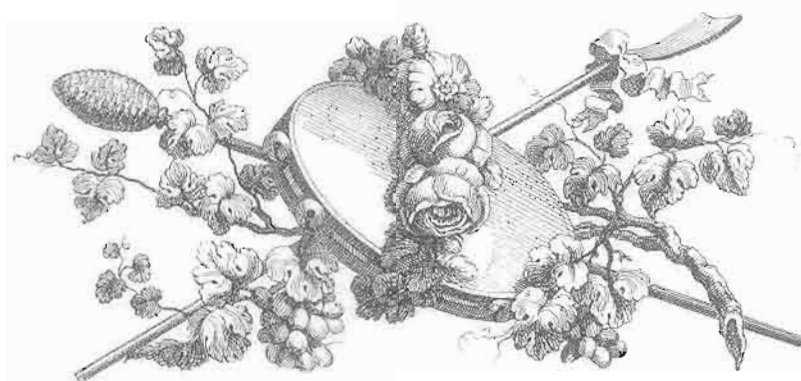


EMS

THE BEST OF
THE COUNTRY DANCE
AND SONG SOCIETY
DIAMOND JUBILEE
MUSIC, DANCE AND
SONG CONTEST



This page is intentionally blank.

GEMS

The Best of the
Country Dance and Song Society
Diamond Anniversary
Music, Dance and Song Contest

Artwork by Peg Plummer

Music engraving by Laurie Andres

Each contemporary dance, tune and song is the property of the author or composer and is used with permission.

Copyright © 1993, Country Dance and Song Society, Haydenville, MA

All rights reserved. No part of this book may be reproduced in any form or by any means without the written permission of the publisher. Printed in the United States of America.

Library of Congress Catalog Card Number 93-70628

First Printing: April 1993

The Country Dance and Song Society

PO Box 338, 132 Main Street

Haydenville, MA 01039

413-268-7426

www.cdss.org

Table of Contents

| | |
|---|----|
| Preface | iv |
| Introduction and Acknowledgements | v |
| American Dances | |
| Back Road to Bolton | 3 |
| Camille's Quadrille | 4 |
| Cellar Door | 5 |
| Copenhagen Mixer | 6 |
| Curly Cues | 7 |
| Double Chocolate | 8 |
| The Doublecross | 9 |
| The Double Rainbow | 10 |
| The Fatal Kiss of the Ice Princess | 11 |
| The Fourteenth of November .. | 12 |
| The Green-Eyed Girl | 13 |
| Jack's Own Circle | 14 |
| John's Favorite | 15 |
| Ockham's Razor | 16 |
| October Flurry | 17 |
| Pieces of Eight | 18 |
| Purple Heys | 19 |
| Rodney's Earring | 20 |
| Roll Down | 21 |
| Rosemary Hills Reel | 22 |
| Star Birth | 23 |
| Swinging in the Hey | 24 |
| Sylvia's Waltz | 25 |
| Textiles or Furs | 26 |
| Twiddely Diddely | 27 |
| Two for the Road | 28 |
| Waiting on the Corner | 29 |
| The Wampeck | 30 |
| Will Ye No Come Back | 31 |
| Witches' Cauldron | 32 |
| The Wizard's Walk | 33 |
| English Dances | |
| Corelli's Maggot | 37 |
| Cornish Waltz | 38 |
| Cynthia's Waltz | 40 |
| A Girl's Best Friend | 42 |
| Halfway Measures | 44 |
| The Lover's Knot | 46 |
| Lunar Eclipse | 48 |

| | |
|--|----|
| Splash in the Puddle | 50 |
| Storror House | 52 |
| Trip to Greene | 54 |
| Wooin' Mairi | 56 |
| Lustig Zein | 58 |
| The Tailor and the Mouse | 60 |
| Dance Music | |
| Belle of the Ball | 65 |
| Black Coffee | 66 |
| Crossing the Brazos | 66 |
| The Elusive Lover | 67 |
| Fiddle 'Til Dawn | 67 |
| Fiddlin' David Reel | 68 |
| Good Riddance | 68 |
| The Grand Old Midway March . | 69 |
| History Reel | 70 |
| Jig for an Unwritten Dance ... | 70 |
| Kittens on Catnip | 71 |
| Lady William's Delight | 72 |
| Lynn's Waltz | 73 |
| Marching to Woodstock | 74 |
| Northern Hospitality Jig | 74 |
| Picklehopper's Jig | 75 |
| Pizza and Apple Pies | 75 |
| Scotsbroome Jig | 76 |
| Springfield Lass | 77 |
| Superlative Sam's Reel | 78 |
| Susan's Waltz | 78 |
| Sylvia's Waltz | 79 |
| Trip to Tighnabruaich Waltz .. | 79 |
| Uncle Jay | 80 |
| Vals de los Caracoles | 81 |
| Waiting for Snow | 82 |
| Warren's Trip to Stockholm ... | 83 |
| The Wizard's Walk | 84 |
| The X Factor | 85 |
| Z is for Fiddles | 85 |
| Songs | |
| A Hard Row to Hoe | 89 |
| The Morris Song | 91 |
| What is the Country Dance and Song Society? | 92 |
| Author and Title Index | 93 |

Preface

This book had its beginning in 1989 during a board meeting of the Country Dance and Song Society. The board members were discussing various ways the Society could celebrate our 75th anniversary in 1990, and it was suggested we sponsor a contest and publish a book of the winning entries of dances, music and songs collected from the very best of CDSS: its members and friends.

My goal, as chairman of the project, was to gather respected leaders from within the Society to act as judges for the contest. They were chosen from a wide variety of backgrounds, interests and geographic diversity. A year later, success overwhelmed us. Response amounted to 331 individual entries. The sheer number of creative hours spent by the CDSS membership was staggering. The judges, who received copies of all submissions with the author's name and address blanked out, responded to this effort by returning wildly different lists of their top picks. It took many discussions and cross-country mailings before they settled on the winners, and considerably more work than any of us imagined.

The results speak for themselves. This is an absolutely terrific collection of dances and music. There are dances in a wide variety of forms, and music ranging from Playford era to modern-traditional. There is something here for everyone, whether you are musician, dancer or singer, beginner or expert.

I hope you enjoy these gems from our Diamond Anniversary!

Carl T. Dreher
Contest Chairman

Introduction and Acknowledgements

Detailed glossaries of terms can be found for the American dances: in *Balance and Swing* by Ted Sannella, and *Zesty Contrás* by Larry Jennings, and for the English dances: in *The Playford Ball* by Kate Van Winkle Keller and Genevieve Shimer. All three books are available from our sales department.

There are some differences in the notation for the different sections of this book. The American dance descriptions make reference to counts whenever necessary while the English dance descriptions make reference to bars of music. In all notation, instructions are for everyone unless otherwise noted.

Many people worked on this project and deserve our thanks. One person stands out in particular: Carl Dreher, a member of the CDSS Governing Board, who suggested and developed the contest idea, created and managed the process of receiving entries and of the judging, developed a plan for the production of the book, provided funding for the artwork, and completed the initial text entry and editing. Other people deeply involved with the project include: Larry Jennings, editor of the American dances; Rich Jackson, editor of English country and morris dances; Laurie Andres, editor and engraver of all the music; Helene Cornelius, Bob Dalsemer, Diane Schmit, Elizabeth Snowdon and Kari Smith, editorial assistants and readers; Dan Pearl, final proofreader; all of the judges: Laurie Andres, Fred Breunig, Alistair Brown, Arthur Cornelius, Bob Dalsemer, Susan Davis, Penn Fix, Neil Kelley, Scott Russell, Tom Siess, Pat Talbot, Allison M. Thompson, and Jeff Warner; Caroline Batson, who helped with all stages of the contest and publication. Our thanks go to all of these people, plus great thanks to the many people who participated in the contest by submitting entries, and to you our readers who will try out these dances, songs and tunes in your own communities.

The printing of *Gems* is published thanks to the generous contributions to the Genevieve Shimer Publications Fund of the Country Dance and Song Society.

Brad Foster
National Director

This page is intentionally blank.



AMERICAN DANCES

This page is intentionally blank.

Back Road to Bolton

Duple, improper contra
Suggested music: any lively jig

Lisa Greenleaf
Bolton, Massachusetts

- A1 Allemande left your neighbor once and three-quarters. Women allemande right once and a half and take two-hand hold with your partner.
- A2 All sashay down the set and back, the women remaining back to back in the center.
- B1 Balance and swing your partner.
- B2 Circle left three-quarters. Allemande right your neighbor once and a half.

Notes

For maximum enjoyment, this dance requires a lot of space below the set.

A less demanding variant, *Back Road to Ayer*, has the following changes:

- A1 Allemande right your neighbor once and a quarter. Women allemande left once and a half and take two-hand hold with your partner.
- B2 In long lines, go forward and back. Circle left three-quarters and pass thru along the set.

Camille's Quadrille

Square

Suggested music: fast Southern reel

Walter Lenk

Cambridge, Massachusetts

A1 Heads right and left thru; while the heads turn: sides right and left thru; while the sides turn: head ladies chain; while the heads turn: side ladies chain.

A2 Do-si-do your corner. Swing your partner.

B1 All circle left one-half. Swing your corner.

B2 Promenade that new partner to the man's home place.

Sequence: Repeat three times.

Notes

The author explains, "This is a simple and fast-paced square dance that works well for all levels of dancers, with the speed adjusted to fit the occasion. It is nothing more than a collection of chorus figures with a progression or two thrown in, but the dancers seem to like it. It's one of those stupid and fun dances. I named it for a cat my piano player and I know well."

Cellar Door

Becket formation, triple-progression contra
Suggested music: any 32-bar jig, reel or march

Timothy Grant
Cambridge, New York

- A1 Circle left once around (see notes). Partners shift left one position along their line. Right hands across once around with a new couple.
- A2 The men drop out at their new home position while the women continue to turn by the right hand once around. Swing your partner.
- B1 Right and left thru on the left diagonal. With another couple, right and left thru straight across.
- B2 Same foursomes: hey, starting with the women passing right shoulders. After their last pass in the center, the men turn right and the same two couples form a circle to start the next round (see notes).

Notes

There should be a smooth transition from the end of the hey in B2 to the circle in A1; this can result in a circle that is less than once around, particularly if the final turn right by the men occurs before they have reached their own side.

