

Robert White M.

MUSICIAN'S OMNIBUS, No. 2.

CONTAINING

850 PIECES OF MUSIC,

CONSISTING OF

100 DUETS FOR TWO FLUTES, TWO VIOLINS, &c.,

200 SCOTCH AIRS, 200 IRISH AIRS, QUADRILLES, FANCY and CONTRA DANCES,

WITH THE CALLS AND FIGURES,

POLKAS, SCHOTTISCHES, WALTZES, QUICKSTEPS, MARCHES,

HORNPIPES, SONGS, &c.

For the Violin, Flute, Clarionett, Fife, Cornet, Flageolet, &c.

BY ELIAS HOWE.

BOSTON:

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THE FULL CAMP DUTY,

AS PRACTISED IN THE UNITED STATES ARMY AND NAVY.

The REVEILLE is the signal for the men to rise, and the Sentinels to leave off challenging. It is usually played at dawn of day, except when the troops are on the march, when the signal may be played at a much earlier hour. The men form on their company parade grounds, and as soon as the *Reveille* ceases the rolls are called by the orderly Sergeants, *superintended by a commissioned officer.*

REMARKS.—No. 1. Of the Reveille, "The Three Camps," as it is written, must be played in about slow march time, and as though it had four beats to the measure instead of two, as usual $\frac{3}{4}$ time.
No. 2. "Slow Scotch" is also a slow movement, as it is impossible for the drummer to beat it correctly, unless played slow and with marked accent. The rolls on the drum at close of each movement gives the fife player time to breathe, so that each part may be executed easily; and great care should be taken, that the time may be steady throughout the performance of the whole camp duty.

"THREE CAMPS."

No. 1.

Then three Rolls on the Drum

"SLOW SCOTCH."

No. 2.

Then three Rolls on the Drum.

"THE AUSTRIAN."

D.C. No. 3.

Then three Rolls on the Drum.

"THE OLD QUEEN DUTCH."

No. 4.

Then three Rolls on the Drum.

"KINLOCK OF KINLOCK." Usually played, but not really a part of the Reveille.

The first time slow. Then quick, with Double Drag Beat.

"THE HESSIAN."

Single Dragg.

No. 5

Then three Rolls on the Drum.

THE FULL CAMP DUTY.—INSTRUCTIONS FOR THE FIFE.

"THE DAWNING OF DAY."

No. 6.

Musical notation for "THE DAWNING OF DAY" in 4/4 time, consisting of two staves of music.

Then three Rolls on the Drum.

"THE FIFER'S DELIGHT."

No. 7. Double Dragg.

Musical notation for "THE FIFER'S DELIGHT" in 6/8 time, consisting of two staves of music.

Then three Rolls on the Drum

No. 8. "PRINCE EUGENE." Side Dragg.

Musical notation for "PRINCE EUGENE" in 2/4 time, consisting of two staves of music.

Then three Rolls on the Drum

"THE QUICK SCOTCH."

No. 9.

Musical notation for "THE QUICK SCOTCH" in 2/4 time, consisting of two staves of music.

End the Reveille with repeat of No. 1. The "Three Camps." Sometimes the first strain of the "Three Camps," only is played as the finale of the Reveille.

Then three Rolls on the Drum.

"PEAS UPON A TRENCHER." Breakfast call. Single Dragg.

No. 1. Signal for Breakfast.

Musical notation for "PEAS UPON A TRENCHER" in 2/4 time, consisting of two staves of music.

"SURGEON'S CALL." The surgeon's call is played at * — o'clock in the morning, when the sick, able to go about, are conducted to the hospital by the first Sergeants of companies, who hand to the surgeon a list of all the sick in the company.

No. 2. Play through twice, and end with 3 Camps, No. 1. Reveille.

Three Camps.

"THE ASSEMBLY." Signal for forming the Regiment.

No. 3.

Musical notation for "THE ASSEMBLY" in 2/4 time, consisting of two staves of music.

DINNER CALL "ROAST BEEF."

No. 4. The Dinner call is played at noon, and is the signal for dinner.

FATIGUE CALL, OR CALL FOR PIONEERS.

Musical notation for "ROAST BEEF" and "FATIGUE CALL" in 6/8 time, consisting of two staves of music.

TROOP FOR GUARD MOUNTING. The Troop is played at * — o'clock in the morning, for the purpose of assembling the men for duty, inspection at guard mounting and morning dress parade, when the commanding officer commands it.

Musical notation for "TROOP FOR GUARD MOUNTING" in 3/8 time, consisting of two staves of music.

* The hour for the Troop, Surgeon, and an other calls, except the "Reveille," "Retreat" and the "Tattoo," are determined by the commanding officer.

THE FULL CAMP DUTY.—INSTRUCTIONS FOR THE FIFE.

CALL FOR THE GENERAL.



FOR THE COLOR.



For Supper Call, repeat "Peas upon a Trencher," same as for breakfast.

"THE RETREAT."

The Retreat is played at sunset, the evening gun is fired, and the flag is taken down for the night, when there is a roll-call and the orders for the day are read, when the weather permits, there is a dress parade at *retreat*. and the orders are read out at the close of it.



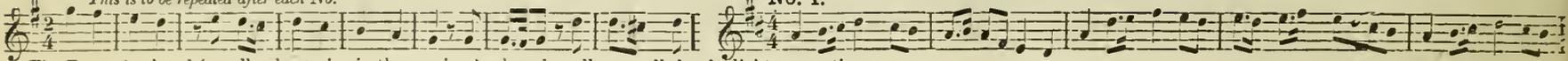
THE TATTOO.

THE DOUBLING. Commences with three Rolls of the Drum and Doubling.

This is to be repeated after each No.

"HAIL TO THE CHIEF."

No. 1.



The Tattoo is played (usually about nine in the evening,) when the rolls are called; the lights are extinguished; no soldier is allowed to be out of his tent or quarters after this hour, without special permission.



Repeat "Doublings."

No. 2. SMITH'S HORNPIPE. $\frac{3}{4}$ time, open beat.



Repeat "Doublings."

No. 3. "FIFER'S QUICKSTEP."



Repeat "Doublings."

No. 4. KINLOCK.



No. 5. "BATTLE MARCH."



Repeat Doubling.

No. 6. "A DOUBLE DRAGG."



Repeat "Doublings."

THE FULL CAMP DUTY.—INSTRUCTIONS FOR THE FIFE.

No. 7. "HORNPIPE."



"YANKEE DOODLE."



Salute with three Rolls, and end the "Tattoo" with

END OF TATTOO.

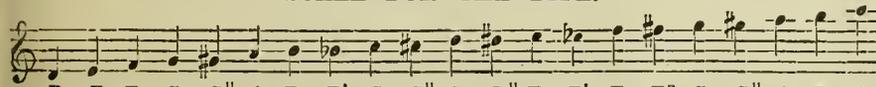
ADJUTANT'S CALL.

CALL TO ARMS OR QUARTERS.

ROUGE'S MARCH. Played to drum thieves out of Camp.



SCALE FOR THE FIFE.



D	E	F	G	G#	A	B	Bb	C	C#	D	D#	E	Eb	F	F#	G	G#	A	B	C
●	●	●	●	●	●	●	○	○	○	●	●	○	●	●	○	○	○	○	○	○
●	●	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

ON THE MANAGEMENT OF THE FIFE.

The Fife is an instrument that requires but little wind to obtain a clear and rich tone: that little, however, must be judiciously applied to produce the desired effect. The lips should be contracted so as to form a small, smooth and firm aperture for the passage of the wind to the embouchure or blow-hole of the instrument. The strength of the blast should be regulated according to the elevation of the note or notes to be performed. Hence the high notes require more strength than the low ones. It is desirable that the learner should first practice blowing the open note C sharp without using the fingers, until he can make the fife speak that note clearly and distinctly. When he has become master of that note, he may cover the holes properly with the first three fingers of each hand, and commence ascending and descending the notes of the first Octave successively, according to the above Scale. This done, he can next proceed to the higher notes, taking care to increase the pressure of wind gradually as he ascends, and diminishing regularly as he descends the several notes contained within the compass of the Instrument.

EXTRACT FROM "ABSTRACT OF CAMP REGULATIONS."

HEAD-QUARTERS FIRST BRIGADE, FIRST DIVISION, M. V. M. LONG ISLAND, BOSTON HARBOR, MAY 11, 1861.

Stated Signals.

THE REVEILLE;—is to sound or beat at daybreak, and is the signal for the men to rise, and Sentinels to leave off challenging.

THE ASSEMBLY;—at 6, A. M. Company drills: and whenever at other times this signal is beat, the men assemble on their Company parades, and hold themselves in readiness to respond promptly to other signals.

PEAS UPON A TRENCHER;—at 7 o'clock, A. M. Signal for Breakfast.

TO THE COLOR;—at 8 o'clock, A. M. This signal (having been preceded by the Assembly,) calls Companies to form in Battalion line, upon Regimental parades, for dress parades and drill.

THE TROOP;—Guard Mounting at 10 o'clock, A. M., or immediately after drill.

ROAST BEEF;—at 12 o'clock, A. M. Dinner.

TO THE COLOR;—at 4 o'clock, P. M. Same as at 8, A. M.

THE RETREAT;—at 6 o'clock, P. M. Evening dress parades.

PEAS UPON A TRENCHER;—at 7 o'clock, P. M. Supper immediately after dress parades.

THE TATTOO;—at 10 o'clock, evening. After which no soldier is to quit his quarters, unless by special leave; and after the roll call, all lights,—except at Head-Quarters, the Police, and the Guard Tents,—are to be extinguished.

THE LONG ROLL;—is the signal for getting under arms immediately.

THE GENERAL;—is the signal to strike tents and prepare for marching.

THE DRUMMER'S CALL;—will be beat, at the Police Tent, by the *Drummer of the Police*, 15 minutes previous to the above signals, and the signal drummer and fifer of each Regiment and Battalion will immediately repair to their parades, before the Colors of their Corps. The beats will commence on the right, and be immediately taken up by all, who will beat the required signal, march-

ing to the right of their parades, thence to the left, and back to the centre, where the beat will cease.

A DRUMMER OF THE POLICE, who will attend constantly, and in temporary absence leave a substitute, at the Police Quarters, to communicate the call for signals.

A SIGNAL DRUMMER AND FIFER, in each Regiment and Battalion, to beat the prescribed signals on the Regimental or Battalion parades.

Roll Calls.

There will be three stated roll calls daily—*The First*, immediately after Reveille.

The Second, immediately after Assembly, before Retreat.

The Third, immediately after Tattoo.

Sentinels will permit no non-commissioned officer or soldier to quit the camp without a pass from the General, or the General Staff Officer, under authority of the General, except they be directed by *express orders* from the Officer of the Guard to pass persons with the Countersign. Such orders, will, however, be given only by direction of the General for special reasons.

At every relief, the guard must parade for roll call and inspection, and remain formed until the relief returns.

The officer of the guard must see that the countersign is duly communicated to the sentinels a little before twilight; to enable him to do which, he must be furnished by the Officer of the day, with the Parole and Countersign, before Retreat.

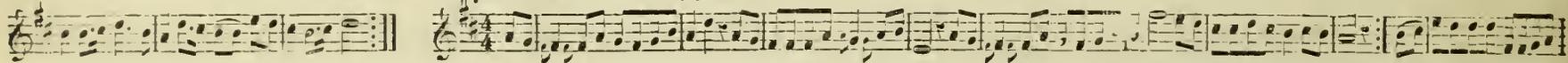
Immediately after receiving the countersign, and until Reveille, the sentinels must challenge all who approach them. No sentinel must suffer any person to advance nearer than the point of his bayonet until he has received the countersign, placing himself in the position of "Arms port" for that purpose. He must not converse with none except in discharge of his duty.

SONGS, &c

MARCHING ALONG. By permission.



BELL BRANDON. By permission.



DO THEY THINK OF ME AT HOME.



BULLY FOR YOU.



DIXIE'S LAND. By permission.



MOCKING BIRD. By permission.



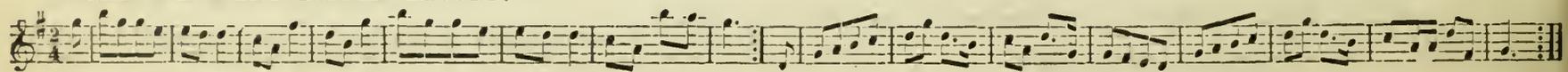
MARYLAND, MY MARYLAND.



WHAT IS HOME WITHOUT A MOTHER?



WHEN WE WENT BOBBIN AROUND.



MY MARY ANN.



AUNT JEMIMA'S PLASTER.



THE BOTTLE OF PUNCH.



SKIVER THE QUILT.



KITTY OF OULART.



TEDDY AND MOLLY.



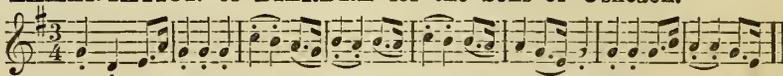
THE UNFORTUNATE CUP OF TEA. (Reel.)



MISS BRADY.



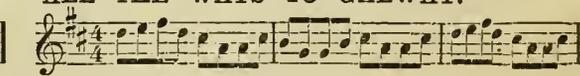
LAMENTATION of DIERDRE for the Sons of Usneach.



KITTY OF COLERAINE.



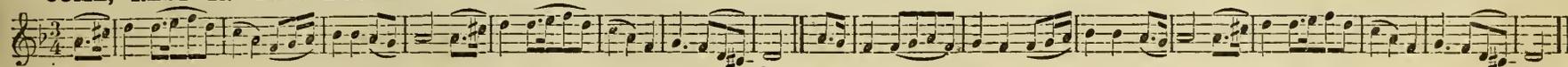
ALL THE WAYS TO GALWAY.



HUNTING THE HARE, or the Calais Packet.



COME, REST IN THIS BOSOM.



PADDY, NOW WON'T YOU BE EASY.



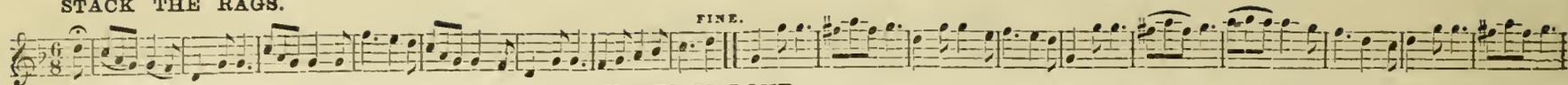
MONEY IN BOTH POCKETS.



BOLD SOGER BOY.



STACK THE RAGS.



HUGGAMUR FENE ON SAMBHRULINN. The original Irish for "We have brought the Summer with us."

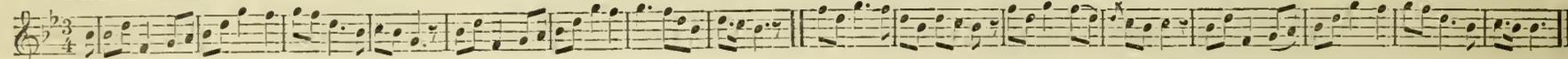
IRISH CRY.



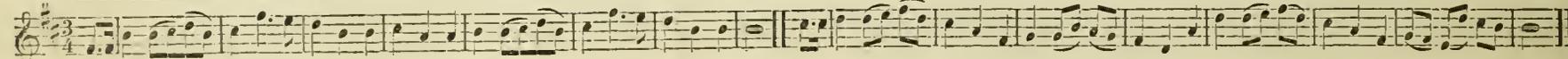
THE PEELER AND THE GOAT.



FAIRY BOY.



CROOGHAN A VENEE.



CEAN DUBH DELISH.



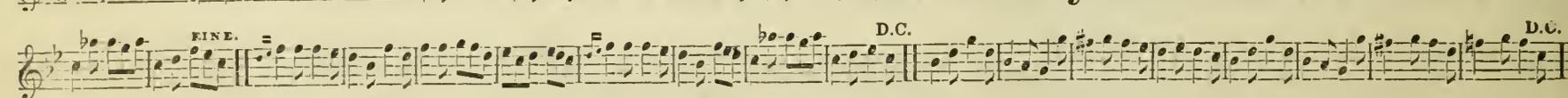
DROPS OF WHISKEY.



MOLL BROOKS.



NORAH CREENA.



THE PRIEST IN HIS BOOTS, or "Paddy's Trip from Dublin," "Murphy Delaney," "Larry O'Lashem," and "Paddy's Dream."



SPINNING WHEEL SONG.

IRISH SPINNING WHEEL.



BARNEY BRALLAGAN, or Blewitt's Jig.



PADDY, WILL YOU LOVE ME.

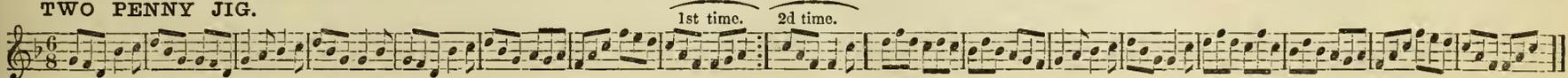


D.C.

GALWAY JIG, or Who'll come fight in the Snow.



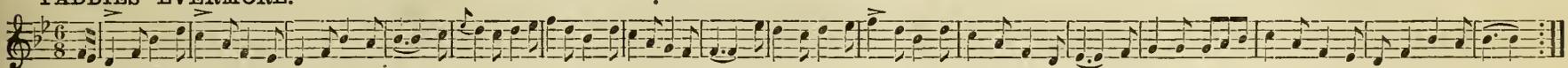
TWO PENNY JIG.



YELLOW STOCKINGS.



PADDIES EVERMORE.



IS IT THE PRIEST YOU WANT?



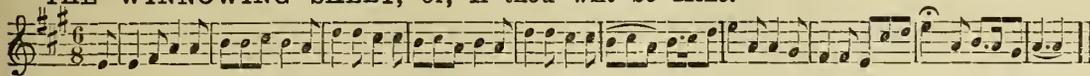
HUISH THE CAT.



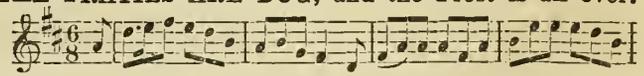
DERMOT ASTORE.



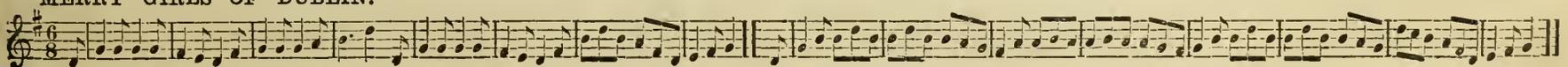
THE WINNOWING SHEET, or, If thou wilt be Mine.



THE PRATIES ARE DUG, and the Frost is all over.



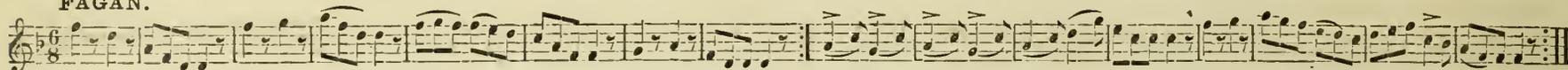
MERRY GIRLS OF DUBLIN.



MARRY THE PIPER GIRLS.



FAGAN.



CAPTAIN MEGAN.



THE SIXPENCE.



DISAPPOINTED COQUETTE.



LEATHER THE WIG.



DUBLIN STREETS.



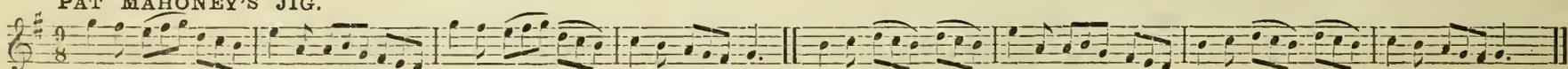
BRIAN O'LINN'S JIG.



ROWDLEDUM.



PAT MAHONEY'S JIG.



BEAUTEOUS FAIR MOLLY.



TERRY HEIGH, the Grinder.



CORK CITY.



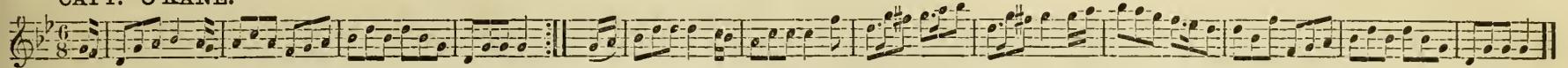
THE DIRGE OF CAROLAN.



THE SHORT GRASS.



CAPT. O'KANE.



RIDE A MILE.



RAKES OF WESTMEATH.



ANDREW CAREY.



LIMERICK JIG.



THE DEAR IRISH BOY.



GREEN BUSHES.



TEDDY McSHANE, or, O where has the Exile his home.



I WOULD RATHER THAN IRELAND.



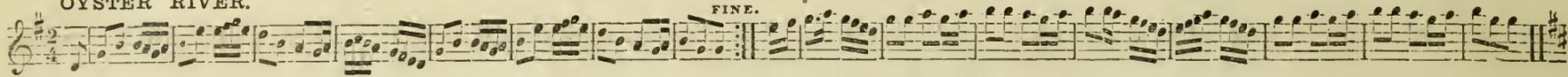
THE COUNTY TYRONE.



BLOW THE CANDLE OUT.



OYSTER RIVER.



KATHLEEN O'MORE.



TATTHER JACK WALSH.



THE PIPER'S DANCE.



HEALTH FROM THE CUP.



THE IRISH GIRL I DO ADORE.



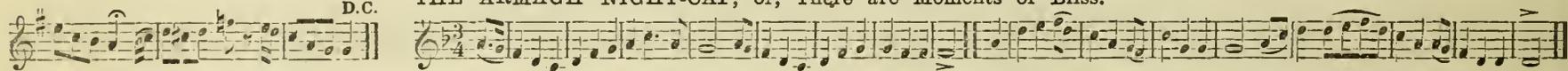
OPEN THE DOOR SOFTLY.



JOHN O'REILLY, the Active.



THE ARMAGH NIGHT-CAP, or, There are Moments of Bliss.



RATTLE THE CASH.



ARRAH, MY DEAR EVELEEN, or, Silent oh Moyle.



LIMERICK RACES.



HUMORS OF DONNYBROOK FAIR.



THE CAPTIVATING YOUTH.



IRISH MOLLY O.



THE ROCKS OF CASHELL.



THE COLLEEN RUE.



YOURSELF ALONG WITH ME.



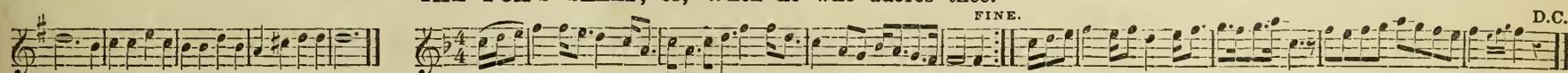
CROPPIES LIE DOWN.



