



*Dancing
at the Mill*

Nine new Country Dances
in the Scottish tradition
devised by Anselm Lingnau

Contents

The Swinmark Sixsome (Reel)	2
<i>Tune: The Swinmark Reel</i>	3
The Millwater (Strathspey)	4
<i>Tune: Mais an Taobh Tuath (The Beauty of the North)</i>	5
The Road to Proitze (Reel)	6
<i>Tune: Qumdaró</i>	7
The Gnomes' Stone (Jig)	8
<i>Tune: The Hunt of the Gnomes</i>	9
Dancing at the Mill (Strathspey)	10
<i>Tune: The Miller of Camserney</i>	11
The Silly Sisters (Reel)	12
<i>Tune: Kay & Sören Hinrichs</i>	13
The Mill-Ennium Welcome (Jig)	14
<i>Tune: The Mill-Ennium Jig</i>	15
Off the Ground (Reel)	16
<i>Tune: Humphrey's Tune (The Hippo Hop)</i>	17
The Flower of the Mill (Medley)	18
<i>Tune: Heike Nagorny (Strathspey)</i>	20
<i>Tune: Heike Nagorny (Reel)</i>	21
Suggested Recordings	22

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Introduction

This book contains a number of dances inspired by people and events around the “Proitzer Mühle” (the Mill of Proitze). The Mühle stands near the village of Proitze (pronounced “PROY-tse”), between the towns of Uelzen and Salzwedel in the north of Germany. After it ceased to function as a water mill, it served as an inn (among other things) before it was taken over by the current owners, who happen to be Scottish country dance enthusiasts, to be operated as a residential seminar centre. So it possibly comes as no big surprise that the Mühle, with its beautiful dance hall, its delicious food, comfortable rooms, wonderful company, and inspiring atmosphere quickly became known (to many of us, at least) as a great place to go for Scottish dance workshops and similar events.

The dances in this book were devised between 1998 and 2000, usually in a flash of inspiration. After my first book of dances (the *Mainhattan Book*) I thought I would let the matter of devising new dances rest for a while—there are already enough nice dances around to last for a lifetime or so—but after a while I found that I just couldn’t stop making up new dances and music. So here’s a new book, and if you like some of the dances and tunes in it I could not be better pleased.

* * *

This book is dedicated to Kerstin Kuhn, Heike Nagorny and all the dancers at and around the Proitzer Mühle. I hope to be coming back often, and, as they say in Scotland, “*lang may yer lum reek!*”

— Anselm Lingnau
Frankfurt, May 2000

Acknowledgments

Thanks, as always, to all the dancers who were willing to serve as “guinea pigs” during the pre-publication trials of the dances in this book. I have inflicted most of the dances on my class at the Frankfurt Scottish Country Dance Club, and it would be hard to imagine a group of dancers more willing to put up with strange experiments of uncertain outcome, as well as the occasional disaster. Also, participants of various workshops sacrificed their precious time between lessons (or after meals) for trial runs of dances in this book. Thank you, people!

The Swinmark Sixsome was first danced during the 1999 November workshop in the “Kuckucksnest”, Schlüchtern, and the intrepid six dancers there deserve special mention: Andrea Kaufmann, Gisela Koehne, Luitgard Merkens, Martina Müller-Franz, Birgit Röhricht, and Eric Ferguson. Jim Cook of Richmond, Surrey, also helped “test-drive” a number of these dances and offered several valuable suggestions; another big thank-you goes to him and his dancers.

The Swinmark Fixsome

A reel for six dancers

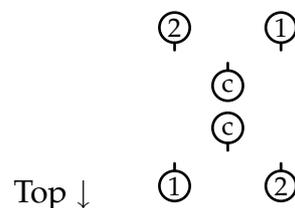
In this dance, the dancers are arranged in an hourglass shape (see figure). The dancers in the middle are referred to as “the centre dancers”; the dancers to their right and left are called “first corners” and “second corners” for simplicity.

