

# A World's End Book

of

## 13 Scottish Country Dances



### Volume 1 ~ World's End Close



devised by *Maira Turner*



Music composed and arranged by *John Turner*

*This book is dedicated to the dancers of SCD-Richmond (VA)  
in the year of the dance group's Fiftieth Anniversary,  
2020*

*My thanks to all who willingly and patiently tried out  
and helped refine the offerings in this book,  
especially the past and present members of  
The Silver Thistle Dancers Demonstration Team.*

Cover photography by Michelle McDevitt Kona  
Scenes: Royal Mile, Edinburgh  
Left to right: John Knox House  
World's End Pub  
Tron Kirk Spire

# *A World's End Book of SCDs*

*Volume 1*

**THIRTEEN**  
**SCOTTISH COUNTRY DANCES FOR MORE**  
**EXPERIENCED DANCERS**



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Tim Macdonald provided many of the abc files, making inclusion of the sheet music possible.

My sincere thanks to Keith and Tim and also to my husband, John, who composes tunes galore for most of my creations. Mp3 recordings by Ramfeezl'd (John Turner on fiddle and Gary Whaley on piano), specifically for the dances in this book, are available as free downloads at [fiddletree-music.com/johnturner/scdrecordings.html](http://fiddletree-music.com/johnturner/scdrecordings.html). I owe Gary Whaley a huge debt of thanks for his role as engineer and production manager on the recording project.

And lastly, but by no means least, I am extremely grateful to Michelle McDevitt Kona for supplying me with a portfolio of excellent and well-composed photographs from around Edinburgh.

MJT 2020

*"I'm content to be a lass fae Edinburgh toon"*

with apologies to Ed Miller

First published 2020

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# Contents

1	World's End Close Diagrams <i>World's End Close/The Goldsmith's House at Netherbow</i>	3/3L	Strathspey	6 7 8
2	If You Ever Get There [Train Wreck] Diagram <i>The Muckle Spate – 1829</i>	5/5L	Reel	10 11 9
3	The Child with Three Surnames Diagrams <i>Logan's Welcome to Jink &amp; Diddle</i>	3/4L	Jig	12 13 13
4	The Ball Gown Diagrams <i>The Graceful Young Woman</i>	3/3L	Strathspey	14 15 15
5	Whitewater on the James Diagrams <i>The James in Spate</i>	3/4L	Reel	16 17 17
6	Irish in the Rain Diagrams <i>Irish in the Rain</i>	3/4L	Jig	18 19 19
7	The Trinity Knot Diagrams <i>The Trinity Knot/The Triquetra</i>	3/TRI	Reel	20 21 21
8	Fifty Years Together Diagrams <i>The Half-Century Waltz ~ Fifty Years Together</i>	2/3L	Waltz	22 23 23
9	The Heart of Midlothian F.C. [Hearts at Tynecastle] Diagrams <i>Forever and Ever</i>	3/4L	Jig	24 25 25
10	Jack-Jack the Incredible [The Happy Chappie] Diagrams <i>Jack Jack</i>	3/4L	Reel	26 27 27
11	The Wee Lassie fae Gourock New Formation: <i>Co-Orbital Reels of Four</i> Diagrams <i>The Wee Lassie fae Gourock/The Braid Knot/Stella at Stobhill</i>	4/4L	Strathspey	28 31 29 30
12	On Sylvan Lake New Formation: <i>Broken Chain</i> Diagrams <i>Sylvan Lake</i>	4/SQ	Jig	32 33 33 31
13	Schoolgirls Together [Helen Angus of Meadowbank] Diagrams <i>Schoolgirls Together/Helen Angus of Meadowbank/ The Penny Tray at the Sweetie Shop ~ A'll Chum Ye tae the Bus</i>	4/SQ	Reel	34 35 36 37

# No. 1 - World's End Close

40-bar strathspey for three couples in a three-couple longwise set

Bars	Description
1-8	1 <sup>st</sup> and 2 <sup>nd</sup> couples dance the first six steps of a poussette right round. On bar 7, retaining hands with partner, 1 <sup>st</sup> and 2 <sup>nd</sup> couples quarter turn before releasing hands. On bar 8, continuing clockwise and turning right about, the dancers form a line down the middle of the set, each facing the opposite sideline. 1 <sup>st</sup> couple is at the top of the line and all have partner on their left.
9-16	1 <sup>st</sup> and 2 <sup>nd</sup> couples dance the targe, as follows: 9-10 1 <sup>st</sup> man and 2 <sup>nd</sup> woman, giving right hands, turn three-quarters round while 1 <sup>st</sup> woman and 2 <sup>nd</sup> man dance anti-clockwise round them for a quarter of a circle. 11-12 1 <sup>st</sup> and 2 <sup>nd</sup> couples, giving left hands to partners, turn once round. 13-14 Repeat bars 9-10. 15-16 1 <sup>st</sup> and 2 <sup>nd</sup> couples, giving left hands to partners, turn three-quarters round, finishing in progressed places in the opposite sideline.
17-20	2 <sup>nd</sup> and 1 <sup>st</sup> couples dance four hands once round to the right.
21-22	2 <sup>nd</sup> couple cross down to second place own side and remain facing out. At the same time, 1 <sup>st</sup> couple cast up to meet in first place in the middle of the set, facing down.
23-24	1 <sup>st</sup> couple dance down to finish back to back between 3 <sup>rd</sup> couple facing the opposite sideline. At the same time, 2 <sup>nd</sup> couple cast up to first place.
25-34	1 <sup>st</sup> couple and 3 <sup>rd</sup> couple dance ten steps of a Celtic reel, as follows: 25-26 1 <sup>st</sup> woman and 3 <sup>rd</sup> man and, at the same time, 1 <sup>st</sup> man and 3 <sup>rd</sup> woman, passing by the right, change places. 27-28 3 <sup>rd</sup> couple dance three-quarters round one another by the left shoulder while 1 <sup>st</sup> couple dance clockwise round them for a quarter of a circle. 29-32 Repeat bars 25-28, but on bars 31-32, 1 <sup>st</sup> couple dance round one another by the left shoulder while 3 <sup>rd</sup> couple dance clockwise round them. 33-34 Repeat bars 25-26, finishing with 1 <sup>st</sup> couple in third place and 3 <sup>rd</sup> couple between 1 <sup>st</sup> couple facing partner, 3 <sup>rd</sup> man in front of 1 <sup>st</sup> woman, 3 <sup>rd</sup> woman in front of 1 <sup>st</sup> man.
35-36	1 <sup>st</sup> couple and 3 <sup>rd</sup> couple set.
37-40	Giving left hand to partner, 3 <sup>rd</sup> couple cross down below 1 <sup>st</sup> couple and cast up to second place in own sideline.

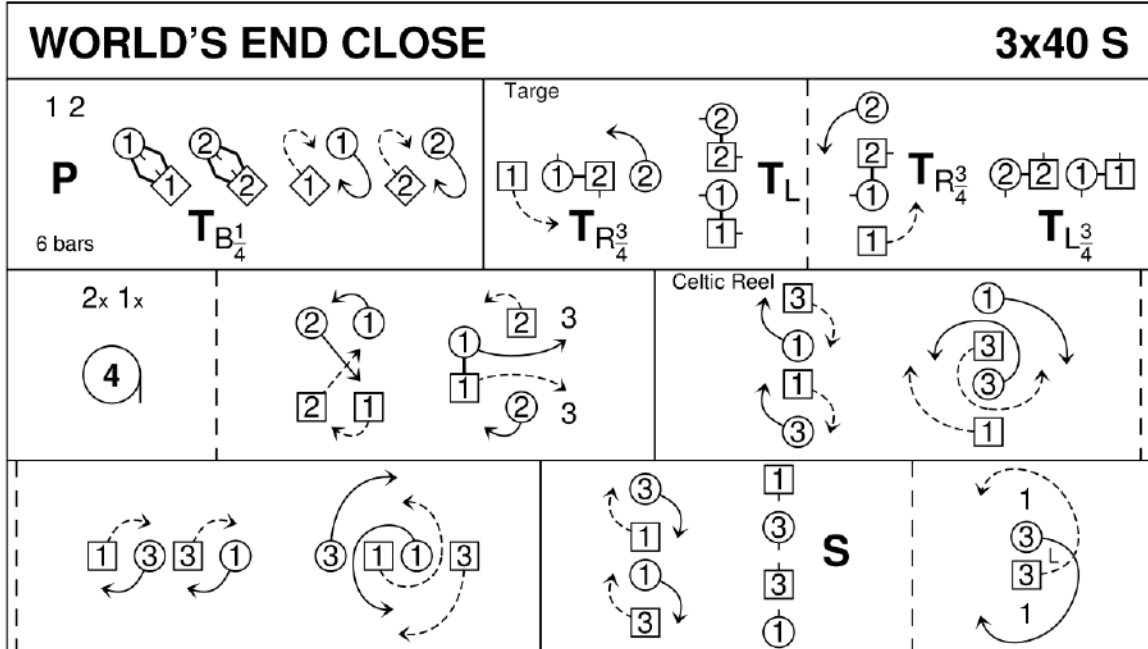
Couples finish in the order 2, 3, 1 and the dance is repeated from new positions.

Devised by Moira Turner, SCD-Richmond VA, International & Carolinas Branches, October 2018

*This dance is named for the close off the High Street, Edinburgh (opposite John Knox House) where my father's sister and her family lived when I was a little girl. It is dedicated to my cousin, Margaret [Milbourne] Levins, a competitive ballroom dancer, who grew up on the Royal Mile and who has taken the initiative to keep in touch with an entire generation of a Scottish family, which has been spread over four continents for the past forty years.*

# No. 1 - World's End Close

Diagram contributed by Keith Rose. Printed with permission.