BLOW THE WINDY MORNING.



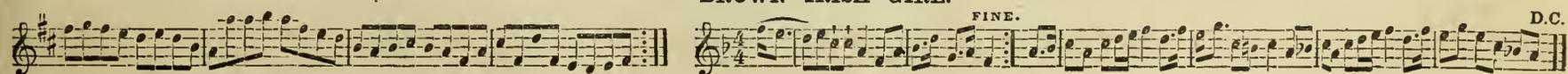
THE FOX'S SLEEP, or, When he who adores thee.



BOTTOM OF THE PUNCH BOWL.



BROWN IRISH GIRL.



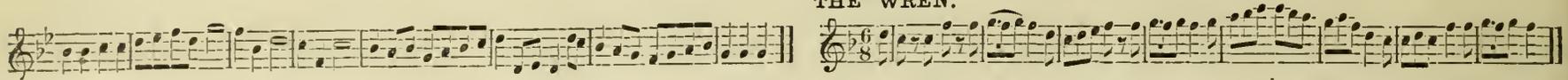
RAKES OF KILKENNY.



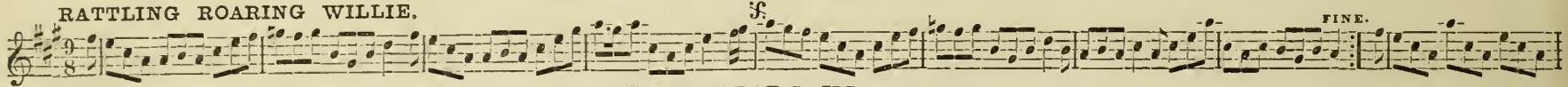
THE ARETHUSA, or The Princess Royal.



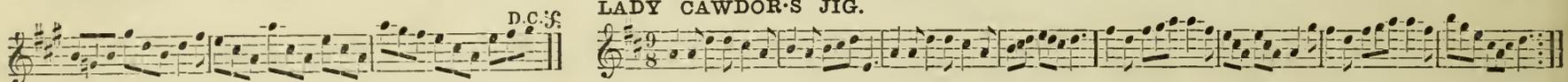
THE WREN.



RATTLING ROARING WILLIE.



LADY CAWDOR'S JIG.



JIG POLTHOGUE.



OONAH, or, While gazing on the Moon's Light.



KICK THE ROGUES OUT.



PIPER'S JIG.



CAMSTRODEN'S RANT.



LOVE'S YOUNG DREAM.



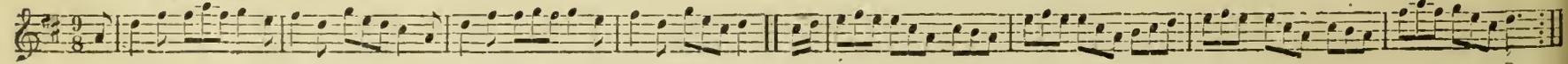
MORGAN RATTLER.



IRISH HOP-PICKER'S JIG.



PHILIP McCUE'S JIG.



TOSS THE FEATHERS, or Drowsy Maggy.

Musical notation for 'TOSS THE FEATHERS, or Drowsy Maggy.' in G major, 4/4 time. The piece features a melody with a triplet of eighth notes and ends with a double bar line and repeat sign. The word 'FINE.' is written above the final measure, and 'D.O.' is written at the end of the staff.

D Minor. SONG OF THE BATTLE EVE.

Musical notation for 'D Minor. SONG OF THE BATTLE EVE.' in D minor, 4/4 time. The melody is characterized by a somber tone and concludes with a double bar line and repeat sign.

LILLIBULLERO, or Protestant Boys.

Musical notation for 'LILLIBULLERO, or Protestant Boys.' in G major, 6/8 time. The melody is lively and features a triplet of eighth notes. It ends with a double bar line and repeat sign.

GRANA UILE.

SHULE AVOON.

Musical notation for 'GRANA UILE.' in G major, 6/8 time, and 'SHULE AVOON.' in G major, 4/4 time. The first piece is a lively melody, while the second is a more melodic line. Both end with double bar lines and repeat signs.

Musical notation for the second part of 'GRANA UILE.' in G major, 6/8 time. The melody continues with a similar rhythmic pattern and ends with a double bar line and repeat sign.

WIND THAT SHAKES THE BARLEY.

Musical notation for 'WIND THAT SHAKES THE BARLEY.' in G major, 2/4 time. The melody is a rhythmic, march-like tune that ends with a double bar line and repeat sign.

MORGIANA IN IRELAND.

Musical notation for 'MORGIANA IN IRELAND.' in G major, 6/8 time. The melody is a lively, dance-like tune that ends with a double bar line and repeat sign.

Musical notation for the second part of 'MORGIANA IN IRELAND.' in G major, 6/8 time. The melody continues with a similar rhythmic pattern and ends with a double bar line and repeat sign.

WEDDING OF BALLYPORREN.

Musical notation for 'WEDDING OF BALLYPORREN.' in G major, 6/8 time. The melody is a lively, dance-like tune that ends with a double bar line and repeat sign.

SAVOURNEEN DEELISH.

Musical notation for 'SAVOURNEEN DEELISH.' in G major, 4/4 time. The melody is a lively, dance-like tune that ends with a double bar line and repeat sign.

Musical notation for the second part of 'SAVOURNEEN DEELISH.' in G major, 4/4 time. The melody continues with a similar rhythmic pattern and ends with a double bar line and repeat sign.

HURLERS' MARCH.

Musical notation for 'HURLERS' MARCH.' in G major, 6/8 time. The melody is a lively, dance-like tune that ends with a double bar line and repeat sign.

FOX HUNTER'S JIG.

Musical notation for 'FOX HUNTER'S JIG.' in G major, 9/8 time. The melody is a lively, dance-like tune that ends with a double bar line and repeat sign.

BOYNE WATER.



ST. PATRICK WAS A GENTLEMAN.



THE LAST ROSE OF SUMMER, or the Groves of Blarney.



I'M THE BOY FOR BEWITCHING THEM.



FINE.

MEETING OF THE WATERS.



DERRY DOWN, or Dennis Brulgruddy.



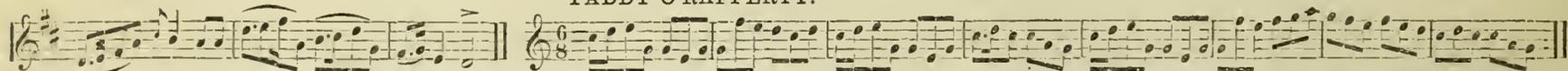
THE MOREEN.



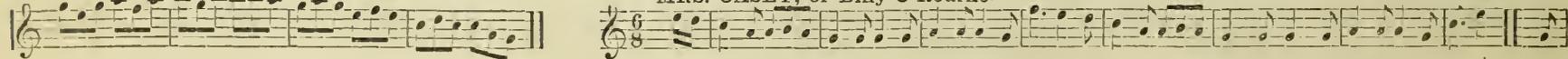
SWEET INNISFALLEN.



PADDY O'RAFFERTY.



MRS. CASEY, or Billy O'Rourke.



D.C.

IRISH PIPES.



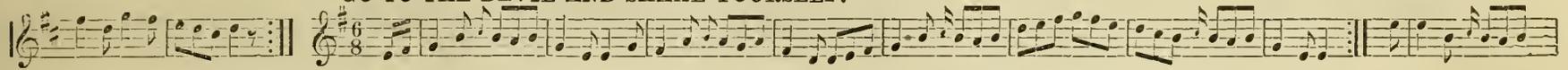
RENALDINE.



OFF SHE GOES.



GO TO THE DEVIL AND SHAKE YOURSELF.



WEARING OF THE GREEN.



FINE.

THE SPLASHING OF THE CHURN.



D.C.

HUMORS OF CASTLE LYONS.



THE FOGGY DEW.



LOW BACK'D CAR, or the Jolly Ploughman.



TARA'S HARP.



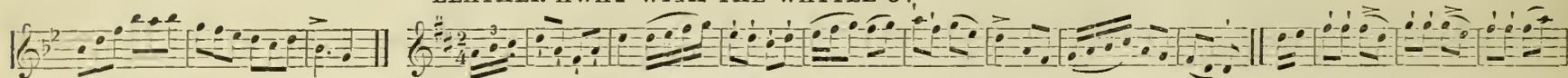
LET ERIN REMEMBER THE DAYS OF OLD.



THE GROWLING OLD WOMAN.



LEATHER AWAY WITH THE WATTLE O!



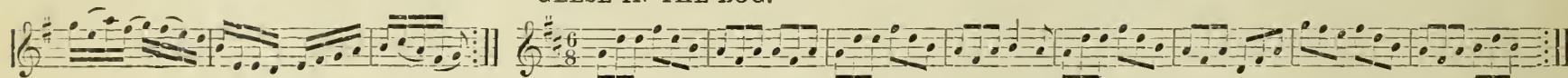
OLD LANGALEE.



PEELERS' JACKET.



GEESE IN THE BOG.



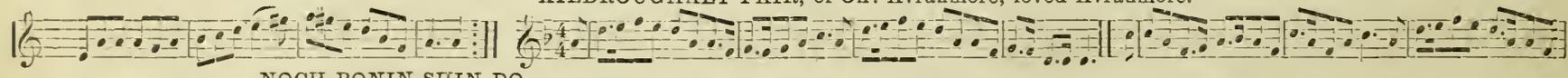
LARRY CROGAN.



RAKES OF KILDARE.



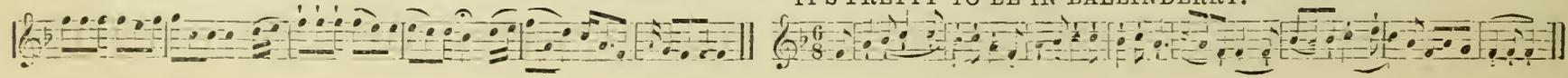
KILDROUGHALT FAIR, or Oh! Avranmore, loved Avranmore.



NOCH BONIN SHIN DO.



IT'S PRETTY TO BE IN BALLINDERRY.



PADDY SNAP, or Quick, we have but a second.

THE DANDY O.

Musical notation for Paddy Snap and The Dandy O. Includes 'FINE' and 'D.C.' markings.

or the Young May Moon.

MOLL ROE IN THE MORNING, or One Bumper at Parting.

Musical notation for Young May Moon and Moll Roe in the Morning.

RAKES OF MALLOW.

Musical notation for Rakes of Mallow.

BOLD DRAGOON.

Musical notation for Bold Dragoon.

WHEN THE WIND BLOWS.

Musical notation for When the Wind Blows.

EVELEEN'S BOWER.

Musical notation for Eveleen's Bower. Includes 'FINE' and 'D.C.' markings.

YOUNG CUCKOO.

Musical notation for Young Cuckoo.

BALTIGHORAN JIG.

Musical notation for Baltighoran Jig.

BAG OF PRATIES.

JACK IN THE GREEN.

Musical notation for Bag of Praties and Jack in the Green.

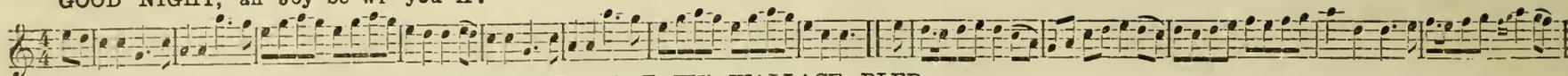
MOLL ROONE, or Farewell, but whenever you welcome the hour.

Musical notation for Moll Roone.

ANGELS WHISPER.

Musical notation for Angels Whisper.

GOOD NIGHT, an' Joy be wi' you A'.



SCOTS WHA HA'E WI' WALLACE BLED.



JESSIE, THE FLOWER OF DUMBLANE.



BLUE BELLS OF SCOTLAND.



SAW YE MY WEE THING.



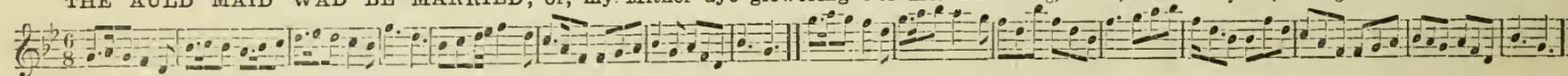
STREATHEARN. A Strathspey. NIEL Gow.



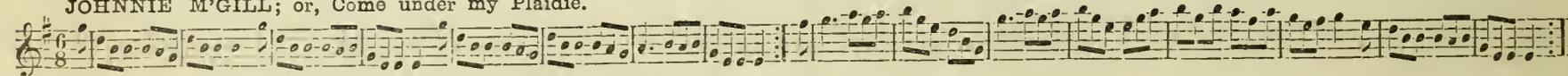
BONNIE SCOTCH LASSIE. Reel.



THE AULD MAID WAD BE MARRIED; or, my Mither aye glowering o'er me. Burns's song, "Louis, what reck I by thee," is sung to this tune.



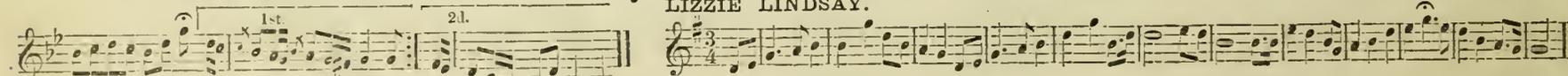
JOHNNIE M'GILL; or, Come under my Plaidie.



CALLAM'S FROLIC.



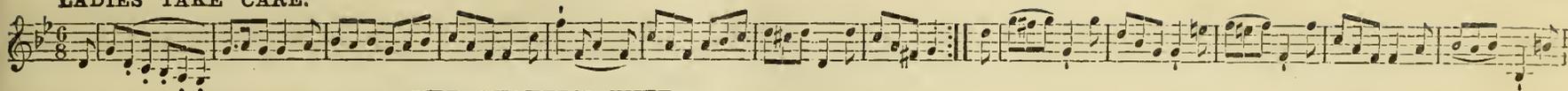
LIZZIE LINDSAY.



THE WEARY PUND O'TOW.



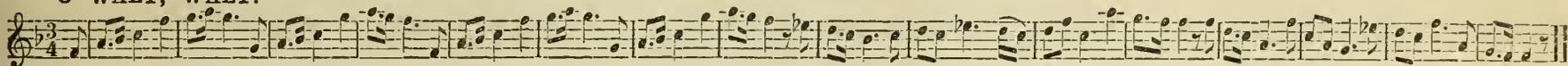
LADIES TAKE CARE.



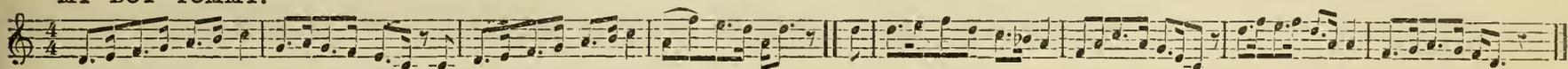
THE QUAKER'S WIFE.



O WALY, WALY.



MY BOY TOMMY.



WILL YE GANG TO THE EWE BUGHTS, MARION.



LOCH-ERROCH SIDE, or The Lass of Gowrie.



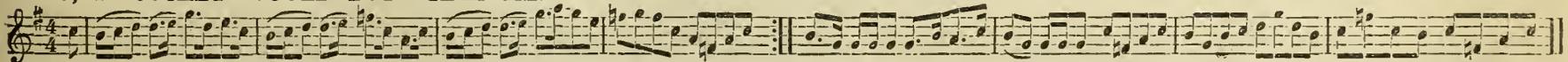
CALLER HERRIN.



CORN RIGS ARE BONNIE.



O, IF JOCKEY WOULD BUT STEAL ME.



THE FUTTERAT WI' THE GRAY TAIL.



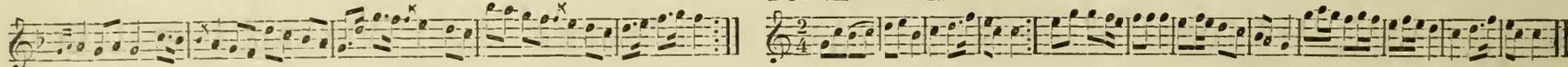
THE INGLE SIDE.



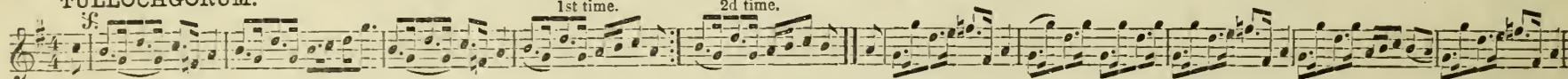
HALLOWEEN.



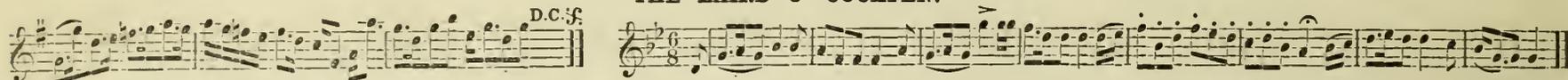
DUNCAN GRAY.



TULLOCHGORUM.



THE LAIRD O' COCKPEN.



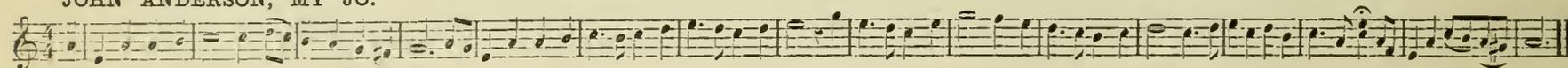
THIS IS NO MY AIN LASSIE.



WHAT IS A' THE STEER, KIMMER?



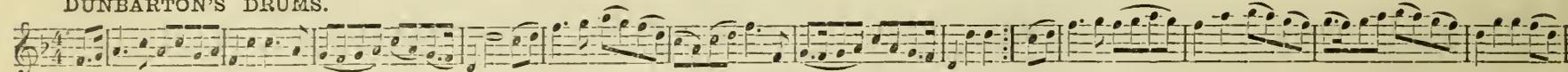
JOHN ANDERSON, MY JO.



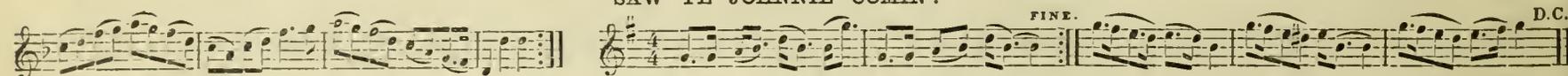
MY ONLY JOE AND DEARY O.



DUNBARTON'S DRUMS.



SAW YE JOHNNIE COMIN'.



LOCHIEL'S MARCH.



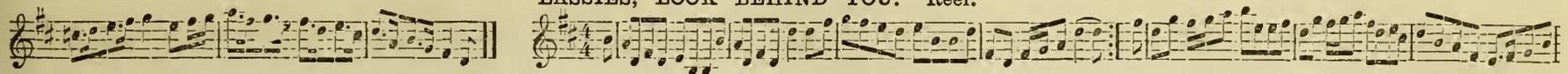
MY LOVE IS BUT A LASSIE YET.



LASSIES, LOOK BEFORE YOU. A Strathspey.



LASSIES, LOOK BEHIND YOU. Reel.



PETTICOAT LOOSE JIG.



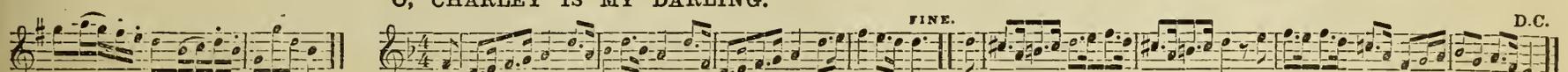
OLD SCOTCH SONG.



COCK UP YOUR BEAVER.



O, CHARLEY IS MY DARLING.



CUDDY CLAWED HER.



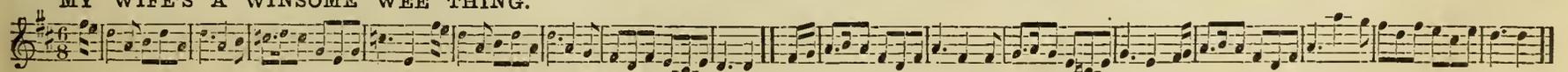
THE NINE PINT COGGIE.



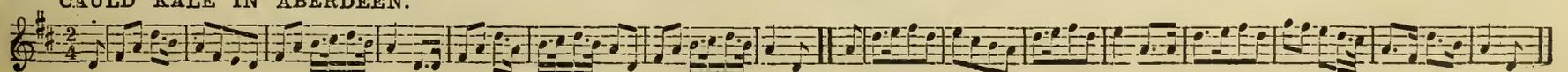
WHEN THE KYE COME HAME.



MY WIFE'S A WINSOME WEE THING.



CAULD KALE IN ABERDEEN.



O WHISTLE, AN' I'LL COME TO YE, MY LAD.



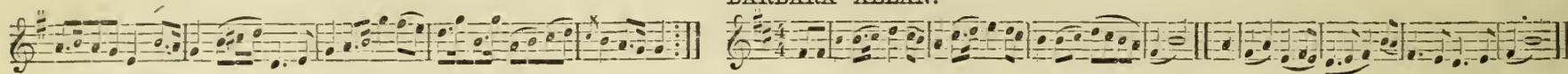
ROBIN ADAIR.



BONNIE JEAN OF ABERDEEN.



BARBARA ALLAN.



MISS FORBES' FAREWELL TO BANFF.



COWDER FAIR.



MY JO JANET.



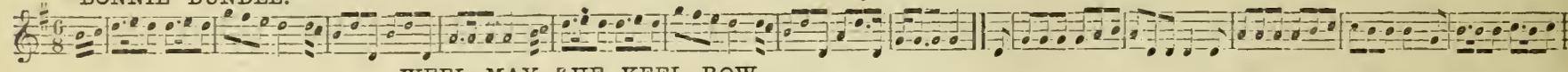
LEWIE GORDON.



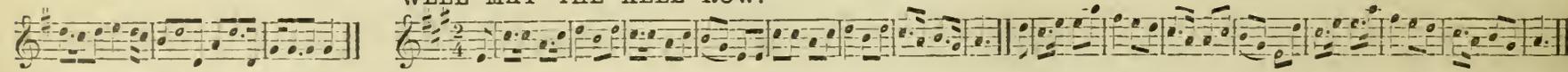
HEY THE BONNIE BREAST KNOTS.



"BONNIE DUNDEE."



WEEL MAY THE KEEL ROW.

