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BOOK I.

THE SCOTTISH COUNTRY DANCE BOOK

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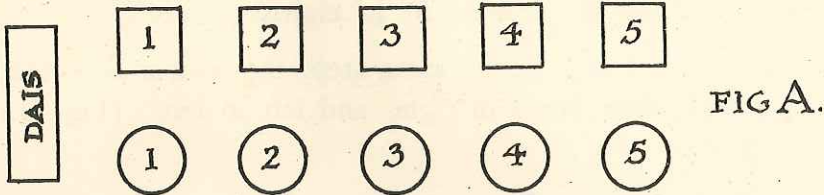
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FOREWORD

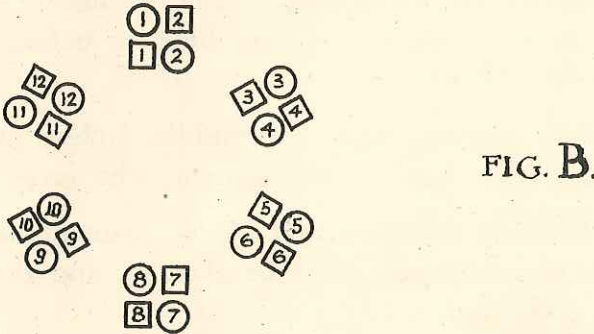
SCOTTISH COUNTRY, or CONTRA, DANCES are usually danced in lines, the men facing their partners, and the women having their right sides to the dais (or the orchestra). (Fig. A.)



(In this and succeeding diagrams the women are described by squares and the men by circles).

Usually every fourth couple begin, and, having danced through the figure, take their place below the next couple, who have moved up ; they then dance the figure again, and so on till they reach the bottom of the dance. When a couple have started, they continue dancing the figure over and over again until they end below the bottom couple. A dance should therefore not contain too many couples, five or six couples being a good number.

There are other dances where the performers are placed all round the room in fours (Fig. B), two couples facing each other. The couples having imaginary numbers—the "poussette" makes the odd numbers progress the way of the sun, and the even numbers in the contrary direction. Thus, after the first figure, No. 1 dances opposite No. 4, No. 3 opposite No. 6, No. 5 opposite No. 8, and so on, until each couple have progressed all round the room, and met their original *vis-a-vis*.



A chord (or four bars of the music) may be played before a dance begins, during which the women curtsy and the men bow to their partners and to their *vis-a-vis*. They also curtsy and bow at the end of a dance.

Highland music should not be played too fast. Strathspey time should be the pace of a horse trotting, and Reel time the pace of a horse cantering. Attention should be paid to the metronome time given with each tune.

STEP.

The step used is the Pas de Basque; that is, the setting step as danced when setting to partners in an eightsome reel.

"Balancing in line" is the same step, the men and women holding their hands high, right hand in right, and left in left. (Fig. C.)

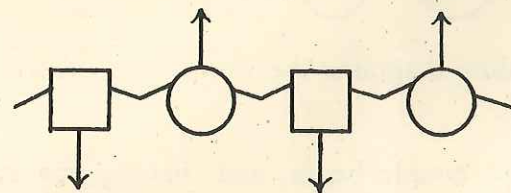


FIG. C.

When progression is required, such as tripping down the middle, advancing and retiring or turning with one hand, the step used is the change of step and hop, the same rhythm as "Pas de Basque."

GENERAL DEPORTMENT.

The arms should be held at the sides in a natural manner, the thumbs, rather than the back of the hand, being held foremost. Women should hold their gown lightly between the forefinger and thumb, taking hold of it at the length of the arm and keeping the shoulders back.

When turning by the right hand, or the left, the woman gives her hand into that of the man, the hands raised nearly to shoulder level, and they dance round with the change of step and hop (hooking arms and swinging round should be discouraged). In "set and turn," both hands should be given for the turn, the elbows bent as before, and "Pas de Basque" step used.

