

STEP BY CIRCLE

for SATB chorus, with piano accompaniment

words by

GEORGE MACKAY BROWN

music by

PETER MAXWELL DAVIES

CHESTER MUSIC

STEP BY CIRCLE

1. Black Furrow, Gray Furrow

From the black furrow, a fecund
Whisper of dust,
From the gray furrow, a sudden
Gleam and thrust,
Crossings of net and ploughshare,
Fishbone and crust.

2. A Winter Bride

The three fishermen said to Jess of The Shore
'A wave took Jock
Between The Kist and The Sneuk.
We couldn't get him, however we placed the boat.
With all that drag and clutch and swell
He has maybe one in a hundred chances.'
They left some mouthing cuithes* in the door.
She had stood in this threshold, fire and innocence,
A winter bride.
Now she laid off her workaday shawl,
She put on the black.
(Girl and widow across a drowned wife
Laid wondering neck on neck.)
She took the soundless choir of fish
And a sharp knife
And went the hundred steps to the pool in the rock.
Give us this day our daily bread
She swilled and cut
And laid psalms and blessings on her dish.

In the bay the waves pursued their indifferent dances.

3. A Warped Boat

As one would say, lighting an evening pipe
At a banked fire,
'Barley will soon be ripe.
Ale should be sweet in the mouth this year
With all that rain in May, though the seedtime was dry'...

So Willag, before the *Merle* turned over
Rose from the rowlocks
And remarked to the open mouths on the shore,
'Drive old Bess, that fence-breaker, from the oats

Back to her patch of clover.
Yes, Breck can have my horse for his five goats.
And Jeannie is wrong again.
She raged by all that was holy I'd drown and die

In steepings of malt.
A fine evening it was for going to the sillocks*.
But men,
It's a coarse drink at the end of a day, this salt.'

His sea boots filled, and Willag said no more.

* *Cuithes, sillocks* – types of fish

4. Crofter's Death

They will leave this keening valley,
The daylight come.
They will dig skulls and bones
From a loaded tomb.
They will lay the hungerless back
In the old corn womb.
They will carve a name, some years
On withered stone.
The hill road will drag them back
To hunger again.
In the valley are creels for baiting,
A field to be sown.

5. Then Four Great Angels

THEN FOUR GREAT ANGELS,
AIR, WATER, FIRE, EARTH,
BEING SUMMONED, FELL FROM
THEIR ETERNAL CIRCUITS UNTO
POVERTY AT HIS SINGLE STATION,
TO BE HIS SERVITORS

Blizzarding arcs pursue
My ploughing feet.
Through salt brimming circles
I lower my creel.
Between two querns of fire
I raise my peat.
In thundering rounds of stone
I grind my meal.

6. Old Man

'Before the cuckoo puts his two notes over the burn –
The wings crowd south
Flight by fall
The birds return

'What with rheumatics, asthma, and whisky the price it is –
The sap sinks
Shower by spring
The waters rise

'Peerie Tam will have my plough, and my fiddle, and oars.'
Come, dancer, go
Step by circle
The reel endures.

George Mackay Brown

Text © George Mackay Brown
from Fishermen with Ploughs
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Duration c. 15 minutes

Score available on sale: Order No. CH68255

COMPOSER'S NOTE

Step by Circle is a continuous setting of six poems from George Mackay Brown's *Fishermen with Ploughs*, which concern the traditional ways of life and death in Rackwick, the village on Hoy, Orkney, where I lived for twenty-eight years.

I have supported the choir consistently, by pointing entries and doubling choral lines within the piano part. There is one short phrase I would prefer to be sung *a capella* – although it could be doubled discreetly at a pinch – this is no more difficult than a similar short, technical challenge in Beethoven's 'Mass in C'.

The piano part is not just an accompaniment; it has its own discourse, and is correspondingly challenging. To facilitate choral rehearsals, I have, in addition to the elaborate piano part for performance, added a simple unadorned reduction of the choral lines on two staves, wherever it seemed appropriate. In this way, the chorus can be helped to pitch lines and chords etc., without the distraction of the piano's flights of fancy.

P.M.D.

