

# *Woodhall Book 1*

## *Symmetry*

*20 Scottish Country Dances*  
*Devised by Murrough Landon*



*Cover photograph: Woodhall Loch (Laurieston) – looking north from the beach*

# Woodhall Book 1: Symmetry

The dances in this book and its companion volumes were devised mainly for my own pleasure. I try to create the kind of dances I most appreciate myself. These tend to be busy, complicated, smoothly flowing and exhibit a lot of symmetry.

As a consequence rather few of these dances are easy. Most are suitable for reasonably experienced dancers but even for them some dances will take a bit of learning and practice.

This volume contains dances which are entirely symmetric or which explore symmetric patterns. Most of these dances are for square sets or four couple longwise sets with two couples starting on opposite sides. My less symmetric dances are collected in subsequent volumes.

This book is dedicated first to the memory of my mother (of course) and also to John Tyler and Daniel Capron who founded the Gay Gordons group in London in October 2005 and thereby sparked my enthusiasm for Scottish Country Dancing.

## Contents

4	Gorgeous Gordons	S32	18	Jonathan's Wheels	S32
5	10/6 In This Style	R32	19	Kyle Castle	S32
6	Between Two Lakes	S32	20	Luke's Life in London	R32
8	Broken Symmetry	R48	22	Neighbourliness	S48
10	Chase, Pursued by a Bear	J32	23	Ompredena	J32
12	A Circuit of Sedbergh	M64	24	Parallelogram	S32
13	Erraid	R32	26	Reflections on Woodhall Loch	S32
14	Great Gable	R32	27	Shimmering Flamingos	J32
15	The Hidden Heart	S80	28	The Treasure of Kennington	R32
16	Homemade Jam	S32	30	The Zeal of the Joyous Scots	R32

After the dance for the dedicatees, the rest are in alphabetic order.



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*PDF available at <https://my.strathspey.org/u/murrough/book/WoodhallBook1.pdf>*

# ***Gorgeous Gordons***

## ***For John and Daniel 10 years on***

A 32 bar strathspey for four couples in a longwise set. The dance starts with two chords: on the second chord the 2nd and 4th couples cross over to the opposite side.

### *Bars Description*

- 1-4 1st and 4th couples cross giving right hands then cast one place inwards as 2nd and 3rd couples step out to the ends.
- 5-8 1st and 4th couples dance a complete left hands across ending on the sidelines in the order 2,1,4,3 with 2nd and 1st couples on opposite sides.
- 9-12 2nd and 3rd couples cross giving right hands then cast one place inwards as 1st and 4th couples step out to the ends.
- 13-16 2nd and 3rd couples dance half left hands cross and face the ends. Then, giving right hands, half turn 4th and 1st couples respectively to end facing them up and down on the sidelines in the order 3,1,4,2 with 1st and 2nd couples on opposite sides.
- 17-24 All dance parallel right shoulder reels of four on the sidelines and end facing up and down.
- 25-28 All set advancing, passing left shoulder, then 3rd and 2nd couples turn giving both hands on the sidelines ending in the order 1,3,2,4 with 1st and 2nd couples on opposite sides.
- 29-32 1st couple with 3rd couple, and also 2nd couple with 4th couple, dance mirror set and link for two couples with the inner couples (3rd and 2nd) casting to the ends while the outer couples (1st and 4th) dance down or up the centre, touching nearer hands.  
The final order is 3,1,4,2 with 1st and 2nd couples on opposite sides.

### ***Music***

- Suggested tune: Butter on the Bow (Allie Windwick).
- Suitable recording: Our Lady of the Snows (Drummond Cook and his SDB: Highlander Music Vol 6).



***John Tyler***

*The inspirational founding teacher  
of the Gay Gordons group in London*

***Daniel Capron***

*Provided the initial organising impetus  
to start the group in October 2005*



# *10/6 In This Style*

A 32 bar reel for three couples in a longwise set. 2nd couple start on the opposite side.

The dance was inspired by a comment at a Mad Hatter's Tea Party (for Ashley Weller's 50th unbirthday) that there should be a dance for the hat. The Wonderland school curriculum has "reeling" instead of "reading". The hat makes its appearance at a tea party and one "In This Style" is priced at "10/6" (ten shillings and six pence). So the dance had to be in reel time and start with reels which are inevitably followed by "teapots". The last half of the dance has a slightly mad 10 bar phrase with lots of crossing leaving everyone moved round one place clockwise and it ends with a 6 bar chase (or circle) which represents the mercury tainted hat band.

## *Bars Description*

- 1-8 2nd couple dance reels of three across with 1st and 3rd couples. 2nd couple start by giving right shoulder to their 2nd corners (1st woman, 3rd man) while the 1st corners (1st man and 3rd woman) start by casting. 2nd couple end on the centre line with 2nd woman below 2nd man.
- 9-16 2nd man with 1st couple and 2nd woman with 3rd couple dance right hands across. 2nd couple pass right shoulder to dance left hands across at the other end. All end on the sidelines in original places.
- 17-26 Ten bars of crossing:
- 2nd couple cross giving right hands with those diagonally to their right.
  - 1st man and 3rd woman, now in 2nd place, cross giving left hands with those diagonally to their left.
  - 2nd couple (in 1st corner positions) cross on the diagonal giving right hands.
  - 3rd woman and 1st man (in 2nd corner positions) cross on the diagonal giving left hands.
  - Finally 1st woman and 3rd man (in 2nd place) cross giving right hands.
- All should end having moved round one position clockwise with 2nd woman, 3rd man and 3rd woman down the men's side and 1st man, 1st woman and 2nd man down the women's side. All have a new partner and those in 1st and 3rd places are now on the opposite sides, those in 2nd place are on their own sides.
- 27-32 All chase once round clockwise (or optionally circle six hands once round to the left only) ending back in the same places opposite their new partner.  
After six times through everyone will return to their original place and partner.

NB If circling, then between repeats make a smooth transition from slip steps into skip change to begin again. Even when choosing the default chase option it can be good to finish with a circle for the last time through.

## **Music**

- Suggested tune: The Thurso Wedding (Neil Grant).
- Suitable recording: A Trip to Applecross.

## **Notes**

- The label on the hat reads "In This Style 10/6" but I preferred to reorder it for the title.

# *Between Two Lakes*

A 32 bar strathspey for four couples in a longwise set. The dance starts with two chords: 3rd and 4th couples cross to the opposite side on the second chord.

This is for Liz and Colin Anderson who teach at, and help organise, dance groups in Annecy and Geneva which are both cities beside lakes named after them. 2nd and 3rd couples stay in their own halves of the set representing the groups in each city, while 1st and 4th couples, representing the double lives of Liz and Colin, constantly flit between them.

## *Bars Description*

- 1-4 1st and 4th couples cross giving right hands then cast inwards one place as 2nd and 3rd couples step out to the ends.
- 5-8 1st and 4th couples dance left hands across.
- 9-12 2nd and 1st couples, also 4th and 3rd couples, dance right hands across. 1st and 4th couples end facing each other on the sides.
- 13-16 1st and 4th couples pass each other left shoulder and then loop left shoulder around the corners (1st woman around 3rd woman etc). They end passing each other again left shoulder so that 1st couple face up in 2nd place and 4th couple face down in 3rd place. Meanwhile 2nd and 3rd couples set advancing into the centre on the diagonals and then retire diagonally straight back to place.
- 17-20 1st and 2nd couples, also 3rd and 4th couples, giving both hands, turn one and half times on the side, then open out to form circles at top and bottom.
- 21-24 1st with 2nd couples, also 3rd with 4th couples, circle four hands round to the left and end facing up and down in the centre, nearer hands joined with partner. All are back in the original order (1,2,3,4) but now with 1st and 3rd couples on opposite sides.
- 25-32 All dance "through the mirror" rondels:
- 1: 1st and 4th couples dance down or up under arches made by 2nd and 3rd couples.
  - 2-3: 1st and 4th couples circle four hands half way round, dropping hands early with partner but retaining nearer hands with opposites to end beside them on the sidelines, finally switching to take the other nearer hand with 2nd and 3rd couples. Meanwhile 2nd and 3rd couples cross at the top and bottom and come in to join nearer hands with 4th and 1st couples on the sides.
  - 4-6: 2nd and 4th couples at the top ,also 1st and 3rd couples at the bottom, continue with bars 4-6 of the rondel as usual, with the men making arches.
  - 7-8: 2nd and 3rd couples again make the arches, facing up or down respectively.
- End in the order 2, 4, 1, 3 with 1st and 3rd couples on opposite sides.

