

## FOREWORD

As with previous volumes most of this collection is the result of looking at 17th and 18th Century dance tunes and, having found an interesting melody, unravelling or modifying the dance instructions associated with it in the hope that both tune and dance will be used.

The process does not take place overnight and a problem arises when a 'new' dance takes off and does the rounds before one has time to produce the book. A case in point being Barbarini's Tambourine which was introduced 'tongue in cheek' at the Lichfield Festival in 1991. However here it is at last.

Nine sources have been used: Playford Volume III, Johnson's 200 Favourite Country Dances Volume VIII, Thompson's Compleat Collection Volumes IV and V, Wright's Compleat Volume I and Walsh 24 New Dances for 1710, 1711 and 1716 composed by Mr. Kynaston and Caledonian Country Dances – Book the Fourth

The 'odd one out' is Corelli's Gavot. I came across this tune when Norman Haynes introduced a dance called Corelli's Maggot in a session of dances at Halsway Manor last year. The dance was new from America and was set to an adaptation of the Gavot from Corelli's Sonata Opus 5 of 1700. Now the dance Corelli's Gavot published by Wright, or as Playford has it Mr. Cosgill's Delight, used the Gavot from Corelli's Trio Sonata Opus 2 of 1685. It did not seem unreasonable to try the dance to the later tune. A turn single has been added at the beginning of each A music and a set and turn single at the start of B2. The version of the tune is I believe how Arcangelo Corelli wrote it.

I must once again thank all those dancers and musicians in places as far afield as Soberton, Dorchester, Bedford, St. Albans, and Cecil Sharp House who have, sometimes unwittingly, helped in making sure the dances work. Cotswold Music Society who produced the music artwork and added the chords to the score, Tom Cook for his help in correcting and augmenting the instructions, and Pam who has deciphered and typed my notes.

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