

The Whetherly Book of Scottish Country Dances

Number 1

By John W. Mitchell

Originally published by:
Wallace Mitchell & Co., Hove, 1967

Revised and re-published by:
Alison Mitchell, 2020
alisonmwmitchell@hotmail.com

Digitalisation and editorial assistance:
Viktor Lehmann
Anika Rost

Diagrams:
Keith Rose

Version:
1.04 / 2025-06-30

This work is licensed under the Creative Commons
Attribution-NoDerivatives 4.0 International License
(the distribution of unmodified copies of this leaflet is allowed).

To view a copy of this license, visit
creativecommons.org/licenses/by-nd/4.0/

© 2020 by Alison Mitchell

Contents

1.	Bliadhna Mhath Ur	48 bar Jig	Longwise	4C/4C
2.	Calum Cam-Chosach	32 bar Medley	Longwise	2C/3C
3.	Dalry	32 bar Jig	Longwise	3C/4C
4.	De'el's Awa' Wi' The Exciseman, The	48 bar Jig	Square	4C/4C
5.	Haunting of Bisham Abbey, The	48 bar Medley	Longwise	4C/4C
6.	Mairi Carron	40 bar Reel	Longwise	5C/5C
7.	Kate Kennedy	32 bar Strathspey	Longwise	3C/4C
8.	Martlets Reel	40 bar Jig	Longwise	3C/3C
9.	O' Wha's at the Window	40 bar Jig	Longwise	5C/5C
10.	Rose, The	160 bar Strathspey	Longwise	5C/5C
11.	Huntie Gowk	32 bar Reel	Round Room	4C/any
12.	Old Chain Pier, The	48 bar Strathspey	Longwise	4C/4C
13.	Lodge Hill	64 bar Jig	Longwise	5C/5C
14.	Be Traist	48 bar Strathspey	Longwise	4C/4C
15.	Guinea Pigs Jig, The	48 bar Jig	Longwise	3C/4C
16.	Wallace's Revolution	32 bar Jig	Longwise	4C/4C
17.	Oidhche Chaluinn	32 bar Strathspey	Round Room	2T/any

Original Introduction

... to the first edition:

The dances in this book appear either because, or in spite of many requests.

The Haunting of Bisham Abbey is dedicated to the Warden and Staff of Bisham Abbey, C.C.P.R recreation centre.

My grateful thanks are also extended to those long-suffering dancers who have helped with the initial development of these dances by acting as Guinea Pigs.

The profits of the sale of this book will be devoted to the British Mensa funds for aid to the Villagio del Superdotata (school for gifted children in Sicily).

John W. Mitchell (1967)

... to the second edition:

Nobody can be more surprised than I that the first edition of this book sold out. The second edition has been produced for those who were unable to obtain the first. It contains some seventeen dances - no extras. The instructions are, however, rather more verbose. This is in keeping with modern practice of providing extremely comprehensive instructions, so that the instructions become more complicated and difficult to understand than the dances. There were a few points in the original edition where some teachers required clarification. I would thank all those who contacted me and hope that these points have all been clarified in this edition. I have resisted the temptation to make any changes in the light of the suggestions received, as it becomes extremely confusing for dancers and teachers if more than one version of a dance exists. Whilst some of these dances appear complicated, I have heard of different groups who have succeeded in performing each of them.

John W. Mitchell (date unknown, post 1990)

Introduction to the new edition

Welcome to the first book in the series of new, digital editions of the Whetherly Books. Much to my surprise, we have gathered a keen team of volunteers for this project; Viktor Lehmann has taken the lead; scanning the originals and converting to digital format, editing and formatting the books. Several people have “adopted a book” for proof-reading after the initial scan – they are credited in their adopted book. Keith Rose and Roland Telle have risen to the challenge of producing corresponding diagrams and e-cribs; together with Viktor and myself, this has been an interesting process discussing details of the dances, where instructions often don’t follow current RSCDS standards or are ambiguous – in some cases, there are genuine mistakes!

My thanks to everyone involved – this project would not have been possible without you. We hope that these efforts will preserve the collection of Whetherly Books and Sheets comprising more than 800 dances for future generations of Scottish Country Dancers; there are some lovely gems, some unusual figures, some challenges, a large number of round-the-room dances, some demonstration only dances, and some that are best forgotten.

Here’s hoping you will sort the wheat from the chaff and that several may achieve similar popularity to John’s current top hits: Caddam Wood (sheet 9), The Dundee City Police Jig (Book 2) and Iona Cross (Book 17).

Whereas in later books the dances were almost always named after a specific tune, this first book is the exception where most dances have a story: “Bliadhna Mhath Ur” and “Oidhche Chaluinn” are Scottish Gaelic for “Happy New Year” and “Hogmanay” respectively. Huntie Gowk is scots for April Fools, and “Calum Cam-Chosach” apparently translates as “Calum crooked foot”, but I cannot enlighten you any further. “The De’els Awa’ Wi’ the Exciseman” and “O’ Wha’s At The Window” are named after songs. “The Haunting of Bisham Abbey” is dedicated to the staff of Bisham Abbey, a former stately home now functioning as a sports and recreation centre, which is allegedly haunted by the ghost of an Elizabeth Holby.

A couple more dances relate to nearby places: “The Old Chain Pier” is a reference to Brighton’s first pier, “Lodge Hill” refers to a local estate in Sussex. Some others relate to his Scottish ancestry: “Be Traist” or “Be Faithful” is the motto of Clan Innes, of which Mitchell is a sept. “Wallace’s Revolution” is presumably a reference to the famous William Wallace, a prominent leader the first war of Scottish independence in the 13th century – the W. in John’s and my name being “Wallace”, the maiden name of John’s mother. “Whetherly” is the maiden name of John’s grandmother on his father’s side – the house in Hove where John grew up being called “Whetherly House”.

“The Guinea Pigs Jig”, however, is presumably dedicated to his long-suffering dance class who must’ve put up with many trials and errors in the production of this book. In later times, I’m fairly sure he stopped bothering them with trying out the dances – much to their relief I’m sure, but only delaying the issue until you, dear reader, take up the challenge. So – let’s dance!

Alison M. W. Mitchell (2020)

John Wallace Mitchell - A Brief Biography

(31/05/1931 – 25/11/2012)

John Wallace Mitchell was born and raised in Brighton & Hove, Sussex. Following his school education, which took place against a background of war, he completed military service from 1949-1951 with the Royal Electrical and Mechanical Engineers (REME) army division. He then started work in accountancy, joining the Sperry Rand corporation in 1957 as a computer and business systems analyst. In 1958 he became a member of the British Computer Society, only a few months after its foundation. In the early 1960's, the focus of his career moved towards management consultancy, and he completed many assignments for several companies, often helping to set up their first computer systems, with work taking him to many locations both within the UK and western Europe, as well as to Saudi Arabia. Eventually he set up a private practice in 1972.

He was a keen cyclist, active in several clubs and competing at a local level from 1946 – 1956. When in the army, he would often cycle back to Brighton on free weekends, which could be up to 140 miles each way.

