

The Adderbury Morris

Step: There is no indication of starting foot. There was an uncertainty of whether hop or plain steps in bars 3 & 7 of figures: probably something unemphatic. The phrase ending varies from dance to dance.

Handkerchiefs: In handkerchief dances the 2 diagonal corners are tied together & carried, between thumb & index finger or for some dances slung over 3rd finger. The hand movements were not very stereotyped but varied considerably, although within certain limits. Arms held in front of body, elbows curved & held, well away from the sides very much as in initial position in "dip-in-dip-out 1 of Eynsham. Counter twists in rather large vertical circles or ellipses are made - down & in on 1st beat - as the hands come up & in to complete the circle they are brought close together in front of body. Falling slightly to that position with an accent on the 3rd beat of the bar. Wave always accompanies caper.

Sticks: the sticks when not being actually used, are carried in the middle & held, vertically a little in front of the body hand at shoulder level the two arms swinging slightly down & up with the steps. Clash high enough to be clearly seen.

Order of Figures: the usual full order seemed to be Foot-up, Half-Hands, Processional-Down, Processional-Up, Back-to-Back, Whole-Gip & Whole-Hey. The Adderbury men did not do all the figures in every dance they danced, as many or as few as they pleased. Processional-Down & Up normally occurred together. Foot-up was the 1st figure but it was probable that Once-to-self & Whole-Rounds replaced Walk-Round & Foot-up in dances in which Foot-up occurred in the chorus. Whole Hey, if used was normally the last figure but usually the dances ended on a chorus movement. Endings were usually a slowing down of the tune in the last 2 or 3 bars or a repeat of a stick tapping movement as fast as possible. In Once-to-self, stationary or walking, it was customary to sing & to dance the last 2 or 3 bars so as to be ready for the initial figure of the dance, especially if the last few steps of a figure were to be capers.

Foot-up : whole set dances up & back twice.

Processional-Down - 1st couple dances down the middle, the others moving aside if necessary & fall back to places etc.

Whole-gip - called *hands-round* by Sharp. Clasp hands at waist level.

Whole-Hey: done Country Dance fashion. Top two pass by right bottom dancers by left. The movement is continuous without a halt halfway.

Handkerchief Dances.

BLACK JOKE.

Figures extended by 4 plain capers at 1/2 way & end, always done facing partner.

Chorus: long open sidestep away from music, ditto back. Handkerchiefs twist with leading hand. Then foot-up once ending with 4 plain capers facing partner.

HASTE TO THE WEDDING (or RORY O'MORE)

This immediately followed Sweet Jenny Jones at the start of a programme.

Chorus: a Foot-up to A music. There was a pause in the middle of 6th bar of chorus, the hands being brought down to meet in front of the body with great emphasis & with a greater fall than usual. This was followed by 4 waves ending with the only caper on the middle beat of the last bar. The dance ends with men capering into a tight bunch.

PRINCESS ROYAL

Danced by 4, 6 or multiples of 4. 16 bars allowed for each figure. The MSS presents some difficulties in interpretation which can be resolved only by noting that:-

1. Walton occasionally substituted, in teaching, a single foot-up for 2nd-half of figures such as Half-hands & whole-gip.
2. Cross-corners is used elsewhere in Country Dance & Morris notations to mean [either] Whole-gip, Hands-across & [or?] what we today call a "star". (this refers to Blunt MSS only)

The figures given are apparently Foot-up, Foot-down, Processional-Up & Processional-Down. The 2nd figure in the MSS is given as:

Bars 1-4	[dancers] 1 & 3 [dance] half of whole gip.
Bars 5-8	2 & 4 [do the same]
Bars 9-12	1/2 of Half-Hands.
Bars 13-16	single foot-up.

Notation is given for dance in units of 4 dancers.

Cross corners can be taken as whole-gip with partner or a 4 handed star. (I do not believe Westminster reconstruction). Figures otherwise apparently double length - probably travel forward. 2 double steps, stationary 2 double steps, retire 6 hopsteps & end with 2 plain capers in place. Use another double length figure for figure 2 rather than the jumble above

1st & 3rd chorus: 1st-half of Half-hands, open sidestep to right & left, clapping thus: b.r leg.b.-./b.l leg.b.-./ [sic: presumably: both, both, [under] right leg, both, pause, both, [under] left leg, both, pause.] then foot-up once ending with 2 plain capers. Repeat all this doing 2nd-half of half-hands 1st.