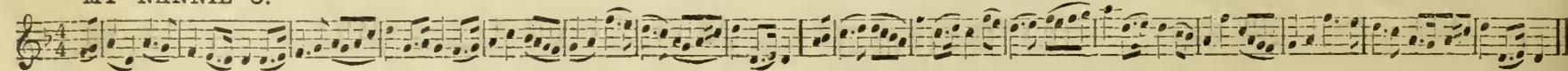


CALDER FAIR REEL.

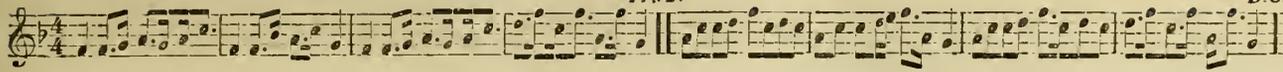


FINE.

"MY NANNIE O."

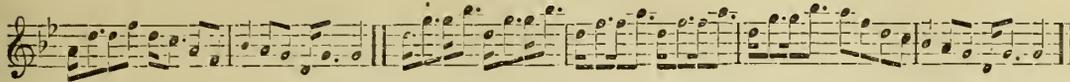


WHA WADNA FIGHT FOR CHARLIE?

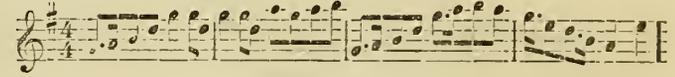


D.C.

LOCHABER'S REEL.



BIRKS OF ABERFELDIE.



DISAPPOINTED WIDOW.



RED, RED ROSE.



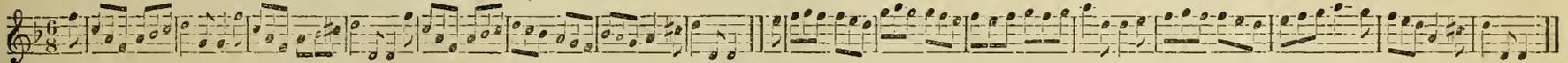
CAMERON GOT HIS WIFE AGAIN.



FRENNET HALL.



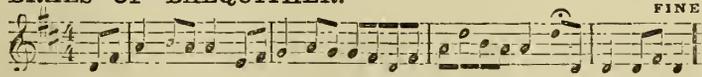
THE MOUDIEWART, or, O for one and twenty I am.



BRUACHAN LOCH NEISH STRATHSPEY.



BRAES OF BALQUITHER.



FINE.

D.C.

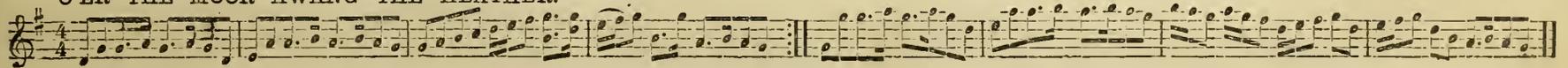


"O, WILLIE BREWED A PECK O' MAUT."

BONNIE ANNIE.



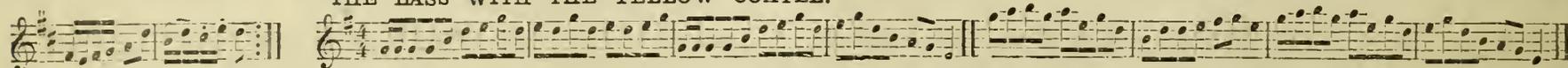
O'ER THE MOOR AWANG THE HEATHER.



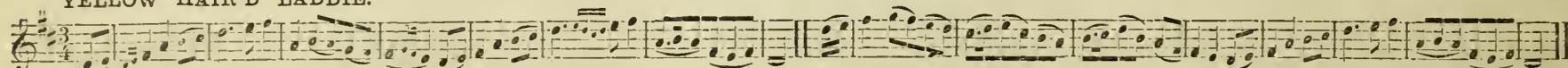
DRAW THE SWORD, SCOTLAND.



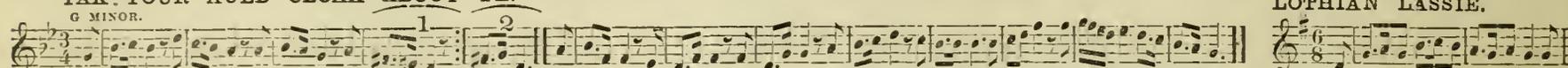
THE LASS WITH THE YELLOW COATEE.



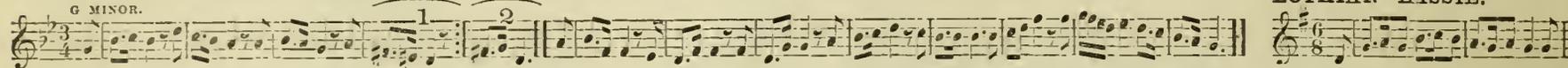
YELLOW HAIR'D LADDIE.



TAK YOUR AULD CLOAK ABOUT YE.



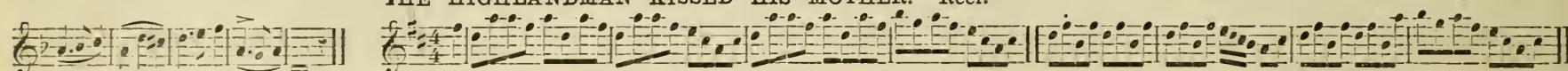
LOTHIAN LASSIE.



"HERE AWA; THERE AWA."



THE HIGHLANDMAN KISSED HIS MOTHER. Reel.



UP IN THE MORNING EARLY.



"JOCK O' HAZELDEAN."



I'M O'ER YOUNG TO MARRY YET.



KINCALDRUM. Scotch Reel.



LADY BETTY'S REEL.



LOCHLIN AND EVELINE.



FAVORITE SCOTCH MARCH.

Musical notation for Favorite Scotch March, consisting of two staves. The first staff is in 4/4 time with a treble clef and a key signature of one sharp (F#). The second staff is in 4/4 time with a bass clef and a key signature of one sharp (F#). The piece concludes with the word "FINE." above the staff and "D.C." (Da Capo) at the end.

KISS'D YEST'R E'EN.

Musical notation for Kiss'd Yest'r E'en, consisting of a single staff in 6/8 time with a treble clef and a key signature of one sharp (F#).

ALL THE BLUE BONNETS OVER THE BORDER.

Musical notation for All the Blue Bonnets over the Border, consisting of a single staff in 2/4 time with a treble clef and a key signature of one sharp (F#).

SHERIFF MULR.

Musical notation for Sheriff Mulr., consisting of two staves in 6/8 time with a treble clef and a key signature of one sharp (F#).

JANNOVICH'S REEL.

Musical notation for Jannovich's Reel, consisting of two staves in 4/4 time with a treble clef and a key signature of one sharp (F#). The piece concludes with "FINE." above the staff and "D.C." (Da Capo) at the end.

KELTON'S REEL.

Musical notation for Kelton's Reel, consisting of a single staff in 2/4 time with a treble clef and a key signature of one sharp (F#).

THE BONNIEST LASS IN A' THE WORLD.

Musical notation for The Bonniest Lass in a' the World, consisting of two staves in 4/4 time with a treble clef and a key signature of one sharp (F#).

COL. McBAIN'S REEL.

Musical notation for Col. McBain's Reel, consisting of two staves in 4/4 time with a treble clef and a key signature of one sharp (F#).

GIULLAN NAM BO; or The Cow Boy.

Musical notation for Giullan Nam Bo; or The Cow Boy, consisting of two staves in 6/8 time with a treble clef and a key signature of two flats (Bb, Eb). The notation includes trills (tr) and accents (^).

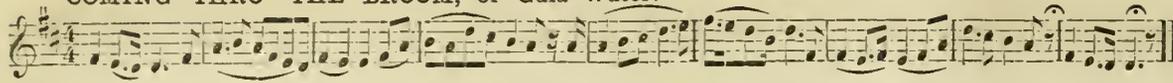
KATE ANDERSON, MY KATE. F. N. CROUCH.

Musical notation for Kate Anderson, My Kate, consisting of a single staff in 4/4 time with a treble clef and a key signature of two flats (Bb, Eb). The notation includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

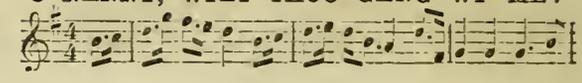
TIME WAS THY LOCKS WERE BROWN.

Musical notation for Time was thy locks were brown, consisting of a single staff in 4/4 time with a treble clef and a key signature of two flats (Bb, Eb).

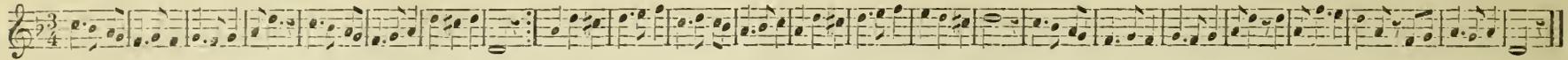
COMING THRO' THE BROOM, or Gala Water.



O NANNY, WILT THOU GANG WI' ME?



WANDERING WILLIE.



THOU ART GANE AWA FRAE ME, MARY.



MY HEART AND LUTE.



KIND ROBIN LO'ES ME.



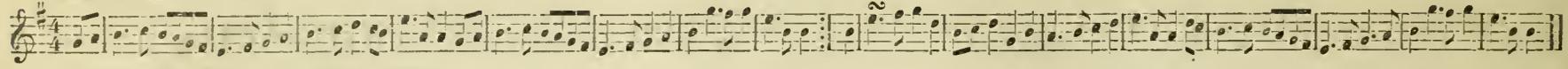
THE GREEN TREE. Scotch Reel.



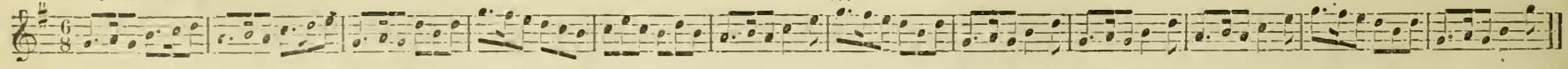
BONNIE BESSIE GREEN.



MARY MORRISON.



DRUNKEN WIFE O' GALLOWAY.



PEEP OF DAY. A Strathspey.



SCOTCH DANCE.



ATHOL CUMMER'S STRATHSPEY.

Two staves of musical notation in G major, 4/4 time. The first staff contains the first strain, and the second staff contains the second strain, ending with a 'FINE' marking.

Repeat 2d strain, and D. C.

STRAUN ROBERTSON'S RANT.

Two staves of musical notation in G major, 4/4 time. The first staff contains the first strain, and the second staff contains the second strain.

LADY HARRIET HOPE'S REEL.

Two staves of musical notation in G major, 4/4 time. The first staff contains the first strain, and the second staff contains the second strain.

SCOTCH FUSILEERS' MARCH.

Two staves of musical notation in G major, 4/4 time. The first staff contains the first strain, and the second staff contains the second strain, featuring a trill (tr) in the final measure.

TO DANTON ME.

Two staves of musical notation in G major, 4/4 time. The first staff contains the first strain, and the second staff contains the second strain, featuring a trill (tr) in the final measure.

BONNY EARL OF MURRAY.

Two staves of musical notation in G major, 3/4 time. The first staff contains the first strain, and the second staff contains the second strain.

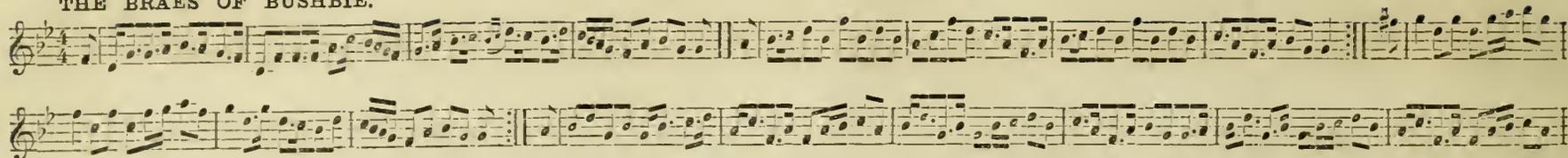
BOB OF FETTERCAIRN REEL.

Two staves of musical notation in G major, 4/4 time. The first staff contains the first strain, and the second staff contains the second strain, featuring a forte (f) dynamic marking.

LADY MARY RAMSAY'S STRATHSPEY.

Two staves of musical notation in G major, 4/4 time. The first staff contains the first strain, and the second staff contains the second strain, featuring a forte (f) dynamic marking.

THE BRAES OF BUSHBIE.



THE DUSTY MILLER. From a collection of Scotch music, published in 1709.



I LOST MY LOVE, AND I DINNA KEN HOW. Jig.



KENMURE'S ON AND AWA'.



THE WAEFU' HEART.



WHAT THE DE'IL AILS YOU.



NEIL GOW'S WIFE. Strathspey.



REEL OF TULLOCH.



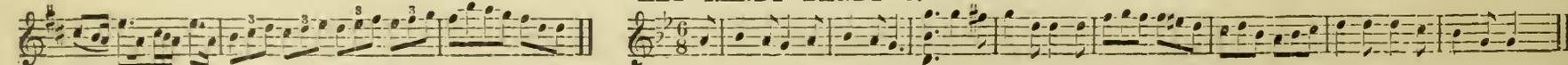
THE BORDER WIDOW'S LAMENT.



LADY CHARLOTTE OF BRAIDS STRATHSPEY.



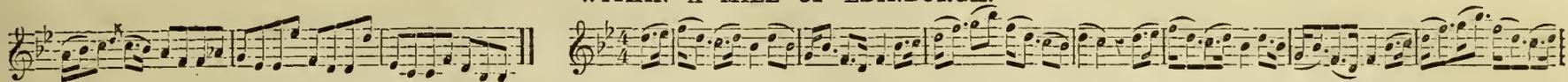
HEY RANDY DANDY O.



MRS. ADYES' STRATHSPEY.



WITHIN A MILE OF EDINBURGH.



WHY'LL BE KING BUT CHARLEY.

A MINOR.



M'LACHLAN'S SCOTCH MEASURE.



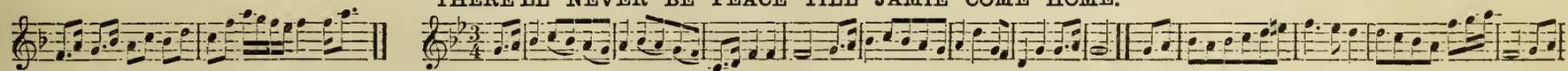
MAGGIE LAUDER.



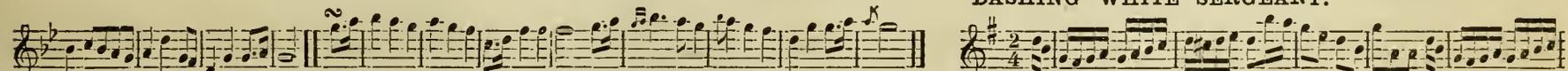
LORD MOIRA, or Loudon's bonnie Woods and Braes.



THERE'LL NEVER BE PEACE TILL JAMIE COME HOME.



DASHING WHITE SERGEANT.

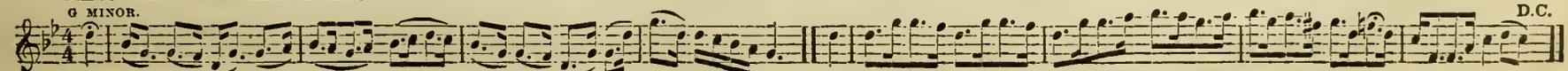


CARL AN' THE KING COME.



ALISTAIR MACALASTAIR.

G MINOR.



D.C.

SCOTCH AIRS.

LOCHABER NO MORE.



HIGHLAND MARY.



OF A' THE AIRTS THE WIND CAN BLAW.



THE BONNIE HOUSE O' AIRLIE.



CALEDONIAN LADDIE.



BEN LOMOND.



TODLEN HAME.



PINKELL'S STRATHSPEY.



FLORA McDONALD'S LAMENT.



WILLIE CAMERON.

MINOR.



SCOTCH REEL.

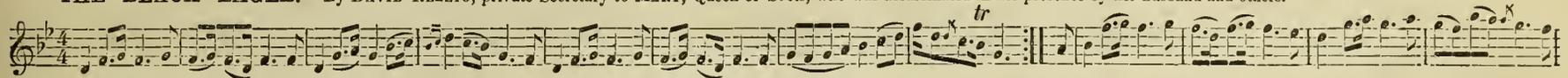
A MINOR.



MISS WARRENDER OF LOCHEND'S. A Strathspey.



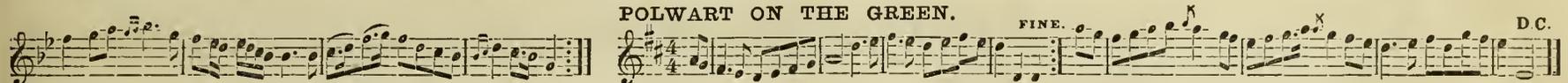
THE BLACK EAGLE. By DAVID REZZIO, private Secretary to MARY, Queen of Scots, who was assassinated in her presence by her husband and others.



POLWART ON THE GREEN.

FINE.

D.C.



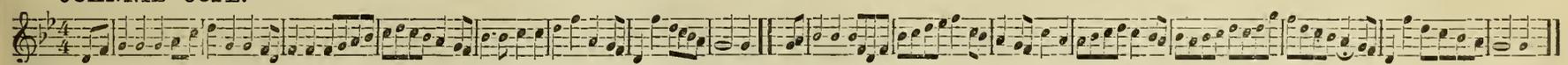
SUCH A PARCEL OF ROGUES IN THE NATION.



KISS ME SWEETLY.



JOHNNIE COPE.



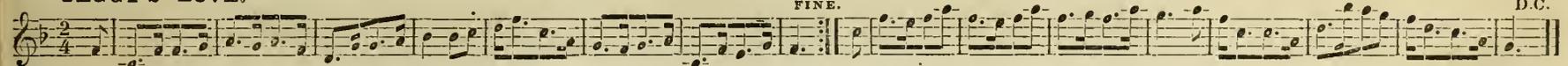
ARGYLE IS MY NAME.



PEGGY'S LOVE.

FINE.

D.C.



HE THAT GETS A BONNIE LASSIE. Reel.



SALLY KELLY. Reel.



SCOTCH AIRS.

SCOTCH BONNET.



BONNIE BRIER BUSH.



THE DEUKS DANG O'ER MY DADDIE.



GREEN GROW THE RUSHES O.



CALLUM BEG.



LASS OF PATIE'S MILL.



KELVIN GROVE.



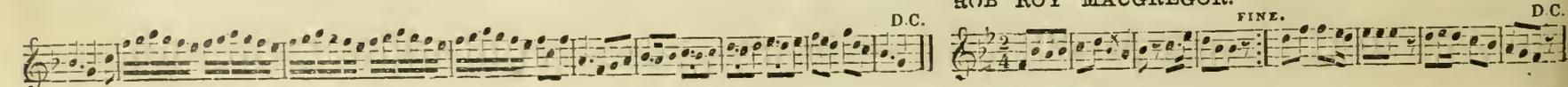
JOHN PATERSON'S MARE GOES FOREWORT. Performed in the time of a Horse Gallop.



FINE.



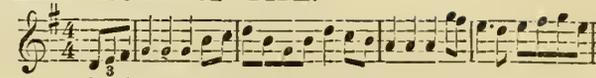
ROB ROY MACGREGOR.



JENNIE BAUBEE, or MOLLY PUT THE KETTLE ON.



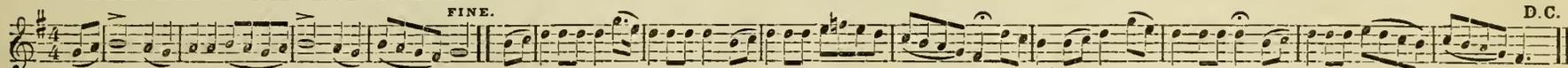
EAST NUKE OF FIFE.



HITHER O YOU. Scotch Dance.



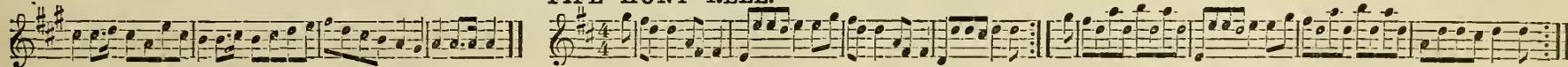
WE'RE ALL A NID NOD NODDIN.



ATHOL HIGHLANDER'S MARCH.



FIFE HUNT REEL.



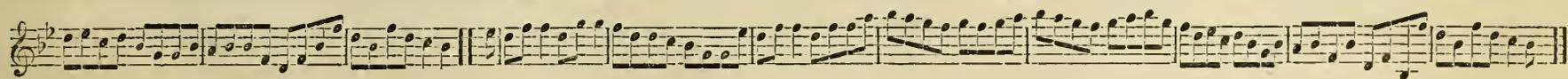
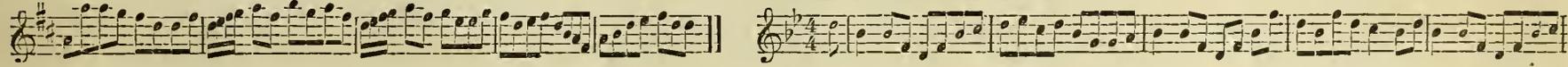
O LASSIE, ART THOU SLEEPING YET?



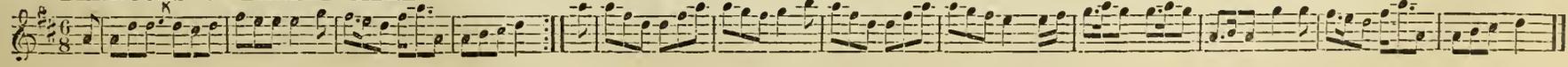
CALEDONIAN HUNT. Reel.



ANNIE IS MY DARLING.



BANNOCKS O' BARLEY MEAL.



BONNIE SCOTLAND.



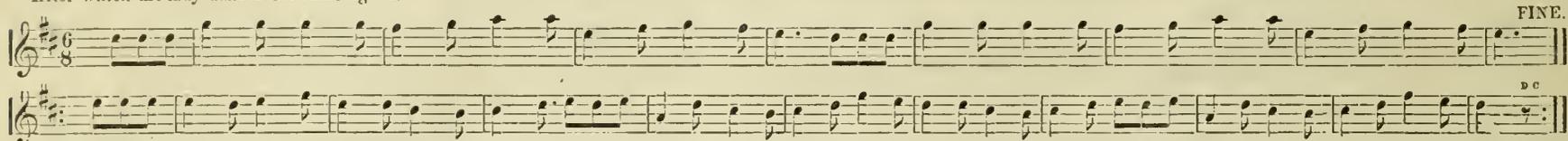
LA BOULANGERE.