When leading down the middle, unless otherwise stated, the man offers his right hand to the woman, who gives him her right.

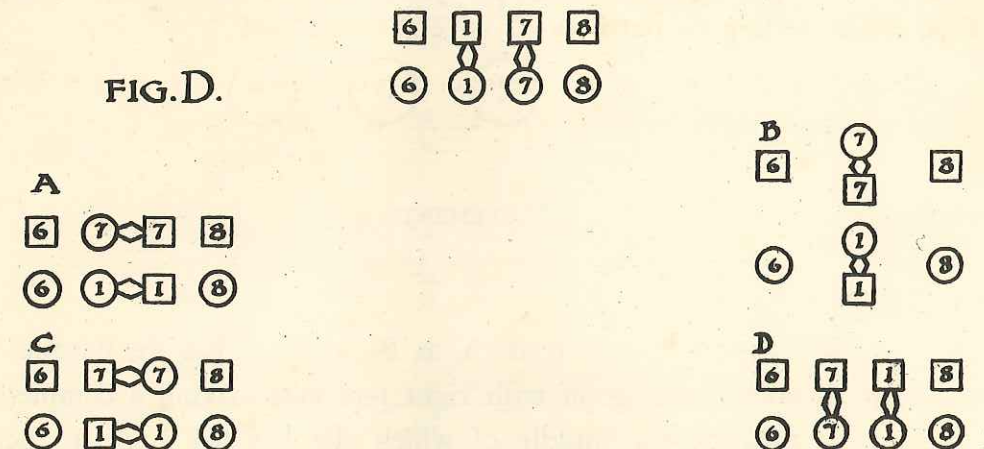
Care must be taken that the deportment be natural. All affectation of manner or carriage must be avoided, and the simple character of the dances preserved.

POUSSETTE.

The object of this is for the couple who are dancing the figure to change places with the couple next below them. The couple who are

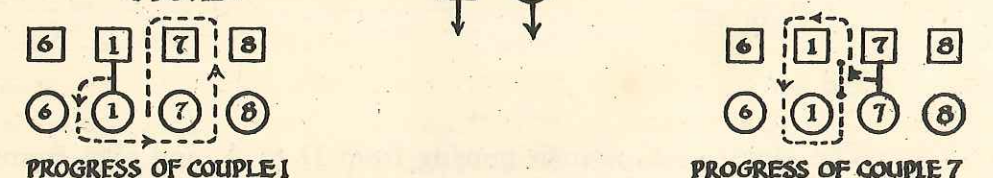
progressing down the dance pass down on the men's side, while the couple who are moving up pass up on the women's side. Partners take hands and turn, with eight "Pas de Basque" steps, the woman starting with the right foot, the man with the left foot. Two steps to turn into each of the four positions (see Fig. D, a, b, c, d), the eighth step brings the progressing couple into position ready to repeat the figure.

FIG. D.



In some dances "Allemande" is danced for the poussette. In this movement partners take hands in a different fashion. The woman puts her right hand behind her back, and her left hand behind her partner; the man puts his left hand behind his back, taking his partner's left hand, and puts his right hand behind his partner, taking her right hand (both facing the same way, and both beginning with right foot), they take eight "Pas de Basque" steps to accomplish the poussette. (Fig. E.)

FIG. E.

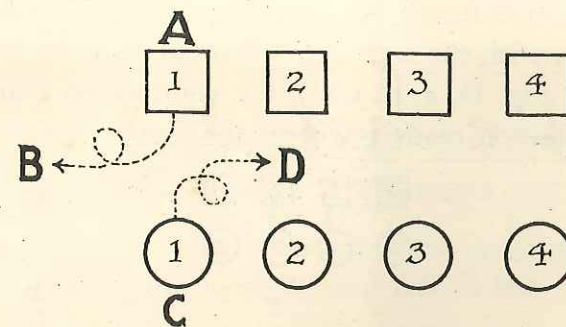


REELING.