A couple which becomes neutral at the shift left arranges to join the right and left thru on the left diagonal in B1. A couple left neutral after the diagonal right and left thru re-enters at the shift left. A couple which cannot participate in the diagonal right and left thru stands pat and joins the right and left across. Each of these actions takes place at each end of the set sometime or other. It is usually counterproductive to be explicit about all that during the walk-thru, but the caller should be prepared to answer questions.

The author states that the dance may confuse beginners but is suited to an energetic, rowdy crowd. He continues, "This dance was composed around Easter of 1989, inspired by a discussion of Dorothy Parker's assertion that the phrase 'cellar door' was the most beautiful sound in English. I've always wanted to call it to the children's song, 'Oh little playmate, come out and play with me [Slide down my cellar door],' but never have."

Copenhagen Mixer

Trios of a man between two women facing similar trios in straight sets or a large circle; mixer

Inge Aakilde
Kastrup, Denmark

- A1 On the right diagonal (each man with his right-hand partner and her opposite): right hand star for three. All do-si-do your opposite.
- A2 Similarly, on the left diagonal (each man with his left-hand partner and her opposite): left hand star for three. Left shoulder do-si-do the same opposite.
- B1 Opposite women allemande left as far as they like (8) and then allemande right, ending in their original positions. Meanwhile, the men allemande left once and a half (12) and each goes counterclockwise around one woman (his original left-diagonal woman) to a line of three with that woman on his left and his original left-hand partner on his right.
- B2 Circle six left three-quarters, forming new lines of three, a man in his original position, with his original left-hand partner on his right, his original left-diagonal woman on his left (12). Pass thru to meet a new trio.

Notes

The women, occupying the four “end” positions, return to their initial places after four changes. The men progress around the hall.

Of course anyone may dance any position, so long as it is understood that the instructions apply to the person (regardless of actual sex) dancing that position.

Curly Cues

Duple, improper contra

Erik Hoffman
Santa Barbara, California

- A1 Neighbors change places, the actives going between the inactives. Mirror gypsies with next neighbors, the actives starting by separating from each other. Original neighbors again change places, the actives going up the outside. Actives pass right shoulders to cross the set and go to the ends of a line of four.
- A2 Go down four in line. Turn as a couple with your same-sex neighbor, the actives moving forward to the center of a line of four facing up. Go up four in line. Hand cast off with your same-sex neighbor.
- B1 Turn contra corners.
- B2 Actives swing and face down.

Notes

The title refers to the path taken by the active dancers.

Double Chocolate

Special formation contra
(see notes)

Jim Kitch
Philadelphia, Pennsylvania

- A1 “Ends” (see notes) with partner, “middles” with neighbor: balance and swing, ending in square formation. The “ends” become the head couples, the “middles”, still with neighbor, are sides.
- A2 Go forward into the square and back. Head ladies chain.
- B1 Four ladies grand chain. Side ladies chain.
- B2 Heads cross trail thru (see notes) and go around one. In long contra lines, go forward and back.

Notes

The formation requires an even number of couples, each of which is permanently paired with another. In each pair, the couple nearer the caller is proper, the other improper. A minor set consists of two such pairs. Thus, the first and third couples (counting from the top of each minor set) are proper. The first and fourth couples are designated as the “ends”, the second and third as the “middles”.

Each pair of couples progresses as a unit, the first and second couples forming a pair which progresses down, the third and fourth a pair which progresses up. Thus, until they reach an end of the set, one couple (of a pair) is always an “end”, the other a “middle”. When a pair becomes neutral at an end of the set, they do not rearrange themselves; in the next change they resume dancing with the former “end” now a “middle” and vice versa.

Cross Trail Thru: Two couples, facing each other with each woman on a man’s right, pass right shoulder. The woman then crosses to the left in front of the man while the man crosses behind her to the right.

Jim has composed a number of dances with this novelty progression and refers to them as “double contras”.

The Doublecross

Triplet

Suggested music: see notes

Jim Kitch

Philadelphia, Pennsylvania

A1 Ones cast and twos move in and up to start heys for three on your own side. Continue until ones are in the middle, twos at the top.

A2 Ones turn contra corners.

B1 Half hey for four on the left diagonal (with second contra corners), starting with the ones passing right shoulders. The ones do a one-quarter right-shoulder gypsy. Half hey on the right diagonal starting with the ones passing right shoulders.

B2 Ones balance and swing, while the twos and threes wait (4) then balance and swing. All end facing up.

Notes

The dance starts all proper and ends in 3-1-2 order.

The author notes that the dance has an English flavor and may be done to a wide variety of tunes: rags, smooth English style tunes, or jigs with lots of notes as long as they are not too fast.

The Double Rainbow

Duple, improper contra

Jacob Bloom
Arlington, Massachusetts

- A1 Mirror allemande your neighbor once and a half, starting with the actives splitting the inactives. Inactives swing and face down.
- A2 Mirror allemande your same-sex neighbor once and a half, starting with the inactives splitting the actives. Actives swing.
- B1 Go down four in line, actives in the center. Actives turn as a couple; inactives turn individually. Go up four in line.
- B2 Circle left once around. Balance in the ring. California twirl (see notes) with partner to face a new couple.

Notes

California Twirl: A couple, standing side by side with the man's right and the woman's left hand joined, change positions and face the opposite direction, with the woman turning to her left under the joined hands and the man turning to his right as they change positions.

The dance honors the wedding of Susan Elberger and William Kemler Stewart.

The Fatal Kiss of the Ice Princess

Duple, improper, double-progression contra
Suggested music: any flowing 32-bar reel

Timothy Grant
Cambridge, New York

- A1 Counterclockwise gypsy your neighbor three-quarters. Women pass right shoulders. Counterclockwise gypsy your partner.
- A2 Hey, starting with the women passing right shoulders.
- B1 The women, followed by their partners, start a right hands across; turn the hands across about once and a quarter to progressed position. Left hands across with a new couple once around.
- B2 Partners promenade about one-half around that new couple and face counter to direction of progression. Right and left thru up and down the set and pass thru along to yet another couple.

Notes

The author gives us the relation of the title to the dance: "This dance was written in October of 1989 and glided out of thoughts of Hans Christian Andersen's story 'The Ice Princess'. In the story, a kiss by the Ice Princess was fatal: once kissed, the poor fellow followed her everywhere, becoming her slave. Hence the series of unconsummated gypsies in the dance. This dance was conceived for Judith Hoover, whose students lovingly refer to as 'The Ice Princess'."

The author suggests consummating the gypsies in the last change: A1: Allemande right your neighbor once and three-quarters. Men allemande left once and a half. A2: Clockwise gypsy and swing your partner. B1&B2: Ladies chain across; women pull by, with right hands, to partner; gypsy and swing your partner.

A similar resolution occurred in real life: Judith and Timothy were married in November, 1990.

The Fourteenth of November

Square

Margot Gunzenhauser
Virum, Denmark

- A1 Heads, do-si-do your opposite. Same four: star thru (see notes) with your opposite so as to face partner. Same four: circle left one-half.
- A2 Same four: right and left thru. Same four: pass thru. All: right and left thru (with the couple you face)
- B1 All balance and swing your opposite there.
- B2 Promenade to the man's home.

Notes

The women progress one position clockwise. The dance should be done twice with the heads active, twice with the sides active.

Star Thru: A man and a woman, facing each other, join the man's right hand and the woman's left. They then raise their hands and change places, with the man making a quarter turn to the right while the woman goes under the joined hands as she makes a quarter turn to the left. They end standing side by side.

The author's objective was to get the feeling of a modern western square dance figure within the restriction of traditional timing and phrasing.

The Green-Eyed Girl

Duple, improper contra

Jim Kitch
Philadelphia, Pennsylvania

A1 Balance and swing your neighbor.

A2 Circle left. Left hands across.

B1 The men loop right while the women continue to turn left hand once around.
Pull by your neighbor by the right hand. Men pull by the left hand. Swing your partner.

B2 Right and left thru. Circle left three-quarters and pass thru along the set.

Notes

The dance makes use of elementary figures only and yet has a story line which makes it enjoyable for more experienced dancers as well.

Jack's Own Circle

Sicilian circle

Cathy Stephens
London, Ontario

- A1 Do-si-do your neighbor. Swing your neighbor, ending with the men's left shoulders near each other.
- A2 Promenade your neighbor around the large circle; turn as a couple. Return to the pair containing your partner.
- B1 Ladies chain, over and back.
- B2 Circle left. Swing your partner and face a new couple.

Notes

The dance is based on *Janet's Contra* (see *Zesty Contrasts*), in which the direction of the promenades is reversed and the last figure is a star. The author wanted to keep the "J" in the title and hence named the dance for Jack Amick.

John's Favorite

Square

John Krumm and his class
at English and American Week, Pinewoods, 1989

Break

- A1 Allemande left your corner. Grand right and left.
- A2 Continue the grand right and left; go all the way around.
- B1 All go forward and back. Swing your partner.
- B2 Promenade once around.

Figure

- A1 Heads cross trail thru (see notes). Swing the one you meet (on the corners of the square) and face in.
- A2 Same men with new women: repeat the action of A1, all ending with original partner but one position to the left of original position.
- B1 Allemande left corner, pass your partner by the right shoulder, and swing the next.
- B2 Promenade to the man's original position.

Notes

The authors specify that the sequence is: break, head men leading, side men leading, break, head men leading, side men leading, break. The editor notes that heads/heads/sides/sides would give all the women, as well as the men, equal treatment.

Cross Trail Thru: Two couples, facing each other with each woman on a man's right, pass right shoulder. The woman then crosses to the left in front of the man while the man crosses behind her to the right.

Ockham's Razor

Duple, improper contra

Don Lennartson
Olympia, Washington

A1 Women cross to partner and swing.

A2 In long lines, go forward and back. Ladies chain.

B1 Half hey, starting with the women passing right shoulders. Allemande left
your neighbor once around.

B2 Half hey, starting with the women passing right shoulders. Allemande right
your new neighbor once around.

Notes

To end the dance with a partner swing, ask the band to play one additional B (or A) section, and end after the A1 phrase of the dance.

