

Nine Weddings



(and no Funeral)

Nine new Country Dances
in the Scottish tradition
devised by Anselm Lingnau

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Additional copies available from:

Anselm Lingnau, Birkenstraße 49, 61169 Friedberg, Germany
anselm@strathspey.org

Introduction

A wedding is always a good excuse for a dance deviser to come up with a new creation. So here's a collection of "wedding" dances made up for many of my friends from the German Scottish dance scene, complete with traditional or new music, and a few "wedding" waltzes thrown in for good measure.

The order of the dances in this book follows that of the respective weddings. The dances themselves range from the very simple (*The September Wedding*) to the more complicated (*The Vollmerz Square Eight*) but I hope there is something here for everyone! Many of the dances were actually performed at the wedding reception or celebration in question, and some of them are designed to be easy to pick up because we wanted the bridal couple to dance with us, if only during a repeat. The dances were devised as the need arose, over a period of several years, and so the selection in this book is maybe not as evenly distributed between dance types, lengths or figures used as may be desired, but I hope this collection or some of the dances it contains will still prove entertaining.

* * *

This book is dedicated to married couples everywhere, on and off the dance floor.

— Anselm Lingnau
Frankfurt, March 2008

Acknowledgments

Thanks to everyone who assisted in "test-driving" these dances – mostly the Frankfurt SCD club who never had a choice in the matter. Another thanks to all those people who did like some of the dances enough to put them on their social programmes; it's great to see that I seem to get some things right every once in a while!

The Wedding Bells

A jig for two couples in a straight four-couple set

BARS	DESCRIPTION
1–2	1st couple set to each other.
3–8	1st woman casts off one place, dances across the set to below 2nd man and casts up into her partner's place. Meanwhile, 1st man dances across the set, casts off around 2nd woman and dances up the middle of the set into his partner's place. Finish on opposite sides in 1st place facing 2nd couple.
9–12	1st man and 2nd woman set to each other, then turn half-way giving right hands. At the same time, 1st woman and 2nd man set to each other and turn half-way giving left hands [NB. 1st couple go round the outside.]
13–16	2nd and 1st couples set again as in bars 9–10. Then 1st couple cross up giving right hands while 2nd couple dance round the outside into 2nd place. All finish in the middle of the set on own sides with both hands joined.
17–24	1st and 2nd couples poussette.
25–32	2nd and 1st couples dance four hands round and back.
	Repeat, having passed a couple.

Werner and Christa, in their time, used to be probably the most dedicated members of the Frankfurt SCD club, judging by miles traveled to class every week. Werner works as a farmer in his home village of Münzenberg, approximately 50 kilometers north of Frankfurt, while Christa, originally trained as an outpatient nurse, has obtained a professional certification as a quality control manager for health care and now has a position in geriatric care in Munich.

This is a fairly straightforward dance inspired loosely by *Flowers of Edinburgh*, among other things. In any case the ladies have their tricky foot-change bit coming out of the poussette where the men have it going in, so, as they say, "sorrow shared is only half as bad".

The September Wedding

A reel for four couples in a straight set

BARS	DESCRIPTION
1–4	1st couple set and cross over giving right hands.
5–8	1st couple set and turn half-way giving right hands to finish in the middle facing down with nearer hands joined, 1st woman on her partner's left.
9–12	1st couple set facing down, then dance down with two skip-change of step to finish in the middle between 3rd and 4th places.
13–16	1st man dances right hands across with 3rd and 4th men while 1st woman dances left hands across with 3rd and 4th women (Fig. 1). 1st couple finish in the middle between 3rd and 4th places, facing down with nearer hands joined.
17–18	1st couple set, turning towards each other and changing hands to finish facing up with nearer hands joined.
19–20	1st couple dance up with two small skip-change of step to finish in the middle between 2nd and 3rd places.
21–24	1st man dances left hands across with 2nd and 3rd men while 1st woman dances right hands across with 2nd and 3rd women (Fig. 2). 1st couple finish in the middle between 2nd and 3rd places, facing up with nearer hands joined.
25–28	1st couple dance up and cast off round 2nd couple into 4th place. 2nd, 3rd and 4th couples move up on bars 27–28.
29–32	All join hands on the sides to advance for two steps and retire for two steps. Repeat with a new top couple.

