>st</sup> woman leads out the two men. All fall back and turn to face.
- 5-8 1<sup>st</sup> couple set, gypsy right and face out improper as 2<sup>nd</sup> and 3<sup>rd</sup> couples set and cross over. (Set is 2-1-3, improper.)
- B3 1-4 Men lead out to the women's wall as women lead out to the men's wall. All fall back and turn to face partner.
- 5-8 Circle left halfway round to progressed places. (Set is 3-1-2.)

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 1 (c. 1757), p. 23, no. 46.

## WHEN WAR'S ALARMS

Arr. Peter and Susan Swann.

**A**

**B**

Set dance for three couples.

Play AABB three times.

- A1 1-4 1<sup>st</sup> couple and 2<sup>nd</sup> woman turn single right (2 bars), then right-hand star (2 bars), WHILE 3<sup>rd</sup> couple and 2<sup>nd</sup> man turn single left (2 bars), then left-hand star (2 bars).  
 5-8 1<sup>st</sup> couple and 2<sup>nd</sup> woman turn single left (2 bars), then left-hand star (2 bars), WHILE 3<sup>rd</sup> couple and 2<sup>nd</sup> man turn single right (2 bars), then right-hand star (2 bars).  
 A2 1-4 1<sup>st</sup> couple lead down through 2<sup>nd</sup> couple, acknowledge each other, then gates down through 3<sup>rd</sup> couple. (Set is 2-1-3.)  
 5-8 Morris hey.  
 B1 1-2 Dancers on the right diagonals cross "Hole in the Wall".  
 3-4 Dancers on the left diagonals cross "Hole in the Wall".  
 5-6 Dancers on the right diagonals cross "Hole in the Wall".  
 7-8 All "Bernard Bentley" allemande (see The Ladle, no. 40) with partner. (Set is 3-1-2.)  
 B2 1-8 Circular hey. 3<sup>rd</sup> couple face each other, 1<sup>st</sup> couple face down and 2<sup>nd</sup> couple face up to start.  
 Partners turn with two hands.

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 4 (c. 1780), p. 98, no. 196.

[See Ken's Note to De'il Take the Wars, no. 62.]

## WHISTLE O'ER THE LAVE ON'T

Arr. Peter and Susan Swann.

**A**

G D Em G D Em G Em Em G Em D G

**B**

G C Em G G D Em G C G Em G Em D G

**C**

G D Em D7 Em Am G D G Am G G Am Em D G

**D**

G G Em Am G D7 Em G D G Em G Em D G

Set dance for three couples.

Play AABBCD three times.

- A1 1-4 1<sup>st</sup> couple turn with the right hand halfway round, then 1<sup>st</sup> man half a hey with 2<sup>nd</sup> and 3<sup>rd</sup> women WHILE 1<sup>st</sup> woman half a hey with 2<sup>nd</sup> and 3<sup>rd</sup> men.
- A2 1-4 1<sup>st</sup> couple turn with the left hand halfway round, then half a hey for three on their own sides.
- B1 1-4 1<sup>st</sup> couple cross over and 2<sup>nd</sup> couple face out and hand them round into 2<sup>nd</sup> place. 1<sup>st</sup> couple cross again and 3<sup>rd</sup> couple face out and hand them round into 3<sup>rd</sup> place.
- B2 1-4 1<sup>st</sup> couple lead up to the top, cast into middle place and turn single down as 3<sup>rd</sup> couple move down into 3<sup>rd</sup> place.
- C 1-4 1<sup>st</sup> couple, passing left shoulders, set to 1<sup>st</sup> corners and then to 2<sup>nd</sup> corners. Circle three halfway round with them, opening out into lines on the sides. 1<sup>st</sup> couple cross over right shoulders, as the others turn to face out.
- D 1-4 Lines of three lead out to the walls, fall back, turn to face partners and overhead allemande. (Set is 3-1-2.)

**Source:** D. Rutherford, Compleat Collection of 200 of the most celebrated Country Dances both Old and New, vol. 2 (1759), p. 83, no. 166.

Editors' Note

Ken translated the title as "Whistle About the Difference", which the present editors consider incorrect. "The lave on it" is "the remainder of it" and the sense seems to be roughly "draw a veil over the rest of the matter" or "say no more!"



# BUCKINGHAM HOUSE, or CHELSEY REACH

**A**

F C F F B $\flat$  B $\flat$  C C

F F B $\flat$  B $\flat$  F C7 F F

**B**

F B $\flat$  B $\flat$  Am Dm G7 C C7

F B $\flat$  C Am Gm7 C7 F F

Set dance for four couples in a square, man with his partner on his left,  
Playford numbering. Play AB seven times.

## INTRODUCTION

- A1 1-4 All a double to the centre and fall back.  
5-8 All set right and left to partner, step right and honour.
- B1 1-4 All face up (1<sup>st</sup> and 2<sup>nd</sup> men with partner on their right, 3<sup>rd</sup> and 4<sup>th</sup> men with partner on their left), lead up a double, and fall back to original places.  
5-8 All set right and left to partner, step right and honour.

## FIRST PART

- A2 1-4 1<sup>st</sup> and 3<sup>rd</sup> couples pass left shoulders and dance round one place. 1<sup>st</sup> man meet 3<sup>rd</sup> woman WHILE 1<sup>st</sup> woman meets 3<sup>rd</sup> man; they face into the set (1<sup>st</sup> man and 3<sup>rd</sup> woman with their backs to the women's wall, 1<sup>st</sup> woman and 3<sup>rd</sup> man with their backs to the men's wall), WHILE 2<sup>nd</sup> and 4<sup>th</sup> couples meet in the centre of the set and turn away from partner, to stand back-to-back, facing the side walls. (Set is in two lines across the room, dancers facing across.)  
5-6 Middles face the ends and, in groups of four, circle left halfway round. (Set is in two lines across the room, dancers facing up and down.)  
7-8 All give right hands and change places with the person opposite.
- B2 1-4 Middles in each line face the nearest end. All turn the facing dancer with the left hand once round.  
5-8 Partners turn with the right hand, 1<sup>st</sup> and 3<sup>rd</sup> couples halfway round, 2<sup>nd</sup> and 4<sup>th</sup> couples once round. 1<sup>st</sup> and 3<sup>rd</sup> couples fall back to reform the square and finish in original places.
- A3, B3 Repeat A2 and B2 with 2<sup>nd</sup> and 4<sup>th</sup> couples leading.

## BUCKINGHAM HOUSE, or CHELSEY REACH (Continued)

### SECOND PART

- A4    1-4    Partners side (“Sharp” siding).  
       5-8    All set right and left to partner, step and honour.
- B4    1-4    Partners side (“Sharp” siding).  
       5-8    All set right and left to partner, step and honour.
- A5    1-2    Partners give two hands and men turn the women  $\frac{1}{4}$  clockwise,  
       so that the women stand back-to-back in the centre facing out.  
       3-4    Partners change places, passing left shoulders, and turn to face.  
       5-8    Partners change places, passing left shoulders. Women half a  
       right-hand star to the opposite side of the set, WHILE the men  
       dance anti-clockwise halfway round the outside to meet partner  
       and finish, partners facing, in the opposite place.  
       (Note that if at this point the couples faced the centre, then the  
       women would be on their partners’ right.)
- B5    1-2    Partners give two hands and women turn the men  $\frac{1}{4}$  clockwise,  
       so that the men stand back-to-back in the centre facing out.  
       3-4    Partners change places, passing left shoulders, and turn to face.  
       5-8    Partners change places, passing left shoulders. Men half a right-hand  
       star to place, WHILE the women dance anti-clockwise halfway  
       round the outside to meet partner, reform the square and finish in  
       original positions.

### THIRD PART

- A6    1-4    Partners arm right.  
       5-8    All set right and left to partner, step and honour.
- B6    1-4    Partners arm left.  
       5-8    All set right and left to partner, step and honour.
- A7    1-4    Men, taking right hands with their corner (the woman on their  
       right), lead a double out of the set and back.  
       5-8    Corners facing, circular hey halfway round.
- B7    1-4    Men, taking right hands with their corner (the same woman),  
       lead a double out of the set and back.  
       5-8    Corners facing, circular hey halfway round back to place.

**Source:** J. Playford, The Dancing Master, vol. 1, 4<sup>th</sup> edition (1670), p. 151.

#### Editors’ Note

This dance, under both its names, has been many times discussed and interpreted. Ken’s version is different in one important way from most others (B1 1-4), and also in several smaller ways, which may make it of interest, even though much of his interpretation is now standard.

## ALL TOGETHER, ONE AFTER ANOTHER

**A** Arr. Peter and Susan Swann.

F B $\flat$  C C B $\flat$  C C C

F B $\flat$  C C C G7 C

**B**

C C F F Gm A7 Dm C7

F C F B $\flat$  C C7 F

Duple minor.

Play AABB ad lib.

- A1 1-8 1<sup>st</sup> man dance clockwise round 2<sup>nd</sup> man, then anti-clockwise round 1<sup>st</sup> woman, and finish in his own place.
- A2 1-8 1<sup>st</sup> woman dance anti-clockwise round 2<sup>nd</sup> woman, then clockwise round 1<sup>st</sup> man, and finish in her own place.
- B1 1-2 1<sup>st</sup> man cast down, 2<sup>nd</sup> man move up.  
 3-4 1<sup>st</sup> woman cast down, 2<sup>nd</sup> woman move up.  
 5-8 Partners facing, two changes of a circular hey.
- B2 1-4 1<sup>st</sup> man and 2<sup>nd</sup> woman cross. 1<sup>st</sup> woman and 2<sup>nd</sup> man cross.  
 5-8 Partners turn with two hands once round.

**Source:** J. Walsh & J. Hare, The Second Book of the Compleat Country Dancing-Master (1719), p. 306.

## AMINTOR CHARM'D

**A** Arr. Peter and Susan Swann.

G D7 G G C G G D7 G

G G D C D G D D

**B**

D G D D D G D D

G C G D Em D7 G

Duple minor, 1<sup>st</sup> couples improper.

Play AABB ad lib.

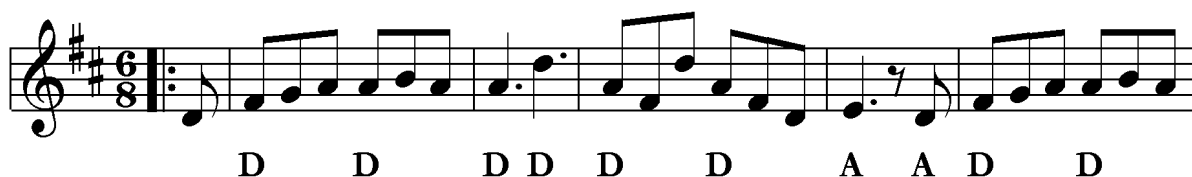
- A1 1-4 1<sup>st</sup> couple back-to-back left shoulders WHILE 2<sup>nd</sup> couple back-to-back right shoulders (i.e. 1<sup>st</sup> woman and 2<sup>nd</sup> man go between 1<sup>st</sup> man and 2<sup>nd</sup> woman).  
 5-8 1<sup>st</sup> couple turn with the left hand once and a half round WHILE 2<sup>nd</sup> couple turn with the right hand once and a half round.
- A2 1-4 1<sup>st</sup> and 2<sup>nd</sup> couples symmetrical back-to-back down the lines (i.e. 1<sup>st</sup> couple go between 2<sup>nd</sup> couple).  
 5-8 1<sup>st</sup> man turn 2<sup>nd</sup> woman with the right hand once and a half round WHILE 1<sup>st</sup> woman turns 2<sup>nd</sup> man with the left hand once and a half round. (1<sup>st</sup> couple are now progressed and proper, 2<sup>nd</sup> couple improper.)
- B1 1-4 Partners facing, two changes of a circular hey.  
 5-8 All set right and left to the centre and turn single out.
- B2 1-4 1<sup>st</sup> couple lead down as 2<sup>nd</sup> couple cast up. 1<sup>st</sup> couple lead down through NEXT 2<sup>nd</sup> couple and cast up into progressed place.  
 5-8 Partners turn with two hands once round.

**Source:** J. Walsh Jr., The Compleat Country Dancing Master, 3<sup>rd</sup> series, vol. 5 (1755), p. 199.

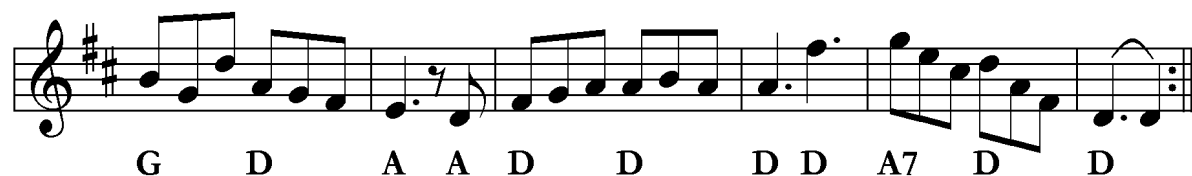
## BARBARA'S MAGGOT

A

Arr. Peter and Susan Swann.



