

Red Herring Border Dances with Music

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Dances with titles that are ~~crossed-out~~ are not in Red Herring Morris's current repertoire.

This page contains brief dance descriptions and tunes. Follow the link for each dance for more detailed information.

Alexandra Park Road Stick Dance No. 22.5

Tune: *Durham Rangers* **Set:** 6 dancers, 34" (long) sticks, single steps **Source:** [New St. George Morris](#), with modifications by the [Bassett Street Hounds Chorus](#) **Chorus:** wind up and circle on beats 7-8. Dib back on beat 1, then partner F-B (beats 2-3), back (4), partner (5-6), back (7-8). Then swapping: circle around person diagonally to left, clashing on beat 3, then continue circling to partner's place by beat 6. Repeat entire chorus. **Figures:** Once to Yourself (back up on beats 1-4), Cross Into Rounds, Interlocks, Solar System, Spaghetti Junction, Cross Into Rounds & Off

- [dances:1_durham_rangers.abc](#)
- [dances:1_durham_rangers.mid](#)
- [dances:1_durham_rangers.pdf](#)

Durham Rangers

(Alexandra Park Road Stick Dance No. 22.5)

A.(AB)⁵

The musical notation is presented in three staves. The first staff, labeled 'A', contains measures 1 through 4, with first and second endings indicated by brackets and numbers 1 and 2. The second staff, labeled 'B', contains measures 5 through 8. The third staff contains measures 9 through 12. The key signature is one sharp (F#) and the time signature is 4/4.

```

%%pageheight 11in
%%stretchlast no
X:1
T:Durham Rangers
T:(Alexandra Park Road Stick Dance No. 22.5)
R:hornpipe
H:Used for Alexandra Park Road Stick Dance, N.22
P:A. (AB)^5
M:4/4
L:1/8
K:D
%%partsfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 50 % volume = 50
%%MIDI program 41 % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
|: FG | ABAF A2 de | fgef d3 A |1 BcdB ABAF | G2 E2 E2 :|2 BcdB ABAG | F2 D2
D2 ||
P:B
|: ag | fefg afd f | edcB A2 ef | ggbg ffaf | g2 e2 e2 FG |
ABAF A2 de | fgef d3 A | BcdB ABAG | F2 D2 D2 :|

```

Border Crossing

Tune: *I Fought the Law*, by Sonny Curtis **Set:** 5 dancers, 34" (long) sticks, single steps **Source:** Red Herring / Jeff Bigler, Rickland Powell & Jeff Keller (2007) **Chorus:** motorcycle hey for 5, then center clashes with #1, #2 ("I fought the law"), #1-4 clash with center ("and the law won"), center clashes with #3, #4 ("I fought the law"), #1-4 clash with center ("and the law won") **Figures:** "barrier" (or "barricade") rounds, [out to the left](#) ("choo-choo"), [\(square\) bombast](#), [starburst](#), tosses

- [dances:~border:1_i_fought_the_law.abc](#)
- [dances:~border:1_i_fought_the_law.mid](#)
- [dances:~border:1_i_fought_the_law.pdf](#)

I Fought The Law

(Border Crossing)

(AB)4.A

Sonny Curtis

A

Break-in' rocks in the hot sun I fought the law and the
I need-ed money 'cause I had none

4

law won I fought the law and the law won

B

6

I miss my ba-by and I feel so sad, I guess my race is run.

11

She's the best girl that I've ev-er had I fought the law and the

14

law won I fought the law and the law won

Breakin' rocks in the ... hot sun
I fought the law and the ... law won
I fought the law and the ... law won
I needed money, 'cause I ... had none
I fought the law and the ... law won
I fought the law and the ... law won

Chorus:

I miss my baby and I feel so sad
I guess my race is run
She's the best girl that I've ever had
I fought the law and the ... law won
I fought the law and the ... law won

Robbin' people with a ... six gun
I fought the law and the ... law won
I fought the law and the ... law won
I miss my baby and the ... good fun
I fought the law and the ... law won
I fought the law and the ... law won

[Chorus]

```

X:1
T:I Fought The Law
T:(Border Crossing)
C:Sonny Curtis
M:4/4
L:1/8
P:(AB)4.A
K:G major
%%partsfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100    % volume = 100
%%MIDI program 41      % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
|: d2 d2 B2 dd | z2 .e2 d4 | B B2 A B2 GG |
w:Break-in' rocks in the | hot sun | I fought the law and the |
w:I~need-ed money 'cause I | had none |
z2 .c2 B4 | B B2 A B2 GG | z2 .A2 G3 :|
w:law won | I fought the law and the | law won |
P:B
g \
w: I
%%setbarnb 7
| g2 f2 eeff | g2 fe-e3 e | d2 c2 B2 c2 | d8 |
w: miss my ba-by and I | feel so sad,_ I | guess my race is | run. |
gg f2 e2 f2 | gg fe-e4 | B B2 A B2 GG |
w:She's the best girl that | I've ev-er had_ | I fought the law and the |
z2 .c2 B4 | B B2 A B2 GG | z2 .A2 G4 ||
w:law won | I fought the law and the | law won |
W:
W:Breakin' rocks in the ... hot sun
W:I fought the law and the ... law won
W:I fought the law and the ... law won
W:I needed money, 'cause I ... had none
W:I fought the law and the ... law won
W:I fought the law and the ... law won
W:
W:Chorus:
W:I miss my baby and I feel so sad
W:I guess my race is run
W:She's the best girl that I've ever had
W:I fought the law and the ... law won
W:I fought the law and the ... law won
W:
W:
W:Robbin' people with a . . . six gun

```

W:I fought the law and the ... law won
 W:I fought the law and the ... law won
 W:I miss my baby and the ... good fun
 W:I fought the law and the ... law won
 W:I fought the law and the ... law won
 W:
 W:[Chorus]

Bromsberrow Heath

Tune: *Cock of the North* **Set:** long line, in pairs; 21" (short) sticks; skipping (single steps) **Source:** traditional (via Mystic Garland) **Chorus:** stick F-B for 16 bars (32 beats) **Sequence:** hey for 8 bars (32 beats), chorus ; repeat getting gradually faster *ad defessum*.

- [dances:border:1_cock_of_the_north.abc](#)
- [dances:border:1_cock_of_the_north.mid](#)
- [dances:border:1_cock_of_the_north.pdf](#)

Cock of the North

A.(A2B)many

Trad.

