

The Manhattan Book

Nine Scottish Country Dances with Original Music
Devised & Composed by Anselm Lingnau

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Introduction

This book contains several new Scottish Country Dances together with original tunes arranged for the piano. Most of these dances are dedicated to people I have met through Scottish country dancing, many of whom have since become good friends.

The book itself and the first dance of the book owe their titles to one of the nicknames of the city of Frankfurt am Main, Germany, where I live and work; the river Main and the city's impressive (by German standards) skyline seem to have contributed to the adaptation of a place name from the other side of the Atlantic.

I hope you'll enjoy dancing the dances and playing the tunes as much as I've enjoyed composing them. Have fun!

Anselm Lingnau
October 1994

1 – Mainhattan

A 48-bar jig for 4 couples in a longwise set

MUSIC	DESCRIPTION
<i>Bars</i>	
1–4	1st couple set and cast off one place while 4th couple set and cast up one place. 2nd couple move up, 3rd couple move down on bars 3–4.
5–6	1st and 4th couples dance half right hands across while 2nd and 3rd couple cross giving right hands to opposite sides.
7–8	All dancers join nearer hands and set.
9–16	Repeat movement as in bars 1–8 from new positions.
17–18	4th and 3rd couple dance half right hands across while 2nd and 1st couple do the same.
19–20	4th and 1st couple (in 2nd and 3rd place) dance half left hands across.
21–24	Repeat movement as in bars 17–20 from new places.
25–28	1st woman and 2nd man set to each other and cross giving right hands, finishing on own sides, while 3rd woman and 4th man do the same.
29–32	1st man and 2nd woman set to each other and cross giving right hands, finishing on own sides, while 3rd man and 4th woman do the same.
33–36	All dancers advance and retire.
37–40	4th and 1st couple (in 2nd and 3rd place) dance half rights and lefts.
41–44	4th couple, joining nearer hands, dance up between 2nd couple and cast off into 2nd place while 1st couple likewise dance down between 3rd couple and cast up into 3rd place.
45–48	4th couple dance a half figure of eight around 2nd couple while 1st couple dance a half figure of eight around 3rd couple, finishing on own sides in 2nd and 3rd place, respectively.
	Repeat the dance with a new top couple.

There's no need to explain the title to people living in or around Frankfurt. This dance is really for all the people at the Frankfurt Scottish Country Dance Club, so that's probably why it is a four-couple dance. Devised in April, 1992.

The Mainhattan Jig

Jig

1 9

G C G Am G D

8 16 17 25

G C G Am G D G G D

C Bm Am D Em D G D C Bm

24 32 33 41

Am G D G G C Bm G Am D

40 48

Em D G C Bm G Am G D G

2 – Geordie’s Tunebook

A 32-bar reel for 3 couples in a 4-couple longwise set

MUSIC	DESCRIPTION
<i>Bars</i>	
1–4	1st couple cross over giving right hands and cast off one place. 2nd couple step up on bars 3–4.
5–8	1st woman turns 2nd man once round giving left hands while 1st man turns 2nd woman once round giving right hands. 1st couple finish facing in, 2nd couple finish facing out ready for reels of three on the sides.
9–14	1st woman dances a reel of three on the side with 2nd and 3rd men, giving right shoulder to 3rd man to begin, while 1st man dances a reel of three on the side with 2nd and 3rd women, giving left shoulder to 3rd woman to begin.
15–16	1st couple cross over giving right hands to finish in 2nd place on own sides.
17–20	1st couple dance a quarter Petronella turn and set to each other. Meanwhile, 2nd and 3rd women and 2nd and 3rd men, respectively, set to each other and change places giving right hands.
21–24	1st couple dance a quarter Petronella turn and set to each other. Meanwhile, 3rd and 2nd couple set to their partners and cross over giving left hands.
25–28	1st couple dance a half figure of eight around first corner positions to finish on own sides in 2nd place. Meanwhile, on bars 25–26, 2nd and 3rd men and 2nd and 3rd women, respectively, change places giving right hands. On bars 27–28, 2nd and 3rd couple cross to own sides giving left hands.
29–32	2nd, 1st and 3rd couple dance six hands round to the right only. Repeat the dance, having passed a couple.

