Basley's Galopade Quadrille

All Five Figures

From THE DANCER'S ASSISTANT by W. H. Basley, London, ca 1870 [1]

Discovered and reconstructed by Richard Powers

GALOPADE QUADRILLE. 85

Chassez croisez, all eight setting at corners = The fourth time finish with grand promenade.

GALOPADE QUADRILLE.
(*Arranged by W. H. Basley.*)

EACH figure performed twice only. The couples standing at corners.

FIRST FIGURE.

Galop all eight to corners and turn—four times till places are resumed = = Top and bottom couples half right and left, while sides turn—Side couples half right and left, while top and bottom turn — The whole again repeated = Set all eight and turn partners = Galop all eight, the sides commencing.

N.B.—In setting, the ladies move inside, facing their partners.

SECOND FIGURE.

Galop all eight. All four couples advance to centre; the gentlemen retire, while the ladies stop and courtesy = The ladies then join right hands across and perform half double ladies chain=.

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The whole again repeated=.

Set and turn partners =. Galop all eight = =. The four couples advance, the gents stopping and bowing, while the ladies retire. Half gentlemen's chain double, giving left hands across—.

Set and turn partners=. (This is also repeated.)

THIRD FIGURE.

Galop all eight. Top and bottom couples, with the couples on their right. Half ladies chain, and continued with each succeeding couple till resuming places = = Set and turn partners = Galop all eight. When the sides commence, with the couples on their right.

FOURTH FIGURE.

Galop all eight. Top and bottom couples advance and retire, and half promenade, while the sides half promenade (outside) and then advance and retire = The same repeated = Set and turn partners = Galop all eight. When the side couples commence.

N.B.—This figure performed with galop step only.

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FIFTH FIGURE.

Galop all eight. Ladies chain double = Then top and bottom couples, hands across, while the sides perform grand chain ouside = Set and turn partners = Galop all eight. Ladies chain double = Then side couples, hands across, while top and bottom perform grand chain. Set and turn partners =.

N.B.—Finish with galop round the room.

Chorus

This is performed the same way in every figure, so we will call it the Chorus.

Bars

Part 1

4 Set to partner with the ladies' positioned in front of their partners, backs to the center. [2]

4 Two-hand turn partners CW once-and-a-quarter.

Part 2

2 All Galop 4 slides toward the place of the couple to the right diagonal and turn CW almost halfway.

2 All Galop 4 slides (over the elbows) toward the opposite place and turn CW almost halfway.

4 Repeat to places.

First Figure – English Chain in Canon

8 Honor partner and vis-a-vis (not to corner). [3] The honors replace Chorus Part 1.

8 Chorus Part 2 (Galop).

4 Head couples Half Right and Left (English Chain) to cross over, passing through without taking R hands, [4] finishing with a L-hand turn, while at the same time side couples turn by the L hand for 4 bars. [5]
Pas marché (walking) flows much better than galop chassé steps for this figure, and helps build the energy by changing to galop steps for the next two figures. Walking steps were commonly done in polka and galop quadrilles.

4 Head couples continue their L-hand turn for 4 bars while at the same time side couples Half Right and Left.

8 Repeat both, to return to places.

16 Full Chorus.

16 Repeat the figure with the side couples commencing the Half Right and Left as heads L-hand turn.

16 Full Chorus [6].

Second Figure – Double Ladies Chain; Double Gent's Chain

8 Wait for 8 bars. The waiting replaces Chorus Part 1.

8 Chorus Part 2 (Galop).

2 All four gents lead their partners into the center of the set with held inside hands. [7]
1 Ladies quick courtesy to their partner as gents bow. Ladies shouldn't be too close to the center.
1 Ladies cast over their right shoulder. [8]
4 Ladies briefly form a Moulinet to cross over with a Half Double Ladies Chain, turning opposite gents by the L hand.
8 Repeat this to places.

16 Full Chorus.

16 This time the gents go into the center, bow to partners on the 3rd bar then cast over their *left* shoulder to Moulinet L hands to cross over and turn opposite lady by the R hand. Repeat to places.

16 Full Chorus.

Third Figure – Ladies Chain Continued

8 Wait for 8 bars.

8 Chorus Part 2 (Galop).

4 Both head couples half Ladies Chain to their right side couples. Gents turn the ladies by the left hand.
4 The head ladies half Ladies Chain to their next right side couples as sides half Ladies Chain to their next left side couples.
8 Continue twice more, to places. Gents stay in place and assist the ladies with L hand turns, alternating to right and left diagonals.

