

*The*  
PEOPLE'S JOURNAL  
**ALBUM**  
OF  
**SCOTTISH**  
**COUNTRY**  
**DANCES**



Presented with the  
PEOPLE'S JOURNAL

October 4th  
1930.

# The "PEOPLE'S JOURNAL" ALBUM OF SCOTTISH COUNTRY DANCES



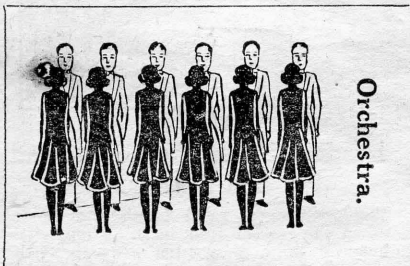
*THE wonderful revival of Scottish country dances has led the editor of the "People's Journal" to present to his readers this book which has been specially written with a view to explaining clearly to those who are interested the movements of some of our best dances.*

*These dances form such a healthy social pastime and give so much more grace to the carriage that their encouragement is well worth while, and the editor hopes that his readers make use of the material they have to hand.*

## General Arrangement and Department.

The dancers usually stand in lines facing each other, and in dances of this formation four couples is usually a suitable number for a set. In this formation it is also imperative to note that the men stand so that the orchestra is on their left side while the women have the orchestra to their right.

The dance begins and finishes with a bow and curtsy.



In Scottish country dancing a good carriage and simple, unaffected dancing are desired. The spirit throughout is gay, and the dancing just sufficiently restrained for correct performance with regard to form, rhythm, and social quality.

The man holds his arms naturally by his sides, the woman holds her skirt with both hands, between thumb and first and second fingers, as shown in the accompanying photograph.

## Mysterious Charm.

In this collection the dances are mainly those which have never been allowed to die out, and they have been danced all along in many parts of Scotland.

There is in these Scottish country dances a fascination, a mysterious charm, recalling pictures of a barn dance, the harvest home, and the peat lifting.

We find in them the expression of a people who have loved, fought, laboured, and lived close to the land. They are, in fact, folk dances, and can no doubt be traced back to ancient times when dancing formed an all-important part in the life of the people, when the design and movement of the dances—the ring and the wheel, for example—had a particular significance.

The dances, too, were closely associated with the seasonal changes, the fertilisation of the soil, and the great events and experiences of life.

Their greatest charm to-day lies in the fact that they are social dances. Each member of the set is necessary for the creation of the dance as a whole, and thus a feeling of camaraderie is engendered that is lacking in the modern dance hall.



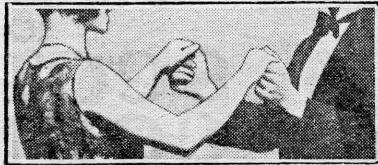


# Main Steps used in this Collection

## Giving of Hands.

The feet should be turned out, and while dancing should, as a rule, be held close to the floor with toes pointed.

The dancing should be light and smooth, not too springy, and free from scraping.



When leading partners, in turning or "poussetting," the movement is accomplished by the "giving of hands." The man gives his hand to the woman with palm facing up.



### (1) Pas de Basque.

This step, generally speaking, is used in setting and in poussette, and is the one used in setting to partner in the eightsome reel. The second position of this step is important. The photograph here should enable you to perform it correctly.

### (2) Skip and Change of Step.

This step is used when leading down the middle and up again, advancing and retiring, and, generally speaking when progressing. The rhythm is the same as the pas de basque.

The accompanying photographs will illustrate the movements, which are:—

(And)

(1)

(2)

(3)



(And) Hop on left foot, raising right with straight leg in front;

- (1) Step forward with right foot;
- (2) Close left foot up to right heel;
- (3) Step forward on the right foot.

### (3) Slip Step.

This is used in going round in a ring in reel time:—

- (a) Step to side with left foot;
- (b) Close right heel to left.

(a)



### Leading Down the Middle and Up Again.

The couple give right hands and dance down the set for four bars. Then, still keeping hold, they turn towards each other and return up the middle to their places.

(b)



## Main Steps—(Continued)



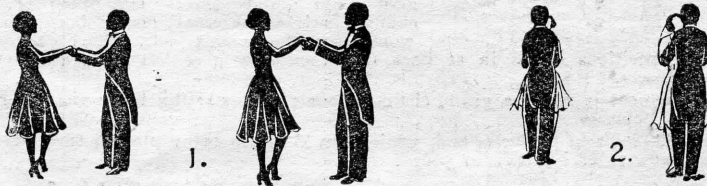
### Poussette Progression.