2nd chorus: as 1st but start with 1st 1/2 of "cross-corners".

4th chorus: as 2nd [but] instead, of foot-up at end all go round in circle with music slowing down, ending all in a small bunch in centre with 2 plain capers.

Clapping Dances.

BUFFOON

The 2nd-half only of each figure ends with 4. plain capers.

1st chorus :-the following hand clapping once through,

b. b. /r+r. r+r. / b. b. /l+l.l+l. /b. r+r. /b. l+l. /b. b. / {r+l. l+r} {r+l. l+r} //

2nd chorus: instead, of r+r, l+l strike partner's breast with right, left hands respectively. Last 2 bars as before.

3rd chorus: tweak noses instead of striking.

4th chorus: strike top of partner's head, instead of tweaking.

5th chorus: raise arms, with a flick of the hands & a bit of a spring.

SHEPHERD'S HEY

In 4th & 8th bars of figures all stand, still & clap: b.beh.b.-.// [sic: presumably: both, behind self, both]

[sing] "Shepherd's Hey, Clover too, Rye grass seeds & Turnips too."

1st chorus: the following done twice: b. r toe.b.-./b.l toe.b.-./b.un r.b.un l./b. beh. b.-.//

2nd chorus:- touch knee instead of toe.

3rd - touch heart; 4th - touch top of head; 5th - hold up hand.

Stick Dances.

BEAUX OF LONDON CITY

Figures extended. 3 hopsteps forward, 3 stationary, 3 retiring and 2 backsteps & jump in place.

Photographs of Walton in Once-to-self show him carrying stick either at one end as a "beater" or under arm as a shot-gun. Each chorus done twice.

1st chorus: each corner in turn approaches with 3 steps, starting right foot. On 1st beat dib butts, on 2nd hit tips on ground & on 3rd stand up & strike sticks at head level. After corners all do it with partner.

2nd chorus: Instead of clash, stand, straight up, hold stick to shoulder as gun & shoot at corner. Dib, hit & clash with partner in bar 4 as in 1st chorus.

3rd chorus: as 2nd but shoot in air, stick almost vertical.

Dance ends with all face up in column at last clash.

([PS:] The stances adopted by modern sides would make the firing of a gun impossible without serious personal injury!)

BLUE BELLS OF SCOTLAND

Notation: o = odds strike evens; e = evens strike odds; x = partners clash

Chorus: doubles (i.e. stick held with both hands), the following twice through:

o.o.e.e./o.o.e.e./o.e.o.e/x.-x.-//

1st chorus: with partners; 2nd chorus: 1 & 3, 2 & 4, 5 & 6; 3rd chorus: 1 & 2, 3 & 5, 4 & 6

NB: Similarity to CBilly.

CONSTANT BILLY

[Sing] "Oh! my Billy, my Constant Billy,
When shall I see my Billy again?
Billy again! Billy again!
Billy again! Billy again!
Oh! my Billy, my Constant Billy
When shall I see my Billy again."

Chorus: single clash on middle beat of each bar thus.

partners/1&3,2&4,5&6/partners/1&2,3&5,4&6/foot-up once,

LADS A BUNCHEM

[Sing] "Oh dear mother what a fool I be,
Here are 6 young fellows come a-courting me
three are blind. & the others can't see,
O dear mother what a fool I be."

Chorus: the following done twice.

o.o.o.-/e.e.e.-/o.e.o.e./o.e.x.-//

1st chorus – doubles; 2nd chorus – singles.

3rd chorus – "high" hold sticks in both hands, stand pointing left shoulders to each other, evens face

up, odds face down & raise sticks well above heads horizontally & parallel to files. Like Fieldtown only not turned completely round. When striking the dancer makes an overhead movement pivoting right hand over left so as to strike down with his tip onto his partner's butt. Odds strike in bar 1, evens in bar 2, bars 3 & 4 as in 1st chorus. (Nowadays this movement is done in a much lazier manner).

