

Hi folks,

These are the dances for the upcoming **BACDS 2010 Fall Ball** on November 20. Please consider including some portion of them in your upcoming series programs to help familiarize folks with the material. For dances not in Barnes volumes I or II, music notation appears at the end of the document.

Don't hesitate to contact me for any questions, clarifications, or corrections.

Thank you very much for your consideration,
Ric Goldman, 2010 programmer

3/2 D	Barham Down	6/8 G	On the Go
6/8 D	The Beaux Delight	2/2 Dm	Oxford Circus
3/4 Bm	Candles in the Dark	2/2 A	Prince William
3/4 Bm	Far Away	9/8 C	Round About Our Coal Fire
3/4 Am	Felicity	2/2 Dm	Softly, Good Tummas
2/2 C/Am	Good Man of Cambridge	2/2 D/Bm	Walpole Cottage
4/4 D/Bm	The Jolly Company	3/4 Em	Waltz For Time
3/2 Bm	Key to the Cellar	3/4 D/Am	Waterfall Waltz
2/2 D	Mount Hills	9/8 D	Whiskey Before Dinner

Barham Down

Longways duple minor, 3/2 meter (triple time)
Playford, 1701

A1	1	1s short cast down and face down <i>while</i> 2s move up & face up.
	2-3	All arm R with next neighbor (end facing across)*
	4	Partners L-hand turn half-way.
A2	1-4	2s (now improper) short cast down and face down <i>while</i> 1s move up & face up. All arm R with next neighbor (end facing across). Partners L-hand turn half-way (to original places).
B1	1-4	1s cross L-shoulder, go down around 2s. 1s 1/2 figure-8 up through 2s ending between 2s in line-of-4 facing up.
B2	1-4	All up a double and fall back. 2s gate 1s up and around to progressed places.

* The 6-count arm R in the A's breaks across the musical phrase; it's important to finish on time and facing across in order to flow into the partner L-hand turn.

The Beaux Delight

Longways duple minor, 6/8 meter
Playford, 1721, interpreted by Andrew Shaw

A1	1-4	1s 1/2 figure-8 down through 2s and turn single.
	5-8	1s cast to 2nd place (<i>while</i> 2s move up) and cross R-shoulder to finish proper.
A2	1-8	2s do all that (now in reversed roles).
B1	1-4	1s clap (together, R, together, L) and cast to 2nd place <u>while</u> 2s move up.
	5-8	2s clap (together, R, together, L) and cast to 2nd place <u>while</u> 1s move up.
B2	1-8	3 changes circular hey (start facing partner). 1s lead up and cast back to 2nd place.

Candles in the Dark

Longways duple minor, 3/4 meter

Loretta Holz, 2006

Music: *Candles in the Dark*, Jonathan Jensen, 2004

A1	1-4	Assisted half figure 8's: 1s assisted half figure-8 down through the 2s (1s face down. 1st man take R-hand with 1st W, guiding her in front as they cross between 2s; cast up to exchanged places).
	5-8	1st M and 2nd W assisted half figure-8 across the set.
A2	1-4	2nd M and 1st W assisted half figure 8 across the set.
	5-8	2s assisted half figure-8 through 1s, ending at top center facing down (all progressed and improper).
B	1-4	2s take inside hands, dance down between 1s for a mirror back-to-back with neighbor.
	5-8	Circle L once around.
	9-12	1s take inside hands, dance up between 2s for a mirror back-to-back with neighbor.
	13-16	All gypsy partner 1 1/2 times to finish proper (at the end, 1s take R hands and face down to start again.

Far Away

Longways duple minor, double progression*, 3/4 meter

Gary Roodman, *A Finite Set of Calculated Figures*, 2003

Music: *Far Away*, Pete Jung

A1	1-4	Circle L once round.
	5-8	L-hand star back, turn single R into...
A2	1-4	R-hand star once round.
	5-6	1s lead down through 2s to meet a new 2nd couple <i>while</i> 2s move up outside to meet a new 1st couple.
	7-8	2s gate the new 1s around into a line-of-4 facing down, 1s in center (first progression).
B1	1-4	Line-of-4 lead down the hall and fall back, bending line to face partner.
	5-8	3 changes circular hey (no hands, start with partner across set).
B2	1-4	All 2-hand turn partner 1 1/2 (end facing neighbor).
	5-8	3 charges circular hey (no hands, start with neighbor along the line).