This method of progression was very often done in waltz fashion, but in the older and correct form both hands are joined as the accompanying sketches will show.

The photograph shows the correct way to hold hands.

The photograph on the previous page shows the correct way to hold hands. The second couple into the second place, the second couple moving up to the top. The leading couple then repeat the dance, moving down a place each time, till finally they reach the bottom.

Each couple, when they get to the bottom of the dance, stand still for one performance and then go on again.

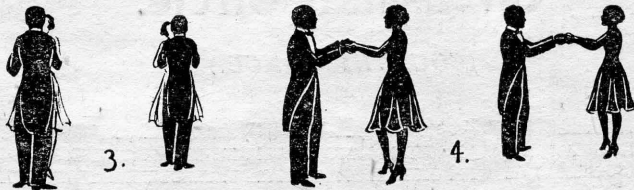


### Description.

The couple going down move out on the man's side, while the dancers going up move out on the woman's side, as the first sketch here illustrates.

The second sketch will show you the next move a quarter turn clockwise—and in the third sketch you will notice the next movement, one couple having gone down, the other moving up.

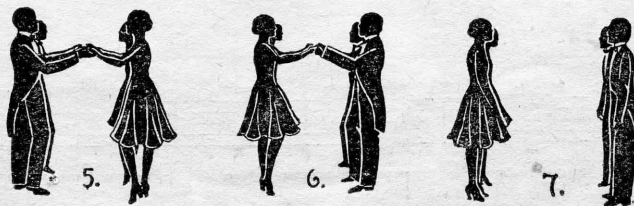
In sketch number four you will notice that both couples have made another quarter turn clockwise, while from the fifth drawing you will see



that the next move is that both couples move in the centre.

Sketch number six shows that the couples turn right about next, changing places, and in the last sketch the dancers have resumed their positions by moving up or down one place.

The poussette takes 8 bars of music, the man starting off with the left foot, the woman with the right.





## Circassian Circle

**T**HE Circassian Circle, which is very suitable for an "opening" number, is one of our old dances which has never been allowed to die out.

The dancers are arranged round the room in sets of four, each man with his partner on his right side, one couple facing clockwise, the other facing counter-clockwise.



The sketch will illustrate this clearly. No. 1 couple, in white, are clockwise, and No. 2, the blacks, counter-clockwise. The dance is in reel time.

To begin with, the man gives his right hand to the woman opposite (photo a), and all four starting together with 2 skips and change of step movement, they change places within the first two bars of the music. No. 2 couple are now in the position No. 1 occupied.

During bars 3-4 the dancers give left hands to partners and change places. In bars 5-6 they give right hands across (to opposite) and change back to original place, but with the woman on the man's left. The change to

their proper positions comes in at bars 7-8, when they give left hand to partner and change places.

This movement is really a grand chain of four people starting by giving the right hand to your opposite.

For bars 9-12 set to partners, and, while bars 13-16 are being played, turn partner with both hands, to arrive back in your own place.

### Ladies' Chain.

In this graceful movement, during bars 17-20—the women give each other the right hand, cross over and turn the opposite man by the left hand. The women then cross back to their own places and turn partners by the left hand. This occupies bars 21-24.

Each couple now moves on in the direction in which they were originally facing and meet the next couple coming towards them.



## Circassian Circle.

(COUNTRY DANCE.)





(b)

**Circassian Circle.**

**Progression.**

This progression is done by pousetting, the woman when facing her partner moving backwards first of all. So at the first part of the pousette the couple marked No. 1 (facing clockwise) will move in towards the centre of the room, the other couple moving out, as in the photograph (b).

The dance is repeated with a new couple each time.

(a)





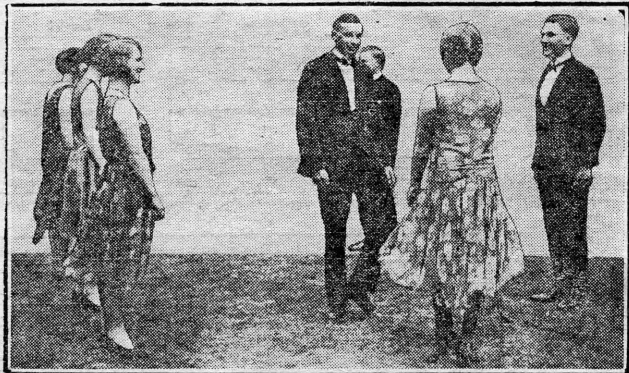
# Petronella



ALTHOUGH this was originally a Hungarian dance, it has been danced so long in Scotland that we regard it as one of our own dances, and, as the movements have had some slight revisions from time to time, this is quite a natural feeling for us to have.