B

Duple minor, 1<sup>st</sup> couples improper.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> couple set right and left to neighbours, and turn single right.  
 5-8 All right-hand star.
- A2 1-4 All set left and right to partners, and turn single left.  
 5-8 All left-hand star.
- B1 1-4 The two women cross. The two men cross.  
 5-8 Half a double figure of eight (1<sup>st</sup> couple cross up as 2<sup>nd</sup> couple cast down to start) to progressed places.
- B2 1-8 Partners facing, four changes of a circular hey.

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 5 (1750), p. 73, no. 145. By Mr. Thos. Collett.

# THE CLOVER (MEILLIONEN)

Arr. Peter and Susan Swann.

**A**

D A7 D G A7 D A7 G A7 D

**B**

D A7 D Em A7 D G A D

G Em A7 D G A7 G A7 D

Duple minor.

Play AABB ad lib.

- A1 1-4 All up a double and back, twice.
- A2 1 Men, facing up, two slips to their right, finishing below partners, who turn right to face down. (All finish in a line facing partner.)
- 2 Women, facing down, two slips to their right.
- 3 Men, facing up, two slips to their left back to place.
- 4 Women, facing down, two slips to their left back to place.
- All turn to face partner.
- B1 1-2 Lines fall back and move forward to meet.
- 3 Clap own hands twice, then clap right with partner.
- 4 Clap own hands twice, then clap left with partner.
- 5 Clap own hands twice, then clap breasts.
- 6 Clap own hands twice, then meet both hands with partner.
- B2 1-2 1<sup>st</sup> man and 2<sup>nd</sup> woman side right shoulders, fall back, then cross over.
- 3-4 1<sup>st</sup> woman and 2<sup>nd</sup> man side left shoulders, fall back, then cross over.
- 5-6 Partners side into line right shoulders, fall back, then cross over.

**Source:** J. Walsh Jr., Caledonian Country Dances, 2<sup>nd</sup> edition, vol. 1 [1735], pp. 38-39; J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 2 (1742), p. 21, no. 41. Interpretation: Ken Sheffield.

## Ken's Note

In B1 3-6 the instruction "Clap own hands twice" has been added.

In B2 1-6 the instructions have been rearranged to keep the siding movements in line with the phrases of the music.

## COLLIN'S RANT

**A** Arr. Peter and Susan Swann.

G G D D7 G C D D

Am G Am D Em D7 G

**B**

G G7 C C Am A7 D D7

Am Em A7 D Em D7 G

Duple minor.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> couple lead down through 2<sup>nd</sup> couple, who move up.  
 1<sup>st</sup> couple cast down round NEXT 2<sup>nd</sup> couple, who move up.  
 5-8 Partners set and turn with two hands once round.
- A2 1-4 1<sup>st</sup> couple cast up one place as 2<sup>nd</sup> couple move down.  
 5-8 With original 2<sup>nd</sup> couple, neighbours facing, four changes of a circular hey. (Set is progressed.)
- B1 1-8 All face diagonally right. 1<sup>st</sup> man set to NEXT 2<sup>nd</sup> woman  
 WHILE 1<sup>st</sup> woman sets to her original 2<sup>nd</sup> man. Right-hand  
 star, 2<sup>nd</sup> couple giving right hands to form the star.
- B2 1-8 All face diagonally left. 1<sup>st</sup> man set to his original 2<sup>nd</sup> woman  
 WHILE 1<sup>st</sup> woman sets to NEXT 2<sup>nd</sup> man. Left-hand star,  
 2<sup>nd</sup> couple giving left hands to form the star.

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances,  
 vol. 3 (1744), p. 61, no. 121.

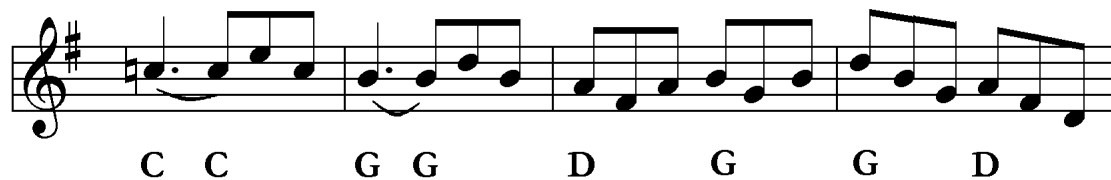
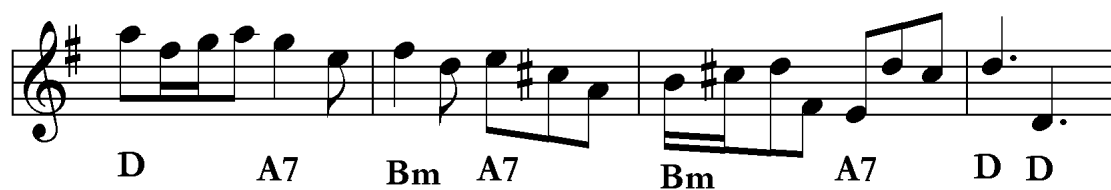
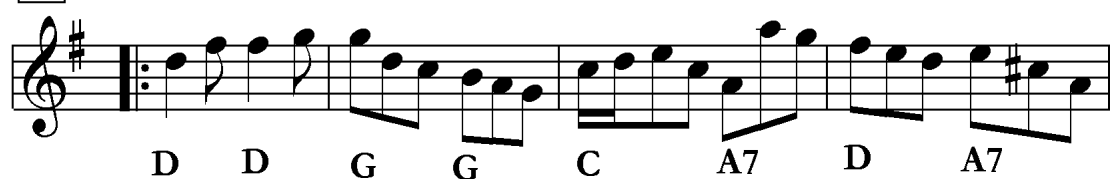
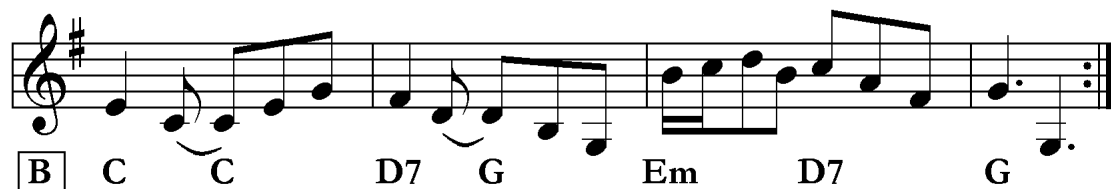
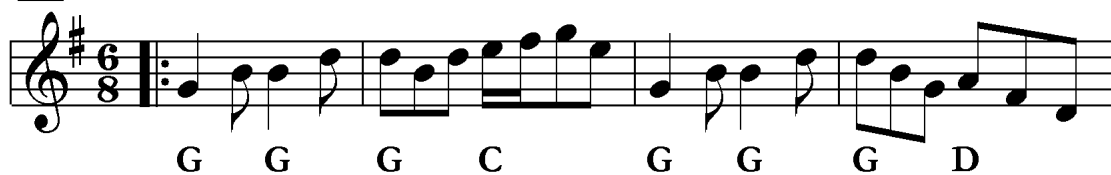
Ken's Note

The stars in B1 comprise the 1<sup>st</sup> man, the NEXT 2<sup>nd</sup> couple and the 1<sup>st</sup> woman from the set below.  
 The stars in B2 comprise the 1<sup>st</sup> woman, the NEXT 2<sup>nd</sup> couple and the 1<sup>st</sup> man from the set below.

## CREAM POT

A

Arr. Peter and Susan Swann.





## CREAM POT (Continued)

**Duple minor. Note 48-bar tune.**

**Play AABB ad lib.**

- A1    1-8    1<sup>st</sup> couple cast below 2<sup>nd</sup> couple, who move up.  
              1<sup>st</sup> couple turn with the right hand once round.
- A2    1-8    2<sup>nd</sup> couple cast below 1<sup>st</sup> couple, who move up.  
              2<sup>nd</sup> couple turn with the right hand once round.
- B1    1-4    All set. 1<sup>st</sup> couple cross over and cast below 2<sup>nd</sup> couple, who  
              face out and hand them round.
- 5-8    All set. 1<sup>st</sup> couple cross over and cast below NEXT 2<sup>nd</sup>  
              couple, who face out and hand them round.
- 9-16    1<sup>st</sup> couple lead up the middle (through two 2<sup>nd</sup> couples) to  
              their original place, then set and cast below their original  
              2<sup>nd</sup> couple, who move up. (Set is progressed.)
- B2    1-8    1<sup>st</sup> couple and NEXT 2<sup>nd</sup> couple right-hand star, then  
              left-hand star.
- 9-16    1<sup>st</sup> couple and their original 2<sup>nd</sup> couple, neighbours facing,  
              four changes of a circular hey.

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 6 (c. 1751), p. 55, no. 109; D. Rutherford, Compleat Collection of 200 of the most celebrated Country Dances both Old and New, vol. 1 (1756), p. 25, no. 49; C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 1 (c. 1757), p. 95, no. 189.

### Ken's Note

The duple minor adaptation given here is not claimed as the definitive version. It follows the instructions given in both Thompson's and Rutherford's publications versions virtually without modification, but avoids an almost inactive 3<sup>rd</sup> couple. The setting and handing round in B1 1-8 has been added to keep the 2<sup>nd</sup> couple out of mischief.

# DE'IL TAKE THE WARS (VERSION 1)

**A** Arr. Peter and Susan Swann.

C G Am Em C F G

**B** C G Am Em Am Am G C

C C G G Am G F F

C C Am Am Dm Dm G G

C C F G C

Duple minor.

Play AB ad lib.

- A 1-4 1<sup>st</sup> couple cast down below 2<sup>nd</sup> couple, who move up. 1<sup>st</sup> couple lead down through NEXT 2<sup>nd</sup> couple, and cast up to progressed place.  
 5-8 2<sup>nd</sup> couple cast down below 1<sup>st</sup> couple, who move up. 2<sup>nd</sup> couple lead down through NEXT 1<sup>st</sup> couple, and cast up to original place.
- B 1-4 1<sup>st</sup> couple whole figure of eight round their original 2<sup>nd</sup> couple.  
 5-8 1<sup>st</sup> couple lead through their original 2<sup>nd</sup> couple and NEXT 2<sup>nd</sup> couple, cast back up one place, lead through their original 2<sup>nd</sup> couple to the top, and cast down into progressed place.  
 9-10 Partners turn once round.

**Source:** H. Playford, The Second Part of the Dancing Master, 2<sup>nd</sup> edition (1698), p. 27; J. Walsh & J. Hare, The Compleat Country Dancing-Master (1718), p. 233.

## Ken's Note

**Nothing added and nothing taken away.** However, during the A music the 2<sup>nd</sup> couples could gate the 1<sup>st</sup> couples round. In the B music the 1<sup>st</sup> and 2<sup>nd</sup> couples could dance a double figure of eight.

## DE'IL TAKE THE WARS (VERSION 2)

**Duple minor.**

**Play AABB ad lib.**

- A1    1-4    1<sup>st</sup> couple cast down below 2<sup>nd</sup> couple, who move up, and circle four once round with NEXT 2<sup>nd</sup> couple.  
       5-8    1<sup>st</sup> couple lead through THIS 2<sup>nd</sup> couple, cast up and circle four once round with their original 2<sup>nd</sup> couple.
- A2    1-4    2<sup>nd</sup> couple cast down below 1<sup>st</sup> couple, who move up, and circle four once round with NEXT 1<sup>st</sup> couple.  
       5-8    2<sup>nd</sup> couple lead through THIS 1<sup>st</sup> couple, cast up and circle four once round with their original 1<sup>st</sup> couple.
- B1    1-4    1<sup>st</sup> man straight hey for three with 2<sup>nd</sup> man and NEXT 2<sup>nd</sup> man (interlocking heys).  
       5-6    Partners change places, giving right hands, then 1<sup>st</sup> and 2<sup>nd</sup> men change places along the line, giving left hands.  
               (The men are progressed and all are improper.)  
       7-8    1<sup>st</sup> man and 2<sup>nd</sup> woman gates up through 2<sup>nd</sup> man and 1<sup>st</sup> woman.  
       9-10   All turn the opposite dancer once round.
- B2    1-4    1<sup>st</sup> woman straight hey for three with 2<sup>nd</sup> woman and NEXT 2<sup>nd</sup> woman (interlocking heys).  
       5-6    All change places with the opposite dancer, giving right hands, then 1<sup>st</sup> and 2<sup>nd</sup> women change places along the line, giving left hands.  
               (All are progressed and proper.)  
       7-8    2<sup>nd</sup> couple gates down through 1<sup>st</sup> couple.  
       9-10   Partners turn with two hands once round.