BARS	DESCRIPTION
1–4	Centre dancers dance three hands round to the left with their corners.
5–8	Centre dancers and their corners chase once clockwise round their triangle.
9–12	Centre dancers dance a half reel of four with first corners. At the end of the half reel, centre dancers dance towards each other and pivot pulling right shoulders back to finish ready to give right shoulder to their partner’s second corner.
13–16	Centre dancers dance a half reel of four with second corners. At the end of the half reel, centre dancers dance towards each other and pivot pulling right shoulders back to face up or down the dance.
17–24	Centre dancers and their corners dance double triangles.
25–28	Centre dancers dance right hands across (three hands) with their corners.
29–30	Centre dancers and first corners change places by the right shoulder (no hands). First corners pass right shoulders in the centre ready to dance out again.
31–32	First corners and second corners change places by the right shoulder. Second corners pass right shoulders in the centre to face two new corners; they become the new centre dancers.

Repeat from new places—for a total of either three or six turns.

“Swinmark” (“Boar’s March”, in the sense of “border region”) is the name of the area surrounding Proitze and the Mühle. In fact, the boar is part of the Proitzer Mühle’s logo—see the title page of this book.

This is a fun piece inspired by Derek Haynes’s dance, *Domino Five*. It proved quite hilarious in the pre-publication trials, but the dancers should by no means be encouraged to behave like wild pigs.



The Swinmark Fixsome

The Swinmark Reel

Anselm Lingnau

Chords: A E A D A/C# Bm E7

Measure numbers: 1 17

Chords: A Bm E A D E7 A D A

Measure numbers: 8 24

Chords: D A/C# A Bm E7 A

Measure numbers: 9 25

Chords: D A/C# A Bm E7 A D A

Measure numbers: 16 32

The Millwater

A strathspey for four couples in a straight set

In this dance, 3rd and 4th couples begin on the opposite side.

BARS	DESCRIPTION
1–4	1st and 4th couples, giving right hands, cross over. 1st couple cast off (2nd couple step up) while 4th couple cast up (3rd couple step down).
5–8	2nd and 1st couples and 4th and 3rd couples, respectively, dance four hands round to the left. They finish in the middle with nearer hands joined, 2nd and 4th couples facing down, 1st and 3rd couples facing up.
9–10	All set advancing diagonally to pass the facing couple by the men's left shoulder.
11–12	1st couple (at the top) and 4th couple (at the bottom) turn half way round with both hands to finish facing down and up, respectively. Meanwhile, 2nd and 3rd couples set advancing diagonally as in bars 9–10.
13–14	All set advancing diagonally as in bars 9–10.
15–16	All turn half way round with both hands to finish in the sidelines in the order 3, 1, 4, 2. 3rd and 2nd women finish facing out.
17–20	1st and 4th couple (in 2nd and 3rd places) dance left hands across once round. Meanwhile, 3rd and 2nd couples chase clockwise half way round the set.
21–24	2nd and 1st couples (at the top) and 4th and 3rd couples (at the bottom) dance right hands across once round.
25–30	1st and 4th couples set facing diagonally across and cast one place clockwise, then set facing diagonally across again.
31–32	1st and 4th women change places giving right hands. (The order is now 2, 4, 1, 3.)

Repeat from new places.

This dance was supposed to be called "The Mill Burn" until I found out that there are at least two other dances by the same name. "The Mill Pond" and "The Millstream" are also already taken. Imagine, if you will, the movement of the water as it flows from the pond over the mill wheel and then off to—who knows?

The Millwater

Mais an Taobh Tuath (The Beauty of the North)

Capt. Simon Fraser

Chords: Eb, Ab, F7, Bb, Eb, Bb7, Eb, Eb, Ab, F7, Bb, Eb, Bb7, Eb, Ab, F7, Bb, Bb7, Eb, Bb7, Eb

