

90 Mrs. E. Sutcliffe
San Diego 1985
(Original belonged to Mrs. MacNab)

Scottish Country Dance Book

of

Four Set Dances

as

Collected by Mrs. Mary Isdal MacNab of
Vancouver and given to the Society at
their 17th Summer School at St. Andrews

Music arranged by
HERBERT WISEMAN

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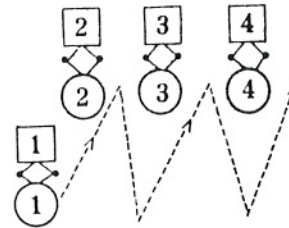
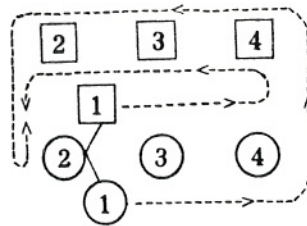
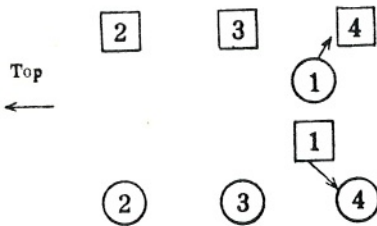
HEBRIDEAN WEAVING LILT

AN FIGHEÁDH DANNSE

FIG. 1.

FIG. 2.

FIG. 3.



Set occupational dance for four couples. Stand as for line country dance. This dance, if possible, should be done to "mouth music." The step throughout is a running step with a distinctly marked beat on the first beat of each bar. Arms are linked instead of joining hands. Where

possible, the movements are phrased to eight bars of music, but when this is found too difficult, the dancers keep running on the spot until they can start on a new figure with the beginning of a musical phrase.

DESCRIPTION

FIGURES.

- 1 All dance back to back with partners twice, each time passing right shoulders to begin (8 bars).
- 2 All turn partners first with right and then left arms, falling back to own lines at end of each turn (8 bars).
- 3 First couple run down the middle for 4 steps, then link right arms and turn $1\frac{1}{2}$ times (4 steps), finishing as Fig. 1. First woman, with left arms linked, turns fourth man (4 steps), while first man, with left arms linked, turns first woman. First couple, with right arms linked, turn each other. First couple now turn third couple with left arms, each other with right; the second couple with left, each other with right, finishing at top with inside hands joined, facing down the dance.
- 4 First couple making an arch with their joined hands run down either side of the men's line. The men kneel on right knee and clap hands on first beat of each bar. The first woman keeping to the inside of the set, they run up either side of the women's line. Women kneel down and clap. Fig. 2.
- 5 "THE SHUTTLE." All couples join both hands. The first couple is the "Shuttle," and they run in and out between each of the other couples who, keeping the set straight, run four steps out to the women's side and back while the first couple run 4 steps out to the men's side and back. When first couple reach the bottom, the other three couples fall back to own line, leaving space for first couple to run up the middle to their original places. Fig. 3.
- 6 "THE LOOM." All join nearer hands with partners—first and third couples facing down, second and fourth couples facing up. All now work up or down, going alternately under the arms or over the heads of the nearest couple. For starting position see Fig. 4. Arches are made very sharply on the first beat of the bar by the couples dancing up, while those dancing down push their arms sharply down. When couples reach the top or bottom of

FIGURES.

- 7 "THREADING." All face partners—the women move a little to the left, cross their arms left over right, and join hands with the men who do not cross their arms. Each woman joins her left hand with her own partner's right and her right with the left of the next man. Fig. 5. The fourth woman, with her right hand free, is the "needle," and she leads the others in a line up the middle under the crossed hands. All follow, men turning under arm to avoid breaking the "thread." As the fourth woman comes out at the top she leads the others round counter-clockwise behind the men's line to form one large circle.
- 8 "WINDING THE BOBBIN." First man is the "Bobbin." He stands still, drops the hand of the fourth woman who now represents the end of the thread. She begins to wind the thread on the bobbin (first man), running round and round him counter-clockwise till all seven dancers are tightly wound round first man. First man now crouches down and comes out between the fourth couple, bringing the "thread" (line of dancers) with him and moving clockwise till all finish again in one circle.
- 9 All face partners (men facing counter-clockwise and women clockwise). Link right arms with partner and run round $1\frac{1}{2}$ times to meet and turn the next man (or woman) with left arms. Continue this chain until partners meet, i.e., half-way round. During this figure the free hand is held on the waist to represent the eyelet.
- 10 Partners join crossed hands and leaning well away run round on the spot for 8 steps. Then still turning, all begin to move round the circle counter-clockwise until fourth couple are near exit when they lead off, still with hands crossed, followed by third, then second, and lastly, first couple.

FIG. 4.

