

Pirates

Tune: *Theme from Pirates of the Caribbean*, by Klaus Badelt **Source:** Banbury Cross Morris (2011)

Chorus: clashes, run around (see detailed description), two [half heys](#), "Musketees", "Swords" **Figures:** dance on, [once to yourself](#), [foot up & down](#), [half gyp](#), [back-to-back](#), [rounds](#) with "stab"

Detailed Description

This dance was written by Banbury Cross Morris in 2011.

Chorus

Chorus #1: Beats 1-4: dancers clash low (backhand)-high (forehand)-low-high. Beats 5-7: first corners run halfway around to their corner's place while the other dancers clash low-high-low on a diagonal. Then all clash across on beat #8. Two half heys. "Musketees" clashes:

- First corners step in & clash high (forehand)-low (backhand) while middles step out and clash high-low with 2nd corners. 1st corners return to position.
- 2nd corners step in in clash high-low while middles clash high-low with 1st corners. 2nd corners return to position.
- All dancers clash across high-low-high (forehand)-high (backhand)

"Swords":

- First corners toss (shouting "Sword!") while middles step out and clash high-low with 2nd corners. 1st corners return to position.
- 2nd corners toss (shouting "Sword!") while middles clash high-low with 1st corners. 2nd corners return to position.
- Middles toss (shouting "Sword!") while tops & bottoms clash across high-low
- All clash across high (forehand)-high (backhand).

Chorus #2: Same as Chorus #1 except that 2nd corners run around instead of 1st corners.

Chorus #3: Same as Chorus #1 except that middles run around instead of 1st corners. Instead of clashing diagonally, tops clash with bottoms while middles are running around.

Chorus #4: "Birdcage". Tops & bottoms run halfway around the set clockwise while middles do a whole gyp counter-clockwise, clashing aggressively backhand-forehand-backhand-forehand. Then two [half heys](#), "Musketees" and "Swords" as above.

Figures

Dance On

Dancer #6 wanders on looking wary. Dancers #1-5 each run in from the corner opposite their position, screaming and clashing aggressively with #6 as they pass, ending up in their positions. When all dancers are in position, the dancers shout in unison, "Drink up, me hardies, yo ho!" and all clash with #6's stick.

Once to Yourself

Hankie dances: stand in position, trying not to look stupid. Five beats before the end of the tune, bring the hankies up to chest-level and rise onto your toes. Then two [hop backs](#) and a [foot-together-jump](#). *Stick dances:* stand in position, trying not to look stupid. Two beats before the end of the tune, do a [foot-together-jump](#).

Foot Up & Down

Face up. Two [double steps](#) in the "up" direction (one stationary, one in place). [Galley](#) (out from the center). [Foot-together-jump](#) to face down. Face down. Two [double steps](#) in the "down" direction (one stationary, one in place). [Galley](#) (out from the center). [Foot-together-jump](#) $\frac{3}{4}$ of the way around to face across.

Half Gyp

Face across. Two [double steps](#), one to cross to your partner's position (starting on the left foot¹ and passing by the right shoulder) and one in place. [Hop backs](#) to return to place. [Foot-together-jump](#). Face across. Two [double steps](#), one to cross to your partner's position (starting on the right foot² and passing by the left shoulder) and one in place. [Hop backs](#) to return to place. [Foot-together-jump](#).

Back-to-Back

Face across. Two [double steps](#): on the first one cross to your partner's position (starting on the left foot and passing by the right shoulder), and on the second one slide to your right. [Hop backs](#) to return to place, this time passing your partner by the left shoulder. [Foot-together-jump](#). Face across. Two [double steps](#): on the first one cross to your partner's position (starting on the right foot and passing by the left shoulder), and on the second one slide to your left. [Hop backs](#) to return to place, this time passing your partner by the right shoulder. [Foot-together-jump](#).

Rounds

On the catch-step ("and") before the downbeat, hop into a circle and face clockwise. Middles will need to move outwards ("bulge"). One [double step](#) around the circle (clockwise). On the second [double step](#)

spiral into a clump, ending halfway around the circle but closer to the center. [Hop backs](#) to your corner's place (halfway around the circle). [Foot-together-jump](#). On the catch-step ("and") before the downbeat, all dancers turn a little more than 180° over their left shoulders ("hard turn") and go back the way they came (counter-clockwise). Again, on the second [double step](#) spiral into a clump, ending halfway around the circle but closer to the center. [Hop backs](#) to your original place. [Foot-together-jump](#).

On the third beat of the second double step, dancers "stab" their stick like a sword, aiming for just behind their corner's back.

Tune

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

Pirates of the Caribbean Theme

version for Banbury Cross Morris

Klaus Badelt (transcribed & edited by Jeff Bigler & A.J. Liuba)

A(AB)4

♩. = 63

A Dm B \flat Am Dm B \flat F C Dm
 5 Dm B \flat Gm Dm B \flat Dm A7
 8 B Dm C Dm Gm Am Dm
 13 Dm C F C F A7 Dm Am Dm
 17 Dm C F B \flat Dm Gm A7
 21 Dm B \flat /G F C Gm Am Am Dm
 25 Dm B \flat F C Gm Dm/A Am7 Dm

X:1

T:Pirates of the Caribbean Theme

T:version for Banbury Cross Morris

C:Klaus Badelt

O:transcribed & edited by Jeff Bigler & A.J. Liuba

M:6/8

Q:C3/8=63

L:1/8

P:A(AB)4

K:D minor clef=treble

V:1

%%MIDI channel 1

%%MIDI control 7 100 % volume = 100

```

%%MIDI program 1          % General MIDI Acoustic Grand Piano
%%MIDI transpose 0
% %%MIDI gchordoff
%%partfont Times-Bold 16.0
P:A
A,/C/ | "Dm"DDD/E/ "Bb"FFF/G/ | "Am"EED/C/ "Dm"C/D/-DA,/C/ |\
"Bb"DDD/E/ "F"FFF/G/ | "C"EED/C/ "Dm"D2 A,/C/ |
"Dm"DDD/F/ "Bb"GGG/A/ | "Gm"BBA/G/ "Dm"A/D/-DD/E/ |\
"Bb"FFG "Dm"A/D/-DD/F/ | "A7"EEF/D/ E2 ||
P:B
z \
%%setbarnb 9
| "Dm"AAA B/A/-A2 | "C"GGG G/A/-A2 |\
"Dm"AAA B/A/-A2 | "Gm"GF"Am"E "Dm"D2 D/E/ |
"Dm"F2G/A/ "C"GFE | "F"FGA "C"GCF/G/ |\
"F"A2G/F/ "A7"EFE | "Dm"D>E"Am"C "Dm"D2 D/E/ |
"Dm"F2E/F/ "C"GFG | "F"AGF "Bb"D2D/E/ |\
"Dm"FGA "Gm"BDG | "A7"F>GE D>E^C |
"Dm"A3 "Bb/G"B3 | "F"AAA "C"A/G/-G2 |\
"Gm"G3 "Am"F3 | "Am"EFE "Dm"E/D/ -D/ (D/E/F/) |
"Dm"A> (DE/F/) "Bb"B> (DF/G/) | "F"AAC' "C"A/G-G2 |\
"Gm"G3 "Dm/A"F3 | "Am7"EFE "Dm"D2 | ]

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1)

this will be the *outside* foot as you pass

2)

this will again be the *outside* foot as you pass

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Last update: **2020/10/11 21:33**

