

DAPPER'S DELIGHT DISGUISINGS



DAPPER'S DELIGHT

Susanna Borsch recorder & voice
Adrian Brown anglo concertina & voice

programme notes and artwork: Dapper's Delight
booklet photographs: Michel Meeuwissen (p.1, 20) and Pedro Sousa Silva (p.19)

www.dappersdelight.com
www.facebook.com/dappersdelightamsterdam

Karnatic Lab Records, Postbox 2595, NL-1000 CN Amsterdam



In 1904, the German writer Oscar Adolf Hermann Schmitz described England as: “Das Land Ohne Musik” (The land without music), presumably because by the end of the 19th century England had not had a single composer of note since the death of Purcell in 1695. However, the musical life of any country cannot be judged solely by the composition of art music, since this can only ever represent a small part of a nation’s musical life. Rather, it is popular music – the music of theatre,



Oscar Adolf Hermann Schmitz (1873–1931)

dance, the taverns, street music and what people sing in the shower – that defines a nation’s musical soul. And in popular music, the English have always been very rich.

DISGUISINGS?

Disguisings (guisings), or mumming developed from the martial tournaments of the Middle Ages; as these became less a lethal combat, and more a dramatic representation, the latter element rose in importance and eventually became an entertainment in its own right. Disguisings were popular at the court of Henry VII, and there is a contemporary account of a la-vish disguising performed for the wedding, in 1501, of Prince Arthur and Catherine of Aragon. Contemporary reports of disguisings generally concur around a sequence of four main elements: firstly, the entry and presentation of the participants in disguise, followed by a dispute of some kind, and which leads to a fight. Following the mock battle, there was a prize-giving ceremony, often presided over by the object of the dispute and finally, either a social, or presentational dance.

WHAT ABOUT ANTICKS?

Disguisings often involved dancers described as being dressed as, or dancing like Anticks. While it is not clear what this precisely entailed, it does seem that “Antick” was not used in the sense of ancient or old, but rather jesting, tomfoolery or general comedy. “Antick” like “Moresk” generally indicated a sense of the grotesque and although we have little idea of the precise form an Antick dance may have had, there are many associated tunes (Thantick, The Anticke, The Antick dance etc.) that have survived.

THE COURT MASQUE IN ALL OF THAT?

Although owing much to the dramatic elements of disguisings, the Court Masques, from around 1560, had a more fixed structure, and formed a complete evening’s entertainment. Court masques were lavishly costumed and staged, could last as long as four or five hours and were often followed by a sumptuous banquet. Elements of popular culture found their way into the masques, particularly du-

ring the antimasque section, which with time increased in importance and popularity. Masques were also not limited to the court, and from around 1600 many large corporations – the four law societies of the Inns of Court, for example – commissioned masques to celebrate their feast days. Later in the 17th century, masques developed into theatre productions before being ultimately eclipsed by the Italian Opera. Much material has survived from the masques, including many fragments of music. Much of this is popular, well-known earlier music, re-worked to fit a new function, and many of the tunes are known from both broadside ballads and the later dance collections.

AND THE STAGE JIG?

The stage jig was a popular and somewhat subversive element of the Elizabethan theatre, was performed by a handful of actors and comprised both music and dance in a farcical plot. Popular tunes were again used in new song settings, as well as dance and the notions of Anticks and role-playing from the earlier court en-



Depiction of a Court Mask in a stage design by Inigo Jones (1573–1652)

tainments. A surge in their popularity came during the Commonwealth, when despite their bawdy themes and overtly sexual overtones, they were not covered by censorship that outlawed theatre pro-

ductions. The jig became popular in continental Europe largely as a result of the English troupes of travelling players, and this fact may account for the popularity of English tunes in 17th century German and Dutch songbooks. The stage jig is fairly well documented, and whole scripts have survived, sometimes with musical indications.

I'VE BEEN A LITTLE WORRIED ABOUT MORRIS RECENTLY!