♩. = 69

A

4 B

```
X:1
T:Cock of the North
C:Trad.
M:6/8
L:1/8
Q:C3=69
P:A. (A2B)many
K:G Major
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100    % volume = 100
%%MIDI program 41      % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
```

P:A

d2c |: B2B BAG | Bcd e2d |1 B2B BAG | A3 d2c :|2 B2B ABA | G3 G ||

P:B

d |: g2d e2d | g2d e2d |1 B2B BAG | A3 A2d :|2 B2B ABA | G3 G2 |]

Captain Bike

Tune: *Captain Bike*, by Jeff Bigler **Set:** 8 dancers; 34" (long) sticks; skipping (single steps) **Source:** Red Herring / Jeff Bigler (2008) **Chorus:** (Bar 1) clash with partner. (Bar 2) clash with partner while crossing to partner's place. (Bar 3) Turn right and clash with partner. (Bars 4-6) Move along the line to the next person & clash. When you reach the end, loop around & head back toward the top of the set. (Bars 7-8) turn out from middle to face partner. Repeat. **Figures:** [dance on & rounds](#) (with sticks in, like spokes of a wheel), [cross & swing](#), [J-loops](#), ["motorcycle" hey](#) & off

- [dances:~border:1_captain_bike.abc](#)
- [dances:~border:1_captain_bike.mid](#)
- [dances:~border:1_captain_bike.pdf](#)

Captain Bike

in memory of Sheldon Brown

Jeff Bigler (2008)

♩ = 114

A

Musical notation for section A, measures 1-4. Part I (treble clef) and Part II (treble clef) in 4/4 time, key of E minor.

5

Musical notation for section A, measures 5-8. Part I (treble clef) and Part II (treble clef) in 4/4 time, key of E minor.

9

B

Musical notation for section B, measures 9-12. Part I (treble clef) and Part II (treble clef) in 4/4 time, key of E minor.

13

Musical notation for section B, measures 13-16. Part I (treble clef) and Part II (treble clef) in 4/4 time, key of E minor.

```

X:1
T:Captain Bike
T:in memory of Sheldon Brown
C:Jeff Bigler (2008)
M:4/4
L:1/8
Q:1/4=114
K:E minor
%%partfont Times-Bold 16.0
%%staves [1 2]
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V:1   clef=treble  nm="I"       snm="I"           %%
%%MIDI channel 1                                     %%

```

```

%%MIDI control 7 100 % melody volume = 100 %%
%%MIDI program 41 % General MIDI violin %%
%%MIDI transpose 0 %%
%%MIDI gchordoff %%
V:2 clef=treble nm="II" snm="II" %%
%%MIDI channel 2 %%
%%MIDI control 7 50 % harmony volume = 50 %%
%%MIDI program 41 % General MIDI violin %%
%%MIDI transpose 0 %%
%%MIDI gchordoff %%
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
P:A
V:1 % melody
EFGA B2 E2 | c2 BA B2 E2 | EFGA B2 E2 | F2 B,2 B,4 |
EFGA B2 E2 | c2 BA B2 E2 | A2 GF G2 E2 | B,2 ^D2 E4 ||
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V:2 % harmony
z8 | EFGA B2 E2 | c2 BA B2 E2 | A2 G2 F4 |
z8 | EFGA B2 E2 | c2 BA B2 E2 | F2 B2 E4 ||
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
P:B
V:1 % melody
|: e2 dc B2 E2 | c2 BA B2 E2 | e2 dc B2 E2 | F2 B,2 B,4 |
e2 dc B2 E2 | c2 BA B2 E2 | A2 GF G2 E2 | B,2 ^D2 E4 :|
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V:2 % harmony
|: z8 | e2 dc B2 E2 | c2 BA B2 E2 | A2 G2 F4 |
z8 | e2 dc B2 E2 | c2 BA B2 E2 | F2 B2 E4 :|

```

Charlotte's Web

Tune: *Charlotte's Web* by Char Morgan (2009) **Set:** 6 dancers; 34" (long) sticks; skipping (single steps)
Source: Red Herring / Jeff Bigler, Rickland Powell & Rex Powell (2011) **Chorus:** 1. first triangles alternate toss (counterclockwise) and dib while second corners alternate dib & clash (all-in). 2. First triangle clash through (advance one spot in triangle) 3. second triangle clash through (advance one spot in triangle) 4. Everyone spins to advance one spot around circle. Repeat. (All spins over left (non-stick) shoulder.)
Figures: asterisk on, there & back again, grand right & left, egg beaters, wake up & off

- [dances:border:1_charlotte_s_web.abc](https://wiki.banburycross.org/dances:border:1_charlotte_s_web.abc)
- [dances:border:1_charlotte_s_web.mid](https://wiki.banburycross.org/dances:border:1_charlotte_s_web.mid)
- [dances:border:1_charlotte_s_web.pdf](https://wiki.banburycross.org/dances:border:1_charlotte_s_web.pdf)

Charlotte's Web

Charlotte Morgan, (C) 2009

♩ = 132
(AB)4.A

```
X:1
T:Charlotte's Web
C:Charlotte Morgan, © 2009
Q:132
M:C
L:1/8
K:E minor
P:(AB)4.A
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V:1
%%MIDI channel 1
%%MIDI control 7 100 % melody volume = 100
%%MIDI program 41 % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
P:A
B,2 | E2 E2 E2 FG | F2 B,2 B,4 | A,2 A,2 A,2 B,A, | G,A,B,C B,4 |
E2 E2 E2 FG | A2 Bc BAGF | G2 FE B2 B,2 | E2 GF E2 ||
P:B
|: gf | e2 E2 E2>F2 | G2 A2 B4 | A2 F2 D2 BA | GFGA B2 ^d2 |
e2 E2 E2>F2 | GFGA B2 AG | F2 B,2 B,2 ^C^D | E2 GF E2 :|
```

The Circle Dance

Tune: *Glise à Sherbrook* (*The Big Ship*)¹ (MP3 played by Jeff Bigler & A.J. Liuba) **Set:** 4 dancers; 29“(medium) sticks²); skipping (single steps) **Source:** (Connecticut) Not For Joes **Chorus:** stick neighbor-partner-high/low, partner-neighbor low/high; repeat. **Figures:** *dance on & rounds*, *staggered back-to-back*, *(diagonal) hey*, *starburst*, *(square) bombast*, double time or rounds & off

- [dances:~border:1_glise_a_sherbrook.abc](#)
- [dances:~border:1_glise_a_sherbrook.mid](#)
- [dances:~border:1_glise_a_sherbrook.pdf](#)

Glise à Sherbrook (Circle Dance)

Traditional

$\text{♩} = 138$

```
X:1
T:Glise à Sherbrook
T:(Circle Dance)
M:4/4
L:1/4
C:Traditional
% Nottingham Music Database
N:as danced by MOTley Morris
S:Nan Fleming Williams, via EF
Q:1/4=138
K:G
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100 % volume = 100
%%MIDI program 41 % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
D |: "G"G G/2A/2 B/2G/2B/2c/2 | "G"d/2e/2d/2c/2 B d |1\
"D7"c/2d/2c/2B/2 A A | "G"d/2e/2d/2c/2 "D7"B D :|2\
"C"c/2d/2c/2B/2 "D7"A/2G/2F/2A/2|"G"GB G z |
P:B
|: "C"g g e e | "G"d/2e/2d/2c/2 B d |1"Am"c/2d/2c/2B/2 "D7"A A |\
```