Fingerings: 1 5 17 21, 4 8 20 24, 9 25, 16 32

The Road to Proitze

A reel for four couples in a straight set

BARS	DESCRIPTION
1–4	1st couple set and, giving right hands, cross down into 2nd place on opposite sides. 2nd couple move up on bars 3–4.
5–8	4th couple set and, giving left hands, cross up into 3rd place on opposite sides. 3rd couple move down on bars 7–8. Meanwhile, 1st couple set and turn right once round to finish on opposite sides facing out.
9–12	2nd couple set and, giving right hands, cross down into 2nd place on opposite sides. Meanwhile, 1st couple set and cast up into 1st place and 4th couple set and turn right once round to finish on opposite sides facing out. (When setting, 2nd, 1st and 4th couples join hands on the sides to ‘balance in line’.)
13–16	3th couple set and, giving left hands, cross up into 3rd place on opposite sides. Meanwhile, 4th couple set and cast off into 4th place and 2nd couple set and turn right once round to finish on opposite sides facing <i>in</i> . (When setting, 2nd, 4th and 3rd couples join hands on the sides to ‘balance in line’.) [All are now in original order on opposite sides.]
17–20	1st and 2nd couples, and 3rd and 4th couples, set and link. 1st woman, 2nd man, 3rd woman and 4th man finish facing out.
21–24	All dance half reels of four on the sides to finish in the order 3, 4, 1, 2, all facing in.
25–28	2nd couple set and cross right to finish facing out.
29–32	2nd couple go on to cast up three places to 1st place while 3rd, 4th and 1st couples join hands on the sides, set and, giving left hands, cross down one place to finish on own sides in the order 2, 3, 4, 1.

Repeat with a new top couple.

For Kerstin Kuhn, who enjoys challenging dances in general and fugues in particular.

When I first came to visit the Mühle in March, 1996, finding the place was quite a challenge! In the meantime, I have travelled the “Road to Proitze” a number of times and going there becomes easier all the time (but leaving still remains difficult).

The Road to Proitzze

Qumdaró

Traditional (Kerr's Collection)

Chords: G, D, G, (Em), Am, D

Measure numbers: 1 9

This system contains the first six measures of the piece. The treble clef staff features a melody of eighth and quarter notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is common time (C).

Chords: G, D, G, Am, D7, G

Measure numbers: 8 16

This system contains measures 7 through 12. It includes a repeat sign at the end of the system. The bass clef staff shows a change in accompaniment style, with some measures featuring a more active bass line.

Chords: G, Am, D7, G, D

Measure numbers: 17 25

This system contains measures 13 through 18. It begins with a repeat sign. The melody continues with eighth notes, and the bass clef accompaniment remains consistent with the previous systems.

Chords: G, C, D7, G

Measure numbers: 24 32

This system contains the final four measures of the piece. The melody concludes with a half note. The bass clef accompaniment features a final chord in the last measure.

The Gnomes' Stone

A jig for three couples in a straight four-couple set

BARS	DESCRIPTION
1–8	1st and 2nd couples dance four hands across and back. 1st man finishes facing out.
9–12	1st couple pull right shoulders back. 1st woman, followed by her partner, casts off to finish in the middle of the set in 2nd place. 2nd couple step up on bars 11–12.
13–16	1st couple turn with the right hand one and three quarters round to finish in promenade hold, woman on her partner's right, facing the women's side. Meanwhile, 2nd and 3rd couples chase clockwise halfway round the set to finish in diagonally opposite places.
17–20	1st couple (in promenade hold) dance a half reel of three with first corners, giving right shoulder to 2nd man to begin.
21–24	2nd corners dance the track of a half reel of three while 1st couple dance up, drop right hands, then cross to cast off on opposite sides to finish in 2nd place. (In effect, 1st man finishes the half reel of three while 1st woman casts out of the reel.)
25–28	1st man dances a half figure of eight round 3rd man while 1st woman dances a half figure of eight round 2nd woman.
29–32	2nd, 1st and 3rd couples turn partners with the right hand once round.
	Repeat, having passed a couple.

For the dancers at the Proitzter Mühle, Whitsun 1999.

The "Gnomes' Stone" (der Zwergenstein) near the Proitzter Mühle marks the entrance to the subterranean abode of a tribe of gnomes in a local folk tale.

At the Whitsun workshop, 1999, the Proitze dancers presented me with a beautifully illustrated children's book by Susanne Laschütza, telling the story of the Gnomes' Stone. This inspired the movements of the dance, starting with the gnomes surreptitiously grinding their corn at the Mill (bars 1–8) before being surprised by a group of farmers (beginning of bar 9) and having to retreat to their lair under the stone, pursued by the farmers (bars 9–16). In the tale, a farmer and his farm hand proceed to kidnap one of the gnomes as a children's playmate; this gnome subsequently escapes overnight, and on the second attempt the farm hand vanishes in the gnomes' cave, never to be seen again (most of this could be read into bars 17–28). Since that time, the entrance to the gnomes' abode remains sealed, but the stone can be visited during an easy walk from the Mühle.

