

The STRATHSPEY ANNIVERSARY Collection

Ten new country dances
in the Scottish tradition
devised by readers
of the Strathspey mailing list

CONTENTS

Balance On-Line (Strathspey)	2
Gateway to the World (Reel)	4
<i>Tune:</i> Far Frae Hame	5
Das Jahrzehnt, or The Decade (Jig)	6
<i>Tune:</i> Thousand Oaks Jig	7
<i>Tune:</i> Mr Robb Quint	7
Linking the World (Reel)	8
<i>Tune:</i> Sleep Sound Ida Moarnin'	9
The Network Strathspey (Strathspey)	10
<i>Tune:</i> Tulchan Lodge	11
The Other Side of the World (Strathspey)	12
<i>Tune:</i> TBA	13
Strathspey Decadence (Strathspey)	14
<i>Tune:</i> Strathspey Decadence	15
Strathspey in Cyberspace (Strathspey)	16
<i>Tune:</i> Strathspey in Cyberspace	17
.strathspey Strathspey (Strathspey)	18
<i>Tune:</i> Rumgally	19
Tempest in a Teacup (Reel)	20
<i>Tune:</i> Traditional Reel	21



This collection © 2010 by Anselm Lingnau.

Individual dances © by their authors.

Individual tunes © by their composers (unless marked »Traditional«).

»The Strathspey Anniversary Collection« is published under a »Creative Commons Attribution-Noncommercial-Share and Share Alike 3.0 Germany License«.

This means:

- You are free to make and give away copies of this book BUT you may NOT do so for profit.
- You are free to adapt and »remix« material from this book if you attribute it to the original copyright holders AND publish your adaptations under the same terms as this book.

Refer to <http://creativecommons.org/licenses/by-nc-sa/3.0/de/> for details.

INTRODUCTION

This book is the result of the »Strathspey Anniversary Challenge«, a competition held among the subscribers to the Strathspey mailing list on the occasion of the list's 10th anniversary in 2003. Submissions of new dances were solicited from the list's readership, and the dances were reviewed anonymously by a number of dance teachers among the subscribers and their groups. The ten best dances finally made their way into this book.

— Anselm Lingnau
Friedberg, Germany
February 2010

ACKNOWLEDGMENTS

Thanks to all participants in the Challenge – to the devisers of both the dances in the book and the dances that didn't make it in, and to the reviewers and their dance groups. Also thanks to the composers who allowed their tunes to be published in this book along with the dances.

Very big thanks to Robb Quint for doing invaluable work revising the dance descriptions and clearing the wording with the devisers.

Also, thanks to everybody following the Challenge for bearing with me while this project went from the back burner to the way-back burner to apparently slowly losing all remaining steam in some forgotten corner of the laboratory. You have all been waiting with bated breath; I hope that this book will finally arrive in time to save you in your final throes of asphyxiation.

BALANCE ON-LINE

By Chris Ronald (United States)

A 32-bar strathspey for four couples in a longwise set
3rd and 4th couples start on opposite sides

