30th Thousand

MARR & CO.'S
ROYAL COLLECTION

: of Highland Airs, :
: Quicksteps, Strathspeys, :
Reels and Country Dances

EASILY AND EFFECTIVELY
ARRANGED FOR THE PIANOFORTE

Price 3/- net

PATERSON'S PUBLICATIONS Ltd.
GLASGOW: 152 BUCHANAN STREET
LONDON: 95 WIMPOLE STREET, W.
BOOK I.

THE SCOTTISH COUNTRY DANCE BOOK

ISSUED BY THE SCOTTISH COUNTRY DANCE SOCIETY

COPYRIGHT MCMXXIV. PRICE NET 2/6

Paterson's Publications Ltd.
GLASGOW: 152 Buchanan Street
LONDON 95 Wimpole St., W.
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.)

(Diagram 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.

(Diagram B)

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

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

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. 2.—THE TRIUMPH

Music.

Bar.
1-4 The first man leads the first woman down the middle,
and up again, introduces her to the second man.

5-8 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. 3.—CIRCASSIAN CIRCLE

Music.

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.
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. See diagram.

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. 5.—MEG MERRILEES

Music.

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.

Movements.

No. 5.
Meg Merrilees.
No. 6.—FLOWERS OF EDINBURGH

A

1 2 3 4

2 3 4

B

1 2 3 4

Music.

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. 7.—STRIPE 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. 8.—CLEAN PEASE STRAE or BROWN'S REEL

Music.

Movements.

Bar.
1-4  First couple turn by the right hand.
5-6  Cast off one, i.e., 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 Brown'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. 10. Fight about the Fireside

Glenburnie Rant.

High Road to Linton.
No. 11. — CUMBERLAND REEL

Music.

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. 12.—MERRY LADS OF AYR

Bar.
1–2 First couple turn with their right hands.
3–4 And cast off one, i.e., 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.
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.

President—Major The Lord James Stewart Murray.

Vice-President—
The Duchess of Argyll, D.B.E., LL.D., M.P.
Lady Inverclyde, representing the Girls’ Guildy.
Mrs. Aitchison Gray, Scottish Women’s Rural Institutes.
Mrs. MacRae, Scotch Girls’ Friendly Society.
Mrs. Hogg-Kinsgford, Girl Guides.
Lord Glamis, Boy Scouts.
Mr. F. H. Bisset, Federation of Musical Festivals.

Executive Committee for the year 1925-1926.
Chairman—Major The Lord James Stewart Murray.
Vice-Chairman—Mr. F. H. Bisset.
Miss Joan Milligan, Miss Dalhousay, Mr. J. M. Dick, Miss Ruth Berry, Miss Maxwell, Miss M. L. Ross, M.A., Mrs. Clerk-Hatray, Miss Sharp.
Hon. Secretary—Mrs. Stewart, 3 Park Circus, Ayr.
Hon. Treasurer—Mr. Robert Terris, British Linen Bank, Ayr.

Branch Secretaries

ROXBURGH—Miss Ruth Berry, 7 Beigloire Place.
DUNDEE—Mrs. Pinkerton, 5 Strathern Terrace.
PERTH—Mrs. James Forbes, Education Office, Dundee.
AIRDRIE—Mrs. Fyfe, Pitodero House, Cally, Airdsleishire.
KIRKINTILLOCH—N. S. MacKay, 36 The Hailesland, Greenock.

PUBLICATIONS—Books I, II, and III.

Contents of Book I—
1. Petronella.
2. Triumph.
3. Christmas Circle.
4. The Nut.
5. May Marches.

Contents of Book II—
1. La Tempete.
2. The Bumpkin or Nineteen Reel.
3. Glasgow Highlanders.
4. Speed the Plough or Inverness Country Dance.
5. The Perthis Medley.

Contents of Book III (which will be ready about March)—
1. Scotch Reform.
2. The Dancing White Sergeant.
3. Saint Patrick’s Day.
4. Jenny comes down to Jock.
5. Blue Bonnets.
6. The Fairy Dance.

The new SCOTTISH ORPHEUS

VOLS. I. and II.

Pianoforte Accompaniments

by J. MICHAEL DIACK

Copyright in all countries

Net Prices

Paper, 3/6
Cloth, 7/-
Tarant, 10/-

Paterson’s Publications LTD.
GLASGOW: 152 BUCHANAN ST.
LONDON: 95 WIMPOLLE STREET, W.1

ADOPTED BY
THE SCOTTISH NATIONAL SONG SOCIETY
AND
THE ST. ANDREW SOCIETY
AS AN AUTHORITATIVE COLLECTION OF THE
SONGS OF SCOTLAND
THE
BURNS SONG BOOK

Selected from Volumes 1 and 2 of the NEW SCOTTISH ORPHEUS

PIANOFORTE ACCOMPANIMENTS
By J. Michael Diack

Copyright in all countries

Price 1/6, Paper 4/-, Cloth

Paterson’s Publications Ltd.
GLASGOW: 152 Buchanan Street
LONDON: 95 Wimpole St., W.