Further information on the works of Peter Maxwell Davies
is available from the MaxOpus web site: www.maxopus.com/

for Mark Forkgen and Canticum

STEP BY CIRCLE

George Mackay Brown

Peter Maxwell Davies

Moderato ♩ = c. 56

p

Sopranos
From the black fur-row, the black fur-row, a

Altos
From the black fur-row, the black fur-row, a

Tenors
From the black fur-row, the black fur-row, a

Basses
From the black fur-row, the black fur-row, a

Moderato ♩ = c. 56

p

Piano

5

fe - cund Whis-per of dust, From the gray fur-row, the gray fur-row a

fe - cund Whis-per of dust, From the gray fur-row, the gray fur-row a

fe - cund Whis-per of dust, From the gray fur-row, the gray fur-row a

fe - cund Whis-per of dust, From the gray fur-row, the gray fur-row a

9 *f*
 sud-den gleam and thrust, Cros-sings of net and plough-share, Fish-bone and crust,
 sud-den gleam and thrust, Cros-sings of net and plough-share, Fish-bone and crust,
 sud-den gleam and thrust, Cros-sings of net and plough-share, Fish-bone and crust,
 sud-den gleam and thrust, Cros-sings of net and plough-share, Fish-bone and crust,

13 *rit.* (♩ = c. 88) *p*
 fish-bone and crust, fish-bone and crust, fish-bone and crust.
 fish-bone and crust, fish-bone and crust, fish-bone and crust.
 fish-bone and crust, fish-bone and crust.
 fish-bone and crust. *mp* *p*

rit. (♩ = c. 88) *p*

Andante ♩ = c. 72

17 *pp* *p*

The three *p*
The three

for rehearsal only *p*

Andante ♩ = c. 72

pp *mp* *p*

21 *mf*

fi - sher - men said to Jess of the Shore *mf*

fi - sher - men said to Jess of the Shore *mf*

'A wave took Jock Be - tween the *mf*
'A wave took Jock Be - tween the *mf*

mf *mf* *p*

24

T. Kist and the Sneuk. We could - n't get him, How-e - ver we placed the

B. Kist and the Sneuk. We could - n't get him, How-e - ver we placed the

27

boat. With all that drag and clutch and swell He has may-be

boat. With all that drag and clutch and swell He has may-be

29

one in a hun - dred chan - ces.'

one in a hun - dred chan - ces.'

31

S. They left some mouth - ing cuithes in the door. She had

A. They left some mouth - ing cuithes in the door. She had

T. They left some mouth - ing cuithes in the door. She had

B. They left some mouth - ing cuithes in the door. She had

33

stood in this thresh-(h)old, fire and in-no-cence, A win-ter

stood in this thresh-(h)old, fire and in-no-cence, A win-ter

stood in this thresh-(h)old, fire and in-no-cence, A win-ter

stood in this thresh-(h)old, fire and in-no-cence, A win-ter

36

bride. Now she laid off her work-a-day shawl, She put

bride. Now she laid off her work-a-day shawl, She put

bride. Now she laid off her work-a-day shawl, She put

bride. Now she laid off her work-a-day shawl, She put

39 [2.3] *f* *p*
on the black. (Girl and wi - dow a - cross a
on the black. (Girl and wi - dow a - cross a
on the black. (Girl and wi - dow a - cross a
on the black. (Girl and wi - dow a - cross a

[2.3] *f* *p*
[2.3] *f* *p*

41 *f* *p*
drowned wife Laid won - der - ing neck on neck.)
drowned wife Laid won - der - ing neck on neck.)
drowned wife Laid won - der - ing neck on neck.)
drowned wife Laid won - der - ing neck on neck.)

44 *p* [2.3] *p* *p* *p*

She took the sound - less choir of fish And a sharp

She took the sound - less choir of fish And a sharp

She took the sound - less choir of fish And a sharp

She took the sound - less choir of fish And a sharp

46 *sf:p* *p* *pp* *pp* *pp* *pp*

knife And went the hun - dred steps to the pool in the rock.

knife And went the hun - dred steps to the pool in the rock.

knife And went the hun - dred steps to the pool in the rock.

knife And went the hun - dred steps to the pool in the rock.