"G"d/2e/2d/2c/2 "D7"B z :|2 "C"c/2d/2c/2B/2 "D7"A/2G/2F/2A/2|"G"GB G:|

Clockwork

Tune: *The Bear Dance* **Set:** 4 dancers, two 29" (medium) sticks per dancer, single steps **Source:** Red Herring / Rickland Powell, Rex Powell & Jeff Bigler (2012) **Chorus:** clash self, clash circle, self, basket (right, forehand), self (facing out), basket (left, backhand), move one place counterclockwise, 1st corners (places, not faces) self, cross (with clash), 2nd corners self, cross (with clash), self, basket clash (left, backhand), move one place counterclockwise (back to home spot) **Figures:** dance on (corners), [square hey](#), escapement, [\(square\) bombast](#), tosses

- [dances:1_the_bear_dance.abc](#)
- [dances:1_the_bear_dance.mid](#)
- [dances:1_the_bear_dance.pdf](#)

The Bear Dance (Clockwork)

Traditional (Belgian)

♩ = 132

A

Am

D

5

Am

G

Am

B

9

Am

G

Am

D

13

Am

G

Am

X: 1
 T: The Bear Dance
 T: (Clockwork)
 M: C
 L: 1/4
 C: Traditional
 O: Belgian

```

Q:132
R:polka
K:Am
%%MIDI channel 1
%%MIDI control 7 100 % melody volume = 100
%%MIDI program 22 % General MIDI accordion
%%MIDI transpose 0
%%MIDI gchordoff
P:A
"Am"eA A2|eA A>B|cc BA|"D"d3 c/d/|
"Am"ee dd|cc B2|A/2B/2c "G"BG|"Am"A2 A2 ||
P:B
"Am"A/2B/2c A/2B/2c|"G"BG G2|"Am"A/2B/2c A/2B/2c|"D"d3 c/d/|
"Am"eedd|cc B>B|Ac "G"B/2A/2 G|"Am"A2 A2|]

```

Countercurrents

Tune: *Joy* by Jeff Bigler (MP3 played by Jeff Bigler) **Set:** 6 dancers; 29" (medium) sticks; skipping (single steps) **Source:** Red Herring / Jeff Bigler, Laura Bigler, Jon Pfeffer and Rex Powell (2017) **Chorus:** middles (#3 and #4) dance clockwise, clashing with stationary dancers on the downbeats of bars 1, 3, 5, and 7 as they pass. Everyone else starts with #1 clashing with #3, #6 clashing with #4, and #2 and #5 tossing diagonally across the set. Then the inner 4 dancers rotate one person to the left and clash forehand-backhand-forehand, then rotate left again and clash outwards or toss. Continue the pattern. **Figures:** [grand right & left on](#), [hex bomb \(hexagonal bombast\)](#), [staggered starburst](#), [through & throw](#), [triangles off](#)

- [dances:~border:1_joy.abc](#)
- [dances:~border:1_joy.mid](#)
- [dances:~border:1_joy.pdf](#)

Joy (Countercurrents)

Jeff Bigler (2008)

♩ = 132

A



```

X: 1
T: Joy
T: (Countercurrents)
M: C
L: 1/8
C: Jeff Bigler (2008)
Q: 132
K: G major
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V: 1
%%MIDI channel 1
%%MIDI control 7 100 % melody volume = 100
%%MIDI program 22 % General MIDI accordion
%%MIDI transpose 0
%%MIDI gchordoff
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
P: A
D2 | G2 Bc d2 G2 | edce d4 | G2 Bc d2 Bd | cBAG A4 |
G2 Bc d2 G2 | edce d4 | cdec d2 B2 | cB A2 G4 ||
P: B
g2 eg f2 d2 | ed c2 d4 | g2 eg f2 d2 | AB ^c2 d4 |
g2 eg f2 d2 | gfeg f2 d2 | cdec d2 B2 | cB A2 G4 |]

```

Dawley

Tune: *Return from the Waterside*, by Andy Anderson **Set:** 8 dancers; 29" (medium) sticks; skipping (single steps) **Source:** [Shropshire Bedlams](#) / John Kirkpatrick **Chorus:** EITHER clash with partner while stepping in place 1-2-123-, 1-2-123-, 123-123-, 1234567- OR clash (standing still) L L C_L C_R, R R C_R C_L, L C_L C_R R, C_R C_L L C_L **Figures:** single hey, hey in pairs, circular hey, Lichfield hey

- [dances:~border:1_return_from_the_waterside.abc](#)
- [dances:~border:1_return_from_the_waterside.mid](#)
- [dances:~border:1_return_from_the_waterside.pdf](#)

Return from the Waterside (Dawley)

A.(AB)4.B

Andy Anderson

♩ = 138

1 2

4 B

9

```
X:1
T:Return from the Waterside
T:(Dawley)
M:C
C:Andy Anderson
L:1/8
Q:1/4=138
P:A. (AB)4.B
K:G
%%partfont Times-Bold 16.0
```

```

%%staves [1 2]
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V:1   clef=treble  nm="I"      snm="I"      %%
%%MIDI channel 1                                     %%
%%MIDI control 7 100   % melody volume = 100 %%
%%MIDI program 41      % General MIDI violin %%
%%MIDI transpose 0                                          %%
%%MIDI gchordoff                                           %%
V:2   clef=treble  nm="II"     snm="II"     %%
%%MIDI channel 2                                     %%
%%MIDI control 7 50   % harmony volume = 50  %%
%%MIDI program 41      % General MIDI violin %%
%%MIDI transpose 0                                          %%
%%MIDI gchordoff                                           %%
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
P:A
V:1   % melody
D2  |: B2 B2 ABcA | G2 G2 FGAD |1 EFGE FGAF | GBAG F2 D2 :|2 EFGE FGAF | G6 ||
V:2   % harmony
D2  |: B4 A4 | G4 F4 |1 E4 F4 | G2 B2 A2 D2 :|2 E2 G4 F2 | G6 ||
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
P:B
V:1   % melody
Bc \
%%setbarnb 5
| d2 d2 edcB | cBAG FGAD | GABG ABcA | BdBd A2 D2 |
GABG ABcA | BcdB cedc | BGBG AF AF | G2 B2 G2 |]
V:2   % harmony
Bc \
%%setbarnb 5
| d4 e2 B2 | c2 A2 F2 D2 | G4 A4 | B2 d2 A4 |
G4 A4 | B4 c2 A2 | G2 A4 F2 | G6 |]

