Vivian Williams got this from a tune mss book dated 1860's, of a band led by Peter Beemer in the gold-mining town/camp of Warren, ID, near what is now McCall, ID. The band, formed so the camp could have "respectable" dances suitable for local women, comprised two fiddles, a flute (Beemer), a banjo, an English melodeon player (likely a 1-row D, but maybe a 1-row G), and a sixth member whose instrument was not indicated. This tune was for the 4th figure in a set (called the "Dartmouth Set") of quadrilles. That 4th figure was termed "jig", likely meaning a tune to which the dancers step-danced. (For example other traditions ended a quadrille set w/ a simple figure of jigging around a circle, men and women in opposite directions, greeting each other.) Vivian has republished the Beemer mss as a tunebook with history of the town and the bamd members, etc.

This tune is unusual among the tunes researched from the 19th century in the NW, in clearly using the Em/D chord structure; it is the earliest such tune I've personally encountered. (The fancy chord variations in the "B" part are a modern adaptation; nothing in the mss implies that much chordal variation.)

Today's dancers like it, as a set closer; it really "drives" and the Em key "grabs" them.

Medleys

Small Pleasures 2012: Gonna Go Hunting for the Buffalo (Em)/Brickwork Lasses (Dmix)/Dartmouth#4 (Em/Bm/G)

2011: Baker City French Lancers 2 (D/Bm)/ Thomas Martin Haynes H'pipe (D)/ Dartmouth #4

The first two in the second medley are reels for quadrille figures, from the Willammette Valley mss of Thomas Martin Haynes, discovered by Vivian in a music store in Baker City, OR. All things considered, those two are challenging

and interesting, but imo do not move the dancers the way the Dartmouth 4th figure does.