49 *(pp)* *mf:p* *mf:p* *mf:p*

S. Give us this day our dai - ly bread, give us this day our dai - ly bread.

A. Give us this day our dai - ly bread, — give us this day our dai - ly — bread. —

(pp) *mf* *p* *mf* *p* *mf* *p*

(pp) *mf* *p* *mf* *p* *mf* *p*

53 *ff* *ff* *ff* *ff*

She swilled and cut And laid psalms and bles-sings on her dish.

She swilled and cut And laid psalms and bles-sings on — her dish.

She swilled and cut And laid psalms and bles-sings — on — her dish.

She swilled and cut And laid psalms and bles-sings — on — her dish.

ff *ff* *ff* *ff*

55

p 3 3 3 3

In the bay the waves pur - sued their in -

p 3 3 3 3

In the bay the waves pur - sued their in -

p 3 3 3 3

In the bay the waves pur - sued their in -

p 3 3 3 3

In the bay the waves pur - sued their in -

p 3 3 3 3

In the bay the waves pur - sued their in -



56

3 3 3 3

diff - - 'rent dan - - ces.

3 3 3 3

diff - - 'rent dan - - ces.

3 3 3 3

diff - - 'rent dan - - ces.

3 3 3 3

diff - - 'rent dan - - ces.

3 3 3 3

diff - - 'rent dan - - ces.

3 3 3 3

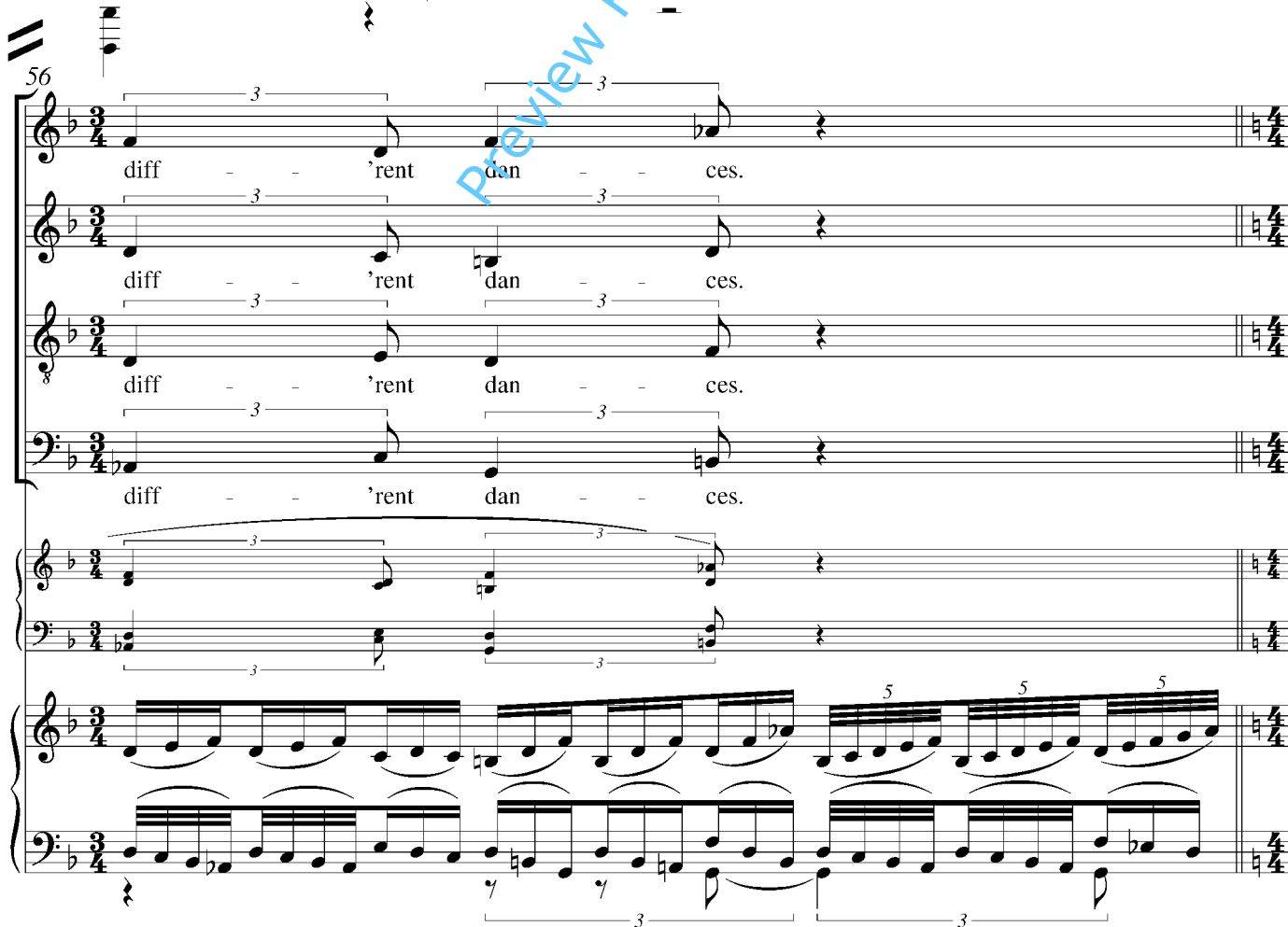
diff - - 'rent dan - - ces.