BARS	DESCRIPTION
1–2	1st and 4th couples turn partners once round giving both hands and end facing partners while 2nd couple steps up and 3rd couple steps down.
3–4	1st and 4th couples set advancing to finish back to back with partners while 2nd and 3rd couples set to partners.
5–8	1st and 2nd couples (at the top) as well as 3rd and 4th couples (at the bottom) dance half reels of four across the set. 1st and 4th couples take partners' left hands as they pass on bar 8, then take right hands with 2nd and 3rd couples respectively.
9–12	Strathspey balance in line twice (see description). At the end of bar 12, corners (2nd and 3rd couples) pull right shoulders back to face in.
13–16	1st and 4th couples, retaining left hands, 1st couple facing up and 4th couple facing down, lead out the ends of the set, cross and cast one place (1st couple down, 4th couple up).
17–18	1st woman and 4th man, facing each other on the men's side, as well as 1st man and 4th woman, facing each other on the women's side, turn once round giving both hands and end facing each other.
19–20	All four couples set facing up or down the sides, 1st woman and 4th man as well as 1st man and 4th woman advancing to finish back to back.
21–24	All dance half reels of four on the sides. 1st woman and 4th man as well as 1st man and 4th woman take left hands as they pass on bar 24, then take right hands with the dancers on the ends of the set.
25–28	Strathspey balance in line twice (see description). At the end of bar 28, 3rd woman (at top of women's side) and 2nd woman (at bottom of men's side) pull right shoulders back to face in.
29–32	1st man and 4th woman as well as 1st woman and 4th man, retaining left hands, change places on the sides, release hands, and chase anti-clockwise halfway round the square formed by second and third places. Finish in order 3, 1, 4, 2 with 4th and 2nd couples on opposite sides. (Dancers use one bar to change places on the sides and then during the chase one bar dancing up or down on the sides and two bars crossing the set.)

Repeat the dance from new places.

Note: Bars 17–28 are almost identical to bars 1–12, except that they are danced on the sides rather than across the set.

Strathspey Balance in Line (devised by Milton Levy)

Two bars of music; strathspey (common schottische) setting.

Handing as follows: On bar 1, those with left hands joined in the middle drop left hands and all, moving to the right, join left hands under right hands, then drop right hands. Those moving into the middle of the line join right hands. Repeat moving to the left on bar 2, joining right hands under left hands.

Suggested Music

»John Stephen of Chance Inn« by Angus Fitchet (Fitchet's SD Collection p. 7).

For sheet music, see *John Chambers' Tune Finder* at <http://trillian.mit.edu/~jc/cgi/abc/tunefind>.

From the deviser

»The strathspey balance-in-line figure across the top and bottom of the set and then on the sides depicts the connection of dancers around the world through the Internet, thanks to the Strathspey Server. I feel that this figure deserves to be more widely known.«

GATEWAY TO THE WORLD

By Iain Boyd (New Zealand)

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

BARS	DESCRIPTION
1–8	1st, 2nd and 3rd couples dance reels of three on the sides. To start, 1st couple cross down between 2nd couple, 2nd couple dance out and up, and 3rd couple dance in and up. 2nd couple finish facing out.
9–16	1st and 2nd couples dance a »figure of eight with turns«: 9–10 1st couple cross down between 2nd couple to finish on own sides in second place facing out while 2nd couple dance up to the top.
11–12	2nd and 1st men turn half-way giving right hands while 2nd and 1st women turn half-way giving left hands. 2nd couple finish facing out.
13–14	1st couple cross down between 2nd couple to finish on opposite sides in second place facing out while 2nd couple dance up to the top.
15–16	2nd man and 1st woman turn half-way giving right hands while 2nd woman and 1st man turn half-way giving left hands. 2nd couple finish facing out.
17–18	1st couple cross down between 2nd couple and dance directly into second place to finish facing partner while 2nd couple dance up to the top.
19–20	1st couple set.
21–24	1st couple dance down between 3rd couple with nearer hands joined and cast up round 3rd couple on own sides.
25–28	2nd and 1st men turn with left hands once round while 2nd and 1st women turn with right hands once round.
29–32	1st and 3rd men turn with right hands once round while 1st and 3rd women turn with left hands once round.
	Repeat, having passed a couple. (At the end of the second time through, 1st and 4th couples turn one and a half times.)