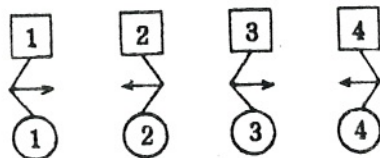
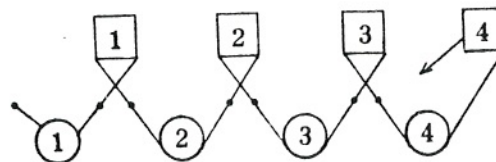


FIG. 5.



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HEBRIDEAN WEAVING LILT

Broachan Laoimh.



MACDONALD OF SLEAT

JIG TIME.

FIG. 1.

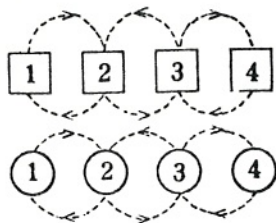


FIG. 2.

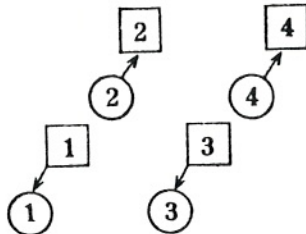
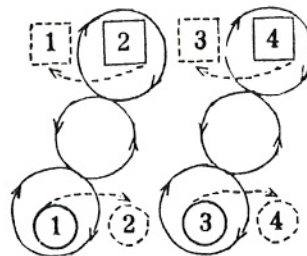


FIG. 3.



A set dance for four couples. Stand as for line country dance.

DESCRIPTION

BARs.

- 1-8 Reels of four on each side of the dance. Fig. 1.
 9-16 All face partners and set with suitable reel steps. Women with hands joined in line do pas de basque and balance while men, if possible, do high cutting steps.
 17-20 First man and second woman, passing right shoulders without taking hands, change places, while third man and fourth woman do the same.
 21-24 First woman and second man; third woman and fourth man repeat bars 17-20.
 25-28 First man and second woman meet and, giving right hands, turn $1\frac{1}{2}$ times and return to original places, while third man and fourth woman do the same.
 29-32 First woman and second man; third woman and fourth man repeat bars 25-28, but finish back to back in the centre, each facing own partner. Fig. 2.

BARs.

- 33-40 All dance reels of four diagonally across finishing in original places. At end of reel first woman and second man dance in front of second woman and first man respectively, while third woman and fourth man do the same. Fig. 3.
 41-42 "PICKING UP." First man with two skip change steps dances across to first woman.
 43-44 They set to each other with two pas de basque steps while man links left arms with partner on the first step, then turns left about on the second step, linking his right arm in his partner's left.
 45-48 First couple now dance across to second man (two steps) and all three set (2 steps), while first man links left arms with the second man on first setting step, and on the second step all three turn left about to face the second woman, the second man linking his right arm through first man's left.

FIG. 4.

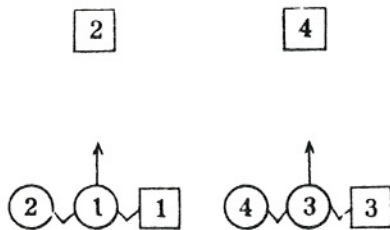


FIG. 5.

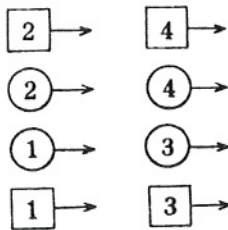
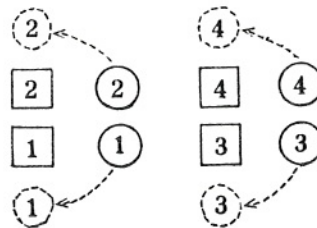


FIG. 6.



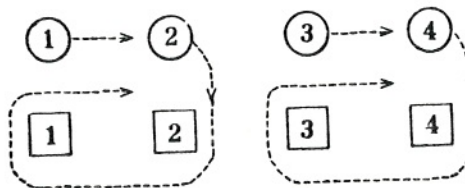
BARs.

- 49-52 First couple and second man now dance across to second woman (2 steps), all four set (2 steps): on first step the second man links left arms with his partner, and on the second step the second woman turns to link her right arm in her partner's left. Fig. 4.
 53-56 All four in a straight line turn left about to finish facing the bottom of the room. Fig. 5.
 Meanwhile couples 3 and 4 have also done the "Picking Up."
 57-60 Each woman with two pas de basque steps cast off round own partner to finish behind him. All set. Fig. 6.
 61-64 The men now cast off (2 steps) finishing side by side with own partners—the women are now in the middle—and all set. Fig. 6.
 65-68 The women moving very slightly forward dance four slip steps to the left while the men, carefully keeping the same distance apart, dance four slip steps to the right. All set.
 69-72 All dance 4 slips back to straight line of four. All set.
 73-80 Women turn back to back in the centre, each facing own partner. All dance reels of four across the set.
 81-88 All set twice to own partners then, joining both hands, turn partners back to original places.
 89-96 All turn and set as in the first 8 bars of Petronella to change places with partners.
 97-104 All set as in bars 9-16.

