

To Beth  
from  
Aunt Mammie  
Nov. 25<sup>th</sup> 1956

es①

THREE  
TRADITIONAL SCOTTISH  
DANCES

3rd SET

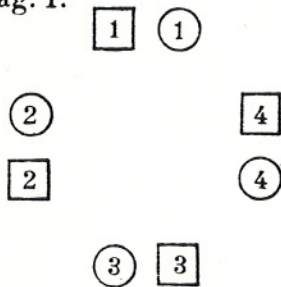
Collected by  
MARY ISDALE MACNAB  
OF  
VANCOUVER, CANADA

# THE DUKE OF GORDON'S WELCOME TO ABERDEEN

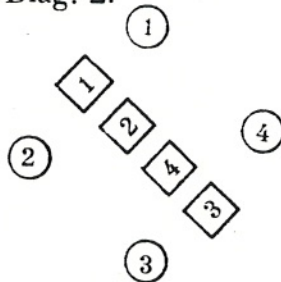
(Reel)

A square dance for four couples with five figures.

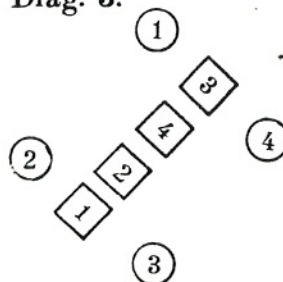
Diag. 1.



Diag. 2.



Diag. 3.



## DESCRIPTION

Music

Bars

Fig. 1.

1 - 2 The four women advance, first and third women turning to the right to form a diagonal line. Diag. 2.

3 - 4 All four set.

5 - 8 They dance half reel of four and finish facing opposite men.

9 - 12 The woman dances out into the man's place while he on the last two steps dances in and turns to face her.

13 - 16 They set and turn finishing in the square, women with opposite men.

17 - 32 Repeat back to place, this time first and third women turning round by the left to make the opposite diagonal line. All finish in original places. Diag. 3.

33 - 64 Repeat with the men making the diagonals.

Fig. 2.

Women all take a step back and kneel.

1 - 4 The four men set then turn as in Petronella to first point of diamond.

5 - 8 Double setting or high cuts.

9 - 32 Repeat as in Petronella back to places. On last bar they finish facing partner who stands up.

Music

Bars

Fig 3.

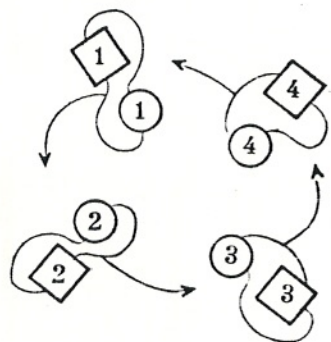
- 1 - 8 All set twice to partner then turn her with right hand and go on to next lady (ladies stay in own places).
- 9 - 32 Repeat, setting to, turning each lady until back in original places.

Fig. 4.

Man kneels down.

- 1 - 4 The women dance toward man on the right. They set.
- 9 - 16 Repeat with each man until back in own places. Man stands up.

Diag. 4.



Diag. 5.

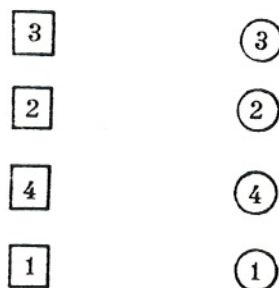


Fig. 5.

- 1 - 4 All set to partner and turn, then into allemande position. Diag. 4.
- 5 - 8 First and third couples promenade half round to change places, fourth couple follows first couple, second follows third. Diag. 5.
- 9 - 24 All dance first figure of Petronella.
- Repeat bars 1-8 to places.

Collected from Mr. Graham Forbes of Hamilton, Ontario, who was taught it by his Grandfather in Scotland.

# Duke of Gordon's Welcome to Aberdeen

Reel



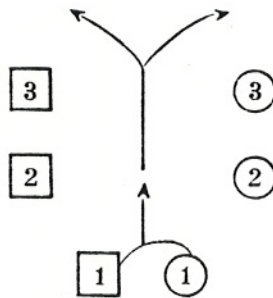
Alternative Tune. "Gin I were where Gadie Rins."

# THE EARL OF ERROL'S REEL

(Reel)

Set dance for three couples in four figures.

Diag. 1.



## DESCRIPTION

Music  
Bars

Fig. 1.

First couple joining right hands face down the dance.

1 - 8 First couple set and lead through second couple, set again and lead through third couple finishing facing each other across the dance.

Diag. 1.

9 - 12 First couple set and turn by right hand to opposite side, and face third couple who have turned to face down.

13 - 20 First couple set to third couple and turn with left hand and finish above third couple facing second couple who have turned to face down. They set to and turn second couple with right hand, and cross over to own places.

21 - 24 All turn partners with right hand.

25 - 32 All join both hands with partners and poussette first couple going down to third place, second and third couples moving up one place.

Repeat this figure twice with second then third couple leading.