```

The Drunken Idiot

Tune: *The Idiot*, by Stan Rogers **Lyrics:** *John Barleycorn*, by Jon Berger **Set:** 4 dancers; 21" (short) sticks; skipping (single steps) **Source:** Bassett Street Hounds / Karin Howe & Mike Miller **Chorus:** B(H)-F(L) in pairs, B(H), F(L) in square; 4x **Figures:** once to yourself/rounds, linear hey/square [hey](#), linear bombast/square [bombast](#)

- [dances:1_john_barleycorn.abc](#)
- [dances:1_john_barleycorn.mid](#)
- [dances:1_john_barleycorn.pdf](#)

John Barleycorn

(The Drunken Idiot)

tune by Stan Rogers
words by Jon Berger

$\text{♩} = 132$

A



1. John Bar-ley-corn to the sea has gone in a ship both stout and
2. John Bar-ley-corn's to the court-ing gone all dressed in fine ar-
3. John Bar-ley-corn's to the hang-man gone and the rea-son I'll un-



new, the thirst to slake of Cap-tain Drake and all his loy-al
ray, in pew-ter clad from toe to head to win a la-dy
fold: 'Tis for rob-bing hon-est Eng-lish-men of their sil-ver and their



crew. To ven-ure brave o'er wind and wave, the Span-iard for to
gay. The po-e-try that he dec-laims will stand him in good
gold. In a grave un-known by cross nor stone John Bar-ley will be



halt, and though he die of Span-ish grape, he'll live as Eng-lish malt.
stead, for the la-dies fair do all de-clare they love it more than bread.
lain, 'til the rain-y days have gone their ways and he ris-es up a-gain.



So we'll cut him down and we'll bind him round and we'll serve him worse than



that, for we'll grind his bones be-tween two stones and we'll bung him in a



vat. Then we'll drink his health in nut-brown ale, and we'll raise our glas-ses



high, for be-fore that he can live a-gain John Bar-ley-corn must die!

X:1

T:John Barleycorn


```

T:(The Drunken Idiot)
H:Dance composed by the Hounds in the style of Red Stags
C:tune by Stan Rogers
C:words by Jon Berger
M:4/4
L:1/4
Q:1/4=132
K:F major
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100    % volume = 100
%%MIDI program 41      % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
FG | Acc B/A/ | G/F/ GAC | DFFE | D3 C | DFF E/D/ | C F F>G | A/B/ cBA | G3
F/G/ | Acc B/A/ | G/F/ GAC | DFFE | D3 C | DFF E/D/ | CF F>G | A/B/ cAG | F2
||
w: 1.~John_ | Bar-ley-corn to the | sea_ has gone in~a | ship both stout and |
new, the | thirst to slake of_ | Cap-tain Drake and | all_ his loy-al | crew.
To_ | ven-ture brave o'er_ | wind_ and wave, the | Span-iard for to | halt,
and | though he die of_ | Span-ish grape, he'll | live_ as Eng-lish malt. ||
w:2.~John_ Bar-ley-corn's to the | court--ing gone all | dressed in fine ar- |
ray, in | pew-ter clad from_ | toe to head to | win_ a la-dy | gay. The | po-
e-try that_ | he_ dec-laims will | stand him in good | stead, for~the | la-
dies fair do_ | all de-clare they | love_ it more than | bread.
w:3.~John_ | Bar-ley-corn's to the | hang--man gone and~the | rea-son I'll un-
| fold: 'Tis~for | rob-bing hon-est_ | Eng-lish-men of~their | sil--ver and
their | gold. In a | grave un-known by_ | cross_ nor stone John | Bar-ley
will be | lain, 'til~the | rain-y days have_ | gone their ways~and he | ris--
es up a-gain.
P:B
FF |\
w:So we'll |
%%setbarnb 18
ddd c/B/ | ccc>B | A/G/ FFG | A3 F | ddd c/B/ | cc c>B | A/G/ FBA | G3 F/G/ |
Acc B/A/ | G/F/ GAC | DFFE | D3 C | DFF E/D/ | CF F>G | A/B/ cAG | F2 ||
w: cut him down and we'll | bind him round~and we'll | serve_ him worse than |
that, for~we'll | grind his bones be-- | tween two stones and~we'll | bung_
him in a | vat. Then we'll | drink his health in_ | nut--brown ale, and~we'll
| raise our glas-ses | high, for~be- | fore that he can_ | live a-gain John |
Bar--ley-corn must die!

```

Five in a Bed

Tune: *Five Inna Bed*, by Andy Anderson (Red Stags) **Set:** 5 dancers; 29" (medium) sticks; skipping

(single steps) **Source:** Red Stags / James Allwright **Chorus:** Set is always 4 dancers + 1 fool. Clash x-x-xxx- ground, then low, then high. "Roll over" (spin over your right shoulder) to the next place clockwise in the set. (#1 becomes the fool). **Figures:** dance on & rounds, cross & swing, "dog bones", square hey, stars, bombast

- [dances:~border:1_five_in_a_bed.abc](#)
- [dances:~border:1_five_in_a_bed.mid](#)
- [dances:~border:1_five_in_a_bed.pdf](#)

Five in a Bed

Andy Anderson

$\text{♩} = 138$

A

5 B

```

%%pageheight 11in
%%stretchlast no
X:1
T:Five in a Bed
M:C
L:1/8
C:Andy Anderson
Q:1/4=138
K:G Major
%%partsfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 50 % volume = 50
%%MIDI program 41 % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
Bc | : dgfe d2 c2 | BABc B2 G2 | ABcA B2 A2 |1 Bcde d2 Bc :|2 G2 F2 G4 |
P:B
| : FAAA GBBB | FAAA GBAG | FAAA GBBB | FAGF G4 :|

```

The Flower in the Snow

Tune: Julian of Norwich **Set:** 6 dancers, two 29" (medium) sticks per dancer, single steps **Source:** Red

Herring / Jeff Bigler (2015) **Chorus:** 1st triangles clash self, right (basket), self, left (basket), spin & pass through beyond corner's place, loop & return to corner's place. 2nd triangles clash self, left (with right stick of dancer to your right), self while looping behind that dancer, left (with left stick of same dancer), twirl twice to advance one more place around the set. You are now corner-crossed (and triangles are switched). Repeat chorus to get home. **Figures:** dance on (triangles), grand right & left, solar system, vines

- [dances:border:1_julian_of_norwich.abc](#)
- [dances:border:1_julian_of_norwich.mid](#)
- [dances:border:1_julian_of_norwich.pdf](#)

Julian of Norwich (The Flower in the Snow)

traditional

$\text{♩} = 180$

A

1. Loud are the bells of Nor-wich and the peo - ple come and go.
 2. Love, like a yel - low daff - o - dil, the flow - er in the snow
 3. Ring, for the yel - low daff - o - dil, the flow - er in the snow

5
 Here by the tower of Jul - i - an I tell them what I know.
 Love, like a yel - low daff - o - dil is lord of all I know.
 Ring, for the yel - low daff - o - dil and tell them what I know.