To Schorsch ('Geordie') and Heidi Lusky, whose gift of several hundred Scottish tunes started me off when I began playing Scottish dance music. This is the very first dance I devised (in January, 1992).

NB. In bars 3–14 of the dance, the 1st man’s movement is similar to the curves of a treble clef.

1 17 2 18 3 19 4 20

A D F#m Bm A E

5 21 6 22 7 23 8 24

A D F#m D A E A

9 25 10 26 11 27 12 28

D Bm A F#m E A

13 29 14 30 15 31 16 32

D Bm A F#m D A E A

3 – Friends Forever

A 32-bar strathspey for 2 couples in a 4-couple longwise set

MUSIC	DESCRIPTION
<i>Bars</i>	
1–4	1st couple cast off into 2nd place. 2nd couple step up on bars 3–4.
5–8	2nd couple cast off into 2nd place. 1st couple step up on bars 7–8.
9–16	1st and 2nd couple dance a reel of four diagonally across the dance, 1st woman and 2nd man passing each other by the left and giving right shoulder to partner to begin the reel.
17–20	1st and 2nd couple turn with both hands one and a half times.
21–22	1st man sets to 2nd woman while 1st woman and 2nd man, giving right hands, change places diagonally.
23–24	1st woman sets to 2nd man while 1st man and 2nd woman, giving right hands, change places diagonally.
25–31	1st and 2nd couple poussette right round.
	Repeat the dance twice from new positions.

*For Eva Schiedrum, who talked me into taking up Scottish country dancing.
Devised in January, 1992.*

The first system of music consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. Fingering numbers 1, 17, and 3 are indicated in the bass staff.

A E F#m Bm E A F#m Bm C#°

The second system of music continues the melody and accompaniment. The treble staff has a similar melodic line, and the bass staff continues with chords and notes.

F#mE D A F#m E A F#m E A

The third system of music continues the piece. The treble staff features a melodic line with eighth notes, and the bass staff provides accompaniment. Fingering numbers 9 and 25 are shown in the bass staff.

D A Bm E D A Bm C#°

The fourth system of music concludes the piece. The treble staff has a melodic line with eighth notes, and the bass staff provides accompaniment. Fingering numbers 16 and 32 are shown in the bass staff.

D A Bm E A Bm E A

4 – The Whisky Punch, or Peter’s Caper

A 40-bar jig for 4 couples in a longwise set

MUSIC

DESCRIPTION

Bars

- 1–8 1st and 2nd couples dance a double figure of eight, 1st couple crossing down and 2nd couple dancing out and up to begin, while 3rd and 4th couples do the same.
- 9–12 1st and 3rd couples petronella into the centre of the set and set to their partners.
- 13–16 1st and 3rd couples dance a half reel of four.
- 17–20 1st and 3rd couples turn three quarters of a turn giving right hands.
- 21–24 All couples join hands along the sides and set twice, dropping hands and advancing during the second setting to finish ready for Poussette.
- 25–32 3rd and 2nd couples poussette while 1st and 4th couples do the same.
- 33–40 All dance eight hands round and back.

Repeat the dance with a new top couple.

This dance is dedicated to Peter Wöll, in memory of capers past and anticipation of capers yet to come. Devised in August, 1993.

The Local Exchange

Jig

1

A Bm E

8 9 25

A Bm E A A

E A

17 33

Bm E A A E

24 40

A E A

Detailed description: The image shows a piano accompaniment for a jig. It consists of five systems of music. Each system has a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music is written in a rhythmic, dance-like style. Chord markings are placed below the bass staff. Measure numbers 1, 8, 9, 25, 17, 33, 24, and 40 are indicated. The piece ends with a double bar line and repeat dots.