Reel of four is four people dancing round each other in a figure of eight, everyone dancing at the same time, and each man and woman passing those of their own sex on their left, and the opposite sex on their right; all ending where they started. This takes eight bars of the music.

Reel of three is a figure of eight danced in the same way by three persons, the principal man (or woman) in the centre facing one of the opposite sex, and passing her (or him) for the first time on the right. All three end where they started. This takes six bars of the music.

No. 1.—PETRONELLA



MUSIC.

MOVEMENTS.

- | | |
|-------|--|
| Bar. | |
| 1-2 | First woman moves from A to B in two "Pas de Basque" steps, leading off with right foot and making a complete turn, in the middle of which she has her back to her partner. First man moves similarly from C to D. |
| 3-4 | They face one another and set. |
| 5-6 | Woman moves from B to C and man from D to A, in the same way as at bars 1-2. |
| 7-8 | They face one another and set. |
| 9-10 | The same again, woman moving from C to D and man from A to B |
| 11-12 | and set. |
| 13-14 | The same again, woman moving from D to A, and man from B to C |
| 15-16 | and set. They have now regained their original places. |
| 17-20 | First couple down the middle |
| 21-24 | and up again. |
| 25-32 | First and second couple poussette.
Repeat, after passing a couple. |

*No. 1.

Petronella.

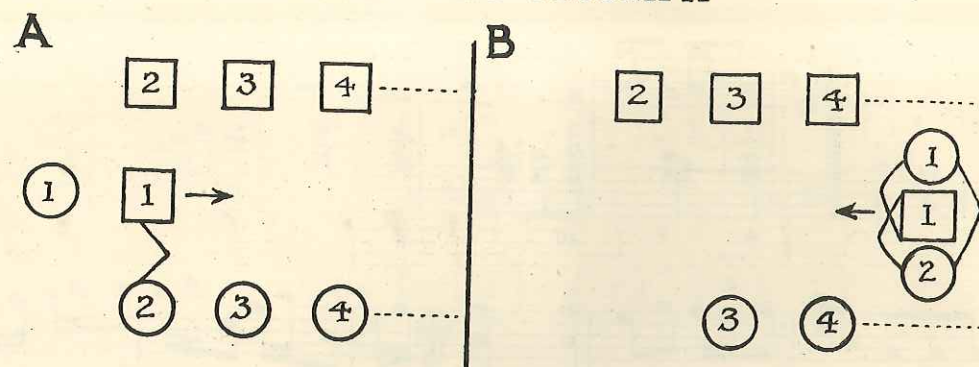
$\text{♩} = 120$

Corn Rigs.

*The official Gramophone Records of these dances are issued in the "Beltona" series. Two dances on each record Price 2/6.

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No. 2.—THE TRIUMPH



Music.

MOVEMENTS.

Bar.

1-4 The first man leads the first woman down the middle,

5-8 and up again, introduces her to the second man.

9-12 The second man leads first woman down the middle, joining nearest hands, first man following (Fig. A).

The woman now turns round by the right, retaining the second man's left hand in her right hand. She crosses her arms, giving her left hand to her partner. The first man with his left hand takes the second man's right hand, and, raising them as high as possible behind the woman's head (Fig. B).

13-16 All three lead up the middle in triumph.

Second man breaks off, takes his partner,

17-24 and they poussette with the first couple.

Repeat after passing a couple.

Alternative ending.—

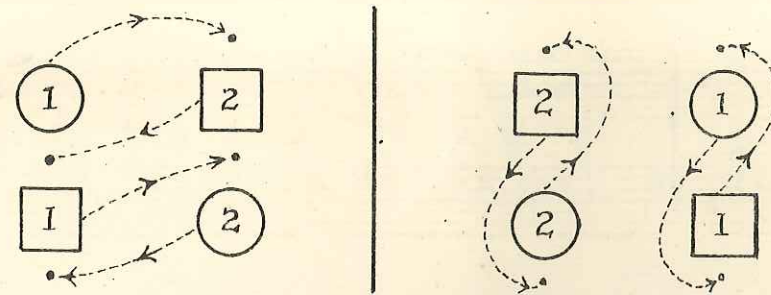
17-24 First couple poussette to the bottom of dance, where they stand. Second couple now repeat the dance.