9 B
 Ring out, bells of Nor-wich and let the peo - ple come and go!

13
 All shall be well a - gain, I know, _____ I tell you know!

X:1
 T:Julian of Norwich
 T:(The Flower in the Snow)
 C:traditional
 M:4/4
 L:1/4
 Q:1/4=180
 K:G major
 V:1 clef=treble
 P:A

G2 DD | GB c/B/A/G/ | BGBc | d3 z |
w:1.~Loud are the | bells of Nor-wich and the | peo- ple come and | go. |
w:2.~Love, like a | yel-low daff-o-dil, the | flow-er in the | snow |
w:3.~Ring, for the | yel-low daff-o-dil, the | flow-er in the | snow |
G2 DD | GB c/B/A/G/ | BGBc | d3 z |
w:Here by the | tower of Jul- i- an I | tell them what I | know. |
w:Love, like a | yel-low daff-o-dil is | lord of all I | know. |
w:Ring, for the | yel-low daff-o-dil and | tell them what I | know. |
P:B
|: e2 c2 | dd d/c/B | A>B cB | AF D2 |
w:Ring out, | bells of Nor-wich and | let the peo-ple | come and go! |
G2 AB | c/B/ A>F |1 G4- | GA Bd :|2 G4- | G2 z2 ||
w: All shall be | well a-gain, I | know, _ I tell you | know! ||

The Fool and the Bag

Tune: *The Fool and the Bag*, by Jeff Bigler **Set:** 8 dancers (can be done for 4); 29" (medium) sticks; skipping (single steps) **Source:** Red Herring / Jeff Bigler (2009) **Chorus:** clash, toss & cross, clash, clash 3x, clash, toss & cross, clash forehand-backhand-forehand **Figures:** [dance on/rounds](#), [cross & swing](#), [starburst](#), ["motorcycle" hey](#) (or [\(square\) bombast](#) if done for 4) & off

- [dances:~border:1_the_fool_and_the_bag.abc](#)
- [dances:~border:1_the_fool_and_the_bag.mid](#)
- [dances:~border:1_the_fool_and_the_bag.pdf](#)

The Fool and the Bag

Jeff Bigler (2009)

$\text{♩} = 180$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 180. The score is divided into four systems, each starting with a measure number (1, 5, 9, 13) and a section letter (A, B). Chord symbols (G, D, G, D7, G) are placed above the notes in various positions throughout the score.

```

%%pagewidth 8.5in
%%pageheight 11in
%%stretchlast yes
X:1
T:The Fool and the Bag
C:Jeff Bigler (2009)
M:4/4
L:1/8
Q:1/4=180
K:G major
V:1 clef=treble
P:A
"G"G,2 GF G2 B2 | "D"c2 A2 F2 D2 | "G"G2 GF G2 B2 | "D7"c4 d4 |
"G"G2 GF G2 B2 | "D"c2 A2 d2 f2 | "G"g2 gf g2 d2 | "D7"c2 A2 "G"B4 ||
P:B
"G"g2 gf g2 d2 | "D7"e2 c2 A2 f2 | "G"g2 gf g2 d2 | "D7"e2 e2 f4 |
"G"g2 gf g2 d2 | "D7"e2 c2 A2 F2 | "G"G2 B,2 "D7"C2 A,2 | "G"B,8 |]

```

Four Lane End

Tune: *Four Lane End* (MP3 played by Jeff Bigler), by John Kirkpatrick ? **Set:** 4 dancers; 29" (medium) sticks³⁾; bedlam stepping (step-hop-step-hop run-run-run-hop) **Source:** [Shropshire Bedlams](#) / John Kirkpatrick **Chorus:** sticking sequence by dancer #1, then #2, #3, #4: left-middle-right-middle-left-middle-right then forehand-back for next dancer to start sequence. End with repeated forehand-backhand, alternating between neighbor & partner. **Figures:** dance on & rounds, high-low, multiples, turn & toss, tosses

- [dances:1_four_lane_end.abc](#)
- [dances:1_four_lane_end.mid](#)
- [dances:1_four_lane_end.pdf](#)

Four Lane End

(AB)5

John Kirkpatrick ?

$\text{♩} = 132$

A

B

last time only play 3x

```

X:1
T:Four Lane End
C:John Kirkpatrick ?
M:C
L:1/8
N:as played for MOTley Morris
Q:1/4=132
P:(AB)5
K:G Major
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100      % volume = 100
%%MIDI program 41        % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
D2| G2 GB d2 cB | cdc BGDF | G2 GB d2 cB | cedB G2 gf |
e2 ge dBGB | ABcA Bcd2 | efge dBGB | BGAF GD ||
P:B
Bc \
%%setbarnb 9
| d2 c2 BGBc | dgdc BGBc | d2 c2 BGdB | ABAG FAdc | d2 c2 BGBc |
dgdc Bdgf | e2 d2 c2 B2 | ABAG FAdc |: \
"last time only play 3x"BGcA BGcA :| BGAF G2 ||

```

The Impossible Dance

Tune: *William Taylor's Tabletop Hornpipe*, by William Taylor **Set:** 6 dancers, 34" (long) sticks, single steps **Source:** [Boggart's Breakfast](#) **Chorus:** spin & toss. Repeat. **Figures:** hot cross buns, collapse the set, swiss roll, spotted dick

- [dances:boarder:1_william_taylor_s_tabletop_.abc](#)
- [dances:boarder:1_william_taylor_s_tabletop_.mid](#)
- [dances:boarder:1_william_taylor_s_tabletop_.pdf](#)

William Taylor's Tabletop Hornpipe (The Impossible Dance)

William Taylor

(AB)5

$\text{♩} = 132$

A

6

10

B

15

```
X:1
T:William Taylor's Tabletop Hornpipe
T:(The Impossible Dance)
C:William Taylor
M:C
L:1/8
Q:1/4=132
P:(AB)5
K:E minor
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100    % volume = 100
%%MIDI program 41      % General MIDI violin
```

```

%%MIDI transpose 0
%%MIDI gchordoff
"Em"B>AG>F E>G"D"F>D | "Em"E2 E2 E2 ||\
P:A
"Bm"B,2 | "Em"E2 E2 E>FG>E | "D"F>GF>E D2 B,2 | "C"B2 B2 "D"A3 G |
F>ED>E F>GA>F | "Em"E2 E2 E>FG>E | "D"F>GF>E D2 B,2 | "C"B>AG>F E>G"D"F>D |
"Em"E2 E2 E2 ||
P:B
E>G |\
%%setbarnb 12
"Em"B>GE>G B2 B2 | "D"A>FD>F A2 A2 | "C"G>FE>D E2 E>G | "D"F>ED>E F>G A2 |
"Em"B>GE>G B2 B2 | "D"A>FD>F A2 A2 | "C"G>FE>D E>G"Bm"F>D | "Em".E2 z2 z2|]

