



THE
LEAFLET DANCES
WITH
MUSIC

The Royal Scottish Country Dance Society



The Leaflet Dances with music

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FOREWORD

The Publications and Research Committee is pleased to bring together various elements of the Society's history in one single publication of Leaflet dances and their music.

These Leaflet dances are a magnificent representation of the work of the Society during the latter part of the 20th Century, incorporating the very best elements of our music and dance heritage that has been preserved and nurtured since the founding of the Society in 1923.

Included are the individual leaflet dances published by the Society, the suite of three dances commemorating the Golden Jubilee in 1973, three dances devised for St. Andrews in 1976, the dances contained in Leaflets 32 and 33, together with two dances which Miss (later Dr.) Jean Milligan introduced to the Society in 1977 and which had no specific music associated with them. The majority of the dances have been devised in the past thirty years.

The list of dance devisers, composers, arrangers and dedicatees reads like a "Who's Who" of key figures within the Society over the years and reflects the international interest in Scottish Country Dancing.

The Devisers include May Brown (Australia), Bob Campbell (Canada), Isobel Cramb, Mina Corson, Leslie and Dorothy Currie, Lewis Derrick, John Drewry, George Emmerson (Canada), Ann Grant, Roy Goldring, Derek Haynes, Peter Hyssett, John Laurie, Alan MacPherson, Jim Taylor.

The dances have been dedicated to people and places and for special events. Honoured here are the founders of the Society, Mrs. Stewart of Fasnacloch and Miss Milligan; the President, The Earl of Mansfield; former Secretary, Miss Muriel Gibson; teachers and examiners; dancers and musicians; the Saltire Society and The Royal Scots (The Royal Regiment).

The range of music used is comprehensive: music written for pipes, fiddle, accordion and piano are all represented here. The music dates from the old masters of the eighteenth century to present day compositions. Two pipe tunes specifically associated with their dances are also included.

The Composers - Niel Gow, Robert Mackintosh, William Marshall wrote the traditional music. Billy Anderson, Bill Clement, Pipe Major C.T. Clark, Bobby Crowe, Stan Hamilton, Peter Hyssett, Susan Inglis, Pipe Major Donald MacLeod, Nan Main, Moira Reekie and Stan Watts bring us right up to date.

The Arrangers include Susan Inglis, Muriel Johnstone, Robert Mackay, Nan Main, Margaret Rae, Moira Reekie.

All of the foregoing names are familiar from Summer School and all of these pianists have been involved in the work of the Publications and Research Committee.

Thanks are due to Muriel Johnstone for resetting the music, to Rosemary Gordon-Harvey for retyping the dances, and to Committee members for proofreading.

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No. 1 - A Trip to Glasgow

32-bar jig for two couples in a three or four-couple longwise set

Bars	Description
1 - 4	1st and 2nd women, with nearer hands joined, advance with two skip change steps, and set to partner.
5 - 8	1st and 2nd women retire and set to partners.
9 - 16	1st and 2nd men repeat bars 1-8.
17 - 20	1st couple lead down the middle while 2nd couple dance up to the top and follow 1st couple down the middle.
21 - 24	2nd couple lead up and cast off to original place while 1st couple lead up to the top. Both couples finish in the middle of set.
25 - 32	1st and 2nd couples allemande. Repeat, having passed a couple.

On Saturday, 3rd December 1977, Dr Milligan taught at the Palace of Art in Glasgow. It was, in fact, the last occasion when she taught in Glasgow. This was one of two new dances she taught that day. She did not say where the dances came from, nor which tunes should be used, but merely gave the titles.

No. 1 - A Trip to Glasgow

Miss Betty Kerr's Reel

R Mackintosh

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs) and a line of chord symbols below. The key signature is B-flat major (two flats). The time signature is 6/8. Measure numbers 1, 9, 16, 24, 25, and 32 are indicated at the start of their respective systems.

System 1: Measures 1-8. Chords: Bb, Eb, F7, Bb, F.

System 2: Measures 9-15. Chords: Bb, Eb, Cm, Bb, F7, Bb.

System 3: Measures 16-23. Chords: Bb, Cm, Bb, Eb.

System 4: Measures 24-31. Chords: Bb, Cm, Bb, F7, Bb.

System 5: Measures 32-39. Chords: Bb, Cm7, Bb, Eb.

System 6: Measures 40-47. Chords: Bb, Cm, Bb, Eb, Bb, F7, Bb.

Arranged by Muriel Johnstone

No. 2 - Broadford Bay

32-bar reel for three couples in a four-couple longwise set

Bars	Description
1 - 8	1st couple dance down the middle, cast up round 3rd couple, dance up to first place, and cast off into second place, to finish facing down. At the same time, 2nd couple dance up to first place then follow the 1st couple, casting out into first place, to face each other across the dance.
9 - 16	2nd, 1st and 3rd couples dance a grand chain. At the end, 2nd man and 1st woman stay facing out.
17 - 20	2nd woman and 1st man, giving right hands, turn each other one and half times to change places. At the same time, 2nd man and 1st woman dance anticlockwise half way round the set.
21 - 24	2nd woman and 1st man dance clockwise half way round the set to finish in first place on the women's side and second place on the men's side respectively. At the same time, 2nd man and 1st woman, giving left hands, turn one and a quarter times to finish in the middle of the dance facing own partners.
25 - 32	2nd and 1st couples dance a diagonal reel of four to finish on own sides with 2nd couple in first place and 1st couple in second place. Repeat, having passed a couple.

Deviser: Anne Grant of Fochabers

This dance was inspired by the memory of a beautiful sunset over Broadford Bay during the 1990 Isle of Skye Weekend School.

No. 2 - Broadford Bay

The Man from Skye

P/M Donald Macleod

Am Am D7 G Am

Am Em Am E7 Am Am Am D7

G Am Am Em F E7

Am Am Am D7 G

Am Am G F E7 Am

Am Am D7 G Am

Am Em Am E7 Am Am

Am D7 G Am Am G

F E7 Am Am D7 G

Am Am G F E7 Am

Arranged by Muriel Johnstone

No. 3 - The Colonel

40-bar jig for three couples in a four-couple longwise set

Bars	Description
1 - 4	1st couple set to each other and cast off to second place. 2nd couple step up on bars 3-4.
5 - 6	1st couple dance a petronella turn to finish with 1st woman between 2nd couple facing down and 1st man between 3rd couple facing up.
7 - 8	1st couple set to each other.
9 - 16	1st woman dances a reel of three across the dance with 2nd couple, beginning by passing 2nd man by the right, while 1st man dances a reel of three across the dance with 3rd couple, passing 3rd woman by the right. At the end, 1st couple turn each other with the left hand to be ready to continue the reels with the other couples.
17 - 24	1st man dances a reel of three across the dance with 2nd couple, beginning by passing 2nd man by the right, while 1st woman dances a reel of three across the dance with the 3rd couple, passing 3rd woman by the right. At the end, 1st man is between 2nd couple facing down while 1st woman is between 3rd couple facing up.
25 - 26	1st couple set to each other, advancing towards their first corners.
27 - 28	1st couple turn their first corners with the right hand to finish with 1st woman between 2nd couple facing down and 1st man between 3rd couple facing up.
29 - 30	1st couple set to each other, advancing towards their second corners.
31 - 32	1st couple turn their second corner with the left hand to finish back to back, facing first corners.
33 - 36	1st couple set to first corners then set to second corners, and finish in second place on opposite sides.
37 - 40	1st couple turn with the right hand one and a half times to own sides in second place. Repeat, having passed a couple.

Source: *David Young's Collection for the Duke of Perth of the Newest Country Dances Performed in Scotland (1740)*.

Adapted by the RSCDS Publications and Research Committee 1997.

No. 3 - The Colonel

The Collonel

David Young's Collection of 1740

1 5 4 8

G C D7 G D

9 Em Em Em A7 D Em Em D7

16 17 Em A7 D G C G D

24 25 G C D7 G D Em Em

32 Em A7 D Em Em D7 Em A7 D

36 40

1. 2.

G C G D D7 G

Arranged by Muriel Johnstone

No. 4 - Drumtochy Glen

32-bar strathspey for three couples in a four-couple longwise set

Bars	Description
1 - 8	1st, 2nd and 3rd couples promenade; on bars 7-8, 1st couple cross over and cast off one place to finish in second place on the opposite side, while 2nd couple dance up to top place.
9 - 10	1st man with 2nd and 3rd women and 1st woman with 2nd and 3rd men, set. 1st couple use the second setting step to turn by the right into lines across the dance.
11 - 16	1st couple set across, and turn into side lines, set and turn into lines across the dance, set and turn to face first corners. Meanwhile, 2nd and 3rd couples continue setting, changing direction as appropriate.
17 - 24	1st couple dance a half reel of four with first corners then, passing left shoulders, dance a half reel of four with second corners. 1st couple finish in second place on opposite sides.
25 - 28	3rd, 1st, and 2nd couples dance six hands half way round to finish on own sides of the dance.
29 - 32	2nd, 1st and 3rd couples turn partners with the right hand. Repeat, having passed a couple.