Diag. 2.

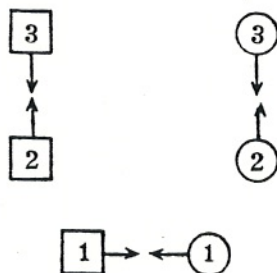


Fig. 2.

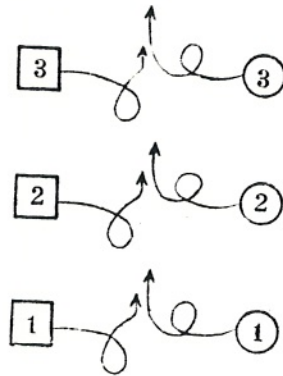
1 - 12 Grand chain. Pass right shoulder then left and set to next person then pass right and left and then to person met, then pass right and left again and set to person with whom the reel began.

13 - 16 All face partners and turn with right hand.

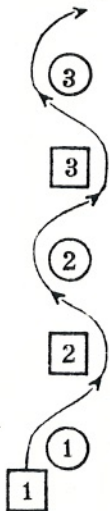
Fig. 3.

- 1 - 2 First woman and third man turn with right hand.
- 3 - 4 First woman turns first man while third man turns third woman with left hand.
- 5 - 6 First woman turns second man while third man turns second woman with right hand.
- 7 - 8 First woman and third man giving right hand in passing, return to place.
- 9 - 16 First man and third woman repeat bars 1-8.
- 17 - 18 Second couple turn each other with right hand.
- 19 - 20 Second woman turns first man while second man turns third woman with left hand.
- 21 - 22 Second couple turn each other with right hand.
- 23 - 24 Second woman turns third man while second man turns first woman with left hand.
- 25 - 28 Second couple giving right hand in passing cross over to own place.
- 29 - 32 All three couples turn partners with right hand.

Diag. 3.



Diag. 4



Diag. 5

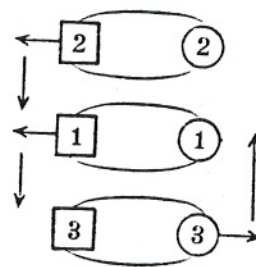


Fig. 4.

- 1 - 12 Third man turns right about (as in Petronella) and finishes facing the bottom of the dance (2 bars) followed in turn by third woman, second man, second woman, first man, first woman, each taking 2 pas de basque. Diag. 3.
- 13 - 16 All turn right round with 4 pas de basque to finish as above.
- 17 - 24 First woman dances in and out down the line to finish below third man. On last bar all take a step backward. Diag. 4.
- 25 - 48 First man does the same, then second woman, then second man, and as second man finishes below second woman, all turn to face partner and join both hands. Diag. 5.
- 49 - 56 Poussette back as in 1st. fig. of dance to original places. Third couples moving down to own place at the bottom of the set. First and second couples moving up one place.

# Earl of Errol's Reel

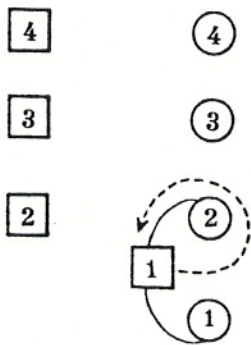




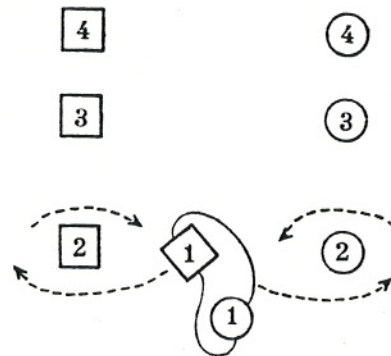
# JEANNIE O' THE WITCHIN' E'E.

(Reel)

Diag. 1.



Diag. 2.



Music  
Bars

DESCRIPTION

- 1 - 4 First woman advances to partner and sets to him.
- 5 - 6 She dances round behind second man and faces him.
- 7 - 8 First woman sets to second man then gives right hand to partner and left to second man. Diag. 1.
- 9 - 12 All three set twice.
- 13 - 16 First man turns his partner under right arm to finish in allemande position while second couple move up.
- 17 - 22 First couple dance a figure of eight round second couple, by passing second woman with right shoulders. Diag. 2.
- 23 - 24 First man turns partner under right arm to finish back to back ready for reel of four with second couple — first woman facing second man, first man second woman.
- 25 - 32 Reel of four across the dance, first couple finish facing each other in the centre.
- 33 - 40 First couple set twice and turn one-and-a-half times, to finish on their own sides, one place down.
- Repeat having passed a couple.

Dedicated to my friend Miss Jean Milligan.

Collected originally in Ayrshire, but gifted by Mrs. Fassiefern Bain of Vancouver, late of Appin, daughter of the Rev. W. Stewart, Nether Lochaber.

# Jeannie o' the Witchin' E'e

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. Measure numbers 1, 17, 2, 18, 3, 19, and 4, 20 are printed below the notes.