Morris (Morisk, moreys, morisse, morresco, moresca or morisca) seems to have been primarily a dance spectacle known throughout Europe. It had the backbone of certain theatrical elements: disguise, character acting and in the British version, the roles of the fool, Robin Hood, Maid Marion and the Hobby Horse - a man dressed as a horse - seem to have been very important. Morris was always a presentational, rather than a social dance and was often mentioned as a part of disguisings, masques and the theatre. Surviving Tudor documents attest to its



19th century depiction of a historical morris dance

being supported by both the court and the church, particularly on feast days and holidays. Whether this historical morris was the origin, or a development of the rural morris dance documented and collected in the early 20th century is far from certain, but it seems that each was a product of a cultural cross-fertilisation.

AND BROADSIDE BALLADS?

Over the period that Broadside Ballads flourished (c. 1550–1850), popular tunes were re-set with countless new sets of words, creating each time a new song. The favourite topics were about politics, the exploits of the monarch, famous battles, miraculous births & monster babies, moralistic songs of unfaithful husbands and wives, famous traitors, criminals and their grisly executions. In the 19th century, the author Charles Dickens described ballad sellers and street performers as: ‘...brazen per-

formers on brazen instruments, beaters of drums, grinders of organs, bangers of banjos, clashers of cymbals, worriers of fiddles, and bellowers of ballads’ However these “bellowers of ballads” were a constant part of life over three centuries, and contributed much to the rich musical life in the ‘country without music’.

WHAT'S WITH BALLAD OPERA?

In 1728, John Gay's *The Beggar's Opera* was both hugely popular and a great commercial success. It was essentially a satirical, perhaps even cynical look at both opera and the political elite. *The Beggars Opera* and subsequent ballad operas are a mine of popular tunes and one can almost imagine an audience joining in, or singing along in performances, in the same way audiences of *The Rocky Horror Picture Show* or pantomimes do today. *The Beggar's Opera* has had an influence on all later British stage comedies, especially on nineteenth century British comic opera and the modern musical.

SURELY NOT MUSIC HALL?

It's possible to extend evolutionary lines between these early modern musical entertainments and the 19th cen-

tury music hall and vaudeville. Certainly the themes of the popular songs were the same, even if the tunes weren't. Political intrigue, domestic strife, patriotism, and a healthy dose of sexual innuendo form as much a part of the music hall repertoire as the earlier broadside ballads. At the



A music hall performance

same time, industrialisation didn't kill off the broadsides, and their printers tended to reprint old songs, perhaps appealing to romantic notions of the former rural populations, displaced by industrialisation.

IS IT FOLK MUSIC?

Volkslied (folksong) is a term first coined in 1773 by the German enlightenment philosopher Johann Gottfried von Herder in his song collection *Stimmen der Völker*



Cecil Sharp with his bicycle

in ihren Liedern (Voices of the People in Their Songs). The modern British folk canon is primarily based on a snapshot of mostly rural music, which was enthu-

siastically assembled by collectors in the late 19th and early 20th centuries such as Francis Child (1825–96), Cecil Sharp (1859–1924) and Lucy Broadwood (1858–1929). These early musicologists inevitably applied their own filters to the works they had collected. Much recent debate has centred on their research methodology, for example Child's mistrust of printed ballads and Sharp's dislike of any idea of urban traditions.

HIST-POP?

It's worth remembering that before the middle of the 18th century, music was either universally accessible, or could be enjoyed by only a tiny elite of the population. Popular music of the rural and urban classes, oral as well as written, coexisted and interacted with each other and were always in a continuous state of flux. The tunes themselves were a frail thread connecting these geographically and socially diverse entertainments, which challenge the idea of a strict dichotomy between high and low culture.

With more than a century of research since both the pioneering folk music collectors and the beginnings of the early music revival, we can now trace the transmission of these tunes in much more detail and appreciate how regardless of its presumed heredity, you simply cannot let a good tune die....