## *Music*

- Suggested tune: Aberdeen Festival Strathspey (Alasdair Fraser).
- Suitable recording: Janet's Cup of Tea (Glencraig: Stirling at 90).

## Diagrams (music at the bottom)

Bar 25	Bars 26-27	Bar 28	Bars 29-30	Bars 31-32	End



*Liz and Colin Anderson  
with a glimpse of Lake Annecy*



*Luke Bradley  
leading a lady in Lausanne*

# *Broken Symmetry*

A 48 bar reel for three couples in a longwise set.

## *Bars Description*

- 1-4 1st and 2nd couples dance half left hands across then each half turn their partner left hand.
- 5-8 1st couple dance half diagonal rights and lefts with 1st woman crossing up and 1st man crossing down.
- 9-12 All dance half reels of three on the sides with 1st couple giving right shoulder to their 2nd corners and ending back on the sidelines in 2nd place opposite sides.
- 13-16 All dance half reels of three across with 1st couple giving left shoulder to their 3rd corner positions and ending in 2nd place on their own sides.
- 17-20 1st couple dance half a figure of eight ("fish hook") out of the ends of the set passing their 1st corner position left shoulder and ending in 2nd place on opposite sides while their 1st corners half turn left hand and twirl away to the opposite corner. All are now on opposite sides in the order 3,1,2.
- 21-24 1st couple dance half a figure of eight on the side round their 2nd corner, passing them right shoulder to end back in 2nd place still on opposite sides.
- All now repeat bars 5-24 (reflected) from opposite sides with opposite hands.
- 25-28 1st couple dance half diagonal lefts and rights with 1st woman crossing up and 1st man crossing down, both starting by giving left hands to cross and right hands on the sides.
- 29-32 All dance half reels of three on the sides with 1st couple giving left shoulder to their 3rd corner positions and ending back on their own sides in 2nd place.
- 33-36 All dance half reels of three across with 1st couple giving right shoulder to their 2nd corner positions and ending in 2nd place on opposite sides.
- 37-40 1st couple dance half a figure of eight ("fish hook") out of the ends of the set passing their 4th corner position right shoulder and ending in 2nd place on their own sides while their 4th corners half turn right hand and twirl away to the opposite corner. All are now back on their own sides in the order 2,1,3.
- 41-44 1st couple dance half a figure of eight on the side round their 3rd corner, passing them left shoulder to end back in 2nd place on their own sides.
- 45-48 1st and 3rd couples each half turn their partner right hand then dance half right hands across. The final order is 2,3,1 and 3rd couple, now in 2nd place, are ready to flow into the repeat with the new 1st couple.

## **Music**

- Suggested tune: Lucky Scaup (Jimmy Shand, Senior).
- Suitable recording: A Special Occasion (Marian Anderson and her SDB: The Other Kangaroo Paw).



## Notes

The “CPT Theorem” requires that theories of particle physics should be symmetric if (a) all particles are switched to their antiparticles, (b) “parity” (left/right handedness) is inverted and (c) the direction of time is reversed. Experiments show that nature is not symmetric if only one or two of the three are swapped at the same time, ie these symmetries are broken.

This dance is not symmetric under all three transformations so totally fails to illustrate the CPT Theorem (which would be incompatible with a progression). However taking men and women as particles and antiparticles (or vice versa) it does show swapping of pairs of these symmetries. The first and last four bars have inverted time order and handedness but are danced from the same side, whereas the repeated sections of bars 4-24 and 25-40 are in the same time order but have gender and handedness reversed.



*Annie Dufaut*



*Jonathan Lewis*

# *Chase, Pursued by a Bear*

A 32 bar jig for four couples in a square set.

## *Bars Description*

- 1-4 1st and 3rd women dance out between the couple to their right then curve left to end in the centre of the opposite side. Meanwhile 1st and 3rd men, giving right hands, turn one and a half times to end back to back on the centre line facing out to their partner. 3rd couple are at the top of the line and 1st couple at the bottom.
- 5-8 1st and 3rd couples dance half a reel of four up and down the centre, starting by passing their partner left shoulder and ending on the centre line facing their partner again.
- The next 16 bars is a sequence of four 4 bar figures each being a 2 bar turn, then 2 bars of setting, crossing through the setting couples or looping on the sides. 1st and 3rd couples turn left hand, 2nd and 4th couples turn right hand each time.
- 9-10 All half turn: 1st and 3rd couples left hand, 2nd and 4th couples right hand. 1st and 3rd couples are in a line up and down with the women closely back to back in the centre. 2nd and 4th women face in, their partners face out.
- 11-12 1st and 3rd couples set. Meanwhile 2nd and 4th women cross over between the setting couples while 2nd and 4th men half loop back to where their partner was.
- 13-14 All turn three quarters: 1st and 3rd couples left hand, 2nd and 4th couples right hand. 2nd and 4th couples are now in a line across with the women closely back to back in the centre. 1st and 3rd women face in, their partners face out.
- 15-16 2nd and 4th couples set. Meanwhile 1st and 3rd women cross over between the setting couples while 1st and 3rd men half loop back to where their partner was.  
At this point all the women have crossed over, 1st woman is facing 3rd man, etc.
- 17-24 All now (almost!) repeat bars 9-16 from new places with one crucial difference:  
On bars 17-18 1st and 3rd couples make a full left hand (or elbow grip) turn. 2nd and 4th couples just half turn right hand. This is the change over so that now the men end the turns facing in to cross over or to set closely back to back in the centre while the women are now at the ends of the setting lines or facing out to loop.  
The orientation of the setting lines is across the set (again) for bars 17-20, then up and down for bars 21-24.  
End with 3rd and 1st couples up and down the centre line, the men back to back. 4th and 2nd couples are facing their partner in 2nd and 4th places with the men in the women's places and vice versa.
- 25-26 All turn their partner with the right hand: 1st and 3rd couples turn three quarters, 2nd and 4th couples half turn. End on the sides facing clockwise in the order 3,4,1,2.
- 27-32 All chase clockwise three places round the set to end in the order 4,1,2,3.

## **Music**

- Suggested tune: Inveresk House (traditional).
- Suitable recording: Inveresk House (J Gray and S Petrov: Opus Dance - Tweeddale).

## Executive summary for bars 9-24

9-16	Line up and down, then line across.	Women facing in or in the centre. Men facing out or on the outside.
17-24	Line across (again), then up and down.	Men facing in or in the centre. Women facing out or on the outside.
<i>Turns of 9-10 and 17-18 swap in/out role; 13-14 and 21-22 swap orientation.</i>		
<u>Sequence for 1st and 3rd couples:</u>		<u>Sequence for 2nd and 4th couples:</u>
9-10	Half left hand turn. Women back to back, men outside.	Half right hand turn. Women face in, men face out.
11-12	Set facing in a line up and down.	Women cross, men half loop on side.
13-14	Three quarter left hand turn. Women face in, men face out.	Three quarter right hand turn. Women back to back, men outside.
15-16	Women cross, men half loop on side.	Set facing in a line across.
17-18	<u>Full</u> left hand turn (quick!). Men face in, women face out.	<u>Half</u> right hand turn. Men back to back, women outside.
19-20	Men cross, women half loop on side.	Set facing in a line across.
21-22	Three quarter left hand turn. Men back to back, women outside.	Three quarter right hand turn. Men face in, women face out.
23-24	Set facing in a line up and down.	Men cross, women half loop on side.