16 Full Chorus.

16 Repeat with the side couples commencing the Ladies Chain Continued to their right diagonal.

16 Chorus

Fourth Figure - Advance and Promenade in Canon

8 Wait for 8 bars.

8 Chorus Part 2 (Galop).

The description makes a special note that, "This figure is performed with galop step only." Therefore the advances, retiring and promenades will all be galops in this reconstruction.

4 Both head couples galop 3 slides toward the center and close without weight, then galop 3 slides back to place, beginning opposite feet and close without weight. [9] At the same time, side couples promenade on the outside with the same 4-slide galop as in the Chorus, turning at the corners, to cross over to the other side. In other words, side couples continue the same 4-slide galop from the Chorus.

4 Side couples do the 3-slide galop into the center, as heads 4-slide galop on the outside to cross over.

8 Repeat both, to return to places.

16 Full Chorus.

16 Repeat the figure with the side couples beginning with the 3-slide galop into the center.

16 Full Chorus.

Fifth Figure - Ladies Chain Double, Moulinet and Grand Chain in Canon

8 Wait for 8 bars.

8 Chorus Part 2 (Galop).

8 All 4 women Ladies Chain Double: Briefly moulinet R in the center then turn L with the opposite gent. [10] Repeat to places. A galop chassé step works better than walking (pas marché) for this figure.

8 Both head couples advance to Hands Across, which as Basley describes on p.44 is a Moulinet (Star). 4 bars of a right-hand star, turning inward on the 4th bar, then 4 bars of a L-hand star, returning home.

At the same time, the side couples perform a Grand Right and Left Chain around the outside.

16 Full Chorus.

16 Repeat the figure with the side couples commencing the Hands Across and heads Grand Chain.

8 Chorus Part 1 (set to partner and turn).

8 All galop around the room.

Notes about this reconstructing this quadrille

Many decisions are made in reconstructing a dance, especially when the description has alternate possibilities. Here are the reasons for the eight decisions numbered above. Feel free to come up with alternate interpretations.

1. Note on dating this source, which is undated. Basley states that some of the older dances are "almost cast aside as being unworthy of the notice of the present advancing age," but he said the Varsovienne "is of modern introduction." The Varsovienne was introduced in the mid 1850s, so that probably places this book in the late 1860s or 70s. The other dance descriptions in the book are also consistent with circa 1870.

2. This is a good example of how well this quadrille is designed. Basley found that a two-hand turn at galop tempo would travel once-and-a-quarter, not the usual full turn, so he placed the ladies backs to the center for this to work.

3. On page 26 Basley says that, "the gentleman should first bow to his own partner, and then to the opposite lady."

4. Basley describes the Right and Left on p. 33 of his book, as passing through without taking R hands.

5. Basley doesn't specify a R or L-hand turn, but only a L-hand turn will lead into, and out of, an English Chain.

6. This is Basley's only lack of clarity in an otherwise detailed description. Does each figure begin and end the same way? Since every figure begins the same way, with Galop All Eight, it's safe to assume that each figure also ends in the same way. My interpretation is that Basley already described the figure as continuing into the Chorus, every time he described the figure for the heads. So it is assumed, in my opinion, that the same thing happens after the sides do the figure. Also, figures two and five mention concluding with Set and Turn Partners after the sides repeat the figure, which is the first half of the galop chorus, so we know that *something* happens after the sides repeat the figure. Furthermore, most other galopade quadrille figures usually conclude with a galop.

7. This is the practical result of "all advance to the center; the gentlemen retire." It's important that the ladies do not advance to far to the center, because they need further space in the center to Moulinet.

8. This is done on the 4th bar in order to form the star of the Double Ladies Chain by the fifth bar.

9. The three-slide galop is simply because you meet your vis-a-vis after three slides, without space for four slides.

10. As William B. De Garmo correctly noted in 1865, "Sometimes, musicians and prompters for Quadrille dancing, when they intend 'Double Ladies Chain,' say Ladies Grand Chain.' This is wrong: the figures are entirely dissimilar." In this case W. H. Basley clearly describes (p. 35 of his book) which version is meant by Ladies Chain Double.