THE PIECES

TRACK 1

Castleton Garland Dance or “**Long Morris**” is a Derbyshire version of one of the oldest tunes associated with Morris dancing, still performed for a processional dance in the village on Oak Apple Day (29th of May) every year. The custom is said to date to the restoration in 1660, when Charles II is reported to have hidden in an oak tree after the Battle of Worcester. Two contrasting versions of **No-body's Jigg** are found in Playford's, *The Dancing Master*, and later in John Walsh's, *The Compleat Country Dancing-Master*.

TRACK 2

Robin Hood is a part-song by the Elizabethan composer Thomas Weelkes (1576–1623). The subject matter concerns the Elizabethan actor and clown Will Kemp, who in 1599 danced a morris dance from London to Norwich, a feat documented in his own account of the trip, *Nine daies wonder*. Following this antic, he is thought to have made another trip on the continent and despite the lack of surviving evidence, the reference here to his “dancing into France” presumably refers to this. The text mentions characters historically associated with the morris: Robin Hood, Maid Marion and the Hobby Horse, and the composition uses motives found in the processional morris tune known in many versions collected throughout England (see notes on the Castleton Garland Dance above).

*With hey and ho, through thicke and thin,
The hobby horse quite forgotten,
I follow'd as I did begin,
Although the way were rotten.*

from: Will Kemp, *Nine Daies Wonder*.

Staines Morris Three tunes published in Daniel Wright's 1713 publication: *An Extraordinary Collection...* Two of them are named "Stains Morris" and the third "untitled". This latter tune seems to form a link between the Staines Morris tune (of which the best known version is in Playford's *English Dancing Master*) and the processional morris tune mentioned above.

TRACKS 3 AND 5

Many 19th and early 20th century collections of English popular song, contain amongst more contemporaneous items, a selection of older songs. These collections were published with piano arrangements for the increasingly musically literate middle classes, and since these publications pre-date the current early music revival, one might argue that these songs simply never went out of fashion. Like Sharp's arrangements of folk songs and dance tunes, these romantic parlour pieces are rarely performed today, but ironically, performance on a concertina, which at that time was a popular middle-class instrument, could almost be seen as appropriate... We play two songs from a

1915 song collection entitled: *A Reliquary of English Song*, which is a goldmine of popular song from that period. Firstly, one of the most enduring of English songs is **Now is the Month of Maying** by Thomas Morley (1557–1602). It appears in most of the above-mentioned song collections and Adrian's mother even learnt it in her school days in the 1930's. We have combined Morley's song with **Month of May**, a morris tune from the Fieldtown tradition collected by Cecil Sharp from the then 80-year-old, ex. police constable Henry Franklin of Oxford in 1911. Secondly, **Tobacco's but an Indian Weed** is an anonymous text from Thomas Jenner's *The soules solace; or Thirtie And One Spirituall Emblems* (c. 1626) and the tune comes from volume III of *Pills to Purge Melancholy* (p.291, 1719–1720) Tobacco was only introduced into Europe during the 1550's, arriving in Britain in 1565, so it seems it was not long before the first anti-smoking song was published!

TRACK 4

One of the enduring, primarily British tunes of the last 500 years is the 'Buffons'

tune, also known as ‘Gregory Walker’, ‘The Antick’, ‘Shepherds’ Hey’ or ‘John Come Kiss Me Now’. There are more than 300 documented variants on this theme, either linked via a ground bass: the *Pas-samezzo Moderna*, or by its distinctively shaped melody. The term Buffon, (Buffoon, fr. Bouffon) is another name for the character of the fool, or jester that had an important role both at court and in 16th and 17th century theatre. **Thantik** is a piece notated in gittern tablature in a mid-16th century manuscript, and has the melody in the tenor line. **The Antycke** is from a similar manuscript and comprises a triple-time introduction, with 3 variations in common time. **Les Buffons** is a 4 four-part dance appearing in a French collection by Jean d'Estrée (d. 1576). **Shepherds’ Hey (Signposts)** is a version of Shepherds Hey, another Morris dance tune from Henry Franklin (Fieldtown tradition) that was collected by Cecil Sharp in 1910. **Pantalone** is a variation on the Morris dance tune Trunkles, which is found in a 17th century masque source. We’ve included this sequence here in homage to the 1970’s concept album *Morris On*, which was the start of so many begin-