* *Because this is a double progression, when couples hit top or bottom. they only wait half-way thru the dance and are drawn back in.*

Felicity

Four couple longways, 3/4 meter, swing waltz

Colin Hume, 2002

Music: *Felicity*, Dave Brown, 2002

A	1-2	1st woman and 4th man ("2nd long diagonal") cast R one place <i>while</i> their neighbors move into their places.
	3-4	Middles gypsy R-shoulder half-way with new opposites.
	5-8	Middles R-hand star once around, <i>while</i> ends give R hands, balance forward and back, then box the gnat (a la Duke of Kent). (All now improper)
	9-10	1st man and 4th woman (2nd long diagonal places) cast as in 1-2.
	11-12	Middles gypsy R-shoulder half-way with partners.
	13-16	As in 5-8 (all now proper, in order 2 1, 4, 3)
B	1-4	All back-to-back partner.*
	5-8	All circle L half-way.
	9-12	Ends give R-hand to partner to start 4 changes grand chain. Middles wait for the chain to reach them, starting L-hand and only doing 3 changes.
	13-16	All 2-hand turn partner.

* *This flows really nicely if the middles fall back a little further after the back-to-back to make more of a circle, keep the circle for grand chain figure, and then move in for the final 2-hand turn (plenty of time for the turn - no need to take hands right on beat 1.*

Good Man of Cambridge

Longways duple minor, 2/2 meter

Gary Roodman, *Additional Calculated Figures*, 1992

Music: Adapted from *Rondo Alla Turca*, W. A. Mozart

A1	1-4	All circle L once round.
	5-8	1st corners change places; then 2nd corners change places.
A2	1-8	From these new positions, repeat to original places.
B	1-4	1s lead down through 2s, and immediately turn and lead back to place.
	5-8	2s lead up through 1s and immediately turn and lead back to place.
	9-16	Interwoven Figure 8 : 2s cast up to 1st position and dance a half figure-8 down around their original positions, <i>while</i> 1s move down to 2nd position and cast up to follow the 2s into the half figure-8. End the figure-8 in a line-of-4 facing down the set, 2s in the middle (men on the L of the line, women on the R)
C1	1-4	Line-of-4 lead down a double and fall back, everyone turning individually at the last moment to face up the set.
	5-8	Line-of-4 lead up a double and fall back, end people pulling in at the last moment.
C2	1-4	1s (at ends of line) cross, go below, and end facing up, <i>while</i> 2s turn half-way and lead up (don't rush this) into...
	5-8	1s gate 2s up and round into set formation again.

The Jolly Company

Longways triple minor, 4/4 meter

London J. Wash, J. Hare, 1718, interpreted by Andrew Shaw

A1	1-2	Top 2 couples circle L half-way, fall back with neighbor.
	3-4	Neighbors facing, set R and L. Partners facing, set R and L.
	5	Those four change place with partner, L-shoulder, turn L into...
A2	1-2	Top 2 couples circle R half-way, fall back with neighbor.
	3-4	Neighbors facing, set R and L. Partners facing, set R and L.
	5	Those four change place with partner, L-shoulder. 1s turn L to face down, inside hands joined <i>while</i> 2s turn to face up (woman L, man R) into...
B	1-4	Mirror hey along lines.
	5	1s set R and L. *
	6-7	1s long cast down middle <i>while</i> 2s lead up in bar 7 (wait for it).
	8-9	1s lead down through 3s and cast back up to 2nd place.

* The set in B5 is part of the same musical phrase as the hey.

Key to the Cellar

Longways triple minor, 3/2 meter (triple time)

Jenny Beer, *Dances from Barnes Two; New Shoots*, 2004

Music: *Key to the Cellar* or *Locked Out Again* or *No Key to the Church*, traditional

A1	1-2	1s cast to middle <i>while</i> 2s move up.
	3-4	3s gate 1s down.
A2	1-2	Lines-of-3 forward and back.
	3-4	2s gate 1s up.
B1	1-4	Heys-for-3 across the set, 1st woman with 2s, 1st man with 3s (start passing L-shoulder).
B2	1-2	1s gypsy once round.
	3-4	Partners 2-hand turn.

Mount Hills

Longways duple minor, 2/2 meter

Fallinbroom, 1721, reconstructed by Bernard J. Bentley, 1965

A1	1-4	1s cross and go below, skipping, <i>while</i> 2s move up.
	5-8	1s half figure-8 up through 2s.
A2	1-4	2s cross and go below, skipping, <i>while</i> 1s move up.
	5-8	2s half figure-8 up through 1s.
B1	1-4	1st corners change places. 2nd corners change places.
	5-8	Circle L half-way; turn single in place.
B2	1-4	Partners back-to-back.
	5-8	3 charges R and L (taking hands), starting with partner.