Moira Turner, 2018, World's End Series, Vol 1

3C/3C longwise set.

# No. 1 - World's End Close

## World's End Close

John Turner

Chords for *World's End Close*:  
Staff 1: Dm Gm A7 Dm C Dm Am Dm  
Staff 2: Dm Gm Am Dm Gm A7  
Staff 3: Dm Gm Am Dm Gm Dm C Dm  
Staff 4: Dm Gm A7 Gm Dm A7  
Staff 5: Dm Gm Dm Gm Dm Dm C Dm

## The Goldsmith's House at Netherbow

John Turner

Chords for *The Goldsmith's House at Netherbow*:  
Staff 1: D A G D G D A7 D  
Staff 2: A7 D G D A7  
Staff 3: D F#m G D G D A7 D  
Staff 4: D A D G D D A D G A7  
Staff 5: D A D G D Bm A D A7 D

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# No. 2 - If You Ever Get There

Train Wreck

*Muckle Spate ~ 1829*

John Turner

The musical score is written for guitar in G major and 4/4 time. It consists of six staves of music. The first staff is the melody. The second and sixth staves provide a simple harmonic accompaniment with chords G, F, C, and G. The third and fourth staves feature a more complex accompaniment with chords G and F. The fifth staff contains a double bar line with repeat dots, indicating a repeat section with chords G, C, G, G, F, G, and F.

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# No. 2 - If You Ever Get There

## Train Wreck

40-bar reel for five couples in a five-couple longwise set

Bars	Description
1-4	1 <sup>st</sup> couple and 5 <sup>th</sup> couple cast one place towards the middle of the set and, giving left hand to partner, cross to the opposite sideline and remain facing out. 2 <sup>nd</sup> couple step up and 4 <sup>th</sup> couple step down on bars 1-2.
5-8	1 <sup>st</sup> and 5 <sup>th</sup> couples cast left shoulder around second corner and finish in the middle of the set, right shoulder to right shoulder with partner, facing first corner.
9-24	All five couples dance to corners and set if you get there as follows: (This is just sixteen bars of a double dance to corners and set.) 9-10 The dancers in the middle, passing the dancers they are facing by the right, change places. On meeting in the middle, the dancers from first corner positions dance round by the right to finish facing the second corner position on the right. At the same time, the dancers in 1 <sup>st</sup> woman's and 5 <sup>th</sup> man's places set, facing in on the diagonal. 11-12 The dancers in the middle, passing the dancers they are facing by the right, change places. On meeting in the middle, the dancers from second corner positions dance round by the right to finish facing the first corner position on the right. At the same time, the dancers in 1 <sup>st</sup> man's and 5 <sup>th</sup> woman's places set, facing in on the diagonal. 13-24 Repeat bars 9-12 three times more. Setting occurs only in 1 <sup>st</sup> and 5 <sup>th</sup> places. 1 <sup>st</sup> man and 5 <sup>th</sup> woman will never "get there." At the end of bar 24, 4 <sup>th</sup> couple are in first place, 3 <sup>rd</sup> couple are in original place and 2 <sup>nd</sup> couple are in fifth place, all three couples on opposite sides. The dancing couples are in the middle of the set facing first corner positions; the men are between 4 <sup>th</sup> couple and 3 <sup>rd</sup> couple (at the top of the set) and the women are between 3 <sup>rd</sup> couple and 2 <sup>nd</sup> couple (at the bottom of the set); 5 <sup>th</sup> couple are facing up and 1 <sup>st</sup> couple are facing down.
25-28	5 <sup>th</sup> man followed by partner dances out the men's sideline between 4 <sup>th</sup> and 3 <sup>rd</sup> women, casts off round 3 <sup>rd</sup> woman and crosses the set in fourth place. 5 <sup>th</sup> couple finish in the opposite sideline facing up. At the same time, 1 <sup>st</sup> woman followed by partner dances out the women's sideline between 3 <sup>rd</sup> and 2 <sup>nd</sup> men, casts up round 3 <sup>rd</sup> man and crosses the set. 1 <sup>st</sup> couple finish in second place in the opposite sideline facing up.
29-32	4 <sup>th</sup> , 1 <sup>st</sup> , 3 <sup>rd</sup> and 5 <sup>th</sup> couples (at the top of the set) dance a half reel of four in the opposite sideline to finish in the order 5, 3, 1, 4, 2, with all five couples on opposite sides.
33-36	3 <sup>rd</sup> couple with 1 <sup>st</sup> couple and 4 <sup>th</sup> couple with 2 <sup>nd</sup> couple (at the bottom of the set) set and link. On bar 36, 3 <sup>rd</sup> couple and 2 <sup>nd</sup> couple pass by the right in the opposite sideline to finish in the order 5, 1, 2, 3, 4, with all five couples on opposite sides.
37-40	All set and, giving right hands to partner, cross to own sideline. New 1 <sup>st</sup> couple and 5 <sup>th</sup> couples remain facing out ready to cast one place. Repeat from new positions.

Devised by Moira Turner, SCD-Richmond VA, International & Carolinas Branches, June 2017

# No. 2 - If You Ever Get There

## Train Wreck

Diagram contributed by Keith Rose. Printed with permission.

IF YOU EVER GET THERE		Train Wreck	5x40 R
Dance to Corners and Set			
	<p>4x 1x 3x 5x</p>	<p>3x 1x 4x 2x</p> <p><b>S</b></p>	<p>5x 1x 2x 3x 4x</p> <p><b>S X<sub>R</sub></b></p>

Moira Turner, 2017, World's End Series, Vol 1

5C/5C longwise set.

# No. 3 - The Child with Three Surnames

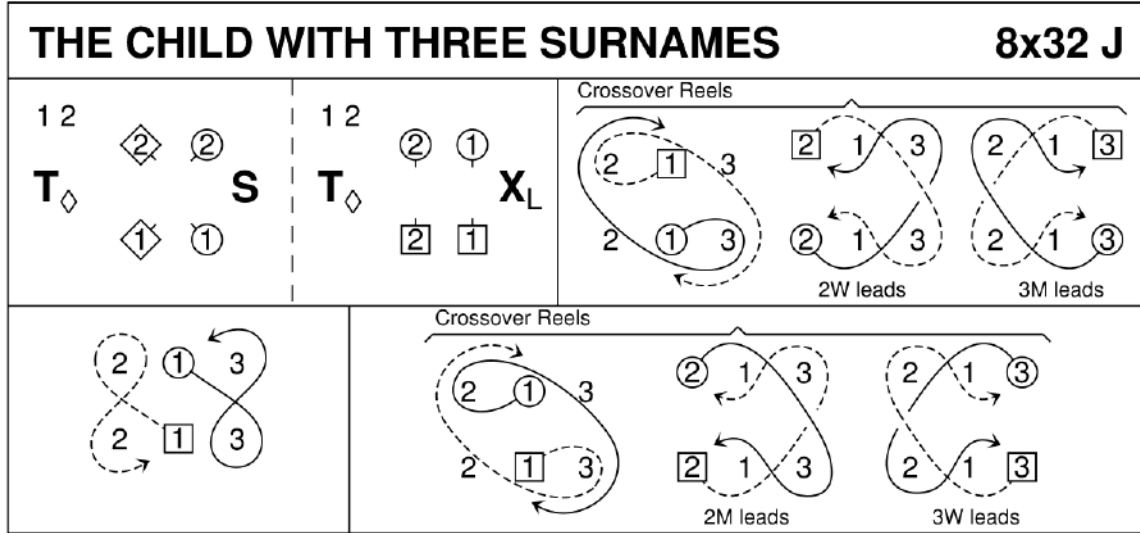
32-bar jig for three couples in a four-couple longwise set

Bars	Description
1-8	1 <sup>st</sup> couple and 2 <sup>nd</sup> couple dance a petronella progression, as follows: 1-2 1 <sup>st</sup> couple and 2 <sup>nd</sup> couple dance a petronella turn one place anticlockwise. 3-4 All set facing in on the diagonal. 5-6 1 <sup>st</sup> couple and 2 <sup>nd</sup> couple dance a petronella turn one more place anticlockwise. 7-8 2 <sup>nd</sup> couple and 1 <sup>st</sup> couple, giving left hand to partner, cross to finish in progressed places. 2 <sup>nd</sup> couple remain facing out in first place. 1 <sup>st</sup> woman faces up and 1 <sup>st</sup> man down.
9-16	2 <sup>nd</sup> , 1 <sup>st</sup> and 3 <sup>rd</sup> couples dance extreme crossover reels of three on the sidelines, 1 <sup>st</sup> couple passing partner's second corner by the right to begin. All dancers cross into the reel in the opposite sideline as follows: 11-12 From second place, with the woman passing in front of her partner, 2 <sup>nd</sup> couple cross diagonally down to third place on the opposite side. At the same time and also from second place but with the <u>man passing in front</u> , 3 <sup>rd</sup> couple cross diagonally up to first place on the opposite side. 13-14 From second place, 1 <sup>st</sup> man crosses diagonally up to first place on the opposite side. At the same time and also from second place, 1 <sup>st</sup> woman crosses diagonally down to third place on the opposite side. Finish the reels in the order 2, 1, 3, with all three couples on the opposite side.
17-24	1 <sup>st</sup> couple dance figures of eight across the dance passing partner's second corner position by the right to begin. 1 <sup>st</sup> couple again finish in second place opposite side, woman facing down, man up.
25-32	2 <sup>nd</sup> , 1 <sup>st</sup> and 3 <sup>rd</sup> couples repeat bars 9-16 to dance extreme crossover reels of three in the opposite sidelines, 1 <sup>st</sup> couple passing the dancer in 2 <sup>nd</sup> corner position by the right to begin. Dancers cross back to own sidelines as follows: 27-28 From second place with <u>man passing in front of his partner</u> , 2 <sup>nd</sup> couple cross diagonally down to third place on own side. At the same time and also from second place but with woman passing in front, 3 <sup>rd</sup> couple cross diagonally up to second place on own side. 29-30 From second place, 1 <sup>st</sup> woman crosses diagonally up to first place on own side. At the same time and also from second place, 1 <sup>st</sup> man crosses diagonally down to third place on own side. All finish in the order 2, 1, 3 and repeat the dance having passed a couple.