Note: The turn in bars 13–16 may be danced three quarters round instead of one and three quarters round if dancers do not feel the need to escape from a group of angry farmers.

The Gnomes' Stone

The Hunt of the Gnomes

Anselm Lingnau

Chord symbols: Bb, F, Bb, Cm, F7, Eb, Bb, Cm, F, F7, Cm, F7, Bb, Eb, Bb/D, Bb7, Cm, C7/E, F, Eb, Bb, Bb7, Cm, C7/E, F, Eb, F, Bb, Cm, F7, Bb.

Measure numbers: 1, 9, 8, 16, 17, 25, 32.

Dancing at the Mill

A strathspey for three couples in a straight four-couple set

BARS	DESCRIPTION
1–8	1st couple set, then cast off two places and lead back up again to finish in the centre in top place. On bar 8, 2nd couple dance in to join them.
9–16	1st and 2nd couples allemande. On bars 15–16, instead of falling back to the sidelines, 1st couple turn with the left hand three quarters to finish shoulder to shoulder in the middle with the man nearer the top.
17–20	1st man dances right hands across with 2nd couple while 1st woman dances right hands across with 3rd couple. On bar 20, 1st couple pass right shoulders.
21–24	1st man dances three hands round to the right with 3rd couple while 1st woman dances three hands round to the right with 2nd couple. At the end, 1st couple pull left shoulders back to finish facing each other up and down the middle.
25–28	1st couple set and dance a petronella turn to second place on opposite sides.
29–32	1st couple turn with both hands one and a half times while 2nd and 3rd couples turn with both hands once round.
	Repeat, having passed a couple.

For Monika Altenstetter and Matthias Wienhold.

Dancing at the Mill

The Miller of Camserney

Archie Menzies

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), common time (C). Chords: A, D, A, E, A, D, A. Fingerings: 1 5 17 21. The bass line consists of chords and single notes.

Second system of musical notation. Treble clef, key signature of two sharps (F# and C#), common time (C). Chords: Bm, E7, A, A, D, A, E, E7. Fingerings: 3, 4 8 20 24, 9 25, 3, 3. A repeat sign is present at the beginning of the system.

Third system of musical notation. Treble clef, key signature of two sharps (F# and C#), common time (C). Chords: A, A7, D, A, Bm, E7, A, A, D, A. Fingerings: 3, 3. The bass line consists of chords and single notes.

Fourth system of musical notation. Treble clef, key signature of two sharps (F# and C#), common time (C). Chords: A, Bm, E7, A, D, A, Bm, E7, A. Fingerings: 3, 3, 3, 3, 3, 16 32. The system ends with a double bar line.

The Silly Sisters

A reel for three couples in a straight four-couple set

BARS	DESCRIPTION
1–2	1st couple set.
3–8	1st couple lead down crossing below 3rd couple (3 bars) and cast up two places to original place on opposite sides (3 bars). Meanwhile, 2nd couple set, lead down between 3rd couple and cast up one place to original place on own sides (2nd couple do not cross).
9–16	1st and 2nd couples dance the Chain Progression as follows: 9–10 1st couple and 2nd couple turn partners with the right hand three quarters of a turn to finish in a line of four in the middle of the set. 11–14 1st and 2nd women turn with the left hand one and a half times to change places. Meanwhile, 1st and 2nd men chase clockwise half way round to meet their partners in changed places. 15–16 2nd couple (at the top) turn with the right hand three quarters of a turn to finish in top place on own sides. Meanwhile, 1st couple (in second place) turn with the right hand nearly one and a half times to finish facing second corners.
17–20	1st couple dance a half reel of four with second corners. At the end, 1st couple turn with the left hand very quickly to finish facing first corners.
21–24	1st couple dance a half reel of four with first corners. 1st man finishes between 2nd couple (in 3rd place) facing up, 1st woman between 3rd couple (in 2nd place) facing down.
25–28	Joining hands in lines of three, 1st, 2nd and 3rd couples set. Then 2nd and 3rd men, and 2nd and 3rd women, change places giving right hands while 1st couple turn with the right hand three quarters to finish in second place on opposite sides.
29–32	Joining hands in lines of three, 2nd, 1st and 3rd couples set and cross over giving right hands to own sides. Repeat, having passed a couple.

