

Music for Quadrilles



Keith Smith and Green Ginger

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This CD celebrates the eclectic musical tradition of one of the most popular dance forms of the nineteenth century – the quadrille. It contains the original music for three complete sets of quadrilles from the early part of the century (*Paine's 1st and 12th Sets, and Hart's Lancers*); two early waltz country dances (*The Pavilion Waltz and The Duke of Kent's Waltz*); one early Scottish country dance incorporating a quadrille figure (*Quadrille Country Dance*); two late-Victorian Scottish single-figure quadrilles (*Clutha and The New Scotia Quadrille*); and two modern Scottish single-figure quadrilles (*The Queen's Quadrille and The Jubilee Quadrille*).

The tempos used in this recording are informed by contemporary accounts and also by the experience of teachers and dancers of today. This CD is a unique fusion of past and present, bringing together for the first time the controlled energy of Regency dance and the lively and inspiring rhythms of the modern Scottish tradition. We are delighted to dedicate this CD to Ellis and Chris Rogers.

Keith Smith and Green Ginger

Keith Smith and Green Ginger (Cas Sloan, and Ian and Meryl Thomson) are well-known country dance musicians. Most of their work involves playing for Scottish Country Dancing in the RSCDS tradition. Green Ginger have researched and played quadrille music for a number of years. This CD is a culmination of their great enthusiasm for quadrilles as well as years of hard work digging out traditional music and working on tempo and style.

What is a Quadrille?

A quadrille is a dance for four couples in square set formation. Quadrilles were traditionally danced as 'Sets', containing from 3 – 6 separate quadrilles. The quadrille developed in France during the Revolution out of older dance forms and was introduced into Britain at the end of hostilities in 1815. Using figures familiar from country dances, the quadrille developed new ones more suited to the square set.

The steps used are carefully described in dance manuals of the period. The quadrille became wildly popular throughout Britain and featured on ball programmes till late in the nineteenth century. They were danced to a wide range of popular music, ranging from Scottish reels and Irish jigs to Gilbert and Sullivan operas! As the century progressed, dance style changed, until by 1900, quadrilles were walked rather than danced. The many sets of the early century disappeared until only a few survived.

Dance Instructions

If you are interested in teaching or learning the dances on this CD, the following information will be useful.

Set numbering

The dances in Part 1 follow the RSCDS system for square set numbering, ie the couple with their backs to the band are 1st couple. The set then numbers 2, 3, 4 in a clockwise direction. Dancers in other traditions could follow this numbering system or use their own.

The two waltz country dances in Part 2 are written for a longwise progressive set with a triple minor set. Dancers in the RSCDS tradition would treat these as normal three-couple dances in a four-couple set.

The historical quadrilles in Part 3 are written in traditional quadrille form. This means that the couple with their backs to the band are 1st couple. The 2nd couple is the couple opposite them. The 3rd couple is the couple to the right of 1st couple. The 4th couple is the couple opposite the 3rd couple, ie to the left of the 1st couple. Sometimes the instructions refer to the 'first four'. This term refers to couples 1 and 2. The 'second four' refers to couples 3 and 4. Today we may refer to them as the 'head' couples and the 'side' couples.

The 'first two' refers to 1st lady and 2nd man; the 'second two' are 2nd lady and 1st man; 'third two' are 3rd lady and 4th man; 'fourth two' are 4th lady and 3rd man. 2nd man is referred to as 1st lady's 'opposite'. Everyone has their 'opposite' on the other side of the set.

Sources of instructions

The most comprehensive source of background information is *The Quadrille* by Ellis Rogers (published 2004, ISBN 0-9546344-0-3).

The RSCDS dances are printed with kind permission from the RSCDS and the Jubilee Quadrille with kind permission from Alan Macpherson.

For all information about RSCDS dances, contact the RSCDS, 12 Coates Crescent, Edinburgh, EH3 7AF (website www.rscds.org). *The RSCDS Manual of Scottish Country Dancing* is a comprehensive guide to current Scottish country dance style.

Steps

It is essential to consult the above sources or a teacher. The basic travelling step in quadrilles is the chassé, similar to the Scottish skip change of step. The jeté assemblé step is used every fourth step. A low pas de basque is used for a two-bar balance. The most common setting step is the balancé: a chassé to the right followed by a jeté assemblé, then the same to the left (total of 4 bars). This is often followed by a turn with the right hand.