Devised by Miss Margaret Anderson.

This dance was arranged for the Strathspey music composed by Nan Main for Miss Anderson. Miss Anderson's home was in the Glen of Drumtochy, which lies between Auchinblae and the foot of the Cairn o' Mount. There are two Glens in Drumtochy - it becomes Glen Soug as it nears the Cairn o' Mount; the hill opposite Miss Anderson's home is called Finella (the alternative tune, also composed by Nan Main).

No. 4 - Drumtochty Glen

Drumtochty Glen

Nan Main

1 17

F Dm Gm C7 Gm C7 Dm F F Dm B \flat F

8 24

Dm A Dm Dm A7 Gm C7 F F Dm B \flat F

9 25 3

F Gm Gm G7 C C7 F C7 F C7 F

16 32

B \flat G7 C A7 Dm Gm C7 F Gm C7 F

Arranged by Nan Main

No. 5 - The Earl of Mansfield

48-bar reel for four couples in a four-couple longwise set

Bars	Description
1 - 8	1st and 2nd couples dance four hands round and back.
9 - 12	1st couple facing 2nd couple, 3rd couple facing 4th couple, set and change places giving right hands.
13 - 16	2nd couple facing 1st couple, 4th couple facing 3rd couple, set and change places with right hands. 2nd and 4th men finish facing out.
17 - 24	1st man dances a reel of three across the dance with 2nd couple, giving left shoulder to 2nd woman to begin and, collecting his partner in promenade hold on bar 20, continues the reel of three to finish in first place on the men's side. 3rd man dances a similar reel of three with 4th couple to finish with his partner in third place on the men's side.
25 - 32	3rd couple dance in and down between 4th couple, dividing to cast up to third place on opposite side; giving right hands, they lead up between 2nd couple, cross over to own side and cast off to original places. At the same time, 1st couple dance in and down the middle, divide below 4th couple and cast up to third place on opposite sides, then turn with the left hand to face first corners. 2nd couple step up on bars 31-32.
33 - 36	1st couple turn first corners with the right hand, pass one another by the right to face second corners. Corners dance four steps.
37 - 40	1st couple turn second corners with the left hand, then pass left shoulder to finish in the centre of the dance in second place facing up with nearer hands joined. Corners dance four steps.
41 - 44	1st man with 2nd and 3rd men dances left hands across on the men's side while 1st woman with 2nd and 3rd women dance right hands across on the women's side. (As 1st couple dance in from third place, they touch nearer hands and dance down, 3rd couple following them down the dance).
45 - 48	1st man with 3rd and 4th men dances right hands across while 1st woman with 3rd and 4th women dances left hands across. (These wheels go round so that, at the end, 3rd couple dance up to second place, 4th couple dance up to third place and 1st couple dance down to fourth place).

Repeat with a new top couple.

Devised by John Drewry (1980).

Inscribed to William, Earl of Mansfield, President of The RSCDS, 1978 -

No. 5 - The Earl of Mansfield

The Earl of Mansfield's March

John McEwan, 92nd Gordon Highlanders

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into eight systems, each containing four measures. Measure numbers are indicated at the beginning of each system: 1-9, 8-16, 17-25, 24-32, 33, 40, 41, and 48. Chord annotations are placed below the bass staff: D, D, A7, A7, D, D, B7, Em, A7, D, D, D, B7, Em, A7, A7, D, D, B7, Em, A7, A7, D, D, B7, Em, A7, D.

Arranged by Moira Reekie

No. 6 - Frae a' the Airs

Medley (16-bar strathspey, 16-bar reel) for three couples in a four-couple longwise set

Bars	Description
------	-------------

Strathspey

- | | |
|---------|---|
| 1 - 8 | 1st and 2nd couples dance four hands round and back. |
| 9 - 12 | 1st man and 2nd woman, advancing, set to each other and turn with both hands (three quarter turn), to finish back to back in the centre, man facing down, woman facing up. (They release hands and pivot right about during bar 12). At the same time 1st woman and 2nd man dance round 1st man and 2nd woman, counter-clockwise, to finish facing partner. |
| 13 - 16 | 1st and 2nd couples set to and turn partners with both hands to finish on own sides, having changed places. |

Reel

- | | |
|---------|---|
| 1 - 4 | 1st couple dance a Petronella turn to finish with 1st man between 3rd couple facing up, and 1st woman between 2nd couple facing down, while 2nd and 3rd couples set to partners, then all set in lines of three across the dance. |
| 5 - 8 | 1st couple dance a Petronella turn to finish between corners, while 2nd and 3rd men and 2nd and 3rd women set to each other, then all set on side lines. |
| 9 - 14 | 1st couple dance a reel of three with corners, giving right shoulder to second corner to begin. |
| 15 - 16 | 1st couple, giving the right hand, cross over to own side.
Repeat, having passed a couple. |

Devised by Robert M Campbell, 1978.

Written for the "South Pacific Fling" dancers from Canada to dance while in New Zealand and Australia

No. 6 - Frae a' the Airs

The Countess of Cassilis Strathspey

Traditional

Musical score for 'The Countess of Cassilis Strathspey'. The score is in treble and bass clefs, with a key signature of two sharps (F# and C#) and a common time signature (C). The piece consists of three systems of music. The first system has measures 1-8, the second system has measures 9-15, and the third system has measures 16-18. The bass line includes chord markings: A, A, E7, A, D, A, E, A, A, D, A, E7, A, D, Bm, A, D, E7, A, A, D, Bm, A, D, E7, A, D, A, A, E7, A.

Arranged by Robert Mackay

Galway Hornpipe

Traditional

Musical score for 'Galway Hornpipe'. The score is in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece consists of four systems of music. The first system has measures 1-5, the second system has measures 6-8, the third system has measures 9-12, and the fourth system has measures 13-16. The bass line includes chord markings: A7, D, A7, D, E7, A7, D, A7, D, D, A7, D, D, Em, E7, A, D, Em, D, A7, D.

Arranged by Nan Main

No. 7 - Fraser's Favourite

32-bar reel for three couples in a four-couple longwise set

Bars	Description
1 - 4	1st man and 2nd woman turn with the right hand and return to original places.
5 - 8	1st woman and 2nd man turn with the left hand and finish in the centre of set facing partners.
9 - 16	1st and 2nd couples dance a diagonal reel of four, to finish with 1st couple in second place and 2nd couple in first place.
17 - 24	2nd, 1st and 3rd couples dance Crown Triangles.
17 - 18	1st couple set advancing to finish back to back in the middle, woman facing up, man facing down.
19 - 20	1st woman joins both hands with 2nd couple, 1st man joins both hands with 3rd couple, all set. (On second step release hands, 1st couple quarter turn to the right to face own sides while 2nd and 3rd couples turn to face across the dance.)
21 - 22	1st woman joins both hands with 2nd and 3rd women, 1st man with 2nd and 3rd men, all set. (On second step release hands, 1st couple quarter turn to the right to finish back to back in the middle, 1st woman facing down and 1st man facing up while 2nd couple turn to face down, and 3rd couple turn to face up.)
23 - 24	1st woman joins both hands with 3rd couple, 1st man joins both hands with 2nd couple, all set.
25 - 30	2nd, 1st and 3rd couples dance reels of three on the sides. 1st couple begin the reels by giving right shoulder to second corners.
31 - 32	1st couple cross over to own side in second place. Repeat, having passed a couple.

Devised by John Laurie.

For Fraser Malcolm Patrick, born 8 August 1972, son of Joyce and Alistair Patrick, members of London Branch.

No. 7 - Fraser's Favourite

Fraser Patrick's Reel

Stan Watts

1 A A A E7 E7

E7 E7 A A A

A Bm Bm A Bm E7 A

17 A A A D Bm

Bm E7 A A A

24 25 A A A

32 A D Bm A E7 A

No. 8 - From Scotia's Shores we're noo awa'

32-bar strathspey for three couples in a four-couple longwise set

Bars	Description
1 - 4	1st couple turn with the right hand and cast off one place. 2nd couple step up on bars 3-4.
5 - 8	1st couple turn with the right hand three quarters of the way round, then 1st man dances down and casts up round 3rd man into second place while the 1st woman dances up and casts off round the 2nd woman into second place.
9 - 16	1st couple, passing by the left shoulder, turn first corner with the right hand, pass partner by the right shoulder, turn second corner with the right hand, and, passing by the right shoulder, cross over ready to dance out through second position on own side.
17 - 22	2nd, 1st and 3rd couples dance reels of three on the sides, 1st man giving right shoulder to 2nd man, and 1st woman giving left shoulder to 2nd woman to begin.
23 - 24	2nd and 1st couples dance an extra loop at the end of the reel to finish in original places. (3rd couple stand in place for these two bars).
25 - 32	1st and 2nd couples dance the tourn�e. Repeat, having passed a couple.

Devised by Robert Campbell (Hamilton, Ontario Branch).