Devised by Moira Turner, SCD-Richmond VA and International Branch, September 2006, *to celebrate the prospective arrival of our first grandchild.*

# No. 3 - The Child with Three Surnames

Diagram contributed by Keith Rose. Printed with permission.



Moira Turner, 2006, World's End Series, Vol 1

3C/4C longwise set.

## Logan's Welcome to Jink & Diddle

John Turner



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# No. 4 - The Ball Gown

32-bar strathspey for three couples in a three-couple longwise set

Two chords, 1<sup>st</sup> and 3<sup>rd</sup> couples cross to opposite sides on second chord.

<b>Bars</b>	<b>Description</b>
1-4	1 <sup>st</sup> and 2 <sup>nd</sup> couples dance the first four steps of a bourrel as follows: 1-4 1 <sup>st</sup> and 2 <sup>nd</sup> women, advancing, set to each other and, giving both hands, turn clockwise three-quarters round. On bar 4 they release hands and turn right about to finish back to back in the middle of the set, 2 <sup>nd</sup> woman facing up and 1 <sup>st</sup> woman facing down. At the same time, 1 <sup>st</sup> and 2 <sup>nd</sup> men dance anti-clockwise round their partners to finish facing partners in a line up and down the middle of the set. Also, on bars 3-4, 3 <sup>rd</sup> couple dance a petronella turn to finish in the middle of the set facing partner, 3 <sup>rd</sup> man back to back with 1 <sup>st</sup> man, so that all three couples are in line.
5-8	2 <sup>nd</sup> , 1 <sup>st</sup> and 3 <sup>rd</sup> couples dance the last four steps of a bourrel as described below. Dancers finish in the order 2, 1, 3, with 1 <sup>st</sup> couple on opposite sides. 5-8 All set to partner then, giving both hands, turn partner clockwise three-quarters round to finish on the sideline. All four corners remain facing out.
9-16	1 <sup>st</sup> couple dance half reels of three on their own sides and then on opposite sides as follows: 9-10 1 <sup>st</sup> woman crosses diagonally up to first place own side, passing 2 <sup>nd</sup> woman by the right to begin. At the same time, 1 <sup>st</sup> man crosses diagonally down to third place own side, passing 3 <sup>rd</sup> man by the right to begin. 11-12 1 <sup>st</sup> couple continue the reels to second place in own sidelines. 13-14 1 <sup>st</sup> woman crosses diagonally up to first place in the opposite sideline, passing 3 <sup>rd</sup> man by the left to begin. At the same time, 1 <sup>st</sup> man crosses diagonally down to third place in the opposite sideline, passing 2 <sup>nd</sup> woman by the left to begin. 15-16 All continue the reels to again finish in the order 2, 1, 3, with 1 <sup>st</sup> couple on opposite sides.
17-20	1 <sup>st</sup> couple and 3 <sup>rd</sup> couple dance the first four steps of a bourrel as described in bars 1-4. On bars 19-20, 2 <sup>nd</sup> couple dance a petronella turn to finish in the middle of the set facing partner, 2 <sup>nd</sup> man back to back with 3 <sup>rd</sup> man, so that all three couples are in line.
21-24	2 <sup>nd</sup> , 3 <sup>rd</sup> and 1 <sup>st</sup> couples dance the last four steps of a bourrel as described in bars 5-8. Dancers finish in the order 2, 3, 1, with 2 <sup>nd</sup> and 1 <sup>st</sup> couples on opposite sides.
25-28	Women dance three right hands across once round.
29-32	Men dance three left hands across once round. Repeat from new positions.

Devised by Moira Turner, SCD-Richmond VA and International Branch, March 2005

# No. 4 - The Ball Gown

Diagram contributed by Keith Rose. Printed with permission.

<b>THE BALL GOWN</b>		1C & 3C cross on 2nd chord	<b>3x32 S</b>
<p style="text-align: center;"><math>3x</math> <b>T</b> (on bar 3)</p>	<p style="text-align: center;">②-② ①-① ③-③ <b>S T</b> <math>B_4^3</math></p>		
<p style="text-align: center;"><math>2\ 3</math></p>	<p style="text-align: center;"><math>2</math> Bourrel <b>T</b> (on bar 3)</p>		
<p style="text-align: center;">②-② ③-③ ①-① <b>S T</b> <math>B_4^3</math></p>	<p style="text-align: center;">2 ③ 1 <b>RA</b> ② 3 ①</p>		
	<p style="text-align: center;">② 3 ① <b>LA</b> 2 ③ 1</p>		

Moira Turner, 2005, World's End Series, Vol 1

3C/3C longwise set.

## The Graceful Young Woman

John Turner

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# No. 5 - Whitewater on the James

32-bar reel for three couples in a four-couple longwise set

Bars	Description
	<u>Eddies</u>
1–4	1 <sup>st</sup> couple and 3 <sup>rd</sup> couple, giving right hands, turn halfway and cast to change places with partner.
5–8	1 <sup>st</sup> couple, 2 <sup>nd</sup> couple and 3 <sup>rd</sup> couple set, then 1 <sup>st</sup> couple and 3 <sup>rd</sup> couple, giving right hands to partner, cross to place.
	<u>A Hydraulic</u>
9–16	1 <sup>st</sup> couple and 2 <sup>nd</sup> couple set and rotate, as follows: 9–10 1 <sup>st</sup> and 2 <sup>nd</sup> couples, joining nearer hands on the sides, set to partners, beginning to pull back the right shoulder on the second step. 11–12 All cast one place clockwise around the square formed by the two couples to finish men facing down, women facing up. At the end of bar 12, dancers are just inside the sidelines. 13–16 1 <sup>st</sup> and 2 <sup>nd</sup> couples change places right hands with partner and chase one place clockwise to own sides, 1 <sup>st</sup> couple finishing in second place and 2 <sup>nd</sup> couple in top place.
	<u>A Boil</u>
17–20	Joining hands in the sidelines, 1 <sup>st</sup> couple set to own second corners before giving left hands to partner's second corner to change places on the sideline.
21–24	1 <sup>st</sup> couple and their first corners (in first and third places) petronella turn into the middle and set.
	<u>Holes and Haystacks</u>
25–26	1 <sup>st</sup> couple, giving right hands, change places with their first corners in the middle of the set. At the same time, 2 <sup>nd</sup> woman dances up the sideline to the top of the line and 3 <sup>rd</sup> man down to the end of the line.
27-32	All three couples, giving left hands to partner, change places to finish facing partner in a line down the middle of the set. All three couples petronella turn to own sideline and set.  Repeat the dance having passed a couple. On the second repetition, 1 <sup>st</sup> couple cast to 4 <sup>th</sup> place on bars 31-32 as 4 <sup>th</sup> couple step up ready to begin the dance.

Devised by Moira Turner, SCD-Richmond VA, April 2004

*For our son, Jonathan – who'd rather be rafting!*



# No. 5 - Whitewater on the James

Diagram contributed by Keith Rose. Printed with permission.

WHITEWATER ON THE JAMES			8x32 R	
1 3 <b>T<sub>R</sub>1<sub>2</sub></b> 	1x 2 3x <b>S</b>	1x 3x <b>X<sub>R</sub></b>	Set and Rotate 1 2 <b>S</b> 	<b>X<sub>R</sub></b> 
 <b>S</b>	 <b>X<sub>L</sub></b>	 <b>T<sub>◇</sub></b>	 <b>S</b>	
 <b>X<sub>R</sub></b>	 <b>X<sub>L</sub></b>	 <b>T<sub>◇</sub></b>	 <b>S</b>	2 1 3 2nd time: 1C cast

Moira Turner, 2004, World's End Series, Vol 1

3C/4C longwise set.