## Diagrams (music at the bottom)

Bar 9 (1/2 turn)	Bar 11	Bar 13 (3/4 turn)	Bar 15	
Bar 17 (turn)	Bar 19	Bar 21 (3/4 turn)	Bar 23	Bar 25 (turn)

# *A Circuit of Sedbergh*

A medley of 64 bars strathspey and 64 bars reel for four couples in a square set.

Sedbergh is a little town on the western edge of the Yorkshire Dales with a big school and lots of second hand bookshops. Thanks to local resident Gina Barney (among others) it was the venue for the 2017 Gay Gordons dance week. The dance actually has several different circuits of the town, admiring its history, architecture and the surrounding hills, ending back home (with a good book) after 64 bars of strathspey, ready to repeat in reel time.

## *Bars Description*

- 1-4 All dance half an interlocking reel of four, starting by passing their partner right shoulder and end facing partner again after a second left shoulder pass.
- 5-8 All turn their partner by the right hand once round and end facing them.
- 9-16 All repeat bars 1-8 but turn one and quarter times so the men end with their backs to the centre facing their partners who are on the sides.
- 17-20 The men dance four bars of hello goodbye setting: first setting to their partner, then to each other diagonally across the set and end facing the next woman. The women keep setting for the whole four bars.
- 21-24 All turn one and a half times by the right hand so the women end back to back.
- 25-32 The women repeat bars 17-24 but turn their partners only one and a quarter times to end facing in on the sides in the order 2,3,4,1.
- 33-40 All dance set and link for two couples with their partner. The men pull right shoulder back to end facing in on the diagonals, 1st man beside 4th woman, etc.  
Repeat the set and link with that person to end on the sidelines with the women back in their original places opposite their partners who have now progressed two places. After the second set and link the men stay facing out.
- 41-44 All dance half a double ladies' chain to end facing their partners in the order 3,4,1,2.
- 45-48 All set and turn their partners by the right hand to end with the women facing out.
- 49-56 All dance Schiehallion reels half way round the set to return to their original places.
- 57-64 All turn their partner into allemande hold facing anticlockwise and dance once round the set back to place.
- 65-128 Repeat bars 1-64 in reel time.

## **Music**

- Suitable recording: Corrievreckan (Marian Anderson and her SDB: Dancer's Choice 1).
- Other similar recordings: Schiehallion, Solway Sailor, 1314.



# Erraid

A 32 bar reel for four couples in a square set.

## *Bars Description*

- 1-8 1st and 3rd couples each dance figures of eight round the nearest side couples, starting by dancing in. They end facing their partner in original places.
- 9-16 All dance interlocking rights and lefts. 1st and 3rd couples start by changing places with their partner giving right hands while 2nd and 4th couples cross over giving right hands. All end facing their partner in original places.
- 17-20 All set to their partner. Then the men pull back their right shoulder and cast into the next woman's place clockwise. Meanwhile the women dance forward to the next man's place clockwise and turn to face the place they just left. All are now facing their corner person. This figure is similar to the Set to Corners and Cast Away figure.
- 21-24 All repeat bars 17-20 from new places and face their partner in the order 4,1,2,3.
- 25-28 All turn their partner once round with the right hand and end facing their corner.
- 29-32 All dance back to back with their corner starting by passing left shoulder.  
The final order is 4,1,2,3.

## **Music**

- Suggested tune: Tannadice (Robert Frew).
- Suitable recording: Tannadice (Chris, Julie and Nick Dewhurst: Short and Sweet).

## **Notes**

- The title comes, circuitously, from the Set to Corners and Cast Away figure of bars 17-24. The island of Erraid is where David Balfour, the hero of Robert Louis Stephenson's novel Kidnapped, thought he was stranded as a castaway. Erraid is actually linked to Mull at low tide.



*Great Gable: cloud capped in the distant centre (photo by Bob Shaw)*

# Great Gable

A 32 bar reel for four couples in a square set. The first 16 bars are a predominantly left handed fugue with 2nd and 4th couples copying 1st and 3rd couples four bars later. The second 16 bars have a more right handed feel.

The figure in bars 17-24 is a variant of the set and cast away figure, seen for example in Best Set in the Hall, but with the dancers in the centre dancing out to the positions beside them instead of behind them.

## *Bars Description*

- 1-4 1st and 3rd couples each set to their partner, then turn three quarters giving left hands to end with the men back to back in the centre facing their partners.
- 5-8 1st and 3rd couples dance half a left shoulder reel of four up and down.  
Meanwhile 2nd and 4th couples set to their partner, then turn three quarters giving left hands.
- 9-12 All dance half intersecting left shoulder reels of four with quick half right hands across in the centre.
- 13-16 1st and 3rd couples turn once round by the left hand.  
Meanwhile 2nd and 4th couples dance half a left shoulder reel of four across. End with all the men back to back in the centre facing their partners who are on the sidelines.
- 17-18 All set to partners.
- 19-20 All the men dance out to the position currently occupied by the woman on their right turning to face in while all the women, starting slightly to the left, dance into the position just vacated by their partner, turning to face the position they just left. The men have progressed one place clockwise.
- 21-24 Repeat bars 17-20 from new positions to end with all facing their original partner, having progressed one place clockwise to 4,1,2,3 and with all the men back to back in the centre again.
- 25-28 All dance a quarter Rosace (Schiehallion figure but starting with the men back to back) to end back in same positions as at bar 17.
- 29-30 All half turn their partner by the right hand into promenade hold facing clockwise.
- 31-32 All promenade one place clockwise to end in the order 4,1,2,3.

## **Music**

- Suitable recording: Set of 4x32 Reels (Muriel Johnstone: Dancing Fingers 1, track 7).

# *The Hidden Heart*

An 80 bar strathspey for four couples in a square set to celebrate David Quarrie's 70th birthday.

After many years of energetic dancing, David's sporran wore a small hole in his kilt. This was neatly repaired by costume designer Marina Harrington with a (normally hidden) heart shaped patch.

## *Bars Description*

- 1-4 1st and 3rd couples half turn their partner with both hands and open out to face the other couple in the centre (similar to the tourbillon) where they set to each other.
- 5-8 1st and 3rd couples turn the opposite person with both hands and open out to the sides (men to original places, women opposite original places) where they set.
- 9-16 1st and 3rd couples dance half a men's chain, with the women casting into their loop. Both couples end taking promenade hold and then dance back to original places passing right shoulder in the centre.
- 17-32 2nd and 4th couples repeat bars 1-16.
- 33-36 All set and link for two couples on the sides to end facing the corner person.
- 37-44 All dance a Bourrel-like sequence around the square:
- Set advancing, passing the corner person left shoulder to face the next person.
  - Half turn them with both hands and twirl away to face the next person.
  - Set advancing, passing that person left shoulder to face their partner.
  - Turn their partner with both hands once round and end facing them.
- 45-48 All dance half an interlocking reel of four starting by giving right shoulder to their partner and end back in original places after a second left shoulder pass.
- 49-52 All dance back to back with their partner, starting by passing right shoulder.
- 53-56 The men dance left hands across back to place facing their partner.
- 57-64 Repeat 49-56 starting left shoulder, then the women dance right hands across.
- 65-72 All circle eight hands round to the left and back.
- 73-78 All turn their partner with both hands, set on the sides, then all join hands and advance.
- 79-80 All form a heart shape: 1st couple turn slightly away to face 2nd or 4th couple with hands pointing forward while 3rd couple retire turning slightly towards each other pointing hands backwards while 2nd and 4th couples retire keeping hands curved with 1st couple. 1st couple make the final bow to 2nd or 4th couple.