No. 2.

Triumph.



No. 3.—CIRCASSIAN CIRCLE



MUSIC.

MOVEMENTS.

The dancers stand in fours, all round the room, each man having his partner on his right side, and another couple opposite (see Fig. B, Foreword), everyone dancing at the same time.

Bar.

1-2

Right and left. That is, the men give their right hands to the opposite women and cross over, changing places with them (Fig. A).

3-4

The men give left hands to their partners, and change places with them (Fig. B).

The couples have now changed places.

5-8

Right and left again. The couples regaining their original places.

9-12

Set to partners, twice.

13-16

Turn partners, twice.

17-20

Ladies chain. That is, women give right hands to one another, cross over and turn the opposite man round by the left hand.

21-24

The same again, this time the women turn their own partners.

25-32

Poussette and change opposite couples thus—

Second couple now face last but one.

First couple now face fourth.

Third couple now face sixth.

Fifth couple now face eighth.

And so on.

Repeat the figure until everyone has danced all round the room and met their original *vis-a-vis*.

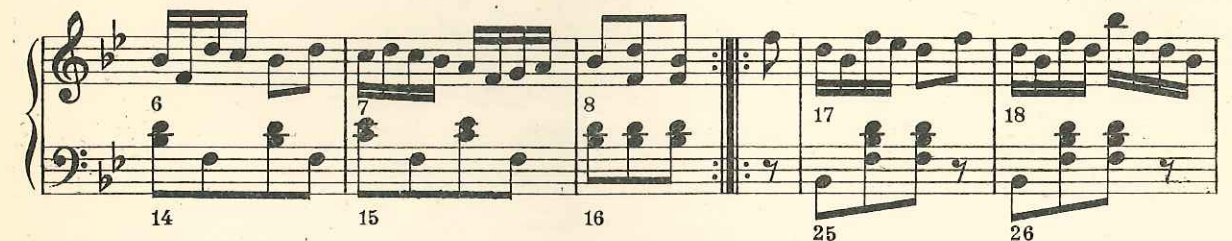
NOTE.—

1. "Right and left" may be done without taking hands.

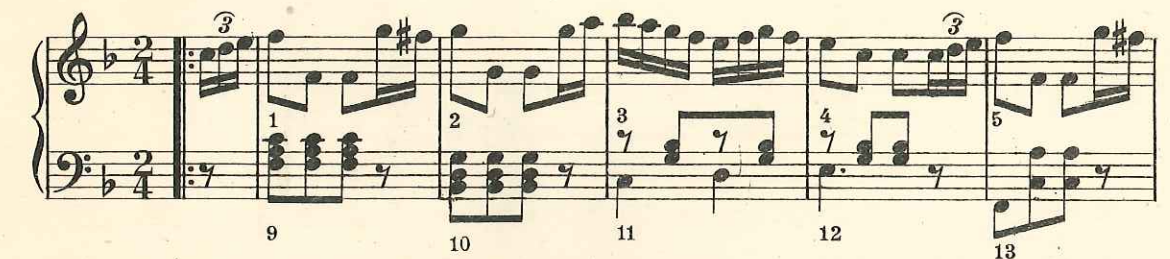
2. This dance is the same as the first figure of Quadrille.

No. 3.

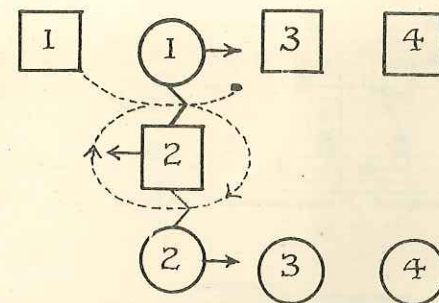
Circassian Circle.