The dance opens with the first woman doing two pas de basque steps, turning by the right to the position shown in the first photo, and she finishes facing down the room, while the first man dances similar steps and finishes facing up. This is done to the first two bars of music, and in this position the first couple set to each other for bars 3-4.

For the music of bars 5-6 the first couple repeat the movements gone through in bars 1-2, but the woman moves to her partner's original place and the man to the woman's place as in the small sketch beneath the photo.



## Petronella.

(COUNTRY DANCE.)



### PETRONELLA—(Continued).

They set to each other in these new positions, and this is done to bars 7-8.

The movements are repeated for bars 9-10, the woman following the man's first track, as illustrated in the photo on this page.

In this position they set again from bars 11-12. The man facing down, the woman facing up, which the photo here shows.

Then from bars 13-14 they complete the diamond figure, to resume their original places, and set to each other again for bars 15-16.

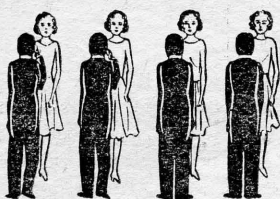


They now lead down the middle and up again while bars 17-24 are being played, and the first and second couples poussette to the music of bars 25-32.

Leading couple repeats the dance from second place, and so on.







# Scottish Reform



SCOTTISH REFORM is a general favourite, and is particularly well known in Angus.

The sketch shows the first movement. To start off, the first couple give right hands to each other, and, with two skip and change of step movements, arrive between the second couple. The first man is looking down, and gives his left hand to the second woman, who takes it in her left while she turns and faces up the dance.



At the same time the first woman is giving her left hand to the second man, who is looking down the dance. He takes her hand in his left. These movements are done to the first two bars of the music.

Then all four set in line in this position, for bars 3-4 doing two pas de basque steps, beginning with the right foot, as shown in the photograph below.



("THE HUNDRED PIPERS.")



SCOTTISH REFORM—(Continued).

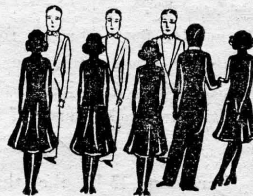


Now the first couple leave go right hands, and, keeping hold of the second couple, move to the outside, while the second couple come to the middle and join free hands during bars 5-6. For bars 7-8 they all four set in this position. Photo No. 2 will show you this.

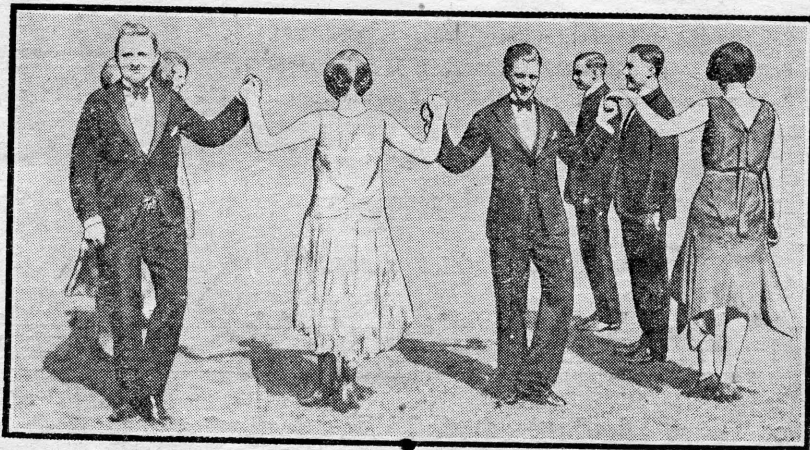
At the 9th and 10th bars the first couple again change places with the second pair, and for the bars 11-12 they set again (photo 1).

While the music of bars 13-16 is being played, the first couple go back to their places at the top of the set, as in sketch.

The next movement takes up bars 17-24, when the first couple lead down the middle and up again, after which the first and second couples pousette for or during bars 25-32.



Special Note.—The first 8 bars of music are repeated and numbered 9-16. Then the second 8 bars are repeated and numbered 17-32.







## Triumph



**T**HIS picturesque dance is one of the most popular of our old dances and is always asked for without fail.

The dancers stand in two rows, ladies on one side and gentlemen on the other, and the first man stands with his left side nearest the orchestra. This is the position in all the dances of similar formation.



