

One of the Best

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

BARS	DESCRIPTION
1–8	1st and 2nd couples dance bars 1–7 of a poussette. On bar 8, they continue turning to finish facing down with nearer hands joined, the men with their partners on their right.
9–16	1st and 2nd couples dance down the middle for two steps, giving both hands turn partners once round, and dance up the middle for two steps. On bars 15–16, 1st couple cast off to second place on opposite sides, while 2nd couple continue dancing up and loop round into first place on opposite sides.
17–20	1st man and 2nd woman advance towards each other, pass right shoulders and turn right about to face each other briefly. Continuing turning right about, they cast into their original places.
21–24	1st woman and 2nd man repeat bars 17–20.
25–32	1st and 2nd couples dance a tourbillon.

Repeat, having passed a couple.

For Gisela Koehne of Ettlingen, Germany, on the occasion of her significant birthday in October, 2015. I met Gisela for the first time at my first Scottish country dance workshop at the Kuckucks-nest in 1991. Since then we have attended many classes and balls and done part of our teacher training together. She really is “one of the best”.

Devised by Anselm Lingnau, Frankfurt Scottish Country Dance Club, September 2015.



This work is licensed under the Creative Commons Attribution-NonCommercial 4.0 International License (which basically means you get to make and distribute unmodified copies of this leaflet). To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc/4.0/>.
Copyright © 2019 by Anselm Lingnau. See <https://my.strathspey.org/u/anselm/dances/> for more dances.

One of the Best

Lady Rachel Russell

Wm. Marshall

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (F major) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some slurs and accents. The first three staves show the main melody, while the fourth staff features a more intricate accompaniment with triplets and sixteenth-note patterns. The piece concludes with a double bar line.