Stephan's and Sabine's wedding was very nice but the resulting union is no longer an ongoing concern. However, since the bride and groom in question are still on excellent terms (as far as we know) there doesn't seem to be a problem with including the dance in the book.

The music appendix (p. 22) recommends the recording of *West's Hornpipe* by Elke Baker and Liz Donaldson, on their album, *Terpsichore*. This recording is particularly appropriate since the second tune is "Banks", by Parazotti, and Stephan and Sabine first met when they were working for the same bank in Frankfurt.

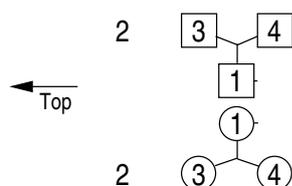


Fig. 1: Bar 13

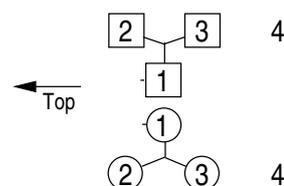


Fig. 2: Bar 21

The September Wedding

Robertson's Hornpipe

Trad.

Musical notation for Robertson's Hornpipe, featuring four staves of music in B-flat major and common time. The melody is written in treble clef. Chord symbols are placed above the notes: Bb, F, Eb, F7, Bb, Bb, C, Gm, Dm, C7, F, Bb, Eb, Cm, Bb, F, Bb, Eb, F7, Bb.

Banks

Parazotti

Musical notation for Banks, featuring four staves of music in B-flat major and common time. The melody is written in treble clef. Chord symbols are placed above the notes: Eb, Bb, Ab, F/A, Bb7, Eb, Ab, Bb, Eb, Eb, Bb, Cm, Bb, Bb, Eb, F7, Bb, Eb, Bb, Ab, Bb7, Eb, Ab, Bb7, Eb.

Apple Wine & Georgia Peaches

A strathspey for three couples in a straight four-couple set

BARS	DESCRIPTION
1–8	1st couple set, turn once round with both hands, cast off and, giving right hands, cross over to finish in second place on opposite sides facing out. 2nd couple step up on bars 5–6.
9–14	1st couple dance reels of three with corners, giving right shoulders to first corners to begin. On bar 14, they dance towards each other up and down the middle of the dance. (Corners dance a standard 6-bar reel.)
15–16	1st couple turn once round with right hands to finish facing second corners.
17–20	1st couple dance round second corner positions by the right while second corners turn with right hands. On bar 20, 1st couple dance round each other by the left shoulder (no hands) to finish facing first corners.
21–24	1st couple dance round first corner positions by the right while first corners turn with right hands. On bars 23–24, 1st couple dance diagonally across the set to finish in second place on own sides.
25–32	2nd, 1st and 3rd couples dance six hands round and back. Repeat, having passed a couple.

Frankfurt is Germany's apple cider capital while Georgia is known as the "peach state". This is really the "most international" wedding in the book, spanning as it does a whole ocean. Also I'm happy to say that this is a dance which seems to have caught on socially.

The tune for this dance spent several years hidden, untitled, in a pile of miscellaneous paperwork until I came across it while looking for something else entirely, just when I was about to work on the music for the dance. The tune's eventual title thus basically invented itself.

Apple Wine & Georgia Peaches

Three Cheers for Serendipity!

Anselm Lingnau

The musical score consists of four staves of music in the key of D major (two sharps) and 3/4 time. The melody is written in treble clef. The chords are indicated above the notes. The first staff contains measures 1-4 with chords D, Em, A, G, D, Em, A. The second staff contains measures 5-8 with chords D, Em, A, G, D, A7, D. The third staff contains measures 9-12 with chords D, A, Bm, A, G, D/F#, Em, A, A7. The fourth staff contains measures 13-16 with chords D, A, G, D, G, D, A7, D.

