

MCGHIE SCOTTISH COUNTRY DANCE SHEETS

COLLECTION 2

Lewis N. Derrick

CONTENTS

#11	A. B. Paterson's Jig	J 4×32	4C:4C:LS
#12	Fiona Stapleton's Strathspey	S 4×32	4C:4C:LS
#13	Luke Brady's Reel	R 4×32	4C:4C:LS
#14	Creetown Lassie	S 3×32	3C:3C:LS
#15	The Ainster Laddie	J 8×40	3C:4C:LS
#16	Miss Mary Ann Baxter of Balgavies	S 4×32	4C:4C:LS
#17	Carole Menzies' Reel	R 4×32	4C:4C:LS
#18	Mistress Dean's Rant	S 4×32	4C:4C:LS
#19	The Gardners' Rant	R 8×32	3C:4C:LS
#20	The Persian Dance	R 8×48	8C:8C:LS



A. B. PATERSON'S JIG¹

J 4×32, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–8	Eight hands round and back
9–12	The 1st and 4th couples cross over giving right hands, 1st couple cast off one place while the 4th couple cast up one place; the 2nd and 3rd couples step up and down, respectively, on bars 11–12
13–16	The 1st and 4th couples dance half rights and lefts, omitting polite turns to end facing fourth corners
17–24	The 2nd, 4th, 1st and 3rd couples dance right-shoulder reels of four on own sidelines
25–26	With hands joined on sidelines, all set
27–30	All four men advance and retire making arches ³ while all four women, dropping hands, dance round their own partners by the right and back to place
31–32	With hands joined on sidelines, all set
	Repeat three more times from new positions each time

NOTES:

- 1 To commemorate Alexander B. Paterson, founder and administrator of the Byre Theatre, St Andrews (bars 27–30 represent the rise and fall of a theatre curtain within the proscenium arch – although the Byre didn't actually have that style of curtain!)
- 2 Suggested tune: *Saddle the Pony*
- 3 The arches should be complete within lines, linking all the sets down the length of the room

FIONA STAPLETON'S STRATHSPEY¹

S 4×32, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–8	The 1st and 2nd couples and the 3rd and 4th couples dance double figures of eight across the dance, to begin the 1st and 4th couples cast off and up, respectively, while the 2nd and 3rd couples cross up and down, respectively, no hands are given
9–10	The 1st couple cast off one and the 4th couple cast up one while the 2nd and 3rd couples dance up one and down one, respectively, on own sides to top and bottom places, ending 2143
11–12	Giving both hands, the 1st and 4th couples turn partners three quarters round to end in a line in the middle of the set (women facing down, men up)
13–16	Passing right shoulders to begin, the 1st and 4th couples dance half a reel of four to end in a line in the middle of the set (men facing down, women up)
17–20	The 4th and 1st couples turn partners with both hands one and three-quarters round to end on own sides in the middle with nearer hands joined, the 4th couple facing up and the 1st couple facing down
21–24	The 4th couple dance up one, divide and cast off one while the 1st couple dance down one, divide and cast up one, ending 2413 with the 4th couple facing down and the 1st couple facing up on sidelines
25–32	All four couples dance a grand chain, to begin the 2nd and 3rd couples cross right hands while the 4th and 1st couples pass right hands on sides Repeat three more times from new positions each time

NOTES:

- 1 For Fiona Stapleton, my academic sister
- 2 Suggested tune: *North of the Grampians* (Capt. Simon Fraser)

LUKE BRADY'S REEL¹

R 4×32, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–2	Taking nearer hands the 1st couple dance down to fourth place under an arch formed by the 4th couple who dance up to first place
3–4	The 4th couple cast off one place while the 1st couple cast up one place; the 2nd and 3rd couples stepping up and down respectively
5–8	Crossing up to begin, the 4th couple dance half a figure of eight around the 2nd couple to end on opposite sides in second place while the 1st couple, crossing down to begin, dance half a figure of eight around the 3rd couple to end on opposite sides in third place, no hands given
9–16	The 2nd and 4th couples and the 1st and 3rd couples dance rights and lefts using the last left hand to end facing corner persons on sidelines
17–24	Giving left shoulders to begin (2nd woman to 4th man, 1st man to 3rd woman on the women's side and 2nd man to 4th woman, 1st woman to 3rd man on the men's side) all four couples dance reels of four on the sidelines; as the 4th and 1st couples pass right shoulders at the end of the reel they take right hands to end in order 2413 with the 4th man and 1st woman facing out and the 4th woman and 1st man facing in
25–26	The 4th and 1st men and the 4th and 1st women turn three-quarters round by the right hand to end in a line across the set the 4th couple facing up and the 1st couple facing down
27–30	Dropping hands and giving right shoulders to begin the 4th and 1st couples dance half a reel of four across the set to end with the 1st couple facing up and the 4th couple facing down
31–32	The 4th and 1st men and the 4th and 1st women turn three-quarters round by the right hand to end on own sidelines in the order 2413, 1st man and 4th woman making polite turns into place
	Repeat three more times from new positions each time