Scottish and English Terminology

The following are some quadrille terms used in this booklet with suggested equivalents to enable Scottish dancers to dance the historical dances:

balancé: 2 bars: use pas de basque; 4 bars: chassé to the right and jeté assemblé, then to the left; 8 bars: chassé to the right and jeté assemblé followed by pas de basque, then same to the left)

chaîne anglaise: rights and lefts

chaîne des dames: ladies' chain

chassé croisé: A couple, lady on man's right, dance one chassé step, man to right moving behind the lady; lady to left, moving in front of the man. Usually followed by a jeté assemblé, then these two bars repeated back to place, lady to her right, again in front of the man.

demi-balancé: pas de basque (2 bars)

demi-promenade: a half promenade

dos à dos: back to back

grand carré: All four couples, moving at the same time, dance a square formation. The head couples advance to the centre, move out to the sides, retire, then move in to meet, WHILE the side couples part and move out to the sides, advance, move in to the centre to meet, then retire together. This takes 8 bars and is done twice, the second time in reverse sequence. During this figure, the body remains facing in the same direction.

introduction: It is normal when dancing historical quadrilles that dancers stand for bars 1 and 2, honour their partners on 3 and 4, stand 5 and 6, then honour their opposites on 7 and 8.

minor set: The two waltz country dances on this CD would have been danced in triple minor sets, ie the dance was done by three couples, the first couple progressing all the way down the room until they reached the bottom. It is normal when the dancing couple only have one couple below them, to dance with a 'ghost' third couple.

moulinet: right hands across

moulinet clockwise and counter-clockwise: right hands across and left hands across
your opposite: The person standing directly opposite you in the set – 3rd man is 1st lady's opposite.

pas seul: Usually 8 bars where a dancer dances solo steps of his or her choice – often applauded!

right-hand corner: first corner in a longwise set; left-hand corner is second corner.

tiroirs: Couple A, nearer hands joined, dance between the opposite couple B who cross over. Repeat back to place with couple B joining nearer hands to dance between couple A.

traversé: cross over

Notes by Jimmie Hill, Edinburgh.

Part One: The Scottish Tradition

Clutha

4 x 48 reel in a square set from RSCDS Book 31, from Thomas Murphy's *Aide Memoire*, Glasgow, c. 1890.

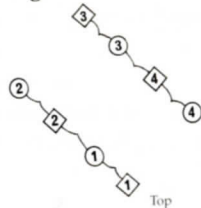
- 1-8 1st woman and 3rd man turn with right hands, dance round partner passing right shoulder, then turn each other again with right hand, remaining in the centre with right hands joined.
- 9-16 1st woman and 3rd man join left hand with partner and balance in line, then turn partner with left hand to finish 1st man and 3rd woman joining right hands in the centre, balance in line then turn partners back to original positions.
- 17-24 1st and 3rd couples dance right and left.
- 25-32 1st and 3rd couples dance ladies' chain.
- 33-40 All turn corner with right hand, retaining right hands give partner left hand to form a circle, all balance, then turn partner with left hand (4 skip change) and finish in promenade hold facing anti-clockwise.
- 41-48 1st, 2nd, 3rd and 4th couples with promenade hold, dance anti-clockwise to original places. (*Repeat three more times, the order to begin each turn being: 2nd woman and 4th man; 3rd woman and 1st man; 4th woman and 2nd man.*)

New Scotia Quadrille

2 x 48 reel in a square set from RSCDS Book 34, from David Anderson's *New, Enlarged, and Complete Ball-room Guide*, Dundee 1897.

- 1-8 1st and 3rd couples dance four hands across and back to finish as in fig 1.
- 9-16 1st and 4th couples and at the same time 2nd and 3rd couples advance and retire, then dance half right and left to finish as in fig 2.

Fig 1



- 17-20 1st and 3rd couples dance half ladies' chain.
- 21-24 2nd and 4th couples dance half ladies' chain.
- 25-32 Repeat bars 17-24.
- 33-40 Repeat bars 9-16 to original places finishing in promenade hold facing anti-clockwise.
- 41-48 1st, 2nd, 3rd and 4th couples promenade round to original places.

2nd turn of the dance

- 1-8 2nd and 4th couples dance four hands across and back to finish as in fig 3.
- 9-16 1st and 2nd couples and at the same time 3rd and 4th couples advance and retire, then dance half right and left to finish as in fig 4.
- 17-20 2nd and 4th couples dance half ladies' chain.
- 21-24 1st and 3rd couples dance half ladies' chain.
- 25-32 Repeat bars 17-24.
- 33-40 Repeat bars 9-16 to original places finishing in promenade hold facing anti-clockwise.
- 41-48 1st, 2nd, 3rd and 4th couples promenade round to original places.