## **Music**

- As for Robertson Rant or similar dances.
- Ideally this dance would use two tunes each with two repeated 8 bar phrases. The first 32 bars would use the first tune played ABAB. Bars 33-64 would use the second tune played CCDD. The final 16 bars (65-80) would revert to AB. Bars 1-2 and 5-6 of phrase A have tourbillon-like turns so some emphasis would be good.

# *Homemade Jam*

A 32 bar strathspey for four couples in a longwise set. The dance starts with two chords: 1st and 2nd couples cross to opposite sides on the second chord.

This dance is for Annie Dufaut, an active member of Scottish Country Dance groups in both Geneva and Fourqueux (near Paris). She enjoys picking fruit and making jam, but does not like eating it, so her friends get the benefit of this tasty hobby.

## *Bars Description*

- 1-8 1st and 2nd couples, also 3rd and 4th couples, dance set and rotate. 1st and 4th women end facing out.
- 9-12 1st and 4th couples dance left hands across. The men retain left hand with the person who is not their partner, pull left shoulder back and take promenade hold facing out on the sides: 1st woman with 4th man on the men's side, 1st man with 4th woman on the women's side.
- 13-16 All dance half left shoulder promenade reels of three on the sides. 1st and 4th couples end in the centre facing up or down to their partner.
- 17-20 1st and 4th couples dance right hands across. They retain right hands with their partner and the women pull right shoulder back to end in promenade hold facing out on the sides: 1st couple on the women's side, 4th couple on the men's side.  
Meanwhile 3rd and 2nd couples cross giving right hands and set.
- 21-24 All dance half right shoulder promenade reels of three on the sides. 4th and 1st couples end by separating and facing each other up and down just in from the sidelines.
- 25-26 4th man with 1st woman, and 4th woman with 1st man, turn with both hands once round opening up to end on the sidelines.  
Meanwhile 2nd and 3rd couples cross giving right hands.
- 27-28 All set on the sides.
- 29-32 All circle eight hands half way round to the left only to end in the order 3,1,4,2 with 3rd and 1st couples on opposite sides.

## **Music**

- Original tune: Confiture Maison (Marian Anderson).
- A 4x32 recording of this is available via <https://my.strathspey.org/u/murrough/recording/>
- The video used Tribute to Drummond Cook (Colin Dewar and his SDB: Special Requests Vol. 8).



# Confiture Maison

Strathspey

Marian Anderson - February 2018

G F#/D7 Em C B/G A/D G7 C

G A/D7 B/G C Am F#/D7 C G

Am F#/D7 C D C D7 B/G A/D7

G C D7 Em F#/D7 A/D7 C G

Written as the original tune for the dance Homemade Jam which was devised by Murrough Landon.

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# Jonathan's Wheels

A 32 bar strathspey for four couples in a longwise set. The dance starts with two chords: on the second chord the 3rd and 4th couples cross over to the opposite side.

This dance is for Jonathan Lewis who likes motorbikes. The rotating figures in this dance, such as teapots and circles, mostly come in pairs for the bikes though there is one instance of four couples turning both hands which might suggest a short trip in a car.

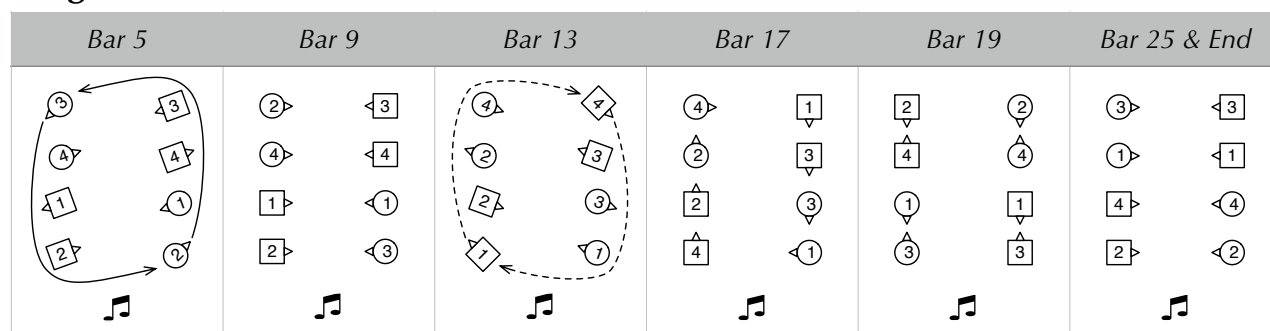
## Bars Description

- 1-4 1st with 2nd couples, also 3rd with 4th couples, each dance reverse set and link for two couples: those with left hands free cast as the others dance up or down the centre. 2nd and 3rd men end facing out.
- 5-8 2nd woman and 1st couple dance left hands across at the top while 4th couple and 3rd woman dance left hands across at the bottom while 2nd and 3rd men each chase anticlockwise half way round the set. All end on the sidelines.
- 9-12 3rd man, 2nd woman and 1st couple at the top, also 4th couple and 3rd woman with 2nd man at the bottom, each dance a standard set and link for two couples: those with right hand free cast. 1st and 4th women end facing out.
- 13-16 1st man, 3rd man and 2nd woman dance right hands across at the top while 3rd woman, 2nd man and 4th man dance right hands across at the bottom while 1st and 4th women each chase clockwise half way round the set.
- 17-18 All chase clockwise two places to be opposite their partner in the order 3,1,4,2 with 3rd and 1st couples on opposite sides.
- 19-20 3rd and 1st couples, also 4th and 2nd couples, turn with both hands on the sides.
- 21-24 All dance half a reel of four on the sides starting by passing right shoulder.
- 25-32 2nd and 4th couples, also 3rd and 1st couples, circle four hands round to the left and back. End in the order 2,4,1,3 with 1st and 3rd couples on opposite sides.

## Music

- Suggested tune: Mrs Elizabeth Hunter (Alastair C Hunter).
- Suitable recording: The Sleeping Warrior (Whitehead: Highlander Music Scottish Dances Vol. 13).

## Diagrams (music at the bottom)



# Kyle Castle

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

This dance is dedicated to Roy Southall whose Scottish ancestors lived in Ayrshire near Kyle Castle.

## *Bars Description*

- 1-2 Extended Espagnole for 4 couples: 1st woman with 2nd woman, also 3rd woman with 4th woman, lead by the right hand to the opposite sides and cross while 2nd man with 3rd man lead by the left hand to the opposite sides and cross while 1st and 4th men dance across singly. End with all the women on the men's side in the order 2,1,4,3 and all the men on the women's side in the order 1,3,2,4.
- 3-8 Repeat the figure three more times from new positions, always using right hands on the women's side and left hands on the men's side. All finish back on their own sides opposite their partners in the order 4,3,2,1.
- 9-12 3rd couple (in 2nd place) turn by the left hand one and a half times while 2nd couple (in 3rd place) turn by the right hand one and a half times.
- 13-16 4th and 3rd couples, also separately 2nd and 1st couples, dance set and link for two couples to end in the order 3,4,1,2 with 3rd and 2nd couples on opposite sides. Those who had their left hand free for the set and link (3rd and 4th men, 1st and 2nd women) do not turn to face in but stay facing out.
- 17-20 4th and 1st couples dance left hands across while 3rd and 2nd couples chase clockwise half way round the set.
- 21-24 2nd and 4th couples, also 1st and 3rd couples, dance right hands across and end facing up and down on the sidelines.
- 25-32 All dance parallel right shoulder reels of four on the sides. In the last bar, for the easiest flow into the repeat, 4th and 1st men half turn by the left hand and retain hands (instead of passing left shoulders) while 2nd and 3rd women finish with extra loops but 2nd and 3rd men omit them. The progressed order is 2,4,1,3.