Although he first encountered Scottish Country Dancing in Dollar, Scotland in 1947, it wasn't until 1964 that he began to take it seriously, when he joined the Leeds clubs and RSCDS Branch. After moving back to the Brighton area, he became a member of the London branch in 1966 and in 1967 was the founder chairman of the Sussex Association of Scottish Societies, which was formed to ensure the future of the local Annual Scottish Charity Ball by connecting many clubs in the region. This led to the first day schools and teachers' training courses in the region. In 1972 he obtained a full RSCDS teacher's certificate and in 1975 became the founder chairman of the Hangleton Scottish Country Dance Club. From approximately 1968 to 1992 he devised some 828 dances, which were published in this series of Whetherly Books and Sheets. Whetherly is the maiden name of his paternal grandmother, after which the house in which he grew up was also named ("Whetherly House"). In 2010 he received the London Branch award for services to Scottish Dancing.

John passed away in 2012 after a two year battle with cancer.



Bliadhna Mhath Ur (A Happy New Year)

A forty-eight bar Jig for four couples in a longwise set.

- 1-8 Reels of four on the sides of the set. First and third couples cross down to the opposite side as they commence, on bar 1; they finish on the opposite side. The ladies pass left shoulders at the ends to commence, continuing by passing right shoulder in the middle on the ladies' side of the set.
- 9-12 First and second couples dance half rights and lefts; third and fourth couples do the same.
- 13-16 First and second couples dance a ladies' chain half way; third and fourth couples do the same. As the ladies change places with the right hand, the men dance across the set to meet the other lady coming up or down. The ladies finish on the sidelines, the men finishing ready to pass right shoulders.
- 17-24 The four men dance a complete reel of four to finish back in the sidelines, second and fourth men still on the opposite side, in first and third place respectively.
- 25-28 First and second couples dance half rights and lefts, crossing, giving right hand, to commence; third and fourth couples do the same.
- 29-32 First and second couples dance a ladies' chain half way; third and fourth couples do the same. The men finish on the sidelines, the ladies finishing ready to pass right shoulder.
- 33-40 The four ladies dance a complete reel of four to finish back in the sidelines, first and third ladies still on the opposite side.
- 41-42 First and second couples dance right hands across in a wheel half way.
- 43-44 First and third couples dance left hands across in a wheel half way.
- 45-46 First and fourth couples dance right hands across in a wheel half way.
- 47-48 All join hands on the sides and set.

Repeat with new top couple.

Note

As an alternative to crossing on the first bar, a second chord may be played to permit first and third couples to cross and commence by dancing in and down, this variation being more in accordance with modern practice.

BLIADHNA MHATH UR		4x48 J	
	<p>1 x 2 3 x 4</p> <p>RL</p>		
	<p>RL</p>		
	<p>1 x 2 1 3x</p> <p>RA LA</p>	<p>1 x 4 2x 3 4x 1</p> <p>RA S</p>	<p>2C & 4C remain on opposite sides and omit crossing over at start of reels</p>

Calum Cam-Chosach

A sixteen bar Strathspey, sixteen bar Jig Medley for two couples in a three couple longwise set.

Strathspey

- 1-4 First and second couples dance right hands across in a wheel half way and then turn own partner with the right hand to finish with first lady and second man back to back, facing own partner. Second lady is now in first man's place and first man is in second lady's place.
- 5-8 First and second couples dance a half a reel of four to finish on the same diagonal.
- 9-12 First and second couples dance a half poussette to finish with first couple in second place.
- 13-16 First and second couples dance half rights and lefts to finish on the opposite sides.

Jig

- 1-4 First and second couples dance left hands across in a wheel half way and then turn with the left hand to finish with first lady and second man back to back, facing own partner. Second lady is now in first lady's place and first man is in second man's place.
- 5-8 First and second couples dance a half a reel of four; on the last bar, first lady and second man join left hands and then join right hands with own partner.
- 9-10 First and second couples balance in line.
- 11-12 First and second couples turn partner three quarters round with the right hand; first man and second lady then join left hand. First lady is now in second lady's place and second man is in first man's place.
- 13-14 First and second couples balance in line.
- 15-16 First man and second lady turn three quarters with the left hand to finish on own side of the set, first man in second place and second lady in first place.

Repeat from second place.

CALUM CAM-CHOSACH		6x(16 S + 16 J)	
Strathspey ₁ 2 RA T_R		1 2 P	2 1 RL
Jg 1x 2x LA T_L		1 2 B T_R³₄	 B T_L³₄

Dalry

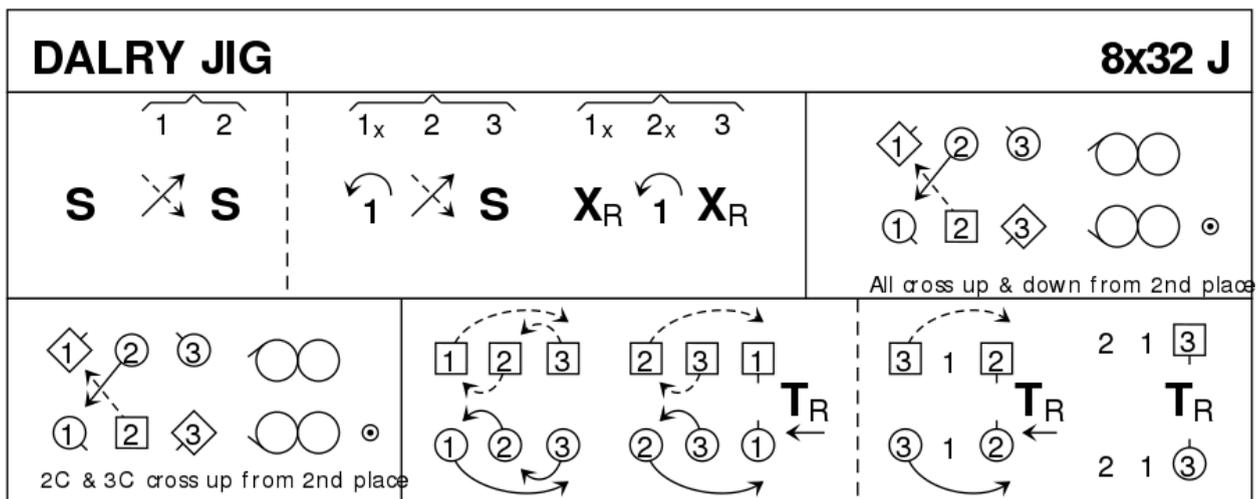
A thirty-two bar Jig for three couples in a longwise set.