Hornpipe.



No. 4.—THE NUT



MUSIC.

MOVEMENTS.

- | | |
|-------|--|
| Bar. | |
| 1-4 | First man turns second woman by the right hand, which he retains, while she gives her left hand to her partner. |
| 5-8 | All three balance in line (Fig. C. Foreword), while the first woman dances under their arms, performing a circle round the second woman. <i>See diagram.</i> |
| 9-12 | First couple down the middle, |
| 13-16 | and up again. |
| 17-24 | First and second couples poussette.
Repeat after passing a couple. |

No. 4.

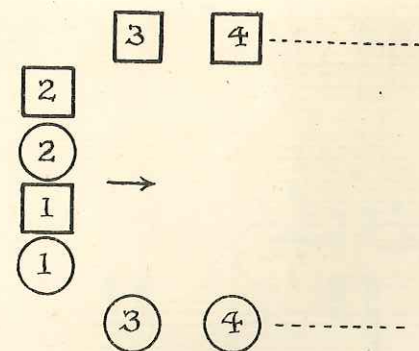
The Nut.

Tarry Awhile.

♩ = 120

Lord Cathcart.

No. 5.—MEG MERRILEES



MUSIC.

MOVEMENTS.

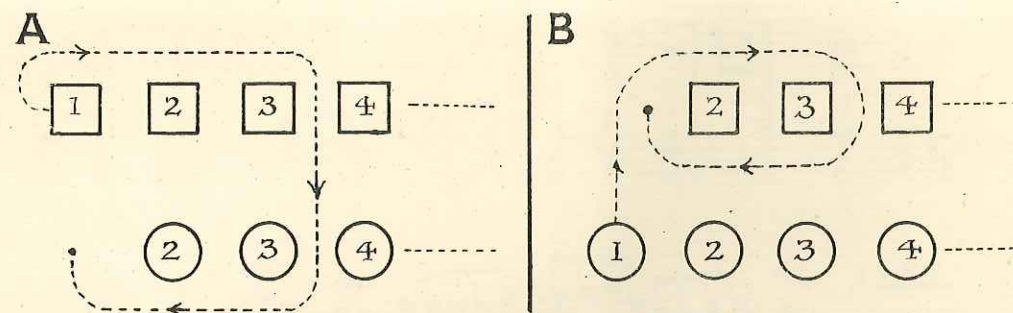
- Bar.
 1-4 First man turns second woman by the right hand.
 5-8 Second man turns first woman by the right hand.
 9-12 All four lead down the middle, hand in hand (see Fig.);
 all let go hands, turn right about and join hands.
 13-16 All lead up again.
 17-24 First and second couples poussette.
 Repeat after passing a couple.

No. 5.

Meg Merrilees.

The musical score is written for piano in G major (two sharps) and 2/4 time. It consists of 24 bars of music. The tempo is marked as 120 beats per minute. The score includes various musical notations such as treble and bass staves, key signatures, and bar numbers. The music is arranged in a single system with four staves, each representing a different part of the dance. The score ends with the instruction 'D. C.' (Da Capo) at the end of the 24th bar.

No. 6.—FLOWERS OF EDINBURGH



MUSIC.

MOVEMENTS.

Bar.

1-6

First woman turns round by the right, and casts off two, *i.e.*, passes down behind the second and third women; crosses over, casts up two, passing up behind the second and third men, ending in her partner's place (Fig. A). At the same time the first man follows his partner, crossing over and passing behind the second and third women, then up the middle, ending in his partner's place (Fig. B).

7-8

They set to one another.

9-14

The same again, but this time the man leads, as in Fig. A, and the woman follows, as in Fig. B. They end in their original places.

15-16

Set to one another.

17-20

First couple down the middle,

21-24

and up again.