Antje Erben's Reel

A jig for three couples in a straight four-couple set

BARS	DESCRIPTION
1–8	1st and 2nd couples set and rotate.
1–2	1st and 2nd couples set facing person diagonally opposite
3–4	They turn right about and chase clockwise one place to face partners up and down the dance.
5–6	Giving right hands, they change places with partner.
7–8	They continue chasing round clockwise another place to finish with 1st couple in 2nd place, 2nd couple in 1st place.
9–10	1st couple set.
11–14	1st man crosses up between 2nd couple and casts off round 2nd woman while 1st woman crosses down between 3rd couple and casts up round 3rd man. They finish in 2nd place on opposite sides.
15–16	1st couple turn with the left hand three quarters to finish facing first corners.
17–24	1st couple dance a half reel of four with first corners, pass right shoulder in the centre and dance a half reel of four with second corners, finishing in 2nd place on opposite sides.
25–28	3rd, 1st and 2nd couples chase clockwise half way round the set.
29–32	2nd, 1st and 3rd couples turn with the right hand once round.
	Repeat, having passed a couple.

This isn't strictly a "wedding" dance because it was really devised as a farewell present when Antje and Ingo moved to Regensburg from Frankfurt (they now live in Munich). However it was performed at the actual wedding, and I composed the tune—dedicated to Ingo, whose work took him to China for some time—on that occasion.

This version of the "set and rotate" figure appears in *The Westminster Reel*, by Jeremy Hill (*The London Jubilee Scottish Country Dances*, 1989). I think its symmetry makes it superior to the original formation.

Antje Erben's Reel

The Shanghai Traveller

Anselm Lingnau

The musical score is written for piano and guitar. It consists of four systems of music, each with a treble and bass clef staff. The key signature is D major (two sharps) and the time signature is 6/8. The piece is titled 'Antje Erben's Reel' and is attributed to 'The Shanghai Traveller' and 'Anselm Lingnau'. The score includes various guitar chords and a piano accompaniment. The chords are: D, A, D, G, D/F#, Em, A, D, A, D, Em, A7, D, G, D, Em, A, D, A, G, D, G, A7, D, G, D, Em, A, D, A7, D, A, D, Em, A7, D.

Twists and Turns

A strathspey for three couples in a straight four-couple set

BARS	DESCRIPTION
1–8	1st and 2nd couples dance the Espagnole as follows: 1–2 1st and 2nd women dance across the set to the men's side, 1st woman crossing 2nd woman over by the right. At the same time 1st and 2nd men dance across the set to the women's side, passing outside the women's figure. 3–4 1st and 2nd men dance across the set back to the men's side, 1st man crossing 2nd man over by the right. At the same time, 1st and 2nd women dance across the set back to the women's side, passing outside the men's figure. [1st and 2nd couples have now changed places.] 5–8 2nd couple turn once round with right hands while 1st couple turn just over 1½ times round with left hands to finish facing second corners.
9–12	1st couple loop round second corner positions by the right. On bar 12, 1st couple dance round each other by the left shoulder (no hands) to finish facing first corners. Meanwhile, 2nd and 3rd couples advance diagonally towards the centre of the set (two steps) and retire to places (two steps).
13–16	1st couple loop round first corner positions by the right and dance diagonally across the set on 15–16 to finish in second place on own sides. Meanwhile, 2nd and 3rd couples advance diagonally towards the centre of the set and retire again to places.
17–20	2nd, 1st and 3rd couples turn partners halfway round with both hands and stay in the centre. They let go hands, pull right shoulders back and cast out to the opposite side.
21–24	2nd, 1st and 3rd couples repeat bars 17–20 back to their own sides.
25–32	2nd, 1st and 3rd couples dance six hands round and back.