NOTES:

- 1 For Luke Brady
- 2 Suggested tune: *Cambusdoon* (Colin Finlayson)

CREETOWN LASSIE¹

S 3×32, 3C:3C:LS

BARS ²	INSTRUCTIONS
1–4	Giving nearer hands, the 1st couple dance down two places, divide below the 3rd couple and cast up one place on own sides; the 2nd couple cast up to top place on bars 1–2
5–8	Joining nearer hands, the 1st and 3rd couples cross over, the women dancing under an arch formed by the men, then the 1st and 3rd men and 1st and 3rd women turn once round on the sidelines giving both hands
9–12	The 1st and 3rd couples repeat bars 5–8 back to own sides
13–16	The 1st and 3rd couples set on the sidelines then while the 1st couple cast off one place the 3rd couple dance up one place and face out
17–20	Giving nearer hands, the 1st couple dance up two places, divide above the 1st couple and cast off one place on their own sides; the 3rd couple cast down to original places on bars 17–18
21–28	The 2nd and 1st couples repeat bars 5–12
29–32	The 2nd, 1st and 3rd couples set on the sidelines then while the 1st couple cast to third place the 3rd couple dance up to second place to end facing out and up ³
	Repeat twice more from new positions each time

NOTES:

- 1 Commemorating my grandmother, Agnes Pirie, who was brought up in the Police House at Creetown, Dumfries and Galloway
- 2 Suggested tune: *The Wonder Hornpipe*
- 3 On the second and third repetitions the 3rd couple dance up on bars 31–32 and then cast up on bars 1–2 in a continuous movement.

THE AINSTER LADDIE¹

J 8×40, 3C:4C:LS

BARS ²	INSTRUCTIONS
1–8	The 1st couple set and, taking nearer hands, dance down two places, divide below the 3rd couple and cast up one place on own sides, dancing in to end facing first corners
9–16	The 1st couple set to corners, set to one another across the dance, set to second corners, set advancing to one another up and down the dance to end back-to-back in middle facing second corners again
17–24	Passing right shoulders with corners to begin, the 1st couple dance a reel of four with their second corners, on the last two bars the 1st couple turn by the left hand to face their partner's first corner
25–32	Passing right shoulders with partner's first corners to begin, the 1st couple dance a reel of four with their first corners, on the last two bars the 1st couple turn by the left hand so that the man is facing down and the woman up
33–36	The 1st woman with the 2nd couple and the 1st man with the 3rd couple dances right hands across; the 1st couple pass right shoulders on bar 36
37–40	The 1st man with the 2nd couple, likewise the 1st woman with the 3rd couple, dance left hands across; all end on sidelines in order 213
	Repeat having passed a couple

NOTES:

- 1 Commemorating Thomas Chalmers (1780–1847), the first Moderator of the Free Church of Scotland at the Disruption in 1843, who was born in Anstruther, Fife, and attended St Andrews University to study mathematics at the age of just 11 years
- 2 Suggested tune: *The Blackthorn Stick*

MISS MARY ANN BAXTER OF BALGAVIES¹

S 4×32, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–8	All dance eight hands round and back
9–16	The 1st and 2nd couples and the 3rd and 4th couples dance the tourné progression
17–18	Giving right hands, the 4th man crosses the 1st man in front of him as they dance across to the women's side of the dance, while the 1st and 4th women dance round the men as they cross over to the men's side of the dance ³
19–20	Giving right hands, the 4th woman crosses the 1st woman in front of her as they dance back to their own side of the dance while the 4th and 1st men dance back to their side of the dance round their partners, the 4th and 1st couples have now changed places
21–24	The 4th couple turn once round by the left hand while the 1st couple turn once round by the right hand, both couples retaining hands at the end of the turn
25–32	The 2nd and 4th couples and the 1st and 3rd couples dance a double figure of eight across the set; to begin the 4th couple cross up giving left hands, the 1st couple cross down giving right hands while the 2nd and 3rd couples dance up and down the sidelines, respectively; all end in own sidelines in order 2413
	Repeat three more times from new positions each time