For Kay and Sören Hinrichs. I hope they won't take the title of the dance too personally! The title itself was inspired by the eponymous Maddy Prior & June Tabor album of folk music.

Note: The “sisters” in this dance are 1st and 2nd women, who get to do the long turn in the chain progression together.

The Mill-Ennium Welcome

A jig for sets of two couples facing each other round the room

BARS	DESCRIPTION
1–4	1st man dances a right-shoulder loop round 2nd woman while 1st woman dances a right-shoulder loop round 2nd man.
5–8	1st and 2nd couples dance right hands across.
9–12	2nd man dances a left-shoulder loop round 1st woman while 2nd woman dances a left-shoulder loop round 1st man.
13–16	1st and 2nd couples dance left hands across.
17–18	1st and 2nd couples join near hands with their partner and set to the person opposite.
19–20	1st and 2nd couples, giving right hands, change places with the person opposite.
21–24	1st and 2nd couples join near hands with partners again and set twice. On bars 23–24, dropping hands, they pull right shoulders back and turn half-way round on the spot to face a new couple.
25–32	1st and 2nd couples, respectively, dance four hands round and back with the new couple.

Repeat with a new couple as often as desired.

Dedicated to the participants of the Hogmanay workshops at the Proitzer Mühle. I had the good fortune to be asked to teach there for the 1999/2000 workshop, and the “mill-ennium” phrase was coined during that time. Now, everybody knows that the third millennium “anno Domini” doesn’t actually start until 1 January 2001—but what’s one year between friends? Also I have been invited back for the 2000/2001 workshop, and so we will be able to welcome the real mill-ennium with this dance.

Notes: The idea of progressing in the middle of a round-the-room dance was borrowed from the dance, *Monterey Mixer*, devised by Elinor M. Vandegrift and published in the *San Francisco Collection*, vol. 2.—If you have enough people and enough space, you can try the *Mill-Ennium Welcome* in four-couple sets as in *La Tempête*. In this case, dance two simultaneous lots of hands across during bars 5–8 and 13–16 and finish off with eight hands round and back instead of four.

The Mill-Ennum Welcome

The Mill-Ennum Jig

Anselm Lingnau

Chord progression: G Am D C G/B Am D G

Chord progression: C D Am D7 G C G

Chord progression: Am D G C G/B Am D

Chord progression: G C G/B Am D G G7

Chord progression: C G/B Am D7 G

Measure numbers: 1 9, 8 16, 17, 24 25, 32

Off the Ground

A reel for three couples in a straight four-couple set

BARS	DESCRIPTION
1–8	1st couple set, cast off, dance down between 3rd couple and cast up to finish left shoulder to left shoulder in a diagonal line between their first corners. 2nd couple step up on bars 3–4.
9–16	1st couple and their corners dance the Spoke: 9 1st couple join left hands and give right hand to first corners to balance in line. 10 1st couple, keeping left hands joined, move forward and round to second corners. 11–16 1st couple balance in line with second corners, move on to partner's first corner, balance again, move on again to partner's second corners and balance without moving on. Everyone dances eight pas de basque steps; the corners set diagonally across the set when they are not part of a balance-in-line formation.
17–20	1st woman with 2nd couple and 1st man with 3rd couple dance half reels of three across the dance, 1st couple giving left shoulder to first corner to begin. 1st couple finish in second place on opposite sides. 2nd and 3rd couple dance extra loops as required to be ready for the next figure.
21–24	1st couple dance half reels of three on opposite sides, 1st man giving right shoulder to 2nd man (in 2nd woman's place) and 1st woman giving right shoulder to 3rd woman (in 3rd man's place), respectively, to begin. At the end, 1st couple dance across the set passing left shoulders to finish facing their partner's first corner positions.
25–28	1st couple dance a half reel of four with first corners, passing left shoulder at the end to finish facing partner's second corner positions.
29–32	1st couple dance a half reel of four with second corners, finishing in second place on own sides.
33–40	2nd, 1st, and 3rd couples dance six hands round and back. Repeat, having passed a couple.