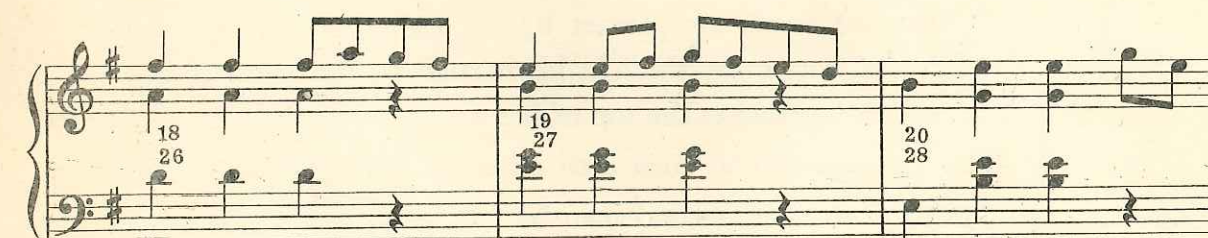
25-32

Poussette.

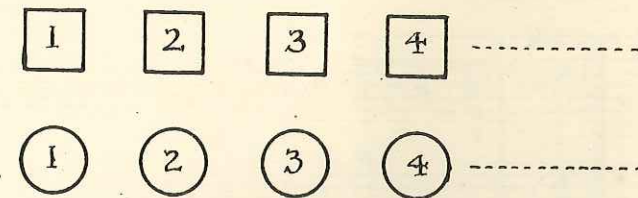
Repeat, after passing a couple.

No. 6.

The Flowers of Edinburgh.



No. 7.—STRIP THE WILLOW or DROPS OF BRANDY



MUSIC.

MOVEMENTS.

- | | |
|-------|--|
| Bar. | |
| 1-4 | First couple turn each other by the right hand. |
| 5-6 | First woman turns second man by left. |
| 7-8 | First woman turns her partner by right. |
| 9-10 | First woman turns third man by left hand. |
| 11-12 | First woman turns her partner by the right hand. |
- And so on till she reaches the bottom of the dance, where she turns her partner by the right hand. The first man now goes up the women's side turning the bottom woman by the left hand, his partner by the right, the woman next to the bottom by the left, his partner by the right, and so on till he reaches the top of the dance.
- The first couple now turn each other by the right hand.
- { First woman turns second man by left hand, while
 { Second man turns second woman by the left.
- First couple turn each other by the right hand.
- { First woman turns third man by left hand, while
 { First man turns third woman by the left hand.
- And so on till they reach the bottom, where they stand.
- The figure is now repeated by the second couple.

NOTE.—Running step is used all through this dance.

No. 7.

Strip the Willow.

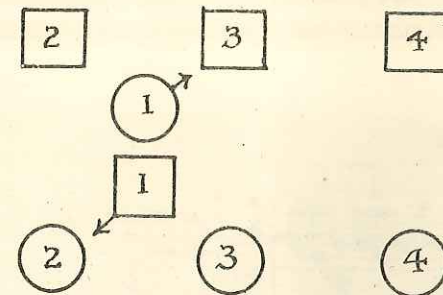
Drops of Brandy.



Frolicsome Paddy.



No. 8.—CLEAN PEASE STRAE or BROUN'S REEL



MUSIC.

MOVEMENTS.

- | | |
|-------|---|
| Bar. | |
| 1-4 | First couple turn by the right hand. |
| 5-6 | Cast off one, <i>i.e.</i> , first woman passes behind second woman, while first man passes behind second man. |
| 7-8 | First couple turn each other by the left hand. |
| 9-10 | First couple turn corners by right hand (woman turns second man, while man turns third woman). (See Fig.) |
| 11-12 | First couple turn each other by left. |
| 13-14 | First couple turn opposite corners by right (woman turns third man while man turns second woman). |
| 15-16 | First couple turn each other by left. |
| 17-20 | Set and turn at corners (first woman sets to and turns second man. First man sets to and turns third lady). (See Fig.) |
| 21-24 | Set and turn at opposite corners (first woman sets to and turns third man, first man sets to and turns second woman). |
| 25-30 | Reel of three at the sides. (The first woman with the third and second men, while the first man reels with the second and third women). |
| 31-32 | Trip over to own side, one place down.
Repeat. |

NOTE.—When the first couple “cast off,” the couple round whom they have danced take a slip step towards the top of the room.