**Source:** J. Young, The Dancing Master, vol. 1, 17<sup>th</sup> edition (1721), p. 219.

### Ken's Note

It is not claimed that this is the correct interpretation. It does, however, give a plausible meaning to Playford's instruction, "the other two do the same.", at A2 1-8.

Note:

**DE'IL TAKE THE WARS  
AND  
WHEN WAR'S ALARMS**

TWO DANCES THAT WERE NEARLY LEFT OUT

Just before the start of the first Gulf War, we were involved in the production of six special generating sets for the FARP gear. The work involved close co-operation with the Hercules AIDIT at Lyneham, during which time we met a number of the aircrew whose job it was to fly the Hercules and land it, not on a prepared runway, but onto the sand in the Iraq Desert. There was a definite feeling, among the men responsible for this operation, of “Dam Saddam and his War,” and **wars** in general.

During the search for material for the Two Barns series, a couple of dance titles had attracted my attention, namely When War's Alarms and De'il Take the Wars. Both dances were associated with good tunes, and an interpretation for each of them was added to my collection with a view to including them in the Two Barns Series. But the Gulf War ended as quickly as it had started, and these dances were not included.

Then Andrew Shaw's published version of De'il Take the Wars became popular, and the difference between the two interpretations was highlighted. The first version given here follows the instructions given by Playford in 1698 and Walsh in 1718 without alteration; the second is my interpretation of the instructions in Playford 1721, included to show how the dance developed. Perhaps the eighteenth-century Dancing Masters could not persuade the band to play AB rather than AABB!

An interpretation by Charles Cyril Hendrickson in 1991, based on the version in James Alexander's Notebook of 1730 and Thos. Cahusac's book of 1758, is virtually the same as the now popular version.

## DR. FAUSTERS TUMBLERS

A

Arr. Peter and Susan Swann.

Chords: D, D, D, A, D, Bm, A, A (C#), A (C#), D, A (C#), D, Bm, E, A, A7, D, / (d), Bm (d), / (b), D (d), A, D.

Duple minor.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> man and 2<sup>nd</sup> woman set and turn single.  
 5-8 1<sup>st</sup> man and 2<sup>nd</sup> woman back-to-back.
- A2 1-4 1<sup>st</sup> woman and 2<sup>nd</sup> man set and turn single.  
 5-8 1<sup>st</sup> woman and 2<sup>nd</sup> man back-to-back.
- B1 1 Men step back.  
 2 Women step back.  
 3-4 Partners cross over, passing right shoulders.  
 5 Women step back.  
 6 Men step back.  
 7-8 Partners cross over, passing left shoulders.
- B2 1-8 1<sup>st</sup> couple cast as 2<sup>nd</sup> couple lead up, then 1<sup>st</sup> couple cross up into a double figure of eight with 2<sup>nd</sup> couple, who cast off to start.

**Source:** J. Walsh Jr., The Compleat Country Dancing Master, 3<sup>rd</sup> series, vol. 5 (1755), p. 202.

## DOUBLE THE CAPE

**A** Arr. Peter and Susan Swann.

G D7 G D7 G G C G D7 G  
Em

**B**

D G A7 D F#m Bm Em A7 D  
Bm Em

G G7 C Am Am7 D7 G - C Em D7 G

Duple minor.

Play AAB ad lib.

A1 1-2 1<sup>st</sup> man and 2<sup>nd</sup> woman change places.  
1<sup>st</sup> woman and 2<sup>nd</sup> man change places.  
3-4 2<sup>nd</sup> couple cast down, 1<sup>st</sup> couple moving up.

A2 1-2 1<sup>st</sup> man and 2<sup>nd</sup> woman change places.  
1<sup>st</sup> woman and 2<sup>nd</sup> man change places.  
3-4 1<sup>st</sup> couple cast up, 2<sup>nd</sup> couple moving down.

B 1-2 Partners back-to-back.  
3-6 Partners facing, four changes of a circular hey.  
7-8 1<sup>st</sup> couple cast down, 2<sup>nd</sup> couple moving up, then partners turn with the left hand.

**Source:** J. Walsh & J. Hare, The Second Book of the Compleat Country Dancing-Master (1719), p. 81.

Ken's Note

The tune will be recognized as Dick's Maggot (Playford, 12<sup>th</sup> edition, 1709; Walsh, 1718, no.34). Walsh, 1719, has the same instructions and tune, but the title is now Double the Cape. The instructions given above do not conflict with those of these three publications.

## THE DRUM

**A** Arr. Peter and Susan Swann.

**B**

Duple minor.

Play AABB ad lib.

- A1    1-4    1<sup>st</sup> couple set and cast below 2<sup>nd</sup> couple, who move up.  
       5-8    1<sup>st</sup> couple set and cast below NEXT 2<sup>nd</sup> couple, who stand still.
- A2    1-4    1<sup>st</sup> couple cross over and cast up. (1<sup>st</sup> couple are progressed and improper.)  
       5-8    1<sup>st</sup> couple turn with two hands once round.
- B1    1-4    1<sup>st</sup> woman turn 2<sup>nd</sup> man with the right hand WHILE 1<sup>st</sup> man turns NEXT 2<sup>nd</sup> woman with the right hand.  
       5-8    1<sup>st</sup> woman turn 2<sup>nd</sup> woman with the left hand WHILE 1<sup>st</sup> man turns NEXT 2<sup>nd</sup> man with the left hand.
- B2    1-4    1<sup>st</sup> woman lead up between 2<sup>nd</sup> couple and cast round 2<sup>nd</sup> woman into her progressed place proper WHILE 1<sup>st</sup> man leads down between NEXT 2<sup>nd</sup> couple and casts up round the man into his progressed place proper.  
       5-8    Partners turn with two hands once round.

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 5 (1750), p. 17 no. 34 [as 3-couple]; J. Walsh Jr., The Compleat Country Dancing Master, 3<sup>rd</sup> series, vol. 5 (1755), p. 59.

## ELEPHANT'S STAIRS

**A** Arr. Peter and Susan Swann.

G C (e) G C C G D

**B**

G Am D A7 D

G D G C D

Em D G Am Am D7 G

Duple minor.

Play AABB ad lib.

- A1 1-8 1<sup>st</sup> couple cast below 2<sup>nd</sup> couple, who move up.  
1<sup>st</sup> couple whole figure of eight round 2<sup>nd</sup> couple.
- A2 1-8 2<sup>nd</sup> couple cast below 1<sup>st</sup> couple, who move up.  
2<sup>nd</sup> couple whole figure of eight round 1<sup>st</sup> couple.
- B1 1-4 Men lead through the women and cast back to place.  
5-8 2<sup>nd</sup> couple lead up through 1<sup>st</sup> couple and cast back to place.
- B2 1-4 Women lead through the men and cast back to place.  
5-8 Partners facing, three changes of a circular hey.

**Source:** J. Walsh Jr., Twenty Four Country Dances for the Year 1736  
(1736), p. 4, no. 7.



## THE FIGURE 3

Arr. Peter and Susan Swann.

**A**

D A G D Em D A

**B**

Bm D A G D G D A D

D A D Em A

D G A (Em) A D

Duple minor.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> couple and 2<sup>nd</sup> woman set and turn single, then circle left once round.  
 5-8 1<sup>st</sup> couple and 2<sup>nd</sup> man set and turn single, then circle left once round.
- A2 1-4 1<sup>st</sup> couple cross over and cast below 2<sup>nd</sup> couple, who face out and hand them round, then 1<sup>st</sup> couple cross over and cast below NEXT 2<sup>nd</sup> couple, who face out and hand them round.  
 5-8 1<sup>st</sup> couple lead up above their original 2<sup>nd</sup> couple, acknowledge, cast below them into progressed place, and turn single. (NOTE: if there is no neutral couple at the bottom, then the lowest 1<sup>st</sup> couple must cross, cast down and then lead up and cast down.)
- B1 1-4 1<sup>st</sup> couple with their original 2<sup>nd</sup> couple: 1<sup>st</sup> man and 2<sup>nd</sup> woman back-to-back, then 1<sup>st</sup> woman and 2<sup>nd</sup> man back-to-back.  
 5-8 Same two couples: right-hand star and turn single left out of the star.
- B2 1-4 1<sup>st</sup> couple and NEXT 2<sup>nd</sup> couple: left-hand star and turn single right out of the star.  
 5-8 1<sup>st</sup> couple with their original 2<sup>nd</sup> couple: partners facing, four changes of a circular hey.

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 2 (1764), p. 73, no. 145.

# THE FORTUNE TELLER

**A** Arr. Peter and Susan Swann.

G G G G CAm D D Em D G C D G G

**B**

G G D D Em Em D D G G

G G CAm D D EmEm D G C D G G  
(b)

**Duple minor.**

**Play AABB ad lib.**

A1 1-8 1<sup>st</sup> couple and 2<sup>nd</sup> woman set twice and right-hand star for three.

A2 1-8 1<sup>st</sup> couple and 2<sup>nd</sup> man set twice and left-hand star for three.

B1 1-4 1<sup>st</sup> couple cross over, passing right shoulders, cast below 2<sup>nd</sup> couple, cross over, passing left shoulders, and cast below NEXT 2<sup>nd</sup> couple.

5-12 1<sup>st</sup> couple lead up (through both 2<sup>nd</sup> couples) to the top and cast below original 2<sup>nd</sup> couple as 2<sup>nd</sup> couples move up.  
(Set is progressed.)

B2 1-4 1<sup>st</sup> couple circle left once round with NEXT 2<sup>nd</sup> couple.

5-12 Neighbours facing, four changes of a circular hey.

**Source:** S., A. & P. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 5 (c. 1788), p. 12, no. 24.

## GOLDEN SQUARE

**A** Arr. Peter and Susan Swann.

C G F G G C F

**B**

C G7 C C C F F

Dm G C C F G7 C

Duple minor.

Play AABB ad lib.

- A1 1-6 1<sup>st</sup> couple cast down, 2<sup>nd</sup> couple moving up.  
NEXT 2<sup>nd</sup> woman hand 1<sup>st</sup> man round clockwise, taking his right hand in her left, and returning him to his progressed place, WHILE 2<sup>nd</sup> man hands 1<sup>st</sup> woman round clockwise, taking her right hand in his left, and returning her to her progressed place.
- A2 1-6 1<sup>st</sup> man cast up and 2<sup>nd</sup> woman hand him round anti-clockwise, taking his left hand in her right, and returning him to his progressed place, WHILE 1<sup>st</sup> woman casts down and NEXT 2<sup>nd</sup> man hands her round anti-clockwise, taking her left hand in his right, and returning her to her progressed place. (Set is progressed and proper.)
- B1 1-6 Along the lines, 1<sup>st</sup> man face NEXT 2<sup>nd</sup> man, 1<sup>st</sup> woman face original 2<sup>nd</sup> woman, and turn with the right hand once round.  
1<sup>st</sup> couple turn with the left hand once round.
- B2 1-6 Along the lines, 1<sup>st</sup> man face original 2<sup>nd</sup> man, 1<sup>st</sup> woman face NEXT 2<sup>nd</sup> woman, and turn with the right hand once round.  
1<sup>st</sup> couple turn with the left hand once round.

**Source:** H. Playford, The Dancing Master, vol. 1, 11<sup>th</sup> edition (1701), p. 298; also in 12<sup>th</sup> - 17<sup>th</sup> editions (1703-21); J. Walsh & J. Hare, The Compleat Country Dancing-Master (1718), p. 312.

Editors' Note

This might be better danced as a 3-couple set, finishing with the 1<sup>st</sup> couple turning with left hands to the bottom of the set. (Progression 2-3-1.) It seems to have been a LW triple minor dance originally – like many others in this collection.

## HEYWOOD WAKE

**A** Arr. Peter and Susan Swann.

G G Em Em Am Am D D

Em Em G Em D A D

**B**

D D D D G G D (Am) D7

Em Em G G G D7 G

Duple minor.

Play AABB ad lib.

- A1 1-4 All set to partner. 1<sup>st</sup> couple cast down, 2<sup>nd</sup> couple moving up.  
(Set is progressed.)  
5-8 Partners turn with the right hand once round.
- A2 1-8 1<sup>st</sup> couple and NEXT 2<sup>nd</sup> couple right-hand star, then left-hand star.
- B1 1-4 1<sup>st</sup> couple gates up through original 2<sup>nd</sup> couple.  
5-8 1<sup>st</sup> couple gates down through NEXT 2<sup>nd</sup> couple.
- B2 1-8 1<sup>st</sup> couple and original 2<sup>nd</sup> couple, partners facing, four changes of a circular hey.

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 2 (1764), p. 9, no. 18.

## HUNTING THE STAG

**A** Arr. Peter and Susan Swann.

G G C D Em C Am D

**B** Em G C D Em D7 G

C C G G D D Am D

G G C D Em D7 G G

Duple minor, 1<sup>st</sup> couples improper.