La Boulangere is a French dance of great antiquity; in the present day it usually forms the concluding dance of a ball, in the same way that Sir Roger de Coverly does in England. The gentlemen and their partners place themselves in a circle, and join hands, the gentlemen facing inwards, and the ladies outwards of the circle.

They dance once round still keeping hands, and when they come back to their places, the leading couple begin the figure.

The gentleman with his right hand takes his partner's right hand, turns once round with her, and then leaves her. After which, with his left hand he takes the left hand of the lady next in rotation, turns once round in like manner with her, and then returns to his partner, to whom he gives his right hand as before, then his left to the lady standing next in the circle, and so on to the end, always alternately dancing with his partner, who in the meantime when he leaves her, is to continue to turn by her herself inside the circle, and keeping as far as she can from him. When this couple arrive at their own place again, the whole number join hands as before, turn once round, and the next couple to the right dance the same figure. When the party is very large, two couples may begin at the same time, one at the top and the other at the bottom of the room.

After which the lady dances the same figure.



LE CARILLON DE DUNKERQUE.

Le Carillon de Dunkerque, like the Boulangere, is a French dance of the olden time, and is the merriest and noisiest of all country dances.

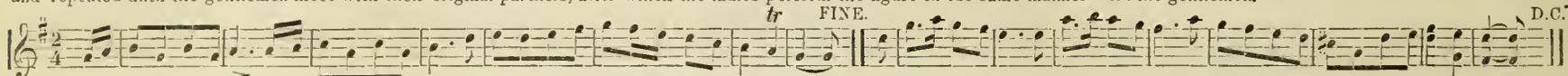
The gentlemen select their partners, and place themselves as for the Quadrille.

It is of no consequence if the number of couples is not equal, the more that dance the merrier it is.

The music plays the first eight bars, after which each gentleman takes the place of the gentleman to his right, the ladies meanwhile retaining their places.

All balance and turn with their new partners, the gentlemen finishing with their faces towards the ladies, and their backs to the centre of the Quadrille.

Then all the ladies and gentlemen clap their hands three times, and then stamp on the floor three times, and finish by turning round with their new partners. This figure is again begun and repeated until the gentlemen meet with their original partners, after which the ladies perform the figure in the same manner with the gentlemen.



POLKA MAZOURKA.

The Polka Mazourka is of Polish origin, and is a very graceful dance. It is a combination of the Polka and Mazourka steps.

Slide the left foot forward (count one); bring the right foot up to the left, at the same time raise the left foot, extending it, pointing the foot down (count two); bring the left back close to the right, at the same time springing on the right foot without touching the left on the floor (count three); then execute the Polka Redowa step (count three).

Commence the whole with the right foot; the Mazourka part is executed forward without turning; then turn half round with the Polka Redowa step; repeat, and you make the whole round.



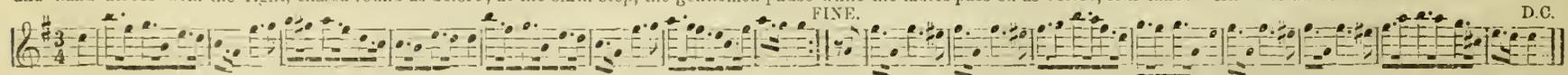
THE CAZORTI.

In this new dance there is a pleasing combination of figure with the galop and two step waltz. The company stand up in squares of four couples each, either round or down the middle of the room, the first standing opposite the second, the fourth even with the first and opposite the third, and hold as in galops.

1st. All chassa to next corner and there turn, and repeat places. First and third couple forward and back, second and fourth couples repeat, first and third couples forward and change ladies, second and fourth couples repeat, first and third resume partners; second and fourth also.

2d. First and fourth couples chassa forward and turn in loop, second and third repeat; then all forward, back, forward, and change ladies with opposite couples; repeat this.

3d. All chassa round, eight bars, closing towards the centre. Left hands across by gentlemen, they still retaining the ladies with right, then chassa in this position; at the sixth step the gentlemen pause, while the ladies, with two steps, pass on to the gentlemen before them; repeat the star figure four times; then all turn, the gentlemen taking their ladies with left hand, and hand across with the right, chassa round as before; at the sixth step, the gentlemen pause while the ladies pass on as before, four times. All valse ad libitum.



LA MADRILAINNE.

La Madrilaine is a graceful dance, lately composed by Madam Michau, of London. Its style is Spanish, and Castenets are obligato, to accompany the music, which is in three-eight time, played rather slowly and well marked.



The gentleman begins with left foot, the lady with her right, the position the same as in the Waltz or Polka. Slide to the side, point the other, and bring it near to the first (one bar) repeat, and two pas de basques in turning once round (two bars,) side again, point the other, and bring it up to the first (one bar,) pas de basque (one bar,) turning half round, repeat, this to be continued as often as found agreeable, after which the first part is repeated.



L' IMPERIALE. A New Parisian Dance.

Another Parisian dance; a compound of the Galop, Mazourka and Redowa, the music in common time.



Partners hold as usual, and chassa forward, eight bars, then turn, eight bars, as in the Mazourka, the gentleman on the right foot, the lady on her left, then back your partner round the room, as in the Redowa, eight bars, and then repeat the whole.



THE ESMERALDA.

Slide two steps forward with the left foot; then execute one Polka step with the left foot (two bars,) and continue two more Polka steps, with the right and left (two bars,) recommencing the slide with the right foot, changing the feet alternately every time you commence sliding.



THE SICILIENNE. In Waltz Time.

Spring on the right foot, and bring the left foot behind, (count one.) Spring again on the right and bring the left in front (count two.) Spring on the right again, and extend the left foot, pointing the toe on the floor, (count three.) Spring on the right, and bring the left foot back in front of the right (count four.) Slide three steps forward with the right foot in front, turning half round, making in all eight movements; repeat the same with the right foot, and so on alternately, turning as in other round dances.



ZULMA L' ORIENTALE.

The gentleman commences with the left foot and executes two Polka steps, turning round (which occupies 2 bars of music.)

Then place the point of the left foot in the fourth position (count one)—then bring the heel of the left foot back into the hollow of the right (third position—count two)—make a slight spring on the right foot and slide the left foot forward, bringing the right foot up behind the left in third position (count three)—then slide the left foot forward again and turn half round, finishing on the left foot with the right foot behind (count four)—occupying two bars. In all four bars.

For a lady the directions are the same, except reversing the feet.



JOHN ANDERSON ON THE OLD CUSHION DANCE.

A celebrated Dance very fashionable in great Britain about 1800.

Before this dance commences, the company should be all seated round the room, then the Dance is begun by a single Gentleman; it may be by either Lady or Gentleman. If a Gentleman, he takes the Cushion in his hand, or throws it over his shoulder, and dances round the room to the music, stops at any lady he pleases, and lays the Cushion at her feet, the music ceases; at the same time the Gentleman say to the Musician—

* "This Dance will no further go?" Musician—"Why Sir, say you so?" Gentleman—"Because the Lady won't come to." Musician—"She must and shall come to."

The same words are used by the lady, when she says it before the Gentleman with only this alteration, that, instead of Lady, she says—"The Gentleman won't come to."

The Lady must kneel down and the Gentleman salutes her. They rise, and then the Lady takes the Cushion, dances round, leading the Gentleman with her left hand; sometimes they lightly take hold of each other's dresses; she then in the same manner, lays it before a selected Gentleman, who kneels down and kisses her.

Then the second Gentleman takes the Cushion as before, and lays it at the feet of another Lady, and so on alternately, to every Lady and Gentleman till they are all joined in the dance; who then join hands, make a ring and dance round once, then stand still, while the Gentleman (or lady as it may be) that began the Dance, takes the Cushion as before, lays it as before, at the feet of any Lady he pleases and salutes her; then raising up the Lady, bows to her and leaves the circle, the Lady saying,—“Farewell! Sir.”

The Lady then takes the Cushion, they all hands round again, and all stop for the Lady to select a Gentleman to lay the Cushion to, who kneels, salutes her: the Gentleman raises her up; she courtesies and retires, the Gentleman saying,—“Farewell, Madam or Miss.” And so on till they have all gone out of the circle one by one as they came in.

* It is sometimes danced with only saying “She won't come to,” leaving out the words, “This Dance will no further go.”



*SIR ROGER DE COVERLY.

The first lady and foot Gentleman forward in the centre meet and courtesy and bow—first gentleman and foot lady the same, first lady and foot gentleman forward and swing with right hands—first gentleman and foot lady the same—first lady and foot gentleman forward and swing with left hands—first gentleman and foot lady the same—first lady and foot gentleman forward, swing with both hands—first gentleman and foot lady the same.

First lady and foot gentleman forward and allemande around each other—first gentleman and foot lady the same.

First couple swing each other with right hand, first lady swings second gentleman with left hand (first gentleman swings second lady with left hand at the same time), first couple swing each other with right hand again, third lady and gentleman with left hands—partners with right and so on until you reach the foot of the set—the gentleman passes his arms around his partners waist (lower their heads) all the other couples join their hands raised, and first couple promenade up followed by the other couples—down the outside to places—first couple will now be at the foot—the first couple cross their hands and galop up and down the centre.

*Also called in England, where it originated, the finishing dance, it was usually played as a finale to balls.



THE NEW POLISH DANCE LA ROSKA.

The music for this dance requires to be played in three-four time, the same as a Mazourka. The steps are composed of the Mazourka and Polka Redowa. The position is the same as any of the other round dances.



DANISH DANCE.

This dance is of recent introduction in the first circles of society, and is a very pleasing one, combining the galop, two step waltz, and Schottisch turn. In the first place avoid stamping the first four steps, as it is exceedingly vulgar, and does not belong to the dance. Slide the left foot forward; then draw the right close up in the third position; perform this forward movement four times; then slide in the contrary direction, eight galop steps. Repeat the forward and back again, twice (16 bars). Then dance the two step waltz or the Schottisch; turn (16 bars). Then recommence with the first part.



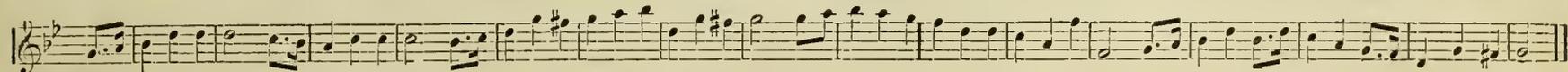
PIRATES CHORUS. (Ever be happy.)



O WOULD I WERE A BOY AGAIN.



WOUNDED HUSSAR.



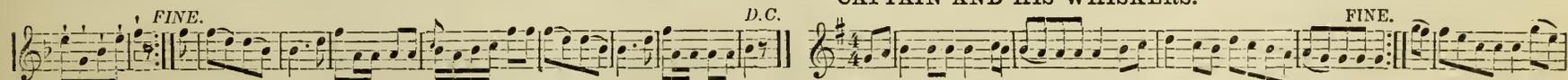
SHANGHAI POLKA, or the Chinese dance.



GERMAN POLKA.



CAPTAIN AND HIS WHISKERS.



D.C.

HAM FAT MAN.

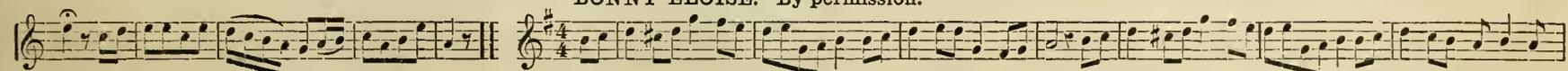


A Minor.

PEA NUT GAL.



BONNY ELOISE. By permission.



FAIRY BELLE. By permission.



IN HAPPY MOMENTS. From Maritana.

Musical notation for the first piece, 'IN HAPPY MOMENTS. From Maritana.', consisting of a single staff of music in 4/4 time with a key signature of one sharp (F#).

NETTY MOORE, or Far, Far across the Sea.

CHORUS.

Musical notation for the second piece, 'NETTY MOORE, or Far, Far across the Sea.', consisting of a single staff of music in 4/4 time with a key signature of one sharp (F#).

SYMPHONY.

RAW RECRUITS, or Abraham's Daughter,

Musical notation for the third piece, 'SYMPHONY.' and 'RAW RECRUITS, or Abraham's Daughter,' consisting of two staves of music in 4/4 time with a key signature of one sharp (F#).

FINE.

D.C. RAW RECRUITS. No.2.

Musical notation for the fourth piece, 'FINE.' and 'D.C. RAW RECRUITS. No.2.', consisting of two staves of music in 2/4 time with a key signature of one sharp (F#).

Musical notation for the continuation of the fourth piece, 'D.C. RAW RECRUITS. No.2.', consisting of two staves of music in 2/4 time with a key signature of one sharp (F#).

GOD SAVE THE QUEEN. National Air of England.

Musical notation for the fifth piece, 'GOD SAVE THE QUEEN. National Air of England.', consisting of two staves of music in 3/4 time with a key signature of one sharp (F#).

HAND ORGAN POLKA.

Musical notation for the sixth piece, 'HAND ORGAN POLKA.', consisting of a single staff of music in 2/4 time with a key signature of one sharp (F#).

D.C.

Musical notation for the continuation of the sixth piece, 'HAND ORGAN POLKA.', consisting of a single staff of music in 2/4 time with a key signature of one sharp (F#).

WILLIE MAZURKA.

D.C.

Musical notation for the seventh piece, 'WILLIE MAZURKA.', consisting of a single staff of music in 3/4 time with a key signature of one sharp (F#).

Musical notation for the continuation of the seventh piece, 'WILLIE MAZURKA.', consisting of a single staff of music in 3/4 time with a key signature of one sharp (F#).

Musical notation for the continuation of the seventh piece, 'WILLIE MAZURKA.', consisting of a single staff of music in 3/4 time with a key signature of one sharp (F#).

Musical notation for the continuation of the seventh piece, 'WILLIE MAZURKA.', consisting of a single staff of music in 3/4 time with a key signature of one sharp (F#).

LE REINE DE NAVARE QUADRILLE.

No. 1. (3 strains.) First four right and left; balance, and turn partners; ladies chain; promenade four. Sides the same.

No. 1.

No. 2. (2 strains.) First couple chassa to couple on their right, bow and courtesy to each other twice, moving right and left across each other at each salutation; right and left with same couple; chassa to next couple, next, next; other couples the same.

No. 2.

No. 3. (3 strains.) First lady balance to right hand gentleman, turn with any gentleman she may choose; balance with next gentleman, &c., 2nd lady, &c., 3d lady, 4th lady.

No. 3.

No. 4. (3 strains.) First lady turn right hand gentleman with right hand, next with left; next with right, partner with left; all promenade; first side lady the same, and so on with others.

No. 4.

No. 5. (3 strains.) First couple promenade round the set and face the head of the hall; next, next, next; all chassa across partners, and back; all balance and turn partners; first lady balance with partner, swing any gent. she may choose; balance with second gentleman, &c; second lady, &c; all balance and turn to places; all promenade round the hall.

No. 5.

NINE PINS QUADRILLE.

Form as for a common Cotillion or Quadrille, with an extra gent in the centre.

No. 1. Eight hands round; grand right and left half round, half promenade to place. All balance to corners and turn partners, (gent in the centre selecting a partner to turn with,) and all promenade, (gent without partner in centre,) repeat three times.

No. 1.

No. 2. Eight hands half round, half promenade to places; grand right and left. All chassa across, (centre gent selecting a partner,) Balance to partners and turn corners. All promenade.

No. 3. First lady balance to right hand gent and swing with centre gent; lady pass on and balance to next gent, swing with centre gent. Repeat with next; repeat with last gent leaving him in the centre. Eight hands half round, half promenade to places. All balance to corners and turn partners, centre gent selecting partner, extra gent in centre; ladies all balance to the right and swing, centre gent selecting partner, extra gent to centre; all promenade.

No. 4. Eight hands round; grand right and left half round, half promenade to place. All balance to corners and turn partners, (gent in the centre selecting a partner to turn with,) and all promenade, (gent without partner in centre,) repeat three times.

No. 5. Eight hands half round, half promenade to places; grand right and left. All chassa across, (centre gent selecting a partner,) Balance to partners and turn corners. All promenade.

CHERUBIM QUADRILLE.

No. 1. First four right and left—side couples right and left—ladies balance to the right all promenade. First ladies chain—side ladies chain—ladies balance to the right—all promenade. First four forward and back, and four hands round to places—side couples forward four and back, and four hands round to places, the ladies balance to the right—all promenade. First four cross right hand, go round to the right and back again to places—side couples cross right hand, go round and back again to places—ladies balance to the right—all promenade.

No. 1.

No. 2. Forward two—face to face—sides four—the gentlemen all change places—all promenade—ladies grand chain all—hands all round—all forward—sides four and turn to place—right and left all round—repeated twice, first by the head couples and then by the sides.

No. 2.

No. 3. All chassa and turn partners—four ladies forward—to the centre and back—four gentlemen forward—four ladies cross right hand—round and back, forming the star figure—all balance and turn to places—repeated twice, the second time the gentlemen forward first and cross hands in the centre.

No. 3.

No. 4. All chassa—hands all round—ladies chain—sides four—the gentlemen all change places—all forward and back (sides four) and turn partners to places—hands all round—four ladies forward and back and four hands round to places—four gentlemen forward and back and four hands round to places—four ladies cross right hand round and back, forming the star figure—all balance and turn to place—right and left all round—repeated twice, first by the head couples and then by the sides.

No. 4.

No. 5. All chassa—ladies grand chain—balance to corners and turn—all promenade—repeat twice and then finish with jig.

No. 5.

THE JIG. Hands all round—ladies balance to the right and turn—balance to the next and turn—balance to the next and turn—balance to partners and turn—hands all round—all chassa.

N. B. In each figure the dancers all have a new partner, and is repeated four times, which will bring all back again to their own places. If this be all repeated, the second time the gentlemen should balance to the left, and hands all round.

PUNCH AND JUDY SET.

No. 1. (2 strains.) Gentlemen all balance to corners, and turn—gentlemen cross over and all balance to opposite corners and turn—gentlemen all promenade round on the outside to places, and turn partners—gentlemen all promenade half round on the outside, swing the lady with the bright eyes—promenade round to place, swing the lady you love best.

No. 1. S:

No. 2. (3 strains.) First lady balance to the right hand gentleman, swing the gentleman with big feet—pass on and balance to the next gentleman, swing the gentleman with the long nose—pass on and balance to the next gentleman, swing the gentleman with the red hair—balance to partners, swing the best looking gentleman in the set—gentlemen all promenade round to the right on the outside—ladies all promenade round on the inside (at the same time)—balance and turn partners—next lady balance to right hand gentleman, &c.

2. S:

No. 3. (3 strains.) First couple promenade round the set, and face out—next couple promenade round the set, and face out—next couple promenade round the set and face out—last couple promenade round the set and face out—first four promenade to centre (backwards) back, pass outside and face right hand side couples—all forward to centre (sides backwards) (first 4 forward) chassa by couples—all balance and turn to places.

3. S:

No. 4. (3 strains.) First gent pass partner and balance to the 1st lady on the left, swing the lady with the black eyes—pass on and balance to next lady and swing the lady with curls—pass on and balance to next lady and swing with the lady with dimples in her cheek; pass on and balance to next lady—swing the most beautiful lady in the hall—all balance and swing whom they please.

4. S:

No. 5. (3 strains.) All balance to corners, turn with opposite corners—all balance with opposite corners, turn with the best dancer in the set—first lady promenade half round the set to the right (the gentleman half round to the left at the same time) join hands and promenade back to place—next lady, &c.—ladies all forward to centre and stop, gentleman all round the ladies—ladies fall back, gentlemen all forward and stop, first and second ladies, and third and fourth ladies, join hands and promenade to seats.

5. S:

FANCY DANCES.

SALLY COME UP SCHOTTISCHE.*

Musical score for 'SALLY COME UP SCHOTTISCHE.*' in G major, 4/4 time. The score consists of five staves. The first staff ends with a double bar line and the word 'FINE.' above it. The second staff ends with a double bar line and 'D.C.' above it. The third, fourth, and fifth staves each end with a double bar line and 'D.C.' above it. The music features various rhythmic patterns, including triplets and sixteenth-note runs.

GOLDEN ROBIN POLKA.

Musical score for 'GOLDEN ROBIN POLKA.' in G major, 2/4 time. The score consists of four staves. The first staff begins with a forte dynamic marking 'f' and contains a trill 'tr'. The second staff ends with a double bar line and 'D.C.' above it. The third and fourth staves each end with a double bar line and 'D.C.' above it. The music is characterized by rapid sixteenth-note passages and trills.

IRRESISTIBLE POLKA.

Musical score for 'IRRESISTIBLE POLKA.' in G major, 2/4 time. The score consists of three staves. The first staff ends with a double bar line and 'FINE.' above it. The second staff ends with a double bar line and 'D.C.' above it. The third staff ends with a double bar line and 'D.C.' above it. The music features a steady eighth-note accompaniment with a melodic line of eighth and sixteenth notes.

* By permission of GEO. D. RUSSELL & Co., who publish Fred. Buckley's arrangement for the Piano Forte.

CONSCRIPT WALTZ.



WALTZ IN THE SWISS FAMILY.



FLOWING WALTZ.



DIELETRA WALTZ.



FROM "MOSES IN EGYPT."



MINUET REDOWA WALTZ.



EMILY WALTZ.



FAVORITE FRENCH WALTZ.



FLORENTINE AIR.



OLARA MAZOURKA.

Musical notation for Olara Mazourka, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of two staves of music. The first staff contains a melodic line with several triplet markings (indicated by a '3' above the notes). The second staff provides a harmonic accompaniment.

TRAINEAUX MAZOURKA.

Musical notation for Traineaux Mazourka, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of two staves. The first staff has a melodic line with a 'FINE.' marking at the end. The second staff has a rhythmic accompaniment with triplet markings.

WANDA POLKA MAZOURKA.

Musical notation for Wanda Polka Mazourka, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of two staves. The first staff has a melodic line with triplet markings. The second staff has a rhythmic accompaniment with triplet markings.

MUSIDORA MAZOURKA.

Musical notation for Musidora Mazourka, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of two staves. The first staff has a melodic line with a 'D.C.' (Da Capo) marking. The second staff has a rhythmic accompaniment with a 'D.C.' marking.

LES SOUPIRS MAZOURKA.

Musical notation for Les Soupirs Mazourka, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece consists of two staves. The first staff has a melodic line with a 'FINE.' marking. The second staff has a rhythmic accompaniment.

GAVOT DE VESTRIS.

Musical notation for Gavot de Vestris, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece consists of two staves. The first staff has a melodic line with a 'D.C.' marking. The second staff has a rhythmic accompaniment with first and second endings (1st. and 2a.).

FAVORITE FRENCH MAZOURKA.