For the first 8 bars of music in Triumph the first couple leads down the middle and up again, and the first man presents his partner to the second man, who takes her right with his left. The sketch at the side shows this presentation.

The second man and the first woman then dance down the middle with nearest hands joined, the first man following.

Then the first woman, retaining the second man's hand, turns right about and crosses her arms, giving her free hand into her partner's right. The men, turning inward towards her, join their free hands at the back over her head, as in the sketch. This is done to the music of bars 9-12.

For bars 13-16 the three dance up the middle in this formation.

For the last movement, which is done to bars 17-24, the first two couples pousette (although it is more usual for the first couple only to pousette) right to the bottom of the set.



## Triumph.

(COUNTRY DANCE.)



### TRIUMPH (Continued).

First system of musical notation for "TRIUMPH (Continued)". It consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords. Fingerings are indicated by numbers 1-5 and '+' signs above notes.

Second system of musical notation. The treble staff continues the melody with quarter notes D5, E5, F#5, and G5. The bass staff continues with chords. A fingering of "2" is shown above the first note of the treble staff.

Third system of musical notation. The treble staff has quarter notes A4, B4, C5, and D5. The bass staff continues with chords. Fingerings "+ 1 + 5" are shown above the third and fourth notes of the treble staff.

Fourth system of musical notation. The treble staff has quarter notes E5, F#5, G5, and A5. The bass staff continues with chords. Fingerings "+ 2", "4", "+ 1 + 2", "4", "3 1 + 1", and "2" are shown above notes in the treble staff.

Fifth system of musical notation. The treble staff has quarter notes B5, C6, D6, and E6. The bass staff continues with chords. Fingerings "+ 2", "+ 1 + 2", "4", "3 1 + 1", and "2" are shown above notes in the treble staff.



## Broun's Reel



**T**HIS favourite dance, which is known also as Duke of Perth and Clean Pease Strae, is bright and energetic, requiring each member of the set to be alert and active all the time.

To start off, the first couple turn each other by the right hand for the first two bars of music. Then for bars 3-4 they "cast off" one; that is, the first woman goes behind the second woman, while the first man goes behind the second man. The first couple then meet in the middle of the set, and turn each other by the left hand. (bars 5-8) and finish in position for turning corners—i.e. the first woman faces second man (1st corner), while the first man faces third woman (1st corner). The photograph shows this

For bars 9-10, the first woman turns her "first corner" by the right hand, then for bars 11-12 the first couple turn each other by the left hand.

The first woman now turns her "second corner" (the third man) by the right hand, while the first man turns his "second corner" by the right hand also. This is done to bars 13-14, and for 15-16 the first couple turn each other by the left hand.

The first couple now set to and turn by both hands the first corner during bars 17-20, the woman dancing as before with men, the man with women.

The bars 21-24 the first couple go to the "second corner," set to, and turn it. This is followed for bars 25-30 by the first woman dancing a reel of three with the second and third man, and the first man doing likewise with the third and second woman.

The first couple then dance over to their own side, one place down for bars 30-32.



## The Wind that shakes the Barley.

(REEL.)



BROUN'S REEL—(Continued).

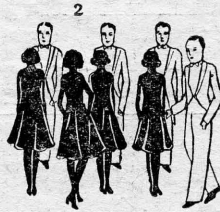


NOTE.—In the reel of three, after turning "second corner," the leading woman begins to cut the figure 8 by passing the second man by the left shoulder. In the same manner the leading man, after turning "second corner" passes left shoulder with the third woman—see photo below.





# The Flowers of Edinburgh



**T**HE title of this dance is at least indicative of the town of its origin, but the story, while interesting, is too long to be told here.

It has its own special music like most of the old dances, and again the dancers—four couples—are arranged in two lines as in Triumph.

At the opening the first woman turns by her right and dances down behind the second and third women, and then, passing between the third and fourth women, she dances across the set to come out between the third and fourth men. Continuing, she dances up behind the third and second men till she reaches the place her partner has vacated. The man follows the woman down to the position between the third and fourth women, but, instead of crossing the set, he comes up in front of the third and second women, to land in his partner's place. They should arrive simultaneously, and this movement occupies the first 6 bars of music.

## The Flowers of Edinburgh.

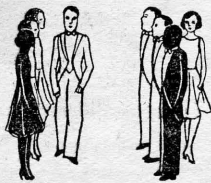
(COUNTRY DANCE.)

or JOHN PEEL (See note at foot of next page).



