

ADOPTED BY THE WESTERN ASSOCIATION
OF MASTERS OF DANCING OF UNITED STATES
& CANADA. JULY, 1897.

THE

“CLAN”

Schottische

NEW DANCE

By

S. M. EARLY



TORONTO
WHALEY, ROYCE & CO.
158 YONGE ST.

40¢

THE "CLAN" SCHOTTISCHE.

DANCE BY S. M. EARLY 244 Yonge St.
TORONTO (Canada)

Adopted by the Western Association of Masters of Dancing of United States and Canada June 1897.

Explanation for Gentlemen.

PART I.

Stand in position, facing lady, about 4 feet apart, lady facing centre of room. Place hands on hips, palms outward, "note" the hands may be raised, alternately, but directly in opposition, to the movement of the foot; more especially in the first part of the dance. Begin the dance by moving sideways to "left" with "left" foot— count one; close "right" to "left" count two; step again with "left" count three, and raise right from floor to rear of left, count "four." Step to right side with right foot, count "five" and pirouette to "right" by placing "left" around in front of "right" place toe to floor at rear of "right" count six. Turn completely around on both feet, count seven—eight.

Note.— In this position you again face lady, but have the weight of body on left foot, "right" foot resting lightly on floor. Step sideways to right, with right, count one; close "left" to "right" count two; step sideways with "right" count three; raise left to the rear of right, from floor, count four. Step to left with left, count five, pirouette to left, by placing right around in front of left; place to floor at rear of left, count six, turn completely round on both feet, count seven—eight.

Note.— When around stand on right foot, with left resting lightly on floor; you will be standing in first position, again facing lady.

Point left foot to third position, count one; raise left from floor to rear of right, count two; point left to fourth position, count three; raise left in front, count four; step to front with left, count five; close right to rear to left, count six; step with left, count seven; throw right out in front, hop on left, count eight.

Point right to third position, count one; raise right to rear of left, count two; point right to fourth position, count three; raise right in front, count four; step with right, count five; close left to right, count six; step with right, count seven; and turn to face lady, count eight.

Note.— The above steps and positions will bring you from your original position in a half circle form, facing the inner part of the room, lady facing outer part. The hand may be raised alternately in opposition to the movement of the foot. Dance apart from lady while executing all the above movements.

Begin steps, same as in the beginning of the dance, and repeat all the movements described and return to original places.

Note.— It requires sixteen measures of music to execute this first part.

PART II.

Note.— You are in a position to move about the room (keeping to the right). The position almost the same as in the military schottische, only the hands are clasped; gentlemen's right hand to the lady's left.

Note.— Hands raised about as high as the shoulder, and kept a little to the rear. Step forward, with left foot count one; close right to rear of left, count two; step again with left foot, count three; place "right" in front of left, from floor, hop on left, count four; step forward with right, count five; close left to rear of right, count six; step forward with right, count seven; place left in front of "right" raised from floor, hop on right, count eight.

Turn to face lady, step on left at the same time, link left arms and pass around in a circle, and execute waltz movement, two measures.

Separate again, join hands (gentleman's right to lady's left) and execute the first steps of part second; link right arms around in circle, two measures, take waltz position with lady and "balance" from left to right, eight measures.

Note.— This movement is the same position as the waltz, but with more dash similar to "galop" time. Repeat movements from the beginning of first part.

Note.— To execute all the above movements it requires thirty-two measures of music.

THE "CLAN" SCHOTTISCHE. NEW DANCE.

INTRODUCTION.
Andante.

Arr. by ARTHUR W. HUGHES.

PIANO.

Musical notation for the Introduction, marked *Andante*. The piece is in 2/4 time and B-flat major. It features a piano accompaniment with a melody in the right hand and a harmonic accompaniment in the left hand. The tempo is marked *Andante*, and the dynamics include *mf* and *rit.*.

DANCE.

Musical notation for the first section of the Dance, marked *mf a tempo*. The tempo is marked *a tempo*, and the dynamics include *mf*.

Musical notation for the second section of the Dance, marked *mf a tempo*. The tempo is marked *a tempo*, and the dynamics include *mf*.

Musical notation for the third section of the Dance, marked *f*. The dynamics include *f*.

Musical notation for the fourth section of the Dance, marked *mf*. The dynamics include *mf* and *rit.*.



First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a repeat sign. The tempo/mood is marked *mf a tempo*. The bass line consists of chords and single notes, with a sharp sign (>) above the final measure.



Second system of musical notation. Treble clef, key signature of one sharp (F#). The bass line continues with chords and single notes, featuring sharp signs (>) above the second and fourth measures.



Third system of musical notation. Treble clef, key signature of one sharp (F#). The tempo/mood changes to *rall.* in the middle measure, then back to *f a tempo* in the final measure. The bass line continues with chords and single notes, featuring sharp signs (>) above the middle and final measures.



Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The bass line continues with chords and single notes.



Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The tempo/mood changes to *rall.* in the final measure. The bass line continues with chords and single notes.

TRIO.

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The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff begins with a melody in the right hand, marked *mf* (mezzo-forte). The bass staff provides a harmonic accompaniment with chords and single notes. The system contains three measures.

The second system continues the musical piece. The treble staff features a more complex melodic line with some triplets. The bass staff has a melodic line in the right hand, marked *f* (forte), and a harmonic accompaniment in the left hand. The system contains three measures.

The third system of musical notation shows the continuation of the Trio. The treble staff has a melody marked *mf*. The bass staff features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system contains three measures.

The fourth system of musical notation continues the Trio. The treble staff has a melody marked *f*. The bass staff features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system contains three measures.

The fifth system of musical notation concludes the Trio section. The treble staff has a melody marked *rall.* (rallentando). The bass staff features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system contains three measures.

D. S. al 
 then *D. C. (ad lib.)* omitting Introd.

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