BARs.

- 105-112 Women dance eight pas de basque steps, turning on the fourth to face the bottom of the set. Meanwhile the second man, followed by the first man, dance up round the second and first women and back to stand on the left of their partners. Third and fourth couples the same. Fig. 7.
 113-120 First and second couples Allemande—second couple leading and all facing the bottom of the set. Third and fourth couples the same. The music slows on the 6th bar as the men turning their partners to face them whisper some gay remark and all fall back to line. Dance finishes with men and women on wrong side of set. Bow and curtsy.

FIG. 7.



From a Collection of old Highland Dances danced in Appin, Argyll.

MACDONALD OF SLEAT

Dovecote Park.

This musical score is for the piece 'Macdonald of Sleat' by Dovecote Park. It is written for piano in G major (one sharp) and 6/8 time. The score consists of seven systems of music, each with a treble and bass staff joined by a brace. The first system begins with a treble staff chord and a bass staff starting on a whole rest. The melody in the treble staff is characterized by eighth-note patterns, often beamed in pairs. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The piece includes several first and second endings, marked with '1.' and '2.' above the staff. The final system concludes with a double bar line and repeat dots. The notation is clear and typical of 19th-century piano music.

ROUKEN GLEN

STRATHSPEY.

FIG. 1.

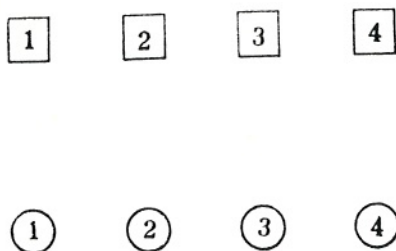


FIG. 2.

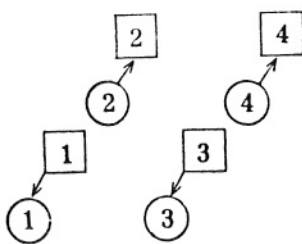
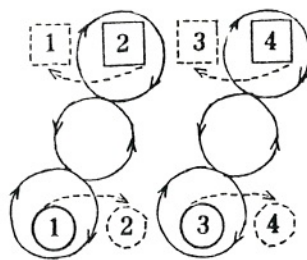


FIG. 3.



Set dance for four couples. Stand as for line country dance—men on one side with partners opposite. Fig. 1.

DESCRIPTION

BARS.

- 1-4 First man and second woman, passing right shoulders without taking hands, change places, while third man and fourth woman do the same.
- 5-8 First woman and second man; third woman and fourth man, repeat bars 1-4.
- 9-12 First man and second woman meet and, giving right hands, turn $1\frac{1}{2}$ times and return to original places, while third man and fourth woman do the same.
- 13-16 First woman and second man; third woman and fourth man, repeat bars 9-12, but finish back to back in the centre, each facing own partner. Fig. 2.
- 17-24 All dance reel of four diagonally across, finishing in original places. At end of reel, first woman and second man dance in front of second woman and first man respectively, while third woman and fourth man do the same. Fig. 3.
- 25-32 First and second men, first and second women joining nearer hands, advance one step, retire one step, then joining hands in a circle of four, they dance round to the left. The men drop

BARS.

- each other's hands at 7th step, so that the four can finish in a straight line across facing the bottom of the room. Meanwhile third and fourth couples are doing the same. Fig. 4.
- 33-40 "WINDING UP." Keeping nearer hands joined in the line across, first man dances under the arms of second couple, his partner and second woman following. At end of fourth bar of music, first man and his partner should be back in their places. The second woman turns left about to face the same direction as her partner, her left arm across in front so that his right hand, held in her left, is resting on her right shoulder. First man now dances under the arch made by second woman and his partner who follows him and finishes at end of bar 6 in the same way as second woman—with second woman's right hand held in her left resting on her right shoulder. During bars 7 and 8, first man turns left about, finishing in the same way as the two women. Meanwhile third and fourth couples are doing the same. Fig. 4.
- In this figure everyone dances all the time with small setting steps when not actually changing position.

FIG. 4.

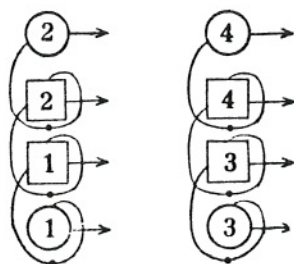


FIG. 5.