```

Jolly Roger

Tune: *Üsküdar Gideriken* (traditional Turkish song) **Set:** 6 dancers, 29" (medium) sticks, single steps
Source: [Beltane Border Morris](#) (via YouTube video), with modifications by Red Herring **Chorus:** middles clash forehand-backhand with 1st corners, then spin over left shoulder and clash forehand-backhand-forehand with 2nd corners. Then spin over left shoulder back to 1st corners. Repeat a total of 4 times.
Figures: [square hey](#), [implode & explode](#), [solar system](#), [\(square\) bombast](#), [rounds & off](#)

- [dances:~border:1_ueskuedara_gideriken.abc](#)
- [dances:~border:1_ueskuedara_gideriken.mid](#)
- [dances:~border:1_ueskuedara_gideriken.pdf](#)

Üsküdar Gideriken (Jolly Roger)

traditional Turkish song

♩ = 132

A

5 B

9

X:1

T:Üsküdar Gideriken


```

T:(Jolly Roger)
C:traditional Turkish song
M:4/4
L:1/4
K:Em
Q:132
V:1 clef=treble
%%MIDI channel 1 %%
%%MIDI control 7 100 % melody volume = 100 %%
%%MIDI program 41 % General MIDI violin %%
P:A
B, |: E>B B B | c/B/ c B2 | A>A G A |1 B/c/B/A/ G/F/E/D/ :|2 B4 ||
P:B
A>A G A | B G E2 | A>A G A | B2 B2 |
A>A G A | B G E>F | G G F/E/ D | E E/E/ E |]

```

Mairie and Fiona's Wedding

Tune: *Mairi's Wedding* (traditional) **Set:** 4 dancers, 29" (medium) sticks(?), single steps **Source:** Snowbelt Morris **Chorus:** (needs description) **Figures:** double hey, pinwheel, bent rounds, linear hey, binary hey

- [dances:~border:1_mairi_s_wedding.abc](#)
- [dances:~border:1_mairi_s_wedding.mid](#)
- [dances:~border:1_mairi_s_wedding.pdf](#)

Mairi's Wedding

The image displays four staves of musical notation for the tune 'Mairi's Wedding'. The music is written in treble clef with a 2/4 time signature. The first staff begins with a repeat sign and concludes with a fermata. The second staff starts with a measure rest of 5 and ends with a double bar line. The third staff starts with a measure rest of 9 and ends with a fermata. The fourth staff starts with a measure rest of 13 and ends with a double bar line.


```

C:George Green
R:hornpipe
K:G
%%partsfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100    % volume = 100
%%MIDI program 41      % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
|: (3(DEF) |\
%%setbarnb 1
G>BA>G F2 (3(DEF) | G>BA>G F2d2 | c>BA>G F>DE>F |1\
A>GF>E D2 :|2 G2B2 G2 ||
P:B
G>A |\
%%setbarnb 6
B2d2 B2d2 | e>dc>B c4 | c>BA>G F>DE>F | A>GF>E D2 (3(DEF) |
G>BA>G F2 (3(DEF) | G>BA>G F2d2 | c>BA>G F>DE>F | G2 B2 G4 |]

```

Moonstruck Marrow

Tune: *Moonstruck Marrow*, by George Martin Fell Brown **Set:** 8 dancers; 29" (medium) sticks; skipping (single steps) **Source:** Red Herring / George Martin Fell Brown (2009) **Chorus:** 1. Outside four go 1/4 of the way around CCW while middle four go 3/4 around CW; all clash. (Set is now rotated 90°.) 2. Top & bottom sets of four each go half-way around CCW; all clash. Repeat steps 1 & 2 three more times.

Figures: [dance on/grand right & left](#), [linear bombast \(for 8\)](#), [\(slow\) spaghetti junction](#), [zipper hey & off](#)

- [dances:1_moonstruck_marrow.abc](#)
- [dances:1_moonstruck_marrow.mid](#)
- [dances:1_moonstruck_marrow.pdf](#)

Moonstruck Marrow

George Martin Fell Brown (2009)

♩ = 114

A

Musical notation for section A, measures 1-16. Chords: Bm, Em, F#, Bm, F# (measures 1-4); Bm, Em, F#, G, F# (measures 5-8); Bm, Em, F#, Bm, F# (measures 9-12); Bm, Em, F#, G, F#, Bm, A (measures 13-16).

B

Musical notation for section B, measures 17-30. Chords: D, G, A, D, A (measures 17-20); D, G, A, Bm, A (measures 21-24); D, G, A, Bm, D, A (measures 25-28); D, G, A, Bm, D, F#, Bm (measures 29-30).

X:1
T: Moonstruck Marrow
M: 4/4
L: 1/8
Q: 1/4=114
C: George Martin Fell Brown (2009)
K: B minor
%%partfont Times-Bold 16.0

```

%%MIDI channel 1
%%MIDI control 7 100      % volume = 100
%%MIDI program 41        % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
"Bm"f2 B2 f2 B2 | "Em"gfed "F#"c2 e2 | "Bm"dc B2 B2 cd | "F#"c2 ^A2 f2 de |
"Bm"f2 B2 f2 B2 | "Em"gfed "F#"c2 e2 | "G"dcBA G2 AB | "F#"c2 ^AB c4 |
"Bm"f2 B2 f2 B2 | "Em"gfed "F#"c2 e2 | "Bm"dc B2 B2 cd | "F#"c2 ^A2 f2 de |
"Bm"f2 B2 f2 B2 | "Em"gfed "F#"c2 e2 | "G"dc B2 "F#"c2 ^A2 | "Bm"B4 "A"A4 ||
P:B
"D"a2 d2 a2 d2 | "G"bagf "A"e2 g2 | "D"fe d2 d2 ef | "A"e2 c2 a2 fg |
"D"a2 d2 a2 d2 | "G"bagf "A"e2 g2 | "Bm"fedc B2 cd | "A"e2 cd e4 |
"D"a2 d2 "G"bagf | "A"e2 g2 "Bm"fe d2 | "D"fe d2 d2 ef | "A"edcB A4 |
"D"a2 d2 "G"bagf | "A"e2 g2 "Bm"fe d2 | "D"fe d2 "F#"c2 ^A2 | "Bm"B4 B2 z2 ||

```

Morning Glory

Tune: *Morning Glory*, (MP3 played by Jeff Bigler) by Andy Anderson **Set:** 4 or 6 dancers; 21" (short) sticks; skipping (single steps) **Source:** Red Stags / Andy Anderson (1991) **Chorus:** "four" (1-2-123 four times); "1-move-2" (1-2-123, move, 1-2-123, 1-2-123) **Sequence:** once to yourself, "four", hey, "1-move-2", cross & swing, "1-move-2", hey, "1-move-2", J-loops, "1-move-2", hey, "four" & out with a "Hoy!"