Repeat, having passed a couple.

I met Karen at my very first SCD workshop in the summer of 1991 and have run into her (figuratively) again and again.

The perceptive reader will undoubtedly notice a striking resemblance between 1st couples' tracks in bars 9–16 of this dance and bars 17–24 of *Apple Wine & Georgia Peaches* (see page 6). As the saying goes, "well copied is better than badly invented", and as long as I'm copying myself who's to complain?

Twists and Turns

The Duchess of Manchester's New Strathspey

Robert Mackintosh

F B \flat F Gm C7 F B \flat Gm C7 F

F B \flat F Gm C7 F B \flat Gm C7 F

F C7 F Gm C7 Dm C7 B \flat C7 F

F C7 F Gm C7 F/A B \flat F/C C7 Dm C7 F

Nighean Ruadh

A strathspey for three couples in a straight four-couple set

BARS	DESCRIPTION
1–8	Joining hands on the sides, 1st and 2nd couples set, dance four hands round to the left halfway, set again, and cross over giving right hands.
9–16	1st and 3rd couples repeat bars 1–8.
17–24	1st couple turn once giving both hands, cast up (3rd couple move down), turn once giving both hands again, and cast up again (2nd couple move down) to finish in top place.
25–32	1st and 2nd couples dance a tourn�e. Repeat, having passed a couple.

“Nighean Ruadh”, pronounced “NEE-an ROO” (approximately), is Scottish Gaelic for “Red-Haired Girl”. For our end-of-term request night in December 2001, Miriam Betz (the red-haired girl in question) asked for “something with a tourn e”. I considered for a while which one of the old war-horses (Argyll Strathspey, Alltshellach, and the like) to saddle up, but eventually ended up devising this deceptively simple dance for Miriam. Then—just half a year or so later—Miriam and Georg Gesele were getting married, and that seemed to be as good a time as any to write this dance down decently.

Nighean Ruadh

Miriam & Georg Gesele's Strathspey

Anselm Lingnau

A E Bm E7 D A/C# Bm E7

A Bm E7 A F#m E7 A E7 A

E E7 A D A Bm E7

Bm E7 A Bm E (D) E7 A E7 A

The Vollmerz Square Eight

A jig for four couples in a square set

BARS	DESCRIPTION
1–8	All dance eight hands round and back.
9–14	All dance a grand chain half-way round the set, starting by giving right hands to partner and finishing facing own partner in opposite place.
15–16	All set to partner.
17–24	Repeat bars 9–16 to original places.
25–28	Men cast anticlockwise to opposite man's place while women dance right hands across once round to finish in own place facing out.
29–32	Men dance left hands across once round to finish in opposite man's place while women cast clockwise to opposite woman's place. Finish in the order 3, 4, 1, 2.
33–36	1st and 3rd couples, in promenade hold, dance three quarters round inside the set, the men passing by the left shoulder. On bar 36, the couples drop right hands and the men lead their partners across the front ready to give left hands across.
37–40	1st and 3rd couples dance left hands across once round to finish 1st man facing 2nd man, 1st woman facing 2nd woman etc.
41–48	All dance parallel reels of four across the dance.
49–52	All join hands with partners and set. 1st couple lead out to the side crossing by the right under an arch made by 2nd couple, who dance into the centre, while 3rd and 4th couples dance likewise. Finish 1st man facing 2nd woman, 1st woman 2nd man etc.
53–56	All join hands with partners and set, then change places with the dancer opposite giving right hands.
57–60	All join hands with partners and set, then turn the dancer opposite giving both hands, with skip-change of step.
61–64	All join hands with partners and set, then 1st and 2nd couples chase anticlockwise to finish 2nd couple in 3rd place, 1st couple in 4th place, while 3rd and 4th couples dance likewise to finish in 2nd and 1st places.
65–96	Repeat bars 33–64 with 2nd and 4th couples leading.
97–100	Men dance left hands across once round to finish in the same place facing out while women cast clockwise to own original places.
101–104	Men cast anticlockwise to own original places while women dance right hands across once round.
105–120	Repeat bars 9–24.
121–128	All dance eight hands round to the right and back.