No. 8 - From Scotia's Shores we're noo awa'

From Scotia's Shores We're Noo Awa'

Stan Hamilton

1 17

D G D A7 D G A7 D

8 24

D G D A7 D G A7 D

9 25

D G D A7 D A7 D A7

16 32

D G A7 D G A7 D

Arranged by Stan Hamilton

No. 9 - Frost and Snow

32-bar strathspey for two couples in a three or four-couple longwise set

Bars	Description
1 - 4	1st couple turn with the right hand and cast off to second place.
5 - 8	1st couple turn with the left hand and cast up to original places.
9 - 12	1st and 2nd couples advance and retire.
13 - 16	1st and 2nd couples giving right hands to partners, cross over to opposite sides.
17 - 20	1st man and 2nd woman set and, giving right hands cross over to own sides.
21 - 24	2nd man and 1st woman repeat bars 17-20.
25 - 32	2nd and 1st couples dance rights and lefts. Repeat, having passed a couple.

On Saturday, 3rd December 1977, Dr Milligan taught at the Palace of Art in Glasgow. It was, in fact, the last occasion when she taught in Glasgow. This was one of two new dances she taught that day. She did not say where the dances came from, nor which tunes should be used, but merely gave the titles.

No. 9 - Frost and Snow

Countess of Dalkeith's Strathspey

Gow Collection

The musical score is arranged in four systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. Fingerings are indicated by numbers 1-5. Chord symbols are placed below the bass staff.

System 1: Treble staff starts with a repeat sign. Bass staff has a 7-measure rest, then notes with fingerings 1 and 17. Chords: Bb, Bb Gm F7, Bb Eb Cm F7 Bb.

System 2: Treble staff continues. Bass staff has notes with fingerings 8 and 24. Chords: Bb Eb Bb Gm Cm F Bb Eb Cm F7 Bb.

System 3: Treble staff continues. Bass staff has notes with fingerings 9 and 25. Chords: Bb Eb Bb F7 Bb Eb Bb F7 Bb.

System 4: Treble staff continues. Bass staff has notes with fingerings 16 and 32. Chords: Bb Eb Bb Cm F7 Bb Eb Bb Eb F7 Bb.

Arranged by Muriel Johnstone

No. 10 - Georgie's Jig

32-bar jig for four couples in a four-couple longwise set

Bars	Description
1 - 4	1st woman and 2nd man, and at the same time 3rd woman and 4th man, set facing each other diagonally, then 1st and 3rd women cast off one place while 2nd and 4th men cast up one place and dance in to finish in a line in the middle of the dance. 1st man and 2nd woman, and 3rd man and 4th woman step down or up half a place to finish opposite each other.
5 - 8	1st and 2nd couples, and 3rd and 4th couples, dance right hands across once round.
9 - 12	2nd man, 1st woman, 4th man and 3rd woman dance a half reel of four in the middle of the dance.
13 - 16	2nd and 3rd women with the 1st and 4th men, and at the same time 1st and 4th women with 2nd and 3rd men, dance right hands across one and a quarter times round
17 - 20	1st man, 2nd woman, 3rd man and 4th woman dance a half reel of four in the middle of the dance
21 - 24	4th and 3rd couples, and at the same time 2nd and 1st couples, dance right hands across one and a quarter times round to finish with the 4th, 3rd and 2nd couples in the middle facing up and 1st couple in fourth place on own sideline.
25 - 32	4th, 3rd and 2nd couples allemande. Repeat with a new top couple.

Devised by Lewis N Derrick of St Andrews

No. 10 - Georgie's Jig

The West Port

Billy Anderson

1

B \flat B \flat B \flat Bdim Cm F

8

Cm Cm F7 F7

9

B \flat B \flat B \flat Bdim Cm F

16

Cm Cm C7 F7 B \flat F7

17 25

B \flat A7 B \flat B \flat Gm Cm F7

1. 2.

24 32

Cm F F F7 F F7 B \flat

Arranged by Billy Anderson

No. 11 - The Jubilee Jig

32-bar jig for three couples in a four-couple longwise set

Bars	Description
1 - 2	1st man casts off one place. 2nd man steps up.
3 - 8	1st man and 3rd woman set to each other then turn with the right hand to places.
9 - 10	1st woman casts off one place. 2nd woman steps up.
11 - 16	1st woman and 3rd man set to each other then turn with the left hand to places.
17 - 20	1st woman and 2nd couple dance right hands across, while 1st man and 3rd couple dance right hands across. 1st couple finish in the centre, with left hands joined, facing the opposite side.
21 - 24	1st couple set and dance out to opposite side.
25 - 28	1st man and 2nd couple dance right hands across, while 1st woman and 3rd couple dance right hands across. 1st couple finish in the centre, with left hands joined, facing own side.
29 - 32	1st couple set and dance out to own side. Repeat, having passed a couple.

Devised by the Publications Committee.

This is one of a suite of three dances published in 1973 to commemorate the Golden Jubilee of the Society, 1923 - 1973

No. 11 - The Jubilee Jig

Miss Gordon of Liverpool

Wm Marshall (adapted)

1 9

F F/A F G C C7/E

8 16

F/A F Am Dm Gm/B \flat C7 F

17

F C7/E F F/A B \flat G7 C C7/B \flat

24

F C7/E F F/A Gm/B \flat C7 F

25

F C7/E F F/A B \flat G7 C C7/E

32

B \flat /D F/C F F/A Gm/B \flat C7 F

No. 12 - The Kelloholm Jig

32-bar jig for three couples in a four-couple longwise set

Bars	Description
1 - 4	1st couple set to each other and cast off to second place. 2nd couple step up on bars 3-4.
5 - 8	Staying on the side lines, 1st couple set to first corners, and then, giving right hands, change places with them.
9 - 12	1st and 3rd women, and 2nd and 1st men, set to each other and, giving left hands, change places.
13 - 16	1st couple turn with the right hand one and a half times, to finish in second place on own sides.
17 - 20	Staying on the side lines, 1st couple set to second corners, and, giving right hands, change places.
21 - 24	1st and 3rd men, and 2nd and 1st women, set to each other and, giving left hands, change places.
25 - 32	3rd, 1st and 2nd couples, joining nearer hands, advance and retire and dance six hands half way round to the left. Repeat, having passed a couple.

Devised by Peter Hyssett of Ayr, who also composed the tune.

No. 12 - The Kelloholm Jig

The Kelloholm Jig

Peter Hyssett

1 9

G D7

1. 2.

8 16

D7 G D7 G

17

G D7

24

D7 G

25

G C

32

Am G D7 G

Arranged by Peter Hyssett

No. 13 - Lady Susan Montgomery

32-bar strathspey for three couples in a four-couple longwise set

Bars	Description
1 - 4	1st man sets to 2nd woman and casts off to second place. 2nd man steps up on bars 3-4.
5 - 8	1st man and 3rd woman, giving both hands, turn once round.
9 - 12	1st woman sets to 2nd man and casts off to second place. 2nd woman steps up on bars 11-12.
13 - 16	1st woman and 3rd man, giving both hands, turn once round.
17 - 24	1st couple dance up between 2nd couple and cast off to second place, then dance down between 3rd couple and cast up to second place.
25 - 28	2nd, 1st and 3rd couples set on the sides and cross over, giving right hands.
29 - 32	2nd, 1st and 3rd couples set and, giving right hands, 2nd and 3rd couples cross back to own sides and remain facing out while 1st couple turn each other to face second corners.
33 - 38	1st couple dance reels of three with their corners, beginning by giving right shoulder to second corners.
39 - 40	1st couple cross to second place. Repeat, having passed a couple.

Source - *David Young's Collection for the Duke of Perth of the Newest Country Dances performed in Scotland (1740).*

Adapted by the RSCDS Publications and Research Committee 1997.

No. 13 - Lady Susan Montgomery

Lady Mary Montgomery's Reel

Robert Macintosh,
4th Book of new Strathspey Reels c.1803

1 17

F B \flat F C7 F B \flat F C7 F

8 24

9 25 33

F C B \flat F Gm F C Dm Am Gm C7 F

16 32 40

F F C7 B \flat Gm C F7 B \flat F Gm C7 F

Arranged by Muriel Johnstone

No. 14 - Leandor's Jig

64-bar jig for four couples in a four-couple longwise set

Bars	Description
1 - 8	1st woman and 4th man advance, turn with the right hand, then with the left hand, and dance back to original places
9 - 16	1st man and 4th woman repeat bars 1-8.
17 - 20	2nd and 3rd couples advance, then 2nd couple lead up and cross over to finish between 1st couple while 3rd couple lead down and cross over to finish between 4th couple.
21 - 24	All set and turn (by right hand on men's side; by left hand on women's side), to finish in two lines facing down the dance
25 - 32	All dance down the middle and, turning right about, dance up. On bar 32, 1st and 2nd couples turn right about to face down, while 3rd and 4th couples remain facing up.
33 - 34	All set in lines across the dance.
35 - 36	All give right hands to change places as follows: 1st couple across the dance. 4th couple across the dance. 2nd man with 3rd man up and down the dance. 2nd woman with 3rd woman up and down the dance.
37 - 38	All set in lines across the dance in new positions.
39 - 40	1st and 4th couples, giving right hands, cross over to original places, while 2nd and 3rd couples dance right hands across halfway to original places.
41 - 48	All set on side lines; all cross over giving right hands to partners; all set on side lines, then 3rd and 4th couples cross over giving right hands, while 1st and 2nd couples cross giving right hands and finish in the middle facing the top in Allemande hold.
49 - 54	1st and 2nd couples dance six bars of allemande.
55 - 56	1st couple lead down, and turn to face up in allemande hold, while 2nd couple retire to place and 3rd couple step up on bars 55-56.
57 - 64	1st and 4th couples allemande. Repeat with a new top couple.