Musical notation for Favorite French Mazourka, featuring a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The piece consists of two staves. The first staff has a melodic line. The second staff has a rhythmic accompaniment.

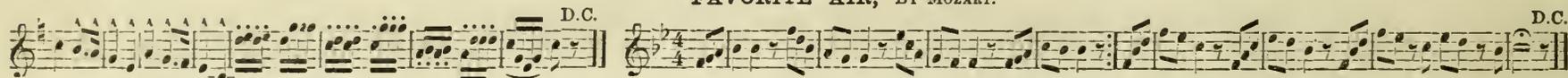
CARNIVAL OF VENICE.

Musical notation for Carnival of Venice, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The piece consists of two staves. The first staff has a melodic line with a 'FINE.' marking. The second staff has a rhythmic accompaniment with a 'D.C.' marking.

VAILLANCE POLKA MILITAIRE.



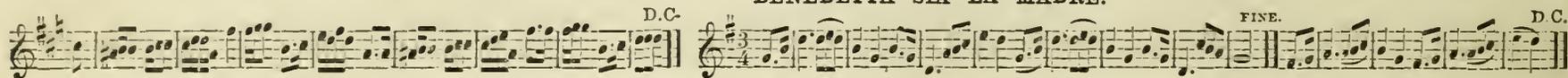
FAVORITE AIR, By MOZART.



DIAMOND SCHOTTISCHE.



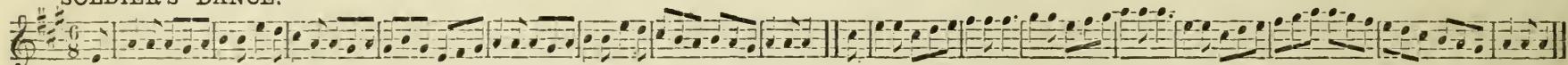
BENEDETTA SIA LA MADRE.



POLONESE GAVOTTE.



SOLDIER'S DANCE.



LA MANOLA.



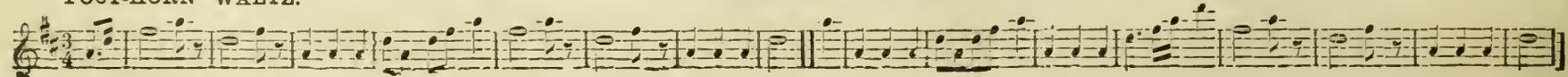
RAINBOW SCHOTTISCHE. [By permission.]



THE SISTERS.



POST-HORN WALTZ.



MAYFIELD POLKA.

Musical notation for Mayfield Polka, consisting of two staves. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The piece concludes with a double bar line and the word "FINE." written above the staff. A "D.C." (Da Capo) instruction is located at the end of the second staff.

LEIPZIG POLKA.

Musical notation for Leipzig Polka, consisting of two staves. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The piece concludes with a double bar line and the word "D.C." written above the staff.

DRAWING-ROOM POLKA.

Musical notation for Drawing-Room Polka, consisting of two staves. The first staff is in treble clef with a 2/4 time signature. The second staff is in bass clef. The piece concludes with a double bar line and the word "D.C." written above the staff.

EVERLASTING POLKA.

Musical notation for Everlasting Polka, consisting of two staves. The first staff is in treble clef with a 2/4 time signature and includes a triplet of eighth notes. The second staff is in bass clef and includes a triplet of eighth notes. The piece concludes with a double bar line and the word "D.C." written above the staff.

EXQUISITE POLKA.

Musical notation for Exquisite Polka, consisting of two staves. The first staff is in treble clef with a 2/4 time signature and includes a triplet of eighth notes. The second staff is in bass clef and includes a triplet of eighth notes. The piece concludes with a double bar line and the word "FINE." written above the staff.

NIGHTINGALE WALTZ.

Musical notation for Nightingale Waltz, consisting of two staves. The first staff is in treble clef with a 3/4 time signature and includes a "D.C." instruction. The second staff is in bass clef. The piece concludes with a double bar line and the word "D.C." written above the staff.

PRINCE OF WALES WALTZ.

Musical notation for Prince of Wales Waltz, consisting of two staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The piece concludes with a double bar line.

CLEONE WALTZ.

Musical notation for Cleone Waltz, consisting of two staves. The first staff is in treble clef with a 3/4 time signature. The second staff is in bass clef. The piece concludes with a double bar line.

GALLOP IN GUSTAVUS.

ITALIAN AIR.

PRIMA DONNA WALTZ.

RIVER WALTZ.

ENGLISH MAZOURKA.

ADELINE WALTZ.

RICCI'S WALTZ.

SPANISH DANCE. No. 1.

SPANISH DANCE. No. 2.

THE WITCHES' DANCE. By PAGANINI.

LE ROSSIGNOLO WALTZ.

FANCY DANCES.

MILITARY POLKA. Dedicated to Lieut. JOSEPH B. PRINCE, JR., of the 30th Mass. Regiment.

Musical notation for Military Polka, featuring a treble clef, 2/4 time signature, and a key signature of one flat. The piece includes a 'FINE' marking at the end of the first line.

ANNIE POLKA REDOWA.

Musical notation for Annie Polka Redowa, featuring a treble clef, 3/4 time signature, and a key signature of one flat. It includes 'D.C.' and 'FINE' markings.

Continuation of the musical notation for Annie Polka Redowa, featuring a treble clef, 3/4 time signature, and a key signature of one flat. It includes 'D.C.' and 'D.C.' markings.

PEARL POLKA.* H. KLEBER.

Musical notation for Pearl Polka, featuring a treble clef, 2/4 time signature, and a key signature of one flat. It includes dynamic markings like *p* and *f*.

Continuation of the musical notation for Pearl Polka, featuring a treble clef, 2/4 time signature, and a key signature of one flat. It includes a 'D.C.' marking.

GALLY POLKA.* A. DODWORTH.

Musical notation for Gally Polka, featuring a treble clef, 2/4 time signature, and a key signature of one flat. It includes dynamic markings like *p* and *f*.

Continuation of the musical notation for Gally Polka, featuring a treble clef, 2/4 time signature, and a key signature of one flat. It includes a *f* dynamic marking.

ADELAIDE POLKA REDOWA.

Musical notation for Adelaide Polka Redowa, featuring a treble clef, 3/4 time signature, and a key signature of one flat. It includes 'D.C.' and 'FINE' markings.

Continuation of the musical notation for Adelaide Polka Redowa, featuring a treble clef, 3/4 time signature, and a key signature of one flat. It includes a 'D.C.' marking.

HATTIE SCHOTTISCHE. JORDAN.

Musical notation for Hattie Schottische, featuring a treble clef, 4/4 time signature, and a key signature of one flat. It includes a 'D.C.' marking.

LIZZIE POLKA REDOWA.

Musical notation for Lizzie Polka Redowa, featuring a treble clef, 3/4 time signature, and a key signature of one flat. It includes 'D.C.' and 'FINE' markings.

Continuation of the musical notation for Lizzie Polka Redowa, featuring a treble clef, 3/4 time signature, and a key signature of one flat. It includes a 'D.C.' marking.

BAY OF BISCAY POLKA.



WILSON'S FANDANGO. Very popular in London in 1816.



MAY ROSE WALTZ.



AMELIA WALTZES. No. 1. H. G. LUMBYE.



No. 2.



GERMAN REDOWA. CHAS. D'ALBERT.



CRACOVIE VARSOVIANA.



THE BLACK BRIGADE CAMP DANCE.

NELLIE POLKA REDOWA.

D.C.

D.C.

BOLERO. From the Opera of "MASANIELLO."

FINE.

AMERICAN EAGLE POLKA. E. K. EATON.

D.C. f

SVA

loco.

SVA

loco.

BILLY BOY WALTZ.

D.C.

D.C.

FINE.

PIC NIC REDOWA. E. K. EATON.

D.C.

TITANIA'S FAVORITE POLKA. JULES NORMANN.

D.C.

LA PIROUETTE POLKA. PASELOUP.

Musical notation for La Pirouette Polka, featuring a treble clef, 2/4 time signature, and various musical notations including trills and slurs.

THE RAT-CATCHER'S POLKA JULES NORMANN.

Musical notation for The Rat-Catcher's Polka, featuring a treble clef, 2/4 time signature, and a 'FINE.' marking.

LAUGHING EYES POLKA.

Musical notation for Laughing Eyes Polka, featuring a treble clef, 2/4 time signature, and a 'D.C.' (Da Capo) marking.

FORT SUMTER REDOWA. E. K. EATON.

Musical notation for Fort Sumter Redowa, featuring a treble clef, 3/4 time signature, and various musical notations including trills and slurs.

SOUNDS FROM HOME WALTZES. No. 1.

Musical notation for Sounds From Home Waltzes No. 1, featuring a treble clef, 3/4 time signature, and a 'f' (forte) dynamic marking.

No. 2.

Musical notation for Sounds From Home Waltzes No. 2, featuring a treble clef, 3/4 time signature, and a 'D.C.' marking.

No. 3.

Musical notation for Sounds From Home Waltzes No. 3, featuring a treble clef, 3/4 time signature, and a 'D.C.' marking.

No. 4.

Musical notation for Sounds From Home Waltzes No. 4, featuring a treble clef, 2/4 time signature, and multiple 'tr' (trill) markings.

THE GREAT EXHIBITION POLKA.

Musical notation for The Great Exhibition Polka, featuring a treble clef, 2/4 time signature, and a 'PIU ALLEGRO.' tempo marking.

LINDA REDOWA.

Musical notation for Linda Redowa, featuring a treble clef, 3/4 time signature, and a 'D.C.' marking.

POLISH MAZURKA.

Musical notation for Polish Mazurka, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The piece concludes with a 'FINE.' marking and a 'D.C.' (Da Capo) instruction.

DUVAL'S POLKA REDOWA.

Musical notation for Duval's Polka Redowa, featuring a treble clef, 3/8 time signature, and a key signature of one sharp. It includes 'FINE.' and 'D.C.' markings.

LA FAVORITA REDOWA.

Musical notation for La Favorita Redowa, featuring a treble clef, 3/4 time signature, and a key signature of one sharp. It includes 'D.C.' and 'FINE.' markings.

Musical notation for La Favorita Redowa, continuing from the previous system with a key signature change to one flat (F).

EMILIE REDOWA. KROSKWITZ.

Musical notation for Emilie Redowa, featuring a treble clef, 3/4 time signature, and a key signature of one flat. It includes a 'Repeat third strain, and D.C.' instruction and dynamic markings like 'p'.

Musical notation for Emilie Redowa, continuing with dynamic markings 'ff' and 'p', and first/second ending brackets.

EVANGELINE POLKA.

Musical notation for Evangeline Polka, featuring a treble clef, 2/4 time signature, and a key signature of one sharp. It includes 'D.C.' and 'FINE.' markings.

Musical notation for Evangeline Polka, continuing with a key signature change to one flat and 'D.C.' markings.

GAZELLE REDOWA. C. LANGROTH.

Musical notation for Gazelle Redowa, featuring a treble clef, 3/4 time signature, and a key signature of one sharp. It includes dynamic markings 'fp', 'p', 'f', and 'ffp', and a 'D.C.' marking.

Musical notation for Gazelle Redowa, continuing with dynamic markings 'p', 'tr', and '3', and a 'DAL SEGNO.' instruction.

FAIR STAR WALTZ. CHAS. D' ALBRET.

Musical notation for Fair Star Waltz, featuring a treble clef, 3/4 time signature, and a key signature of one flat. It includes first/second ending brackets and dynamic markings.

LA BELLE SWISS WALTZ.

Musical notation for La Belle Swiss Waltz, featuring a treble clef, 3/4 time signature, and a key signature of one flat. It includes first/second ending brackets and dynamic markings.

THE VIENNA POLKA.

Musical notation for THE VIENNA POLKA. Includes treble clef, key signature of two sharps, and time signature of 2/4. Ends with 'FINE' and 'D.C.'.

CELEBRATED SPANISH MAZURKA. No. 1.

Musical notation for CELEBRATED SPANISH MAZURKA. No. 1. Includes treble clef, key signature of two sharps, and time signature of 3/8. Ends with 'D.C.' and 'FINE'.

No. 2.

Musical notation for No. 2. Includes treble clef, key signature of two sharps, and time signature of 3/8. Ends with 'D.C.' and 'FINE'.

BRONZE HORSE GALLOP.

Musical notation for BRONZE HORSE GALLOP. Includes treble clef, key signature of two sharps, and time signature of 2/4. Ends with 'D.C.' and 'FINE'.

CARRIE POLKA REDOWA.

Musical notation for CARRIE POLKA REDOWA. Includes treble clef, key signature of two sharps, and time signature of 3/4. Ends with 'D.C.' and 'FINE'.

HATTIE POLKA REDOWA.

Musical notation for HATTIE POLKA REDOWA. Includes treble clef, key signature of two sharps, and time signature of 3/4. Ends with 'D.C.' and 'FINE'.

OTIS' POLKA QUICKSTEP.

Musical notation for OTIS' POLKA QUICKSTEP. Includes treble clef, key signature of two sharps, and time signature of 6/8. Ends with 'D.C.' and 'FINE'.

JACK AND PEGGY POLKA.

Musical notation for JACK AND PEGGY POLKA. Includes treble clef, key signature of two sharps, and time signature of 2/4. Ends with 'D.C.' and 'FINE'.

BEETHOVEN'S LAST WALTZ.

Musical notation for BEETHOVEN'S LAST WALTZ. Includes treble clef, key signature of two sharps, and time signature of 3/4. Ends with 'D.C.' and 'FINE'.

ZAPELADO.

Musical notation for ZAPELADO. Includes treble clef, key signature of two sharps, and time signature of 3/4. Ends with 'D.C.' and 'FINE'.

Musical notation for ZAPELADO. Includes treble clef, key signature of two sharps, and time signature of 3/4. Ends with 'D.C.' and 'Repeat Octave higher.'

LUCY ANN'S WALTZ. Not too fast.

Musical notation for the first system of Lucy Ann's Waltz, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff.

LA TRICOTEUSE, or the Knitter's Waltz.

Musical notation for the first system of La Tricoteuse, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff.

FINE.

D.C.

RUSSIAN MAZURKA.

Musical notation for the first system of Russian Mazurka, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff.

D.C.

FINE.

ITALIAN MONFRINA.

Musical notation for the first system of Italian Monfrina, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written on a single staff.

D.C.

D.C.

JACKSON'S WALTZ.

Musical notation for the first system of Jackson's Waltz, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written on a single staff.

Musical notation for the second system of Jackson's Waltz, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written on a single staff.

Musical notation for the third system of Jackson's Waltz, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written on a single staff.

LEMON HILL WALTZ.

Musical notation for the first system of Lemon Hill Waltz, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff.

D.C.

KANSAS WALTZ.

Musical notation for the first system of Kansas Waltz, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff.

LA GRANGE WALTZ. LYON.

Musical notation for the first system of La Grange Waltz, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff.

Musical notation for the second system of La Grange Waltz, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff.

FINE.

D.C.

SILVER MINER'S WALTZ.

Musical notation for Silver Miner's Waltz, 3/4 time signature, ending with a double bar line and the word "FINE." above it.

HAPPY FAMILY REDOWA.

Musical notation for Happy Family Redowa, 3/4 time signature, starting with a double bar line and "D.C." above it.

D. C.

Musical notation for Happy Family Redowa, 3/4 time signature, continuing from the previous line.

LA FILLE DU REGIMENT POLKA. J. STRAUSS.

Musical notation for La Fille du Regiment Polka, 2/4 time signature, starting with a double bar line and "mf" below it, ending with a double bar line and "FINE." above it.

GYPSY'S DANCE IN PRECIOSA.

Musical notation for Gypsy's Dance in Preciosa, 2/4 time signature, starting with a double bar line and "D.C." above it, ending with a double bar line and "p" below it.

L'ALINE. FRENCH CONTRE DANCE.

Musical notation for L'Aline French Contre Dance, 2/4 time signature, starting with a double bar line and "FINE." above it, ending with a double bar line and "D.C." above it.

IL BONDOCANI.

Musical notation for Il Bonducani, 2/4 time signature, starting with a double bar line and "FINE." above it, ending with a double bar line and "D.C." above it.

NEW SPANISH DANCE.

Musical notation for New Spanish Dance, 2/4 time signature, starting with a double bar line and "D.C." above it, ending with a double bar line and "FINE." above it.

Musical notation for New Spanish Dance, 2/4 time signature, continuing with first and second endings (1st., 2nd.) and ending with a double bar line and "D.C." above it.

RACOZI GALLOP.

Musical notation for Racozi Gallop, 2/4 time signature, starting with a double bar line and "F." below it, ending with a double bar line and "F." below it.

AUNT TOBEY'S QUICKSTEP.

Musical notation for Aunt Tobey's Quickstep, 6/8 time signature, starting with a double bar line and "FINE." above it, ending with a double bar line and "D.C." above it.

Repeat 3d strain.

ECLIPSE POLKA. No. 1. KOENIG.

Musical notation for Eclipse Polka No. 1, featuring a treble clef, 2/4 time signature, and multiple triplet markings.

No. 2. D.C.

Musical notation for Eclipse Polka No. 2, including first and second endings and a double bar line with 'D.C.' marking.

LA SYLPHIDE WALTZ.

Musical notation for La Sylphide Waltz, featuring a 3/8 time signature and first/second ending markings.

LADIES' POLKA. D.C.

Musical notation for Ladies' Polka, including first and second endings and a double bar line with 'D.C.' marking.

ROSALINDA WALTZ.

Musical notation for Rosalinda Waltz, featuring a 3/4 time signature, dynamic markings (p, f), and trill ornaments (tr).

BINIE'S WALTZ.

Musical notation for Binie's Waltz, featuring a 3/4 time signature and a key signature change.

LA REVEUSE POLKA REDOWA.

Musical notation for La Reveuse Polka Redowa, including a first ending marking and a key signature change.

THE PEACE OF THE VALLEY. BALFE.

Musical notation for The Peace of the Valley, including a double bar line with 'D.C.' marking and triplet markings.

WILSON'S WALTZ MARCH.* From the "Companion to the Ball room," published in London in 1816.

Musical notation for Wilson's Waltz March, consisting of two staves of music in 3/8 time.

MOUNTAIN DAISY WALTZ.

Musical notation for Mountain Daisy Waltz, consisting of two staves of music in 3/4 time, including trills and a dynamic marking of p.

THE QUEEN'S GALLOP. CHAS. D' ALBERT.

Musical notation for The Queen's Gallop, consisting of two staves of music in 2/4 time, including a dynamic marking of p and first/second endings.

DOLCE.

PLUIE DE MAI VALSE. No. 1.

Musical notation for Pluie de Mai Valse No. 1, consisting of two staves of music in 3/4 time, including first/second endings and a dynamic marking of ff.

Musical notation for Pluie de Mai Valse No. 1, continuing the second staff with triplets and a dynamic marking of ff.

D.C. No. 2.

Musical notation for Pluie de Mai Valse No. 2, consisting of two staves of music in 3/4 time, including a dynamic marking of ff.

No. 3.

RUBINA POLKA.

Musical notation for Rubina Polka, consisting of two staves of music in 2/4 time.

Musical notation for Rubina Polka, continuing the second staff.

HIGHLAND SCHOTTISCHE.

Musical notation for Highland Schottische, consisting of two staves of music in 2/4 time.

Musical notation for Highland Schottische, continuing the second staff with a dynamic marking of D.C.

* As a march should always precede the waltzing, this was composed in waltz time for that purpose to show the connection between triple and common time, the former will be in imitation of the latter if played properly.

MUSIKANTER POLKA. WALLERSTEIN.

Musical notation for Musikanter Polka, Wallerstein. Key signature: one sharp (F#), time signature: 2/4. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

TRIO.

SOLDIER'S POLKA. CHAS. D' ALBERT.

Musical notation for Soldier's Polka, Chas. D' Albert. Key signature: one sharp (F#), time signature: 2/4. The piece is divided into two parts, '1st.' and '2nd.', and concludes with 'D.C.' (Da Capo).

FIRST LOVE REDOWA.

Musical notation for First Love Redowa. Key signature: one sharp (F#), time signature: 3/4. The piece concludes with a double bar line and the marking 'FINE'.

LA PARQUETTE POLKA REDOWA.

Musical notation for La Parquette Polka Redowa. Key signature: one sharp (F#), time signature: 3/4. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

LA DOUCE PENSEE POLKA MAZOURKA.

Musical notation for La Douce Pensee Polka Mazourka. Key signature: one sharp (F#), time signature: 3/4. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

CONTRABAND'S QUICKSTEP.

Musical notation for Contraband's Quickstep. Key signature: one sharp (F#), time signature: 6/8. The piece includes dynamic markings such as 'f' (forte) and 'ff' (fortissimo), and concludes with a double bar line and the marking 'D.C.' (Da Capo).

CHAMPAGNE GALLOP.

Musical notation for Champagne Gallop. Key signature: one sharp (F#), time signature: 2/4. The piece includes dynamic markings such as 'Pop.' (pizzicato) and 'ff' (fortissimo), and concludes with a double bar line and the marking 'D.C.' (Da Capo).

THE SKY ROCKET POLKA. J. H. SEIPP.

Musical notation for 'THE SKY ROCKET POLKA' in 2/4 time, featuring a melody with various ornaments and a 'D.C.' marking.

Clap hands three times.

Shoh!..... Who!..... Hal!.....
NEPAULESE POLKA. STRAUSS.

Musical notation for 'NEPAULESE POLKA' in 2/4 time, featuring a melody with various ornaments and a 'FINE.' marking.

D.C.

EGLANTINE POLKA.

Musical notation for 'EGLANTINE POLKA' in 2/4 time, featuring a melody with various ornaments and a 'D.C.' marking.

D.C.

Musical notation for 'EGLANTINE POLKA' in 2/4 time, featuring a melody with various ornaments and a 'FINE.' marking.

FINE.

POLKA D' AMOUR.

Musical notation for 'POLKA D' AMOUR' in 2/4 time, featuring a melody with various ornaments and a 'D.C.' marking.

D.C.

Musical notation for 'POLKA D' AMOUR' in 2/4 time, featuring a melody with various ornaments and a 'D.C.' marking.

D.C.

NEW STOP WALTZ.

Musical notation for 'NEW STOP WALTZ' in 3/8 time, featuring a melody with various ornaments and a 'D.C.' marking.

D.C.

REDOWA WALTZ.

Musical notation for 'REDOWA WALTZ' in 3/4 time, featuring a melody with various ornaments and a 'FINE.' marking.

FINE.

THE DOUBLE XX WALTZ.

Musical notation for 'THE DOUBLE XX WALTZ' in 3/4 time, featuring a melody with various ornaments and a 'D.C.' marking.

ARCADIAN WALTZ.