3 3 3 3

diff - - 'rent dan - - ces.

3 3 3 3

diff - - 'rent dan - - ces.



57

f *sim.* *ff* *f*

Measures 57 and 58. Treble clef, 4/4 time. Measure 57 features a triplet of eighth notes in the right hand, marked *f* and *sim.* (sustained). Measure 58 continues with a triplet of eighth notes, marked *ff*. The bass clef part consists of a steady eighth-note accompaniment. A dynamic marking of *f* is present at the start of measure 58.

59

ff *f*

Measures 59 and 60. Treble clef, 4/4 time. Measure 59 features a triplet of eighth notes in the right hand, marked *ff*. Measure 60 continues with a triplet of eighth notes, marked *f*. The bass clef part consists of a steady eighth-note accompaniment. A dynamic marking of *f* is present at the start of measure 60.

60

ff

Measures 60 and 61. Treble clef, 3/2 time. Measure 60 features a triplet of eighth notes in the right hand, marked *ff*. Measure 61 continues with a triplet of eighth notes. The bass clef part consists of a steady eighth-note accompaniment.

61

rit.

mp *p* *pp*

Measures 61 and 62. Treble clef, 4/4 time. Measure 61 features a triplet of eighth notes in the right hand, marked *mp*. Measure 62 continues with a triplet of eighth notes, marked *p* and *pp*. The bass clef part consists of a steady eighth-note accompaniment. A *rit.* (ritardando) marking is present above the staff.

Adagio ♩ = c. 56 - 60 *flessibile*

63 *p*

As one would say, ligh-ting an eve-ning pipe At a banked fire,

As one would say, — ligh-ting an eve-ning pipe At a banked fire,

As one would say, ligh-ting an eve-ning pipe At a banked fire,

As one would say, — ligh-ting an eve-ning pipe At a banked fire,

p

Adagio ♩ = c. 56 - 60 *flessibile*

67 [3.2] *p* [2.3]

The Merle

The Merle

mp

'Bar - ley will soon be ripe. Ale should be sweet in the

mp

'Bar - ley will soon be ripe. Ale should be sweet in the

mp

[3.2] [2.3]

69

turned

turned

mouth this year With all that rain in May, though the seed - time was

mouth this year With all that rain in May, though the seed - time was

71

- ver. *p* So Wil - lag, be - fore the Merle turned o - ver,

- ver. *p* So Wil - lag, be - fore the Merle turned o - ver,

dry'... *p* So Wil - lag, be - fore the Merle turned o - ver,

dry'... *p* So Wil - lag, be - fore the Merle turned o - ver,

74 [2.3] *ff*
 Rose from the row - locks And re - marked to the o - pen mouths on the shore, *ff*
 Rose from the row - locks And re - marked to the o - pen mouths on the shore, *ff*
 Rose from the row - locks And re - marked to the o - pen mouths on the shore, *ff*
 Rose from the row - locks And re - marked to the o - pen mouths on the shore, *ff*

[2.3] *f* *ff*
 [2.3] *f* *ff*

77 *mp*
 The Merle,
 The Merle,
 'Drive old Bess, that fence - brea - ker, from the
 'Drive old Bess, that fence - brea - ker, from the
f *mp* *f* *sf*