On the Go

Three couple longways, 6/8 meter

Ric Goldman, 2000

Music: *The Coming Dawn*, Keith Murphy, 1994

Part I		
A1	1-4	All couples lead up a double and back.
	5-8	All face partner, set and turn single.
A2	1-4	All couples lead down a double and back.
	5-8	All face partner, set and turn single.
B1	1-4	Taking hands along line, slip R for 4, then slip L for 4 (back to place).
	5-8	Back-to-back partner.
B2	1-4	Taking hands along line, slip L for 4, then slip R for 4 (back to place)
	5-8	Back-to-back partner L shoulder, flowing smoothly into...
Part II		
A1	1-4	Side partner and back (Sharpe style)
	5-8	All face partner, set and turn single.
A2	1-8	Repeat A1
B1	1-2	Right diagonals change place (1st man position and 2nd woman position change places by R, <i>while</i> 2nd man position and 3rd woman position change places by R).
	3-4	Left diagonals changes place (1st woman position and 2nd man position change places by R, <i>while</i> 2nd woman position and 3rd man position change places by R).
	5-8	Right diagonals change place; left diagonals change place.
B2	1-4	Right diagonals change place; left diagonals change place (end in original places).
	5-8	All 2-hand turn partner twice around, skipping, flowing into...
Part III		
A1	1-4	Arm R partner once around.
	5-8	All face partner, set and turn single.
A2	1-4	Arm L partner once around.
	5-8	All face partner, set and turn single.
B1	1-4	"Cast and cross" : Skipping, 1s cast down to 2nd position, <i>while</i> middles lead up. 1s couple cross (W below M) and continue down outside to 3rd position <i>while</i> bottom couple leads up to middle. (1s are now improper at the bottom of the set)
	5-8	Repeat all that in new positions with 2s (new top couple) now "active"
B2	1-4	Repeat all that in new positions with 3s (new top couple) now "active"
	5-8	All meet partner in center and back into proper positions (a la Hole in the Wall)

Oxford Circus

Three couple longways, 2/2 meter

Colin Hume, *New Dances for Old*, Volume 1, 1992

Music: *Parson's Farewell*, 1651

Part I		
A1	1-4	Up a double and back.
	5-8	Lines drop back a double; lead forward.
B1	1-4	2s wide cast R shoulder (man up, lady down), round neighbor to the middle of lines (tops facing down, bottoms facing up)
	5-8	Set in lines; cross over R shoulder and turn round (to right).
B2	1-2	Set L and R in lines.
	3-8	Circle 6 L slightly more than once around (slipping), open out into lines on original side facing new partner. (Men are in the order 3,1,2; ladies are 2,3,1).
Part II		
A1	1-4	Side partner R shoulder to R (Shaw siding). Side L shoulder to L
B1&2	1-16	As before.
Part III		
A1	1-4	Arm partner R. Arm partner L.
B1&2	1-16	As before.

Prince William

Three couple longways, 2/2 meter

Walsh, *Compleat Country Dancing-Master*, 1731 reconstructed by Pat Shaw, 1960

A1	1-8	Mirror-image hey along the lines, 1s crossing thru middle and passing between 2s and 3s to begin.
A2	1-8	Repeat A1, 1s crossing back.
B1	1-8	1s cross and cast to middle <i>while</i> 2s move up.
	1-4	1s 2-hand turn 1 1/2.
B2	1-8	2s cross and cast to middle <i>while</i> 1s move up. 2s 2-hand turn 1 1/2.
A3	1-4	Country corners: 1st man move down center ahead of his partner to turn 3rd woman (1st corner) R-hand <i>while</i> 1st woman turns 2nd man (1st corner) R-hand <i>and</i> 2nd woman moves up to top place.
	5-8	1s turn partner L-hand in center
A4	1-4	1s turn 2nd corner R-hand.
	5-8	1s turn partner L-hand in center, end facing the women's line, woman on the R.
B3	1-8	1s lead between the ladies and cast out (man up, woman down). Meet in the center and 2-hand turn to face the men's line.
B4	1-8	1s lead between the men and cast out (man down, woman up). Meet in the center and 2-hand turn to the bottom as 3s cast up to middle.