## James in Spate

## John Turner

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## No. 6 - Irish in the Rain

32-bar jig for three couples in a four-couple longwise set

Bars	Description
1–8	1 <sup>st</sup> couple set and, without giving hands, cross down to second place opposite side where they face out. 2 <sup>nd</sup> couple step up on bars 3-4. 1 <sup>st</sup> couple cast to the left round 2 <sup>nd</sup> corner and dance back to second place in the opposite sideline to face 1 <sup>st</sup> corner.
9–10	Giving right hands, first corners turn 1 <sup>st</sup> couple into the middle of the set where 1 <sup>st</sup> couple join left hands, retaining hands with corners.
11–14	1 <sup>st</sup> couple dance a half spoke, as follows: 11-12 1 <sup>st</sup> couple and first corners balance in line. On bar 12, 1 <sup>st</sup> couple release hands with first corners and advance one quarter round to second corner. 13-14 1 <sup>st</sup> couple and second corners balance in line then, releasing hands with corners on bar 14, 1 <sup>st</sup> couple advance another quarter round.
15–16	Giving right hand to partner's first corner, 1 <sup>st</sup> couple turn the corner to finish with 1 <sup>st</sup> man between 2 <sup>nd</sup> couple and 1 <sup>st</sup> woman between 3 <sup>rd</sup> couple, facing second corners.
17–24	1 <sup>st</sup> couple dance reels of three across the dance with 2 <sup>nd</sup> and 3 <sup>rd</sup> couples, passing second corners left shoulder to begin. On bars 23-24, 1 <sup>st</sup> couple dance straight towards second corner without curving into lines of three across the dance.
25–26	Giving right hands, second corners turn 1 <sup>st</sup> couple into the middle where 1 <sup>st</sup> couple join left hands.
27–30	1 <sup>st</sup> couple dance a half spoke, as follows: 27-28 1 <sup>st</sup> couple and second corners balance in line. On bar 28, 1 <sup>st</sup> couple release hands with second corners and advance one quarter round to partner's first corner. 29-30 1 <sup>st</sup> couple and first corners balance in line then, releasing hands with corners on bar 30, 1 <sup>st</sup> couple advance another quarter round.
31–32	Giving right hand to partner's second corner, 1 <sup>st</sup> couple turn the corner to finish in second place own side.

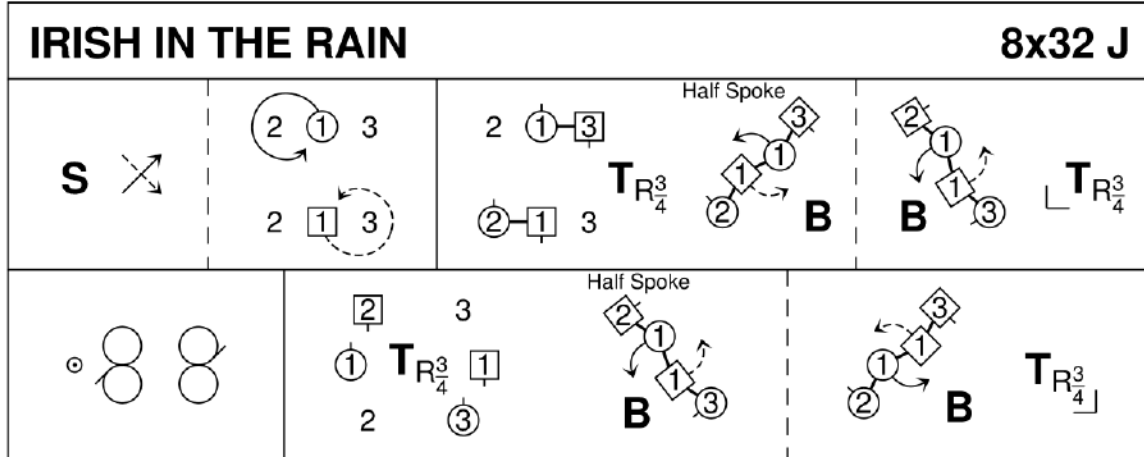
Repeat the dance having passed a couple.

Devised by Moira Turner, SCD-Richmond VA and International Branch, April 2005

*This dance was devised one very wet evening during a trip to Charlottesville VA for an Irish Set Dance class.*

# No. 6 - Irish in the Rain

Diagram contributed by Keith Rose. Printed with permission.



Moira Turner, 2005, World's End Series, Vol 1

3C/4C longwise set.

## Irish in the Rain

John Turner



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# No. 7 - The Trinity Knot

32-bar reel for three couples in a three-couple [equilaterally] triangular set

Bars	Description
1-8	Passing partner right shoulder to begin, all dance six steps of eight-step interlocking reels of four. On bars 7-8, giving left hand to partner, the men turn the women to the inside of the set. Women position themselves approximately two-thirds of the distance along a line from partner to the centroid of the set facing clockwise. Men face in.
9-16	All three couples dance eight steps of a triquetra reel, as follows: 9-12 Allowing the inside dancers to pass in front of them, outside dancers curve to the left and dance in a semi-circle, through the position of the next inside dancer to the left and finish in the position of the next outside dancer to the right. At the same time, the inside dancers curve into the position of the outside dancer one place clockwise round the set and then follow that dancer, two steps behind, finishing in the position of the inside dancer one place anti-clockwise round the set. Finish 2, 3, 1 (men outside, women inside). 13-16 Repeat bars 9-12 to finish 3, 1, 2 with women on the inside of the set, facing partners on the outside.
17-28	All dance twelve steps of a left shoulder Celtic reel for three couples, as follows: 17-18 Passing by the left, all change places with partner. 19-20 Inside dancers, giving right hands, dance three hands across two places while their partners dance anti-clockwise round them for a third of a circle. Finish [1], [2], [3] (men inside, women outside) 21-24 Repeat bars 17-20. Finish 2, 3, 1 (men outside, women inside). 25-28 Repeat bars 17-20. Finish [3], [1], [2] (women outside, men inside).
29-32	Giving left hand to partner, turn partner one and a quarter times to finish with all three couples on the outside of the set facing partner. (Alternatively, couples may use left arm elbow grip and tulloch turn partner.)  Couples finish in the order 3, 1, 2 and the dance is repeated from new positions.

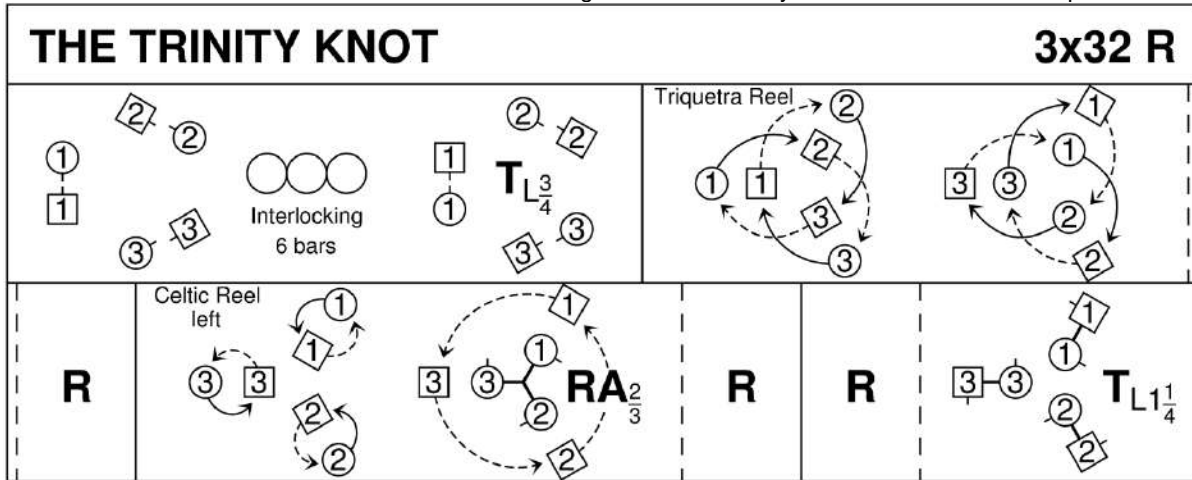
Devised by Moira Turner, SCD-Richmond VA, International & Carolinas Branches, November 2018

*Dedicated to my husband, The Rev. Dr. John W. Turner – Presbyterian minister, historian, Scottish fiddling champion, fiddle school founder and director, versatile musician and entertainer, composer, teacher, father, grandfather and lifelong scholar ...*

*Notes:* 1. *Triquetra* is a name that has come to refer almost exclusively to a Celtic design composed of three overlapping *vesica piscis* symbols. 2. A *triquetra* interlaced with a circle is a Christian Trinitarian symbol known as a *trinity knot*. 3. The deviser acknowledges that Hugh Foss' *Celtic Brooch* may have subliminally evoked the triquetra reel.

# No. 7 - The Trinity Knot

Diagram contributed by Keith Rose. Printed with permission.



Moira Turner, 2018, World's End Series, Vol 1

3C/3C triangular set.

## The Trinity Knot

John Turner

## The Triquetra

John Turner

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# No. 8 - Fifty Years Together

48-bar waltz for two couples in a three-couple set

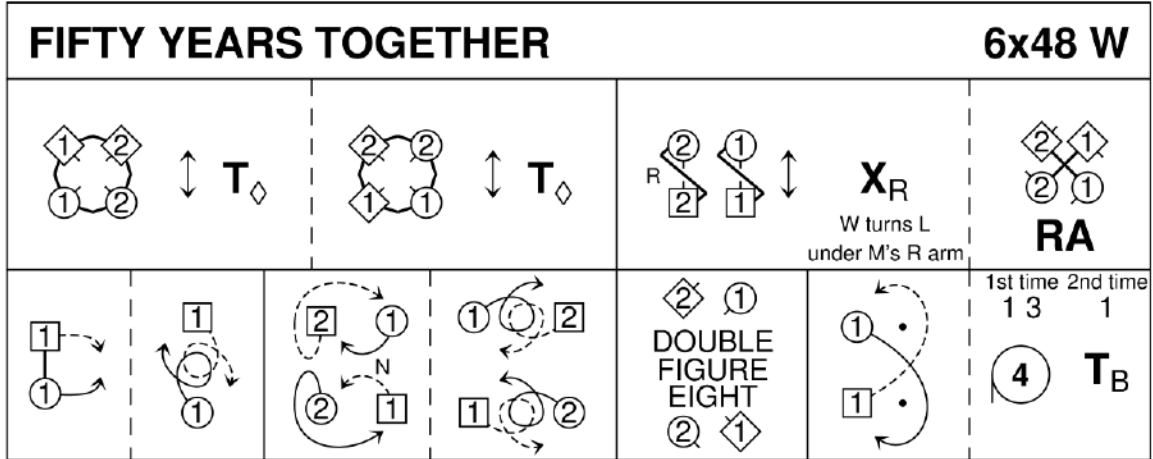
There should not be any extra space between one set and the next down the room for this dance.