No 8.

Clean Pease Strae.

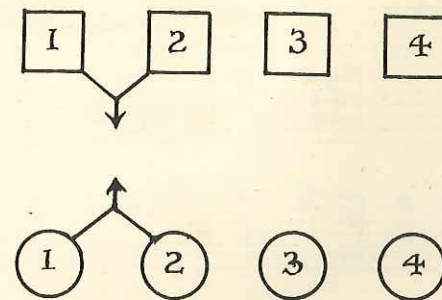
(Duke of Perth or Broun's Reel.)



Rachel Rae.



No. 9.—RORY O'MORE



MUSIC.

MOVEMENTS.

- | | |
|-------|--|
| Bar. | |
| 1-4 | First and second women take nearest hands, holding them high, advance and retire. Same time first and second men do the same. |
| 5-8 | First and second women still holding hands, cross to men's side under the arms of first and second men, who cross to women's places. |
| 9-12 | All four advance and retire again. |
| 13-16 | All four re-cross to own places, the men passing under the women's arms. |
| 17-20 | First couple down the middle, |
| 21-24 | and up again, backwards. |
| 25-32 | Poussette.
Repeat, after passing a couple. |

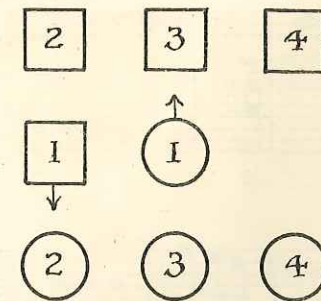
No 9.

Rory O' More.

$\text{♩} = 132$

Garry Owen.

No. 10.—FIGHT ABOUT THE FIRESIDE



MUSIC.

MOVEMENTS.

- | | |
|-------|--|
| Bar. | |
| 1-4 | First couple down the middle, |
| 5-8 | and up again. |
| 9-16 | Reel of three across the dance, the first woman dancing with the second couple and the first man dancing with the third couple. (See Fig.)
Set and turn at corners, that is |
| 17-18 | First woman sets to second man, while first man sets to third woman |
| 19-20 | and turn them. (See Fig.)
Set and turn at opposite corners, that is |
| 21-24 | First woman sets to, and turns, third man.
First man sets to, and turns, second woman. |
| 25-28 | First couple set to each other twice |
| 29-32 | and turn twice.
Repeat after having passed a couple. |

No. 10. Fight about the Fireside.

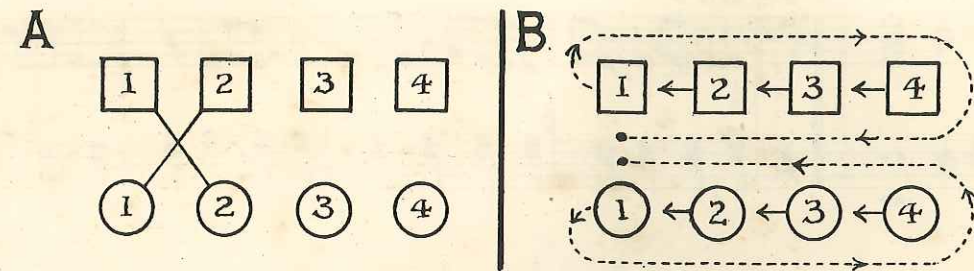
Glenburnie Rant.



High Road to Linton.



No. 11.—CUMBERLAND REEL



MUSIC.

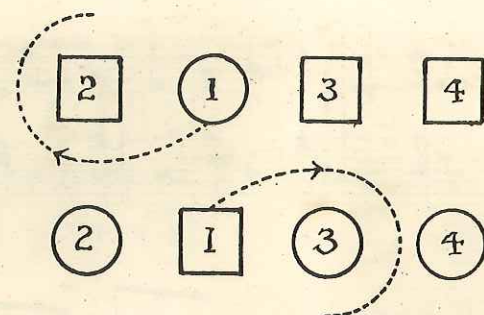
MOVEMENTS.