Composed in 1965 by the Currie family of Ardrossan. The name of the dance is compounded from the first letters of their names - Les, Antony and Dorothy.

No. 14 - Leandor's Jig

Major Spicer

Murdoch Henderson Collection

The musical score for "Leandor's Jig" is presented in six systems, each consisting of a grand staff (treble and bass clefs) and a line of chord symbols below. The piece is in 6/8 time. Measure numbers are indicated in the bass staff of each system.

- System 1:** Treble staff contains the melody. Bass staff contains accompaniment. Chord symbols: C, G7, C, F, C, D7, G. Measure numbers: 1, 9, 33, 41.
- System 2:** Treble staff continues the melody. Bass staff contains accompaniment. Chord symbols: C, G7, C, F, C, G7, C. Measure numbers: 8, 16, 40, 48.
- System 3:** Treble staff continues the melody. Bass staff contains accompaniment. Chord symbols: G, G7, C, D, D7, G, G7. Measure numbers: 17, 49.
- System 4:** Treble staff continues the melody. Bass staff contains accompaniment. Chord symbols: G7, C, F, C, D7, C, G7. Measure numbers: 24, 56.
- System 5:** Treble staff continues the melody. Bass staff contains accompaniment. Chord symbols: C, G7, C, F, C, D7, G, G7. Measure numbers: 25, 57.
- System 6:** Treble staff continues the melody. Bass staff contains accompaniment. Chord symbols: C, G7, C, F, C, G7, C. Measure numbers: 32, 64.

No. 15 - The McCulloch Strathspey

80-bar strathspey for four couples in a four-couple square set

Bars	Description
1 - 8	All four couples dance eight hands round and back.
9 - 12	1st and 3rd couples change places (1st couple dance between 3rd couple), while 2nd and 4th couples set with Highland Schottische step.
13 - 16	2nd and 4th couples change places (2nd couple dance between 4th couple), while 1st and 3rd couples set with Highland Schottische step.
17 - 20	All four couples dance half grand chain, giving right hand to partner to begin and finishing in original places.
21 - 24	All four couples set to partners and turn once round with both hands.
25 - 32	1st and 3rd women set advancing to corners (man on their right), turn corners with both hands and joining hands with corners in a diagonal line all facing the top, set, then 1st and 3rd women then set to each other.
33 - 40	1st and 3rd women joining hands with corners in a diagonal line all facing the bottom, set, 1st and 3rd women then set to corners and turn them once round then, passing corners with the right shoulder dance round them to original places.
41 - 56	2nd and 4th women repeat bars 25-40 with 1st and 3rd men.
57 - 64	All four women dance right hands across once round, then curve out and dance round partner, passing left shoulder, to original places.
65 - 72	1st and 4th men dance a figure of eight round 1st and 4th women while 2nd and 3rd men dance a figure of eight round 2nd and 3rd women. Men pass left shoulders in the middle and dance round the women passing right shoulders.
73 - 80	All four couples dance round anti-clockwise in allemande hold to finish in original places.

Devised by Mrs May Brown, Western Australia, 1966

Inscribed to Mrs Jean B McCarley

No. 15 - The McCulloch Strathspey

A Strathspey

The late Lord McDonald

Musical score for 'The McCulloch Strathspey' in B-flat major, 2/4 time. The score consists of three systems of piano accompaniment. Each system includes a treble clef staff with a melody and a bass clef staff with chords and fingerings. The first system (bars 1-8) has chords: Bb, Cm Bb F7, Bb, Cm F7 Bb. The second system (bars 9-16) has chords: Eb F7 Bb, Cm F Bb7, Eb F7 Bb, Bb7 Cm F7 Bb. The third system (bars 17-24) has chords: Eb F7 Bb, Cm F7 Bb7, Eb D7 Gm Bb, Eb F7 Bb. Fingerings are indicated in the bass staff: 1, 5, 4, 8 in the first system; 9, 13, 12, 16 in the second system; 17, 21, 20, 24 in the third system.

Regalia of Scotland

Davie's Caledonian Repertory

Musical score for 'Regalia of Scotland' in F major, 2/4 time. The score consists of three systems of piano accompaniment. Each system includes a treble clef staff with a melody and a bass clef staff with chords and fingerings. The first system (bars 1-8) has chords: F, Bb, F, Gm, C7, F, A7 Dm, F, F, C7, F. The second system (bars 9-16) has chords: F, Gm, C7, F, Gm, C7. The third system (bars 17-24) has chords: F, Gm, C7, F, Gm, F, C7, F. Fingerings are indicated in the bass staff: 1, 5, 17, 21 in the first system; 9, 25 in the second system; 16, 32 in the third system.

Both tunes arranged by Moira Reekie

Music to be played: 24 bars Tune 1; 32 bars Tune 2; 24 bars Tune 1

No. 16 - Miss Allie Anderson

32-bar jig for three couples in a four-couple longwise set

Bars	Description
1 - 4	All clap (Bar 1) and 1st, 2nd and 3rd women dance round partners passing right shoulder to finish in the middle beside partners, all facing down.
5 - 8	3rd, 2nd and 1st couples lead down the middle.
9 - 12	On bar 9 men turn partner under right arm and lead up to original places on opposite sides.
13 - 16	1st, 2nd and 3rd couples set, turn partner with right hand half way round into promenade position.
17 - 24	1st, 2nd and 3rd couples promenade.
25 - 28	1st couple and 2nd woman dance right hand across once round. 1st man finishes in second place on own side. 2nd man steps up on bars 27-28.
29 - 32	1st couple and 2nd man dance left hand across once round. 1st couple finish in second place on own side. 2nd woman steps up on bars 31-32.
	Repeat, having passed a couple.

Devised by Mrs Mina Corson

*Inscribed to Miss Allie Anderson, who founded the Edinburgh Branch of
The Royal Scottish Country Dance Society in 1924.*

No. 16 - Miss Allie Anderson

Coltbridge

Susan Inglis

1 9

D D/F# G D D D/F# A7

1. 2.

8 16

17 25

A D G D/F# E/G# A7

1. 2.

24 32

D/F# D G D G D/F# A7 D A7 D

Arranged by Susan Inglis

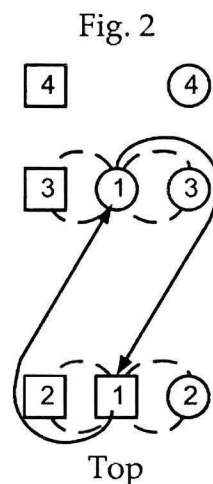
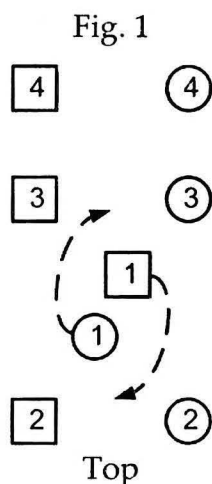
No. 17 - Miss Catherine Allan

32-bar strathspey for three couples in a four-couple longwise set

Bars	Description
1 - 4	1st couple lead down between 2nd couple, cross over below 3rd couple and cast up to second place on opposite sides. 2nd couple step up on bars 3-4.
5 - 8	2nd, 1st and 3rd couples turn partners with both hands to own sides, 1st couple turning one and a half times to finish in centre facing up, with nearer hands joined.
9 - 16	1st couple dance up in the middle for two steps, set to each other, dance down the middle for two steps then turn with both hands to finish facing first corners.
17 - 20	1st couple set to first corners then dance round each other by the right to face second corners.
21 - 24	1st couple set to second corners then dance round each other by the right to begin the loop. (Fig. 1).
25 - 30	1st couple travel in path of a loop while 2nd and 3rd couples dance a six bar reel of three across the dance. (Fig. 2).
31 - 32	1st couple giving right hands cross over to own sides. Repeat, having passed a couple.

Devised by George S Emmerson, 1981.

Catherine Allan was born in Glasgow, the daughter of a burghess of the city, and educated at the Glasgow High School for Girls, where Dr Jean Milligan's father had been Rector. In the middle decades of the twentieth century, as Mrs G. S. Emmerson, she contributed substantially to Scottish Country Dancing in Ontario as much by her outstanding example of genial and elegant dancing and deportment as by her charm and special talent as a teacher.



No. 17 - Miss Catherine Allan

The Beauty of the North

Simon Fraser Collection, 1815

The image shows a piano score for the piece 'Miss Catherine Allan'. It consists of four systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes measure numbers 1, 8, 9, 16, 17, 24, 25, and 32. Chord symbols are provided below the bass staff for each measure.