- 1-2 First couple set.
- 3-4 First couple cross, dancing down below second couple as they do so, whilst second couple set (give right hand when crossing).
- 5-6 First couple cast up on the opposite sides, whilst second couple cross, dancing down below third couple as they do so, and third couple set (give right hand when crossing).
- 7-8 First and third couples cross, giving right hands in passing, whilst second couple cast up into second place on the opposite side.
- 9-16 Crossing reels: reels of three on the sides, each couple in turn crossing from second place to the top or the foot of the set. To commence, first couple cast down, second couple cross up and third couple cast up, first couple passing between second and third couples, then cross down.
- 17-24 Reels of three on the sides: first couple from first place remain on own side of the set; second couple cross up to first place on own side, third couple cast up on opposite side, then cross up to own side on bars 19-20.
- 25-26 First couple cast into third place, whilst second and third couples continue their reels on the sides.
- 27-28 First couple turn with the right hand, moving up into second place, whilst second couple cast off and third couple finish reels.
- 29-30 Second couple turn with the right hand, moving up into first place, whilst third couple cast off into third place.
- 31-32 Third couple turn with the right hand to finish in third place.

Repeat from second place. On the repeat, on bars 31-32, third couple turn into second place, whilst first couple step down. This can also be done as a three couple set for demonstration purposes.

Note

The dance is a fugue, the three couples dancing what is basically the same pattern at two bar intervals: set, cross; cast up, cross; crossing reels; reel on side; cast off, turn.



The De'el's Awa' Wi' The Exciseman

A forty-eight bar Jig for four couples in a square set.

- 1-4 Eight hands round to the left in a circle half way.
5-8 Retaining nearer hand with partner, the men give left hands across in a wheel and dance back to place. Finish with all the men back to back in the centre of the set, facing partners on the sides of the square.
9-14 First and third couples dance three quarters of a reel of four; second and fourth couples do the same; all give left hands across half way when passing in the centre of the reels. Finish with the men on the sides of the square opposite to their original places (i.e., first man is in third place) and the ladies back to back in the centre, having moved one place clockwise (i.e., first lady is facing fourth man in second place).
15-16 All clap and set.
17-20 The ladies give left hands to the men whom they are facing, join right hands across in a wheel and dance round for four steps, opening out into a circle.
21-24 Eight hands round to the right in a circle half way.
25-30 Three quarters of a grand chain, one step to each hand. The ladies dance clockwise and the men anticlockwise (thus giving left hand to own original partner on the second step). Finish with all the ladies back in their original places, the men finishing one place anticlockwise from their original places (first man in fourth place) on partner's right.
31-32 All clap and set.
33-36 Second man and first lady (in top place) dance between the couple in third place and cast into the centre of the set, first lady behind fourth man and second man behind third lady.
37-40 First couple dance left hands across with fourth lady, whilst second couple dance right hands across with third man. First lady and second man finish in first place. All the ladies face out.
41-42 All the ladies cast anticlockwise, behind their original partner.
43-46 All turn corners once round with the right hand.
47-48 All clap and set. First couple are now in fourth place, the whole set having moved round one place.

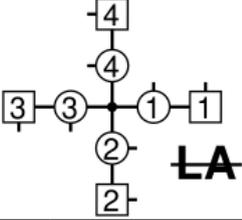
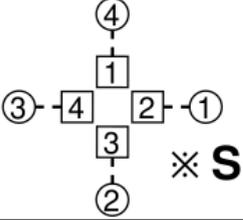
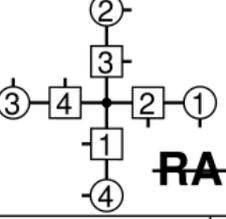
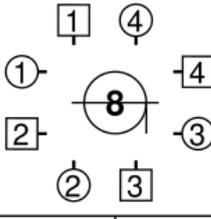
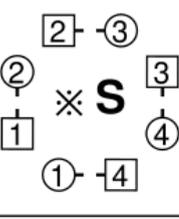
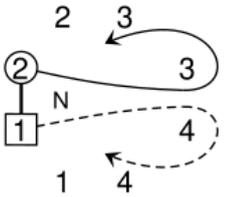
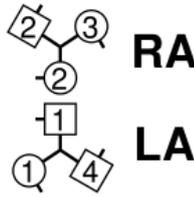
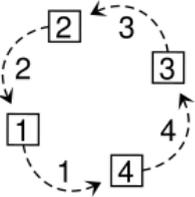
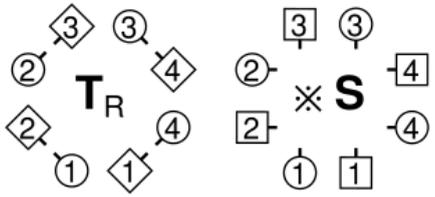
Repeat with new top couple.

Recommended tune: The Deil's awa' wi' the Exciseman

Editor's note to the 2019 edition

In the original books, the spelling of the name was slightly different: "The De'els awa wi the Exciseman". It was changed for the new edition to be more in-line with the tune names available.

(diagram on next page)

THE DE'EL'S AWA' WI' THE EXCISEMAN		4x48 J
		 <p style="text-align: center;">6 bars give L hands in centre</p>
		<p style="font-size: 1.2em; font-weight: bold;">CHAIN</p> <p style="text-align: center;">6 bars 1 bar/hand</p> 
		 

The Haunting of Bisham Abbey

A twenty-four bar Reel, twenty-four bar Strathspey Medley for four couples in a longwise set.

Reel

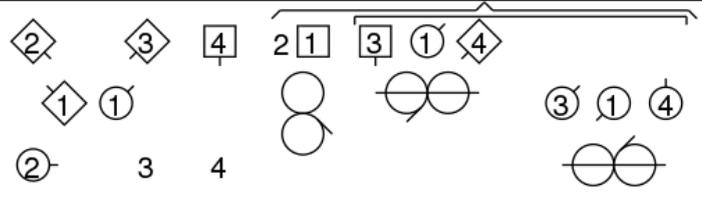
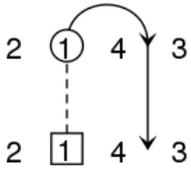
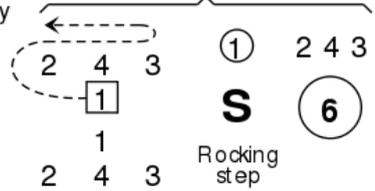
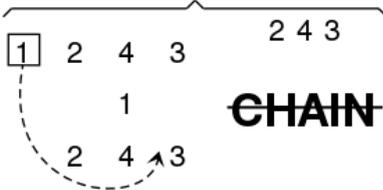
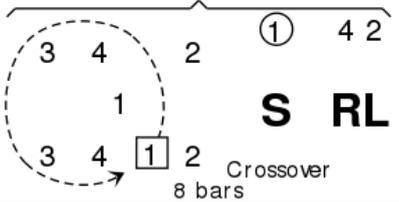
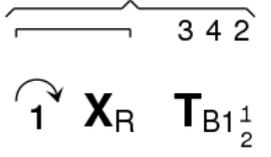
- 1-8 First couple set and cross over, giving right hand in passing. First couple cast off into second place and turn with the right hand to finish with first lady facing up and first man facing down; second couple step up on bars 5 & 6.
- 9-16 First lady dances a reel of three with second couple to finish in second man's place. At the same time, first man dances a half reel with third and fourth ladies, giving right shoulder to fourth lady to commence (bars 9-12), and then dances a half reel with fourth and third men, giving right shoulder to third man to commence (bars 13-16), crossing over to finish in second place on the ladies' side facing out.
- 17-20 First man, followed by his partner, casts off behind fourth lady and crosses to third place on own side. Fourth couple step up on bars 19 & 20.
- 21-24 First couple set and turn with two hands to finish in the centre of the set, facing the top.