## FLOWERS OF EDINBURGH—(Continued).

3



The first couple then set to each other during bars 7-8.

The first movement is then repeated from these "changed" places to bars 9-14, this time the man crossing the set and the woman coming up in front of the women, so that they finish in their original places.

In this position they set to each other again for bars 15-16.

The first couple now leads down the middle and up again from bars 17-24, and from bars 25-32 pousette with second couple.



NOTE.—An alternative tune for this dance will be found on page 3 of cover.





## Jenny's Bawbee



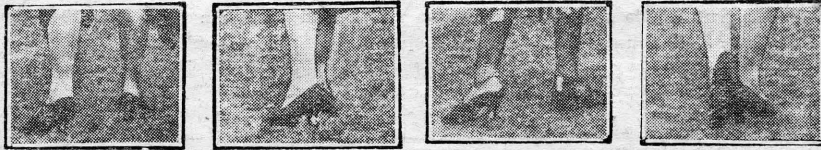
As this very old dance is done to strathspey time, the steps are different from those used in quick time.

Instead of skip and change of step, change of step and hop is used. It is a smooth flowing step, and at the hop on the right foot the left leg is brought through to the front with the toe pointed and close to the floor.

### Common Schottische Step.

Instead of pas de basque for setting to partner in this dance the common Schottische step is used.

Beginning with the right foot, step sideways, close left to right heel, step sideways with the right and hop on it, bringing the left foot up neatly behind. This is repeated to the left.



### The Movements.

To start off the dance the first two men set to the first two women during the bars 1-2, and then do half right and left, namely, partners give right hands across, change places, and then the first man and second man give left hands and change places, while the women do the same. This comes in at bars 3-4, and the sketch at the right-hand top of this page will explain the move.

For bars 5-6 they set again, and at 7-8 a half right and left brings them back to places.

The first couple then leads down the middle and up again from the 9th bar to 16th bar. The second couple falls in behind, and both couples, looking up the set to begin with, perform the Allemande while 17-24 are being played. The Allemande, which is described below, takes the places of poussette.

## The Lad wi' the Plaidie.



The first 4 bars of music are repeated to number 5-8. The second 4 bars are repeated to number 13-16. Then the whole tune is played from the start to number 17-24.

### Allemande.

The photograph of this movement will indicate clearly how it is done. The man takes the woman's right hand in his right, and both are held head high, or a little above, while, with his left hand, the man holds the woman's left lower down and in front.

The two couples move round in a circle, the first pair finishing one place down, and the second couple finishing in the first couple's place.

The leading couple then repeat the dance with the third couple, and so on.



An alternative tune to "The Lad wi' the Plaidie" is given here.

## Cawdor Fair.

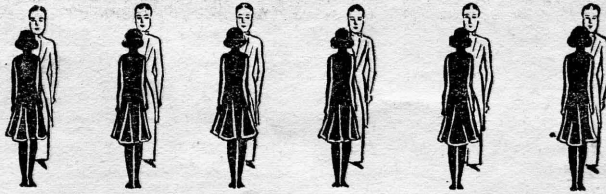
(HIGHLAND SCHOTTISCHE.)



This is played in the same manner as "The Lad wi' the Plaidie,"



## The Haymakers



**M**OST of our old country dances have some special significance, but not often is the origin revealed in the title as it is here. And as old and young alike participated in the labour, it is but natural to find that the steps are suitable for those of any age. About six couples are enough for a set, and the running step is used throughout. The dance starts with the first woman and the last man (as shown in the sketch), and the movements are repeated each time by the first man and the last woman.

Four bars are required for each of the 5 movements, which are here set out:—

- (1) Advance and turn by the right hand and return to places.
- (2) Advance and turn by left hand.
- (3) Advance and turn by both hands.
- (4) Advance and pass round each other back to back.
- (5) Advance and bow or curtsey.

After each movement the dancers return to their places.

The first woman now turns outward by the right hand and is followed by all the women, while the first man turns outward by the left and is followed by all the men.

At the bottom the first couple meet and stand still, joining both hands to make an arch under which all the others dance and move up to their places—see photo. This takes 8 bars of music.

The second couple is now in the first couple's place and the original first couple are at the bottom, and the dance is repeated in this order.





# The Haymakers.

(COUNTRY DANCE.)

