

Three Musketeers / Skirmish

Tune: *The Rambling Sailor/The Trim-Rigged Doxy* (traditional) **Source:** adapted from the Bledington dance attributed to Roy Dommett **Chorus:** 1st corners step in & clash high-low while middles clash high-low with 2nd corners. Then 2nd corners step in & clash high-low while 1st corners clash with middles. Then all clash high-low-high (forehand)-high (backhand). [half hey](#). Repeat. **Figures:** [once to yourself](#), [foot up & down](#), [half gyp](#), [back-to-back](#), [rounds](#)

Detailed Description

Chorus

- 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)
- [Half hey](#).
- Repeat.

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](#).

Tune

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

Rambling Sailor

(Three Musketeers)

Traditional

A.(AB)4

♩ = 132

A



X:1

T:Rambling Sailor

T:(Three Musketeers)

C:Traditional

M:4/4

L:1/8

Q:132

P:A.(AB)4

K:D mixolydian

V:1 clef=treble

P:A

D2 D2 A>FG>E | D2 D2 c3 d | c>AB>G A>FG>E | D2 D2 D4 :|

P:B

A>Bc>A d2 d2 | A>Bc>A d4 | c2 A>c B2 G2 | A>BA>G E>FE>D |

D2 D2 A>FG>E | D2 D2 c3 d | c>AB>G A>FG>E | D2 D2 D4 :|

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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