GATEWAY TO THE WORLD

Far Frae Hame

Traditional (O'Neill's Dance Music of Ireland)

G Am D7

G 3 C G D7 G

Em Bm Em Bm Em Am 3

G 3 G7 C G D7 G

Arranged by Anselm Lingnau

DAS JAHRZEHT, OR THE DECADE

By Robb Quint (United States)

A 40-bar jig with 10-bar phrasing for 3 couples in a 4-couple longwise set

BARS	DESCRIPTION
1–10	1st and 2nd couples set and rotate with two <i>additional</i> bars of chasing appended to the two-bar chase which concludes that figure. At the end, 1st man and 2nd woman have returned to original places while 1st woman and 2nd man are now in each other's original places.
11–20	1st and 2nd couple dance rights and lefts, beginning with the two men and the two women crossing. On bars 19-20, 1st woman and 2nd man change places giving right hands to return to original places.
21–30	1st, 2nd, and 3rd couples set and link for three couples <i>twice</i> , ending with all three couples on opposite sides in the order 3, 2, 1. On bars 29–30, 3rd couple (at the top) cross over giving right hands while 2nd and 1st couples dance right hands across halfway, all ending on own sides in the order 3, 1, 2.
31–40	1st couple dance 10-bar reels of three on the sides with corners as follows: 31–32 Corners (the two men as well as the two women) pass right shoulders to begin the reels. 1st couple dance out the ends and left shoulder around first corner positions (woman up, man down) to reel on the opposite sides. 33–38 All continue the reels until corners are dancing through their positions as of bar 31 and 1st couple is in second place on opposite sides. 39–40 1st couple, giving right hands, cross to own sides while corners pass right shoulders to change places. Repeat, having passed a couple.