Carola and Michael are the proprietors of the Kuckucksnest (Cuckoo's Nest) in the village of Vollmerz, near Schlüchtern, Germany—venue of many happy SCD weekends.

This dance picks up some ideas from *Ian Powrie's Farewell to Auchterarder* (one of Carola's favourite dances) as well as Carola's own dance, *Kuckucksnest*. Vollmerz may not be Auchterarder but is probably even more difficult to leave.

The Vollmerz Square Eight

The Cat & Pony Jig

Anselm Lingnau

Musical score for 'The Cat & Pony Jig' in G major, 6/8 time. The score consists of four staves of music. The first staff has a key signature of one sharp (F#) and a time signature of 6/8. The melody is written in treble clef. Chords are indicated above the notes: G, Am D7, G, Am D7, G, Am. The second staff begins with a first ending bracket over the first two measures (D D7, G) and a second ending bracket over the next two measures (D D7, G). The rest of the second staff has chords C, G, Am, D. The third staff has chords C, G, Am A7, D, C, G. The fourth staff has chords Am, D, C D7, G, Am, D D7, G.

All Ducks In A Row

Anselm Lingnau

Musical score for 'All Ducks In A Row' in C major, 6/8 time. The score consists of four staves of music. The first staff has a key signature of no sharps or flats and a time signature of 6/8. The melody is written in treble clef. Chords are indicated above the notes: C, Dm C, Dm C, C. The second staff has chords F, G7, C, G, C, Dm C, Dm C. The third staff has chords G, C, G, G7, C, G, C. The fourth staff has chords Dm C, Dm C, F, G, C, F, G7, C.

The New Irish Rover

A reel for four couples in a straight set

BARS	DESCRIPTION
1–4	1st couple dance down and cast up around 3rd couple, passing under an arch made by 4th couple, who dance up and cast off around 2nd couple. 2nd and 3rd couples step up and down, respectively, on bars 3–4.
5–8	2nd and 4th couples, and 1st and 3rd couples, dance right hands across. At the end, 4th and 1st couples finish in the centre of the set in second and third places, respectively, with 4th woman close behind 4th man facing the men's side and 1st man close behind 1st woman facing the women's side.
9–12	4th and 1st couples dance half a diagonal "dolphin" reel of four with 2nd man and 3rd woman ("first corners"), i.e., dancing couples dance as one person with 4th man (1st woman) leading, but at the apex of the reel both dancers turn individually to dance back into the set with 4th woman (1st man) leading. Dancing couples pass left shoulders in the centre of the set going up and down.
13–16	1st and 4th couples dance a similar "dolphin" reel with 2nd woman and 3rd man ("second corners"). They finish in the centre of the set in second and third places, respectively, with 1st man still behind 1st woman and 4th woman behind 4th man.
17–18	1st and 4th couples dance left hands across nearly halfway round.
19–22	1st couple dance half a reel of three across the dance with 2nd couple, 1st man following 1st woman, while 4th couple dance half a reel of three across the dance with 3rd couple, 4th woman following 4th man. They finish in the centre of the set in third and second places, respectively.
23–24	4th and 1st couples dance right hands across halfway to finish in the sidelines in third and second places, respectively.
25–32	3rd and 1st couples, and 4th and 2nd couples, dance rights and lefts. Repeat from new positions.

Moni and Matthias, now living near Hamburg, are great fans of Irish music and dance, as well as James Cosh's dance, Irish Rover. In fact Moni, one of my first dancing friends in the Frankfurt group, was instrumental in helping me through that time during a new dancer's career where the initial, panic-style excitement has worn off and the frustration of having to learn all sorts of steps, figures and things sets in. A fine fiddler, over the years she seems to have become my no. 1 dedicatee of dances and tunes. Matthias hasn't been dancing as long but he's a very dedicated learner and altogether fun person to be with—on and off the dance floor.