79

The Merle

oats Back to her patch of clo-ver. Yes, Breck can have my horse for his

oats Back to her patch of clo-ver. Yes, Breck can have my horse for his

82

turned,

turned,

five goats. And Jean-nie is wrong a-gain. She raged by all that was

five goats. And Jean-nie is wrong a-gain. She raged by all that was

84 *f* *ff*
turned,
turned,
ho - ly I'd drown and die In stee - pings of malt. *ff*
ho - ly I'd drown and die In stee - pings of malt. *ff*

86 [3.2] *pp* *sf:p*
turned, *pp* turned, *sf:p*
turned, *p* turned, *ff*
A fine eve-ning it was for going to the sil - locks. But *ff*
A fine eve-ning it was for going to the sil - locks. But *ff*

88 *f* turned, _____ turned _____ *ff* 0 - - ver. _____ *p* His sea boots

f turned, _____ turned _____ *ff* 0 - - ver. _____ *p* His sea boots

men, It's a coarse drink at the end of a day, this salt.' His sea boots

men, It's a coarse drink at the end of a day, this salt.' His sea boots

91 *f* filled, _____ *p* and Wil - lag said no more. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

f filled, _____ *p* and Wil - lag said no more. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

f filled, _____ *p* and Wil - lag said no more. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

f filled, _____ *p* and Wil - lag said no more. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

filled, _____ and Wil - lag said no more. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

filled, _____ and Wil - lag said no more. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Allando ♩ = c. 144, ♩. = c. 48

95 *p*

T. From the black fur - row, the black fur - row a fe - cund

B. *p*
From the black

p

Allando ♩ = c. 144, ♩. = c. 48

p



102

Whis - per of dust, From the gray fur - row, the gray fur - row, a

fur - row, the black fur - row a fe - cund Whis - per of dust, From the

109

sud - den Gleam _ and thrust, Cros - sings of net and plough - share, Fish - bone and
 gray fur - row, the gray fur - row, a sud - den Gleam _ and thrust,

116

S. They will leave this kee - ning val - ley, The
 A. They will leave this kee - ning val - ley, The
 T. crust, Fish - bone and crust. From the
 B. Cros - sings of net and plough - share, Fish - bone and crust,

123

cresc.

day - light come. They will dig skulls and bones from a loa - ded tomb. They will

day - light come. They will dig — skulls and bones from a loa - ded tomb. They will

black fur - row, the black fur - row, a fe - cund Whis - per of dust,

From the black fur - row, the black

cresc.

cresc.

130

(cresc.)

lay the hun - ger - less back In the old corn womb. They will carve a

lay the hun - ger - less back In the old — corn womb. They will carve — a

From the gray fur - row, the gray fur - row a sud - den

fur - row, a fe - cund Whis - per of dust, From the gray

(cresc.)

(cresc.)

(cresc.)

136 *(cresc.)* *f molto* *dim.*

name, some — years On wi - thered stone. The hill road will drag — them

(cresc.) *f molto* *dim.*

name, some — years — On wi - thered stone. — The hill road will drag — them

(cresc.) *f molto* *dim.*

Gleam — and thrust; Cros-sings of net and plough - share, Fish-bone and

(cresc.) *f molto* *dim.*

fur - row, the gray fur - row, a sud-den Gleam — and thrust;

142 *(dim.)* *p*

back To — hun - ger a gain. In the val - ley are creels — for bai - ting,

(dim.) *p*

back To — hun - ger a - gain. In the val - ley are creels — for bai - ting,

(dim.) *p*

crust, fish - - bone and crust. —

(dim.) *p*

Cros-sings of net and plough - share, Fish-bone and crust. —

148

pp *poco sf:p* *ppp*,

A field _____ to be sown.

pp *poco sf:p* *ppp*,

A field _____ to be (b) sown. #s.

pp *poco sf:p* *ppp*,

A field _____ to be sown.

pp *poco sf:p* *ppp*,

A field _____ to be sown.