- [dances:1_morning_glory.abc](#)
- [dances:1_morning_glory.mid](#)
- [dances:1_morning_glory.pdf](#)

Morning Glory

Andy Anderson

$\text{♩} = 138$

A

5

9 B

13

```
X:1
T:Morning Glory
M:C
L:1/8
C:Andy Anderson
Q:1/4=138
K:G Major
%%partsfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100 % volume = 100
%%MIDI program 41 % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
BA | G2 d2 Bc d2 | GAGF G4 | edce d2 B2 | cBAG A2 BA |
G2 d2 Bc d2 | GAGF G4 | edce d2 B2 | cB A2 G2 z2 ||
P:B
d2 de d2 B2 | d^cde d4 | e2 e=f e2 c2 | ede=f e2 c2 |
d z de d2 B2 | d^cde d4 | edce d2 B2 | cB A2 G2 ||
```

The Ockington Stick Dance (Drowsy Maggie)

Tune: *Drowsy Maggie* (slightly modified) **Set:** 4 dancers; 29" (medium) sticks; skipping (single steps)
Source: Ockington Morris / Robert Harris (via Mike Miller / Bassett Street Hounds) **Chorus:** clash stick into the pile in the center center (on each beat), #1, 2, 3, 4, 1, 2, 3, 4, Wump-Wump-Wump (ground).

Figures: rounds, back-to-back (clash on beats #2 & 6), samurai (clash on beats #2 & 5), inside circle (clash on beats #1, 3, 5, & 7), square hey (clash forehead across, backhand up & down), right & left (clash on beats #1, 2, 3, 5, 6, & 7)

- [dances:5_drowsy_maggie.abc](#)
- [dances:5_drowsy_maggie.mid](#)
- [dances:5_drowsy_maggie.pdf](#)

Drowsy Maggie (Ockington Stick Dance)

traditional

```
X:5
T:Drowsy Maggie
T:(Ockington Stick Dance)
C:traditional
R:reel
H:Dance composed by Robert Harris (Ockington Morris)
M:4/4
L:1/8
M:C|
K:Edor
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V:1   clef=treble  nm=""          snm=""          %%
%%MIDI channel 1          %%
%%MIDI control 7 100     % melody volume = 100 %%
%%MIDI program 41       % General MIDI violin %%
%%MIDI transpose 0      %%
%%MIDI gchordoff        %%
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
P:A
|: ~E2BE dEBE | ~E2BE AFDF | ~E2BE dEBE | BABc dAFD | E2 E2 E4 :|
P:B
d2fd c2ec | defg afge | d2fd cdec | BABc dAFD | E2 E2 E4 ||
```

Over the Top

Tune: *Over the Top* (MP3 played by Jeff Bigler), by Jeff Bigler **Set:** 4 dancers; 34" (long) sticks; skipping (single steps) **Source:** MOTley Morris / Jeff Bigler (2000) **Chorus:** (1) high-low while (2) dib & toss; then clash while dancing through to corner's space. Repeat with (2) high-low while (1) dib & toss. **Figures:** dance on & rounds, staggered back-to-back, j-loops, out-to-the-left, (square) bombast

- [dances:~border:1_over_the_top.abc](#)
- [dances:~border:1_over_the_top.mid](#)
- [dances:~border:1_over_the_top.pdf](#)

Over the Top

(AB)5

Jeff Bigler (2000)

$\text{♩} = 132$

A

5

8 B

13 last time only play 3x

X:1
 T:Over the Top
 C:Jeff Bigler (2000)
 A:Border
 M:C


```

L:1/4
Q:132
P:(AB)5
K:D
%%partsfont Times-Bold 16.0
%%staves [1 2]
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V:1   clef=treble  nm="I"       snm="I"       %%
%%MIDI channel 1                               %%
%%MIDI control 7 100   % melody volume = 100 %%
%%MIDI program 41     % General MIDI violin %%
%%MIDI transpose 0    %%
%%MIDI gchordoff      %%
V:2   clef=treble  nm="II"      snm="II"      %%
%%MIDI channel 2                               %%
%%MIDI control 7 50   % harmony volume = 50  %%
%%MIDI program 41     % General MIDI violin %%
%%MIDI transpose 0    %%
%%MIDI gchordoff      %%
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
P:A
V:1 % melody
A, | D D/E/ F D | G/A/ B A2 | d c/B/ A F | B/A/G/F/ E2 |
D D/E/ F D | G/A/ B A2 | d c/B/ A F | G/F/ E D ||
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V:2 % harmony
z | z4 | z2 z A, | D D/E/ F D | G/A/ B A2 |
d c/B/ A F | B/A/G/F/ E2 | D D/E/ F D | E/D/ C D ||
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
P:B
V:1 % melody
A \
%%setbarnb 9
| d f/d/ c e/c/ | B/d/c/B/ A2 | G B/G/ F A/F/ | E/D/E/F/ E A |
d f/d/ c e/c/ | B/d/c/B/ A2 |:\
"last time only play 3x"G/d/B/G/ F/d/A/F/ :| E C D ||
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%
V:2 % harmony
z \
%%setbarnb 9
| z2 z A | d f/d/ c e/c/ | B G/B/ A F | G/A/ B c2 |
z2 z A | d f/d/ c e/c/ |:\
B G/B/ A F :| G/F/ E D ||

```

Takking

Tune: *Schottisch a Bethany* **Set:** 6 dancers; 34" (long) sticks; skipping (single steps) **Source:** [Boggart's Breakfast Chorus](#): Clash across 3x. #1 & #6 cross over, #3 & #5 slide up, #2 & #4 slide down, clash 2x. Rotate new set 90 degrees so #1 & #6 clash (in middle) on beat 2. Reverse pattern. Repeat. **Figures:** rounds, zig-zag (cross over), hey (A music 2x), posts, through & off

- [dances:~border:1_schottisch_a_bethany.abc](#)
- [dances:~border:1_schottisch_a_bethany.mid](#)
- [dances:~border:1_schottisch_a_bethany.pdf](#)

Schottisch a Bethany (Takking)

Traditional

```
X:1
T:Schottisch a Bethany
T:(Takking)
C:Traditional
M:4/4
L:1/8
K:E minor
P:A
"Em"E2 GB E2 GB | "C"c2 BA B4 | "C"cded c2 BA |1 "D"G2 "A"A2 "Bm"B4 :|2\
"D"G2 gf "Em"e4 ||
P:B
|: "C"e2 fg f2 e2 | "D"dedc "G"B4 | "C"cded c2 BA |1 \
"D"G2 "A"A2 "Bm"B4 :|2 "D"G2 gf "Em"e4 |]
```