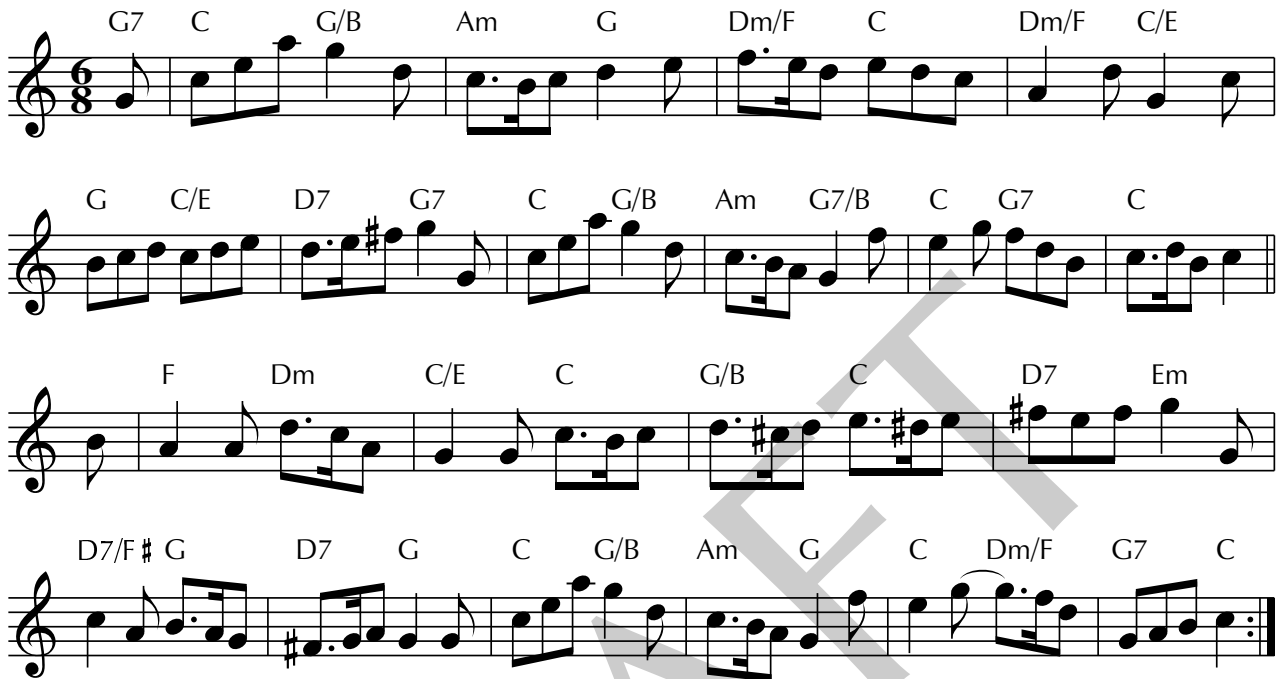
From the Deviser

»I have always admired the cleverness of *The Wee Cooper o' Fife* for its ten-bar music and dance, so I decided that another dance with ten-bar phrasing would be just the thing to commemorate a tenth anniversary. I am indebted to Pat Clark of Kingussie, Scotland, for the original music that she has composed for this dance. The German-language title acknowledges the home country of the Strathspey Server.«

DAS JAHRZEHNT, OR THE DECADE

Thousand Oaks Jig

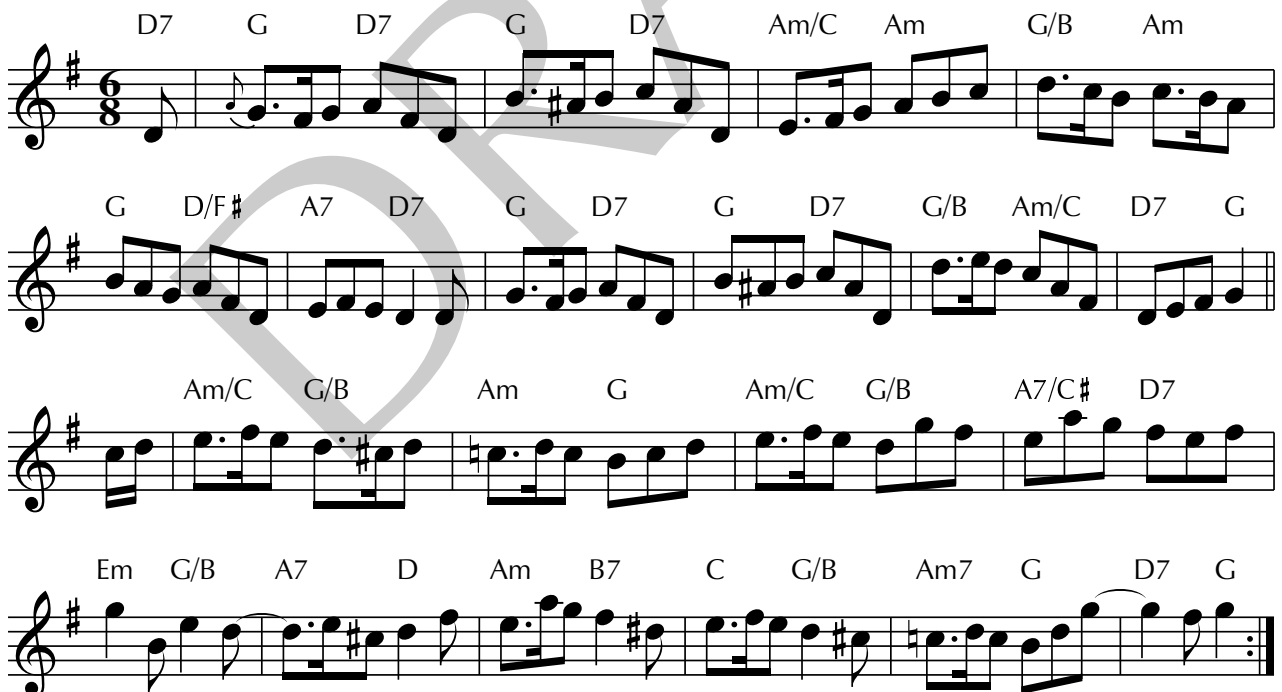
Pat Clark



Musical notation for 'Thousand Oaks Jig' in 6/8 time, featuring a treble clef and a key signature of one flat (B-flat). The piece consists of four staves of music. Above the notes, various chords are indicated: G7, C, G/B, Am, G, Dm/F, C, Dm/F, C/E, G, C/E, D7, G7, C, G/B, Am, G7/B, C, G7, C, F, Dm, C/E, C, G/B, C, D7, Em, D7/F# G, D7, G, C, G/B, Am, G, C, Dm/F, G7, C.