NOTES:

- 1 Commemorating Mary Ann Baxter (1801–1884), principle benefactress and co-founder of University College, Dundee, then part of the University of St Andrews, now the University of Dundee in its own right (NB 'Balgavies' is pronounced 'Balguys')
- 2 Suggested tune: *The Piper O' Dundee*
- 3 Bars 17–24 are an inverted Espagnole progression, with the men crossing first instead of the women as normal

Devised 1990; first published electronically 2020
Copyright © 1990, 2020 Lewis N. Derrick

CAROLE MENZIES' REEL¹

R 4×32, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–8	All dance eight hands round and back
9–16	The 1st and 2nd couples and the 3rd and 4th couples set and dance half right hands across then set and cross over giving right hands ³ ; the 2nd and 3rd couples to sidelines the 1st and 4th couple remaining in the middle
17–24	The 1st and 4th couples change places with a pousette to end 2413
25–32	Crossing up to begin the 4th couple dances a figure of eight around the 2nd couple while, crossing down to begin, the 1st couple dances a figure of eight around the 3rd couple
	Repeat three more times from new positions each time

NOTES:

- 1 For Mrs Carole Menzies
- 2 Suggested tune: *Wha Wadna Fecht for Charlie?*
- 3 Hands are joined on sidelines for setting on bars 9–10 and 13–14

MISTRESS DEAN'S RANT¹

S 4×32, 4C:4C:LS

BARS ²	INSTRUCTIONS
1–4	With hands joined on the sides, all set twice
5–8	Crossing down to begin, the 1st couple dance half a figure of eight around the 2nd couple to end on opposite sides in the middle of the set facing down while, crossing up to begin, the 4th couple dance half a figure of eight around the 3rd couple to end on opposite sides in the middle of the set facing up
9–12	Dancing up and down the set to begin, the 1st and 4th couples dance half rights and lefts ending on own sidelines, the 4th couple in first place facing down, the 1st couple in fourth place facing up ³
13–16	Dancing up and down the set to begin, the 4th and 2nd couples and the 3rd and 1st couples dance half rights and lefts, retaining left hands at the end
17–20	The 2nd and 4th couples, likewise the 1st and 3rd couples, dance left hands across once round dancing out to end on opposite sidelines in the order 2413
21–24	With hands joined on sidelines, all set once and cross over giving right hands to partners
25–32	All dance eight hands round and back Repeat three more times from new positions each time

NOTES:

- 1 For Marion Dean
- 2 Suggested tune: *Maid of Islay*
- 3 On bar 12 the 2nd couple turn to face up on the sides, while the 3rd couple turn to face down ready for the rights and lefts

THE GARDNERS' RANT¹

R 8×32, 3C:4C:LS

BARS ²	INSTRUCTIONS
1–8	The 1st couple set, cast off one place, cross over giving right hands and cast off one place on opposite sides; the 2nd and 3rd couples, taking nearer hands on sidelines, step up on bars 7–8
9–16	The 3rd and 1st couples dance four hands round and back
17–20	Giving nearer hands, the 1st couple dance up two places and cast off to second place on opposite sides; the 3rd couple steps down on bars 19–20
21–24	Using left elbow grip, the 1st couple pivot turn one and three-quarter times to face their first corners
25–32	Passing left shoulders with their first corners to begin, the 1st couple dance reels of three across, 1st woman with 2nd couple and 1st man with 3rd couple, ending in second place, own sides Repeat having passed a couple

NOTES:

- 1 For Jim and Fiona Gardner
- 2 Suggested tune: *The Novelty*

THE PERSIAN DANCE¹

R 0×48, 0C:0C:LS² — [a] R 3×48, 3C:3C:LS; [b] R 4×48, 4C:4C:LS; [c] R 5×48, 5C:5C:LS

[a] **R 3×48, 3C:3C:LS**

BARS³ **INSTRUCTIONS⁴**

- 1–8 The 1st and 3rd couples petronella and set twice to end on opposite sides
- 9–16 The 1st woman, 2nd couple and 3rd man dance a diagonal reel of four, 2nd couple pass left shoulders with partners to begin
- 17–24 The 1st and 3rd couples petronella and set twice to end back on own sides
- 25–32 The 1st and 2nd couples dance four hands round to the left and back
- 33–40 Using nearer hands throughout, the 2nd couple followed by the 1st couple dance down the middle, on bar 36 the 2nd couple turn inwards and dance up under an arch formed by the 1st couple who then turn inwards and follow them back to end 213
- 41–48 The 1st and 3rd couples pousette to end 231
Repeat twice more from new positions each time (231; 312)

[b] **R 4×48, 4C:4C:LS**

BARS³ **INSTRUCTIONS⁴**

- 1–8 The 1st and 3rd couples petronella and set twice to end on opposite sides
- 9–16 The 1st woman, 2nd couple and 3rd man dance a diagonal reel of four, 2nd couple pass left shoulders with partners to begin
- 17–24 The 1st and 3rd couples petronella and set twice to end back on own sides
- 25–32 The 1st and 2nd couples and the 3rd and 4th couples, dance four hands round to the left and back
- 33–40 Using nearer hands throughout, the 2nd couple followed by the 1st couple and the 4th couple followed by the 3rd couple, dance down the middle, on bar 36 the 2nd and 4th couples turn inwards and dance up under arches formed by the 1st and 3rd couples respectively who then turn inwards and follow them back to end 2143
- 41–48 The 1st and 4th couples pousette to end 2413
Repeat three times more from new positions each time (2413; 4321; 3142)

[c] **R 5×48, 5C:5C:LS**

BARS³ **INSTRUCTIONS⁴**

- 1–8 The 1st, 3rd and 5th couples petronella and set twice to end on opposite sides
- 9–16 The 1st woman, 2nd couple and 3rd man, and the 3rd woman, 4th couple and 5th man, dance diagonal reels of four, the 2nd and 4th couples pass left shoulders with partners to begin
- 17–24 The 1st, 3rd and 5th couples petronella and set twice to end back on own sides
- 25–32 The 1st and 2nd couples and the 3rd and 4th couples, dance four hands round to the left and back
- 33–40 Using nearer hands throughout, the 2nd couple followed by the 1st couple and the 4th couple followed by the 3rd couple, dance down the middle, on bar 36 the 2nd and 4th

couples turn inwards and dance up under arches formed by the 1st and 3rd couples respectively who then turn inwards and follow them back to end 21435

41–48

The 1st and 4th couples and the 3rd and 5th couples pousette to end 24153

Repeat four times more from new positions each time (24153; 45231; 53412; 31524)

NOTES:

- 1 An 'odd dance' for Rowena Kelley, who wanted a dance for 'odd couples'!
- 2 In the 1980s Rowena Kelley, teacher of Maidenhead Scottish Dancing Club, asked me to devise several dances for odd numbers of people so that she would be able to begin her winter classes even though she didn't have enough dancers for full sets (see *The Triangular Suite* and *The Quinary Suite*). This final 'universal' effort, based on the old favourite *Petronella*, was intended to be the ultimate 'any number of couples' dance. Using these instructions it may be danced either in one set or many by any number of couples over three. For example, six couples dance as two times three [a], seven couples as one times three [a] and one times four [b], eight couples as two times four [b], nine couples as three times three [a], ten couples as two times five [c], etc. – thus no couple ever needs to sit out
- 3 Suggested tune: *The Persian Dance* (the music should be adjusted to the longest set dancing)
- 4 However many couples are dancing these 'rules' always apply:
 - All couples in odd-numbered places [1, 3, 5] petronella;
 - All couples in even-numbered places [2, 4] lead diagonal reels passing partners left to begin;
 - Couples circle in pairs from the top and any leftover single couple at the bottom stands out;
 - Couples in even-numbered places [2, 4] lead down and back followed by the couples in odd-numbered places above them [1, 3] and any leftover single couple at the bottom stands out;
 - The 1st couple must progress so pousette pairs start from them wherever they are and any leftover couples above them [a, b, c] or below them [b] stand out

Devised 1988, revised 1991; first published electronically 2020

Copyright © 1988, 1991, 2020 Lewis N. Derrick