## **Music**

- Preferred tune: James Gray's Strathspey (John Renton).
- Recording: Set of Strathspeys (James Gray: Piano Dance, track 10).

# ***Luke's Life in London***

A 32 bar reel for four couples in a longwise set. The dance starts with two chords: on the second chord the 3rd and 4th couples cross over to the opposite side. 1st and 4th couples are the dancing couples.

A dance to welcome Luke Bradley to his new life in London. Following the alliteration in the title, many of the figures are left handed or start with "L".

## *Bars Description*

- 1-2 All set on the sidelines.
- 3-8 1st and 4th couples dance La Barratte with their partner:
- Half turn partner right hand retaining hands at full arm's length with 1st couple facing down and 4th couple facing up.
  - The men pass their partners under their raised right arm, take their left hand and turn them under their raised left arm to end in changed places still keeping left hands at full arms length. The women pass facing each other.
  - Cross back left hand to end on the opposite side to their starting places with 1st and 4th couples facing 2nd and 3rd couples up and down on the sides.
- 9-14 All repeat La Barratte on the sidelines, facing in at bar 11. All end facing up and down in the order 2,1,4,3 with 1st and 3rd couples on opposite sides.
- 15-16 2nd and 1st couples, also 4th and 3rd couples, chase one place anticlockwise, each in their own half of the set, to end with the men facing in and the women facing out.
- 17-20 2nd with 1st couple, and also 4th with 3rd couple, dance half a ladies chain with genders reversed: the men turn each other three quarters right hand as the women loop on the sides and then all half turn their partner left hand on the sides to end in the order 2,1,4,3 with 2nd and 4th couples on opposite sides.
- 21-24 2nd and 3rd couples each chase anticlockwise half way round the set while 1st and 4th couples dance right hands across in the centre to end facing up or down on the sidelines.
- 25-28 All dance half a left shoulder reel of four on the sides.
- 29-32 4th and 1st couples each dance half a figure of eight out of the nearest end of the set to finish in the order 2,4,1,3 with 1st and 3rd couples on opposite sides.

## ***Music***

- Original tune: Luke Around London (Marian Anderson). Not yet recorded.
- Suitable recording: use four repeats of London Reel (Judith Smith and Angela Young).



# Luke Around London

Reel

Marian Anderson - September 2017

The musical score is written in 4/4 time and consists of four staves. The key signature has one flat (Bb). The first staff begins with a repeat sign and contains the following chords: Gm, F, Bb, and C. The second staff contains the following chords: Gm, F#/D7, Gm, Am, D, F#/D7, and Gm. The third staff contains the following chords: D7, F#/D7, Gm, A/D7, Gm, and F#/D7. The fourth staff contains the following chords: Gm, F#/D7, Gm, F, Gm, D7, and Gm. There are three triplet markings (indicated by a '3' over a bracket) in the first, second, and fourth staves.

Written as the original tune for Luke's Life in London to reflect the time that Luke Bradley has spent in the capital.

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# Neighbourliness

A 48 bar strathspey for four couples in a square set. Danced two or four times as preferred.

## *Bars Description*

- 1-2 All set to their partner and pull back left shoulder to face their corner.
- 3-6 All turn their corner once round with the left hand and face their partner.
- 7-8 All half turn their partner with the right hand. 1st and 3rd couples end facing out in promenade hold. 2nd and 4th couples end facing in with polite turns.
- 9-16 1st and 3rd couples dance promenade reels of three across the set, passing 2nd and 4th men respectively by the right shoulder to start. 1st and 3rd couples end separating as 2nd and 4th couples take promenade hold, the women on their partner's left.
- 17-24 2nd and 4th couples dance promenade reels of three up and down the set, passing 1st and 3rd women respectively by the right shoulder to start. 2nd and 4th couples end facing each other in the centre. 1st and 3rd couples end by approaching then curving away to their partner's original place.
- 25-26 2nd and 4th couples dance half right hands across.
- 27-30 4th man followed by 2nd woman, and 2nd man followed by 4th woman, dance out the sides, cast left shoulder around 1st and 3rd women respectively, dance in through 1st and 3rd couples, and pass left shoulder to end facing each other in the centre.
- 31-32 2nd man with 4th woman, and 4th man with 2nd woman, set retiring to the sides. The men end in their partner's place and the women opposite their original place.  
Meanwhile 1st and 3rd couples set advancing to the centre.
- 33-34 1st and 3rd couples dance half right hands across.
- 35-38 3rd man followed by 1st woman, and 1st man followed by 3rd woman, dance out the top and bottom, cast left shoulder around 2nd and 4th women respectively, dance in through the side couples, and pass left shoulder to end facing each other in the centre.
- 39-40 3rd woman with 1st man, and 1st woman with 3rd man, set retiring up and down. The men end in their partner's place and the women end opposite their original place.  
Meanwhile 2nd and 4th couples set on the sides.
- 41-44 All turn their corner one and a half times with both hands, opening out to face in and retain nearer hands. All are back beside their partner in the order 2,3,4,1.
- 45-48 All circle eight hands half way round to the left to finish in the order 4,1,2,3.

## **Music**

- Suggested tune: Mackintosh Hall (Muriel Johnstone).
- Suitable recording: Aye Afloat (Muriel Johnstone and Keith Smith: Aye Afloat).

# ***Ompredena***

## ***(Inside Out Promenade)***

A 32 bar jig for four couples in a longwise set. The dance starts with two chords: on the second chord the 2nd and 4th couples cross over to the opposite side. The 2nd and 3rd couples are the dancing couples. 1st and 4th couples get 4 bars rest. Each dancer has a "promenading partner", diametrically opposite before the two opening chords, in addition to their usual partner.

### *Bars Description*

- 1-4 1st and 2nd couples, and separately 3rd and 4th couples, dance mirror set and link: both inner couples (2nd and 3rd) dance through the middle to the ends as the outer couples (1st and 4th) cast to the centre.
- 5-8 1st man and 4th woman, also 4th man and 1st woman, take promenade hold and dance half a reel of three across with 2nd couple and 3rd couples respectively, giving right shoulder to 2nd or 3rd man. 1st and 4th men dance the reels in their half of the set. End on the sidelines, releasing promenade hold in the order 2,4,1,3 with 1st and 3rd couples on the opposite sides.
- 9-16 All repeat bars 1-8 from new places. End on the sidelines in the order 4,3,2,1 with the 4th and 2nd couples on opposite sides and with the end couples (4th and 1st) facing out and the inner couples (3rd and 2nd) facing in.
- 17-20 3rd and 2nd couples separately follow the first half of the path of double figures of eight, each in their own half of the set, 3rd couple crossing in and up and 2nd couple crossing in and down to start. Meanwhile the 4th and 1st couples follow the elongated path of half a reel of three on the sides with 4th couple starting out and down and 1st couple starting out and up. 4th and 1st men give precedence to the women passing them right shoulder. End on the sidelines in the order 1,3,2,4 with 3rd and 4th couples on opposite sides and with 3rd and 2nd couples facing in and 1st and 4th couples facing out.
- 21-24 1st and 3rd couples, and separately 2nd and 4th couples, each dance another half double figure of eight, starting with 1st and 4th couples casting inwards, 3rd couple crossing in and up, 2nd couple crossing in and down. End in the order 1,3,2,4 with 1st and 2nd couples on opposite sides.
- 25-28 3rd and 2nd couples dance left hands across all the way round and end facing the 1st and 4th couples on the side.
- 29-32 3rd and 1st couples, also 2nd and 4th couples, giving right hands, turn one and a half on the sides to change places. Finish in the order 3,1,4,2 with 1st and 2nd couples on opposite sides.

### ***Music***

- Suggested tune: Wee Corrie (Ian Powrie).
- Suitable recording: The Phantom Piper (Colin Dewar and his SDB: Special Requests Vol 6).