Play AABB ad lib.

- A1 1-4 Partners side into line right shoulders, then left shoulders.  
5-8 Partners back-to-back.
- A2 1-4 Neighbours side into line right shoulders, then left shoulders.  
5-8 Neighbours back-to-back.
- B1 1-4 Neighbours turn with two hands once round.  
5-8 Circle four once round.
- B2 1-4 1<sup>st</sup> couple cast, 2<sup>nd</sup> couple leading up to progressed places.  
5-8 Partners turn with two hands once round.

**Source:** J. Johnson, *A Choice Collection of 200 Favourite Country Dances*, vol. 3 (1744), p. 39, no. 77.

# I WISH I MAY DIE IF I DO

Arr. Peter and Susan Swann.

D A D D G A7 D D

Em E7 A A7 Bm Em E A

D A7 Bm A D A D A7 D A7 D A7

D A D D A7 D A7 D A7 D

Duple minor.

Play AA ad lib.

- A1 1-4 1<sup>st</sup> man turn 2<sup>nd</sup> woman with the right hand once round, then 2<sup>nd</sup> man with the left hand once round.  
 5-8 1<sup>st</sup> man turn 1<sup>st</sup> woman with the right hand once round.  
 9-12 1<sup>st</sup> woman turn 2<sup>nd</sup> man with the right hand once round, then 2<sup>nd</sup> woman with the left hand once round.  
 13-16 1<sup>st</sup> woman turn 1<sup>st</sup> man with the right hand once round.  
 17-20 1<sup>st</sup> couple cast down as 2<sup>nd</sup> couple move up into progressed places. All set.  
 21-24 Partners link right arms, join left hands and swing.
- A2 1-4 1<sup>st</sup> man and 2<sup>nd</sup> woman back-to-back.  
 5-8 1<sup>st</sup> woman and 2<sup>nd</sup> man back-to-back.  
 9-16 Partners facing, four changes of a circular hey.  
 17-20 1<sup>st</sup> couple gates up through 2<sup>nd</sup> couple.  
 21-24 Partners turn with the left hand once round.

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 7 (1751), p. 23, no. 46.

## JOHNNY'S FROLICK

A

Arr. Peter and Susan Swann.

A B E7 A D A E7 E7

A D E7 A E7 A E7 E7 E7

A A E7 E7 D D A E7 B7 E D E7 A

Duple minor.


Play AABB ad lib.

- A1 1-8 1<sup>st</sup> couple set right and left, turn with the right hand once round, and cast into 2<sup>nd</sup> place, 2<sup>nd</sup> couple moving up.
- A2 1-8 1<sup>st</sup> and 2<sup>nd</sup> couples left-hand star, then 2<sup>nd</sup> couple cast into 2<sup>nd</sup> place, 1<sup>st</sup> couple moving up.
- B1 1-8 1<sup>st</sup> couple gallop down the middle, lead back and gates up through 2<sup>nd</sup> couple, finishing in 2<sup>nd</sup> place.
- B2 1-8 Partners facing, four changes of a circular hey.

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 6 (c. 1751), p. 5 no. 10; D. Rutherford, Compleat Collection of 200 of the most celebrated Country Dances both Old and New, vol. 2 (1759), p. 90, no. 180.


# THE JOVIAL BEGGARS

**A** Arr. Peter and Susan Swann.




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

**B**



A Bm A7 A Bm D D



A G D G A7 D D

**Duple minor.**

**Play AABB ad lib.**

- A1 1-6 1<sup>st</sup> man cast round 2<sup>nd</sup> man into 2<sup>nd</sup> woman's place, 1<sup>st</sup> woman following him and finishing in 2<sup>nd</sup> man's place, as 2<sup>nd</sup> couple move up. 1<sup>st</sup> couple face each other and set right and left.
- A2 1-6 2<sup>nd</sup> woman cast round 1<sup>st</sup> man (who is in 2<sup>nd</sup> woman's place) into 2<sup>nd</sup> man's place, 2<sup>nd</sup> man following her and finishing in 2<sup>nd</sup> woman's place, as 1<sup>st</sup> couple move up. 2<sup>nd</sup> couple face each other and set right and left. (All are improper but not progressed.)
- B1 1-2 All set.  
3-8 1<sup>st</sup> couple cross over and cast down WHILE 2<sup>nd</sup> couple turn with two hands halfway round and fall back onto the ends of a line of four, with 1<sup>st</sup> couple in the middle, all facing up.
- B2 1-4 Lead up in line, fall back and bend the line, putting 2<sup>nd</sup> couple above. (Set is progressed.)  
5-8 Circle left once round.

**Source:** J. Walsh & J. Hare, The Compleat Country Dancing-Master (1718), p. 83.



# THE JOYFUL JESTER

**A** Arr. Peter and Susan Swann.

G G G G D D G G

Em Em Bm Bm D A7 D D

**B**

G G D7 Am Am Em Em

G G C C G D7 G

**Duple minor.**

**Play AABB ad lib.**

- A1 1-8 1<sup>st</sup> couple cross over. 1<sup>st</sup> man turn 2<sup>nd</sup> woman with the right hand once and a half round WHILE 1<sup>st</sup> woman turns 2<sup>nd</sup> man with the left hand once and a half round.
- A2 1-4 1<sup>st</sup> couple set to each other and turn with two hands halfway round.  
5-8 Partners back-to-back. (Set is progressed.)
- B1 1-4 All set right and left, turn single, and take hands four.  
5-6 All take three steps (left, right, left, in time with the tune) into the centre of the set.  
7-8 All turn single back to place (men left, women right).
- B2 1-8 1<sup>st</sup> couple move down as 2<sup>nd</sup> couple cross up into a double figure of eight.

**Source:** J. Walsh & J. Hare, The Compleat Country Dancing-Master (1718), p. 4.

## Editors' Note

The original title was Happy Clown, which Ken changed to The Joyful Jester, presumably to avoid confusion with the dance The Happy Clown in Maggot Pie.

## KELSTON HOUSE

**A** Arr. Peter and Susan Swann.

G Em D Em Em A G A D

**B**

D A7 D D D D A E7 A

A D A D A7 D

Duple minor.

Play AABB ad lib.

- A1 1-2 1<sup>st</sup> man dance round his partner, passing between 1<sup>st</sup> and 2<sup>nd</sup> women, WHILE 1<sup>st</sup> woman turns half single to her left, takes her partner's left hand in her right, and gates him round.  
 3-4 1<sup>st</sup> man turn 2<sup>nd</sup> woman with the right hand once round and fall back into his original place.
- A2 1-2 1<sup>st</sup> woman dance round her partner, passing between 1<sup>st</sup> and 2<sup>nd</sup> men, WHILE 1<sup>st</sup> man turns half single to his right, takes his partner's right hand in his left, and gates her round.  
 3-4 1<sup>st</sup> woman turn 2<sup>nd</sup> man with the left hand once round and fall back into her original place.
- B1 1-2 All right-hand star halfway round and turn single left.  
 3-4 All left-hand star halfway round and turn single right to place.
- B2 1-4 Double figure of eight, 1<sup>st</sup> couple crossing down to start as 2<sup>nd</sup> couple move up the outside.  
 1<sup>st</sup> couple turn with the right hand, moving down to their progressed place, as 2<sup>nd</sup> couple cast up.

**Source:** J. Walsh & J. Hare, The Second Book of the Compleat Country Dancing-Master (1719), p. 150.

# THE LASS OF PATTIE'S MILL

Arr. Peter and Susan Swann.

**A**

D Bm A G D A7 D

Bm A G A7 D A D

D A7 D Bm A7 G A7 D

**Duple minor.**

**Play AABB ad lib.**

- A1 1-8 All set right and left, turn single right, and right-hand star.
- A2 1-8 All set left and right, turn single left, and left-hand star.
- B1 1-8 1<sup>st</sup> couple cast, 2<sup>nd</sup> couple moving up. (Set is progressed.)  
1<sup>st</sup> man down with NEXT 2<sup>nd</sup> couple, 1<sup>st</sup> woman up with original  
2<sup>nd</sup> couple, pass right shoulders into heys for four across the set.
- B2 1-8 1<sup>st</sup> man up with original 2<sup>nd</sup> couple, 1<sup>st</sup> woman down with NEXT  
2<sup>nd</sup> couple, pass left shoulders into heys for four across the set.

**Source:** D. Wright Jr. & J. Johnson, Wright's Compleat Collection of Celebrated Country Dances both Old and New, vol. 1 (1740), p. 2, no. 3;  
reprinted as J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 1 (1742), p. 2, no. 3.

## Ken's Note

The heys in B1 and B2 are for four dancers: a 2<sup>nd</sup> couple plus a dancer from the 1<sup>st</sup> couples above and below them. However, when there is no neutral couple, the heys on the ends will be for three dancers only.

## LIDIA'S RAMBLE

Arr. Peter and Susan Swann.

**A**

D G A7 D Em A

D G D A D

**B**

D G Em A A7

D A Em A D

Duple minor.

Play AABB ad lib.

- A1 1-8 Partners set right and left twice, and turn with the right hand once round.
- A2 1-8 Neighbours set right and left twice, then 1<sup>st</sup> couple gates down through 2<sup>nd</sup> couple.
- B1 1-8 1<sup>st</sup> couple cross over, cast down, and half figure of eight up through 2<sup>nd</sup> couple, who then move up.
- B2 1-8 Partners facing, four changes of a circular hey.

**Source:** C. & S. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 1 (c. 1757), p. 43, no. 85.

# LOVE AND A BOTTLE

Arr. Peter and Susan Swann.

**A**

G Em D Am D7 G Em D G Am D D7

**B**

Am D7 G G D7 Em D G Am D G

Duple minor, 1st couples improper.

Play AABB ad lib.

- A1 1-4 Partners face for symmetrical gypsies (1<sup>st</sup> couple left shoulders, 2<sup>nd</sup> couple right shoulders).
- A2 1-4 Partners face again for symmetrical gypsies (1<sup>st</sup> couple right shoulders, 2<sup>nd</sup> couple left shoulders).
- B1 1-2 1<sup>st</sup> couple cast down, 2<sup>nd</sup> couple meeting, then leading up.  
3-4 1<sup>st</sup> couple back-to-back right shoulders, 2<sup>nd</sup> couple taking a long cast onto the ends of a line of four facing up.
- B2 1-2 All step-set right and left.  
3-4 2<sup>nd</sup> couple gate 1<sup>st</sup> couple up and round into progressed place.

**Source:** D. Wright Jr. & J. Johnson, Wright's Compleat Collection of Celebrated Country Dances both Old and New, vol. 1 (1740), p. 45, no. 90; reprinted as J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 1 (1742), p. 45, no. 90; cf. J. Walsh, P. Randall & J. Hare, Twenty Four New Country Dances for the Year 1710 ... Compos'd by Mr. Kynaston (1710), p. 21.  
Interpretation by Tom Cook and Ken Sheffield, April 1996.

## LOVELY NANCY

**A** Arr. Peter and Susan Swann.

G D Em D

Em Am G G D G

**B**

G C G G G Em D

Em Am G G D G

Duple minor.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> couple set and turn single.  
 5-8 1<sup>st</sup> woman cast round 2<sup>nd</sup> woman into 2<sup>nd</sup> man's place, 1<sup>st</sup> man following her and finishing in 2<sup>nd</sup> woman's place, as 2<sup>nd</sup> couple move up.
- A2 1-4 2<sup>nd</sup> couple set and turn single.  
 5-8 2<sup>nd</sup> woman cast round 1<sup>st</sup> man (who is in 2<sup>nd</sup> woman's place) into 2<sup>nd</sup> man's place, 2<sup>nd</sup> man following her and finishing in 2<sup>nd</sup> woman's place, as 1<sup>st</sup> couple move up. (All are now improper.)
- B1 1-4 Men lead through the women and cast back to their improper places.  
 5-8 All clap on the first beat of the 5<sup>th</sup> bar, then circle four once round.
- B2 1-4 Women lead through the men and cast back to their improper places.  
 5-8 All clap on the first beat of the 5<sup>th</sup> bar, then circle four halfway round and turn single.

**Source:** J. Johnson, *A Choice Collection of 200 Favourite Country Dances*, vol. 3 (1744), p. 46, no 91.

Editors' Note

For other similar interpretations, see N. Broadbridge, insert to Bare Necessities CD, *Simple Pleasures* (2000), and G. Christian, *The Playford Assembly* (2015).

## MADAM BETTY

Arr. Peter and Susan Swann.

**A**

A E Bm E

Fm A E A

**B**

A D A (c#) Bm E7

D A (c#) Bm A E A

Duple minor.

Play AABB ad lib.