Mr Robb Quint

Pat Clark



Musical notation for 'Mr Robb Quint' in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of four staves of music. Above the notes, various chords are indicated: D7, G, D7, G, D7, Am/C, Am, G/B, Am, G, D/F#, A7, D7, G, D7, G, D7, G/B, Am/C, D7, G, Am/C, G/B, Am, G, Am/C, G/B, A7/C#, D7, Em, G/B, A7, D, Am, B7, C, G/B, Am7, G, D7, G.

Arranged by Pat Clark

LINKING THE WORLD

By Martin Sheffield (France/Spain)

A 32-bar reel for 5 couples in a longwise set

BARS	DESCRIPTION
1–4	1st and 2nd couples set and link while 3rd, 4th and 5th couples set and link for three, 4th couple finishing in the centre facing up and down, 3rd and 5th couples finishing in the sidelines facing partners.
5–8	4th couple turn giving right hands while 2nd, 1st and 5th couples set and link for three, 1st couple finishing in the centre facing up and down, 2nd and 5th couples in the sidelines facing partners.
9–12	1st and 4th couples dance a half reel of four in the centre of the set.
13–16	<i>Inside-Out</i> : All set and dance petronella turns, 1st and 4th couples into 4th and 2nd places on opposite sides, respectively, the other couples into the centre facing partners up and down the dance.
17–24	5th, 2nd and 3rd couples dance a chain up and down the dance as follows: All pass partners giving right hands, then 5th woman and 2nd man as well as 2nd woman and 3rd man turn once round giving left hands while 5th man sets at the top and 3rd woman sets at the bottom. All pass partners again giving right hands, then 5th man and 2nd woman as well as 2nd man and 3rd woman turn once round giving left hands while 5th woman sets at the top and 3rd man sets at the bottom. All finish as after bar 16.
25–28	5th, 2nd and 3rd couples, giving right hands to partners, turn three-quarters round into opposite sidelines, then all five couples join hands on the sides and set to partners across the dance.
29–32	2nd couple dance a spin turn to own sides while 5th and 4th couples as well as 1st and 3rd couples dance half rights and lefts.

Repeat from new positions.

From the Deviser

»There had to be a set and LINK for the title, referring to the aims and results of the Strathspey server, a chain for the same reason, and at least a half reel because it would not be a Scottish dance without one.«

LINKING THE WORLD

Sleep Sound Ida Moarnin'

Traditional (Shetland)

Musical score for 'Sleep Sound Ida Moarnin'' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line and repeat dots. Chord symbols are placed above the notes: Am, G, Am, G, Am, G, Am, G, Am, G, Am, G, Am, F, G, Am.

Arranged by Anselm Lingnau

THE NETWORK STRATHSPEY

By Kent Smith (USA)