5 – The Iron Bridge

A 32-bar strathspey for 4 couples in a longwise set

MUSIC	DESCRIPTION
<i>Bars</i>	
1–2	All join hands along the sides and set.
3–4	1st couple cast off one place while 4th couple cast up one place and 2nd and 3rd couples move up and down, respectively.
5–6	1st and 4th man, joining nearer hands to form an arch, advance to women's side while 1st and 4th women advance to men's side passing under the arch.
7–8	1st couple cast up one place while 4th couple cast off one place to finish in original places. Meanwhile, 2nd and 3rd couples move down and up, respectively.
9–16	2nd and 3rd couples turn half round giving both hands in two bars, then open up to dance half four hands round with 1st and 4th couples, respectively, on bars 11 and 12. On bars 13–16, all four couples dance eight hands once round to finish on opposite sides in the order 3, 4, 1, 2.
17–20	All petronella to their own sides without setting.
21–24	All advance and retire.
25–26	All join nearer hands and set. NB. 3rd, 4th and 1st couples keep hands joined through bar 32.
27–30	2nd couple lead up three places, dancing out through the top of the set and curving in to finish in 1st place. 3rd, 4th and 1st couples move down on bars 27–28.
31–32	All set along the sides.

Repeat the dance with a new top couple.

The “Eiserner Steg” (Iron Bridge) is a well-known pedestrian bridge across the river Main in Frankfurt. This dance celebrates its reopening in February, 1993, after major refurbishments. Devised in April, 1993.

On 16 October 1992 the Iron Bridge, which had been separated into three big pieces for the renovation, was put back into its place on the river. The following day I composed the tune, after reading about this in the paper. I *tried* to finish the dance in February, like the bridge, but didn't quite manage. Sometimes dances take longer to assemble than bridges.

The Iron Bridge

Strathspey

1 17

G C G D Bm Em Am D

This system contains the first eight measures of the piece. The treble clef staff features a melody with eighth and sixteenth notes, often beamed together. The bass clef staff provides a harmonic accompaniment with chords. Measure numbers 1 and 17 are indicated above the first and second measures of the bass staff, respectively. Chord symbols G, C, G, D, Bm, Em, Am, and D are placed below the bass staff.

8 24

G C G D G Am D

This system contains measures 9 through 16. The notation continues with similar melodic and harmonic patterns. Measure numbers 8 and 24 are placed above the eighth and sixteenth measures of the bass staff. Chord symbols G, C, G, D, G, Am, and D are placed below the bass staff.

9 25

G Bm Em Am G Am D

This system contains measures 17 through 24. A triplet of eighth notes is marked with a '3' above it in measure 22. Measure numbers 9 and 25 are placed above the ninth and fifteenth measures of the bass staff. Chord symbols G, Bm, Em, Am, G, Am, and D are placed below the bass staff.

16 32

G C G D G C D G

This system contains the final eight measures of the piece, ending with a double bar line. A triplet of eighth notes is marked with a '3' above it in measure 25. Measure numbers 16 and 32 are placed above the sixteenth and thirty-second measures of the bass staff. Chord symbols G, C, G, D, G, C, D, and G are placed below the bass staff.

6 – Monika's Reel

A 32-bar reel for 3 couples in a 4-couple longwise set

MUSIC	DESCRIPTION
<i>Bars</i>	
1–4	1st couple cross giving right hands and cast off one place. 2nd couple move up on bars 3–4.
5–8	2nd, 1st and 3rd couples cross giving right hands, then set along the sides.
9–16	2nd, 1st and 3rd couples dance Diagonal Rights and Lefts (as in <i>Irish Rover</i>):
9–10	1st and 3rd men cross over diagonally giving right hands while 1st and 2nd women do the same.
11–12	1st man and 2nd woman change places along the sides giving left hands while 1st woman and 3rd man do the same.
13–14	1st man and 3rd woman cross over diagonally giving right hands while 1st woman and 2nd man do the same.
15–16	1st and 2nd men change places along the sides giving left hands while 1st and 3rd women do the same.
17–24	3rd, 1st and 2nd couples lead down the middle and up, finishing in the center of the set ready for Allemande.
25–32	3rd, 1st and 2nd couples dance a 3-couple Allemande.
	Repeat, having passed a couple.

For Monika Altenstetter, 17th March 1992. This is a reworked version of the original dance, which was rather awkward to dance and not altogether very inventive.