October Flurry

Sicilian circle, mixer
Suggested music: jigs

Joe Baker
Monterey, Massachusetts

- A1 Go forward and back. Do-si-do your neighbor.
- A2 Allemande right your neighbor three-quarters so the men can join left hands (4). Balance in a wave of four. Men allemande left one-half. Do-si-do your partner.
- B1 Swing your partner and face the other couple (either into or out of the circle).
- B2 Ladies chain, over and back. Turn your back on that partner and take hands with your neighbor, who becomes your partner for the next change.

Notes

The women progress in the direction they face. The men stay essentially in their original position, alternately facing counterclockwise in the inner circle and clockwise in the outer circle. Thus, if the dance is run long enough, every man and every woman dance together.

The author notes, "I use this mixer for dances where most dancers are experienced and seem to want an unusual dance to pique their interest. It's not difficult. It just takes a bit of mental rearrangement."

Pieces of Eight

Duple, proper, double-progression contra

Mike Richardson
Seattle, Washington

- A1 Double figure eight, starting with the active crossing thru the couple below, the inactives casting up.
- A2 Actives (proper) go down the center, passing those neighbors, to the next couple. Allemande that new same-sex neighbor with the handy hand once around. Actives swing.
- B1 Balance and swing that new opposite-sex neighbor.
- B2 Circle left. Actives half figure eight up through those neighbors.

Notes

The author notes that the heart of the dance is the smooth transition from the final half figure eight to the double figure eight at the beginning of the next round of the dance.

Purple Heys

Duple, improper contra

Mike Richardson
Seattle, Washington

A1 Actives balance and swing.

A2 Balance and swing your neighbor.

B1 Hey on the right diagonal, starting with the actives doing a half allemande right and continuing passing left shoulder with a same-sex individual.

B2 Hey on the left diagonal, starting with the actives doing a half allemande right and continuing passing left shoulder with second corner.

Notes

The author notes that the dance is simple in concept but difficult in implementation. He therefore suggests saving it for workshop situations.

Rodney's Earring

Duple, improper contra

Merilee Karr
Portland, Oregon

- A1 Left hands across. Right hands across.
- A2 The women trade places passing right shoulders (4). Circle left one-half (4).
The men trade places passing right shoulders (4). Circle left one-half.
- B1 Swing your neighbor.
- B2 Half promenade. Actives swing and face down.

Notes

The title commemorates a part of Rodney Miller's outfit on "Strange Night" at the first Lady of the Lake summer dance camp.

Roll Down

Duple, improper contra

Mike Richardson
Seattle, Washington

- A1 In long lines, go forward (4) and back (2). As the men continue back, they move to their left and assist their neighbors to roll clockwise in front of them so that neighbors change places (2). Repeat that with the men and women interchanging roles.
- A2 Repeat the first eight counts of A1. The men allemande left once and a half around.
- B1 Balance and swing your partner.
- B2 Right and left thru. Ladies chain.

Rosemary Hills Reel

Becket formation contra

Jim Kitch
Philadelphia, Pennsylvania

- A1 Circle left three-quarters. Swing your neighbor.
- A2 Hey, starting with the men passing left shoulders.
- B1 Clockwise gypsy neighbor to the position of long waves, the men facing in, the women out. Left hands across with a new couple (on your left) once around.
- B2 The men drop out and turn away to their right while the women turn by the left one-half more. Swing your partner and face that same couple.

Notes

A couple becomes neutral during the left hands across and can cross over in any convenient way, perhaps during the swing. If they forget, they can scramble when they rejoin at the next left hands across.

The author warns that the dance is not for a beginning crowd.

Star Birth

Duple, improper contra

Michael Fuerst
Urbana, Illinois

- A1 Actives go individually on the right diagonal (man to couple above, woman to couple below) to right hands across once around. Actives do-si-do once and a half.
- A2 Left hands across once around, the actives now with the other inactive couple. Actives swing.
- B1 Go down four in line. Actives turn as a couple, the others individually. Go up four in line. Hand cast off.
- B2 Circle left once around. Actives half figure eight up through the couple above.

Notes

In the hands across, the inactives always take hands with their partner. The actives take hands with one dancer, who is always the same, in the first hands across, and then with a different dancer, also always the same, in the second hands across.

The author offers “bend the line” as a simplified alternative to the hand cast off. He also offers an interesting option for confident inactives: in B2, as soon as the actives have crossed, the inactives gypsy clockwise once around while the actives complete their half figure eight.

Swinging in the Hey

Duple, improper contra

Nancy Austin, Dinah Breunig, Elizabeth Locke,
Tom Senior, Cindy Tobias and others from
Family Week, Pinewoods, 1989

- A1 In long lines, go forward and back. Actives gate down (see notes) with their neighbors.
- A2 Actives balance and swing, adjusting to be between their neighbors. End either proper or improper.
- B1 Actives pull by each other by the right hand to start a gypsy hey (see notes).
- B2 Actives allemande right. Swing neighbor.

Notes

Gypsy hey: Partners face each other throughout an entire hey. They will have to dance sideways and backwards some of the time to manage this.

Gate: Actives join nearest hand with neighbor and turn as couple with that neighbor, with the actives moving forward, down the hall, while their neighbors move backwards so that they rotate around a pivot point between them. All end where they started the figure.

Sylvia's Waltz

Sicilian circle

Music: *Sylvia's Waltz* (see page 79)

T. Auxier

Frankfort, Kentucky

- A1 Joining two hands with partner, balance forward and back. Star thru (see notes) with your partner so as to face a new couple. Keeping inside hands with your partner, balance away and toward your partner. In two waltz steps, loop away from your partner (man left, woman right) to face original neighbor.
- A2 Repeat the action of A1 with your neighbor instead of with your partner. (After the star thru you will have your back to your partner facing no one.)
- B1 Partners, in ballroom position, waltz once around their neighbors, ending facing those neighbors.
- B2 Join hands in a circle of four and balance in and out. Circle left one-half. Balance the circle again. Pass thru to next couple.

Notes

Star Thru: A man and a woman, facing each other, join the man's right hand and the woman's left. They then raise their hands and change places, with the man making a quarter turn to the right while the woman goes under the joined hands as she makes a quarter turn to the left. They end standing side by side.

Textiles or Furs

Duple, improper contra

Mike Richardson
Seattle, Washington

- A1 Neighbors: balance; do-si-do; allemande right once around.
- A2 Hey, starting with the women passing left shoulders.
- B1 Women allemande right once and a half. Swing your partner.
- B2 In long lines, go forward and back. Circle left three-quarters and pass thru along the set.

Notes

The author notes that this dance is appropriate for all levels of dancer ability.

Twiddely Diddely

Duple, improper contra

Suggested music: a bouncy French Canadian Reel
such as *Pointe au Pic*

Walter Lenk
Cambridge, Massachusetts

- A1 Neighbors, with man's right hand, woman's left hand, joined: balance. Star thru (see notes). Ladies chain.
- A2 Hey, starting with the women passing right shoulders.
- B1 Balance and swing your partner.
- B2 Half promenade. Balance in a circle of four. Men cross on the right diagonal passing right shoulders.

Notes

Star Thru: A man and a woman, facing each other, join the man's right hand and the woman's left. They then raise their hands and change places, with the man making a quarter turn to the right while the woman goes under the joined hands as she makes a quarter turn to the left. They end standing side by side.

The author suggests that the dance works well with a mixed crowd of beginners and experienced dancers. He credits *Julie's Reel* by Penn Fix and *Whoop Jamboree* by Cammy Kaynor for relevant ideas.

Two for the Road

Duple, improper contra

Jim Kitch
Philadelphia, Pennsylvania

- A1 Balance and swing your neighbor.
- A2 Men allemande left one-half and join right hands with partner (4). Balance and swing your partner.
- B1 Half hey, starting with the men passing left shoulders (8). Balance in long waves, men facing in, women out. Allemande left with the one on your left (always the same dancer).
- B2 Clockwise gypsy partner once and a quarter around. The men (from the original minor set), followed by their partners, form a left hands across, which goes almost once around for the men, less for the women.

Notes

Neutral couples can help by joining the long waves in B1 and doing the allemande left as always.

The author warns that the dance is not for beginners.

Although the dance has three balances, they occur in three different locations in the musical phrase. The tune should not emphasize any of these more than the others.

Waiting on the Corner

Four couples standing in Becket formation
Suggested music: any contra tune
four or eight times through (see notes)

Gary Roodman
Binghamton, New York

- A1 Balance and swing your partner and face across.
- A2 Facing couples: half hey, starting with the women passing right shoulders. Allemande left your partner, once or twice around.
- B1 Ladies grand chain to the diagonally opposite man. Those pairs: half promenade straight across.
- B2 In lines at the sides, go forward and back (8). Opposite pairs: right hands across one-half around. Center foursome: left hands across one-half around.

Notes

The author suggests *Swinging on a Gate* and *Applejack Reel* as suitable tunes for this dance.

The author warns that the dancers tend to turn the hands across too far in B2. As a remedy, he suggests a call “ends chain through the middle”, in which the men chain with men, women with women.

The Wampececk

Duple, improper contra

Timothy Grant
Cambridge, New York

A1 Swing your neighbor.

A2 Ladies chain. Half promenade.

B1 Left hand star once around. Circle right once and a quarter.

B2 Circle left with the next couple once around. Swing your partner in the center.

Notes

After the circle right in B1, all turn individually (changing hands joined with partner) to form the next circle. Women stay in front of their partners for both circles.

The author explains, "The Wampececk is the stream that flows through the valley which the Greenwich-Johnsonville (NY) railroad line followed. It flows past the grange in South Cambridge where we have a monthly dance."

Will Ye No Come Back

Becket formation contra

Mike Richardson
Seattle, Washington

- A1 Circle left three-quarters and pass thru along the set. Right hands across with a new couple three-quarters around.
- A2 With the one you meet up and down the set (always the same dancer): balance and swing and face across the set.
- B1 In a circle of four: balance in and out. Petronella turn. Balance the circle again. Petronella turn with an extra half revolution.
- B2 Swing your partner.

Notes

Petronella turn: In a group of four, move one position to the right, making a 3/4 clockwise revolution as you do so.

The author notes that this is “another one of those dances wherein one’s partner is carried away by the dance and returns miraculously at the last minute.” The author credits Ted Sannella’s *Fiddleheads* for the idea of going from a Petronella turn to a partner swing. However, in Ted’s dance, only the actives get to do the action.