Bars	Description
1-4	1 <sup>st</sup> and 2 <sup>nd</sup> couples join hands in a circle, balance forward and backward. All dance a petronella turn to move one place anti-clockwise round the circle.
5-8	1 <sup>st</sup> and 2 <sup>nd</sup> couples repeat bars 1-4. The order is 2, 1 with both couples on opposite sides.
9-12	1 <sup>st</sup> and 2 <sup>nd</sup> couples, giving right hand to partner, balance forward and backward. The men raise their right arms to form arches (with partner) and all cross, women pulling back left shoulder to turn under the arch and all finish on own sides facing clockwise round the two-couple sub-set. Partners retain hands. The order is 2, 1.
13-16	1 <sup>st</sup> and 2 <sup>nd</sup> couples dance right hands across once round. At the end of bar 16, 1 <sup>st</sup> couple are in the middle of the set facing down.
17-24	1 <sup>st</sup> couple dance down the middle for three steps and turn to face one another on bar 20. 1 <sup>st</sup> couple dance around one another by the right shoulder one and a half times to finish facing up.
25-28	1 <sup>st</sup> couple dance up to 1 <sup>st</sup> place, opposite side, and face out. At the same time, 2 <sup>nd</sup> couple dance a long cast to 2 <sup>nd</sup> place (ensuring not to obstruct any dancing couples on bars 25-26).
29-32	1 <sup>st</sup> woman and 2 <sup>nd</sup> man dance around one another by the left shoulder in the men's sideline one and a half times. At the same time, 1 <sup>st</sup> man and 2 <sup>nd</sup> woman dance around one another by the right shoulder in the women's sideline one and a half times. 2 <sup>nd</sup> couple finish facing out in 1 <sup>st</sup> place and 1 <sup>st</sup> couple facing in and up in second place.
33-40	1 <sup>st</sup> and 2 <sup>nd</sup> couples dance a double figure of eight – 1 <sup>st</sup> couple crossing up to begin.
41-44	1 <sup>st</sup> couple cross down around the standing couple <u>below</u> them and cast up to 2 <sup>nd</sup> place.
45-48	1 <sup>st</sup> couple with the standing couple below dance four hands once round to the left. Without releasing hands, repeat the dance with this new 2 <sup>nd</sup> couple. On bars 45-48 of the second repetition, 1 <sup>st</sup> couple, giving both hands, turn partner once round, because the standing couple just danced around is from the set below.

Devised by Moira Turner, SCD-Richmond VA and International Branch, May 2007, *to celebrate the 50th wedding anniversary of Judge & Mrs. F. Ward Harkrader, Jr. on 8 June 2007.*

# No. 8 - Fifty Years Together

Diagram contributed by Keith Rose. Printed with permission.



Moira Turner, 2007, World's End Series, Vol 1

2C/3C longwise set.

## The Half Century Waltz

## Fifty Years Together

## John Turner

The musical score is written in treble clef with a 3/4 time signature. It consists of seven staves of music. The first staff is the melody, and the subsequent staves provide harmonic accompaniment with guitar chords. The chords are: C, C, C, F, G, C, G, G, C, F, G, C, F, C, G, C, Am, G, C, G, D, G, C, Am, G, C, Am, G, C, G, G, C, G7, C, C.

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# No. 9 - The Heart of Midlothian F.C.

## Hearts at Tynecastle

32-bar jig for three couples in a four-couple longwise set

Bars	Description
1–4	1 <sup>st</sup> couple dance a long cast to second place. 2 <sup>nd</sup> couple step up on bars 3-4.
5–8	Giving left hands, 1 <sup>st</sup> woman turns 3 <sup>rd</sup> woman once round in the sideline. At the same time, giving right hands, 1 <sup>st</sup> man turns 3 <sup>rd</sup> man once round in the sideline to finish with 1 <sup>st</sup> couple again in 2 <sup>nd</sup> place.
9-16	1 <sup>st</sup> couple dance heart to heart as follows: 9–12 1 <sup>st</sup> couple and first corners dance a left shoulder pass and turn from the sideline to finish in the middle of the set facing 2 <sup>nd</sup> corners. Giving left hands, corners turn on bar 10. 13-16 1 <sup>st</sup> couple and second corners dance a left shoulder pass and turn. 1 <sup>st</sup> couple finish in second place on own side. Giving left hands, corners turn on bar 14.
17–24	2 <sup>nd</sup> couple, 1 <sup>st</sup> couple and 3 <sup>rd</sup> couple dance crown triangles as follows: 17–18 1 <sup>st</sup> couple set advancing to finish back to back, woman facing up, man down. 19–20 1 <sup>st</sup> couple form triangles as in double triangles with couples above and below. All set, turning on bar 20. 1 <sup>st</sup> couple and second corners pull back right shoulder to make the turn. First corners pull back left shoulder to make the turn. 1 <sup>st</sup> couple remain back to back. 21–22 1 <sup>st</sup> couple form triangles as in double triangles with the dancers on the sidelines. All set, turning on bar 22. 1 <sup>st</sup> couple and first corners pull back right shoulder to make the turn. Second corners pull back left shoulder to make the turn. 1 <sup>st</sup> couple remain back to back. 23–24 1 <sup>st</sup> couple form triangles as in double triangles with couples above and below. All set.
25–28	1 <sup>st</sup> man dances left hands across with 2 <sup>nd</sup> couple. At the same time, 1 <sup>st</sup> woman dances left hands across with 3 <sup>rd</sup> couple. 1 <sup>st</sup> couple pass left shoulders on bar 28.
29–32	1 <sup>st</sup> woman dances right hands across with 2 <sup>nd</sup> couple. At the same time, 1 <sup>st</sup> man dances right hands across with 3 <sup>rd</sup> couple. 1 <sup>st</sup> couple finish in second place on their own side.
	Repeat the dance having passed a couple.

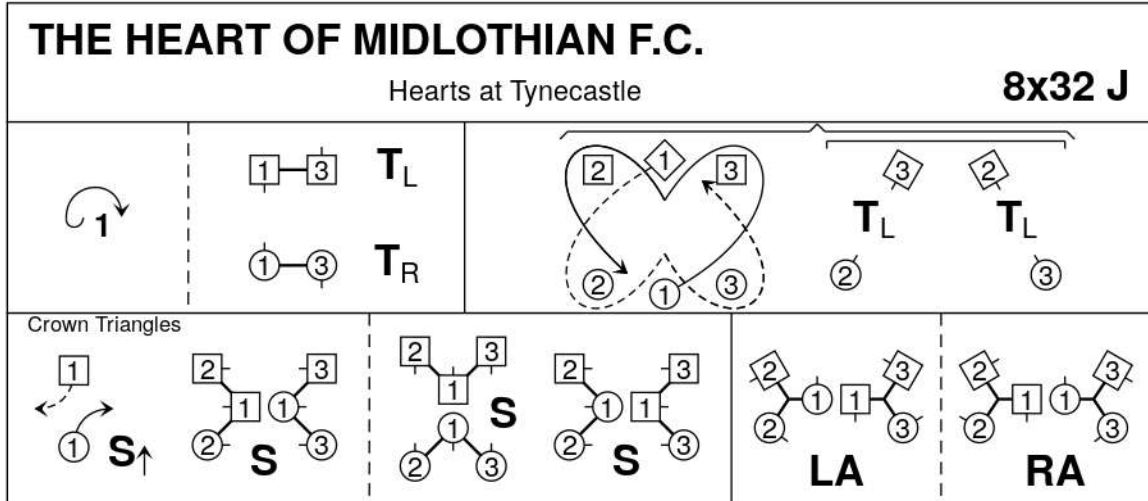
Devised by Moira Turner, SCD-Richmond VA, April 2004, *for my dad, James Randall Duffy, born on The Pleasance, Edinburgh, in 1915. Despite growing up in the Irish-Scots immigrant community of the Cowgate, he was one of The Heart of Midlothian FC's staunchest supporters ever and a member of the Edina HSC. 'Forever and Ever' was a spirit song popular with Hearts' fans in the mid-1950s. The title was borrowed for the dance's signature tune.*



# No. 9 - The Heart of Midlothian F.C.

Hearts at Tynecastle

Diagram contributed by Keith Rose. Printed with permission.



Moira Turner, 2004, World's End Series, Vol 1

3C/4C longwise set.

