

RSCDS BELFAST BRANCH 2020

# *After the Rain*

A Collection of Scottish Country Dances



**Ulster-Scots  
Community  
Network**  
[www.ulster-scots.com](http://www.ulster-scots.com)

Contents

Foreword..... 5

Foreword - Ulster-Scots Community Network ..... 6

Foreword - Arts Council of Northern Ireland..... 7

The Lock-In Dance.....Jig 8

The Pacemaker Dance ..... Strathspey 10

Wullie McPherson’s Reel ..... Reel 12

Cardwell Bay.....Jig 14

A Jewel in the Crown ..... Strathspey 16

The Jersey Gals .....Jig 18

Now Wash Your Hands..... Reel 21

The Giant’s Causeway..... Strathspey 24

Haste to the Royal Wedding .....Jig 26

The Freedom Reel..... Reel 28



## Foreword

2020 has been a very challenging year for us all as the Covid 19 pandemic crashed into our lives, bringing to an abrupt halt all activities which involved close contact with others. Scottish Country Dancing is all about physical and social interaction and sadly our last 2020 Scottish Dance event was held in Belfast on 16 March.

However Scottish Dancing is also about fun and friendship. It wasn't long before our members were coming forward with ideas on keeping in contact, and encouraging everyone to look to a more positive future. One of our members, Patricia Sides from the Castlereagh class, devised a dance for lockdown which could be danced either individually at home or within a set. That sowed the seeds which have led to the production of this book of dances as a symbol of hope for the future of the Belfast Branch. For practical reasons, given the restrictions in place and our limited opportunities to assess new dances, the committee decided initially to invite branch teachers to submit dances which could either be a new dance, or a dance which had previously been devised, but not published. I am very pleased to say that we have brought together a book of 10 dances, including Patricia's dance and also a dance devised by Patrick, our treasurer. I hope when we are able to resume dancing that you will enjoy these dances and I am sure at that time we will all have a new appreciation of our 'freedom' as the final dance in the book is aptly named!

We are fortunate to have tunes written for all the dances. Thank you to all those composers and indeed to all who have contributed to this book in any way.

Finally, our thanks go to the Ulster Scots Community Network for their support and encouragement in this endeavour.

**Evelyn Redmond**

Chairman

RSCDS Belfast Branch

## Foreword - Ulster-Scots Community Network

Each year we hold a series of cultural events and the Scottish Country Dance evenings – whether they are dances, ceilidhs, or musician’s workshops – are always very popular with the community. Their popularity highlights the intrinsically social nature of them and their role in bringing people together. The pandemic that arrived with us early in 2020 had a major impact on community activity and whilst many elements were able to move to remote or digital platforms, it is much harder to do that with something that has social interaction and contact at its very centre.

It has been a pleasure to work with the Belfast Branch of the RSCDS on this project as their members made a productive use of their time. New dances have been devised, new tunes have been composed to accompany the dances as a way of showing that there was going to be a time again – hopefully in the very near future – when we can come together and celebrate the traditions enjoyed by many for generations. The Ulster-Scots Community Network wishes to thank all those involved, and we hope this new publication provides some hope for the future and shows the resilience within the community in what are very difficult times for many.

Thanks are due to our funders – without the support of the Ulster-Scots Agency and the Arts Council of Northern Ireland the project could not have happened. We had the easy bit, in that we just had to pull it together and it seems appropriate to add in a few lines from Thomas Given – an Ulster-Scots poet from Cullybackey – for those who did all the hard work on the project:

*Sic deeds are aye a credit tae us  
An’ wull in time three double pay us:  
It takes but little siller frae us  
Tae speak o’ worth,  
Yet how it cheers the empty chaos  
O’ this dull earth.*

**David Gilliland**

Operations Director, Ulster-Scots Community Network

## Foreword - Arts Council for Northern Ireland

We are all familiar with the long tradition of Scottish Country Dancing as an artistic expression in a social occasion, but isn’t it good to be reminded that this is a living artform, a tradition being made new each day, capable of responding to very contemporary events? This welcome collection, gathered during the pandemic which has seen all public engagement restricted or stopped completely, includes several completely new dances with new music composed for them, as well as dances which have never been published before. It is already a tribute to the energy and commitment of the Belfast branch of RSCDS, to the health and vivacity of the sector, and it will be a handbook of possibilities for new generations of dancers and musicians. The Arts Council is delighted to have helped make this possible through our work with the Ulster-Scots Community Network and good luck to everyone when the chance comes to dance together again.