Fig 2 [2] [2]

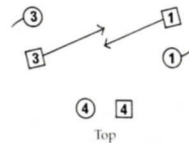


Fig 3

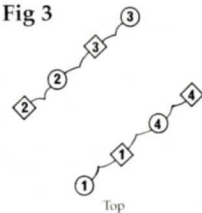
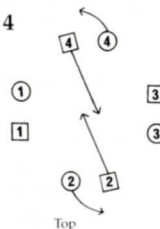


Fig 4



Quadrille Country Dance

8 x 32 reel for 2 couples in a longwise set from RSCDS Miss Milligan's *Miscellany Vol.1*.

- 1-8 2nd man leads 1st woman down the middle of the dance and up, crossing her over on bar 8 to 2nd man's place beside her partner, while he crosses to 2nd woman's place; 2nd woman having stepped up on bars 3 and 4.
- 9-16 1st and 2nd couples set twice to partners, and turn partners with both hands once round.

- 17-24 1st and 2nd couples dance a ladies' chain, and finish ready for poussette.
(On the last two bars of the ladies' chain, the 1st couple dance a full turn while the 2nd couple dance a half turn.)
- 25-32 1st and 2nd couples poussette.

The Queen's Quadrille

128 bar reel in a square set from RSCDS Book 43, devised by Alan Macpherson.

8 bar introduction: all bow and curtsey to partners; bow and curtsey to corners.

Introduction

- 1-8 All dance eight hands round and back.
- 9-16 All, taking nearer hands with partners, set and advance with two travelling steps to the centre. All acknowledge the opposite couples and, taking nearer hands, turn towards partners, face out, dance to original places and face in.

1st Part

- 17-24 1st and 3rd couples, taking nearer hands, set, dance in slightly and cast by the right to dance behind the 2nd and 4th couples; 1st and 3rd women dance between 2nd and 4th couples while 1st and 3rd men dance behind the 2nd and 4th men, to finish in a line in the centre of the set, 1st man facing 3rd woman and 3rd man facing 1st woman.
- 25-32 1st and 3rd couples dance a reel of four: to begin, 1st woman and 3rd man pass right shoulders, and 1st man and 3rd woman pass right shoulders. 1st man with 3rd woman and 3rd man with 1st woman finish in promenade hold, facing clockwise.
(Note: on bars 31-32 the women pass right shoulders.)
- 33-40 1st man with 3rd woman, 3rd man with 1st woman, and 2nd and 4th couples promenade once round clockwise to finish with 1st man and 3rd woman in third couple's place, 3rd man and 1st woman in first couple's place and 2nd and 4th couples in their original places, all facing in.

- 41-48 2nd and 4th couples, taking nearer hands, set, dance in slightly and cast by the left to dance anti-clockwise behind the standing couples; 2nd and 4th men dance between the standing couples, while 2nd and 4th women dance behind the 1st and 3rd women to finish in a line in the centre of the dance, 2nd man facing 4th woman and 4th man facing 2nd woman.
- 49-56 2nd and 4th couples dance a reel of four: to begin, 2nd woman and 4th man pass left shoulders, and 2nd man and 4th woman pass left shoulders. 2nd man and 4th woman and 4th man and 2nd woman finish in promenade hold, facing anti-clockwise.
(Note: on bars 55-56 the men pass left shoulders.)
- 57-64 2nd man and 4th woman, 4th man and 2nd woman, and the two other couples promenade once round anticlockwise to finish with 2nd man and 4th woman in second couple's place, 4th man and 2nd woman in fourth couple's place, and 1st man with 3rd woman in third couple's place, and 3rd man with 1st woman in first couple's place.

2nd Part

- 65-68 All the women dance left hands across half-way round and turn partners with the right hand.
- 69-72 The women repeat bars 65-68, but turn the opposite man, finishing with 1st woman and 3rd man in first couple's place, 3rd woman and 1st man in third couple's place, 2nd man and 4th woman in second couple's place, 4th man and 2nd woman in fourth couple's place.
- 73-76 1st woman with 3rd man, and 3rd woman with 1st man dance a half men's chain to original places.
- 77-80 2nd woman with 4th man and 4th woman with 2nd man dance a half ladies' chain to original places.
- 81-84 1st and 3rd men cast off round their partners. At the same time 2nd and 4th women dance in front of and round their partners, all to finish: 1st man and 2nd woman facing each other between corner positions and 3rd