Strathspey

- 1-8 Second, third and fourth couples dance six hands round and back. First man sets for eight bars with the rocking step. First lady dances up between second couple as they dance into the circle and casts off for four bars on own side of the set, then casts up on own side to finish at the top. Second couple, whilst dancing into the circle, should not join hands until first lady has passed between them.
- 9-12 Second, fourth and third couples dance a half a grand chain round first man. Third couple finish at the top and second couple in fourth place, all couples on the opposite side. Meanwhile, first lady crosses at the top and casts off into third place on the men's side.
- 13-20 Second and fourth couples dance rights and lefts round first man, whilst he sets for eight bars with the crossover step. At the same time, first lady crosses below first man, casts up to the top on the ladies' side, crosses over and commences to cast to the foot on the men's side.
- 21-24 First man dances out to the ladies' side of the set and casts to the foot, where he crosses back to own side, giving right hand to first lady, as she also crosses back to her own side. Meanwhile, the other three couples all turn one and a half times to own side of the set with right hand. Finish in the order 3, 4, 2, 1.

Repeat with new top couple.

(diagram on next page)

THE HAUNTING OF BISHAM ABBEY		4x(24 R + 24 S)
Reel S X_R	 T_R	
	S T_B	Strathspey 
 CHAIN	 S RL	 X_R T_{B1_2}

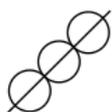
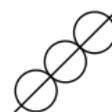
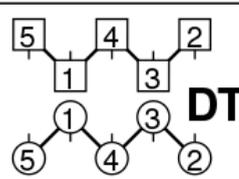
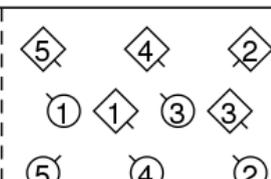
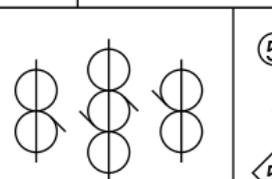
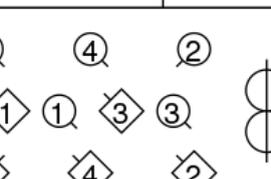
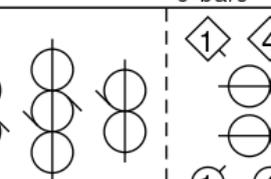
Mairi Carron

A forty bar Reel for five couples in a longwise set.

- 1-8 First and third couples turn by the right hand, cast off one place and turn by the left hand to finish facing their first corners; second and fourth couples step up on bars 3 & 4.
- 9-12 First and third couples dance half reels of four with their first corners and pass their partner by the left shoulder to face their second corner position.
- 13-16 First and third couples dance half reels of four with their second corners and pass left shoulder to face first corner position on the opposite side.
- 17-20 First and third couples dance half reels of four with their third corner positions and finish back to back in the centre, facing own side.
- 21-28 First couple dance double triangles with fifth and fourth couples, whilst third couple dance double triangles with fourth and second couples. First couple finish in second place and third couple in fourth place on own side of the set.
- 29-32 Third lady passes second man by the right to commence a half a reel of three with second couple (in fifth place), first man passes fifth lady by the right shoulder to commence a reel of three with fifth couple in top place and first lady and third man pass left shoulder to commence a half a reel of four with fourth couple.
- 33-36 Third man passes second lady by the right shoulder to complete the reel of three with second couple, first lady passes fifth man by the right shoulder to complete the reel of three with fifth couple and third lady, and first man pass by the left shoulder to complete the reel of four with fourth couple. Fourth couple finish facing out.
- 37-40 Third, fourth and first couples dance a half a reel of three on own side of the set. To commence, third and fourth ladies pass by the right, as do first and fourth men. Finish in the order 5, 3, 4, 1, 2

Repeat with new first and third couples.

Recommended tune: Mairi's Wedding

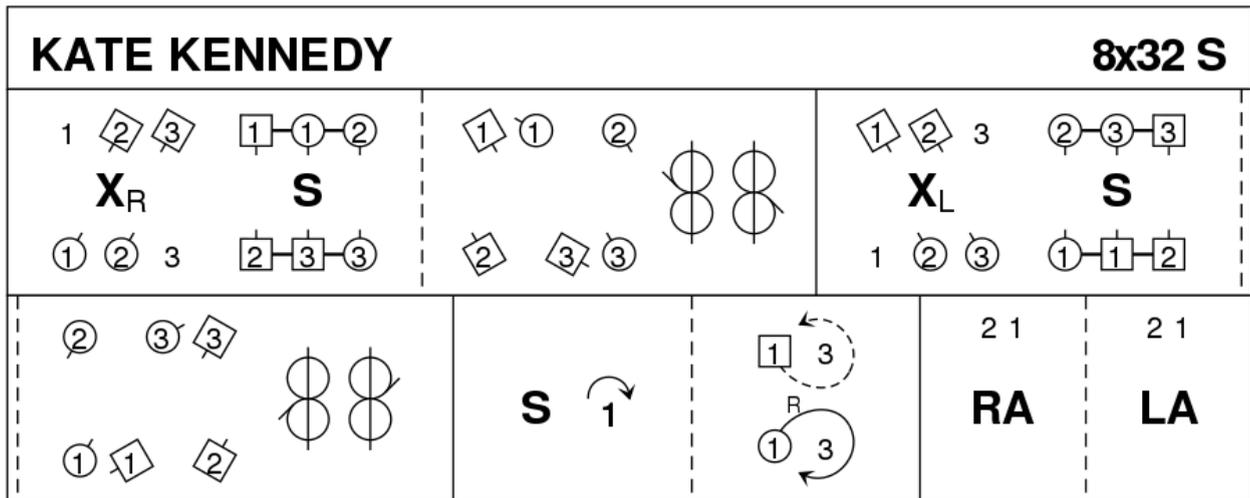
MAIRI CARRON			5x40 R		
<p style="text-align: center;">T_R 1 ↻</p> <p style="text-align: center;">T_L 1¹/₄</p> <p style="text-align: center; font-size: small;">Also 3C (20 bars)</p>				 <p style="text-align: center; font-size: small;">8 bars</p>	
					

Kate Kennedy

A thirty-two bar Strathspey for three couples in a longwise set.

- 1-2 First man and second lady change places, giving right hand in passing; second man and third lady do the same.
- 3-4 All three couples join hands on the side and set.
- 5-8 First and second ladies pass by the right shoulder to dance a half a reel of three with first man, whilst second and third men pass by the right shoulder to dance a half a reel of three with third lady.
- 9-10 First lady and second man change places, giving left hand in passing; second lady and third man do the same.
- 11-12 All three couples join hands on the side and set.
- 13-16 First and second men pass by the left shoulder to dance a half a reel of three with first lady, whilst second and third ladies pass by the left shoulder to dance a half a reel of three with third man. All finish in original places.
- 17-20 First couple set and cast off into second place; second couple step up on bars 19 & 20.
- 21-24 First couple lead down between third couple and cast up into second place.
- 25-32 First and second couples dance right hands across in a wheel and back with the left hands.