# Parallelogram

A 32 bar strathspey for four couples in a longwise set. The dance starts with two chords: on the second chord 2nd and 4th couples cross over to opposite sides.

## *Bars Description*

- 1-2 1st and 4th couples dance in and towards the centre, briefly taking nearer hands with their partner. 1st and 4th women end facing out between 2nd and 3rd couples on their original side. 1st and 4th men face each other..
- 3-6 1st and 4th women dance out and cast back to original places, then set advancing to the centre line. Meanwhile 1st and 4th men turn once round with the right hand, dance out between 2nd and 3rd couples and cast back to original places.
- 7-8 1st and 4th couples turn with both hands, opening out to end in shallow diagonal lines with 1st and 4th women ready to take nearer hands with 2nd and 3rd men.
- 9-10 Set and link in a parallelogram. 1st couple with 2nd man, also 4th couple with 3rd man, take nearer hands and set in facing diagonal lines of three. Meanwhile 2nd and 3rd women set solo facing each other but setting parallel to the sidelines.
- 11-12 Then 2nd and 3rd men dance across to the opposite sides. The others all pull back right shoulder and cast: 1st and 4th men to the opposite side, 1st and 4th women to 2nd and 3rd places on their original side. 2nd and 3rd women end in the centre of new shallow diagonal lines across between 1st and 2nd men and 3rd and 4th men respectively.
- 13-14 2nd couple with 1st man, also 3rd couple with 4th man, take nearer hands and set in facing diagonal lines of three. Meanwhile 1st and 4th women set solo on the sides.
- 15-16 1st and 4th men dance towards each other and end left shoulder to each other on the centre line. The others pull back right shoulder and cast. The women end on the sidelines, 4th and 2nd women between 1st and 2nd places, 3rd and 1st women between 3rd and 4th places. 2nd and 3rd men end on the centre line in 1st and 4th places.
- 17-24 2nd couple with 4th woman and 1st man, also 4th man and 1st woman with 3rd couple, dance right hands across. 1st and 4th men pass right shoulder to the other half of the set and all dance left hands across. The men end back on the centre line.
- 25-30 4th man followed by 4th woman, 2nd man and 2nd woman, also 1st man followed by 1st woman, 3rd man and 3rd women, dance a four couple snake pass. All pass right shoulder and chase round to the other half of the set with 4th and 1st men crossing over again. All end opposite their partner in the order 3,1,4,2 with 3rd and 4th couples on opposite sides.
- 31-32 All cross over giving right hands. The final order is 3,1,4,2 with 1st and 2nd couples on opposite sides.

## **Music**

- Suggested tune: Strong Tea (Angus Fitchet).
- Suitable recording: Silverdale Strathspey (Neil Barron: Third Sheaf Collection).

## Diagrams (music at the bottom)

Bar 9	Bar 13	Bar 17	Bar 25	Bar 31	End

## Notes

- The idea of a set and link figure on the diagonal came from Kynoch of Bucksburn by John Drewry which has it just for two couples.
- At the time I wrote this dance I was not consciously aware of examples of the snake pass with more than three couples. But there are several. Adrian Conrad had both four and five couple versions, under the name Spiral Exchange, in his dances The Heights of Rechberg and The Sisters of Kintail.



Flamingos Mural (off Boswell St, London WC1N) created by Frankie Strand and Angry Dan

# Reflections on Woodhall Loch

A 32 bar strathspey for four couples in a longwise set. The dance starts with two chords: on the second chord 1st and 4th couples cross over giving right or left hands respectively.

The top two and bottom two couples in the set are dancing reflected patterns (hands across, turns, reels and the Targe) with some minor distortions coming from precedence as dancers cross the “water line” between 2nd and 3rd places. Those coming up from the water (3rd and 4th places) always cross before those dropping down from the air (1st and 2nd places).

## *Bars Description*

- 1-4 2nd and 3rd couples dance the first four bars of the Espagnole: 2nd and 3rd women lead across right hand and cross as 2nd and 3rd men dance across. Repeat this pattern from new places. 3rd and 2nd women end curving in towards each other to their own sides pulling right and left shoulders back respectively (touching nearer hands briefly may help).
- 5-8 1st and 3rd couples dance right hands across at the top while 2nd and 4th couples dance left hand across at the bottom, all staying in the centre.
- 9-12 2nd woman followed by 4th man, 4th woman and 3rd man each cross up and chase clockwise round the top half of the set as 3rd woman followed by 1st man, 1st woman and 3rd man each cross down and chase anticlockwise round the bottom half of the set. All end still slightly in from the sidelines in the order 4,2,3,1 with 4th and 1st couples on opposite sides.
- 13-16 4th and 2nd couples, giving right hands, turn each other on the sides one and a quarter times while 3rd and 1st couples do the same giving left hands. The suggested phrasing is a half turn then a faster three quarter turn. End in lines across with the men on the sidelines facing in and the women back to back in the centre facing men who are not their partners. The upper line has 2nd man, 4th woman, 2nd woman and 4th man while the lower line has 3rd man, 1st woman, 3rd woman and 1st man.
- 17-24 All dance reels of four across giving right shoulder in the top half of the set and left shoulder in the bottom half. At the end of the reels 4th and 2nd also 3rd and 1st women end facing each other in the centre.
- 25-32 All dance the Targe: 4th and 2nd women at the top start by turning left hand three quarters as their partners chase round a quarter clockwise. Meanwhile 3rd and 1st couples at the bottom start by turning right hand or chasing round anticlockwise and all continue the Targe in this reflected pattern. 4th and 1st men briefly touch hands as they come together in the centre.  
End in the order 2,4,1,3 with 2nd and 3rd couples on opposite sides.

## **Music**

- Suitable recording: Rose Acre (Colin Dewar Quartet: Special Requests Vol 2).
- Suggested tunes: Roseacre, Sarona, Flower o' The Quern (James Scott Skinner).



# *Shimmering Flamingos*

A 32 bar jig for four couples in a square set.

The title comes from endless walks around odd corners of my local neighbourhood during Covid lockdowns. An architecturally uninspiring housing estate is adorned with some striking murals. One of these is a surreal adaptation of Wordsworth's famous poem "I wandered lonely as a cloud" where the "golden daffodils" are replaced by "shimmering flamingos".

## *Bars Description*

- 1-4 All turn their partner once round with the left hand and face their corners.
- 5-8 All turn their corner once round with the right hand. 1st and 3rd men end in the centre facing their partner on a slight diagonal.
- 9-12 1st and 3rd couples dance half a reel of four starting by passing right shoulder. 1st and 3rd men end passing each other left shoulder to face 4th and 2nd women.
- 13-16 1st and 3rd men dance half a reel of four with 4th and 2nd women, starting by passing right shoulder. 1st and 3rd men pass right shoulder to end in their original places. The women are now diagonally opposite their original place and all are now opposite their partner.
- 17-20 All dance set and link on the sides with their new partner.
- 21-24 All dance set and link with their corner to end beside their original partner in the order 2,3,4,1. The men stay facing out.
- 25-32 All dance a Corner variation of Schiehallion Reels:
  - 1-2: The women cross straight over (from 1st woman's to 3rd man's place, etc) passing the other women left shoulder to face out and slightly to their right. Meanwhile the men loop to their right around the corner to the next woman's place clockwise (from 1st man's to 2nd woman's place, etc) and face in.
  - 3-8: Repeat this pattern three times. On their last cross, the men end pulling back left shoulder to face their partner in the order 4,1,2,3.

## **Music**

- Suggested tune: A Piece of Cake (Chris Dewhurst).
- Suitable recording: A Piece of Cake (Chris, Julie and Nick Dewhurst: Short and Sweet).

## **Executive Summary**

Turn twice, half diagonal reel twice, set and link twice, Schiehallion reels.