Monika's Reel

Reel

Musical notation for measures 1-7. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure numbers 1 and 9 are indicated above the treble staff. Chord symbols G, C, G, C, Em, Am, and D7 are written below the bass staff.

Musical notation for measures 8-16. The system consists of a treble clef staff and a bass clef staff. Measure numbers 8 and 16 are indicated above the treble staff. Chord symbols G, C, G, Am, D7, and G are written below the bass staff.

Musical notation for measures 17-25. The system consists of a treble clef staff and a bass clef staff. Measure numbers 17 and 25 are indicated above the treble staff. Chord symbols G, C, D, G, C, Em, Am, and D are written below the bass staff.

Musical notation for measures 24-32. The system consists of a treble clef staff and a bass clef staff. Measure numbers 24 and 32 are indicated above the treble staff. Chord symbols G, C, Bm, Em, Am, D, and G are written below the bass staff.

7 – Songs & Tunes

A 32-bar strathspey for 3 couples in a 4-couple longwise set

MUSIC	DESCRIPTION
<i>Bars</i>	
1–8	1st couple lead down for two bars, turn giving right hands once round for two bars, lead up for two bars and cast off into 2nd place. 2nd couple move up on bars 7–8.
9–16	2nd, 1st and 3rd couples dance the Knot.
17–20	1st man dances right hands across with 2nd couple while 1st woman dances right hands across with 3rd couple.
21–24	1st man dances left hands across with 3rd couple while 1st woman dances left hands across with 2nd couple.
25–28	‘Snake movement’: 1st man, followed by 3rd man and 3rd woman, dances out and down on the women’s side and crosses over at 3rd place, dancing up into 2nd place on the men’s side; 3rd couple finish in 3rd place on own sides. At the same time, 1st woman, 2nd woman and 3rd man dance likewise out and up on the men’s side and cross over at the top. 1st woman dances down into 2nd place on the women’s side, 2nd couple ending in 1st place on own sides. NB. This is vaguely similar to bars 29–32 of <i>The Snake Pass</i> by Churnside.
29–32	2nd, 1st and 3rd couples turn once round giving right hands. Repeat the dance, having passed a couple.

This dance is for Petra Fries — dancer, singer, guitar player and, above all, great friend. Devised in October, 1993.

1 17 3

G Em Am D C Bm Em Am D

3

G D/F# C Bm Em C Bm Em Am D⁷ G

9 25

G D/F# Em Bm/D C Bm Em Am D

16 32

G D Em D C G/B Am G Am D G

8 – Gisela’s Welcome

A 32-bar jig for 3 couples in a 4-couple longwise set

MUSIC	DESCRIPTION
<i>Bars</i>	
1–8	1st couple lead down the middle and up and cast off one place, finishing facing 1st corners. 2nd couple step up on bars 7–8.
9–10	1st couple and 1st corners set, 1st couple turning right in place on bar 10 to face partner. Meanwhile, 2nd corners set to each other.
11–12	1st couple set to each other, turning right in place on bar 12 to face 1st corner position. Meanwhile, corners chase clockwise 1 place.
13–16	1st couple dance a diagonal half reel of four with 2nd corners.
17–18	1st couple and 2nd corners set, 1st couple turning right in place on bar 18 to face partner, while 1st corners set to each other.
19–20	1st couple set to each other, turning right in place on bar 20 to face 3rd corner position, while corners chase clockwise 1 place.
21–24	1st couple dance a diagonal half reel of four with 1st corners.
25–28	1st couple pass each other giving right hands, then 1st woman dances out through the top and casts around 2nd woman while 1st man dances out through the bottom and casts around 3rd man to finish in 2nd place.
29–32	All dance six hands round to the left only. Repeat the dance, having passed a couple.

For Gisela Koehne, fellow computer scientist and acquaintance from beginners’ days, who came to Frankfurt from Karlsruhe in September, 1993.

The musical score is presented in five systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat major) and the time signature is 6/8. Measure numbers 1, 8, 16, 25, and 32 are indicated at the start of their respective systems. Chord symbols are placed below the bass staff of each system.