System 1: Treble staff (measures 1-4), Bass staff (measures 1-4). Chords: Eb, F7, Bb7, Eb, Bb7, Eb.

System 2: Treble staff (measures 5-8), Bass staff (measures 5-8). Chords: Eb, F7, Bb7, Eb, Bb7, Eb.

System 3: Treble staff (measures 9-12), Bass staff (measures 9-12). Chords: Eb, Fm, F7, Bb, Eb, Fm, Bb7, Eb.

System 4: Treble staff (measures 13-16), Bass staff (measures 13-16). Chords: Eb, Fm, F7, Bb, Bb7, Eb, Ab, Eb, Bb7, Eb.

Arranged by Moira Reekie

No. 18 - Miss Gibson's Strathspey

32-bar strathspey for three couples in a four-couple longwise set

Bars	Description
1 - 8	1st and 2nd couples, joining nearer hands, set, then turn partners with both hands once round, opening out into four hands once round to the left. Finish in original places.
9 - 16	1st and 2nd couples dance the knot. On the last two bars 1st couple turn with the left hand to finish facing first corners while 2nd couple dance to own sides, in top place.
17 - 24	1st couple turn first corner with the right hand, partner with the left hand, second corner with the right hand, and partner with the left hand, finishing in the centre of the set.
25 - 28	1st man with 3rd couple, 1st woman with 2nd couple dance right hands across once round, 1st couple pass right shoulders into
29 - 32	1st man with 2nd couple, 1st woman with 3rd couple dance left hands across once round, first couple finishing in second place.
	Repeat, having passed a couple.

Devised by Derek Haynes, 1979

Inscribed to Miss Muriel Gibson, Secretary R.S.C.D.S. between 1975 and 1988.

No. 18 - Miss Gibson's Strathspey

The Music o'Spey

J S Skinner

1 17
A D A D A F#m A/E B7 E

8 24
A D A D A/C# Bm/D E7 A

9 25
E7/B E7/G# A/C# A D A/C# Bm A A/E B7/D# E E7

16 32
A D A D A/C# Bm/D E7 A

Arranged by Robert Mackay

No. 19 - Miss Milligan's Strathspey

32-bar strathspey for three couples in a four-couple longwise set

Bars	Description
1 - 4	1st and 2nd couples dance four hands round to the left to finish, 1st couple facing down, 2nd couple facing up, nearer hands joined.
5 - 6	1st and 2nd couples set. On the second step, 1st couple turn towards each other to face up.
7 - 8	1st couple cast off to second place, while 2nd couple dance up to first place and face out.
9 - 16	2nd, 1st and 3rd couples dance reels of three on own sides, all joining nearer hands with partners where possible. 2nd and 3rd couples turn the long way round to places.
17 - 18	2nd, 1st and 3rd couples set.
19 - 20	2nd and 1st couples, giving left hands, turn halfway round, to finish facing down the dance. Retain left hands.
21 - 24	1st couple, followed by 2nd couple, lead down, cross over below 3rd couple and cast up to original places.
25 - 32	1st and 2nd couples dance the knot Repeat, having passed a couple.

Devised by the Publications Committee.

*This is one of a suite of three dances published in 1973 to commemorate
the Golden Jubilee of the Society, 1923 - 1973*

No. 19 - Miss Milligan's Strathspey

Miss L Montgomery of Skelmorlie

Traditional

1 17

D Bm Em A D Em/G A7 D

8 24

D Bm Em A D Em/G A7 D

9 25

D G D A D D/F# G A7 D

16 32

D G D A Bm G A7 D

No. 20 - Mrs Milne of Kinneff

32-bar strathspey for four couples in a four-couple square set

Bars	Description
1 - 2	1st and 3rd couples, joining nearer hands with partners, advance.
3 - 4	1st man and 3rd woman, and 1st woman and 3rd man, turn with the right hand once round and continue into
5 - 8	1st man and 3rd woman dance right hands across with 2nd couple, while 1st woman and 3rd man dance right hands across with 4th couple.
9 - 16	1st couple dance a reel of four across the dance with the 2nd woman and 4th man. 3rd couple dance a parallel reel with 2nd man and 4th woman.
17 - 18	1st man and 3rd woman set to 2nd couple, while 1st woman and 3rd man set to 4th couple.
19 - 22	1st man and 3rd woman dance out between 2nd couple, divide and cast to original places. 1st woman and 3rd man dance similarly between 4th couple. At the same time, 2nd and 4th couples dance away from partners and then round to meet partners in the middle, then joining nearer hands, dance out to original places.
23 - 24	All turn partners once round with both hands.
25 - 28	All dance eight hands round to the left to progress two places.
29 - 30	All turn partners with the right hand three quarters round and take promenade hold. (The women are on the inside).
31 - 32	All promenade one place clockwise.

Repeat from new positions.

Notes

1. The reels of four finish in the positions from which they start.
2. Final finishing positions are one place to the right of the starting positions.
3. There is a new 1st, 2nd, 3rd and 4th couple at the start of each repetition.

Devised by Alan Macpherson

For Doris Milne, a pianist of long standing with RSCDS Stirling Branch

No. 20 - Mrs Milne of Kinneff

Rose of Allandale

Traditional

1 C F C C D7 G G7

C E7 Am F C F G7 C

9 G G7 C Dm Bdim C D/F# G

C E7 Am F C F G7 F C

17 25 G7 C E7 F Dm D7 G E7

F D7 C A7/C# Dm7 G7 C F C

24 32

Arranged by Muriel Johnstone

No. 21 - Mrs Stewart of Fasnacloich

32-bar reel for three couples in a four-couple longwise set

Bars	Description
1 - 4	1st and 2nd couples dance a petronella turn into centre to face partners and set.
5 - 6	1st and 2nd couples, giving right hands, turn partners three quarters round, and retain partners' hands
7 - 8	1st and 2nd couples dance right hands across half way round, to finish with 2nd couple in first place and 1st couple in second place, on own sides.
9 - 16	2nd, 1st and 3rd couples dance reels of three on the sides. To begin, 1st couple, giving right hands, cross over to third place. 1st couple finish facing second corners; 2nd and 3rd couples dance the long way round into place.
17 - 20	1st couple dance a half diagonal reel of four with second corners, then 1st couple turn each other with the left hand to face first corners.
21 - 24	1st couple dance a half diagonal reel of four with first corners, passing left shoulders. 1st couple then pass each other by the left to finish back to back in the centre, 1st man facing up, 1st woman facing down.
25 - 27	1st man dances three hands round to the left with 3rd couple, whilst 1st woman dances three hands round to the left with 2nd couple.
28 - 30	Dropping left hands, 1st man leads his circle down the women's side, whilst 1st woman leads her circle up the men's side to form a large circle and dance six hands round to left.
31 - 32	2nd, 1st and 3rd couples set. Repeat, having passed a couple

Devised by the Publications Committee.

This is one of a suite of three dances published in 1973 to commemorate the Golden Jubilee of the Society, 1923 - 1973

No. 21 - Mrs Stewart of Fasnacloich

Miss Margaret Graham (of Gartmore's) Favourite

Robert Mackintosh

The musical score is written for piano in a 2-staff system (treble and bass clefs) with a key signature of two flats (Bb and Eb) and a common time signature (C). The piece consists of 32 measures, divided into four systems of eight measures each. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and a steady bass line. Measure numbers 1, 8, 9, 16, 17, 24, 25, and 32 are indicated at the beginning of their respective measures. The chord progression is as follows:

Measure	Chord
1	Bb
2	Cm/Eb
3	F
4	Bb
5	F
6	Bb
7	Eb
8	Cm
9	Bb/F
10	F7
11	Bb
12	Cm/Eb
13	F7
14	Bb
15	Bb
16	Eb
17	Bb/F
18	F7
19	Bb
20	Bb
21	Cm/Eb
22	F7
23	Bb
24	Bb
25	Cm/Eb
26	F7
27	Bb
28	Bb
29	Cm/Eb
30	F7
31	Bb
32	Bb

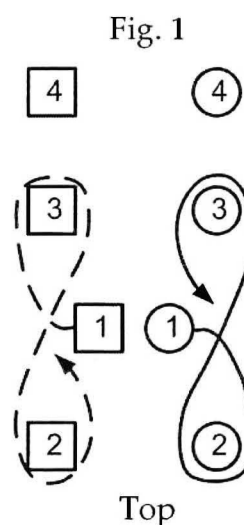
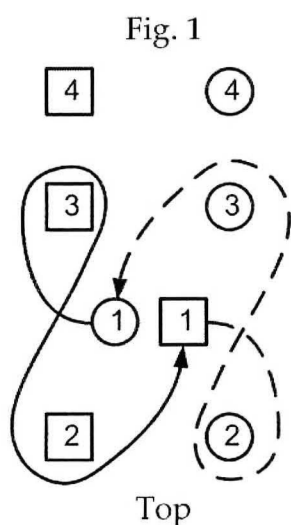
No. 22 - My Spouse Nancy

32-bar reel for three couples in a four-couple longwise set

Bars	Description
1 - 8	1st couple set, cast off to second place then turn with the right hand one and a half times to finish in the centre of the set, man facing down, woman facing up. 2nd couple step up on bars 3-4.
9 - 12	1st man dances left hands across once round with 2nd and 3rd women, while 1st woman dances left hands across once round with 2nd and 3rd men. 1st couple pass left shoulders in the centre on bar 12.
13 - 16	1st man dances right hands across once round with 2nd and 3rd men, while 1st woman dances right hands across once round with 2nd and 3rd women. 1st couple pass right shoulders in the centre on bar 16.
17 - 24	1st man, facing out, joins hands with 2nd and 3rd women and all set, then 1st man dances a reel of three with 3rd and 2nd women. At the same time, 1st woman, facing out, joins with 2nd and 3rd men and all set, then 1st woman dances reel of three with 2nd and 3rd men. (Fig. 1) 1st couple pass left shoulders at end of the reel.
25 - 32	1st man, facing out, joins hands with 2nd and 3rd men and all set, then 1st man dances reel of three with 2nd and 3rd men. At the same time, 1st woman, facing out, joins hands with 2nd and 3rd women and all set, then 1st woman dances reel of three with 3rd and 2nd women. (Fig. 2).