- man and 4th woman facing each other between corner positions.
- 85-88 1st man with 2nd woman, and 3rd man with 4th woman take a waist hold with right arms and dance pivot turns to finish 1st and 2nd couples, and 3rd and 4th couples in lines of four facing across on the diagonal.
(During the turn, the men should raise their left arms, while the women hold their dresses with their left hands. Three complete turns are comfortable in four bars. Two women turning together may use a forearm grip, or a Tulloch swing.)
- 89-96 All advance and retire and turn partners with the left hand to finish in original places.
- 97-112 2nd and 4th men and 1st and 3rd women repeat bars 81-88, and all repeat bars 89-96.

Finale

- 113-120 All, taking nearer hands with partners, set and advance with two travelling steps to the centre. All acknowledge opposite couples and, taking nearer hands, turn towards partners, face out, dance to original places and face in.
- 121-128 All dance eight hands round and back.

The Jubilee Quadrille

88 bar reel in a square set, devised by Alan Macpherson.

- 8 bar introduction: bow and curtsy to partners, then to corners.
- 1-4 1st and 3rd men petronella turn into the centre and set to partners.
- 5-12 1st and 3rd couples dance a reel of four up and down the dance.
- 13-16 1st and 3rd couples turn partners with right hand and finish in original places, facing in.
- 17-20 2nd and 4th men petronella turn into the centre and set to partners.
- 21-28 2nd and 4th couples dance a reel of four across the dance.
- 29-32 2nd and 4th couples turn partners with right hand, and finish in original places, facing in.
- 33-36 1st lady faces the 4th man, and 3rd lady faces the 2nd man, and taking

- right hands, they set to one another, and then lead towards the centre of the set.
- 37-40 1st lady with 2nd man, and 3rd lady with 4th man take right hands and lead out through the sides of the set, and cast round their respective partners to finish: 1st couple with the 4th couple and 2nd couple with the 3rd couple, all joined in line of four on the diagonal facing in.
- 41-44 1st couple with the 4th couple, and 2nd couple with the 3rd couple all advance for two steps and retire for two steps.
- 45-48 All face partners and turn with the left hand, finishing in original places in the square facing in.
- 49-52 2nd lady faces the 1st man, and 4th lady faces the 3rd man, and taking right hands, they set to one another, and then lead towards the centre of the set.
- 53-56 2nd lady with the 3rd man, and the 4th lady with the 1st man, take right hands and lead out through the sides of the set, and cast round their respective partners to finish: 1st couple with the 2nd couple and 3rd couple with the 4th couple, all joined in line of four on the diagonal facing in.
- 57-60 1st couple with the 2nd couple, and the 3rd couple with the 4th couple all advance for two steps and retire for two steps.
- 61-64 All face partners and turn with the left hand, finishing in original places in the square facing in.
- 65-66 The ladies join in a right hand wheel and dance half way round, while the men dance a quarter way round counter-clockwise.
- 67-68 Each man takes nearer hands with the lady he meets at the quarter point, while the ladies remain joined in the wheel, and all set once.
- 69-80 Bars 65-68 are repeated until all return to their original places where they meet their own partners whom they turn with left hand, and finish facing in. *(The ladies complete two wheels before meeting partners in original places.)*
- 81-88 All dance eight hands round and back.

Part Two: Two Waltz Country Dances

The Duke of Kent's Waltz (c.1800)

32 bar country dance in waltz time in a longways progressive set with a minor set of three couples. (Note: the music has a four bar introduction.)

- 1-8 All six make a right and left moulinet.
9-16 The first couple go down the set, return and cast to second place.
17-20 All take right hands with partner, balance forward and back and change places, the lady turning anti-clockwise under the gentleman's arm.
21-24 All take left hands with partner and repeat above, the lady turning clockwise.
25-32 The first couple (*now in centre place*) turn right hand corners with the right hand and left hand corners with the left hand.

The Pavilion Waltz (c.1816)

32 bar country dance in waltz time in a longways progressive set with a minor set of three couples. (Note: the music has a four bar introduction.)

- 1-4 First man turns second lady once round with right hand.
5-8 First lady turns second man once round with right hand
9-16 All face up and promenade round to the left with partner, within the minor sets, back to places (that is, each first couple promenades to the left, followed by the second and third couples in their minor set).
17-20 First two couples pousette* halfway round.
21-24 First two couples two-hand turn with partner once round.
25-28 First couple turn right-hand corner with the right hand, returning to place.
29-32 First couple turn left-hand corner with the left hand, returning to place.