- Bar.
1-4 First and second couples give right hands to one another and dance round. "Four hands across." Fig. A.
- 5-8 Turn, and giving left hands, dance back to places.
- 9-12 First couple down the middle,
- 13-16 and up again.
- 17-28 First woman casts off, turning to the right behind the women, while first man casts off, turning to the left behind the men, the other men and women following (Fig. B), and back to places.
- 29-32 Partners all join hands, forming an arch, while the first couple dance down the middle under their arms.
- The first couple remain at the bottom of the dance, and the Second couple now take their place at the top, and repeat the figure.

No. II.

Cumberland Reel.

No. 12.—MERRY LADS OF AYR



MUSIC.

MOVEMENTS.

- | | |
|-------|---|
| Bar. | |
| 1-2 | First couple turn with their right hands. |
| 3-4 | And cast off one, <i>i.e.</i> , first woman passes behind second woman, the first man passes behind second man. |
| 5-6 | First couple turn with their left hands. |
| 7-8 | Cast off one again (first woman passing behind third woman, and first man behind third man). |
| 9-12 | First couple down the middle, |
| 13-16 | and up again. |
| 17-20 | Set and turn at corners, that is,
First woman sets to and turns second man, while
First man sets to and turns third woman. |
| 21-24 | Set and turn at opposite corners.
First woman sets to and turns third man, while
First man sets to and turns second woman. |
| 25-30 | Reel of three at the sides, the first woman dancing with the
third and second men, while the first man dances with the
second and third women (see Fig.). |
| 31-32 | Trip over to own side, one place down.
Repeat. |

No 12. The Merry Lads of Ayr.

$\text{♩} = 120$

MRS Macleod of Raasay.

Scottish Country Dance Society.

THE above Society was formed in November, 1923, with the following objects:—

- 1.—To practise and preserve Country Dances as danced in Scotland.
- 2.—To collect old books, manuscripts, and pictures illustrative of Scottish Dances.
- 3.—To publish from time to time descriptions of Country Dances with diagrams and music in simple form, at a moderate price.

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PUBLICATIONS—Books I., II., and III.

Contents of Book I.—

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|--------------------------|---|
| 1. Petronella. | 7. Strip the Willow. |
| 2. Triumph. | 8. Pease Strae, or Duke of Perth or Broun's Reel. |
| 3. Circassian Circle. | 9. Rory O'More. |
| 4. The Nut. | 10. Fight about the Fireside. |
| 5. Meg Merrilees. | 11. Cumberland Reel. |
| 6. Flowers of Edinburgh. | 12. Merry Lads of Ayr. |

Contents of Book II.—

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| 1. La Tempête. | 7. The Eightsome Reel. |
| 2. The Bumpkin or Ninesome Reel. | 8. Princess Royal. |
| 3. Glasgow Highlanders. | 9. Greig's Pipes or Cameronian Rant. |
| 4. Speed the Plough or Inverness Country Dance. | 10. Delvine Side. |
| 5. The Perth Medley. | 11. The Bob o' Dowally. |
| 6. Soldiers' Joy. | 12. Haymakers. |

Contents of Book III. (which will be ready about March)—

- | | |
|--------------------------------|-------------------------------------|
| 1. Scottish Reform. | 7. The Rock and the Wee Pickle Tow. |
| 2. The Dashing White Sergeant. | 8. Rachael Rae. |
| 3. Saint Patrick's Day. | 9. Jessie's Hornpipe. |
| 4. Jenny come down to Jock. | 10. Johnnie M'Gill. |
| 5. Blue Bonnets. | 11. Foursome Reel. |
| 6. The Fairy Dance. | 12. Reel of Tulloch. |

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