**Damian Smyth**

Head of Literature & Drama, Arts Council of Northern Ireland

The Lock-in Dance

32-bar jig for 4 couples in a four-couple longwise set.

Bars	Description
1-8	1st couple dance a figure of eight on their own side dancing in front of 2nd couple to begin.
9-16	All giving right hands turn once round, all giving left hands turn once round.
17-24	1st couple giving both hands slip down the middle and set, slip back to the top and set.
25-28	1st couple cast to fourth place, 2nd, 3rd and 4th couples step up.
29-32	All dance back to back.

Repeat, with a new top couple.

*Devised by Patricia Sides*

During lockdown Patricia devised the dance with a teddy bear or a cushion for a partner. This is how she danced bars 29-32.

29	Step forward
30	Pass teddy round behind you
31	Bring teddy round to the front
32	Step back

The Lock-In Jig - Nicky McMichan

C C/G C C/G C Am D<sup>7</sup> G<sup>7</sup>

C C/G C C/G Dm G<sup>7</sup> C C

F F C C/G C Am D<sup>7</sup> G<sup>7</sup>

1. F F Em Am Dm G<sup>7</sup> C C

2. C F C Am Dm G<sup>7</sup> C C

The Pacemaker Dance

32-bar strathspey for 4 couples in a four-couple longwise set.  
Two chords: on the second chord 3rd and 4th couples cross to opposite sides.

Bars	Description
1-8	2nd and 3rd couples petronella in tandem and set, circle four hands round to the left and finish back to back in the middle all facing a corner.
9-12	All set, giving right hands turn corners halfway to finish with 1st and 4th couples in the middle.
13-16	1st and 4th couples dance left hands across to finish back to back in the middle, facing the same corner position, while 2nd and 3rd couples dance clockwise to the next corner facing diagonally in, set and finish 2nd couple facing down and 3rd couple facing up as in fig 1.
17-24	All dance a reel of four on the sides, 1st and 4th couples finish on the sidelines. 2, 1, 4x, 3x.
25-30	2nd and 3rd couples giving both hands turn halfway to face down, 2nd couple dance down curve into fourth place, while 3rd couple cast up to first place.
31-32	All set.

Finish in the order 3, 1, 4, 2 (4th and 2nd couples on the opposite sides)  
Repeat, from new positions.

*Devised by Lucy Mulholland  
The dance is dedicated to the N.H.S for their devoted work during Covid-19 and to Moira Fletcher a founder member of the Belfast Branch as she celebrated her 90th birthday. Moira, Ruth, Jenny, Tom and myself have all benefited from the wonderful invention of the pacemaker, and the professional skills of the NHS.*

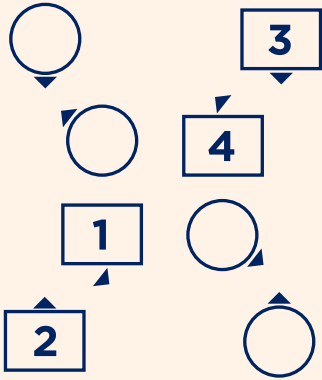


Fig 1

The Pacemaker - Marian Anderson

Musical notation for The Pacemaker - Marian Anderson, showing four staves of music with chords indicated below the notes.