Round About Our Coal Fire

Longways duple minor, 9/8 meter (triple time)

Richard Bride, 1766

Music: *Old Simon the King*, traditional

A1	1-4	1s lead down (3steps); turn inward, lead back up (3 steps). 1s cast down into 2nd place <i>while</i> 2s move up.
A2	1-4	Repeat A1 (1s and 2s reversing roles), end at home.
B1	1-4	1s and 2nd woman hey-for-3 across set (2nd woman and 1st man start passing L-shoulder).
B2	1-4	1s and 2nd man hey-for-3 across set (2nd man and 1st woman start passing R-shoulder).
A3	1-4	1st woman advance on 2nd man (who backs away), draws him to center, 2-hand turn back to place.
A4	1-4	1st man advance on 2nd woman, draws to center, and 2-hand turn back to place.
B3	1-4	1s cross and cast to 2nd place <i>while</i> 2s moves up. 1s 2-hand turn half-way and fall back to proper sides.
B4	1-4	4 changes circular hey (no hands), starting with partner.

Softly, Good Tummas

Longways duple minor, 2/2 meter

Walsh/Kynaston, 1718, reconstructed by Andrew Shaw

A1	1-4	All single file circle L half-way around (2 doubles)
	5-8	All meet in the center and turn single L back out, clapping once on the second beat of bar 8.
A2	1-4	All single file circle R half-way around (2 doubles)
	5-8	All meet in the center and turn single R back out, clapping once on the second beat of bar 8.
B1	1-4	1s short cast down into 2nd place, <i>while</i> 2s lead up. Partners set R and L.
	5-8	Partners facing, 2 changes of R and L (with hands), finishing close in improper places.
B2	1-4	Partners set falling back, then cross over R and turn R to face in original places.
	5-8	1s R-hand turn moving down into 2nd place, <i>while</i> 2s long cast up to 1st place.

Walpole Cottage

Sicilian circle of threesomes, 2/2 meter

Pat Shaw, 1963

Intro	1-4	Advance and retire.
A	1-16	Middles R-hand turn each other (forearm hold) half-way, L-hand turn 1st corner. R-hand turn each other, L-hand turn 2nd corner. R-hand turn each other, L-hand turn own L partner. R-hand turn each other, L-hand turn own R partner.
B	1-8	Corners R-hand star and L-hand star back.
	9-16	Hey-for-3, middles start passing R partner with R-shoulder.
C	1-8	Advance, retire, and circle 6 half-way.
	9-16	Advance, retire, and dance a basket of 3. Face in original direction toward a new threesome.

Waltz For Time

Longways duple minor, 3/4 meter

Ric Goldman, 2010

Music: *Waltz for Time*, Matt Crum, 2006

A1	1-4	1st corners set R and L, R-hand turn half-way (keeping hands) into...
	5-8	1st corners back-to-back (end in opposite places)
A2	1-4	2nd corners set R and L, R-hand turn half-way into...
	5-8	2nd corners back-to-back (all progressed and improper).
B	1-4	2s half figure-8 down through the 1s <i>while</i> 1s lead up outside, meet in center, lead down (taking R-hand in R), and back into place.
	5-8	Partners give R hands, balance forward, back, and change places turning the lady under 1 1/2 times, ending in ballroom position.*
	9-16	All waltz completely around the set to progressed places.

* *Gentlemen - **ask** your partner if she is comfortable doing 1 1/2 turns. If not, use a simple half-turn (a la **Duke of Kent**). The man ends the turn(s) placing the woman's R hand in his L as he assumes ballroom position.*

Waterfall Waltz

Sicilian circle of couples, 3/4 meter

Pat Shaw, 1966

Music: *Waterfall Waltz*, Caerdroea

A	1-4	Men R-hand turn round.
	5-8	All back-to-back opposite.
	9-12	Women R-hand turn once round.
	13-16	All back-to-back partner.
B	1-2	All Chasse two steps (men to L behind women; women to R in front of men) to change places with neighbor.
	3-4	All 2-hand turn partner half-way.
	5-8	Repeat all that to get home.
C	1-4	Circle L half-way, honor opposite.
		Turn partner with crossed hands 1 1/2, end facing new couple.

Whiskey Before Dinner

Longways duple minor, improper, 9/8 meter (triple time)

Gary Roodman, *Odd Calculated Figures*, 2006

Music: *Whiskey Before Dinner*, Jonathan Jensen, 2005

A1	1-2	R-hand star half-way.
	3-4	Women cross, then men cross.
A2	1-2	Circle L half-way.
	3-4	Back-to-back neighbor into line-of-4 (1s facing up, 2s facing down, men in middle).
B1	1-2	In a wave, all set R & L (triple time setting).
	3-4	Men turn R-hand half-way in middle, then L-hand partner halfway on ends & face partner along line (still in line-of-4).
B2	1-2	Partners set R & L.
	3-4	Women pass partner by R, loop R & face out (extend L-hand) <i>while</i> men weave across set (extend R-hand) into...
C1	1-2	Lead neighbor away.
	3-4	Turn individually lead back, pass through & turn around into...
C2		Four changes of R's and L's (with hands).