Repeat, having passed a couple.

Devised by Jim Taylor, then Finance Convenor of the Society, in 1981 for his wife.



No. 22 - My Spouse Nancy

Mrs Nancy Taylor

R F Crowe

The image shows a piano score for the song 'My Spouse Nancy'. It consists of four systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes fingerings (1, 17, 9, 25, 8, 24, 16, 32) and a variety of chords: D, G, D, B7, Em, A7, F#7, E7, and A. The piece concludes with a double bar line and repeat dots.

Arranged by R F Crowe

No. 23 - New Biggin

48-bar jig for three couples in a four-couple longwise set

Bars	Description
1 - 4	1st couple set to each other and cast off into second place. 2nd couple step up on bars 3-4.
5 - 8	1st couple turn with the right hand once round and remain facing out.
9 - 12	1st woman dances up behind 2nd woman and then down the middle to meet 1st man, who dances down behind 3rd man and then up the middle.
13 - 16	1st couple turn with the left hand once round to finish back to back in the middle with 1st woman facing up and 1st man facing down.
17 - 20	1st woman dances three hands round to the left with 2nd couple while 1st man dances three hands round to the left with 3rd couple. At the end, 1st couple pass each other by the right to change places.
21 - 24	1st man dances three hands round to the right with 2nd couple while 1st woman dances three hands round to the right with 3rd couple. 1st couple finish in the middle of the dance in second place on own side with both hands joined.
25 - 28	1st couple slip down the middle and up to second place, remaining in the middle of the set.
29 - 32	1st couple dance up between 2nd couple and cast off to meet again in the middle in second place.
33 - 36	1st couple slip up the middle and down again.
37 - 40	1st couple lead down between 3rd couple, cross over to opposite sides and cast up to second place.
41 - 46	1st man dances a reel of three with 2nd and 3rd women giving right shoulder to 2nd woman to begin, while 1st woman dances a reel of three with the 2nd and 3rd men giving left shoulder to 2nd man.
47 - 48	1st couple cross to own sides in second place. Repeat, having passed a couple

Source: *David Young's Collection for the Duke of Perth of the Newest Country Dances Performed in Scotland (1740).*

Adapted by the RSCDS Publications and Research Committee 1997.

No. 23 - New Biggin

New Biggin

David Young's 2nd Collection
mid 18th century

The musical score for 'New Biggin' is presented in five systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. Fingerings are indicated by numbers 1, 9, 25, 33, 8, 16, 32, and 40. Chord symbols (Am, G, D, Em) are placed below the bass staff. The score includes two first endings (marked '1.' and 'D.C.') and a second ending (marked '2.').

System 1: Treble clef, bass clef. Fingerings: 1 9 25 33. Chords: Am, G, Am, G, Em.

System 2: Treble clef, bass clef. Fingerings: 8 16 32 40. Chords: D, Em, G, Am, G, Am.

System 3: Treble clef, bass clef. Fingerings: 17 41. Chords: Am, Am, Am, Em.

System 4: Treble clef, bass clef. First ending marked '1.' and 'D.C.'. Fingerings: 24. Chords: D, Em, G, Am, G, Am.

System 5: Treble clef, bass clef. Second ending marked '2.'. Fingerings: 48. Chords: D, Em, G, Am, G, Am.

Arranged by Muriel Johnstone

No. 24 - The Old Way of Killiecrankie

48-bar reel for three couples in a three-couple longwise set

Bars	Description
1 - 8	1st couple dance figures of eight on own sides round 2nd and 3rd couples, dancing in and down to begin.
9 - 12	1st couple dance back to back.
13 - 16	1st couple cast off to second place on own sides and turn with the right hand three quarters round to face out towards the men's side and join nearer hands (i.e. man below woman). 2nd couple step up on bars 13-14.
17 - 24	1st couple dance out between 2nd and 3rd men and cast (woman up and man down) to meet back in the middle. 1st couple similarly dance out on the women's side, cast and return to the middle to finish facing up with the woman on the man's right
25 - 32	2nd and 1st couples dance four hands across and back, finishing on side lines.
33 - 40	1st couple, giving right hands, turn once round, lead up between the 2nd couple and cast off to third place on own sides. 3rd couple step up on bars 37-38.
41 - 48	3rd and 1st couples dance four hands round and back. Repeat with a new top couple.

Source - *Holmain manuscript* (1710).

Adapted by the RSCDS Publications and Research Committee 1997.

No. 24 - The Old Way of Killiecrankie

The Original Sett of Killiecrankie

Part First of the Complete Repository of
Original Scots Tunes by Niel Gow

1

Am C E7 Am F C G

9

F C G C F C F G E7 Am F C G7 C

16

17 33

Am Em F G Am F Em Dm G

25 41

Am F C G F C F G E7 Am F C G7 C

32 48

Arranged by Muriel Johnstone

No. 25 - The Periwig

48-bar reel for four couples in a four-couple longwise set

Bars	Description
1 - 4	1st and 2nd men, and 1st and 2nd women, turn with the right hand one and a half times to change places.
5 - 8	1st and 3rd men, and 1st and 3rd women, turn with the left hand one and a half times.
9 - 12	1st and 4th men, and 1st and 4th women, turn with the right hand one and a half times.
13 - 16	1st couple turn with the left hand one and a half times to finish on opposite sides in fourth place where they remain facing out.
17 - 24	1st couple dance to the top going behind 4th couple, in front of 3rd couple and behind 2nd couple. 1st couple then turn each other with the right hand once round to finish between 2nd couple. 1st couple retain right hands and 1st man joins left hands with 2nd woman while 1st woman joins left hands with 2nd man, ready for balance in line.
25 - 28	1st and 2nd couples balance in line and then 1st man turns 2nd woman with the left hand while 1st woman turns 2nd man with the left hand. 1st couple finish between 3rd couple where they join right hands with each other and left hands with 3rd couple.
29 - 32	1st couple repeat bars 25-28 with 3rd couple and finish between 4th couple.
33 - 36	1st couple repeat bars 25-28 with 4th couple and finish in the middle in fourth place.
37 - 40	1st couple turn with the right hand one and a half times to own sides of the dance and join both hands to form an arch.
41 - 48	2nd couple, followed by 3rd and 4th couples, dance down the middle through the arch made by 1st couple and cast up on own sides to first, second and third places. On bar 48, 1st couple step back into fourth place.

Repeat with a new top couple.

Source - A dance collected by Miss Milligan and given to Bill Clement

No. 25 - The Periwig

The Pirriwig

Athole Collection

1 17 33
G D Em Bm Em D B7 Em

8 24 40
G D Em Bm Em D C B7 Em

9 25 41
G Em G Bm Am B7 Em

16 32 48
G Em G Em B7 Em

No. 26 - Queen Victoria's Visit Quadrilles

184-bar quadrille for four couples in a four-couple square set

Bars	Description
Fig. 1	The Queen
1 - 8	All honour partners, then honour corners.
9 - 16	1st couple and 3rd couple advance and retire twice, 1st woman joining 3rd couple on bar 16 to face 1st man.
17 - 24	While 1st man dances a Highland setting step, 1st woman and 3rd couple advance and retire. As 1st man dances second part of the step, the others advance, ladies slightly in front, ready to join in a circle with 1st man.
25 - 32	1st and 3rd couples dance four hands halfway round, open out and dance half rights and lefts to finish in original places.
33 - 40	1st couple and 3rd couple set to and turn corners.
41 - 72	2nd and 4th couples repeat bars 9 - 40.
Fig. 2	The Prince
1 - 8	All honour partners, then honour corners.
9 - 16	1st couple and 3rd couple dance a ladies chain.
17 - 24	2nd couple and 4th couple dance a ladies chain. At the end of the chain, women retain partners left hand, and join right hands in the middle.
25 - 32	All four couples dance four hands across round to places (men are dancing backwards)
33 - 40	All set to and turn corners.
41 - 72	2nd and 4th couples repeat bars 9-40.
Fig. 3	Salutations to Mrs Cramb
1 - 8	All honour partners, then honour corners.
9 - 16	1st, 2nd, 3rd and 4th women advance and retire twice. 1st, 2nd, 3rd and 4th men stand for two bars, advance, retire, then advance and turn towards partner.
17 - 24	1st, 2nd, 3rd and 4th couples promenade clockwise round to original places. (Men are on the inside with partners on their left.)
25 - 32	1st, 2nd, 3rd and 4th couples dance a grand chain.
33 - 40	All set to and turn corners.
	Bow and curtsey

Note If this dance is being performed for a demonstration it is best to have couples 1 and 3 dance the First Figure, couples 2 and 4 dance the Second Figure, and all dance Third Figure.