## Forever and Ever

John Turner

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# No. 10 - Jack-Jack the Incredible

## The Happy Chappie

32-bar reel for three couples in a four-couple longwise set

<b>Bars</b>	<b>Description</b>
1-8	1 <sup>st</sup> couple and 2 <sup>nd</sup> couple dance a reel of four in the middle of the dance. To begin, 1 <sup>st</sup> woman and 2 <sup>nd</sup> man pass left shoulders and their partners curve out to the left. All finish the reel in a line in the middle of the set, 1 <sup>st</sup> woman at the top, 2 <sup>nd</sup> man at the bottom, all facing own sideline with partner on the right.
9-24	1 <sup>st</sup> couple and 2 <sup>nd</sup> couple dance a linear chain progression, as follows: 1-2 1 <sup>st</sup> couple and 2 <sup>nd</sup> couple balance in line. 3-4 1 <sup>st</sup> couple and 2 <sup>nd</sup> couple turn partners half round. 5-6 Giving left hands, 1 <sup>st</sup> woman and 2 <sup>nd</sup> man turn half round in the middle while their partners set on the ends. 7-8 Giving right hands, the men and also the women turn half round. 9-10 Giving left hands, 1 <sup>st</sup> man and 2 <sup>nd</sup> woman turn half round in the middle while their partners set on the ends. 11-12 Giving right hands, 2 <sup>nd</sup> couple and 1 <sup>st</sup> couple turn partners half round. 13-14 2 <sup>nd</sup> couple and 1 <sup>st</sup> couple balance in line. 15-16 2 <sup>nd</sup> couple and 1 <sup>st</sup> couple dance out to progressed places.
25-28	1 <sup>st</sup> and 3 <sup>rd</sup> couples set in the sidelines and dance right hands across half-way.
29-32	3 <sup>rd</sup> and 1 <sup>st</sup> couples chase clockwise half-way round to own sidelines. Repeat the dance having passed a couple.

Devised by Moira Turner, SCD-Richmond VA, International & Carolinas Branches, October 2018

*Dedicated to our younger grandson - after he learns to walk, I hope he will learn to dance!*

# No. 10 - Jack-Jack the Incredible

The Happy Chappie

Diagram contributed by Keith Rose. Printed with permission.

<b>JACK-JACK THE INCREDIBLE</b>		The Happy Chappie		<b>8x32 R</b>	
	<p>Linear Chain Progression</p>				
	<b>B</b>	<b>T<sub>R</sub><sup>1</sup><sub>2</sub></b>	<b>S</b>	<b>T<sub>L</sub><sup>1</sup><sub>2</sub></b>	<b>S</b>
<b>S</b>	<b>T<sub>L</sub><sup>1</sup><sub>2</sub></b>	<b>S</b>	<b>B</b>		
				<b>S</b>	<b>RA</b>
				1 3	3x 1x

Moira Turner, 2018, World's End Series, Vol 1

3C/4C longwise set.

Jack Jack - ABBA

John Turner

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# No. 11 - The Wee Lassie fae Gourock

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

Two chords, 3<sup>rd</sup> and 4<sup>th</sup> couples cross to opposite sides on second chord.

Bars	Description
1-8	All four couples dance a double slide poussette right round as follows. Dancers finish in a square set in the order 1, 3, 4, 2 but 1 <sup>st</sup> and 4 <sup>th</sup> men have exchanged partners, as have 3 <sup>rd</sup> and 2 <sup>nd</sup> men.
1-2	1 <sup>st</sup> couple with 2 <sup>nd</sup> couple and 3 <sup>rd</sup> couple with 4 <sup>th</sup> couple dance the first two bars of a poussette right round. Because 3 <sup>rd</sup> and 4 <sup>th</sup> couples begin on opposite sides, their poussette is inverted. At the end of bar 2, 1 <sup>st</sup> and 4 <sup>th</sup> couples release hands.
3	1 <sup>st</sup> and 4 <sup>th</sup> couples continue the poussette individually but 1 <sup>st</sup> and 4 <sup>th</sup> women slide past one another face to face then pull back right shoulder to replace one another in the adjacent poussette – each joining hands with the other's partner at the end of the bar.
4	1 <sup>st</sup> man turns 4 <sup>th</sup> woman with both hands into the diagonal line with 2 <sup>nd</sup> couple. At the same time, 4 <sup>th</sup> man turns 1 <sup>st</sup> woman with both hands into the diagonal line with 3 <sup>rd</sup> couple.
5-7	All four pairs dance bars 5-7 of a poussette right round.
8	2 <sup>nd</sup> and 3 <sup>rd</sup> pairs retire. At the same time, 1 <sup>st</sup> and 4 <sup>th</sup> men, retaining hands with other's partner, half turn to form a square set.
9-10	Joining nearer hands with other partners, all set.
11-14	1 <sup>st</sup> and 4 <sup>th</sup> pairs dance right hands across one and a quarter round. At the same time, 2 <sup>nd</sup> and 3 <sup>rd</sup> pairs set, turn inward to face out at the end of bar 12 and, giving nearer hands momentarily, cast outward to the ends of the sidelines to reform the longwise set, regain original partner and finish in the order 2, 4, 1, 3 with 1 <sup>st</sup> and 3 <sup>rd</sup> couples on opposite sides.
15-16	Joining hands in the sidelines, all set.
17-28	All four couples dance co-orbital reels of four on the sides. (See Formation Notes on co-orbital reels.)
29-32	Giving left hands, 2 <sup>nd</sup> man turns 4 <sup>th</sup> woman and 1 <sup>st</sup> woman turns 3 <sup>rd</sup> man once round to finish 2, 4, 1, 3 with 1 <sup>st</sup> and 3 <sup>rd</sup> couples on opposite sides.

Repeat from new positions.

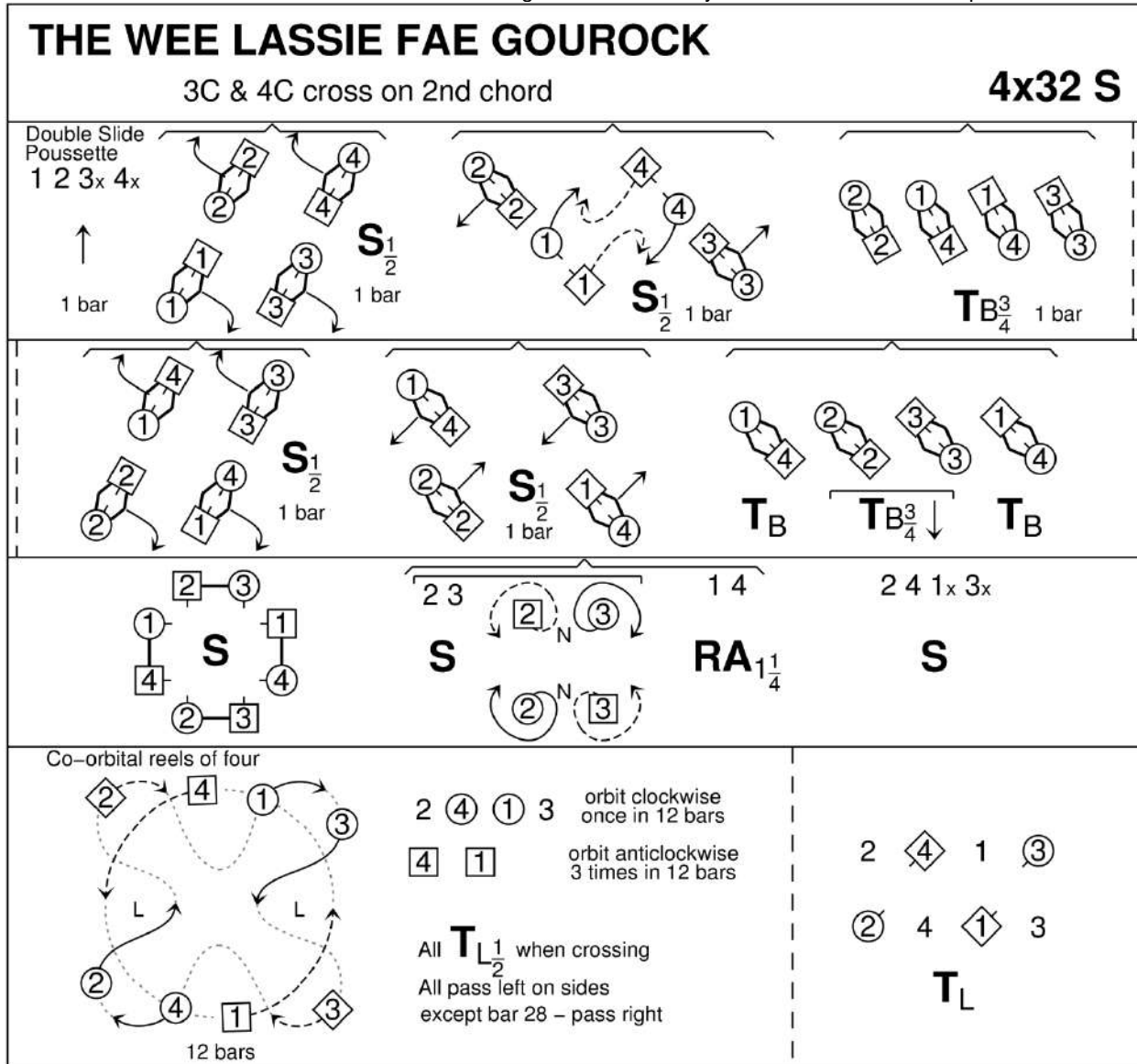
Devised by Moira Turner, SCD-Richmond VA and International Branch, March 2005.

*This dance is dedicated to my very good friend, compatriot and dance adventure travelling companion, Stella Fogg.*

*Note: In astronomy, a co-orbital configuration is a configuration of two or more astronomical objects (such as asteroids, moons, or planets) orbiting at the same distance, or very similar distances, from their primary. [Wikipedia] In these reels, 1<sup>st</sup> and 4<sup>th</sup> women are in co-orbital configuration!*

# No. 11 - The Wee Lassie fae Gourock

Diagram contributed by Keith Rose. Printed with permission.



Moirra Turner, 2005, World's End Series, Vol 1

4C/4C longwise set.