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

BARS	DESCRIPTION
1–4	1st and 2nd couples dance right hands across, finishing with 1st man and 2nd woman retaining right hands and 1st woman and 2nd man facing out.
5–8	1st man and 2nd woman, giving right hands, turn approximately three-quarters round to face out on own sides, 1st man in 2nd man's place and 2nd woman in 1st woman's place. They then cast to original places, man up, woman down. Meanwhile, 1st woman and 2nd man cast one place, man up and woman down, then turn approximately three-quarters round giving right hand to finish in original places. At the end, all dancers continue facing clockwise.
9–16	1st and 2nd couples dance the Engrenage (action of gears): 9–10 1st and 2nd couples dance four hands round halfway to opposite sides. 11–12 Taking hands on the sides, they set. 13 The men separating and the woman staying beside each other, all dance in to form a line of four up and down the dance, 1st couple joining right hands, 2nd couple joining left hands. 14–15 1st couple turn once round giving right hands while 2nd couple turn once round giving left hands. 16 All dance out to own sides in progressed positions, men turning toward each other and women turning away from each other. Finish with 1st couple facing out in second place.
17–24	All three couples dance reels of three on the sides, 1st and 2nd men and 1st and 3rd women passing right shoulders to begin. To enter the reel, 2nd couple turn left about (long way for the woman and short way for the man.) On bars 23–24, 1st couple dance toward each other up and down the set and turn giving right hands to finish shoulder to shoulder facing 1st corners.
25–28	1st couple and first corners dance corner pass and turn: 1st couple dance out to first corner positions, turn right about, dance in and pass right shoulders to face second corners while first corners dance into the center (1 bar), turn giving right hands to face their corner positions (1 bar), and dance out to places (2 bars).
29–32	1st couple and second corners dance corner pass and turn. At the end, 1st couple pass right shoulders to finish in second place on own sides. Repeat, having passed a couple.

From the Deviser

»I devised the Engrenage after a discussion of the Tournée on the Strathspey list server several years ago.«

THE NETWORK STRATHSPEY

Tulchan Lodge

Traditional (J. Scott Skinner)

The musical score is written on four staves in treble clef, 4/4 time, with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, often beamed together. Chords are indicated by letters A, D, E, Bm, and E7 above the staff. Trills are marked with a '3' below the notes. The piece concludes with a double bar line.

Arranged by Anselm Lingnau

THE OTHER SIDE OF THE WORLD

By Noeline O'Connor (New Zealand)

An 80-bar strathspey for 4 couples in a square set

BARS	DESCRIPTION
1-2	All set to partners.
3-4	All cast to the right and pass their corners by the right to finish on the corners of the square facing corner person, the women facing clockwise and the men facing anticlockwise.
5-6	All set to corner.
7-8	All cast to the right and pass the next dancer by the right shoulder to finish on the sides of the square facing partner across the set, the men one place clockwise and the women one place anticlockwise from original positions.
9-16	The men dance right hands across and left hands back. On bar 11 the women step to the left, each to face the opposite woman across the set.
17-20	4th man and 2nd woman, 1st man and 3rd woman, 2nd man and 4th woman, as well as 3rd man and 1st woman turn giving right hands once round and pass corner by the right to finish in original places facing partner.
21-22	All turn partner once round giving left hands.
23-24	All set to partners.
25-28	The men dance anticlockwise half-way round the outside of the set while the women set to the right and pivot on the spot to face the middle, set to the left and dance four hands half-way round to the left. At the end of bar 28, the women turn right about on the spot to finish back to back in the middle facing partners.
29-32	All set to partners and turn giving both hands three-quarters round. The men finish each on their partner's right.
33-40	All dance eight hands round and back. (All are now on opposite sides of the square.)
41-80	All repeat bars 1-40 from new positions with the rôles now reversed such that the man dance all of the previous women's instructions and the women dance all of the previous men's instructions. (At the end all are back in original places.)

THE OTHER SIDE OF THE WORLD

DRAFT

STRATHSPEY DECADENCE

By Wouter Joubert (South Africa)

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

BARS	DESCRIPTION
1–4	1st couple dance a petronella turn into the centre of the dance and set. 2nd couple step up on bars 1–2.
5–8	1st couple cast round 2nd couple by the right shoulder (1st woman round 2nd man and 1st man round 2nd woman) and pass each other by the right shoulder to finish in the centre of the dance in first place facing their own sides.
9–16	1st and 2nd couples dance a reel of four, giving left shoulders to the opposite person to start. 1st couple finish the reel by dancing across into 2nd place on own sides on bars 15–16. [1st woman dances from 1st man's place into 2nd woman's place while 1st man dances as if to finish the reel normally but, instead of a last right-shoulder pass with 1st woman, continues into 2nd man's place.]
17–18	Joining hands in the sidelines, 2nd, 1st and 3rd couples set.
19–22	1st couple cast, pulling left shoulders back, and chase anticlockwise half-way round the set while 2nd and 3rd couples dance half rights and lefts. All are now on opposite sides in the order 3, 1, 2.
23–24	3rd and 2nd couples set on the sides while 1st couple set advancing. On the second setting step, 1st couple slip in back to back to finish facing their first corner person (1st man faces 3rd woman, who is in 1st man's place, and 1st woman faces 2nd man, who is in 3rd woman's place).
25–28	1st couple dance a half reel of four with 1st corners. 1st couple finish the reel by passing right shoulder to face their second corner person.
29–32	1st couple dance a half reel of four with second corners to finish in second place on own sides. Repeat, having passed a couple.