Witches' Cauldron

Sicilian circle, mixer
Suggested music: Southern tunes

Kirston Koths
El Cerrito, California

- A1 Balance and swing your neighbor and face your partner.
- A2 Taking hands in an inner large circle and in an outer one: go forward and back. Each large circle goes to its right (inner circle going clockwise).
- B1 Each large circle goes to its left. In original foursomes, circle left three-quarters and face your partner around the set, the men in their original positions, and taking neighbor as new partner.
- B2 As a couple with new partner: do-si-do the facing couple. Pass thru around the set. Left-shoulder do-si-do new neighbor.

Notes

The men progress in the direction they face. The women stay essentially in their original position, alternately facing counterclockwise in the outer circle and clockwise in the inner circle. Thus, if the dance is run long enough, every man and every woman dance together.

The dance was composed for a Halloween contra dance in Palo Alto.

The Wizard's Walk

Duple, improper contra

Music: *The Wizard's Walk* (see page 84)

Ruth Ungar

West Hurley, New York

A1 Circle left one-half. Balance. Repeat that to original position.

A2 Pull by neighbor by the right hand, partner by the left, neighbor right, partner left, neighbor right. Counterclockwise gypsy partner once around.

B1 Balance and swing your partner and face a new couple.

B2 Actives dancing forward: go outside that new couple, meet in the center (taking hands), split a second couple, and move to the outside of the set.

Actives, now backing up: go outside that second couple, meet in the center, and split that same new couple to the position at start of B2.

Notes

The author refers to the action of B2 as a “Wizard’s Walk”. She points out that it is more easily done if the inactives move in and out to clear a path for the actives.

She also gives us a variant, “Lizard Walk”. The inactives, dancing forward and facing up the set, split the first couple, separate, and go outside the second couple. They then back up, splitting that second couple, separating, and going outside to place.

This page is intentionally blank.



ENGLISH DANCES

This page is intentionally blank.

Corelli's Maggot

Duple minor longways
Music: *Corelli's Maggot*

Cathy and John Millar
Williamsburg, Virginia

- A1 1-4 1st corners set forward to each other, and turn single back to place.
5-8 1st corners turn with two hands.
A2 1-8 2nd corners repeat A1.
B1 1-4 1st couple cross and go down the outside to 2nd place, 2nd couple move up.
5-8 1st couple half figure eight up through 2nd couple.
B2 1-4 1st couple gate down (see notes) with the couple below.
5-8 1st couple gate up with their original 2nd couple.

Notes

Gate: Actives join nearest hand with neighbor and turn as couple with that neighbor, with the actives moving forward, up or down the hall as indicated, while their neighbors move backwards so that they rotate around a pivot point between them. All end where they started the figure.

Corelli's Maggot

Adapted from the fourth movement, *Gavotte*,
of Arcangelo Corelli's opus 5, Sonata #10, 1700

Cathy and John Millar
Williamsburg, Virginia

A

F C F C F

C F G7 C F Bb

Gm C F Bb F Gm7 C7 F

Cornish Waltz

Sicilian circle

Music: *Farewell to Argyle*, or any 40-bar waltz

J. Francis Carter
Worthing, England

- A1 1-4 Turn partner by the right hand.
5-8 Back-to-back with opposite, passing right shoulders.
- A2 1-4 Turn opposite by the left hand.
5-8 Back-to-back with partner passing left shoulders.
- B1 1-2 Face partner and join man's right hand with woman's left. Balance towards and away from opposite couple.
3-4 Change places with opposite couple, turning single. Men turn single left, women turn single right. Women pass inside the two men.
5-8 Face partner and join right hands, balance forward and back. Change places by turning the lady under.
- B2 1-8 Repeat B1 to original places.
- B3 1-8 Join in ballroom position and waltz once and a half around the opposite couple.

Notes

The dance was written to commemorate the author's move from Scotland to Cornwall.

Farewell to Argyle

Adapted from the author's hymn, *Arduaine*

J. Francis Carter
Worthing, England

A1



G C G D7 G

A2



G C G D7

B1



G D D7 G

B2,3



G C G D7 G

Detailed description: The image shows four staves of musical notation for the piece 'Farewell to Argyle'. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is as follows: Staff 1 (A1): Four measures of music. Chords G, C, G, and D7 are indicated below the first four measures. Staff 2 (A2): Four measures of music. Chords G, C, G, and D7 are indicated below the first four measures. Staff 3 (B1): Four measures of music. Chords G, D, D7, and G are indicated below the first four measures. Staff 4 (B2,3): Four measures of music. Chords G, C, G, and D7 are indicated below the first four measures. The piece concludes with a final G chord in the fourth measure of the last staff.

Cynthia's Waltz

Three couple longways set
Music: *Cynthia's Waltz*

David Macemon
Annapolis, Maryland

- A1 1-8 Circle six-hands to the left.
9-16 Circle six hands to the right, back to place.
- A2 1-8 Hey on opposite side, 1st couple crossing through middle place to begin.
1-8 Hey on own side, 1st couple crossing again through middle place.
- B1 1-8 1st couple and 2nd couple double figure eight, 1st couple cross down through the center, 2nd couple dance up the outside to start.
9-10 1st couple and 2nd couple right hands across halfway.
11-16 1st couple and 3rd couple left hands across once and a half. (Set is now in 2-3-1 order, 1st couple proper, 2nd and 3rd couples improper.)
- B2 1-4 1st couple and 3rd couple half poussette, men pushing to start.
5-8 1st and 2nd couple half poussette, women pushing to start.
9-16 1st couple join in ballroom position and waltz down the middle to 3rd place.
while
9-12 2nd and 3rd couples wait.
13-14 2nd and 3rd couples move up.
15-16 2nd and 3rd couples turn with two hands halfway.

Notes

The author notes, "The circles in A1 need not be only once around. There is enough music to make big, graceful, open circles, moving once and a half around."

The dance was written for Cynthia Stenger, on the occasion her wedding to the author.

Cynthia's Waltz

Jonathan Jensen
Baltimore, Maryland

A

D F#m Bm D G D

E7 A7 3 D F#m Bm D

B

G D Em A7 D G D

Em A D D Bm A E7 A A7

D Em A A7 D G D Em A7 D

A Girl's Best Friend

Duple minor longways, improper
Music: *Bonnie George Campbell, Wand'ring Willie*
or any 32-bar waltz

Fried de Metz Herman
Larchmont, New York

- A1 1-4 Right hands across.
5-6 Right shoulder gypsy with partner.
7-8 Turn single to the left. (Make the gypsy tight so that the turn single can be wide.)
- A2 1-4 Left hands across.
5-6 Left shoulder gypsy with partner.
7-8 Turn single to the right.
- B1 1-2 1st couple lead down the center.
3-4 1st couple set to partner.
5-6 1st couple lead up the center.
7-8 1st couple cast to second place, 2nd couple lead up.
- B2 1-2 Men change places passing right shoulders.
3-4 Women change places passing left shoulders.
5-8 Two changes of right-and-left, starting right hand with partner.

Notes

The author states, "When I arrived in New York City, not knowing anyone, I found that the Country Dance and Song Society was my best friend; hence the name for this dance."

Bonnie George Campbell

Traditional

Chords: A, D, G, D, G, D, A⁷, A⁷, D, Bm, A, Bm, D, G, A⁷, D.

Wand'ring Willie

Traditional

Chords: A, G, D, Em, G, B⁷, Em, Em, Em, D, Bm, Em, Em, B⁷, Em, Em, B⁷, Em.

Halfway Measures

Four couple longways set
Music: *Trip to Higgsville, U.S.A.*

Scott Higgs
Ardmore, Pennsylvania

Part I

- A 1-8 Up a double and back. Repeat.
B 1-4 1st couple and 4th couple cross passing right shoulders with partner and cast to the middle of the set. 2nd couple and 3rd couple move to the ends of the set.
5-8 1st couple and 4th couple cross passing right shoulders with partner again, and turn once and a half around with neighbors by the near hand. (1st and 2nd men join right hands, 3rd and 4th men join left hands, 1st and 2nd women join left hands, 3rd and 4th women join right hands.) End in original places.
C 1-8 Double figure eight at the ends, 1st couple cross down the center, 2nd couple go up the outside, 4th couple cross up through 3rd place, the 3rd couple go down the outside to start.

Part II

- A 1-8 Side with partner (Cecil Sharp style siding). Repeat.
B 1-4 1st couple and 4th couple turn partner with two hands once and a half around and face up or down to neighbor.
5-8 Back-to-back with neighbor.
C 1-4 Turn neighbor with two hands once and a half.
5-8 1st and 4th couples cross by the right shoulder and cast to original places.

Part III

- A 1-8 Arm right with partner. Arm left with partner.
B 1-8 Progressive hey: Ends cross giving right hands **while** the middles wait. All change places with the left hand along the sides. New ends cross **while** the middles change, all by the right. All change by the left along the sides. (Order is now 4-2-3-1, all improper.)
C 1-2 Change places with partner passing right shoulders.
3-4 Circle four hands around halfway at each end.
5-8 Turn partner with two hands once and a half around. End in the order 2-4-1-3.

Repeat entire dance four times, once for each couple.

Trip to Higgsville, U.S.A.

For Scott Higgs

Eric Scott
Princeton, New Jersey

A

Em⁷ Am⁷ Dm⁷ G⁹ C Am Dm G⁷

B

Em⁷ Am⁷ Dm⁷ G⁹ C Am Dm G⁷ C E F Em/G

E⁷ A⁷ D⁷ G⁷ C F G E⁷ Am⁷ A^{b7} Gm⁷ G^{b7}

C

F F/A Gm C⁷ A⁷ D⁷ G⁷ C⁷ Dm E F G⁷

Last Time

C Am Dm G⁷ D.S. F G⁷ C

The Lover's Knot

or, The Diamond Jubilee

Duple minor longways, improper
Music: *Black and Grey*

Jim Kitch
Philadelphia, Pennsylvania

- A1 1-4 1st woman move down the center and up the outside to place, 1st man move down the outside and up the center to place.
while
2nd woman move up the center and down the outside, 2nd man move up the outside and down the center to place.
5-8 Half poussette, women pushing to start.
- A2 1-4 Circle left three-quarters.
5-8 Turn partner with two hands once and a half around and open facing in.
- B1 1-8 Hey for four, men passing left shoulders to start. End facing partner (seven changes).
- B2 1-4 Right shoulder gypsy with partner once and a half around.
5-8 Left hands across, women join in behind their partner.