Repeat from second place.



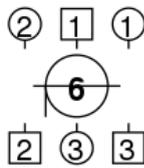
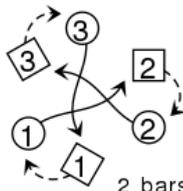
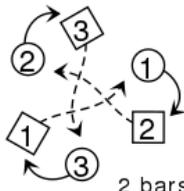
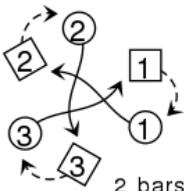
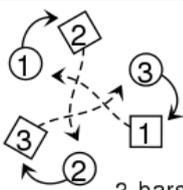
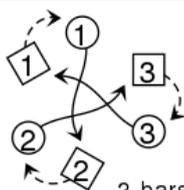
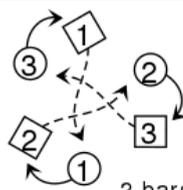
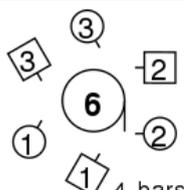
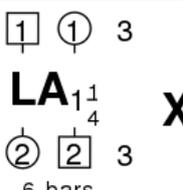
Martlets Reel

A forty bar Jig for three couples in a longwise set.

- 1-4 First and second couples dance half rights and lefts.
- 5-10 First and third couples dance right hands across in a wheel one and a quarter times round to finish with first couple on the ladies' side of the set and third couple on the men's side.
- 11-14 All three couples dance six hands round to the left in a circle.
- 15-26 All three couples dance a reel of six: to commence, the ladies cast clockwise to follow their partners, whilst the men dance left hands across in a wheel half way to the position occupied by the lady immediately opposite. Thus first man dances to follow second lady, second man to follow third lady and third man to follow first lady. This takes two bars, then the men cast, whilst the ladies dance left hands across on the next two bars, and so on.
- 27-30 Six hands round to the right to finish with third couple back in their original places, first couple on the ladies' side and second couple on the men's side.
- 31-36 First and second couples dance left hands across in a wheel one and a quarter times round to finish with second couple in their original places and first couple at the top on the opposite sides.
- 37-40 First couple cross over, giving right hand, and cast off into second place on own side.

Repeat with a new top couple.

Recommended tune: Last May a Braw Wooer

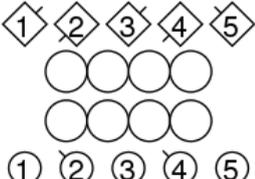
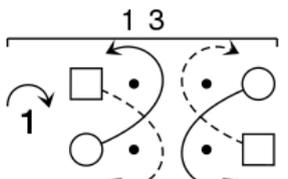
MARTLETS REEL					8x40 J						
1 2	1 x 3										
RL	RA _{1 1} ₄	4 bars	6 bars	4 bars	2 bars	2 bars	2 bars				
											
2 bars		2 bars		2 bars		4 bars		6 bars		4 bars	

O Wha's at the Window

A forty bar Jig for five couples in a longwise set.
The dance requires a tune written in 10 bar phrases.

- 1-10 Reels of five on own sides of the set. To commence, first and third couples dance out and down, second and fourth couples dance in and up (to pass right shoulder on the ladies' side and left shoulder on the men's side) and fifth couple dance out and up.
- 11-12 First and third couples cast off one place; second and fourth couples step up.
- 13-16 First couple dance a half figure of eight round fourth couple, whilst third couple dance a half figure of eight round fifth couple, both crossing down to begin.
- 17-20 First couple dance a half figure of eight round second couple, whilst third couple dance a half figure of eight round fourth couple, both crossing up to begin.
- 21-30 Grand chain for five couples, one step to each hand. To commence, second couple cross over, giving right hand in passing, first and fourth couples give right hand to change places on the sides and third and fifth couples also give right hands to change places on the sides.
- 31-32 First and third couples turn own partner with the right hand three quarters to give left hand to first corners.
- 33-34 First and third couples balance in line with their first corners.
- 35-36 First and third couples turn own partner with the right hand three quarters to join left hand with second corners.
- 37-38 First and third couples balance in line with their second corners.
- 39-40 First couple turn with right hand into third place on own side, whilst third couple turn with the right hand into fifth place on own side; fourth and fifth couples step up. First and third couples finish facing out, ready to start again.

Repeat with new top couple.
Recommended tune: O Wha's at the Window

O' WHA'S AT THE WINDOW		10 bar phrases	5x40 J
		<p style="text-align: center;">[2] [1] - [4] [3] - [5]</p> <p style="text-align: center;">CHAIN</p> <p style="text-align: center;">[2] [1] - [4] [3] - [5]</p>	<p style="text-align: center;">1 3</p> <p style="text-align: center;"> $T_{R_2}^1$ B $T_{R_4}^3$ B $T_{R_1}^1$ </p> <p style="text-align: right; font-size: small;">to: 2 4 1 5</p>

The Rose

A Strathspey for five couples in five figures of thirty-two bars.

The dancers form up in a single line down the centre of the room with the men facing down and the ladies facing up, each lady being back to back with the man below her.

First figure: "Stem Thorns and Bud"

- 1-12 All five couples dance petronella three quarters round.
13-16 First, second, third and fourth couples all dance a petronella turn to their original places and set, the ladies all turning to face down on bar 16; meanwhile, fifth couple set twice, advancing to join hands and make an arch at the end of bar 16.
17-20 Fourth lady, followed by the seven other dancers, dances under the arch; she commences to dance round to her right into a anticlockwise circle; fourth man, following his partner, emerges from the arch and turns to his left to dance round in a clockwise circle; third, second and first ladies follow fourth lady, whilst their partners follow fourth man. Fourth couple meet below fifth couple at the end of bar 20.
21-24 Fourth couple give right hands in passing to commence a grand chain, one step to each hand. The men finish with a polite turn on bar 24.

Chorus: "Stamen"

- 1-4 Each man sets to and turns the lady on his right with both hands.
5-8 Each man sets to and turns the lady on his left with both hands.

Second figure: "Carpel and Peduncle"

- 1-8 The five ladies dance right hands across in a wheel and back with the left hands.
9-16 The five men dance right hands across in a wheel and back with the left hands.
17-24 The five ladies dance five hands round to the left in a circle and back to the right, whilst the men set Highland Schottische for eight bars.

Chorus: "Stamen"

- 1-8 As above.

Third figure: "Inner Petals"

- 1-20 Reel of ten: each man dances across to the opposite lady's place, giving left hands across half way in a wheel as they do so; at the same time, each lady casts clockwise into the place occupied by the man on her immediate left; the ladies then cross, following the same man and giving left hands in a wheel half way, whilst the men cast. These four bars are repeated four more times to return to places as at the beginning of the figure.
21-24 All set Highland Schottische.

