

The Dashing White Sergeant

The musical score for "The Dashing White Sergeant" is written in F major (one flat) and 2/4 time. It consists of seven staves of music. The first staff begins with a boxed section marker 'A' above the first measure. The second staff ends with a first ending bracket labeled '1.' above the final measure. The third staff begins with a boxed section marker 'B' above the first measure and includes a second ending bracket labeled '2.' above the first measure. The score includes various chords: F, C7, D7, G, Bb, and C. The final staff concludes with a double bar line.

"The Dashing White Sergeant" also known as "Highland Reel" or "Old Yet New Quadrille Second Figure" is an English, Scottish, Irish and American country dance tune, reel or hornpipe in F Major (Ashman, Athole, Hunter), G Major (Mattson & Walz, Milne, Roche, Ford) or D Major (Kennedy, Kerr, Martin, Sweet). The parts are played AB (Ford, Mattson & Walz, Milne), AAB (Kennedy, Ashman), AA'B (Athole, Hunter, Kerr, Martin, Sweet) or AABB (Roche).

"The Dashing White Sergeant" is the name of a specific *ceilidh* dance in Scotland, a reel-time circle dance. Tunes associated with the dance are the namesake tune, along with "My Love is but a Lassie Yet" and "The Rose Tree" although any reel or polka will do. The alternate 32-bar tunes are sandwiched in between "The Dashing White Sergeant" played at the beginning and end.

The tune is derived from a song of the same name, written by an English musical composer, conductor and arranger Sir Henry Rowley Bishop (1786–1855) and published in the mid-1820's.

The tune entered British military repertoire as a march, where it was the regimental march of the former 49th Princess Charlotte of Wales's (Hertfordshire) Regiment of Foot and its successor, the Royal Berkshire Regiment (sometimes called the 49th/66 Regiment of Foot). It appears as the second figure of the "Old Yet New Quadrille," printed in Frank Roche's **Collection of Traditional Irish Music vol. 3** (1927).

It was also printed in Ashman's **Ironbridge Hornpipe** (1991), Ford's **Traditional Music of America** (1940), Hopkins's **American Veteran Fifer** (1902), Elias Howe's **Second Part of the Musician's Companion** (1843), Hunter's **The Fiddle Music of Scotland** (1988), Jarman's **Old Time Fiddlin' Tunes** (1938), Kennedy's **Fiddler's Tune-Book, vol. 1** (1951), Kerr's **Merry Melodies, vol. 1** (c. 1880), Laybourn's **Köhler's Violin Repository, vol. 3** (1885), J. Kenyon Lees' **Balmoral Reel Book** (1910), Martin's **Traditional Scottish Fiddling** (2002), Mattson & Walz's **Old Fort Snelling: Instruction Book for the Fife** (1974), Milne's **Middleton's Selection of Strathspeys, Reels &c. for the Violin** (1870), Riley's **Riley's Flute Melodies, vol. 4** (1826), Roche's **Collection of Traditional Irish Music, vol. 2** (1913), Stewart-Robertson's **The Athole Collection** (1884) and Sweet's **Fifer's Delight** (1964/1981).

It was recorded by Kirkpatrick & Hutchings on **The Compleat Dancing Master** (1974) and Jim MacLeod & His Band on **Scottish Dances: Jigs, Waltzes and Reels** (1979).