

ops: ordinary morris double step with arms swung down and up.
galley with hands out at side to balance - step, hop, hop only.
sidestep closed, with leading hand up high and twists from wrist.
slow capers are two bars of hockle or shuffle followed by two plain capers.

ce to Self: jump with feet together, all facing up to the music.

ot-Up: start with inside foot - odds right, evens left.

bar 1 - all move up a yard on a double step,

bar 2 - all galley out and face down,

bar 3/4 - all move down a couple of yards, starting with what is now the outside foot, a double step and a step and jump, landing feet together still facing down. A fair spring from the step.

bar 5 - all move down another yard on a double step,

bar 6 - all galley out and face up,

bar 7/8 - all move up to place with a double step and a step and jump, landing feet together facing front.

lf-Gyp: start with inside foot - everyone right foot.

bar 1 - all move across the set, passing right shoulders to the left of one's opposite, on a double step,

bar 2 - all galley away from opposite, on left foot, to face back to own place,

bar 3/4 - all back to own place with a double step and turn to face front on the step and jump, to left.

bar 5/8 - repeat to other side, starting other foot, left, and turning otherway, to right, etc.

ck o-back: start with outside foot, everyone on left foot.

bar 1 - all move forward, passing own's opposite right shoulders, on a double step,

bar 2 - all galley right to face back to own place, moving across behind own's opposite,

bar 3 - all move back to place, passing right shoulders again, with a double step, completing the back-to-back track,

bar 4 - all turn right to face front on a step and jump.

bar 5/8 - repeat to other side, starting right foot and turning to left etc.

alf-Rounds: start with inside foot, right.

bar 1 - into rounds the easy way, with minimum turn, and dance round on one double step, clockwise,

bar 2 - all galley out, on left, to face back anticlockwise,

bar 3/4 - all move round anticlockwise with a double step, step and jump, ending still facing anticlockwise and a yard or so past own place.

bar 5 - continue round anticlockwise with a double step starting inside foot, left.

bar 6 - all galley out, on right, to face back clockwise,

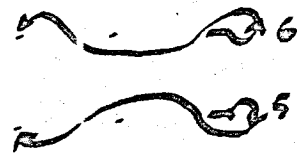
bar 7/8 - return to place with a double step, going round clockwise, and facing front on the step and jump.

alf-Hey: odds start left foot, evens with right.

All do usual stepping, a double, a galley, another double and s & j.

All try to be facing out, away from opposite, to start the galley.

Top pair, galley in middle place, middle pair galley at the top, bottom pair move down a little on bar 1, galley out and then come up middle to the top.



nd: all face up on the jump, no special capers etc.

ALLANT HUSSAR; cross over, short ss. galley in line without turning, short ss to opposite side and turn to face front on step and jump. Half hey.

LONDON PRIDE; on spot, same stepping as Gallant Hussar

PRINCESS ROYAL - col. Sharp from Thomas Danley of Sevenhampton as
played by his father for the Withington Morris.
30.8.09. ShaM 2328.
Note by Sharp - some D's sometimes D sharp.
This is the tune played by Dennis Smith.

The musical score is written on four staves. The first staff is labeled 'A' and begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff is labeled 'B' and continues the melody with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. The third staff is labeled 'C' and contains notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. The fourth staff continues the melody with notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. A triplet of eighth notes (G4, A4, B4) is marked with a '3' below it in the third staff. The score concludes with a double bar line.

The Morris at

Withington

Roy Dommett

A village west of North Leach in Gloucestershire where the Clevely Brook becomes the river Coln. Its history includes a long barrow, a great Roman villa, in fact its parish boundaries may preserve the boundaries of the Romano-British estate of about 400 acres, a minster or monastery founded in the 7th century by a king of the Hwicce which became an abbey and started sheep runs in the area and house of the Bishop of Worcester. Fitz House was Compton Casey, for 200 years the home of the Howe family who had the peerage of Chedworth. The Hellinggers, dancers in Brize Norton in the 1850's, came from the Chedworth area.

Cecil Sharp met Thomas Denley (Danby or Danley?) in Sevenhampton in 30.8.1909 aged 72. He told Sharp that Curtis used to play pipe and tabor at Withington and so had Denley's father. The sexton at Rotgrove, near Bourton on the Water, told Chandler that his father used to put Curtis in an awful passion by saying "Ah Curtis you can't raise to the 8th note." David Danley had made Thomas' pipe and tabor. He played 4 morris and 2 country dance tunes for Sharp on a tin whistle - Green-Princess Royal, Lumps of Plum Pudding, The Rose Tree, The Triumph and Hunting the Squirrel. (Tunes 2327-31).