Musical notation for measures 5-8. The melody continues in the treble clef, while the bass line consists of block chords. Measure numbers 5, 21, 6, 22, 7, 23, and 8, 24 are printed below the notes.

Musical notation for measures 9-12. The melody continues in the treble clef, and the bass line consists of block chords. Measure numbers 9, 25, 33, 10, 26, 34, 11, 27, 35, and 12, 28, 36 are printed below the notes.

Musical notation for measures 13-16. The melody continues in the treble clef, and the bass line consists of block chords. Measure numbers 13, 29, 37, 14, 30, 38, 15, 31, 39, and 16, 32, 40 are printed below the notes.

Alternative Tune. "The Brisk Young Lad."

## **The Missing MacNaberries**

**Typed descriptions from  
Elizabeth Sutorius**

**As originally collected**

***S06 The Hay Polka  
(The Earl of Errol's Reel)  
For Three Couples***

*200b in 6/8 Polka tempo*

*Note:the dance McLaine's Hogmanay is mentioned  
in the description this is an alternative name  
for S16 McLaine of Lochbuie*

15501

THE HAY POLKA or THE EARL OF ERROL'S REEL

Music: 6/8 time: polka tempo.

Formation: Three couples standing as for a country dance.

FIGURE 1

The first couple join right hands and face down the dance, between the other two couples.

- Bars 1- 2 The first couple balance (as in "McLaine's Hogmanay"),
- 3- 4 and dance forward two travelling steps,
- 5- 8 Repeat, ending just below the third couple.
- 9-10 Face each other, and balance, and
- 11-12 change places, release right hands, and face the third couple, who turn to face down.
- 13-16 First man joins left hands with third woman, and they balance and change places, while the first woman and third man do as much.
- 17-20 As much with the second couple, using right hands.
- 21-24 All balance to partners with right hands joined, change places, and take ballroom hold.
- 25-32 All polka clockwise round the set, the top couple ending in bottom place, the other couples each up one place;
- 33-64 Repeat with the new top couple leading.
- 65-96 Repeat once more with the new top couple leading.

FIGURE 2

- Bars 1-12 The second couple face down and the third couple face up. All six dance a grand chain without taking hands, setting after each pair of changes to the person next to be passed. **I.e.** in bars 1-2 everyone makes two passes of the chain (right

shoulder, left shoulder), in bars 3-4 everyone sets to the next dancer, and so on.

13-24 Balance to partners with right hands joined, change places, take ballroom hold, and polka clockwise round the set, ending in original places.

FIGURE 3.

Bars 1- 8 The first woman and third man turn with the right hand; they each turn their partners with the left; they turn the second man and woman respectively with the right; and turn each other with left hands back to places.

9-16 The first man and third woman do as much.

17-28 The second couple turn each other once-and-a-half with right hands, first corners with left hands, each other with right hands, second corners with left hands, and each other with right hands to places.

29-40 As figure 2, 13-24.

FIGURE 4.

Bars 1-12 Using two pas-de-basque the third man turns clockwise and finishes facing down the set midway between his original place and his partner's. The third woman, second man, second woman, first man and first woman, in that order, do as much, each finishing behind the previous one.

13-16 All turn once clockwise.

17-24 The first woman dances past her partner's right shoulder, across in front of him, past the second woman's left shoulder, across in front of her, and so on, weaving in and out of the other five dancers (see diagram). On bar 24 the five standing dancers take one step back, and the first woman ends in the place where the third man was.

- 25-32 The first man weaves similarly up round four dancers to the place occupied by the third man, i.e. just behind the first woman. On bar 32 the four dancers take one step back. (See diagram 2).
- 33-36 The second woman weaves up through three dancers to the place occupied by the third man. The three dancers step back on bar 36.
- 37-40 The second man weaves up through two dancers to the place occupied by the third man. The two dancers step back on bar 40. Thus the second couple are now between the first and third couples.
- 41-48 Polka with partners back to original positions.

Note: In recent years, after a record for this dance was made, Mrs. MacNab would sometimes use the record. To make the dance fit the record, the movements ~~figures~~ which occupy bars 17-24 and 25-32 of figure 3 each had to be cut to four bars: the first woman and man weaved through as many of the standing dancers as they could in that time.

The dance was collected from Mrs. Gilbert Fontaine of Quebec.

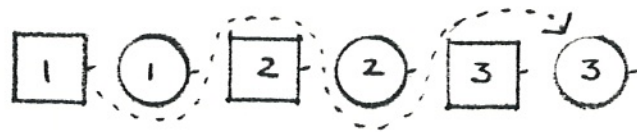


Diagram 1

T  
O  
P

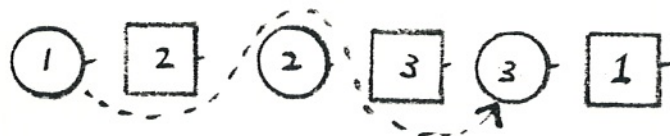


Diagram 2