* *The pousette: Couples give both hands to partners and then, without turning, the couples move anti-clockwise round each other in a V shape: first man pulling, second man pushing, they move out of line, slanting a little to one side, then slant to the other side to return into line having changed places with the other couple.*

Part Three: Historical Quadrilles

Paine's 1st Set of Quadrilles (1815)

1st Quadrille: La Pantalon

- 8 Introduction.
8 First four chaine anglaise.
8 First four balancé and turn partners.
8 First four chaine des dames.
8 First four demi-promenade, demi-chaine anglaise to place.

This 32-bar figure is repeated once more, second four leading.

2nd Quadrille: L'Eté

- 8 Introduction.
4 First two advance and retire.
4 First two traversé.
4 First two balancé.
4 First two traversé.
8 First four balancé and turn partners.

This 24-bar figure is repeated three more times, each lady leading in turn.

3rd Quadrille: La Poule

- 8 Introduction.
8 First two cross, giving right hands briefly; cross back, give and retain left hands and take partners' right hands in line of four up and down the set.
8 First four demi-balancé right and left twice in line (at end of or during the last demi-balancé, partners turn to face the same direction as first two), promenade to opposite places and turn as necessary to place the lady on right hand side of the gentleman.
8 First two advance and retire dos à dos.
8 First four advance and retire, demi-chaine anglaise to place.

This 32-bar figure is repeated three more times, each lady leading in turn.

4th Quadrille: La Trenis

- 8 Introduction.
- 16 First four chaine des dames, balancé to partners and turn once with the right hand.
- 8 First couple advance and retire, advance again and the lady continues across the set to stand on left of the opposite gentleman WHILE her partner retires to place.
- 8 First and second ladies cross the set, go behind the first gentleman and pass each other by right shoulders, return to the middle of the set, make a small passing curtsey and pass each other by the left shoulder to return to their original places.
- 8 First four balancé to partners and turn once with the right hand.

This 40-bar figure is repeated three more times, led by each couple in turn.

5th Quadrille: La Pastourelle

- 8 Introduction.
- 8 First couple advance and retire, advance again and the lady continues across the set to stand on left of the opposite gentleman WHILE her partner retires to place (as in Trenis).
- 8 Second couple and first lady advance and retire twice holding hands in line.
- 8 First gentleman dances solo (or advance and retire twice), ending in centre of set.
- 4 First four join hands and circle halfway round to the left, the gentlemen leading their partners out of the circle to the opposite place in the set.
- 4 First four demi-chaine anglaise to place.

This 32-bar figure is repeated three more times, each lady leading in turn.

6th Quadrille: La Finale

- 8 Introduction.
- 8 All chassé croisé with demi-balancé (OR circle left and right, OR all promenade round the set).

- 24 Repeat l'Eté figure.
- 8 All four ladies moulinet clockwise and anti-clockwise.
- 4 Keeping the moulinet all join right hands with partner and demi-balancé twice.
- 4 All turn partners once round with the right hand.
- This 48-bar figure is repeated three more times, each lady leading the l'Eté figure in turn.*
- 8 Finish with chassé croisé with demi-balancé (or chosen from figures given above).

Paine's 12th Set of Quadrilles (c.1815)

1st Quadrille: La Pantalon

- 8 Introduction.
- 4 First four demi-chaine anglaise.
- 4 Second four repeat the above.
- 8 All demi-promenade to places and right hand turn with partners.
- 8 First four chaine des dames.
- 8 All balancé and turn partners with the right hand.

This 32-bar figure is repeated once more, the second four leading.

2nd Quadrille: L'Eté

- 8 Introduction.
- 8 First four advance and retire, and demi-chaine anglaise.
- 8 First four chassé croisé with demi-balancé.
- 8 First four advance and retire, and demi-chaine anglaise to places.

This 24-bar figure is repeated three more times, led by the side, head, then side couples.

3rd Quadrille: La Poule

- 8 Introduction.
- 8 All four ladies right hand moulinet, WHILE all four gentlemen promenade (individually) anti-clockwise round the set.
- 8 Partners join left hands, demi-balancé twice and turn to places.

- 4 First four demi-tiroir and half left-hand turn with partner.
 - 4 Second four repeat the above.
 - 8 All demi-promenade to places and right hand turn with partner.
- This 32-bar figure is repeated three more times, led by the side, head, then side couples.*

4th Quadrille: La Pastourelle

- 8 Introduction.
- 4 All four ladies balancé to corners.
- 4 All four ladies right hand turn with corners.
- 8 First two advance, retire and dos à dos.
- 8 First four demi-promenade and demi-chaine anglaise.
- 8 All circle left once round.

