

New Scotland Gold

Dance for 3 couples in a 4 couple longwise set	8x32 bar Jig
1-2	1 st man and 3 rd lady change places giving left hands.
3-4	3 rd lady casts off one place while 1 st man casts up one place while 2 nd man and 2 nd lady step up and down respectively.
5-8	All turn or birl the person opposite left hand to finish back on own sides.
9-10	1 st lady and 3 rd man change places giving right hands.
11-12	3 rd man casts off one place while 1 st lady casts up one place while 3 rd lady and 1 st man step up and down respectively.
13-16	All turn or birl the person opposite right hand to finish back on own sides.
17-24	3 rd and 1 st couples join in promenade hold with partners and pass left shoulders to start a reel of four up and down the centre of the set; 2 nd man and 2 nd lady dance across the ends of the set ready to enter the reel by passing 1 st and 3 rd couples respectively right shoulder. Finish in the order 3,2,1, hands joined with partner ready for ...
25-32	3 rd , 2 nd and 1 st couples dance a three-couple poussette — 3 rd couple moving down and 2 nd and 1 st couples moving up. Finish in the order 2,1,3.

Repeat, having passed a couple.

- Note 1:** The length of the turns on bars 5-8 and 13-16 are deliberately not specified, but all should be at least a full turn. The dancing couple have to incorporate a half turn to get back to their own sides (ie 1½, 2½, 3½ or ... turns).
- Note 2:** The reel on bars 17-24 is not quite a full reel. It finishes when 2nd couple meet in the middle for the second time.

The first 16 bars show the partner swapping for which New Scotland is noted. Then the reel symbolises a trip, wandering all over the continent and eventually returning back to where it started, and the three-couple poussette is an amendment to second times through the dance "Muirland Willie" (to get 1st couple to the bottom and out of the way) which is popular in New Scotland.

This dance is still under development and (as far as I'm aware) has never been danced.

Tune: Davie's Brae (*Jim Johnstone*)

(cc) Ian Brockbank, Autumn 1996