nings... In Germanic lands, the fool, or buffon character was known by the name **Pickelharing**, and sure enough, variations on the buffoons melody go by the same name. Our version comes from a 16th century German lute manuscript.

TRACK 6

This version of the morris dance tune **Buffoons** is from the Ilmington Morris tradition and was collected by Cecil Sharp from Sam Bennett of Ilmington, Warwickshire in 1909. A Scottish source gives us **The Buffoon Dance** and a 16th century collection of Scottish Hymns provides the only text source linked to the Buffon melody:

*Johne cum kis me now,
Johne cum kis me now,
Johne cum kis me by and by,
And mak no moir adow.*

Finally two country-dance tunes, both named **The Antic Dance**, are found in *Playford’s Dancing Master* (1665).

TRACK 7

Once I loved a Maiden Fair comes from a broadside ballad published around 1619, *The Reuolted Louer*. / *OR / A young Maiden is apt to be wonne, / Approued by what this Damsell hath done*. The tune is found in the first 10 editions of Playford's *The Dancing Master* (1651–1698), as well as in his *A booke of New Lessons for the Cithern & Gittern*, 1652.

Lumps of Pudding is a traditional tune found in many parts of the British Isles and as printed versions in *Pills to purge Melancholy*, *The Beggar's Opera*, Playford's *Dancing Master* and Walsh's *The Compleat Country Dancing Master*. The tune is also known in Scotland as *The Loyal Scot* and *Contented Wi' Little*. In Wales as *Talpiauw Pwdin*, and in Ireland as *Contentment Is Wealth* and *Paddy Carty's Favourite*. A variant tune, *Lumps of Plum Pudding* was also collected from Morris dancers in the Cotswold villages of Bampton, Bledington, and Fieldtown.

TRACK 8

Dance Suite from *Apollo's Banquet*:

The French (dance) suite was a popular Baroque compositional form and like many of the dance types in Playford's *Apollo's Banquet*, found its way to England following the Restoration in 1660. We thought it would be interesting to create our own "French Dance" suite, by linking a succession of dances from *Apollo's Banquet*. These are: **A new Aire**, **Papsee (Passepied)**, **Bore (Bourée)**, **Minuet**, and **An Italian Ground**.

TRACK 9

The programmatic chanson: *La Bataille de Marignan* was written by Clément Janequin (c. 1485–1558) to celebrate the French victory over the Swiss Confederates at the Battle of Marignano in 1515. Many other composers subsequently made their own battle compositions, often quoting the themes and battle imitations from Janequin's original. This popular trend continued into the 17th century, with many compositions written for organ, particularly on the Iberian Peninsula.

Bathalia de Sexto Tom by Pedro de Araujo (1662–1705) is from a 4-part organ manuscript in Braga, Portugal and quotes Janequin's opening section almost note for note. We first came across this piece in 2007, during a large consort recorder project in Portugal and while the piece sits somewhat outside our normal repertoire, we couldn't resist doing our own version.

TRACK 10

The tale of the lass who disguises herself as a man, in order to follow her lover into the army is a familiar theme of both 17th century broadsides and rural folk songs collected in the 19th century. The broadside texts often have her as a fearless heroine, fighting for king and country, as a good example to men of feebler courage. **The Female Souldier, or The Virgin Volunteer** was published as a broadside around 1690. We were attracted to the slightly ambiguous sexuality in the text, both in the maid's disguising and her comrade's behaviour, which ultimately led to her being found out! The music is by Henry Purcell (ca. 1659–1695) from his semi-opera *The Prophetess, or The History of*

Dioclesian, first performed at the Dorset Garden, London in June 1690.