Musical notation for 'ARCADIAN WALTZ' in 3/4 time, featuring a melody with various ornaments and a 'FINE.' marking.

FINE.

D.C.

MAZURKA No. 1.

Musical notation for Mazurka No. 1, 3/8 time, featuring trills (tr) and a D.C. marking.

MAZURKA No. 2.

Musical notation for Mazurka No. 2, 3/8 time, featuring trills (tr) and a FINE marking.

MAZURKA No. 3.

Musical notation for Mazurka No. 3, 3/8 time, featuring a FINE marking and first/second endings.

MAZURKA No. 4.

Musical notation for Mazurka No. 4, 3/4 time, featuring a FINE marking and a D.C. marking.

PAPAGENO POLKA.

Musical notation for Papageno Polka, 2/4 time, featuring triplets (3), first/second endings, and a D.C. TRIO marking.

Musical notation for Papageno Polka, 2/4 time, featuring first/second endings and a D.C. TRIO marking.

Musical notation for Papageno Polka, 2/4 time, featuring first/second endings and a D.C. TRIO marking.

MAY MORNING SCHOTTISCHE.

Musical notation for May Morning Schottische, 2/4 time, featuring first/second endings and a D.C. marking.

Musical notation for May Morning Schottische, 2/4 time, featuring first/second endings and a D.C. marking.

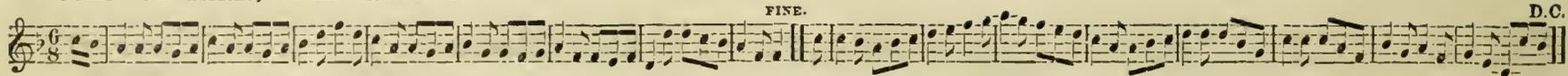
Musical notation for May Morning Schottische, 2/4 time, featuring first/second endings and a D.C. marking.

MORNING STAR WALTZ.

Musical notation for Morning Star Waltz, 3/4 time, featuring a D.C. marking.

Musical notation for Morning Star Waltz, 3/4 time, featuring a D.C. marking.

JOHN OF PARIS, or the "Ladies' Club."



DRINK TO ME ONLY WITH THINE EYES.

LOVE'S RITORNELLA.



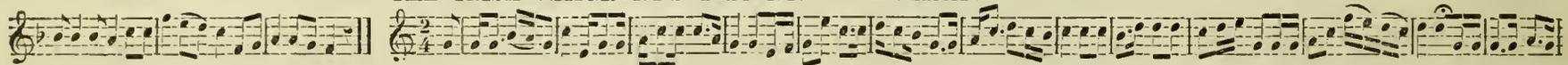
ISABEL. SPANISH MELODY.



THE OLD ARM CHAIR. HENRY RUSSELL.



THE IRISH EMIGRANT'S LAMENT. W. R. DEMPSTER.



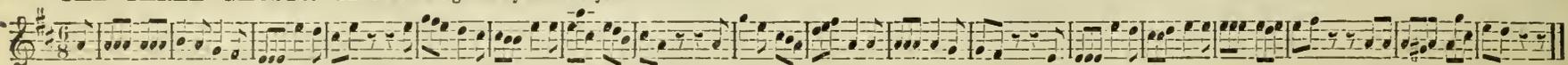
THE LOVES OF BINIE AND ALECK, or the Lover's Serenade.



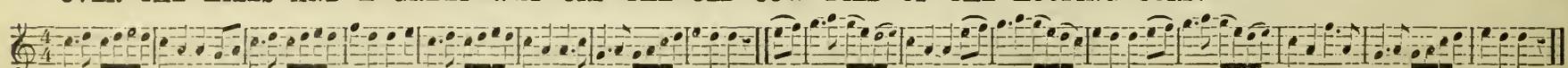
WHY DON'T THE MEN PROPOSE?



THE THREE GHOSTS. There sat three ghosts by the Kirk-yard side.



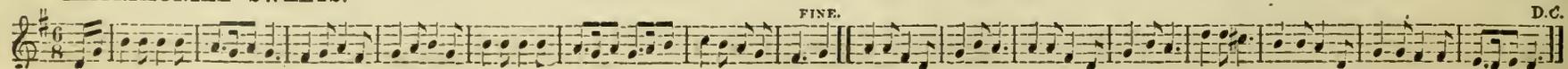
OVER THE HILLS AND A GREAT WAY ORF THE OLD COW DIED OF THE HOOPING CORF.



FINE OLD ENGLISH GENTLEMAN.



MATRIMONIAL SWEETS.



SINGLE BLESSEDNESS. *Very old.*

DANCE IN THE "HONEY MOON."



RURAL FELICITY, or Haste to the Wedding.



OH! I SHOULD LIKE TO MARRY.



NOT MARRIED YET!



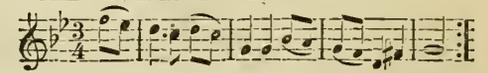
THE TRIUMPH.



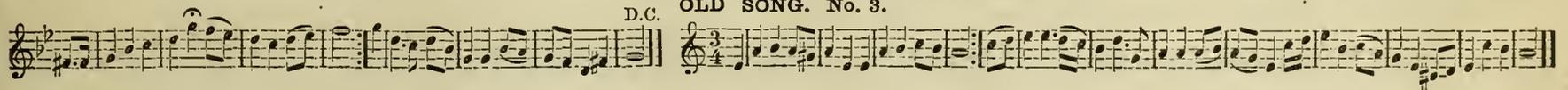
OLD SONG. No. 1.



OLD SONG. No. 2.



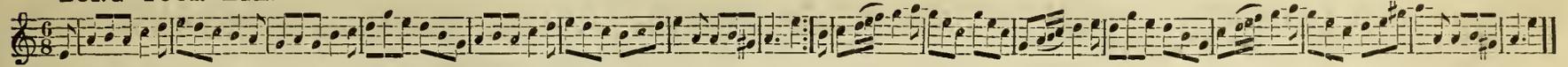
D.C. OLD SONG. No. 3.



BETSEY BAKER.



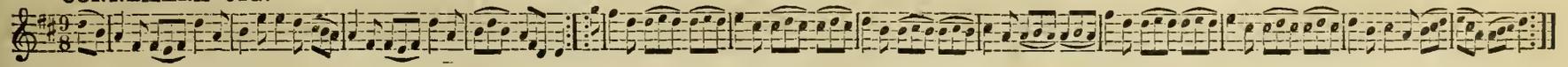
BUNG YOUR EYE.



THE DUSKY NIGHT. A celebrated Hunting Song.



CONNEMARA JIG.



THE FEMALE AUCTIONEER.



JOHNNY SANDS.



THE GOOSE HANGS HIGH.



BLITHE, BLITHE AND MERRY WAS SHE.



THE STANDING TOAST. "THE LASS THAT LOVES A SAILOR."



LORD LEVEL.



THE DEMON LOVER.

ROBERT KIDD. Minor.



THE CASSINO, or "Come thou rosy dimpled boy." Composed in 1630.

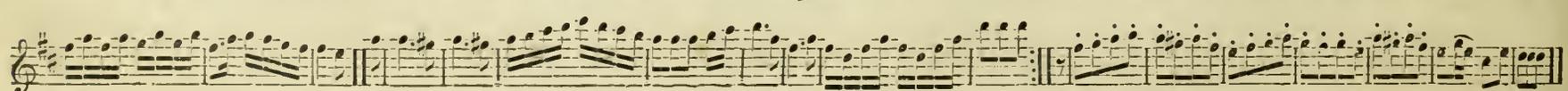


BRAVE WOLFE. A Minor.

THE WOODPECKER'S MARCH.



THE NIGHTINGALE.



UNFORTUNATE ROBINSON CRUSOE.



SUCH A BEAUTY I DID GROW.



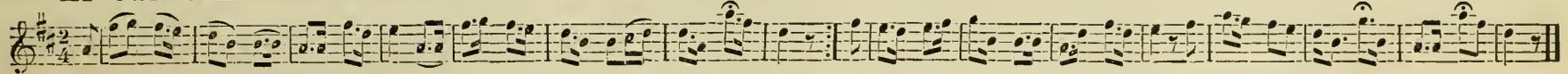
THE MUNSIEER BUTTER MILK.



BACHELOR'S BALL.



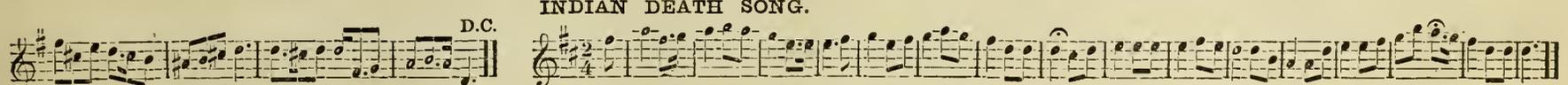
MY OWN ONE. DAVID LEE.



SONG OF THE SKY LARK.



FINE.



INDIAN DEATH SONG.

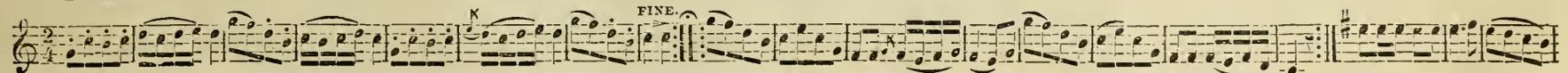


D.C.

THE PIPER'S MAGGOT.



THE RECOVERY.



FINE.

GILLIE CALLUM. Sword Dance.



D.C.

DOWN AMONG THE DEAD MEN. OLD ENGLISH.



THE HUNTERS OF KENTUCKY. Old name, "ALLY CROKER."



THE CANTEEN CALL, or the "OLD DRUMMER'S DELIGHT."



'TIS ALL FOR THE LOVE OF THE WIDOW.



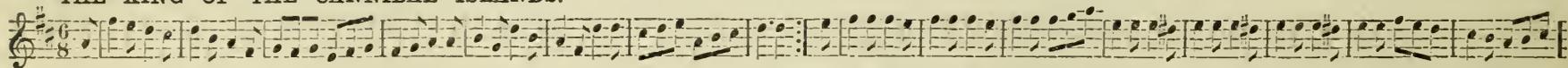
THE GLORIOUS VINTAGE OF CHAMPAGNE. BALFE.



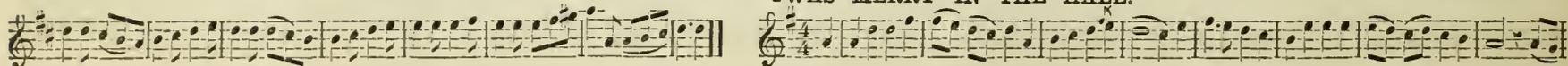
SONG OF THE ENCHANTRESS.



THE KING OF THE CANNIBAL ISLANDS.



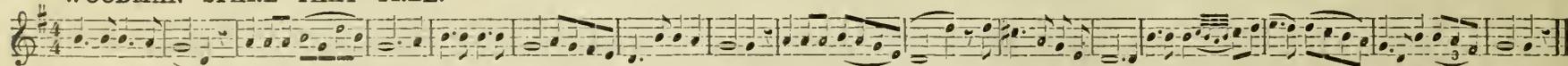
'T WAS MERRY IN THE HALL.



BALANCE A STRAW.



WOODMAN SPARE THAT TREE.



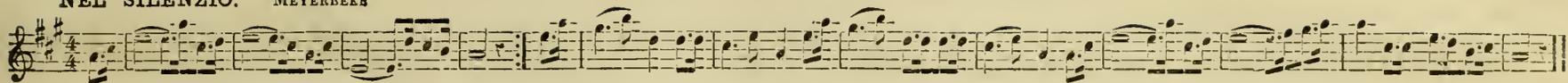
BRIGHT THINGS CAN NEVER DIE.



MERRY LADS OF AYR.



NEL SILENZIO. MEYERBEER



AIR FROM "STRADELLA."



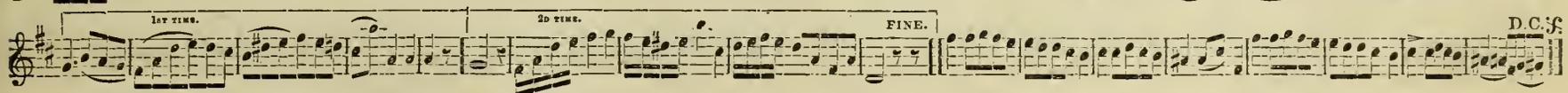
Andante Moderato. DI PROVENZA. (In whispers soft.)



I WELCOME THEE WITH GLADNESS. BELLINI.



SHADOW DANCE FROM "DINORAH."



AIR FROM "SIMON BOCANEGRA."



WALTZ IN THE "BREWER OF PRESTON."



ROMANCE FROM "ANNA BOLENA."



HIGH ROAD TO LINTON.



LA SONNAMBULA QUICKSTEP.

Musical notation for La Sonnambula Quickstep, featuring a treble clef, 6/8 time signature, and a key signature of one sharp (F#). The piece includes a 'FINE.' marking and a 'D.C.' (Da Capo) instruction at the end.

FRA DIAVOLO QUICKSTEP.

Musical notation for Fra Diavolo Quickstep, featuring a treble clef, 6/8 time signature, and a key signature of one sharp (F#). The piece includes a 'FINE.' marking and a 'D.C.' (Da Capo) instruction at the end.

UNION BAND QUICKSTEP.

Musical notation for Union Band Quickstep, featuring a treble clef, 6/8 time signature, and a key signature of one flat (Bb). The piece includes a 'FINE.' marking and a 'D.C.' (Da Capo) instruction at the end.

NATIONAL CADETS' QUICKSTEP.

Musical notation for National Cadets' Quickstep, featuring a treble clef, 6/8 time signature, and a key signature of one sharp (F#). The piece includes a 'FINE.' marking and a 'D.C.' (Da Capo) instruction at the end.

D.C.

D.C.

COPPERHEAD GALLOPADE.

Musical notation for Copperhead Gallopade, featuring a treble clef, 2/4 time signature, and a key signature of one flat (Bb).

Continuation of the musical notation for Copperhead Gallopade, featuring a treble clef, 2/4 time signature, and a key signature of one flat (Bb).

ZOUAVE QUICKSTEP.

Musical notation for Zouave Quickstep, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#). The piece includes a 'FINE.' marking and a 'D.C.' (Da Capo) instruction at the end.

D.C.

CAPT. GAUL'S QUICKSTEP.

Musical notation for Capt. Gaul's Quickstep, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#).

DEAD MARCH IN "MEROPE."

Musical notation for Dead March in "Merope", featuring a treble clef, 4/4 time signature, and a key signature of one sharp (F#).

Continuation of the musical notation for Dead March in "Merope", featuring a treble clef, 4/4 time signature, and a key signature of one sharp (F#).

CAMBRIDGE RESERVE GUARD QUICKSTEP.

Musical notation for Cambridge Reserve Guard Quickstep, featuring a treble clef, 2/4 time signature, and a key signature of one sharp (F#).

UNKLE OTIS'S GERMAN PAUSE.

Musical notation for 'UNKLE OTIS'S GERMAN PAUSE.' in 4/4 time, ending with 'FINE.'

D.C. ♯ CHARMING MOLLY.

Musical notation for 'CHARMING MOLLY.' in 2/4 time, starting with 'D.C. ♯' and ending with 'FINE.' and 'D.C.'

BURGESS'S HORNPIPE.

Musical notation for 'BURGESS'S HORNPIPE.' in 4/4 time.

LIGHT DRAGOON QUICKSTEP.

Musical notation for 'LIGHT DRAGOON QUICKSTEP.' in 2/4 time, ending with 'FINE.' and 'D.C.'

ADJUTANT'S QUICKSTEP.

Musical notation for 'ADJUTANT'S QUICKSTEP.' in 2/4 time, ending with 'FINE.' and 'D.C.'

FRENCH MARCH.

Musical notation for 'FRENCH MARCH.' in 4/4 time, featuring triplets and dynamic markings 'p' and 'f'.

MARCH FROM GUILLAUME TELL.

Musical notation for 'MARCH FROM GUILLAUME TELL.' in 2/4 time.

FINE.

AIR MILITAIRE from "Fra Diavolo."

Musical notation for 'AIR MILITAIRE from "Fra Diavolo."' in 4/4 time, ending with 'FINE.' and 'D.C.'

THE CRIMSON MORN BIDS HENCE THE NIGHT. From the "Duenna."

Musical notation for 'THE CRIMSON MORN BIDS HENCE THE NIGHT. From the "Duenna."' in 4/4 time.

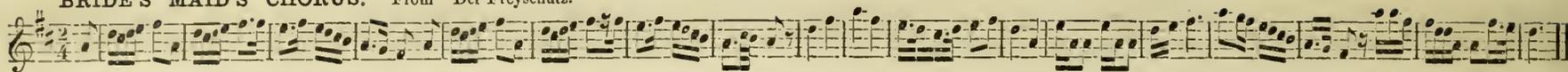
AIR MILITAIRE, from "Pietro l'Erimita."

Musical notation for 'AIR MILITAIRE, from "Pietro l'Erimita."' in 2/4 time.

CHINESE MARCH.

Musical notation for 'CHINESE MARCH.' in 2/4 time.

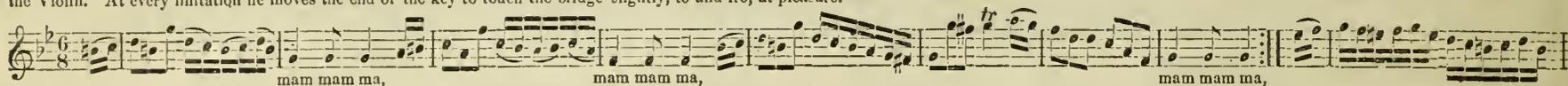
BRIDE'S MAID'S CHORUS. From "Der Freyschutz."



MARKET CHORUS. From "Massaniello."



MAM, MAM, MA. The imitation of the mam, mam, ma, is obtained by a common door key held by its handle betwixt the teeth of the performer, with the other end resting on the tail-piece of the Violin. At every imitation he moves the end of the key to touch the bridge slightly, to and fro, at pleasure.



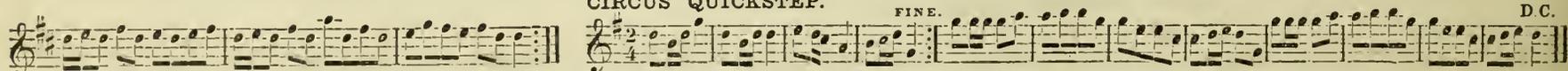
BALTIMORE HORNPIPE.



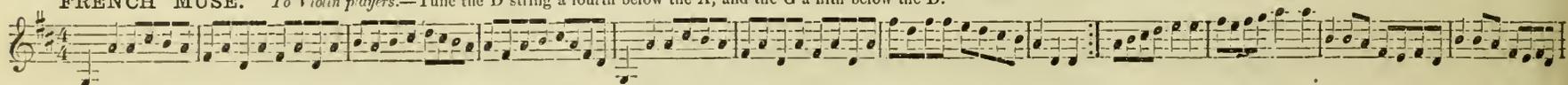
BUMBLE BEE IN THE PUMPKIN BLOSSOM. Imitation of the Buzzing of a Bumble Bee. To Violin players.—Tune the G string a fourth below the D string, and an octave below the A



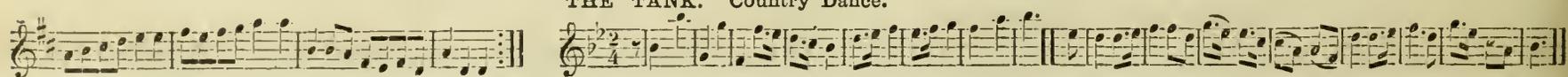
CIRCUS QUICKSTEP.



FRENCH MUSE. To Violin players.—Tune the D string a fourth below the A, and the G a fifth below the D.



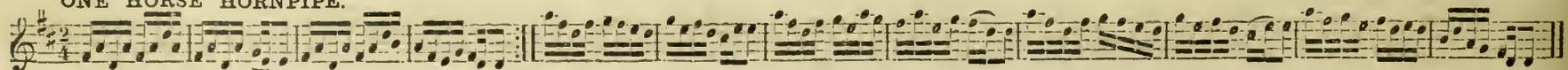
THE TANK. Country Dance.



PERO'S BRICKLAYER.



ONE HORSE HORNPIPE.



SAVIN HILL HORNPIPE.



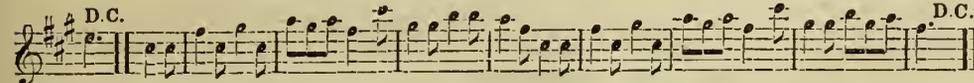
MORTON'S REEL.



LA CATINA.



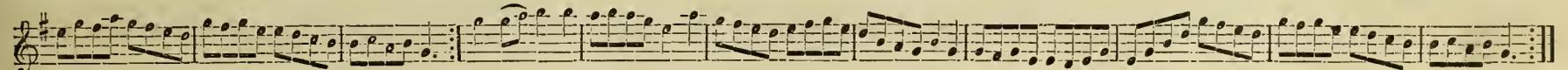
FINE.



D.C.

D.C.

BUTCHER'S ROW.



FLORA'S BIRTHDAY.



CHARLES STREET, BATH. Reel.



SWEET ELLEN.



THE VEXED EDITOR.



THE ROUT.



D.C.

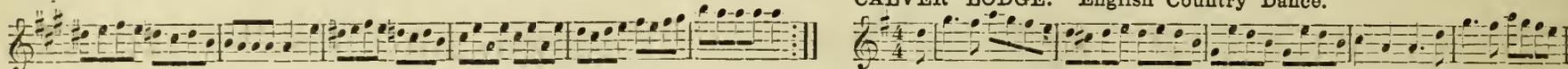
JOICE'S HORNPIPE.



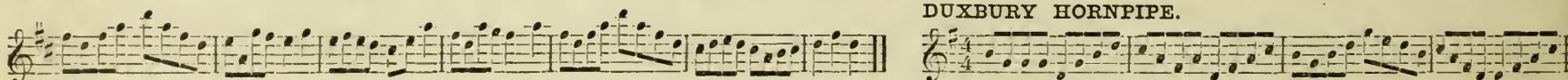
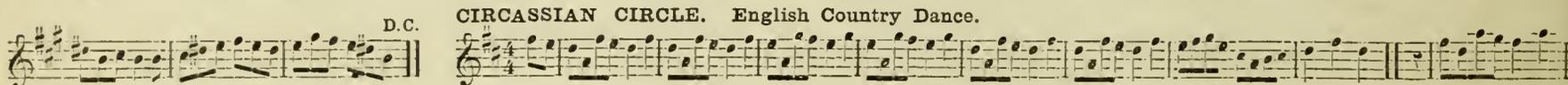
MEG MERRILEES. English Country Dance.