This dance is basically a four-couple version of James B. Cosh's old favourite, *Irish Rover*. "Dolphin" reels were introduced by Barry Skelton of New Zealand and (independently, without the maritime association) by Barry Priddey of Sutton Coldfield.—The secret behind this dance is for the dancing couples to stay close to one's partner and move quickly. It does work!

The New Irish Rover

The Irish Rover

Trad.

The musical score for "The New Irish Rover" is written in D major (two sharps) and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is composed of eighth and quarter notes. Above the staff, the chords D, G, D, and A7 are indicated. The second staff continues the melody, with chords D, G, D, A7, and D. The third staff features a more complex rhythmic pattern with dotted notes and eighth notes, with chords D, A7, D, and A7. The fourth staff concludes the piece with a final cadence, featuring chords D, G, D, A7, and D. The piece ends with a double bar line.

The Station Street Strathspey

A strathspey for three couples in a straight set

BARS	DESCRIPTION
1–4	1st couple set and cast off one place. 2nd couple step up on bars 3–4.
5–8	1st couple dance half a figure of eight around the 2nd couple, finishing in second place on opposite sides.
9–16	2nd, 1st, and 3rd couples dance mirror reels of three on the sides. To begin, 1st couple dance in and down from second place; 2nd couple dance out and down from first place; 3rd couple dance out and up. Partners may take nearer hands where appropriate.
17–20	1st couple turn one and a half times giving both hands to finish in the centre of the set facing up.
21–24	1st couple lead up to the top and cast off to 3rd place. 3rd couple step up on bars 23–24.
25–32	2nd, 3rd, and 1st couples dance six hands round and back. Repeat from new positions.

Jacqueline and Volker met in the Frankfurt Scottish Country Dance Club. This dance commemorates the fact that, at the time of their wedding, they lived in Bahnhofstrasse, or Station Street, as the title has it, in the city of Wiesbaden.

This is a simple dance without quick movements, suitable for performance in a bridal gown. It can also be danced in a four-couple set, with 1st couple casting off into second place on bars 23–24 and starting the circle from there.

This dance was intended to be performed at Jacqueline's and Volker's wedding reception by a set consisting of Eva and myself, Eva Thiemann (the maid of honour), Marie Schwarz, and the bridal couple themselves. The problem was that Eva Thiemann, not having access to a car, depended on Jacqueline and/or Volker for rides back and forth between Wiesbaden and Frankfurt for dance practice, and so it was impossible to rehearse this dance with her, but *without* the bride and groom present! Therefore the dance was initially presented to the Frankfurt group under the title of *The Minister o' Birse*, written by an obscure Scotsman called Alistair Laurie, while its actual title, provenance and intended use remained a closely held secret. Muriel Johnstone and Keith Smith's recording of *The Sands of Forvie*, using *The Minister o' Birse* as the lead tune, remains the recommended "canned music" for this dance.

The Station Street Strathspey

Big J's Strathspey

Anselm Lingnau

G D G Am E7 Am D

G D G Am G Am D7

G 3 Am D

G 3 Am G Am D7

Detailed description: This block contains the musical notation for 'The Station Street Strathspey'. It consists of four staves of music in G major and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is primarily eighth-note based. Chord symbols are placed above the staff: G, D, G, Am, E7, Am, D. The second staff continues the melody with chords G, D, G, Am, G, Am, D7. The third staff features a triplet of eighth notes and chords G, 3, Am, D. The fourth staff concludes with chords G, 3, Am, G, Am, D7.

The Minister o' Birse

Trad.

