

## THE FAITHFUL SWAIN

**A**  
 F C<sup>7</sup> F G<sup>7</sup> C C<sup>7</sup> F C<sup>7</sup>  
**B**  
 F C B<sup>b</sup> C F C G<sup>7</sup> C  
 F B<sup>b</sup> G<sup>m</sup> C<sup>7</sup> F B<sup>b</sup> C B<sup>b</sup> C F

### Longways duple minor

- A1** 1st corners dance a whole figure 8 round 2nd corners. Starting by 1st corners crossing R.S. and dancing anti-clockwise round their own partner who (without leaving their place) help them round. 1st corners then cross L.S. and dance clockwise round their neighbour who again without leaving their place help them round.
- A2 1 – 4** All fall back and move forward to place.
- 5 – 8** 3 changes circular hey, partners facing to progressed places.
- B1** 1st man cast one place into the centre of the set below the NEXT 2nd couple while 1st woman cast up into the centre of set above her own 2nd couple.
- 1st man hands 4 to the R. once round with 1st woman and 2nd couple of the new set. Finishing with the 2nd couple proper in their progressed place with the 1st man in the centre facing up, and woman facing down. (Note the 1st man and 1st woman in each set are not partners).
- B2 1 – 4** All dropping hands, 1st man and 1st woman pass L.S. the dancers they faced in the ring of 4, meet their partner and turn 2 hands anti-clockwise three-quarters, opening out into the middle of a line of 4 facing up, while the 2nd couples cast out onto the ends of that line with their own 1st couples.
- B2 5 – 8** Lines forward and 1st couple gates up through 2nd couple to finish progressed and proper.

**Source:** Walsh/Kynaston 24 Dances for 1710 (CONSTANT LOVER)

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In its original form the dance was almost certainly triple minor. By compressing it to duple minor the long rest period at each end of the set is eliminated.

At the start of the dance after A2 the 1st couple have progressed one place. During B1 the 1st woman of the top set will cast above her own 2nd couple but there will not be a 1st man from the next set to complete the hands 4 ring so there will be a hands 3 ring instead.

When there is a neutral couple at the top the neutral man must cast down at the start of B1 and join in the hands 4 ring, moving up the middle and turning his waiting partner at the top of the set. The neutral couple should then lead up and back a double in front of the other dancers to finish in 1st place ready to start the next round of the dance.

At the bottom of the set if there is not a neutral couple the 1st man should cast into the centre of the set leaving room for the other dancers to circle R. before moving up to meet his partner and turn 2 hands.

When there is a neutral couple at the bottom the 1st man should cast down at the start of B1 and make a hands 3 ring with the neutral couple before moving up the middle to meet his partner and complete the sequence. After the ring the bottom couple are neutral till the beginning of the next round.

An alternative formation suggested by Tom Cook is given below.

**SICILLIAN CIRCLE.** First couples facing anti-clockwise women on their partner's right.

**A1** Women dance a whole figure 8 starting by crossing L.S. and taking R.H. with their neighbours who help them round, then crossing R.S. and taking L.H. with their partner who help them round to places.

**A2 1 – 4** Neighbours taking inside hands fall back a double and return to places.

**5 – 8** Partners face and 3 changes circular hey.  
(All are progressed.)

**B1 1 – 4** 1st man and 1st woman cast right to finish on the centre line of the set, woman facing anti-clockwise and her own 2nd couple, man facing clockwise and the NEXT 2nd couple, and 2nd couples facing their partners.

**5 – 8** Each facing four dancers take hands and circle L, once round.

**B2 1 – 4** All dropping hands 1st man and 1st woman pass R.S. the dancer they faced in the ring of 4, meet their partner and turn 2 hands three-quarters, opening out into the middle of a line of 4 facing clockwise while 2nd couples cast out onto the ends of that line with their own 1st couples.

**5 – 8** Lines forward a double then 1st couples cast to face their new 2nd couples helped round by their own 2nd couples.  
(Progression.)

NOTE: 1st couples remain 1st couples and 2nd couples remain 2nd couples throughout the dance.