- A1 1-8 1<sup>st</sup> and 2<sup>nd</sup> couples double figure of eight, 1<sup>st</sup> couples crossing down to start.
- A2 1-4 1<sup>st</sup> couple cast below 2<sup>nd</sup> couple, who move up, and 1<sup>st</sup> couple turn single down and away.  
5-8 1<sup>st</sup> couple gates down through NEXT 2<sup>nd</sup> couple.
- B1 1-4 1<sup>st</sup> couple set and turn single up and away.  
5-8 1<sup>st</sup> couple gates up through their original 2<sup>nd</sup> couple.  
(Set is progressed.)
- B2 1-8 Partners facing, four slow changes of a circular hey.

**Source:** J. Walsh & J. Hare, The Second Book of the Compleat Country Dancing-Master (1719), p. 22.

## MAID'S DELIGHT

Arr. Peter and Susan Swann.

**A**

A A A D A Bm E7 E7

F#m B7 E B7 E B7 E

**B**

E - E - A - A E7

A F#m E D A E7 A

Duple minor.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> man and 2<sup>nd</sup> woman set and turn single.  
 5-8 1<sup>st</sup> man and 2<sup>nd</sup> woman turn with the right hand once and a half round, finishing in each others' places.
- A2 1-4 1<sup>st</sup> woman and 2<sup>nd</sup> man set and turn single.  
 5-8 1<sup>st</sup> woman and 2<sup>nd</sup> man turn with the left hand once and a half round, finishing in each others' places.
- B1 1-8 1<sup>st</sup> couple "Cross Corners" (see diagram), i.e. cast up above 2<sup>nd</sup> couple, cross down through them, dance round outside NEXT 2<sup>nd</sup> couple, cross up through them, and return to their progressed places improper.
- B2 1-4 1<sup>st</sup> man and 2<sup>nd</sup> woman change places.  
 2<sup>nd</sup> man and 1<sup>st</sup> woman change places.  
 5-8 Partners facing, three changes of a circular hey.

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 2 (1742), p. 100, no. 199.

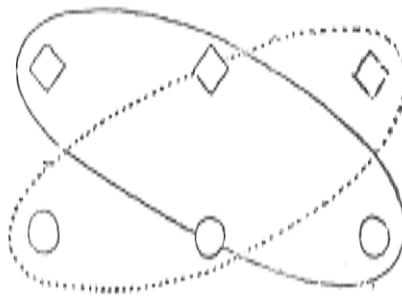
Editors' Note

The same collection also contains a completely different dance entitled The Maid's Delight, p. 37, no. 74.



## MAID'S DELIGHT

### DIAGRAM: CROSS CORNERS



The middle couple cast off, go round the bottom couple and cross up through them. They go round the outside of the top couple, cross down through them, and return to place.

This movement can be performed by the leading couple starting by moving either up or down in opposite directions.

Source: Thomas Wilson, The Complete System of English Country Dancing (c. 1820), p. 110.

## MR. JONES'S INQUIRY

Arr. Peter and Susan Swann.

**A**

**B**

Duple minor.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> couple cross down into the middle of a line of four with 2<sup>nd</sup> couple and lead down a double.  
 5-8 2<sup>nd</sup> couple gate 1<sup>st</sup> couple down and round  $\frac{3}{4}$  so that 1<sup>st</sup> couple finish improper above 2<sup>nd</sup> couple, who are proper.  
 All lead up a double.
- A2 1-4 Still facing up, all set right and left. 1<sup>st</sup> couple cast below 2<sup>nd</sup> couple, who move up.  
 5-8 1<sup>st</sup> man down, 1<sup>st</sup> woman up, left-hand stars with 2<sup>nd</sup> couples above and below them.
- B1 1-4 All set to partner and turn single right.  
 5-8 1<sup>st</sup> man up, 1<sup>st</sup> woman down, right-hand stars with 2<sup>nd</sup> couples above and below them.
- B2 1-2 1<sup>st</sup> couple turn with two hands halfway round to finish proper facing up, as 2<sup>nd</sup> couple face down  
 3-8 Original neighbours facing, four changes of a circular hey.

**Source:** Tune: J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 6 (c. 1751), p. 85, no. 170.  
 Dance: Ken Sheffield, modification of the original instructions.

Ken's Note

The stars in A2 and B1 are for four dancers: a 2<sup>nd</sup> couple plus a dancer from the 1<sup>st</sup> couples above and below them. However, when there is no neutral couple, the stars on the ends will be for three dancers only.

## THE MORNING ROUT

Arr. Peter and Susan Swann.

**A**

A - E - F#m - E7 - D F#m (g#) A -

D A E7 A

**B**

E E7 A - E - F#m - E7 - (f#m) E D - A E7 A

A - A - A - A - D - A - E -

E7 - A - A - A - E7 A - Bm - A E7 A

Duple minor.

Play AABB ad lib.

- A1 1-8 1<sup>st</sup> man lead 2<sup>nd</sup> man round 1<sup>st</sup> and 2<sup>nd</sup> women back to place.  
9-16 Partners turn with two hands once round.
- A2 1-8 1<sup>st</sup> woman lead 2<sup>nd</sup> woman round 1<sup>st</sup> and 2<sup>nd</sup> men back to place.  
9-16 Partners turn with two hands once round anti-clockwise.
- B1 1-8 Right-hand star.  
9-16 Left-hand star.
- B2 1-8 1<sup>st</sup> couple lead down through their 2<sup>nd</sup> couple and NEXT 2<sup>nd</sup> couple (2<sup>nd</sup> couples moving up) and cast back up one place.  
9-16 1<sup>st</sup> couple lead up through their original 2<sup>nd</sup> couple and cast down into progressed place.

**Source:** S., A. & P. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 5 (c. 1788), p. 22, no. 43.

## NEW PRINCE OF ORANGE'S MARCH

Arr. Peter and Susan Swann.

**A** ♩ = 180

D A7 E7 A

G D Em A7 D

A E7 A Em Bm F#m

Bm F#m Bm F#m Bm D

G E7 A G

D Em A7 D

## NEW PRINCE OF ORANGE'S MARCH (Continued)

**Duple minor, 1<sup>st</sup> couples improper.**

**Play AAB ad lib.**

- A1    1-2    All set forward to partner.  
       3-4    1<sup>st</sup> couple cast down and face up, 2<sup>nd</sup> couple leading up and turning out to face down.  
       5-8    1<sup>st</sup> man turn 2<sup>nd</sup> woman with the right hand once round WHILE 1<sup>st</sup> woman turns 2<sup>nd</sup> man with the left hand once round (i.e. 1<sup>st</sup> couple go between 2<sup>nd</sup> couple).
- A2    1-2    All set forward to partner.  
       3-4    1<sup>st</sup> couple cast up and face down, 2<sup>nd</sup> couple leading down and turning out to face up.  
       5-8    1<sup>st</sup> man turn 2<sup>nd</sup> woman with the left hand once round WHILE 1<sup>st</sup> woman turns 2<sup>nd</sup> man with the right hand once round (i.e. 1<sup>st</sup> couple go between the 2<sup>nd</sup> couple).
- B     1-2    The two men change places.  
       3-4    The two women change places.  
       5-8    All set diagonally forward to centre, and turn single back to place.  
       9-12   Partners facing, two changes of a circular hey with hands, acknowledging partner and neighbour.  
       13-16 Partners clap: together, right, together, left.  
               1<sup>st</sup> couple cast, 2<sup>nd</sup> couple moving up.

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 3 (1744), p. 13, no. 26.

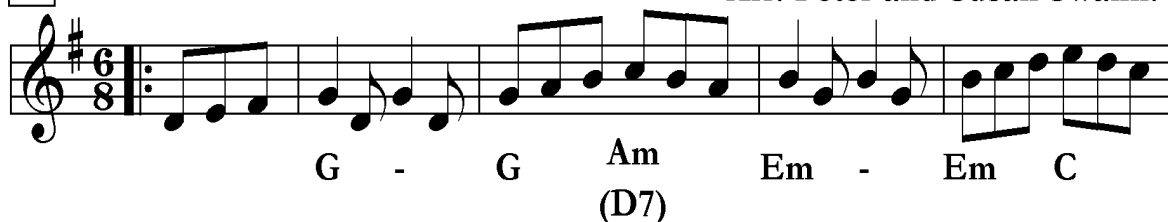
### Ken's Note

The original instructions in A2 have been reversed, so that the movements are in the opposite direction to those in A1. This is intended to avoid vertigo.

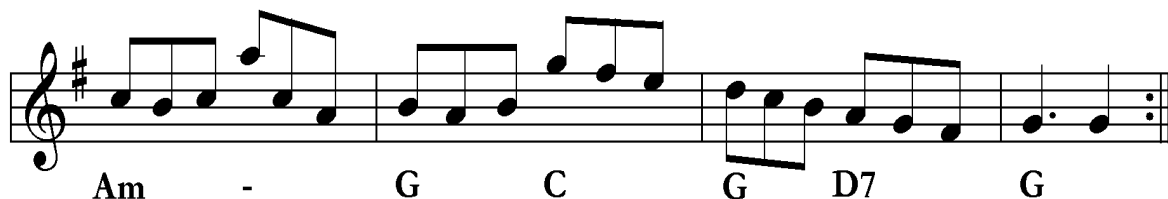
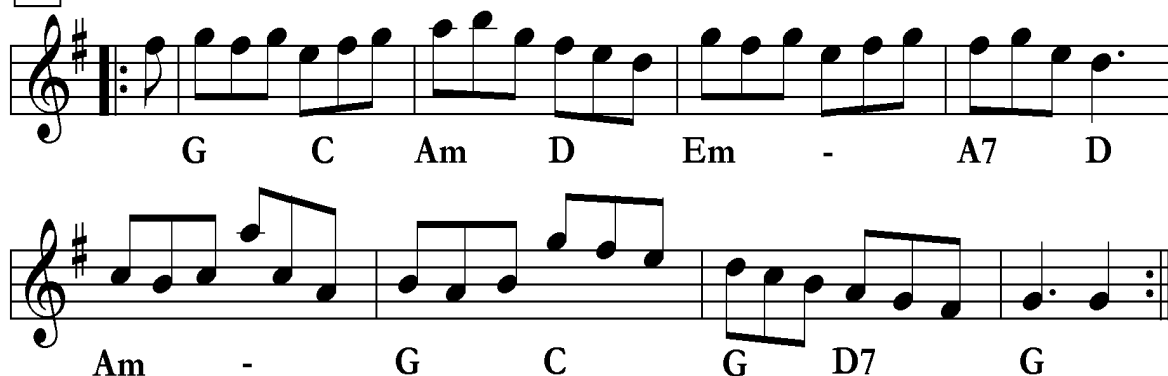
## NORTH ASHTON FROLICK

A

Arr. Peter and Susan Swann.



B

Duple minor, 1<sup>st</sup> couples improper.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> couple set right and left to 2<sup>nd</sup> couple and turn single.  
 5-8 1<sup>st</sup> man turn 2<sup>nd</sup> woman, WHILE 1<sup>st</sup> woman turns 2<sup>nd</sup> man, with two hands once round.
- A2 1-4 All set right and left to partner and turn single.  
 5-8 Partners turn with two hands once round.
- B1 1-8 1<sup>st</sup> couple slip down the middle and up again, then cast below 2<sup>nd</sup> couple, who move up. (Set is progressed.)
- B2 1-4 1<sup>st</sup> couple half figure of eight down through NEXT 2<sup>nd</sup> couple, who face out and hand them up round the outside of the set.  
 5-8 1<sup>st</sup> couple half figure of eight up through their original 2<sup>nd</sup> couple, who face out and hand them down round the outside of the set.

**Source:** Tune: J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 6 (c. 1751), North Aston Frolick, p. 20, no. 39;  
 D. Rutherford, Compleat Collection of 200 of the most celebrated Country Dances both Old and New, vol. 2 (1759), p. 56, no. 112.  
 Dance: Ken Sheffield, modification of the original instructions.

## PAUL'S HUMOUR

Arr. Peter and Susan Swann.

**A**

D A7 D A7 D

Bm E7 A A E7 A

**B**

A D7 Bm Em E7 A A7

D G D A7 D

**Duple minor.** **Play AABBAB ad lib.**

- A1 1-4 Partners set right and left twice.  
5-8 Partners turn with the right hand once round.
- A2 1-4 1<sup>st</sup> couple set and cast below 2<sup>nd</sup> couple, who move up.  
5-8 1<sup>st</sup> couple half figure of eight up through 2<sup>nd</sup> couple.
- B1 1-8 Partners facing, four changes of a circular hey.
- B2 1-4 1<sup>st</sup> man turn NEXT 2<sup>nd</sup> woman with the right hand WHILE  
1<sup>st</sup> woman turns her original 2<sup>nd</sup> man with the right hand.  
5-8 1<sup>st</sup> man turn his original 2<sup>nd</sup> woman with the left hand WHILE  
1<sup>st</sup> woman turns NEXT 2<sup>nd</sup> man with the left hand.  
(Set is progressed, 1<sup>st</sup> couple improper, all facing out.)
- A3 1-4 1<sup>st</sup> man lead 2<sup>nd</sup> woman to the women's wall WHILE 1<sup>st</sup> woman  
leads 2<sup>nd</sup> man to the men's wall. All fall back and face partner.  
5-8 Partners turn with two hands, all finishing proper.
- B3 1-4 1<sup>st</sup> man lead 2<sup>nd</sup> man to the men's wall WHILE 1<sup>st</sup> woman leads  
2<sup>nd</sup> woman to the women's wall. All fall back and turn to face  
partner.  
5-8 Circle four once round.