Notes

The author notes that partners should maintain eye contact throughout the A1 figure, which is similar to the end of *Mad Robin*. Dancers moving through the center pass face to face.

Black and Grey

The Dancing Master, 7th Edition, 1686

A

Am G Am G

F Dm G Am Am Dm Am Dm G

G Am F C Dm G Am

Lunar Eclipse

Duple minor longways
Music: *Lunar Eclipse*

Elizabeth A. Snowdon
Philadelphia, Pennsylvania

- A1 1-2 Turn single into the position of the person on your right within the minor set of four.
3-4 Set.
5-8 Half hey for four along the 1st corners diagonal position: 1st man and 2nd woman move into the center, then 1st man pass right shoulders with 2nd man and 2nd woman pass right shoulders with 1st woman to start. 1st man end in original 2nd man's place; 2nd man in 1st man's place; 1st woman in 2nd woman's place; and 2nd woman in 1st woman's place.
- A2 1-2 Turn single as in A1.
3-4 Set.
5-8 Half hey for four along the 1st corners diagonal: 2nd man and 1st woman move into the center to start. End in original positions.
- B1 1-4 Lead out a double with your neighbor. Turn and lead in a double.
5-8 Turn partner with two hands.
- B2 1-2 Circle halfway around.
3-4 Turn single.
5-8 1st couple half figure eight up through 2nd couple. 2nd couple change places after the 1st couple passes through them.

Notes

The author notes, "This dance was written to give a new, challenging figure to the bored experienced dancer. The general flavor is of a quiet, smooth English dance. There are a number of circles which appear and disappear like an eclipse of the moon. There is an air of mystery in the tune to capture the mystery of an eclipse. This dance commemorates the two lunar eclipses seen at Pinewoods on August 17, 1989. One was a cardboard one in C#; the other was real one over Round and Long Ponds."

Lunar Eclipse

Elizabeth A. Snowdon
Philadelphia, Pennsylvania

A

Am Dm Am E Am Am

B

Dm Am E Am G C

E Am E Am B Em Am B Am

Splash in the Puddle

Duple minor longways, improper
Music: *Splash in the Puddle*

Howard P. Slosek
Penacook, New Hampshire

- A 1-3 Three changes of a circular hey, starting right shoulder with partner.
4 Turn single three-quarters (clover-leaf) and end facing neighbor.
5-6 Turn neighbor by the right hand.
7-8 1st couple back-to-back.
- B 1-2 Ladies chain halfway. Men turn the women under to finish.
3-4 Circle (this is very fast).
5-6 Ladies chain halfway. Men turn the women under to finish.
7-8 Forward and back in lines.

Notes

The author states that the music should be played at a moderate tempo; use a walking step throughout.

Splash in the Puddle

Howard P. Slosek
Penacook, New Hampshire

A

G G C G D

B

C G D G Em

C G C D G C G

Storrow House

Duple minor longways
Music: *Storrow House*

Ed Wilfert
Marston's Mills, Massachusetts

- A1 1-2 1st man set to 2nd woman.
3-4 1st man and 2nd woman gypsy right shoulder.
5-6 1st man and 1st woman gypsy left shoulder.
7-8 1st man move through original place and cast to 2nd man's place.
while
5-8 2nd couple back-to-back, 2nd man falling back into 1st man's place.
- A2 1-2 1st woman set to 1st man.
3-4 1st woman and 1st man gypsy right shoulder.
5-6 1st woman and 2nd man gypsy left shoulder.
7-8 1st woman move through her original place and cast to 2nd woman's place.
while
5-8 2nd woman and 1st man back-to-back, 2nd woman falling back into 1st woman's place.
- B1 1-2 Turn partner with two hands halfway, open out with backs to the center of the minor set. Take hands four in a back ring.
3-4 Balance right and left in the ring.
5-6 Turn neighbor with two hands halfway, into the back ring.
7-8 Balance right and left in the ring.
9-10 Lead out with neighbor.
11-12 Turn and lead back in.
13-14 1st man and 2nd woman change places.
15-16 2nd man and 1st woman change places.

Optional B2

- B2 1-12 Join in ballroom position and waltz once around the other couple.
13-16 Join up in a circle and set twice.

Notes

The author notes that the dance is for intermediate to advanced dancers, and states: "The idea behind the dance is that one dancer initiates movement that spreads to all the rest, one by one, until each of the dancers in the minor set has danced with each of the other three, and that all four meet together fully in the action."

The dance is dedicated to Helen Storrow, founder of the American Branches of the English Folk Dance Society (now the Country Dance and Song Society).

Storror House

Ed Wilfert
Marston's Mills, Massachusetts

A1



Dm Gm Dm Dm

A2



Ddim⁷ Am⁷ Dm C

B1



F B⁷/D A⁷



Dm Gm/D C



C F A⁷ Dm Gm

B2



E^b/G Dm/A A⁷ Dm



Dmaj Gm/D C



C F A⁷ Dm Gm/D



E^b/G Dm/A A⁷ Dm

Trip to Greene

Three couple longways set
Music: *Petticoat Wag*

Gary Roodman
Binghamton, New York

Part I

- A1 1-4 Lead up a double and fall back holding right hands.
5-8 Turn partner halfway by the right and turn single left.
A2 1-4 Lead down a double and fall back holding left hands.
5-8 Turn partner halfway by the left and turn single right.
B1 1-4 2nd man half hey with 1st couple, 2nd man pass right shoulders with 1st woman to start, **while** 2nd woman half hey with 3rd couple, 2nd woman pass right shoulders with 3rd man to start.
5-8 2nd man half hey with 3rd couple, 2nd man pass right shoulders with 3rd woman to start **while** 2nd woman half hey with 1st couple, 2nd woman pass right shoulders with 1st man to start.
B2 1-4 Take hands along the line, go forward a double and back.
5-8 1st couple and 2nd couple cast down one place, 3rd couple move up the center to the top.

Part II

- A1 1-4 Side-by-side siding with partner by the right shoulder.
5-8 Turn partner halfway by the right and turn single left.
A2 1-4 Side-by-side siding with partner by the left.
5-8 Turn partner halfway by the left and turn single right.
B1-B2 As in the First Part.

Part III

- A1 1-4 Arm right with partner.
5-8 Turn partner halfway by the right and turn single left.
A2 1-4 Arm left with partner.
5-8 Turn partner halfway by the left and turn single right.
B1-B2 As in the First Part.

Notes

The author notes, "The half hey figure for the second couple is more of a button-hook than a hey: Pass through the end couple and cast up or down to second position on the opposite side."

Petticoat Wag

The English Dancing Master, 1651

A

Gm Gm D Gm Dm

B

Gm Dm B \flat F Gm F B \flat F

B \flat Dm Gm Dm Gm D 7 Gm

Detailed description: The image shows the musical score for 'Petticoat Wag' in 6/8 time. It consists of three systems of music. The first system is labeled 'A' and contains five measures with chords Gm, Gm, D, Gm, and Dm. The second system is labeled 'B' and contains eight measures with chords Gm, Dm, B \flat , F, Gm, F, B \flat , and F. The third system contains seven measures with chords B \flat , Dm, Gm, Dm, Gm, D 7 , and Gm. The notation includes treble clefs, a key signature of one flat (B \flat), and various note values and rests.

Wooing Mairi

Three couple longways set, top couple improper
Music: *Wooing Mairi*

Scott Higgs
Ardmore, Pennsylvania

- A1 1-4 Hey on opposite side, 1st couple crossing through middle place to begin.
5-8 Hey on own side, 1st couple crossing again through middle place.
A2 1-2 1st couple turn with two hands halfway and open to face the 2nd couple.
3-4 1st and 2nd couples circle halfway.
5-8 All three couples circle six halfway. (Ending in 3-1-2 order, 1st couple and 3rd couple improper.)
B1 1-4 1st couple gate up (see notes) with the couple above.
5-8 1st couple gate down with the couple below.
B2 1-4 Set and turn single.
5-8 1st couple half figure eight down through the original 2nd couple.

Repeat from progressed positions.

Notes

Gate: Actives join nearest hand with neighbor and turn as couple with that neighbor, with the actives moving forward, up or down the hall as indicated, while their neighbors move backwards so that they rotate around a pivot point between them. All end where they started the figure.

The author notes, "This dance is actually quite relaxed in pace. In order to use up all the music, the tempo should be fairly peppy and the dancers should have space to spread out and make wide gates. If movements are big and sweeping, it can be rewarding to dance; if cramped or too slow, it has little to offer. Alert the first couple that their final half figure eight ends with them dancing *up* the outside. They should maintain this momentum into the heys at the beginning of the next round."

The author recommends *Mairi's Wedding* as an alternate tune to be used in a medley with *Wooing Mairi*.

Erratum, A1 should be:

- 1-8 Hey on opposite side, 1st couple crossing through middle place to begin.
There is no Hey on Own Side.

Wooing Mairi

For Jan Alter and Anett Petrich

Eric Scott
Princeton, New Jersey

A1



D G Bm⁷ C G D G C Bm Em Am D

A2



G D Em D C G D C Bm Em Bm A D

B1



F C B^b F Gm F Gm C Dm Am Gm Am G Am A D

B2



G D Em D C G D G C G D G

Lustig Zein

A morris dance in the
Bledington style
Music: *Lustig Zein*

Laurie Andres, Claude Ginsberg, Ken Smith,
and the Mossy Back Morris Men
Seattle, Washington

Part I

- A 1-8 Foot Up.
B1 1-4 1st corners cross with 4 side steps starting on the right foot and
passing right shoulders.
5-6 Facing the audience, salute right, salute left.
7-8 Hook leg right to face corner.
B2 1-8 2nd corners repeat B1.
B3 1-8 3rd corners repeat B1, all feet-together-jump in lines to the middle of
the set.
D 1-3 All do 6 hocklebacks starting on the right foot, backing away from the
set. (Make it big.)
4 Step and jump.
5-6 All do 2 double steps back into the set.
7-8 Hook leg right to face partner.