TRACK 11

The **Queen's Almain** was a popular tune known throughout 16th century Europe. In France it was known as *Allemande Nonette*, or *Jeune Fillette*, in Italy as *Balo Todesco*, and in Germany as *Ich ging einmal spazieren* and *Von Gott will ich nicht lassen*. The most famous English setting is probably that by William Byrd in the *Fitzwilliam Virginal Book*, but the tune found its true fame as part of the "Old Measures", a suite of dances that was an important element of the masque format for more than 100 years. Our arrangement combines German and French versions for lute (*Teutscher Dantz* and *Almande Nonette*), with divisions in the style of the German lutenist and composer Hans Neusidler (c. 1508–1563).

TRACK 12

No Man's Jig (Sleight Sword Dance) was collected by Cecil J. Sharp on 8th January 1912. Our arrangement was ta-

ken almost note for note from his published version for pianoforte. Although considered nefarious by modern folk revivalists, Sharp's arrangements of Morris and country-dance tunes are concise jewels of late romantic harmonic arrangement and have a distinct charm, long due their own revival.

TRACK 13

In many respects, the Victorian and Edwardian music hall can be seen as a direct descendant of earlier popular culture. Although the tunes of the broadsides had gone, the same hacks were writing new material along familiar themes. **A Great Big Shame** was written in 1895 for Gus Elen (1862–1940). Elen was one of the most famous London music-hall singers during the 1890s and 1900s, and took the persona of the London costermonger, or street market seller. His songs were delivered in the cockney dialect, championing the daily life of a distinct section of the London working class.

TRACK 14

There Ain't Half Been Some Clever Bastards was the b-side to Ian Dury's (1942–2000) 1978 number one single: *Hit Me With Your Rhythm Stick*. We have attempted an arrangement in the style of the music hall, and have included a recorder solo written for Susanna by jazz trumpeter, Gijs Levelt (*1973).



Gus Elen in character

THE SOURCES

Castleton Garland Dance

Cecil J. Sharp Manuscript Collection (Clare College, Cambridge) CJS2/10/2785.

No-body's Jigg

No-body's Jigg, John Playford, *The Dancing Master*, 6th ed. (London, 1679), p. 165. No-body's Jigg John Walsh: *The Compleat Country Dancing-Master*, vol. 4, no. 63. (c. 1740).

Robin Hood

Thomas Weelkes, *Ayres or Phantasticke Spirites for Three Voices* (London, 1608), nr.20.

Staines Morris, 1, 2 & 3

Daniel Wright (1713) *An Extraordinary Collection of Pleasant and Merry Humour's, never before published, Containing Hornpipe's, Jigg's, North Cuntry Frisks, Morris's, Bagpipe Hornpipe's & Round's, with Severall Additional fancis added, fit for all those that play Publick*. Nos. 3, 10 and 13.

Now is the Month of Maying

Frank Hunter Potter, *A Reliquary of English Song, Volume 1 (1250–1700)*, G. Schirmer, New York/London, 1915, p. 18.

Thantik

The Osbourn Collection Commonplace-book (fol. 40) Yale University Library.

Month of May

Cecil J. Sharp Manuscript Collection (Clare College, Cambridge) CJS2/10/2567.

The Antycke

Folger MS, fol. 7r-7V.

Les Buffons

Jean d'Estrée, *Tiers livre de danseries* (Paris, 1559 nr. 12).

Shepherds' Hey

Cecil J. Sharp Manuscript Collection (Clare College, Cambridge) CJS2/10/2557.

Pantalone

National Library of Scotland, Edinburgh, Adv.5 2 15 p. 181).

Pickelharing

Linz Landesmuseum MS no 16, inv nr. 9647.