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances,  
vol. 7 (1751), p. 9, no. 18.

Ken's Note

Neutral couples at either end of the set should join in the turns in B2 to ensure the flow of the dance.

## PENNY ON THE GREEN

Arr. Peter and Susan Swann.

**A**

G C G Em Am Am A D7

**B**

G C G Em A7 A7 D

D D Am D G G D G

Am Am Em G Em D7 G

Duple minor.

Play AABB ad lib.

- A1 1-8 1<sup>st</sup> man and 2<sup>nd</sup> woman hey for four diagonally across the set, starting left shoulders with own partner.
- A2 1-8 1<sup>st</sup> woman and 2<sup>nd</sup> man hey for four diagonally across the set, starting right shoulders with own partner.
- B1 1-8 1<sup>st</sup> couple slip down the middle and up again, then cast below 2<sup>nd</sup> couple, who move up.
- B2 1-8 Partners facing, four changes of a circular hey.

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 3 (1744), p. 55, no. 110.

Editors' Note


The original title was Piss Upon the Grass, which Ken changed to Penny on the Green.



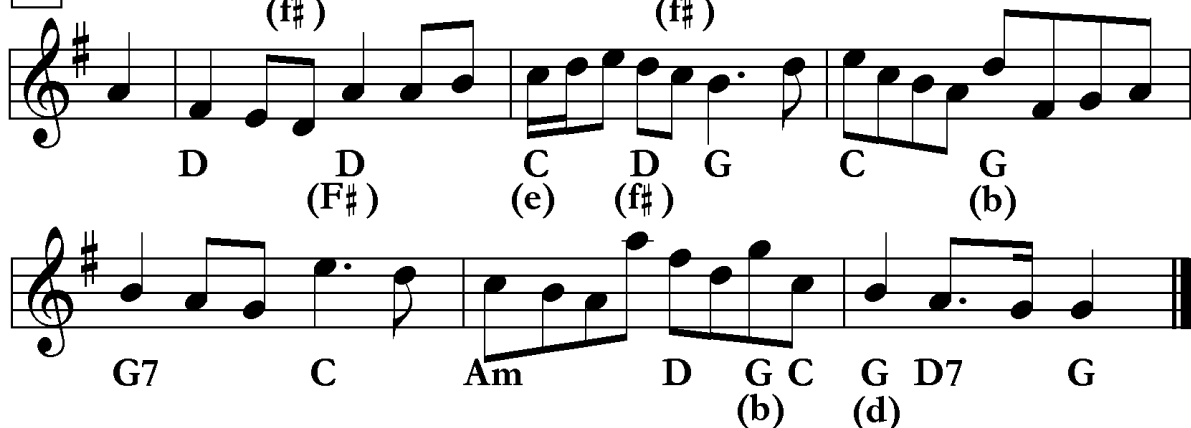
## PERFECTIONS OF LOVE

Arr. Peter and Susan Swann.

**A**



**B**



Chord symbols for section B:

Staff 1: G D Em C G D Em D G DA7 D

Staff 2: D D (F#) C D G C G (b)

Staff 3: G7 C Am D G C G D7 G

(f#) (f#) (e) (f#) (b) (d)

Duple minor.

Play AAB ad lib.

- A1 1-4 1<sup>st</sup> man and 2<sup>nd</sup> woman set right and left, moving forward to meet, fall back, then turn single, moving forward and returning to place.
- A2 1-4 1<sup>st</sup> woman and 2<sup>nd</sup> man set right and left, moving forward to meet, fall back, then turn single, moving forward and returning to place.
- B 1-2 Circle four halfway round.  
3-6 1<sup>st</sup> couple gates up through the 2<sup>nd</sup> couple.  
Partners turn with the left hand halfway round.

**Source:** D. Wright Jr. & J. Johnson, Wright's Compleat Collection of Celebrated Country Dances both Old and New, vol. 1 (1740), p. 84, no. 168.

## PILGARLICK

Arr. Peter and Susan Swann.

**A**

D D D7 D G G D D G G

A7 D A7 D D D D A A

A7 A7 E7 E7 E7 E7 A E7

A A7 D D D D G G D D

G G A7 A7 D A7 D D

Duple minor.

Play AAB ad lib.

- A1 1-8 1<sup>st</sup> couple set right and left, cross over, and cast down, 2<sup>nd</sup> couple moving up. 1<sup>st</sup> man turn NEXT 2<sup>nd</sup> woman with the right hand WHILE 1<sup>st</sup> woman turns NEXT 2<sup>nd</sup> man with the left hand. (Set is progressed, 1<sup>st</sup> couple improper.)
- A2 1-8 1<sup>st</sup> couple gates up through their original 2<sup>nd</sup> couple, then half figure of eight up through them. (Set is progressed and proper.)
- B 1-8 1<sup>st</sup> couple and NEXT 2<sup>nd</sup> couple right-hand star then left-hand star.
- 9-16 1<sup>st</sup> couple and their original 2<sup>nd</sup> couple: neighbours facing, four changes of a circular hey.

**Source:** J. Walsh Jr., The Compleat Country Dancing Master, 3<sup>rd</sup> series, vol. 5 (1755), p. 24.

## PORTABELLA

**A** Arr. Sue Stapledon.

Gm      Gm      Cm    F    B $\flat$       Cm D

**B**

Gm D    Cm    A7    D    B $\flat$       F    Cm

D  
(b)      Gm      F  
(a)    B $\flat$       Cm    D7    Gm

**Duple minor.**

**Play AABB ad lib.**

- A1    1-8    1<sup>st</sup> man cast off and dance round 2<sup>nd</sup> couple. 1<sup>st</sup> woman follow him, and they finish in their original places.
- A2    1-8    1<sup>st</sup> woman cast off and dance round 2<sup>nd</sup> couple. 1<sup>st</sup> man follow her, and they finish in their original places.
- B1    1-4    All set to partner and turn single.  
      5-8    Circle left once round.
- B2    1-8    1<sup>st</sup> couple cast below 2<sup>nd</sup> couple, who move up.  
          Double figure of eight, 1<sup>st</sup> couple crossing up as 2<sup>nd</sup> couple cast down to start.

**Source:** J. Walsh & J. Hare, The Second Book of the Compleat Country Dancing-Master (1719), p. 309.

## PORTSMOUTH

Arr. Peter and Susan Swann.

**A**

G C G D7 G

C G D7 G G D G

Dm Am D7 G C G D7 G

Duple minor.

Play AABB ad lib.

- A1 1-8 1<sup>st</sup> man hey for three with 1<sup>st</sup> and 2<sup>nd</sup> women, passing right shoulders with 2<sup>nd</sup> woman to start.  
1<sup>st</sup> man finish in original place, then change places with 2<sup>nd</sup> man, passing left shoulders.
- A2 1-8 1<sup>st</sup> woman hey for three with 1<sup>st</sup> and 2<sup>nd</sup> men, passing left shoulders with 1<sup>st</sup> man (who is in 2<sup>nd</sup> man's place) to start.  
1<sup>st</sup> woman finish in original place, then change places with 2<sup>nd</sup> woman, passing right shoulders. (Set is progressed.)
- B1 1-8 2<sup>nd</sup> couple cast down into a double figure of eight with 1<sup>st</sup> couple, who cross up to start.
- B2 1-8 Partners facing, four changes of a circular hey.

**Source:** J. Walsh & J. Hare, The Compleat Country Dancing-Master (1718), p. 257.

## PUNCH-BOWL

Arr. Sue Stapledon.

**A**

**B**

Duple minor.

Play AAB ad lib.

- A1 1-4 1<sup>st</sup> couple cross over and cast below 2<sup>nd</sup> couple, who move up, then half figure of eight through NEXT 2<sup>nd</sup> couple.  
 5-8 1<sup>st</sup> couple and their original 2<sup>nd</sup> couple circle four halfway round. 1<sup>st</sup> couple cast down as 2<sup>nd</sup> couple lead up.  
 (Set is progressed, improper.)
- A2 1-4 2<sup>nd</sup> couple cross over and cast below 1<sup>st</sup> couple, who move up, then half figure of eight through NEXT 1<sup>st</sup> couple.  
 5-8 2<sup>nd</sup> couple and their original 1<sup>st</sup> couple circle four halfway round. 2<sup>nd</sup> couple cast down as 1<sup>st</sup> couple lead up.  
 (All are back in original places.)
- B 1-2 1<sup>st</sup> man and 2<sup>nd</sup> woman change places.  
 1<sup>st</sup> woman and 2<sup>nd</sup> man change places.  
 3-4 Circle four halfway round.  
 5-6 1<sup>st</sup> couple cast, 2<sup>nd</sup> couple leading up.  
 7-8 Partners turn with two hands once round.

**Source:** H. Playford, The Dancing Master, vol. 1, 11<sup>th</sup> edition (1701), p. 302; J. Walsh & J. Hare, The Compleat Country Dancing-Master (1718), p. 359. [The Punch Bowl, J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 6 (c. 1751), p. 44, no. 87, is a different tune and dance.]

Editors' Note

The tune needs to be played very slowly.

## THE RIDDLE

Arr. Peter and Susan Swann.

**A**

E7 A E7 A D A E7 A -

**B**

D - A E7 A E7 A

A - DA7 D A D A A E7 A

Duple minor.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> couple lead through 2<sup>nd</sup> couple and cast back to place.  
5-8 Right-hand star.
- A2 1-4 2<sup>nd</sup> couple lead up through 1<sup>st</sup> couple and cast back to place.  
5-8 Left-hand star.
- B1 1-4 All set right and left and turn single.  
5-8 Circle left once round.
- B2 1-4 All set right and left and turn single.  
5-8 Partners facing, three changes of a circular hey.

**Source:** J. Johnson, A Choice Collection of 200 Favourite Country Dances, vol. 6 (c. 1751), p. 69, no. 137; J. Walsh Jr., The Compleat Country Dancing Master, 3<sup>rd</sup> series, vol. 3 (1755), p. 15.

## ROBINSON CRUSO

**A** Arr. Peter and Susan Swann.

**B**

Duple minor.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> man set to 2<sup>nd</sup> woman and turn with the right hand once round.  
 5-8 1<sup>st</sup> and 2<sup>nd</sup> couples right-hand star.
- A2 1-4 1<sup>st</sup> woman set to 2<sup>nd</sup> man and turn with the right hand once round.  
 5-8 Circle four, opening out into a line of four facing down, with 1<sup>st</sup> couple in the middle.
- B1 1-4 Lead down in line. 1<sup>st</sup> couple turn with two hands halfway round as 2<sup>nd</sup> couple turn single (man right, woman left).  
 5-8 1<sup>st</sup> couple lead back, improper, followed by 2<sup>nd</sup> couple, proper.  
 1<sup>st</sup> couple cast down, 2<sup>nd</sup> couple moving up.  
 9-16 Partners facing, four changes of a circular hey.
- B2 1-4 All cross over, passing right shoulders, and lead out with neighbours.  
 5-8 Neighbours set and turn with two hands once round.  
 9-16 All lead back, then 2<sup>nd</sup> couple cross over to finish proper.  
 All turn to face partner, set and turn single.

**Source:** S., A. & P. Thompson, Compleat Collection of 200 Favourite Country Dances, vol. 5 (c. 1788), p. 74, no. 147.

## ROYAL FISHERY

Arr. Peter and Susan Swann.

**A**

**B**

Duple minor.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> man, taking his partner's right hand in his left, lead her round 2<sup>nd</sup> man into the middle of a line of four facing up.  
5-8 All lead up a double and fall back.
- A2 1-8 1<sup>st</sup> couple face each other, and all straight hey for four back to the same places (i.e. 1<sup>st</sup> couple improper in middle place).
- B1 1-4 1<sup>st</sup> couple half figure of eight round NEXT 2<sup>nd</sup> couple.  
5-8 Circle four once round with original 2<sup>nd</sup> couple.  
(Set is progressed and proper.)
- B2 1-4 2<sup>nd</sup> couple turn down the middle as 1<sup>st</sup> couple cast up.  
5-8 1<sup>st</sup> couple turn down the middle as 2<sup>nd</sup> couple cast up.

**Source:** J. Walsh & J. Hare, The Second Book of the Compleat Country Dancing-Master (1719), p. 299.



## SALLY IN OUR ALLEY

Arr. Peter and Susan Swann.