CALVER LODGE. English Country Dance.



THE NUT.



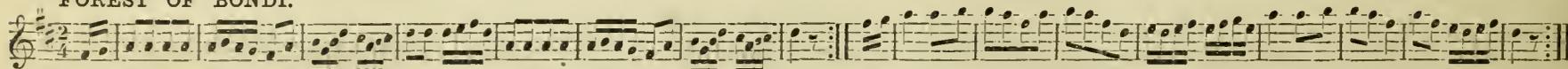
FOLLOW ME, HARRY.



DANCE FROM LUCIA DI LAMMERMOOR.



FOREST OF BONDI.



MISS MANNING'S REEL.



DEMOCRATIC RAGE.



THE HOUSE THAT JACK BUILT.

THE MUSES.

BOBBING JOAN, or Love and Whiskey.

GEORGIANA.

FINE.

BROSE AND BUTTER.

VIRGINIA WATER.

Cres.

p

f

fz

ff

Dolcissimo.

f

Dolce.

f

MERRY DANCE.

MERRY DANCE. First two ladies join hands and chassa across the set and back; (first two gents chassa across single on the outside and back, at the same time.) First two gentlemen join hands and chassa across, (ladies on the outside at the same time), back. First couple down the centre, back, cast off, right and left.

D.C.

PRINCE GEORGE'S FLIRT GALLOPADE.

1st.

2d.

Presto.

FLOWER GIRL'S QUADRILLE.

No. 1. La Pantalon.

No. 1. First four right and left; balance; ladies' chain; all promenade; grand right and left. Sides same. D.C.

D.C. No. 2. L'Ete.

No. 2. First two forward and back, cross over.

chassa, cross back; balance. Repeat 4 times.

D.C. No. 3. La Poule.

No. 3. First two give right hands, cross over, left hands back on a line: balance, half promenade; ladies' chain; forward and back, half right and left to place. Others same. D.C.

No. 4. La Trenise.

No. 4. First four lead to right, chassa out; right and left; ladies' chain; forward and back; turn partners to place. Sides same. D.C.

D.C.

No. 5. La Finale.

No. 5. First lady balance to right and turn next gent; balance to next, and turn partner in centre; six hands round that couple and turn partners to place. Others same.

GIPSY QUADRILLE.

No. 1. La Fobatrerie.

No. 1. Right and left 4; balance and turn partners; lead to the right, balance, and swing four hands round to place; all chassa across. Sides the same.

D.C. No. 2. La Alpine.

No. 2. Forward 2, cross over; chassa, cross back; balance and turn partners; all promenade. Next 2, &c.

D.C.

No. 3. La Suisse

No. 3. Forward and back 2, back to back; balance and turn partners; first four lead to right and form lines; all forward and back, and turn partners to place. Others same.

No. 4. La Helvecie.

No. 4. First couple balance right hand couple, balance next couple; right and left with next couple; 4 ladies chain; all promenade. Others same.

No. 5. La Tyrolesse.

No. 5. Forward and back 2, and turn in centre; 6 hands round that couple; all balance and turn to place; all chassa across; all promenade. Others same.

RAINBOW POLKA REDOWA QUADRILLE.

No. 1. La Villagers.

No. 1. First 4 balance, and turn partners; first 4 polka; sides polka; sides same, and all polka.

No. 2. La Reapers.

No. 2. First 2 forward and back, give right hands, swing to place; first 4 polka; sides polka. Others same.

No. 3. La Shepherds.

No. 3. First couple polka inside the set; grand right and left half round; polka to place. Others same.

No. 4. Les Dancers.

No. 4. All take hands forward and back, ladies pass to right; all polka. Repeat 4 times.

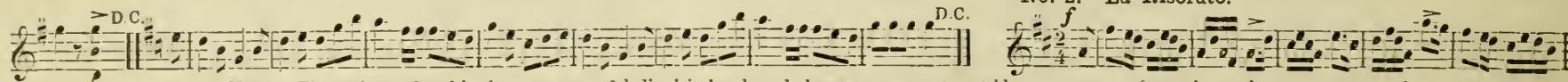
MILITARY QUADRILLE. CENTRAL CITY.

No. 1. La Heroique.



No. 1. Eight hands round ; first 4 right and left ; ladies grand chain ; all promenade ; 8 hands round ; sides right and left ; ladies grand chain ; all promenade.

No. 2. La Risoluto.



No. 2. First 2 forward and back, cross over ; 2 ladies join hands and chassa across, gents outside ; gents same ; forward 4, and turn partners to place. Others same.

No. 3. La Fieramente.



No. 3. First 4 forward and back, half right and left ; right and left with right hand couples ; ladies chain with left hand couples ; forward 4, and four hands round to place. Sides same



No. 4. La Marche.



No. 4. A MARCH. The head couple (that is, the first couple in the first set, which stand at the right hand corner of the head of the hall,) can now conduct the march as they please, marching in single couples, in double couples, and single file (lady front of gentleman.) After passing through all the different forms of the march, introduce a quickstep, at the end of which form into sets, each four ladies and four gentlemen facing each other—first couple balance and chassa down the centre—next couple—next—next—all forward and back, swing to places.



No. 5. La Reveuse.



No. 5. Ladies all balance to right and turn ; promenade with same. Repeat 4 times. Ladies grand chain ; all promenade.



Salutation No. 1. Salutation No. 2. Mother calling daughter, No. 1. Mother calling daughter, No. 2. Laughter, No. 1.

How d'ye do? Pretty well, thank ye. How d'ye do? Pretty well, thank ye. Sa - rah, Sa - rah. Ma - ri-a, Ma - ri-a, Eh, eh ch ch eh ch eh eh.

Laughter No. 2. Yawning. Sneeze. Coughing. Sighing. Out of breath.

Auch, auch, auch.

Children at play, No. 1. Children at play, No. 2. Child crying, No. 1. Child crying, No. 2. Child crying, No. 3. Child crying, No. 4.

Child sobbing. Cross child. Child crying, No. 5. Child's cry. Child sobbing. A cry.

Neu - è.

Nightingale, No. 1. Nightingale, No. 2. Canary Bird, No. 1. Canary, No. 2. Thrush. Cuckoo.

Robin. Lark. Pce-wit. Sparrow. Hawk. Thristle.

Cooing Dove. Dove. Blackbird. Hen from roost. Hen. Bantam. Pea-hen.

Guinea hen. Game-cock, No. 1. Game-cock, No. 2. Game-cock, No. 3. Game-cock, No. 4.

Blackbird. Blackbird. Turkey Poul. Goose. Duck.

Cat. Kitten. Cat in the night. Yelping Cnr. Whine of a Dog. Bark of a Mastiff Dog. Howl of a Dog. Whinney of a Horse.

mew, mew.

Horse neighing. Lamb. Sheep. Laughing Hyena. Pig grunting. Calf. Heifer. Cow. Ox.

ma, ma. B a a

Ass. Old Ewe. Growl of a Tiger. Elephant. Bee. House Fly. Cricket. Oxen. Blowing the Fire.

Ba - ah.

Slide the finger upon the strings in playing the above examples upon the Violin or Violoncello.

THE HEN'S MARCH TO THE MIDDEN. Duett. (Two Violins.)

IMITATIONS OF THE CACKLING OF A HEN.

First system of musical notation for 'THE HEN'S MARCH TO THE MIDDEN', featuring two staves with treble clefs and a key signature of one sharp (F#). The music consists of rhythmic patterns and slurs, with a trill (tr) in the second measure of the upper staff.

Second system of musical notation for 'THE HEN'S MARCH TO THE MIDDEN'. It includes the instruction 'Snap the Strings.' above the upper staff and 'Pizz.' below the lower staff. A trill (tr) is present in the upper staff.

Third system of musical notation for 'THE HEN'S MARCH TO THE MIDDEN', continuing the rhythmic patterns and slurs.

Fourth system of musical notation for 'THE HEN'S MARCH TO THE MIDDEN', ending with a trill (tr) in the upper staff.

ECHO OF THE MOUNTAIN.

First system of musical notation for 'ECHO OF THE MOUNTAIN', featuring two staves with treble clefs and a key signature of one sharp (F#). The music includes slurs and accents, with 'x' marks above certain notes in the upper staff.

Second system of musical notation for 'ECHO OF THE MOUNTAIN', continuing the melodic and rhythmic lines.

THE CURE. Duett.

First system of musical notation for 'THE CURE', featuring two staves with treble clefs and a key signature of one sharp (F#). The music consists of rhythmic patterns and slurs.

Second system of musical notation for 'THE CURE', continuing the melodic and rhythmic lines.

Third system of musical notation for 'THE CURE', featuring trills (tr) in both the upper and lower staves.

"WHEN NIGHT COMES O'ER THE PLAIN."

First system of musical notation for 'WHEN NIGHT COMES O'ER THE PLAIN', featuring two staves with treble clefs and a key signature of one sharp (F#). The time signature is 6/8. The music includes slurs and accents.

Second system of musical notation for 'WHEN NIGHT COMES O'ER THE PLAIN', featuring trills (tr) in both the upper and lower staves.

Third system of musical notation for 'WHEN NIGHT COMES O'ER THE PLAIN', continuing the melodic and rhythmic lines.

WEBER'S LAST WALTZ.

Andante

Musical score for Weber's Last Waltz, first system. It consists of two staves in 3/4 time, marked *Andante*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat.

Musical score for Weber's Last Waltz, second system. It consists of two staves in 3/4 time, continuing the melody and accompaniment from the first system.

Musical score for Weber's Last Waltz, third system. It consists of two staves in 3/4 time, continuing the melody and accompaniment. The system ends with a double bar line and the marking "D.C." (Da Capo).

ALEXIS WALTZ.

Musical score for Alexis Waltz, first system. It consists of two staves in 3/4 time, marked *p* (piano). The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp.

Musical score for Alexis Waltz, second system. It consists of two staves in 3/4 time, continuing the melody and accompaniment. The system starts with a dynamic marking of *f* (forte).

Musical score for Alexis Waltz, third system. It consists of two staves in 3/4 time, continuing the melody and accompaniment. The system ends with a double bar line.

BEETHOVEN'S LARGHETTO.

tr

Musical score for Beethoven's Larghetto, first system. It consists of two staves in 3/8 time, marked *tr* (trill). The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two sharps.

Musical score for Beethoven's Larghetto, second system. It consists of two staves in 3/8 time, continuing the melody and accompaniment.

Musical score for Beethoven's Larghetto, third system. It consists of two staves in 3/8 time, continuing the melody and accompaniment. The system ends with a double bar line.

EMPIRE QUICKSTEP.

Allegro.

Musical score for Empire Quickstep, first system. It consists of two staves in 2/4 time, marked *Allegro.* The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two sharps.

Musical score for Empire Quickstep, second system. It consists of two staves in 2/4 time, continuing the melody and accompaniment. The system ends with a double bar line and the marking "FINE".

Musical score for Empire Quickstep, third system. It consists of two staves in 2/4 time, continuing the melody and accompaniment. The system ends with a double bar line and the marking "D.C." (Da Capo).

"I PRAY FOR THEE."

First system of musical notation for "I PRAY FOR THEE." It consists of two staves: a treble clef staff with a melody in 3/4 time and a piano accompaniment in the bass clef.

Second system of musical notation for "I PRAY FOR THEE." It consists of two staves: a treble clef staff with a melody in 3/4 time and a piano accompaniment in the bass clef.

Third system of musical notation for "I PRAY FOR THEE." It consists of two staves: a treble clef staff with a melody in 3/4 time featuring trills (tr) and a piano accompaniment in the bass clef.

Fourth system of musical notation for "I PRAY FOR THEE." It consists of two staves: a treble clef staff with a melody in 3/4 time featuring trills (tr) and a piano accompaniment in the bass clef.

ORFUL WALTZ.

First system of musical notation for "ORFUL WALTZ." It consists of two staves: a treble clef staff with a melody in 3/8 time and a piano accompaniment in the bass clef. The piano part is marked with a piano (*p*) dynamic.

Second system of musical notation for "ORFUL WALTZ." It consists of two staves: a treble clef staff with a melody in 3/8 time and a piano accompaniment in the bass clef. The piano part is marked with dynamics *p*, *f*, *p*, *f*, *p*.

"OH, SUMMER NIGHT."

THE ADMIRER SERENADE IN THE OPERA OF "DON PASQUALE."

First system of musical notation for "OH, SUMMER NIGHT." It consists of two staves: a treble clef staff with a melody in 6/8 time and a piano accompaniment in the bass clef.

Second system of musical notation for "OH, SUMMER NIGHT." It consists of two staves: a treble clef staff with a melody in 6/8 time and a piano accompaniment in the bass clef.

Third system of musical notation for "OH, SUMMER NIGHT." It consists of two staves: a treble clef staff with a melody in 6/8 time and a piano accompaniment in the bass clef.

Fourth system of musical notation for "OH, SUMMER NIGHT." It consists of two staves: a treble clef staff with a melody in 6/8 time and a piano accompaniment in the bass clef.

PIRATE'S CHORUS.

First system of musical notation for "PIRATE'S CHORUS." It consists of two staves: a treble clef staff with a melody in 4/4 time and a piano accompaniment in the bass clef.

Second system of musical notation for "PIRATE'S CHORUS." It consists of two staves: a treble clef staff with a melody in 4/4 time and a piano accompaniment in the bass clef. The piano part is marked with a *D.C.* (Da Capo) instruction.

GRAND MÆRCH.

Musical score for 'GRAND MÆRCH.' in 4/4 time, key of D major. It consists of three systems of piano accompaniment, each with a treble and bass staff. The music features a variety of rhythmic patterns and melodic lines.

GERMAN POLKA.

Musical score for 'GERMAN POLKA.' in 2/4 time, key of B-flat major. It consists of three systems of piano accompaniment. The first system includes fingerings (1, 0, 1, 0) and a 'D.C.' (Da Capo) marking. The music is characterized by a steady, rhythmic accompaniment.

THE DARK PHANTOM.

IRISH AIR.

Musical score for 'THE DARK PHANTOM.' in 3/4 time, key of D major. It consists of two systems of piano accompaniment. The first system includes the instruction 'Slow and tenderly.' and dynamic markings: *p*, *cres.*, *p*, *pp*, and *mf*. The second system includes *cres. f*, *p*, and *f*.

DUETT FROM BELISARIO.

DONIZETTI.

Musical score for 'DUETT FROM BELISARIO.' in 4/4 time, key of D major. It consists of three systems of piano accompaniment. The music features complex rhythmic patterns and melodic lines, typical of a duet.

THE TRUMPET WALTZ.

Musical score for 'THE TRUMPET WALTZ.' in 3/4 time, featuring two systems of piano accompaniment. The first system consists of two staves with a treble and bass clef. The second system also consists of two staves, continuing the piece with more complex rhythmic patterns.

LA SOMNAMBULA QUICKSTEP.

BELLINI.

Musical score for 'LA SOMNAMBULA QUICKSTEP.' in 6/8 time, featuring two systems of piano accompaniment. The first system consists of two staves with a treble and bass clef. The second system also consists of two staves, continuing the piece with more complex rhythmic patterns.

CALIPH OF BAGDAD.

FINE.

Musical score for 'CALIPH OF BAGDAD.' in 6/8 time, featuring two systems of piano accompaniment. The first system consists of two staves with a treble and bass clef. The second system also consists of two staves, continuing the piece with more complex rhythmic patterns. The piece concludes with a 'D.C.' (Da Capo) instruction.

"OH, I SHOULD LIKE TO MARRY."

Musical score for '"OH, I SHOULD LIKE TO MARRY."' in 2/4 time, featuring two systems of piano accompaniment. The first system consists of two staves with a treble and bass clef. The second system also consists of two staves, continuing the piece with more complex rhythmic patterns. The piece concludes with a 'FINE.' instruction.

MEDFIELD POLKA.

Musical score for 'MEDFIELD POLKA.' in 2/4 time, featuring two systems of piano accompaniment. The first system consists of two staves with a treble and bass clef. The second system also consists of two staves, continuing the piece with more complex rhythmic patterns. The piece includes trills (tr) and a forte (f) dynamic marking.

TRIO.

Musical score for 'TRIO.' in 2/4 time, featuring two systems of piano accompaniment. The first system consists of two staves with a treble and bass clef. The second system also consists of two staves, continuing the piece with more complex rhythmic patterns. The piece includes trills (tr) and a forte (f) dynamic marking. The piece concludes with a 'FINE.' instruction and a 'DAL TRIO TO FINE' instruction.

First system of musical notation for 'Duett in Lucia St. Hammermoor'. It consists of two staves in 6/8 time, marked with a piano (*p*) dynamic.

Second system of musical notation for 'Duett in Lucia St. Hammermoor'. It consists of two staves, with a piano (*p*) dynamic marking.

Third system of musical notation for 'Duett in Lucia St. Hammermoor'. It consists of two staves, with piano (*p*) and forte (*f*) dynamic markings.

Fourth system of musical notation for 'Duett in Lucia St. Hammermoor'. It consists of two staves, marked with a piano (*p*) dynamic.

DEPARTED DAYS.

FINE.

First system of musical notation for 'Departed Days'. It consists of two staves in 12/8 time, marked with a piano (*p*) dynamic.

Second system of musical notation for 'Departed Days'. It consists of two staves, marked with a forte (*f*) dynamic.

First system of musical notation for 'Departed Days, Concluded'. It consists of two staves in 6/8 time, marked with a piano (*p*) dynamic and includes a *rall.* (rallentando) instruction.

Second system of musical notation for 'Departed Days, Concluded'. It consists of two staves, marked with a forte (*f*) dynamic.

Third system of musical notation for 'Departed Days, Concluded'. It consists of two staves, marked with a *rall.* instruction and a D.C. (Da Capo) marking.

"MAKE ME NO GAUDY CHAPLET."

First system of musical notation for 'Make Me No Gaudy Chaplet'. It consists of two staves in 6/8 time.

Second system of musical notation for 'Make Me No Gaudy Chaplet'. It consists of two staves.

Third system of musical notation for 'Make Me No Gaudy Chaplet'. It consists of two staves.

EVENING-STAR WALTZ.

Musical score for the first page of "Evening-Star Waltz". The piece is in 3/4 time with a key signature of one sharp (F#). The score consists of six systems of two staves each. The first system shows the beginning of the melody and accompaniment. The second system includes first and second endings, with dynamics *f* and *f* indicated. The third system features dynamics *p* and *f*. The fourth system has a dynamic of *f*. The fifth system has a dynamic of *p*. The sixth system concludes the page with a dynamic of *f*.

EVENING-STAR WALTZ, Continued.

Musical score for the second page of "Evening-Star Waltz". The piece continues in 3/4 time with a key signature of one sharp (F#). The score consists of six systems of two staves each. The first system continues the melody and accompaniment. The second system includes a trill (*tr*) in the upper voice. The third system features trills (*tr*) in both voices. The fourth system includes a trill (*tr*) in the upper voice. The fifth system continues the melody and accompaniment. The sixth system concludes the piece with a trill (*tr*) in the upper voice.

EVENING-STAR WALTZ, Concluded.

Musical score for 'EVENING-STAR WALTZ, Concluded.' in 3/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system includes a first ending marked '1st.'.

"FREEDOM, I SERVE THEE." GERMAN AIR.

Musical score for 'FREEDOM, I SERVE THEE.' GERMAN AIR in 4/4 time, key of D major. The score consists of two systems of piano accompaniment.

"TIS THE TRUE HEART OF WOMAN."

Musical score for '"TIS THE TRUE HEART OF WOMAN.'" in 3/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system includes the instruction *p dolce*.

FROM OTELLO.

ROSSINI.

Musical score for 'FROM OTELLO.' ROSSINI in 6/8 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system includes the instructions *Slow.* and *p dolce*. The second system includes a triplet of eighth notes.

Musical score for 'FROM OTELLO.' ROSSINI in 6/8 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system includes the instruction *f*. The second system includes the instruction *p rall.*

DUETT IN DON JUAN.

MOZART.

First system of musical notation for 'Duett in Don Juan' by Mozart, measures 1-4. The music is in 3/4 time, starting with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation for 'Duett in Don Juan' by Mozart, measures 5-8. The music continues with a forte (*f*) dynamic. The melodic line in the right hand becomes more active with sixteenth notes.

DUETT IN LINDA.

DONIZETTI.

First system of musical notation for 'Duett in Linda' by Donizetti, measures 1-4. The music is in 4/4 time, starting with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

Second system of musical notation for 'Duett in Linda' by Donizetti, measures 5-8. The music continues with a mezzo-forte (*mf*) dynamic. The melodic line in the right hand features some sixteenth-note passages.

Third system of musical notation for 'Duett in Linda' by Donizetti, measures 9-12. The music continues with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with some sixteenth-note passages.

Fourth system of musical notation for 'Duett in Linda' by Donizetti, measures 13-16. The music continues with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with some sixteenth-note passages.

DUETT CONCERTANTE.

SOLO.

First system of musical notation for 'Duett Concertante' by Mozart, measures 1-4. The music is in 3/8 time, starting with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

Second system of musical notation for 'Duett Concertante' by Mozart, measures 5-8. The music continues with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

Third system of musical notation for 'Duett Concertante' by Mozart, measures 9-12. The music continues with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

Fourth system of musical notation for 'Duett Concertante' by Mozart, measures 13-16. The music continues with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

FRENCH AIR.

First system of musical notation for 'French Air' by Mozart, measures 1-4. The music is in 4/4 time, starting with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

Second system of musical notation for 'French Air' by Mozart, measures 5-8. The music continues with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

"FLOW GENTLY, SWEET AFTON."

PARTING DUETT.

First system of musical notation for "Flow Gently, Sweet Afton." It consists of two staves in 3/4 time, with a key signature of one sharp (F#).

Second system of musical notation for "Flow Gently, Sweet Afton." It consists of two staves in 3/4 time, with a key signature of one sharp (F#).

Third system of musical notation for "Flow Gently, Sweet Afton." It consists of two staves in 3/4 time, with a key signature of one sharp (F#).

First system of musical notation for "Parting Duett." It consists of two staves in 4/4 time, with a key signature of one sharp (F#).

Second system of musical notation for "Parting Duett." It consists of two staves in 4/4 time, with a key signature of one sharp (F#).

Third system of musical notation for "Parting Duett." It consists of two staves in 4/4 time, with a key signature of one sharp (F#).

Cornets in Bb.

"SALLY, COME UP."

First system of musical notation for "Sally, Come Up." It consists of two staves in 2/4 time, with a key signature of one sharp (F#).

Second system of musical notation for "Sally, Come Up." It consists of two staves in 2/4 time, with a key signature of one sharp (F#).

Third system of musical notation for "Sally, Come Up." It consists of two staves in 2/4 time, with a key signature of one sharp (F#).