# No. 11 - The Wee Lassie fae Gourock

## *The Wee Lassie fae Gourock*

John Turner

Musical score for 'The Wee Lassie fae Gourock' in D major, 6/8 time. The score consists of four staves of music. The first staff begins with a repeat sign and a key signature of two sharps (D major). Chords are indicated above the notes: D, G, A, D, G, A. The melody is a simple, rhythmic tune. The second and fourth staves end with repeat signs.

## *The Braid Knot*

John Turner

Musical score for 'The Braid Knot' in D major, 6/8 time. The score consists of four staves of music. The first staff begins with a repeat sign and a key signature of two sharps (D major). Chords are indicated above the notes: D, G, A, D, D, A. The melody is a simple, rhythmic tune. The second and fourth staves end with repeat signs.

## *Stella at Stobhill*

John Turner

Musical score for 'Stella at Stobhill' in B-flat major, 6/8 time. The score consists of four staves of music. The first staff begins with a repeat sign and a key signature of two flats (B-flat major). Chords are indicated above the notes: Bb, Gm, F, Bb, F. The melody is a simple, rhythmic tune. The second and fourth staves end with repeat signs.

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# No. 11 - The Wee Lassie fae Gourock

## FORMATION NOTES

Co-Orbital Reels of Four on the Sidelines

Steps: 12 travelling steps

In this instance, dancers begin in the order 2, 4, 1, 3, with 1<sup>st</sup> and 3<sup>rd</sup> couples on opposite sides. Only the movements that are non-standard to parallel right shoulder reels of four are described.

### Bars

- 1 Giving left hands, 2<sup>nd</sup> man with 4<sup>th</sup> woman and 1<sup>st</sup> woman with 3<sup>rd</sup> man, turn half round. 2<sup>nd</sup> and 3<sup>rd</sup> men finish right shoulder to right shoulder in the middle of the set facing opposite directions. 4<sup>th</sup> woman finishes facing out and down in 2<sup>nd</sup> man's place and 1<sup>st</sup> woman faces out and up in 3<sup>rd</sup> woman's place.
- 2 4<sup>th</sup> woman casts off and 1<sup>st</sup> woman casts up one place. At the same time, 2<sup>nd</sup> and 3<sup>rd</sup> men pivot to curve into 1<sup>st</sup> woman's and 4<sup>th</sup> man's places respectively, where they face out. 2<sup>nd</sup> and 3<sup>rd</sup> women are shoulder to shoulder at the end of the bar.
- 3 Giving left hands, 4<sup>th</sup> man with 1<sup>st</sup> woman and 4<sup>th</sup> woman with 1<sup>st</sup> man, giving left hands, turn half round. 4<sup>th</sup> and 1<sup>st</sup> men finish right shoulder to right shoulder in the middle of the set facing opposite directions. 1<sup>st</sup> woman finishes facing out and down in 2<sup>nd</sup> man's place and 4<sup>th</sup> woman faces out and up in 3<sup>rd</sup> woman's place.
- 4 1<sup>st</sup> woman casts off and 4<sup>th</sup> woman casts up one place. At the same time, 4<sup>th</sup> and 1<sup>st</sup> men pivot to curve into 1<sup>st</sup> woman's and 4<sup>th</sup> man's places respectively, where they face out. 2<sup>nd</sup> and 3<sup>rd</sup> men are shoulder to shoulder at the end of the bar.
- 5-6 4<sup>th</sup> and 1<sup>st</sup> women repeat bars 1-2 with 3<sup>rd</sup> and 2<sup>nd</sup> women respectively.
- 7-8 1<sup>st</sup> and 4<sup>th</sup> women repeat bars 1-2 with 3<sup>rd</sup> and 2<sup>nd</sup> men respectively.
- 9-10 4<sup>th</sup> and 1<sup>st</sup> women repeat bars 1-2 with 1<sup>st</sup> and 4<sup>th</sup> men respectively.
- 11-12 1<sup>st</sup> and 4<sup>th</sup> women repeat bars 1-2 with 2<sup>nd</sup> and 3<sup>rd</sup> women respectively but pass 4<sup>th</sup> and 1<sup>st</sup> men respectively by the right i.e. the final left shoulder passes are omitted.

# No. 12 - On Sylvan Lake

*Sylvan Lake* – ABAC x 2

John Turner

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# No. 12 - On Sylvan Lake

128-bar jig for four couples in a square set

Bars	Description
1 – 16	Chorus: All four couples dance a 1-3 broken chain. (See Formation Notes on broken chains.) At the end of the figure, all face partner.
17 – 24	All set to partner, change places right hand; set to partner, change places left hand.
25 – 32	All dance interlocking reels of four by dancing round corner right shoulder, passing partner left shoulder, dancing round partner's corner position right shoulder and passing partner left shoulder again to finish in original places. 1 <sup>st</sup> and 3 <sup>rd</sup> men finish by slipping into place.
33 – 48	Chorus: All four couples dance a 1-3 broken chain. At the end of the figure, 1 <sup>st</sup> and 3 <sup>rd</sup> women face out.
49 – 56	1 <sup>st</sup> and 3 <sup>rd</sup> couples dance a reel of four across the dance, men passing left shoulder and women casting into partner's place to begin. At the end of the reel, all four women again face out.
57 – 64	Women dance a full figure of eight around partner and corner, passing partner right shoulder to begin. All finish in original places. 2 <sup>nd</sup> and 4 <sup>th</sup> women finish by slipping into place.
65 – 80	Chorus: All four couples dance a 2-4 broken chain. (See Formation Notes on broken chains.) At the end of the figure, 2 <sup>nd</sup> and 4 <sup>th</sup> women face out.
81 – 88	2 <sup>nd</sup> and 4 <sup>th</sup> couples dance a reel of four across the dance, men passing left shoulder and women casting into partner's place to begin.
89 – 96	All four men dance a full figure of eight around partner and corner, passing partner by the right to begin. All finish in original places.
97 – 112	Chorus: All four couples dance a 2-4 broken chain. At the end of the figure, women face out.
113 – 120	Two interlocking reels of four across the dance, men passing left shoulder and women casting into partner's place to begin. The men, and also the women, give left hands across in passing in the middle of the dance. Men finish the reels between their own and their partners' original positions while the women finish between their partners and corners facing out.
121 – 128	Eight hands round (clockwise) and back, men facing in, women facing out.  All remain in place at the end of the circle and retain partner's right hand for the chord.

Devised by Moira Turner, SCD-Richmond, May 2004

*This dance was dedicated to Ellen Sears of the New York Branch after a memorable Pawling Weekend that she chaired.*



# No. 12 - On Sylvan Lake

## FORMATION NOTES

### 1-3 Broken Chain in a Square Set

Steps: 16 travelling steps

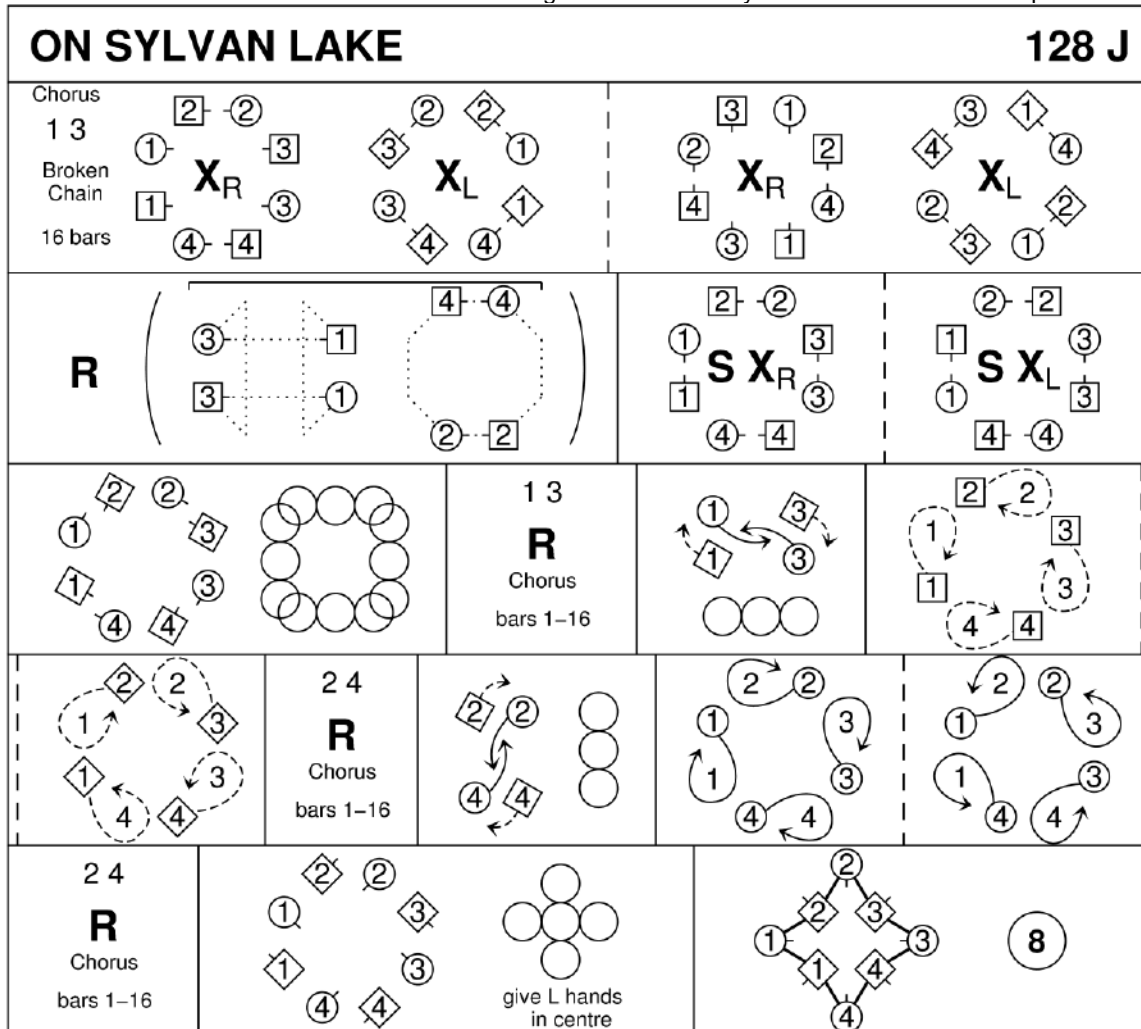
- 1 – 2 1<sup>st</sup> and 3<sup>rd</sup> couples change places across the set right hand,
- 3 – 4 1<sup>st</sup> and 3<sup>rd</sup> couples change places left hand with corner;
- 5 – 16 1<sup>st</sup> and 3<sup>rd</sup> couples repeat bars 1-4 three times to return to original places;  
At the same time,
- 1 - 16 2<sup>nd</sup> and 4<sup>th</sup> couples dance a grand chain, two bars to each hand.