This 32-bar figure is repeated three more times, led by each lady in turn.

5th Quadrille: La Finale

- 8 Introduction.
- 8 Chassé croisé all eight, with demi-balancé.
- 8 All four gentlemen advance and retire. All four ladies advance and retire.
- 8 All balancé and right hand turn with partners.
- 8 The gentleman opposite the first lady dances pas seul.
- 8 The first lady dances pas seul.
- 8 All promenade.

This 48-bar figure is repeated three more times, the solos taken in turn.

- 8 Chassé croisé all eight, with demi-balancé.

The Lancers Quadrille (Hart's - 1819)

1st Quadrille: La Rose

- 8 Introduction.
- 8 First two dance forward and back, forward again, turn with two hands finishing in original places.
- 8 First four les tiroirs then all face corners.
- 8 All balancé and turn corners and fall back to place.

This 24-bar figure is repeated three more times, each lady leading in turn.

2nd Quadrille: La Lodoiska

- 8 Introduction.
- 8 First couple dance forward and back. Then the gentleman repeats this WHILE the lady dances forward then curves to her left to face him.
- 8 First couple balancé and turn to places (second four separate to form lines of four at top and bottom of the set).
- 8 Lines of four advance, retire, and all turn partners to places.

This 24-bar figure is repeated three more times, each couple leading in turn.

When side couples are leading, head couples separate and the lines form on sides of the set.

3rd Quadrille: La Dorset

- 8 Introduction.
- 8 First lady advances to centre of the set. (2 bars) Opposite gentleman advances to centre of the set. (2) First lady retires to place and curtseys. (2) Opposite gentleman retires to place. (2)
- 8 The four ladies moulinet with right hands in the centre, once round in 6 bars, while the gentlemen dance individually round the outside of the set in the opposite direction. All turn partners with the left hand on bars 7 and 8. (After 1840 this figure would have been a chaine des dames for all four ladies across the set.)

This 16-bar figure is repeated three more times, each lady leading in turn.

4th Quadrille: L'Etoile

- 8 Introduction.
- 8 First couple advance to face the couple on their right and both couples demi-balancé. (4 bars) First couple proceed to face the couple originally on their left and both couples demi-balancé. (4 bars)
- 8 Those two couples chassé croisé with demi-balancé then re-chassé and the leading couple pirouette to places while the other couple demi-balancé.
- 8 Head couples chaine anglaise.

This 24-bar figure is repeated three times, each couple leading in turn.

5th Quadrille: Les Lanciers

- 8 Introduction.
- 16 Grand chain, with two steps to each change.
- 8 First couple promenade and end facing out (4 bars). Couple now on the left fall in behind them (2 bars). Couple on the right fall in behind them (2 bars).
- 8 All chassé croisé and demi-balancé, repeat to lines.
- 6 The two lines make a short cast from the top and lead up again.
- 2 All face partners and fall back in two lines.
- 8 Lines advance, retire and turn partners to places.
- This 48-bar figure is repeated three more times, each couple leading in turn.*
- 16 Grand carré (for early 19th century) or repeat the grand chain (later style).

Music Sources

Clutha

The Bow-Legged Bosun
Gilsland's Hornpipe
Swansy Hornpipe
The Rocket Hornpipe

The New Scotia Quadrille

The Royal Wedding
Cotillon

Quadrille Country Dance

Mrs L. Stewart's Reel – of the Island of Java
The Perth Assembly
The House of Achluncart, a reel
Mrs Young of Cornhills

The Queen's Quadrille

Greenwich Hill
Sir Hew Dalrymple Bart. (North Berwick's) Reel
Quick Step

The Jubilee Quadrille

Danish Double Quadrille

Duke of Kent's Waltz

Duke of Kent's Waltz
John Small's Minuet
Charming Phyllis – a minuet

The Pavilion Waltz

The Pavilion Waltz
Miss Barrett's Waltz

James M. Hunter
James Kerr's Collection
John Moore's MSS
Wm. C. Honeyman's Collection

A. Bland
James Aird's Collection

William Marshall
S. Duncan
William Marshall
Athole Collection

Niel Gow
Robert Mackintosh
Robert Mackintosh

Trad.

1802 British Museum
James Aird's Collection
John Winder's Collection

Trad.
Bland and Weller mss 1799