pp *poco sf:p* *ppp*

Più mosso, animato ♩. = c. 72

155 *f molto*

Then four great An - gels, Air Wa - ter, Fire,

f molto

Then four great An - gels, Air Wa - ter, Fire,

f molto

Then four great An - gels, Air Wa - ter, Fire,

f molto

Then four great An - gels, Air Wa - ter, Fire,

f molto

Più mosso, animato ♩. = c. 72

f molto

* These seven bars are *a capella*

158

Earth, _____ Be - ing sum-moned, Fell _____ from their e - ter - nal

Earth, _____ Be - ing sum-moned, Fell _____ from their e - ter - nal

Earth, _____ Be - ing sum-moned, Fell _____ from their e - ter - nal

Earth, _____ Be - ing sum-moned, Fell _____ from their e - ter - nal

The musical score for measures 158-160 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Earth, _____ Be - ing sum-moned, Fell _____ from their e - ter - nal". The piano part features a complex harmonic structure with many accidentals and a watermark that reads "Preview File Only".

161

cir - cuits un - to Po - ver - ty, at his sin - gle sta - tion,

cir - cuits un - to Po - ver - ty, at his sin - gle sta - tion,

cir - cuits un - to Po - ver - ty, at his sin - gle sta - tion,

cir - cuits un - to Po - ver - ty, at his sin - gle sta - tion,

The musical score for measures 161-163 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "cir - cuits un - to Po - ver - ty, at his sin - gle sta - tion,". The piano part continues with complex harmonic textures and includes the watermark "Preview File Only".

163

To be his ser - vi - tors.

To be his ser - vi - tors.

To be his ser - vi - tors.

To be his ser - vi - tors.

166

ff Bliz-zar-ding arcs pur - sue My plough-ing feet. Through salt brim-ming cir - cles I

ff Bliz-zar-ding arcs pur - sue My plough-ing feet. Through salt brim-ming cir - cles I

ff Bliz-zar-ding arcs pur - sue My plough - ing feet. Through salt brim-ming cir - cles I

ff Bliz-zar-ding arcs pur - sue My plough - ing feet. Through salt brim-ming cir - cles I

169

lo - wer my creel. Be - tween two querns of fire I raise my peat. In

lo - wer my creel. Be - tween two querns of fire I raise my peat. In

lo - wer my creel. Be - tween two querns of fire I raise my peat. In

lo - wer my creel. Be - tween two querns of fire I raise my peat. In

172

thun-der-ing rounds of stone I grind my meal. From the

thun-der-ing rounds of stone I grind my meal. From the

thun-der-ing rounds of stone I grind my meal. From the

thun-der-ing rounds of stone I grind my meal. From the

176

black fur - row, the black fur - row a fe - cund Whis - per of dust, From the
From the black fur - row, the black fur - row a
From the

f

Detailed description: This block contains the vocal staves for measures 176 through 179. It features four staves: a vocal line, a tenor line, an alto line, and a bass line. The lyrics are distributed across these staves. A dynamic marking of *f* is present in measure 177. The music is in a minor key, indicated by a flat sign on the key signature.

Detailed description: This block contains the piano accompaniment for measures 176 through 179. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The accompaniment features a steady eighth-note bass line in the left hand and a more complex melodic and harmonic line in the right hand, including chords and moving lines.

180

gray fur - row, the gray fur - row, a sud - den Glean and thrust. Cros - sings of
fe - cund Whis - per of dust, From the gray fur - row, the gray fur - row, a
black fur - row, the black fur - row a fe - cund Whis - per of dust, From the
From the black fur - row, the black fur - row a

f

Detailed description: This block contains the vocal staves for measures 180 through 183. It features four staves: a vocal line, a tenor line, an alto line, and a bass line. The lyrics are distributed across these staves. A dynamic marking of *f* is present in measure 181. The music continues in the same minor key.

Detailed description: This block contains the piano accompaniment for measures 180 through 183. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The accompaniment continues with a steady eighth-note bass line and a complex right-hand part with chords and moving lines.