THE BEAUX DELIGHT

The Dancing Master vol. I 17th ed. 1721

Play AABB ad lib.

D f#D A c#A Bm Em A c#A D f#D
A c#A D A7 D D D G f#D G
D Em A D A D F#m G D A7 D

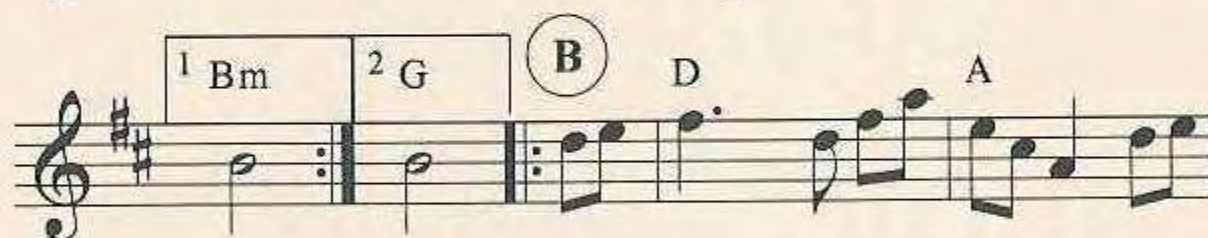
Original time signature 6/4.

Candles in the Dark

Bm Em/b Bm Bm Em/b Bm Bm Em A G
Bm G A/g G A/g G D A Bm
F#m G Em Bm G A/g G A/g G
D A Bm F#m G Em Bm

Far Away

Peter Jung



Felicity

(for Felicity Bird)

(c) Dave Brown July 2002

Play with a swing style introduction

THE GIRL ON THE TRAIN
by Lisa Fiedler

System 1:

Guitar: Am Am7/G FMaj7 Am Am Am7/G FMaj7 Am

Piano: Am Am Am7/G Am7/G FMaj7

System 2:

Guitar: FMaj7 Am Am Am Am Am7/G

Piano: Am7/G FMaj7 FMaj7 Em Em

System 3:

Guitar: Dm Dm F G7 C

Piano: Am E7 E7 Am Am7/G

System 4:

Guitar: FMaj7 Em Am Em Am Am

Piano: FMaj7 Em Am Em Am Am

The Jolly Company

Person of Quality

Chords for the melody:

Staff 1: D, A⁷, D, A, D, G, D, D, G (Em)

Staff 2: D, A, D, Bm, Bm, F#

Staff 3: Bm, F#, Bm, Em, Bm, F#, Bm, A⁷, D, A

Staff 4: D, G, A, D, G, (Em), A, D

Chords by Rebecca King, 2010. Originally in C .

Dance: On the Go

AABB

Tune: The Coming Dawn

The musical score is written for a single melodic line in G major (one sharp) and 6/8 time. It consists of two main parts: an A section (measures 1-4) and a B section (measures 5-12).

A Section (Measures 1-4): This section begins with a treble clef and a key signature of one sharp (F#). The first measure contains a G-clef (soprano clef) and a whole note G. The subsequent three measures are eighth-note patterns. Measure 1 of the A section is marked with a 'G' chord. Measure 4 is marked with a 'C' chord, and measure 5 is marked with a 'D' chord.

B Section (Measures 5-12): This section continues the eighth-note patterns. Measure 6 is marked with a 'G' chord, measure 7 with a 'C' chord, measure 8 with a 'D' chord, and measure 9 with a 'G' chord. The section concludes with a double bar line and repeat dots.

Second A Section (Measures 13-16): This section begins with a repeat sign. Measure 13 is marked with a 'G' chord, measure 14 with a 'C' chord, and measure 15 with an 'Em' chord. The section concludes with a double bar line and repeat dots.

Second B Section (Measures 17-20): This section begins with a 'C' chord in measure 17 and an 'Em' chord in measure 18. Measures 19 and 20 are marked with a 'D' chord and a '2' (second ending) above the staff. The section concludes with a double bar line and repeat dots.

Waltz For Time

Matt Crum, 2006

$\text{♩} = 130$

Am C D Am7

Fmaj7 G D

Am C D Am7

Fmaj7 Em Am7 Am

C G/B Am7 Em7

F Dm7 Em $\flat$ 9

Am F G7 Am

Dm F G Abm7 $\flat$ 5

Whiskey Before Dinner

Jonathan Jensen

♩ = 108 (A) D C

G D G D A7 D

(B) D G D C

1 D A7 D 2 D A7

(C) D G C A D G

1 D A7 D 2 D A7 D