Staff 1: G C D7 Em C G/B Am G D7/F#

Staff 2: G Am D7/F# Em C D7/F# G

Staff 3: Am D7 Em Am G D7/A Em/B D7/C

Staff 4: G Am D7 G C G/B D7/A G D7/A G

Wullie McPherson’s Reel

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

Bars	Description
1-4	All three couples set, 1st couple cast off to second place, 2nd couple step up bars 3-4.
5-16	All dance three couple rights and lefts, 1st couple passing left shoulder to finish back to back, 1st man facing down and 1st woman facing up.
17-24	1st man with third couple and 1st woman with second couple join in crown triangle position. 1st couple set on the right foot and while setting on the left foot pull back left shoulder to dance a quarter turn to finish in double triangle position facing the opposite sides. Repeat this move to finish 1st woman facing down and 1st man facing up. 1st couple dance a quarter turn to face their own sides and on the last two bars, 1st couple set advancing, pulling back right shoulder to finish in second place own sides. 2nd and 3rd couples set for the full eight bars.
25-32	All three couples circle six hands round and back. Repeat, having passed a couple.

Devised by Kathrine Burke  
The dance was devised by Kathrine in memory of Wullie who was a highly respected and long-term member of the Belfast Branch.

Belmont Lassies - John Campbell

D D/F# D A D D/F# Bm Em<sup>7</sup>

D D/F# D A Em G A/C# D D<sup>7</sup>

Bm Em A D Bm Em Bm Em<sup>7</sup>

Bm Em D A D<sup>7</sup> Em/B Em A<sup>7</sup> D D

Cardwell Bay

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

Bars	Description
1-8	1st man and 2nd woman giving right hand change places (2 bars). 1st woman and 2nd man giving right hand change places (2 bars). 1st and 2nd couples chase clockwise to original places.
9-16	1st couple set, cast off one place, dance down between 3rd couple, cast up to second place, finishing in middle facing first corners. 2nd couple step up bars 11-12.
17-24	1st couple and first corners dance a half reel of four, 1st couple passing left shoulder to face second corners. 1st couple and second corners dance a half reel of four and 1st couple finish in second place opposite side.
25-32	3rd, 1st and 2nd couples advance, retire and dance six hands round half-way to the left, finishing on own side of the dance. (2, 1, 3) Repeat, having passed a couple.

Dance devised by Evelyn Redmond for the Basic Skills class as an introduction to half reels of four with corners.

Cardwell Bay lies within the larger Gourock Bay in Inverclyde, just south of Greenock, my birthplace and childhood home..

Capt I A Campbell - John Campbell

D D/F# G Em<sup>7</sup> D D/F# G A<sup>7</sup>

D G D/F# G/B Em<sup>7</sup> A D D

D A G/B A/C# G D/F# A/E A/C#

D G/B A/C# D Em A/C# D D



A Jewel in the Crown

32-bar strathspey for four couples in a square set.  
Two chords: on the first chord bow or curtsey to partners.  
On second chord men move into the middle to finish back to back facing their partners.

Bars	Description
1-8	All dance double reels of four passing partner right shoulder to begin and joining left hands briefly in the middle to face the opposite side.
9-16	Grand chain giving right hand to partner to begin, one step to each hand. The chain is danced around the perimeter of the set, men starting from the centre dance anti-clockwise and finish beside their partners.
17-20	All set and petronella in tandem.
21-24	All set and petronella in tandem, men finishing in the middle beside their partner all facing anti-clockwise.
25-30	All promenade three-quarters round the set, finishing one place to the right of their original place.
31-32	All giving right hands, turn partner and finish with the men back to back in the middle.

Repeat, from new positions.

*Devised by Ruth Barnes  
To celebrate the award of M.B.E to Mrs Elizabeth Cameron, President of the Belfast Branch*

Explanation:

Bars	
1-8	The Cross and Diamond
9-16	The Ermine around the base of the Crown
17-24	The Jewels around the Crown
25-32	The Gold setting

Mrs Cameron’s Strathspey - John Campbell

D7 G C G D7 G Em Am/E D/C D7

G C Am Em/D G Em/D Am D/C G

D Am D C D7 G D/C D7

G Em Am D G Em Am/E D/C G D7 D/C G

The Jersey Gals

40-bar jig for 3 couples in a four-couple longwise set.

