

Rochester Schottische

William Rulison, 1852

♩ = 100

A1

D G D A7 D C G D G

D G D A7 D A7

B

A7 E7 A7 E7 A7 E7

A2

A7 D G D A7 D

C G D G D G D A7

D Fine C G F

G D7 tr C tr D7 G D.C. al Fine

The musical score is written for a single melodic line in treble clef with a 2/4 time signature. The key signature has one sharp (F#). The tempo is marked as quarter note = 100. The score is divided into sections labeled A1, A2, B, and C. Section A1 consists of the first two staves. Section A2 consists of the third and fourth staves. Section B consists of the fifth and sixth staves. Section C consists of the seventh and eighth staves. The score includes various chords (D, G, A7, C, B, E7, F), ornaments (tr), and a double bar line with repeat dots. The piece concludes with a 'D.C. al Fine' instruction.

Play parts A1A1BA2C-A1A1BA2

"Rochester Schottische", also known as "Birdy in the Treetop", "Cat Clumb Up the Plum Tree Schottische", "D and A Schottische", "Helvetia Polka", "Hi-Lo Schottische", "Jack Clumb Up the Plum Tree", "Military Schottische", "Poor Uncle Davy", "The Sparrow in the Treetop", "Texas Schottische" or "What the Devil Ails You?" is an American schottische in D Major.

Seattle fiddler and musicologist Vivian Williams writes:

"'Rochester Schottische' was written in 1852 by William H. Rulison, who went to California for the Gold Rush, actually made some money (unlike most!), returned to his hometown of Rochester, NY, and opened up a music store".

Alan Jabbour (in notes to Henry Reed's version of "Rochester Schottische") says:

"Rulison was apparently a music master from upstate New York, for in one sheet music edition he dedicates the piece to his students in Buffalo and Rochester."

Henry Reed gave no name for this schottische, but it is one of the best-known American schottisches, with circulation in both North and South.

Here is as much as I know about folk dancing:

The schottische is a partnered country dance that apparently originated in Bohemia. It was popular in Victorian era ballrooms as a part of the Bohemian folk-dance craze and left its traces in folk music of many countries including the United States. The schottische is considered by The Oxford Companion to Music to be a kind of slower polka, with continental-European origin.

The schottische basic step is made up of two sidesteps to the left and right, followed by a turn in four steps. In some countries, the sidesteps and turn are replaced by Strathspey hopping steps.

My source for this is Alan Jabbour and Ken Perlman's recording on their **Southern Summits** CD.