# *The Treasure of Kennington*

A 32 bar reel for four couples in a longwise set. The dance starts with two chords: on the second chord the 3rd and 4th couples cross over to the opposite side.

The treasure of the title is Richard Clarke, the super efficient organiser and long serving treasurer of the Gay Gordons (and several other social organisations and charities) who lives in Kennington.

## *Bars Description*

- 1-4 1st and 4th couples cross giving right hands and cast one place inwards as 2nd and 3rd couples step out to the ends.
- 5-8 1st and 4th couples dance right hands across and end facing out on the sidelines in promenade hold with the person who is not their partner: 4th man with 1st woman face 2nd man, 1st man with 4th woman face 3rd man.
- 9-12 All dance half right shoulder reels of three on the sides. 1st and 4th couples dance into the centre releasing promenade hold and separate to end in a line across with the men back to back facing their partner: 1st and 4th women are on the men's and women's sides respectively.
- 13-16 1st and 4th couples dance half a left shoulder reel of four across ending in promenade hold with their partner while 3rd and 2nd couples cross giving right hands and set. 1st couple face 3rd man (in 1st woman's place) and 4th couple face 2nd man (in 4th man's place).  
Optional variation: instead of finishing the reel by passing right shoulder on bar 16, 1st and 4th men can sweep past each other left shoulder.
- 17-20 All repeat bars 9-16 from new places with opposite shoulders: starting with half a left shoulder reel of three on the sides. 1st and 4th couples separate to end with the men on the sidelines facing 4th and 1st women (not their partners) who are back to back in the centre.
- 21-24 1st and 4th couples then dance half a right shoulder reel of four across (with the same optional variation) while the 2nd and 3rd couples cross and set turning to face around the set clockwise.
- 25-28 All flow into a chase half way round clockwise.
- 29-32 The corners continue the chase back to places while 1st and 4th couples turn once (or more) giving right hands to end in the order 2,4,1,3 with 1st and 3rd couples on opposite sides.

## **Music**

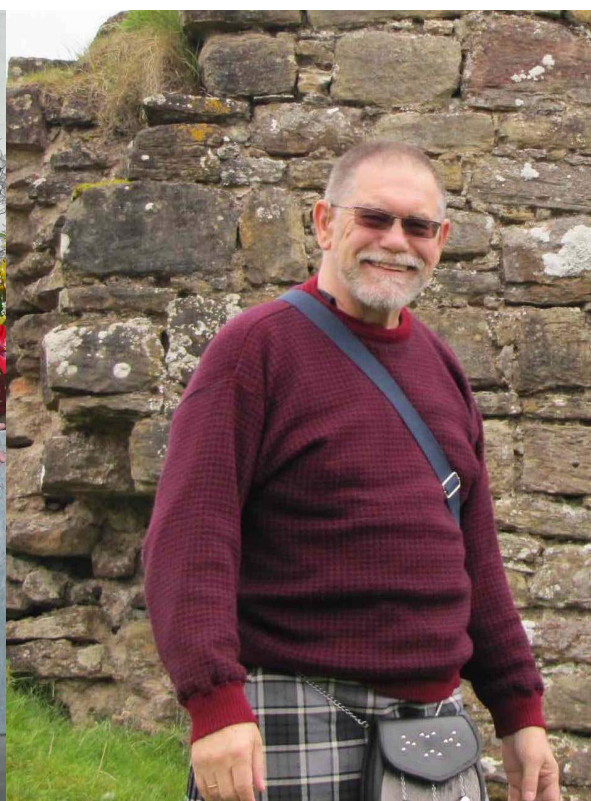
- Suitable recording: Reel of the Puffins (Jim Lindsay and his SDB: Reel of the Puffins).

## Diagrams (music at the bottom)

Bar 9	Bar 13	Bar 17	Bar 21	Bar 25



*Richard Clarke*  
(left, with husband Peter)



*Roy Southall*  
in the remains of Kyle Castle

# *The Zeal of the Joyous Scots*

A 32 bar reel for four couples in a square set - loosely inspired by The Reel of the Royal Scots. The first and third times through the men have most of the fun in bars 17-24. But all end in opposite gender places at the end of dance so the women get their turn on the second and fourth times.

## *Bars Description*

- 1-4 All turn their partner three quarters right hand and retain hands.
- 3-4 The women take left hands across in the centre and all balance in line.
- 5-6 Dropping right hands, the men dance one place clockwise while the women dance half left hands across in the centre and retain hands.
- 7-8 All take right hands with new person and balance in line.
- 9-10 All half turn that person right hand.
- 11-12 The men dance half left hands across to end back to back in the centre facing out while the women dance one place clockwise to end facing their partner in the order 2,3,4,1.
- 13-16 All dance back to back with their partner.
- 17-20 All turn their partner three quarters right hand so the men are facing in and the women are facing out. The men then sweep past each other by the right shoulder curving to the directly opposite place while the women continue looping to end in their partner's place.
- 21-24 The men all half turn the opposite woman right hand and again sweep past each other by the right shoulder curving to the directly opposite place while the women again loop back to their partner's place. End in the order 2,3,4,1 but with all in opposite places so the men now have their partner on their left.
- 25-32 All circle eight hands round and back to those places.  
Repeat with men and women exchanging roles each time.