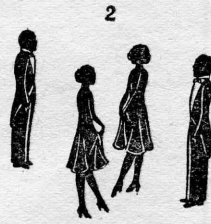
The first system of musical notation for the piece. It consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 6/8. The treble staff contains a melody with notes and rests, including a '+' sign above the first measure and fingerings 1, 4, 3, 1, 3. The bass staff contains a harmonic accompaniment with chords and a '+' sign above the first measure.

The second system of musical notation. The treble staff continues the melody with notes and rests, including a '+' sign above the first measure and fingerings 1, 4, 4, 1, 2, 4, 1. The bass staff continues the harmonic accompaniment with chords and a '+' sign above the first measure.

The third system of musical notation. The treble staff continues the melody with notes and rests, including a '+' sign above the first measure and fingerings 1, 2, 4, 2. The bass staff continues the harmonic accompaniment with chords and a '+' sign above the first measure.



## Foursome Reel



**T**HE reels are Scotland's national dances and were originally danced by men only. They are popular as social dances, the steps being modified to suit the women. And this modification has in all probability been the saving grace of the reels, else had they gone out of date when the times changed.

The first sketch will show you that the dancers stand in line facing each other, the man with his partner on his right.

Ladies lead off to strathspey time, dancing two bars on their own, passing left shoulders as shown in the second sketch.

On the third bar the men join in and pass the women by right shoulders (sketch 3).

For 8 bars they continue dancing, each one describing the reel of four, the women finishing in their original places, the men back to back in the middle, each facing the other's partner.

(In describing the reel of four, when a man and woman pass each other, they do so by the right shoulders. At other times it is the left shoulder).

They set to each other in this order, the women dancing suitable strathspey steps, the men Highland fling steps. This occupies 8 bars of music.

The reel of four is then repeated, the men finishing up facing original partners. Set for 8 bars and repeat the whole of the movements described two or three times as desired.

From this you may break into reel time, when the reel of four and setting is gone through again, but to quick time, with suitable steps for setting. This is also repeated two or three times.

The Reel of Tulloch is sometimes performed after the slow and quick, different districts having their local preferences.

It may follow on after the slow time, but, of course, the Reel of Tulloch has its own special music.



## Monymusk.

(STRATHSPEY.)





# Timour the Tartar.

(REEL.)





## The Soldier's Joy



**T**HIS is a dance in reel time, in which four couples is a suitable number for a set. They take up positions in lines, the women facing the line of men.

The dance starts off with the first man turning outward by the left and going down behind second and third men, the first woman turning outward by the right and going down behind second and third women, as shown in the sketch below on the left. This takes up the first four bars of music till the first pair comes in between the third and fourth couples. Then, meeting in the middle, they lead up to places again during bars 5-8.

The first three couples then give right hands across (as in the photograph) and dance round for bars 9-12 with four skip and change of step movements.

They change now to left hands and repeat back to place for bars 13-16.

During bars 17-24 the first couple dance down the middle and up again, and bars 25-32 are taken up with first and second couples pousetting.

The first couple repeat the dance with third and fourth couples, and so on.



## Miss Gayton's Hornpipe.



### THE SOLDIER'S JOY (Continued).



Musical score for piano accompaniment, consisting of three systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3. The first system has a '+' above the first measure and a '1' above the second. The second system has a '3' above the first measure, a '+' above the second, a '1' above the third, a '+' above the fourth, a '1' above the fifth, and a '2' above the sixth. The third system has a '3' above the first measure, a '2' above the second, and a '+' above the third.





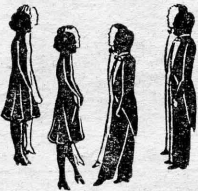
## Rory O' More



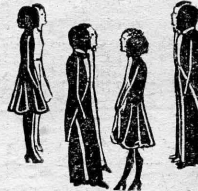
AT the opening of this vigorous dance the first and second women join nearest hands and advance and retire, while the first and second men do likewise. This continues to bars 1-4, and is shown in the small sketch below on the right.

The next movement, which occupies bars 5-8, is that the first two women dance under an arch formed by the first two men and cross over to the men's side, while the men cross over to the women's side of the set. The arch is seen in the photo below.

From these positions the same four advance and retire again to bars 9-12, as shown in the sketch to the right. And during bars 13-16 cross back to their original places in the same manner as they changed previously.



The first couple then leads down the middle and up again while bars 17-24 are being played, and poussette with the second couple to the music of bars 25-32.



Each district, of course, has slight variations on these movements.