Part II

- A Half Gyp.
B1,2,3 As in Part I, using Fore Capers (half capers) instead of salutes.
D As in Part I.

Part III

- A Whole Gyp.
C1,2,3 As in B of Part I, using Toe Backs instead of salutes.
D As in Part 1.

Part IV

- A Half Rounds.
C1,2,3 As in B of Part I, using Upright Capers instead of salutes.
D As in Part I, and end facing up.

Lustig Zein

A(AB³D)²(AC³D)²

Traditional

A

E E Am E E Am

E E Am E Dm E G⁷ C

G G⁷ C E⁷ Am E

E Am E Am E Am

E E Am E Dm E D.C.

G⁷ C G G⁷ C E⁷

Am E E Am D.S.

The Tailor and the Mouse

A morris dance in the
Brackley style
Music: *The Tailor and the Mouse*

Jacob Bloom
Arlington, Massachusetts

Part I

- A 1-8 Foot up.
B 1-6 1st corners, using single steps, cross in six bars, turn and come in to meet in the center. Quick ending.
while
2nd corners wait two bars, cross using single steps for four bars, turn and meet in the center with a quick ending.
while
3rd corners wait four bars, cross using single steps for two bars, turn and meet in the center with a quick ending.
7-8 All six dancers have now simultaneously danced a quick ending in a tight ring in the center of the set. All now do a slow ending, using it to back out to a set again.

Part II

- A Side-by-Side.
B As in Part I.

Part III

- A Back-to-Back.
B As in Part I.

Part IV

- A Whole Hey.
B As in Part I, ending with four plain capers in place of the slow ending. On the first caper, the dancers turn to face down. On the remaining capers, the dancers continue turning so as to end the dance facing up in the positions where they started the dance. The call for this is "Caper down and up".

The Tailor and the Mouse

played A(AB)³

Traditional

A

Am C E Am Am

B

C E Am Am G

G Am C E Am

This page is intentionally blank.



USIC

.....

This page is intentionally blank.

Belle of the Ball

Buz Lloyd
Carrboro, North Carolina

G D7 G C (Em)
 C (Em) G (Bm) C
 G D/F# Em G/D D7 G
 C G C
 C G C
 G D/F# Em G A7 D
 C G D/F# Em G
 G7 C C
 G D/F# Em G/D D7 G

Black Coffee

Jonathan Jensen
Baltimore, Maryland

Dm Gm Dm Dm/C Gm/B \flat A Dm Gm (G 7)

F C 7 F F F/E F/D F/C B \flat B \flat /A B \flat /G C 7

F F/E F/D F/C Gm/B \flat C F Gm A 7 Dm

Crossing the Brazos

Mike Richardson
Seattle, Washington

Am Am G E

Am Am G E 3 Am E 3 Am

Am Am G Am Am E

Am Am G F Em Am Am

The Elusive Lover

John Sarney
Naples, Florida

G Em G Am D G

Em G D G G C G

F D G G Am D G D G

Fiddle 'Til Dawn

Mike Richardson
Seattle, Washington

G C G C G Em Am D

G C D G G C D G D G

G Em C G B7 Em A D

G C G C D G

Fiddlin' David Reel

For David Herndon

Eric Scott
Princeton, New Jersey



Musical score for "Fiddlin' David Reel" in G major, 2/4 time. The score consists of four staves of music. The first two staves are in G major, and the last two staves are in D major. The key signature changes from one sharp (F#) to two sharps (F# and C#) at the start of the third staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Chord symbols are provided below the staff lines.

Chord symbols for the first two staves:

Staff 1: Em Em/D C C/B Am Em/G D D/F# G G/F# Em Em/F# G Em Bm Em

Staff 2: Em Em/D C C/B Am Em/G D/F# D G Em Bm/F# Am Em Bm D

Chord symbols for the last two staves:

Staff 3: B7/D# E B7 E E B E A E/G# A F#m/A B7 B7/D#

Staff 4: E B7 E E B E A E C#m E B E

Good Riddance

Howard P. Slosek
Penacook, New Hampshire



Musical score for "Good Riddance" in B-flat major, 2/4 time. The score consists of four staves of music. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Chord symbols are provided below the staff lines. The last staff includes a first ending and a second ending.

Chord symbols for the first two staves:

Staff 1: Bb F Bb Gm Eb Cm F Bb

Staff 2: Bb Eb F Bb Cm Eb F Bb

Chord symbols for the last two staves:

Staff 3: Dm Gm Dm Gm F Bb

Staff 4: Dm Gm Dm Gm F Bb Bb

The Grand Old Midway March

For the Kentucky Summer Dance School's
former home, Midway College

Don Coffey
Frankfort, Kentucky

The musical score for "The Grand Old Midway March" is written in D major (two sharps) and 2/4 time. It consists of six staves of music. The chord symbols for each staff are as follows:

- Staff 1: D, D, G, D
- Staff 2: A, D, Bm, A, E, A, D
- Staff 3: D, D, G, D, G, A, Bm, Em
- Staff 4: D, A, D, G, G, G, C, G
- Staff 5: D⁷, G, Em, D, A⁷, D⁷, G
- Staff 6: G, C, C, G, C, G, D⁷, G

History Reel

Rick Mohr
Arlington, Massachusetts

F Gm C
 F Gm C⁷ F
 Dm C
 Dm Am Dm A⁷ Dm C⁷ D.S.

Jig for an Unwritten Dance

For Steve Schnur

Eric Scott
Princeton, New Jersey

Em Bm/D Am/C Bm Em Em/G Am Em Bm/D
 Am/C Bm Am G Am G G/B Am/C D
 G Em C G G/B Am/C D Em D C G

Kittens on Catnip

Dave Goldman
Portland, Oregon

D C D C D F G C

D C D C D F C D C D

C D C D

C D F G C D C E 3

Lady William's Delight

Jonathan Jensen
Baltimore, Maryland

The musical score is written for piano and guitar. It consists of three systems of music. Each system has a treble and bass staff joined by a brace. The key signature is D major (two sharps) and the time signature is 3/4. The guitar chords are indicated by letters below the bass staff.

System 1:

Treble staff: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

Bass staff: B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half).

Guitar chords: Bm, Em, A, D, G, A, D.

System 2:

Treble staff: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Repeat sign after the first four notes.

Bass staff: B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half). Repeat sign after the first four notes.

Guitar chords: G, A, D, D, G, Em, F#, Bm, Em, Bm.

System 3:

Treble staff: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). Repeat sign after the first four notes.

Bass staff: B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half). Repeat sign after the first four notes.

Guitar chords: Bm, F#7, Bm, D, B, Em, A, D, Em, A7, D, D, A7, D.

Lynn's Waltz

Jonathan Jensen
Baltimore, Maryland

A Bm⁷ A D A

F#m Bm E⁷ A Bm⁷ A D

A F#m Bm⁷ E⁷_{sus4} A A Bm⁷

A D 3 A D A B⁷ E C#⁷ F#m

C#m F#m D A F#m Bm⁷ E⁷_{sus4} A

Marching to Woodstock

John Sarney
Naples, Florida

Three staves of music in treble clef, key of D major (two sharps), and common time (C). The melody is written on the first staff, with chords indicated below the notes. The second and third staves provide harmonic support with additional chords.

Chords for the first staff: D, A, D, G, D, E, A, G.

Chords for the second staff: Bm, A, D, A, D.

Chords for the third staff: G, Em, A, D, A, Bm, G, A, D.

Northern Hospitality Jig

For members of Northern Hospitality

Mike Richardson
Seattle, Washington

Four staves of music in treble clef, key of C major (no sharps or flats), and 6/8 time. The melody is written on the first staff, with chords indicated below the notes. The second and third staves provide harmonic support with additional chords. The fourth staff contains two endings, marked with '1' and '2'.

Chords for the first staff: C, C, G, C, (Am), Dm, G.

Chords for the second staff: C, C, G, C, G7, C, G7, C.

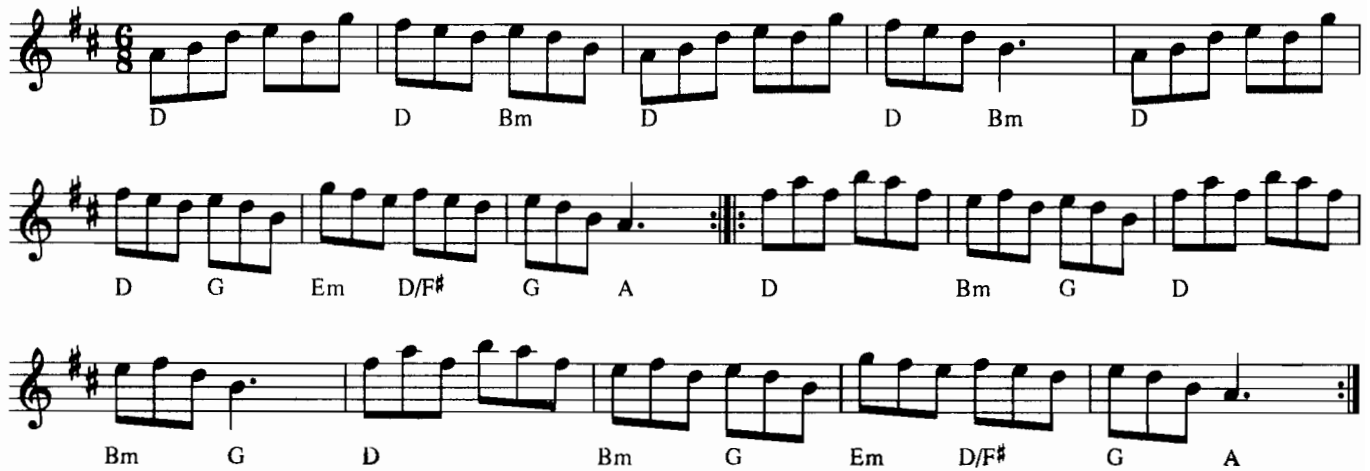
Chords for the third staff: Am, E, Am, Dm, Am, E7.

Chords for the fourth staff (Ending 1): Am, E, B7, E7.

Chords for the fourth staff (Ending 2): Am, F, E7, Am, G7.