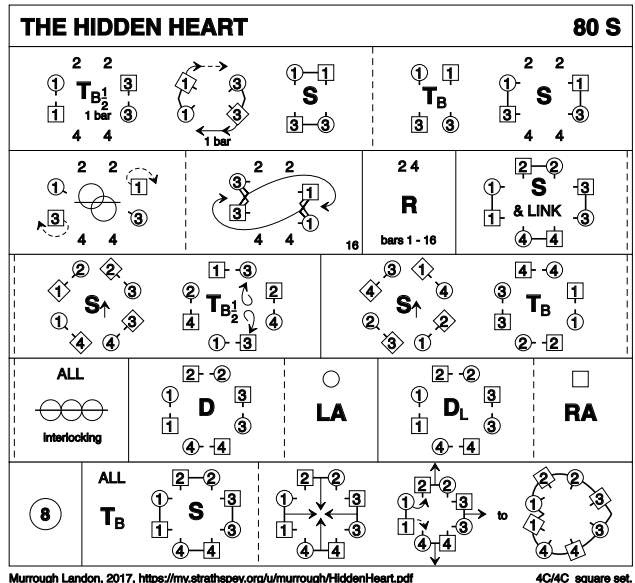
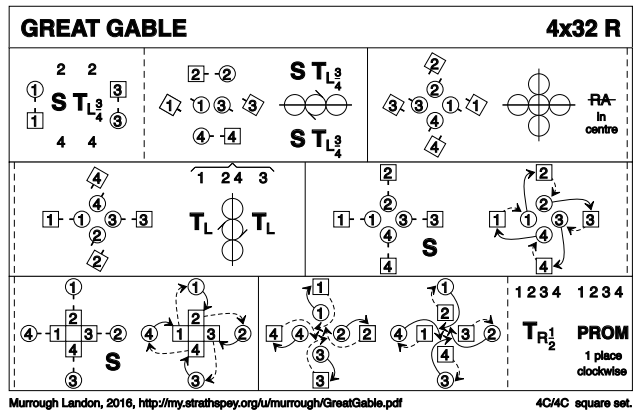
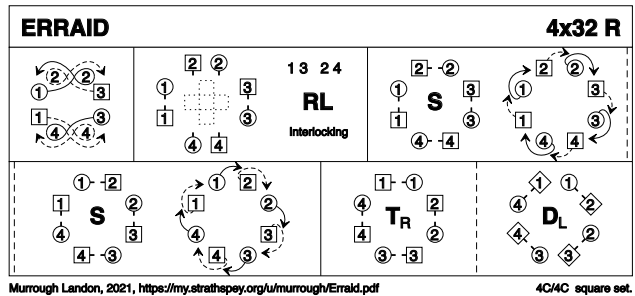
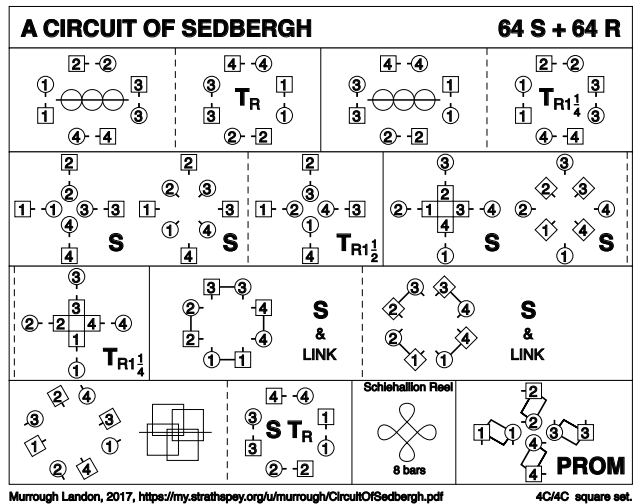
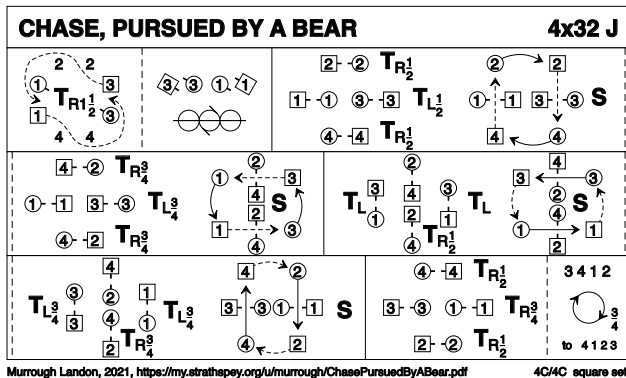
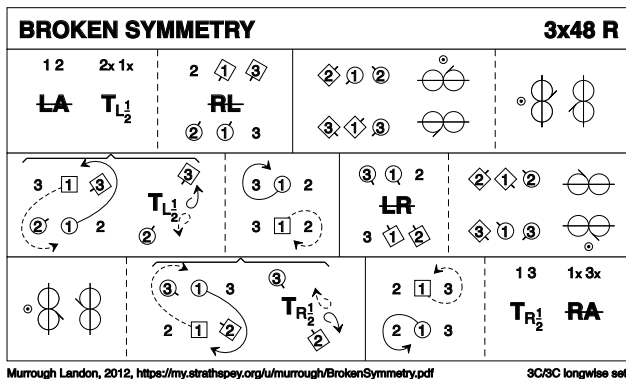
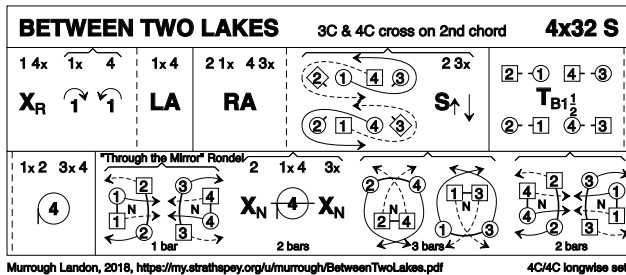
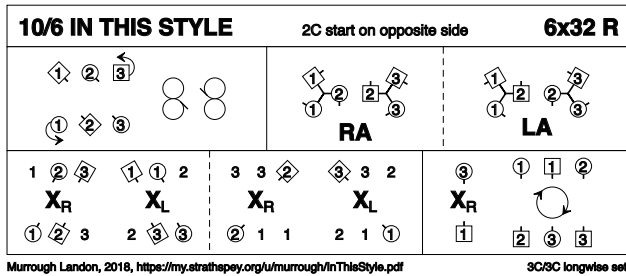
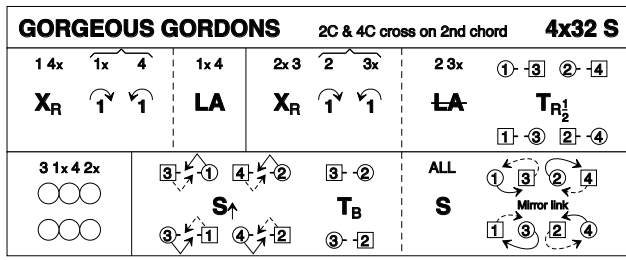
## **Music**

- As for The Reel of the Royal Scots (ideally a four times through version like the recording by Bobby Brown and the Scottish Accent with a piper).
- In the absence of such a recording a suitable alternative is: And the Ladies Wore Red (Marian Anderson and her SDB: The Sunday Class Book 1).

## **Notes**

- Mnemonic ditty:
  - turn, set, move, set; turn, move, back to back;
  - turn, swoop, turn, swoop; circle round and back.

# Diagrams by Keith Rose



Murrough Landon, 2017, <https://my.strathspey.org/u/murrough/HomemadeJam.pdf> 4C/4C longwise set.

Murrough Landon, 2014, <https://my.strathspey.org/u/murrough/Ompredena.pdf> 4C/4C longwise set.

Murrough Landon, 2017, <https://my.strathspey.org/u/murrough/JonathansWheels.pdf> 4C/4C longwise set.

Murrough Landon, 2019, <https://my.strathspey.org/u/murrough/Parallelogram.pdf> 4C/4C longwise set.

Murrough Landon, 2017, [my.strathspey.org/u/murrough/KyleCastle.pdf](http://my.strathspey.org/u/murrough/KyleCastle.pdf) 4C/4C longwise set.


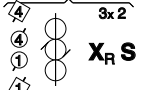
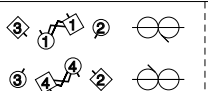
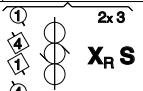
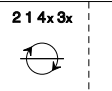

Murrough Landon, <https://my.strathspey.org/u/murrough/ReflectionsOnWoodhallLoch.pdf> 4C/4C longwise set.

Murrough Landon, 2016, <https://my.strathspey.org/u/murrough/LukesLifeInLondon.pdf> 4C/4C longwise set.

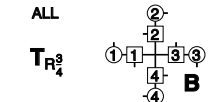
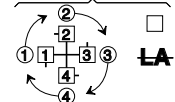
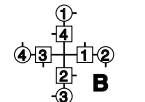

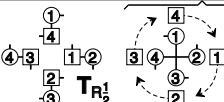
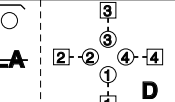
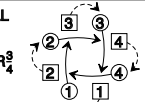

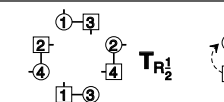
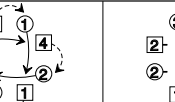
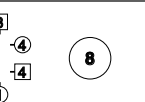

Murrough Landon, 2021, <https://my.strathspey.org/u/murrough/ShimmeringFlamingos.pdf> 4C/4C square set.

Murrough Landon, 2019, <http://my.strathspey.org/u/murrough/Neighbourliness.pdf> 4C/4C square set.



THE TREASURE OF KENNINGTON			
3C & 4C cross on 2nd chord		4x32 R	
1 4x <b>X<sub>R</sub></b>	1x 4 <b>RA</b>		
			

Murrough Landon, 2017, [my.strathpey.org/u/murrough/TreasureOfKennington.pdf](https://my.strathpey.org/u/murrough/TreasureOfKennington.pdf) 4C/4C longwise set.

THE ZEAL OF THE JOYOUS SCOTS			
ALL		4x32 R	
			
			
			

Murrough Landon, 2016, <https://my.strathpey.org/u/murrough/ZeaOfTheJoyousScots.pdf> 4C/4C square set.