# Rory o' More.

(COUNTRY DANCE.)

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a 4-measure rest, followed by a sequence of eighth notes with fingerings: 1, 2, 1, +, 1, +, 2. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the melody in the treble staff with fingerings 1, 3, 2, 1, +, 1, 2, 1, +. The bass staff continues with its accompaniment.

The third system features a treble staff with fingerings 1, +, 1, +, 2 and a double bar line. The bass staff continues with its accompaniment.

The fourth system continues the melody in the treble staff with fingerings 1, +, 1. The bass staff continues with its accompaniment.

The fifth system concludes the piece with a treble staff featuring fingerings 2, 1, +, 1 and a double bar line. The bass staff continues with its accompaniment.



## Barn Dance

THIS graceful dance is danced in couples round the room, and the step used is like the strathspey, namely—step, close, step, hop. There is, however, a difference at the hop. Say the hop is on the left foot, then the right foot is raised a little higher, with the knee turned out as shown in the photograph alongside.

Inside hands are joined, the woman taking her skirt with her free hand,

### There and Back.

(PAS DE QUATRE, OR BARN DANCE.)



# BARN DANCE

(Continued).

The woman begins with her outside, or right foot, and the gentleman with his outside foot, which is the left. Do two barn dance steps forward in this manner, and then join as for the old-fashioned waltz (as in the photo) and dance round each other during 4 bars with almost the same step, controlling the free foot at the hop as in common Schottische.



## Highland Schottische

**T**HE position taken up in this dance is the same as in the old-fashioned waltz. The man hops four times on his right foot counting 1, 2, 3, 4. At 1 he points his left foot sideways; at 2 raises it behind; at 3 points it sideways; and on 4 raises it in front. The photos, 1, 2, 3, will clearly indicate what is meant, but, while these are given as separate movements, the actions must follow close on each other to give the cohesion which brings grace to this, one of the prettiest of our old dances.

The woman, starting off with the opposite foot, goes through the same steps.

Both then do the common Schottische step described in "Jenny's Bawbee," namely, the woman to her right, the man to his left. This during bars 1-2. They repeat, still beginning with the outside foot and going in the opposite direction during bars 3-4 (photo 4).

For bars 5-8 the couple go round and round step-hop, step-hop.

The movements are then repeated from the beginning.



1.



## What's a' the Steer, Kimmer?

(HIGHLAND SCHOTTISCHE.)

# Weel may the Keel Row.

(HIGHLAND SCHOTTISCHE.)



Note.—In this dance the man and woman may dance separately, the man facing his partner. If this method is chosen both begin with right foot, and the arms should be linked for bars 5-8.



2.



3.



## Waltz Country Dance

**T**HIS very pretty dance, another of the old ones which has been kept alive in Scotland, usually follows on after the Circassian Circle, and is a restful change from the gay spirit of the last named.

In formation and progression it is similar to the Circassian Circle, but the time used being waltz time, the step must be adjusted to suit.

To begin with each sets to his or her opposite, all four starting together, and continue during the first two bars.



Then bars 3 and 4 are taken up in changing places, passing right shoulders as in the Circassian Circle, but not, as a rule, giving hands.

Repeat setting, this time to your partner, for the next two bars (5 and 6) and pass again, changing places while the 7th and 8th bars are being played.

The setting and passing is continued for bars 9-16, when you should each be at the place you started from (instead of pas de basque for setting you may do a balance forward and back).

All four now join hands in a ring (as in the photograph) and balance forward, raising the arms slightly, and lowering them when balancing back during bars 17-18. Bars 19-20 each man turns the woman on his left over to his right side, as in the photograph on the other page.

Repeat the balancing and turning three times during bars 21-32. Then, when all are back in places, the opusette is done as in Circassian Circle, but to waltz time for bars 33-40.