Bars	Description
1-8	1st, 2nd and 3rd couples giving left hands cross to opposite sides and set, giving right hands all cross back to own sides and all set, 1st and 2nd couples advance to join ready for promenade.
9-16	1st and 2nd couples promenade, 1st couple casting off to finish facing 1st corners while 2nd couple dance up to top place.
17-24	1st couple and 1st corners dance La Baratte (6 bars), chase on anti-clockwise, 1st corners finish in original places, while 1st couple finish facing 2nd corners.
25-32	1st couple and 2nd corners dance La Baratte (6 bars), dance on anti-clockwise. 2nd corners finish in original places while 1st couple finish in lines of three across the dance, 1st woman between 3rd couple all facing up and 1st man between 2nd couple all facing down.
33-40	All set, 1st couple pulling back right shoulder cast round 2nd corners to second place on opposite sides pass right shoulder to finish second place on own sides.  Repeat, having passed a couple

Devised by Linda Harley  
Inspired by the fun times we had at the Jersey Ball 2019

Bars	
1-8	Represent the 3 lions on the Jersey coat of arms
9-16	Is the beautiful promenade in St Helier
17-32	La Baratte means “churn”, this is for all the delicious cream, butter, and ice cream
33-40	Jersey pearls

The Bin Hoker - Matthew Warwick





## Now Wash Your Hands

80-bar reel for four couples in a square set.

Bars	Description
1-4	All women dance left hands across, finish back to back in the middle facing out between partners and corners.
5-8	All join right hands with partners, left hands with corners and set. Drop hands and all advance set for two steps pulling back right shoulders so that men finish back to back facing out, women finish in original place facing in.
9-16	All join left hands with partners, right hands with corners and set. All giving left hands turn partners right round to finish in original places (4 steps), all set.
17-24	All dance grand chain half way round (6 bars) and set to partner.
25-32	1st and 3rd couples dance half rights and lefts, 2nd and 4th couples dance half rights and lefts.
33-40	All circle eight hands round and back.
41-80	Repeat bars 1-40 but with men starting with right hands across, joining left hand with partner and right hand with corner to set, then, when women have their backs to the middle, right hand to partner and left to corner.

*Devised by Kathrine Burke  
The first figure depicts the shape of a coronavirus*



Kellswater - Trad. Arr. Matthew Warwick

The Bugle Hornpipe - Trad. Arr. Matthew Warwick

Musical score for Kellswater, featuring a single melodic line with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of seven staves of music. The first staff begins with a repeat sign and a double bar line. The second staff includes first and second endings. The third staff begins with a repeat sign and a double bar line. The fourth staff includes a first ending. The fifth staff includes a second ending. The sixth staff begins with a repeat sign and a double bar line. The seventh staff ends with a double bar line.

D G D Em A<sup>7</sup> D G D A<sup>7</sup>

D G D G A<sup>7</sup> D G D A<sup>7</sup> D G D D/C#

Bm A Bm A A<sup>7</sup>

D G D G A<sup>7</sup> D G D D/C#

D G D A<sup>7</sup> Bm

A Bm A A<sup>7</sup>

D G D G A<sup>7</sup> D G D

Musical score for The Bugle Hornpipe, featuring a single melodic line with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of seven staves of music. The first staff begins with a repeat sign and a double bar line. The second staff includes a first ending. The third staff includes a second ending. The fourth staff includes first and second endings. The fifth staff begins with a repeat sign and a double bar line. The sixth staff begins with a repeat sign and a double bar line. The seventh staff begins with a repeat sign and a double bar line.

A Bm A G E<sup>7</sup>

A Bm A G A G A E<sup>7</sup>

A G A A G D E<sup>7</sup> A Bm G

A G D E<sup>7</sup> A G A G A A G A E<sup>7</sup>/G#

F#m Bm A G E<sup>7</sup>

F#m Bm A G A E<sup>7</sup> A



The Giant’s Causeway

3x32-bar strathspey for six individual dancers in the formation of a hexagon as Fig 1.