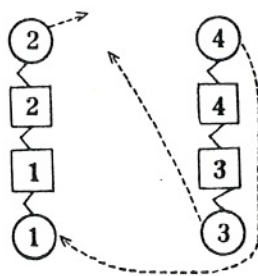
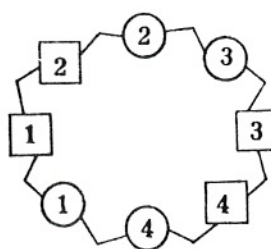


FIG. 6.



BARS.

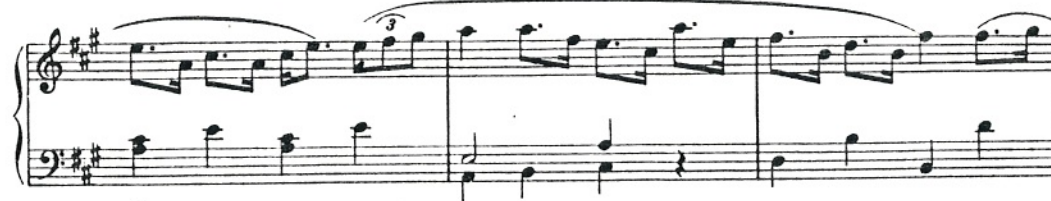
- 41-48 Both lines of four dance down the room. On the fourth step they turn right about, lifting arms over head, and with crossed hands held well out in front at chest level, dance up.
- 49-52 "UNWIND." Second man turns left about to face bottom of room, second woman turns left about under her arm to face the same direction, followed by first woman and lastly first man. Each dancer takes one Strathspey step for own movement, but all keep dancing throughout as in the "winding up" figure. Meanwhile third and fourth couples are doing the same.

BARS.

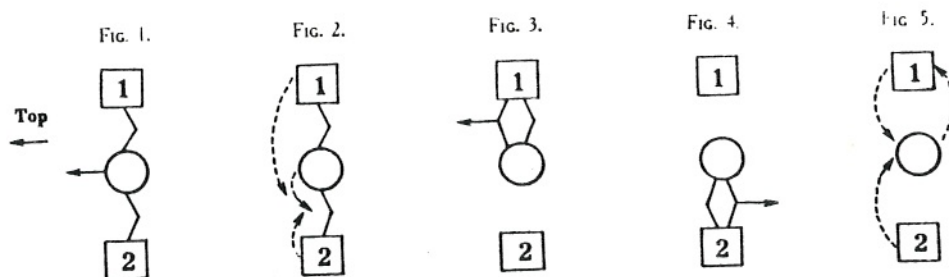
- 53-56 All dance four steps, moving to left to join in one large circle—the fourth man leading his line round so that he joins hands with first man, and third man joins hands with second man. Figs. 5 and 6.
- 57-64 Continue dancing to left in the circle.
- 65-72 First couple join both hands to make an arch (if possible near exit); this is the Gate into Rouken Glen. All the others in a chain led by fourth man dance through the "Gate" and out of the room, first man joining left hands with the last to go through (second woman) and giving his right hand to his partner they dance off at the end of the line.

ROUKEN GLEN

The Caledonian Society of London.



Duke of Gordon.



Set dance for one man and two women. Stand in line facing top of room. Fig. 1.

On the chord, women curtsy and man bows, then all turn right about to face bottom of room. When possible, the hands are joined in line of three as Fig. 1.

DESCRIPTION

BARs.

- 1-8 All lead down, turn, and lead up again.
- 9-16 All set with any suitable Strathspey step, e.g., "rocking step."
- 17-20 "THE SHEPHERD'S CROOK." First woman guided by the man dances under the arch formed by the arms of man and second woman, the man following her on the third step and second woman turning right about under her own arm on the fourth step. Fig. 2
- 21-24 Repeat "The Crook" with second woman leading.
- 25-28 The man turns to first woman and taking "waltz" hold with her they dance one Highland Schottische step towards the top of the room and back. (Man starts with left foot and first woman with the right.) Fig. 3.
- 29-32 The man and first woman now join right hands and dance once round—first woman to her place, while man crosses to the second woman.

BARs.

- 33-40 Man and second woman repeat bars 25-32—Fig. 4, dancing first towards bottom of room then back (man starts with left foot and second woman with the right). Man finishes the turn in the middle facing first woman.
- 41-48 Reel of three across, man and first woman passing left shoulders to begin. Fig. 5.
- 49-56 All face front, joining hands in line across and set with e.g., Highland Fling Side Step.
- 57-64 Dance three hands round and back—finishing facing front in line of three across.
- 65-72 All set with final step of Highland Fling. During bar 4, while man turns right about, the women pivot right about. During bars 7 and 8, while man does the double turn left about, the women turn left about, with four slow walking steps, to finish with curtsy as the man bows.