D G A D Em D A D A7

D G A7 D (Bm) Em D A D A7

3 D Em A D E7 A 3

D Em A Bm F#m A7 D

Detailed description: This block contains the musical notation for 'The Minister o' Birse'. It consists of four staves of music in G major and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is primarily eighth-note based. Chord symbols are placed above the staff: D, G, A, D, Em, D, A, D, A7. The second staff continues with chords D, G, A7, D, (Bm), Em, D, A, D, A7. The third staff features a triplet of eighth notes and chords 3, D, Em, A, D, E7, A, 3. The fourth staff concludes with chords D, Em, A, Bm, F#m, A7, D.

Wedding Waltzes

Love & Laughter

Anselm Lingnau

G D C G/B C G Am D D7

G Em C Bm C G D G

G C D G C G Am D

G Am D G Em C Am D G

Rechberg Castle

Anselm Lingnau

D A Bm A G D Em A

D A Bm A G D ¹ Em A7 ² Em A7 D

D Bm Em A G D Em A

D G A D G D Em A7 D

Last Walze

Waltz for Jack

Anselm Lingnau

G Bm Am D G Em Am D

G Bm Am D G Am C D7 ¹G ²G

C D G Em C G Am D

C D G C G Am C D7 ¹G ²G

Love & Laughter was written for the wedding of Alexandra West and Torsten Stein in Duisburg on 26 July 1997. The title derives from an Andy M. Stewart song.

Sybille Föhrenbach's and Rudi Spägele's wedding party took place in Rechberg, near Schwäbisch Gmünd, on 9 September 2000. *Rechberg Castle* is a well-known landmark in the area.

Waltz for Jack brings in the "funeral" element after all. It is dedicated to the memory of Jack Campbell, long-standing teacher of the Frankfurt Scottish Country Dance Club, who passed away—long before his time—in October 2003.

Suggested Recordings

The following lists a number of suitable recordings to be used when the original music is not available:

<i>The Wedding Bells</i>	<i>Miss Grace Hay's Delight</i> , on <i>Chillies on the Golden Gate</i> by Fiddlesticks and Ivory	F&I 101
<i>The September Wedding</i>	<i>West's Hornpipe</i> , on <i>Terpsichore</i> , by Elke Baker and Liz Donaldson	TERPSCD
<i>Apple Wine and Georgia Peaches</i>	<i>The Auld Toon o' Ayr</i> , on <i>Tartan Capers</i> by The White Cockade SCD Band	WHITECD1
<i>Antje Erben's Reel</i>	<i>The Rover's Rant</i> , on <i>Haste ye Back</i> by Muriel Johnstone's SCD Band	SSCD06
<i>Twists and Turns</i>	<i>Lady Lucy Ramsay</i> , on <i>Gang On The Same Gate</i> by Green Ginger	KSCD004
<i>Nighean Ruadh</i>	<i>Set of Strathspeys</i> , on <i>Muckle Carfuffle</i> by The Carfuffle Ceilidh Band	FAC CD134
<i>The Vollmerz Square Eight</i>	<i>Ian Powrie's Farewell to Auchterarder</i> (many recordings)	
<i>The New Irish Rover</i>	<i>The Irish Rover</i> , on <i>Scottish Country Dances Vol 1–2</i> by The Ian Muir Sound	BRCD009
<i>The Station Street Strathspey</i>	<i>The Sands of Forvie</i> , on <i>Vintage Goldring</i> by Muriel Johnstone and Keith Smith	SSCD16

This book was typeset by the author using the \LaTeX typesetting suite on a PC running the Linux operating system. The main body of the text is set in Bitstream Zapf Humanist 601BT (an Optima look-alike), and the decorative headings use a calligraphic font by Anke Arnold, slightly modified by Andreas Höfeld and adapted to \LaTeX by the author.

The musical scores were prepared using the *abcm2ps* program by Jean-François Moine. The title photograph was taken at Miriam Betz and Georg Gesele's wedding (see *Nighean Ruadh*) with a Canon Digital IXUS camera and retouched using The GIMP.

An ABC file containing the tunes in this book is available from
<http://www.anselms.net/scd/books/wbook/tunes.abc>