Bars	Description
1-8	Dancers 1 and 4 dance a figure of eight round the two dancers on their right.
9-16	Dancers 3 and 6 dance a figure of eight round the two dancers on their right. On bar sixteen dancers 2 and 6 dance into the middle to face up, while dancers 3 and 5 dance into the middle to face down.
17-24	Dancers 2 and 6, 3 and 5 join hands to form an arch (unless being danced as a “No Hands” dance). All set, dancer 1 changes place with dancers 2 and 6 by dancing under the arch while dancer 4 similarly changes place with dancers 3 and 5. All repeat back to place, dancers 2,6, 3, 5 dancing out to original place and all now face clockwise.
25-32	All chase clockwise half way round the set for four bars, cross right foot over and chase back to finish one position round the hexagon (i.e. 1 is now in position 2, 2 is in position 3 etc) equally spaced.

Repeat, from new positions

Devised by Linda Harley

Giant’s Causeway: A world famous natural landscape of over 40000 interlocking basalt columns on the County Antrim north coast.

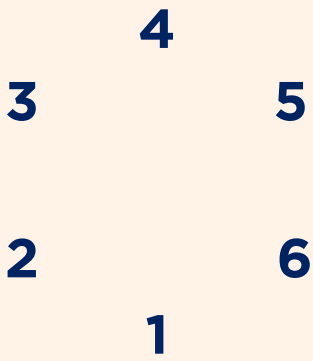


Fig 1

Moonstar - Charles Glendinning - Arr. Matthew Warwick

Four staves of musical notation for the song 'Moonstar'. The key signature is D major (two sharps) and the time signature is 4/4. The notation includes various chords and melodic lines. The chords indicated below the staves are: D, F#m, G, D, G, D, B7, Em, A7; D, F#m, G, D, G, F#m, Em, A7, D; D, A/C#, G/B, F#7, G, D/F#, Em, A7; D, A/C#, G/B, F#7, G, F#m, Em, A7, D.

Haste to the Royal Wedding

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

Bars	Description
1-8	1st and 3rd couples giving right hand turn half-way, lead down for two steps, right turn half-way, lead up to finish 1st couple in second place and 3rd couple in fourth place. 2nd and 4th couples step up on bars 3-4.
9-16	2nd and 4th couples repeat but finish in first place and third place (2,1,4,3)
17-24	1st and 4th couples set and rotate.
25-32	All four couples circle eight hands round and back. Repeat, from new positions.

*Devised by Patrick Brunskill the day after Prince Harry and Meghan Markle announced their engagement in November 2017.  
Wedding was on 19th May 2018.*

Bars	
1-16	These 16 bars give a nod to Haste to the Wedding.

Nottingham Cottage - John Barnes

The Freedom Reel

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

Bars	Description
1-8	1st, 2nd and 3rd couples dance right shoulder reels of three on the side. 1st woman finishes facing out.
9-12	1st woman followed by her partner dance down behind 2nd and 3rd women, finishing in third place opposite sides facing up. 2nd and 3rd couples step up on bars 11-12.
13-16	1st and 3rd couples face on the side, set and change places giving right hands. 1st and 3rd men finish with a polite turn.
17-20	1st couple dance a half figure of eight, 1st woman between second couple and 1st man between third couple to finish in the middle, shoulder to shoulder, facing opposite sides.
21-24	1st woman with 2nd couple and 1st man with 3rd couple dance right hands across. 1st couple finish facing first corners.
25-32	1st couple dance hello goodbye setting to corners, all clap 1, 2, 3 twice on the last 2 bars.  Repeat, having passed a couple.

Devised by Lyn Rankin.

Clapping on the last two bars of the dance represents the 'Clap for Carers', which began as a way to show gratitude and appreciation to the NHS and other key workers working throughout the Coronavirus pandemic.

The Freedom Reel - Marian Anderson

D A/C# Bm G D Bm Em A7/C#

Bm F#m G D G A7 G D G D

Em A7/C# Bm G D/F# Bm Em A7/C#

Bm F#m G D/F# Em A7/C# G D G D





## Acknowledgements

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Dances – Ruth Barnes, Patrick Brunskill, Kathrine Burke, Linda Harley, Lucy Mullholland, Lyn Rankin, Evelyn Redmond and Patricia Sides who as ever have devised interesting and varied dances.

Music – Marian Anderson, John Barnes, John Campbell, Nicky McMichan and Matthew Warwick for the original tunes composed for this publication.

Copyright on the original compositions within this publication remains with the composers.





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