Chorus: "Stamen"

- 1-8 As above.

Fourth figure: "Outer Petals"

- 1-20 Reel of ten: each lady dances in and across to the place occupied by the second man to her right round the set (three places anticlockwise) without giving hands in a wheel, whilst each man casts clockwise to follow the lady on his immediate left; the men then dance across, following the same lady, whilst the ladies cast. These four bars are repeated four more times to finish in the same places as at the beginning of the figure.
21-24 All set Highland Schottische.

Chorus: "Stamen"

- 1-8 As above.

(continued on next page)

("The Rose" cont.)

Fifth figure: "The Bloom"

- 1-8 Ten hands round to the left in a circle.
- 9-12 Each man gives right hand to the lady on his right to commence a grand chain, two steps to each hand.
- 13-14 Original first couple meet and turn with the right hand, the others continue to dance the chain.
- 15-16 First couple commence leading up to the top, second couple meet and turn with the left hand, the others continue to dance the chain.
- 17-18 First couple, followed by second, lead up to the top, third couple meet and turn with the right hand, fourth and fifth couples pass right hand to complete the chain.
- 19-22 First, second and third couples continue to dance up towards the top; fourth couple turn with the left hand on bars 19 & 20 and then follow third couple, whilst fifth couple turn one and a half times with the left hand to follow.
- 23-32 First couple, followed by the others, continue to dance off.

(diagram on next page)

THE ROSE		160 S	
1st movement			
Chorus		2nd movement	
Chorus			
		R₄ 16 bars	ALL HS
4th movement			
		R₄ 16 bars	ALL HS
5th movement			
		5 dance off	ALL Continue to dance off

Huntie Gowk (April fool)

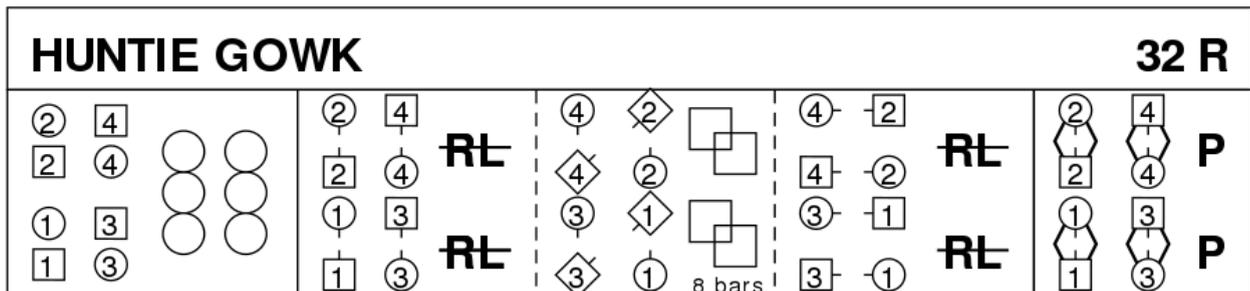
A thirty-two bar Reel for four couples in a circle round the room. First and second couples in a line facing clockwise, third and fourth couples in a line facing anticlockwise, with second and third couples being on the left. All ladies are on their men's right side.

- 1-8 First and second couples dance a reel of four; third and fourth couples do the same.
- 9-12 First and third couples dance half rights and lefts; second and fourth couples do the same. Give right hand to partner to commence, then give left hands to cross over.
- 13-20 First and third couples dance a ladies' chain; second and fourth couples do the same.
- 21-24 First and third couples dance half rights and lefts; second and fourth couples do the same. Give right hand to opposite to cross over to commence and finish facing partner with two hands joined.
- 25-32 First and third couples change places with poussette; second and fourth couples do the same. All dance as if second couples: to commence, the ladies retire and men advance on the first bar, quarter turn, men retire, quarter turn, ladies retire, half a turn and on the last two bars open out to face in the same direction, meeting the next couple round the circle.

Repeat with next couples.

Note

For a two couple dance, commence with four hands round and back and then continue as bars 9-32 above.



The Old Chain Pier

A forty-eight bar Strathspey for four couples in a longwise set.

- 1-2 First couple cross, giving right hand, to commence a snowball chain, two steps to each hand.
- 3-8 Second couple join in the chain on bar 3, third couple with right hand on bar 5 and fourth couple with the left hand on bar 7.
- 9-12 Second and third couples dance half rights and lefts at the top, whilst first and fourth couples do the same.
- 13-16 Second and third couples dance a ladies' chain half way, whilst first and fourth couples do the same. The four ladies finish facing in and the men finish facing out, second man towards the top and fourth man towards the foot.
- 17-24 Double reels of four: first and third ladies dance a reel of four up and down the set with second and fourth man, the ladies passing by the left as the men cast to their right to follow. At the same time, second and fourth ladies dance a reel of four across the set with first and third men, the ladies also passing left, whilst the men cast to commence. As is customary, first the ladies and then the men give left hands across in a wheel half way in passing. At the end of the reel all meet original partners, giving right hand.
- 25-32 All allemande round anticlockwise to finish with first couple in first place on the opposite side of the set, second couple on the ladies' side (second man in third place), third couple at the foot on own side of the set and fourth couple on the men's side (fourth man in second place).
- 33-36 Second and fourth couples dance right hands across three quarters round and set (second couple are now in second place on the opposite side and fourth couple in third place on own side).
- 37-40 First and second couples dance left hands across in a wheel half way, whilst fourth and third couples do the same; all join hands on the sides and set.
- 41-44 First and third couples dance right hands across in a wheel half way and set.
- 45-48 First and fourth couples dance left hands across in a wheel half way and set.

Repeat with new top couple.

THE OLD CHAIN PIER		4x48 S	
		<p>3 2x 4 1x</p> <p>RL</p>	<p>2 3x 1 4x</p>
	<p>give left hands in centre</p>		
<p>1 3</p> <p>RA₃ S</p> <p>1 3</p>	<p>1x 2x 4 3</p> <p>LA S</p>	<p>1 3x</p> <p>RA S</p>	<p>1x 4x</p> <p>LA S</p>

Lodge Hill

A sixty-four bar Jig for five couples in a longwise set.

