

Steamfitters

Tune: *The Orange in Bloom* (traditional) **Source:** Attributed to Roy Dommert/Albemarle Morris Men
Chorus #1 (“singles”): walk across to partner's place clashing behind on beat 4. Starting on beat 8, clash in a circle with large wind-up, starting with the dancer in position #2. [Galley](#) right & [half hey](#). Repeat (places, not faces). **Chorus #2 (“doubles”):** Same as chorus #1, but with two simultaneous clashes traveling around the circle, starting with dancers in positions #2 & #5. **Chorus #3 (“triples”):** Same as chorus #1, but with two simultaneous clashes traveling around the circle, starting with dancers in positions #2, #3 & #6. **Chorus #4 (“double time”):** Same as chorus #3 (triples), but with the clashes sped up. **Figures:** [once to yourself](#), [foot up & down](#), [half gyp](#), [back-to-back](#), [rounds](#), [whole hey](#)

Detailed Description

Chorus

Chorus #1 (“singles”): Dancers walk across the set to their partner's place, clashing behind on beat 4, with middles bulging to end in a circle by beat 6. #1 (who is now in position #2) winds up & clashes with #3 (in position #4), then the clash continues around the circle once per beat. After the final clash (with dancer #2 in position #1), dancers [galley](#) right and do a [half hey](#). Repeat with places, not faces. (Clashing starts with dancer #2 in position #2, etc.) *Chorus #2 (“doubles”):* same as chorus #1, but both first corners (in positions #2 and #5) clash on beat 1, so there are two clashes traveling around the circle. Repeat with places, not faces, i.e., clashing starts with second corners in positions #2 and #5). *Chorus #3 (“triples”):* same as chorus #1, but all three of the first triangle (dancers #1, #4 & #5 in positions #2, #4 & #6) clash on beat 1, so there are three clashes traveling around the circle. Repeat with places, not faces, i.e., clashing starts with second triangles in their home positions of #2, #4 and #6.) *Chorus #4 (“double time”):* same as chorus #3, but the clashes around the circle are sped up.

Figures

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](#).

Whole Hey

The whole hey is just two consecutive [half heys](#).

Tune

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

The Orange in Bloom (Steamfitters)

A.(AB3)4.A

Traditional

A

4 B

9

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X:1
T:The Orange in Bloom
T:(Steamfitters)
M:6/8
L:1/8
C:Traditional
A:Sherborne
P:A.(AB3)4.A
K:G Major
%%MIDI channel 1
%%MIDI control 7 100 % volume = 100
%%MIDI program 41 % General MIDI violin
%%MIDI transpose 0
%%MIDI gchordoff
%%partsfont Times-Bold 16.0
V:1 clef=treble
P:A
[|] D | E>GE DGA | B>dB A2 B | G>EE DGA | BGG G2 :|
P:B
A \
%%setbarnb 5
| B>AB/c/ d2 B | A>GA Bcd | edB AGA | BAG E2 D |
E>GE DGA | B>dB A2 B | G>EE DGA | BGG G2 [|]

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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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