Picklehopper's Jig

Buz Lloyd
Carrboro, North Carolina



Musical score for "Picklehopper's Jig" in 6/8 time, key of D major. The score consists of three staves of music. The first staff has five measures with chords D, D, Bm, D, and D Bm. The second staff has eight measures with chords D, G, Em, D/F#, G, A, D, and Bm G. The third staff has eight measures with chords Bm, G, D, Bm, G, Em, D/F#, and G A. The piece ends with a double bar line.

Pizza and Apple Pies

For Bob McQuillen

Mike Richardson
Seattle, Washington



Musical score for "Pizza and Apple Pies" in 6/8 time, key of D major. The score consists of five staves of music. The first staff has five measures with chords D7, G, B7, C, and G. The second staff has two measures, each with a first and second ending bracket. The first ending has three measures with chords G, Am, and D7. The second ending has three measures with chords G, Am, and D7. The third staff has five measures with chords Em, B7, Em, B7, and Em. The fourth staff has seven measures with chords B7, Em, Am, B7, Em, B7, and Em. The fifth staff has seven measures with chords G, C, Am, G, Em, Am, and D7. The piece ends with a double bar line.

Scotsbroome Jig

For my contra dance band

Mike Richardson
Seattle, Washington

D G D D Bm Em A D G D

D A⁷ D D C G D A

D G D A⁷ D D

Springfield Lass

Mark Simos
Cambridge, Massachusetts

G D C G ³ Em Bm

C D Am G A C D G D C

G Em Bm C D Am D

G C C G/B Am C D G

D C D^{sus4} D³ Em Bm C D Am

G A C D Em C G A C/D C G

Superlative Sam's Reel

Larry Unger
Lincoln, Massachusetts

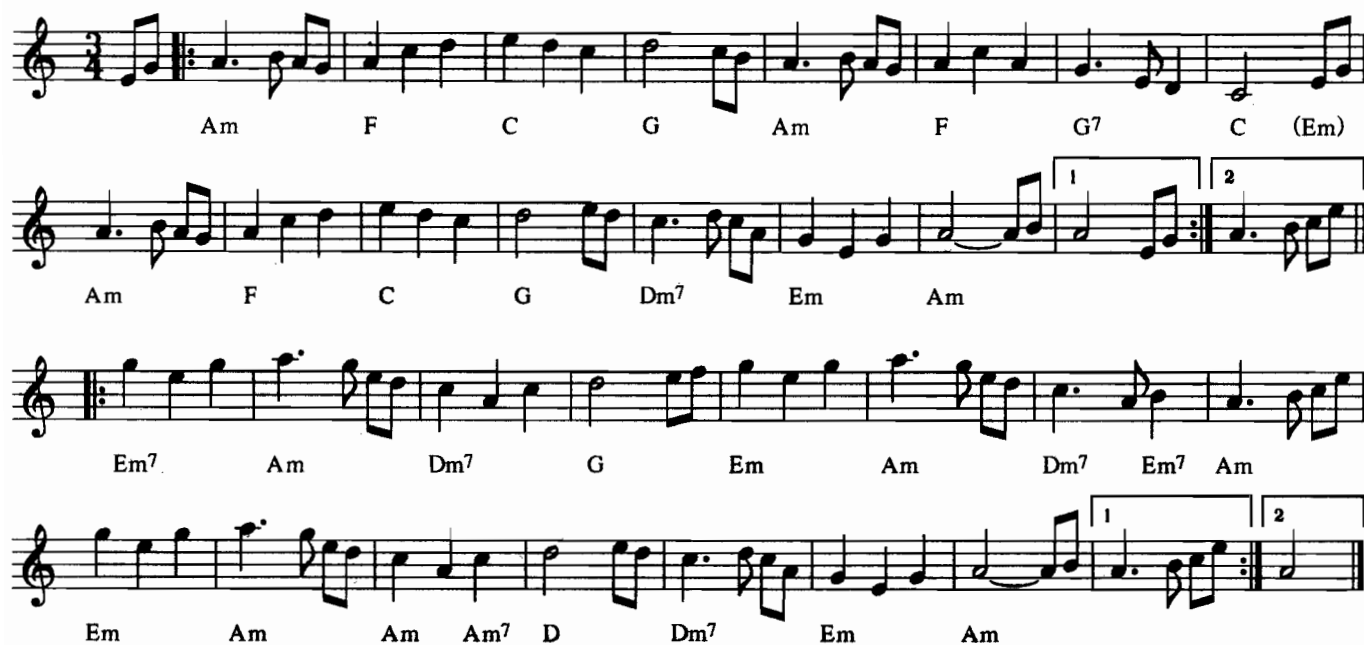


Four staves of music for Superlative Sam's Reel. The first two staves are in C major and 4/4 time, featuring a continuous eighth-note melody. The third and fourth staves introduce a key change to C minor, indicated by a double bar line and a key signature change. The third staff begins with a repeat sign and a key signature change to C minor. The fourth staff continues the melody in C minor. Chord symbols are placed below the notes: Am, G, C, and E7.

Am Am G Am Am Am G Am C C E7 Am G Am G Am

Susan's Waltz

Jonathan Jensen
Baltimore, Maryland



Four staves of music for Susan's Waltz. The first two staves are in C major and 3/4 time, featuring a continuous eighth-note melody. The third and fourth staves introduce a key change to C minor, indicated by a double bar line and a key signature change. The third staff begins with a repeat sign and a key signature change to C minor. The fourth staff continues the melody in C minor. Chord symbols are placed below the notes: Am, F, C, G, Am, F, G7, C (Em), Am, F, C, G, Dm7, Em, Am, Em7, Am, Dm7, G, Em, Am, Dm7, Em7, Am, Em, Am, Am, Am7, D, Dm7, Em, Am.

Am F C G Am F G7 C (Em) Am F C G Dm7 Em Am Em7 Am Dm7 G Em Am Dm7 Em7 Am Em Am Am Am7 D Dm7 Em Am

Sylvia's Waltz

For Sylvia

Don Coffey
Frankfort, Kentucky

A1

G C G Em A D

A2

G G7 C Am G/D D7 G

B1

G G/F# Em D C G/B A D

B2

G G/F# Em Bm C D7 G

Trip to Tighnabruaich Waltz

Eric Scott
Princeton, New Jersey

D7 G D Em Bm G Em G D

G D Em C Em Bm C Em *fine*

Am Dm Am/C Em F Em/G Am G/B C G A7

Dm Bb Dm Gm Am G A7 Dm Dm/F A7 Dm *D.C.*

Uncle Jay

Mark Simos
Cambridge, Massachusetts

D A D Bm Em A
 D A D Bm 3 F#m Bm A
 D A D Bm D Em F#m
 Bm Em Am⁷ D⁷ Gmaj⁷ F#m⁷ F#m⁷ Bm
 Em Em Bm Em A⁷ D
 Em Gmaj⁷ F#m⁷ Bm Em Bm
 Em Em Bm 3 Em A⁷ D
 Em Gmaj⁷ Bm Em G A D.S.

Vals de los Caracoles

(Waltz of the Snails)

Inspired by a Fiddle Tunes workshop
with Ruthie Dornfeld and David Steinberg

Mike Richardson
Seattle, Washington

The musical score is written for a single melodic line in 3/4 time. It consists of seven staves of music. The key signature has two flats (B-flat and E-flat). The score includes various chords and repeat signs. The chords are: Gm, D7, Gm, G, G7, Cm, D7, Gm, Gm, F, Bb, D, D7, Gm, Cm, Eb, Gm, D, Gm, Gm. The score also includes repeat signs with first and second endings. The first ending is marked with a '1' and the second ending with a '2'. The score is written in a single melodic line with various note values and rests.

Waiting for Snow

Julie K. King
Seattle, Washington

Briskly

Em A Em A Em A

D Em Em D Em C D

B Em D C Em Em

Warren's Trip to Stockholm

or, The Perth Assembly Reassembled

Mike Richardson
Seattle, Washington

A musical score for guitar in A major (three sharps) and 4/4 time. The score consists of five staves of music. The first staff contains measures 1-4 with chords A, D, A, E, A, D, E, A, A, D. The second staff contains measures 5-8 with chords A, E, A, D, E7, A, A, E. The third staff contains measures 9-12 with chords A, E7, A, A, E, A. The fourth staff contains measures 13-16 with chords D, E7, A 3, E, A 3, E7, A. The fifth staff contains measures 17-20 with chords A 3, E, A, D, E7. The score includes various musical notations such as eighth and sixteenth notes, triplets (marked with a '3'), and a repeat sign in measure 8.

The Wizard's Walk

Jay Ungar
West Hurley, New York

A1

Em Em Em B7 Em

Am Am Am E7 Am

A2

B7 C B7 C (Am)

B7 B C B7 C B7

Em B7 D A

D.C. al Coda

C Em Edim B7sus4 B7

Coda

Em Em B7 Em

The X Factor

Steve Trampe
Seattle, Washington

D A G D G D Em A D A

G D G D A D Bm A

D A D A G A D

Z is for Fiddles

John Sarney
Naples, Florida

Em Em D G Am D Em

Em D G D G C

D Em Am D G Em Am D⁷ G

This page is intentionally blank.



SONGS

This page is intentionally blank.

A Hard Row to Hoe

Mary Ann Hoberman
Greenwich, Connecticut

The musical score is written on three staves in 2/4 time. The first staff is the Chorus, starting with a C chord and ending with a C chord. The second staff is the Verse, starting with an F chord and ending with a G7 chord. The third staff continues the Verse, starting with a C chord and ending with a C chord. The lyrics are written below the notes.

Chorus C F G⁷ C C

It's a hard row, a hard row, a hard row to hoe, hoe, hoe. It's a hard row, a

Verse F G⁷ C C F G⁷

hard row, a hard row to hoe. 1. Love each child just like a moth - er. Love each man just

C C F G⁷ C

like a broth - er. Love your - self and one a - noth - er. It's a hard row to hoe.

Love each child just like a mother.
Love each man just like a brother.
Love yourself and one another.
It's a hard row to hoe.

Chorus:

It's a hard row, a hard row,
A hard row to hoe, hoe, hoe.
It's a hard row, a hard row,
A hard row to hoe.

It there's laughing, then there's crying.
If there's smiling, then there's signing.
If there's living, then there's dying.
It's a hard row to hoe.