Later that day Sharp spoke to George Humphreys, also aged 32, who had danced as a boy and was later the parish clerk. He described the Stove pipe hats, with ribbons tied round and streaming about 3 or 4" down the back, which hats they pulled off to dance. Clean white linen shirts with ribbons twice round the arm. White breeches and white stockings. No sticks but handkerchiefs. Set of bells on each leg, tied with ribbons.

He called this "that's the contents of the dancers!"

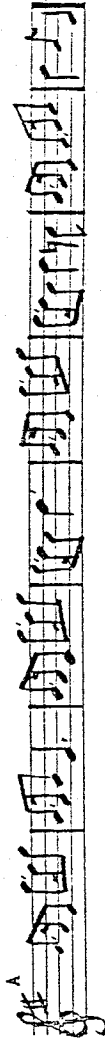
News Matters 5:3, 1983

The Squire or Tom reel was dressed as comical as you could dress him. He had a stick about 2 feet long with a bladder on one end and a cow's tail on the other. He drove the children back with the bladder and the adults with the cow's tail. The Ragman or Rag Carrier had the money box and was also the sword bearer but he emphasised that the sword was only for show. The ragman was dressed in ordinary clothes.

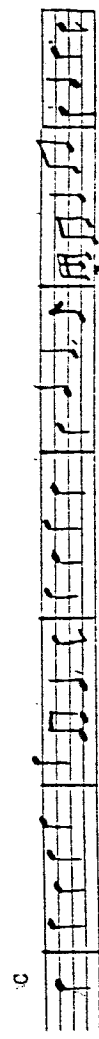
The Morris was danced at the Maypole in the village, it was thought because of an "Old Charter in them times before mine." On May Day all the morris teams such as Chedworth and Shipton, it was thought that there was nearly one in every village, came and competed for prizes.

In recording Lumps of Plum Pudding Sharp noted that all the C's in this morris jig were rather sharp and perhaps intended as C sharps. Danley was also playing some of the C's in Princess Royal as sharps. The Princess Royal tune looks a mixture of Princess Royal and Trunkles. Perhaps this is to be taken as meaning both dances were actually done at Withington. A more normal Princess Royal tune can be produced by using the bars 7-10 of the C music for bars 5-8 of the A and inserting the usual 2 bars between bars 6 and 7 of the C music. Some years ago the Westminster Morris Men were using this Princess Royal tune for a morris jig but calling it from Sevenhampton. It suggests footloose to the A music and slow capers to the B music. What about that 10 bar C music? Use ordinary figures with an extra galley in bars 5-6?

LUMPS OF PLUM PUDDING



PRINCESS ROYAL



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WITHINGTON C# fm T. Danley 30.8.09 "GREENSLEEVES"

Musical staff for "GREENSLEEVES" in G major, treble clef, 4/4 time. The melody consists of eighth and sixteenth notes.

"HUNT THE SQUIRREL"

Musical staff for "HUNT THE SQUIRREL" in G major, treble clef, 3/4 time. The melody features a mix of eighth and quarter notes.

"LUMPS OF PLUM PUDDING"

Musical staff for "LUMPS OF PLUM PUDDING" in G major, treble clef, 4/4 time. The melody is composed of eighth and sixteenth notes.

Musical staff for the second system of "LUMPS OF PLUM PUDDING", continuing the melody from the previous staff.

"PRINCESS ROYAL"

Musical staff for "PRINCESS ROYAL" in G major, treble clef, 4/4 time. The melody includes a circled 'A' above the first measure.

Musical staff for the second system of "PRINCESS ROYAL", starting with a circled 'B' above the first measure.

Musical staff for the third system of "PRINCESS ROYAL", starting with a circled 'C' above the first measure.

Musical staff for the fourth system of "PRINCESS ROYAL", ending with a double bar line.

"THE ROSE TREE"

Musical staff for "THE ROSE TREE" in G major, treble clef, 4/4 time. The melody is written in eighth and sixteenth notes.

Musical staff for the second system of "THE ROSE TREE", continuing the melody.

Musical staff for the third system of "THE ROSE TREE", continuing the melody.

Musical staff for the fourth system of "THE ROSE TREE", ending with a double bar line.