- 1-2 First and second men turn half way with the right hand; third and fourth men do the same. First and fourth men join left hand and third and fifth do the same at the end of bar 2. At the same time, first and second ladies turn half way with the left hand; third and fourth ladies do the same. First and fourth ladies join right hands at the end of bar 2, third and fifth ladies doing the same.
- 3-4 All balance in line.
- 5-8 Retaining nearer hands, second, fourth and fifth couples advance and retire, whilst first and third couples (who remain facing out) retire and advance.
- 9-12 First and third man cast behind the man below each of them and dance up the middle to finish in the centre of the dance facing up opposite second and fourth place. At the same time, first and third ladies cast up behind the lady above each of them and dance down the middle, passing their partners by the right, to finish back to back with their partners and facing down the set. Join hands for crown triangles on bar 12: to do this, fourth couple remain facing across the set and extend both arms.
- 13-16 Half crown triangles: all set, first and third couples making a quarter turn to face out at the beginning of bar 15.
- 17-24 Reel of four with first corners, first couple with second man and fourth lady, third couple with fourth man and fifth lady. First and third couples finish facing their first corners.
- 25-32 Hello-Goodbye setting: first and third couples set to first corners, partner, second corners and partner, remaining facing own partner up and down the centre of the set on bar 32.
- 33-40 First and third couples dance a reel of four up and down the centre of the set.
- 41-44 First and third couples turn one and three quarter times with the right hand to finish back to back, facing own side of the set. They join hands with the standing couples in triangle formation.
- 45-48 Half crown triangles: all set, first and third couples making a quarter turn to their right on bar 47.
- 49-56 Reel of four with second corners, first couple with second lady and fourth man, third couple with fourth lady and fifth man. First couple finish facing out in second place on the opposite side, whilst third couple finish facing out in fourth place on the opposite side.
- 57-64 First and third couples cast off one place, cross to own side, giving right hand in passing, cast up one place and dance down one place, giving nearer hand; fourth and fifth couples step up on bars 63 & 64. First couple finish in third place and third couple in fifth place.

Repeat with new top couple and original first couple in third place.

(diagram on next page)

LODGE HILL		5x64 J	
 	 	<p>ALL</p> <p>↑</p> <p>↓</p> <p>retain hands</p>	
Crown Triangles			
 	 		<p>1 3</p> <p>┌───┐</p> <p>S S S S</p>
<p>1 3</p>	<p>1 3</p> <p>T_R³₄</p>	 	
	<p>1 x 3x</p> <p>1 X_R</p>	<p>2 2</p> <p>2 2</p>	

Be Traist

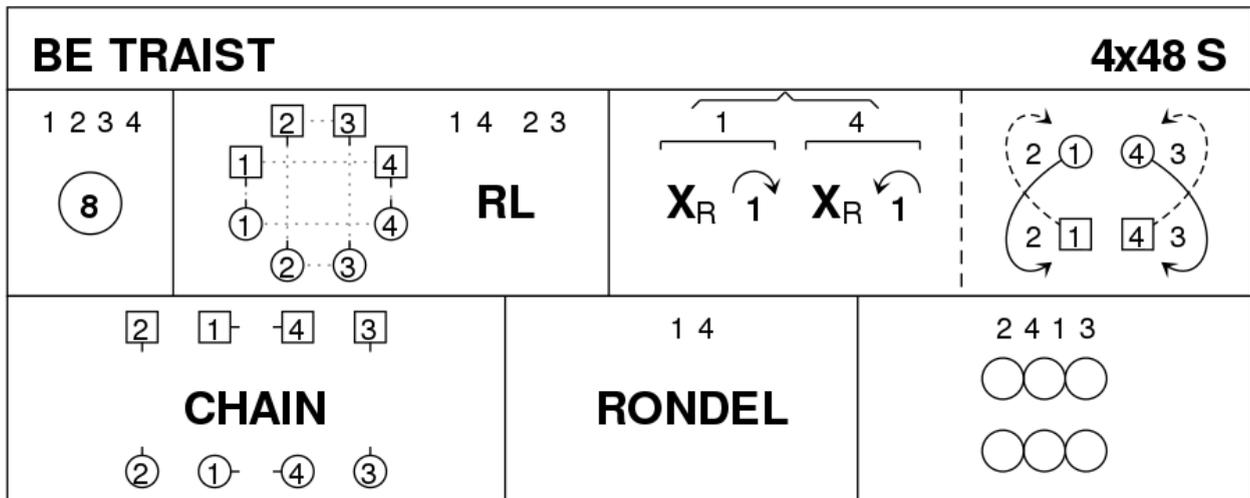
A forty-eight bar Strathspey for four couples in a longwise set.

- 1-8 Eight hands round in a circle to the left and back to the right, to finish still in the circle but facing own partner.
- 9-16 Double rights and lefts: first and fourth couples cross right hand, one step, and then change places up and down the set left hand, three steps; repeat back to place. At the same time, second and third couples cross right hand, two steps, and then change places on the sides with left hands, two steps; repeat back to place. Second and third couples must get well across on bars 9 and 13, to enable first and fourth to pass between them.
- 17-20 First couple cross over, giving right hand, and cast into second place (second couple step up on bars 19 & 20); meanwhile, fourth couple cross over, giving right hand, and cast into third place (third couple step down on bars 19 & 20).
- 21-24 First couple dance a half figure of eight round the couple above them, whilst fourth couple dance a half figure of eight round the couple below them.
- 25-32 Grand chain for four couples, one step to each hand: to commence, second and third couples cross, whilst first and fourth give right hands on the sides.
- 33-40 First and fourth couples dance a rondel.
- 41-48 Reels of four on own side of the set. Finish in the order 2, 4, 1, 3.

Repeat from new places.

Note

The phrasing for bars 9-16 is only approximate; dancers should adjust the phrasing to achieve a smooth flow with the interlocking figures.

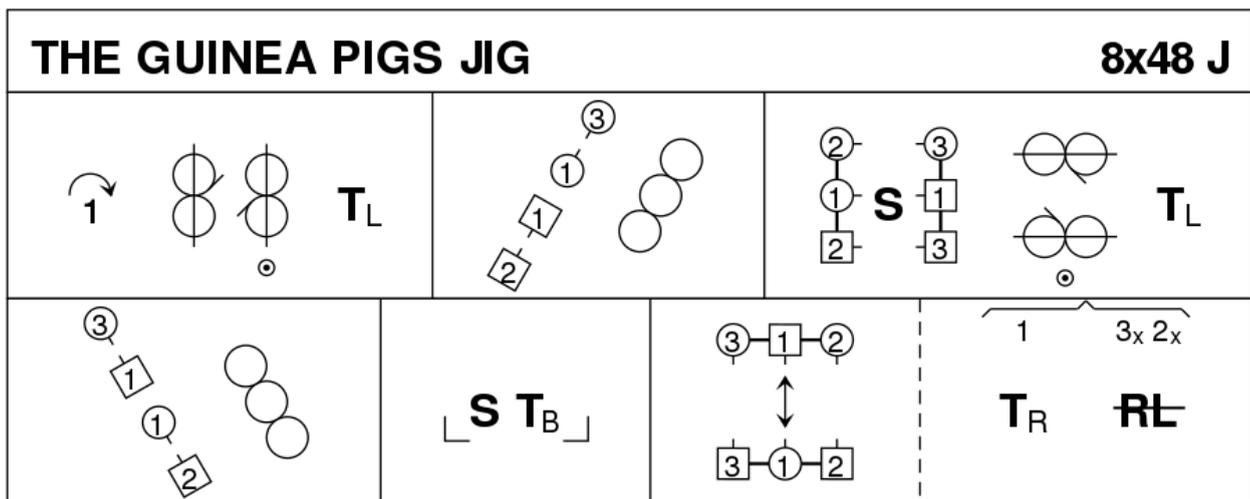


The Guinea Pigs Jig

A forty-eight bar Jig for three couples in a longwise set.