System 1: Treble staff contains measures 1-5. Bass staff contains measures 1-5 with chord symbols C, Am, Dm, and G.

System 2: Treble staff contains measures 6-10. Bass staff contains measures 6-10 with chord symbols C, G, C, G, and C. A first ending bracket covers measures 7-8, and a second ending bracket covers measures 9-10.

System 3: Treble staff contains measures 11-15. Bass staff contains measures 11-15 with chord symbols F, C, and G.

System 4: Treble staff contains measures 16-20. Bass staff contains measures 16-20 with chord symbols C, G, C, and F.

System 5: Treble staff contains measures 21-25. Bass staff contains measures 21-25 with chord symbols C, Am, G, and C.

9 – Dagmar’s Fancy

A 32-bar strathspey for 3 couples in a longwise set

MUSIC	DESCRIPTION
<i>Bars</i>	
1–4	All dancers petronella into the centre and set.
5–8	All turn by the right three quarters of a turn to opposite sides, join nearer hands and set.
9–16	All dance crossing reels of three along the sides to finish on own sides. 1st couple begins by crossing over to own sides between 2nd and 3rd couples, and 2nd and 3rd couples do likewise on reaching the top of the set.
17–24	1st man and 1st woman dance mirror figures of eight around 2nd and 3rd men and women, respectively, dancing down the middle of the set to begin and taking nearer hands where appropriate.
25–32	All dance a “Progressive Grand Chain”: 25–26 1st couple turn by the right once round while 2nd and 3rd men and 2nd and 3rd women, respectively, change places giving right hands. 27–28 1st and 3rd men and 1st and 3rd women, respectively, change places giving left hands while 2nd couple turn by the left once round. 29–30 3rd couple turn by the right once round while 1st and 2nd men and 1st and 2nd women, respectively, change places giving right hands. 31–32 3rd and 2nd men and 3rd and 2nd women, respectively, change places giving left hands while 1st couple turn by the left once round to finish in the order 2, 3, 1.

Repeat the dance with a new top couple.

For Dagmar Suhm of Schlüchtern. Devised in November, 1993.

NB. The “Progressive Grand Chain” formation was taken from the dance, *Ailsa Craig* (Birmingham 1973).

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Measure numbers 1 and 17 are indicated above the treble staff.

G Bm C G/B Am G Am D

The second system of musical notation continues the piece. The treble staff features a melodic line with some grace notes. The bass staff continues the accompaniment. Measure numbers 9 and 25 are indicated above the treble staff.

G Bm C B Em C D G

The third system of musical notation includes a triplet of eighth notes in the treble staff. Measure numbers 9 and 25 are indicated above the treble staff.

G C G Bm C G/B Am D

The fourth system of musical notation concludes the piece. The treble staff has a final melodic flourish. The bass staff ends with a final chord. Measure numbers 16 and 32 are indicated above the treble staff.

G Bm C Em/B C D D/F# G

Acknowledgments

I'd like to thank Jack Campbell of the Frankfurt Scottish Country Dance Club for his teaching and encouragement and his patience in puzzling out my dance descriptions.

Thanks, as well, to Rudi Spägele of Taufkirchen, whose comments as a deviser of dances have been very valuable and thought-provoking, and to Carola Tress of Vollmerz who thinks that there are far too many nice dances out there already.

Of course, another big 'Thank you' goes to all the dancers who acted as guinea pigs for these dances, mostly members of the Frankfurt Scottish Country Dance Club and folks at various Hogmanay and other courses. This book wouldn't have been possible without your support in spite of all the embarrassing mix-ups and flaws that escaped my desk-checking.

This book was produced on an IBM-compatible personal computer running the free Linux operating system by Linus Torvalds. The dance descriptions and scores were typeset by the author, who used Donald E. Knuth's $\text{T}_{\text{E}}\text{X}$ software together with the $\text{L}_{\text{A}}\text{T}_{\text{E}}\text{X}$ system by Leslie Lamport and some custom programming. The scores were prepared using Daniel Taupin's $\text{MusicT}_{\text{E}}\text{X}$ package.