STRATHSPEY DECADENCE

Strathspey Decadence

Wouter Joubert

Gm D7 Gm D7 D

The first system of music consists of five measures. The treble clef contains a melody of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes. The key signature has two flats (Bb and Eb), and the time signature is 4/4. A large, faint watermark is visible across the page.

Gm D7 Gm Dm D7 Gm D7 Gm

The second system of music consists of five measures. The treble clef continues the melody, and the bass clef accompaniment includes some chords with accidentals. The key signature and time signature remain the same. A large, faint watermark is visible across the page.

Bb F D Gm D D7

The third system of music consists of five measures. The treble clef melody features some dotted rhythms. The bass clef accompaniment includes a Bb chord in the first measure. The key signature and time signature remain the same. A large, faint watermark is visible across the page.

D Gm Gm D D7 Gm D7 Gm

The fourth system of music consists of five measures, ending with a double bar line. The treble clef melody has some sixteenth-note passages. The bass clef accompaniment includes a D chord in the first measure. The key signature and time signature remain the same. A large, faint watermark is visible across the page.

Arranged by Wouter Joubert

STRATHSPEY IN CYBERSPACE

By Terry Lynne Harris (South Africa)

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

BARS	DESCRIPTION
1–4	1st man and 2nd woman turn one and a half times giving both hands to finish in each other's places while 1st woman and 2nd man dance anti-clockwise round the set into each other's places.
5–6	2nd and 1st couples dance left hands across halfway to return to original places.
7–8	1st and 2nd men as well as 1st and 2nd women turn once giving left hands.
9–12	1st and 2nd couples set and link.
13–24	2nd, 1st, and 3rd couples dance rights and lefts for three couples.
25–32	2nd, 1st, and 3rd couples dance six hands round and back. Repeat, having passed a couple.

DRAFT

.STRATHSPEY STRATHSPEY

By John M. Sturrock (Scotland)

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

BARS	DESCRIPTION
1–6	1st couple set to each other, dance towards each other, and cast off to second place. 2nd couple step up on bars 5–6.
7–8	Joining hands, 2nd, 1st, and 3rd couples advance one step and retire one step.
9–10	1st man and 2nd woman as well as 1st woman and 3rd man, giving right hands, turn halfway round and remain in the middle of the set facing each other with right hands joined.
11–12	1st man and 2nd woman as well as 1st woman and 3rd man, releasing hands and pulling right shoulders back, dance out to each others' places.
13–16	All dance six hands round to the left to finish on own sides in the order 3, 1, 2.
17–18	1st man and 3rd woman as well as 1st woman and 2nd man, giving right hands, turn halfway round and remain in the middle of the set facing each other with right hands joined.
19–20	1st man and 3rd woman as well as 1st woman and 2nd man, releasing hands and pulling right shoulders back, dance out to each others' places.
21–24	All dance six hands round to the left to finish on own side of the dance in the order 2, 1, 3.
25–28	2nd, 1st and 3rd couples, joining hands on the sides, set to partners and, giving right hands, cross over.
29–30	2nd, 1st and 3rd couples, giving right hands, turn partners halfway round and remain in the middle of the dance facing partners with right hands joined.
31–32	2nd, 1st and 3rd couples, releasing hands and pulling right shoulders back, dance out to places on own sides.