- 1-2 First couple cast off into second place; second couple step up.
- 3-6 First lady dances half a reel across the set with second couple, whilst first man dances a half a reel of three across the set with third couple, left shoulders to first corners to start.
- 7-8 First couple turn with the left hand to finish facing first corner position, first man facing third man and first lady facing second lady.
- 9-16 Reel of four with third man and second lady. First lady finishes between third couple, facing up, and first man between second couple, facing down.
- 17-18 All join hands and set.
- 19-22 First man dances a half a reel of three with second and third ladies on the men's side of the set, whilst first lady dances a half a reel of three with second and third men on the ladies' side of the set. First man finishes between second couple, facing up, and first lady finishes between third couple at the top, facing down.
- 23-24 First couple turn with the left hand to face their partner's second corner position, first man facing second lady and first lady facing third man.
- 25-32 First couple dance a reel of four with second lady and third man. First couple finish in second place on the opposite side, first man facing down and first lady facing up.
- 33-36 First man sets to and turns second man with two hands, whilst first lady sets to and turns third lady with two hands.
- 37-40 First man sets to and turns third man with two hands, whilst first lady sets to and turns second lady with two hands.
- 41-44 All three couples join hands and advance and retire.
- 45-48 First couple turn one and a half times with the right hand to finish in second place on own side of the set, whilst second and third couples dance half rights and lefts to finish with second couple at the top and third couple in third place. First couple finish facing out.

Repeat from second place. At the end of the repeat, first couple can again finish in second place facing out; as the new top couple casts on bars 1 & 2 of the next repeat, original first couple can also cast to the foot of the set.



Wallace's Revolution

A thirty-two bar Jig for four couples in a longwise set.

- 1-2 First man and second lady cross, giving right hand in passing; second man and third lady do the same, as do third man and fourth lady.
- 3-4 All join hands on the side and set.
- 5-6 First lady and third lady cross, giving left hand in passing; first man and fourth lady do the same, as do second man and fourth man.
- 7-8 All join hands on the side and set.
- 9-16 The four men, now at the foot of the set, dance right hands across in a wheel for four bars, turning on the fifth bar, and dancing back with the left hand for three bars. Meanwhile, the four ladies, at the top, dance left hands across in a wheel for four bars, turning on the fifth bar, and dancing right hands across for three bars. Order now is, from the top on the ladies' side: fourth lady, first lady, first man and fourth man; and on the men's side: third lady, second lady, second man and third man.
- 17-24 Eight hands round to the left in a circle and back to the right. The circle ends with the men retaining right hands to finish in a line across the room, facing up, and the ladies in a line across, facing down: first and second couples release own partner's hand to open out into these lines.
- 25-32 First and fourth couples dance rights and lefts; second and third couples do the same.

The dance finishes in the lines across in the order 2, 3, 4, 1. It is repeated from new places with original second couple leading.

At the end of the first repeat all four couples are on the opposite sides, with original third couple at the foot, ready to lead the second repeat.

At the end of the second repeat, the men are facing down the room and the ladies up, with original fourth couple ready to lead.

Thus the whole set revolves through ninety degrees on each repeat, to finish with all dancers in their original places.

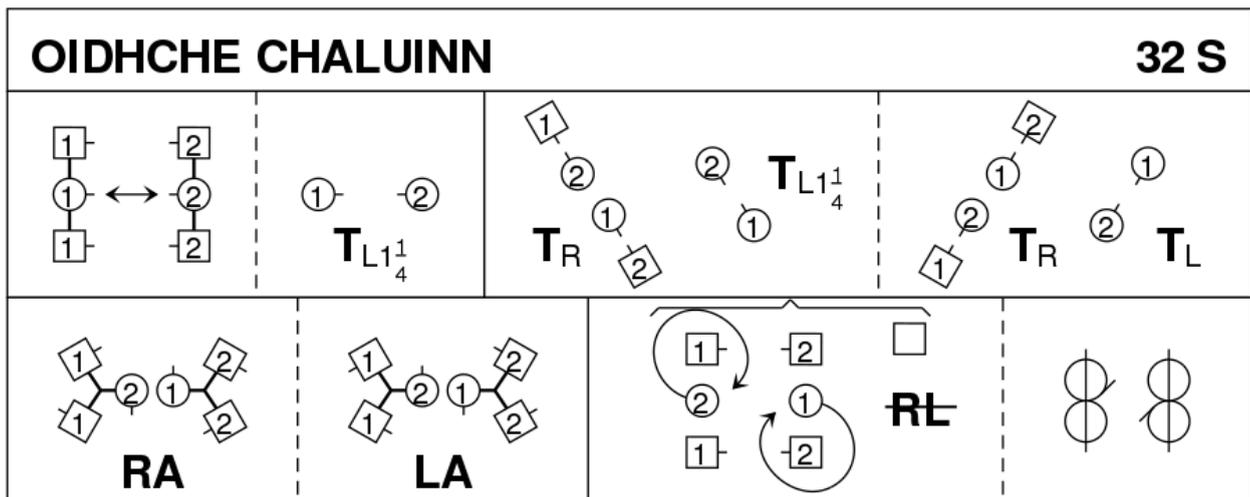
WALLACE'S REVOLUTION				4x32 J		
	ALL S		ALL S			
		2 3 4 1	3 4 1 2	4 1 2 3		
		R	R	R		
		32 bars	32 bars	32 bars		

Oidhche Chaluinn (New Year's Eve)

A thirty-two bar Strathspey for two trios, each comprising a man with two ladies, in a circle round the room.

- 1-4 All join hands and advance and retire.
- 5-8 The two men turn one and a half times with the left hand to face their first corners (the lady originally on the opposite man's left).
- 9-16 The men turn their first corners with the right hand, the men turn with their left hand, turn their second corners (the lady originally on the opposite man's right) with the right hand and then the men turn left hand.
- 17-24 The men dance right hands across with their corners (the other man's partners) and back with the left hand. Ladies finish in their original places and the men finish back to back facing out between the opposite ladies.
- 25-28 The four ladies dance half rights and lefts, whilst the men dance behind their first corner's position and round to face their original right hand partner.
- 29-32 Half reels of three with own partners, passing by the left to commence.

On bars 25-32, the men effectively dance a complete figure of eight trace, whilst the ladies dance half rights and lefts and half a reel of three, to finish with original partners, facing in the same direction. The trios, having progressed, will all be facing a new trio for the repeat.



Version History

- | | |
|-------------------|---|
| 1.00 / 2020-02-23 | First re-published version. |
| 1.01 / 2020-03-08 | “Wallace’s Revolution”: bars 5-6: changed wording and incorrect dancers’ names. |
| 1.02 / 2020-04-30 | Changed the word “position” to “place” in some instances. “Wallace’s Revolution”: bars 9-16: changed “Positions are now” to “Order now is”. |
| 1.03 / 2025-04-29 | “The De’el’s Awa Wi’ The Exciseman”: changed the diagram to a newer and correct version. |
| 1.04 / 2025-06-30 | Rephrased new instruction text in “The Haunting of Bisham Abbey” on bars 9-16. |