184

net and plough - share, Fish-bone and crust, Fish - - bone and
 sud - den Gleam and thrust. Cros-sings of net and plough - share, Fish-bone and crust,
 gray fur - row the gray fur - row a sud - den Gleam and thrust. Cros-sings of
 fe - cund Whis-per of dust, From the gray fur - row, the gray fur - row a

rit. ----- **Meno mosso** ♩ = c. 88

crust, fish - - bone and crust.
 Fish - - bone and crust.
 net and plough - share, net and plough - share and crust.
 sud - den Gleam and thrust, Cros-sings of net and plough - share, Fish-bone and crust.

rit. ----- **Meno mosso** ♩ = c. 88

192 Calmo ♩ = c. 56

Musical score for measures 192-196. The piece is in A major (one sharp) and starts with a 3/8 time signature. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Calmo' with a quarter note equal to approximately 56 beats per minute. The key signature changes to 4/4 time at measure 194.

Musical score for measures 197-202. The piece continues in 4/4 time. The piano accompaniment features a steady bass line and a melodic line in the right hand. The tempo remains 'Calmo'.

Musical score for measures 203-207. The piece continues in 4/4 time. The piano accompaniment features a steady bass line and a melodic line in the right hand. The tempo remains 'Calmo'.

Musical score for measures 208-212, including vocal lines and piano accompaniment. The lyrics are: 'Step by cir - cle The reel en - - dures. / Step by cir - cle The reel en - - dures. / 'Be - fore the cuc - koo puts his two notes o - ver the burn - / 'Be - fore the cuc - koo puts his two notes o - ver the burn -'. The piano accompaniment includes triplets and is marked with dynamics *p* and *mp*. The time signature changes to 2/4 at measure 210.

212

p

The wings crowd south Flight by fall The birds re -

p

The wings crowd south Flight by fall The birds re -

p

The wings crowd south Flight by fall The birds re -

p

The wings crowd south Flight by fall The birds re -



216

- turn. Their wings crowd south Flight by

- turn. Their wings crowd south Flight by

- turn. The wings crowd south Flight by

- turn. The wings crowd south Flight by

220

fall The birds re - turn. Step by

fall The birds re - turn. Step by

fall The birds re - turn.

fall The birds re - turn.

224

cir - - cle The reel en - - dures. The

cir - - cle The reel en - - dures. The

mp 'What with rheu - ma - tics, asth - ma, and whis - ky the price it is - ' The

mp 'What with rheu - ma - tics, asth - ma, and whis - ky the price it is - ' The

227

Musical score for measures 227-231. The score is in G major (one sharp) and 2/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sap sinks Shower by spring The wa - ters rise". The piano part includes a 3/4 time signature change in the middle of the system. Dynamics include *f* (forte) and *ff* (fortissimo).

232

Musical score for measures 232-236. The score is in G major (one sharp) and 2/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "The sap sinks Shower by spring the wa - ters rise". The piano part includes a 3/4 time signature change in the middle of the system. Dynamics include *p* (piano) and *ff* (fortissimo).

238

p Step by cir - cle The reel en - - dures. *f*
p Step by cir - cle The reel en - - dures. *f*
mp 'Pee-rie Tam will have my plough, and my fid-dle, and oars.' *f*
mp 'Pee-rie Tam will have my plough, and my fid-dle, and oars.' *f*

242

f Come, dan - cer, go Step by cir - cle The reel en -
f Come, dan - cer, go Step by cir - cle The reel en -
f Come, dan - cer, go Step by cir - cle The reel en -
f Come, dan - cer, go Step by cir - cle The reel en -

246

dim.
- dures. Come, dan - cer, go Step by

dim.
- dures. Come, dan - cer, go Step by

dim.
- dures. Come, dan - cer, go Step by

dim.
- dures. Come, dan - cer, go Step by



250

(dim.) *p* *p*
cir - cle The reel en - dures. Go, step by cir - cle, The

(dim.) *p* *p*
cir - cle The reel en - dures. Go, step by cir - cle, The

(dim.) *p*
cir - cle The reel en - dures.

(dim.) *p*
cir - cle The reel en - dures.

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reel en - dures. *(p)* Go Step by cir - cle. Come, dan -

reel en - dures. *(p)* Go Step by cir - cle. Come, dan -

(p) Black fur-row, gray fur-row, net and plough - -

(p) Black fur-row, gray fur-row, net and plough - -

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cer, *pp* go.

cer, *pp* go.

share. *pp*

share.