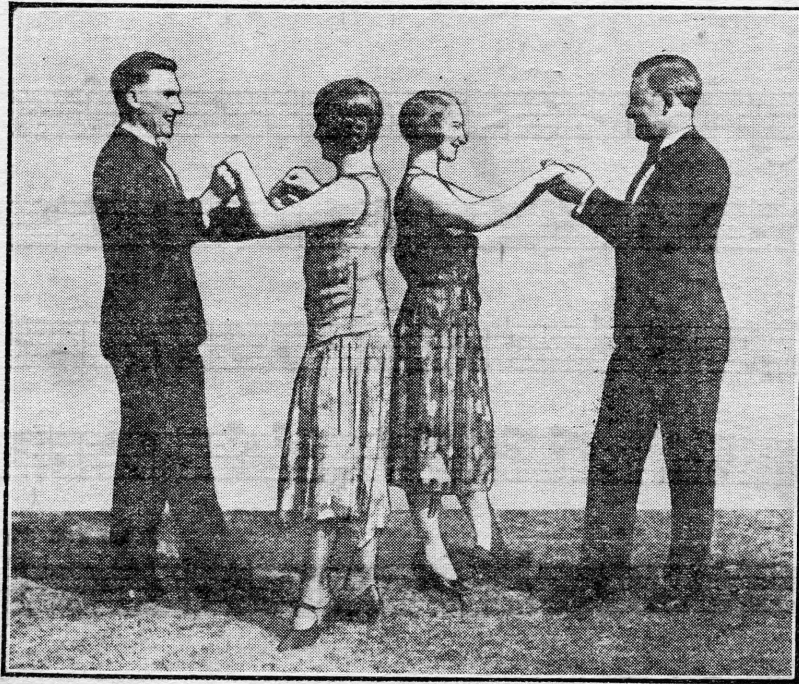
The dance is then repeated with a new couple.

## Waltz Country Dance.

Figure.

1.

Waltz.



# Waltz Country Dance

Figure.

("I DREAMT I DWELT.")

2.

1

2

1

+

4

1

2

4

+

4

+

2

1

2

2

3

Follow with Waltz.



# John Peel.

(An alternative tune to Flowers of Edinburgh on page 16.)

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A finger number '2' is written above the second note. The bass staff provides a harmonic accompaniment with chords.

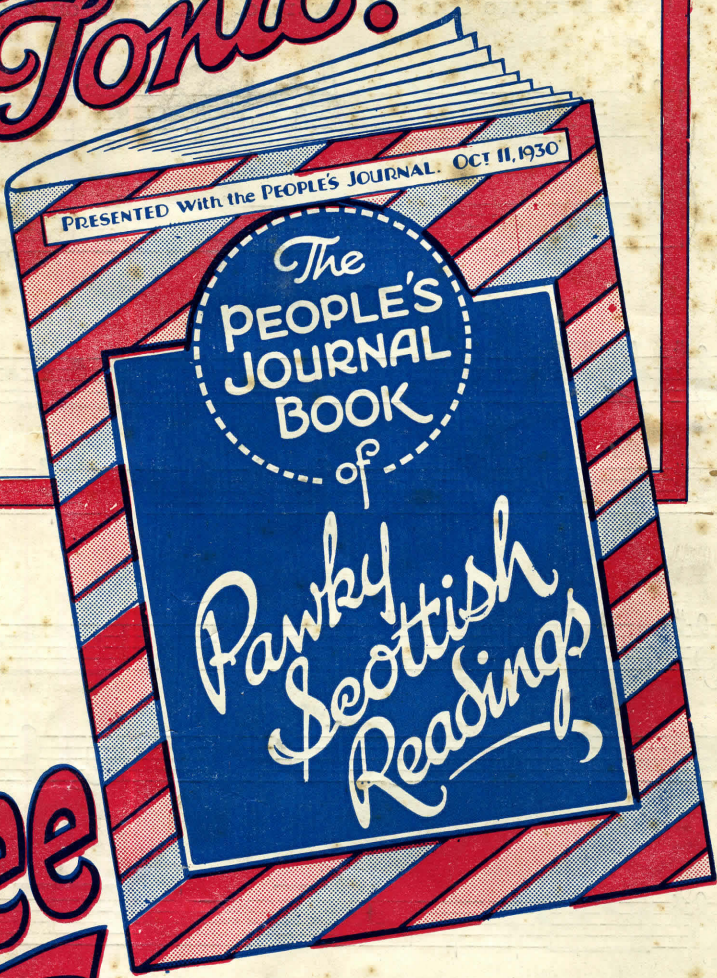
The second system continues the melody from the first system. The treble staff shows a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. A finger number '2' is written above the second note. The bass staff continues with chords.

The third system features a treble staff with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. A finger number '1' is written above the second note. The bass staff continues with chords. A repeat sign is present at the end of the system.

The fourth system continues the melody. The treble staff shows a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. A finger number '1' is written above the first note, and a '2' is written above the last note. The bass staff continues with chords.

The fifth system concludes the piece. The treble staff shows a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Finger numbers '1', '+', '1', and '3' are written above the notes. The bass staff continues with chords and ends with a double bar line.

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