Tinner's Rabbits

Tune: *"Scotch Polka"* (MP3 played by Jeff Bigler & A.J. Liuba) **Set:** groups of 3 dancers; 29" (medium) sticks; skipping (single steps) **Source:** [Grimspound Border](#) via [Orange Peel Morris](#) **Chorus:** clash around triangle: (1-2, 2-3, 3-1) 4 times, then everyone strike the ground 3 times. **Figures:** #1 hey (around #2 and #3), left-hand star, #2 hey, "rabbit traps", #3 hey, rounds & off (If dancing with multiple sets, all sets join into one large rounds)

- [dances:border:1_scotch_polka.abc](#)
- [dances:border:1_scotch_polka.mid](#)
- [dances:border:1_scotch_polka.pdf](#)

Scotch Polka (Tinner's Rabbits)

traditional

```
X:1
T:Scotch Polka
T:(Tinner's Rabbits)
C:traditional
M:4/4
L:1/8
K:G major
V:1 clef=treble
P:A
Bc |: d2 G2 G2 AB | c2 E2 E2 G2 |1 FGAB c2 A2 | e2 d2 d2 Bc :|2 \
FGAB c2 F2 | A2 G2 G2 Bc ||
P:B
d2 g2 g2 fg | f2 e2 e2 AB | c2 c2 c2 A2 | e2 d2 d2 Bc |
d2 g2 g2 fg | f2 e2 e2 G2 | FGAB c2 F2 | A2 G2 G2 |]
```

Twiglet

Tune: *Thème Vannetais*, by Tri Yann **Set:** 5 dancers; 34" (long) sticks; skipping (single steps) **Source:** [Boggart's Breakfast](#) **Chorus:** (B music) While stepping, middle (#5) dibs ground, then clashes 2x with #1, then repeat with #2, #3, and #4 (anticlockwise around the set). Meanwhile, each of dancers #1-4 (while stepping) dibs the ground and then either clashes once or raises the stick in the air. The order for #1 is: clash with center, raise stick in the air, clash left (once), clash right (once). #2 starts clashing right, #3 starts clashing left, and #4 starts raising stick in the air. Sequence is repeated twice. **Figures:** (A music) once-to-yourself (A), cross over (B), reels (B), weave (B2), cross & pass (B), surreal (B), aardvark (instead of chorus)(A2), rounds & off (B vamp).

- [dances:border:1_theme_vannetaise.abc](#)
- [dances:border:1_theme_vannetaise.mid](#)
- [dances:border:1_theme_vannetaise.pdf](#)

Thème Vannetaise (Twiglet)

Tri Yann

The musical score is written in E minor (one sharp) and 1/8 time. It consists of two systems of music. The first system, labeled 'A', begins with an Em chord and contains two measures of music. The second system, labeled 'B', begins with an Em chord and contains two measures of music. Both systems include first and second endings, indicated by '1' and '2' above the notes.

```
X:1
T:Thème Vannetaise
T:(Twiglet)
C:Tri Yann
M:C
L:1/8
K:E minor
P:A
"Em"E2 B2 B2 AB | G2 E2 E4 | "D"A3 G F3 E | 1 DEFA "Bm"G2 F2 :|2 DEFA "Em"E4 |]
P:B
"Em"EFGF EFGF | EFGA B2 G2 | 1 "D"DEFE D3 E | F2 A2 "Bm"G2 F2 :|2 DEFE D3 A |
"Bm"G2 F2 "Em"E4 |]
```

Weobley Hankie

Tune: *Flowers of Edinburgh* **Set:** 4 dancers; hankies; skipping (single steps) **Source:** via Debbie Lewis
Chorus: dancers #1-#4 each wave & bow, then "small rounds" **Figures:** large rounds, star, crossover ("dog bones"), bombast, large rounds & out with a "Hoy!"

- [dances:border:1_flowers_of_edinburgh.abc](#)
- [dances:border:1_flowers_of_edinburgh.mid](#)
- [dances:border:1_flowers_of_edinburgh.pdf](#)

Flowers of Edinburgh (Weobley Hankie)

Traditional

$\text{♩} = 138$

A

The image shows three staves of musical notation for the piece 'Flowers of Edinburgh'. The first staff is labeled 'A' and contains the first 8 measures of the melody. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked as quarter note = 138. The melody consists of eighth and sixteenth notes. The first staff ends with a double bar line and a repeat sign. The second staff is labeled 'B' and contains measures 9 through 12. The third staff continues the melody from measure 13 to 16. The second and third staves also end with double bar lines and repeat signs. There are first and second endings indicated by brackets and numbers 1 and 2 above the notes in the first staff.

```
X:1
T:Flowers of Edinburgh
T:(Weobley Hankie)
M:C
L:1/8
C:Traditional
Q:1/4=138
K:G Major
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100      % volume = 100
%%MIDI program 41        % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
D2 |: G2 DG B2 GB | d2 B2 g3 e | d2 B2 BAGA | 1 B2 G2 E2 D2 :| 2 B2 G2 G2 ||
P:B
f2 \
%%setbar nb 5
| g4 f3 e | B2 e2 e3 f | g2 g2 fafd | B2 e2 e2 ge |
dBGB d2 d2 | edef g2 fe | d2 B2 BAGA | B2 G2 G2 |]
```

Woodhouse Bog / Boghouse Door

Tune: [The Keel Row](#) (MP3 played by Jeff Bigler) **Set:** 8 dancers; 29" (medium) sticks; skipping (single steps) **Source:** [Ironmen](#) (via Kearn Morris) **Chorus:** H-L-H-L-H-L-FBF (all but last FBF while stepping) **Figures:** forearm swings, star, casting (mirror) hey, motorcycle hey, casting hey, star, forearm swings, final chorus speeding up and ending with one dancer chasing the other off

- [dances:~border:1_the_keel_row.abc](#)
- [dances:~border:1_the_keel_row.mid](#)
- [dances:~border:1_the_keel_row.pdf](#)

The Keel Row (Woodhouse Bog)

Traditional

$\text{♩} = 132$

A

5 B

```
X:1
T:The Keel Row
T:(Woodhouse Bog)
C:Traditional
M:C
L:1/8
Q:1/4=132
K:G Major
%%partfont Times-Bold 16.0
%%MIDI channel 1
%%MIDI control 7 100    % volume = 100
%%MIDI program 41      % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
P:A
|: B2 G>B c2 A>c | B2 G>B A>F D2 | B2 G>B c2 A>c | B>GA>F G2 z2 :|
P:B
|: B>cd>g e2 d>c | B2 G>BA>F D2 | B>cd>g e2 d>c | B>GA>F G2 z2 :|
```

- 1) MOTley Morris often used a medley
- 2) The Not For Joes use shorter sticks
- 3) many other teams use 19"
- 4) G = ground; P = partner

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