Rags or riches, gowns or tatters,
Yellow sunbeams, rainy splatters,
We're alive, that's all that matters,
It's a hard row to hoe.

The Morris Song

Bill Fischer
Bethany, Connecticut

Chorus

Dm Am F G Am

Oh the bells do ring and the sticks do sing and the hand-kerchiefs wave in the air. And the

Dm Am F G Am

mu-sic plays all the nights and days and the mor-ris brings joy eve-ry where.

Verse

Am G Am Am G Am

1. Long a-go and now lost in the mists of time. Back when na-ture caused great joy and fear. In the

Am G Am F G Am

vil-lag-es peo-ple would dance and sing at the rit-u-al times of the year.

The Morris Song

Bill Fischer
Bethany, Connecticut

Chorus:

Oh the bells do ring and the sticks do sing,
And the handkerchiefs wave in the air.
And the music plays all the nights and days,
And the morris brings joy everywhere.

Long ago and now lost in the mists of time.
Back when nature caused great joy and fear.
In the villages people would dance and sing,
At ritual times of the year.

No one knows where it comes from and many don't care,
But it certainly rises from deep
Down within us where feelings and passions are,
Where all of us both laugh and weep.

Chorus

When the days would grow short and the nights were long,
People huddled to fend off the cold.
And the dancing and drinking and music and song,
Were a solace to young and to old.

So we'll dance in the winter and dance in the fall,
And yes, even in summer and spring.
And give rise to the power that lies in us all,
As we dance and make music and sing.

Chorus

What is the Country Dance and Song Society?

Founded in 1915, the Country Dance and Song Society is an association of people and groups interested in traditional, historical and contemporary English and American country dance, song and instrumental music. We are a non-profit organization with members and affiliated groups in the United States, Canada and overseas.

CDSS operates summer dance and music camps in three states with programs for adults and families. Our Sales Department features an excellent collection of hard-to-find recordings, books and DVDs available through our website (www.cdss.org) or by mail order. Members receive our quarterly newsletter, a membership list, discounts on purchases, priority admission to our summer camps, are eligible for scholarships, grants and loans from our special funds, and have the opportunity to serve the Society on its committees and Governing Board.

For more information, visit us at www.cdss.org or at—

132 Main Street, PO Box 338
Haydenville, MA 01039
413-268-7426
office@cdss.org

Author and Title Index

| | |
|-------------------------------------|--------|
| Aakilde, Inge | |
| Copenhagen Mixer | 6 |
| Auxier, T. | |
| Sylvia's Waltz | 25 |
| Back Road to Bolton | 3 |
| Baker, Joe | |
| October Flurry | 17 |
| Belle of the Ball | 65 |
| Black and Grey | 47 |
| Black Coffee | 66 |
| Bloom, Jacob | |
| Double Rainbow, The | 10 |
| Tailor and the Mouse, The | 60 |
| Bonnie George Campbell | 43 |
| Camille's Quadrille | 4 |
| Carter, J. Francis | |
| Cornish Waltz | 38 |
| Farewell to Argyle | 39 |
| Cellar Door | 5 |
| Coffey, Don | |
| Grand Old Midway March, The | 69 |
| Sylvia's Waltz | 79 |
| Copenhagen Mixer | 6 |
| Corelli's Maggot | 37 |
| Cornish Waltz | 38 |
| Crossing the Brazos | 66 |
| Curly Cues | 7 |
| Cynthia's Waltz | 40, 41 |
| Dancing Master, The | |
| Black and Grey | 47 |
| Double Chocolate | 8 |
| Double Rainbow, The | 10 |
| Doublecross, The | 9 |
| Elusive Lover, The | 67 |
| English Dancing Master, The | |
| Petticoat Wag | 55 |
| Family Week at Pinewoods, et al. | |
| Swinging in the Hey | 24 |
| Farewell to Argyle | 39 |
| Fatal Kiss of the Ice Princess, The | 11 |
| Fiddle 'Til Dawn | 67 |
| Fiddlin' David Reel | 68 |
| Fischer, Bill | |
| Morris Song, The | 90, 91 |
| Fourteenth of November, The | 12 |
| Fuerst, Michael | |
| Star Birth | 23 |
| Girl's Best Friend, A | 42 |
| Goldman, Dave | |
| Kittens on Catnip | 71 |
| Good Riddance | 68 |
| Grand Old Midway March, The | 69 |

| | |
|-------------------------------------|----|
| Grant, Timothy | |
| Cellar Door | 5 |
| Fatal Kiss of the Ice Princess, The | 11 |
| Wampececk, The | 30 |
| Green-Eyed Girl, The | 13 |
| Greenleaf, Lisa | |
| Back Road to Bolton | 3 |
| Gunzenhauser, Margot | |
| Fourteenth of November, The | 12 |
| Halfway Measures | 44 |
| Hard Row to Hoe, A | 89 |
| Herman, Fried de Metz | |
| Girl's Best Friend, A | 42 |
| Higgs, Scott | |
| Halfway Measures | 44 |
| Wooing Mairi | 56 |
| History Reel | 70 |
| Hoberman, Mary Ann | |
| Hard Row to Hoe, A | 89 |
| Hoffman, Erik | |
| Curly Cues | 7 |
| Jack's Own Circle | 14 |
| Jensen, Jonathan | |
| Black Coffee | 66 |
| Cynthia's Waltz | 41 |
| Lady William's Delight | 72 |
| Lynn's Waltz | 73 |
| Susan's Waltz | 78 |
| Jig for an Unwritten Dance | 70 |
| John's Favorite | 15 |
| Karr, Merilee | |
| Rodney's Earring | 20 |
| King, Julie K. | |
| Waiting for Snow | 82 |
| Kitch, Jim | |
| Double Chocolate | 8 |
| Doublecross, The | 9 |
| Green-Eyed Girl, The | 13 |
| Lover's Knot, The | 46 |
| Rosemary Hills Reel | 22 |
| Two for the Road | 28 |
| Kittens on Catnip | 71 |
| Kothes, Kirston | |
| Witches' Cauldron | 32 |
| Krumm, John, et al. | |
| John's Favorite | 15 |
| Lady William's Delight | 72 |
| Lenk, Walter | |
| Camille's Quadrille | 4 |
| Twiddely Diddely | 27 |
| Lennartson, Don | |
| Ockham's Razor | 16 |

| | | | |
|-----------------------------|--------|-----------------------------|--------|
| Lloyd, Buz | | Simos, Mark | |
| Belle of the Ball | 65 | Springfield Lass | 77 |
| Picklehopper's Jig | 75 | Uncle Jay | 80 |
| Lover's Knot, The | 46 | Slosek, Howard P. | |
| Lunar Eclipse | 48, 49 | Good Riddance | 68 |
| Lustig Zein | 58, 59 | Splash in the Puddle | 50, 51 |
| Lynn's Waltz | 73 | Snowdon, Elizabeth A. | |
| Macemon, David | | Lunar Eclipse | 48, 49 |
| Cynthia's Waltz | 40 | Splash in the Puddle | 50, 51 |
| Marching to Woodstock | 74 | Springfield | 77 |
| Millar, Cathy and John | | Star Birth | 23 |
| Corelli's Maggot | 37 | Stephens, Cathy | |
| Mohr, Rick | | Jack's Own Circle | 14 |
| History Reel | 70 | Storrow House | 52, 53 |
| Morris Song, The | 90, 91 | Superlative Sam's Reel | 78 |
| Mossy Back Morris Men | | Susan's Waltz | 78 |
| Lustig Zein | 58 | Swinging in the Hey | 24 |
| Northern Hospitality | 74 | Sylvia's Waltz | 25, 79 |
| Ockham's Razor | 16 | Tailor and the Mouse, The | 60, 61 |
| October Flurry | 17 | Textiles or Furs | 26 |
| Petticoat Wag | 55 | Traditional | |
| Picklehopper's Jig | 75 | Bonnie George Campbell | 43 |
| Pieces of Eight | 18 | Lustig Zein | 59 |
| Pizza and Apple Pies | 75 | Tailor and the Mouse, The | 61 |
| Purple Heys | 19 | Wand'ring Willie | 43 |
| Richardson, Mike | | Trampe, Steve | |
| Crossing the Brazos | 66 | X Factor, The | 85 |
| Fiddle 'Til Dawn | 67 | Trip to Greene | 54 |
| Northern Hospitality Jig | 74 | Trip to Higsville, U.S.A. | 45 |
| Pieces of Eight | 18 | Trip to Tighnabruaich Waltz | 79 |
| Pizza and Apple Pies | 75 | Twiddely Diddely | 27 |
| Purple Heys | 19 | Two for the Road | 28 |
| Roll Down | 21 | Uncle Jay | 80 |
| Scotsbroome Jig | 76 | Ungar, Jay | |
| Textiles or Furs | 26 | Wizard's Walk, The | 84 |
| Vals de los Caracoles | 81 | Ungar, Ruth | |
| Warren's Trip to Stockholm | 83 | Wizard's Walk, The | 33 |
| Will Ye No Come Back | 31 | Unger, Larry | |
| Rodney's Earring | 20 | Superlative Sam's Reel | 78 |
| Roll Down | 21 | Vals de los Caracoles | 81 |
| Roodman, Gary | | Waiting for Snow | 82 |
| Trip to Greene | 54 | Waiting on the Corner | 29 |
| Waiting on the Corner | 29 | Wampececk, The | 30 |
| Rosemary Hills Reel | 22 | Wand'ring Willie | 43 |
| Sarney, John | | Warren's Trip to Stockholm | 83 |
| Elusive Lover, The | 67 | Wilfert, Ed | |
| Marching to Woodstock | 74 | Storrow House | 52, 53 |
| Z is for Fiddles | 85 | Will Ye No Come Back | 31 |
| Scotsbroome Jig | 76 | Witches' Cauldron | 32 |
| Scott, Eric | | Wizard's Walk, The | 33, 84 |
| Fiddlin' David Reel | 68 | Wooing Mairi | 56, 57 |
| Jig for an Unwritten Dance | 70 | X Factor, The | 85 |
| Trip to Higsville, U.S.A. | 45 | Z is for Fiddles | 85 |
| Trip to Tighnabruaich Waltz | 79 | | |
| Wooing Mairi | 57 | | |