Fourth system of musical notation for "Parting Duett." It consists of two staves in 4/4 time, with a key signature of one sharp (F#).

Fifth system of musical notation for "Parting Duett." It consists of two staves in 4/4 time, with a key signature of one sharp (F#).

Sixth system of musical notation for "Parting Duett." It consists of two staves in 4/4 time, with a key signature of one sharp (F#). The final measure of the upper staff includes a trill (tr).

ROMANZA FROM ZAMPA.

Moderato.
p

Musical score for 'ROMANZA FROM ZAMPA.' in 4/4 time, marked Moderato and piano (p). The score consists of four systems of two staves each. It features a melody with triplets and a piano accompaniment with a steady eighth-note pattern.

STRIDA LA VAMPA, Concluded.

Musical score for 'STRIDA LA VAMPA, Concluded.' in 4/4 time. The score consists of four systems of two staves each. It features a melody with trills and a piano accompaniment with a steady eighth-note pattern. The piece concludes with a forte (f) dynamic.

STRIDA LA VAMPA.

"TROVATORE."

Tempo di valtz.

Musical score for 'STRIDA LA VAMPA. "/>

ANDANTE.

Musical score for 'ANDANTE.' in 2/4 time. The score consists of two systems of two staves each. It features a melody with a dotted rhythm and a piano accompaniment with a steady eighth-note pattern.

MAL REGENDO.

TROVATORE.

First system of musical notation for 'MAL REGENDO.' featuring a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (F# and C#) and the time signature is 2/4. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

Second system of musical notation for 'MAL REGENDO.' continuing the vocal and piano parts.

Third system of musical notation for 'MAL REGENDO.' continuing the vocal and piano parts.

Fourth system of musical notation for 'MAL REGENDO.' continuing the vocal and piano parts.

Fifth system of musical notation for 'MAL REGENDO.' continuing the vocal and piano parts.

Sixth system of musical notation for 'MAL REGENDO.' concluding the piece.

HER BRIGHT SMILE HAUNTS ME STILL.

First system of musical notation for 'HER BRIGHT SMILE HAUNTS ME STILL.' featuring a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking *Andantino.* is written above the vocal line.

Second system of musical notation for 'HER BRIGHT SMILE HAUNTS ME STILL.' continuing the vocal and piano parts.

Third system of musical notation for 'HER BRIGHT SMILE HAUNTS ME STILL.' continuing the vocal and piano parts.

THE MORN RETURNS IN SAFFRON DREST.

From "ROSINA."

First system of musical notation for 'THE MORN RETURNS IN SAFFRON DREST.' featuring a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

Second system of musical notation for 'THE MORN RETURNS IN SAFFRON DREST.' continuing the vocal and piano parts.

Third system of musical notation for 'THE MORN RETURNS IN SAFFRON DREST.' concluding the piece.

BRONZE HORSE QUICKSTEP.

Musical score for 'BRONZE HORSE QUICKSTEP.' in 6/8 time, key of D major. The score consists of four systems of two staves each. The first system includes a 'FINE.' marking. The second system includes a 'D.C.' (Da Capo) marking. The music is characterized by a rhythmic, dance-like melody with frequent eighth and sixteenth notes.

VERANO A TE SULL, Concluded.

Musical score for 'VERANO A TE SULL, Concluded.' in 2/4 time, key of B-flat major. The score consists of four systems of two staves each. It features dynamic markings such as *ff* (fortissimo) and *f* (forte). The melody is more melodic and includes some trills and grace notes.

VERANO A TE SULL. LUCIA DI LAMMERMOOR.

Musical score for 'VERANO A TE SULL. LUCIA DI LAMMERMOOR.' in 3/4 time, key of B-flat major. The tempo is marked 'Moderato.' The score consists of two systems of two staves each. It includes a 'x' marking above the first staff of the first system and dynamic markings like *f* and *mf*.

FINALE TO THE "CROWN DIAMONDS."

Musical score for 'FINALE TO THE "CROWN DIAMONDS."' in 2/4 time, key of D major. The score consists of two systems of two staves each. It features a complex, rhythmic texture with many sixteenth and thirty-second notes. Trills are indicated with 'tr' markings above and below notes.

NOBIL DONNA.

"HUGUENOTS."

MONA MACREE.

Andante.

Musical score for 'Nobil Donna' from 'Huguenots'. It consists of four systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 9/8. The tempo is marked 'Andante'. The music features a steady eighth-note accompaniment in the bass and more melodic lines in the treble.

Allegretto.

Musical score for 'Mona Macree'. It consists of four systems of piano accompaniment. Each system has a treble and bass staff. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The tempo is marked 'Allegretto'. The music features a steady eighth-note accompaniment in the bass and more melodic lines in the treble, with some trills in the later systems.

DO THEY THINK OF ME AT HOME?

Andante.

PRAYER FROM DER FREISCHUTZ.

Musical score for 'Prayer from Der Freischutz'. It consists of four systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante'. The music features a steady eighth-note accompaniment in the bass and more melodic lines in the treble.

Musical score for 'Do They Think of Me at Home?'. It consists of four systems of piano accompaniment. Each system has a treble and bass staff. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The music features a steady eighth-note accompaniment in the bass and more melodic lines in the treble.

I THINK OF THEM.

KUCKEN

Andante.

mf *p*

fz *fz*

ffp *fz*

f

NOCTURNE FROM "DON PASQUALE."

Larghetto.

p

a piacere. *a tempo.*

IT IS O'ER.

Andantino.

BUTOLF POLKA.

Musical score for Butolf Polka, featuring two staves with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as trills (tr), accents (acc), and slurs. The piece concludes with a double bar line.

"YES! LET ME LIKE A SOLDIER DIE."

MARITANA.

Tempo di marcia.

Musical score for "Yes! Let Me Like a Soldier Die." (Maritana), featuring two staves with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The score includes a dynamic marking of *f* (forte) and various musical notations. The piece concludes with a double bar line.

ROSA MAY.

For two Flutes.

Andante.

Musical score for Rosa May, for two flutes. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The score includes a dynamic marking of *rall.* (rallentando) and various musical notations. The piece concludes with a double bar line.

"COME, SIT THEE DOWN, MY BONNY LASS."

Moderato.

D.C.

This musical score is for a piece in 2/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each. The tempo is marked 'Moderato'. The piece concludes with a 'D.C.' (Da Capo) instruction.

WHIZ POLKA.

1st. 2d.

This musical score is for a piece in 2/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each. The piece features first and second endings, indicated by '1st.' and '2d.' markings. It concludes with a 'D.C.' (Da Capo) instruction.

ARIA FROM "DON GIOVANNI"

Andante.

D.C.

This musical score is for an aria in 3/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each. The tempo is marked 'Andante'. The piece includes trills, indicated by 'tr' markings, and concludes with a 'D.C.' (Da Capo) instruction.

SUONI LA TROMBA.

"IL PURITANI."

1st. 2d.

FINE.

D.C.

This musical score is for a piece in 2/4 time with a key signature of one sharp (F#). It consists of three systems of two staves each. The piece features first and second endings, indicated by '1st.' and '2d.' markings. It includes a 'FINE' marking and concludes with a 'D.C.' (Da Capo) instruction.

SE TRADIRME.

LUCIA DI LAMMERMOOR.

First system of musical notation for 'SE TRADIRME.' featuring a vocal line and a piano accompaniment.

Second system of musical notation for 'SE TRADIRME.' featuring a vocal line and a piano accompaniment.

Third system of musical notation for 'SE TRADIRME.' featuring a vocal line and a piano accompaniment.

Fourth system of musical notation for 'SE TRADIRME.' featuring a vocal line and a piano accompaniment.

PER ME ORA FATALE.

TROVATORE.

First system of musical notation for 'PER ME ORA FATALE.' featuring a vocal line and a piano accompaniment.

Second system of musical notation for 'PER ME ORA FATALE.' featuring a vocal line and a piano accompaniment.

PER ME ORA FATALE, Concluded.

First system of musical notation for 'PER ME ORA FATALE, Concluded.' featuring a vocal line and a piano accompaniment.

Second system of musical notation for 'PER ME ORA FATALE, Concluded.' featuring a vocal line and a piano accompaniment.

"AH! DON'T MINGLE."

LA SONNAMBULA.

First system of musical notation for 'LA SONNAMBULA.' featuring a vocal line and a piano accompaniment.

Second system of musical notation for 'LA SONNAMBULA.' featuring a vocal line and a piano accompaniment.

Third system of musical notation for 'LA SONNAMBULA.' featuring a vocal line and a piano accompaniment. Includes a dynamic marking of *mf*.

Fourth system of musical notation for 'LA SONNAMBULA.' featuring a vocal line and a piano accompaniment. Includes a dynamic marking of *fz*.

DEH! PERDONA.

NINO.

Musical score for 'DEH! PERDONA.' by NINO. It consists of three systems of piano accompaniment. The first system has a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The second system continues the piece with similar notation. The third system concludes the piece with a final cadence. The score includes various musical notations such as slurs, ties, and triplets.

ODD FELLOWS MARCH.

Musical score for 'ODD FELLOWS MARCH.' It consists of three systems of piano accompaniment. The first system has a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The second system continues the piece with similar notation. The third system concludes the piece with a final cadence. The score includes various musical notations such as slurs, ties, and triplets.

IL LABRO.

MELODY BY SUGLIEMMO.

Musical score for 'IL LABRO.' by SUGLIEMMO. It consists of three systems of piano accompaniment. The first system has a treble and bass clef with a key signature of one flat (Bb) and a 6/8 time signature. The tempo is marked 'Allegretto' and the dynamics range from 'p' (piano) to 'f' (forte). The second system includes a 'rall.' (rallentando) marking. The third system concludes the piece with a final cadence. The score includes various musical notations such as slurs, ties, and triplets.

SPANISH SERENADE.

Musical score for 'SPANISH SERENADE.' It consists of three systems of piano accompaniment. The first system has a treble and bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Allegretto'. The second system continues the piece with similar notation. The third system concludes the piece with a final cadence. The score includes various musical notations such as slurs, ties, and triplets.

I'VE LEFT A SWEET HOME.

Ardantino.

Musical score for 'I'VE LEFT A SWEET HOME.' in 6/8 time, marked *Ardantino*. The score consists of three systems of two staves each. The first system begins with a forte (*f*) dynamic. The music features a lively melody with frequent eighth-note patterns and a rhythmic accompaniment. A trill (*tr*) is indicated in the final measure of the third system.

ALICE POLKA, Concluded.

Musical score for 'ALICE POLKA, Concluded.' in 2/4 time. The score consists of two systems of two staves each. The music is a lively polka with a melody of eighth and sixteenth notes and a rhythmic accompaniment of eighth notes.

ALICE POLKA.

STRAUSS.

Musical score for 'ALICE POLKA.' in 2/4 time, marked *mf*. The score consists of three systems of two staves each. The melody is characterized by a series of eighth-note runs, and the accompaniment provides a steady rhythmic foundation.

AH BELLO A MI RITORNO.

NORMA.

Musical score for 'AH BELLO A MI RITORNO.' in 2/4 time, marked *Allegro*. The score consists of three systems of two staves each. The melody is a simple, catchy tune with a rhythmic accompaniment of eighth notes. The piece concludes with a final cadence.

FAT JOHN'S POLKA.

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Musical score for 'FAT JOHN'S POLKA' in 2/4 time, G major. The score consists of six systems of piano accompaniment, each with a treble and bass staff. The music features a lively, rhythmic melody with frequent sixteenth-note patterns and trills. A piano dynamic marking (*p*) is present at the beginning of the sixth system.

FAT JOHN'S POLKA, Concluded.

Musical score for 'FAT JOHN'S POLKA, Concluded' in 2/4 time, G major. This section continues the piano accompaniment from the previous page, ending with a double bar line. It consists of two systems of piano accompaniment.

"VIENI O TU."

DONIZETTI.

Musical score for 'VIENI O TU.' by Donizetti in 6/8 time, G major. The score is marked *Larghetto*. It consists of six systems of piano accompaniment. The music is characterized by a slower tempo and includes several trills (*tr*) and a *rall.* (rallentando) marking. A piano dynamic marking (*p*) is used in the second system.

NATIONAL BOHEMIAN POLKA.

First system of musical notation for 'National Bohemian Polka'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a piano (*p*) dynamic and includes a 'FINE.' marking at the end of the system.

Second system of musical notation for 'National Bohemian Polka'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues with a piano (*p*) dynamic and includes a 'FINE.' marking at the end of the system.

Third system of musical notation for 'National Bohemian Polka'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues with a piano (*p*) dynamic and includes a 'D.C. AL FINB.' marking at the end of the system.

POLKA FIERA. • DON CESAR DI BAZAN.

Two Flutes.

First system of musical notation for 'Polka Fiera'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a piano (*p*) dynamic and includes a 'cres.' (crescendo) marking. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature.

Second system of musical notation for 'Polka Fiera'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues with a piano (*p*) dynamic and includes a 'cres.' (crescendo) marking. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature.

Third system of musical notation for 'Polka Fiera'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues with a piano (*p*) dynamic and includes a 'FINE.' marking at the end of the system. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature.

POLKA FIERA, Concluded.

First system of musical notation for 'Polka Fiera, Concluded'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a piano (*p*) dynamic and includes a 'FINE.' marking at the end of the system.

Second system of musical notation for 'Polka Fiera, Concluded'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues with a piano (*p*) dynamic and includes a 'FINE.' marking at the end of the system.

Third system of musical notation for 'Polka Fiera, Concluded'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues with a piano (*p*) dynamic and includes a 'FINE.' marking at the end of the system.

Fourth system of musical notation for 'Polka Fiera, Concluded'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues with a piano (*p*) dynamic and includes a 'FINE.' marking at the end of the system. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature.

"WHAT'S A' THE STEER, KIMMER?"

First system of musical notation for 'What's a' the Steer, Kimmer?'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a piano (*p*) dynamic and includes a 'Vivace.' marking. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature.

Second system of musical notation for 'What's a' the Steer, Kimmer?'. It consists of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music continues with a piano (*p*) dynamic and includes a 'Vivace.' marking. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature.

FLORENCE WALTZ.

E. K. EATON.

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Two Flutes.

mf

f

1st.

FLORENCE WALTZ, Concluded.

1st.

2d.

VIVA BACCO.

MOZART.

Allegro vivo.

f

tr

AURORA WALTZES. No. 1.

First system of musical notation for Aurora Waltzes No. 1, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#).

Second system of musical notation for Aurora Waltzes No. 1, including first and second endings.

Third system of musical notation for Aurora Waltzes No. 1.

Fourth system of musical notation for Aurora Waltzes No. 1, including first and second endings.

AURORA WALTZES. No. 2.

First system of musical notation for Aurora Waltzes No. 2, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#).

Second system of musical notation for Aurora Waltzes No. 2.

AURORA WALTZES, Concluded.

First system of musical notation for Aurora Waltzes, Concluded, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#).

Second system of musical notation for Aurora Waltzes, Concluded.

AURORA WALTZES. No. 3.

First system of musical notation for Aurora Waltzes No. 3, featuring a treble and bass staff with a 3/4 time signature and a key signature of one sharp (F#). Includes a piano (*p*) dynamic marking.

Second system of musical notation for Aurora Waltzes No. 3, including first and second endings and a forte (*f*) dynamic marking.

Third system of musical notation for Aurora Waltzes No. 3, including a piano (*p*) dynamic marking.

Fourth system of musical notation for Aurora Waltzes No. 3.

AMERICAN NATIONAL AIR.

"STAR SPANGLED BANNER"

Maestoso.

RUSSIAN NATIONAL AIR.

PRUSSIAN NATIONAL AIR.

PRUSSIAN NATIONAL AIR, Concluded.

DANISH NATIONAL AIR.

Maestoso.

ITALIAN NATIONAL AIR.

Muésioso.

ITALIAN NATIONAL AIR, Concluded.

NORWEGIAN NATIONAL AIR.

BLOM.

Andante maestoso.

DUTCH NATIONAL AIR.

Colla marziale. tr

Musical score for Dutch National Air, featuring two systems of grand staff notation with treble and bass clefs. The first system includes a trill (tr) marking. The second system includes a forte (f) dynamic marking.

AUSTRIAN NATIONAL AIR.

"GOD SAVE THE EMPEROR."

HAYDN.

Musical score for Austrian National Air, featuring two systems of grand staff notation with treble and bass clefs. The first system includes piano (p) and forte (f) dynamic markings. The second system includes piano (p) and forte (f) dynamic markings. The third system includes piano (p) and forte (f) dynamic markings and includes repeat signs with first and second endings.

ENGLISH NATIONAL AIR.

"GOD SAVE THE QUEEN."

Andante.

Musical score for English National Air, featuring two systems of grand staff notation with treble and bass clefs. The first system includes piano (p) and forte (f) dynamic markings. The second system includes piano (p) and forte (f) dynamic markings. The third system includes piano (p) and forte (f) dynamic markings and includes repeat signs with first and second endings.

FRENCH NATIONAL AIR.

"PARTANT POUR LA SYRIA."

Musical score for French National Air, featuring two systems of grand staff notation with treble and bass clefs. The first system includes piano (p) and forte (f) dynamic markings. The second system includes piano (p) and forte (f) dynamic markings. The third system includes piano (p) and forte (f) dynamic markings.

IL BALEN DIL SUO SORRISO. TROVATORE.

Largo.

Allegro. . . . Tempo. . . . Ad lib. . . . Tempo.

177 218.

This musical score is for the piece 'IL BALEN DIL SUO SORRISO' from the opera 'Trovatore'. It is written for piano and features a variety of textures and dynamics. The piece begins with a *Largo* tempo and includes several passages with triplets and sixteenth-note patterns. The tempo changes to *Allegro*, then *Tempo*, *Ad lib.*, and back to *Tempo*. The score concludes with a section marked '177 218.'.

O TU, CHE L'ALMA ADORA. ERNANI.

For Two Flutes.

Allegro.

Slentando. Allegro. Brill.

tr.

This musical score is for the piece 'O TU, CHE L'ALMA ADORA' from the opera 'Ernani', specifically for two flutes. It starts with an *Allegro* tempo and features intricate melodic lines with trills and slurs. The tempo later shifts to *Slentando*, then back to *Allegro*, and includes a *Brill.* (brilliant) section. Trills are indicated throughout the score.

AIR FROM THE "BRAZEN MASK."

Andante.

This musical score is for an 'AIR FROM THE "/>

LABYRINTH WALTZ. No. 4.

Musical score for Labyrinth Waltz No. 4, composed by Lanner. The score is in 3/4 time and G major. It consists of two staves (treble and bass clef) with piano accompaniment. The piece begins with a piano (*p*) dynamic and features various dynamics including *f* and *ff*. The melody is characterized by flowing eighth and sixteenth notes. The score concludes with a double bar line.

LABYRINTH WALTZ. No. 5.

LANNER.

Musical score for Labyrinth Waltz No. 5, composed by Lanner. The score is in 3/4 time and G major. It consists of two staves (treble and bass clef) with piano accompaniment. The piece begins with a piano (*p*) dynamic and features various dynamics including *ff*. The melody is characterized by flowing eighth and sixteenth notes. The score concludes with a double bar line.

LABYRINTH WALTZ, Concluded.

Musical score for Labyrinth Waltz, Concluded. The score is in 3/4 time and G major. It consists of two staves (treble and bass clef) with piano accompaniment. The piece begins with a piano (*p*) dynamic and features various dynamics including *f*. The melody is characterized by flowing eighth and sixteenth notes. The score concludes with a double bar line.

"STILL IN OUR FOND HEARTS."

NORMA.

Musical score for "Still in our Fond Hearts" by Norma. The score is in 2/4 time and G major. It consists of two staves (treble and bass clef) with piano accompaniment. The piece begins with an *Allegro* tempo marking and a piano (*p*) dynamic. The melody is characterized by eighth and sixteenth notes. The score concludes with a double bar line.

THE SOMNAMBULIST'S WALTZ.

Musical score for 'THE SOMNAMBULIST'S WALTZ' in 3/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system includes dynamics *p* and *f*, and features a triplet in the right hand. The second system includes dynamics *f* and *p*.

GIPSY WALTZ. No. 1. Concluded.

Musical score for 'GIPSY WALTZ. No. 1. Concluded.' in 3/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system includes dynamics *f* and *p*, and features first and second endings. The second system includes dynamics *f* and *p*, and features a section marked '8VA'.

PHILOMEL WALTZ.

GIPSY WALTZ. No. 1. LABITZKY.

Musical score for 'GIPSY WALTZ. No. 1. LABITZKY.' in 2/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system includes dynamics *ffp* and *p*.

Musical score for 'PHILOMEL WALTZ.' in 3/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system includes dynamics *p*. The second system includes dynamics *p*.

MORNING STAR WALTZ. No. 1.

LANNER.

First system of musical notation for Morning Star Waltz No. 1, featuring a treble and bass clef with a 3/4 time signature. The music consists of a series of eighth and sixteenth notes.

Second system of musical notation for Morning Star Waltz No. 1, including first and second endings. The first ending is marked with a forte (*f*) dynamic.

Third system of musical notation for Morning Star Waltz No. 1, featuring a piano (*pp*) dynamic marking.

Fourth system of musical notation for Morning Star Waltz No. 1, including first and second endings.

MORGENSTERN WALTZ. No. 2.

LABITZKY.

First system of musical notation for Morgenstern Waltz No. 2, starting with a piano (*p*) dynamic marking.

Second system of musical notation for Morgenstern Waltz No. 2, including first and second endings.

MORGENSTERN WALTZ, Concluded.

First system of musical notation for Morgenstern Waltz, Concluded, featuring a treble and bass clef with a 3/4 time signature. Dynamics include *ff* and *p*. A section labeled "8va" is indicated.

Second system of musical notation for Morgenstern Waltz, Concluded.

PEARL WALTZ. No. 5.

First system of musical notation for Pearl Waltz No. 5, featuring a treble and bass clef with a 3/4 time signature.

Second system of musical notation for Pearl Waltz No. 5, including first and second endings. Dynamics include *f* and *p*.

Third system of musical notation for Pearl Waltz No. 5, including first and second endings.

Fourth system of musical notation for Pearl Waltz No. 5, including first and second endings.

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Quintette Quadrille Band, No. 1, in five separate books—first and second Violin, Clarinet, Cornet, and Base; containing twenty-two sets Quadrilles, forty Fancy and Contra Dances, Polkas, Marches, etc. Price, \$6.00 per set, or \$8.00, with half a quire of Music-Paper bound in each book. This set of books contains everything necessary for the season's business of any band. The air being "cued in" to the first violin part, it can be used for any number of instruments, from one to five. Sent by mail post-paid.

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