**A**

**B**

Chord progression for section B:

G7 C G Am C C F Dm C

C F Am G7 Em Am Dm D7 G G G7

C G Am C Em G Dm G7 C

Duple minor.

Play AABB ad lib.

- A1 1-4 1<sup>st</sup> man cast down, 2<sup>nd</sup> woman casting up.  
1<sup>st</sup> man and 2<sup>nd</sup> woman, half figure of eight round 2<sup>nd</sup> man  
and 1<sup>st</sup> woman, finishing in each others' places.
- A2 1-4 1<sup>st</sup> woman cast down, 2<sup>nd</sup> man casting up.  
1<sup>st</sup> woman and 2<sup>nd</sup> man, half figure of eight round 1<sup>st</sup> man  
and 2<sup>nd</sup> woman, finishing in each others' places.
- B1 1-4 All fall back and "Clumps" halfway round. (See Ken's Note.)  
5-8 Partners facing, four changes of a circular hey.
- B2 1 1<sup>st</sup> man and 2<sup>nd</sup> woman change places.  
2 1<sup>st</sup> woman and 2<sup>nd</sup> man change places.  
3-4 Circle four halfway round.  
5-6 1<sup>st</sup> couple cast down, 2<sup>nd</sup> couple moving up.  
7-8 Partners turn with two hands once round.


**Source:** J. Walsh & J. Hare, The Second Book of the Compleat Country Dancing-Master (1719), p. 9.

Ken's Note


"Clumps": take hands four and all move into the centre. Circle halfway round the minor set and fall back into the place diagonally opposite the starting place; release hands.  
"Clumps" is believed to be how Mr. Ganiford described the figure.

## SHROPSHIRE ROUND


**A** Arr. Peter and Susan Swann.



**B** D A7 G A A7 A7 D A7 G D D (A D)



**C** A7 D Em A A7 D D Em A7 D D (A D)



D Em A A Em A D Em A7 D D (A D)

Duple minor.

Play AABBC ad lib.

- A1 1-4 1<sup>st</sup> man honour 2<sup>nd</sup> woman. 1<sup>st</sup> man cast down, 2<sup>nd</sup> man moving up, WHILE 2<sup>nd</sup> woman slips up the middle and casts back to place.
- A2 1-4 1<sup>st</sup> man honour 1<sup>st</sup> woman. 1<sup>st</sup> woman cast down, 2<sup>nd</sup> woman moving up, WHILE 1<sup>st</sup> man slips up the middle and casts back down. (Set is progressed.)
- B1 1-4 1<sup>st</sup> man down, 1<sup>st</sup> woman up, pass right shoulders into heys for four across the set with the 2<sup>nd</sup> couples below and above them.
- B2 1-4 1<sup>st</sup> man up, 1<sup>st</sup> woman down, pass left shoulders into heys for four across the set with the 2<sup>nd</sup> couples above and below them.
- C 1-4 1<sup>st</sup> man cast down below NEXT 2<sup>nd</sup> couple as 1<sup>st</sup> woman casts up above original 2<sup>nd</sup> couple.  
1<sup>st</sup> couple meet in the middle of the set and turn with two hands anti-clockwise once round in their progressed place.

**Source:** J. Walsh & J. Hare, The Second Book of the Compleat Country Dancing-Master (1719), p. 28; cf. J. Walsh, P. Randall & J. Hare, Twenty Four New Country Dances for the Year 1711 ... Compos'd by Mr. Kynaston (1711), no. 24.

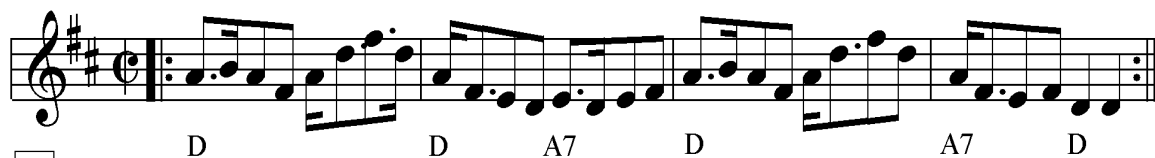
Ken's Note

The heys in B1 and B2 are for four dancers: a 2<sup>nd</sup> couple plus a dancer from the 1<sup>st</sup> couples above and below them. However, when there is no neutral couple, the heys on the ends will be for three dancers only.

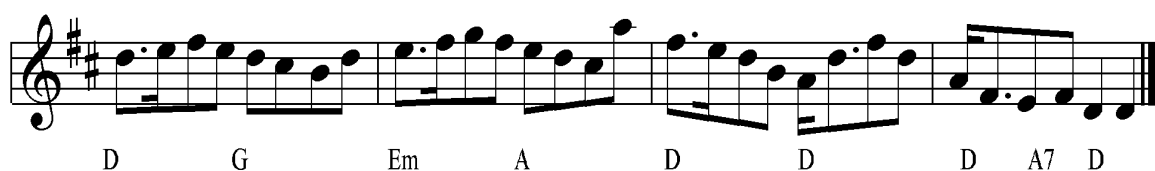
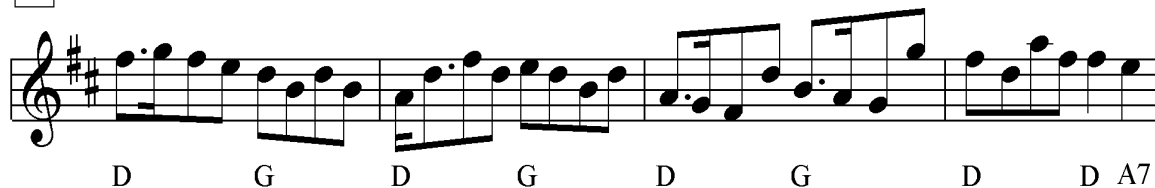
# THE TELEGRAPH

Arr. Peter and Susan Swann.

**A**



**B**



**Duple minor.**

**Play AAB ad lib.**

- A1 1-2 Partners set and change sides.  
 3-4 The same back again.
- A2 1-4 1<sup>st</sup> couple lead down the middle, turn the woman under the man's arm, lead back proper and cast below 2<sup>nd</sup> couple, who move up.  
 (Set is progressed and proper.)
- B 1-2 2<sup>nd</sup> man and 1<sup>st</sup> woman side into line right shoulders.  
 3-4 2<sup>nd</sup> man and 1<sup>st</sup> woman change places, giving right hands, then all change places with opposite dancer, giving left hands.  
 5-6 1<sup>st</sup> man and 2<sup>nd</sup> woman side into line left shoulders.  
 7-8 1<sup>st</sup> man and 2<sup>nd</sup> woman change places, giving left hands, then all change places with neighbour (along the line), giving right hands.

**Source:** Tune: T. Preston, Preston's Twenty four Country Dances for the Year 1798 (1798), p. 150.  
 Dance: Ken Sheffield, modification of the original instructions.

## Editors' Note

Ken called a completely different dance with this title c. 2007, which was also a modification of the original instructions.

## A TRIP TO BATH

**A** Arr. Peter and Susan Swann.

G - G - Am A7 D -  
C

**B**

C - G - Am A7 D D7  
C

G Am Bm Em Am D7 G -

Duple minor.

Play AABB ad lib.

- A1 1-4 Partners back-to-back.  
5-8 Partners turn with two hands.
- A2 1-4 Men half figure of eight through the women.  
5-8 Women half figure of eight through the men.  
(Set is progressed.)
- B1 1-4 Circle four left once round.  
5-8 All set and turn single.
- B2 1-4 Partners facing, four changes of a circular hey.  
5-8 Partners turn with two hands once round.

**Source:** J. Walsh Jr., Caledonian Country Dances, Book the Second  
(1737), p. 29.

# APPENDIX

101

## STEP STATELY



Set dance for three couples.

Play AABB 9 times.

### FIRST PART

- A1 1-2 All lead up a double.  
 3-4 Men, facing up, go four slips to their right, behind their partners, then face the women's wall, WHILE the women go four slips to their left, in front of their partners, then face the men's wall.
- A2 1-4 Take hands in lines of three. 1<sup>st</sup> man lead 2<sup>nd</sup> and 3<sup>rd</sup> men round to his left and to the bottom WHILE 1<sup>st</sup> woman leads 2<sup>nd</sup> and 3<sup>rd</sup> women round to her right and to the bottom. The 1<sup>st</sup> couple meet in the middle of a line of six facing up.
- B1 1-4 Lead up a double in line with hands joined, then fall back a double.
- B2 1-4 1<sup>st</sup> man lead 2<sup>nd</sup> and 3<sup>rd</sup> men back to place, passing behind the women, WHILE 1<sup>st</sup> woman leads 2<sup>nd</sup> and 3<sup>rd</sup> women back to their places.  
 (The set is now back where it started.)

### Ken's Note

In Playford's original, there is an apparent error in A2, where the 2<sup>nd</sup> woman is told to "lead the rest round to the bottom". This would be difficult, since the 1<sup>st</sup> woman, not the 2<sup>nd</sup>, is instructed to finish in the middle of the line of six.

### SECOND PART

- A1 1-4 1<sup>st</sup> couple lead up a double with hands joined, change hands and lead back to place.
- A2 1-4 1<sup>st</sup> and 2<sup>nd</sup> couples circle four halfway round.  
 1<sup>st</sup> man and 2<sup>nd</sup> woman change places.
- B1 1-4 2<sup>nd</sup> woman draw 1<sup>st</sup> woman up, women cross over and stand behind their contrary men in a line of four.
- B2 1-4 1<sup>st</sup> and 2<sup>nd</sup> men give right hands and change places, then turn their partners with the left hand to progress, 1<sup>st</sup> couple finishing in middle place. (The set is now 2-1-3, all proper.)  
 1<sup>st</sup> couple cast to the bottom as 3<sup>rd</sup> couple move up ("Triple Minor Rule"). (The set is now 2-3-1.)

### THIRD PART

- A1 1-4 2<sup>nd</sup> couple cross left shoulders and cast down one place, cross again and fall into middle place proper as 3<sup>rd</sup> couple move up.  
Lines of three fall back a double.
- A2 1-4 Lines go forward a double to meet. The ends change places with their partners, right shoulders, WHILE 2<sup>nd</sup> couple meet and fall back.
- B1 1-4 2<sup>nd</sup> couple lead up above 3<sup>rd</sup> couple, cast off and meet in 1<sup>st</sup> couple's place [at the bottom], WHILE 3<sup>rd</sup> and 1<sup>st</sup> men and 3<sup>rd</sup> and 1<sup>st</sup> women change places along the line, 1<sup>st</sup> couple passing between 3<sup>rd</sup> couple.
- B2 1-4 3<sup>rd</sup> and 1<sup>st</sup> couples hands four left halfway round at the top while 2<sup>nd</sup> couple arm right. (The set is now 3-1-2.)

Dance the First, Second and Third Parts twice more to finish with the set in its original position, 1-2-3.

#### Ken's Note

The left shoulder cross-over in A1 was suggested by Trevor Monson, who tried the dance with his club. Playford is silent on this point.

**Source:** J. Playford, The Dancing Master, vol. 1, 4<sup>th</sup> edition (1670), p. 97.

## Editors' Note

We here append a short article by Ken on the dance, which formed part of his pamphlet, 'The Revelation and Step Stately' (2000).

It builds upon Cecil Sharp's interpretation of the dance, published in The Country Dance Book (Part IV) (1916), pp. 63-65, and discusses the 5-couple, 7-couple and 9-couple versions as well as the 3-couple version given above. The article does not explicitly mention Keller and Shimer, The Playford Ball (1990), pp. 100-101, but its emphasis on dancing each part once only per turn may be a reaction against that version.

## Sharp's Interpretation

NOTATION.

63

STEP STATELY.

Longways for three, five, seven or nine couples ; in three parts (1st Ed. 1650).

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	. . . . .
①	②	③	④	. . . . .

MUSIC.		MOVEMENTS.
FIRST PART.		
A	1—2	All lead up a double.
	3—4	Still facing up, men go four slips to their right behind their partners; while the women go four slips to their left.
	5—8	The men face the right wall and join hands, while the women face the left wall and do likewise. The first man, followed by the other men, casts down to the bottom of the Set and stands with the rest of the men in a straight line on his right hand, all facing the Presence; while the women, in like manner, led by first woman, cast down and stand in line with the men, first woman next to first man.
B	1—4	All take hands, move up a double and fall back a double.
	5—8	First man and first woman having released their hands, the women, hand-in-hand, move to the right in front of the men and dance up to places; while the men move to the left and do the same.