Steps *Travelling step*
Step forward on right
Step forward on left
Close up right alongside left

Step forward on left
Step forward on right
Close up left alongside right

2 bars

The step is danced on the ball of the foot with a softly bent knee to give a lilting effect.

Setting step (Women)
Step on right to right. Step on left in front of right
Step on right to right. Step on left behind right and change weight on to right
(Say 'step, cross, step and balance'.) 2 bars

Repeat to left 2 bars

Setting step (Men)
May be half of a Highland step, or two springing pas de basque setting steps with raised knees.

Turning at corners
May be done with waltz hold or with an elbow grip (men raising other arm). Turning step as in the Reel of Tulloch

Note for Musicians

Where the music consists of 32 bars, the first 8 bars should be played for the bow and curtsy and then started again for the figure.

The original music was composed by a fiddler called Hunter to mark the Queen's first visit to Balmoral in 1848. It was printed in *The Aberdeen Herald* on 28 September of that year. The figures were arranged from a set of Quadrilles (Edinburgh 1817) found at the Castle of Invercauld, seven miles up the valley of the Dee from Balmoral.

Dance arranged for The Royal Scottish Country Dance Society by Isobel Cramb. Original music arranged by Nan Main. Music for Fig. 3 composed and arranged by Iain S Robertson.

No. 26 - Queen Victoria's Visit Quadrilles

The Queen

Hunter, Balmoral

Bow & curtsey music - 8 bars

The first system of musical notation for 'The Queen' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a melody in the upper staff and a bass line in the lower staff, with several rests in the bass line.

Figure 1 - 64 bars

The second system of musical notation for 'The Queen' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music features a melody in the upper staff and a bass line in the lower staff. Bar numbers 1, 17, 33, and 49 are indicated above the bass line.

The third system of musical notation for 'The Queen' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music features a melody in the upper staff and a bass line in the lower staff.

The fourth system of musical notation for 'The Queen' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music features a melody in the upper staff and a bass line in the lower staff. Bar numbers 16, 32, 48, and 64 are indicated above the bass line.

The Prince

Hunter, Balmoral

Bow & curtsey music - 8 bars

The first system of musical notation for 'The Prince' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a melody in the upper staff and a bass line in the lower staff, with several rests in the bass line.

Figure 2 - 64 bars

The second system of musical notation for 'The Prince' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music features a melody in the upper staff and a bass line in the lower staff. Bar numbers 1, 17, 33, and 49 are indicated above the bass line.

The third system of musical notation for 'The Prince' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music features a melody in the upper staff and a bass line in the lower staff. Bar numbers 8, 24, 40, 56, 9, 25, 41, and 57 are indicated above the bass line.

The fourth system of musical notation for 'The Prince' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats, and the time signature is 2/4. The music features a melody in the upper staff and a bass line in the lower staff. Bar numbers 16, 32, 48, and 64 are indicated above the bass line. The system concludes with a first ending (1.) and a second ending (2.) marked above the upper staff.

Bow & curtsey music - 8 bars

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a common time signature. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with similar rhythmic values.

The second system continues the musical notation from the first system, maintaining the same grand staff and rhythmic patterns.

Figure 3 - 32 bars

The first system of 'Figure 3 - 32 bars' begins with a treble clef and a bass clef. A first ending bracket is indicated by the number '1' above the first measure of the upper staff. The music features a complex rhythmic pattern with many sixteenth notes.

The second system of 'Figure 3 - 32 bars' includes a double bar line followed by a first ending bracket labeled with the number '8' above the staff.

The third system of 'Figure 3 - 32 bars' continues the musical notation, with a first ending bracket labeled with the number '16' above the staff.

The fourth system of 'Figure 3 - 32 bars' includes a first ending bracket labeled with the number '17' above the staff.

The fifth system of 'Figure 3 - 32 bars' includes first ending brackets labeled with the numbers '24' and '25' above the staff.

The sixth system of 'Figure 3 - 32 bars' concludes the piece with a first ending bracket labeled with the number '32' above the staff.

Arranged by Iain S Robertson

No. 27 - The Reel of The Royal Scots

32-bar reel for three couples in a four-couple longwise set

Bars	Description
1 - 2	1st and 2nd women change places with the left hand, while 1st and 2nd men change places with the right hand, 1st couple finishing back to back in the centre of the set in second place.
3 - 4	2nd, 1st and 3rd couples set as in double triangles.
5 - 6	1st and 3rd women change places with the right hand, while 1st and 3rd men change places with the left hand.
7 - 8	2nd, 1st and 3rd couples set as in double triangles.
9 - 16	1st couple followed by 3rd couple, dance up between the 2nd couple and cast off, then dance down to third place and cast up to second place, while 3rd couple finish in original places. (1st and 3rd couples join nearer hands with partner on every occasion when dancing up or down in the centre)
17 - 24	1st couple turn first corner with right hand. 1st couple pass each other by the right shoulder. 1st couple turn second corner with right hand. 1st couple, passing right shoulder, cross to second place on own side.
25 - 32	2nd, 1st and 3rd couples dance six hands round and back. Repeat, having passed a couple.

Devised by Roy Goldring to celebrate the 350th Anniversary of The Royal Scots (The Royal Regiment) in 1983.

No. 27 - The Reel of The Royal Scots

The Reel of the Royal Scots

P/M C T Clark

1
D D A7 D Em E7 A7

8
D D A7 D Em A7 D

9
D A7 D Bm Em A7

16
D A7 D Bm Em A7 D

17
D A7 D A7 Bm D Em E7 A7

24
D A7 D A7 Bm D Em A7 D

25
D A7 D Em E7 A7

32
D A7 D A7 Bm A7 D

Arranged by Muriel Johnstone

No. 27 - The Reel of The Royal Scots

The Reel of the Royal Scots

P/M C T Clark

The image displays a musical score for a reel, consisting of eight staves of music. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line, featuring a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. The score is presented in a clean, black-and-white format, typical of a printed musical manuscript.

THE ROYAL SCOTS (THE ROYAL REGIMENT), The First Regiment of Foot, is the oldest regular Regiment in the British Army, having first come on the establishment in 1633 when King Charles I granted a charter to Sir John Hepburn to raise twelve hundred men in Scotland, to serve King Louis XIII of France

Since 1633, the Regiment, which still draws its men chiefly from Edinburgh, the Lothians and Tweeddale, has taken part in almost every campaign fought by the British Army and has won one hundred and forty-seven battle honours from 'Tangier 1680' down to the battles of the Second World War, 1939-45. Since the Second World War the Regiment has seen active service in Palestine, Korea, Egypt, Cyprus and Aden. It has also helped to keep the peace in Ulster.

The Regimental Badge is of particular significance. It consists of the Royal Cypher within the Collar of the Order of the Thistle, with the Badge appendant, and the whole ensigned with The Crown. The cap badge is a modified form of the Badge of the Order of the Thistle, and the Regimental motto is 'Nemo Me Impune Lacesit'.

The Regiment, whose Headquarters and Museum is in Edinburgh Castle, is allied to the Canadian Scottish Regiment (Princess Mary's) and The Royal Newfoundland Regiment. They are also affiliated to Princess Mary's Own Gurkha Rifles.

No. 28 - The Saltire Society Reel

The Saltire Society Reel

Bill Clement



THE SALTIRE SOCIETY

In 1986 the Saltire Society will celebrate its 50th Anniversary.

The Saltire Society exists to promote an interest in all aspects of Scottish Culture. It encourages excellence by award schemes for Architecture, Arts, Civil Engineering, Children's Choirs, Environmental planning, Historical Research, Housing Design, Literature, Music, Primary Education. Experts are invited to become adjudicators.

The Saltire has also contributed its own concerts to all of the Edinburgh International Festival since the Festival began. In 1985 for the first time a Saltire contribution will be part of the official International Festival Programme.

The Society has published a History of Scottish Music from the late Middle Ages both in record and cassette form. The Saltire Music Group visits schools to give performances of Scottish music and poetry. A Planning and Amenity Committee observes environmental developments and a group of enthusiasts are at the moment compiling an index of famous Scots. The Society's list of publications includes The Saltire Classics, Chapbooks and pamphlets on current Scottish problems, and historical matters.