Photographs show that Walton did all the stick tapping so that the actual point of impact was well above head level. (So as to be seen, perhaps?)

SWEET JENNY JONES

[Sing] "My sweet Jenny Jones is the pride of Llangollen,
My sweet Jenny Jones is the girl I love best."

Blunt has the tune In jig time with normal stepping. Sharp has it in waltz time - danced with plain steps except that on 4th & 16th steps the stepping foot remains in front the body, the weight being distributed equally on both feet at first & on next beat transferred, to the front foot to enable next step to be made on hinder foot. Thus [3/4] r.l.r./l.-.r./l.r.l./r.l.r./l.r.l./r.-.l./r.l.r./l.-.-.//

Chorus: the following done twice

o.e.o.e.o.e.o.e.o.e.x.

then foot-up, done once or twice depending on the stepping used, singing.

Alternate choruses doubles & singles.

WASHING DAY

Dance for 6 or multiples of 4.

[Sing] "Thump! Thump! Scrub! Scrub!, Scrub! Scrub away!
The devil a bit of peace I git! Upon the washing day."

Chorus :-the following done twice.

o./e.o.e.o./e.o.e.o./e.o.e.o./e.-.x.-.//

Alternate choruses doubles & singles.

Sticks & Sing or Dance. - verses either sung or danced.

BRIGHTON CAMP

Tune pauses before 1st & 5th bars on lead-in notes.

"Oh! let the night be ever so dark.
Or ever so wet or windy
I must return to the Brighton camp,
To the girl I left behind me."

Chorus:-the following done twice.

o.e.o.e./o.e.o.e./o.e.o.e./o.—.x.-. /

HAPPY MAN

This was a 4 part song in 3/4 time sung by the Adderbury men. When danced the step was 1 2 hop, or possibly as Sweet Jenny Jones

“How happy is that man, that’s free from all care.
That loves to make merry o’er a drop of good beer.
With his pipe & his friends puffing hours away.
Singing song after song, till he hails the new day,
He can laugh, dance & sing, and smoke without fear,
Be as happy as a king till he hails the new year.

How happy is the man that's free from all strife,
He envies no others but travels through life...

Our seamen of old, they fear not their foes,
They throw away discord & the mirth they're inclined...."

Chorus:-normally twice through singing & clapping o.e.o.e.o...., till x at end.

When done last time of all it is repeated a 3rd time being done as fast as possible while still maintaining strict tempo.

POSTMAN'S KNOCK

This was a 2 part song. To the verses either a figure was done twice or 2 distinct figures were used,.

“What a wonderful man the Postman is! As he hastens from door to door
What a medley of news his hands contain, for high, low, rich & poor.
In many a face he joy can trace, as many a grief he can see.
When the door is opened to his loud rap-tap & his quick delivery.

Every morning as true as the clock,
Someone hears the Postman's knock.” (bis) [sic]

“No. 1 he presents with news of a birth, with tidings of a death No.4
At 13 a bill of terrible length, he drops through the hole in the door
Now, a cheque or an order at 15 he leaves, when 16 his presence both prove
While 17 doth an acknowledgement get, & 18 a letter of love...”

The chorus was first sung through either 1) standing stationary or 2) doing a foot-up twice then clapped through e.o.e.o./e.o.x.-/ 4 times.

At the end of the dance the chorus is clapped through yet again as fast as possible in strict tempo.

ROAST BEEF OF OLD ENGLAND

Walton gave a 14 bar tune which seems to be a mismemory of the popular song tune.

Chorus :-the following done twice. o.e.o.e./x.-x.-/o.e.o.e./x.-.-.//

Sticks & Sing only.

FLOWING BOWL

Sing the verses. Sing the choruses then repeat chorus with stick tapping instead, thus:
o.e.o.e./o.e.x.-.// 3 times then o./e.o.e.o./ x.-x.-.// after pause in tune.

JIGS

Jockey to the Fair & Princess Royal

[Walton was?] too old to dance them.

Could put in almost any steps or capers you likes. The more features you put in the better, so long as you don't step over the tune. Jigs done by one or two or whole set Cu [couple] at a time. Shepherd's Hey, clap as set dance with foot-up twice before, between & after last clapping.