

The Missing MacNaberries

Festival Displays

F05 The Graces
(For three ladies)
(4 steps)

Description also in
St Andrews Collection of Step Dances
Volume 1 The Dance Description
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THE GRACES

A SCOTTISH PAS DE TROIS

*Betty Jessiman
May 23, 1962*

This Dance was collected from Flora Cruickshank of Peterhead
by Isobel Cramb.

The original tune "The Graces" is from the collection of Archibald Duff
of Aberdeen (1812) in the University Library, King's College, Aberdeen.

The alternative tune "Flora Cruickshank" was written for the dance
by Nan Main.

To be sold on behalf of the Aberdeen Branch of the Saltire Society.

Price - Two Shillings and Sixpence.

THE GRACES.

A SCOTTISH PAS DE TROIS.

In this dance the Pas de Basque is glissé (gliding, with a soft knee movement).

BARS *Basic step sequence used throughout the dance :—*

- 1 & 2 Pas de Basque. R.L.
- 3 & 4 Four close walking steps on points of toes.
- 5 & 6 Pas de Basque R. L.
- 7 & 8 Hopping on left foot extend right leg to 4th position in the air, lower right leg brushing toe on ground and beat toe in 5th position, transferring weight to it and beating the left foot. Then hopping on left foot, bring right foot up in front, round the left leg near the ankle and down behind left heel, then extend left leg to fourth position in the air while bending and stretching the right knee.

Step 1 The three ladies join inside hands, the two on the outside dancing slightly in front of the centre lady.

Pas de Basque on the spot R. L.

Advance using the four walking steps R. L. R. L.

Pas de Basque on the spot R. & L. and hop and beat down, etc.

Pas de Basque, L. R.

Retire to original places with four walking steps L. R. L. R.

Pas de Basque L. R. hop and beat down etc.

Step 2 The lady in the centre now turns slightly towards the lady on the right. They set to each other and joining right hands use the four walking steps to change places. While they are setting, etc., the lady on the left sets and uses the four walking steps to turn by her right shoulder in her own axis. All three set again and hop and beat down etc.

The lady who is now in the centre turns to the lady on the left and repeats above while lady on right dances solo, Pas de Basque and turning by the left shoulder in her own axis. Continue in this way always giving right hands to change places until all are back in original places. Try to maintain the triangular shape, centre lady always slightly behind others.

Step 3 Inside hands are held during the entire step. Lady on right now kneels on outside knee. Centre Lady guides the one on her left in front of lady on right, round her and back to her place, while she (the centre lady) dances on the spot. The first Pas de Basque and the four walking steps are used for this movement, and in the case of the travelling lady the pas de Basque must be danced moving forward.

The lady on the right now stands up and all three pas de Basque and hop and beat down, etc.

Repeat with lady on left kneeling and lady on right travelling.

Step 4 Is the same as Step 1 except that the arms are held as in Triumph, i.e. the outside ladies join inside hands and hold them above the head of the centre lady who takes their outside hands.

It is suggested that the dance should end with centre lady kneeling on right knee and two outside ladies pointing outside feet, while maintaining the arms in Triumph position.

♩. = 84

THE GRACES

Part the First
Col. Arch Duff, Aberdeen, 1812

INTRO:

Musical notation for the Intro of 'The Graces'. It consists of two systems of piano accompaniment. The first system has a treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The second system has a bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

FLORA CRUICKSHANK OF PETERHEAD

NAN MAIN

Musical notation for 'Flora Cruickshank of Peterhead'. It consists of three systems of piano accompaniment. The first system has a treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The second system has a bass clef with a key signature of one sharp (F#) and a time signature of 6/8. The third system has a treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.