The Society organises Conferences, Exhibitions and Recitals. Since 1977 the Society has organised activities for primary school children mostly in the Lothian and Strathclyde areas though the Choir Competition extends all over Scotland.

Two Trusts are administered by the Saltire Society, the first, the Robert Hurd Memorial Trust invites proposals from post-graduate students of Edinburgh College of Art to undertake project work in the field of conservation and the second, the Isobel Dunlop Trust, was set up to encourage original musical composition, preferably by young people of Scottish birth or working in Scotland.

No. 28 - The Saltire Society Reel

32-bar reel for three couples in a four-couple longwise set

Bars	Description
1 - 2	1st couple cross over to second place on opposite sides without giving hands and face out. 2nd couple step up.
3 - 4	1st woman and 3rd man turn with the left hand, while 1st man and 3rd woman turn with the right hand. 1st couple meet between 3rd couple at the end of bar 4.
5 - 6	1st couple, nearer hands joined, dance up the middle.
7 - 8	1st woman and 2nd man turn with the left hand, while 1st man and 2nd woman turn with the right hand. 1st couple finish in second place on the opposite side of the dance facing down.
9 - 16	2nd, 1st and 3rd couples dance reels of three on the sides. To begin, 1st couple cross down to third place on own side. On bar 16, 1st couple dance into the middle joining left hand with partner to face first corners.
17 - 18	1st couple set to first corners and facing inwards on bar 18 join right hand with partner.
19 - 20	1st couple set to partner's first corner. On bar 20 first corners advance to join right hands across.
21 - 24	1st couple and first corners dance right hands across. First corners finish in original places while 1st couple, retaining right hands, finish facing second corners.
25 - 28	1st couple repeat bars 17-20 with second corners but 1st couple join left hands on bar 26 and second corners join left hands across on bar 28.
29 - 32	1st couple and second corners dance left hands across. 1st couple finish in second place on own sides while second corners finish in original places. Repeat, having passed a couple.

Devised by Roy Goldring, 1985 to celebrate the 50th Anniversary of The Saltire Society.

No. 28 - The Saltire Society Reel

The Saltire Society Reel

Bill Clement

1 9

D D Em A7 A7

D F#m Bm Em A7 D

8 16

17 25

D A G A7 D

24 32

D A Em A7 D

Arranged by Muriel Johnstone

No. 29 - The Sauchie Haugh

32-bar strathspey for two couples in a three or four-couple longwise set

Bars	Description
1 - 8	1st couple lead down the middle and up to finish facing down the dance; 2nd couple move in to face 1st couple.
9 - 16	1st and 2nd couples dance the rondel.
17 - 24	2nd and 1st women, and 2nd and 1st men, with nearer hands joined, advance one step, retire one step then turn partners once round and merge into four hands round to the left to finish on own sides. (2nd couple in first place, and 1st couple in second place).
25 - 32	2nd and 1st couples dance an all round poussette. Repeat, having passed a couple

Devised by George S Emmerson, 1967

*The Sauchie Haugh refers to the willowy meadow by the river (in this case the meadow
which gave modern Sauchiehall Street in Glasgow its name).*

No. 29 - The Sauchie Haugh

Lord Eglinton's Auld Man

Book 3 Lowe's Collection

The musical score is presented in four systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). Measure markers are placed above the bass staff at intervals of 8 measures: 1 17, 8 16, 9 24, and 16 32. Chord symbols are written below the bass staff.

System 1: Treble staff contains the melody. Bass staff contains chords: D, Bm, D, F#m, Em, D, Em, G, A7.

System 2: Treble staff continues the melody. Bass staff contains chords: D, A, Bm, D, Bm, A7, Bm, D, Em, D, Em, Em, D, Bm.

System 3: Treble staff continues the melody. Bass staff contains chords: D, D, Em, Bm, Em, A7.

System 4: Treble staff continues the melody. Bass staff contains chords: D, F#7, Bm, D, Bm, A7, Bm, D, Em, D, Em, Em, D, Bm.

Arranged by Susan Inglis

No. 30 - The Silver Tassie

32-bar strathspey for three couples in a four-couple longwise set

Bars	Description
1 - 4	1st, 2nd and 3rd couples giving right hands, cross over and set, joining nearer hands on the sides.
5 - 8	1st, 2nd and 3rd couples giving right hands, cross over to own side and set, joining nearer hands.
9 - 16	1st couple cross down between 2nd couple to dance a figure of eight round 2nd couple, who stand still. At the same time 3rd couple cast up round 2nd couple to dance a figure of eight round 2nd couple.
17 - 24	1st couple, followed by 2nd and 3rd couples, dance down the middle for four steps. 1st couple, turning towards each other, dance up, while 2nd and 3rd couples divide to allow 1st couple through. 2nd couple meet and dance up between 3rd couple, who then meet and dance up. At the end of the figure, 1st couple turn to face down with nearer hands joined, 2nd couple stay together facing up with nearer hands joined, and 3rd couple dance out to places.
25 - 32	1st couple and 2nd couple dance the rondel. Repeat, having passed a couple.

Devised by John Drewry.

No. 30 - The Silver Tassie

Lady Charlotte Campbell's Strathspey

Robert Mackintosh

1 17

B \flat Cm F7 B \flat B \flat Cm C7 F7 B \flat

8 24

B \flat Cm F7 B \flat B \flat Cm C7 F7 B \flat

9 25

Gm F E \flat B \flat Cm F7 Gm F E \flat B \flat F7 B \flat

16 32

Gm F E \flat B \flat Cm F7 E \flat B \flat Cm B \flat Cm F7 B \flat

Arranged by Muriel Johnstone

No. 31 - Tribute to the Borders

32-bar jig for three couples in a four-couple longwise set

Bars	Description
1 - 4	1st couple giving right hands cross over and cast off to second place on opposite side. 2nd couple step up on bars 3-4.
5 - 8	1st couple turn one and a quarter times with the right hand to finish in promenade hold facing 2nd man.
9 - 12	1st couple dance half reel of three with 2nd and 3rd men.
13 - 16	1st couple dance a half reel of three with 3rd and 2nd women. 1st couple, retaining promenade hold, finish in centre of set facing 3rd woman (now in first place).
17 - 22	1st couple sets to 3rd woman, then pulling right shoulders back sets to 2nd woman, then to 2nd man.
23 - 24	1st couple sets to 3rd man, while 3rd and 2nd couples set advancing, to finish 3rd, 1st and 2nd couples in centre of set facing the top
25 - 32	3rd, 1st and 2nd couples allemande. Repeat, having passed a couple.

Devised by Roy Goldring in 1979.

Inscribed "To Alice and Joe Murphy", the dance is a tribute to the Carlisle and Borders Branch of the RSCDS and a recognition that the Borders are the first part of Scotland reached by travellers from the South.

No. 31 - Tribute to the Borders

Daggs of Craighouse

Moira Reekie

1 9

A A D A Bm E

1. 2.

8 16

A A A7 D A E A E A

17

E7 A D A B7 E

24

E7 A D A E A

25

E7 A D A Bm E

32

A A D A E7 A

Arranged by Moira Reekie

Recordings for Leaflet Dances

Dance	Title	CD Name
1.	A Trip to Glasgow	Leaflet Dances Vol. II
2.	Broadford Bay	75th Anniversary
3.	The Colonel	75th Anniversary
4.	Drumtochty Glen	Leaflet Dances Vol. I
5.	The Earl of Mansfield	Leaflet Dances Vol. II
6.	Frae a'the Airts	Leaflet Dances Vol. II
7.	Fraser's Favourite	Leaflet Dances Vol. I
8.	From Scotia's Shores we're noo awa'	Leaflet Dances Vol. I
9.	Frost and Snow	Leaflet Dances Vol. II
10.	Georgie's Jig	75th Anniversary
11.	The Jubilee Jig	A Fife Fairing
12.	The Kelloholm Jig	75th Anniversary
13.	Lady Susan Montgomery	75th Anniversary
14.	Leandor's Jig	Leaflet Dances Vol. II
15.	The McCulloch Strathspey	Leaflet Dances Vol. I
16.	Miss Allie Anderson	Leaflet Dances Vol. II
17.	Miss Catherine Allan	Leaflet Dances Vol. I
18.	Miss Gibson's Strathspey	Leaflet Dances Vol. II
19.	Miss Milligan's Strathspey	A Fife Fairing
20.	Mrs Milne of Kinneff	75th Anniversary
21.	Mrs Stewart of Fasnacloich	A Fife Fairing
22.	My Spouse Nancy	Leaflet Dances Vol. I
23.	New Biggin	75th Anniversary
24.	The Old Way of Killiecrankie	75th Anniversary
25.	The Periwig	75th Anniversary
26.	Queen Victoria's Visit Quadrilles	Leaflet Dances Vol. I
27.	The Reel of the Royal Scots	Leaflet Dances Vol. II
28.	The Saltire Society Reel	Leaflet Dances Vol. I
29.	The Sauchie Haugh	Leaflet Dances Vol. II
30.	The Silver Tassie	Leaflet Dances Vol. I
31.	Tribute to the Borders	Leaflet Dances Vol. II