Tobacco's but an Indian Weed

Frank Hunter Potter, *A Reliquary of English Song, Volume 1 (1250-1700)*, G. Schirmer, New York/London, 1915, p. 38.

The Antic Dance, 1&2

John Playford *The Dancing Master*, (2nd Supp. to 3rd Ed., 1665).

Buffoons

Cecil J. Sharp Manuscript Collection (Clare College, Cambridge) CJS2/10/2059.

John come kiss me now

A compendious book of godly and spiritual songs commonly known as 'The gude and godlie ballatis' 1567.

The Buffoon Dance

Aird's Airs and Melodies (c.1782–1803), vol. 2: 66. No. 180.

Once I loved a Maiden Fair

Broadside ballad c. 1619: *Reuolted Louer. / OR / A young Maiden is apt to be wonne, / Approued by what this Damsell hath done.* Tune: 1st 10 editions of *The Dancing Master* (1651–1698).

Lumps of Pudding

The Beggar's Opera, 1729 edition.

Apollo's Banquet: Dance Suite

John Playford (publisher) *Apollo's Banquet: containing Instructions, and Variety of New Tunes, Ayres, Jiggs, and several new Scotch Tunes for the Treble-Violin. To which is added the tunes of the newest French Dances, now used at Court and in Dancing Schools.* 1687, Part III: Nos. 1, 36, 37, 39 and 42.

Bathalia de Sexto Tom

Biblioteca Pública de Braga, Portugal. Manuscrito 964 (fols. 38v-41).

The Female Souldier, or The Virgin Volunteer

Broadside ballad from around 1690. The music is by Henry Purcell from his semi-opera *The Prophetess, or The History of Dioclesian* (Z 627).

The Queen's Alamain

Teutscher Dantz: Bernhard Jobin (Publisher) *Das ander Buch newerlessner kunstlicher Lautenstück*, Strassburg 1573.

Almande Nonette: Pierre Phalèse (Publisher) *Luculentum theatrum musicum*, Louvain, 1568.

No Man's Jig (Sleight Sword Dance)

Cecil Sharp, *The Sword Dances of Northern England: Song and Dance Airs*, Bk. II (London, 1912),

A Great Big Shame

Words by Edgar Bateman, Music by George LeBrun, Francis Day and Hunter Ltd, London, 1894.

There Ain't Half Been Some Clever Bastards

Ian Robins Dury and Russell Godfrey Hardy, Templemill Music Ltd (PRS) All rights on behalf of Warner/Chappell Music Ltd and Templemill Music Ltd administered by Warner/Chappell Music Holland b.v., 1978.

DAPPER'S DELIGHT

We formed **Dapper's Delight** in 2009 primarily to play music on the streets during our long annual cycle touring holidays. Following highly positive reactions from listeners, we decided to try to expand the concept into the concert hall. Our chosen repertoire explores historical popular music, which once straddled the modern classifications of "folk" and "early music" and forms an important part of the texture of our music history. Despite our inauthentic and anachronistic instrumentation, our approach has found us friends and admirers from both the folk and early-music worlds.

Our first CD "Indoors" was released in 2011 to positive reviews and since then we have played concerts in the UK, The Netherlands, Belgium, Germany, Norway and Portugal.





OUR INSTRUMENTS

Adrian Brown plays anglo concertinas made around the end of the 19th century by Charles Jeffries of London, and modern instruments made by Jürgen Suttner of Siegen, Germany. All have 38 buttons and are tuned as follows:

C/G Jeffries, $a=435\text{Hz}$, tuned in $1/4\text{comma}$ meantone (tracks 2 & 9)

Bb/F Jeffries, $a=440\text{Hz}$, tuned in equal temperament (tracks 3, 12 & 13)

G/D Jeffries, $a=452\text{Hz}$, tuned in $1/4\text{comma}$ meantone (tracks 7, 8, 10 & 14)