Repeat, having passed a couple.

From the Deviser

»The 'Argyll Turn' has been a favorite of mine since Book 35. In most dances you only get to 'Argyll' your own partner. The aim was to write a dance where one greeted everyone on the opposite side that way.«

.STRATHSPEY STRATHSPEY

Rumgally

Sheena Sturrock

A
E
A
D
A
Bm
E

A
E7
D
A
D
A/E
E7
A

D
A
D
Bm
E7

A
E
B
E

E7
A
Bm
Bm
E7

A
D
A
E7
A

A
E
A
D
A/C#
Bm
E

A
D
A
E7
A

Arranged by Sheena Sturrock

TEMPEST IN A TEACUP

By Terry Glasspool (USA)

A 64-bar reel (32+32) for 3 couples in a longwise set
2nd couple begins on opposite sides

Deviser's note: Although this is a 64-bar dance, the music is specified as 6 × 32 because it is really a 32-bar dance with a twist in the repeat. After 32 bars 1st couple is ready to »repeat, having passed a couple,« but the repeat is danced as if the set were turned upside down.

BARS	DESCRIPTION
1–8	1st and 2nd couples dance rights and lefts. Men finish facing out.
9–24	<i>The Tempest</i>
9–12	1st and 2nd couples dance the first half of a ladies' chain. Partners finish by turning three-quarters round giving left hands to a momentary balance-in-line position across the dance, the two women joining right hands.
13–20	1st and 2nd couples dance the targe. Partners finish by turning three quarters round by the left hand to the sidelines, women facing in, men out.
21–24	1st and 2nd couples dance the second half of a ladies' chain. 1st couple finish in second place on opposite sides facing down.
25–32	All dance parallel reels of three on the sides, 1st man and 3rd woman as well as 1st woman and 3rd man passing right shoulders to begin. The order is now 2, 1, 3 with 1st couple on opposite sides.
33–40	1st and 3rd couples dance rights and lefts. Women finish facing out.
41–56	<i>The Tempest</i>
41–44	1st and 2nd couples dance the first half of a ladies' chain with the men crossing. Partners finish by turning three-quarters round giving left hands to a momentary balance-in-line position across the dance, the two men joining right hands.
45–52	1st and 3rd couples dance the Targe with the men starting in the centre. Partners finish by turning three quarters round by the left hand to the sidelines, men facing in, women out.
53–56	1st and 3rd couples dance the second half of a ladies' chain with the men crossing. 3rd couple finish in second place on opposite sides facing up.
57–64	All dance parallel reels of three on the sides, 2nd man and 3rd woman as well as 2nd woman and 3rd man passing right shoulders to begin. The order is now 2, 3, 1 with 3rd couple on opposite sides.

Repeat the dance twice to original positions.

From the Deviser

»The tempest figure was inspired by a friend's science demonstration. Take a cup of black tea, stir it briskly until a whirlpool forms, remove the spoon, pour a small amount of milk into the center of the cup, and observe. This also works with a mug of coffee.«

TEMPEST IN A TEACUP

Traditional Reel

Traditional

The musical score consists of six staves of music in treble clef, 2/4 time. The notes are as follows:

- Staff 1: C, Am, G7
- Staff 2: C, F, G7, C
- Staff 3: C, F, G7
- Staff 4: C, F, G7
- Staff 5: C, F, G7
- Staff 6: C, F, G7, C

The music is a traditional reel, characterized by its rhythmic and melodic structure. The chords are indicated above the notes.

Arranged by Anselm Lingnau

DRAFT

This book was typeset by Anselm Lingnau using the \LaTeX typesetting suite on a PC running the Linux operating system. The main body of the text is set in Optima and the decorative headings in Peignot. The musical scores were prepared using the *abcm2ps* program by Jean-François Moine.