### 2-4 Broken Chain in a Square Set

Steps: 16 travelling steps

- 1 – 2 2<sup>nd</sup> and 4<sup>th</sup> couples change places across the set right hand,
- 3 – 4 2<sup>nd</sup> and 4<sup>th</sup> couples change places left hand with corner;
- 5 – 16 2<sup>nd</sup> and 4<sup>th</sup> couples repeat bars 1-4 three times to return to original places.  
At the same time,
- 1 - 16 1<sup>st</sup> and 3<sup>rd</sup> couples dance a grand chain, two bars to each hand.

Diagram contributed by Keith Rose. Printed with permission.



# No. 13 - Schoolgirls Together

Helen Angus of Meadowbank

40-bar reel for four couples in a square set

<b>Bars</b>	<b>Description</b>
1-2	The women set. At the same time, touching four right hands across momentarily in passing, the men change places with the opposite man and remain facing out.
3-6	The women dance a double turn halfway and cast to finish in the place of the opposite woman and remain facing out. At the same time, the men cast clockwise for a quarter of a circle to finish in the next man's position, where they set.
7-8	The women cast one place clockwise. At the same time, the men dance into the middle of the set and turn right about to face partner who is in progressed position.
9-24	All four couples dance a Celtic knot, as follows: 9-10 Outside dancers pass inside dancers by the right to change places then curve right into the position of the inside dancer one place anti-clockwise round the set. Arriving at the outside position, the inside dancers pull back right shoulder and turn to face in. 11-24 Repeat bars 9-10 seven times more. The women finish on the outside, men on the inside, all facing partner. The order is 2, 3, 4, 1.
25-26	All petronella turn to face partner, forming a slightly diminished square set.
27-32	Passing partner right shoulder to begin, all dance interlocking reels of three as if from the end in six-steps. All finish the reel in place facing partner.
33-40	All dance a half grand chain round the circle to finish in the order 4, 1, 2, 3.  The dance is repeated from new positions.

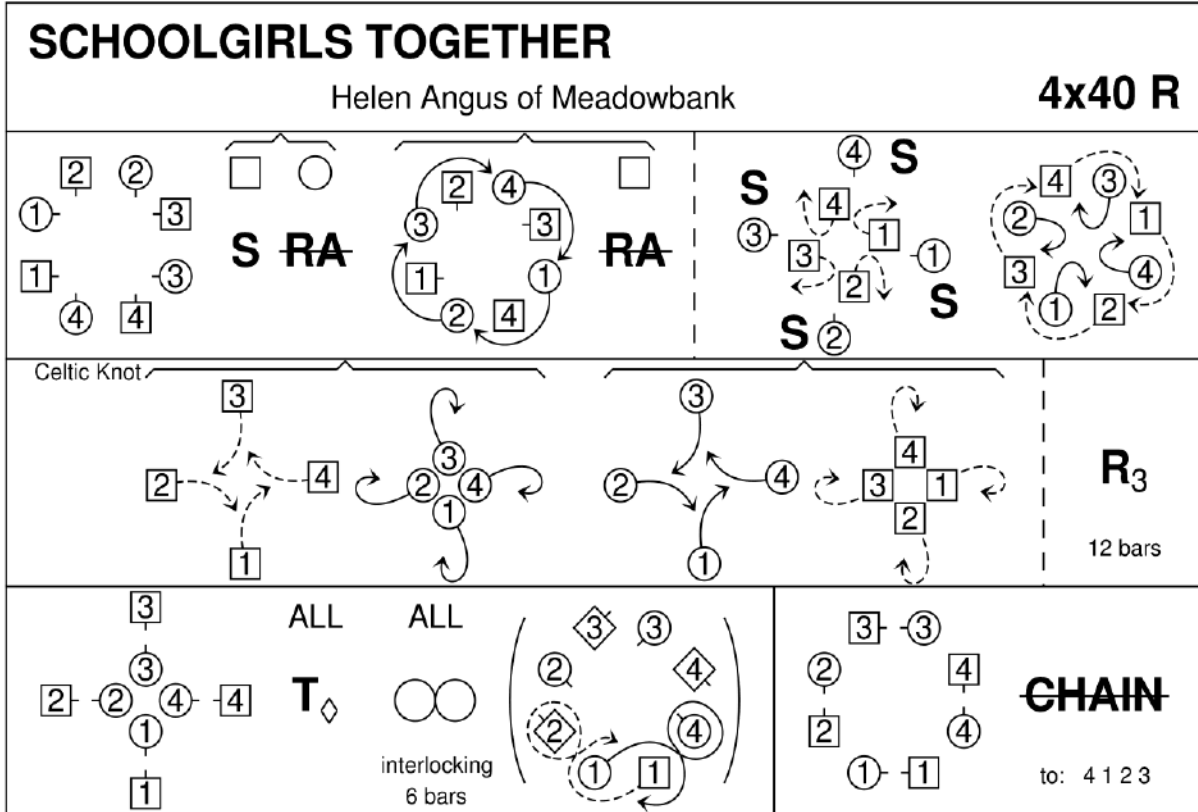
Devised by Moira Turner, SCD-Richmond VA, RSCDS International & Carolinas Branches, October 2018

*For the significant March 2019 birthday of my oldest friend (in elapsed time), Helen [Angus] Millar – who would undoubtedly hasten to tell you (even after all these years) that she is still six weeks younger than me!*

# No. 13 - Schoolgirls Together

Helen Angus of Meadowbank

Diagram contributed by Keith Rose. Printed with permission.



Moira Turner, 2018, World's End Series, Vol 1

4C/4C square set.

# No. 13 - Schoolgirls Together

Helen Angus of Meadowbank

## Schoolgirls Together

John Turner

Musical score for 'Schoolgirls Together' in D major, 4/4 time. The score consists of six staves of music. The first staff begins with a double bar line and repeat sign. The second staff ends with a double bar line. The third staff begins with a double bar line and repeat sign. The fourth staff ends with a double bar line. The fifth staff begins with a double bar line and repeat sign. The sixth staff ends with a double bar line. Chord symbols are placed above the notes: D, A, G, D, G, A, D, G, A, D, A, D, Bm, D, G, A, D, G, A, D, A, D, G, D, G, D, G, A, D.

## Helen Angus of Meadowbank

John Turner

Musical score for 'Helen Angus of Meadowbank' in D major, 3/4 time. The score consists of six staves of music. The first staff begins with a double bar line and repeat sign. The second staff ends with a double bar line. The third staff begins with a double bar line and repeat sign. The fourth staff ends with a double bar line. The fifth staff begins with a double bar line and repeat sign. The sixth staff ends with a double bar line. Chord symbols are placed above the notes: A, D, A, E7, A, E7, A, F#m, D, A, D, E7, A, A, F#m, D, E7, A, E, A, E, D, E, A, F#m, E, D, E.

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# No. 13 - Schoolgirls Together

Helen Angus of Meadowbank

*The Penny Tray at the Sweetie Shop*

*A'll Chum Ye tae the Bus*

John Turner

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of six staves of music. The first staff begins with a common time signature and a key signature of two sharps. The melody is primarily eighth-note based. Chord symbols are placed above the staff: A, D, A, E7, A. The second staff continues the melody with chord symbols A, D, A, E7, A. The third staff has a repeat sign at the beginning and chord symbols E7, A, F#m, D, A, D, E7. The fourth staff has a repeat sign at the end and chord symbols A, F#m, D, E7, A. The fifth staff has a repeat sign at the beginning and chord symbols E, A, E, D. The sixth staff has a repeat sign at the end and chord symbols E, A, F#m, E, D, E.

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WITHIN THESE  
WALLS LIES  
THE  
**WORLD'S  
END**

**THE NAME OF THE WORLD'S END**

*Why is the pub called The World's End?*

*Back in the 16th century the city of Edinburgh was a walled city. Parts of the Flodden wall still exist in the foundations of the building and at the bottom of St. Mary's street. The gates to the city were situated outside the pub, the brass cobbles in the road represent their exact location. As far as the people of Edinburgh were concerned outside these gates was no longer their world: hence the name*

**THE WORLD'S END**