F/C Jeffries (tenor range), $a=440\text{Hz}$, tuned in $1/4\text{comma}$ meantone (tracks 4 & 11)

Bb/F Suttner, $a=440\text{Hz}$, tuned in $1/4\text{comma}$ meantone (tracks 1, 5 & 6)

Susanna Borsch plays recorders made by Adrian Brown to match the concertinas. They are all based on three late 16th century models by an unknown maker preserved in the Kunsthistorisches Museum, Vienna (SAM 130, 140 and 148). They are all made from a single piece of wood and are in the following sizes:

Soprano in d", a=452Hz, made in plum wood (tracks 7 & 14)
Soprano in c", a=440Hz, made in service wood (track 11 & 12)
Alto in g', a=440Hz, made in plum wood (track 3)
Alto in g', a=435Hz, made in plum wood (tracks 2 & 9)
Alto in f', a=440Hz, made in apricot wood (tracks 1, 5, 6 & 13)
Alto in f', a=440Hz, made in boxwood (track 4, "Pickelharing")
Tenor in d, a=452Hz, made in maple wood (tracks 8 & 10)
Tenor in c', a=440Hz, made in cherry wood (track 4)

Adrian Brown sings with a voice made in the UK in 1959 and Susanna Borsch prefers a German model c. 1974. Both have been tuned and adjusted by Michelle Courtens of Amsterdam, The Netherlands.

*And now farewell, thou gallante Luite,
With instruments of Musickes sounds.
Recorder. Citren. Harpe and Fluyte.
And heauenly deskants on sweete grounds.
I now muste leaue you al in deede.
And make some Musicke on a reede.*

Nicholas Breton: The works of a young wyt. (1557) n.d.d0 sig. C3v

Our special thanks go to:

Anke, Roy, Lotta, Julia, Raphaela, Giel and Sophia for babysitting

Ned and Gijs for their unremitting faith and friendship

Jonathan for editing the texts

Robin and Micha for their endless patience and understanding

Michel for the photos

Michelle for vocal training

The “other” **Robin** for the ‘Unicom’ in F/C

Will, Mark, Malcolm, Marco and Pedro for their friendship, ideas and enthusiasm

Jo for making the smock in 1977

Our **families** and **friends** for their love and support

And to dear **Rufus**, to whom it all seems so normal...



*Depiction of a ring dance
by Israel van Meckenem (1445–1503)*

DISGUISINGS

1. Castleton Garland Dance or Long Morris ♦ No-body's Jigg 1 and 2
2. Robin Hood: Thomas Weelkes (1576–1623) ♦ Staines Morris 1, 2 and 3
3. Now is the Month of Maying: Thomas Morley (1557–1602) ♦
Month of May (Fieldtown Morris)
4. Thantik ♦ The Anticke ♦ Les Buffons ♦ Shepherds' Hey (Signposts,
Fieldtown Morris) ♦ Pantalone ♦ Pickelharing
5. Tobacco's but an Indian Weed
6. The Antic Dance ♦ Buffoons (Illmington Morris) ♦ The Antic Dance ♦
The Buffoon Dance/John Come Kiss Me Now
7. Once I loved a Maiden Fair ♦ Lumps of Pudding
8. Dance Suite from Playford's *Apollo's Banquet: A New Aire* ♦ Papse ♦ Bore ♦
Minuet ♦ An Italian Ground
9. Bathalia de Sexto Tom: Pedro de Araujo (1662–1705)
10. The Female Souldier, or The Virgin Volunteer: Tune by Henry Purcell (1659–1695)
11. The Queenes Almayne: Teutscher Dantz ♦ Almande Nonette
12. No Man's Jig (Sleight Sword Dance), arr. Cecil Sharp (1859–1924)
13. A Great Big Shame (1895): Words by Edgar Bateman, Music by George LeBrun
14. There Ain't Half Been Some Clever Bastards: Ian Dury (1942–2000)