For Torsten and Alexandra Stein, erstwhile Proitzer Mühle regulars, who now live in Glasgow.

Note: Space restrictions preclude printing a piano arrangement for the tune.

Off the Ground

Humphrey's Tune (The Hippo Hop)

Anselm Lingnau

The musical score is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The melody is characterized by several triplet patterns. The chords used are A, E7, A, E, A7, D, and E. The piece concludes with a double bar line.

The Flower of the Mill

A medley (strathspey and reel) for four couples in a square set

First figure (Strathspey)

BARS	DESCRIPTION
1-8	1st and 3rd couples set advancing slightly and dance "La Baratte" with the person opposite:
3-4	1st man turns 3rd woman half way round with the right hand. They keep hands but dance past each other far enough to stretch arms almost to full extent.
5-6	Both return the way they came. On bar 5, 3rd woman pulls her right shoulder back and dances under 1st man's right arm so that she has her back towards him. 1st man extends his left arm symmetrically to his right arm so that both hands are palm upward just above shoulder height. 3rd woman "hooks" her left hand, palm downward, from the outside around 1st man's left hand, and, continuing to pull right shoulder back, dances under 1st man's left arm. Both keep left hands.
7-8	1st man and 3rd woman change places giving left hands and stay just outside the middle facing each other. At the same time, 3rd man and 1st woman dance similarly. During bars 5-6, the two pairs of dancers should briefly be facing each other.
9-16	1st and 3rd couples set and turn the person opposite half way round with both hands, then open up and join in a circle to dance four hands round out to original places.
17-32	2nd and 4th couples repeat bars 1-16.

Second figure (Reel)

BARS	DESCRIPTION
1-4	All set to partners and turn them with the right hand three quarters to finish with the women back to back in the centre of the set facing out and the men facing them on the outside.
5-8	1st and 3rd couple, and 2nd and 4th couple, respectively, dance half reels of four, the men briefly giving left hands across as they dance through the centre. As the women come into the centre from the outside, they pass left shoulder (no hands) to finish in the centre again, one place anticlockwise from where they began the reels (1st woman in 4th woman's place etc.).
9-12	All set to the person opposite and turn with the right hand half way round. (This brings the men into the centre and the women to the outside.)

- 13–16 Repeat half reels of four as in bars 5–8 from new positions, the women briefly giving left hands across as they dance through the centre. This time the men pass left shoulder to finish one place on, facing their own partners with 1st couple in second place, 2nd couple in first place, 3rd couple in fourth place and 4th couple in third place.
- 17–20 All set to partners and turn with the right hand three quarters round to finish facing in, women on their partners' right.
- 21–24 All advance into the centre and retire back to the sides.
- 25–32 All dance eight hands round for 3 bars (six slip steps), cross right foot over left to pivot pulling left shoulder back, and chase anticlockwise for 4 bars back to progressed places.

Repeat first figure with 2nd and 4th couples leading, then second figure.

For Heike Nagorny, Proitzer Mühle co-owner, dancer, horseback rider, and expert on the tailoring of courtly costumes. When I was teaching at the 1999/2000 Hogmanay workshop, Heike greatly enjoyed John Drewry's dance, Rose of Glamis (dedicated to HM Queen Elizabeth, the Queen Mother), which was part of my selection of dances for the week. This dance echoes John's format of alternating between strathspey and reel time with different couples leading, and re-uses some formations that occur in many of his dances. Other than that, it is of course quite unlike the Rose, but then Heike is quite unlike the Queen Mum, too . . .

Notes: Careful phrasing is required during the crossing reels of four in bars 5–8 and 13–16 of the second figure. At the end of the reels, the dancers who have started the reel from the centre must take care to give precedence to the dancers who have started the figure from the outside.

An interesting variation is to dance the dance as written with 1st and 3rd couples leading, then immediately repeat the second figure in strathspey time and finish with the first figure in reel time (with 2nd and 4th couples leading). Of course this means that only 1st and 3rd couples are dancing at the end, so if you have live music continue into a "coda" of bars 25–32 of the second figure to end with everybody dancing. If you are doing the second figure part in strathspey time, on bars 25–32 all set, dance eight hands round to the left for three steps, on bar 30 dance into the middle pulling right shoulders back and cast out to places on bars 31–32. (This of course is another famous John Drewry formation, see, e. g., *Autumn in Appin*, RSCDS book 31 no. 5.)