STEP STATELY—*continued.*

MUSIC.		MOVEMENTS.
SECOND PART. (Duple minor-set.)		
A	1—4	First man and first woman lead up a double, change hands, and lead back to places.
	5—6	First and second couples hands-four half-way round (r.s.).
	7—8	First man and second woman change places.
B	1—4	First and second women lead up to the top, cross over and stand, the first woman behind the second man, the second woman behind the first man.
	5—8	The two men, giving right hands, pass each other, and then turn their partners with left hands, the first couple falling into the second place, the second couple into the first place (progressive) (r.s.).
THIRD PART. (Progressive.)		
A	1—4	First man and first woman cross over, cast down and cross again in the second place, the second couple moving up to the top.
	5—6	The first three men taking hands, and the first three women doing the same, all fall back a double.
	7—8	The two files move forward a double, second and third men changing places with their partners, passing by the right.
B	1—4	First man and first woman lead up to the top and then, followed by second couple, cast down into the third place, second couple falling into the second place, and third couple moving up into the first place.
	5—8	Second and third couples hands-four half-way round; while first man and first woman arm with the right (progressive).

## NOTATION.

65

STEP STATELY—*continued.*

*When three couples only are dancing, the progressive movement is that of an ordinary Whole-set dance. When, however, five, seven or nine couples are dancing, the progressive movement is that of a triple minor-set with this difference that the leading couples gain two places in each round instead of one. In this latter case, couples going up the dance should be careful to note at the beginning of each round to which minor-set they belong and their place in that set. This they can most easily do by carefully noting the positions and movements of the leading couples. It should be noted that the restriction with regard to the number of the performers is operative in the Third Part only.*

N.B.—*It is suggested that the dance be concluded with a repetition of the First Part.*





Using Sharp's interpretation, the performance with 9 couples would take quite a long time, and there are difficulties in knowing "who does what". However, an examination of Playford's 4<sup>th</sup> and 7<sup>th</sup> editions suggests that there are some questions which need to be answered. There is a commonly-held belief that the seventeenth- and eighteenth-century longways dances were started by the first couple, who worked their way down the set, followed by the next top couple, until the set was back in its original position. In some cases this may be correct, but Playford does give an instruction when this is the case. He says, "Thus do to the end the rest following," or "Do this to the last," and other similar orders. In Step Stately this instruction is not given. The dance is in essence a triple minor, not a mixture of duple and triple minor. If viewed in this context, it works without any problems.

The dance has three parts and if it is performed as Playford's description suggests, then each part is done in sequence, i.e. 1<sup>st</sup> part once, 2<sup>nd</sup> part once, 3<sup>rd</sup> part once, and then the whole repeated until the set returns to its original position. Three sequences are required for a three-couple set, five for a five-couple set, seven for a seven-couple set, and nine for a nine-couple set. This at least seems logical.

Sharp's interpretation of the parts is about right. He corrects an error in 1<sup>st</sup> part, A2 (see above). If the parts are danced as explained below, the result is a fairly easy dance: and, in the case of the nine-couple set, a most impressive demonstration dance.

### **The three-couple set**

Remember the suggestion that this dance is a triple minor.

The first part is danced as in Sharp.

The second part is then danced once, starting with the 1<sup>st</sup> couple dancing with the 2<sup>nd</sup> couple, and ending in the order 2-1-3. Normal triple minor rules apply, even if there is no instruction in Playford to this effect, so the 1<sup>st</sup> couple go to the bottom, i.e. change places with the 3<sup>rd</sup> couple. The set is now 2-3-1.

The new top couple (2<sup>nd</sup> couple) now initiate the third part and dance it once. The set is now 3-1-2.

Repeat the whole of this twice more and the set will be back where it started. In other words, the first part is danced at the beginning of each sequence, and if required can be added as a Coda at the end, even finishing in a line of six to "honour the presence". I doubt if the old Dancing Masters will turn in their graves!

## **The five-couple set**

Hands six from the top. There is a three-couple set and two extra couples.

In the first part, the top three couples make a line of six in the normal way. The 4<sup>th</sup> and 5<sup>th</sup> couples make a line of four behind the first three couples in the same manner: the line is made by the 4<sup>th</sup> and 5<sup>th</sup> couples slipping across and the 4<sup>th</sup> couple leading the 5<sup>th</sup> couple round into the line. Then complete the first part as in Sharp, and return the set to its original position.

The 1<sup>st</sup> and 2<sup>nd</sup> and 4<sup>th</sup> and 5<sup>th</sup> couples now dance the second part once. The set is now 2-1-3-5-4.

The 1<sup>st</sup> couple now dance the third part with the 3<sup>rd</sup> and 5<sup>th</sup> couples once. The 2<sup>nd</sup> couple will be neutral at the top of the set, and the 4<sup>th</sup> couple will be neutral at the bottom. The set is now 2-3-5-1-4.

Repeat the whole of this 4 times, and the set will be back where it started.

Note that the couple who are at the top at the beginning of each sequence initiate the third part. As before, an extra first part (Coda) can be added to round the dance off.

## **The seven-couple set**

Hands six from the top. There will be two three-couple sets and one extra couple.

In the first part, there will be two lines of three couples, and one neutral couple; OR a line of six dancers followed by a line of eight. The lines are led by the 1<sup>st</sup> and 4<sup>th</sup> couples. The set finishes 1-2-3-4-5-6-7.

The second part is led by the 1<sup>st</sup> and 4<sup>th</sup> couples, and is danced once, with the 7<sup>th</sup> couple neutral at the bottom. The set finishes 2-1-3-5-4-6-7.

The third part is led by the 1<sup>st</sup> and 4<sup>th</sup> couples, and is danced once, with the 2<sup>nd</sup> couple neutral at the top. The set finishes 2-3-5-1-6-7-4.

Repeat the whole of this 6 times, and the set will be back where it started. As before, an extra first part (Coda) can be added to round the dance off.

## The nine-couple set

Hands six from the top. There are three minor sets of three couples. Because the number of couples divides by 3, the triple minor rule is applicable.

The first part is led by the 1<sup>st</sup>, 4<sup>th</sup> and 7<sup>th</sup> couples. Three lines of six dancers lead up towards the presence. The set finishes 1-2-3-4-5-6-7-8-9.

The same leading couples, 1<sup>st</sup>, 4<sup>th</sup> and 7<sup>th</sup>, initiate the second part, which is danced once, finishing 2-1-3-5-4-6-8-7-9. The 7<sup>th</sup> couple have not got a 3-couple set to work with, so they go to the bottom, i.e. change places with the 9<sup>th</sup> couple (Triple Minor Rule). The set is now 2-1-3-5-4-6-8-9-7.

The 1<sup>st</sup> and 4<sup>th</sup> couples lead the third part, the 1<sup>st</sup> with the 3<sup>rd</sup> and 5<sup>th</sup> couples, and the 4<sup>th</sup> with the 6<sup>th</sup> and 8<sup>th</sup> couples: the 2<sup>nd</sup>, 9<sup>th</sup> and 7<sup>th</sup> couples are neutral at the top and bottom. The set is now 2-3-5-1-6-8-4-9-7.

Repeat the whole of this 8 times to return the set to its original position. Again, an extra first part (Coda) can be added to round the dance off.

Note that the 1<sup>st</sup> and 4<sup>th</sup> couples will still be leading couples for the next round of the dance. The 2<sup>nd</sup> couple who were neutral at the end of the first sequence will become the new leading couple. If this is borne in mind, there should be no difficulty in deciding who leads the lines in the next round of the dance.

## Tunes

The original tune as detailed by Playford is given above. It is to be played AABB.

Sharp's alternative tune is Jack Pudding (or Merry Andrew), taken from Playford, The Dancing Master, vol. 1, 4<sup>th</sup> edition (1670), p. 62. The tune Easter Tuesday, taken from Walsh, The Compleat Country Dancing Master (1718), is suggested as a more lively tune from the same era which will fit. Jack Pudding and Easter Tuesday should be played AAB.

In the original books, these tunes are all in compound duple time. They are written with six crotchets to the bar and have the time signature "3". The note values have not been altered and the time signature 6:4 has been applied. The arrangements are by Peter and Susan Swann.

## Editors' Note

Later in his life, Ken adopted the tune The Miller of the Dee as a change tune for Jack Pudding for this dance. It also was arranged by Peter and Susan Swann.

## JACK PUDDING (or MERRY ANDREW)

**A**



**B**



Section A is a single staff of music in 6/4 time, starting with a repeat sign. Section B consists of two staves of music in 6/4 time, continuing the melody.

## EASTER TUESDAY

**A**



**B**



Section A is a single staff of music in 6/4 time, starting with a repeat sign. Section B consists of two staves of music in 6/4 time, continuing the melody.

Ken Sheffield  
Hall Barn  
Bitterell  
Eynsham  
Oxon.  
20<sup>th</sup> December 2000

## INDEX OF DANCES

Name	Formation	No.	Page
All Together One After Another	LW	56	63
The Alternative	3 co	1	1
Amintor Charm'd	LW 1 imp	57	64
Barbara's Bounce	3 co	2	2
Barbara's Maggot	LW 1 imp	58	65
Beauty In Tears	3 co	3	3
Beware o' Bonnie Ann	3 co	4	4
The Black Velvet Band	3 co ch-p	5	5
Blundel's Maggot	3 co	24	30
Bonny Kate	3 co	25	31
Buckingham House	4 co	55	61-62
Bung Her Eye	3 co	26	32
Campbel's Frolick	3 co	27	33
Captain Commin's Ramble	3 co	28	34
Captain Reed's Delight	3 co	29	35
Caroline's Victory	4 co	16	21
The Chaplet	3 co	30	36
The Clover (Meillionen)	LW	59	66
Collin's Rant	LW	60	67
Cream Pot	LW	61	68-69
Cross Purposes, or Tom and Mary	3 co	31	37
De'il Take the Wars 1 & 2	LW	62	70-72
Dr. Fausters Tumblers	LW	63	73
Double the Cape	LW	64	74
The Drum	LW	65	75
The Dutchman	3 co ch-p	6	6
Elephants Stairs	LW	66	76
Elizabeth Canning	3 co	32	38
The Figure Three	LW	67	77
Five Foot Flirt	3 co O ch-p	7	7-8
The Fortune Teller	LW	68	78
The Frisk	3 co	33	39
The Frolick	3 co	34	40
Golden Square	LW	69	79
Hey to Ruckholt	3 co	35	41
Heywood Wake	LW	70	80
Hunting the Stag	LW 1 imp	71	81

Name	Formation	No.	Page
I Wish I May Die If I Do	LW	72	82
The Infant	3 co	36	42
Jacob or Enrico	3 co	8	9
Jay's Frolick	3 co	37	43
Jockey to the Fair	3 co	38	44
Johnny's Frolick	LW	73	83
The Jovial Beggars	LW	74	84
The Joyful Jester	LW	75	85
Juniper Hill	3 co	39	45
Kelston House	LW	76	86
The Ladle	3 co	40	46
Lass of Pattie's Mill	LW	77	87
Lidia's Ramble	LW	78	88
Life of Pleasure	3 co	41	47
The Light Heart	3 co	9	10-11
The Light of my Life	LW	18	24
Lost Then Found	3 co	10	12
Love and a Bottle	LW 1 imp	79	89
Lovely Nancy	LW	80	90
Madam Betty	LW	81	91
Maid's Delight	LW	82	92-93
Margaret's Maggot	3 co	11	13
Medway	3 co	42	48
Miss Grace Hay's Delight	3 co	43	49
Mr. Jones's Inquiry	LW	83	94
The Morning Rout	LW	84	95
Mother Shipton	3 co	44	50
New Prince of Orange's March	LW 1 imp	85	96-97
North Ashton Frolick	LW 1 imp	86	98
Old Oxford	3 co	45	51
Paddlers Coff	4 co O	17	22-23
Paul's Humour	LW	87	99
Penelope	LW	19	25
Penny On the Green	LW	88	100
Perfections of Love	LW	89	101
The Phoenician	3 co	12	14
Pilgarlick	LW	90	102

Name	Formation	No.	Page
Portabella	LW	91	102
Portsmouth	LW	92	103
Punch-Bowl	LW	93	105
Push About the Jorum	3 co	46	52
The Ram and the Gate	LW	20	26
The Rattle	3 co	47	53
The Riddle	LW	94	106
Robinson Cruso	LW	95	107
Rowles and Butter	3 co	48	54
The Royal Fishery	LW	96	108
St. Peter's Complaint	3 co	13	15
Sally In Our Alley	LW	97	109
The Second Chance	3 co	14	16-17
Shropshire Round	LW	98	110
Silent Worship	3 co	15	18-20
The Soldier's Joy	3 co	49	55
Step Stately	3 / 5 / 7 / 9 co	Appendix	113
The Stratham	3 co	50	56
The Tartar	3 co	51	57
The Telegraph	LW	99	111
A Trip to Bath	LW	100	112
Twin Sisters	LW	21	27
Two Two and One for the W.I.	LW	22	28
Wanton Betty's Vagaries	3 co	52	58
When War's Alarms	3 co	53	59
Whistle O'er the Lave On't	3 co	54	60
The White Cockade	LW	23	29



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