The Flower of the Mill

Heike Nagorny – Strathspey

Anselm Lingnau

Chords: D, Bm, Em, A, G, D/F#, Em, A7

Measure numbers: 1, 17

The first system consists of two staves. The treble clef staff contains a melody in D major with a common time signature. The bass clef staff provides a harmonic accompaniment. Chords are indicated above the treble staff. Measure numbers 1 and 17 are shown in the bass staff.

Chords: D, G, D/F#, G, D, Em, A7, D

Measure numbers: 8, 24

The second system continues the piece. It features a treble clef staff with a melody and a bass clef staff with accompaniment. Chords are marked above the treble staff. Measure numbers 8 and 24 are indicated in the bass staff. There are triplets in the treble staff.

Chords: D, A, G, D/F#, Em, D, Em, A7

Measure numbers: 9, 25

The third system continues the piece. It features a treble clef staff with a melody and a bass clef staff with accompaniment. Chords are marked above the treble staff. Measure numbers 9 and 25 are indicated in the bass staff. There are triplets in the treble staff.

Chords: D, F#m, G, D7/F#, G, D/F#, Em, A7, D

Measure numbers: 16, 32

The fourth system concludes the piece. It features a treble clef staff with a melody and a bass clef staff with accompaniment. Chords are marked above the treble staff. Measure numbers 16 and 32 are indicated in the bass staff. There are triplets in the treble staff.

The Flower of the Mill

Heike Nagorny – Reel

Anselm Lingnau

D Bm Em A G D/F# Em A7

1 17

This system contains the first four measures of the piece. The treble clef staff features a melody of eighth notes, while the bass clef staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is common time (C).

D G D7/F# G D/F# Em A7 D

8 24

This system contains measures 5 through 8. The melody continues with eighth notes, and the bass line uses chords and single notes. Measure 8 is marked with a repeat sign and the number 24.

D A G D/F# Em D Em A7

This system contains measures 9 through 12. The melody continues with eighth notes, and the bass line uses chords and single notes.

D F#m G D7 G D/F# Em A7 D

This system contains measures 13 through 16. The melody continues with eighth notes, and the bass line uses chords and single notes. The piece concludes with a double bar line at the end of measure 16.

Suggested Recordings

The following lists a number of suitable recordings to be used when the original music is not available:

<i>The Swinmark Sixsome</i>	<i>Alison's Round Reel</i> , on <i>The Host of the Air</i> by James Gray, Laura Risk and Susie Petrov	WAG 001
<i>The Millwater</i>	<i>Balmoral Strathspey</i> , on <i>Dancing Live</i> , by Muriel Johnstone & band (note: one chord but dance technically requires two)	SSCD 07
<i>The Road to Proitze</i>	<i>West's Hornpipe</i> , on <i>Terpsichore</i> , by Elke Baker and Liz Donaldson	TERPSCD
<i>The Gnomes' Stone</i>	<i>Espie McNabb</i> , on <i>Dance through the Miscellanies, First Part</i> or <i>A Dancer's Miscellany, Vol. III</i> , by Muriel Johnstone & band	SSCD 02 SS 8
<i>Dancing at the Mill</i>	<i>Set of Strathspeys</i> , on <i>Let's Dance in Strict Tempo</i> , by Ian Holmes & his Scottish Dance Band	LICS 5097
<i>The Silly Sisters</i>	<i>Saltire Society Reel</i> , on <i>Cairngorms</i> , by Keith Smith and Muriel Johnstone	SSCD 08
<i>The Mill-Ennium Welcome</i>	<i>It's Just For Fun</i> , on <i>Cairngorms</i> , by Keith Smith and Muriel Johnstone	SSCD 08
<i>Off the Ground</i>	<i>Maple Leaf Rant</i> , on <i>H. I. S. C. D.</i> , by Bobby Brown et al.	BRG017
<i>The Flower of the Mill</i>	<i>South and North, or Both Sides of the Tweed</i> , on <i>North of the Tweed</i> by Muriel Johnstone & band	SSCD 01

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An ABC file containing the tunes in this book is available from
<http://www.strathspey.de/>